14295 M2
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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

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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,	12½
Op. 106,	25
Op. 109,	12½
Op. 110,	12½
Op. 111,	14
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. **Pathetique.** — *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. **Moonlight.** — *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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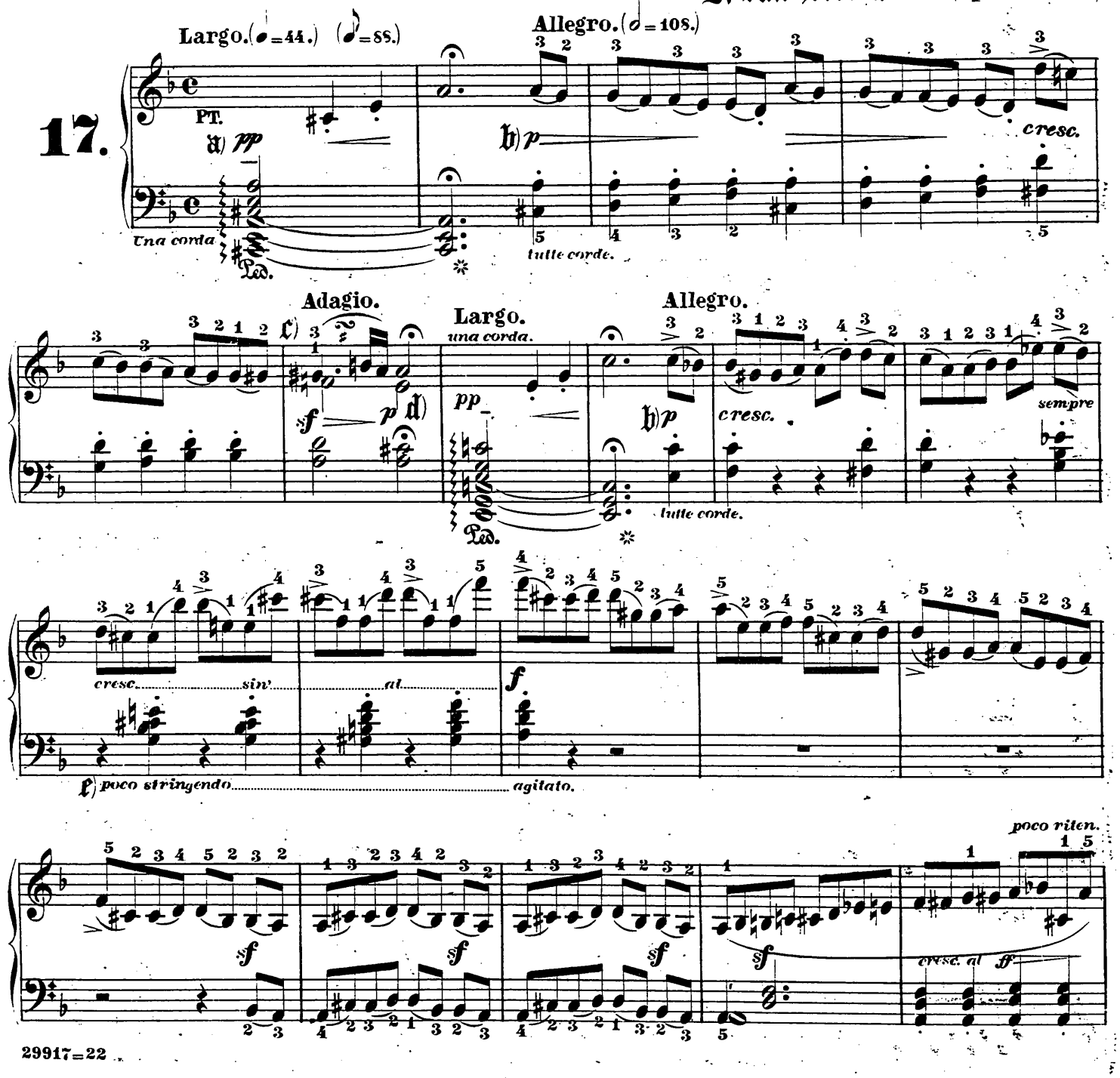
THREE SONATAS.

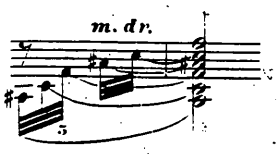
Abbreviations: PT. Principal Theme, M. Modulation, ST. Second Theme,
T. Transition, D. Development, Co. Coda, R. Return.

17. L. van Beethoven. (Op. 31, N°. 2.)

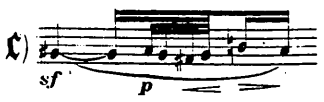


29917=22

a) The *arpeggio* must be quiet and not take from the value of the upper note as a half proportioned to the following quarters, thus:



b) A very slight pause after the hold.



c)

d) A longer one here.

e) The shadings of Tempo which we have marked must be done with moderation and discretion.

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𝔞) The principal motive in the Bass, and the melody which follows in the upper part, must be clear.
𝔟) The change of hands indicated here and later by *m.dr.* and *m.g.* renders the execution most convenient and forcible.
𝔠) These two *piano* bars imperceptibly slower.

4

ST.

a tempo.
m.d.r.

fp

m.g.

poco cresc.

poco cresc.

cresc. molto sin. al

agitato.

f

a tempo. f poco riten. a tempo. sf poco riten.

a tempo. sf poco string. sf decresc. p poco riten. a tempo. agitato. sf

sf sf ff p poco

cresc. dim.

p

5

più cresc.

T.

1.

2.

p cresc.

pesante e poco sostenuto.

sf

dim. e ritard.

sf

dim. e rit.

Ped.

Largo.

D.

una corda.

pp

m.d.

m.g.

Ped.

Allegro.

ff tutte le corde.

p

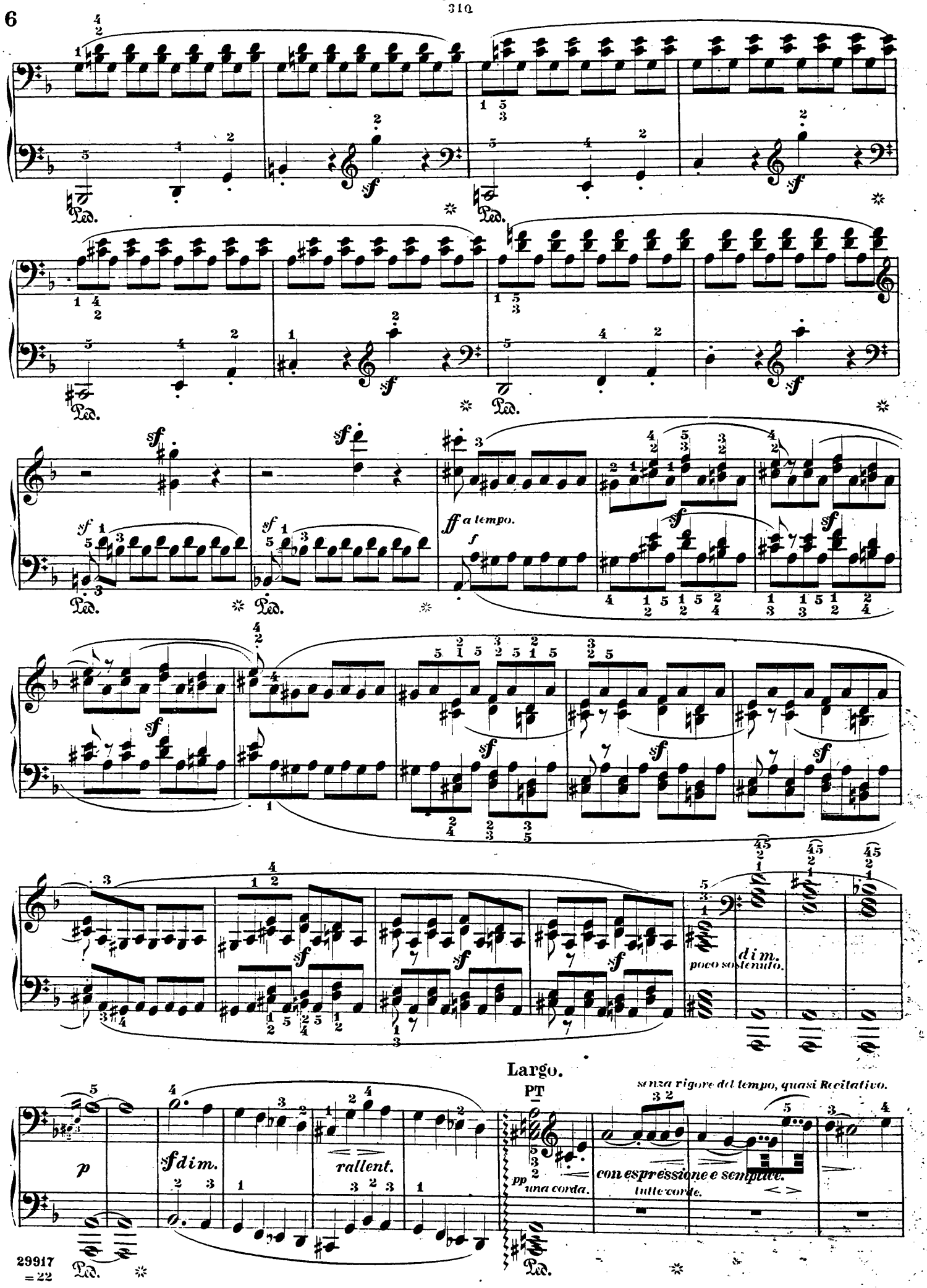
ff

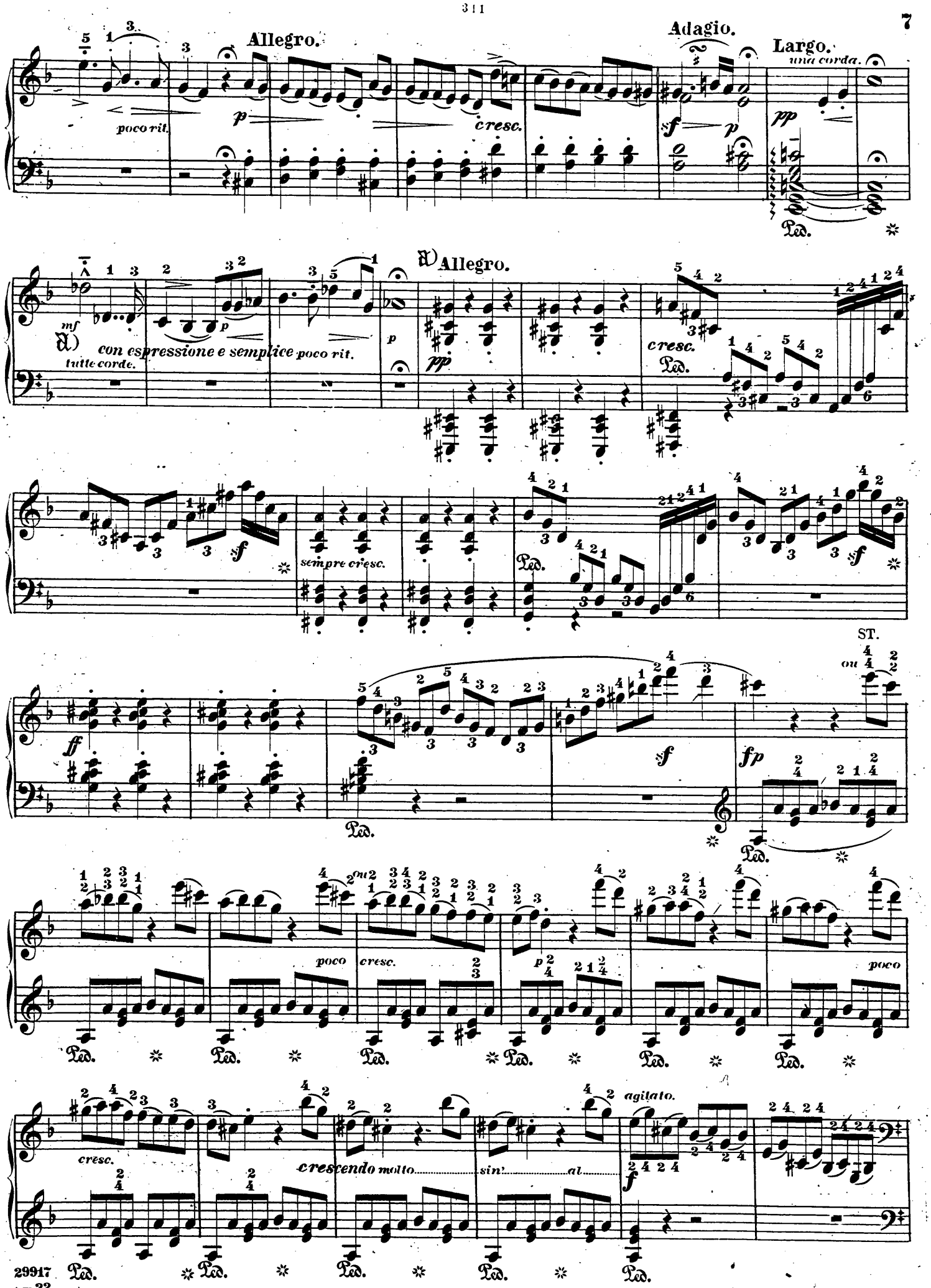
pocoa poco più agitato.

sf

29917=22

a) Like page 122, a) b) Like page 123, c)


ff a tempo.
dim.
poco sostenuto.
Largo.
PT
senza rigore del tempo, quasi Recitativo.
p
sf dim.
rallent.
pp
una corda.
con espressione e semplice.
tutte corde.



29917
♩= 22

a) Continue after the hold without further pause, but with freshness.

a tempo. poco riten. a tempo. poco riten. a tempo. poco stringendo. dim.

Ped. * Ped. *

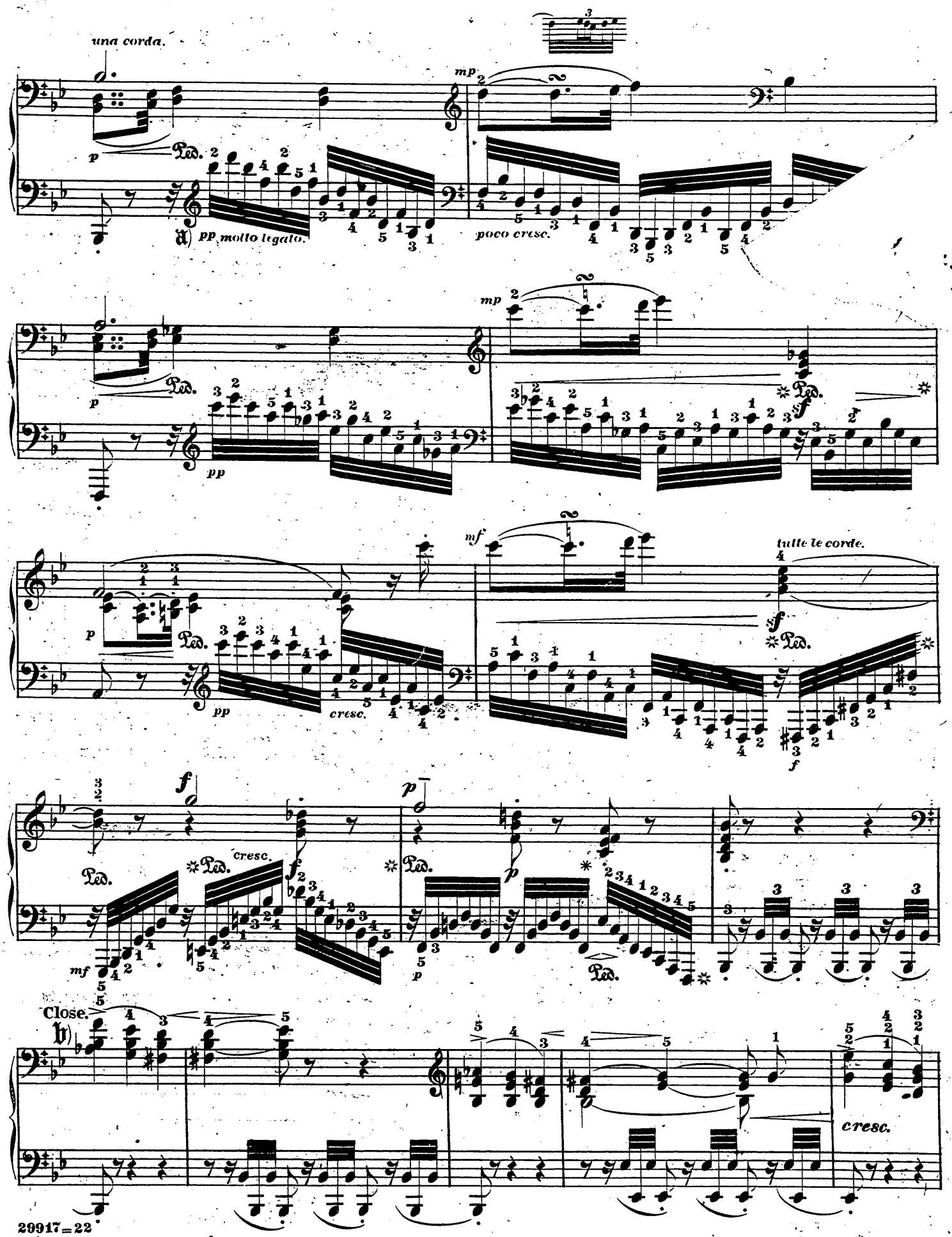
a tempo. agitato. poco riten.

cresc.

più cresc. poco sostenuto. cresc. pesante. una corda.

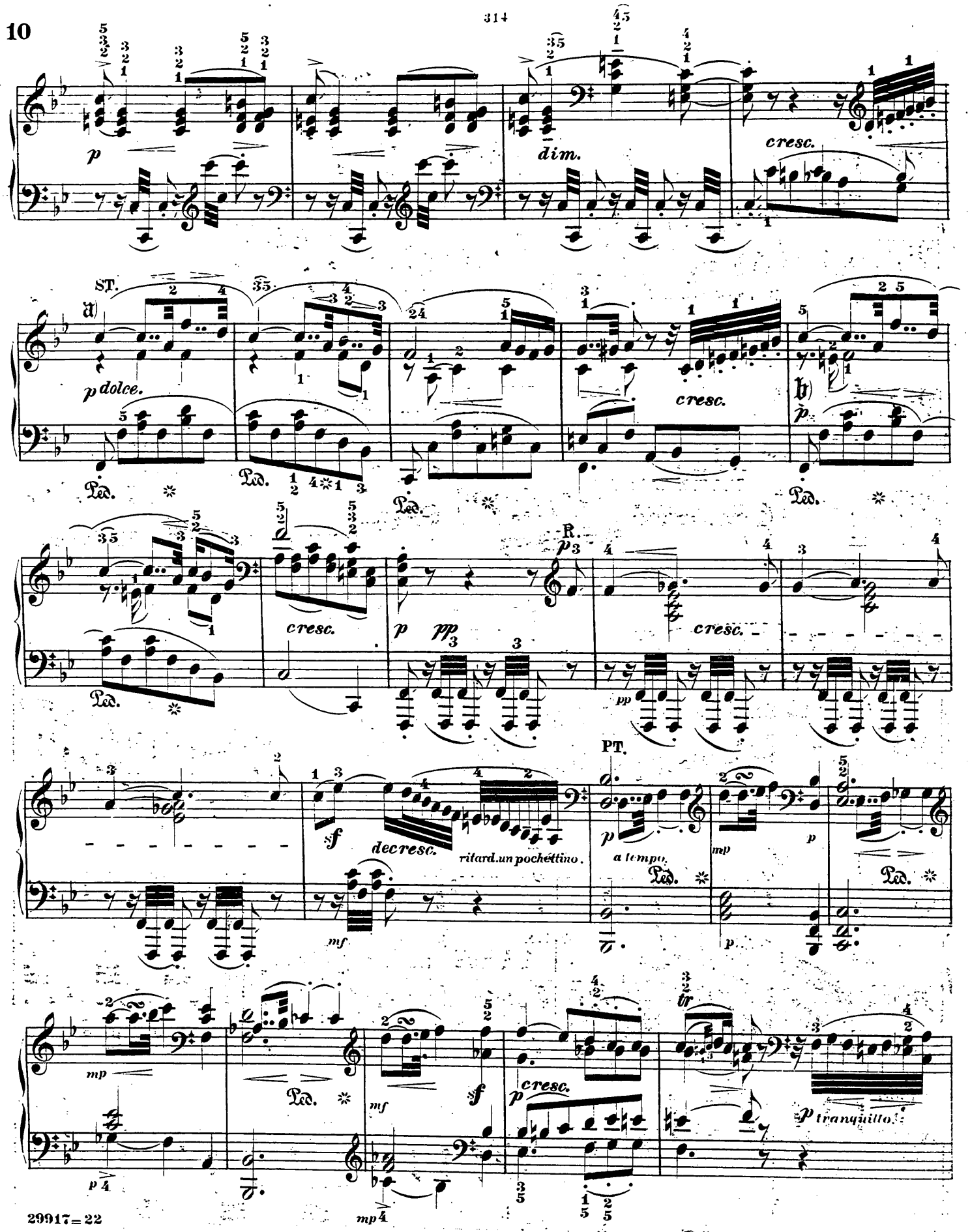
ritard.

Ped. * Ped. * Ped. *



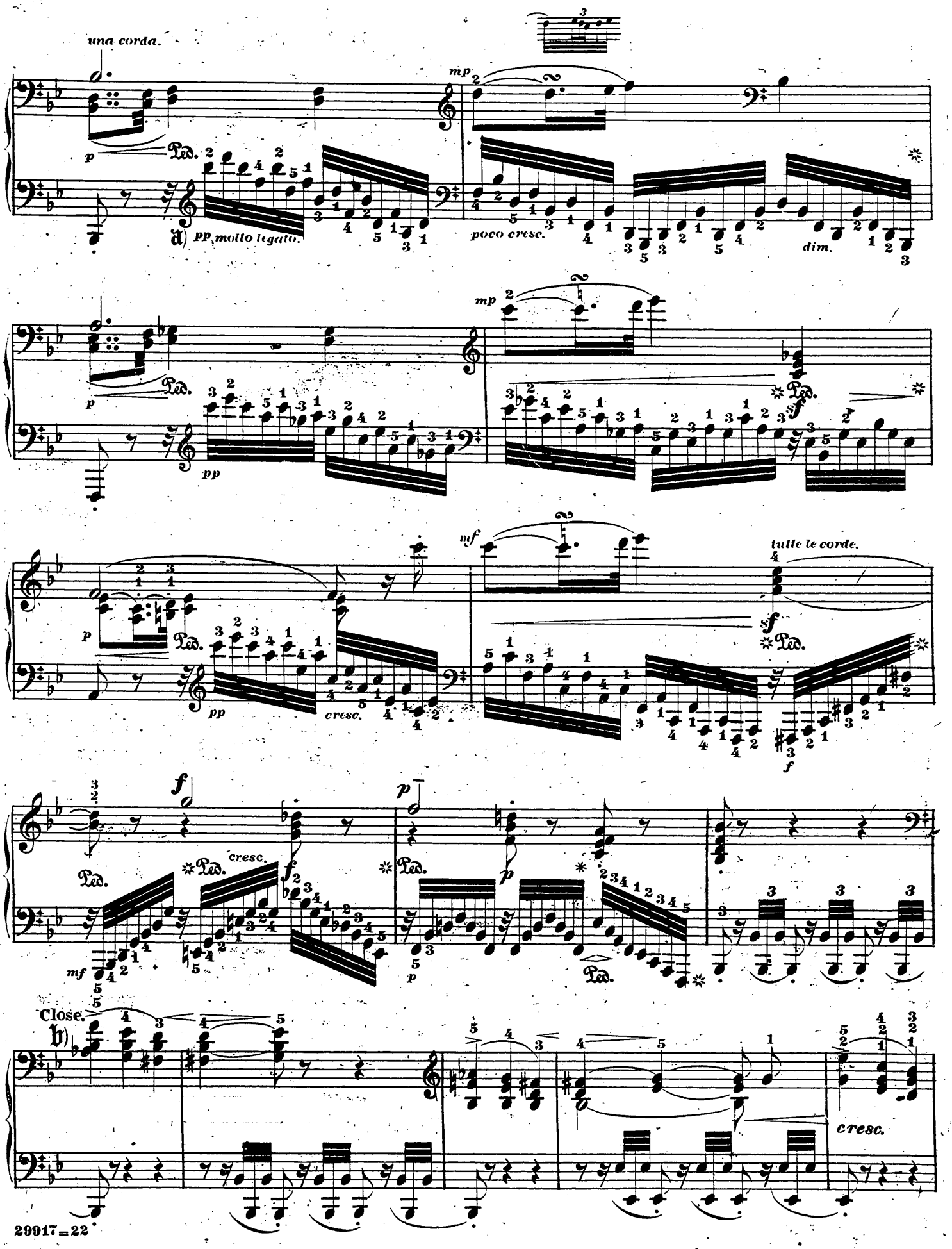
a) This figure must be kept subdued.

b) Like page 129, f)



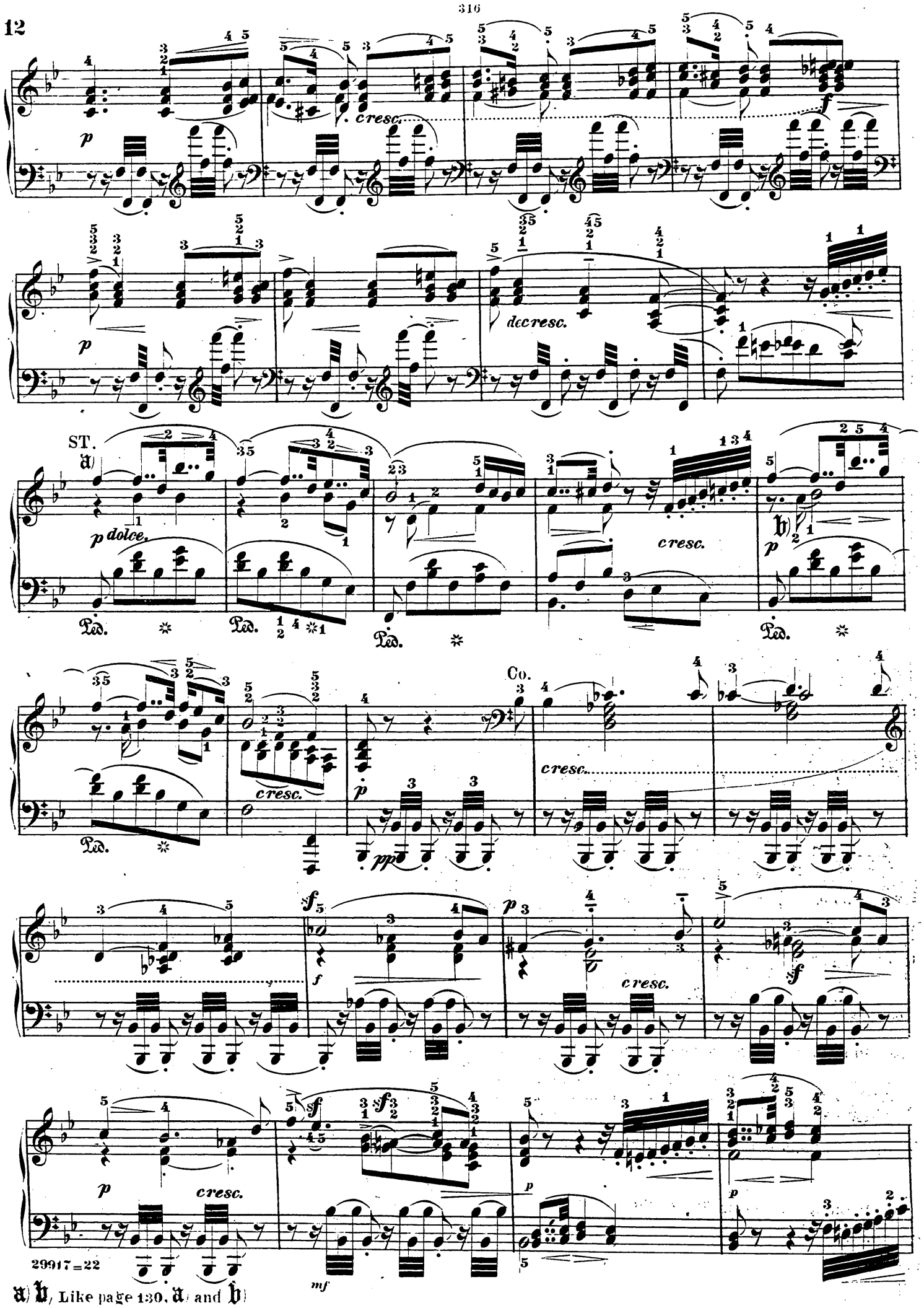
a) The upper part slightly prominent, especially as regards the second part in the right hand.

b) The middle part must come out here, but be subordinate to the higher part; the sixteenth *e* must not be played as a thirty-second!

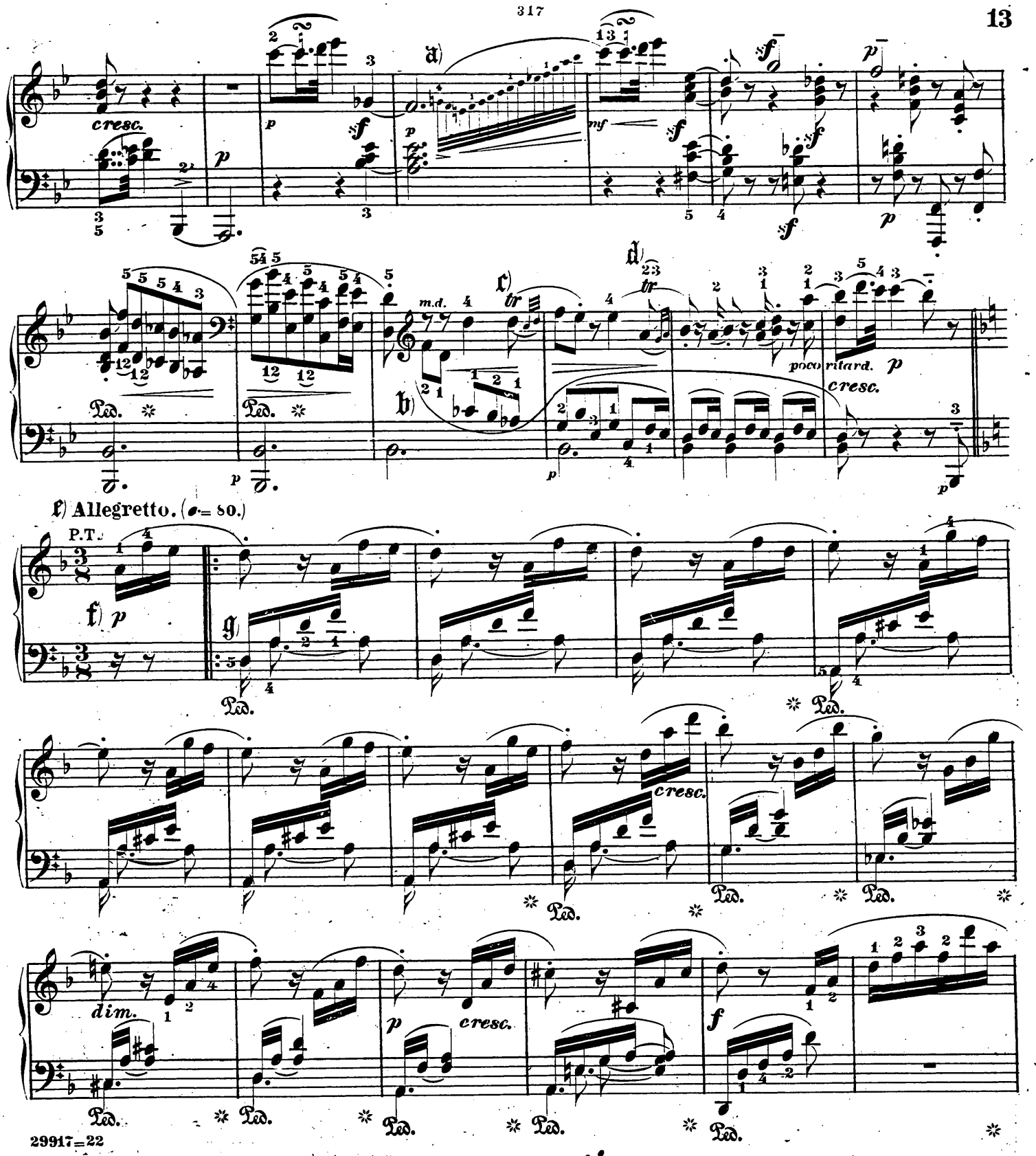


a) This figure must be kept subdued.

b) Like page 129, f)

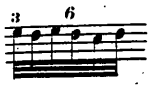


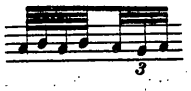
a) b) Like page 130, a) and b)



a) Play this passage on the third quarter:

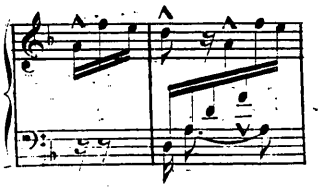
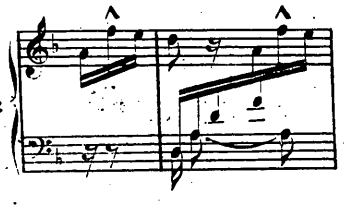
b) This middle part and the following upper part must be equally clear, but not too hard.

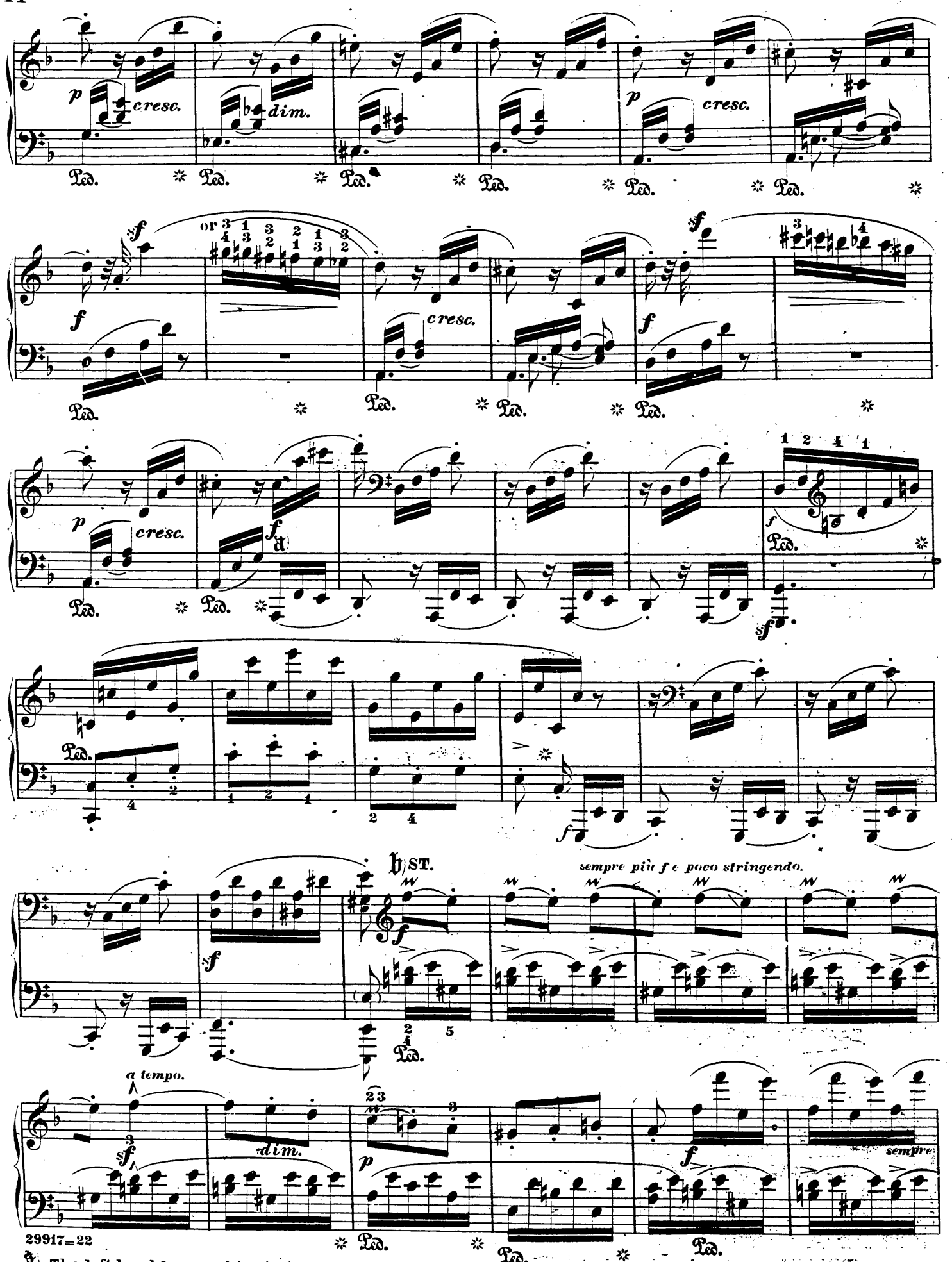
c) 

d) 

e) Observe well the Tempo marked: Beethoven has not meant an *allegro*, much less an *allegro molto vivace*, but an *allegretto*, which will not make the rendering less impassioned.

f) In this rhythmical figure avoid such an accent as will give the effect of 6/16 time.

g) In the accompanying figures the left hand must be light..... not so:  but: 



29917=22

a) The left hand here and in similar passages, where it has the principal motive, must be made prominent.

b) Through the entire second theme, take care that the right hand has more force than the left.

15

a tempo.

più agitato.

più f e poco stringendo.

sf dim.

cresc.

sempre f

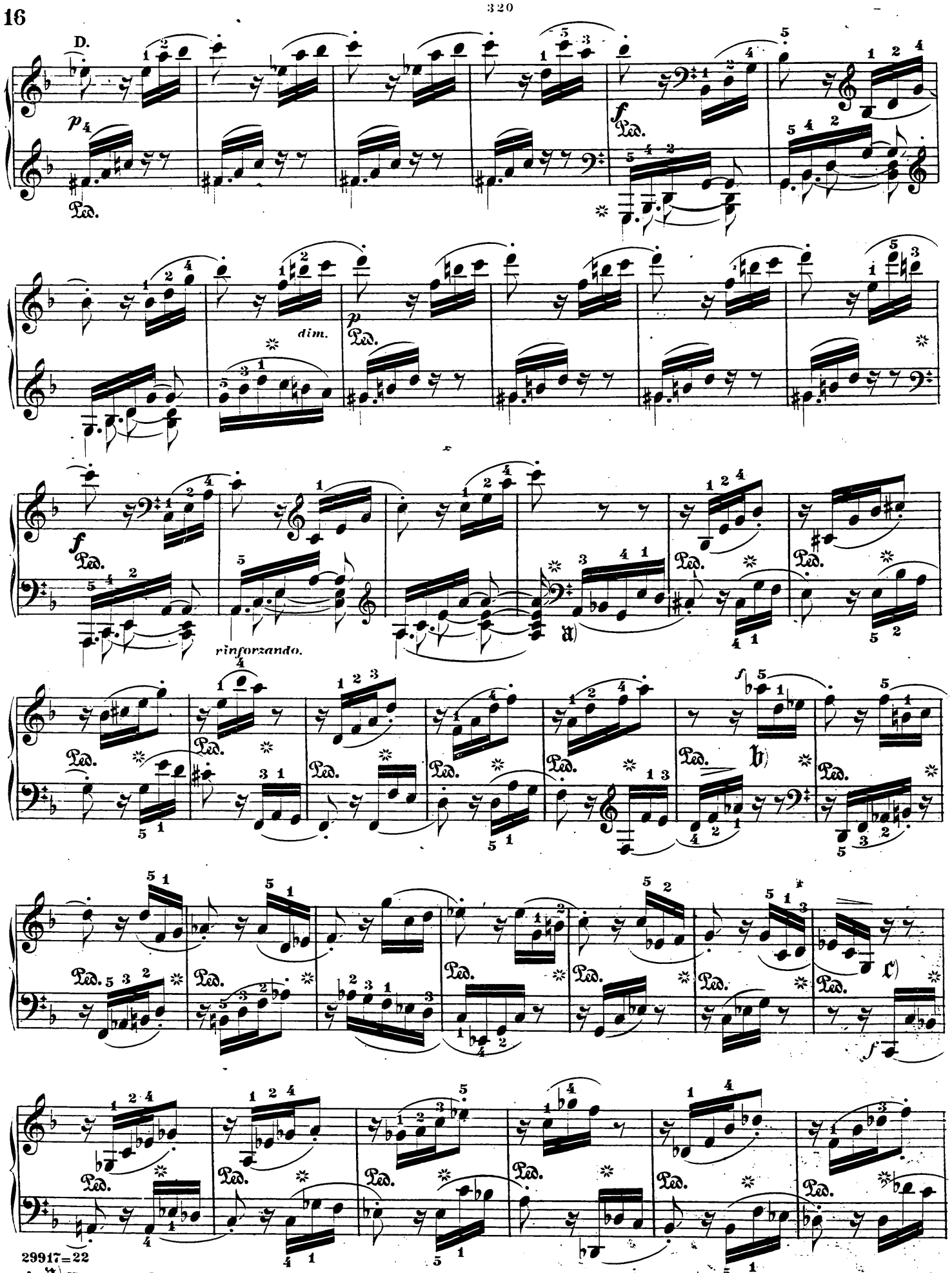
a tempo. Close.

cresc.

cresc.

T.

cresc.



29917=22

a) Here and through the eight bars which follow, the Bass with its development of the principal motive must be specially emphatic.

b) So here and through the following eight bars the Treble, which has the same theme inverted.

c) Bass as at a)

a) Through sixteen bars the Treble as at b) on former page.

più agitato.

cresc.

a. This middle part must be prominent, *beside* the *sf* of the upper part.

sf

in tempo.

p Ped.

dim.

PT.

pp ritard., ma pochissimo. a tempo.

p

Ped.

cresc.

decresc.

p cresc.

f

p cresc.

dim.

p

cresc.

f

p cresc.

f

ST.

sempre più f e poco stringendo.

a tempo.

sempre più f e poco stringendo.

decresc.

29917=22

a) Like page 134, b)

a tempo.

sf dim.

p

più agitato.

cresc.

Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. *

a tempo. Close.

p

cresc.

p

Ped. * Ped. * Ped. * Ped.

cresc.

Ped. * Ped. *

sf sf sf

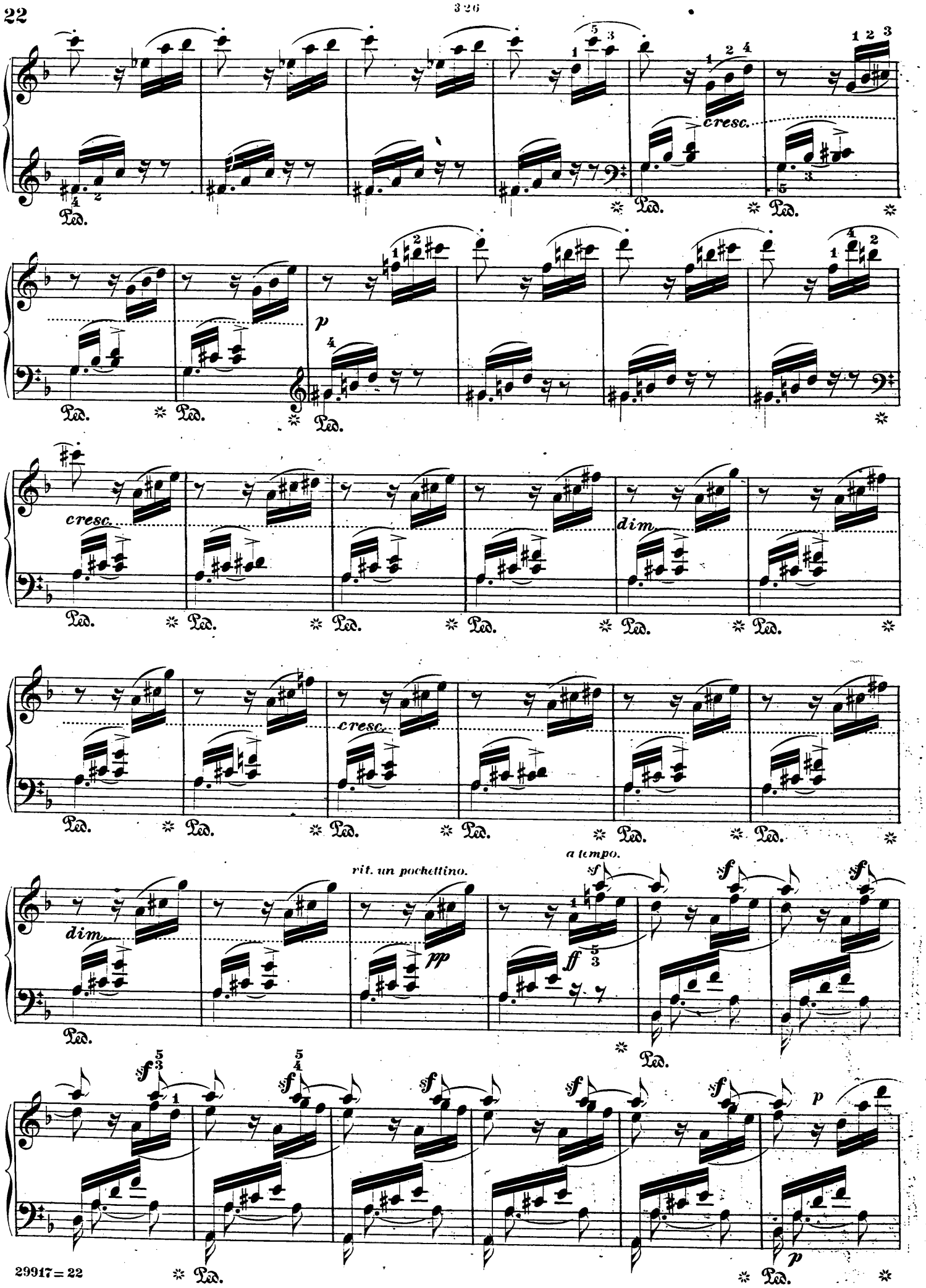
Co.

p

cresc.

p

fsf


cresc.
p
cresc.
dim.
cresc.
dim.
rit. un pochettino.
pp
a tempo.
ff
sf
p

cresc. dim. p cresc. f

p cresc. dim. p cresc.

f f p cresc. f f p cresc.

ff poco stringendo p

sin' al fine.

cresc. p

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VOCAL.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The *key* is denoted by a capital letter, as C, B♭, etc. A large Roman letter marks the highest and lowest notes if on the staff, a small letter if above or below the staff.

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.
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
You musn't fool with Cupid. Song and Cho. E♭. 2. E♭ to E♭. *Staub.* 35

INSTRUMENTAL.

Ada. Meditation. A♭. 4.....*Meininger.* 75
April Shower Mazurka. F. 4.....*E. Mack.* 50
Banjo. Imitation for Piano. A. 3.....*H. C. Harris.* 30
Bird of the Forest. E♭. 4. An elegant parlor piece....*Carl Leduc.* 50
Birdie's Waltz. F. 1.....*E. Mack.* 20
Black Swan set of Cotillions. G. 2.....*Sep. Winner.* 35
Blue Bird Polka Mazurka. C. 3.....*F. Brandis.* 30
Blue Bird Echo Polka. E♭. 4.....*Mary Morrison.* 30
Blushing Morn Polka. E♭. 4.....*Carl Meyer.* 50
Centennial March. Illustrated. E♭. 4.....*E. Mack.* 50
Introducing National Airs of United States.
Centennial Gallop. C. 3.....*John Solan.* 30
Charity. Variations on Glover's Song. E♭. 4.....*C. Grobe.* 50
Chasseur Grand March. E♭. 3.....*E. Mack.* 75
Chesney Wold Quadrille. F. 3.....*F. Green.* 50
Chicago Fire Bells. Fantasia. A♭. 4.....*Clara H. Saylor.* 40
Chick Waltz. G. 2.....*E. Mack.* 40
Cinderella. Descriptive fantasia. C. 4....." 60
Come Along Scottisch. E♭. 3....." 35
Contraband Scottisch. G. 2.....*S. Winner.* 40
Cracovienne. Fantasia. E♭. 6.....*W. V. Wallace.* 1.50
Dance of May Queen. D♭. 5.....*Theo. Moelling.* 60
Emma Mazurka. F. 3.....*C. J. Miers.* 35
Empire March. G. 2.....*Converse.* 30
Evening Song to Virgin. Variations. E♭. 4.....*Grobe.* 50
Fairies' Carol. Reverie. F. 3.....*A. H. Rosewig.* 35
Five Finger March. C. 1.....*E. Mack.* 20
Five Finger Waltz. F. 1....." 20
Florence Galop. G. 3.....*C. J. Miers.* 30
Fortification Storm March. B♭. 3.....*G. Piefke.* 35
Freeburg Grand March. E♭. 3.....*W. T. Meyer.* 30
Grant's (General) Grand March. F. 2.....*E. Mack.* 40
Grains of Gold. Morceau. A♭. 3.....*Carl Meyer.* 60
Hancock's (General) Grand March. B♭. 3.....*S. Winner.* 40
Hawthorne Scottische. F. 3.....*J. T. Quigg.* 30
Heidelberg March. F. 2.....*C. C. Converse.* 30
Her bright smile haunts me still. A♭. 4.....*Ch. Grobe.* 50
Variations on Wrighton's popular song.
Home, Sweet Home. Variations. A♭. 5.....*E. Mack.* 60
" " " " F. 4. op. 207.....*C. Grobe.* 50
" " " (Moonbeams.) F. 2.....*E. Mack.* 20
I would not live alway. Variations. F. 3.....*C. Grobe.* 50
Jolly Brother's Galop. Simplified. G. 1.....*E. Mack.* 20
Last Rose of Summer. Variations. E♭. 4.....*C. Grobe.* 50
Little Mischievous Scottisch. G. 2.....*F. Drayton.* 35
Memory's Dream. Waltz Reverie. E♭. 4.....*J. E. Muller.* 50
As popular as "Falling Leaves," by same author.
Memorial March. C. 3. Illustrated.....*E. Mack.* 50
Minnie Waltz. F. 2....." 35
Mocking Bird Schottish. G. 3......" 30
" " Transcription. C. 4.....*C. Kinkel.* 50
Mocking Bird. Easy arrangement. G. 2.....*C. Everest.* 20
" " March. F. 3.....*E. Mack.* 30
" " Variations. G. 3.....*C. Grobe.* 50
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THE NUN		*Schumann.*
EVENING SONG	Rueckert	*Hauptmann.*
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THE WOODBIRD		*Abt.*
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THIS LOVE IS LIKE THE WIND		*Duerrner.*
MORNING WANDERINGS		*Duerrner.*
THE LINDEN TREE	Polish Volkslied.	*Hauptmann.*
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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.*
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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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