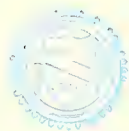


1782.83
M564a

Ave Maria

Lucille Merle

THE LIBRARY OF THE
UNIVERSITY OF
NORTH CAROLINA



ENDOWED BY THE
DIALECTIC AND PHILANTHROPIC
SOCIETIES

M782.83
M564a

Music lib.

This **BOOK** may be kept out **ONE MONTH** unless a recall notice is sent to you. A book may be renewed only once; it must be brought to the library for renewal.

--	--	--

Dedicated by kind permission to
M^{RS} TOBIAS MATTHAY.

Ave Maria

by

ALFRED AUSTIN

By permission of Mess^{rs} Macmillan & C^o Ltd.

WITH

INCIDENTAL MUSIC

by

LUCILLE MERLE.

PRICE 2/- NET.

London: WEEKES & C^o, 14, Hanover St., Regent St., W.

MUSICAL RECITATIONS.

CAREW, LESTER

TWO DRAMATIC RECITALS, with Musical Accompaniment... s. d.
1 6

1. ALLEN-A-DALE. Words by SCOTT.

2. AT THE CHURCH GATE. Words by THACKERAY.

THE MONK, FELIX, from "The Golden Legend" 1 6

IRELAND, ETHEL

COME UP FROM THE FIELDS 1 6

Words by WALT WHITMAN.

XIMENES, GWYNEDD

REQUIESCANT (Let Them Rest). A Spoken Song... .. 2 0

Words Anon.

RODBARD, C. A.

KILLED AT THE FORD 2 0

Words by LONGFELLOW.

MERLE, LUCILLE

AVE MARIA 2 0

Words by ALFRED AUSTIN.

(By permission of Messrs. Macmillan & Co., Ltd.)

London: WEEKES & CO., 14, Hanover Street, Regent Street, W.

Dedicated by kind permission to
M^{RS} TOBIAS MATTHAY.



Ave Maria

by

ALFRED AUSTIN

By permission of Mess^{rs} Macmillan & C^o L^{td}.

WITH


INCIDENTAL MUSIC

by

LUCILLE MERLE.

—:—
PRICE 2/- NET. —:—
—:—

London: WEEKES & C^o, 14, Hanover St., Regent St., W.



Digitized by the Internet Archive
in 2011 with funding from
University of North Carolina at Chapel Hill

<http://www.archive.org/details/avemaria00merl>

Recitation Music to "AVE MARIA."

Words by
ALFRED AUSTIN.
(By permission of Messrs. Macmillan & Co, Ltd.)

Incidental Music by
LUCILLE MERLE.

Recitativo.

Piano.

In the age of faith, before the day When men were too

proud to weep or pray,
There stood in a red-roofed Breton town,
Snugly nestled 'twixt deep and down,
A chapel for simple souls to meet
Nightly and sing with voices sweet:—

Ave Ma - ria, Power di - vine, Teach us to

mp religioso

The first system of the musical score is for the piano accompaniment. It features a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music is marked *mp religioso*. The melody in the treble clef consists of a series of chords and single notes, while the bass clef provides a harmonic accompaniment with chords and a steady bass line.

live and make us Thine. Shadows thicken, the night has

The second system of the musical score continues the piano accompaniment. It maintains the same key signature and time signature. The melody in the treble clef includes some rests, and the bass clef continues with a similar accompaniment pattern.

come; Through night and darkness lead us home.

The third system of the musical score concludes the piano accompaniment. It features a final cadence in the treble clef and a sustained bass line. The piece ends with a double bar line and a fermata over the final chord.

There was an idiot, palsied, bleared,
With unkempt locks and a matted beard;
Hunched from the cradle, vacant-eyed,
And whose head kept rolling from side to side,
Yet who, when the sunset glow grew dim,
Joined with the rest in the twilight hymn:—

Ave Ma - ria, Ave Ma - ria,

The final system of the musical score is for the piano accompaniment. It features a treble and bass clef with a key signature of three flats and a 3/4 time signature. The music is marked *pp*. The melody in the treble clef consists of a few notes and rests, while the bass clef provides a simple accompaniment.

But when they upgot and wended home,
These to the hillside, those to the foam,
He hobbled along in the narrowing dusk,
Like a thing that is only hull and husk;
On as he hobbled, chanting still,
Now to himself, now loud and shrill.
Ave Maria, etc.

When morning smiled on the smiling deep, And the fisherman woke from his

p tranquillo

dreamless sleep, And ran up his sail and trimmed his craft, While his little ones leaped in the

mp poco vivo

sands and laughed, And the senseless cripple would stand, and stare, Then suddenly holloa his

Quicker.
colla voce

wouted prayer:—

Ave Maria!

Ave Maria!

8

Others might follow and reap and sow,

Delve in the sunshie, spin in the suow,

p

Make sweet love in a shelter sweet Or trundle their dead in a winding sheet.

amoroso
accel.

But he through rapture, pain, and wrong, Kept singing his one monotonous song:—

8..... *loco*

Ave Maria.

When thunder growled from the

rit. *pp* *mp*

8.....

ravelled rack, And ocean to welkin bellowed back, And the lightning sprang from its

f

8.....

cloudy sheath, And tore through the forest with jagged teeth, Then leaped and laughed at the havoc wreak'd,

loco *rit.* *a tempo*

The idiot clapped with his hands and shrieked:

Ave Maria!

Ave Maria!

accel.

Children mocked and mimicked his feet,
As he slouched and sidled along the street;
Maidens shrank as he passed them by,
And timid women eschewed his eye,
Though half in pity, half in scorn;
The folk christened him from the words he spoke,
"Ave Maria."

One year, when the harvest feasts were done, And the mending of tatter'd nets had begun, And the

p *cresc.*

kittiwake's scream took a weirder key From the wailing wind and the moaning sea, He was

found at morn on the fresh-strewn snow, Frozen and faint and crooning low:—

dim. *accel.*

Ave Maria, Ave Maria. They stirred up the

Pedal.

ashes between the dogs,
And warmed his hands by the blazing logs
Chafed the puckered and bloodless skin,
And strove to quiet the chattering chin.

But ebbing with unreturning tide, He kept on murmuring till he died:—

mp *dim. e ritenuto* *Slower.*

Ave Ma - ria, Power di - vine. Teach us to

sempre pp

Detailed description: This is the first system of a piano accompaniment for 'Ave Maria'. It features a treble and bass clef with a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*pp*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of chords and eighth notes.

live and make us thine, Shadows thicken, the

Detailed description: This is the second system of the piano accompaniment. It continues the melodic and harmonic lines from the first system. The right hand has a more active role with some eighth-note passages, while the left hand remains mostly chordal. The music concludes with a final chord in the right hand.

night has come; Thro' night and darkness lead us home.

Detailed description: This is the third and final system of the piano accompaniment. It features a melodic line in the right hand with a four-measure phrase marked with a '4' above it. The left hand continues with a steady accompaniment. The piece ends with a final chord in the right hand.

Idiot, soulless brute from birth,
 He could not be buried in sacred earth;
 So they laid him afar, apart, alone,
 Without a cross, or turf, or stone—
 Senseless clay unto senseless clay,
 To which none ever came to say,
 "Ave Maria."

When the meads grew saffron, the hawthorn white, And the lark bore his music

mp

Detailed description: This is the first system of a piano accompaniment for a second piece. It features a treble and bass clef with a 3/4 time signature. The key signature has three sharps (F#, C#, G#). The music begins with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with a long note, while the left hand plays a rhythmic accompaniment of eighth notes.

out of sight, And the swallow outraced the racing wave, Up from the lonely outcast grave

rit.

Detailed description: This is the second system of the piano accompaniment. It continues the melodic and harmonic lines from the first system. The right hand has a more active role with some eighth-note passages. The left hand continues with a steady accompaniment. The music concludes with a final chord in the right hand.

Sprouted a lily straight and high Such as she bears to ⁷

whom men cry "Ave Maria?" None had plauted it,

no one knew How it had come there, why it grew, Grew up strong till its

stately stem Was crowned with a snow-white diadem. One pure lily round which, behold, Was

written in veins of shining gold:- "Ave Maria"

Over the lily they built a shrine,
 Where are mingled the mystic bread and wine;
 Shrine you may see in the little town,
 That is snugly nestled 'twixt deep and down.
 Thro' the Breton land it has wondrous fame,
 And it bears the outcast idiot's name,
 "Ave Maria?"

Hunch-backed, gibbering, blear-eyed, halt;
 From forehead to footstep one foul fault;
 Crazy, contorted, mindless-born,

The gentle's pity, the cruel's scorn, Who shall bat you the gates of day,

Pia. *

(so)

(if) you have simple faith to say:

Ave Ma - ria,

Power di -

rit. *p*

- vine, Teach us to live and make us Thine.

Sha - dows thicken, the night has come; Through night and darkness

4 4

lead us home.

S... *loco*

dim. e rall.

Selected List of Songs that are sure to please.

	N ^o .	S. D.
WERE I A MIGHTY MONARCH Simple in construction, but effective. A very popular song.	Noel Johnson	2 0
	(Three keys.)	
BECAUSE MY LOVE IS A ROSE One of this gifted composer's most delightful songs.	Garnet W. Cox	2 0
	(Three keys.)	
IF I WERE A BEE The most popular song in England by this charming American composer.	Jessie Gaynor	2 0
	(Two keys.)	
DEVOTION DEEP, BELOVED A very fine, but little known, old Italian Song by Handel, to which have been put most appropriate English words.	... Handel	2 0
	(Low medium voice.)	
THE FRANKLIN'S MAID A stirring song in Old English style, with words by Sir A. Conan Doyle.	Ernest Halsey	2 0
	(Two keys.)	
HUSH-A-BYE! CLOSE YOUR EYE A plantation lullaby.	Jessie Gaynor	2 0
	(Low medium voice.)	
A SERENADE Probably the finest song by this well-known composer. A splendid concert number with viola or cello obbligato.	Gerard F. Cobb	2 0
	(Three keys.)	
DAFFADOWNDILLY A bright and graceful little song. A gem for an encore.	Garnet W. Cox	2 0
	(Medium voice.)	
WHILST ALL THE WORLD IS SLEEPING A charming little hush-song. Extremely dainty.	Mabel Jennings	2 0
	(Medium voice.)	
IN VANITY FAIR Written in the popular English ballad style.	E. V. Mackenzie	2 0
	(Three keys.)	
THE CHILDREN'S EVENING A true song, attractive both in text and music.	S. Gatty Sellers	2 0
	(Medium voice.)	
TWO SONGS: (a) Love's Rest. (b) Sweet is thy Garden Two passionate and tender love-songs, requiring very expressive rendering.	Edward T. Lloyd	2 0
	(Two keys.)	
A VOICE BY THE CEDAR TREE A fine teaching or recital song of a dramatic character, with a splendidly harmonized accompaniment.	Charlton T. Speer	2 0
	(High voice.)	
THE LEGEND OF THE LILY This song is tastefully and agreeably set in this well-known composer's best style. A refined song.	Alfred J. Aldicott	2 0
	(Two keys.)	
O MA LYRE IMMORTELLE A magnificent and dramatic concert song. Vigorous accompaniment.	Chas. Gounod	2 0
	(Two keys.)	
A SUMMER SONG A taking, bright song.	Cécile Hartog	2 0
	(Two keys.)	
SLEEP IN PEACE A grand song. Good concert number.	Ciro Pinsuti	2 0
	(Three keys.)	
THE ROCK-A-BY LADY Words (Eugene Field) and music are happily wedded, and form a charming slumber song.	Garnet W. Cox	2 0
	(Medium voice.)	
SWEET AND TWENTY Altogether a dainty production, with a most telling refrain.	Josiah Booth	2 0
MISTER ROBIN A pretty song for children. Tuneful and simple.	Josiah Booth	2 0

From the Publishers - -

WEEKES & CO., 14, Hanover Street, London, W.
AND ALL MUSIC SELLERS.

An English Series of Original Songs

EDITED BY

J. R. COURTENAY GALE & CHARLTON T. SPEER.

PRICE TWO SHILLINGS NET, EACH.

- No. 1.—A. C. MACKENZIE, "Fire that must flame," compass C \sharp to F \sharp .
Words from THOMAS CAMPION'S Third Book of Airs (circ. 1617).
- .. 2.—C. V. STANFORD, "O fondest and truest," compass D to G.
Words by ROBERT BRIDGES.
- .. 3.—A. SOMERVELL, "I love her," compass C to E.
Words by MARK COLLET.
- .. 4.—GEO. J. BENNETT, "My love so true." No. 1, B \sharp , compass D \sharp to E \sharp . No. 2, D, compass F to G.
Words by ELIZABETH CRAWFORD.
- .. 5.—MYLES B. FOSTER, "Good-night," No. 1, compass C to F. No. 2, compass E \sharp to G \sharp .
Words by SARAH DOUDNEY.
- .. 6.—PERCY PITT, "When I am dead, my dearest," compass B \sharp to F \sharp .
Words by CHRISTINA ROSETTI.
- .. 7.—STEWART MACPHERSON, "What does little birdie say?" compass B to F \sharp .
Words by TENNYSON.
- .. 8.—F. J. ALLEN, "The Rose Song," compass E \sharp to F.
Words by TENNYSON.
- .. 9.—WALTER MACFARREN, "Ah, Sweet, thou little knowest," compass D to F \sharp .
Words by TOM HOOD.
- .. 10.—F. CORDER, "The Lover's Calendar," compass D \sharp to A \sharp .
Words by CARLTON HILL.
- .. 11.—COURTENAY GALE, "How many times do I love thee, dear?" No. 1, compass C \sharp to F. No. 2, compass D \sharp to G.
Words by THOMAS BEDDOES.
- .. 12.—CHARLTON T. SPEER, "The Song of Love and Death," compass C to A \sharp .
Words by TENNYSON.
- .. 13.—WILLIAM H. CUMMINGS, "White Wings," E \sharp , compass E \sharp to A \sharp .
Words by BECKIE S. HOBBS.
- .. 14.—LIZA LEHMANN, "Philoena," C minor, compass C to F.
Words by SIR PHILIP SIDNEY.
- .. 15.—TOBIAS A. MATTHAY, "The Rose Message," B \sharp , compass B \sharp to F.
Words by THOMAS PERCY NUNN.
- .. 16.—CECILE HARTOG, "A Summer Song," E \flat , compass D to G. C, compass B to E.
Words by MRS. F. PERCY COTTON.
- .. 17.—NORMAN O'NEILL, "Parted," B \sharp , compass D to F.
Words by FRANK B. O'NEILL.
- .. 18.—HUBERT G. OKE, "Not Lost," D, compass D to F.
Words by G. HUBI NEWCOMBE.
- No. 19.—GEORGE AITKEN, "A red, red Rose," G, compass E to A.
Words by BURNS.
- .. 20.—WILLIAM H. SPEER, "The Cottager's Lullaby," F, compass C to D.
Words by WORDSWORTH.
- .. 21.—ERNEST FORD, "On Parting," G, compass D to G.
Words by BYRON.
- .. 22.—PERCY JACKMAN, "There is a garden in her face," E \sharp , compass D to F.
Words by Dr. THOS. CAMPION.
- .. 23.—FREDERICK WESTLAKE, "A Match," B \sharp , compass D to E.
Words by A. C. SWINBURNE.
- .. 24.—ROBERT F. McEWEN, "The Rover of Lochryan," B minor, compass B to F.
Words by HEW AINSLIE.
- .. 25.—FLORENCE A. MARSHALL, "A Lullaby," F, compass C to F.
Words by LAURENCE ALMA TADEMA.
- .. 26.—NORMAN HAYES, "To thee," A, compass E to F \sharp (A).
Words by J. HURST HAYES.
- .. 27.—FRED GOSTELOW, "Dream Thoughts," G, compass F to G.
Words by COLERIDGE.
- .. 28.—W. F. WINCKWORTH, "When passion's trance," A \sharp , compass C to F.
Words by SHELLEY.
- .. 29.—F. ST. JOHN LACY, "The Shrine of my Heart," No. 1, F, compass C to D. No. 2, A \sharp , compass E \sharp to F.
Words by MARY L. PENDERED.
- .. 30.—CHARLTON T. SPEER, "A voice by the cedar tree," B \sharp , compass B \sharp to F.
Words by TENNYSON.
- .. 31.—ERNEST AUSTIN, "A Song to Myra," No. 1 in C, compass C to D. No. 2 in D, compass D to F.
Words by JAMES THOMSON.

London: WEEKES & CO., 14, Hanover Street, Regent Street, W.

Chicago, U.S.A.: CLAYTON F. SUMMY CO., 220, Wabash Avenue.

WEEKES & CO.'S SONG ALBUMS AND SONG CYCLES.

LLOYD, SELWYN.

Four Love Songs from Strange Lands. Words by
Herbert J. Brandon net 2 0

1. Moorish Love Song.	3. Russian Love Song.
2. Japanese do.	4. Hungarian do.

TYRROLD, ASTON.

Song Cycle from "Under the Window." By Kate
Greenaway (with English and German words) net 2 6

"Under the Window" (Unter dem Fenster).
"Little Baby, if I threw" (Liebes Kind, ich werfe).
"Look over the Wall" (Blickt über die Mauer).
"Heigh-ho! Time creeps but slow" (Ach Gott! die Zeit sie hinkt).
"Will you be my little Wife?" (Willst du gern mein Weibchen sein?).
"I saw a Ship" (Ich sah ein Schiff).
"O, Ring the Bells" (O hört den Klang).

BENSON, J. ALLANSON.

Album of Six Lyrics. By James Russell Lowell net 2 6

1. O Moonlight, deep and tender.	4. The Fountain.
2. Violet, sweet Violet!	5. A Requiem.
3. She came and went.	6. The Singing Leaves.

GARRATT, PERCIVAL.

Three Punjab Lyrics. (Op. 16.) Words by C. F. Usborne,
I.C.S. net 2 6

1. Bangle Song. | 2. Moon Dreams. | 3. Buffalo Song.

PHARUM, CAROL.

Songs of Hafiz, from the Persian "The Divan of Hafiz."
Translated by Gertrude Lowthian Bell ... net 2 6

1. Return.	4. The long confusion of the nights
2. Ah, thou! if thou wouldst drink.	that were.
3. The margin of a stream (Duet).	

DICKS, ERNEST A.

Spring Songs ("Thine earth now springs") ... net 1 0

Twelve charming and dainty songs, written by Faith Ashford, all of
which are suitable for children.

SPEER, CHARLTON T.

Tennyson Album net 3 6

1. Oh, that 'twere possible.	5. The Tournay.
2. Ask me no more.	6a. Crossing the bar (in C).
3. Vivien's Song.	6b. Crossing the bar (in E flat).
4. Now sleeps the crimson petal.	

TREW, CHARLES A.

Lovely Land. A Devon Song Cycle. Words by Cecil
Deane net 2 6

1. Far away (Quartet).	4. A Summer Song (Soprano).
2. The Devon Lyn (Tenor).	5. Sweetheart's Well (Baritone).
3. Brendon Water (Contralto).	6. Land of the West (Quartet).

GOUNOD, CH.

The Gounod Album. Containing Six Songs ... net 1 0

1. Serenade, Quand tu chantes (Ber- ceuse), English and French words.	4. Oh, greet the warrior!
2. The Carol of a Bird.	5. The Vow.
3. Redemption.	6. Ou voulez vous aller? (Youthful and fair).

JENNINGS, MABEL.

(MRS. BASIL HARWOOD.)

Twelve Short Songs net 3 0

1. Love is a swallow.	7. To Julia.
2. Oh, Love's but a dance.	8. A widow bird sat mourning.
3. On a Baby.	9. Diaphenia.
4. Lai.	10. To Sorrow.
5. The roses are dead.	11. A Lover's Reason d'être.
6. A poor Cicala.	12. A Song of Saint Francis.

BOUGHTON, RUTLAND.

The Passing Year. Song Cycle. Words by Lizzie Miller
Pengelly net 3 0

1. January.	5. May.	9. September.
2. February.	6. June.	10. October.
3. March.	7. July.	11. November.
4. April.	8. August.	12. December.

PARKER, LOUIS N.

Nine Songs (Solos) net 2 6

1. Night.	5. Mitschwarzen Segeln.
2. Lost Love (I.).	6. Ein Fichtenbaum
3. Lost Love (II.).	7. Elizabeth's Song.
4. Priere.	8. I know not.
	9. Love's Epitaph.

Twelve Songs (Solos). By Heine net 2 6

No. 1. *Contralto or Baritone.* No. 2. *Soprano or Tenor.*

1. Aus meinengrossen Schmerzen (Out of my griefs).
2. Ich will meine Seele tauchen (My spirit I will be wreathing).
3. Morgens steh' ich auf und frage (Morning beams).
4. Lieb Liebchen (Lay softly, beloved).
5. Mit deinen blauen Augen (With eyes of tend'rest azure).
6. Lehn deine Wang (Bend, dearest love).
7. Wenn ich in deine Augen seh' (When as I gaze).
8. Es war ein alter König (It was an aged monarch).
9. Die Botschaft (My page, arise).
10. Mir traumte von einem Königskind (In dreams I see).
11. Vergiftet sind meine Lieder (Thou say'st my songs).
12. Wenn du gute Augen hast (If thine eyes).

CLERICI, GIOVANNI.

Five Songs (with English and German words) ... net 3 0

1. Autumn Sadness	Herbstklage.
2. By the Sea	Meeresstille.
3. Harmony	Harmonieen.
4. Parted	Abschied für immer.
5. A Soldier's Song	Mut!

GAMBOGI, F. ELVIRA.

Rustic Fancies net 2 0

1. Parted.	2. My Jean.
3. The Dusty Miller (Duet).	

WOODS, F. CUNNINGHAM.

Songs of Life and Love. Words by Florence G.
Attenborough net 2 6

1. Spring Bridal.	2. Cradle Song.
3. Narcissus.	

WEEKES, WALTER P.

Two Songs. Words from Heine net 2 0

1. The Lotus Flower.	2. I long again for tears.
----------------------	----------------------------

WEEKES & CO., 14, Hanover Street, Regent Street, London, W.

NEW SONGS by GARNET W. COX.

THREE SONGS. Op. 1.

Words by HEINE. Price 2/- net.

1. 'Twas in the glorious Month of May.
Translated by SIR THEODORE MARTIN.
Key, A major. Compass, D sharp to E.
 2. Since my Love now loves me not.
Translated by FRANKLIN JOHNSON.
Key, B flat. Compass, C to D.
 3. The Butterfly is in Love with the Rose.
Translated by KATE FREILIGRATH KROCKER.
Key, F major. Compass, C to F.
- IN THREE EDITIONS:—
No. 1 for low voice; No. 2 (Keys as above) for medium voice;
No. 3 for high voice.

TWO LITTLE ROSE SONGS.

Words by ED. TESCHEMACHER. Price 2/- net.

1. White roses and red.
In E flat. Compass, B to E flat.
 2. Among the roses. In F. Compass, C to E (or F).
- IN TWO EDITIONS:—
No. I. as above; No. II. in G and A.

FIVE SONGS. Op. 8.

Words by RAYMOND WARNER. Price 3/- net.

1. Night.
 2. Spring.
 3. Kisses.
 4. Morning Song.
 5. Remembrance.
- No. 1 Edition for Contralto or Baritone.
" 2 " for Soprano or Tenor.

Love and I.

Words by W. J. CROSBIE. Price 2/- net.

(By permission of the Proprietors of "Vanity Fair.")
Key, F major. Compass, C to G.

Rondel. Op. 10. No. 1. Price 2/- net.

Words by SWINBURNE.
Key, C major. Compass, D to E.

Rock-a-bye Lady. Op. 10. No. 2

Price 2/- net
(A SLUMBER SONG FOR CHILDREN.)

Words by EUGENE FIELD.

Key, C major. Compass, C to E

TWO SONGS. Op. 13. (1st Set.)

Words by RAYMOND WARNER. Price 2/- net

1. Last Night. Key, D major. Compass, A to E
2. Love Song. Key, E flat maj. Compass, B flat to E flat

TWO SONGS. (2nd Set.)

Words by HEINE and TESCHEMACHER. Price 2/- net

1. E'en as a lovely flower. In C. Compass, D to E
2. Parting Song. In E flat. Compass, C to E flat

Daffadowndilly. Op. 14. No. 1.

Words by E. THORNEVCROFT FOWLER. Price 2/- net

Key, F Major. Compass, D to E

Love's Caprice. Op. 14. No. 2.

Words by T. CAMPBELL. Price 2/- net

Key, D major. Compass, D to E

Because my love is a rose. Op. 17.

Words by EDWARD TESCHEMACHER. Price 2/- net

Keys, A flat, B flat (Compass D to F), and C

INSTRUMENTAL.

Two pieces for Violin and Piano. Op. 15.

- No. 1. Garden Melody.
 - No. 2. Scherzino.
- Price 2/6 net.

London: WEEKES & CO., 14, HANOVER STREET, REGENT STREET, W.

