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Junta de Gobierno

de la Sociedad

del

Gran Teatro del Liceo

FREE PUBLIC PERFORMANCE.

At a

Georgia Camp Meeting

RAG TIME MARCH

BY

KERRY MILLS,

NET PRICES.

PIANO SOLO	...	...	...	...	2/-	MILITARY BAND	...	...	...	...	2/8
FULL ORCHESTRA	...	...	...	...	2/-	BRASS BAND	...	...	...	...	2/-
OCTUOR	...	...	...	...	1/4	EXTRA PARTS	...	...	...	each	2d.
EXTRA PARTS	...	...	...	...	each	3d.					

HAWKES & SON,
 DENMAN STREET, PICCADILLY CIRCUS,
 LONDON, W.

Paris:—E. SALABERT, 67, Rue de Provence.

51636

POPULAR DANCE MUSIC.

OCTAVO SIZE (10½ × 7¼ in.)

		Full Orch.	Octuor.	Piano Solo.	Extra Parts			Full Orch.	Octuor.	Piano Solo.	Extra Parts,
PRITCHARD, G.	Saratoga, barn dance	1/4	1/-	2/-	2d.	BIDGOOD, T.	De gorn Coon, barn dance	2/-	1/4	2/-	3d.
LAMOTHE	Tonnerre, galop	1/4	1/-	2/-	2d.	ROSAS, J.	Ensueno Seductor, valse	2/-	1/4	2/-	3d.
KRAL	Vienna to Paris, galop	1/4	1/-	4d.	2d.	IVANOVICI, J.	Le Sang Roumain, valse	2/-	1/4	2/-	3d.
LE THIÈRE, C.	The Honeymoon, polka	1/4	1/-	2/-	2d.	DRESCHER	Holzschuh, polka	2/-	1/4	2/-	3d.
MURIGAS, P.	Les Trois Pierrots, polka	1/4	1/-	2/-	2d.	BUCALOSSI, E.	Dear Erin, valse (Irish)	2/-	1/4	2/-	3d.
MARRIOTT	The Outpost, polka	1/4	1/-	2/-	2d.	CZIBULKA, A.	Pikante Blatter, valse	2/-	1/4	2/-	3d.
NAVARRO	Polka los Toreros, polka	1/4	1/-	2/-	2d.	LATANN, C.	Odeons Freudén, galop	2/-	1/4	2/-	3d.
WILLIAMS	Vivacite, lancers	1/4	1/-	2/-	2d.	LEE, W. H.	Old Father Christmas, lancers	2/-	1/4	2/-	3d.
BALFOUR	Jubilee, lancers	1/4	1/-	1/6	2d.	VOLLSTEDT, R.	Lustige Bruder, valse, with cock- crow effect	2/-	1/4	2/-	3d.
—	St. George's, lancers	1/4	1/-	2/-	2d.	ERTL, D.	Liebstraume, valse	2/-	1/4	2/-	3d.
RIVIERE	Royal Irish, quadrille	1/4	1/-	4d.	2d.	STRAUSS, J.	Wiener Blut, valse	2/-	1/4	2/-	3d.
JACKSON	The Shaughraun, quadrille	1/4	1/-	4d.	2d.	STRAUSS, E.	Fesche Geister, valse	2/-	1/4	2/-	3d.
BALFOUR	Knight of the Thistle, cale- donians	1/4	1/-	2/-	2d.	ZIEHRER, C.M.	Wiener Luft, valse	2/-	1/4	2/-	3d.
PECORINI, D.	La Facination, valse	1/4	1/-	1/-	2d.	JONES, S.	San Toy, lancers	2/-	1/6	2/-	3d.
LE THIÈRE, C.	Love's Adieu, valse	1/4	1/-	2/-	2d.	—	San Toy, valse	2/-	1/6	2/-	3d.
LACOSTE, L.	Sailing Merrily Home, valse	1/4	1/-	2/-	2d.	ZIEHRER, C.M.	Unsere Edelknaben, valse	2/-	1/4	2/-	3d.
HARTMANN, J.	Spirit of Love, valse	1/4	1/-	2/-	2d.	—	Phonographen, valse	2/-	1/4	2/-	3d.
—	Lac d'Amour, valse	1/4	1/-	2/-	2d.	—	Natursanger, valse	2/-	1/4	2/-	3d.
CORBIN	Santiago, valse	1/4	1/-	2/-	2d.	—	Wiener Burger, valse	2/-	1/4	2/-	3d.
BURNS	The Morning Glory, valse	1/4	1/-	2/-	2d.	LUMBYE, H. G.	Tivoli Bazar, galop	2/-	1/4	2/-	3d.
IVANOVICI	Donau Wellen, valse	2/-	1/4	2/-	3d.	BRACKETT, F.	Dusky Dinah, barn dance	2/-	1/4	2/-	3d.
HERVE	Dilara, valse	2/-	1/4	2/-	3d.	ZIEHRER, C.M.	Boschaft, polka	2/-	1/4	2/-	3d.
FELS, R.	El suspiro, valse	2/-	1/4	2/-	3d.	ADLAM, F.	I'll be your Sweetheart, valse On H. Dacre's popular song	2/-	1/4	2/-	3d.
—	Nachtschwärmer, valse	2/-	1/4	2/-	3d.	ENGLANDER, L.	The Casino Girl, lancers	2/-	1/4	2/-	3d.
GOODWINS, W.	Rickety Rackety, quadrilles	1/4	1/-	2/-	2d.	—	The Casino Girl, valse	2/-	1/4	2/-	3d.
ZIEHRER, C.M.	Weaner Mad'In	2/-	1/4	2/-	3d.	—	The Casino Girl, barn dance	2/-	1/4	2/-	3d.
—	Faschingskinder, valse	2/-	1/4	3d.	3d.						
MILLOCKER	Belleville, valse	2/-	1/4	2/-	3d.						
IVANOVICI	Suspinal, valse	2/-	1/4	2/-	3d.						
—	Incognito, valse	2/-	1/4	2/-	3d.						
DOCKER	Ballrosen, valse	2/-	1/4	2/-	3d.						
CAMILLO, L.	Une Folie de Pesth, valse	2/-	1/4	2/-	3d.						
VOLLSTEDT, R.	Mondnacht am Rhein, valse	2/-	1/4	2/-	3d.						
KOMZAK, K.	L'Amour et la Vie a Vienne, valse	2/-	1/4	2/-	3d.						
MILLS, G. M.	Mimie, valse	1/4	1/-	2/-	2d.						
MISSA, E.	Sabre au Clair, mazurka	2/-	1/4	2/-	3d.						
ALLEY, W.	La Perle d'Orient, mazurka	1/4	1/-	1/6	2d.						
HEALY, C. J.	Ek Dam, polka	1/4	1/-	2/-	2d.						
DARTON, R.	Peep o' Day, lancers	2/-	1/4	2/-	3d.						
PECORINI, D.	Angelo Mio, valse	2/-	1/4	2/-	3d.						
STRAUSS, J.	Deutsche Lust, valse	2/-	1/4	2/-	3d.						
CZIBULKA, A.	Weana Fruchtln, valse	2/-	1/4	2/-	3d.						
BUCALOSSI	Queen of the North, valse (Scotch)	2/-	1/4	2/-	3d.						
ROSAS, J.	Sobre las Olas, valse	2/-	1/4	2/-	3d.						
SAVASTA, G.	In Southern Seas, valse	2/-	1/4	2/-	3d.						
CZIBULKA, A.	Ballscenen, valse	2/-	1/4	2/-	3d.						
VENANZI, E.	Souvenir de St. Moritz, ma- zurka	2/-	1/4	2/-	3d.						
BIDGOOD, T.	De Merrie Little Niggahs, barn dance	2/-	1/4	2/-	3d.						
WURM, M.	Oesterreich Klänge, valse	2/-	1/4	2/-	3d.						

Please note that the LATEST PUBLICATIONS are added to the END OF THE COLUMN as they are issued.

HAWKES & SON, DENMAN STREET, PICCADILLY CIRCUS, LONDON, W.

Junta de Gobierno
de la Academia
del Liceo

FLUTE.

AT A GEORGIA CAMPMEETING.
MARCH.

KERRY MILLS.

Not fast.

TRIO.

Junta de Gobierno
la Socie la 1

OBOE.

MARCH. AT A GEORGIA CAMPMEETING.

KERRY MILLS.

Not fast.

f *ff* *f* *cresc.* *ff* *mf* *cresc.* *ff* *D.C.*

Hawkes & Son, Denman Street, Piccadilly Circus, London. W.

BASSOON.

AT A GEORGIA CAMPMEETING.

MARCH.

Not fast.

KERRY MILLS.

EL ARTE MUSICAL
ASTOR Y ESTRAGUES
Paseo Gracia, 38
BARCELONA

The first part of the music consists of four staves. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a forte (*f*) dynamic and includes a first ending bracket with a first ending (1.) and a second ending (2.). The second staff continues the melody with repeat signs. The third staff features a first ending bracket with first (1.) and second (2.) endings, and a forte (*f*) dynamic. The fourth staff contains a series of sixteenth-note patterns.

The TRIO section begins on the fifth staff with a bass clef, one flat, and 2/4 time. It starts with a forte (*f*) dynamic. The sixth staff continues with a series of sixteenth-note patterns. The seventh staff begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The eighth staff concludes with first and second endings and a *D.C.* (Da Capo) instruction.

Junta de Gobierno
de la Sociedad

1st CLARINET in B \flat .

AT A GEORGIA CAMPMEETING.
MARCH.

KERRY MILLS.

Not fast.

The musical score is written for a 1st Clarinet in B-flat. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked "Not fast." The piece starts with a dynamic of *f* (forte). The first system contains two staves of music. The second system also has two staves, with first and second endings marked "1." and "2." above the notes. The third system continues with two staves, also featuring first and second endings. The fourth system has two staves, with a dynamic of *ff* (fortissimo) at the beginning. The fifth system has two staves, with a key signature change to two flats (B-flat and E-flat) indicated by a sharp sign over a flat. The sixth system has two staves. The seventh system is the beginning of the "TRIO" section, marked with a treble clef, a 2/4 time signature, and a dynamic of *f*. The eighth system has two staves, with a dynamic of *ff* and a "cresc." (crescendo) marking. The ninth system has two staves, with a dynamic of *ff*. The tenth system has two staves, with first and second endings marked "1." and "2." above the notes. The piece concludes with a final cadence.

Junta de Gobierno
la Sociedad

2nd CLARINET in Bb.

MARCH.

AT A GEORGIA CAMPMEETING.

KERRY MILLS.

Not fast.

f *ff*

TRIO.

f *mf* *cresc.* *ff*

D.C.

First system of musical notation for Horns in F, consisting of two staves. The music features a rhythmic pattern of eighth and sixteenth notes, with some accents and a fermata at the end.

TRIO.

TRIO. section, first system, consisting of two staves. The music is marked with a forte *f* dynamic. The tempo is 2/4.

Second system of musical notation for Horns in F, consisting of two staves. The music continues with eighth and sixteenth notes, including some rests and accents.

Third system of musical notation for Horns in F, consisting of two staves. The music includes dynamic markings *mf*, *cresc.*, and *ff*. It features a repeat sign and a key signature change to F major.

Fourth system of musical notation for Horns in F, consisting of two staves. The music continues with eighth and sixteenth notes, including a repeat sign.

Fifth system of musical notation for Horns in F, consisting of two staves. The music includes first and second endings, marked with '1.' and '2.'.

At a Georgia Campmeeting.

D.C.

HORNS in F.

Junta de Gobierno
de la Sociedad
Teatro de...

AT A GEORGIA CAMPMEETING.

MARCH.

KERRY MILLS.

Not fast.

The musical score is written for two Horns in F. It begins with a grand staff (treble and bass clefs) in 2/4 time. The tempo is marked "Not fast." The first system starts with a forte (*f*) dynamic and includes a first ending. The second system continues the rhythmic pattern. The third system features a first ending marked with a first ending bracket and a second ending marked with a second ending bracket, both with a forte (*f*) dynamic. The fourth system includes a crescendo (*cresc.*) marking and first and second endings. The final system is marked with a fortissimo (*ff*) dynamic and concludes with a repeat sign.

Junta de Gobierno
de la Sociedad
de la Música del 1890

1st CORNET in Bb.

EL ARTE MUSICAL
ASTORY Y ESTRACUÉS
Paseo Gracia, 38

AT A GEORGIA CAMPMEETING.
MARCH.

KERRY MILLS.

Not fast.

f *ff*

cresc.

1. 2.

ff

TRIO.

marcato.

f *ff*

cresc.

1. 2.

Hawkes & Son, Denman Street, Piccadilly Circus, London. W.

D.C.

2nd CORNET in B \flat .

AT A GEORGIA CAMPMEETING.

MARCH.

KERRY MILLS.

Not fast.

f

ff

1. 2. >>>>

f *cresc.*

ff

TRIO. *marcato.*

f

f *cresc.*

1. 2.

D.C.

Hawkes & Son, Denman Street, Piccadilly Circus, London. W.

Junta de Gobierno
la Socie la 1
Liceo

1st & 2nd TROMBONES.

ff

TRIO.

f

mf

f

ff

1.

2.

D.C.

At a Georgia Campmeeting.

Junta de Gobierno
de la Sociedad
Gran Biblioteca

BASS TROMBONE or EUPHONIUM.

AT A GEORGIA CAMPMEETING.

MARCH.

KERRY MILLS.

Not fast.

The first part of the music consists of seven staves. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The second staff continues the melody. The third staff features a first ending (marked '1.') and a second ending (marked '2.'). The fourth staff includes a *cresc.* (crescendo) instruction. The fifth staff starts with a fortissimo (*ff*) dynamic. The sixth and seventh staves continue the melodic line with various articulations and dynamics.

The TRIO section begins on the eighth staff with a bass clef, one flat, and 2/4 time. It starts with a mezzo-forte (*mf*) dynamic. The ninth and tenth staves continue the melody, with the tenth staff featuring a fortissimo (*ff*) dynamic. The eleventh staff concludes the section with a first ending (marked '1.') and a second ending (marked '2.'). The piece ends with a *D.C.* (Da Capo) instruction.

Hawkes & Son, Denman Street, Piccadilly Circus, London. W.

DRUMS.

AT A GEORGIA CAMPMEETING.
MARCH.

KERRY MILLS.

Not fast.

The main musical score for drums is written in bass clef with a 2/4 time signature. It consists of 12 measures. The first measure starts with a forte (*f*) dynamic. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests. There are first and second endings indicated by bracketed lines. The piece concludes with a double bar line and a repeat sign.

TRIO.

The Trio section is written in bass clef with a 2/4 time signature. It begins with a forte (*f*) dynamic and continues with a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The music features a consistent eighth-note pattern. The section ends with first and second endings, followed by a double bar line and the initials "D.C." (Da Capo).

Hawkes & Son, Denman Street, Piccadilly Circus, London. W.

Junta de Gobierno
de la Sociedad
Gran Teatro del Liceo

EL ARTE MUSICAL
IMPORT Y DISTRIBUCIONES
Paseo Gracía, 33
BARCELONA

1st VIOLIN.

AT A GEORGIA CAMPMEETING.
MARCH.

KERRY MILLS.

Not fast.

ff

cresc.

1. 2.

ff

marcato.

TRIO.

f

cresc.

ff

1. 2.

By arrangement with Mess^{rs} C. SHEARD & C^o 196, Shaftesbury Avenue. W.
HAWKES & SON, DENMAN ST. PICCADILLY CIRCUS, LONDON. W.

D.C.

2nd VIOLIN.

AT A GEORGIA CAMPMEETING.

MARCH.

KERRY MILLS

Not fast.

f

ff

1. 2.

TRIO.

f

ff

cresc.

1. 2.

D.C.

Hawkes & Son, Denman Street, Piccadilly Circus, London, W.

Junta de Gobierno
de la Sociedad
del Liceo

VIOLA.

AT A GEORGIA CAMPMEETING.

MARCH.

KERRY MILLS.

Not fast.

The first part of the score consists of a single staff and two systems of grand staff notation. The single staff begins with a dynamic marking of *f* and a tempo instruction of "Not fast." The grand staff systems feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system includes first and second endings, marked with "1." and "2." respectively. The piece concludes with a fermata and a final note.

TRIO.

The Trio section begins with a single staff and two systems of grand staff notation. The single staff starts with a dynamic marking of *f*. The grand staff systems continue with rhythmic patterns, including a section marked with *f* and *cresc.* (crescendo). The section concludes with first and second endings, marked with "1." and "2." respectively, and ends with a double bar line and the initials "D.C." (Da Capo).

AT A GEORGIA CAMPMEETING.

MARCH.

Not fast.

KERRY MILLS.

The musical score is written for Cello and Bass in 2/4 time, key of B-flat major. It consists of five systems of music. The first system begins with a forte (*f*) dynamic and includes a repeat sign. The second system features a piano (*p*) dynamic. The third system includes first and second endings, a pizzicato (*pizz.*) section, and a forte (*f*) dynamic. The fourth system includes a crescendo (*cresc.*) marking. The fifth system includes first and second endings, a fortissimo (*ff*) dynamic, and an arco marking.

A piano introduction consisting of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The key signature has two flats and the time signature is 2/4.

TRIO.

The start of the Trio section, marked with a forte (f) dynamic. It features two bass staves. The upper staff has a melodic line with accents, and the lower staff provides a harmonic accompaniment.

A piano accompaniment section with two staves. The right hand has a rhythmic pattern of eighth notes, and the left hand has a steady bass line.

A piano accompaniment section with two staves. It includes dynamic markings: *mf* (mezzo-forte) and *cresc.* (crescendo). The right hand has a melodic line with accents, and the left hand has a steady bass line.A piano accompaniment section with two staves. It starts with a fortissimo (*ff*) dynamic. The right hand has a melodic line with accents, and the left hand has a steady bass line.

A piano accompaniment section with two staves. It features first and second endings. The right hand has a melodic line with accents, and the left hand has a steady bass line.

At a Georgia Campmeeting.

D.C.

NEW MISCELLANEOUS WORKS.

OCTAVO SIZE (10 $\frac{1}{2}$ x 7 $\frac{1}{4}$ in.)

		Full Orch.	Octoor.	Piano Solo.	Extra Parts.			Full Orch.	Octoor.	Piano Solo.	Extra Parts.
GODFREY, F.	Yankee Doodle, piccolo solo .. Solo part, 6d.	2/-	1/4	—	3d.	BLON, F.	Unter dem Siegesbanner, march	2/-	1/4	2/-	3d.
YOUNG, J. H.	Carnival de Venice, piccolo solo Solo part, 6d.	2/-	1/4	—	3d.	PUERNER, C.	The Irish Patrol, descriptive piece	2/-	1/4	2/-	3d.
EILENBERG, R.	In the Chapel, characteristic piece	2/-	1/4	—	3d.	SCHLEIFFARTH	The Famous Cadet, two-step ..	2/-	1/4	2/-	3d.
JAKOBOWSKI	Czardás, from LA ROSIERE ..	2/-	1/4	2/-	3d.	KERKER, G.	The Belle of New York, march	2/-	1/4	2/-	3d.
EILENBERG, R.	The Austrian Army, march ..	2/-	1/4	2/-	3d.	ERTL, D.	Le Regiment Favori, march ..	2/-	1/4	2/-	3d.
BILTON, M.	Patrouille de Cossaque, char- acteristic piece	2/-	1/4	2/-	3d.	NOWOWIESKI	Under Freedom's Flag, march	2/-	1/4	2/-	3d.
BAYLISS, J.	The Lucky Dog, polka, for cornet (or zyliphone solo)	1/4	1/-	2/-	2d.	ROSEY, G.	The Anniversary, march ..	2/-	1/4	2/-	3d.
EILENBERG, R.	Le Reveille, descriptive piece ..	2/-	1/4	2/-	3d.	CORRI, C.	Dandy Fifth, selection from the military comic opera	3/4	2/8	2/-	3d.
LECOCQ	Incognita, selection from the opera	3/4	2/8	2/-	4d.	CLARK, C.	Sous la Lune, morceau	2/-	1/4	2/-	3d.
ORD HUME, J.	Aerial, intermezzo	2/-	1/4	2/-	3d.	LASSEN, ED.	All Souls' Day (Allerseelen), song	2/-	1/4	—	3d.
NOVACEK, R.	Castaldo, march	2/-	1/4	2/-	3d.	HYDE, J.	Floreal, musical sketch	2/-	1/4	2/-	3d.
O'KEEFE, W.	Farewell My Country	2/-	1/4	2/-	3d.	TOSTI, P.	Popular Songs, fantasia ..	3/4	2/8	2/-	3d.
FITZGERALD, J.	Scotland, national airs	2/8	2/-	1/6	3d.	Arr. by C. GODFREY, Jun.					
MOZART	Ave Verum Corpus, motett ..	2/-	1/4	6d.	3d.	FITZGERALD, J.	America, collection of National Airs	2/8	2/-	1/6	3d.
DUNN, J.	Seventh Regiment, two-step ..	2/-	1/4	2/-	3d.	MYDDLETON, W. H.	The Last Stand, march ..	2/-	1/4	2/-	3d.
WILLIAMS, W.	Boulevardia, selection on popular airs	3/4	2/8	2/-	4d.	BROCKETT, F.	Will o' the Wisp, piccolo solo Solo parts, alone, 6d. Piccolo and Piano, 2/-	2/-	1/4	—	3d.
ERVITTI, J.	Sangre Torera, Spanish march	2/-	1/4	2/-	3d.	KAISER, E.	A Frangesa, march	2/-	1/4	2/-	3d.
FAHRBACH	Marche du Roi Marie Ime, march	2/-	1/4	2/-	3d.	On the song by P. Mario Costa					
NOWOTNY, J.	Austria, march	2/-	1/4	2/-	3d.	BIDGOOD, T.	Sons of the Brave, March ..	2/-	1/4	2/-	3d.
ROSSE, F.	All Abroad, selection	3/4	2/8	2/-	4d.	DRESCHER, C. W.	La Ritirata Italiana, allegro marziale	2/-	1/4	2/-	3d.
VOLLSTEDT, R.	Old Love is never Forgotten, intermezzo	2/-	1/4	2/-	3d.	PESCHINI, A.	Danse des Patineurs	2/-	1/4	2/-	3d.
SOUSA, J. P.	Liberty Bell, march	1/4	1/-	2/-	2d.	ARMSTRONG, J.	Ethiopian Patrol	2/-	1/4	2/-	3d.
—	Loyal Legion, march	1/4	1/-	2/-	2d.	FITZ-GERALD, J.	Wales, Collection of National Airs	2/8	2/-	1/6	3d.
WILLIAMS, W.	Convivialia, fantasia on popular airs	3/4	2/8	2/-	4d.	EILENBERG, R.	We Play at Soldiers, charac- teristic piece	2/-	1/4	2/-	3d.
SIMPSON, R. W.	God and our Queen, march ..	2/-	1/4	2/-	3d.	ROSEY, G.	Senegambian Patrol	2/-	1/4	2/-	3d.
DESMOND, J. F.	Musical Honours, collection of toasts	5/-	4/-	2/-	6d.	ZIEHRER, C. M.	Schonfeld (Vive Paris), March	2/-	1/4	2/-	3d.
RIMMER, W.	Les Cloches de St. Malo, bell gavotte	2/-	1/4	2/-	3d.	FITZ-GERALD, J.	Austro-Hungary, National Airs	2/8	2/-	1/6	3d.
GUITTON, J.	Marche funebre d'un Eleph- ant, characteristic piece	2/-	1/4	2/-	3d.	CLAY, C. W.	Les Zouaves, marche francaise ..	2/-	1/4	2/-	3d.
BIDGOOD, T.	De Merrie Little Niggahs, barn dance	2/-	1/4	2/-	3d.	SALABERT, W.	Premier Bonheur, gavotte ..	2/-	1/4	2/-	3d.
BENTLEY, C.	The Days of Long Ago, inter- mezzo	2/-	1/4	2/-	3d.	STARKE, H.	With Sword and Lance, march	2/-	1/4	2/-	3d.
DORING, A.	Distant Greeting, march ..	2/-	1/4	2/-	3d.	FRIEDEMANN, C.	Kaiser Friedrich, march ..	2/-	1/4	2/-	3d.
TURNER, J. M.	The Darkies' Jubilee, charac- teristic piece	2/-	1/4	2/-	3d.	BARRI, C.	The Boys of the Old Brigade, march on the popular song ..	2/-	1/4	2/-	3d.
WILLIAMS, W.	Populonia, fantasia on popular melodies	3/4	2/8	2/-	4d.	KAISER, E.	A Sciantosa, march	2/-	1/4	2/-	3d.
SOUSA, J. P.	Manhattan Beach, march ..	1/4	1/-	2/-	2d.	ENGLANDER, L.	The Casino Girl, march from the popular comic opera	2/-	1/4	2/-	3d.
WINTERBOTTOM, F.	Charley is my Darling, arr. by bassoon solo	3/4	2/8	—	3d.						
Bassoon and Piano, 2/-											
BURALD, F.	Loving Hearts, gavotte	2/-	1/4	2/-	3d.						
SLAUGHTER, W.	Dandy Dan, selection from the musical comedy	3/4	2/8	2/-	4d.						
WILLIAMS, W.	A Jolly Holiday, fantasia on the popular choruses	3/4	2/8	2/-	4d.						
HUME, ORD J.	Orynthia, intermezzo	2/-	1/4	2/-	3d.						

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HAWKES & SON, DENMAN STREET, PICCADILLY CIRCUS, LONDON, W.

NEW MISCELLANEOUS WORKS.

CONCERT EDITION (12½ × 9½ in.)

		Full Orch.	Octuor.	Piano Solo.	Extra Parts.			Full Orch.	Octuor.	Piano Solo.	Extra Parts.
JONES, S.	Danse Espagnole	3/4	2/8	—	4d.	BEETHOVEN	The Adagio, from the pathetic sonata, opus 13, complete for strings, flute, oboes, clarionets horns, and bassoons	—	—	2/-	4d.
PASCAL, F.	Hands across the Sea, nautical overture	5/-	4/-	2/-	6d.	GODARD, B.	Berceuse de Jocelyn, complete for strings, flute, and clarionet, 4/-	—	—	2/-	6d.
WINTERBOTTOM	America, selection on American airs	5/-	4/-	2/-	6d.	NEVIN, E.	Narcissus, from Water Scenes, Op. 13, No. 4	2/8	2/-	2/-	4d.
MATT, A. E.	Dawn, an idyll	2/-	1/4	2/-	3d.	LEHAR, F.	KUKUSKA, Russian peasant dance	4/-	3/-	2/-	4d.
SEBEK, G.	A Dervish Chorus, characteristic Oriental piece	3/4	2/8	2/-	4d.	JONES, S.	A Greek Slave, selection from the musical comedy	5/-	4/-	2/-	6d.
BENNETT, S.	The Naiades, overture	5/-	4/-	2/-	6d.	EILENBERG, R.	La Manola, serenade espagnole	3/4	2/8	2/-	4d.
GOUNOD	Romeo and Juliet, selection	5/-	4/-	2/-	6d.	MENDELSSOHN	Son and Stranger, overture	4/-	3/-	2/-	4d.
CARYLL, I.	The Shop Girl, selection	5/-	4/-	2/-	6d.	Songs without Words					
CZIBULKA, A.	Waldesflustern, idyll	3/4	2/8	2/-	4d.	No. 6, book 6, Serenade					
LANGEY, O.	The Merry Postillion, a coaching carol	3/4	2/8	2/-	4d.	No. 4, book 6, La Fileuse (Bee's Wedding)					
BACH, E.	Fruhlings Erwachen, romance	2/-	1/4	2/-	3d.	BINDING, E.	Merrie England, selection on English melodies	5/-	4/-	2/-	6d.
GLINKA, M. P.	Komarinskaja, Russian piece	4/-	3/-	2/-	4d.	LABITZKY, A.	Traum der Sennerin, idyll	4/-	3/-	2/-	4d.
MENDELSSOHN	Ruy Blas, overture	5/-	4/-	2/-	6d.	BOSC, A.	Rose Mousse, entr'acte	3/-	—	2/-	4d.
MATT, A. E.	Rural Scenes, orchestral suite	6/-	—	2/-	8d.	String quartett, 2/-					
WINTERBOTTOM	Morceau Piquant	—	—	2/-	4d.	DURAND, A.	Chaconne	—	—	2/-	4d.
IVANOVICI, I.	Szerenade Zigeunerren, descriptive, for strings, with clarionet and czimbala <i>ad lib.</i> , 2/-	—	—	2/-	4d.	Complete for strings, reed, and horns, 2/8.					
JONES, S.	The Geisha, selection from the Japanese musical play	5/-	4/-	2/-	6d.	NESVADBA, J.	Loreley, paraphrase	2/8	2/-	1/6	3d.
FLOTOW, F.	Stradella, overture	4/-	3/-	2/-	4d.	WAGNER, R.	The Flying Dutchman, selection	5/-	4/-	2/-	6d.
MATT, A. E.	An Evening Ramble, orchestral suite	6/-	—	2/-	8d.	BEETHOVEN	Largo e mesto, extract from Sonata, Op. 10	2/8	2/-	6d.	4d.
JONES, E.	On the Banks of Allan Water, paraphrase	2/8	—	—	4d.	WACHS, P.	Pendant la Cueillette, Entr'acte	2/8	2/-	2/-	4d.
THOME, F.	Simple Aveu, romance sans paroles, 'cello solo	2/8	—	2/-	4d.	MENDELSSOHN	Songs without Words	2/8	2/-	2/-	4d.
MATT, A. E.	Norwegian Scenes, orchestral suite	6/-	—	2/-	8d.	No. 6, Book 5, Spring Song					
WAGNER, R.	Lohengrin, introduction to the 3rd act	3/4	—	2/-	4d.	No. 1, Book 4, Boating Song					
TSCHAIKOWSKY	Chant sans Paroles, romance (No part for cornets, trombone, or euphonium)	2/8	—	—	4d.	TSCHAIKOWSKY, P.	Barcarolle, No. 6	—	—	1/6	4d.
VAN PRAAG	Canto Religioso, complete strings, flute, clarionet, piano and harmonium acc., 2/-	—	—	—	4d.	Strings, Reed and Horns, 2/8					
BULL, OLE	Two Norwegian Melodies	—	—	—	4d.	MATT, A. E.	Coquetterie, entr'acte	2/8	2/-	2/-	4d.
TSCHAIKOWSKY	Douce Reverie et Petite, valse	—	—	2/-	4d.	LARDELLI, G.	Suite Infantine—				
WAGNER, R.	Tannhauser, selection	5/-	4/-	2/-	6d.	No. 1.—Anbade					
PUCCINI, G.	The Bohemians, selection from the opera, arr. by C. Godfrey, Jun.	5/-	—	2/-	6d.	No. 2.—Danse des Enfants, gavotte					
MATT, A. E.	Norwegian Scenes, orchestral suite. No. 1, prelude, View of the Mountains; No. 2, intermezzo, Peasant's Dance; No. 3, scherzo, Sleigh Ride	6/-	—	2/-	8d.	No. 3.—Danse des Galants, polka					
WAGNER, R.	Tannhauser, overture	12/-	—	2/-	1/-	No. 4.—Danse des Filles, valse					
RUBINSTEIN	Romance, No. 1, opus 44	—	—	2/-	4d.	GOUNOD, C.	La Reine de Saba, selection from the Opera, including 3-line Conductor part	5/-	4/-	—	6d.
KERKER, G.	The Belle of New York, selection from the musical comedy	5/-	4/-	2/-	6d.	STUART, L.	Florodora, ERNEST ALLAN'S Selection from the musical comedy	5/-	4/-	—	6d.
MYDDLETON, W. H.	Eventide	—	—	—	4d.	Piano accompaniment, 1/-					
SULLIVAN, A.	H.M.S. Pinafore, new selection	5/-	4/-	—	6d.	WAGNER, R.	The Bridal Chorus and March from Lohengrin	3/4	2/8	2/-	4d.
WEBER	Peter Schmoll, overture	3/4	2/8	2/-	4d.	Rienzi, selection					
LECOQC	The Scarlet Feather, selection from the opera, 2/-	5/-	4/-	2/-	6d.	RUBINSTEIN, A.	Melody in F	2/8	2/-	2/-	4d.
						CZIBULKA, A.	Elegie, strings, wood wind, & horns	2/8	—	2/-	4d.
						DE REEDER, L.	Torok Magyar, Hungarian march	2/-	1/4	2/-	3d.
						JONES, S.	San Toy, selection from the musical comedy	5/-	4/-	2/-	6d.
						ROSSINI	William Tell, overture	5/-	4/-	2/-	6d.
						BYNG, G. W.	Baby's Opera, selection on popular nursery rhymes	5/-	4/-	2/-	6d.
						ENGLANDER, L.	The Casino Girl, selection from the popular comic opera	5/-	4/-	2/-	6d.

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