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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.

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Op. 110,.....	12½
Op. 111,.....	14
Sonatine 33,.....	2
Sonatine, 34,.....	3

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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
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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
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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> 8	

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THREE SONATAS.

Dedicated to the
COUNTESS von BROWNE.

Abbreviations: PT. Principal theme, MN. Modulation, ST. Second theme,
MT. Middle theme, RN. Return, DT. Development.

L. van Beethoven, (Op. 10, N^o 1.)

Allegro molto e con brio. (♩. = 69.)

5.

29905=14

♩) The term *rinforzando* (reinforcing) like *sforzando*, has immediate reference to the single note, but frequently is extended further: so here, while the dotted quarter is to be struck *sforzando* (and essentially louder than in the corresponding measures which precede) the entire passage, lasting through four measures, is to be played rather *forte*.
♩) Give these rests, as also those that follow, their full value.

ST. *mp* 1

cresc.

tr

cresc.

Close.

dolce. *p* *dim.*

29905-14

92

a tempo.
MT. *ten.*

f *p* *f* *p*

ten.

cantab.

f *p*

f *p*

f *p*

poco accelerando.....

p *mp* *p* *cresc.*

f *cresc.* *sf* *cresc.* *f* *sf* *cresc.*

29905-14

f *sf* *sf* *p* *poco ritardando al...* *decresc...*

f *p* *f* **Tempo I!** **PT.**

p *p* *p* *rinf*

pp *f* **1**

MN. *fp* *fp* *fp*

p

ST.

First system of musical notation, measures 1-4. Treble staff features triplets of eighth notes. Bass staff has a dynamic marking of *p*. The system concludes with a dynamic marking of *mp 1*.

Second system of musical notation, measures 5-8. Treble staff includes fingerings such as 3, 4, 3, 2, 1, 2, 4. Bass staff continues with rhythmic patterns. Dynamics include *p* and *sf*.

Third system of musical notation, measures 9-12. Treble staff has dynamic markings of *sf* and *f*. Bass staff features a steady eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. Treble staff includes dynamic markings of *f* and *sf*. Bass staff continues with eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. Treble staff has dynamic markings of *sf* and *f*. Bass staff features eighth-note accompaniment with fingerings.

Sixth system of musical notation, measures 21-24. Treble staff includes dynamic markings of *sf*, *f*, and *sf*. Bass staff has a *cresc.* marking. Fingerings like 1 2 4 1 2 3 and 5 4 3 4 are present.

Seventh system of musical notation, measures 25-28. Treble staff has dynamic markings of *sf*. Bass staff includes a *cresc.* marking. Fingerings like 1 2 4 1 2 3 and 3 2 3 1 2 3 are present.

29905 = 14

A small musical notation fragment at the bottom left, consisting of a few notes on a staff.

System 1: Treble and bass clefs. Treble clef has fingerings 2, 4, 1, 2, 1, 2, 3, 2, 1, 3. Bass clef has fingerings 4, 3. Dynamics include *ff*, *f*, and *sf*.

System 2: Treble clef has fingerings 4, 2, 4, 4, 4, 4, 5, 2, 3, 5. Bass clef has fingerings 2, 2. Dynamics include *sf*, *f*, *ff*, and *fp*. Marking: *Close.*

System 3: Treble clef has fingerings 3. Bass clef has fingerings 3. Dynamics include *p*, *dim.*, and *ff*. Markings: *pochissimo riten.* and *a tempo.*

Adagio molto. (♩ = 69.)

System 4: Treble clef has fingerings 3, 4, 3, 4, 3, 2, 1, 3, 2, 1. Bass clef has fingerings 1, 3, 2, 4. Dynamics include *p*, *cresc.*, and *p*. Marking: *PT.*

System 5: Treble clef has fingerings 3, 2, 3, 2, 5, 2, 3, 2, 1. Bass clef has fingerings 2, 4, 3, 4, 3, 2, 1. Dynamics include *p*. Markings: *29905= 14* and *3 5*.

a) Musical notation diagram showing a specific fingering pattern.

b) The melody must be well brought out; but in the third bar especially the lower part of the right hand and the upper part of the left must be kept under.
 c) The tones to be played successively from the lowest Bass to the highest Treble tone, but with rapidly, and increasing in force, so that the last tone shall be the loudest.

d) Musical notation diagram showing a specific fingering pattern.

First system of musical notation, measures 96-100. It features a treble and bass clef with various dynamics including *cresc.*, *sf*, *p*, and *f*. Fingerings and articulation marks are present throughout.

Second system of musical notation, measures 101-105. Dynamics include *f*, *p*, and *pp*. Includes performance markings like *ad.* and **.*

Third system of musical notation, measures 106-110. Includes the marking *ST.* and *pp*. Features complex rhythmic patterns and fingerings.

Fourth system of musical notation, measures 111-115. Includes markings *poco stringendo.*, *ten.*, *2 ten.*, and *cresc.*. Shows a transition in tempo and dynamics.

Fifth system of musical notation, measures 116-120. Includes the marking *a tempo.* and *f*. Shows a return to the original tempo.

29905= 14

d) In these three bars the Tenor, in the third also the Alto, to be brought out as melody, though subordinate to the Soprano.

b) Begin these small notes, as also afterwards, with the third sixteenth of the measure.

c) The melody distinct but soft.

Small musical notation for annotation *d*), showing a sequence of notes on a staff.

f) These 64th notes are to be regarded as four, and then two triplets.

Small musical notation for annotation *f*), showing a sequence of notes with a triplet marking.

poco stringendo.

pp *cresc.*

a tempo.

rinforzando *f* *f* *f* *f* *rinforzando* *sf* *p*

rinforzando *sfp* *tr* *RN.* *PT.* *p*

cresc. *sf* *p*

ou 5

29905-14

⌘) *Rinforzando* means here and afterwards simply a greater degree of force throughout.

Ⓝ)

or easier:

Ⓞ) Like page 95, Ⓞ)

First system of musical notation. Treble and bass staves. Dynamics include *cresc.*, *f*, *dim.*, and *p*. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3'.

Second system of musical notation. Treble and bass staves. Dynamics include *p*, *f MN.*, *p*, *f*, and *p*. A *Ca.* (Cadenza) section is marked with an asterisk. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Dynamics include *f*, *sfp*, *sfp*, *sfp*, and *pp*. A *Ca.* (Cadenza) section is marked with an asterisk. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3'.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p*. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3'. A sequence of notes is marked with 'OU 3 2 1'.

Fifth system of musical notation. Treble and bass staves. Dynamics include *p*, *poco stringendo.*, *ten.*, *2ten.*, and *cresc.*. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3'.

Sixth system of musical notation. Treble and bass staves. Dynamics include *f*, *sf*, *p*, *pp*, and *cresc.*. A *4 a tempo.* section is marked. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3'.

29905-14

ä) Like page 96, ä)

b) Like page 96, c)

First system of musical notation. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings include *mf*, *sf*, *f*, *p*, and *mf*. A tempo marking *a tempo.* is present. There are also some performance instructions like *tr* (trill) and *mf*.

Second system of musical notation. It continues the piece and includes a section labeled *CODA. cantabile.* with a dynamic marking of *mp*. The music is more melodic and slower in tempo. Dynamic markings include *f*, *p*, *mf*, and *sf*. There are also some performance instructions like *tr* (trill) and *mf*.

Third system of musical notation. It features a *cresc.* (crescendo) marking. The music is more rhythmic and complex. Dynamic markings include *p*, *mf*, and *sf*. There are also some performance instructions like *tr* (trill) and *mf*.

Fourth system of musical notation. It continues the piece with complex rhythmic patterns. Dynamic markings include *p*, *mf*, and *sf*. There are also some performance instructions like *tr* (trill) and *mf*.

Fifth system of musical notation. It features a *pp* (pianissimo) marking and a *decresc.* (decrescendo) marking. The music is more melodic and slower in tempo. Dynamic markings include *p*, *mf*, and *sf*. There are also some performance instructions like *tr* (trill) and *mf*.

29905=14

♩) The upper part most prominent, the Bass less so, the middle parts the least.

A small musical notation snippet showing a few notes on a staff, corresponding to the annotation b).

♩) Beside the melody, though subordinate to it, must the upper part of the left hand be brought out; the lower part of the right hand is to be kept the most subdued, excepting in the next bar the progression *c e A* which must be played emphatically.

♩) In this bar the middle part of the right hand must come out as the principal melody.

Prestissimo. (♩ = 100.) 100


Finale.

The main musical score consists of five systems of piano staves. The first system is marked *Prestissimo* with a tempo of 100 (♩ = 100). It includes dynamic markings such as *p*, *cresc.*, and *p*. The second system continues with *p* and *cresc.* markings. The third system features *cresc.*, *f*, and *poco* markings. The fourth system is marked *ritardando.* and *A Tempo, ma un poco sostenuto. (♩ = 50)*, with dynamic markings *sf* and *p*. The fifth system is marked *stringendo.* and *mf*, with dynamic markings *ffp* and *f*. The score includes numerous fingering numbers (1-5) and articulation marks like accents and slurs.

29905-14

Two alternative fingering options are provided, each labeled "or easier:". The first option shows a sequence of notes with a 3-finger fingering. The second option shows a similar sequence with a 5-finger fingering. Both options include articulation marks like slurs and accents.

℄) The dots which Beethoven has placed here in the Treble indicate *sforzando* rather than *staccato*, as is often the case, especially with the older composers.

d)  The right hand must begin, and also reach the highest note, at the same time with the left.

sin'al

Tempo I:
Close. I.

mf marc. 4 2/3 ff

Close II. ff sf p ff

DT. p sf

p sf cresc. dim. cresc.

PT. ff p cresc.

2995-14

a) Without retarding.

b) A long pause to be made.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5). A *cresc.* (crescendo) marking is indicated. The bass line provides harmonic support with chords and single notes.

Third system of musical notation. The right hand has a melodic line with slurs and dynamic markings of *sf* (sforzando). The bass line continues with harmonic accompaniment. A *poco ritardando.* (slightly slowing down) instruction is written above the system.

Fourth system of musical notation. The right hand has a melodic line with slurs and dynamic markings of *ff* (fortissimo) and *stringen...* (stringing). The bass line features chords and a dynamic marking of *p*. A tempo instruction *a tempo, ma un poco sostenuto.* is written above the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and dynamic markings of *mf* (mezzo-forte) and *sin' al...* (senza allegro). The bass line features chords and dynamic markings of *f* and *p*. A *do...* marking is present above the first measure.

Sixth system of musical notation. The right hand has a melodic line with slurs and dynamic markings of *sf* and *f*. The bass line features chords and dynamic markings of *cresc.* and *f*. A tempo instruction *Tempo I?* and a section marker *Close I.* are written above the system.

29905-14



b) Both the *calando* (which here has its peculiar meaning like *decrecendo*) and especially the *ritardando* must be begun with great care, so as to be continued very gradually as far as the bar marked *pp* and *adagio*.

c) The little notes to be moderately fast, without taking from the value of the following dotted quarter, which must be longer than the previous *g*.

d) These also to be taken as an up-beat, so that the eighth *g* has its full value.

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CONTENTS:

	Words by	Music by
THE ROSEBUD.....	Bodenstadt..	Hauptmann.
GOOD NIGHT.....	Rueckert....	Schumann.
THE WOOD.....	Dunker.....	Vierling.
HIGHLAND LASSIE.....	Burns.....	Schumann.
MAY SONG.....	Goethe.....	Hauptmann.
THE DREAM.....	Uhland.....	Schumann.
WELCOME REPOSE.....	Sturm.....	Vierling.
MAY SONG.....	Oestenwald.....	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.	Hauptmann.
SUNDAY.....		Hiller.
MAY DEW.....	Uhland.....	Hiller.
WELCOME.....	Hoffman.....	Hiller.
THE OLD MAN.....		Hayden.
PEACE TO THE SLUM- BERERS.....	Moore.....	Vierling.

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ARISE, SHINE!.....	Elvey.
BEHOLD HOW GOOD.....	Whitfield.
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. Nares.
BLESSED FOREVER.....	Spohr.
CALL TO REMEMBRANCE.....	Novello.
CHRIST IS RISEN.....	Elvey.
CHRIST OUR PASSOVER.....	Chapple.
CHRISTMAS ANTHEM.....	Novello.
DOTH NOT WISDOM CRY.....	Haking.
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 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 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.

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.

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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
Arranged from the popular Danube Waltzes by Strauss.	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. Eb 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>Winner.</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	Sung with great success by Mlle. Aimée.
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
A companion song to "Gates ajar."	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
Sung with great success by Lotta.	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	Answer to "Letter in the Candle."
The words of poor little Charlie Ross.	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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