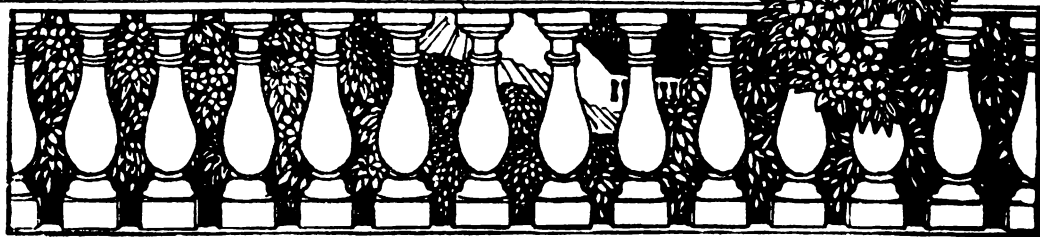




B-1/A



H. FARJEON

Op. 13

PICTURES from GREECE

FOR

PIANOFORTE

AUGENER LTD.  
LONDON

# H. FARJEON

## WORKS for PIANOFORTE

### SOLO

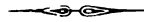
- Edn. No.  
5163 Op. 11. NIGHT MUSIC. 7 Pieces  
(No. 1. In the Moonlight; 2. Slumber Song; 3. Will o' the Wisp;  
4. Night Rustlings; 5. The Fairies' Summons; 6. The Cold Gray Hour;  
7. At Parting.)
- 5164 Op. 12. MINIATURE SONATA in B flat
- 5165 Op. 13. PICTURES FROM GREECE. 6 Pieces  
(The Dryads, The Fates, The Muses, Mercury, The Graces, The Naiads.)
- 5167 Op. 18. THE FOUR WINDS. Four Impression Studies
- 5168 Op. 19. TONE-PICTURES. Book I.
- 5169 Op. 20. THREE VENETIAN IDYLLS
- 5152 Op. 21. A SUMMER SUITE
- 5170 Op. 23. TONE-PICTURES. Book II.
- 5154 Op. 29. TONE-PICTURES. Book III.
- 5155 Op. 30. FROM THE THREE-CORNERED KINGDOM
- 5156 Op. 31. TONE-PICTURES. Book IV.
- 5153 TRIOS MOMENTS MUSICAUX. Transcription of Op. 24.
- 5151 MUSICAL SKETCH BOOK

### DUET

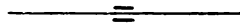
- 6912 Op. 24. THREE ALBUMLEAVES

AUGENER Ltd.  
18 GREAT MARLBOROUGH STREET,  
& 57 HIGH STREET, MARYLEBONE,  
LONDON, W. 1.

## CONTENTS.



Nº 1. The Dryads.....	Page	1.
„ 2. The Fates.....	„	5.
„ 3. The Muses.....	„	8.
„ 4. Mercury.....	„	10.
„ 5. The Graces.....	„	13.
„ 6. The Naiads.....	„	15.





# Pictures from Greece.

## THE DRYADS.

*Die Dryaden*

*Les Dryades.*

Presto, molto leggero e scherzando.

H. Farjeon. Op.13.

1.  
PIANO.

8

*pp cresc. trem.*

*sf*

*pp*

*Ped.*

*Ped.*

*mf*

*dim.*

*Ped.*

*mf*

*dim.*

*Ped.*

(2<sup>nd</sup> time *mp*)

Musical notation for the first system, measures 1-5. The piece is in G major (one sharp) and 3/4 time. The right hand starts with a piano (*p*) dynamic. The left hand has a steady eighth-note accompaniment. Measure 3 features a triplet in the right hand. Measure 5 has a fermata over the final note. Performance markings include *Red.* under the first and fifth measures, and an asterisk (\*) under the third measure.

Musical notation for the second system, measures 6-10. The right hand continues with melodic lines, including a triplet in measure 7 and a sixteenth-note flourish in measure 9. The left hand maintains the eighth-note accompaniment. Performance markings include an asterisk (\*) under measure 6, *Red.* under measure 8, and an asterisk (\*) under measure 10.

Musical notation for the first ending, measures 11-15. The right hand has a melodic line with a sixteenth-note flourish in measure 13. The left hand continues the accompaniment. Performance markings include *Red.* under measure 11 and an asterisk (\*) under measure 13.

Musical notation for the second ending, measures 16-20. The right hand has a melodic line with a sixteenth-note flourish in measure 18. The left hand continues the accompaniment. A *cresc.* (crescendo) marking is present in measure 18. Performance markings include *Red.* under measure 16 and an asterisk (\*) under measure 18.

Musical notation for the final system, measures 21-25. The right hand has a melodic line with a sixteenth-note flourish in measure 23. The left hand continues the accompaniment. Performance markings include *una corda pp subito* in measure 21.

1. *tre corde* *8* 2. *tre corde* *8*

*Red.* \* *Red.* \*

*f il canto marcato*

*Red.* *Red.* \*

*f* *fz mf* *cresc.*

*Red.* *Red.* \* *Red.*

*pp subito*

\* *Red.* \*

*mf* *dim.*

*Red.* \* *Red.* \*

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a 7-measure rest in the right hand. The right hand then plays a melodic line with slurs and ties, including an 8-measure phrase. The left hand plays a steady accompaniment of eighth notes. Dynamics include *mf*, *dim.*, and *p*. There are three asterisks (\*) below the staff, one under the first, second, and fifth measures.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a 7-measure rest followed by a triplet of eighth notes. The left hand continues with eighth-note accompaniment. Dynamics include *mf* and *dim.*. There are three asterisks (\*) below the staff, one under the first, third, and fifth measures.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a 7-measure rest followed by a melodic line with slurs and ties, including an 8-measure phrase. The left hand plays eighth-note accompaniment. Dynamics include *rit.*, *molto*, *dim.*, and *pp ma con spirito*. There are two asterisks (\*) below the staff, one under the first and fifth measures.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with slurs and ties. The left hand plays eighth-note accompaniment. This system concludes with a double bar line.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a tremolo effect with a *pp cresc.* dynamic, followed by a melodic line with slurs and ties, including an 8-measure phrase. The left hand plays eighth-note accompaniment. Dynamics include *pp* and *sf*. There are two asterisks (\*) below the staff, one under the first and fifth measures.



# THE FATES.

*Die Parzen.*

*Les Parques.*

Andante.

2.

*pp*  
*con Ped. pp*

*pp*

*mp* *dim.* *solenne*

*p non troppo espress.* *dim.*

*mp*

*mf* *dim.*

*solenne* *ff sempre largamente e deciso*

*sempre marcato*

The first system of musical notation consists of two staves, treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the system.

The second system continues the piece with similar rhythmic complexity. It includes a prominent slur over a group of notes in the treble clef and another in the bass clef. The dynamics are not explicitly marked in this system.

The third system shows a continuation of the melodic and harmonic lines. The notation is dense with many beamed notes, particularly in the treble clef. The bass clef provides a steady accompaniment.

The fourth system introduces a dynamic marking of *fff* (fortississimo) in the bass clef towards the end of the system. There are also some asterisks and slurs indicating specific performance instructions.

The fifth system concludes the piece. It features a *ff* (fortissimo) marking in the bass clef. The system ends with a double bar line and a repeat sign. There are several asterisks and slurs throughout, including one in the bass clef at the beginning and another at the end.

# THE MUSES.

*Die Musen.*

*Les Muses.*

Moderato grazioso.

3. *p* (2nd time *pp*)

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

*cresc.* *poco rit.*

*a tempo* *rit.* *a tempo*

*p* *dolce* *mp* *cantabile*

*ped.* \* *ped.* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cresc.*

*f* *meno f espress.*

*rit.* \* *rit.* *rit.* *rit.*

*rit. 2* *a tempo* *mf largamente*

*rit.* \* *rit.* *rit.* *rit.* *rit.*

*cresc.* *f*

*rit.* *rit.* *rit.* *rit.* *rit.*

*dim.*

*rit.* \* *rit.* \*

*p dolce* *rit.* *dolciss.* *pp p* *più rit. pp* *dim.*

*rit.* \* *rit.* \* *rit.* \* *rit.* *ppp*

# MERCURY.

*Merkur.*

*Mercure.*

Allegro con moto.

4.

*r.h.*  
*l.h.*  
*sempre leggiero*  
*p*  
*l.h.*  
*Ped.* \*

8.

*pp una corda leggerissimo*

8.

*Ped.* \*

*p tre corde*

*r.h.*  
*l.h.*  
*r.h.*  
*Ped.* \*

pp

Red. \*

Red. \*

This system features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and one flat (Bb). It begins with a piano (*pp*) dynamic. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment. There are two measures marked with a red line and an asterisk, indicating a reduction in volume.

rit. *pp* volante

*sf* una corda

a tempo

*p* tre corde

l.h. r.h. l.h.

Red. \*

Red.

This system continues the piece with a *rit.* (*pp*) *volante* section. The right hand plays a rapid, ascending scale-like passage. The left hand plays a sustained chord. The dynamic shifts to *sf* *una corda*. The tempo returns to *a tempo*. The right hand then plays a *p* *tre corde* section. The system ends with a red line and asterisk, and a final measure marked *Red.*

rit. *pp* volante

*sf* una corda

a tempo

*p* tre corde

Red. \*

Red. \*

This system is a duplicate of the second system, featuring the same musical notation and performance instructions.

*pp* una corda

leggierissimo

This system shows a *pp* *una corda* *leggierissimo* section. The right hand plays a delicate, flowing melody with light articulation, while the left hand provides a simple accompaniment.

Red. \*

This system continues the *pp* *una corda* *leggierissimo* section. It features a red line and asterisk, indicating a reduction in volume.

8

tre corde *sf mp*

*sf mp sf fz*

Ped. \* Ped. \* Ped. \*

Più mosso.

*p pp*

8

Tempo I.

1 *p ma animato*

Ped. \*



## THE GRACES.

Die Grazien. Les Grâces.

Andante grazioso e rubato.

*poco rit.**a tempo*

5.

*p lusingando**p**con Ped.**rit.**p**poco sf**cantabile**a tempo**poco rit.**a tempo**p dim.**pp**poco accel.**rit.**a tempo**cresc.**f dim.**p*

*poco rit.*

*a tempo* *poco rit.*

*mf* *ma sempre lusingando* *a tempo* *rit.*

*a tempo* *mp* *rit.* *dim.*

*p* *dolciss.* *dim.* *pp* *ppp* *più rit.*

*Red.* \*

## THE NAIADS.

*Die Najaden.**Les Naiades.*

Moderato con moto.

6.

*p*

*sempre con Ped.*

*rit.*, *a tempo*

*pp*  
*mp*

*cantabile e dolce*

*cresc.*

*f*

*poco rit.*

*dim.*

*a tempo*

*p*  
*mf*

First system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a melodic line with eighth notes and rests. A *cresc.* marking is present in the right-hand staff.

Second system of musical notation. The treble clef staff features a melodic line with a *f* dynamic and a *cresc.* marking. The bass clef staff has a melodic line with a *cresc.* marking. Tempo markings include *poco affrett.* and *a tempo*. A *dim.* marking is also present.

Third system of musical notation. The treble clef staff has a melodic line with a *rit.* marking followed by *molto a tempo*. The bass clef staff has a melodic line with a *p tranquillo* dynamic.

Fourth system of musical notation. The treble clef staff has a melodic line with a *pp* dynamic. The bass clef staff has a melodic line with a *p* dynamic.

Fifth system of musical notation. The treble clef staff has a melodic line with a *cresc.* marking. The bass clef staff has a melodic line with a *cresc.* marking.

First system of musical notation. The treble clef staff features a melodic line with slurs and ties, starting with a *mf* dynamic. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A *p* dynamic marking is present in the second measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment. A *cresc.* (crescendo) marking is placed above the treble staff in the third measure.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a more active accompaniment with slurs. A *f* (forte) dynamic marking is placed above the treble staff in the second measure.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a steady accompaniment. A *f ma sempre cantabile* marking is placed above the treble staff in the first measure.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment. The system concludes with a key signature change to two flats (B-flat and E-flat) indicated by two flat symbols (bb) above the treble staff.



The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, with a double flat (bb) indicating a key signature change. The bass staff features a rhythmic pattern of eighth notes and quarter notes, with some chords and a double flat (bb) marking.

The second system continues the musical piece. The treble staff shows chords and melodic lines, including a double flat (bb) and a sharp (#) indicating a key signature change. The bass staff has a rhythmic pattern of eighth notes and quarter notes, with some chords and a double flat (bb) marking.

The third system includes performance directions: *poco rit.* (poco ritardando), *accel.* (accelerando), *f cresc.* (forte crescendo), and *ff* (fortissimo). The treble staff features a complex melodic line with many notes, and the bass staff has a rhythmic pattern of eighth notes and quarter notes.

The fourth system features a section marked with an '8' (octave) and *f cresc.* (forte crescendo). The treble staff has a complex melodic line with many notes, and the bass staff has a rhythmic pattern of eighth notes and quarter notes.

The fifth system features a section marked with an '8' (octave) and *fz* (forzando). The treble staff has a complex melodic line with many notes, and the bass staff has a rhythmic pattern of eighth notes and quarter notes.

# AUGENER'S NEW PIANO SOLOS

	Net s. d.		Net s. d.
<b>McLEAN, WILLIAM</b>			
By Killarney. Entr'acte ... ..	2 -		
In Andalusia ... ..	2 -		
In the Moonlight ... ..	2 -		
Intermezzo ... ..	2 -		
Jessamine ... ..	1 6		
Joy. Valsette ... ..	2 -		
<b>MOORE, MARGERY.</b>			
<b>THE MERRY MIDSHIPMAN.</b>			
A book for Boys. Four short pieces.			
The Merry Midshipman; Sea Song; Jig; Hornpipe ... ..	2 -		
<b>MURRILL, HERBERT</b>			
Two Impromptus ... ..	2 -		
<b>PALMGREN, SELIM</b>			
Op. 49b. Rondo à capriccio ... ..	2 -		
<b>PARKINSON, F.</b>			
<b>BAGATELLES:</b>			
Happy Song; To the Daisy; Song of June; Dreams; Dancing Sunbeams; Country Dance ... ..	2 -		
Berceuse ... ..	1 6		
Impromptu ... ..	2 -		
March ... ..	2 -		
Morning song ... ..	2 -		
<b>PITFIELD, THOMAS BARON</b>			
Arietta and Finale ... ..	2 6		
Capriccio ... ..	2 -		
<b>FIVE SHORT PIECES</b>			
Prelude; Dance-miniature; Bagatelle; Crooning; Merry-go round ... ..	2 6		
Minuetto ... ..	1 -		
Short Prelude & Sarabande ... ..	2 -		
<b>PURCELL, HENRY</b>			
Gavotte in G, and Slow Ayre. Adapted and arranged by Alfred Moffat ... ..	2 -		
<b>REDMAN, REGINALD</b>			
<b>AT THE OPERA:</b>			
The Overture; The Villain; Country Dance; The Hero; The Hero discon- solate; The end of the Story ... ..	2 -		
<b>ROWLEY, ALEC</b>			
7 Preludes on all the intervals ... ..	4 -		
<b>THREE INVOCATIONS:</b>			
The Shipyard: Song for reapers; Earth Chant ... ..	3 -		
Toccata. The two worlds ... ..	3 -		
Second Toccata ... ..	3 -		
Tunes from an Old Musical Box ... ..	2 -		
<b>SHAW, GEOFFREY</b>			
<b>WHAT GRANDFATHER PLAYS:</b>			
The pony gallops; Mrs. Duck; The shepherd to his lambs; The brave tin soldier; Grandfather clock ... ..	2 -		
<b>SOMERVELL, ARTHUR</b>			
What you will ... ..	2 -		
<b>STATON, J. FREDERICK</b>			
Romp on the Sands ... ..	2 -		
<b>STRAUSS-NIEDZIELSKI</b>			
Blue Danube Waltzes.			
Concert transcription ... ..	2 6		
Die Fledermaus.			
Concert transcription ... ..	2 -		
<b>SWAIN, FRED A</b>			
The mountain ash ... ..	4 -		
<b>SWINSTEAD, FELIX</b>			
Etude arabesque ... ..	2 -		
First Year Pieces. 8 little pieces ... ..	1 6		
My Ladye's Minuet ... ..	2 -		
<b>TAYLOR, COLIN</b>			
Barren Woods ... ..	1 -		
Beside the idle Summer Sea ... ..	1 -		
Pantomime ... ..	2 -		
The Haven of Peace (Dar-es-Salaam) ... ..	2 -		
Touch-last ... ..	1 6		
<b>TWO PRELUDES:</b>			
1 Retrospect; 2 Gossamer ... ..	2 -		
<b>TEMPLETON, ALEC</b>			
At the garden gate ... ..	2 -		
Concert Waltz ... ..	2 6		
<b>FIVE PORTRAITS:</b>			
In the twilight (Vera); Valsette (Hazel); Melodie (Eileen); In thought (Ursula); A little song (Anne) ... ..	2 6		
Flight ... ..	2 -		
Idyll Caprice ... ..	2 -		
Prelude in C ... ..	2 -		
Reverie... ..	2 -		
The Trout Stream ... ..	2 -		
To what place? ... ..	2 -		
Toccata ... ..	2 6		
<b>TITTLE, KATHLEEN</b>			
Moon Magic ... ..	2 -		
<b>TWO LITTLE PIECES:</b>			
Slow and stately tune; A running tune (without chords) ... ..	1 6		
<b>VALENTINI, GIUSEPPE</b>			
Il mulino a vento. The windmill; Intro- duzione ed allegro. Adapted and arranged by Alfred Moffat ... ..	1 6		
<b>WALKER, ERNEST</b>			
A West African Fantasiaetta ... ..	2 -		
Christmas piece ... ..	1 -		
Prelude for the left hand ... ..	1 -		
Study for the left hand ... ..	2 -		
<b>WALTHEW, RICHARD H.</b>			
The Scholar and A Day off ... ..	1 6		
<b>WARDALE, JOSEPH</b>			
<b>THE TOY BOX:</b>			
The Clown; Hippo; The Fort; The Dancing Bear; The Sailing Boat; The Flying Scotsman ... ..	2 -		
<b>THE TOY CUPBOARD.</b>			
Mickey Mouse; Dismal Desmond; Jumbo; Japanese Doll; Peter Rabbit; Monkey-up-the-stick ... ..	2 -		

**AUGENER Ltd.**  
18 GREAT MARLBOROUGH STREET,  
& 57 HIGH STREET. MARYLEBONE.  
LONDON, W. 1.



# S. COLERIDGE-TAYLOR

## PIANOFORTE COMPOSITIONS

Edn. No.		NET		Edn. No.		NET
6101	<b>MOORISH TONE PICTURES.</b> Andalla & Zarifa. Op. 19	4/-		6099	<b>CAMEOS.</b> 3 Pieces. Op. 56	4/-
	<i>Separately</i> :—No. 1. Andalla	2/-			<i>Separately</i> :—No. 2	2/-
	2. Zarifa...	2/-		6098	<b>SCENES DE BALLET.</b> Op. 64	4/-
					<i>Separately</i> :—No. 2	2/-
6102	<b>THREE HUMORESQUES.</b> Op. 31	4/-		6097	<b>FOREST SCENES.</b> 5 Characteristic Pieces. Op. 66	4/-
	<i>Separately</i> :—No. 1, in D	2/-			<i>Separately</i> :—	
	3, in A	2/-			No. 1. The Lone Forest Maiden	2/-
					No. 3. The Phantom tells his tale	2/-
6103	<b>AFRICAN SUITE.</b> Op. 35	4/-			<b>THREE-FOURS.</b> Valse Suite. Op. 71	
	No. 1, Introduction; 2, A Negro Love-Song; 3, Valse; 4, Danse nègre.			6073	For Pianoforte Solo	4/-
	<i>Separately</i> :—No. 2, A Negro Love Song.	2/-		A.S. 72a,b	For Pianoforte Duet	
	4, Danse nègre	2/-			Arr. by A. Roloff. 2 books ea.	2/-
					<i>Separately for Pianoforte Solo</i> :—No. 1.	2/-
					No. 6.	2/-
6104	<b>NOURMAHAL'S SONG and DANCE.</b> Op. 41, No. 2.	4/-		Edn. No.	6096	<b>PAPILLON</b> ... .. 3/-
	<i>Separately</i> :—Nourmahal's Song	2/-			<b>TWO IMPROMPTUS</b>	
					No. 1, in A major	2/-
					2, in B minor	2/-
	<b>INCIDENTAL MUSIC TO "HEROD."</b> Op. 47.			Alb. Series	28	<b>MELODIES.</b> 8 Pieces ... .. 2/-
	No. 1, Processional; 2, Breeze-Scene; 3, Dance; 4, Finale.				<i>Separately</i> :—No. 1, Idyll in E minor	2/-
6105	For Pianoforte Solo	4/-		58	<b>FOUR LYRICS</b> ... .. 2/-	
6880	For Pianoforte Duet	5/-			No. 1. Unmindful of the Roses; 2, African Love Song; 3, Dawn; 4, Scottish Song.	
	<i>Separately for Pianoforte Solo</i> :—				<b>TWO AFRICAN IDYLS.</b> Op. 58	
	No. 2. Breeze-Scene	2/-			No. 1 in F	2/-
	3. Dance	2/-			2 in D minor	2/-
	<b>ETHIOPIA SALUTING THE COLOURS.</b> Concert March. Op. 51.				<b>MINUET</b> in G. Op. 5, No. 4.	
	For Pianoforte Solo	3/-			No. 1. Original Edition. (Alex Roloff)	2/-
	For Pianoforte Duet	3/-			2. Concert Edition. (Alex Roloff)	2/-
6107	<b>MOORISH DANCE.</b> Op. 55.	3/-			<b>ISOLA.</b> Op. 26... .. 2/-	
					<b>LIFE &amp; DEATH.</b> Song.	
					(Transcribed by A. Roloff)	2/-
					<b>LAMENT</b> Op. 9, No. 1	2/-

**AUGENER Ltd.**  
18 GREAT MARLBOROUGH STREET,  
& 57 HIGH STREET, MARYLEBONE,  
LONDON, W. 1.

# HARRY FARJEON

## PIANO COMPOSITIONS

Edn. No.		Net		Net
5168	Op. 11. NIGHT MUSIC. 7 Pieces ... ..	3/-	A PRAYER ... ..	1/6
	In the Moonlight; Slumber Song; Will o' the Wisp; Night Rustlings; The Fairies' Summons; The cold gray hour; At Parting.		A SWAN-SONG ... ..	2/-
5164	Op. 12. MINIATURE SONATA ... ..	2/-	ABOUT THE FAIRY WHO DANCES Op. 3, No. 2	9d.
5165	Op. 13. PICTURES FROM GREECE. 6 Pieces.	3/-	ALBUM-LEAF ... ..	9d.
	The Dryads; The Fates; The Muses Mercury; The Graces; The Naiads.		AT PARTING. Op. 11, No. 7 ... ..	1/6
5167	Op. 18. THE FOUR WINDS. Four Impression Studies.	3/-	AUBADE. Morning Serenade ... ..	1/6
	East Wind; West Wind; South Wind; North Wind.		BARCAROLLE ... ..	2/-
5168	Op. 19. TONE-PICTURES. Book I. 5 Pieces.	3/-	BUMPKIN DANCE. Op. 36, No. 3 ... ..	1/6
	Serenade; A Dream Ship; A Garden Song; Folk Song; To the Skylark.		CHANSONNETTE. Op. 31, No. 4 ... ..	1/6
5169	Op. 20. THREE VENETIAN IDYLLS ... ..	3/-	CHANT SANS PAROLES ... ..	2/-
	Nocturne; Barcarolle; Valse fugitive.		GAVOTTE ... ..	1/-
5152	Op. 21. A SUMMER SUITE. 6 Pieces ... ..	3/-	IN A GONDOLA. Op. 23, No. 2 ... ..	1/6
	In the Meadows; Under the Weeping Willow By the Brook; Siesta; In the Woods; At Dusk.		MELODY in E flat... ..	1/6
5170	Op. 23. TONE-PICTURES. Book II. 5 Pieces.	3/-	MILKMAID'S SONG. Op. 29, No. 2 ... ..	1/6
	Cradle Song; In a Gondola; At the Trysting-place; Spring Song; The Angelus.		MINUET ... ..	2/-
5153	Op. 24. 3 MOMENTS MUSICAUX ... ..	3/-	MOMENT MUSICAL. Op. 24, No. 2 ... ..	1/6
5154	Op. 29. TONE-PICTURES. Book III. 5 Pieces.	3/-	NORTH WIND. Op. 18, No. 4 ... ..	2/-
	Folk Song; Milkmaid's Song; Capriccioletto; Cradle Song; Russian Air.		PRELUDE, from the Forest of Andaine. Op. 27 ...	2/-
5155	Op. 30. FROM THE THREE-CORNERED KINGDOM. 5 Pieces.	3/-	SLUMBER SONG. Op. 11, No. 2 ... ..	1/6
	Some Goblins and Gnomes and Things; About the Fairy who dances; Balls in the Trees; The Pool in which you look; The Fighting Mannikin.		SPRING SONG ... ..	2/-
5156	Op. 31. TONE-PICTURES. Book IV. 5 Pieces.	3/-	TEMPO DI MINUETTO. Op. 35, No. 3 ... ..	1/6
	Melody; Rondeau; Etude heureuse; Chansonnette; A Nigger Tune.		THE FATES. Op. 13, No. 2 ... ..	2/-
5151	MUSICAL SKETCH BOOK. 4 Pieces ... ..	3/-	THE MUSES. Op. 13, No. 3 ... ..	1/6
	Albumleaf; Melody; Elegy; Gavotte.		THE NAIADS. Study in Double Notes. Op. 13, No. 6.	1/6
A.S. 17.	Op. 34. FOUR TWILIGHT PIECES ... ..	2/-	TO A FLOWER CHILD. Op. 41, No. 1 ... ..	1/6
A.S. 41.	Op. 36 FIVE PIECES ... ..	2/-	TO THE SKYLARK. Op. 19, No. 5 ... ..	1/6
	Tambourin; Moment Musical; Bumpkin Dance; Larghetto; Valse Barcarolle.		TWILIGHT PIECE. Op. 34, No. 2 ... ..	9d.
			TWO BOHEMIAN SKETCHES. Op. 16. No. 1. Folk Song ... ..	2/-
			2. Gipsy Dance ... ..	2/-
			TWO OLD-FASHIONED PIECES ... ..	2/-
			No. 1. Air; 2. To a Harpischord.	
			TWO PASTORALS ... ..	2/-
			No. 1. Evening in the Harvest Field; 2. Moon- light on the Harvest Field.	
			VALSE BARCAROLLE ... ..	1/6
			VARIATIONS in A. Op. 35 ... ..	2/6

AUGENER Ltd.  
18 GREAT MARLBOROUGH STREET,  
& 57 HIGH STREET, MARYLEBONE,  
LONDON, W. 1.