From Latest German Edition.

**BEETHOVEN'S SONATAS,**

For

**Piano-Forte.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Allegro</th>
<th>Andante</th>
<th>Allegro assai</th>
<th>Allegro assai</th>
</tr>
</thead>
</table>

**Boston**: OLIVER DITSON & CO., 651 Washington St.


SONATA.

Allegro molto e con brio. \( \cdot \cdot 126 \cdot \)

L. van Beethoven. (op. 7.)
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.

Begin the short trill with the beat and accent strongly the first and third hole.
poco più tranquillo.

poco a poco stringendo.

Tempo I?

pp poco rit. a tempo.
a) The $a$ and still more the $a$ somewhat prominent.

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

c) These and the similar rests which occur later to have their entire length.
\( \text{A) The fingering over the notes of the lower staff show how the lower notes of the upper staff may be taken with the left hand.} \)
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.
A) 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.

B) 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.
Rondo.

Poco allegretto e grazioso. \( \boxed{q = 60} \)

A. Begin the trill with the principal note.
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.
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.
a) 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*. 
W. Like page 56, A.

b) Hold out the full length of the tone, and then continue after a very short break.
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 of the beauty of the older four-part pieces of all the world, without the tinge of melancholy, which must be acknowledged as a defect.

The composer is best among them. Among them, we notice Schumann, Abt, Franck, Humperdinck, Guille and Hiller. Words by Goethe, Uhland, Hoffman and Ruzenskiel. The score is well chosen. "The Rosebud," "The Little Ship," "Love like the Wind," "The Linden tree," "Welcome Repose," and "Peace to the Smugglers," are specimens, and indicate the genius and character of the poet.

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 Maccabaeus" a whole evening. It is too heavy work. Still one does not like to descend from that to easy pieces 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... Bodensei... Hauptmann... Schumann.
GOOD NIGHT... Koekert... Schumann.
THREE SONGS... Dunker... Vieilong.
HIGHLAND LASSIE... Burns... Schumann.
MAY SONG... Goethe... Uhland... Schumann.
THE DREAM... Hoffman... Schumann.
WELCOME REPOSE... Sturm... Vieilong.
FAITH IN SPRING... Oesterwald... Franzi.
SPRING... Franz.
ON THE WATER... De Beers.
THE LITTLE SHIP... Uhland... Schumann.
THE LITTLE WATER... Geibel... Guille.
SPRINGTIME... Abt.
THE WOODBIRD... Abt.
THE OLD MAN... Uhland... Schumann.
PEACE TO THE SLUMBERERS... Moore... Vieilong.

THE CHORUS CHOIR.

FOR CHORAL SOCIETIES, CHOIRS, AND CONVENTIONS.

By E. T. TOURNEER.

Price $1.00 per dozen.

This is a book for the times, compiled to meet the needs 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 body of choral workers. At the same time it has met with distinguished success in being unequivocally recommended by two eminent musical authorities.

FROM CARL ZERRAIN.

Boston, June 26th, 1875.

Dr. Tourner's new book, THE CHORUS CHOIR, possesses in an elegant degree, qualities which should render it indispensable to all 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 church 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 ZERRAIN.

BOSTON.

FROM B. J. LANG.

Dr. TOURNEER.

DEAR SIR:--

Many thanks for the excellent compilation of anthems. The book is quite a treasure, and of solid pieces for church choir purposes.

Yours truly,

B. J. LANG.

PERKINS' ANTHEM BOOK.

A COLLECTION OF NEW MUSIC FOR OPENING AND CLOSING RELIGIOUS SERVICES, 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 is 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 generally taken from the Bible; but a table of contents would convey little information. The following, however, may serve as specimens:

AND IT SHALT COME TO PASS, AND YE SHALL SEEK ME. ARISE, SHINE! FOR THY LIGHT IS COME. AS PANTS THE EARTH, BETHOLD, HOW GOOD AND HOW PLEASANT, BLESSED ARE THEY WHO HAVE DELIVERED. BLESSED ARE THE PEACEMAKERS. BLESSED ARE THE DEAD, BUT THE LORD IS MINDFUL OF THE EOVES OF Babilon. CRY ALOUD AND SHOUT. CALL TO REMEMBERANCE. 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 THEY DWELLINGS. HOW ROYAL IS THE LORD OF SABAOH. HOW BEAUTIFUL ARE THE MOUNTAINS. HOW BEAUTIFUL IS ZION. IF YE LOVE ME. IT IS A GOOD THING. LET THE WORDS OF MY MOUTH. LET US NOW GO TO BETHELHEM. O LORD, HOW MANIFEST. 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.

PUBLISHED BY

Oliver Ditson & Co.,
NEW YORK.

LYON & HEALY,
CHICAGO.
Vocal

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 numeral indicates the highest and most difficult part. A small circle on the staff, a small letter if above or below the staff.

Alone and from home, Sy and Cho. B. 2. F to P. Frank E. 10. 80
And eyes will watch for thee, Ab. 3. to F. J. H. 80
Angel's whisper sweetly plectric, Sy & Cho. A. 4. to E. B. 80
Arranged from the popular Danube Waltz by Strauss.

Birdie's Ball. D. 1. to D.

Blind Girl's dream. A. & B. 1. to B.

Blue-eyed darling whispers you, An. 2. to E. B. 80
Cause me to go. G. 2. to D. F. 80

Crescendo, The Ocean, A. 3. to B. Sharp. B. 80

Dance of the General, Sy & Cho. A. 3. 80

Dance me, papa, on your knees, B. 3. to B. Sharp. B. 80

Don't forget to write me, darling. G. 2. to D. F. 80

Draw the strings of your harp, A. 3. to B. Sharp. B. 80

Our sweethearts at home, Song and Chorus. A. 2. 80

Pretty as a picture. Song and dance. A. 3. to D. B. 80

Roses, pretty Roses. E. 3. to F. C. 80

Shimmer not daring. Song and Cho. A. 2. to D. B. 80

Sweet Ethel May. Song and Chorus. A. 2. to D. Sharp. B. 80

Trust in God. D. 3. to B. Sharp. B. 80

What can I do. E. 2. to F. B. 80

To be true. G. 2. to E. A. 80

When mother returned. Song and Chorus. B. 2. to E. B. 80

While the violet blooms, Song and Cho. B. 2. to E. B. 80

You can't fool with Cupid. Song and Cho. A. 3. to D. B. 80

In my sweet home. A. 2. 80

Just as of old. Song and Cho. G. 2. to E. B. 80

Kiss me, pretty lips. D. 3. to B. Sharp. B. 80

Eliza thro' the boys, G. 2. to D. B. 80

Listen to the mocking bird, Sy & Cho. A. 2. to E. A. 80

Instrumental

Ad a. Miserere, A. 2. 75
April Showers March. B. 5. 75
Bumpo. Invitation for Piano. A. 3. 75
Bird of the Forest. A in a piece. C. L. 75
Birdie's Waltz. F. 1. 75
Blue Bird March. C. 2. 75
Blue Bird Polka Mazurka. C. 2. 75
Blue Bird Polka Polka. B. 5. 75
Blue Bird Polka Polka. B. 5. 75
Centennial March. Instrument. A. 2. 75

Centralized Polka. A. 3. 75

Charles the Great, on Glover's Song. A. 3. 75

Chesnut Grove March. A. 3. 75

Children of the West. C. 2. 75

Clara Week Quantz. F. 1. 75

Coal Miner's Waltz. A. 3. 75

Chick Waltz. G. 2. 75

Cinderella. Descriptive fantasy. C. 4. 75

Come Along. A. 6. 75

Contrabass Toccata. B. 2. 75

Dance of May Queen. D. 3. 75

East Wind March. G. 2. 75

Empire March. G. 2. 75

Evening Song to Virgin. Variations. B. 5. 75

Farewell March. A. 2. 75

Farewell to France. A. 2. 75

Flower Galop. G. 2. 75

Forte Piano March. B. 5. 75

Grand's Grand March. F. 2. 75

Grandeza March. G. 2. 75

Hafez's March. C. 2. 75

Hoffmeister March. F. 2. 75

The Hermit's March. A. 2. 75

Home Sweet Home. A. 2. 75

I would not live always. Variations. F. 3. 75

Joy and gladness, A. 3. 75

Last Rose of Summer. Variations. B. 2. 75

Little Mouse on the Beach. C. 2. 75

Memory's Delight. A. 2. 75

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