

100
PROGRESSIVE RECREATIONS.

Edited and Revised by
H. W. NICHOLL.

BOOK 1.

C. CZERNY.

N^o. 1.

N^o. 2.

N: 3.

N: 4.

Allegretto.

N° 10.

First system of N° 10. Treble clef, bass clef. Dynamics: *p*. Fingerings: 1, 4, 5, 3, 2, 2, 3, 2, 1, 5, 4, 3, 2, 4.

Second system of N° 10. Treble clef, bass clef. Fingerings: 1, 3, 5, 4, 2, 4, 1, 4, 5, 3, 1, 5, 3, 1, 5, 3, 1, 4, 1, 5, 3.

Allegro.

N° 11.

First system of N° 11. Treble clef, bass clef. Dynamics: *p*. Slurs are present over the first two measures of the treble staff.

Second system of N° 11. Treble clef, bass clef. Dynamics: *f*.

Third system of N° 11. Treble clef, bass clef. Fingerings: 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1.

Fourth system of N° 11. Treble clef, bass clef. Fingerings: 1, 3, 5, 4, 2, 1, 5, 3, 1, 5, 3, 1, 4, 2, 5, 3, 1, 4, 2.

Allegretto.

N° 12.

Allegretto.

N° 13.

VAISE AUTRICHIENNE.

Allegretto.

N° 14.

THÈME AUTRICHIEN.

Allegretto.

N: 15.

VAISE sur une Romance Française.

Allegretto.

N: 16.

GAVOTTE.

Allegro.

N: 17.

THÈME ITALIEN.

Allegro.

N:18.

Allegro.

N:19.

p

Allegro Vivace.

N° 20.

p

The musical score is written for piano and consists of six systems, each with a right-hand and left-hand staff. The tempo is marked 'Allegro Vivace' and the dynamics are 'piano' (*p*). The right-hand part features a melodic line with various ornaments, including slurs and fingerings (1-5). The left-hand part provides a rhythmic accompaniment of eighth notes, often in a descending pattern. The piece concludes with a double bar line and repeat dots.

MARLBOROUGH.

Allegretto.

Nº 21.

Musical score for N.º 21, titled "MARLBOROUGH". The piece is in 3/4 time and marked "Allegretto". It begins with a piano (*p*) dynamic. The score consists of four systems of two staves each. The first system includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *p*. The second system continues the melody and accompaniment. The third system features a forte (*f*) dynamic marking and includes a repeat sign with first and second endings. The fourth system concludes the piece with a final cadence.

AIR FRANÇAIS.

Allegretto.

Nº 22.

Musical score for N.º 22, titled "AIR FRANÇAIS". The piece is in 3/4 time and marked "Allegretto". It begins with a piano (*p*) dynamic. The score consists of two systems of two staves each. The first system includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *p*. The second system continues the melody and accompaniment, ending with a final cadence.

N.º 23. *Allegro.* *p dolce.*

N.º 24. *Allegretto.* *VALSE de STRAUSS.*

THÈME AUTRICHIEN.

Allegretto.

N°25.

Musical score for N°25, THÈME AUTRICHIEN, Allegretto. The score consists of three systems of piano music. The first system includes a treble clef, a 4/4 time signature, and a piano (p) dynamic marking. The second system includes a repeat sign and a forte (f) dynamic marking. The third system includes a piano (p) dynamic marking. The score features intricate fingerings and articulation marks throughout.

THÈME ANGLAIS.

Allegretto moderato.

N°26.

Musical score for N°26, THÈME ANGLAIS, Allegretto moderato. The score consists of three systems of piano music. The first system includes a treble clef, a 4/4 time signature, and a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking, a sforzando (sf) dynamic marking, and a piano (p) dynamic marking. The third system includes a piano (p) dynamic marking. The score features intricate fingerings and articulation marks throughout.

Valuable Musical Works,

PUBLISHED AND IMPORTED BY

EDWARD SCHUBERTH & CO.,

23 Union Square, New York City.

Sole Agents for the Jurgenson Edition of F. Chopin's Pianoforte Works, edited by Chas. Klindworth;
and for Enoch & Sons, London, "Format Litolf" Editions.

ALSO, COMPLETE DEPOTS OF THE CELEBRATED CHEAP EDITIONS OF

C. F. PETERS, Leipsic,

ENOCH & SONS, London.

BREITKOPF & HAERTEL, Leipsic, (Volks-Ausgabe,)

HENRY LITOLFF, Brunswick, JUL. SCHUBERTH & CO., Leipsic, (Edition Schubert,)

J. G. COTTA, Stuttgart.

Pianoforte Methods.

CLEMENTI, M. Gradus ad parnassum, revised by C. Tausig, with English and German annotations; bound in flexible cover, \$3 00	
Cramer, J. B. Fifty Selected Studies, revised by Dr. Hans von Bülow, with English and German annotations; bound in flexible cover.....	3 50
KUNZ, K. M. Two hundred easy two-part Canons, with English and German annotations, and a preface by Dr. Hans von Bülow; bound in flexible cover.....	1 50
LEBERT & STARK. Theoretical and Practical Piano School for Systematic Instruction.	
Part I., bound in boards.....	4 00
" " cloth.....	5 00
Part II., " " boards.....	4 00
" " cloth.....	5 00
Part III., " " paper.....	4 00
" " cloth.....	5 00
Part IV., " " paper.....	6 00
" " cloth.....	7 00
SCHMITT, J. First Preceptor on the Pianoforte, German and English; bound in flexible cover.....	2 00
— Musical Casket, a supplement to his first preceptor; bound in flexible cover.....	2 00
TAUSIG, C. Daily Studies, with German and English annotations, by H. Ehrlich; bound in flexible cover.....	3 00
URBACH, K. Preisgekrönte Clavier-Schule.....	2 00
— American edition under Press. With German and English text.....	2 50

Violin Methods.

HOHMANN, C. H. Praktische Violinschule. Deutscher Text allein. Theil 1 und 2, each.....	\$1 20
BODE, KREUTZER & BAILLOT. Violin Method, adopted by the Paris Conservatory of Music, 1st Book.....	1 50

Vocal Studies.

CONCONE, J. op. 9. Fifty Vocal Lessons, revised by A. Torriani, 4 books (8vo edition), each.....	\$— 75
— op. 11. Twenty-five Exercises (8vo edition).....	— 75
LAMPERTI, F. A Treatise on the Art of Singing (large 8vo edition), bound in flexible cloth cover.....	1 50
MARCHESI, M. C. op. 1. Elementary Vocal Exercises.....	2 50
MARCHESI, M. C. op. 2. Twenty-four Vocalizes for Soprano and Mezzo Soprano.....	2 50

Theoretical Works, &c.

EHRlich, H. "How to Practice the Pianoforte".....	\$— 30
ELLA. "Musical Sketches Abroad and At Home." Bound in cloth.....	2 75
JUCH. Patent Musical Tablets for Instruction and Amusement..	— 60
LOBE, J. C. Catechism on Music, in paper.....	— 75
in cloth.....	1 00
— Catechism of Composition, in paper.....	1 00
in cloth.....	1 25
PATTOU, A. A. "The Voice as an Instrument".....	— 50
PLADY, L. The Pianoforte Teacher's Guide.....	— 40
RITTER, Fanny Raymond. "Some Famous Songs".....	— 30
— "Woman as a Musician".....	— 25
SCHUBERTH, Jul. Complete Musical Dictionary, in boards....	— 40
SCHUMANN, Bbt. "Music and Musicians," translated by Fanny Raymond Ritter, in cloth.....	2 75
— "Rules and Maxims for Young Musicians".....	— 25

