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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. 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
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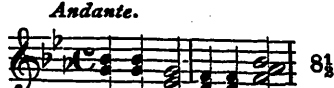

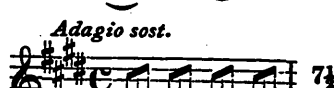
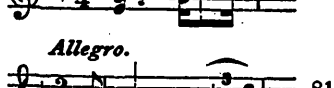
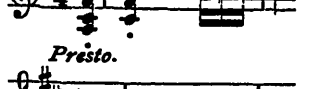

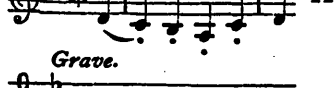

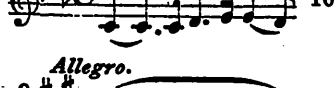


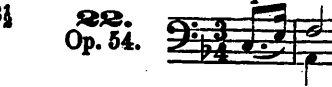
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BEETHOVEN'S SONATAS, For Piano-Forte.

1. Op. 2 No. 1 <i>Allegro.</i>  10	12. Op. 26. <i>Andante.</i>  10	23. Op. 57. <i>Allo. assai.</i>  20
2. Op. 2 No. 2. <i>Allegro vivace.</i>  11	13. Op. 27. No. 1. <i>Andante.</i>  8½	24. Op. 78. <i>Andante cantabile.</i>  8½
3. Op. 2. No. 3. <i>Allegro con brio.</i>  13½	14. Op. 27. No. 2. <i>Adagio sost.</i>  7½	25. Op. 79. <i>Presto alla tedesca.</i>  7½
4. Op. 7. <i>Allo. molto con brio.</i>  13½	15. Op. 28. <i>Allegro.</i>  12½	26. Op. 81. <i>Adagio. Das Lebewohl.</i>  11
5. Op. 10. No. 1. <i>Allo. molto e con brio.</i>  8½	16. Op. 31. No. 1. <i>Allegro vivace.</i>  13½	27. Op. 90. <i>Allegro.</i>  10
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8. Op. 13. <i>Grave.</i>  10	19. Op. 49. No. 1. <i>Andante.</i>  5	30. Op. 109. <i>Vivace.</i>  12½
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10. Op. 14. No. 2. <i>Allegro.</i>  9	21. Op. 53. <i>Alto. con brio.</i>  17½	32. Op. 111. <i>Tempo di Menuetto.</i>  14
11. Op. 22. <i>Allegro con brio.</i>  13½	22. Op. 54. <i>Tempo di Menuetto.</i>  8½	
	33. Sonatine. Posthumous. <i>Moderato.</i>  2	34. Sonatine. Posthumous. <i>Allegro assai.</i>  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. (♩ = 54.)

13.

29913-16

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

Allegro. (♩ = 84.)

ST. II.

29913-16

- ⌘) 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.
- Ⓝ) Observe with exactness the sudden *pianos* in this *Allegro*.


47

Attacca subito l'Allegro.

Allegro molto e vivace. (♩ = 100.)

PT.

29913-16

⌘) 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.

5 3 4 5 5 4 5 4 2

cresc.

5 5 2 5 3 5 5 4 5 4 2

1. 2. *TRIO.* *p* *cresc.*

2 4 1 2 4 3 2 1 1. 2 3

tr. *ff* *decresc.* *p*

2. *pp* 3 3 2 2 2 3

3 3 3 3 *cresc.* 1. 2. *RN. PT.* *p*

29913-16

- a) This *crescendo* to be made very gradual.
- b) Begin the trill with the principal note.

29913-16

a) Like page 48, a)

b) No retarding.

sf. attacca subito L'Adagio.

299-316

a) Through the whole Adagio (even at the *cresc. f 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.

c)

d)

Tr 54 5 12
 decresc.
 TN.
 p
 1 3 3
 1 1 1 1

1 2
 cresc.

3rd
 sfz
 veloce.
 rit.
 pp

attaca subito l'Allegro vivace.

Allegro vivace. (♩ = 126.)

PT. 2
 p
 cresc.
 f

p

29913-16

⌘) The notes marked > are of course not to be sharply marked, but observed as beginnings of the respective figures

ⓐ) 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.

29913=16

⌘) 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.

RN.

PT.

cresc.

29913 = 16

ä) Begin the trill with the principal note.

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

First system of musical notation, measures 1-4. The piece is in a minor key (one flat). The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and accents. A dynamic marking of *sf* (sforzando) is used. The left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs and accents. A dynamic marking of *sf* is present. The left hand has a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed over the right hand in the final measure.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with slurs and accents. A dynamic marking of *p* is present. The left hand has a steady eighth-note accompaniment. A *cresc.* marking is placed over the right hand in the first measure, and another *cresc.* marking is placed over the left hand in the final measure.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and accents. A dynamic marking of *f* (forte) is present. The left hand has a steady eighth-note accompaniment. A *ten.* (tension) marking is placed over the right hand in the final measure.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs and accents. A dynamic marking of *f* is present. The left hand has a steady eighth-note accompaniment. A *ten.* marking is placed over the right hand in the first measure.

sf sf p f

ff sf f ten.

sf sf f fp RN.

sf fp

pp f

pp cresc.

PT.
tr
p
cresc.

f
tr
sf
p

sf

f
ten.
marc.
sf

sf
TN.

f
p

α) Like page 52, α)

sf

sf

Coda.

2 4 1

1 3

2

2

1

sf

sf

sf

sf

2 5

5

4

4

sf

sf

sf

sf

1 3

4

4

sf

cresc.

ff

sf

3

1

4

Tempo I: (♩ = 66.)

p

cresc.

fp

3

3

4

5

3

1

5

4

1

2

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 \flat .

b) Like page 50, b)

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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, Bb, 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. 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>Albt. H. Hussler.</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. Eb 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>Perley.</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>Lauder.</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>Perley.</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 Eb. <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 sh. <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.

Ada. Meditation. Ab. 4. <i>Meininger.</i> 75	Memorial March. C. 3. Illustrated. <i>E. Mack.</i> 50
April Shower Mazurka. F. 4. <i>E. Mack.</i> 50	Minnie Waltz. F. 2. <i>"</i> 35
Banjo. Imitation for Piano. A. 3. <i>H. C. Harris.</i> 30	Mocking Bird Schottish. G. 3. <i>"</i> 30
Bird of the Forest. Eb. 4. An elegant parlor piece. <i>Carl Leduc.</i> 50	Transcription. C. 4. <i>C. Kunkle.</i> 50
Birdie's Waltz. F. 1. <i>E. Mack.</i> 20	Mocking Bird. Easy arrangement. G. 2. <i>C. Everest.</i> 20
Black Swan set of Cotillions. G. 2. <i>Sep. Winner.</i> 35	March. F. 3. <i>E. Mack.</i> 30
Blue Bird Polka Mazurka. C. 3. <i>F. Brandis.</i> 30	Variations. G. 3. <i>C. Grobe.</i> 50
Blue Bird Echo Polka. Eb. 4. <i>Mary Morrison.</i> 30	Waltz. F. 3. <i>E. Mack.</i> 30
Blushing Morn Polka. Eb. 4. <i>Carl Meyer.</i> 50	Transcription. A. 4. <i>B. Richards.</i> 60
Centennial March. Illustrated. Eb. 4. <i>E. Mack.</i> 50	Gr. Fantasia, in'ding "Auld Lang Syne." <i>Hoffman.</i> 1.00
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Chasseur Grand March. Eb. 3. <i>E. Mack.</i> 75	Quick Step. F. 3. <i>Aug. Schaffer.</i> 50
Chesney Wold Quadrille. F. 3. <i>F. Green.</i> 50	Mozart's Oxen Waltz. C. 3. <i>Arranged by E. Mack.</i> 40
Chicago Fire Bells. Fantasia. Ab. 4. <i>Clara H. Saylor.</i> 40	With the story of its composition.
Chick Waltz. G. 2. <i>E. Mack.</i> 40	Music of the Waves. Ab. 5. <i>John Werum.</i> 50
Cinderella. Descriptive fantasia. C. 4. <i>"</i> 60	Music on the Water. A moonlight reverie. Db. 5. <i>A. P. Wyman.</i> 75
Come Along Scottisch. Eb. 3. <i>"</i> 35	Companion to "Silvery Waves."
Contraband Scottisch. G. 2. <i>S. Winner.</i> 40	Natalie Waltz. Simplified. Moonbeams. G. 1. <i>E. Mack.</i> 20
Cracovienne. Fantasia. Eb. 6. <i>W. V. Wallace.</i> 1.50	Nellie Grant's Wedding March. Bb. 3. <i>"</i> 40
Dance of May Queen. Db. 5. <i>Theo. Moelling.</i> 60	Nevada Grand March. Ab. 4. <i>W. F. Meyer.</i> 35
Emma Mazurka. F. 3. <i>C. J. Miers.</i> 35	No One to Love. Brilliant variations. Bb. 4. <i>C. Grobe.</i> 60
Empire March. G. 2. <i>Converse.</i> 30	Old Hundred. Variations. G. 4. <i>"</i> 50
Evening Song to Virgin. Variations. Eb. 4. <i>Grobe.</i> 50	Orphan's Prayer. Fantasia. Eb. 4. <i>E. Mack.</i> 50
Fairies' Carol. Reverie. F. 3. <i>A. H. Rosewig.</i> 35	Patchwork Polka. Bb. 2. <i>Walters.</i> 30
Five Finger March. C. 1. <i>E. Mack.</i> 20	Paul and Virginia Waltz. Eb. 3. <i>E. Mack.</i> 40
Five Finger Waltz. F. 1. <i>"</i> 20	Peri Waltz. Simplified. F. 1. <i>"</i> 20
Florence Galop. G. 3. <i>C. J. Miers.</i> 30	Pleyel's German Hymn. Variations. G. 4. <i>Grobe.</i> 50
Fortification Storm March. Bb. 3. <i>G. Piefke.</i> 35	Purling Brook. Fantasia. Bb. 3. <i>E. Mack.</i> 50
Freeburg Grand March. Eb. 3. <i>W. T. Meyer.</i> 30	Ray of Sunshine. Ab. 4. <i>Carl Leduc.</i> 50
Grant's (General) Grand March. F. 2. <i>E. Mack.</i> 40	As its name intimates a 'Ray of Sunshine' what more could be said.
Grains of Gold. Morceau. Ab. 3. <i>Carl Meyer.</i> 60	Rock Beside the Sea. Variations. Ab. 4. <i>C. Grobe.</i> 60
Hancock's (General) Grand March. Bb. 3. <i>S. Winner.</i> 40	Sardinian Shepherd Boy. Reverie. G. 4. <i>E. Mack.</i> 50
Hawthorne Scottische. F. 3. <i>J. T. Quigg.</i> 30	Satanella, or Devil's Call-Galop. A. 3. <i>A. M. Schacht.</i> 40
Heidelberg March. F. 2. <i>C. C. Converse.</i> 30	Silver Cloud Polka Brillante. G. 4. <i>Carl Le Duc.</i> 50
Her bright smile haunts me still. Ab. 4. <i>Ch. Grobe.</i> 50	Solitude. Fantasia with variations. F. 4. <i>E. Mack.</i> 50
Variations on Wrighton's popular song.	Sounds from the Ringing Rocks. F. 4. <i>B. Fr. Walters.</i> 50
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I would not live away. Variations. F. 3. <i>C. Grobe.</i> 50	Descriptive of approaching Mount Vernon.
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