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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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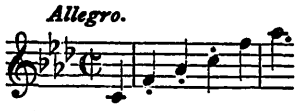
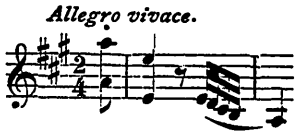
BEETHOVEN'S SONATAS,

For Piano-Forte.

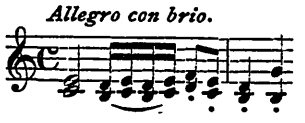
1. Op. 2 No. 1 — *Allegro.* — 10



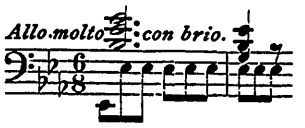
2. Op. 2 No. 2. — *Allegro vivace.* — 11



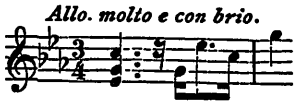
3. Op. 2. No. 3. — *Allegro con brio.* — 13½



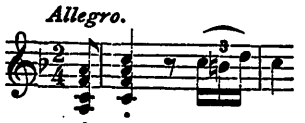
4. Op. 7. — *Allo. molto con brio.* — 13½



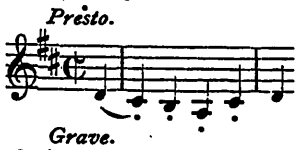
5. Op. 10. No. 1. — *Allo. molto e con brio.* — 8½



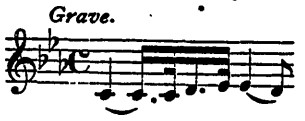
6. Op. 10. No. 2. — *Allegro.* — 8½



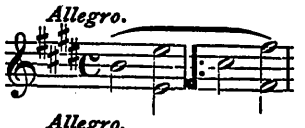
7. Op. 10. No. 3. — *Presto.* — 11



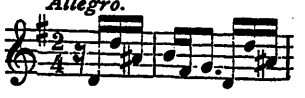
8. Op. 13. — *Grave.* — 10



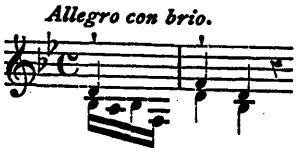
9. Op. 14. No. 1. — *Allegro.* — 7½



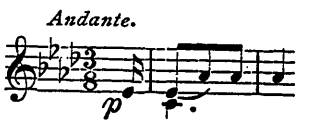
10. Op. 14. No. 2. — *Allegro.* — 9



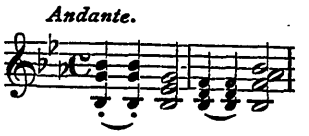
11. Op. 22. — *Allegro con brio.* — 13½



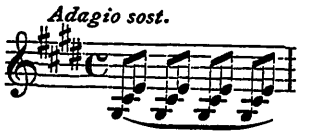
12. Op. 26. — *Andante.* — 10



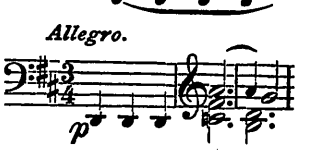
13. Op. 27. No. 1. — *Andante.* — 8½



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

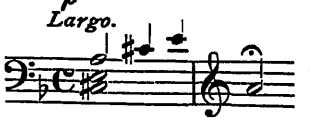


15. Op. 28. — *Allegro.* — 12½

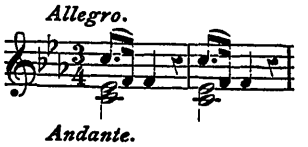


16. Op. 31. No. 1. — *Allegro vivace.* — 13½

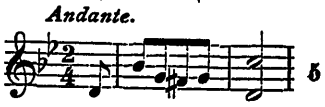
17. Op. 31. No. 2. — *Largo.* — 12½



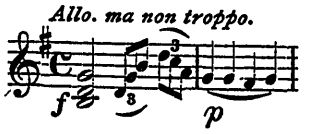
18. Op. 31. No. 3. — *Allegro.* — 12½



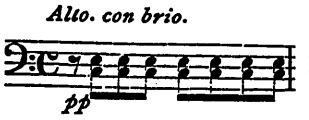
19. Op. 49. No. 1. — *Andante.* — 5



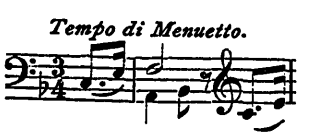
20. Op. 49. No. 2. — *Allo. ma non troppo.* — 5



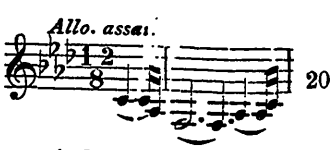
21. Op. 53. — *Alto. con brio.* — 17½



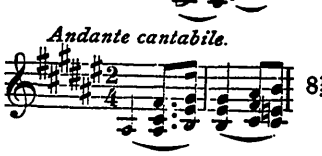
22. Op. 54. — *Tempo di Menuetto.* — 8½



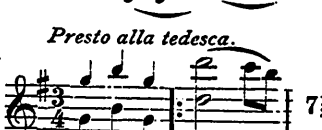
23. Op. 57. — *Allo. assai.* — 20



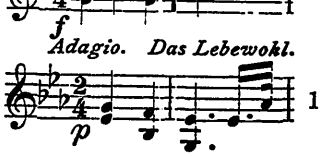
24. Op. 78. — *Andante cantabile.* — 8½



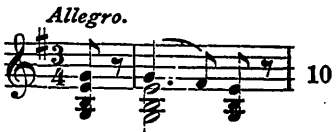
25. Op. 79. — *Presto alla tedesca.* — 7½



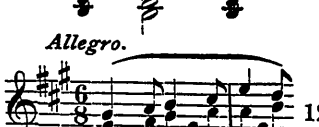
26. Op. 81. — *Adagio. Das Lebewohl.* — 11



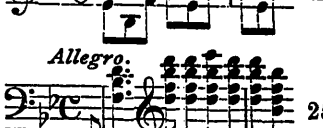
27. Op. 90. — *Allegro.* — 10



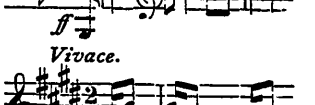
28. Op. 101. — *Allegro.* — 12½



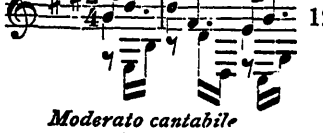
29. Op. 106. — *Allegro.* — 25



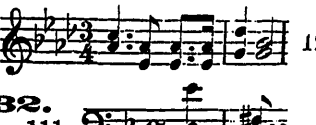
30. Op. 109. — *Vivace.* — 12½



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

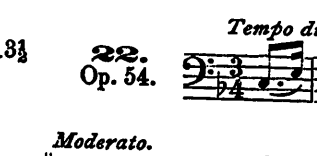


32. Op. 111.

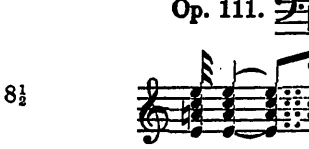


14

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



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



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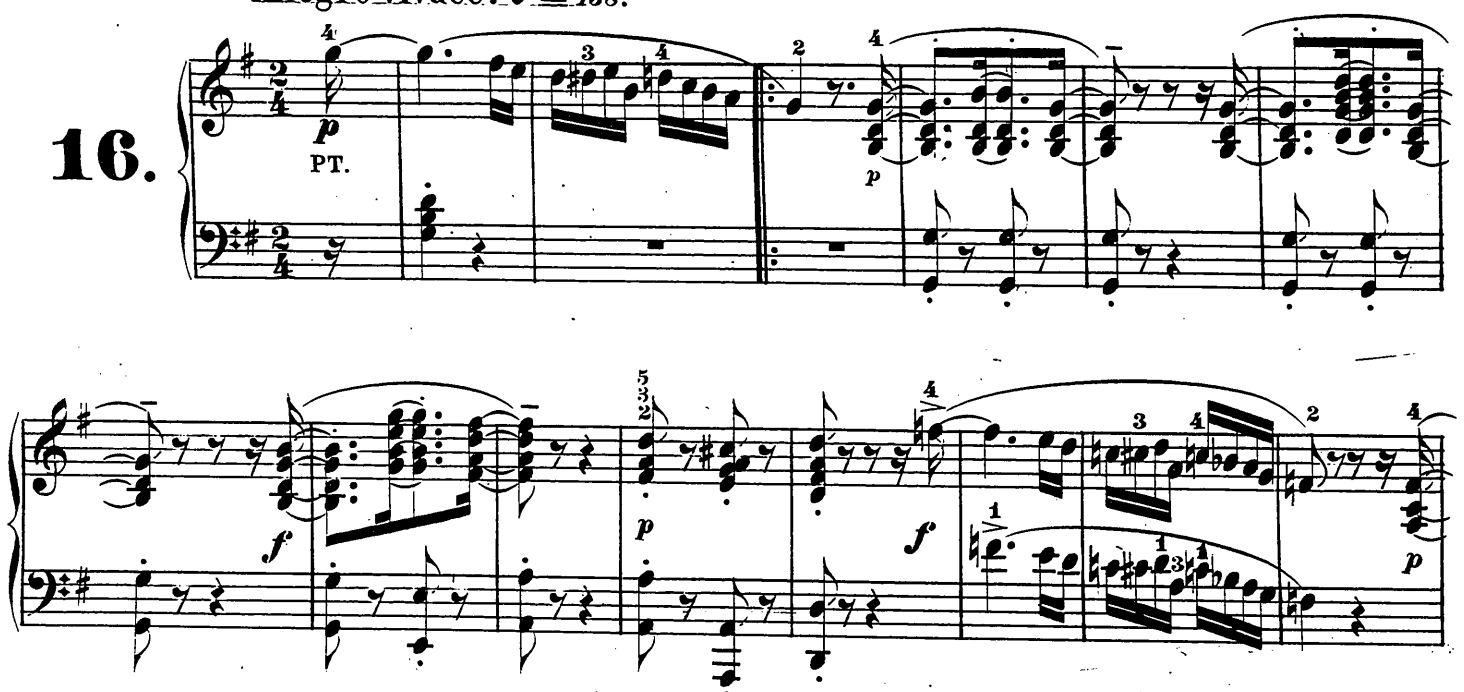
THREE SONATAS.

Abbreviations: PT. Principal Theme, ST. Second Theme,
D. Development, T. Transition, R. Return.

L. van Beethoven. (Op. 31, No. 1.)

16.

Allegro vivace. ♩ = 138.



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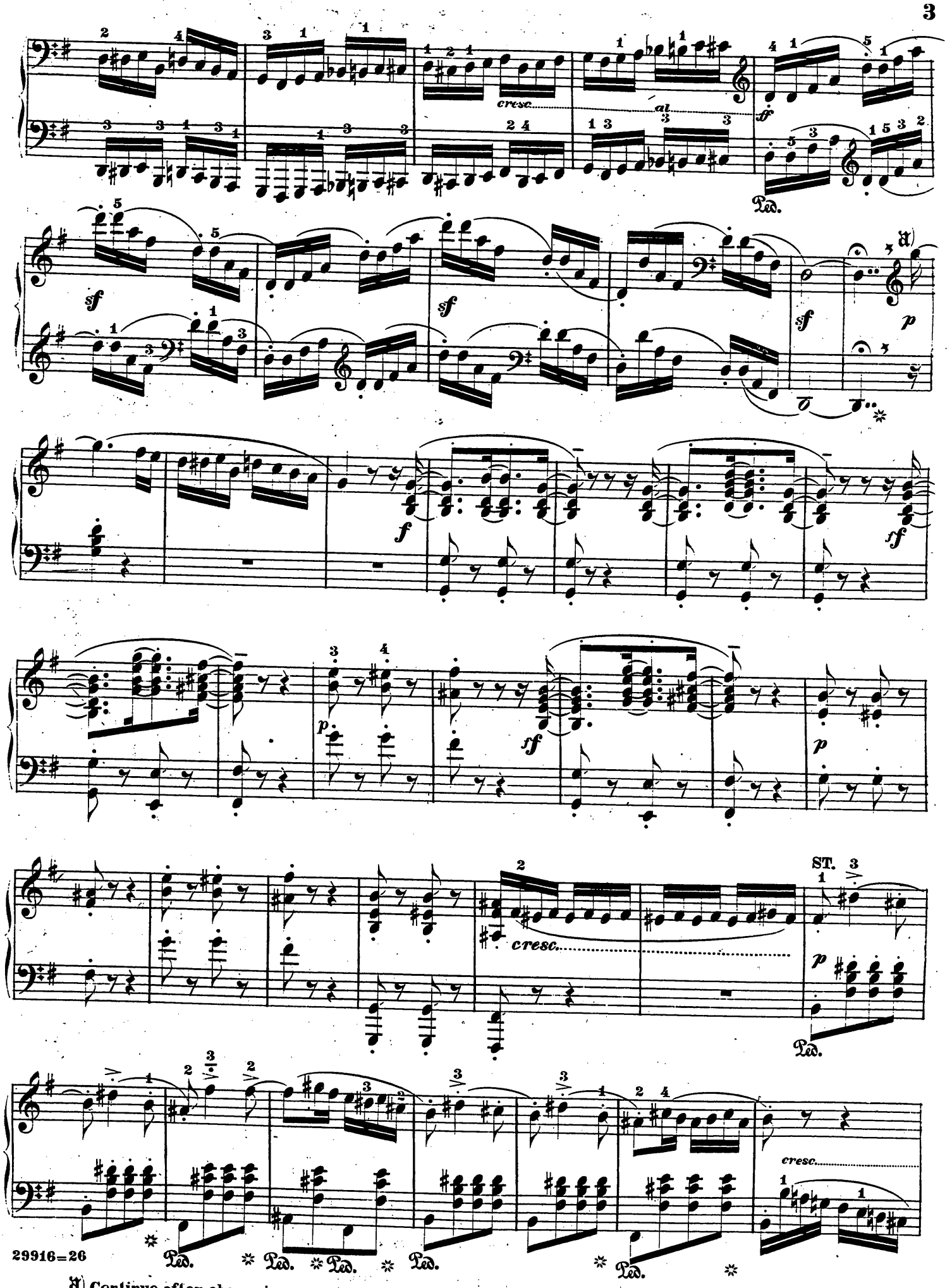
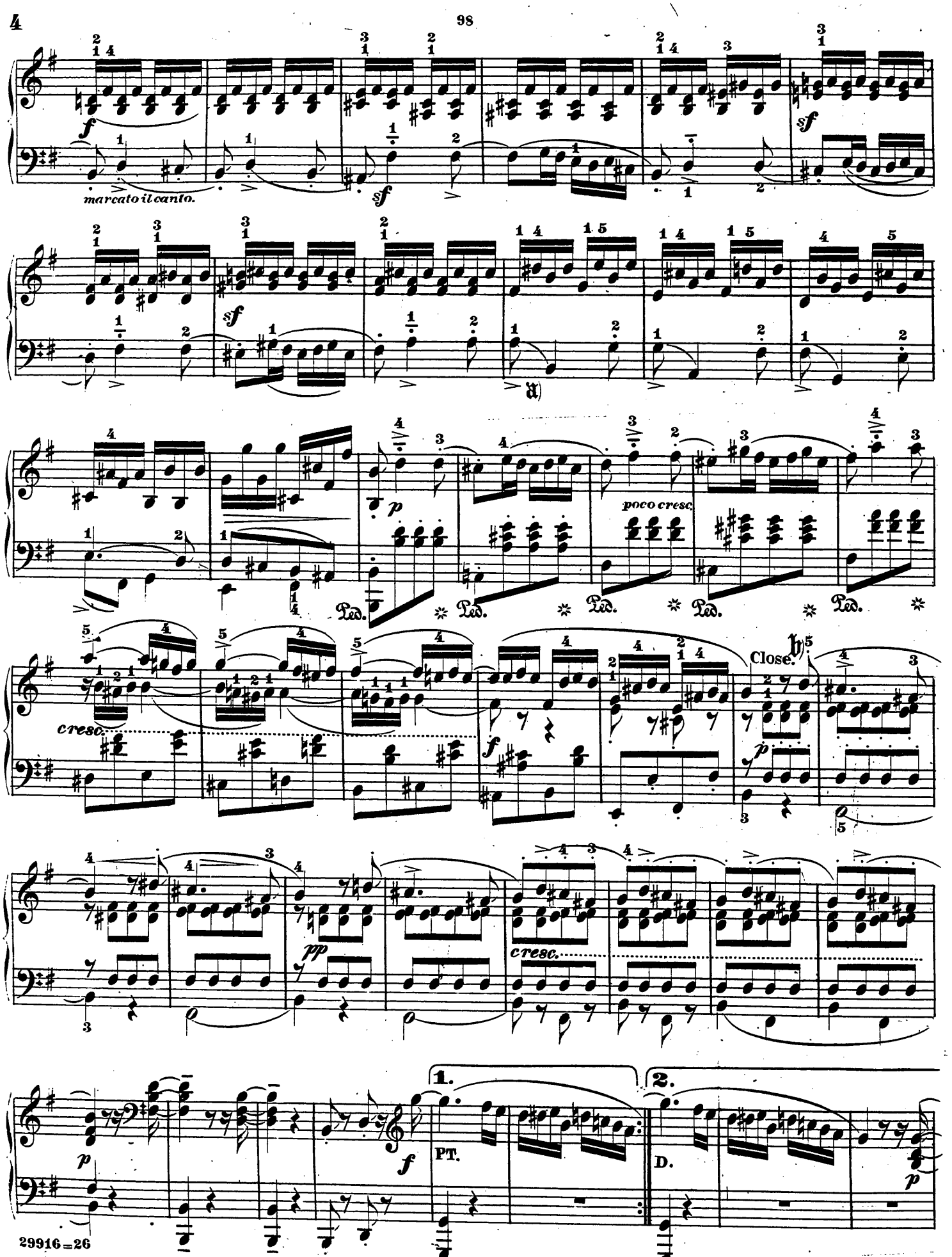


a) Continue after observing a rest.



a) The quarter to be held its full length, but not connected with the following eighth. So in the subsequent bars, and where the same passage occurs later.

b) The upper part to be clearly brought out; the sustained Bass subordinate; the middle parts still more so, and *slightly staccato*.

f

f

p

f

f legato.

legato.

a) *tr*

f

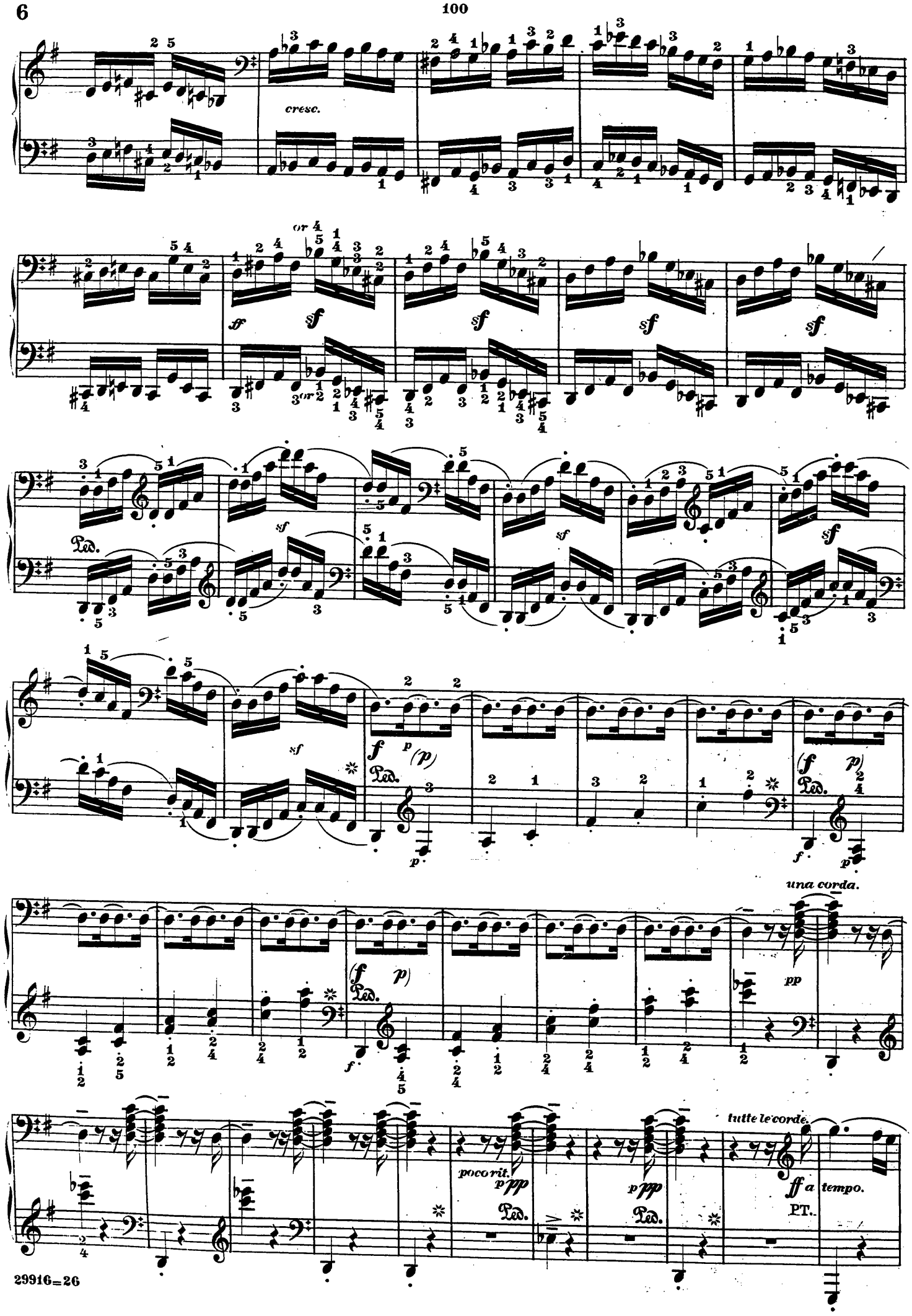
sf

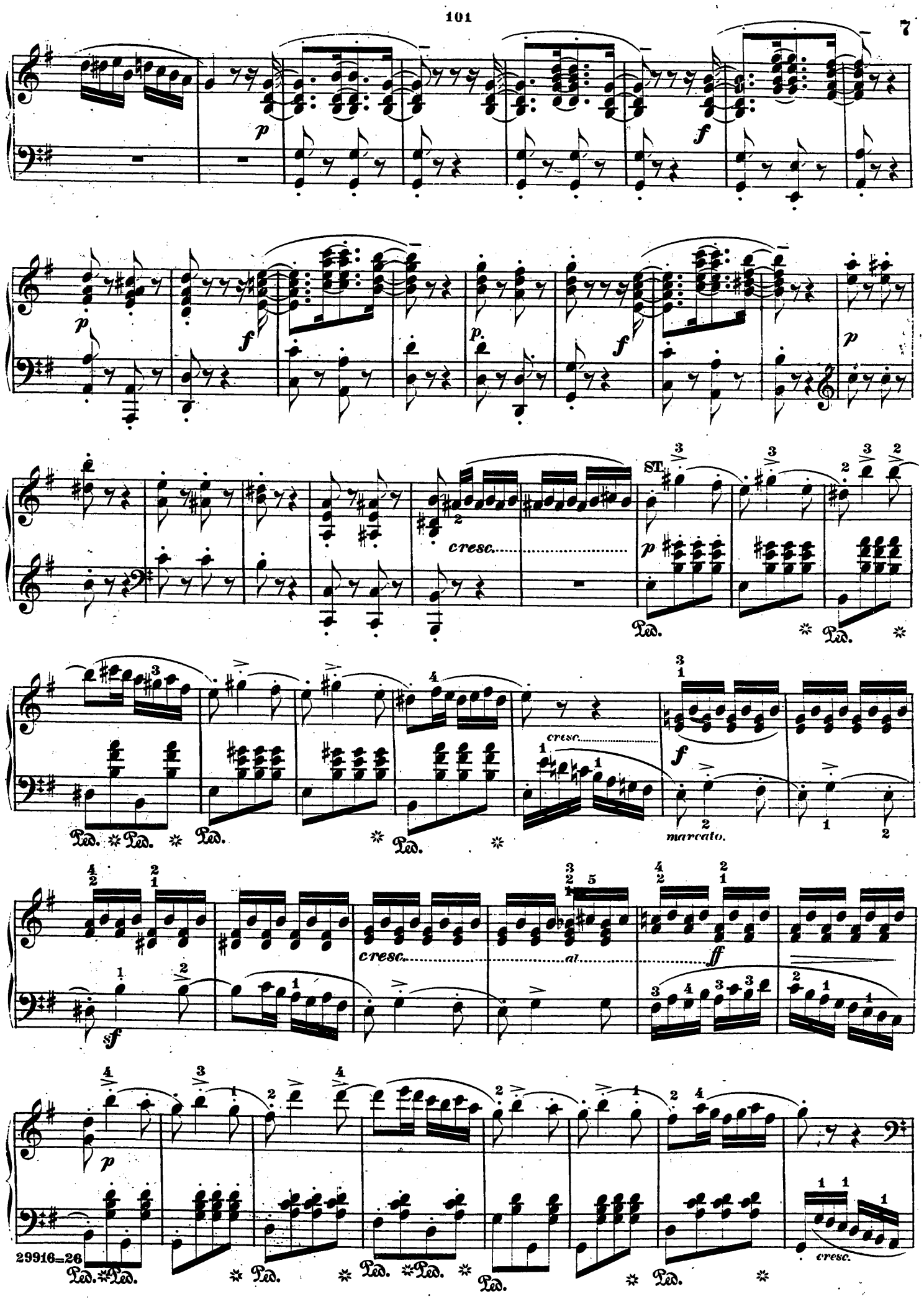
b) *tr*

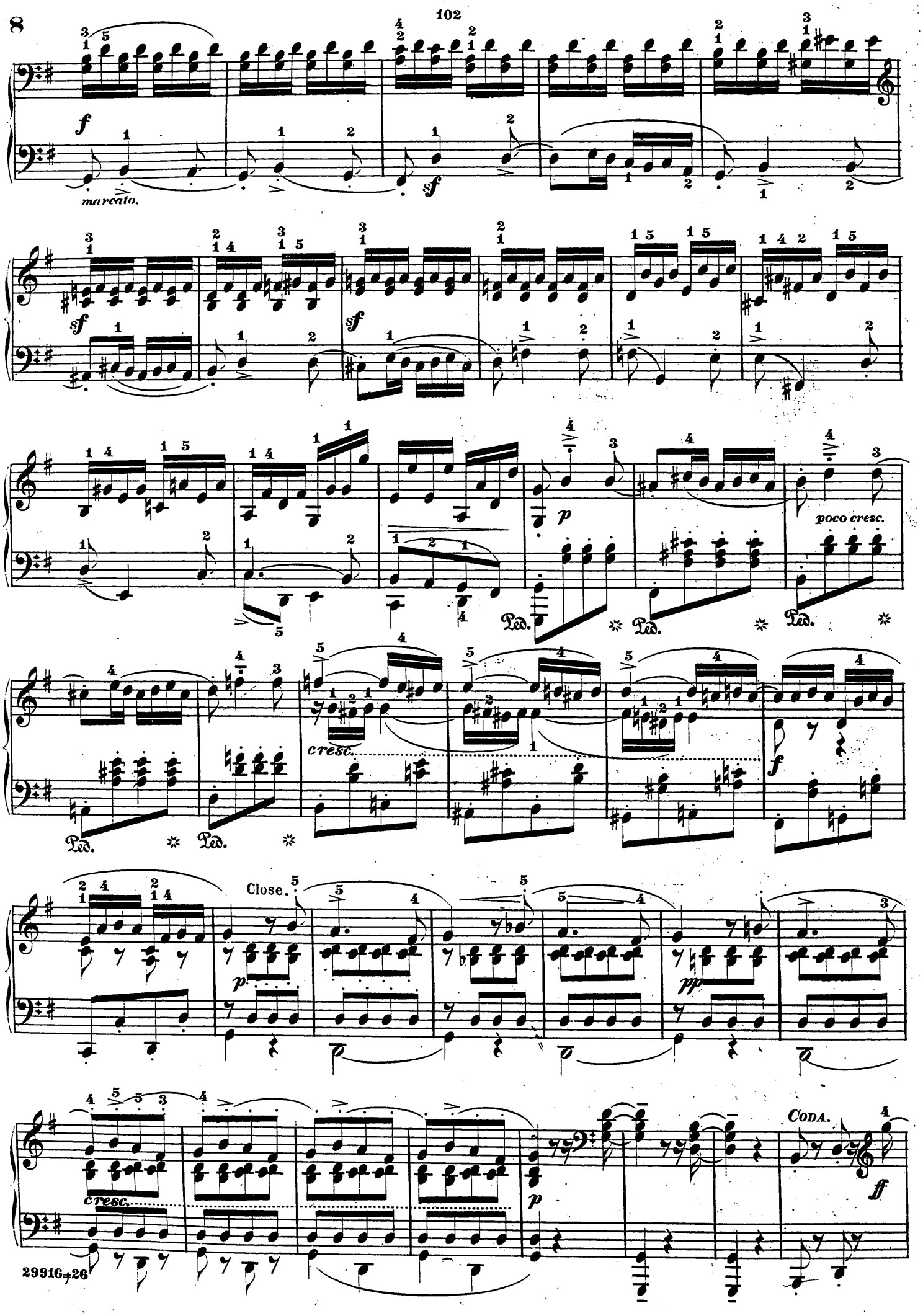
f

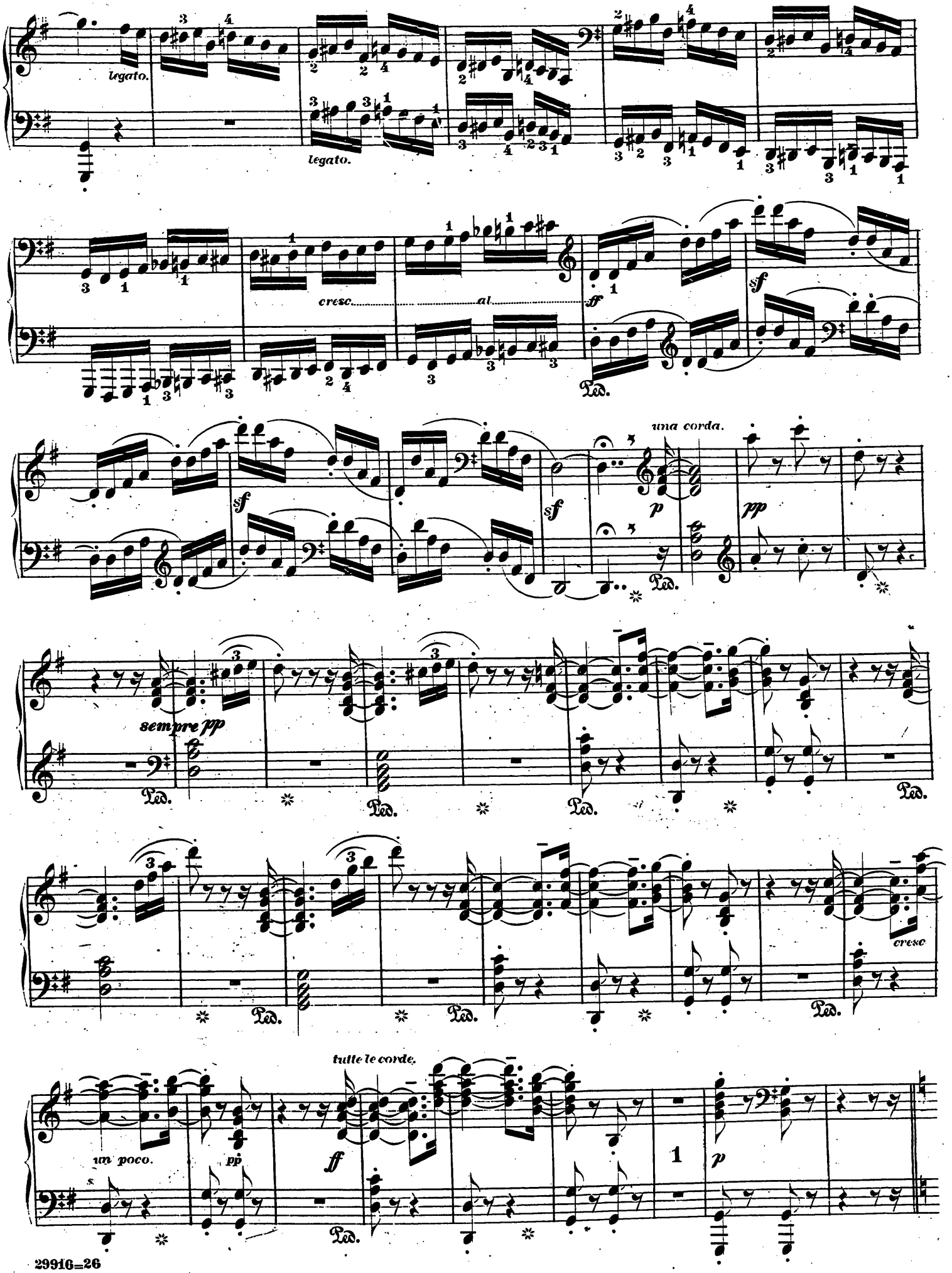
a) Trill without grace-notes, and begin on the principal note.

b) So here.

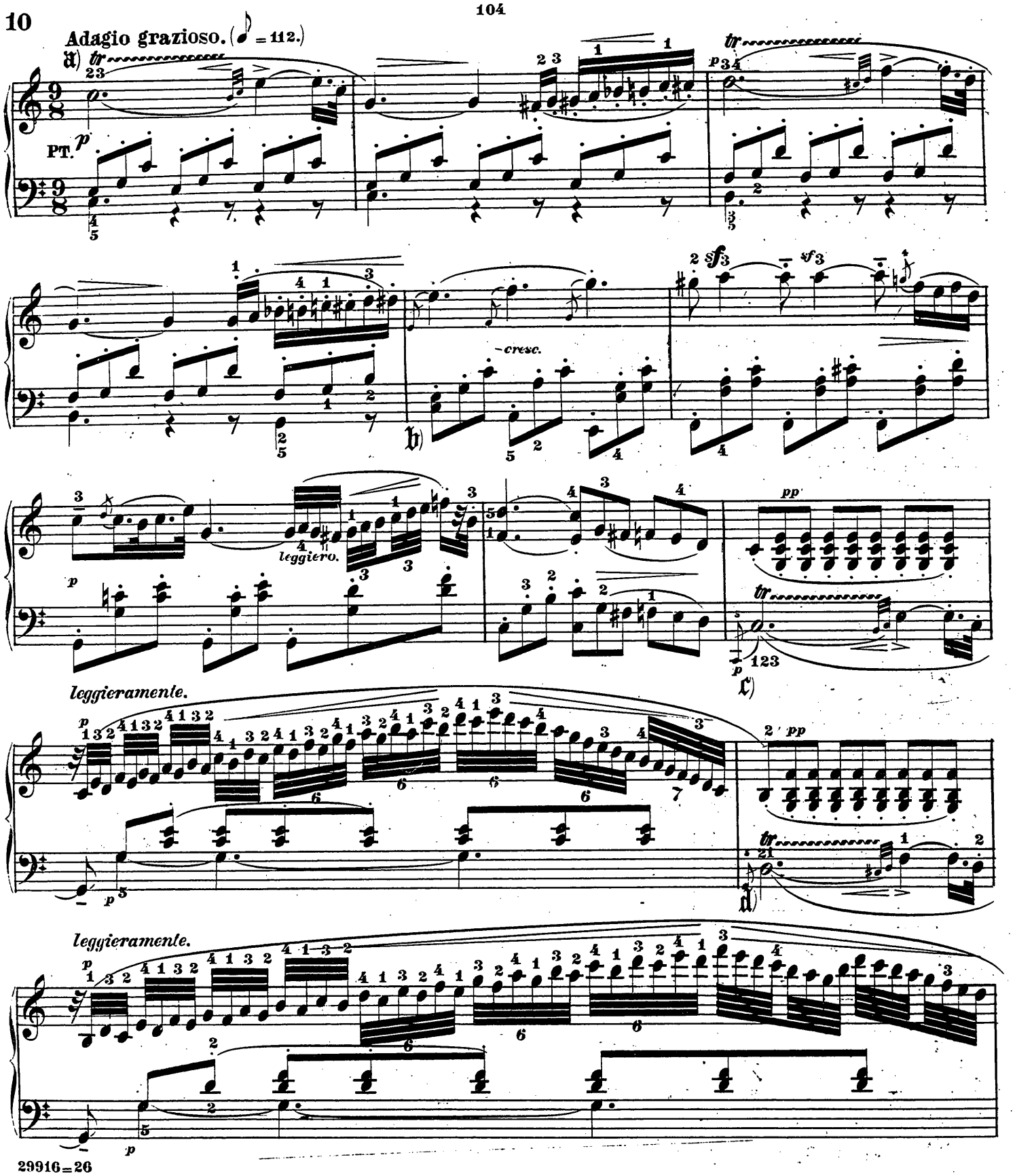

cresc.
or
ff
sf
Ped.
f
p
(p)
una corda.
pp
poco rit.
ppp
tutte le corde.
ff a tempo.
PT.

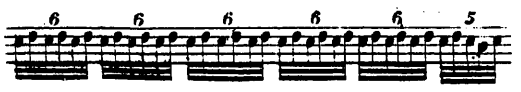

p
f
p
f
p
f
p
cresc.
ST.
p
Ped.
cresc.
f
marcato.
sf
cresc.
al
ff
p
cresc.


marcato.
poco cresc.
cresc.
Close.
cresc.
CODA.

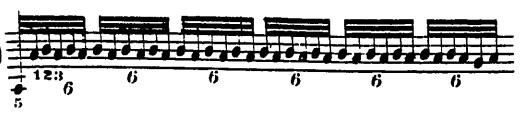

legato.
legato.
cresc.
al
ff
sf
sf
sf
una corda.
p
pp
sempre pp
cresc
un poco.
pp
tutte le corde.
ff
1
p

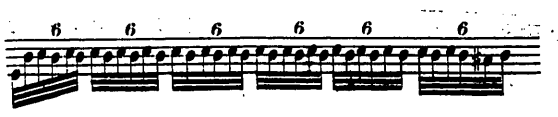
10

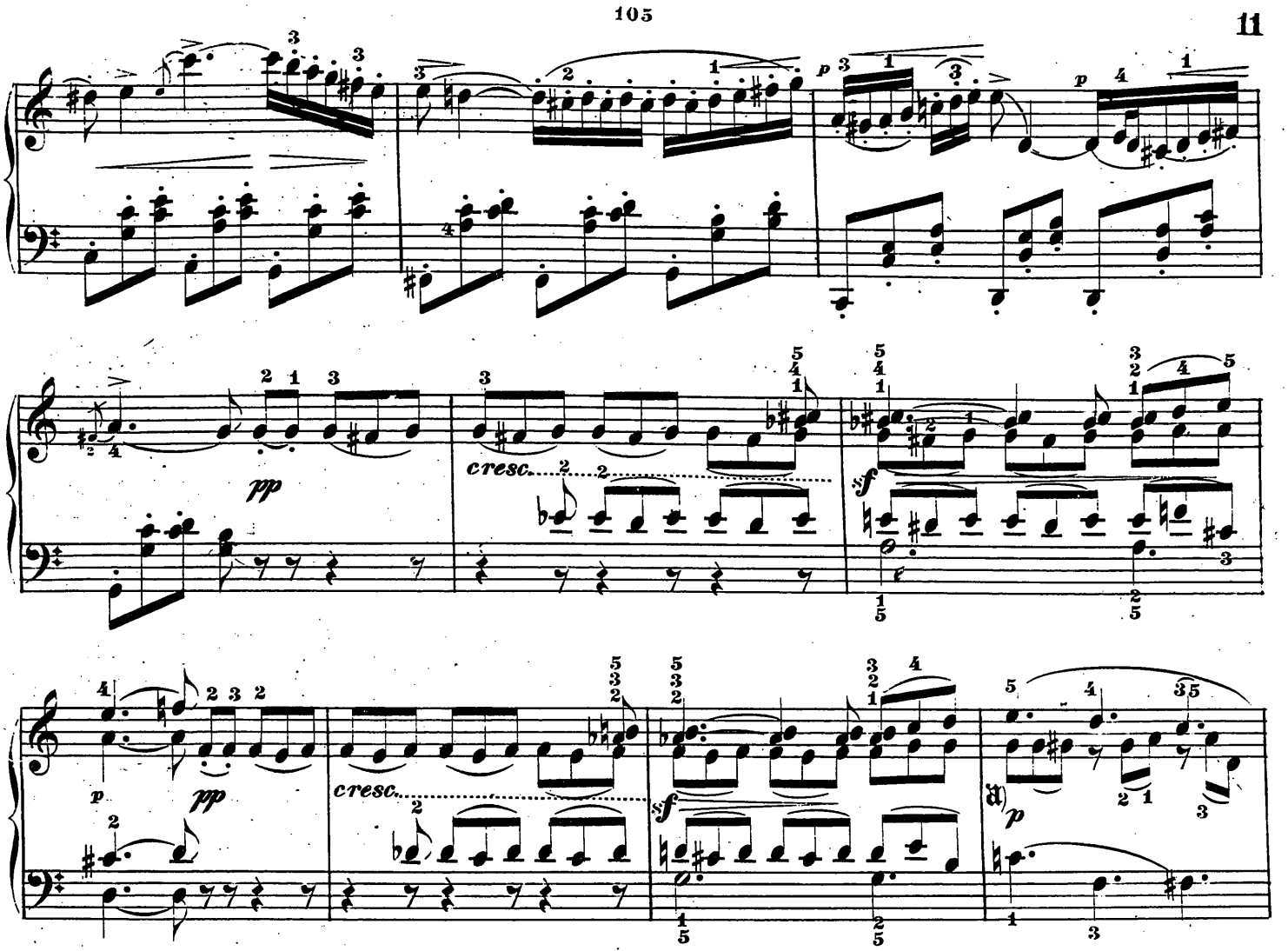


a)  The melody prominent throughout.

b) In this accompanying figure the first note, being the real Bass, must be struck with more force than the two following.

c) 

d) 



29916=26

a) The middle part subdued; so in the next two bars *both* the middle parts, the lower of course more so than the upper one.

b) Trill without special grace-notes, the F♯ of the following cadence answering that purpose. The notes of the cadence marked > not too strong, but as the beginnings of the respective figures.

12

a tempo.

tr

p

p tr

cresc.

sf

p.

cresc.

T.

poco rit.

ST.

a tempo.

pp

or 5. 3

p

cresc.

f

Poco animato. (♪ = 132.)

ritmin.

fp

fp

fp

fp

fp

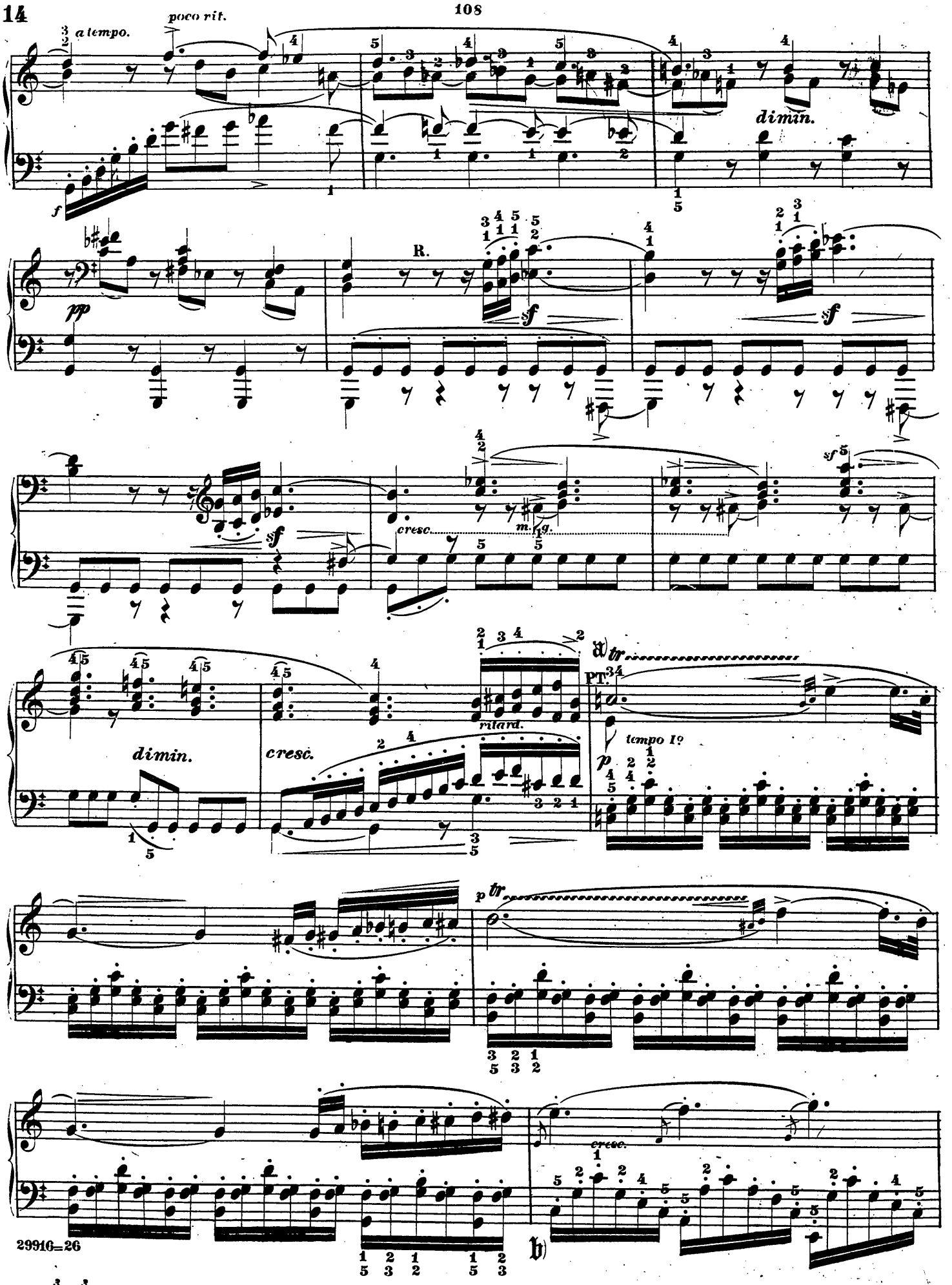
fp

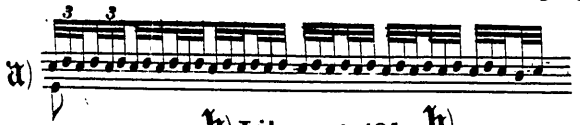
cresc.

poco rit.

f

Ped. * Ped. *





a) b) Like page 104, b)

These and the following trills, which are played with sixteenths in the other hand, may be practised at first as here indicated, but played afterwards independently of those sixteenths, in groups of six thirty-seconds like the former trills.

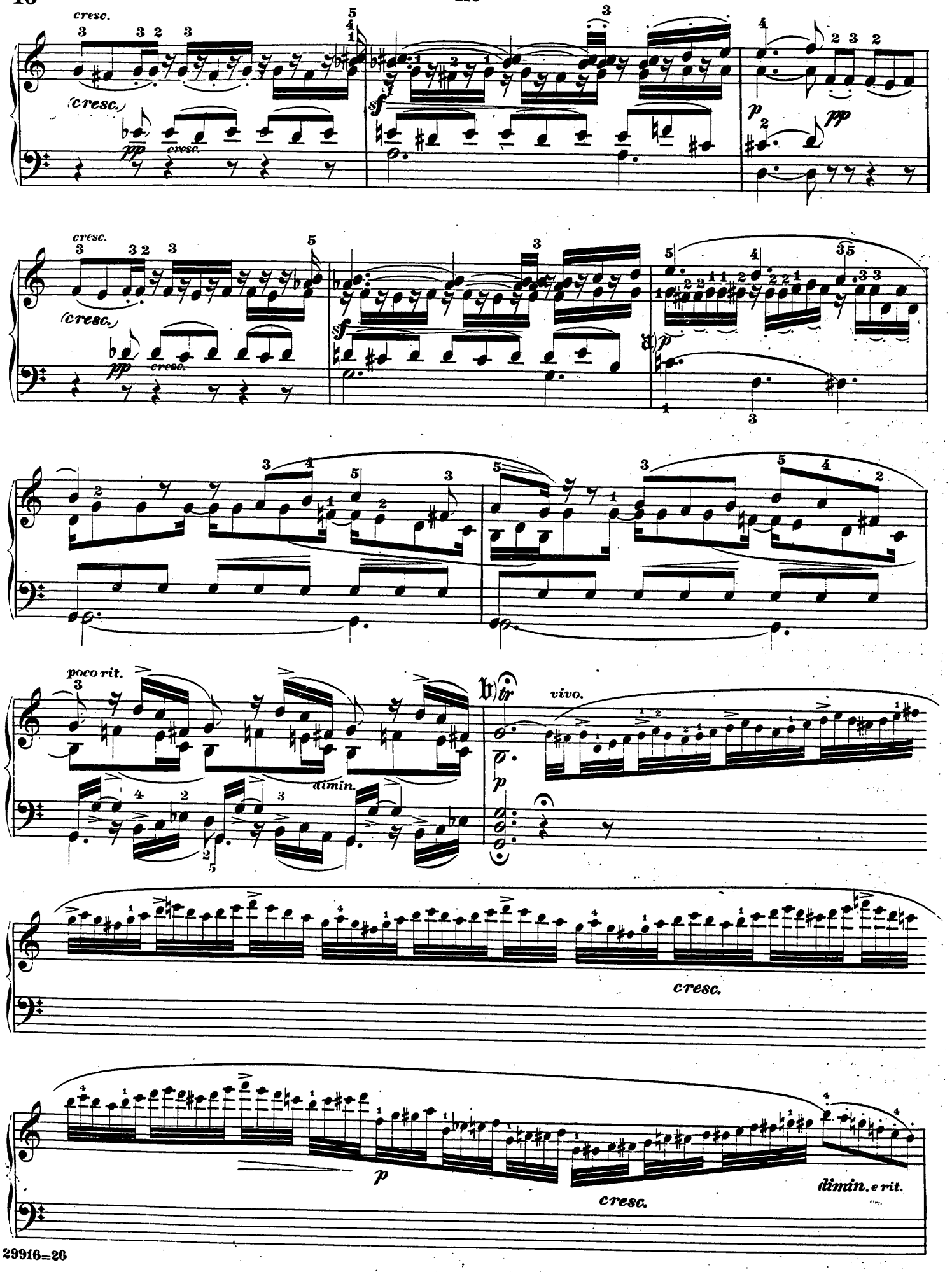
cresc.

leggieramente.

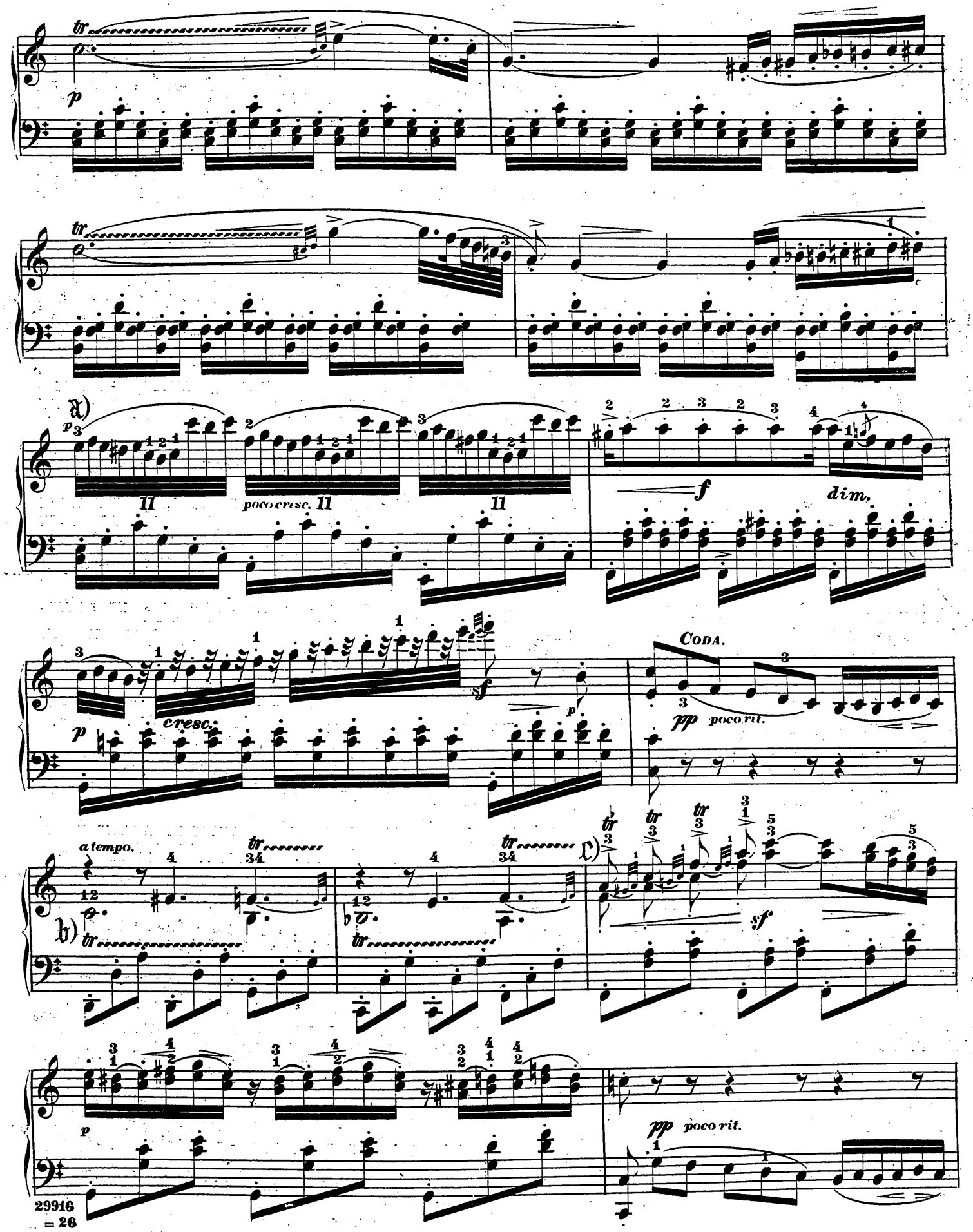
leggieramente.

cresc.

cresc.

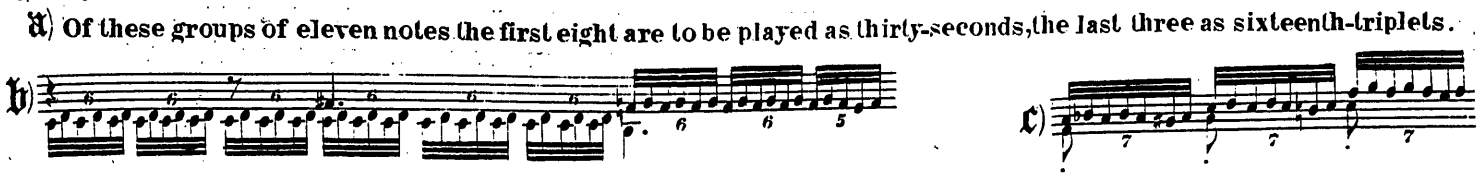


a) Like page 105, a) b) Like page 105, b)



29916
= 26

a) Of these groups of eleven notes the first eight are to be played as thirty-seconds, the last three as sixteenth-triplets.



a tempo.

112

cresc.

dim.

tranquillo.

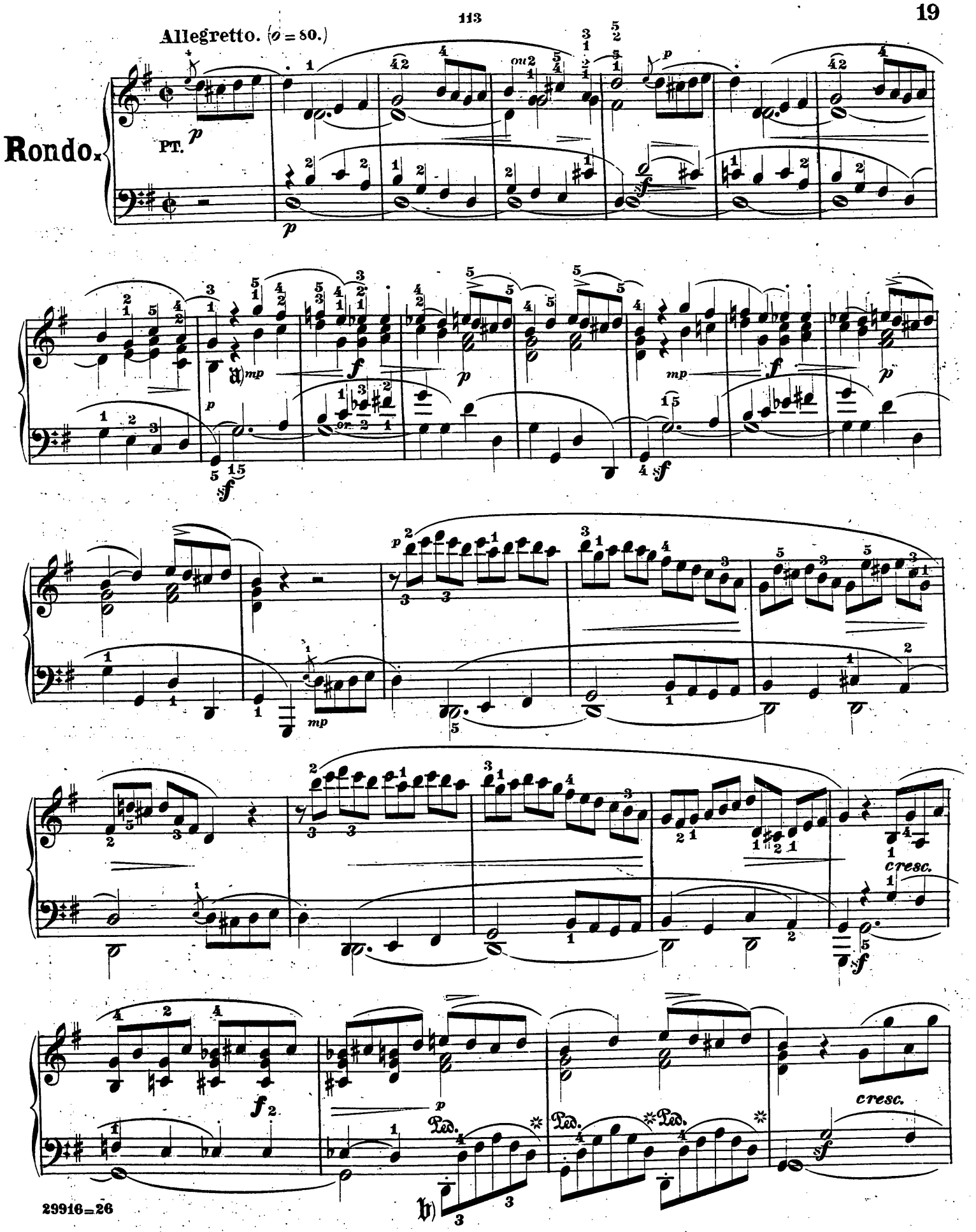
mf decresc.

cresc.

calando.

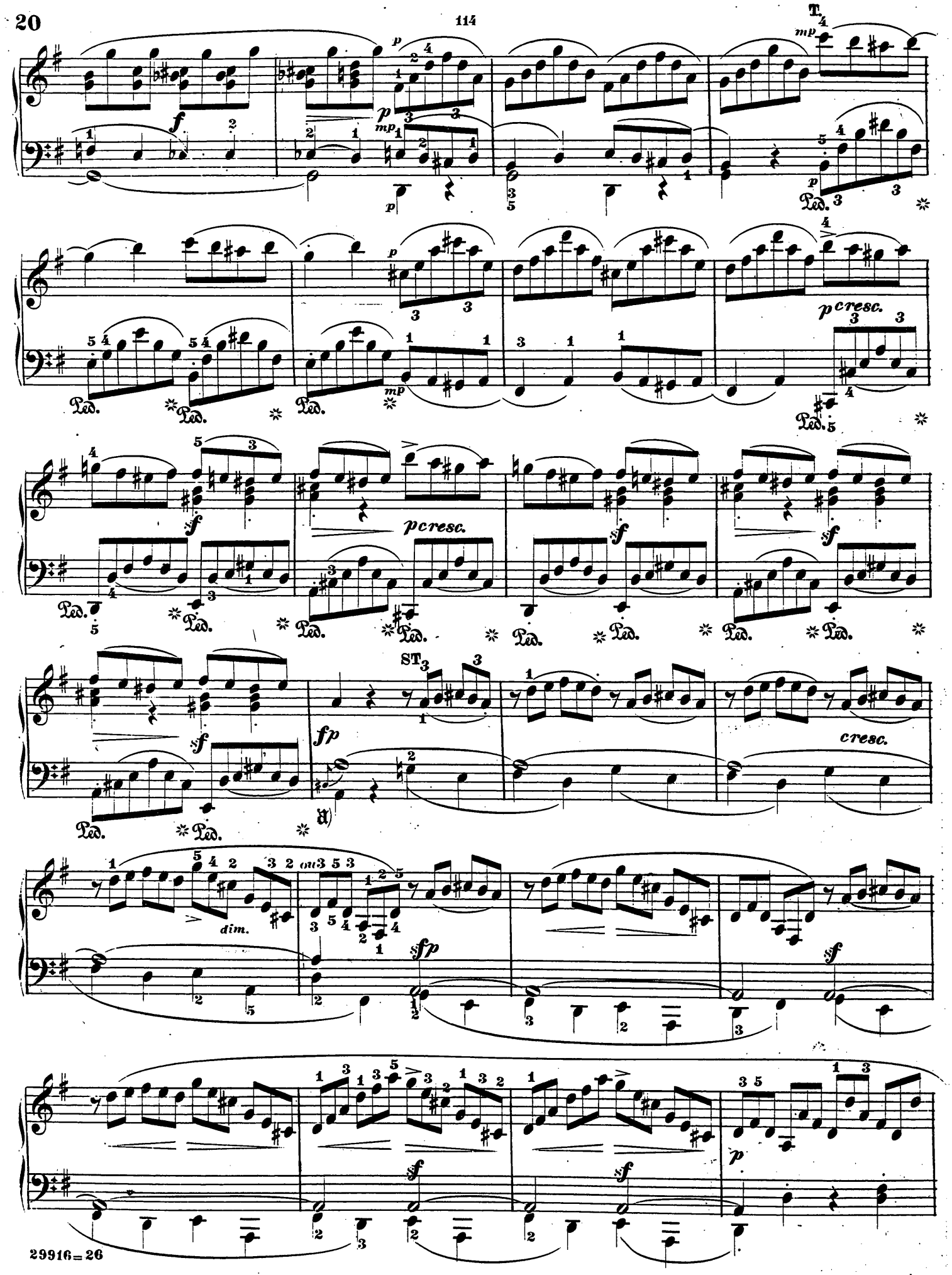
a) In these six bars the alternating melodies in Treble and Bass must be clear, while the middle part (even at the *sf* in the right hand) is kept subdued.

c) Observe the full length of the rests!



𝔞) *mp* (*mezzo piano*, rather soft) between *p* and *mf*.

𝔟) In this accompanying figure, which must be subordinate to the upper part, let the first note, the real Bass tone, be stronger than the others.



𝔞) Strike this C♯ quickly with the melody and lower part, letting the whole note A follow immediately, and with such force, that the *p* shall begin with the third quarter.

cresc.

cresc.

dim.

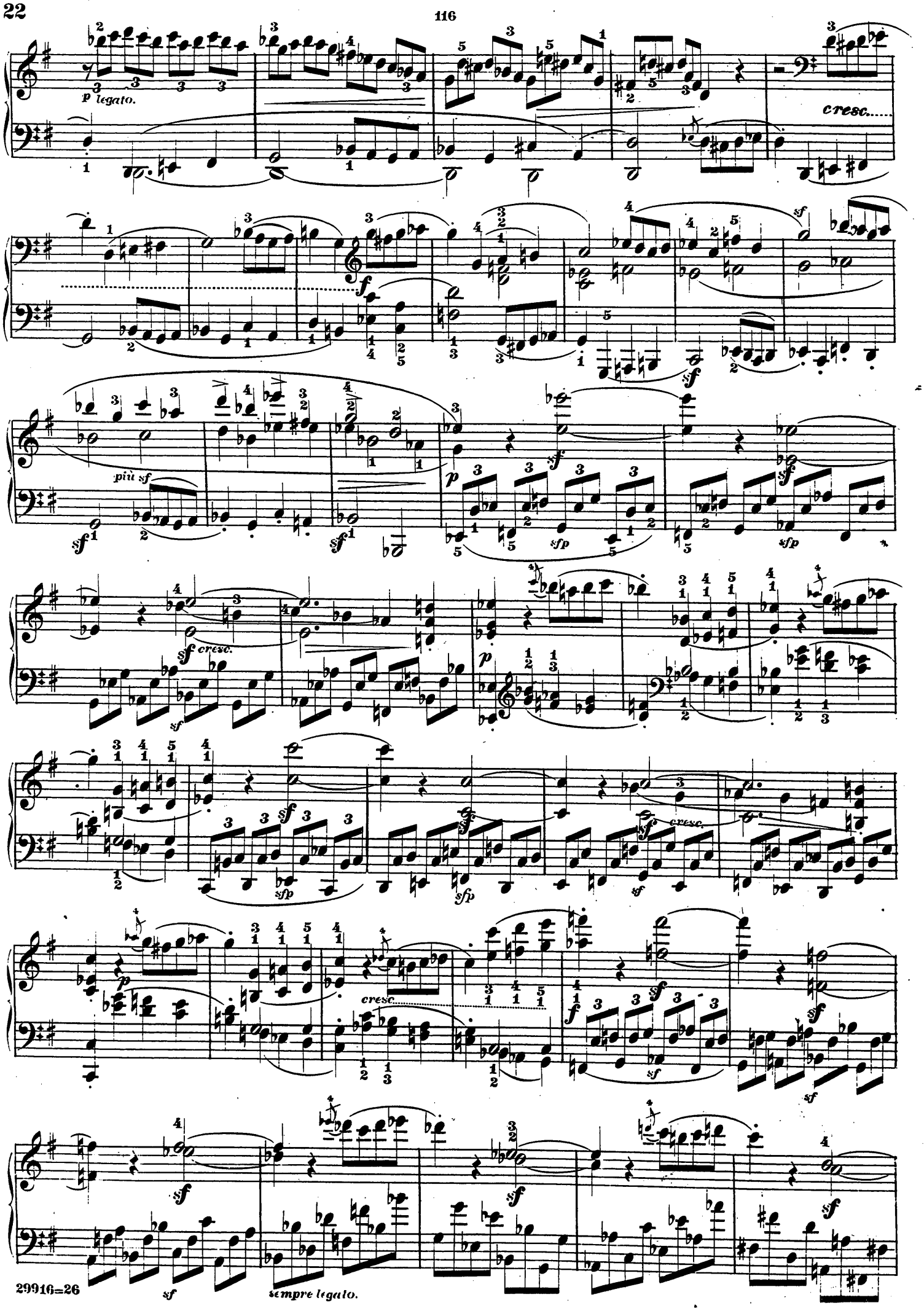
PT.

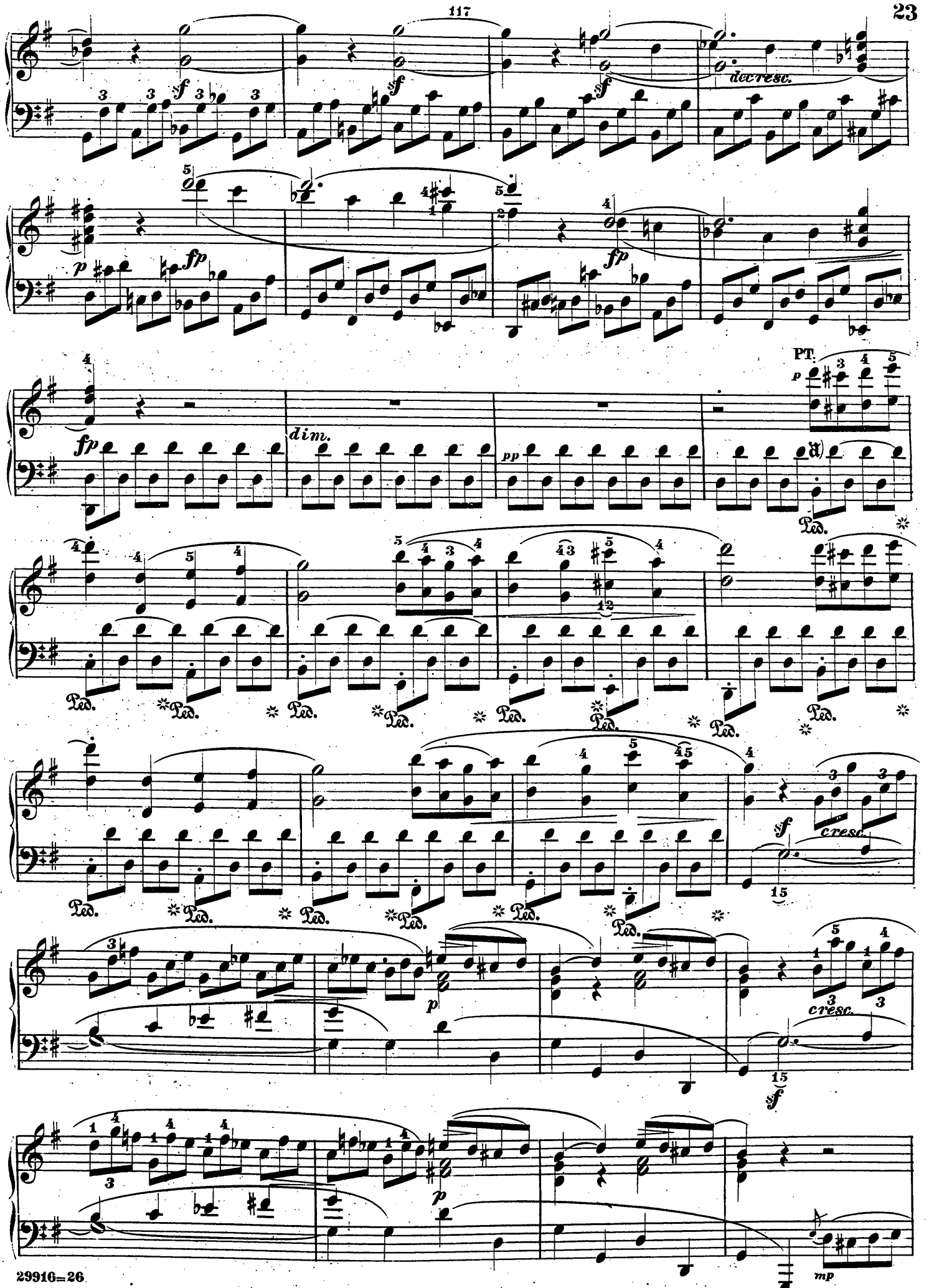
legato sempre.

cresc.

cresc.

D.


p legato.
cresc.
più sf
sf
sfp
cresc.
sempre legato.



29916=26

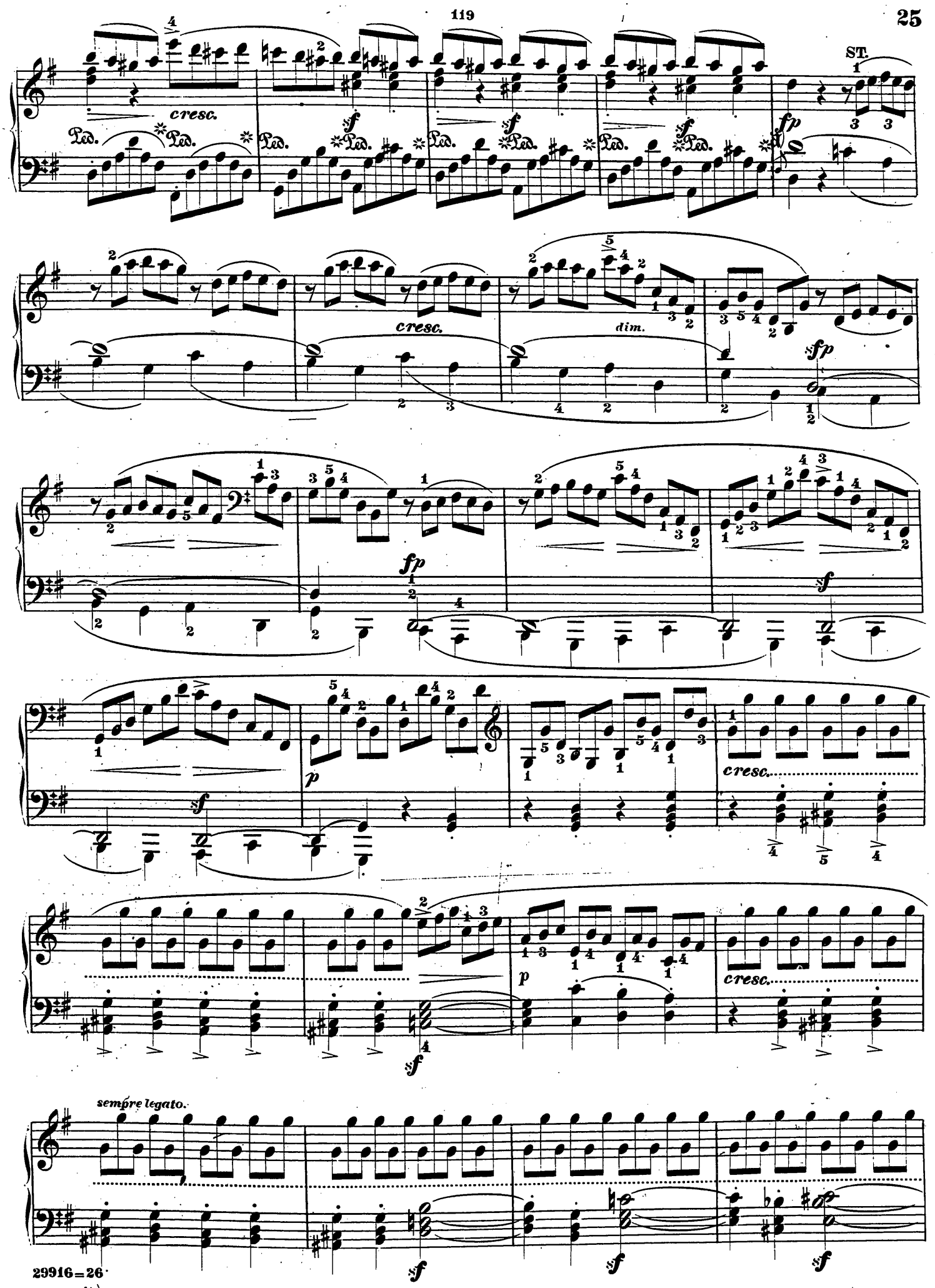
𝔄) The *staccato* note prominent, but the whole accompaniment *pianissimo*.

legato.

cresc.

cresc.

T.



𝔄) Like page 114, 𝔄)

CODA.

Tranquillo. (♩ = 72.)

poco rallent.

cresc.

m.d.

m.g.

cresc.

cresc.

Ped.

poco rit.

Tempo I°

poco rit.

cresc.

Ped.

Adagio. (♩ = 72.)

poco rit.

Tempo I°

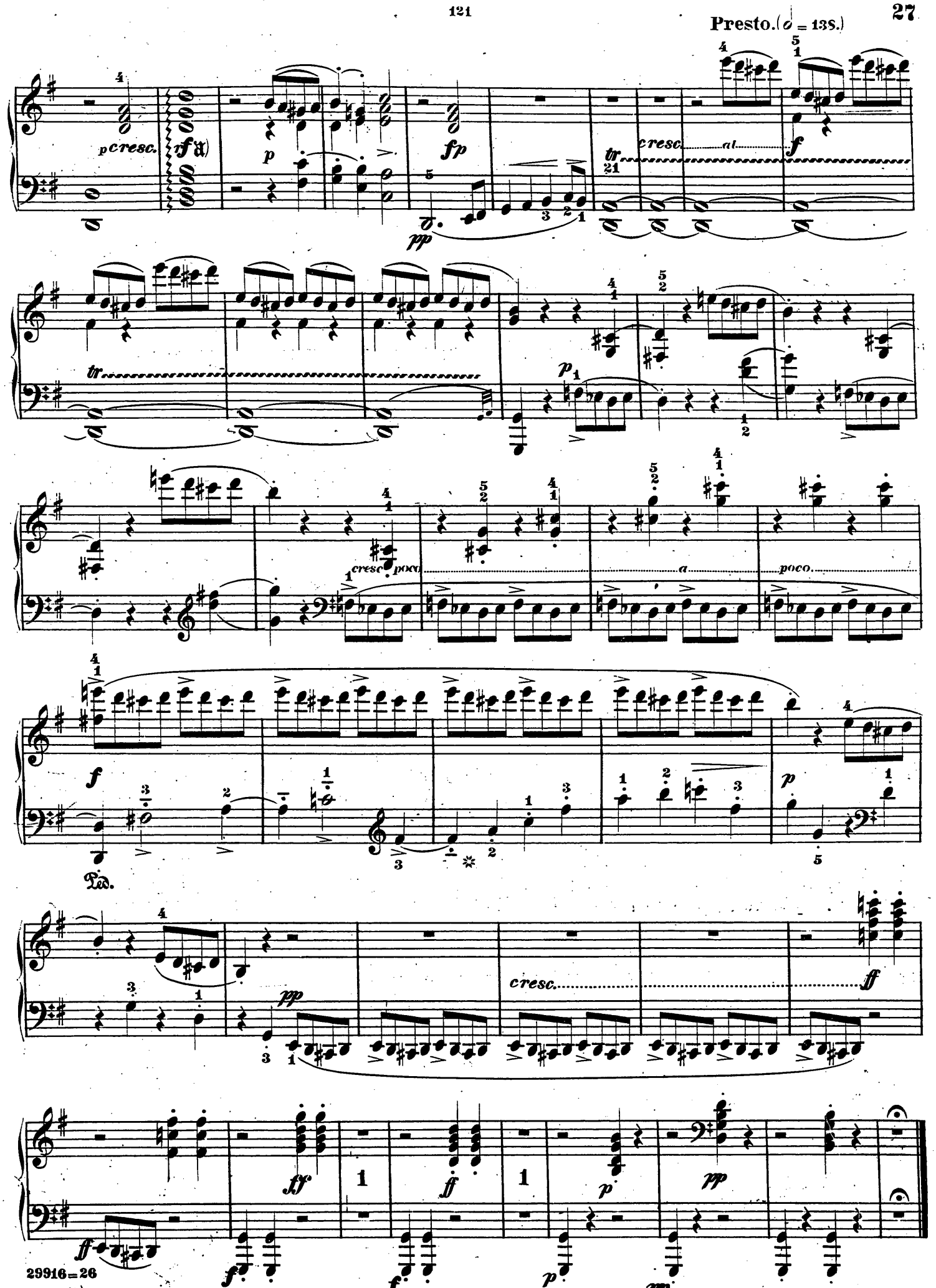
poco ritard.

cresc.

Adagio.

a) A rest before going on.

b) From the lowest Bass note successively to the highest Treble note with a *crescendo*.



𝔞) As on former page, only stronger.

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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.*
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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.*
HAVE MERCY UPON ME	*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.
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'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
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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
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Loved and lost. E♭. 2. E♭ to F.....*A. H. Rosewig.* 40
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Nellie's secret. Song and Chorus. E♭. 3. E♭ to F....*H. Millard.* 30
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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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