

NEW AND CAREFULLY REVISED STUTTGART EDITION

—OF—

# BEETHOVEN'S SONATAS

SONATAS NO. 1 TO 18,

(FROM OP. 2 TO 49,) EDITED BY

SIGMUND LEBERT,

ASSISTED BY IMMANUEL FAISST.

SONATAS NO. 19 TO 33,

(FROM OP. 53 TO 111,) EDITED BY

DR. HANS VON BÜLOW.

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OLIVER DITSON & CO.

451 Washington Street.

New York: C. H. DITSON & CO.  
711 Broadway.

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From Latest German Edition.

# BEETHOVEN'S SONATAS, For Piano-Forte.

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# SONATA.

3

L. van Beethoven, (Op. 53.)

Allegro con brio. (♩ = 168.)

21.

29921-36

a) With the utmost distinctness and evenness in these eighth, predominance of the metrical accents should be so far avoided, that the melodic substance  may be heard as well, though in vibration.

b) The hold made equal to two full measures.

c) See Remark a) Page 4.

4 2 4 1 simile.

*pp*

*cresc.*

*p*

*cresc.*

*f* *sf* *f* *sf* *f*

*f*

29921=36

*Ad.*

**A)** This fingering in the right hand aids the uninterrupted closeness of the Tremolo, which on the one hand must not go beyond a movement of sixteenths, and on the other, in accordance with Remark **A)** on page 3, must not allow the metrical accents to be too apparent.

**B<sup>1</sup>)** The entrance of the *piano* must by no means be preceded by a *decrescendo*, as some think, in the last quarter of the foregoing bar, (though technically easier.) The shading "*cresc. p*" with all its imaginable gradations is so essentially peculiar to the style of the master, that any arbitrary or defective execution of the same is to be regarded as a gross violation of the spirit of Beethoven. As an artistic rendering of it demands not only a perfect control over the fingers, but also a cultivated capacity for execution, in order to check the natural impulse of that musical feeling which, especially in a *crescendo* of some length, tends to end with a *forte*, and keep it in accordance with the spirit of what follows, so we recommend this point to the special study of the "thoughtful" player. The editor feels induced to mention here what has often been remarked, that in many, especially the more impassioned of Mozart's instrumental compositions, the mode of rendering in question plays a prominent part (though less often than in Beethoven.)

**B<sup>2</sup>)** The Bass note *b* is to be marked in the first four bars only at the beginning of the first and third bars; in the fifth bar both times, in the sixth at each quarter. The passage might be marked "*non troppo legato*."



6

M. M. ♩ = 168.

decresc.  $\alpha^2$

cresc.

*f* *sz* *cresc.* *f*

*pp*

*simile.*

*f* *pp* *fp*

decresc. *pp*

29921=36

$\alpha^1$ ) The four bars which follow cannot be properly played without an intelligent insight into the thematic work

so thoroughly Beethoven's principle of contraction:

etc.

$\alpha^2$ ) *Decrescendo* means *forte*, *crescendo* means *piano*. This rule, not to be regarded as a popular formula, should be constantly remembered by the player. One of the most common and unendurable of the humdrum styles of rendering is to confound the indications of a dynamic change for those of a dynamic state, and, with a convenient anticipation of what is coming, at the beginning of a *crescendo* to pound, of a *diminuendo* to whisper.

$\beta$ ) The "*sforzato*" at the first and fifth eighth is to be given with much force, yet the second and sixth are to be made distinct, which may be done with lightness of the wrist.

29921=36

a) The trill in the left hand is to begin with the note above. A movement of sixteenths is sufficient, yet to hasten them in the second bar (to sixteenth-triplets) with increasing force will make a more brilliant ending.

b) Observe well the *crescendo-piano*. See Remark *V*1, on page 4.

*L*<sup>1</sup>) and *L*<sup>2</sup>) Should individual feeling incline him to delay the Tempo through the preceding four and eight bars respectively, (which must by no means be absolutely forbidden), yet the player must skilfully, that is, imperceptibly, hasten it again in the first two bars of the returning principal motive.

29921=36

♩) The second and fourth quarters, marked *staccato*, require only the value of an eighth. Thus too great haste in springing with the right hand may be avoided.

♪) The modifications of touch on our modern Pianos admit of this more than might be commonly supposed. A practised player of refined feeling may consequently give a very varied colouring to the different imitations in the following episode. This may especially be effected by a lively use of the fancy with the peculiar tone-colours of the different wood wind-instruments. The editor limits himself to the above indication in the text, leaving its further use, enlargement and corresponding changes to the musical cultivation of the player.

♫) One must not be misled by mistaken analogy to make the following wholly unauthorized variation:



This chord of the Sixth would sound very tame and dull.





29921-36

a) In dividing the slur, which in the original extends over each two measures, into smaller sections, the editor was influenced not so much by technical reasons, as by the necessity of giving more rhythmical life to the passages in the upper line, which are melodically uninteresting, and only dynamically effective.

b) The proper rendering of this passage will be found in the recognition of the leading melody:

*a tempo, tranquillo.*


29921-36

a) The rolling figure of sixteenths in both hands is to be played with the utmost freedom of the fingers, as though it were "non legato."

b) The player should guard against hurrying in this and the next bar, that at the return of the principal motive there may be no forced moderating of the Tempo, in which case its necessary freshness would be wanting.

29921-36

a) Each pause is to be held through two bars. If the foregoing bar be played *ritardando*, which principles of good taste do not absolutely demand (the phrase would receive a sentimental colouring which is foreign to it) then the resting-point, which seems a sort of pause for reflection, would require less duration.

b) The reading in some editions— second quarter —  is false.

One must imagine the following melody:  but without giving it any peculiar accentuation.

ff

cresc.

p

cresc.

f

decresc.

p

poco ritardando..... al. M. M. = 152.

dolce.

cresc.

sf

p

cresc.

p

α)

*espress.*  
*dolce.*  
*cresc.*

*sf*

*poco accel.*.....*al.*..... *M. M. ♩ = 160.*

*cresc.*  
*f*  
*cresc.*

*poco accel.*.....*al.*..... *M. M. ♩ = 169.*

*fz*  
*cresc.*  
*f*

*f decresc.*

*cresc.*  
*f*  
*fz*

29921=36

α) The Fifth *g*, not in the original, might however have been in the author's mind.

*Ped.*

The musical score consists of seven systems of staves. Each system typically has a treble and bass clef. The notation includes various dynamics such as *cresc.*, *sf*, *p*, *pp*, and *decresc.*. Performance instructions like *tr.* (trill) and *Ped.* (pedal) are present. The music features complex passages with grace notes and trills. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat).

29921=36

Should one find the difficulty in skipping with the left hand insurmountable—the slightest pause is inadmissible—he may play the grace-notes with the right hand, thereby leaving the left hand free.

The diagram shows a sequence of notes on a staff. Above the notes, there is a trill-like grace note indicated by a dashed line and a 'tr.' marking. This illustrates the technique of playing grace notes with the right hand to avoid a pause in the left hand.

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The first system shows a melodic line in the treble with dynamics *cresc.* and *p*. The second system continues with *cresc.* and *p*, ending with *pp*. The third system features a bass line with *f* and *p*. The fourth system has a treble line with *f* and *ff*, and a bass line with *ffz p*. The fifth system concludes with *cresc.* and *pp subito.* There are also performance markings like *Ped.* and *\** throughout the score.

a) *Forte* is good for the entire bar, and therefore for the last eighth of the accompaniment. The amateurish manner of making a slight *diminuendo* before the *piano*, would here, where the composer intends sudden contrasts, be an error doubly reproachable.

As for the rest (also for both the foregoing pages) all the remarks given in the first part of the movement for all parallel phrases are to be remembered.

b) The motive appearing here in the Bass in a new form must be made prominent in its melodious points, so as not to be rendered inaudible by the counterpoint in the upper part.



29921=36.

a) The Bass note written as an *appoggiatura* must be struck exactly with the first sixteenth of the right hand. To anticipate the error which generally has arisen from a false treatment of *appoggiaturas*, the fingering given at b) will be found a useful preventive.

c) The rhythmical effect of this passage should be somewhat as follows:

Molto tranquillo ma in tempo.

29921-36

a) These two bars with holds the editor is accustomed to play thus:

b) Let the left hand play the theme *piano*, the right *pianissimo*, accompanying the former in a sort of shadow-like manner.

c) A mathematically exact indication of the rendering of the next four bars as regards division of the time is not possible. Individual taste must claim here its full right. We merely caution against exaggerated, as well as premature retarding. We would here call attention to the grammatical distinction, so seldom regarded, between:

*ritardando*: a gradual slackening,

*ritenuto*: an immediate change to a uniformly slower movement.

d) Let this bar be played with the change of harmony:

fully in mind.

Adagio molto. (♩ = 60.)

Introd.

pp una corda. ten. ten. ten. ten. cresc.....

sf p decresc. pp rinforzato sf f decresc.

p rinforzato decresc. p

cresc. sf cresc. f decresc. pp una corda. ten.

cresc. pp m.d. cresc. pp cresc. ten. ten.

29921=36

α) In the first eight bars be careful not to hurry nor shorten the rests, and also in the song passage that follows not to drag sentimentally.

ten. ten. sf non sf sf decresc....

sf non sf sf Legato. legato.

una corda. espr poco rit. m. d.

pp ten. ten. attacca subito il Rondo.

Allegretto moderato. (♩ = 108.)

Rondo.

α) sempre pianissimo.

Ped. Ped. Ped.

α) The principal motive of the Rondo includes the first Bass note. Specifically adapted to the Piano in form and feeling, it is to be comprehended in its integrity literally, as it stands in the lower staff as the part for the left hand. The proper rendering of the piece depends generally upon this preliminary conception.

29921-36

a) The "smoothest" fingering for fingers capable of greater extension is the following:

Players who have acquired a certain skill in "passing over," may proceed thus:

b<sup>1</sup>) The first Bass note must be separated always with the greatest care from those which follow. By taking the same finger (the fifth) this is most easily done.

b<sup>2</sup>) Not by skilfully changing fingers but by a proper quiet holding of the whole hand is legato octave-playing made possible. Continued practice is of course necessary to acquire this.

tr  
cresc. *f*

*f*

*f*

*Pia.*  
*Poco più animando.*

29921=36

a) The following easier method will perhaps be welcome to smaller hands which have become fatigued with the trill movement.

a)

29921=36

a) The entire episode in A minor is to be rendered in a somewhat impassioned manner, and special care taken that the triplet divided between the two hands be unmistakably played as such. As regards the hurrying of the Tempo it resembles the G minor-episode in the Finale of the third Symphony. (Eroica.)

*poco rallentando al tempo primo.*

*f sf p ff sf p dec resc. ppp*

*Ped.*

*M.M. = 108.*

*sempre pianissimo.*

*ppp*

*cresc. dec resc.*



sempre pianissimo.

ped.

\* \*

ped.

\* \*

ped.

\* \*

cresc.

p

decresc.

cresc.

tr

tr

f

tr

ped.

\* \*

f

tr

poco stretto.

sempre forte.

ped.

\* \*

29921-30

ped. a) Compare the method of executing given on page 22 for the same passage.

M. M. ♩ = 120.

29921=36

Ⓐ Although the second middle period (C minor) like the first (A minor) is to be played throughout with force and much fire, yet this necessity by no means excludes those minute shadings, which the ascending and descending triplets suggest to the natural pulse of musical feeling.



*cresc.* *sf* *p* *b) cresc.* *sf*

*molto tranquillo ma senza slentare.* *sempre pianissimo.*

*sempre legato.* *espressivo.* \* *Ped.*

*sempre pp* \* *Ped.*

29921=36 \* *Ped.*

*a) b)* The imitations in the first and second part must be well brought out:

*c)* If one does not see clearly the force of Remark *a)* at the beginning of the Rondo (page 20), attention to the Bass during the next twenty-seven bars will greatly assist him. And here let the difference be kept closely in view between an eighth marked "staccato" and a quarter similarly marked.

*d)* *Espressivo.* This expression of the author the editor has explained by  $\text{—} \text{—}$  between each two bars.

Musical score for piano, page 29. The score consists of seven systems of staves. The notation includes treble and bass clefs, various dynamics (pp, ten., poco, a., poco crescendo, non legato, dec resc., sempre pianissimo, f subito), and performance instructions like slurs and fingering numbers. The page number 29 is in the top right corner.

29921=36

α) By the slurs, which the composer writes here, a strict *legatissimo* is intended, since, as is obvious, all that precedes and follows must also be played so.

decresc. p decresc.

poco marcato. sempre più

ppp ppp f subito. f

ff Ped. Ped. Ped.

diminuendo. p Ped. Ped.

Ped. Ped.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over it. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings include *cresc.* at the beginning, *p* (piano) in the middle, *decresc.* (decrescendo) following, and another *cresc.* at the end. A trill (*tr*) is indicated above the final note of the upper staff.

The second system continues the piece. The upper staff has a trill (*tr*) over the first few notes. The lower staff features a more complex rhythmic pattern with triplets. A fortissimo (*ff*) dynamic marking is present. A *Ped.* (pedal) marking is also visible.

The third system shows further development of the piano part. The upper staff has a *Ped.* marking. The lower staff continues with rhythmic patterns, including a fortissimo (*ff*) dynamic marking.

The fourth system introduces the instruction *sempre forte.* (always forte). The lower staff features several triplet markings. A *Ped.* marking is also present.

The fifth system continues the piano accompaniment with various rhythmic patterns and articulation marks.

The sixth system concludes the page with the instruction *sempre più forte.* (always more forte). The piano part features a series of sixteenth-note passages.

*sempre incalzando ma non troppo.*

29921-36

ã) The "Stretta" beginning on the preceding page, here continued, and lasting through nearly thirty bars requires such a finished "Technique;" that an ordinary player will perhaps weary in the middle of it. As a slackening of the time is on no condition admissible and the strength of the right hand is taxed much more than that of the left, whose figures are easier, the editor suggests as a means of relief, changing the triplets into groups of four notes, by analogy:



sf sf sf p  
Ped. \* Ped. \* Ped. \*

ff sf sf sf p  
Ped. \* Ped. \* Ped. \* Ped. \*

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

ff f f f f  
sempre Ped.

decresc. p pp

senza ritardare. lunga.  
ppp  
Ped. \* Ped. \* Ped. \*

34 Prestissimo.  $\text{♩} = 152.$

*sfz p dolce.*

*Ped.*

*cresc. f*

*cresc.*

*ff*

*cresc.*

*Ped.*

*p dolce.*

*sfz p*

*sempre pianissimo.*

*sfz p*

29921-36

8) To overcome the difficulty of legato octave-playing—the rapidity of the movement allowing no time for change of finger—the following method might be employed, though not particularly to be commended:

First system of musical notation, measures 1-4. The treble clef contains a complex melodic line with many slurs and fingerings (1-5). The bass clef contains a supporting line. Dynamics include *pp* and *ppp*.

Second system of musical notation, measures 5-8. Similar to the first system, it features a treble and bass clef with complex melodic and supporting lines. Dynamics include *pp*.

Third system of musical notation, measures 9-12. This system includes dynamic markings such as *cresc.*, *f*, and *decresc.*. It also features a trill (*tr*) in the treble clef.

Fourth system of musical notation, measures 13-16. This system includes dynamic markings such as *p*, *cresc.*, and *ppp*. It also features a trill (*tr*) in the treble clef and a 'Ped.' marking in the bass clef.

29921=36

α) The gliding octaves in both hands, and that, too, "*pianissimo*," cannot be played on our modern Pianos. The editor alters the passage, and finds that the effect does not violate the intention of the composer.

Fifth system of musical notation, measures 17-20. This system shows an edited version of the passage with dynamic markings *pp* and *ppp*.

Sixth system of musical notation, measures 21-24. This system shows an edited version of the passage with dynamic markings *pp* and *cresc.*. It ends with "etc."

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with triplets in the first two measures. The system concludes with a double bar line, an asterisk, and the word 'Ped.'.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a bass line with triplets in the bass clef. The system ends with a double bar line, an asterisk, and the word 'Ped.'.

Third system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a bass line with triplets. The system concludes with a double bar line, an asterisk, and the word 'Ped.'.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a bass line. The system ends with a double bar line, an asterisk, and the word 'Ped.'.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a bass line with triplets. The system concludes with a double bar line, an asterisk, and the word 'Ped.'.

Sixth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a bass line with triplets. The system ends with a double bar line, an asterisk, and the word 'Ped.'.

*accelerando*.....

Tr. *cresc.* Tr. *ped.* \*

M. M. O = 168

*f* *p* *f* *f* *p* *ped.* \*

*p* *cresc.*

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

*decresc.* *simile.* *pp* *f* *f* *ped.* \*

29921-36

A) In connection with the *accelerando* recommended by the Editor, the execution of the trills may and must be limited to eighths:

B) The following method seems to us the best adapted to attain distinctness and rapidity of execution:

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FROM CARL ZERRAHN

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CARL ZERRAHN.

FROM B. J. LANG.

Boston, July 9, 1875.

DR. TOURJEE,

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Many thanks for the excellent Compilation of Anthems. The book is quite a treasure trove of solid select pieces for Church Choir purposes.

Yours truly,

B. J. LANG.

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The words are so generally taken from the Bible, that a full table of contents would convey but little information. The following, however may serve as specimens:

AND IT SHALL COME TO PASS.  
AND YE SHALL SEEK ME.  
ARISE, SHINE! FOR THY LIGHT IS COME.  
AS PANTS THE HEART.  
BEHOLD, HOW GOOD and HOW PLEASANT.  
BLESSED ARE THEY WHO HAVE BELIEVED.  
BLESSED ARE THE PEACEMAKERS.  
BLESSED ARE THE DEAD.  
BUT THE LORD IS MINDFUL.  
BY THE RIVERS OF BABYLON.  
CRY ALOUD AND SHOUT.  
CALL TO REMEMBRANCE.  
COME UNTO ME ALL YE.  
DOTH NOT WISDOM CRY?  
ENTER NOT INTO JUDGMENT.  
GOD IS OUR REFUGE.  
GOD IS A SPIRIT.  
HEAR THE PRAYER OF THY SERVANT.  
HOW LOVELY ARE THY DWELLINGS.  
HOLY LORD GOD OF SABAOOTH.  
HOW BEAUTIFUL UPON THE MOUNT'NS.  
HOW BEAUTIFUL IS ZION.  
HAPPY AND BLEST. IF YE LOVE ME.  
IT IS A GOOD THING.  
LET THE WORDS OF MY MOUTH.  
LET US NOW GO TO BETHLEHEM.  
O LORD, HOW MANIFOLD.  
PRAISE WAITETH FOR THEE.  
SING, O HEAVENS.  
THE LORD IS MY STRENGTH.  
THE LORD IS MY SHEPHERD.  
THE LORD WILL COMFORT ZION.  
THEREFORE WITH JOY.

There is also considerable music to those sweet Hymns which have become the classics of sacred lyrical poetry, as  
COME, SAID JESUS' SACRED VOICE.  
COME, THOU FOUNT OF EVERY BLESSING.  
COME, YE THAT LOVE THE LORD  
FROM THE CROSS UPLIFTED HIGH.  
IN THE CROSS OF CHRIST I GLORY.  
JESUS, LOVER OF MY SOUL.  
JESUS CHRIST IS RISEN TO-DAY.  
SAVIOR, BREATHE AN EVENING BLESSING.  
SACRED PEACE, CELESTIAL TREASURE.  
WAKE THE SONG OF JUBILEE.  
And the Chants intone the beautiful "Abide with me;" "Beyond the Stars," "O Saviour mine," "The Reaper and the Flowers," "The Shadow of the Rock," and others.

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ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the highest and lowest notes if on the staff, a small letter if above or below the staff.

|  |  |
|--|--|
| Alone and from home. S'g and Cho. Bb. 2. F to F. <i>Frank Stanley.</i> 40        |  |
| And eyes will watch for thee. Ab. 3. d to Fb. <i>Albt. H. Hassler.</i> 30        |  |
| Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. <i>Danks.</i> 40    |  |
| Beautiful Blue Danube. D. 4. c sharp to A. <i>F. Branson.</i> 50                 |  |
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| Birdie's Ball. D. 1. d to D. <i>A. Street.</i> 25                                |  |
| Blind Girl's dream. A. 3. E to g. <i>F. Branson.</i> 40                          |  |
| Blue-eyed darling, whisper yes. D. 2. d to E. <i>H. P. Danks.</i> 30             |  |
| 'Cause Birdie told me so. G. 2. d to E. <i>E. Mack.</i> 30                       |  |
| Columbia the Gem of the Ocean. A. 3. d sh to F sharp. <i>Shaw.</i> 30            |  |
| Come when you will I've a welcome. A. 3. c sharp to E. <i>Lansdon.</i> 40        |  |
| Died in the streets. Song and Chorus. Bb. 2. F to F. <i>Eastburn.</i> 30         |  |
| Dance me, papa, on your knee. Bb. 3. d to E. <i>H. P. Danks.</i> 30              |  |
| Don't forget to write me, darling. G. 2. d to D. <i>Launders.</i> 40             |  |
| Dying Nun. Alto. Eb. 2. Bb to C. <i>Brewster.</i> 25                             |  |
| Ellie Rhee, or Carry me back to Tenn. S'g & Cho. G. 2. d to D. <i>Winner.</i> 35 |  |
| Farewell song of Enoch Arden. S'g and Cho. G. 2. d to E. <i>Winner.</i> 35       |  |
| Gates are ever open. S'g and Cho. F. 2. d to F. <i>Alice Hawthorne.</i> 30       |  |
| A companion song to "Gates ajar."  |  |
| Good-bye Liza Jane. Comic. D. 3. d to F sharp. <i>Eddie Fox.</i> 35              |  |
| Guess who? F. 3. d to F. <i>Frank Howard.</i> 35                                 |  |
| Sung with great success by Lotta.  |  |
| Great Centennial Song. C. 2. G to E. <i>Howard Paul.</i> 30                      |  |
| Happy Hours. Song and Chorus. G. 3. d to E. <i>H. Millard.</i> 40                |  |
| He's going away to leave me. G. 2. d to g. <i>C. J. Miers.</i> 30                |  |
| How sweet are the roses. D. 2. d to D. <i>Alice Hawthorne.</i> 35                |  |
| I am dreaming of the loved ones. Eb. 2. Eb to C. <i>Alice Hawthorne.</i> 35      |  |
| I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. <i>Mack.</i> 40      |  |
| The words of poor little Charlie Ross.   |  |
| In my swift boat. Ab. 3. d to F. <i>Concone.</i> 35                              |  |
| Just as of old. Song and Cho. G. 2. d to E. <i>A. Hawthorne.</i> 35              |  |
| Katy Avourneen. D. 3. D to F sharp. <i>J. E. Johnson.</i> 30                     |  |
| Kissing thro' the bars. G. 2. d to D. <i>J. Wood, Jr.</i> 35                     |  |
| Listen to the mocking bird. S'g and Cho. G. 3. d to E. <i>A. Hawthorne.</i> 35   |  |

|   |  |
|---|--|
| Little Brown Jug. Song and Chorus. C. 2. E to E. <i>Eastburn.</i> 30            |  |
| Little Bud loveliness. C. 3. c sharp to E. <i>Mack.</i> 30                      |  |
| Loved and lost. Eb. 2. Eb to F. <i>A. H. Rosewig.</i> 40                        |  |
| Make yourself at home. Song and Cho. G. 2. d to E. <i>A. Hawthorne.</i> 35      |  |
| Nellie's secret. Song and Chorus. Eb. 3. Eb to F. <i>H. Millard.</i> 30         |  |
| No one to love. Ab. 3. c to F. <i>W. B. Harvey.</i> 35                          |  |
| Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. <i>Persley.</i> 35  |  |
| Only waiting. Eb. 3. Eb to F. <i>G. Kunkle.</i> 50                              |  |
| Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. <i>Mack.</i> 40  |  |
| Our good old friends. Song and Chorus. G. 2. d to E. <i>A. Hawthorne.</i> 30    |  |
| Our mother in heaven. Song and Chorus. Ab. 3. Eb to F. <i>Millard.</i> 30       |  |
| Our sweethearts at home. Song and Cho. G. 2. d to E. <i>Winner.</i> 35          |  |
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| Robin, pretty Robin. Eb. 3. F to g. <i>M. Loesch.</i> 50                        |  |
| Rock beside the sea. Ab. 3. Eb to F. <i>C. C. Converse.</i> 40                  |  |
| Slumber not darling. Song and Cho. A. 3. E to F sharp. <i>Persley.</i> 35       |  |
| Somebody's darling slumbers here. C. 4. c to E. <i>J. M. Muller.</i> 30         |  |
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| Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. <i>Butterfield.</i> 35    |  |
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| Trust to Luck. D. 2. d to F sharp. <i>W. P. Cunningham.</i> 35                  |  |
| We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. <i>Eastburn.</i> 35 |  |
| What care I. G. 2. b to E. <i>Alice Hawthorne.</i> 35                           |  |
| What do Birdies dream of. Eb. 2. c to Eb. <i>Theo. T. Crane.</i> 30             |  |
| What is home without a mother. D. c sharp to D. <i>A. Hawthorne.</i> 30         |  |
| What the candle told me was true. S'g & Cho. D. 2. d to F sh. <i>Merton.</i> 35 |  |
| Answer to "Letter in the Candle."   |  |
| When mother married pap. Comic S'g and Cho. A. 2. E to E. <i>Eastburn.</i> 30   |  |
| When the purple lilacs blossom. S'g and Cho. Eb. 3. d to Eb. <i>Huntley.</i> 30 |  |
| Whispering Hope. Duet. Eb. 3. <i>Alice Hawthorne.</i> 40                        |  |
| Whisper softly, tell me darling. F. 3. c to g. <i>V. Keratry.</i> 35            |  |
| Would I were with thee. F. 3. c to F. <i>C. Bosetti.</i> 35                     |  |
| You musn't fool with Cupid. Song and Cho. Eb. 2. Eb to Eb. <i>Staub.</i> 35     |  |

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