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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,	13½
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
Op. 31, No. 3,	12½
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Op. 49, No. 2,	5
Op. 53,	17½
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Op. 57,	20
Op. 78,	8½
Op. 79,	7½
Op. 81,	11
Op. 90,	10
Op. 101,	12½
Op. 106,	25
Op. 109,	12½
Op. 110,	12½
Op. 111,	14
Sonatine 33,	2
Sonatine, 34,	3

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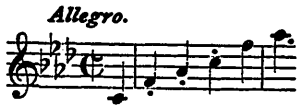
BEETHOVEN'S SONATAS,

For

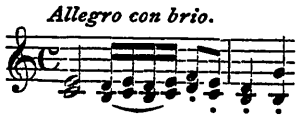
Piano-Forte.

1. Op. 2 No. 1 — *Allegro.* — 10

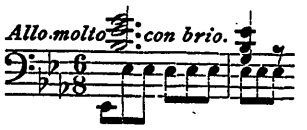


2. Op. 2 No. 2. — *Allegro vivace.* — 11

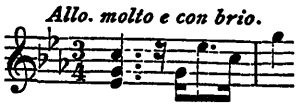
3. Op. 2. No. 3. — *Allegro con brio.* — 13½



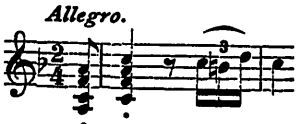
4. Op. 7. — *Allo. molto con brio.* — 13½



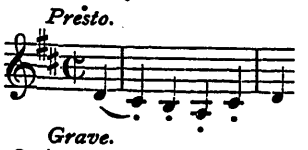
5. Op. 10. No. 1. — *Allo. molto e con brio.* — 8½



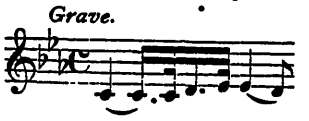
6. Op. 10. No. 2. — *Allegro.* — 8½



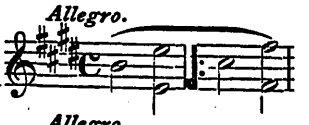
7. Op. 10. No. 3. — *Presto.* — 11



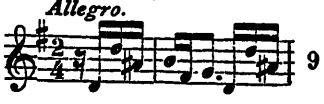
8. Op. 13. — *Grave.* — 10



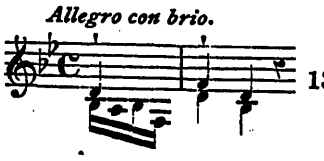
9. Op. 14. No. 1. — *Allegro.* — 7½



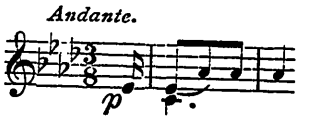
10. Op. 14. No. 2. — *Allegro.* — 9



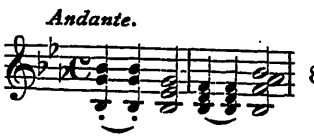
11. Op. 22. — *Allegro con brio.* — 13½



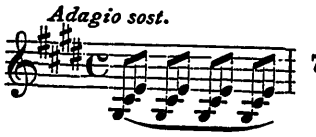
12. Op. 26. — *Andante.* — 10



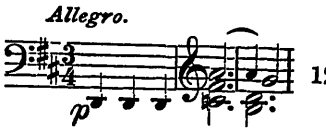
13. Op. 27. No. 1. — *Andante.* — 8½



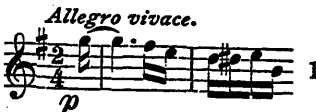
14. Op. 27. No. 2. — *Adagio sost.* — 7½



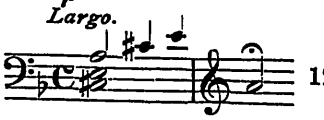
15. Op. 28. — *Allegro.* — 12½



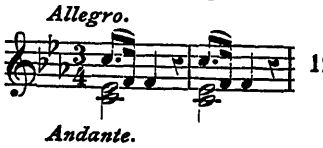
16. Op. 31. No. 1. — *Allegro vivace.* — 13½



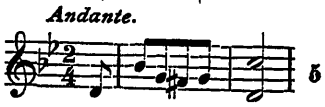
17. Op. 31. No. 2. — *Largo.* — 12½



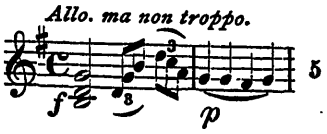
18. Op. 31. No. 3. — *Allegro.* — 12½



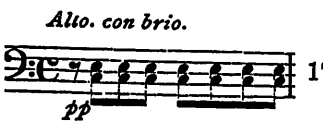
19. Op. 49. No. 1. — *Andante.* — 5



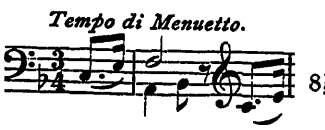
20. Op. 49. No. 2. — *Allo. ma non troppo.* — 5



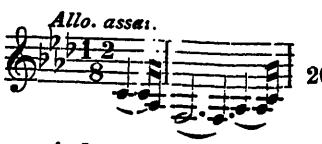
21. Op. 53. — *Allo. con brio.* — 17½



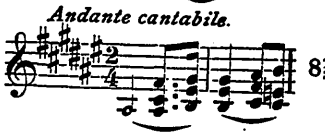
22. Op. 54. — *Tempo di Menuetto.* — 8½



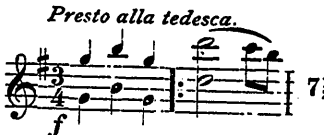
23. Op. 57. — *Allo. assai.* — 20



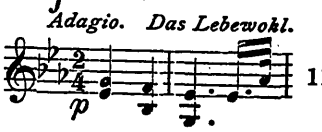
24. Op. 78. — *Andante cantabile.* — 8½



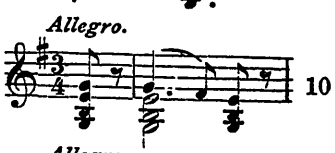
25. Op. 79. — *Presto alla tedesca.* — 7½



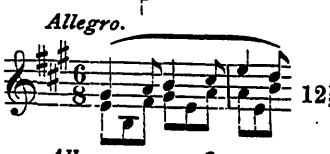
26. Op. 81. — *Adagio. Das Lebewohl.* — 11



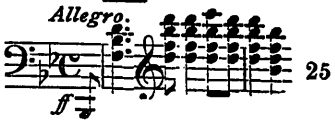
27. Op. 90. — *Allegro.* — 10



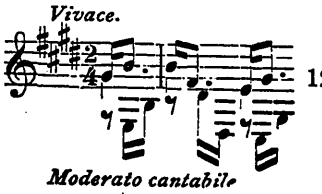
28. Op. 101. — *Allegro.* — 12½



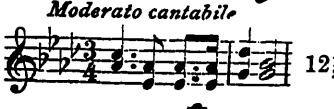
29. Op. 106. — *Allegro.* — 25



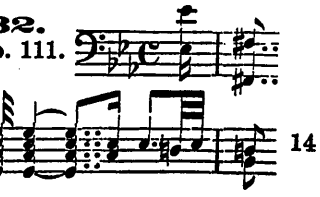
30. Op. 109. — *Vivace.* — 12½



31. Op. 110. — *Moderato cantabile.* — 12½

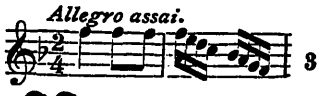


32. Op. 111. — 14



33. Sonatine. Posthumous. — *Moderato.* — 2

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



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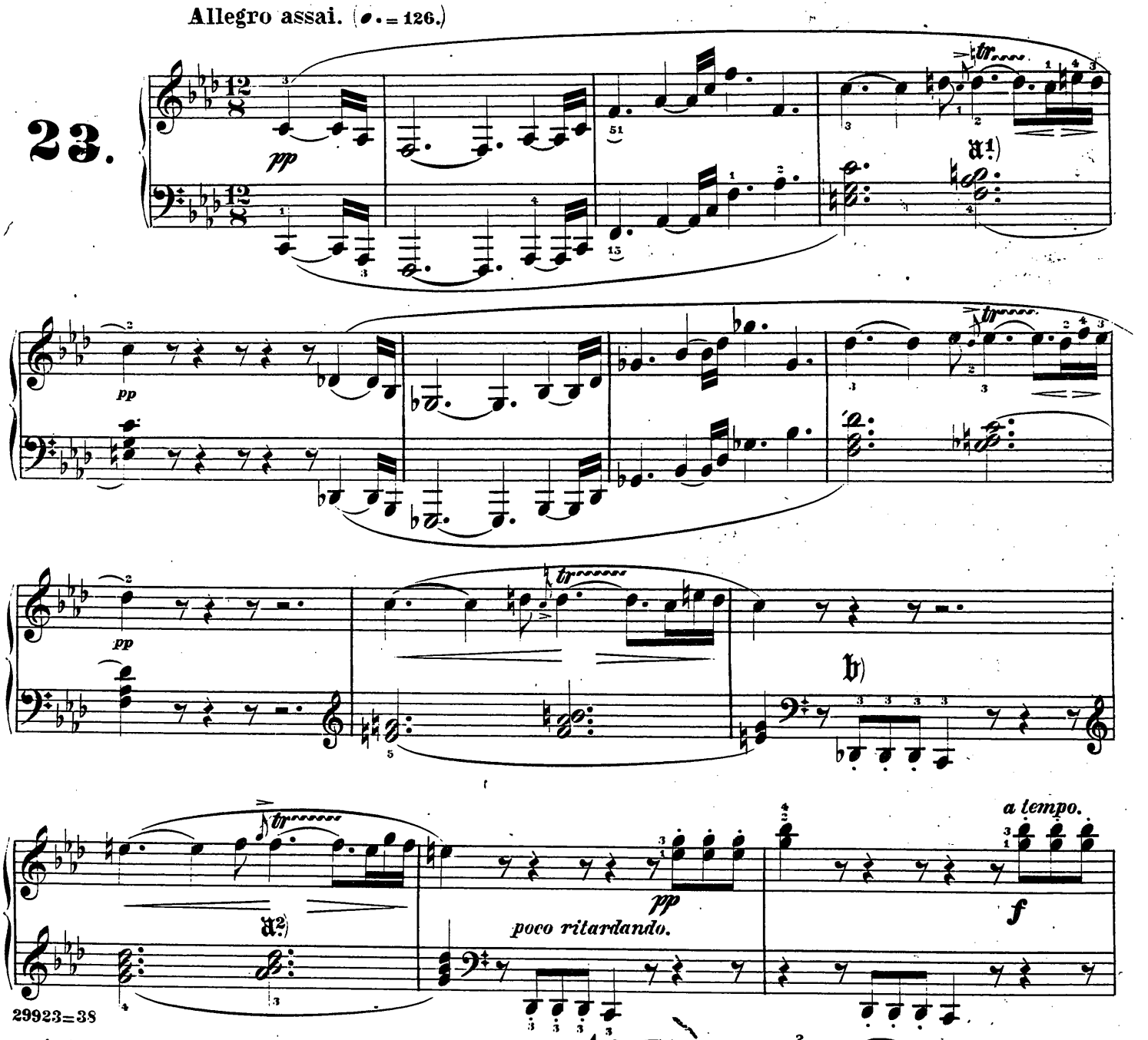
SONATA.

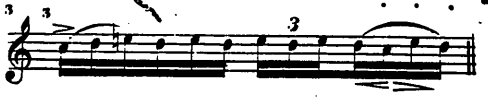
L. van Beethoven. (Op. 57.)

Allegro assai. (♩. = 126.)

23.

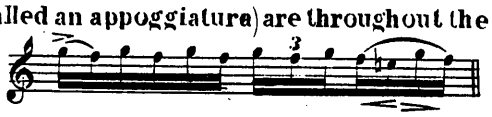


1a) The trill with the appoggiatura is to be played thus:



Care must be taken to emphasize the grace-notes written out, which have a thematic meaning, and must not be hurried over by prolonging the trill. In Joh. Seb. Bach this trill beginning from the note below is indicated by the sign ~. The first three notes must fall exactly upon the beat, as is the unfailing rule in all ornaments: the momentary dissonance thus arising with the upper note in the left hand answers perfectly to the melodic intention. To play this first note before the beat is in modern compositions inadmissible; compare numerous examples in Chopin's Nocturnes, as Op. 37 №1, Op. 55 № 1.

2a) Trills beginning without the addition from below (falsely called an appoggiatura) are throughout the entire piece to begin with the note above, which requires a judicious *marcato*:



b) To render impossible any connection of the triplet with the next quarter note, which would be a violation of the spirit of the motive, the use of the same finger is the safest course.

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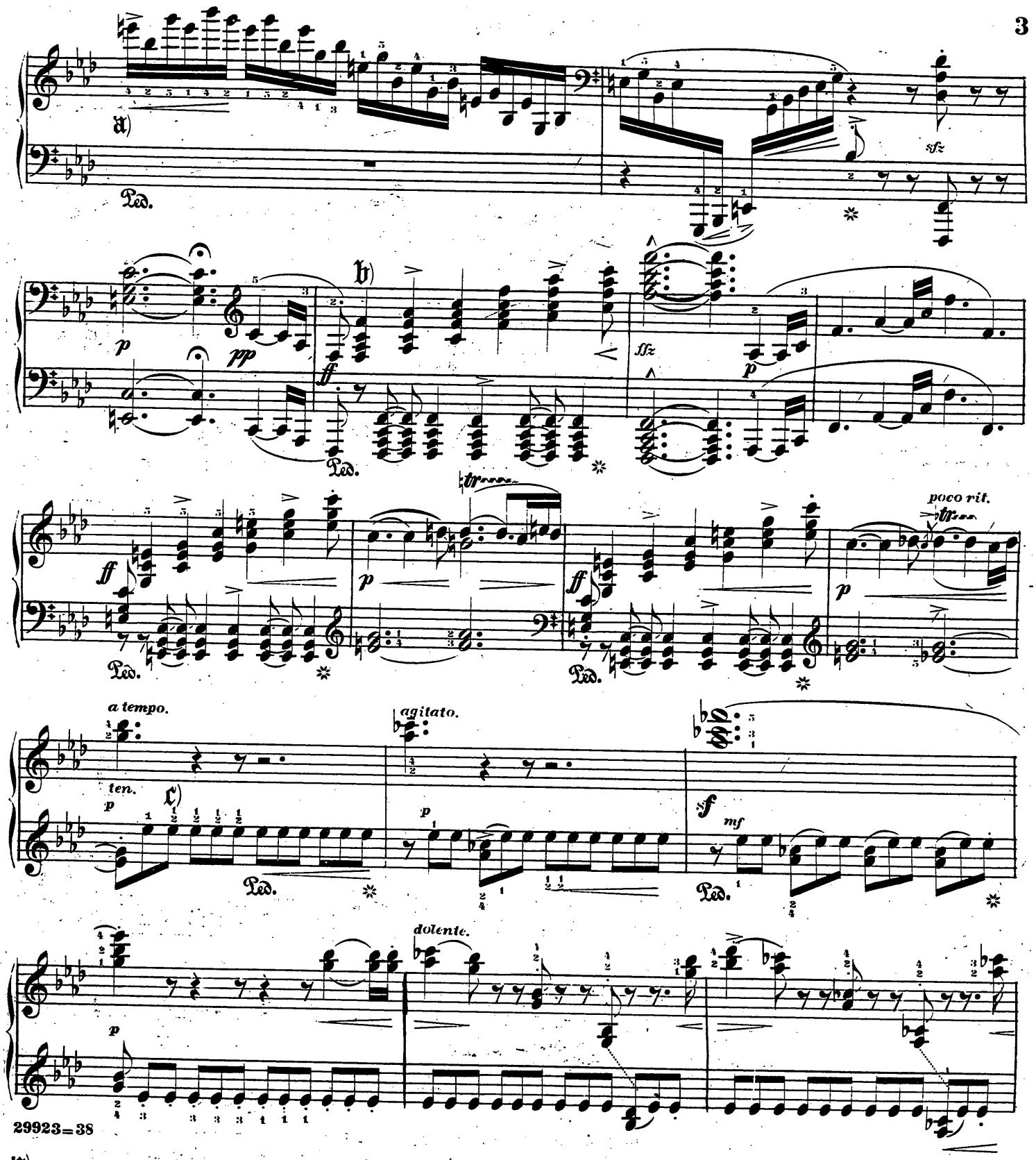
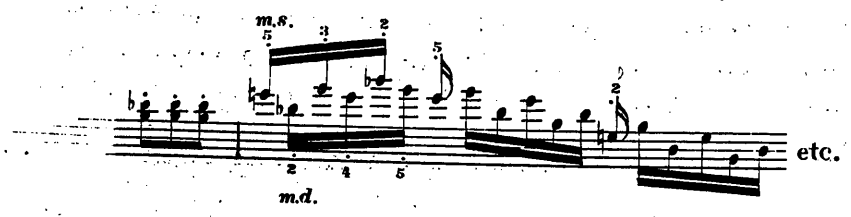
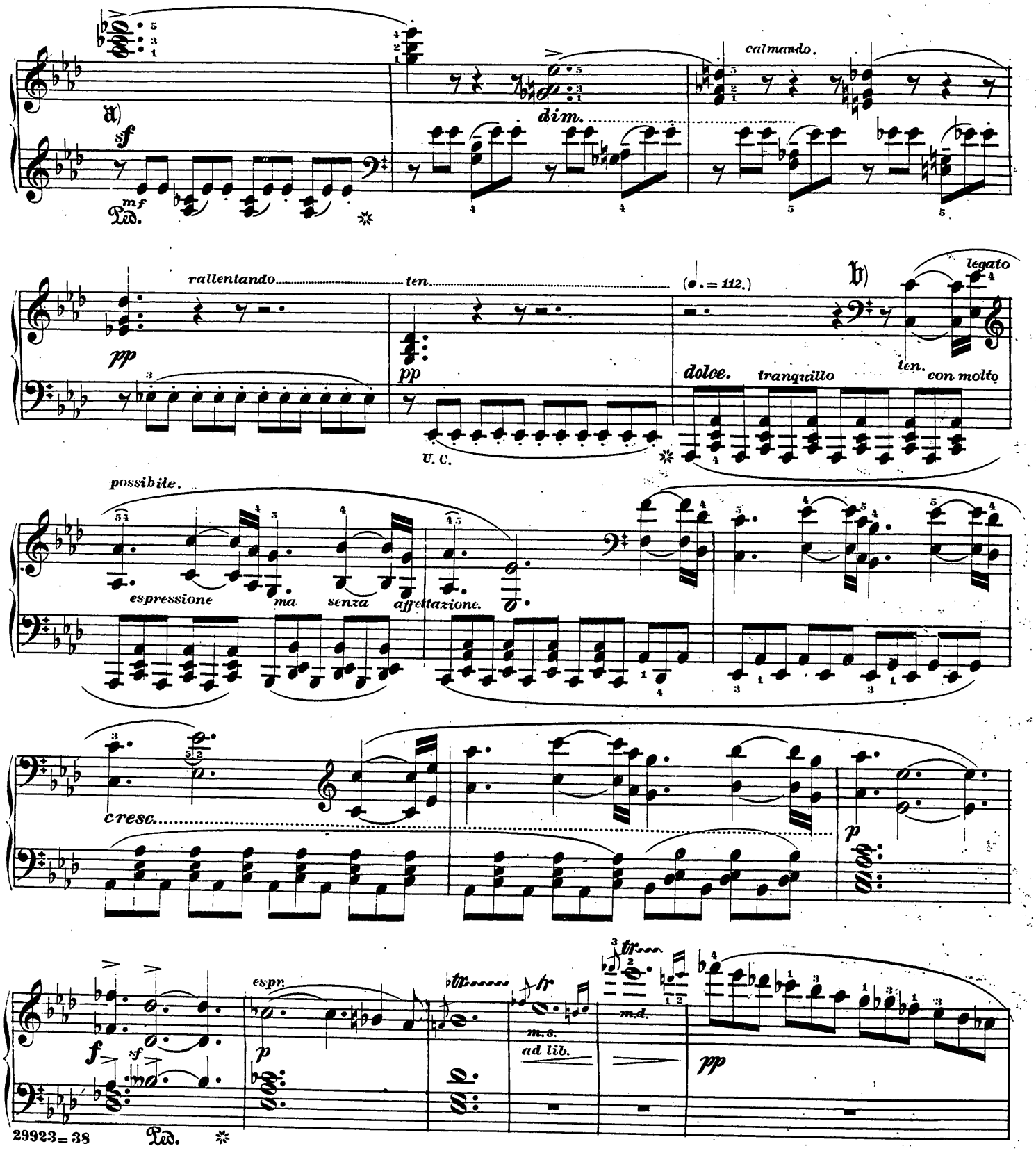


a) If one cannot execute this difficult passage with the requisite force and "virtuosity," we advise his taking both hands. Thus:

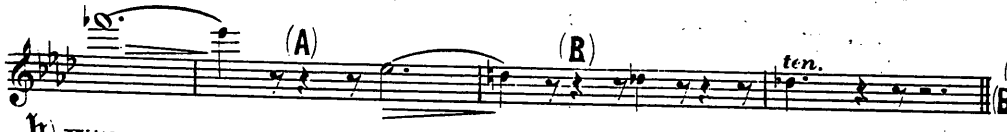


b) The above accentuation of the four beats (alternately in the two hands) is absolutely necessary, to avoid all metrical confusion caused by the syncopation.

c) By using both fingers (1 and 2) on the same key a distinct utterance is ensured.



a) Without a close observation of the thematical work of the master, and a thorough perception of the process of the rise and fall of the single motive, a clear and intelligent rendering of his works is not possible. Since a detailed analysis of this subject would reach to an impracticable length, while moreover the oral method on the part of the teacher is much more profitable, the editor must content himself with some casual hints for practical use. Observe in this place the "fall" of the melody, especially from a rhythmical point of view:



(A) Rhythmical shortening.
(B) Melodic fading of the descending 2d.

b) With the most exact rhythmical precision which the proper rendering of this song, formed by inversion of the first mo-tive, requires, great care must be taken that the 16ths are played without an awkward sharpness, the avoiding which again must not lead to indistinctness.

pp

♩. = 126.

𝔄 f

simile.

ff

Ped.

fz mf

sf

f

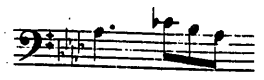
ff

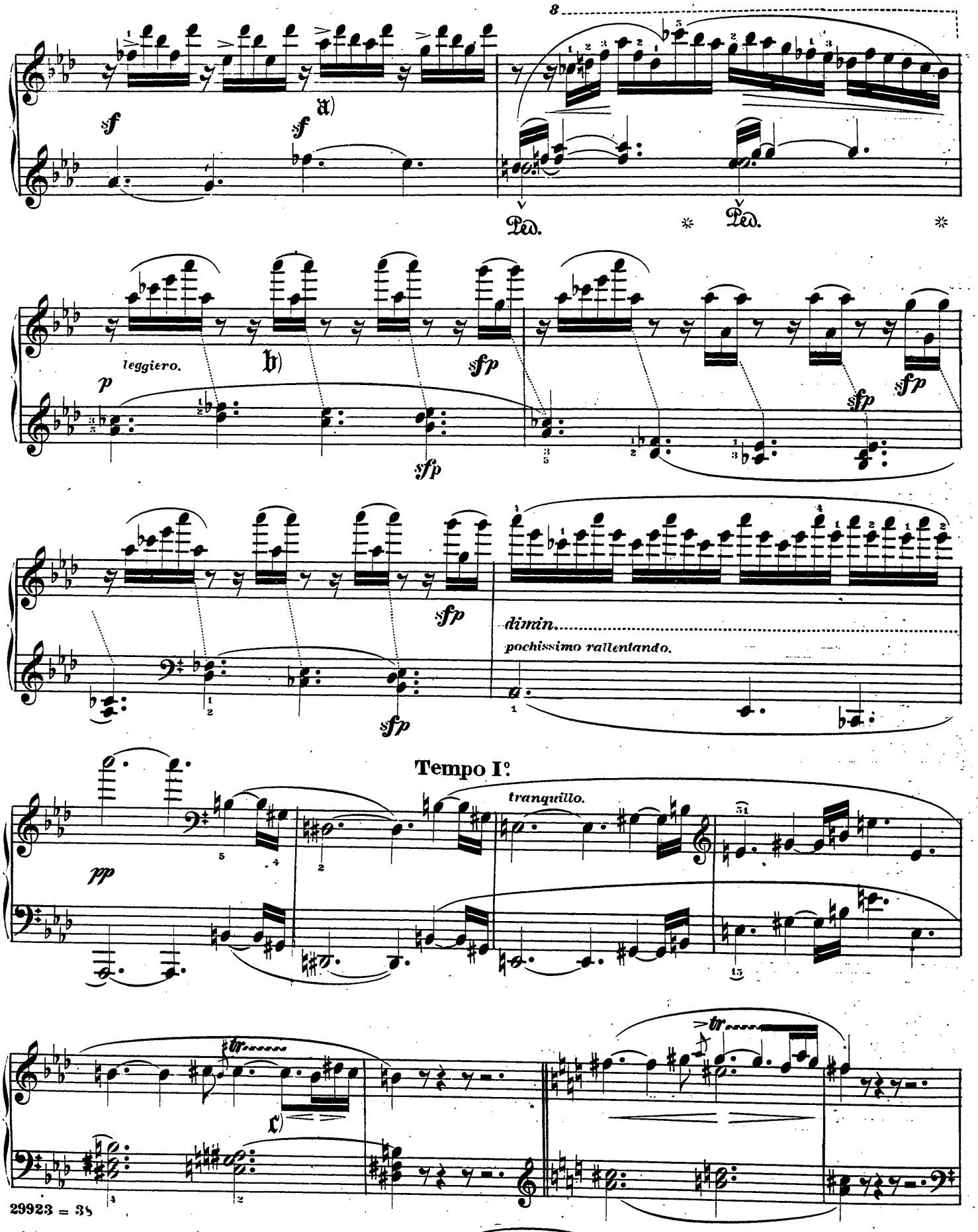
Ped.

fz mf

sf

29923=38

𝔄 The melody is not simply:  but to be understood, in order that the rhythmical pulse may have full justice.



29923 = 38

a) The melody lies in the lower part and is:

b) The fluttering figure of the right hand must not be played too soon, and is to be referred as a sort of up-beat to the chord which follows in the left hand. We would expressly warn against the natural inclination to give the second quarter a *sforzato* instead of the fourth, as it is an incorrectness which occurs very frequently.

c). For this and the following trills compare the former remarks on page 2.

simile.

risoluto.

Ped.

Ped. ✲

sfz a) sfz sf sf sf

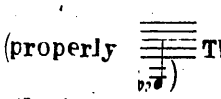
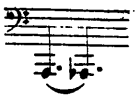
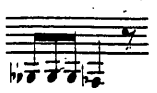
sempre agitato.

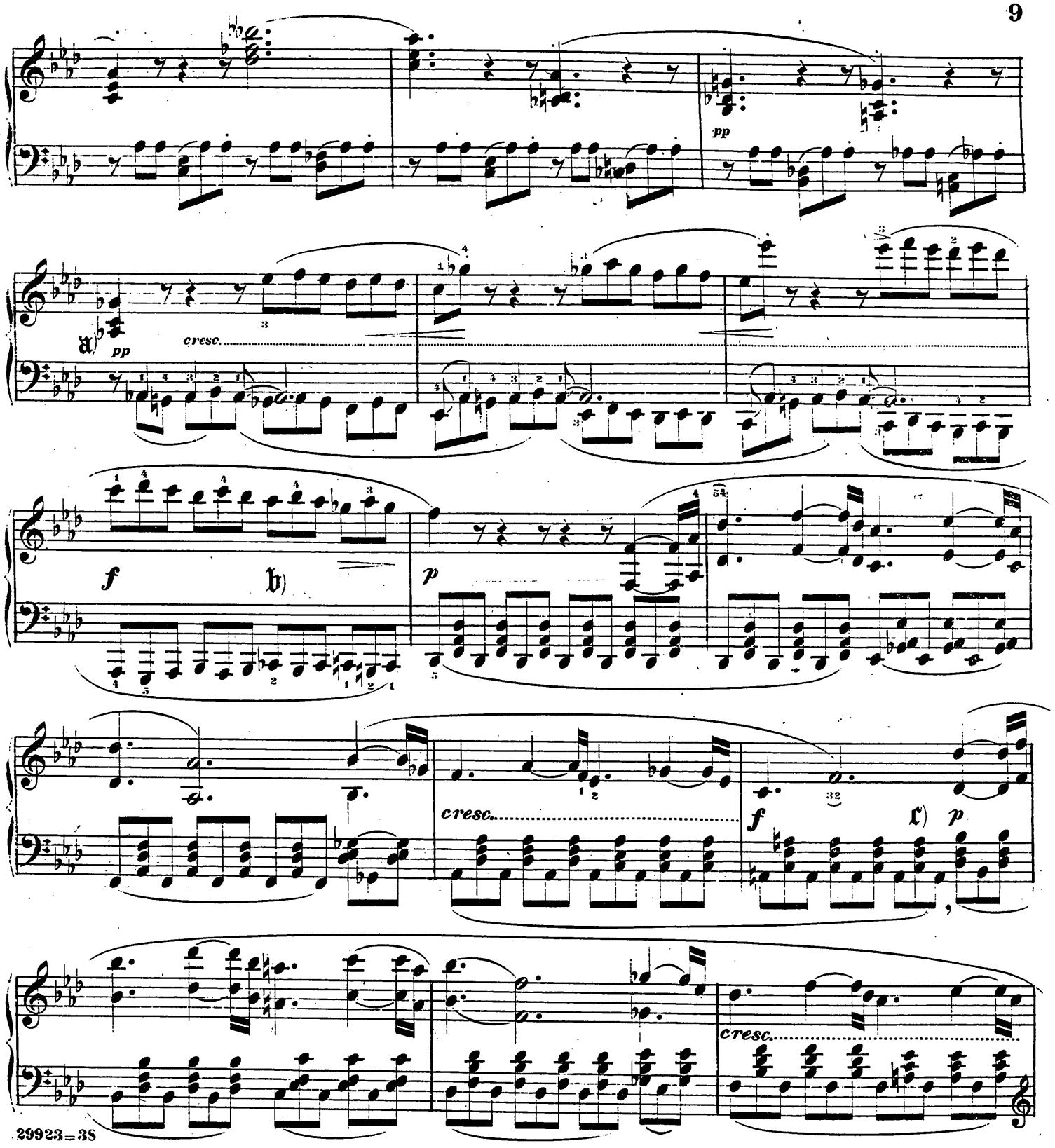
fp p fz Ped. ✲ p

sfp Ped. ✲ Ped. ✲

sfp dim.

Ped. ✲ Ped. ✲

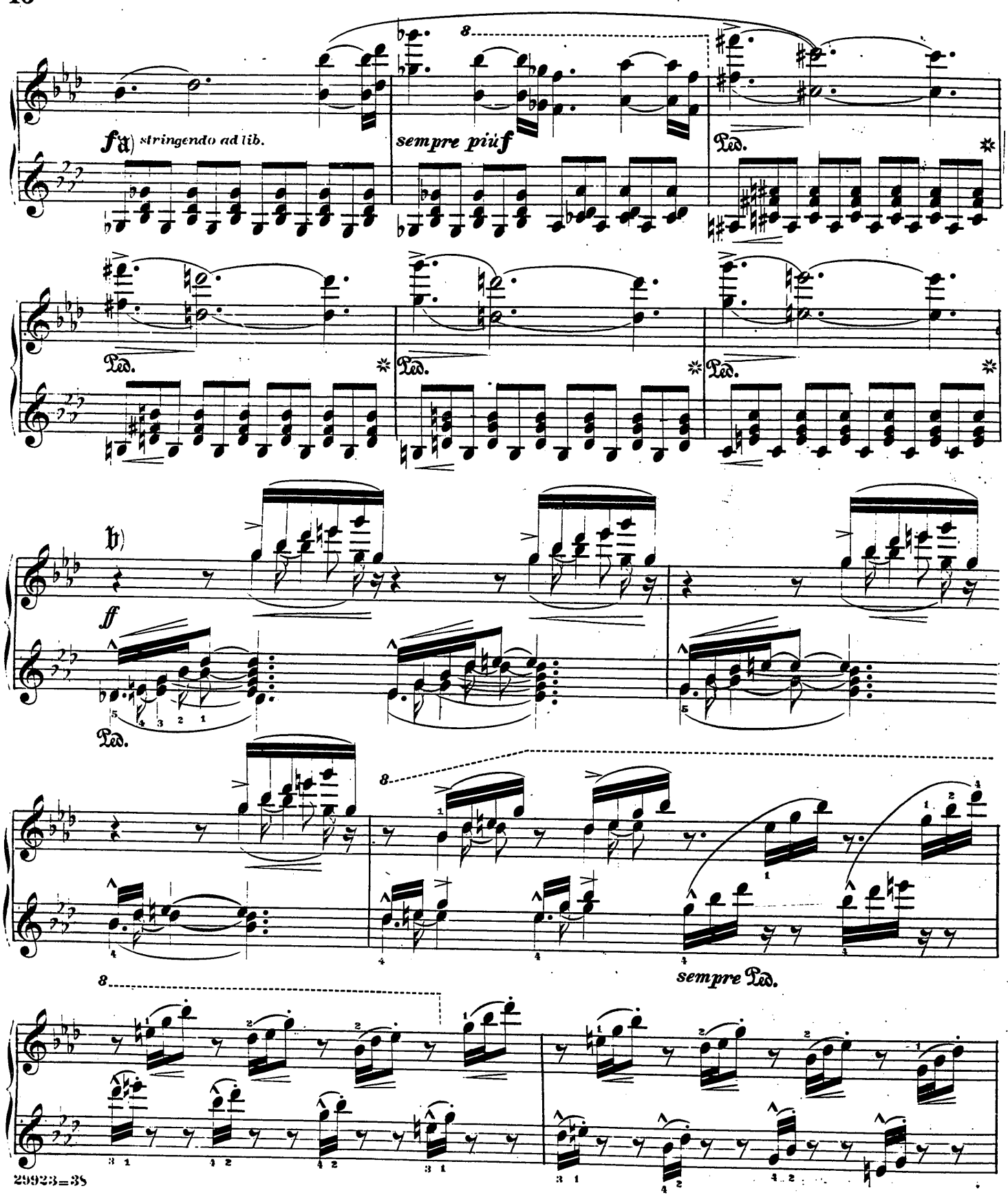
a) In the left hand accent the second and fourth quarter:  (properly) This gives to the *sforzato* on the first and third in the right hand a rhythmical polyphony which belongs to the impassioned character of the whole episode Beneath  there is besides a latent allusion to the motive: 



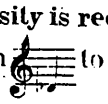
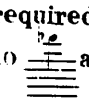
a) The repetition of quarter-notes on A♭ is not to be taken literally, as the distinctness of the eighth-note movement would necessarily suffer thereby, but is to be regarded as a luxury of expression, to lead the player to the utmost possible *"vibrato"*.

b) The composer has evidently forgotten here to mark a *diminuendo* on the last quarter. A "slavish" observance of the sudden change from *forte* to *piano*, which, particularly in *first* studying the master's works, we always advocate, as we generally use this expression in the art of rendering only in a good sense, would here destroy the connection with the following measure, and lead to confusion.

c) On the contrary the sudden *piano* on the fourth quarter is to be observed very strictly; an imperceptible pause for breathing, such as the *"comma"* requires in speaking, is of course in such cases not only allowable, but absolutely necessary.



a) Although in general the hastening of the Tempo together with an increase of force is apt to lessen rather than aid energy of expression, yet the editor thinks that in this passage the simultaneous use of both may very well be admitted, as justifying æsthetically the effect of a "stormy" climax.

b) To give this tempest-like effect, more virtuosity is required than would commonly be supposed. Above all, the monster-like rise and fall of the Bass progression from  to  and back to its extreme depth — calls for the strongest accenting, so that the melodic outlines shall have the requisite clearness.

sempre Ped.

a) *ff e feroce.*

ritornando al tempo primo.

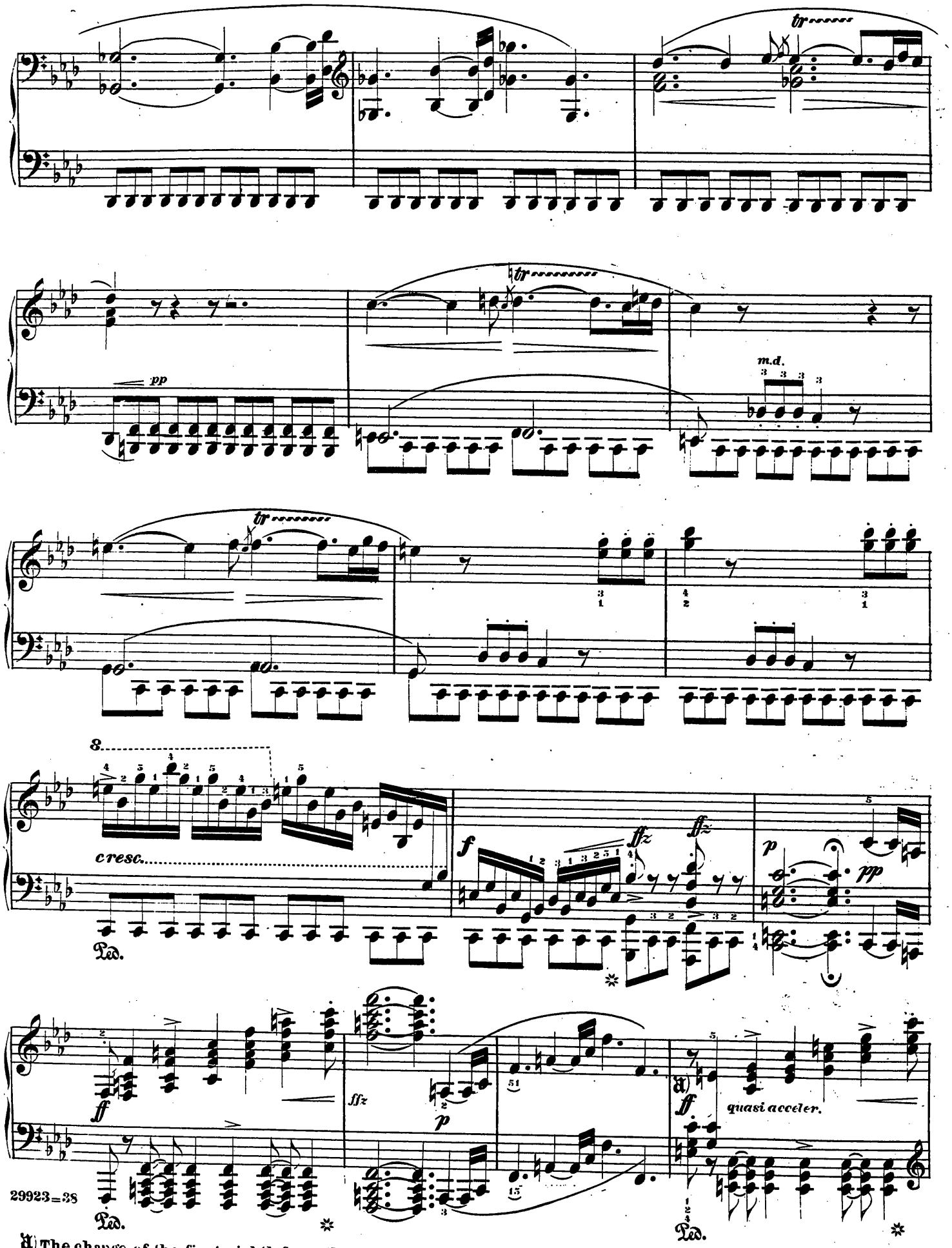
f p *sempre dimin.*

b) *pp*

pp

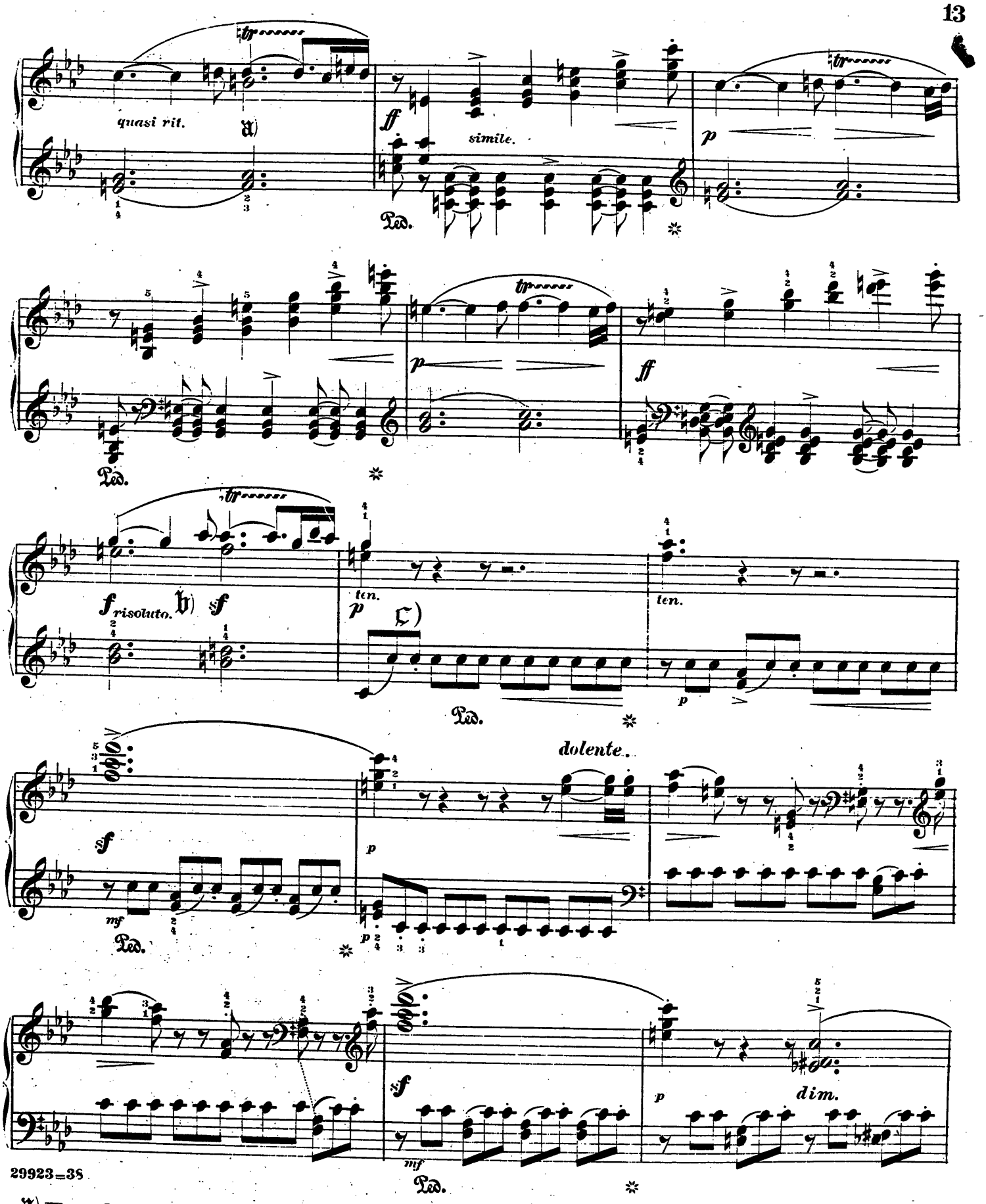
a) The doubling with the octave in the four following bars seems to us a relief, that is, if the player has fully recognized the difficulty of avoiding all hardness of touch while expending the utmost possible strength. He must be governed by individual circumstances in putting the left arm *over* or *under* the right.

b) The editor plays the octaves at the return of the principal motive without exception with the fingers $\frac{5}{1}$, and with the hand firmly extended and the palm lowered, as the use of the fourth finger on the black keys is apt to cause the thumb to be lifted too soon.

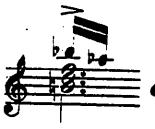


𝔄) The change of the first eighth from the right to the left hand will aid the accentuation in the syncopation that follows Yet the passage may be played as on page 8.

The marks "quasi acceler." and "quasi rit." added by the editor must of course not lead to exaggeration.



a) We would remind again that all trills are to begin with the note above, which must be struck exactly on the count with the other parts. Accordingly

b) The sharp dissonance:  *etc.* agrees perfectly with the author's intention.

c) Compare the remarks given in the first part at the parallel passages.

rallentando.....al

len.

pp

U. C.

♩. = 112.

dolce.

legatissimo.

cresc.....

espr.

tr

m.s.ad lib.

m.d.

pp

poco rit.

♩. = 126.

f

ff sf dim.

Ped. mf

f

ff

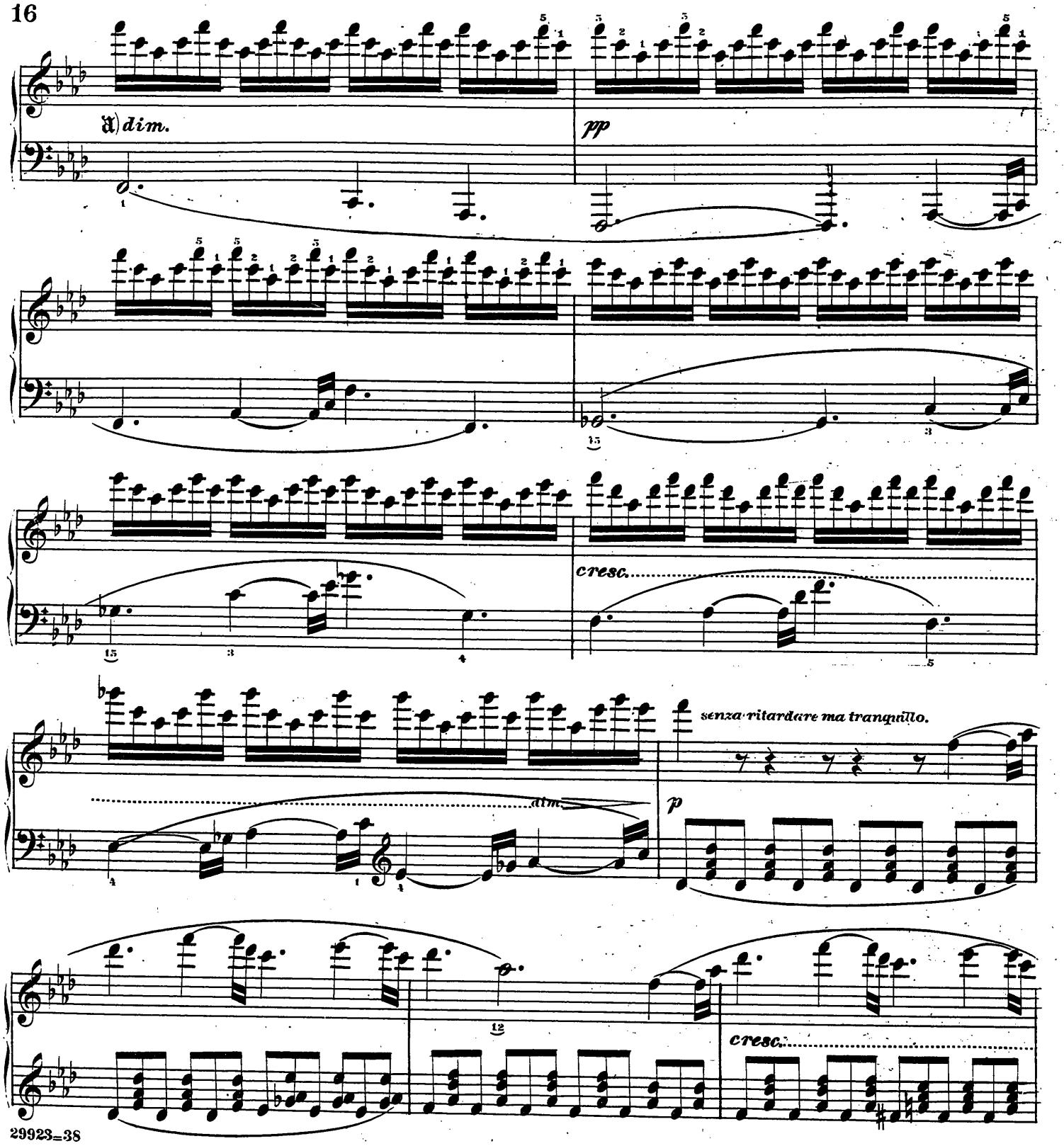
Ped. mf

ff

sf sf

p leggiero. sfp sfp

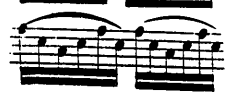
sfp sfp sfp



a) At the risk of being accused of punctiliousness about trifles—in studying the renderings of our great master's works every "trifle" has an importance—the editor must yet express his decided doubt as to the correction ie. simplification of the version in earlier editions of the Tremolo figure of the right hand, which has been in a measure sanctioned by the new Härtel edition.

Resting upon the authority of the first Beethoven critic in the world, *Franz Liszt*, we affirm with him that when the melodious under part is at rest, the accompanying figure is to be grouped in fours, to be played smoothly without accent:

but on the contrary, when the Bass ascends or descends, the figure is composed of groups of six notes:



etc. The abbreviations used by the author in writing may have caused the ambiguity.

sf sf sf

Ped. Ped. Ped.

sf ff a)

Ped. Ped.

non legato.

ff

sempre fortissimo.

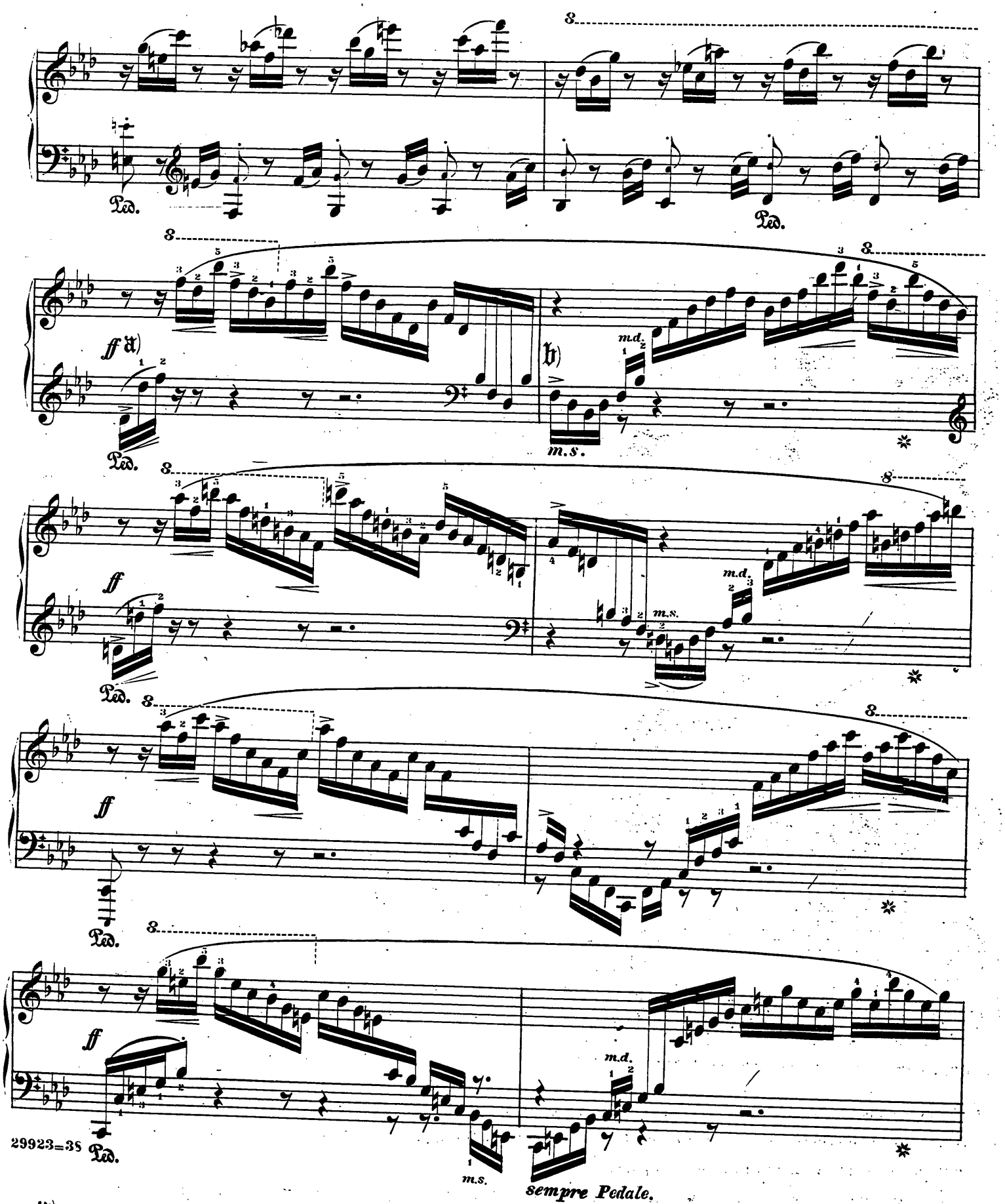
Ped.

non legato.

ff ff

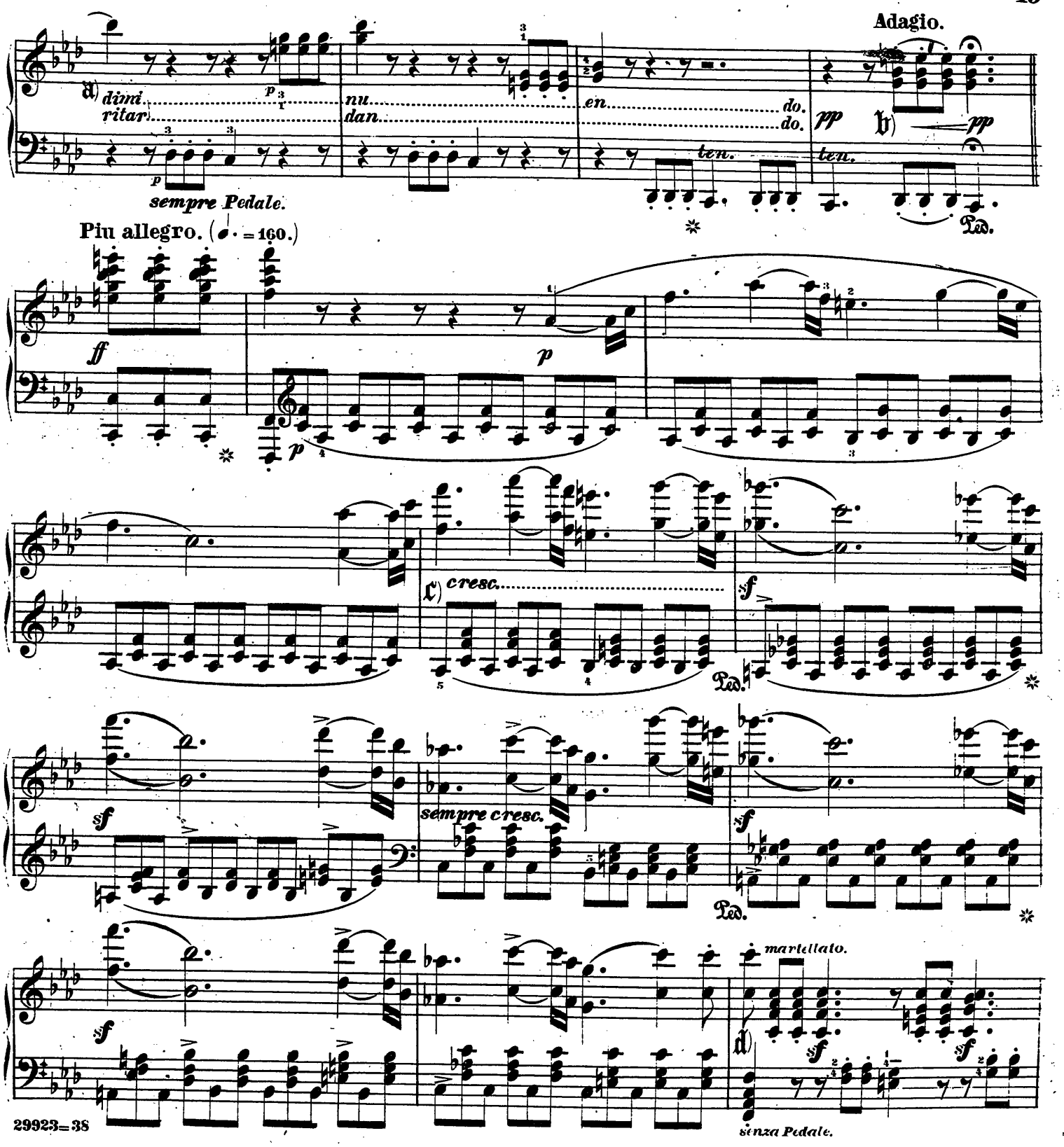
Ped. Ped. Ped. Ped. Ped. Ped.

a) These passages must be played with great energy and fire, and while each hand has to give the figure belonging to it with peculiar characteristic expression, the two must be so interwoven that there shall be no apparent gap.



a) Difficult as this passage may be to execute with the above fingering (thumb upon *b* flat) for old style dilettanti — yet, even if the execution be imperfect, it is to be preferred to the apparently easier one with the thumb upon *f*, which requires more movement than can be expected of the player after the exertion just made.

b) Giving part of the passage to the left hand renders it essentially easier, especially for marked accentuation.

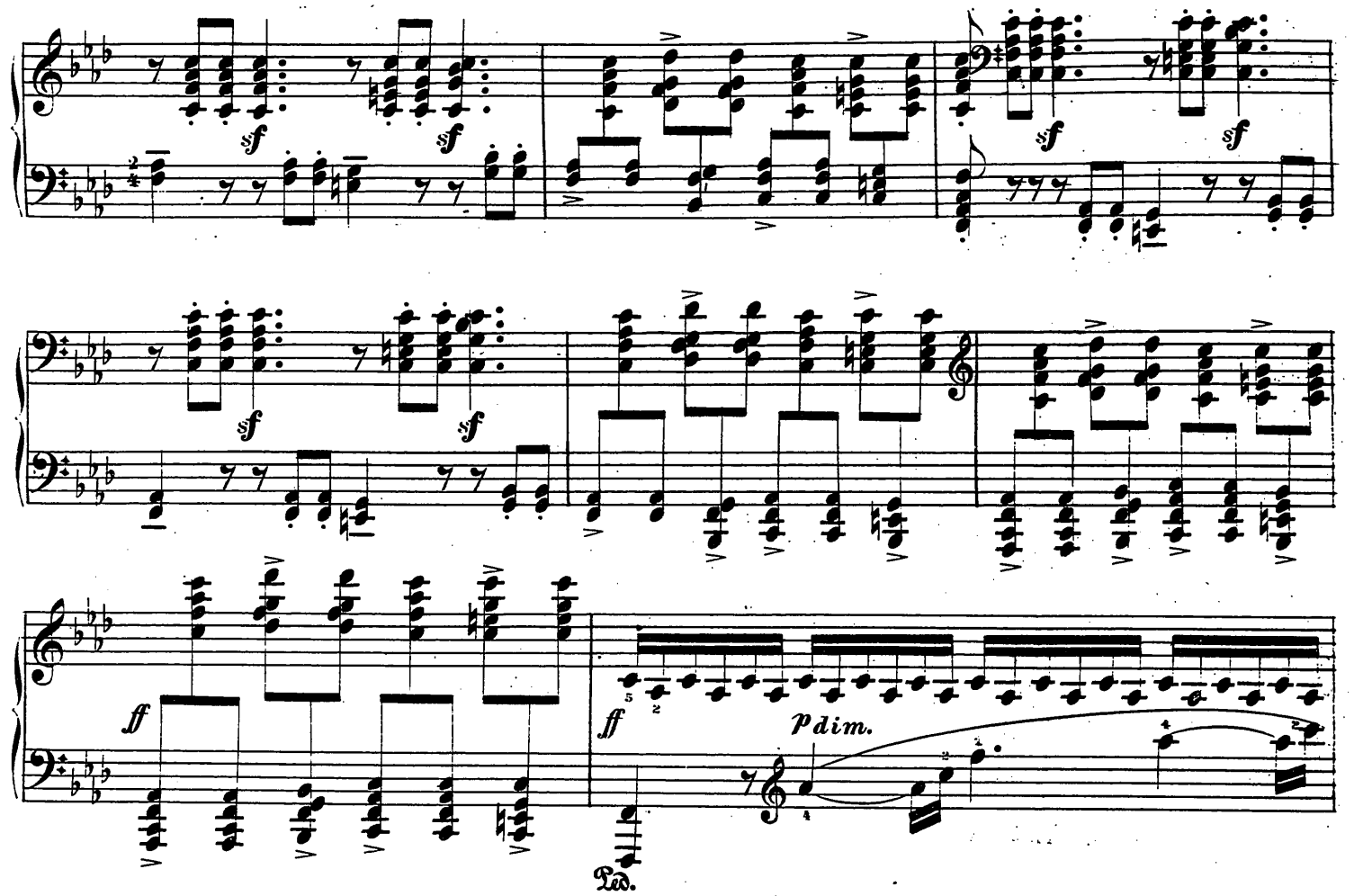


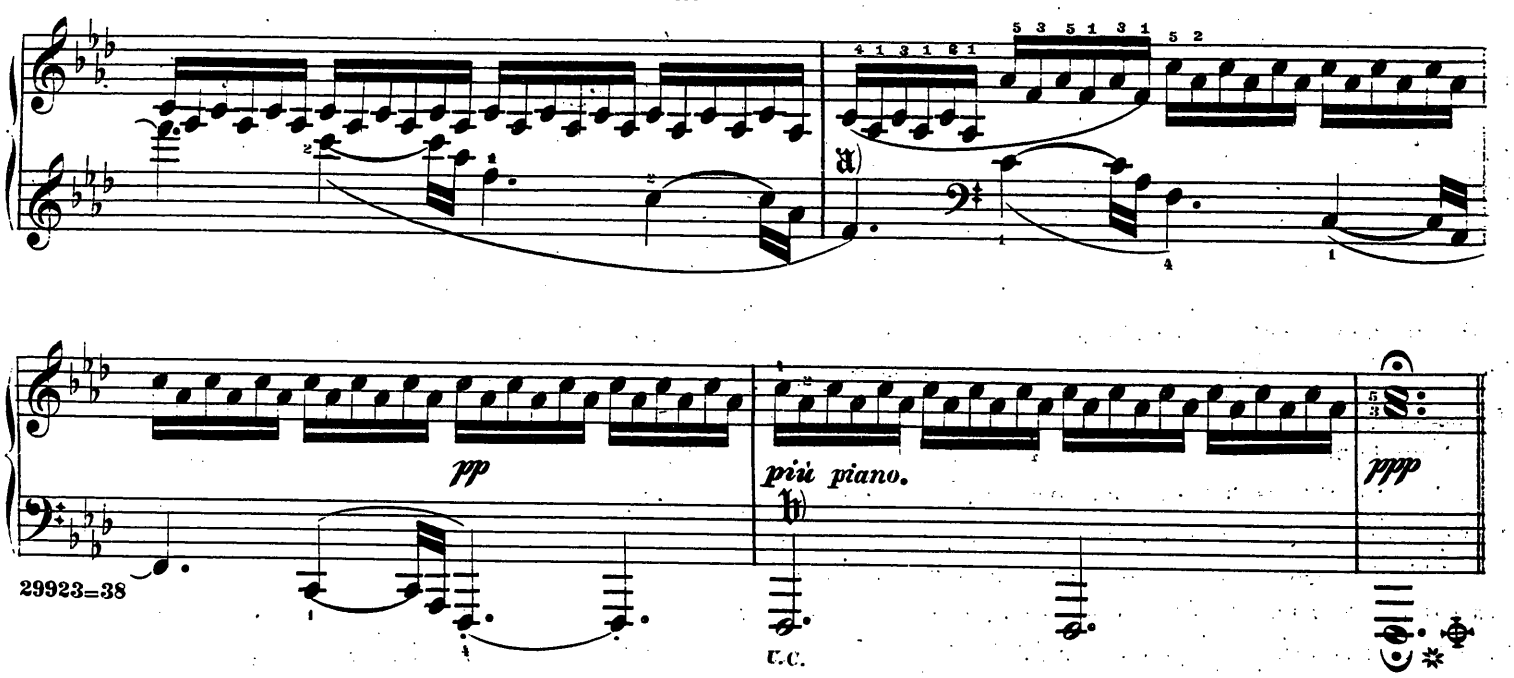
a) "Sempre Pedale" is expressly written by the composer. "D flat" and "C" therefore are to blend; the confusion resulting therefrom is an aesthetically legitimate one. Compare herewith the apparently stranger case in Sonata Op. 101, second movement, measures 19—22 of the second part.

b) The right hand must play its four chords with such transparent fineness, that the Bass notes shall most impress even an unpractised ear.

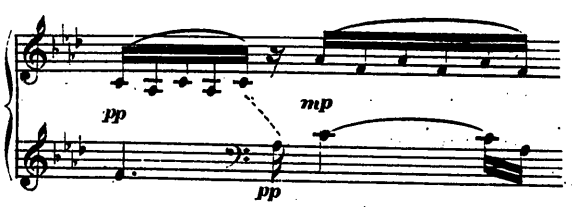
c) The middle and lowest part of the accompaniment are to have equal force throughout.

d) The two hands must alternate in vehemence like two combatants. Yet a *sforzando* in the left hand on the first and third quarters in the first two bars is still to be avoided, as it would injure the rhythmical interest and its climax in the third bar.

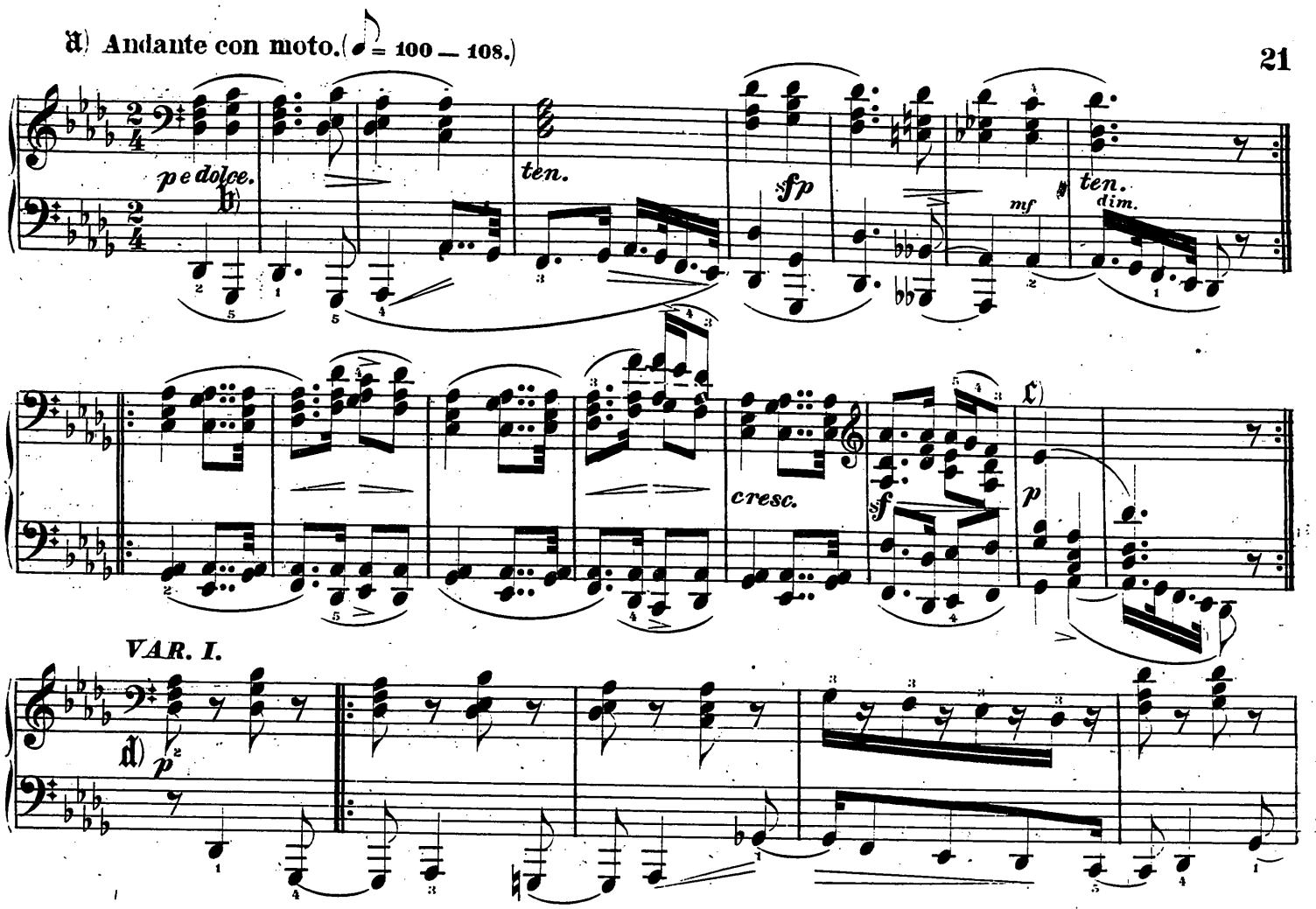




a) The difficulty of connection in the accompaniment where the hands cross might perhaps be removed in this way:



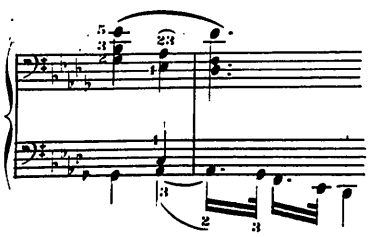
b) One should guard against a pleonastic "ritardando" in the last bar but one. The necessity of it is already met by the author in changing the quarters to halves (in the Bass.)



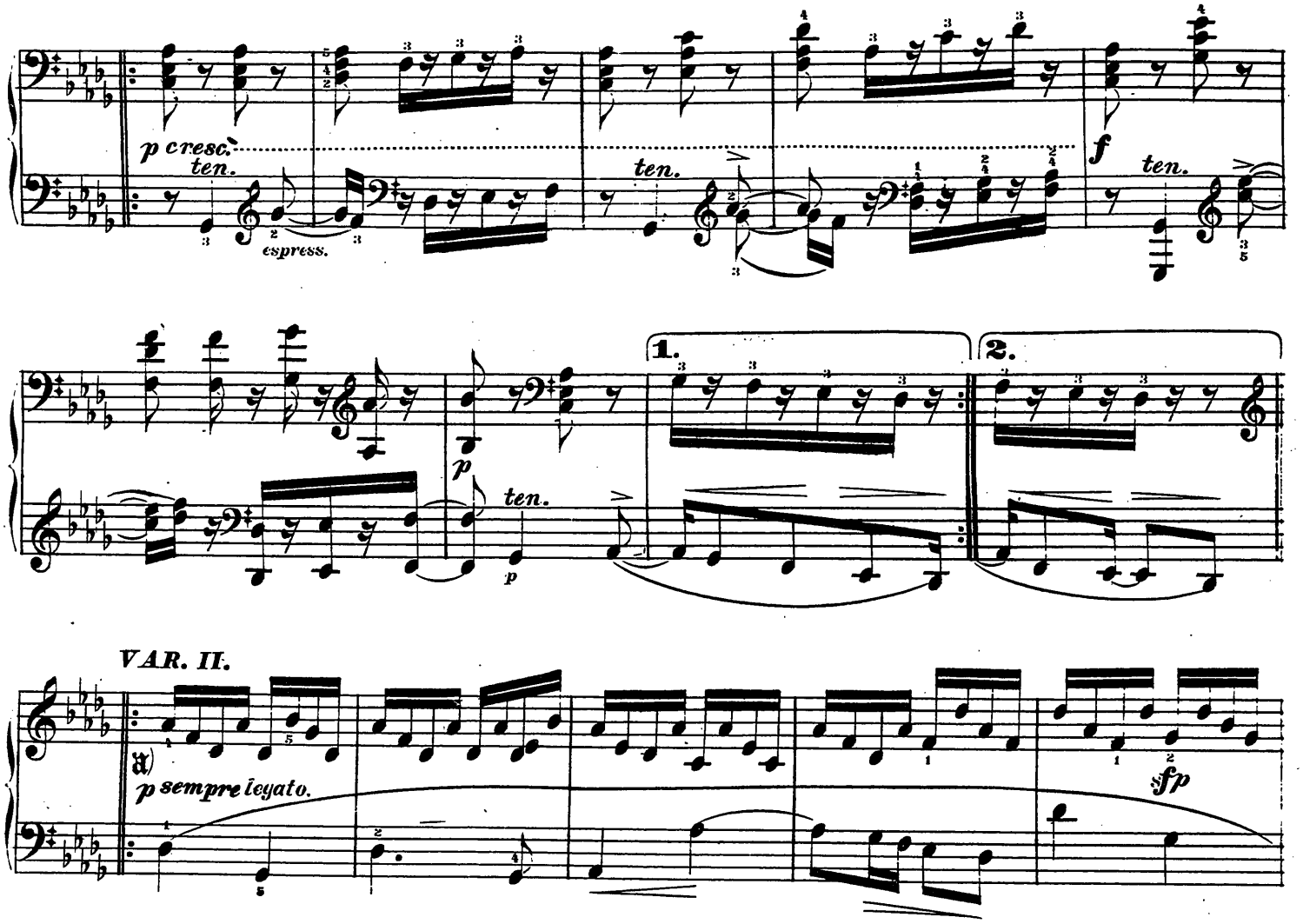
a) This movement is apt to be played as much too slowly as the Finale is too quickly. But "Andante" means *going*, and "con moto" in connection with it, *flowing*. The added metronome figures are to be so understood that a stiffness of movement through the entire piece is to be avoided, so that perhaps the second, certainly the third variation shall be somewhat quickened. On the other hand any restlessness in the single portions would injure the contemplative character which distinguishes this middle movement and which requires a noble simplicity of rendering, which must be as far removed from affected sentimentality as from cool indifference.

b) The slurs added by the editor are not so much intended to indicate the evidently required *legato* playing, as to illustrate the proper punctuation in rendering the melody. It is clear, that the eighth "B flat" in the second bar should have more emphasis than the quarter note "B flat" in the first, and that the "B double flat" in the sixth bar claims a similar importance. The melody in a manner passes into the Bass. In the second part let great care be given to correct shading (precisely the same rendering is requisite in the 2nd and 3rd variation) and the construction of the period be intelligently divided: the first half has two parallel divisions of two bars each, the last consists of four bars to be played in one breath.

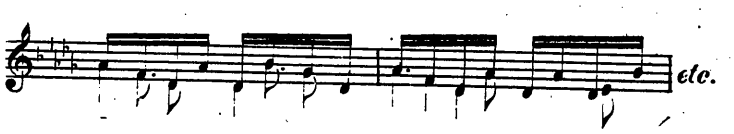
c) For the sake of a better *legato*, distribute the parts thus:



d). The right hand must play quietly, almost mechanically, and at the same time give strict observance to the value of each note, the left on the contrary with much expression and "legatissimo". It depends on the touch of the player, without attempting to hide the unpleasant roughness of harmony in the parts, yet to bring out musically the wonderful poetic beauty of this variation.



𝔄) This Variation would sound very dry, unless the peculiar Piano effect were brought into play, of sustaining the indi-vidual tones: of course the strictest purity of harmony must at the same time be preserved:



poco più mosso.

a)

sotto la mano destra.

dimin.

29923 = 38

a) The transition to a slightly quicker Tempo must commence in this measure. The use of the Pedal is in this as in the preceding variation admissible, if all indistinctness be avoided. The figures are not to be too *legato*; what is called "jeu perlé" comes in place here. Guarding against a too expressive rendering of the melody, has been already mentioned in the preface. Such belongs wholly to the foregoing variation, but only in a slight degree.

sf sf

cresc.

ten. ten.

ff sf

dolce.

sf

sf sf

cresc.

sf sf

8

ff

Ped. f Ped. f

poco allargando al Tempo I° (quasi improvisata.)

dim.

p dolce.

a)

mf
espr.

rit.

sfp

rit.

p

ritardando.

cresc.

rinf

p dim.

pp

b) *ff lunga.*

attacca Allegro.

U.C.

Allegro ma non troppo. (♩ = 132 — 138.)

ff

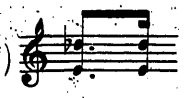
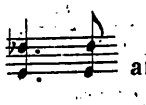
c)

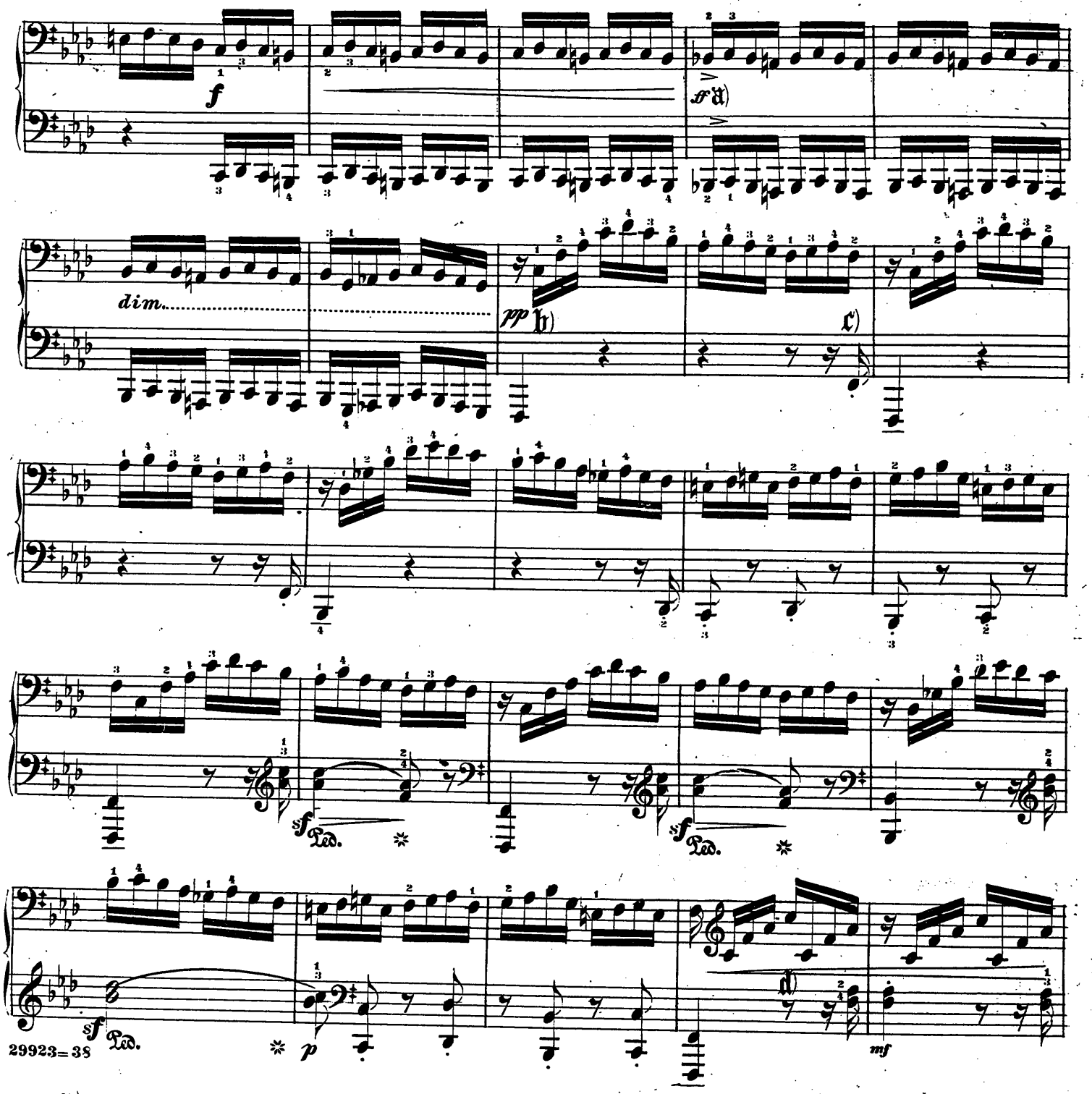
p

cresc.

a) The upper parts are to be played "piano", the Bass "mezzo forte" in the free style of a Violoncello player. The pianist should fancy the peculiar tone of the low Violoncello strings.

b) The last chord but one may be very slowly and dreamily broken, the last very energetic; the length of the hold depends on the capacity of the instrument.

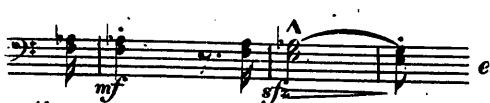
c)  Is the shortening of  and must be rendered with a sense of the rhythmical climax of feeling.

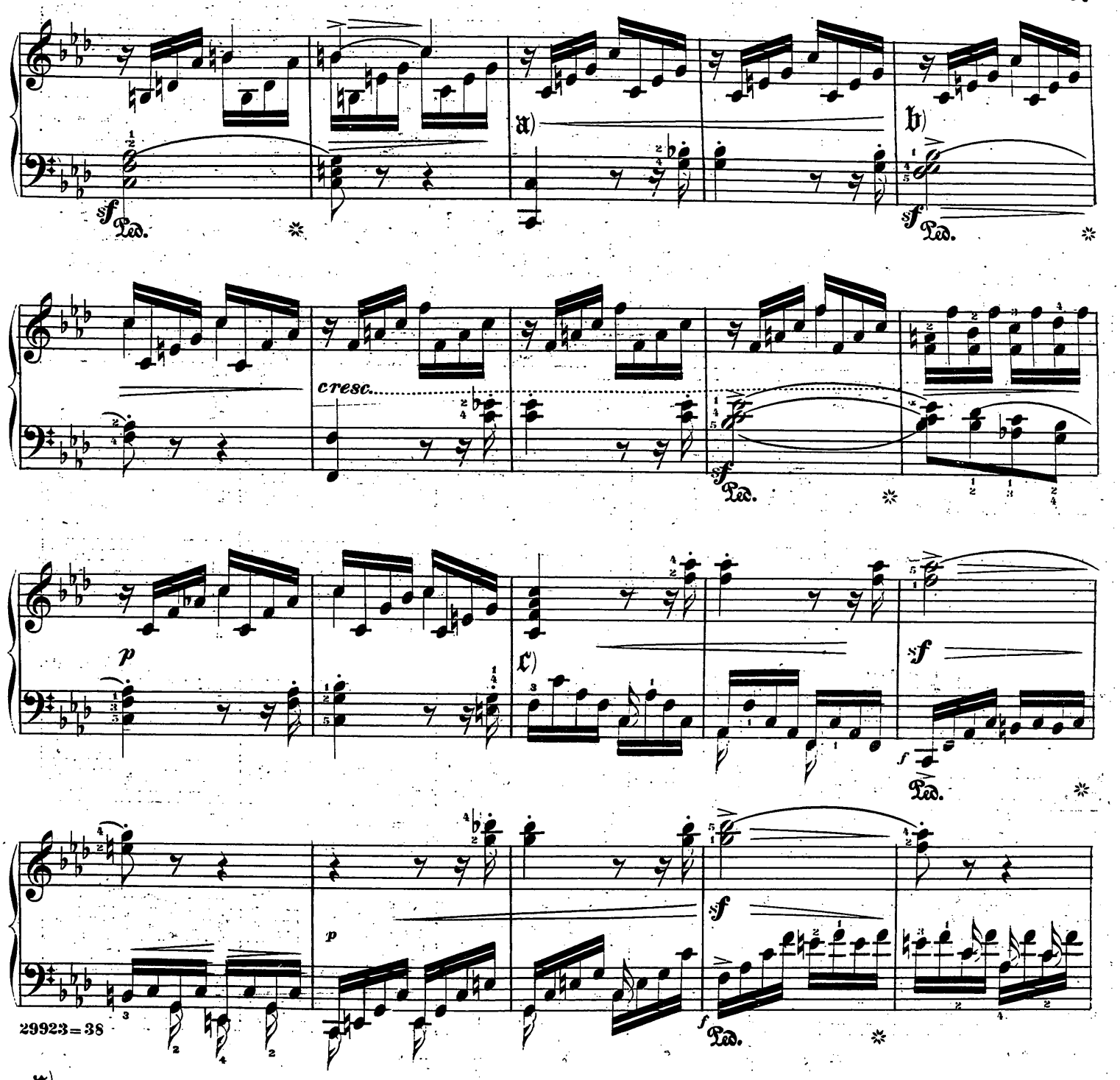


a) Compare Rem. on page 42 (Op. 54.)

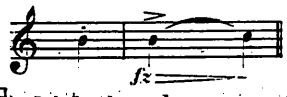
b) For this apparently strange fingering, which I have nevertheless during many years practice found unsurpassed, I am indebted to my honored friend Franz Kroll of Berlin, a teacher who deserves much from artists and the public for instruction through his editions of the classics. It agrees so perfectly with the musical phrasing, that a consistent use of it would allow the entire movement to be transposed into every possible key. Without directly forbidding the common use of the thumb on "e" in the second quarter, we must confess, that passing the third finger over (with a sort of spring) renders the required accent less sharp and, as only the student, not the reader, can realize, is less mangling to the entire phrase.

c) The sixteenth must be entirely detached from the following quarter, and the latter be given its full value.

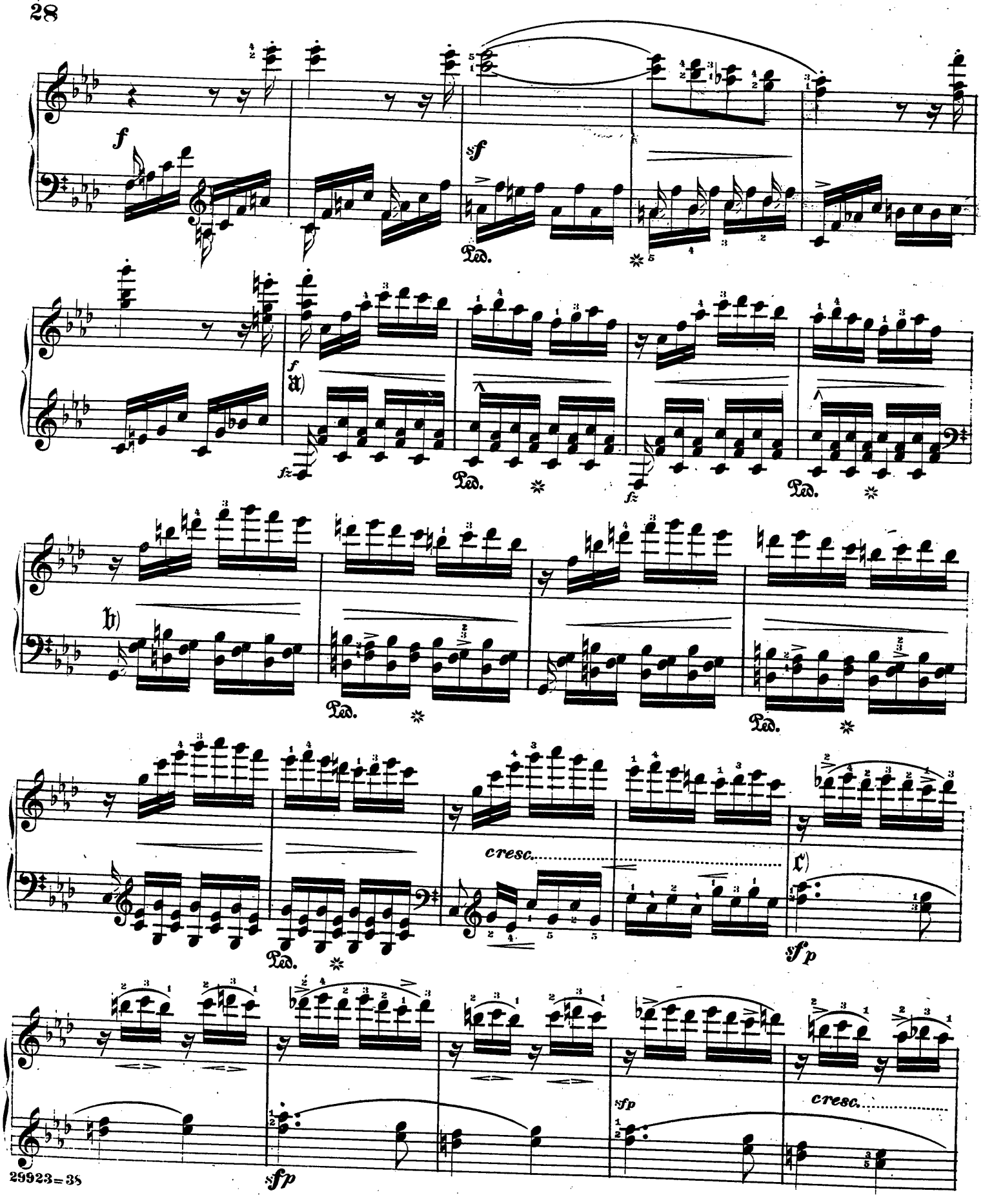
d) Let the left hand enunciate well  *etc.* In the right hand it will be well to let the sound of the harmonic intervals continue by keeping down the fingers. See Rem. a) on page 22.



a) Let the last remark on the former page be remembered.

b) To the melodic movement of the upper part:  corresponds in this and the following bar the ideal of the middle parts: which the player must observe.

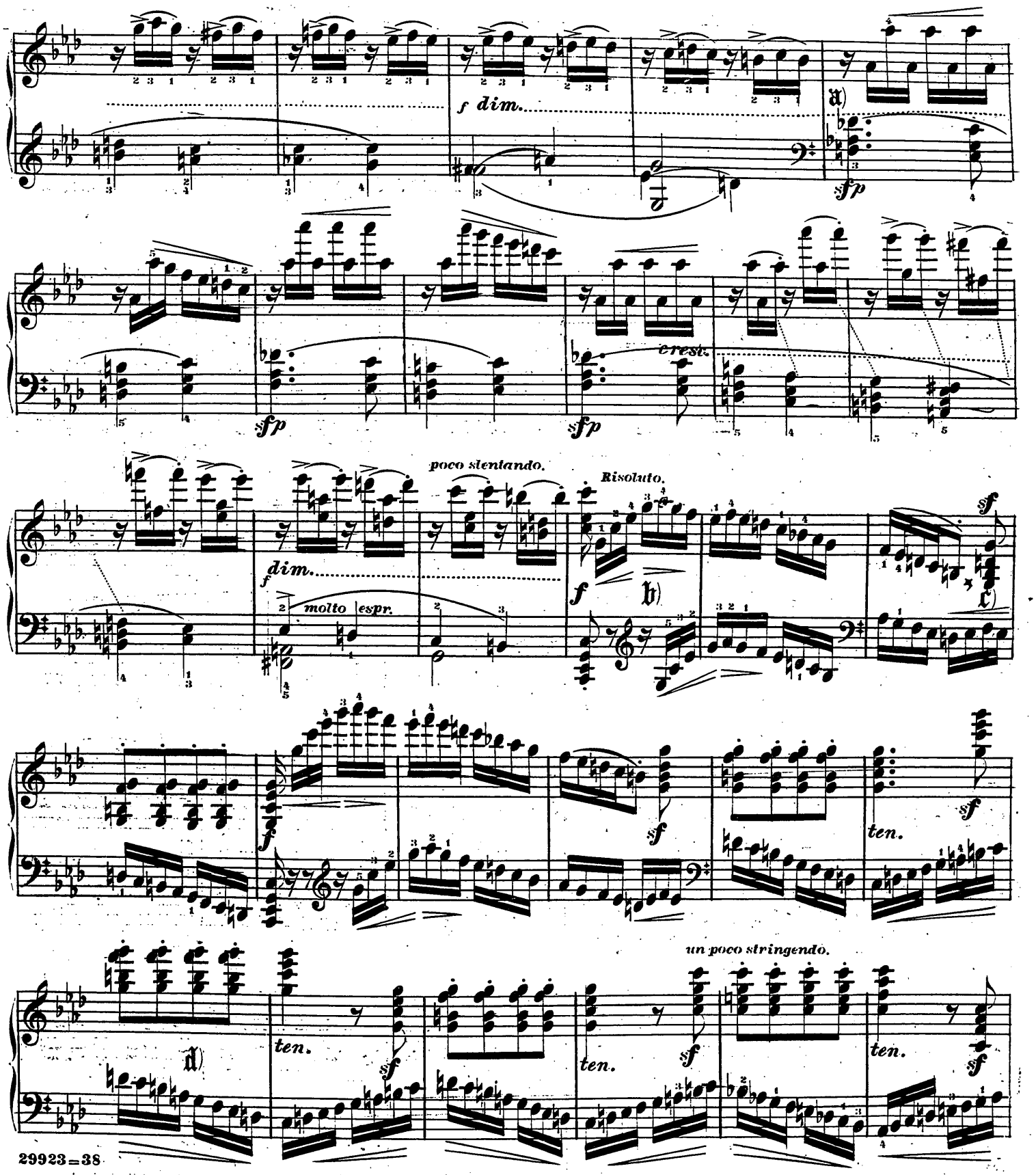
c) In this piece of music, one of the most impassioned on the whole, which the composer has written, the entire figured work must continually quiver and vibrate with the most stirring animation. To gain the force requisite thereto the player must study each single passage slowly, forcibly and with most expressive accentuation. A strict *staccato* of course cannot be attained in such rapidity of movement, but in studying, such a *legato* should be avoided, as would injure the individual life of the single tones. The stormy ascending and descending passages of the left hand during the following 14 measures are recommended for separate special study; especially during the rests of the right hand the Bass must continually occupy the interest of the listener. The most important points of shading have been indicated in the text by the editor's additions.

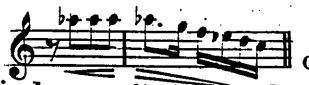


a) This extremely difficult "Tremolo," especially for smaller hands, cannot be made easier by change without marring the effect.

b) In the middle parts of the left hand, have in mind thesewailing tones:

c) The real melody lies in the upper part (right hand) and must not be lost in the figuration: in this form it should be made much more impressive.

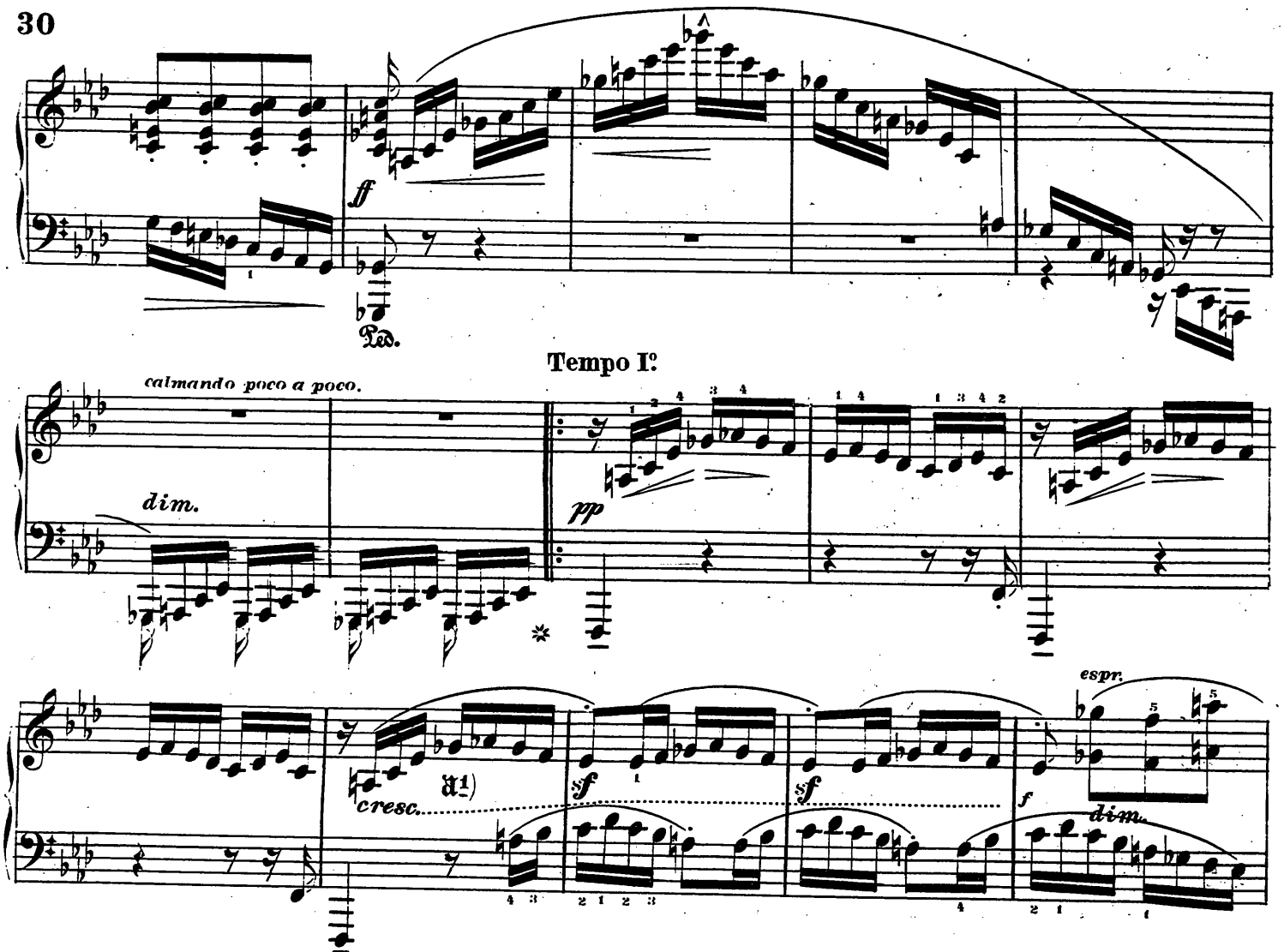


a) The counter melody  demands a very expressive rendering, and, since the dynamic shading belonging to it is almost entirely opposite to that of the principal melody in the left hand, the two hands should be schooled to the utmost independence of each other.

b) The common mode of fingering in both hands by using the thumb on the accented "*g*" is not "objectionable," yet the Editor's is more suitable for bringing out the effective imitation of the two parts even in the unaccented notes.

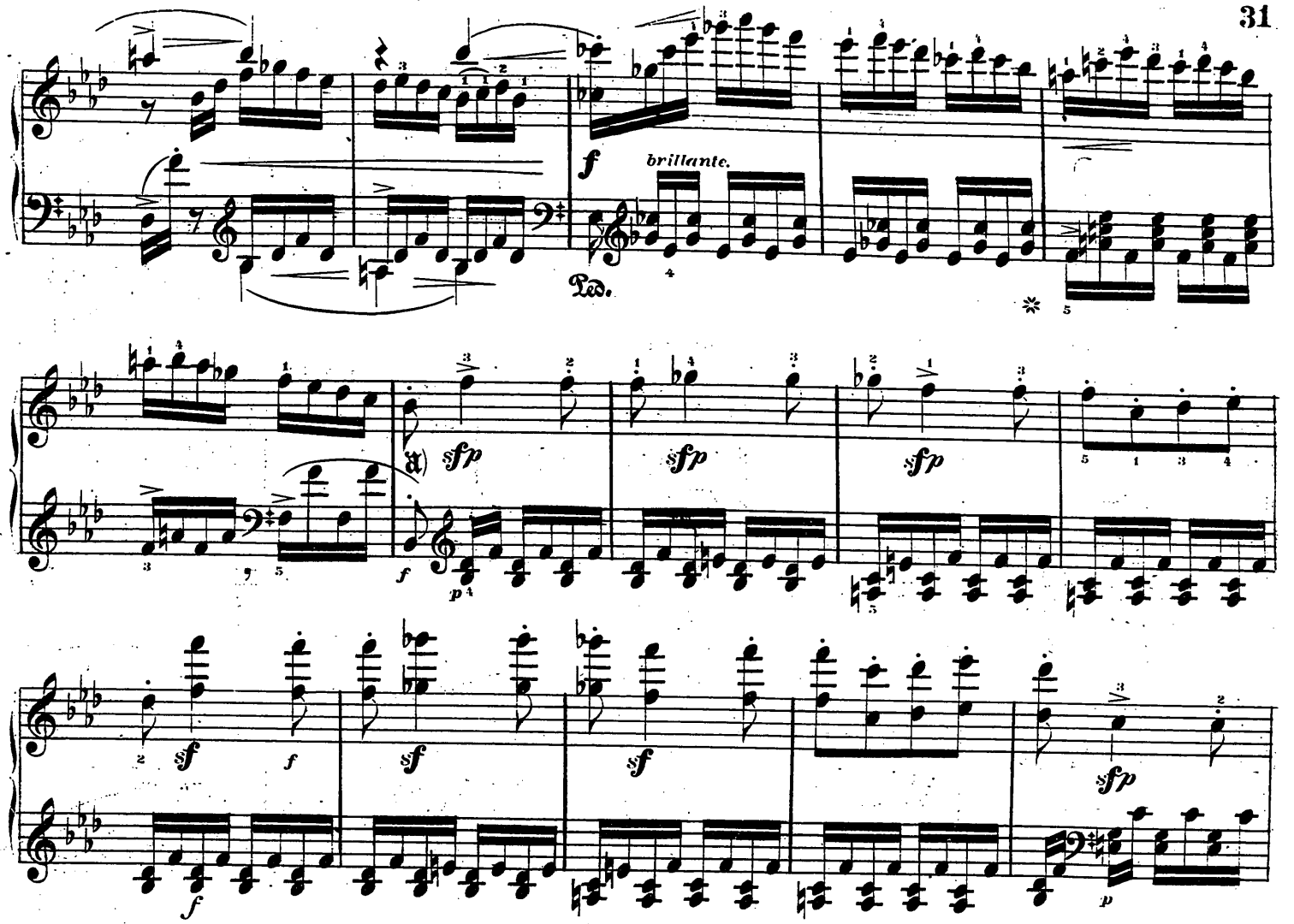
c) That the "sforzato" should not be transferred from the fourth eighth to the first of the next bar, should be self-evident: yet well-known artists in public concerts will often be guilty of such amateurish liberties, with the idea that their variation is more agreeable to "natural feeling."

d) The use of the major Sixth (instead of the minor) in the descending C-minor scale is to be observed — as contrasted with the previous passages.



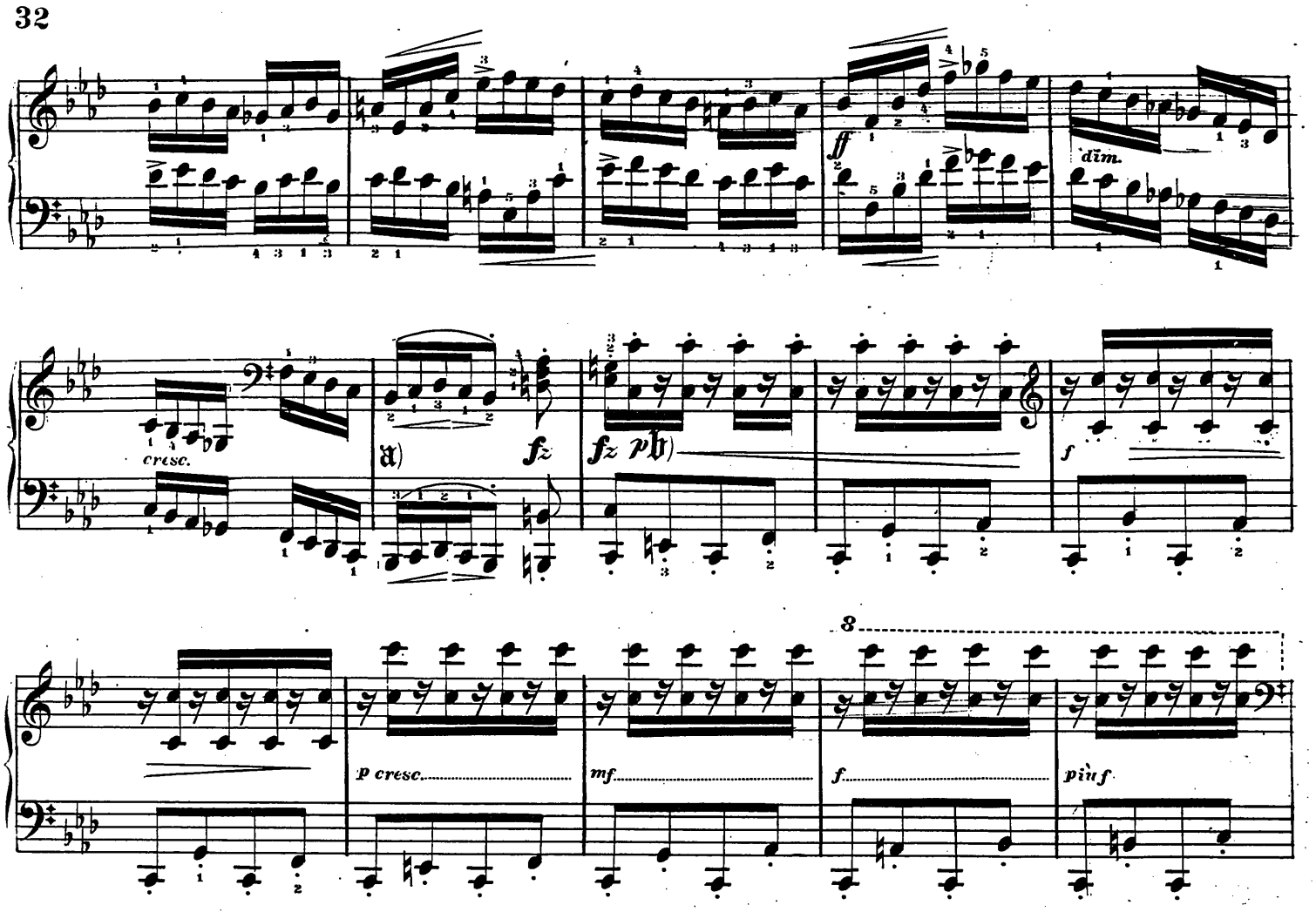
29923=38

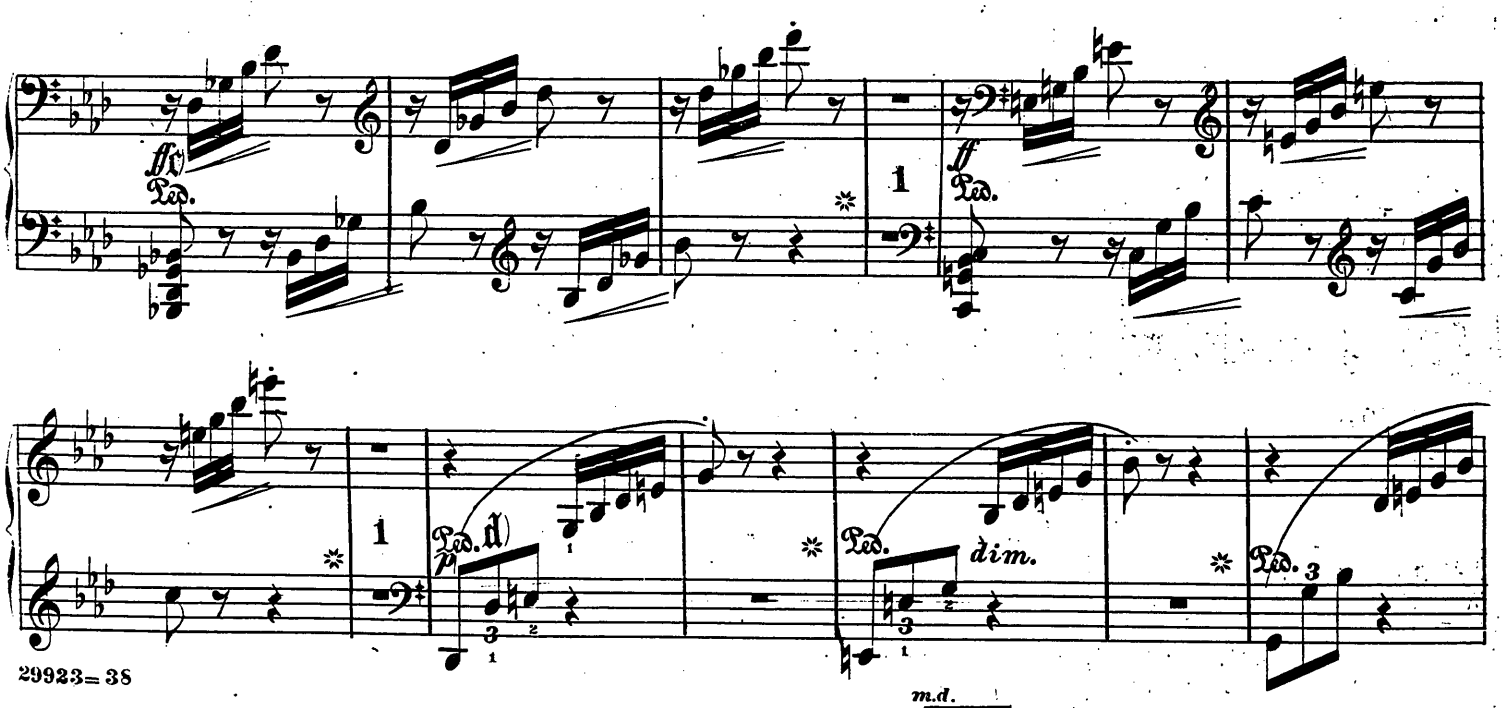
1) and 2) As the great composer renders all art in thematic work and imitative counterpoint continually subservient to his aim in the increase of poetic feeling, the performer of his works should make this his rule: the more mixed and complicated the work, the more animated and dramatic the rendering. So all such contrapuntal dialogues between the two hands should be studied to perfection not only as to distinct correctness, but also animated expression, in the performance. The modified fingering at 2) for the principal motive is caused by the stretch required of the player in the upper part.



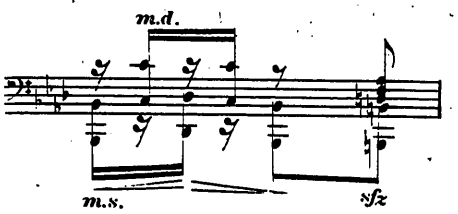
29923=38

a) This new motive begins on the second eighth. First four bars "Solo" (piano) then four bars "Tutti" (forte) in the Subdominant key, then the repetition of this alternating of Solo and Tutti in the Tonic. With such a simple rhythmical form it is strange, that in all former editions the "forte" given through carelessness (of the engraver?) to the first eighth of the bar, in which the right hand takes octaves, should in the new Breitkopf & Härtel complete edition remain uncorrected by the revisors.





a) The Editor uses and recommends this arrangement:



b) To pound the next eight bars in continued *fortissimo* would be as deficient in beauty of sound, as unsuited to the impassioned rise and fall of the Bass (which should predominate.) Hence the above shading.

c) One should remember in this passage the thematic signification of the first four notes, and play "imitatively." The passage might be made, perhaps unnecessarily, easier, by taking the first two notes with the left hand, the next five with the right, and the last note (first eighth of the next bar) with the second finger of the left hand.

sempre Ped.

egualmente possibile e senza slentare.

sempre pianissimo.
U.C.

ten.

a) pp

Ped.

pp sempre U.C.

ten. ten. ten. ten.

pp

al

sf Ped. sf Ped. p

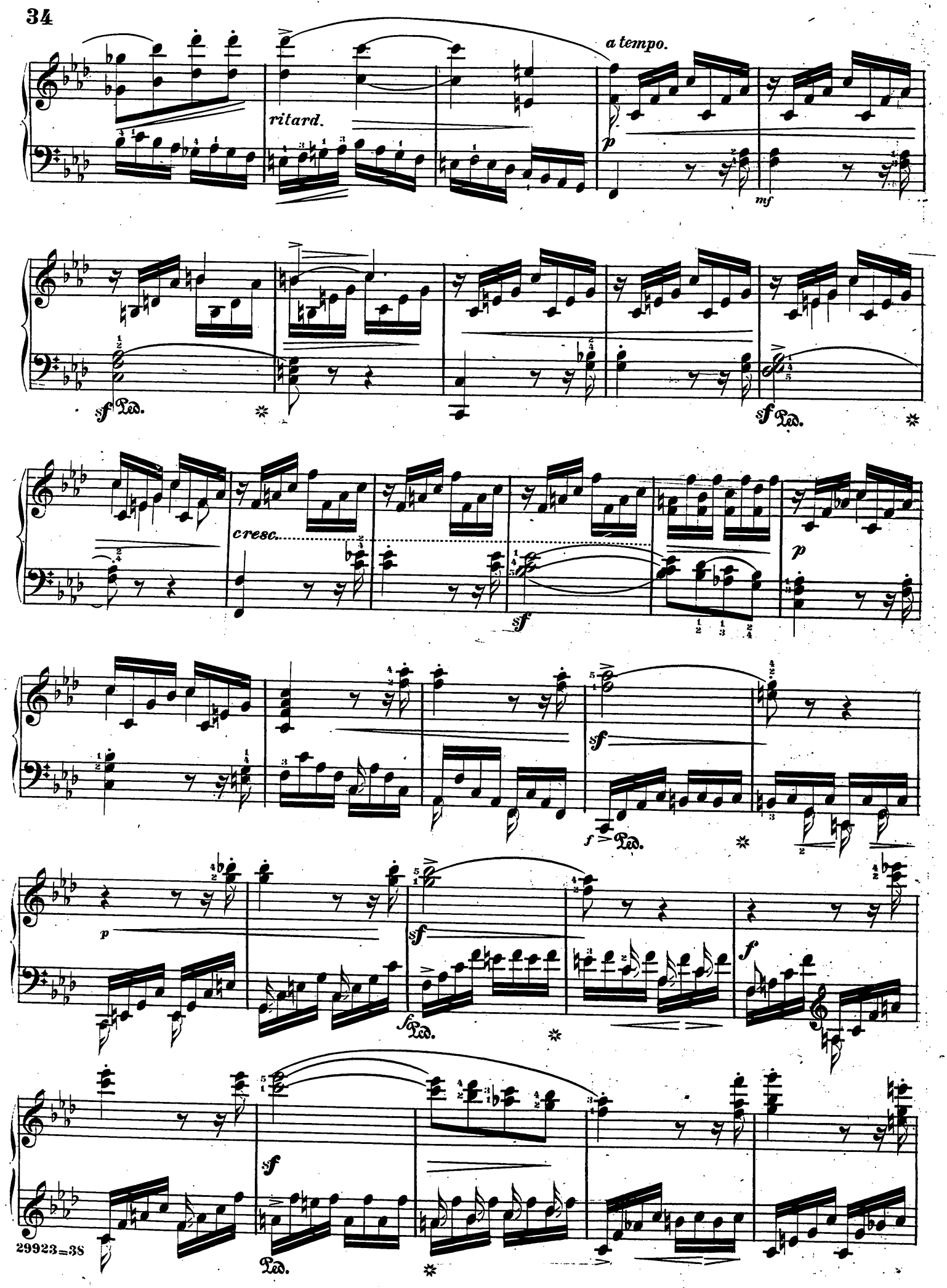
b) cresc.

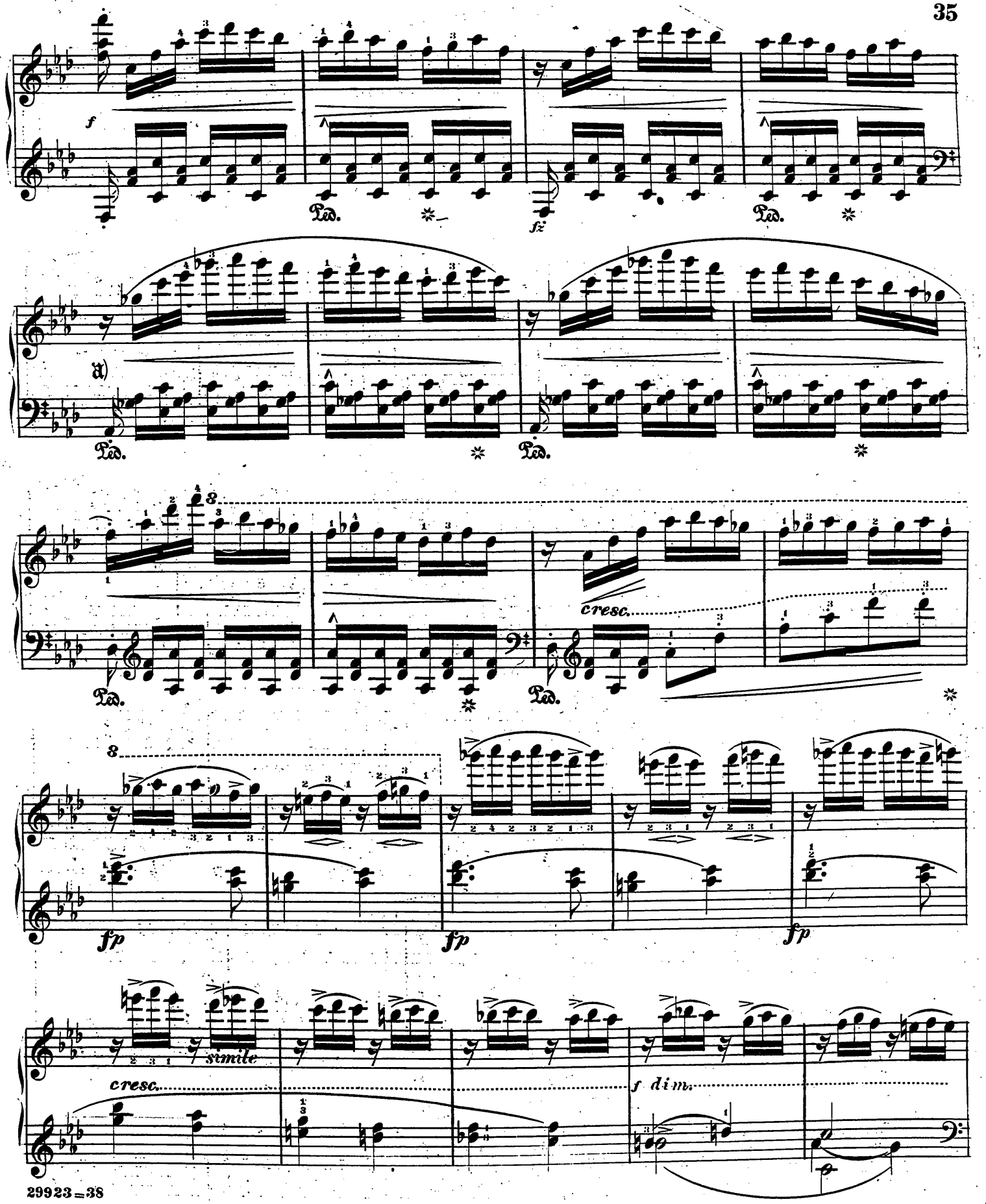
molto cresc.

29923=38

a) This chord is to be played with an infinitely soft, "velvety" touch, which will be aided by not using the thumb.

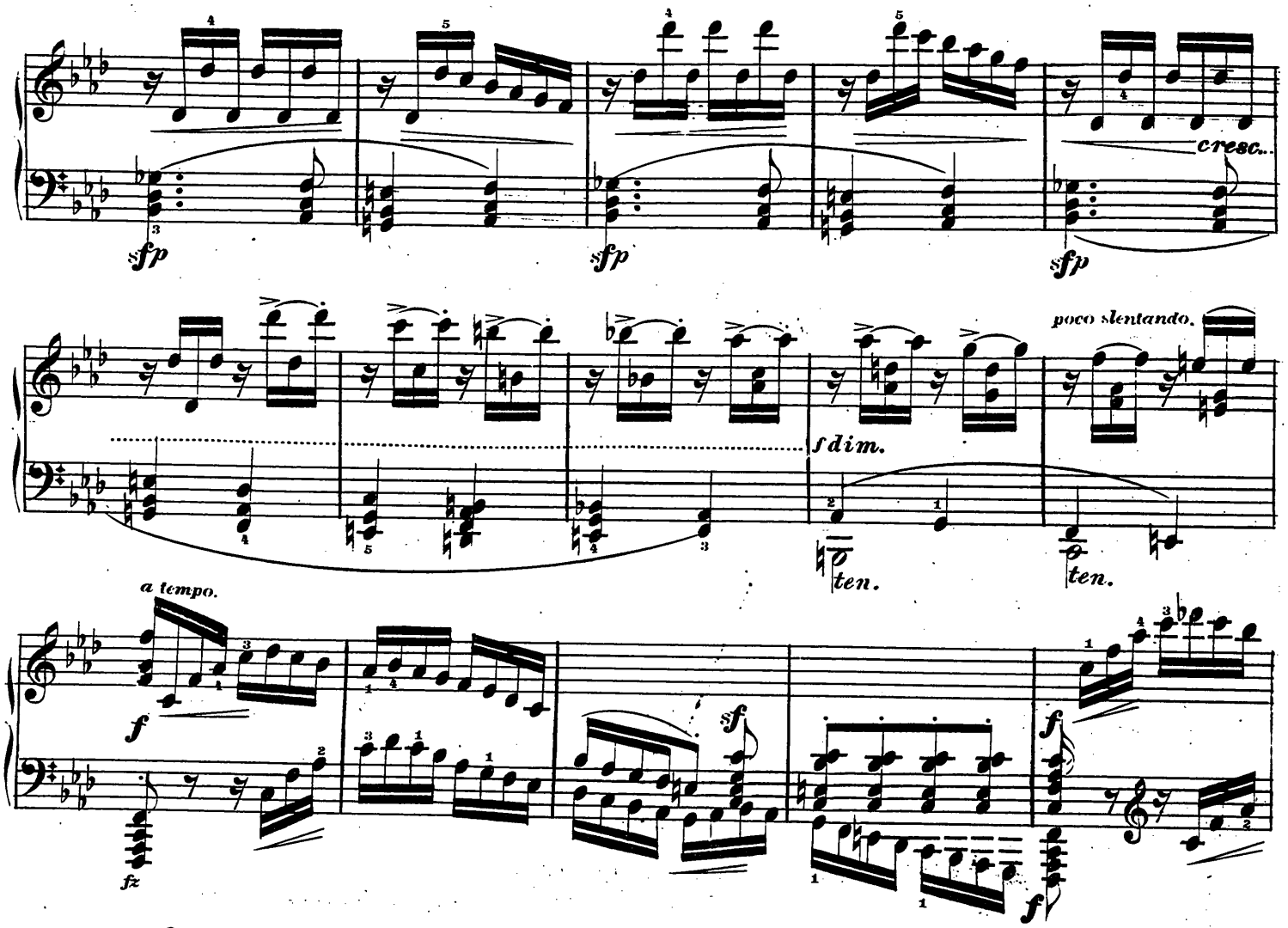
b) By the above fingering the entrance of the second quarter becomes well accented, and no more than is necessary, whilst by using the thumb such finer accents are usually made too coarse. The new counter-motive in the right hand is to be played with the most animated expression.


ritard.
a tempo.
p
mf
sf
Ped.
cresc.
f



29923—38

a) The repetition of the Bass note in each new bar, instead of in the first of every two, as before, must surely be owing to a misunderstanding of the abbreviation used by the Author in the manuscript. This error which has become "classic," the editor rejects, not for its technical awkwardness, but for the aesthetic ugliness that arises from a repetition so disturbing to the regular rise and fall.



29923=35

a) With exception of the case in the Finale of the C-minor Symphony (first part) the Editor knows no more unjustifiable forced repetition than the present. The whole poem presses on to the close; the player, who has thus far sought to fulfil his task at the expense of all his technical and mental energy, must be just so farexhausted, as to be able to devote the last remnant of his powers to the demands of the Coda, which cannot be sufficiently estimated. If he observe the repeat, he will accomplish less than he did the first time (or else he has spared his strength more than he should); on the hearer the repetition may make perhaps a didactic, but in no case an artistically plastic impression; therefore let there be no charity shown towards an extreme thoughtlessness of the master for the study-room, where the artist must always be able to fulfil at least double of what is required for public performance in the concert hall.

ff

Ped.

dim.

2.

sf

Sempre più Allegro.

sf

sf

quasi trillo.

Presto. (𝅗𝅥 = 92 — 96.)

sempre crescendo ed accelerando

a) ff

sf

p

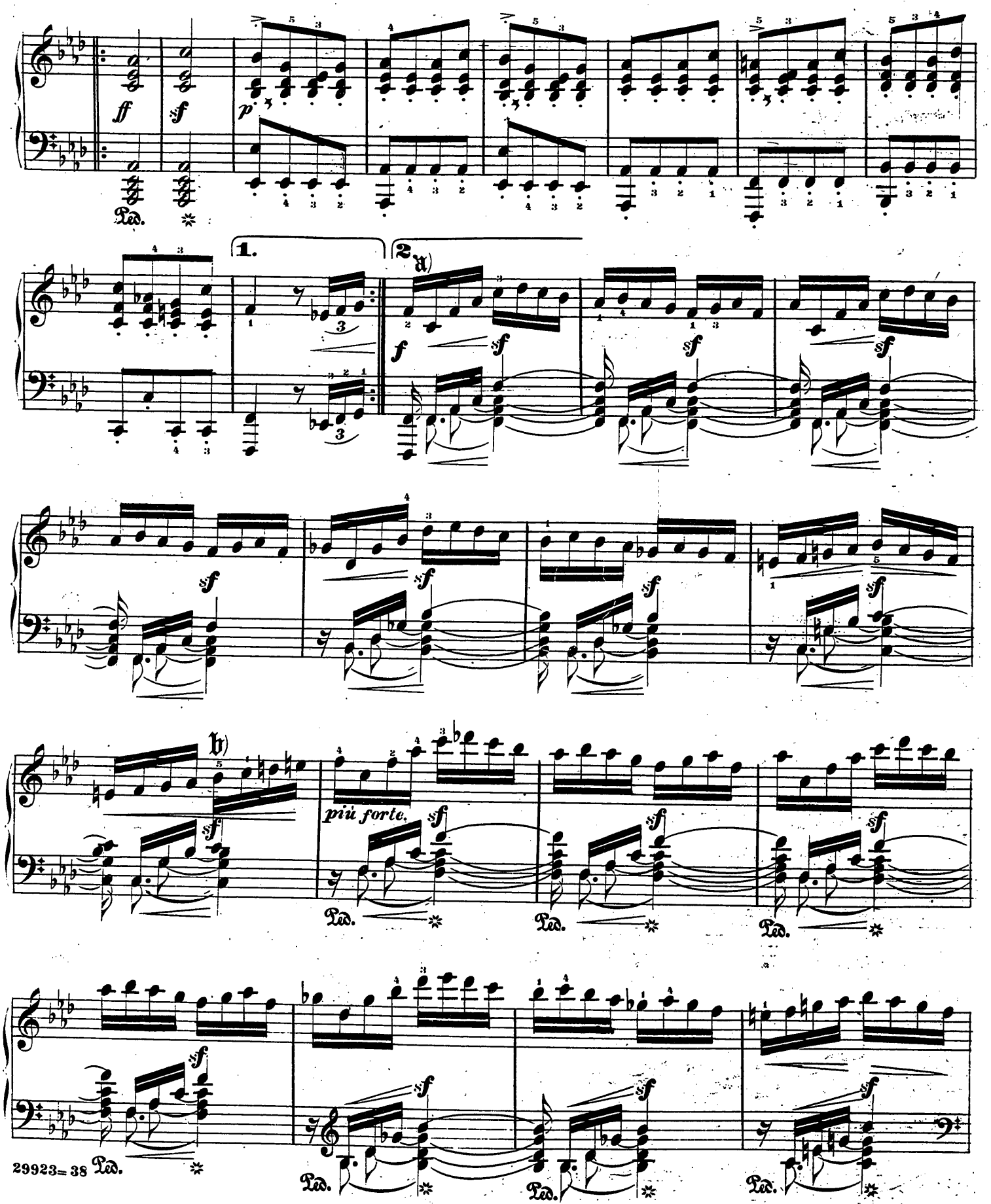
senza Pedale.

Ped.

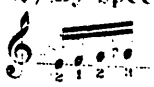
1.

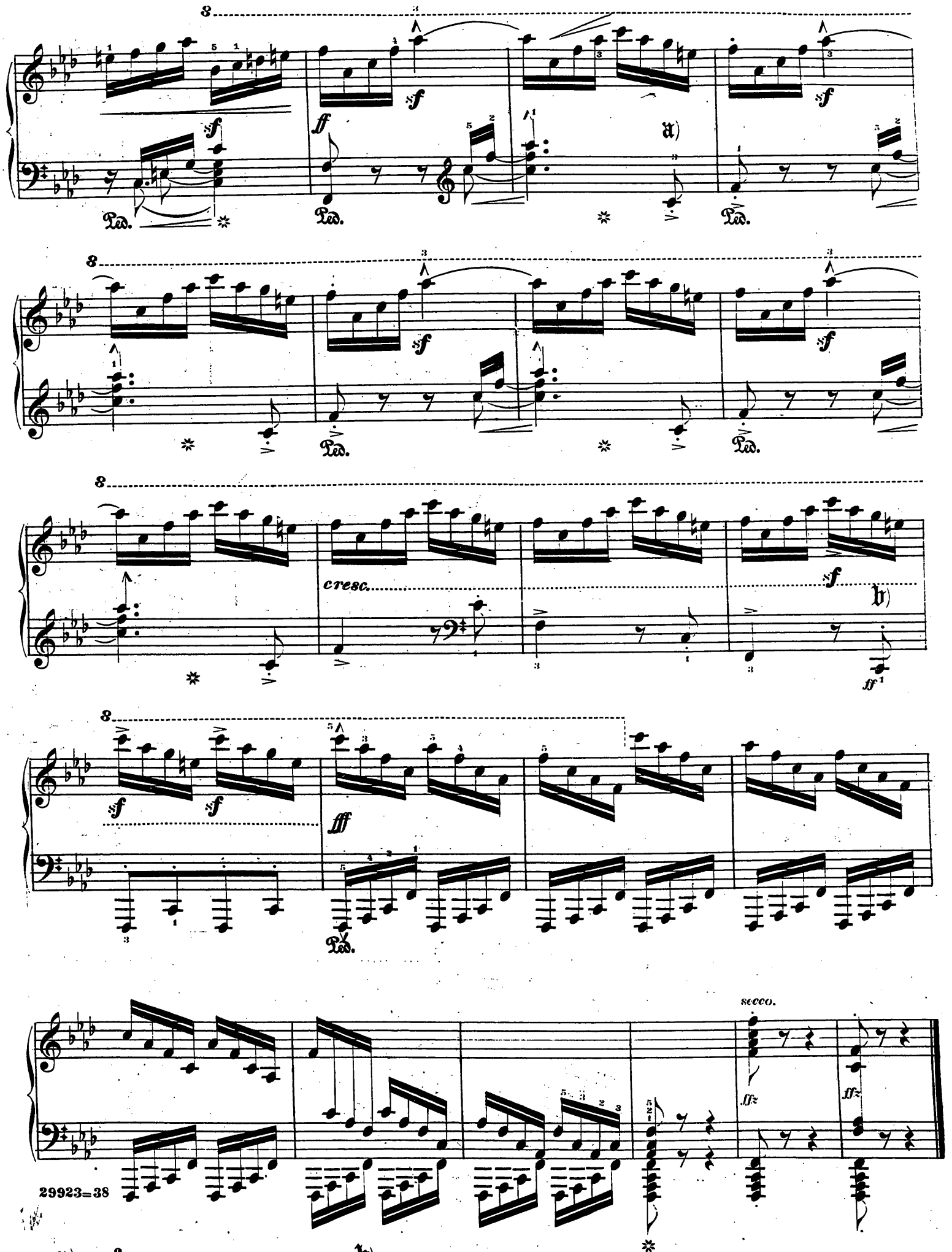
2.

a) The first two chords must be always detached a little from the following; a very moderate short accent on the first eighth of the third and fifth measure (in the second part, where the period of eight bars is extended to one of ten, the seventh measure also must be regarded) will essentially enhance the distinctness of the melody.



a) If one can hasten the *tempo* from here to the end, it will agree well with the character of the continued pressure on to the close.

b) By special practice the editor has made convenient the use of the thumb after the fifth finger; the fingering  he opposes from principle, as the flow of the phrase and the accenting of the first tone must suffer thereby. The thumb on e and g is inconvenient as checking the movement of the already wearied fingers. On the other hand one may use the thumb on "B flat", if the proper technical exercises have been studied.



a) c f is to clang like a trumpet; at b) to beat like a drum.

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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		*Mueller.*
FAITH IN SPRING	Uhland	*Franz.*
ON THE WATER		*De Cuvrey.*
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.*
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BEHOLD HOW GOOD	*Whitfield.*
BLESSED BE THE LORD	*Bortniansky.*
" " " Christmas	*Earl of Mar.*
BUT THE LORD IS MINDFUL	*Mendelssohn.*
BLESSED ARE THE MERCIFUL	*Hiles.*
BOW DOWN AND HEAR ME	*Mozart.*
BLESSED IS HE	*Dr. Nares.*
BLESSED FOREVER	*Spohr.*
CALL TO REMEMBRANCE	*Novello.*
CHRIST IS RISEN	*Elvey.*
CHRIST OUR PASSOVER	*Chapple.*
CHRISTMAS ANTHEM	*Novello.*
DOTH 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.
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 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 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.

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