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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,.....	8½
Op. 2, No. 2,.....	10
Op. 2, No. 3,.....	12½
Op. 7,.....	12½
Op. 10, No. 1,.....	7½
Op. 10, No. 2,.....	7½
Op. 10, No. 3,.....	11
Op. 13,.....	10
Op. 14, No. 1,.....	7½
Op. 14, No. 2,.....	7½
Op. 22,.....	12½
Op. 26,.....	10
Op. 27, No. 1,.....	7½
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Op. 106,.....	17½
Op. 109,.....	10
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Sonatine 33,.....	2
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BEETHOVEN'S SONATAS, For Piano-Forte.

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

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TWO SONATAS.

Abbreviations PT. Principal theme. ST. Second theme. RN. Return.
TN. Transition. MT. Middle theme.

L. van Beethoven, Op. 14, N^o 1.

Allegro. (♩ = 138.)

9.

29909 = 12

a) *mp* (mezzo piano, rather weak) means a degree of force between *p* and *mf*. b) Like quarters in length.
 c) *Forte* and *piano* to be sharply divided, and the first notes of the *piano* only slightly accented.
 d) The small notes to be taken from the second quarter, so that the *c* of the 3^d quarter shall fall exactly upon the third beat.

First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 3/4. The system contains two staves. The upper staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. The lower staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. Dynamics include *p* and *sf*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. The system contains two staves. The upper staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. The lower staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. Dynamics include *p* and *sf*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. The system contains two staves. The upper staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. The lower staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. Dynamics include *p* and *sf*. Fingerings are indicated with numbers 1-5. The system ends with the word "Close." and a *sf* dynamic.

Fourth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. The system contains two staves. The upper staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. The lower staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. Dynamics include *sf*, *p*, and *cresc.*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. The system contains two staves. The upper staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. The lower staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. Dynamics include *sf*, *p*, and *pp*. Fingerings are indicated with numbers 1-5. The system ends with the word "BN. (TN.)" and a *pp* dynamic.

Sixth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. The system contains two staves. The upper staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. The lower staff has a slur over a half-note followed by a quarter-note, with a dot above the first quarter. Dynamics include *mp*, *p*, and *cresc.*. Fingerings are indicated with numbers 1-5. The system ends with the word "cresc." and a *p* dynamic.

29909-12

A small musical notation diagram showing a slur over a half-note followed by a quarter-note, with a dot above the first quarter. This diagram is used to illustrate the correct placement of slurs in the subsequent passages.

b) Here and in the subsequent corresponding passages the slurs over the upper part are doubtless incorrectly placed, and should only connect the second quarter with the next half-note, beginning therefore with the *f*-sharp and *d*-sharp, as in the third part with the *a*-sharp— (this we have indicated by the dot over the first quarter of the slur.

MT.

fp

cresc...

p *cresc...*

rf dim. *p*

pp

Musical score system 1, measures 1-4. The upper staff features a melodic line with a slur and dynamic markings *cresc. molto*, *sf*, *dim.*, and *p*. The lower staff provides a rhythmic accompaniment. A *RN.* (ritardando) marking is present above the fourth measure. The tempo is marked *poco marcato*.

Musical score system 2, measures 5-8. The upper staff continues the melodic line with slurs and fingerings (3, 5, 4, 4). The lower staff continues the accompaniment with fingerings (1 2 1, 1 2 1). A *ritard.* marking is present above the eighth measure.

Musical score system 3, measures 9-12. The upper staff features a melodic line with slurs and fingerings (3, 5, 4, 5, 4, 3, 4, 3). The lower staff continues the accompaniment with fingerings (2 1 2, 2 1 2). A *ritard. un pochettino.* marking is present above the tenth measure, and a *decresc.* marking is present below the tenth measure.

PT.

Musical score system 4, measures 13-16. The upper staff features a melodic line with slurs and fingerings (5, 4, 4, 5, 4, 3). The lower staff continues the accompaniment with slurs and fingerings (5, 3, 4, 3, 4, 3, 2). A *a tempo.* marking is present above the thirteenth measure, and a *f* dynamic marking is present below the thirteenth measure.

Musical score system 5, measures 17-20. The upper staff features a melodic line with slurs and fingerings (2, 1, 3, 4). The lower staff continues the accompaniment with slurs and fingerings (3, 4, 3, 2). A *sf* dynamic marking is present below the seventeenth measure, and a *p* dynamic marking is present below the eighteenth measure.

⌘) In this *decrescendo* let the upper part predominate over the accompaniment.

a) Bring out the Tenor part, so that its formation from the principal motive shall be perceptible.

First system of musical notation, measures 1-5. Treble staff contains melodic lines with slurs and accents. Bass staff contains accompaniment with triplets and sixteenth notes. Dynamics include *p* and *p.*. Fingering numbers are present above and below notes.

Second system of musical notation, measures 6-10. Treble staff features slurs and accents. Bass staff includes triplets and slurs. Dynamics include *sf*, *f*, and *Close.*. Fingering numbers are present.

Third system of musical notation, measures 11-15. Treble staff includes slurs and accents. Bass staff features triplets and slurs. Dynamics include *sf*, *p*, *cresc.*, *ff*, and *sf*. Fingering numbers are present.

Coda section, measures 16-20. Treble staff contains slurs and accents. Bass staff includes slurs and accents. Dynamics include *pp* and *p*. Fingering numbers are present.

Fourth system of musical notation, measures 21-25. Treble staff includes slurs and accents. Bass staff features slurs and accents. Dynamics include *mp* and *cresc.*. Fingering numbers are present.

Fifth system of musical notation, measures 26-30. Treble staff includes slurs and accents. Bass staff features slurs and accents. Dynamics include *decresc.*, *pp*, and *rit. un pochettino.*. Fingering numbers are present.

Allegretto. (♩. = 60.)

First system of the musical score. It consists of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 60 beats per minute. The system contains measures 1 through 8. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (p), crescendo (cresc.), sforzando (sf), and mezzo-forte (mf). There are also some slurs and accents.

Second system of the musical score, measures 9 through 16. It continues with two staves. Dynamics include piano (p), crescendo (cresc.), sforzando (sf), mezzo-forte (mf), and piano (p). There are slurs and accents throughout the system.

Third system of the musical score, measures 17 through 24. It continues with two staves. Dynamics include piano (p), mezzo-forte (mf), sforzando (sf), and piano (p). A 'poco rit.' (poco ritardando) marking is present at the end of the system. There are slurs and accents.

Fourth system of the musical score, measures 25 through 32. It continues with two staves. Dynamics include piano (p), crescendo (cresc.), sforzando (sf), and piano (p). A marking 'a) a tempo.' is present at the beginning of the system. There are slurs and accents.

Fifth system of the musical score, measures 33 through 40. It continues with two staves. Dynamics include piano (p), crescendo (cresc.), sforzando (sf), and piano (p). There are slurs and accents.

Sixth system of the musical score, measures 41 through 48. It continues with two staves. Dynamics include piano (p), crescendo (cresc.), and piano (p). There are slurs and accents.

29909-12

a) These commas indicate rhythmical breaks, which the player must observe, though there are no rests indicated in the composition.

sf sf sf sf sf cresc. pp

Maggiore.

p dolce.

M.D.

p cresc. decresc.

poco rit. pdecresc. pp

Allegretto da capo sin' al Maggiore e poi la Coda.

CODA. p dolce. p cresc. pp

Rondo

PT.
p 3 3 3

cresc.

p

cresc.

p

cresc.

p

cresc.

ST. I.

f p

poco rit.

a tempo.

PT.

pp p 3 3

cresc.

p

sf

sf

a)

165 11

cresc. *sf*

sf *sf* *sf* *sf* *sf* *sf*

ST. II.

f sempre legato.

p

f *Ped.*

Ped. *Ped.* *Ped.*

p *p* *p* *p*

2990=12 *ä*) The staccato marks here indicate, as often in Beethoven, (in earlier times still oftener) not a short note, but merely a sharp accent on the note under it. *b*) Observe well this sudden *piano*.

Musical notation system 1: Bass clef, treble clef, piano part with fingering and dynamics.

Musical notation system 2: Treble clef, bass clef, piano part with dynamics.

Musical notation system 3: Treble clef, bass clef, piano part with dynamics and articulation.

Musical notation system 4: Treble clef, bass clef, piano part with dynamics and articulation.

Musical notation system 5: Treble clef, bass clef, piano part with dynamics and articulation.

Musical notation system 6: Treble clef, bass clef, piano part with dynamics and articulation.

Musical notation system 7: Treble clef, bass clef, piano part with dynamics and articulation.



13 ST. I. 13

1 3 13 167 ST. I. 13

f *p* *pp* *p* *cresc.*

PT. (CODA) *a tempo.*

pp *p* *cresc.*

f *a*

f *ten.*

a tempo. *pp* *pp* *pp*

f *ten.* *decresc. e ritard. un pochettino.* *a tempo.* *pp* *pp* *pp*

cresc. un poco. *dim.* *p*

cresc. *f* *34*

2990 = 12

⌘ The Bass, which here takes the principal theme (in the form in which it has just occurred in the right hand) is to be given with special force.

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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. Frank Stanley. 40	And eyes will watch for thee. Ab. 3. d to Fb. Albt. H. Hassler. 30	
Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. 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. Bb. 2. F to F. Eastburn. 30	Dance me, papa, on your knee. Bb. 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. Eb. 2. Bb to C. Brewster. 35	
Ellie Rhee, or Carry me back to Tenn. S'g & Cho. G. 2. d to D. Winner. 25	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. Eb. 2. Eb to C. Alice Hawthorne. 35	I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. Mack. 40	
The words of poor little Charlie Ross.		
In my swift boat. Ab. 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. Eb. 2. Eb 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. Eb. 3. Eb to F. H. Millard. 30	No one to love. Ab. 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. Eb. 3. Eb to F. G. Kunkle. 50	
Open the gates as high as the sky. S'g and Cho. Bb. 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. Ab. 3. Eb to F. Winner. 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. Eb. 3. F to g. M. Loesch. 50	Rock beside the sea. Ab. 3. Eb 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. Cunningham. 35	
We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. Eastburn. 35	What care I. G. 2. b to E. Alice Hawthorne. 35	
What do Birdies dream of. Eb. 2. c to Eb. 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. Eb. 3. d to Eb. Huntley. 30	
Whispering Hope. Duet. Eb. 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. Boselli. 35	You musn't fool with Cupid. Song and Cho. Eb. 2. Eb to Eb. Staub. 35	

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Contraband Scottisch. G. 2. S. Winner. 40	Cracovienne. Fantasia. Eb. 6. W. V. Wallace. 1.50
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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. Bb. 3. G. Piefke. 35	Freeburg Grand March. Eb. 3. W. T. Meyer. 30
Grant's (General) Grand March. F. 2. E. Mack. 40	Grains of Gold. Morceau. Ab. 3. Carl Meyer. 60
Hancock's (General) Grand March. Bb. 3. S. Winner. 40	Hawthorne Scottische. F. 3. J. T. Quigg. 30
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Variations on Wrighton's popular song.	
Home, Sweet Home. Variations. Ab. 5. E. Mack. 60	" " " (Moonbeams.) F. 4. op. 207. C. Grobe. 50
" " " " F. 2. E. Mack. 20	I would not live away. Variations. F. 3. C. Grobe. 50
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Rock Beside the Sea. Variations. Ab. 4. C. Grobe. 60	Sardinian Shepherd Boy. Reverie. G. 4. E. Mack. 50
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Tom Thumb's Grand Wedding March. Eb. 3. E. Mack. 40	University March. D. 2. C. C. Converse. 30
Wings of a Dove. Variations. Bb. 4. Ch. Grobe. 50	Yankee Doodle. Variations. Eb. 4. C. Grobe. 60

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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. Frank Stanley. 40	
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Arranged from the popular Danube Waltzes by Strauss.	
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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. Bb. 2. F to E. Eastburn. 30	
Dance me, papa, on your knee. Bb. 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. Eb. 2. Bb 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. Eb. 2. Eb to C. Alice Hawthorne. 35	
I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. Mack. 40	
The words of poor little Charlie Ross.	
In my swift boat. Ab. 3. d to F. Concone. 35	
Just as of old. Song and Cho. G. 2. d to E. Alice 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. Eb. 2. Eb to E. 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. Eb. 3. Eb to F. H. Millard. 30	
No one to love. Ab. 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. Eb. 3. Eb to F. G. Kunkle. 50	
Open the gates as high as the sky. S'g and Cho. Bb. 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. Ab. 3. Eb to F. Millard. 30	
Our sweethearts at home. Song and Cho. G. 2. d to E. Winner. 35	
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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	
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We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. Eastburn. 35	
What care I. G. 2. b to E. Alice Hawthorne. 35	
What do Birdies dream of. Eb. 2. c to Eb. 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. Eb. 3. d to Eb. Hunley. 30	
Whispering Hope. Duet. Eb. 3. Alice Hawthorne. 40	
Whisper softly, tell me darling. F. 3. c to G. V. Keraty. 35	
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