DELIVERED TO THE
NOV 12 1900
LIBRARY OF CONGRESS
COPYRIGHT
No. 130909

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.

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
Op. 27, No. 1,	8½
Op. 27, No. 2,	7½
Op. 28,	12½
Op. 31, No. 1,	13½
Op. 31, No. 2,	12½
Op. 31, No. 3,	12½
Op. 49, No. 1,	5
Op. 49, No. 2,	5
Op. 53,	17½
Op. 54,	8½
Op. 57,	20
Op. 78,	8½
Op. 79,	7½
Op. 81,	11
Op. 90,	10
Op. 101,	12½
Op. 106,	25
Op. 109,	12½
Op. 110,	12½
Op. 111,	14
Sonatine 33,	3
Sonatine, 34,	3

The Notes Translated by J. C. D. PARKER,

And Copyrighted by the Publishers.

BOSTON:

OLIVER DITSON & CO.

451 Washington Street.

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

Chicago: LYON & HEALY.

Philadelphia: J. E. DITSON & CO. Successors to Lee & Walker.

Boston: J. C. HAYNES & CO.

Cincinnati: J. CHURCH & CO.

Copyrighted in 1876, by Oliver Ditson & Co.

Richardson, Printer, Boston.

From Latest German Edition.

BEETHOVEN'S SONATAS,

For

Piano-Forte.

1. Op. 2 No. 1. *Allegro.* 10

2. Op. 2 No. 2. *Allegro vivace.* 11

3. Op. 2. No. 3. *Allegro con brio.* 13½

4. Op. 7. *Allo. molto con brio.* 13½

5. Op. 10. No. 1. *Allo. molto e con brio.* 8½

6. Op. 10. No. 2. *Allegro.* 8½

7. Op. 10. No. 3. *Presto.* 11

8. Op. 13. *Grave.* 10

9. Op. 14. No. 1. *Allegro.* 7½

10. Op. 14. No. 2. *Allegro.* 9

11. Op. 22. *Allegro con brio.* 13½

12. Op. 26. *Andante.* 10

13. Op. 27. No. 1. *Andante.* 8½

14. Op. 27. No. 2. *Adagio sost.* 7½

15. Op. 28. *Allegro.* 12½

16. Op. 31. No. 1. *Allegro vivace.* 13½

17. Op. 31. No. 2. *Largo.* 12½

18. Op. 31. No. 3. *Allegro.* 12½

19. Op. 49. No. 1. *Andante.* 5

20. Op. 49. No. 2. *Allo. ma non troppo.* 5

21. Op. 53. *Alto. con brio.* 17½

22. Op. 54. *Tempo di Menuetto.* 8½

23. Op. 57. *Allo. assai.* 20

24. Op. 78. *Andante cantabile.* 8½

25. Op. 79. *Presto alla tedesca.* 7½

26. Op. 81. *Adagio. Das Lebewohl.* 11

27. Op. 90. *Allegro.* 10

28. Op. 101. *Allegro.* 12½

29. Op. 106. *Allegro.* 25

30. Op. 109. *Vivace.* 12½

31. Op. 110. *Moderato cantabile* 12½

32. Op. 111. 14

33. Sonatine. Posthumous. *Moderato.* 2

34. Sonatine. Posthumous. *Allegro assai.* 3

Boston: OLIVER DITSON & CO., 451 Washington St.

New York: C. H. DITSON & CO. 711 Broadway. Chicago: LYON & HEALY. Philadelphia: J. E. DITSON & CO. Successors to LEE & WALKER.

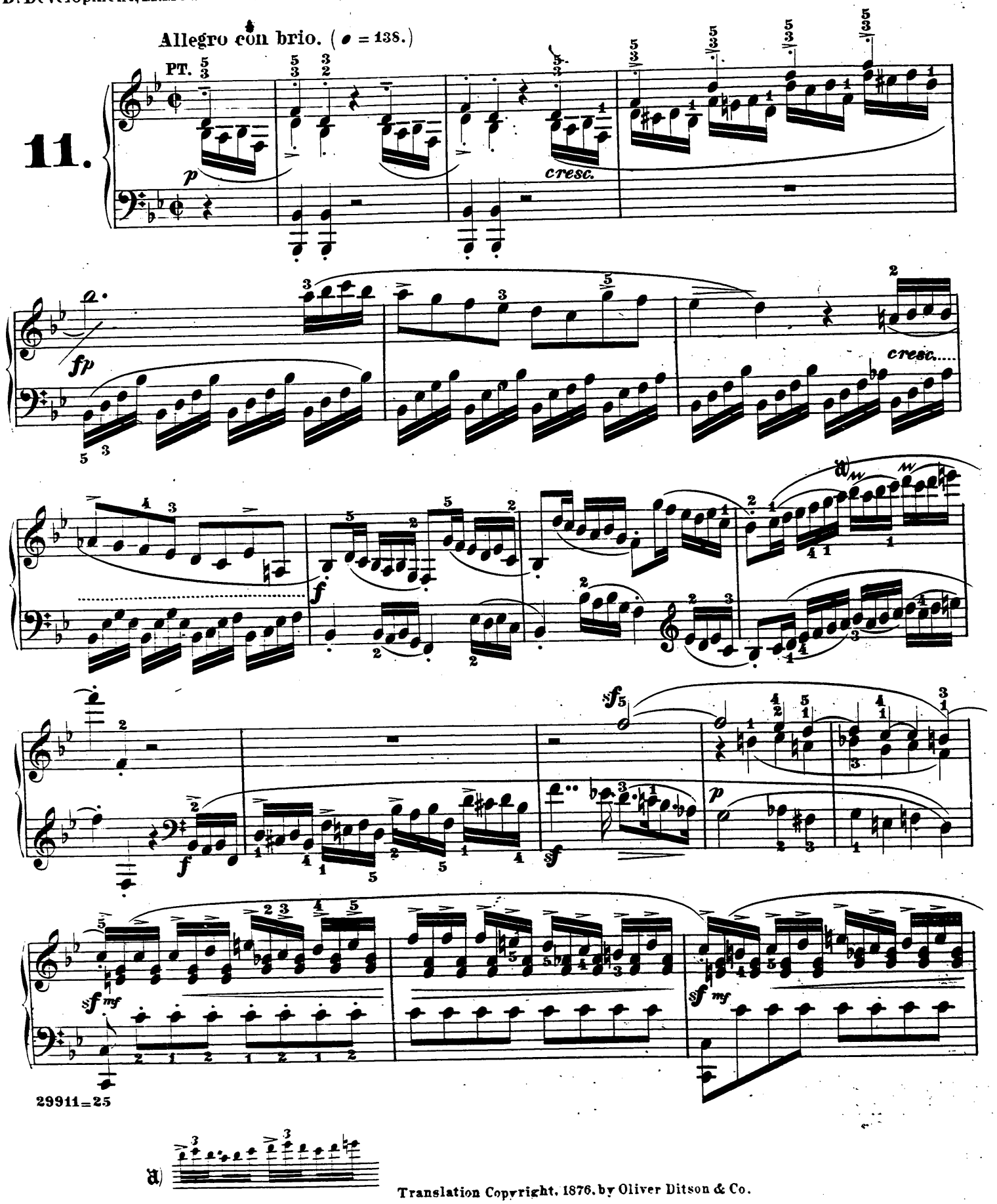
Boston: J. C. HAYNES & CO. Cincinnati: J. CHURCH & CO.

2

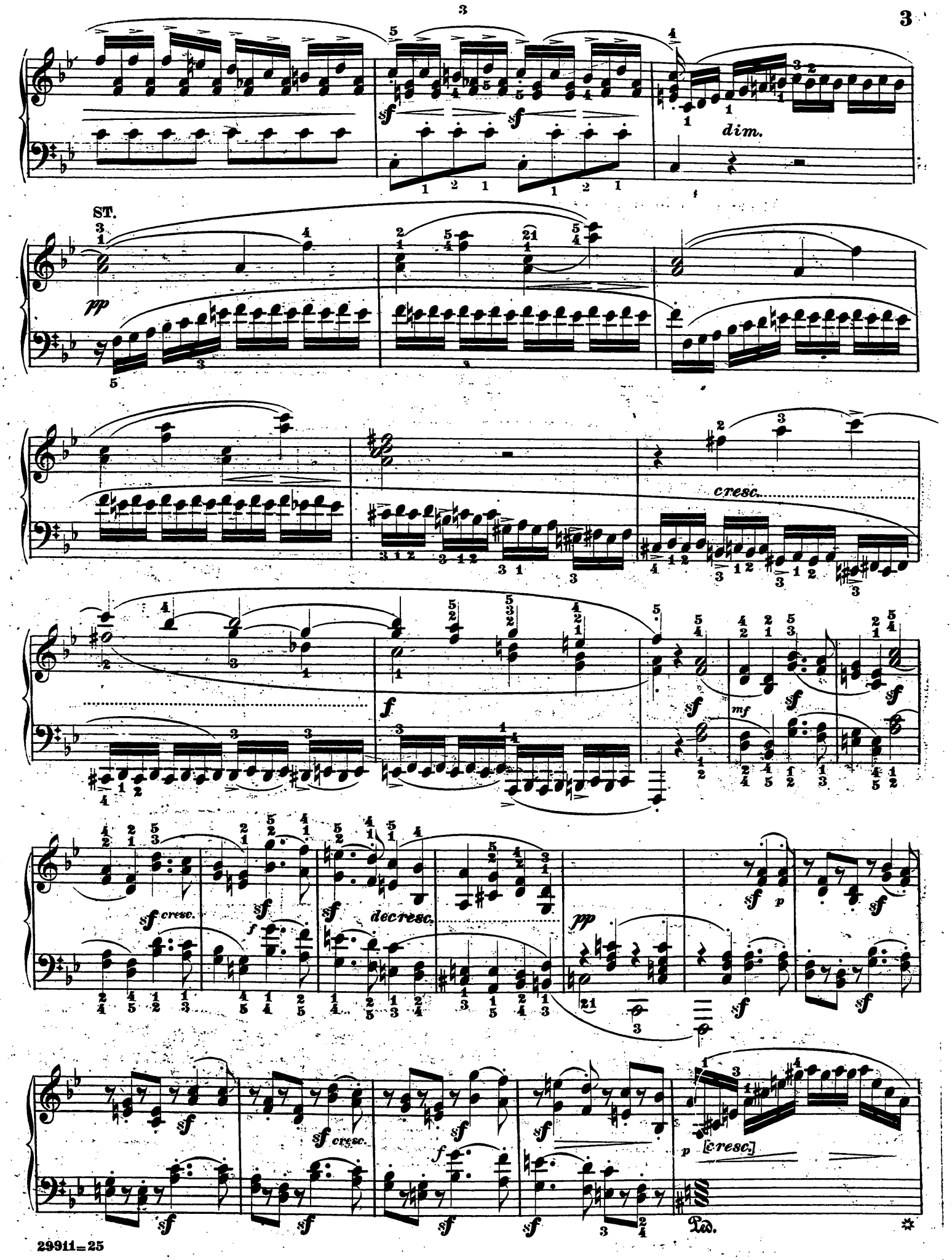
SONATA.

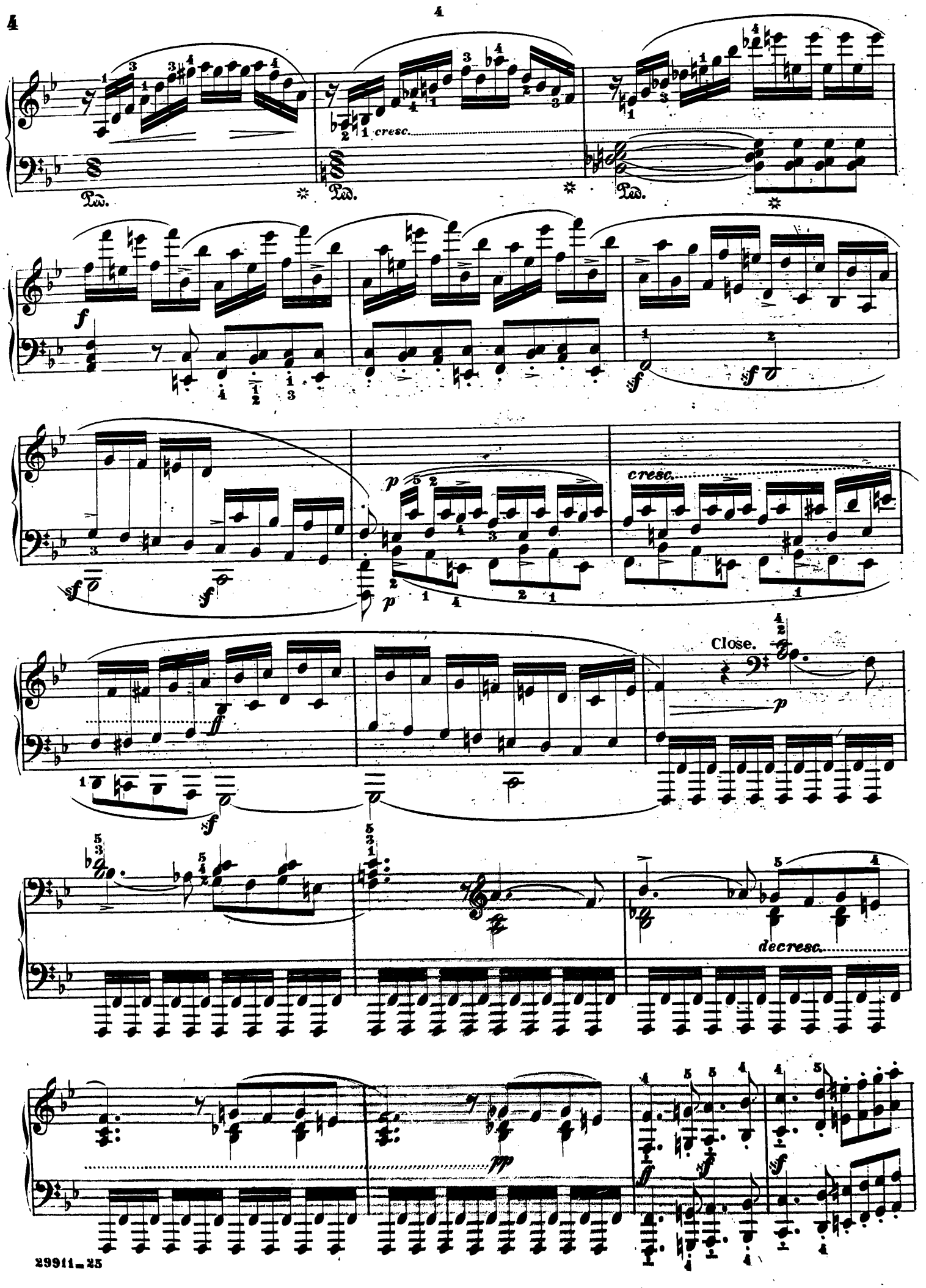
Abbreviations: PT. Principal theme, ST. Second theme, D. Development, M. Modulation, R. Return, Co. Coda.

L. van Beethoven. (Op. 22.)



Translation Copyright, 1876, by Oliver Ditson & Co.


dim.
ST.
pp
cresc.
f
mf
sf cresc.
decresc.
pp
p
[cresc.]
Ped.


cresc.
Ped.
f
sf
p
cresc.
ff
Close.
decresc.
pp

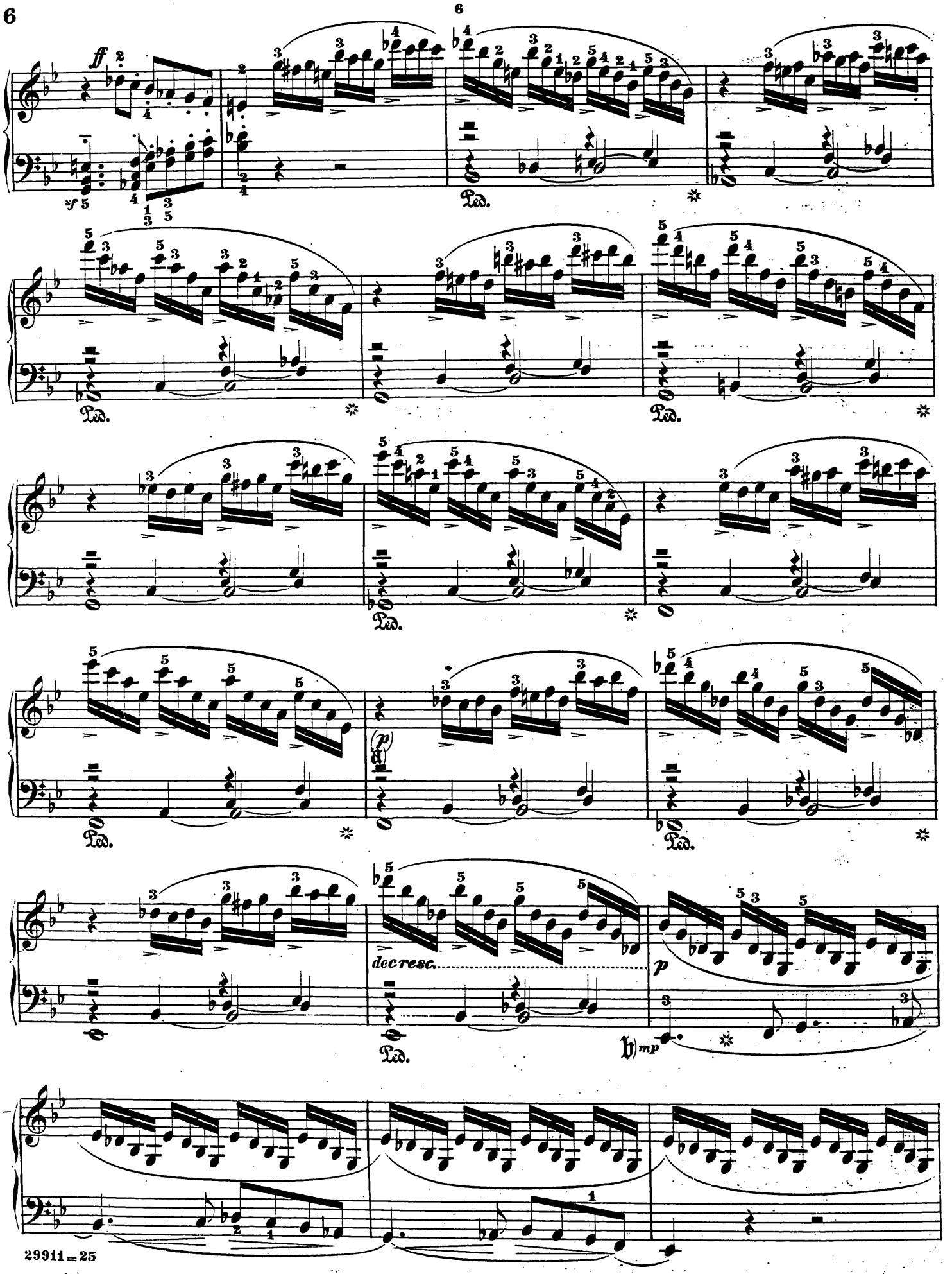
5

D.

cresc.

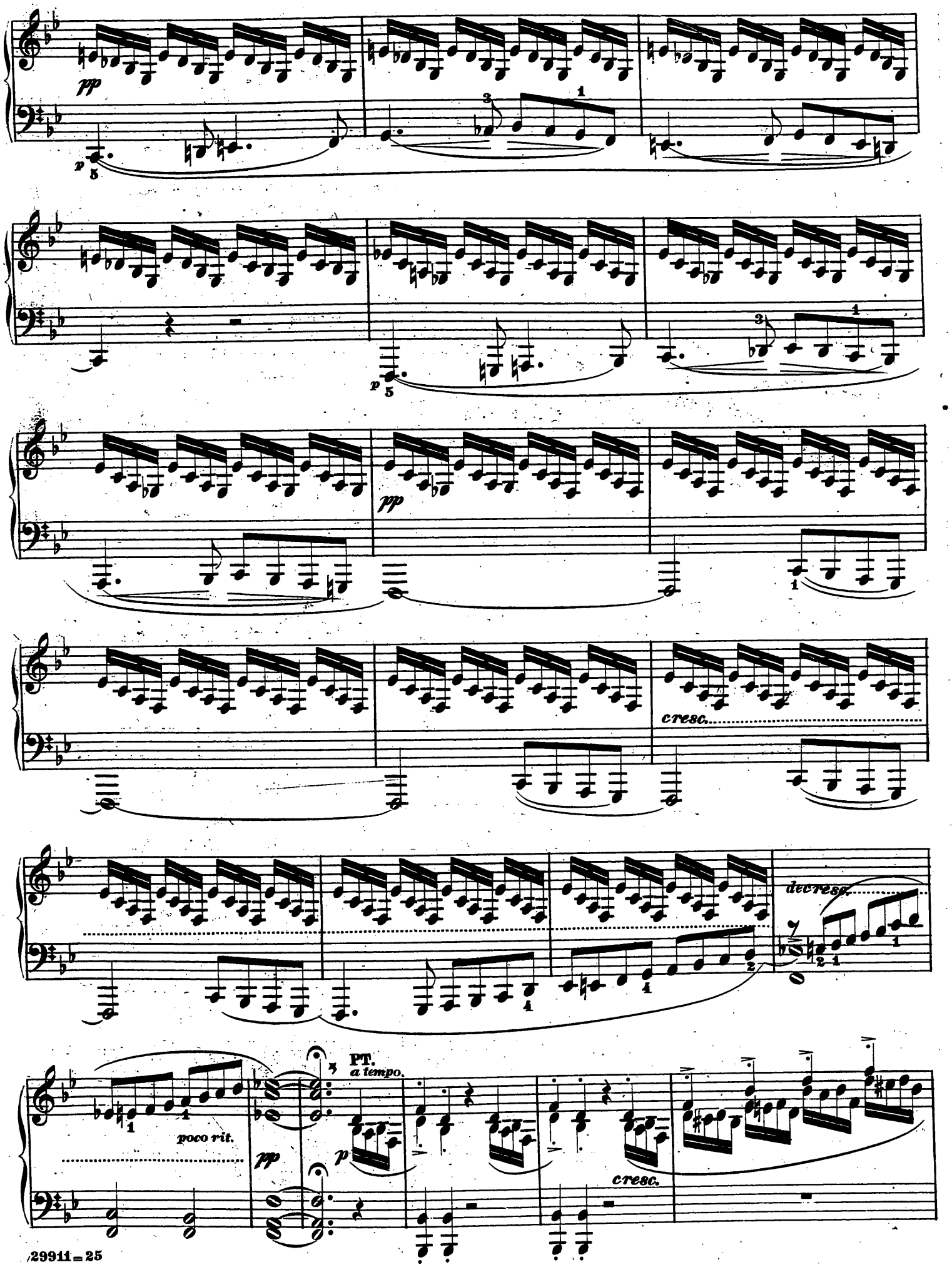
decresc.

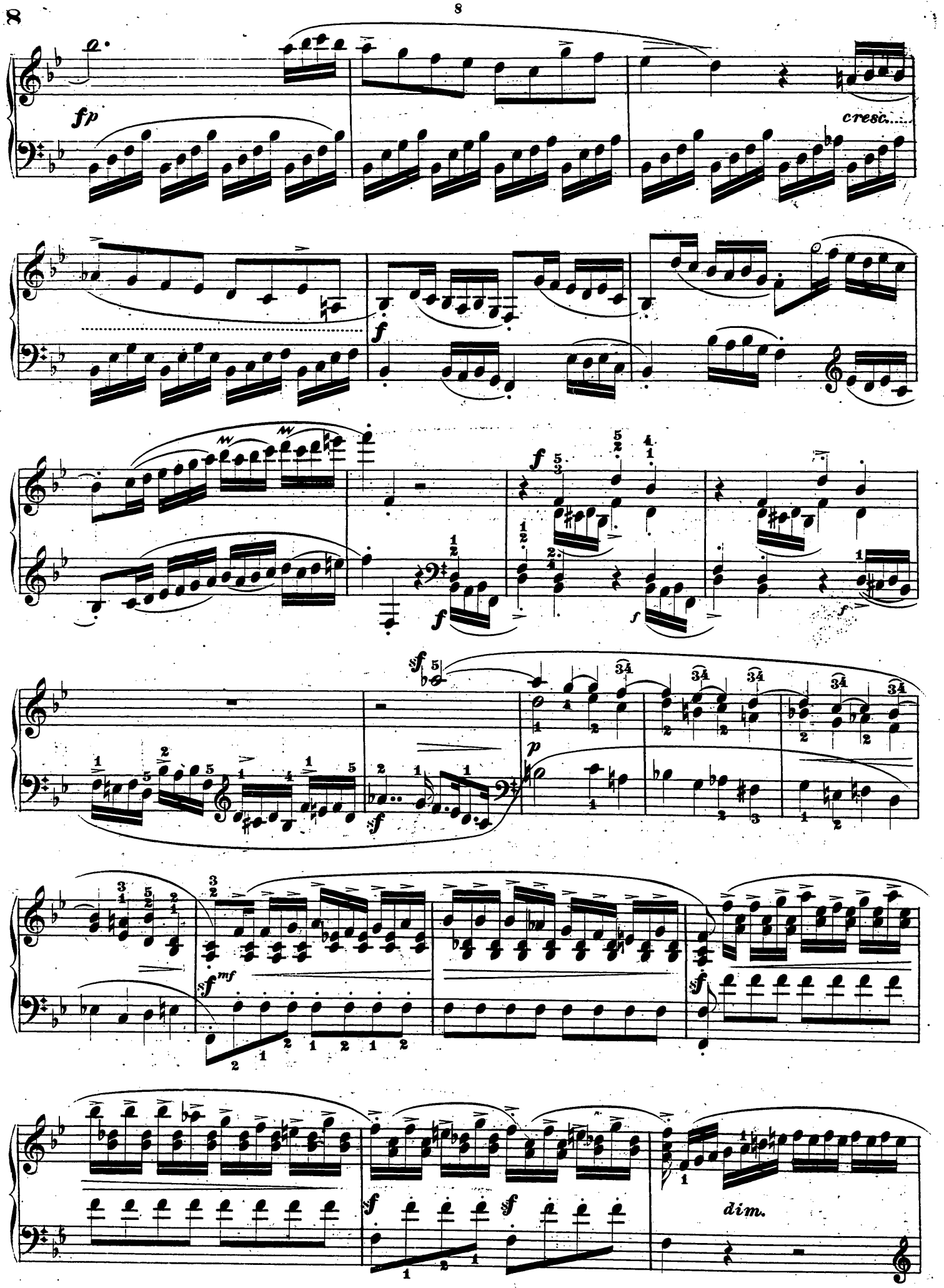
pp



a) This *piano* is without doubt not genuine.

b) *mp* (*mezzo piano*, rather soft) means something between *p* and *mf*.


pp
p
cresc.
decresc.
poco rit.
PT.
a tempo.
p
cresc.


fp
cresc.
f
f
f
f
sf
p
sf
mf
sf
sf
sf
dim.

ST.
pp
cresc.
f
sf
mf
decresc.
p
f
[cresc.]
Ped.

10

fz Ped. * f

f sf sf sf sf p

cresc. ff sf

Close. p

decresc. pp ff sf ff

sf sf sf sf p ff

11

Adagio con molt' espressione. (♩ = 100.)

PT.

ppp

a)

cresc. *f*

sf

b)

mf *dim.*

p

tr

sf *sf* *sf*

pp

M.

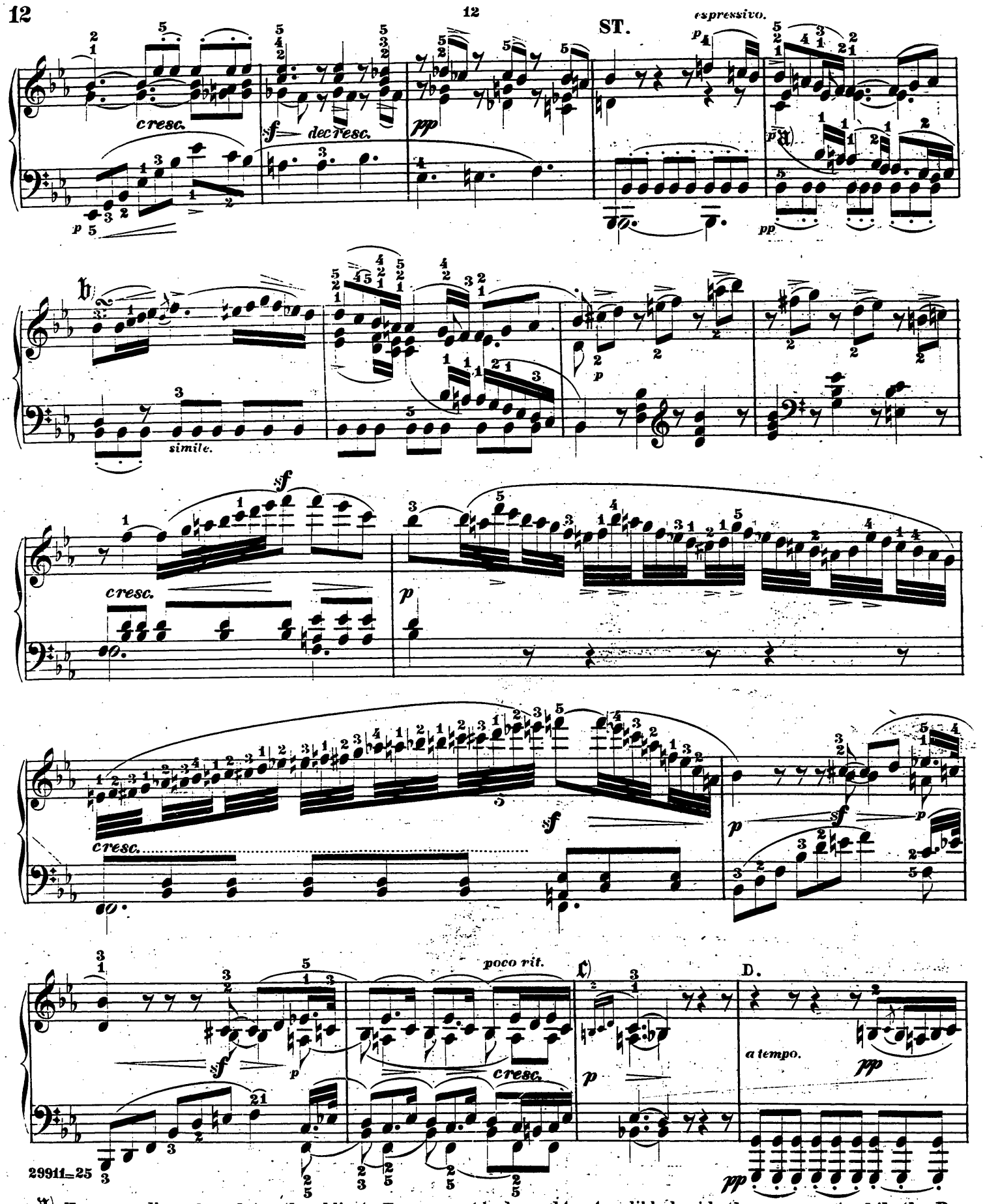
p

p

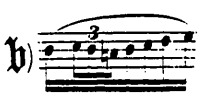
sf *sf* *sf*

a)

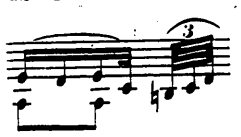
b)

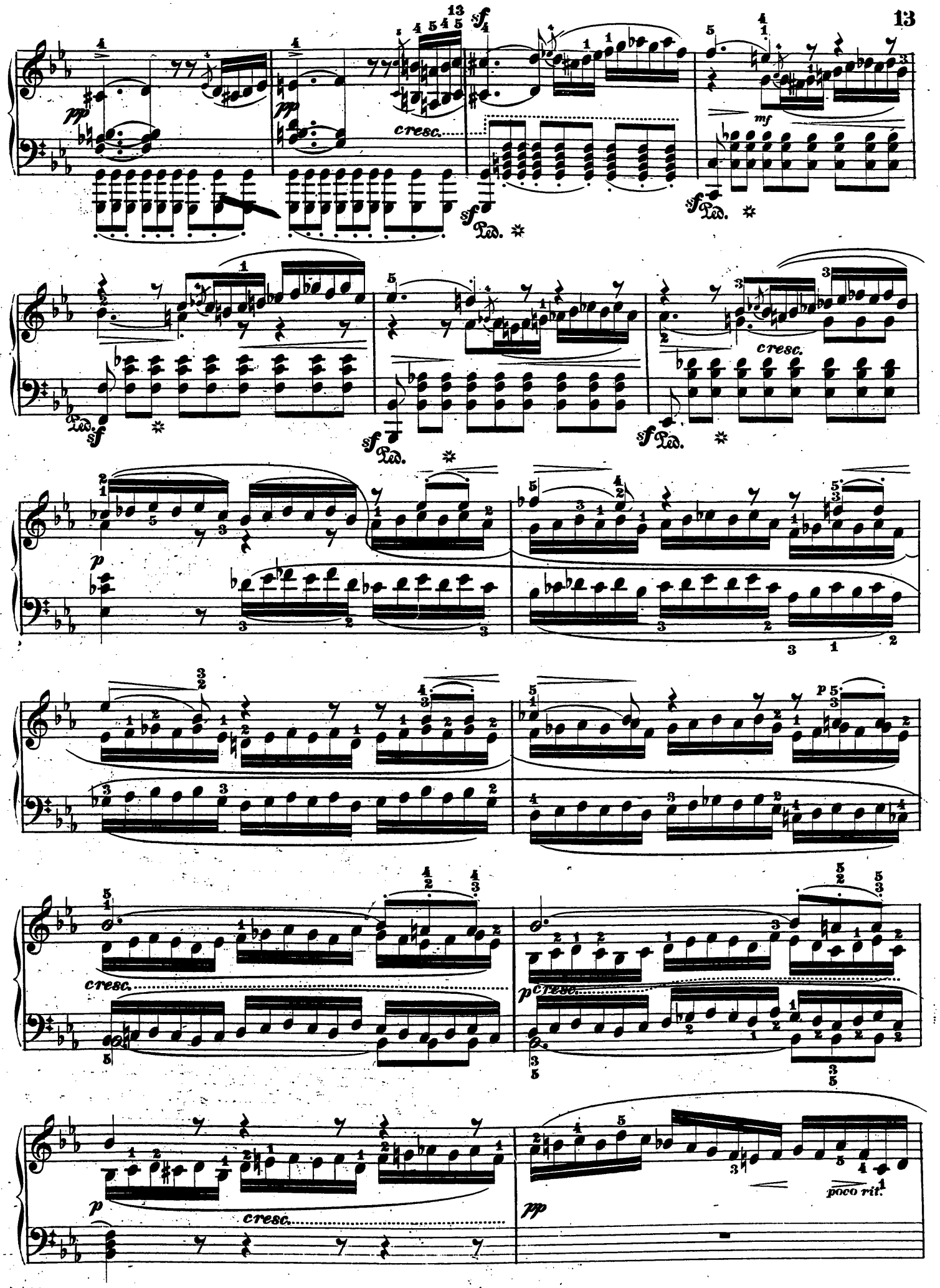


a) Here, as well as 2 bars later, the obligato Tenor must be brought out audibly beside the upper part, while the Bass and Alto are kept subdued.

b) 

c) This ornament is to be slurred with what follows, but to be taken from the preceding measure, thus:




pp
cresc.
sf
Ped.
mf
p
poco rit.

14

PT.

a tempo.

pp

cresc.

p

cresc.

f

dim.

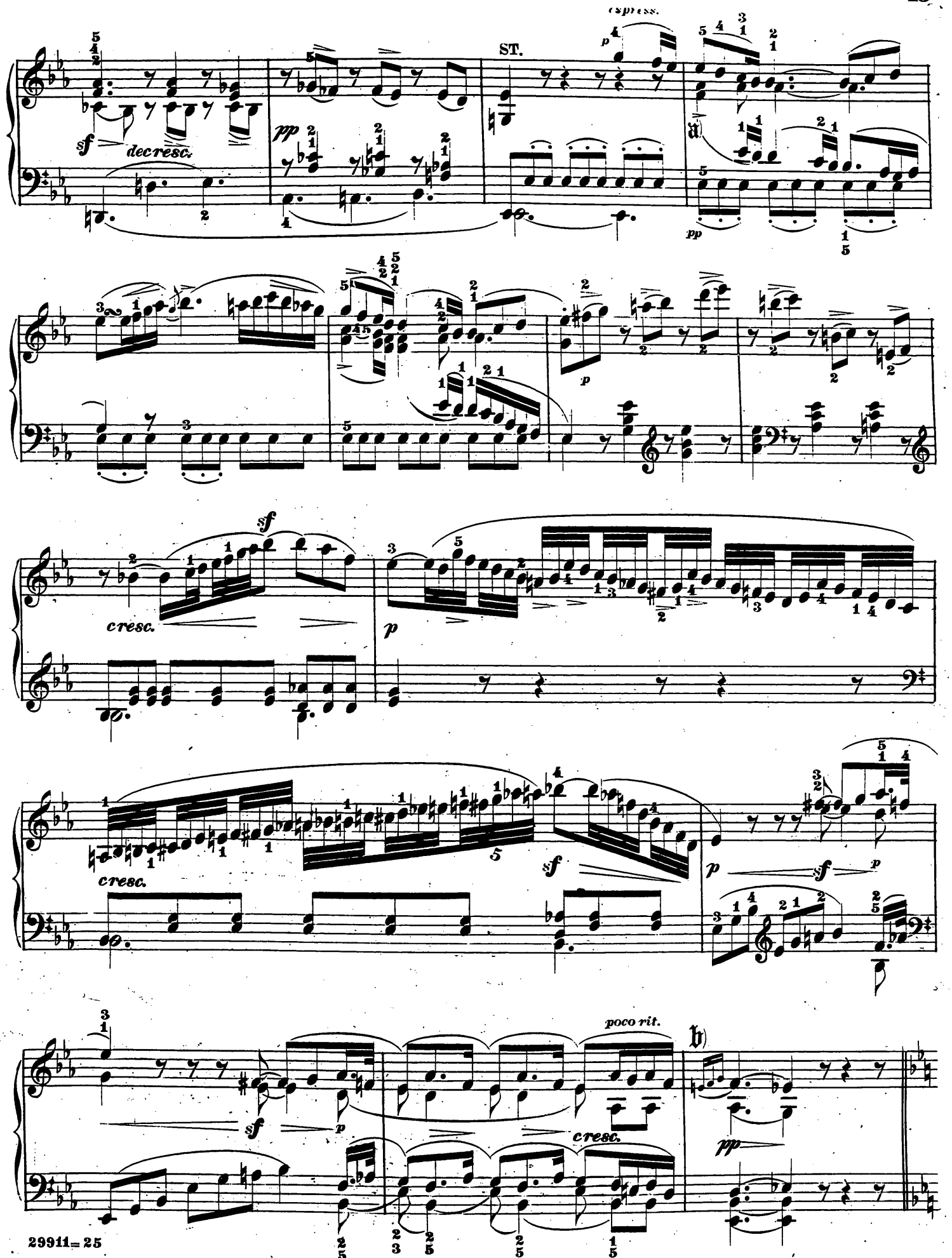
p

cresc.

sf *decresc.*

pp

M.



29911=25

a) Like page 12, a)
b) Like page 12, c)

16

Menuetto.

(♩ = 104.)

p

poco cresc.

p

cresc.

p

p cresc.

ff

p cresc.

f sf

decresc.

p

poco cresc.

p

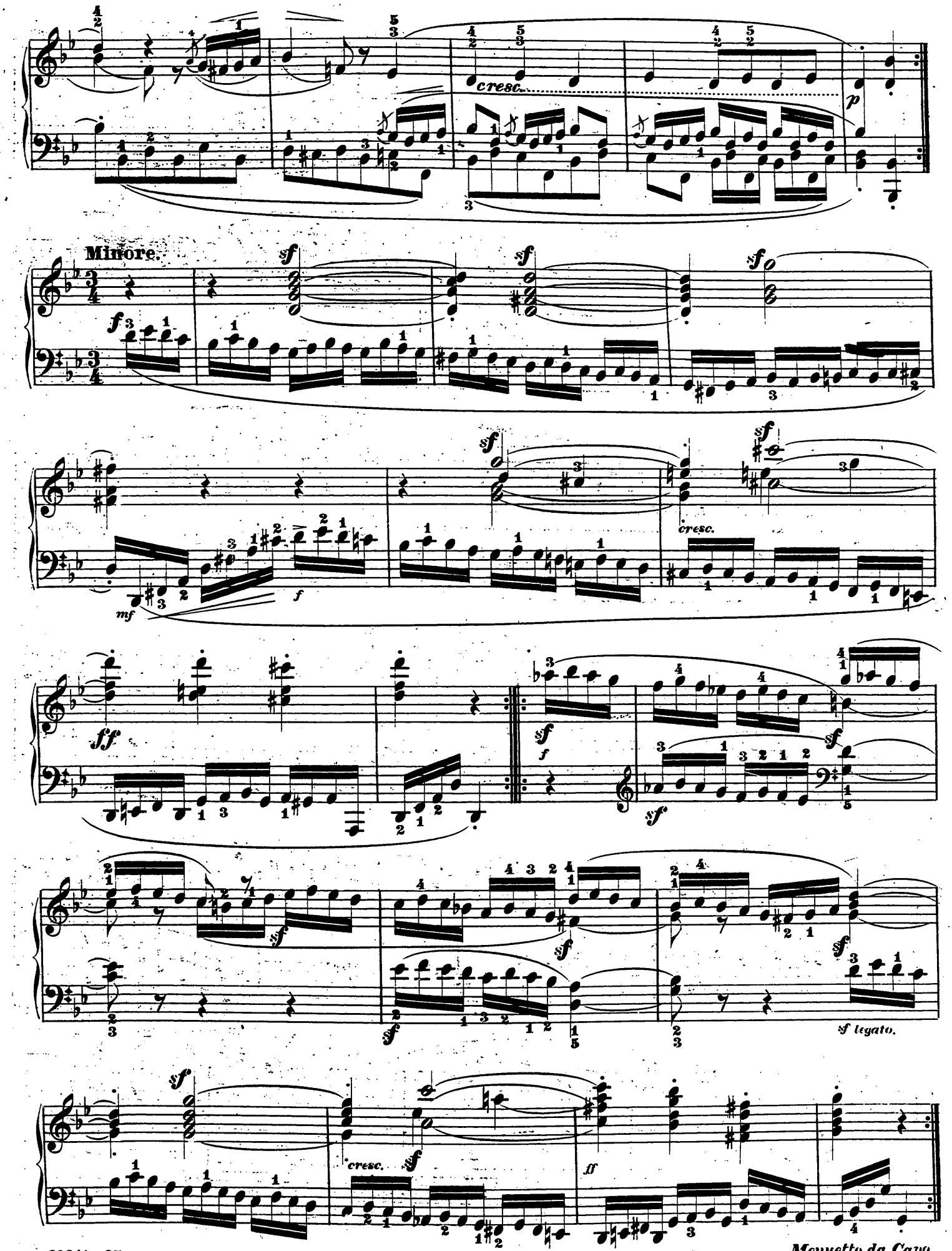
cresc.

ou 3

cresc.

fz

p



Menuetto da Capo senza replica.

18

Rondo.

Allegretto. (♩ = 63.)

PT.

p

cresc.

p

cresc.

f

p

cresc.

p

M. a) *tr*

sf

p

sf

b) *p*

ST. I.

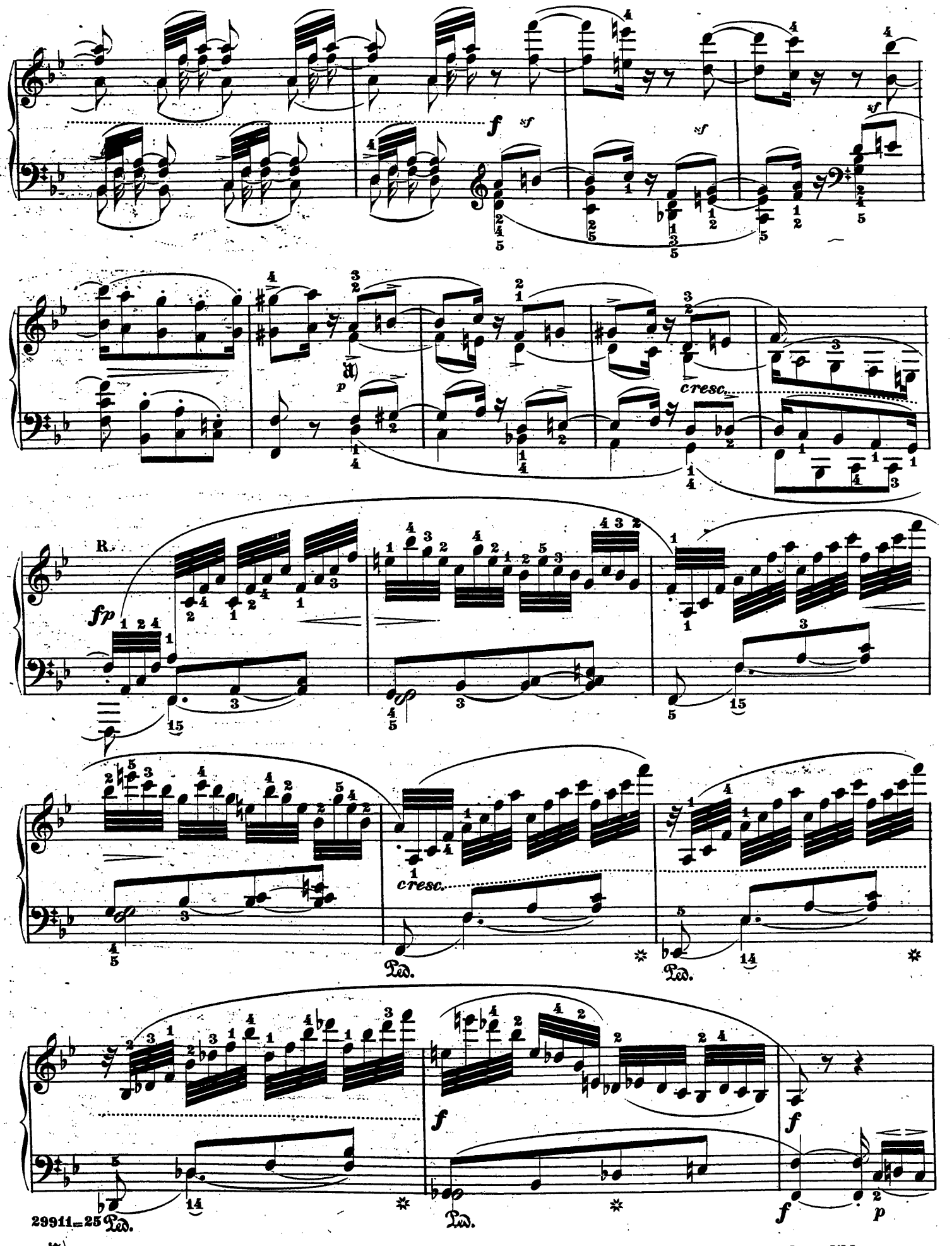
p *cresc.*

p *cresc.*

a)

b)

19



a) The principal melody, which lies in the lower part of the right hand, must as such be made audible.

20

p *tr* *tr* *cresc.* PT. *sfp* *p* *cresc.* *p* *cresc.* *f*

21

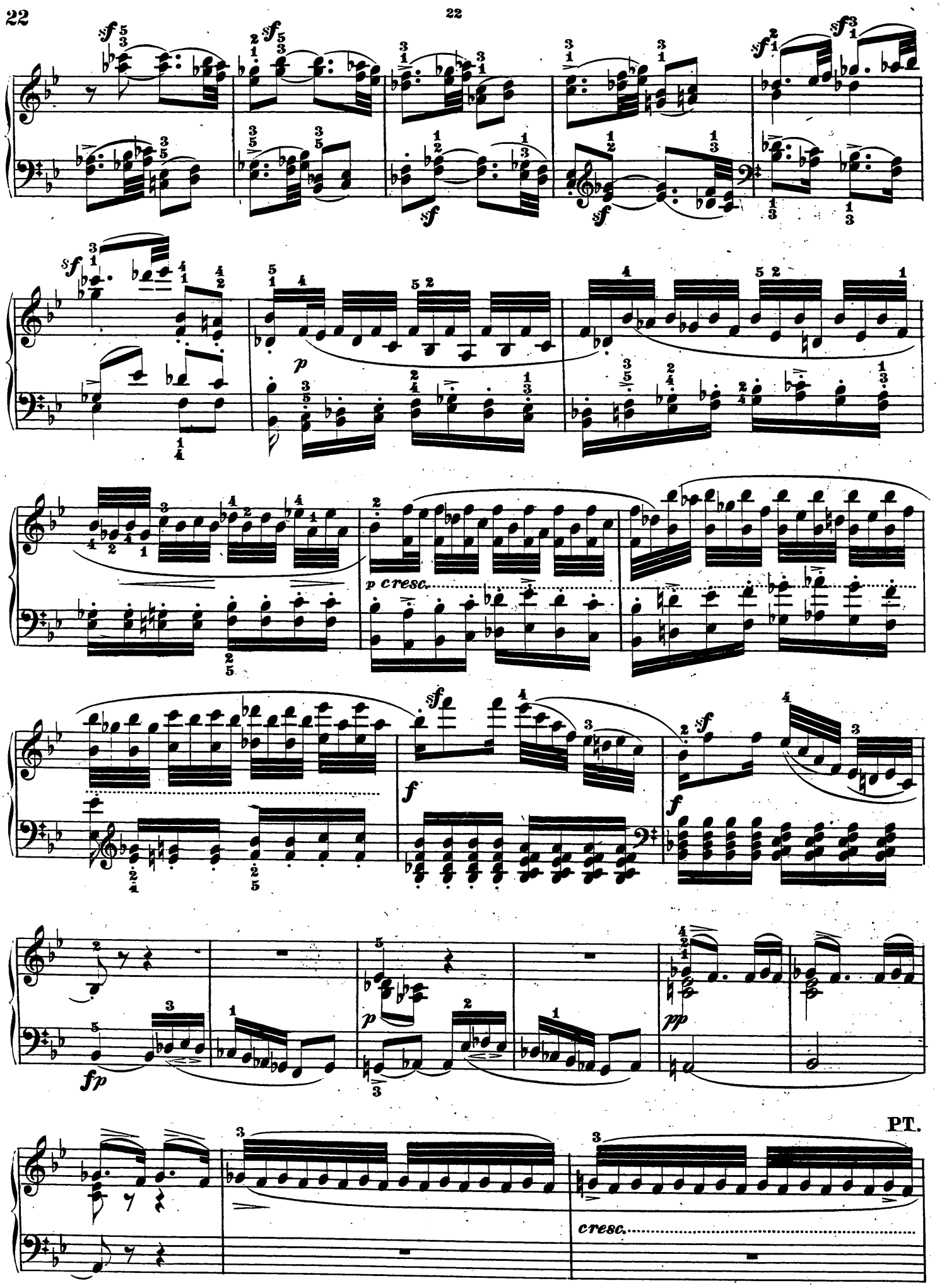
cresc.

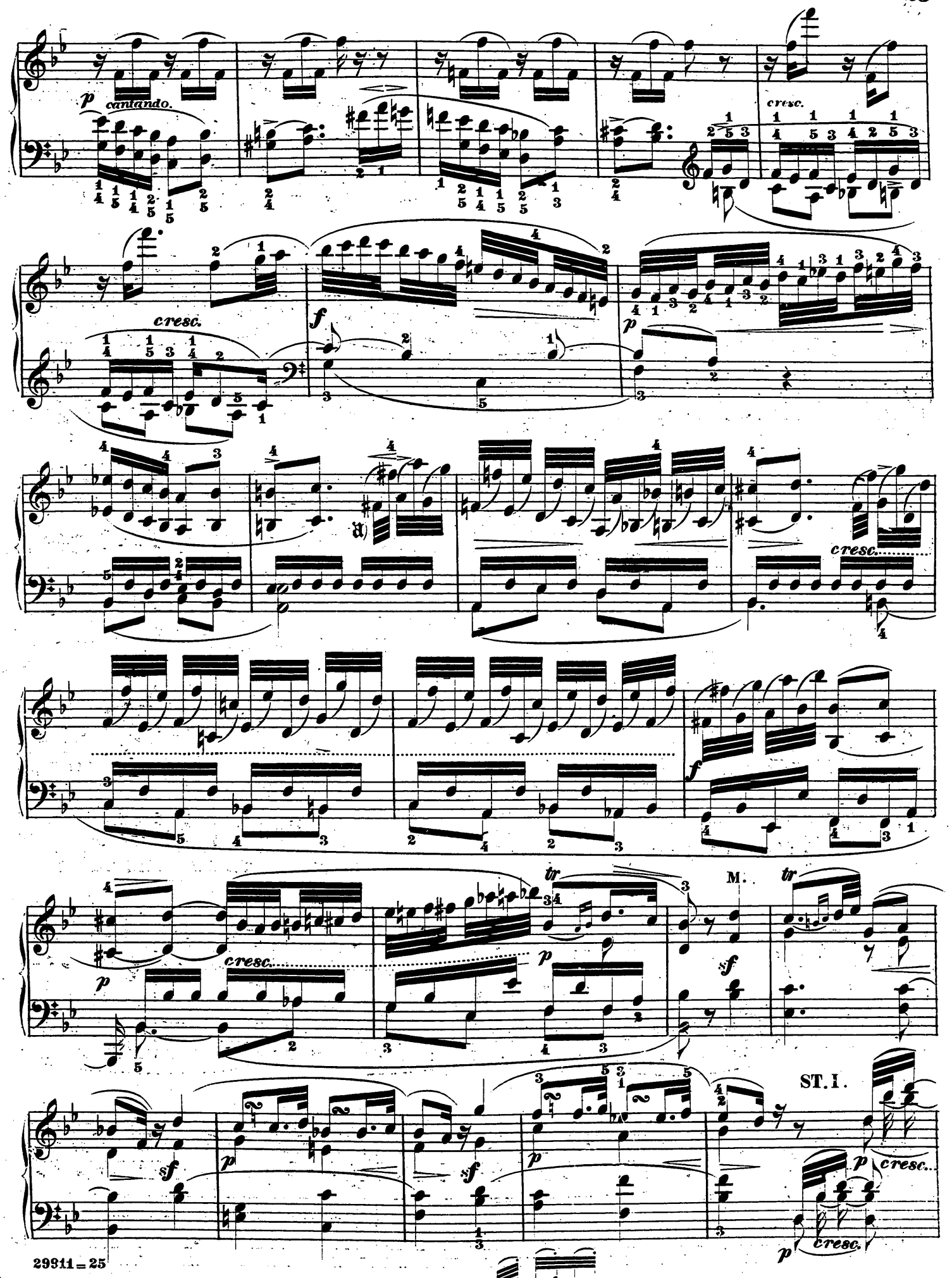
M.

ST. II.

R.

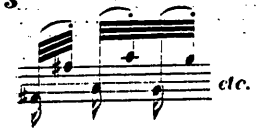
22

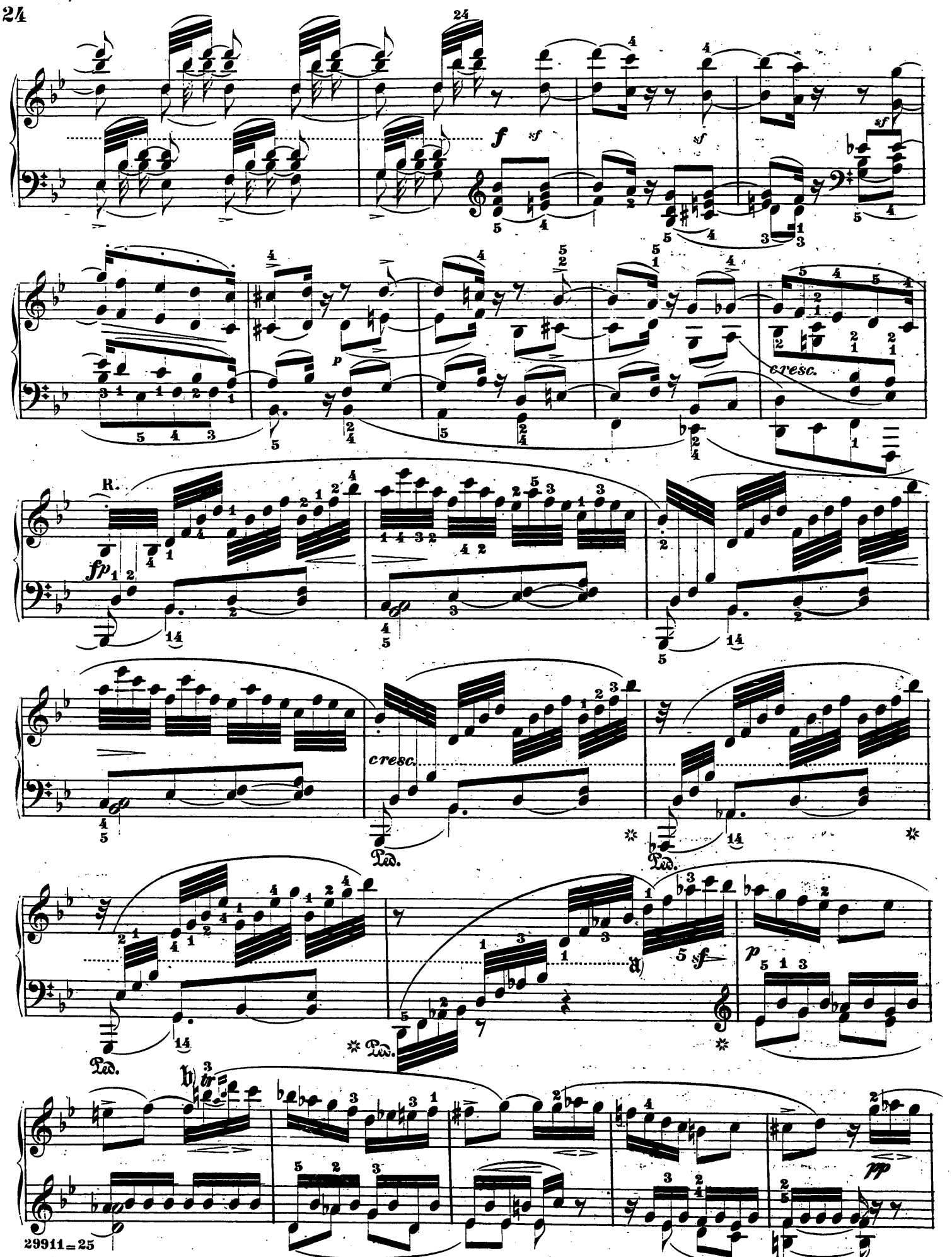




29311 = 25

𝔞) In these figures the thumb may be held longer:





𝔞) These five notes are to be so divided, that the *c* shall fall upon the beginning of the last sixteenth. But in order to make this tone, with which the principal motive recommences, especially emphatic, it will be well to hold it a *very little more* than the length of a thirty-second.

25

p

p

PT.

cresc.

sf

p

cresc.

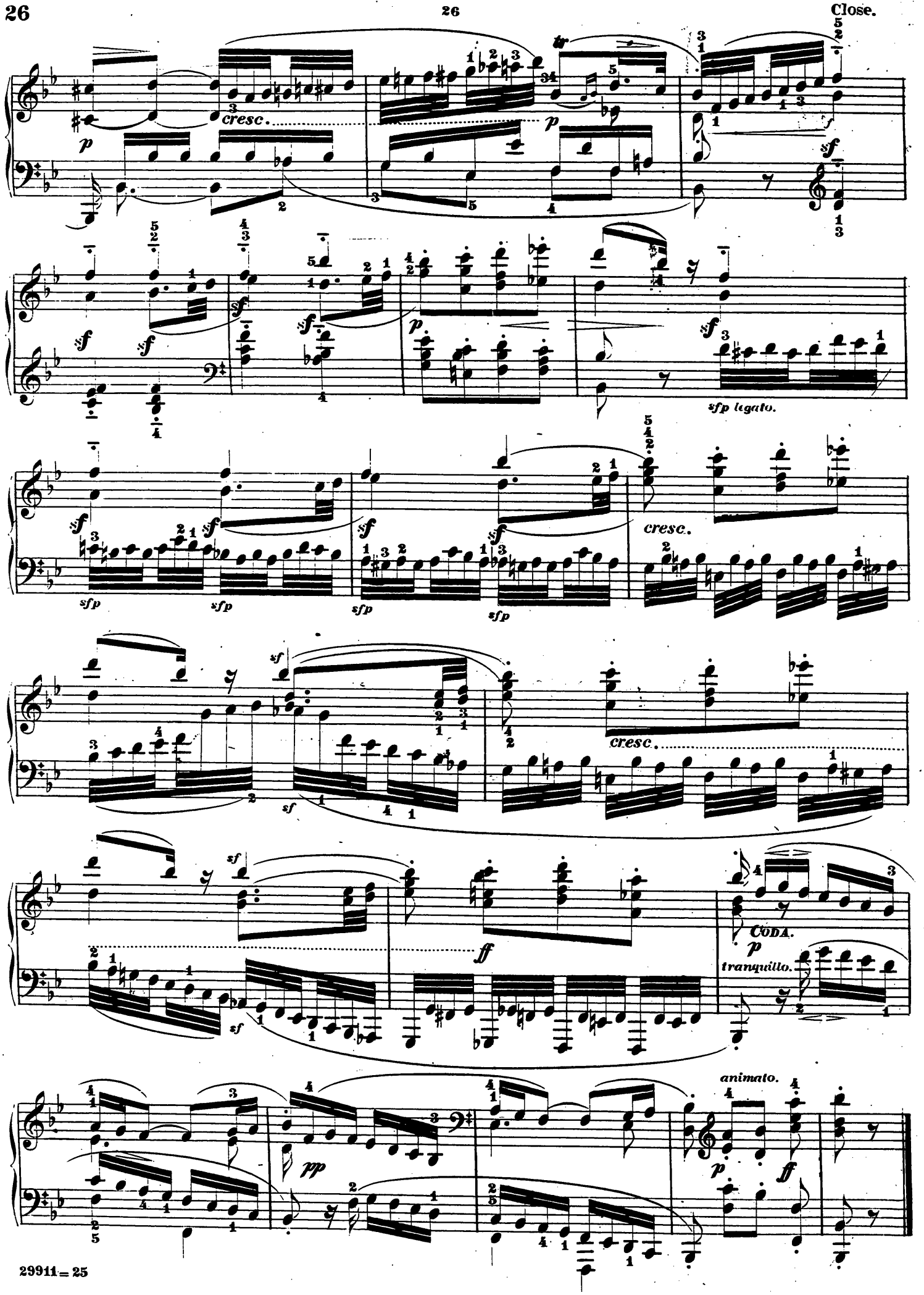
p *cresc.*

f

p

cresc.

f


cresc.
sfp legato.
cresc.
cresc.
CODA.
tranquillo.
animato.

A TRIO OF FINE BOOKS.

FOR THE USE AND PRACTICE OF

MUSICAL SOCIETIES and CHORUS CHOIRS.

Specimen Copies sent to any address, post-paid, for Retail Price.
For sale by all prominent music dealers.

German Four-Part Songs.

FOR MIXED VOICES.

By N. H. ALLEN. Price $1.50.

Mr. ALLEN has shown excellent judgment in the selection of these compositions, which have all the beauty of the older four-part glees of Deutschland, without the tinge of melancholy, which must be acknowledged as a defect.

The composers are of the best. Among them we notice Schumann, Abt, Franz, Hauptman, Gade and Hiller. Words by Goethe, Uhland, Hoffman and Rueckardt brighten the score, and titles are well chosen. "The Rosebud," "The Little Ship," "Love like the Wind," "The Linden tree," "Welcome Repose," and "Peace to the Slumberers," are specimens, and indicate the genial character of the poetry.

Conductors of Musical Associations know very well that it is quite difficult to find a good "second book." One cannot practice the "Creation" or "Judas Maccabeus" a whole evening. It is too heavy work. Still one does not like to descend from that to easy glees or to an over easy cantata.

Now the "German Four-Part Songs are just what is wanted. They are sufficiently solid and high-toned, interesting, and easy enough to make practice refreshing while it is useful.

CONTENTS:

	Words by	Music by
THE ROSEBUD	Bodenstadt	*Hauptmann.*
GOOD NIGHT	Rueckert	*Schumann.*
THE WOOD	Dunker	*Vierling.*
HIGHLAND LASSIE	Burns	*Schumann.*
MAY SONG	Goethe	*Hauptman.*
THE DREAM	Uhland	*Schumann.*
WELCOME REPOSE	Sturm	*Vierling.*
MAY SONG	Oestenwald	*Franz.*
SPRING		*Mueller.*
FAITH IN SPRING	Uhland	*Franz.*
ON THE WATER		*De Cuvrey.*
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 SLUMBERERS	Moore	*Vierling.*

THE CHORUS CHOIR.

For Choral Societies, Choirs, and Conventions.

By EBEN TOURJEE. Price $18.00 per dozen.

This is a book for the times, compiled to meet the wants of Choirs and Societies.

The music is not easy, nor especially difficult, so it may serve for the easy practice of advanced musical societies, and for the more solid part of the study of choirs. At the outset it has met with distinguished success in being unequivocally recommended by two eminent musicians.

FROM CARL ZERRAHN

BOSTON, June 23d, 1875.

DR. TOURJEE'S new book, THE CHORUS CHOIR, possesses, in an eminent degree, qualities which should render it indispensable to those for whose use it has been prepared. I do not recollect to have examined a work of its class which has afforded me so much gratification, or which contains, in so compact a form, so much good churchly music. Many of the selections are exceedingly rare, while all possess genuine merit, and are well arranged.

I heartily commend it to my musical friends.

CARL ZERRAHN.

FROM B. J. LANG.

BOSTON, July 9, 1875.

DR. TOURJEE,

Dear Sir:—

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.

CONTENTS:

ALMIGHTY AND MERCIFUL GOD.....*Goss.*
ABIDE WITH ME.....*Bennett.*
AGNUS DEI.....*Mozart.*
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.*
I WILL LIFT UP MINE EYES.....*Whitfield.*
I WILL SING OF MERCY.....*Novello.*
And many others of the same elevated character.

PERKINS'

Anthem Book.

A Collection of New Music for Opening and Closing religious service, and for other occasions.

By W. O. PERKINS. Price $1.50.

IN order to write or compile a good book for the musical public, it is not sufficient to be a good composer. Experience tells, here as elsewhere. The one who has been most accustomed to cater for choirs, will best understand what choirs need and what choirs can do. Thus the experience of Mr. W. O. Perkins as composer and teacher fits him for the authorship of the present work, which contains music of a high order, but not a particle too difficult for ordinary singers.

There are about 100 pieces, besides a dozen chants.

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 SABAOTH.
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.
SAVIOUR, 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.

PUBLISHED BY

CHARLES H. DITSON & CO.,
NEW YORK.

Oliver Ditson & Co.,
BOSTON.

LYON & HEALY,
CHICAGO.

Oliver Ditson & Co., in Boston, New York, and Philadelphia.

Messrs. Oliver Ditson & Co., of Boston, beg to inform their customers and the musical public that they have recently purchased, at large expense, the entire stock of Engraved and Stereotyped Music Plates, Sheet Music, Music Books, Pianos, Instruments and good will of the old and well-known house of LEE & WALKER, of Philadelphia, and have established a branch house in that city, under the firm name of J. E. DITSON & CO. For several years the firm has had a large and successful branch house in New York city, under the firm name of CHARLES H. DITSON & Co.

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

INSTRUMENTAL.

Ada. Meditation. A♭. 4.....*Meininger.* 75
April Shower Mazurka. F. 4.....*E. Mack.* 50
Banjo. Imitation for Piano. A. 3.....*H. C. Harris.* 30
Bird of the Forest. E♭. 4. An elegant parlor piece....*Carl Leduc.* 50
Birdie's Waltz. F. 1.....*E. Mack.* 20
Black Swan set of Cotillions. G. 2.....*Sep. Winner.* 35
Blue Bird Polka Mazurka. C. 3.....*F. Brandis.* 30
Blue Bird Echo Polka. E♭. 4.....*Mary Morrison.* 30
Blushing Morn Polka. E♭. 4.....*Carl Meyer.* 50
Centennial March. Illustrated. E♭. 4.....*E. Mack.* 50
Introducing National Airs of United States.
Centennial Gallop. C. 3.....*John Solan.* 30
Charity. Variations on Glover's Song. E♭. 4.....*C. Grobe.* 50
Chasseur Grand March. E♭. 3.....*E. Mack.* 75
Chesney Wold Quadrille. F. 3.....*F. Green.* 50
Chicago Fire Bells. Fantasia. A♭. 4.....*Clara H. Saylor.* 40
Chick Waltz. G. 2.....*E. Mack.* 40
Cinderella. Descriptive fantasia. C. 4..... " 60
Come Along Scottisch. E♭. 3..... " 35
Contraband Scottisch. G. 2.....*S. Winner.* 40
Cracovienne. Fantasia. E♭. 6.....*W. V. Wallace.* 1.50
Dance of May Queen. D♭. 5.....*Theo. Moelling.* 60
Emma Mazurka. F. 3.....*C. J. Miers.* 35
Empire March. G. 2.....*Converse.* 30
Evening Song to Virgin. Variations. E♭. 4.....*Grobe.* 50
Fairies' Carol. Reverie. F. 3.....*A. H. Rosewig.* 35
Five Finger March. C. 1.....*E. Mack.* 20
Five Finger Waltz. F. 1..... " 20
Florence Galop. G. 3.....*C. J. Miers.* 30
Fortification Storm March. B♭. 3.....*G. Piefke.* 35
Freeburg Grand March. E♭. 3.....*W. T. Meyer.* 30
Grant's (General) Grand March. F. 2.....*E. Mack.* 40
Grains of Gold. Morceau. A♭. 3.....*Carl Meyer.* 60
Hancock's (General) Grand March. B♭. 3.....*S. Winner.* 40
Hawthorne Scottische. F. 3.....*J. T. Quigg.* 30
Heidelberg March. F. 2.....*C. C. Converse.* 30
Her bright smile haunts me still. A♭. 4.....*Ch. Grobe.* 50
Variations on Wrighton's popular song.
Home, Sweet Home. Variations. A♭. 5.....*E. Mack.* 60
" " " " F. 4. op. 207.....*C. Grobe.* 50
" " " (Moonbeams.) F. 2.....*E. Mack.* 20
I would not live alway. Variations. F. 3.....*C. Grobe.* 50
Jolly Brother's Galop. Simplified. G. 1.....*E. Mack.* 20
Last Rose of Summer. Variations. E♭. 4.....*C. Grobe.* 50
Little Mischievous Scottisch. G. 2.....*F. Drayton.* 35
Memory's Dream. Waltz Reverie. E♭. 4.....*J. E. Muller.* 50
As popular as "Falling Leaves," by same author.
Memorial March. C. 3. Illustrated.....*E. Mack.* 50
Minnie Waltz. F. 2..... " 35
Mocking Bird Schottish. G. 3..... " 30
" " Transcription. C. 4.....*C. Kinkel.* 50
Mocking Bird. Easy arrangement. G. 2.....*C. Everest.* 20
" " March. F. 3.....*E. Mack.* 30
" " Variations. G. 3.....*C. Grobe.* 50
" " Waltz. F. 3.....*E. Mack.* 30
" " Transcription. A. 4.....*B. Richards.* 60
" " Gr. Fantasia, in'ding "Auld Lang Syne." *Hoffman.* 1.00
Perhaps the most popular Piano piece ever published.
Mocking Bird Rondo. E♭. 3.....*E. Mack.* 30
" " Polka. F. 3..... " 30
" " Quick Step. F. 3.....*Aug. Schaffer.* 50
Mozart's Oxen Waltz. C. 3.....Arranged by *E. Mack.* 40
With the story of its composition.
Music of the Waves. A♭. 5.....*John Werum.* 50
Music on the Water. A moonlight reverie. D♭. 5...*A. P. Wyman.* 75
Companion to "Silvery Waves."
Natalie Waltz. Simplified. Moonbeams. G. 1.....*E. Mack.* 20
Nellie Grant's Wedding March. B♭. 3..... " 40
Nevada Grand March. A♭. 4.....*W. F. Meyer.* 35
No One to Love. Brilliant variations. B♭. 4.....*C. Grobe.* 60
Old Hundred. Variations. G. 4..... " 50
Orphan's Prayer. Fantasia. E♭. 4.....*E. Mack.* 50
Patchwork Polka. B♭. 2.....*Walters.* 30
Paul and Virginia Waltz. E♭. 3.....*E. Mack.* 40
Peri Waltz. Simplified. F. 1..... " 20
Pleyel's German Hymn. Variations. G. 4.....*Grobe.* 50
Purling Brook. Fantasia. B♭. 3.....*E. Mack.* 50
Ray of Sunshine. A♭. 4.....*Carl Leduc.* 50
As its name intimates a 'Ray of Sunshine.' What more could be said.
Rock Beside the Sea. Variations. A♭. 4.....*C. Grobe.* 60
Sardinian Shepherd Boy. Reverie. G. 4.....*E. Mack.* 50
Satanella, or Devil's Call Galop. A. 3.....*A. M. Schacht.* 40
Silver Cloud Polka Brilliante. G. 4.....*Carl Le Duc.* 50
Solitude. Fantasia with variations. F. 4.....*E. Mack.* 50
Sounds from the Ringing Rocks. F. 4.....*B. Fr. Walters.* 50
A Romantic Fantasy which charms all hearers.
Tit-Tat-Toe Scottish. Illustrated. G. 2.....*Marion Florence.* 35
Tolling Bell. A musical delineation. A♭. 4.....*C. Grobe.* 60
Descriptive of approaching Mount Vernon.
Tom Thumb's Grand Wedding March. E♭. 3.....*E. Mack.* 40
University March. D. 2.....*C. C. Converse.* 30
Wings of a Dove. Variations. B♭. 4.....*Ch. Grobe.* 50
Yankee Doodle. Variations. E♭. 4.....*C. Grobe.* 60

Sheet Music and Music Books sent by mail, post-paid, on receipt of price.