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1884

## 2 New Etudes

Alfred Dudley Turner  
*Composer*

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M. L. Moore  
from  
Alfred R. Summer

COMPLIMENTARY.

2

# NEW ETUDES

DESIGNED FOR THE CULTIVATION OF EASE AND GRACE IN THE  
PERFORMANCE OF RAPID PASSAGES REQUIRING A CROSSING OF THE HANDS.

FOR THE

## Pianoforte

BY

# A. D. TURNER.

Op. 25.

Nº 1. Price 60 Cts.

Nº 2. Price 40 Cts.



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## 2 NEW ETUDES.

## No. 1.

Allegro grazioso. (♩ - 132.)

A. D. Turner, Op. 25. No. 1.

The musical score is written for piano and consists of three systems of music. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is marked "Allegro grazioso" with a quarter note equal to 132 beats per minute. The piece is by A. D. Turner, Op. 25, No. 1.

The first system begins with a piano (*p*) dynamic. The right hand features a melodic line with a mezzo-forte (*m.f.*) dynamic marking. The left hand provides a bass line. The second system continues the melodic and bass lines. The third system includes a trill in the right hand and a bass line, with a piano (*p*) dynamic marking.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line of eighth notes with a dynamic marking of *mf* and a hairpin crescendo. The lower staff is in bass clef with the same key signature, providing a piano accompaniment of eighth notes.

The second system continues the piece. The upper staff has a melodic line with a dynamic marking of *mf*. The lower staff features a piano accompaniment with a dynamic marking of *cresc.* and a hairpin crescendo. The system concludes with a fermata over the final note of the upper staff.

The third system shows the continuation of the melodic and accompaniment lines. Both the upper and lower staves have a dynamic marking of *m. s.* (mezzo-forte) and a hairpin crescendo. The system ends with a fermata over the final note of the upper staff.

The fourth system is primarily in the bass staff, which continues the piano accompaniment with a dynamic marking of *mf* and a hairpin crescendo. The upper staff is mostly empty, with a few notes appearing at the end of the system, including a fermata.

8

*ff*  
*dim. poco a poco*

The first system of music consists of three measures. The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a steady accompaniment of quarter notes. The first measure is marked with a forte (*ff*) dynamic. The second measure begins a gradual decrescendo, indicated by the instruction *dim. poco a poco*.

8

*pp*

The second system consists of three measures. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment remains steady. The third measure is marked with a piano (*pp*) dynamic, continuing the decrescendo from the previous system.

8

*poco a poco cresc.*

The third system consists of three measures. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment remains steady. The third measure is marked with the instruction *poco a poco cresc.*, indicating the beginning of a gradual increase in volume.

8

The fourth system consists of three measures. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment remains steady. This system does not have a specific dynamic marking.

8

The fifth system consists of three measures. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment remains steady. This system does not have a specific dynamic marking.

*cresc.*  
*f*

3

3

3

*fff*  
*poco a poco dim.*  
*Ped.*

3

*p*  
*m.s.*

*m.s.*

*p*  
*m.s.*

First system of musical notation, measures 1-3. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth-note runs and accents, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 4-6. The right hand continues with eighth-note runs and accents. The left hand accompaniment includes a *cresc.* marking in the first measure, indicating a gradual increase in volume.

Third system of musical notation, measures 7-9. The right hand features eighth-note runs with accents. The left hand accompaniment includes a *v* marking in the second measure, indicating a breath mark or a change in articulation.

Fourth system of musical notation, measures 10-12. The right hand continues with eighth-note runs and accents. The left hand accompaniment includes a *ff* marking in the second measure, indicating fortissimo. The final measure of the system has three *m.s.* markings above the right hand notes, indicating *mezzo sostenuto*.



Musical notation for the first system, featuring a treble clef and a key signature of two flats. The melody consists of eighth and sixteenth notes with accents.

Musical notation for the second system, including dynamic markings *ff* and *sfz*. It features a treble clef and a key signature of two flats, with a bass clef staff below.

Musical notation for the third system, including a treble clef and a key signature of two flats. It features a bass clef staff below and includes a '\*' symbol.

Musical notation for the fourth system, including dynamic markings *sfz* and *pp*. It features a bass clef and a key signature of two flats.

Musical notation for the fifth system, including a bass clef and a key signature of two flats. It features a treble clef staff above and ends with a double bar line.



# CATALOGUE OF NEW MUSIC

PUBLISHED BY

## ARTHUR P. SCHMIDT & Co.

### Vocal.

#### Songs.

A . . . E. M. Serenade . . . . .	35
Adamski, T. Love's Simile . . . . .	50
— Paded Rosses . . . . .	50
Agnes, W. I thought you loved me. Ballad . . . . .	50
S . . . . W. May Song . . . . .	50
Back, J. S. If thou thy heart bestowest (Willst du dein Herz mir schenken) . . . . .	55
Beatt, F. In the Cathedral . . . . .	50
Bracht, F. M. Margery . . . . .	35
— The Letter . . . . .	30
Brown, S. B. 3 Sacred Songs . . . . .	30
No. 1. Oh that thou hadst hearkened . . . . .	30
No. 2. What are these which are arrayed . . . . .	35
No. 3. Therefore the Redeemed of the Lord . . . . .	35
Chadwick, E. W. The Miller's Daughter . . . . .	35
Cirillo, Vincenza. The murmuring Wind . . . . .	40
— Oh thou who dry'st the mourners tears . . . . .	40
Cavies, Harry. The old Abbey Bell. Song for Bass . . . . .	50
— Lullaby. Song for Soprano . . . . .	35
— Despair. Song for Tenor . . . . .	30
Danz, Heinrich. At Last . . . . .	35
— At Rest . . . . .	35
— Ave Maria (Tenor or Soprano) . . . . .	50
— Beside the Summer Sea (Mezzo S. or Contralto) . . . . .	40
— Bird was singing clear one day. Ballad . . . . .	25
— It was a Knight of Aragon (Baritone or Bass) . . . . .	40
— It was with doubt and trembling . . . . .	25
— O heart my heart . . . . .	35
— O Salutaris (Contralto) . . . . .	35
— Salve Regina Nr. 2 (Mezzo Soprano) . . . . .	35
— Up to her Chamber Window . . . . .	35
— Whether the World go up or down . . . . .	50
Fassenda, W. M. My gentle Mary (Tenor or Soprano) . . . . .	35
Ford, C. R. No love for naught . . . . .	35
— Tit for Tat (Tenor) . . . . .	35
Heard, Richard. Binding Sheaves . . . . .	35
John, Clayton. Farewell oh dream of mine . . . . .	30
Kennedy, Walter. Whether my heart be glad or no . . . . .	35
Levin, W. J. D. My love will return to me . . . . .	35
Leslie, Ernest. Year after year. Love Song . . . . .	30
Leslie, Herbert. Dear heart good night. Ballad for Soprano or Tenor . . . . .	35
— Left Alone. Ballad for Contralto or Baritone . . . . .	30
— Oh Best thee my Babe. Lullaby for Contralto . . . . .	35
Martens, S. W. The Boat of my Lover (Contralto or Mezzo-Soprano) . . . . .	30
— Cavaliers Song . . . . .	30
— Days are long (Contralto) . . . . .	30
— Don't Forget . . . . .	35
— Douglas my Douglas . . . . .	30
— Oh heart of my heart . . . . .	30
— Lonely . . . . .	50
— Milkmaid's Song . . . . .	35
— Morning Star (Romanza for Tenor or Soprano) . . . . .	30
— The old clock on the stairs . . . . .	35
— Promise . . . . .	35
— Waiting by the Hedges (Tenor or Soprano) . . . . .	30
— Weedsake. Ah if I were a bee (Spring Song) . . . . .	35
Meyer, As thy wavring footsteps . . . . .	35
Mess, Suppa. Cradle-Hymn of the Virgin (Latin & Engl.) . . . . .	50
Parler, R. W. Slumber Song . . . . .	30
— Wedding Song . . . . .	30
— Goldlocks . . . . .	30
Salmass, Charles. Of thee I fondly dream . . . . .	30
Scalle, L. L. Beyond all lights . . . . .	30
— Exultation . . . . .	30
Shilly, J. F. Our loved ones far away. Song and Chorus . . . . .	30
Strachauer, Hermann. The Sailor's Return (Baritone or Contralto) . . . . .	60
Strong, Emma, Dietrich. Here under the Linden . . . . .	30
Umsied, Aug. Last Adieu . . . . .	35
Vassallo, Vincenza. The Floweret (II flore) . . . . .	35
— Malinconia. Romanza . . . . .	40
— S'io fossi un Angelo (Oh were I blest above) . . . . .	50
— Mezzo Soprano or Baritone . . . . .	50
— These will I love (Jo t'amerò) . . . . .	50
Victor, Agais . . . . .	30
— Farewell . . . . .	35
— In our boat . . . . .	35
— Our own . . . . .	35
— Reconciliation . . . . .	30
— Spring Song . . . . .	30
Well, Oscar. Autumn Blossoms (Nachtknoexen) . . . . .	30
— Ave Maria . . . . .	30
— Devotion (Die helle Sonne scheint) . . . . .	30
— Farewell (Abschied) . . . . .	30
— When the day is done (Abedullid) . . . . .	30
Willson, J. M. How it came about . . . . .	50
— Lullaby (Sleep, sleep) . . . . .	50
Well, E. E. Courtship (Contralto) . . . . .	50
— Margery Daw. Ballad . . . . .	50
— The Turn of the Tide (Contralto) . . . . .	50

### Studies.

Fisher, F. 14 Vocal Studies. Arr. by Chas B. Hayden . . . . .	set 2 50
<b>Four Part Songs.</b>	
<b>a) Male Voices.</b>	
Brown, S. B. Bugle Song . . . . .	25
Chadwick, Margarita . . . . .	30
— Reiterlied . . . . .	30
— The Vikings last Voyage (Male Chorus, Baritone Solo and Orchester) Piano Score . . . . .	set 1 25
Kaschak. Cuckoo Cuckoo . . . . .	15
— The Lovers . . . . .	15
Palce, John Kovetzka. Oedipus Tyrannus of Sophocles (Male Chorus and Orchester) Piano Score . . . . .	1 25

### b) Female Voices.

Marcilla. Jehovah's Power and Majesty (Trio) . . . . .	30
— Song of the Triton . . . . .	30
Olse, R. In Autumn . . . . .	15
— Sparrows Twitter . . . . .	30
— Thou art so like a Sower . . . . .	15
Phillips, S. Greeting . . . . .	30
Ritter, S. F. In Maytime . . . . .	30
Siderman. A Wedding March . . . . .	30
— Saba. Ave Verum . . . . .	15
— Bird's Message . . . . .	30
— Sunshine follows the Rain . . . . .	30
— Little blue eyed Sower . . . . .	20

### c) Mixed Voices.

Capen, C. L. O Wedding Guest. Hymn from the Ancient Mariner . . . . .	40
— Cirillo, Vincenza. O salutaris hostia . . . . .	60
— Gushas, H. M. Hymn Music. 3 books . ea . . . . .	30
— Oh tell me thou life and delight of my soul . . . . .	30
— Fensiless. Under the greenwood tree . . . . .	30
Ford, Charles R. Te deum laudamus in B flat . . . . .	30
— Christmas Carol (Soprano Solo, Chorus with Organ accompaniment) . . . . .	15
— Knox, James C. Sleep! Holy Babe! Christmas Carol . . . . .	5
— Leigins, R. W. Asperges me . . . . .	35
— Oliver, Geo. E. A shout of mighty triumph. Christmas Carol . . . . .	10
— Paley, John Kovetzka. The Realm of Fancy. Chorus, Solo and Orchestra . . . . .	75
— Thayer, Eugene. Immanuel (Bass Solo and Chorus) . . . . .	25
— Sweet Day of Rest (Tenor Solo and Chorus) . . . . .	30
— Utman, Aug. Waken Christian Children. A Carol for Christmas . . . . .	10
— Whitely, S. S. Deus Misericorditer (E flat) . . . . .	60
— Willis, Richard Stars. Christmas Carol . . . . .	10

### Instrumental.

#### Pianoforte Solo.

Ackermann, G. M. Chords of Life. Waltz . . . . .	35
— La Galante. Polka Gracieuse . . . . .	30
— Happy Return March . . . . .	30
— Hill Side Waltz . . . . .	35
— Back, J. S. Gavotte in E. Transcribed by St. Saens . . . . .	30
— Prelude in C min. . . . .	30
— Bargiel, W. Fantasistueck . . . . .	50
— Beethoven. Scherzo. Op. 2 No. 3 . . . . .	30
— Sonatina in G . . . . .	30
— Bruck, H. Romanza . . . . .	30
— Im Volkston . . . . .	25
— Bacher, A. E. Scherzino . . . . .	25
— Capen, C. L. Gavotte in F minor . . . . .	60
— Clement. Op. 36 No. 1. Sonatina in C . . . . .	25
— Corroy, E. The Pirates of Penzance. Potpourri from A. Sullivans Opera . . . . .	1 —
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No. 9. Our Girls Waltz . . . . .	30
No. 10. Our Boys Waltz . . . . .	30
Dvorsk, A. Valse Gracieuse . . . . .	30
— Field, J. Nocturne . . . . .	35
— Graded, Mennet arranged by John Orth . . . . .	30
— Madel. Bourree . . . . .	35
— Masall, Wilbur F. Polonaise . . . . .	75
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— Canzonetta . . . . .	35
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— Mazurka . . . . .	30
— Valse Allemande . . . . .	30
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— Souvenir de Baviere No. 1. 2 3 . ea . . . . .	30
— Slumber Song . . . . .	30
— Mayer, C. Humoresque . . . . .	35
— Spring Song . . . . .	30

Meyer, Louis. Longing in Absence . . . . .	50
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— Norman, Humoreske arranged by John Orth . . . . .	35
— Orth, John. Cradle Song . . . . .	30
— Scherzo . . . . .	30
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— Parshas, Dr. M. Bismarck. March Militaire . . . . .	50
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No. 8. Russian National Hymn . . . . .	20
No. 9. An Alexis . . . . .	20
No. 10. How can I leave thee . . . . .	20
No. 11. Harp that once thro' Taro's Halls . . . . .	20
Scherwenick, K. Polish Dance . . . . .	35
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### Studies for Pianoforte.

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Well, Oscar. Op. 13. Twelve Short Studies of Medium Difficulty. 2 books . ea . . . . .	1 —
Scales and Chords . . . . .	35

### Compositions for the Organ.

Bunger, Aug. Canon in Octave (arr. by S. B. Whitney) . . . . .	25
Ford, Chas. R. Impromptu . . . . .	25
— Mendelssohn. Song without words (Duett) arr. by S. B. Whitney . . . . .	50
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— Tschelkowsky. Op. 11. Andante Cantabile from String Quartette arr. by Chas. H. Morse . . . . .	75
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### Theoretical Works.

Emery, Stephen A. Elements of Harmony . . . . .	1 25
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