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	33. Sonatine. Posthumous. <i>Moderato.</i>  2	34. Sonatine. Posthumous. <i>Allegro assai.</i>  3

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Dedicated  
TO THE COUNTESS BABETTE von KEGLEVICS.

# SONATA.

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

L. van Beethoven, (Op. 7.)

Allegro molto e con brio. (♩. = 126.)

4. **PT.**

*Poco più tranquillo* (♩. = 116.)

ST. II.

*poco a poco stringendo.*

Tempo I:

29904 = 24

a) Smaller hands, for which this fingering is impossible, must here and in similar passages in this movement glide from one key to another as *legato* as possible with the same fingers 1.  
 b) Begin the short trill with the beat and accent strongly the first and third note.

Musical staff with treble and bass clefs. Treble clef contains rapid sixteenth-note runs. Bass clef contains a steady line of eighth notes. Fingerings 3, 5, and 4 are indicated above the treble staff.

Musical staff labeled "Close II." with treble and bass clefs. Treble clef has complex rhythmic patterns with slurs. Bass clef has a more rhythmic accompaniment. Fingerings 4, 2, 1, 3, 4, 5, and 4 are shown.

Musical staff with treble and bass clefs. Treble clef features a sequence of chords. Bass clef has a bass line with fingerings 1, 2, 1, 2, 1. Markings include "DT." and "ff".

Musical staff with treble and bass clefs. Treble clef has a melodic line with slurs. Bass clef has a bass line with slurs and fingerings. Marking "fp" is present.

Musical staff with treble and bass clefs. Both staves feature intricate sixteenth-note passages. Markings include "sfp" and "sf".

Musical staff with treble and bass clefs. Treble clef has a melodic line with slurs. Bass clef has a bass line. Markings include "sf", "cres.", "sf. scen.", and "sf. do.".

Musical staff with treble and bass clefs. Treble clef has a melodic line with slurs. Bass clef has a bass line. Markings include "p" and "decresc.".

First system of musical notation. Treble clef, bass clef. Dynamics include *pp* and *p*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Second system of musical notation. Treble clef, bass clef. Dynamics include *ff* and *p*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Third system of musical notation. Treble clef, bass clef. Dynamics include *p poco ritard.*, *pp*, and *ff*. A section is marked *PT. a tempo.* Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *ff*, *dim. p*, and *mp*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *sf* and *p*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *f*, *sf*, and *ff*. Fingerings are indicated with numbers 1-5.

dimin.

ST. I.

sf

sf

poco più tranquillo.

ST. II.

p espressivo.

poco a poco stringendo.

mp

First system of musical notation. Treble and bass staves. Includes dynamic markings *ff* and *cresc.*. Fingerings are indicated with numbers 1-5. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation. Treble and bass staves. Includes dynamic marking *pp*. Fingerings are indicated with numbers 1-5. The music continues with intricate rhythmic patterns.

Third system of musical notation. Treble and bass staves. Includes dynamic marking *mf*. Fingerings are indicated with numbers 1-5. The music continues with intricate rhythmic patterns.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *sf* and *p*. Fingerings are indicated with numbers 1-5. The music continues with intricate rhythmic patterns.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *ff* and *sf*. Fingerings are indicated with numbers 1-5. The music continues with intricate rhythmic patterns.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *sf* and *p*. A *cresc.* marking is present. Fingerings are indicated with numbers 1-5. The music continues with intricate rhythmic patterns.



The first system of musical notation for 'Close I.' consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes, including triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines. A dynamic marking of *ff* (fortissimo) is placed between the staves. Fingering numbers (1, 2, 3, 4) are visible above the notes in the upper staff.

The second system continues the musical notation for 'Close I.' with two staves. The upper staff features intricate sixteenth-note passages with slurs and accents. The lower staff continues the accompaniment. A dynamic marking of *sf* (sforzando) is present. Fingering numbers are visible above the notes.

The third system of musical notation for 'Close I.' consists of two staves. The upper staff has dense sixteenth-note textures with slurs and accents. The lower staff provides a steady accompaniment. A dynamic marking of *sf* is present. Fingering numbers are visible above the notes.

The fourth system of musical notation for 'Close I.' consists of two staves. The upper staff continues the melodic line with sixteenth notes and slurs. The lower staff continues the accompaniment. A dynamic marking of *sf* is present. Fingering numbers are visible above the notes.

The fifth system of musical notation is labeled 'Close II.' and consists of two staves. The upper staff features a melodic line with slurs and accents, including some triplet figures. The lower staff provides accompaniment. A dynamic marking of *sf* is present. Fingering numbers are visible above the notes.

The sixth system of musical notation is labeled 'CODA.' and consists of two staves. The upper staff features a melodic line with slurs and accents, ending with a final chord. The lower staff provides accompaniment. A dynamic marking of *ff* is present. Fingering numbers are visible above the notes.

ff *dim.*

*poco più tranquillo.*

*espress.* *p*

*poco a poco stringendo.*

*cresc.* *f* *ff*

**Tempo I:**

*sf* *pp*

*pp poco rit.* *a tempo.* *cresc.* *f*

*ff*

Largo, con gran espressione. (♩ = 92.)

75

11

PT.

ten.

ST. sempre tenuto.

TN.

sempre staccato.

29904-24

a) The *a* and still more the *ab* somewhat prominent.



c) The small notes to be taken from the *first* eighth, so that the principal note *f* shall fall upon the second eighth.

d) These and the similar rests which occur later to have their entire length.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *sf*, *p*, and *pp*. The music consists of complex rhythmic patterns and chords.

Second system of musical notation, continuing the piece. It features a *tenuto.* marking and a *staccato.* marking with a '5' below it. Dynamics include *pp*, *sf*, and *f*. There are also some numerical markings like '4' and '5' above notes.

Third system of musical notation, including a *RN.* marking. Dynamics range from *pp* to *sf*. It features *ten.* markings and various fingering numbers (4, 5) above notes.

Fourth system of musical notation, showing intricate fingering with numbers 1, 2, 3, 4, 5 above notes. Dynamics include *sf*, *f*, *sf*, and *p*. There are also markings like *sf cres.* and *sf*.

Fifth system of musical notation, starting with *poco ritard.* and *PT. Tempo I?* markings. It includes *m.d.* markings and dynamics like *pp* and *f*.

Sixth system of musical notation, featuring *tenuto.* and *ten.* markings. It includes dynamics like *sf*, *p*, and *sf*. There are also numerical markings like '2', '3', '5' above notes.

29904  
= 24

⌘) The fingering over the notes of the lower staff show how the lower notes of the upper staff may be taken with the left hand.

Musical notation system 1: Treble and bass staves. Treble clef has notes with fingerings (4, 4, 3, 3, 5, 4, 4). Bass clef has notes with dynamic markings *sf* and *fp*. Measure number 77 is indicated above the staff.

Musical notation system 2: Treble and bass staves. Treble clef has notes with fingerings (2, 1, 3, 3, 4). Bass clef has notes with dynamic markings *sf*, *cresc.*, and *ff*. Fingerings (4, 3, 5, 4, 3) are shown below the bass staff.

Musical notation system 3: Treble and bass staves. Treble clef has notes with fingerings (4, 1, 2, 5, 3). Bass clef has notes with dynamic markings *ff*, *pp*, *f*, and *p marcato il canto.* A *CODA* section is marked with fingerings (5, 4).

Musical notation system 4: Treble and bass staves. Treble clef has notes with fingerings (1, 5, 4). Bass clef has notes with dynamic markings *sf*, *cresc.*, *f*, *sf*, *ff*, *cresc.*, *ff*, and *sf p*. Fingerings (1, 3, 4, 5) are shown below the bass staff.

Musical notation system 5: Treble and bass staves. Treble clef has notes with fingerings (2, 1, 4, 5, 3, 4, 5, 4). Bass clef has notes with dynamic markings *pp* and *Close*. Fingerings (2, 2, 2, 2, 2) are shown below the bass staff.

Musical notation system 6: Treble and bass staves. Treble clef has notes with fingerings (4, 3, 4). Bass clef has notes with dynamic markings *un poco riten.*, *pp*, and *ff*. Fingerings (3, 4) are shown below the bass staff.

29904-24

a) b) Through these five measures the second theme which lies in the upper part of the left hand must be distinctly heard, notwithstanding the gradual increase of force required in the other parts. c) d)

First system of musical notation. Treble and bass staves. Treble clef has a 3/4 time signature. Bass clef has a 3/4 time signature. The key signature has one flat. The music begins with a piano (*p*) and dolce (*dolce*) marking. Fingerings are indicated with numbers 1-5. The melody in the treble clef features a series of eighth and sixteenth notes with slurs and ties.

Second system of musical notation. Treble and bass staves. The treble clef continues the melodic line with slurs and ties. The bass clef provides harmonic support with chords and moving lines. Dynamics include *pp*, *p*, *sf*, *f*, *f cresc.*, and *f*. Fingerings are indicated throughout.

Third system of musical notation. Treble and bass staves. The treble clef features a more active melodic line with slurs and ties. The bass clef continues with harmonic accompaniment. Dynamics include *sf*, *sf*, and *p*. A marking *m.d.* is present in the bass clef. The system concludes with a repeat sign and a *p* marking.

Fourth system of musical notation. Treble and bass staves. The treble clef continues with slurs and ties. The bass clef features a more active line with slurs and ties. Dynamics include *mf*. The system concludes with a repeat sign and a 2/4 time signature change.

Fifth system of musical notation. Treble and bass staves. The treble clef continues with slurs and ties. The bass clef features a more active line with slurs and ties. Dynamics include *ritard. un pochettino.*, *a tempo.*, *b) mancando.....*, and *pp*. The system concludes with a *p dolce* marking.

29904 = 24

♩) The parts imitating each other here in canon style must, independently of the *crescendo* marked, be at the same time shaded in the same manner as indicated at the earlier appearance of this motive, that is, increasing as the melody ascends, and decreasing when it descends.

♭) *Mancando* of itself indicates merely a diminution of force, though there should be connected with it here, as often elsewhere, a retarding of the time also.

First system of musical notation, measures 79-83. The right hand features a melodic line with slurs and fingerings (1-4). The left hand provides a harmonic accompaniment. A *pp* dynamic marking is present at the end of the system.

Second system of musical notation, measures 84-88. The right hand continues with slurred notes and fingerings. The left hand has a steady accompaniment. A *p* dynamic marking is visible.

Third system of musical notation, measures 89-93. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamic markings include *decresc.*, *pp*, and *cresc.*

Fourth system of musical notation, measures 94-98. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamic markings include *f*, *cresc.*, and *ff*.

Fifth system of musical notation, measures 99-103. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamic markings include *sf*.

Sixth system of musical notation, measures 104-108. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. The system concludes with first and second endings.

Minore. Un pochettino più sostenuto. (♩. = 66.)

pp sempre legato. *ffp*

3

*ffp*

*p* *decresc.*

*pp* 1 2 1 *p*

*ffp* 3

*ffp*



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the third measure.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line in the treble and accompaniment in the bass. A dynamic marking of *ffp* (fortissimo piano) is present in the second measure.

Third system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line in the treble and accompaniment in the bass. Dynamic markings of *ffp* and *f* are present.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line in the treble and accompaniment in the bass. Dynamic markings of *sf* and *f* are present.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line in the treble and accompaniment in the bass. A dynamic marking of *pp* (pianissimo) is present in the second measure.

Sixth system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line in the treble and accompaniment in the bass. A dynamic marking of *ppp* (pianississimo) is present in the fifth measure.

18 Rondo.

Poco allegretto e grazioso. (♩ = 60.)



PT. 4

*tr.* *poco rit.* *p* *cresc.*

T.N. M.G. M.G.

29904=24

♩. Begin the trill with the principal note.



29904-24

a) 
 Like a)

This short trill must always begin with the 16th note over which it stands, and the first note of it, as well as the principal note itself, be accented.

First system of musical notation. Treble and bass staves. Includes dynamic markings *cresc.* and *f*.

Second system of musical notation. Treble and bass staves. Includes dynamic marking *f*.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *p*, *sf*, and *f*. Includes the text "TN. 54 ST. II." above the treble staff.

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *sf* and fingerings (1 2 1 3 4).

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *sf* and first/second endings (1. 4, 2.).

Sixth system of musical notation. Treble and bass staves. Includes dynamic marking *sf* and fingerings (2 1, 5 4).

29904-24

It will be well to take the *p* at first merely as *mezzo piano*, so as to render the *diminuendo* which follows through the next three measures more effective.

ritardando. *pp* a tempo. *PT.*

*p* *sf*

*p a tempo.* *sf* *cresc.*

*poco rit.*

*T.N.* *M.G.* *M.G.*

*mf* *p* *mf* *p*

*f* *f*

*mf* *p* *sf*

*f* *mp*

29904=24

ä) This and the shadings which follow are to be observed with such limitation as will conform to the *pianissimo*, which is to last until the next *p*.

sf 2 3 2  
mp 3 2 1  
f 2 3 2

fp  
pp  
ST.L. 1  
p

sf  
mf  
p

f  
p

f  
p  
dim.

First system of musical notation. Treble clef, key signature of two flats. Dynamics: *pp* poco rit. *a tempo.* PT. *p*. Includes fingering numbers 1, 2, 3, 4, 5 and a circled 'a' above the first measure.

Second system of musical notation. Treble clef, key signature of two flats. Dynamics: *fp*, *sf*, *p*. Includes fingering numbers 1, 2, 3, 4, 5 and a circled 'a' above the first measure.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics: *sf*, *f*, *poco rit.*, *pp*. Includes fingering numbers 1, 2, 3, 4, 5 and a circled 'a' above the first measure. Ends with *Coda.*

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics: *pp*. Includes fingering numbers 1, 2, 3, 4, 5 and a circled 'a' above the first measure.

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics: *ffp*, *f*. Includes fingering numbers 1, 2, 3, 4, 5 and a circled 'a' above the first measure.

29904-24<sup>4</sup>

- a) Like page 86, a)
- b) Hold out the full length of the tone, and then continue after a very short break.



4  
p  
crescendo...

sf dim. p  
crescendo...

sf sf sf

p p

7  
decrescendo.

7  
pp

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BLESSED BE THE LORD.....	Bortniansky.
" " " Christmas.....	Earl of Mar.
BUT THE LORD IS MINDFUL.....	Mendelssohn.
BLESSED ARE THE MERCIFUL.....	Hiller.
BOW DOWN AND HEAR ME.....	Mozart.
BLESSED IS HE.....	Dr. Nares.
BLESSED FOREVER.....	Spohr.
CALL TO REMEMBRANCE.....	Novello.
CHRIST IS RISEN.....	Elvey.
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DOETH NOT WISDOM CRY.....	Haking.
DAUGHTERS OF ZION.....	Mendelssohn.
ENTER NOT INTO JUDGMENT.....	Atwood.
GIVE EAR, O LORD.....	Oberthur.
GLORIA IN EXCELSIS.....	Garrett.
" " ".....	Downes.
" " ".....	Novello.
HOSANNA.....	Macfarren.
HEAR MY PRAYER.....	Winter.
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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.

DOETH 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 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.

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COME, SAID JESUS' SACRED VOICE.  
COME, THOU FOUNT OF EVERY BLESSING.  
COME, YE THAT LOVE THE LORD  
FROM THE CROSS UP LIFTED 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.

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# 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, E, etc. A large Roman letter marks the highest and lowest notes if on the staff, a small letter if above or below the staff.

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

## INSTRUMENTAL.

Ada. Meditation. Ab. 4. Meisinger. 75	April Shower Mazurka. F. 4. E. Mack. 50
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