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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,	8½
Op. 2, No. 2,	10
Op. 2, No. 3,	12½
Op. 7,	12½
Op. 10, No. 1,	7½
Op. 10, No. 2,	7½
Op. 10, No. 3,	11
Op. 13,	10
Op. 14, No. 1,	7½
Op. 14, No. 2,	7½
Op. 22,	12½
Op. 26,	10
Op. 27, No. 1,	7½
Op. 27, No. 2,	7½
Op. 28,	10
Op. 31, No. 1,	12½
Op. 31, No. 2,	11
Op. 31, No. 3,	12½
Op. 49, No. 1,	5
Op. 49, No. 2,	5
Op. 53,	15
Op. 54,	7½
Op. 57,	12
Op. 78,	7½
Op. 79,	6
Op. 81,	10
Op. 90,	8½
Op. 101,	10
Op. 106,	17½
Op. 109,	10
Op. 110,	10
Op. 111,	12½
Sonatine 33,	2
Sonatine, 34,	3

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From Latest German Edition.

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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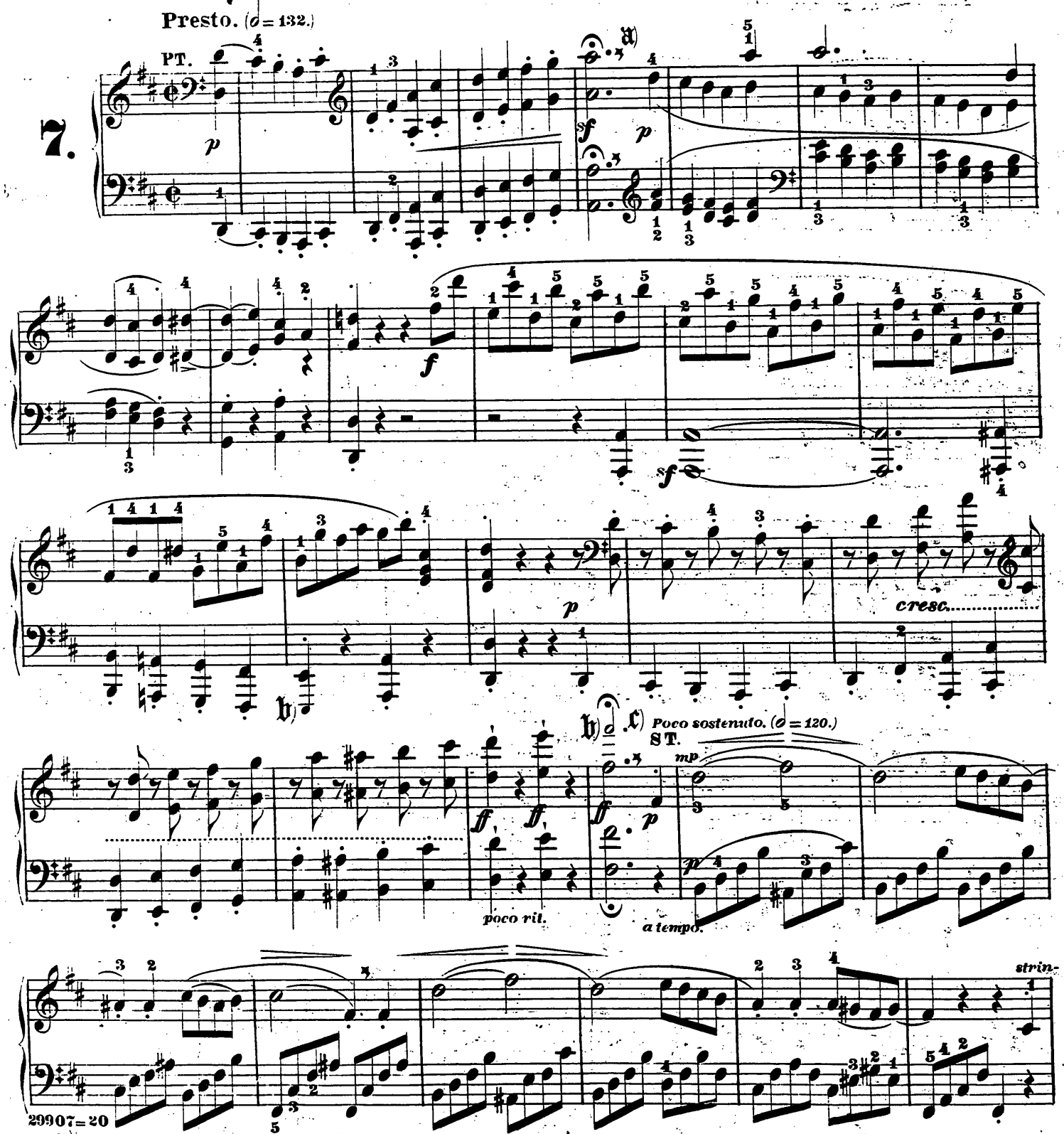
THREE SONATAS.

Dedicated to the
COUNTESS von BROWNE.

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

L. van Beethoven. (Op. 10, No. 3.)

7.



a) We place a comma where the player is to make a break, and there is no indication of the same by a rest.

b) These small notes would undoubtedly have been added by Beethoven, had the compass of his Piano admitted it.

c) These changes of Tempo, as the metronome marks indicate, must be slight, so as to be barely perceptible to the hearer.

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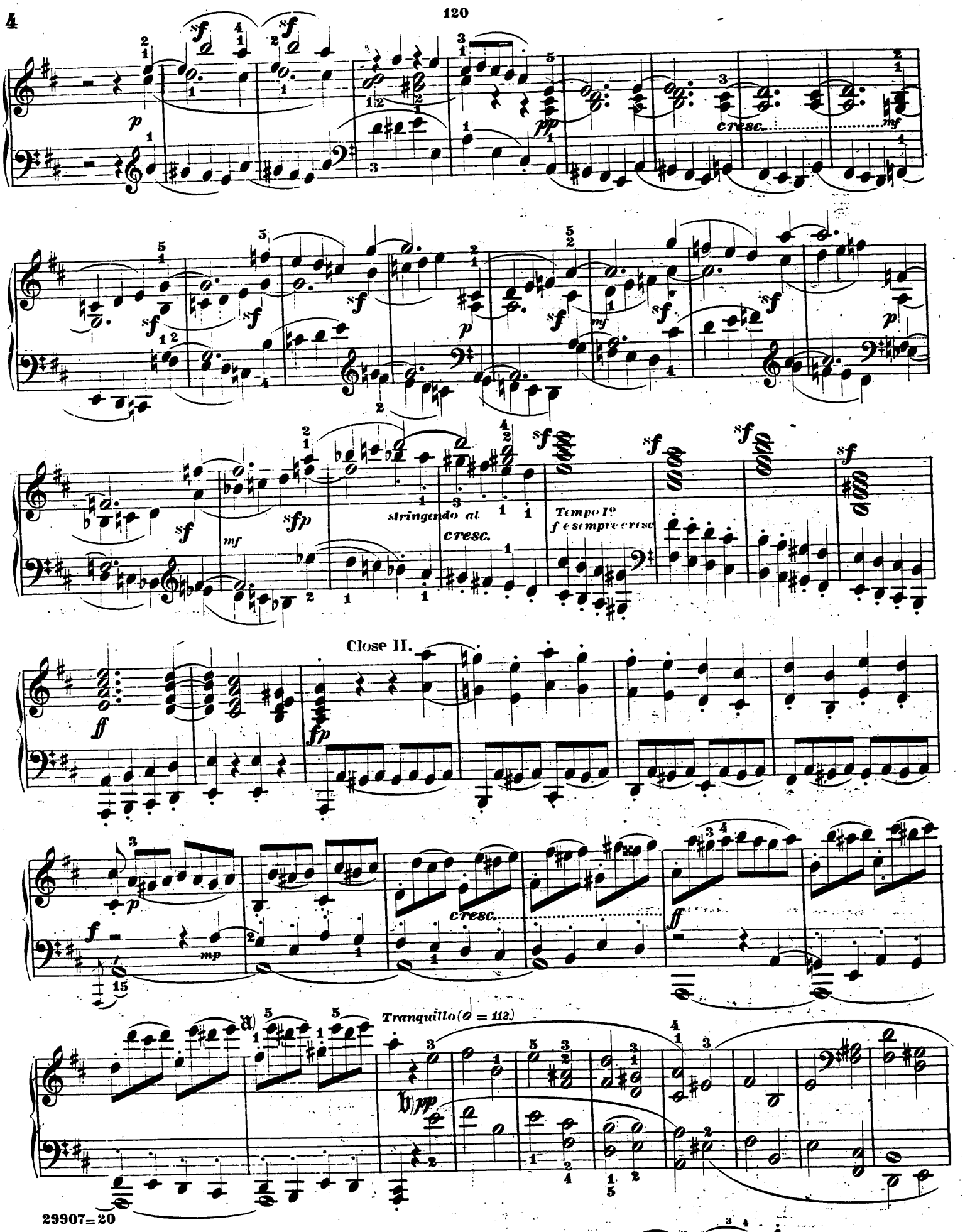
cresc.

Tempo I°

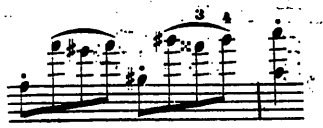
Close I.

poco sostenuto.

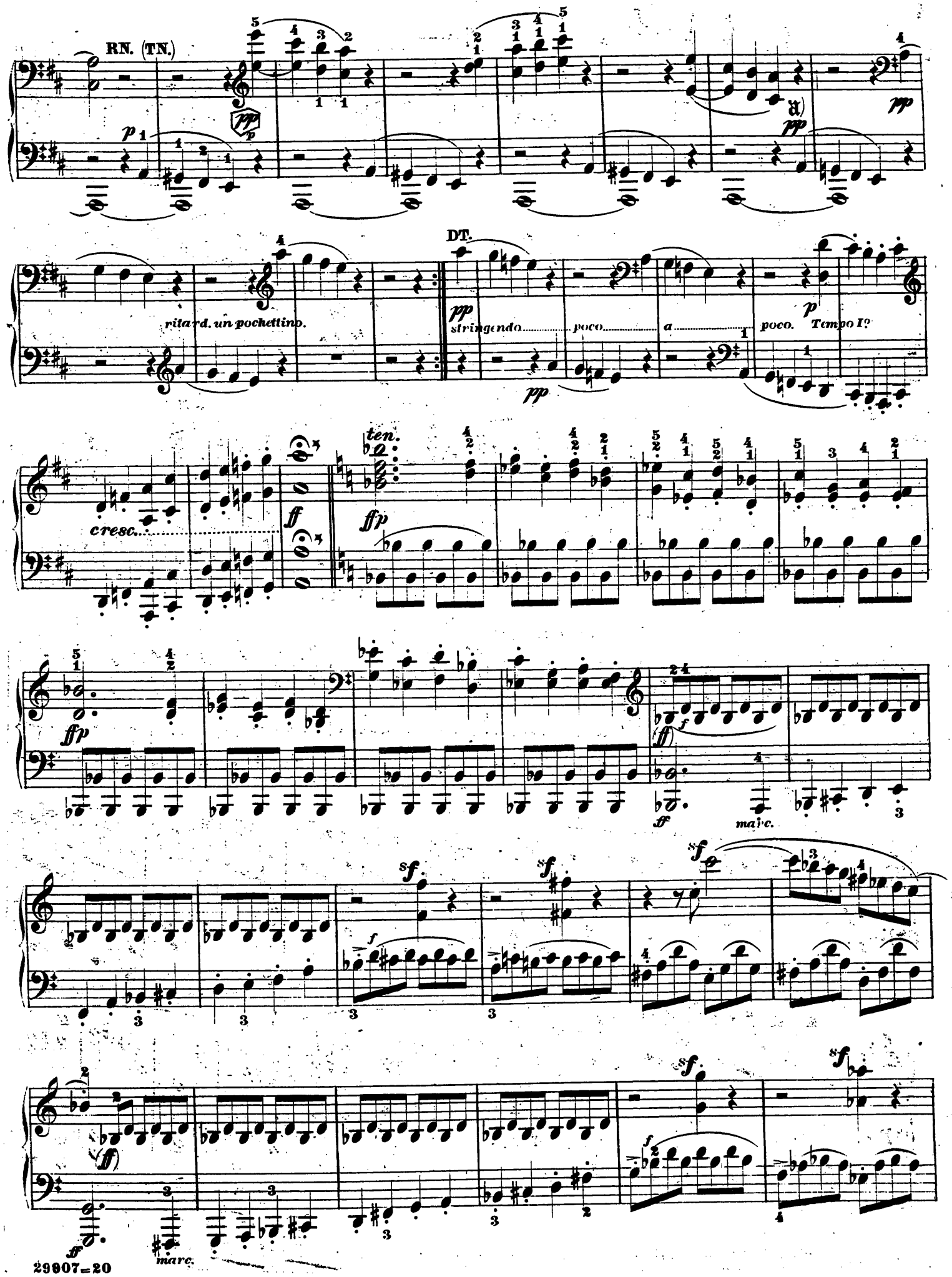
cresc.



𝔞) Had his Piano allowed, Beethoven would surely have written thus:

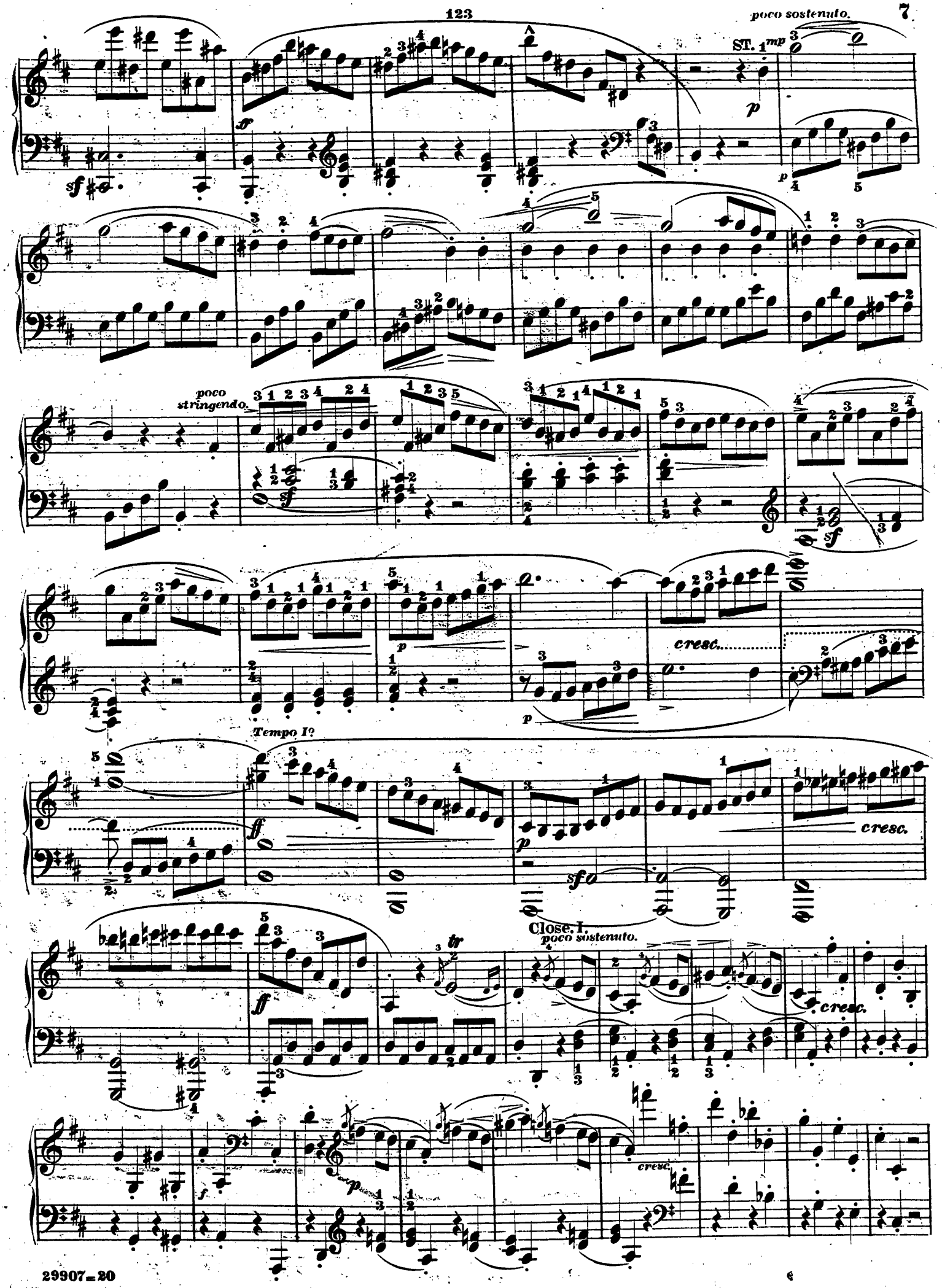


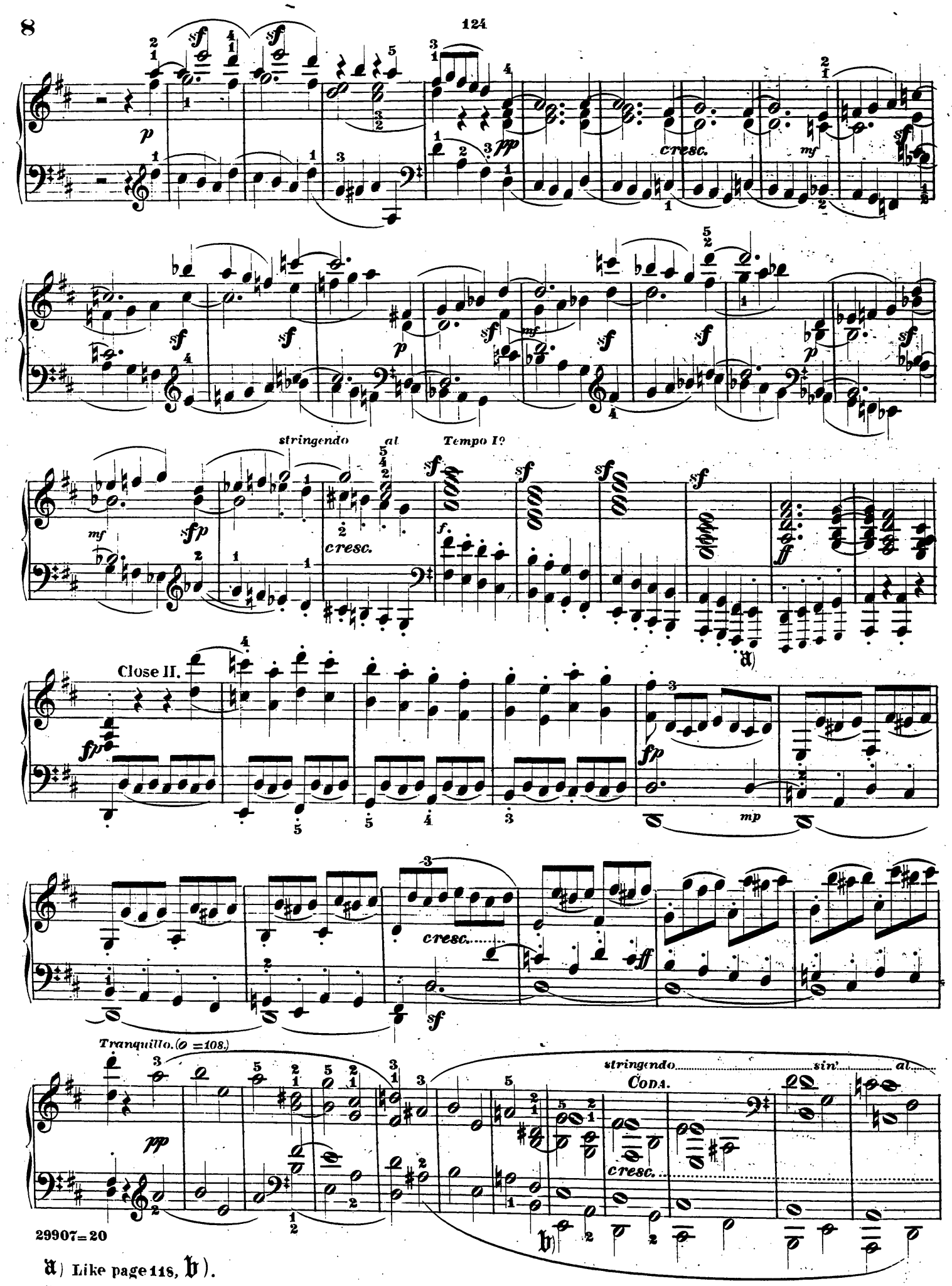
𝔟) *Pianissimo*, but not without accent!



a) Like preceding page, b)

marc.
poco rit.
a tempo.
PT.
cresc.
cresc.


poco sostenuto.
ST. 1mp
poco stringendo.
cresc.
Tempo I°
cresc.
Close. I.
poco sostenuto.
cresc.
cresc.



29907=20

a) Like page 118, b).

b) Do not make the first half note a whole; *e* must clearly pass to *a*, *d* to *g* &c.

Tempo del poco sostenuto (♩ = 120.)

stringendo ..... *sin'* ..... *al*

cresc.

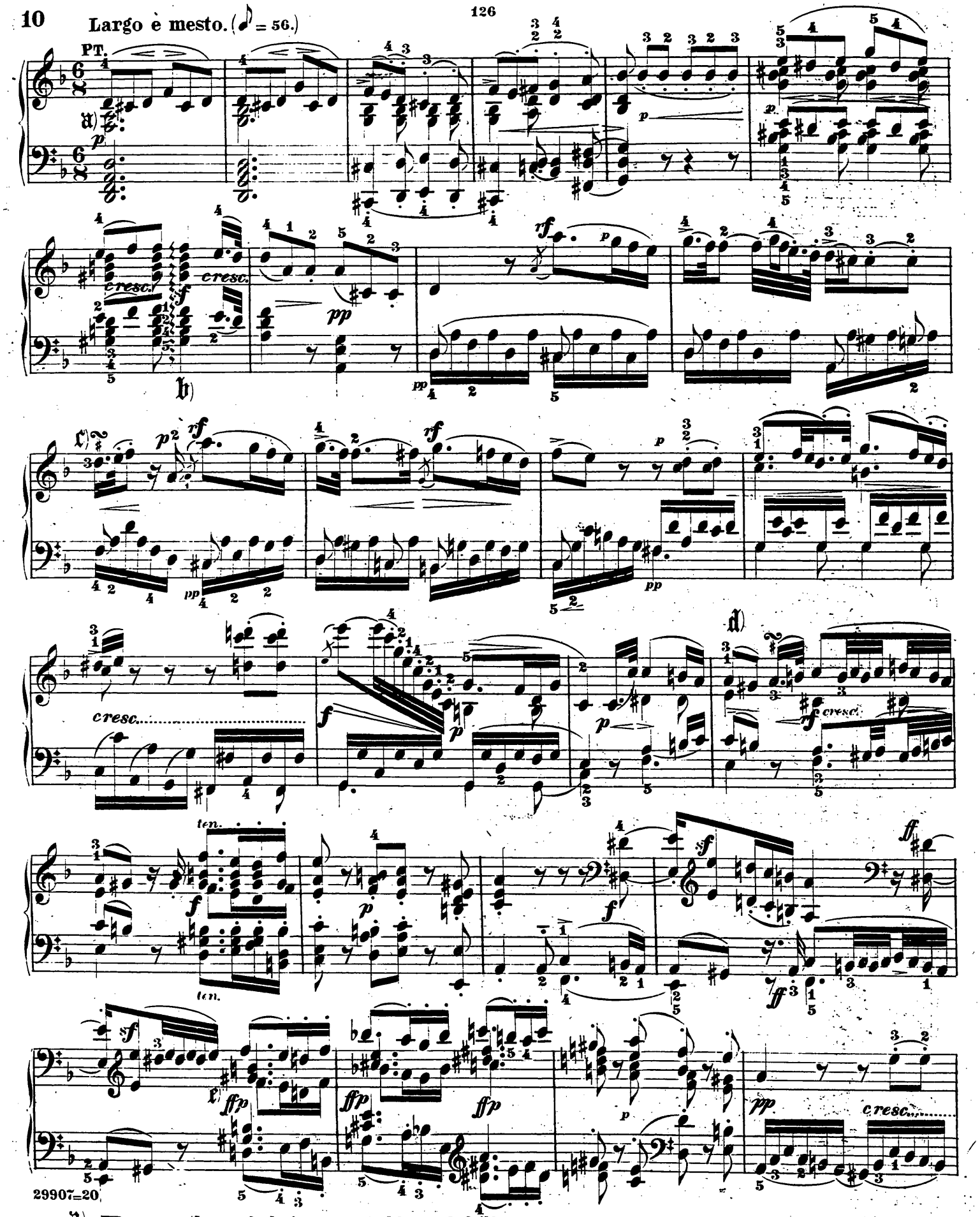
Tempo I?

cresc.

cresc.

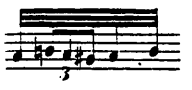
29907.=20

a) The two *ff* refer principally to the first note, and the rest to be taken simply *forte*; the following *f*s do not mean that the closing chords are to be played with less force than the *ff*, but each time with renewed strength, as would have been better expressed by *ff*.



a) Wherever the melody is supported by such full harmony, special care must be taken that it be not covered up, but stand out well.

b) The tones to be played successively but with considerable quickness from the lowest Bass-note to the highest Treble-note, and the last to be made very emphatic.

c) d)  e) The dotted quarters to be sustained audibly.

ritard.un pochettino.

a tempo, ma animato un pochettino (♩=60)

ST.

cresc.

smorzando.

rit.un pochettino

a tempo.

decresc. e ritard.al

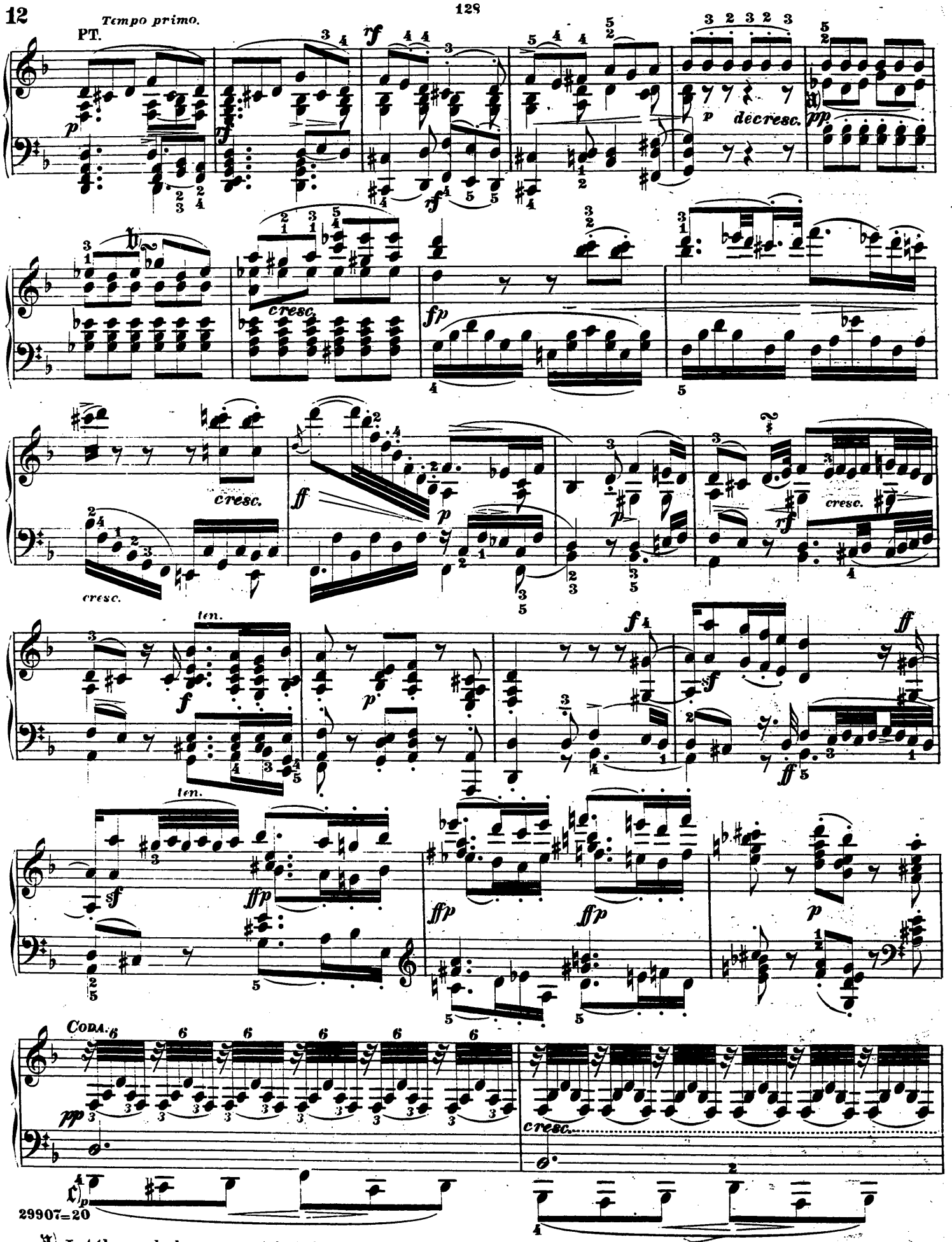
29807-20

a) The accompanying parts always weaker (say *pp*) than the upper part and its doubling in the octave.

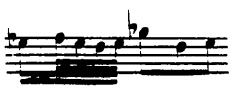
b) The *c* at the 3rd and 6th eighths of this bar, like the corresponding *d* in the next bar but one, is not in the new Breitkopf & Härtel edition, but were doubtless written by Beethoven himself.

c) The small notes to be played with the beat as quickly as possible but distinctly.

d) These two notes can only be regarded as 32nds



𝔞) Let the melody come out in this bar in the Alto, then for a bar and a half in the highest part, and in the last half bar in that next below the highest.

𝔟) 

𝔠) In these two bars the lowest part, and in the five following the left hand generally must be a little more prominent than the rest.

poco a poco più agitato.

cre scen do al

Tempo Iº, ma animato un pochettino.

dimin.

dimin. e poco rit.

Close.

Tempo Iº

cresc.....

rilard.

Menuetto.

Allegro. (♩. = 69.)

p dolce.

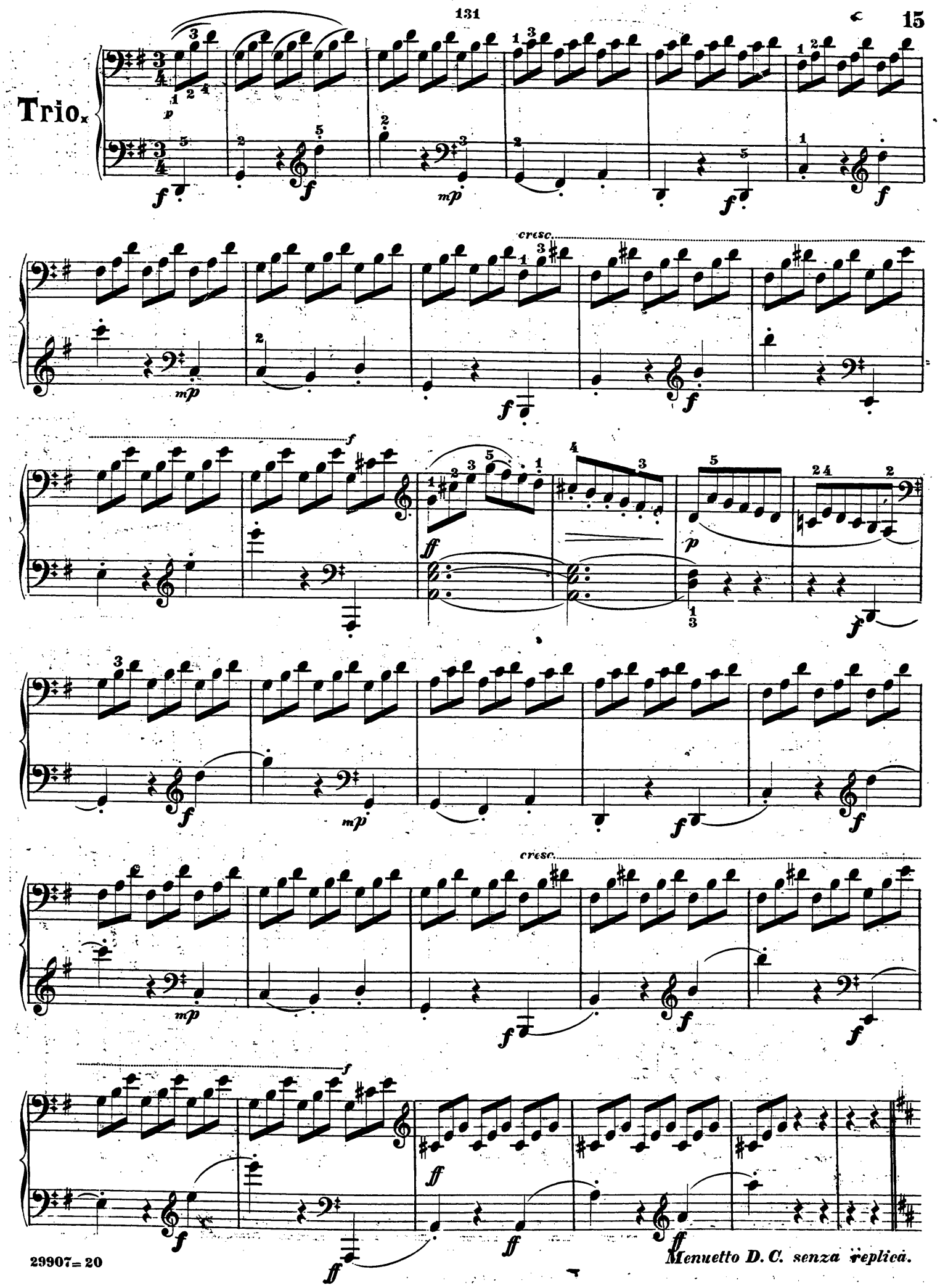
mf

cresc.

ritenuto un pochettino.

a) b)

b) Let the melody flow smoothly, clearly and with expression.



Menuetto D. C. senza replica.

Rondo.

Allegro. (♩ = 126.)

PT. 3

p *cresc.* *f* *rit.* *p* *pp*

tempo. *cresc.* *p* *ff* *p*

sf *sf*

cresc. *sf* *marc. il canto*

f *fp* *p* ST. I.

29907=20

a)

cresc.

sfmf

sf

sf

p

cresc.

ff

poco rit.

a tempo.

PT.

f

p

cresc.

f

ritard.

p

a tempo.

pp

cresc.

p

ff

p

TN.

sf

ff

sf

sf

18

ST. II.

con fuoco.

decresc.

poco rit. e dim.

I°Tempo.

RN.

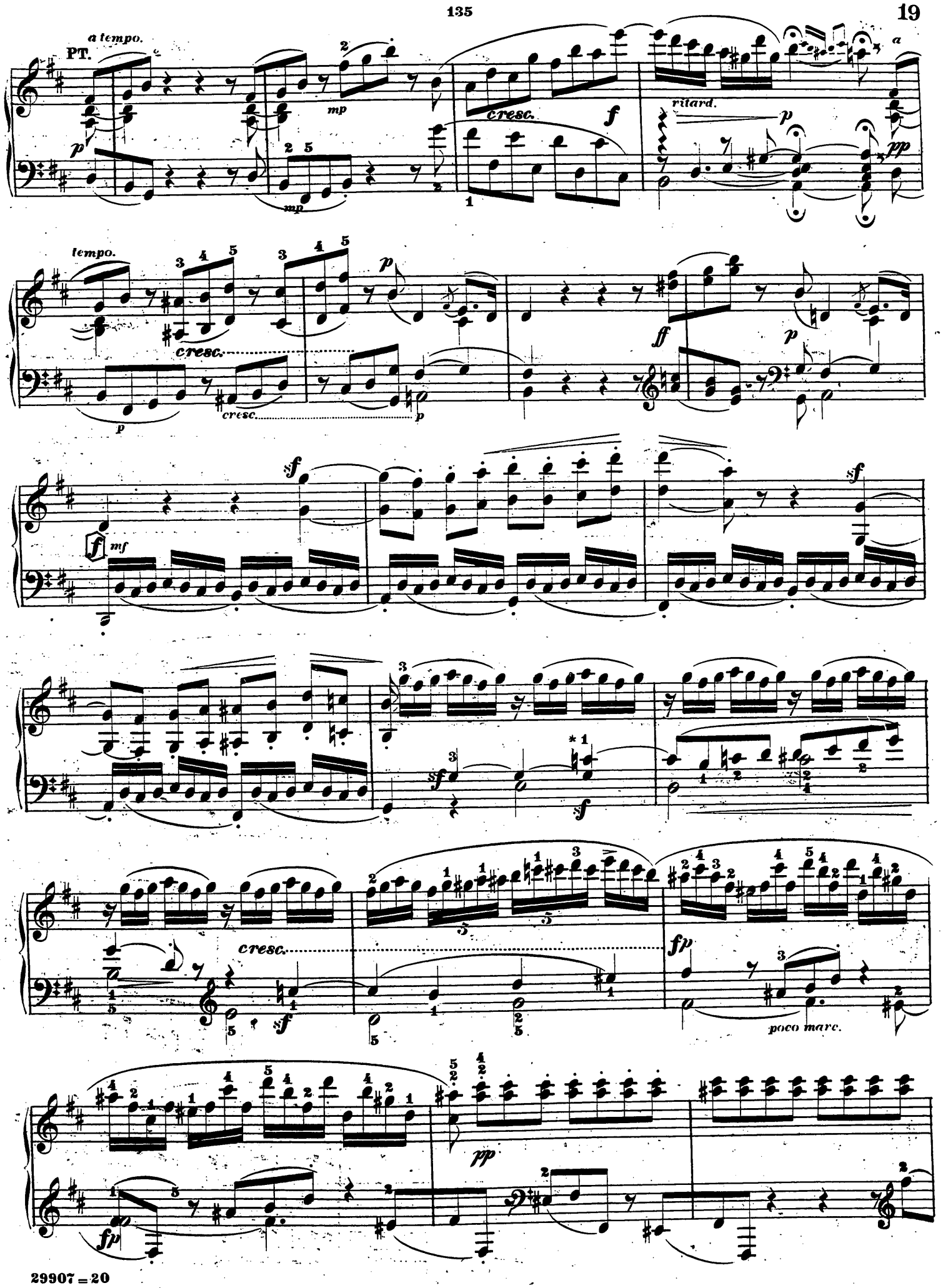
cresc.

rit.

a tempo.

cresc.

poco rit.


a tempo.
PT.
mp
cresc.
f
ritard.
p
pp
a
tempo.
cresc.
ff
mf
sf
fp
poco marc.

136

pp cresc. sf sf sf

p cresc. pp

pp cresc. f ritard. p pp^a

tempo. cresc. p ff marc.

CODA. f sf sf sf sf sf

a)

b) The imitations of the motive alternating between the left and right hand must be well marked, as indicated by the eighth notes.

cresc.

Sostenuto un pochettino. (♩ 112.)

Tempo I°

poco rit.

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CONTENTS:

	Words by	Music by
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.*
WELCOME	Hoffman	*Hiller.*
THE OLD MAN		*Hayden.*
PEACE TO THE SLUMBERERS	Moore	*Vierling.*

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ALMIGHTY AND MERCIFUL GOD.....*Goss.*
ABIDE WITH ME.....*Bennett.*
AGNUS DEI.....*Mozart.*
ARISE, SHINE!.....*Elvey.*
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.*
HAVE MERCY UPON ME.....*Macfarren.*
I WILL LIFT UP MINE EYES.....*Whitfield.*
I WILL SING OF MERCY.....*Novello.*
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There are about 100 pieces, besides a dozen chants.

The words are so generally taken from the Bible, that a full table of contents would convey but little information. The following, however may serve as specimens:

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.

There is also considerable music to those sweet Hymns which have become the classics of sacred lyrical poetry, as

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.

And the Chants intone the beautiful "Abide with me;" "Beyond the Stars," "O Saviour mine," "The Reaper and the Flowers," "The Shadow of the Rock," and others.

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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.
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. 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.
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