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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.

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BEETHOVEN'S SONATAS, For Piano-Forte.

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SONATA.

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

L. van Beethoven. (op. 22.)

Allegro con brio. (♩ = 138.)

11.

PT. $\frac{5}{3}$ $\frac{5}{3}$ $\frac{3}{2}$

p *cresc.*

fp *cresc....*

f

f *p*

sf mf

29911-25

d)

Musical score system 1. Treble clef. Bass clef. *dim.*

Musical score system 2. Treble clef. Bass clef. *pp*. **ST.**

Musical score system 3. Treble clef. Bass clef. *cresc.*

Musical score system 4. Treble clef. Bass clef. *f*, *mf*

Musical score system 5. Treble clef. Bass clef. *sf cresc.*, *f*, *decrsc.*, *pp*

Musical score system 6. Treble clef. Bass clef. *f cresc.*, *p [cresc.]*

First system of musical notation. Treble clef with a key signature of one flat. The right hand features a complex melodic line with slurs and fingerings (1, 3, 3, 4, 4). The left hand has a bass line with a 'Ped.' marking and a 'cresc.' instruction. A double asterisk is placed between the two staves.

Second system of musical notation. Treble clef. The right hand continues the melodic line with slurs and fingerings (1, 2, 3). The left hand has a bass line with a 'Ped.' marking and a 'f' dynamic marking.

Third system of musical notation. Treble clef. The right hand has a melodic line with a 'p' dynamic marking and a 'cresc.' instruction. The left hand has a bass line with a 'p' dynamic marking and fingerings (1, 4, 2, 1).

Fourth system of musical notation. Treble clef. The right hand has a melodic line with a 'Close.' instruction and a 'p' dynamic marking. The left hand has a bass line with a 'p' dynamic marking.

Fifth system of musical notation. Treble clef. The right hand has a melodic line with a 'decresc.' instruction. The left hand has a bass line with a 'decresc.' instruction.

Sixth system of musical notation. Treble clef. The right hand has a melodic line with a 'p' dynamic marking. The left hand has a bass line with a 'p' dynamic marking.

Musical score system 1, featuring piano and bass staves. The system includes various musical notations such as notes, rests, and dynamic markings like *p* and *ff*. A large number '5' is positioned at the top right of the system.

D.

Musical score system 2, featuring piano and bass staves. The system includes various musical notations such as notes, rests, and dynamic markings like *p*, *cresc.*, and *ff*.

Musical score system 3, featuring piano and bass staves. The system includes various musical notations such as notes, rests, and dynamic markings like *sf*.

Musical score system 4, featuring piano and bass staves. The system includes various musical notations such as notes, rests, and dynamic markings like *decresc.*, *pp*, and *ff*.

Musical score system 5, featuring piano and bass staves. The system includes various musical notations such as notes, rests, and dynamic markings like *ff*.

Musical score system 6, featuring piano and bass staves. The system includes various musical notations such as notes, rests, and dynamic markings like *ff*.

The musical score consists of six systems, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic and includes a '6' above the treble staff. The second system has a *ff* dynamic. The third system has a *ff* dynamic. The fourth system has a *ff* dynamic. The fifth system features a *decresc.* marking and a *p* dynamic. The sixth system has a *mp* dynamic. The score includes numerous fingerings (e.g., 1, 2, 3, 4, 5), slurs, and accents. There are also asterisks (*) and 'ff.' markings scattered throughout the score.

29911 = 25

α) This *piano* is without doubt not genuine.
 β) *mp* (*mezzo piano*, rather soft) means something between *p* and *mf*.

First system of musical notation. Treble clef contains a continuous sixteenth-note arpeggiated pattern. Bass clef contains a melodic line with a dynamic marking of *pp* and a fingering of 5. The system concludes with a triplet of eighth notes and a first finger fingering.

Second system of musical notation. Treble clef continues the sixteenth-note arpeggiated pattern. Bass clef features a melodic line with a dynamic marking of *p* and a fingering of 5. The system concludes with a triplet of eighth notes and a first finger fingering.

Third system of musical notation. Treble clef continues the sixteenth-note arpeggiated pattern. Bass clef features a melodic line with a dynamic marking of *pp*. The system concludes with a first finger fingering.

Fourth system of musical notation. Treble clef continues the sixteenth-note arpeggiated pattern. Bass clef features a melodic line with a dynamic marking of *cresc.* The system concludes with a first finger fingering.

Fifth system of musical notation. Treble clef continues the sixteenth-note arpeggiated pattern. Bass clef features a melodic line with a dynamic marking of *decresc.* The system concludes with a first finger fingering.

Sixth system of musical notation. Treble clef contains a melodic line with a dynamic marking of *pp* and a first finger fingering. Bass clef contains a melodic line with a dynamic marking of *p* and a *cresc.* marking. The system concludes with a first finger fingering.

First system of musical notation. Treble clef, bass clef. Dynamics: *fp* (fortissimo piano) and *cresc.* (crescendo). The system contains two staves with complex melodic and harmonic lines.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte). The system contains two staves with complex melodic and harmonic lines.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte). Includes fingering numbers (1, 2, 3, 4, 5) and articulation marks. The system contains two staves with complex melodic and harmonic lines.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano). Includes fingering numbers (1, 2, 3, 4, 5) and articulation marks. The system contains two staves with complex melodic and harmonic lines.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *mf* (mezzo-forte). Includes fingering numbers (1, 2, 3, 4, 5) and articulation marks. The system contains two staves with complex melodic and harmonic lines.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *dim.* (diminuendo). Includes fingering numbers (1, 2, 3, 4, 5) and articulation marks. The system contains two staves with complex melodic and harmonic lines.

ST. 9

pp

cresc.

f *mf*

cresc. *ff* *decresc.* *pp*

cresc. *p*

cresc. *Ped.* *

The musical score is written for piano and consists of seven systems of staves. The first system begins with a treble clef and a key signature of one flat. It features a complex melodic line with many slurs and ties, and a bass line with chords and some melodic movement. Dynamics include *fz* and *sf*. The second system continues the melodic development, with dynamics ranging from *f* to *p*. The third system shows a *cresc.* (crescendo) in the bass line, leading to a *sf* dynamic. The fourth system is marked *Close.* and *p*, with a *sfz* dynamic in the bass line. The fifth system features a *decresc.* (decrescendo) in the bass line, with dynamics *pp* and *ff*. The sixth system includes a *sfz* dynamic and a *ff* dynamic. The seventh system concludes with a *ff* dynamic and a final chord.

Adagio con molt' espressione. (♩ = 100.)

PT.

a)

M.

29911=25

a)

b)

ST.

espressivo.

First system of musical notation. Treble clef, bass clef. Dynamics include *cresc.*, *f*, *decresc.*, *pp*, and *p*. Fingerings are indicated with numbers 1-5. The number 12 is written above the staff.

Second system of musical notation. Treble clef, bass clef. Dynamics include *pp* and *p*. The word *simile.* is written below the bass staff.

Third system of musical notation. Treble clef, bass clef. Dynamics include *cresc.*, *pp*, and *p*.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *cresc.*, *f*, and *p*.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *p*, *cresc.*, *p*, and *pp*. Performance markings include *poco rit.*, *a tempo.*, and *pp*. A section labeled 'D.' is indicated.

29911-25

⌘ Here, as well as 2 bars later, the obligato Tenor must be brought out audibly beside the upper part, while the Bass and Alto are kept subdued.

Small musical notation for marking 'b)', showing a treble clef and a few notes.

ⓐ This ornament is to be slurred with what follows, but to be taken from the preceding measure, thus:

Small musical notation for marking 'c)', showing a treble clef and a few notes with a slur.

First system of musical notation. Treble clef, key signature of two flats. The right hand features a melodic line with slurs and accents, including a sequence of notes marked with fingerings 4, 5, 4, 5. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *pp*, *cresc.*, and *mf*. A *sf* *ped.* * marking is present.

Second system of musical notation. Treble clef. The right hand continues the melodic line with slurs and accents. The left hand accompaniment features chords and eighth notes. Dynamics include *sf* *ped.* * and *cresc.*

Third system of musical notation. Treble clef. The right hand features a melodic line with slurs and accents. The left hand accompaniment features chords and eighth notes. Dynamics include *p*. Fingerings 3, 1, 2 are indicated at the end of the system.

Fourth system of musical notation. Treble clef. The right hand features a melodic line with slurs and accents. The left hand accompaniment features chords and eighth notes. Dynamics include *p*.

Fifth system of musical notation. Treble clef. The right hand features a melodic line with slurs and accents. The left hand accompaniment features chords and eighth notes. Dynamics include *cresc.* and *pp cresc.*

Sixth system of musical notation. Treble clef. The right hand features a melodic line with slurs and accents. The left hand accompaniment features chords and eighth notes. Dynamics include *p*, *cresc.*, and *pp*. The system concludes with a *poco rit.* marking.

PT.
a tempo.

pp

cresc.

p

cresc.....

f

dim.

p

tr

M.

tr

cresc.

sf

decresc.

pp

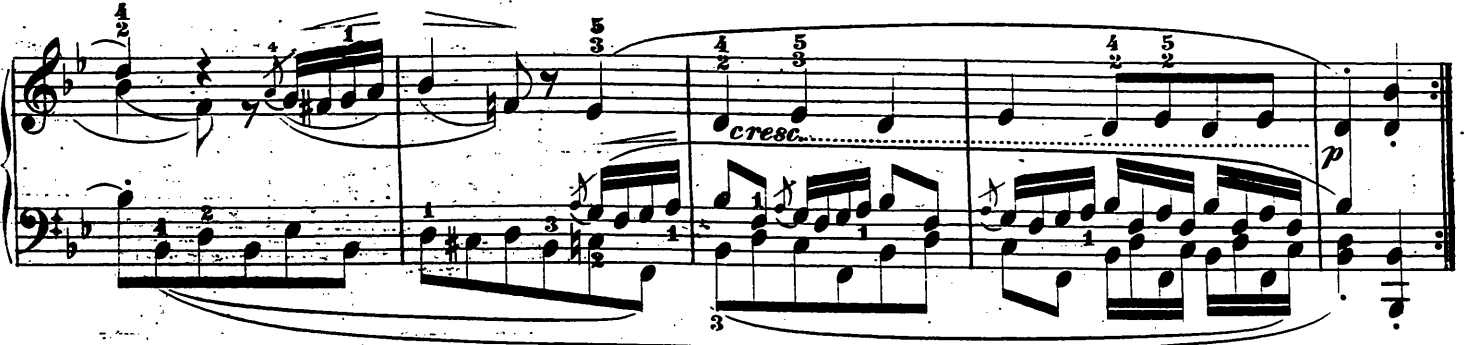
The musical score is written for piano and consists of five systems of staves. The notation includes various dynamics such as *sf*, *decresc.*, *pp*, *p*, *cresc.*, *ST.*, *espress.*, *f*, *poco rit.*, and *pp*. There are also articulation marks like accents and slurs, and numerous fingering numbers (1-5) throughout the piece. The score is in a key with two flats and a 7/8 time signature. The first system includes a section marked "ST." and "espress." with a *p* dynamic. The second system features a *pp* dynamic and a *p* dynamic. The third system has a *cresc.* dynamic and a *p* dynamic. The fourth system includes a *cresc.* dynamic, a *f* dynamic, and a *p* dynamic. The fifth system starts with a *poco rit.* marking and includes a *cresc.* dynamic and a *pp* dynamic.

29911=25

- a) Like page 12, a)
- b) Like page 12, c)

Menuetto.

(♩ = 104.)



First system of musical notation, featuring a treble and bass clef with various musical notes and a crescendo (*cresc.*) marking.



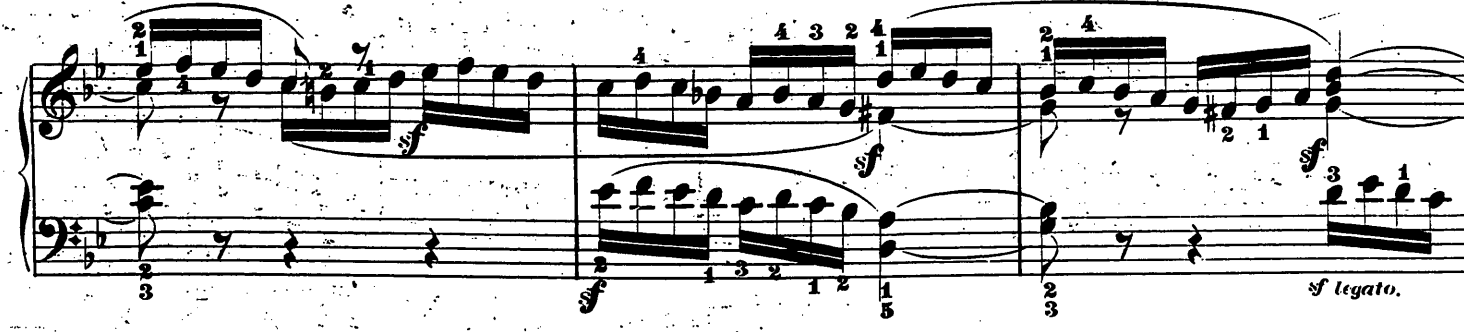
Second system of musical notation, starting with the word **Minore.** and featuring dynamic markings *f* and *ff*.



Third system of musical notation, starting with dynamic markings *mf* and *f*, and featuring a crescendo (*cresc.*) marking.



Fourth system of musical notation, featuring a **ff** dynamic marking and a repeat sign.



Fifth system of musical notation, featuring a *f legato.* dynamic marking and various musical notes.



Sixth system of musical notation, featuring a crescendo (*cresc.*) and a **ff** dynamic marking.

Allegretto. (♩ = 63.)

Rondo.

The musical score is divided into systems across two pages. The first system on page 18 is marked *PT.* and *p*. The second system on page 18 includes a *cresc.* marking. The third system on page 18 also includes a *cresc.* marking. The fourth system on page 18 includes a *f* marking in the bass clef and a *p* marking in the treble clef. The fifth system on page 18 includes a *cresc.* marking. The sixth system on page 18 includes a *tr* marking. The seventh system on page 18 includes a *p* marking and a *p cresc.* marking. The eighth system on page 18 includes a *p cresc.* marking. The score concludes on page 19 with a *p cresc.* marking.

29911= 25

a)

b)

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line with slurs and accents. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line with slurs and accents. Dynamics include *p* and *cresc.* Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line with slurs and accents. Dynamics include *fp*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line with slurs and accents. Dynamics include *cresc.* and *ped.* Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line with slurs and accents. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

29911-25 *ped.*

⌘ The principal melody, which lies in the lower part of the right hand, must as such be made audible.

First system of musical notation, measures 1-4. The right hand features a triplet of eighth notes in measure 1, followed by a trill in measure 2, and another triplet in measure 3. The left hand has a triplet of eighth notes in measure 1 and a trill in measure 2. Dynamics include *p* and *tr*.

Second system of musical notation, measures 5-8. The right hand has a triplet of eighth notes in measure 5, followed by a triplet in measure 6, and a triplet in measure 7. The left hand has a triplet of eighth notes in measure 5 and a triplet in measure 6. Dynamics include *p* and *cresc.*

Third system of musical notation, measures 9-12. The right hand has a triplet of eighth notes in measure 9, followed by a triplet in measure 10, and a triplet in measure 11. The left hand has a triplet of eighth notes in measure 9 and a triplet in measure 10. Dynamics include *ff*, *sf*, and *p*.

Fourth system of musical notation, measures 13-16. The right hand has a triplet of eighth notes in measure 13, followed by a triplet in measure 14, and a triplet in measure 15. The left hand has a triplet of eighth notes in measure 13 and a triplet in measure 14. Dynamics include *cresc.*

Fifth system of musical notation, measures 17-20. The right hand has a triplet of eighth notes in measure 17, followed by a triplet in measure 18, and a triplet in measure 19. The left hand has a triplet of eighth notes in measure 17 and a triplet in measure 18. Dynamics include *p*.

Sixth system of musical notation, measures 21-24. The right hand has a triplet of eighth notes in measure 21, followed by a triplet in measure 22, and a triplet in measure 23. The left hand has a triplet of eighth notes in measure 21 and a triplet in measure 22. Dynamics include *cresc.*

Small musical notation fragment at the bottom left, showing a triplet of eighth notes.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The lower staff has a bass clef and a key signature of one flat. It includes a trill (*tr*) and a forte (*f*) dynamic. The system concludes with a 4-measure rest and a 3-measure rest.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It includes a forte (*f*) dynamic and a section labeled "ST. II." with a 4-measure rest. The lower staff has a bass clef and a key signature of one flat. It includes a piano (*p*) dynamic and various fingering numbers (1-5) for the fingers.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It includes a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The lower staff has a bass clef and a key signature of one flat. It includes various fingering numbers (1-5) for the fingers.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It includes a forte (*f*) dynamic and a section labeled "R." (ritardando). The lower staff has a bass clef and a key signature of one flat. It includes various fingering numbers (1-5) for the fingers.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It includes a forte (*f*) dynamic and a section labeled "R." (ritardando). The lower staff has a bass clef and a key signature of one flat. It includes various fingering numbers (1-5) for the fingers.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It includes a forte (*f*) dynamic and a section labeled "R." (ritardando). The lower staff has a bass clef and a key signature of one flat. It includes various fingering numbers (1-5) for the fingers.

First system of musical notation, measures 1-4. It features a treble and bass clef with a key signature of two flats. The music includes complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *sf* and *f*. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 5-8. The treble clef part has a melodic line with slurs and accents. The bass clef part provides harmonic support with chords and moving lines. Dynamic markings include *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. The music continues with complex textures. A *p cresc.* marking is present. The bass clef part features a prominent rhythmic pattern. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, measures 13-16. The treble clef part has a melodic line with slurs and accents. The bass clef part provides harmonic support with chords and moving lines. Dynamic markings include *f*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, measures 17-20. The music continues with complex textures. A *fp* marking is present. The bass clef part features a prominent rhythmic pattern. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation, measures 21-24. The treble clef part has a melodic line with slurs and accents. The bass clef part provides harmonic support with chords and moving lines. A *cresc.* marking is present. The system ends with the text "PT." in the right margin.

p cantando.

cresc.

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

cresc.

f

p

cresc.

cresc.

p

f

tr

M.

tr

f

p

p

p

cresc.

cresc.

ST. 1.

29911 - 25

ä) In these figures the thumb may be held longer.

etc.

24

fp

p

cresc.

pp

ped.

29911-25

α) These five notes are to be so divided, that the *c* shall fall upon the beginning of the last sixteenth. But in order to make this tone, with which the principal motive recommences, especially emphatic, it will be well to hold it a *very little more* than the length of a thirty-second.

β)

First system of musical notation. The upper staff contains a melodic line with triplets and slurs. The lower staff provides a harmonic accompaniment, also featuring triplets. The dynamic marking *p* is present in both staves.

Second system of musical notation. The upper staff includes a *PT.* marking above a complex melodic passage. The lower staff shows a dynamic shift from *p* to *f*. A *cresc.* marking is visible in the lower staff.

Third system of musical notation. The upper staff features intricate rhythmic patterns and slurs. The lower staff includes a *cresc.* marking and continues the accompaniment.

Fourth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff shows dynamic changes from *p* to *cresc.* to *f* and back to *p*.

Fifth system of musical notation. The upper staff contains complex rhythmic figures with many slurs and accents. The lower staff provides a steady accompaniment.

Sixth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff includes a *cresc.* marking and dynamic changes from *p* to *f*.

The musical score is written for piano and consists of seven systems of staves. The notation includes various dynamics such as *p*, *cresc.*, *sfp*, *sf*, *f*, *pp*, and *animato*. There are also articulation marks like *sfz legato* and *triquillo*. Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a *Coda* section marked *p* and *triquillo*. The page number '26' appears at the top, and 'Close.' is written at the top right. A small number '5' is also visible near the top right.

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The composers are of the best. Among them we notice Schumann, Abt, Franz, Hauptman, Gade and Hiller. Words by Goethe, Uhland, Hoffman and Rueckardt brighten the score, and titles are well chosen. "The Rosebud," "The Little Ship," "Love like the Wind," "The Linden tree," "Welcome Repose," and "Peace to the Slumberers," are specimens, and indicate the genial character of the poetry.

Conductors of Musical Associations know very well that it is quite difficult to find a good "second book." One cannot practice the "Creation" or "Judas Maccabeus" a whole evening. It is too heavy work. Still one does not like to descend from that to easy glees or to an over easy cantata.

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MAY SONG.....	Goethe.....	Hauptmann.
THE DREAM.....	Uhland.....	Schumann.
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THE WATER LILY.....	Geibel.....	Gade.
SPRINGTIME.....	Abt.
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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.
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CALL TO REMEMBRANCE.....	Novello.
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.....	Downes.
.....	Novello.
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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 ALLOUD 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 SABAOOTH.
HOW BEAUTIFUL UPON THE MOUNT'NS.
HOW BEAUTIFUL IS ZION.
HAPPY AND BLESSED. 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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WAKE THE SONG OF JUBILEE.

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