

From Latest German Edition.

BEETHOVEN'S SONATAS, For Piano-Forte.

1. Op. 2 No. 1 <i>Allegro.</i>  8½	12. Op. 26. <i>Andante.</i>  10	23. Op. 57. <i>Allo. assai.</i>  12
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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>  10
10. Op. 14. No. 2. <i>Allegro.</i>  7½	21. Op. 53. <i>Allo. con brio.</i>  15	32. Op. 111. <i>Allegro.</i>  12½
11. Op. 22. <i>Allegro con brio.</i>  12½	22. Op. 54. <i>Tempo di Menuetto.</i>  7½	
33. Sonatine. Posthumous. <i>Moderato.</i>  2	34. Sonatine. Posthumous. <i>Allegro assai.</i>  8	

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SONATA.

Abbreviations: PT. Principal theme, TN. Transition, ST. Second theme, RN. Return.

L. van Beethoven, (Op. 26.)

Andante con Variazioni. (♩ = 72.)

12.

29912=17

a) As generally, so here especially the accompaniment must be subdued to the melody.

b) The arpeggio here and in similar passages is for hands, which cannot grasp the chord, and which must leave the lowest tone, but hold the higher tones their full length. As the sf, however, refers chiefly to the highest tone, so the arpeggio must begin piano, and be made with a crescendo.

d) The Thema and successive variations are to be separated from each other by a slight pause, as we have indicated by these holds.



Animato un pochettino. (♩ = 76.)

VAR.I.

The musical score consists of five systems of music. The first system is for piano (p) and violin (v). The piano part includes dynamics like *p*, *poco cresc.*, and *cresc.*. The violin part includes dynamics like *p*, *poco cresc.*, and *cresc.*. The second system continues the piano and violin parts with dynamics like *p*, *cresc.*, and *p*. The third system features piano and violin parts with dynamics like *p*, *cresc.*, and *p*. The fourth system includes piano and violin parts with dynamics like *p*, *ten.*, *tr.*, *poco rit.*, and *cresc.*. The fifth system is marked *a tempo.* and includes piano and violin parts with dynamics like *p*, *cresc.*, *p*, and *cresc.*. The score includes various musical notations such as slurs, accents, and fingerings.

29912=17

- ♩) These low chords must accompany the upper part very softly.
- ♭) The melody in the upper middle part must come out; so the *sf* refers principally to the tone *d flat*.
- ♮) Observe well that the upper *c* as a quarter is to be held during the first two sixteenths on *e flat*.
- ♩) *g* and *d flat* must be weaker than the upper part.

Un pochetto più animato. (♩ = 60.)

29

5

VAR. II.

29912=17

⌘) Through the whole variation the Bass, which contains the melody (mostly in the unaccented sixteenths) must be heard above the Treble, and the last be made very short and light.

poco rit.

a tempo.

Tempo primo. ♩ = 72.

VAR. III.

29912-17

- ♩) These accents must only be light in *piano*, but of course in the *crescendo* be gradually louder.
- ♭) In the left hand observe well the proper subjection to the right, as well as the *staccato* in contrast to the legato of the latter.
- ♣) The *eb*, and two bars later the *bb*, to be well sustained and connected with the *ab* and *ab* respectively.

First system of musical notation. Treble and bass clefs. Dynamics include *sf*, *cresc.*, *poco rit.*, and *a tempo.* Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble and bass clefs. Dynamics include *cresc.*, *f*, and *p*. Fingerings are indicated with numbers 1-5.

Poco più mosso. (♩ = 96.)

VAR. IV.

Third system of musical notation, labeled 'VAR. IV'. Treble and bass clefs. Dynamics include *pp*, *poco cresc.*, *cresc. sf*, and *pp*. The instruction *sempre staccato* is written below the bass line. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass clefs. Dynamics include *poco cresc.*, *sf*, *dim.*, and *pp*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass clefs. Dynamics include *poco a poco.*, *sf*, *sf cresc.*, *sf*, *poco rit.*, and *decresc.* Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble and bass clefs. Dynamics include *pp*, *a tempo.*, *poco cresc.*, and *p*. Fingerings are indicated with numbers 1-5.

29912=17

♩) As at ♩) in the former variation. The right hand must predominate above the *staccato*s in the left, which are to be played very *lightly*.

Tempo primo, ma un poco animato. (♩ = 80.)

VAR. V.

dolce.

p

cresc.

mp cantando.

p

cresc.

p

cresc.

cresc.

cresc.

29912=17

- a) The melody in the middle part to be well sustained.
 b) Observe that *c* and *bb* are not merely thirty-seconds, but eighths also, and contain the melody.
 c) As at b)
 d) The upper part well sustained and to predominate over the middle part; the lower part stronger than the latter, but weaker than the former.

5 1
p sf sf sf sf
poco rit.
p cresc.

a tempo.
p mp
p cresc. cresc.

Tranquillo. (♩ = 69) espress.
p dim. p dim. pp

29912=17
c) *mancando*.
pp pp
Ped. 1 2 3

- a) Like a) on preceding page.
- b) In the same manner.
- c) *mancando* means here, as usual, a gradual retarding of the Tempo as well as decrease in force.

Scherzo.

First system of musical notation, featuring treble and bass staves with various notes and fingerings.

legato.

Second system of musical notation, featuring treble and bass staves with various notes and fingerings.

Third system of musical notation, featuring treble and bass staves with various notes and fingerings.

cresc.

ff.

Poco più tranquillo. (♩. = 76.)

espressivo.

Trio.

p sempre legato.

cresc. f

p

First system of musical notation for the Trio section, featuring treble and bass staves with triplets and various notes.

Second system of musical notation for the Trio section, featuring treble and bass staves with triplets and various notes.

cresc.

cresc. f

Third system of musical notation for the Trio section, featuring treble and bass staves with first and second endings.

Maestoso andante. (♩ = 63.)

MARCIA
FUNEBRE
sulla morte
d'un Eroe.*

The musical score is written for piano and features a variety of textures and dynamics. It begins with a piano introduction marked *p*. The main body of the piece consists of several systems of staves, each with a grand staff (treble and bass clefs) and a separate bass line. The score includes dynamic markings such as *cresc.*, *f*, *p*, *mf*, *ff*, and *fp*. There are also performance instructions like *rit.* and *ritard.*. The piece concludes with a final chord and a small coda marked with a double bar line and a fermata.

29912=17

* i.e. Funeral March on the death of a hero.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a variety of chords and melodic lines. Dynamics include *cresc.*, *f*, and *più f*. There are some markings above the notes, possibly indicating fingerings or ornaments.

Trio.

Second system of musical notation, labeled "Trio." on the left. It consists of two staves. The music is characterized by dense chordal textures. Dynamics include *p*, *cresc.*, *f*, and *ff*. There are markings like "La." and "*" below the staves. The system is divided into two measures by a double bar line.

Third system of musical notation. It consists of two staves. The music continues with complex harmonic structures. Dynamics include *f*, *p*, *cresc.*, *f*, and *ff*. There are markings like "La." and "*" below the staves. The system is divided into two measures by a double bar line.

Fourth system of musical notation. It consists of two staves. The music features a mix of melodic and harmonic elements. Dynamics include *p*, *cresc.*, *f*, *ff*, and *sf*. There are markings like "La." and "*" below the staves. The system is divided into two measures by a double bar line.

Fifth system of musical notation. It consists of two staves. The music is primarily chordal. Dynamics include *p*. There are markings like "La." and "*" below the staves. The system is divided into two measures by a double bar line.

Sixth system of musical notation. It consists of two staves. The music features a mix of melodic and harmonic elements. Dynamics include *cresc.*, *f*, and *p*. There are markings like "La." and "*" below the staves. The system is divided into two measures by a double bar line.

First system of musical notation, featuring two staves. The upper staff contains dense chordal textures with dynamic markings *cresc.*, *f*, *f*, and *p*. The lower staff contains a melodic line with similar dynamics.

Second system of musical notation, featuring two staves. The upper staff continues with dense textures, while the lower staff has a melodic line. Dynamics include *cresc.*, *p*, and *pp*.

Third system of musical notation, featuring two staves. The upper staff has a melodic line with dynamics *mf sf*, *f*, *sf*, and *p*. The lower staff has a bass line with dynamics *f* and *p*.

Fourth system of musical notation, featuring two staves. The upper staff has dense textures with dynamics *cresc.*, *tr*, *f*, and *p*. The lower staff has a melodic line with dynamics *sf* and *cresc.*.

Fifth system of musical notation, featuring two staves. The upper staff has dynamics *f*, *piu f*, *f*, and *p*. The lower staff has dynamics *p* and *cresc.*. A *CODA.* marking is present above the upper staff.

Sixth system of musical notation, featuring two staves. The upper staff has dynamics *p*, *cresc.*, *p*, *sf*, and *p poco rit. decresc.*. The lower staff has dynamics *p* and *pp*.

Seventh system of musical notation, featuring two staves. The upper staff has dynamics *pp* and *pp*. The lower staff has dynamics *pp* and *pp*. A star symbol is at the end.

ST. I.

cresc.

PT.

cresc.

p

cresc.

mf

p

3) The *crescendo* must continue as far as the *piano* and then be suddenly changed to the latter.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *mf*, *mf*, *p*.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *cresc.*, *f*.

Third system of musical notation. Treble clef, bass clef. Section marker: ST. II. Dynamics: *p*, *cresc.*, *f*, *fp*. Fingerings: 3 1, 4 2 5 1, 3 1 3 1, 3 1 3 1, 4.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *f*, *fp*, *fp*. First and second endings marked 1. and 2. Fingerings: 3 1, 3 5, 3 1, 3 1.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *fp*, *f*, *fp*, *f*, *fp*, *f*. Fingerings: 4, 5, 4, 3, 4, 5, 4.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *fp*, *cresc.*, *p*. Section marker: PT. Fingerings: 3 1, 3 1, 3 2 4 1, 4 2 3 1, 3 1.

First system of musical notation, measures 1-4. Treble clef, bass clef, key signature of two flats. Dynamics include *cresc.* and *p*.

Second system of musical notation, measures 5-8. Treble clef, bass clef, key signature of two flats. Dynamics include *cresc.*

Third system of musical notation, measures 9-12. Treble clef, bass clef, key signature of two flats. Dynamics include *p*, *mf*, and *p*.

Fourth system of musical notation, measures 13-16. Treble clef, bass clef, key signature of two flats. Dynamics include *mf*, *f*, and *mf*.

Fifth system of musical notation, measures 17-20. Treble clef, bass clef, key signature of two flats. Dynamics include *cresc.*, *f*, and *p*. Includes fingering numbers 2, 4, 1, 5 and the marking TN.

Sixth system of musical notation, measures 21-24. Treble clef, bass clef, key signature of two flats. Dynamics include *p*. Includes fingering numbers 4, 5, 2, 1, 4, 5.

ST. I.

cresc.

f

Coda

p cresc. *sf* *p*

cresc. *sf* *p*

decresc. *poco rit.* *pp*

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

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. <i>"</i> 35
Banjo. Imitation for Piano. A. 3. <i>H. C. Harri.</i> 30	Mocking Bird Schottish. G. 3. <i>"</i> 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
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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. <i>"</i> 30
Chasseur Grand March. Eb. 3. <i>E. Mack.</i> 75	" " Quick Step. F. 3. <i>Aug. Schaffer.</i> 50
Chesney 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 on the Waves. Ab. 5. <i>John Werum.</i> 50
Cinderella. Descriptive fantasia. C. 4. <i>"</i> 60	Music on the Water. A moonlight reverie. Db. 5. <i>A. P. Wyman.</i> 75
Come Along Scottish. Eb. 3. <i>"</i> 35	Companion to "Silvery Waves."
Contraband Scottish. 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. <i>"</i> 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. <i>"</i> 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. <i>"</i> 20	Peri Waltz. Simplified. F. 1. <i>"</i> 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. Piefke.</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. Schacht.</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
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