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Where the little feet are waiting.

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It is now acknowledged by the best professors that the

New England Conservatory Method FOR THE PIANO-FORTE!

Is Superior to All Others.
It Comprises grades of Instruction,

—AS TAUGHT AT THE—

NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON.

And is the only Book used at that Institution.

It is published in three parts, and furnishes a thorough progressive system of instruction for the Piano-Forte, beginning with the first principles of the art and extending through a course of several years. Particular care has been taken to make the lessons as interesting and attractive to the pupil as is consistent with thoroughness, and for this purpose

RONDOS, ARIAS, NATIONAL AND OPERATIC MELODIES,

And a variety of interesting little compositions have been introduced under the name of RECREATIONS, each illustrating and enforcing some principle, explained in the preceding exercise or etude, and at the same time gradually but surely educating and refining the taste of the pupil.

Part first contains forty lessons, being intended to cover two terms of instruction. The first twenty lessons are devoted exclusively to the Legato Touch. The remaining lessons treat of the Wrist Action, the Staccato Touch, Slurs, Scales, Transposition and the Tremolo.

Part second contains forty lessons treating of Arpeggios in the various keys, Major scales in the remote sharp and flat keys, broken octaves, free and connected sixths, Appoggiaturas, Chromatic scale, Minor scales, the triplet, three notes against two, the turn, use of the pedals, the cantabile or singing style, &c., &c., all of which are illustrated by attractive compositions from the works of Beethoven, Schubert, Schumann, Czerny, Weber, Auber, Burgmuller, Henselt and other celebrated classic composers, under the head of studies and recreations.

Part Third includes the grand practice of the Scales in Octaves, Sixths and Tenths, in all the keys, major and minor; Grand Arpeggios of the Common Chord, Dominant and Diminished Sevenths, Scales in Double Thirds and Sixths; the study of Octaves and Skips, Single and Double Trills, &c., &c., with pieces illustrative of the same from various composers, including selections from the Sonatas of Haydn, Mozart, and Beethoven. This work has been adopted by a larger number of Teachers, Schools and Seminaries throughout the country, who acknowledge it to be

THE BEST METHOD TO TEACH FROM, THE BEST SELECTION OF STUDIES, THE BEST SELECTION OF RECREATIONS, THE MOST PROGRESSIVE COURSE, AND SURE TO ADVANCE THE PUPIL FASTER THAN ANY OTHER METHOD YET PUBLISHED.

ISSUED IN BOTH AMERICAN AND GERMAN FINGERING.

We add a few of the many letters we have received from distinguished professors in favor of the New England Conservatory Piano-forte Method

Boston, November 4, 1871.
Messrs. G. D. Russell & Co.: Having carefully examined the New England Conservatory Piano-forte Method, I take great pleasure in recommending it to teachers and pupils, as being superior to any Piano-forte Method published in this country.

It seems to combine all the requisites of a complete and thorough Piano-forte School; most of the studies and recreations are carefully selected from the great masters and arranged in a progressive manner, with ability and judgment; and I consider it a work of great merit.

J. C. D. PARKER.

Boston, November 4, 1871.
Messrs. G. D. Russell & Company, Gentlemen: I have carefully examined the New England Conservatory Piano-forte Method, and fully believe it to be a most excellent text-book for the Piano-forte. Its explanations are lucid and concise, its course of study eminently progressive, while its technical studies are so combined with selections from the classic masters as to develop both a facile execution and a graceful and poetic style.

Yours very truly,

CARL ZERRAHN.

Boston, November 4, 1871.
Messrs. G. D. Russell & Company: I take pleasure in saying that I have examined the New England Conservatory Method for the Piano-forte, and find it to be a collection of charming pieces, interspersed with appropriate studies, &c., for young scholars. I am happy to recommend the book.

B. J. LANG.

Boston, October 31, 1871.
Messrs. G. D. Russell & Company, Gentlemen: Having carefully examined the New England Conservatory Method for the Piano-forte, I take pleasure in recommending it as far superior to any other piano-forte book now before the public.

Very truly,

STEPHEN A. EMERY.

Worcester, November 10, 1871.

Messrs. G. D. Russell & Company: Having carefully examined the New England Conservatory Method for the Piano-forte, it gives me much pleasure to recommend a work of such rare excellence.

Those who desire a thorough musical education will find its various branches complete and clearly explained.

G. W. SUMNER.

Boston, November 14, 1871.
Messrs. G. D. Russell & Company, Gents: Permit me to express to you the satisfaction and pleasure with which I examined the New England Conservatory Piano-forte method.

The compilers of this work are evidently musicians, pianists and teachers. It is characteristically addressed to the quick perceptive mind of the American.

The explanations, rules and remarks are terse, short and to the point—are comprehensive and intelligible. It is eminently a practical work: one in which no page can be conscientiously omitted, and one, too, in which every page can and should be learned by the pupil. It is an interesting work for both teacher and pupil; and, above all, it is eminently calculated to instill in the mind of the learner the true and essential object of music—the cultivation and development of artistic musical expression and feeling.

I cannot but believe that as soon as the American teachers become acquainted with this Method they will prefer it to all the American instructors heretofore published.

Permit me, gentlemen, also to compliment you upon the beautiful edition in which you issue the above work.

With high regard, believe me, very sincerely yours,
HERMANN STRACHAUER.

Boston, November 3, 1871.

Messrs. G. D. Russell & Company, Gentlemen: A thorough knowledge of the New England Conservatory Method for the Piano-forte prepares me to commend it as a decidedly superior Piano-forte School.

It leads the pupil step by step from the beginning, through the various technical difficulties of the instrument, and at the same time presents a series of the most charming compositions from the best composers for the education of his taste.

Perhaps I cannot better testify my appreciation of its many merits than by the statement that I am continually using it in my piano classes with the very best results.

I am &c., Yours truly,

F. H. TORRINGTON.

Boston, October 28, 1871.

Messrs. G. D. Russell & Company: It gives me great pleasure to be able to give my unqualified approval to the New England Conservatory Piano-forte Method. It seems to me to be progressive, interesting, and intended for the true advancement of the young pupil. It also contains some features (not found elsewhere) which are of the greatest importance.

GEO. E. WHITING.

Pittsfield, Mass., November 20, 1871.
Messrs. G. D. Russell & Company, Gents: I have no hesitation whatever in saying that I think the New England Conservatory Method for the Piano is the best in the market. In the schools of which I have the charge, I have used no other Instruction Book since it appeared; and for all the purposes for which such a work is valuable, it has proved itself thoroughly satisfactory.

Yours, faithfully,

BENJ. C. BLODGETT.

Boston, November 17, 1871.

Messrs. G. D. Russell & Company: Having used the New England Conservatory Method for the Piano-forte extensively and to good advantage, in my classes, I am happy to recommend it to those in want of a comprehensive guide.

Yours truly,

GEO. FRED'K SUCK.

Boston, November 10, 1871.

Messrs. G. D. Russell & Company: Having carefully examined the New England Conservatory Piano-forte Method, I cordially concur in the very favorable opinions expressed by many of the Teachers and Professors of this city. I warmly recommend it to teachers and scholars, as containing the chief points of Technique and as affording a choice selection of pieces tending to the formation of an elegant style and refined taste.

L. H. SOUTHARD.

Boston, Nov. 28th, 1871.

Messrs. G. D. Russell & Company, Gents: A careful examination of the "New England Conservatory Method" warrants me in commending it as a work of great merit, and calculated both to elevate the standard of Piano Forte playing among young performers, and to beget a taste for the higher and more artistic forms of composition.

Respectfully yours,

J. A. HILLS.

Messrs. G. D. Russell & Company, Gents: After an intimate experience and acquaintance with the system and plan of teaching as exhibited in the "Conservatory Method" used at the New England Conservatory of Music, I am more than convinced of its superiority over all other methods as an educational medium for Piano Forte instruction. The plan and system of the work is original and is an immense labor saving book for both Teacher and Pupil, and I can heartily recommend it to all conscientious teachers, and shall ever use it in my teaching.

Yours Respectfully,

L. H. W. ISENBECK.

Published in 3 Parts; Price \$1.50 each. Complete, \$3.75.

G. D. RUSSELL & COMPANY,
126 Tremont, opposite Park Street, Boston.

Where the little feet are waiting
 or the
GOLDEN STAIR



TRANSCRIPTION BY
A. P. WYMAN.



SONG BY
J. P. WEBSTER.



BOSTON.

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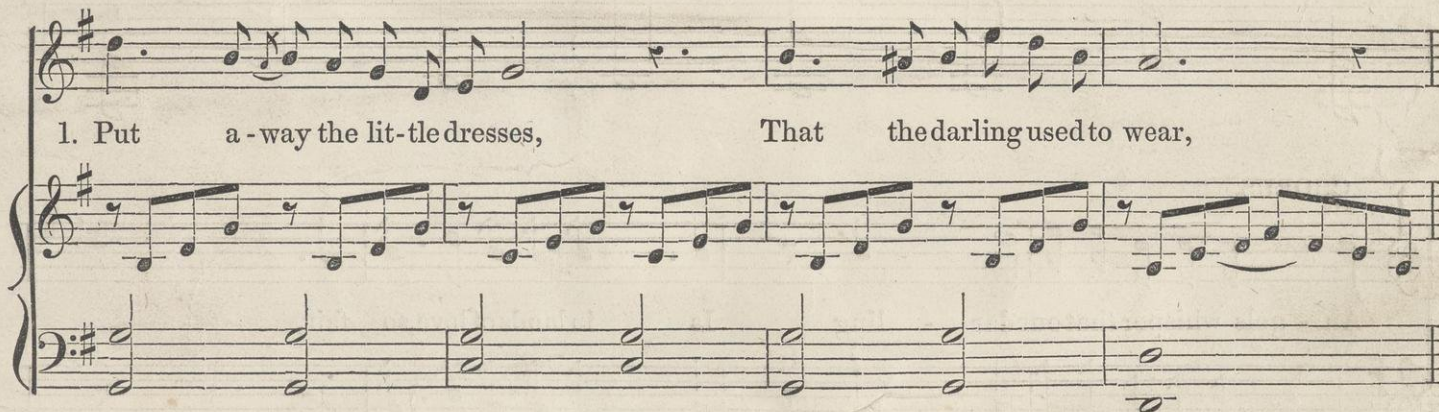
THE GOLDEN STAIR.

Words by W. DEXTER SMITH, Jr.

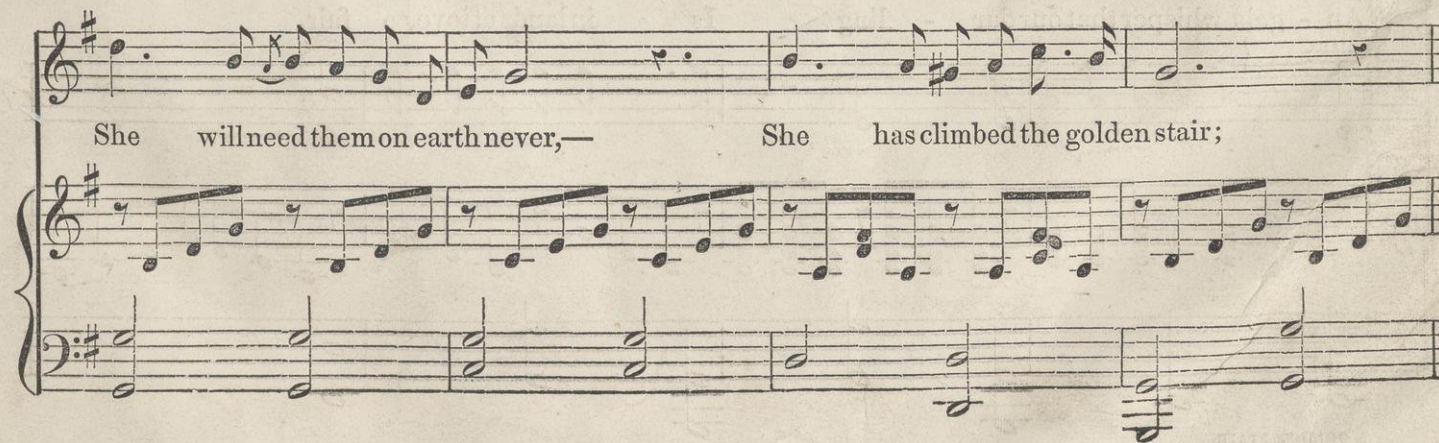
Music by J. P. WEBSTER.



Con - - - afflizione - - - et - - - amoroso.



1. Put a - way the lit - tle dresses, That the darling used to wear,



She will need them on earth never, — She has climbed the golden stair ;

She is with the happy an - - gels, And I long for her sweet kiss,

Where her lit-tle feet are waiting In the realm of per-fect bliss.

CHORUS.

AIR.

An - gels whisper that our dar - ling Is in lands of love, so fair,

ALTO.

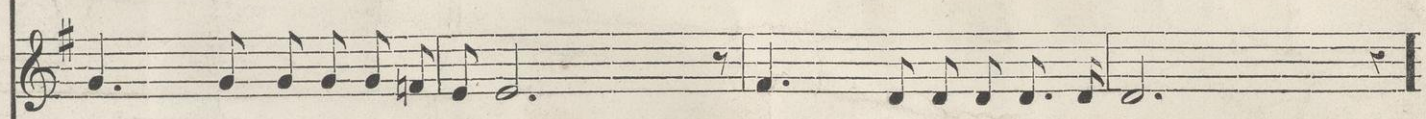
TENOR.

An - gels whisper that our dar - ling Is in lands of love, so fair,

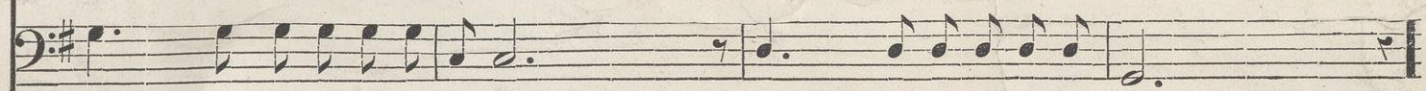
BASS.



That her lit-tle feet are waiting, Close be-side the golden stair.



That her lit-tle feet are waiting, Close be-side the golden stair.



2

Lay aside her little playthings
Wet with mother's pearly tears,—
How we shall miss little Nellie
All the coming, weary years!—
Fold the dainty, little dresses
That she never more will wear,
For her little feet are waiting
Up above the golden stair.

3

Kiss the little curly tresses,
Cut from her bright, golden hair,—
Do the angels kiss our darling
In the realm so bright and fair?
Oh! we pray to meet our darling
For a long, long sweet embrace
Where the little feet are waiting—
And we meet her face to face.