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—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.

Op. 2, No. 1..... 10  
 Op. 2, No. 2..... 11  
 Op. 2, No. 3..... 13½  
 Op. 7..... 13½  
 Op. 10, No. 1..... 8½  
 Op. 10, No. 2..... 8½  
 Op. 10, No. 3..... 11  
 Op. 13..... 10  
 Op. 14, No. 1..... 7½  
 Op. 14, No. 2..... 9  
 Op. 22..... 13½  
 Op. 26..... 10  
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 Op. 90..... 10  
 Op. 101..... 12½  
 Op. 106..... 25  
 Op. 109..... 12½  
 Op. 110..... 12½  
 Op. 111..... 14  
 Sonatine 33..... 14  
 Sonatine 34..... 3

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# BEETHOVEN'S SONATAS, For Piano-Forte.

1. Op. 2 No. 1 <i>Allegro.</i> 10	12. Op. 26. <i>Andante.</i> 10	23. Op. 57. <i>Allo. assai.</i> 20
2. Op. 2 No. 2. <i>Allegro vivace.</i> 11	13. Op. 27. No. 1. <i>Andante.</i> 8½	24. Op. 78. <i>Andante cantabile.</i> 8½
3. Op. 2. No. 3. <i>Allegro con brio.</i> 13½	14. Op. 27. No. 2. <i>Adagio sost.</i> 7½	25. Op. 79. <i>Presto alla tedesca.</i> 7½
4. Op. 7. <i>Allo. molto con brio.</i> 13½	15. Op. 28. <i>Allegro.</i> 12½	26. Op. 81. <i>Adagio. Das Lebewohl.</i> 11
5. Op. 10. No. 1. <i>Allo. molto e con brio.</i> 8½	16. Op. 31. No. 1. <i>Allegro vivace.</i> 13½	27. Op. 90. <i>Allegro.</i> 10
6. Op. 10. No. 2. <i>Allegro.</i> 8½	17. Op. 31. No. 2. <i>Largo.</i> 12½	28. Op. 101. <i>Allegro.</i> 12½
7. Op. 10. No. 3. <i>Presto.</i> 11	18. Op. 31. No. 3. <i>Allegro.</i> 12½	29. Op. 106. <i>Allegro.</i> 25
8. Op. 13. <i>Grave.</i> 10	19. Op. 49. No. 1. <i>Andante.</i> 5	30. Op. 109. <i>Vivace.</i> 12½
9. Op. 14. No. 1. <i>Allegro.</i> 7½	20. Op. 49. No. 2. <i>Allo. ma non troppo.</i> 5	31. Op. 110. <i>Moderato cantabile.</i> 12½
10. Op. 14. No. 2. <i>Allegro.</i> 9	21. Op. 53. <i>Alto. con brio.</i> 17½	32. Op. 111. <i>Allegro assai.</i> 14
11. Op. 22. <i>Allegro con brio.</i> 13½	22. Op. 54. <i>Tempo di Menuetto.</i> 8½	
	33. Sonatine. Posthumous. <i>Moderato.</i> 2	34. Sonatine. Posthumous. <i>Allegro assai.</i> 3

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# THREE SONATAS.

Abbreviations: PT. Principal Theme, ST. Second Theme; Co. Coda, T. Transition, D. Development, M. Modulation.

L. van Beethoven, (Op. 31, N<sup>o</sup> 3.)

18.

Allegro. (♩ = 126)  $\alpha$

PT. *b*

*p* tranquillo. *ritard.* *cresc.* *f* *p.* *a tempo.*

- $\alpha$ ) We have indicated here by the metronome the general Tempo of this movement, which however (independently of the *ritardando's* marked by Beethoven himself) is to be modified here and there, slackening where we have written *tranquillo* to  $\text{♩} = 120$  or even 116, and at *animato* or *vivo* quickening to  $\text{♩} = 132 - 138$ .
- b*) The upper part must be prominent through the whole movement, where it is accompanied by chords broken or otherwise.
- c*) Observe here and in similar passages, that *ritardando* means growing gradually slower.
- d*) Be careful in this figure that the accent which belongs to the first note be not placed upon the second, so as to give the first sixteenth the character of an *appoggiatura*.

*e*) easier:

*f*) After all the holds in this movement begin again with freshness, without making a rest.

*tranne.*

*p* *cresc.* *p*

*ST. a tempo.*

*p* *stringendo vivo.* *m.d.* *mg.* *f.*

*mp* *cresc.*

*dim.*

*mp* *cresc.* *cresc.*

*dim.* *Close.* *p*

System 1: Musical notation for the first system, including treble and bass clefs, notes, rests, and dynamic markings like *tr* and *cresc.*

System 2: Musical notation for the second system, featuring complex fingering numbers (e.g., 1 2 1, 4 2 5 1) and dynamic markings like *p* and *cresc.*

System 3: Musical notation for the third system, including dynamic markings like *p* and *cresc.*, and the instruction *tranquillo. Co.*

System 4: Musical notation for the fourth system, featuring dynamic markings like *p*, *cresc.*, and *f*, and the instruction *a tempo, animato.*

System 5: Musical notation for the fifth system, including dynamic markings like *f* and *fp*, and the instruction *ritard.*

System 6: Musical notation for the sixth system, featuring dynamic markings like *p* and *tr*.

29916-22

System 7: Five short musical fragments labeled a) through e), each showing a specific fingering or melodic line.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics include *p* and *pp*. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics include *poco cresc.* and *f*. Includes a trill (*tr*) and a fermata. Fingerings and slurs are present.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics include *pp* and *poco cresc.*. Includes a fermata and fingerings.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *f* and *ten.*. Includes a trill (*tr*) and a fermata. Fingerings and slurs are present.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *p*. Includes a trill (*tr*) and a fermata. Fingerings and slurs are present.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics include *PT.*, *cresc. e rallent poco.*, *tranquillo.*, and *ritard.*. Includes a fermata and fingerings.

*a tempo.*

First system of musical notation, measures 1-4. Treble clef, bass clef. Dynamics: *p*, *p*. Tempo: *a tempo.* Includes a trill in measure 4.

*a tempo.*

*animato.*

Second system of musical notation, measures 5-8. Treble clef, bass clef. Dynamics: *cresc.*, *f*, *p*. Tempo: *a tempo.*, *animato.* Includes trills in measures 5 and 6.

Third system of musical notation, measures 9-12. Treble clef, bass clef. Includes triplets in measures 10 and 11.

Fourth system of musical notation, measures 13-16. Treble clef, bass clef. Dynamics: *p*, *p*. Includes triplets in measures 13 and 14.

ST.

Fifth system of musical notation, measures 17-20. Treble clef, bass clef. Dynamics: *cresc.*, *f*, *m.d.*, *m.g.*, *p*. Tempo: *a tempo.* Includes fingerings and a trill.

Sixth system of musical notation, measures 21-24. Treble clef, bass clef. Dynamics: *cresc.*, *dim.* Includes fingerings and triplets.

12

*cresc.*

*mp*

*cresc.*

*dim.*

*Close.*

*p*

*tr*

*cresc.*

*p*

*p*

*f*

*p*

*cresc.*



8 150

5 1 2 4 5 1 2 1 2 4 1 1 3 23

*cresc.* *fp* *cresc.*

Detailed description: This system contains the first two staves of music. The upper staff begins with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes with various fingering numbers (5, 1, 2, 4, 5, 1, 2, 1, 2, 4, 1, 1, 3, 23) written above. The lower staff starts with a bass clef and contains a similar melodic line with fingering numbers (5, 3, 2, 1, 1, 2, 1, 2, 4, 1, 1, 3, 23) below. Dynamics include *cresc.*, *fp*, and a second *cresc.* marking.

*tranquillo.*

*f* *p* *Co.* *cresc.* *f* *p*

Detailed description: This system continues the piece with the upper staff. It is marked *tranquillo.* and features a dynamic range from *f* to *p*. A *Co.* (Coda) marking is present. The music includes a *cresc.* section followed by a *f* dynamic and then a *p* dynamic. The lower staff provides harmonic support with chords and bass lines.

*sostenuto un pochettino.*

*a tempo e stringendo un poco.* *cresc.* *ritard. cresc.*

Detailed description: This system features a *sostenuto un pochettino.* marking. The upper staff has a tempo change to *a tempo e stringendo un poco.* and includes a *cresc.* marking. The lower staff has a *ritard. cresc.* marking. There are several *ped.* (pedal) markings with asterisks in both staves.

*a tempo.*

*f* *p* *cresc.* *p tranquillo.*

Detailed description: This system is marked *a tempo.* and features a dynamic range from *f* to *p*. It includes a *cresc.* marking and ends with a *p tranquillo.* marking. The lower staff continues with harmonic accompaniment.

*a tempo. animato.*

*ritardando. cresc. do. p p cresc.*

Detailed description: This system is marked *a tempo. animato.* and includes a *ritardando. cresc. do.* marking. It features a dynamic range from *p* to *p* and a *cresc.* marking. The lower staff has a *p* marking and includes a *ritardando. cresc. do.* marking.

*cresc.* *p cresc.* *cresc.* *p poco stringendo e cresc.* *f*

Detailed description: This system features a dynamic range from *p* to *f*. It includes a *cresc.* marking and a *p poco stringendo e cresc.* marking. The lower staff has a *p* marking and includes a *cresc.* marking.

# Scherzo.

Allegretto vivace. (♩ = 92.)

PT. A) *ten.*

*pp* poco ritard. *a tempo.* *cresc.*

*f* poco riten. *f* *a tempo.* *ten.* *ten.*

*p* *ten.* *ten.*

*pp* *tr* *ppoco*

29915=22

A) Here and elsewhere, if the upper part carries the melody, let it be prominent above the accompaniment.  
 B) This repetition of the close is to be prolonged very slightly, almost imperceptibly— and the *tempo* resumed again at the *pp*.

C) B) continue after a short rest.

*a tempo.*

152

M.

*ritard.* *ff* *p*

*ff* *p* *cresc.* *p* ST.

*p* *p* *decrest.*

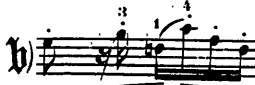
*pp* *sempre stacc.*

*pp* *cresc.*

*1. ten.* *ten.* *2.* *D. ten.* *ten.*  
*p* *sf* *p* *sf* *decresc.* *p*

29915=22

a) These thirty-seconds must not be played a thirty-second too soon, and changed into sixteenths.

b)  Beethoven evidently did not write thus on account of the compass of the instruments.

4 5 4 2 1 1 4 2 2 3 4 153 2 4 11

The musical score is written for piano and consists of eight systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score includes several systems of piano accompaniment and melodic lines. Dynamics range from piano (p) to forte (f), with crescendos and decrescendos. Articulation includes 'sempre staccato' and 'sempre p'. The score is numbered 153 and 11.

29918=22

a)



*a tempo.* 155

*ritardando.* *ff* *p* *cresc.* *ST.* *decresc.* *pp* *sempre staccato.* *mf* *p* *decresc.* *pp*

29918=22

♩) A very gradual retarding of the Tempo.

# Menuetto.

Moderato e grazioso. (♩ = 96.)

The musical score is divided into two main sections: **Menuetto** and **Trio**.  
**Menuetto** (Moderato e grazioso, ♩ = 96):  
 - System 1: Starts with a piano (*p*) dynamic. Includes fingering numbers (1, 2, 3) and an articulation 'a)'.  
 - System 2: Features a crescendo (*cresc.*) and returns to piano (*p*).  
 - System 3: Includes a piano fortissimo (*pp*) dynamic and a slur.  
 - System 4: Includes a piano (*p*) dynamic and a slur.  
 - System 5: Includes a piano fortissimo (*f*) dynamic and a slur.  
**Trio** (Trio x (Animato. ♩ = 108.) energico):  
 - System 6: Starts with piano (*p*) and piano fortissimo (*f*) dynamics.  
 - System 7: Continues with piano (*p*) and piano fortissimo (*f*) dynamics.

29918=22

a) Through the first and second strains the upper part must come out slightly, and the accompaniment be subdued, especially the middle part at the beginning in the left hand, and from the third bar in the right hand.  
 b) Here and through the next two bars the under part is to be brought out.

c)

d)

easier:

f) As at b).

f) Observe the expressly repeated *p*, and do not play this and all similar chords too forcibly.

*poco stringendo* ..... *a tempo*

*Tempo 1?*

*Coda*

29918-22

A) These chords must be weaker than the upper part.  
 B) "Calando" means properly only "growing softer," but includes generally a slackening of the tempo, as is evident here, where it is preceded by "decresc."



Presto con fuoco. (♩. = 160.)

155

PT.

*p*

*mp*

*mf*

*f*

*cresc.*

*pp*

29915-22

- a) The upper part prominent, without being too loud.
- b) The left hand here is not to drown the melody.

1 2 1 2 3 2 3 5 2 4 1 3

1 1 3 1 2 1 1

*mf*

5 3 2 4 2 5 1 2 1 5 1 2 1 1

5 3 1 5 4 2 1 2 1 1 1 2 1 1

*f*

4 1 2 4 2 3 5 2 3 5 1 2 4 1 2 3 2 3 5 2 3 2 3 3 1 1 1 1

1 2 3 2 3 1 2 3 2 3 4 2 4 5 1 2

*f* *f* *f* *f* *f* *mf*

a) 34 tr Close.

1 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

*p*

4 2 4 2 3 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

5 1 2 1 2 3

*mf*

T. 2. 4 2 4 2 3 1. 2.

*f*

2991S=22



b A long hold, after which a rest.  
So at all the holds in this movement.

*poco riten.* *D. a tempo.*

*agilato.*

*cresc.* *ff*

*cresc.* *ff*

*ff*

*ff*

*Tempo!*

*fp*

*pp*

*Ped.*

*agitato.*

*f*

*Ped.*

*or.*

*Ped.*

*p cresc.*

*Ped.*

*ff*

*Ped.*

*p cresc.*

*ff*

*Ped.*

Tempo 1?

5 4 2 1

4

2 3

*p* *cresc.*

4 2 1 3 1

5 4 2 4 1

5 3 2 3 1

5

1 2 4

*p*

*ped.*

*pp*

*PT.*

*dimin.*

*f*

*mp*

*p*

*sf*

*mf*

*ped.*

*p*

*mf*

*ped.*

*p*

*poco cresc.*

*più cresc.*

*f*

*f*

*f*

*f*

*sf mf*

Close.. simile.

*p*

*And.*

*And.* \* *And.* \* *And.* \*

*And.* \* *And.* \* *And.* \*

*Co.* 2 3 2

*fp* *p*

*cresc.*

*non legato. decresc.* *pp*

29915 = 22

2) The left hand stronger than the right as far as the eighth-notes, the latter playing *pp* and, even at the *crescendo* which occurs later, to be kept subdued.

135 13

cresc. f sf sf

sf f inquieto. p a tempo. sf sf

sf sf f p poco rit. p cresc. a tempo e poi un

poco stringendo sin' al fine. f ff

29918-22

α) The Tempo slightly slower than before, but no real *ritardando*, as afterwards indicated by Beethoven himself.



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THE WOOD.....	Dunker.	Vierling.
HIGHLAND LASSIE.....	Burns.	Schumann.
MAY SONG.....	Goethe.	Hauptmann.
THE DREAM.....	Uhland.	Schumann.
WELCOME REPOSE.....	Sturm.	Vierling.
MAY SONG.....	Oostenwald.	Franz.
SPRING.....		Mueller.
FAITH IN SPRING.....	Uhland.	Franz.
ON THE WATER.....		De Cuvey.
THE NUN.....		Schumann.
EVENING SONG.....	Rueckert.	Hauptmann.
THE LITTLE SHIP.....	Uhland.	Schumann.
THE WATER LILY.....	Geibel.	Gade.
SPRINGTIME.....		Abt.
THE WOODBIRD.....		Abt.
THE SMITH.....	Uhland.	Schumann.
THIS LOVE IS LIKE THE WIND.....		Duerrner.
MORNING WANDERINGS.....		Duerrner.
THE LINDEN TREE.....	Polish Volkslied.	
SUNDAY.....		Hauptmann.
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BLESSED BE THE LORD.....	Bortniansky.
“ “ “ Christmas.....	Earl of Mar.
BUT THE LORD IS MINDFUL.....	Mendelssohn.
BLESSED ARE THE MERCIFUL.....	Hiles.
BOW DOWN AND HEAR ME.....	Mozart.
BLESSED IS HE.....	Dr. Naves.
BLESSED FOREVER.....	Spohr.
CALL TO REMEMBRANCE.....	Novello.
CHRIST IS RISEN.....	Elvey.
CHRIST OUR PASSOVER.....	Chapple.
CHRISTMAS ANTHEM.....	Novello.
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DAUGHTERS OF ZION.....	Mendelssohn.
ENTER NOT INTO JUDGMENT.....	Atwood.
GIVE EAR, O LORD.....	Oberthur.
GLORIA IN EXCELSIS.....	Garrett.
“ “ “.....	Downes.
“ “ “.....	Novello.
HOSANNA.....	Macfarren.
HEAR MY PRAYER.....	Winter.
HAVE MERCY UPON ME.....	Macfarren.
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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 REVERS OF BABYLON.  
CRY ALOUD AND SHOUT.  
CALL TO REMEMBRANCE.  
COME UNTO ME ALL YE.  
DO 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 SABAOTH.  
HOW BEAUTIFUL UPON THE MOUNT'NS.  
HOW BEAUTIFUL IS ZION.  
HAPPY AND BLESSED. 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.

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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.

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The Lee & Walker catalogue embraced over 50,000 music and book plates, and among the most valuable copyrights now added to their former immense catalogue, Messrs. DITSON & Co. call attention to the following:—

## VOCAL.

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	Little Brown Jug. Song and Chorus. C. 2. E to E.... <i>Eastburn.</i> 30
And eyes will watch for thee. Ab. 3. d to Fb. .... <i>Albt. H. Hassler.</i> 30	Little Bud loveliness. C. 3. c sharp to E..... <i>Mack.</i> 30
Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. <i>Danks.</i> 40	Loved and lost. Eb. 2. Eb to F..... <i>A. H. Rosewig.</i> 40
Beautiful Blue Danube. D. 4. c sharp to A..... <i>F. Branson.</i> 50	Make yourself at home. Song and Cho. G. 2. d to E. <i>A. Hawthorne.</i> 35
<i>Arranged from the popular Danube Waltzes by Strauss.</i>	Nellie's secret. Song and Chorus. Eb. 3. Eb to F.... <i>H. Millard.</i> 30
Birdie's Ball. D. 1. d to D..... <i>A. Street.</i> 25	No one to love. Ab. 3. c to F..... <i>W. B. Harvey.</i> 35
Blind Girl's dream. A. 3. E to g..... <i>F. Branson.</i> 40	Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. <i>Persley.</i> 35
Blue-eyed darling, whisper yes. D. 2. d to E..... <i>H. P. Danks.</i> 30	Only waiting. Eb. 3. Eb to F..... <i>G. Kunkle.</i> 50
'Cause Birdie told me so. G. 2. d to E..... <i>E. Mack.</i> 30	Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. <i>Mack.</i> 40
Columbia the Gem of the Ocean. A. 3. d sh to F sharp..... <i>Shaw.</i> 30	Our good old friends. Song and Chorus. G. 2. d to E. <i>A. Hawthorne.</i> 30
Come when you will I've a welcome. A. 3. c sharp to E. <i>Lansdon.</i> 40	Our mother in heaven. Song and Chorus. Ab. 3. Et. to F. <i>Millard.</i> 30
Died in the streets. Song and Chorus. Bb. 2. F to F..... <i>Eastburn.</i> 30	Our sweethearts at home. Song and Cho. G. 2. d to E.... <i>Wagner.</i> 35
Dance me, papa, on your knee. Bb. 3. d to E..... <i>H. P. Danks.</i> 30	Pretty as a picture. Song and dance. A. 3. F to F sharp. <i>Bishop.</i> 35
Don't forget to write me, darling. G. 2. d to D..... <i>Launder.</i> 40	<i>Sung with great success by Mlle. Aimée.</i>
Dying Nun. Alto. Eb. 2. Bb to C..... <i>Brewster.</i> 25	Robin, pretty Robin. Eb. 3. F to g..... <i>M. Loesch.</i> 50
Ellie Rhee, or Carry me back to Tenn. S'g & Cho. G. 2. d to D. <i>Winner.</i> 35	Rock beside the sea. Ab. 3. Eb to F..... <i>C. C. Converse.</i> 40
Farewell song of Enoch Arden. S'g and Cho. G. 2. d to E. <i>Winner.</i> 35	Slumber not darling. Song and Cho. A. 3. E to F sharp. <i>Persley.</i> 35
Gates are ever open. S'g and Cho. F. 2. d to F. <i>Alice Hawthorne.</i> 30	Somebody's darling slumbers here. C. 4. c to E..... <i>J. M. Muller.</i> 30
<i>A companion song to "Gates ajar."</i>	Song of Jokes. Medley. D. 2. d to F sharp..... <i>Sep. Winner.</i> 35
Good-bye Liza Jane. Comic. D. 3. d to F sharp..... <i>Eddie Fox.</i> 35	Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. <i>Butterfield.</i> 35
Guess who? F. 3. d to F..... <i>Frank Howard.</i> 35	Ten little Injuns. Comic Song and Cho. G. 2. d to E. <i>Sep. Winner.</i> 30
<i>Sung with great success by Lotta.</i>	Trust to Luck. D. 2. d to F sharp..... <i>W. P. Cunningham.</i> 35
Great Centennial Song. C. 2. G to E..... <i>Howard Paul.</i> 30	We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. <i>Eastburn.</i> 35
Happy Hours. Song and Chorus. G. 3. d to E..... <i>H. Millard.</i> 40	What care I. G. 2. b to E..... <i>Alice Hawthorne.</i> 35
He's going away to leave me. G. 2. d to g..... <i>C. J. Miers.</i> 30	What do Birdies dream of. Eb. 2. c to Eb..... <i>Theo. T. Crane.</i> 30
How sweet are the roses. D. 2. d to D..... <i>Alice Hawthorne.</i> 35	What is home without a mother. D. c sharp to D. <i>A. Hawthorne.</i> 30
I am dreaming of the loved ones. Eb. 2. Eb to C. <i>Alice Hawthorne.</i> 35	What the candle told me was true. S'g & Cho. D. 2. d to F sh. <i>Merton.</i> 35
I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. <i>Mack.</i> 40	<i>Answer to "Letter in the Candle."</i>
<i>The words of poor little Charlie Ross.</i>	When mother married pap. Comic S'g and Cho. A. 2. E to E. <i>Eastburn.</i> 30
In my swift boat. Ab. 3. d to F..... <i>Concone.</i> 35	When the purple lilacs blossom. S'g and Cho. Eb. 3. d to Eb. <i>Huntley.</i> 30
Just as of old. Song and Cho. G. 2. d to E..... <i>A. Hawthorne.</i> 35	Whispering Hope. Duet. Eb. 3..... <i>Alice Hawthorne.</i> 40
Katy Avourneen. D. 3. D to F sharp..... <i>J. E. Johnson.</i> 30	Whisper softly, tell me darling. F. 3. c to g..... <i>V. Keratry.</i> 35
Kissing thro' the bars. G. 2. d to D..... <i>J. Wood, Jr.</i> 35	Would I were with thee. F. 3. c to F..... <i>C. Bosetti.</i> 35
Listen to the mocking bird. S'g and Cho. G. 3. d to E. <i>A. Hawthorne.</i> 35	You musn't fool with Cupid. Song and Cho. Eb. 2. Eb to Eb. <i>Staub.</i> 35

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