

LIBRARY OF CONGRESS  
 COPYRIGHT  
 No. 14290  
 1875  
 CITY OF WASHINGTON

THIS COPY DELIVERED TO THE  
 MAY 12 1900

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

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

And Copyrighted by the Publishers.

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, ..... 2  
 Sonatine 34, ..... 3

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 <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.</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> 8	

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

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

Boston: J. C. HAYNES & CO. Cincinnati: J. CHURCH & CO. Successors to LEE & WALKER.

## SONATINE.

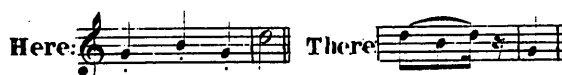
L. van Beethoven, (Op. 79.)

Presto alla tedesca. (♩. = ss.)

25.

29925=13

a) It is interesting to see with how much more genius, i.e. manliness (without on that account setting aside the grace) Beethoven, if so disposed, could turn to account the characteristic musical local influence of his Viennese surroundings (the Ländler) than Franz Schubert. The affinity of this "alla tedesca" with the similarly named Intermezzo in the grand String Quartette, Op. 130, is also remarkable.



b) The left hand should avoid all useless beating of time, but mark the anticipation of the Dominant harmony at the third quarter, which as a peculiarity of the master's later style sooner than any antiquarian research would prove to one who knows Beethoven, that this Sonatine is no "youthful work"

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The system contains five measures. Dynamics include *cresc.*, *sf*, and *p*. Fingerings are indicated with numbers 1-5. A trill is marked with a star (\*) in the first measure.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The system contains five measures. Dynamics include *sf* and *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The system contains five measures. Dynamics include *p cresc.*, *sf*, and *dim.*. Fingerings are indicated with numbers 1-5. Performance markings include *ad.*, *\* ten.*, and *ten.*

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The system contains five measures. Dynamics include *p cresc.*, *sf*, *dim.*, *p*, and *ten.*. Fingerings are indicated with numbers 1-5. Performance markings include *ad.*, *\* ten.*, and *ten.*

Fifth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The system contains five measures. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5. First and second endings are marked with '1.' and '2.'.

25925-13 *f*

ä) The lively waltz rhythm, which gives to the third quarter also a slight accent, should be made perceptible equally in both hands.

ü) This trill with the grace-notes should form simply a group of five, beginning upon the principal note.



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

*cresc.*

*f sf sf sf sf*

*poco rit.* *a tempo.*

*dim.* *p dolce.*

*sf sf*

*Red.* \*

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

*Red.* *sf* *cresc.* *Red.* \*

*f* *ten.* *ten.* *ten.* *p*

*quasi staccato.* *f* *p* *cresc.*

*p subito.* *dolce.*

*Red.* \*

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

*sf* Ped. \* Ped.

*cresc.* *fz* *sf*

\* Ped. \*

*ten.* *f*


*f leggiermente.* *p*

*p* Ped. \*

29925=13

a) Here, as on the former page, the editor allows a different shading in order to give more rhythmical life to the period of four bars, which by frequent repetition might easily become too monotonous. If the first three bars (Tonic) be played "piano", the fourth bar (Dominant) will need an accent, to distinguish it from the first three bars of the next period (Dominant); the same holds good for the other case, where with the "sforzato" on the first three bars its omission in the fourth bar will distinguish this negatively.

b) The contraction of the theme requires that this be played not as four bars  $\frac{3}{4}$ , but as it were six bars  $\frac{2}{4}$ , which will give it a welcome animation.

c) To be played thus:  the quick movement not allowing it to be treated as a turn.

First system of musical notation. Treble clef (top) and bass clef (bottom). The treble staff contains a melodic line with notes and fingerings (1, 2, 3, 4, 3, 2, 1, 4, 3, 2). The bass staff contains a supporting line with notes and fingerings (1, 4, 5). A 'cresc.' marking is present in the right-hand part.

Second system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *f* and *p*. A 'cresc.' marking is present in the right-hand part. Fingerings (1, 2, 3, 4) are indicated.

Third system of musical notation. Treble clef (top) and bass clef (bottom). Complex melodic lines with various notes and fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5).

Fourth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *p cresc.*, *sf*, *f*, *dim.*, and *p cresc.*. Pedal markings (*Ped.*) and tenuto markings (*ten.*) are present. Fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5) are indicated.

Fifth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *sf*, *f*, *dim.*, *p*, and *tr*. Tenuto markings (*ten.*) are present. Fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5) are indicated.

Sixth system of musical notation, divided into two parts labeled '1.' and '2.'. Treble clef (top) and bass clef (bottom). Dynamics include *p* and *f*. Fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5) are indicated.



Brillante.

*f* *marcatissimo.*

*sf*

*f*

*f* *sf* *p dolce e leggiere*

*mente.* *più p* *pp*

*pp*

29925=13.

U.C.  
 α) This Waltz, like the famous one in Weber's "Freischütz," must be played *pianissimo* and without any retarding; a slight quickening is admissible.

Andante. (♩. = 56.)

The musical score is written for piano in a 9/8 time signature. It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Andante' with a quarter note equal to 56 beats per minute. The score includes various performance instructions: 'p espressivo' (piano, expressive), 'poco rit.' (slightly ritardando), 'a tempo' (return to tempo), 'poco slentando' (slightly decelerando), 'p e sempre legato' (piano, always legato), 'mf' (mezzo-forte), 'tr' (trills), 'cresc.' (crescendo), 'espr.' (expressive), 'dim.' (diminuendo), 'ten.' (tension), and 'Ped.' (pedal). Fingerings are indicated with numbers 1-5. The score ends with the number '29925=13'.

A) This movement may be regarded as the prototype of the modern "Songs without words," scarcely one of which surpasses it in lovely native freshness.

The principal theme one may imagine as played by wind instruments, say clarinets and bassoon; one bar before the middle movement come the stringed instruments with "sordini," while the oboe and flute give the song alternately.

B) The many indications of fingering are justified by the experience, that such pieces, which appear technically easy, are never perfectly played by anyone, without being found "difficult." The expressive change of finger in passages like:

A short musical phrase in treble clef, showing a sequence of notes with specific fingerings indicated by numbers 1, 2, 3, 4, 5.

is especially indispensable, because the "vis inertiae" of the fingers in playing often produces misunderstanding as to the movement of the parts:

A short musical phrase in bass clef, showing a sequence of notes with specific fingerings indicated by numbers 1, 2, 3, 4, 5.

System 1: Treble and bass clefs. Treble clef contains a melodic line with a crescendo, a trill marked 'a)', and a deceleration 'stentando.' followed by a decrescendo 'dim.'. Bass clef contains a rhythmic accompaniment. Dynamics include 'p' and 'dim.'. Fingerings are indicated with numbers 1-5.

System 2: Treble and bass clefs. Treble clef starts with 'ad lib.' and 'Tempo I'. It features a 'pp' dynamic followed by a 'sf' (sforzato) accent on a note. Bass clef continues the accompaniment. Dynamics include 'pp', 'sf', and 'p'. Fingerings are indicated with numbers 1-5.

System 3: Treble and bass clefs. Treble clef starts with 'poco rit.' and 'a tempo.'. It includes a 'Ped.' (pedal) marking with an asterisk. Bass clef continues the accompaniment. Dynamics include 'p'.

System 4: Treble and bass clefs. Treble clef contains a melodic line with a 'cresc.' (crescendo) leading to a 'f' (forte) dynamic. Bass clef continues the accompaniment. Dynamics include 'cresc.' and 'f'. A 'Ped.' marking with an asterisk is present.

System 5: Treble and bass clefs. Treble clef contains a melodic line with a 'morendo.' (diminuendo) and a 'dim.' (diminuendo) marking. Bass clef continues the accompaniment. Dynamics include 'f', 'dim.', and 'p'. A 'Ped.' marking with an asterisk is present.

29925=13 Ped. \*

a) On account of the crescendo, the five notes are to be played thus:

A small musical diagram showing five notes on a staff with a slur over them, illustrating the correct fingering for the five-note passage mentioned in the text.

b) The "sforzato" belongs undoubtedly to the second sixteenth, not to the third a, which would sound rough and tasteless; moreover the sharpness must be modified by a previous increase of tone with a moderate retarding.

Vivace. (♩ = 132.)

The main musical score consists of five systems of staves. The first system begins with the tempo marking 'Vivace. (♩ = 132.)' and the dynamic 'p dolce.' The second system features a forte 'f' dynamic in the right hand and a piano 'p' dynamic in the left hand. The third system includes a 'Ped.' (pedal) marking and a 'f' dynamic. The fourth system has a 'fz' (forzando) dynamic. The fifth system concludes with a 'poco stentando' marking and a 'f dim.' dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers.

29925=13

α) It will be well to adopt the following fingering for the execution of this short trill:

A short trill in the treble clef, consisting of a sequence of notes with a specific fingering indicated above the notes: 3, 4, 2, 1, 3.

β) The Editor divides this passage between the two hands, letting the right begin:

A musical passage divided between the two hands. The right hand begins with a trill, and the left hand follows with a corresponding accompaniment. The notation includes slurs and dynamic markings like 'f'.

First system of musical notation. The right hand plays a melodic line with slurs and fingerings (1-2, 3-4, 5). The left hand plays a rhythmic accompaniment with triplets and fingerings (1-3, 2-4, 3-5). Dynamics include piano (*p*) and accents.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment features fortissimo (*f*) and piano (*p*) dynamics, along with slurs and fingerings.

Third system of musical notation. The tempo is marked *Animato.* with a quarter note equal to 144. The right hand has slurs and fingerings. The left hand accompaniment includes fortissimo (*f*), fortissimo with accent (*ffz*), and crescendo (*cresc.*) markings.

Fourth system of musical notation. The right hand has slurs and fingerings. The left hand accompaniment features fortissimo (*ff*), fortissimo with accent (*ffz*), and crescendo (*cresc.*) markings. Pedal points are indicated with *Ped.* and an asterisk.

Fifth system of musical notation. The right hand has slurs and fingerings. The left hand accompaniment features fortissimo (*ff*), fortissimo with accent (*ffz*), and crescendo (*cresc.*) markings. Pedal points are indicated with *Ped.* and an asterisk.

Sixth system of musical notation. The tempo is marked *poco a poco ritornando al tempo primo.* The right hand has slurs and fingerings. The left hand accompaniment features fortissimo with accent (*ffz*) and piano (*p*) dynamics. Pedal points are indicated with *Ped.* and an asterisk.

29925-13

α) Every attempt to divide mathematically the triplets of the accompaniment with the couplet rhythm of the theme will prove futile. A diligent practice with each hand separately will alone lead to the requisite independence. Compare Remark α) on page 6 (Op. 54.) where the method of study is fully discussed.

*poco rit.* *a tempo. ♩ = 132.*

*semplice.*

*non legato.*

*p*


*f*

*p*

29925-13

The musical score consists of five systems of piano and bass staves. The first system includes tempo markings 'poco rit.' and 'a tempo. ♩ = 132.', and performance instructions 'semplice.' and 'non legato.'. The score features various musical notations such as slurs, accents, and dynamic markings (p, f). Fingerings are indicated by numbers 1-5. A specific bar in the first system is marked with 'A)', and a later bar is marked with 'B)'. The score concludes with the number '29925-13'.

A) This bar must have the character of an interrogation. The answer with the return of the theme must follow with all possible "naiveté"

B) The short appoggiaturas must be played on the beat, not before, thus: 

C) Compare Remark A) on page 13.

The first system of music consists of two staves. The treble staff contains a melodic line with triplet markings and slurs. The bass staff features a rhythmic accompaniment with slurs and dynamic markings including *cresc.* and *f*.

The second system continues the piece with two staves. The treble staff has a melodic line with slurs and dynamic markings *p* and *f*. The bass staff provides a rhythmic accompaniment with slurs and dynamic markings *f* and *p*.

The third system features two staves with complex melodic and rhythmic patterns. The treble staff includes fingerings (1, 2, 3) and dynamic markings *mf* and *p*. The bass staff also includes fingerings and dynamic markings *mf* and *p*.

The fourth system consists of two staves with melodic lines in the treble and rhythmic accompaniment in the bass. It includes slurs and dynamic markings.

The fifth system is the final one on the page. It features two staves with melodic and rhythmic lines. The treble staff has dynamic markings *p cresc.* and *p*, and includes the instruction *Tempo I?*. The bass staff includes dynamic markings *p* and *p*.

# 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.	Hauptmann.
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.	
SUNDAY.....		Hauptmann.
MAY DEW.....	Uhland.	Hiller.
WELCOME.....	Hoffman.	Hiller.
THE OLD MAN.....		Hayden.
PEACE TO THE SLUM- BERERS.....	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.
DO NOT WISDOM CRY.....	Haking.
DAUGHTERS OF ZION.....	Mendelssohn.
ENTER NOT INTO JUDGMENT.....	Atwood.
GIVE EAR, O LORD.....	Oberthuer.
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.  
 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 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.  
 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.

CHARLES H. DITSON & CO.,  
 NEW YORK.

PUBLISHED BY  
**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, 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
Arranged from the popular Danube Waltzes by Strauss.
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>Launder.</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
Pretty as a picture. Song and dance. A. 3. F to F sharp. <i>Bishop.</i> 35
Sung with great success by Mlle. Aimée.
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
Song of Jokes. Medley. D. 2. d to F sharp. <i>Sep. Winner.</i> 35
Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. <i>Butterfield.</i> 35
Ten little Injuns. Comic Song and Cho. G. 2. d to E. <i>Sep. Winner.</i> 30
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

## INSTRUMENTAL.

Ada. Meditation. Ab. 4. <i>Meininger.</i> 75
April Shower Mazurka. F. 4. <i>E. Mack.</i> 50
Banjo. Imitation for Piano. A. 3. <i>H. C. Harris.</i> 30
Bird of the Forest. Eb. 4. An elegant parlor piece. <i>Carl Leduc.</i> 50
Birdie's Waltz. F. 1. <i>E. Mack.</i> 20
Black Swan set of Cotillions. G. 2. <i>Sep. Winner.</i> 35
Blue Bird Polka Mazurka. C. 3. <i>F. Brandis.</i> 30
Blue Bird Echo Polka. Eb. 4. <i>Mary Morrison.</i> 30
Blushing Morn Polka. Eb. 4. <i>Carl Meyer.</i> 50
Centennial March. Illustrated. Eb. 4. <i>E. Mack.</i> 50
Introducing National Airs of United States.
Centennial Gallop. C. 3. <i>John Solan.</i> 30
Charity. Variations on Glover's Song. Eb. 4. <i>C. Grobe.</i> 50
Chasseur Grand March. Eb. 3. <i>E. Mack.</i> 75
Chesney Wold Quadrille. F. 3. <i>F. Green.</i> 50
Chicago Fire Bells. Fantasia. Ab. 4. <i>Clara H. Saylor.</i> 60
Chick Waltz. G. 2. <i>E. Mack.</i> 40
Cinderella. Descriptive fantasia. C. 4. <i>"</i> 60
Come Along Scottisch. Eb. 3. <i>"</i> 35
Contraband Scottisch. G. 2. <i>S. Winner.</i> 40
Cracovienne. Fantasia. Eb. 6. <i>W. V. Wallace.</i> 1.50
Dance of May Queen. Db. 5. <i>Theo. Moelling.</i> 60
Emma Mazurka. F. 3. <i>C. J. Miers.</i> 35
Empire March. G. 2. <i>Converse.</i> 30
Evening Song to Virgin. Variations. Eb. 4. <i>Grobe.</i> 50
Fairies' Carol. Reverie. F. 3. <i>A. H. Rosewig.</i> 35
Five Finger March. C. 1. <i>E. Mack.</i> 20
Five Finger Waltz. F. 1. <i>"</i> 20
Florence Galop. G. 3. <i>C. J. Miers.</i> 30
Fortification Storm March. Bb. 3. <i>G. Piefke.</i> 35
Freeburg Grand March. Eb. 3. <i>W. T. Meyer.</i> 30
Grant's (General) Grand March. F. 2. <i>E. Mack.</i> 40
Grains of Gold. Morceau. Ab. 3. <i>Carl Meyer.</i> 60
Hancock's (General) Grand March. Bb. 3. <i>S. Winner.</i> 40
Hawthorne Scottische. F. 3. <i>J. T. Quigg.</i> 30
Heidelberg March. F. 2. <i>C. C. Converse.</i> 30
Her bright smile haunts me still. Ab. 4. <i>Ch. Grobe.</i> 50
Variations on Wrighton's popular song.
Home, Sweet Home. Variations. Ab. 5. <i>E. Mack.</i> 60
" " " (Moonbeams.) F. 4. op. 207. <i>C. Grobe.</i> 50
" " " " <i>E. Mack.</i> 20
I would not live away. Variations. F. 3. <i>C. Grobe.</i> 50
Jolly Brother's Galop. Simplified. G. 1. <i>E. Mack.</i> 20
Last Rose of Summer. Variations. Eb. 4. <i>C. Grobe.</i> 50
Little Mischievous Scottisch. G. 2. <i>F. Drayton.</i> 35
Memory's Dream. Waltz Reverie. Eb. 4. <i>J. E. Muller.</i> 50
As popular as "Falling Leaves," by same author.

Memorial March. C. 3. Illustrated. <i>E. Mack.</i> 50
Minnie Waltz. F. 2. <i>"</i> 35
Mocking Bird Schottisch. G. 3. <i>"</i> 30
" " Transcription. C. 4. <i>C. Kinkel.</i> 50
Mocking Bird. Easy arrangement. G. 2. <i>C. Everest.</i> 20
" " March. F. 3. <i>E. Mack.</i> 30
" " Variations. G. 3. <i>C. Grobe.</i> 50
" " Waltz. F. 3. <i>E. Mack.</i> 30
" " Transcription. A. 4. <i>B. Richards.</i> 60
" " Gr. Fantasia, in'ding "Auld Lang Syne." <i>Hoffman.</i> 1.00
Perhaps the most popular Piano piece ever published.
Mocking Bird Rondo. Eb. 3. <i>E. Mack.</i> 30
" " Polka. F. 3. <i>"</i> 30
" " Quick Step. F. 3. <i>Aug. Schaffer.</i> 50
Mozart's Oxen Waltz. C. 3. <i>Arranged by E. Mack.</i> 40
With the story of its composition.
Music of the Waves. Ab. 5. <i>John Werum.</i> 50
Music on the Water. A moonlight reverie. Db. 5. <i>A. P. Wyman.</i> 75
Companion to "Silvery Waves."
Natalie Waltz. Simplified. Moonbeams. G. 1. <i>E. Mack.</i> 20
Nellie Grant's Wedding March. Bb. 3. <i>"</i> 40
Nevada Grand March. Ab. 4. <i>W. F. Meyer.</i> 35
No One to Love. Brilliant variations. Bb. 4. <i>C. Grobe.</i> 60
Old Hundred. Variations. G. 4. <i>"</i> 50
Orphan's Prayer. Fantasia. Eb. 4. <i>E. Mack.</i> 50
Patchwork Polka. Bb. 2. <i>Walters.</i> 30
Paul and Virginia Waltz. Eb. 3. <i>E. Mack.</i> 40
Peri Waltz. Simplified. F. 1. <i>"</i> 20
Pleyel's German Hymn. Variations. G. 4. <i>Grobe.</i> 50
Purling Brook. Fantasia. Bb. 3. <i>E. Mack.</i> 50
Ray of Sunshine. Ab. 4. <i>Carl Leduc.</i> 50
As its name intimates a 'Ray of Sunshine.' What more could be said.
Rock Beside the Sea. Variations. Ab. 4. <i>C. Grobe.</i> 60
Sardinian Shepherd Boy. Reverie. G. 4. <i>E. Mack.</i> 50
Satanella, or Devil's Call Galop. A. 3. <i>A. M. Schacht.</i> 40
Silver Cloud Polka Brilliance. G. 4. <i>Carl Le Duc.</i> 50
Solitude. Fantasia with variations. F. 4. <i>E. Mack.</i> 50
Sounds from the Ringing Rocks. F. 4. <i>B. Fr. Walters.</i> 50
A Romantic Fantasy which charms all hearers.
Tit-Tat-Toe Scottisch. Illustrated. G. 2. <i>Marion Florence.</i> 35
Tolling Bell. A musical delineation. Ab. 4. <i>C. Grobe.</i> 60
Descriptive of approaching Mount Vernon.
Tom Thumb's Grand Wedding March. Eb. 3. <i>E. Mack.</i> 40
University March. D. 2. <i>C. C. Converse.</i> 30
Wings of a Dove. Variations. Bb. 4. <i>Ch. Grobe.</i> 50
Yankee Doodle. Variations. Eb. 4. <i>C. Grobe.</i> 60

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