

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,.....	12½
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. 108,.....	12½
Op. 110,.....	12½
Op. 111,.....	14
Sonatina 33,.....	2
Sonatine 34,.....	3

BOSTON:
OLIVER DITSON & CO.

451 Washington Street.

New York: C. H. DITSON & CO.
111 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. *Allegro.* Op. 2 No. 1

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

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

4. *Allo. molto con brio.* Op. 7

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

6. *Allegro.* Op. 10 No. 2

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

8. *Grave.* Op. 13

9. *Allegro.* Op. 14 No. 1

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

11. *Allegro con brio.* Op. 22

12. *Andante.* Op. 26

13. *Andante.* Op. 27 No. 1

14. *Adagio sost.* Op. 27 No. 2

15. *Allegro.* Op. 28

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

17. *Largo.* Op. 31 No. 2

18. *Allegro.* Op. 31 No. 3

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

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

21. *Alto. con brio.* Op. 53

22. *Tempo di Menuetto.* Op. 54

23. *Allo. assai.* Op. 57

24. *Andante cantabile.* Op. 78

25. *Presto alla tedesca.* Op. 79

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

27. *Allegro.* Op. 90

28. *Allegro.* Op. 101

29. *Vivace.* Op. 106

30. *Moderato cantabile* Op. 109

31. *Allegro assai.* Op. 110

32. *Allegro.* Op. 111

33. *Moderato.* Sonatine. Posthumous. 2

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

Boston: OLIVER DITSON & CO., 45 Washington St.

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

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

THREE SONATAS.

*Dedicated to
JOSEPH HAYDN.*

Abbreviations: PT. Principal theme, MN. Modulation, ST. Second theme, DT. Development.

L. van Beethoven. (Op. 2, N° 3.)

Allegro con brio. (♩ = 144.)

3.

PT.

MN. I.

MN. II.

29903-26

41

tr

MN. II.

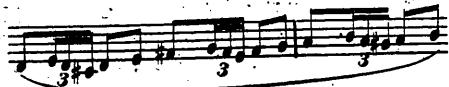
a) 3 p 1 2 3 b) 3 2 1

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

29903-26 sf sf sf

a) b)

c) Strictly this passage would be played as follows:

Doubtless Beethoven intended it thus:  writing out one tone of the turn (C \sharp , E, G \sharp) and referring, as regards time, to the note under it, but as regards the notes to be played, to the principal note which precedes and follows it.

42

ST.

dolce.

a) 5

b) 3 2

dim. p

f

f

ten.

ten.

ten.

ten.

ten.

ten.

ten.

ten.

sf

sf

sf

sf

sf

sf

8) The

a) The *lower* part in the left hand in playing this motive must be in the background, even where in the lower staff — = is indicated, which refers to the *Tenor*.



6

44

a) calando.

a tempo

b)

m.d.

29903-26

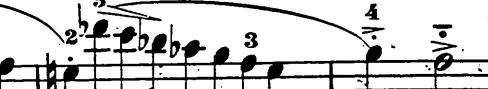
- a)** *Calando*, properly signifying only *diminuendo*, indicates here also, as usual, a slackening of the *Tempo*, which however must be very gradual, and not be carried too far at the close.
- b)** This comma means that the player must make here a break in the rhythm by making the note before it weaker, and the note that follows stronger.

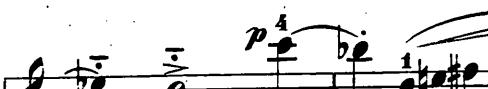
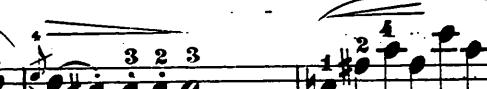
45

PT.

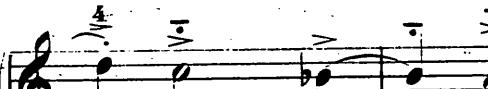
(MN. I.)

29903-26

8 MN.II. 
 46 

p 

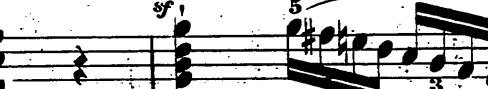






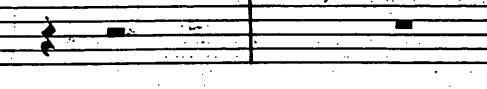
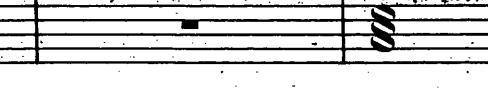
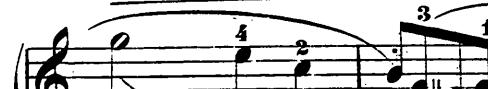




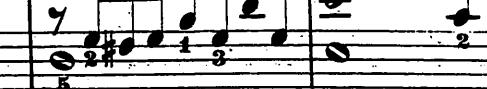











29903-26

a) Like page 41, b)

b) Like page 42, a)

29903-26

Close.

Coda.

cresc.

a)

a tempo.

poco stringendo.

29903-26

a) Keep the fingers down here also, as in the preceding six measures.

In tempo, ma animato.

Tempo I^o

poco accelerando.....

poco ritard.

> p' and '>> f'. The second staff begins with 'rapidamente.' and 'in tempo.'. The third staff features dynamics 'sf' and 'sf cresc.'. The fourth staff ends with 'f' and 'ff'. Measure numbers 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 999, 1000, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1198, 1199, 1199, 1200, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1298, 1299, 1299, 1300, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1398, 1399, 1399, 1400, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1498, 1499, 1499, 1500, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1598, 1599, 1599, 1600, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1609, 1610, 1611, 1612, 1613, 161

12

Adagio. ($\text{♩} = 54.$)

50

PT. 4 3
 p

Animato un pochettino. ($\text{♩} = 60.$)

ST. 1 4
 p

il basso un poco marcato.

mp

cresc.

ff

p

ff

29903-26

14

52

p

mp

f

sf

dimin.

pp e poco rit.

Tempo I^o

p

cresc.

p

Coda.
animato come sopra.

*Coda.
animato come sopra.*

4

p

simili.

p

12

(f)

sf 4

p

pp

51

3 mp

sf²

4 1 3 2
5 4 1 5

29903-26

The image shows a musical score for piano, consisting of six staves of music. The top staff begins with a dynamic of *p* and a melodic line with eighth-note pairs. The second staff starts with a dynamic of *p* and includes the instruction *simili.*. The third staff begins with a dynamic of *p* and a measure number 12. The fourth staff starts with a dynamic of *f* and a measure number 4. The fifth staff begins with a dynamic of *p* and a measure number 51. The sixth staff begins with a dynamic of *pp* and a measure number 3, with a *mp* dynamic marking. The score concludes with a final staff featuring a complex rhythmic pattern with measure numbers 4, 1, 3, 2, 5, 4, 1, and 5.

8) The new edition of Breitkopf and Härtel gives $f\#$ and e as the first and second thirty-seconds of the last eighth in this measure, other editions have $f\#$ and $d\#$; there can be no doubt, however, that Beethoven intended e $d\#$ as above.

16

Tempo I°.

54

Allegro. (♩ = 76.)

Scherzo.

29903-26

a) b) The left hand must bring out this motive prominently.
 c) d) easier.

A page from a musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p*, *cresc.*, *sf*, and *pp*. Measure 299 shows a melodic line in the treble clef staff. Measure 300 continues the melody with dynamic changes. Measure 301 features a bass line with dynamic markings. Measure 302 returns to the treble clef with a melodic line. Measure 303 concludes the page with a bass line. The score is written on five-line staves with various clefs and key signatures.

8) Be careful that all the > which we have here indicated in the *piano* passages be played with less force than the *sf* given by Beethoven.

Poco meno mosso. ($\text{d} = 66$.)

56

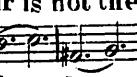
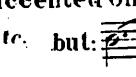
Trio.

Coda.

57
a) 4
Coda.

Allegro assai. (♩ = 112.)
PT.
p leggiero.

29903-26

a) The rhythmical form of the section of eight bars beginning here (or rather with the three eighth notes before) is to be understood thus, that this bar is not the accented one, but more like an unaccented upbeat to the next accented bar, therefore, in $\frac{6}{4}$ time, not:  but:  which must be made perceptible in playing, but of course without any plumpness in accenting.

59

21

1 3 5 2 4
poco

3 1 3 2 2
poco.

f

3 1 3 #2
dimin.

1 3 1 4 2 5
p

sf

1 2 1 4 3 5
p

(fp)

p

1 2 1 4 3 5
p

PT.

3 1 2 4 5
p

cresc. f

2 4 5
cresc.

3 1 2 4 5
p

cresc.

29903-26

A) Sudden piano.

60

semperf.

dim.

pp

dolce.

sf

p

sf

sf

sf

dolce.

26

a) This *sf* applies only to the *c* in the Bass, and not to the upper notes of the left hand: so in the similar passages which occur later.

24

62

A musical score for piano, consisting of five staves of music. The score is divided into two sections: measures 24 and 62. The first section (measures 24) starts with a treble clef, a key signature of one sharp, and a common time signature. The dynamic is *pp*. The second section (measures 62) begins with a bass clef, a key signature of one sharp, and a common time signature. The dynamic is *p*, followed by *PT.* (pianissimo), and then a series of eighth-note chords. The music continues with various chords and rhythmic patterns, including a crescendo to *f* (fortissimo). The score concludes with a final section of eighth-note chords and rests.

ST. I.

p

fp

cresc. **ff**

sf

sf

sf

sf

cresc.

p

29903-26

26

64

Musical score page 27, featuring six staves of music. The top two staves begin with measure 65, marked *tr.* The third staff starts with measure 66, marked *cresc.* The bottom three staves begin with measure 32, marked *tr.* Measure 32 includes dynamic markings *ff*, *f*, *s*, *p*, and *ff*. The score continues with measures 33 through 32, with various dynamics and performance instructions like *mf calando*, *rallentando*, and *pp*.

Tempo I:

Tempo I.

con fuoco, **f** **ff**

29903-26

The image shows the first ten measures of a musical score for piano. The music is in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic **f**. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic **ff**. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 end with eighth-note patterns. The score includes measure numbers 1 through 10 above the staves.

A)  **B)** Begin with the upper note and alternate in sixteenths with the principal note. **C)** Close: 
A) Evidently *calando* is used here (*rallentando* following later) in its original sense to indicate merely diminution of force, and from the third measure a slight retarding of the movement is also to be made—the *rallentando* should also be joined with a gradual *diminuendo*. **B)** The original movement increased. (C.M.E.C.)

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.....		Muller.
FAITH IN SPRING.....	Uhland.	Franz.
ON THE WATER.....		De Curcy.
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.

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.....	Mendelsohn.
BLESSED ARE THE MERCIFUL.....	Hiles.
BOW DOWN AND HEAR ME.....	Mozart.
BLESSED IS HE.....	Dr. Nares.
BLESSED FOREVER.....	Spoer.
CALL TO REMEMBRANCE.....	Novello.
CHRIST IS RISEN.....	Elvey.
CHRIST OUR PASSOVER.....	Chapple.
CHRISTMAS ANTHEM.....	Novello.
DOTH NOT WISDOM CRY.....	Haking.
DAUGHTERS OF ZION.....	Mendelsohn.
ENTER NOT INTO JUDGMENT.....	Atwood.
GIVE EAR, O LORD.....	Oberthur.
GLORIA IN EXCELSIS.....	Gurrett.
" " " " " 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 MOUNTAINS.

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, B_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 _b . 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>Abt. H. Hassler</i> . 30	Little Bud loveliness. C. 3. c sharp to E..... <i>Mack</i> . 30
Angels whispers 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. 2. 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>Lauder</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
Elie 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. F. 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 E..... <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> . 36	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 mustn'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	Memorial March. C. 3. Illustrated..... <i>E. Mack</i> . 50
April Shower Mazurka. F. 4..... <i>E. Mack</i> . 50	Minnie Waltz. F. 2..... " 35
Banjo. Imitation for Piano. A. 3..... <i>H. C. Harris</i> . 30	Mocking Bird Schottish. G. 3. " 30
Bird of the Forest. Eb. 4. An elegant parlor piece.... <i>Carl Leduc</i> . 50	" " Transcription. C. 4. <i>C. Kinkel</i> . 50
Birdie's Waltz. F. 1..... <i>E. Mack</i> . 20	Mocking Bird. Easy arrangement. G. 2. <i>C. Everest</i> . 20
Black Swan set of Cotillions. G. 2..... <i>Sep. Winner</i> . 35	" " March. F. 3. <i>E. Mack</i> . 30
Blue Bird Polka Mazurka. C. 3. <i>F. Brandis</i> . 30	" " Variations. G. 3. <i>C. Grobe</i> . 50
Blue Bird Echo Polka. Eb. 4..... <i>Mary Morrison</i> . 30	" " Waltz. F. 3. <i>E. Mack</i> . 30
Blushing Morn Polka. Eb. 4..... <i>Carl Meyer</i> . 50	" " Transcription. A. 4. <i>B. Richards</i> . 60
Centennial March. Illustrated. Eb. 4..... <i>E. Mack</i> . 50	" " Gr. Fantasia, in'ding "Auld Lang Syne." <i>Hoffman</i> . 1.00
Introducing National Airs of United States.	Perhaps the most popular Piano piece ever published.
Centennial Gallop. C. 3..... <i>John Solan</i> . 30	Mocking Bird Rondo. Eb. 3. <i>E. Mack</i> . 30
Charity. Variations on Glover's Song. Eb. 4. <i>C. Grobe</i> . 50	" " Polka. F. 3. " 30
Chasseur Grand March. Eb. 3. <i>E. Mack</i> . 75	" " Quick Step. F. 3. <i>Aug. Schaffer</i> . 50
Chesnay Wold Quadrille. F. 3. <i>F. Green</i> . 50	Mozart's Oxen Waltz. C. 3. Arranged by <i>E. Mack</i> . 40
Chicago Fire Bells. Fantasia. Ab. 4. <i>Clara H. Saylor</i> . 40	With the story of its composition.
Chick Waltz. G. 2. <i>E. Mack</i> . 40	Music of the Waves. Ab. 5. <i>John Werum</i> . 50
Cinderella. Descriptive fantasia. C. 4. " 60	Music on the Water. A moonlight reverie. Db. 5. <i>A. P. Wyman</i> . 75
Come Along Scottisch. Eb. 3. " 35	Companion to "Silvery Waves."
Contraband Scottisch. G. 2. <i>S. Winner</i> . 40	Natalie Waltz. Simplified. Moonbeams. G. 1. <i>E. Mack</i> . 20
Cracovienne. Fantasia. Eb. 6. <i>W. V. Wallace</i> . 1.50	Nellie Grant's Wedding March. Bb. 3. " 40
Dance of May Queen. Db. 5. <i>Theo. Moelling</i> . 60	Nevada Grand March. Ab. 4. <i>W. F. Meyer</i> . 35
Emma Mazurka. F. 3. <i>C. J. Miers</i> . 35	No One to Love. Brilliant variations. Bb. 4. <i>C. Grobe</i> . 60
Empire March. G. 2. <i>Converse</i> . 30	Old Hundred. Variations. G. 4. " 50
Evening Song to Virgin. Variations. Eb. 4. <i>Grobe</i> . 50	Orphan's Prayer. Fantasia. Eb. 4. <i>E. Mack</i> . 50
Fairies' Carol. Reverie. F. 3. <i>A. H. Rosewig</i> . 35	Patchwork Polka. Bb. 2. <i>Walters</i> . 30
Five Finger March. C. 1. <i>E. Mack</i> . 20	Paul and Virginia Waltz. Eb. 3. <i>E. Mack</i> . 40
Five Finger Waltz. F. 1. " 20	Peri Waltz. Simplified. F. 1. " 20
Florence Galop. G. 3. <i>C. J. Miers</i> . 30	Pleyel's German Hymn. Variations. G. 4. <i>Grobe</i> . 50
Fortification Storm March. Bb. 3. <i>G. Pieck</i> . 35	Purling Brook. Fantasia. Bb. 3. <i>E. Mack</i> . 50
Freeburg Grand March. Eb. 3. <i>W. T. Meyer</i> . 30	Ray of Sunshine. Ab. 4. <i>Carl Leduc</i> . 50
Grant's (General) Grand March. F. 2. <i>E. Mack</i> . 40	As its name intimates a 'Ray of Sunshine.' What more could be said.
Grains of Gold. Morceau. Ab. 3. <i>Carl Meyer</i> . 60	Rock Beside the Sea. Variations. Ab. 4. <i>C. Grobe</i> . 60
Hancock's (General) Grand March. Bb. 3. <i>S. Winner</i> . 40	Sardinian Shepherd Boy. Reverie. G. 4. <i>E. Mack</i> . 50
Hawthorne Scottische. F. 3. <i>J. T. Quigg</i> . 30	Satanella, or Devil's Call Galop. A. 3. <i>A. M. Schachter</i> . 40
Heidelberg March. F. 2. <i>C. C. Converse</i> . 30	Silver Cloud Polka Brillante. G. 4. <i>Carl Le Duc</i> . 50
Her bright smile haunts me still. Ab. 4. <i>Ch. Grobe</i> . 50	Solitude. Fantasia with variations. F. 4. <i>E. Mack</i> . 50
Variations on Wrighton's popular song.	Sounds from the Ringing Rocks. F. 4. <i>B. Fr. Walters</i> . 50
Home, Sweet Home. Variations. Ab. 5. <i>E. Mack</i> . 60	A Romantic Fantasy which charms all hearers.
" " " " (Moonbeams.) F. 4. op. 207. <i>C. Grobe</i> . 50	Tit-Tat-Toe Scottisch. Illustrated. G. 2. <i>Marion Florence</i> . 35
I would not live alway. Variations. F. 3. <i>C. Grobe</i> . 50	Tolling Bell. A musical delineation. Ab. 4. <i>C. Grobe</i> . 60
Jolly Brother's Galop. Simplified. G. 1. <i>E. Mack</i> . 20	Descriptive of approaching Mount Vernon.
Last Rose of Summer. Variations. Eb. 4. <i>C. Grobe</i> . 50	Tom Thumb's Grand Wedding March. Eb. 3. <i>E. Mack</i> . 40
Little Mischievous Scottisch. G. 2. <i>F. Drayton</i> . 35	University March. D. 2. <i>C. C. Converse</i> . 30
Memory's Dream. Waltz Reverie. Eb. 4. <i>J. E. Muller</i> . 50	Wings of a Dove. Variations. Bb. 4. <i>Ch. Grobe</i> . 50
As popular as "Falling Leaves," by same author.	Yankee Doodle. Variations. Eb. 4. <i>C. Grobe</i> . 60

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