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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 |
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| Op. 22, | 13½ |
| Op. 26, | 10 |
| Op. 27, No. 1, | 8½ |
| Op. 27, No. 2, | 7½ |
| Op. 28, | 12½ |
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| Op. 101, | 12½ |
| Op. 106, | 25 |
| Op. 109, | 12½ |
| Op. 110, | 12½ |
| Op. 111, | 14 |
| Sonatine 33, | 3 |
| 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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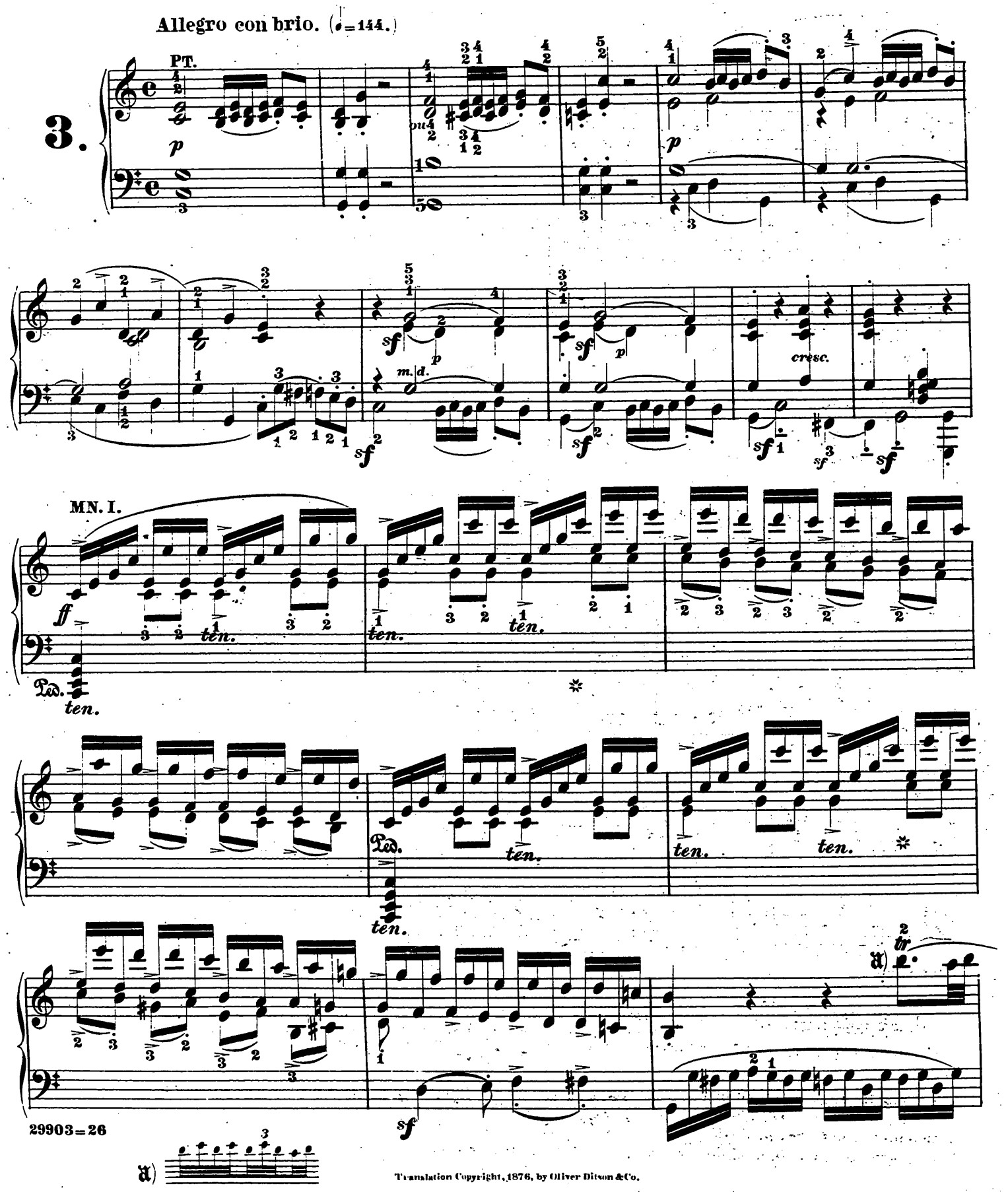
# THREE SONATAS.

*Dedicated to*
*JOSEPH HAYDN.*

Abbreviations: PT. Principal theme, MN. Modulation, ST. Second theme, DT. Development.

L. van Beethoven. (Op. 2, No. 3.)

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MN. II.

a) b)



a) b) c) Strictly this passage would be played as follows: .

Doubtless Beethoven intended it thus: , writing out one tone of the turn (C♯, E, G♯) and referring, as regards *time*, to the note under it, but as regards the *notes* to be played, to the principal note which precedes and follows it.

ST.

*dolce.*

*dim.*

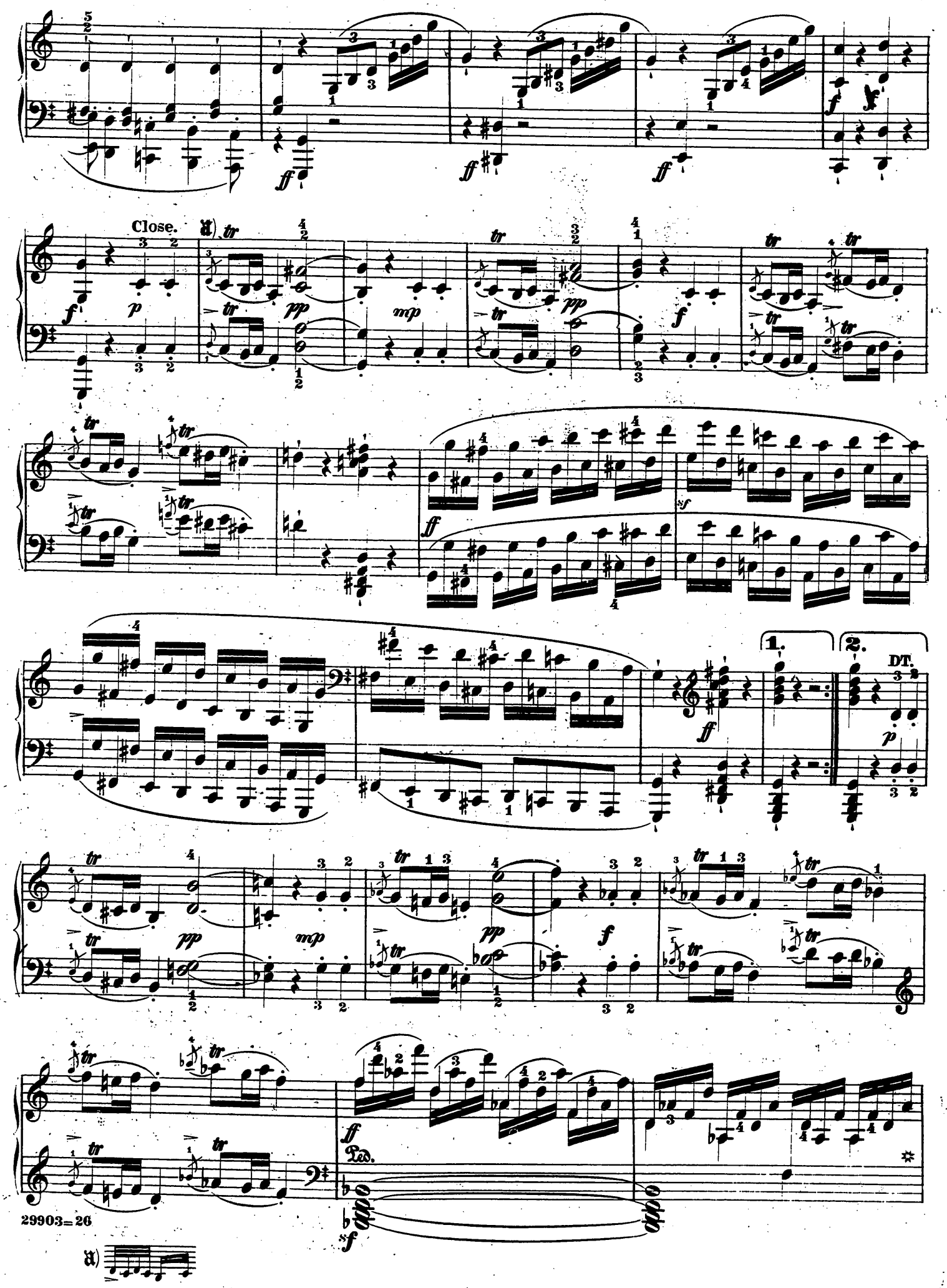
*ten.*

29903=26

a) The *lower* part in the left hand in playing this motive must be in the background, even where in the lower staff ⟨ ⟩ is indicated, which refers to the *Tenor*.

b)

c)






a)

a) *calando*..... *a tempo*

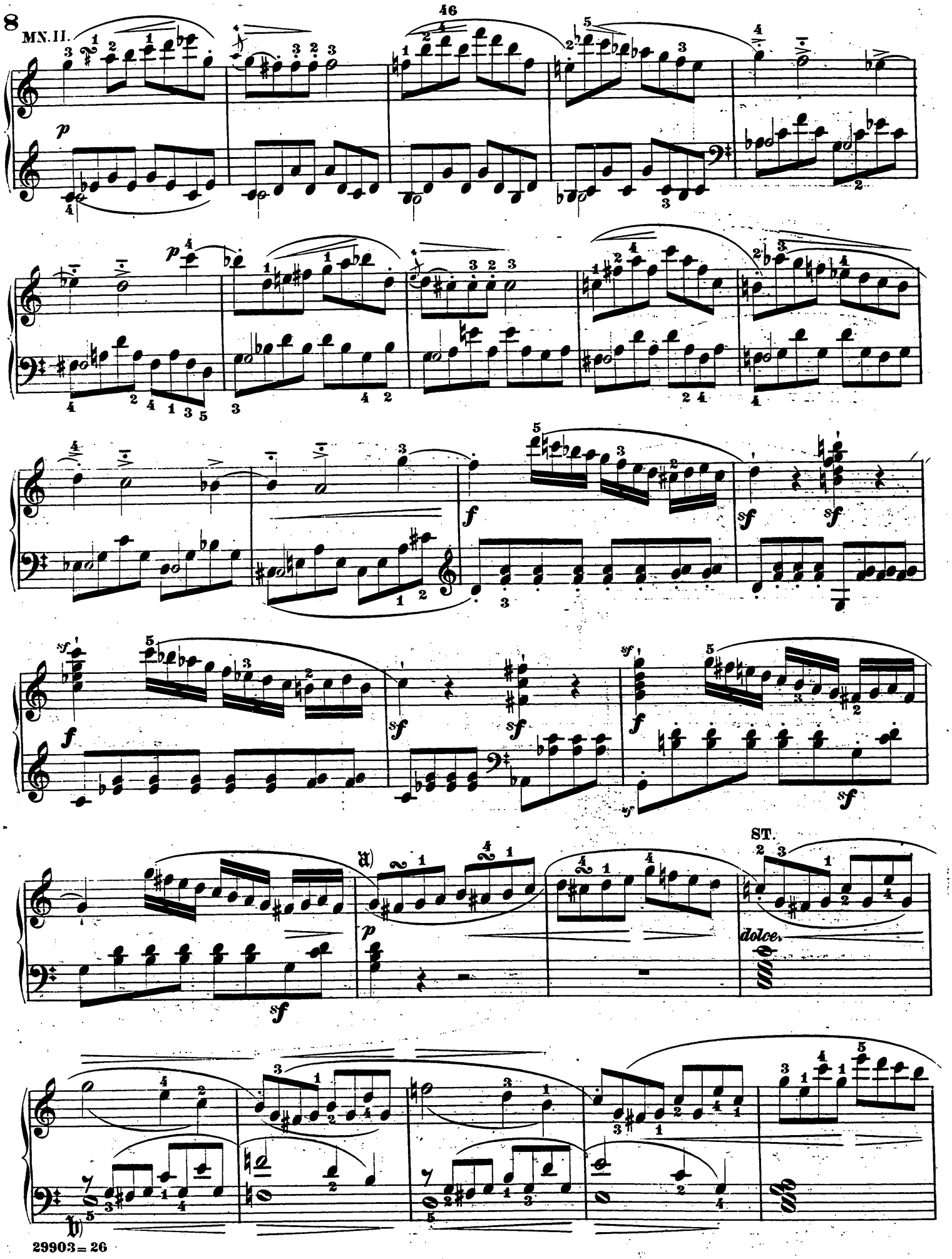
29903=26

a) *Calando*, properly signifying only *diminuendo*, indicates here also, as usual, a slackening of the *Tempo*, which however must be very gradual, and not be carried too far at the close.

b) This comma means that the player must make here a break in the rhythm by making the note before it weaker, and the note that follows stronger.

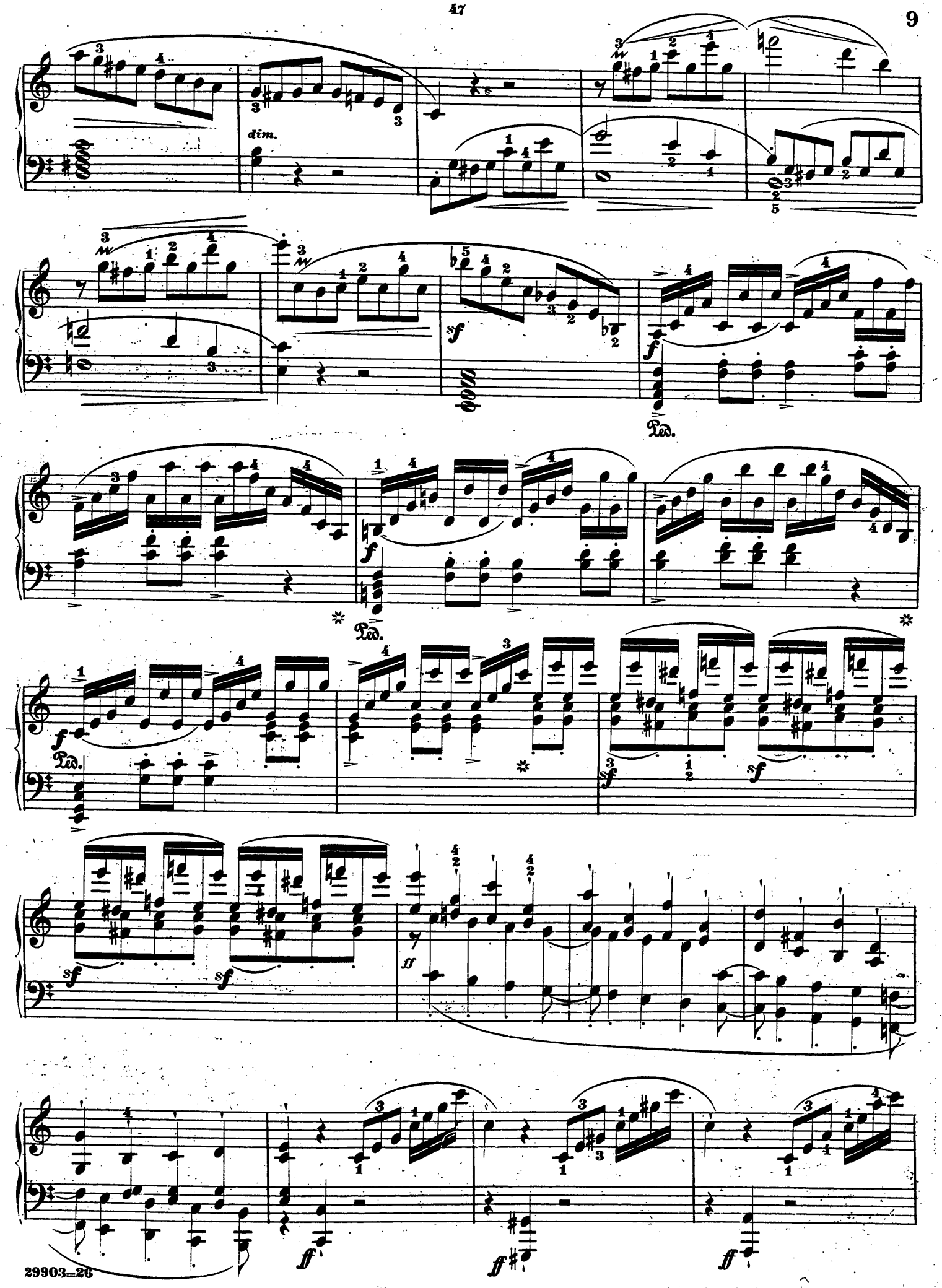
PT.

(MN. I.)




a) Like page 41, c)

b) Like page 42, a)


dim.
sf
f
Ped.
ff

**10**

Close.

CODA.

cresc.

a tempo.

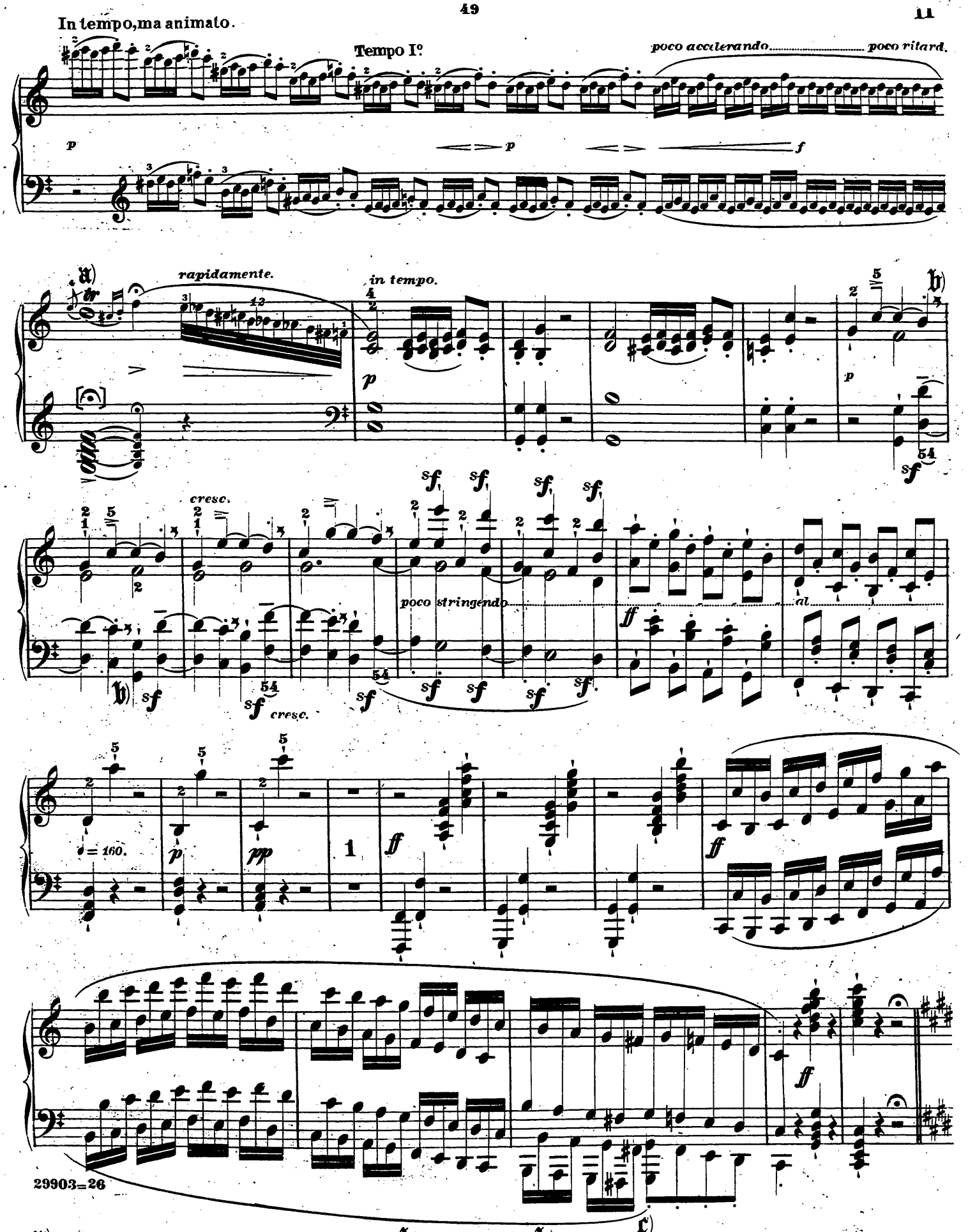
poco stringendo.

rit.

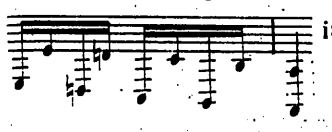
m.d.



a) Keep the fingers down here also, as in the preceding six measures.




a) Trill in 32d notes beginning with *e*. b) Like page 44, b)

c) Had Beethoven had the compass of our modern Pianos at his disposal, he would have undoubtedly written this passage thus:  it may therefore be played so.

Adagio. (♪ = 54.)

PT.

*p*

*cresc.*

*p*

*p*

Animato un pochettino. (♪ = 60.)

ST. 1

*p*

*simili.*

*il basso un poco marcato.*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*cresc.*

*ff*

*p*

*mp*

*ff*

*p*

*mp*

*ff*

p

mp

(f)

f

dimin.

p

mp

sf

pp e poco rit.

Tempo I°

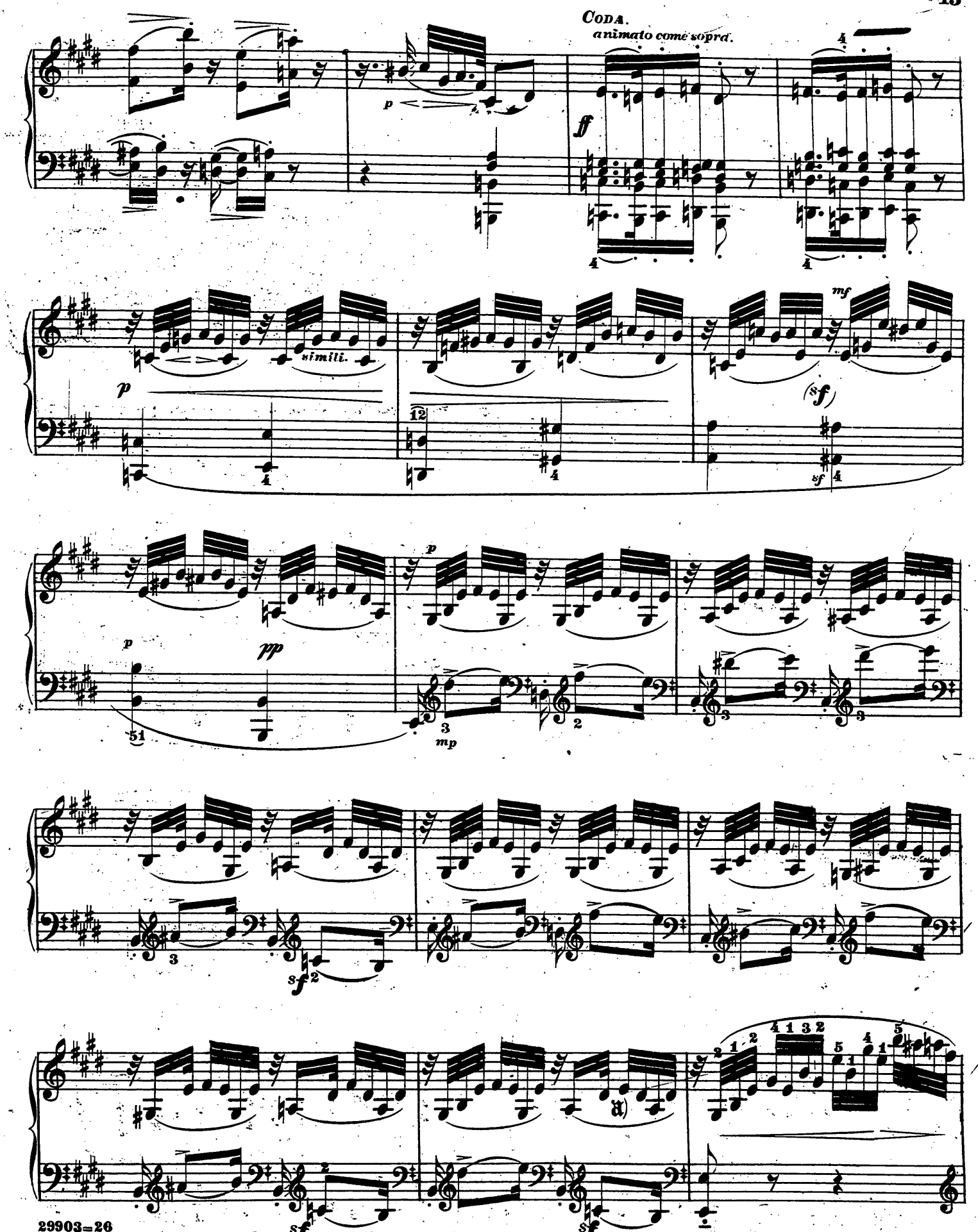
PT.

p

cresc.

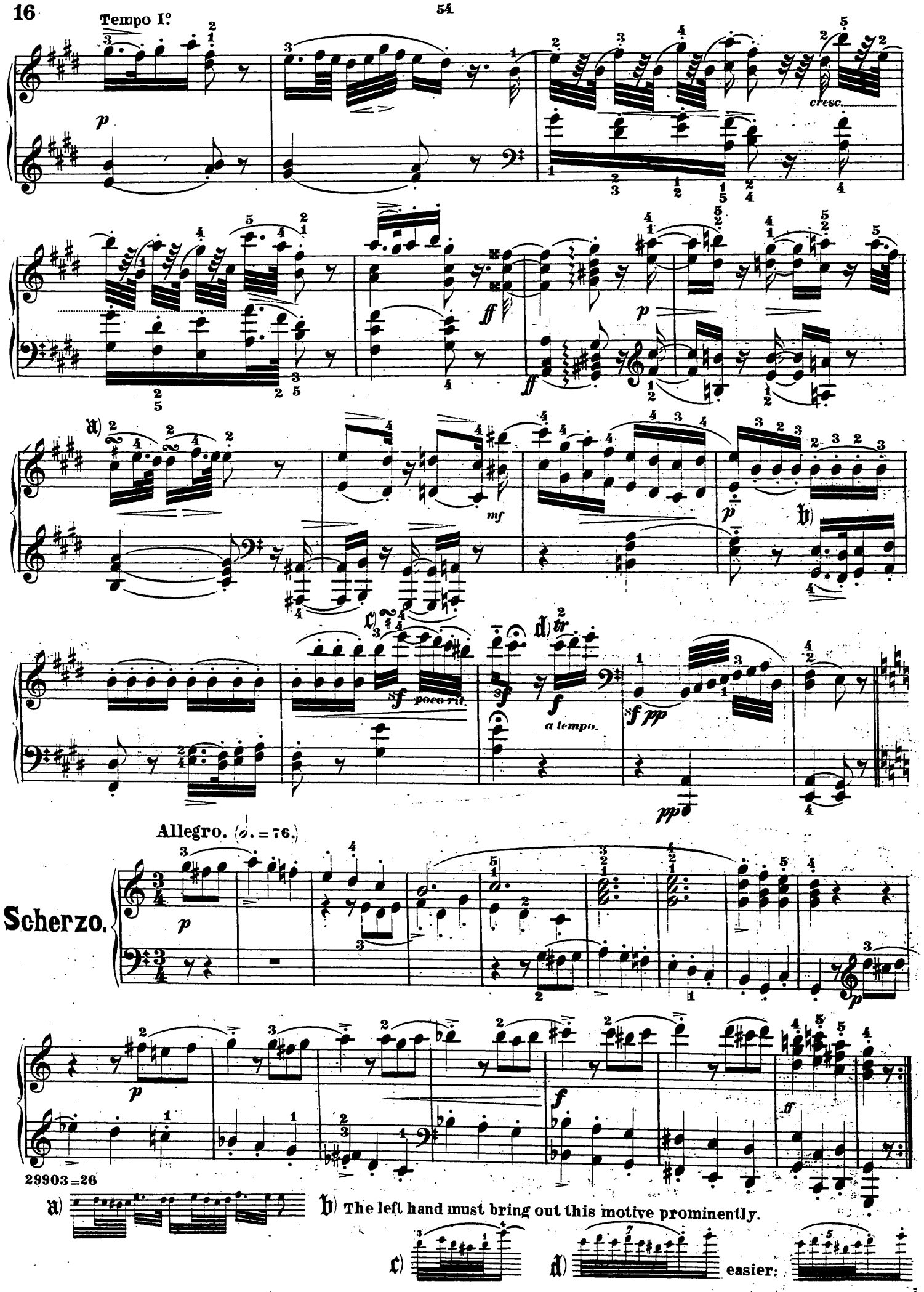
p

p




29903=26

𝔞) The new edition of Breitkopf and Härtel gives *f♯* and *e* as the first and second thirty-seconds of the last eighth in this measure, other editions have *f♯* and *d♯*; there can be no doubt, however, that Beethoven intended *e d♯* as above.

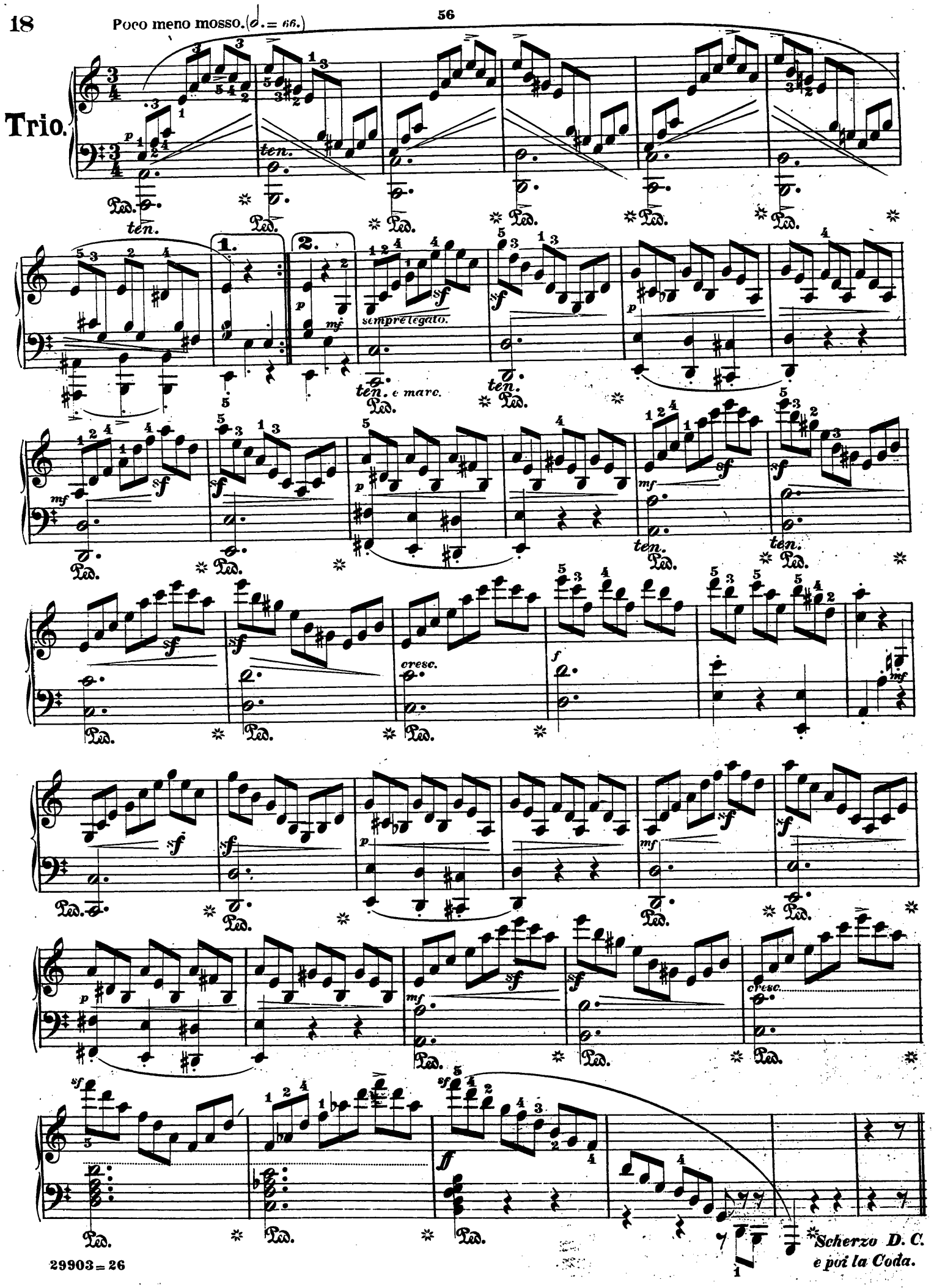

Tempo I°
cresc.
poco rit.
a tempo.
Allegro. (𝅗𝅥. = 76.)
Scherzo.
29903=26
a)
b) The left hand must bring out this motive prominently.
c)
d)
easier:

cresc.

cresc.

29903=28

a) Be careful that all the > which we have here indicated in the *piano* passages be played with less force than the *sf* given by Beethoven.

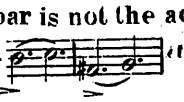
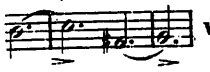

Poco meno mosso. (𝅗𝅥. = 66.)
Trio.
ten.
sempre legato.
ten. e marc.
cresc.
Scherzo D. C.
e poi la Coda.

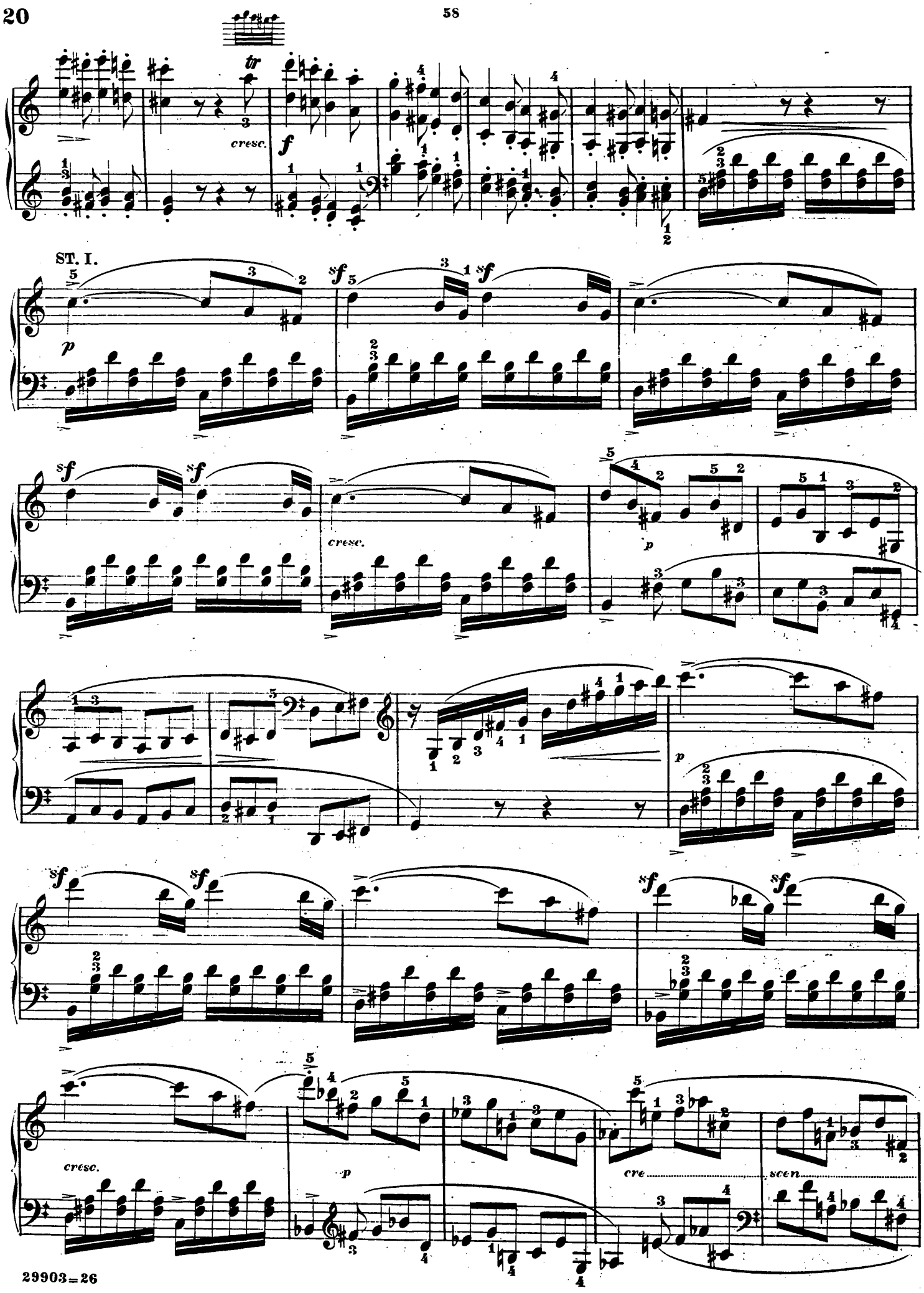
Coda.

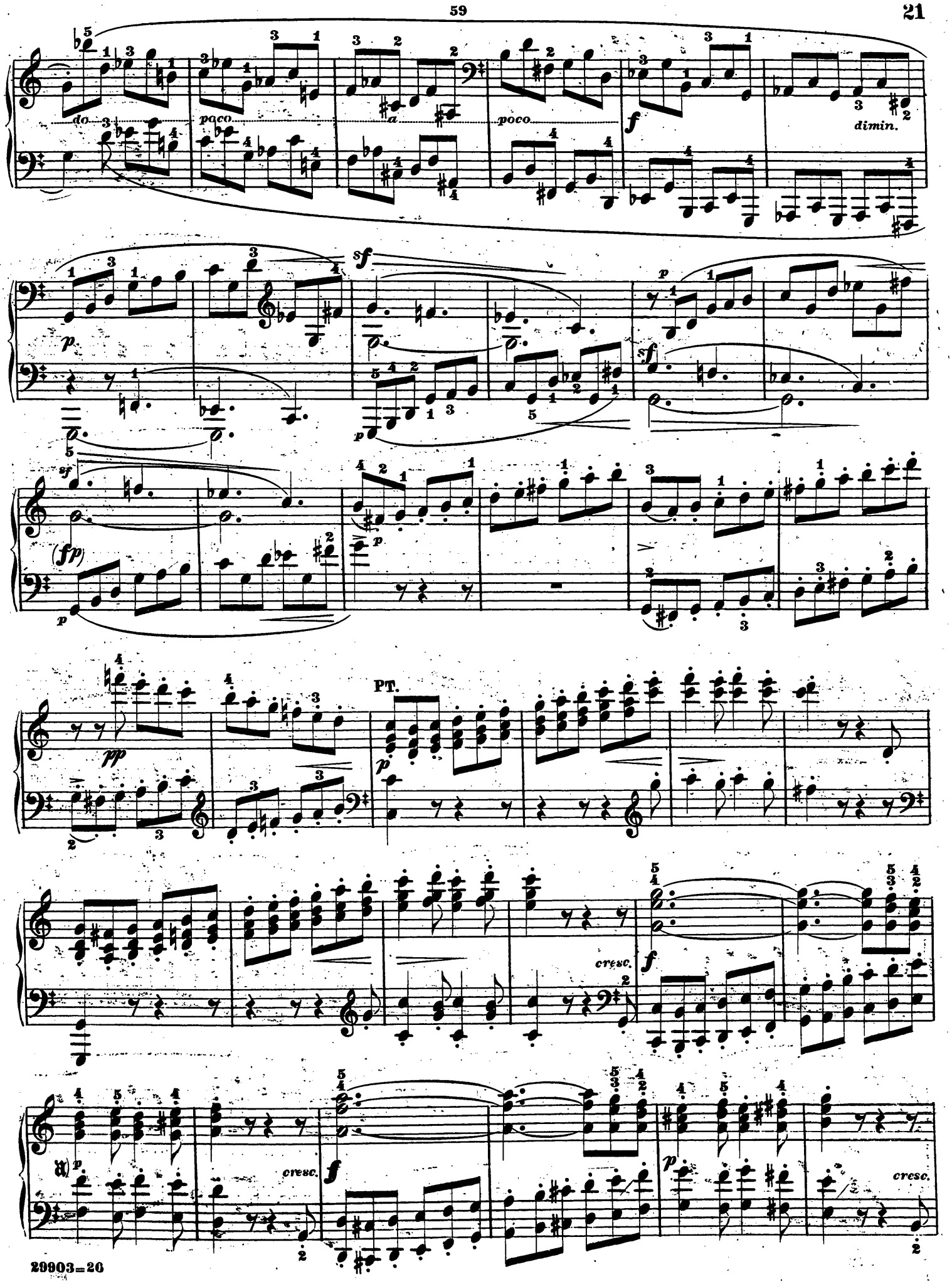
Allegro assai. (♩. = 112.)

PT.

29903=26

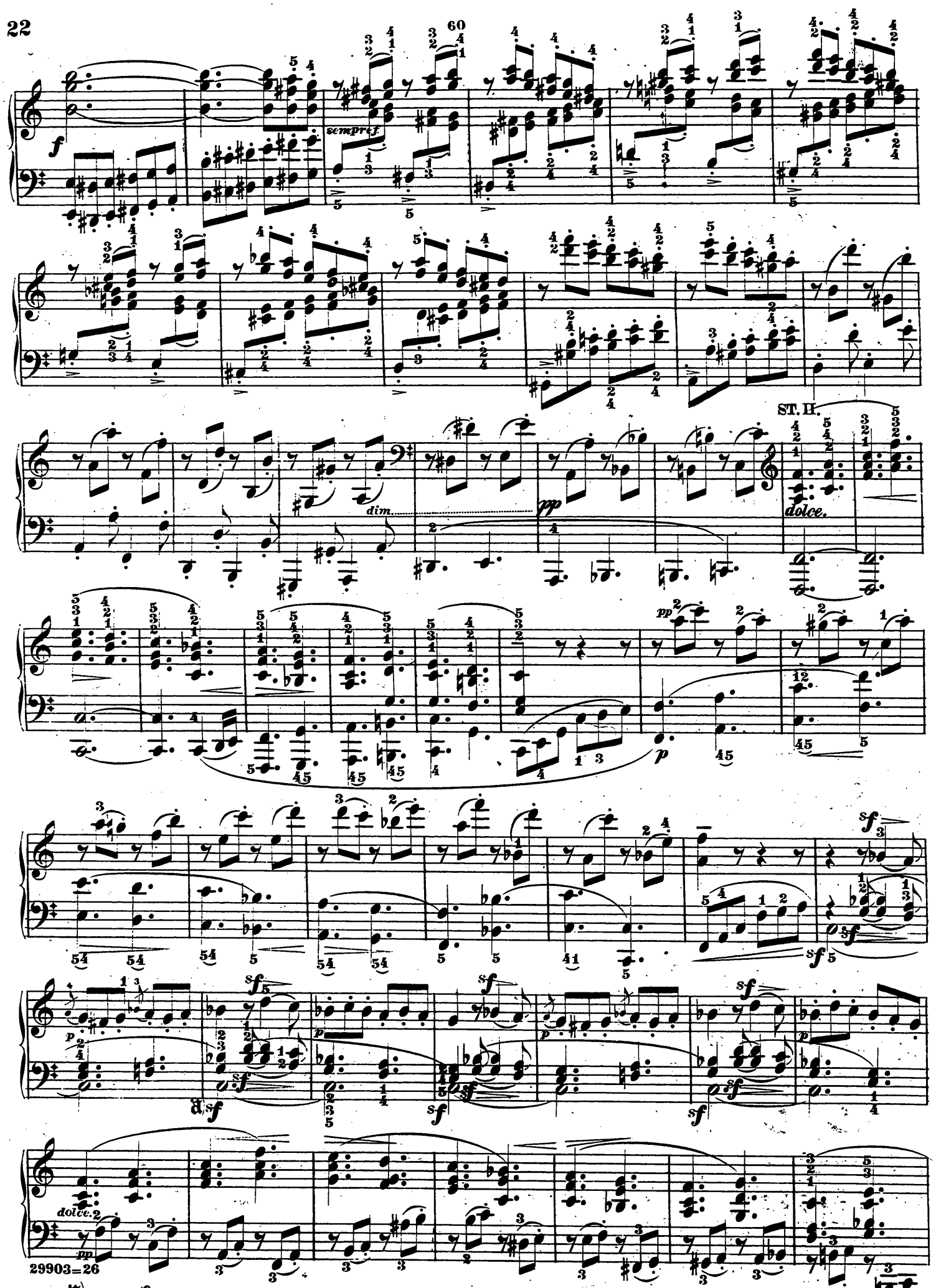
a) The rhythmical form of the section of eight bars beginning here (or rather with the three eighth notes before) is to be understood thus, that this bar is not the accented one, but more like an unaccented up-beat to the next accented bar, therefore, in $\frac{6}{4}$ time, not:  etc. but:  which must be made perceptible in playing, but of course without any plumpness in accenting.


tr
cresc.
f
ST. I.
p
sf
cresc.
p
cresc.
p
cre
scen






𝔄) Sudden *piano*.




29903=26

𝔄) This sf applies only to the c in the Bass, and not to the upper notes of the left hand: so in the similar passages which occur later.

*a tempo.*

*calando.*

PT.

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

*p*

*p*

*fp*

*tr*

*cresc.*

*ff*

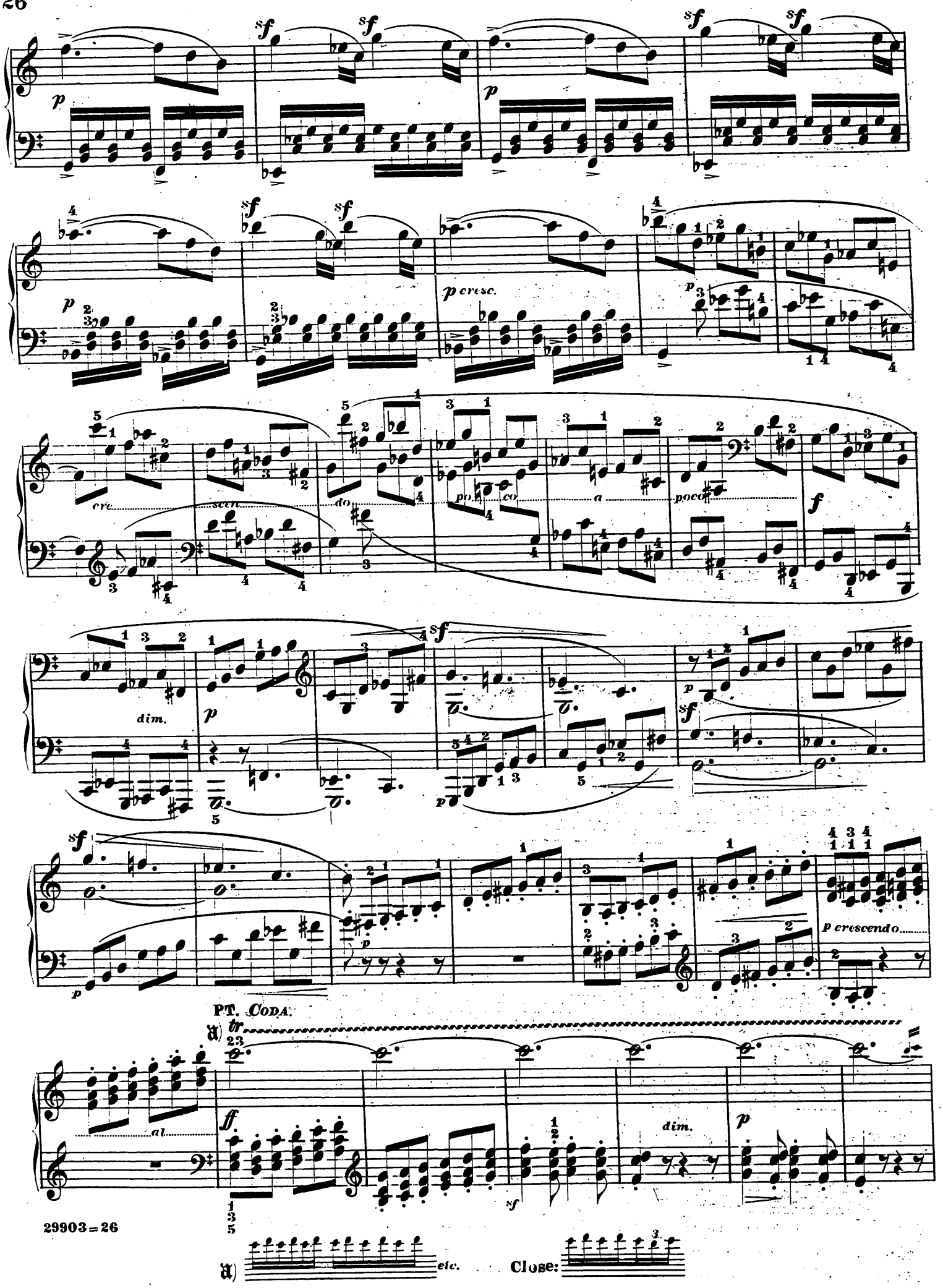
ST. I.

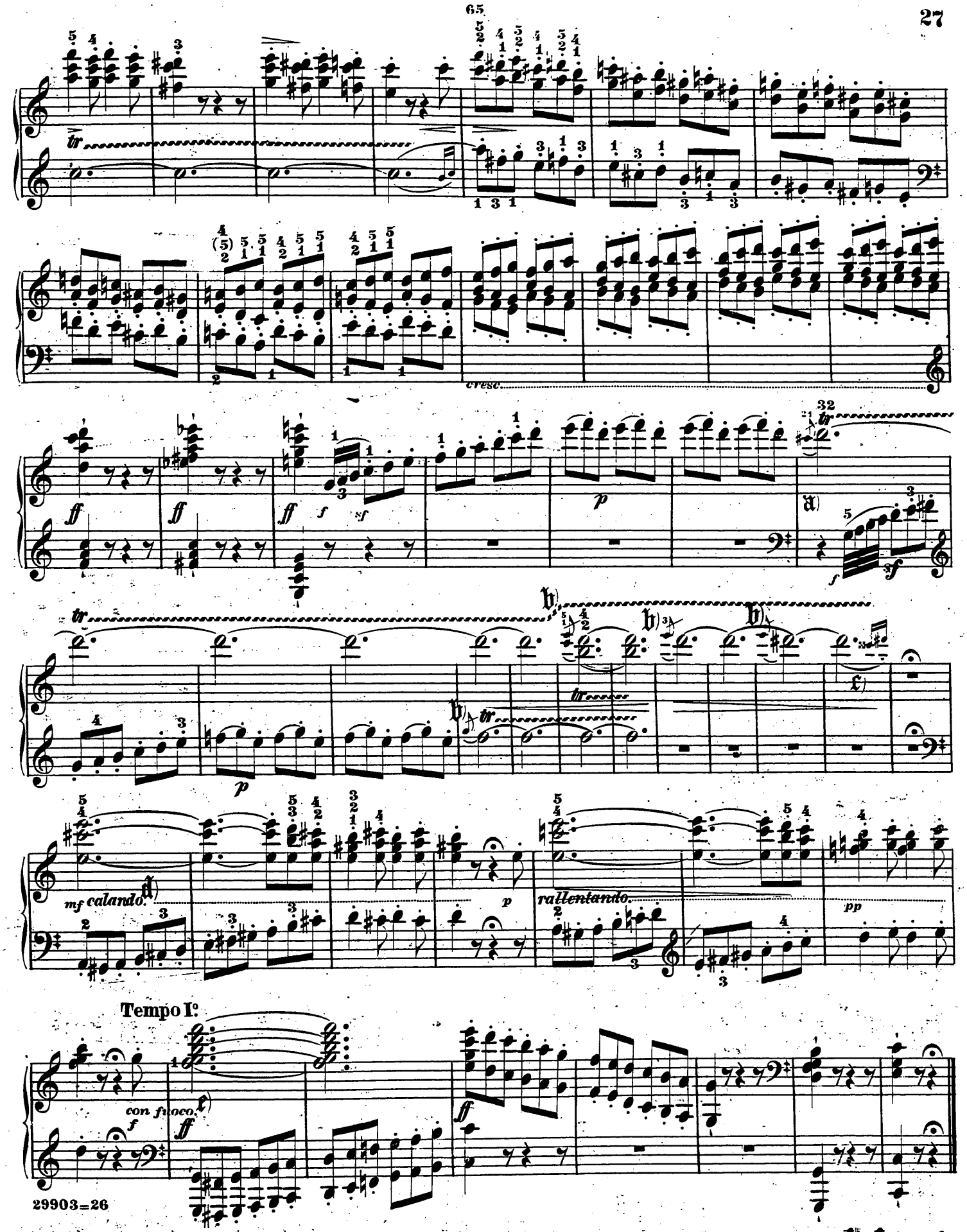
*sf* *sf* *sf* *sf*

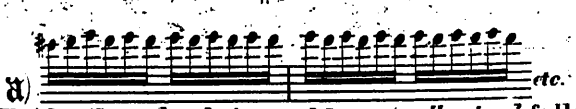
*p*

*cresc.*

*p*

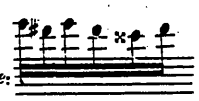

p
sf
p cresc.
cre
scen
do
po
co
a
poco
f
dim.
p crescendo
PT. CODA.
tr
al
ff
dim.
p
etc.
Close:




b) Begin with the upper note and alternate in sixteenths with the principal note.

c) Close:



d) Evidently *calando* is used here (*rallentando* following later) in its original sense to indicate merely diminution of force, and from the third measure a slight retarding of the movement is also to be made — the *rallentando* should also be joined with a gradual *diminuendo*. e) The original movement increased.

(C. M. E. Co.)

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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 Curcy.* |
| 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.*
*And many others of the same elevated character.*

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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 MOUNTAINS.
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.
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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♭. 2. 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.
Robin, pretty Robin. E♭. 3. F to g.....*M. Loesch.* 50
Rock beside the sea. A♭. 3. E♭ to F.....*C. C. Converse.* 40
Slumber not darling. Song and Cho. A. 3. E to F sharp. *Persley.* 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. P. Cunnington.* 35
We have met, loved, and parted. S'g and Cho. B♭. 2. d to E. *Eastburn.* 35
What care I. G. 2. b to E.....*Alice Hawthorne.* 35
What do Birdies dream of. E♭. 2. c to E♭.....*Theo. T. Crane.* 30
What is home without a mother. D. c sharp to D. *A. Hawthorne.* 30
What the candle told me was true. S'g & Cho. D. 2. d to F sh. *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. E♭. 3. d to E♭. *Huntley.* 30
Whispering Hope. Duet. E♭. 3.....*Alice Hawthorne.* 40
Whisper softly, tell me darling. F. 3. c to g.....*V. Keratry.* 35
Would I were with thee. F. 3. c to F.....*C. Bosetti.* 35
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