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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. 9, 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. 29.....	13½
Op. 36.....	10
Op. 73, No. 1.....	8½
Op. 97, No. 2.....	7½
Op. 28.....	13½
Op. 31, No. 1.....	13½
Op. 31, No. 2.....	13½

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Op. 31, No. 3.....	12½
Op. 49, No. 1.....	5
Op. 49, No. 2.....	5
Op. 53.....	17½
Op. 54.....	8½
Op. 57.....	20
Op. 78.....	8½
Op. 79.....	7½
Op. 81.....	11
Op. 90.....	10
Op. 101.....	13½
Op. 106.....	25
Op. 109.....	13½
Op. 110.....	13½
Op. 111.....	14
Sonatine 33.....	2
Sonatine, 34.....	3

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From Latest German Edition.

# BETHEOVEN'S SONATAS, For Pianoforte.

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 Allegro molto con brio. 13½

5. Op. 10 No. 1 Allegro 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 Alto. 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 Allegro assai. 14

33. Sonatine. Posthumous. Moderato. 2

34. Sonatine. Posthumous. Allegro assai. 8

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## **SONATA.**

**(SONATA QUASI UNA FANTASIA.)**

**Abbreviations:** PT. Principal theme, ST. Second theme, R. Return, T. Transition, C. Close, D. Development.

## L. van Beethoven. (Op. 27 N° 1.)

**Andante.** ( $\text{♩} = 84$ )

**PT. 4**

**13.**

**a)**

**b) p.**

**PT.**

29913-16

29913 = 16

(3) The shadings we have marked == or in this movement are not to be overdone.

b) The upper part through this whole strain to be well sustained, the other parts somewhat *staccato*.

**Trills** — applies only to the sixteenths, not to the lowest part, which must be much softer. These trills should all begin with the principal note.

**11) These trills should all begin with the principal note.**

**Allegro. (♩ = 84)**

**ST. II.**

29913-16

- a) The transition to the *Allegro* should be so played that the last measure of the *Andante* shall be completed by the up-beat of the former.
- b) Observe with exactness the sudden *pianiss* in this *Allegro*.

4

46

Tempo I<sup>o</sup>

PT.

47

*Coda.*

*Attacca subito l'Allegro.*

Allegro molto e vivace. ( $d = 100$ )

PT.

5

**a)** For the proper rendering of this Scherzo it is important to know that the principal accent falls not on measures 1, 3, 5, etc., but on 2, 4, 6, etc., so that the first bar of the movement forms a sort of up-beat, namely, in  $\frac{6}{4}$  time thus:  The transition to and from the Trio makes this especially observable.

Musical score for orchestra, page 48, measures 6-16. The score consists of six staves, each with a different instrument's part. Measure 6 starts with a forte dynamic. Measure 7 shows a gradual crescendo. Measure 8 begins with a trill. Measure 9 features a decrescendo. Measure 10 includes dynamic markings like  $p$ ,  $f$ , and  $pp$ . Measure 11 contains a trill instruction. Measure 12 ends with a dynamic marking of  $p$ . Measure 13 starts with a crescendo. Measure 14 begins with a dynamic marking of  $p$ . Measure 15 ends with a dynamic marking of  $p$ . Measure 16 concludes with a dynamic marking of  $p$ .

a) This *crescendo* to be made very gradual.

b) Begin the trill with the principal note.

49

*sempre legato.*

*f*                            *p*

*sempre staccato.*

*sim.*

*sempre p.*

*sim.*

*f*

*p*

*a cresc.*

*Coda.*

**ff**

*sf*    *sf*    *sf*    *sf*    *sf*    *sf*    *sf*

29913-16

a) Like page 48, a)      b) No retarding.

*attacca subito  
l'Adagio.*

Adagio con espressione. ( $\text{d}=66$ )

50

29913-16

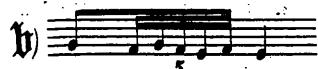
a) Through the whole Adagio (even at the cresc. *sf*) the accompaniment must be kept subdued to the song in the upper part.

b) These marks apply only to the two melodious parts; the *ab* of the accompaniment to be *piano* throughout.



Musical score page 9, measures 51-54. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *tr*, 5, 4, 5, 12, TN., *decrec.*, *p*, 3, 3, 1, 1, 1, 1, 1, 11, 1. The bottom staff uses a bass clef and has markings 1, 2, *cresc.*, *ff*, *ff*, *sp*, *veloce.*, *rit.*, *pp*. Measure 54 ends with a fermata over the first note of the next measure. The tempo is indicated as *Allegro vivace.* (♩ = 126). The page number 9 is in the top right corner.

(x) The notes marked = are of course not to be sharply marked but observed as beginnings of the respective figures.



C) The commas indicate places where the player must make perceptible the commencement of a new rhythmical section, without its being expressly marked by the composer. This is done by making the preceding close a little weaker, and beginning again with more force.

10

52

29913-16

**a)** The ***sf*** here refers mainly of course to the single eighth note, yet means also a greater degree of force for the whole figure, so that the second eighth shall be played about ***mf***, and the two notes that follow **piano** again as may be seen from the ***p*** marked by the composer.

Close.

53

RN.

PT.

*a)*

*b)*

eresc.

f

sf

29913-16

*a)* Begin the trill with the principal note.

*b)* Other editions (even the new one of Härtel) have the Bass figure here being clearly an oversight.

12

54



55

13

*sf.*

*p*

*f*

*ten.*

*sf*

*sf*

*RN.*

*fp*

*sf*

*sf*

*pp*

*pp*

*cresc.*

29913-16

14

56

14

56

*tr.*

*cresc.*

*f*

*tr.*

*cresc.*

*sf*

*p*

*sf*

*sf*

*sf*

*sf*

*ten.*

*marc.*

*sf*

*sf*

*4*

*5*

*1 3*

*2 1*

*2 1*

*3 1*

*2 1*

*TN.*

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*sf*

*sf*

29913-16

a) Like page 52, a)

57

ST.

1 5 1 3 1 4 1 4      4 1 5 1 4      1

*decresc.*      *cresc.*

*semper legato.*

*p*      *cresc.*      *Close.*

*f*      *s*

1 5 1 3 2 4      1 4 2 1 4 2 4      1 5 5 2 3 4 1 5 1 1 3      *sff*

1 2      \*      1 2

29913-16      *sf*

16

58

CODA.

2 4 1      1 3      1      2 4 1      1 3      2 5      5      4      4

sf      cresc.      ff      sf

**Tempo I: (♩ = 66.)**

p      cresc.      fp      ff

29913-16

a) These *sf*'s refer both to Treble and Bass, in the latter, however, to the second sixteenth also in each bar, since these notes form a progression which corresponds to the Treble and ends at the dotted quarter, A.

b) Like page 50, b)

Presto. ( $d = 88.$ )

29913 = 16

a) b)

(C.M.E.C.)

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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.
SUNDAY.....	Hiller.
MAY DEW.....	Uhland.....Hiller.
WELCOME.....	Hoffman.....Hiller.
THE OLD MAN.....	Hayden.
PEACE TO THE SLUM-BERERS.....	Moore.....Vierling.

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

## INSTRUMENTAL.

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