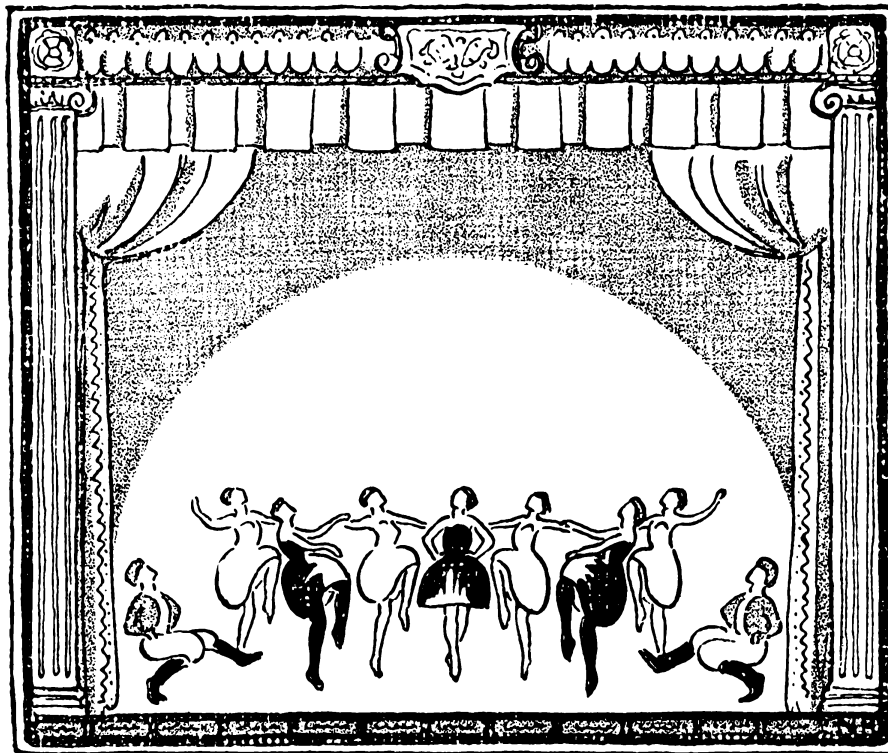


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PIANO SOLO
RUSSIAN BALLET DANCES



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AIR DE BALLET.

Valse poco lento.

AUGUSTE CONS.

PIANO

mp *leggiero*

cres.

Con anima.

f *mf* *f* *p* *mf* *f*

p

mf f cresc. dim.

Ped. * Ped. * Ped. * Ped. *

p mp

Ped. * Ped. *

Ped. * Ped. *

cres.

Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

Vivo.

The first system of the piano accompaniment consists of two staves. The right-hand staff features a melodic line with a slur over the first four measures, marked with a '5' above the first note. The left-hand staff provides harmonic support with chords and single notes. Dynamics include *mp* and *cres.*. Pedal markings include *Ped.* and asterisks.

The second system continues the piano accompaniment. The right-hand staff has a slur over the first two measures with a '4' above the first note, followed by another slur with a '4' above the first note. The left-hand staff continues with chords and notes. Dynamics include *f*, *dim.*, and *mp*. Pedal markings include *Ped.* and asterisks.

The third system of the piano accompaniment. The right-hand staff has a slur over the first two measures with a '5' above the first note, followed by a slur with a '2' above the first note, and another slur with a '1' above the first note. The left-hand staff continues with chords and notes. Dynamics include *cres.* and *f*. Pedal markings include *Ped.* and asterisks.

The fourth system of the piano accompaniment. The right-hand staff has a slur over the first two measures with a '2' above the first note, followed by a slur with a '5' above the first note, and another slur with a '2' above the first note. The left-hand staff continues with chords and notes. Dynamics include *f*. Pedal markings include *Ped.* and asterisks.

The fifth system of the piano accompaniment. The right-hand staff has a slur over the first two measures with a '3' above the first note, followed by a slur with a '2' above the first note, and another slur with a '1' above the first note. The left-hand staff continues with chords and notes. Pedal markings include *Ped.* and asterisks.

1 1 1 2 3

ped. * *ped.* * *ped.* * *ped.* *

3 4 2 1 3 2 1 5 1 4 5

mp

ped. * *ped.* * *ped.* * *ped.* *

2 1 2 3 4 3 2 3 4 3 2 3

cres. *f* *dim.*

ped. * *ped.* * *ped.*

4 5 5 2 1 2 3

mp *cres.*

* *ped.* * *ped.*

4 1 3 1 2 5 1 2 5

f

ped. * *ped.* *

6 Tempo I.

mp *leggiero*

2 5 4 3 2 1 3 4 3 2 1 2

Red. * Red. *

5 4 3 2 1 3 4 2 1 2 3 1 2 4 5

Red. * Red. * Red. *

cres.

5 5 1 2 3 1 3

Red. * Red. * Red. * Red. *

Con anima.

f *mf* *f* *p* *mf* *f* *p*

4 5 4 3 2

Red. * Red. * Red. * Red. *

1 2 4 3 2 1 5 4 1 2

mf *f* *cres.*

Red. * Red. * Red. * Red. *

mf *f* *dim.* *p*

3 2 1 5 1 3 2

Red. * Red. * Red. *

Grazioso.

mp

2 5 4 3 2 1 3 4 3 2

ped. *

1 2 5 4 3 2 1 3 4 2 1

* ped. *

2 3 1 2 4 5 1 1 1 1 1

cres.

* ped. * ped. * ped. * ped. *

1 1 2 3 4 3 1 3 5 4 2 1 2 1

Vivo.

f f

ped. * ped. * ped. * ped. *

2 1 5 3 5 4 2 1 2 1 2

cres e accel.

ped. * ped. *

5 3 2 1 3 2 1

ff

* ped. * ped. * ped. *

PEASANT DANCE.

AUGUSTE CONS.

Allegro moderato.

con spirito

PIANO

The first system of the piano accompaniment consists of two staves. The right hand plays chords and melodic fragments, while the left hand provides a steady bass line. Dynamic markings include *fz*, *ff*, and *mf*. There are also accents and fingerings indicated above the notes.

The second system continues the piano accompaniment. It features a *cres.* marking in the first measure, followed by *fz* and *ff* dynamics. The bass line remains consistent with the first system.

The third system of the piano accompaniment includes a *f* dynamic, a *cres.* marking, and a final *ff* dynamic. The notation includes various fingerings and accents.

Leggiero.

The fourth system is marked *Leggiero.* and features a lighter piano accompaniment. It starts with a *mp* dynamic and includes a *cres.* marking towards the end. The notation is more delicate than the previous systems.

First system of musical notation. Treble clef, bass clef. Dynamics include *f* and *mp*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass staff.

Second system of musical notation. Treble clef, bass clef. Dynamics include *cres.* and *f*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass staff.

Con spirito.

Third system of musical notation. Treble clef, bass clef. Dynamics include *mf*, *fz*, and *ff*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass staff.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *cres.*, *fz*, and *ff*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass staff.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *mf*, *f*, and *ff*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass staff.

4
2
1

p dolce

1 3 1 2 3

5 1 2 3 4 3 2 1 2 5 2

ped. *

2 1 2 3 4 5 1 2 3 5

cres.

1 2 3 2 1 3 2

ped. * *ped.* *

3 1 2 3 3 4 3 2 3

f

ped. * *ped.* * *ped.* * *

4 4 5 4 3 1 2 3 4 5 4 2 1 2 4

Con anima.

f

ped. * *ped.* * *ped.* * *ped.* *

5 3 4 2 3 2 1 3 2 1 5 4 3 4

mf

cres.

ped. * *ped.* * *ped.* * *ped.* *

5 3 4 5 3 4 2 1 2 4 5 3 4

Ped. * *Ped.* * *Ped.* * *Ped.* *

ff *mf* *f* *p dolce.*

Ped. *

5 4 5 4 2 1 5 4 2 1 3 2 1

4 3 2 1 2 * 5 2 1 2 *Ped.* 3 2 1 3 2

cres. * *Ped.* * *Ped.* * *Ped.* *

2 1 2 3 4 5 1 2 3 5 3 1 2 3

f *Ped.* *

3 4 3 2 3 4 4 5

12 Tempo I.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music begins with a forte (*fz*) dynamic, followed by fortissimo (*ff*), then *fz* and *ff* again. A mezzo-forte (*mf*) section follows. The piece concludes with a decrescendo hairpin. Fingerings are indicated with numbers 1-5. Pedal markings include 'Ped.' and asterisks (*).

The second system continues the piece. It features a crescendo (*cres.*) leading to a fortissimo (*ff*) section. The dynamics then return to *fz* and *ff*. The system ends with a decrescendo hairpin. Pedal markings include 'Ped.' and asterisks (*).

The third system continues with a mezzo-forte (*mf*) section, followed by a forte (*f*) section and a crescendo (*cres.*). The system concludes with a decrescendo hairpin. Pedal markings include 'Ped.' and asterisks (*).

Leggiero.

The fourth system is marked 'Leggiero'. It begins with a fortissimo (*ff*) section, followed by a mezzo-piano (*mp*) section. The music concludes with a decrescendo hairpin. Pedal markings include 'Ped.' and asterisks (*).

The fifth system continues with a crescendo (*cres.*) leading to a forte (*f*) section, followed by a mezzo-piano (*mp*) section. The system concludes with a decrescendo hairpin. Pedal markings include 'Ped.' and asterisks (*).

3 1 2 4 3 1 5 3 2 3

ped. * *ped.* * *ped.* * *ped.*

Con spirito.

4 4 5 1 1 5 4 4

mf *fz* *ff* *fz* *ff* *mf*

ped. * *ped.* * *ped.* * *ped.* *

2 4 1 5 5 4 5 3 4 1

cres.

ped. * *ped.*

1 5 4 4 2 4 1

fz *ff* *fz* *ff* *mf* *f*

ped. * *ped.* * *ped.*

4 5 1 1 1 1 1 1 1 1

ff *fff*

ped. * *ped.* * *ped.* *

SLEIGH BELL DANCE.

AUGUSTE CONS.

Allegro moderato.

PIANO

f *mf cres.* *ff*

Spiritoso.

mf a tempo

cres. *f*

ff

f *cres.* *ff*

Red. * Red. * Red. * Red. *

Con anima.

mp

Red. * Red. * Red. * Red. *

poco cres. *molto cres.* *f*

Red. *

mp

Red. * Red. * Red. * Red. *

cres. *f*

Red. * Red. * Red. * Red. *

First system of musical notation (measures 1-4). The treble clef contains a melodic line with various fingerings (1-5) and slurs. The bass clef contains a rhythmic accompaniment. Dynamics include *mf*. Pedal markings are present at the end of measures 1, 3, and 4.

Second system of musical notation (measures 5-8). The treble clef continues the melodic line. The bass clef accompaniment includes dynamic markings *cres.* and *ff*. Pedal markings are present at the end of measures 5, 6, 7, and 8.

Third system of musical notation (measures 9-12). The treble clef continues the melodic line. The bass clef accompaniment includes dynamic markings *f* and *cres.*. Pedal markings are present at the end of measures 9, 11, and 12.

Giacoso.

Fourth system of musical notation (measures 13-16), marked *Giacoso*. The treble clef continues the melodic line. The bass clef accompaniment includes dynamic markings *ff*, *f*, and *mf*. Pedal markings are present at the end of measures 13, 14, 15, and 16.

Fifth system of musical notation (measures 17-20). The treble clef continues the melodic line. The bass clef accompaniment includes dynamic markings *f*. Pedal markings are present at the end of measures 17, 18, 19, and 20.

mp
ben marcato

1 3 2 3 4 2 5 1 3 1 2 1 3 2 3 4

cres. *mf* *f* *mf*

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf

Ped. * *Ped.* *

cres. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

ff

Ped. * *Ped.* *

f *cres.* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Con anima.

mp

Ped. * *Ped.* * *Ped.* * *Ped.* *

poco cres. *molto cres.* *f*

Ped. * *Ped.* * *Ped.* *

mp

Ped. * *Ped.* * *Ped.* * *Ped.* *

1 2 3 1 2 3 1 2 4 5 1 4 5 2 1

cres.

f

Ped. * Ped. * Ped. * Ped. * Ped. *

5 1 5 4 3 2 1 2 3 1 2 5 4 5 1 2 3 1 2 5

mf

Ped. * Ped. *

5 1 5 4 3 2 1 2 3 1 2 5 3 5 3 2 1

f

Ped. * Ped. * Ped. * Ped. *

4 5 1 5 1 2 5 4 5 1 2 5 4 1 5

ff

f

Ped. * Ped. * Ped. *

1 3 5 2 4 5 5 4 1 5 4 5 4 5

cres.

f ff f ff ff

fff

Ped. * Ped. * Ped. * Ped. * Ped. *

GIPSY DANCE.

AUGUSTE CONS.

Allegretto con spirito.

PIANO

mf p mf p

cres.

mf cres. f ff ff mf

ff mf mf

RUSSIAN BALLET DANCES.

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The first system of music consists of two staves. The upper staff features a melodic line with slurs and fingerings (2, 3, 2, 3) in the first two measures, and a triplet of eighth notes in the third measure. The lower staff provides a harmonic accompaniment with chords and single notes. Dynamics include *ff*, *mf*, and *mp*. Pedal markings are present at the beginning and end of the system, with asterisks indicating specific pedal changes.

The second system continues the piece. The upper staff has a melodic line with slurs and fingerings (5, 4, 3, 1, 3, 3, 1, 3, 3). The lower staff has a steady accompaniment. Dynamics include *cres.* and *f*. Pedal markings are present at the beginning and end of the system, with asterisks indicating specific pedal changes.

The third system features more complex melodic lines in the upper staff with slurs and fingerings (5, 1, 2, 1, 4, 3, 5, 1, 2, 1, 4, 1, 3). The lower staff continues with accompaniment. Dynamics include *f*. Pedal markings are present at the beginning and end of the system, with asterisks indicating specific pedal changes.

The fourth system concludes the piece. The upper staff has a melodic line with slurs and fingerings (1, 3, 3, 5, 2, 1, 2, 3, 1, 4, 5, 5, 3, 1, 5, 2, 1). The lower staff has a final accompaniment. Dynamics include *cres.* and *ff*. Pedal markings are present at the beginning and end of the system, with asterisks indicating specific pedal changes.

Con joya.

The first system of music for 'Con joya.' consists of two staves. The right-hand staff features a melodic line with a five-measure phrase. The first measure has a fingering of 5 and a slur over the notes. The second measure has a slur over notes with fingerings 3 and 2. The third measure has a slur over notes with fingerings 5, 3, and 1. The fourth measure has a slur over notes with fingerings 2 and 3. The fifth measure has a slur over notes with fingerings 1 and 3. The left-hand staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present at the beginning, and a *p* marking appears in the second measure. The system concludes with a double bar line and a repeat sign.

The second system continues the piece. The right-hand staff has a five-measure phrase. The first measure has a slur over notes with fingerings 2 and 5. The second measure has a slur over notes with a fingering of 2. The third measure has a slur over notes with fingerings 5 and 3. The fourth measure has a slur over notes with fingerings 2 and 5. The fifth measure has a slur over notes with fingerings 3 and 1. The left-hand staff continues the accompaniment. A dynamic marking of *f* is present in the second measure. The system concludes with a double bar line and a repeat sign.

The third system begins with the word 'Leggiero' above the right-hand staff. The right-hand staff has a five-measure phrase. The first measure has a slur over notes with fingerings 2 and 5. The second measure has a slur over notes with fingerings 3 and 5. The third measure has a slur over notes with fingerings 5, 1, and 4. The fourth measure has a slur over notes with a fingering of 4. The fifth measure has a slur over notes with fingerings 4, 5, and 4. The left-hand staff continues the accompaniment. Dynamic markings include *cres.*, *mf*, *ff*, and *p*. The system concludes with a double bar line and a repeat sign.

The fourth system continues the piece. The right-hand staff has a five-measure phrase. The first measure has a slur over notes with fingerings 2 and 4. The second measure has a slur over notes with a fingering of 1. The third measure has a slur over notes with fingerings 2 and 1. The fourth measure has a slur over notes with fingerings 1 and 4. The fifth measure has a slur over notes with fingerings 2 and 5. The left-hand staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

The first system of musical notation consists of two staves. The upper staff features a melodic line with various fingerings (4, 3, 2, 4, 2, 4, 1, 3, 5) and accents. The lower staff provides harmonic accompaniment. A *cres.* (crescendo) marking is placed between the two staves in the third measure.

The second system continues the piece. The upper staff includes dynamic markings *f* (forte) and *p* (piano), along with fingerings (5, 3, 2, 5, 3, 1, 2, 3, 1, 3, 2, 5, 2). The lower staff has a *ped.* (pedal) marking at the beginning and asterisks indicating repeat points. A *cres.* marking is present in the fourth measure.

The third system features dynamic markings *f*, *cres.*, *f*, and *ff* (fortissimo). Fingerings (5, 3, 2, 5, 3, 1, 2, 3, 5, 5, 4) are indicated. The lower staff includes a *ped.* marking and asterisks for repeat points.

The fourth system concludes the piece with dynamic markings *mf* (mezzo-forte), *f*, and *dim.* (diminuendo). Fingerings (3, 3, 1, 5, 3, 2) are shown. The lower staff has a *ped.* marking and asterisks for repeat points.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with fingerings 1, 3, 3, 1, 3, 3, 1, 2, 1, 4, 3. The lower staff is in bass clef and contains a bass line with fingerings 1, 3, 3, 1, 3, 3, 1, 2, 1, 4, 3. Dynamics include *mf* and *p*. Pedal markings are present at the beginning and end of the system.

The second system of music consists of two staves. The upper staff continues the melodic line with fingerings 5, 1, 2, 1, 4, 1, 3, 3, 1, 3, 3, 1. The lower staff continues the bass line with fingerings 5, 1, 2, 1, 4, 1, 3, 3, 1. Dynamics include *mf*, *p*, and *cres.*. Pedal markings are present at the beginning and end of the system.

The third system of music consists of two staves. The upper staff contains a melodic line with fingerings 5, 1, 2, 1, 3, 1, 4, 5, 2, 3. The lower staff contains a bass line with fingerings 5, 1, 2, 1, 3, 1, 4, 5, 2, 3. Dynamics include *mf*, *cres.*, *f*, *ff*, and *mf*. Pedal markings are present at the beginning and end of the system.

The fourth system of music consists of two staves. The upper staff contains a melodic line with fingerings 2, 1, 3, 2, 1, 2, 1, 1, 5, 4. The lower staff contains a bass line with fingerings 2, 1, 3, 2, 1, 2, 1, 1, 5, 4. Dynamics include *ff* and *mf*. Pedal markings are present at the beginning and end of the system.

ff mf *mf* *mp*

Ped. * Ped. *

cres. *f*

Ped. * Ped. * Ped.

* Ped. * Ped. *

Allegro

cres. *f* *cres.* *ff* *fff*

Ped. * Ped. * Ped. * Ped. * Ped. *

Pianoforte Solos by André Marcelle.

AIRS AND GRACES.

GAVOTTE.

Tempo di Gavotte ♩ = about 126.

mp

ROSE PETALS.

Scherzando.

mp

THE BUTTERFLIES WEDDING.

Ad lib.

mf mp rall.

M. ♩ = about 80

mp poco rit. a tempo

AUTUMN IDYLL.

Andante moderato. M.M. ♩ = about 112.

mf poco rall. a tempo piu animato rall. tempo

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Pianoforte Solos by André Marcelle.

MOORISH IDYLL.

Moderato. M. M. ♩ about 88.

Musical score for 'Moorish Idyll' in 2/4 time, marked Moderato. The score consists of five systems of piano accompaniment. The first system begins with a piano (*pp*) dynamic. The piece features a mix of eighth and sixteenth notes, with some triplet patterns. The final system concludes with a mezzo-piano (*mp*) dynamic.

SPRING FLOWERS.

Andante moderato.

Musical score for 'Spring Flowers' in 2/4 time, marked Andante moderato. The score consists of five systems of piano accompaniment. It begins with a mezzo-piano (*mp*) dynamic and features a melody of eighth notes with a steady accompaniment. The piece concludes with a mezzo-piano (*mp*) dynamic.

HAPPY HOURS.

Vivace. M. M. ♩ about 184.

Musical score for 'Happy Hours' in 2/4 time, marked Vivace. The score consists of five systems of piano accompaniment. It begins with a forte (*f*) dynamic and is marked *sempre staccato*. The piece is characterized by a rhythmic, eighth-note melody. The final system concludes with a mezzo-forte (*mf*) dynamic.

IN OLDEN DAYS.

Gavotte.

Musical score for 'In Olden Days' in 2/4 time, marked Gavotte. The score consists of five systems of piano accompaniment. It begins with a mezzo-forte (*mf*) dynamic and is marked *ad lib.*. The piece features a melody of eighth notes with a steady accompaniment. The final system concludes with a mezzo-forte (*mf*) dynamic.

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PRELUDE AND ALLEGRO.

DOROTHY DUDLEY.

Moderato.

Allegro giusto.

mf

This section consists of five systems of piano music. The first system is marked 'Moderato.' and the last system is marked 'Allegro giusto.' with a dynamic marking of *mf*. The music is written for piano with treble and bass staves.

EGYPTIAN DANCE.

DOROTHY DUDLEY.

Lightly.

mf

fz

p

cresc.

f

This section consists of five systems of piano music. The first system is marked 'Lightly.' with a dynamic marking of *mf*. The second system has a dynamic marking of *fz*. The third system has dynamic markings of *fz* and *p*. The fourth system has a dynamic marking of *cresc.* and a fermata over the first measure. The fifth system has a dynamic marking of *f*.

ENTR'ACTE.

FELIX SWINSTEAD.

Allegretto grazioso.

p (rubato)

senza Ped

p

This section consists of four systems of piano music. The first system is marked 'Allegretto grazioso.' with a dynamic marking of *p (rubato)* and the instruction *senza Ped*. The second, third, and fourth systems have a dynamic marking of *p*.

APRIL.

PHYLLIS NASH.

Andante moderato M.M. ♩ = 126.

mf

Poco piu mosso.

This section consists of five systems of piano music. The first system is marked 'Andante moderato M.M. ♩ = 126.' with a dynamic marking of *mf*. The fifth system is marked '*Poco piu mosso.*'

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PIANO ALBUMS AND SUITES—Continued.

No.	Composer	Work	a.	d.
166	Harding, W. G.	The Village Festival	2	0
133	Haydn	Selection from Symphonies, arr. E. Newton	2	0
49	Heins, Carl	Rose Leaves, Op. 110, E.F.	2	0
102		Rose Leaves, Op. 110, C.F.	2	0
69	Heller, Maxime	La Revue, 1st Selection	2	0
122		La Revue, 2nd Selection	2	0
181	Jigs, Reels, Strathspeys and Country Dances		2	0
26	Kullak	Youthful Recreations, Op. 62	2	0
151	Liszt	Selection of Eight Favourite Pieces, arr. J. E. Newell, E.F.	2	0
151a		Selection of Eight Favourite Pieces, arr. J. E. Newell, C.F.	2	0
102	Mascheroni, Angelo	a Rose Pink	2	0
72	Mendelssohn	Lieder Ohne Worte, arr. Graham P. Moore	2	0
20		Six Christmas Pieces, Op. 72	2	0
42	Modern Music	Caspar, Claudet, Mascheroni, Sanderson, Schytte	2	0
150	Modern Russian Music, a	arr. Ronald Scaife, E.F.	2	0
150a	Modern Russian Music, a	arr. Ronald Scaife, C.F.	2	0
161	Natural History Alphabet, p	Book 1, arr. A. W.	2	0
163		Book 2, arr. A. W.	2	0
165		Book 3, arr. A. W.	2	0
167		Book 4, arr. A. W.	2	0
171	Newell, J. E.	March Album, Book 1	2	0
172		March Album, Book 2	2	0
105	Newton, Ernest	From Russia, E.F.	2	0
105a		From Russia, C.F.	2	0
132		Old French Country Dances, with directions by H. J. L. Massé	2	0
178	Ross, Bryan	c Merry Moments	2	0
168	Ryder-Jones, Sylvia	p Things that the Wood Fairies Know	2	0
73	Sanderson, Wilfred	i Reverie and Valsette	2	0
47		i Three Chansonettes	2	0
95	Schumann	i Album for the Young, arr. Ronald Scaife	2	0
184	Turner, Olive	c Bird Voices	2	0
174		c Birthday Gifts	2	0
175		c Masquerade	2	0
182		c Youthful Reveries	2	0
185	Vaughan, Hilary	Goblin Market	2	0
37	Wagner, Richard	a Lohengrin and Flying Dutchman, Selections	2	0
36		c Tannhauser and Rienzi. Selections	2	0
63	Wander Vogel	c Four Pretty Solos for Small Hands	2	0
123	West, G. F.	a Popular Fantasias, 1st Selection, Maritana and Chilperic	2	0
124		a Popular Fantasias, 2nd Selection, Bohemian Girl and La Traviata	2	0
125		a Popular Fantasias, 3rd Selection, Martha and Norma	2	0
126		a Popular Fantasias, 4th Selection, Mermaid's Song (Oberon), Beatrice (G. F. West), Polish Dance (G. F. West)	2	0
176	Woolf, E. E.	c Jolly Suite	2	0
162		c Seaside Suite, E.F.	2	0
162a		c Seaside Suite, C.F.	2	0

PIANO DUETS

75	Cons, Augusto	c Danse des Sabots	2	0
113	Newton, Ernest	c Easy Duets, Book 1	2	0
114		c Easy Duets, Book 2	2	0
109		p Holiday Sketches	2	0
74	Sanderson, Wilfred	c Chansonette	2	0
76		p Songe d'Ambur	2	0

p—piano.

c—elementary.

VOICE AND ACCOMPANIMENT

No.	Composer	Work	a.	d.
106	Consens	50 Lessons for Medium Voice, Part 1	2	0
106a		50 Lessons for Medium Voice, Part 2	2	0
106b		50 Lessons for Medium Voice, Complete	3	0
129	Long, Harry	How to Sing Naturally	1	0
66	Mascheroni, A.	25 Melodious Vocal Studies, medium and low voices	3	0
66a		25 Melodious Vocal Studies, high voices	3	0
33	Newton, Ernest	Art of Song Accompaniment	3	0
67		Vocalists' complete Scale and Arpeggio Manual for all Voices	2	0

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i—intermediate.

a—advanced.

No			a.	d.				
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