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BEETHOVEN'S SONATAS,

For

Piano-Forte.

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33. Sonatine. Posthumous. *Moderato.* 2
34. Sonatine. Posthumous. *Allegro assai.* 3

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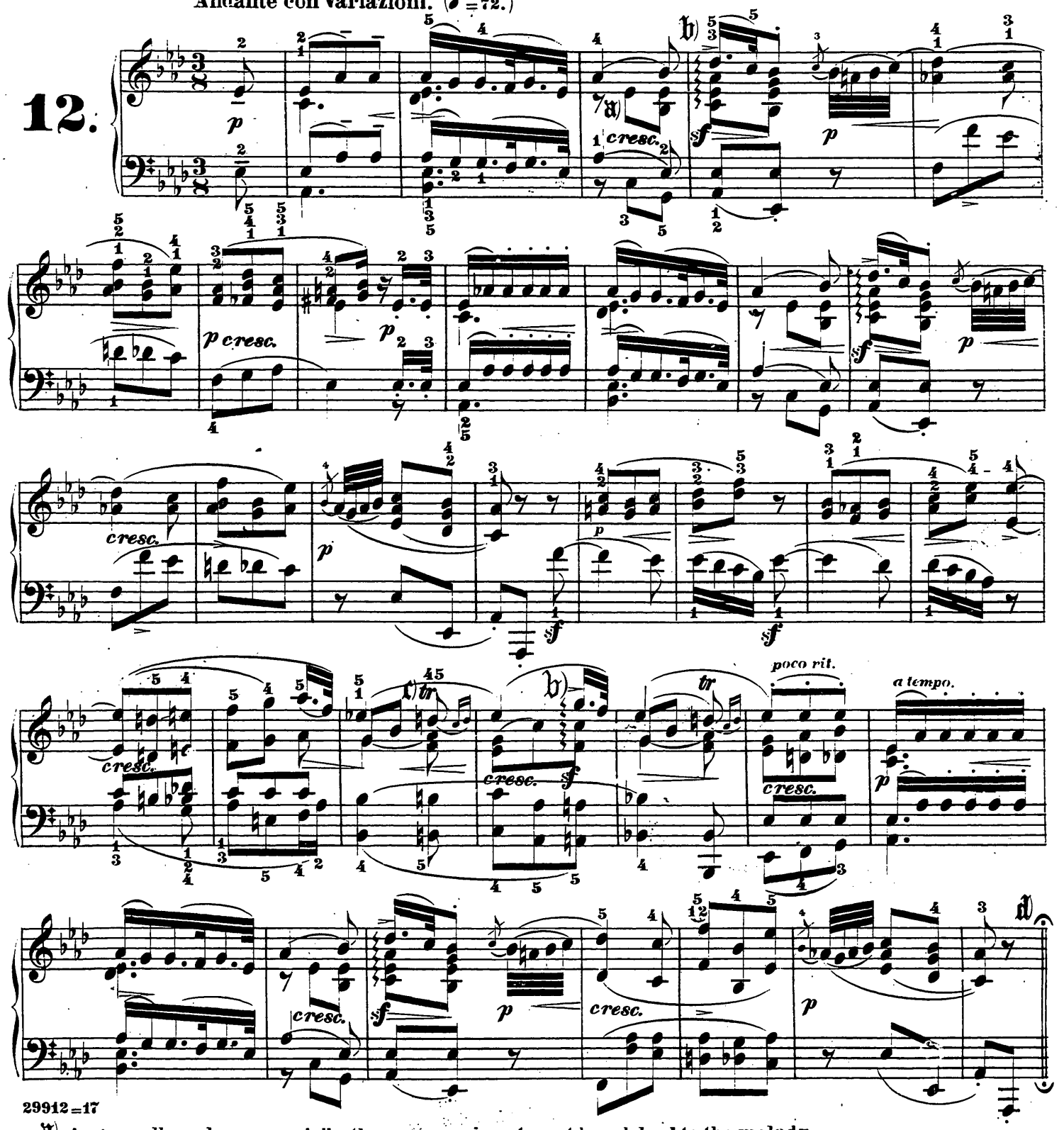
SONATA.

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

L. van Beethoven. (Op. 26.)

Andante con Variazioni. (♩ = 72.)

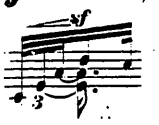
12.



29912=17

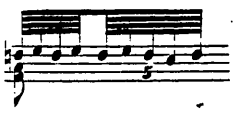
a) As generally, so here especially the accompaniment must be subdued to the melody.

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.

c)



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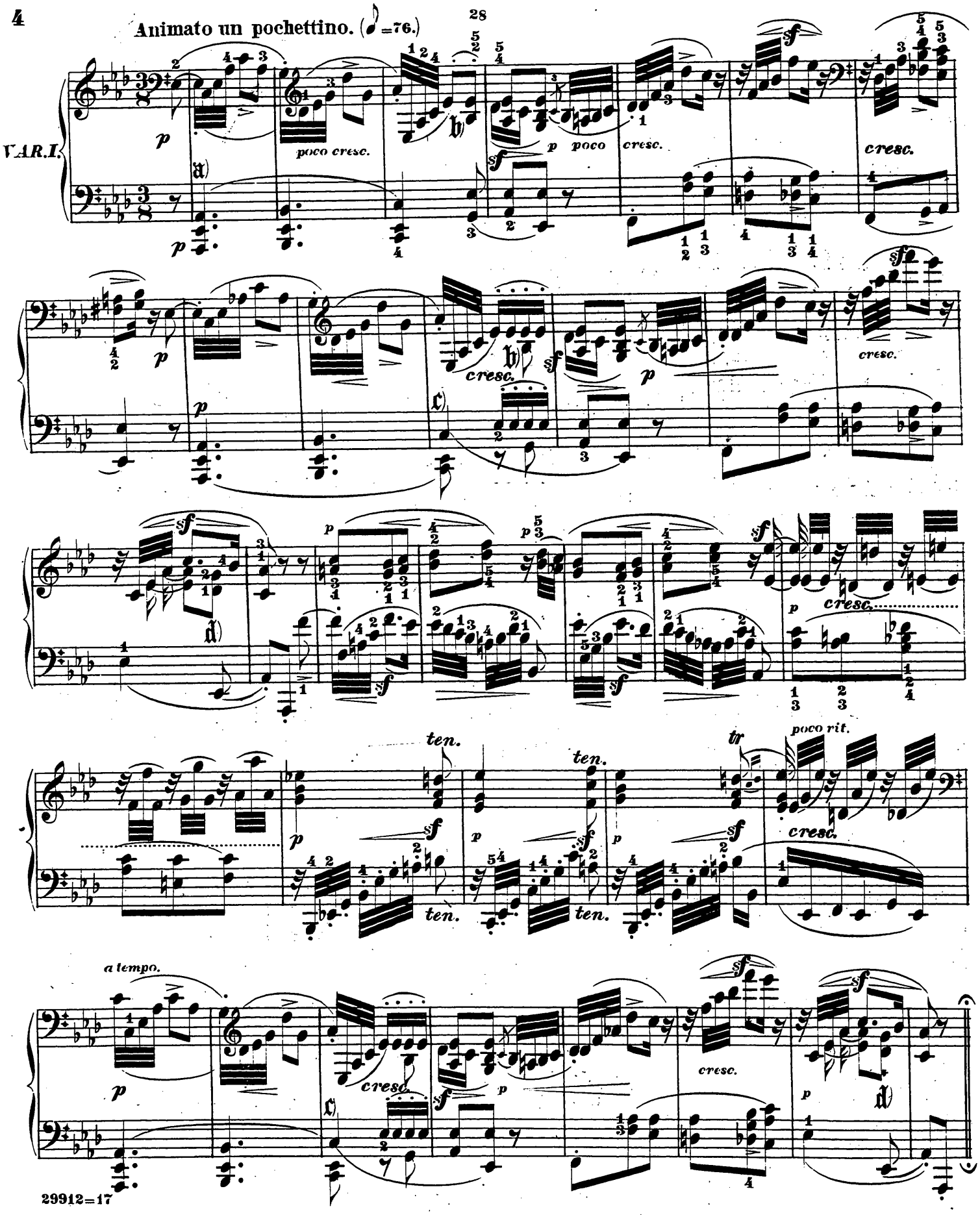
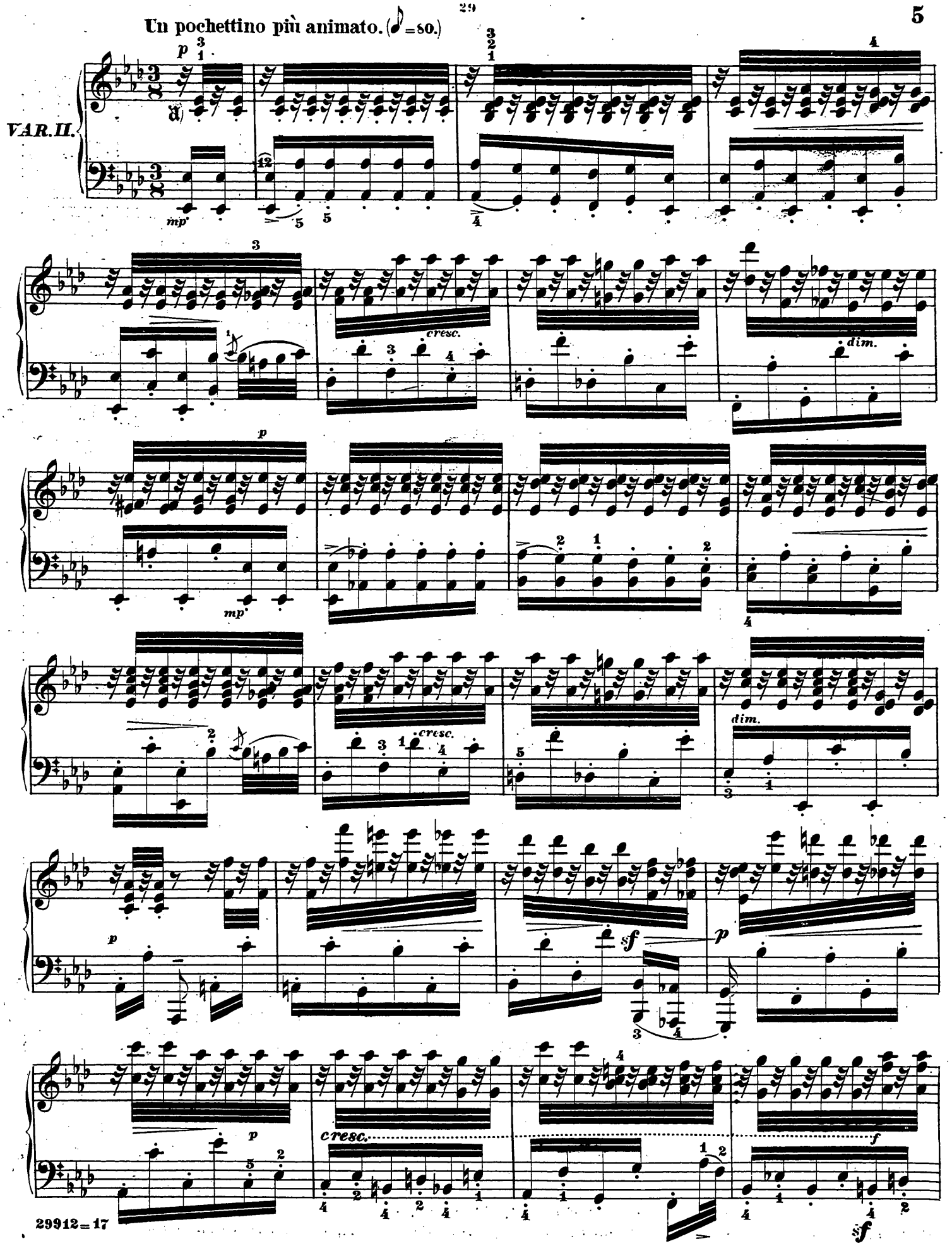


a) These low chords must accompany the upper part very softly.

b) The melody in the upper middle part must come out; so the *sf* refers principally to the tone *d flat*.

c) Observe well that the upper *c* as a quarter is to be held during the first two sixteenths on *e flat*.

d) *g* and *d flat* must be weaker than the upper part.



𝔄) 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.

cresc. dim.

Tempo primo. ♪ = 72.

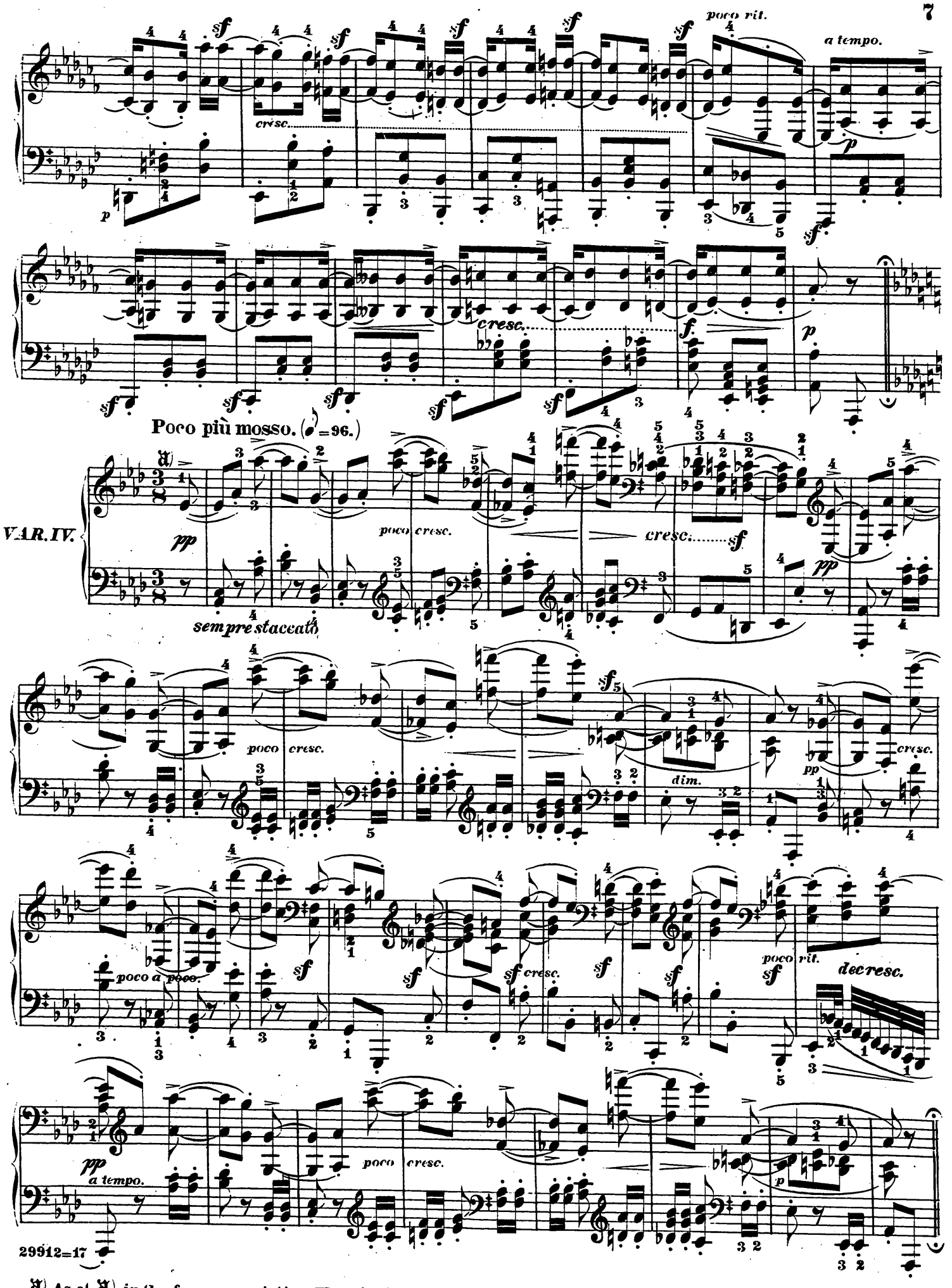
VAR. III.

cresc. cresc.

a) These accents must only be light in *piano*, but of course in the *crescendo* be gradually louder.

b) 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.

c) The *eb*, and two bars later the *bb*, to be well sustained and connected with the *db* and *ab* respectively.



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

32

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

dolce.

VAR.V.

p

cresc.

p

mp cantando.

p

cresc.

p

cresc.

cresc.

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.

poco rit.

cresc.

a tempo.

cresc.

cresc.

Tranquillo. (♩=69.) espress.

dim.

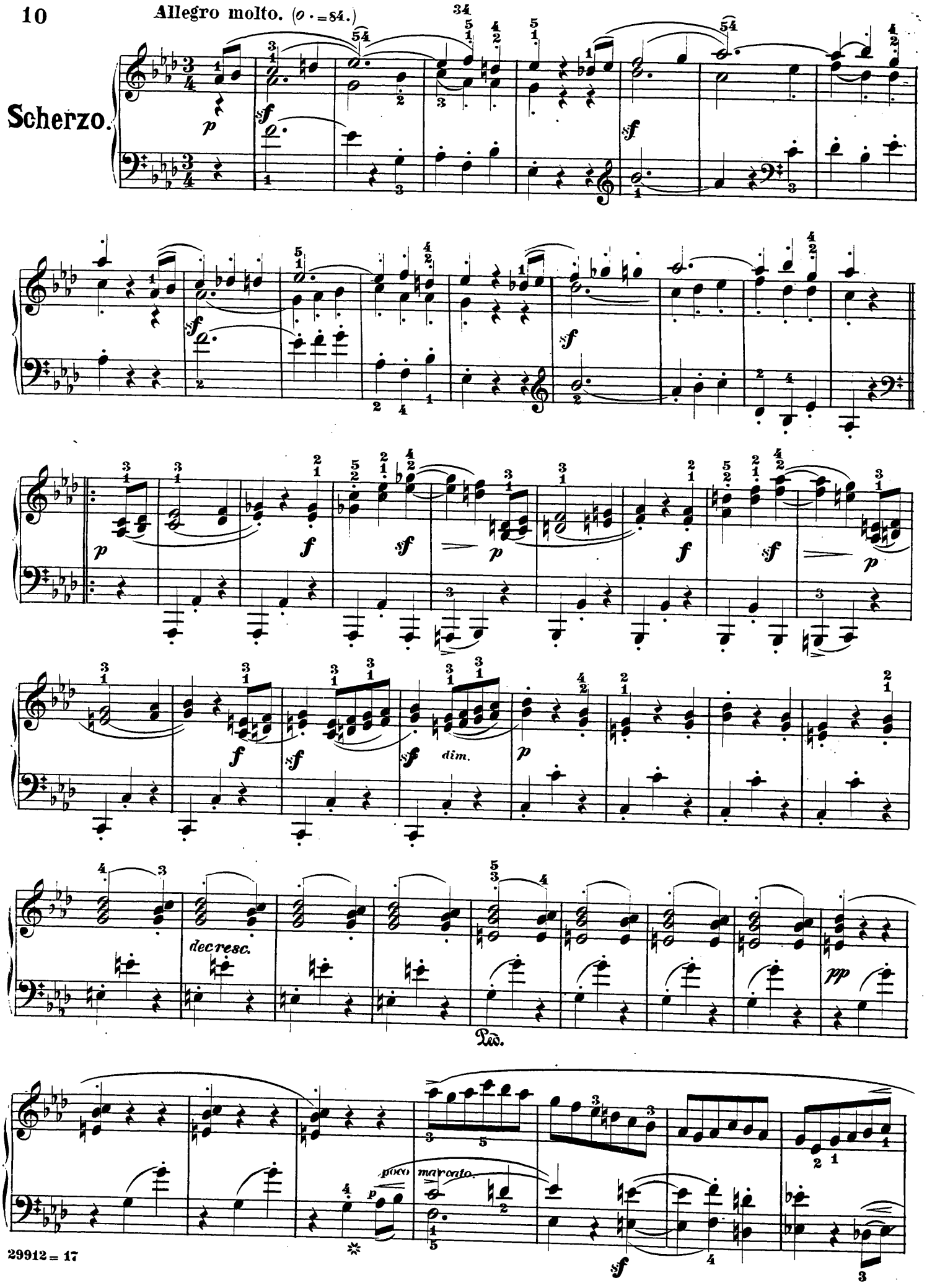
dim.

c) mancando.

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.


Allegro molto. (𝅗𝅥. = 84.)
Scherzo.
dim.
decresc.
Ped.
poco marcato.

legato.

cresc.

Poco più tranquillo. (♩. = 76.)

espressivo.

Trio.

sempre legato.

cresc.

cresc.

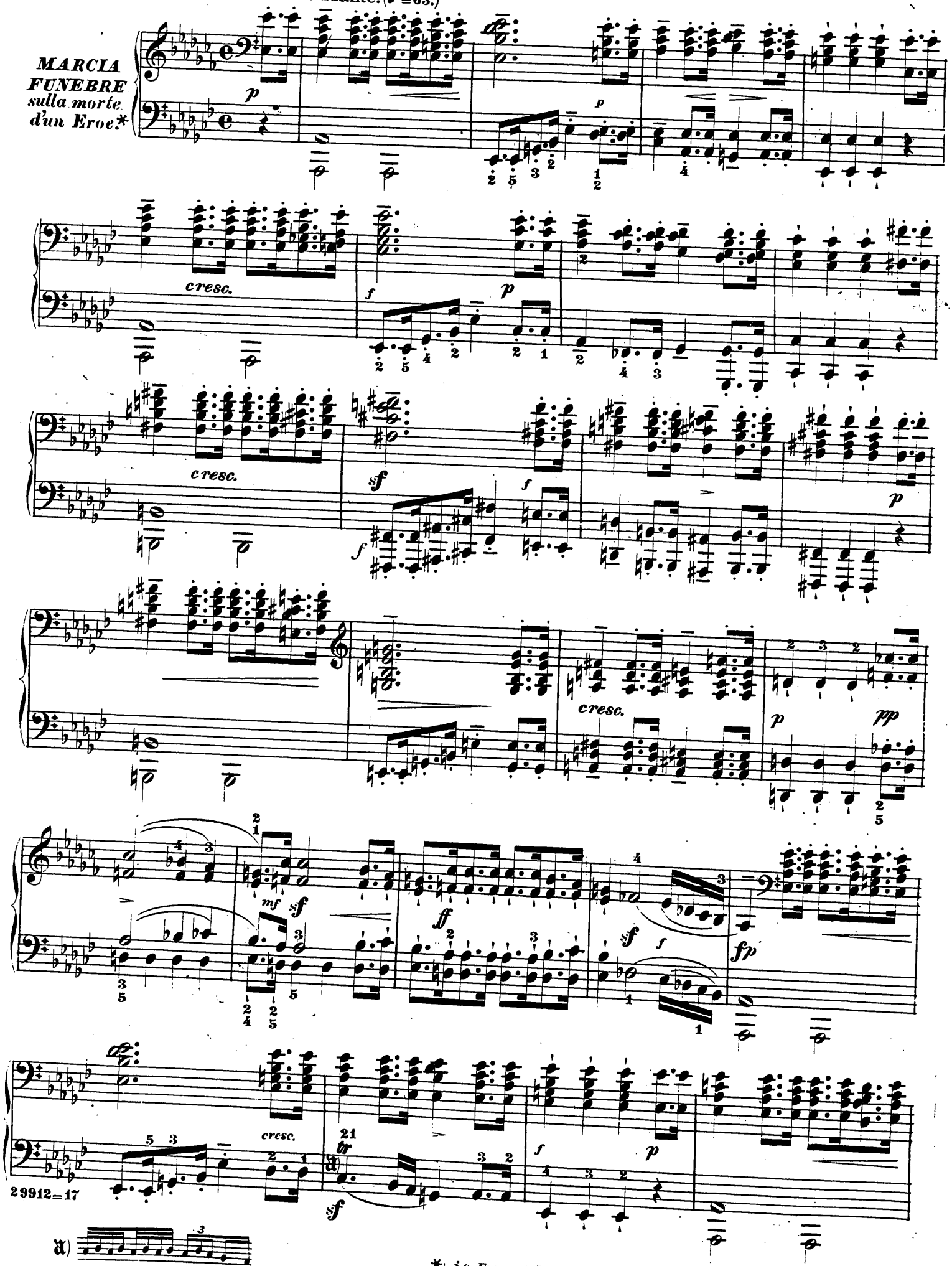
cresc.

Scherzo da capo senza repetizione.

36

Maestoso andante. (♩ = 63.)

MARCIA FUNEBRE *sulla morte d'un Eroe.**



29912=17

a)

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

cresc.

f

più f

ff

Trio.

p cresc. f ff

Ped.

sf sf

p cresc. f ff

1.

2.

cresc.

cresc.

sf

f

f

p

cresc.

p

pp

mf sf

ff

sf

p

cresc.

tr

sf

f

p

cresc.

f

più f

ff

CODA.

p

p

cresc.

p

cresc.

p

sf

p poco rit.

decresc.

pp

Allegro. (♩ =112.)

PT.

p

cresc.

p

cresc.

p

mf

mf

p

mf

p

mf

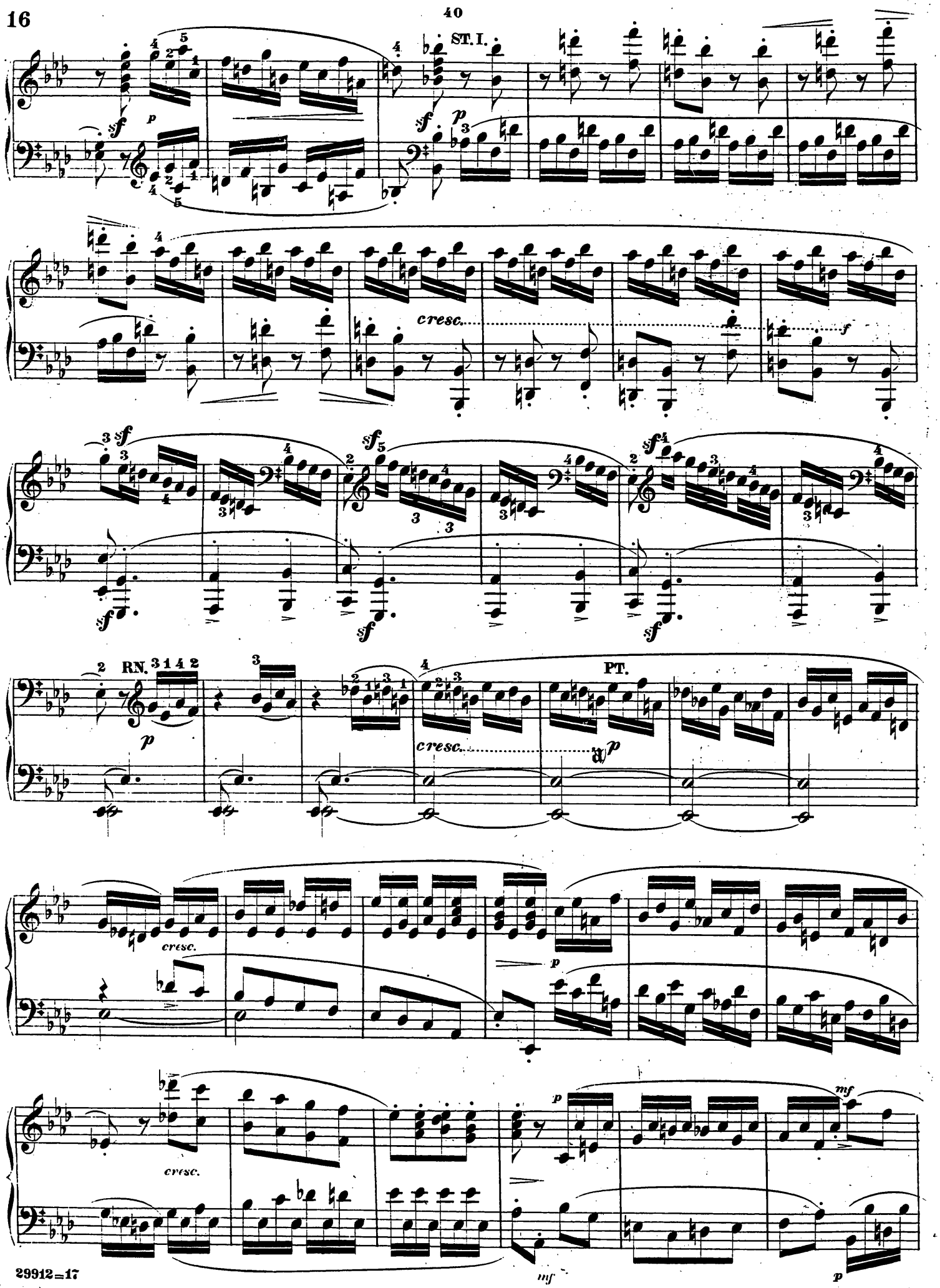
p

cresc.

f

TN.

p



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

ST. II.

cresc.

1.

2.

PT.

𝔄 Like page 40, 𝔄

42

cresc.

p

cresc.

p

mf

mf

p

mf

f

p

mf

cresc.

f

TN.
2 4 1 5

p

2 4 1 5

sf p

sf p

sf p

ST. I.

sf *sf* *sf* *sf* *sf* *p*

cresc.

f

sf *sf* *sf*

CODA.

p cresc. *sf* *p*

cresc. *sf* *p*

decresc. *poco rit.* *pp*

Ped.

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ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The *key* is denoted by a capital letter, as C, B♭, etc. A large Roman letter marks the highest and lowest notes if on the staff, a small letter if above or below the staff.

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

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