8030.

13th Edition.

SONATAS

for the

PIANOFORTE

by

L. van Beethoven

with Biography, Historical Notes, Metronom etc

edited by

ERNST PAUER.

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LONDON, AUGENER & Co

Beethoven House

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Minnie Lola Moss.
from her loving Father
June. 15th 1881.

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Beethoven.

LUDWIG VAN BEETHOVEN was born at Bonn, December 17th 1770: and received his first instructions in Music from his father, who held the appointment of Tenorist in the Elector's Chapel. He was afterwards instructed by the Music Director Pfeiffer, and the Court organists van der Eden, and Neefe; and as early as 1785, he was appointed organist in the Electoral Chapel. In the winter of 1786, he made a journey to Vienna, where he excited the highest interest and attention of Mozart. Six years after, he made a second journey to Vienna, with the special purpose of placing himself, for further instruction, under the direction of Joseph Haydn, who was then at the summit of his fame. His natural gift of improvising on the piano introduced him to the highest circles of Vienna Society; and he soon became the spoiled child of the aristocracy, who were, at that time, distinguished amateurs of music. He was received with special kindness in the princely family of Lobkowitz. Prince Charles settled on him a yearly pension of 600 Gulden as long as he should be without an appointment; and in the latter years of his life, Beethoven often used to speak of the motherly care and attention which the princess Christiana bestowed on him. Under Haydn's direction, Beethoven studied the laws of Counterpoint and Harmony with the utmost ardour, until, as we are told, the pupil had just reason to be dissatisfied with his master. In certain exercises, written by Beethoven, and corrected by Haydn, a third person is said to have detected faults which Haydn had overlooked; and this, as the story goes, so exasperated the pupil, that he was with difficulty persuaded to wait till Haydn's second journey to England before he changed his master.

Beethoven now placed himself under the tuition of the renowned Albrechtsberger, celebrated as an experienced teacher and able contrapuntist; and soon acquired a tolerably extensive facility in applying all the resources of his art. In the year 1795, he entered on his career of activity. In this year appeared, as opera I, three Trios for Pianoforte, Violin and Violoncello, dedicated to Haydn; and from this time forward, during the space of less than thirty years, he poured forth an uninterrupted flow of chefs-d'oeuvre. These were all produced when in a state of poverty and distress — most of it, no doubt, his own fault — which he was compelled to endure, and which he felt not less bitterly than Mozart had done before him. His thoroughly upright, artistic, self respect, which led him to seek his only love in the highest circles of society, was naturally antagonistic to the common everyday world; and thus he was, necessarily, often engaged in irritating disputes. He encouraged in his own mind those whims and oddities which made intercourse with him very difficult; and which not only withheld him from that circle of friends among whom he had once found a large portion of the

enjoyments of life, but also estranged him from general society: and after that tragical affliction came on him, when he lost his hearing — that noblest of senses to a musician — he found himself utterly desolate and alone in the world. As early as in his thirtieth year, he had suffered from a complaint in the ears which afterwards resulted in total deafness. The circle of his personal acquaintances became narrower; and his near relations failed to fulfill their duties of love and respect towards him. It is well known that his two brothers, Charles and John, managed in the basest way, to profit by his condition, — what heart-rending sorrow was caused him by the son of that Charles, to whom he had behaved as a father! Indeed that nephew incurred the suspicion of having partly contributed, by his undutiful conduct, to the death of the great Master. Beethoven died, March 26th 1827, soon after 5 o'clock, p. m.

With the exception of his position as Organist in his native town, Beethoven never held any appointment. In 1809, he was invited, by the King of Westphalia, to Cassel, as Court Capellmeister, and he was inclined to accept the invitation; but his illustrious patrons, the Archduke Rudolf and the princes Lobkowitz and Kinsky, ensured him a yearly income of 4000 Gulden, and consequently Beethoven never after left Vienna. In 1811, however, this income, by a well known Austrian law of finance, was reduced to one-fifth of the original sum.

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HISTORICAL NOTES.

Nos 1. 2. 3. The oldest Vienna edition, announced on the 9th March 1796 in the Vienna Journal, bears the title: "*Trois Sonates pour le Clavecin ou Piano Forte, composées et dédiées à Mr Joseph Haydn, Docteur en Musique, par Louis van Beethoven. Op.* 2. *Vienne chez Artaria et Co.*" Haydn wished Beethoven to call himself "pupil of Haydn;" but the latter declined. To Schenk (who revised Beethoven's Studies in Counterpoint) he said: "I never learnt anything from Haydn."

The original publishers recommended these Sonatas in the following words: — "As the previous work of the same composer, (the three Trios Op. 1), was received by the public with so much favour, the same result is expected from the present work. The more so, as it offers, besides its value as a Composition, also the opportunity of judging with what effect Herr van Beethoven treats the instrument, not only with regard to strength, but also delicacy."

No. 4. The original title of this Sonata, announced for the first time in the Vienna Journal of October 7th 1797 is: "*Grande Sonate pour le Clavecin ou Piano Forte composée et dediée à Mademoiselle la Comtesse Babette de Keglevics, par Louis van Beethoven, Oeuvre* 7. *Vienne chez Artaria et Co.*" Countess Keglevics was one of the most distinguished amateurs of Vienna. She was afterwards married to Prince Innocent Odescalchi. Beethoven dedicated to her, besides the above Sonata, — Ten Variations in B flat on the air "La stessa, la stessissima" from Salieri's Opera "Falstaff" (March 1799), the first Concerto, Op. 15 in C Major for the piano and orchestra, (March 1801); and the celebrated "Six Variations on an original air in F Major" Op. 34 (1803).

Nos 5. 6. 7. The Vienna publisher, Joseph Eder, opened in the Vienna Journal of July 7th 1798, a list of subscriptions for the publication of these three Sonatas. They were announced as published on the 26th September 1798. The original title is "*Trois sonates pour le Clavecin ou Piano-Forte, composées et dediées à Madame la Comtesse de Browne, née de Vietinghoff, par Louis van Beethoven, Oeuvre* 10, *à Vienne, chez Joseph Eder sur le Graben.*"

The Countess de Browne and her husband, the imperial Russian Brigadier Count de Browne (descended from an Irish family settled in Smilten, Livonia) were among the kindest and most faithful friends of Beethoven. To this Countess he dedicated besides these three Sonatas, in April 1797, twelve Variations in A major on the Russian dance in the Ballet "Das Waldmädchen," and in December 1799, the eight Variations on the air "Tändeln und Scherzen" from Süssmayer's opera "Soliman."

No. 8. The original edition, which appeared in 1799, has the title: "*Grande Sonate pathétique pour le Clavecin ou Piano Forte, composée et dediée à Son Altesse Monseigneur le Prince Charles de Lichnowsky, par Louis van Beethoven. Oeuvre* 13. *By Joseph Eder am Graben.*"

Prince Charles Lichnowsky, the scion of an old, wealthy Bohemian family, whose estates in Silesia are situated on Prussian and Austrian territory, was endeared to all lovers of music by his really liberal and humane conduct towards Mozart and Beethoven. In the spring of 1789, he took Mozart to Berlin in his own carriage, and presented him in Potsdam to King Frederic William II. Beethoven, who was known to be rather hard to please, mentions Prince Lichnowsky in 1800 to Wegeler as "one of his warmest," and speaks another time of him "as among his most tried friends." The Countess Thun was married to Prince Charles, and it was she of whom Beethoven said, that the princess took such care of him, that he often wondered, why she did not cover him with a glass case, for fear of his being touched or breathed on by some unworthy mortal!

Nos 9. 10. The original edition was announced for the first time in the Vienna Journal of the 22^{nt} December 1799, as: "*Deux Sonates pour le Piano Forte composées et dédiés à Madame la Baronne de Braun, par Louis van Beethoven. Oeuvre* 14. *Vienne chez T. Mollo et Cie.*"

Baroness de Braun, to whom Beethoven dedicated also in March 1801, the celebrated Sonata for Piano and French horn, Op. 17, was the wife of Baron de Braun, Director of the Royal and Imperial Theatres of Vienna.

No. 11. This Sonata was ready for publication towards the close of 1800. The original title is: "*Grande Sonate pour le Piano Forte, composée et dédiée à M. le Comte de Browne, Brigadier ou Service de S. M. I. de toute la Russie, par Louis van Beethoven. Oeuvre* 22. *Leipzig, Kühnel.*" Beethoven received for this Sonata the sum of 20 ducats — about £ 10.

Count de Browne (see Nos. 5. 6. 7.) was on very intimate terms with Beethoven, who often paid him visits at his town and country residences in Baden, near Vienna. To this nobleman also, Beethoven dedicated in July 1798, three Trios for stringed instruments; the celebrated Variations for piano and violoncello on Mozart's air "The Manly Heart," and the not less renowned "Six Sacred Songs by Gellert" Op. 48.

No. 12. The original title of this famous Sonata, announced for the first time in the Vienna Journal of the 3rd March 1802, is: "*Grande Sonate pour le Clavecin ou Piano Forte, Composée et dédiée à Son Altesse Monseigneur le Prince Charles de Lichnowsky, par Louis van Beethoven. Oeuvre* 26, *à Vienne, chez Jean Cappi.*"

It has been already stated that Beethoven dedicated the "Sonate pathétique" (see No. 8) to Prince Lichnowsky; but he evinced his great regard by inscribing to him also his first three Trios (1795); nine variations on Paesiello's air Quant è più bello (December 1795), and in March 1804, his second Symphony in D major, Op. 36.

The universally known "Funeral March" of this Sonata, (which was composed in 1801), was suggested to Beethoven by several of his friends, who were struck with the powerful effect of a Funeral March, introduced in the opera "Achilles" by Ferdinand Paer. This opera was performed for the first time at Vienna on the 6th of June 1801.

Nos 13. 14. The original titles of these Sonatas, probably composed during the summer of 1801, and announced for the first time in the Vienna Journal of the 3rd March 1802, are: (No. 1, in E flat) *Sonata, quasi una Fantasia per il Clavicembalo o Piano-Forte. Composta e dedicata a Sua Altezza la Signora Principessa Giovanni di Liechtenstein nata Langravia Fürstenberg, da Luigi van Beethoven. Opera* 27. *Nr.* 1. *In Vienna, presso Giov Cappi.* (Nr. 2 in Csharp minor) *Sonata quasi una Fantasia etc. etc. Composta e dedicata alla Damigella Contessa Giuletta Guicciardi, da Luigi van Beethoven, Opera* 27, *Nr.* 2 *In Vienna etc* Of Princess Lichtenstein Ferdinand Ries relates an amusing anecdote. "One evening I was asked at Count Browne's to play Beethoven's Sonata in A minor, (Op. 23. for piano and violin). As Beethoven was present, as the Sonata was very little known, and as I never had practised it under his superintendance, I begged to be allowed to choose another. The guests, however, wished particularly to hear it, and asked Beethoven to intercede in their favour. "Well," said he, "after all you will

Appeared for the first time in 1796.

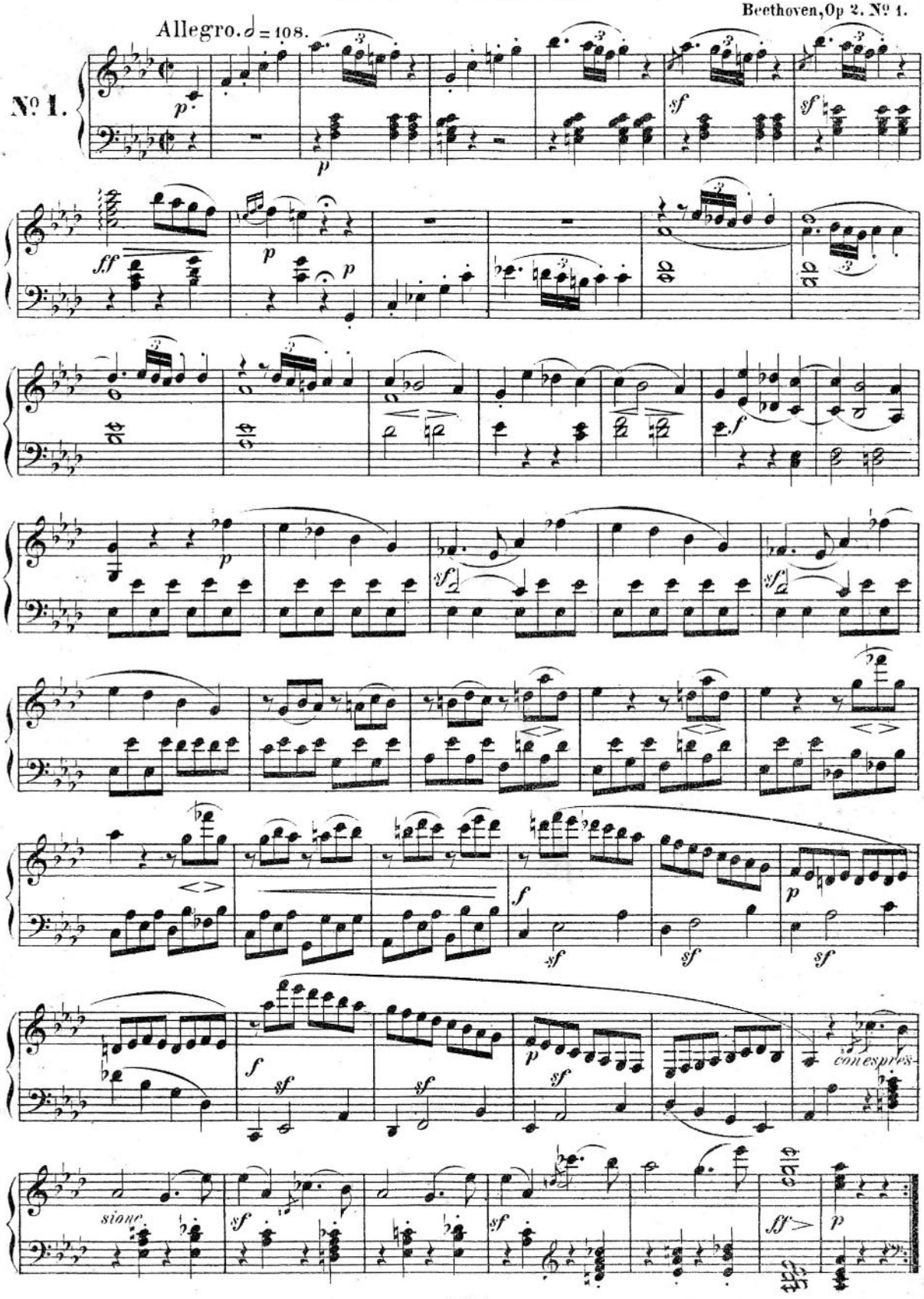
SONATA.

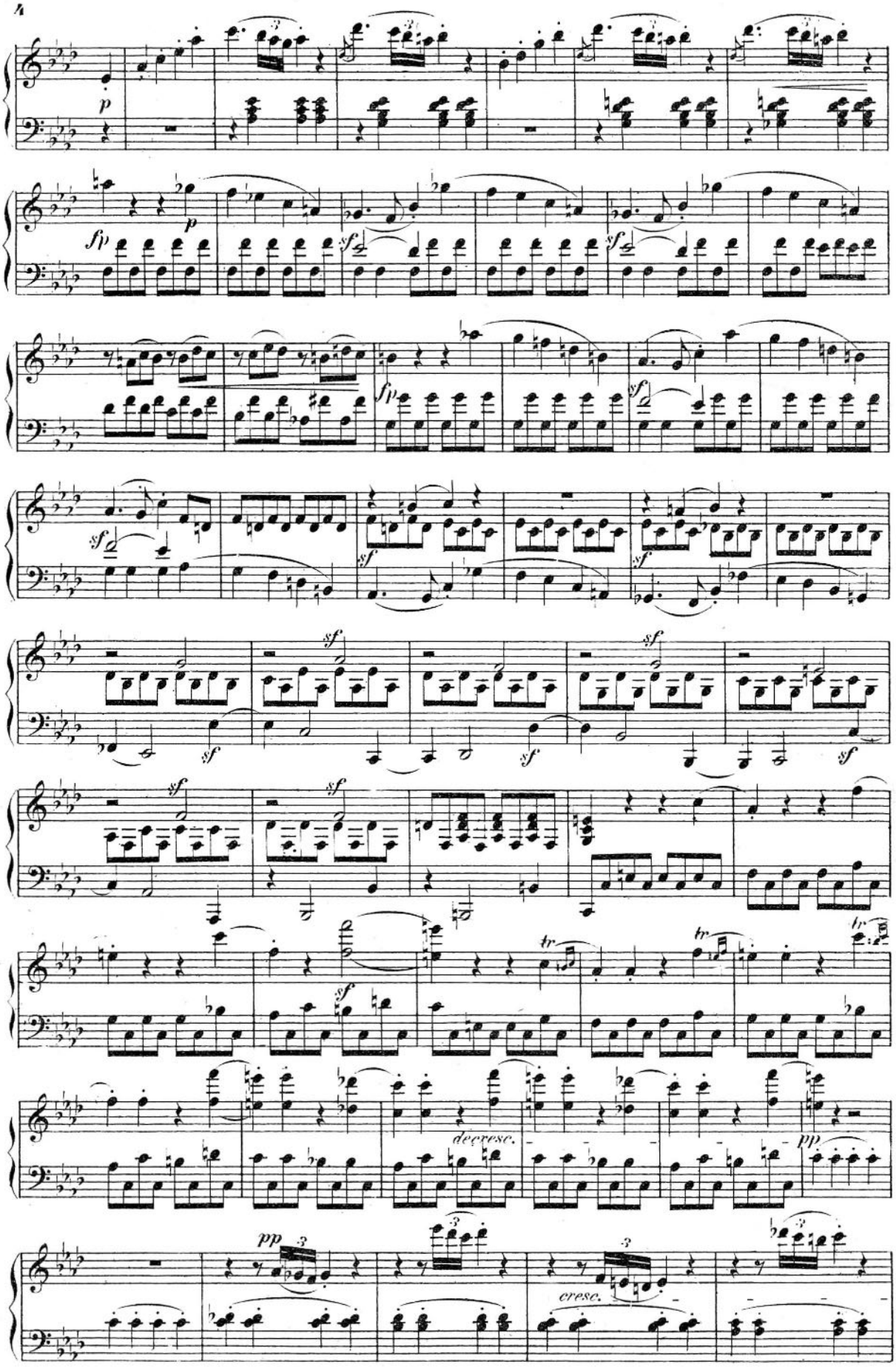
Dedicated to Joseph Haydn.

Beethoven, Op 2. № 1.

№ 1.

Allegro. ♩ = 108.

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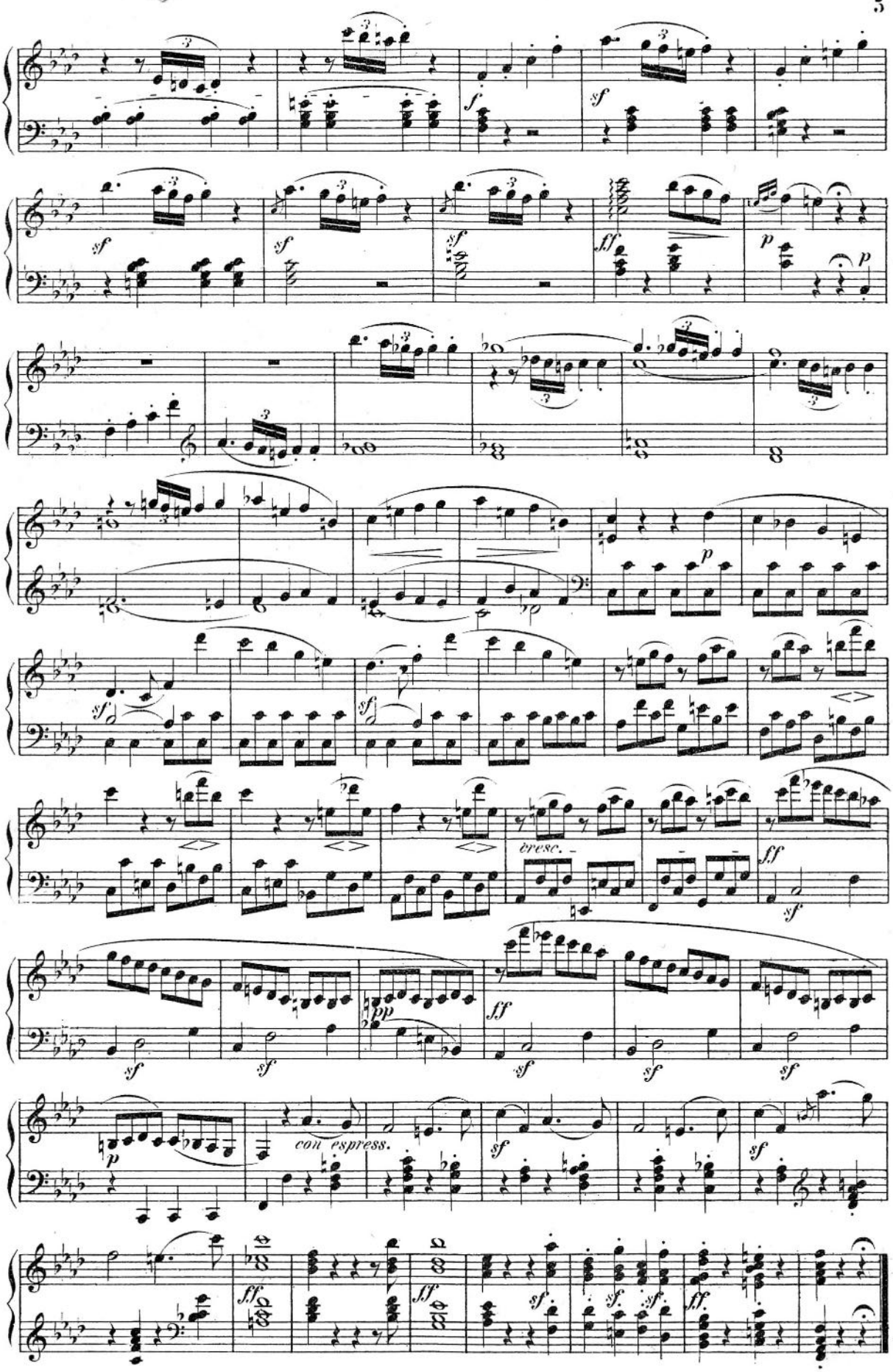
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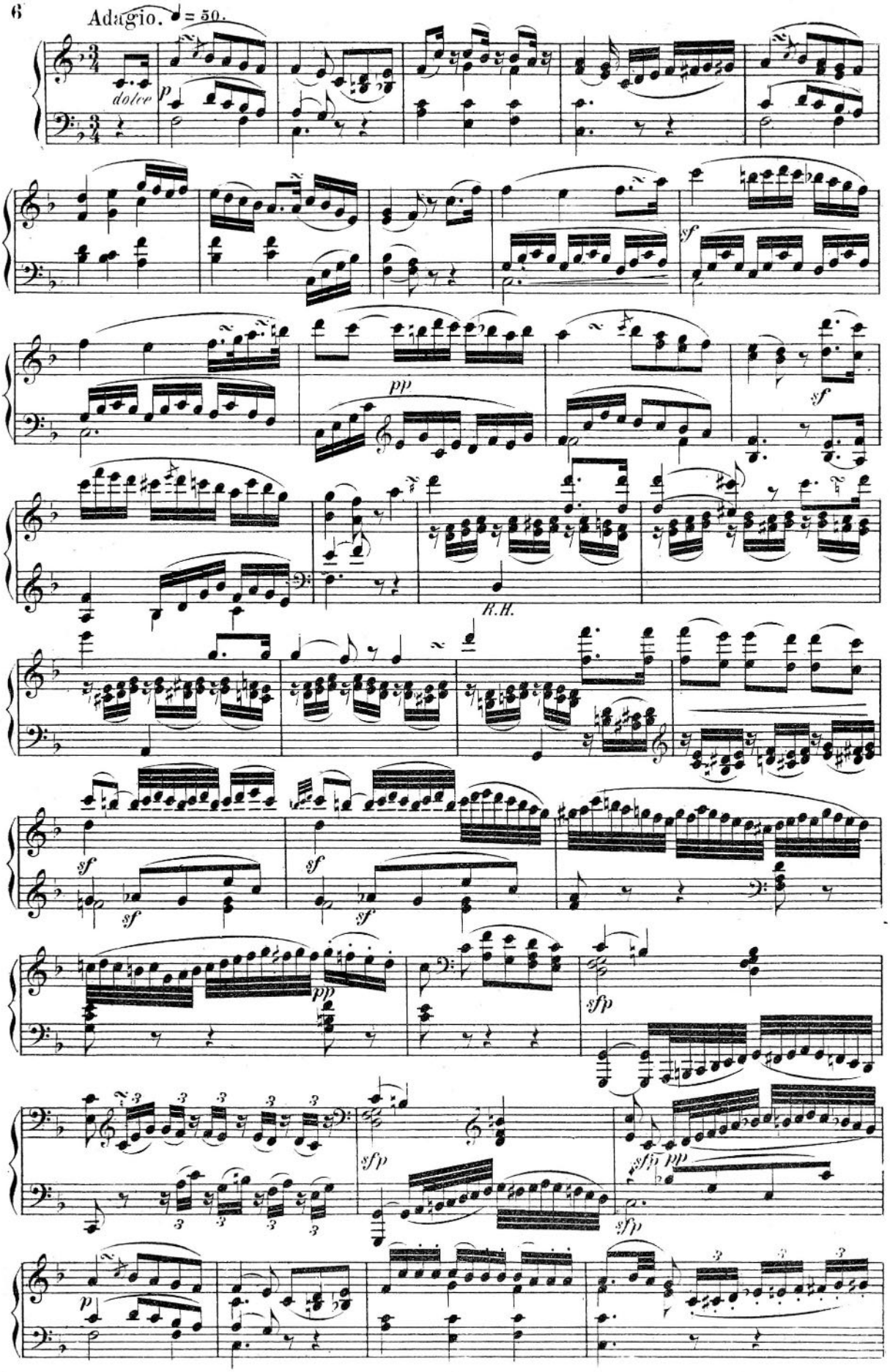
Adagio. ♩ = 50.
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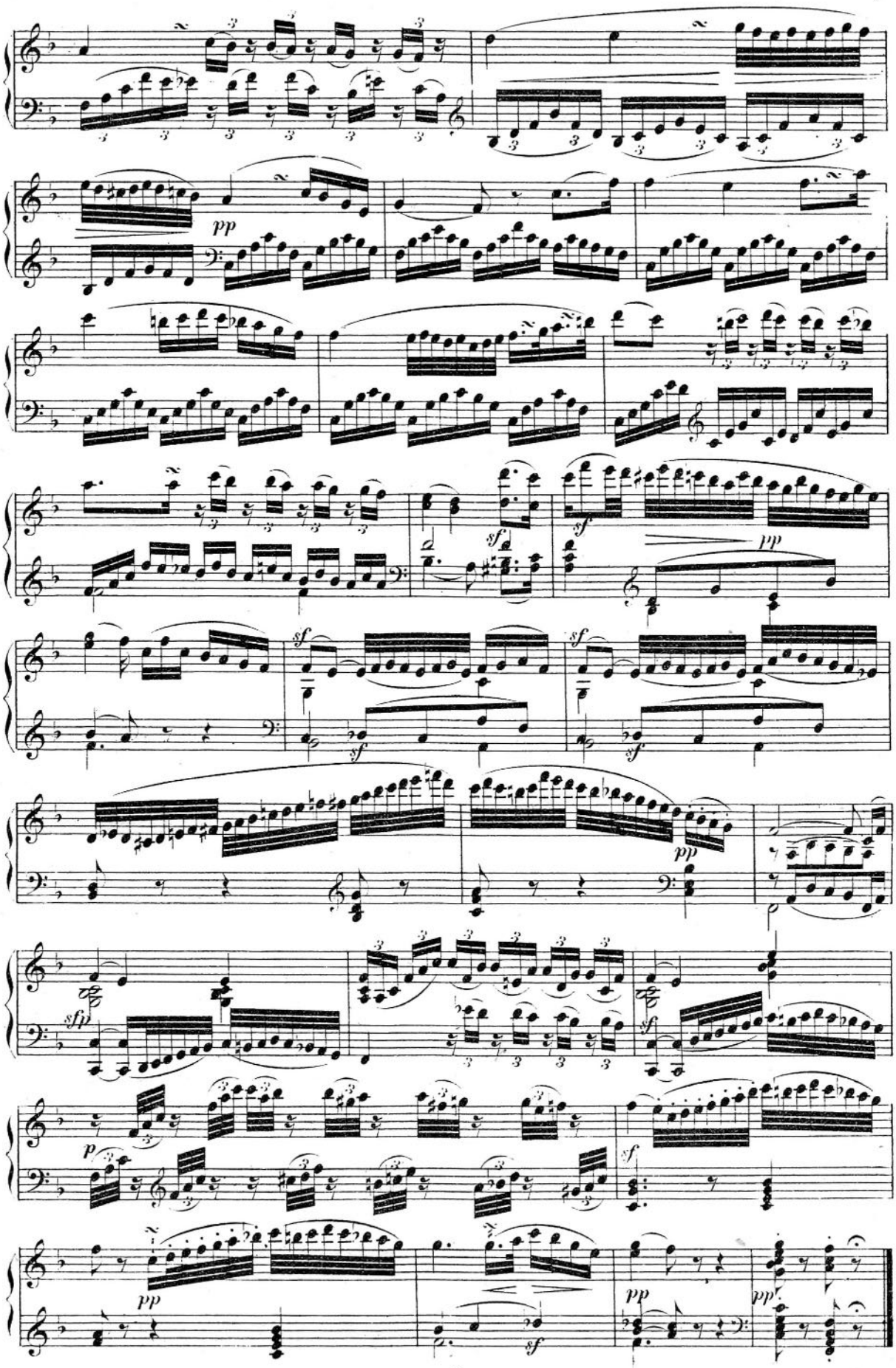
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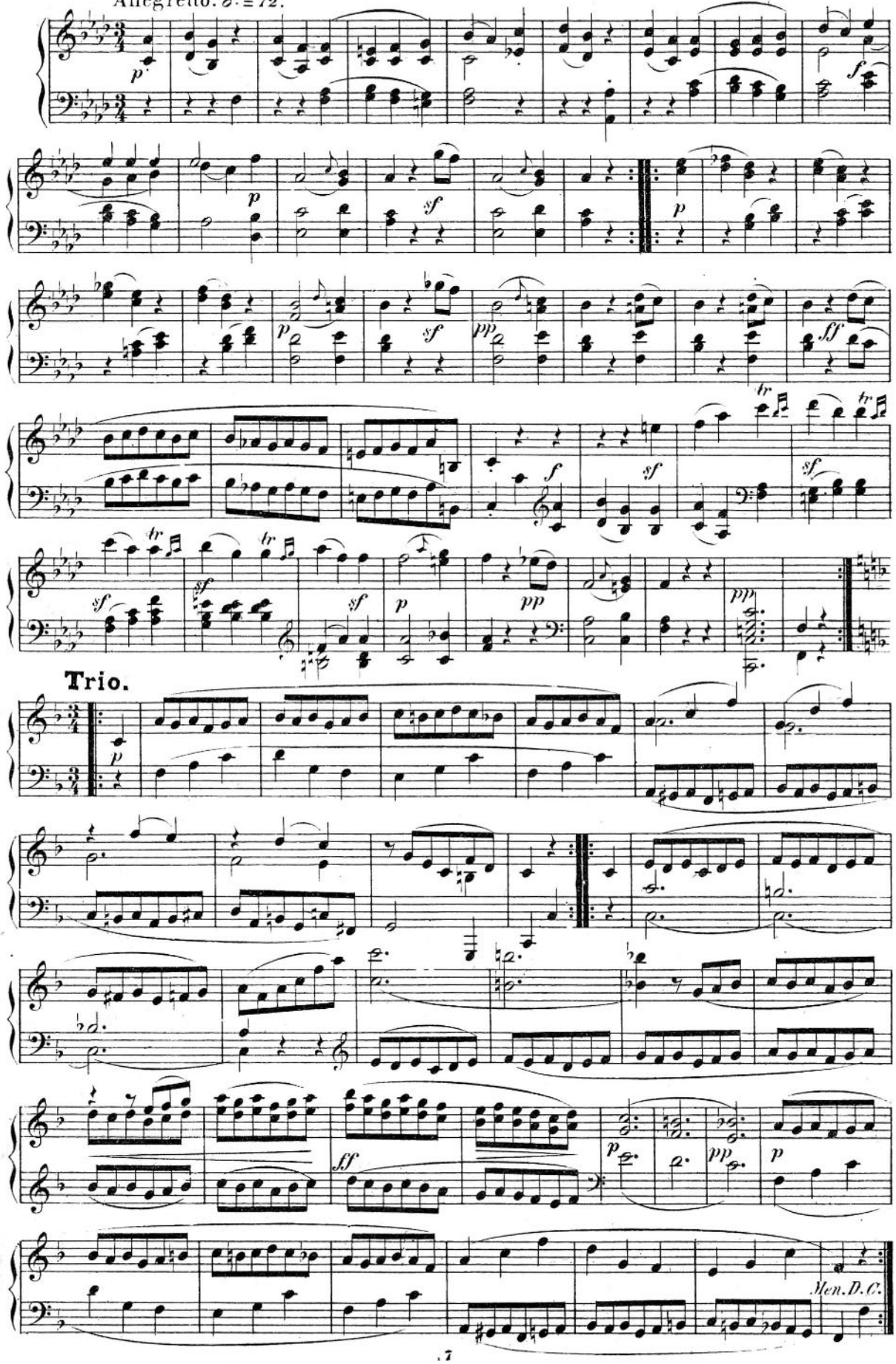
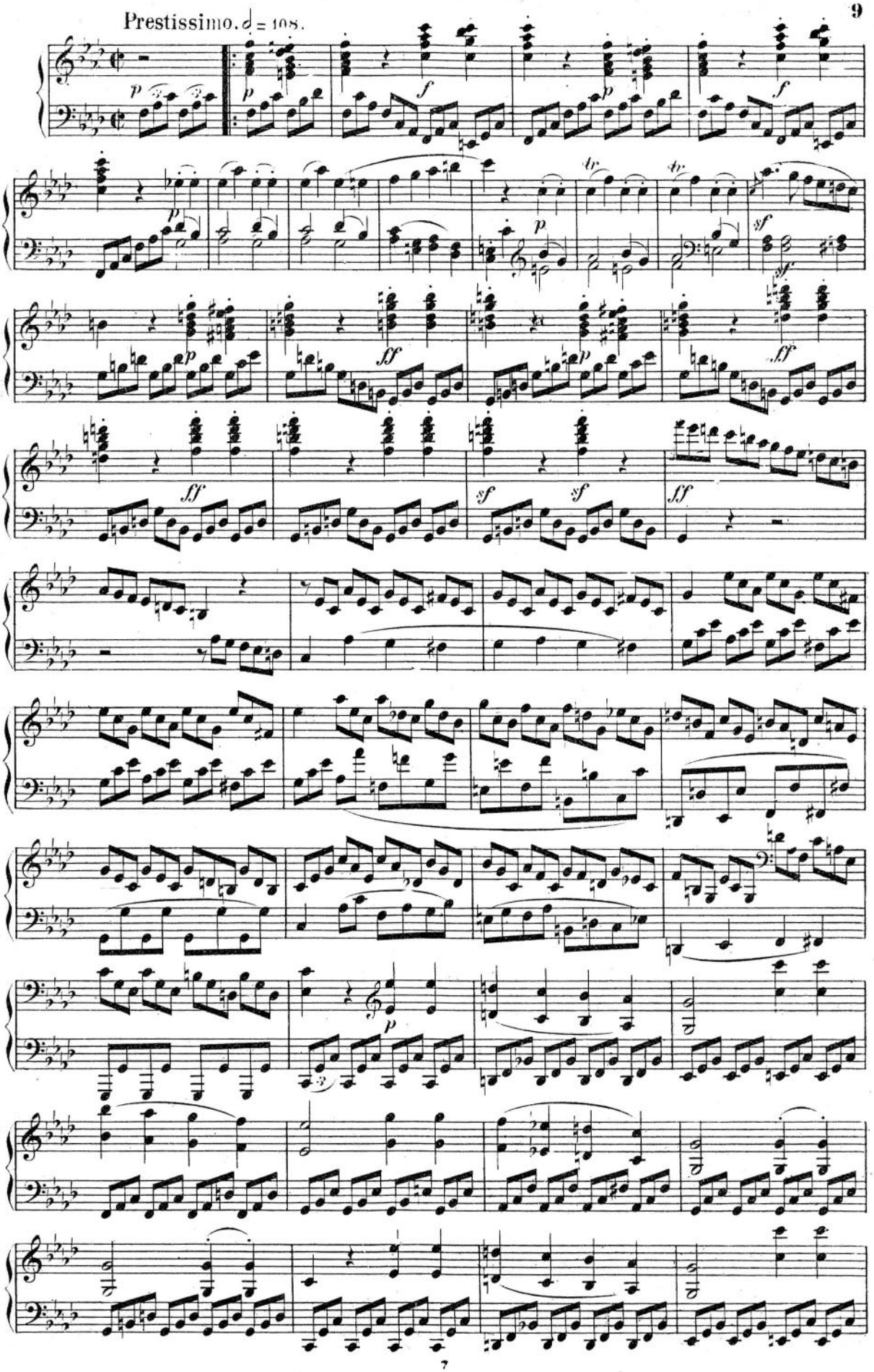
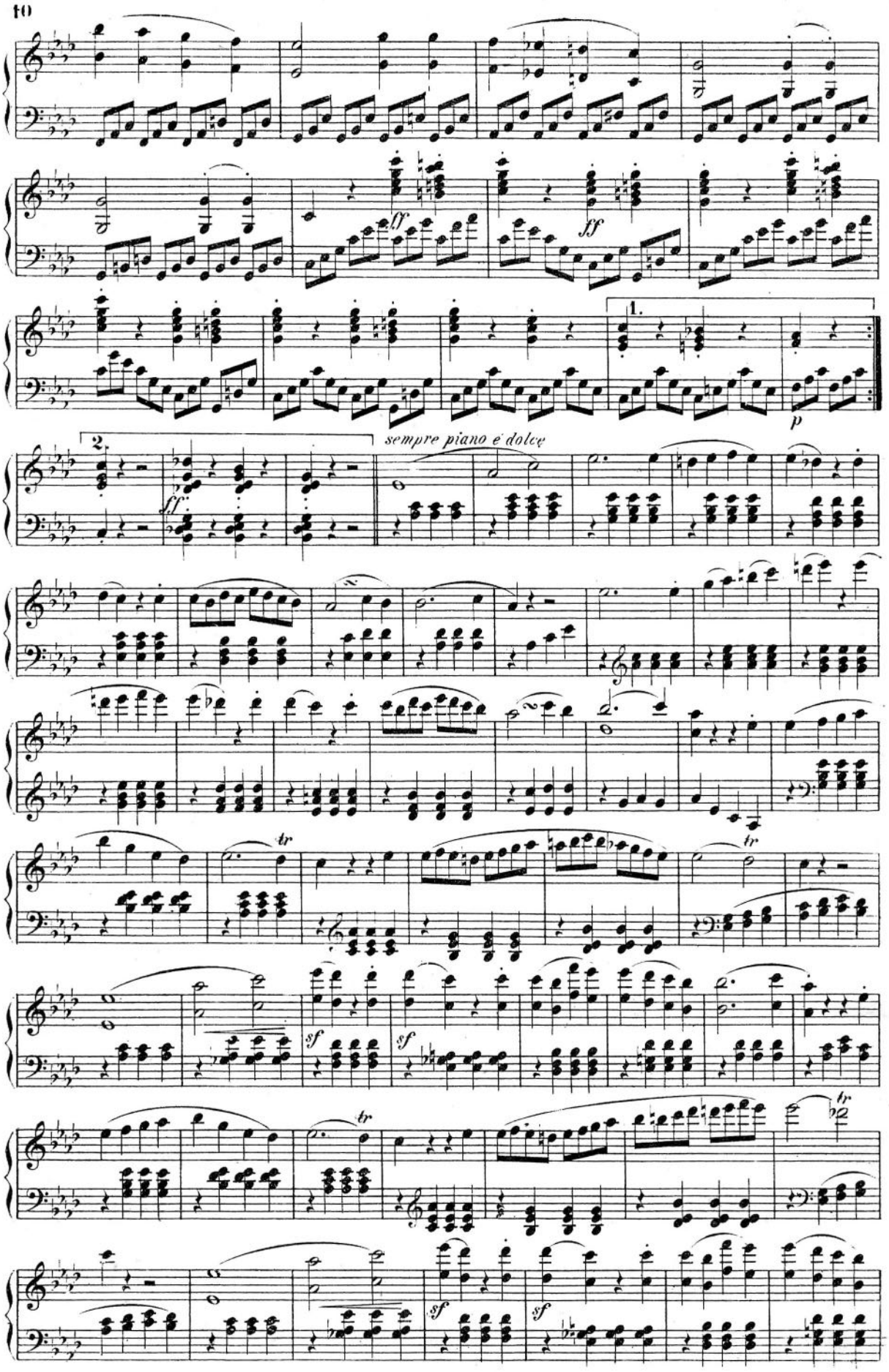
Menuetto.

Allegretto. 𝅗𝅥. = 72.




Prestissimo. ♩ = 108.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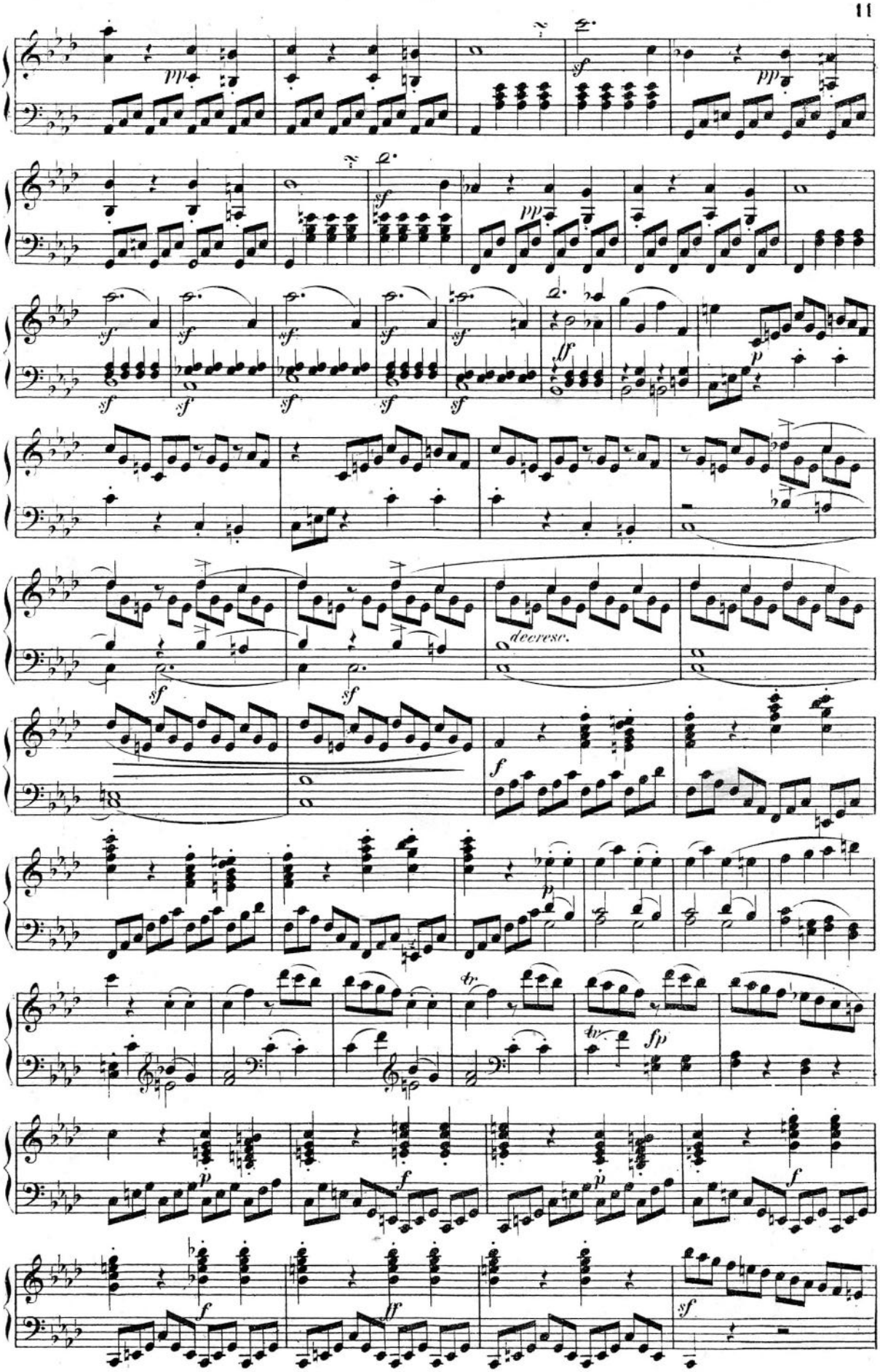
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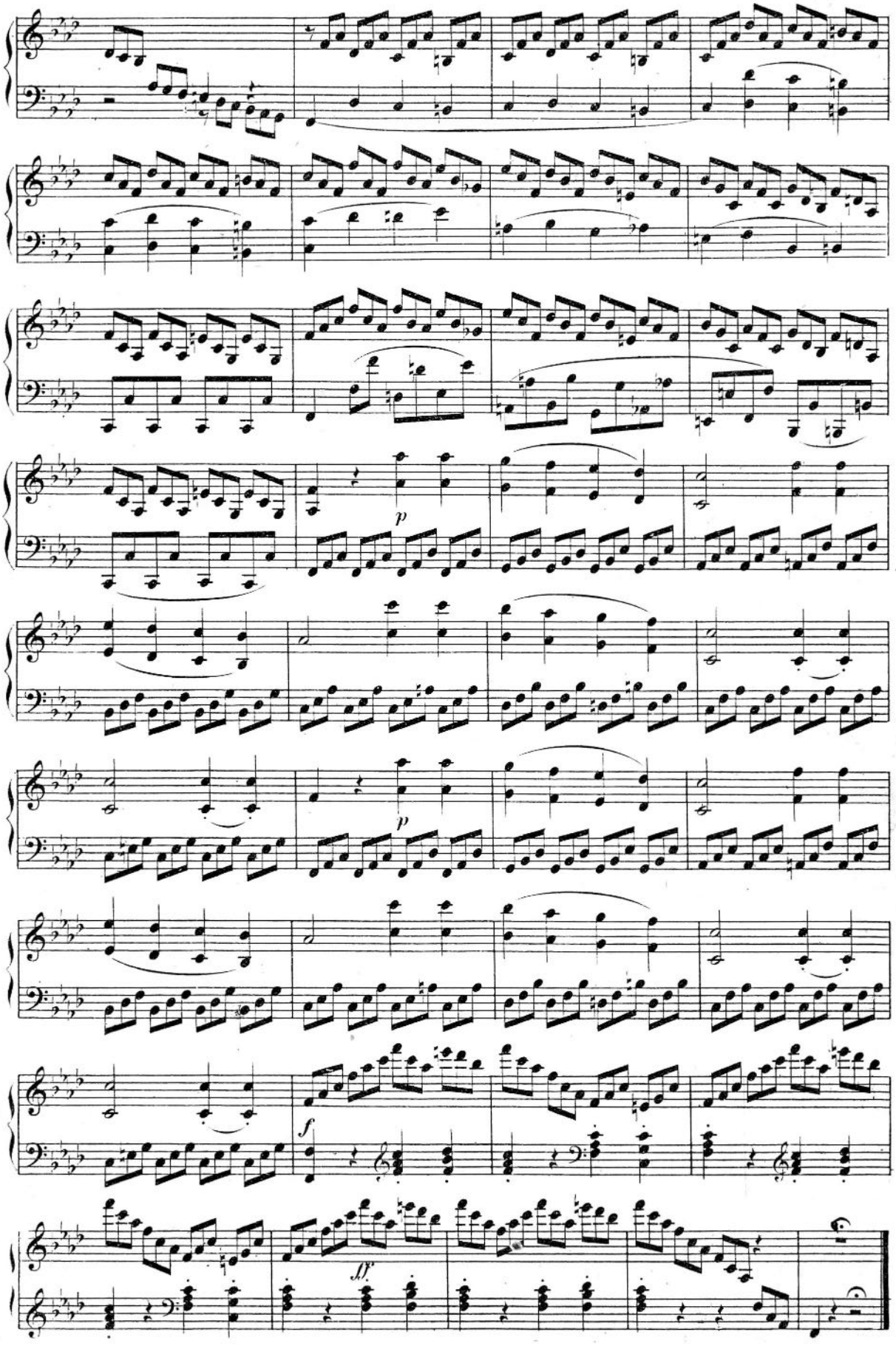
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Appeared for the first time in 1796.

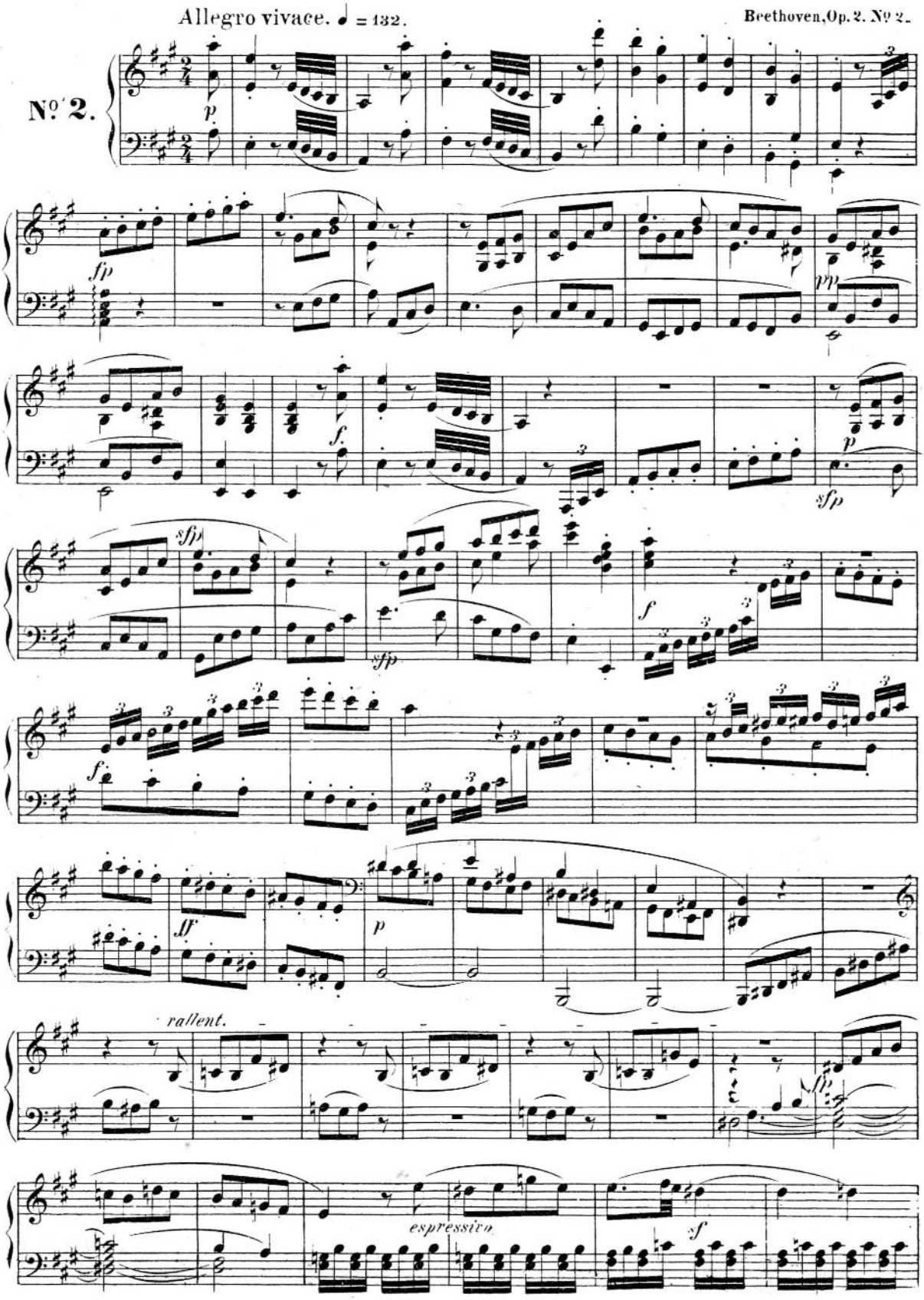
SONATA.

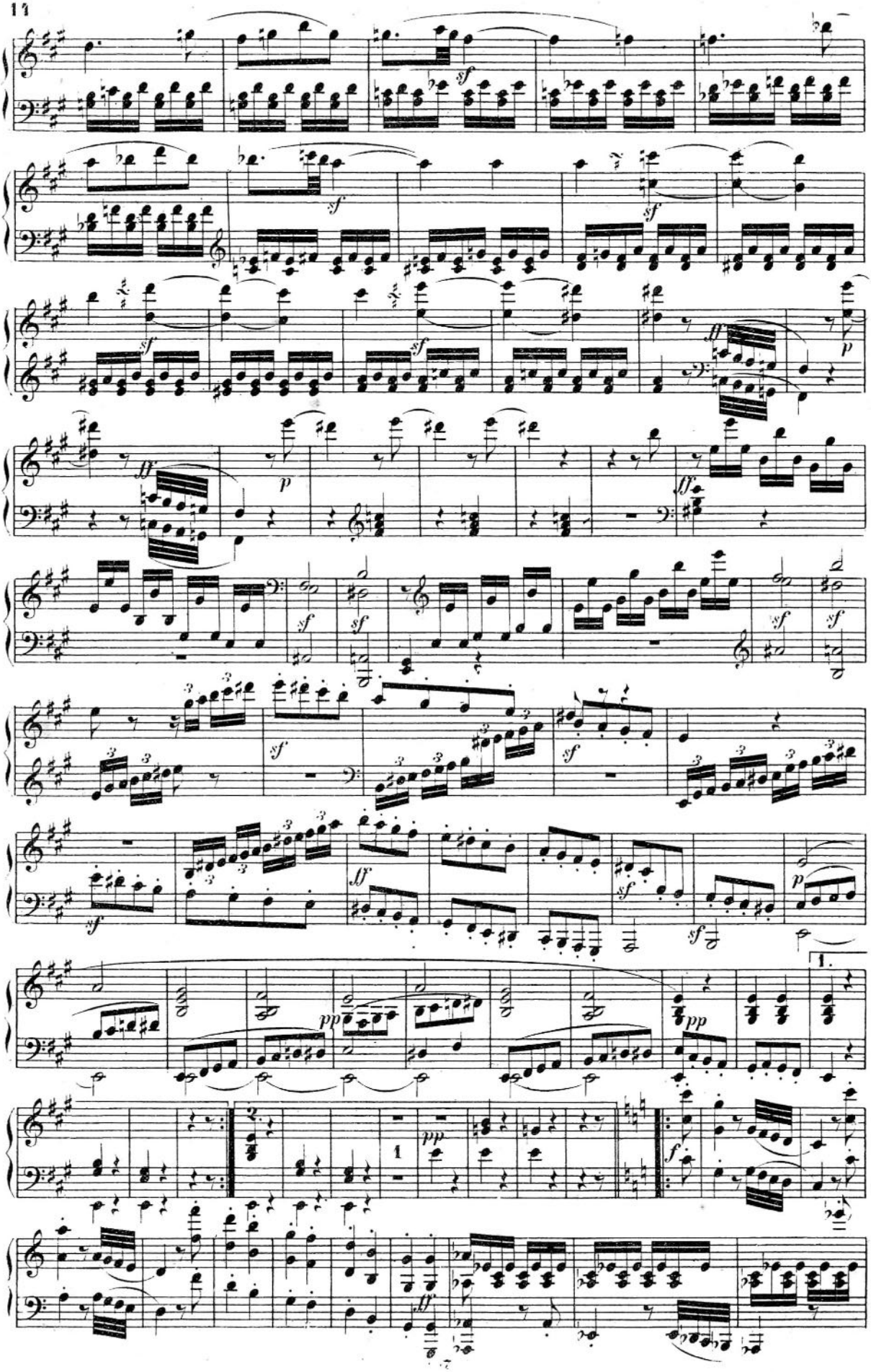
Dedicated to Joseph Haydn.

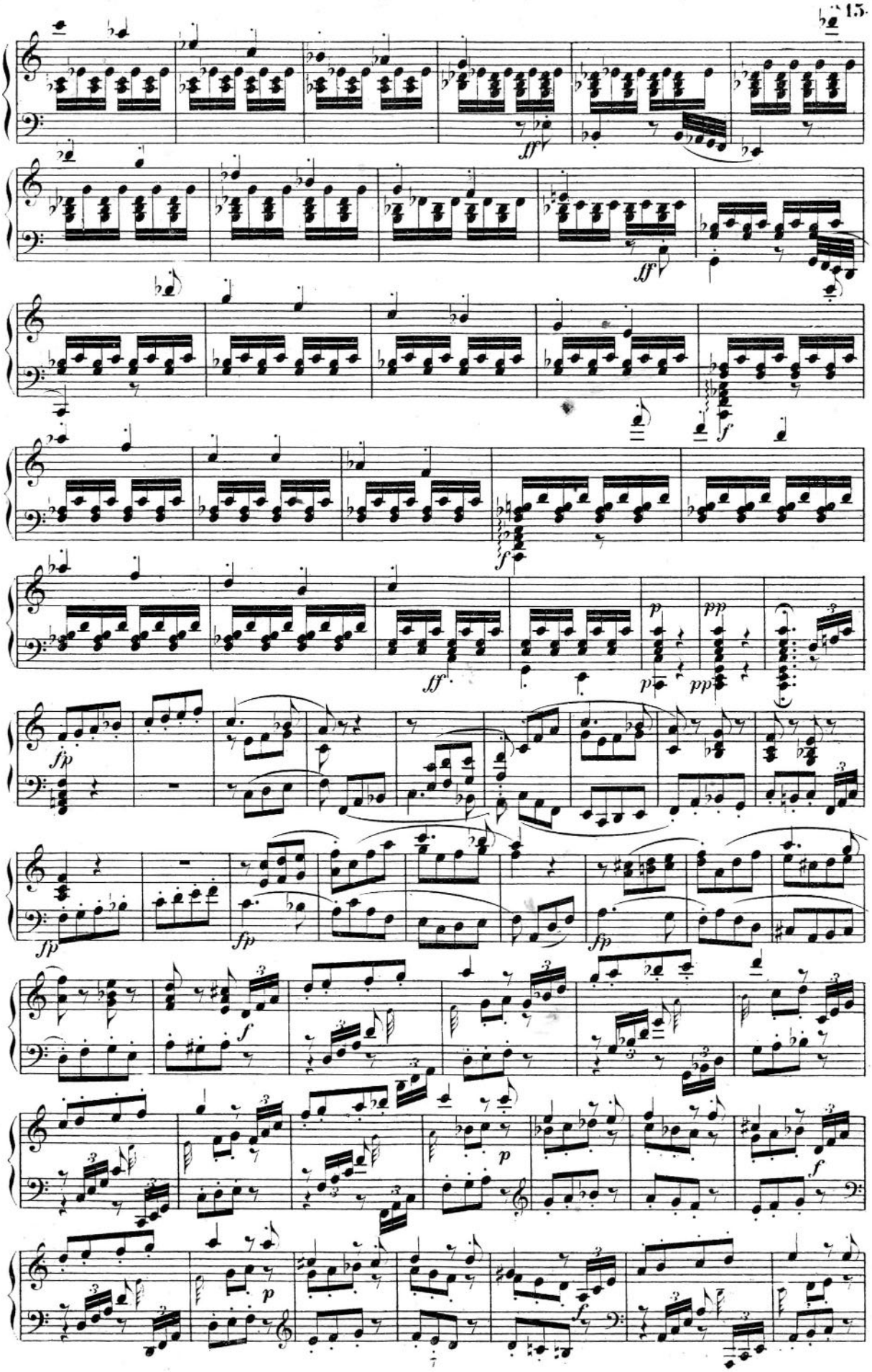
Allegro vivace. ♩ = 132.

Beethoven, Op. 2. № 2.

№ 2.



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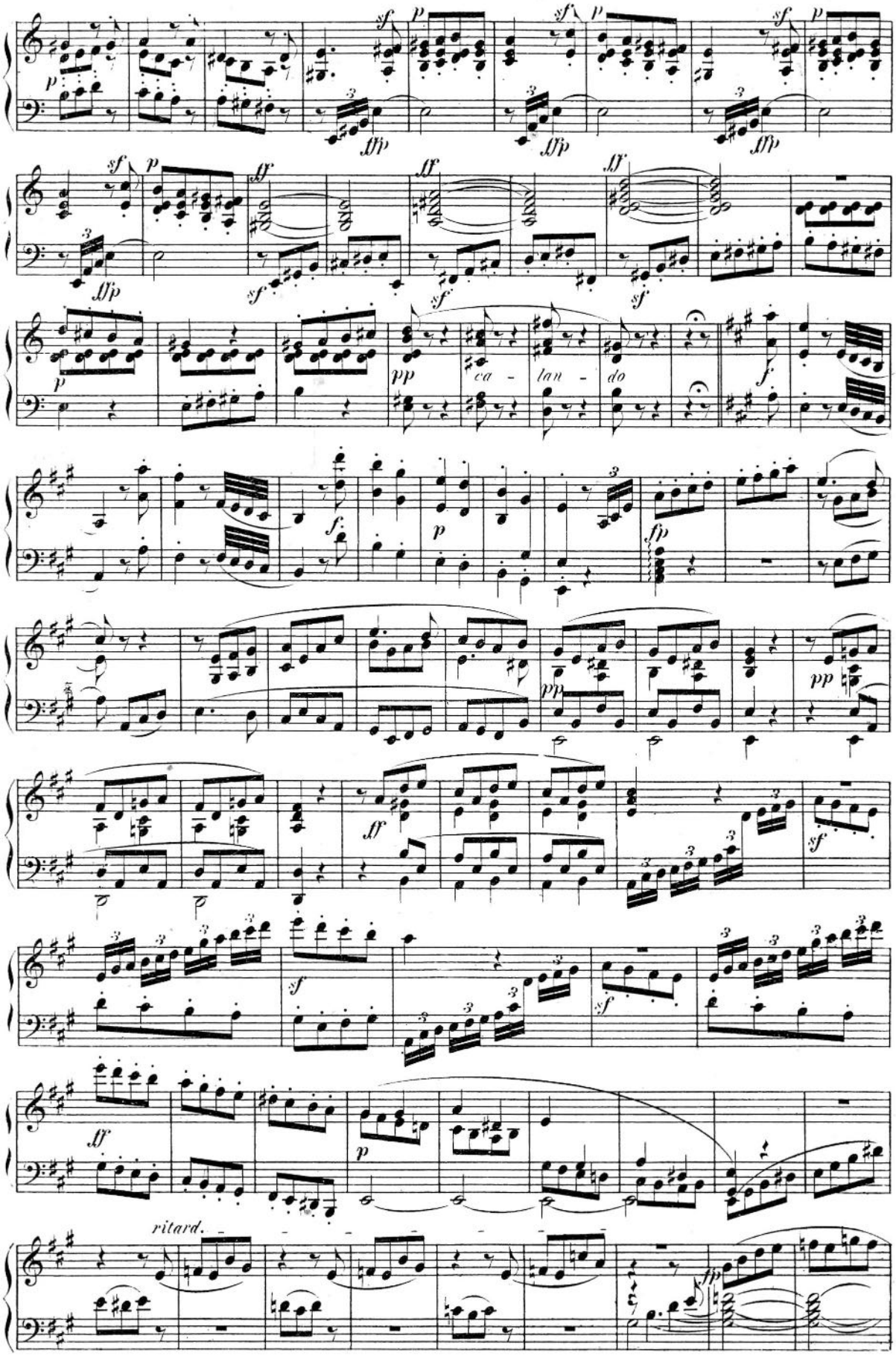
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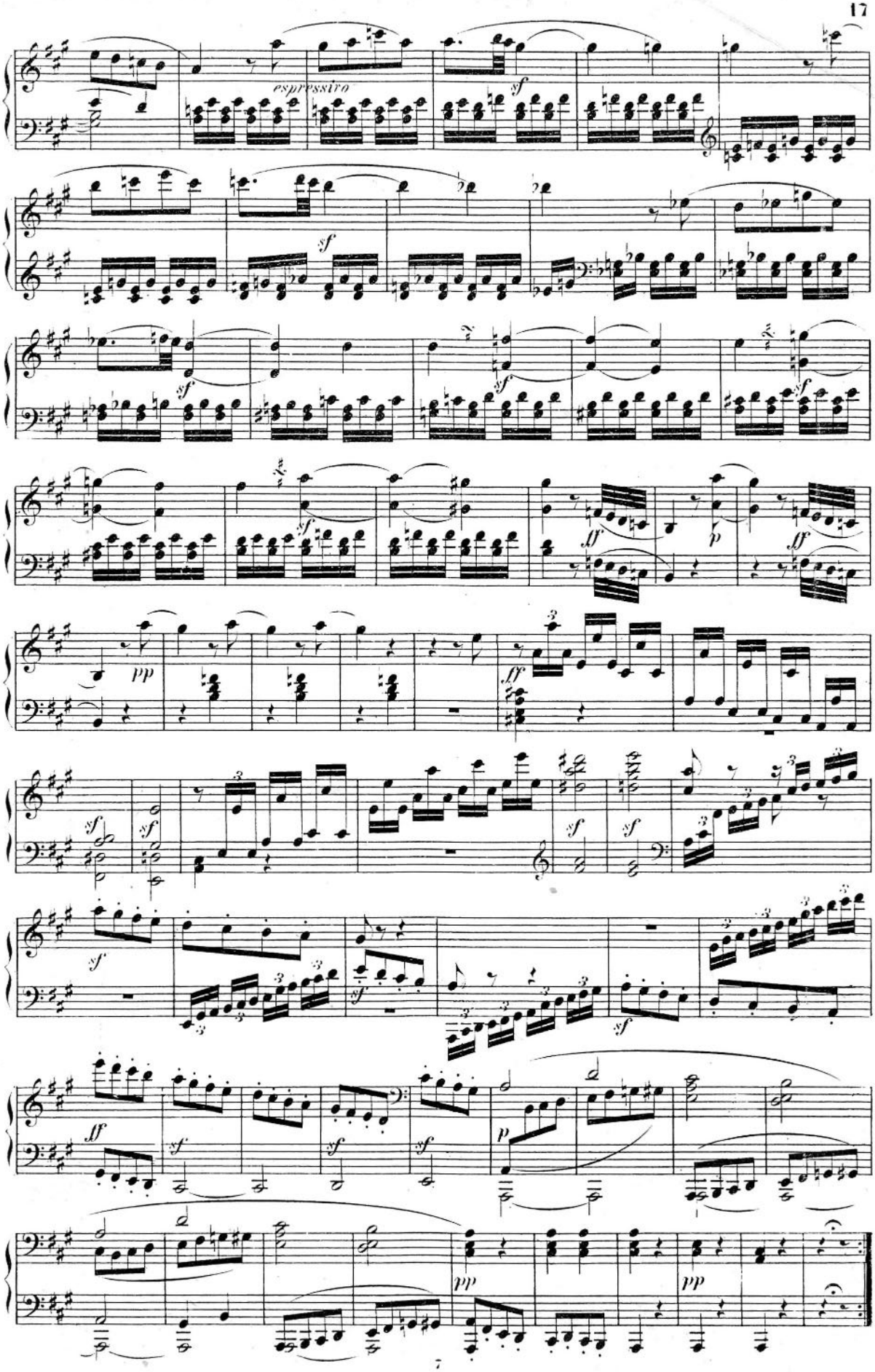
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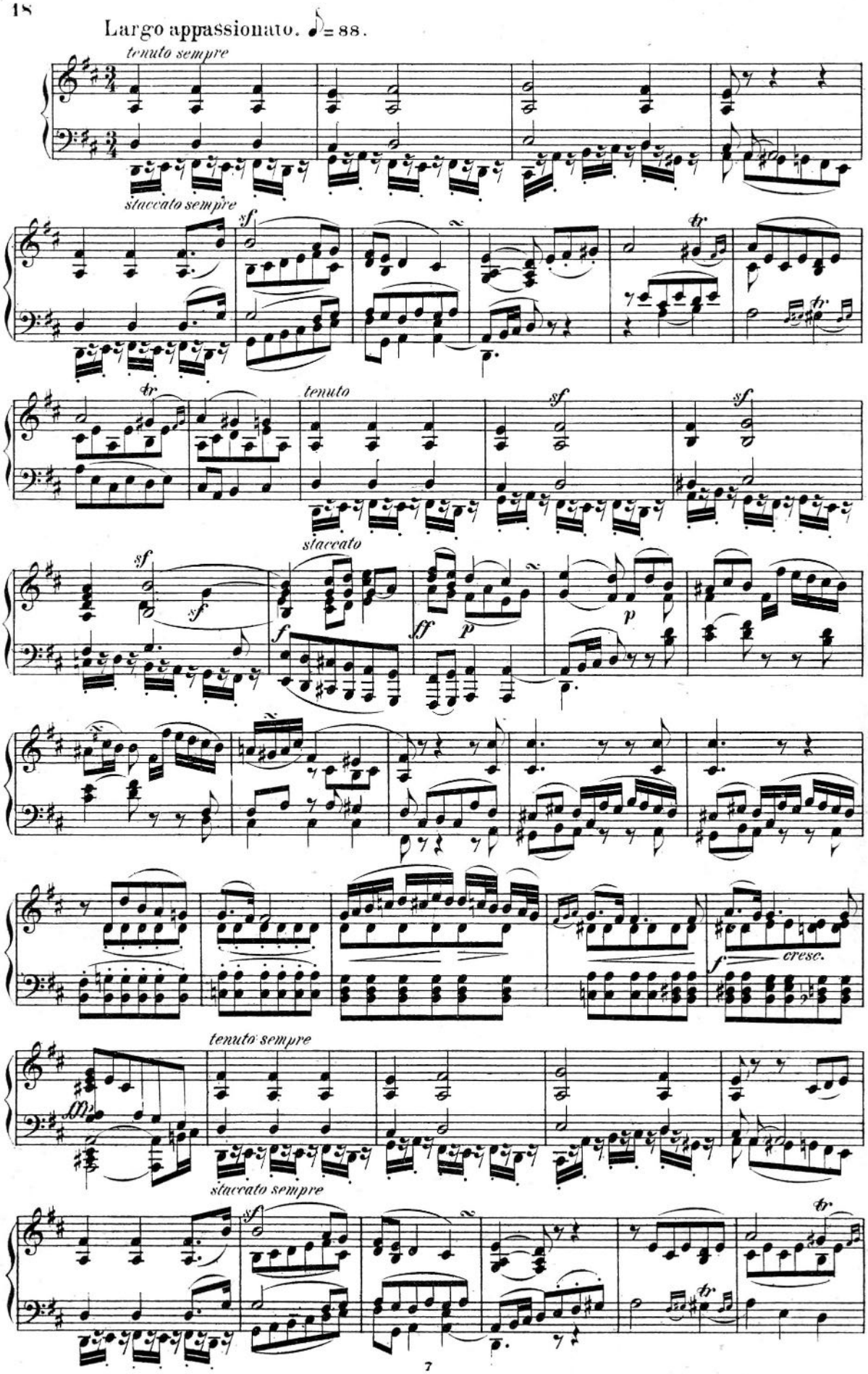
Largo appassionato. ♪ = 88.
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tenuto sempre
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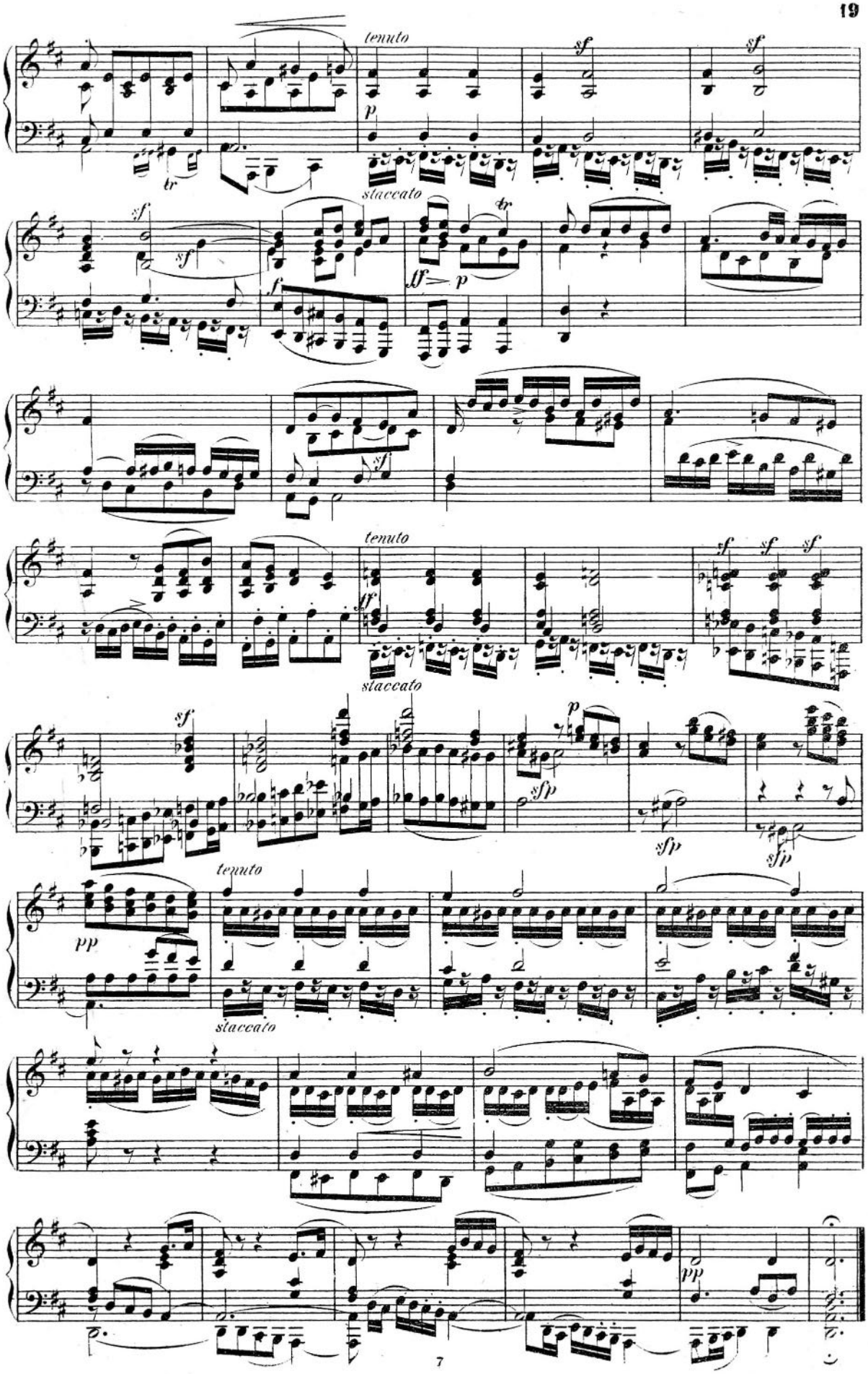
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tenuto
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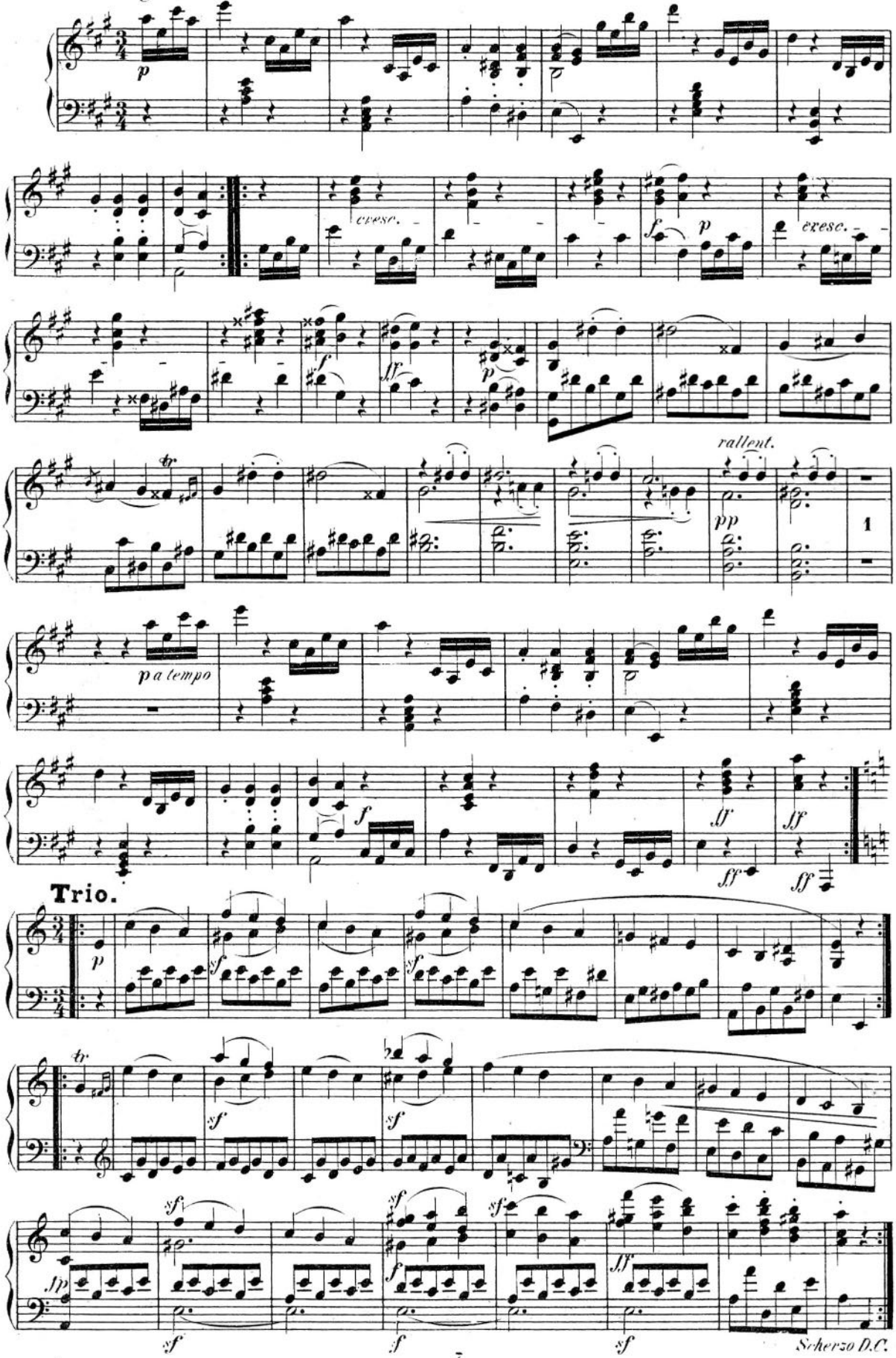
pp

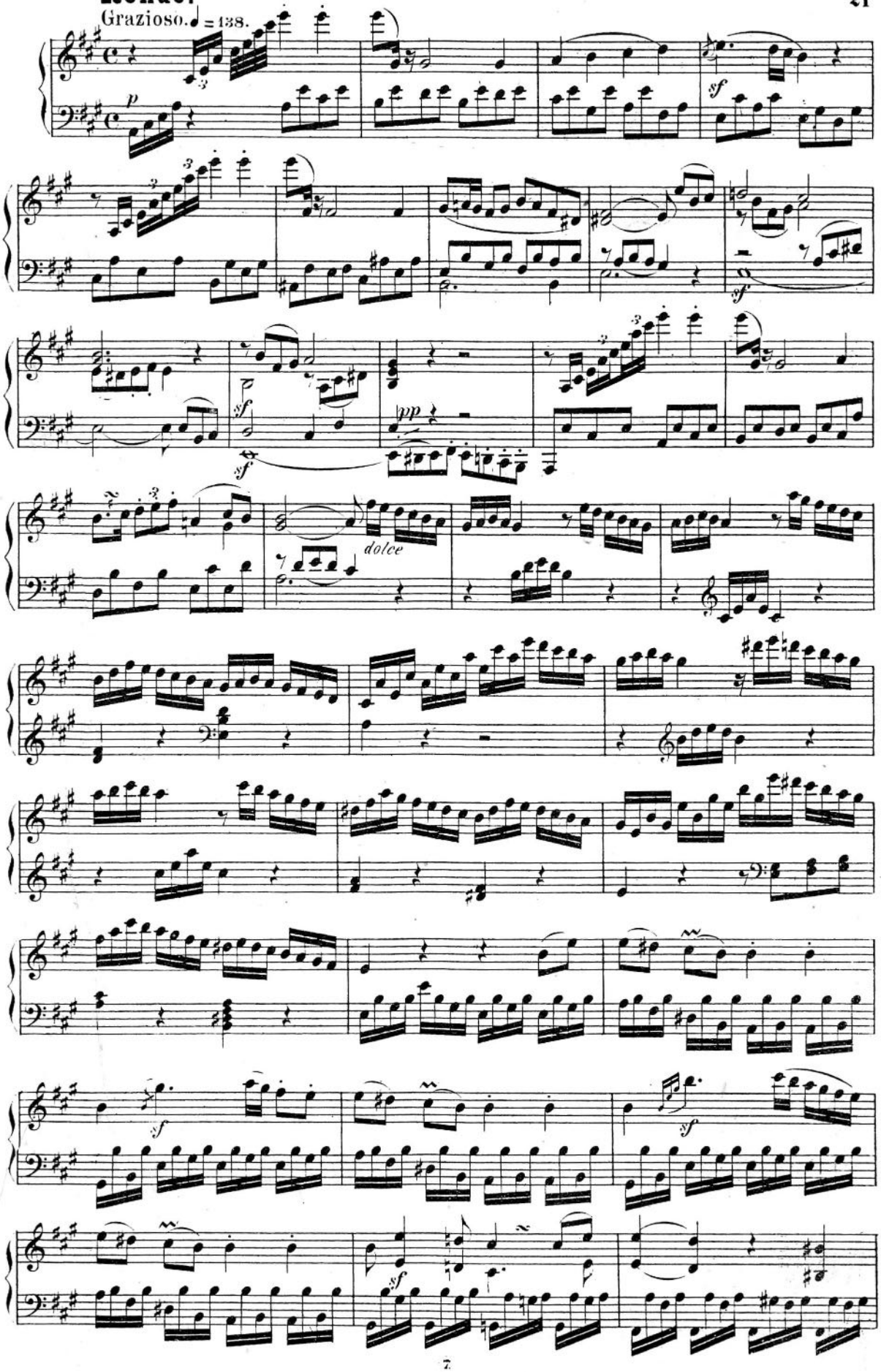
Scherzo.

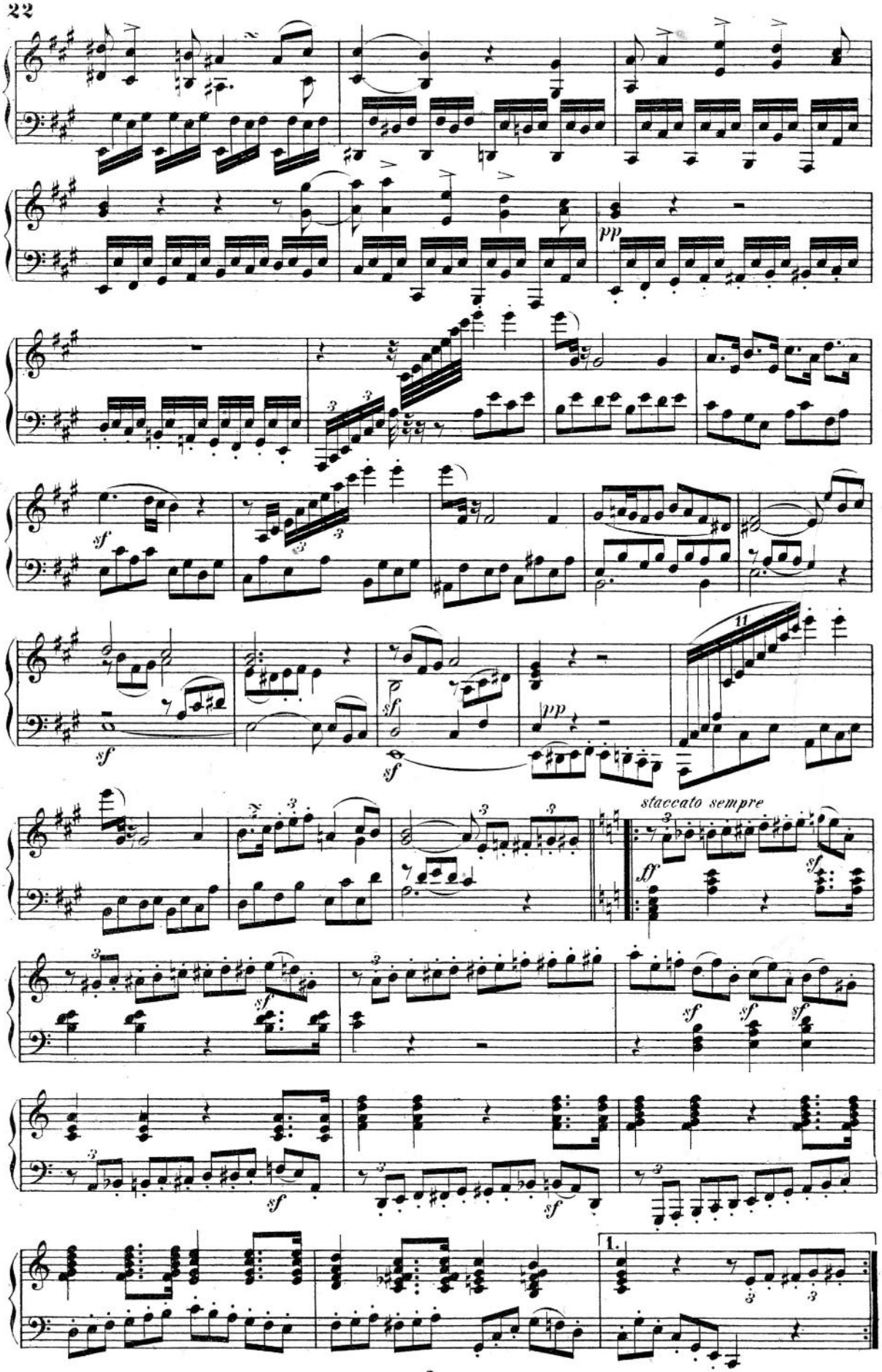
Allegretto. ♩. = 60.



Rondo.

Grazioso. ♩ = 138.

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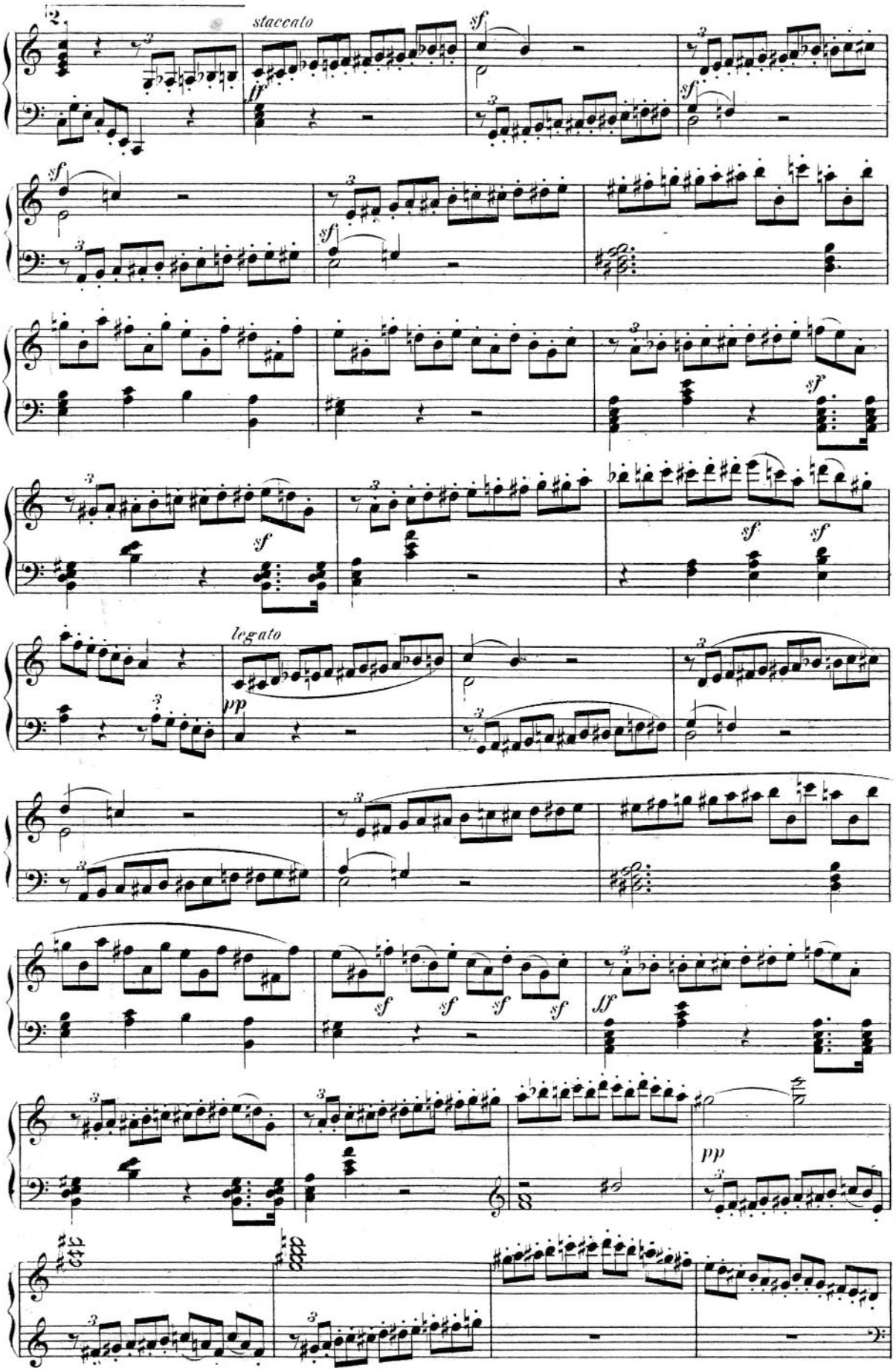
staccato
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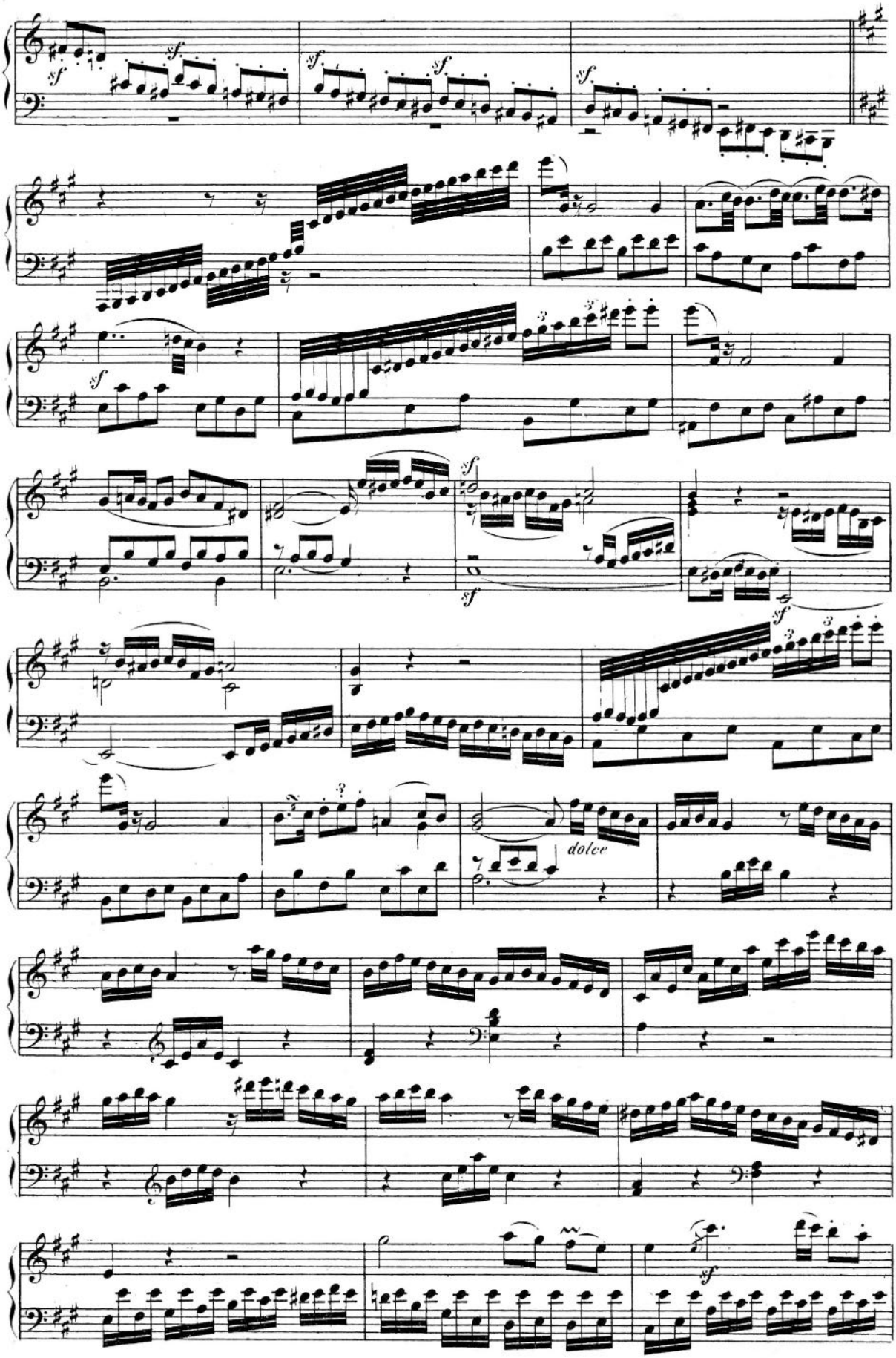
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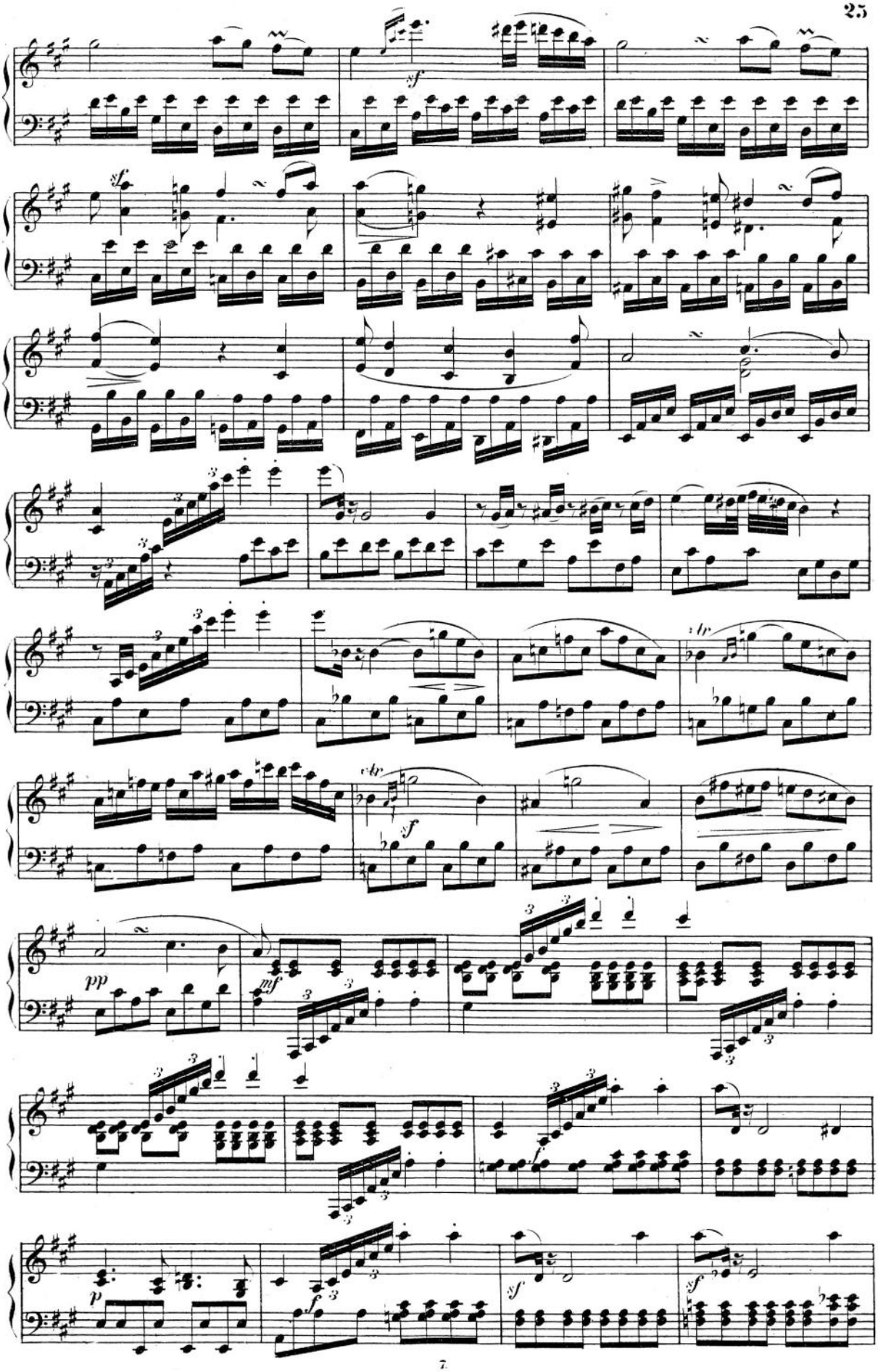
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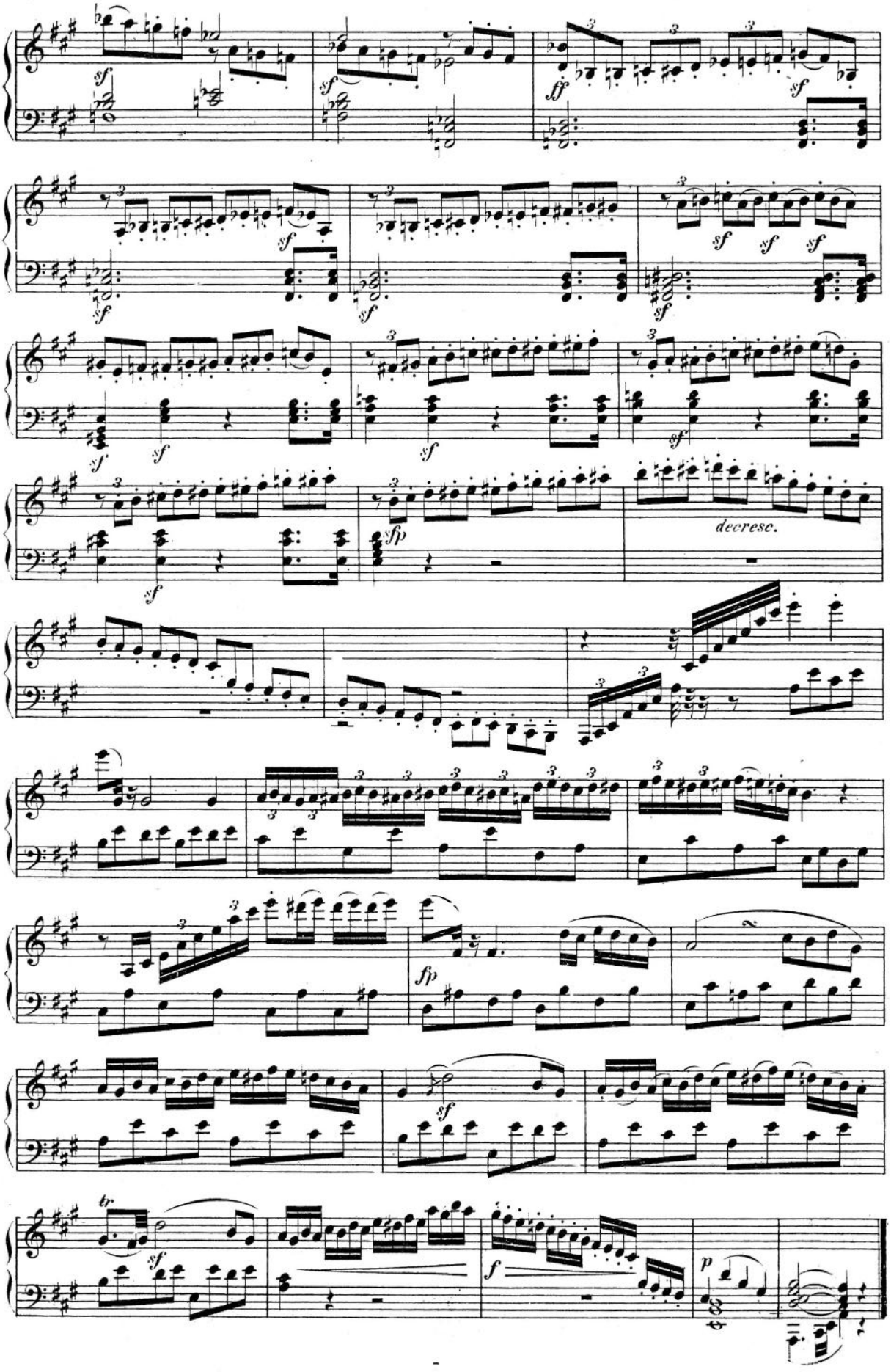

decresc.

Appeared for the first time: March 9, 1796.

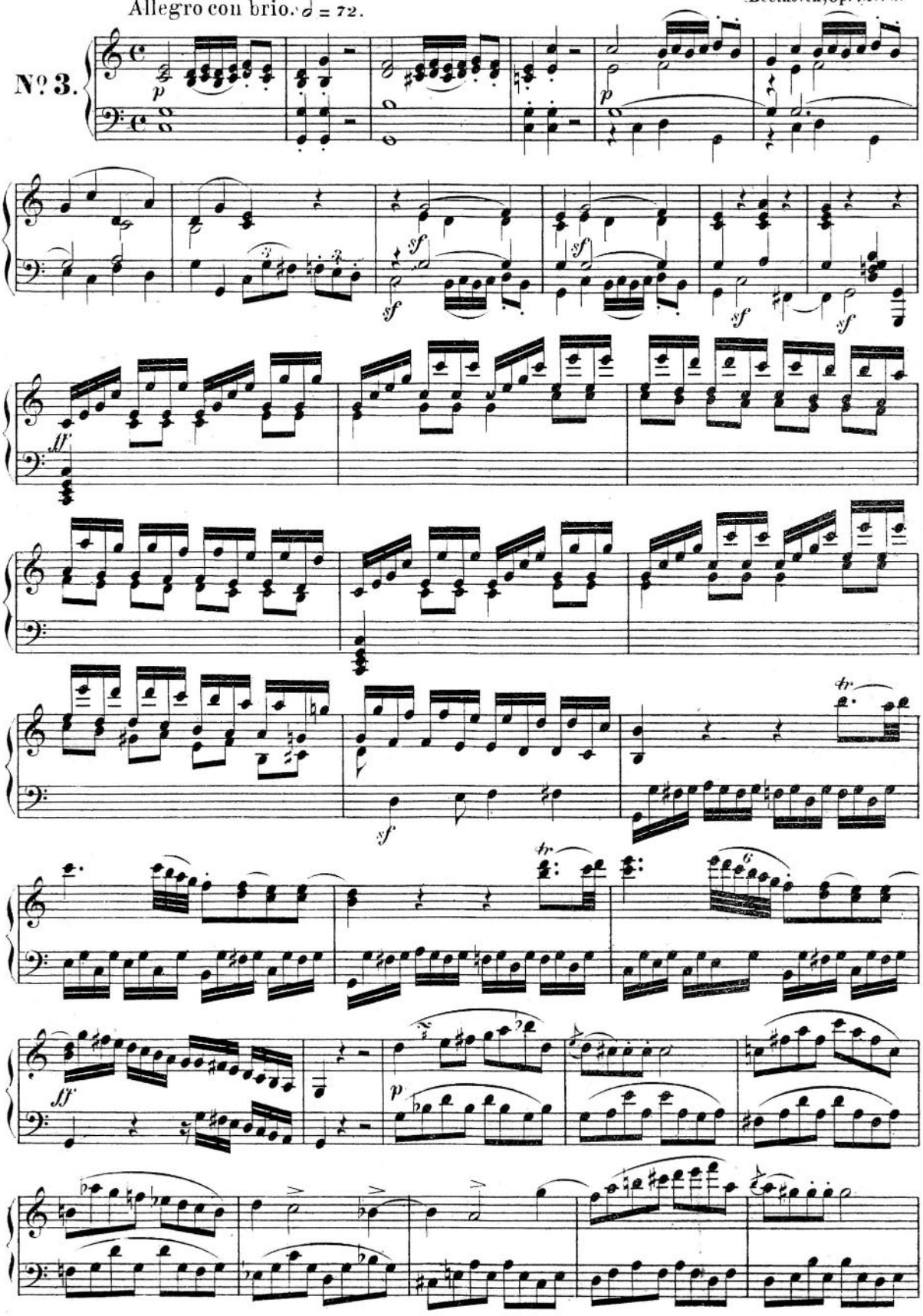
SONATA.

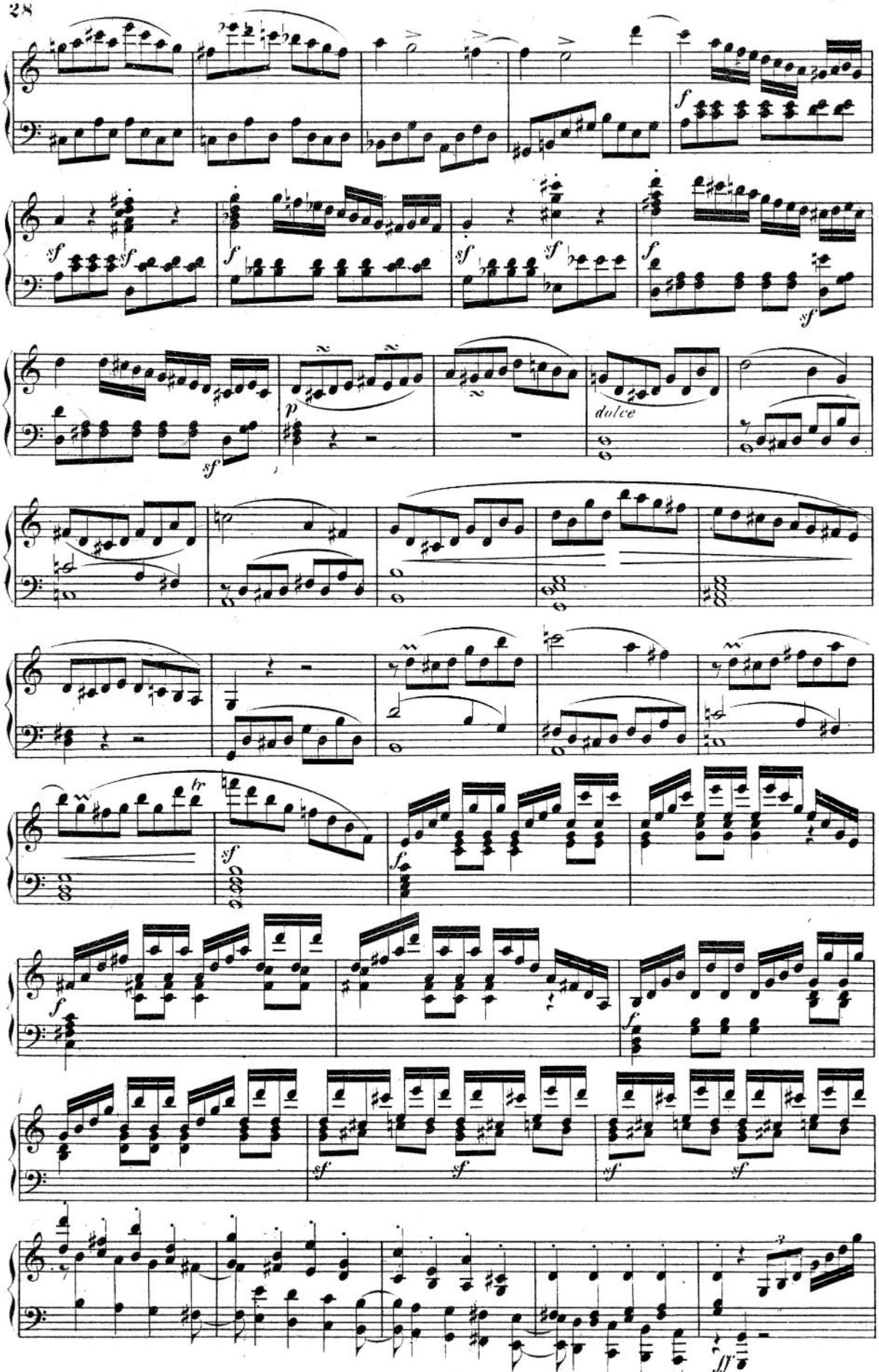
(Dedicated to Joseph Haydn.)

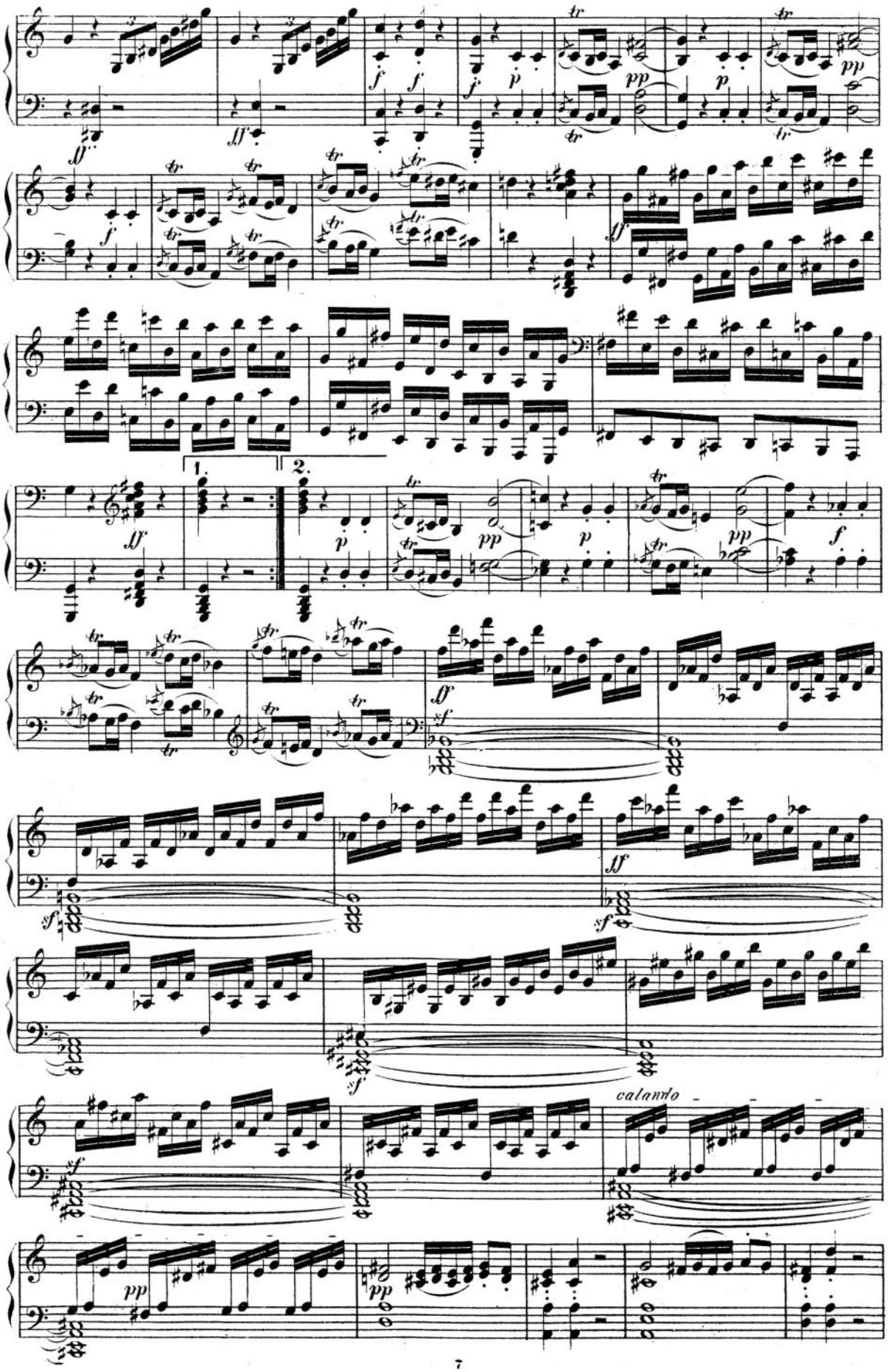
Beethoven, Op. 2. No 3.

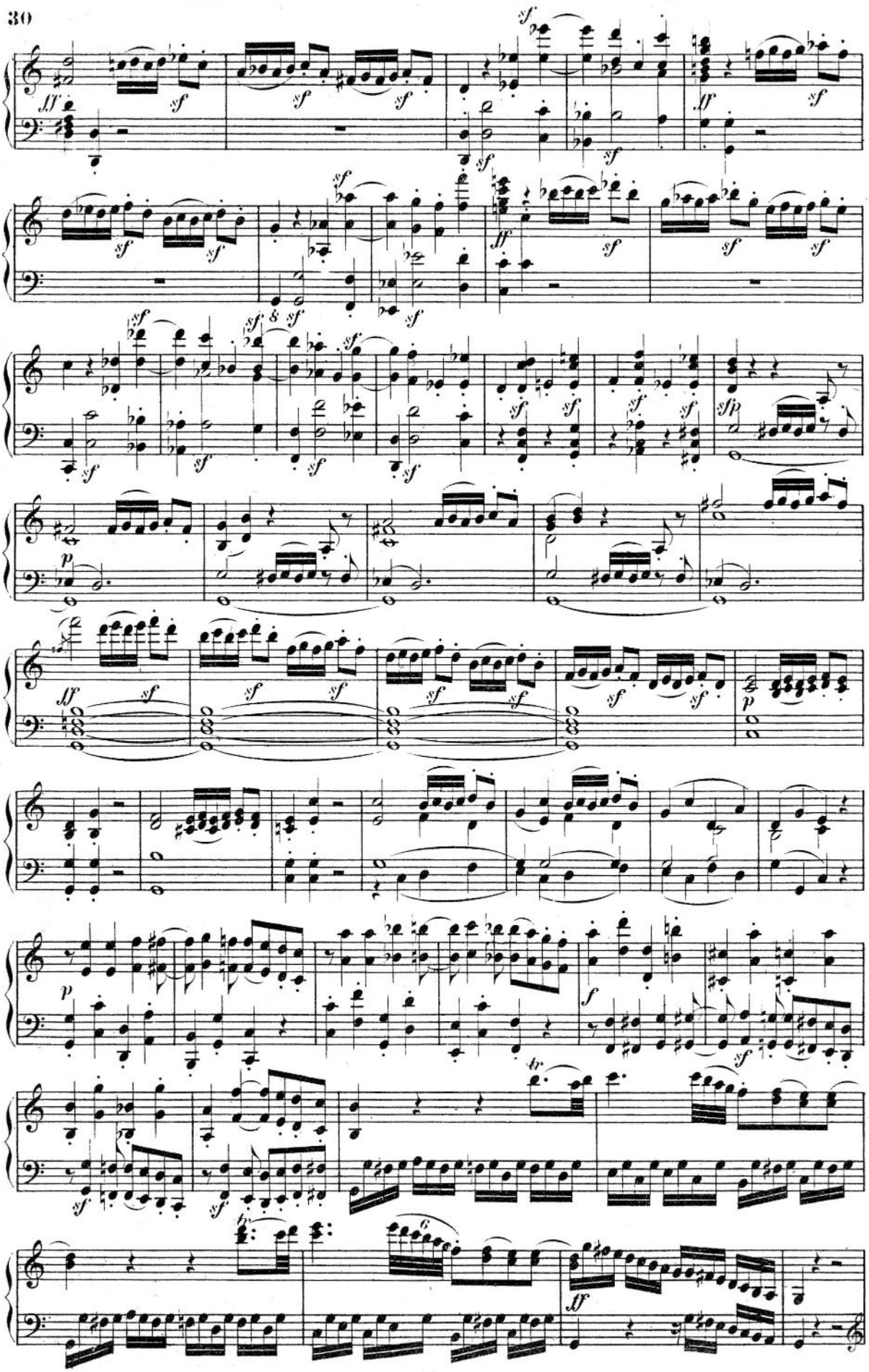
Allegro con brio. ♩ = 72.

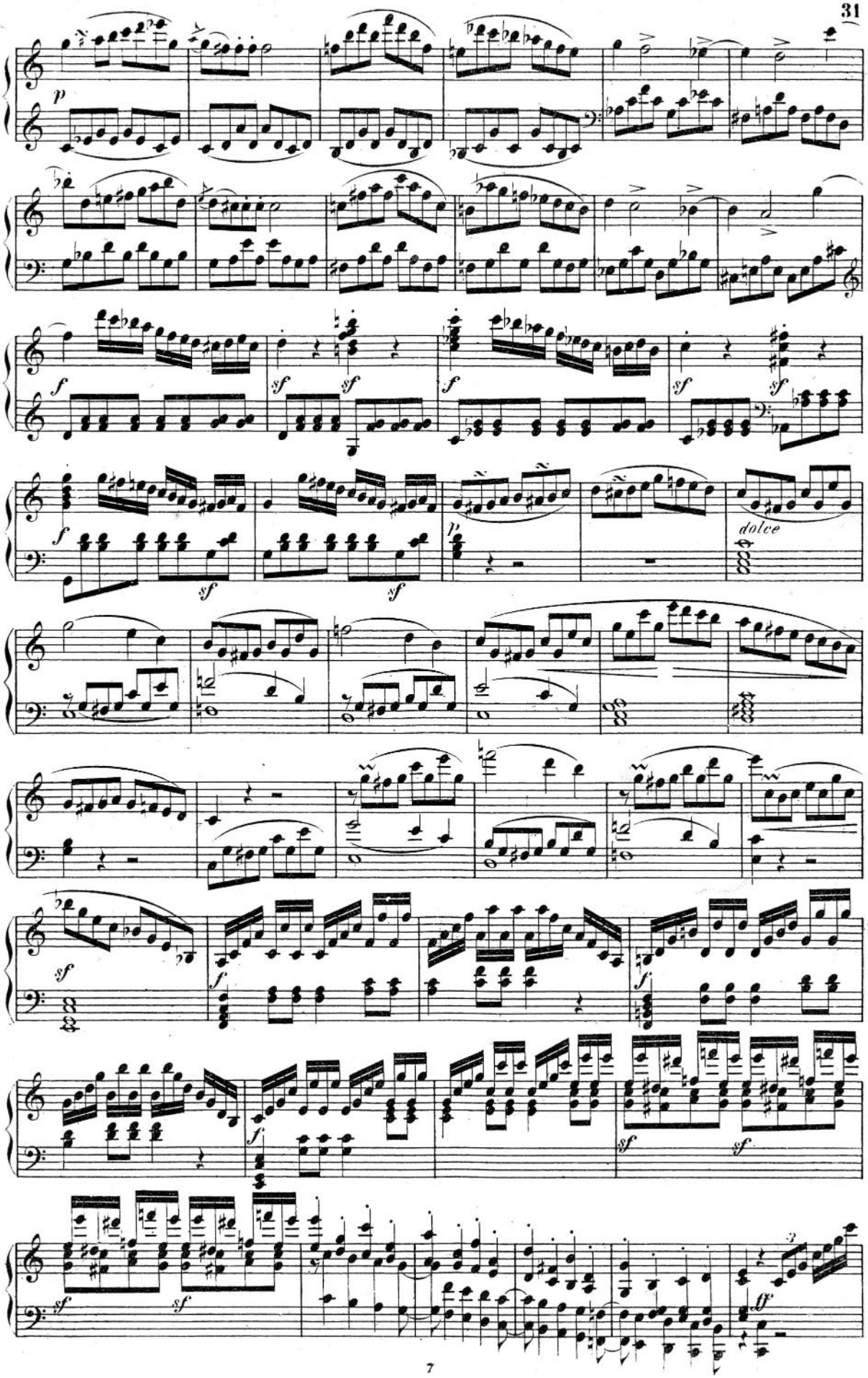
No 3.




f
sf
sf
f
sf
sf
f
sf
p
dolce
sf
tr
sf
f
f
f
sf
sf
sf
sf
ff


1.
2.
calando




p
f
sf
sf
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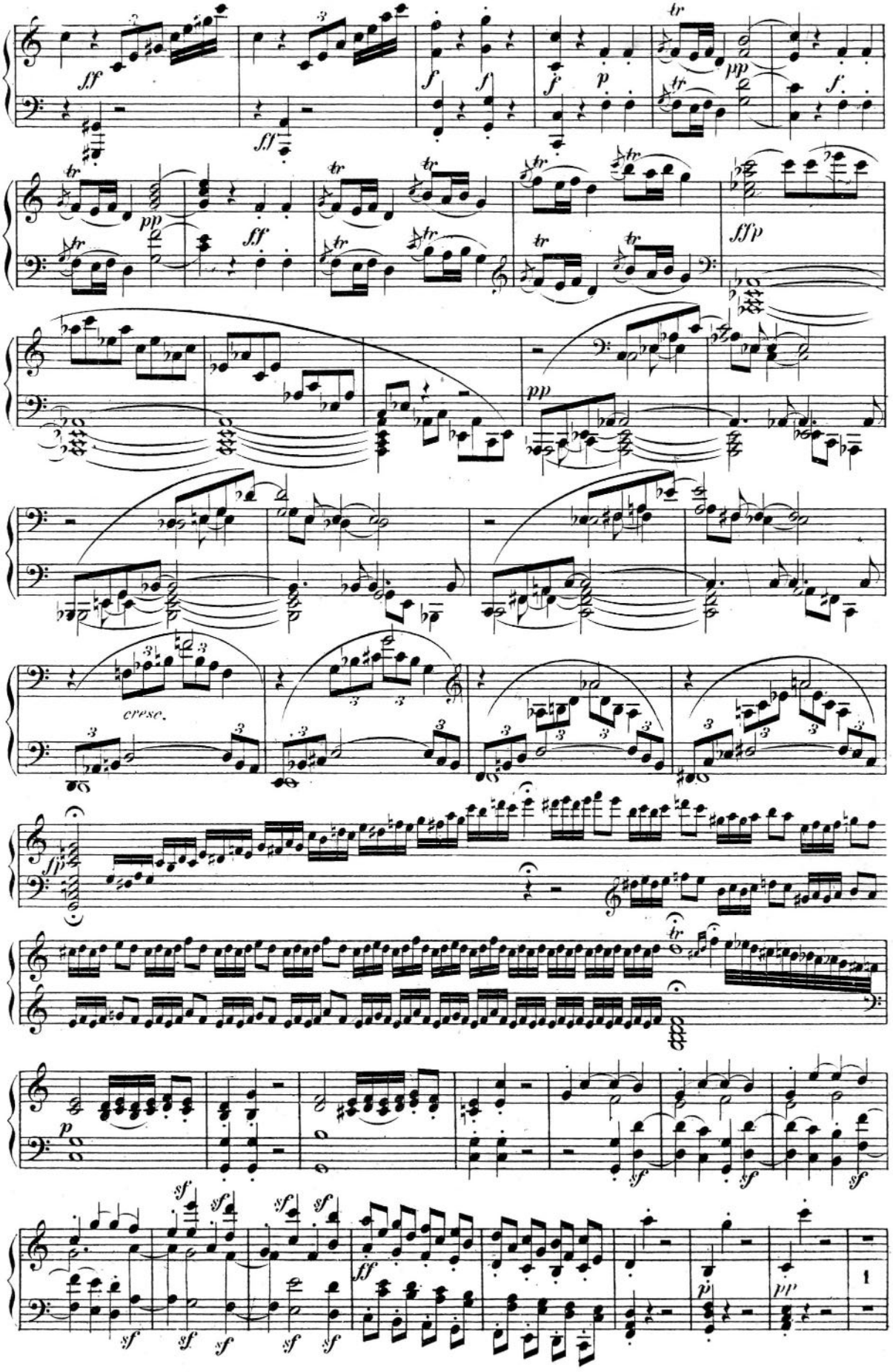
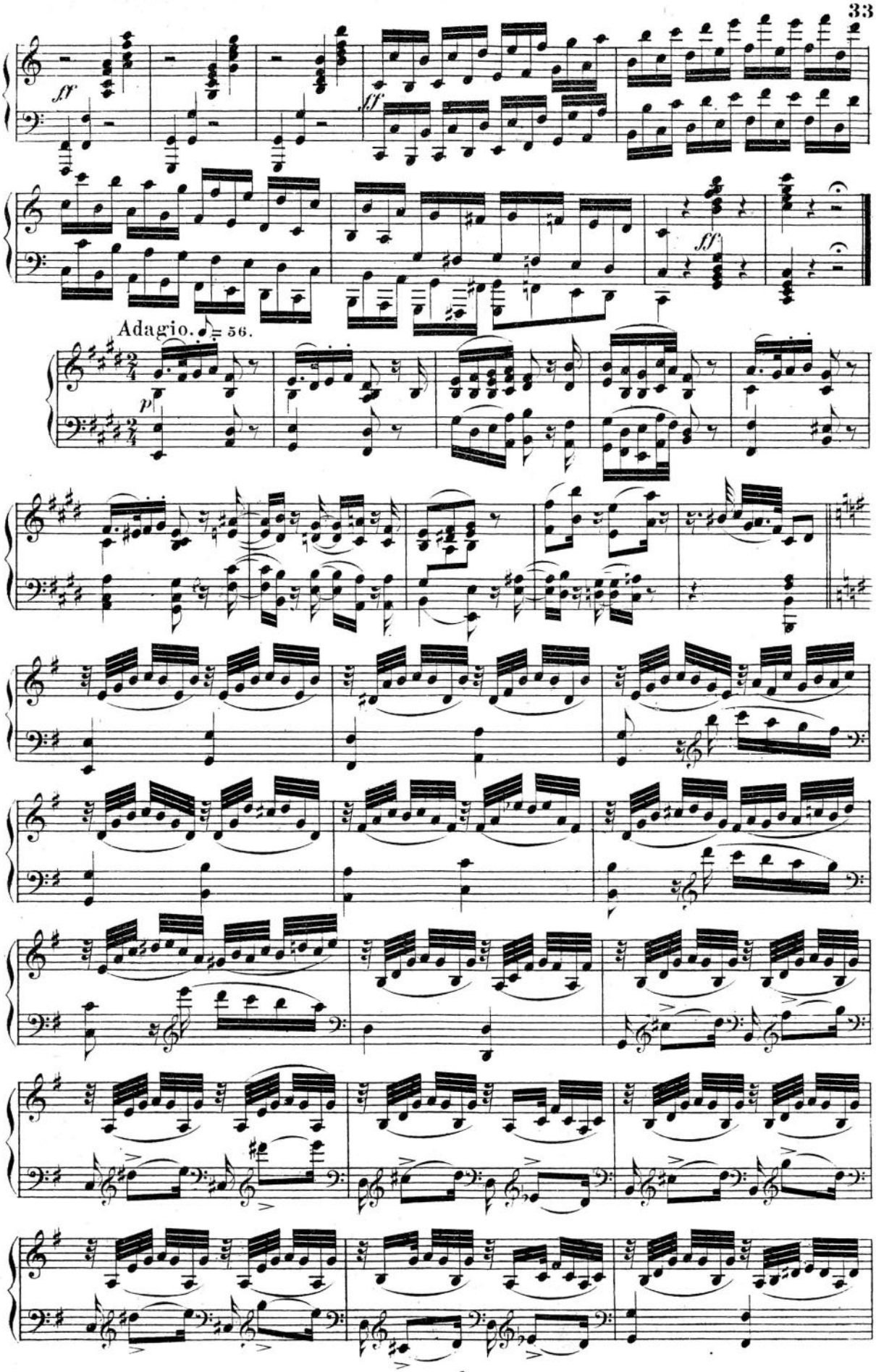
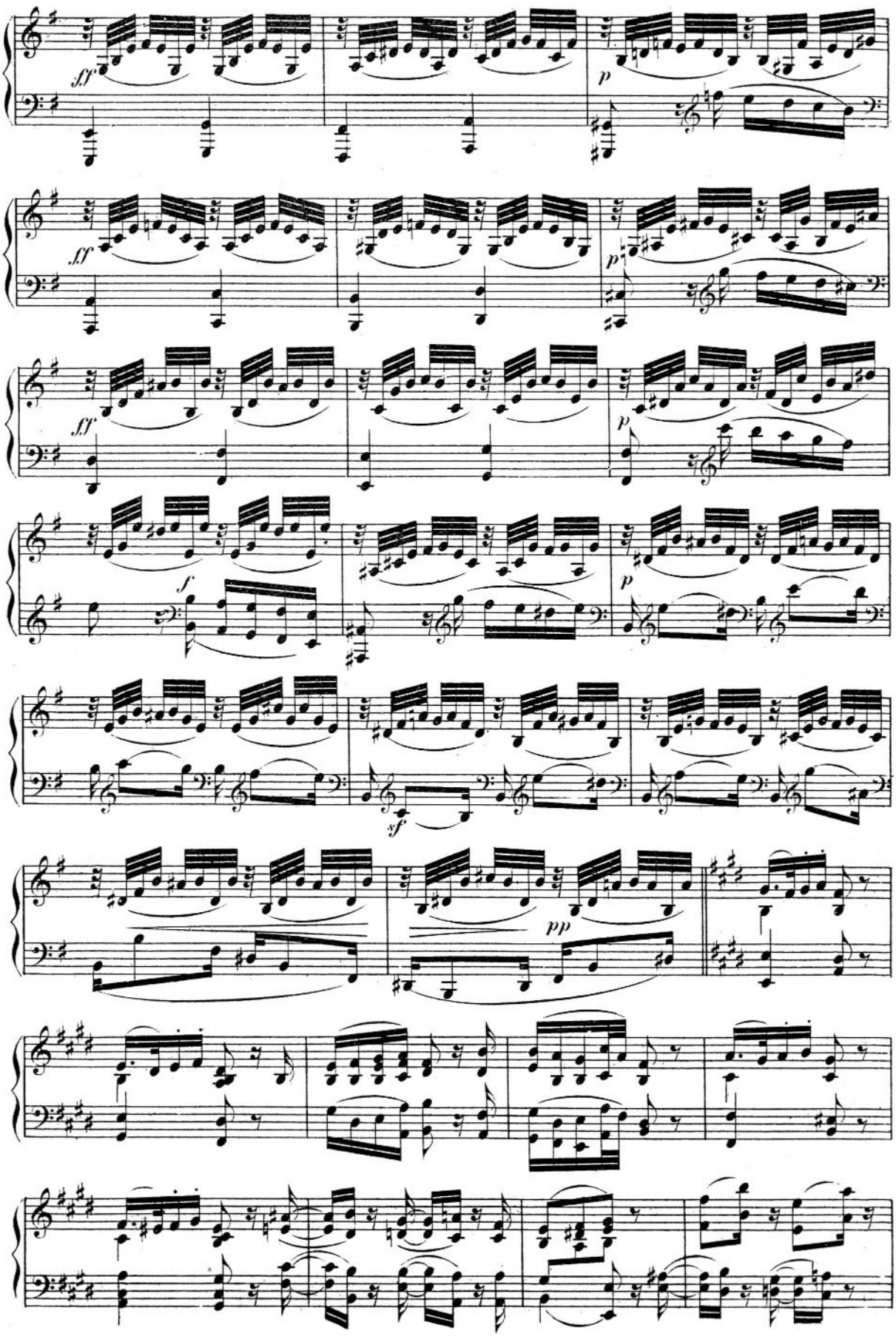
p
dolce
sf
f
f
sf
f
sf
sf
sf
sf
3
ff


cresc.


ff
fff
fff
Adagio. ♩= 56.
p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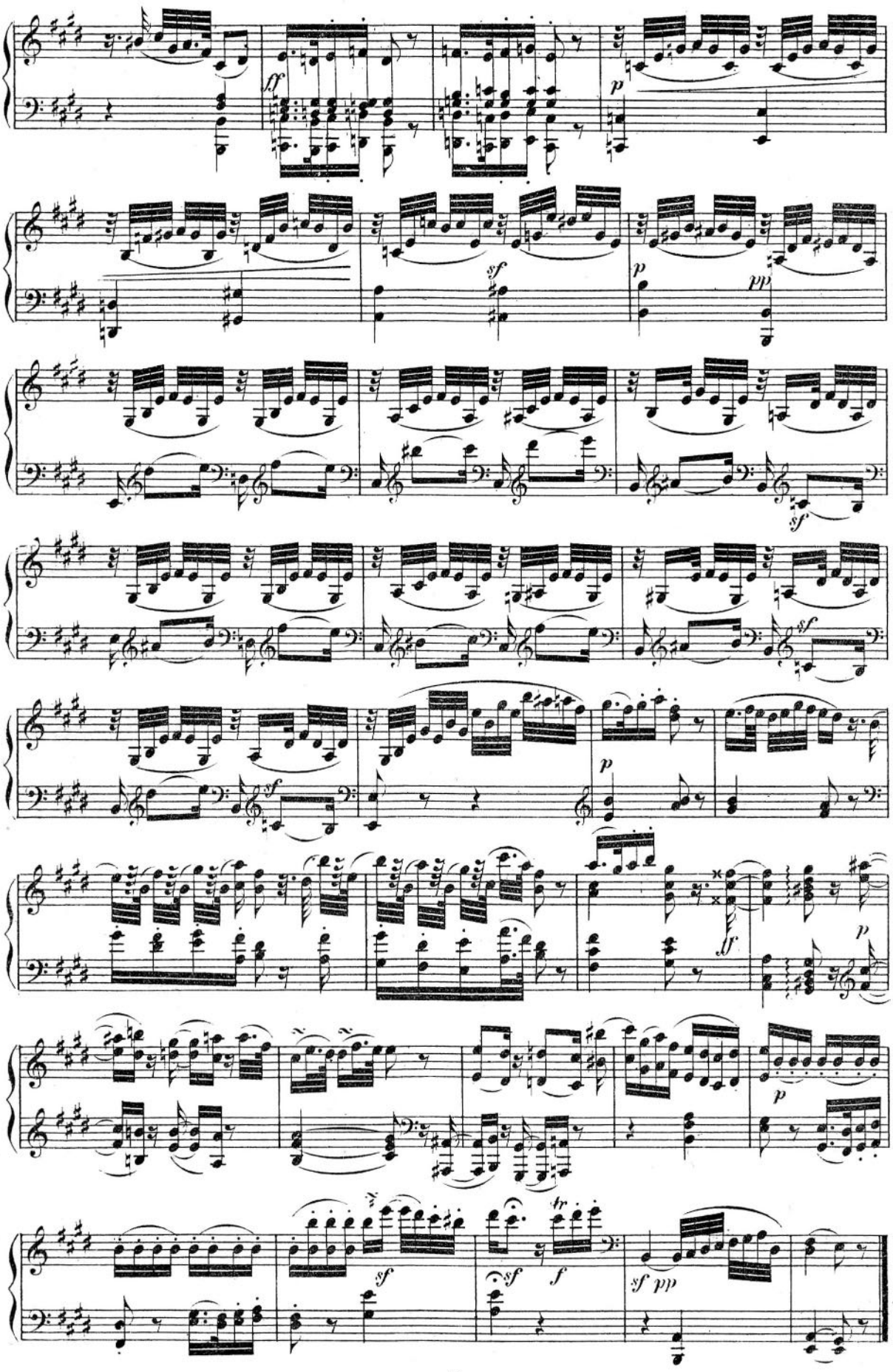
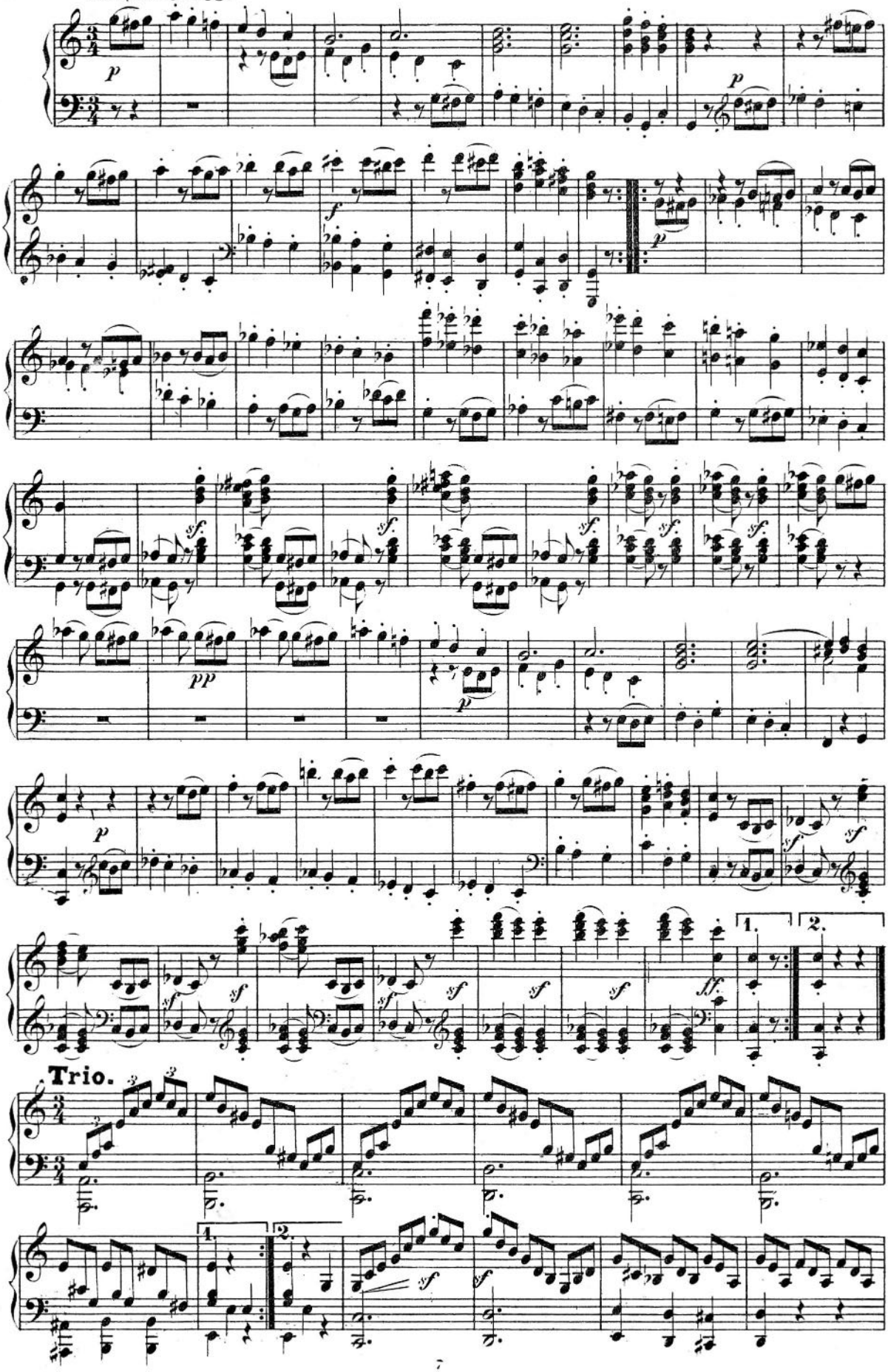
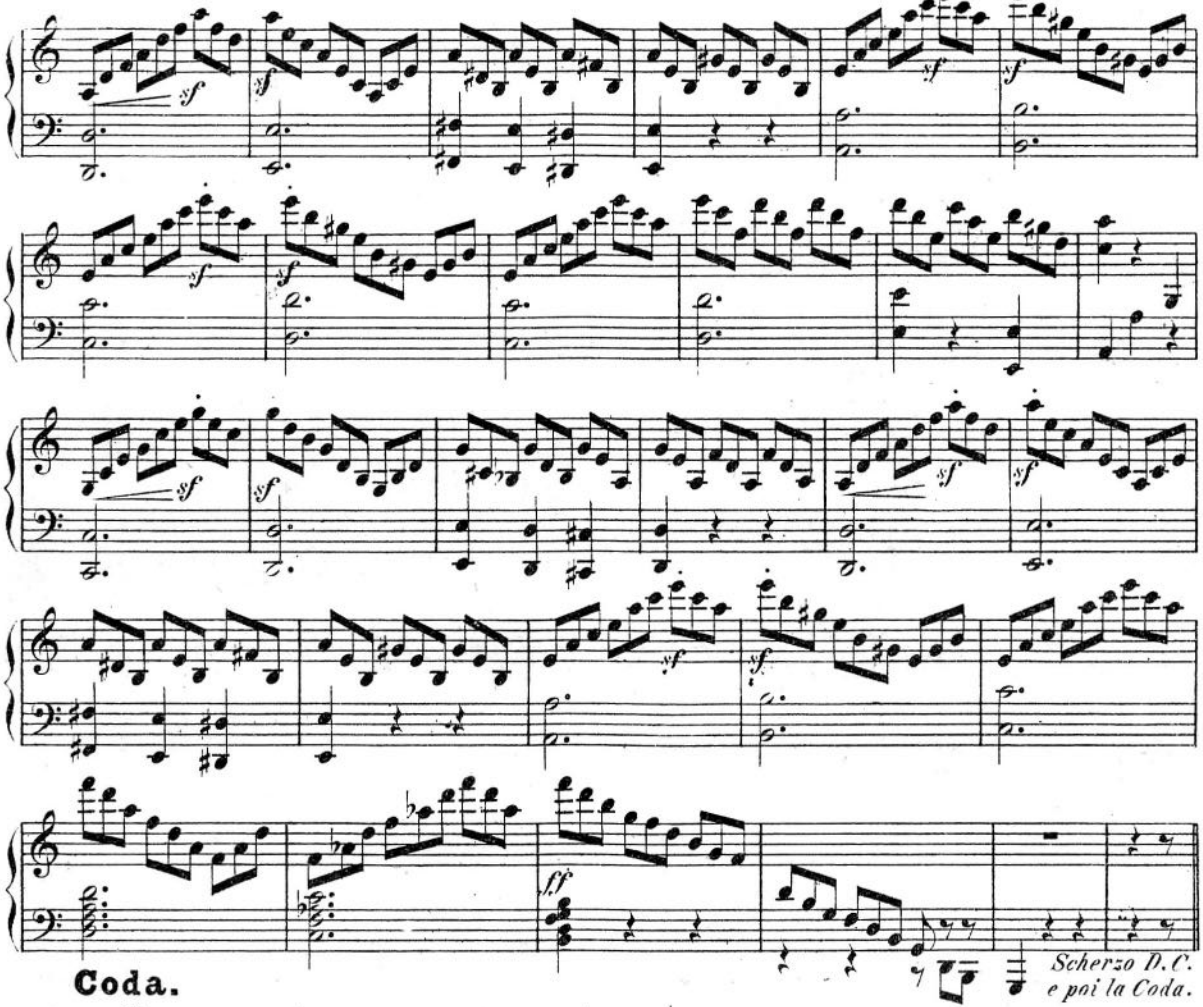
p
ff
p
ff
p
f
p
sf
pp

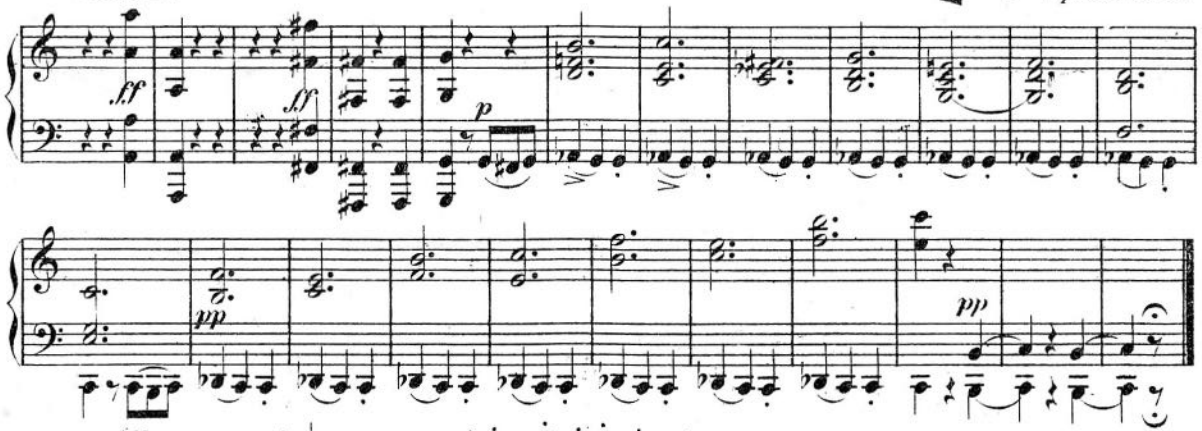

ff
p
sf
p
pp
sf
sf
p
sf
ff
p
p
sf
sf
f
sf pp

Scherzo.

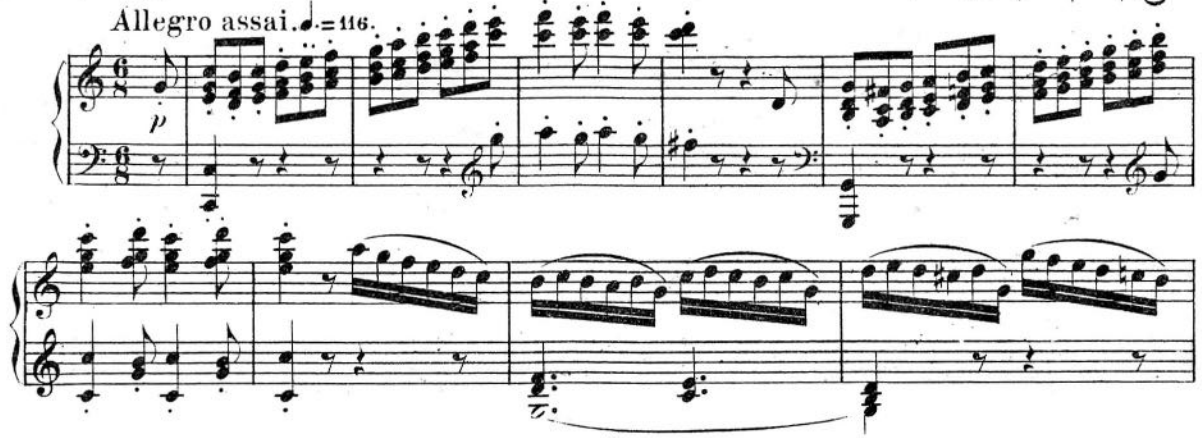
Allegro. ♩ = 88.

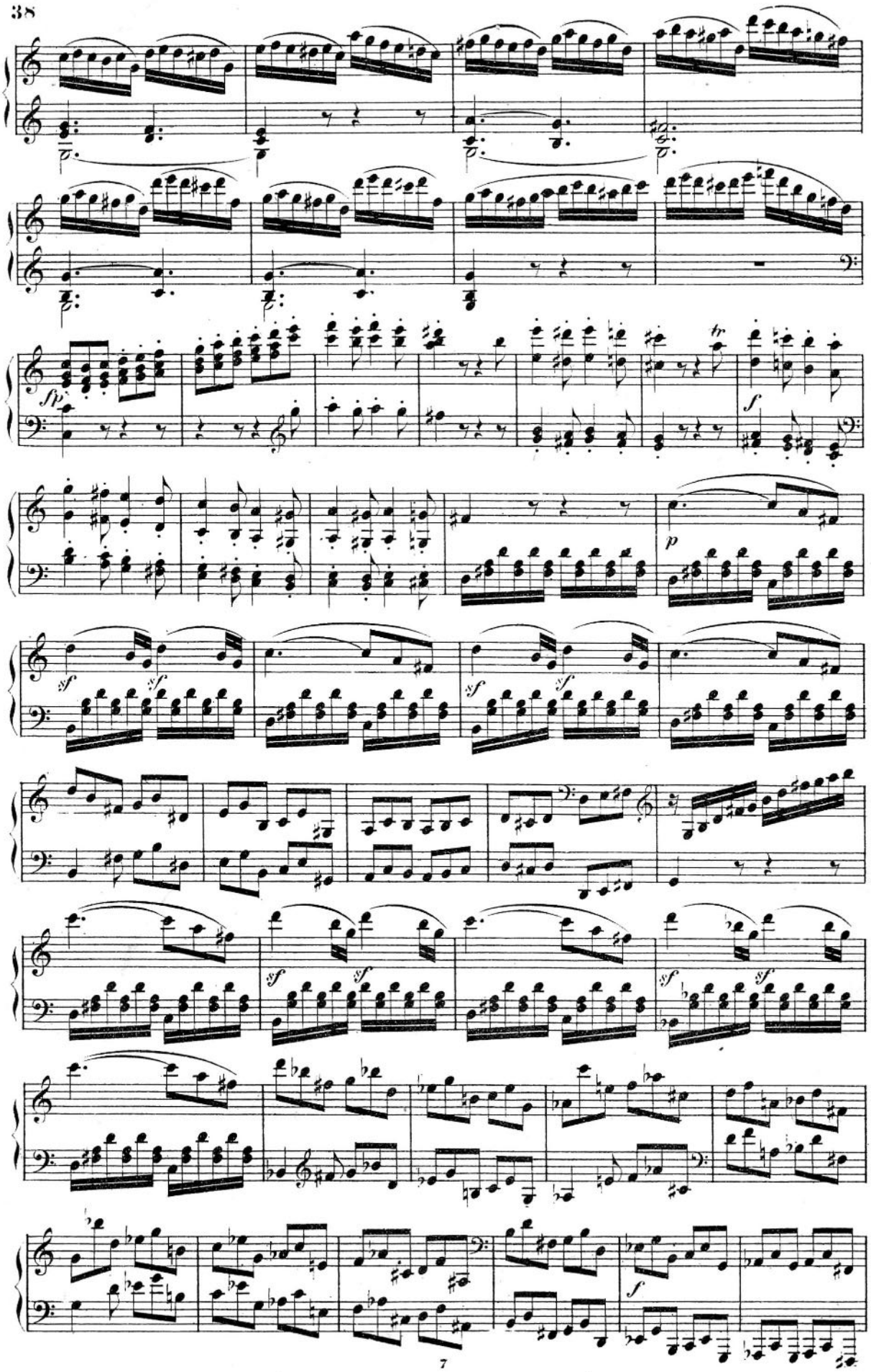






Allegro assai. ♩.=116.

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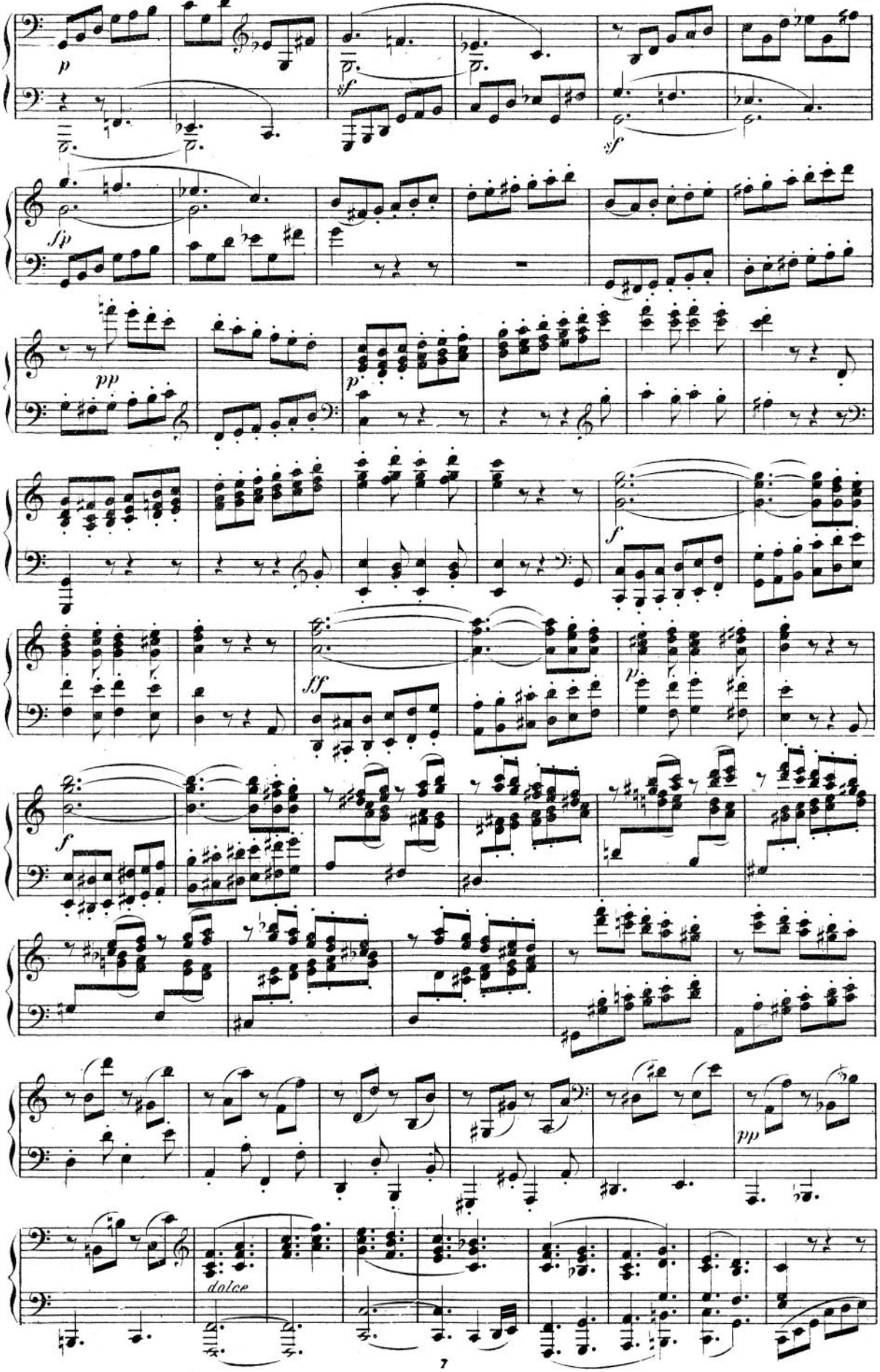
fp
f
p
sf
sf
sf
sf
sf
sf
sf
sf
f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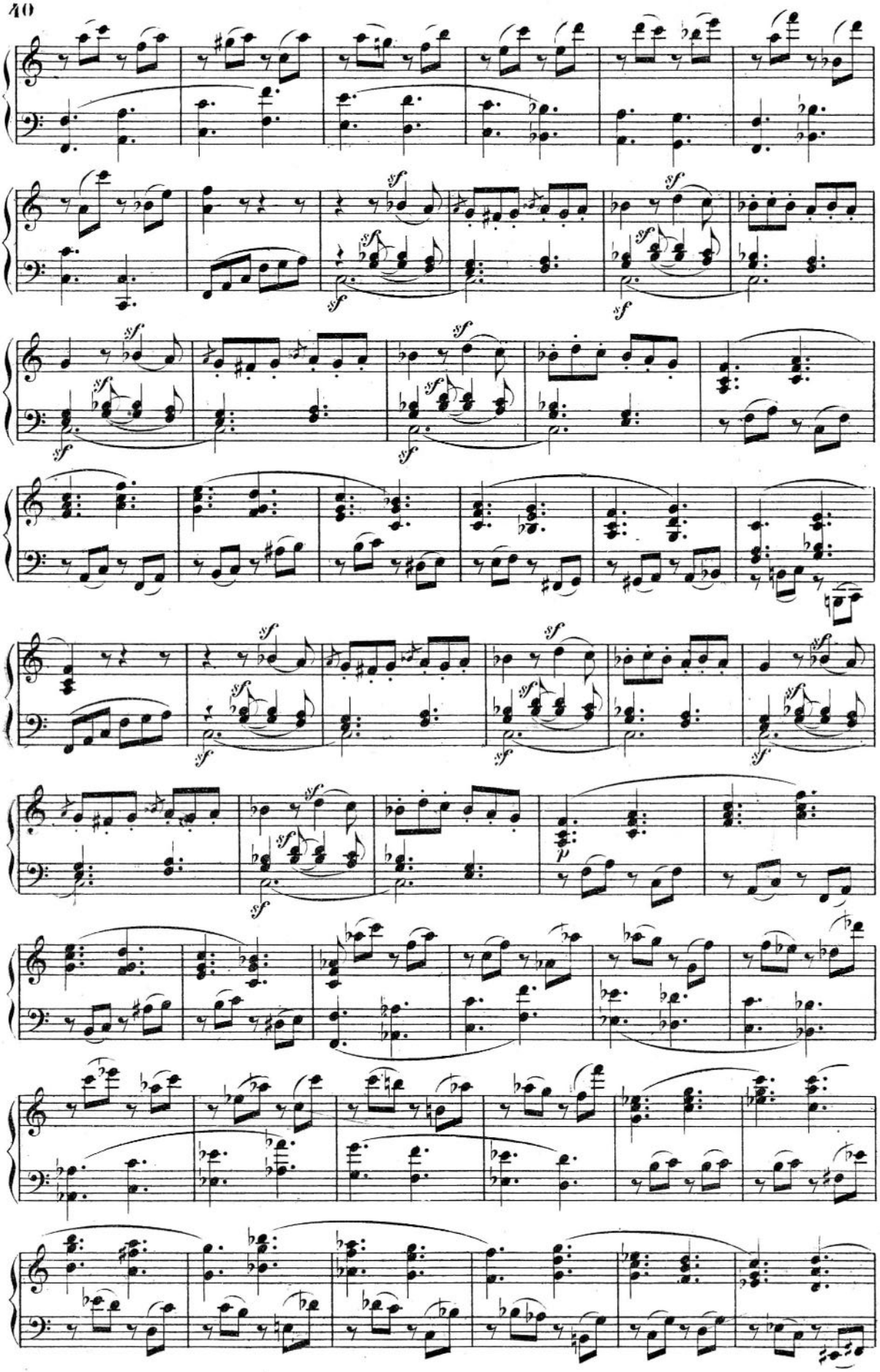
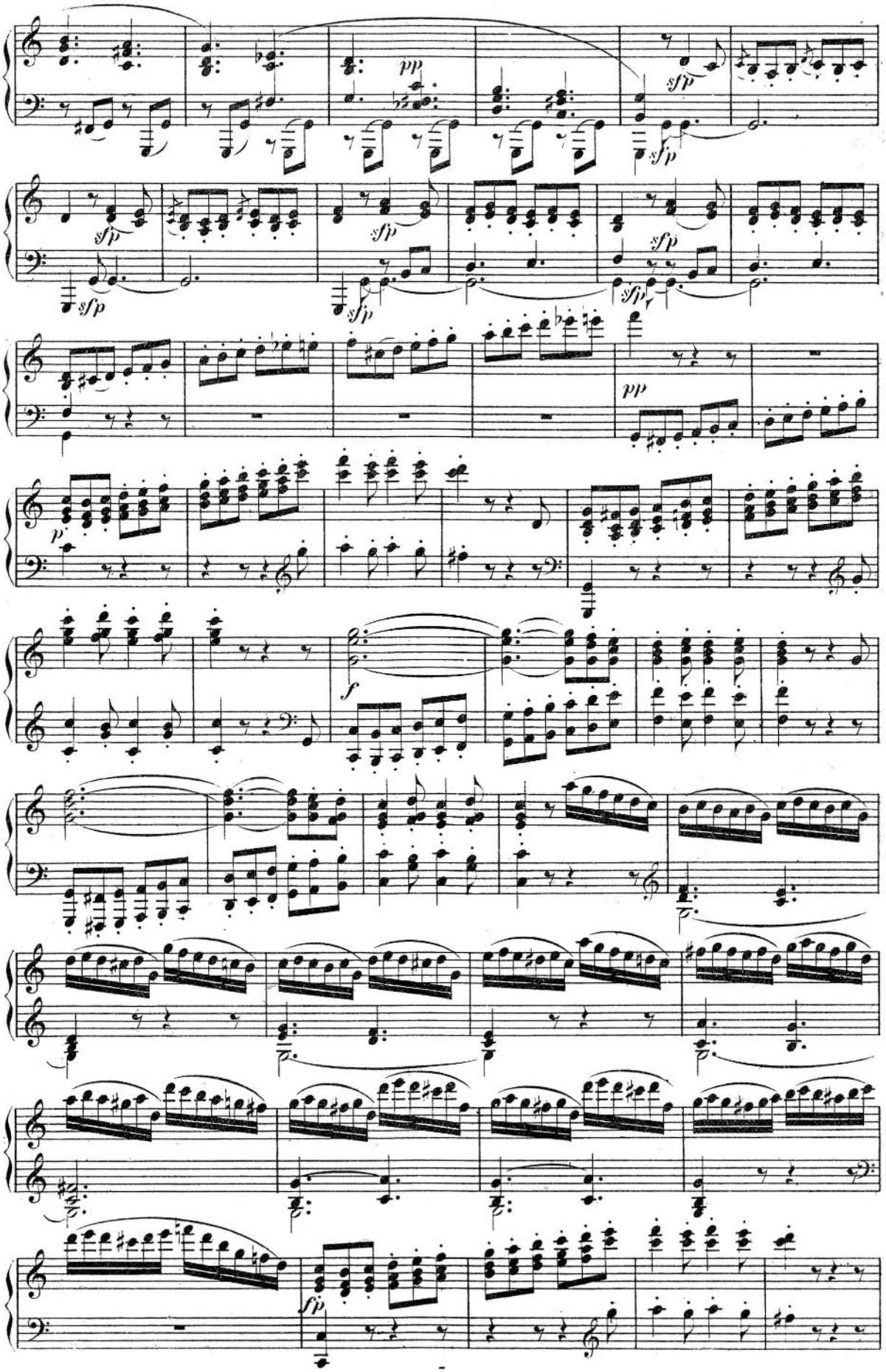
sf
sf
sfp
pp
p
f
ff
p
f
pp
dolce

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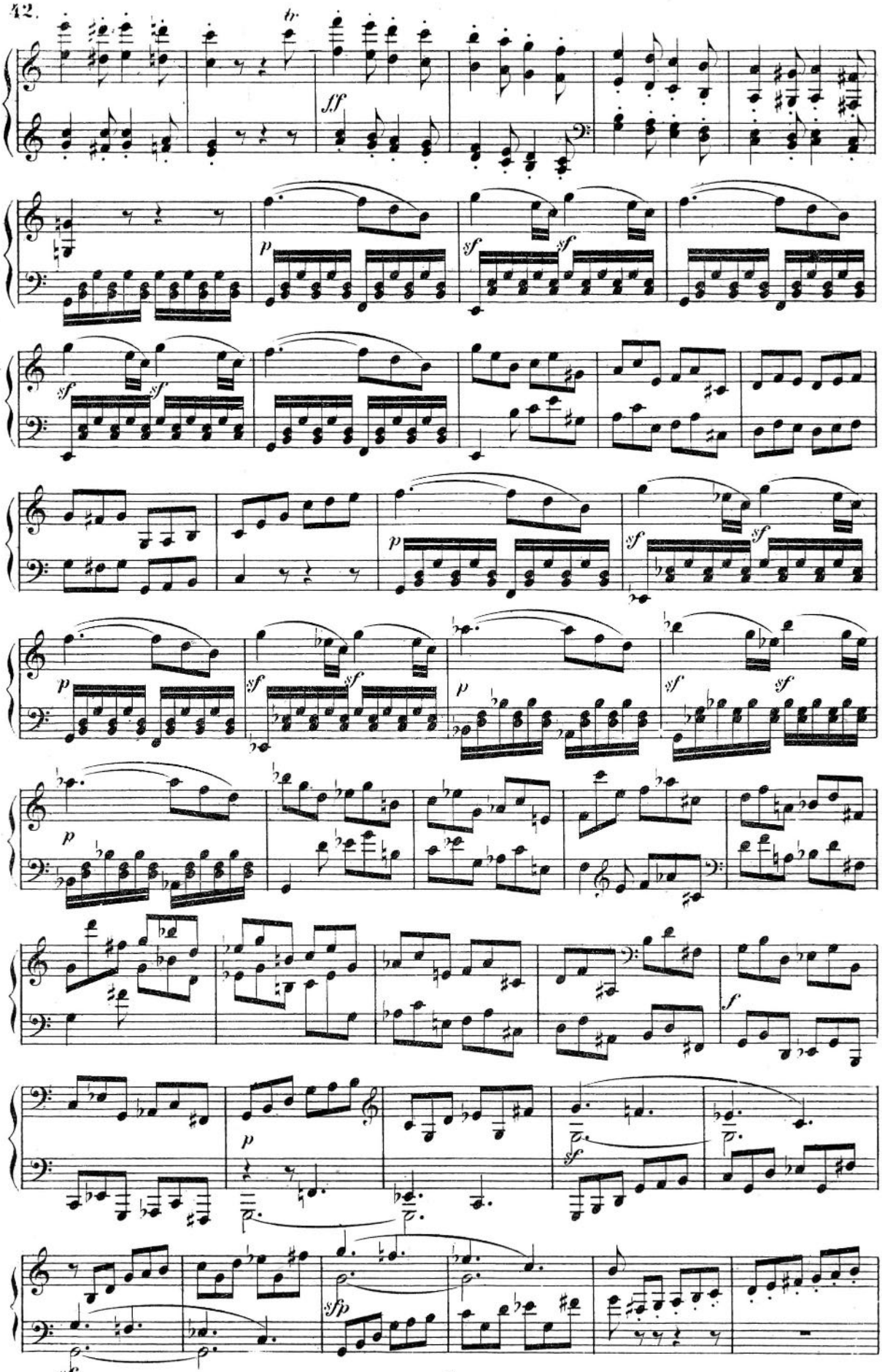
sfp
sfp
sfp
sfp
sfp
sfp
pp
p
f
fp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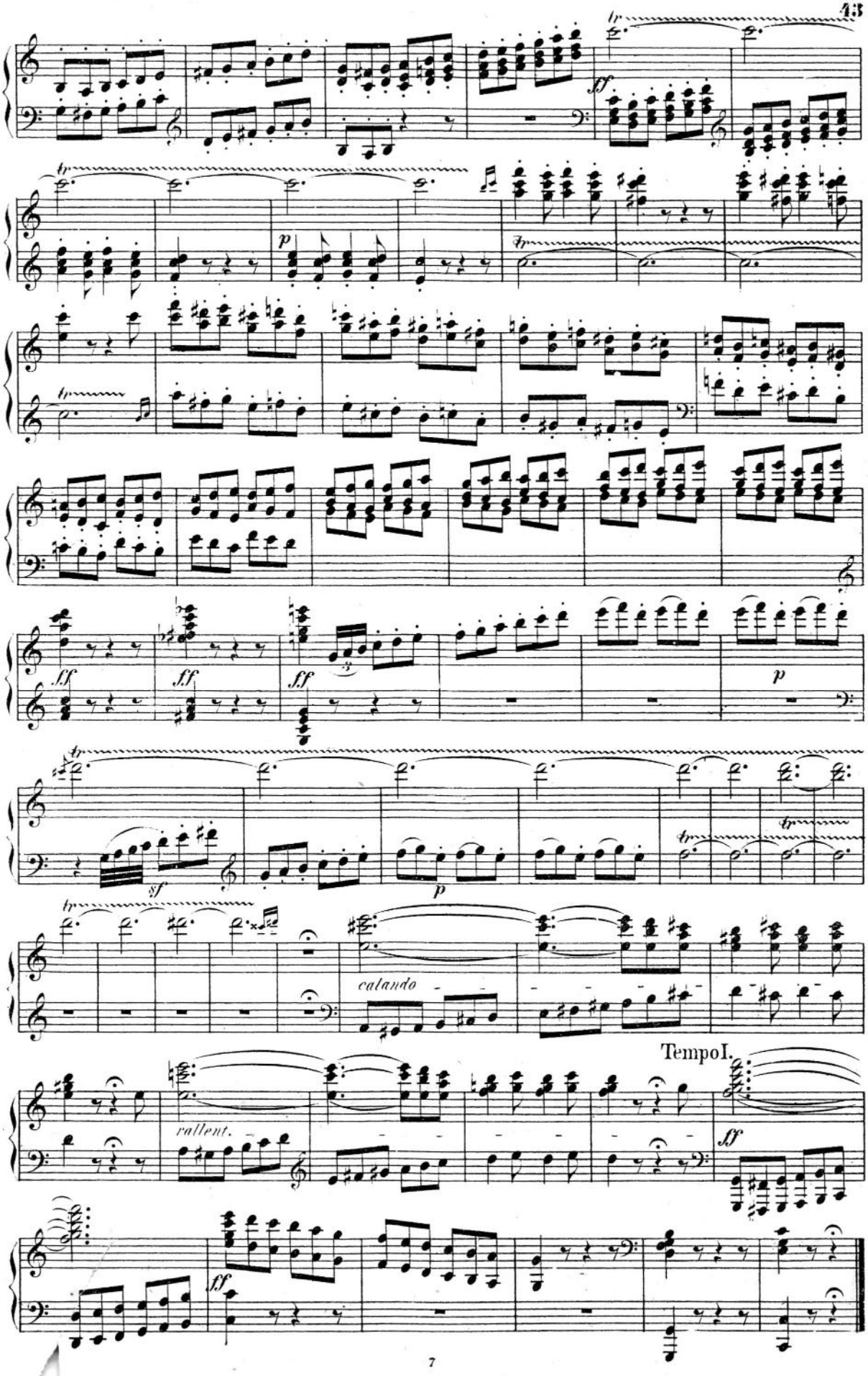
f
p
sf
sfp
sf


tr
ff
p
sf
calando
rallent.
Tempo I.

Appeared for the first time on October 7, 1797.

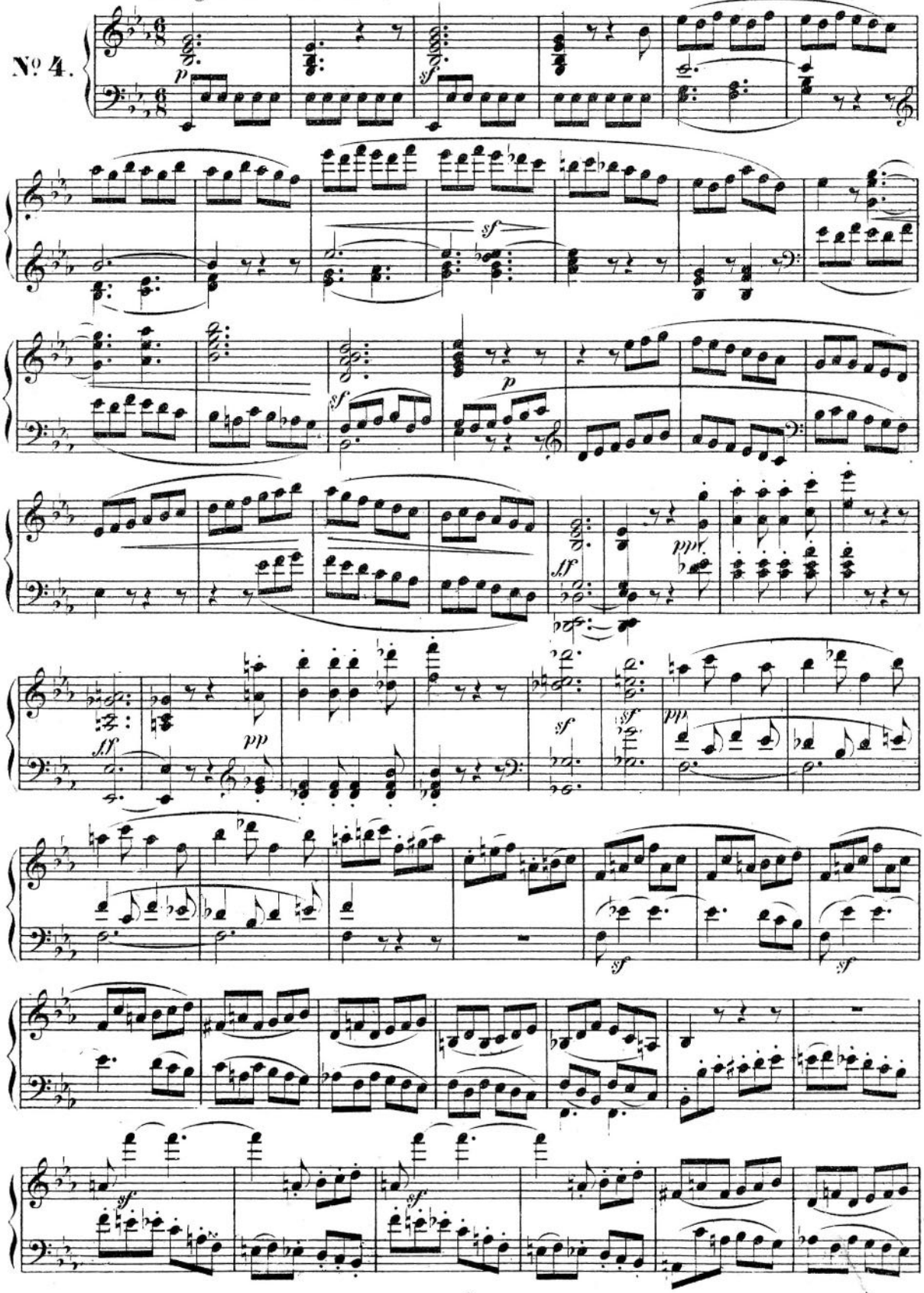
SONATA.

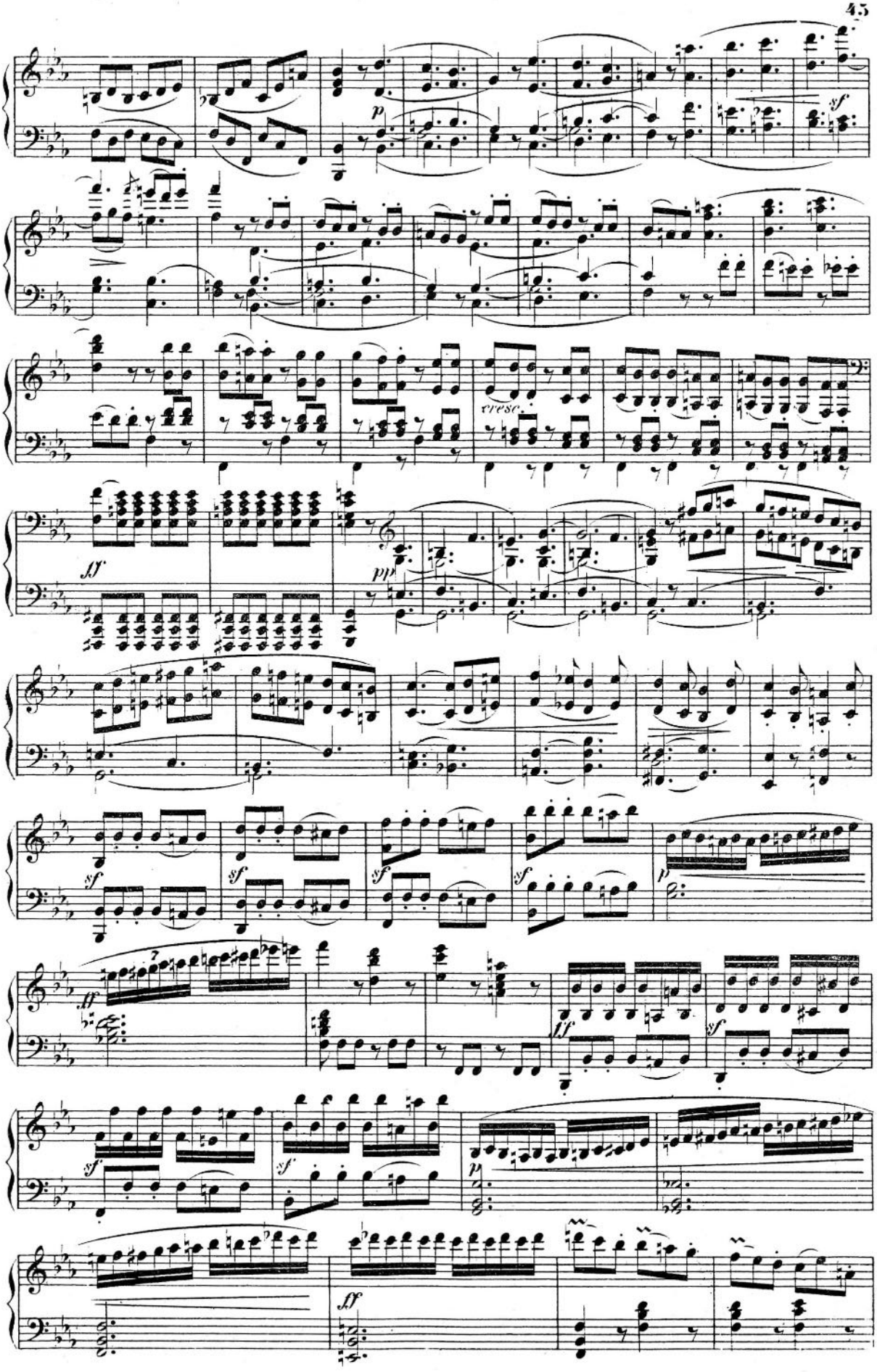
Dedicated to the Countess Babette de Keglevics.)

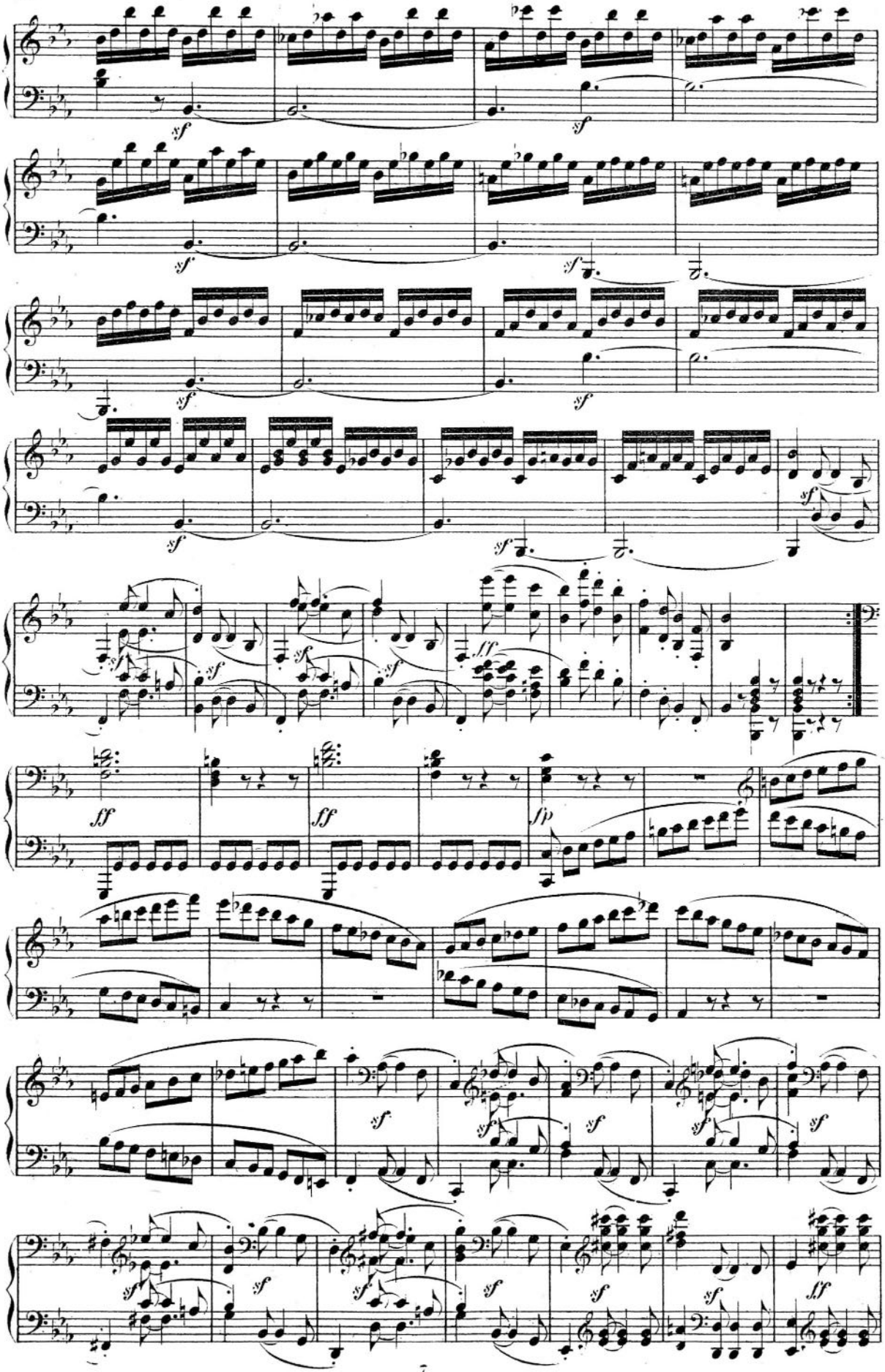
Allegro molto con brio. ♩. = 120.

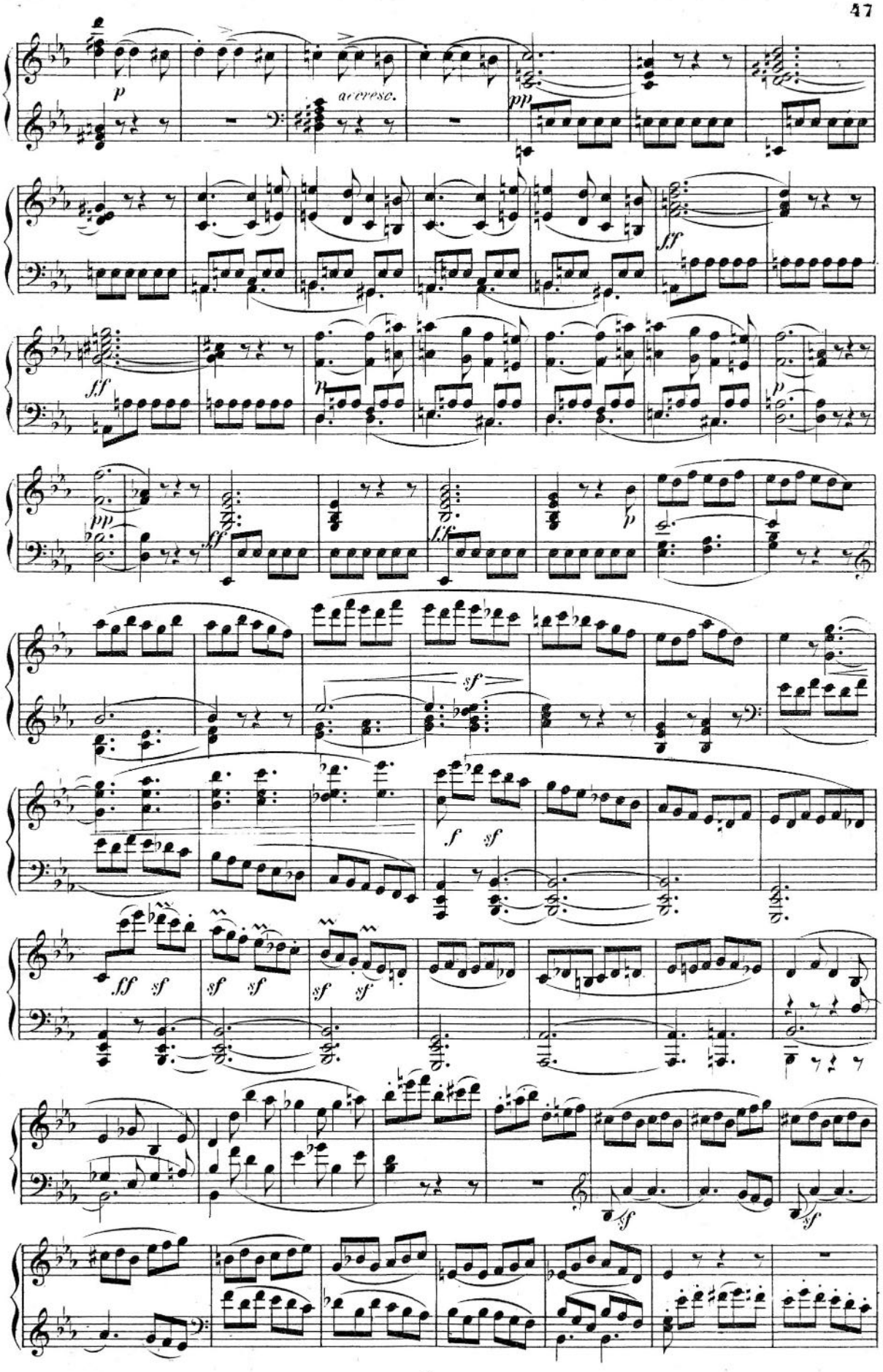
Beethoven, Op. 7.

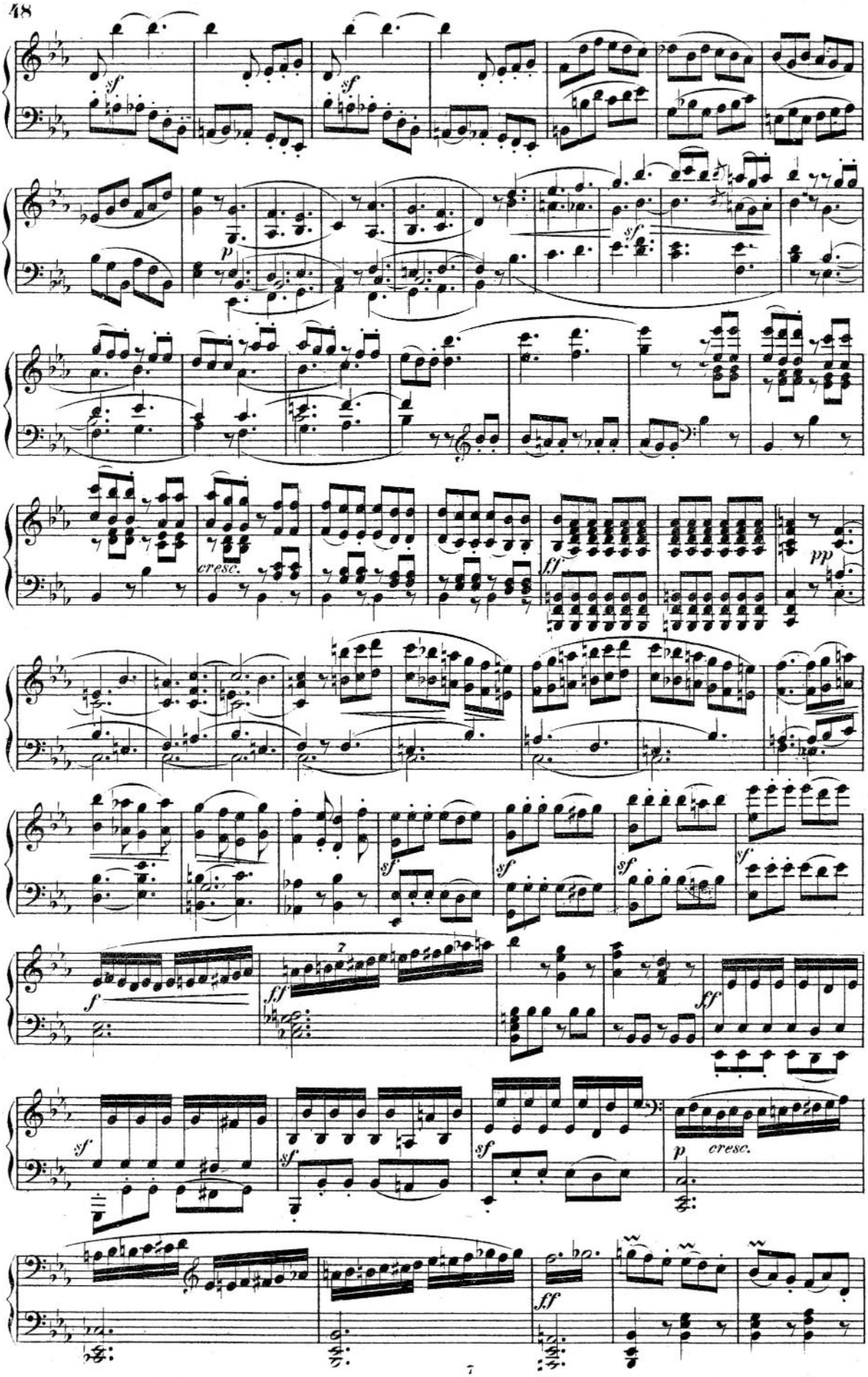
No 4.

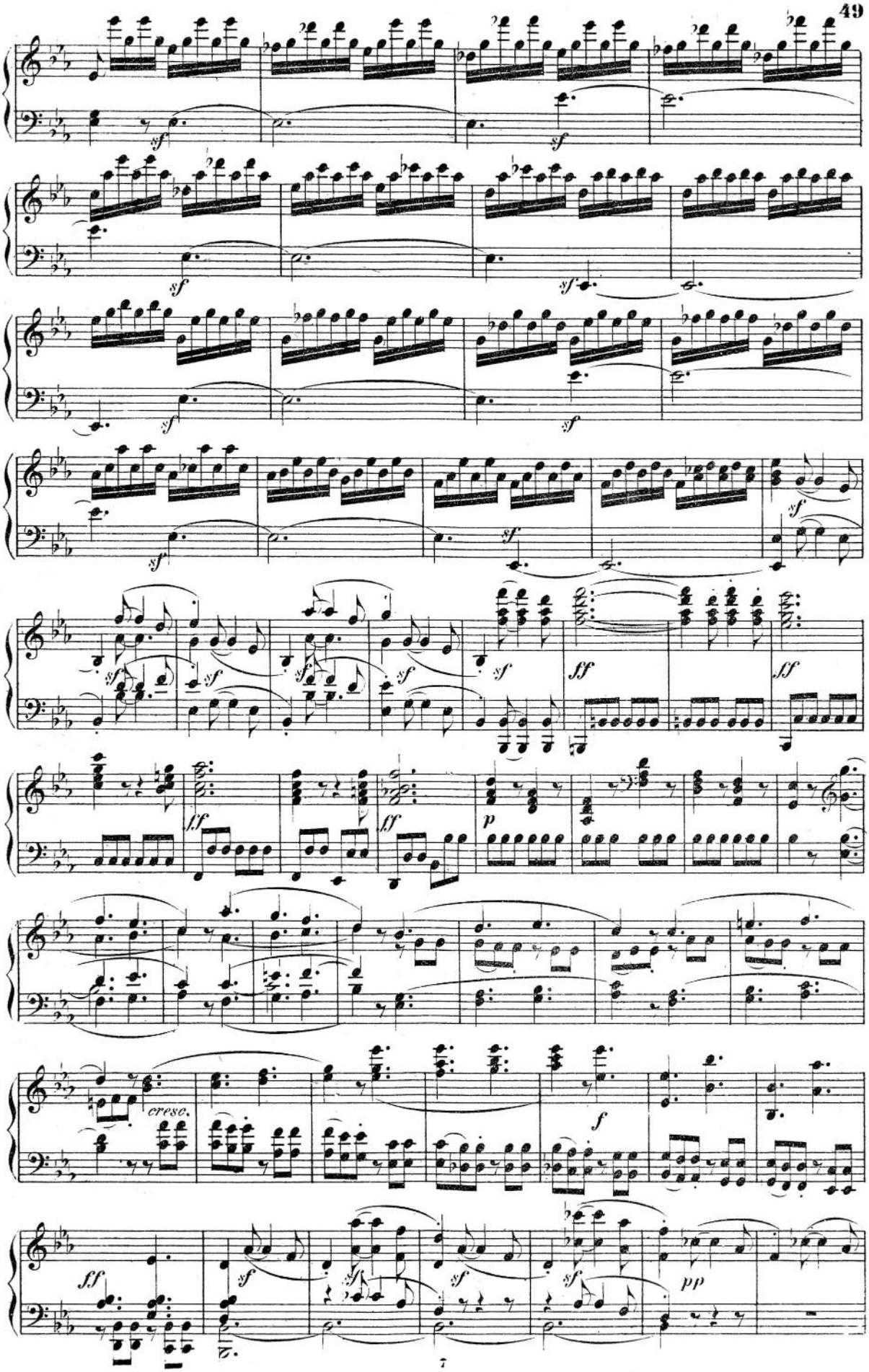


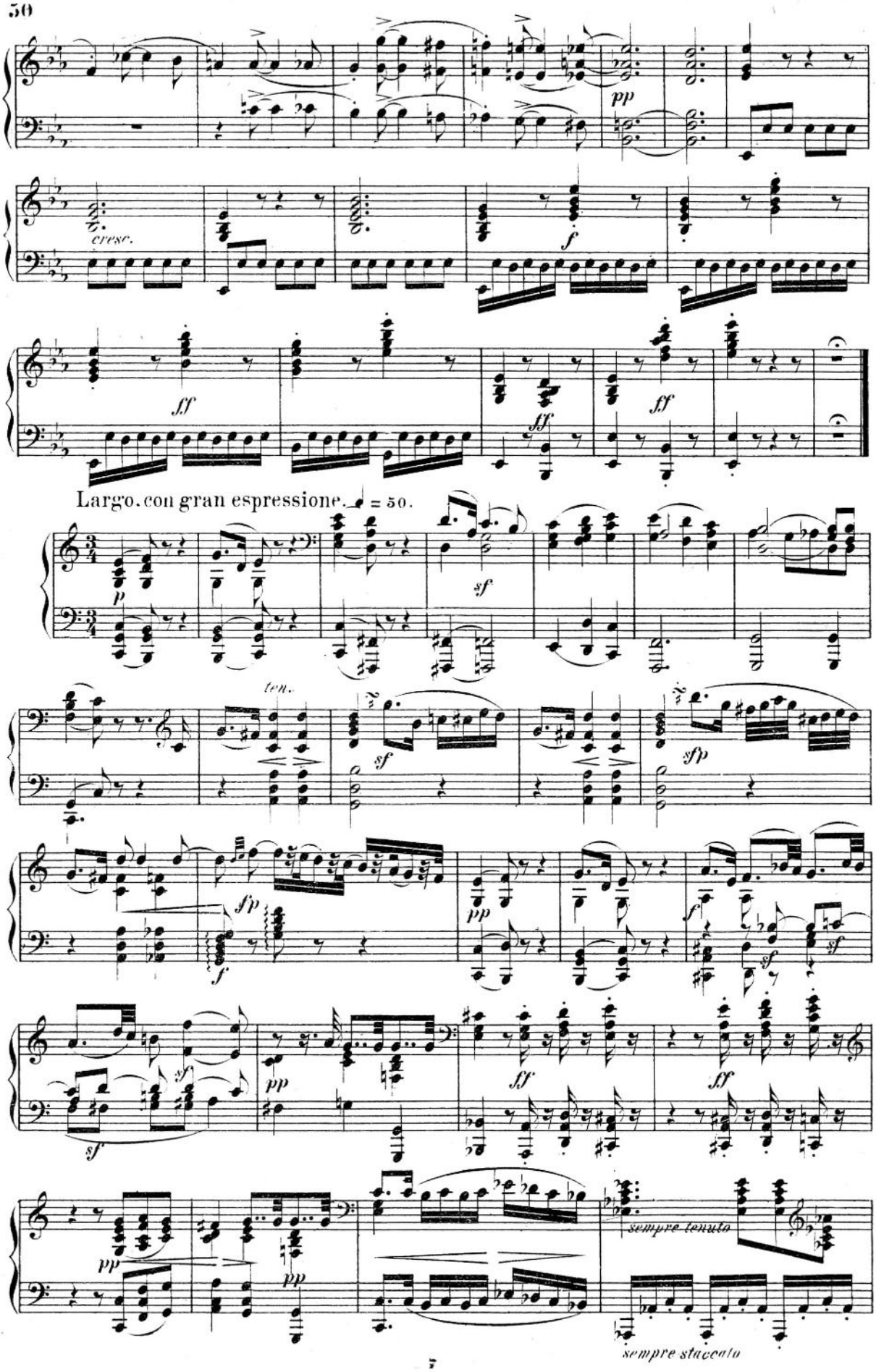

p
sf
cresc.
ff
pp
sf
sf
sf
sf
p
ff
sf
ff
sf
sf
p
ff

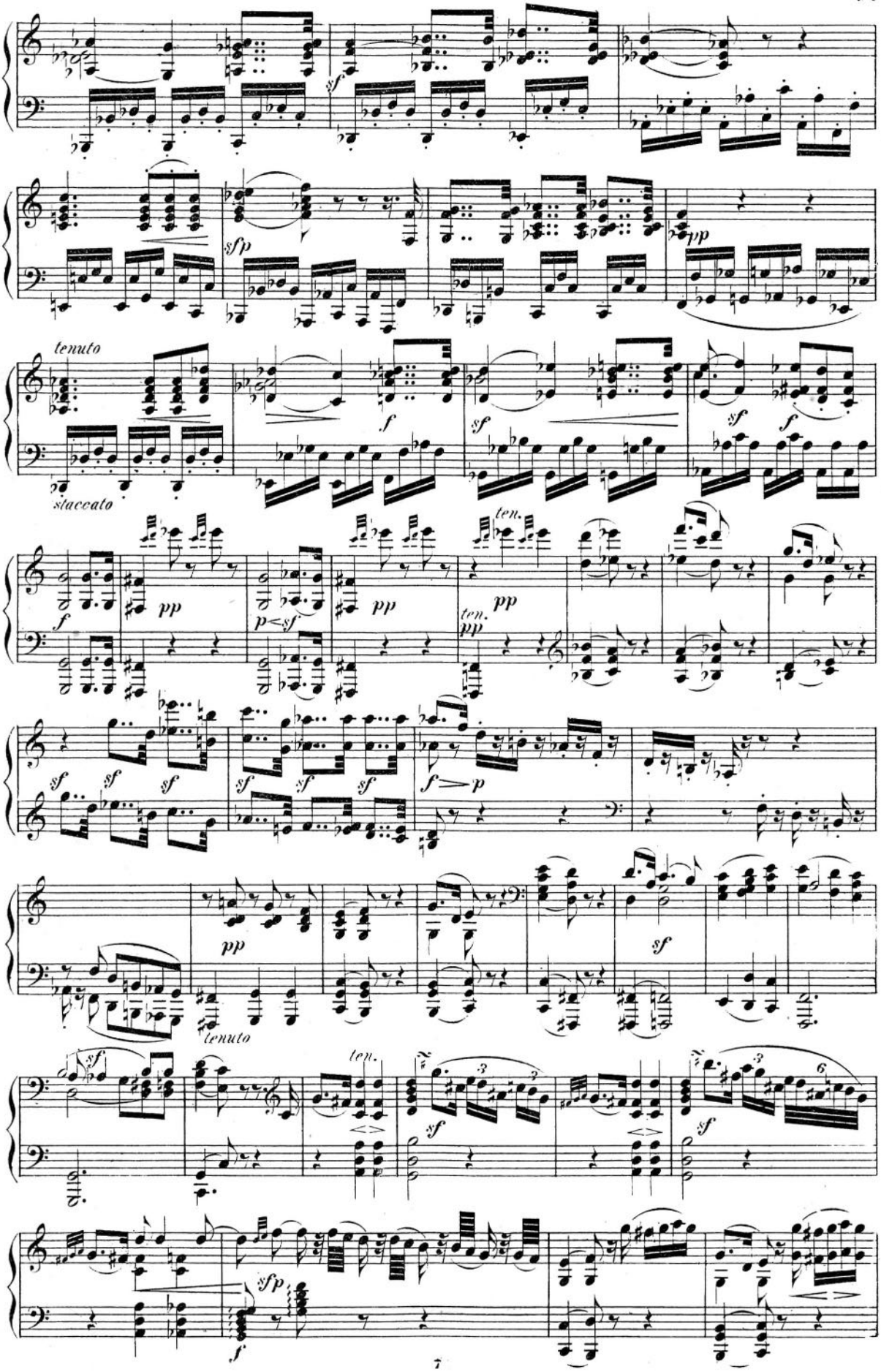


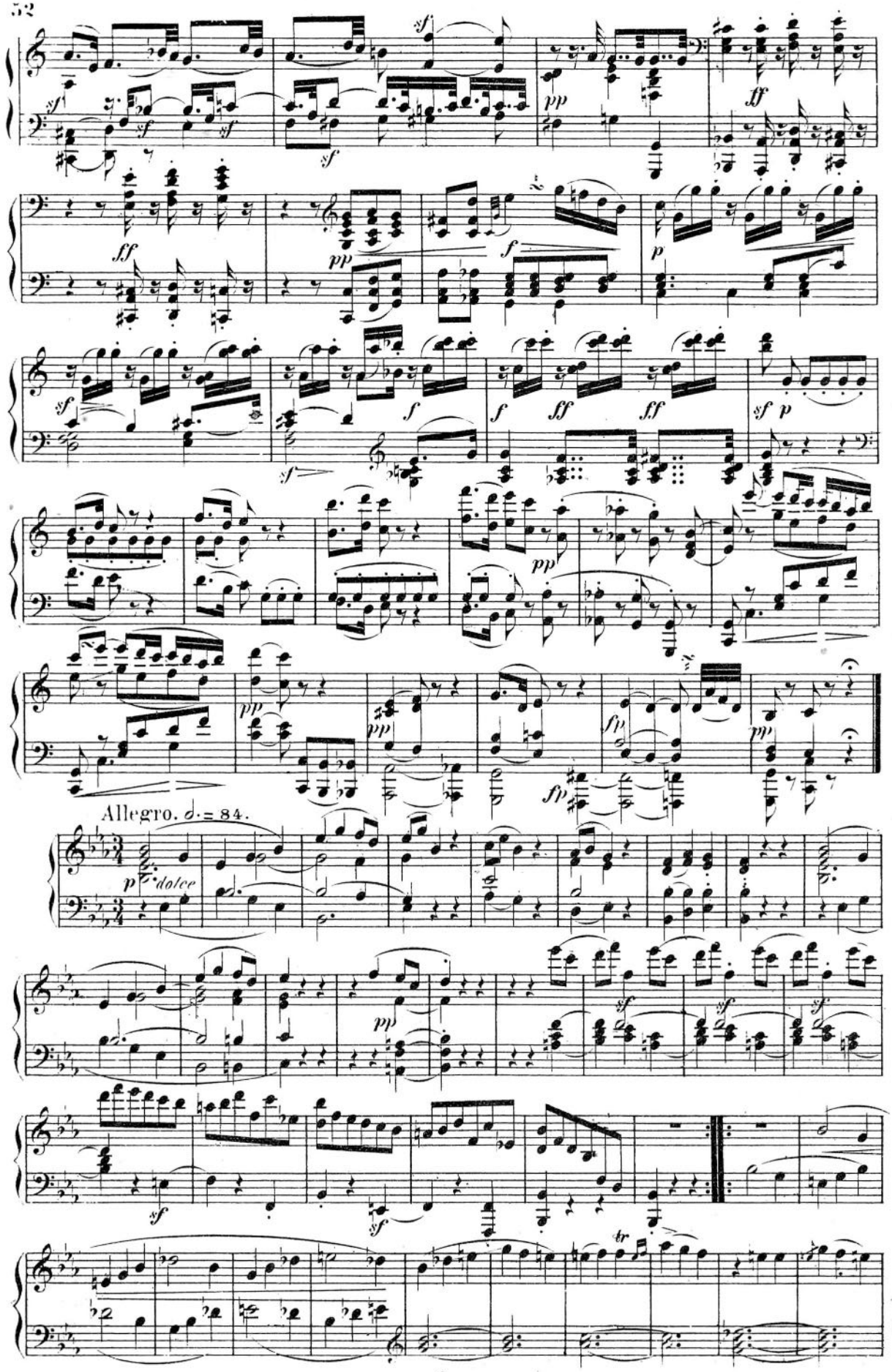

p
accresc.
pp
ff
ff
p
pp
ff
ff
p
sf
f
sf
ff
sf
sf
sf
sf
sf
sf

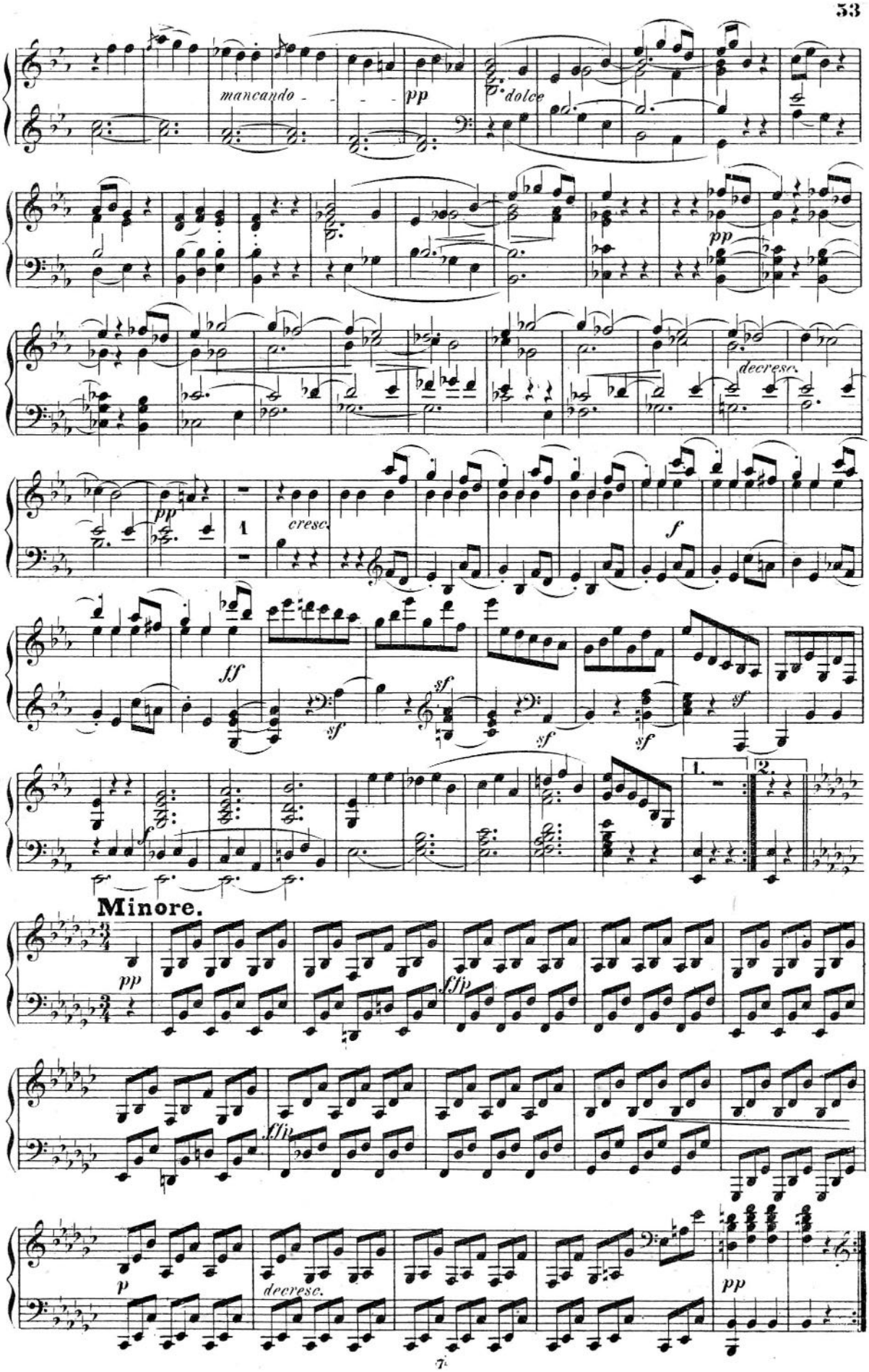

sf
sf
p
sf
cresc.
ff
pp
sf
sf
sf
sf
f
ff
7
ff
sf
sf
sf
p
cresc.
ff

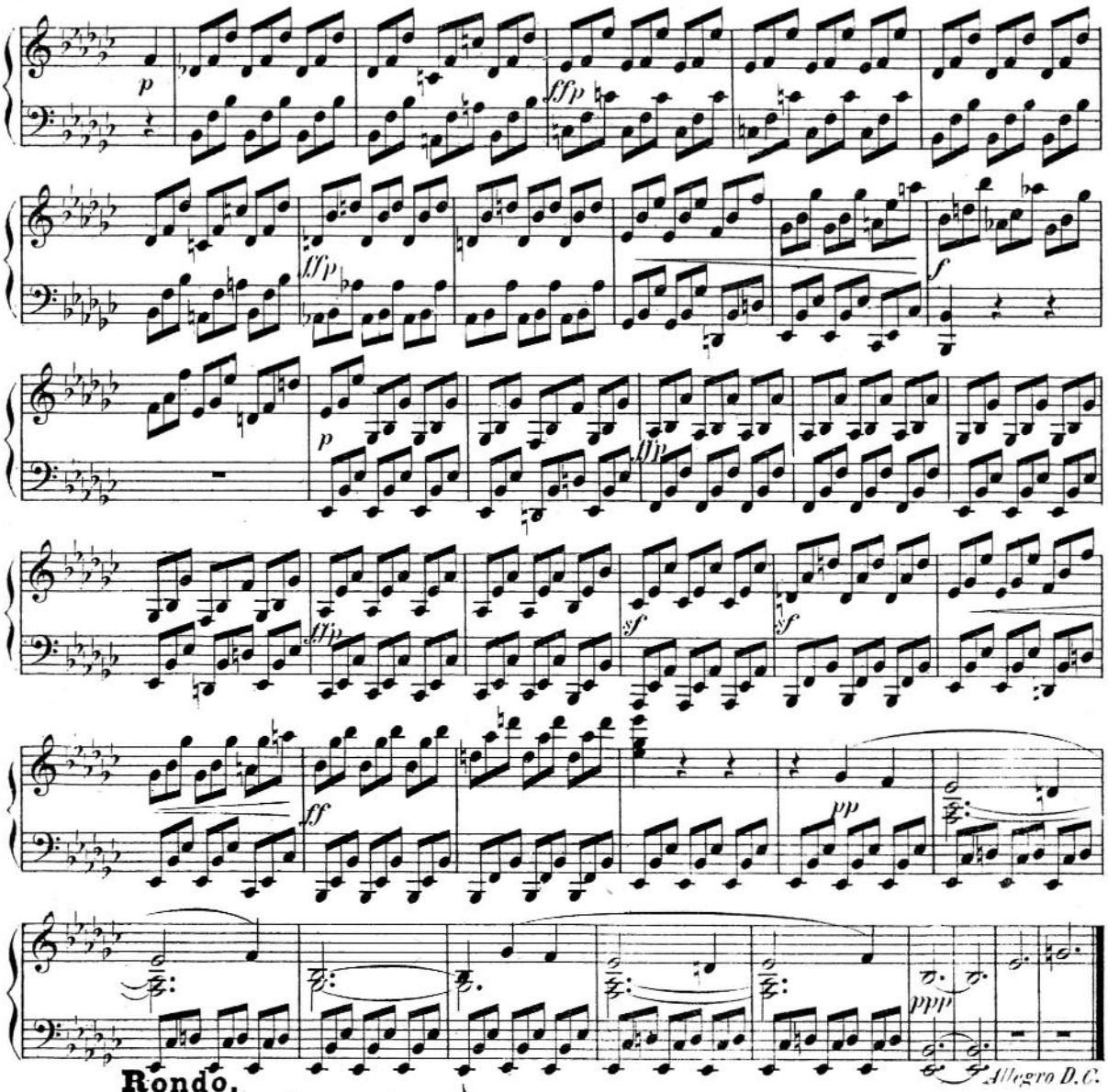

sf
ff
p
cresc.
f
pp


pp
cresc.
f
ff
ff
ff
Largo. con gran espressione. ♩ = 50.
p
sf
ten.
sf
sfp
sfp
f
pp
f
sf
sf
pp
ff
ff
sf
pp
pp
sempre tenuto
sempre staccato


tenuto
staccato
ten.
tenuto
ten.

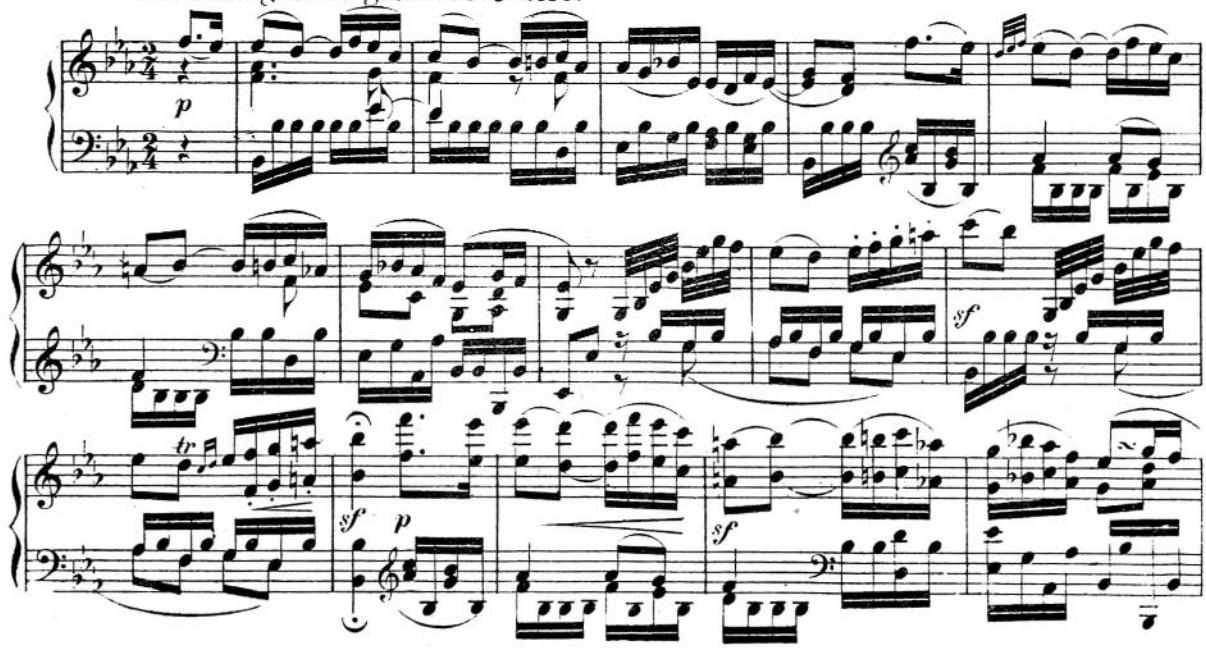

Allegro. 𝅗𝅥. = 84.
p dolce

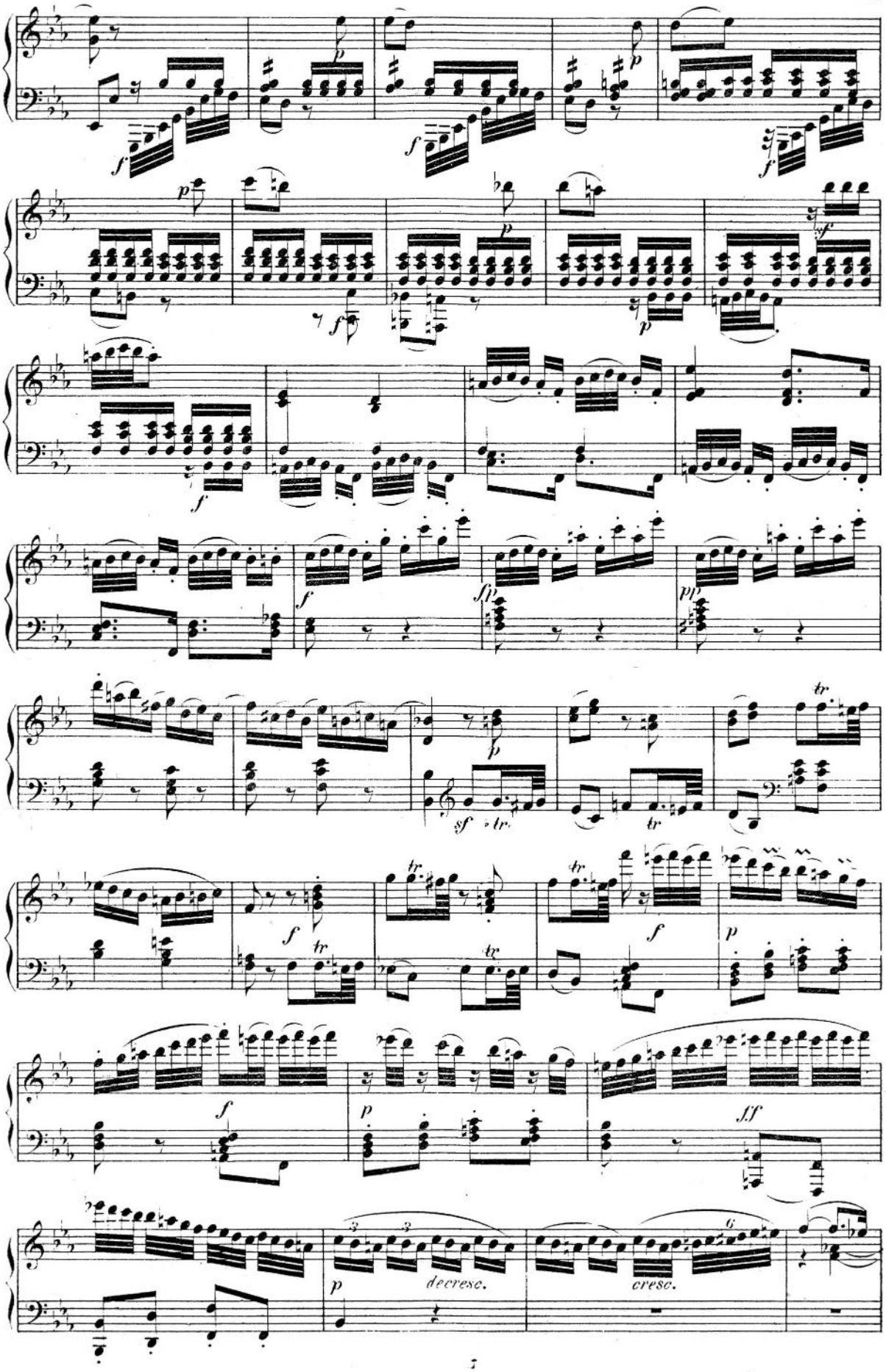

mancando
pp
dolce
pp
decresc.
pp
cresc.
1
f
ff
sf
sf
sf
sf
sf
1.
2.
Minore.
pp
ffp
ffp
p
decresc.
pp

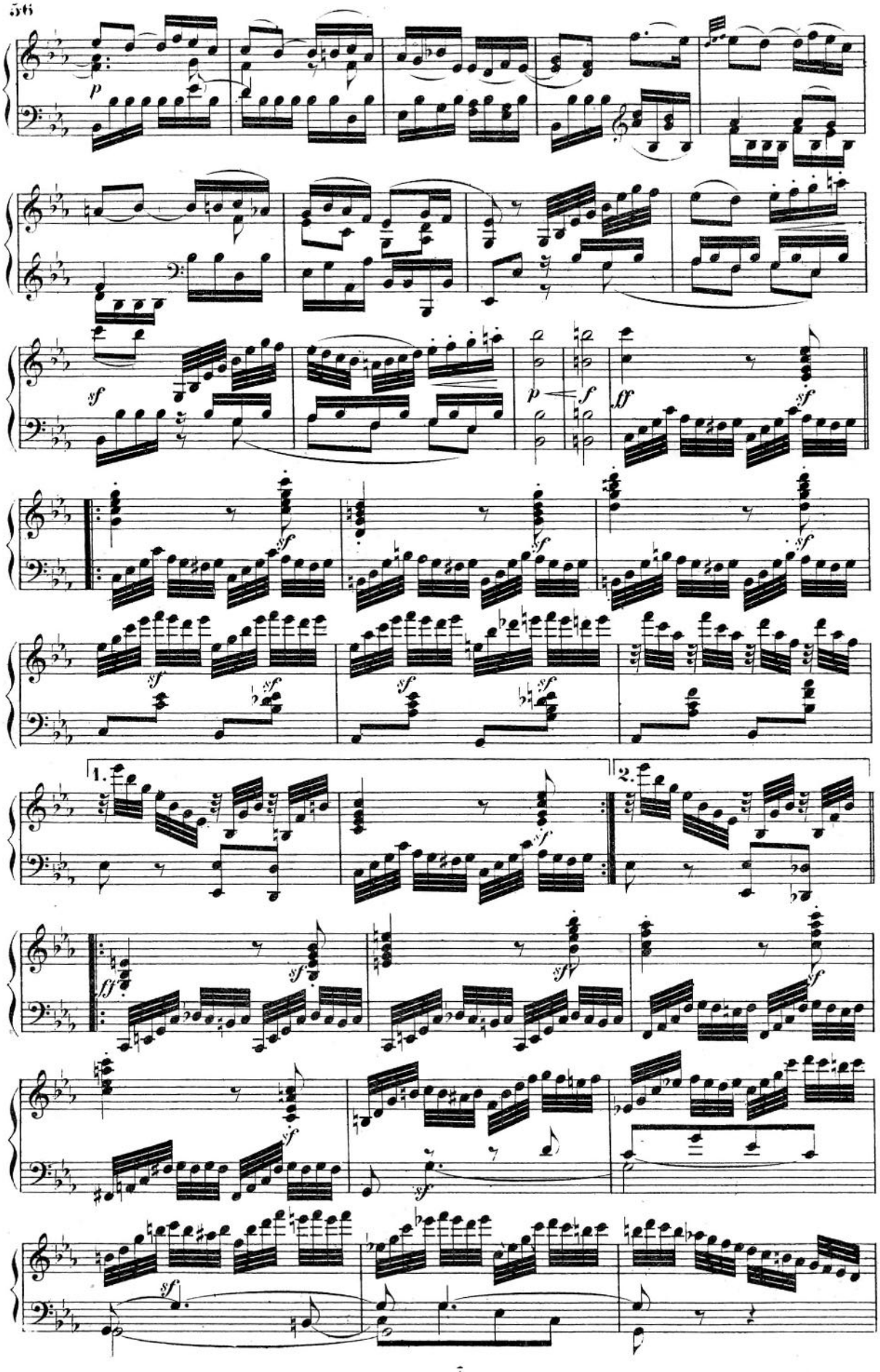


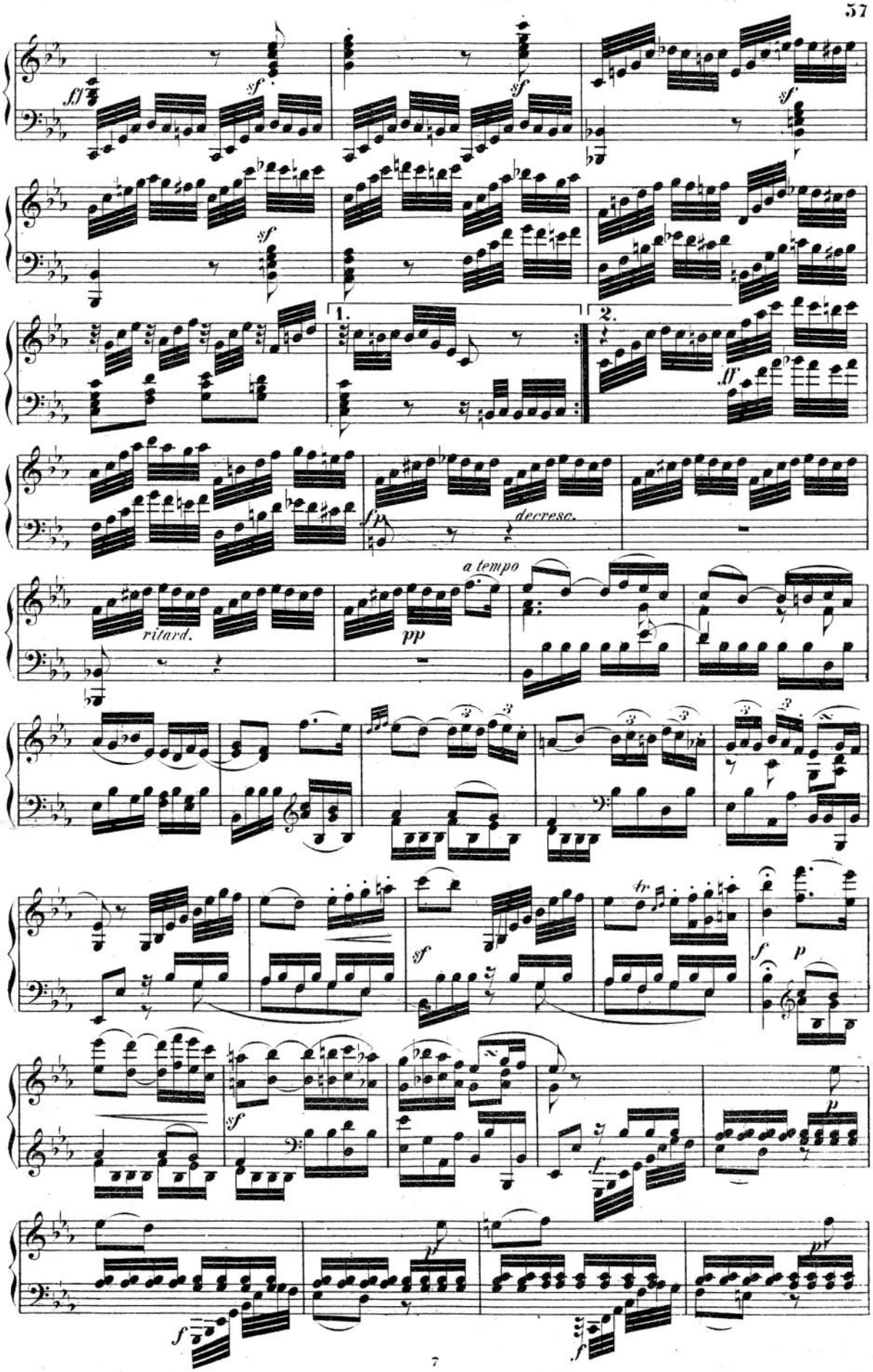
Rondo.

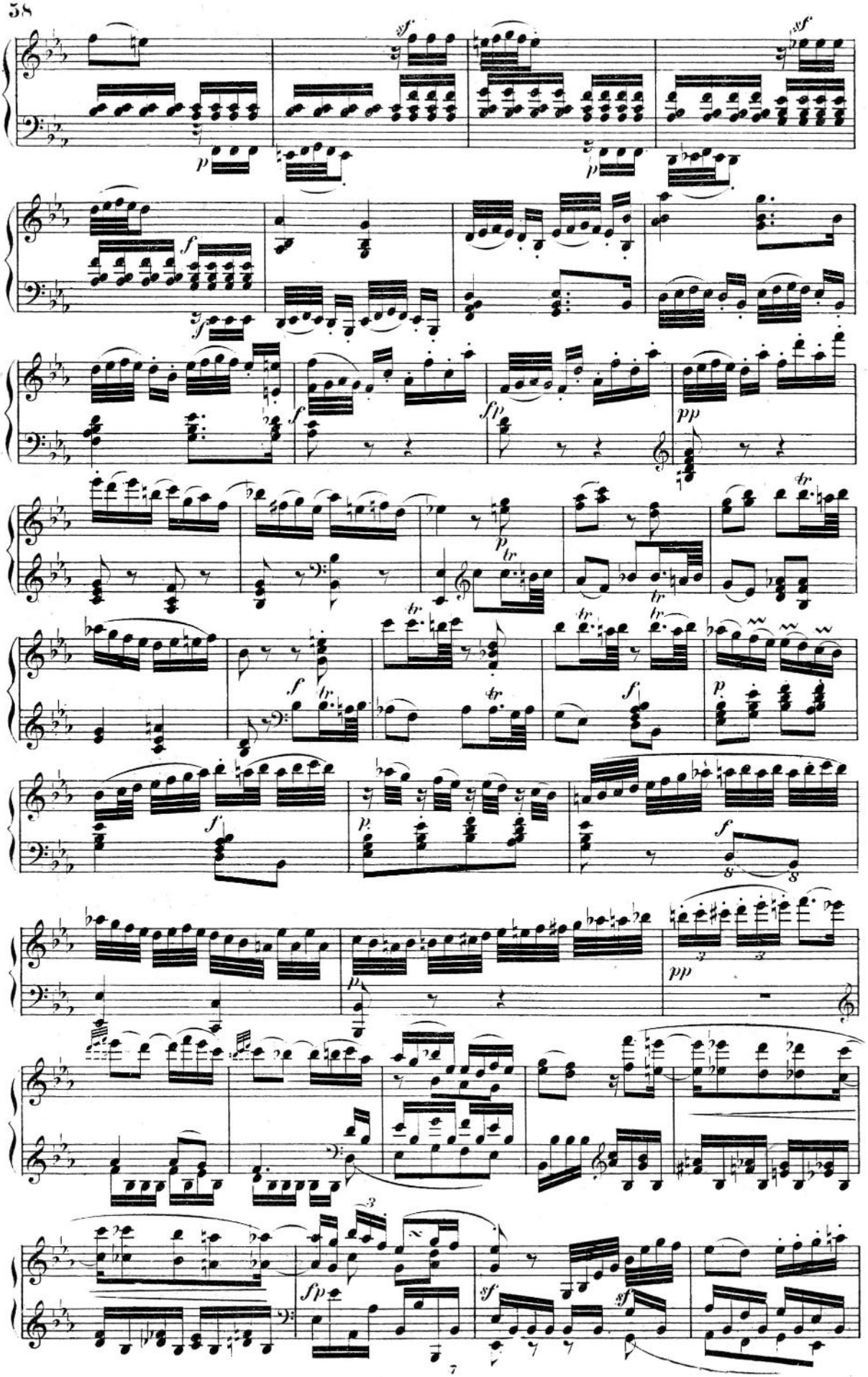
Poco Allegretto e grazioso. ♪=138.

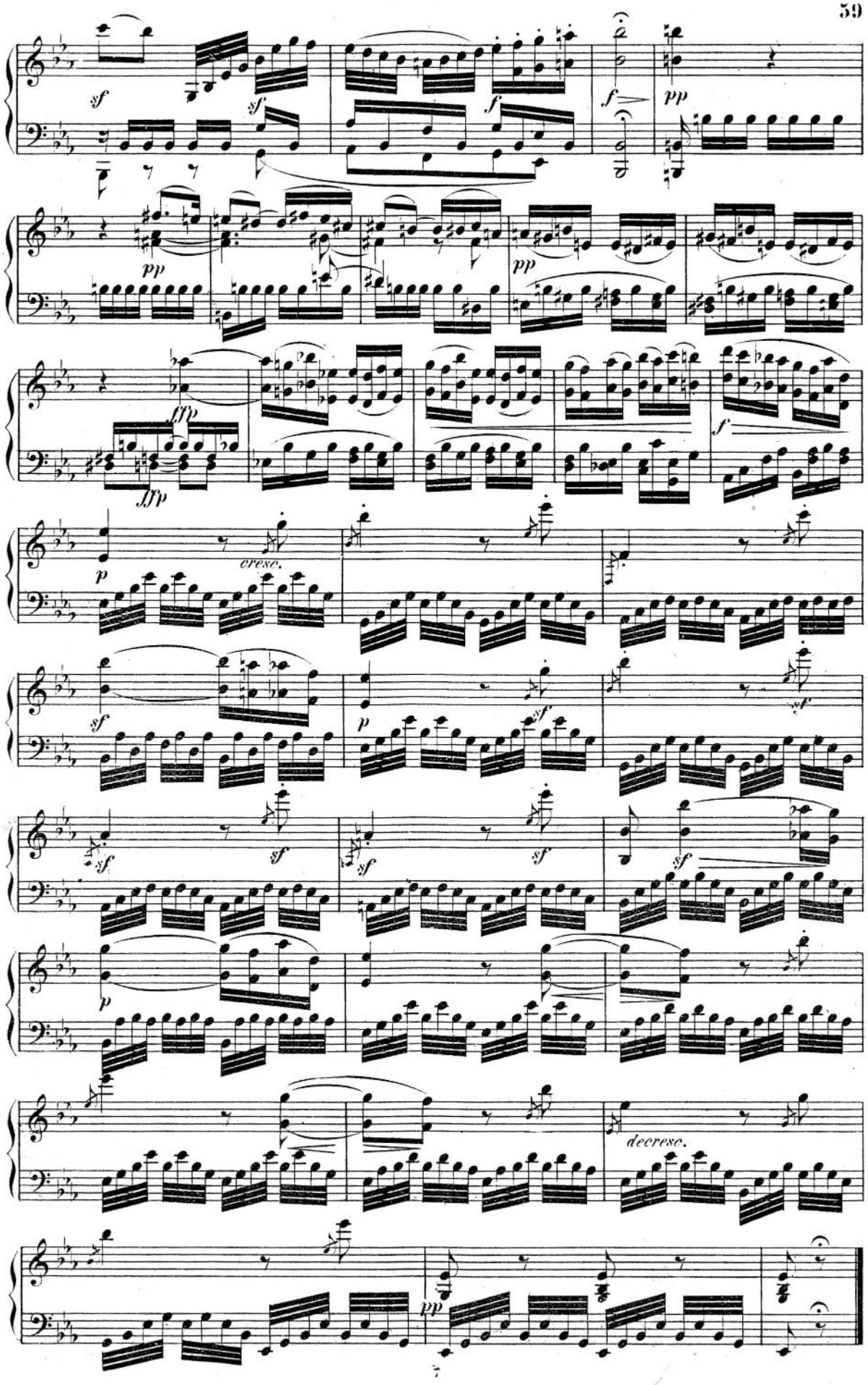



decrese.
cresc.


p
sf
p
f
ff
sf
1.
2.
ff
sf


ff
sf
sf
sf
sf
1.
2.
ff
fp
decresc.
ritard.
pp
a tempo
sf
tr
f
p
sf
p
f
p
f


sf
p
f
fp
pp
tr
8
3


sf
sf
f
f
pp
pp
pp
fff
fff
f
p
cresc.
sf
p
sf
sf
sf
sf
sf
sf
p
decresc.
pp

Appeared for the first time on September 26, 1798.

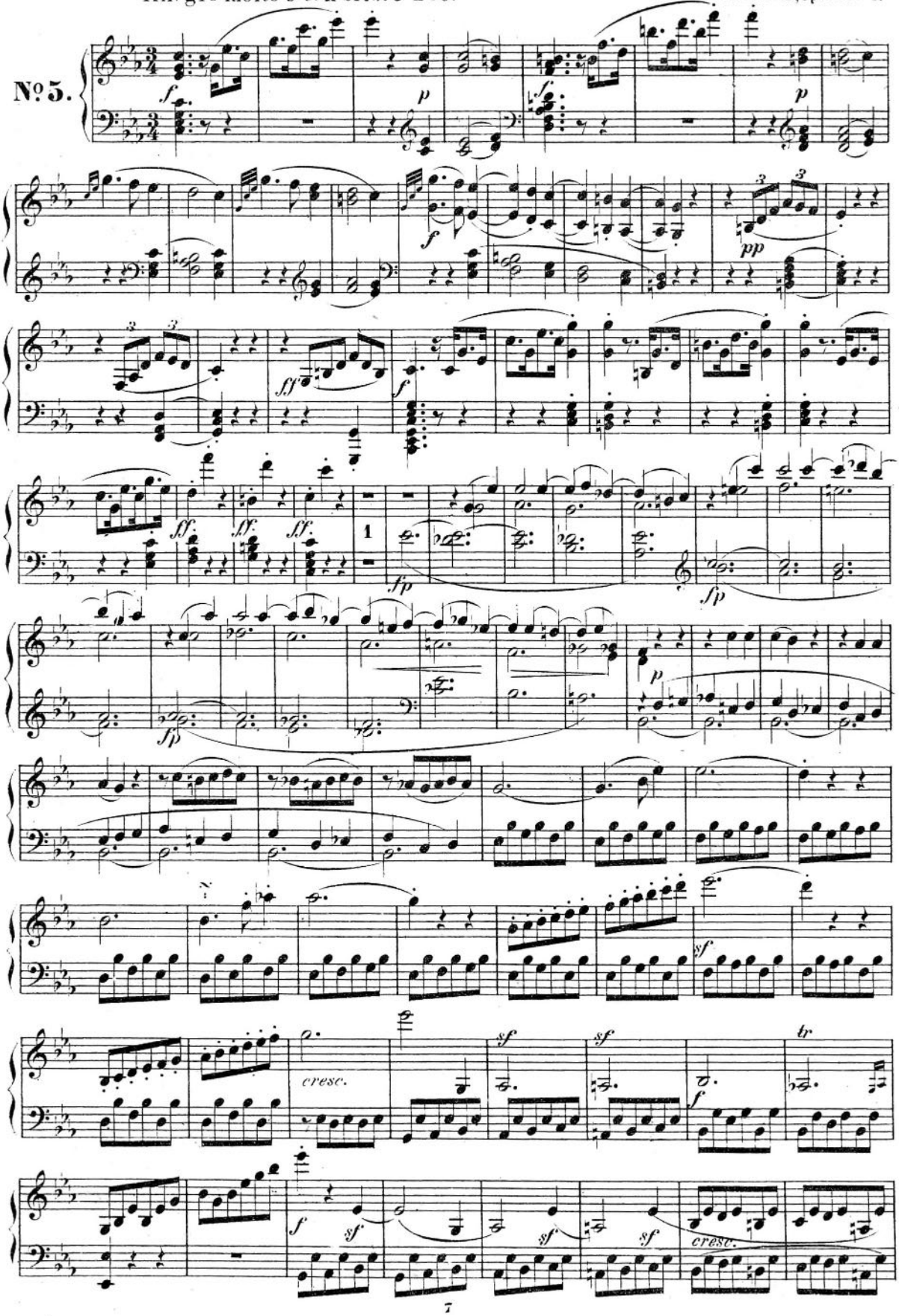
SONATA.

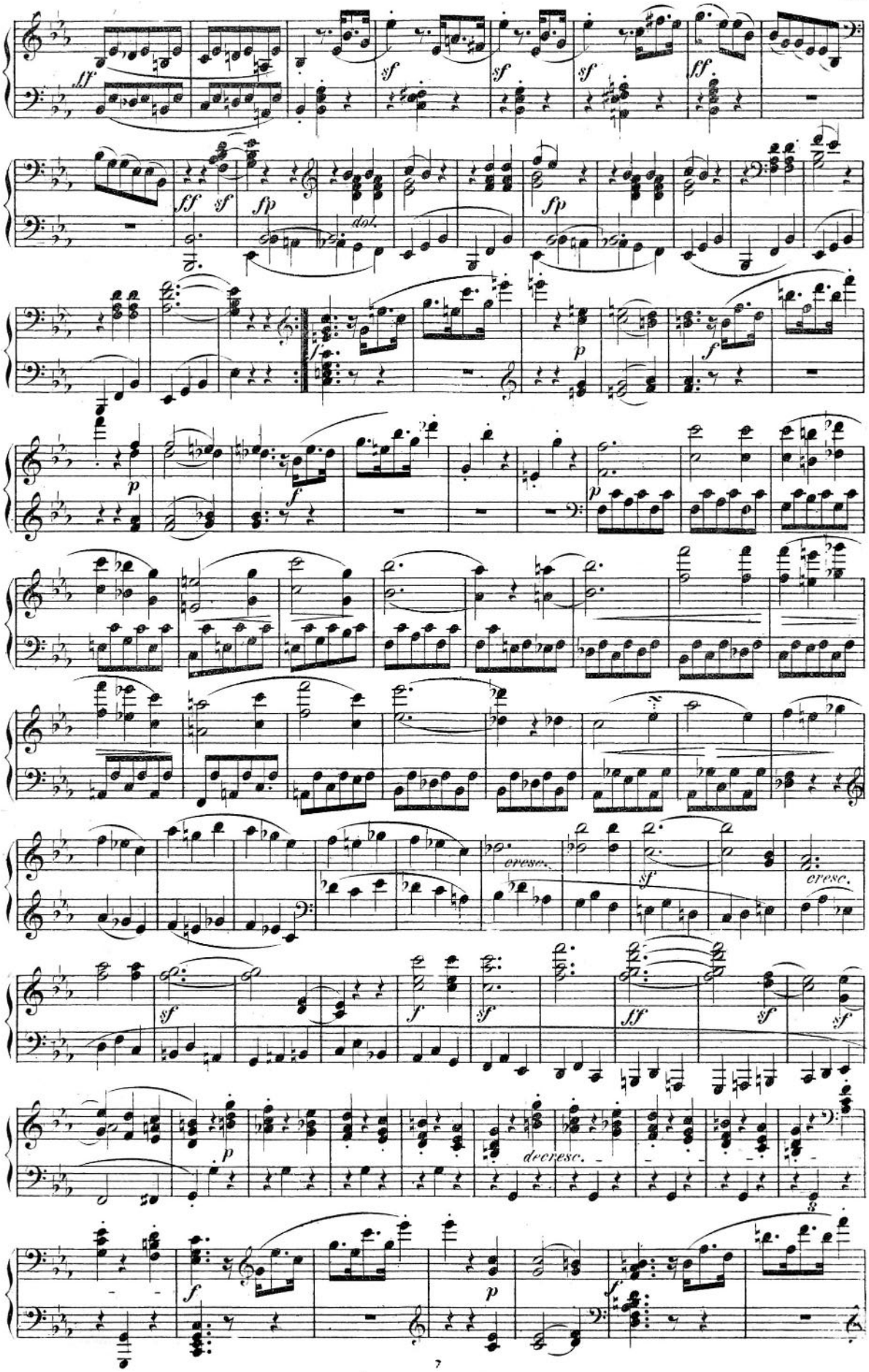
(Dedicated to the Countess de Browne.)

Allegro molto e con brio. ♩. = 80.

Beethoven, Op. 10. № 1.

№ 5.




ff
sf
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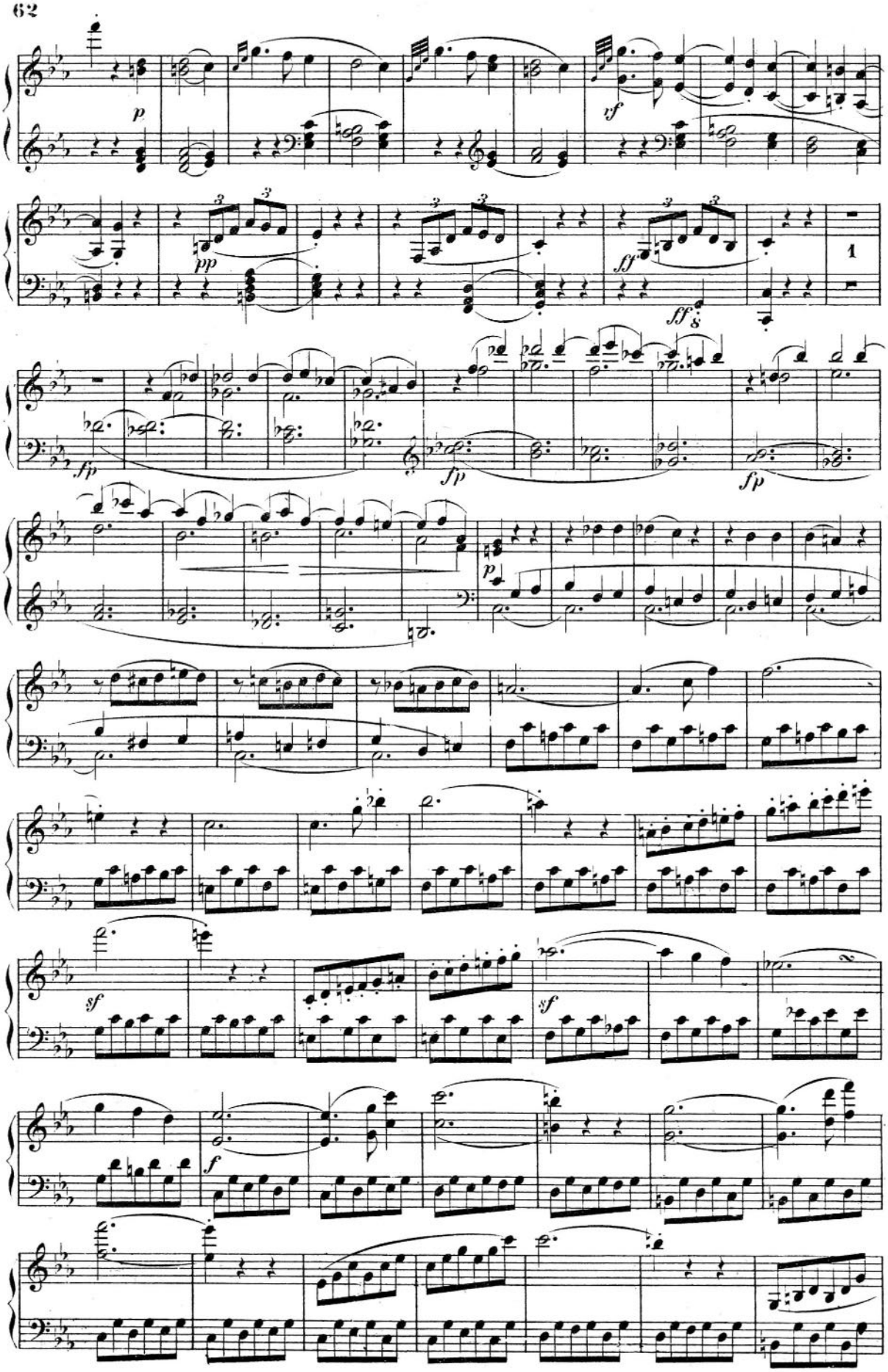
ff
sf
fp
dol.
fp
f
p
f
p
f
p
cresc.
sf
cresc.
sf
f
sf
ff
sf
sf
p
decresc.
f
p
f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sf
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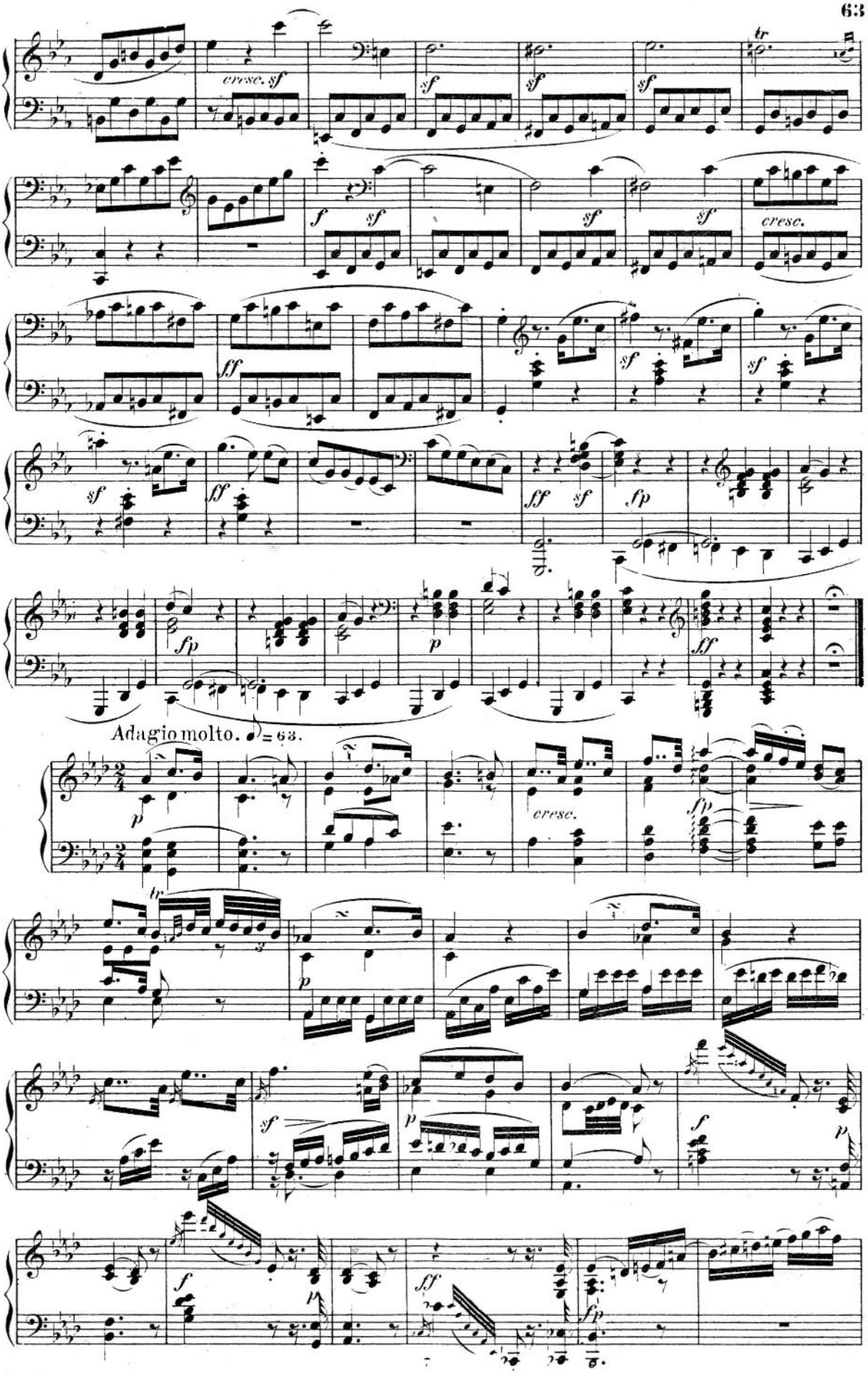
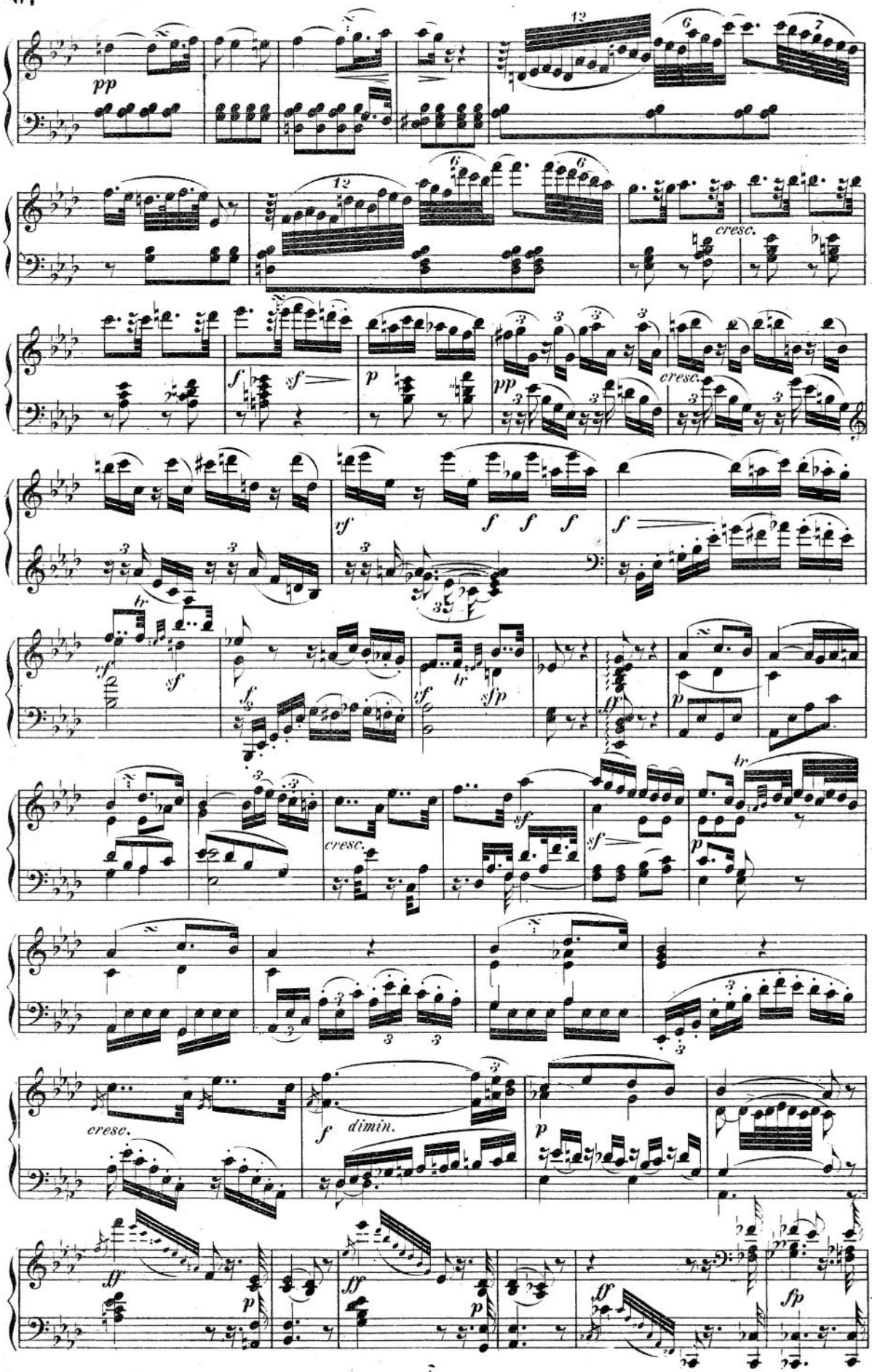
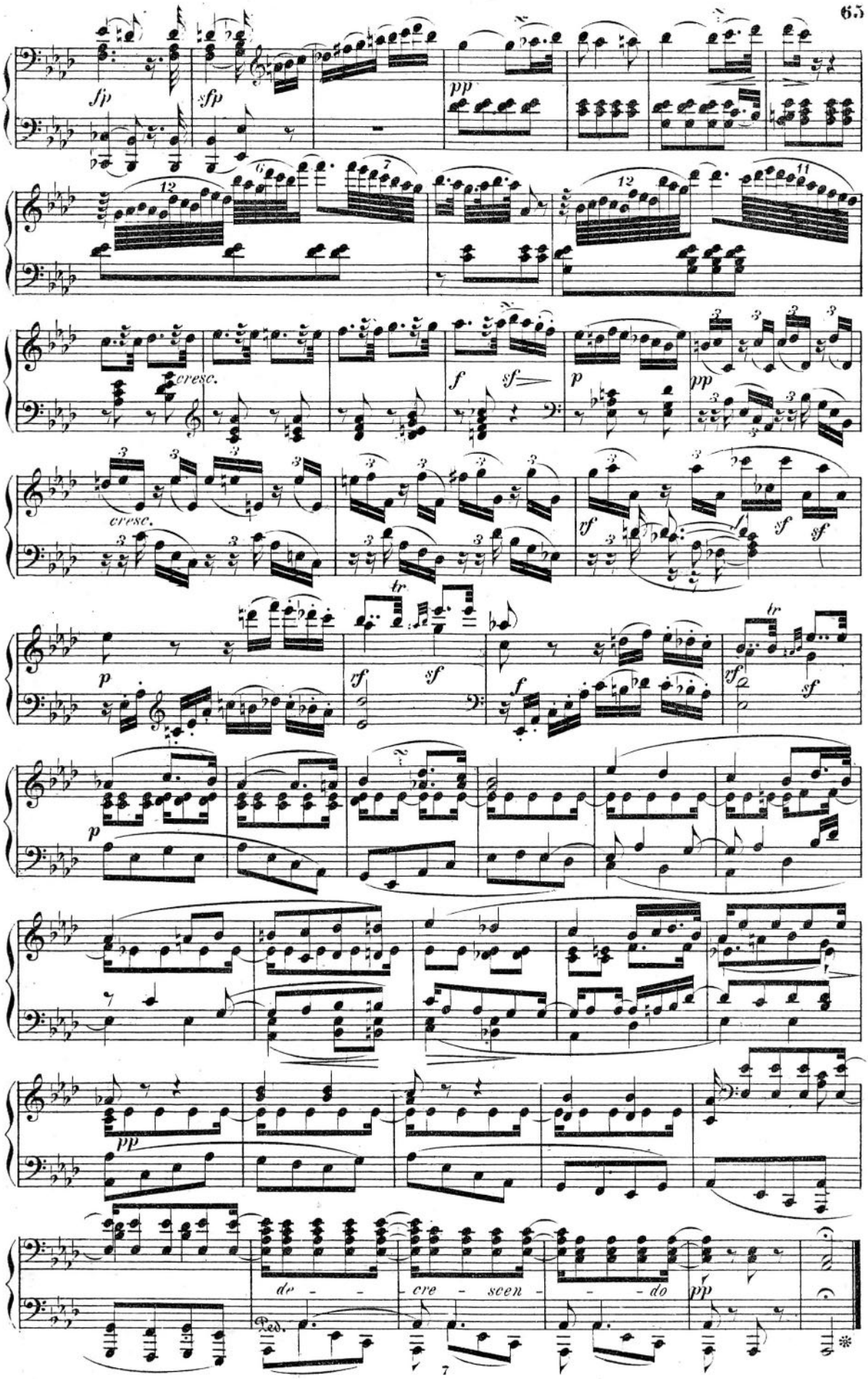
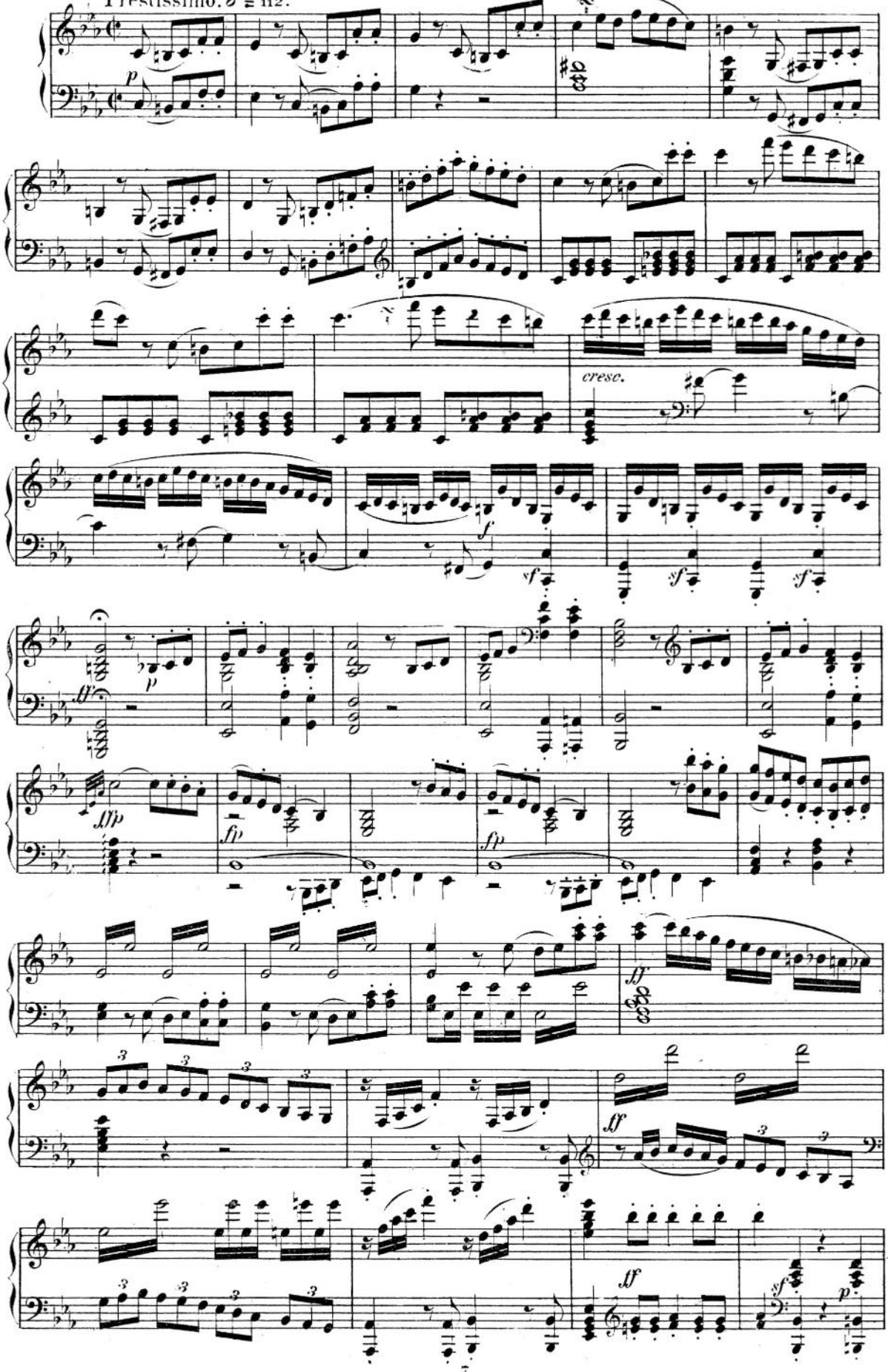

cresc. sf
sf
sf
sf
tr
f
sf
sf
sf
cresc.
ff
sf
sf
sf
ff
ff
sf
fp
fp
p
ff
Adagio molto. ♩ = 63.
p
cresc.
fp
tr
p
sf
p
f
p
f
ff
fp

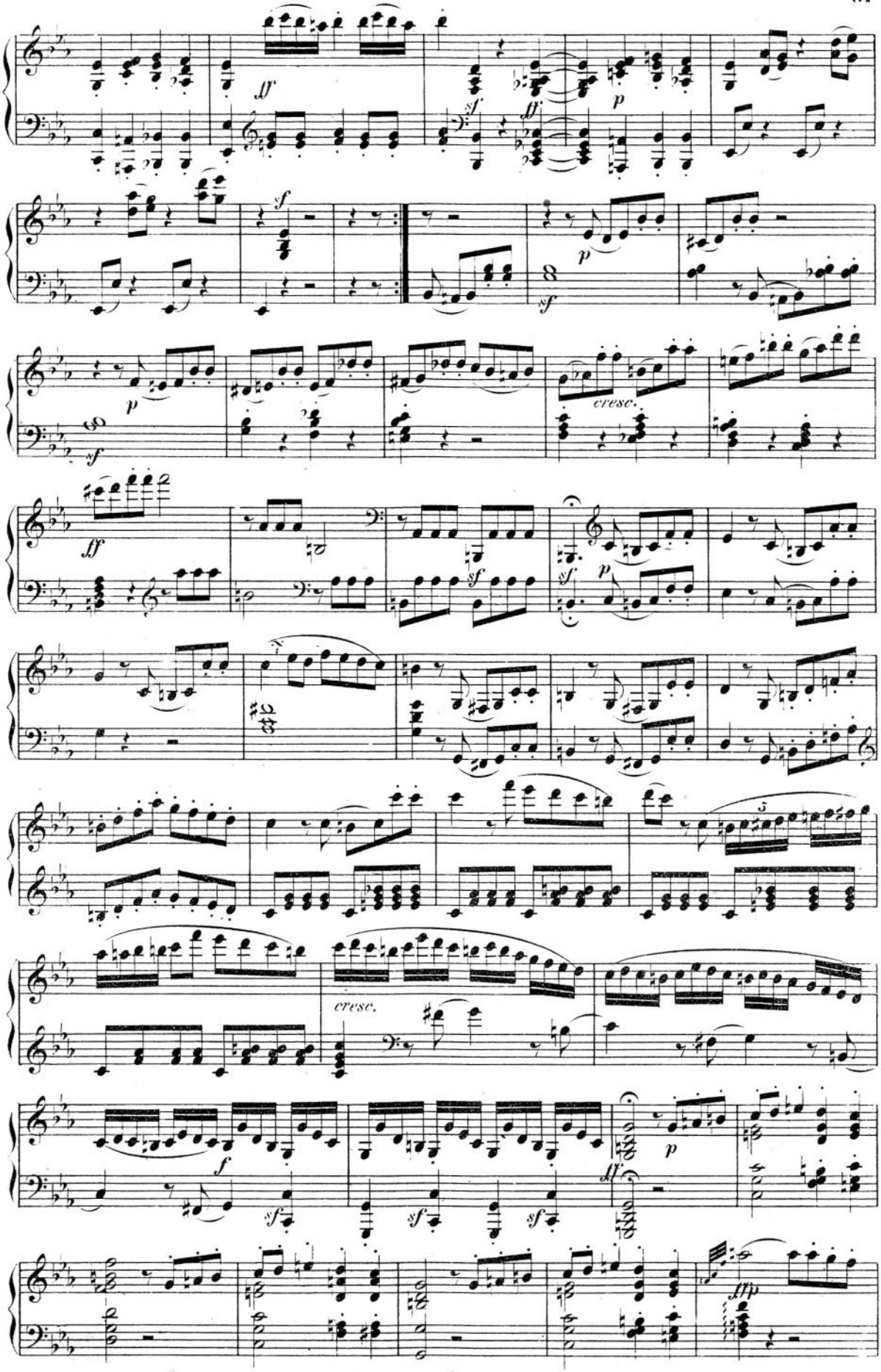

pp
cresc.
f
sf
p
pp
cresc.
rf
f
f
f
f
tr
rf
sf
f
rf
tr
sfp
ff
p
cresc.
sf
sf
p
tr
cresc.
f
dimin.
p
ff
p
ff
p
ff
fp

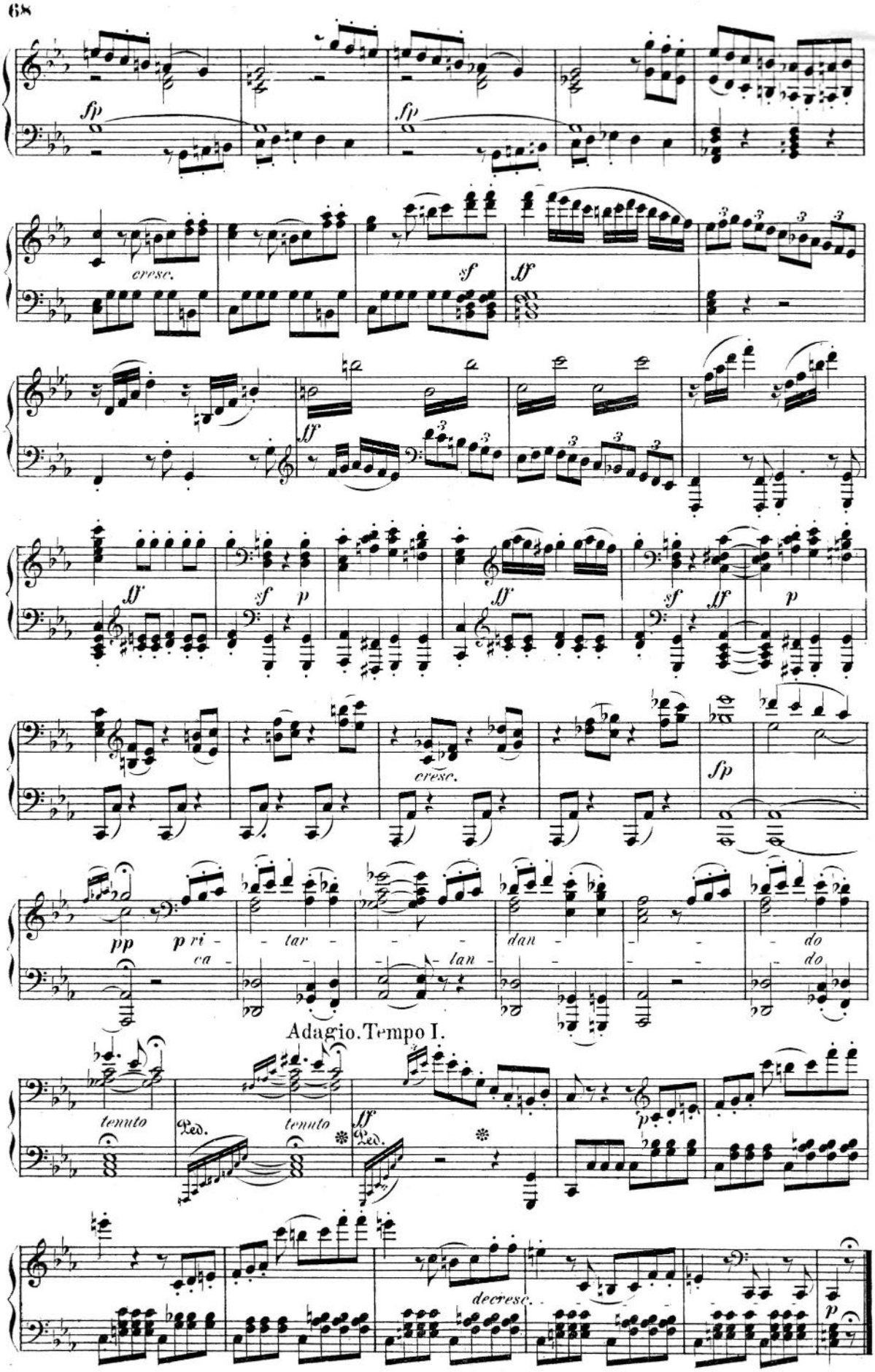

fp
sfp
pp
cresc.
f
sf
p
pp
cresc.
rf
sf
sf
p
tr
rf
sf
f
tr
rf
sf
p
pp
de - - cre - scen - - do
pp
Ped.

Finale.

Prestissimo. 𝅗𝅥 = 112.




ff
sf
ff
p
sf
p
sf
p
cresc.
ff
sf
sf
p
cresc.
f
sf
sf
sf
ff
p
fff


fp
fp
cresc.
sf
ff
ff
ff
sf
p
ff
sf
ff
p
cresc.
fp
pp
p ri - tar - dan - do
ca - lan - do
Adagio. Tempo I.
tenuto
Ped.
tenuto
ff
Ped.
p
decresc.
p

Appeared for the first time on September 26, 1798.

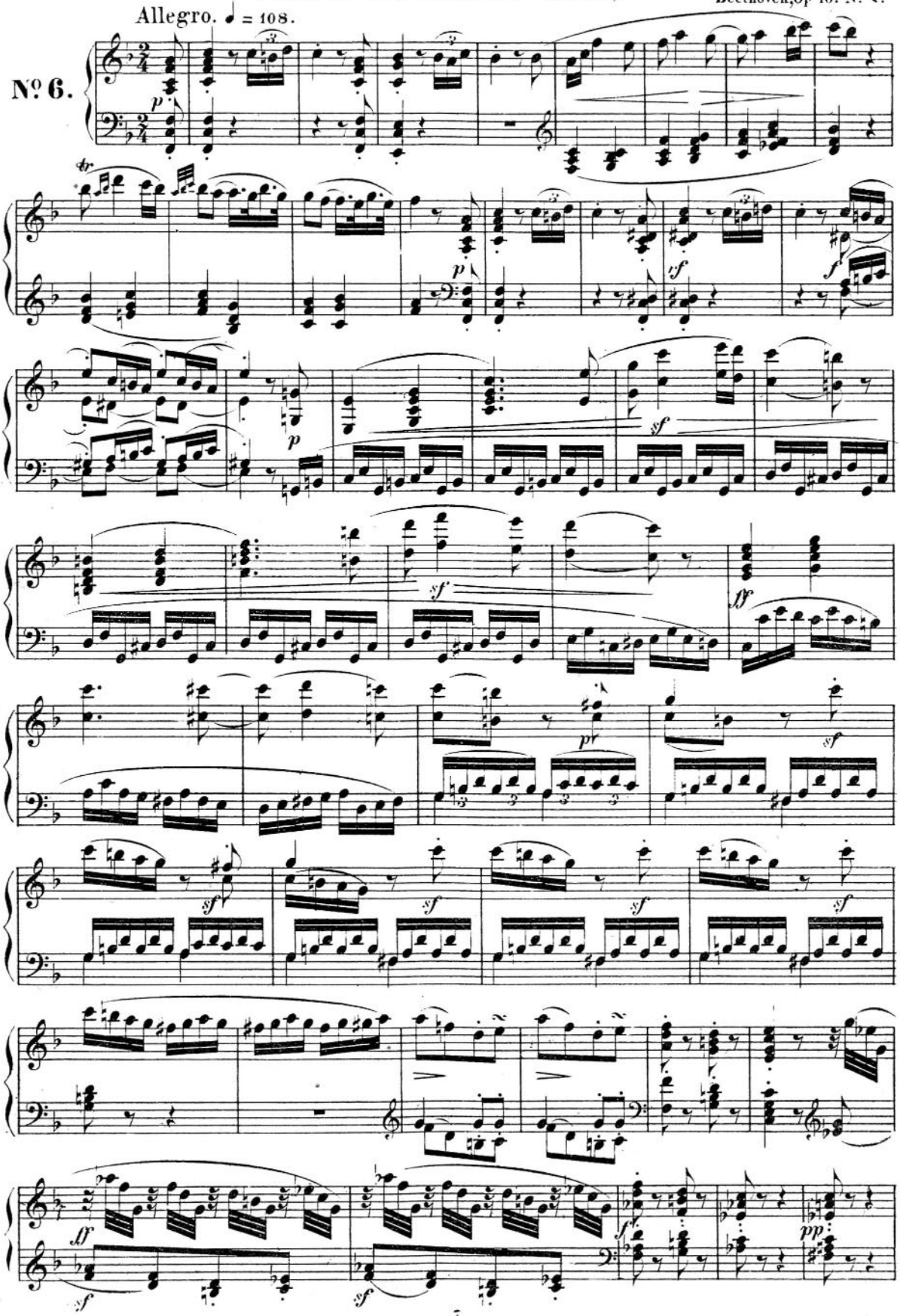
SONATA.

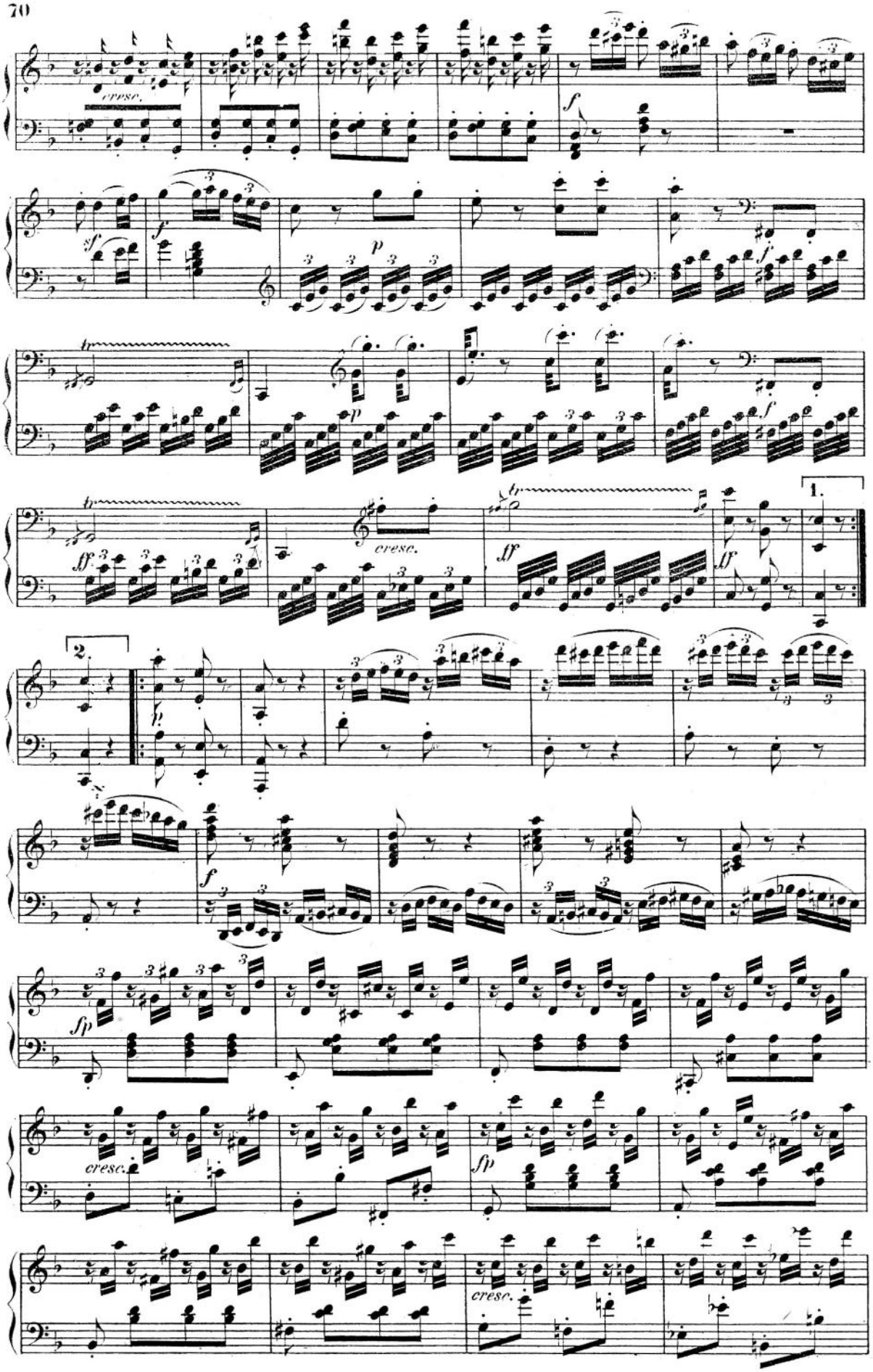
(Dedicated to the Countess de Browne.)

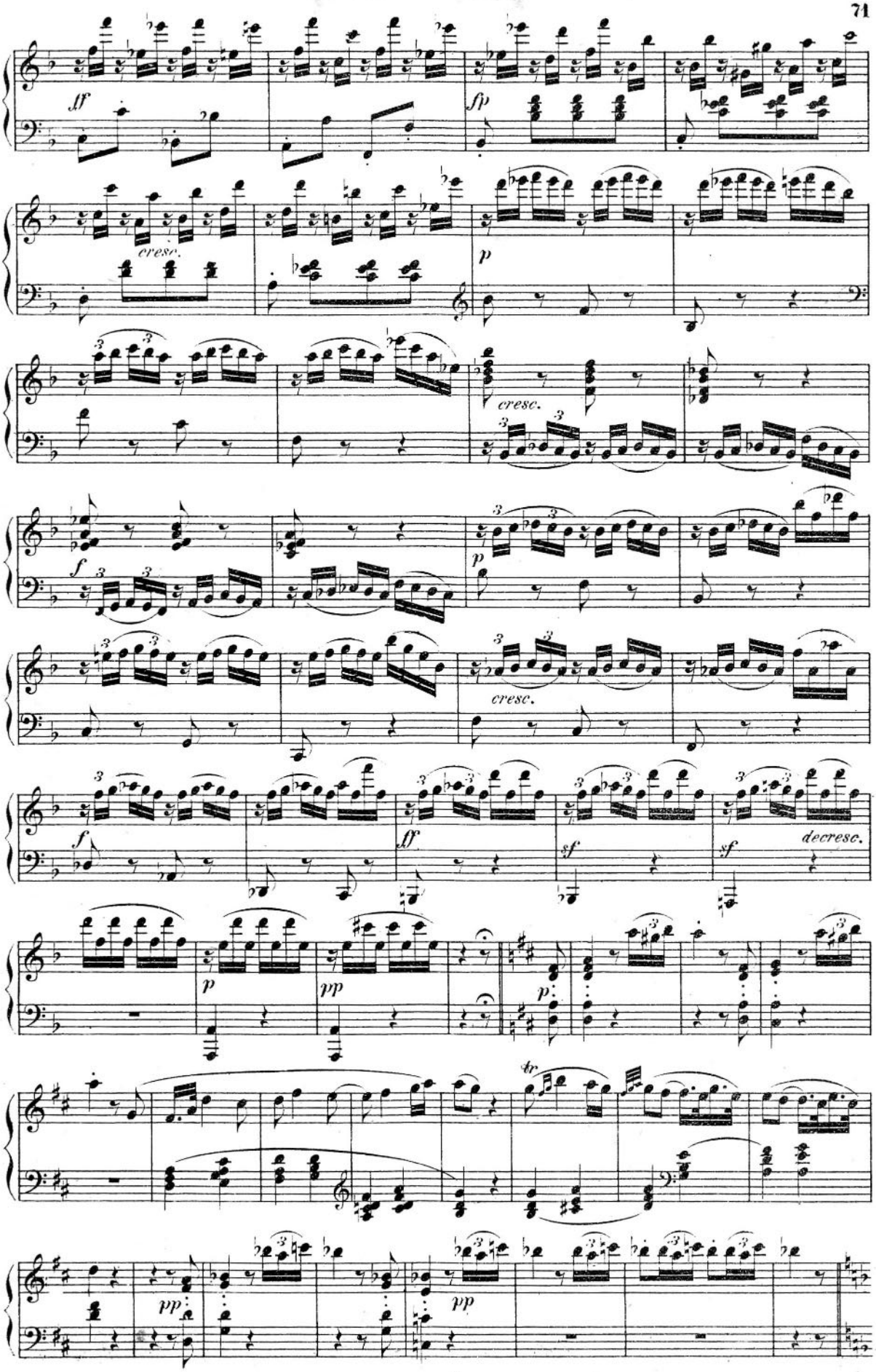
Beethoven, Op 10. № 2.

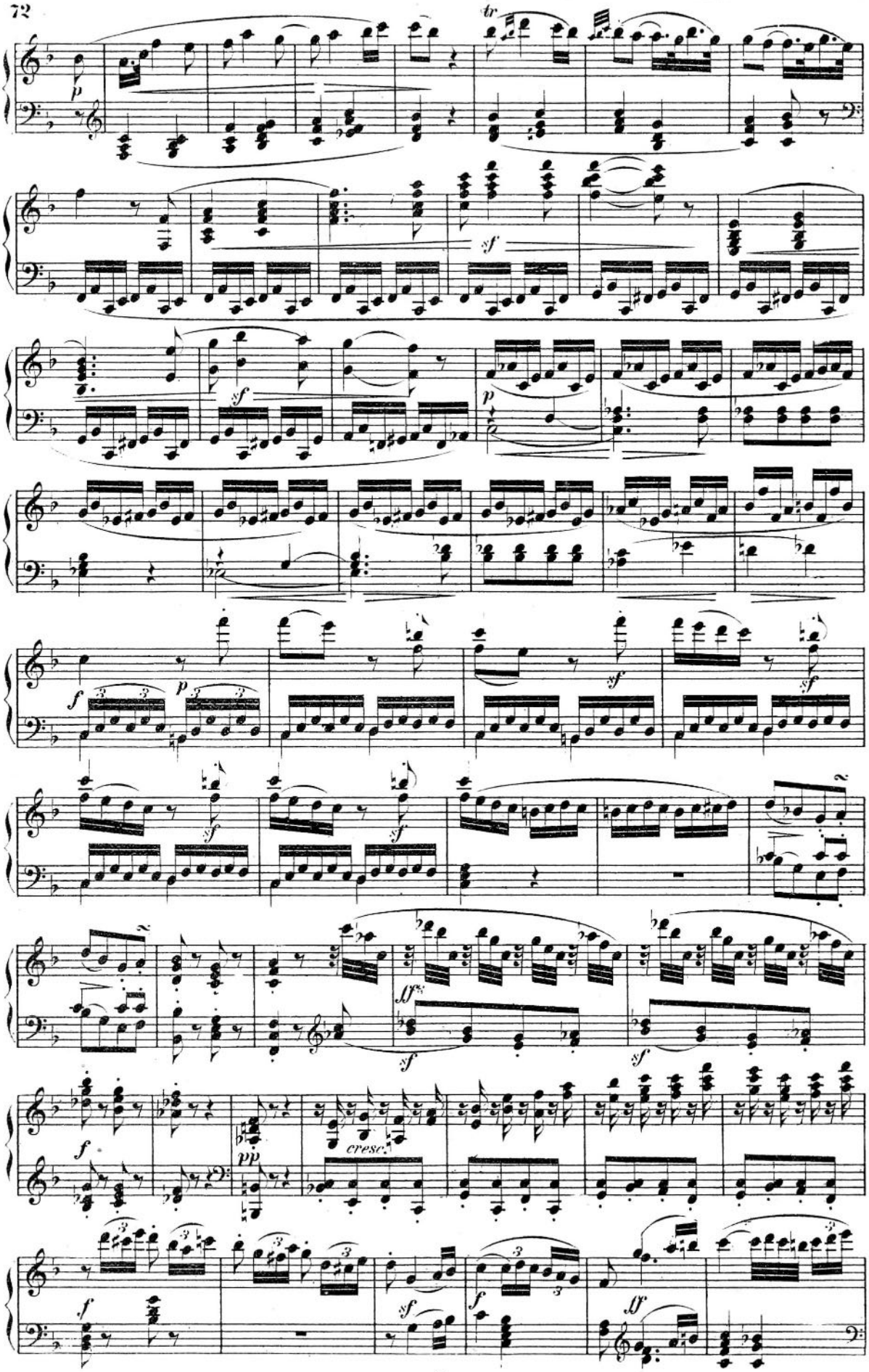
Allegro. ♩ = 108.

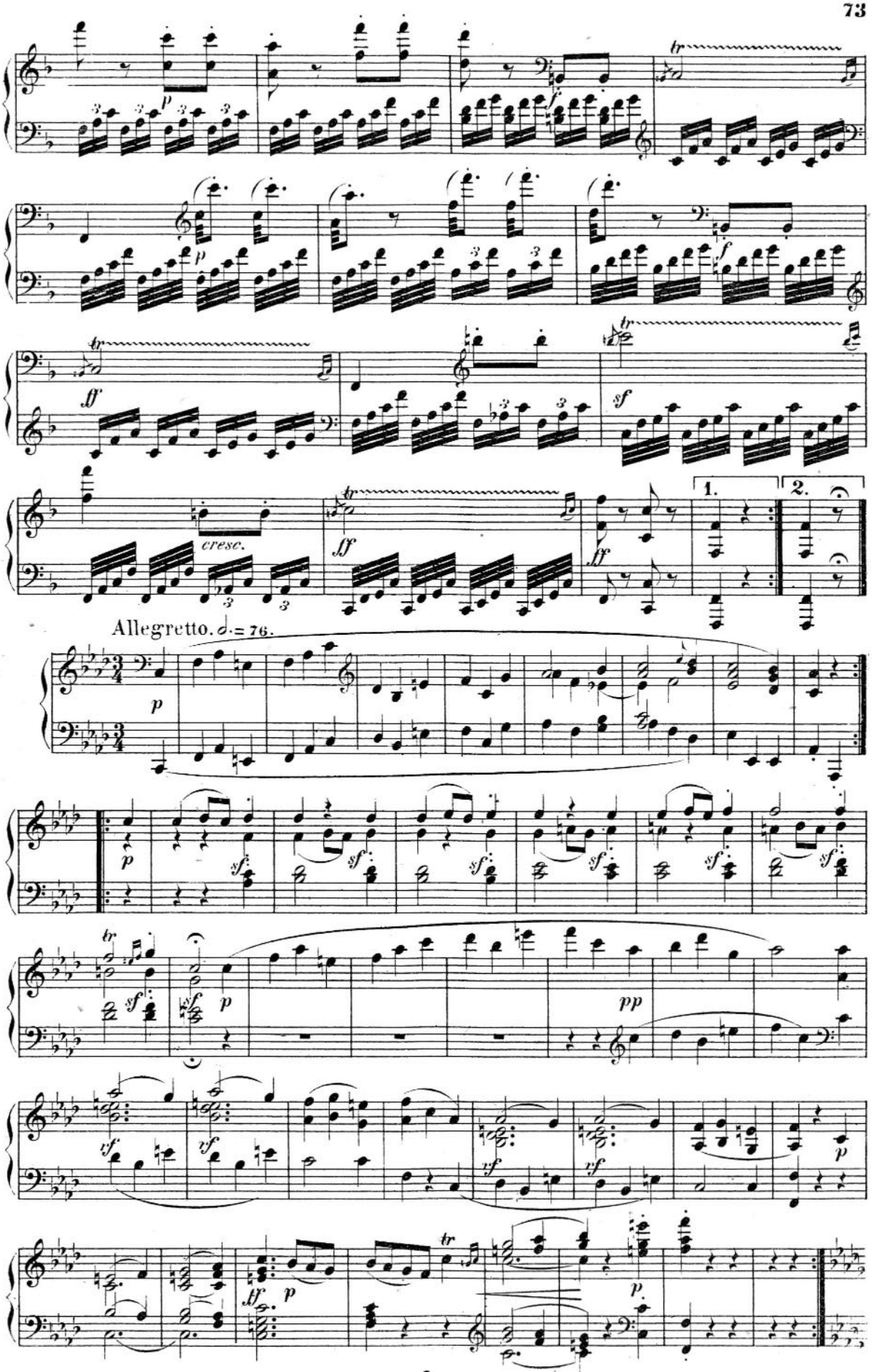
№ 6.

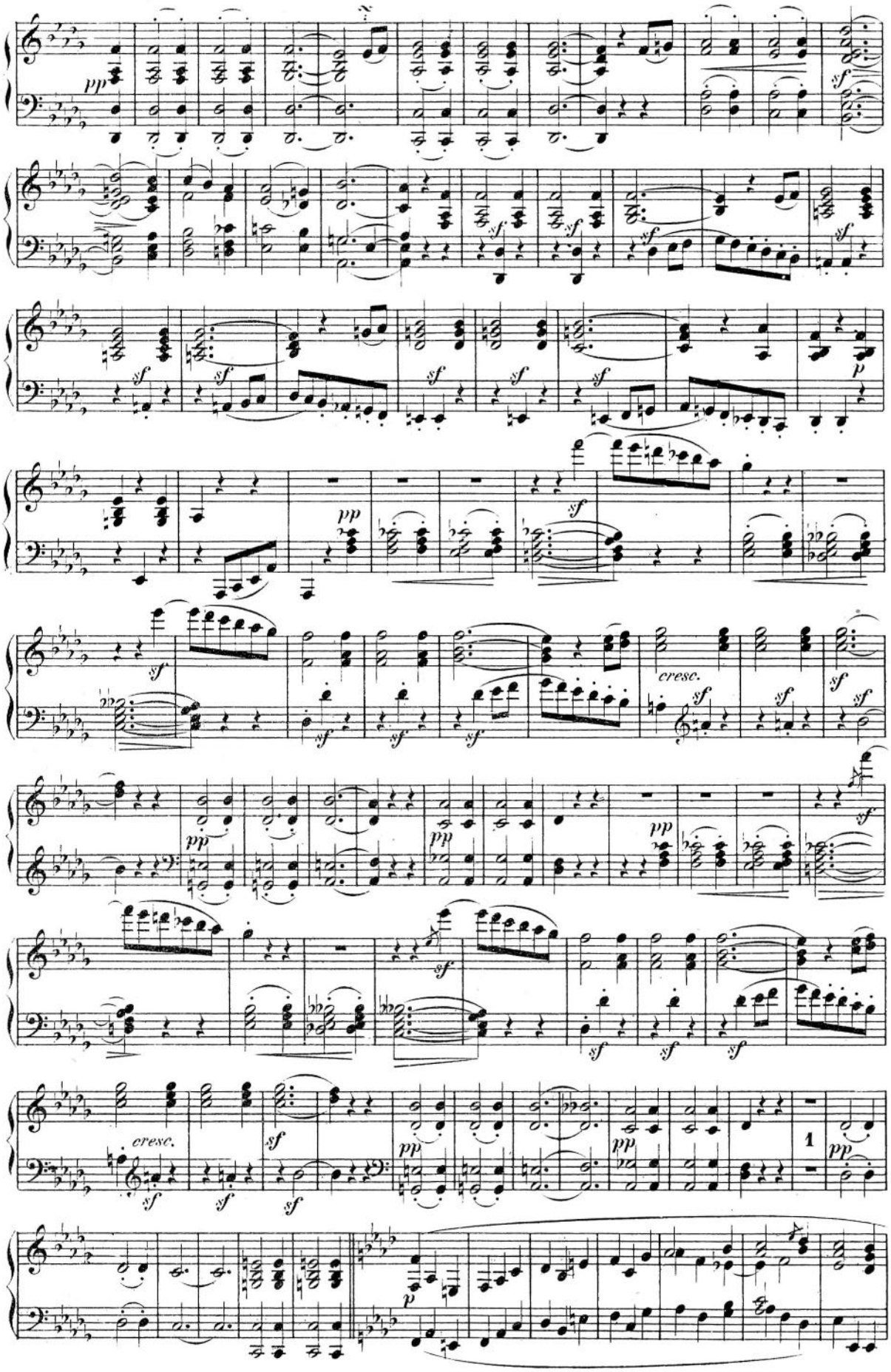


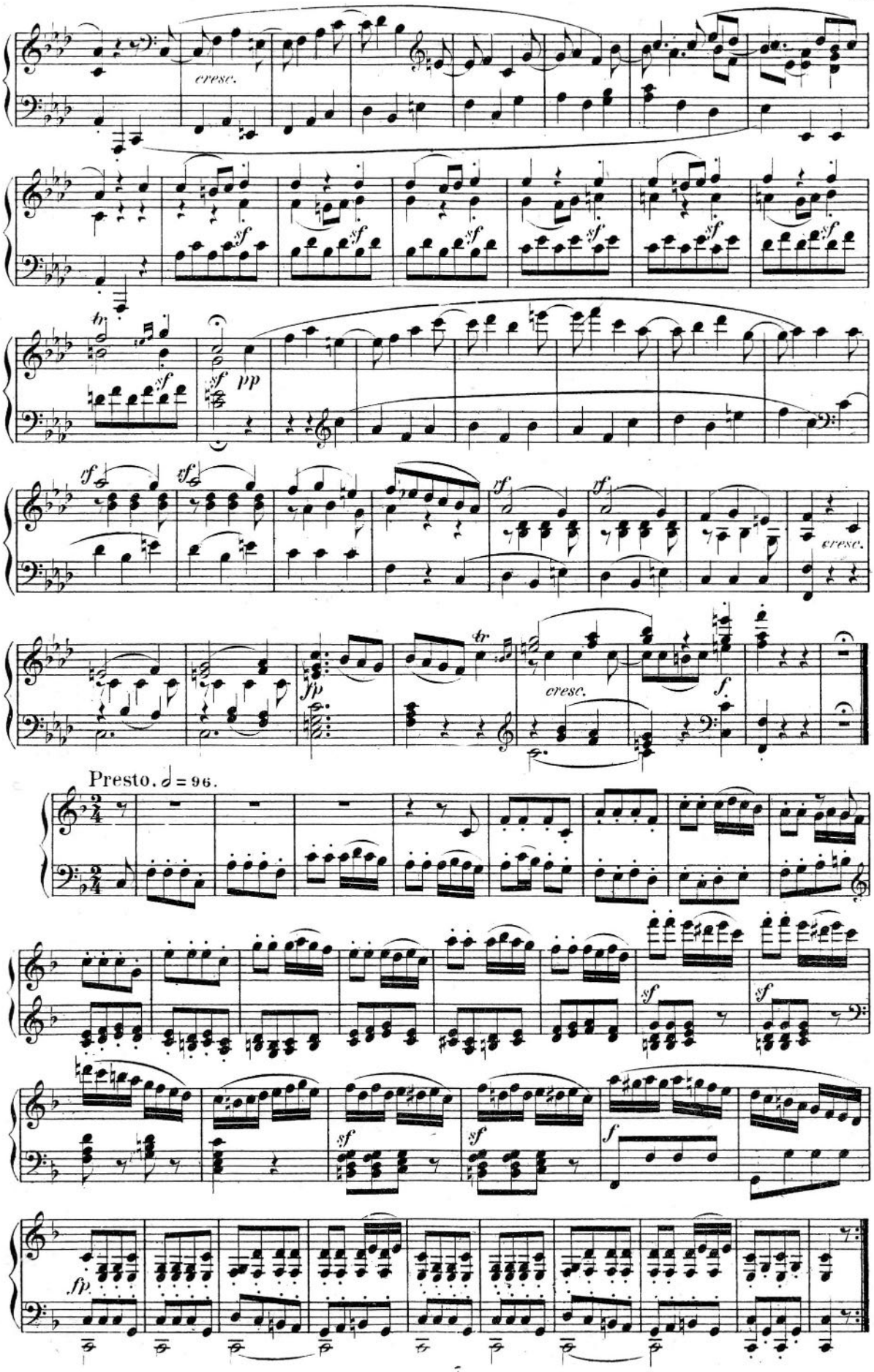

cresc.
f
sf
f
p
f
tr
p
f
tr
ff
cresc.
tr
ff
ff
1.
2.
p
f
fp
cresc.
fp
cresc.

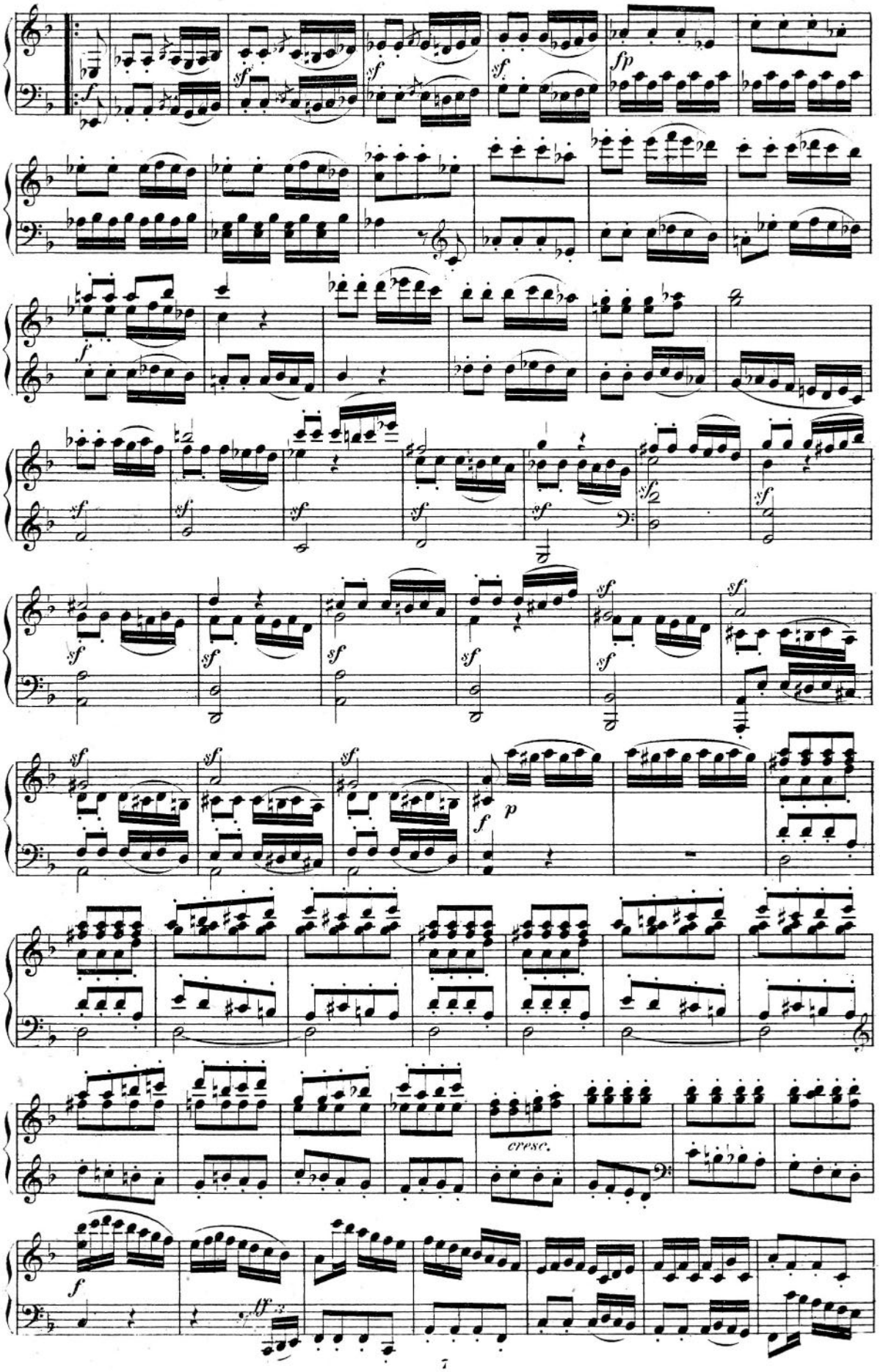

ff
fp
cresc.
p
cresc.
f
p
cresc.
f
ff
sf
sf
decresc.
p
pp
p
tr
pp
pp

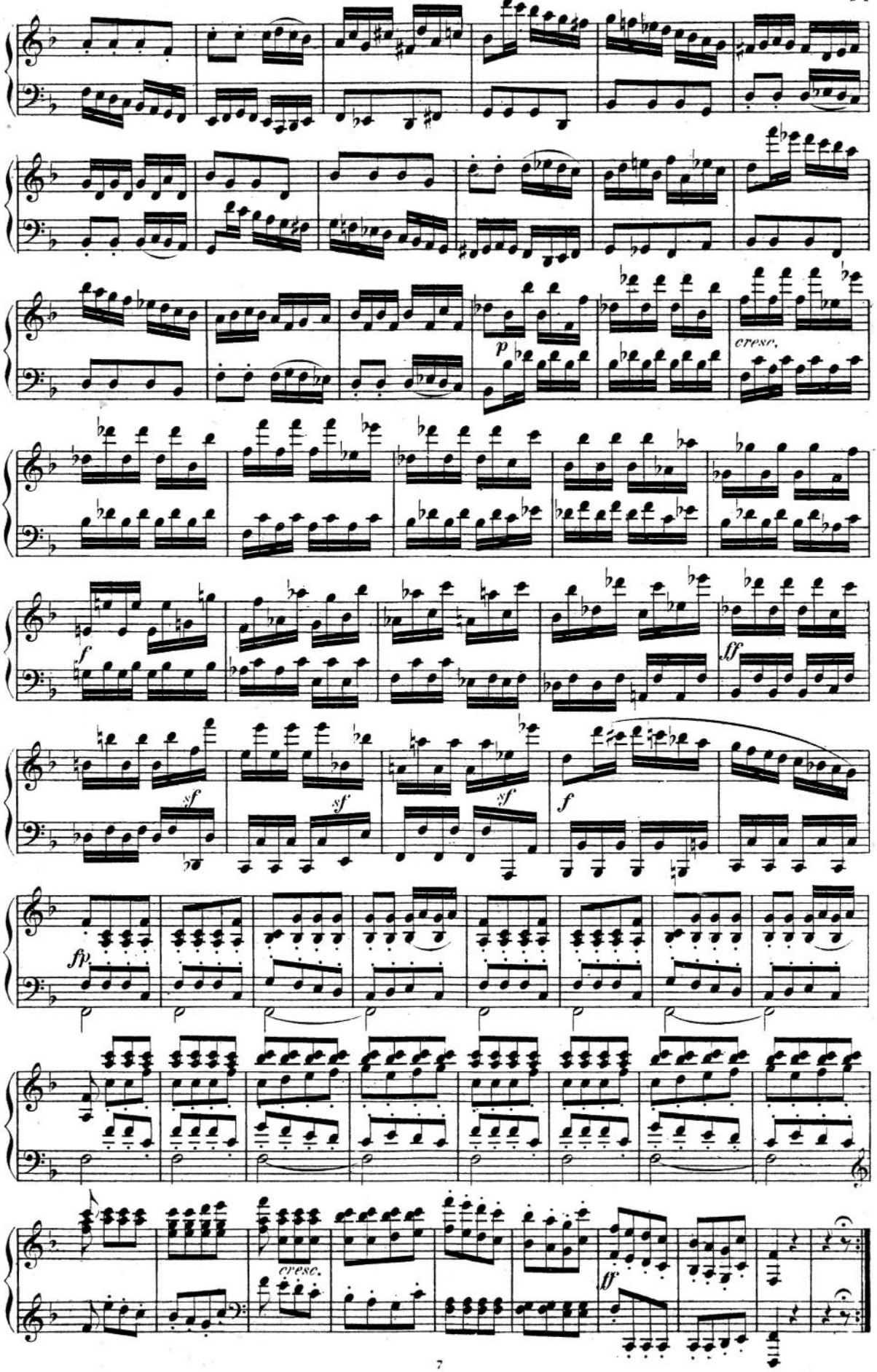

tr
p
sf
sf
p
f
p
sf
sf
sf
sf
sf
sf
f
pp
cresc.
f
sf
f
sf


cresc.
1.
2.
Allegretto. ♩. = 76.


pp
sf
cresc.
1
p


cresc.
sf
tr
pp
rf
fp
f
Presto. 𝅗𝅥 = 96.


cresc.


p
cresc.
f
ff
sf
sf
sf
f
fp
cresc.
ff

Appeared for the first time on September 26, 1798.

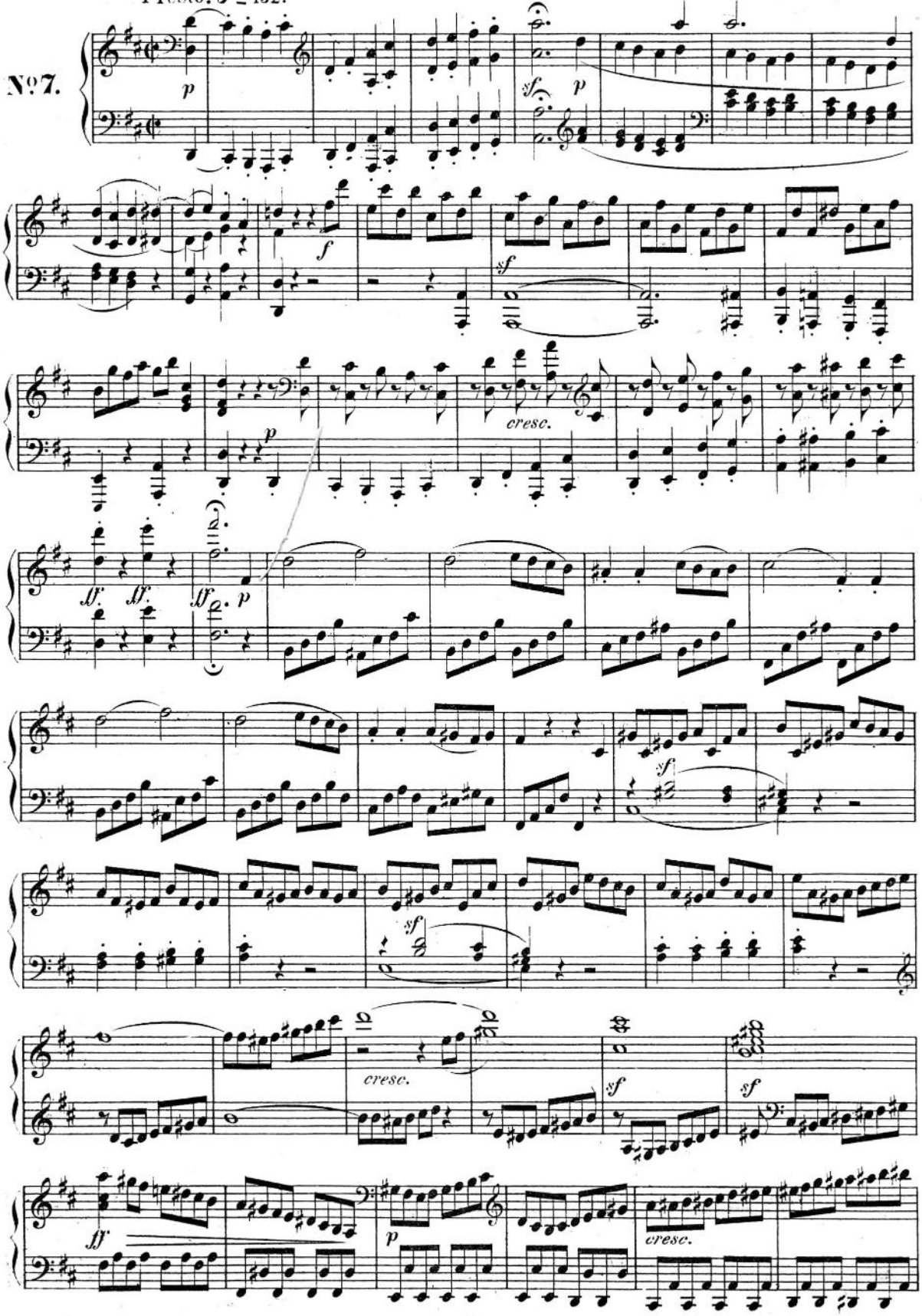
SONATA.

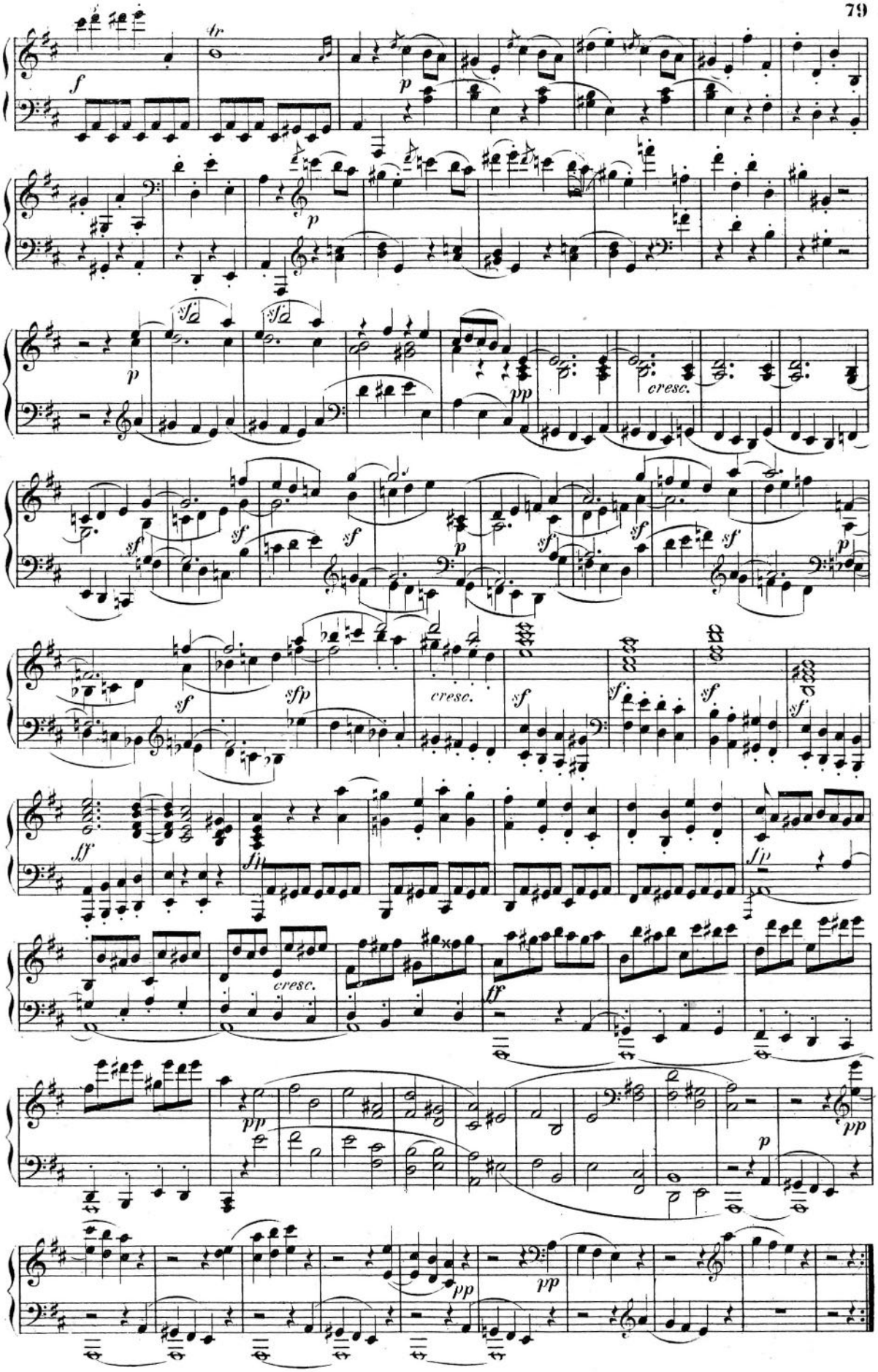
(Dedicated to the Countess de Browne.)

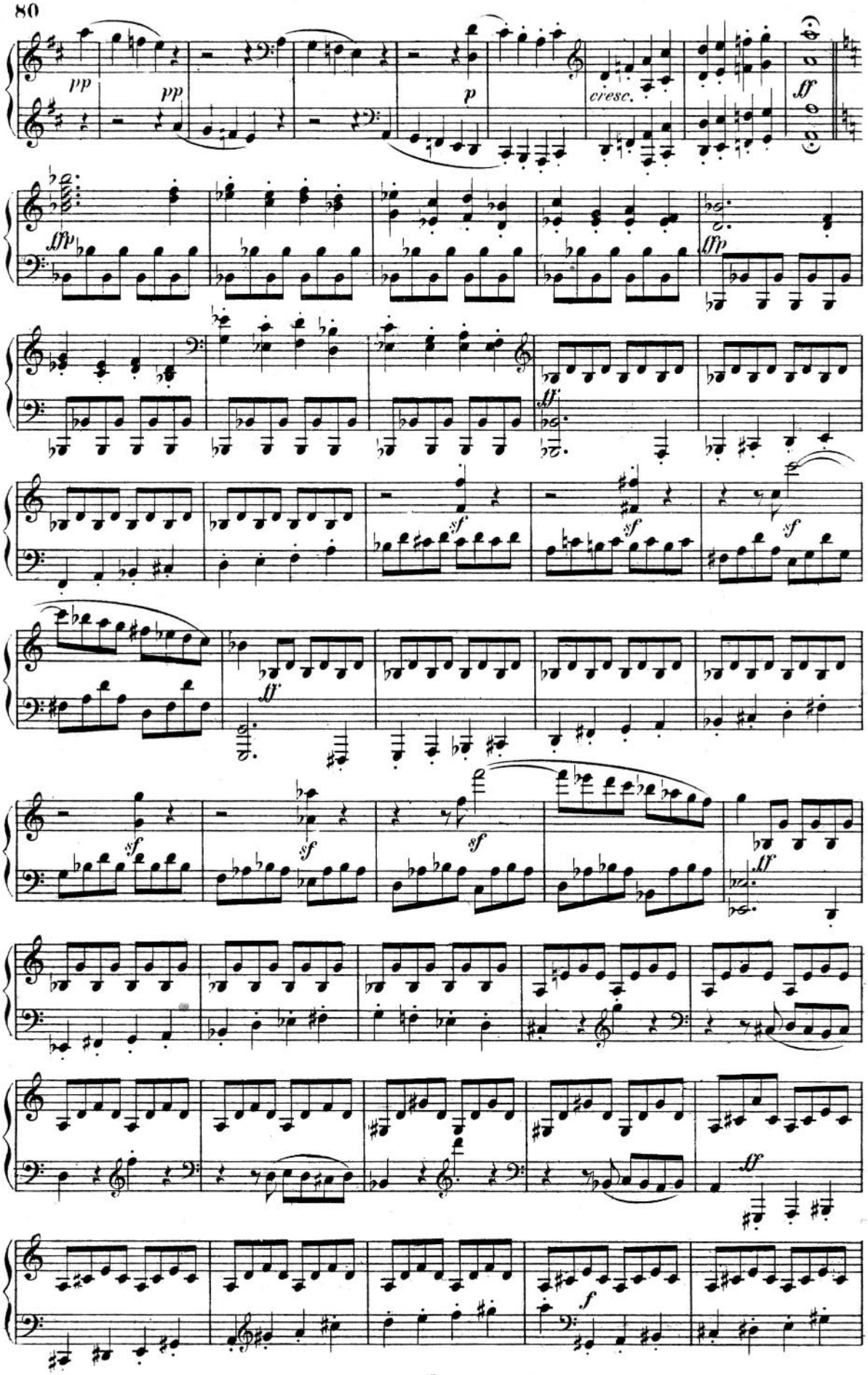
Beethoven, Op. 10. № 3.

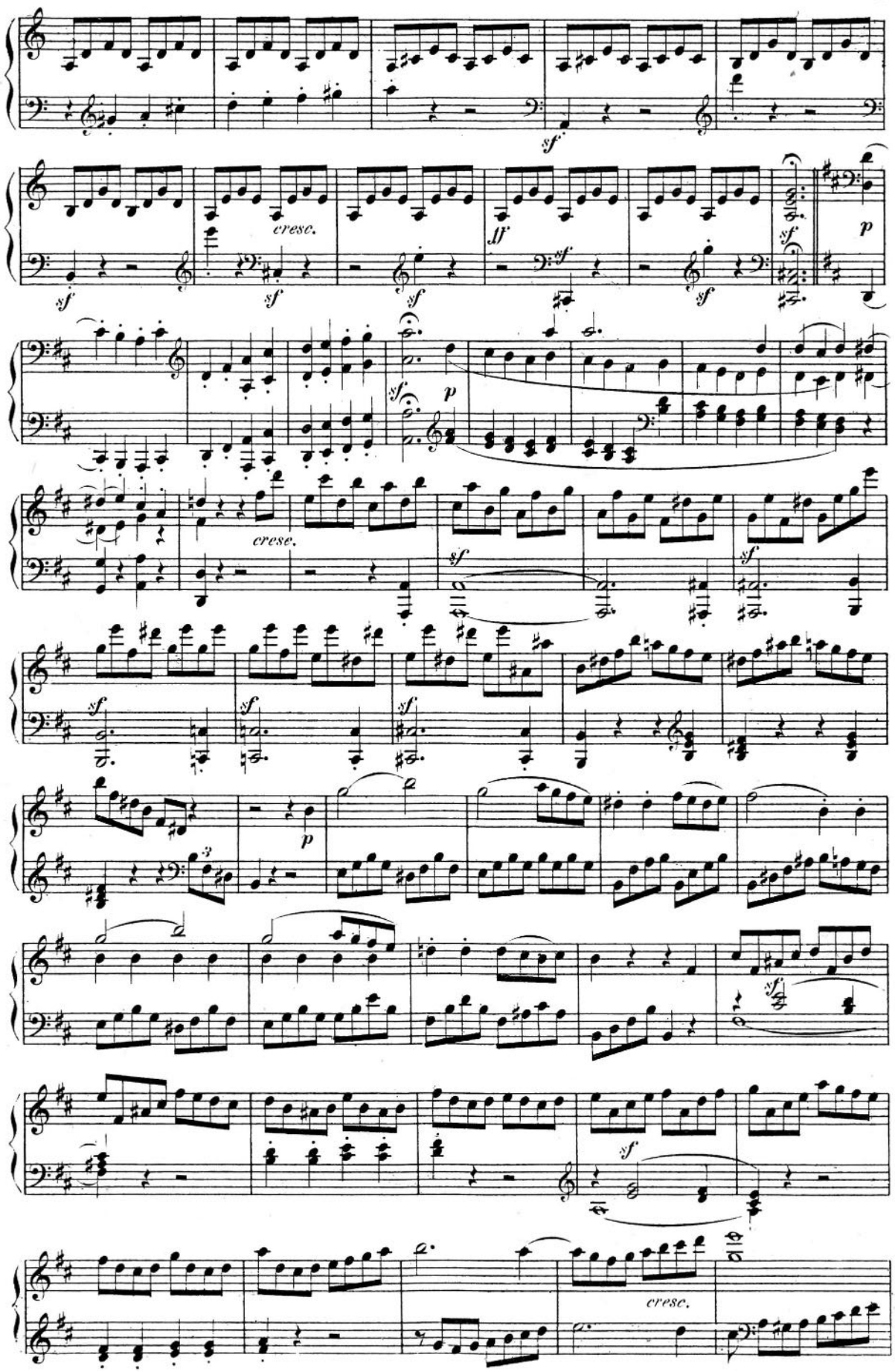
Presto. ♩ = 152.

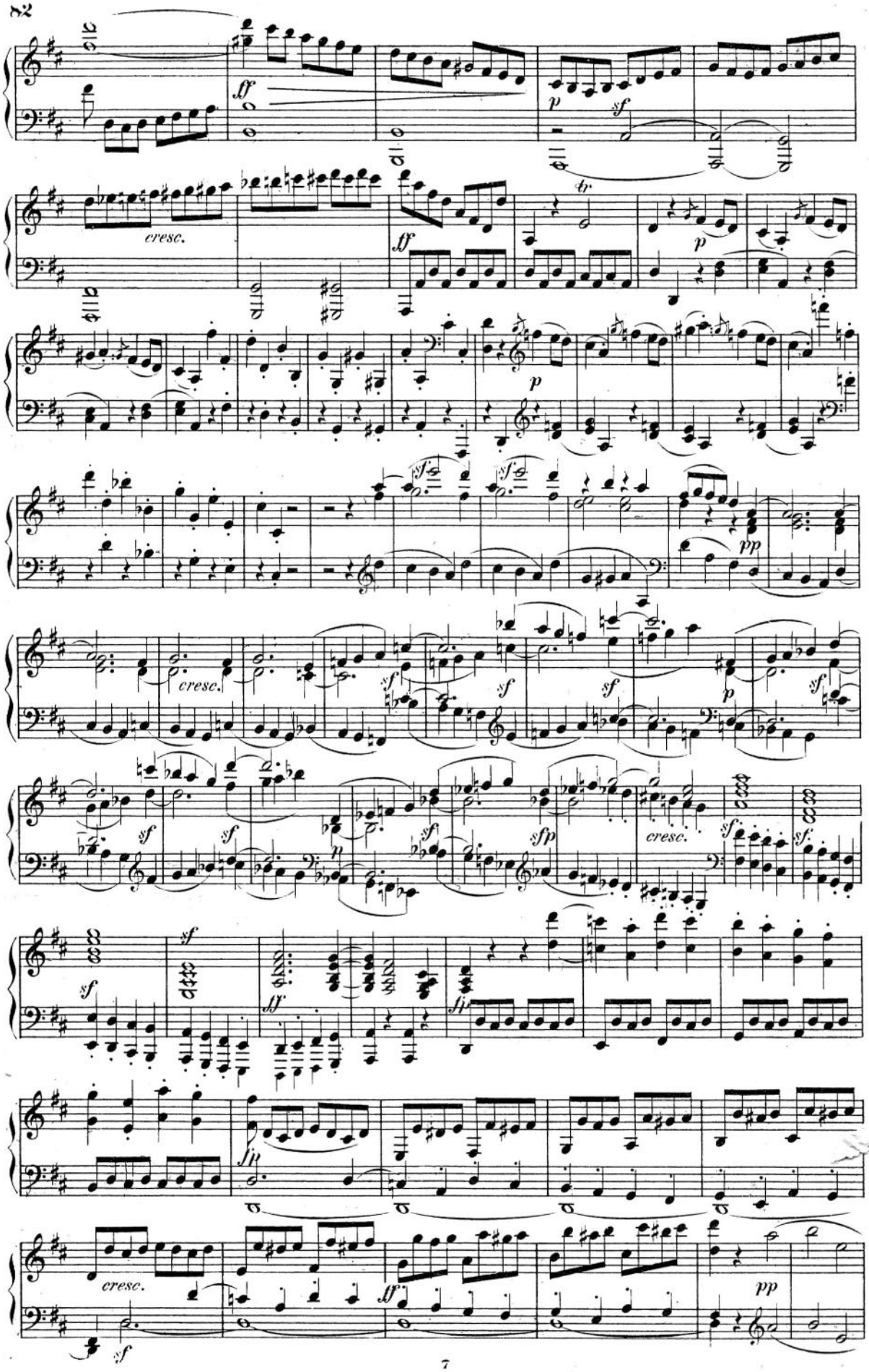
№ 7.

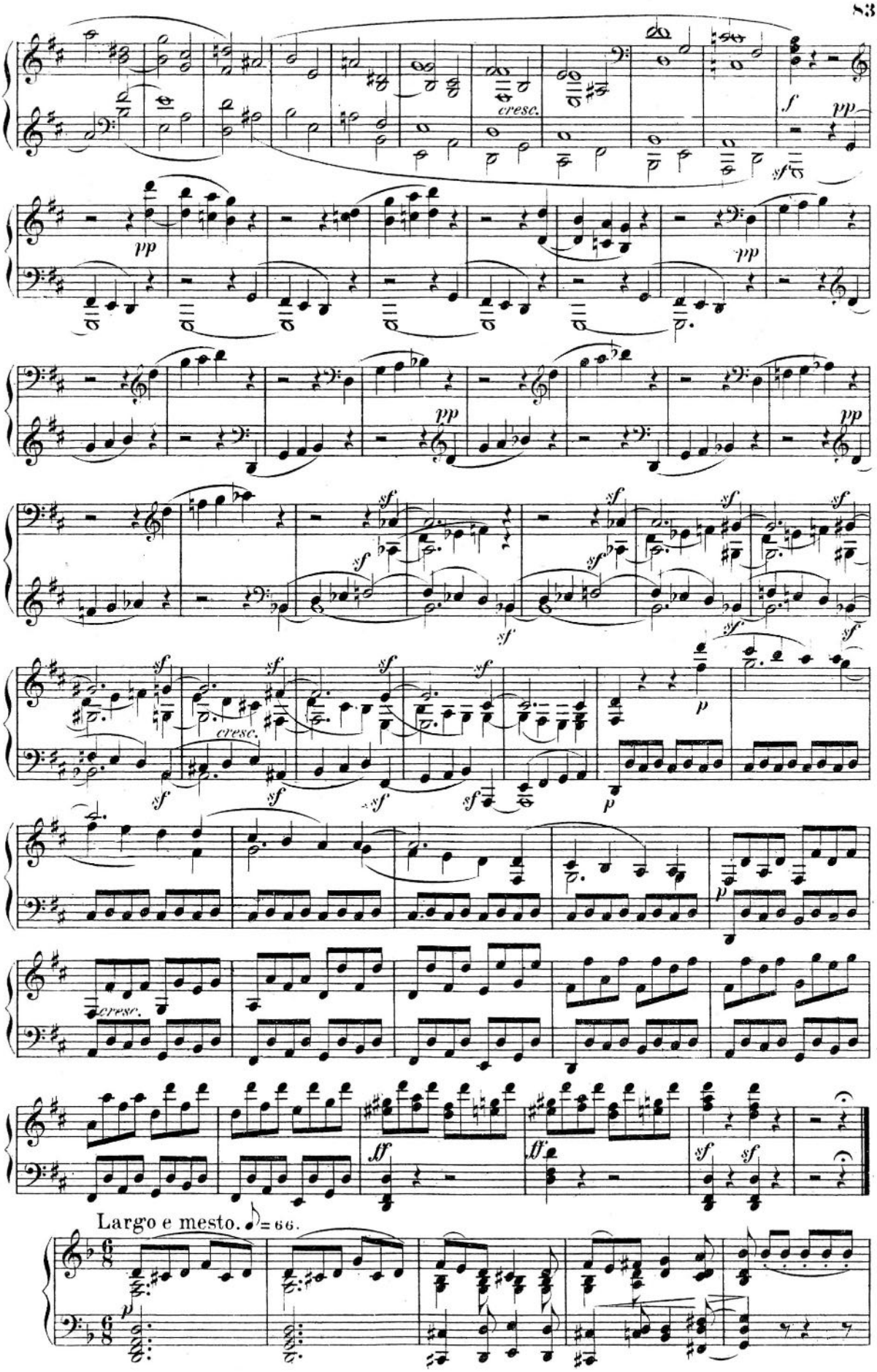


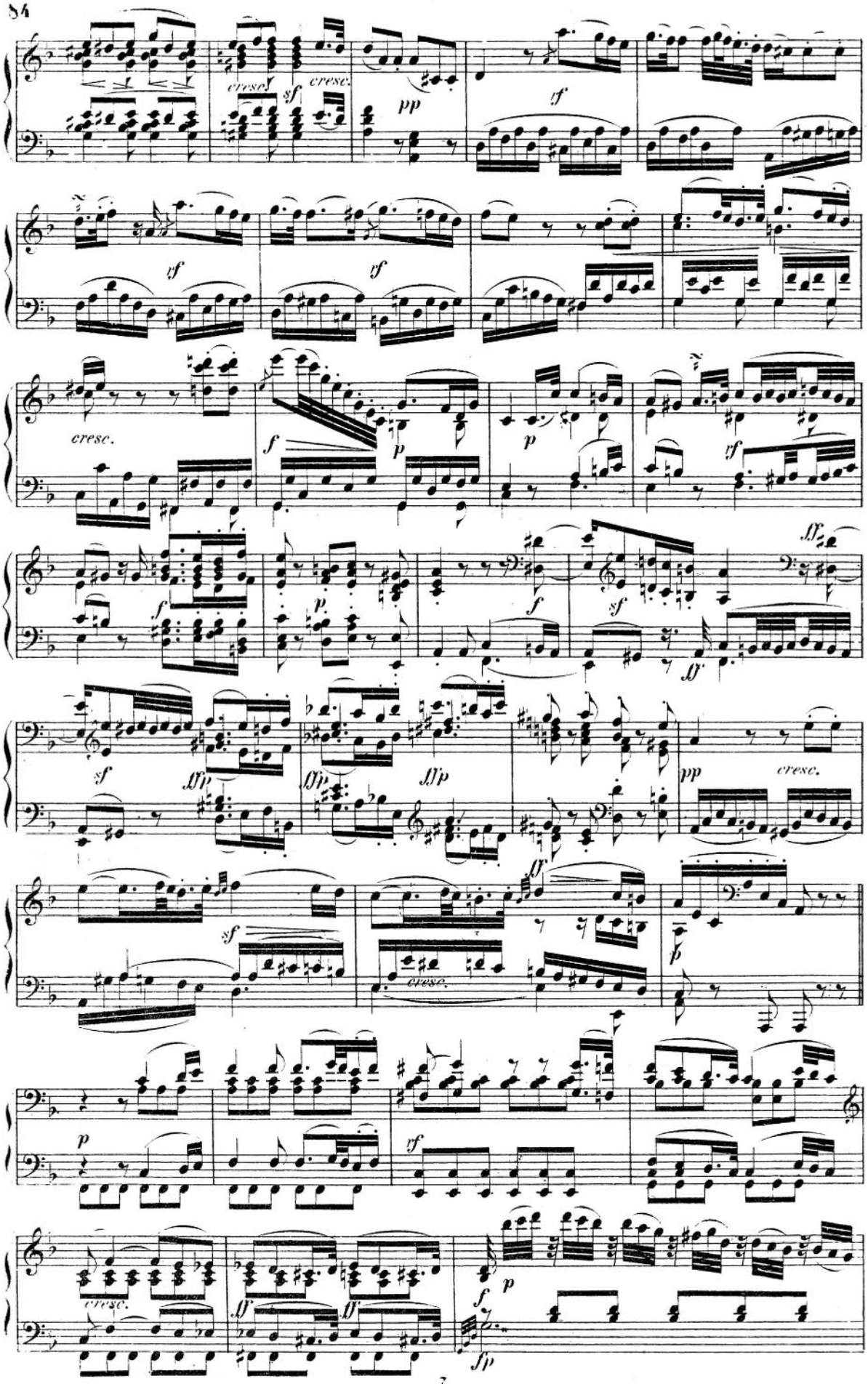

tr
f
p
sf
pp
cresc.
sfp
ff

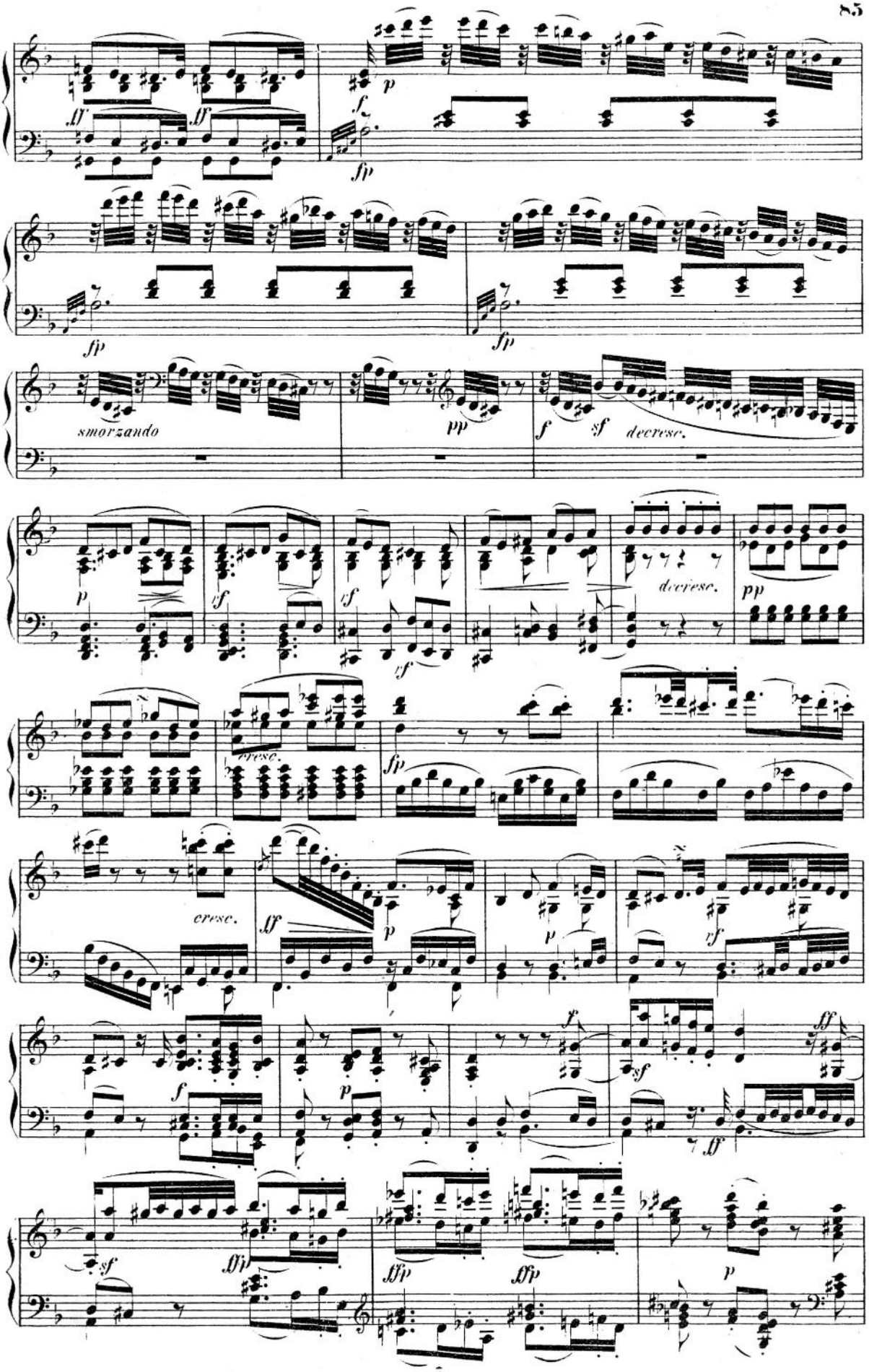

pp
pp
p
cresc.
ff
fff
fff
ff
sf
sf
sf
ff
sf
sf
sf
ff
ff
f

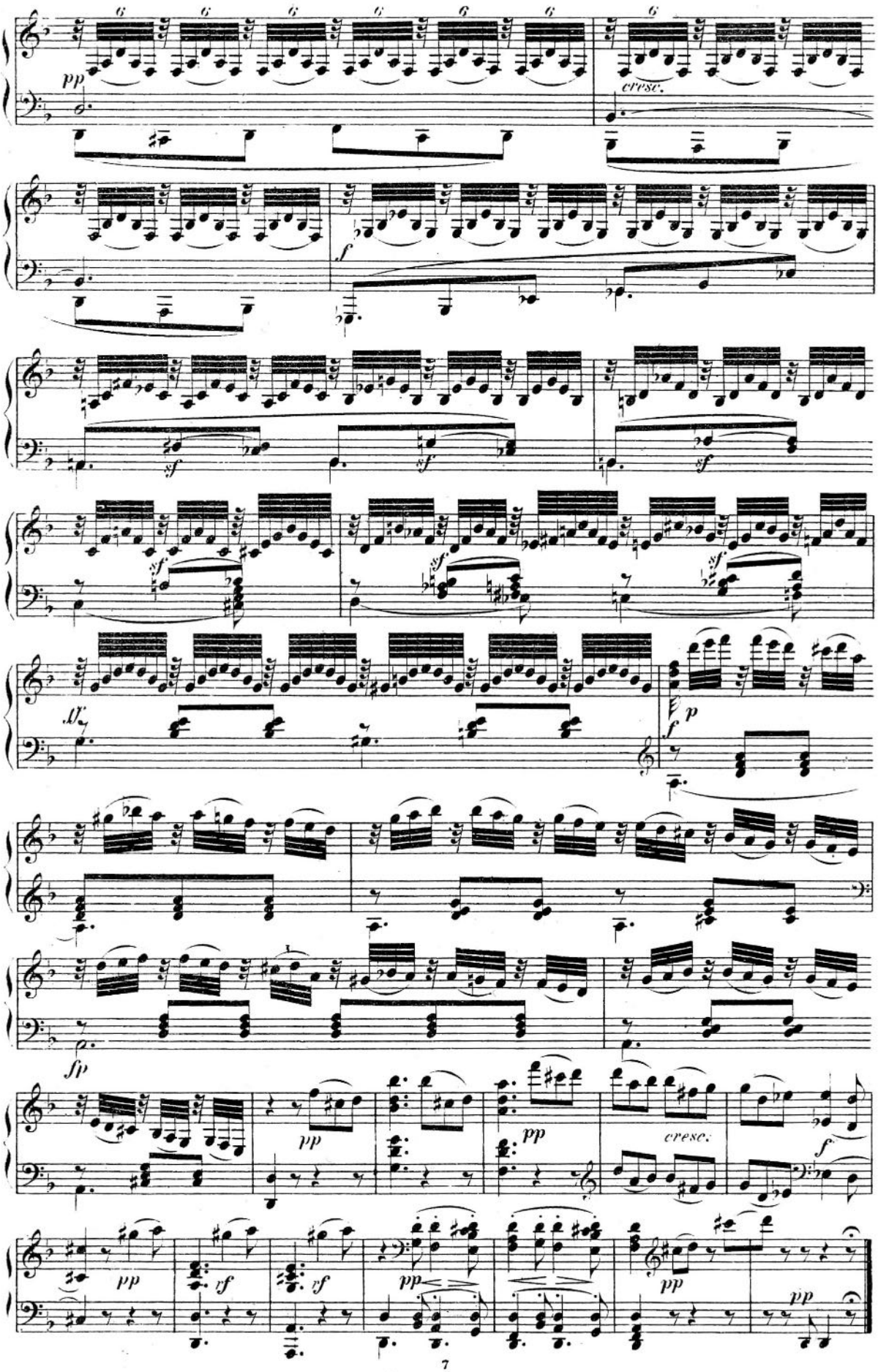

sf
cresc.
ff
p
cresc.
cresc.


ff
p
sf
cresc.
tr
pp
fp


cresc.
f
pp
sf
cresc.
p
cresc.
ff
Largo e mesto. ♪= 66.

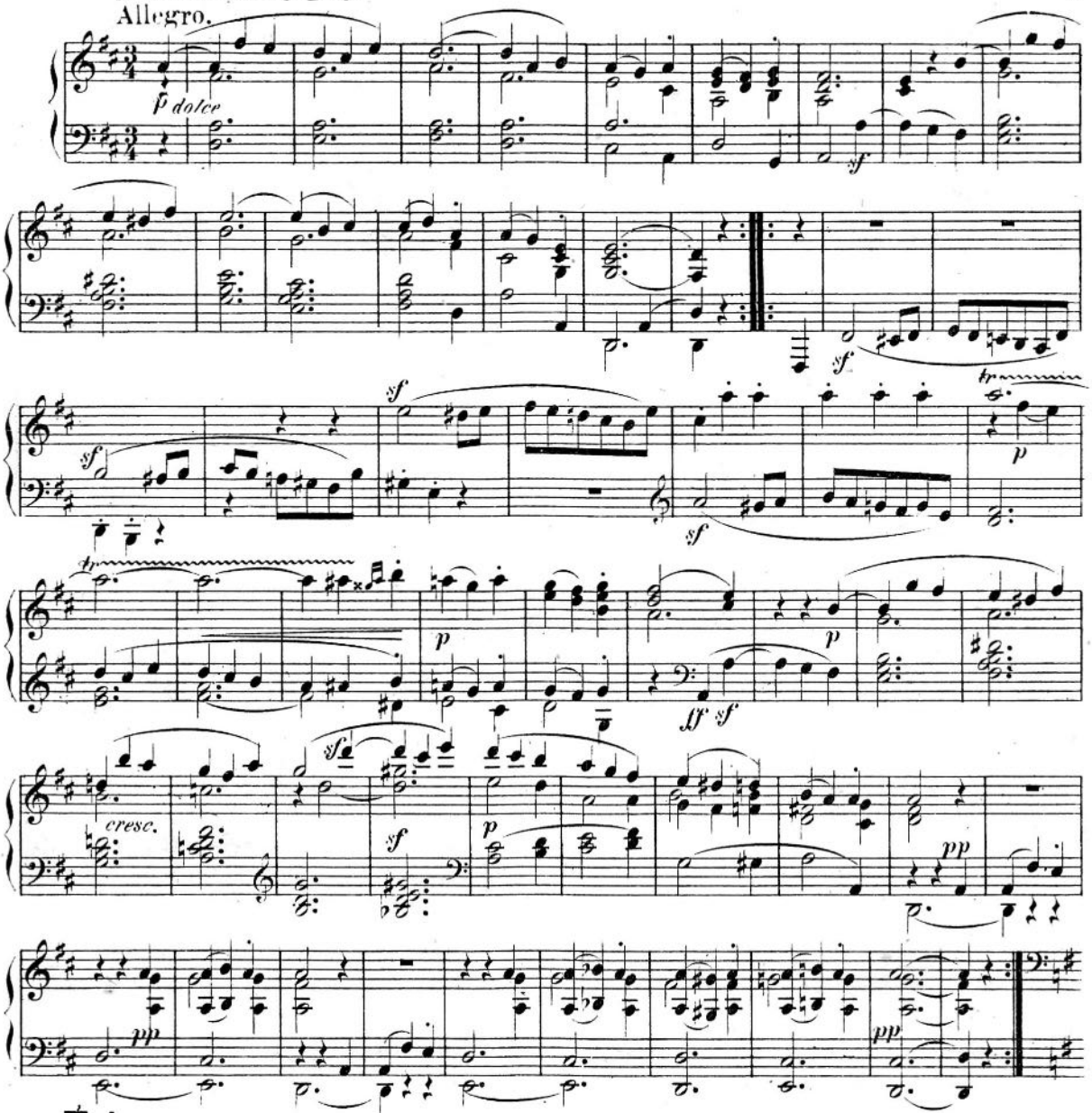

cresc.
sf
cresc.
pp
tf
tf
tf
cresc.
f
p
p
tf
f
p
f
sf
fff
sf
fffp
fffp
fffp
pp
cresc.
sf
ff
cresc.
p
p
tf
cresc.
ff
ff
p
f
fp


ff
ff
p
f
fp
fp
fp
smorzando
pp
f
sf
decresc.
p
cf
cf
cf
decresc.
pp
cresc.
fp
cresc.
ff
p
p
cf
f
p
sf
ff
sf
ffp
ffp
ffp
p

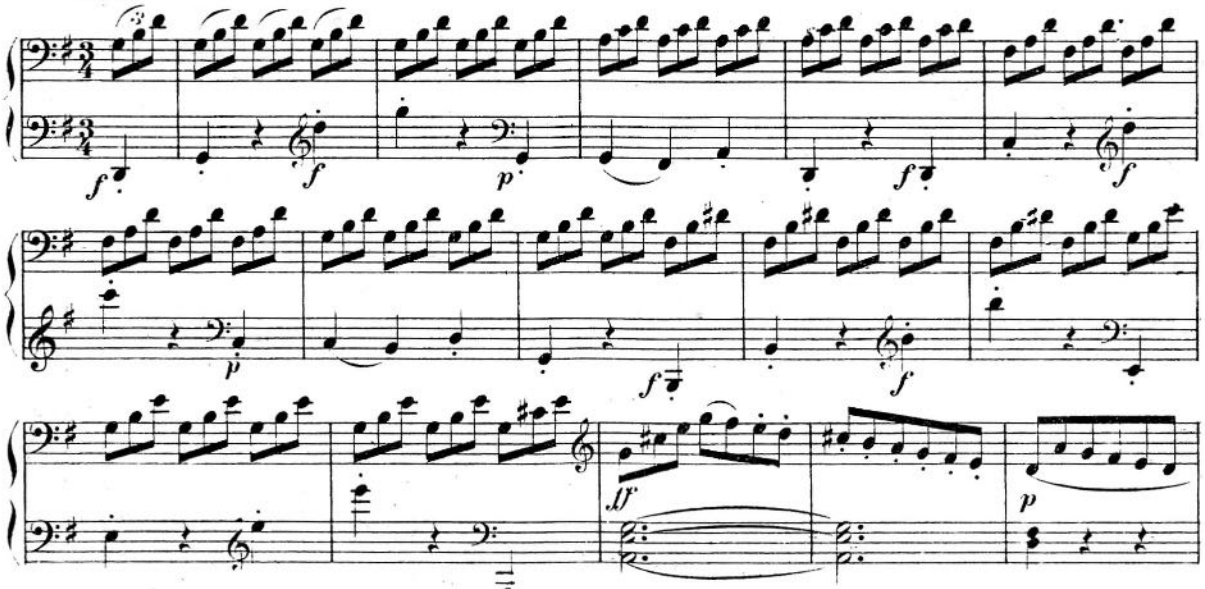

pp
cresc.
f
sf
sf
sf
sf
sf
sf
sf
p
f
fp
pp
pp
cresc.
f
pp
vf
vf
pp
pp
pp

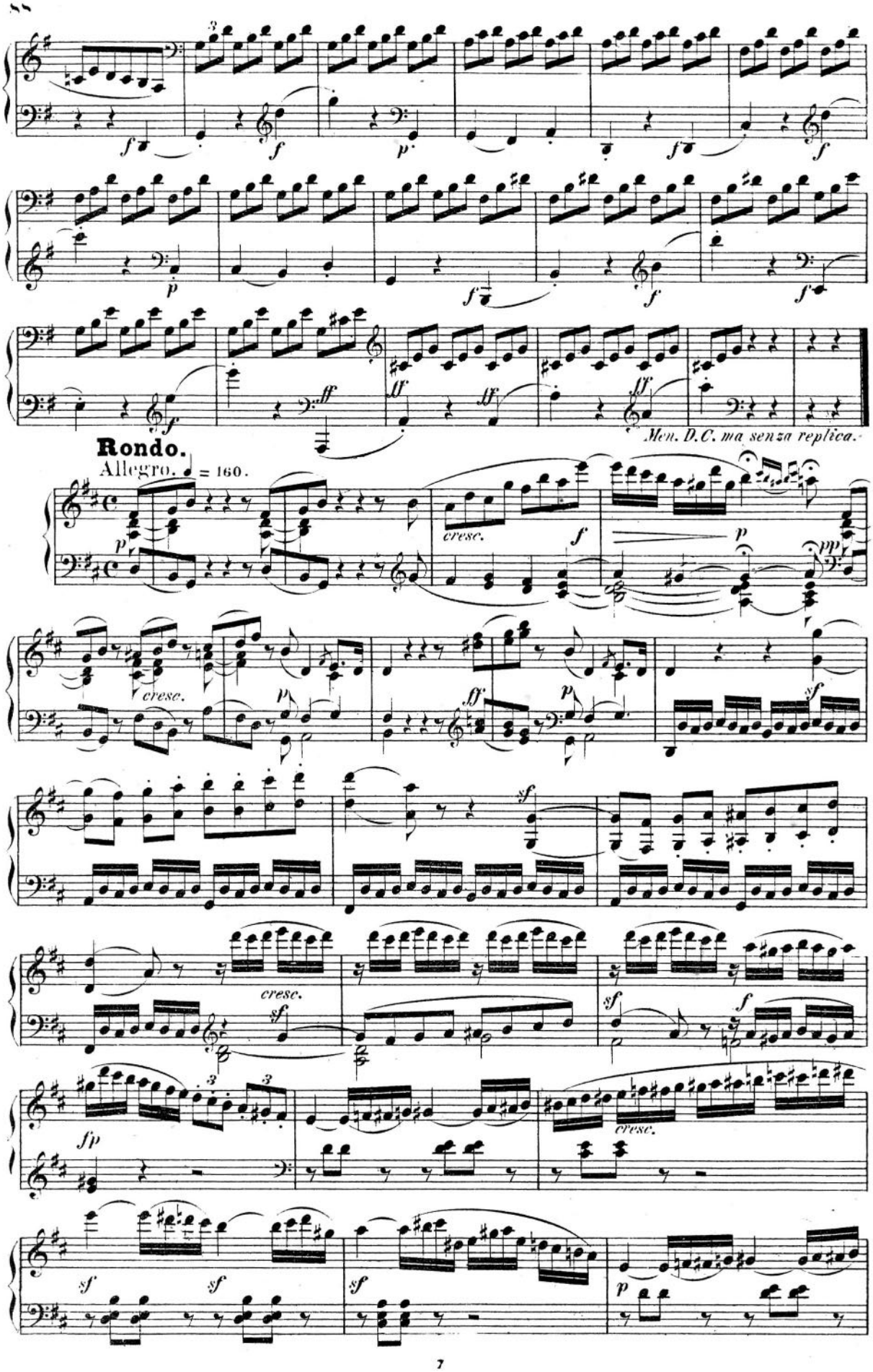
Menuetto. $\dot{d}$ = 84.

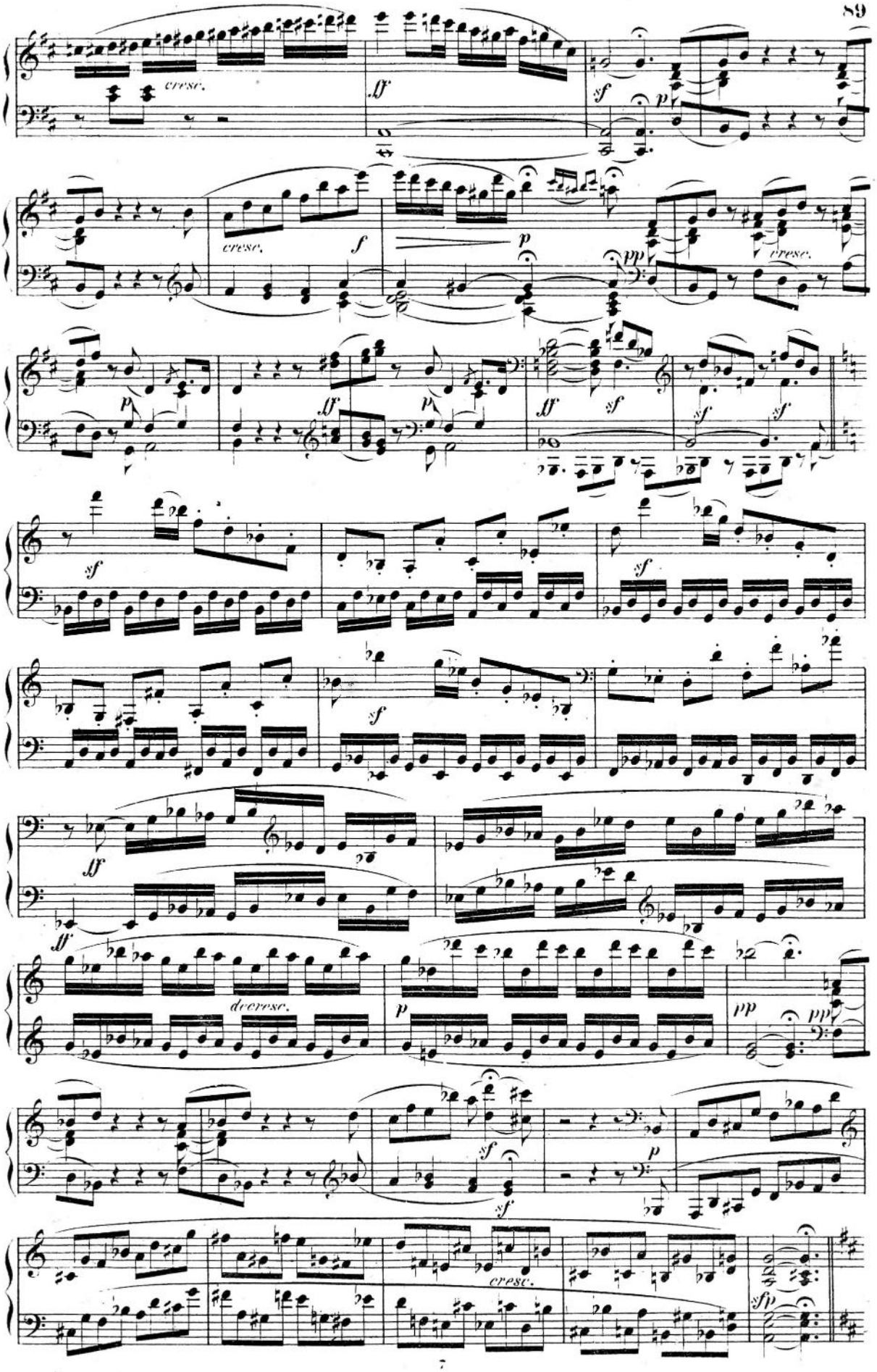
Allegro.

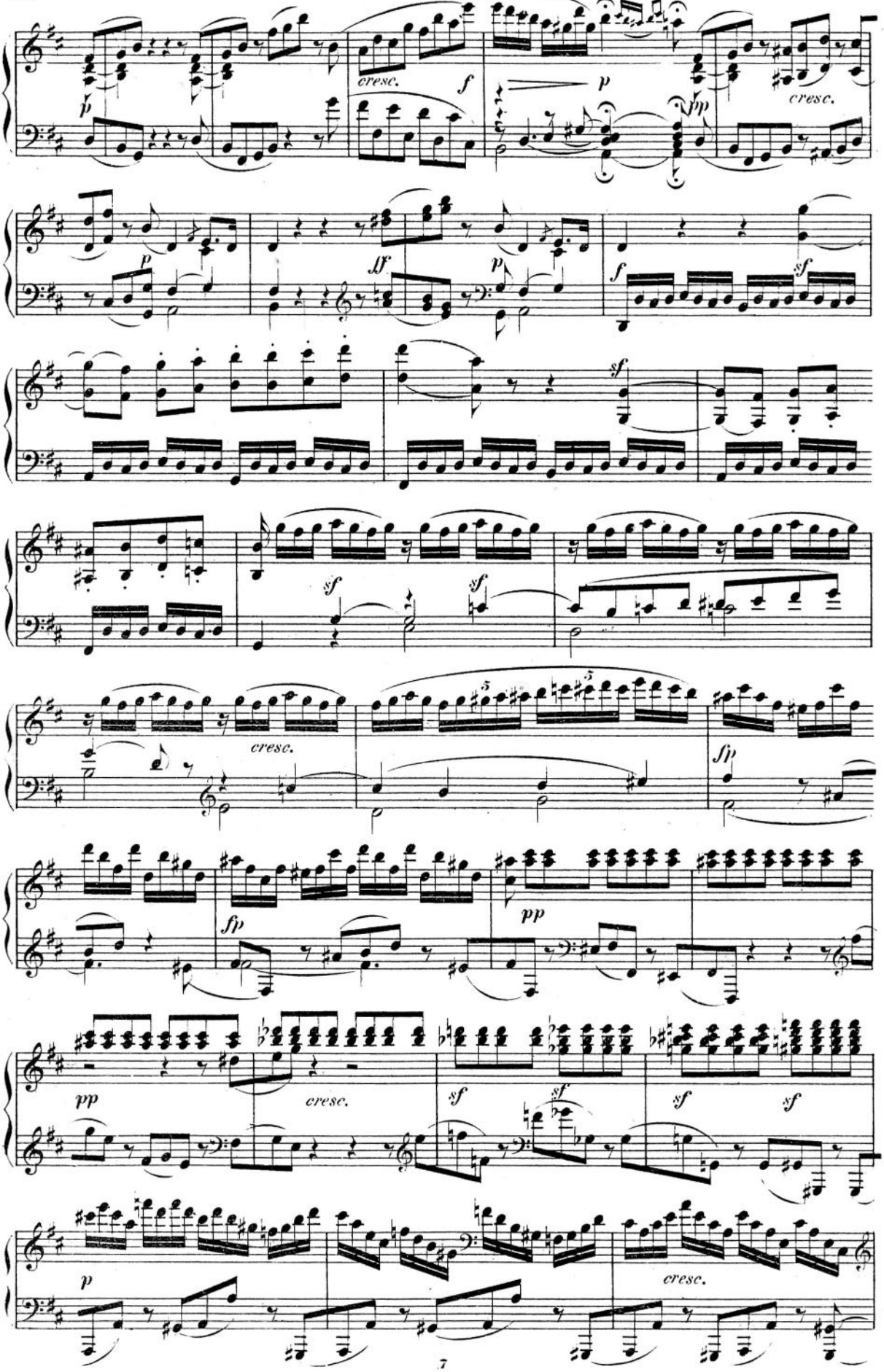


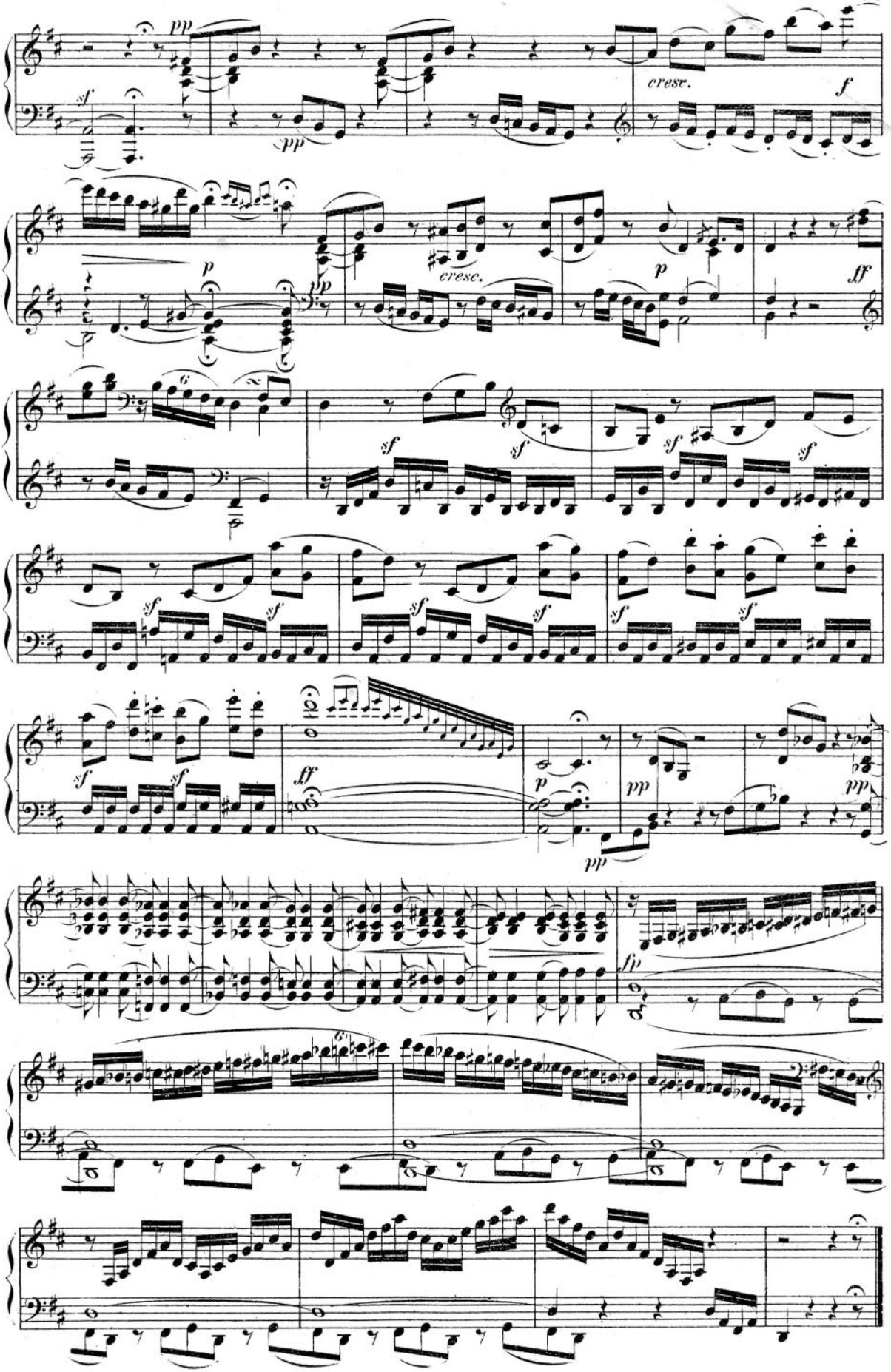
Trio.




Men. D.C. ma senza replica.
Rondo.
Allegro. ♩ = 160.


cresc.
ff
sf
p
cresc.
f
p
pp
cresc.
p
ff
p
ff
sf
sf
sf
sf
sf
ff
ff
decrese.
p
pp
pp
sf
sf
p
cresc.
sfp


cresc.
f
p
fp
cresc.
p
ff
p
f
sf
sf
sf
sf
cresc.
sfp
sfp
pp
pp
cresc.
sf
sf
sf
sf
p
cresc.


pp
sf
pp
cresc.
f
p
pp
cresc.
p
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
p
pp
pp
pp
sfp

Appeared for the first time in 1799.

SONATA.

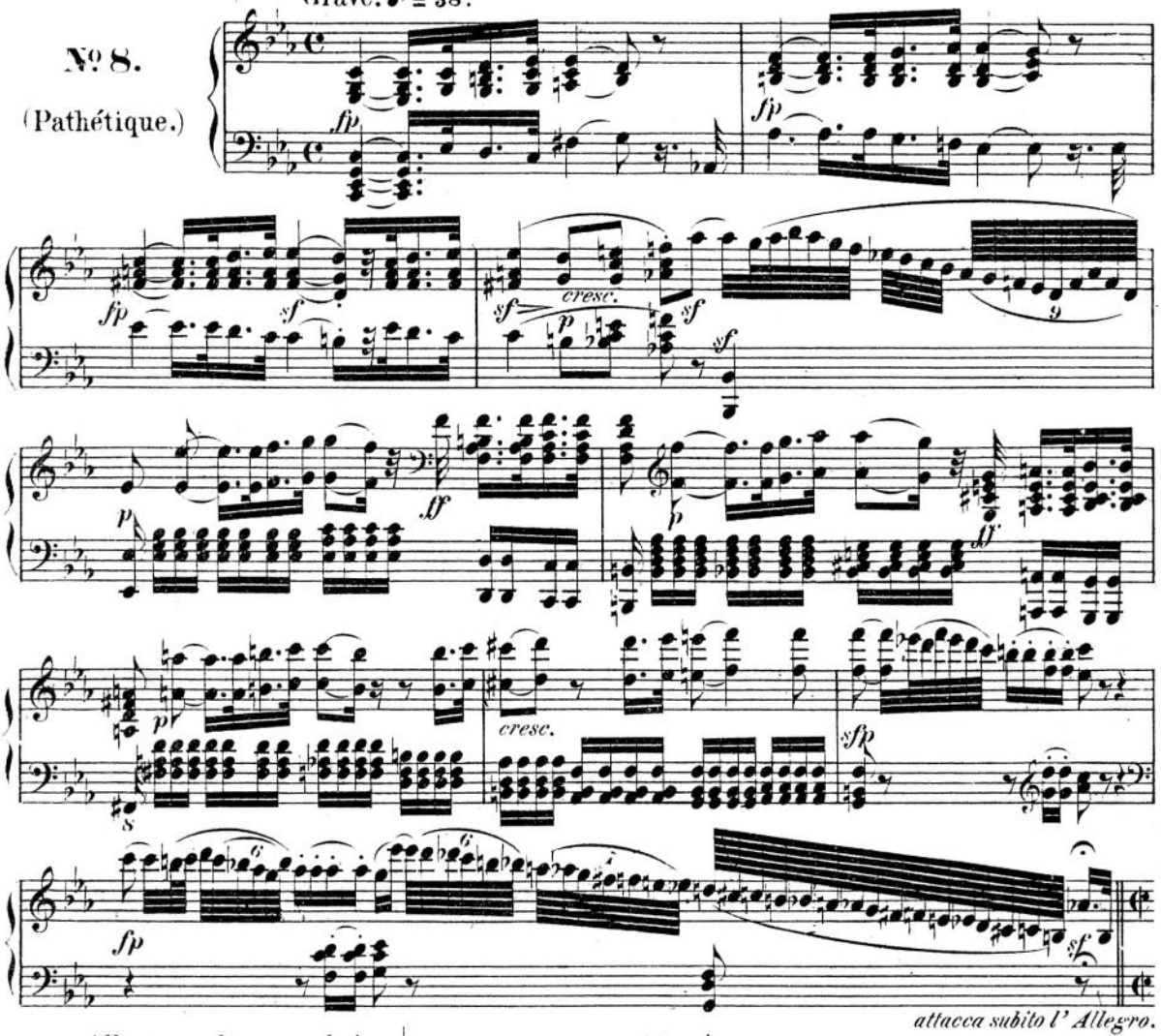
(Dedicated to the Prince Charles de Lichnowsky.)

Beethoven, Op. 13.

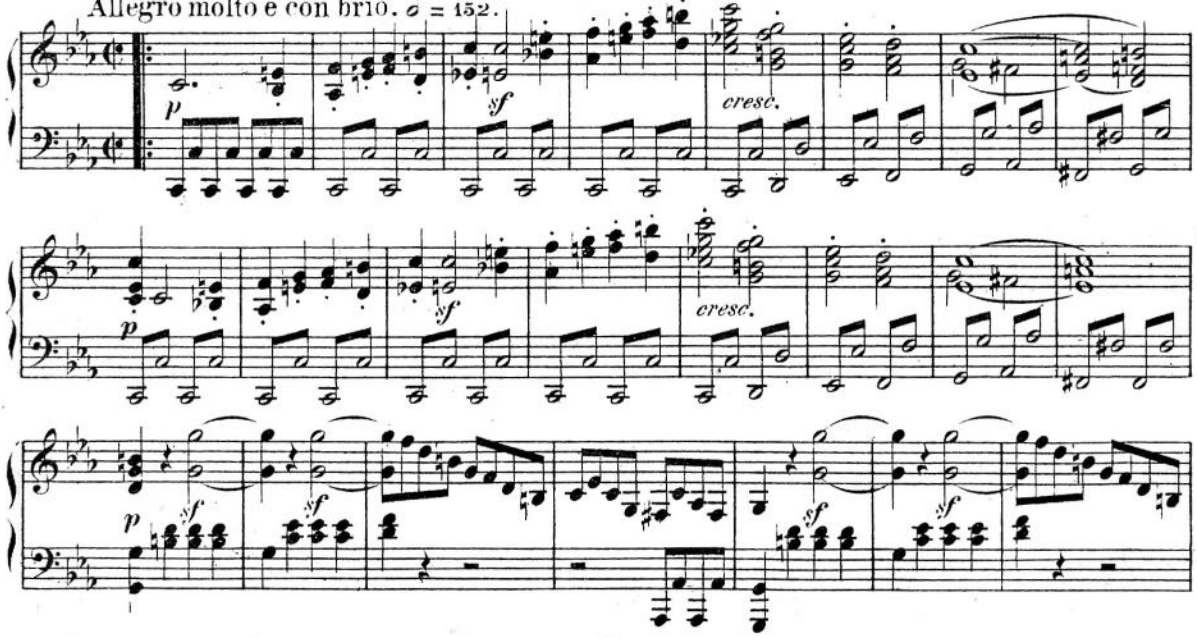
Grave. ♩ = 58.

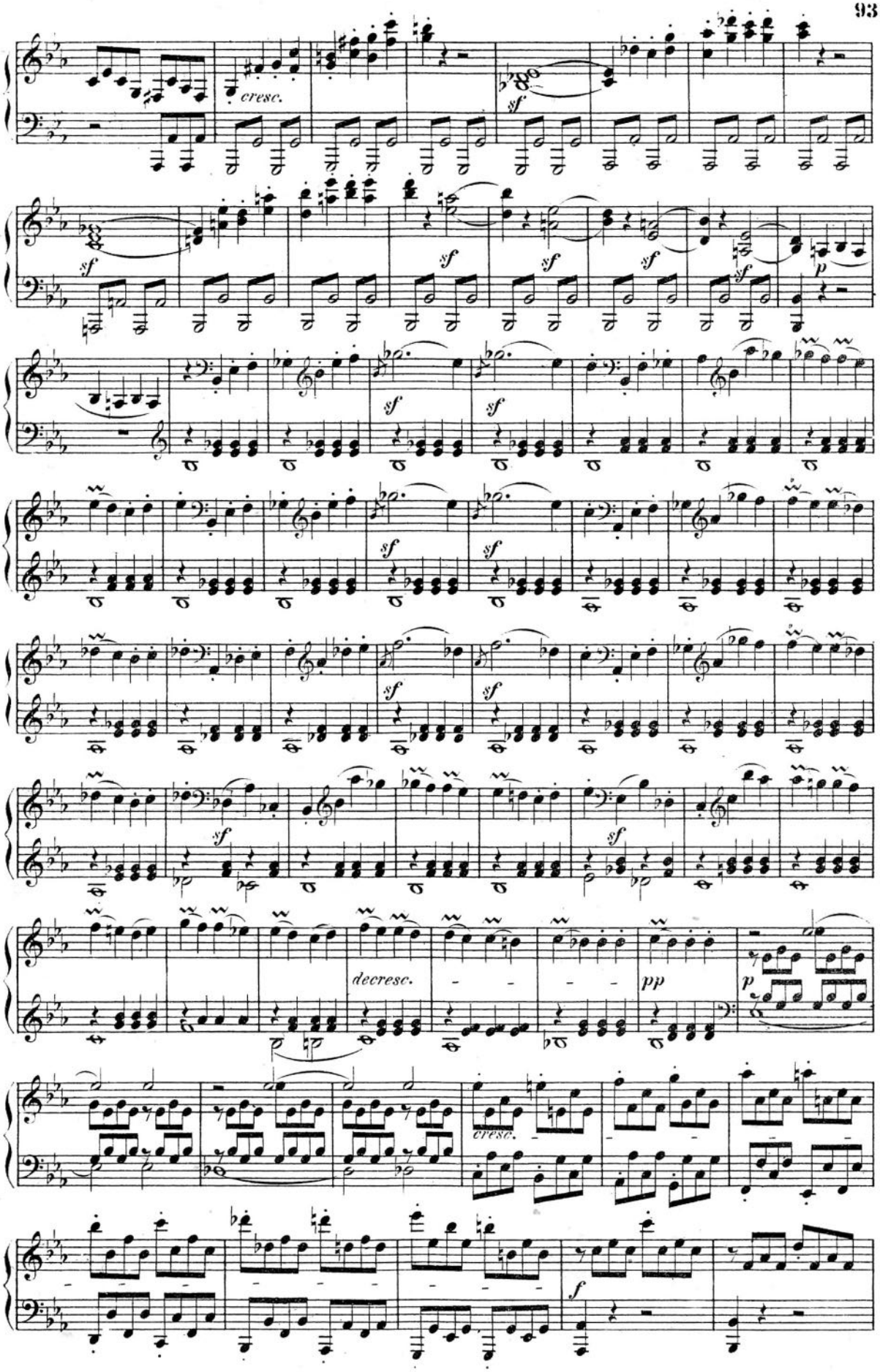
№ 8.

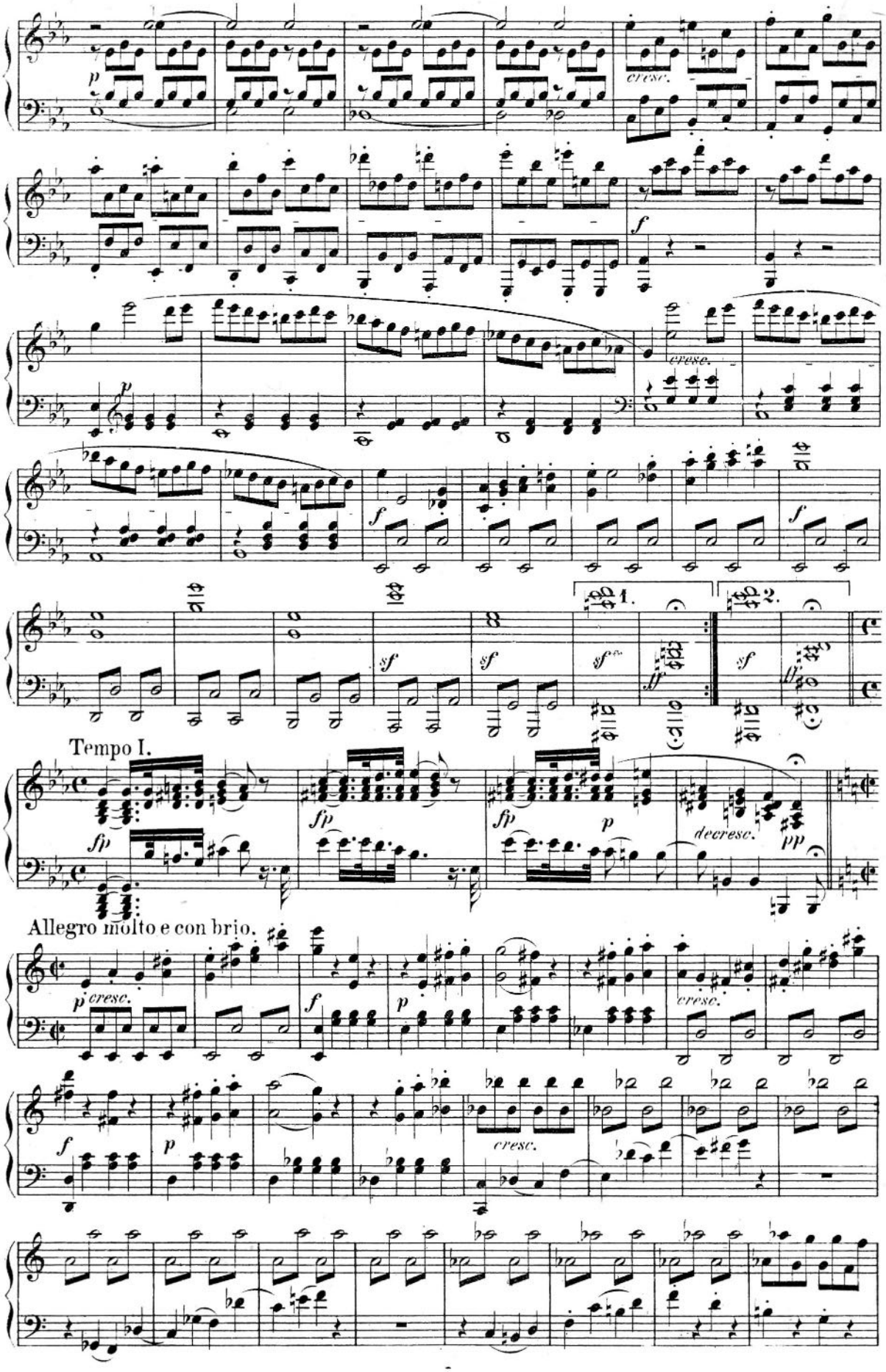
(Pathétique.)

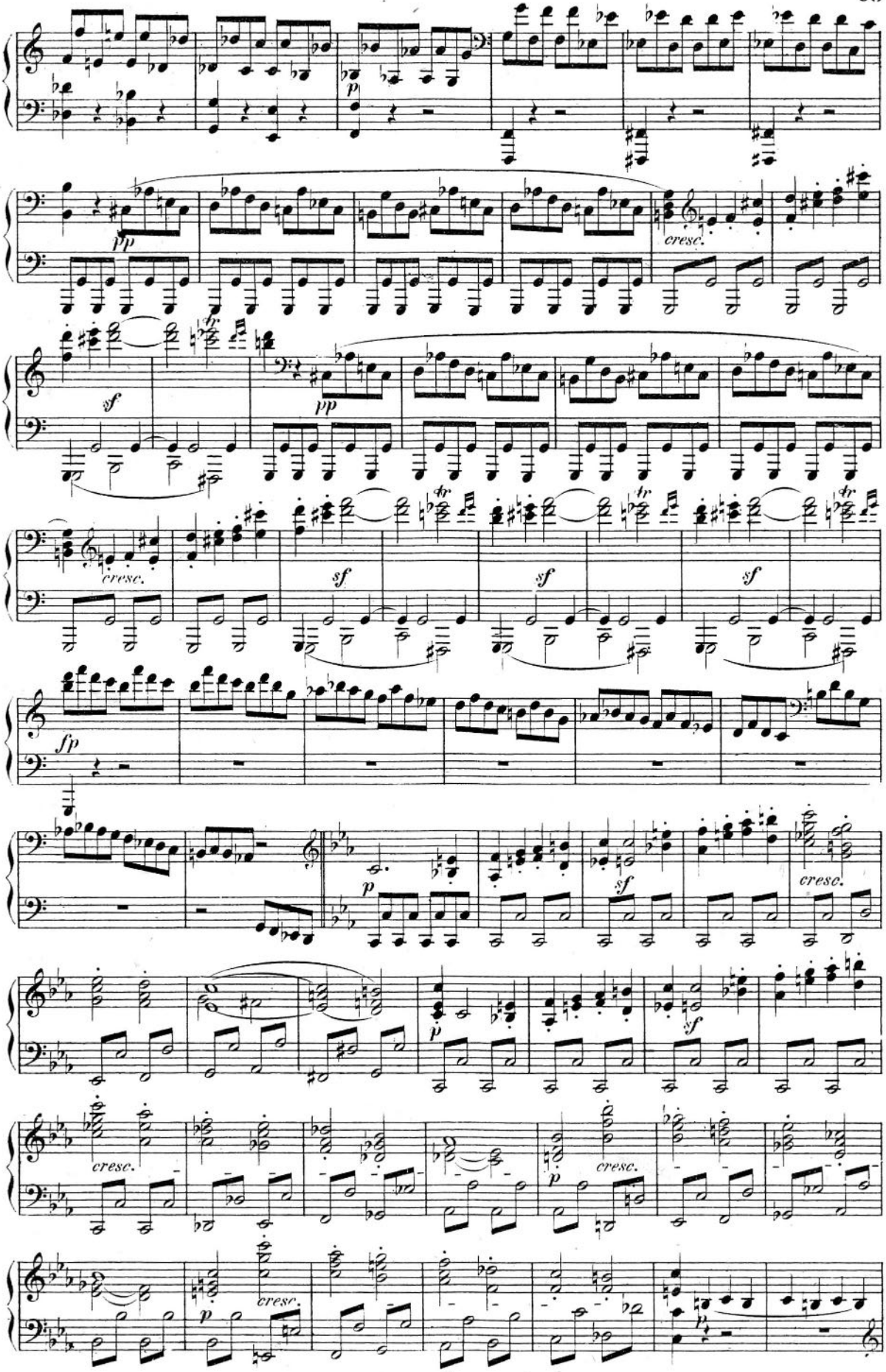


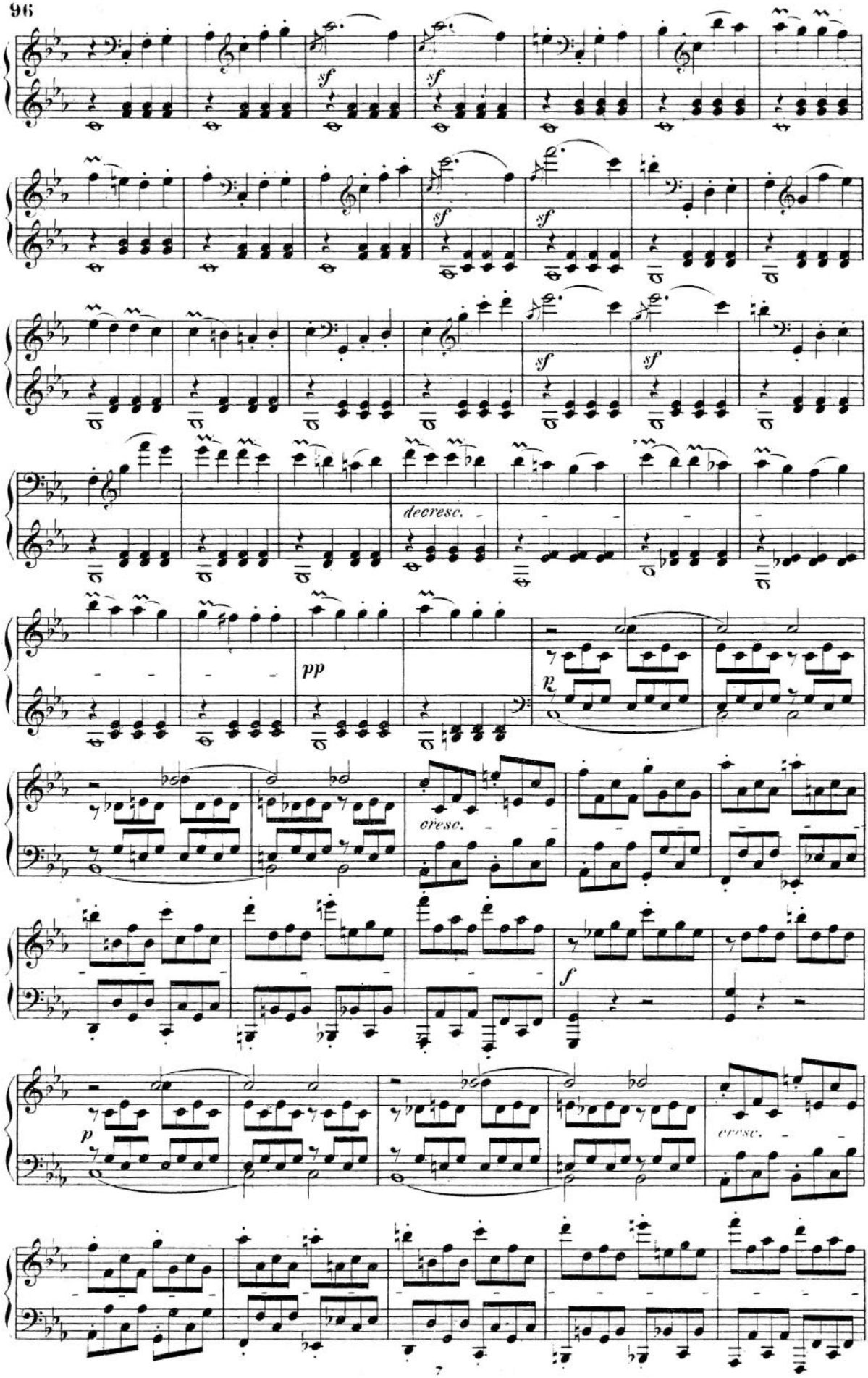
Allegro molto e con brio. ♩ = 152.

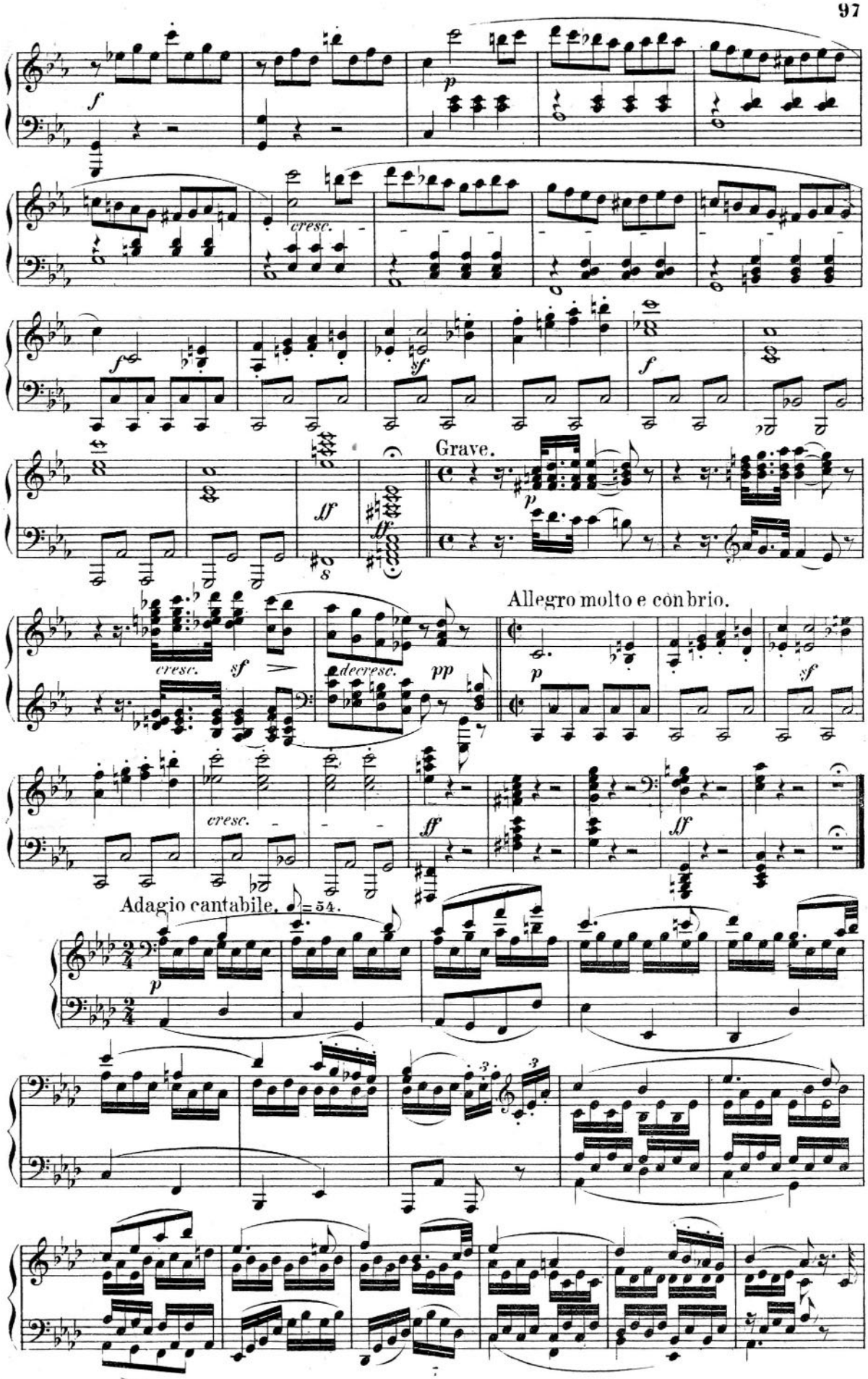


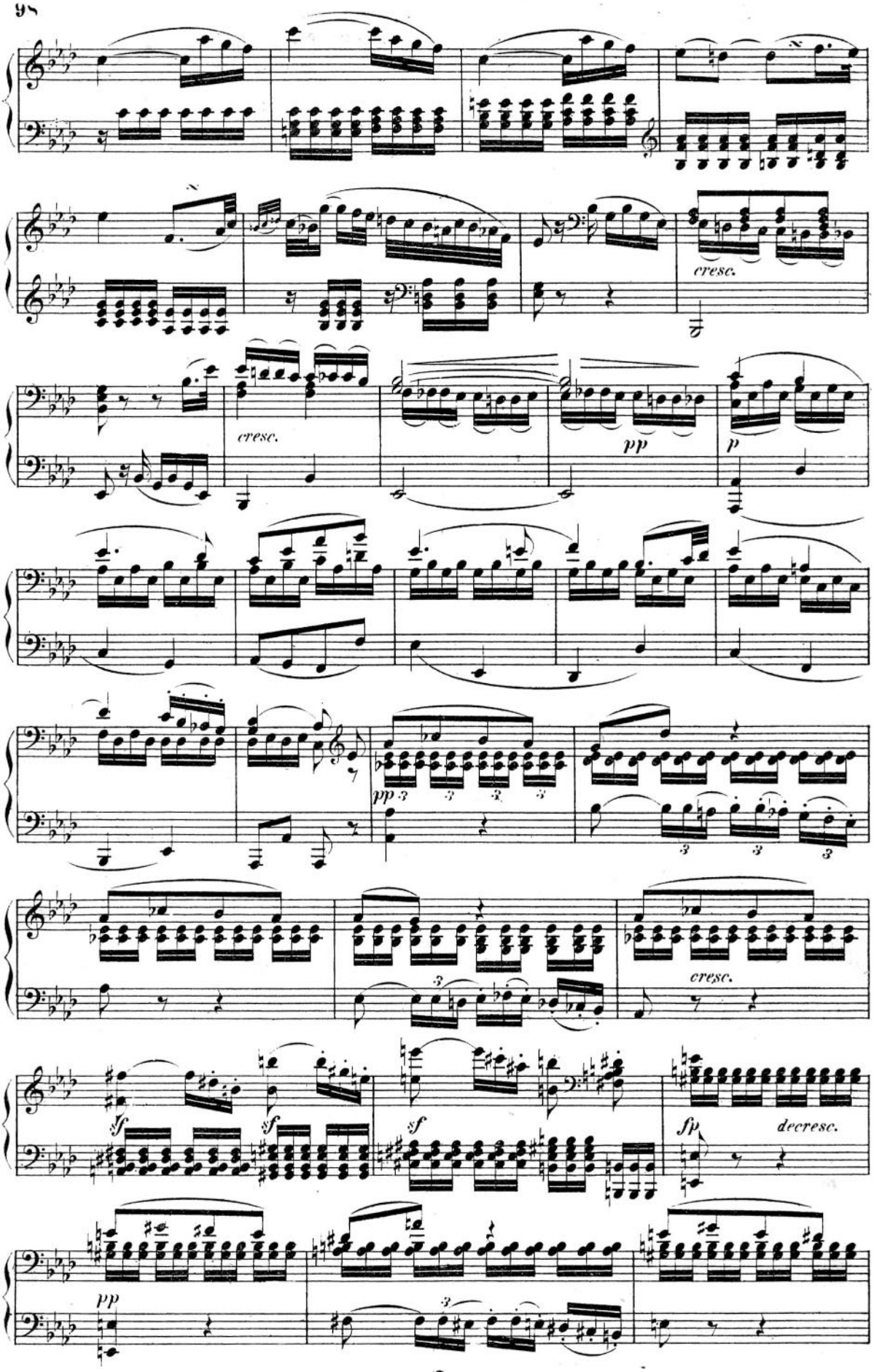

cresc.
sf
p
decresc.
pp
cresc.
f

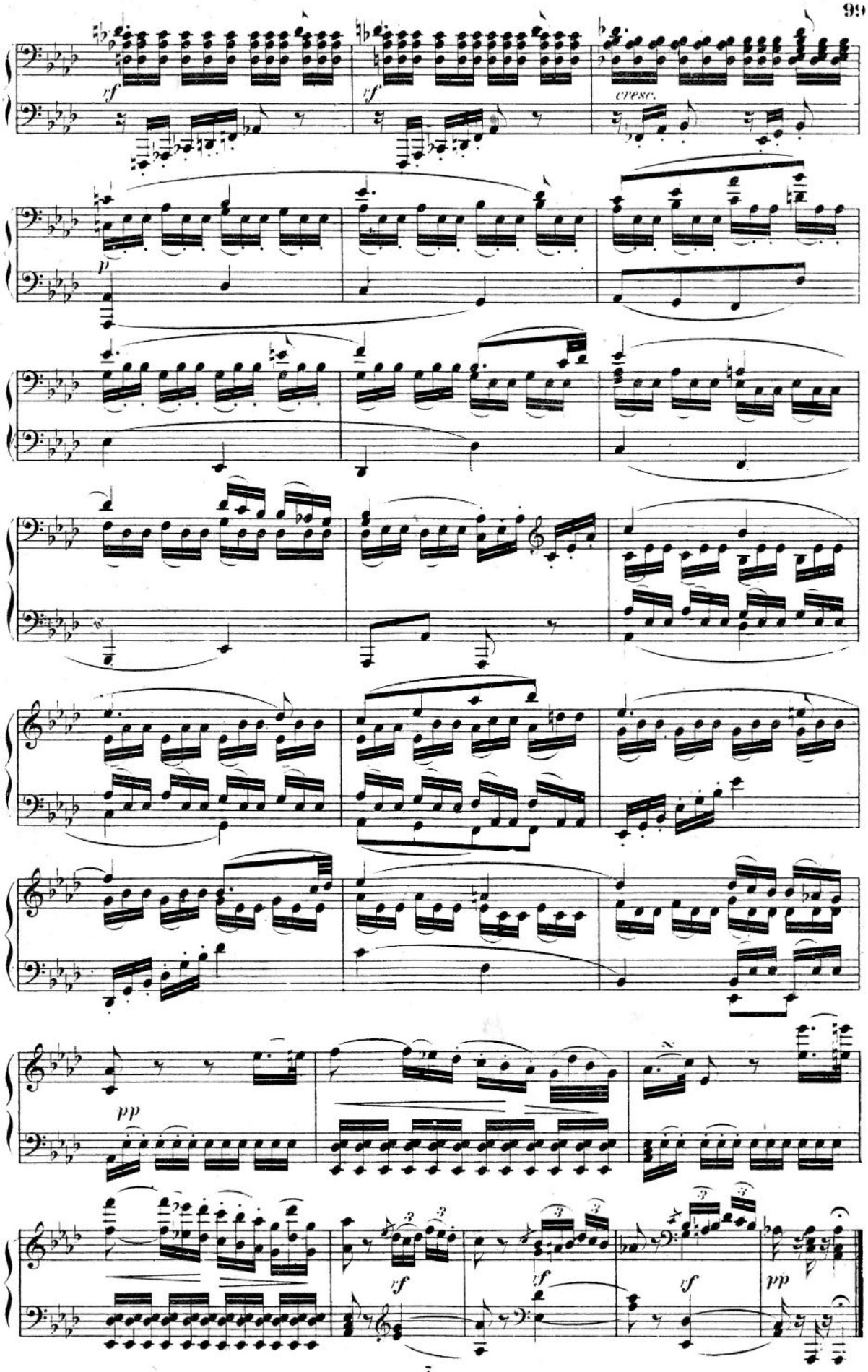

cresc.
cresc.
sf
sf
sf
sf
1.
2.
Tempo I.
fp
fp
fp
p
decresc.
pp
Allegro molto e con brio.
p cresc.
f
p
cresc.
f
p
cresc.


p
pp
cresc.
sf
pp
cresc.
sf
sf
sf
fp
p
sf
cresc.
p
sf
cresc.
cresc.
p
cresc.
p


sf
sf
sf
sf
sf
sf
decresc.
pp
p
cresc.
f
p
cresc.

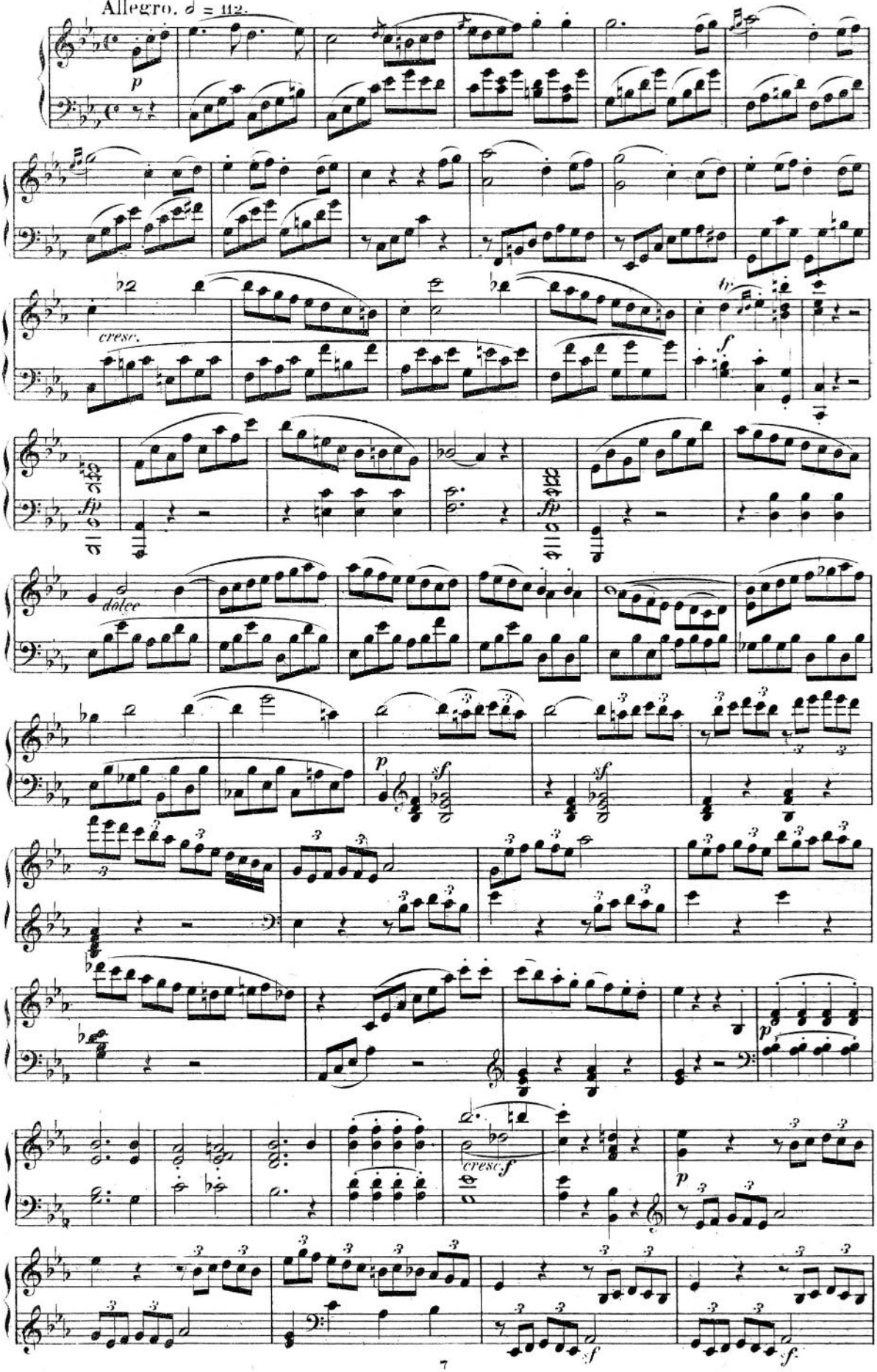

cresc.
Grave.
Allegro molto e con brio.
cresc.
decresc.
Adagio cantabile. ♩= 54.

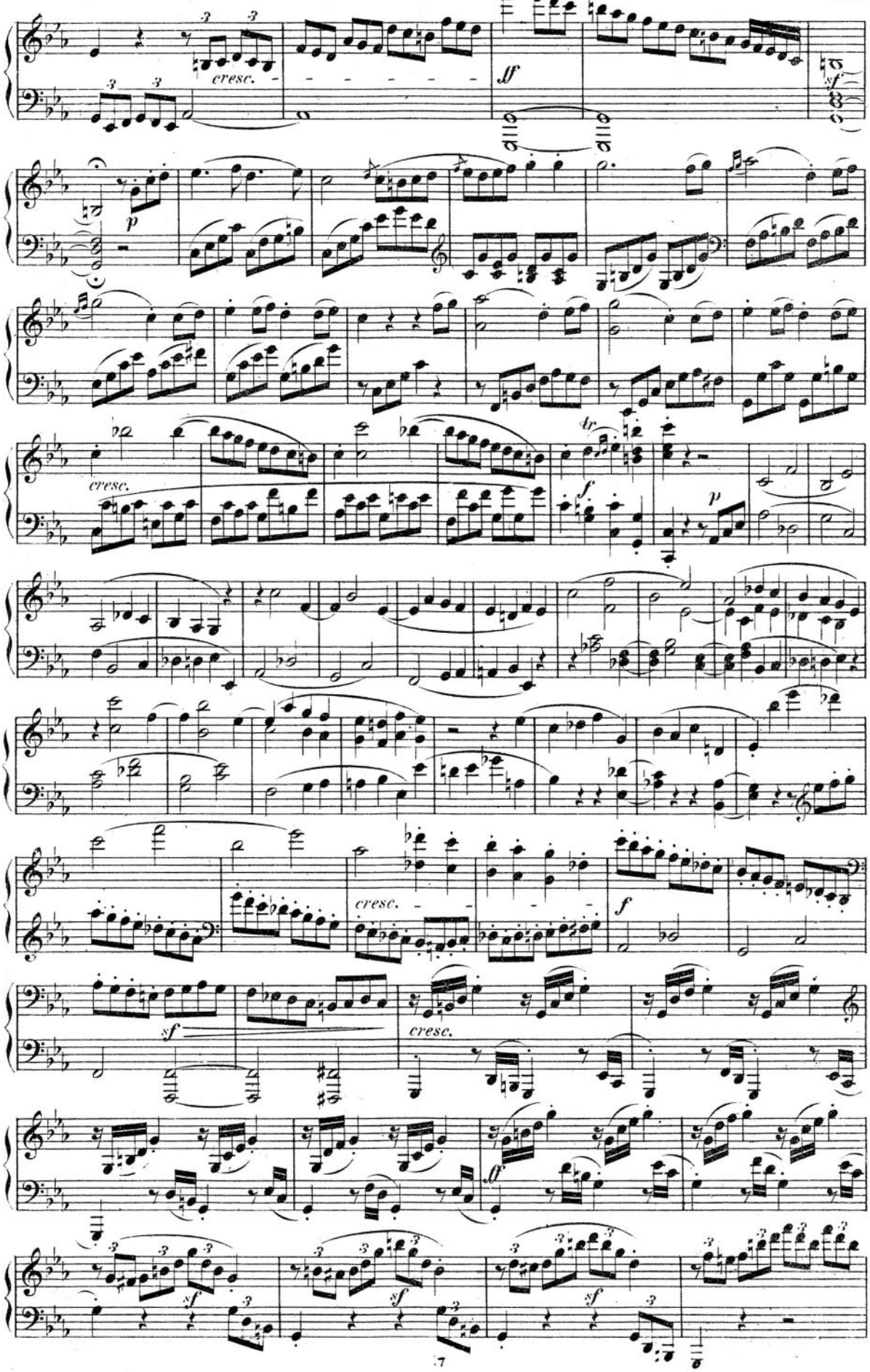

cresc.
cresc.
pp
p
pp
cresc.
sf
sf
sf
fp
decresc.
pp

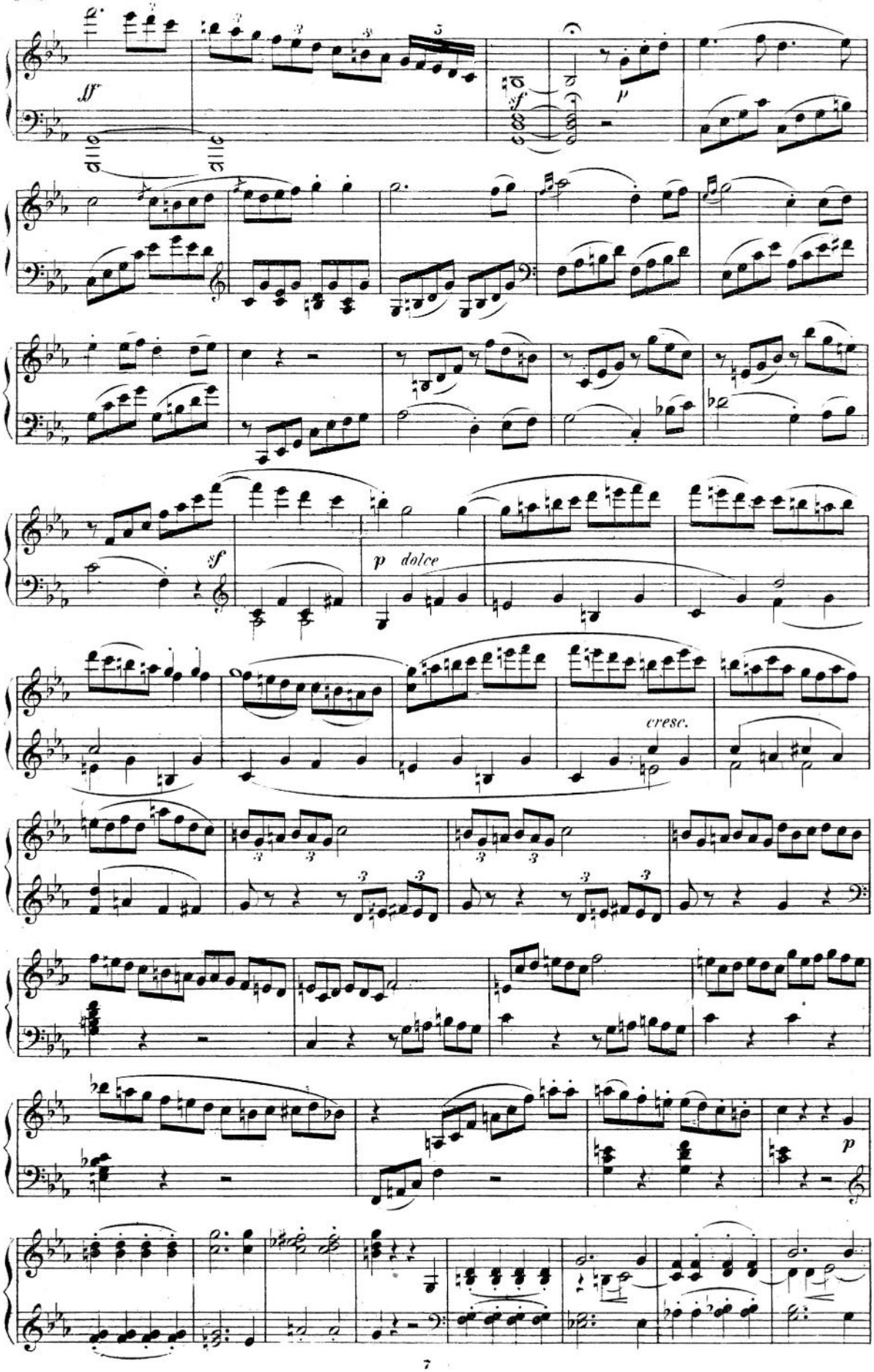

cresc.
pp

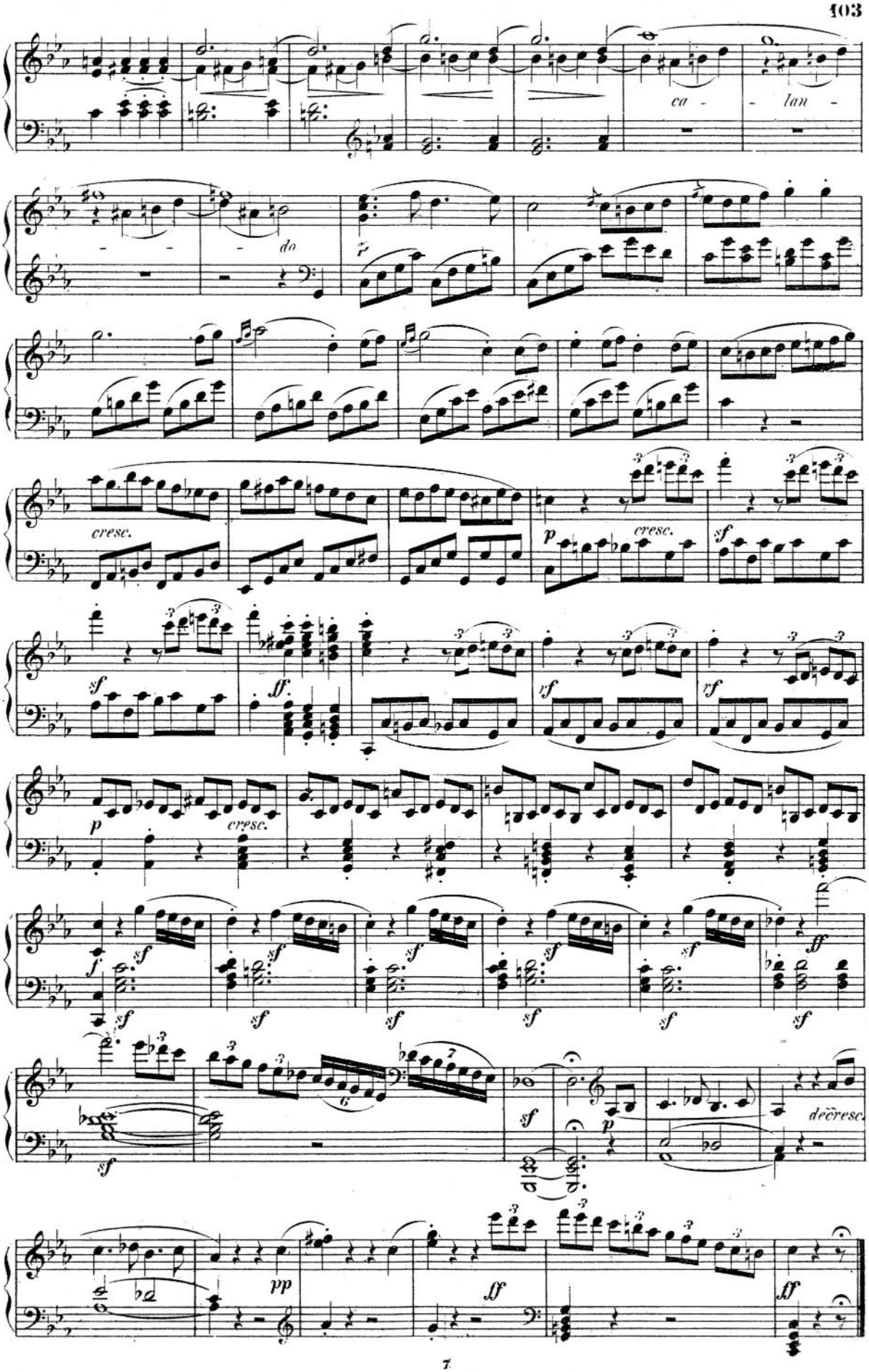
Rondo.

Allegro. ♩ = 112.




cresc.
ff
sf
p
cresc.
tr
f
p
cresc.
f
sf
cresc.
ff
sf
sf
sf


ff
sf
p
sf
p dolce
cresc.
p


ca - lan -
do
cresc.
p
cresc.
sf
sf
ff.
vf
vf
p
cresc.
f
sf
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
decresc.
pp
ff
ff

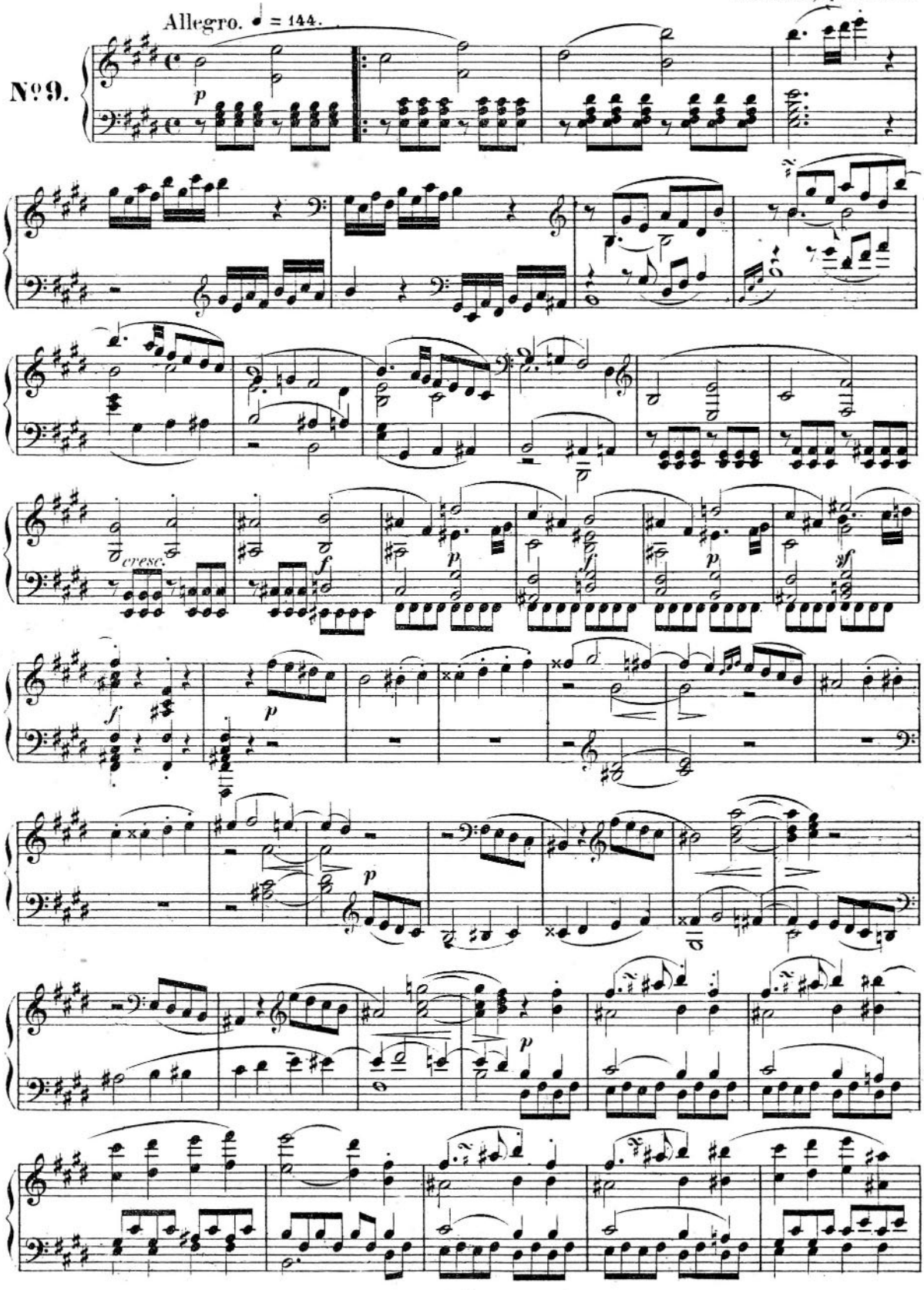
Appeared for the first time December, 1799.

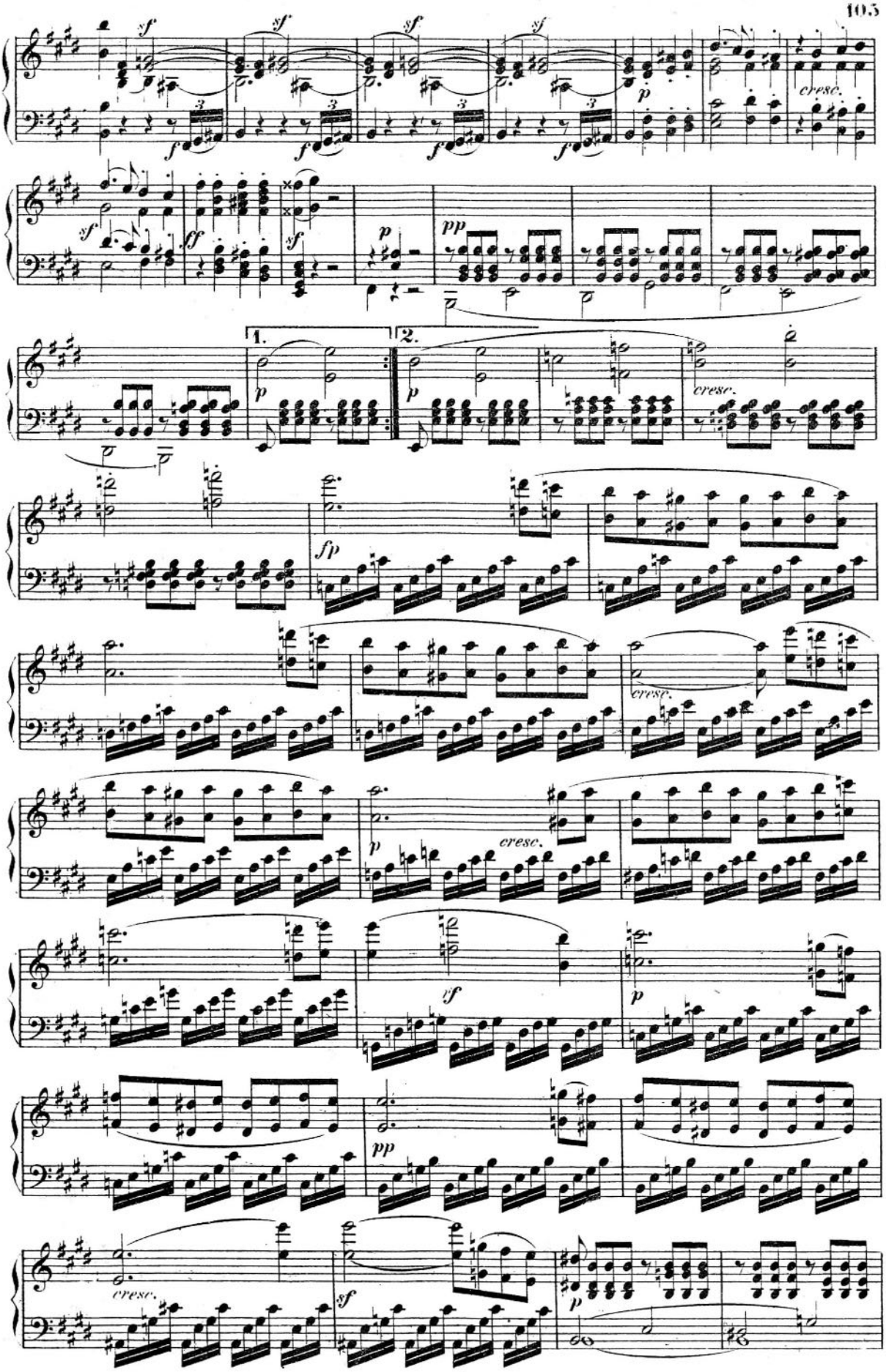
SONATA.

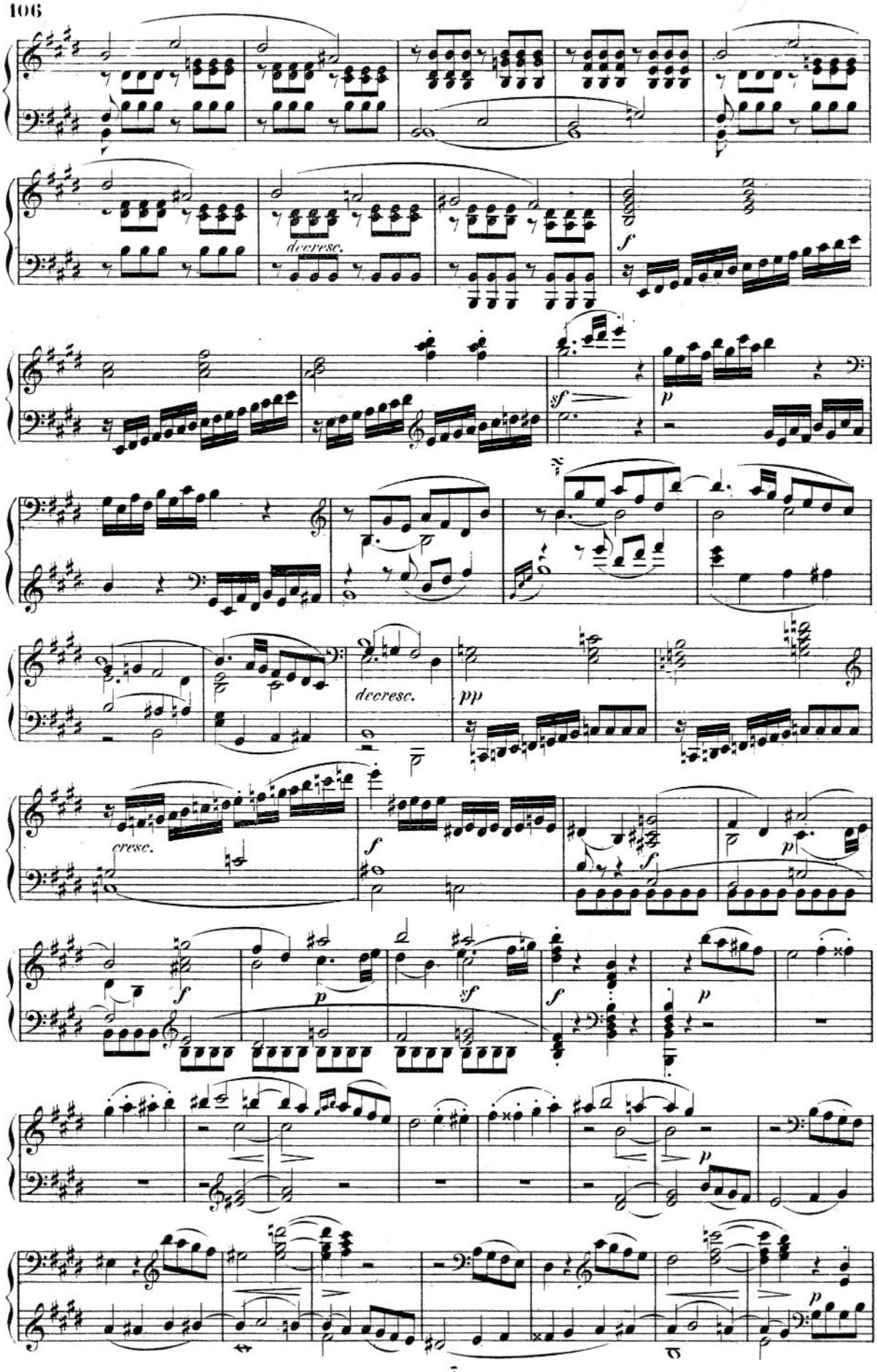
(Dedicated to the Baroness de Braun.)

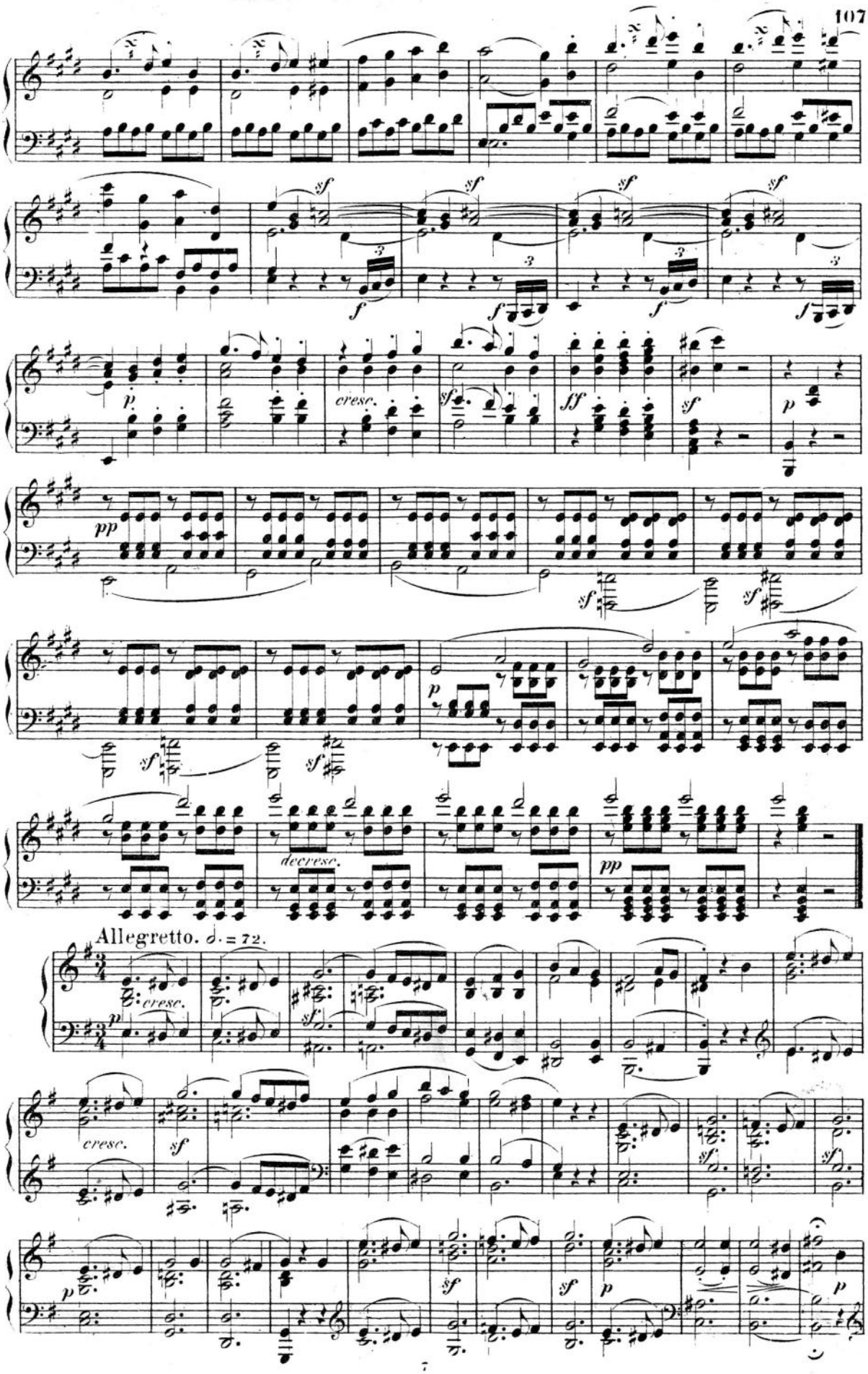
Beethoven, Op. 14. № 1.

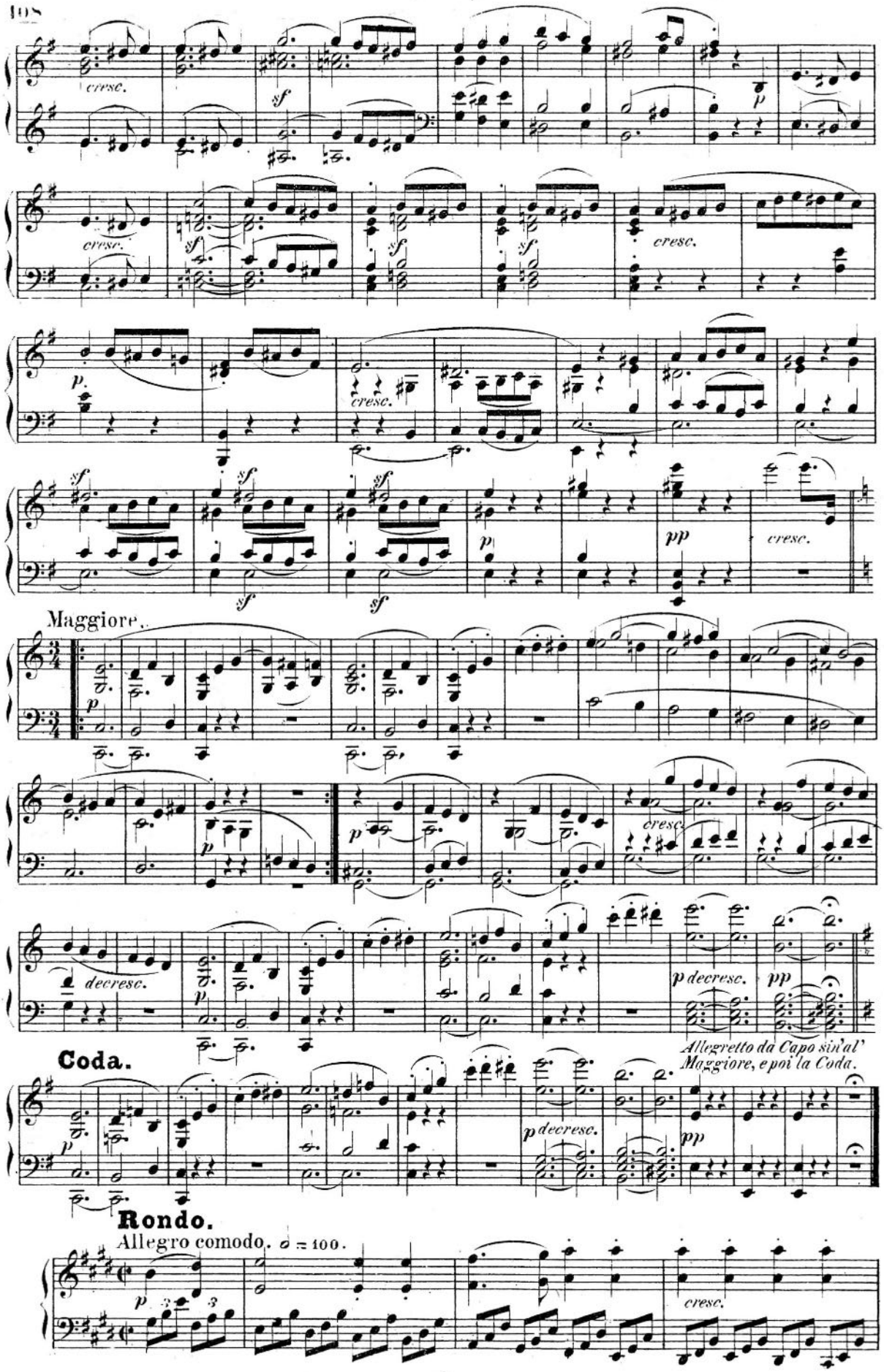
№ 9.

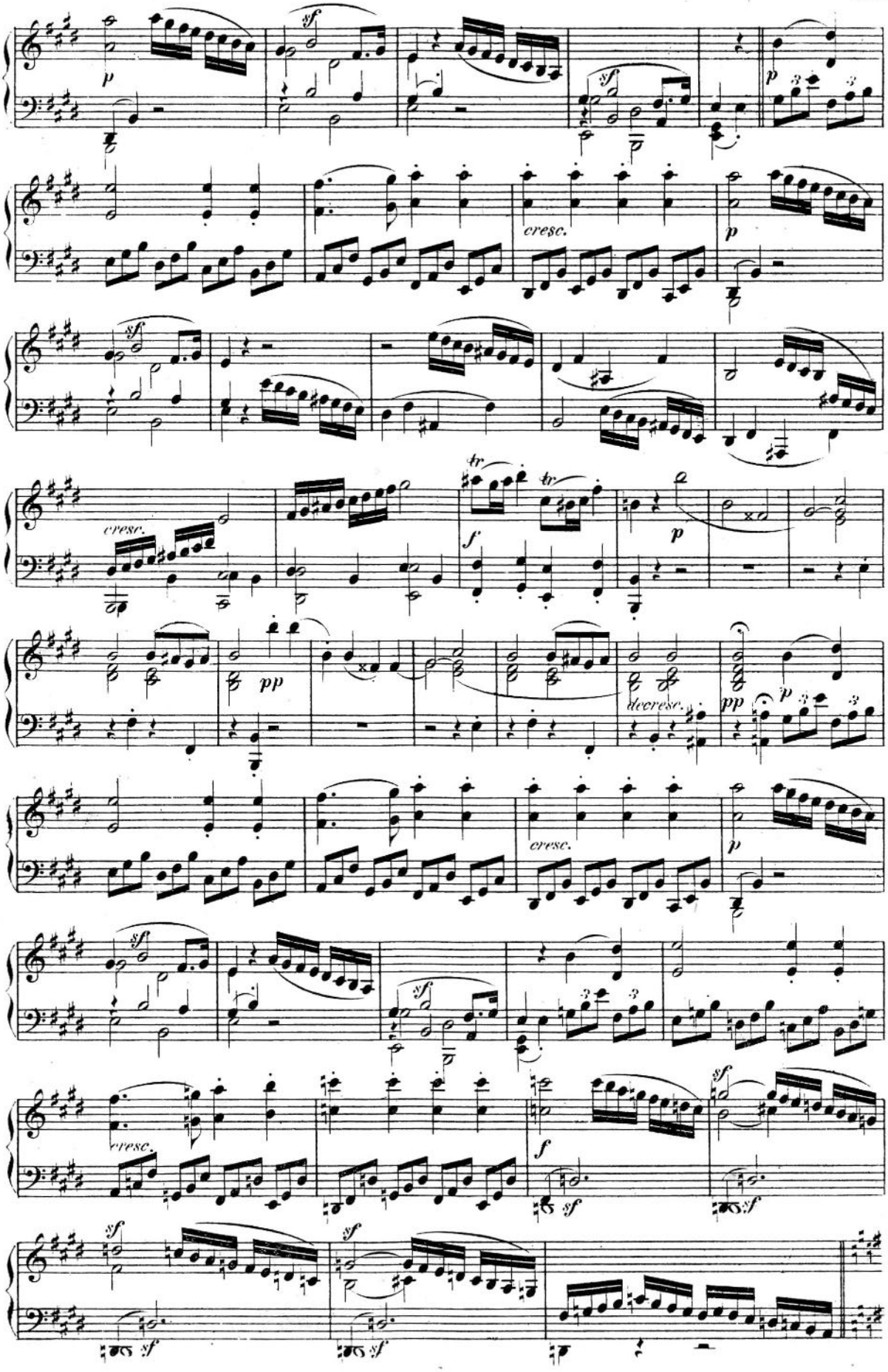


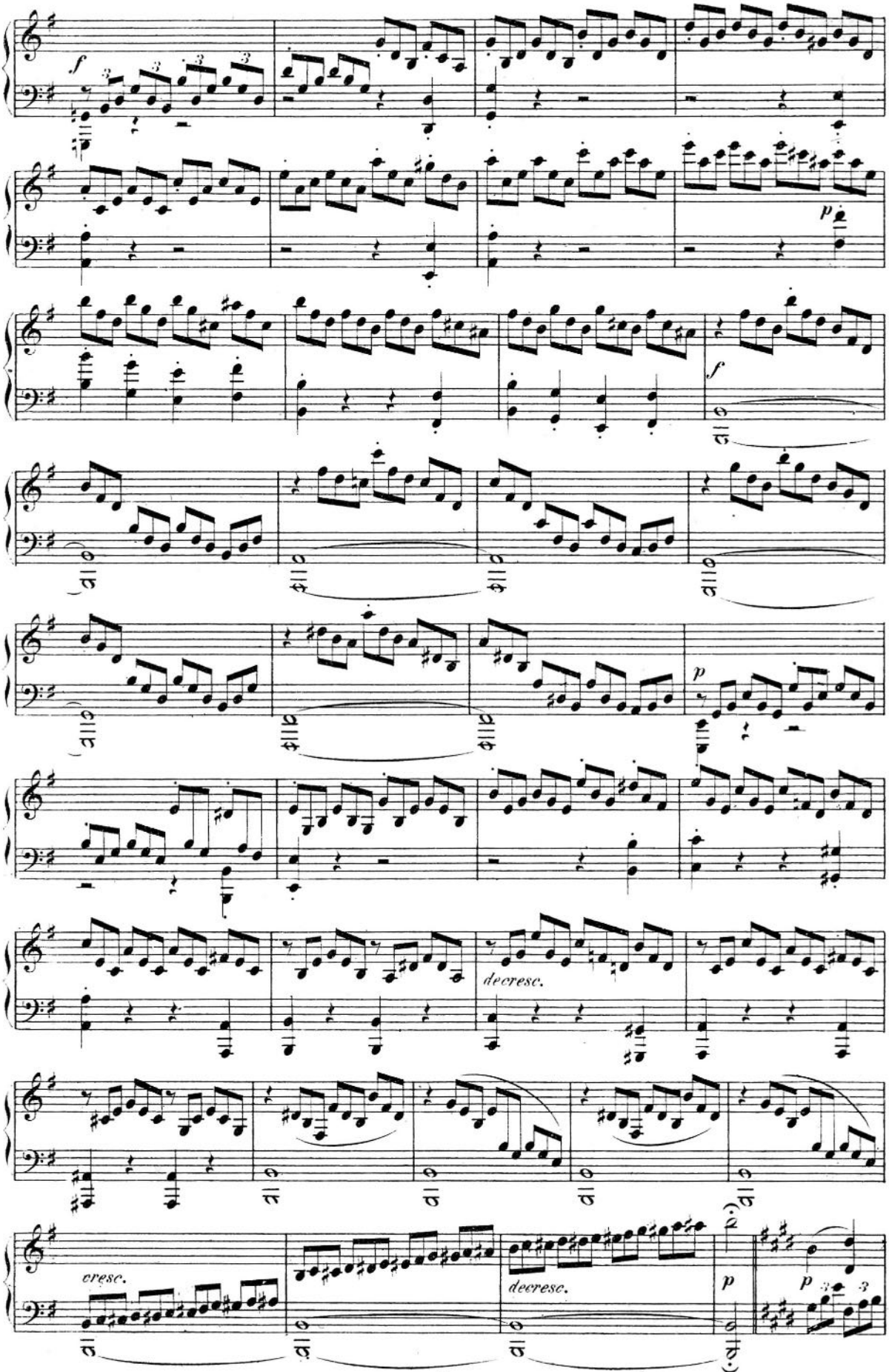

sf
f
p
cresc.
ff
pp
1.
2.
fp
sf

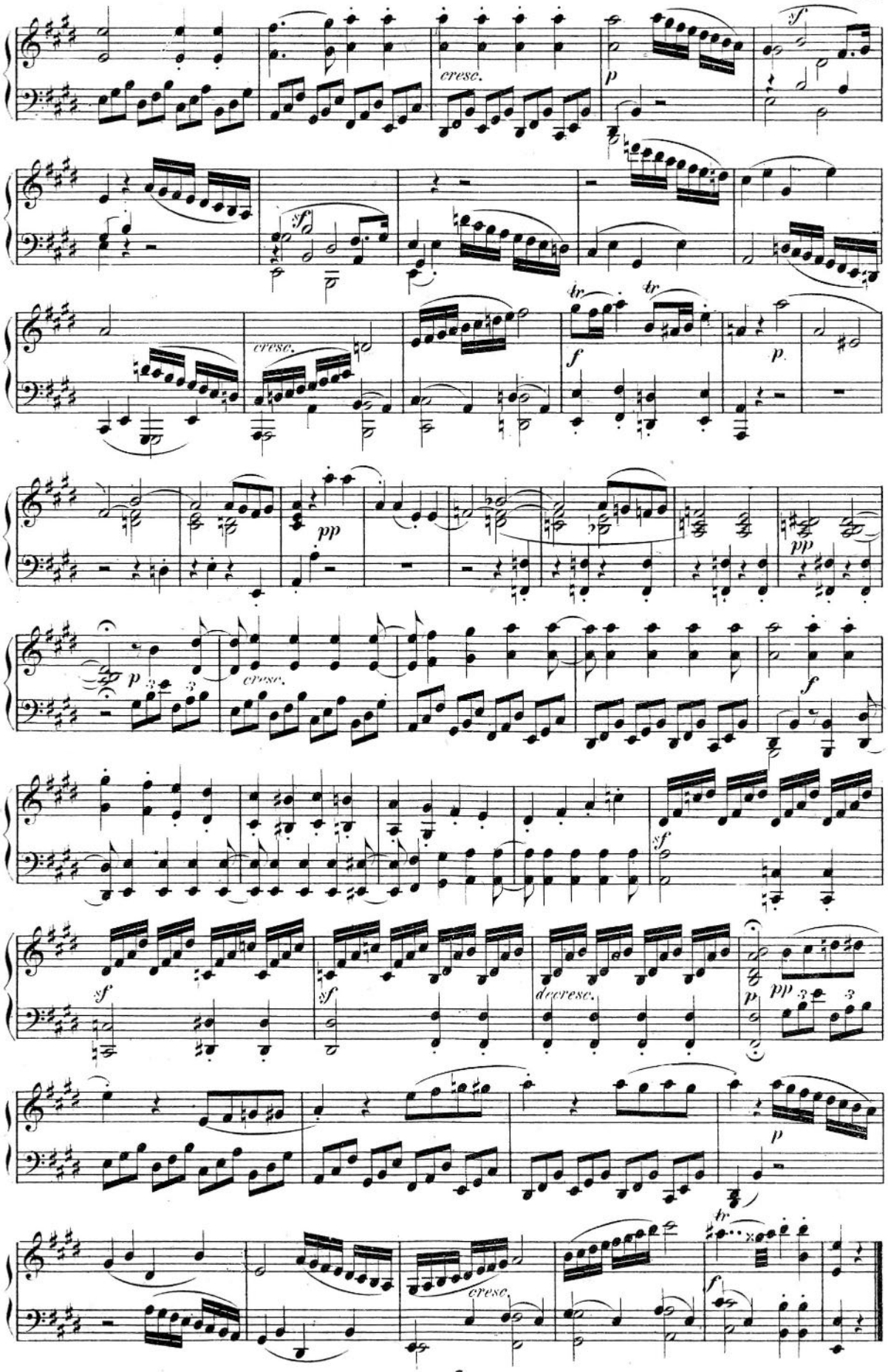

decresc.
f
sf
p
decresc.
pp
cresc.
f
f
p
sf
f
p
p
p


cresc.
decresc.
Allegretto. ♩. = 72.


cresc.
sf
p
cresc.
sf
sf
sf
cresc.
p.
cresc.
sf
sf
sf
p
pp
cresc.
sf
sf
Maggiore.
p
p
cresc.
decresc.
p
p decresc.
pp
Allegretto da Capo sin'al' Maggiore, e poi la Coda.
Coda.
p
p decresc.
pp
Rondo.
Allegro comodo. ♩ = 100.
p
cresc.


p
sf
sf
p
cresc.
p
sf
cresc.
tr
tr
f
p
pp
decresc.
pp
p
cresc.
p
sf
sf
cresc.
f
sf
sf
sf
sf
sf


f
p
f
p
decresc.
cresc.
decresc.
p
p


cresc.
sf
p
sf
cresc.
tr
tr
f
p
pp
pp
p
cresc.
f
sf
sf
sf
decresc.
pp
p
cresc.
tr
f

Appeared for the first time December 1799.

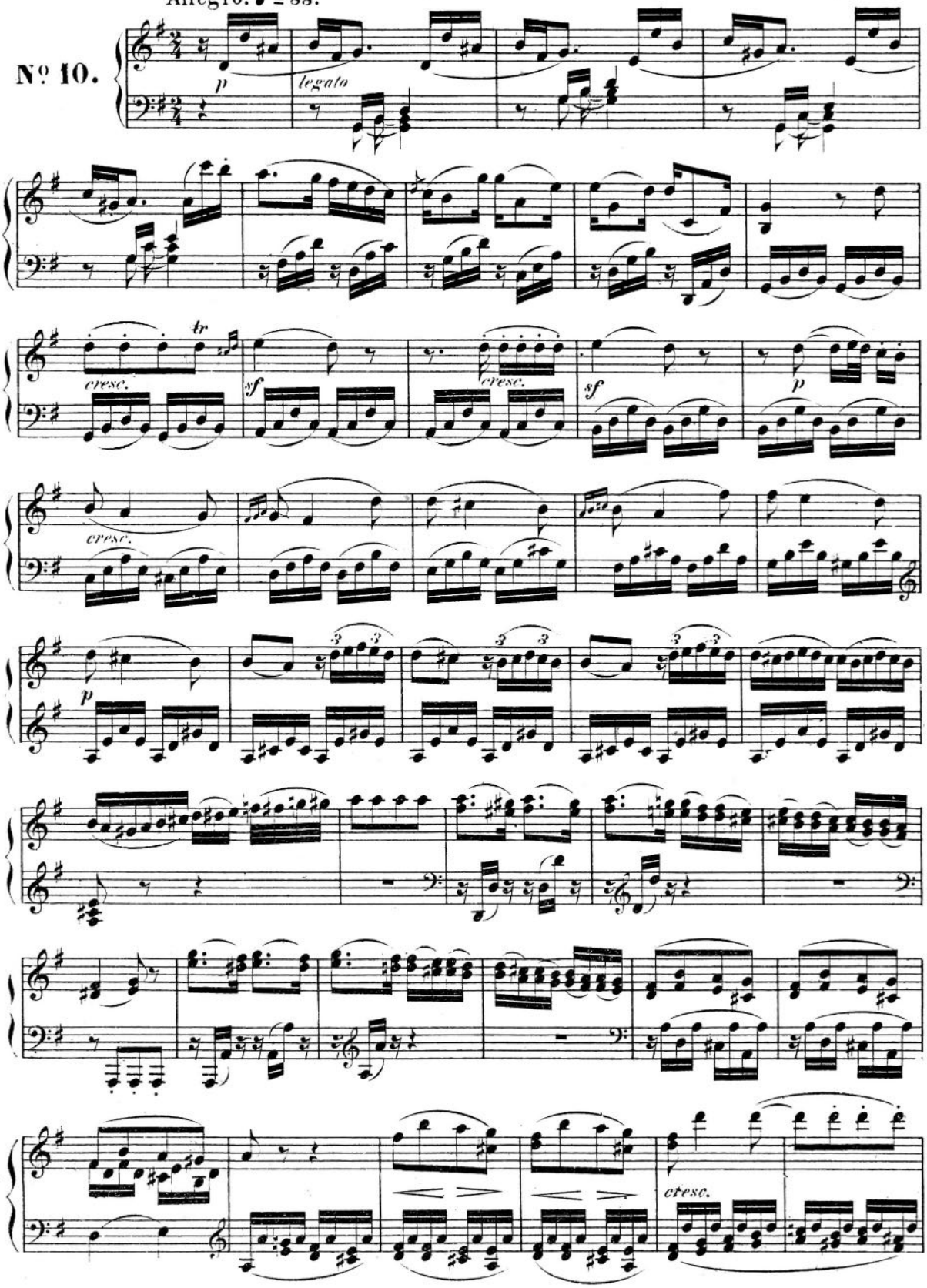
SONATA.

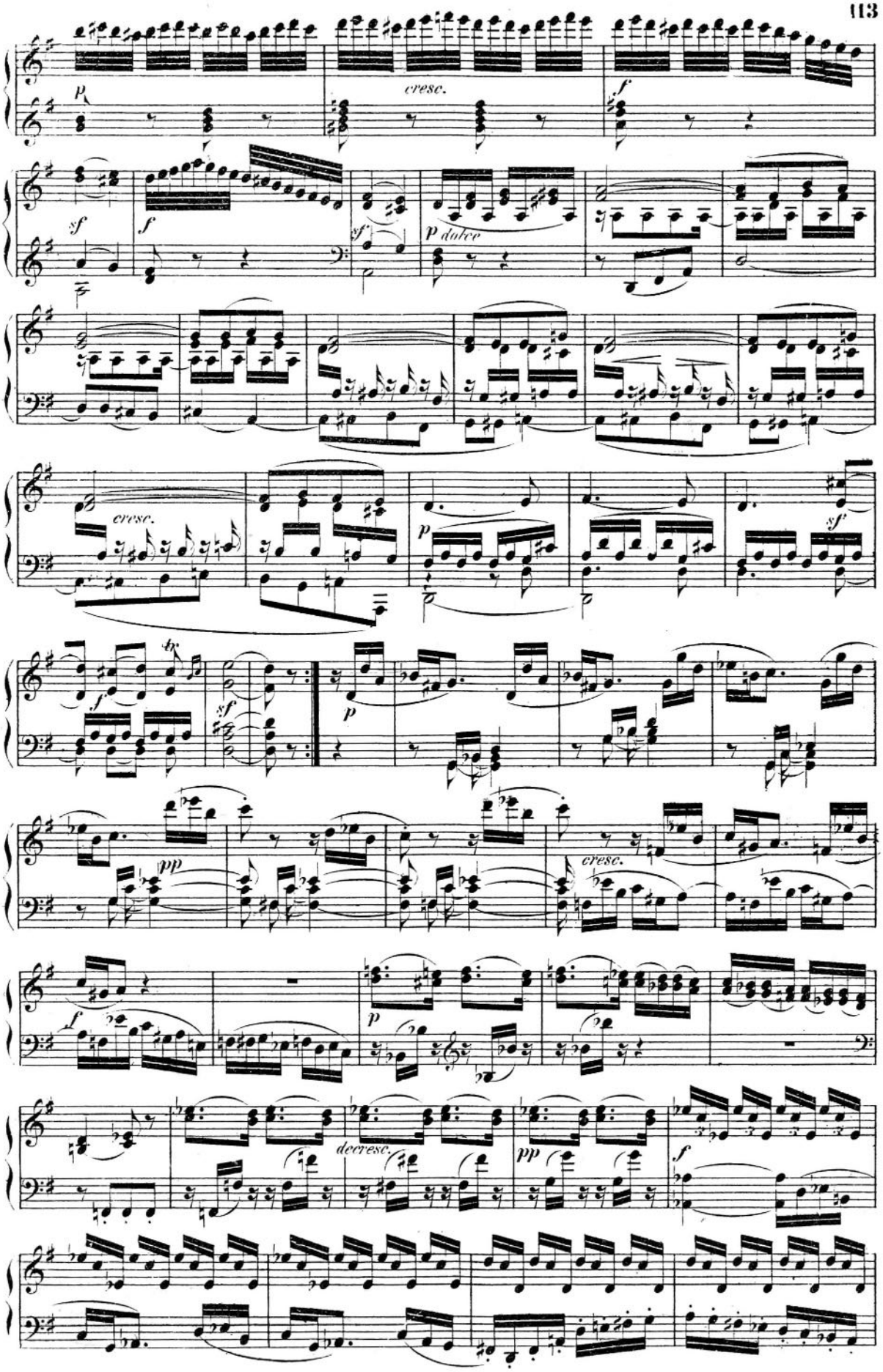
(Dedicated to the Baroness de Braun.)

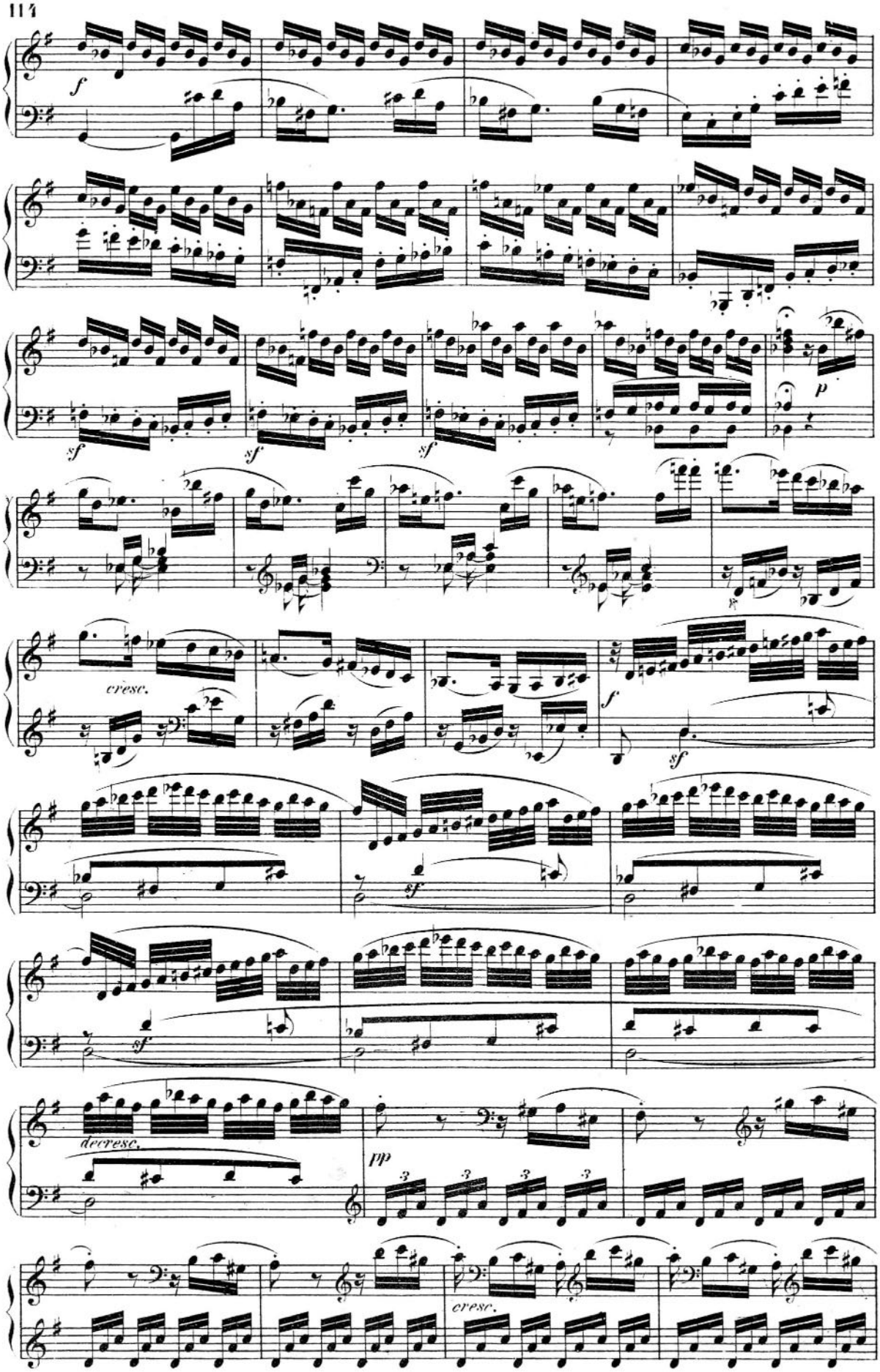
Beethoven, Op. 14. № 2.

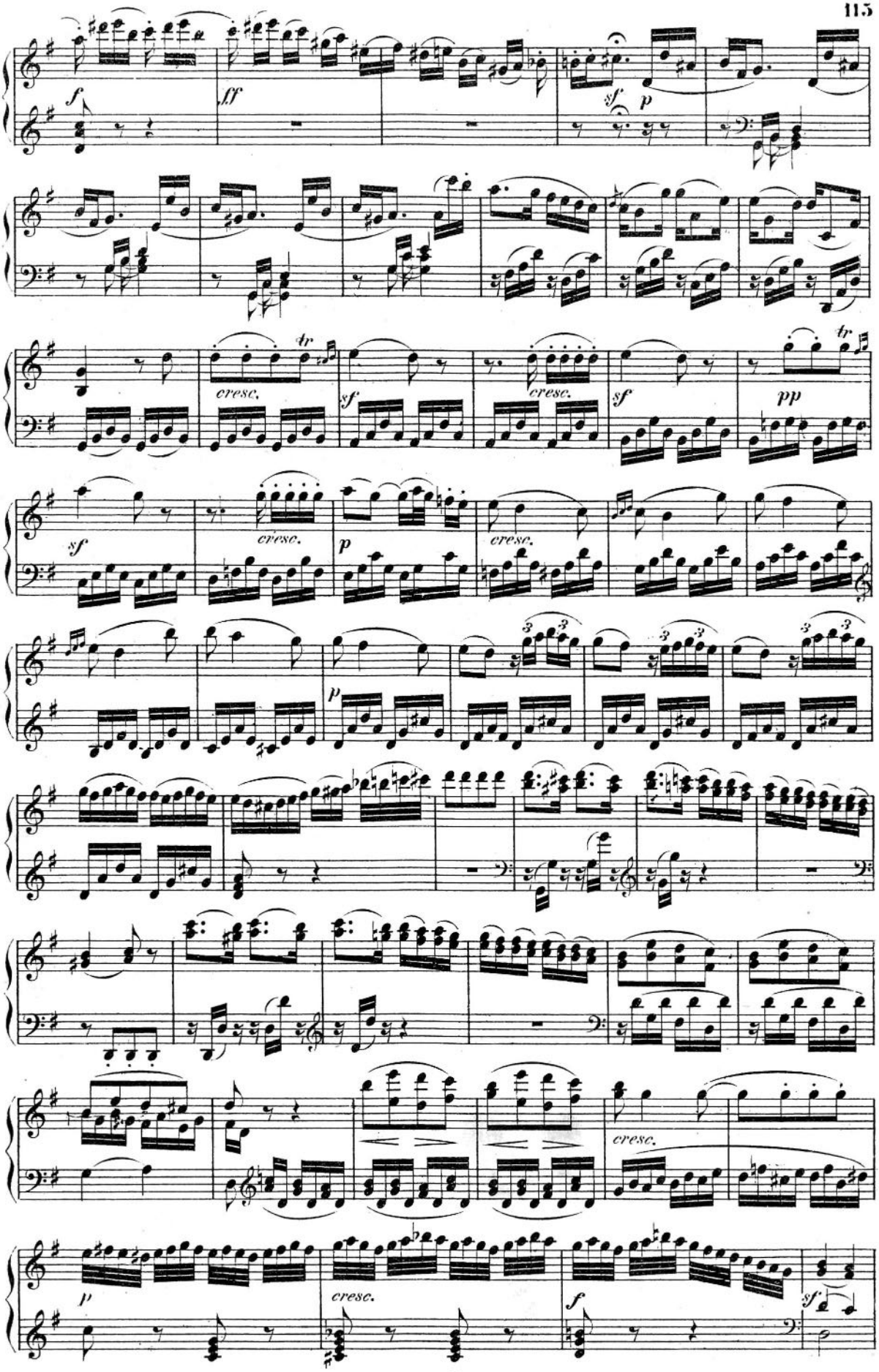
Allegro. ♩ = 88.

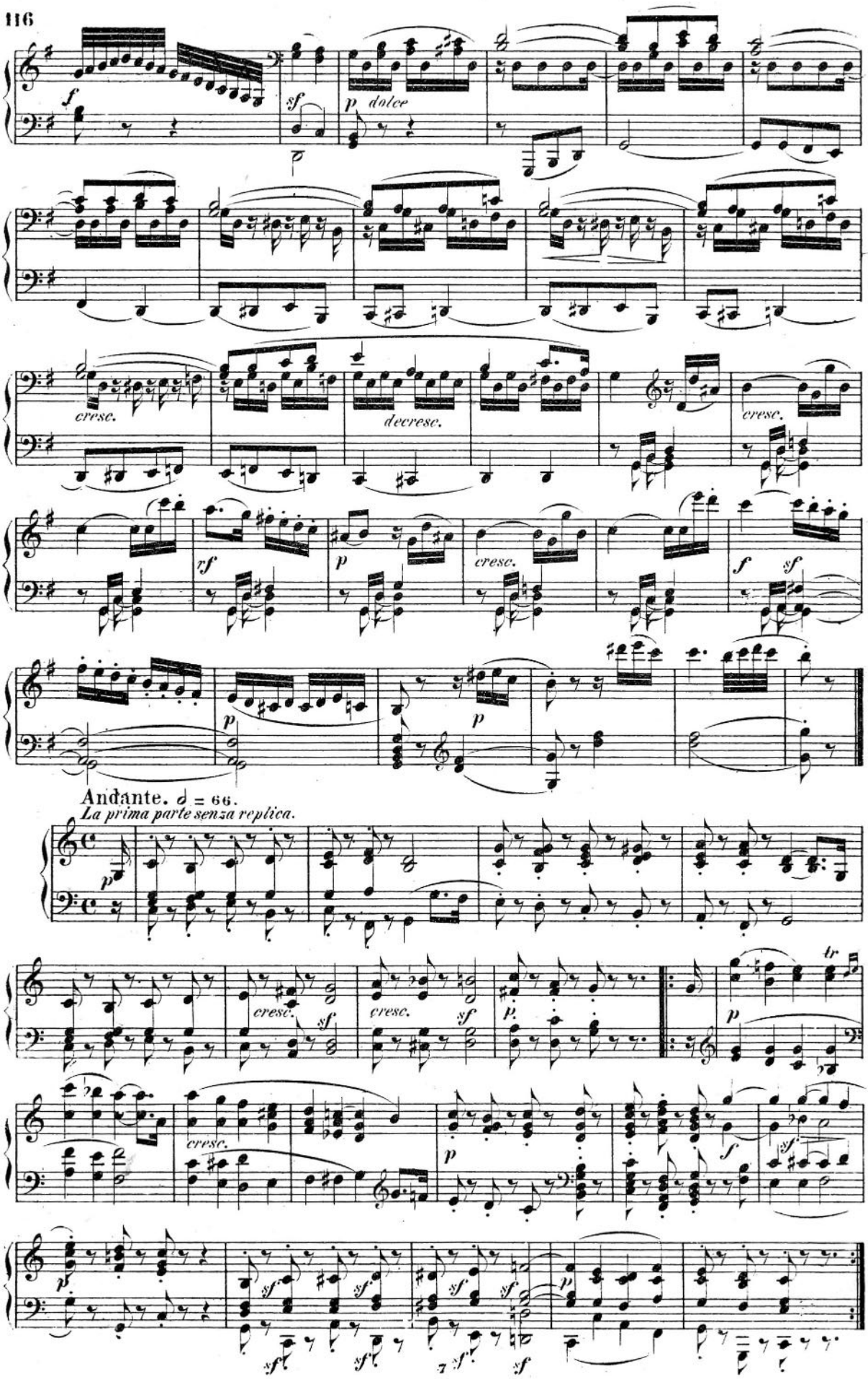
№ 10.

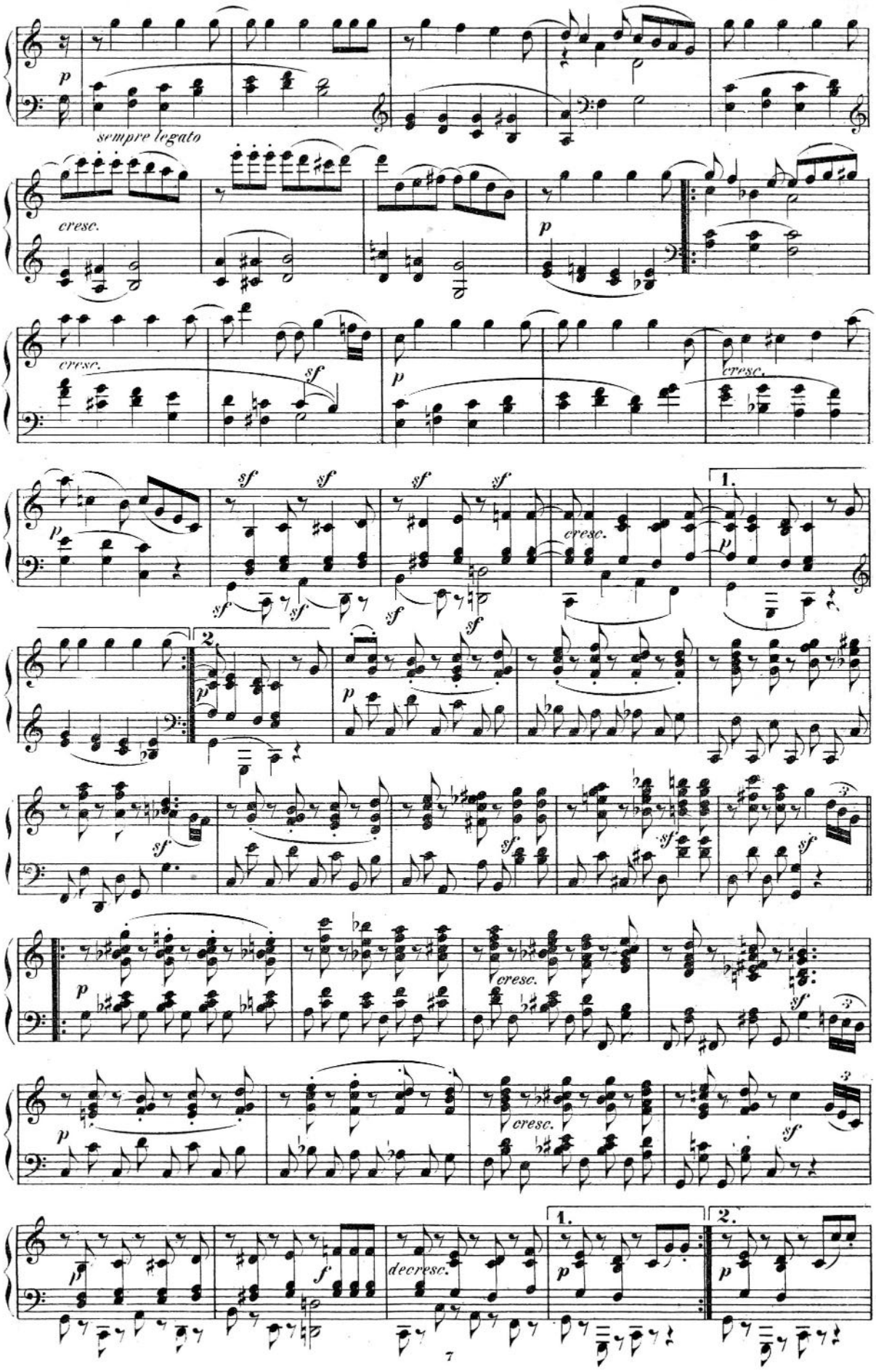


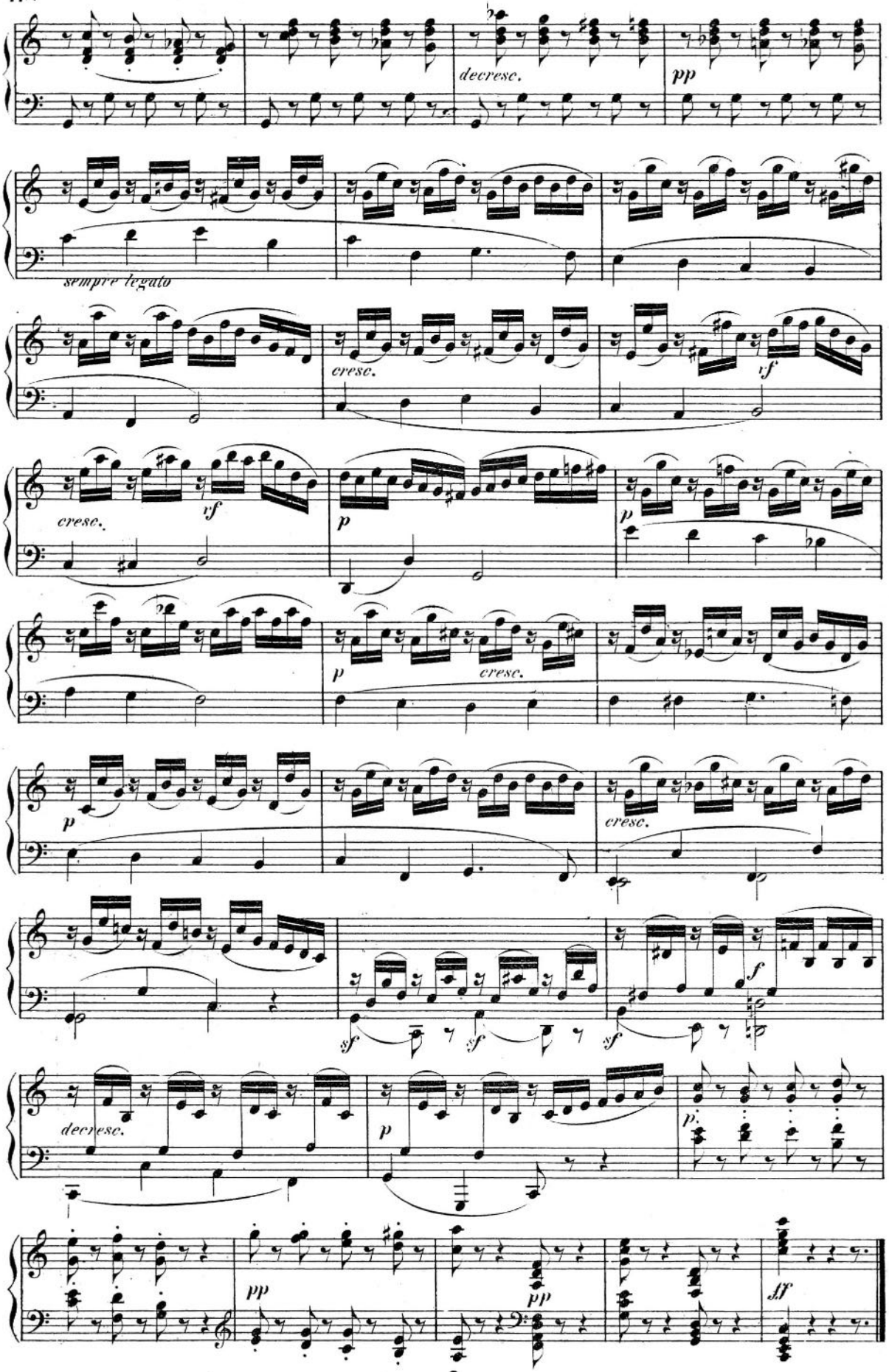

p
cresc.
f
sf
f
sf
p dolce
cresc.
p
sf
f
sf
p
pp
cresc.
f
p
decresc.
pp
f


f
sf
sf
sf
p
cresc.
f
sf
sf
decresc.
pp
cresc.


f
ff
sf
p
tr
cresc.
sf
cresc.
sf
pp
tr
sf
cresc.
p
cresc.
3
3
3
3
3
3
p
cresc.
f
sf

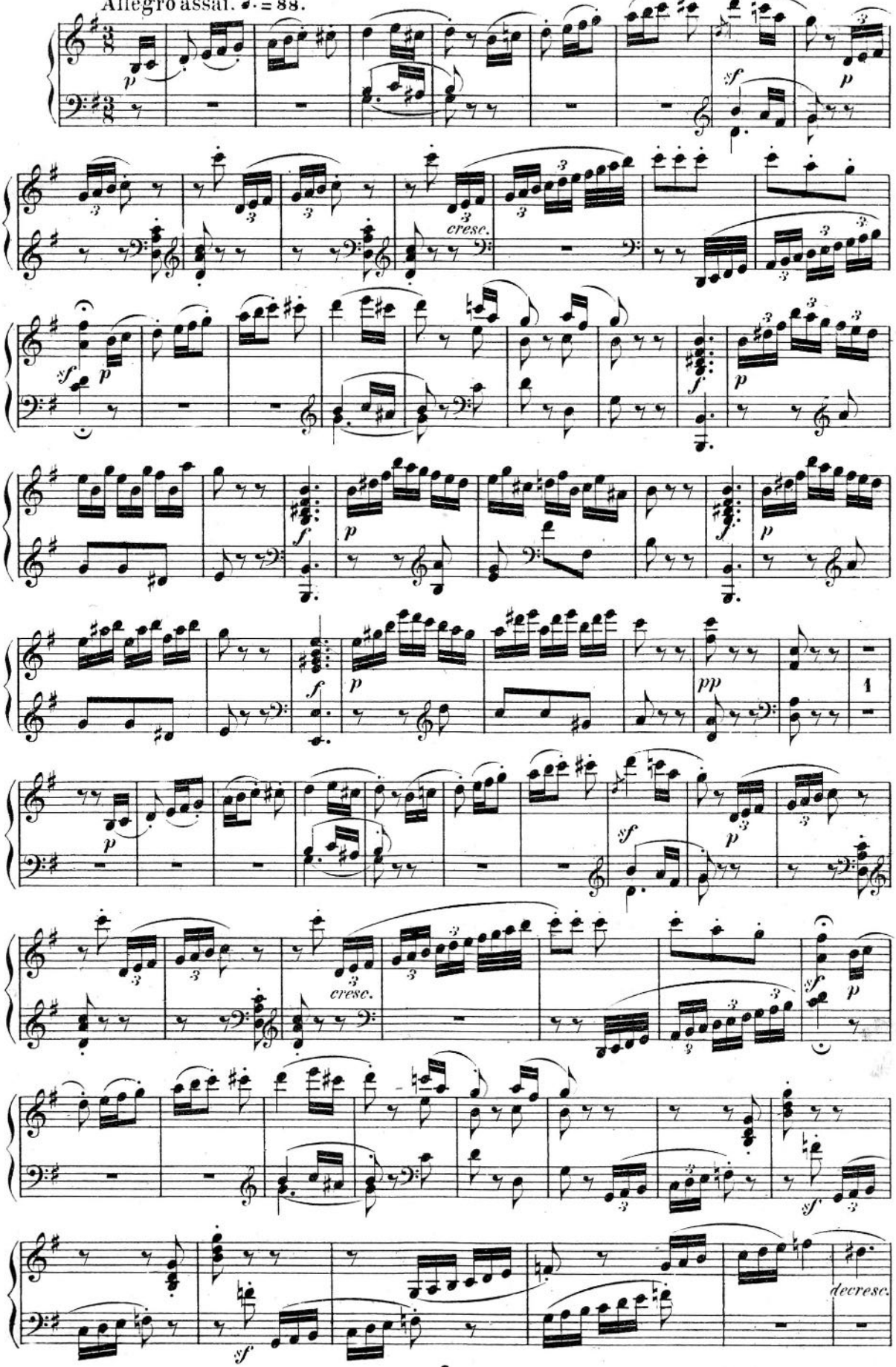

f
sf
p dolce
cresc.
decresc.
cresc.
rf
p
cresc.
f
sf
p
p
Andante. ♩ = 66.
La prima parte senza replica.
p
cresc.
sf
cresc.
sf
p.
tr
p
cresc.
p
f
sf
p
sf
sf
sf
sf
sf
sf
sf
p

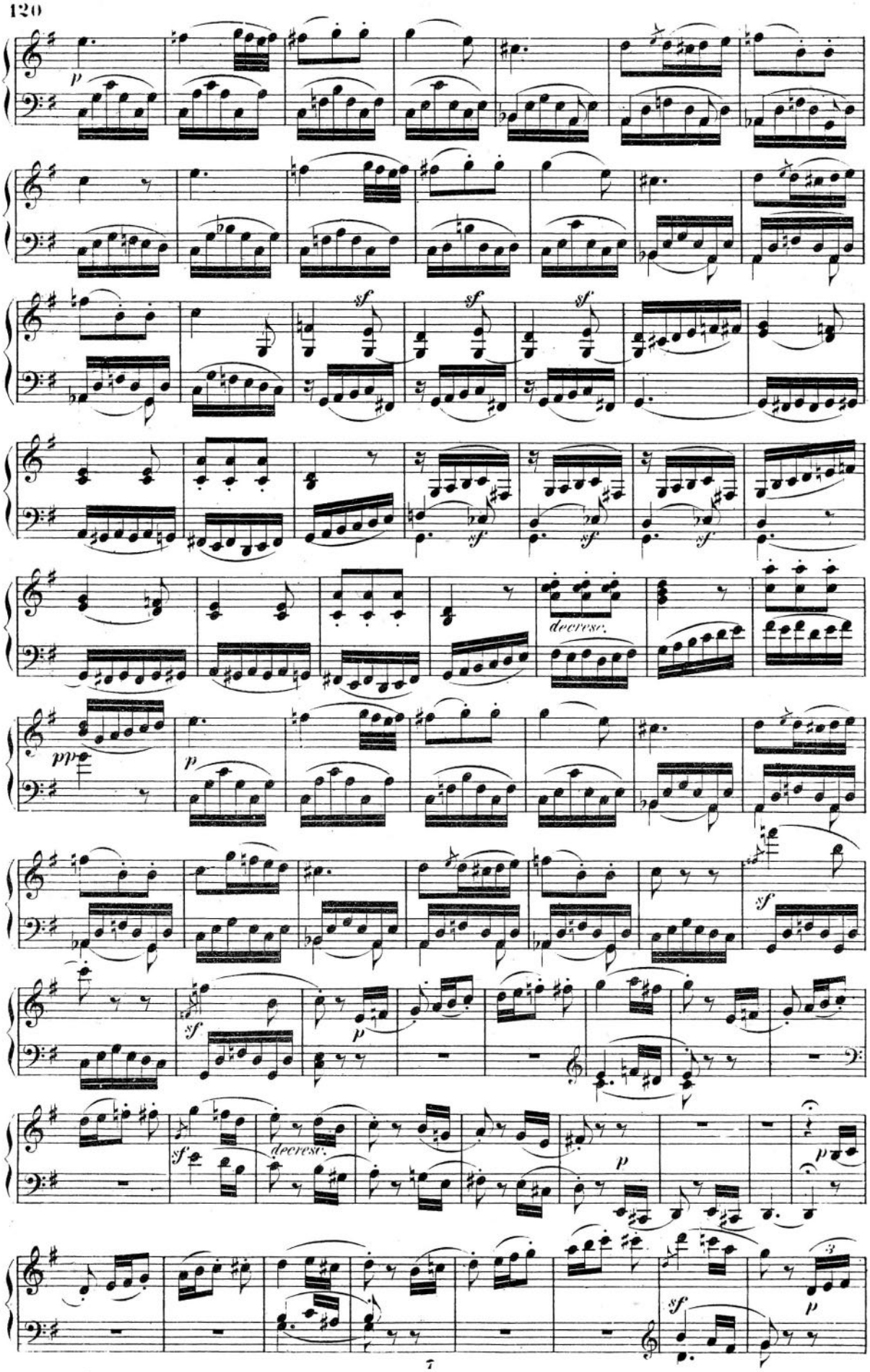

p
sempre legato
cresc.
p
cresc.
sf
p
cresc.
sf
sf
sf
sf
sf
1.
p
cresc.
p
2.
p
sf
sf
sf
sf
p
cresc.
sf
p
cresc.
sf
p
f
decresc.
1.
p
2.
p

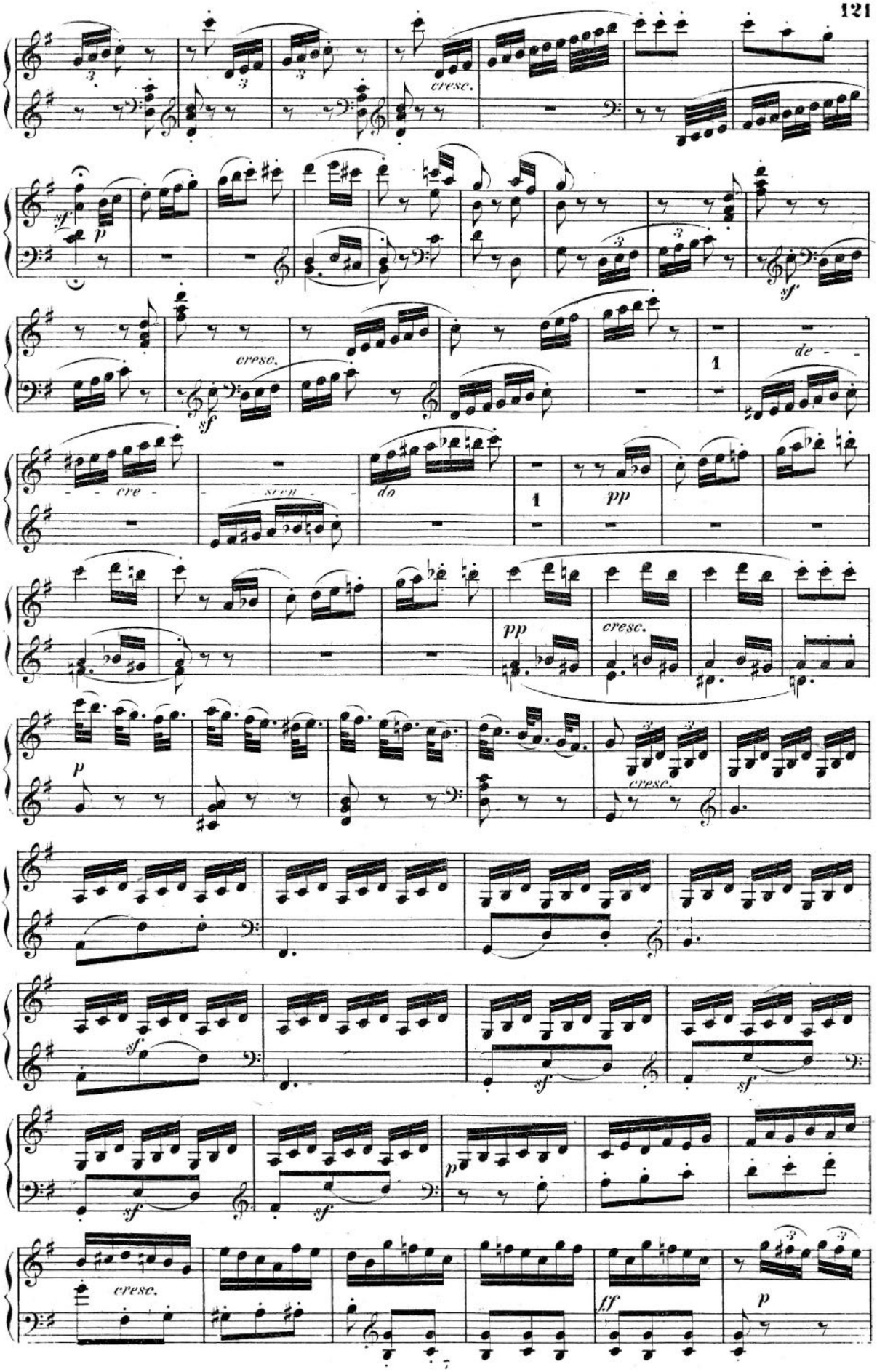

decresc.
pp
sempre legato
cresc.
vf
cresc.
vf
p
p
p
cresc.
p
cresc.
sf
sf
sf
f
decresc.
p
p.
pp
pp
ff

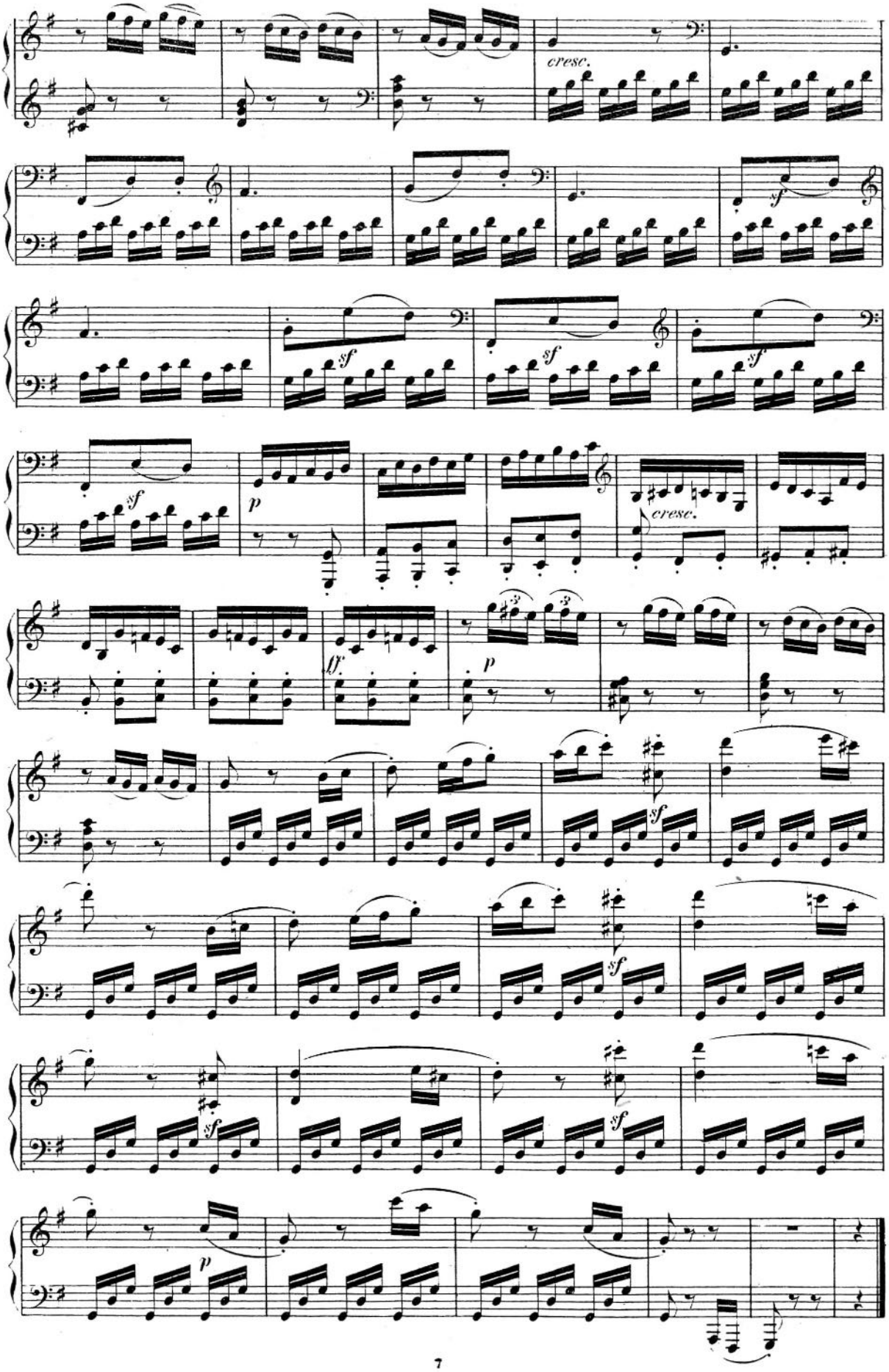
Scherzo.

Allegro assai. ♩. = 88.




p
sf
sf
sf
sf
sf
sf
decresc.
pp
p
sf
sf
p
sf
decresc.
p
p
sf
p


cresc.
sf
p
sf
cresc.
sf
1
de -
cre -
- scen -
do
1
pp
pp
cresc.
p
cresc.
sf
sf
sf
p
cresc.
ff
p


cresc.
sf
sf
sf
sf
p
cresc.
ff.
p
sf
sf
sf
sf
p

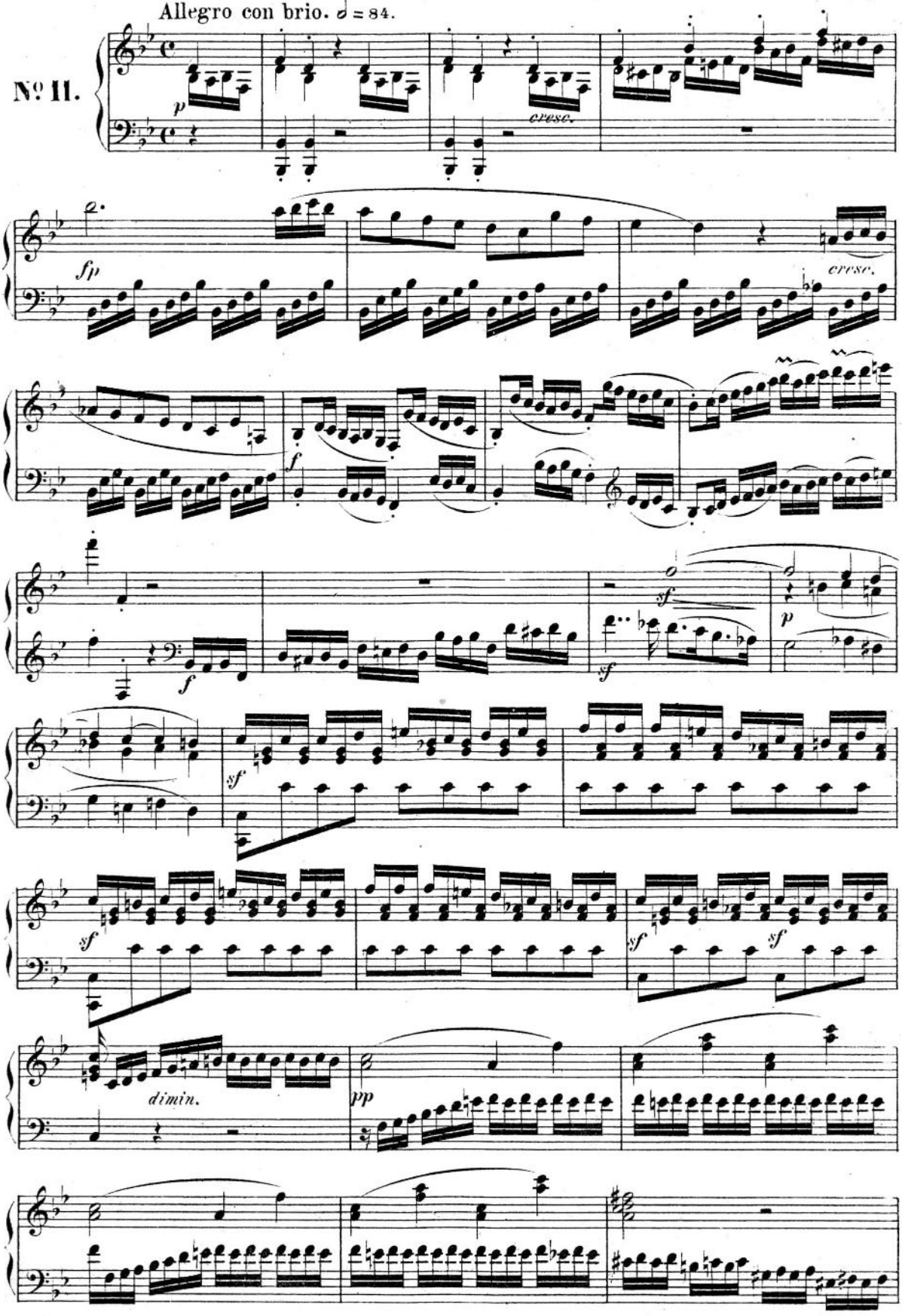
Ready for publication towards the end of 1800.

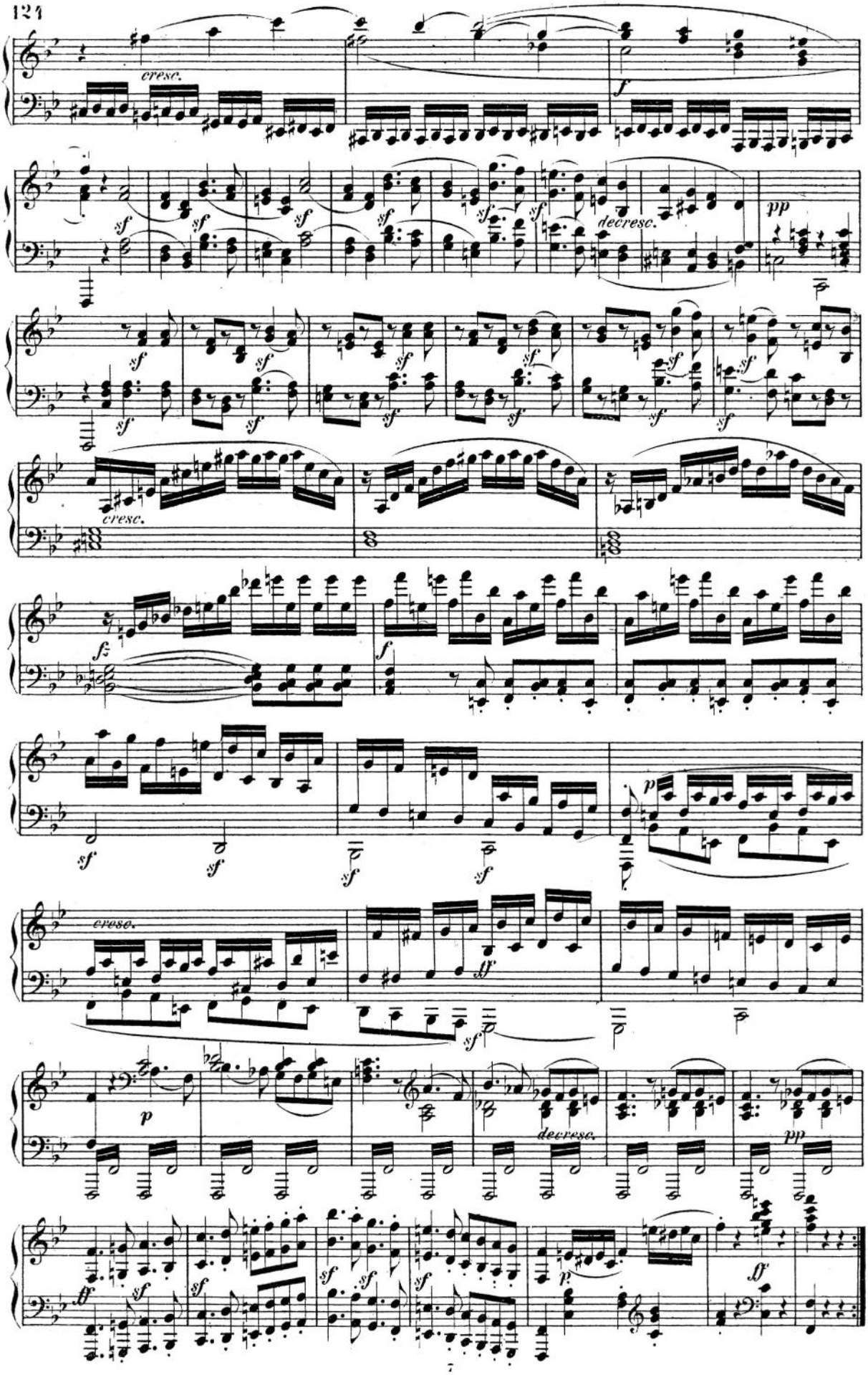
SONATA.

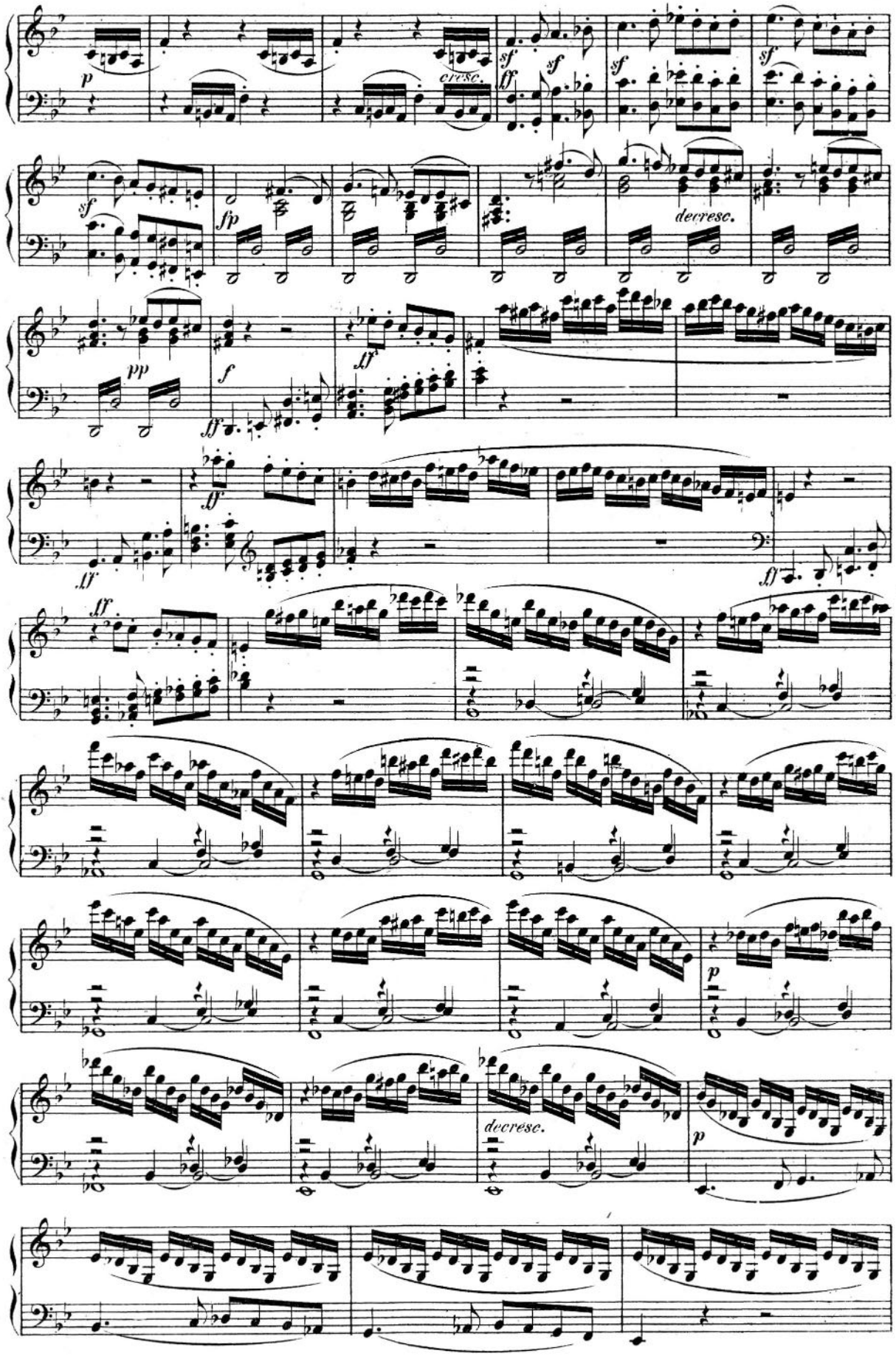
(Dedicated to the Count Browne.)

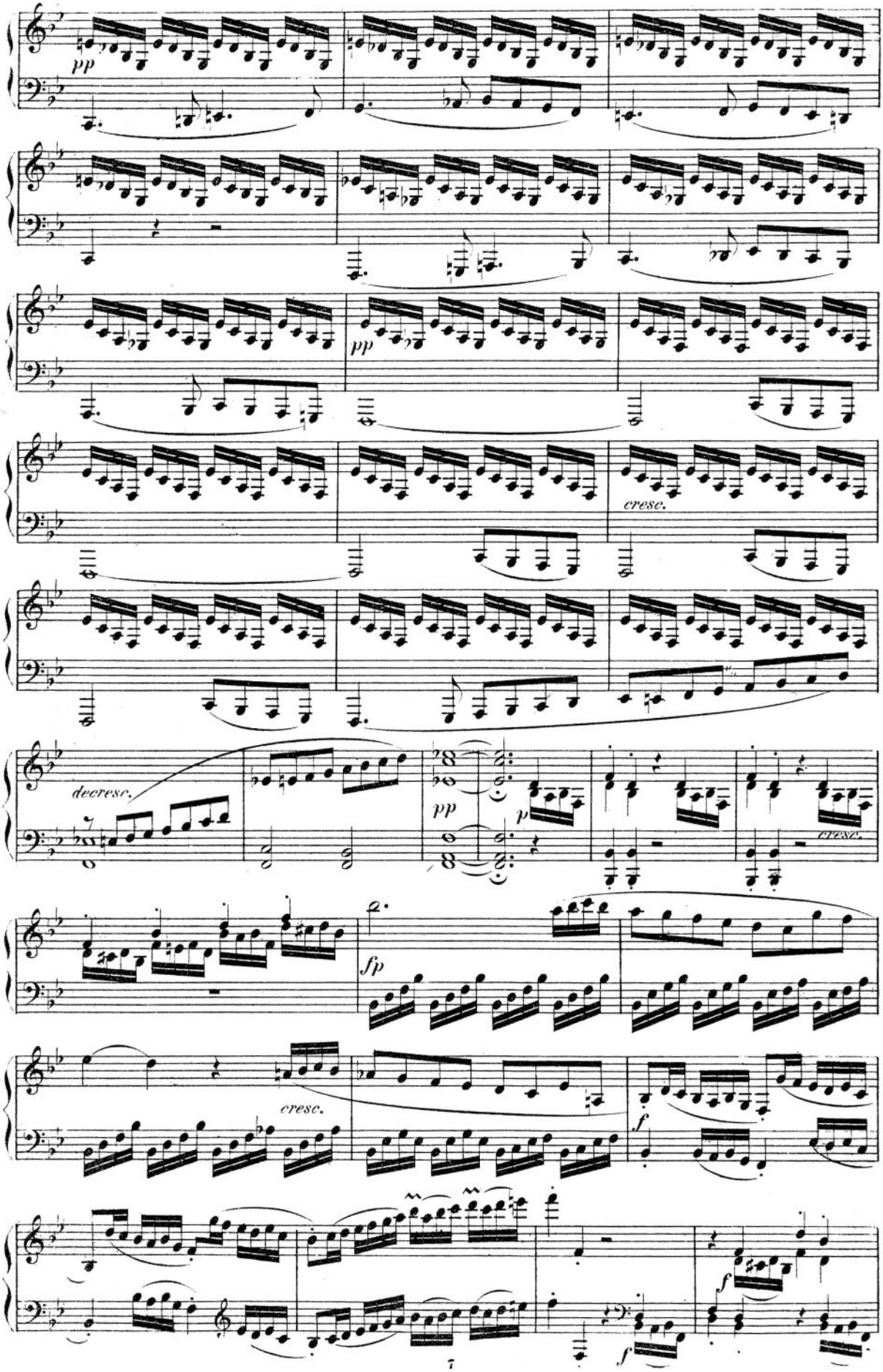
Beethoven, Op. 22.

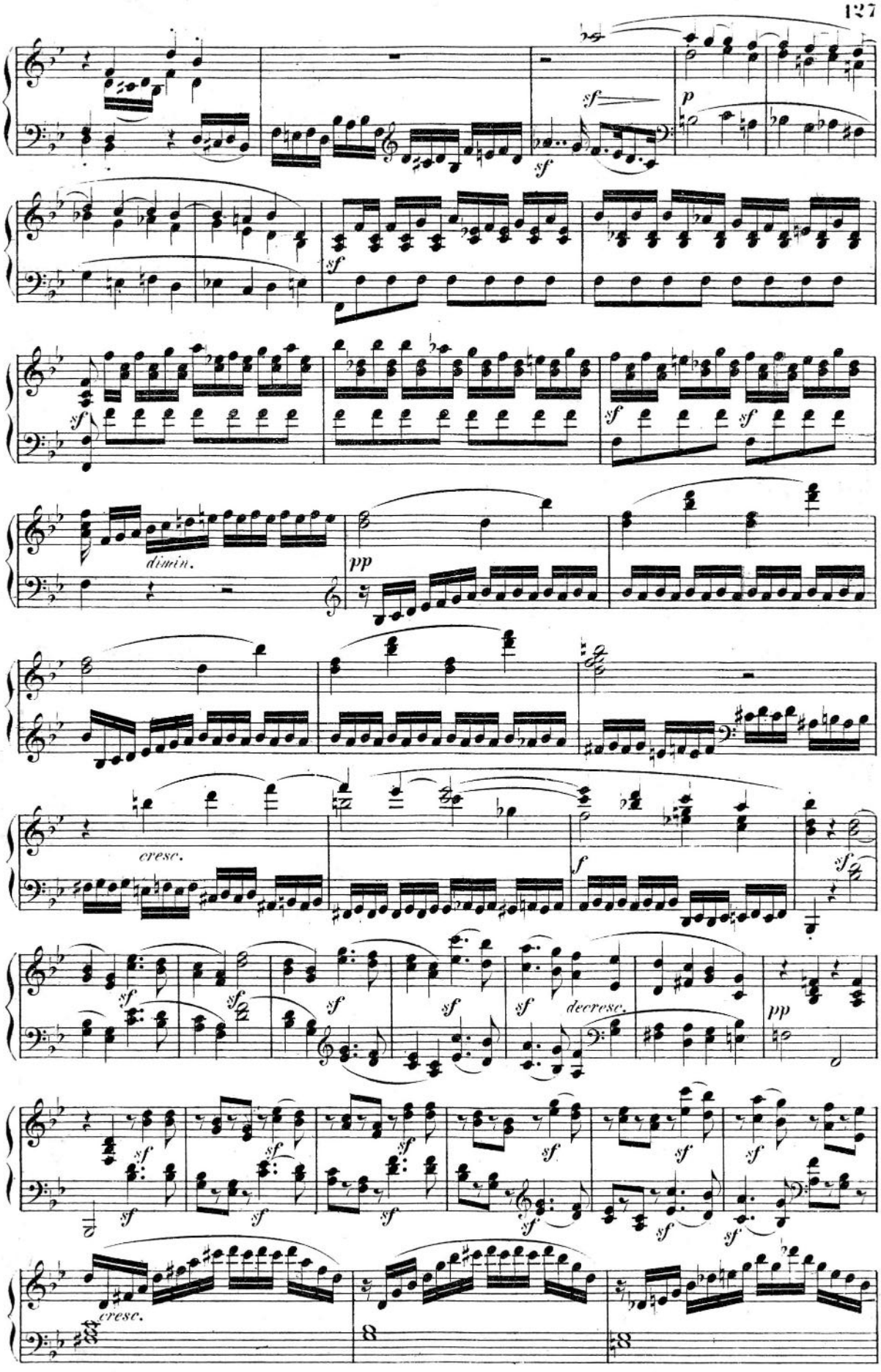
Allegro con brio. 𝅗𝅥 = 84.

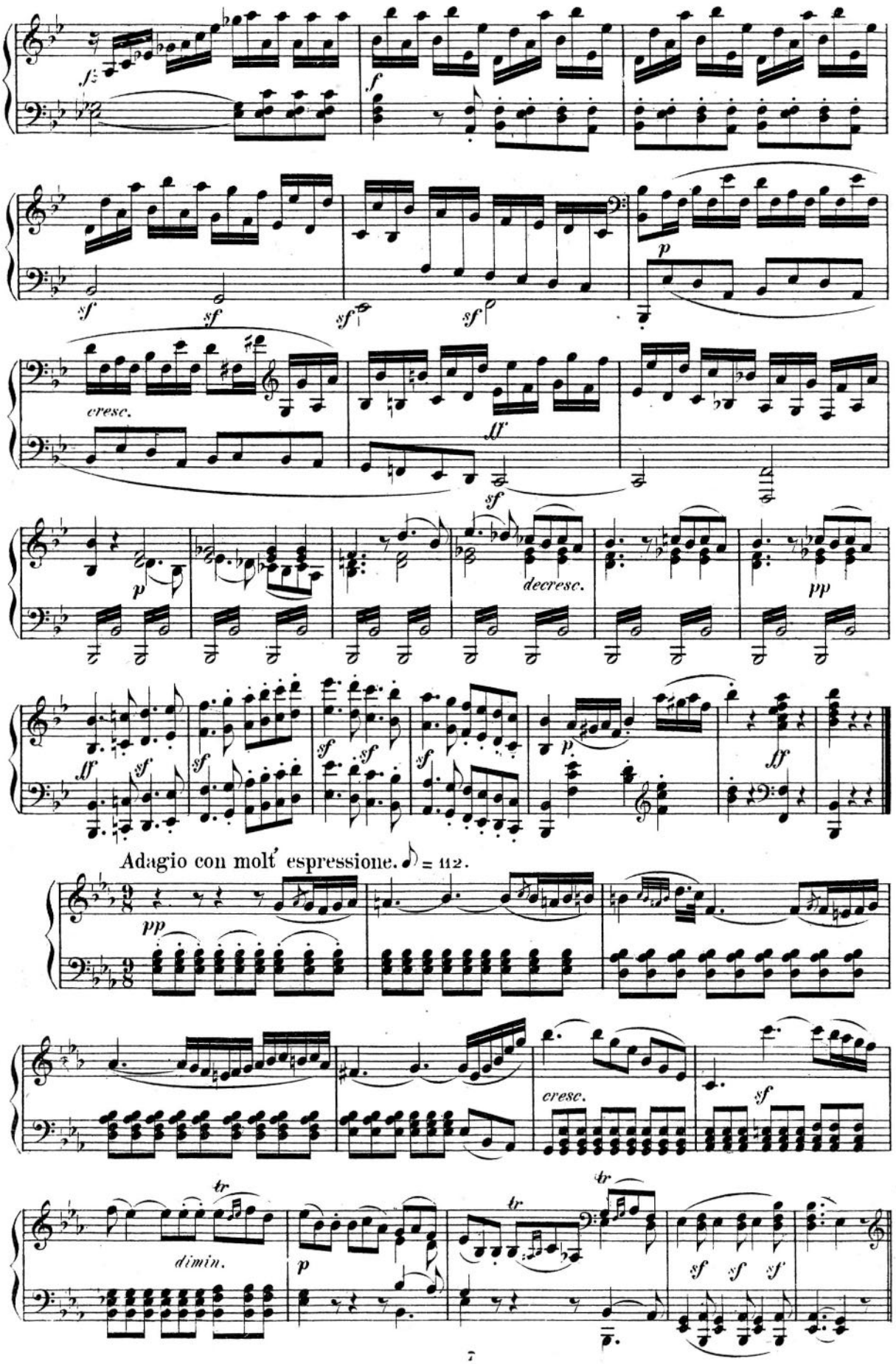


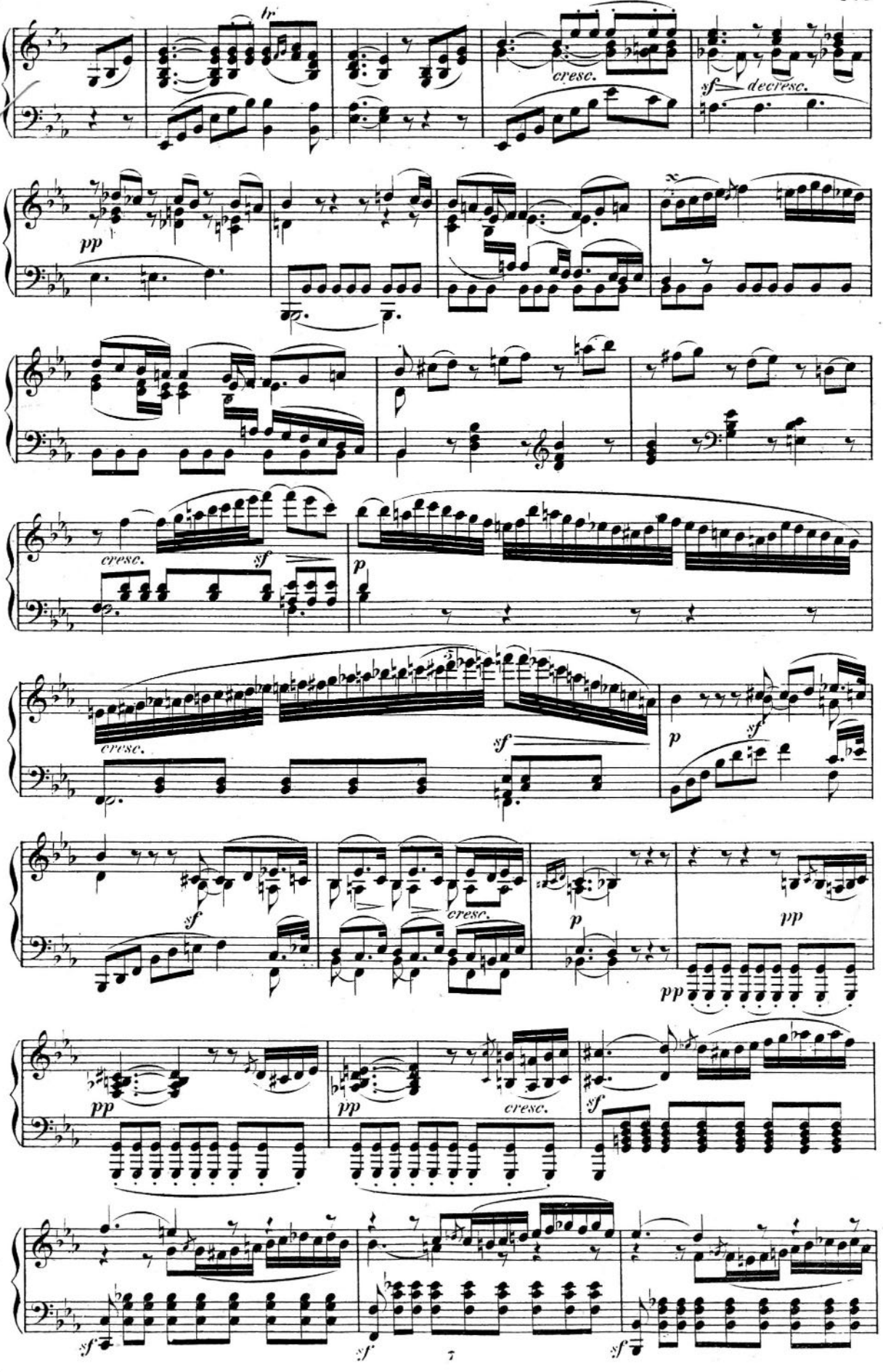

cresc.
f
sf
decresc.
pp
cresc.
fz
f
sf
p
cresc.
ff
sf
p
decresc.
pp
ff
sf
p
ff

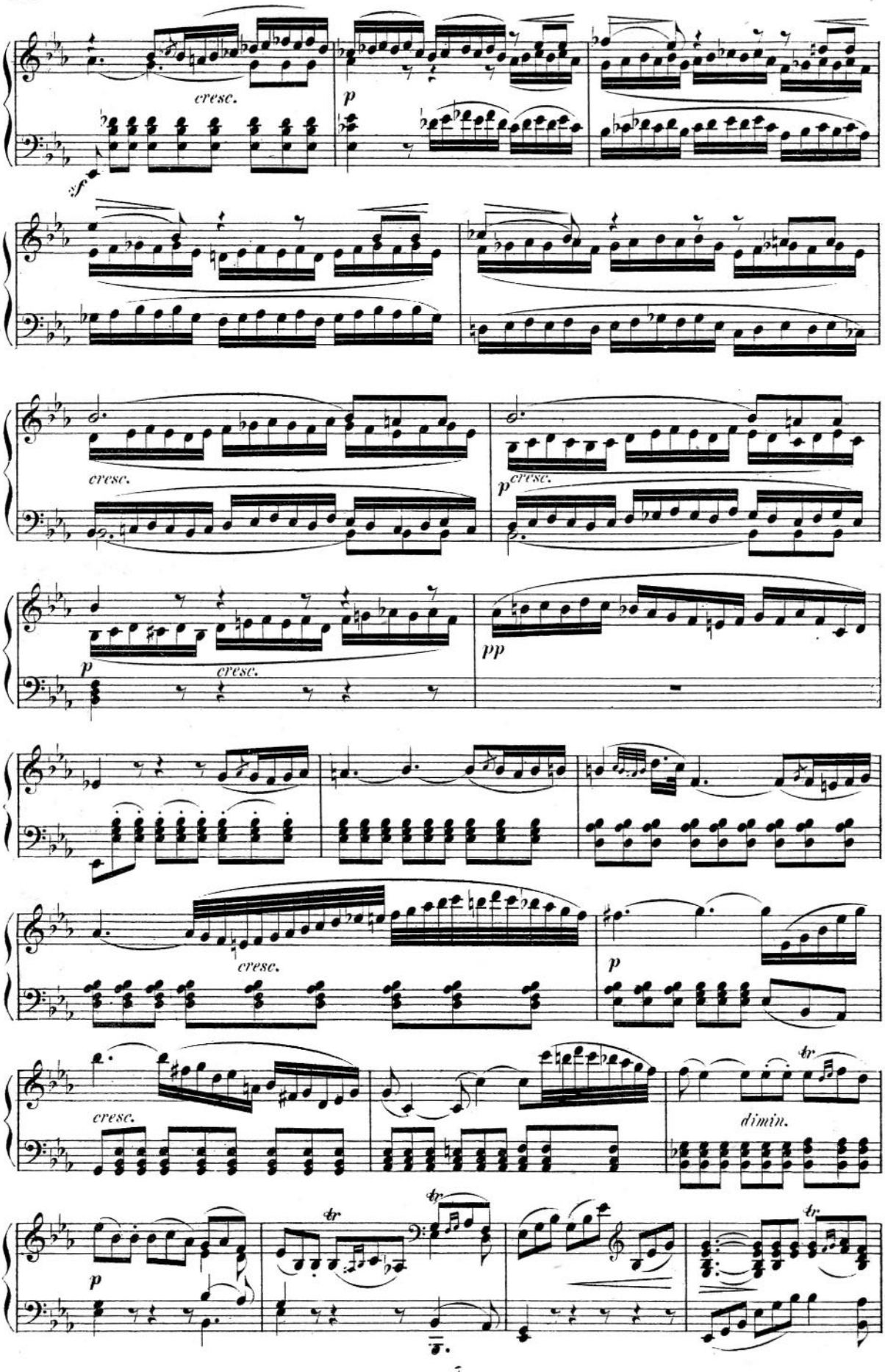

p
cresc.
sf
ff
sf
sf
sf
fp
decresc.
pp
f
ff
ff
ff
ff
ff
p
decresc.
p

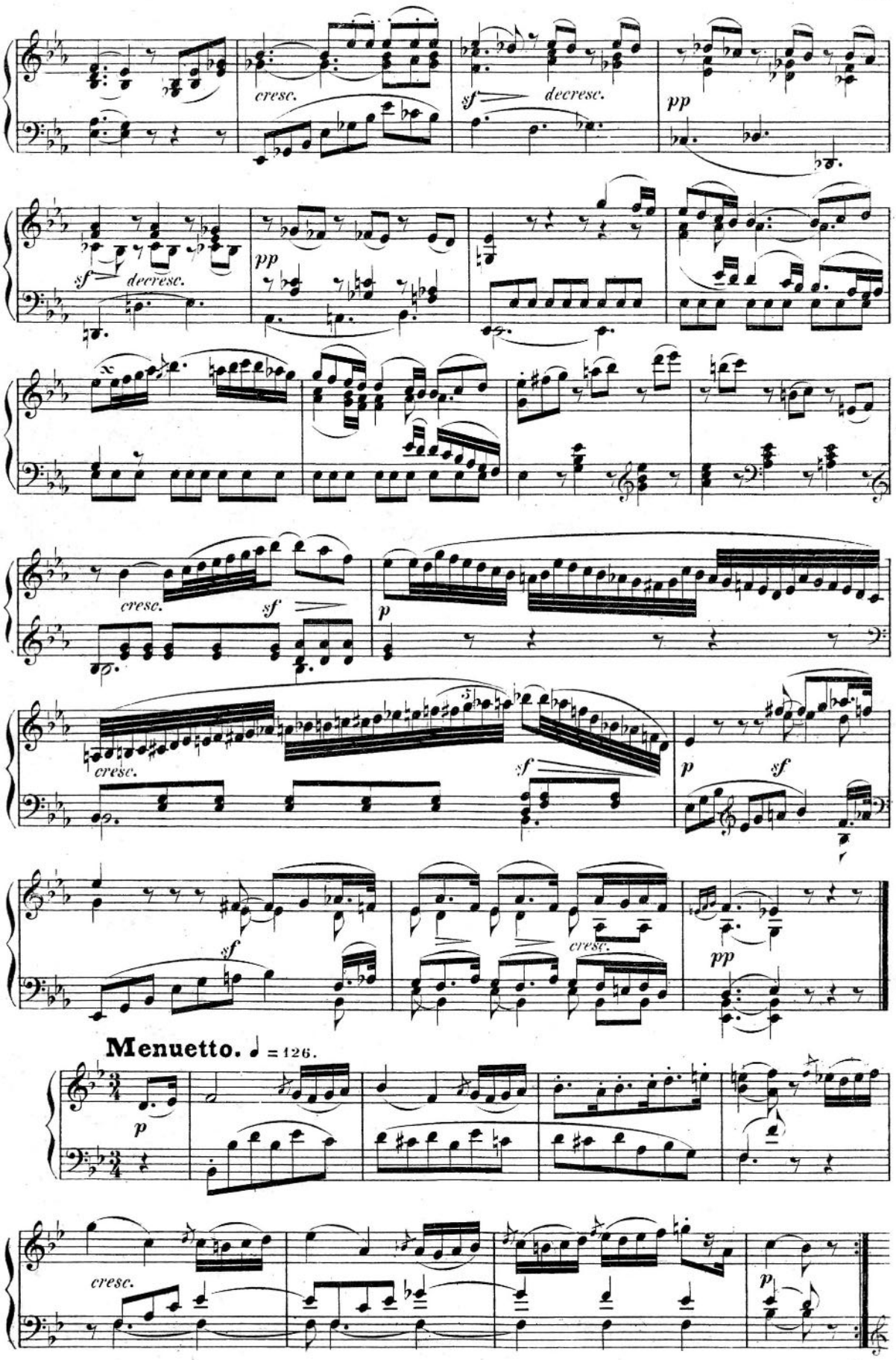

pp
pp
cresc.
decresc.
pp
p
cresc.
fp
cresc.
f
f
f

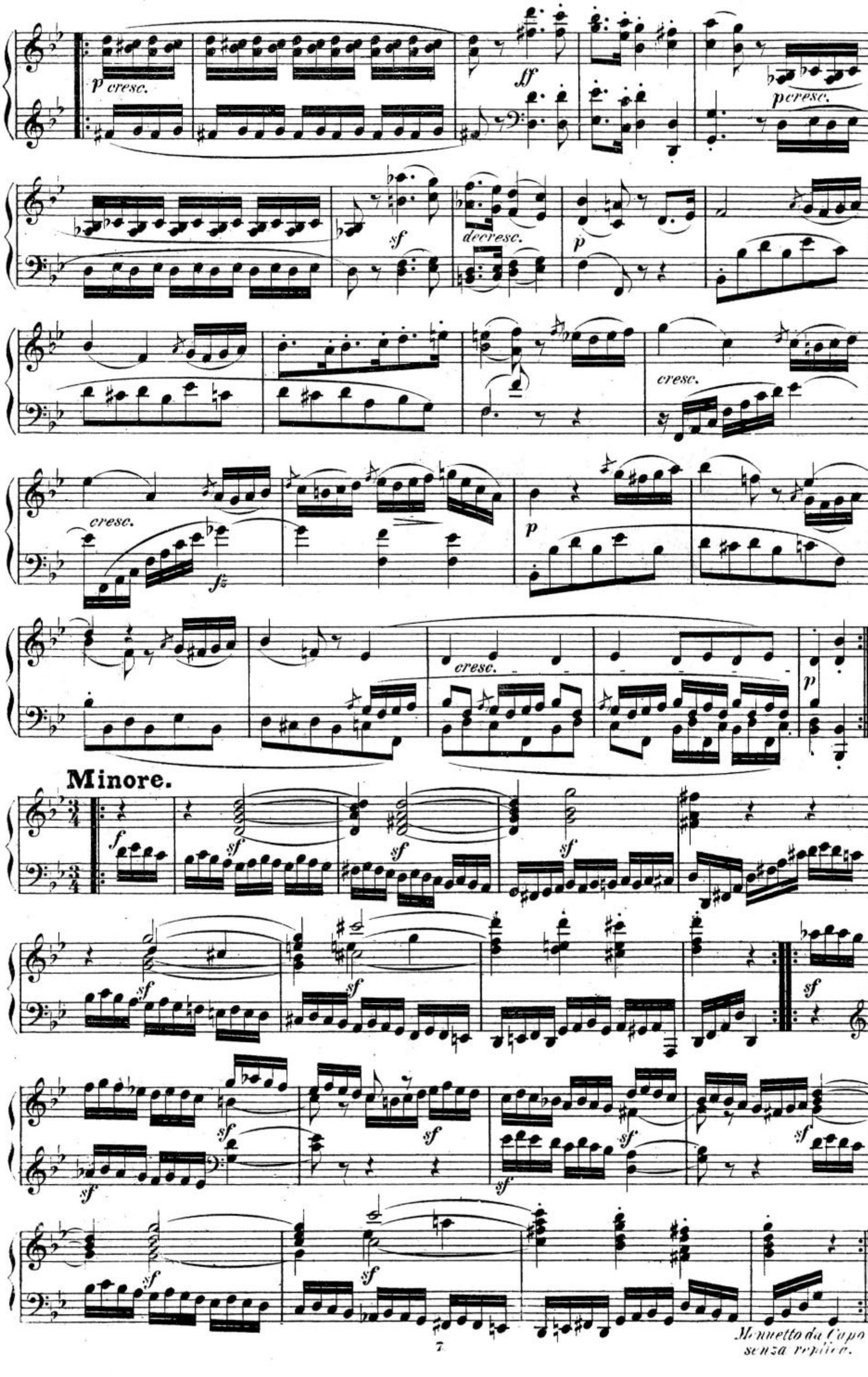

sf
p
sf
sf
sf
sf
dimin.
pp
cresc.
f
sf
sf
sf
sf
sf
sf
decresc.
pp
sf
sf
sf
sf
sf
sf
sf
sf
cresc.


fz
f
sf
sf
sf
sf
p
cresc.
ff
sf
p
decresc.
pp
ff
sf
sf
sf
sf
sf
p
ff
Adagio con molt' espressione. ♪ = 112.
pp
cresc.
sf
tr
dimin.
p
tr
tr
sf
sf
sf


tr
cresc.
sf
decresc.
pp
cresc.
sf
p
cresc.
sf
p
sf
p
pp
pp
pp
cresc.
sf
sf
sf
sf

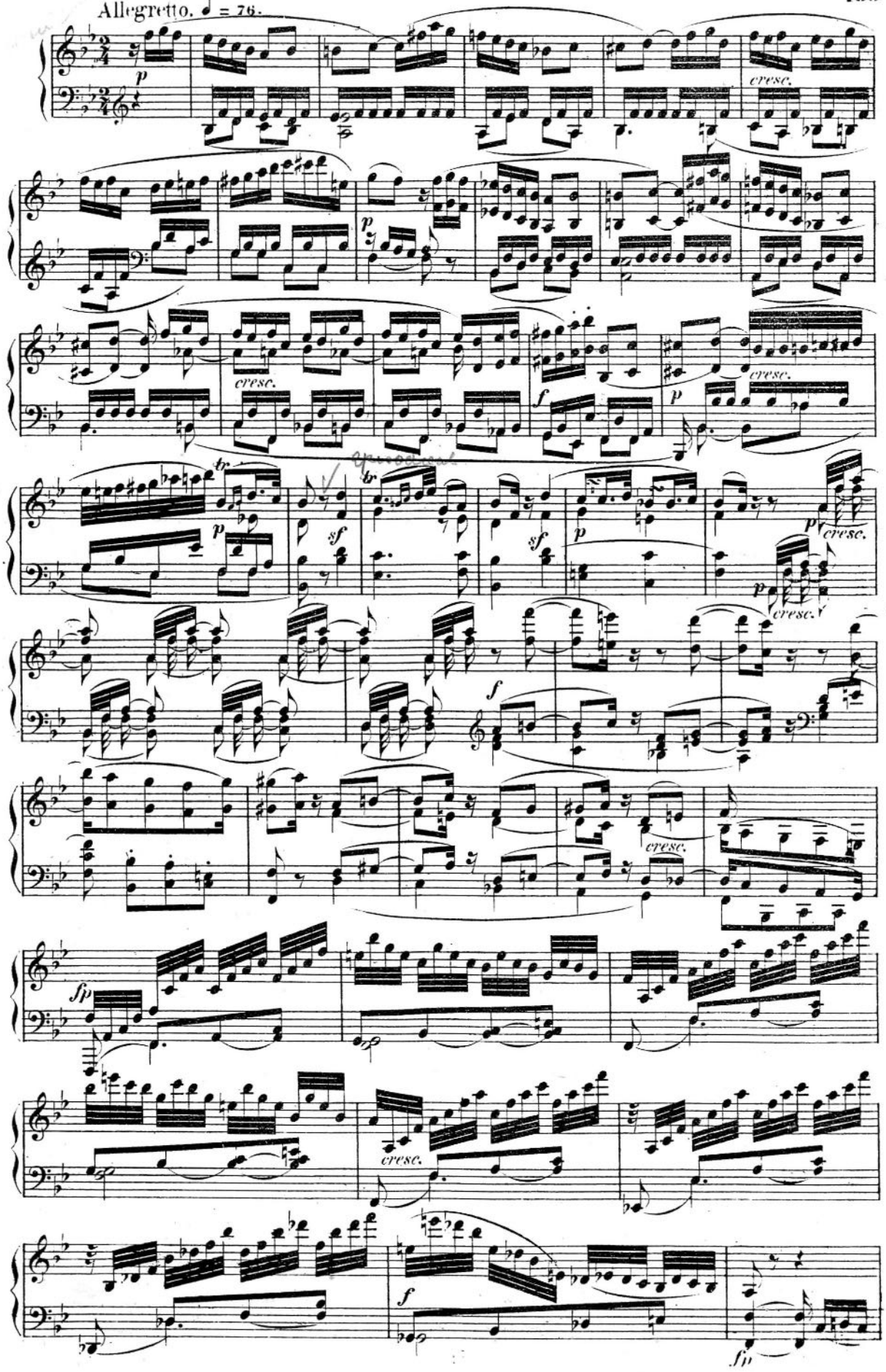

cresc.
p
sf
cresc.
p
cresc.
p
cresc.
pp
cresc.
p
cresc.
dimin.
tr
p
tr
tr
tr

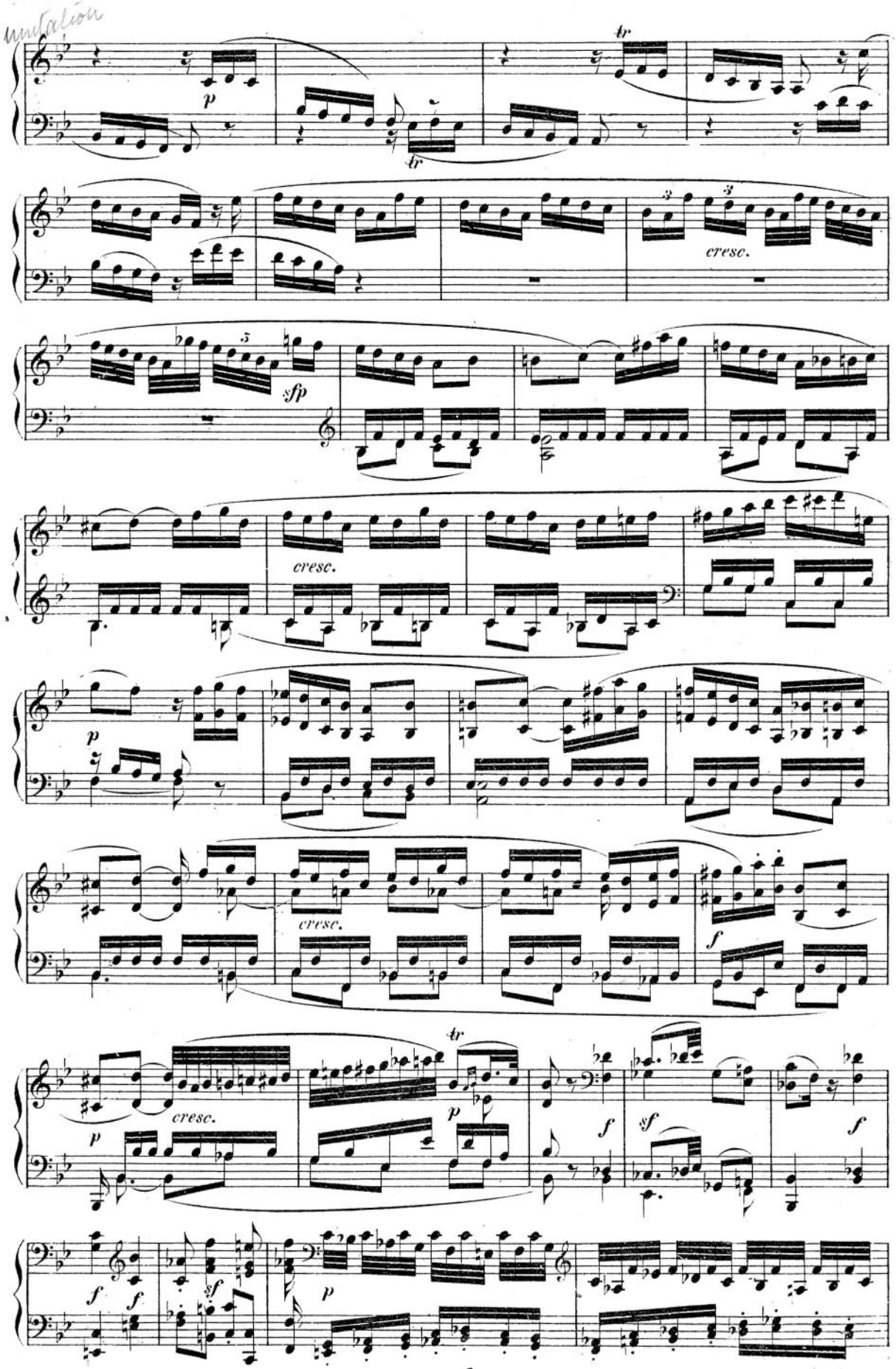

cresc.
sf
decresc.
pp
sf
decresc.
pp
cresc.
sf
p
cresc.
sf
p
sf
sf
cresc.
pp
Menuetto. ♩ = 126.
p
cresc.
p

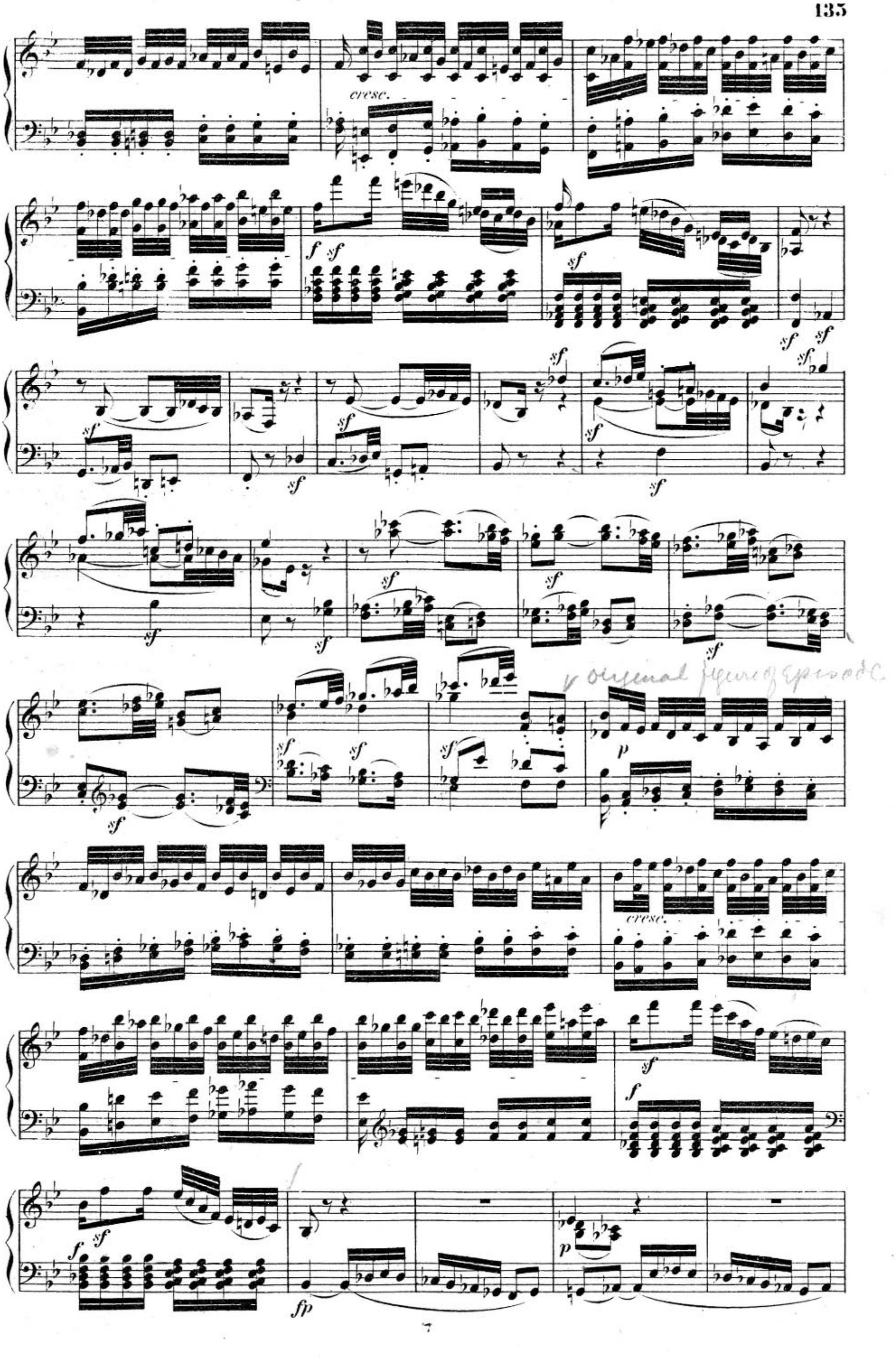

p cresc.
ff
p cresc.
sf
decresc.
p
cresc.
cresc.
fz
p
cresc.
p
Minore.
f
sf
Menuetto da Capo
senza replica.

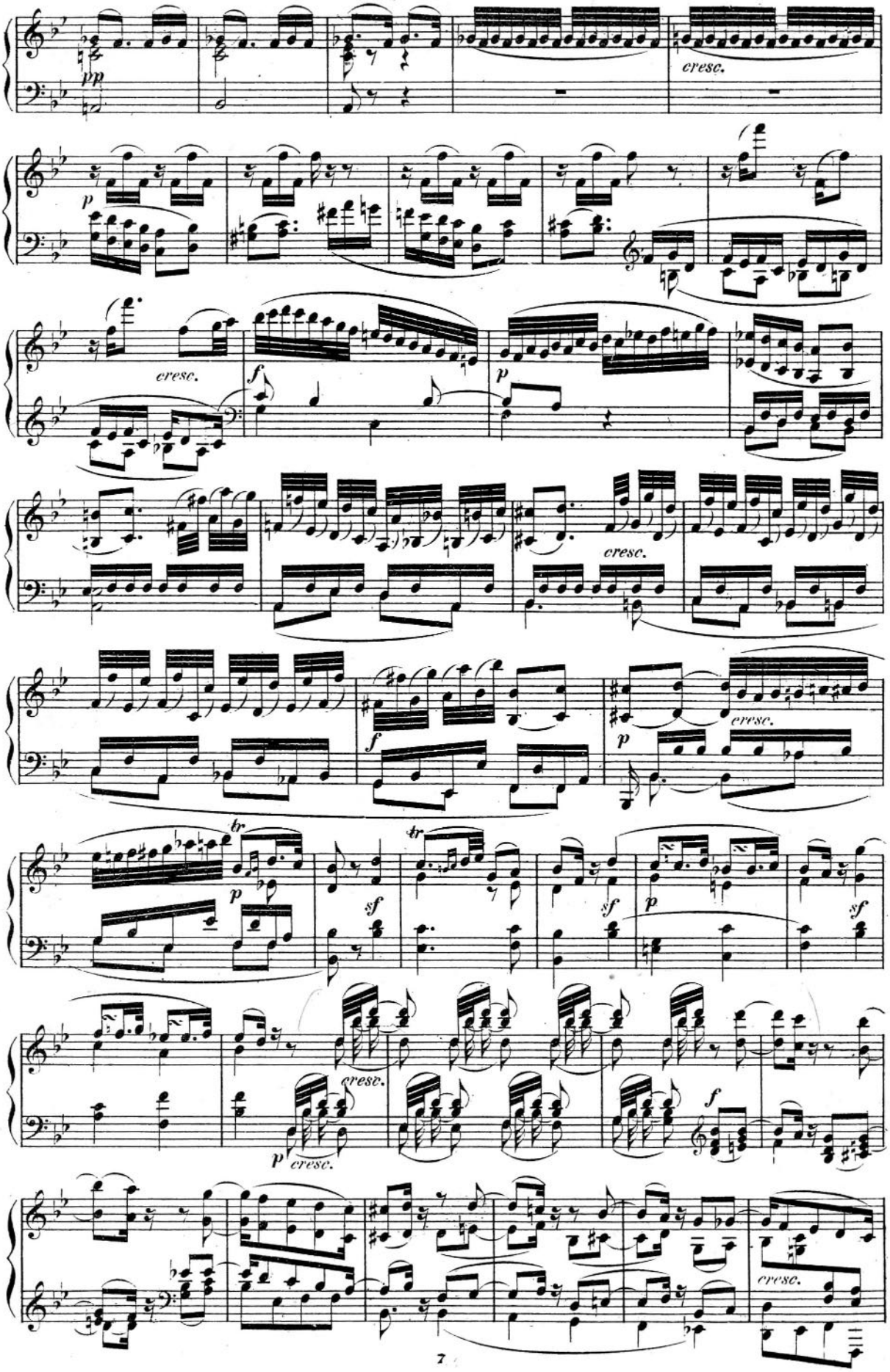
Rondo.

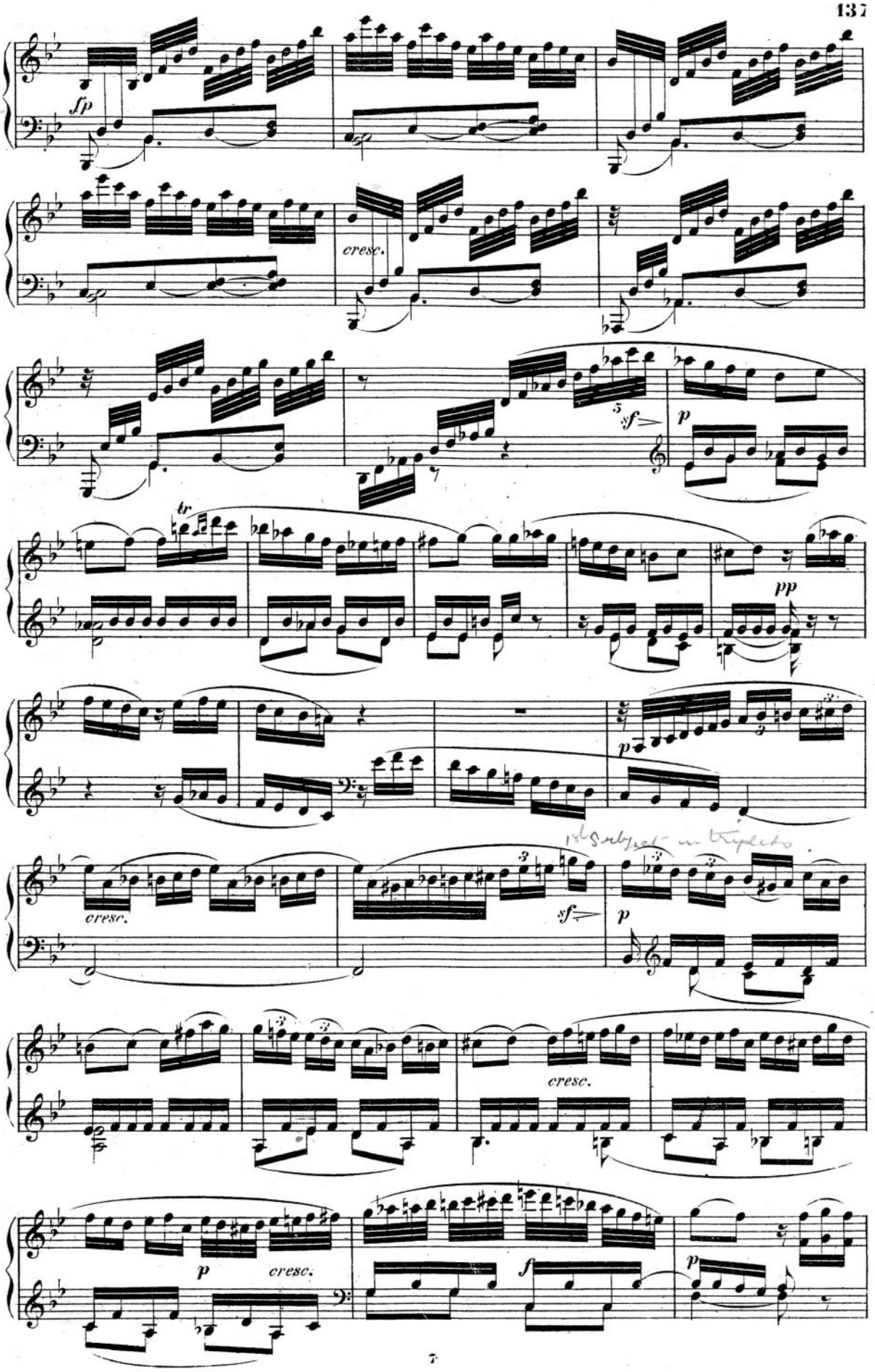
Allegretto. ♩ = 76.

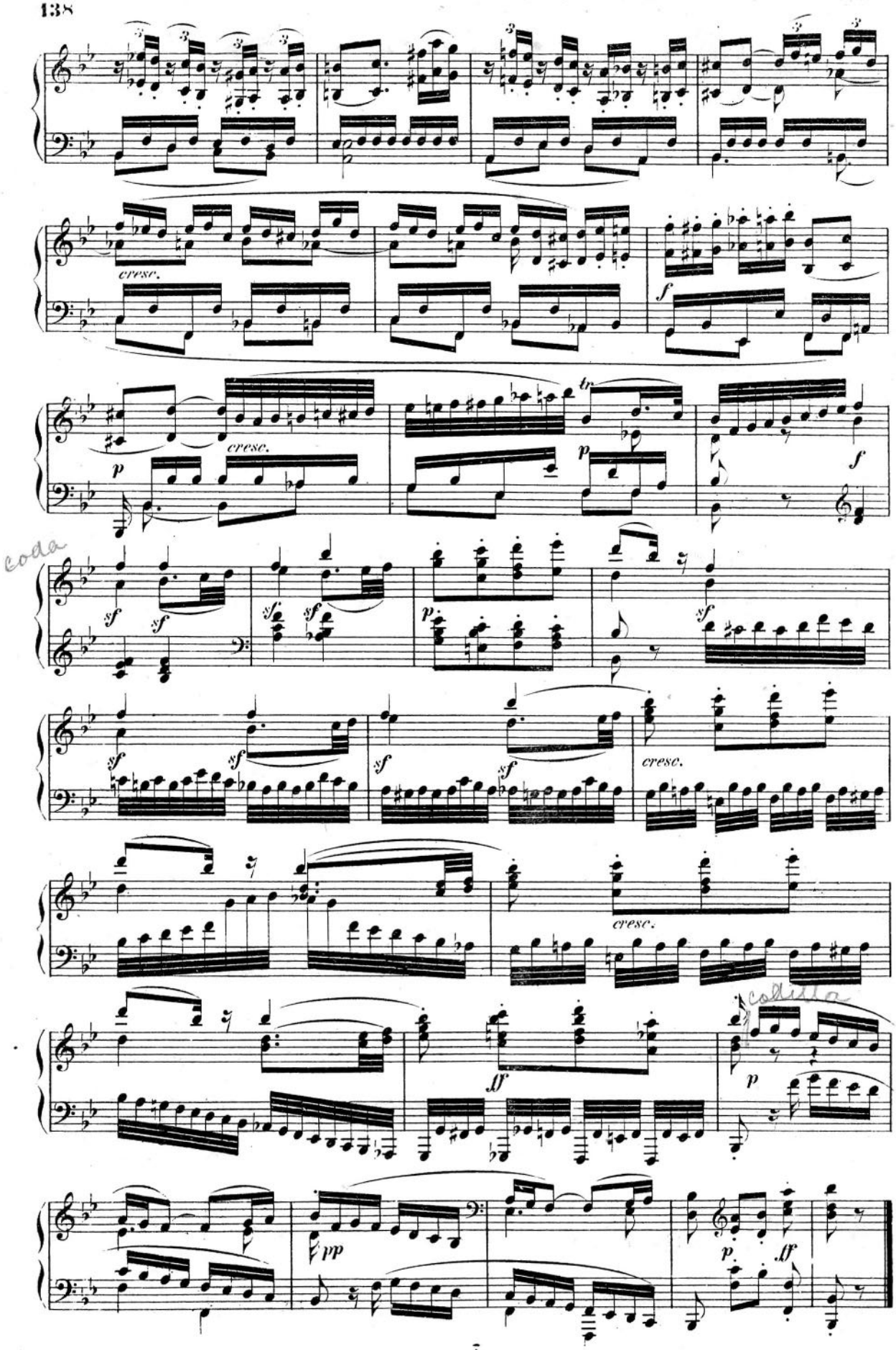



imitation
p
tr
tr
3
3
cresc.
5
sfp
cresc.
p
cresc.
f
cresc.
tr
p
p
f
sf
f
f
sf
p


cresc.
cresc.


pp
cresc.
p
cresc.
f
p
cresc.
f
p
cresc.
tr
p
sf
tr
sf
p
sf
cresc.
p
cresc.
f
cresc.


sfp
cresc.
sf
p
tr
pp
p
cresc.
sf
p
cresc.
p
cresc.
cresc.
f
p


cresc.
f
cresc.
p
tr
p
f
coda
sf
sf
sf
sf
p
sf
sf
sf
sf
sf
cresc.
cresc.
ff
coda
p
pp
p
ff

Announced for the first time on March 3, 1802.

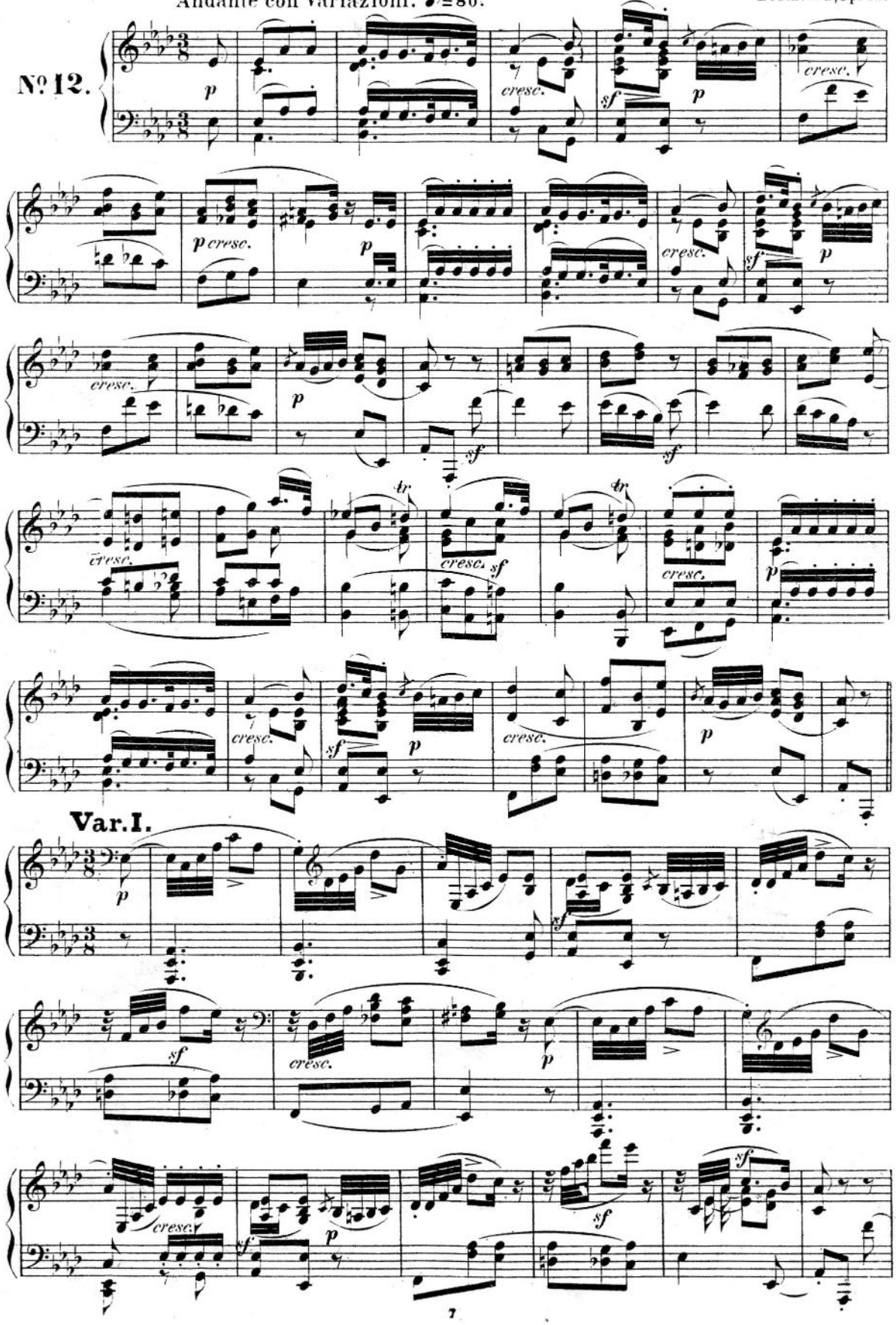
SONATA.

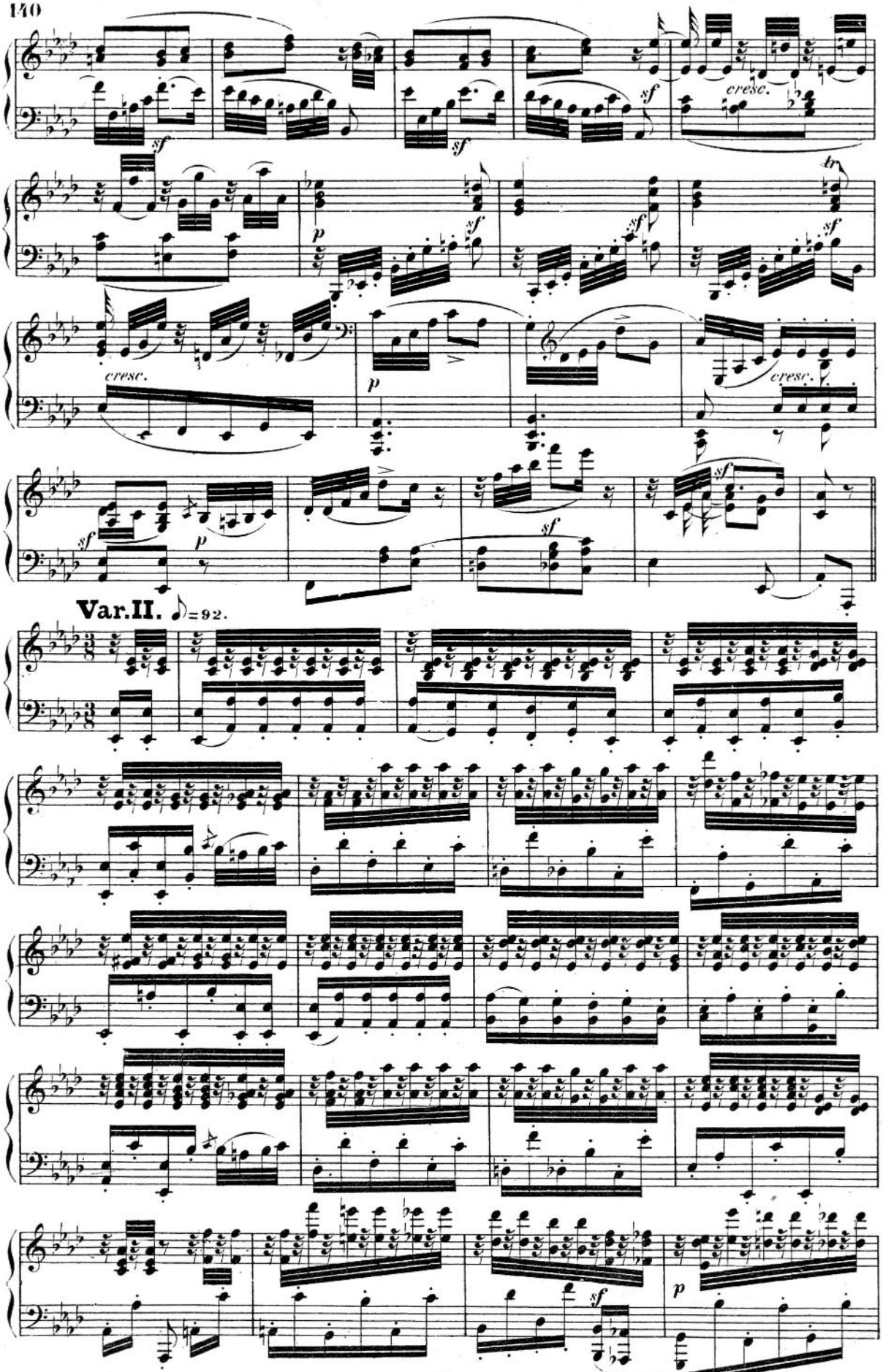
(Dedicated to the Prince Charles de Lichnowsky.)

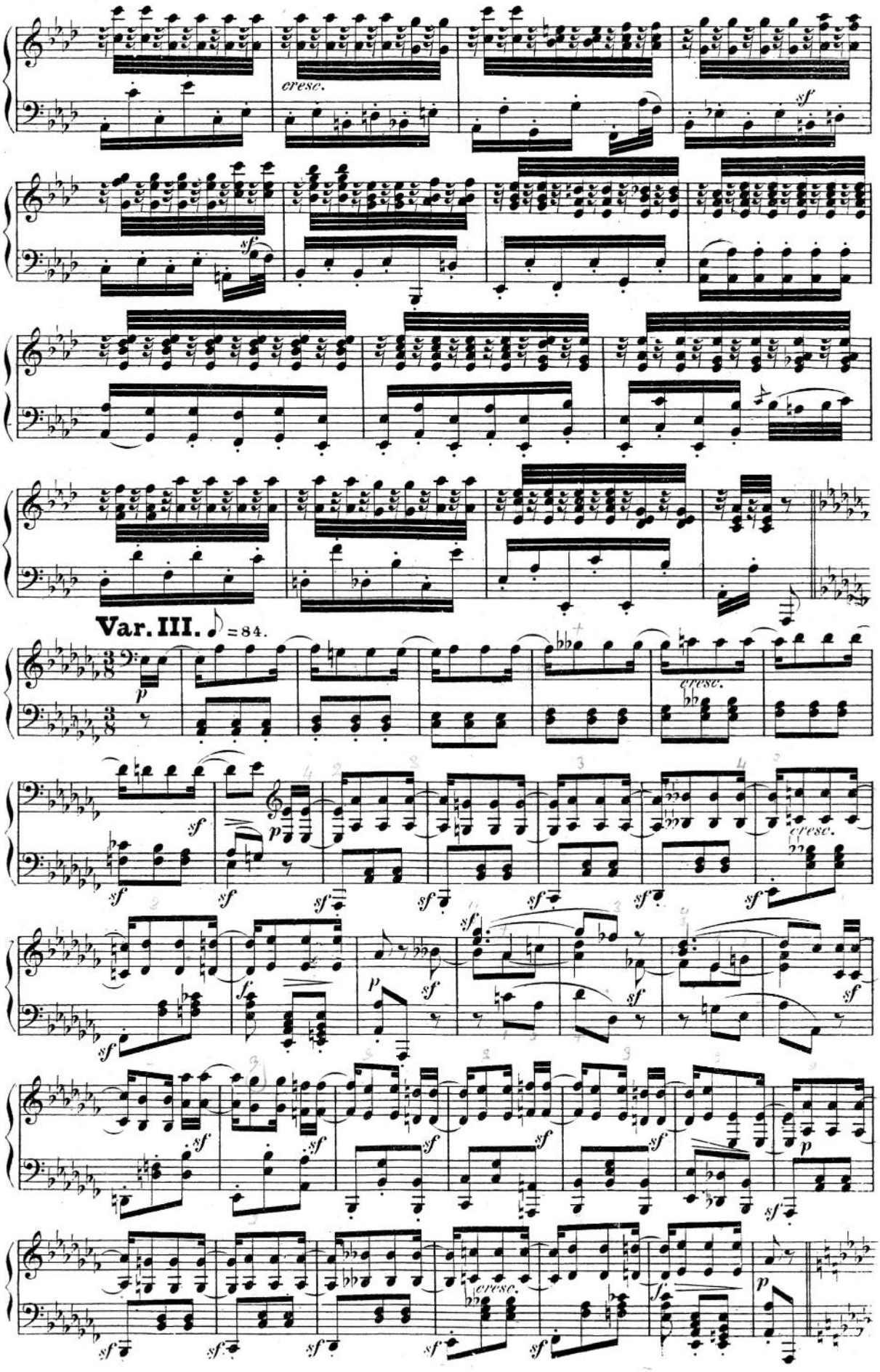
Andante con Variazioni. ♩=80.

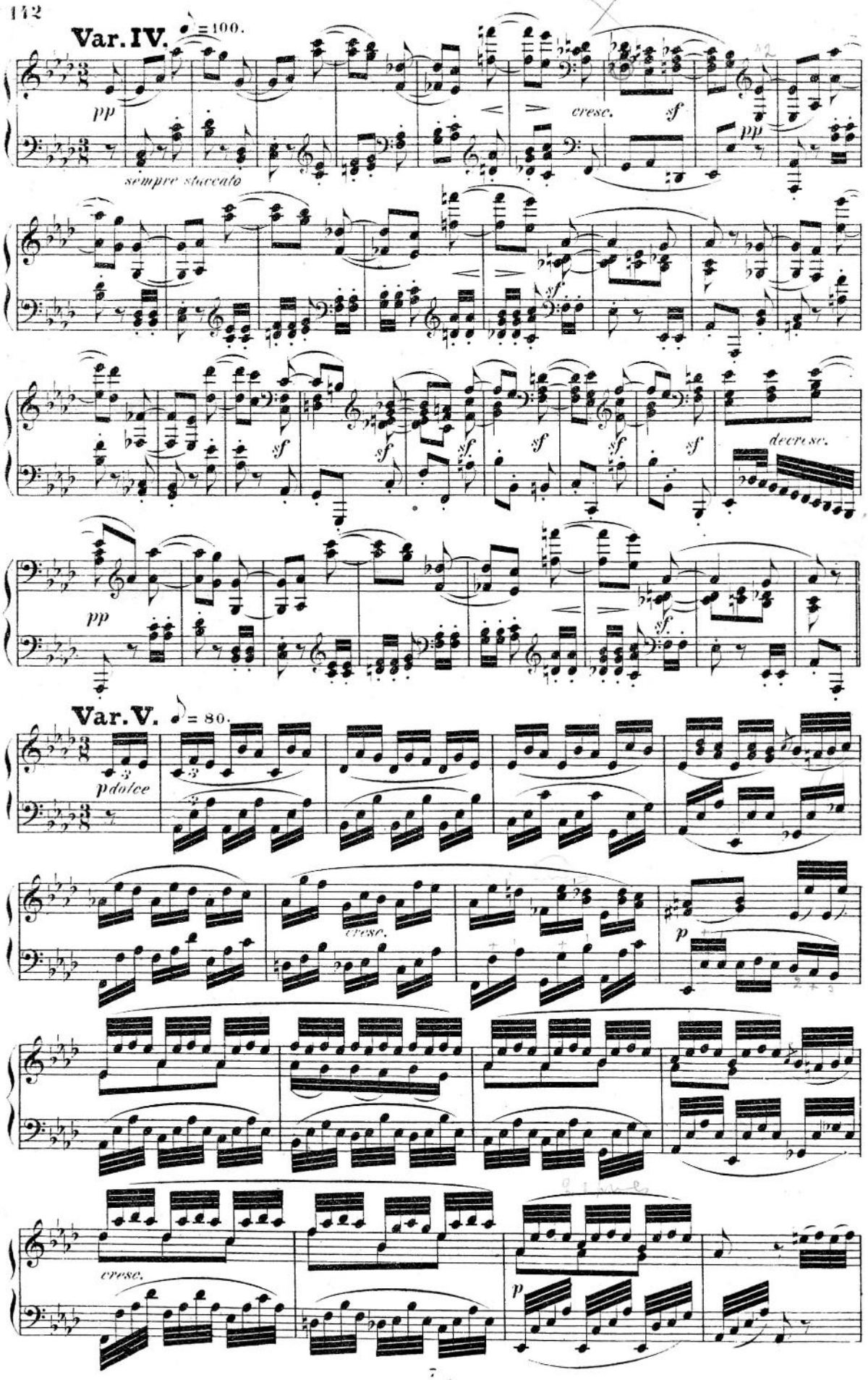
Beethoven, Op. 26.

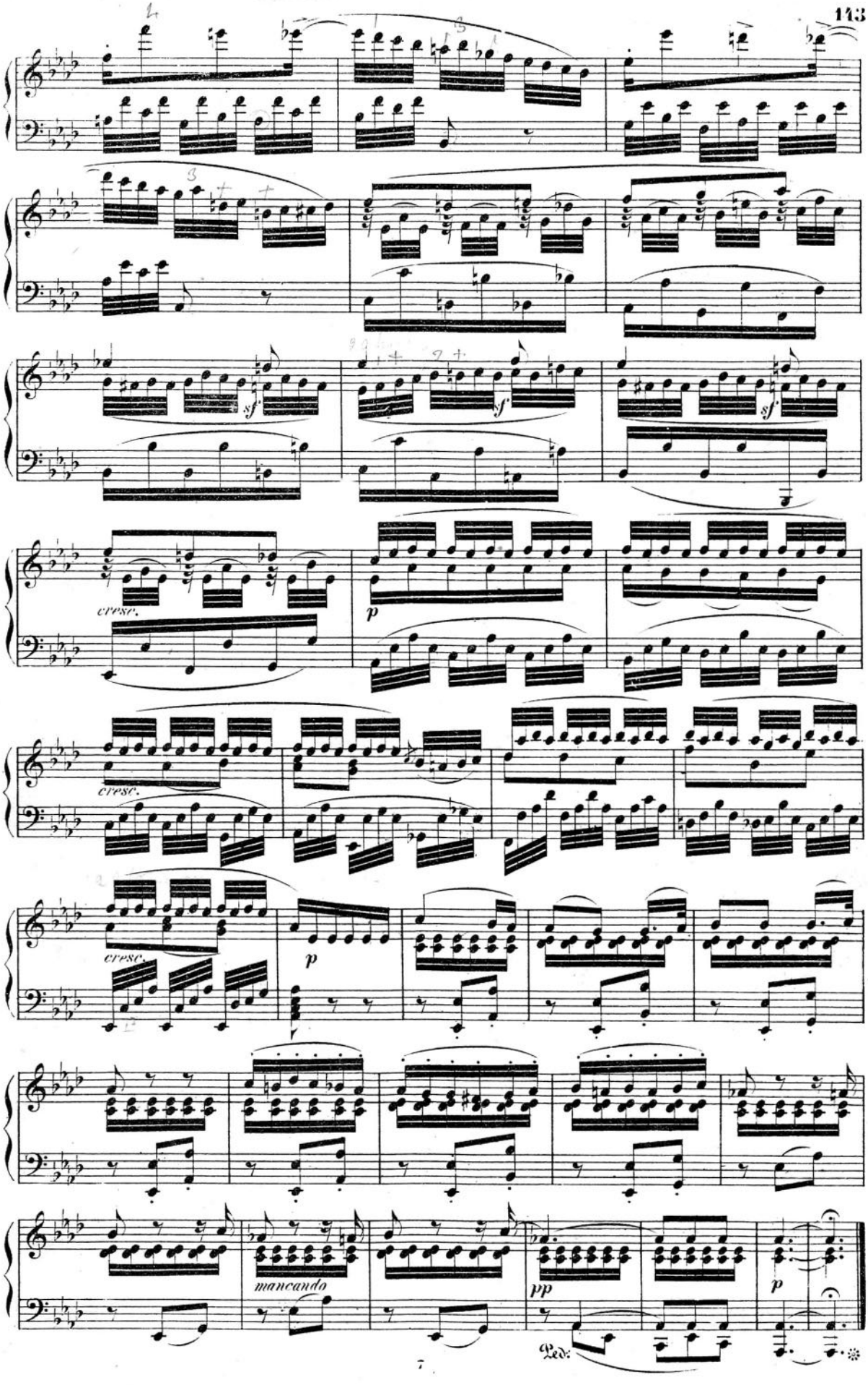
№ 12.




sf
cresc.
tr
p
Var.II.
=92.

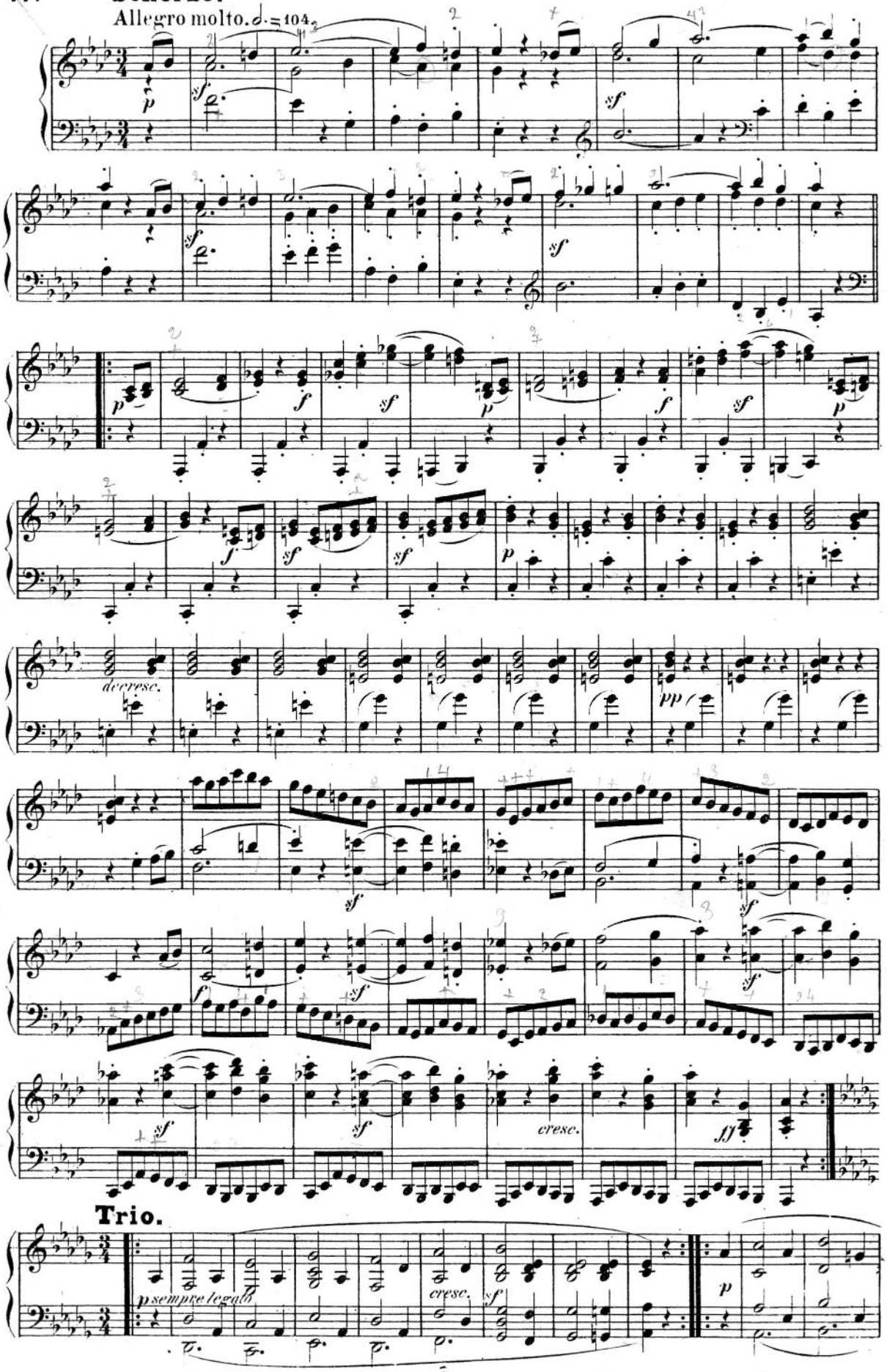

cresc.
sf
Var. III. ♪ = 84.
p
cresc.
sf
f


Var. IV.
♩ = 100.
pp
sempre staccato
cresc.
sf
pp
sf
decresc.
Var. V.
♩ = 80.
pdolce
cresc.
p
cresc.
p

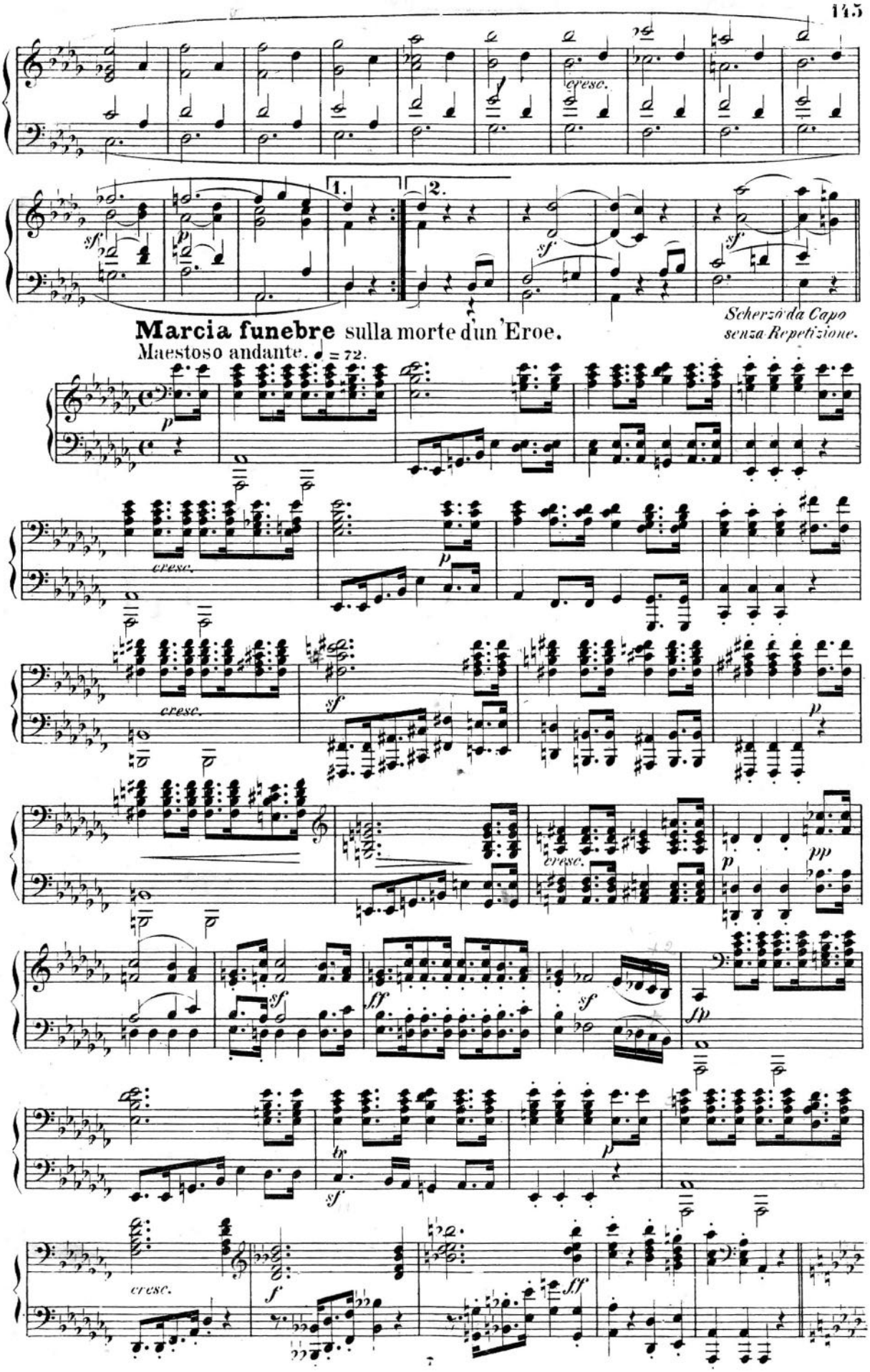

sf
sf
sf
cresc.
p
cresc.
cresc.
p
mancando
pp
p
Ped.

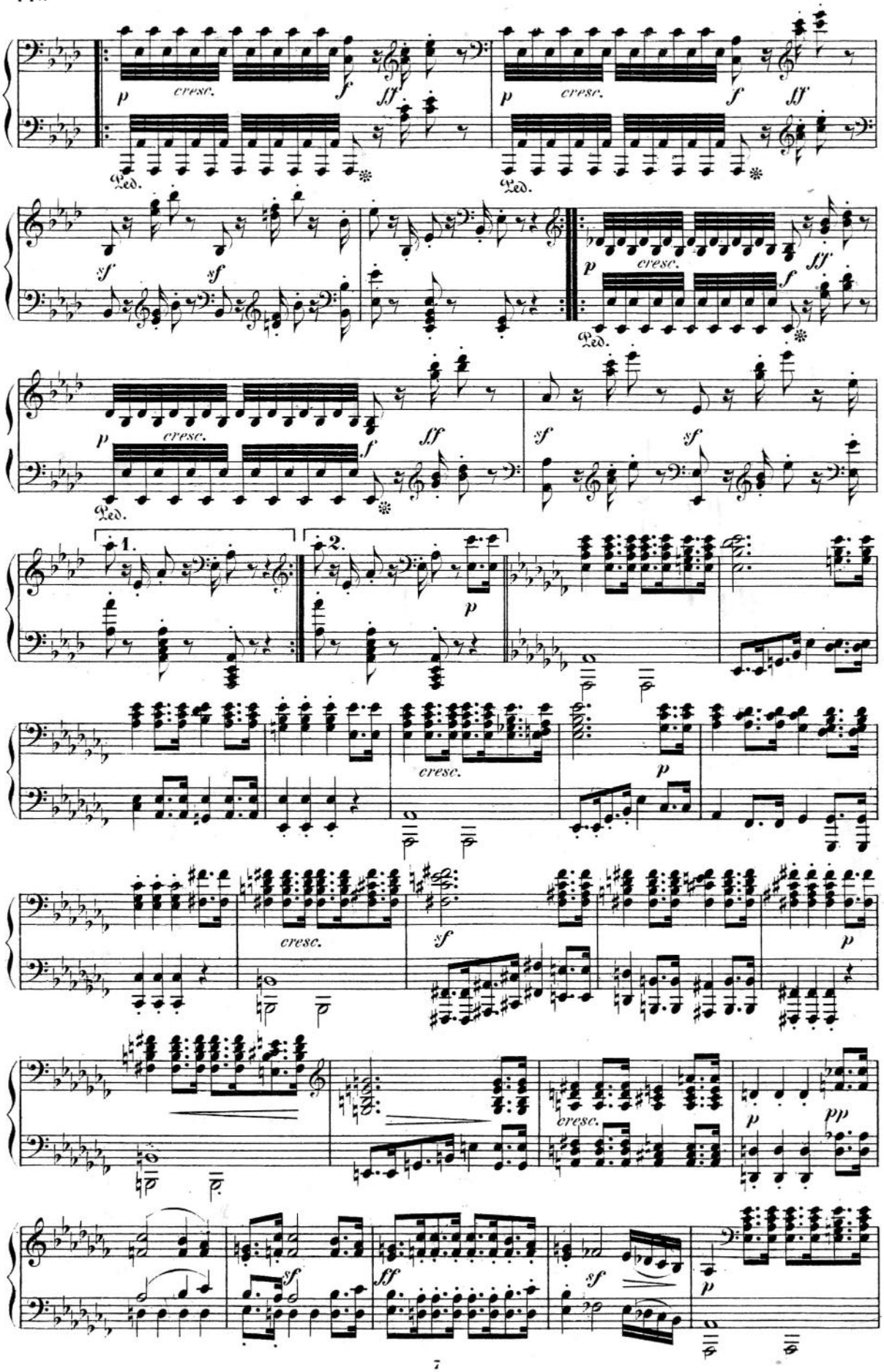
Scherzo.

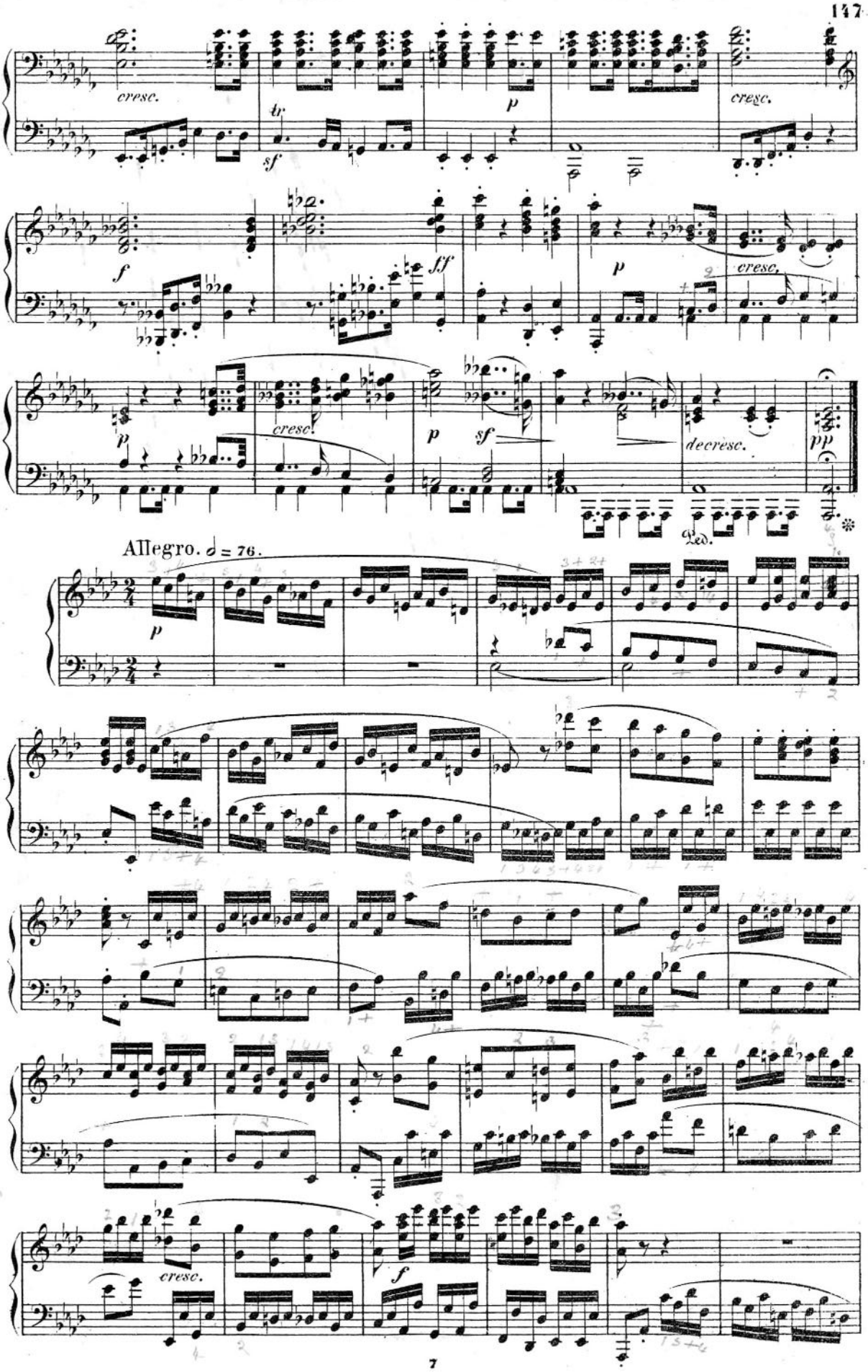
Allegro molto. ♩ = 104

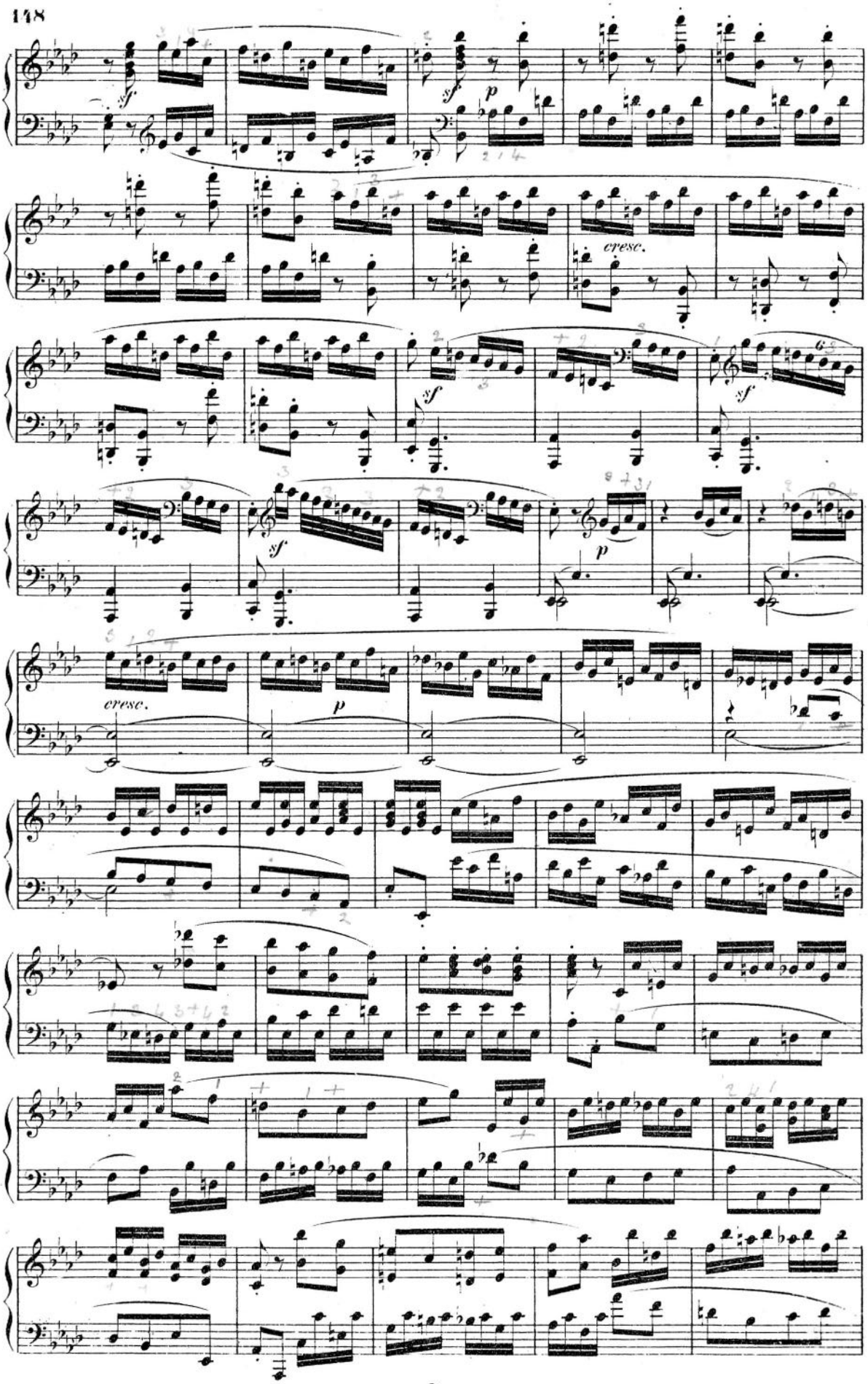


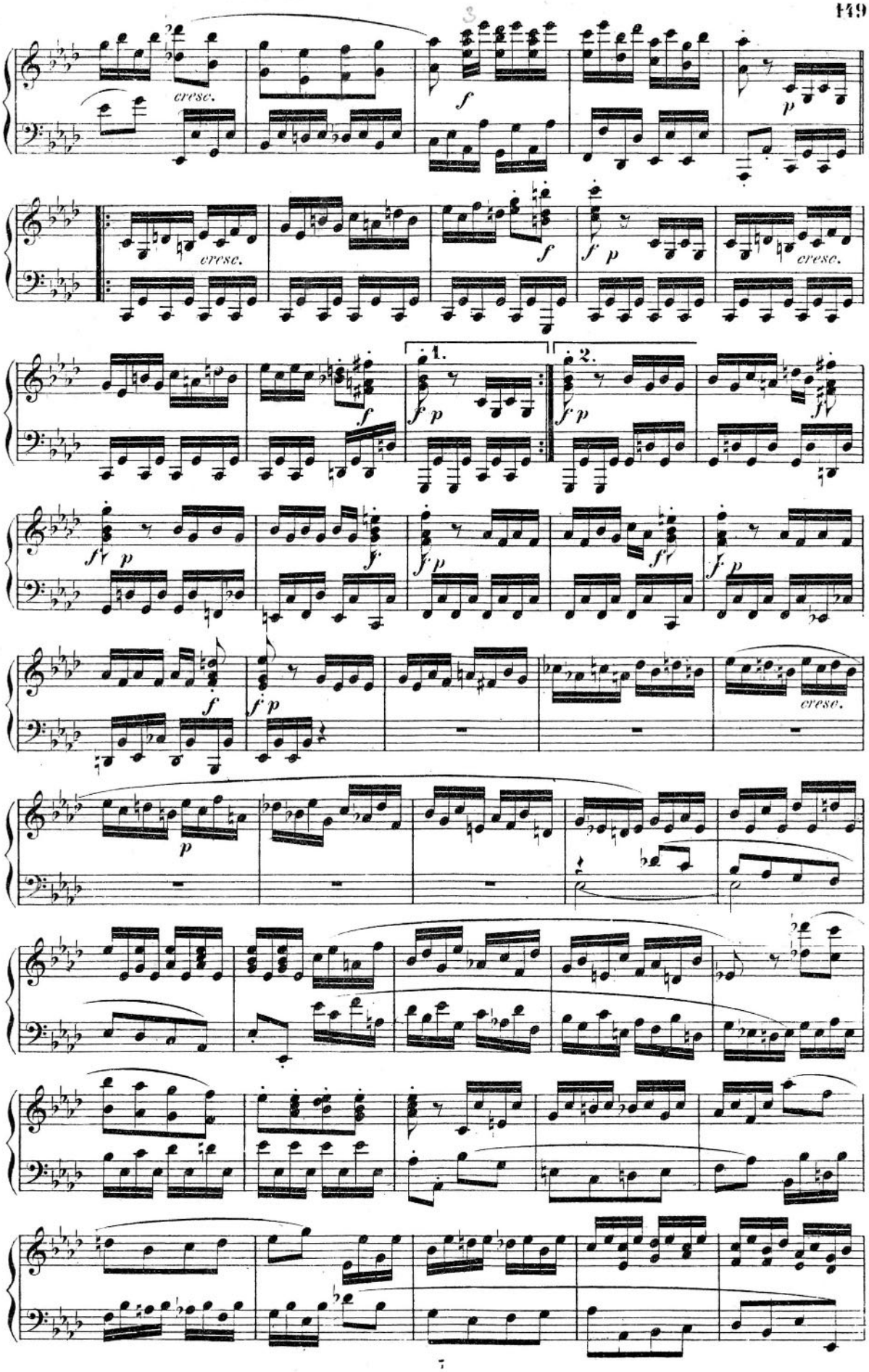
Trio.

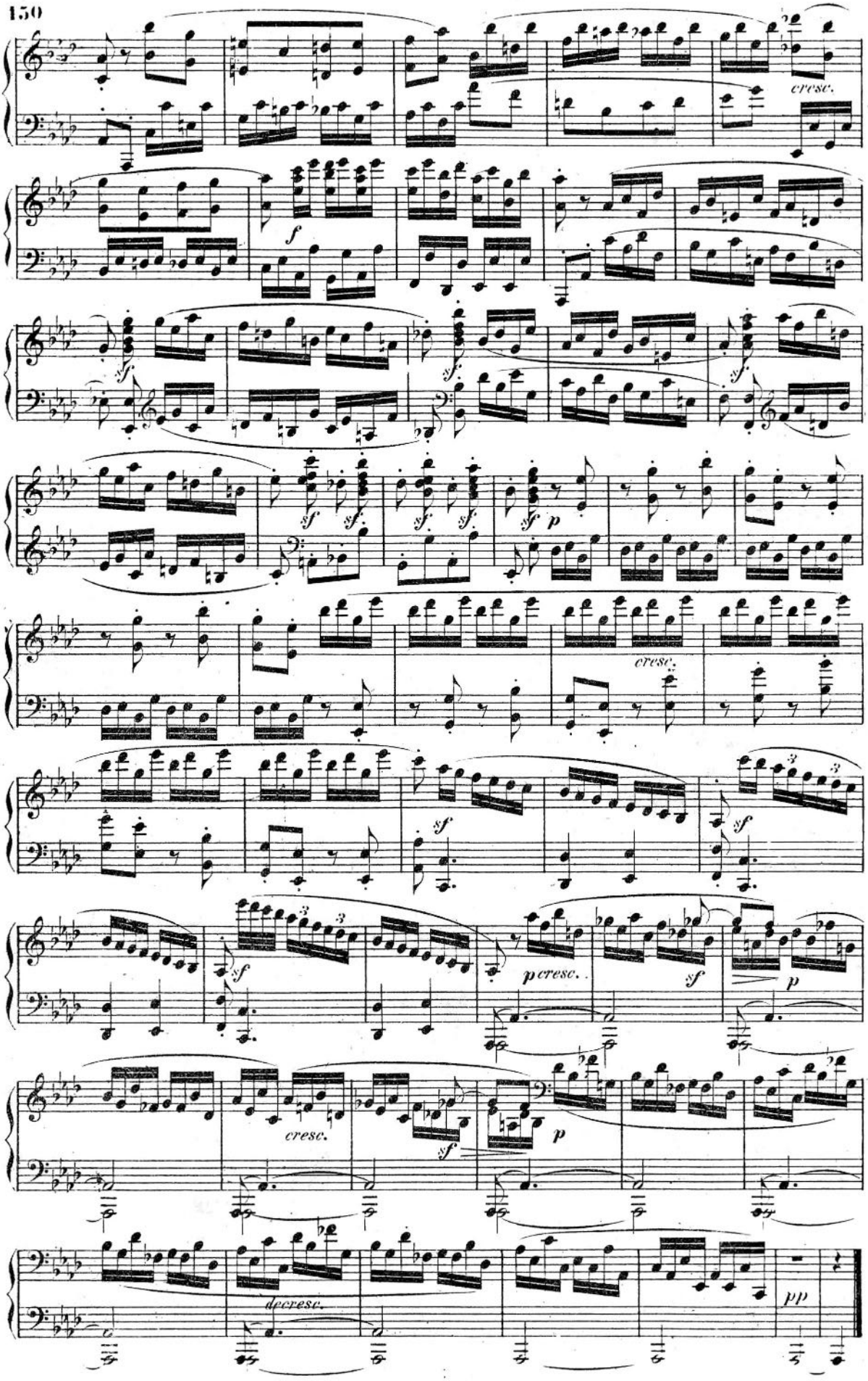

cresc.
1.
2.
Scherzo da Capo senza Repetizione.
Marcia funebre sulla morte d'un'Eroe.
Maestoso andante. ♩ = 72.
cresc.
cresc.
cresc.
cresc.


p
cresc.
f
ff
Ped.
sf
1.
2.


cresc.
tr
sf
p
cresc.
f
ff
p
cresc.
p
cresc.
p
sf
decresc.
pp
Ped.
Allegro. ♩ = 76.
p
cresc.
f


sf
sf
p
cresc.
sf
sf
sf
p
cresc.
p


cresc.
f
p
cresc.
f
f p
cresc.
f
1.
f p
2.
f p
f
f p
f
f p
f
f p
f
f p
cresc.
p


cresc.
f
sf
p
cresc.
sf
p cresc.
p
cresc.
p
decresc.
pp

SONATA.

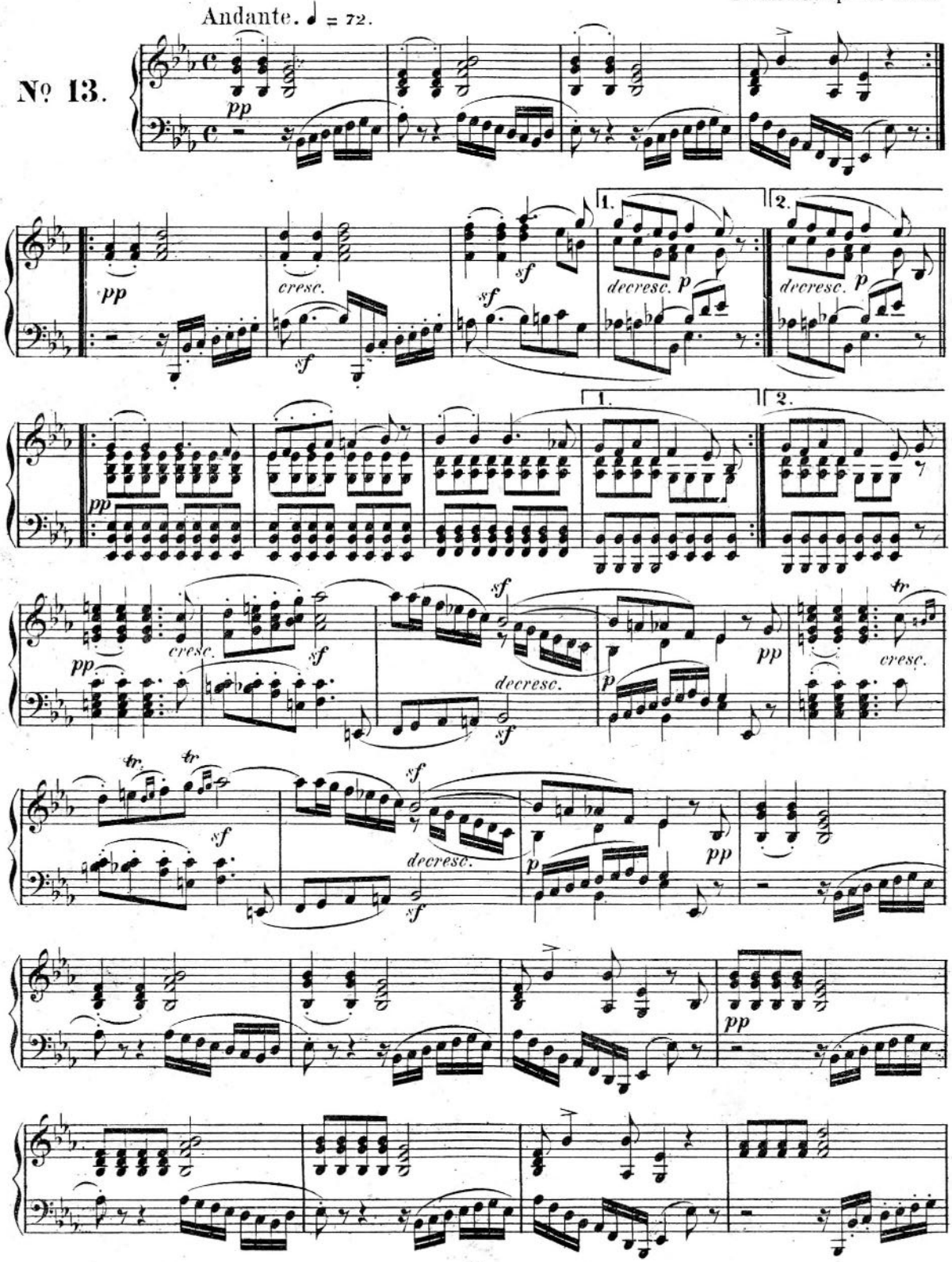
(Announced for the first time on March 3. 1802.)

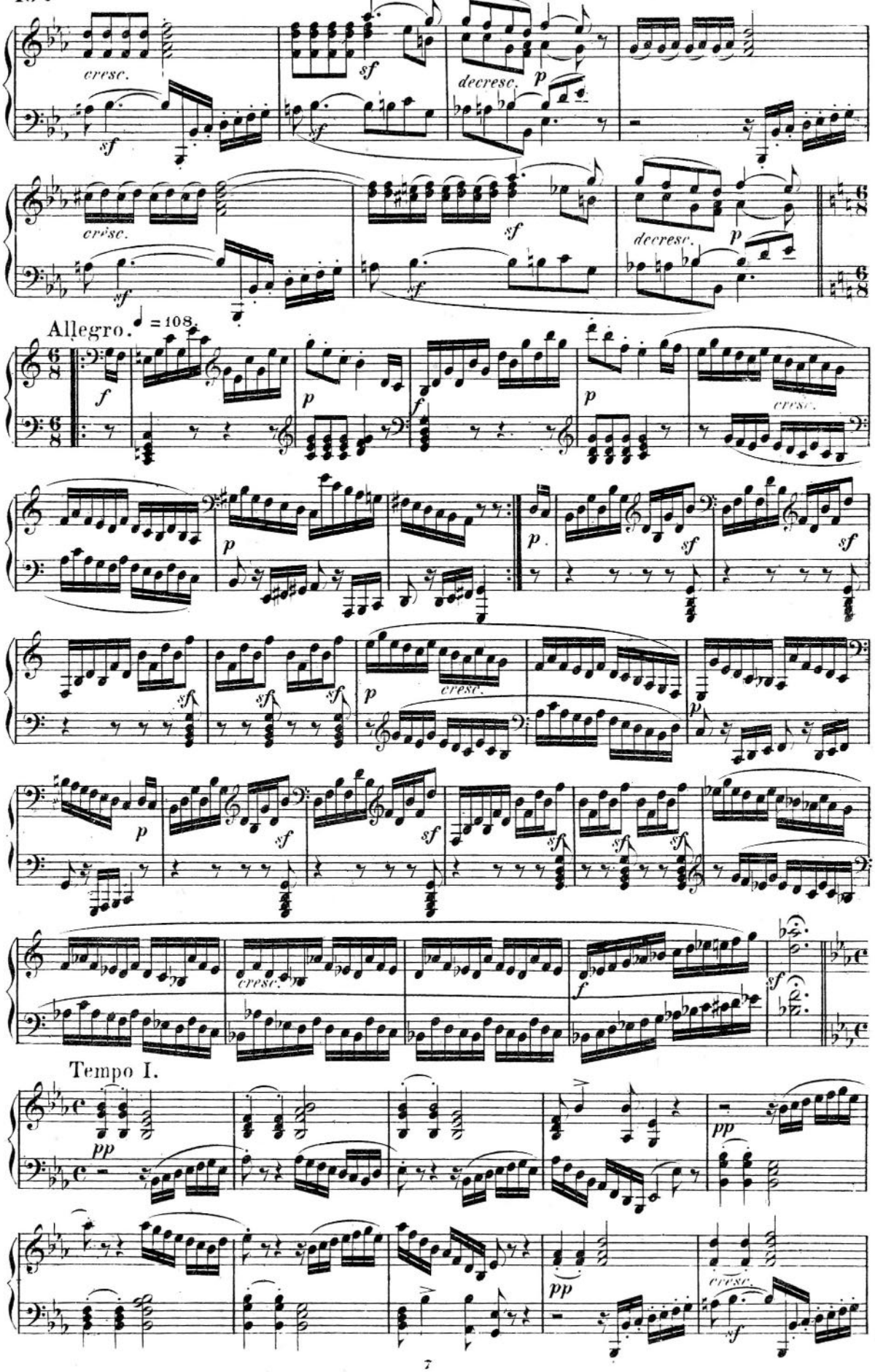
(SONATA QUASI UNA FANTASIA.)

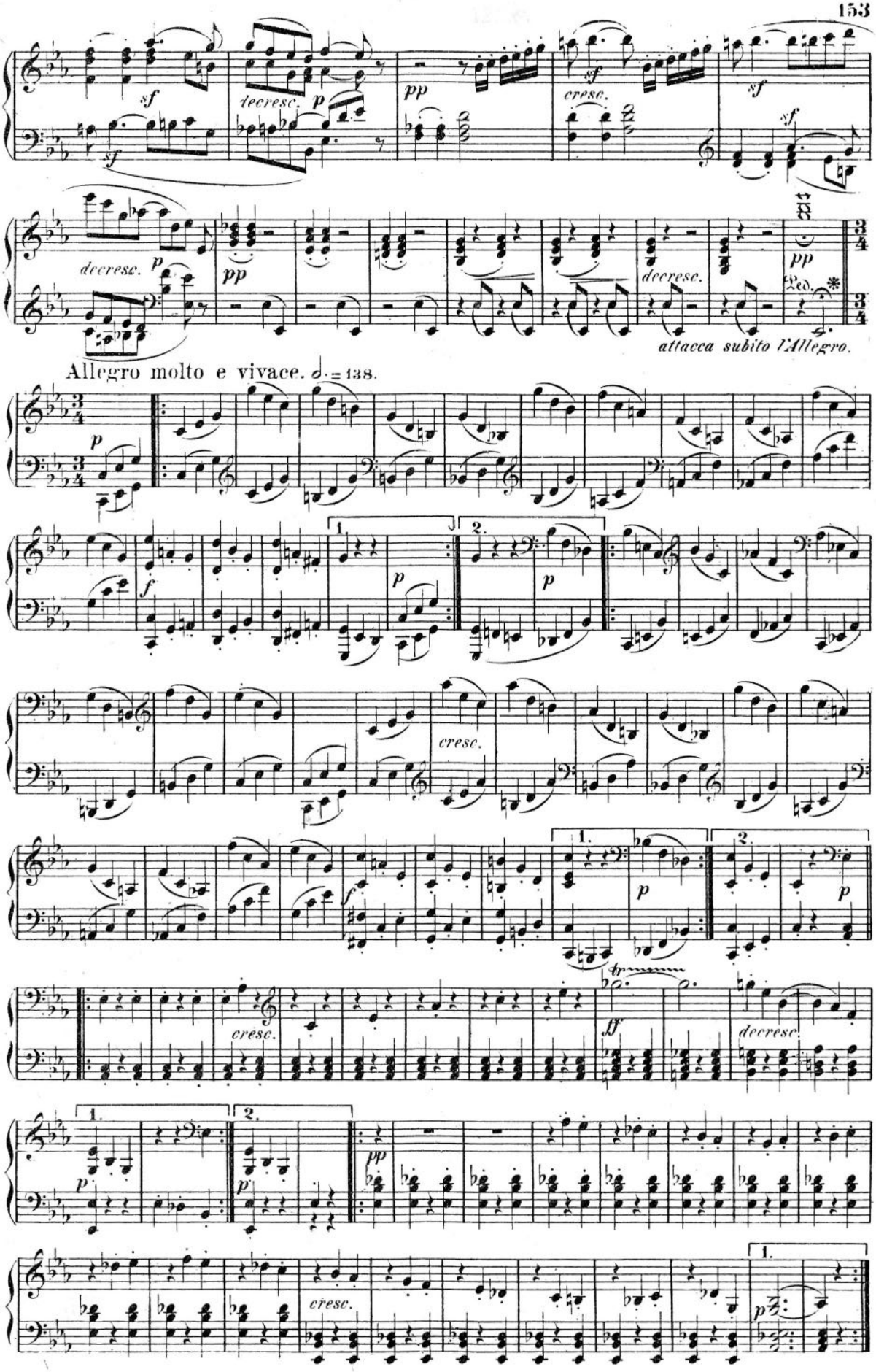
(Dedicated to the Princess Liechtenstein.)

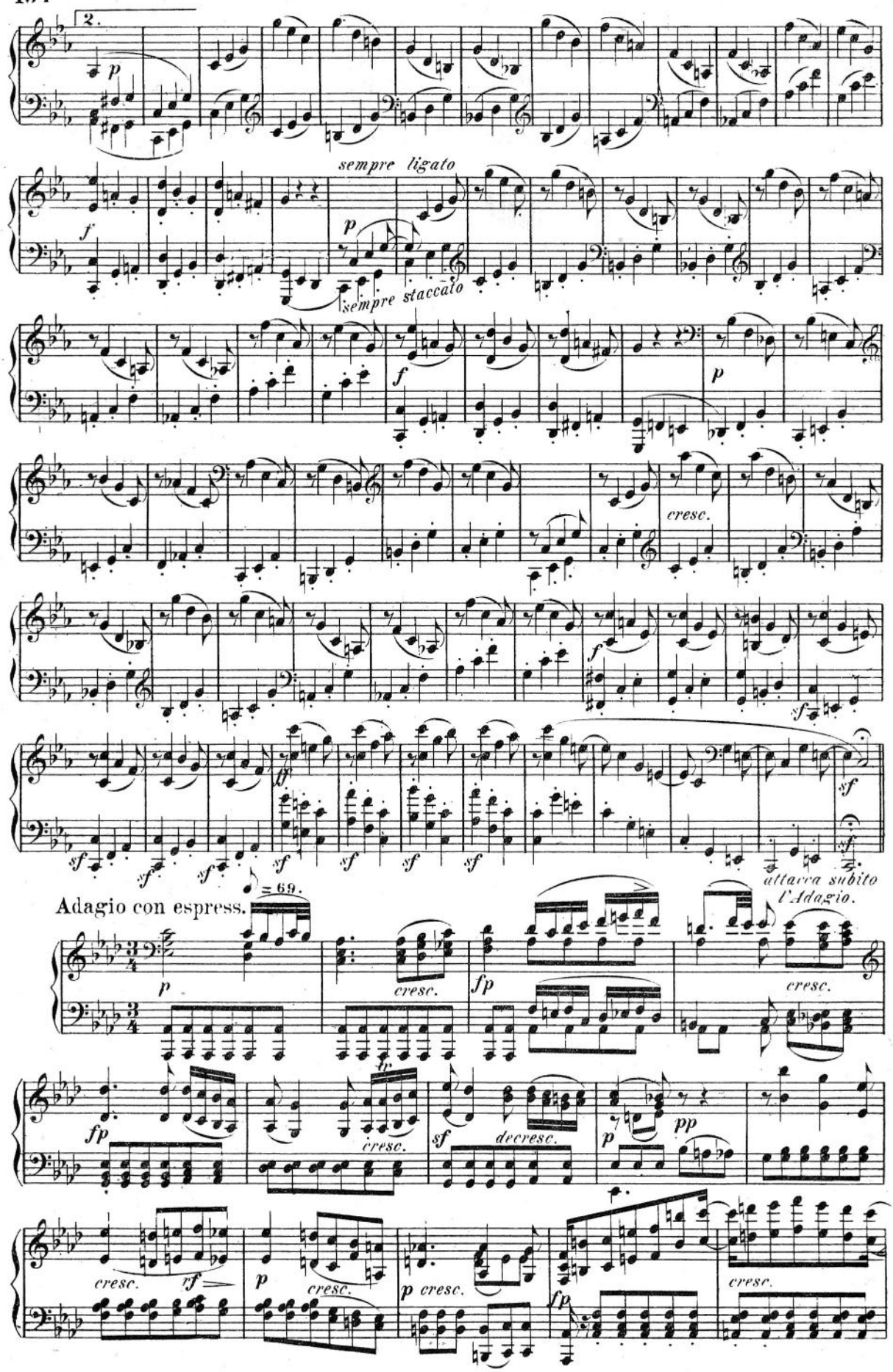
Beethoven, Op. 27. № 1.

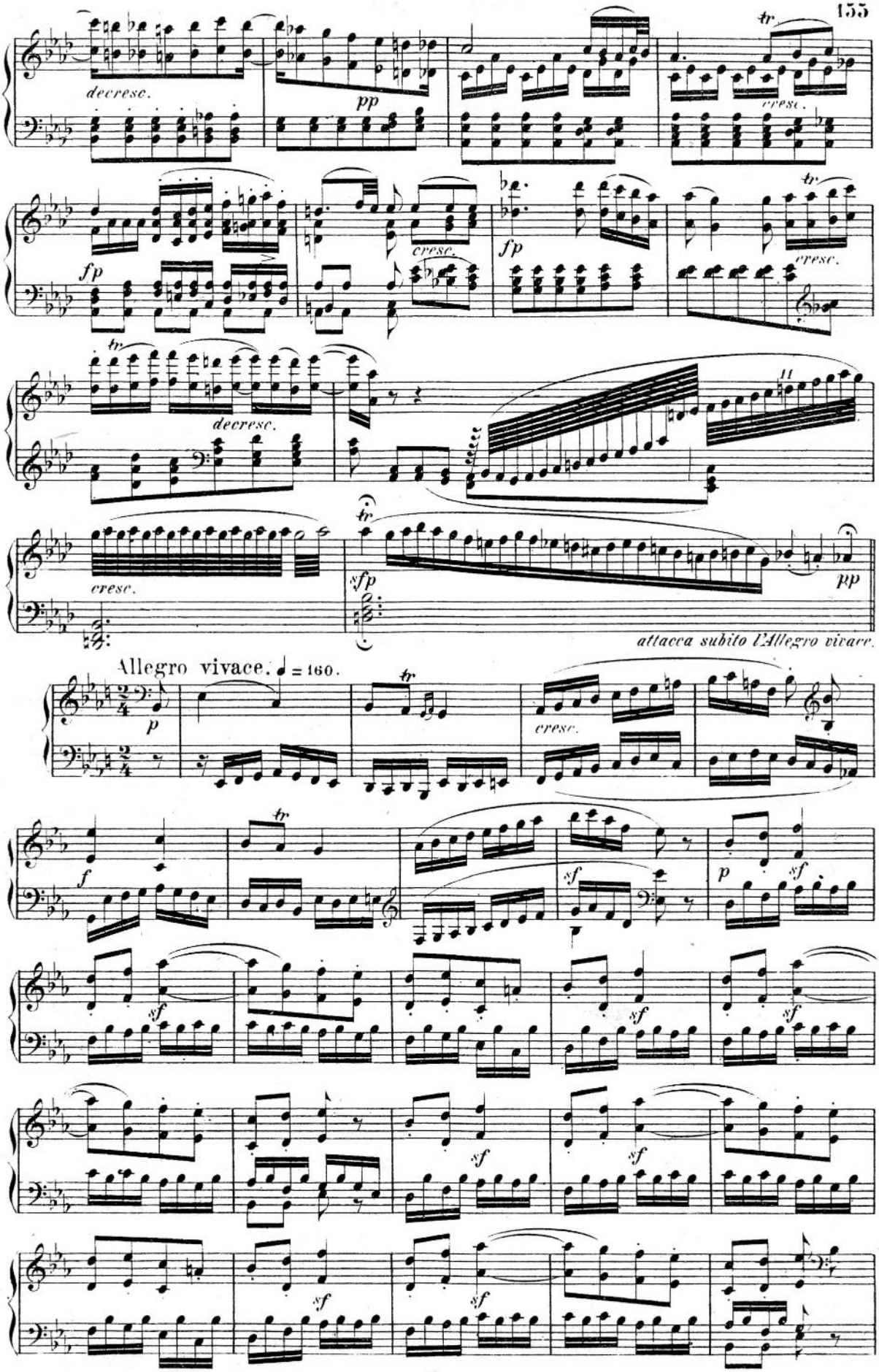
№ 13.

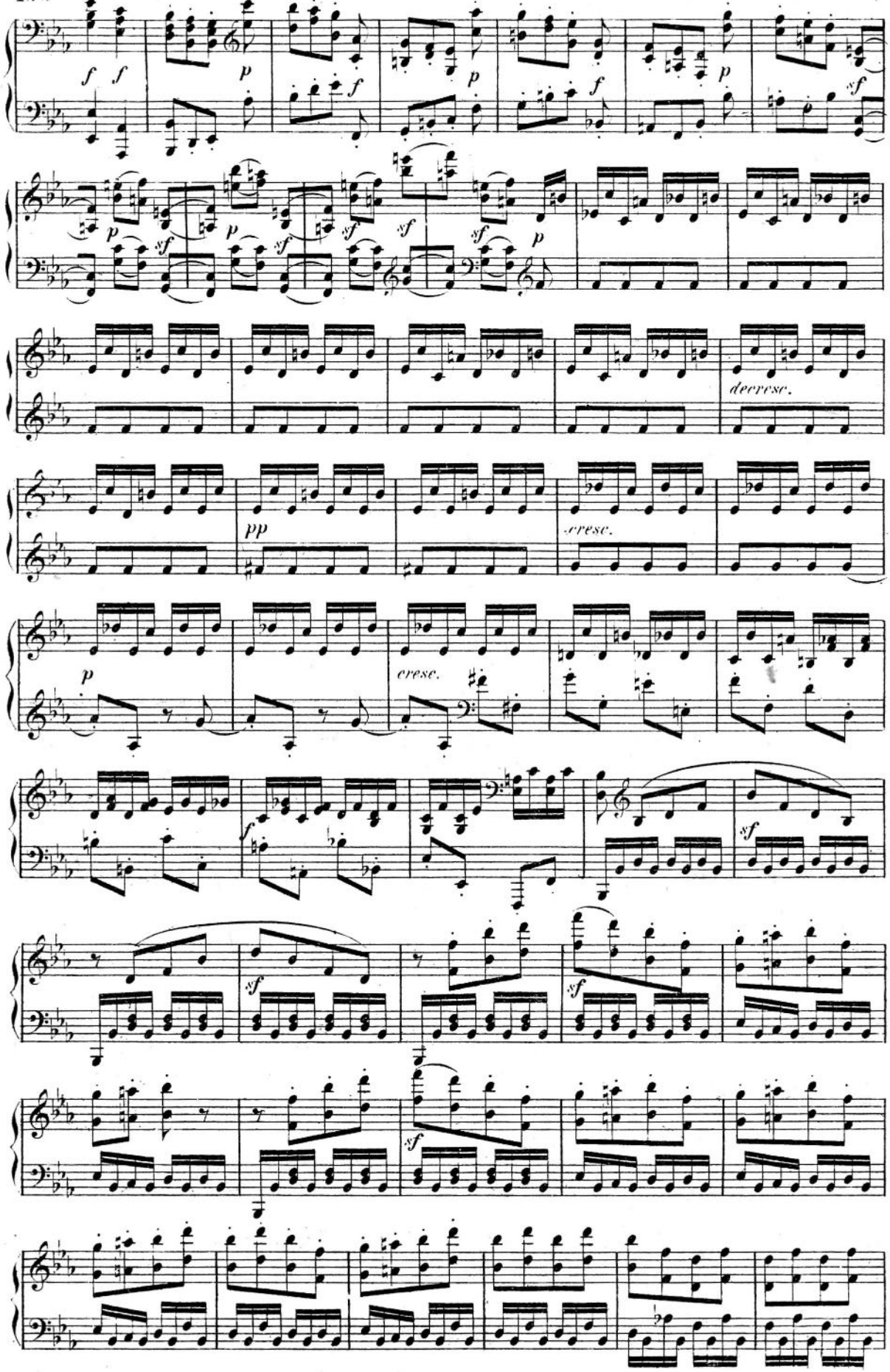


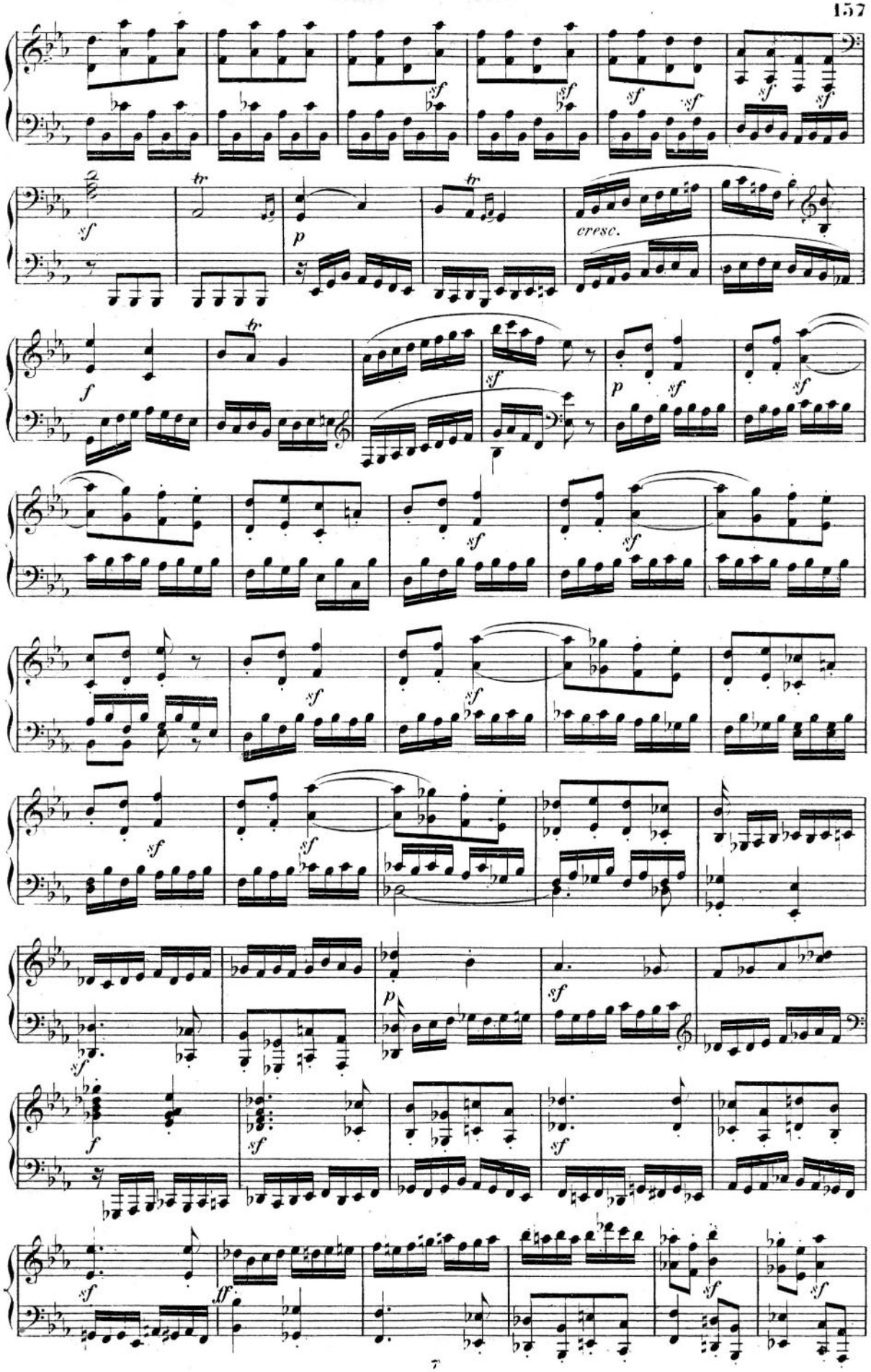

cresc.
sf
decresc.
p
Allegro. ♩ = 108
Tempo I.
pp

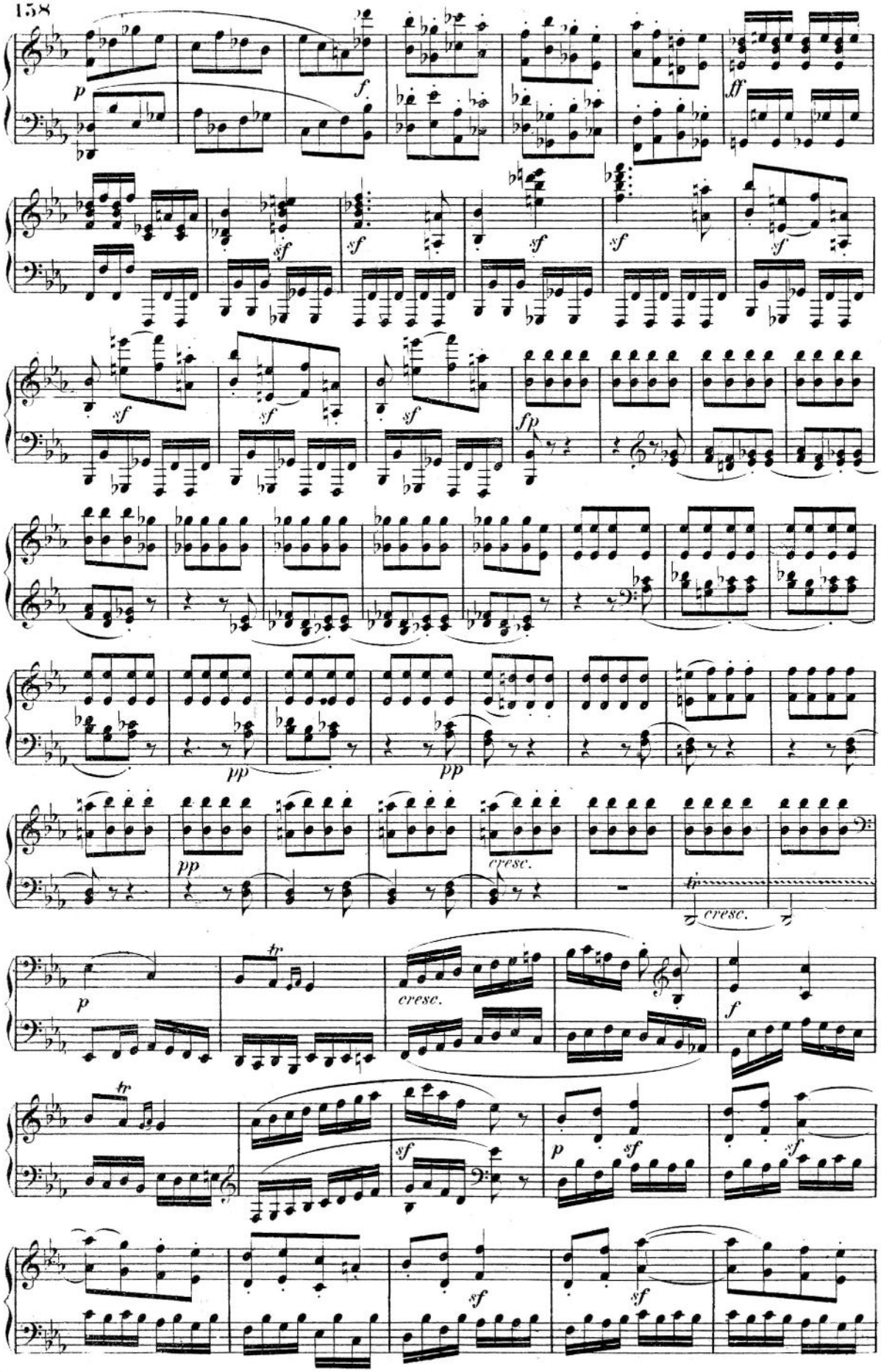

sf
decresc.
p
pp
cresc.
sf
sf
decresc.
p
pp
Ped.
decresc.
attacca subito l'Allegro.
Allegro molto e vivace. 𝅗𝅥 = 138.
p
f
1.
2.
p
p
cresc.
f
1.
2.
p
p
cresc.
ff
decresc.
1.
2.
p
p
pp
cresc.
1.
p

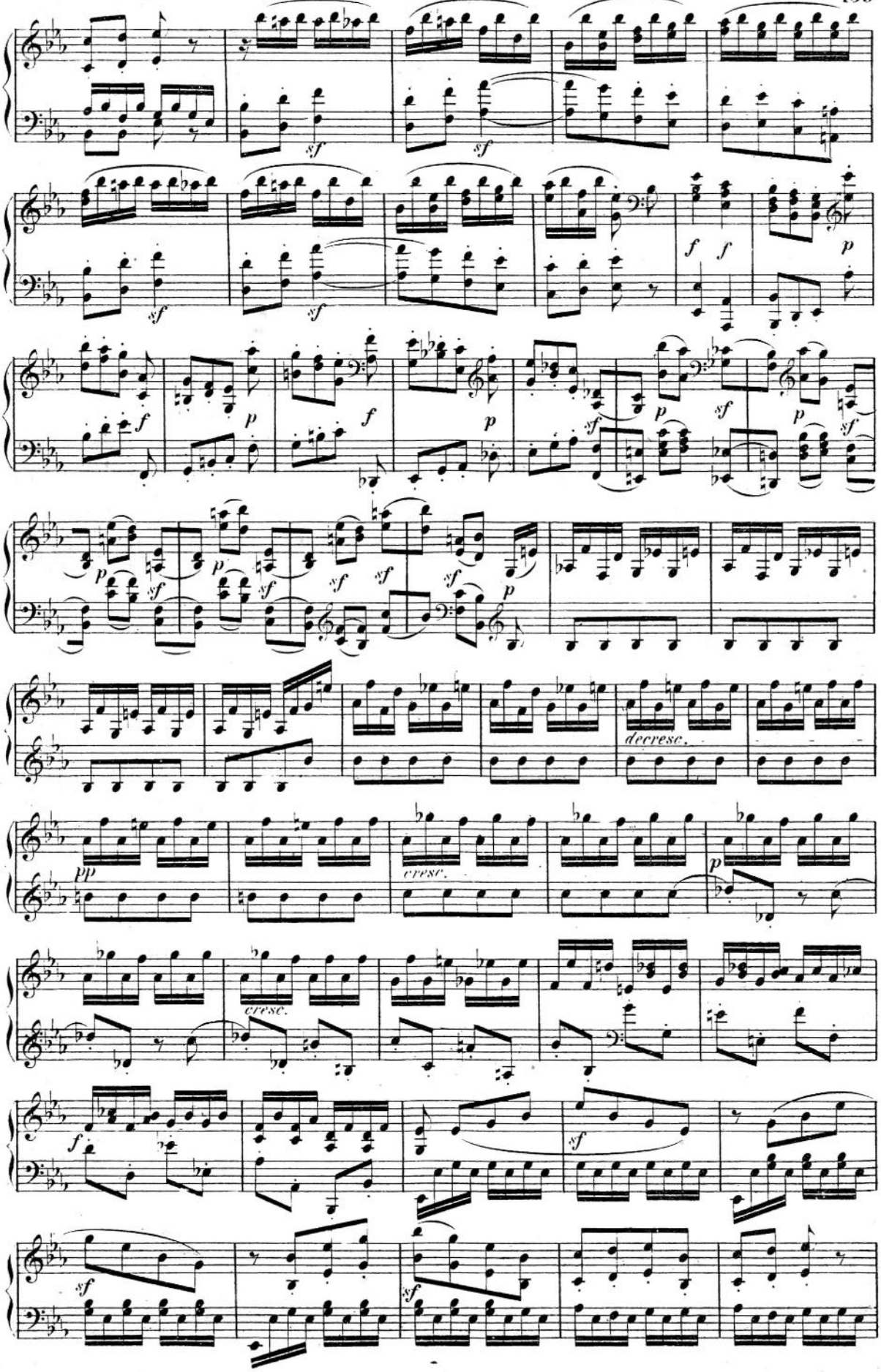

2.
sempre ligato
sempre staccato
cresc.
attacca subito l'Adagio.
Adagio con espress.
= 69.
decresc.

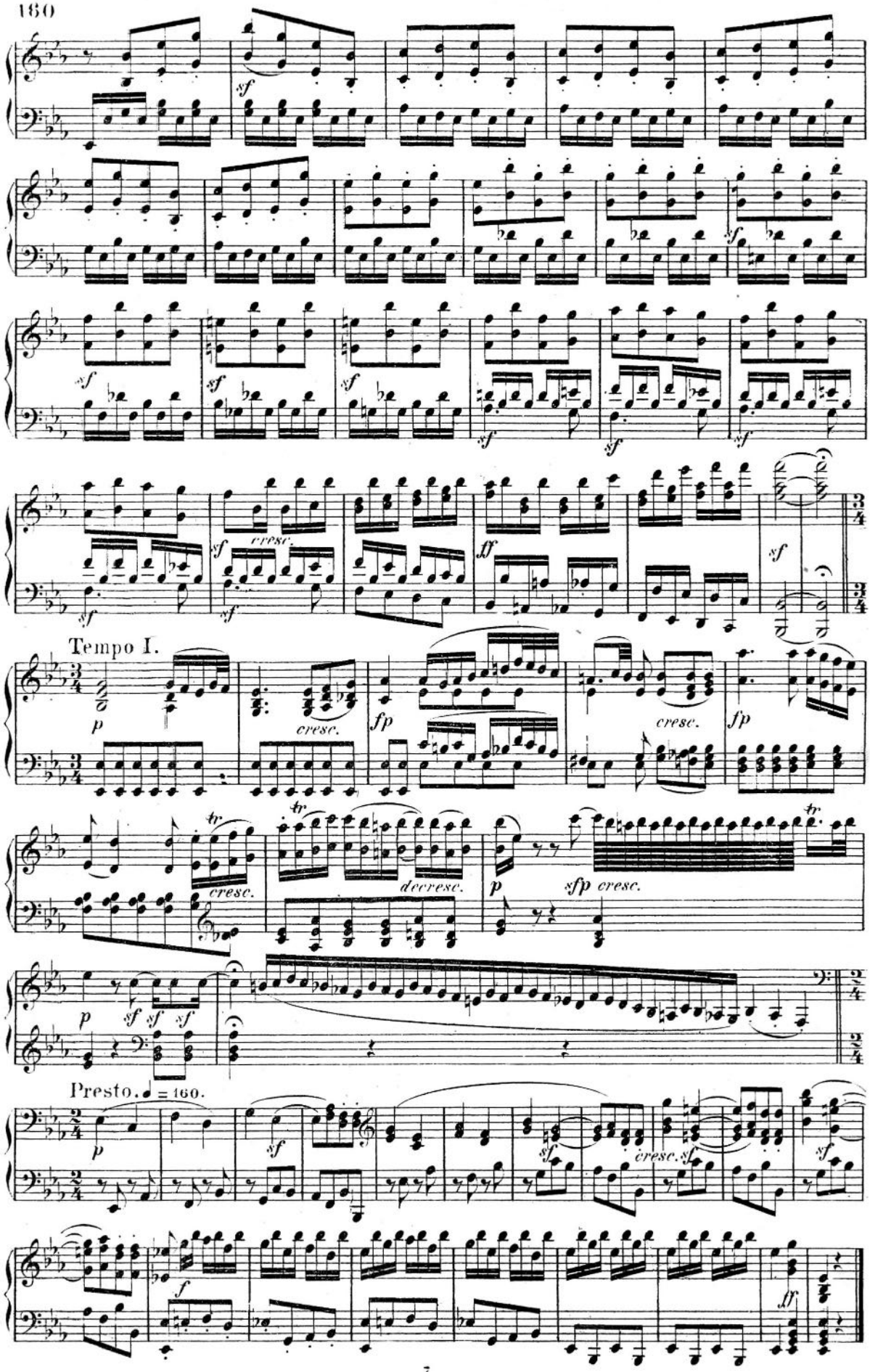

decresc.
pp
cresc.
fp
cresc.
fp
cresc.
decresc.
cresc.
sfp
pp
attacca subito l'Allegro vivace.
Allegro vivace. ♩ = 160.
p
cresc.
f
sf
p
sf
sf
sf
sf
sf
sf
sf
sf


decresc.
cresc.
cresc.


sf
tr
p
cresc.
f
ff


p
f
ff
sf
fp
pp
cresc.
tr


sf
f
p
decresc.
cresc.
pp


Tempo I.
Presto. ♩ = 160.

SONATA.

(Announced for the first time on March 3 1802.)

(SONATA QUASI UNA FANTASIA.)

(commonly called: "the Moonlight Sonata.")

(Dedicated to the Countess Giulietta Guicciardi.)

Beethoven. Op. 27. № 2.

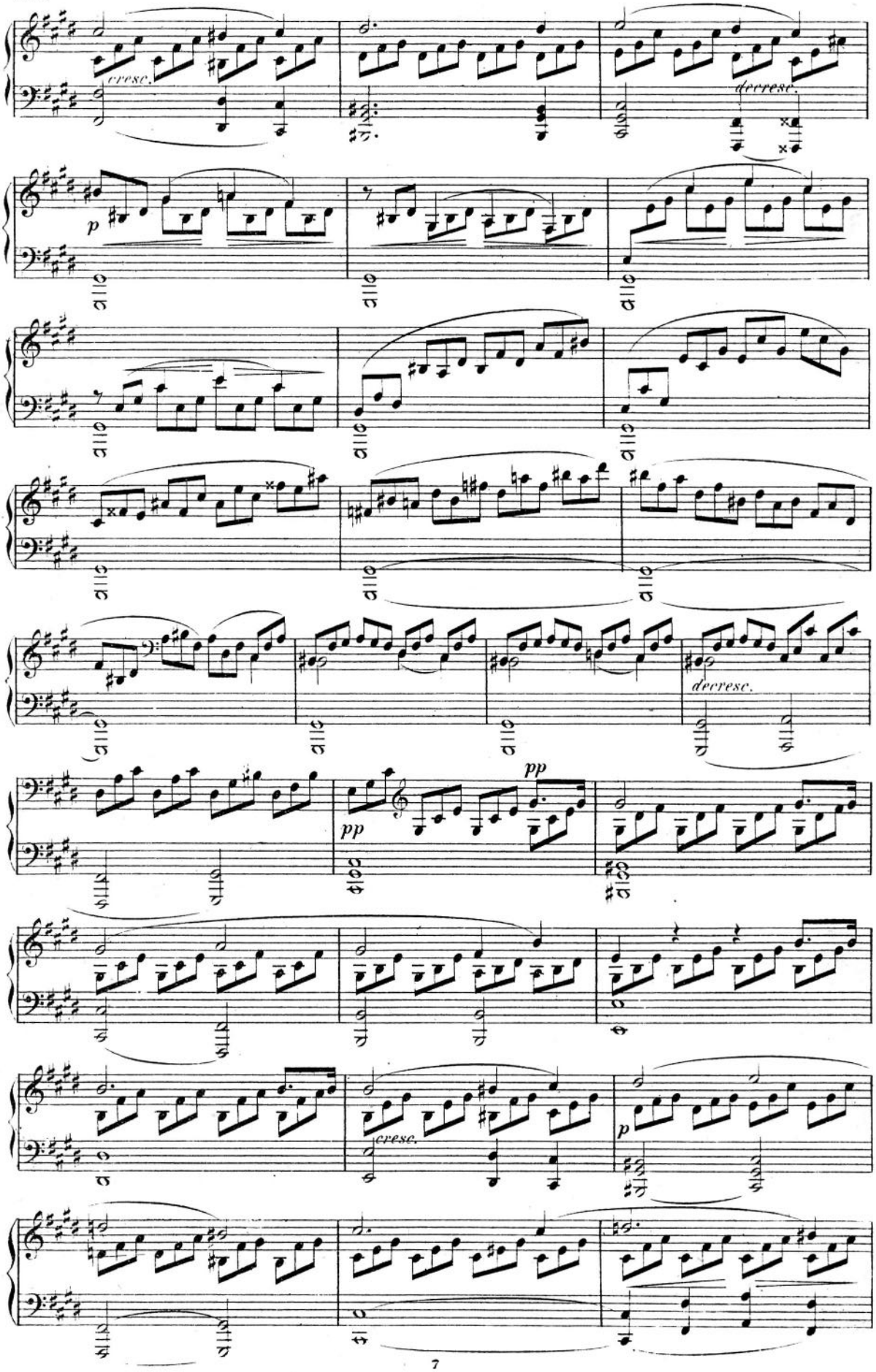
Adagio sostenuto. ♩ = 60.

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini.

№ 14.

sempre pp e senza sordini

pp


cresc.
decresc.
p
pp
pp
decresc.
cresc.
p

cresc.

p

pp

decresc.

pp

attacca subito il seguente.

Allegretto. ♩.=84.

La prima parte senza repetizione.

p

cresc.

sf

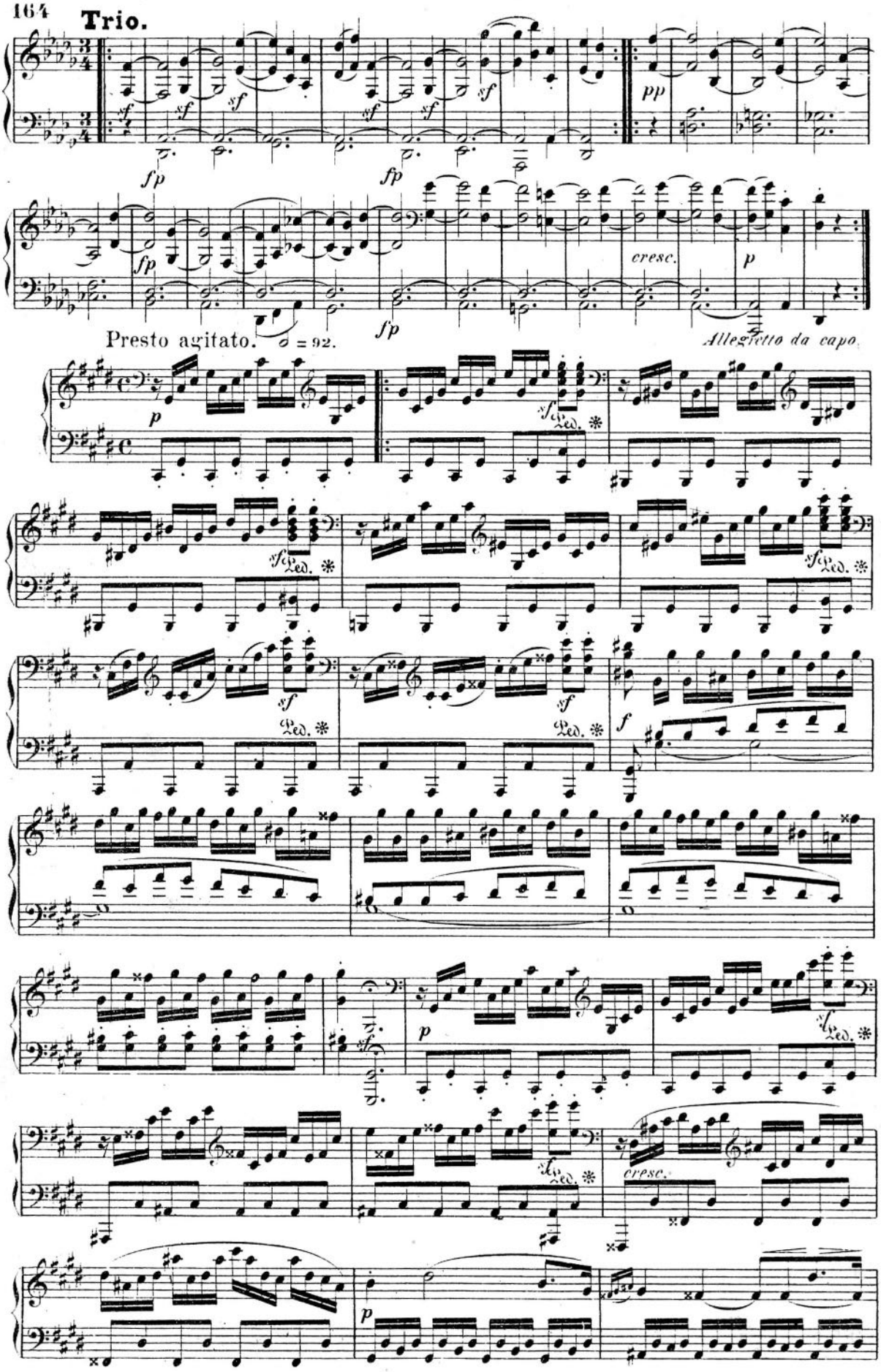
p

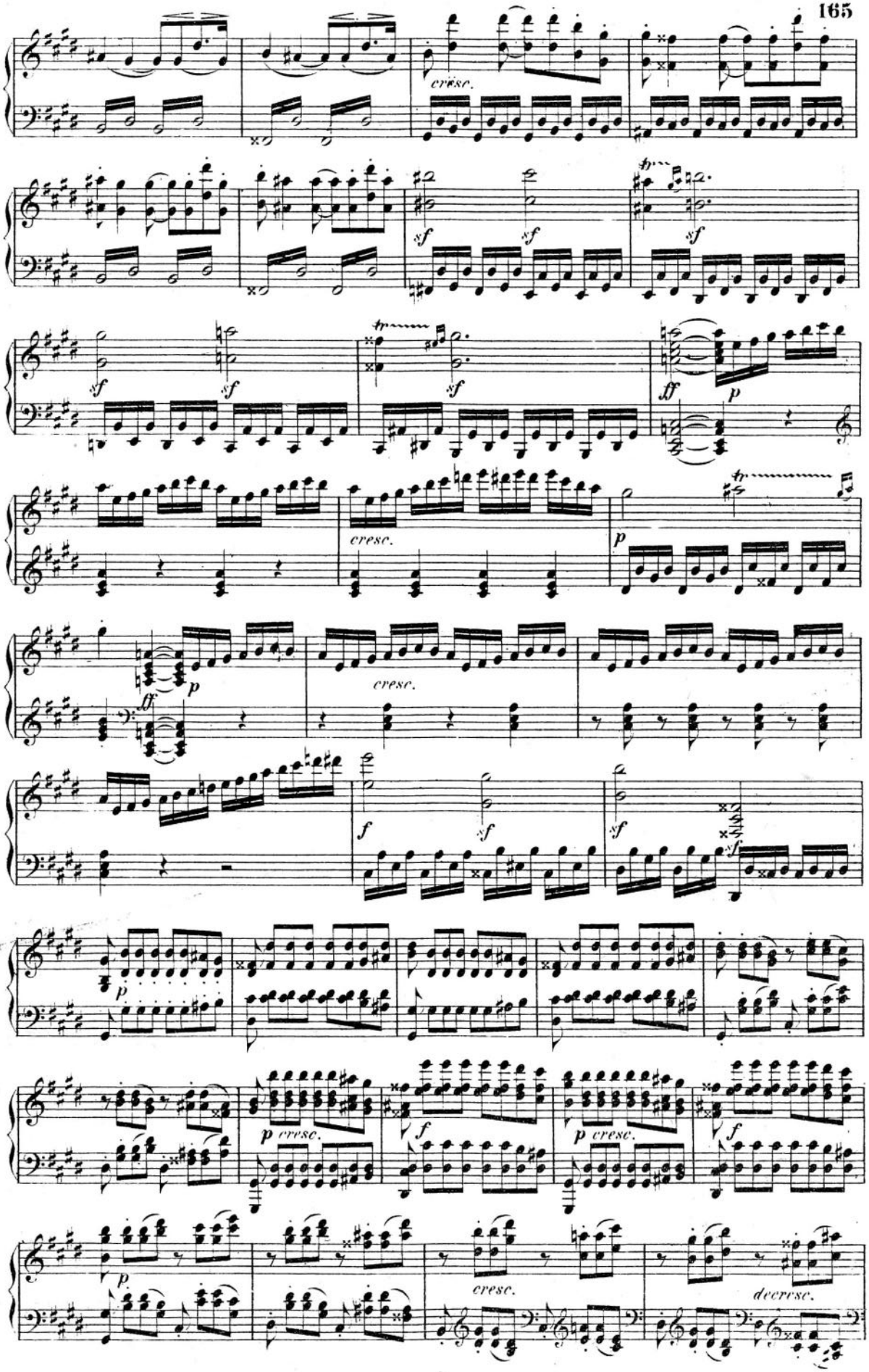
cresc.

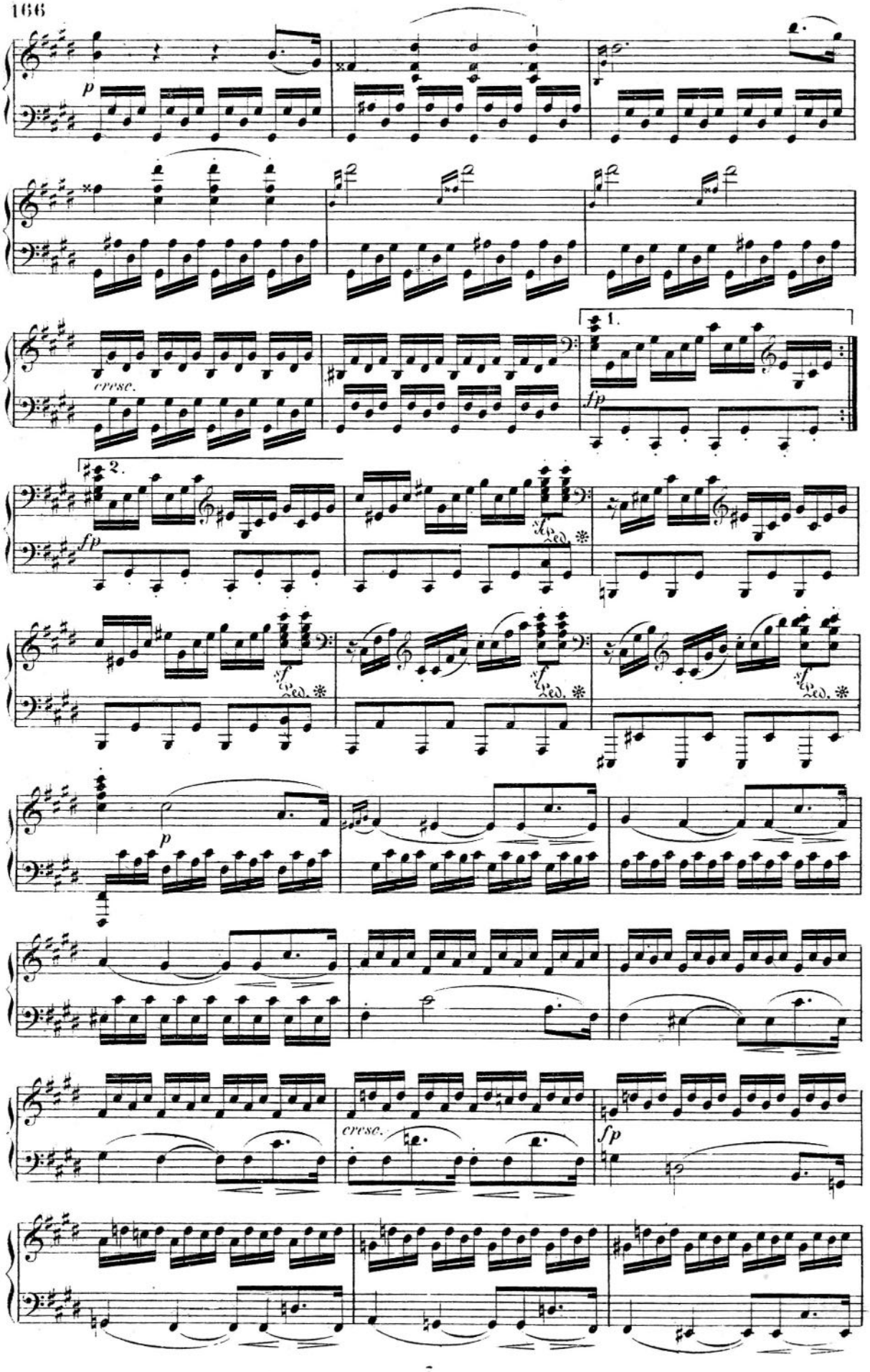
sf

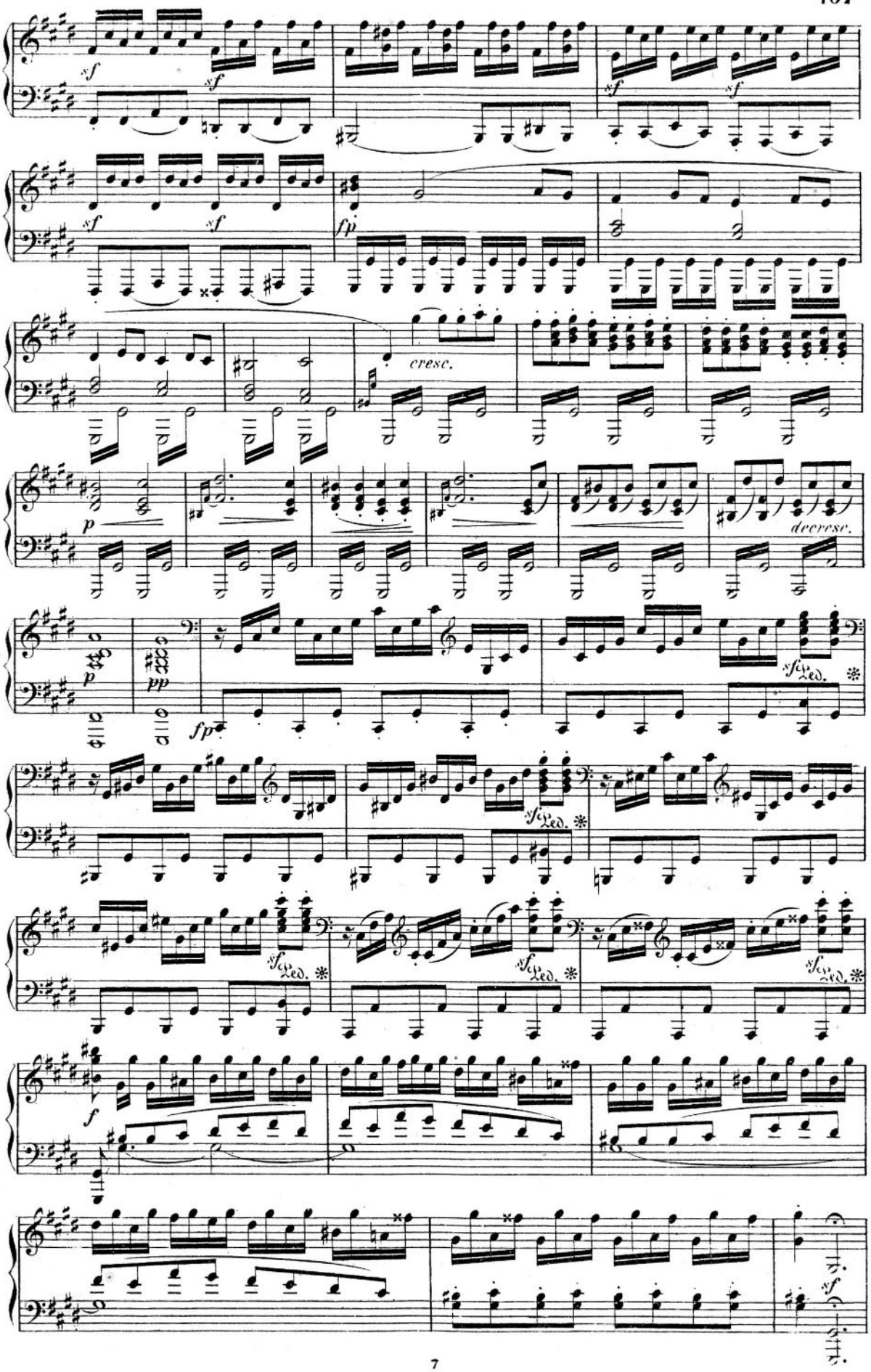
p

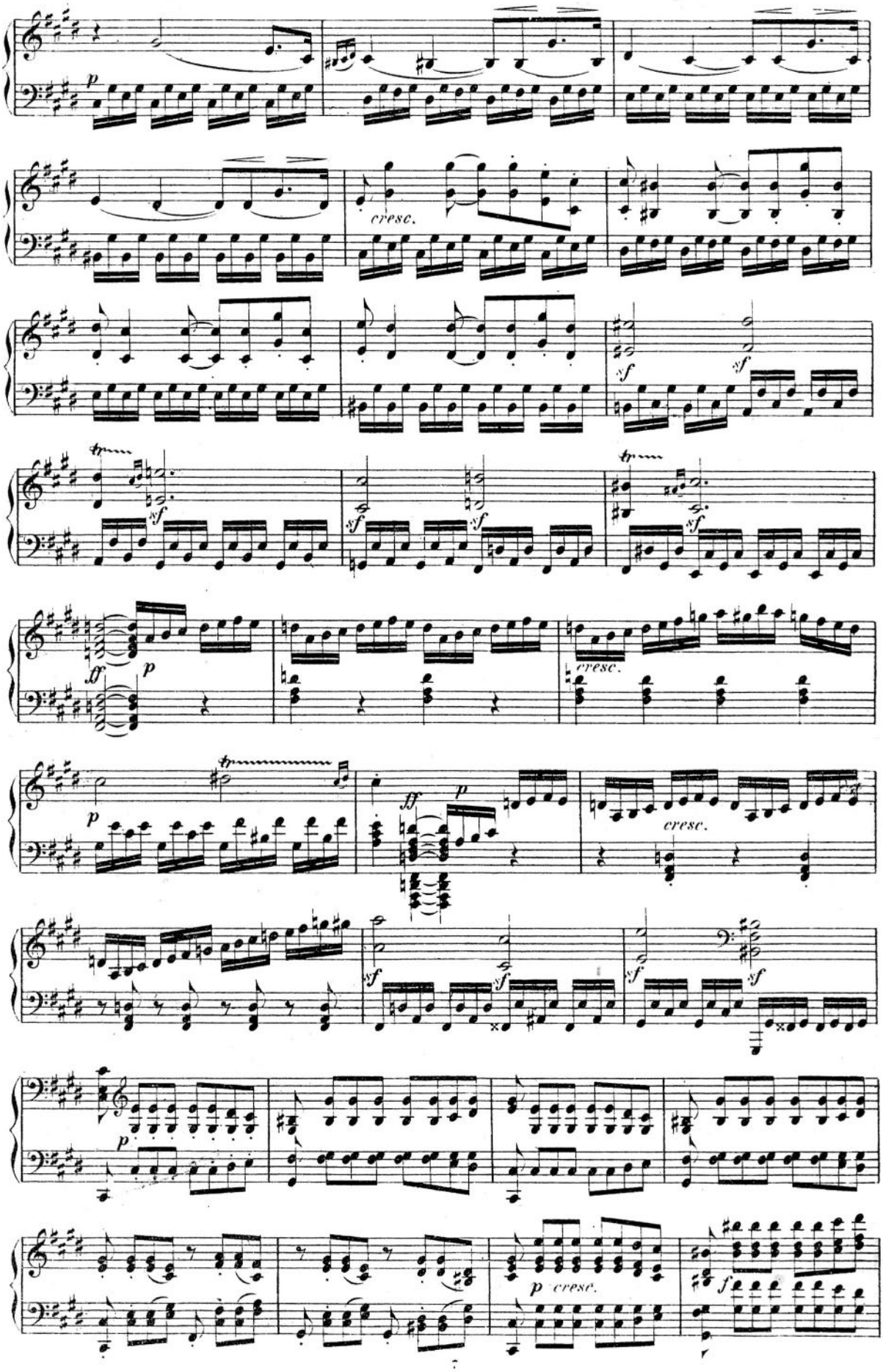
Trio.

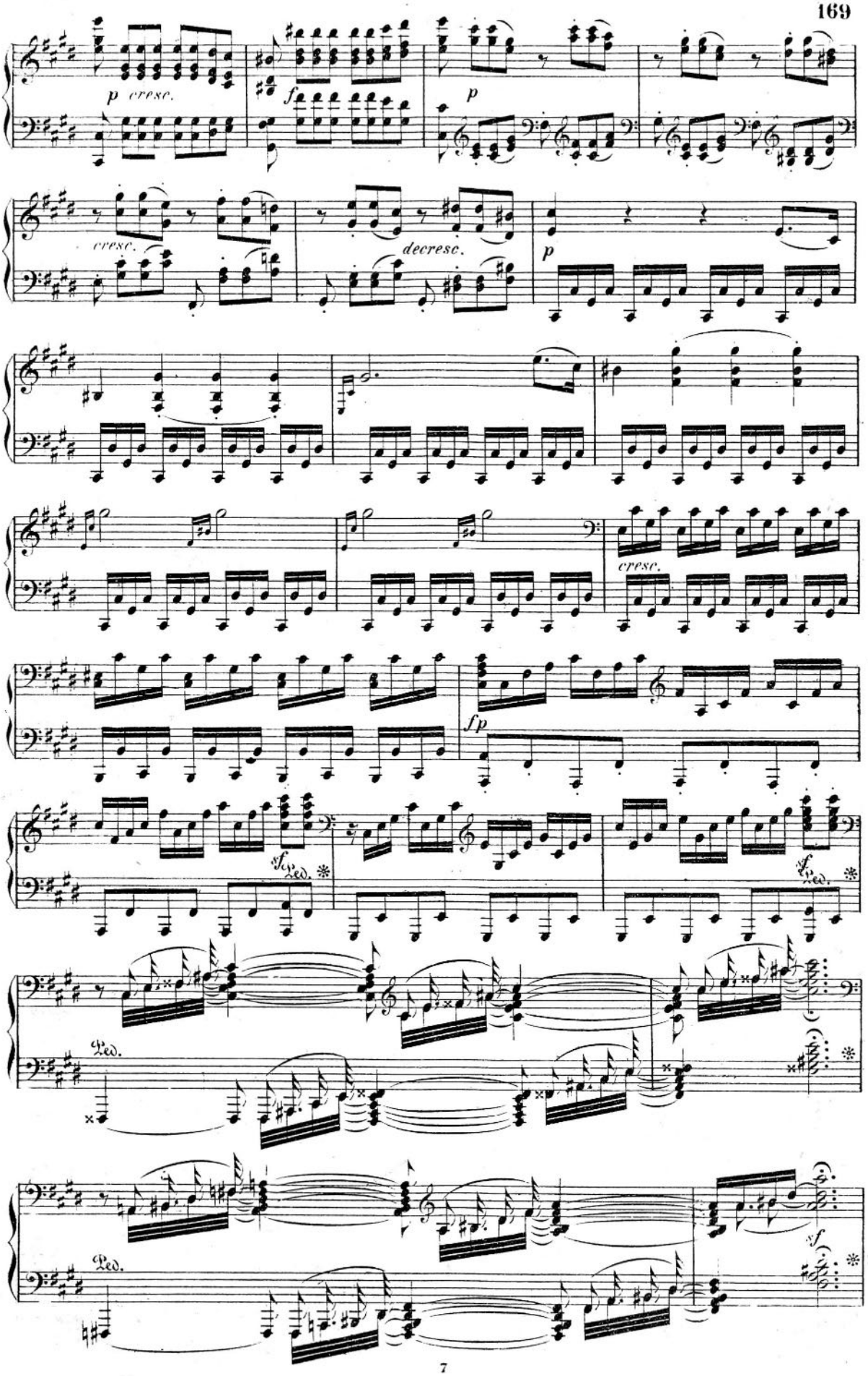


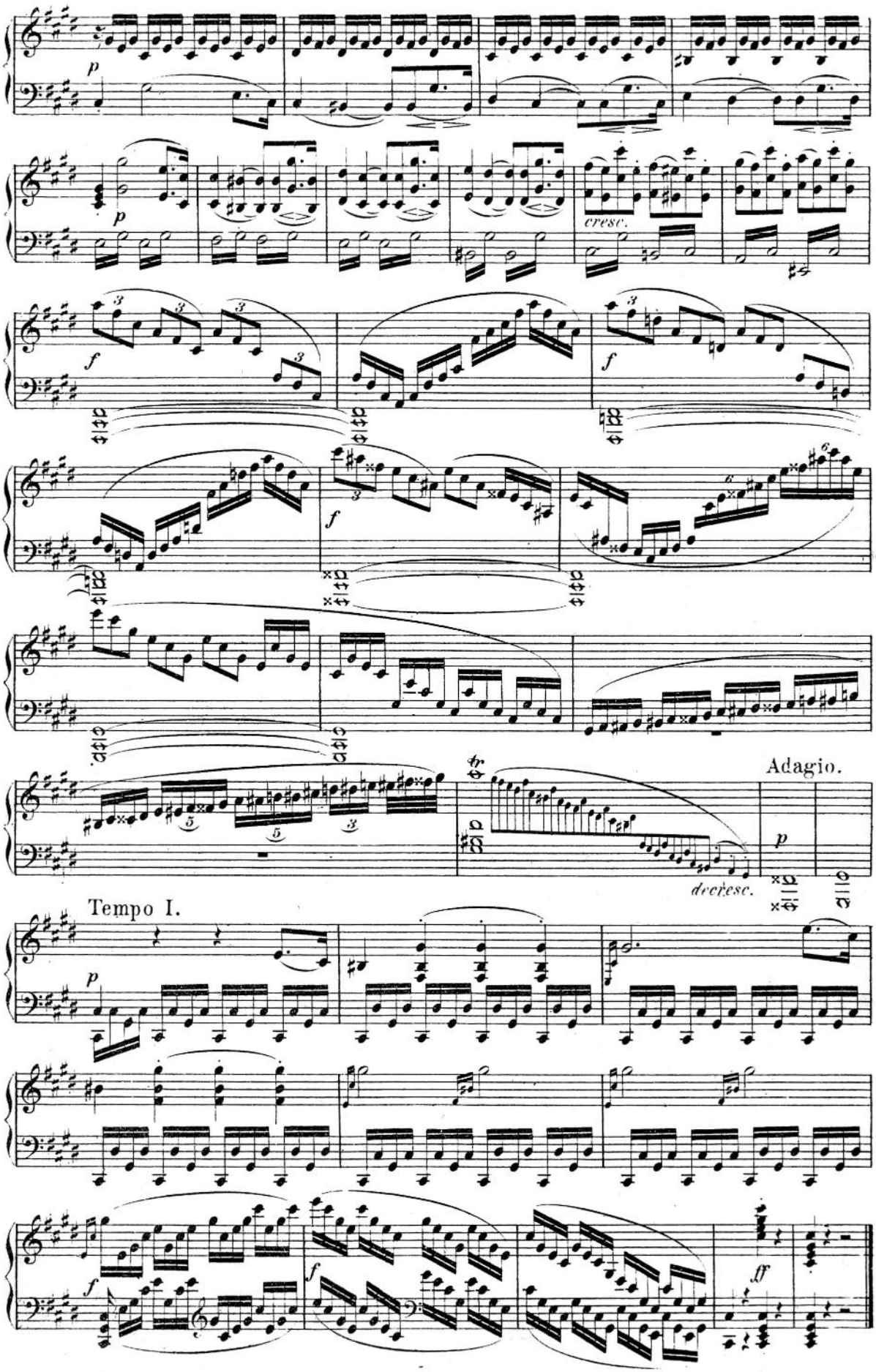

cresc.
sf
ff
p
cresc.
f
p cresc.
decresc.


p
cresc.
1.
fp
2.
fp
sf
ped.
p
cresc.
fp


sf
fp
cresc.
p
decresc.
pp
Ped.
f


p
cresc.
sf
sf
sf
sf
sf
ff
p
cresc.
p
ff
p
cresc.
sf
sf
sf
sf
p
p
cresc.
f


p cresc.
fz
p
cresc.
decresc.
p
cresc.
fp
sf
Ped.
sf
Ped.
Ped.
Ped.
sf


p
cresc.
f
Adagio.
decresc.
Tempo I.
ff

SONATA.

Date of the Autograph: 1801.

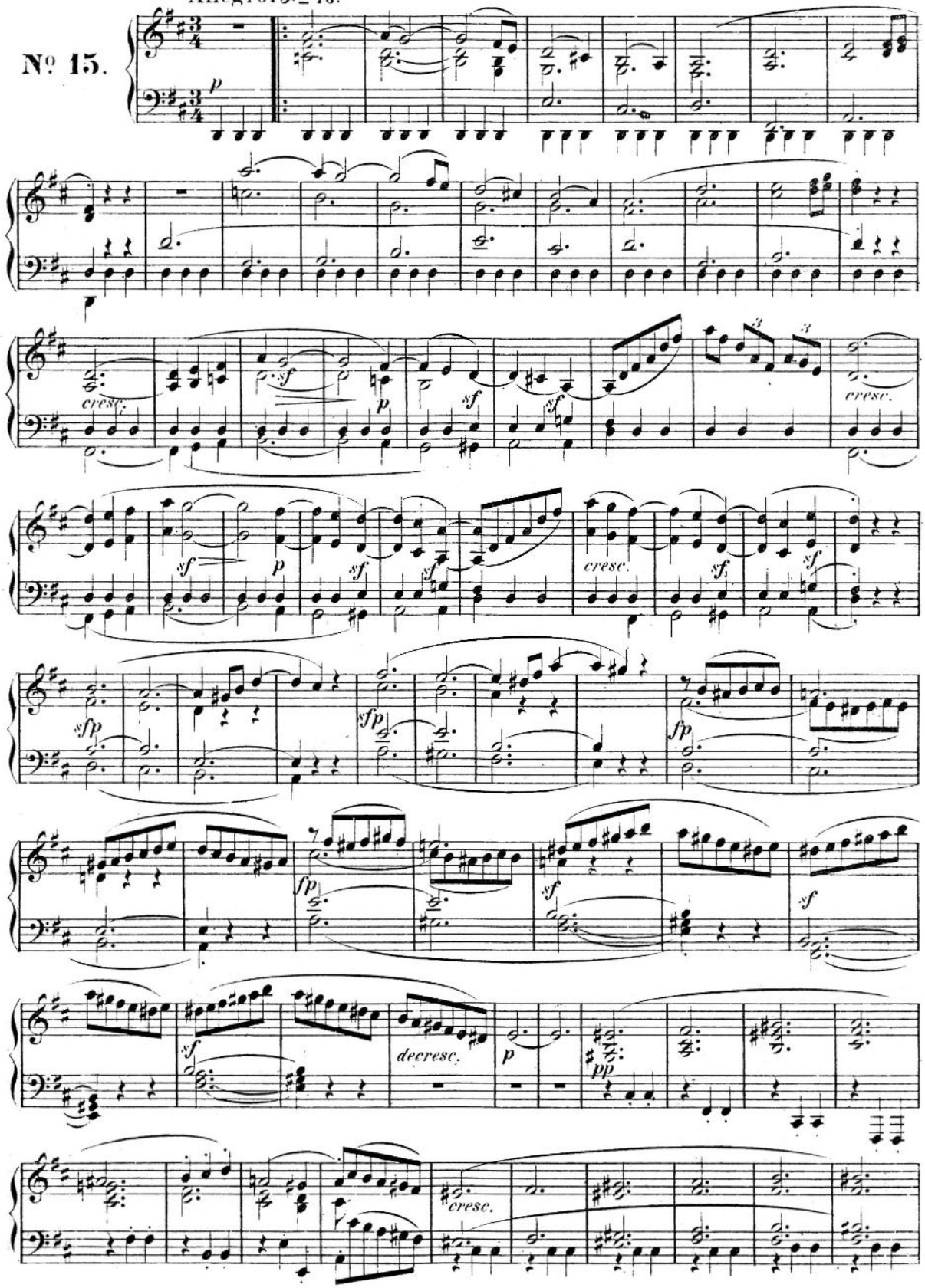
(commonly called "Sonata pastorale")

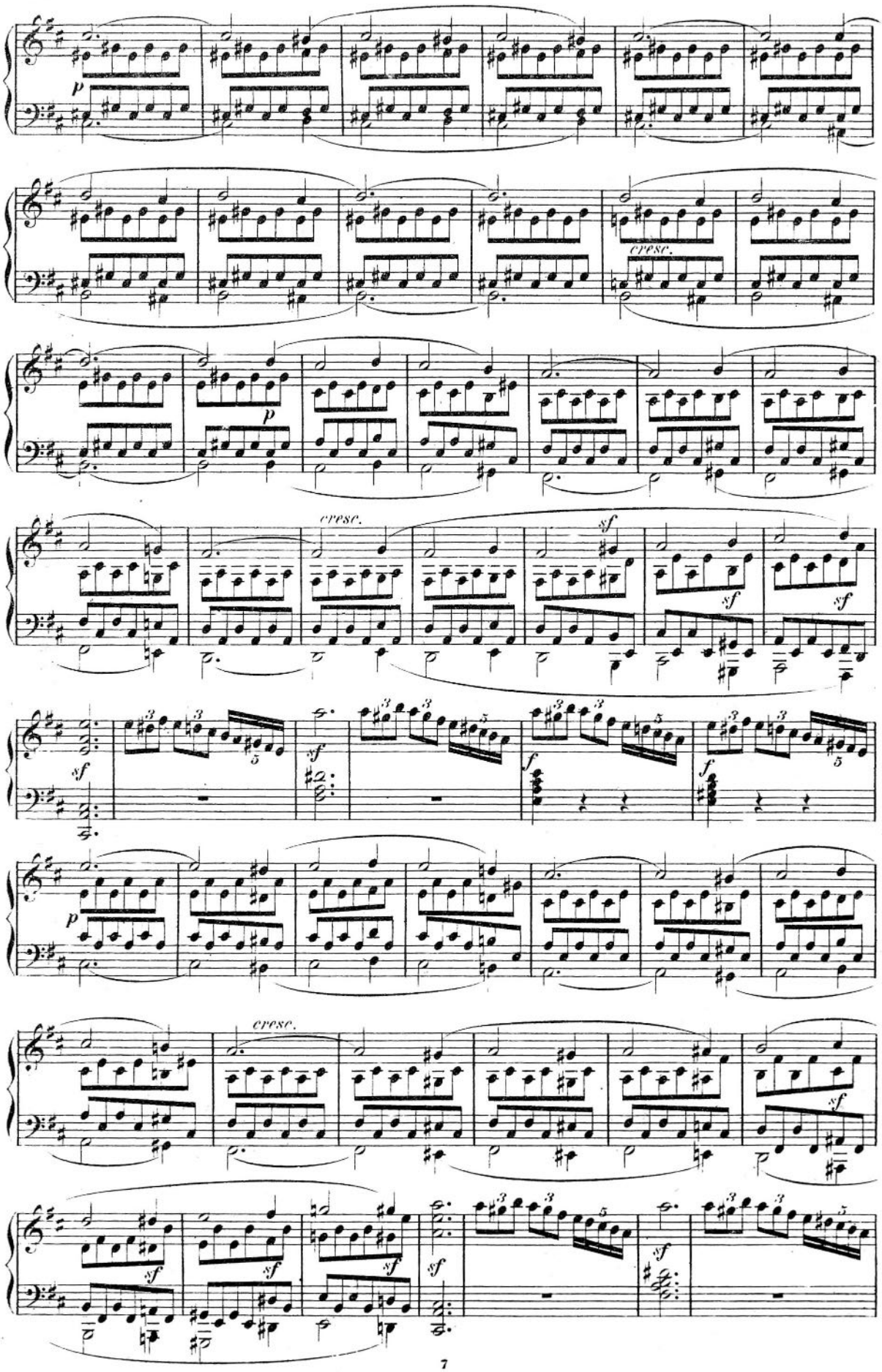
(Dedicated to Joseph de Sonnenfels.)

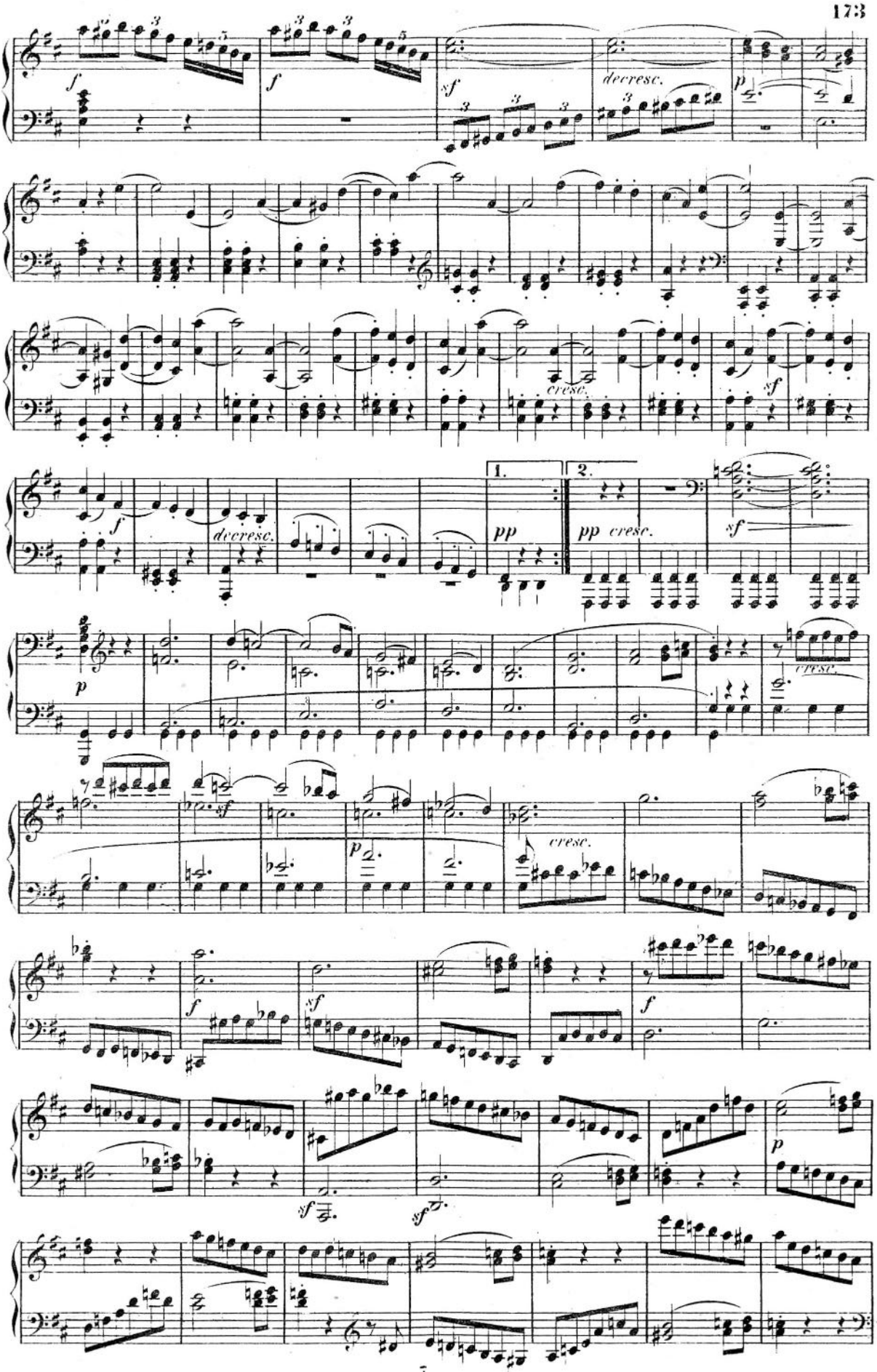
Beethoven, Op. 28.

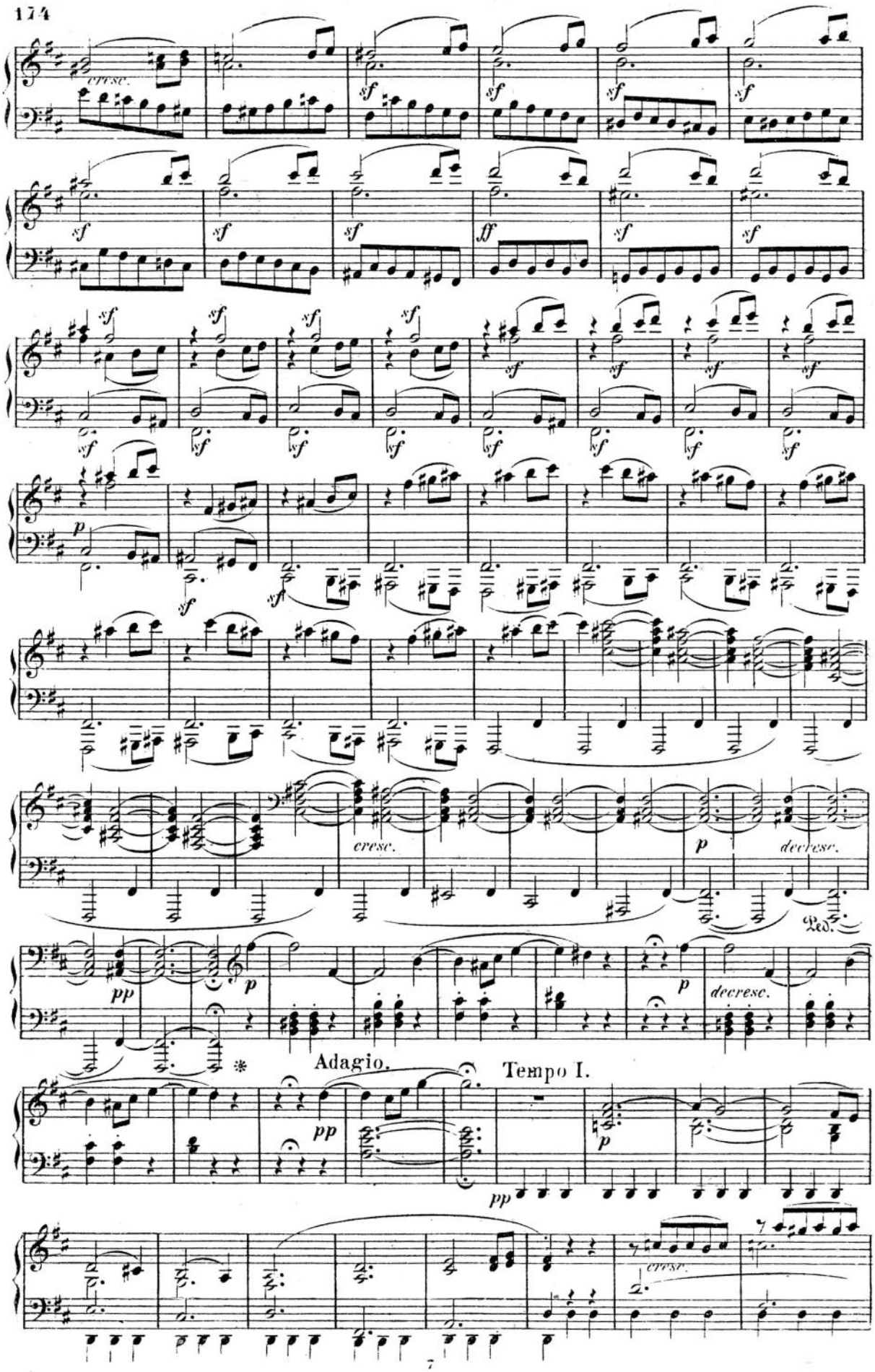
Allegro. ♩.= 76.

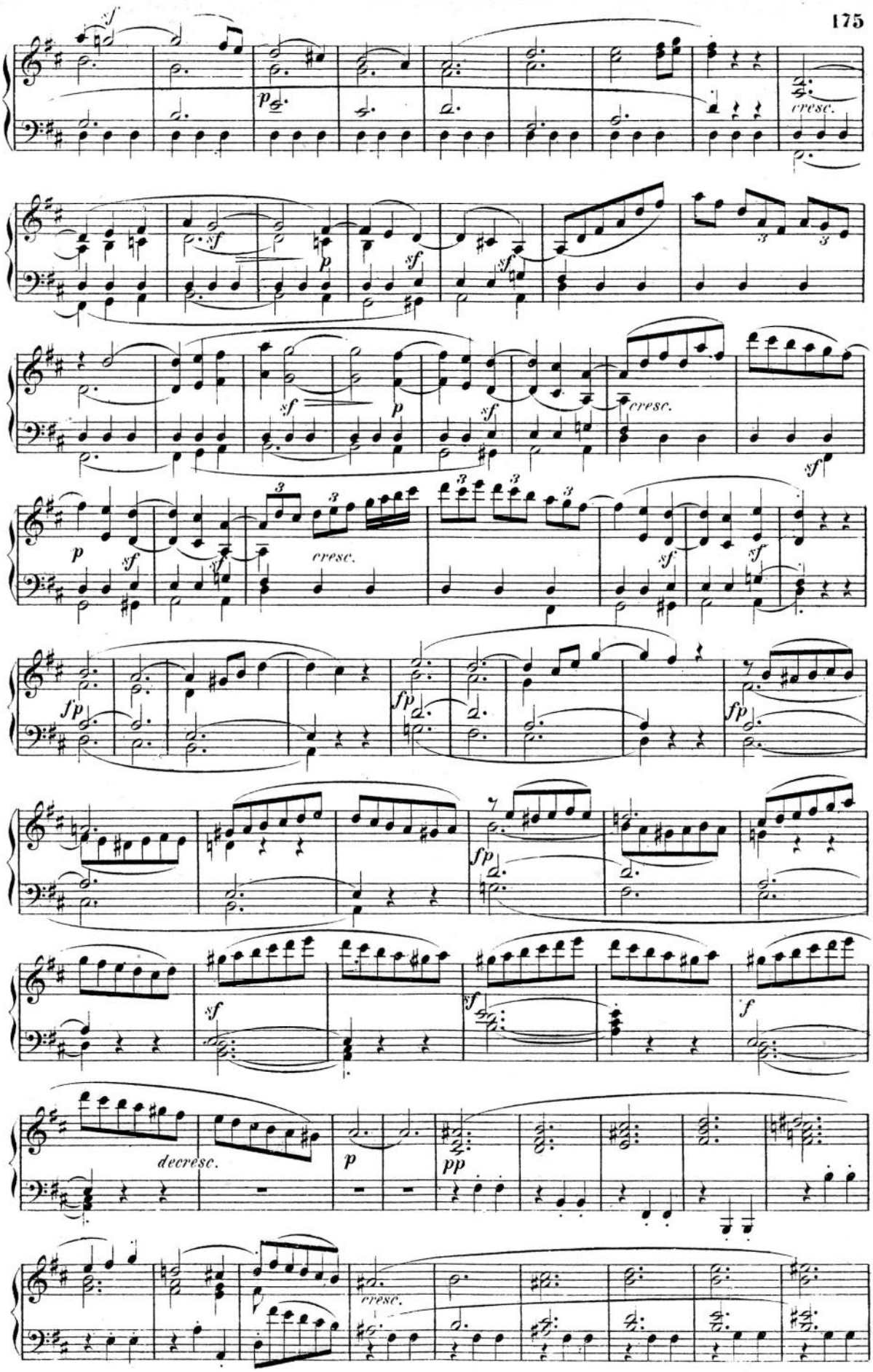
№ 15.

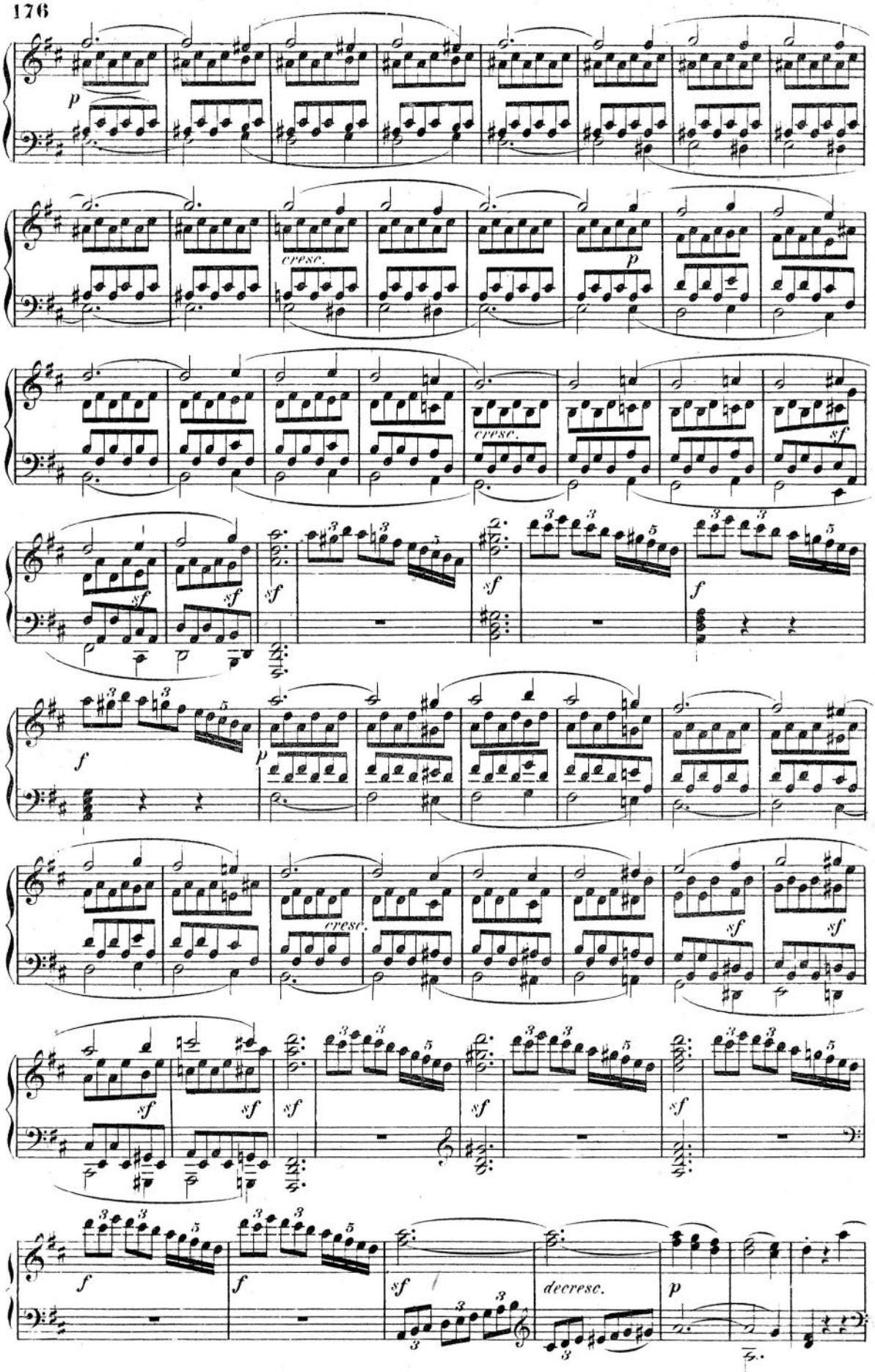


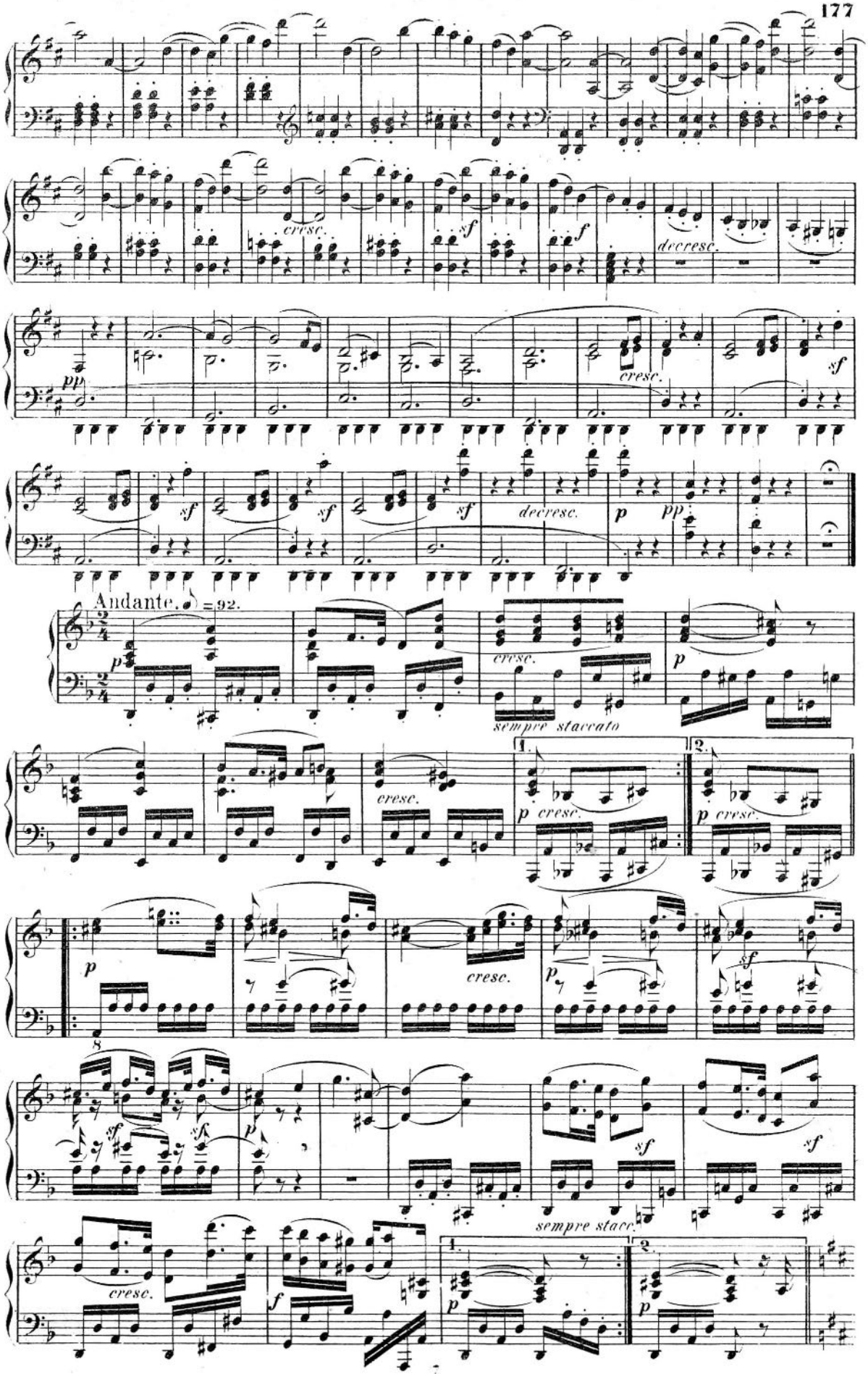

p
cresc.
p
cresc.
sf
sf
sf
sf
f
f
p
cresc.
sf
sf
sf
sf

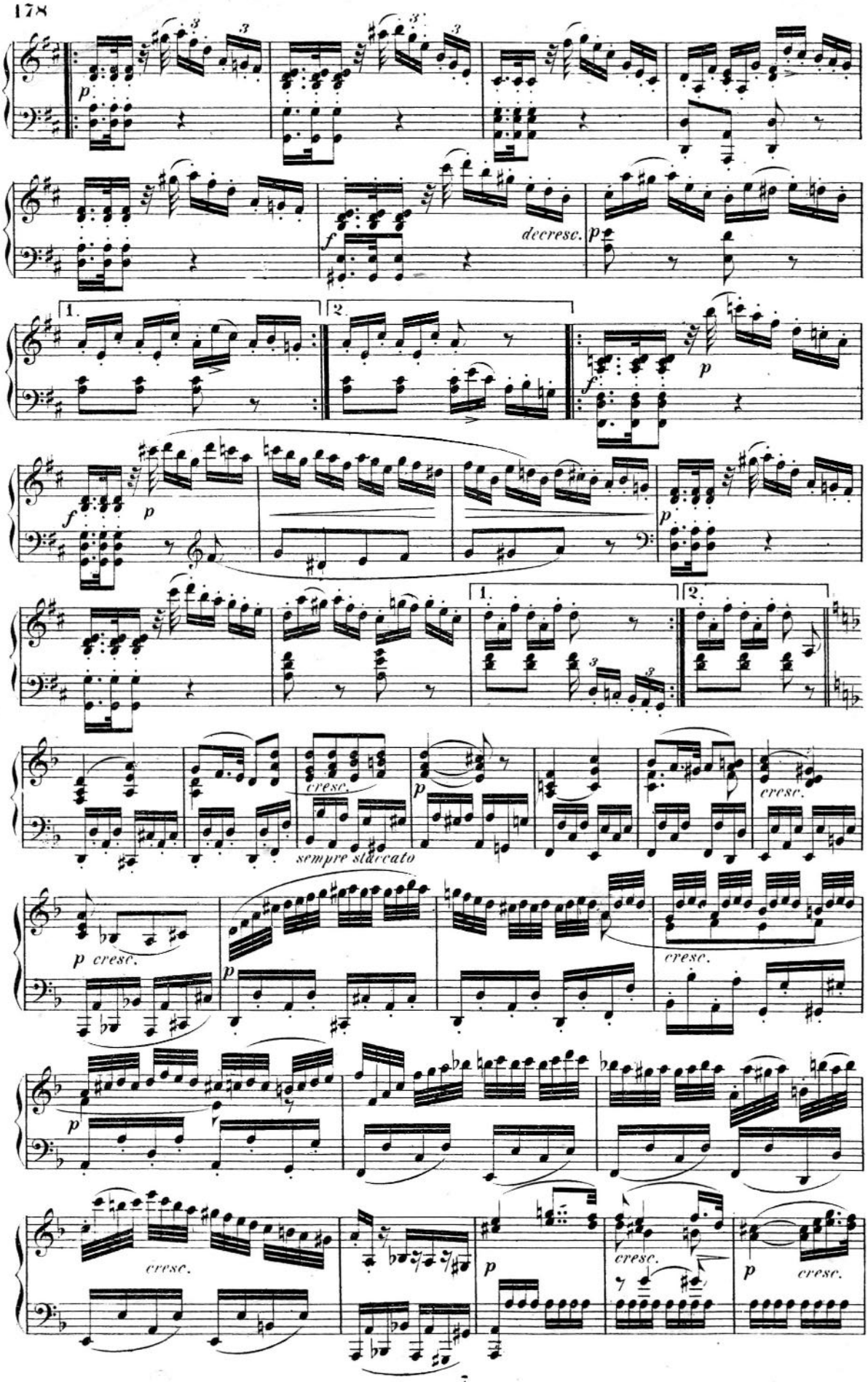

f
f
sf
decresc.
p
cresc.
sf
f
decresc.
1.
2.
pp
pp cresc.
sf
p
cresc.
sf
p
cresc.
f
sf
f
p
sf
sf

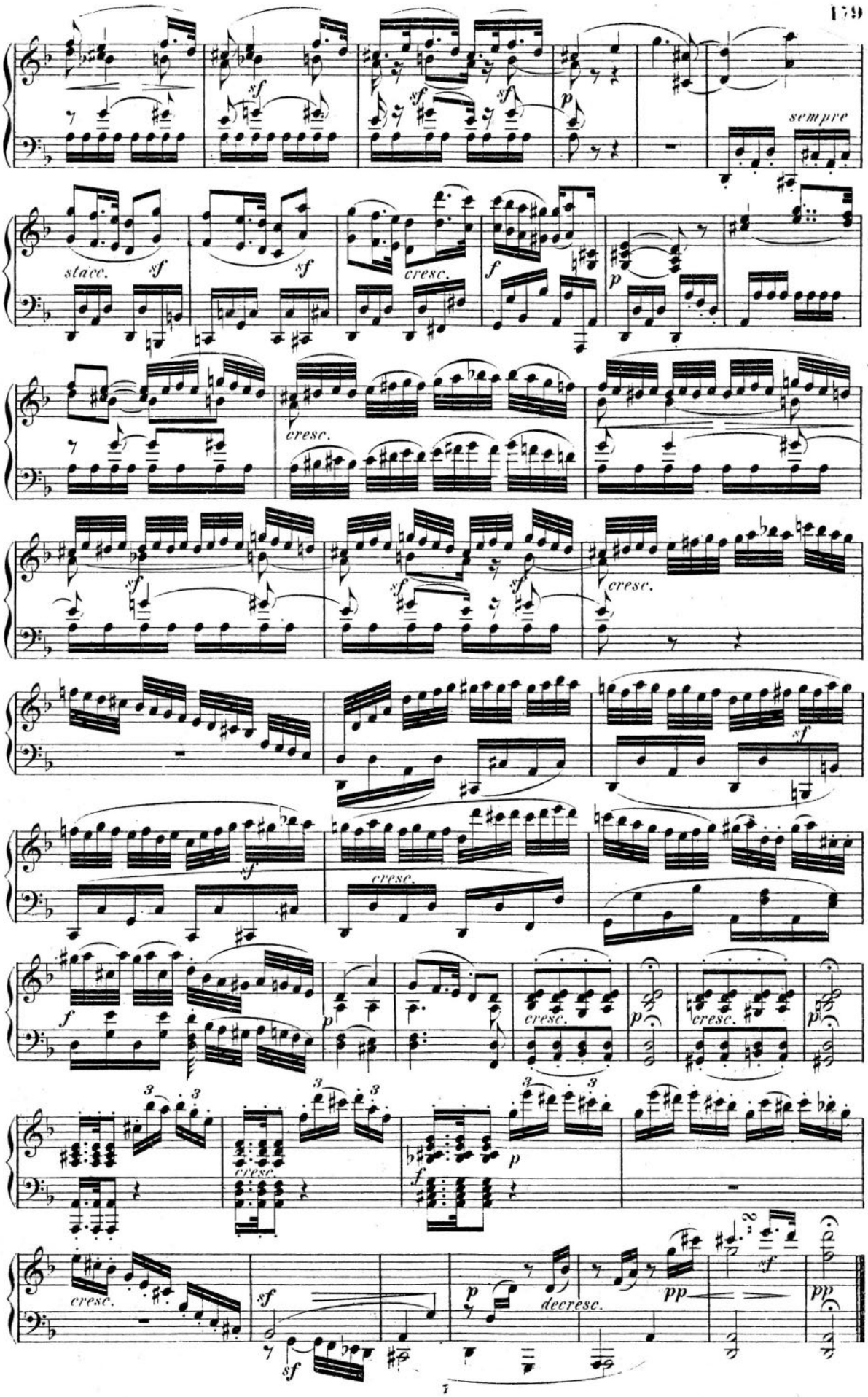

cresc.
sf
ff
p
pp
decresc.
Ped.
Adagio.
Tempo I.


sf
p
cresc.
sf
p
sf
sf
cresc.
sf
p
sf
sf
cresc.
sf
sf
fp
fp
fp
fp
sf
sf
f
decresc.
p
pp
cresc.


p
cresc.
p
cresc.
sf
sf
sf
sf
f
f
p
cresc.
sf
sf
sf
sf
sf
sf
sf
f
f
sf
decresc.
p

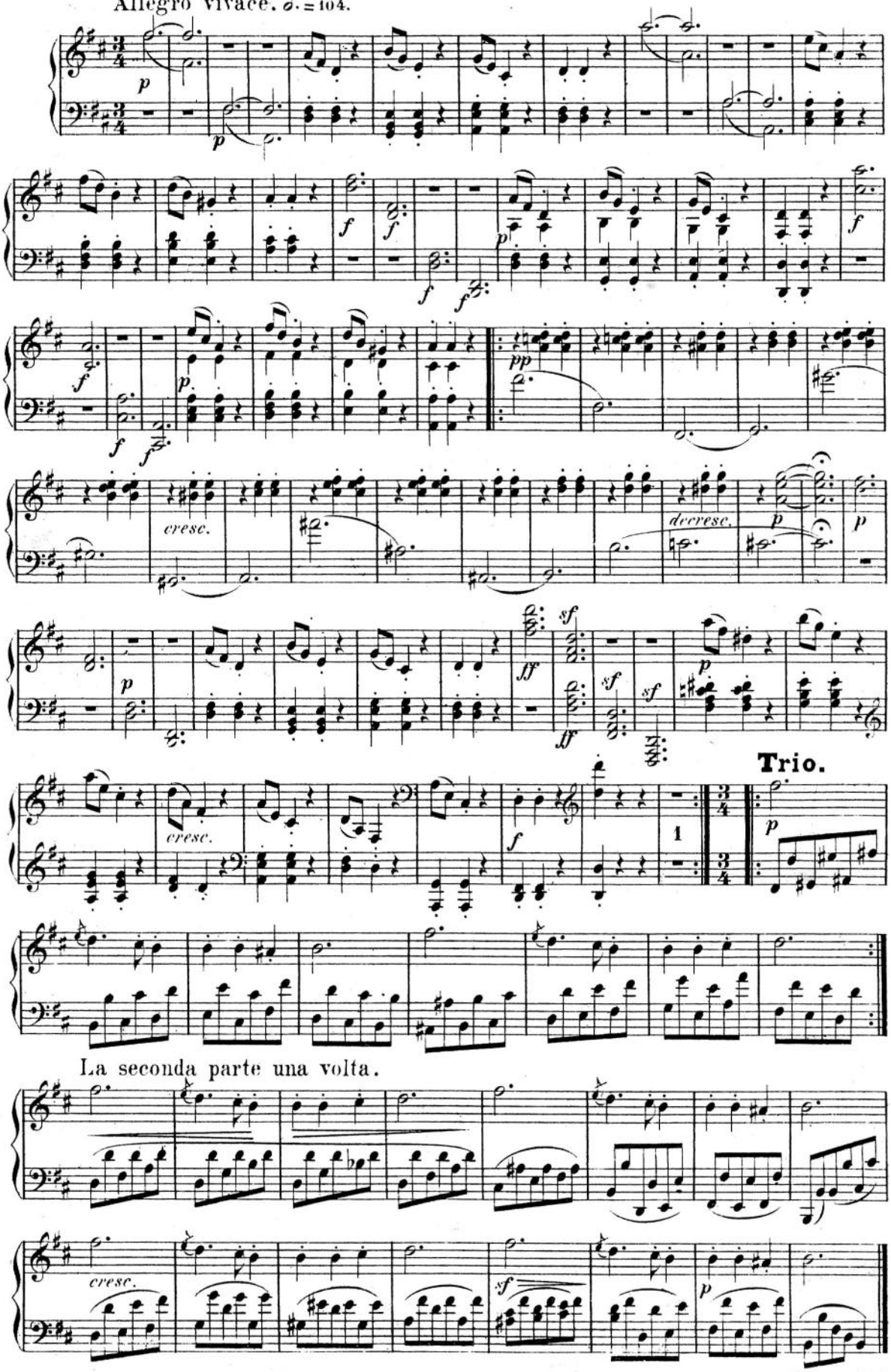

cresc.
sf
f
decresc.
pp
cresc.
sf
sf
sf
sf
decresc.
p
pp
Andante. ♩ = 92.
p
cresc.
p
sempre staccato
cresc.
1.
2.
p cresc.
p cresc.
p
cresc.
p
sf
8
sf
sf
p
sf
sf
sempre stacc.
cresc.
f
1.
2.
p
p


p
decresc.
f
1.
2.
cresc.
sempre staccato


sempre
stacc.
cresc.
decresc.

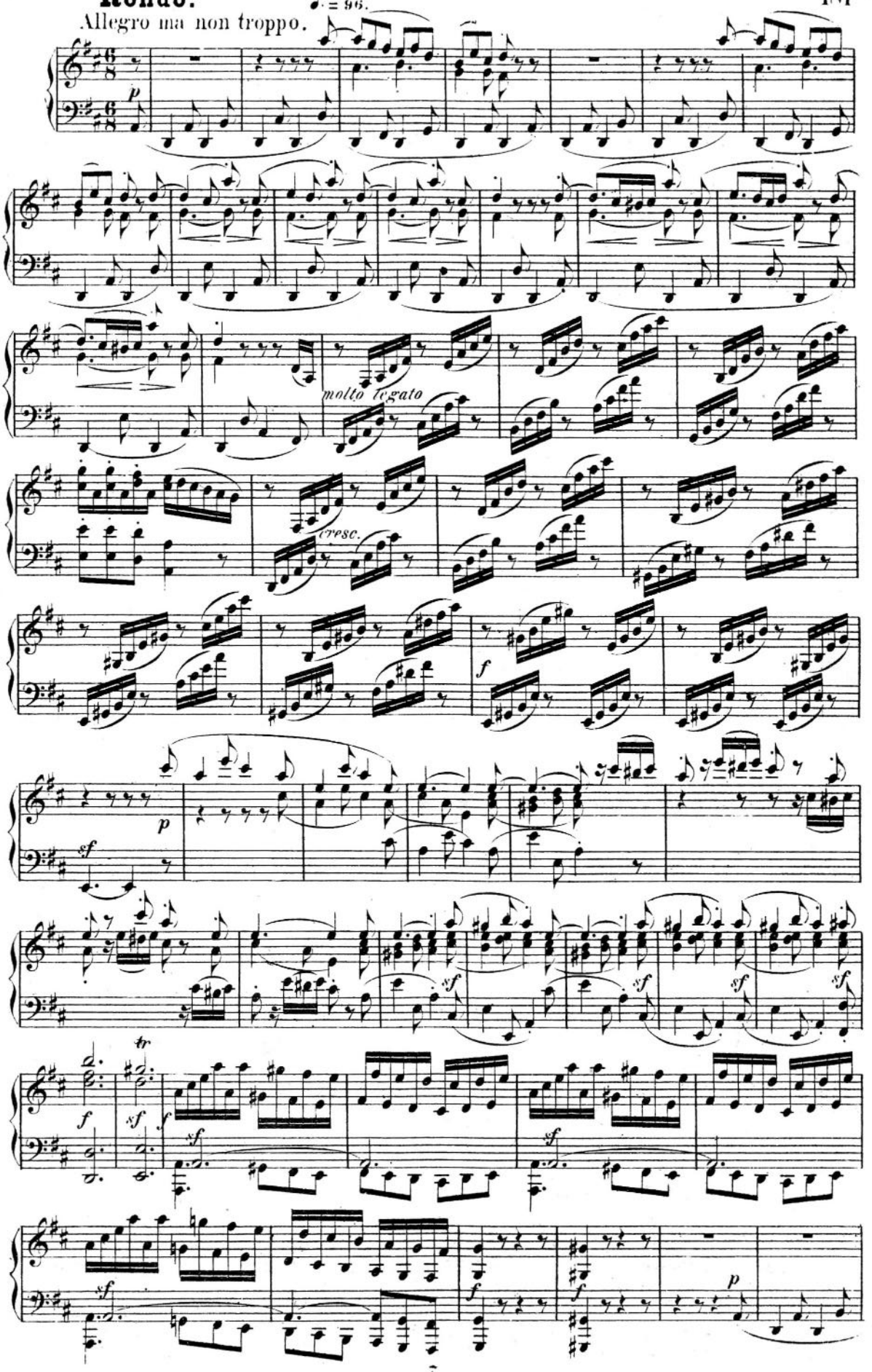
Scherzo.

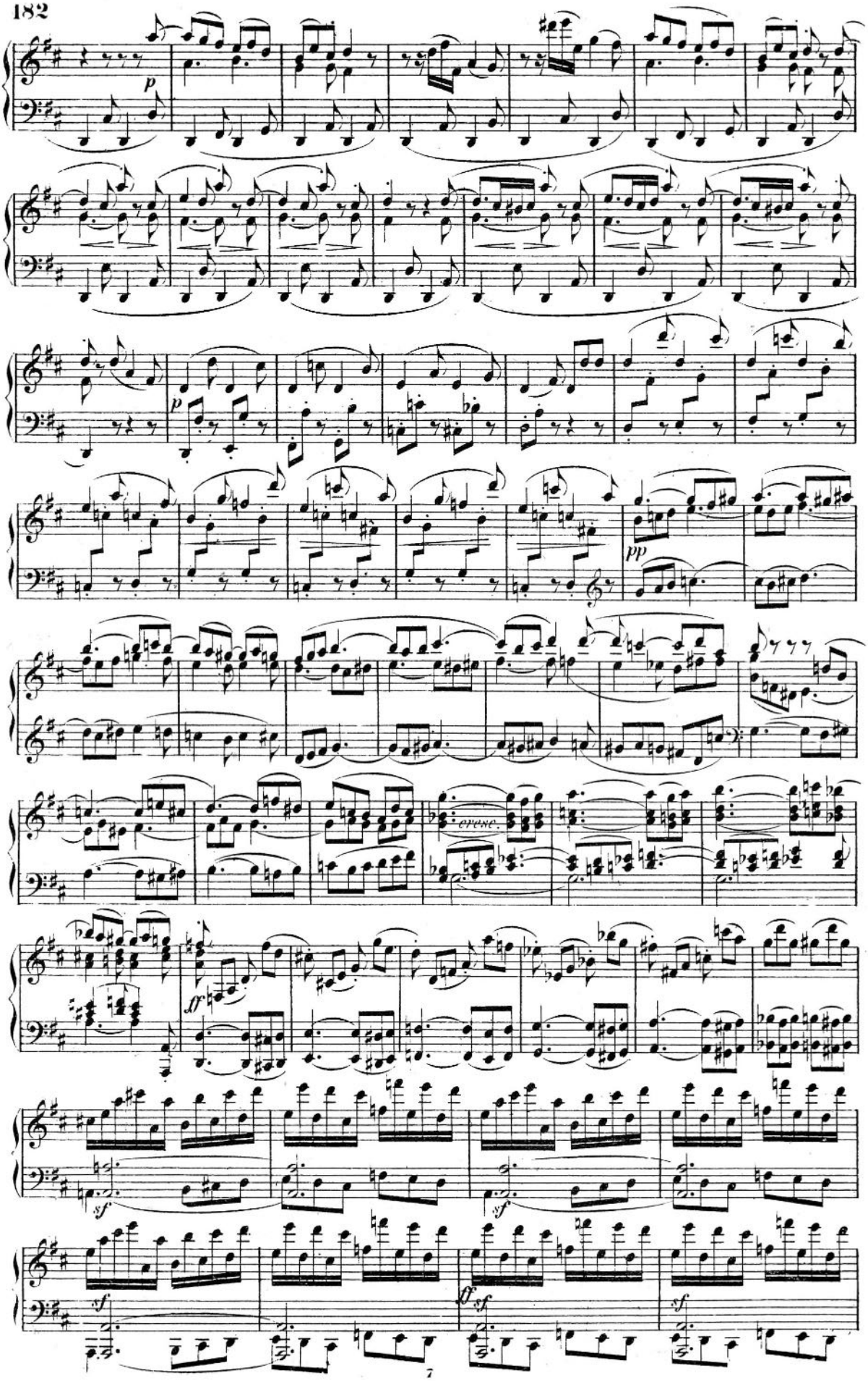
Allegro vivace. $\dot{o}$. = 104.

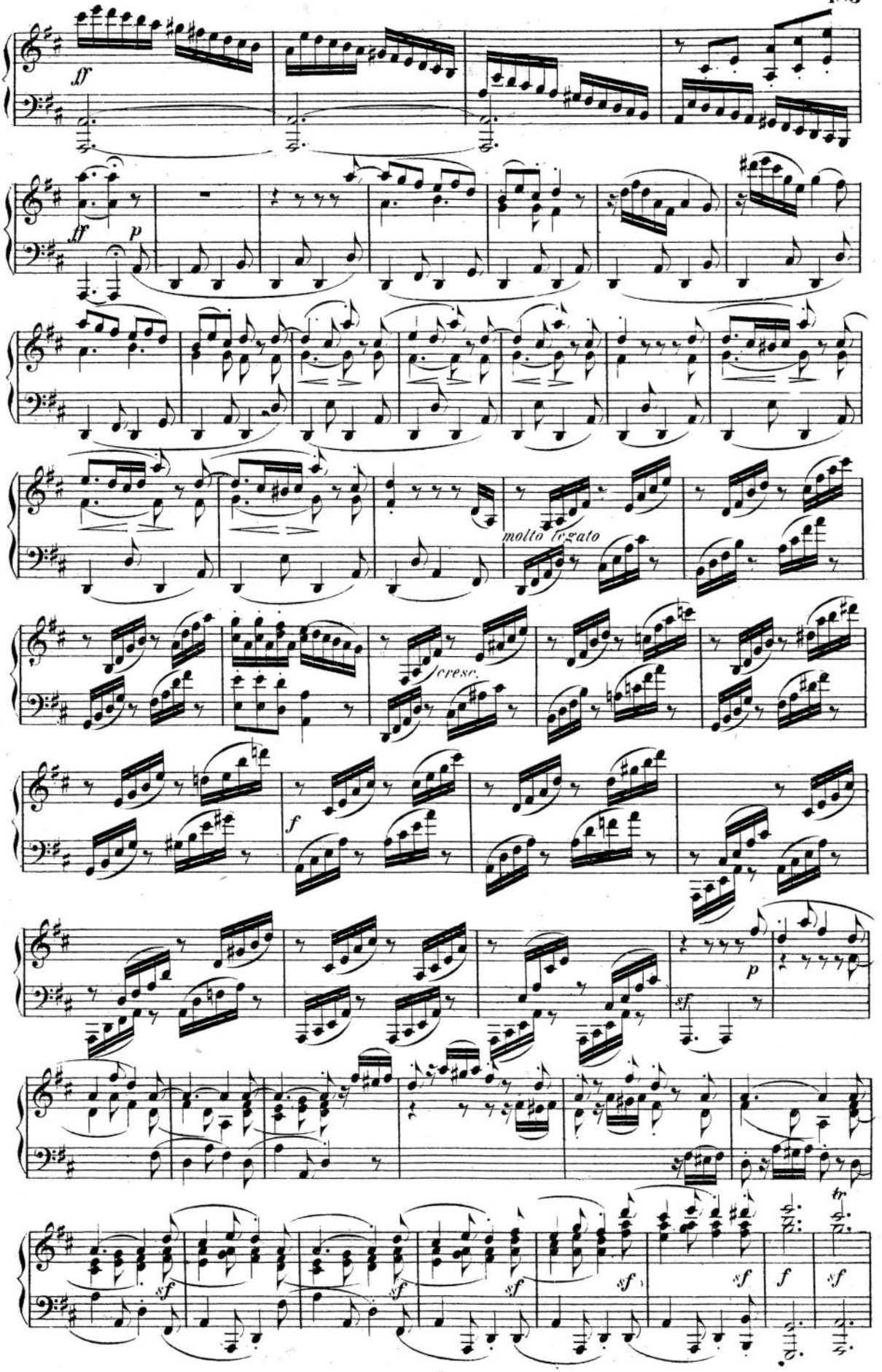


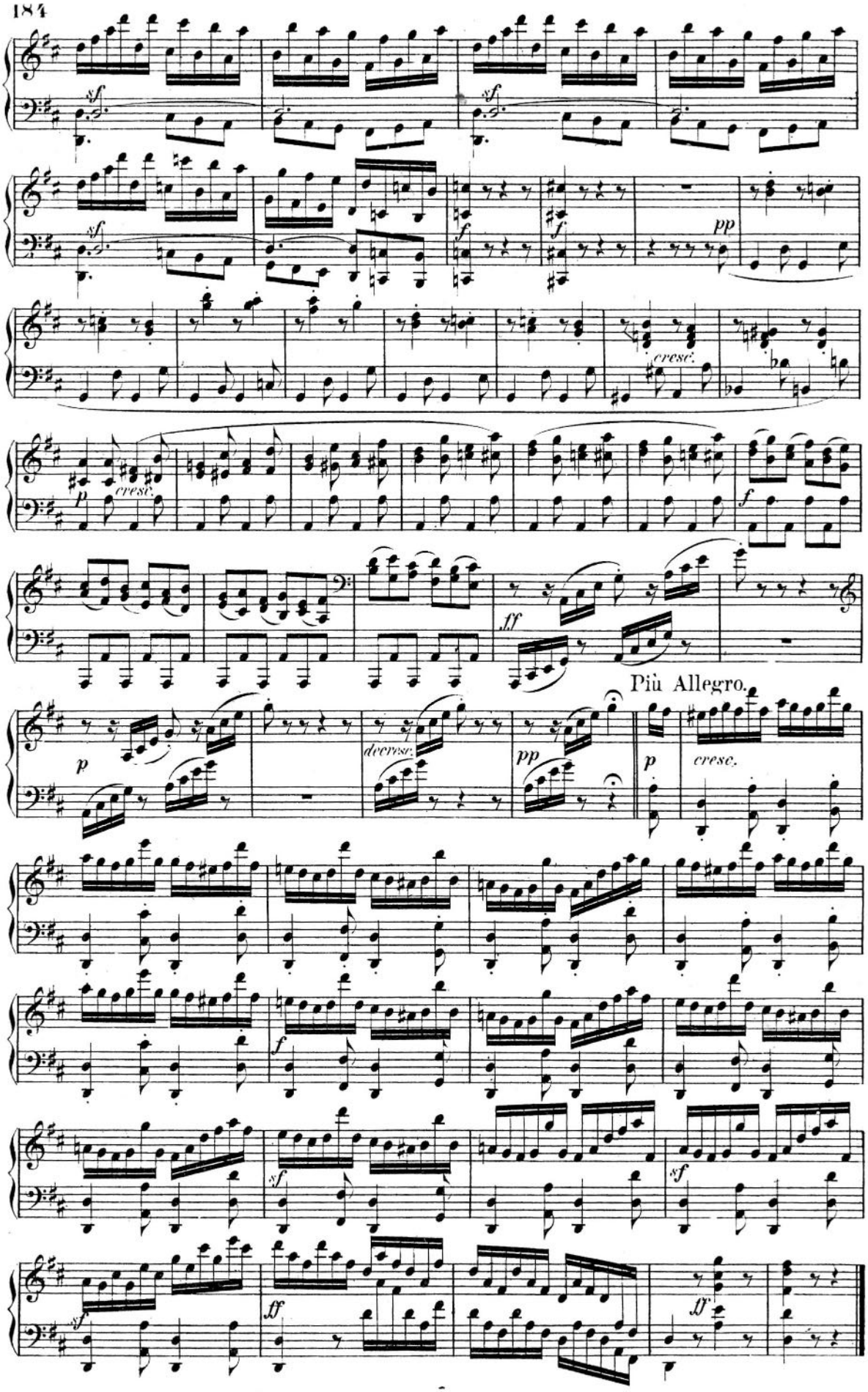
Rondo.

Allegro ma non troppo. ♩ = 96.




p
p
pp
cresc.
ff
sf
sf
ff sf
sf


ff
ff
p
molto legato
cresc.
f
p
sf
sf
sf
sf
sf
sf
f
sf
tr


sf
sf
sf
f
f
pp
cresc.
p
cresc.
f
ff
Più Allegro.
p
decresc.
pp
p
cresc.
f
sf
sf
sf
ff
ff

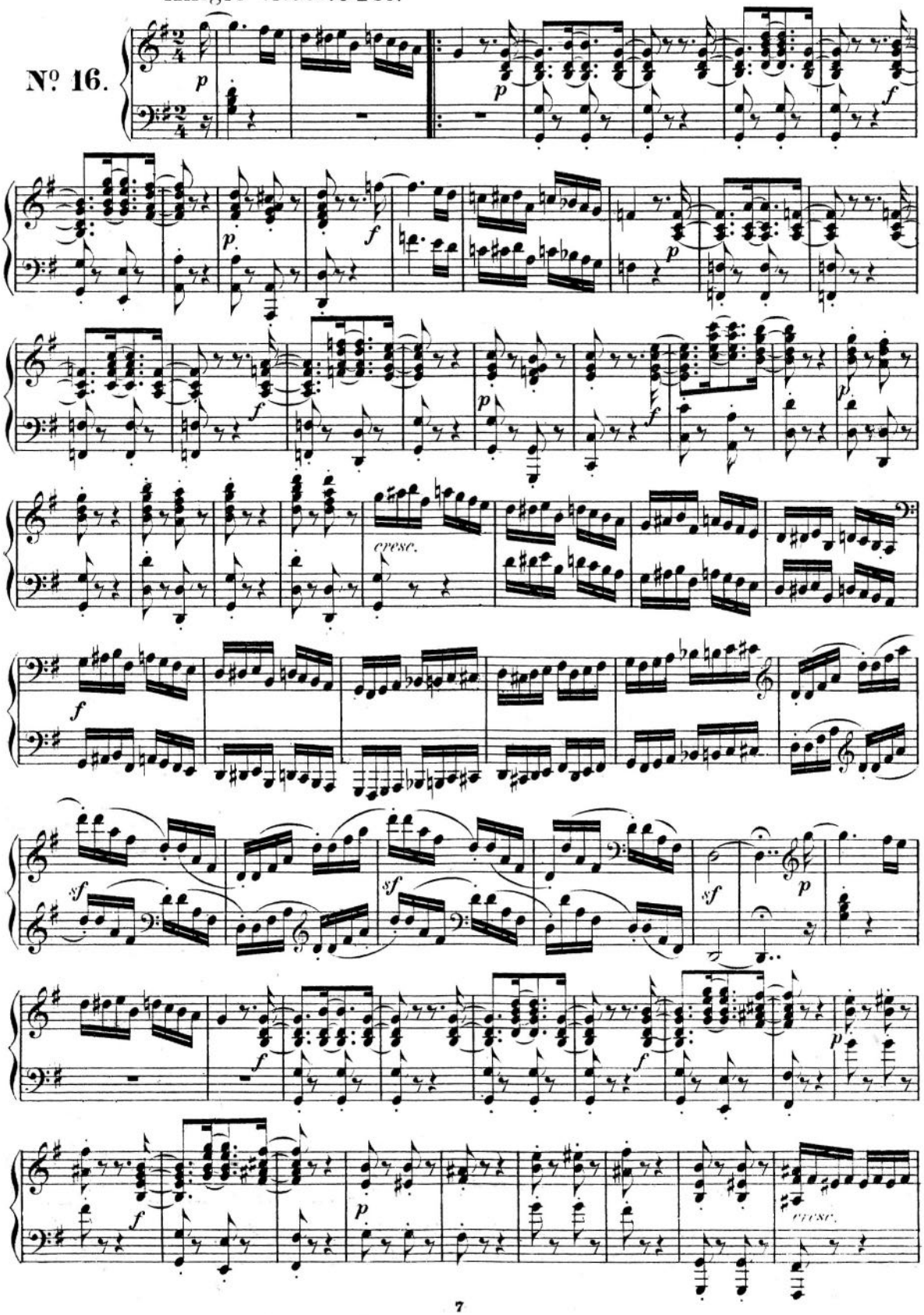
SONATA.

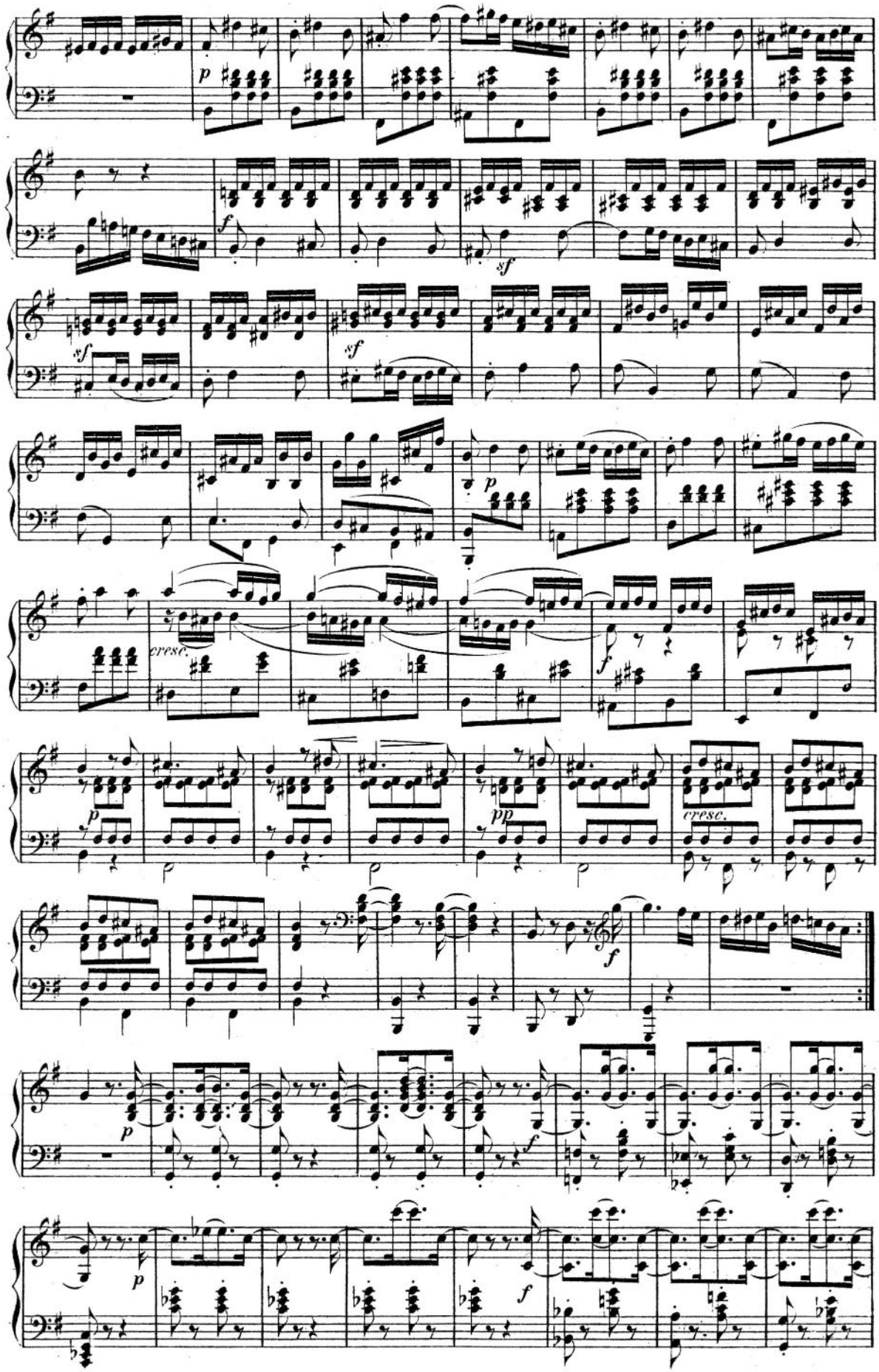
Composed in 1802.
Appeared for the
first time in 1803.

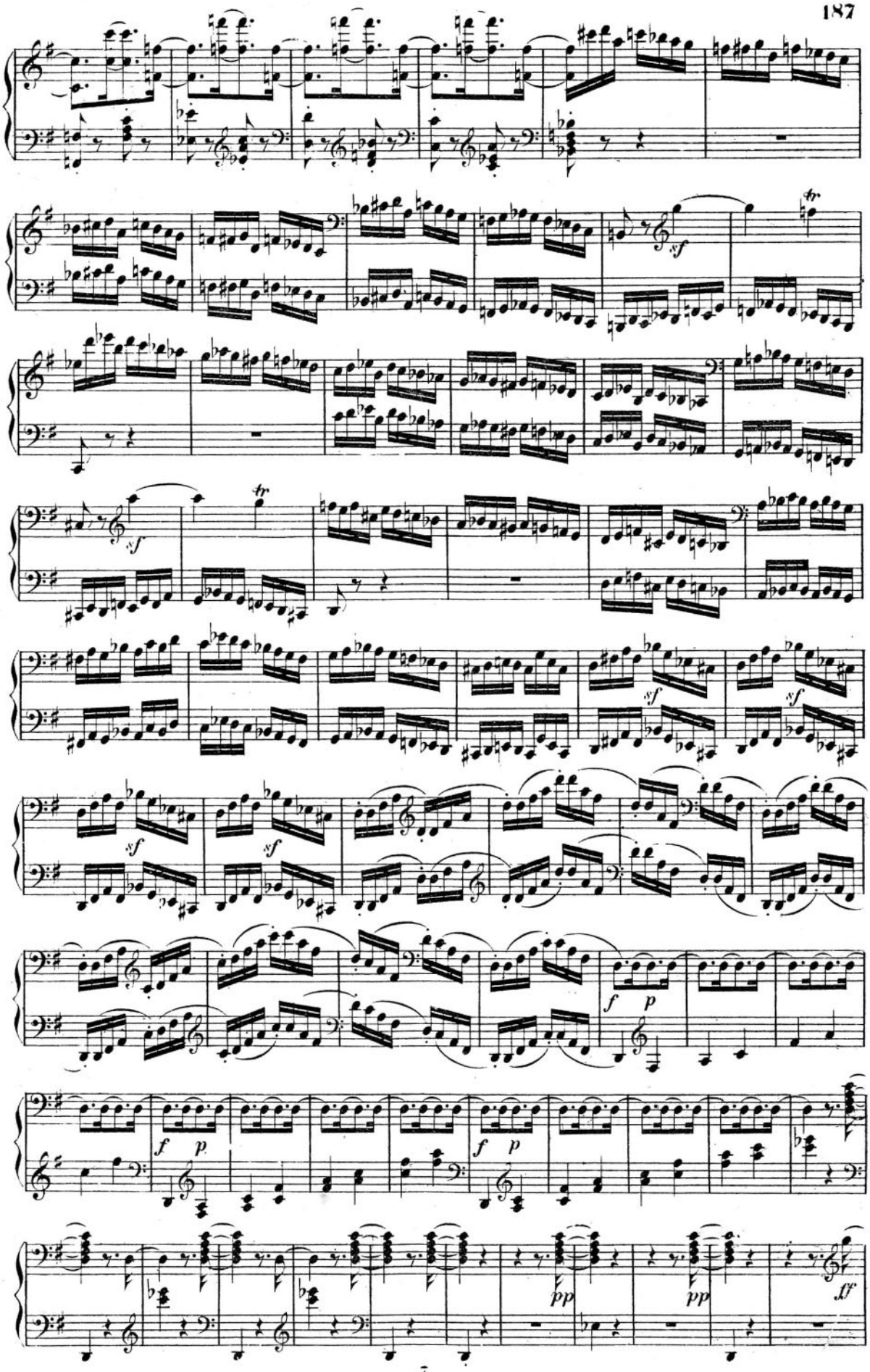
Beethoven, Op. 31. № 1.

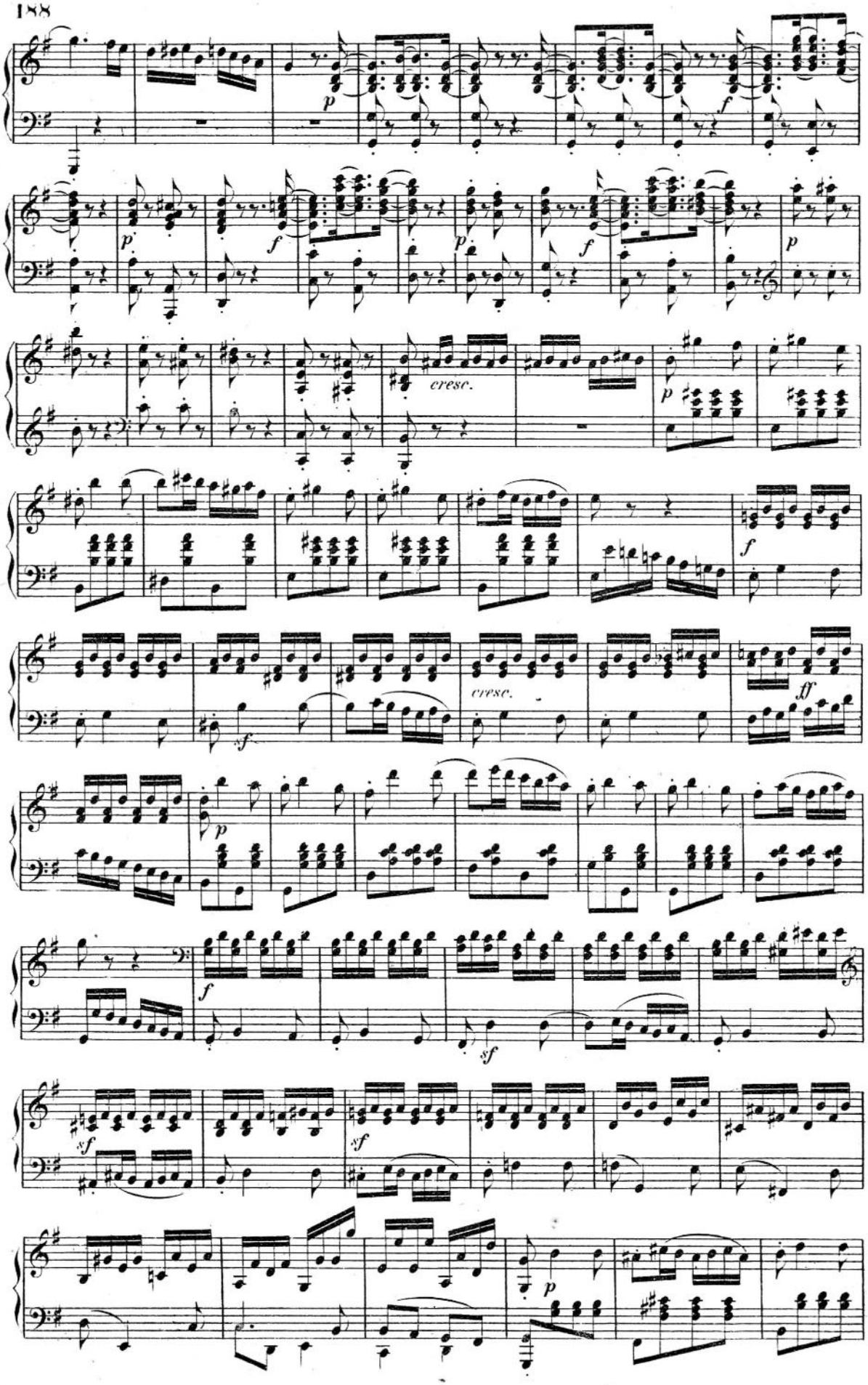
Allegro vivace. 𝅗𝅥 = 80.

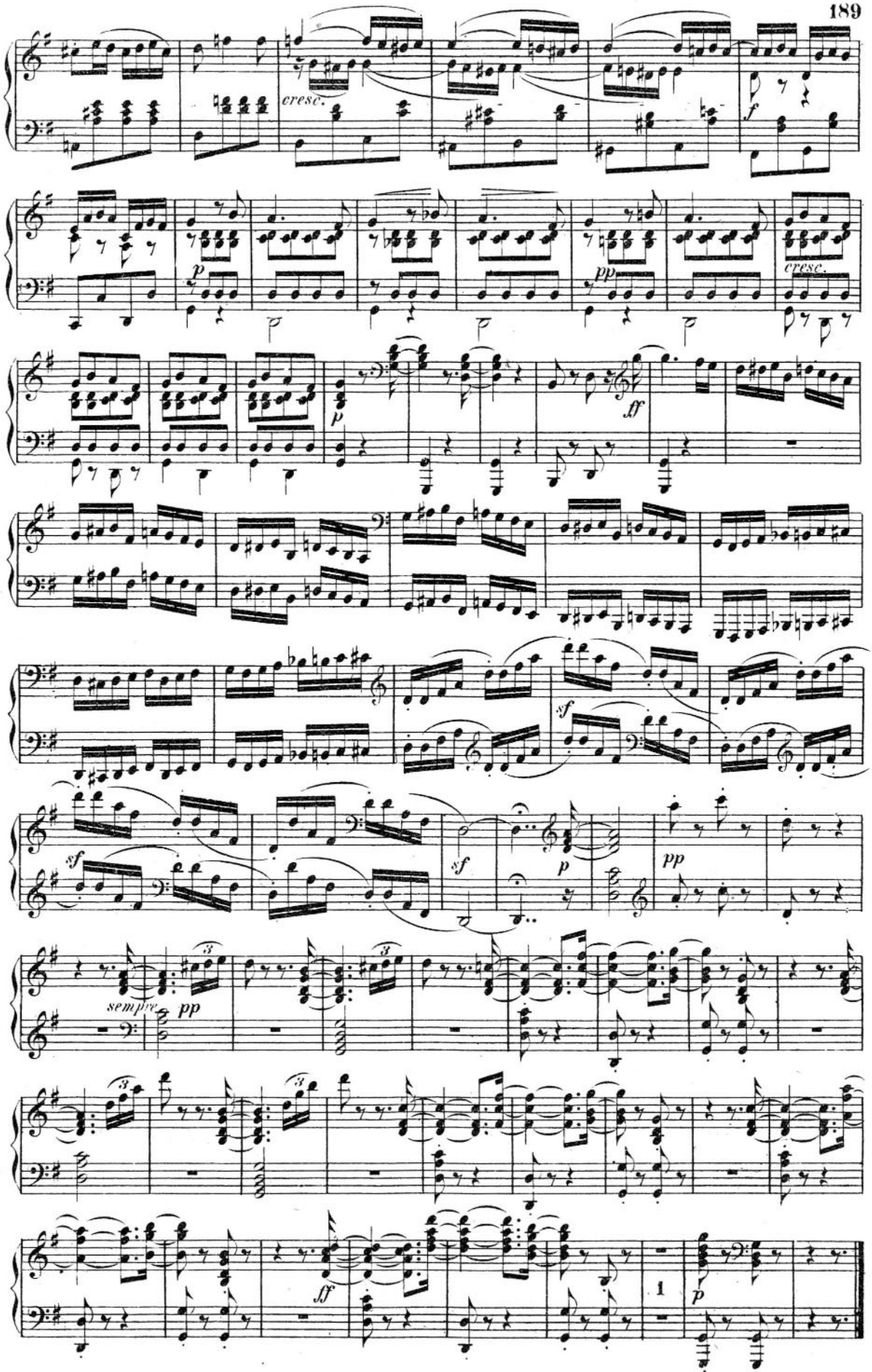
№ 16.

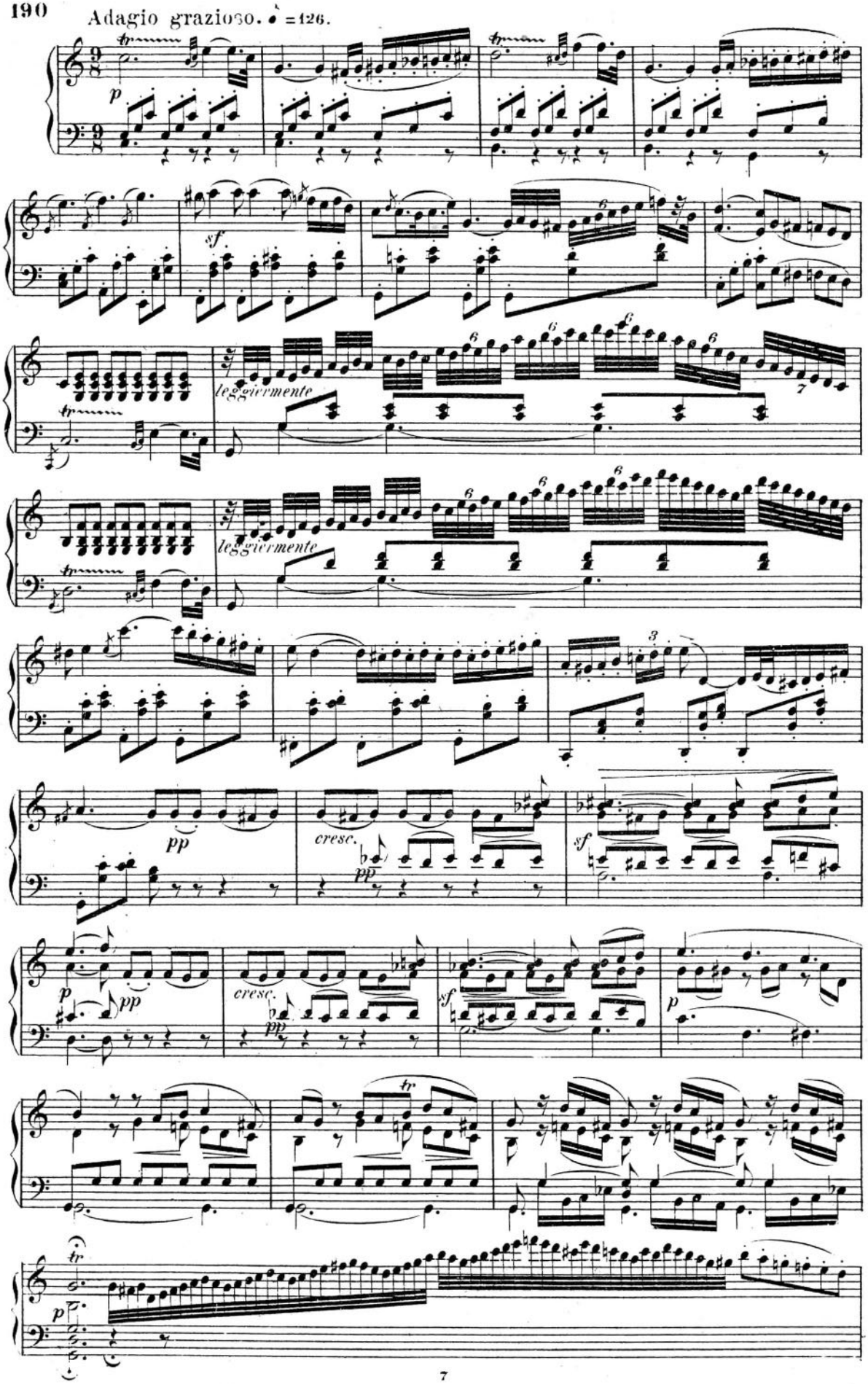


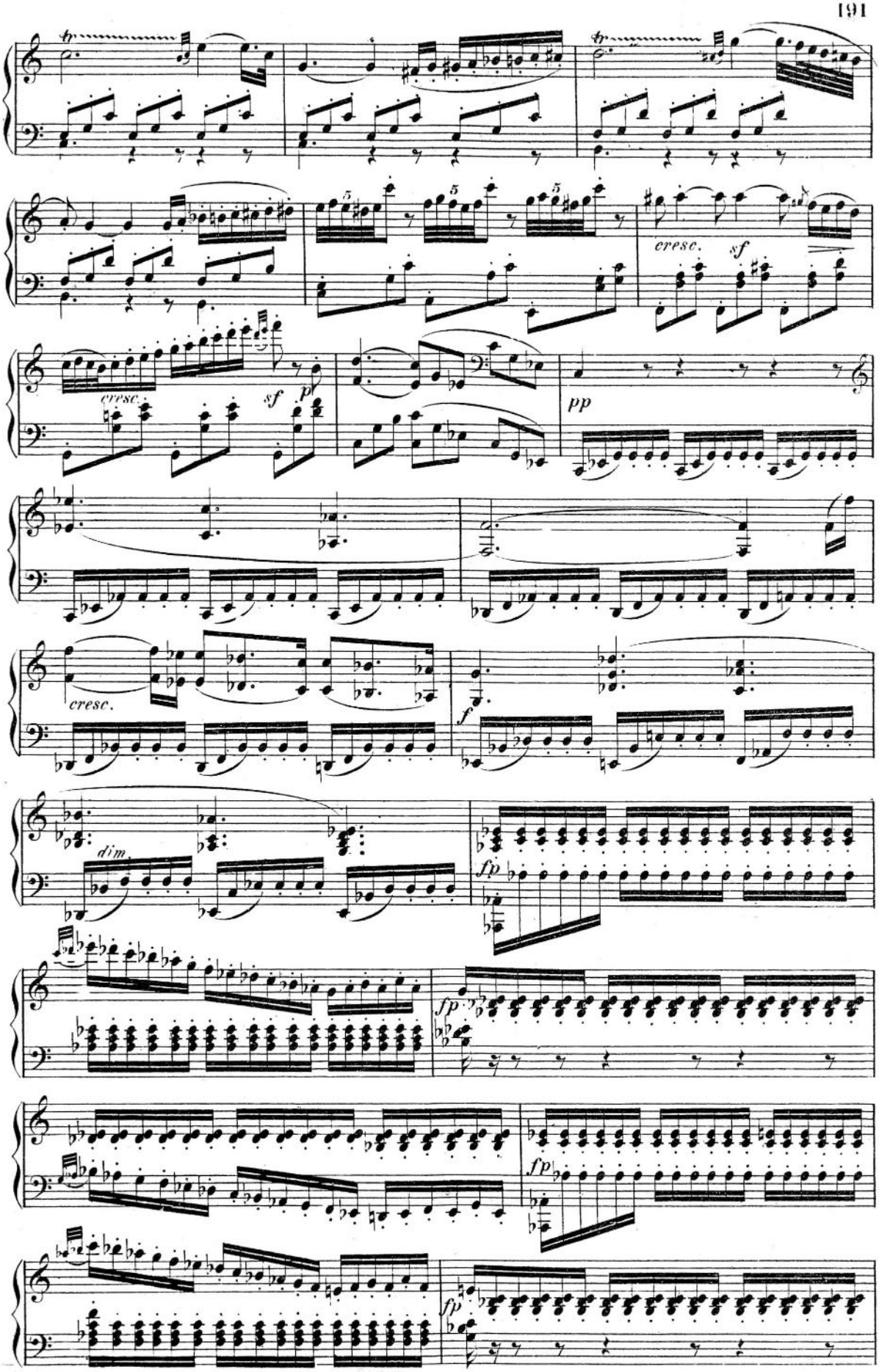

p
f
sf
sf
sf
p
cresc.
f
p
pp
cresc.
f
p
f
p
f

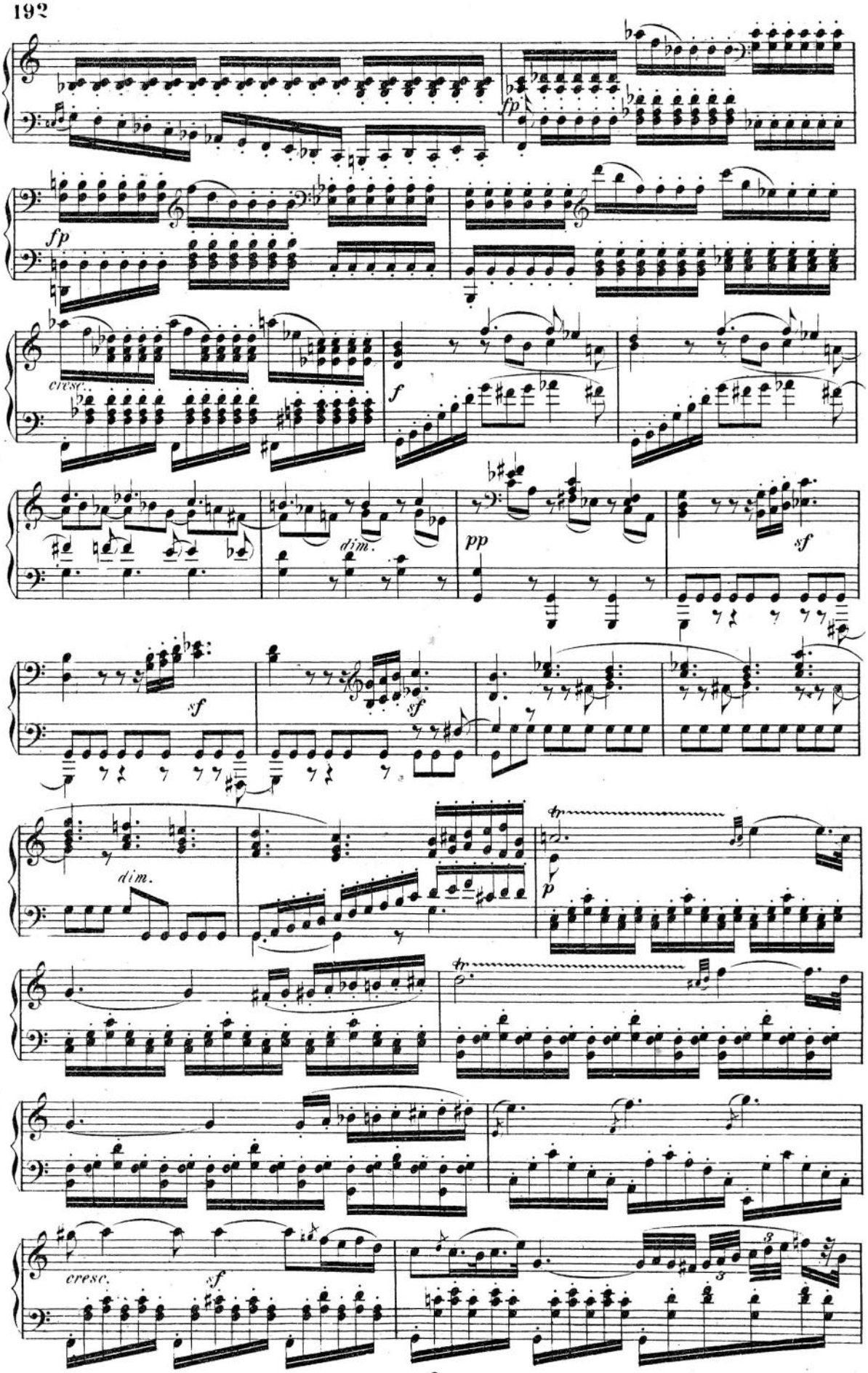

sf
tr
sf
tr
sf
sf
sf
sf
f
p
f
p
f
p
pp
pp
ff

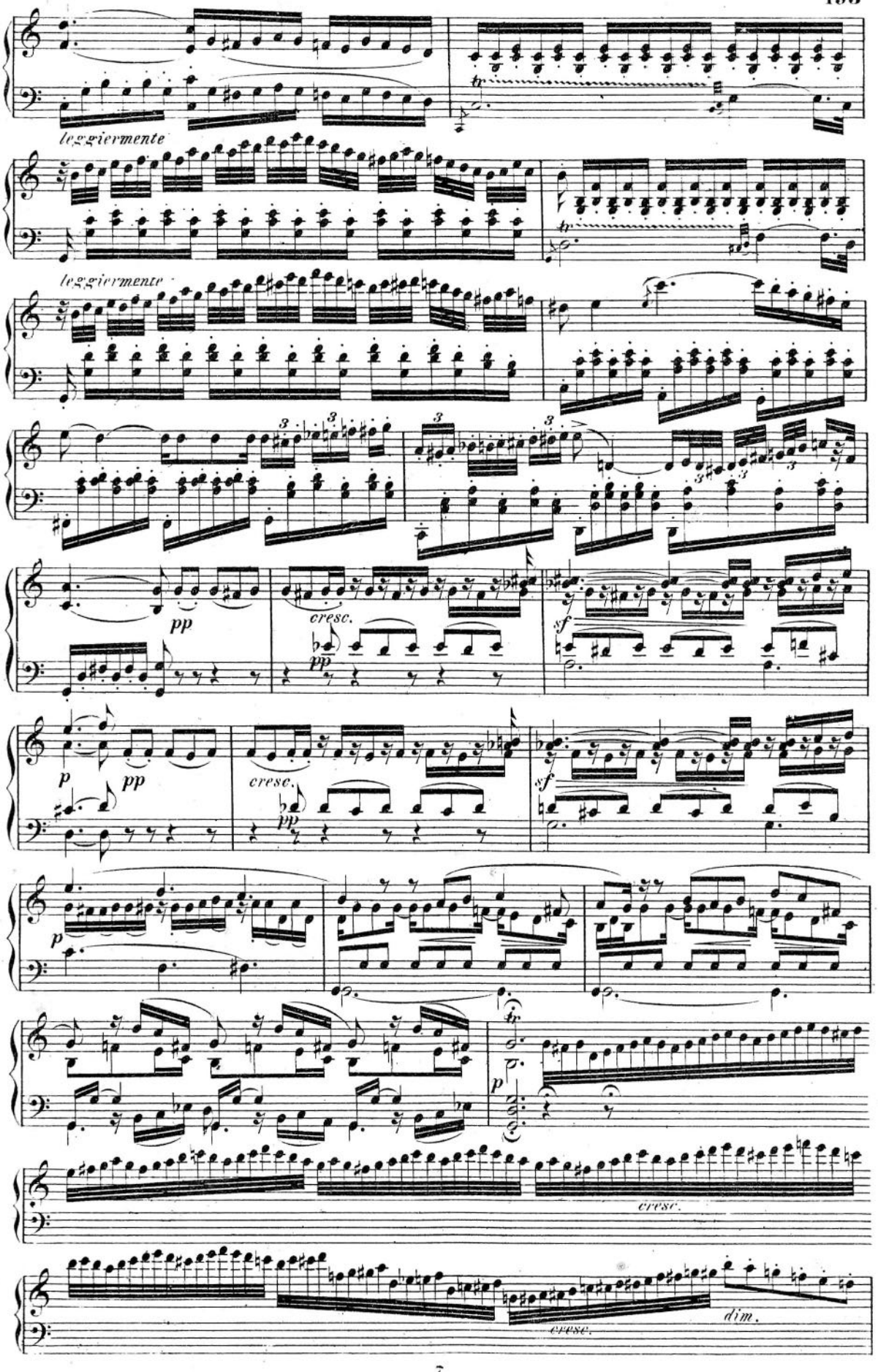

p
f
p
f
p
f
p
cresc.
p
f
sf
cresc.
ff
p
f
sf
sf
sf
p

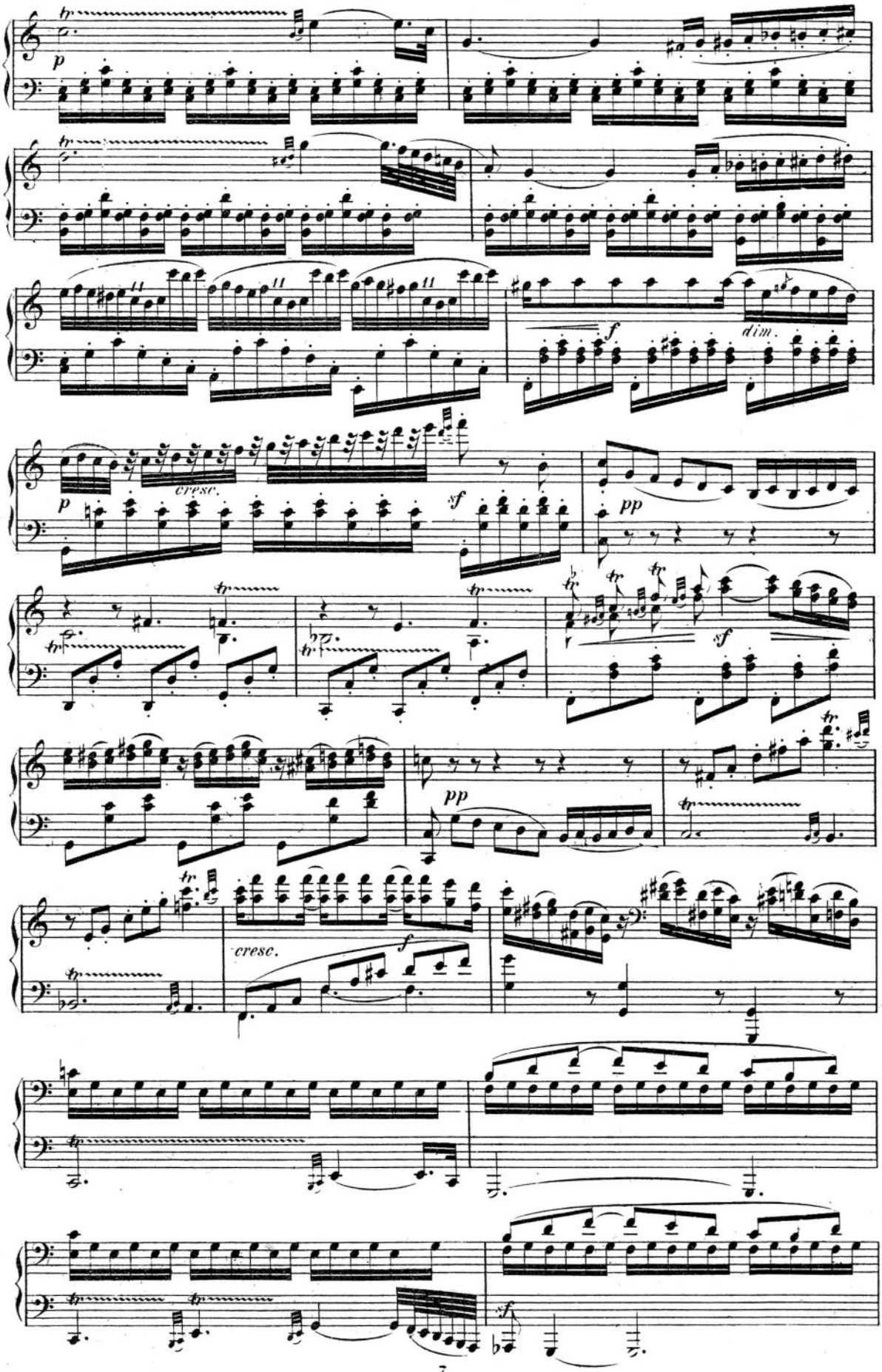

cresc.
f
p
pp
cresc.
p
ff
sf
sf
sf
p
pp
sempre
pp
ff
1
p

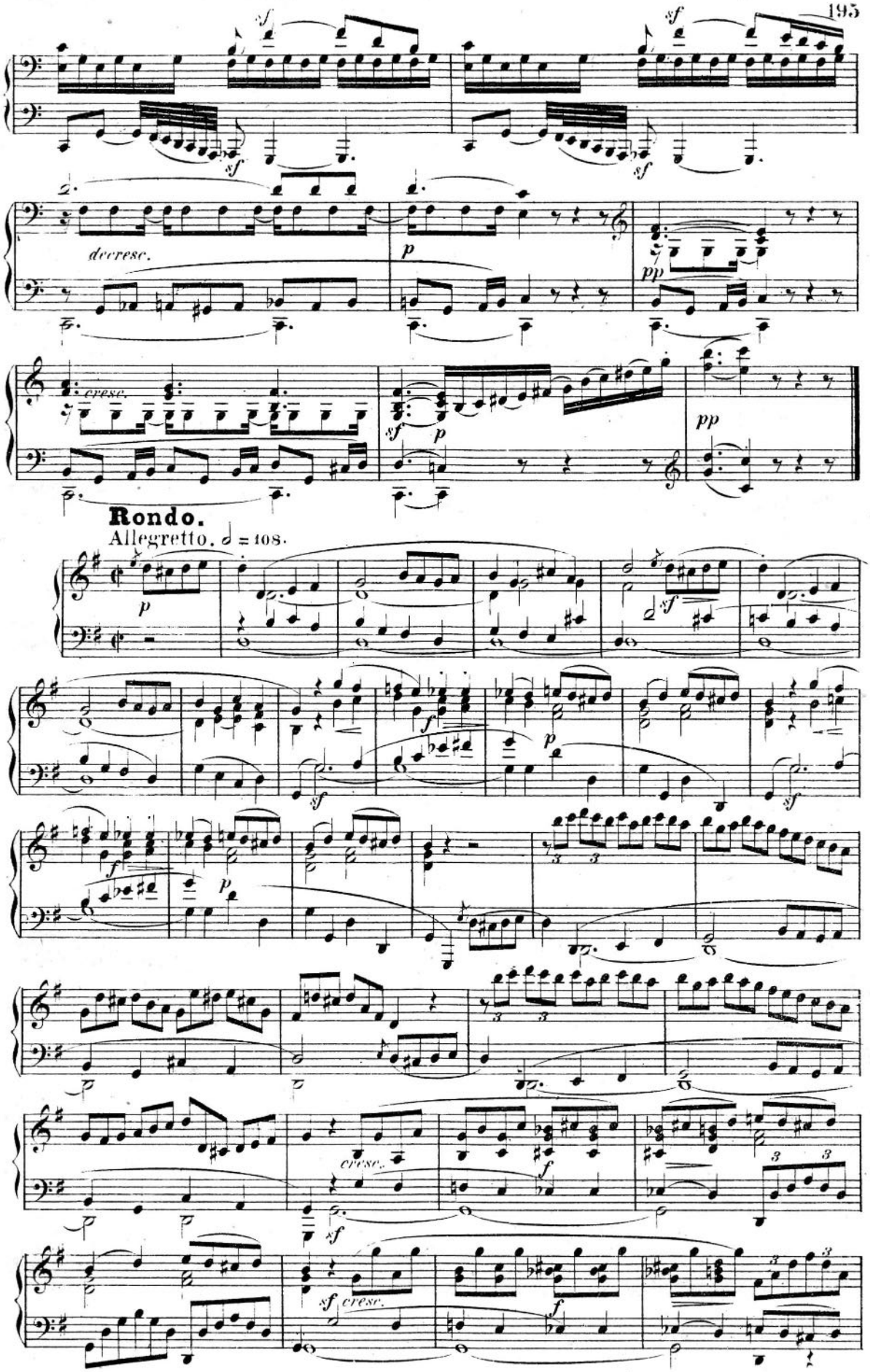

Adagio grazioso. ♩ = 126.
leggiermente
leggiermente
cresc.
cresc.

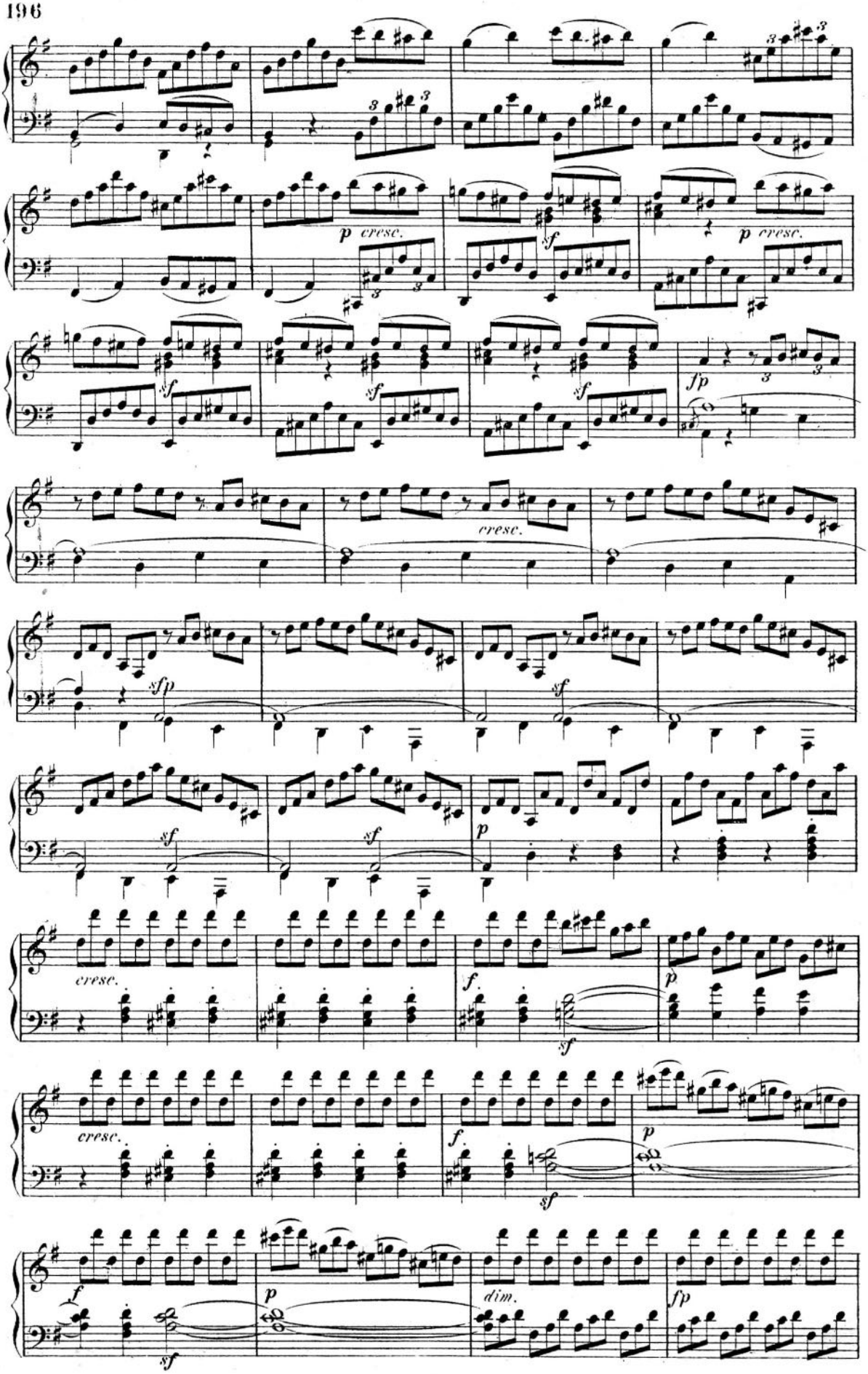

tr
tr
cresc.
sf
cresc.
sf
p
pp
cresc.
f
dim.
fp
fp
fp

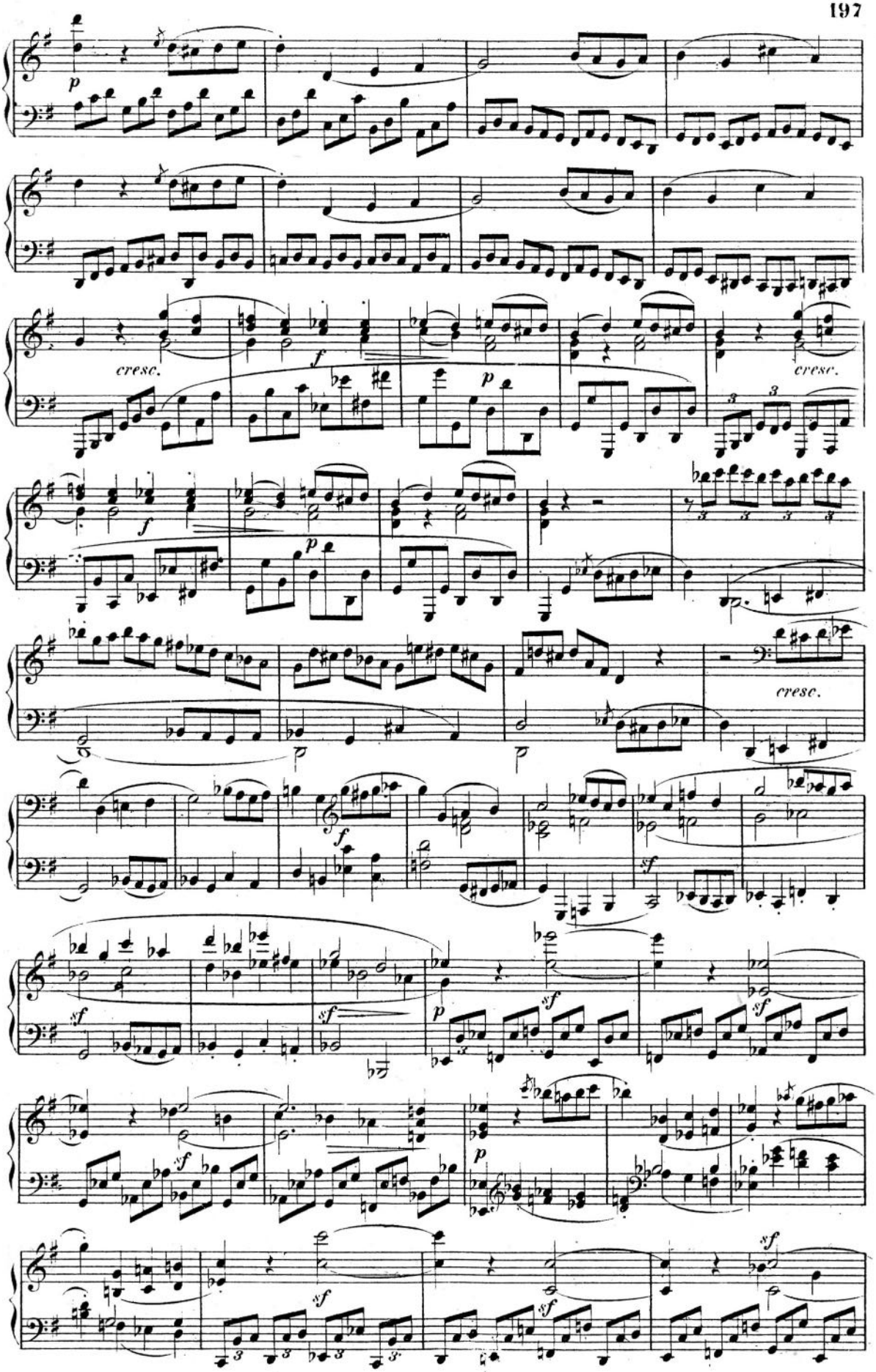

fp
fp
cresc.
f
dim.
pp
sf
sf
sf
dim.
p
cresc.
sf

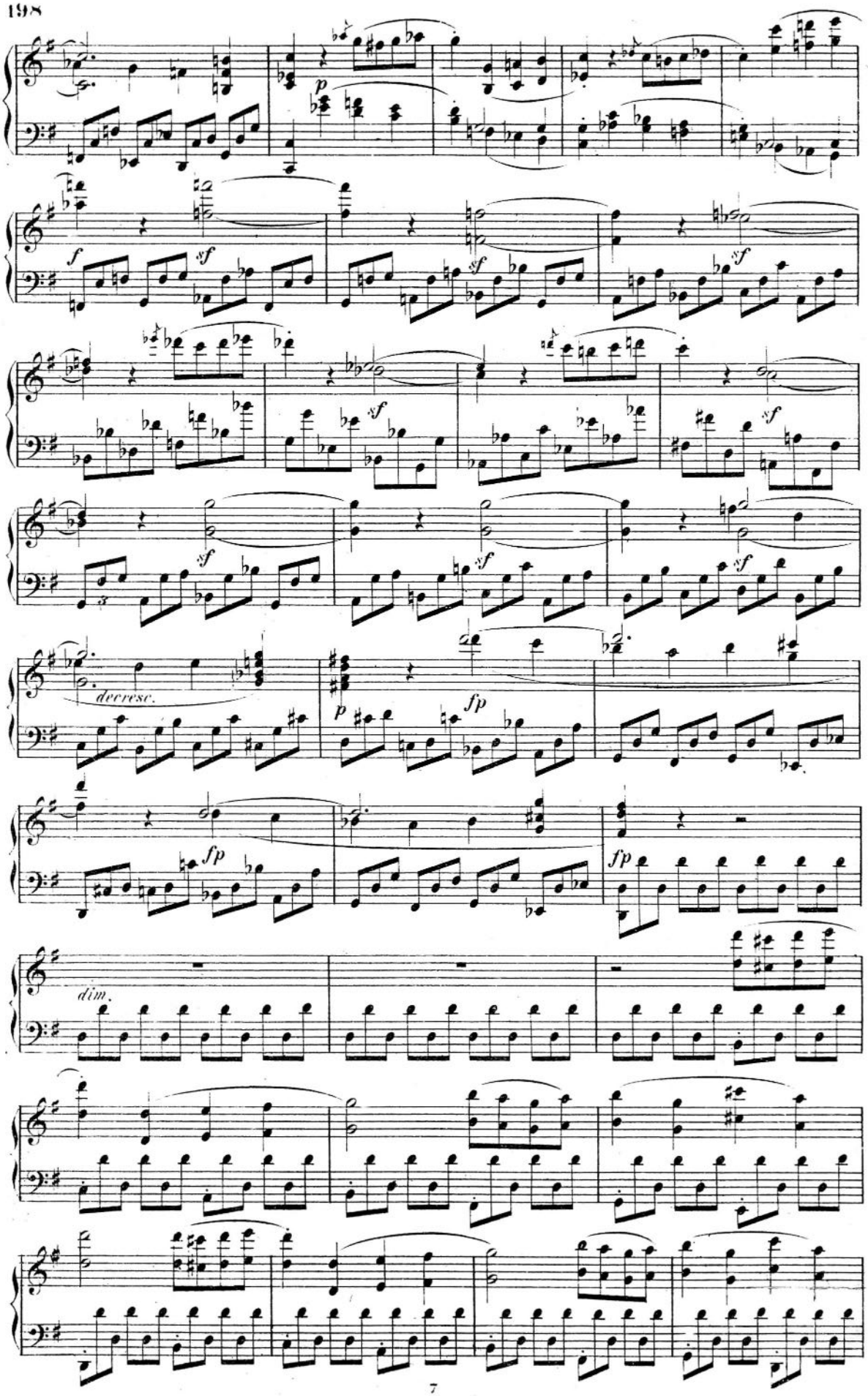

leggiermente
leggiermente
pp
cresc.
pp
sf
p
pp
cresc.
pp
sf
p
p
cresc.
cresc.
dim.

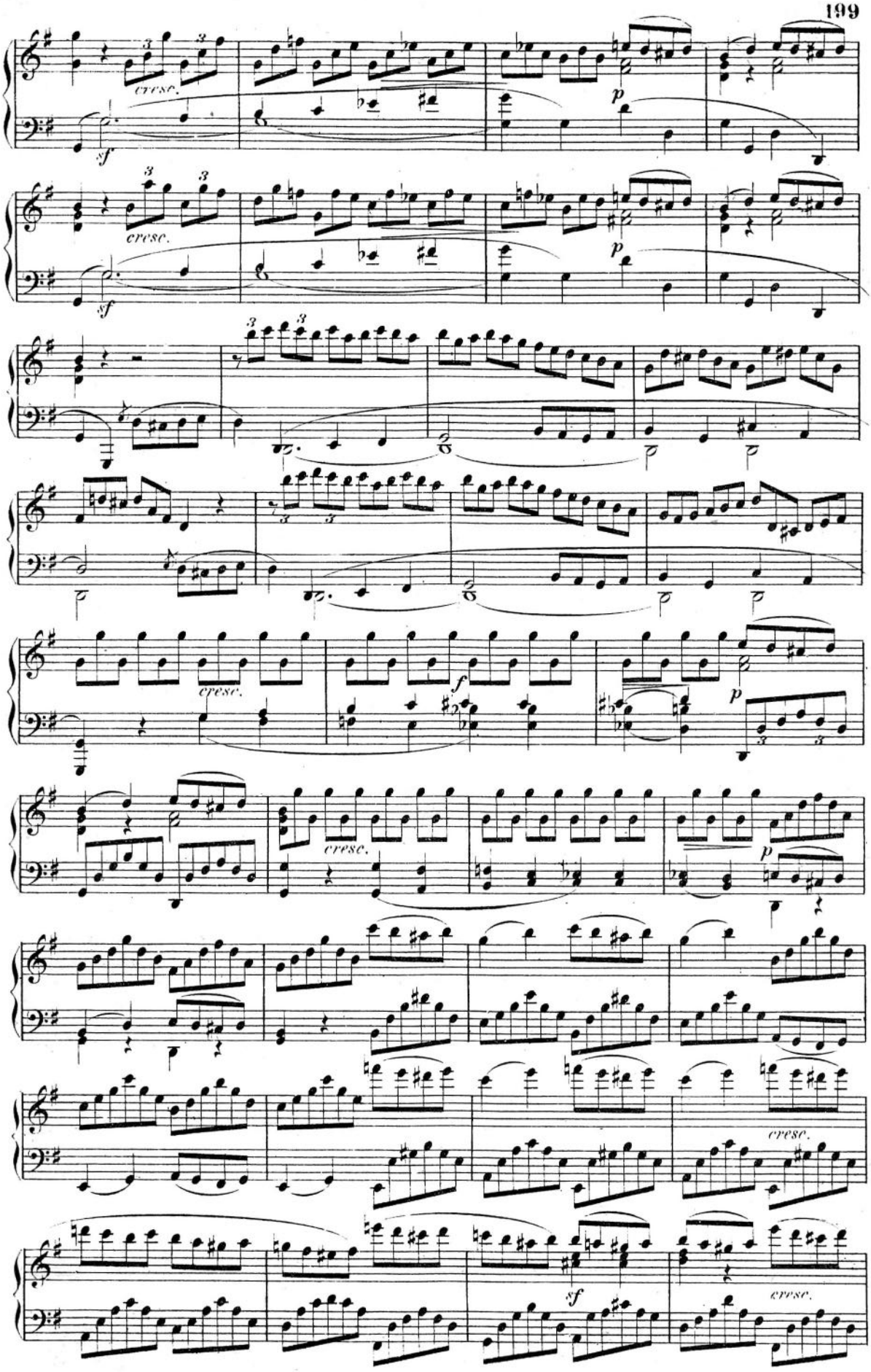

p
f
dim.
cresc.
sf
pp
sf
pp
cresc.
f
sf

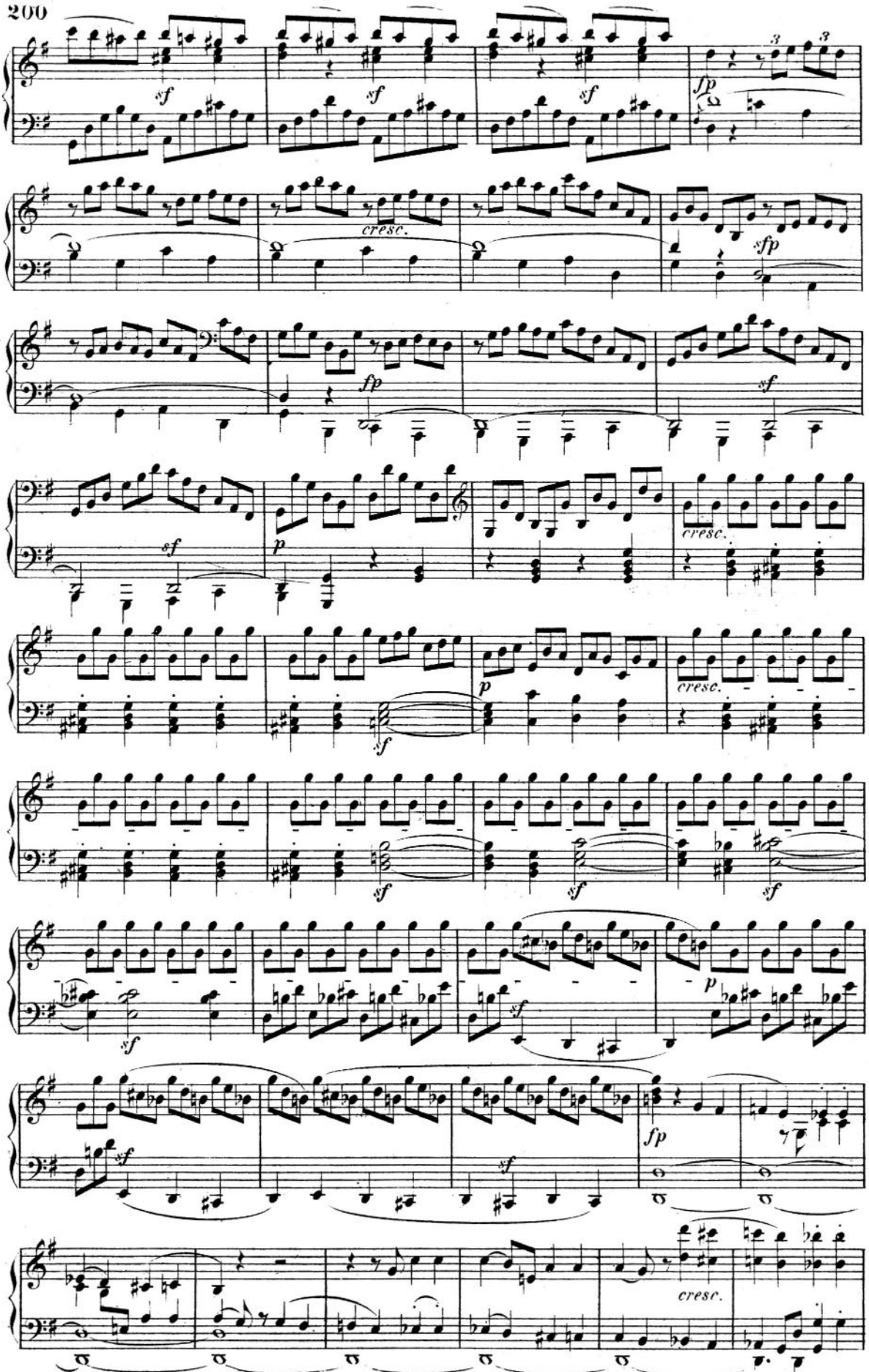

sf
sf
sf
sf
decresc.
p
pp
cresc.
sf
p
pp
Rondo.
Allegretto. ♩ = 108.
p
sf
f
p
sf
f
p
sf
cresc.
f
sf
cresc.
f

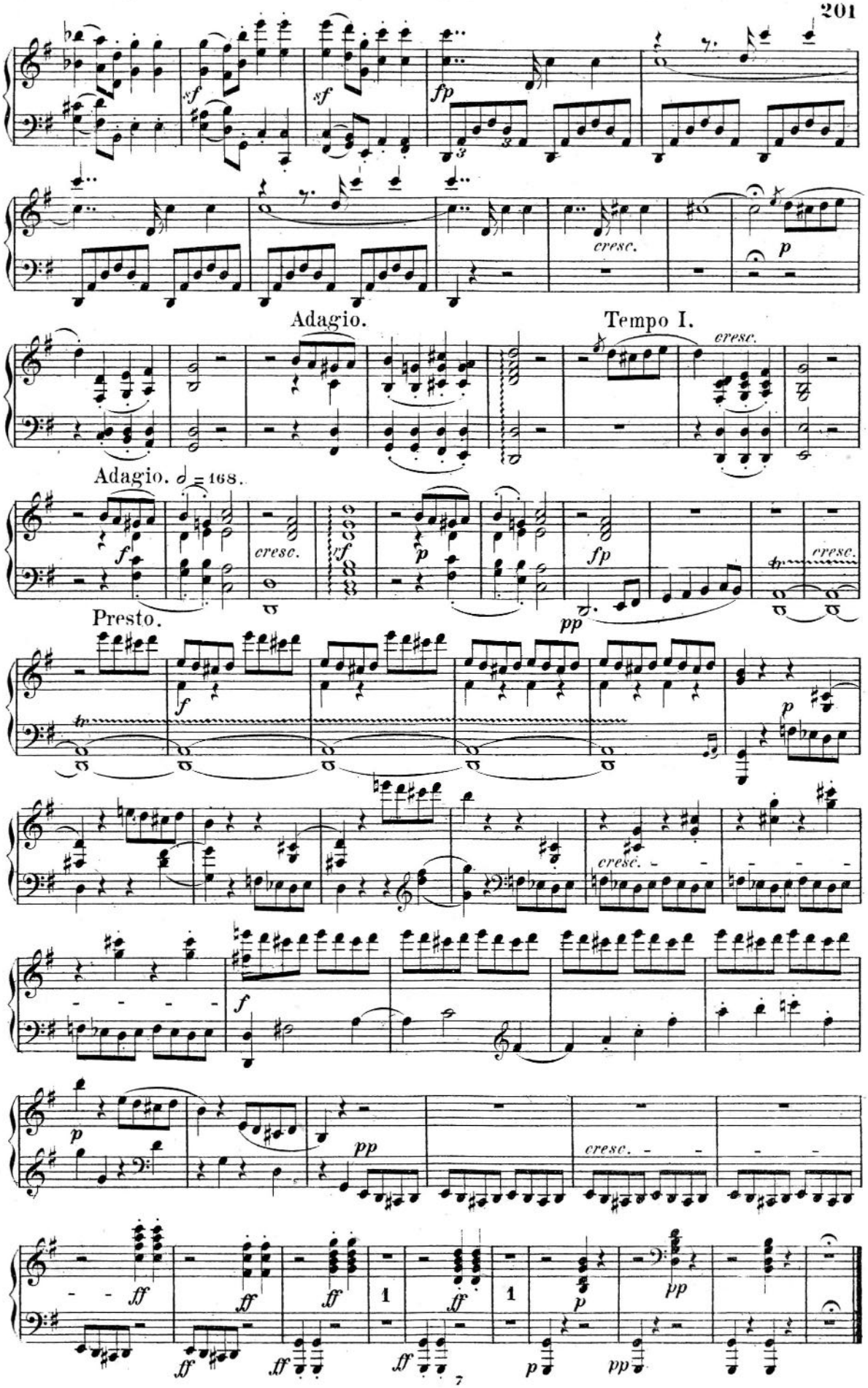

p cresc.
sf
p cresc.
sf
sf
sf
fp
cresc.
sfp
sf
sf
sf
p
cresc.
f
sf
p
cresc.
f
sf
p
f
p
dim.
fp


p
cresc.
f
p
cresc.
f
p
cresc.
f
sf
sf
sf
sf
p
sf
sf
sf
sf


p
f
sf
decresc.
p
fp
fp
fp
dim.


cresc.
sf
p
cresc.
sf
p
cresc.
f
p
cresc.
p
cresc.
sf
cresc.


sf
fp
cresc.
sfp
p

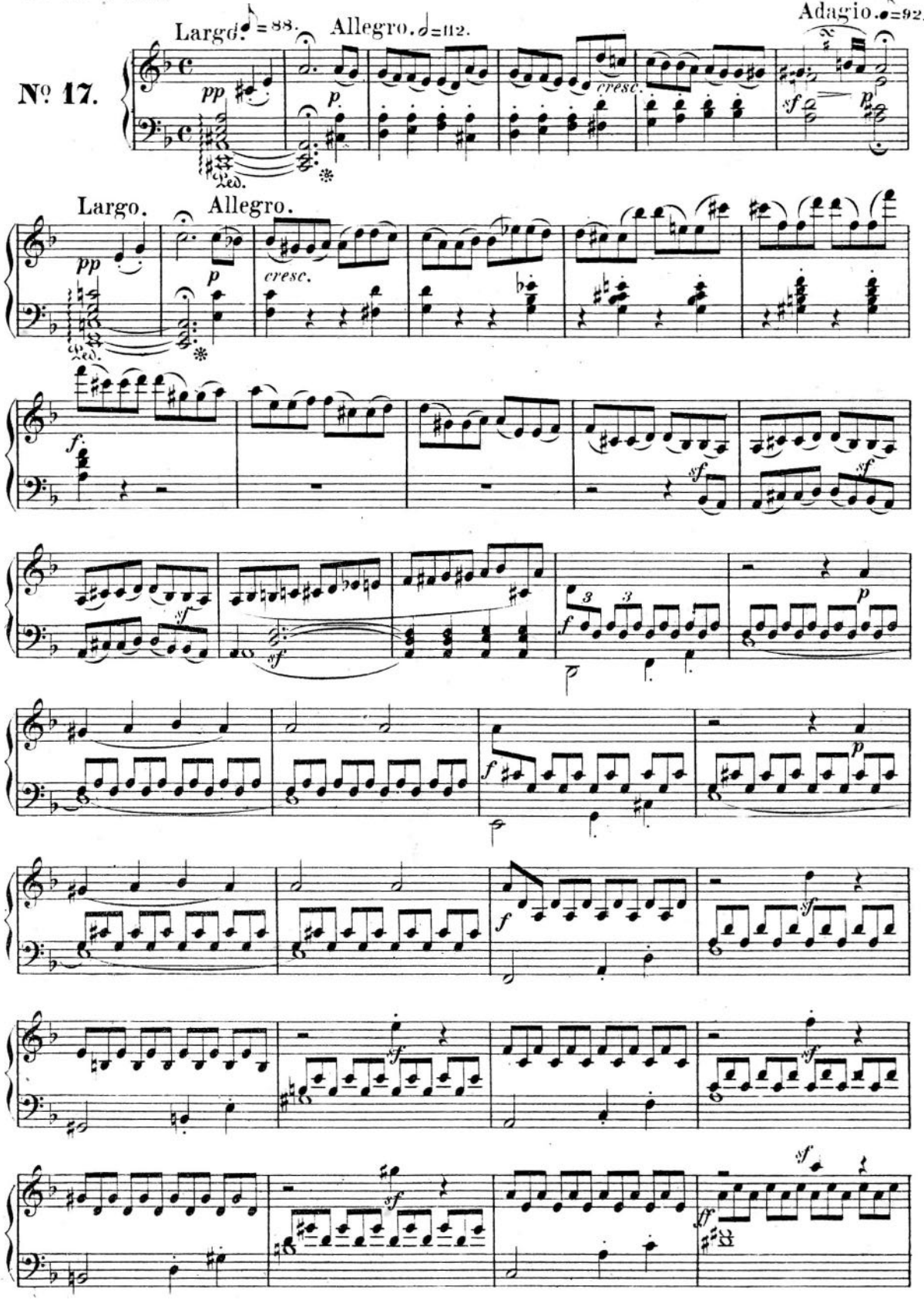

sf
sf
fp
cresc.
p
Adagio.
Tempo I.
cresc.
Adagio. ♩ = 168.
f
cresc.
sf
p
fp
pp
tr
cresc.
Presto.
f
p
cresc.
f
p
pp
cresc.
ff
ff
ff
ff
1
1
p
pp
p
pp

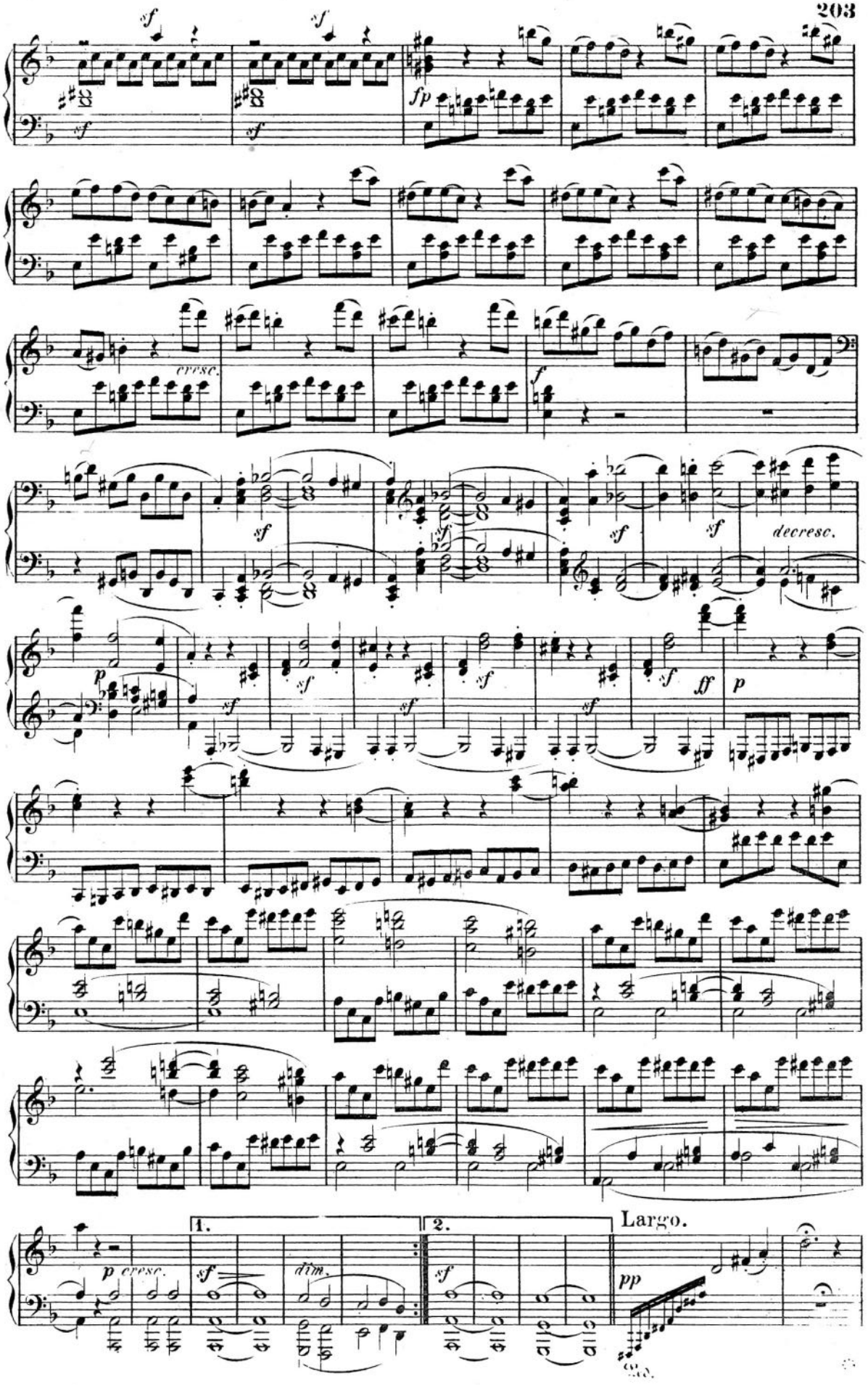
SONATA.

Composed in 1802.
Appeared for the first time in 1803.

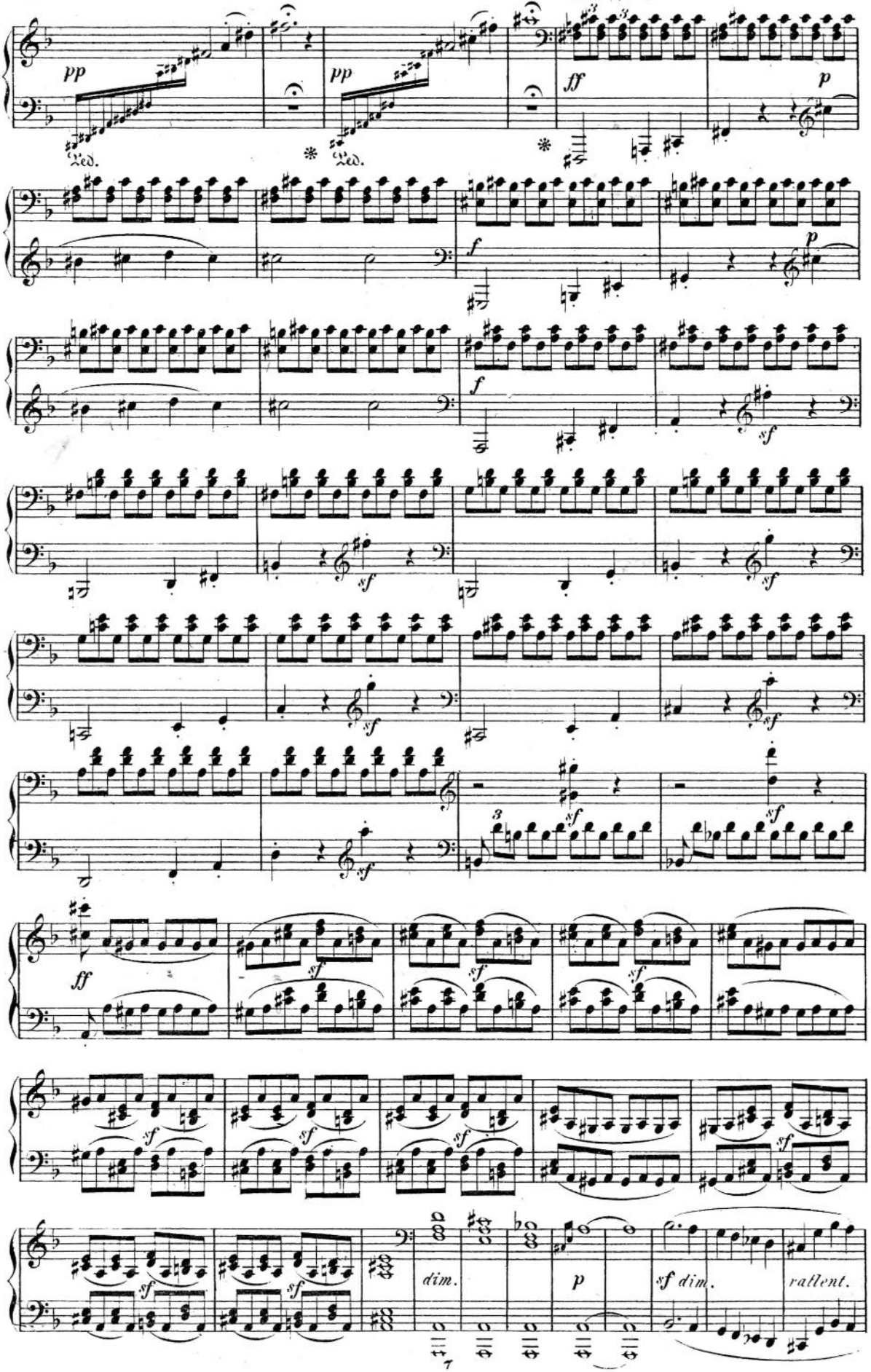
Beethoven, Op. 31. № 2.

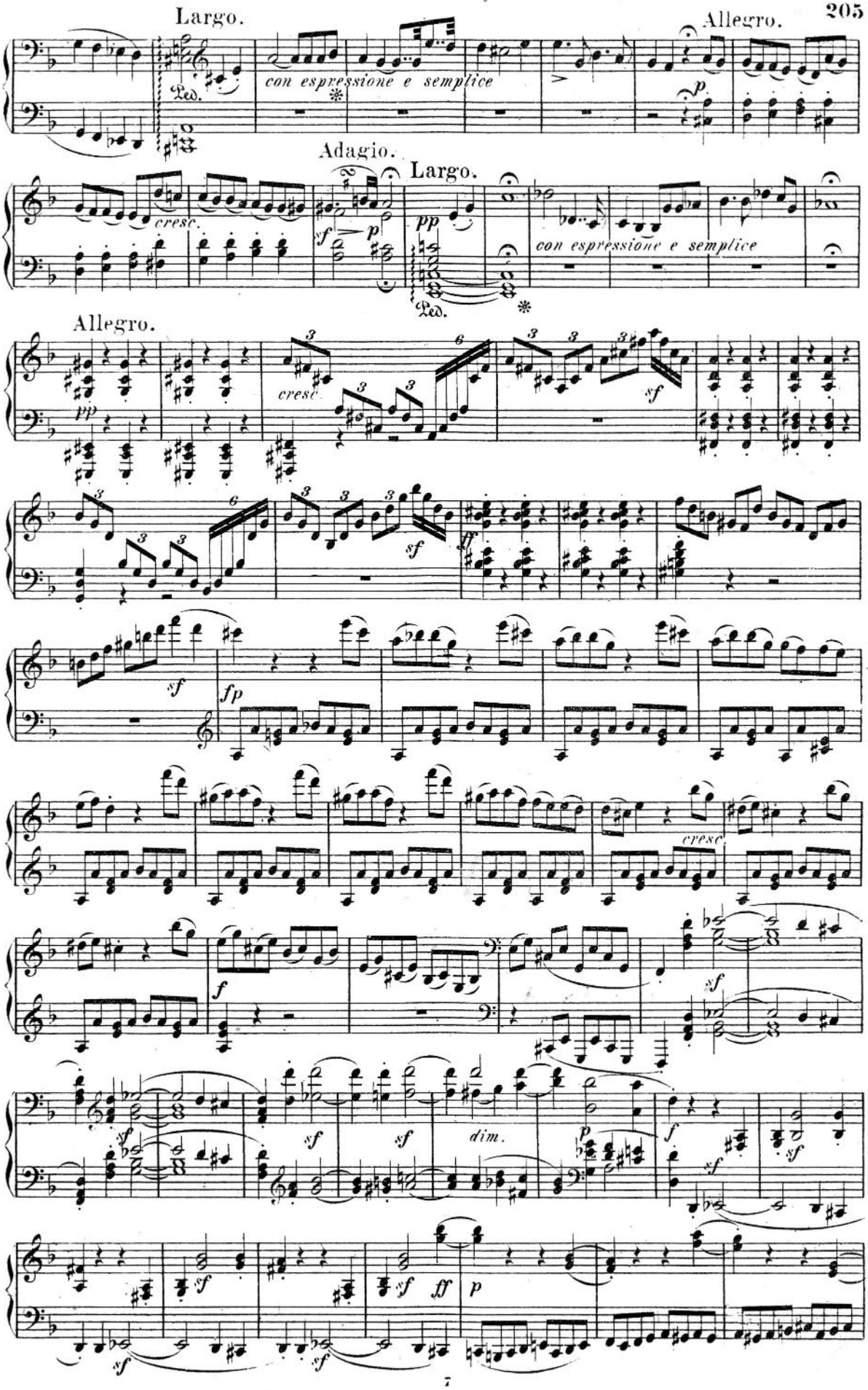
№ 17.

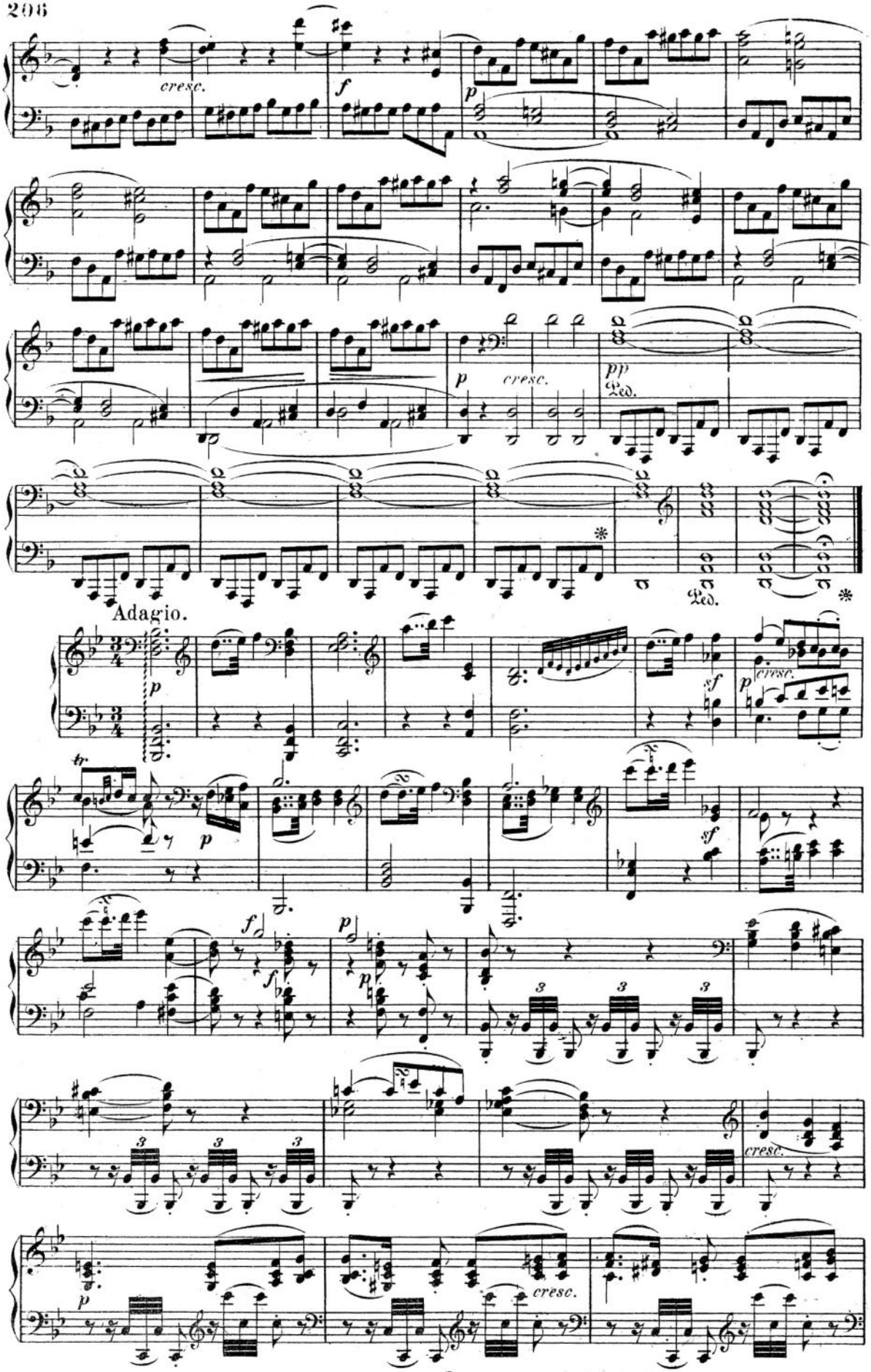


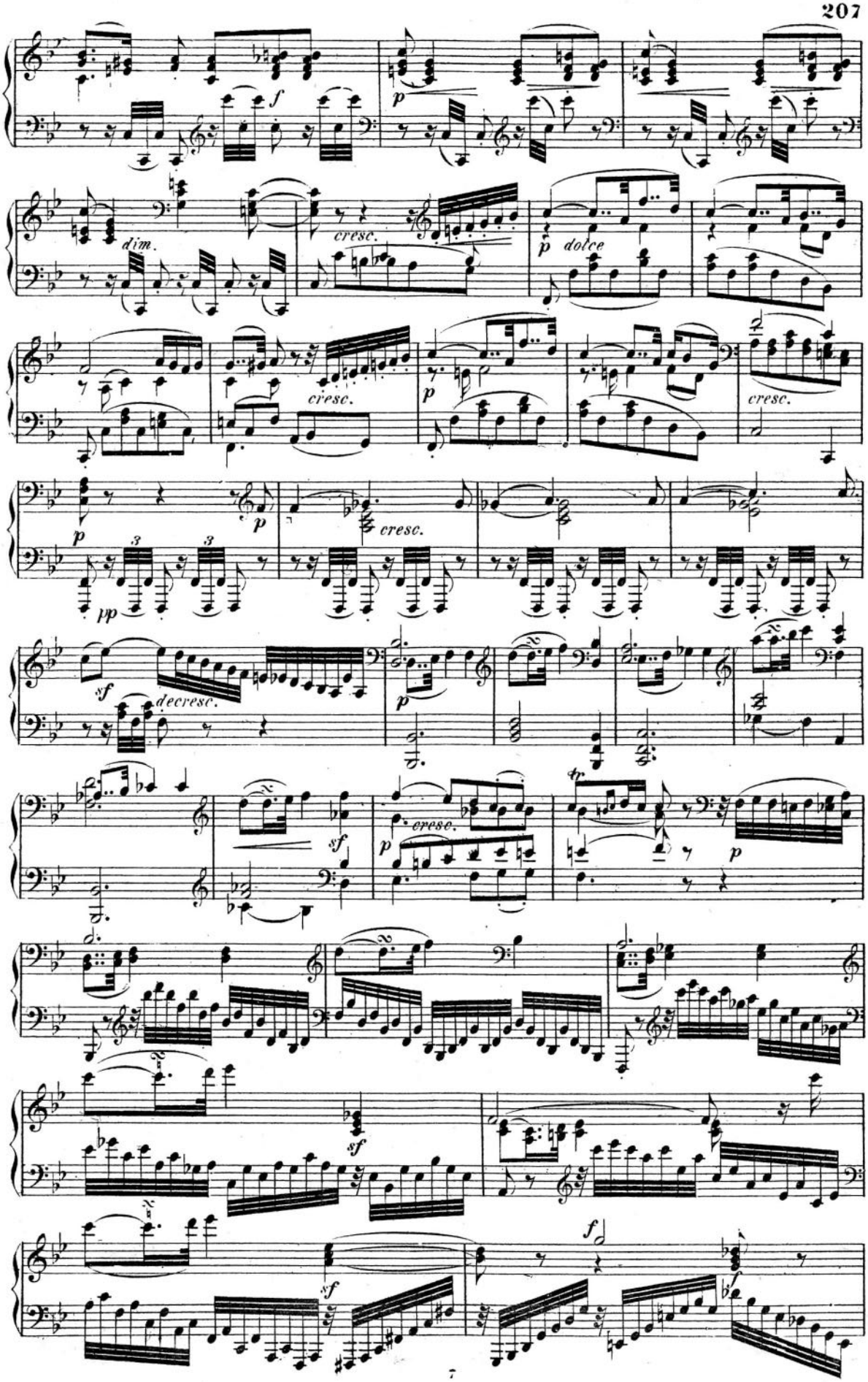

sf
fp
cresc.
f
decresc.
ff
p
1.
2.
dim.
Largo.
pp

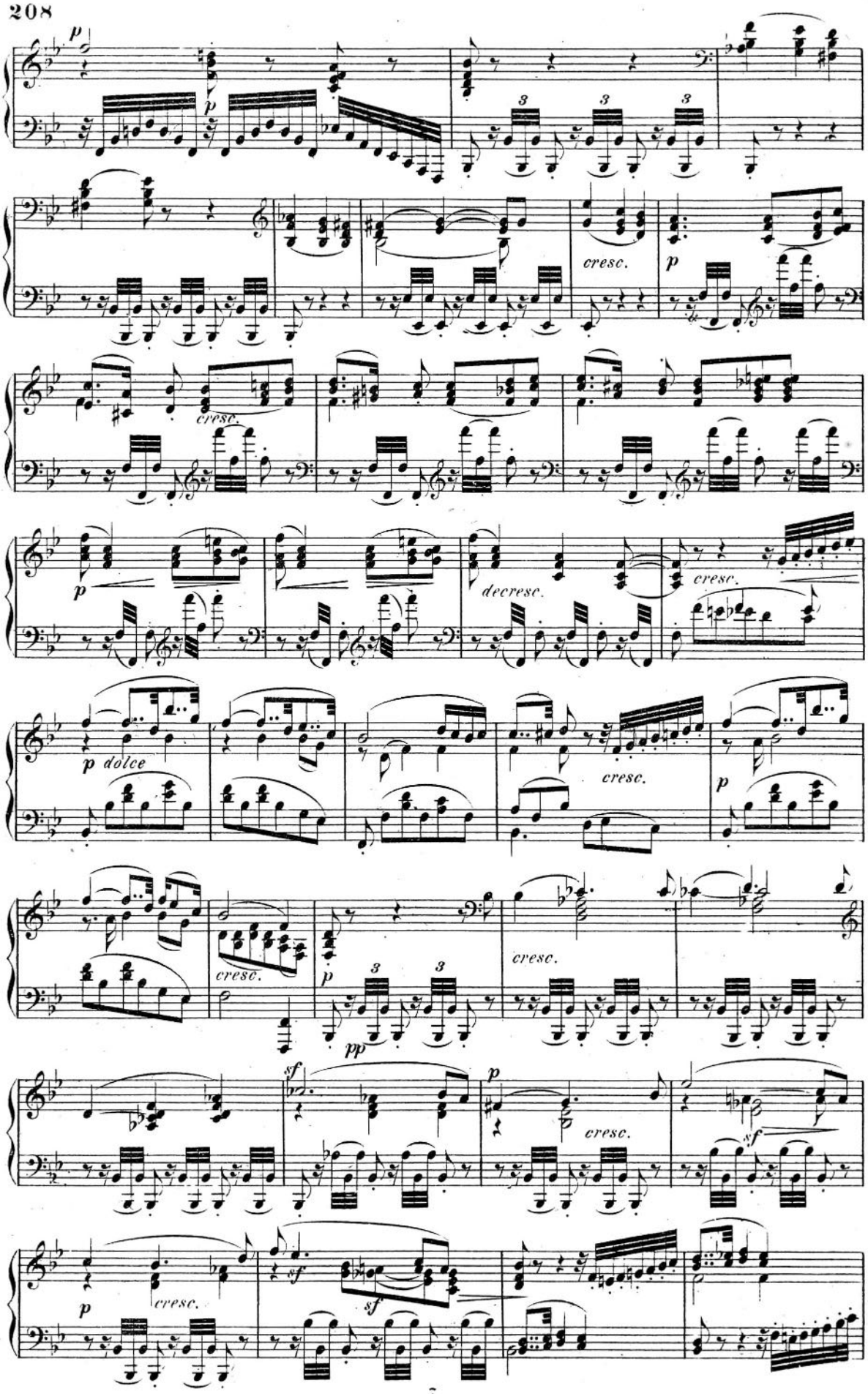
Allegro.

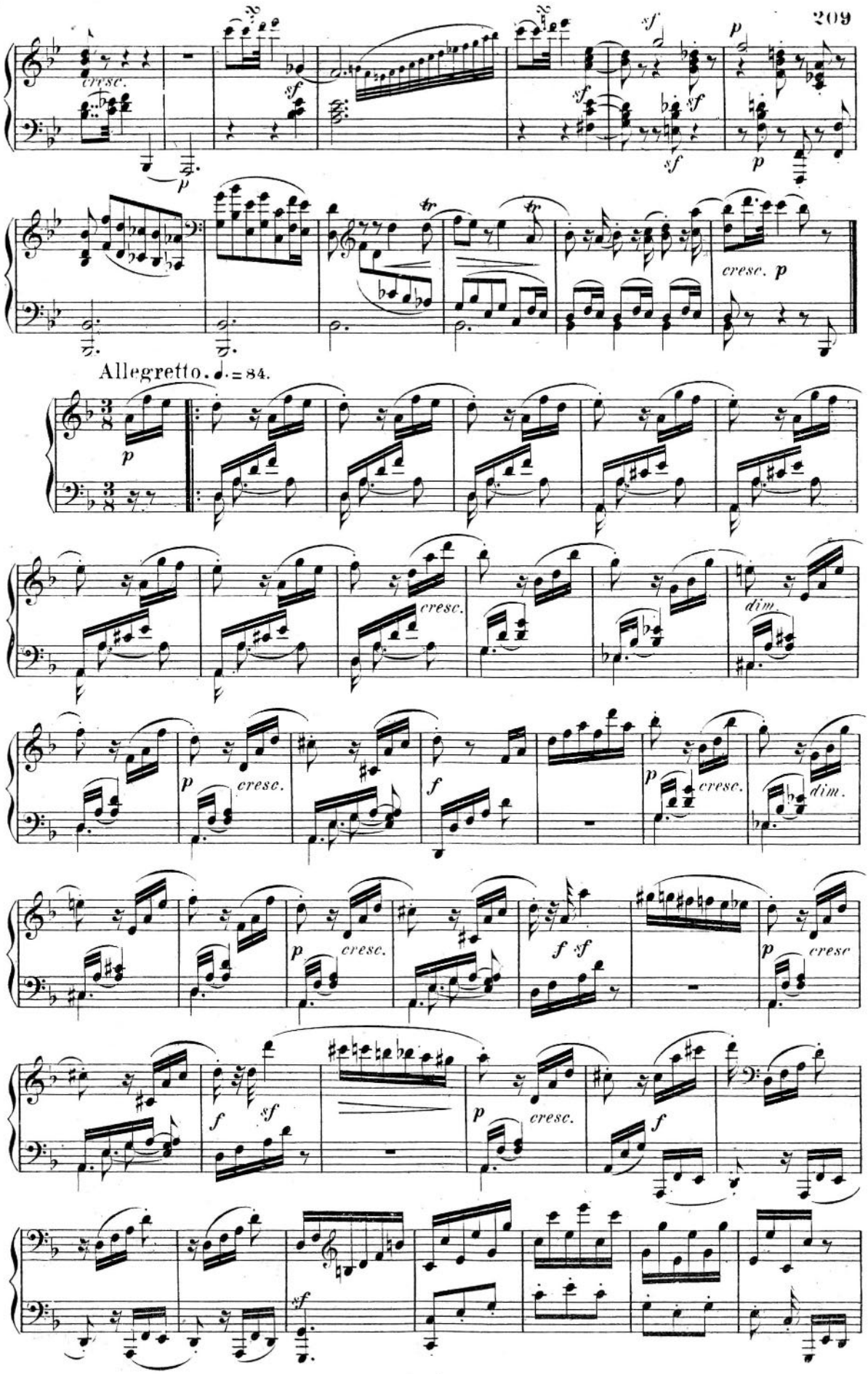

pp
Ped.
pp
Ped.
ff
p
f
p
f
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf
sf
sf
dim.
p
sf dim.
rallent.

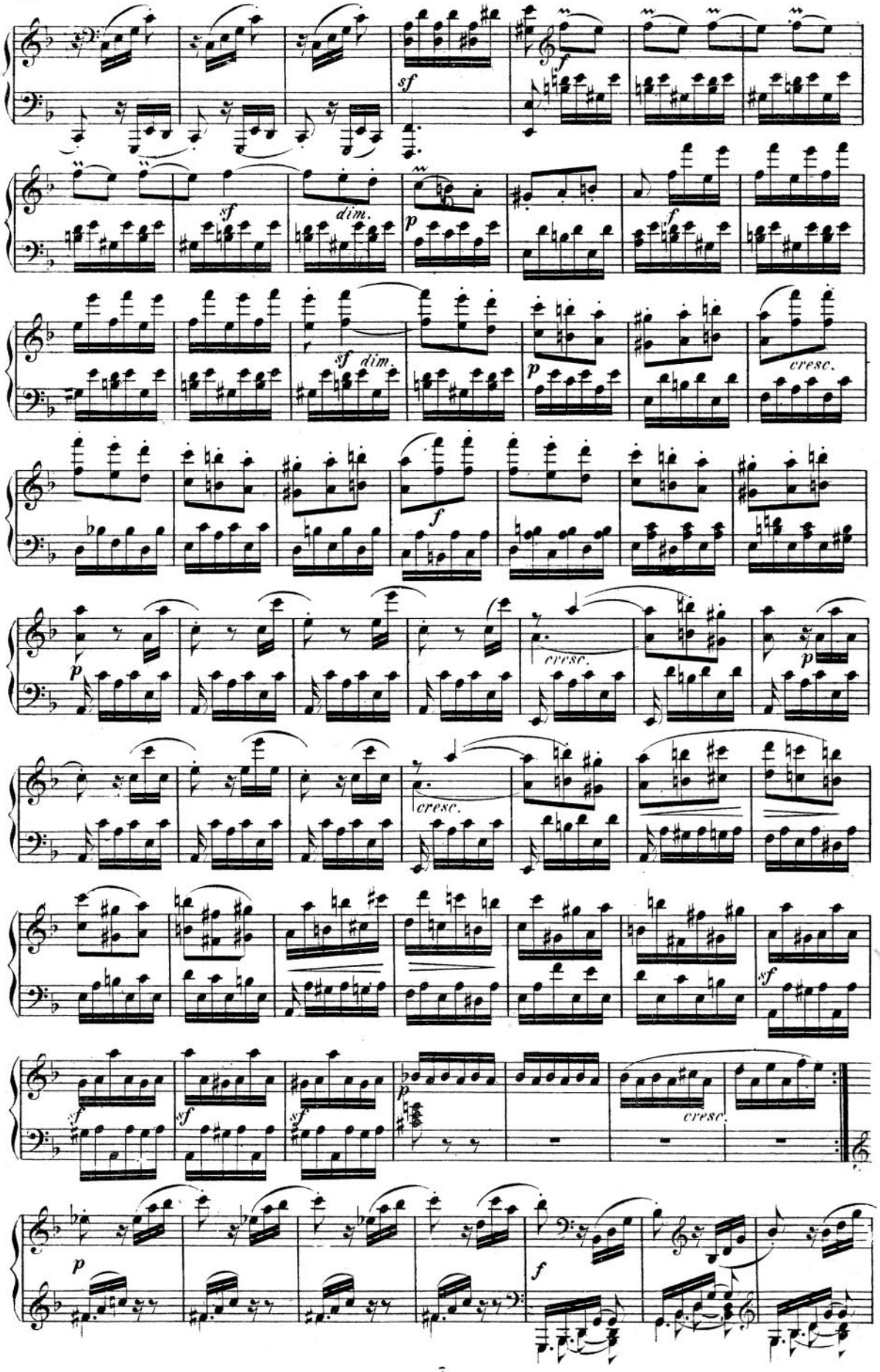

Largo.
Allegro.
con espressione e semplice
Ped.
Adagio.
Largo.
cresc.
con espressione e semplice
Allegro.
cresc.
dim.

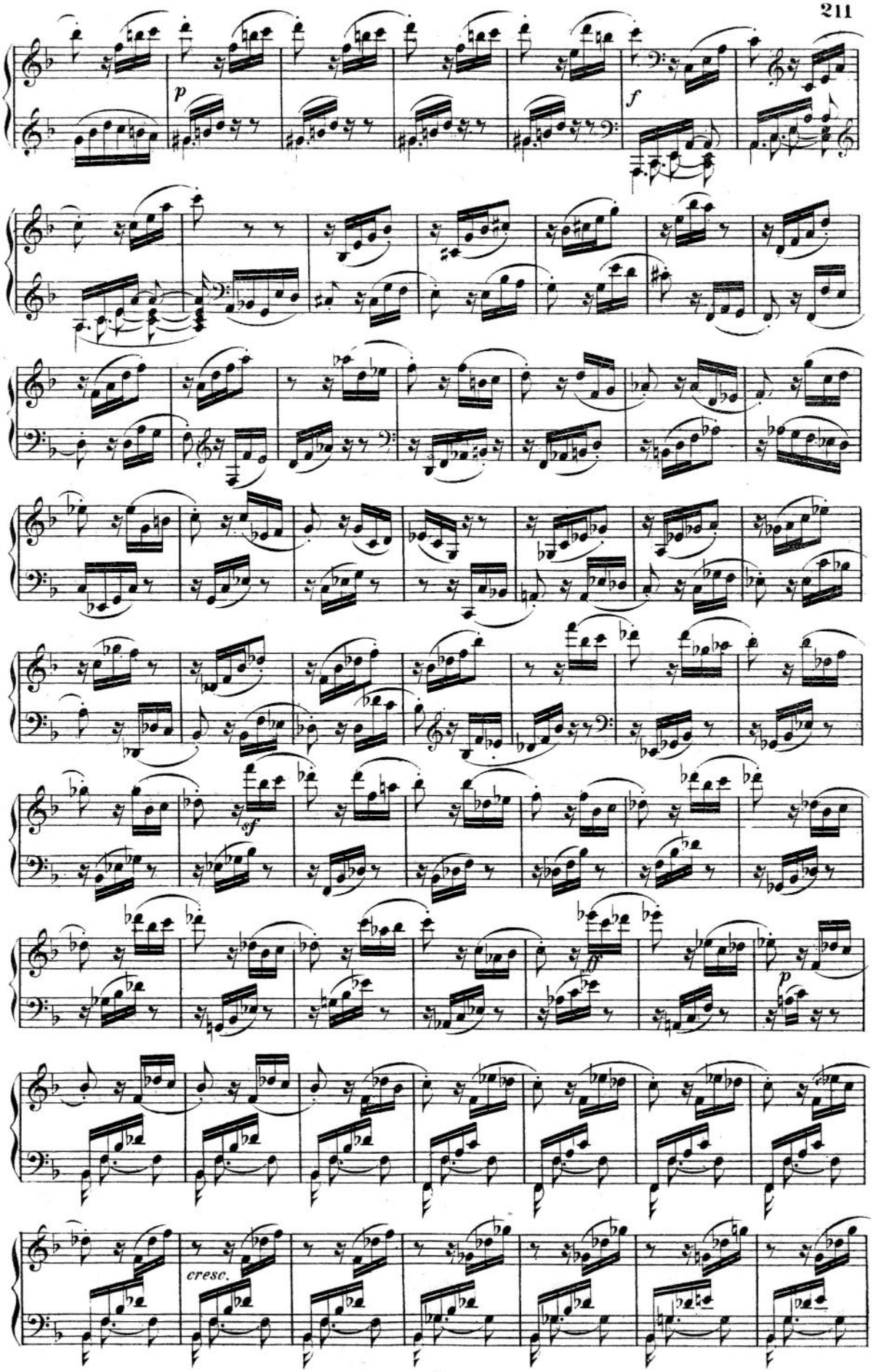

cresc.
f
p
cresc.
pp
Ped.
Ped.
Adagio.
p
sf
p
cresc.
tr.
p
sf
f
p
cresc.
p
cresc.

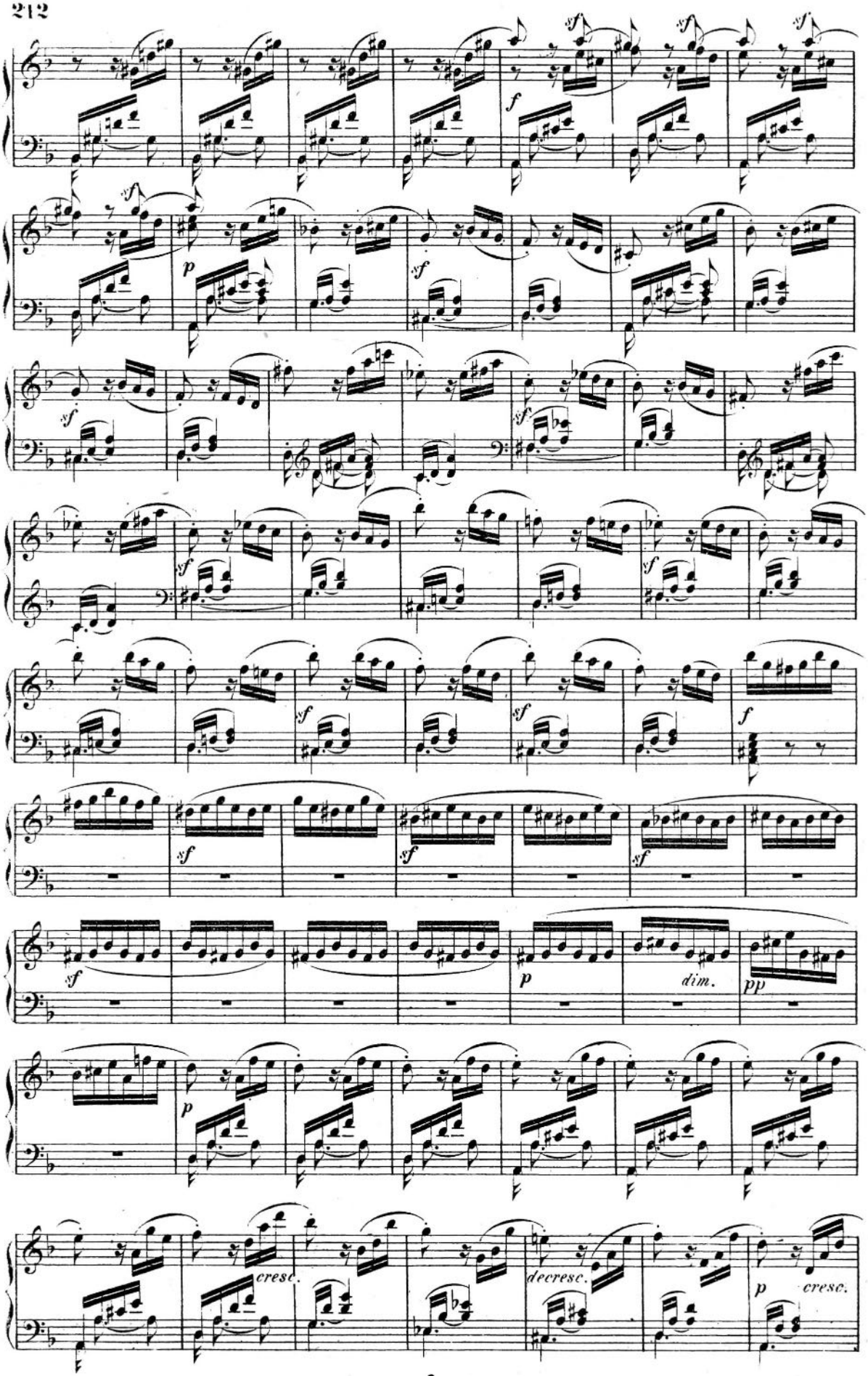

f
p
dim.
cresc.
p dolce
cresc.
p
cresc.
p
pp
cresc.
sf
decresc.
p
sf
cresc.
p
tr
p
sf
sf
sf
f

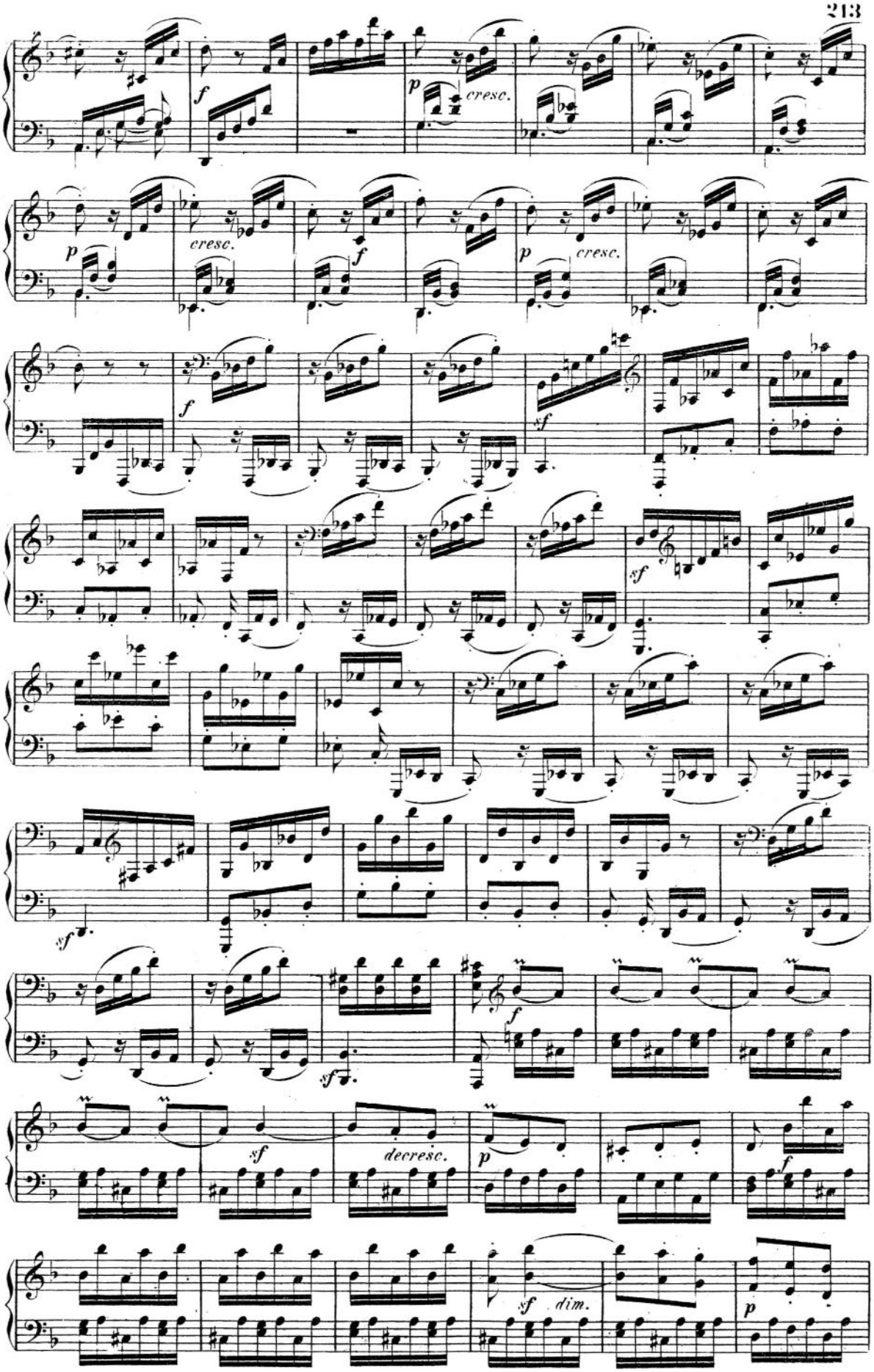

p
cresc.
p
cresc.
decresc.
cresc.
p dolce
cresc.
p
cresc.
pp
cresc.
sf
p
cresc.
sf
p
cresc.
sf
sf

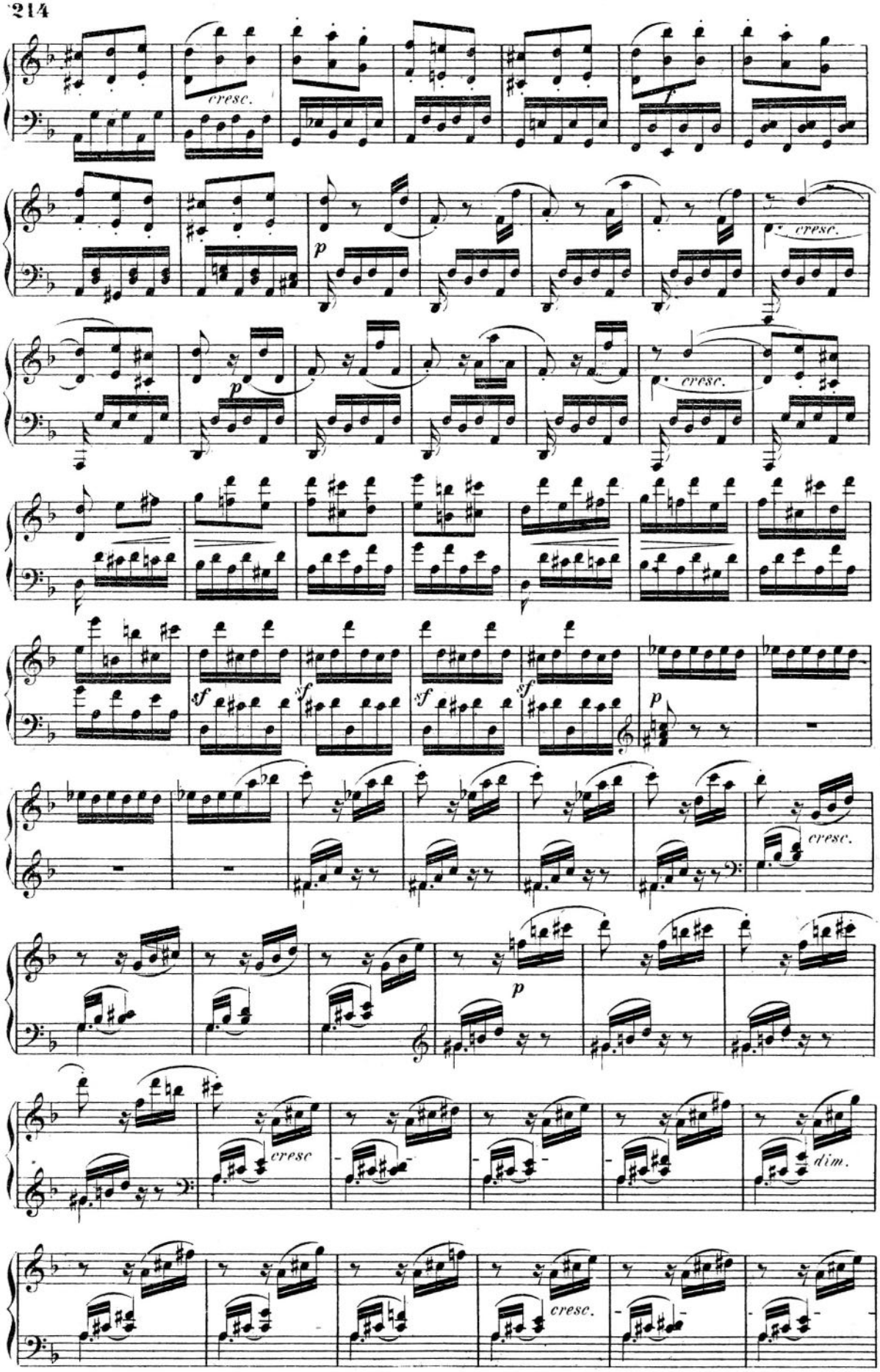

cresc.
sf
p
cresc. p
Allegretto. ♩.=84.
cresc.
dim.
f
sf
tr

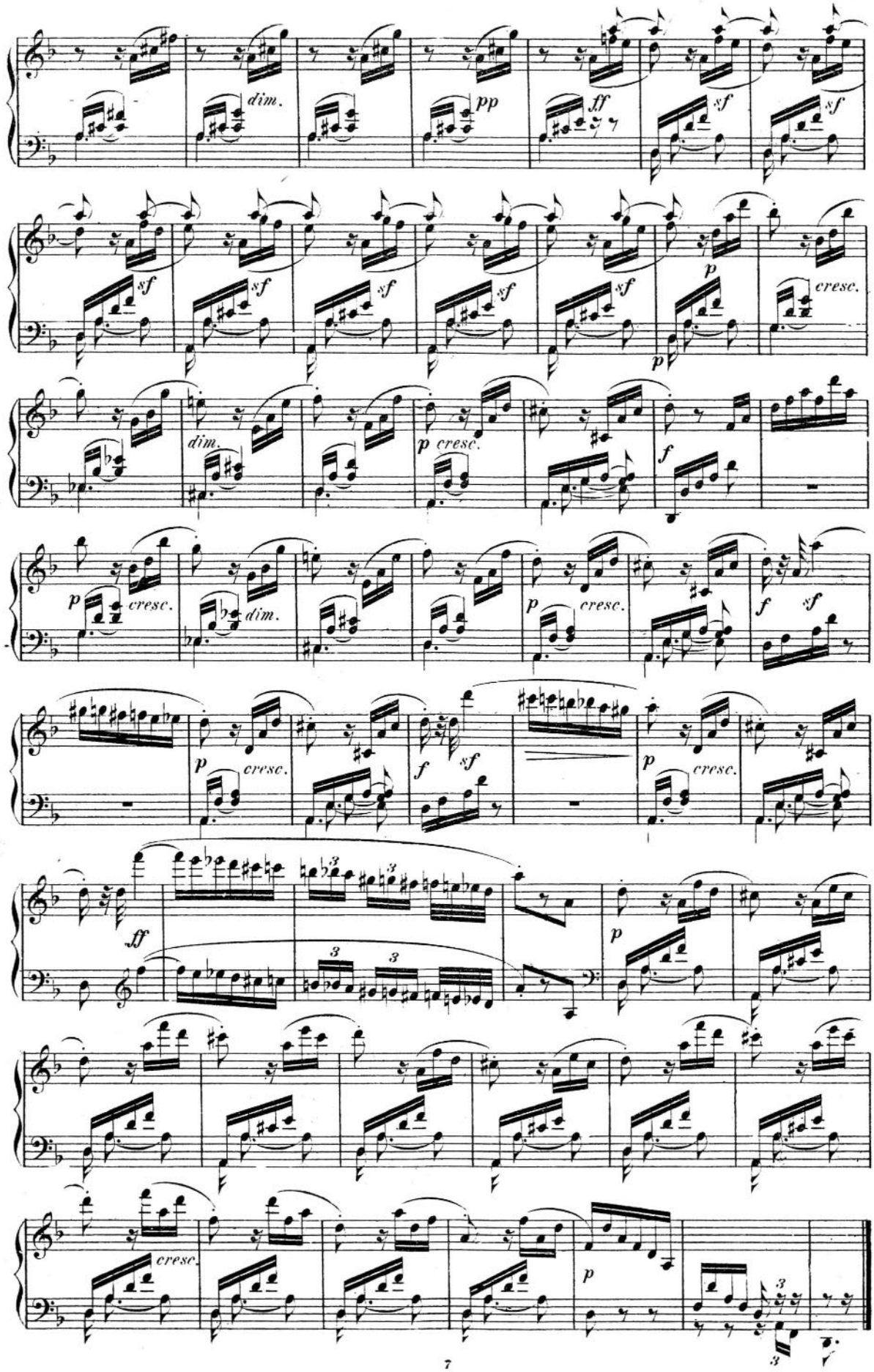

sf
f
sf
dim.
p
f
sf
dim.
p
cresc.
f
p
cresc.
cresc.
p
sf
sf
sf
sf
p
cresc.
p
f


p
f
sf
ff
p
cresc.


sf
f
sf
sf
p
sf
sf
sf
sf
sf
sf
sf
f
sf
sf
sf
sf
p
dim.
pp
p
cresc.
decresc.
p
cresc.


f
p
cresc.
p
cresc.
f
p
cresc.
f
sf
sf
sf
f
sf
decresc.
p
f
sf
dim.
p


cresc.
p
cresc.
p
cresc.
sf
sf
sf
sf
p
cresc.
p
cresc
dim.
cresc.

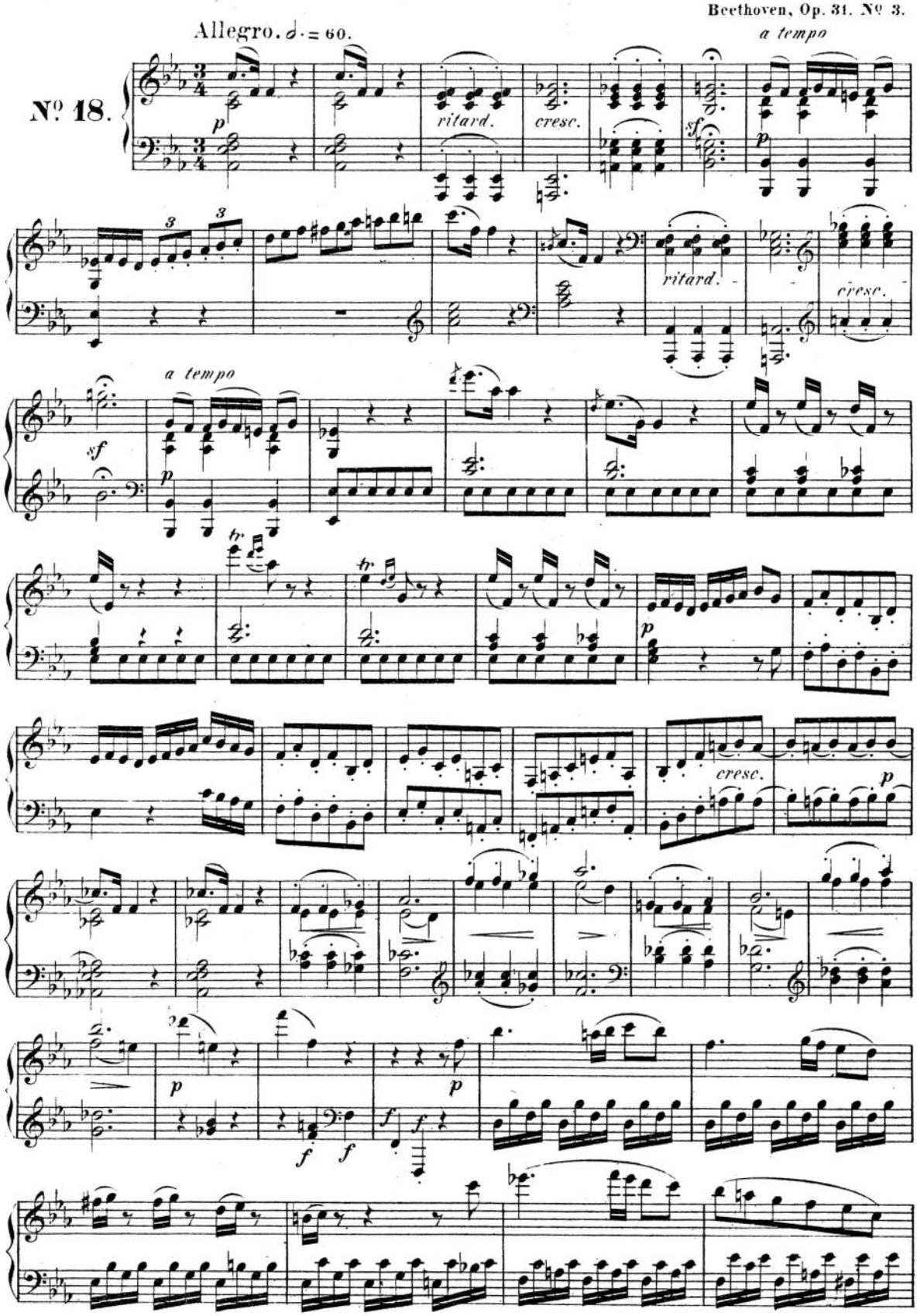

dim.
pp
ff
sf
sf
sf
sf
sf
sf
sf
p
cresc.
p
dim.
p cresc.
f
p
cresc.
dim.
p
cresc.
f
sf
p
cresc.
f
sf
p
cresc.
ff
3
3
3
p
cresc.
p
3
3

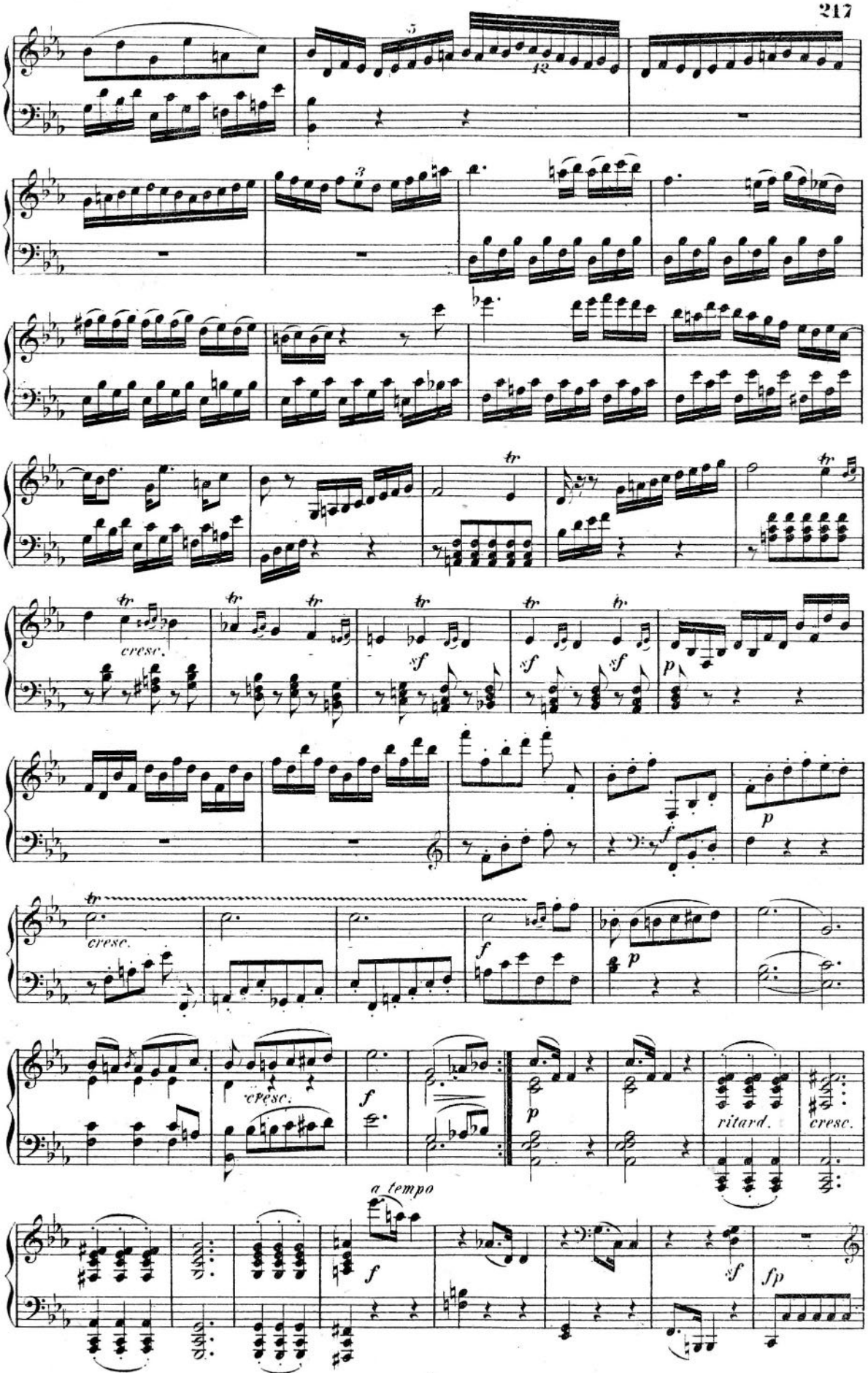
SONATA.

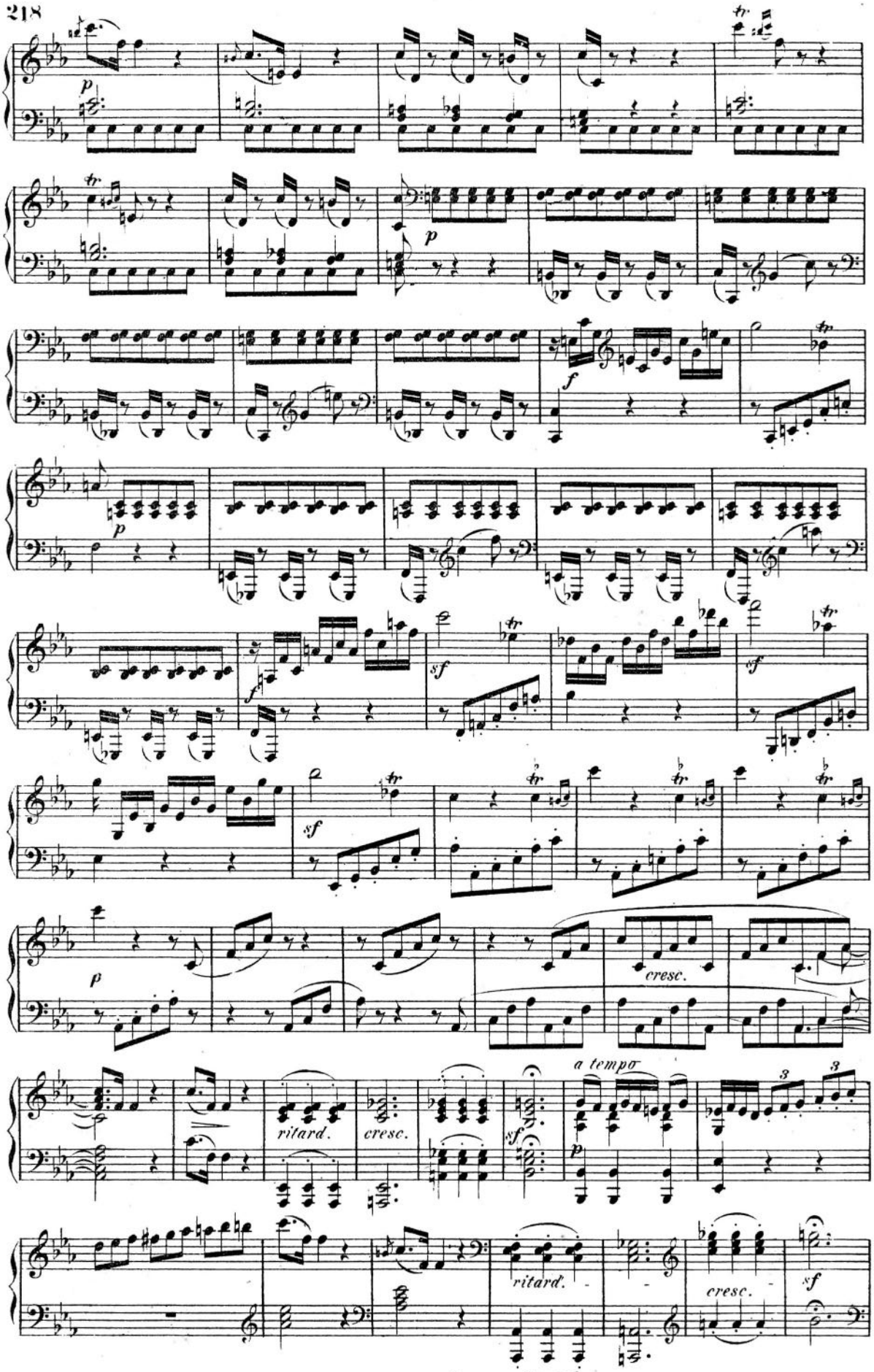
Appeared for the first time in 1804.

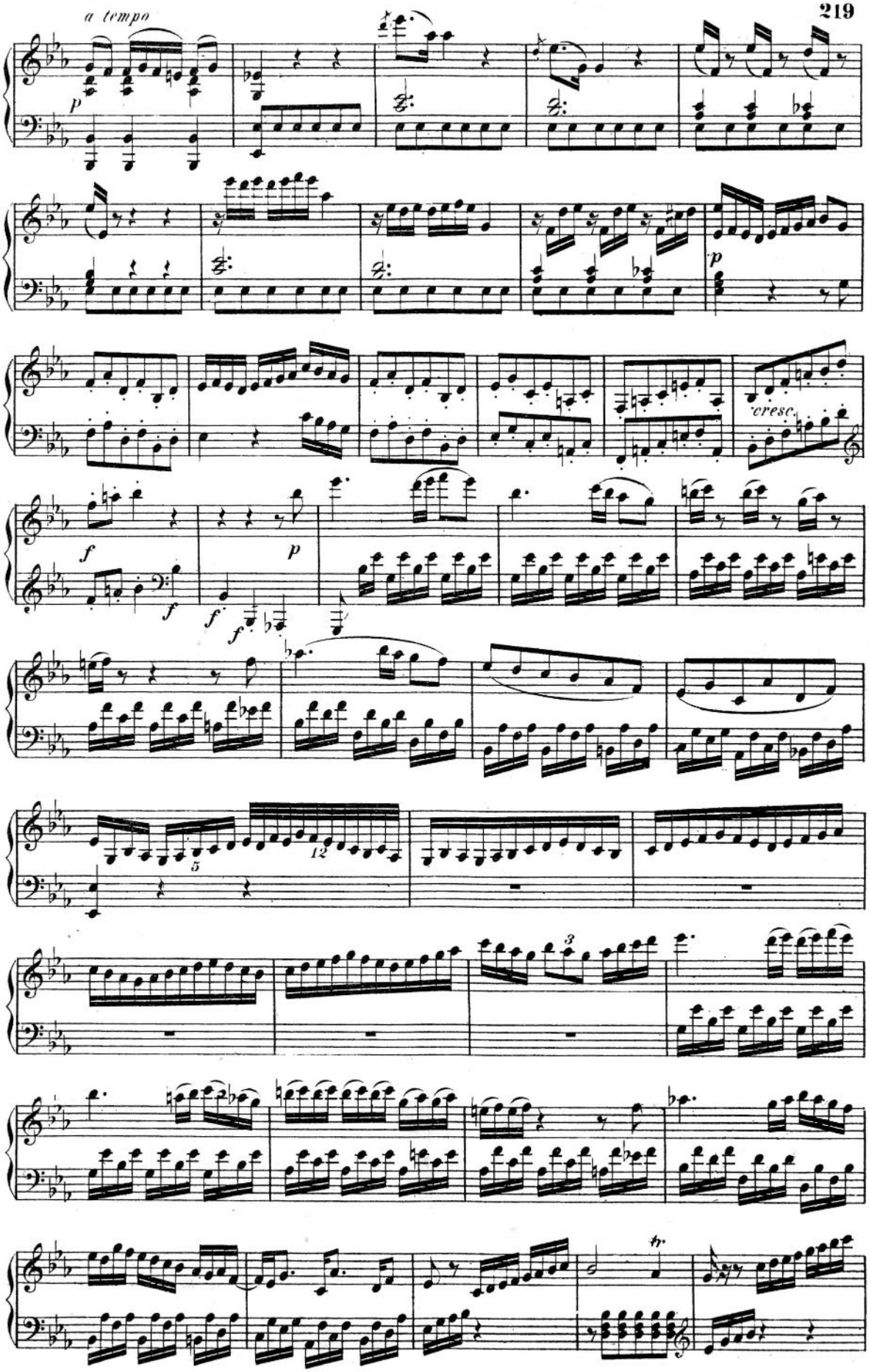
Beethoven, Op. 31. № 3.

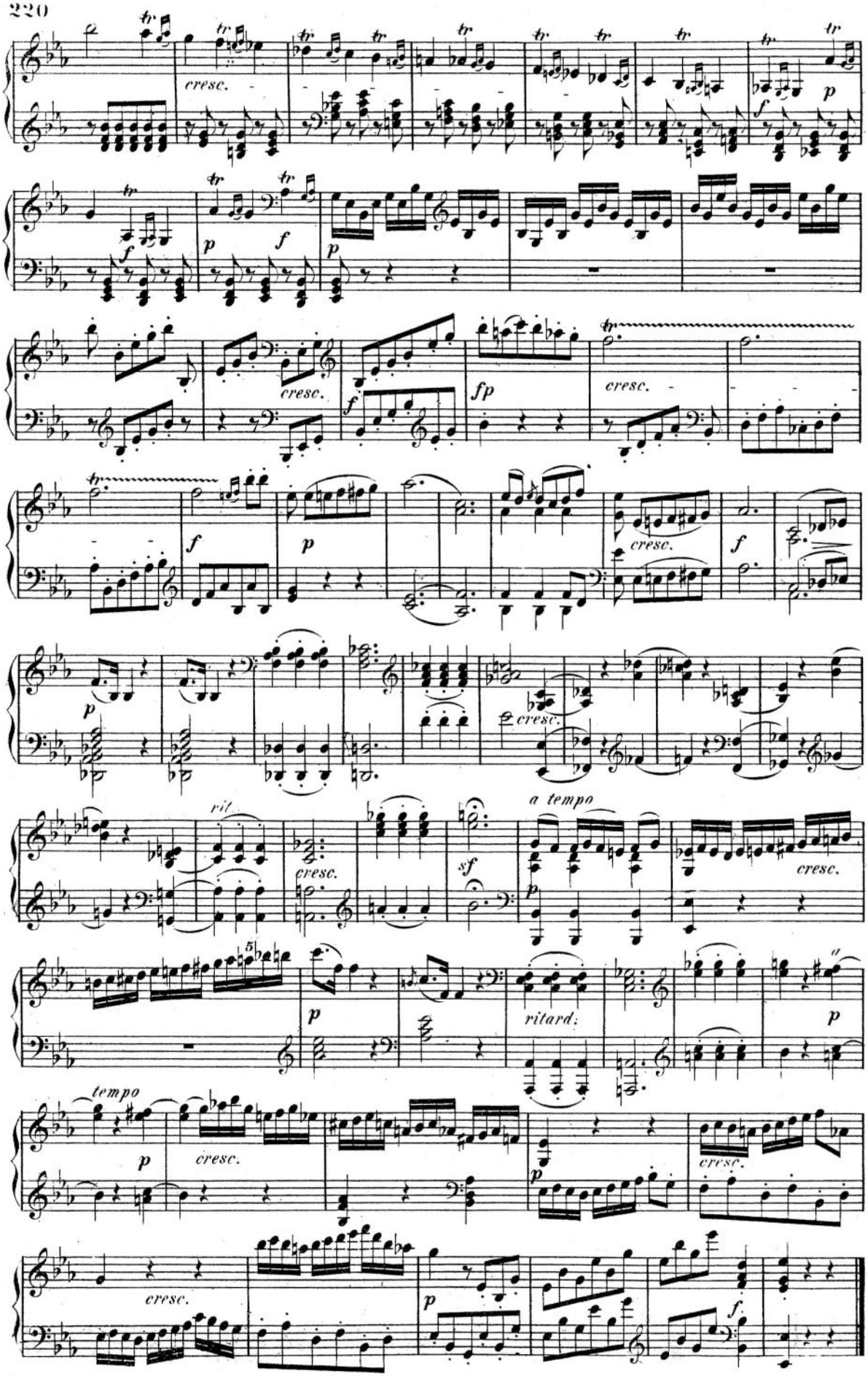
№ 18.




cresc.
sf
p
f
cresc.
f
p
cresc.
f
p
ritard.
cresc.
a tempo
f
sf
fp

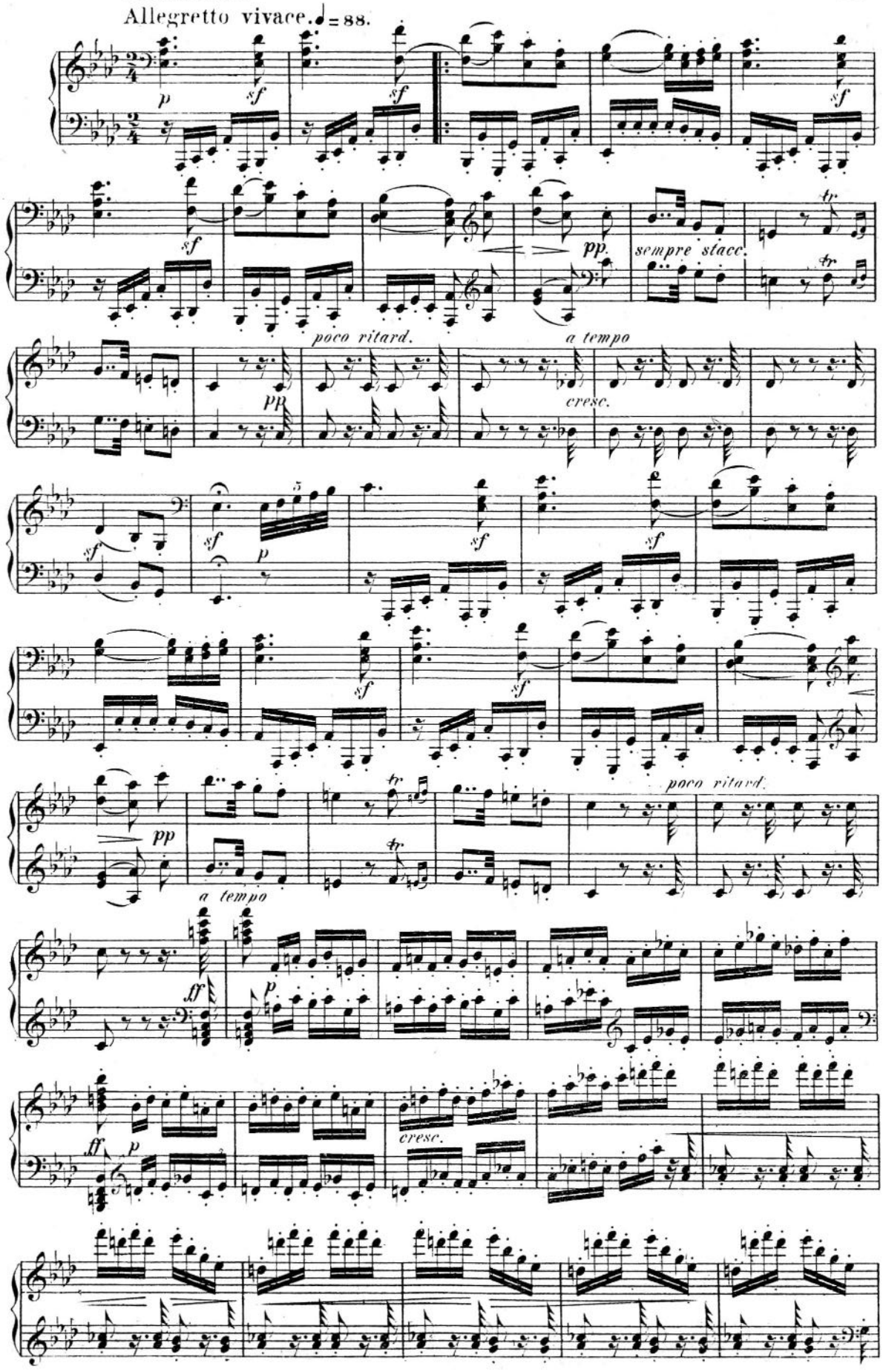

p
p
f
p
f
sf
sf
sf
p
cresc.
ritard.
cresc.
sf
a tempo
p
ritard.
cresc.
sf

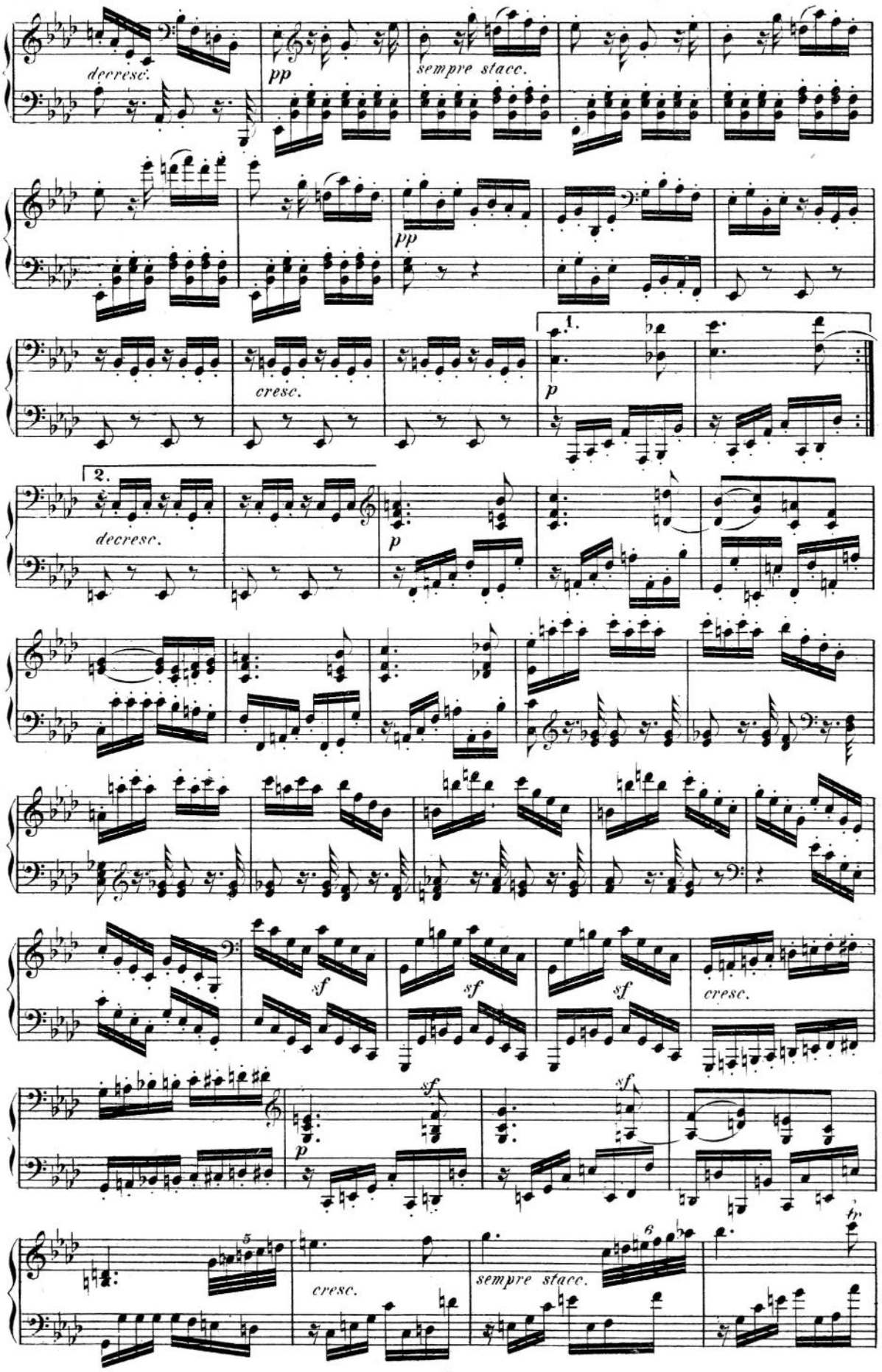

a tempo
p
cresc.
f
p
f
f
f
5
12
3
tr

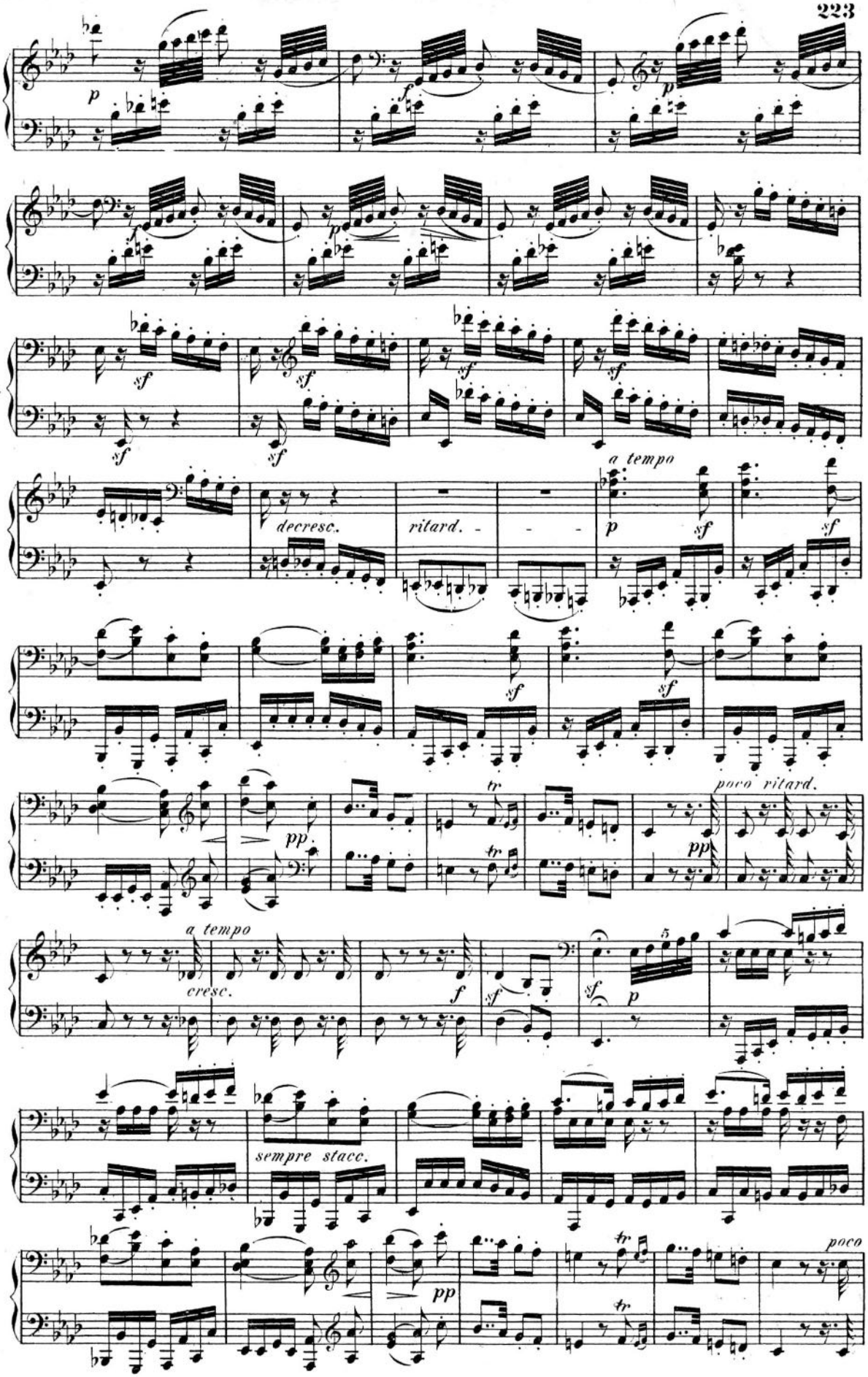

cresc.
f
p
fp
rit.
a tempo
sf
ritard.
tempo

Scherzo.

Allegretto vivace. ♩ = 88.




decresc.
pp
sempre stacc.
pp
cresc.
1.
p
2.
decresc.
p
sf
sf
sf
cresc.
sf
p
sf
5
cresc.
6
sempre stacc.
tr


p
f
p
f
p
sf
sf
sf
sf
sf
sf
decresc.
ritard.
a tempo
p
sf
sf
sf
sf
pp
tr
tr
pp
poco ritard.
a tempo
cresc.
f
sf
sf
5
p
sempre stacc.
pp
tr
tr
poco

ritard. a tempo ff p

ff p cresc.

decresc. pp sempre stacc.

pp

cresc. decresc. pp

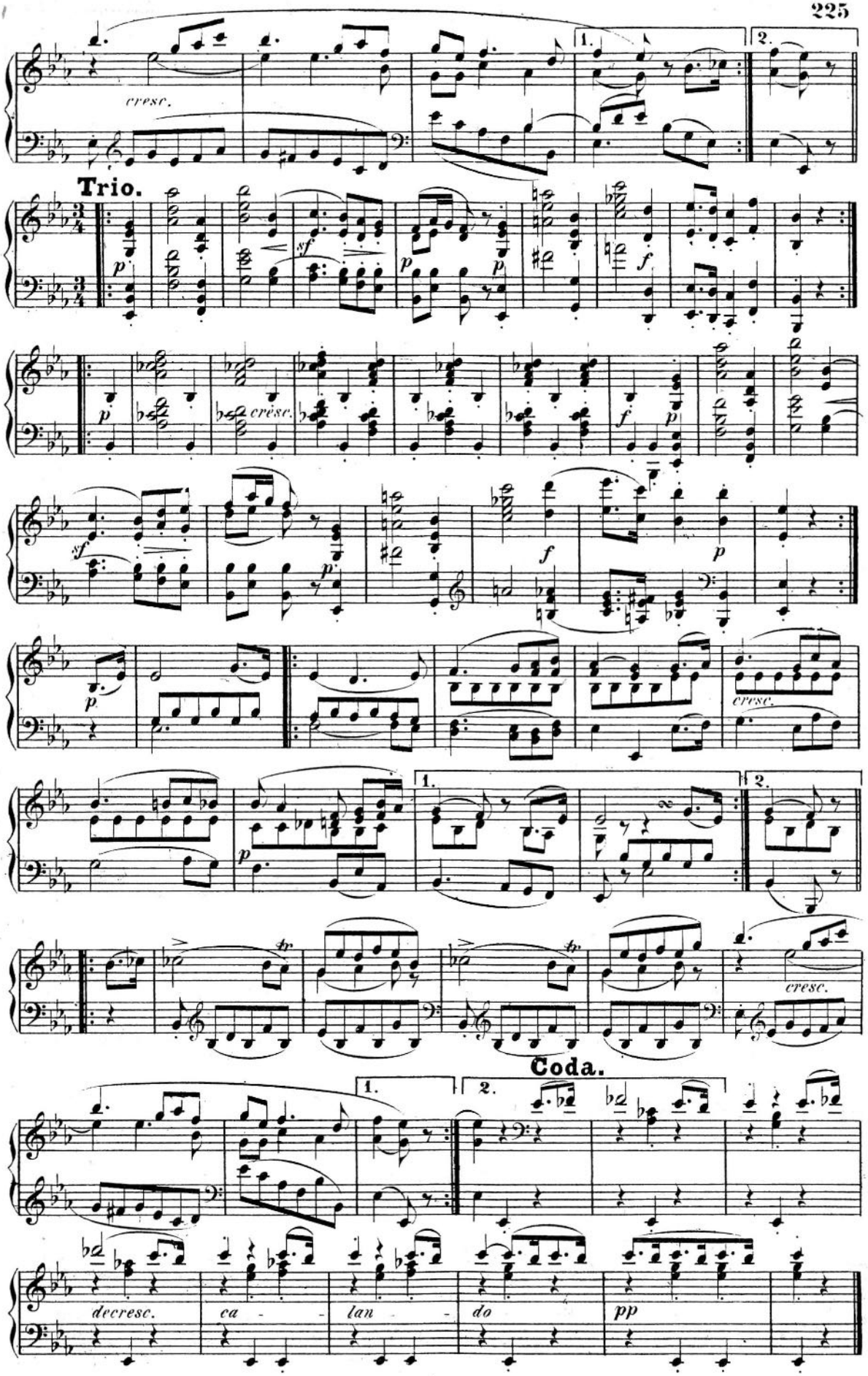
Menuetto.

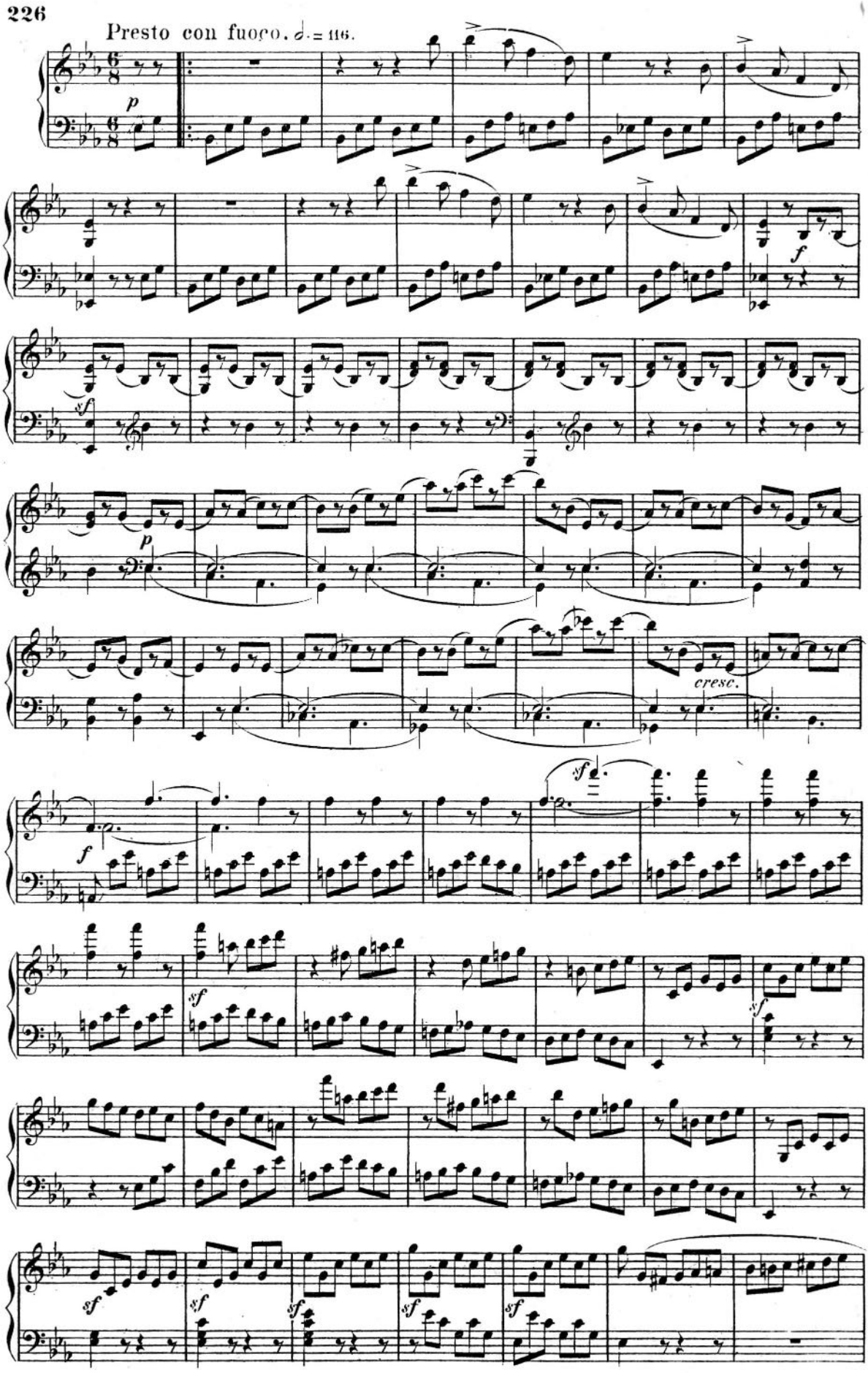
Moderato e grazioso. ♩ = 96.

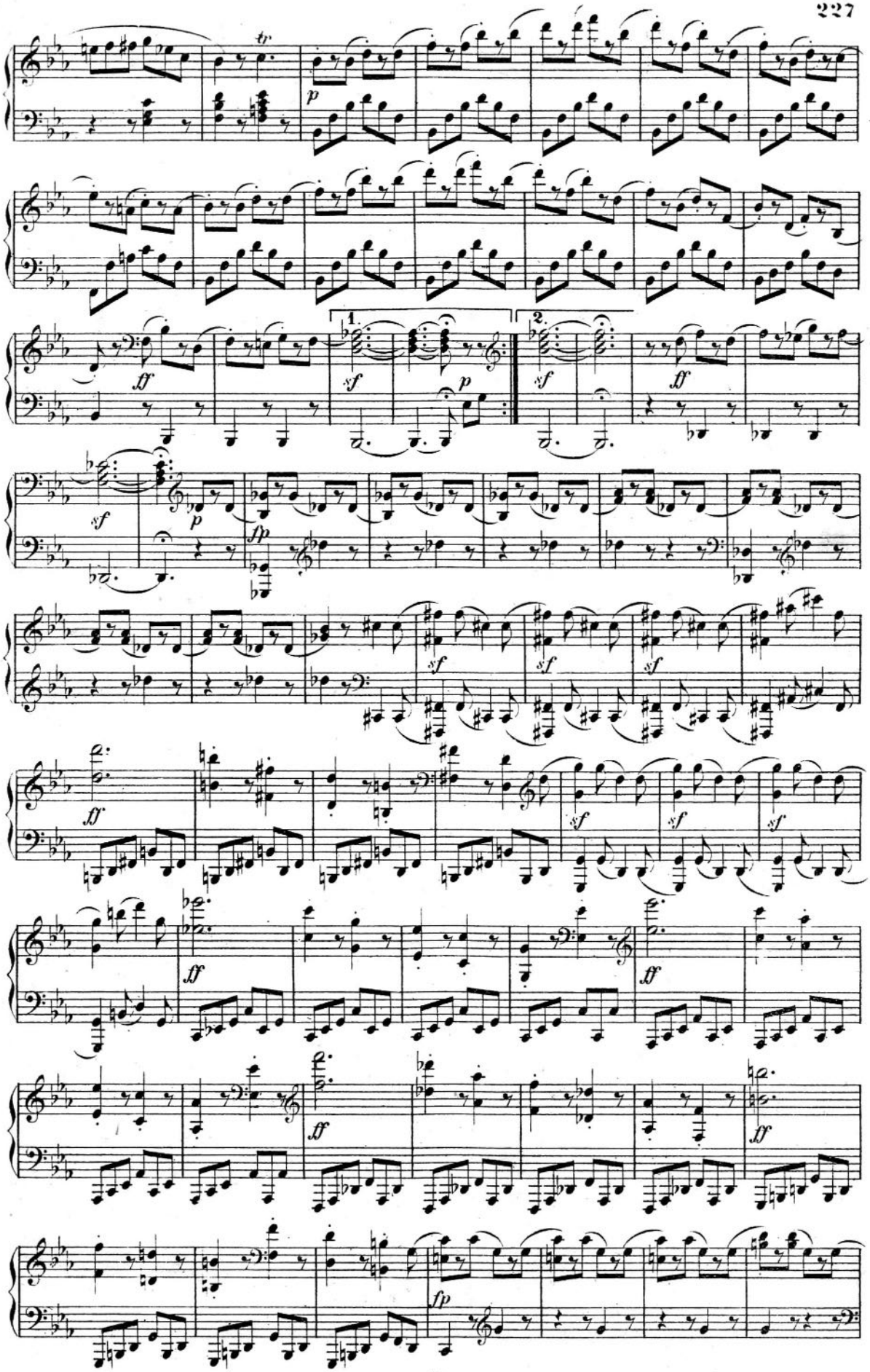
p

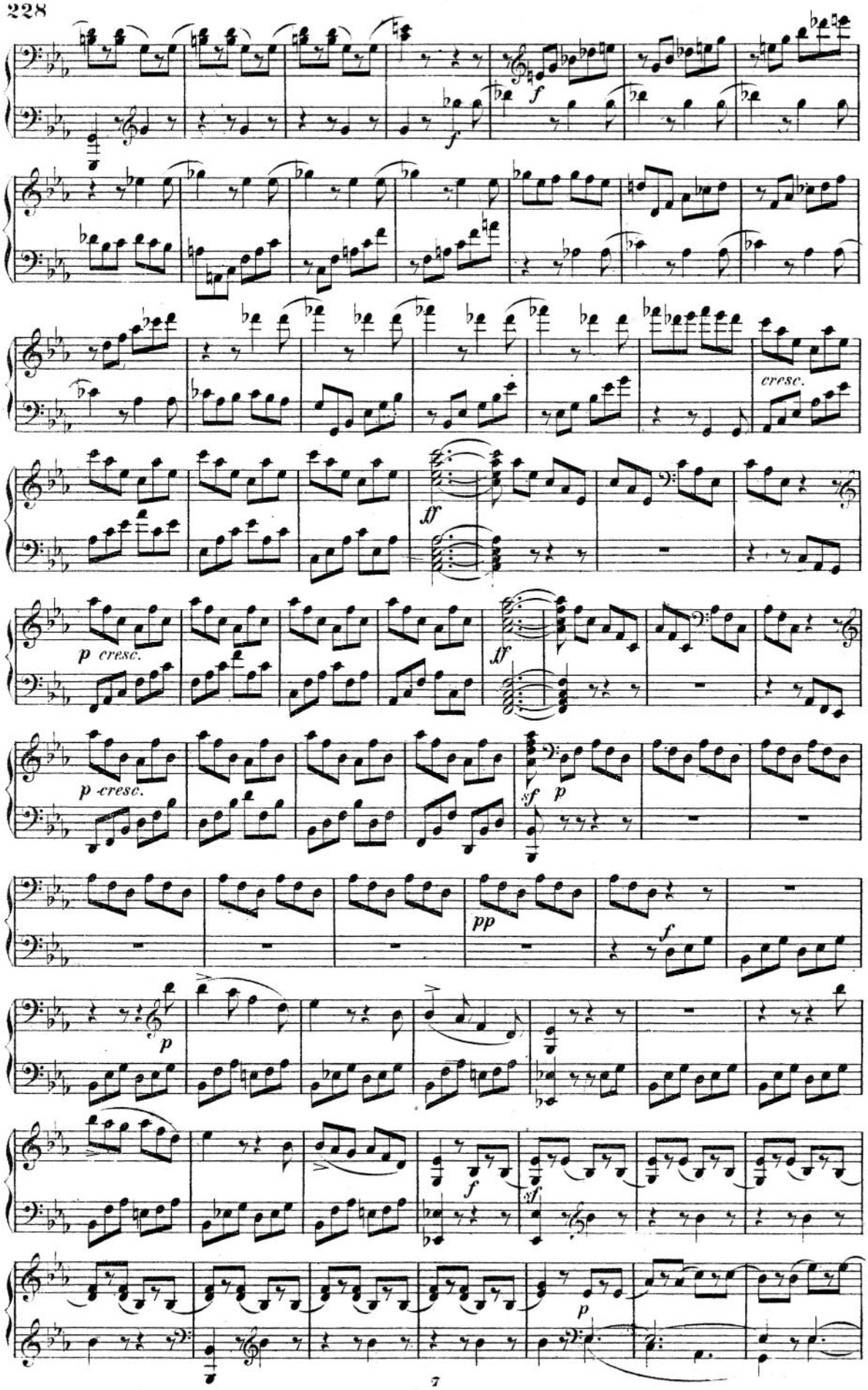
cresc. p 1.

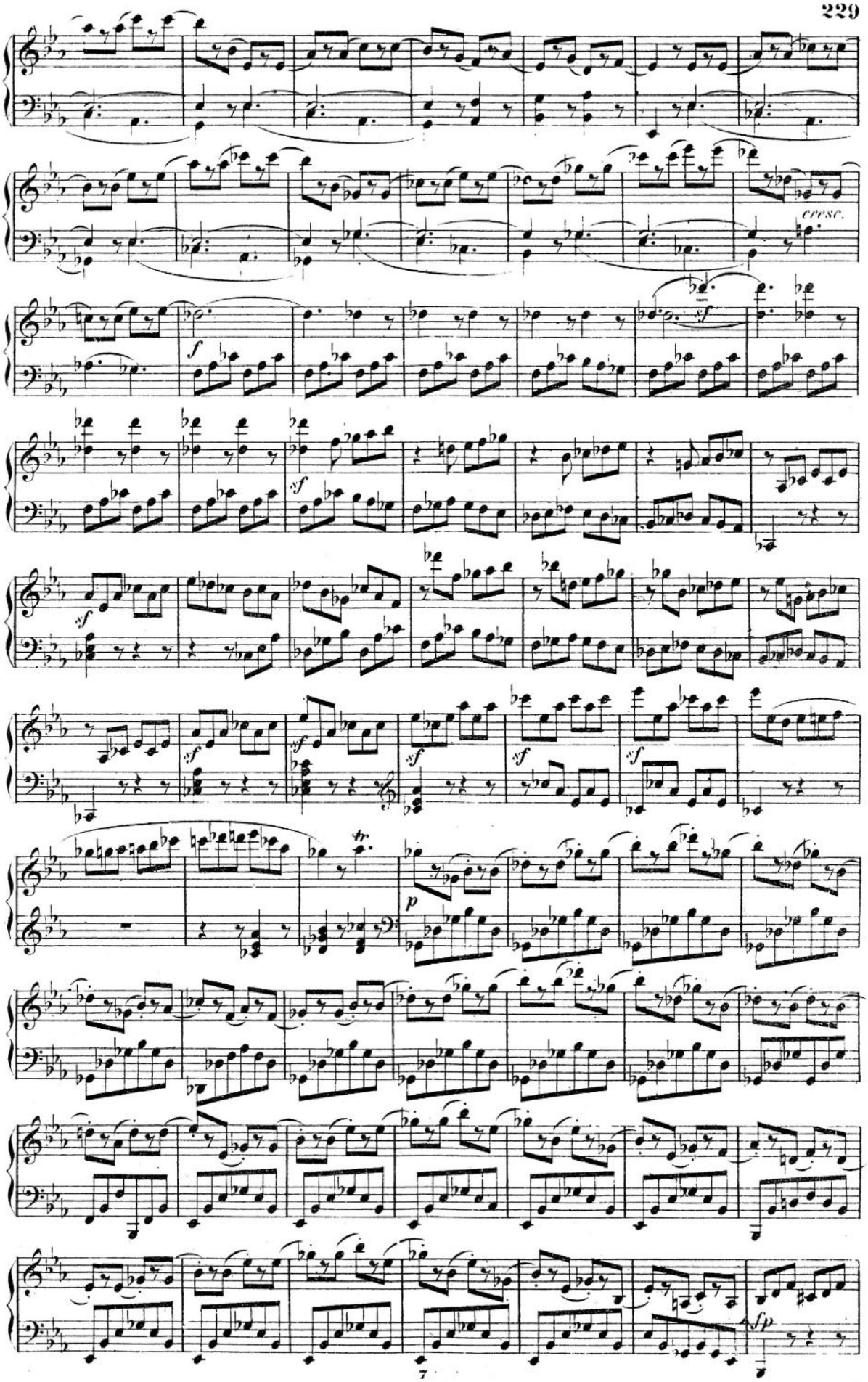
2. tr tr

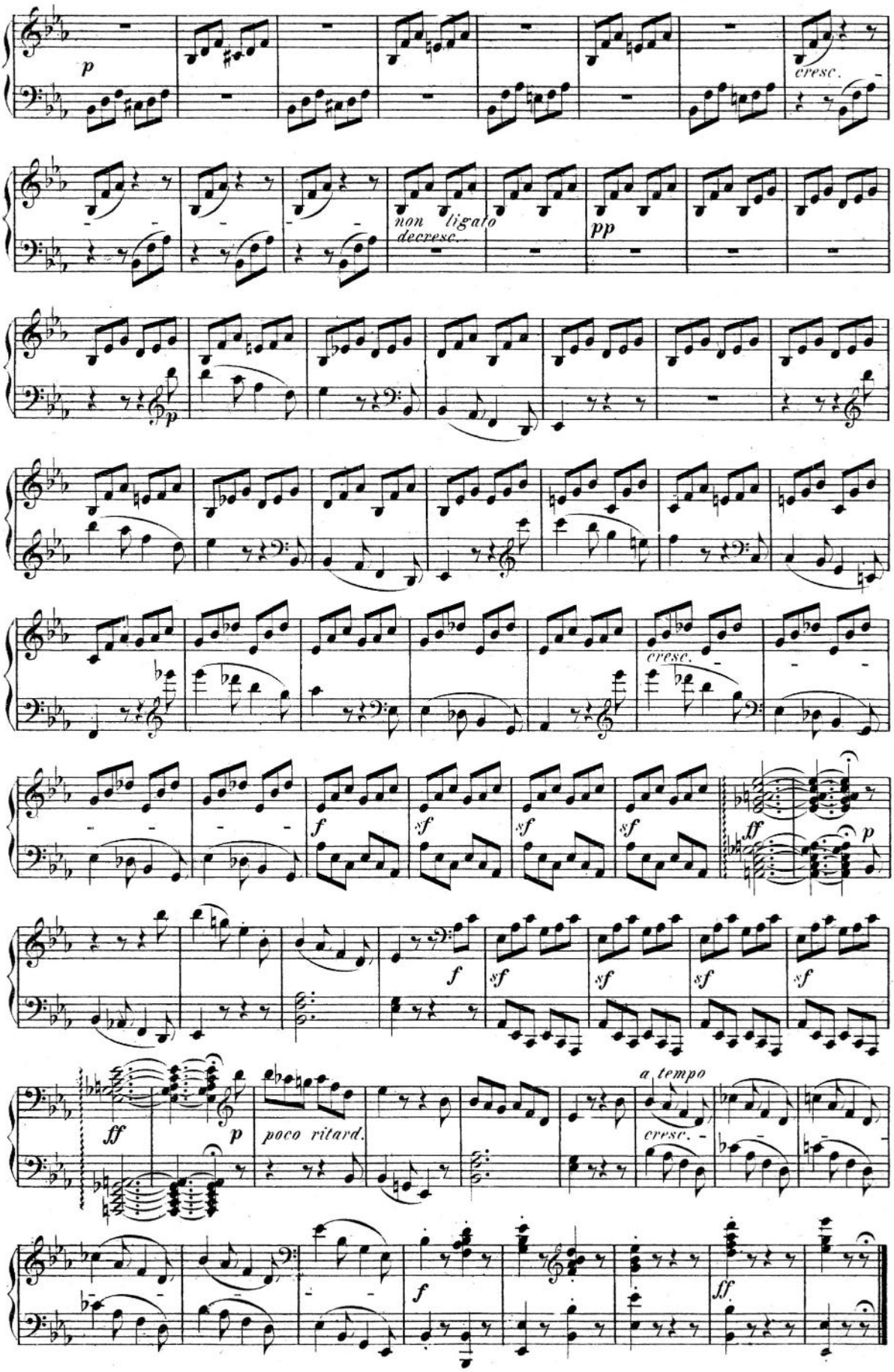

cresc.
1.
2.
Trio.
p
sf
f
cresc.
Coda.
decresc.
ca - lan - do
pp


Presto con fuoco. ♩. = 116.
p
f
sf
p
cresc.
f
sf
sf
sf
sf
sf
sf
sf
sf


tr
p
ff
1.
sf
p
2.
sf
ff
sf
p
fp
sf
sf
sf
ff
sf
sf
sf
ff
ff
ff
ff
fp


f
f
cresc.
ff
p cresc.
ff
p cresc.
sf
p
pp
f
p
f
sf
p


cresc.
f
sf
sf
sf
sf
sf
sf
sf
tr
p
sfp


p
cresc.
non ligato
decresc.
pp
p
cresc.
f
sf
sf
sf
ff
p
f
sf
sf
sf
sf
ff
p
poco ritard.
a tempo
cresc.
f
ff

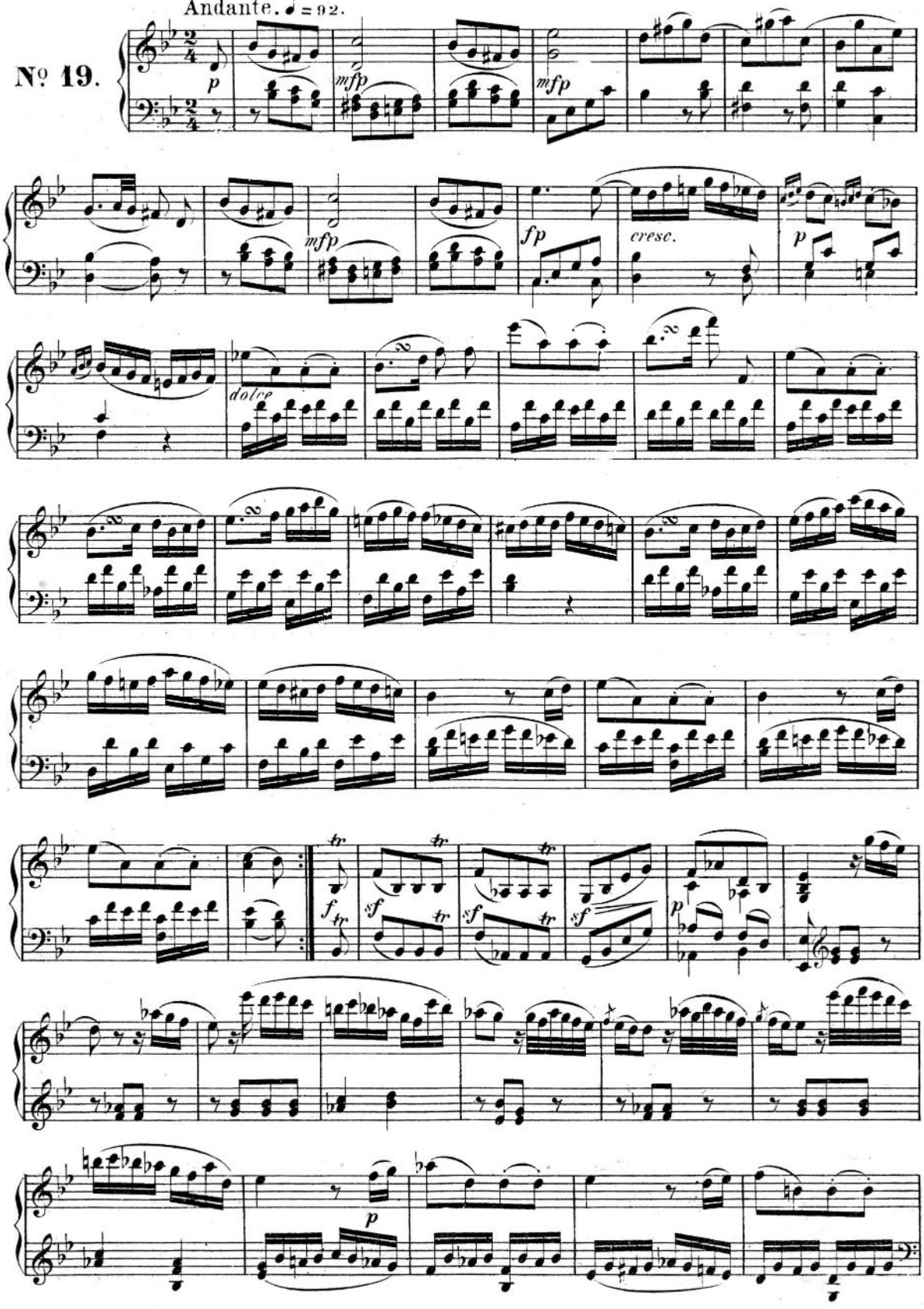
Composed at the latest in 1799. Ready for publication about 1802. Announced for the first time: Jan. 19. 1805.

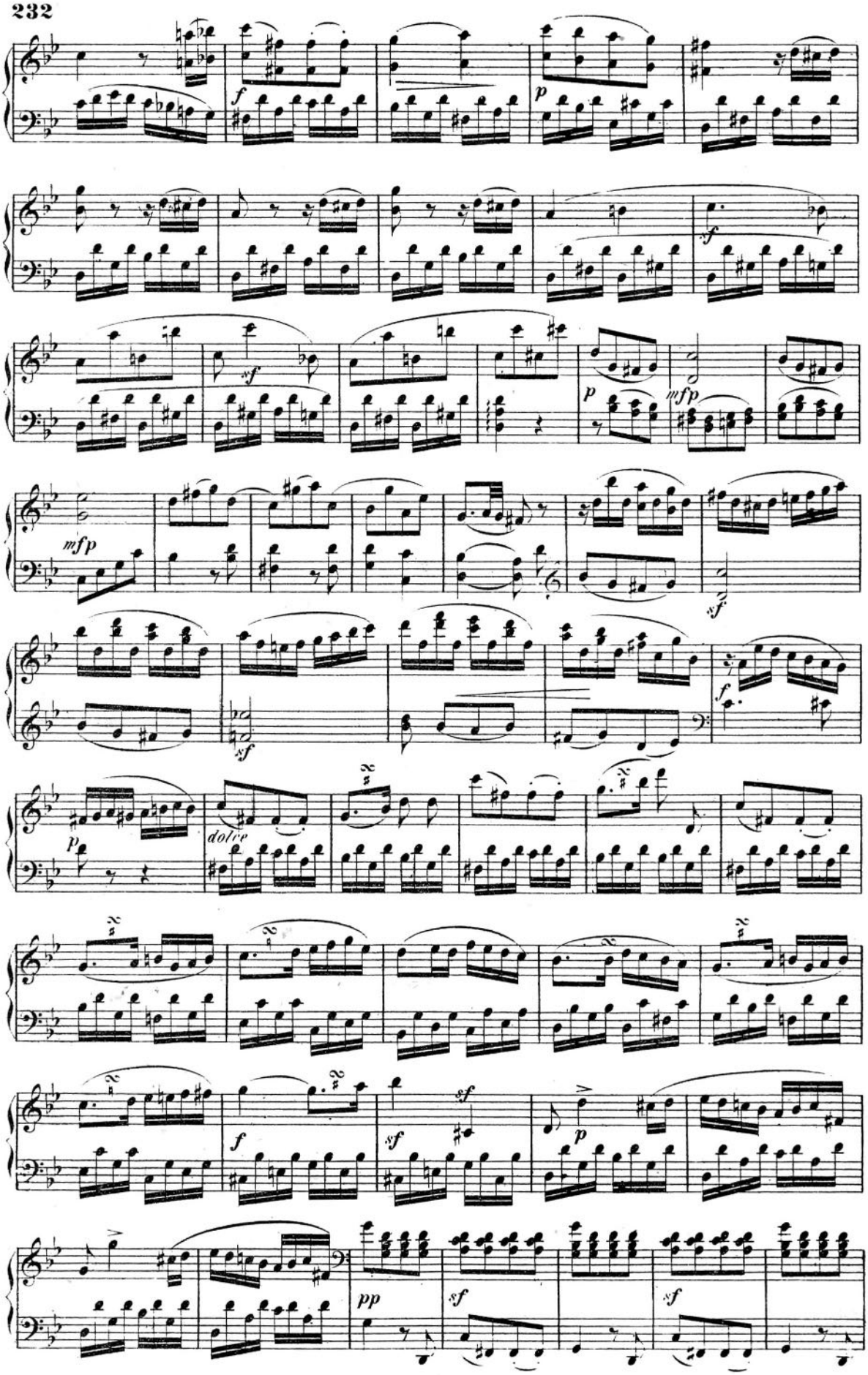
SONATA.

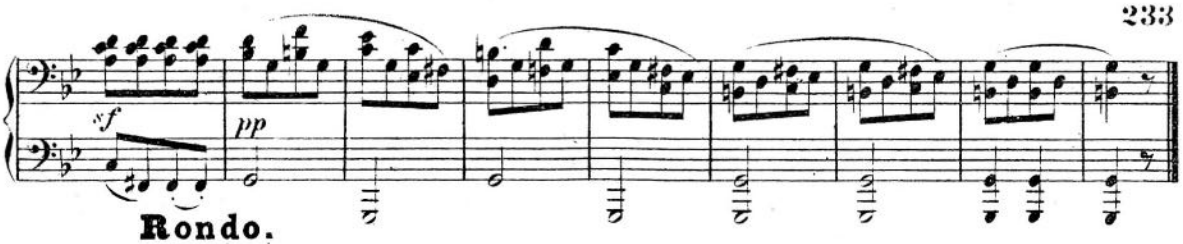
Beethoven, Op. 49. Nº 1.

Nº 19.

Andante. ♩ = 92.

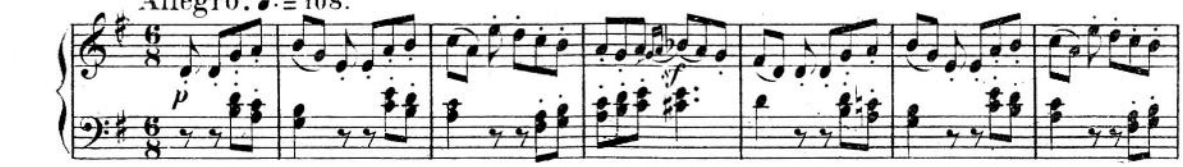


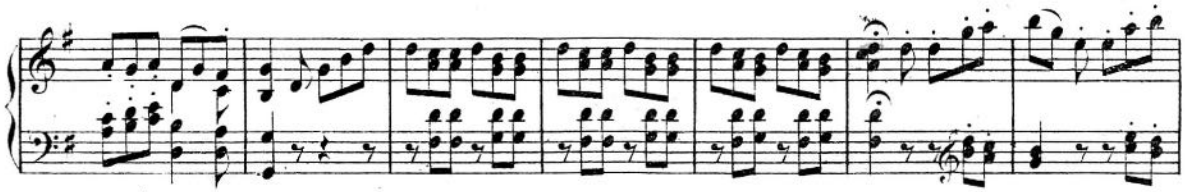

f
p
sf
mfp
dolce
pp

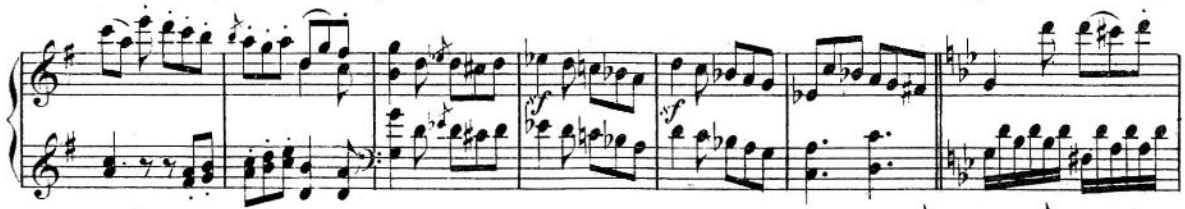


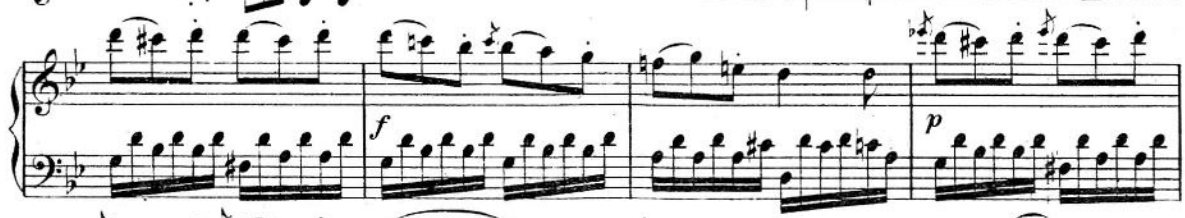
Rondo.

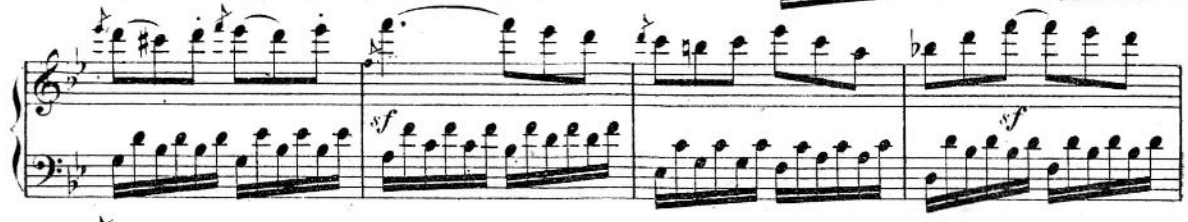
Allegro. ♩. = 108.

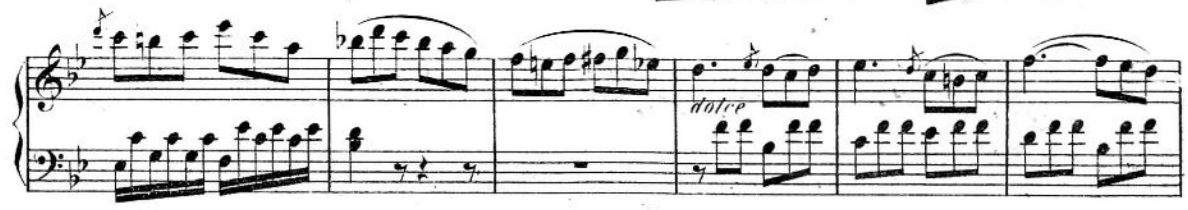


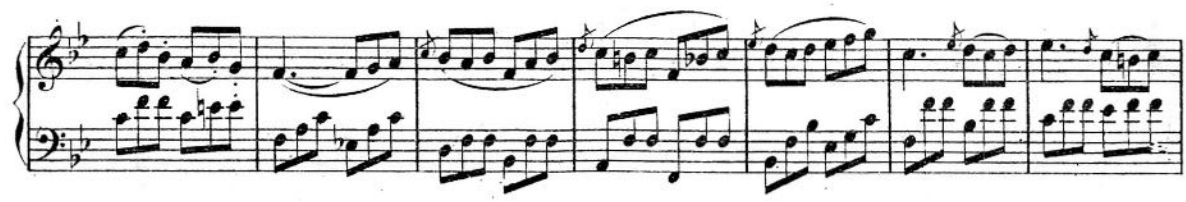


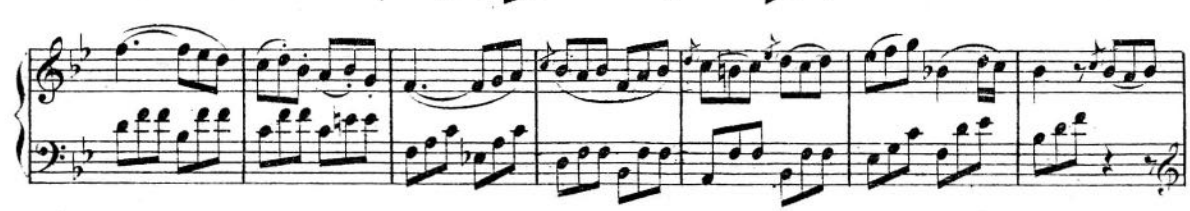


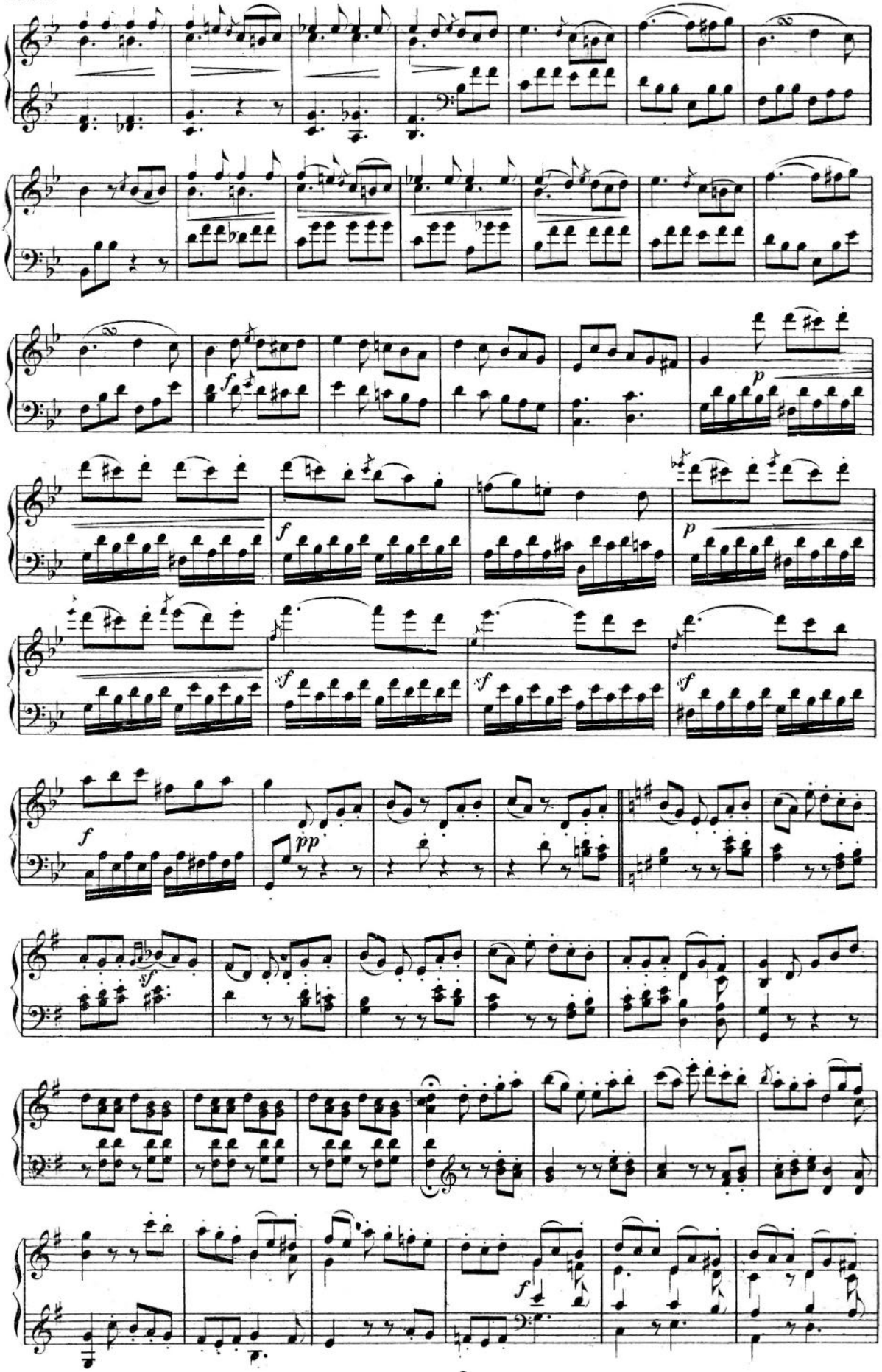


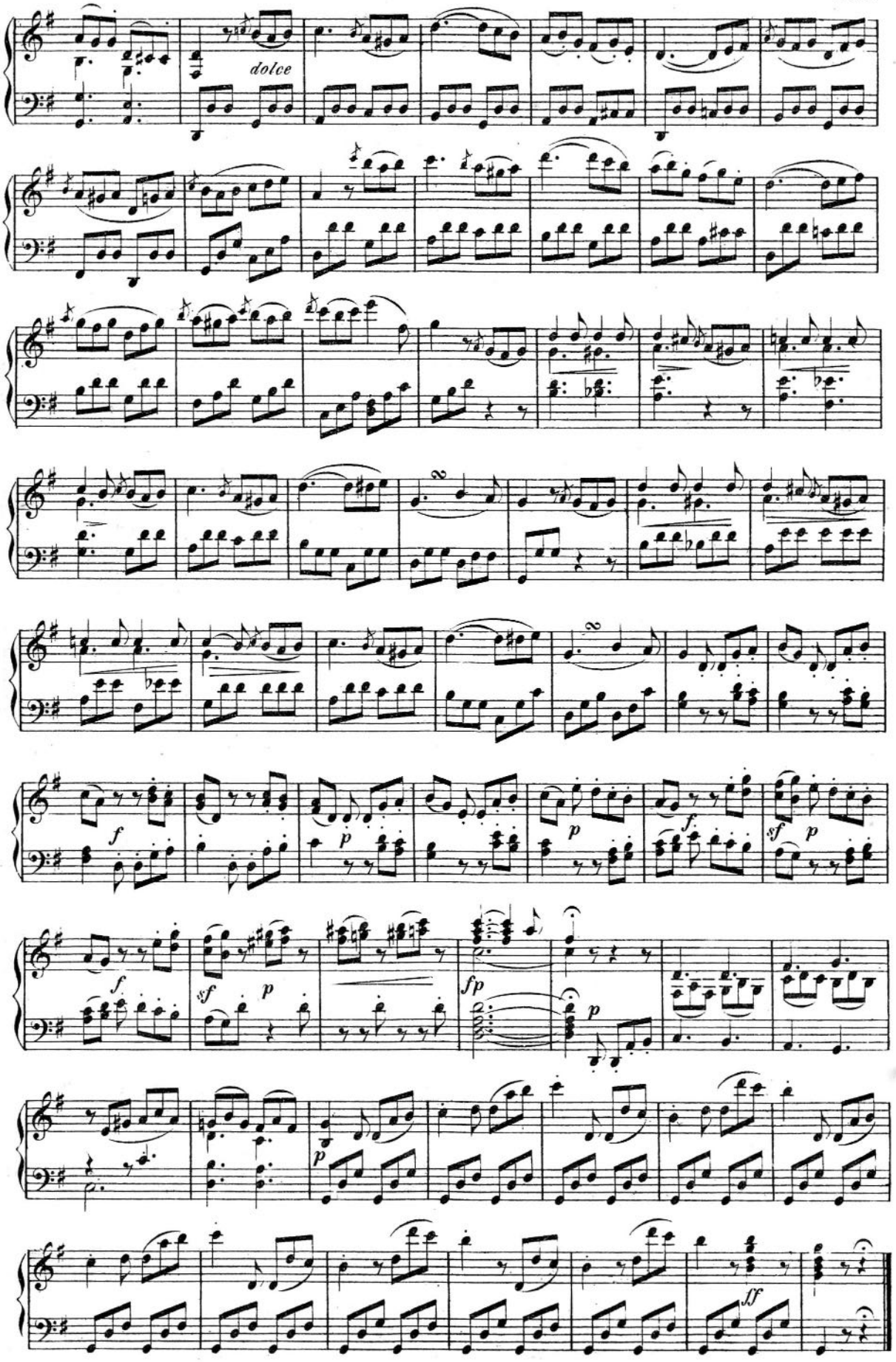









f
p
f
p
sf
sf
sf
f
pp
sf
f


dolce
f
p
sf
fp
ff

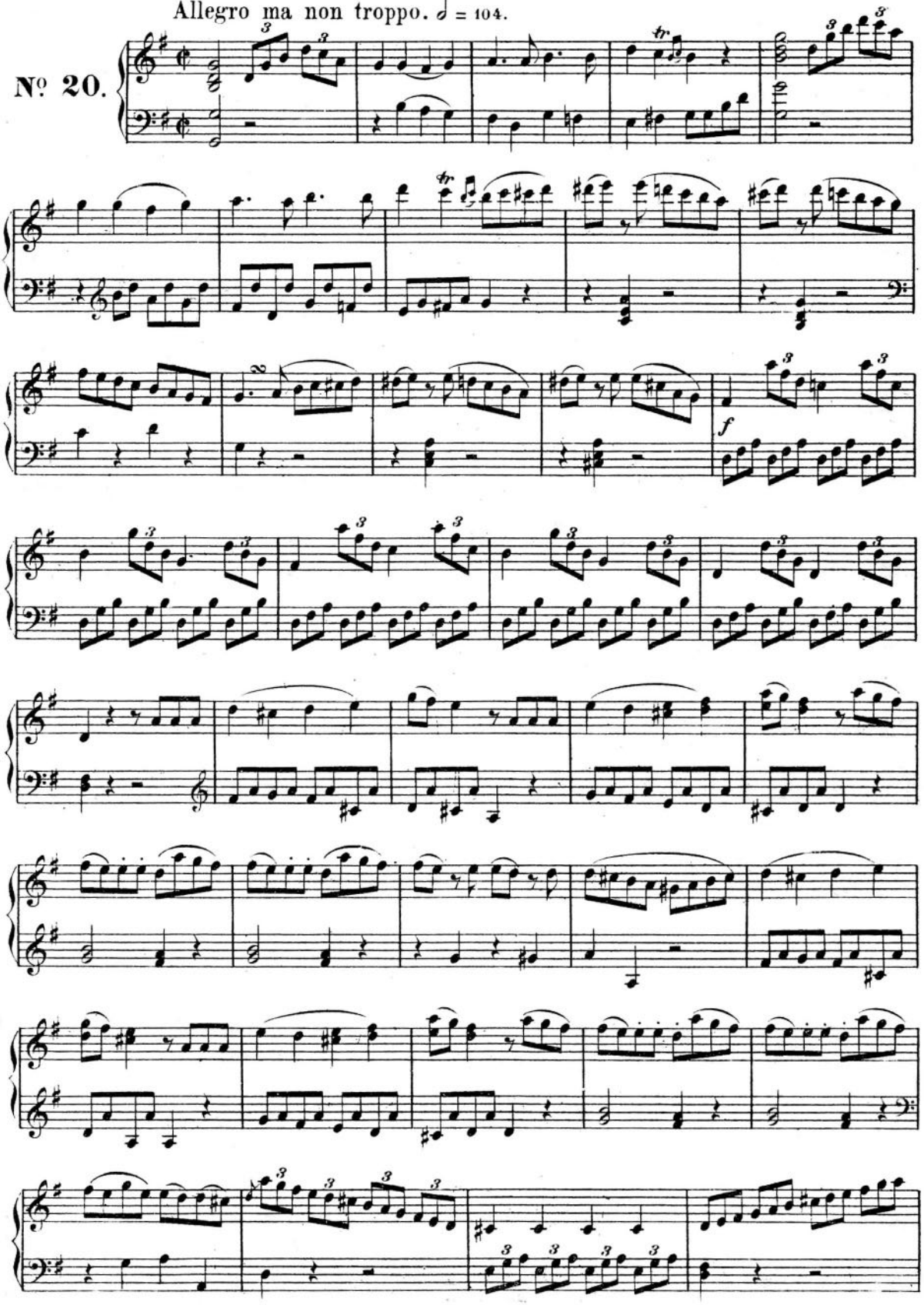
Composed in 1796. Ready for publication about 1802. Announced for the first time: Jan. 19 1805.

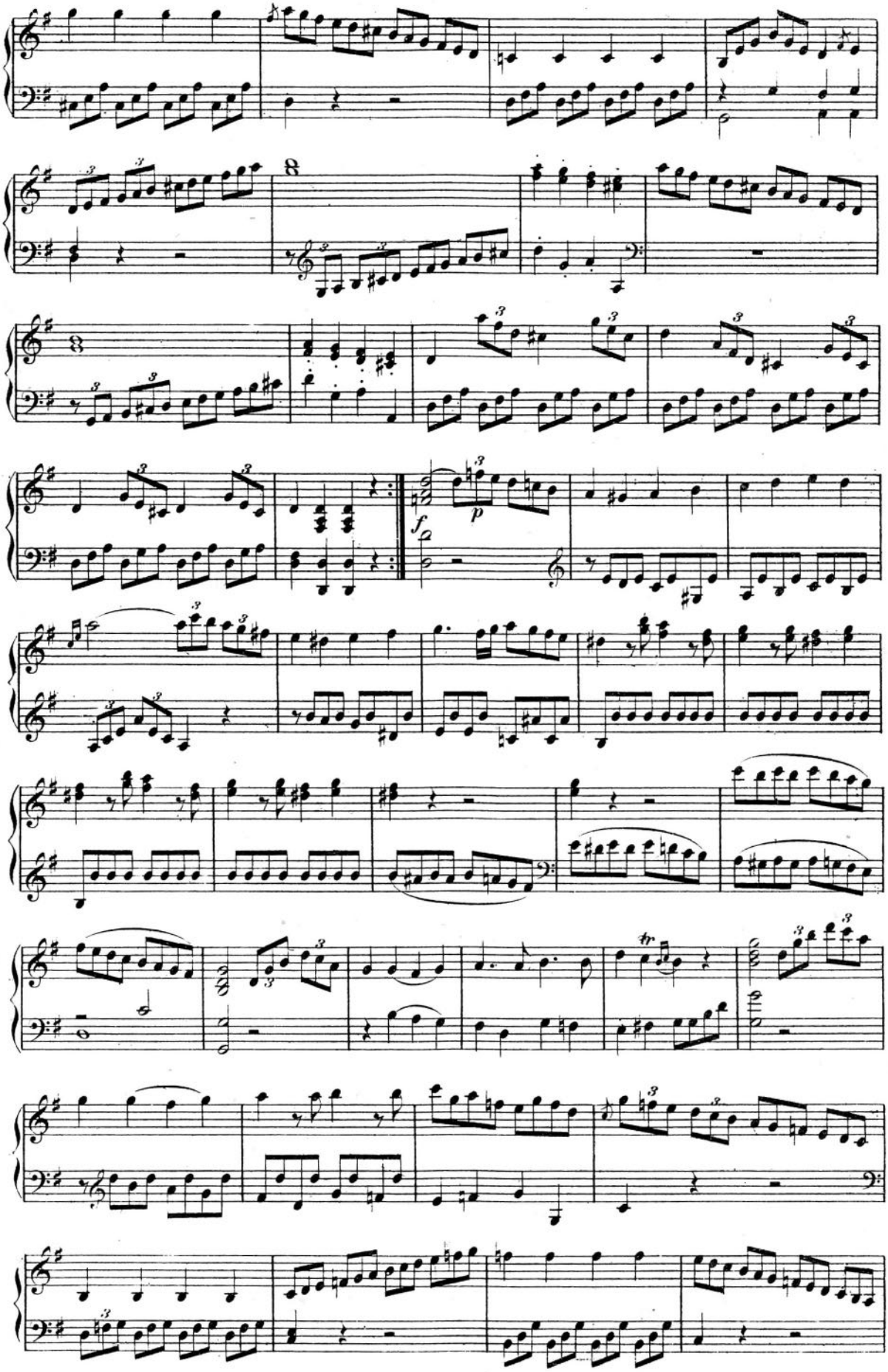
SONATA.

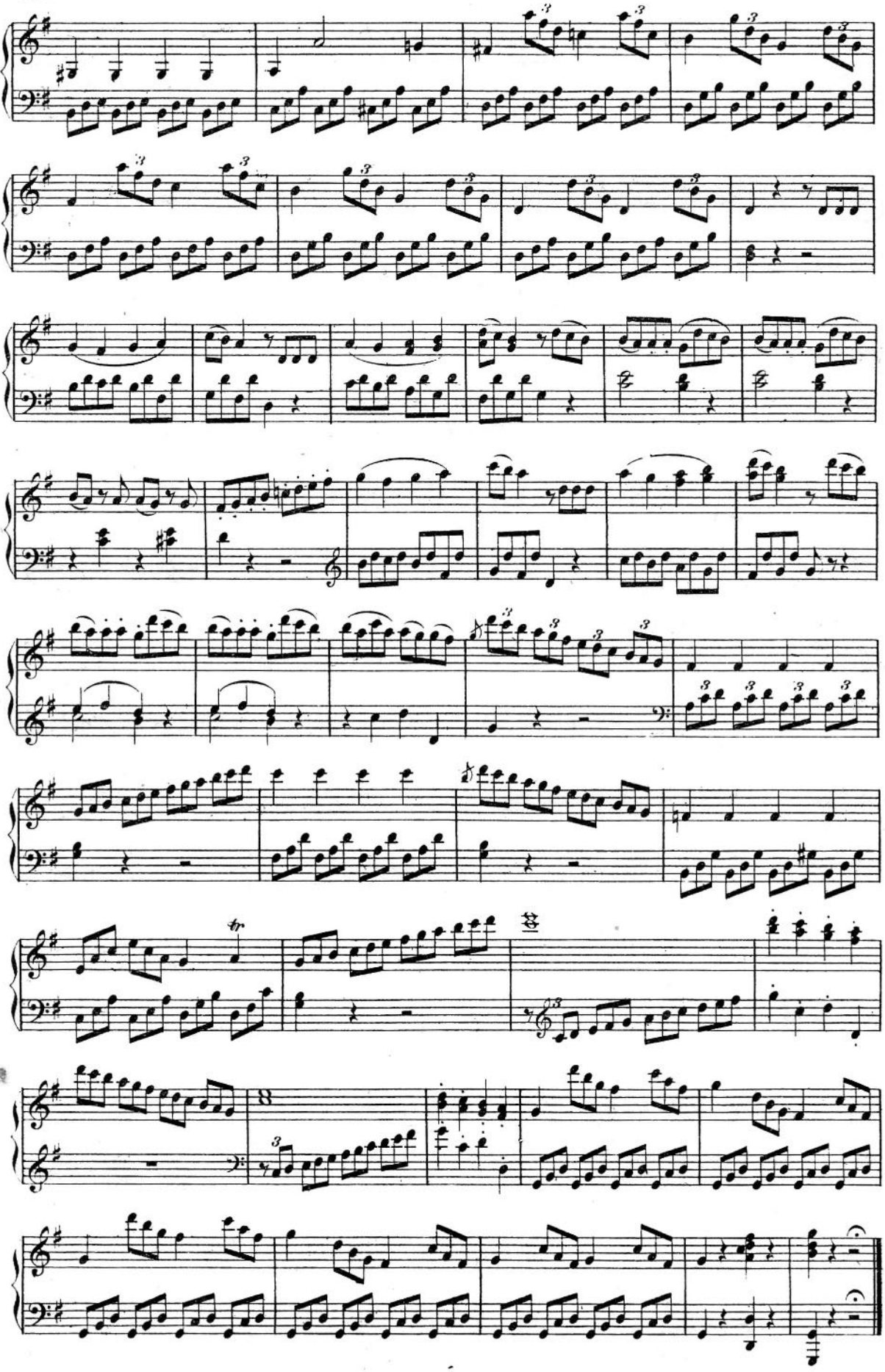
Beethoven, Op. 49. № 2

Allegro ma non troppo. ♩ = 104.

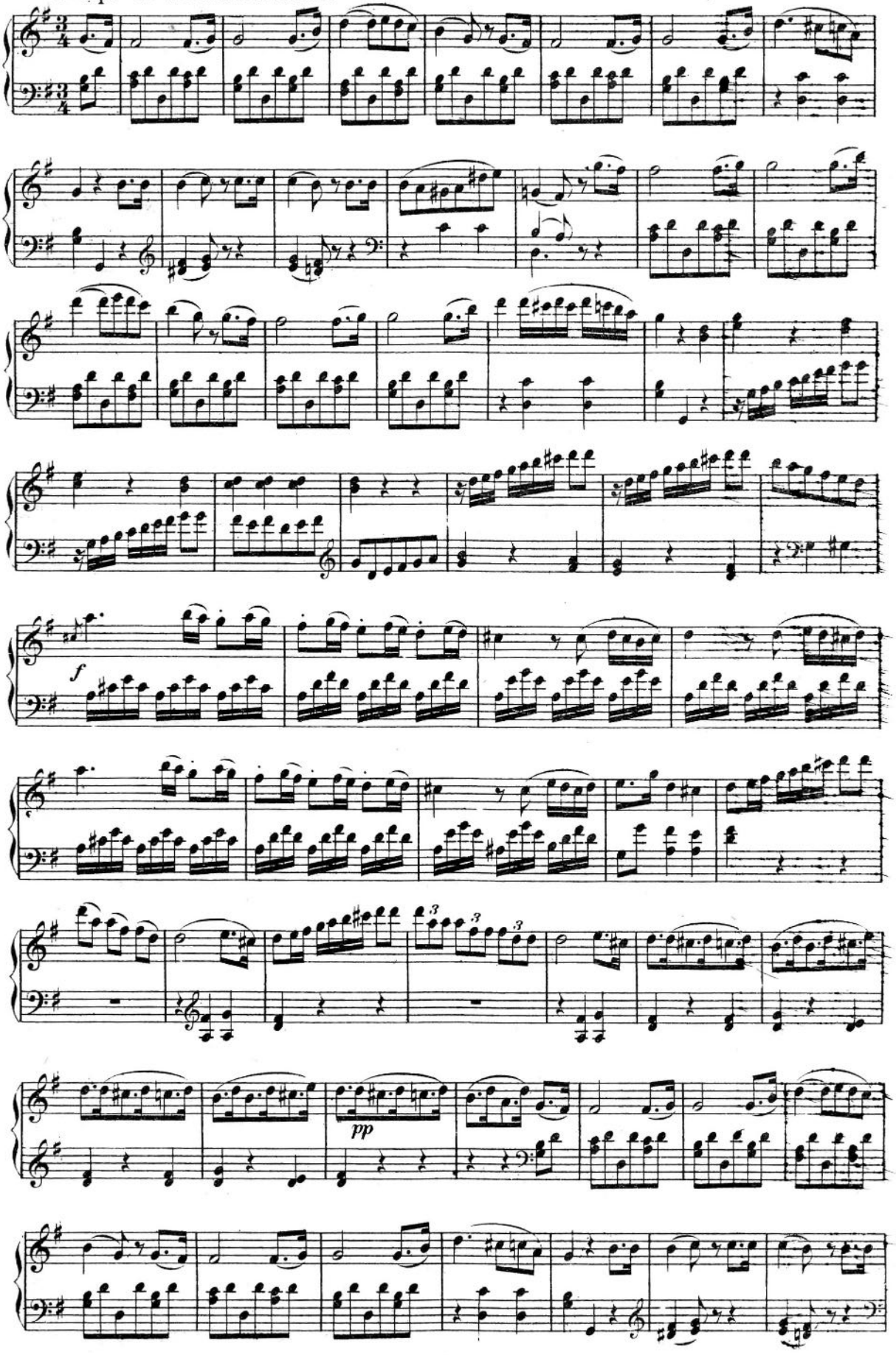
№ 20.

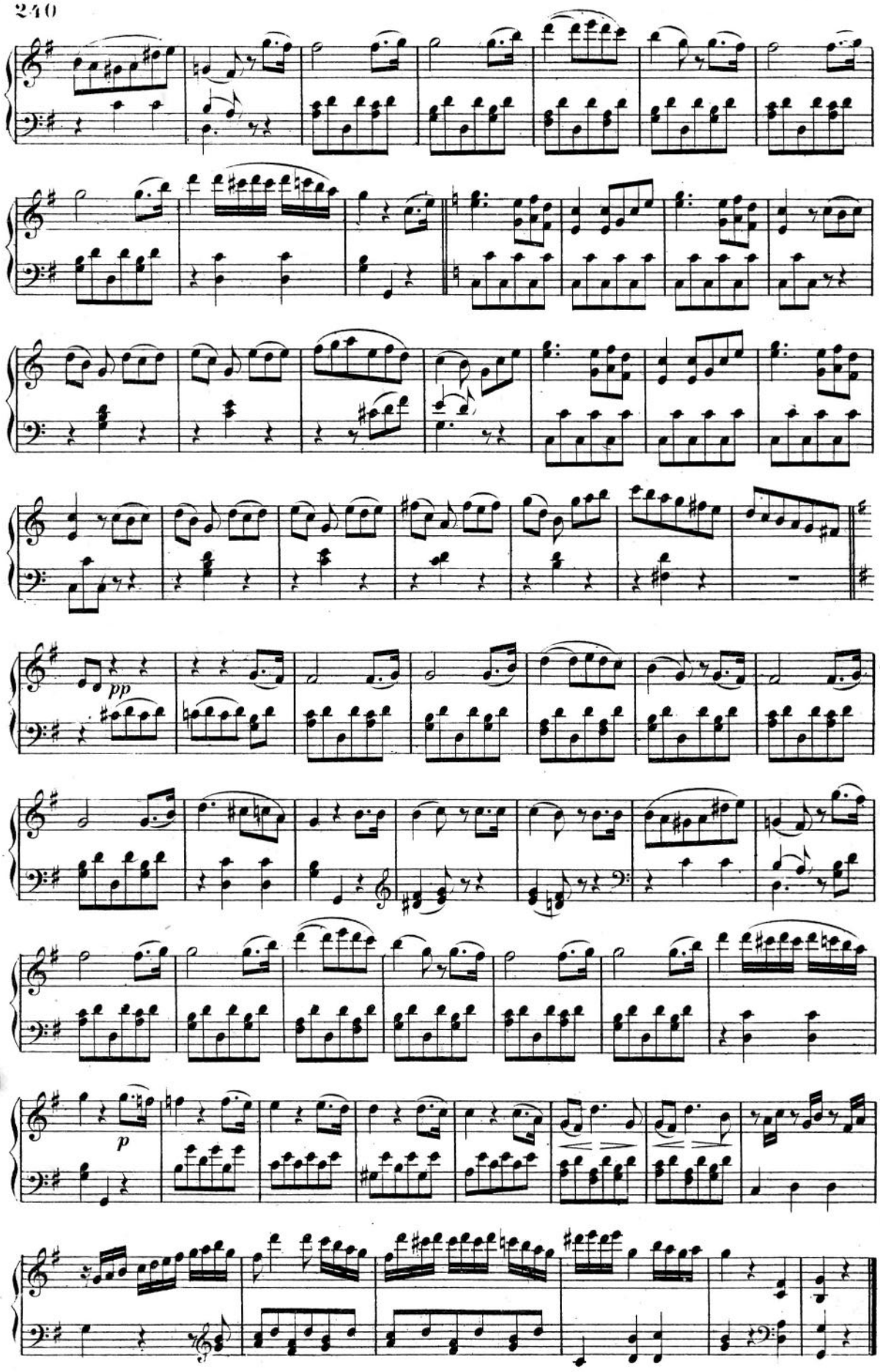






Tempo di Menuetto. ♩ = 112.




pp
p

Probably composed in 1804.
Appeared for the first time
in May, 1805.

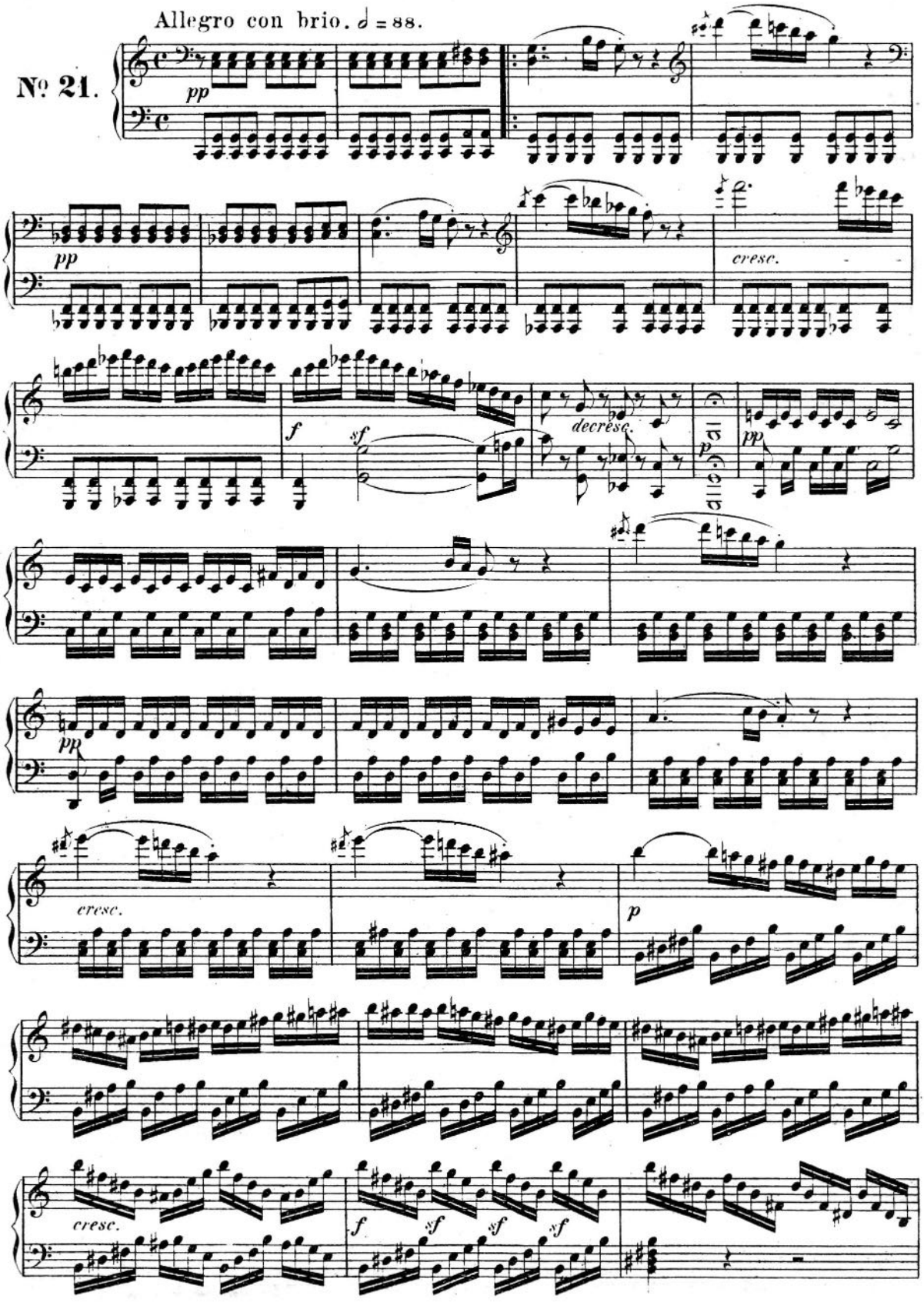
SONATA.

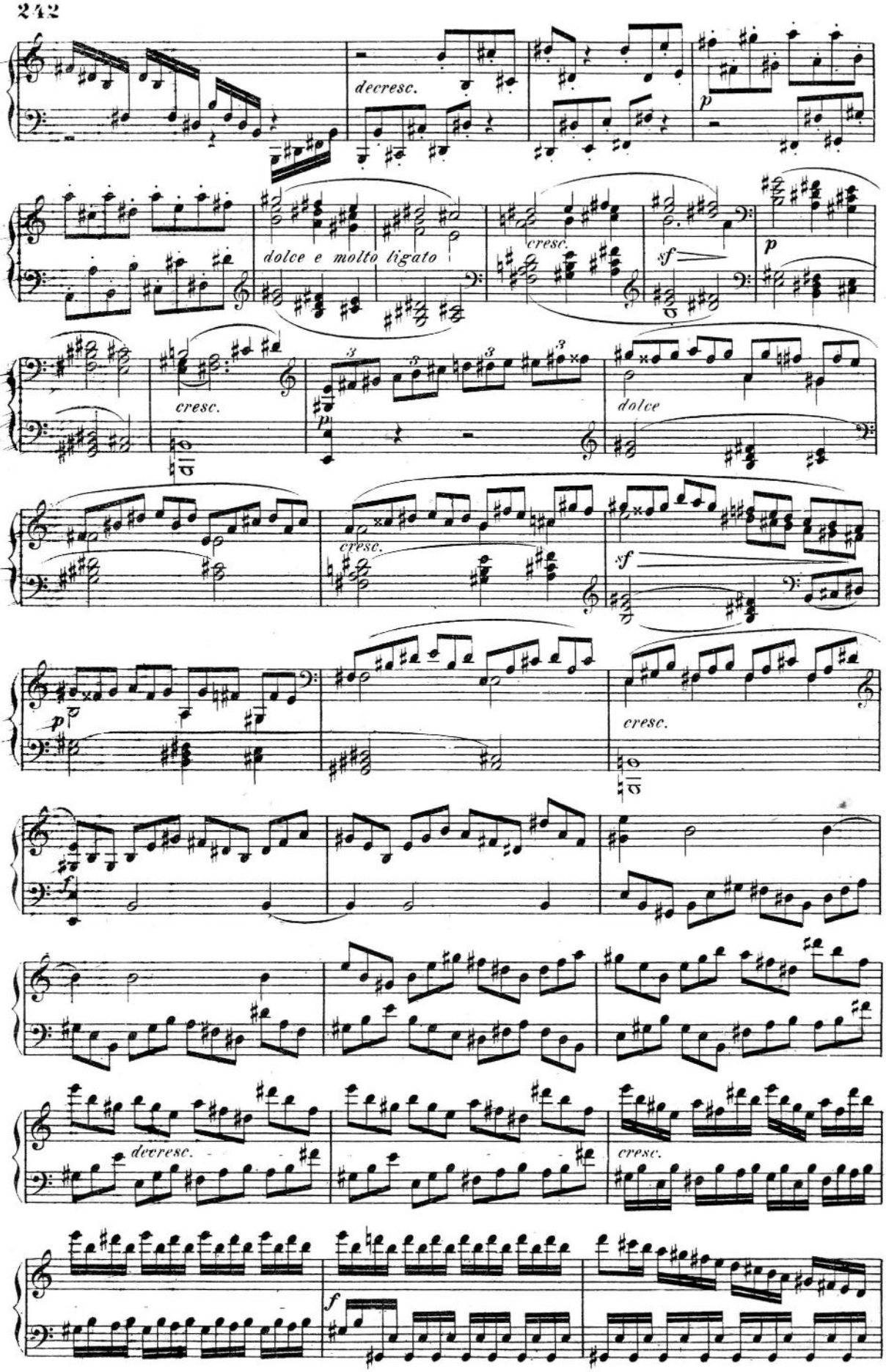
(Dedicated to Count Waldstein.)

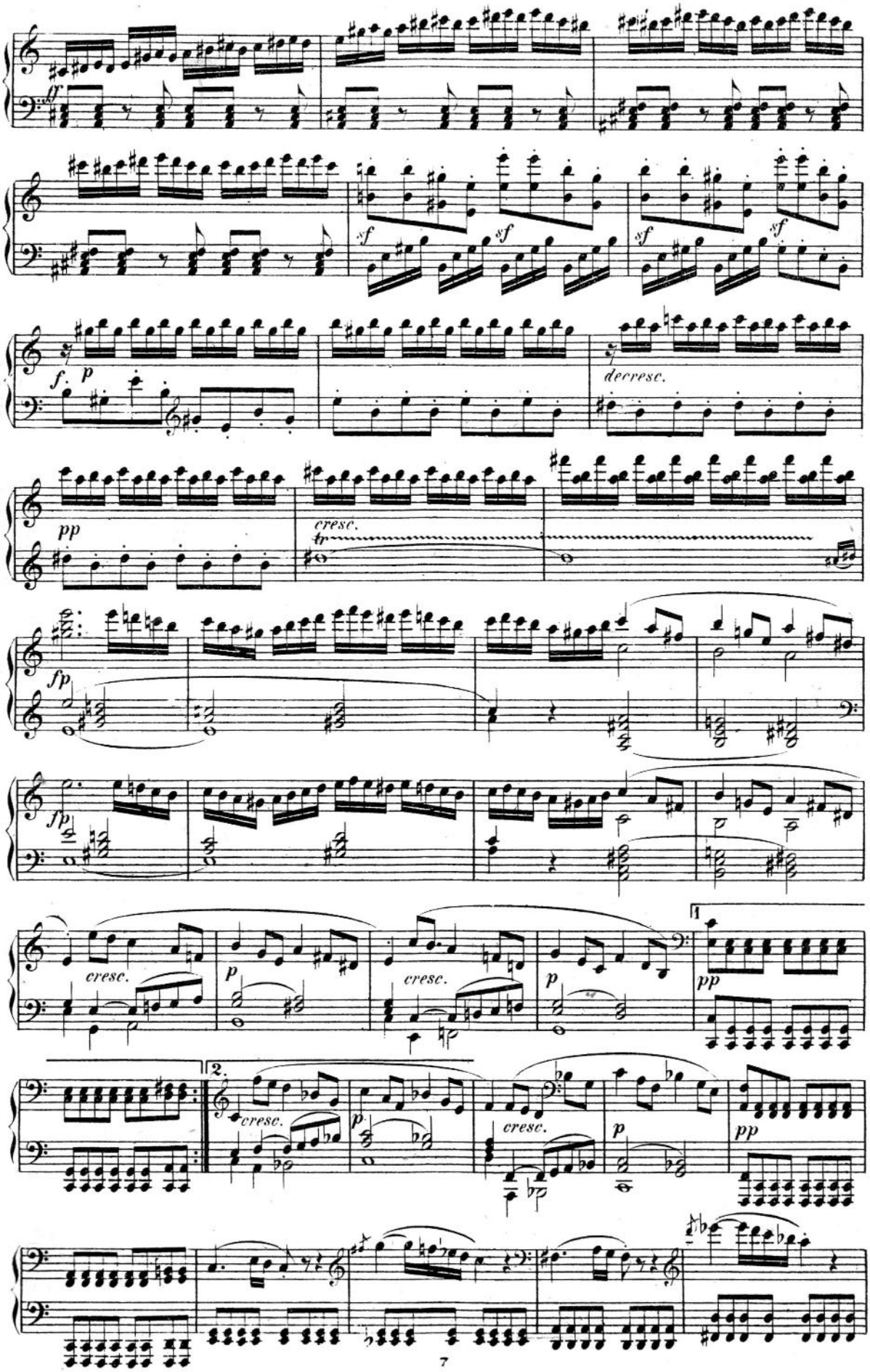
Beethoven, Op. 53

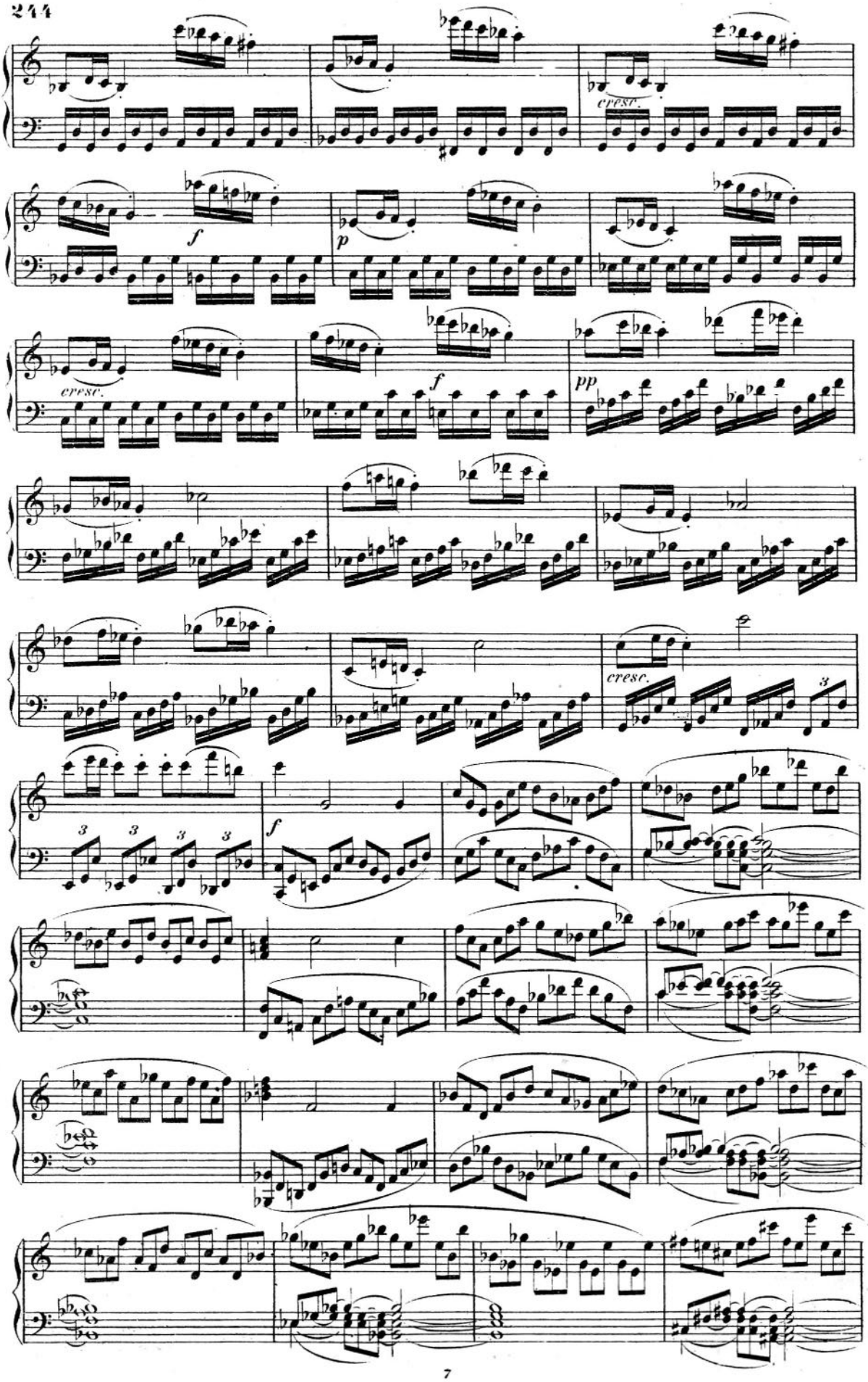
Allegro con brio. ♩ = 88.

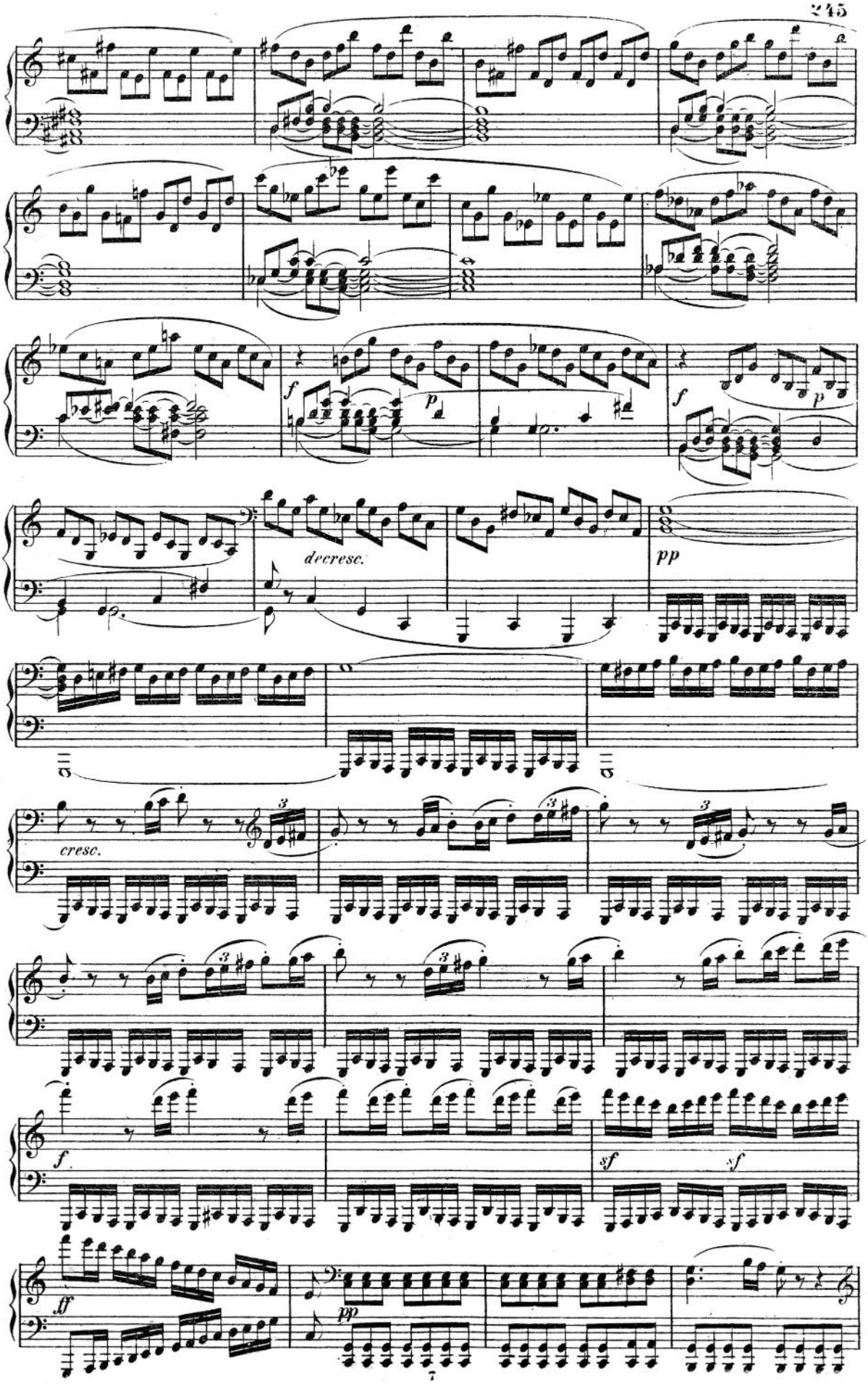
№ 21.

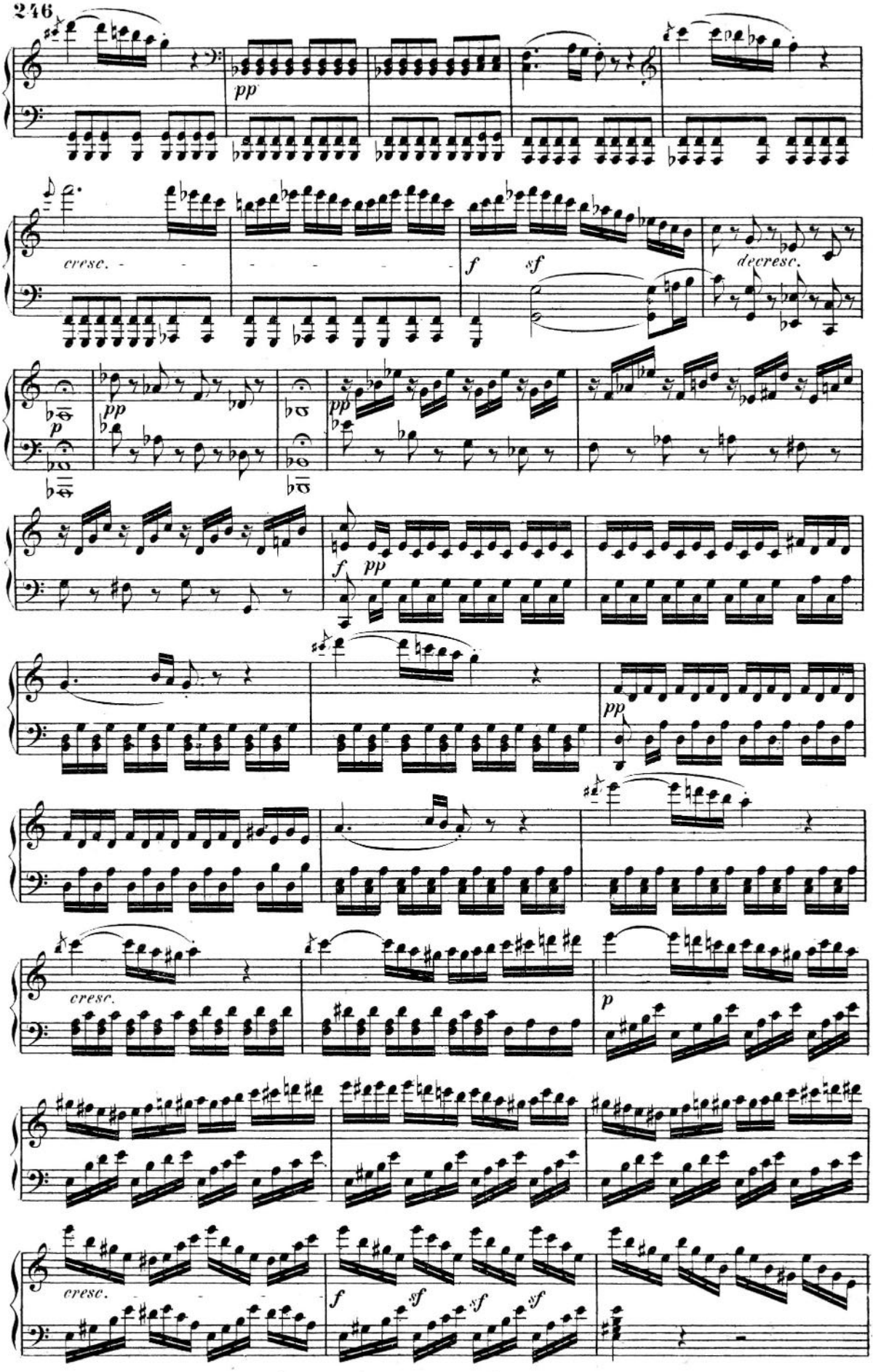


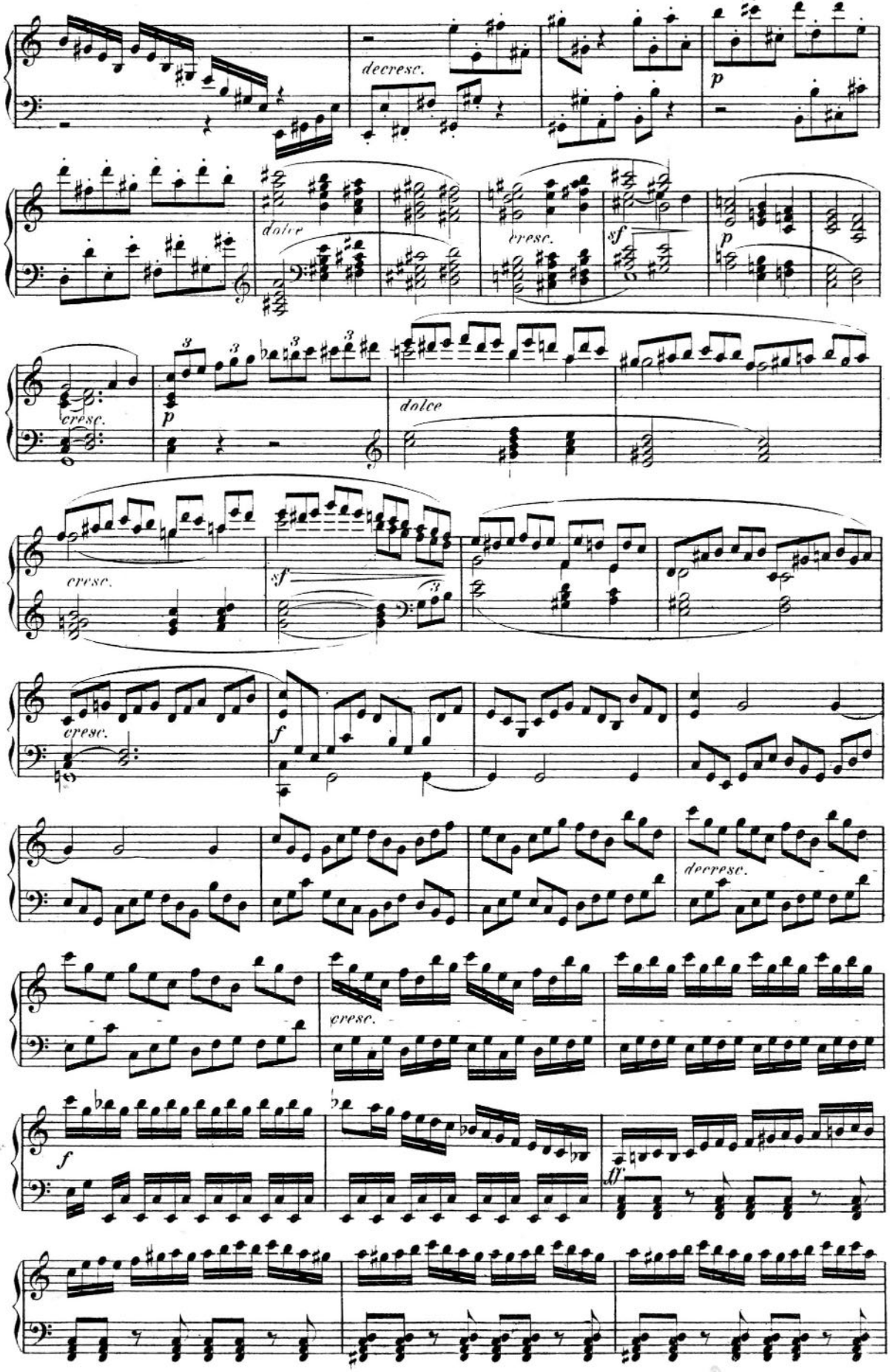

decresc.
p
dolce e molto ligato
cresc.
sf
p
cresc.
p
dolce
cresc.
sf
p
cresc.
f
decresc.
cresc.
f

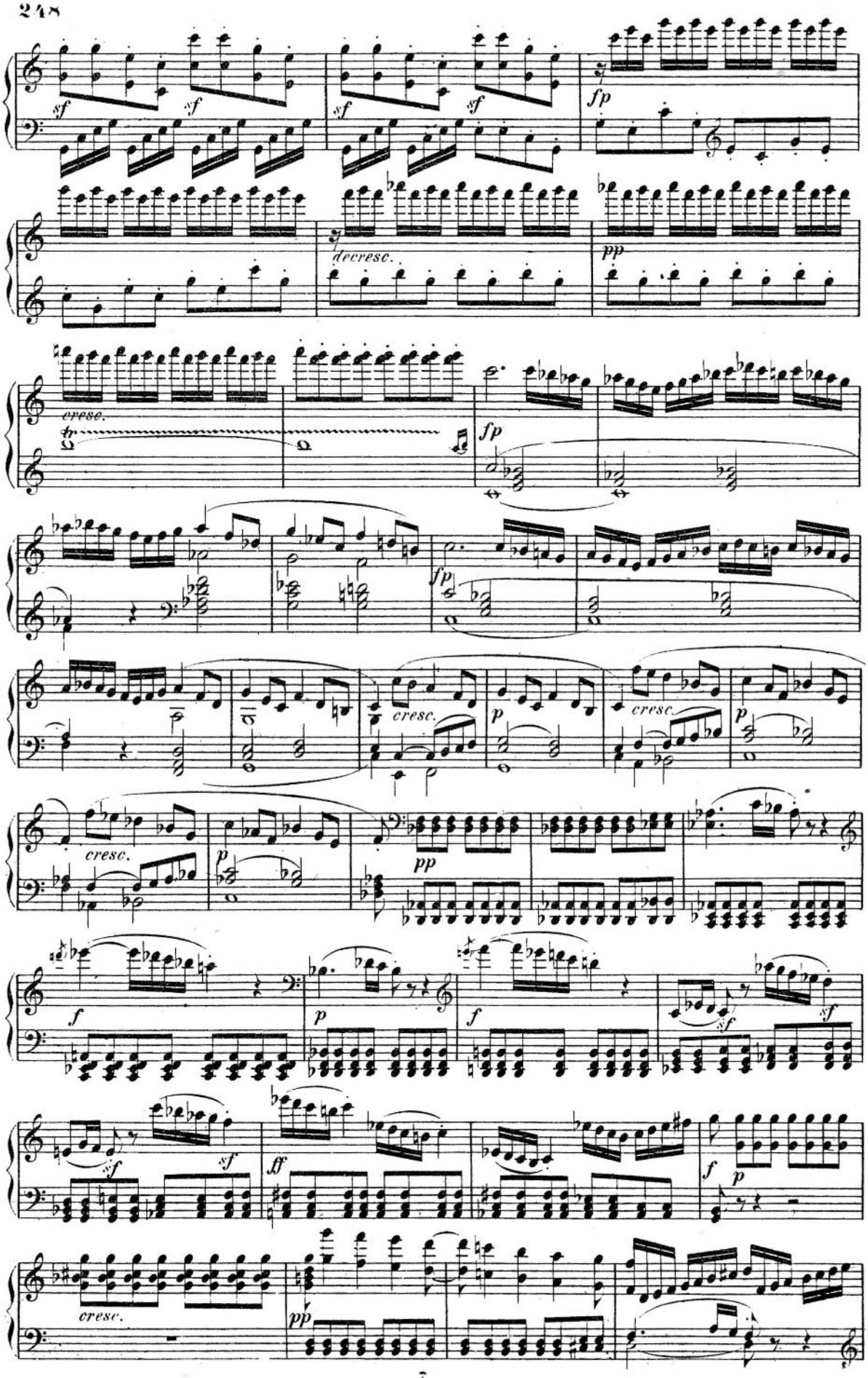

ff
sf
sf
sf
sf
f.
p
decresc.
pp
cresc.
fp
fp
cresc.
p
cresc.
p
1
pp
2.
cresc.
p
cresc.
p
pp

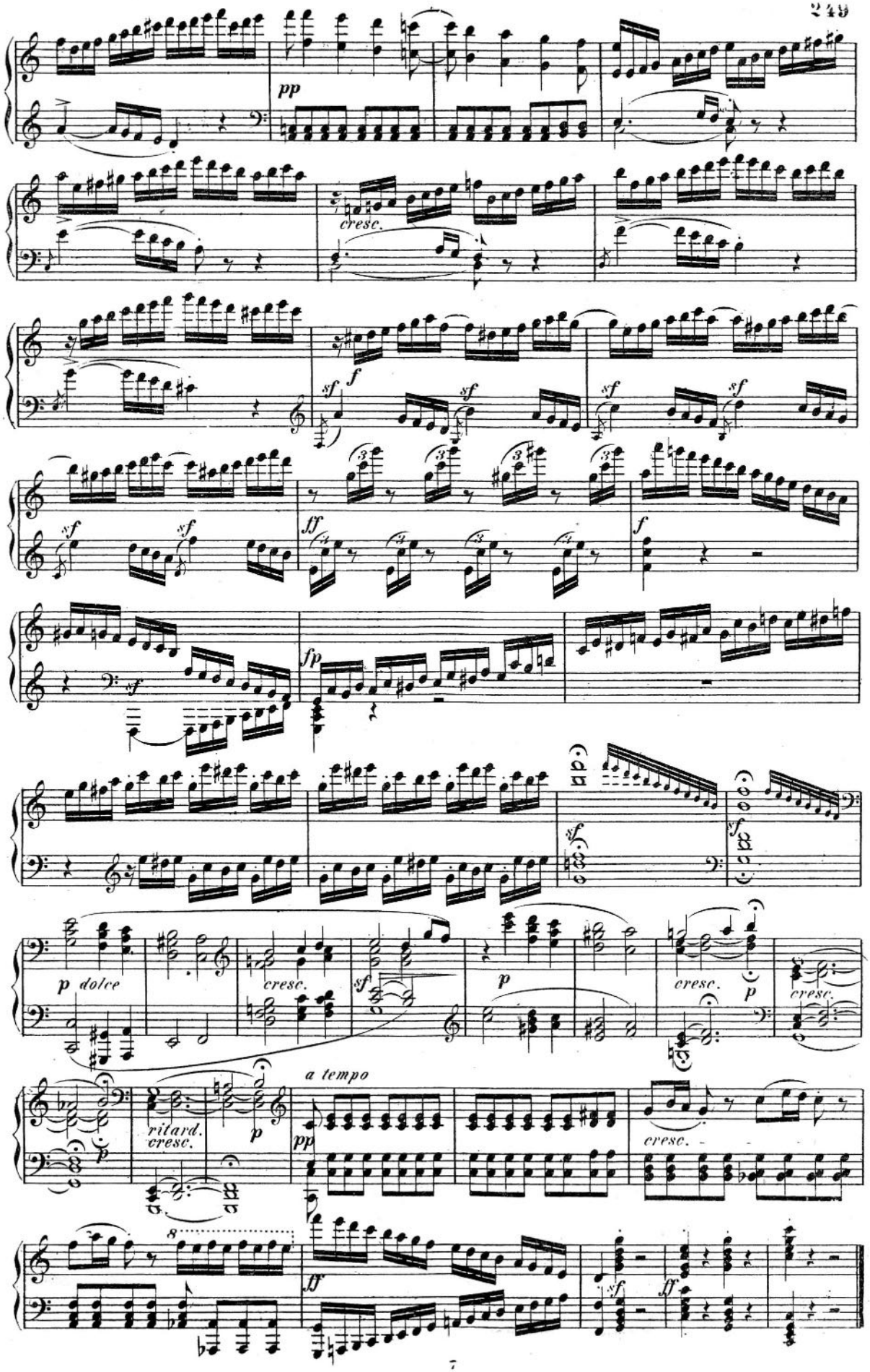

cresc.
f
p
cresc.
f
pp
cresc.
3
3
3
3
3
f


f
p
f
p
decresc.
pp
cresc.
3
f
sf
sf
ff
pp


pp
cresc.
f
sf
decresc.
p
pp
f
pp
pp
cresc.
p
cresc.
f
sf
sf
sf

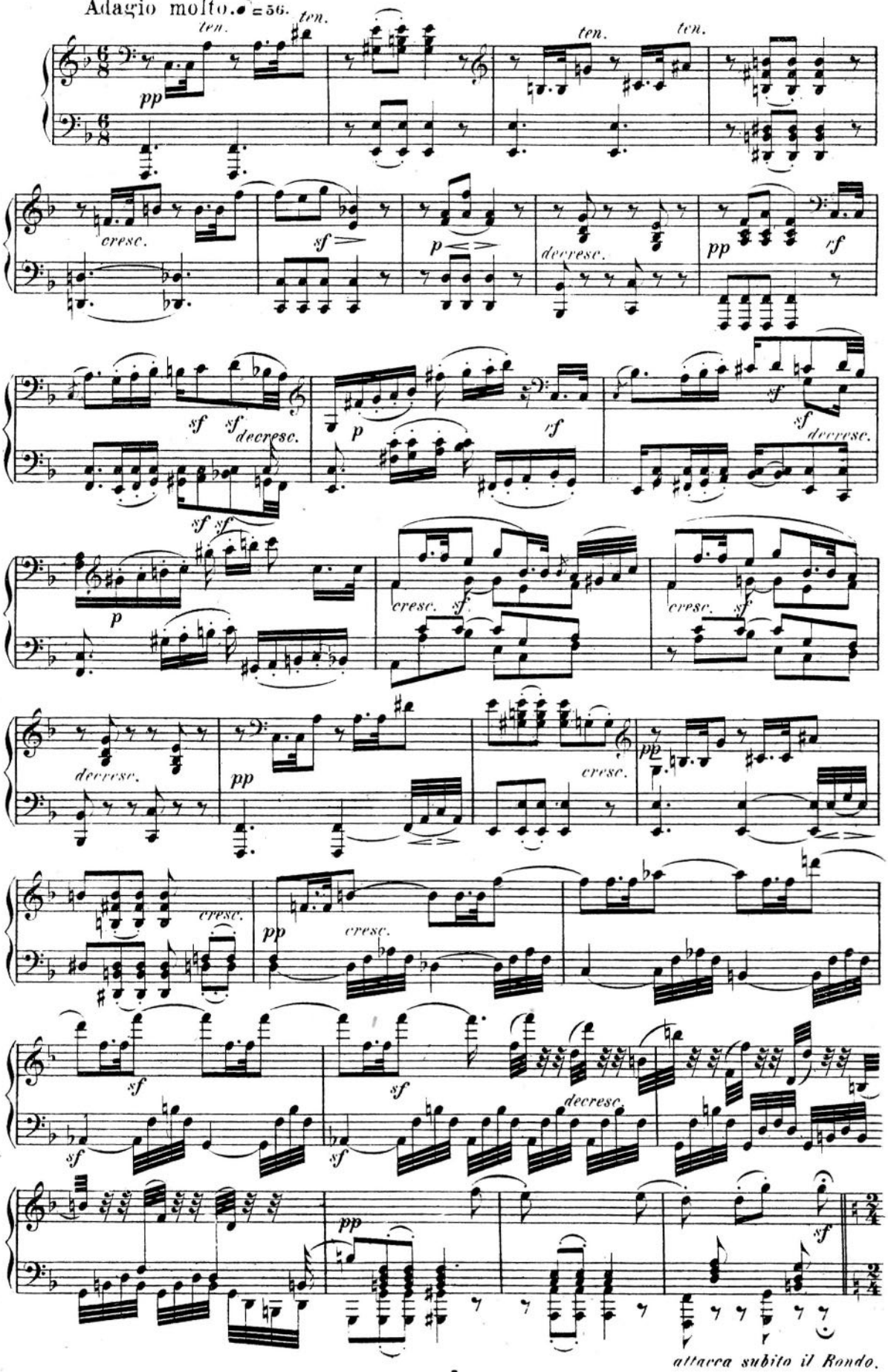

decresc.
p
dolce
cresc.
sf
p
cresc.
p
dolce
cresc.
sf
cresc.
f
decresc.
cresc.
f
ff


sf
sf
sf
sf
fp
decresc.
pp
cresc.
fp
fp
cresc.
cresc.
p
p
cresc.
p
pp
f
p
f
sf
sf
sf
ff
f
p
cresc.
pp


pp
cresc.
sf
f
sf
sf
sf
sf
ff
f
sf
fp
sf
sf
p dolce
cresc.
sf
p
cresc.
p
cresc.
a tempo
ritard.
cresc.
p
pp
cresc.
8
ff
sf
ff

Introduzione.

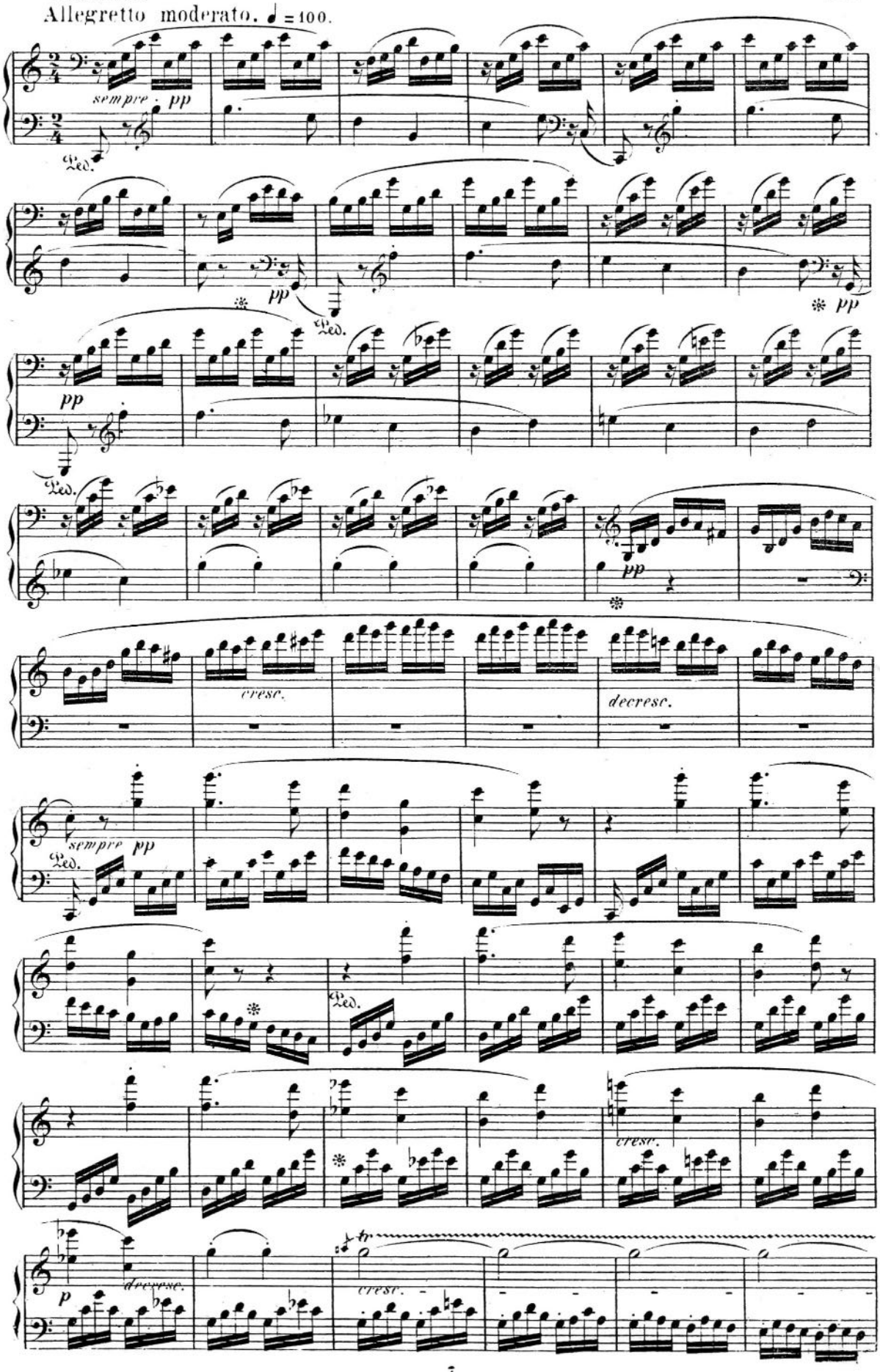
Adagio molto. ♩ = 56.

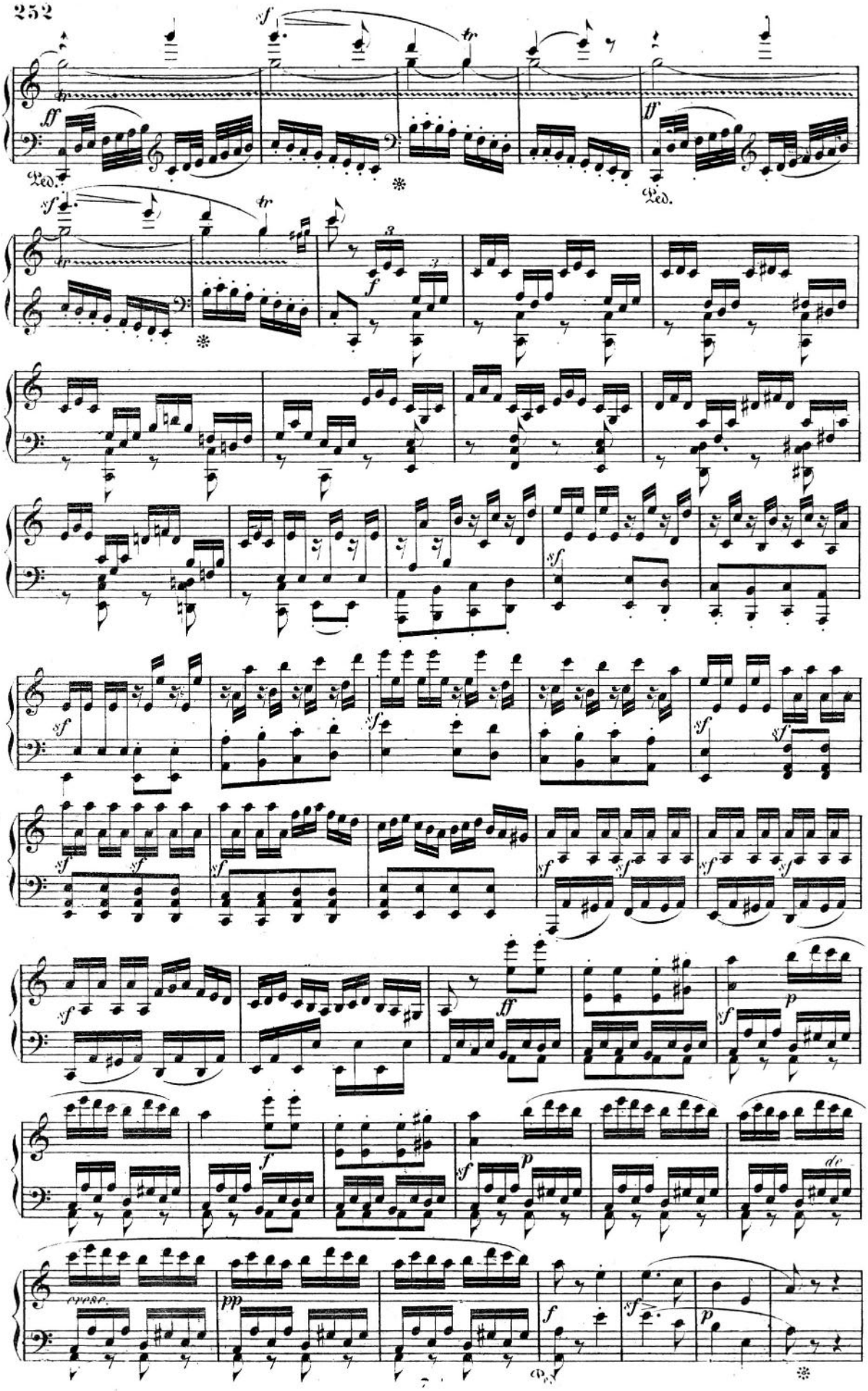


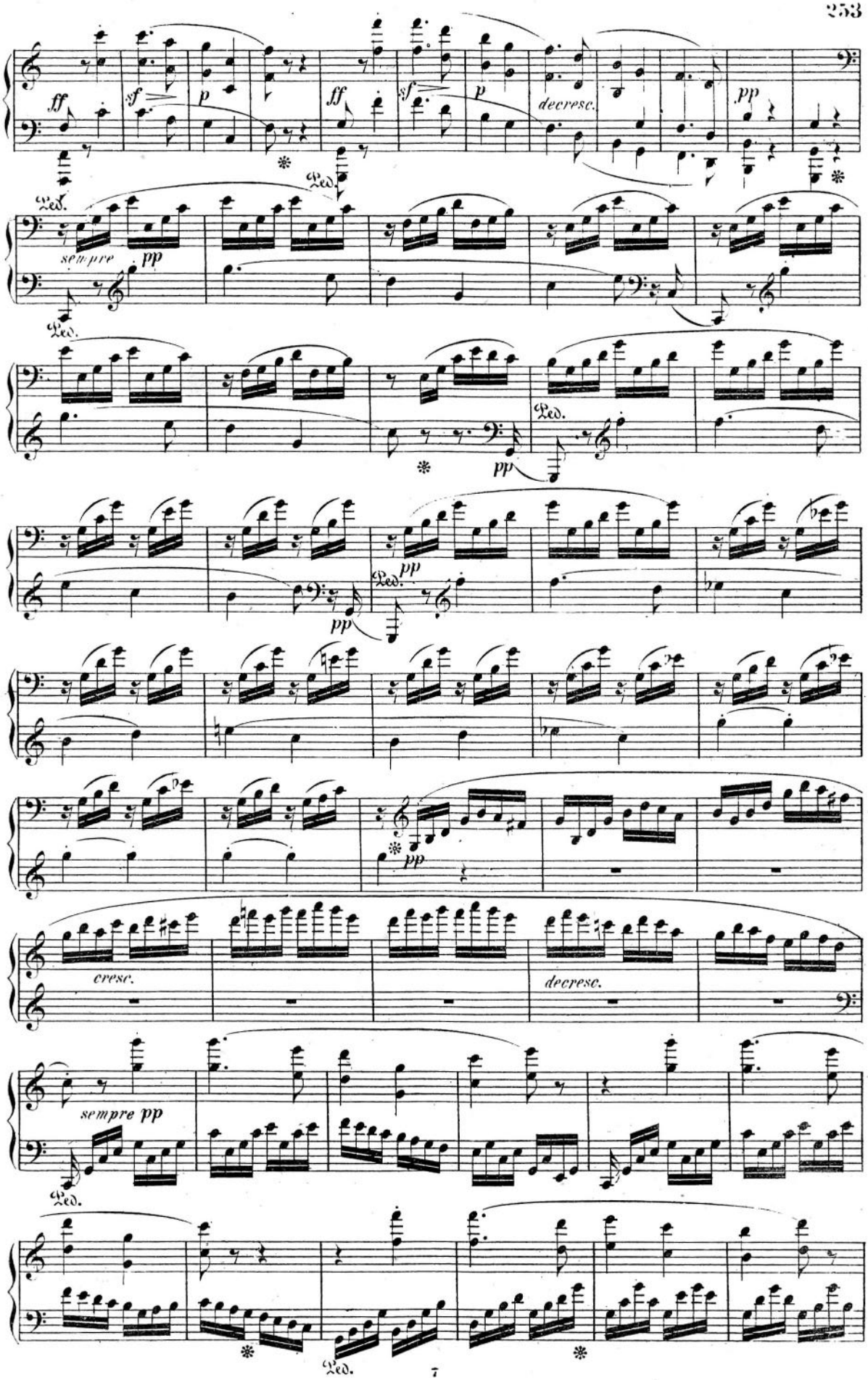
attacca subito il Rondo.

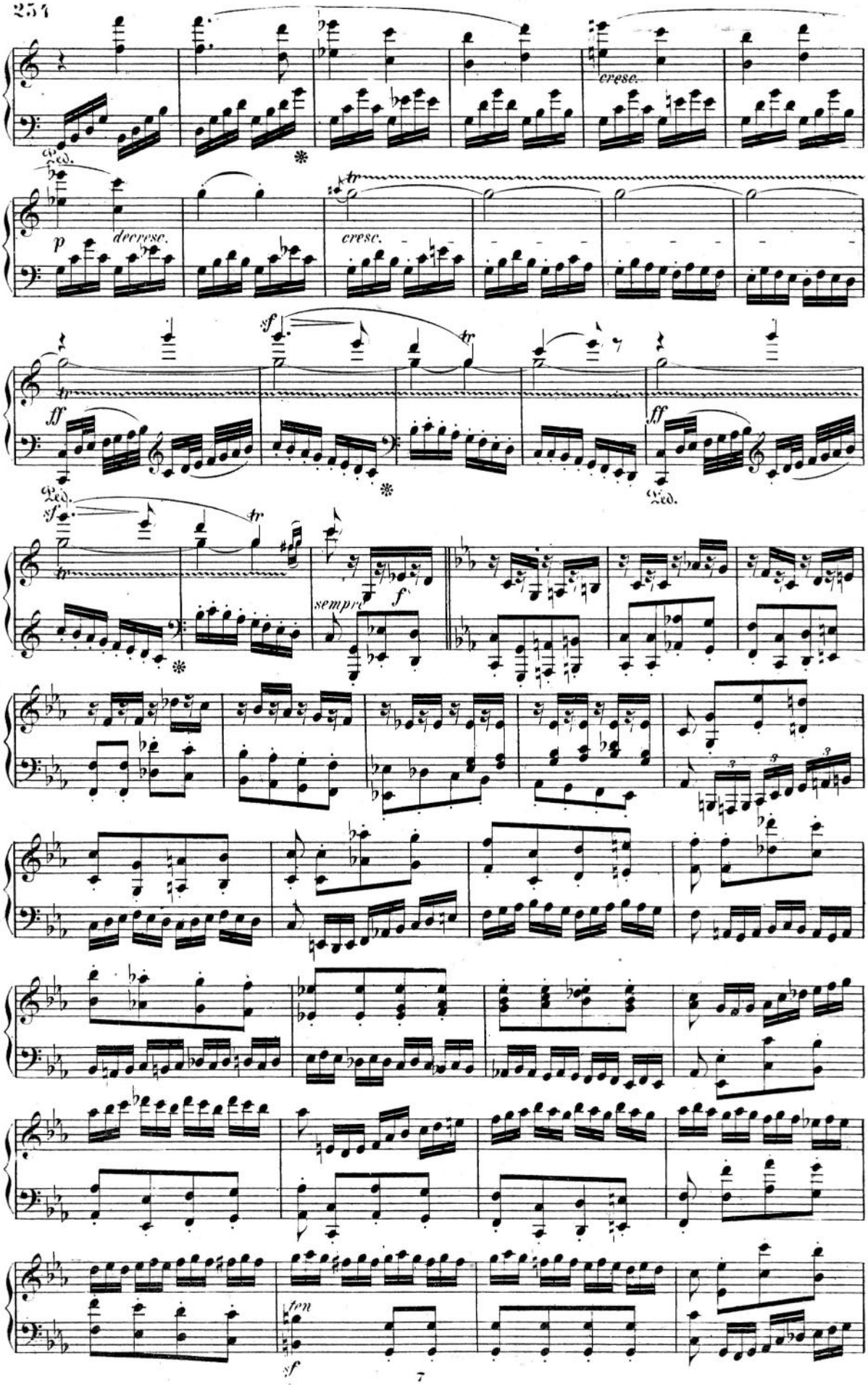
Rondo.

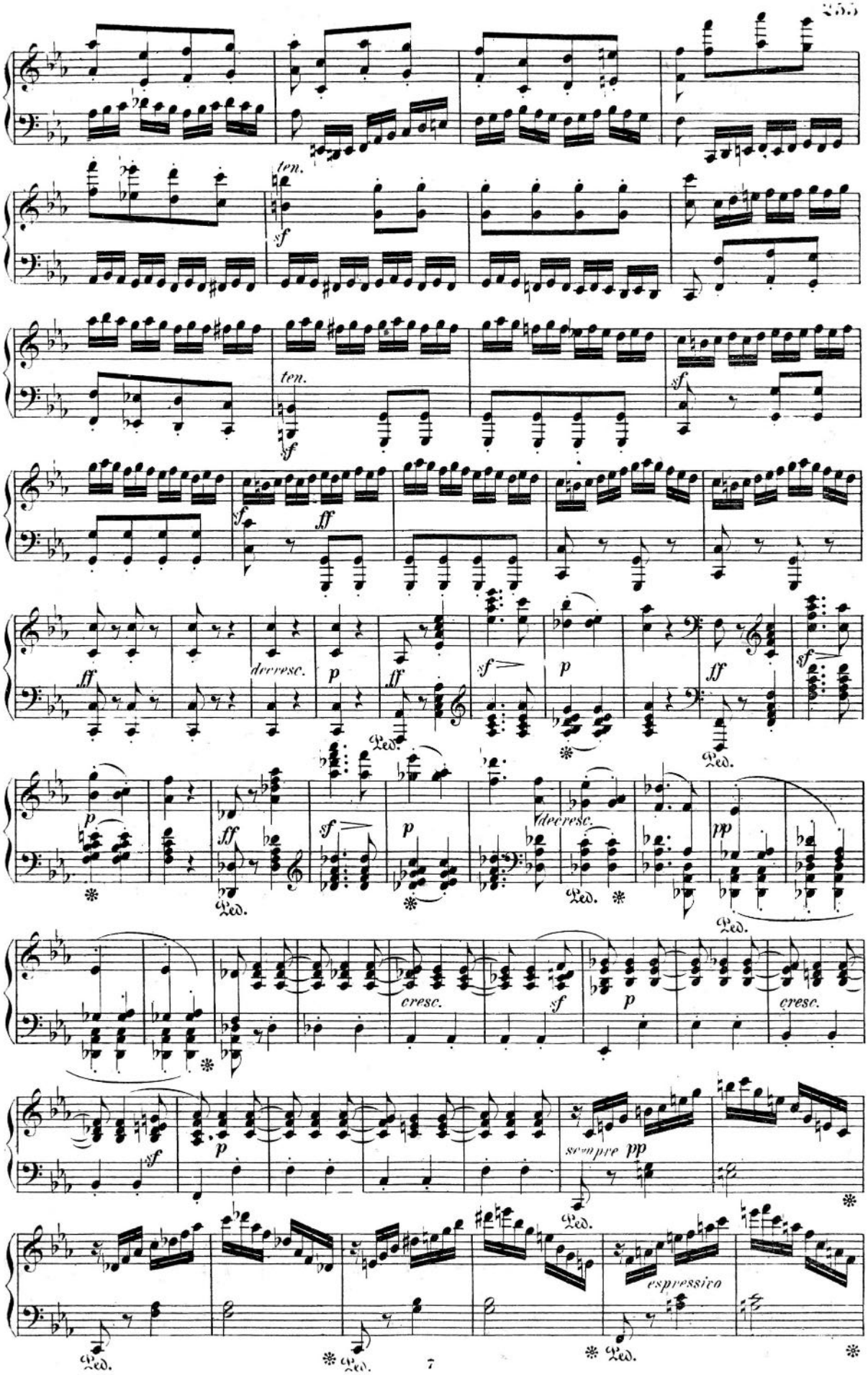
Allegretto moderato. ♩ = 100.

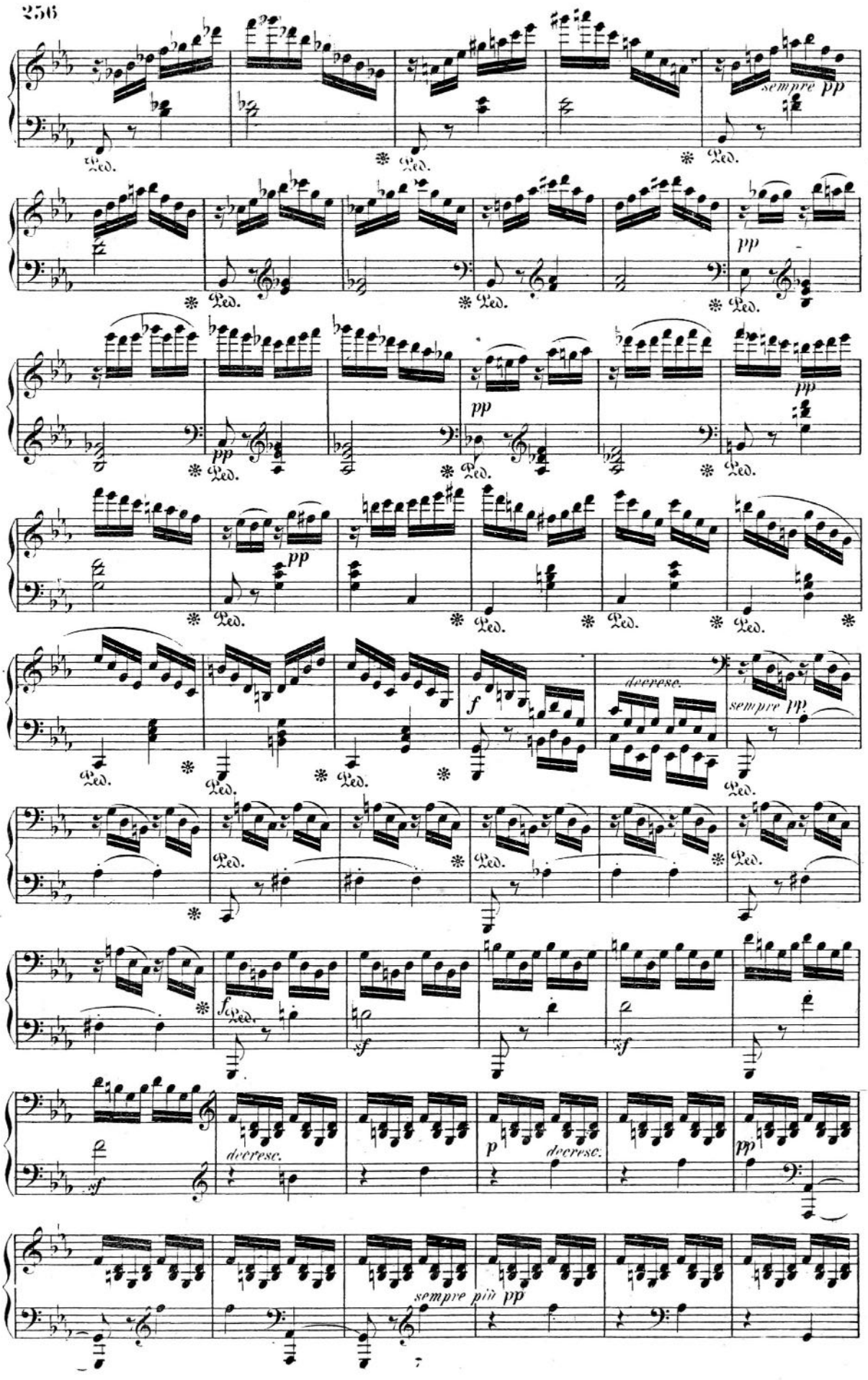


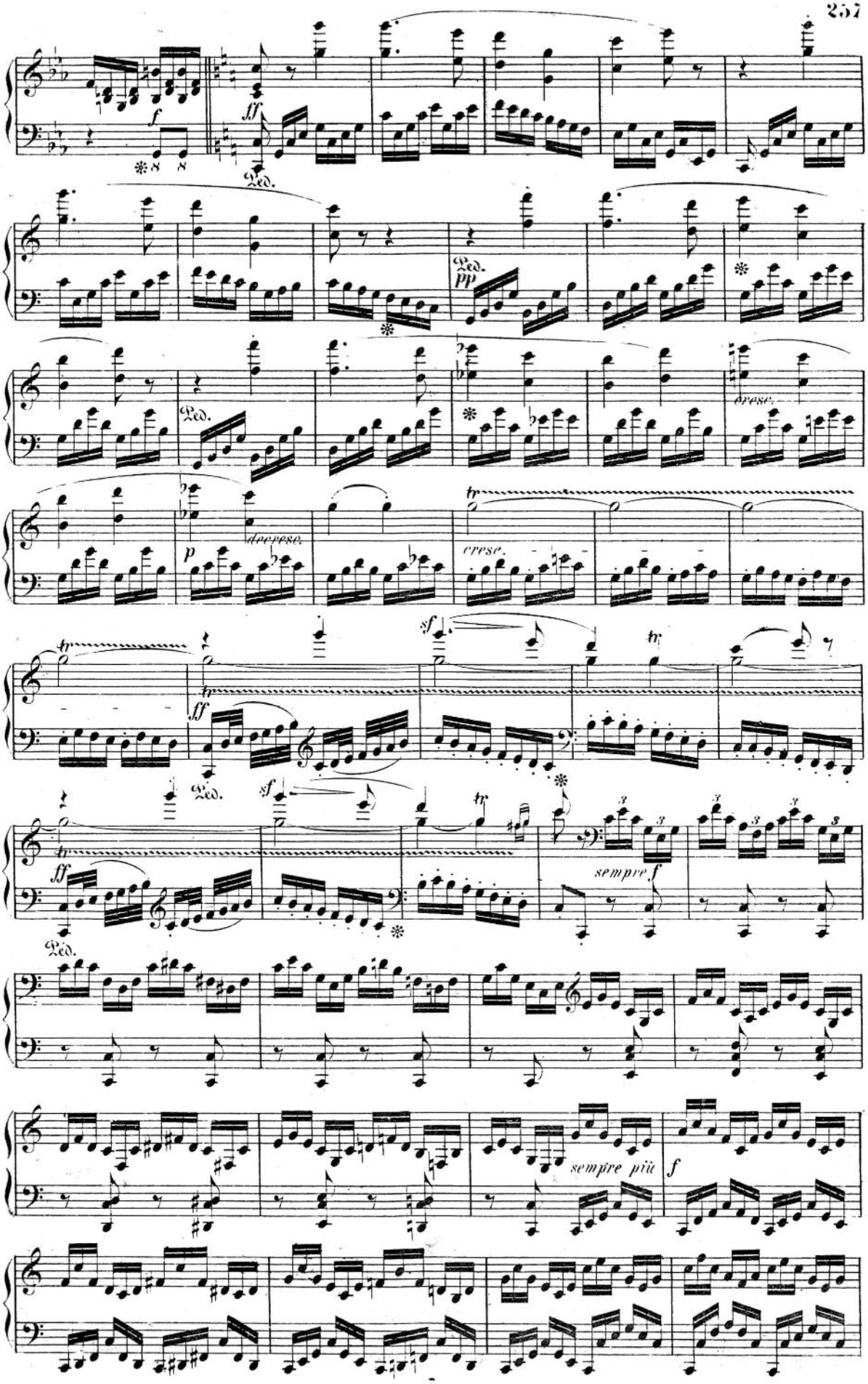

Ped.
Ped.
cresc.
Ped.

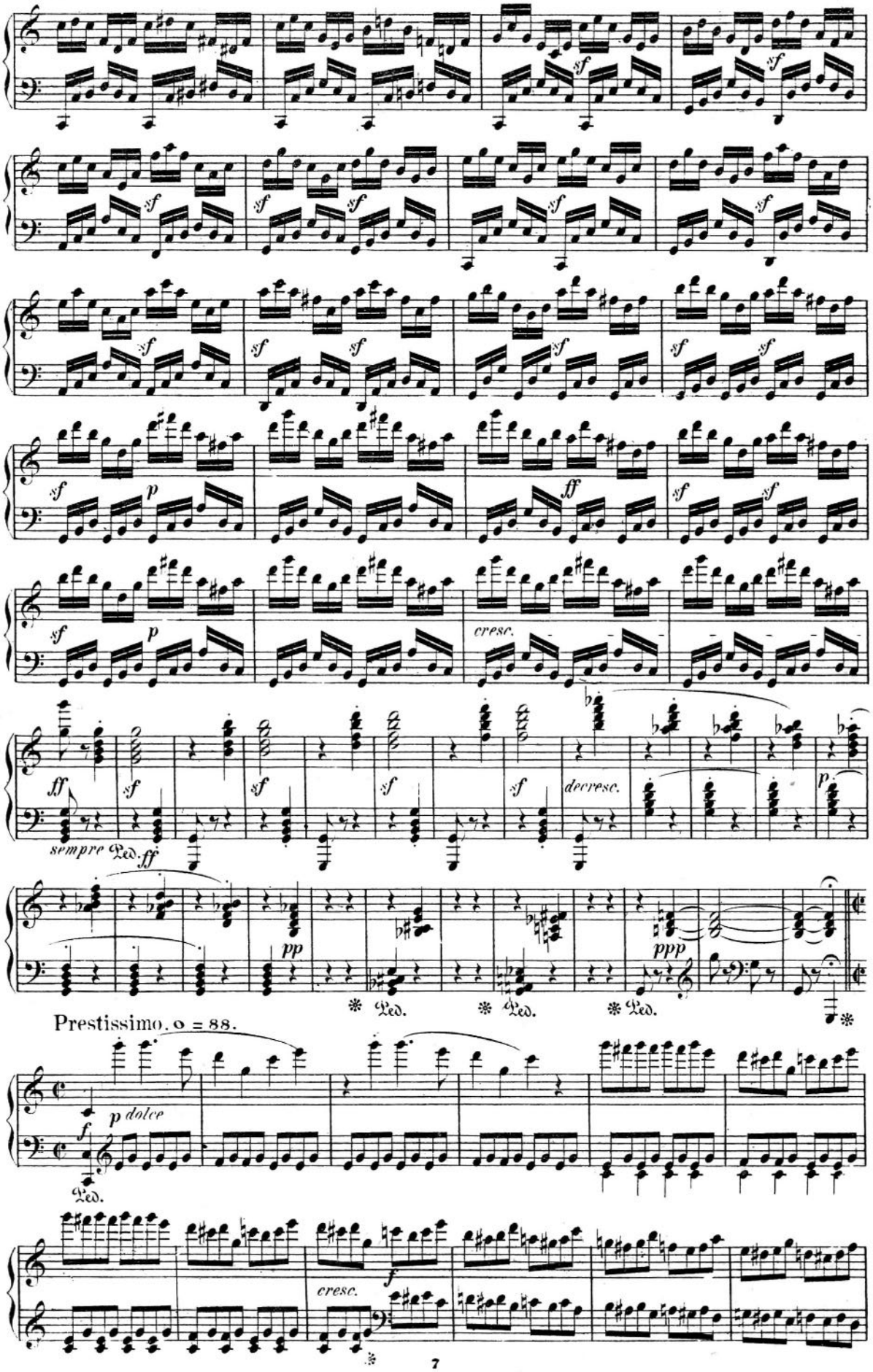

ff
sf
p
ff
sf
p
decresc.
pp
Ped.
sempre
pp
Ped.
Ped.
pp
pp
Ped.
pp
pp
cresc.
decresc.
sempre pp
Ped.
Ped.

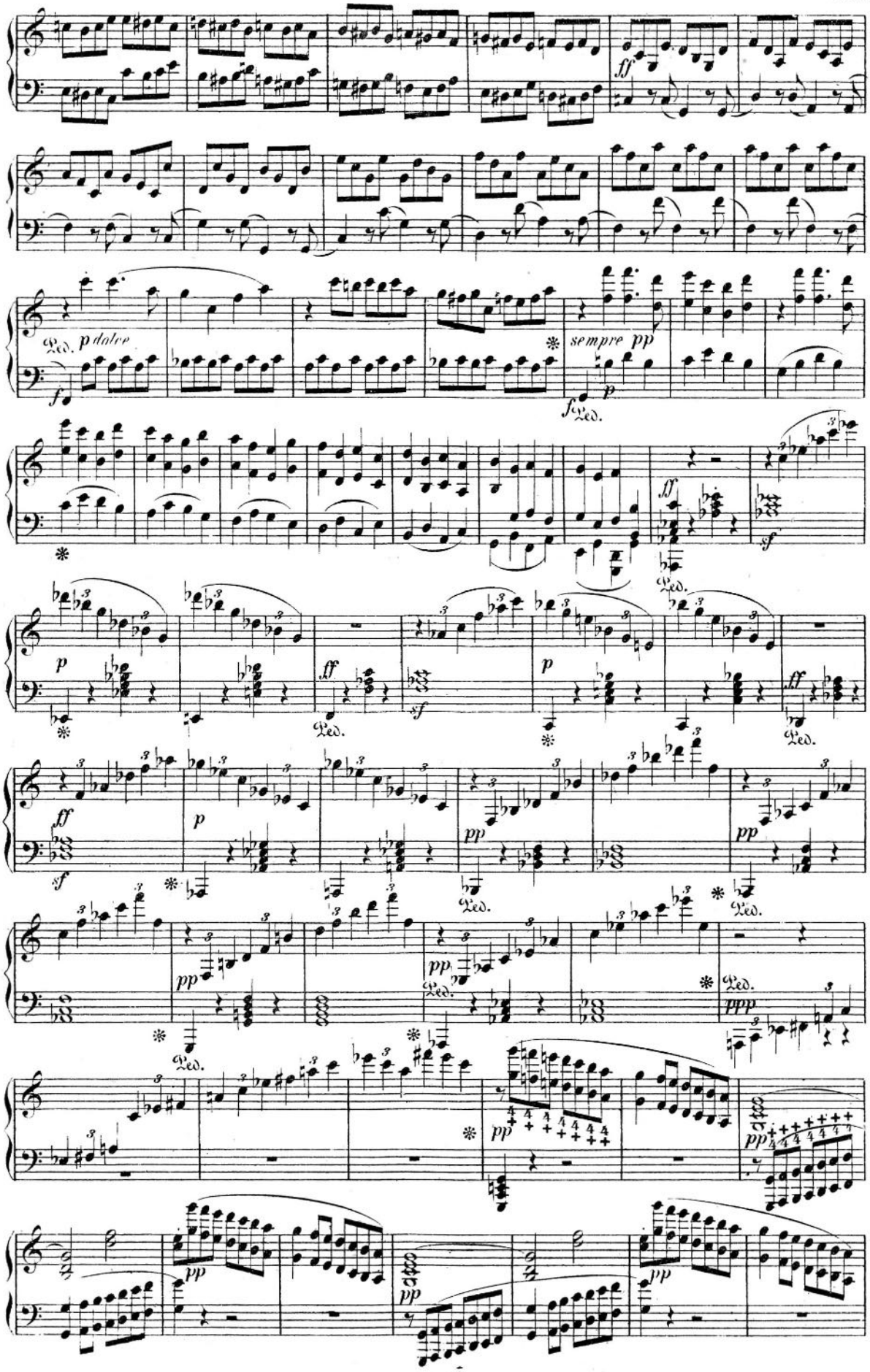

cresc.
Ped.
p
decresc.
cresc.
tr
sf
ff
Ped.
sempre
f
ten
sf

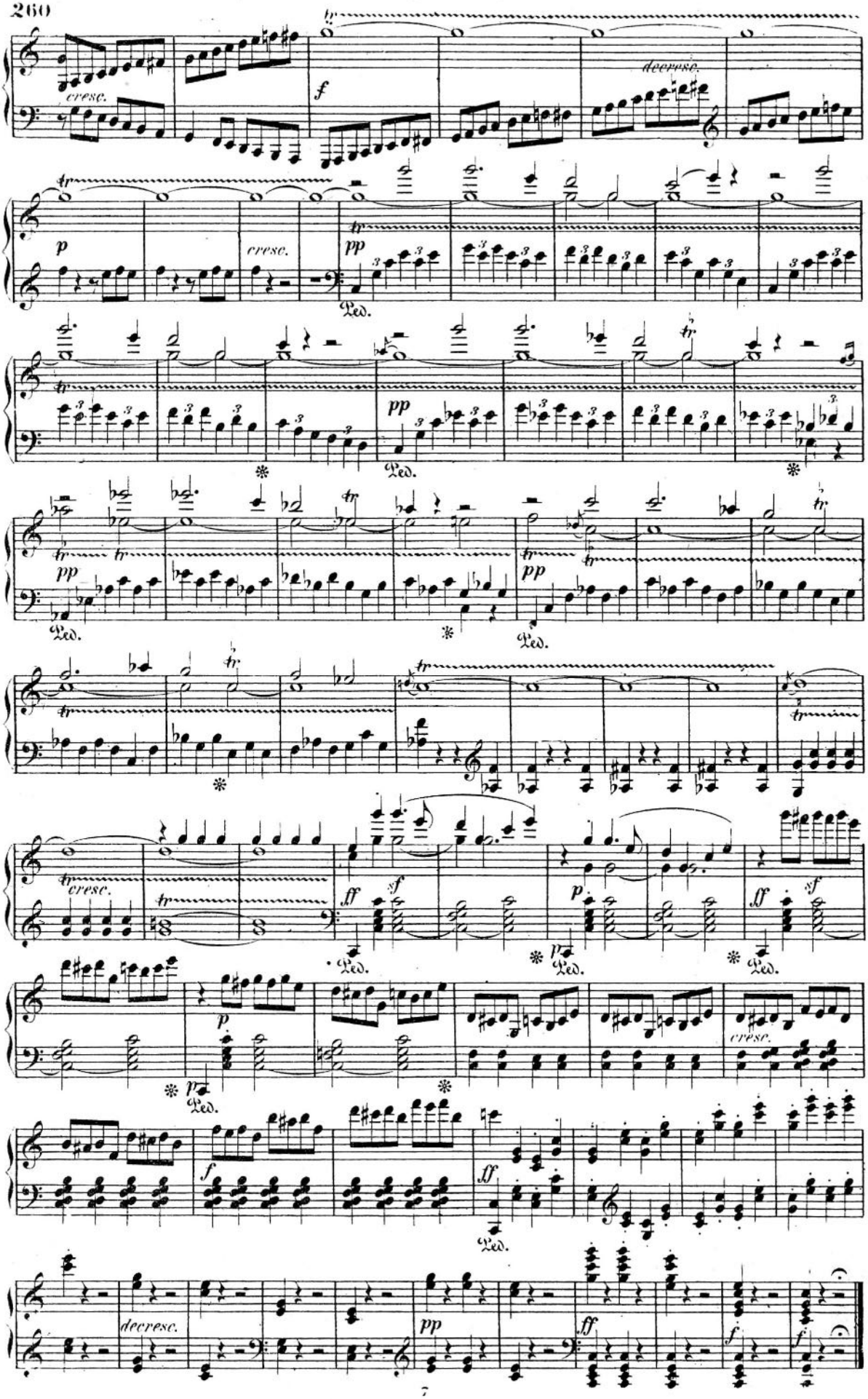

ten.
sf
ten.
sf
sf
ff
ff
decresc.
p
sf
p
ff
sf
Ped.
Ped.
p
ff
sf
p
decresc.
pp
Ped.
Ped.
cresc.
sf
p
cresc.
sf
p
sempre pp
Ped.
espressivo
Ped.
Ped.
Ped.


sempre pp
Ped.
pp
f
decrese.
sempre pp
sf
p
decrese.
sempre più pp


f
ff
Ped.
pp
cresc.
p
decresc.
tr
sempre f
sempre più
f


sempre Ped. ff
Prestissimo. o = 88.
p dolce
Ped.
cresc.


p dolce
sempre pp


cresc.
f
decresc.
p
cresc.
pp
Ped.
pp
Ped.
pp
Ped.
pp
Ped.
cresc.
ff
sf
p
Ped.
ff
sf
p
Ped.
cresc.
f
ff
Ped.
decresc.
pp
ff
f
f

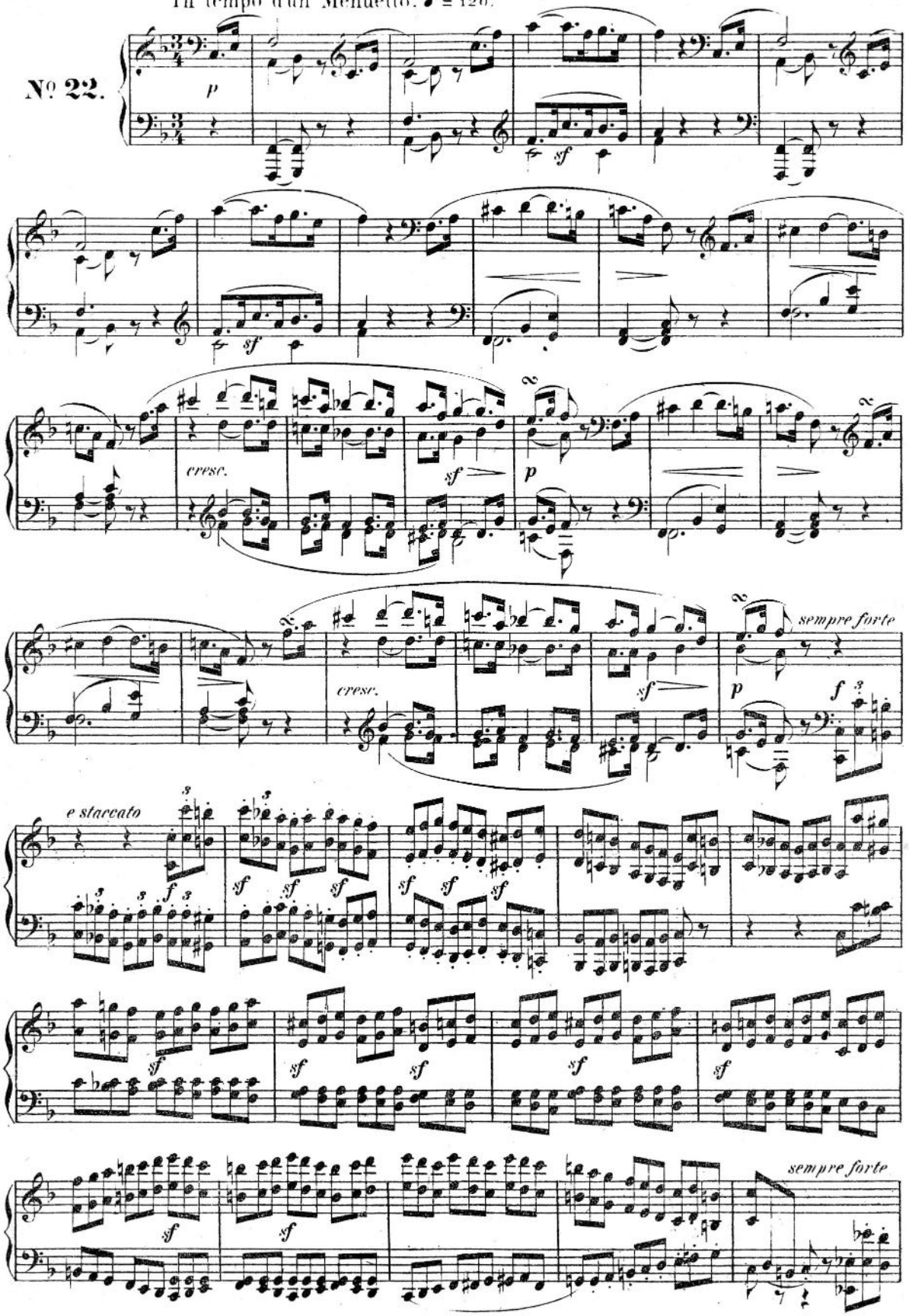
SONATA.

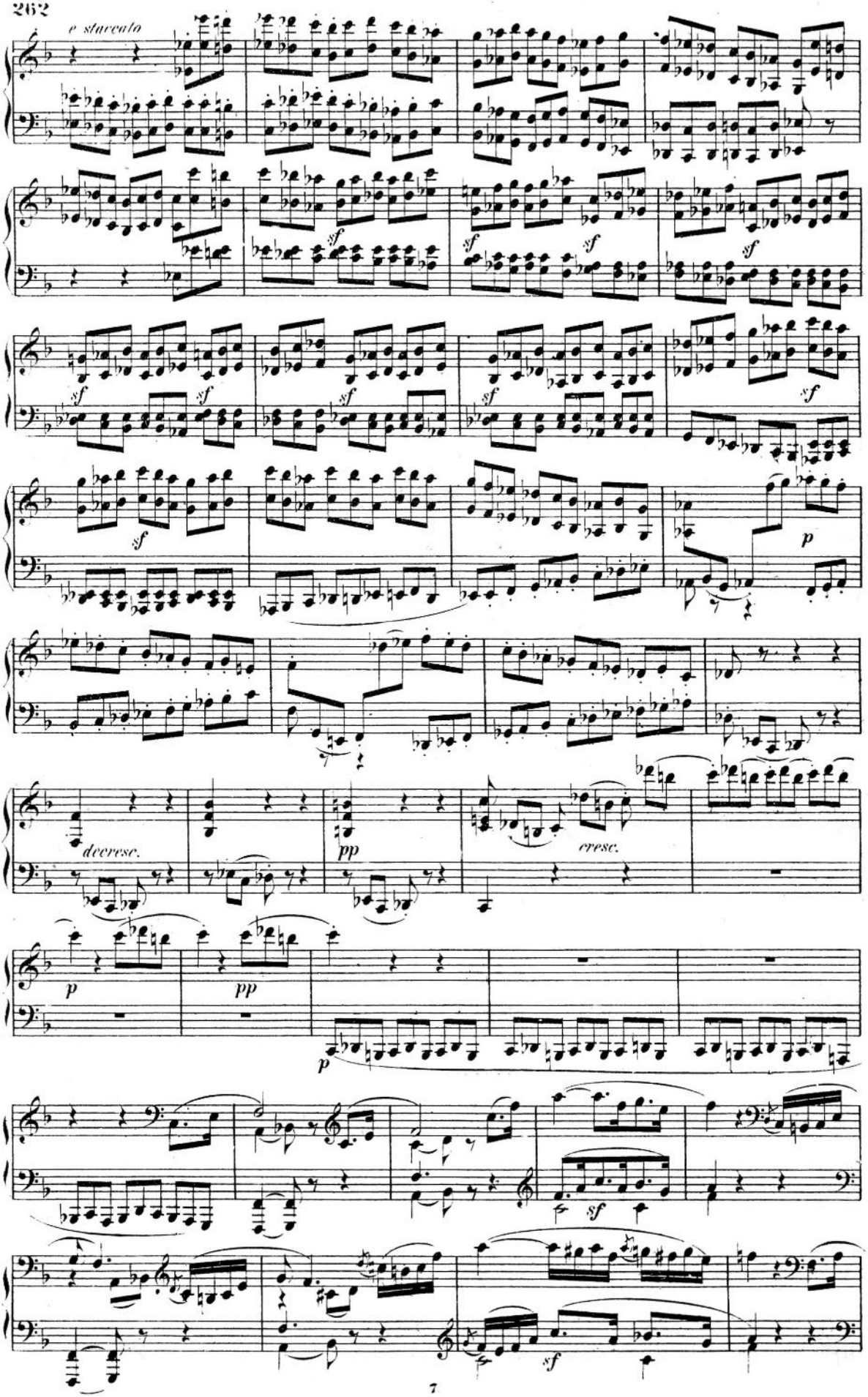
Appeared for the first time in April 1806.

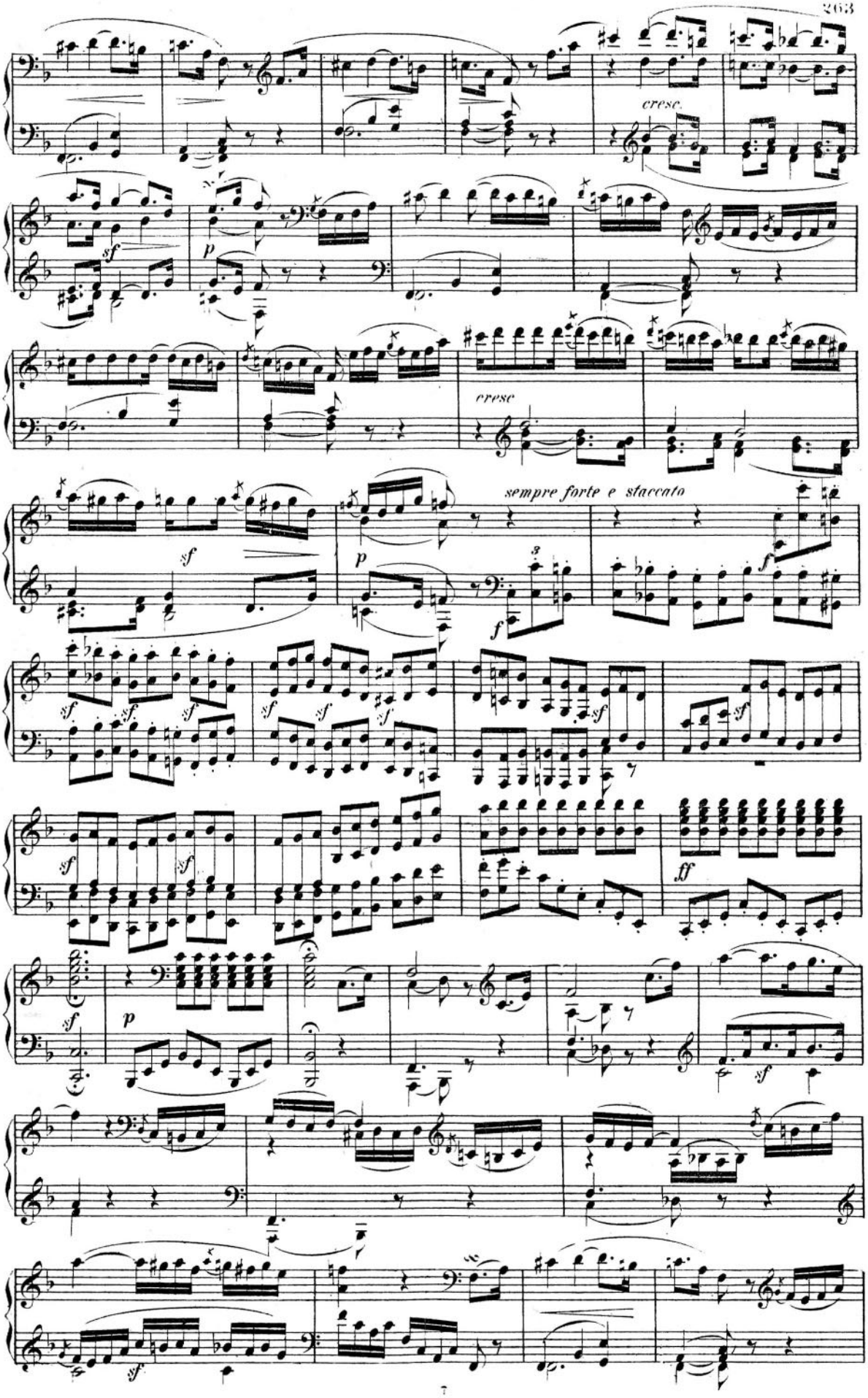
Beethoven, Op. 54.

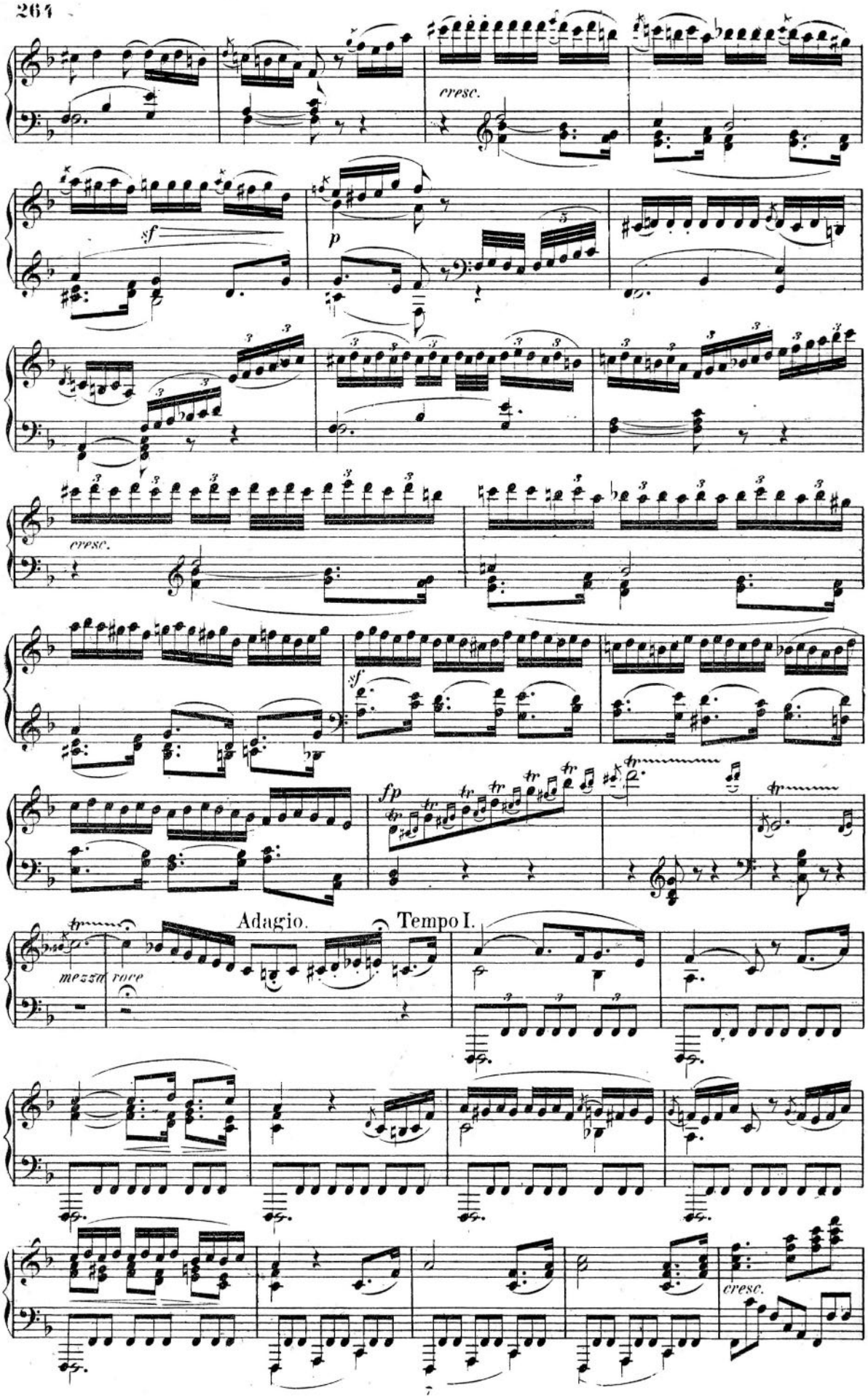
In tempo d'un Menuetto. ♩ = 120.

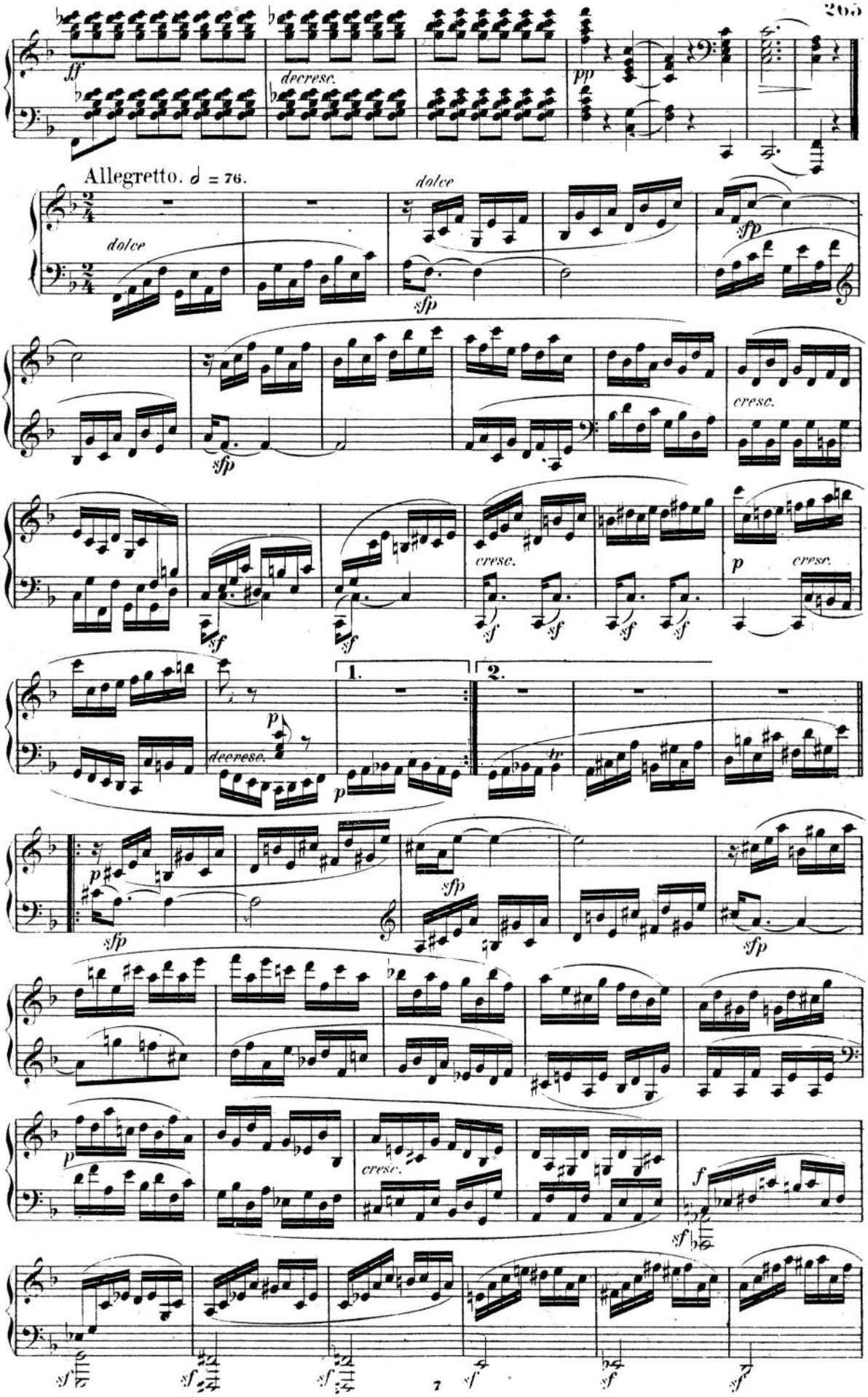
№ 22.

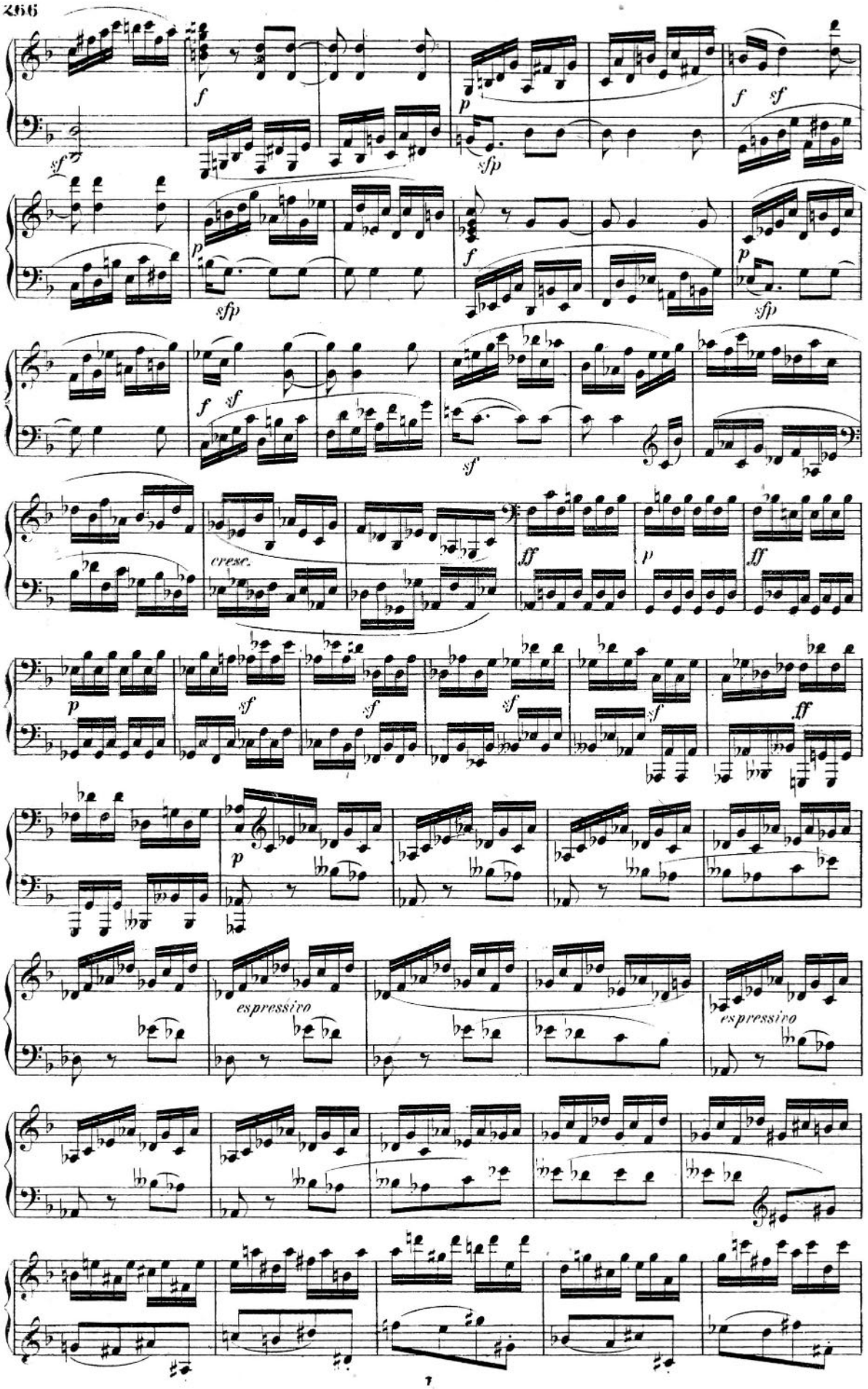


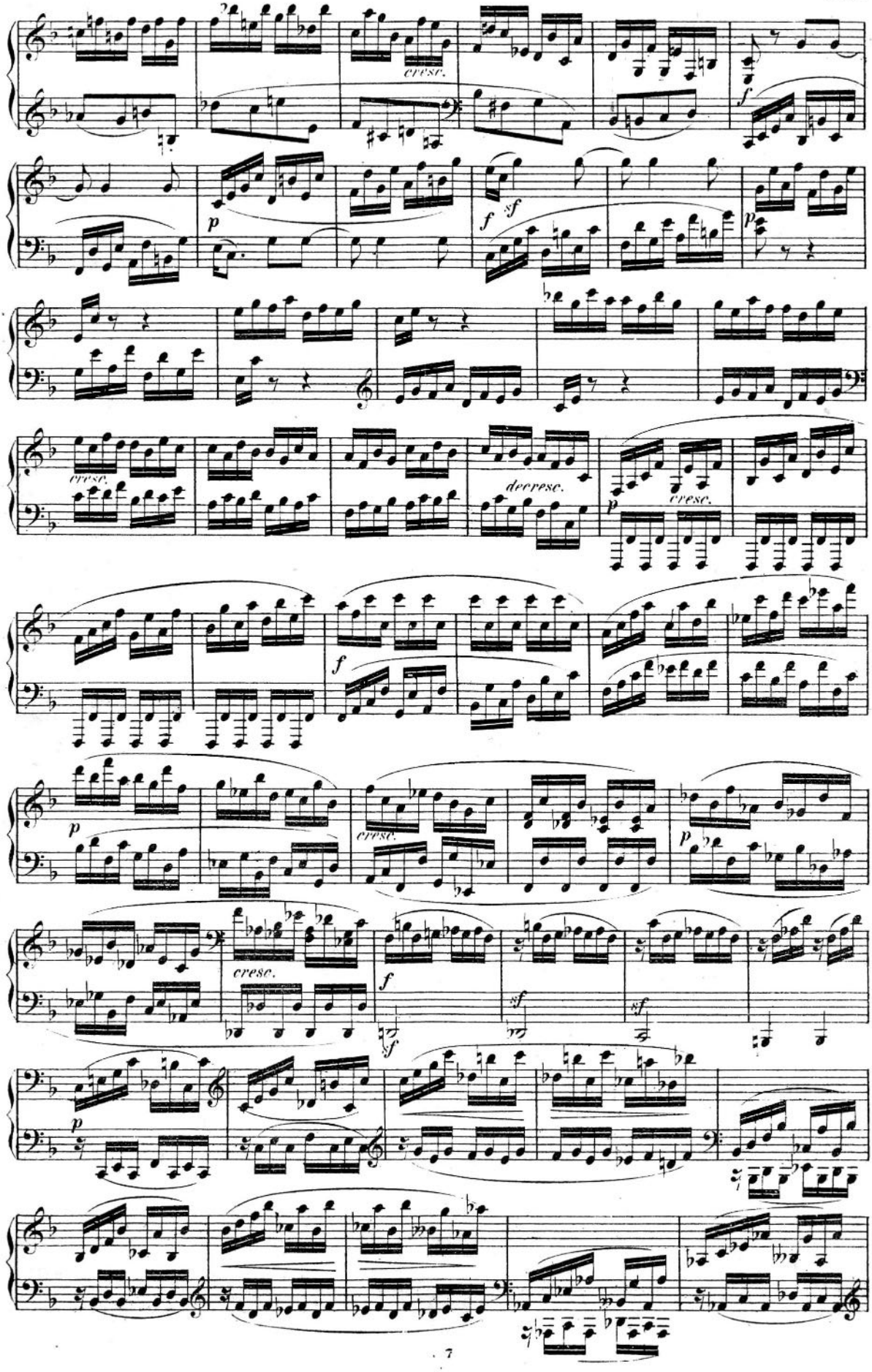

e staccato
sf
p
decrese.
pp
cresc.

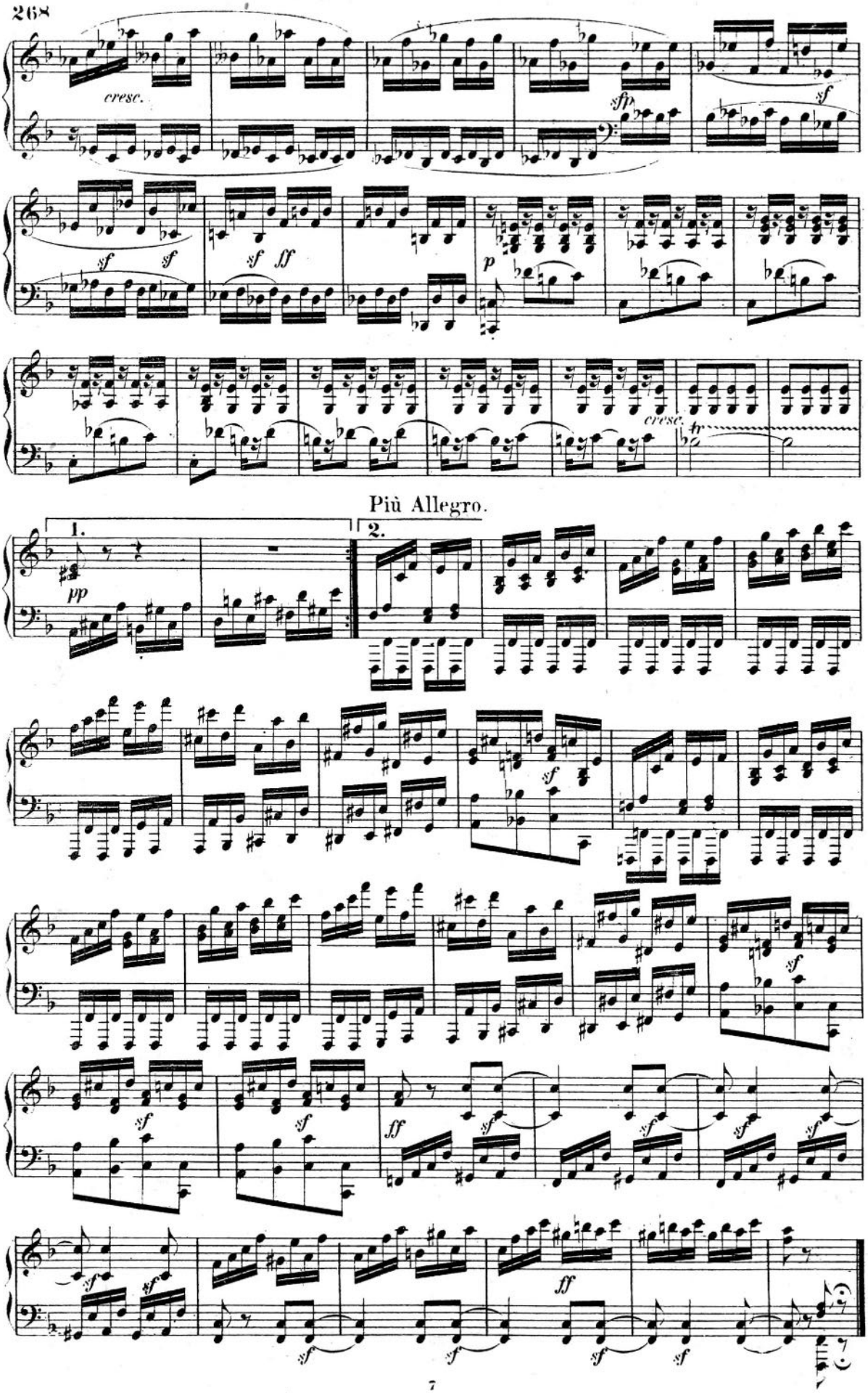

cresc.
sf
p
cresc
sempre forte e staccato
f
ff


cresc.
sf
p
cresc.
sf
fp
Adagio.
Tempo I.
mezza voce
cresc.


ff
decresc.
pp
Allegretto. 𝅗𝅥 = 76.
dolce
dolce
sfp
sfp
cresc.
sf
sf
cresc.
sf
sf
sf
sf
p
cresc.
p
decresc.
1.
2.
p
tr
p
sfp
sfp
sfp
p
cresc.
f
sf
sf
sf
sf
sf
sf
sf


cresc.
espressivo
espressivo


cresc.
f
p
f
sf
p
cresc.
decrese.
cresc.
p
f
p
cresc.
p
cresc.
f
sf
sf
sf
p


cresc.
sfp
sf
sf sf
sf ff
p
cresc.
tr
Più Allegro.
1.
2.
pp
sf
ff

Composed in 1804.
Appeared for the
First time in 1807.

SONATA.

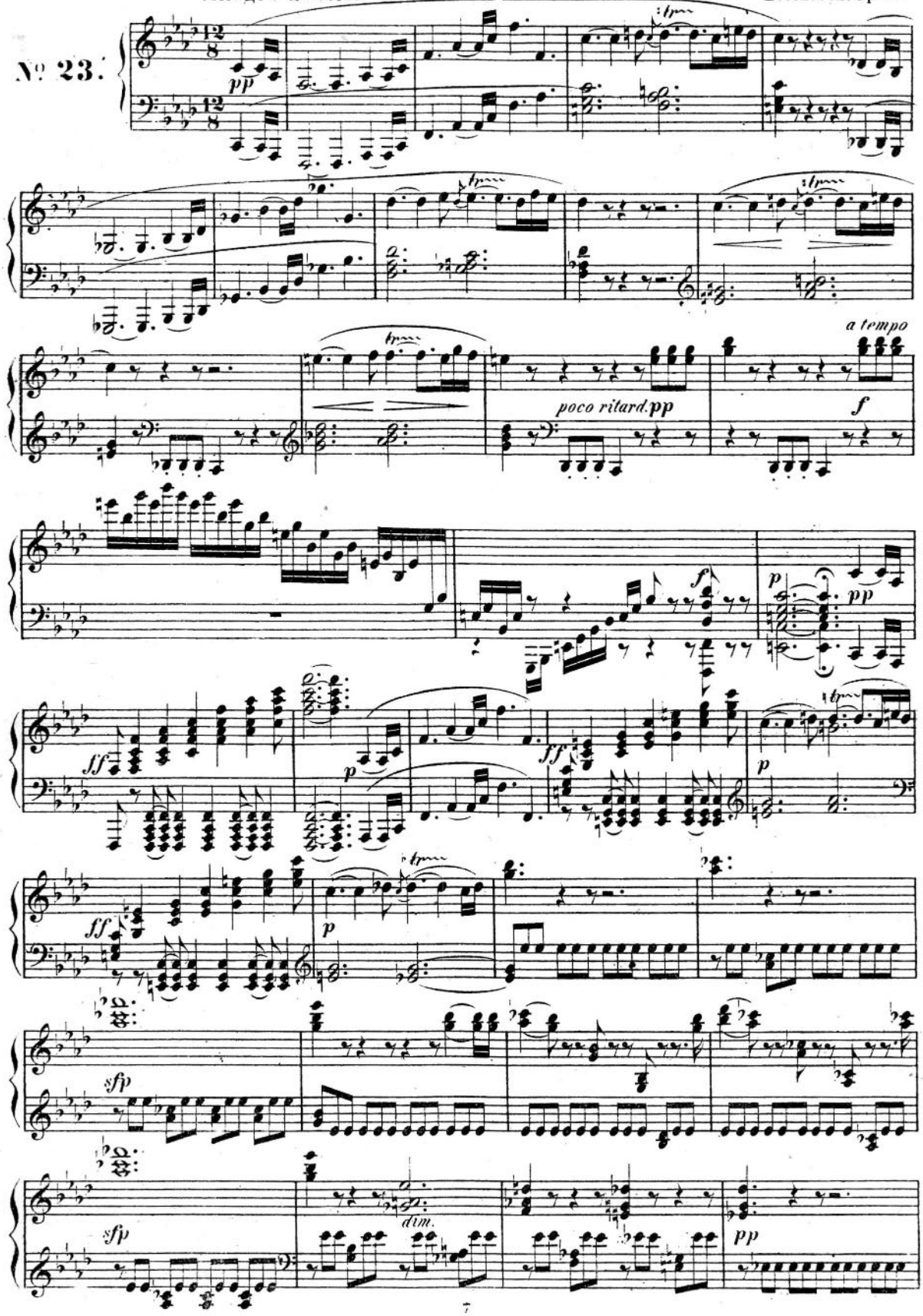
(Commonly called Sonata appassionata.)

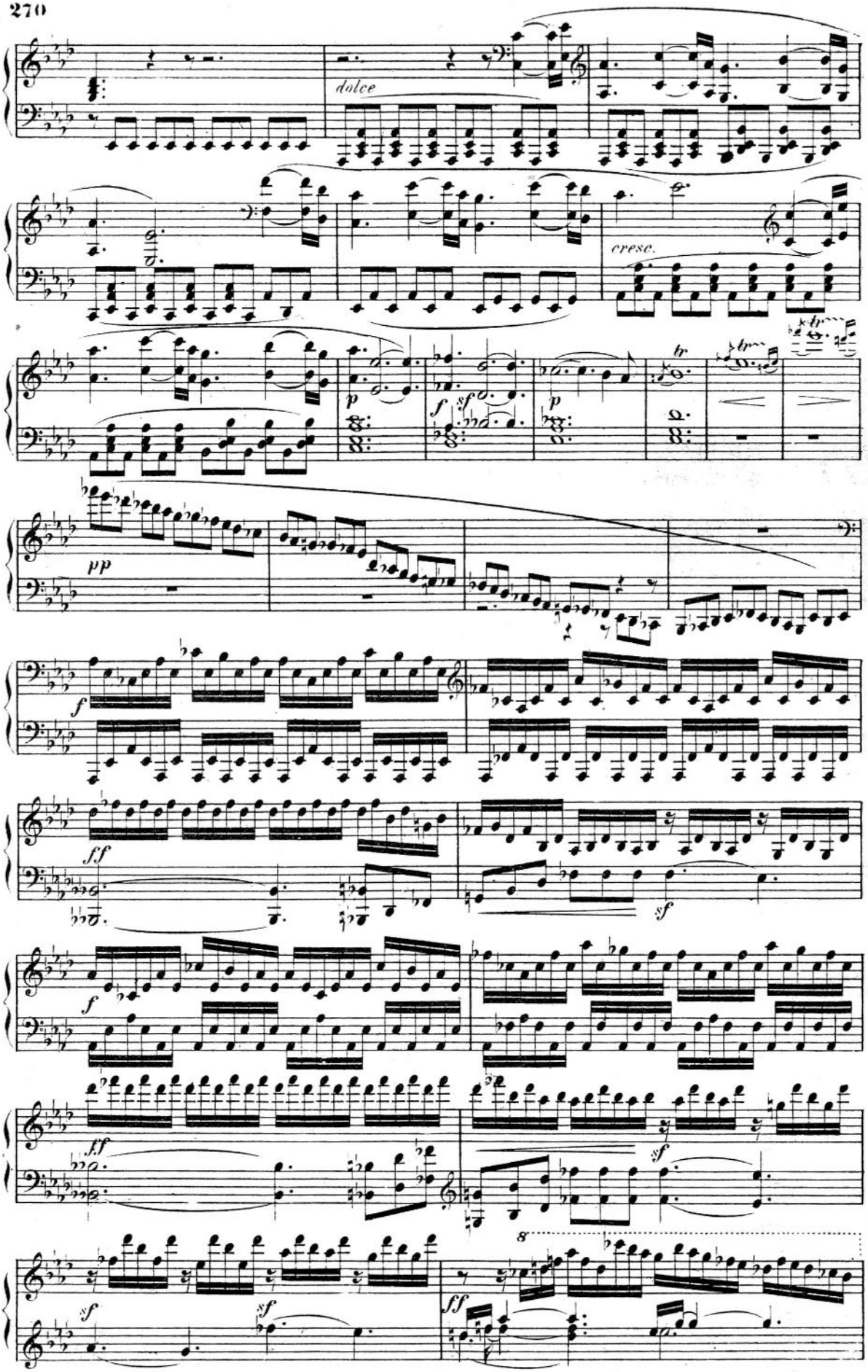
(Dedicated to Count Brunswick.)

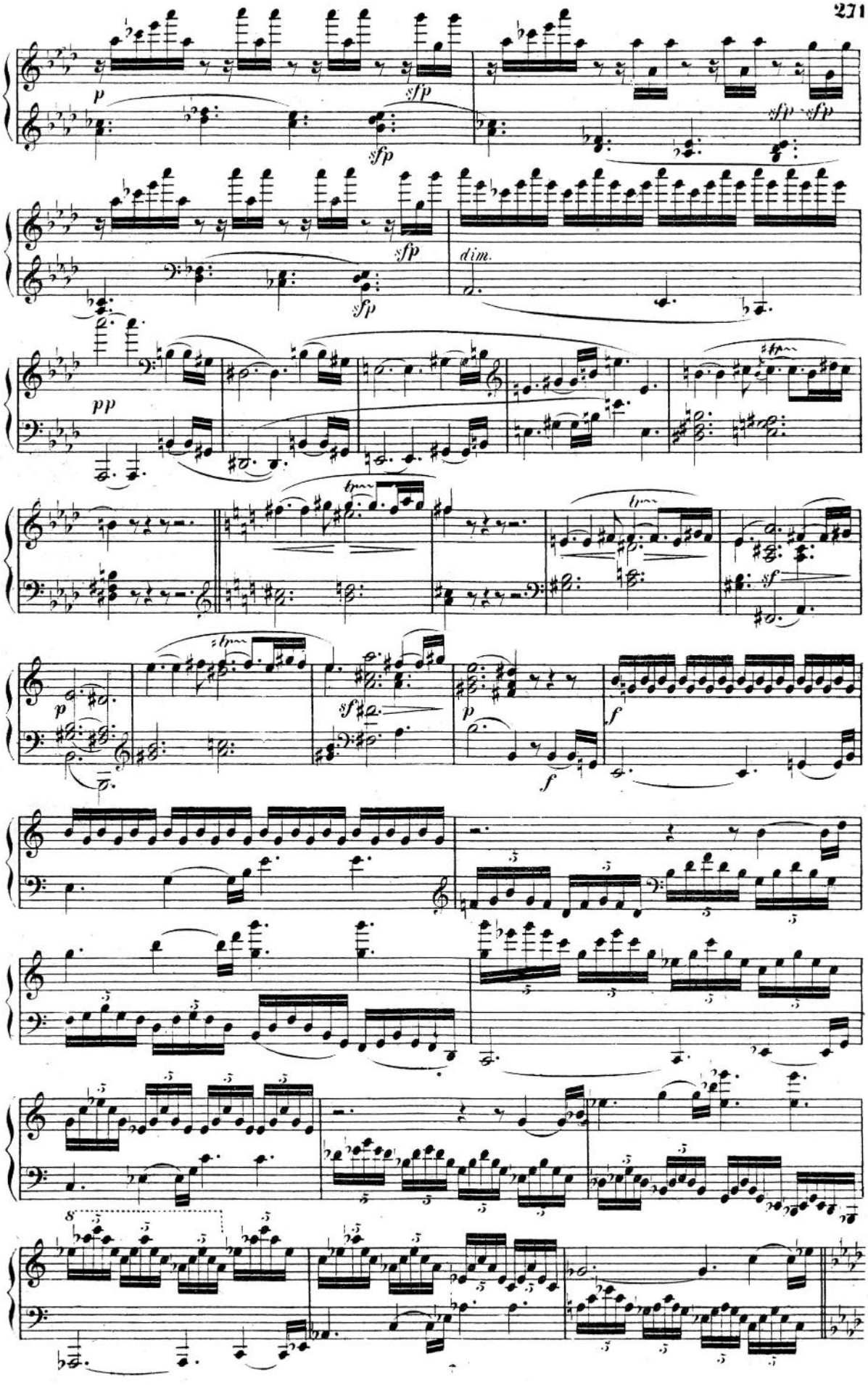
Allegro assai. ♩.=120.

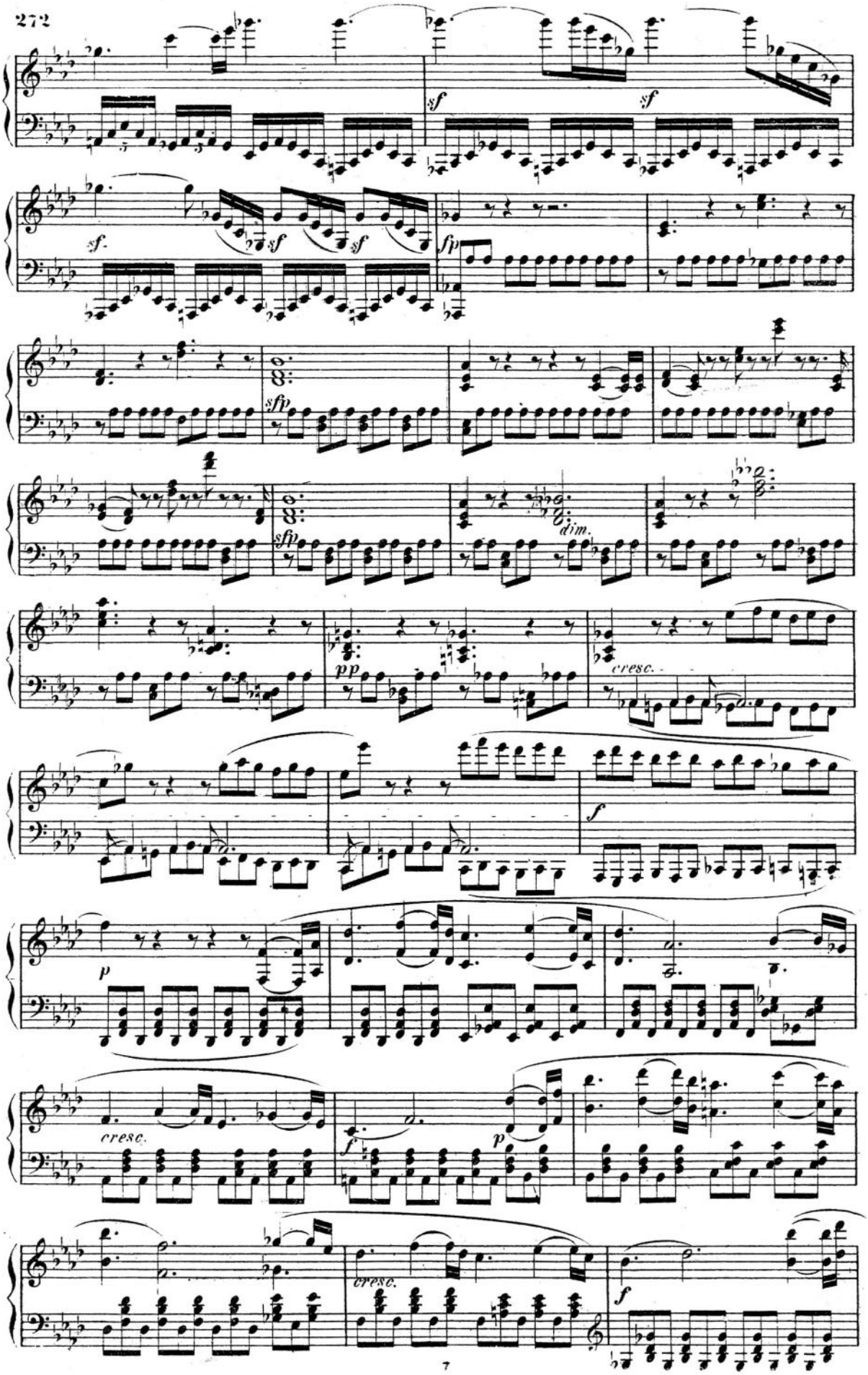
Beethoven. Op. 57.

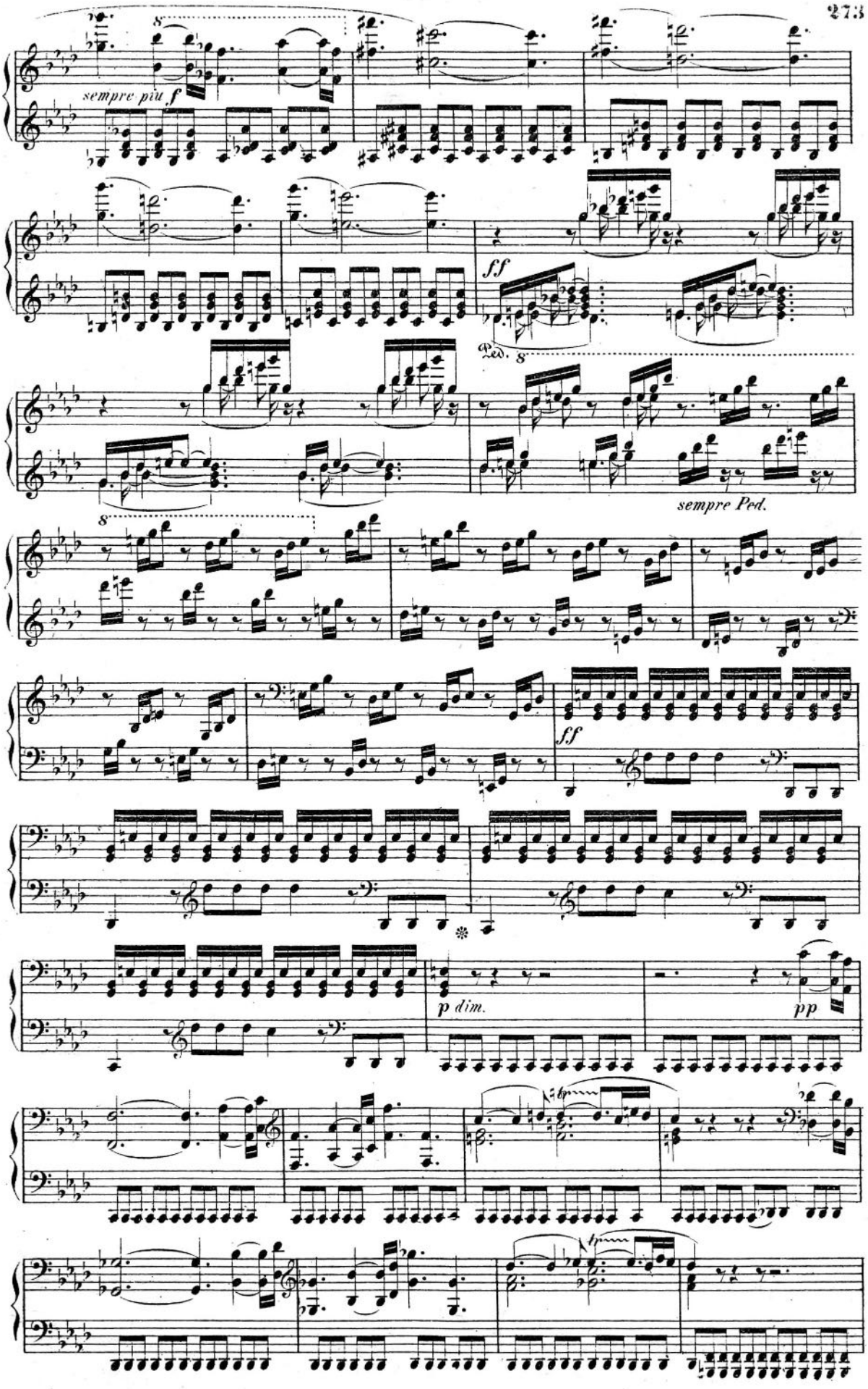
№ 23.

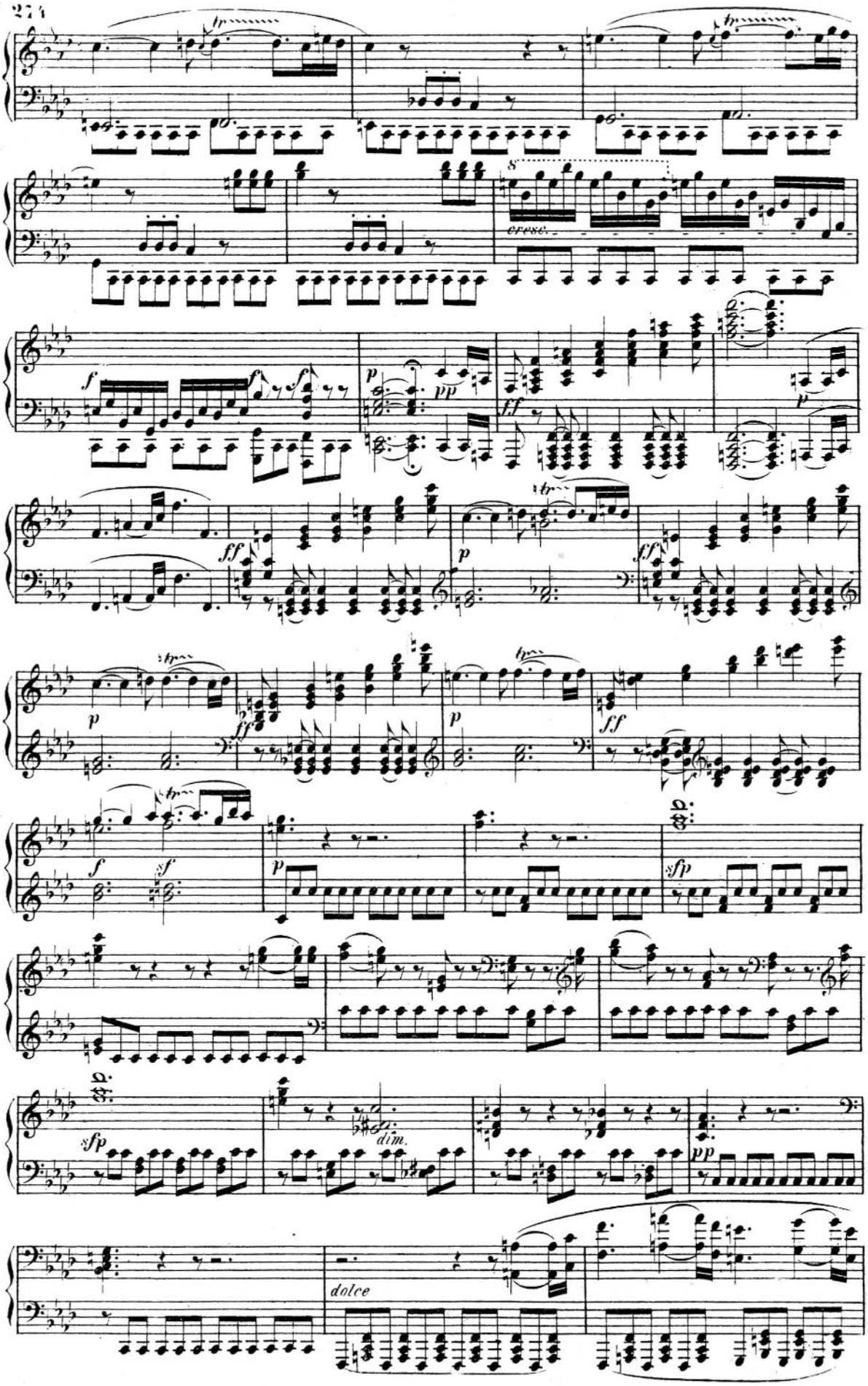


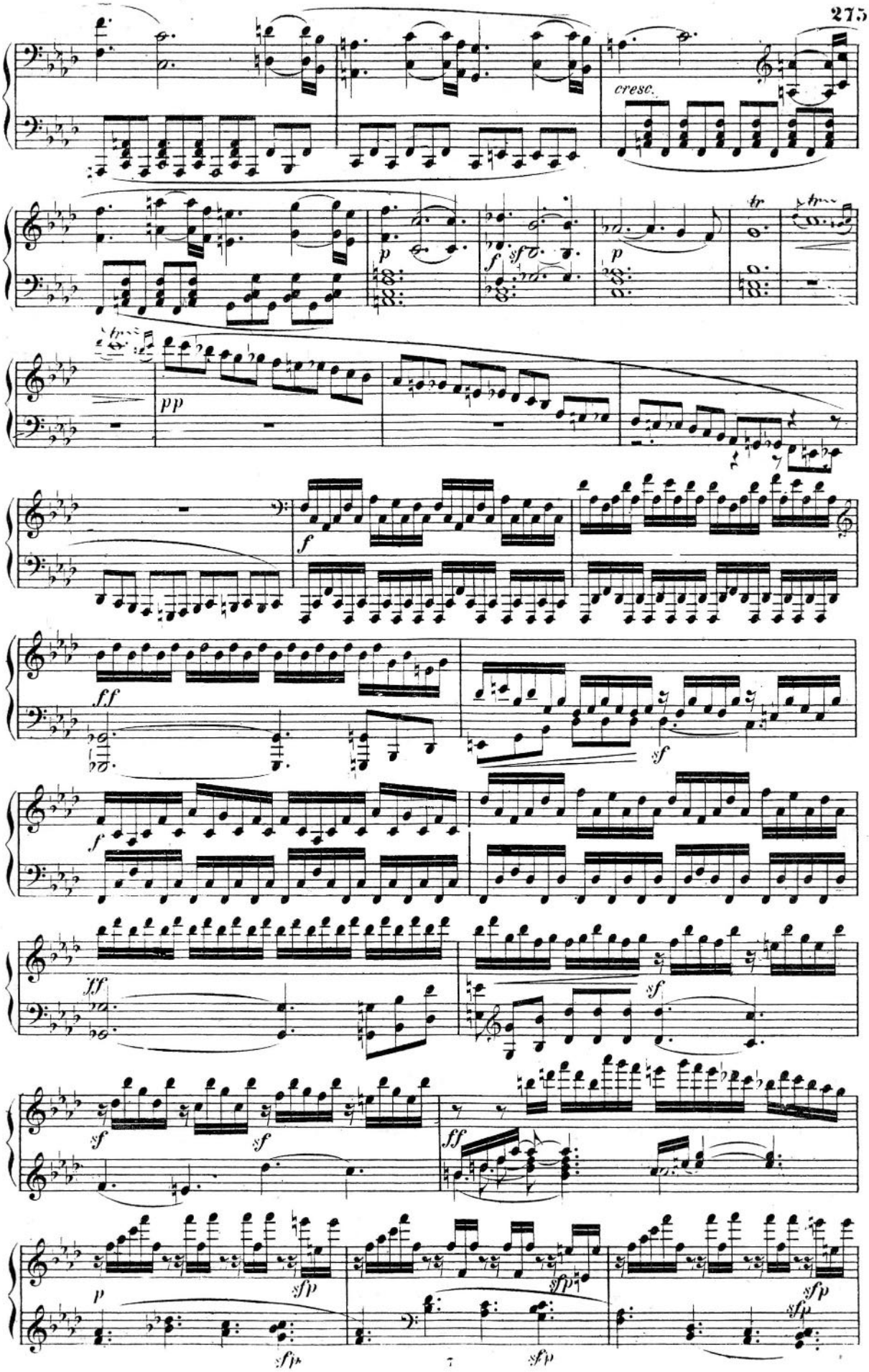

dolce
cresc.
tr
tr
tr
p
f
sf
p
pp
f
ff
sf
f
ff
sf
sf
sf
ff
8

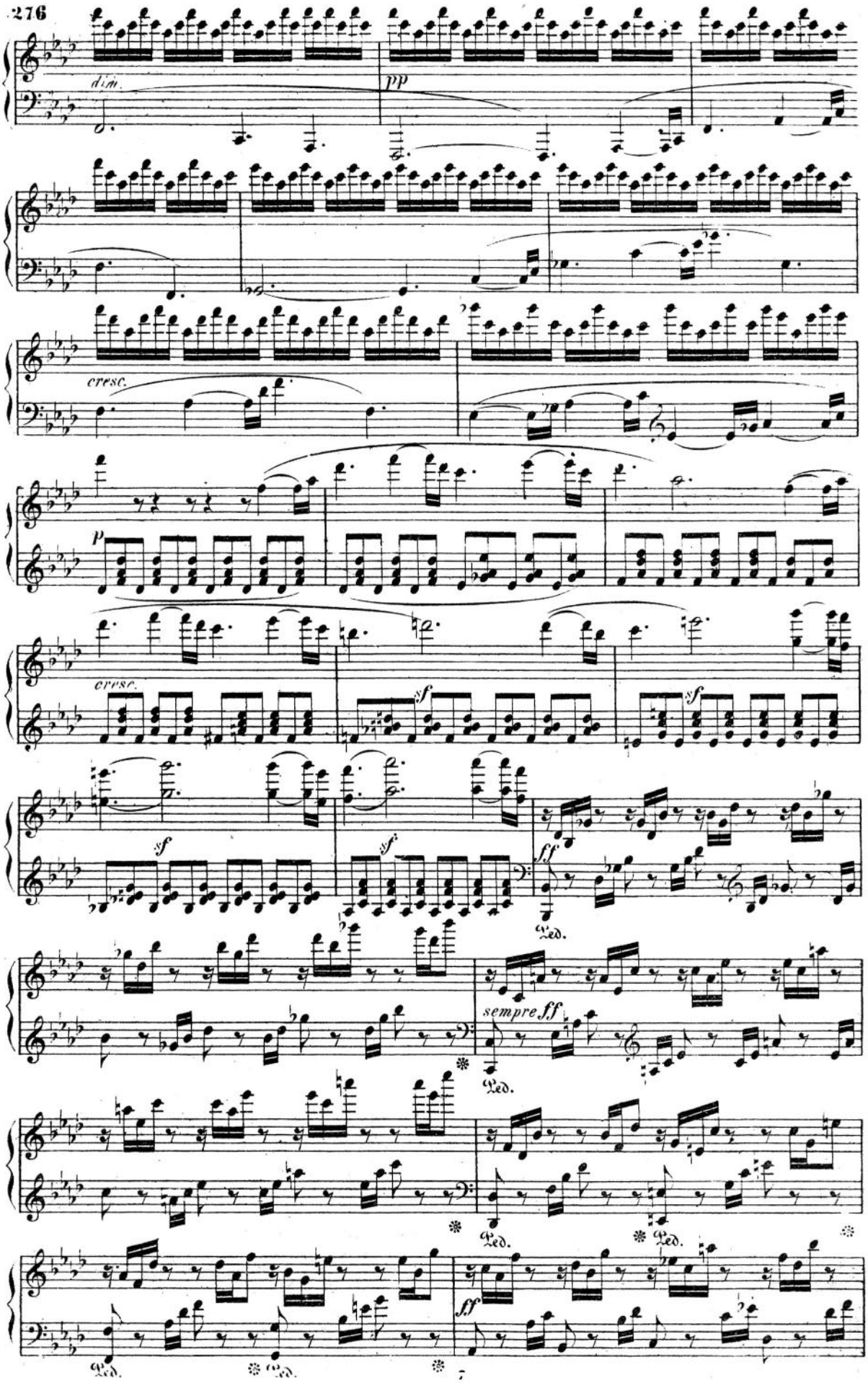

p
sfp
sfp
sfp
sfp
sfp
dim.
pp
tr
sf
p
sf
p
f
f
8

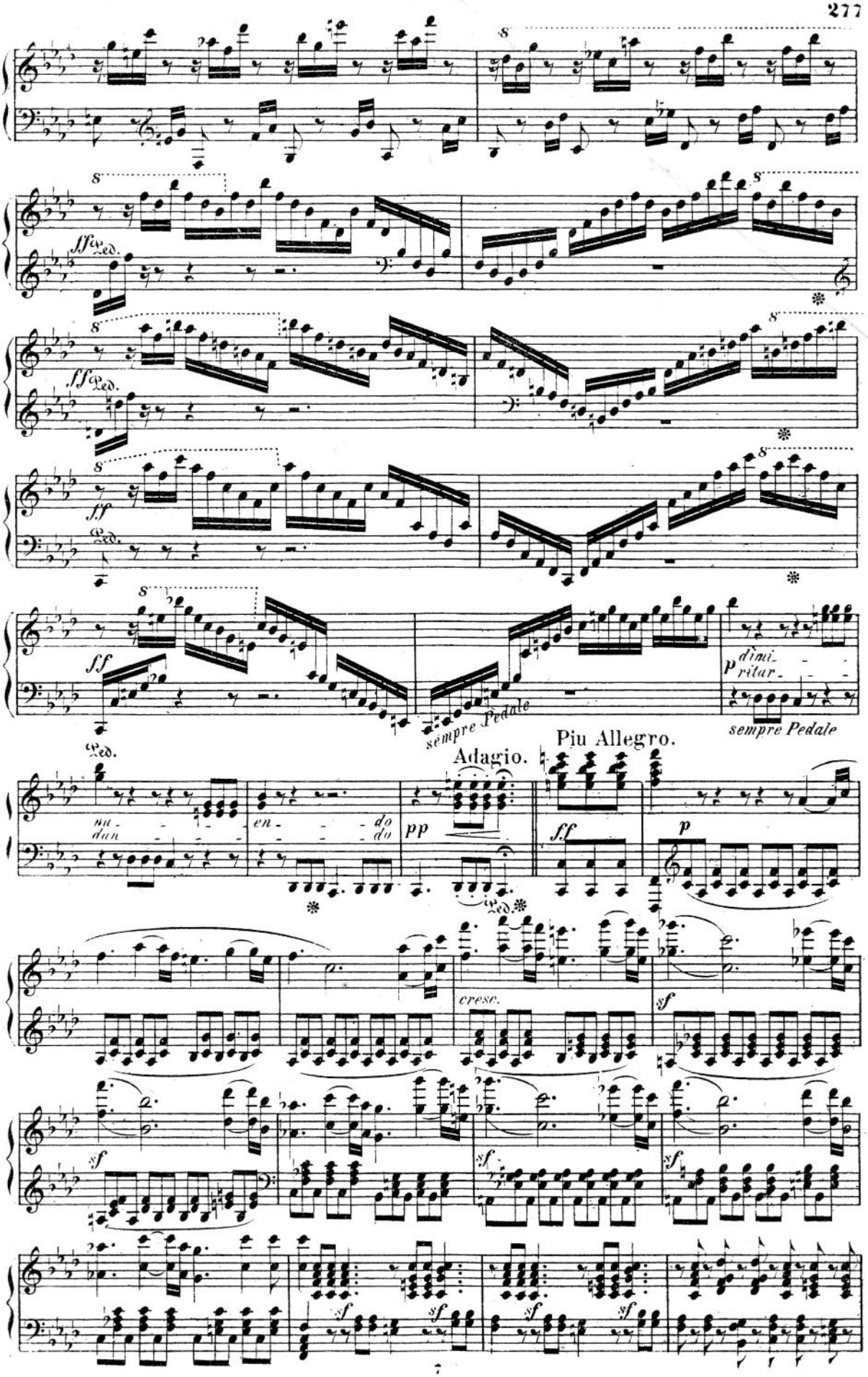

sf
sf
sf.
sf
sf
sf
fp
sfp
sfp
dim.
pp
cresc.
f
p
cresc.
f
p
cresc.
f

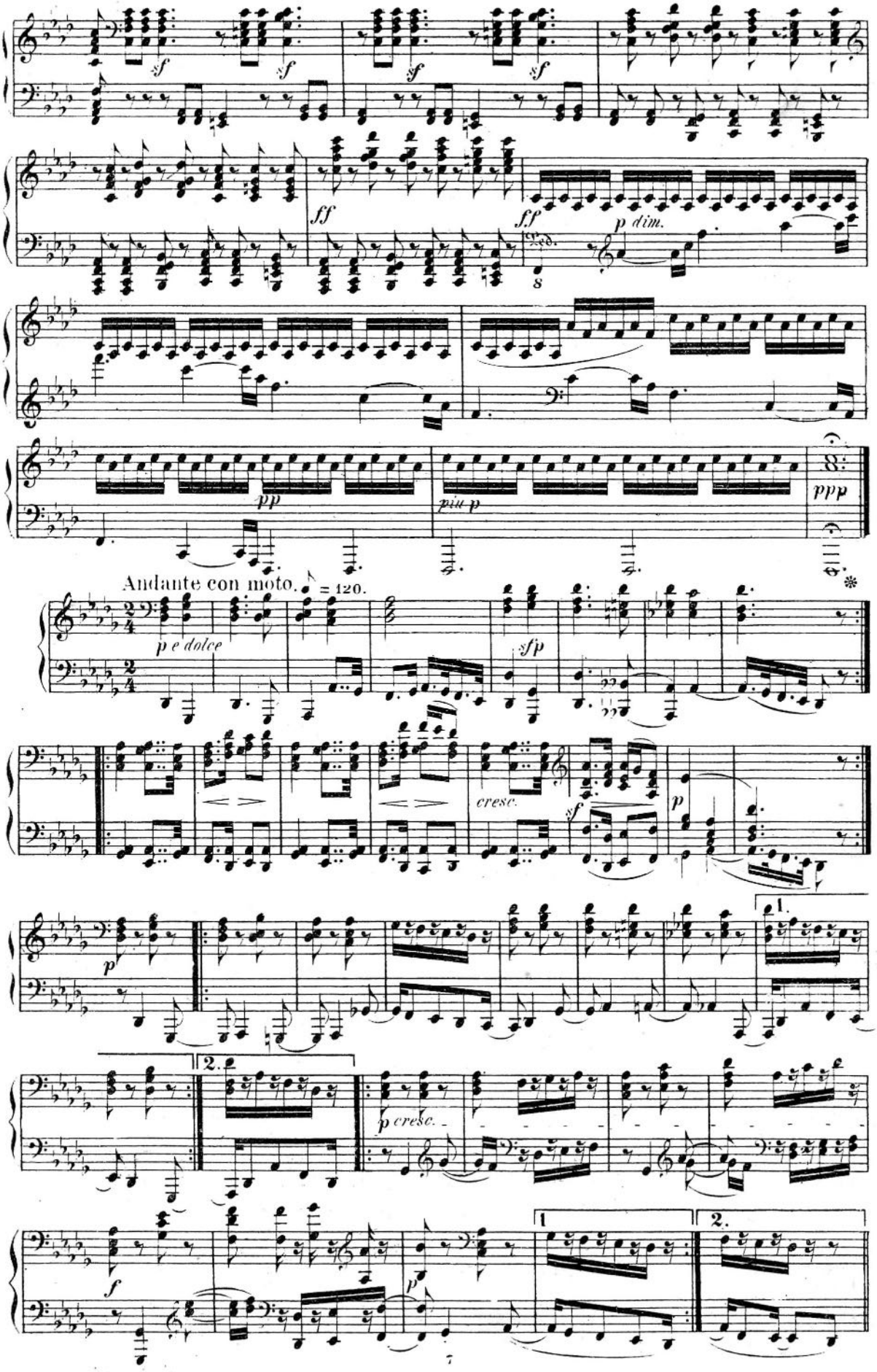

sempre più f
ff
Ped.
sempre Ped.
ff
p dim.
pp

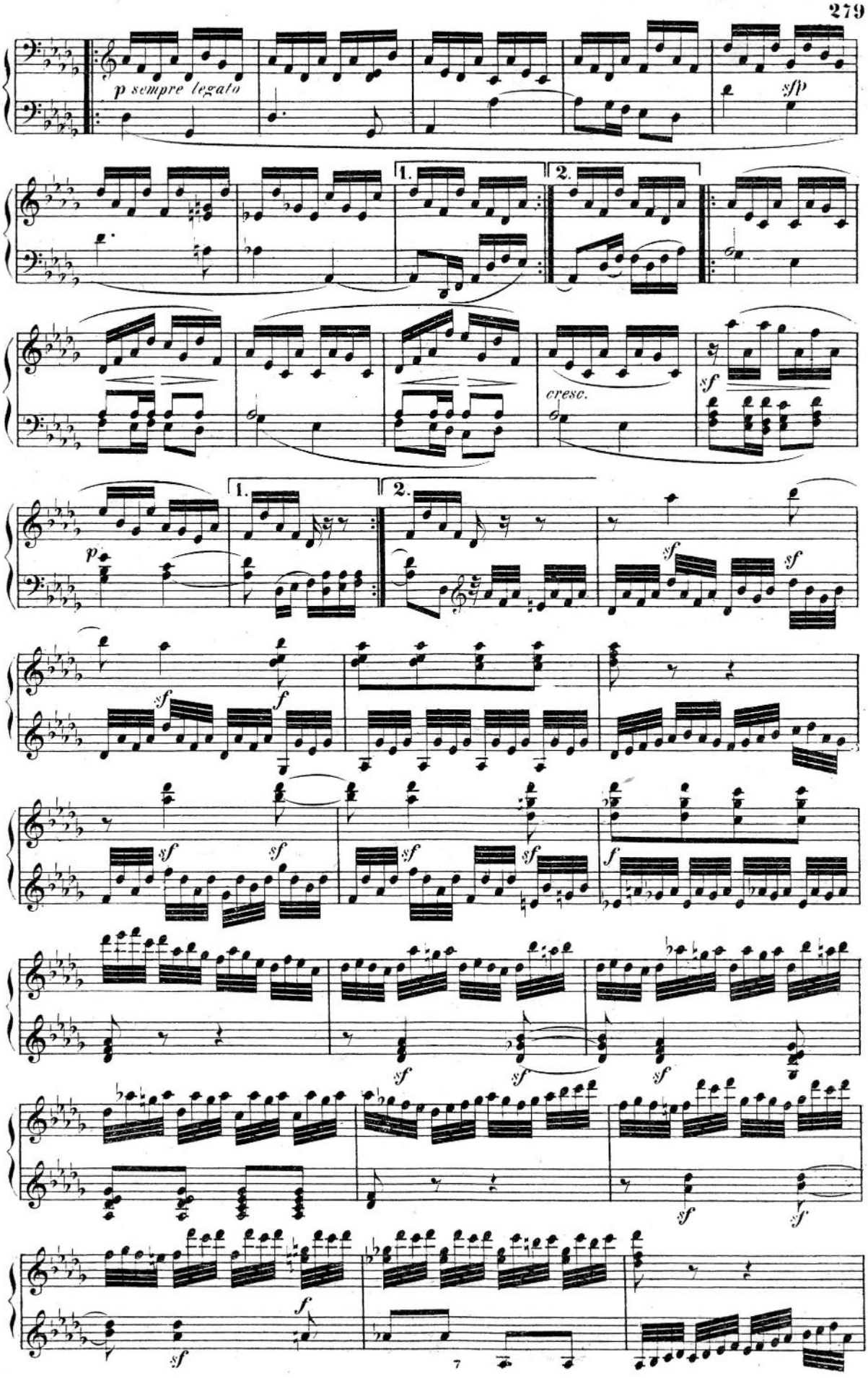

tr
cresc.
f
p
pp
ff
sf
sfp
dim.
dolce

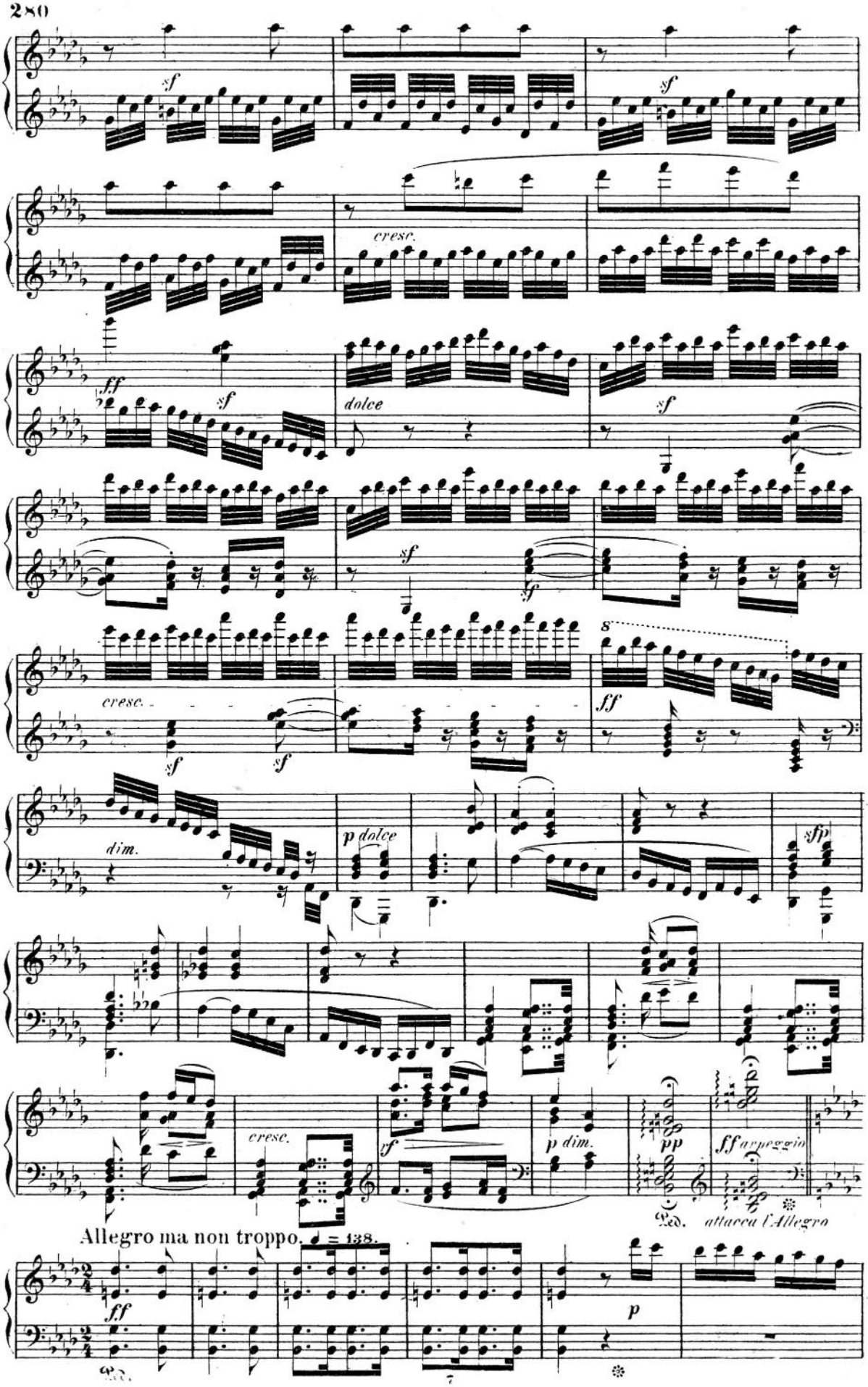

cresc.
p
f
sf
p
tr
tr
pp
f
ff
sf
f
sf
ff
sf
sf
ff
p
sfp
sfp
sfp
sfp
sfp

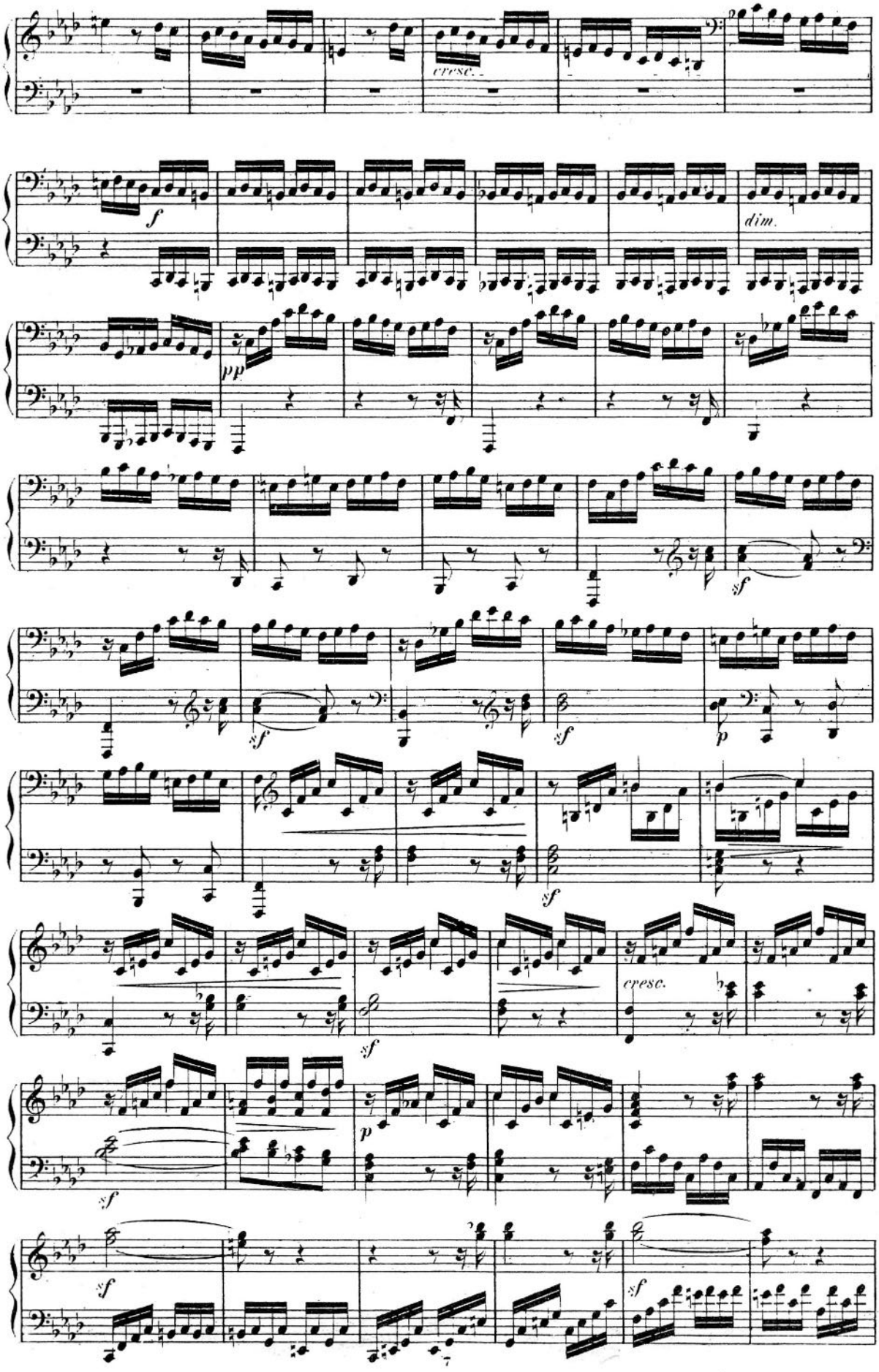

dim.
pp
cresc.
p
cresc.
sf
sf
sf
sf
ff
Ped.
sempre ff
Ped.
Ped.
Ped.
ff
Ped.
Ped.

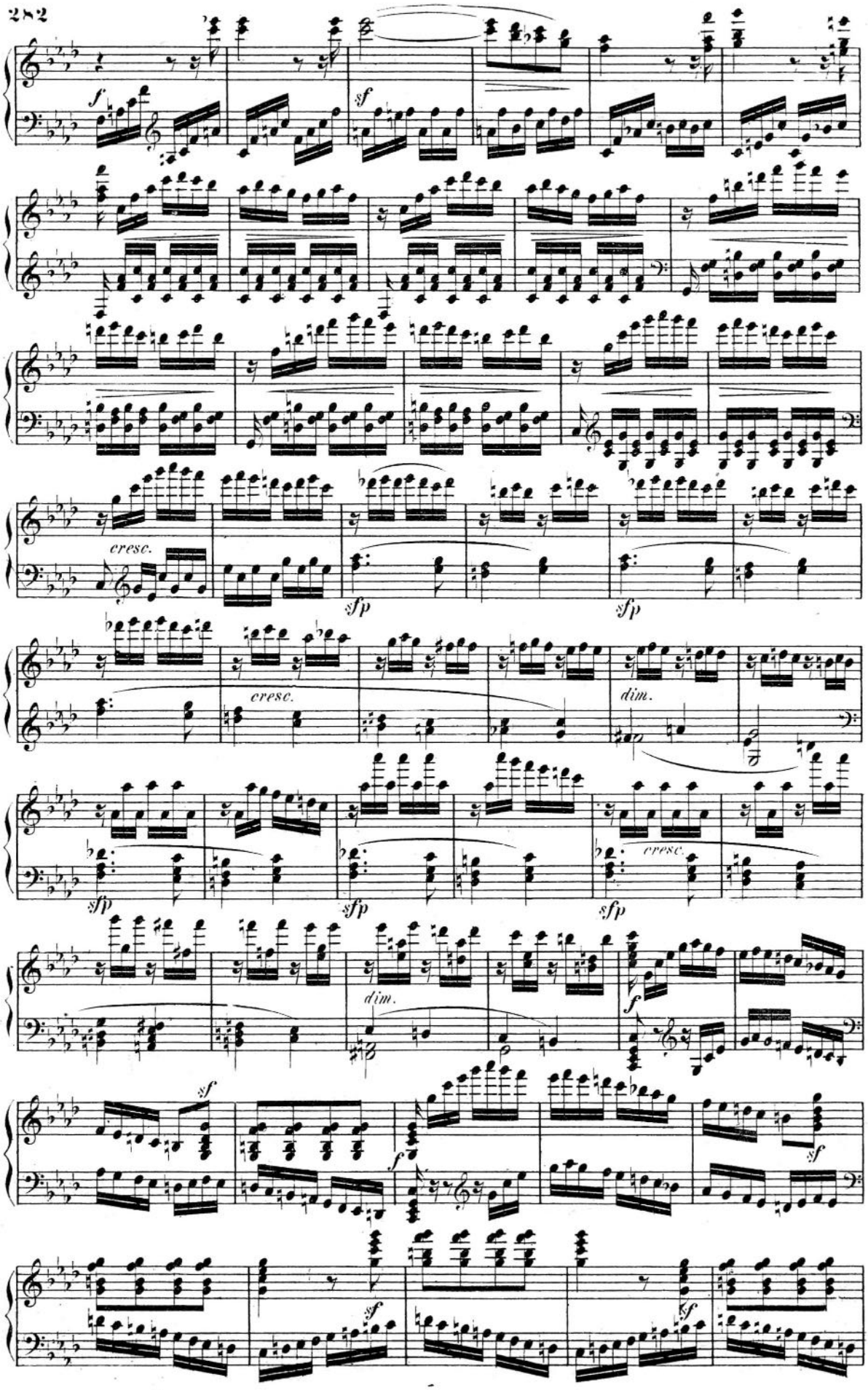

ff
Ped.
sempre Pedale
p dimi-
ritar-
sempre Pedale
Adagio.
Piu Allegro.
nu-
dan-
en-
do
do
pp
ff
p
cresc.
sf

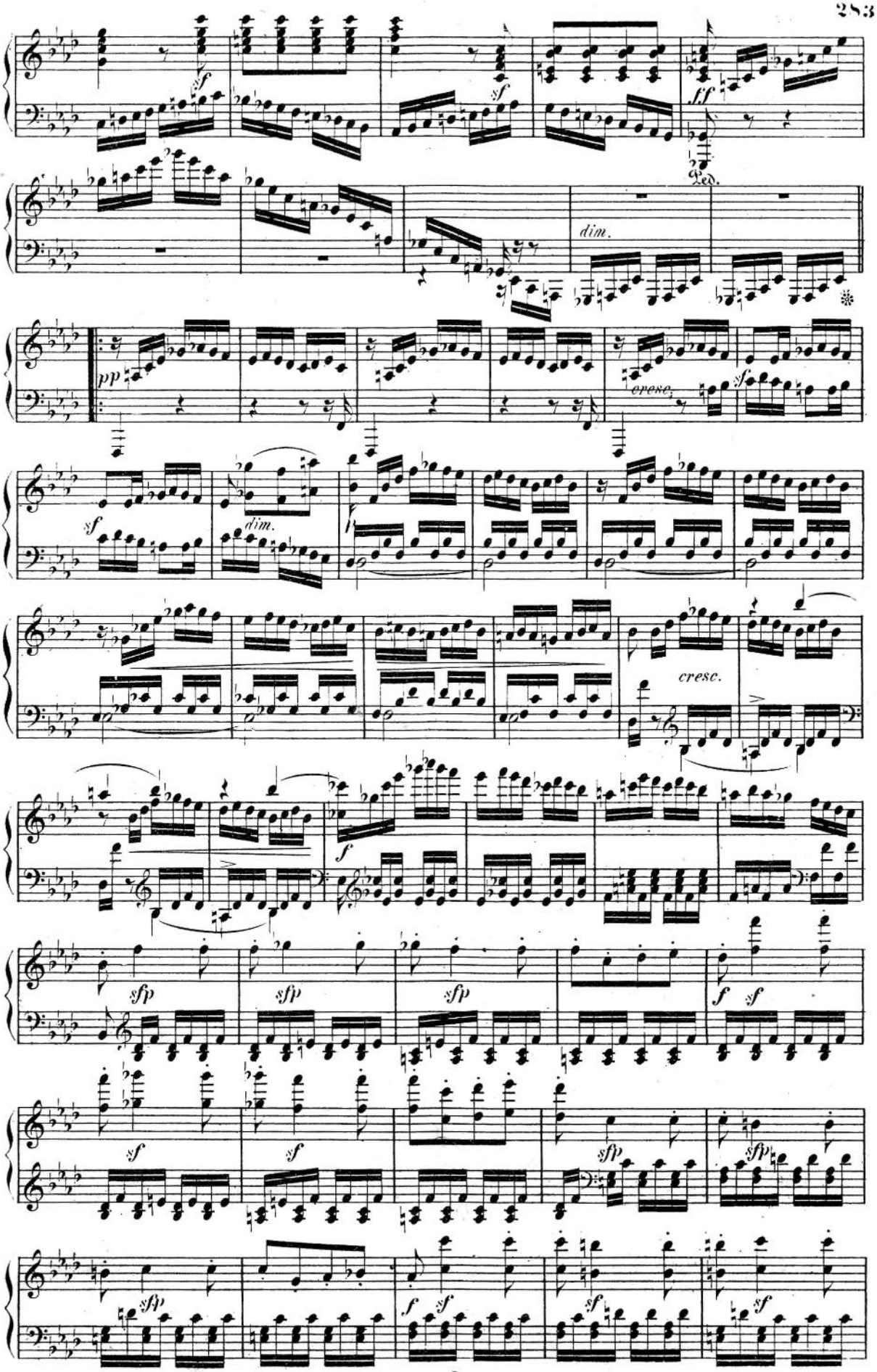

sf
ff
p dim.
pp
più p
ppp
Andante con moto.
♩ = 120.
p e dolce
sfp
cresc.
1.
2.
p cresc.

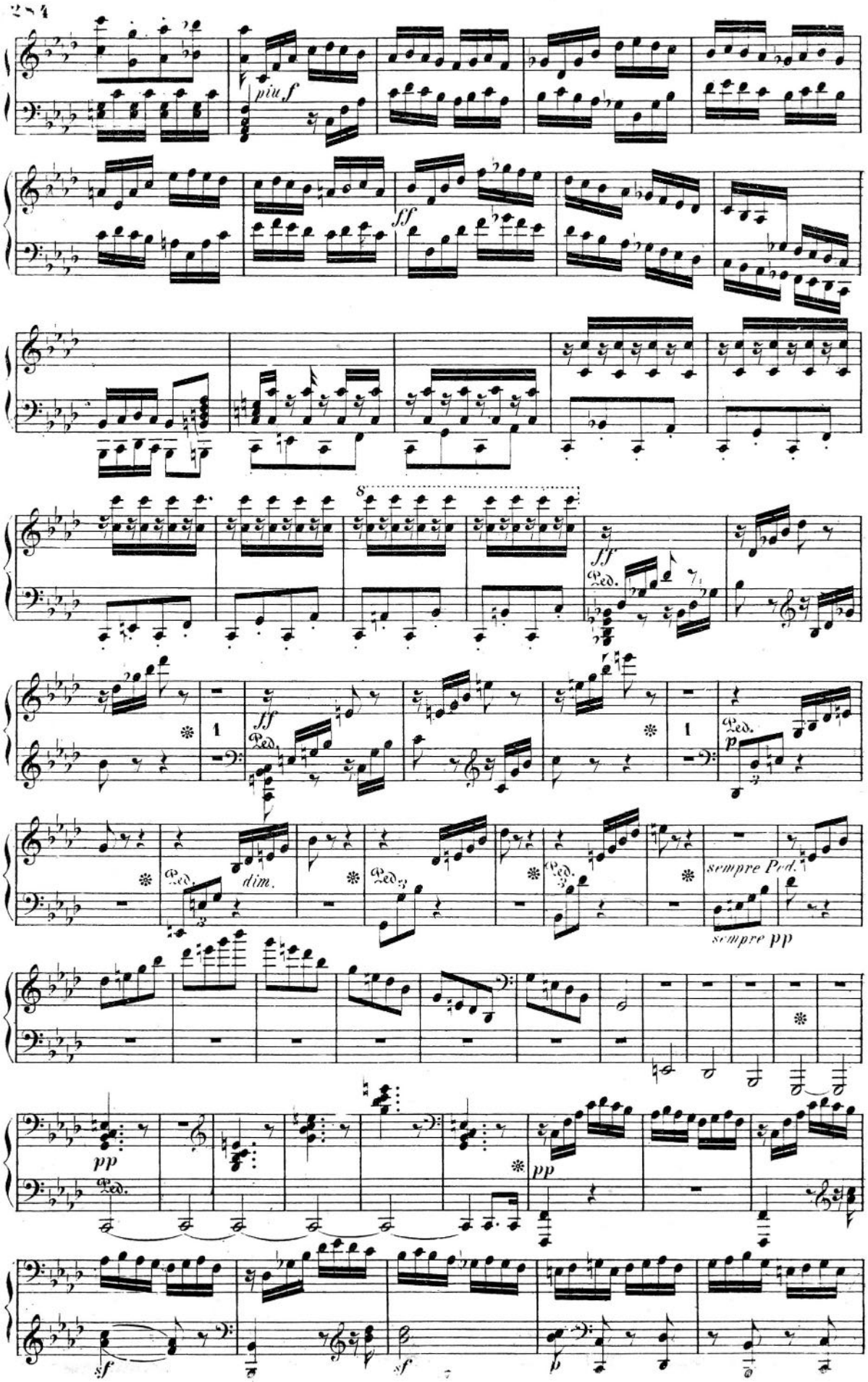

p sempre legato
sfp
1.
2.
cresc.
sf
p
f

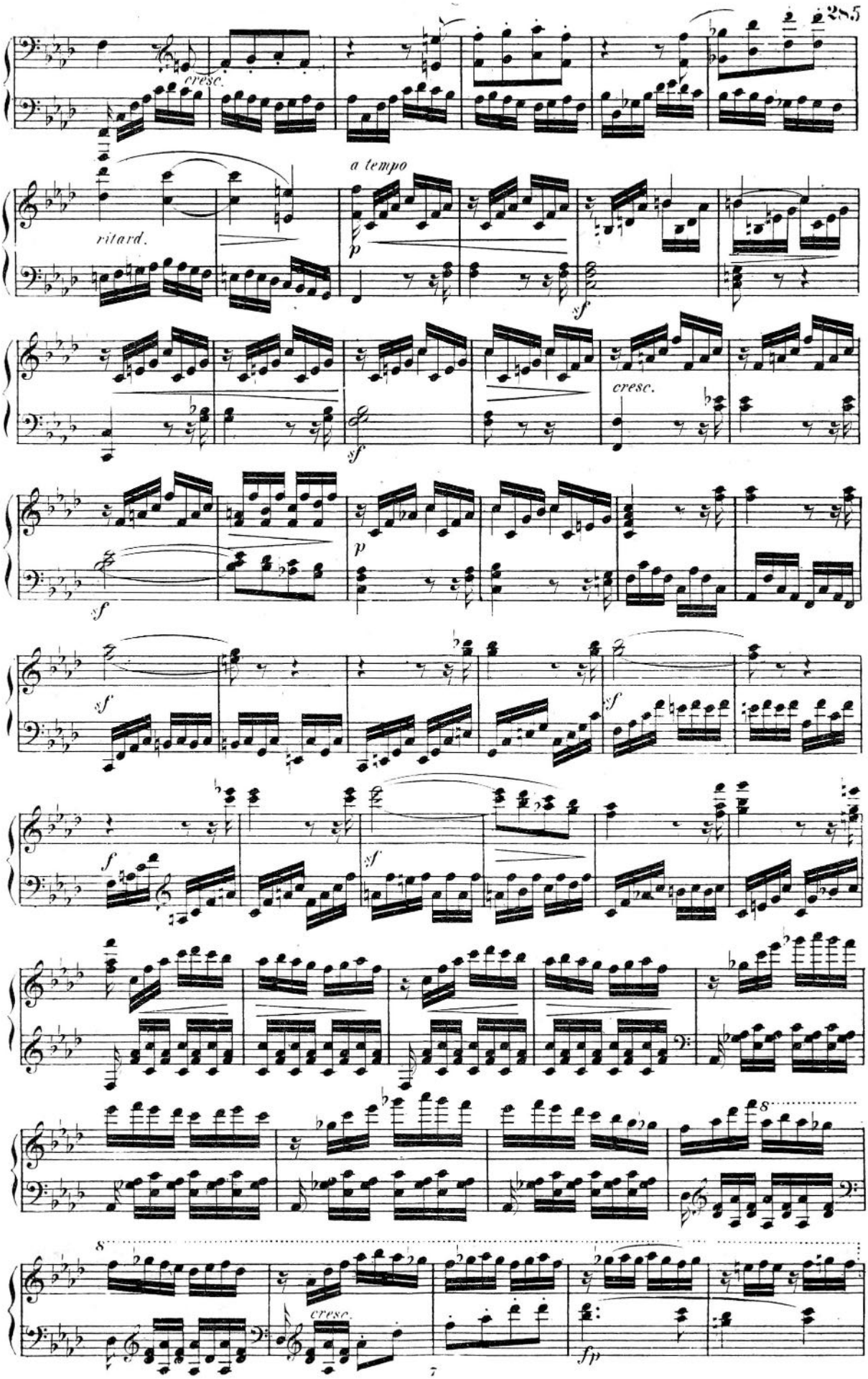

sf
cresc.
ff
dolce
ff
dim.
p dolce
sfp
cresc.
tf
p dim.
pp
ff arpeggio
Ped.
attacca l'Allegro
Allegro ma non troppo. ♩ = 138.
ff
p

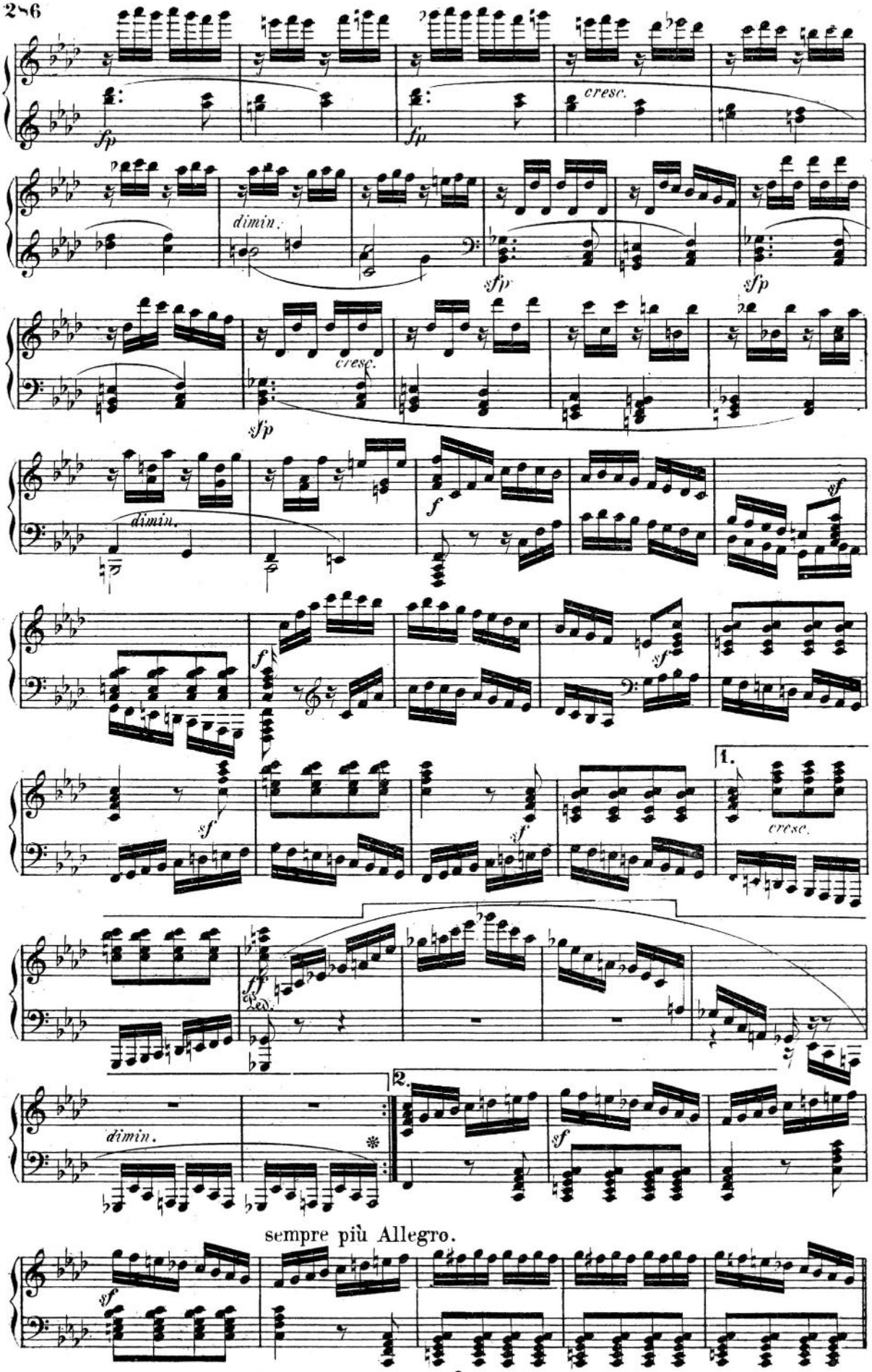

cresc.
f
dim.
pp
sf
sf
sf
p
sf
cresc.
sf
p
sf
sf
sf

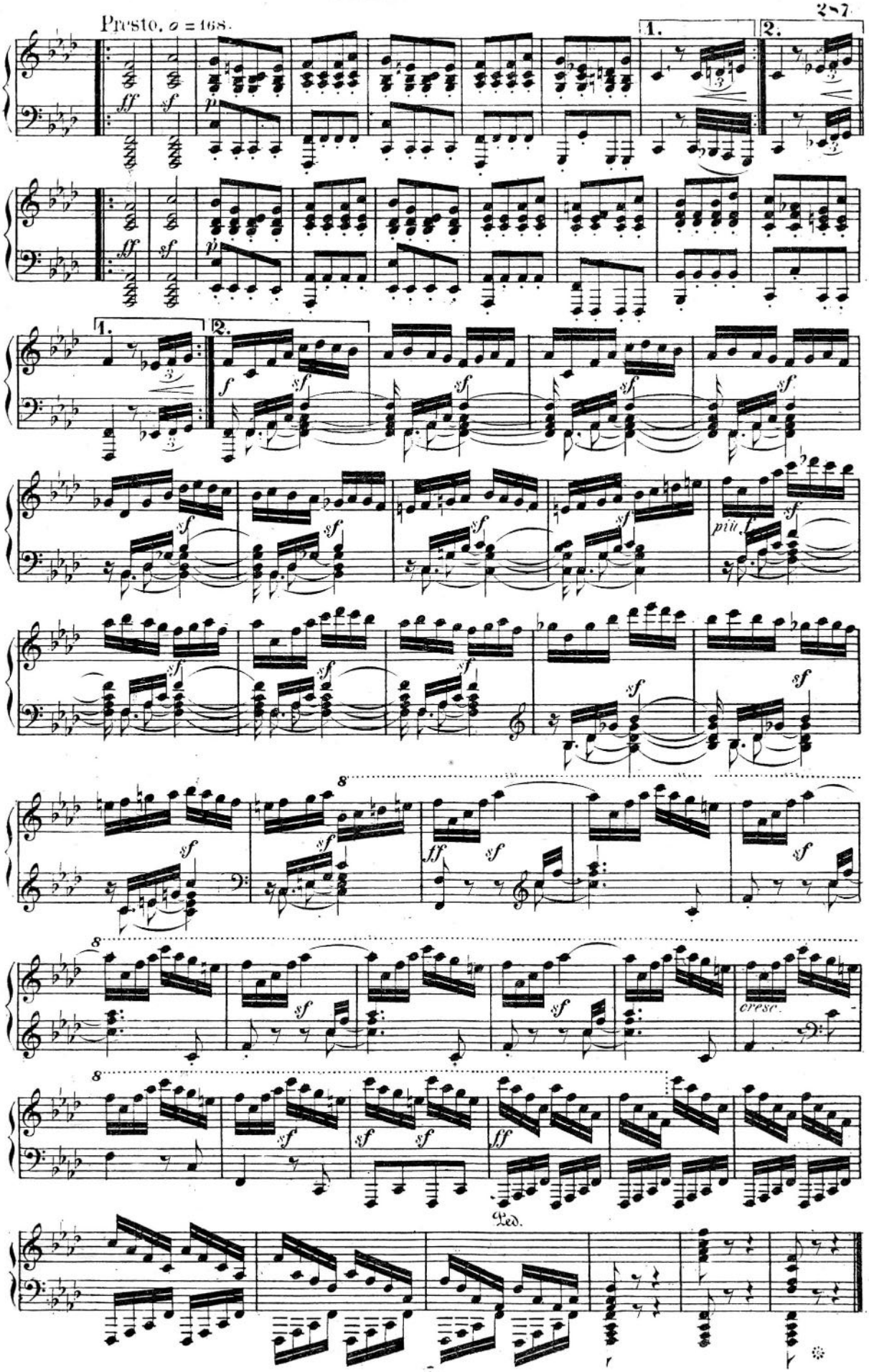

f
sf
cresc.
sfp
sfp
cresc.
dim.
sfp
sfp
cresc.
sfp
dim.
f
sf
f
sf
sf
sf


sf
sf
ff
Ped.
dim.
pp
cresc.
sf
sf
dim.
cresc.
f
sfp
sfp
sfp
f
sf
sf
sf
sfp
sfp
sfp
f
sf
sf
sf


più f
ff
8
ff
Ped.
1
ff
Ped.
1
Ped.
p
Ped.
dim.
Ped.
Ped.
sempre Ped.
sempre pp
pp
Ped.
pp
sf
sf
p


cresc.
a tempo
ritard.
p
sf
cresc.
sf
p
sf
sf
sf
f
sf
8
8
cresc.
fp


fp
cresc.
fp
dimin.
sfp
sfp
cresc.
sfp
dimin.
f
sf
f
sf
sf
sf
1.
cresc.
ff
dimin.
2.
sf
sempre più Allegro.
sf


Presto. 𝅗𝅥 = 168.
1.
2.
ff
sf
p
f
più f
cresc.
Ped.

Composed about 1809 (October).
Appeared for the first time
in December 1810.

SONATA.

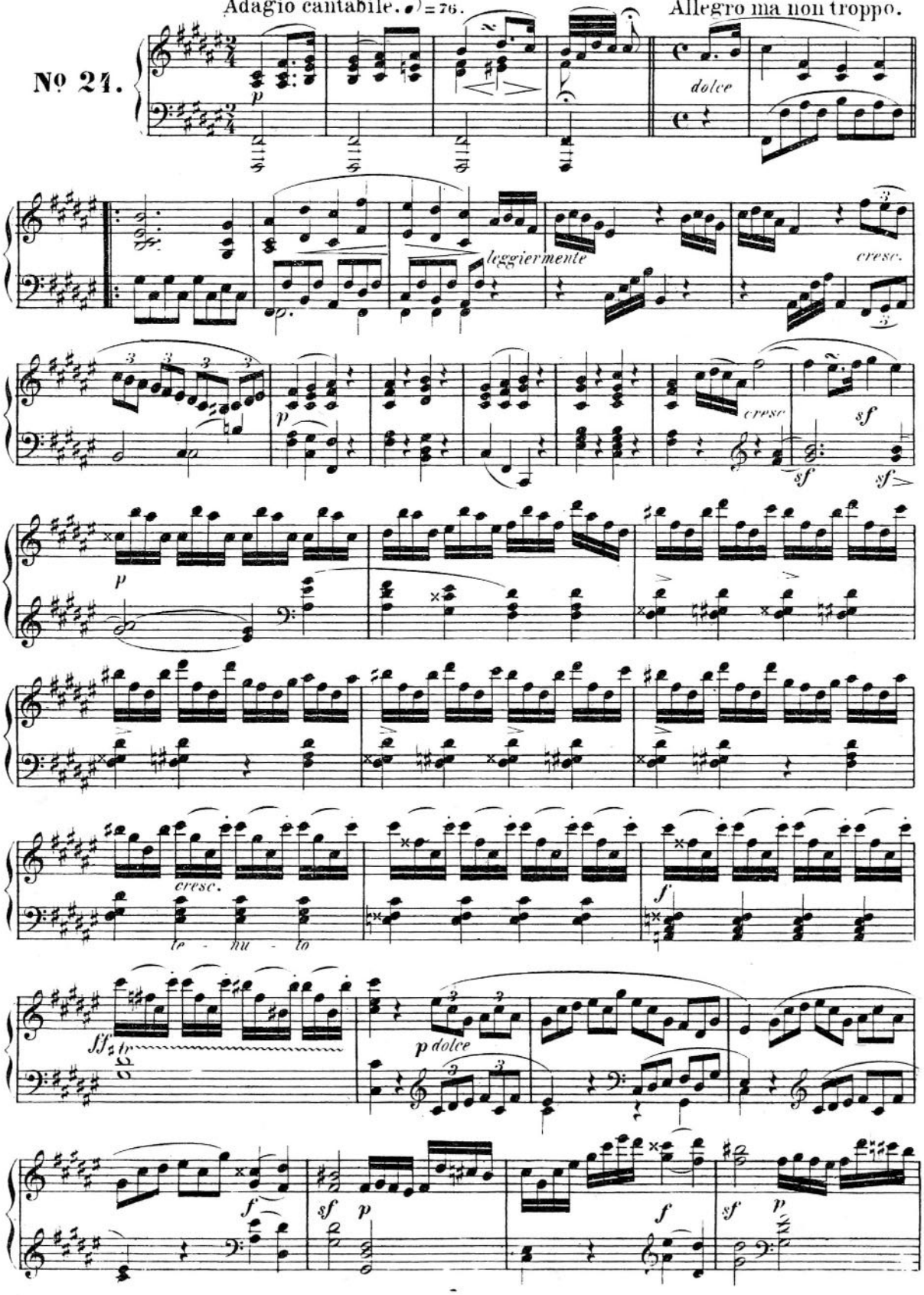
Dedicated to the Countess Therese de Brunswick.

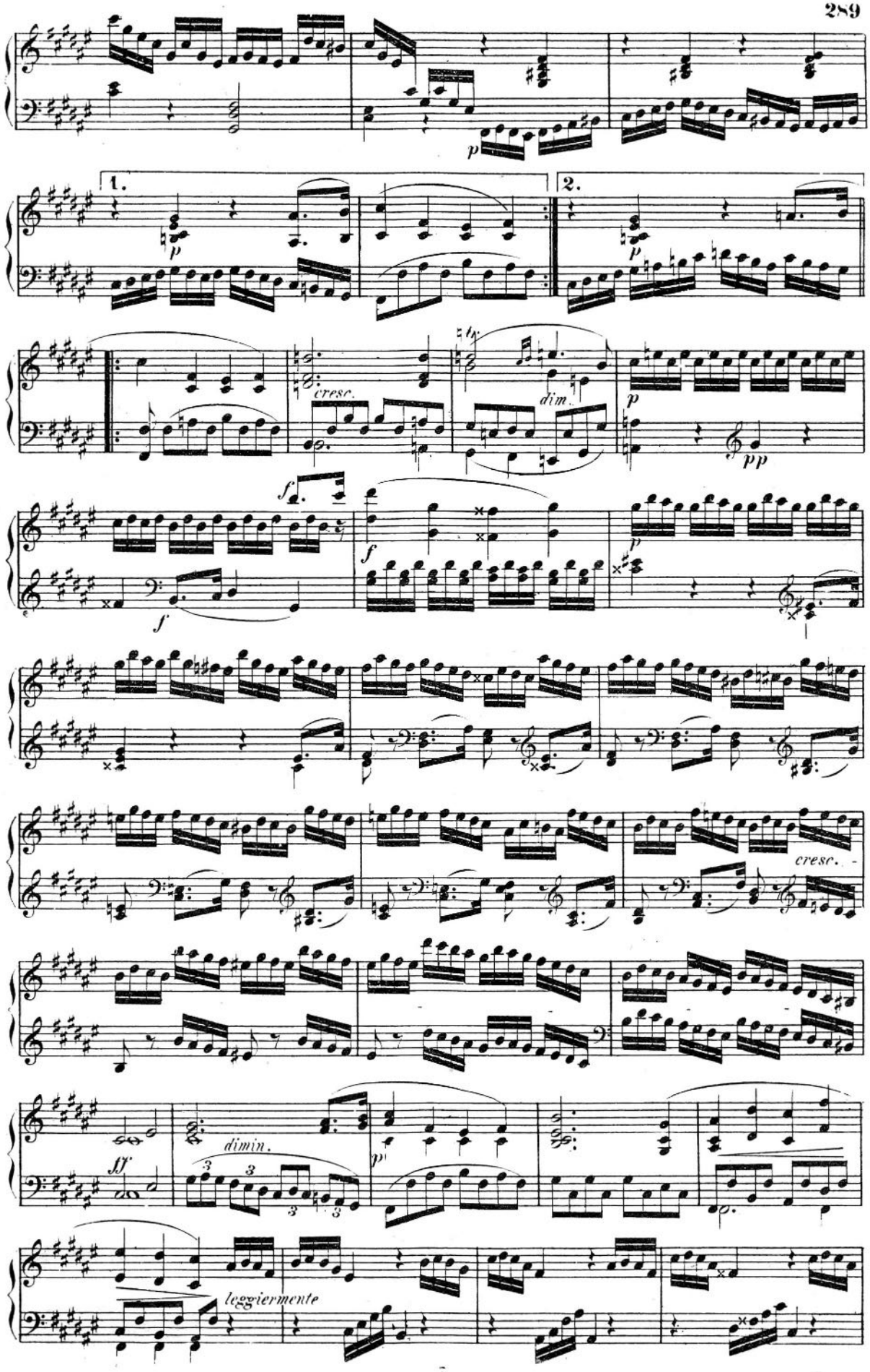
Beethoven Op. 78

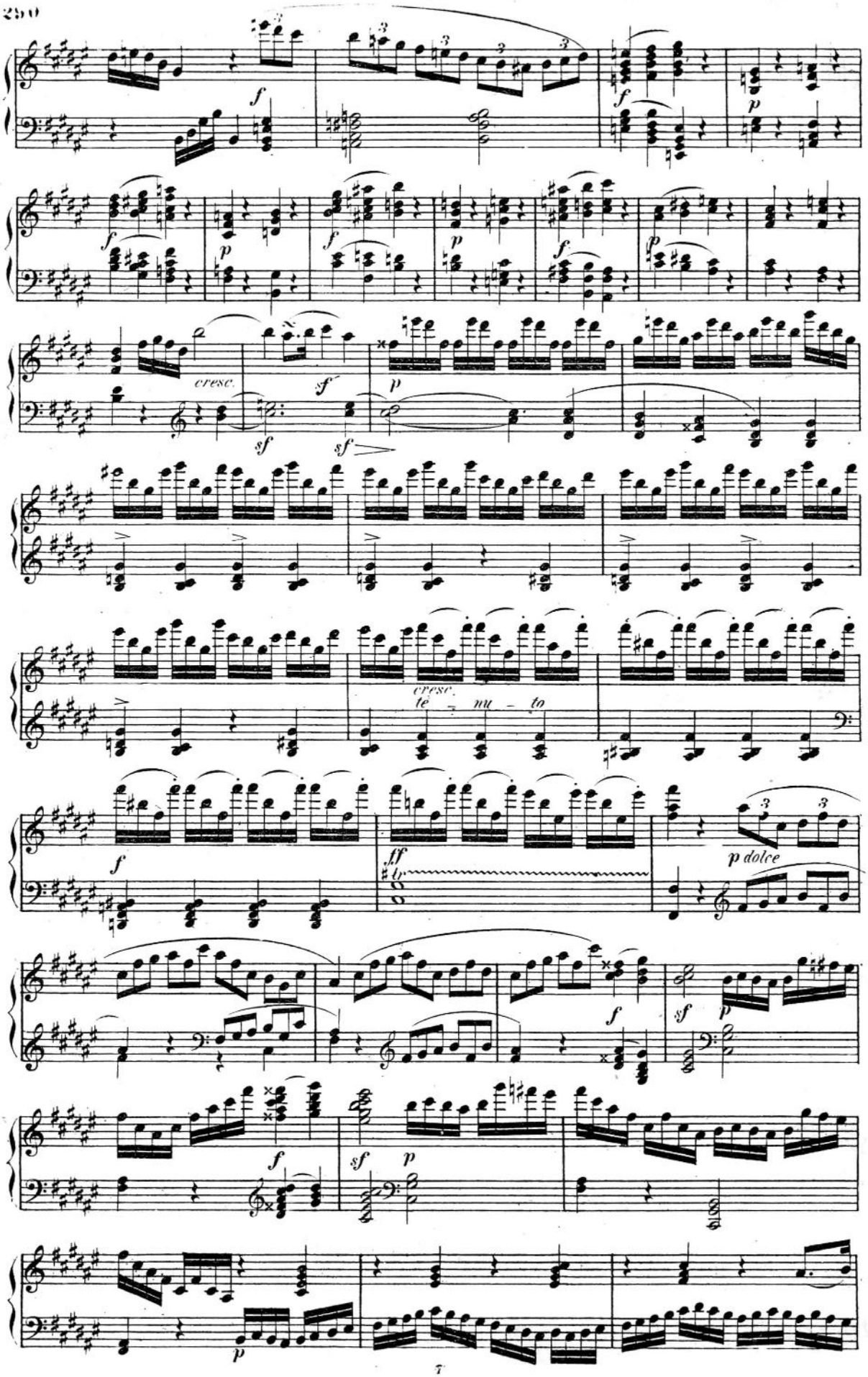
Adagio cantabile. ♪ = 76.

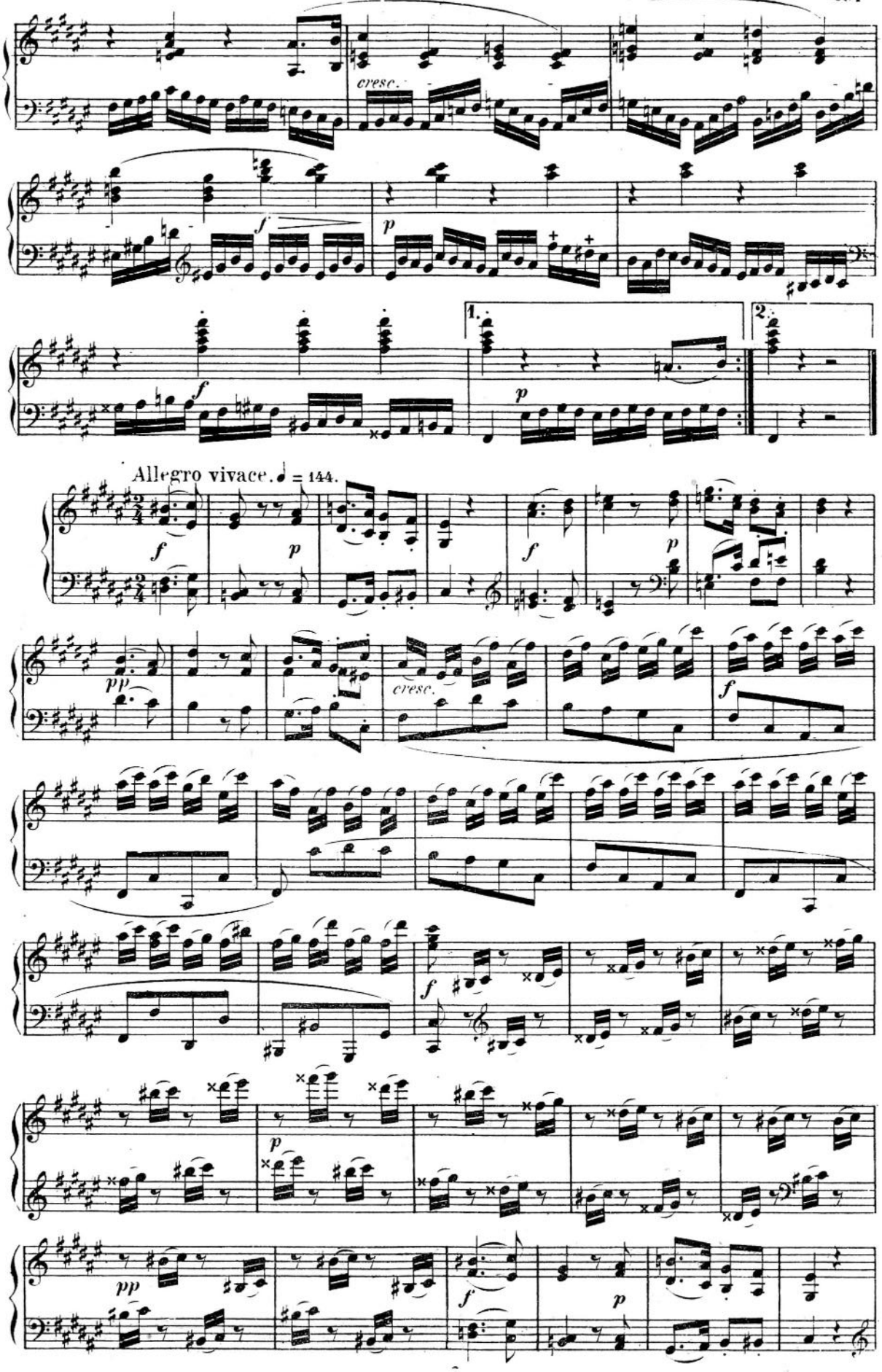
Allegro ma non troppo.

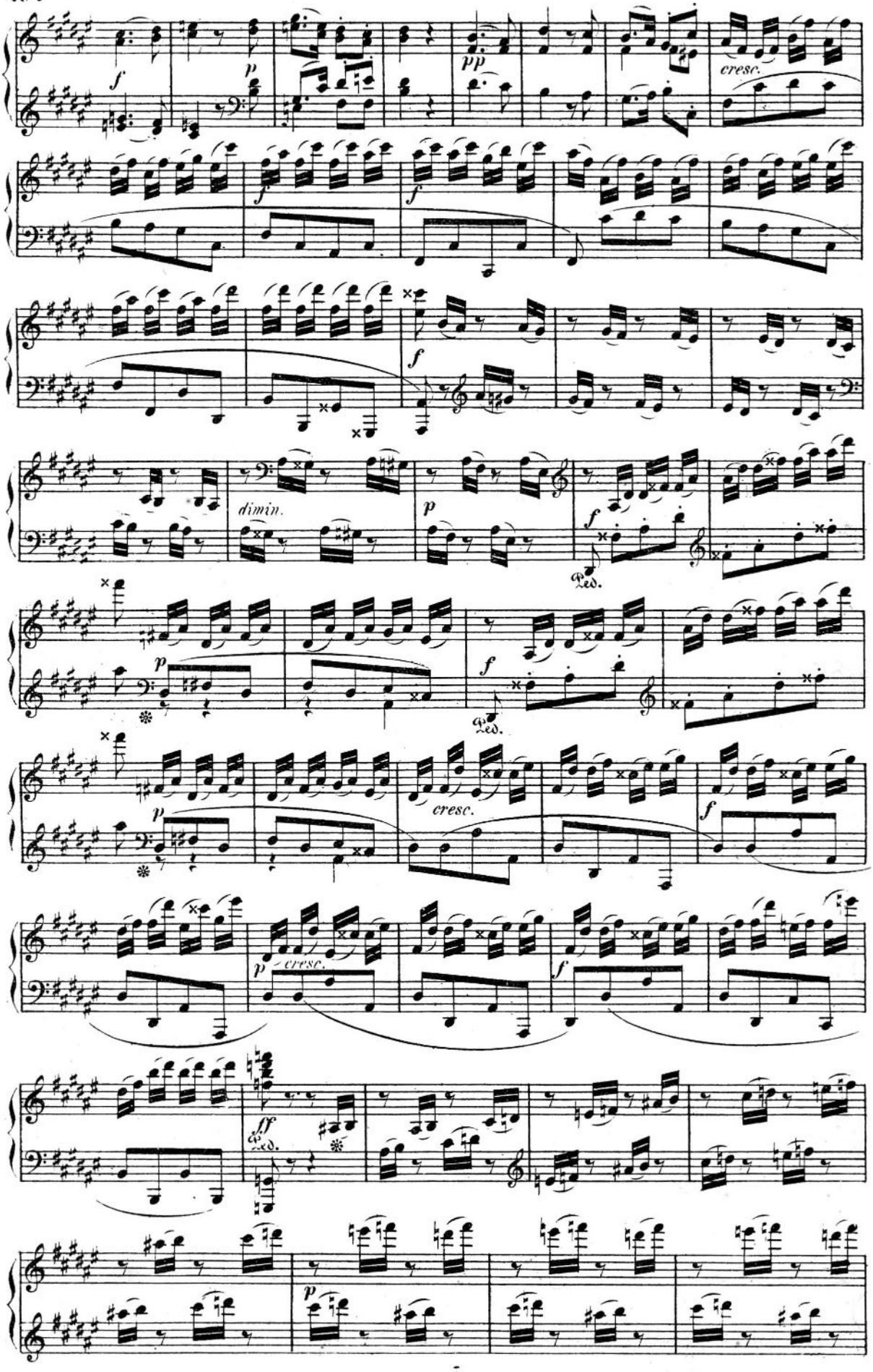
№ 24.

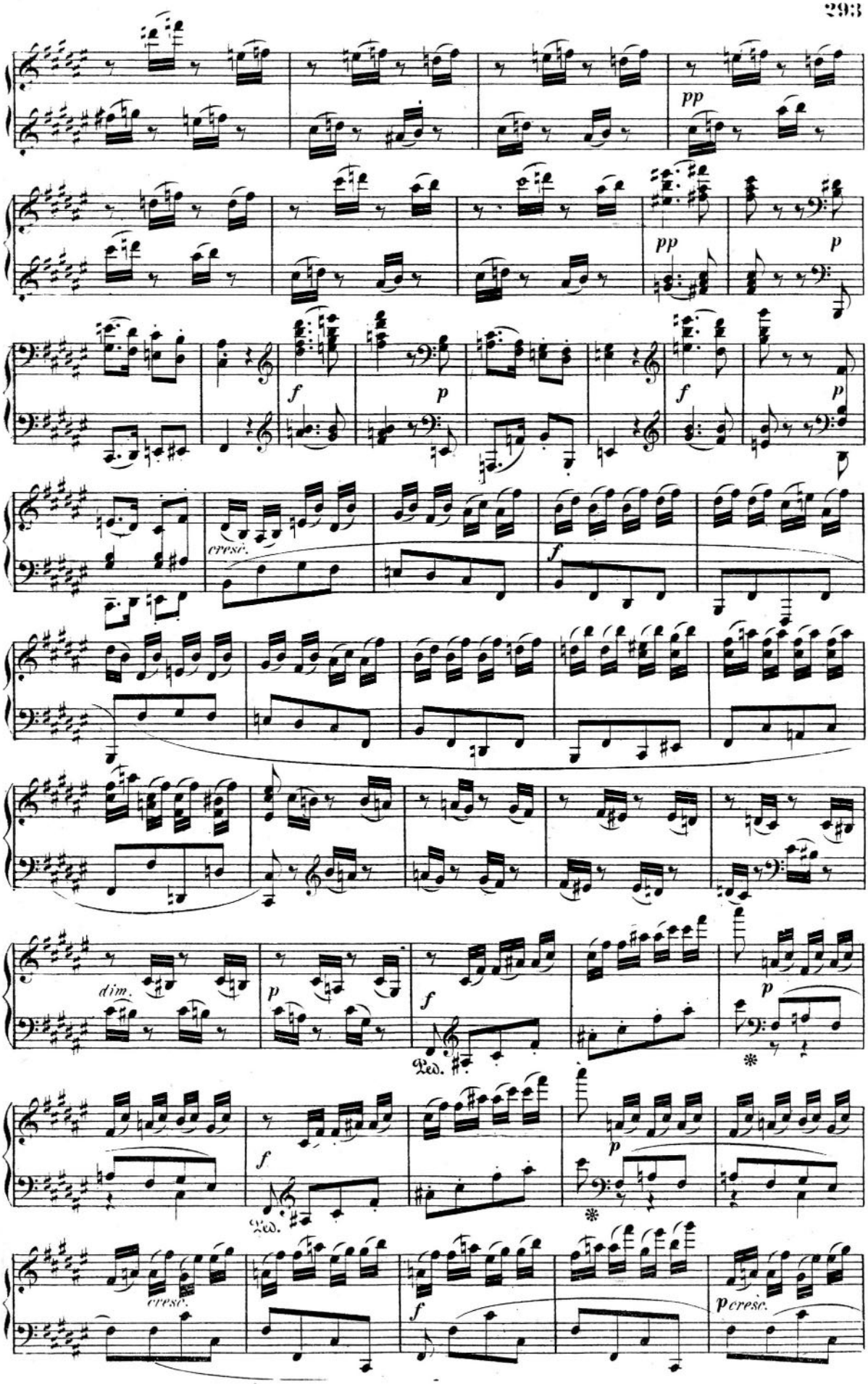


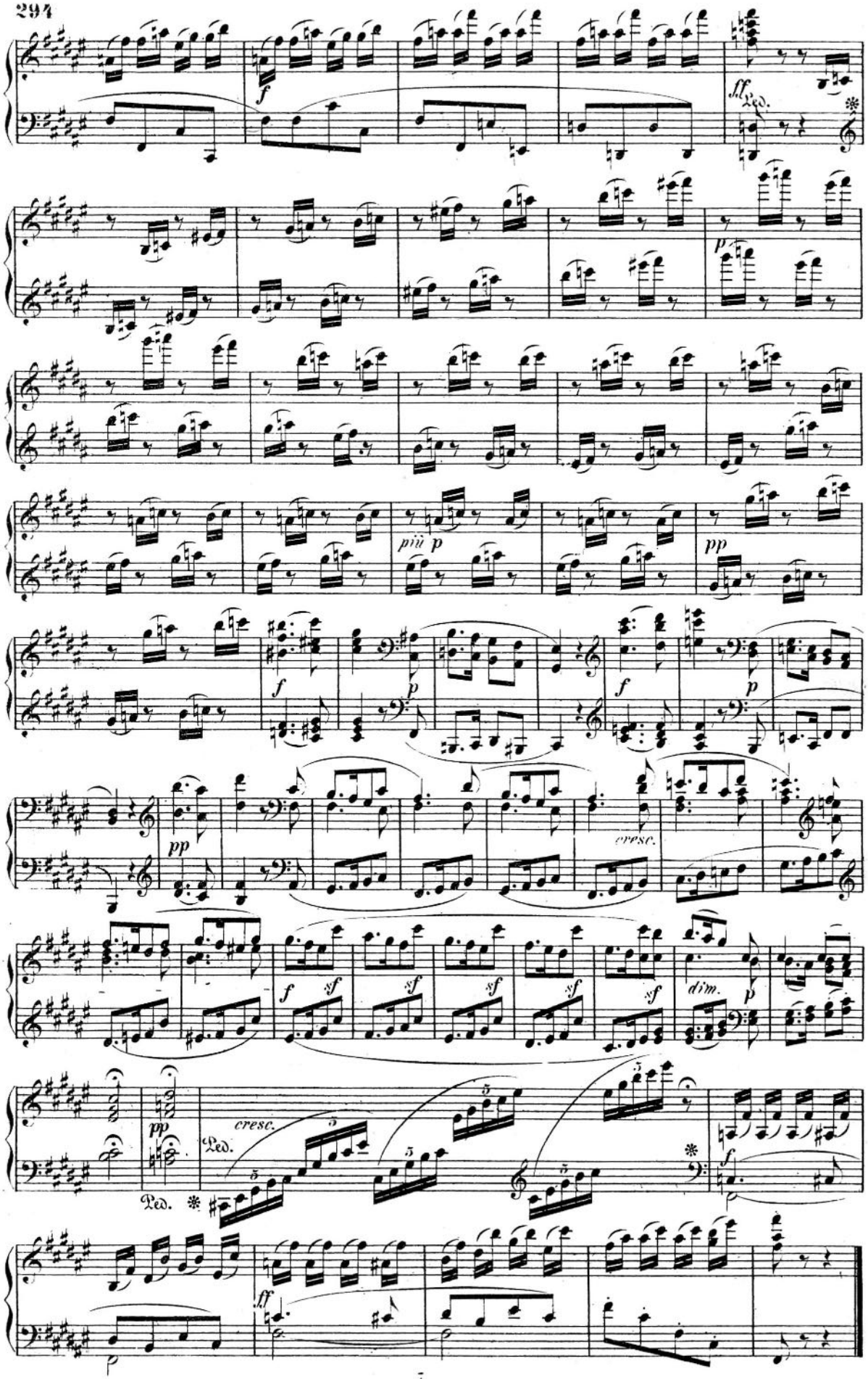

1.
2.
cresc.
dim.
cresc.
dimin.
leggiermente


cresc.
sf
sf
sf
cresc.
te - nu - to
ff
p dolce


cresc.
f
p
1.
2.
Allegro vivace. ♩ = 144.
pp
cresc.


cresc.
dimin.
Ped.
cresc.
ff


pp
pp
p
f
p
f
p
cresc.
f
dim.
p
f
Ped.
p
f
Ped.
p
cresc.
f
p cresc.


ff Ped.
p
più p
pp
f
p
f
p
pp
cresc.
f sf sf sf sf sf
dim.
p
pp
Ped.
cresc.
Ped.
f
ff

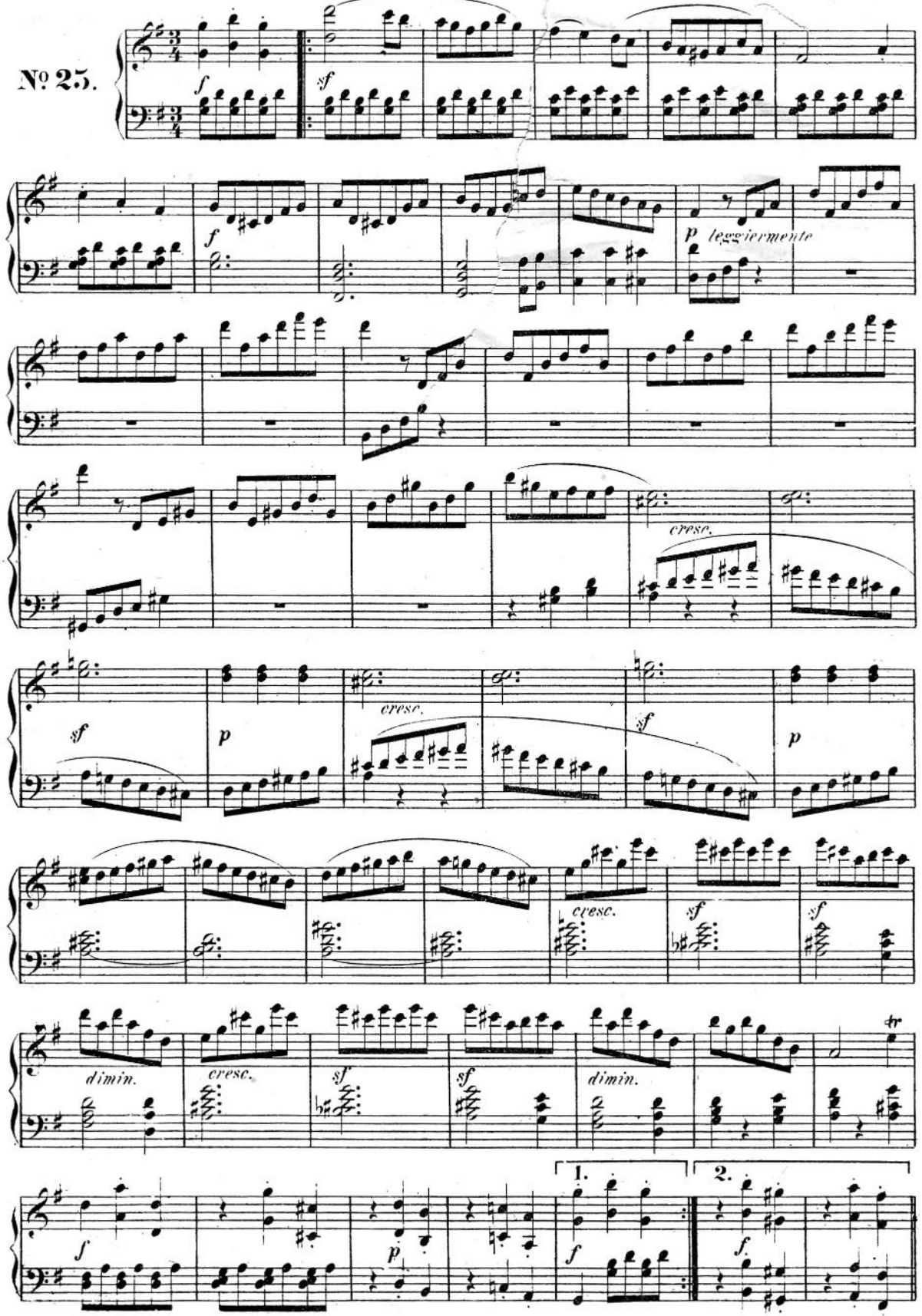
Appeared for the first time in December 1810.

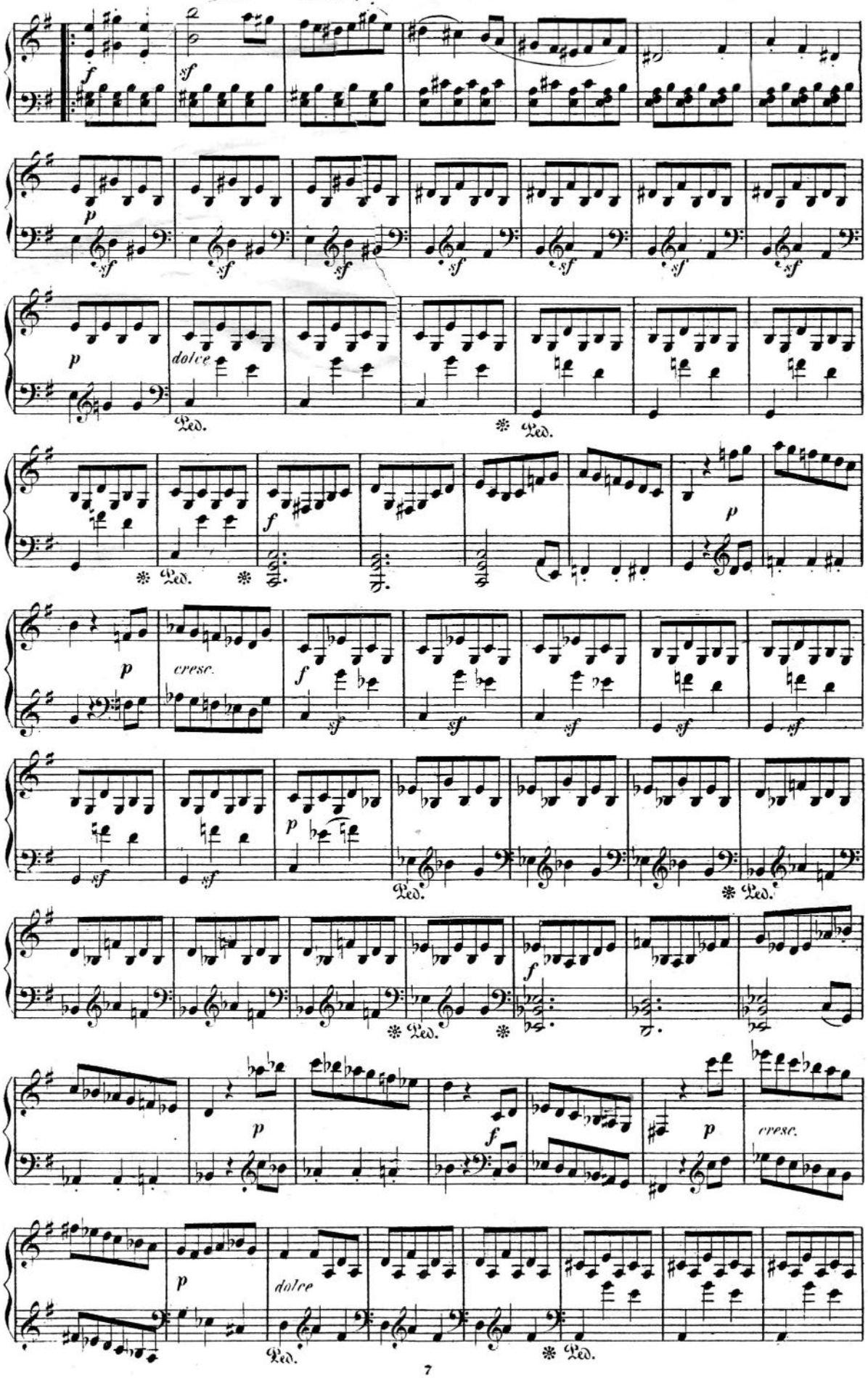
SONATA.

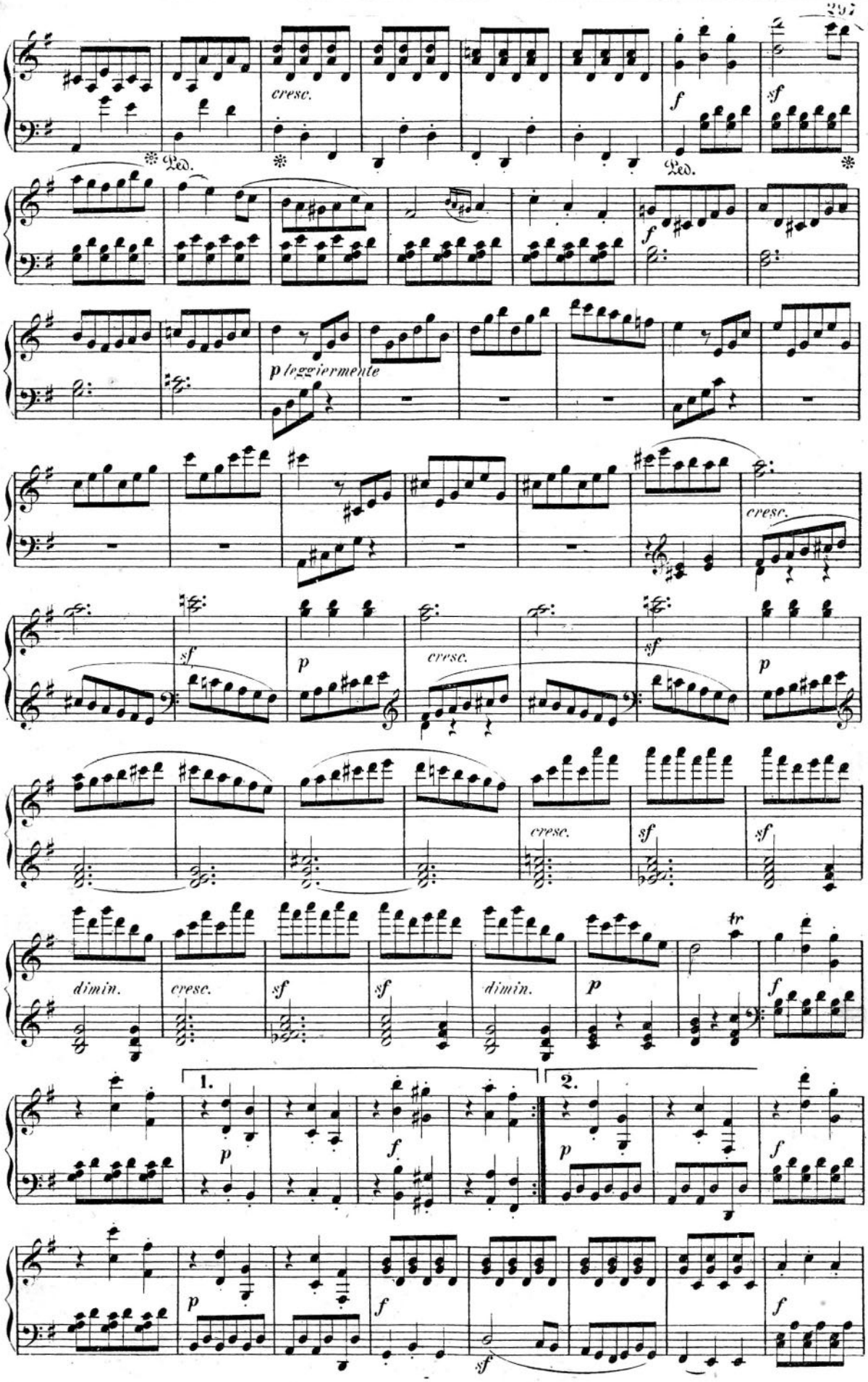
(commonly called: Sonatina.)

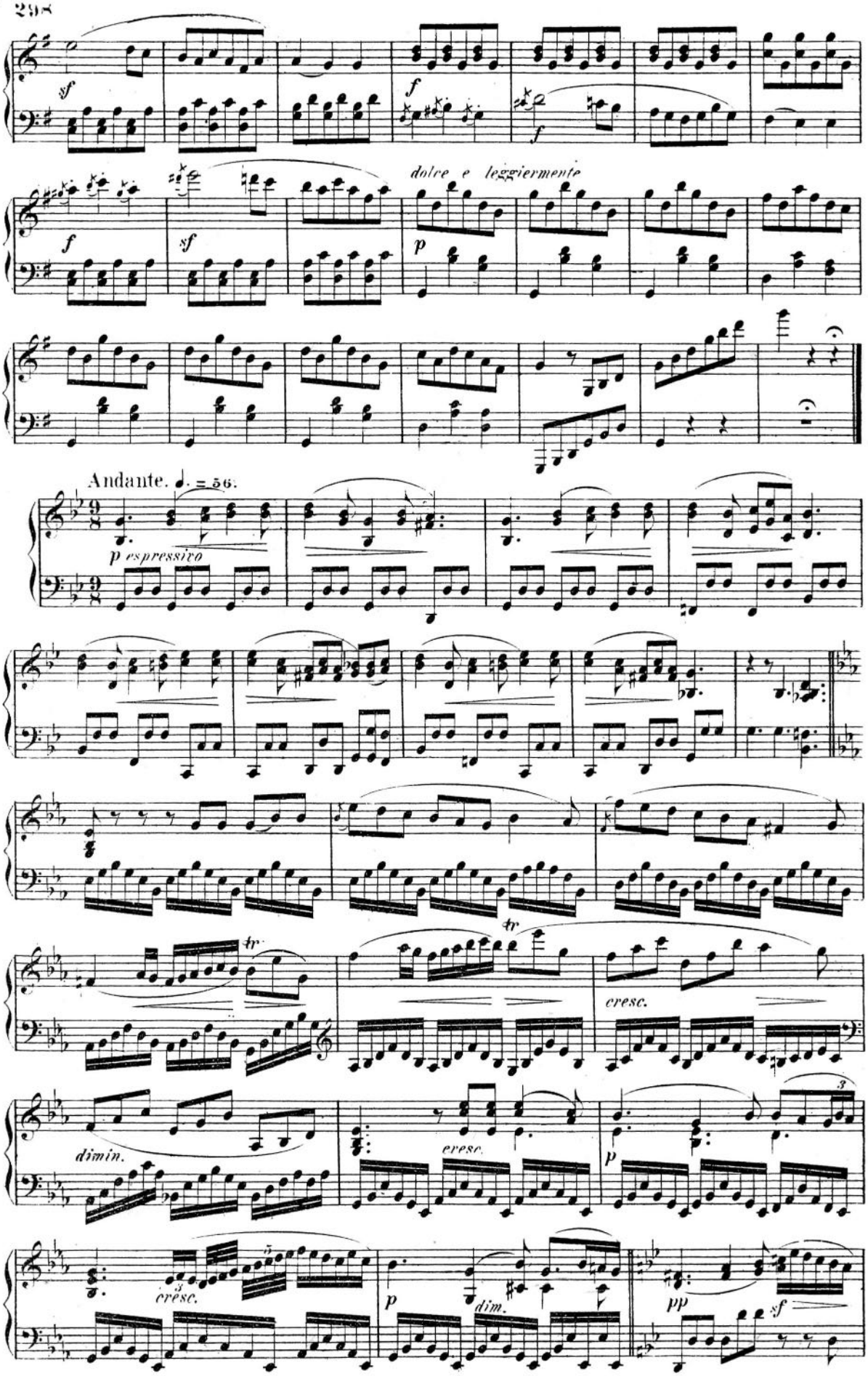
Presto alla tedesca. ♩. = 88. Beethoven, Op. 79.

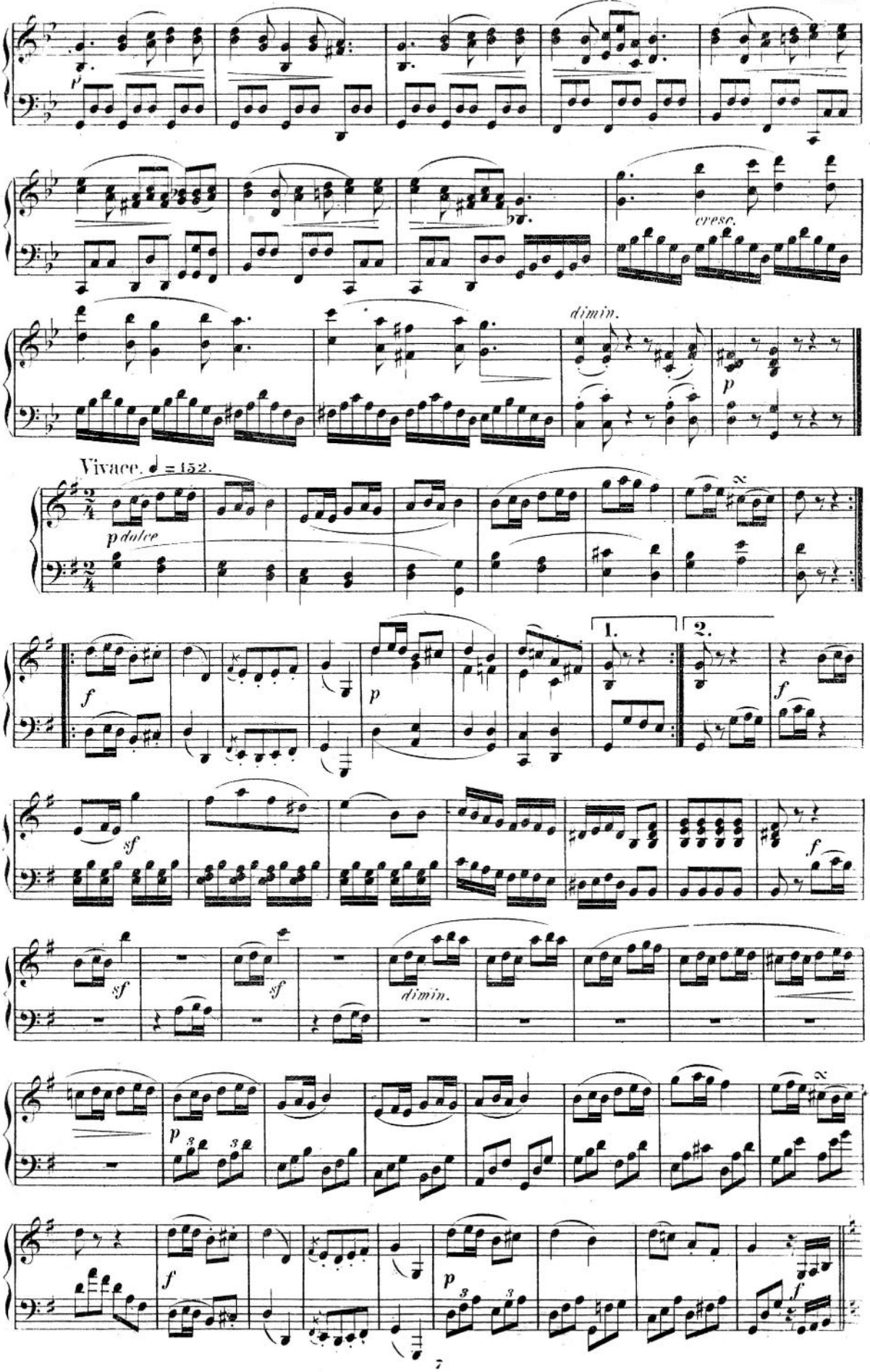
No 25.

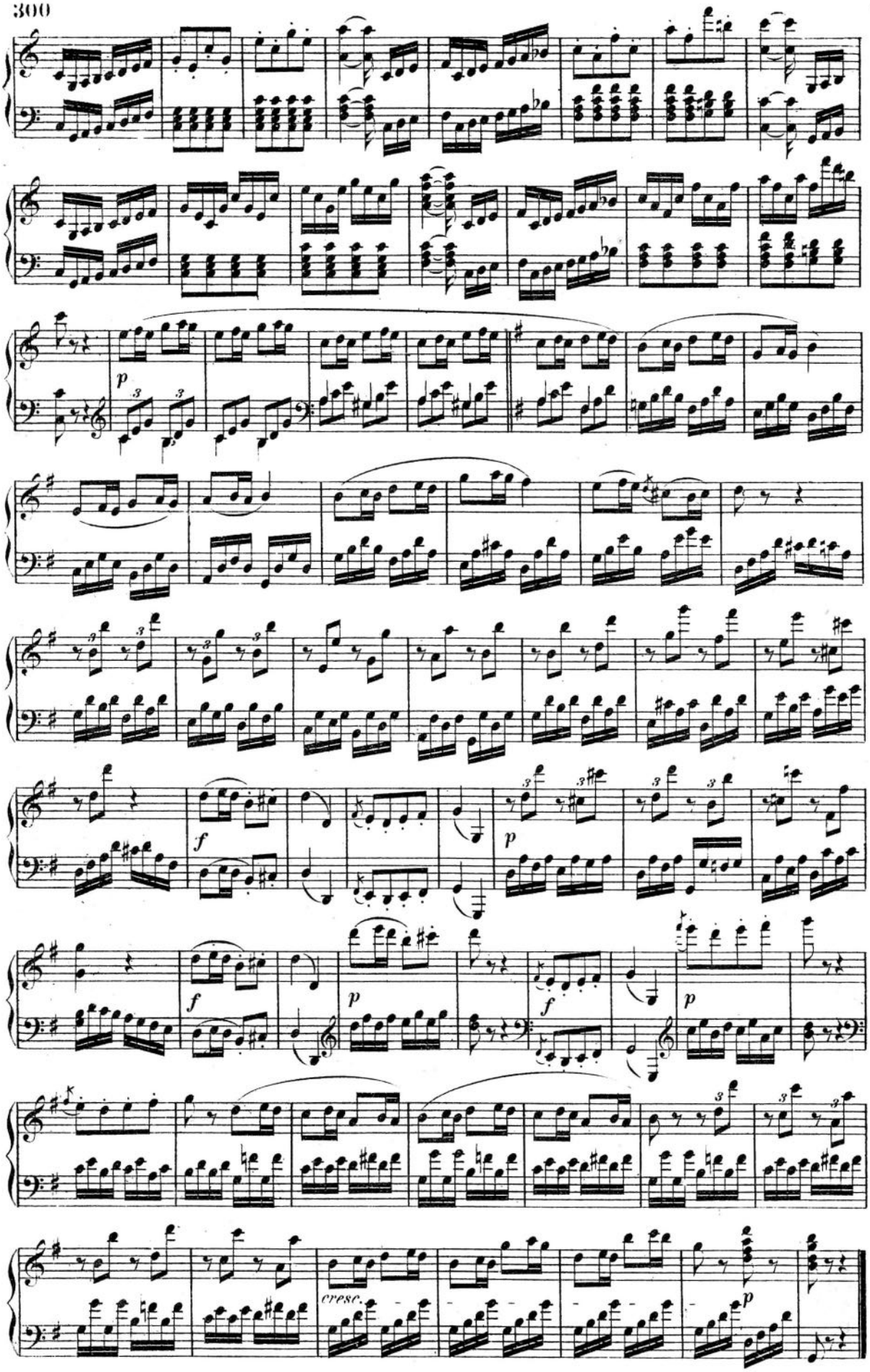



f
sf
p
dolce
Ped.
cresc.


cresc.
Ped.
f
sf
Ped.
f
p leggiermente
cresc.
sf
p
cresc.
sf
p
cresc.
sf
sf
dimin.
cresc.
sf
sf
dimin.
p
tr
f
1.
2.
p
f
p
f
p
f
sf
f


sf
f
f
dolce e leggiermente
f
sf
p
Andante. ♩. = 56.
p espressivo
tr
tr
cresc.
dimin.
cresc.
p
cresc.
p
dim.
pp
sf


cresc.
dimin.
Vivace. ♩ = 152.
p dolce
1.
2.
dimin.


p
f
p
f
p
f
p
cresc.
p

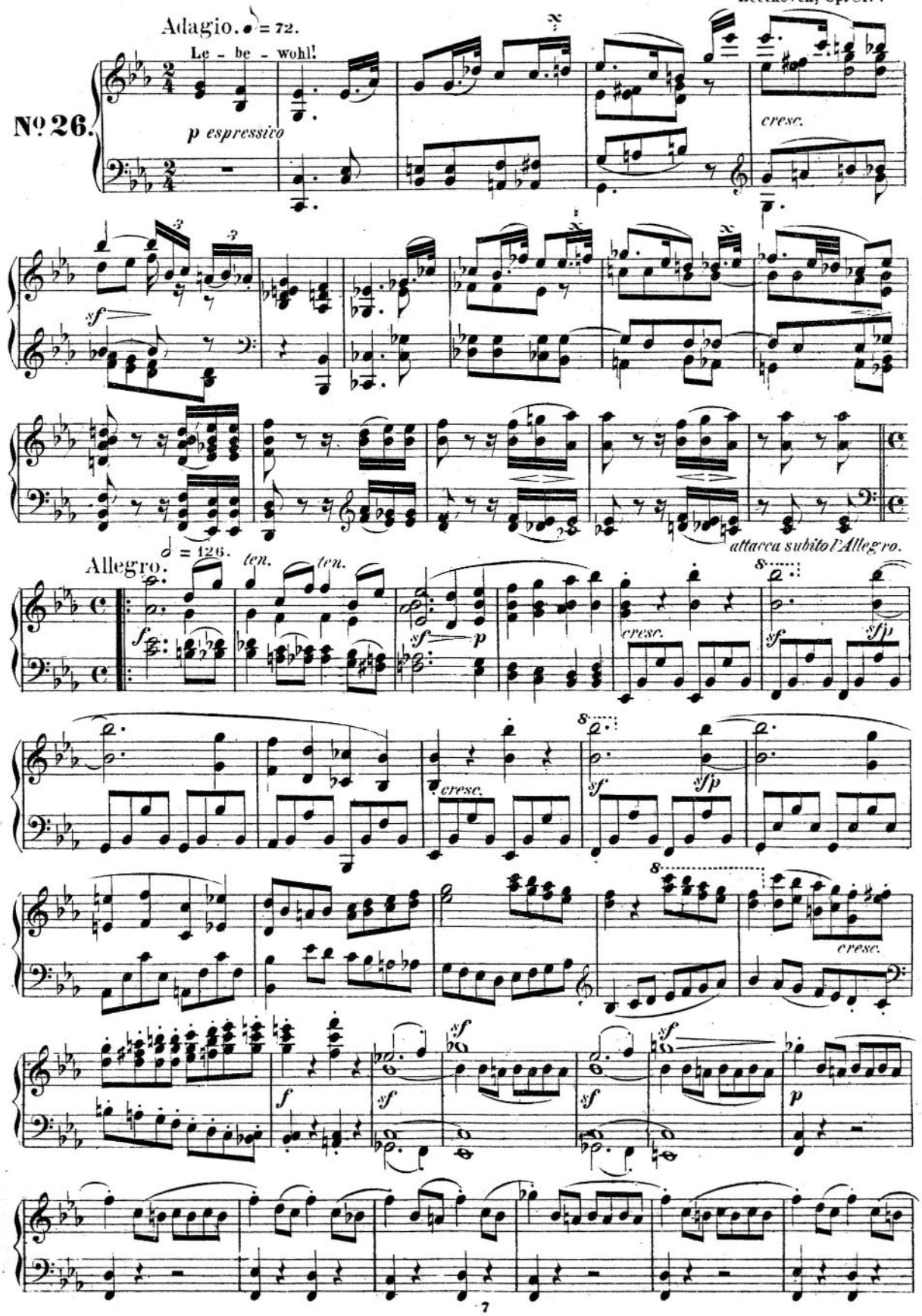
First movement composed May 4th 1809.
Second and third movements composed: January 30th 1810.
Appeared for the first time in July 1811.

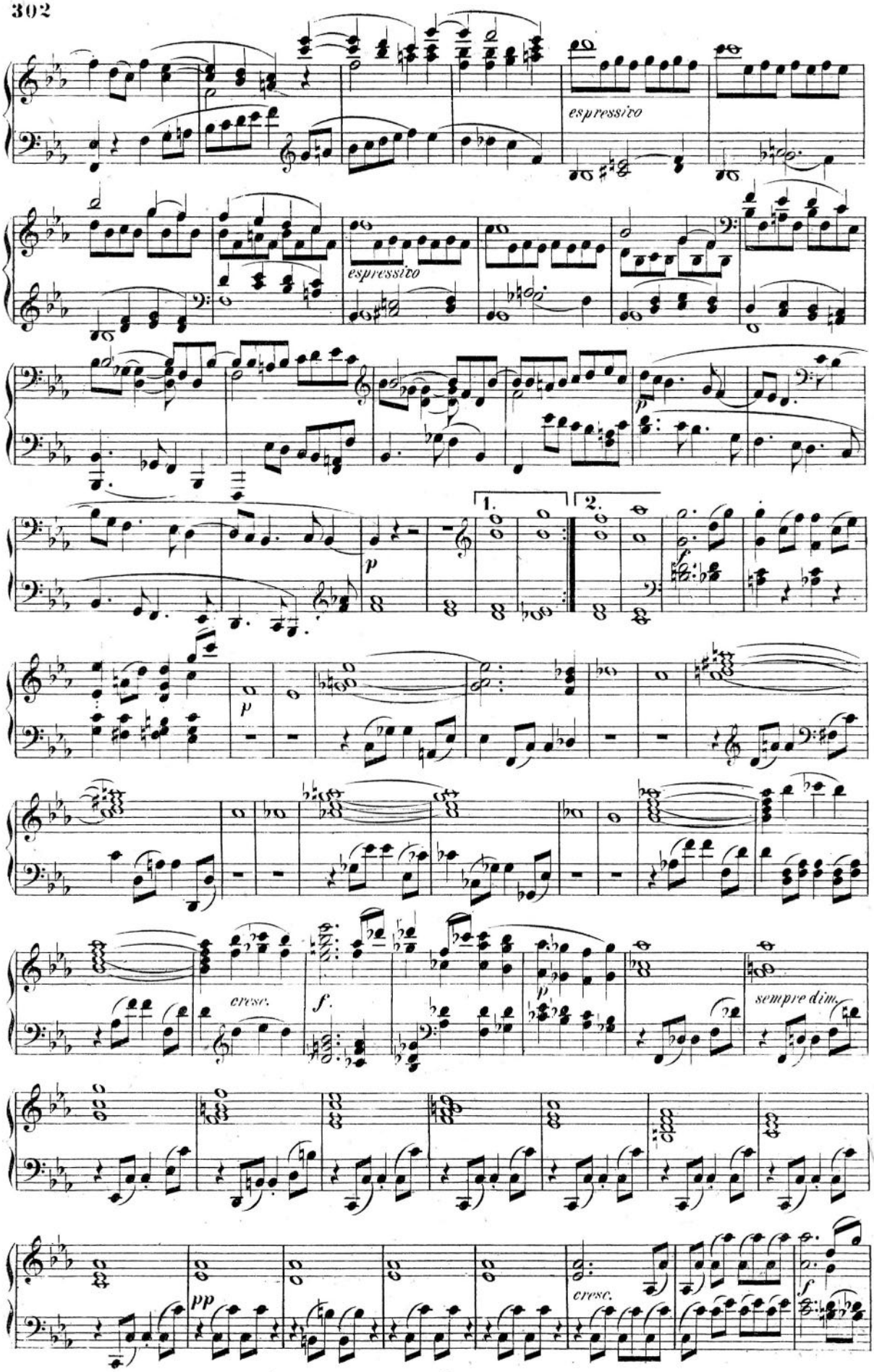
SONATA.

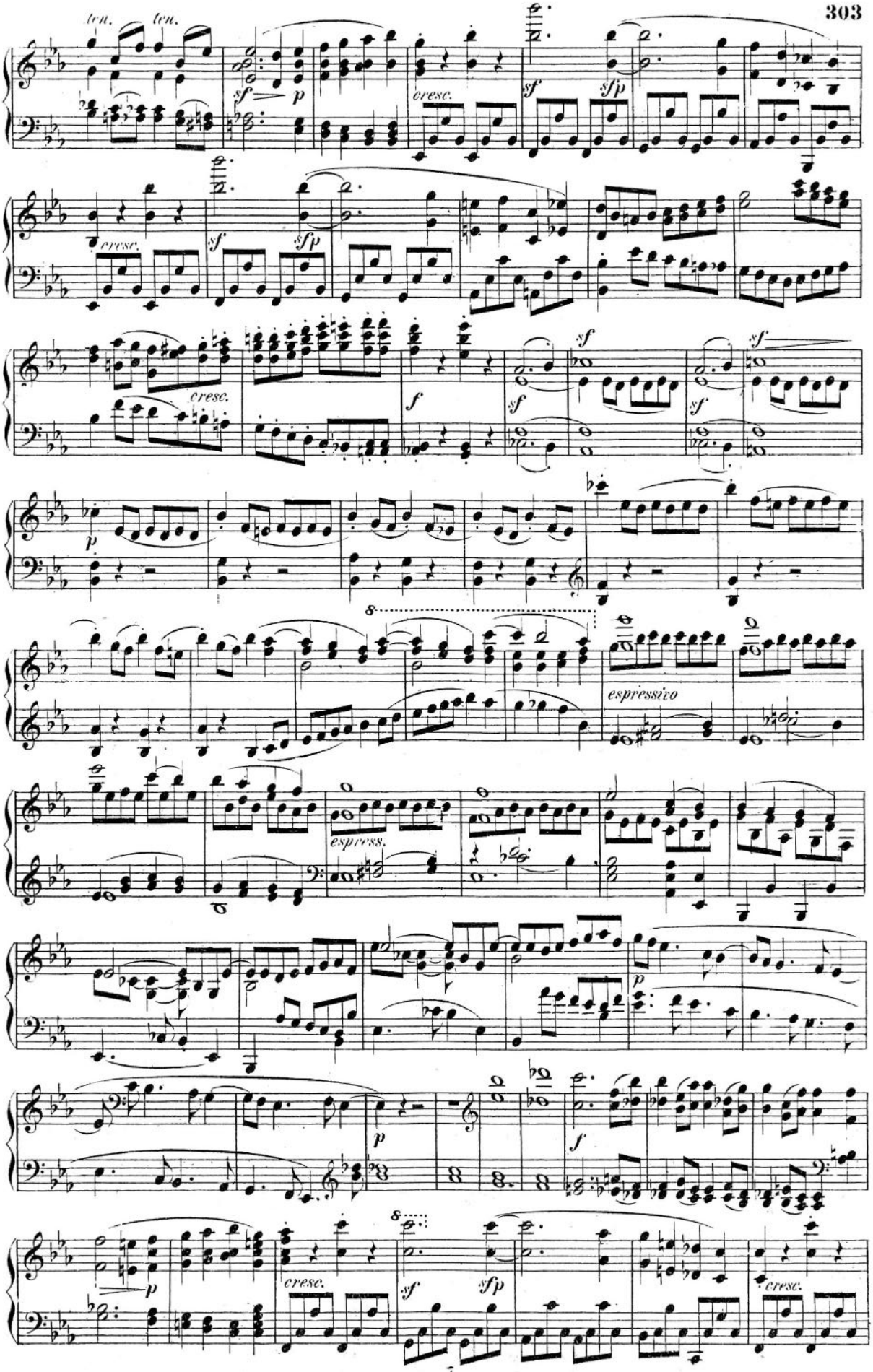
Dedicated to his Imperial Highness the Archduke Rodolphe.

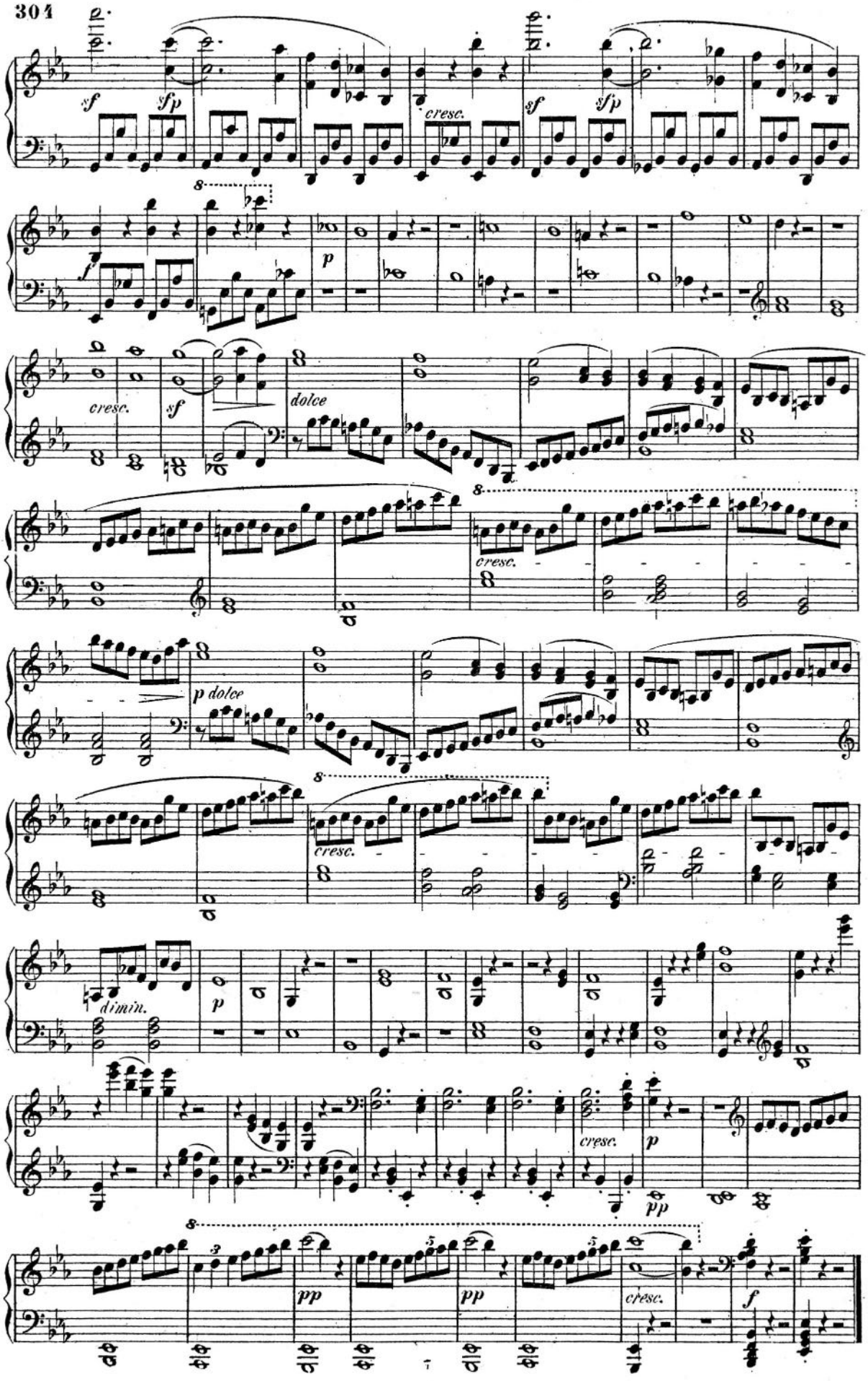
DAS LEBEWOHL. — *LES ADIEUX.*

Beethoven, Op. 81.a



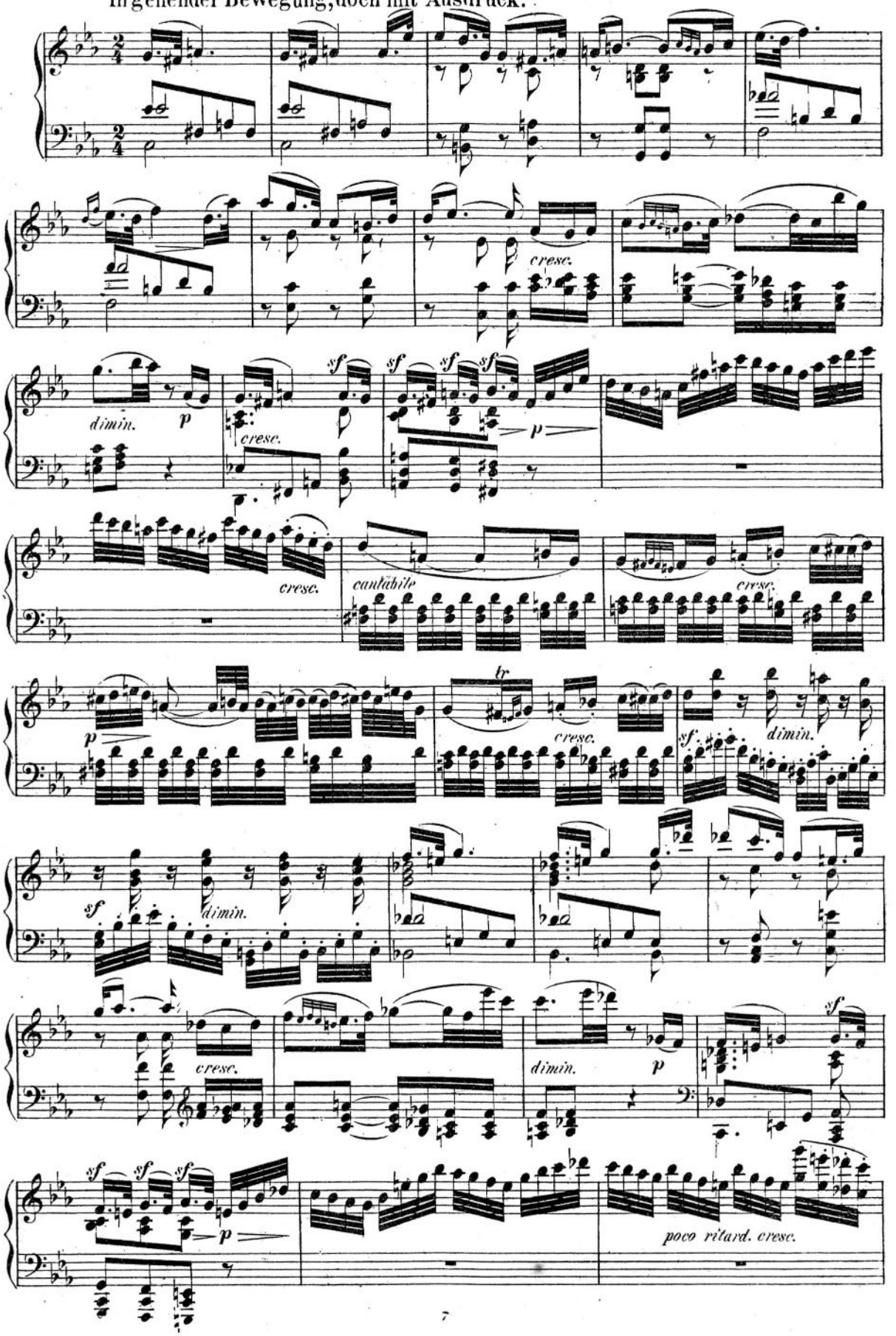

espressivo
espressivo
1.
2.
cresc.
sempre dim.
cresc.

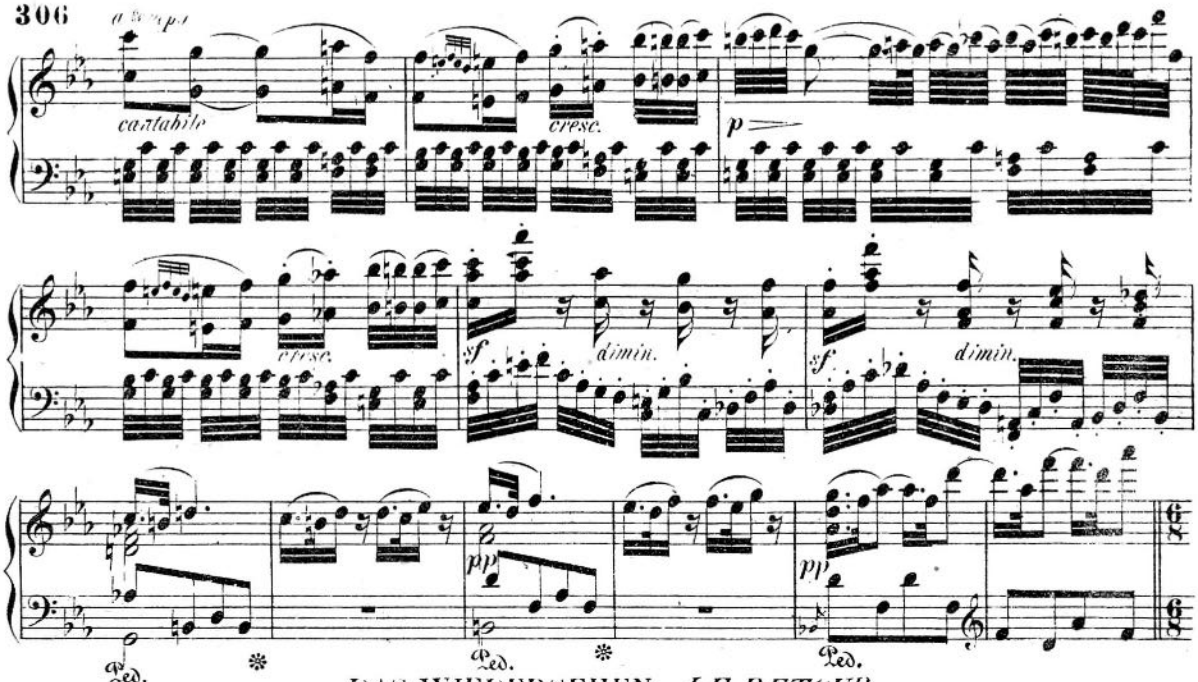

ten.
ten.
sf
p
cresc.
sf
sfp
cresc.
sf
sfp
cresc.
f
sf
sf
sf
p
espressivo
espress.
p
p
f
cresc.
sf
sfp
cresc.


sf
sfp
cresc.
sf
sfp
8
f
p
cresc.
sf
dolce
8
cresc.
p dolce
8
cresc.
dimin.
p
cresc.
p
pp
8
pp
pp
cresc.
f

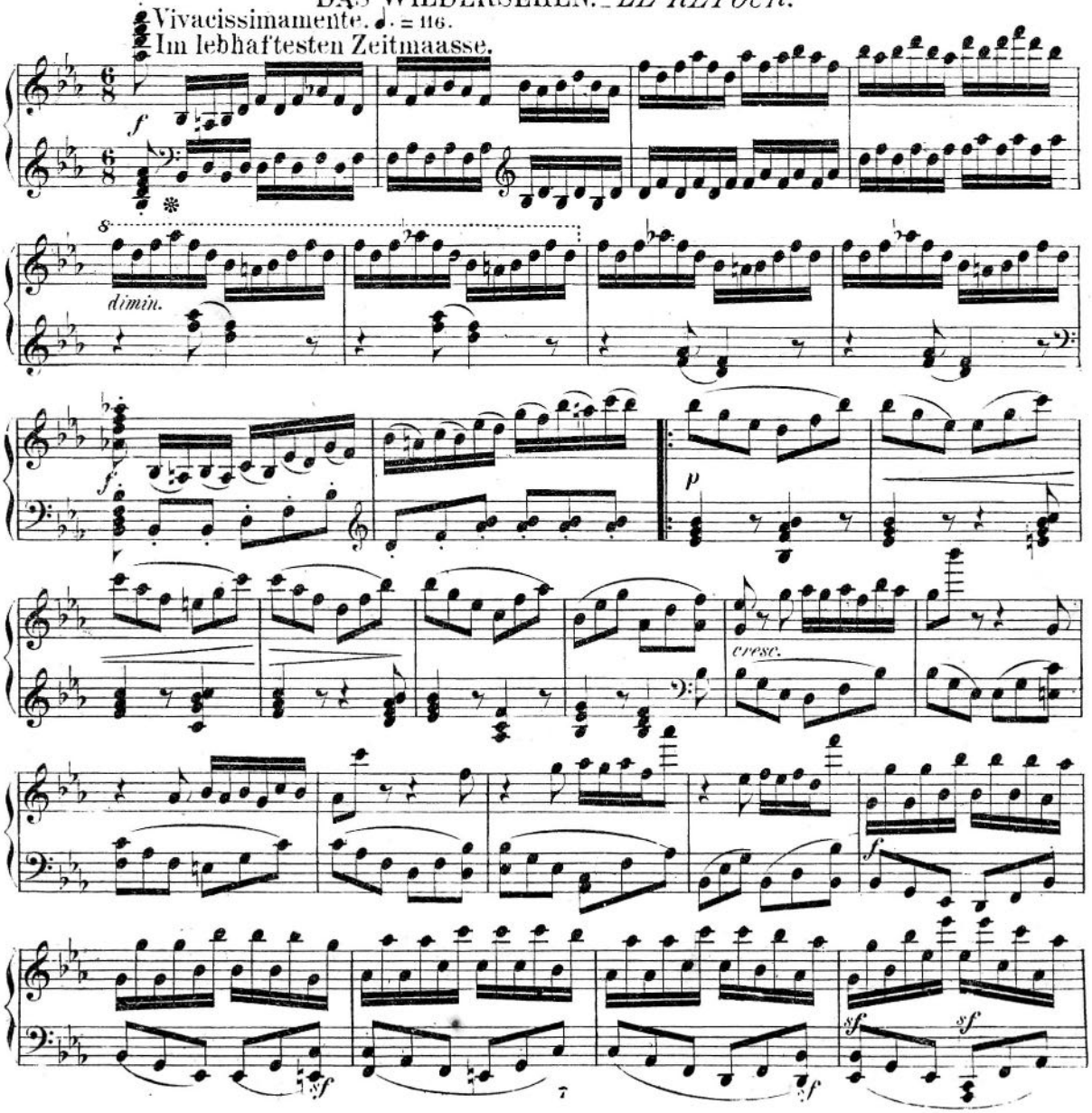
DIE ABWESENHEIT. *L'ABSENCE.*

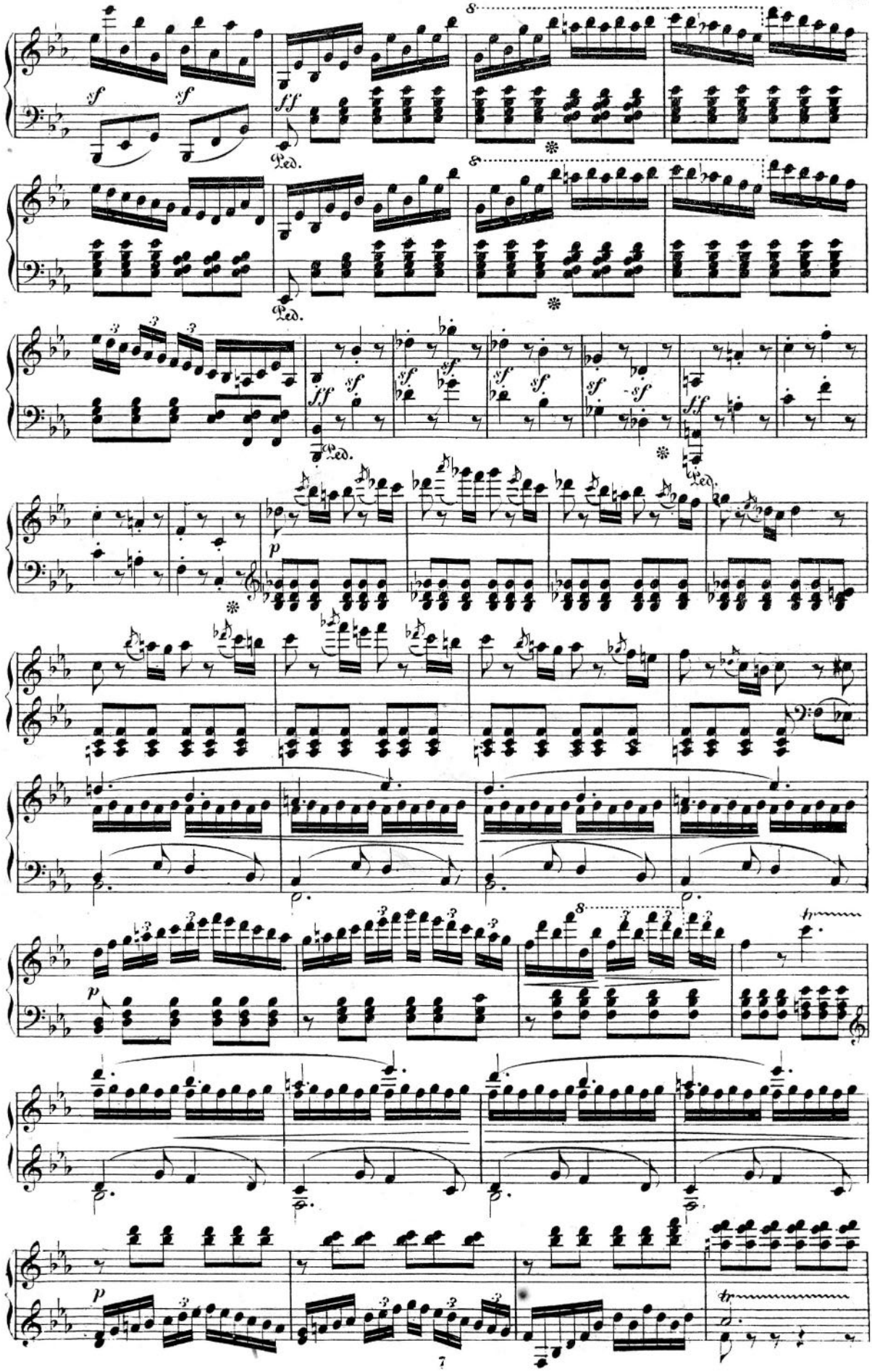
Andante espressivo. ♪ = 72.
In gehender Bewegung, doch mit Ausdruck.

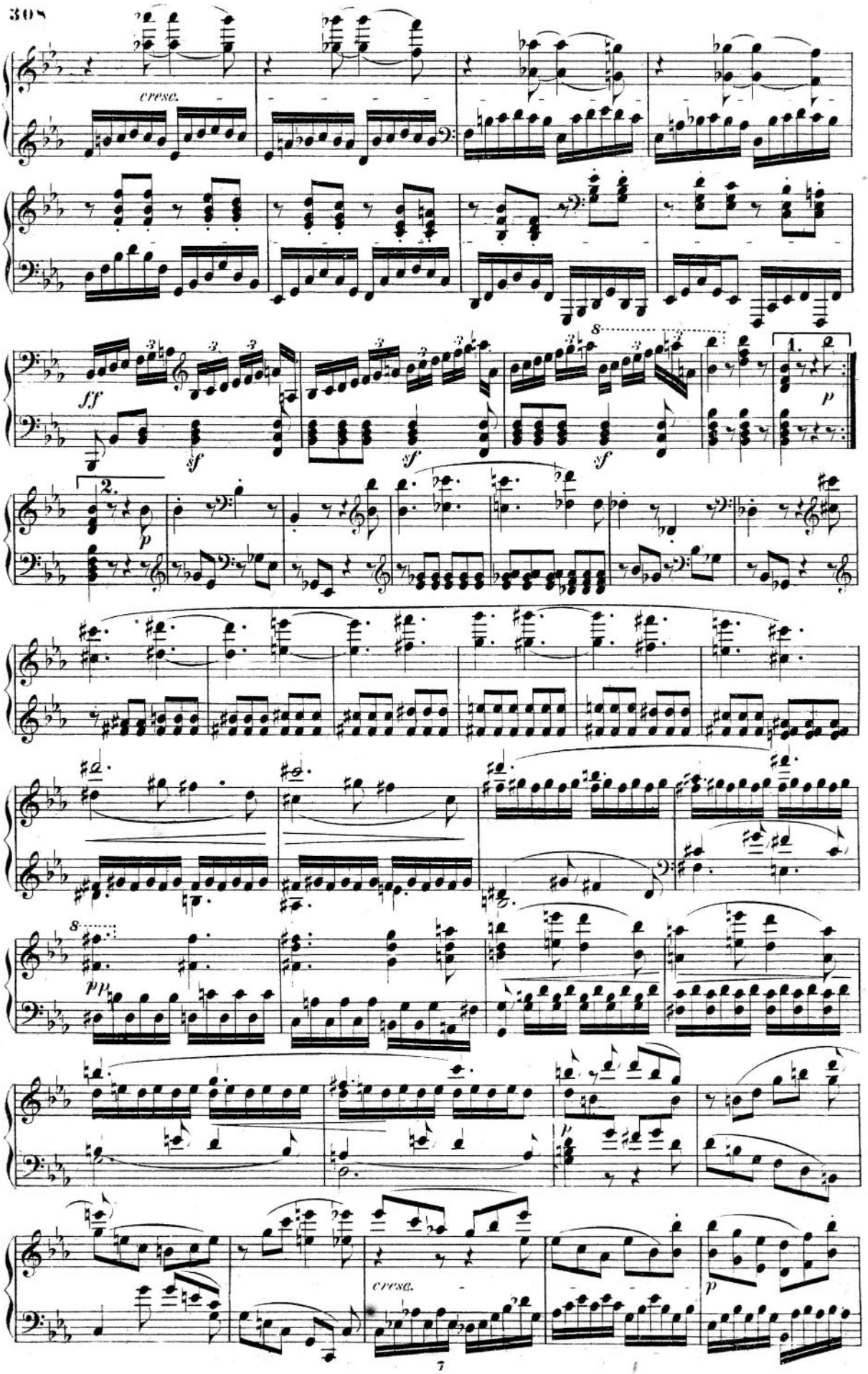


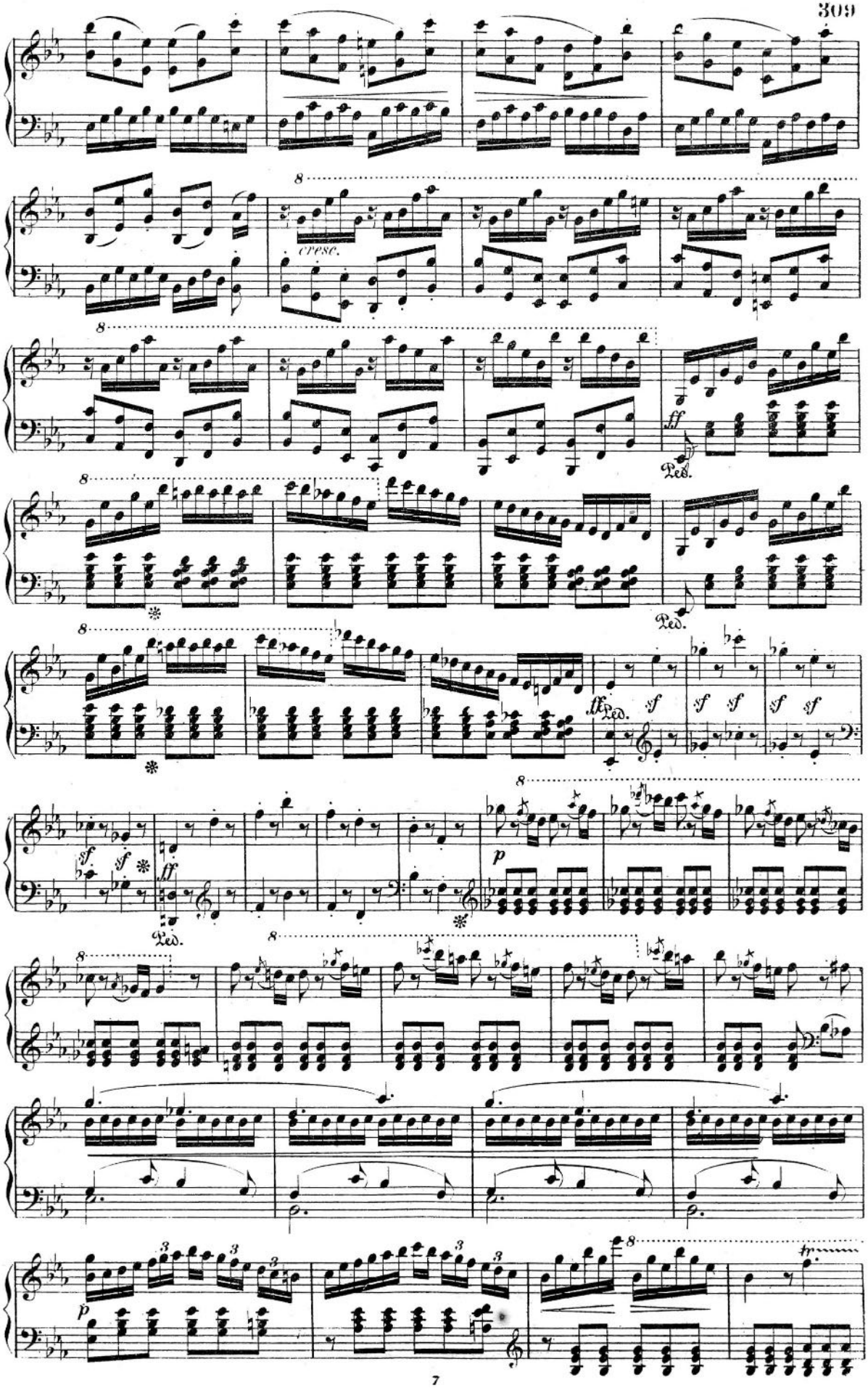


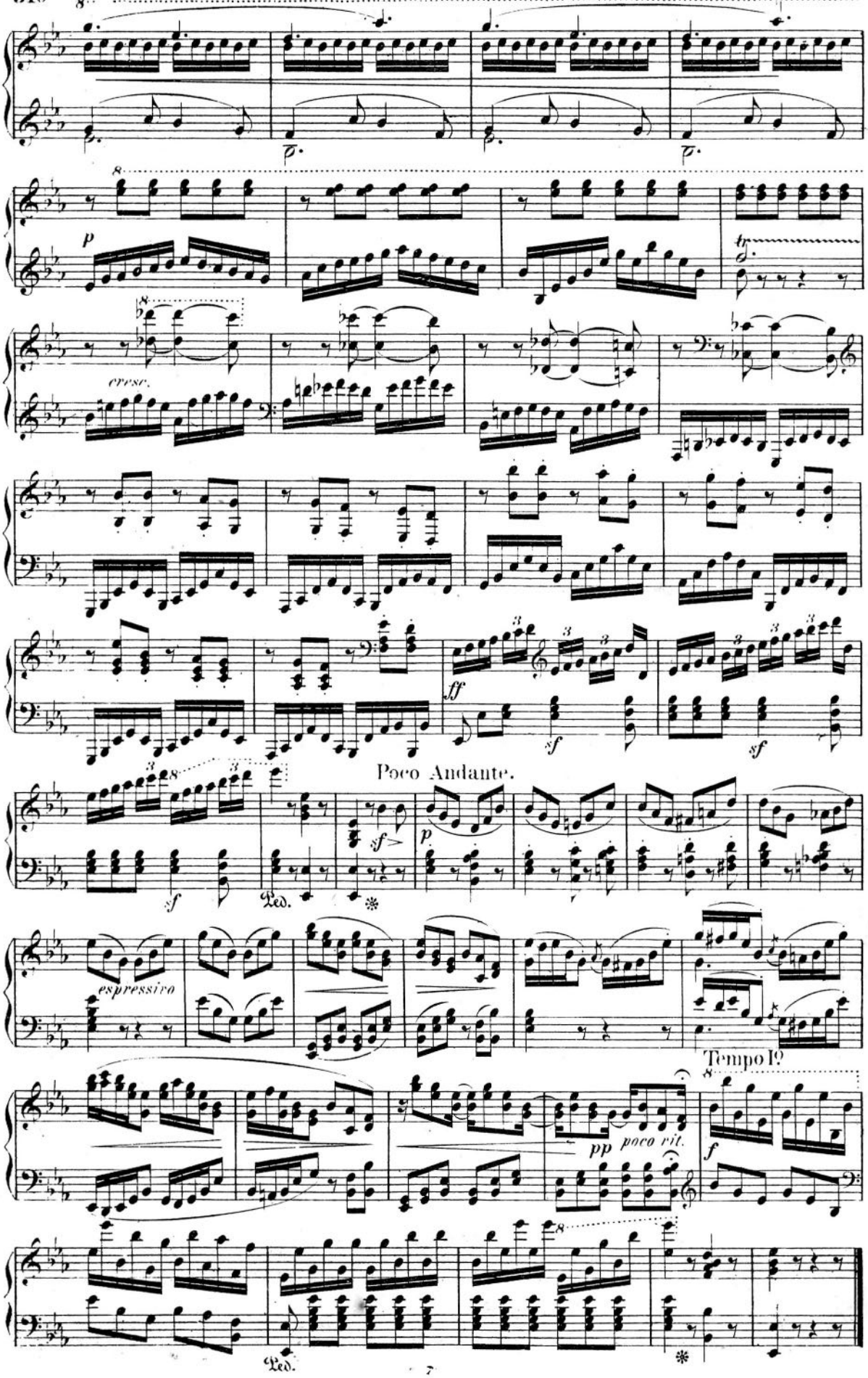
DAS WIEDERSEHEN. – *LE RETOUR.*




sf
ff
Ped.
p
tr


cresc.
ff
sf
sf
sf
1.
p
2.
p
8
pp
cresc.
p


cresc.
ff
Ped.
sf
p


p
cresc.
ff
sf
Poco Andante.
sf
Ped.
espressivo
Tempo I°
pp
poco rit.
f
Ped.

Composed: August 16th, 1814.
Appeared for the first time in June 1815.

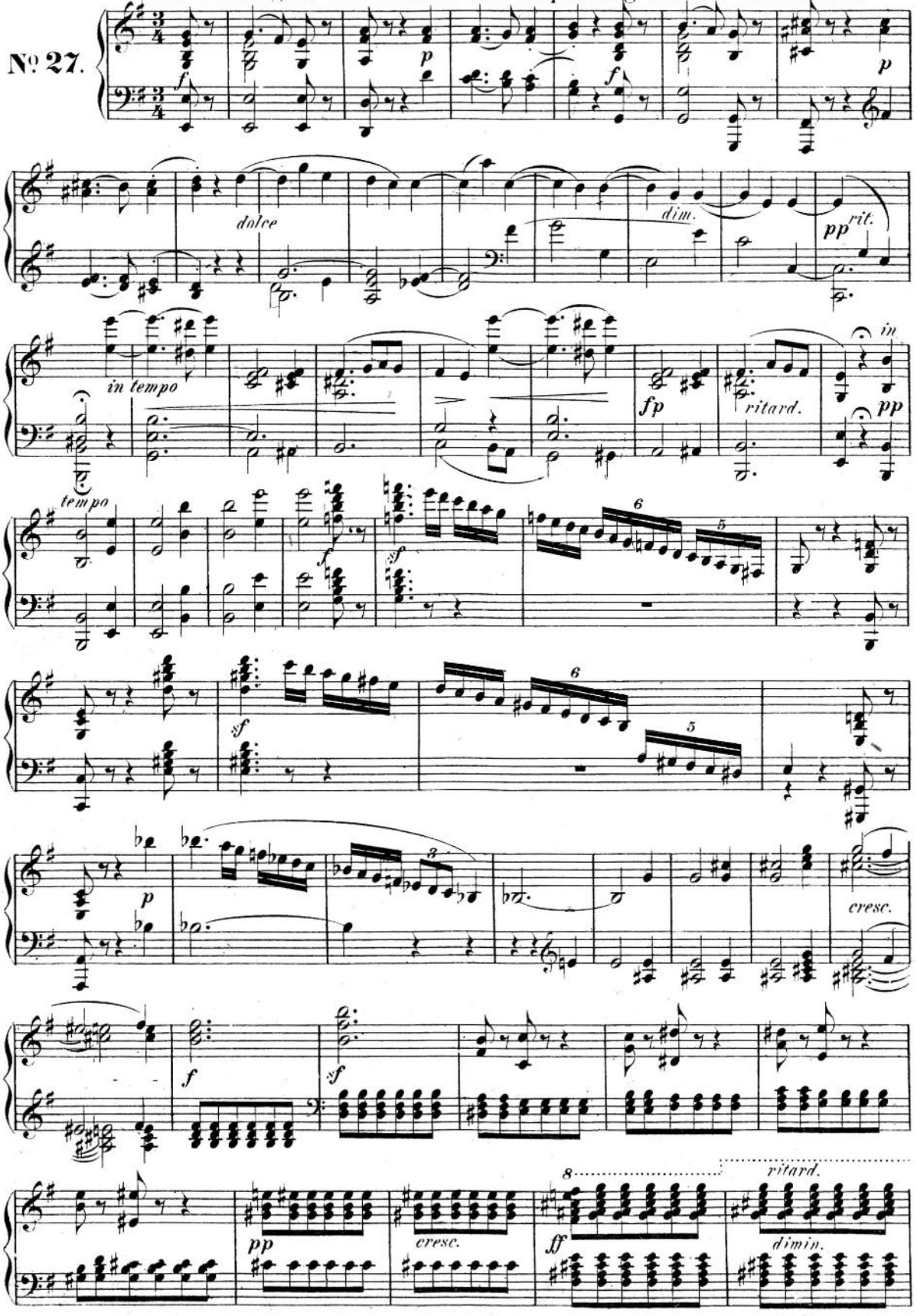
SONATA.

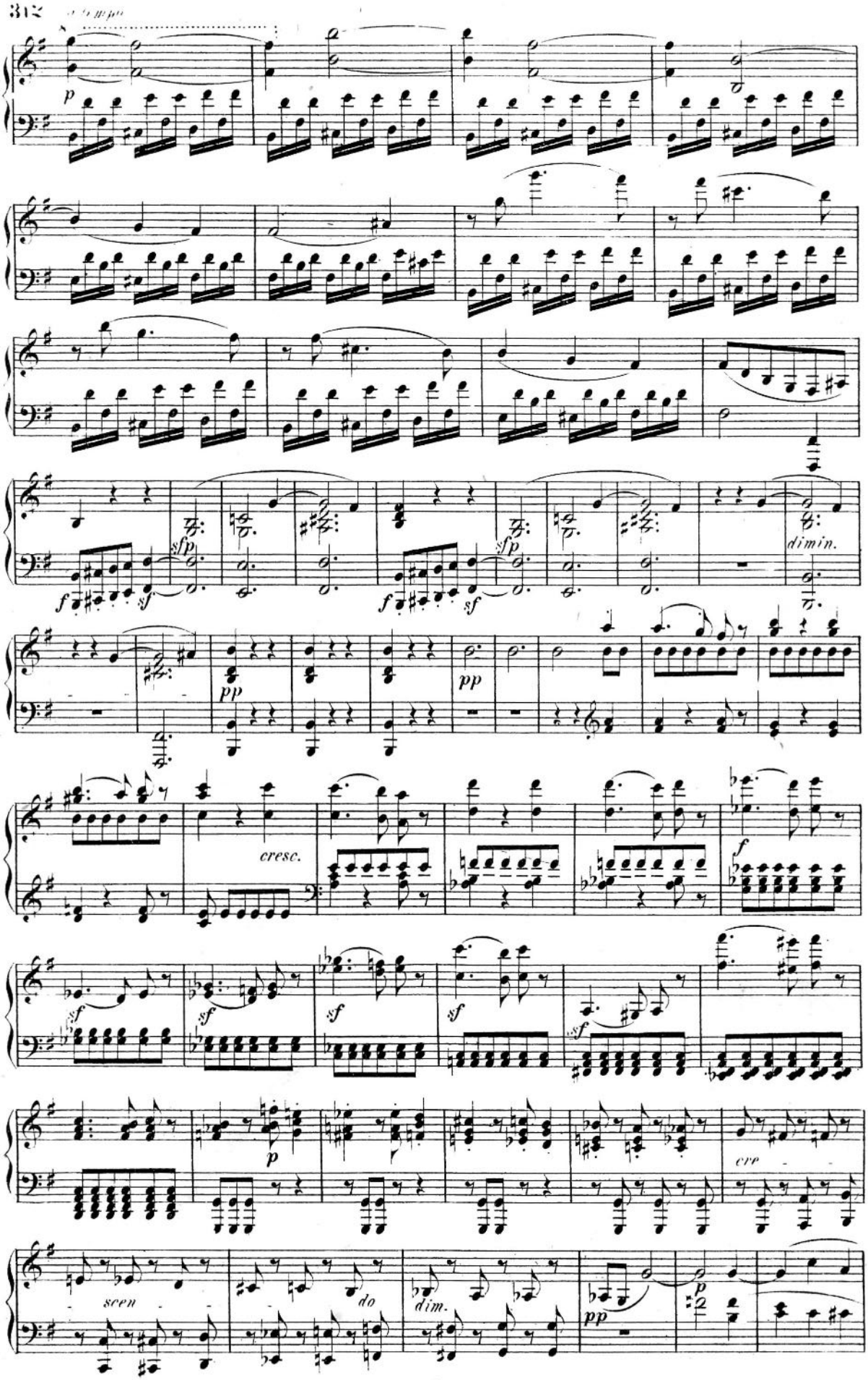
Dedicated to the Count Maurice de Lichnowski.

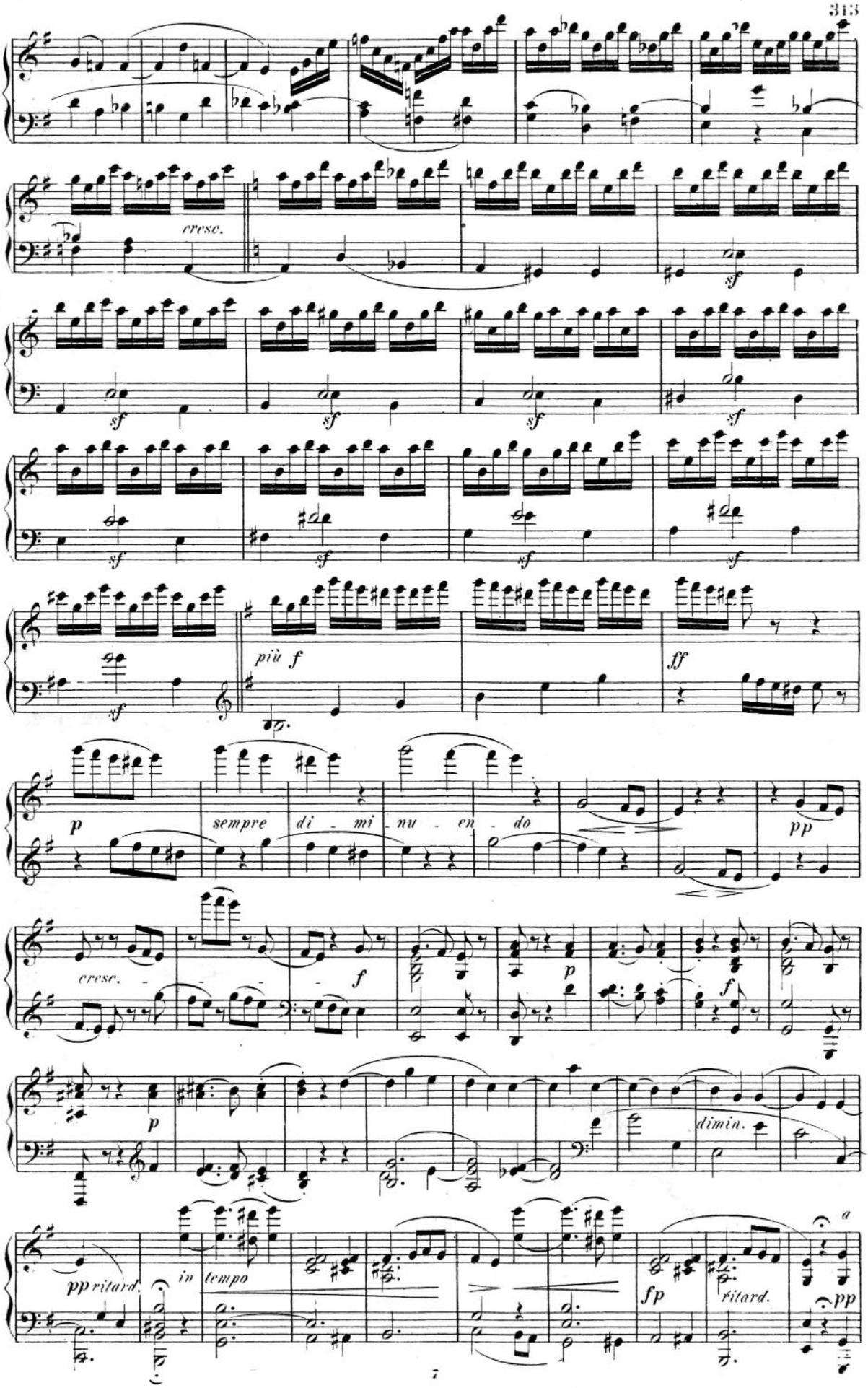
Beethoven, Op. 90.

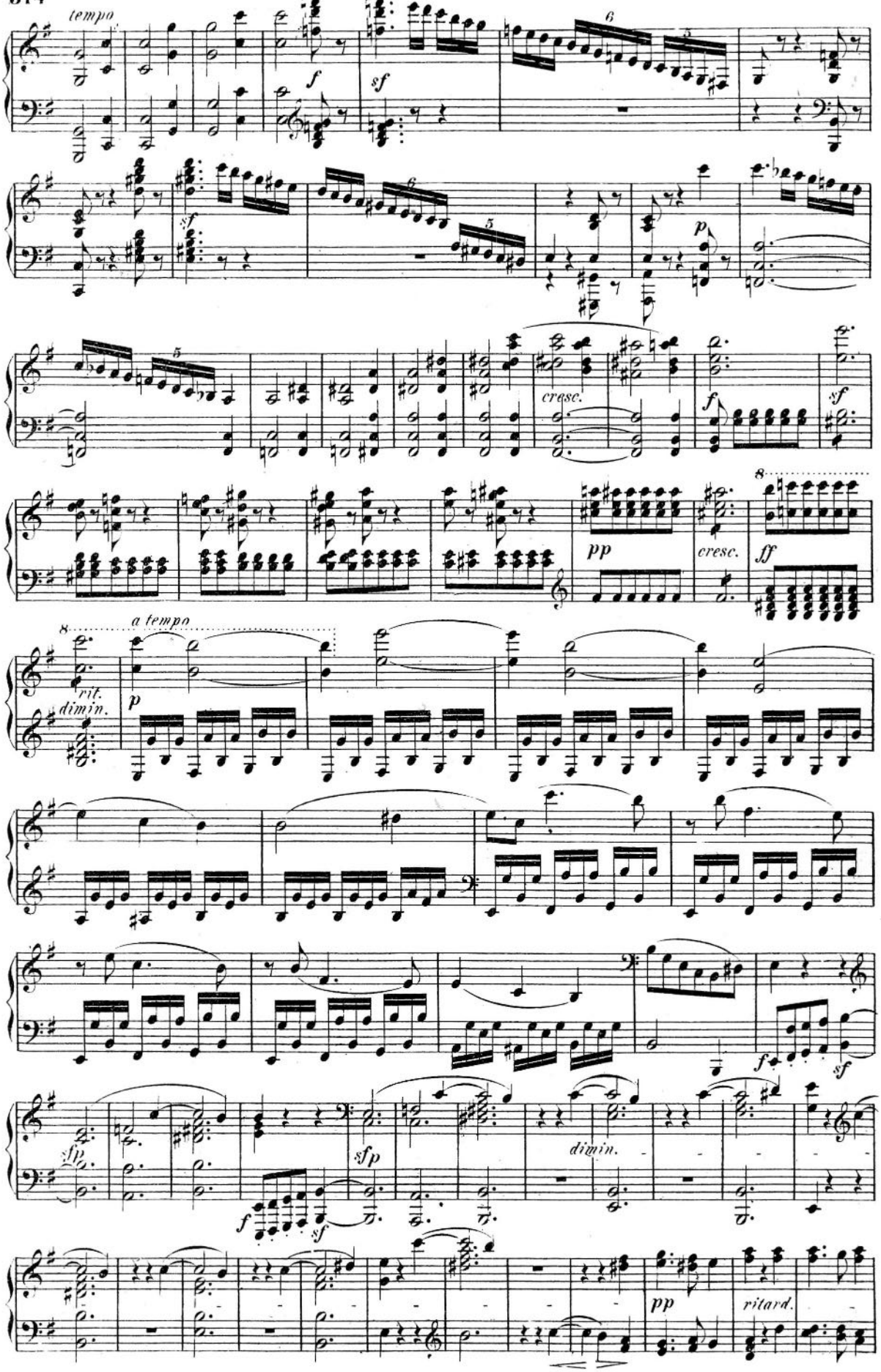
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck. ♩ = 160.

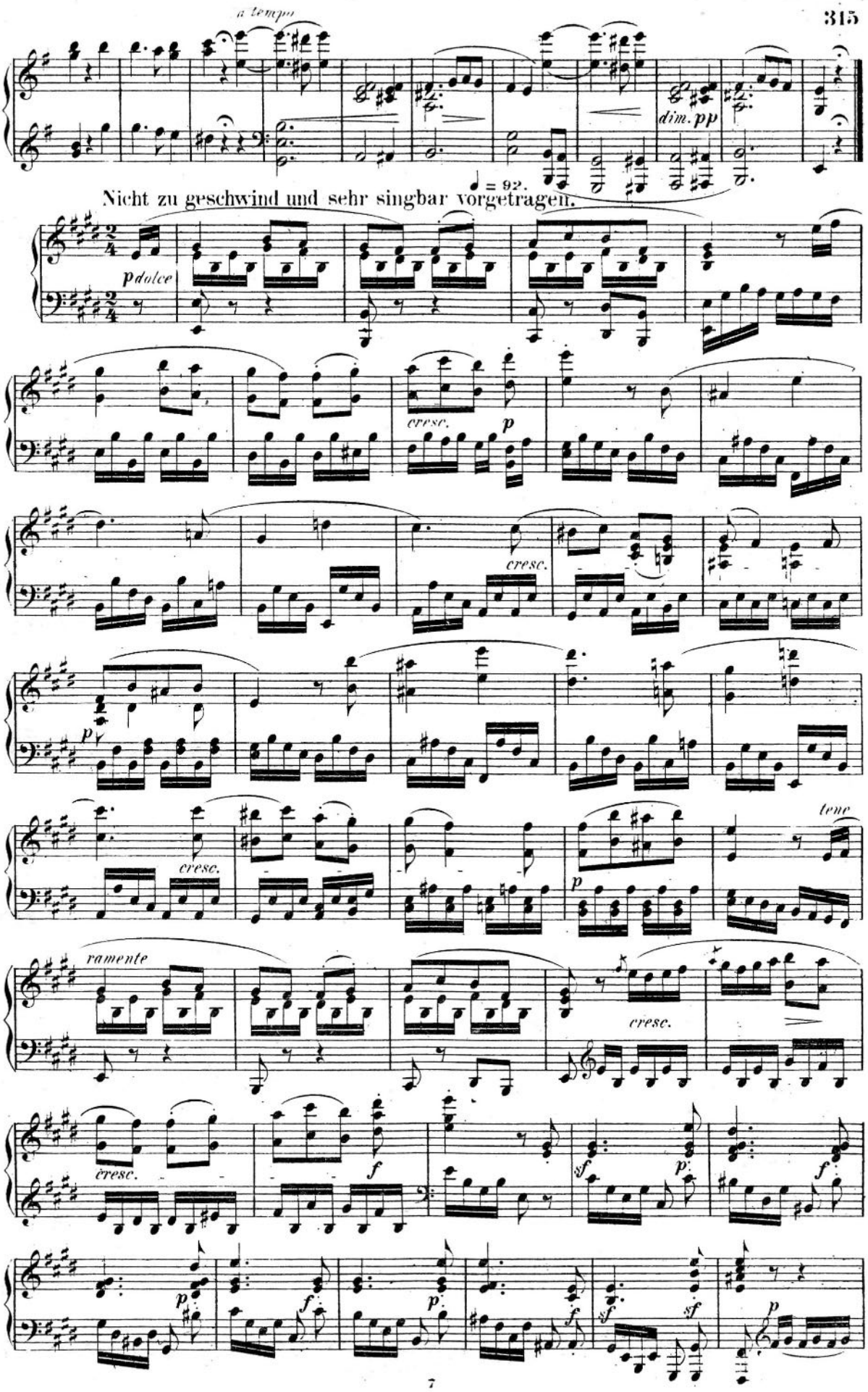
№ 27.

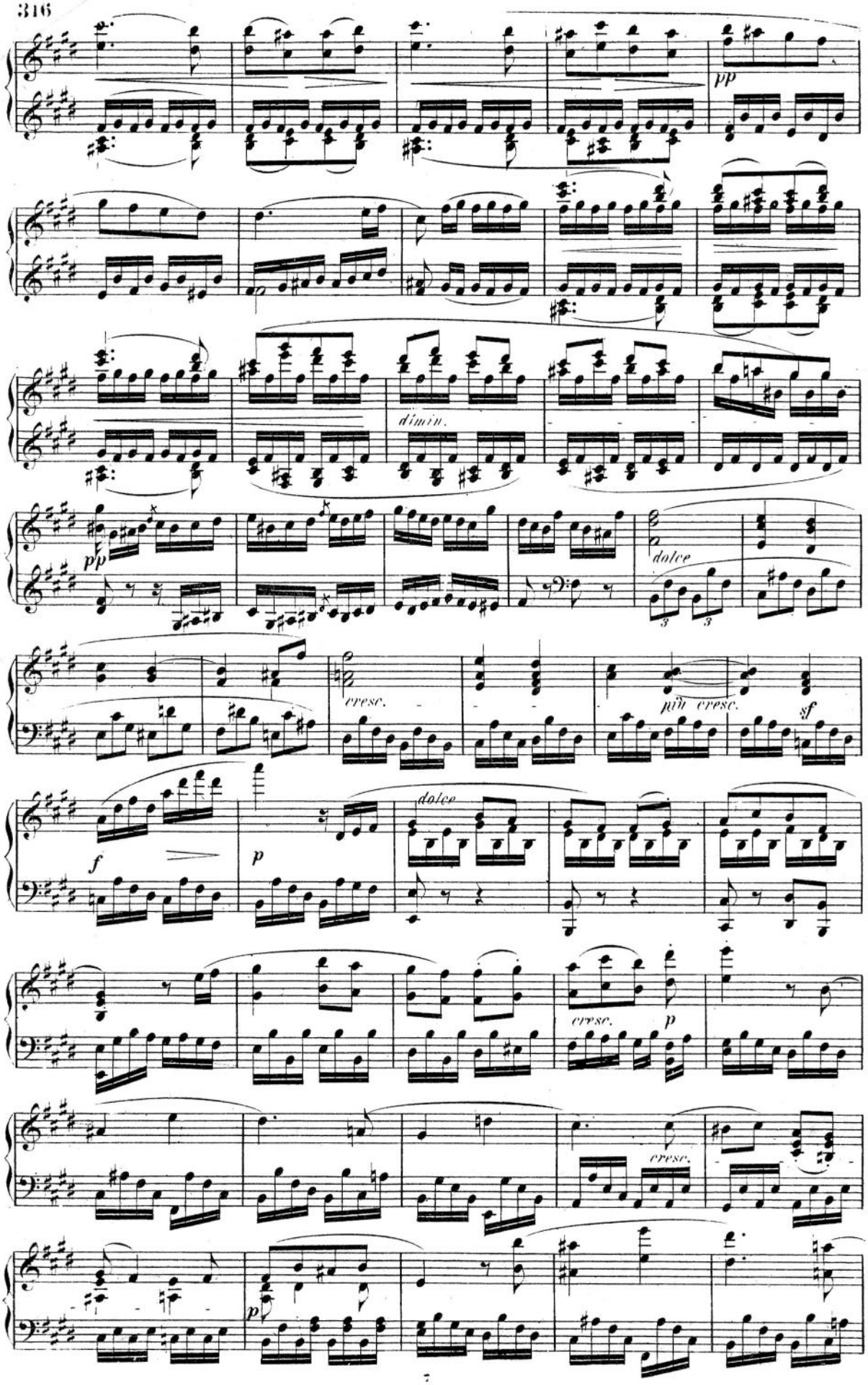


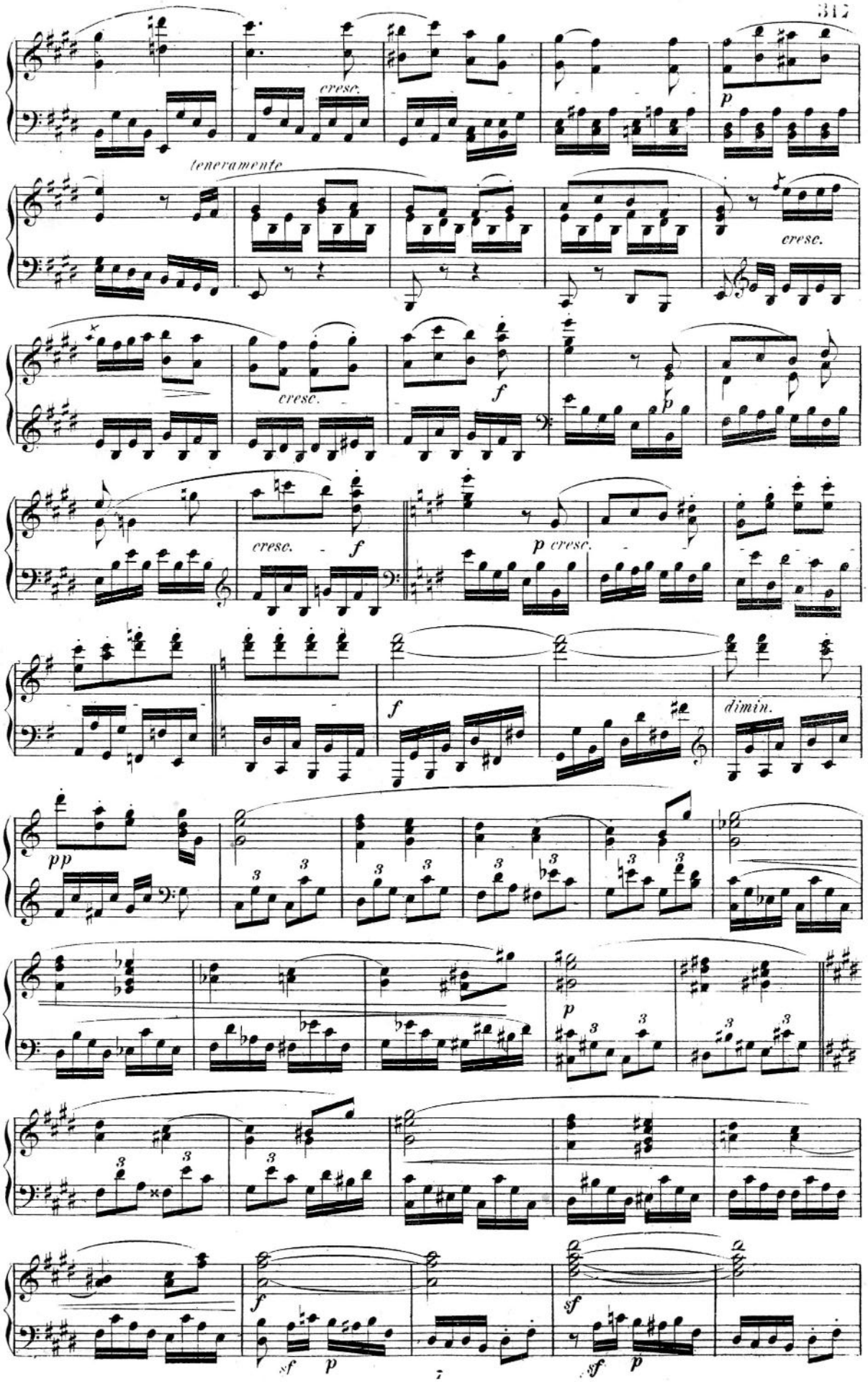

p
sfp
sf
dimin.
pp
cresc.
f
sf
p
cre
scen
do
dim.

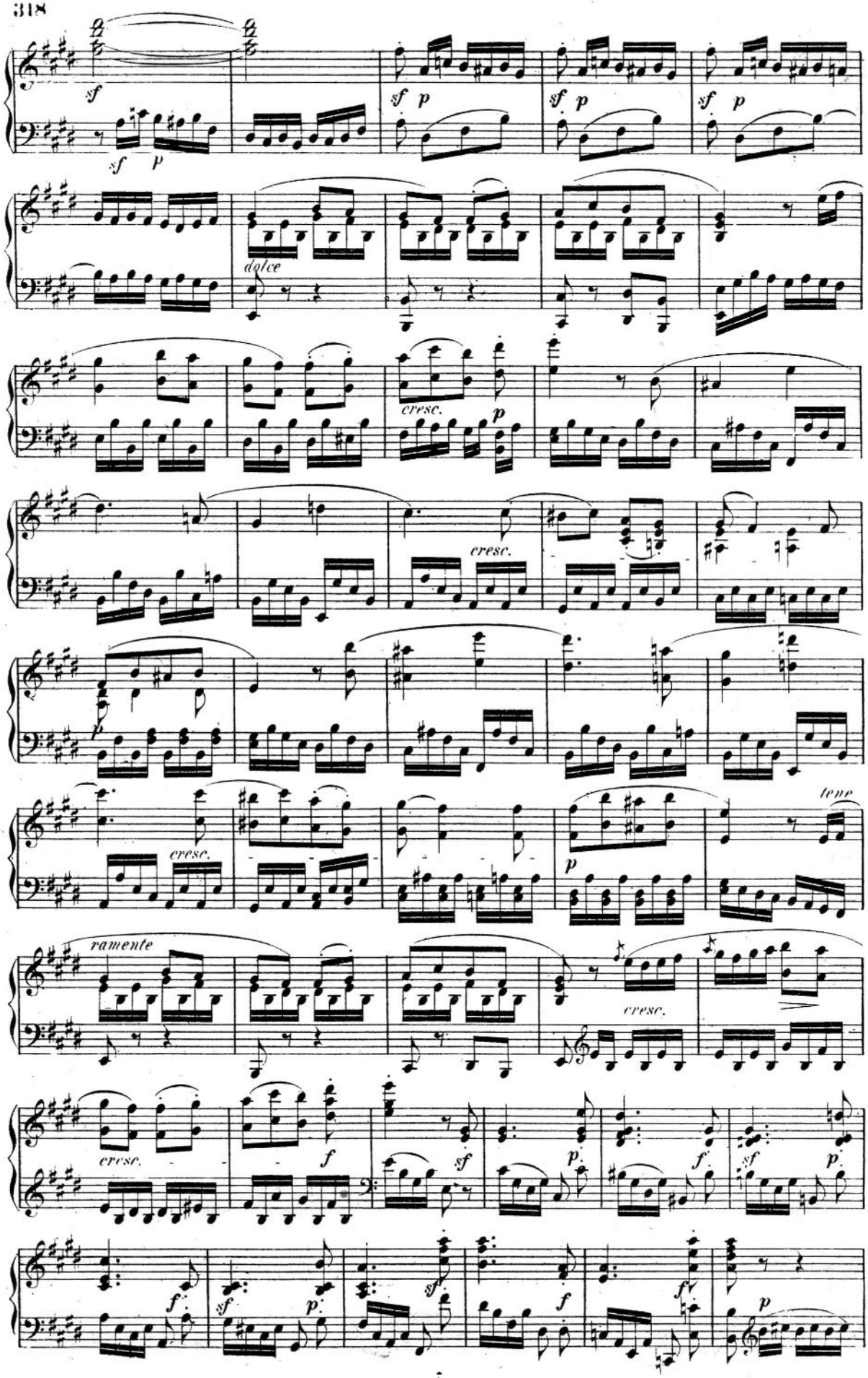

cresc.
sf
più f
ff
p
sempre di mi nu en do
pp
cresc.
f
p
f
p
dimin.
pp ritard.
in tempo
fp
ritard.
pp
a

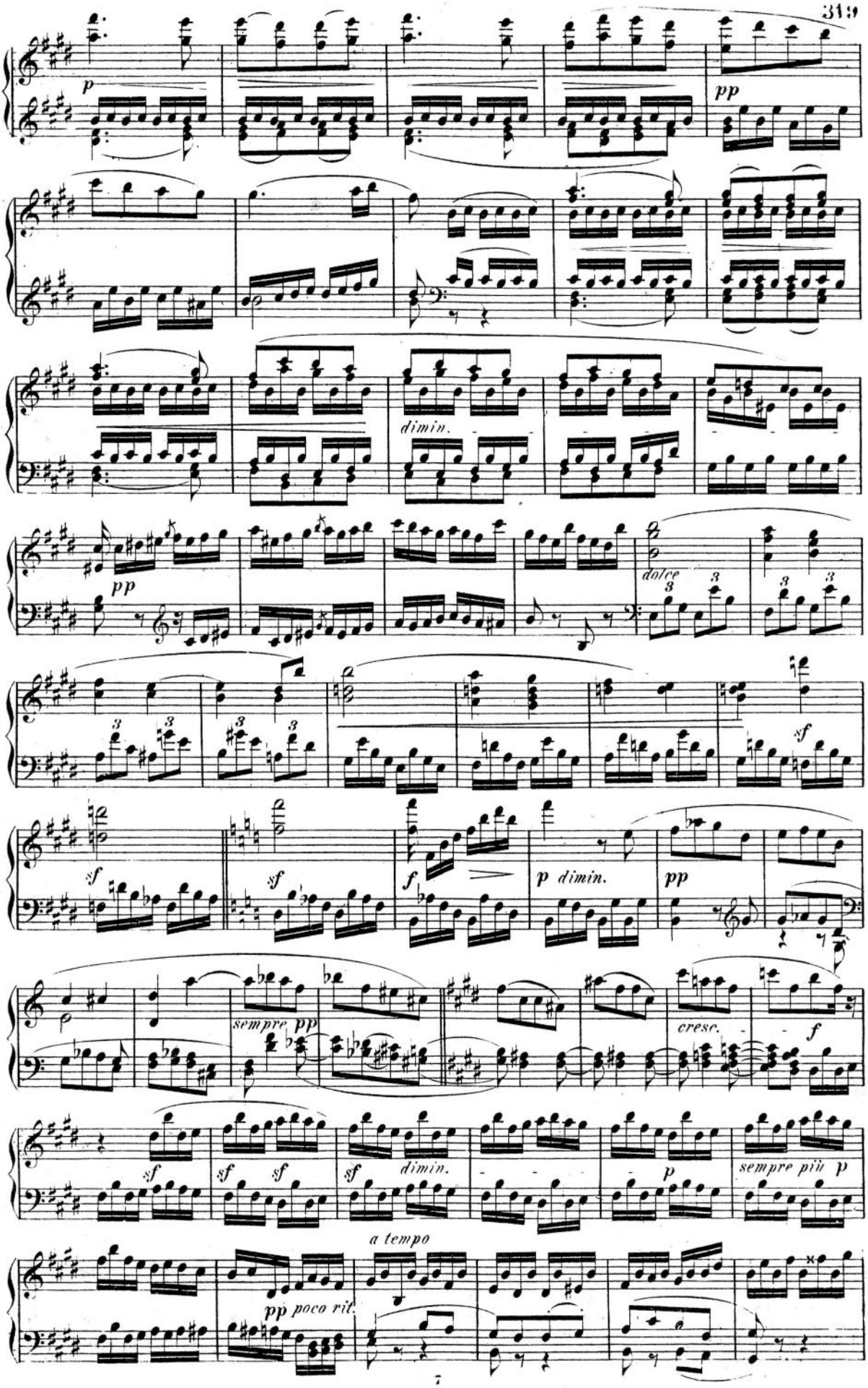

tempo
f
sf
6
5
sf
6
5
p
cresc.
f
sf
pp
cresc.
ff
8
a tempo
rit.
dimin.
p
sfp
f
sf
sfp
dimin.
f
sf
pp
ritard.

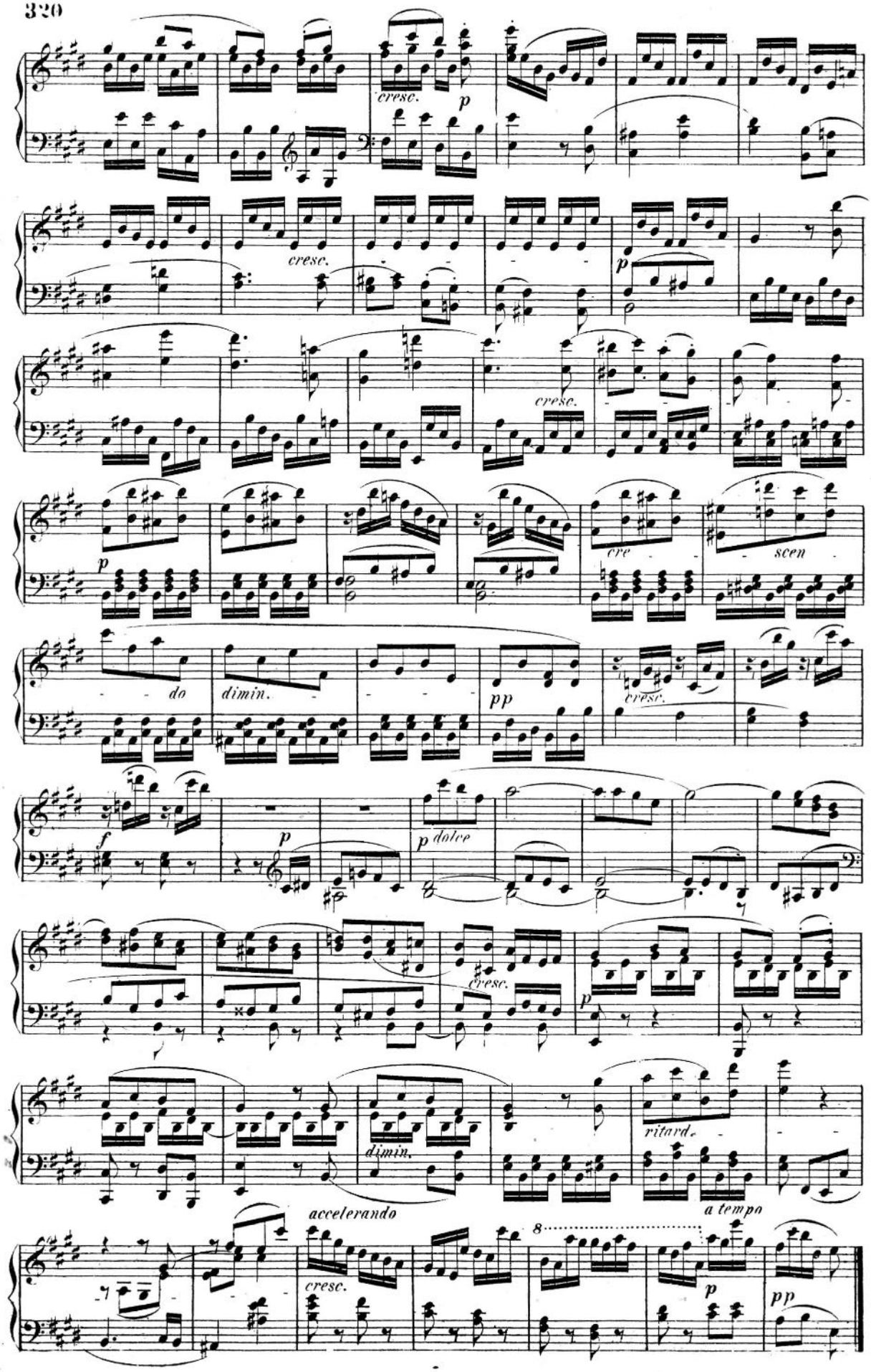

a tempo
dim. pp
♩ = 92.
Nicht zu geschwind und sehr singbar vorgetragen.
p dolce
cresc.
p
cresc.
p
cresc.
p
tenc
ramente
cresc.
cresc.
f
sf
p
f
p
f
p
f
sf
sf
p


pp
dimin.
pp
dolce
cresc.
più cresc.
sf
f
p
dolce
cresc.
p
cresc.
p


cresc.
p
teneramente
cresc.
cresc.
f
p
cresc.
f
p cresc.
f
dimin.
pp
p
sf
p
sf
p


sf
sf p
sf p
sf p
sf p
dolce
cresc.
p
cresc.
p
cresc.
p
tenr
ramente
cresc.
cresc.
f
sf
p.
f.
sf
p.
f.
sf
p.
f
sf
f
p


p
pp
dimin.
pp
dolce
sf
sf
sf
f
p dimin.
pp
sempre pp
cresc.
f
sf
sf
sf
sf
dimin.
p
sempre più p
a tempo
pp poco rit.


cresc.
p
cresc.
p
cresc.
p
cre
scen
do
dimin.
pp
cresc.
f
p
p dolce
cresc.
p
dimin.
ritard.
accelerando
a tempo
cresc.
8
p
pp

Published for the First Time as new on February 18th 1816.
Appeared for the first time in February 1817.

SONATA.

Dedicated to the Baroness Dorothea Ertmann.

Etwas lebhaft, und mit der innigsten Empfindung.
Allegretto, ma non troppo. ♩. = 80.

Beethoven, Op. 101

№ 28.

p

poco ritard.

Tempo I.

cresc.

mf

dimin.

cresc.

dim.

cresc.

p

cresc.

p

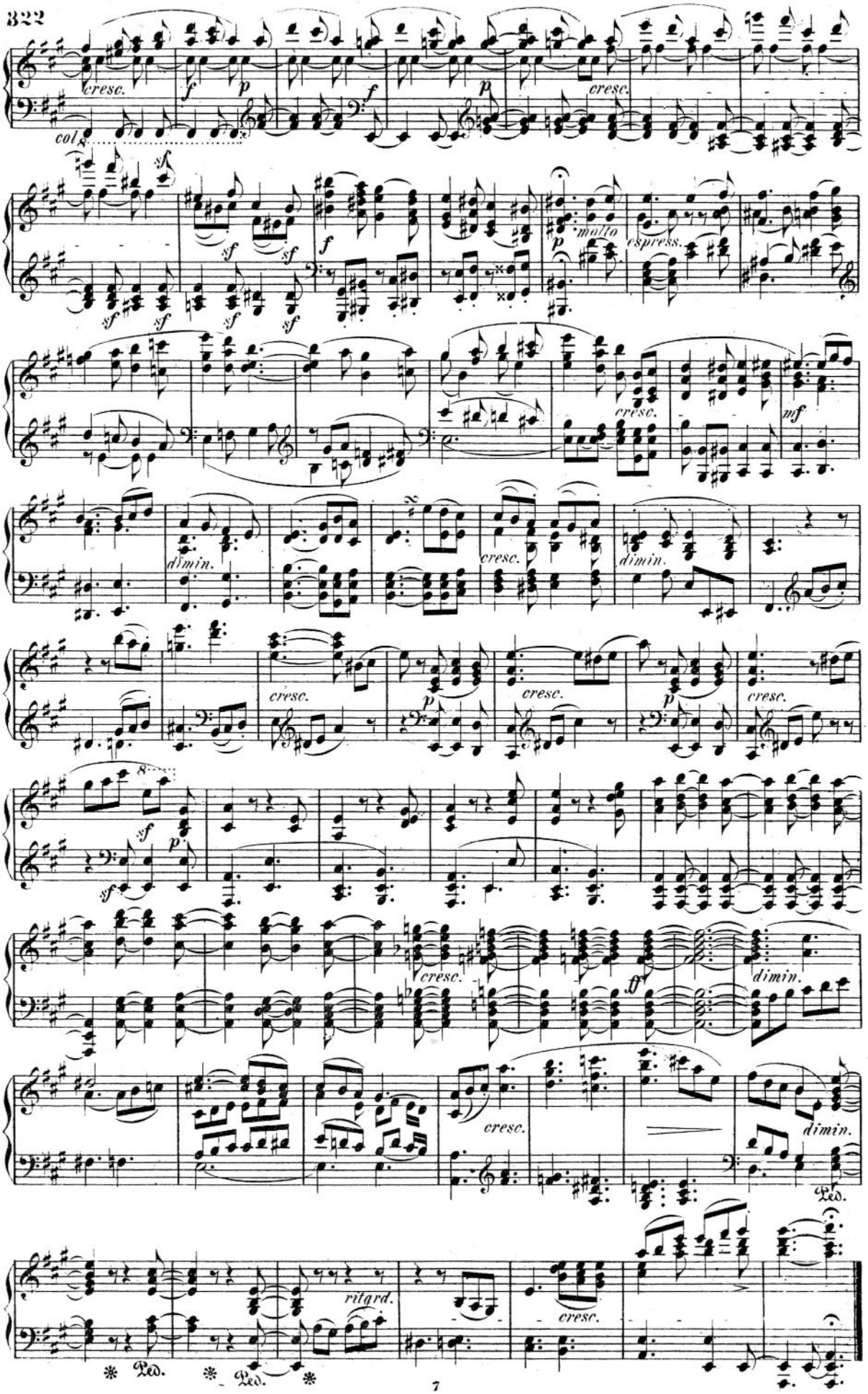
cresc.

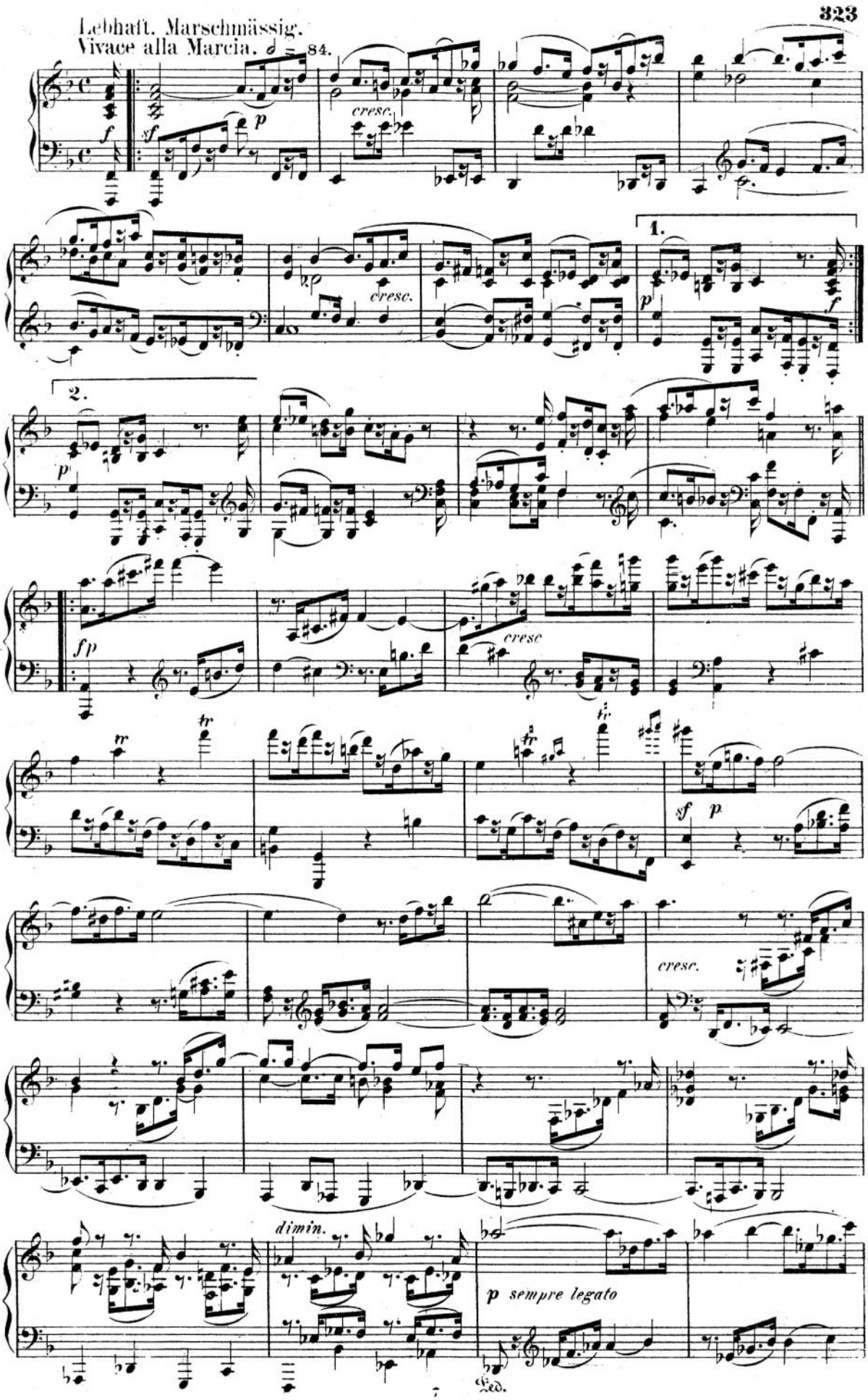
sf *p*

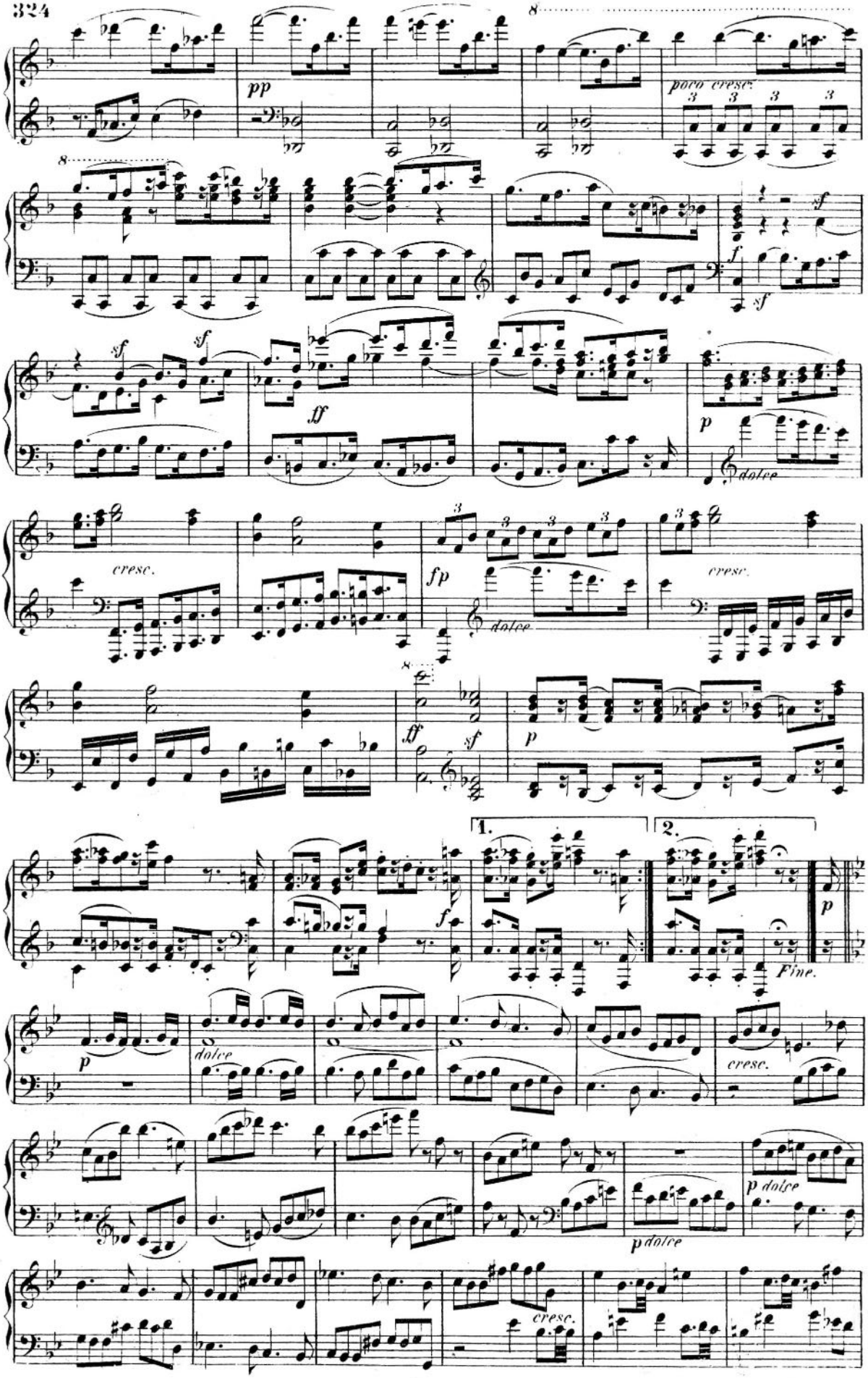
espressivo e semplice

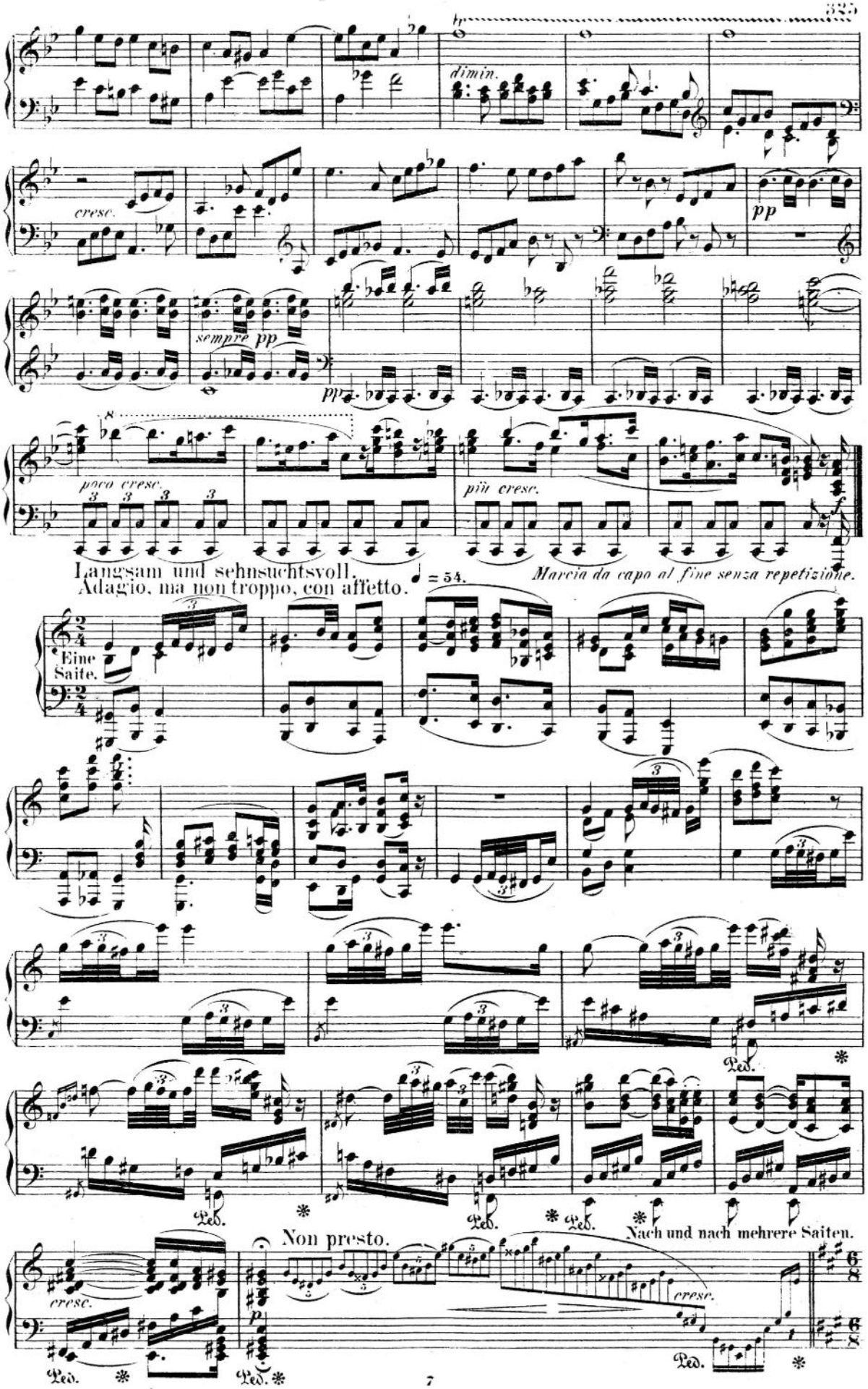
sf

pp


cresc.
f
p
f
p
cresc.
col 8
sf
sf
sf
sf
sf
sf
f
p
molto
espress.
cresc.
mf
dimin.
cresc.
dimin.
cresc.
cresc.
p
cresc.
p
cresc.
8
sf
p
sf
cresc.
ff
dimin.
cresc.
dimin.
Ped.
ritard.
cresc.
Ped.
Ped.


Lebhaft. Marschmässig.
Vivace alla Marcia. ♩ = 84.
cresc.
1.
2.
cresc
dimin.
p sempre legato
Ped.


pp
poco cresc.
sf
f
sf
sf
ff
p
dolce
cresc.
fp
dolce
cresc.
ff
sf
p
1.
2.
f
p
Fine.
p
dolce
cresc.
p dolce
p dolce
cresc.


dimin.
cresc.
pp
sempre pp
pp
poco cresc.
più cresc.
Langsam und sehnsuchtsvoll.
Adagio, ma non troppo, con affetto.
♩ = 54.
Marcia da capo al fine senza repetizione.
Eine Saite.
Ped.
Nach und nach mehrere Saiten.
Non presto.
cresc.
p
cresc.
Ped.

Zeitmaass des ersten Stückes.
Tempo del primo pezzo, tutto il Cembalo ma piano.

Alle Saiten.

p dolce

stringendo

cresc.

Presto.

f

p *cresc.*

Geschwind, doch nicht zu sehr, und mit Entschlossenheit. ♩ = 132.

Allegro.

f

sf

p

f

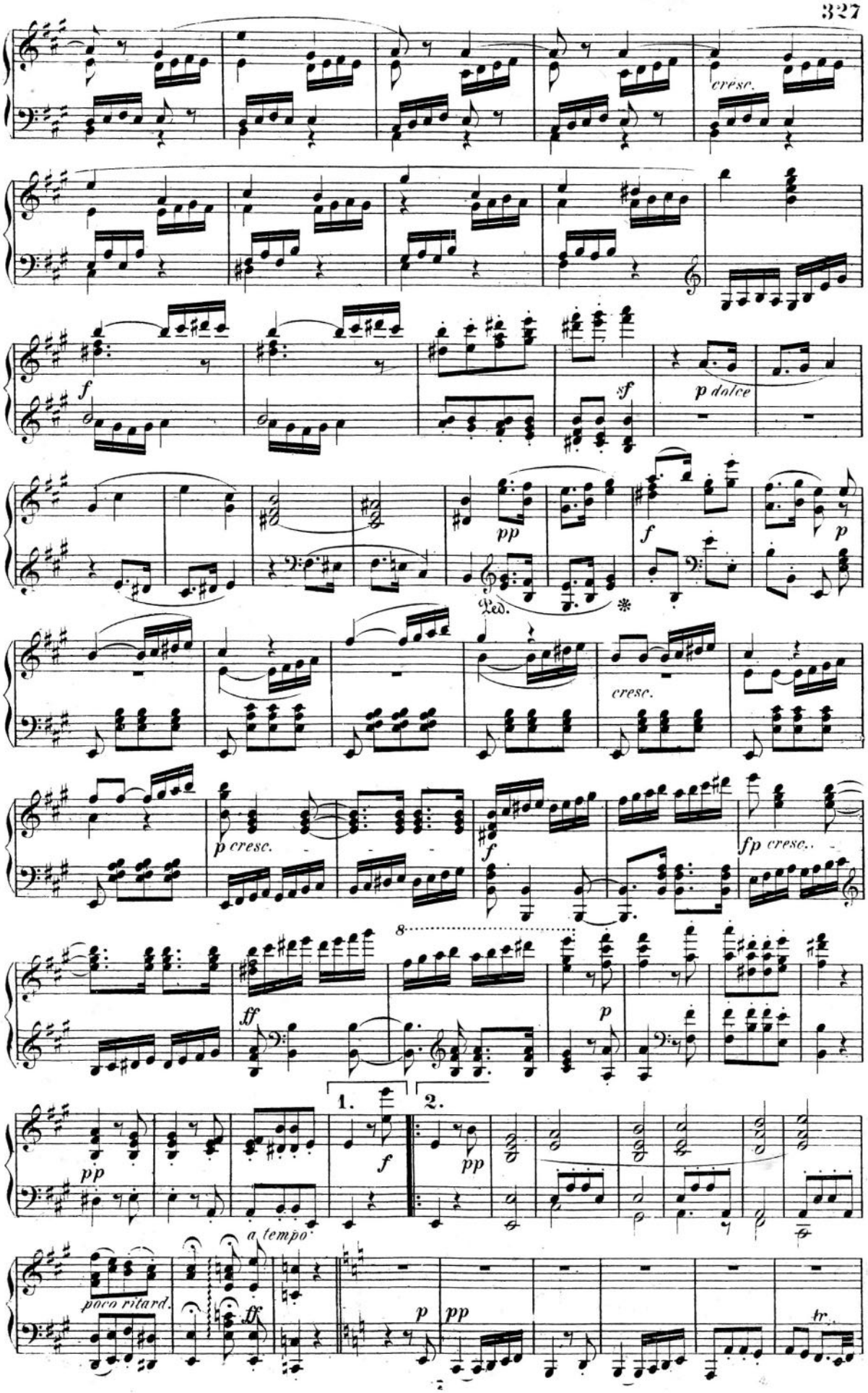
cresc.

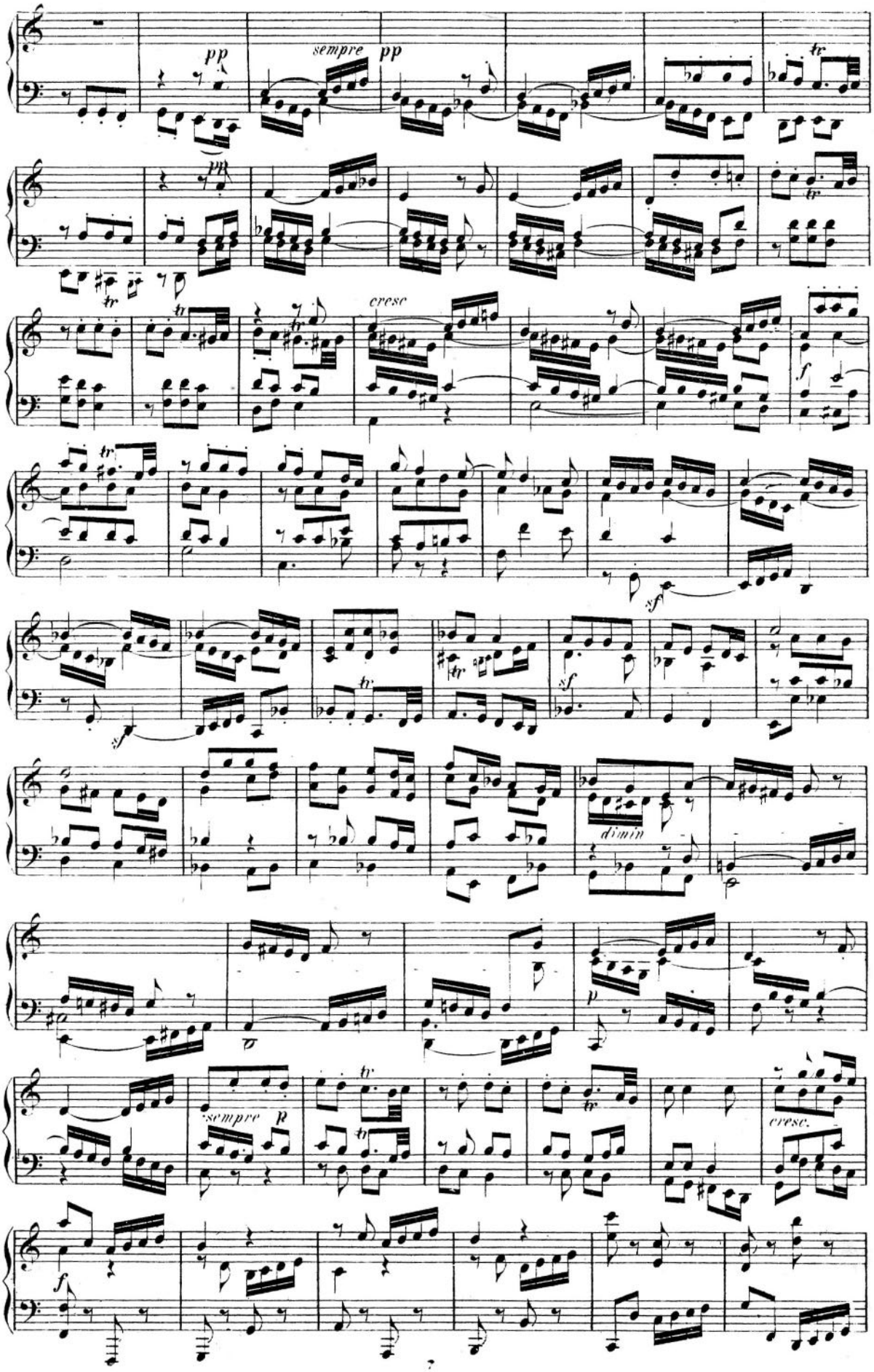
sf

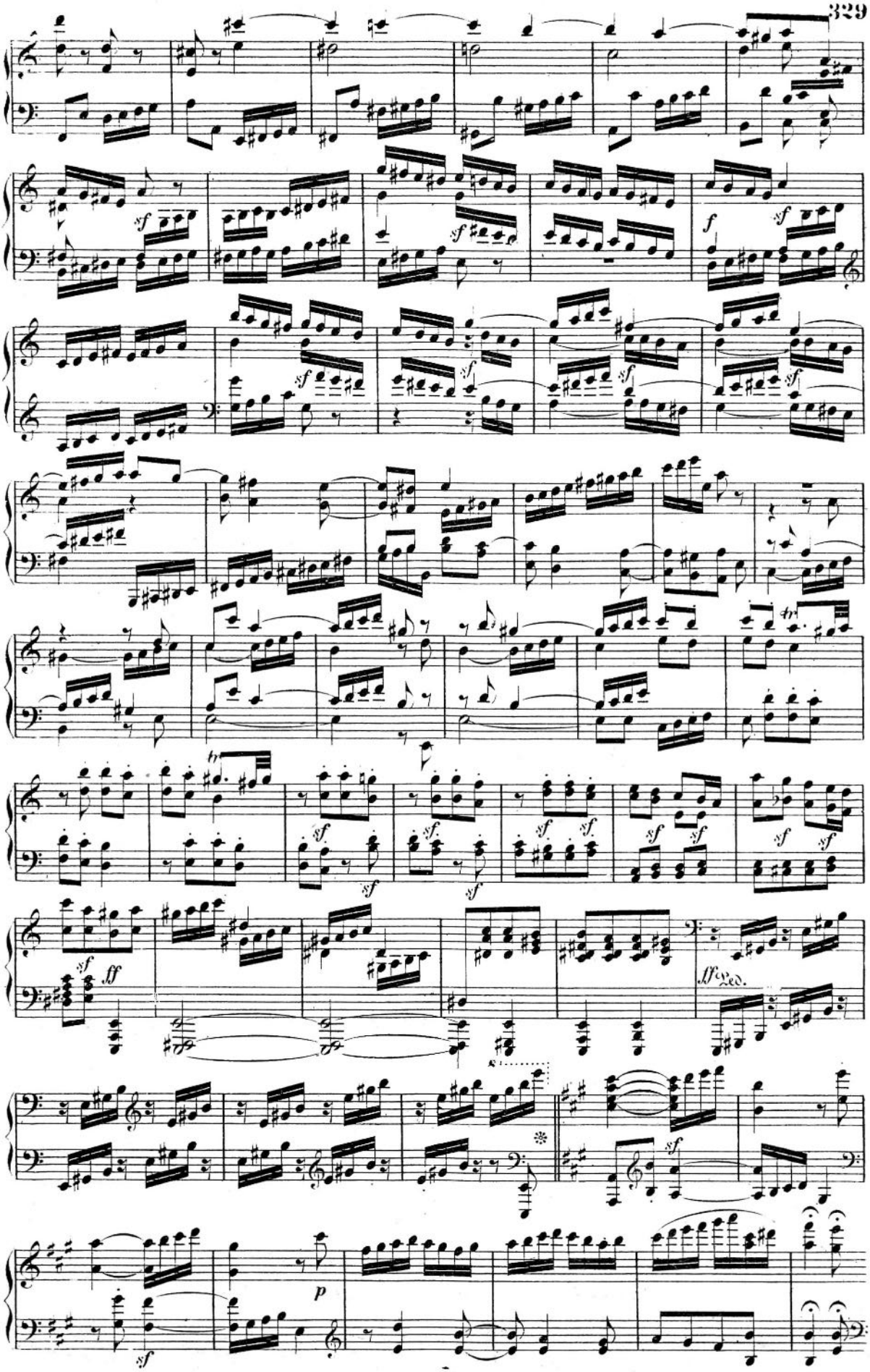
f *sf*

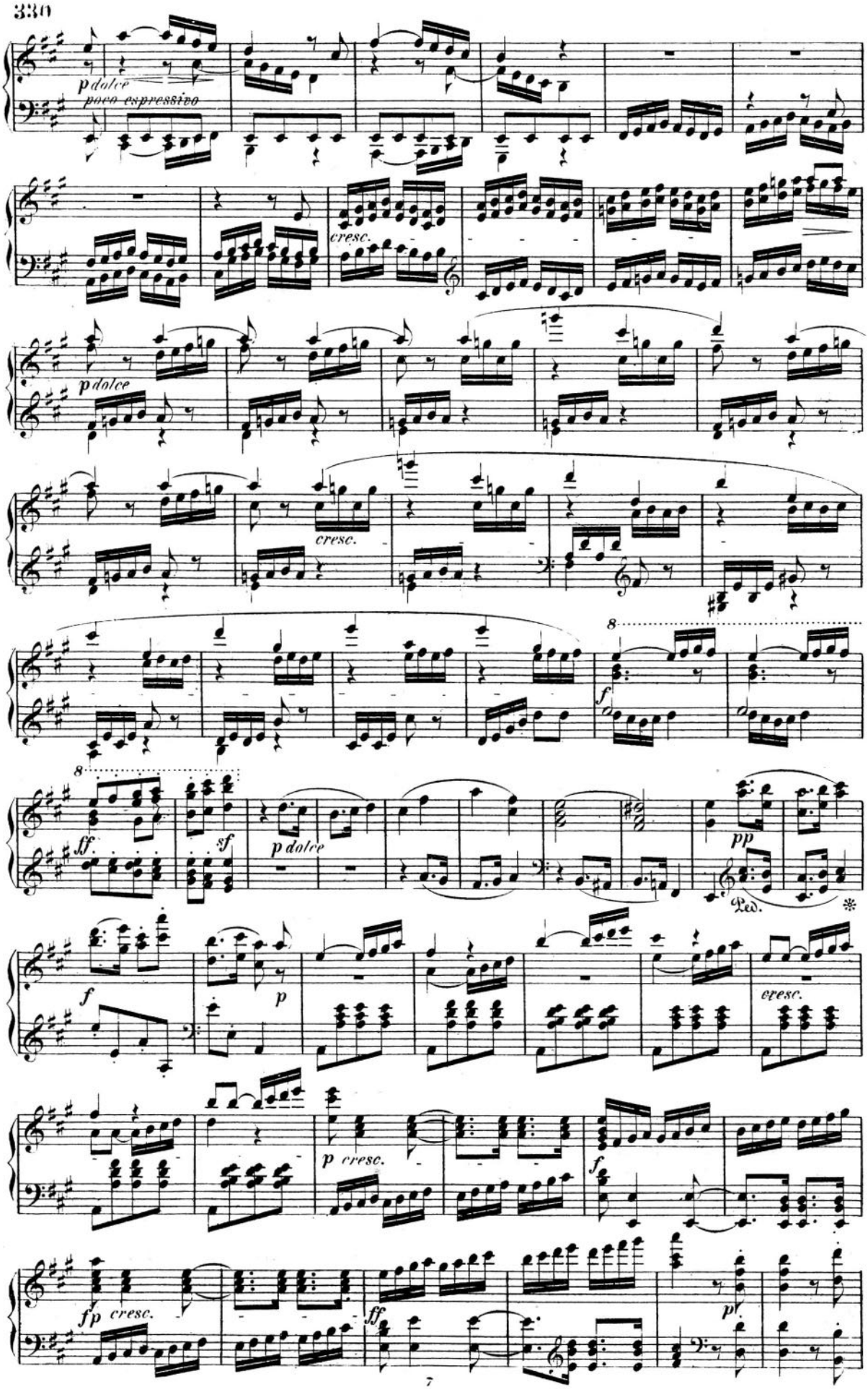
sf

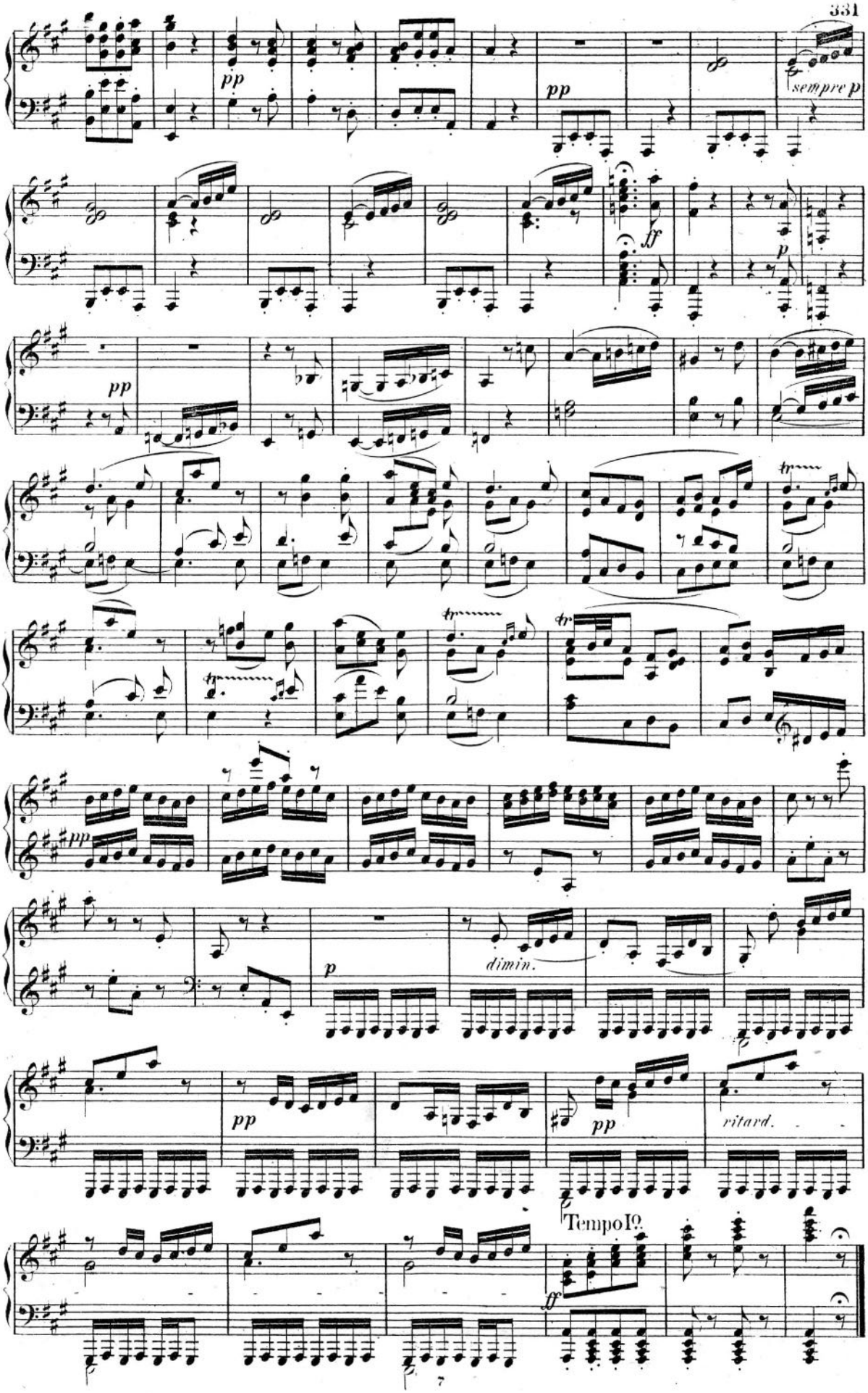
p


cresc.
f
sf
p dolce
pp
f
p
Ped.
*
cresc.
p cresc.
f
fp cresc.
8
ff
p
1.
2.
pp
f
pp
a tempo
poco ritard.
ff
p
pp
tr.


pp
sempre
pp
tr
pp
tr
tr
tr
cresc
f
tr
sf
sf
tr
sf
dimin
p
sempre
p
tr
tr
cresc.
f


sf
f
ff
ped.
p


p dolce
poco espressivo
cresc.
p dolce
cresc.
8
f
8
ff
sf
p dolce
pp
Ped.
f
p
cresc.
p cresc.
f
fp cresc.
ff
pp


pp
pp
sempre p
ff
p
pp
pp
p
dimin.
pp
pp
ritard.
Tempo I°
ff

The first two movements were finished in April 1818; the two last movements were composed in the summer 1818; ready for publication in March 1819; appeared in September 1819.

SONATA.

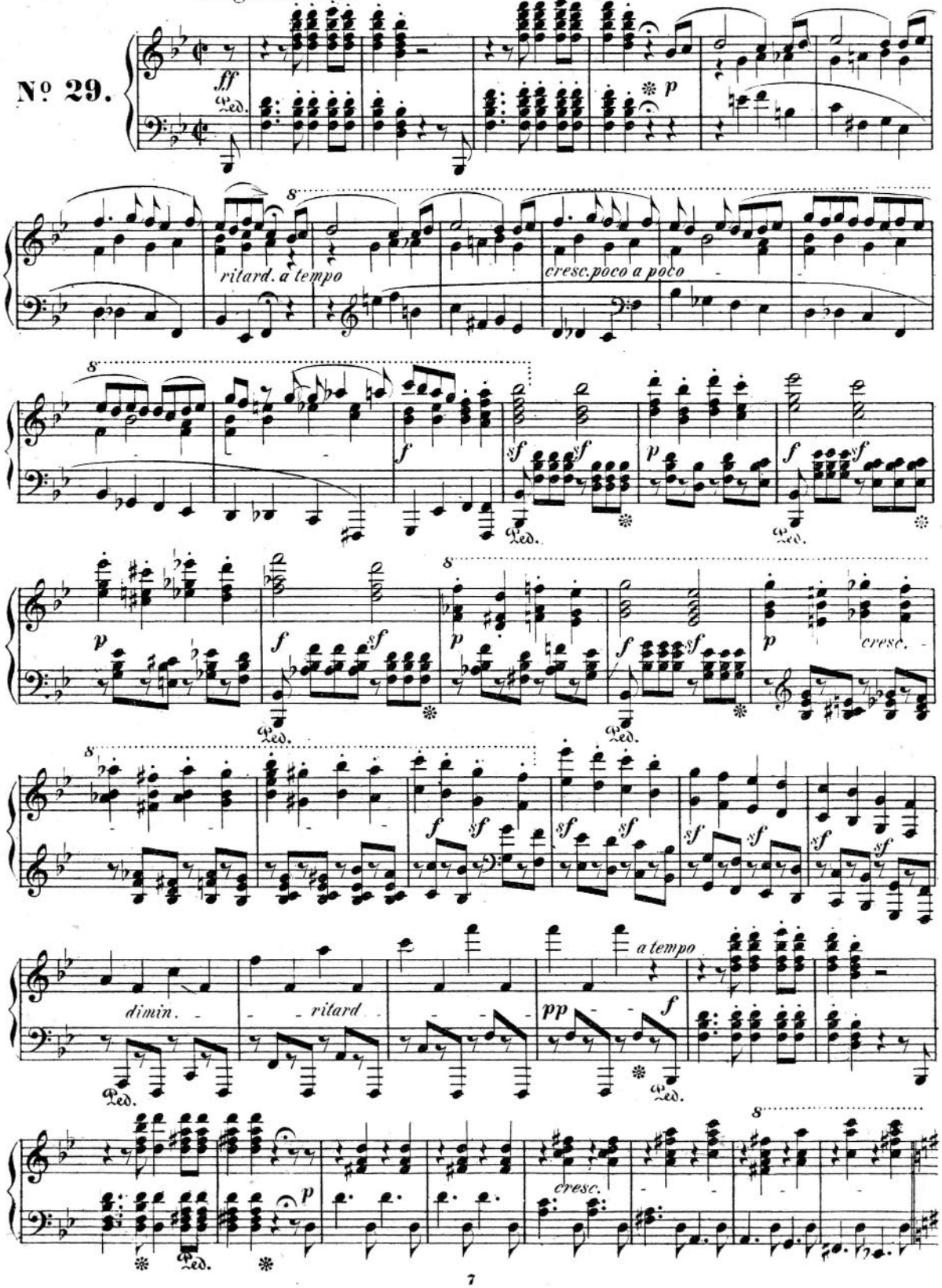
Grosse Sonate für das Hammer-Klavier.

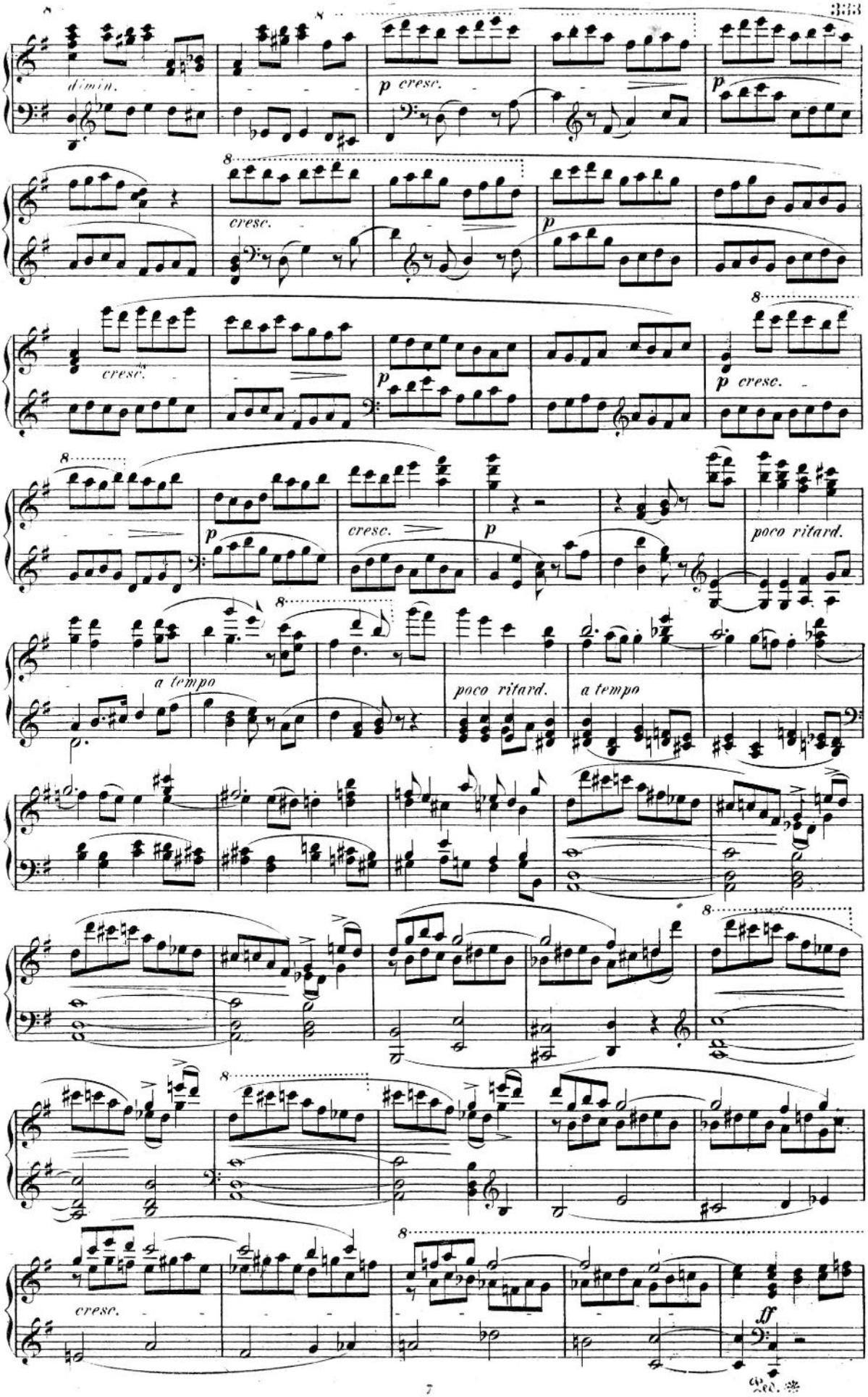
Dedicated to his Imperial Highness the Archduke Rodolphe.

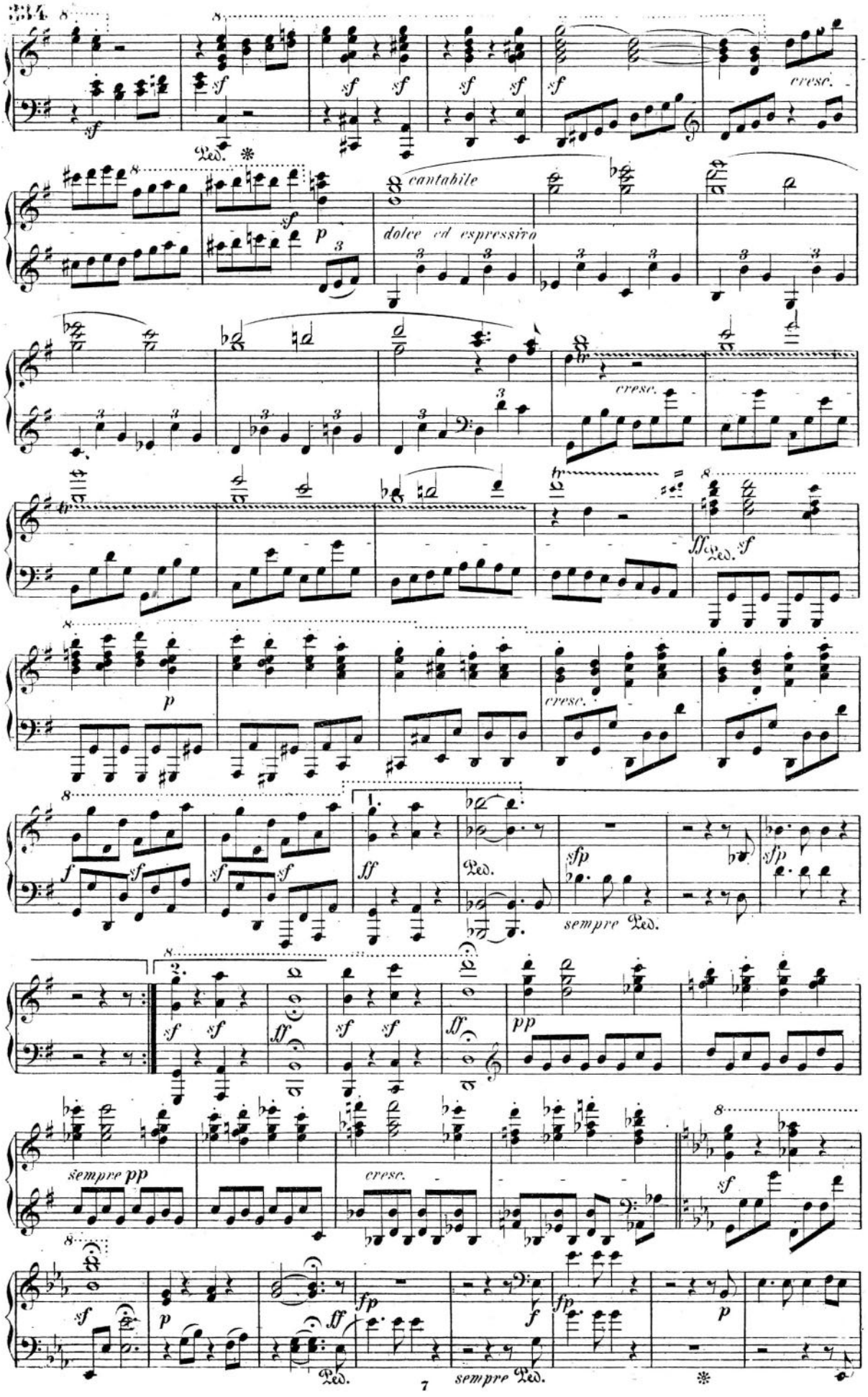
Beethoven, Op. 106.

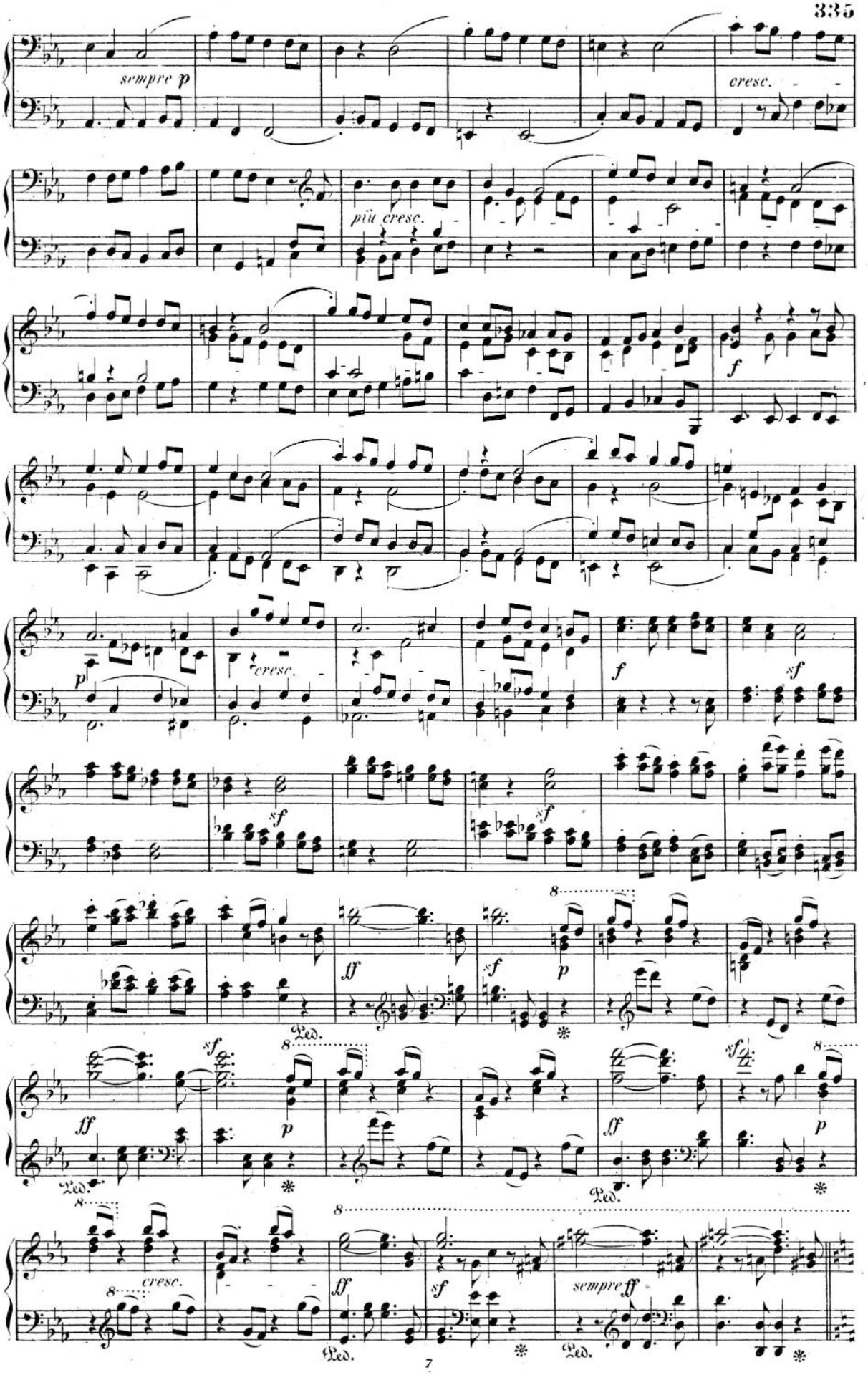
Allegro. 𝅗𝅥 = 100.

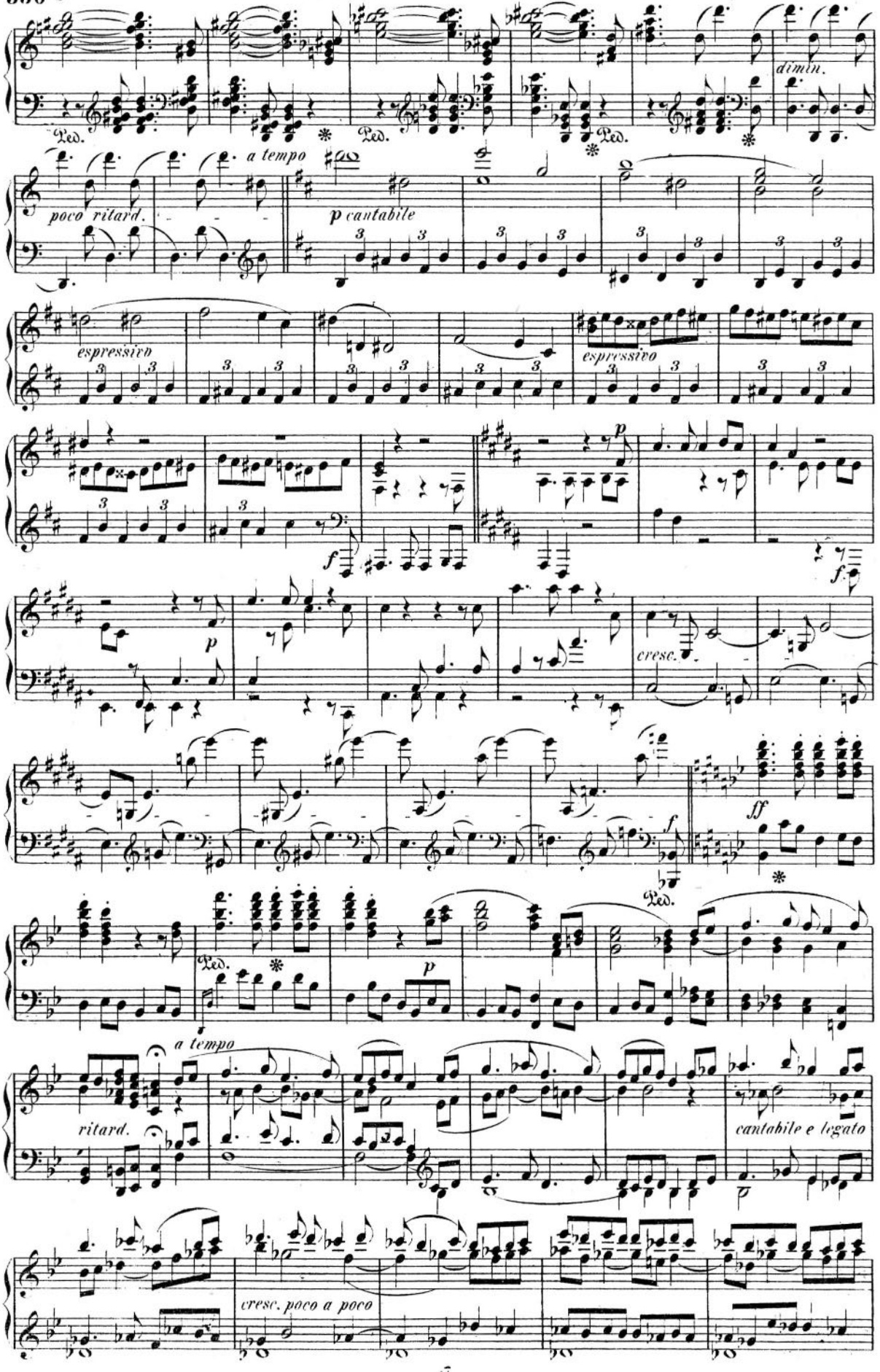
No. 29.

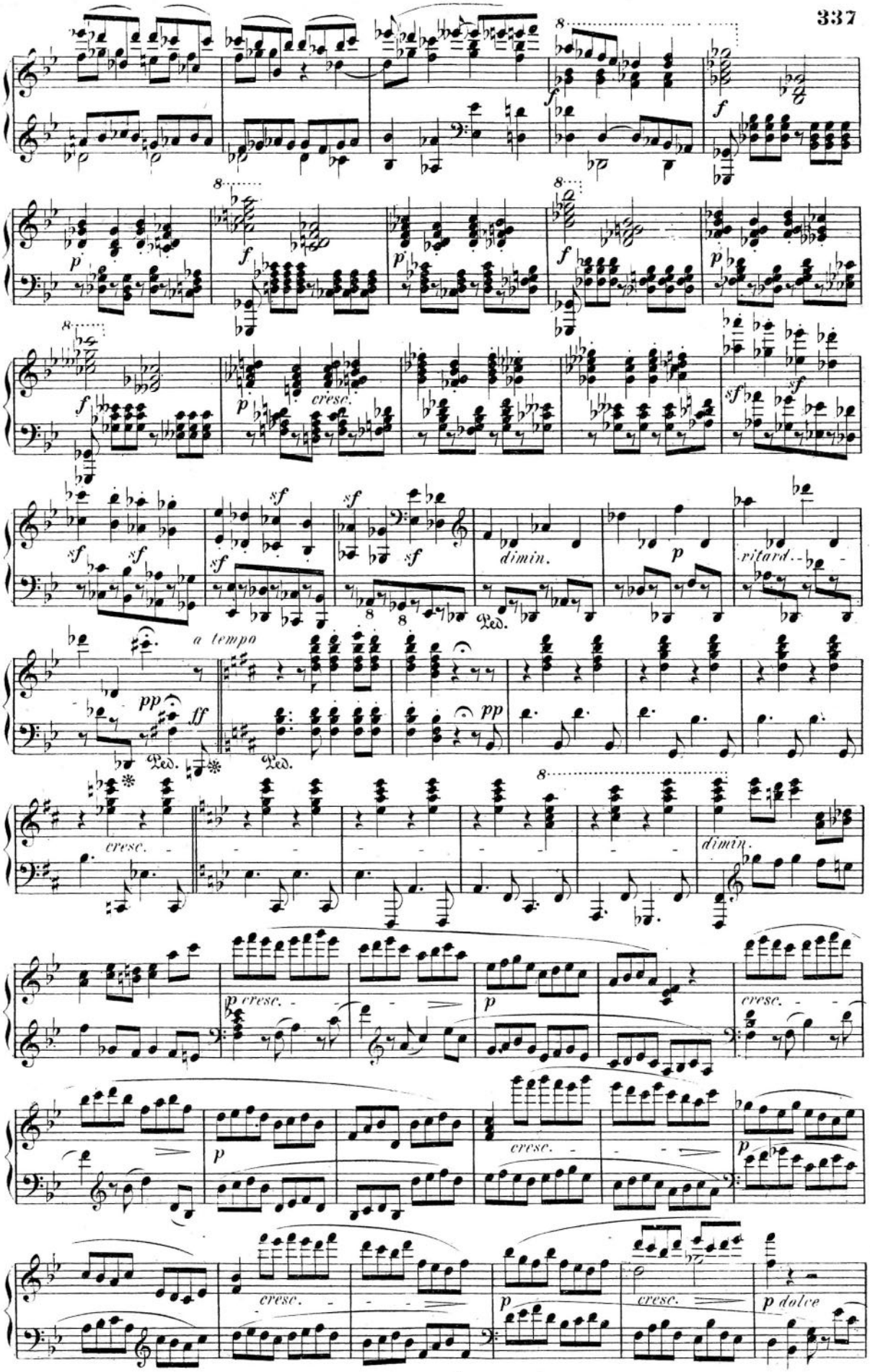


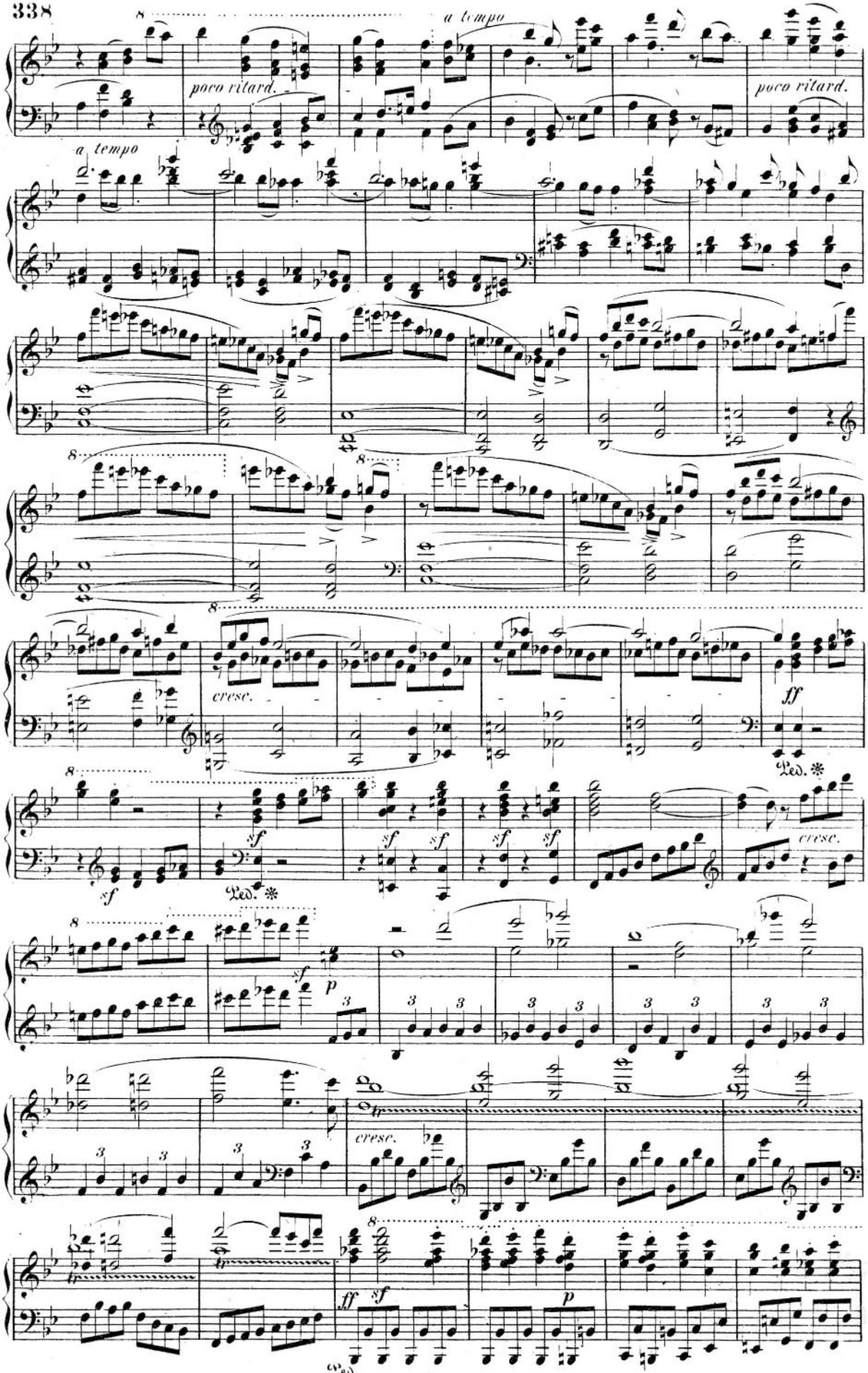

dimin.
p cresc.
p
cresc.
p
cresc.
p
p cresc.
cresc.
p
poco ritard.
a tempo
poco ritard.
a tempo
cresc.
ff

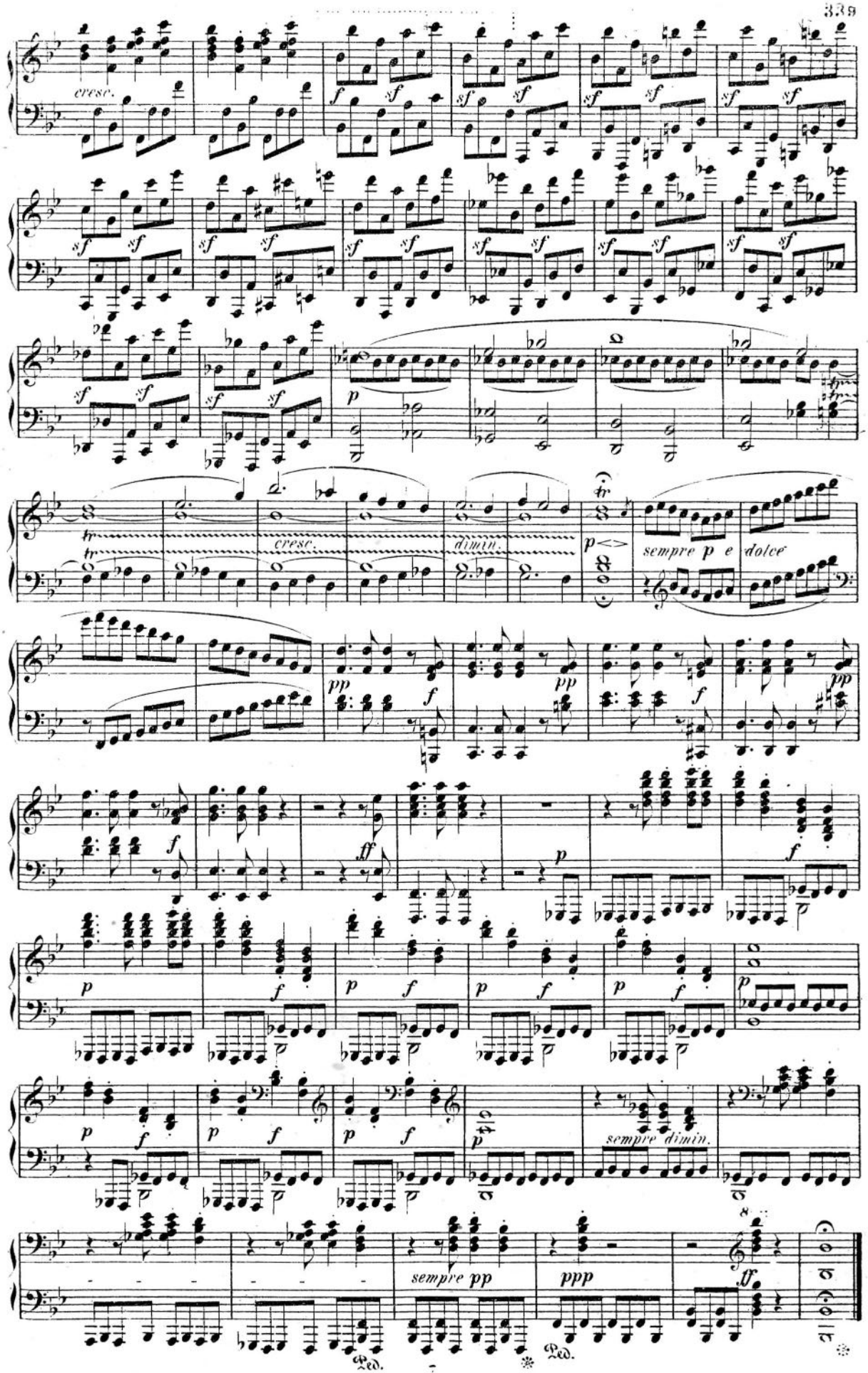

cresc.
cantabile
dolce ed espressivo
cresc.
cresc.
sempre Ped.
sempre pp
cresc.
sempre Ped.


sempre p
cresc.
più cresc.
f
cresc.
p
f
sf
sf
sf
ff
sf
p
Ped.
ff
sf
p
Ped.
ff
p
Ped.
cresc.
ff
sf
sempre ff
Ped.
Ped.


Ped.
dimin.
a tempo
poco ritard.
p cantabile
espressivo
espressivo
p
f
f
p
cresc.
ff
f
Ped.
Ped.
p
a tempo
ritard.
cantabile e legato
cresc. poco a poco

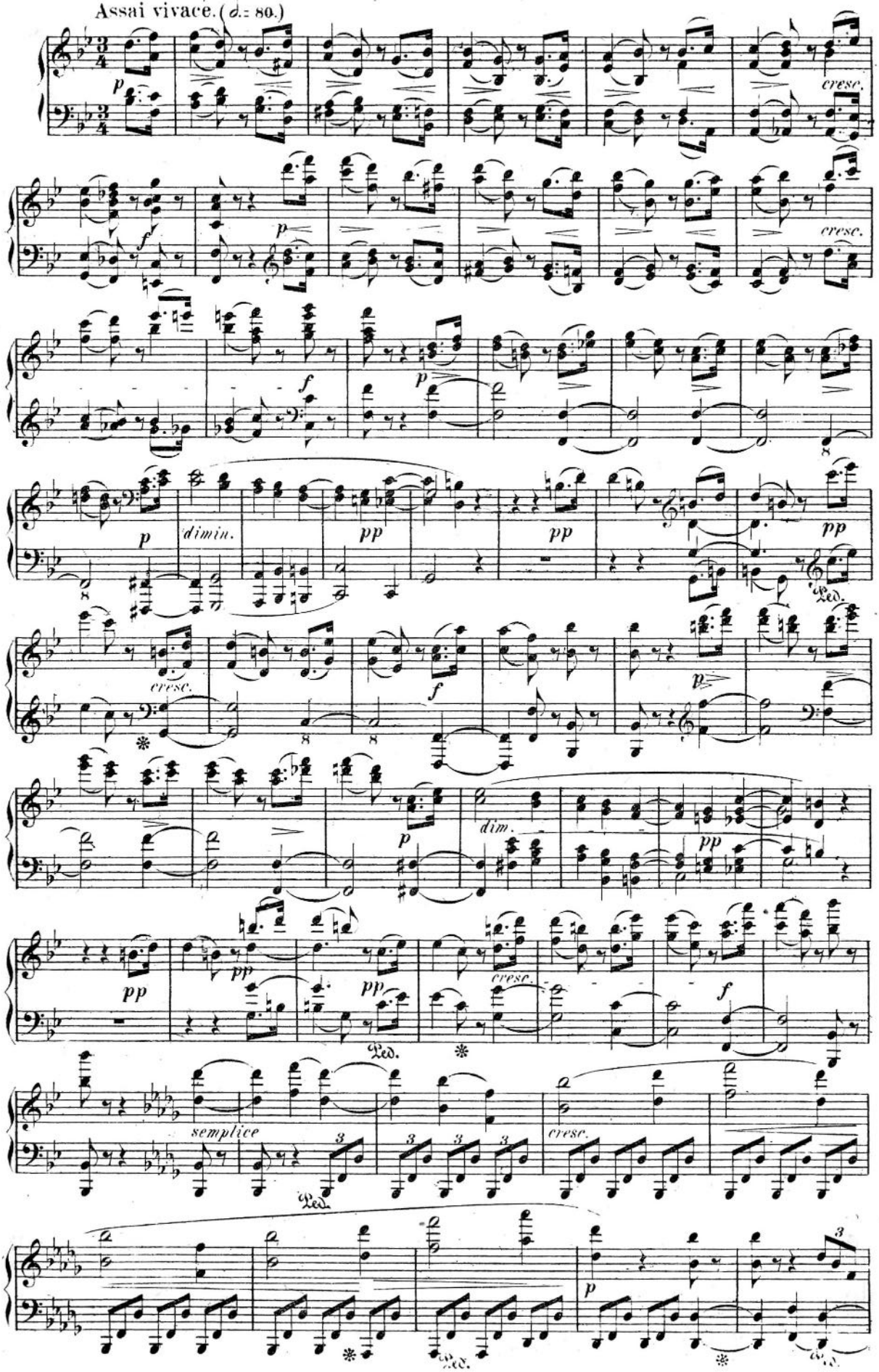

cresc.
dimin.
ritard.
a tempo
Ped.
p dolce

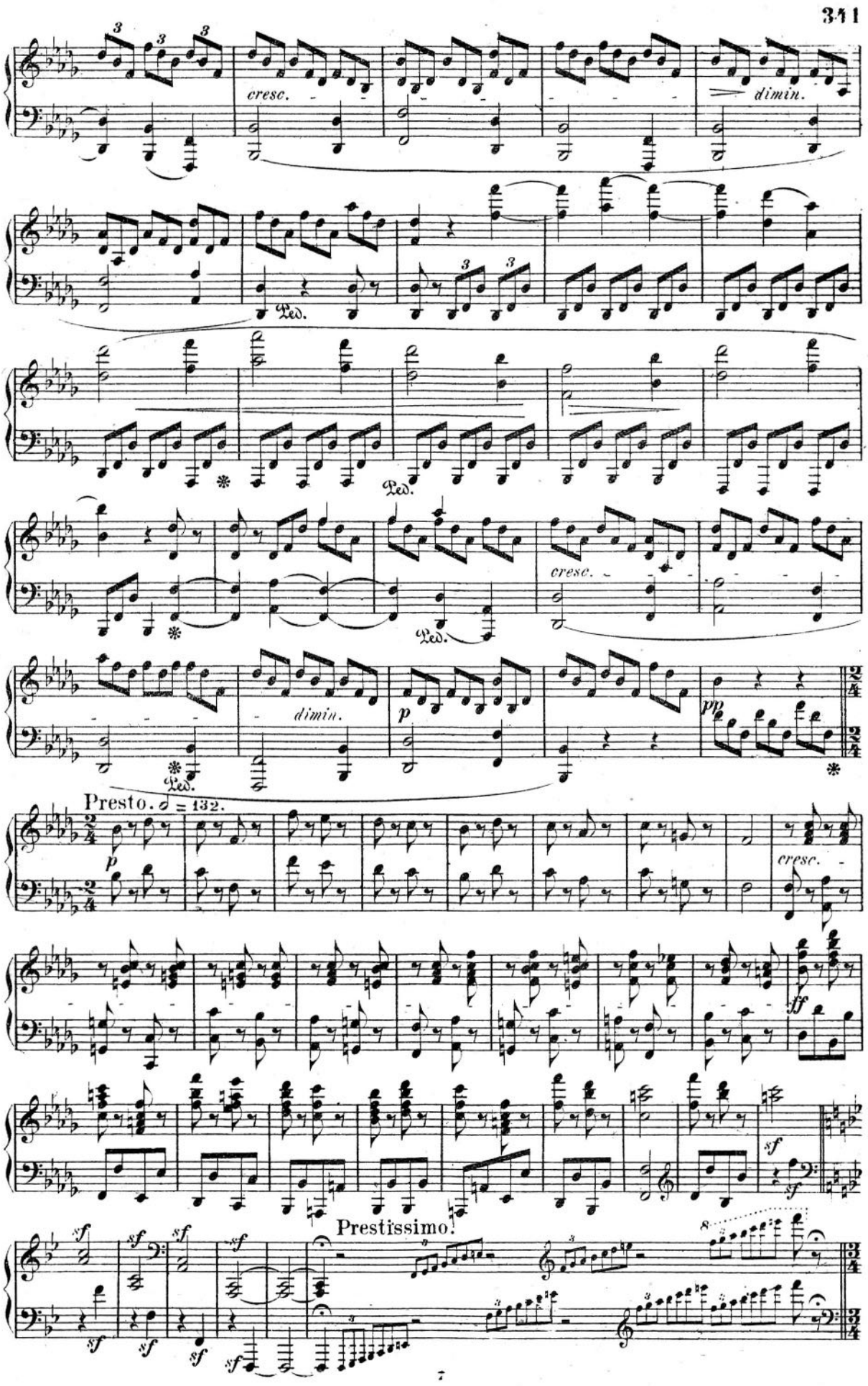

poco ritard.
a tempo
poco ritard.
a tempo
cresc.
ff
Ped.
sf
Ped.
cresc.
sf
p
cresc.
ff
sf
p
Ped.


cresc.
cresc.
dimin.
sempre p e dolce
sempre dimin.
sempre pp
ppp
Ped.
Ped.

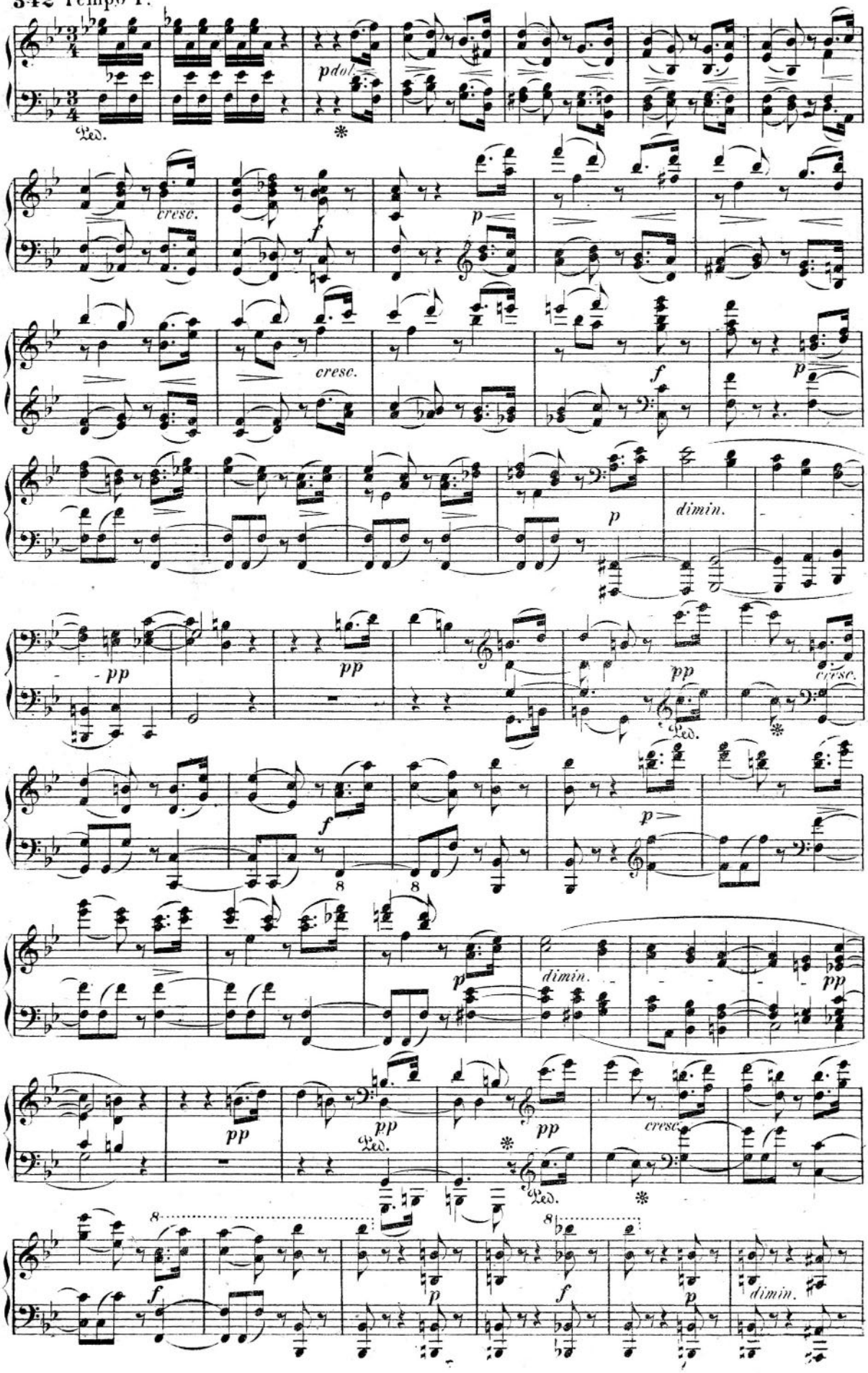
Scherzo.

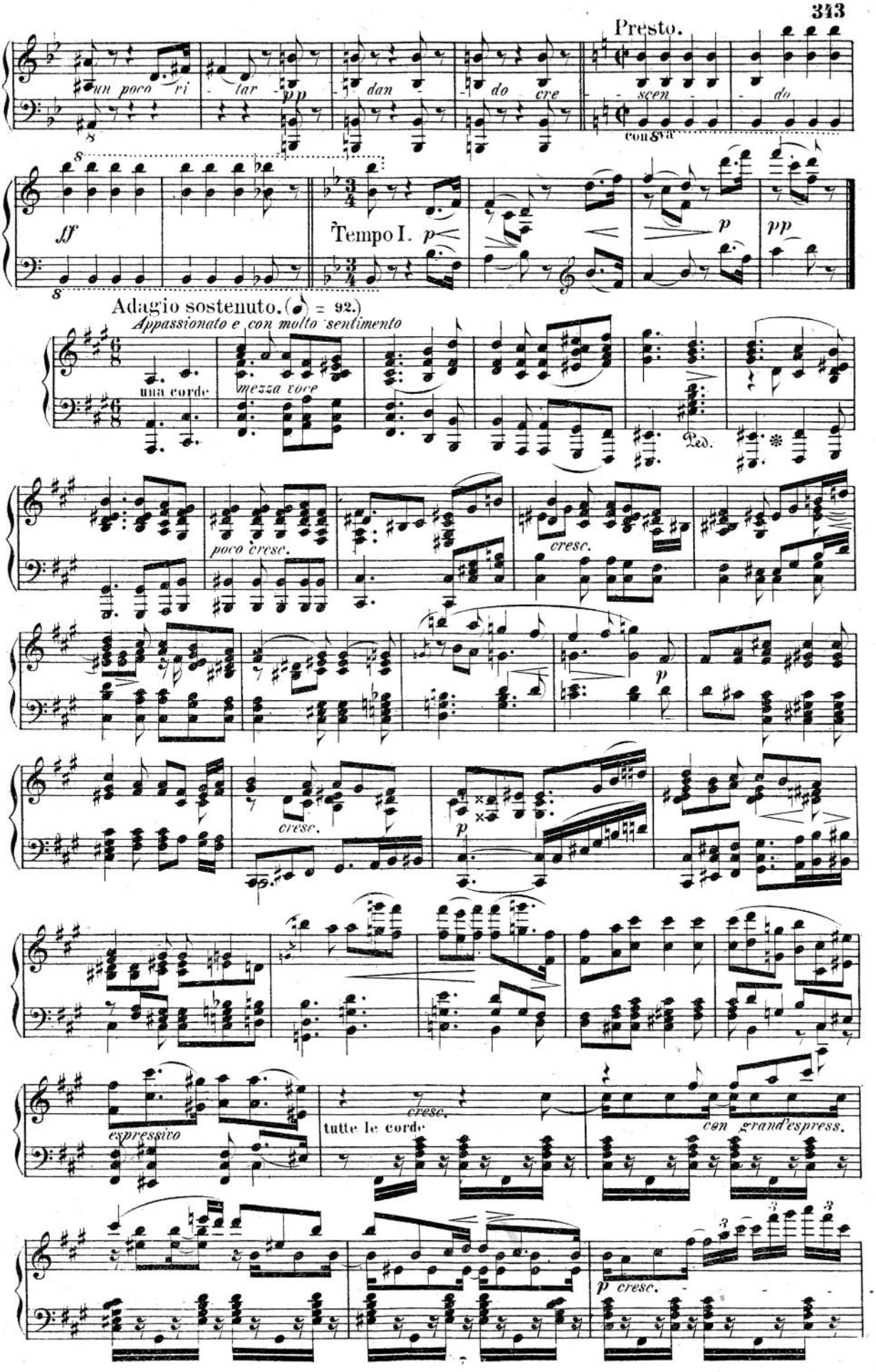
Assai vivace. (♩= 80.)

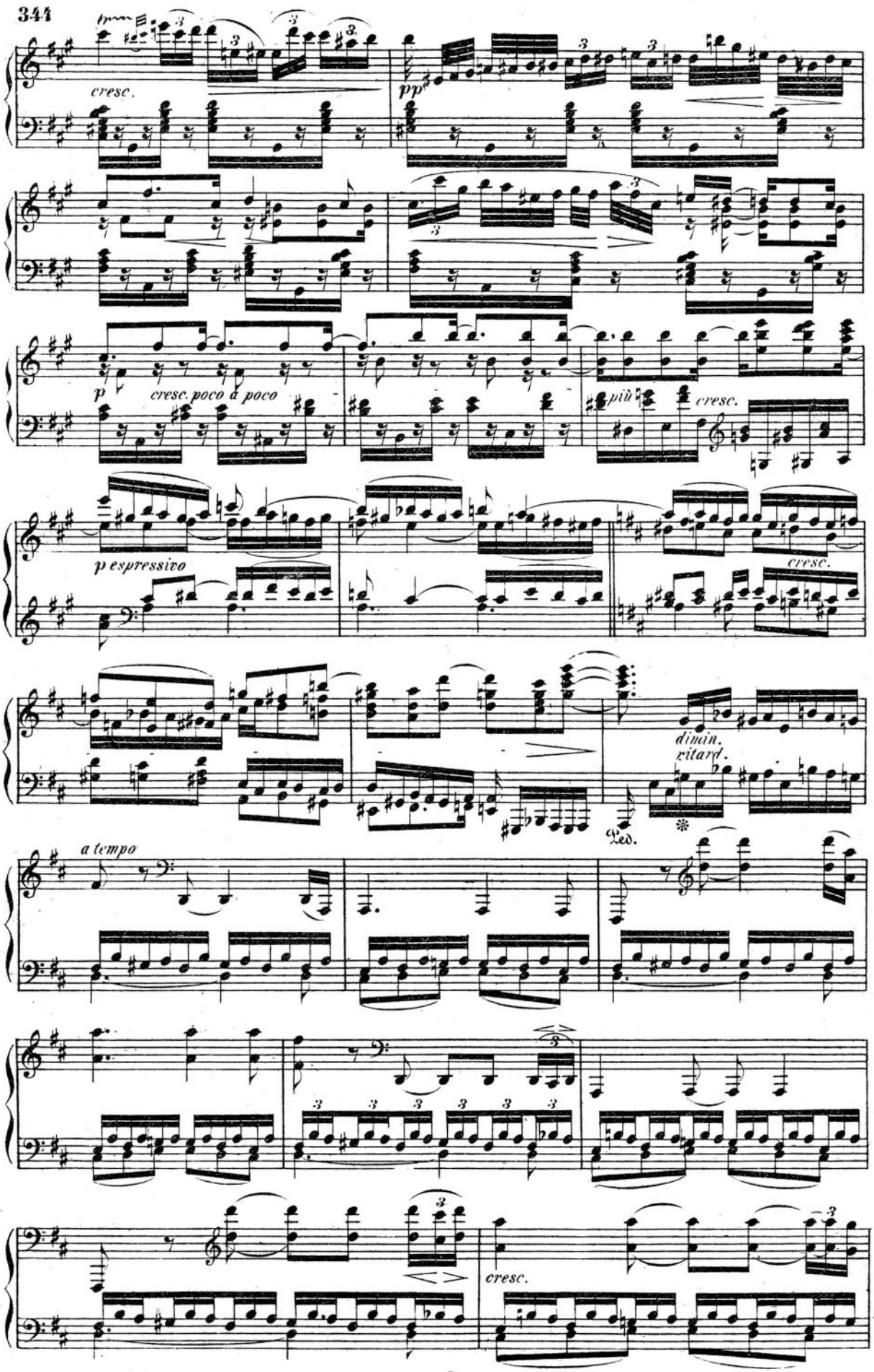


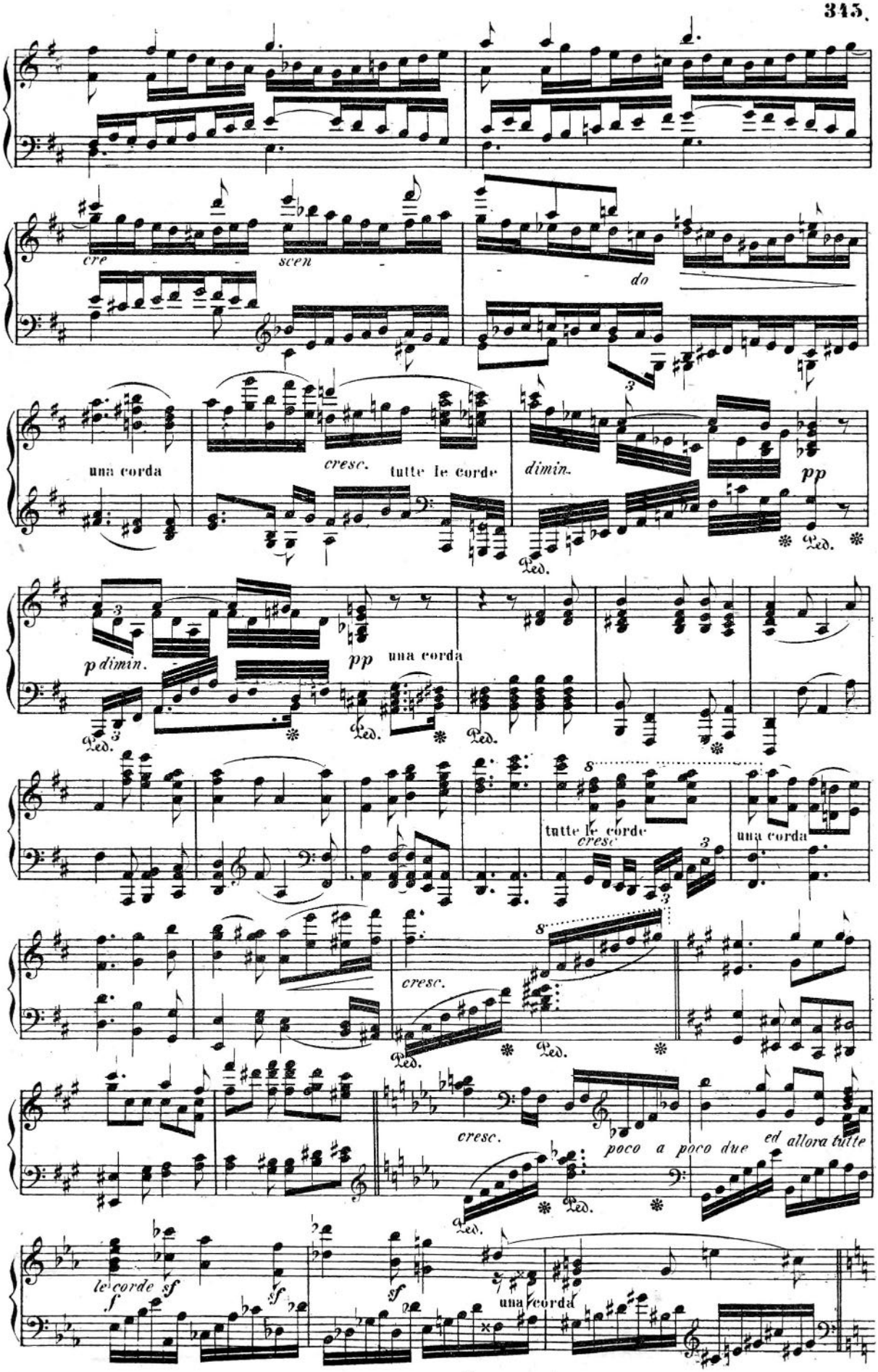

cresc.
dimin.
Ped.
Ped.
Ped.
cresc.
dimin.
p
pp
Presto. ♩ = 132.
p
cresc.
ff
sf
sf
Prestissimo!

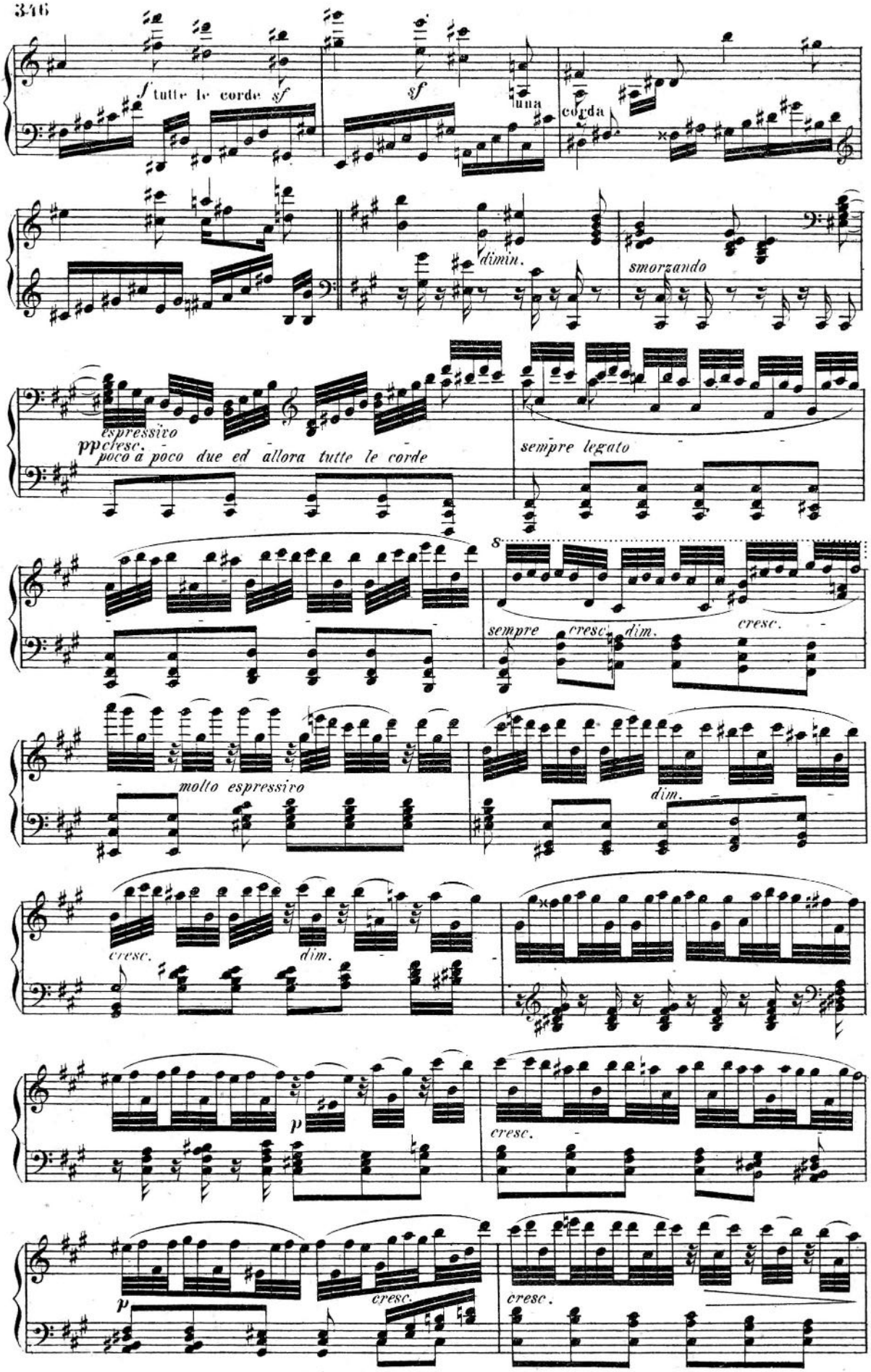
342 Tempo I.

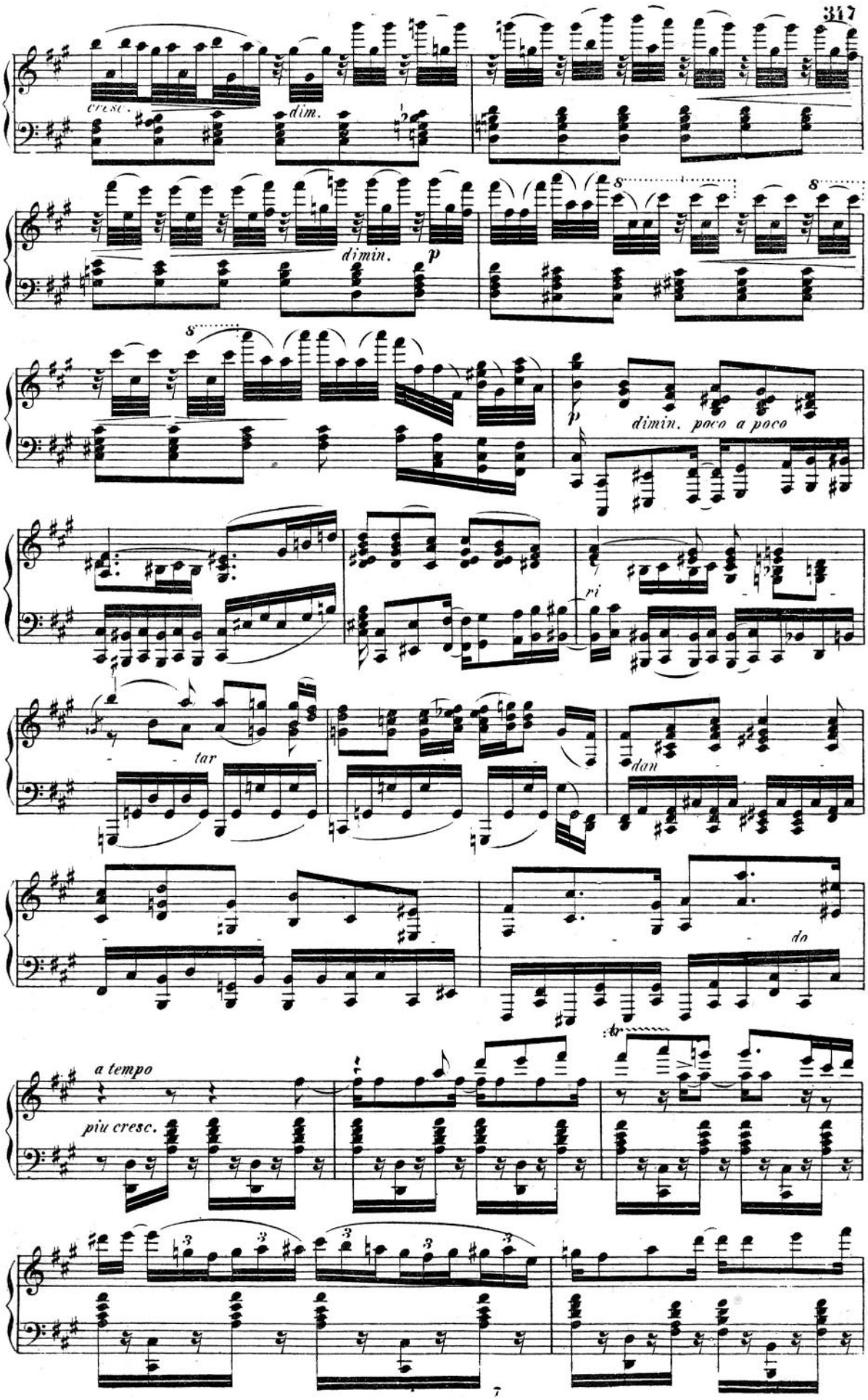

Ped.
pdol.
cresc.
f
p
cresc.
f
p
dimin.
pp
pp
pp
cresc.
Ped.
f
p
p
dimin.
pp
pp
Ped.
pp
Ped.
cresc.
f
p
f
p
dimin.

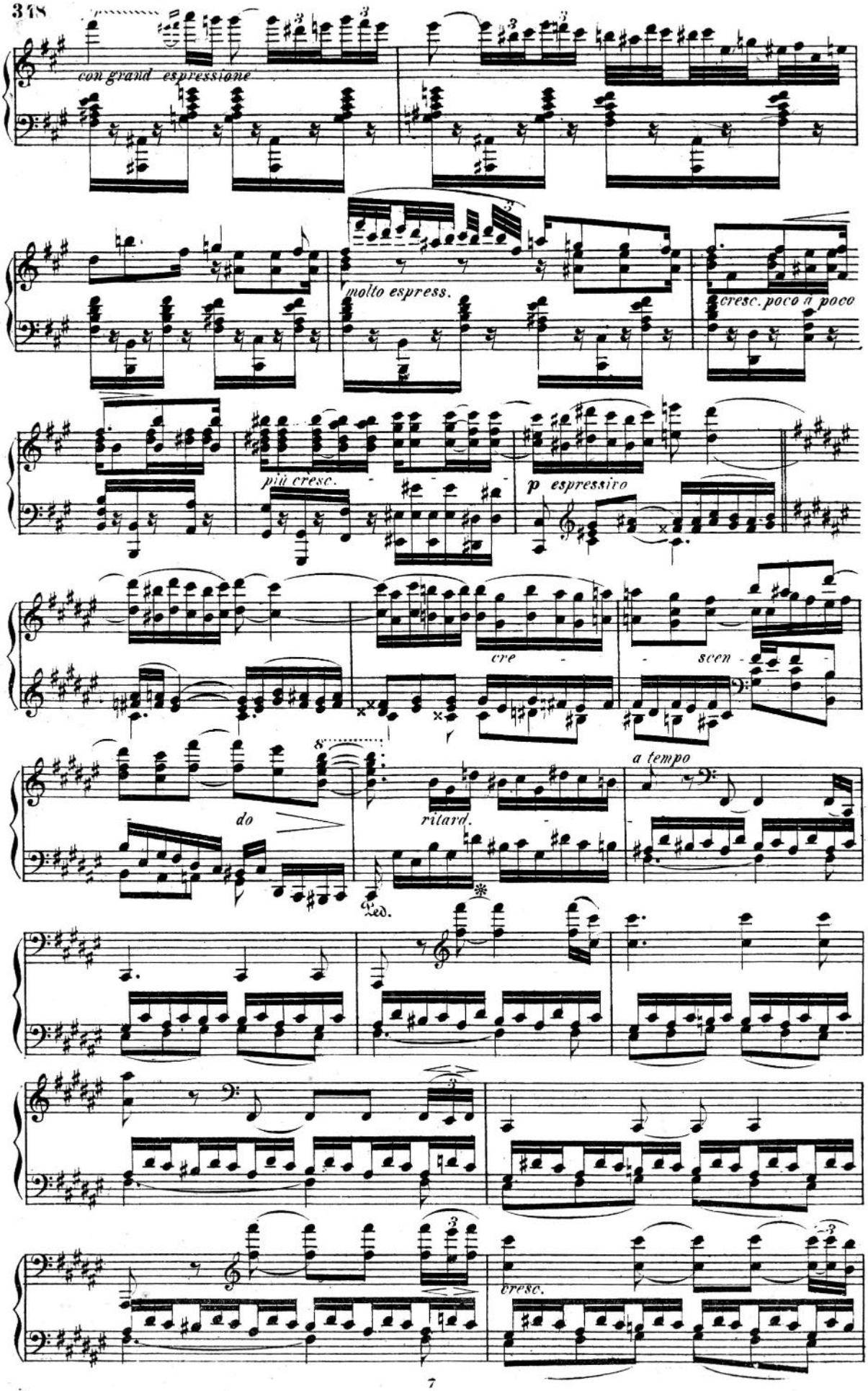

Presto.
un poco ri - tar - dan - do cre - scen - do
con 8va
ff
Tempo I.
p
pp
Adagio sostenuto. (♩ = 92.)
Appassionato e con molto sentimento
una corde
mezza voce
Ped.
poco cresc.
cresc.
p
cresc.
p
espressivo
cresc.
tutte le corde
con grand'espress.
p cresc.

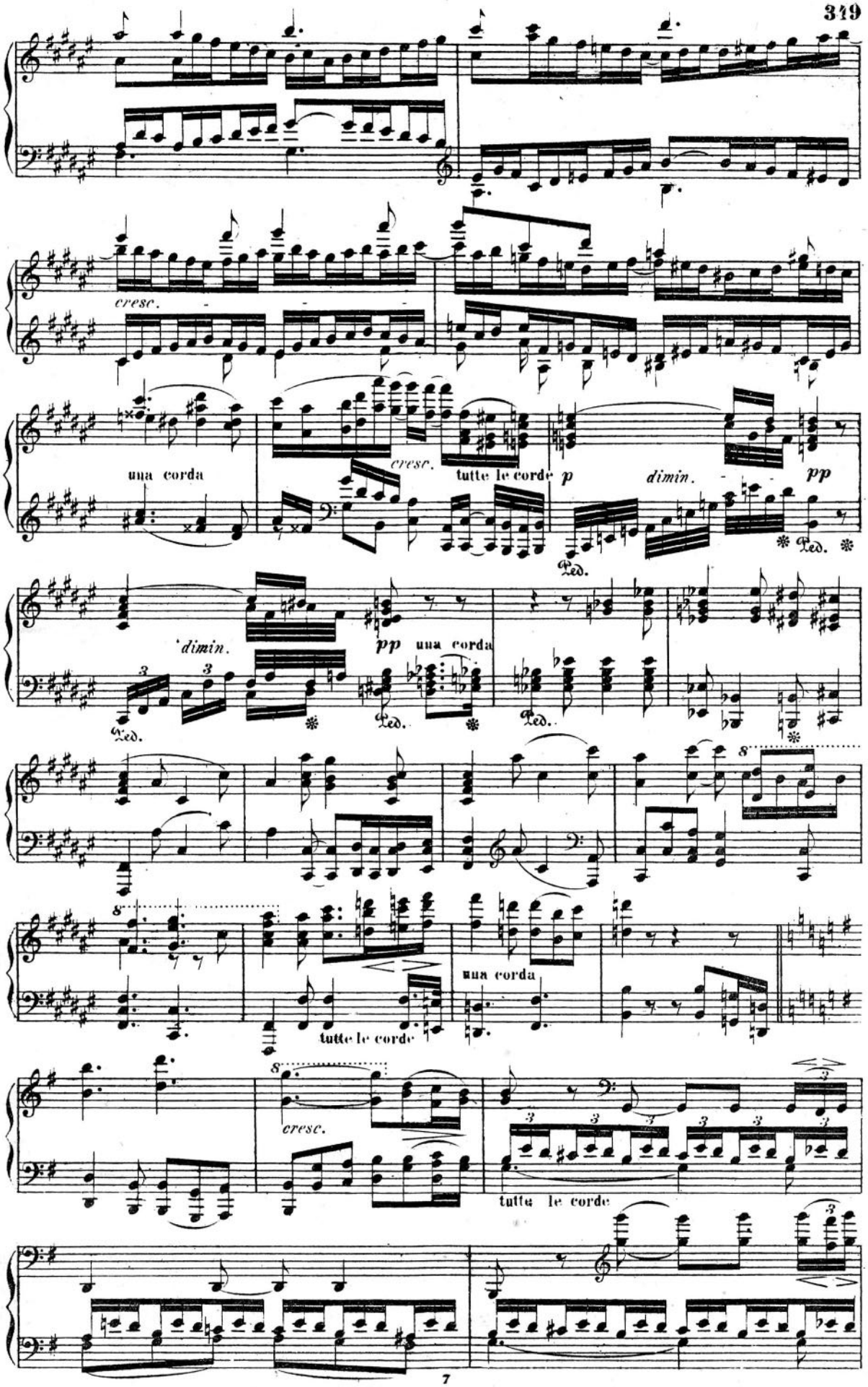

cresc.
pp
p
cresc. poco a poco
più
cresc.
p espressivo
cresc.
dimin.
ritard.
Ped.
a tempo
cresc.

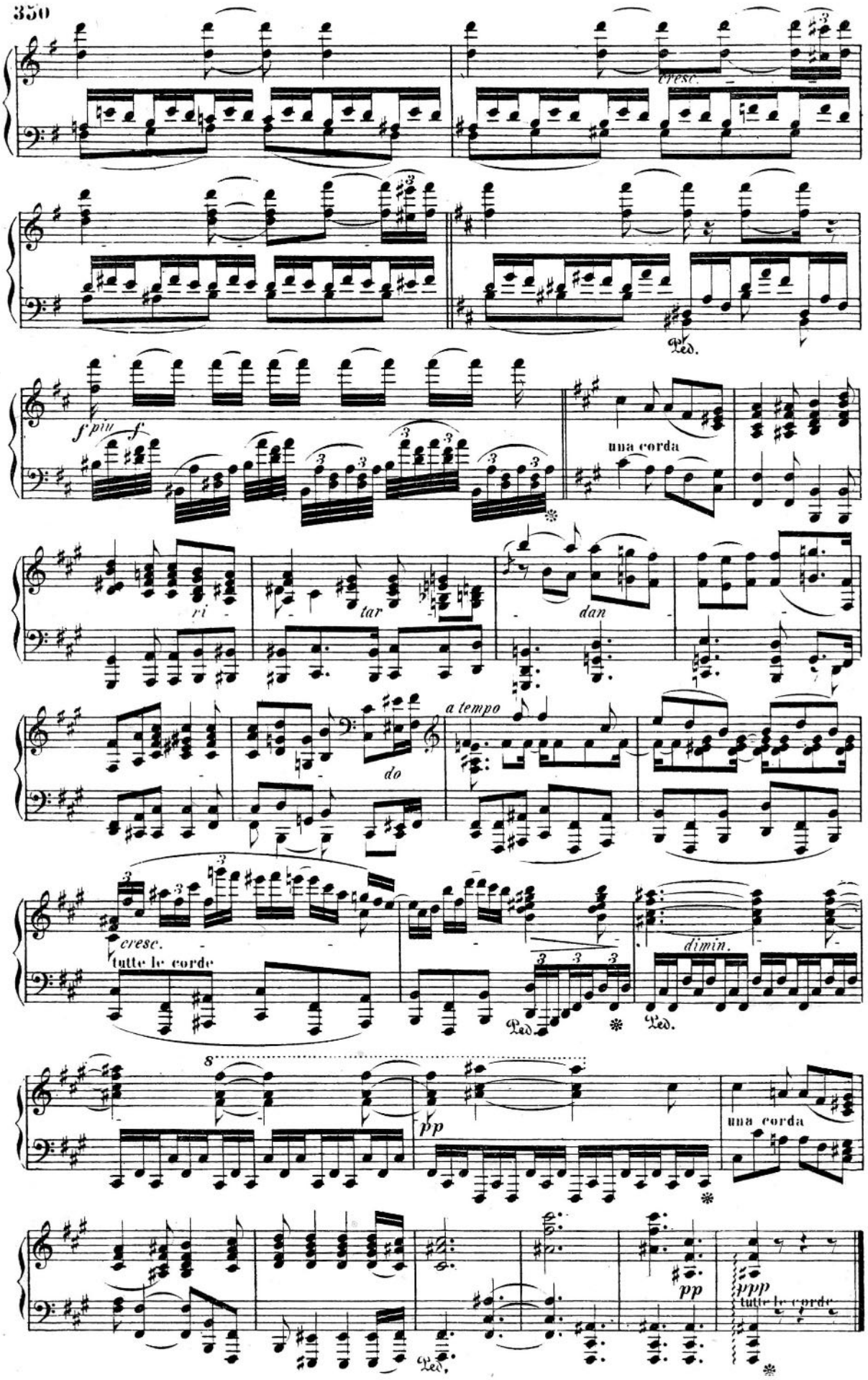

cre
scen
do
una corda
cresc.
tutte le corde
dimin.
pp
Ped.
p dimin.
pp
una corda
tutte le corde
cresc.
una corda
cresc.
cresc.
poco a poco due
ed allora tutte
le corde
sf
una corda


f tutte le corde sf
sf
una
corda
dimin.
smorzando
espressivo
pp cresc.
poco a poco due ed allora tutte le corde
sempre legato
sempre
cresc.
dim.
cresc.
molto espressivo
dim.
cresc.
dim.
p
cresc.
p
cresc.
cresc.


cresc.
dim.
dimin.
p
s
s
s
p
dimin. poco a poco
ri
tar
dan
do
a tempo
piu cresc.
tr


con grand espressione
molto espress.
cresc. poco a poco
più cresc.
p espressivo
cre
scen
do
ritard.
a tempo
Ped.
cresc.


cresc.
una corda
cresc.
tutte le corde
p
dimin.
pp
Ped.
dimin.
pp
una corda
Ped.
Ped.
Ped.
una corda
tutte le corde
cresc.
tutte le corde


cresc.
Ped.
f più f
una corda
ri
tar
dan
a tempo
do
cresc.
tutte le corde
Ped.
dimin.
Ped.
8
pp
una corda
pp
ppp
tutte le corde
Ped.

Per la misura si conta nel Largo sempre quattro semicrome cio e

Largo. (♩ = 76.)

p *dolce*

Ped. Ped. Ped. Ped.

Un poco più vivace.

Ped. Ped. Ped.

Tempo I.

Allegro.

Ped. Ped. Ped.

fp

Tempo I.

cresc. *f*

p

Ped. Ped. Ped. Ped.

ten.

tr *tr* *tr*

a tempo

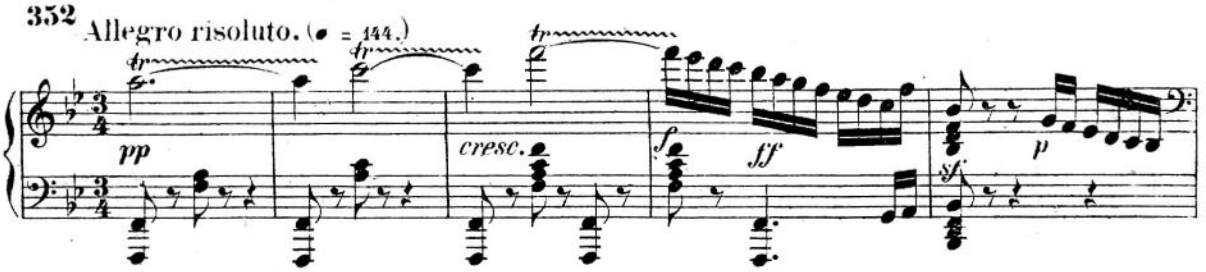
cresc. *accel.*

Prestissimo.

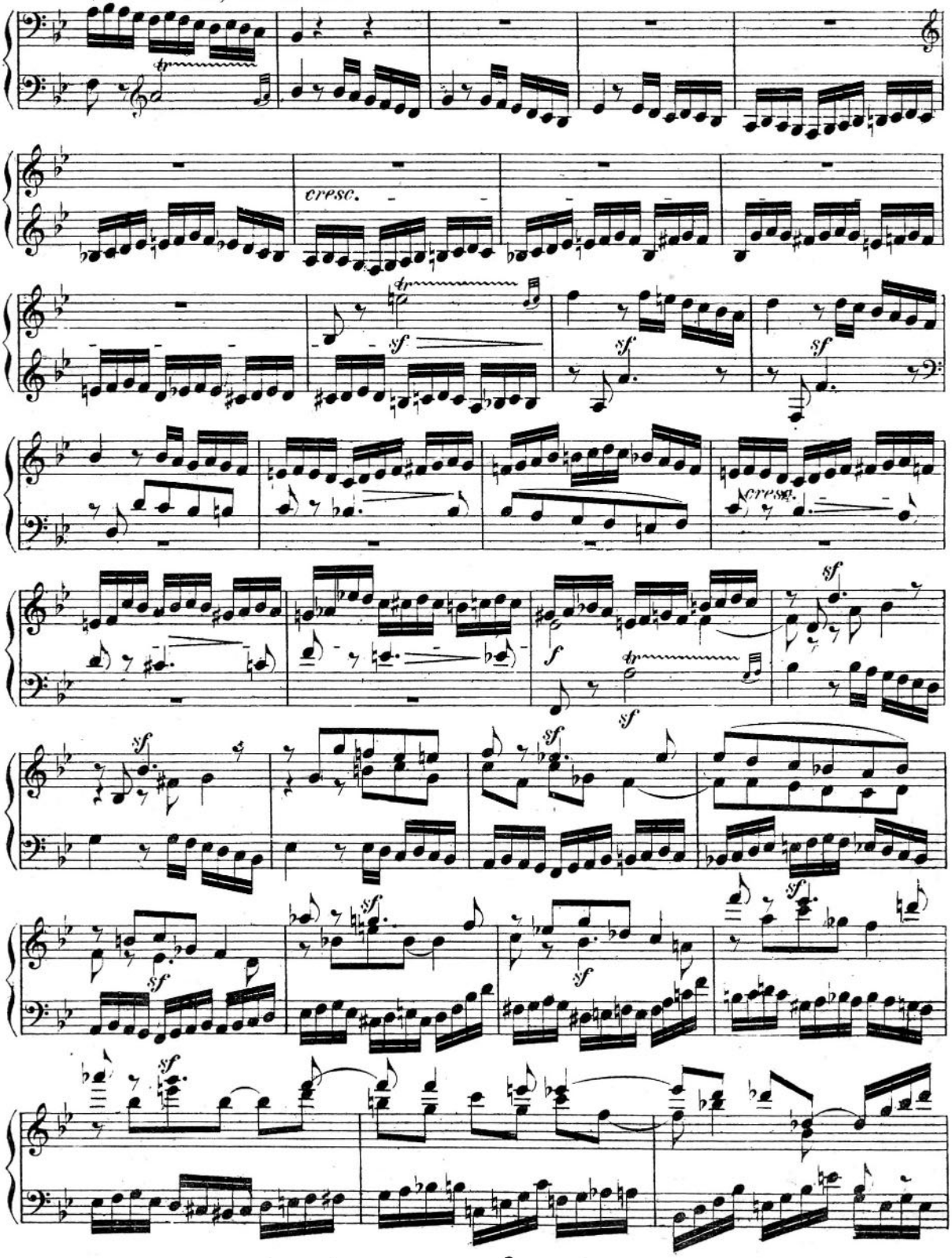
ff *dimin.* *ri - tar - dan - do* *pp*

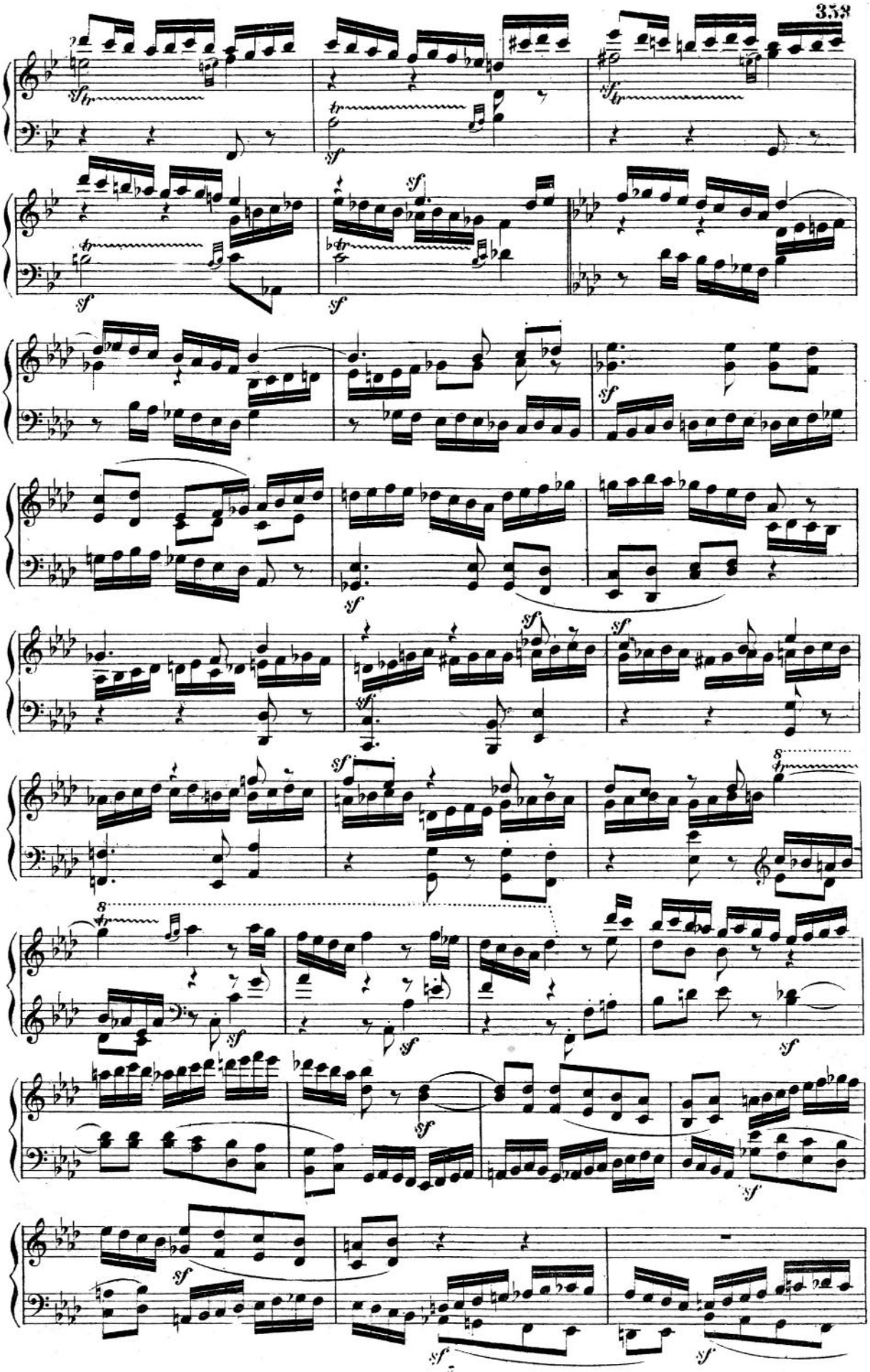
Ped. Ped.

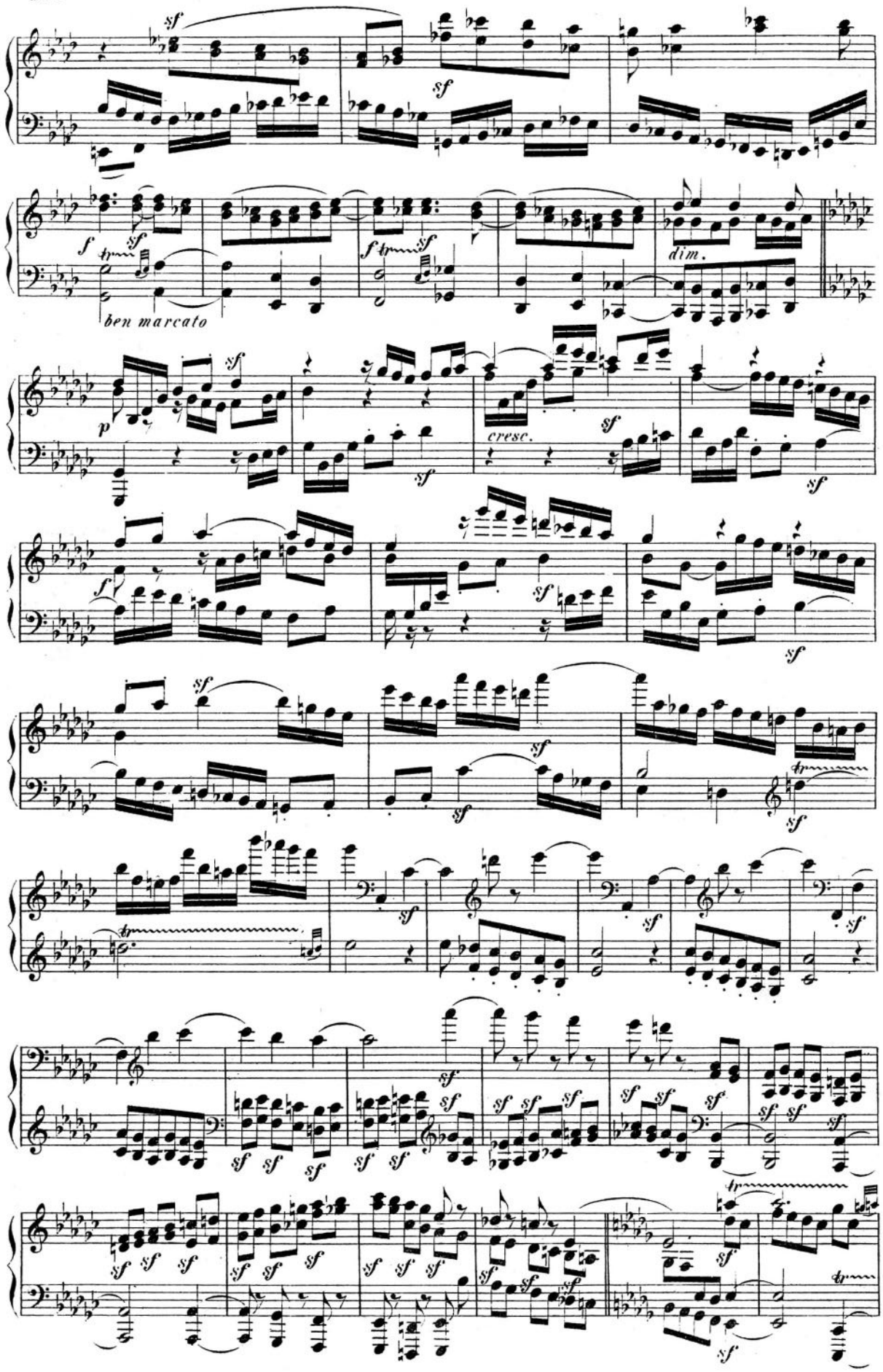
352 Allegro risoluto. (♩ = 144.)

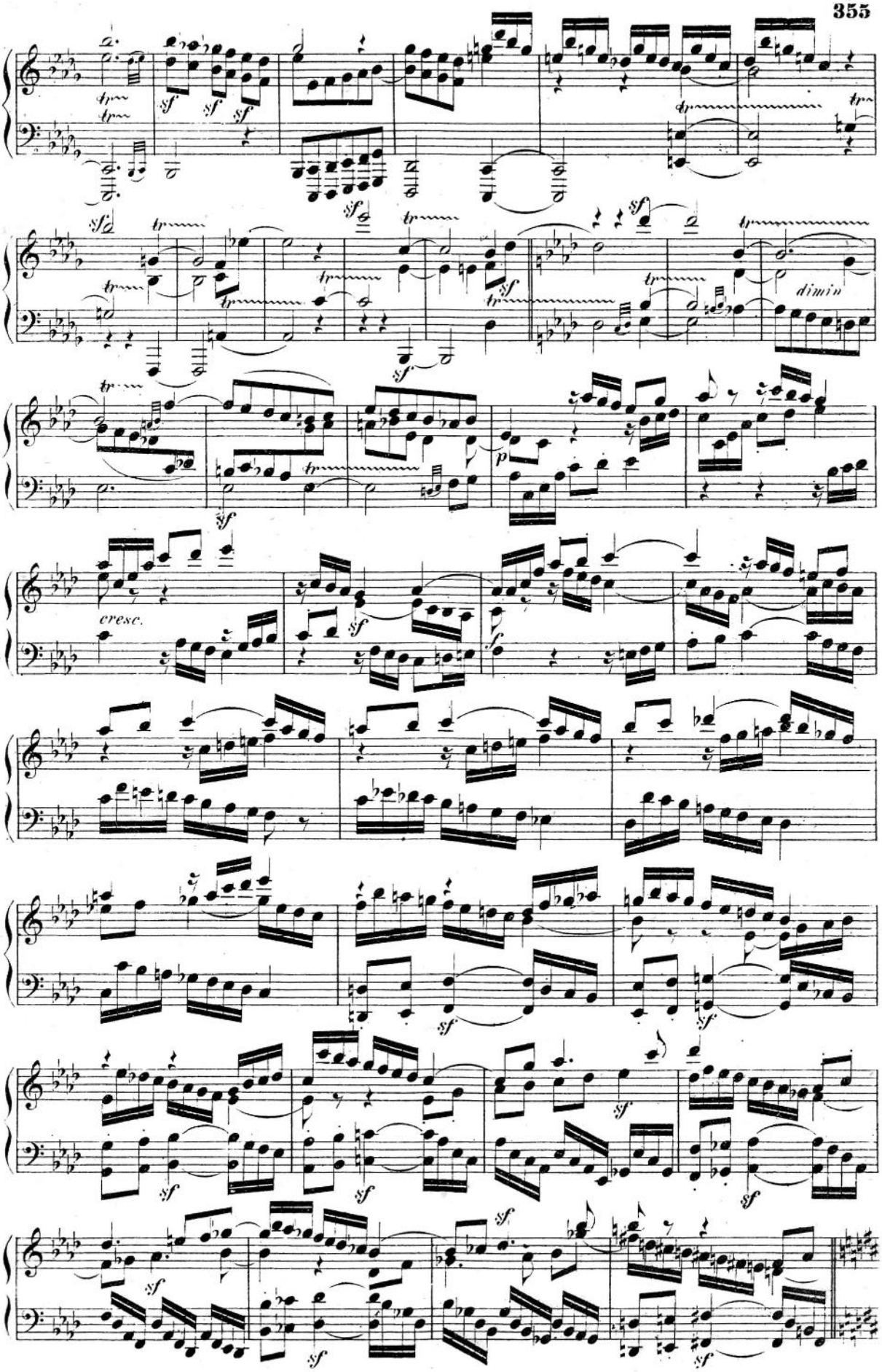


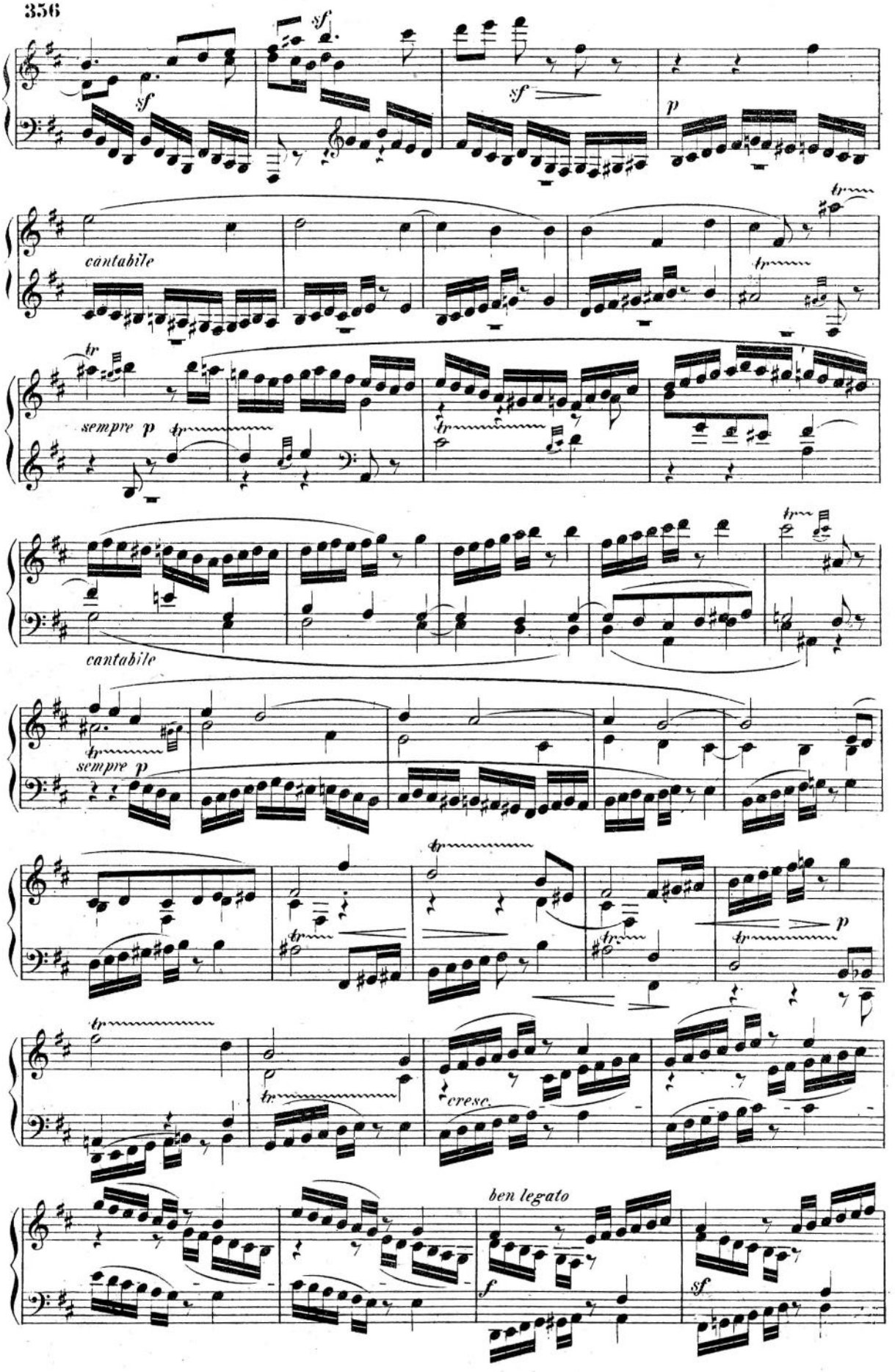
Fuga a tre voci, con alcune licenze.

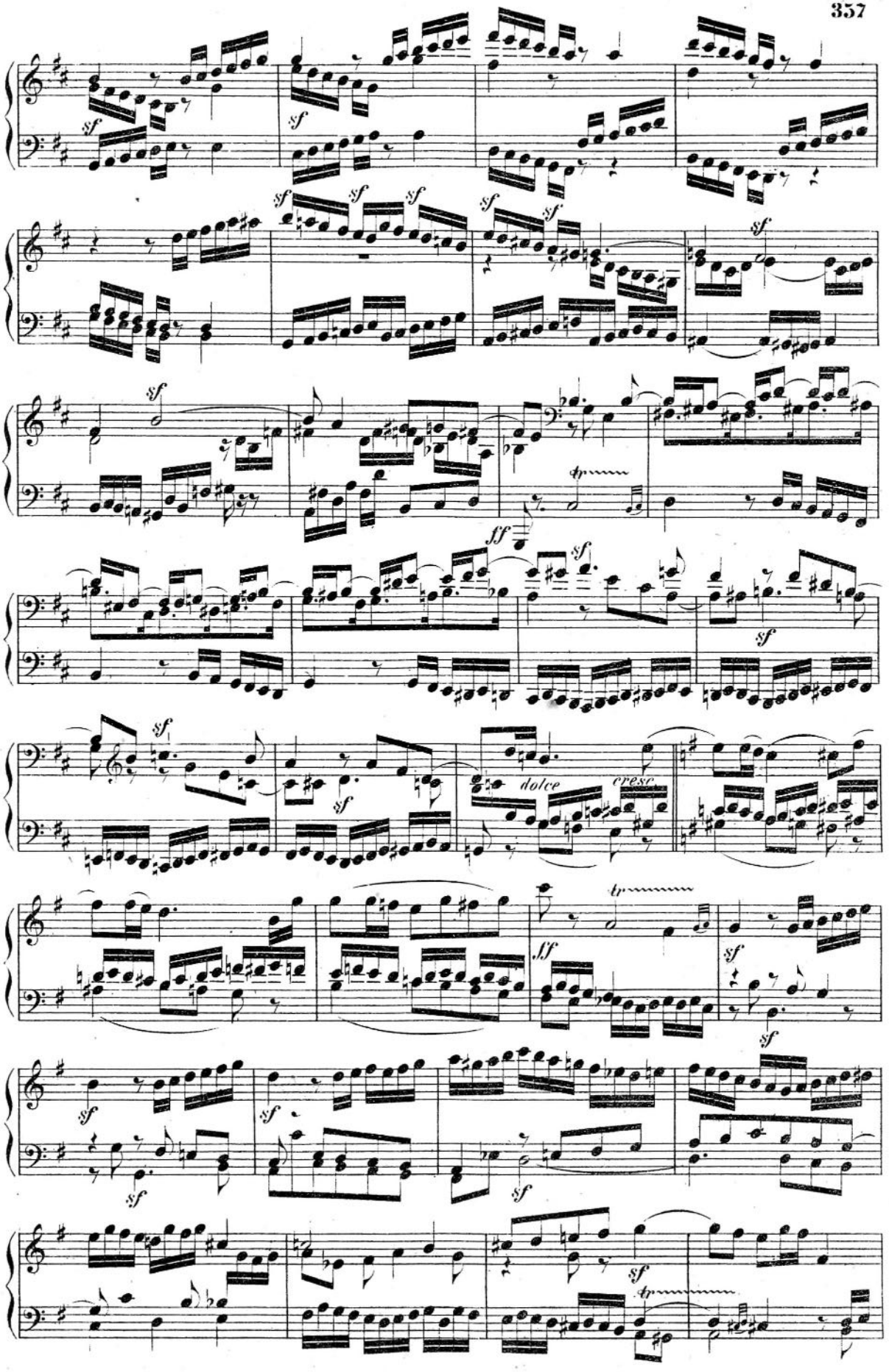


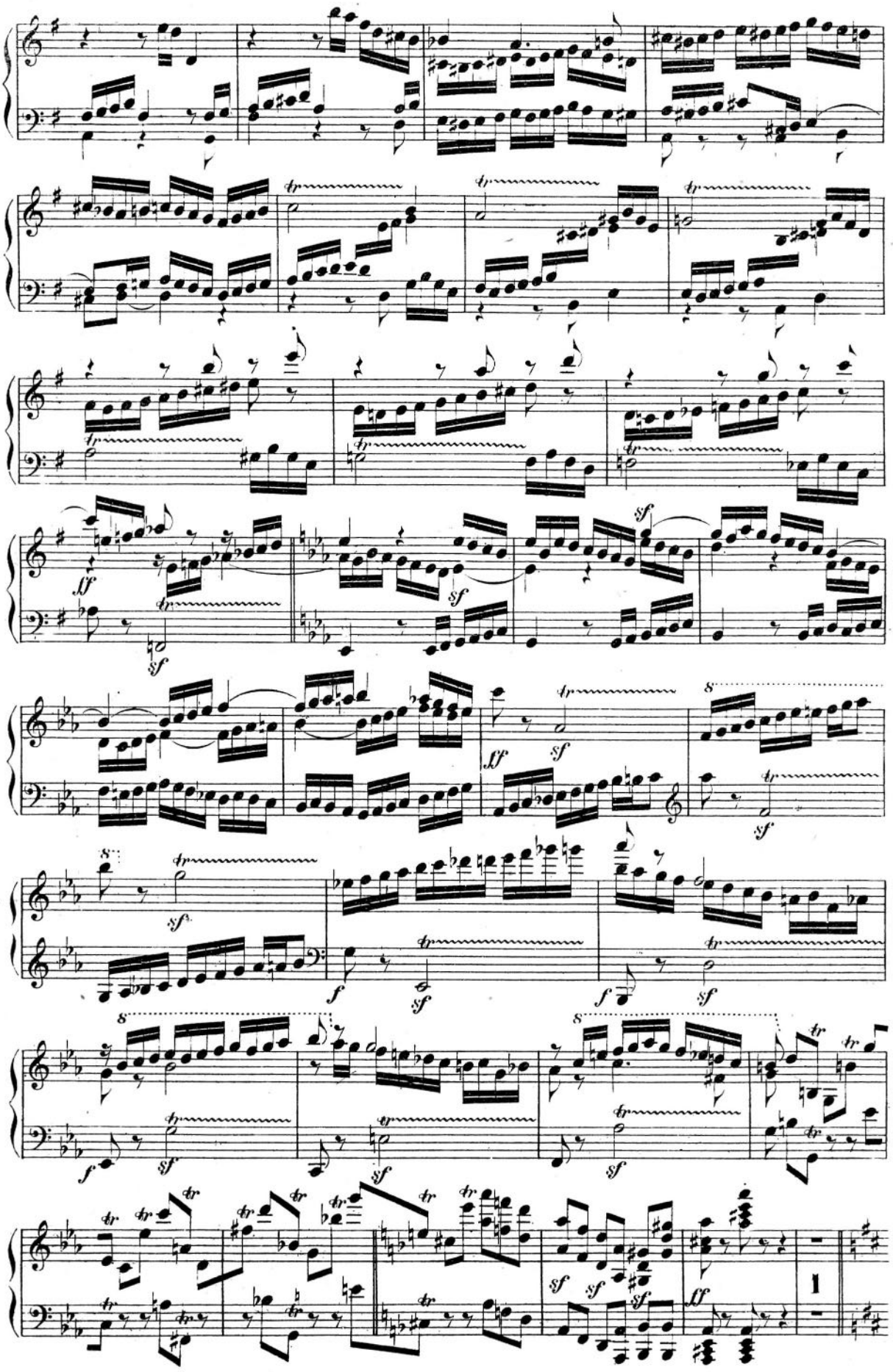


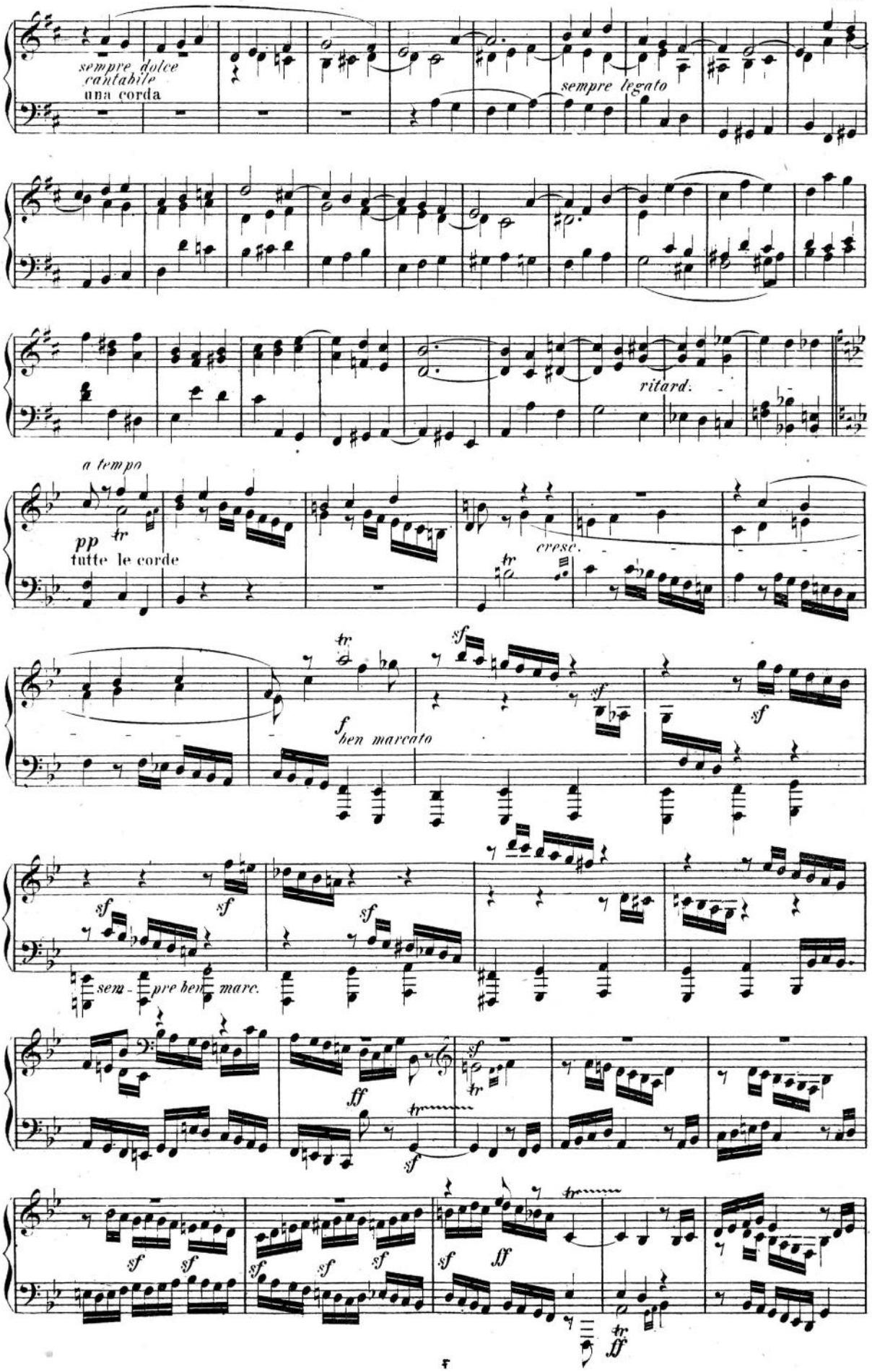

ben marcato
dim.
cresc.

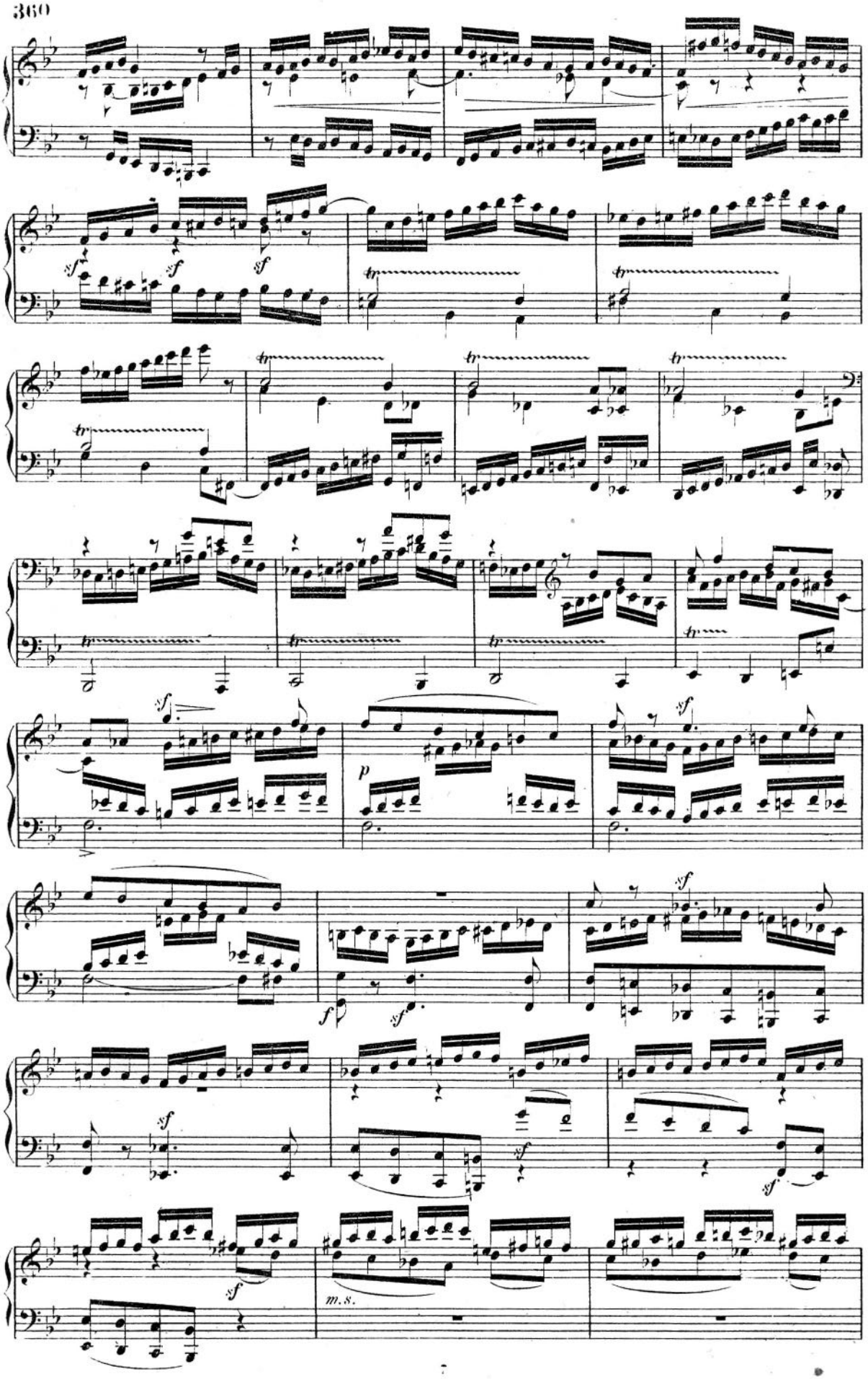

tr
sf
dimin
cresc.
p

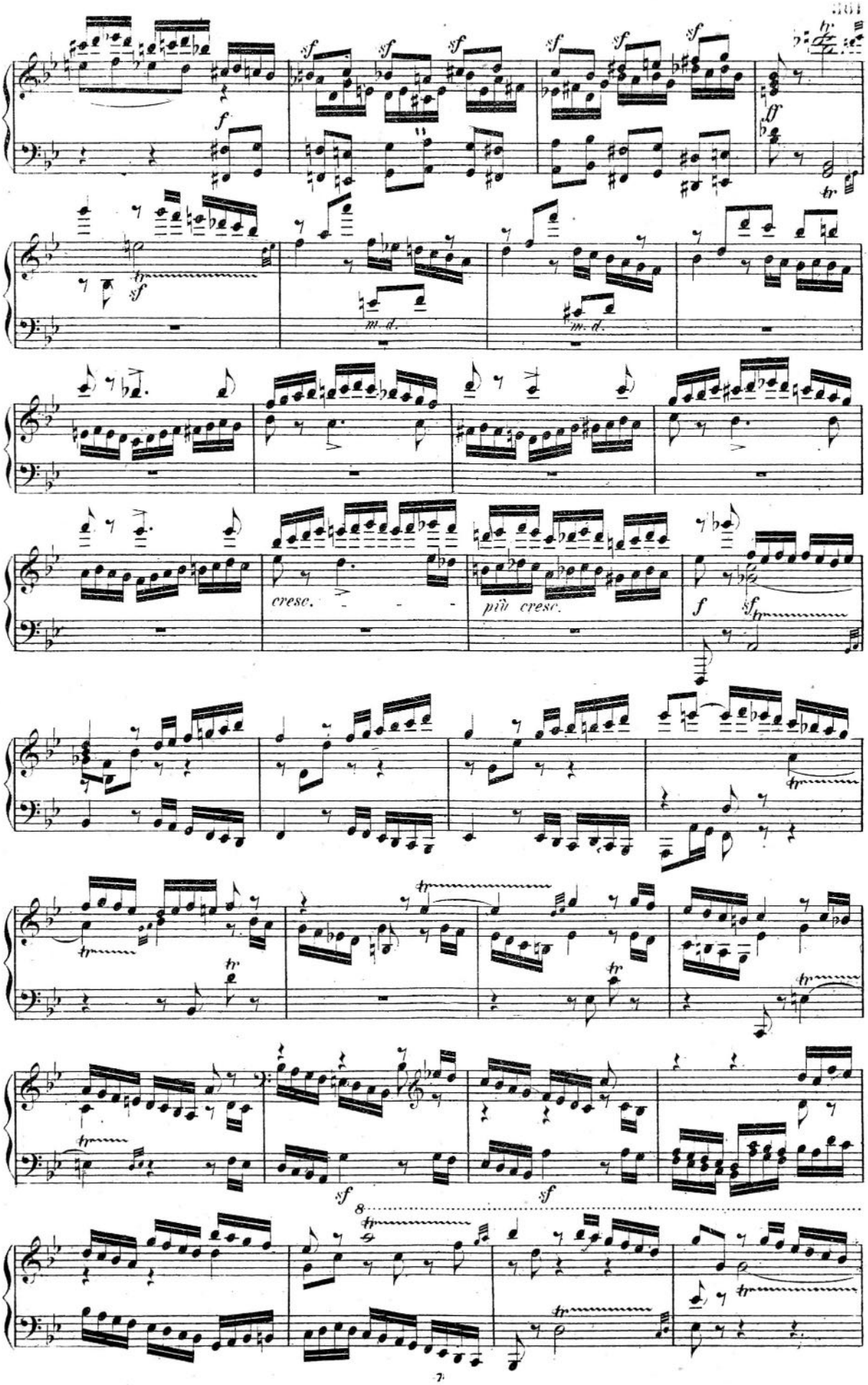

sf
sf
sf
p
cantabile
tr
sempre p
cantabile
sempre p
cresc.
ben legato
f
sf

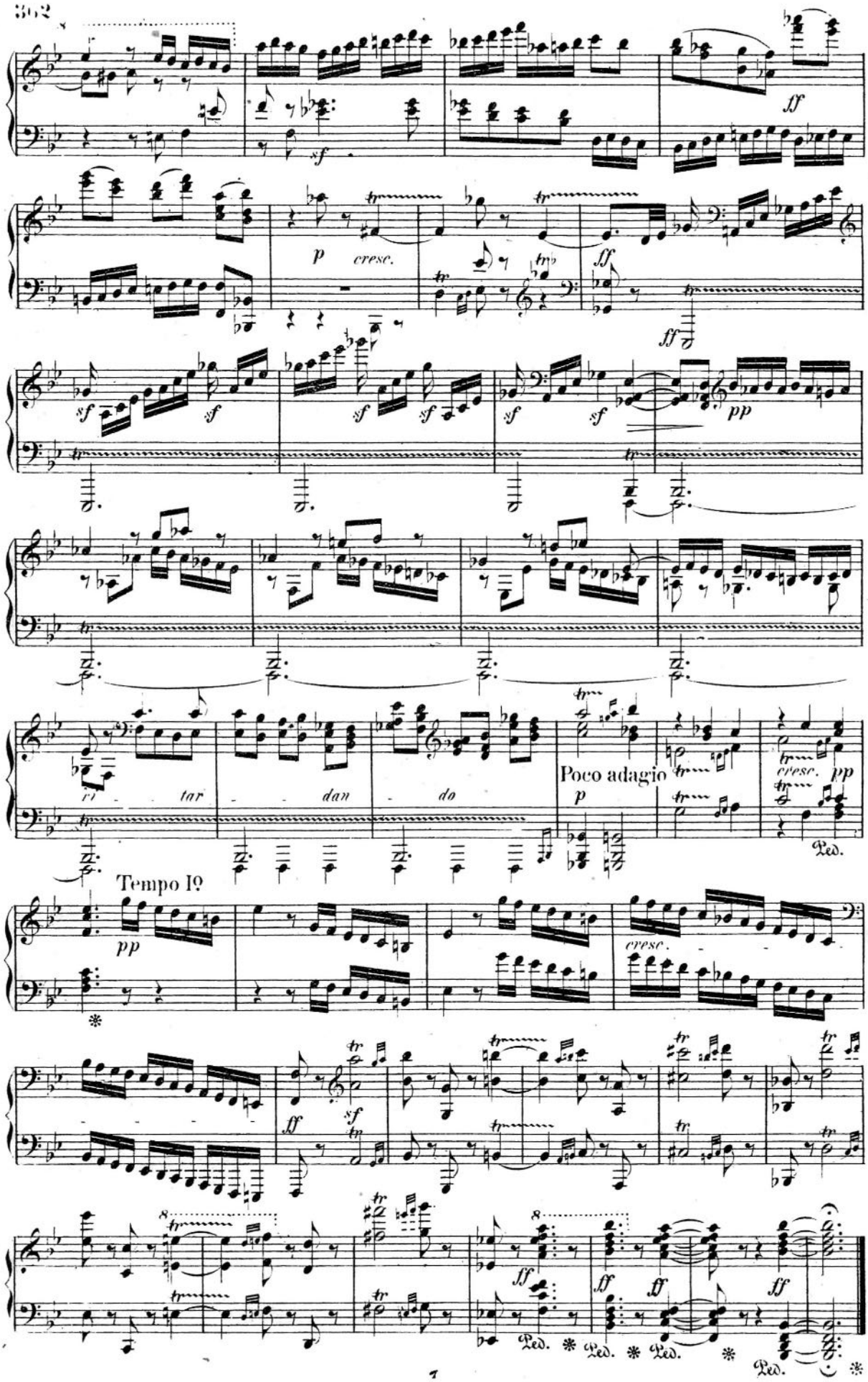

sf
sf
sf sf sf
sf sf
sf
sf
tr
ff
sf
sf
sf
dolce
cresc
tr
ff
sf
sf
sf
sf
sf
sf
sf
tr


tr
sf
ff
f
8
1


sempre dolce
cantabile
una corda
sempre legato
ritard.
a tempo
pp
tutte le corde
cresc.
f
ben marcato
sf
sem - pre ben marc.
ff


sf
sf
sf
tr
p
f
m.s.


sf
f
ff
tr
m. d.
cresc.
più cresc.
8


ff
p
cresc.
ff
ff
sf
pp
ri tar dan do
Poco adagio
p
cresc. pp
Ped.
Tempo I?
pp
cresc.
ff
sf
ff
ff
ff
Ped.
Ped.
Ped.
Ped.

The two last movements composed about 1820. Appeared for the first time in November 1821.

SONATA.

Dedicated to Miss Maximiliana Brentano.

Beethoven, Op. 109.

Vivace, ma non troppo. Sempre legato. ♩ = 100.

№ 30.

p dolce

cresc.

Adagio espressivo. 𝅗𝅥 = 66.

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

f *p* *cresc.* *p*

Ped.

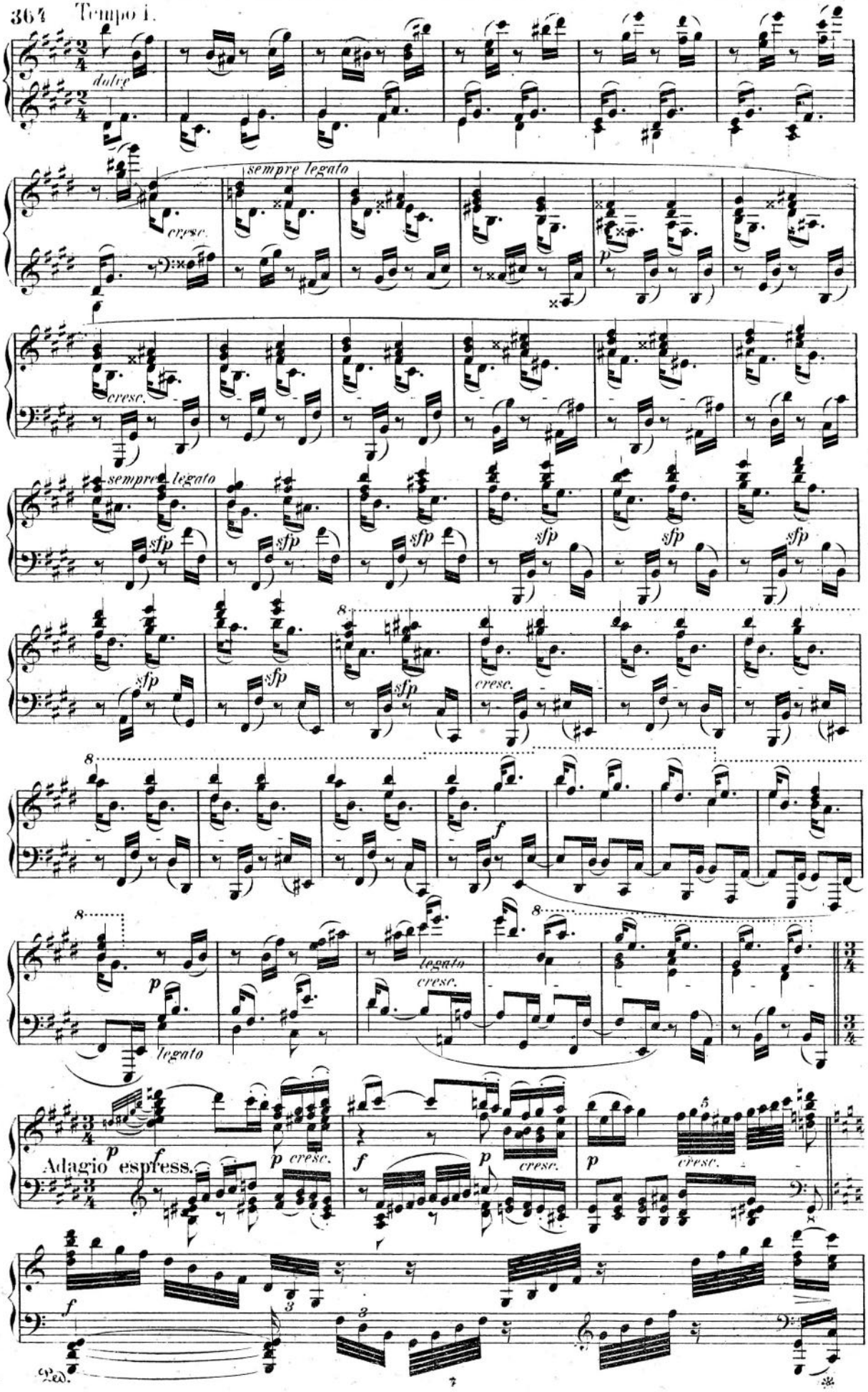
f *dimin.* *p*

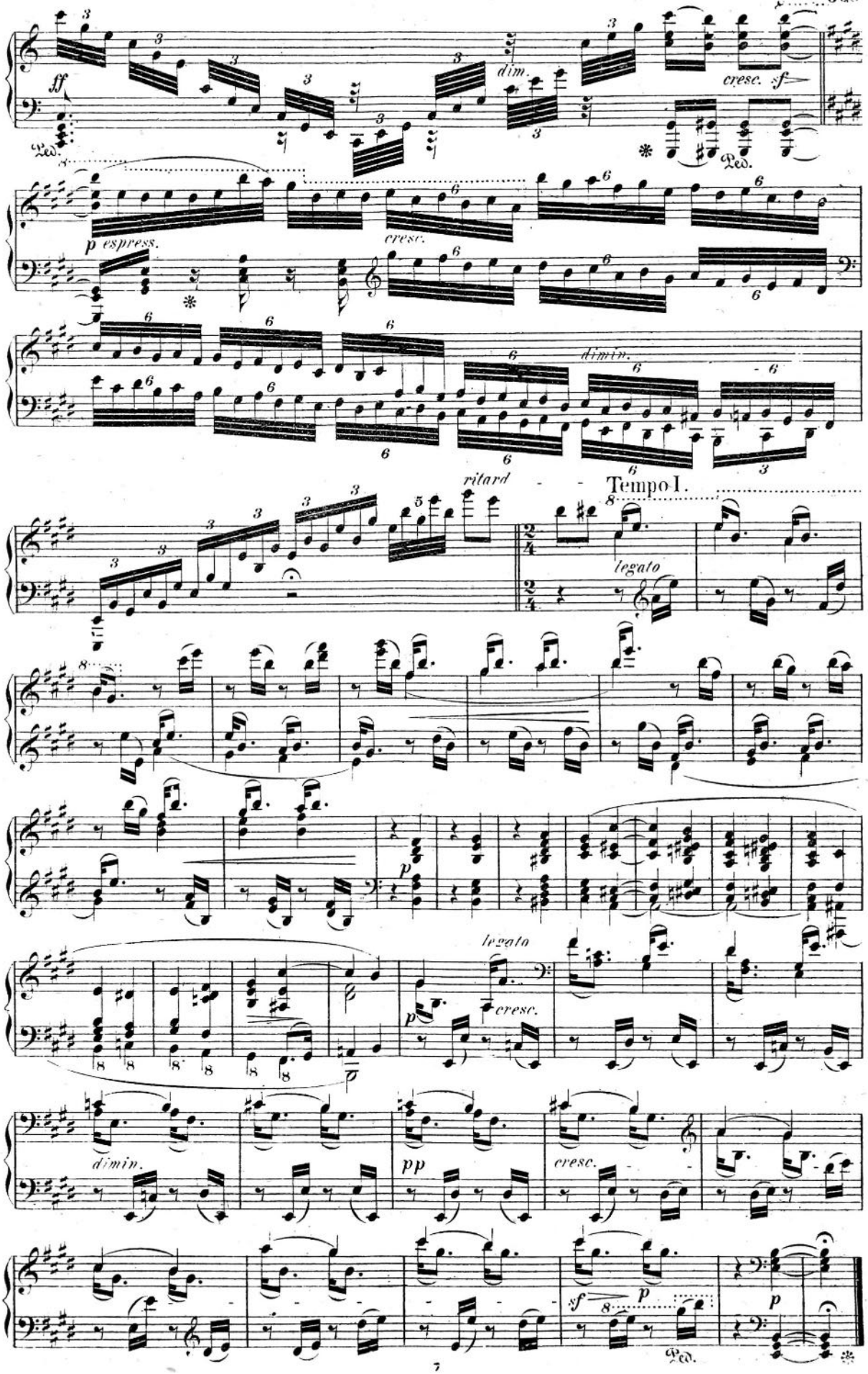
Ped.

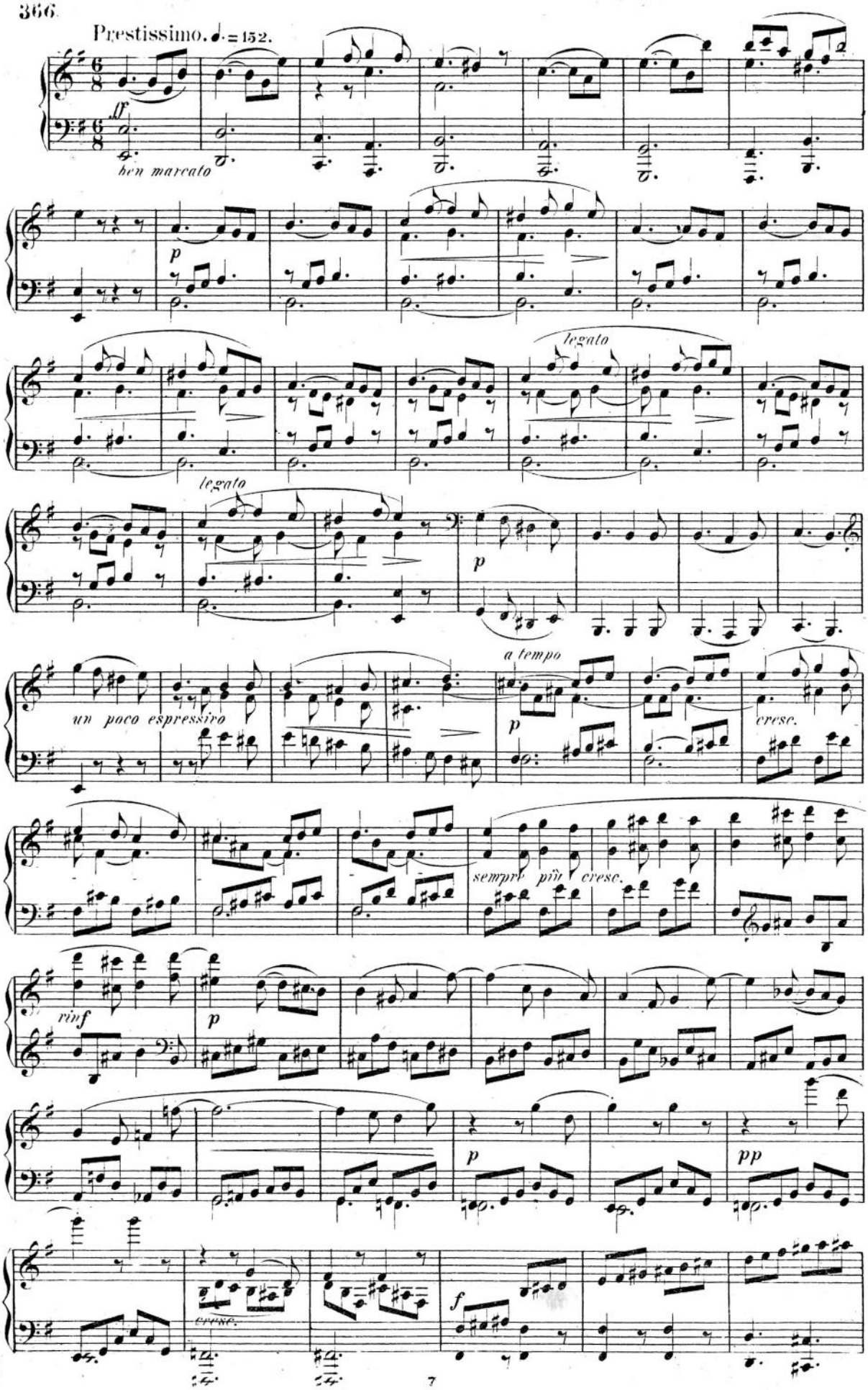
espress. *cresc.*

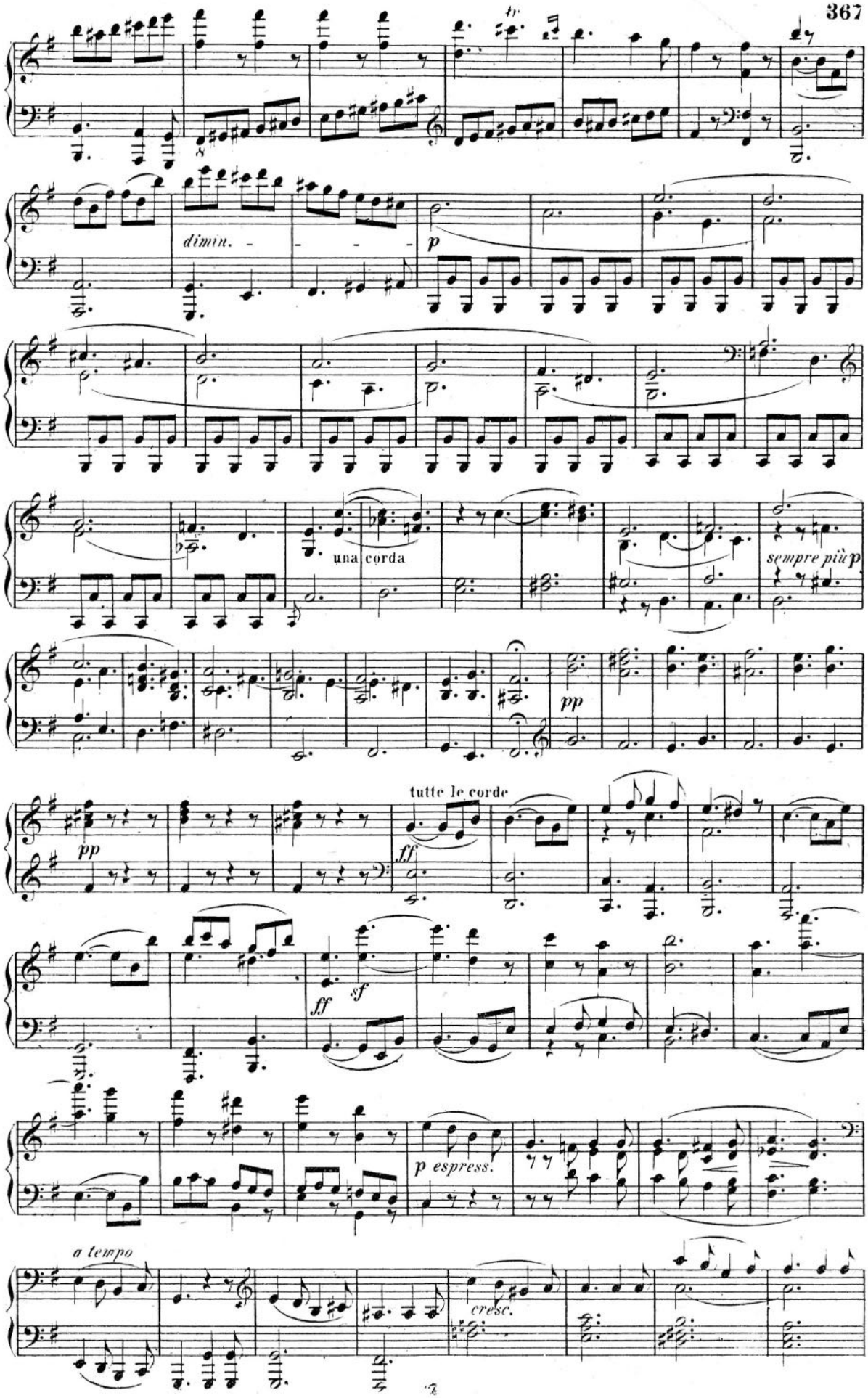
ritard.

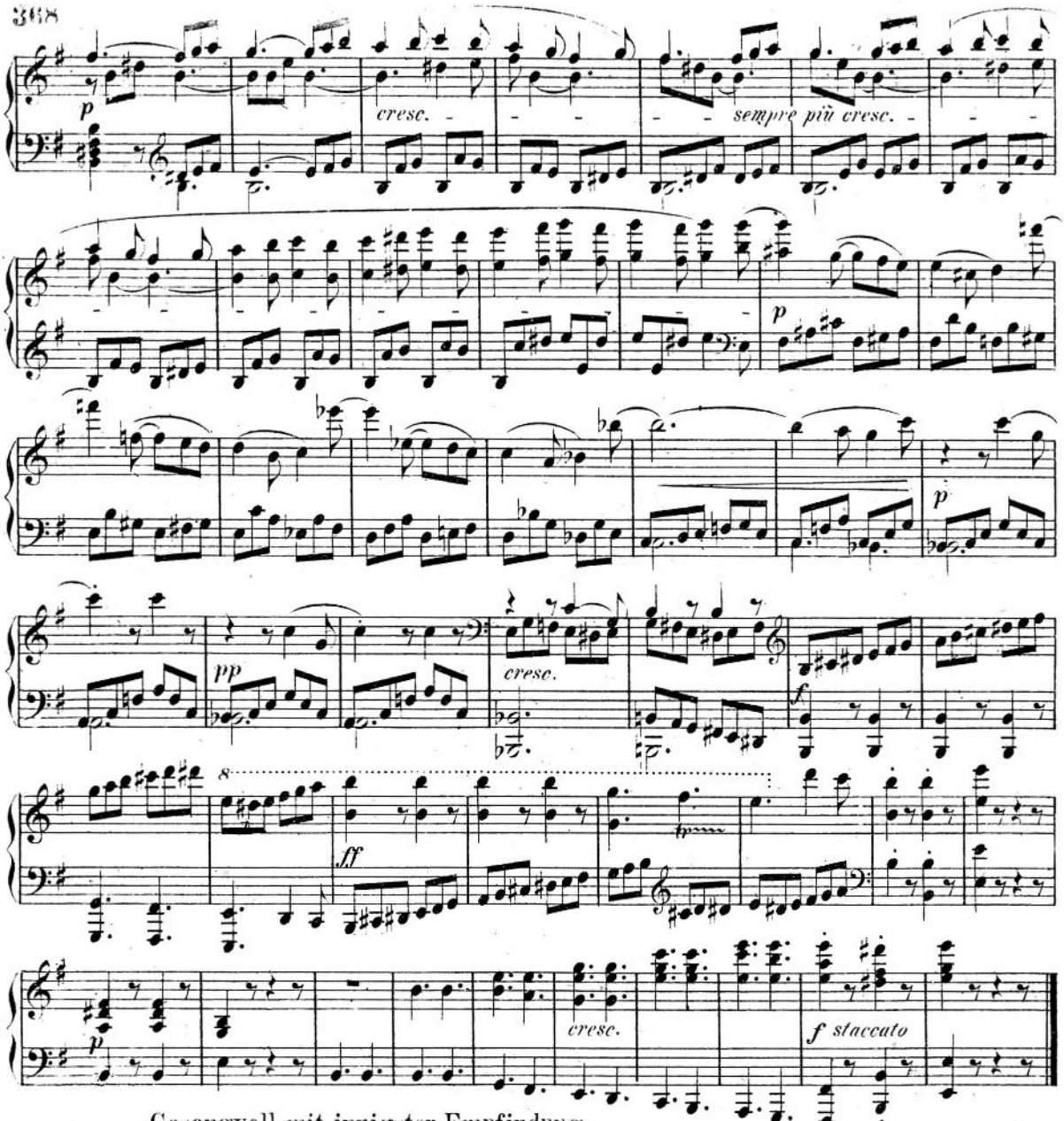
sf *dimin.*


Tempo I.
dolce
sempre legato
cresc.
sempre legato
sfp
8
cresc.
f
legato
cresc.
Adagio espress.
Ped.

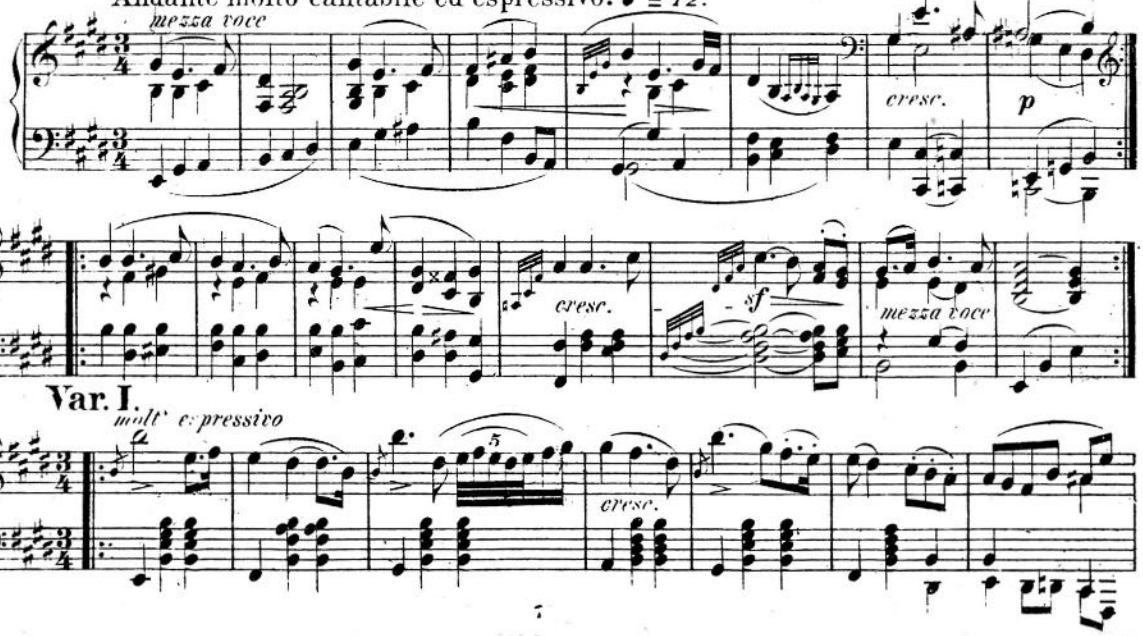

ff
Ped.
dim.
cresc. sf
Ped.
p espress.
cresc.
dimin.
ritard
Tempo I.
legato
p
legato
cresc.
dimin.
pp
cresc.
sf
p
p
Ped.


Prestissimo. ♩. = 152.
ff
ben marcato
p
legato
legato
p
un poco espressivo
a tempo
p
cresc.
sempre più cresc.
rinf
p
p
pp
cresc.
f

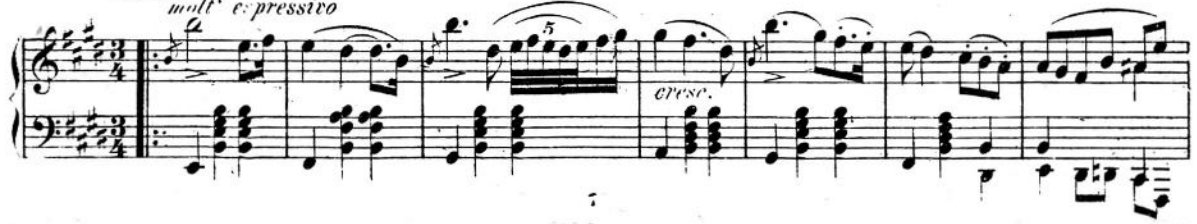

tr
dimin.
p
una corda
sempre più p
pp
tutte le corde
pp
ff
ff
sf
p espress.
a tempo
cresc.

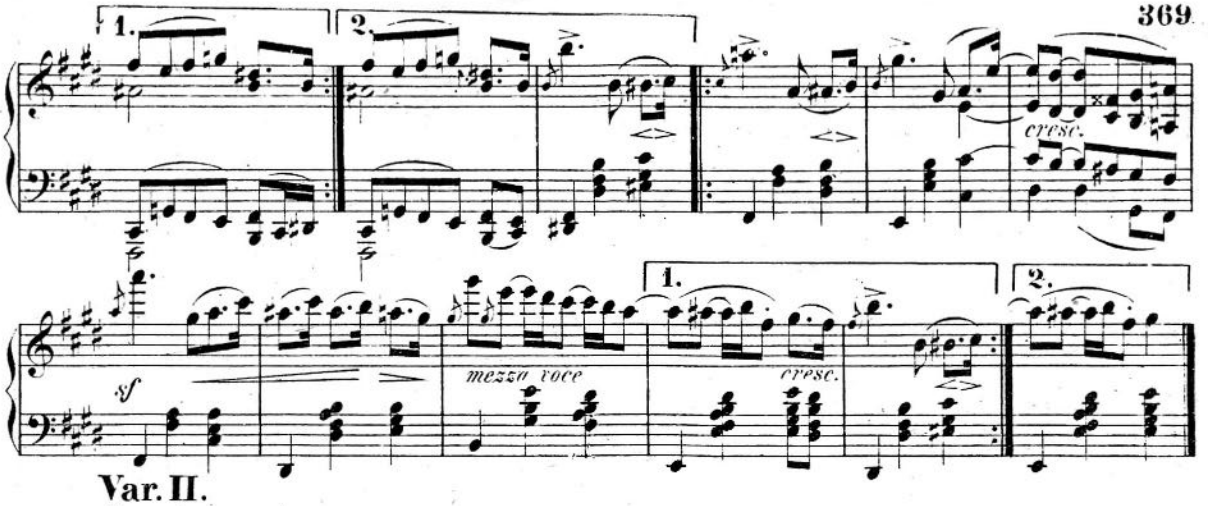


Gesangvoll mit innigster Empfindung.
Andante molto cantabile ed espressivo. ♩ = 72.



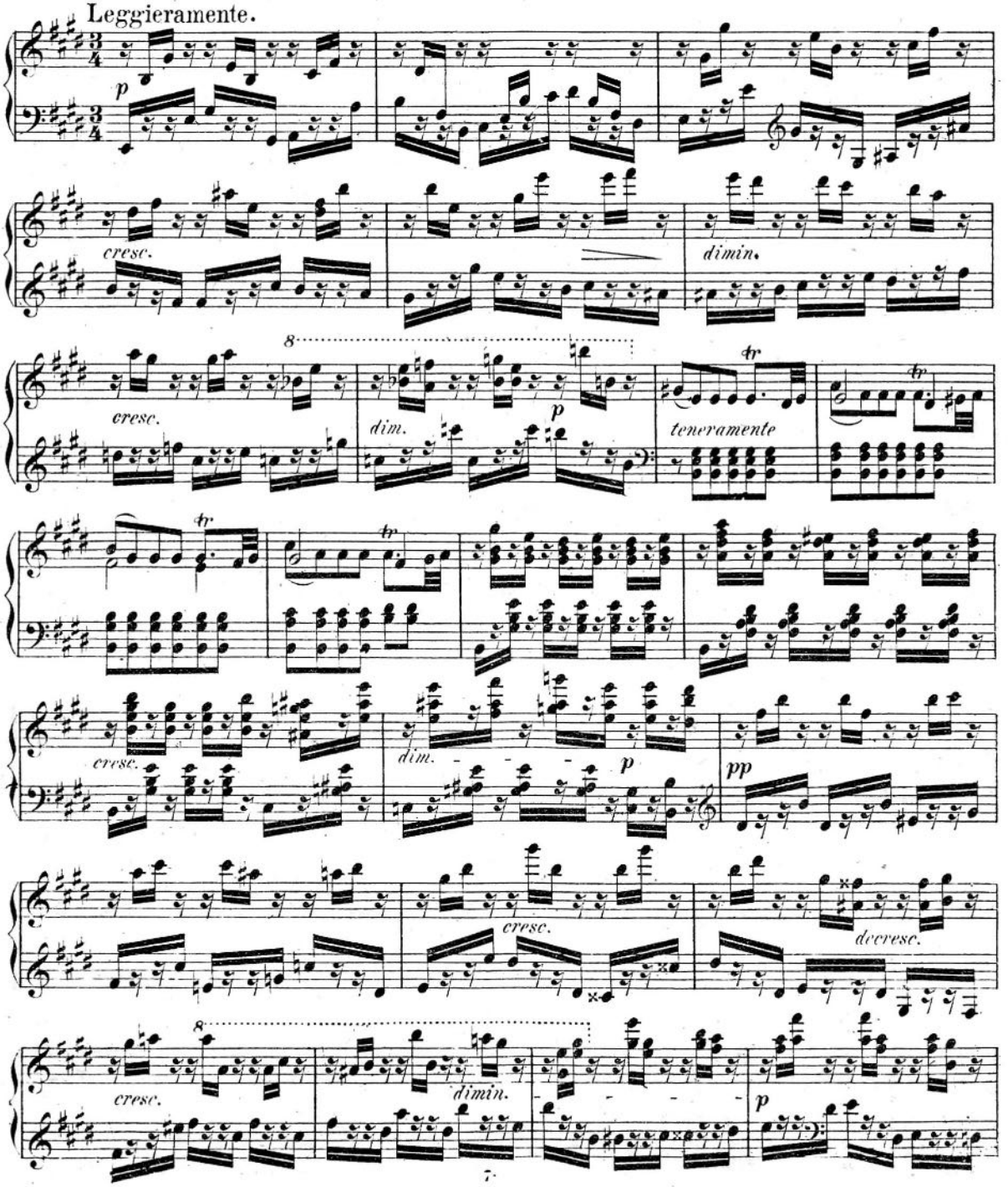
Var. I.
molto espressivo

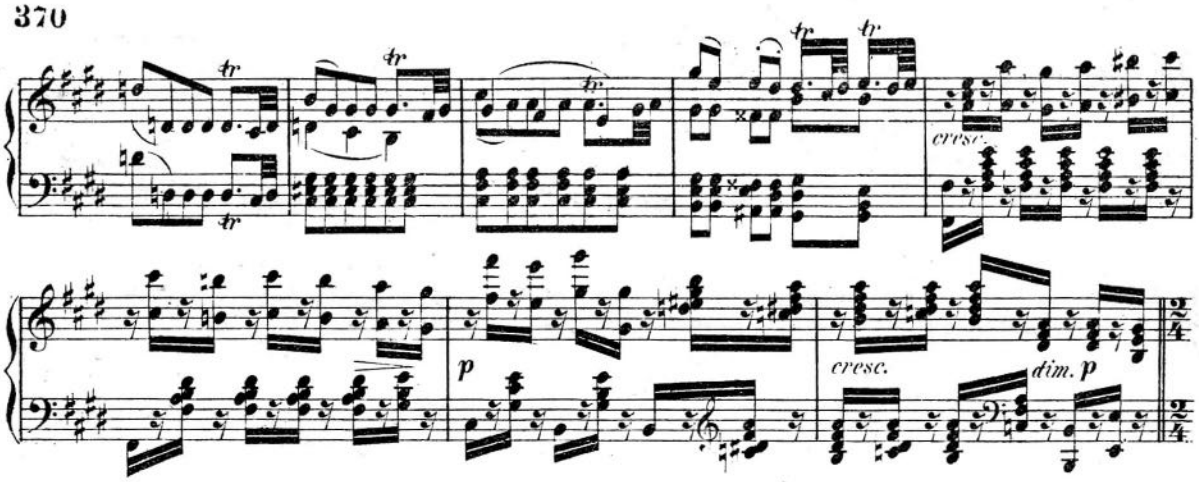




Var. II.

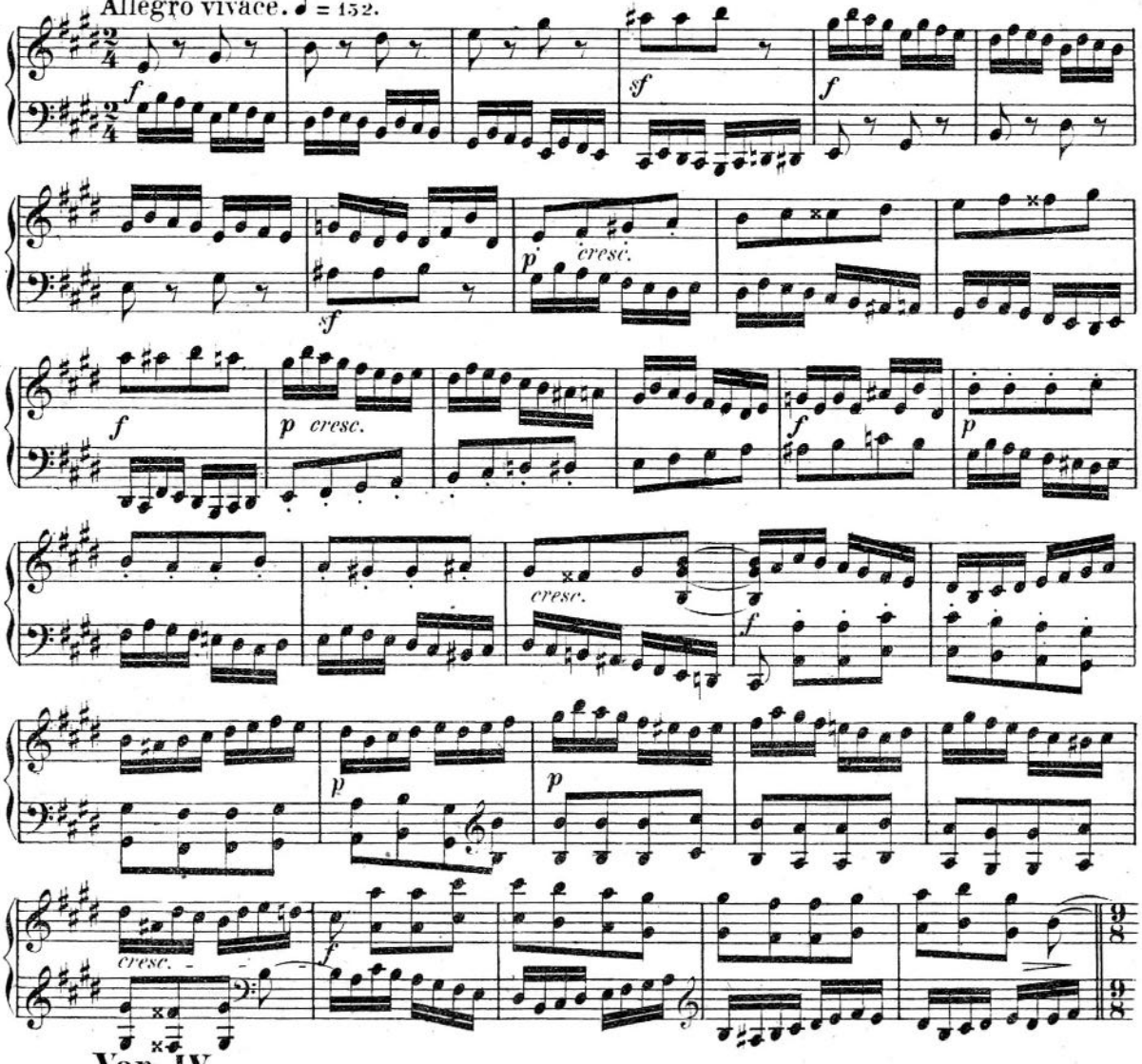
Leggieramente.





Var. III.

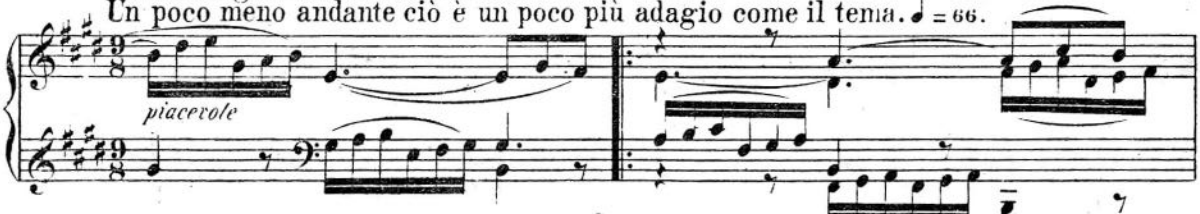
Allegro vivace. ♩ = 152.

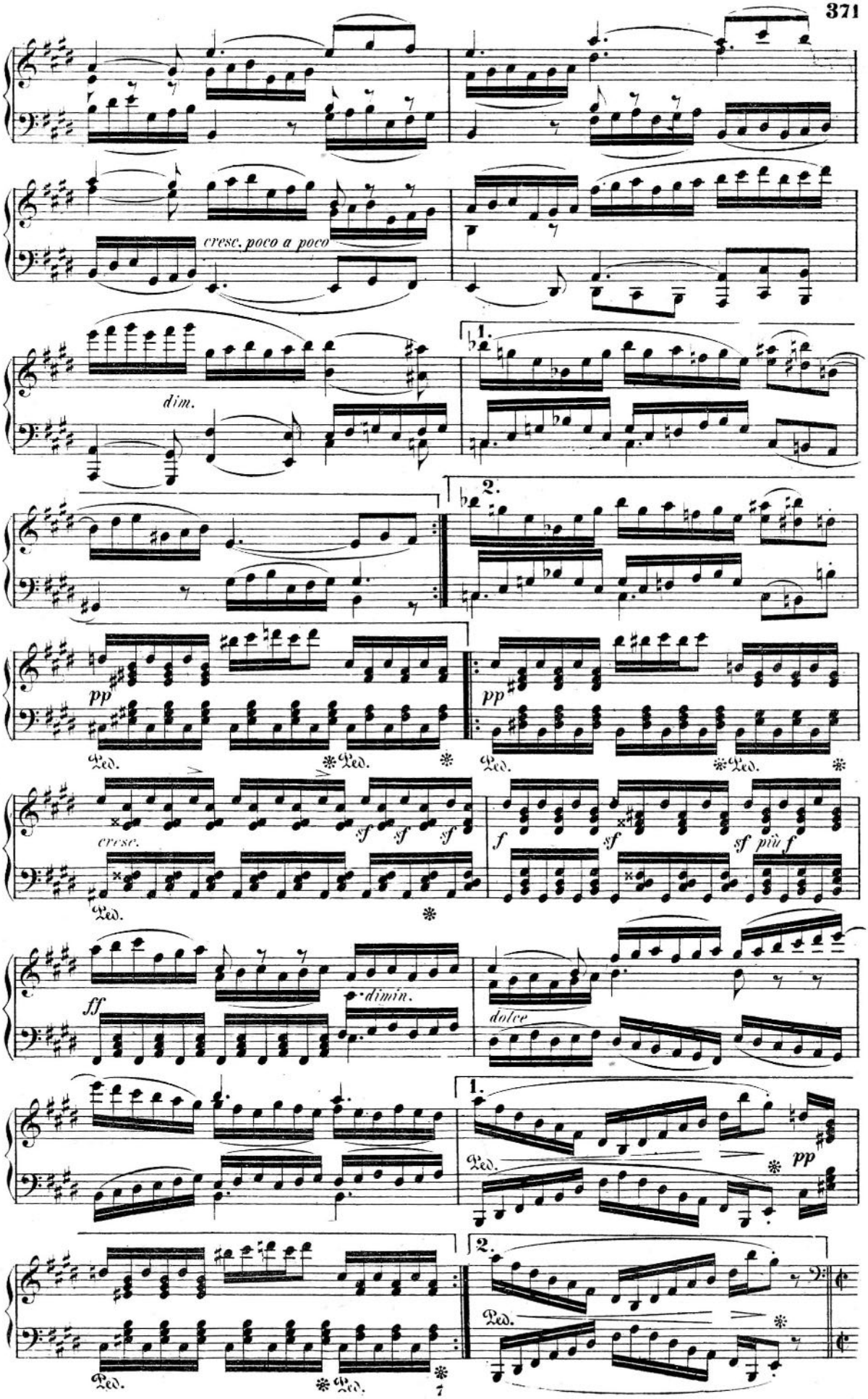


Var. IV.

Etwas langsamer als das Thema.

Un poco meno andante ciò è un poco più adagio come il tema. ♩ = 66.




cresc. poco a poco
dim.
1.
2.
pp
Ped.
cresc.
sf
f
più f
ff
dimin.
dolce

Var. V.

Allegro, ma non troppo. ♩ = 69.

f *sf* *sf* *sf*

f

sempre f

f

sf

sf

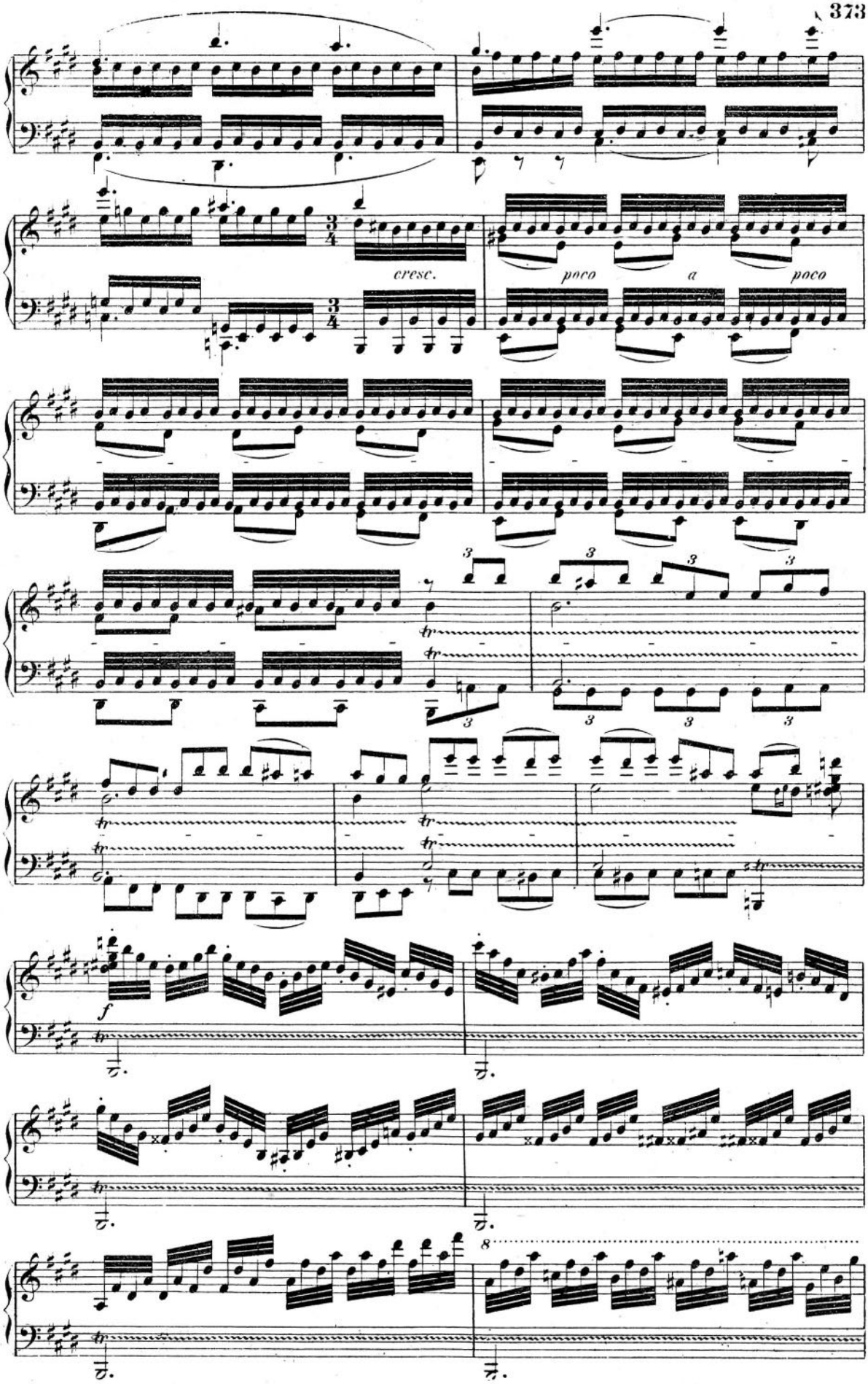
sempre *p*

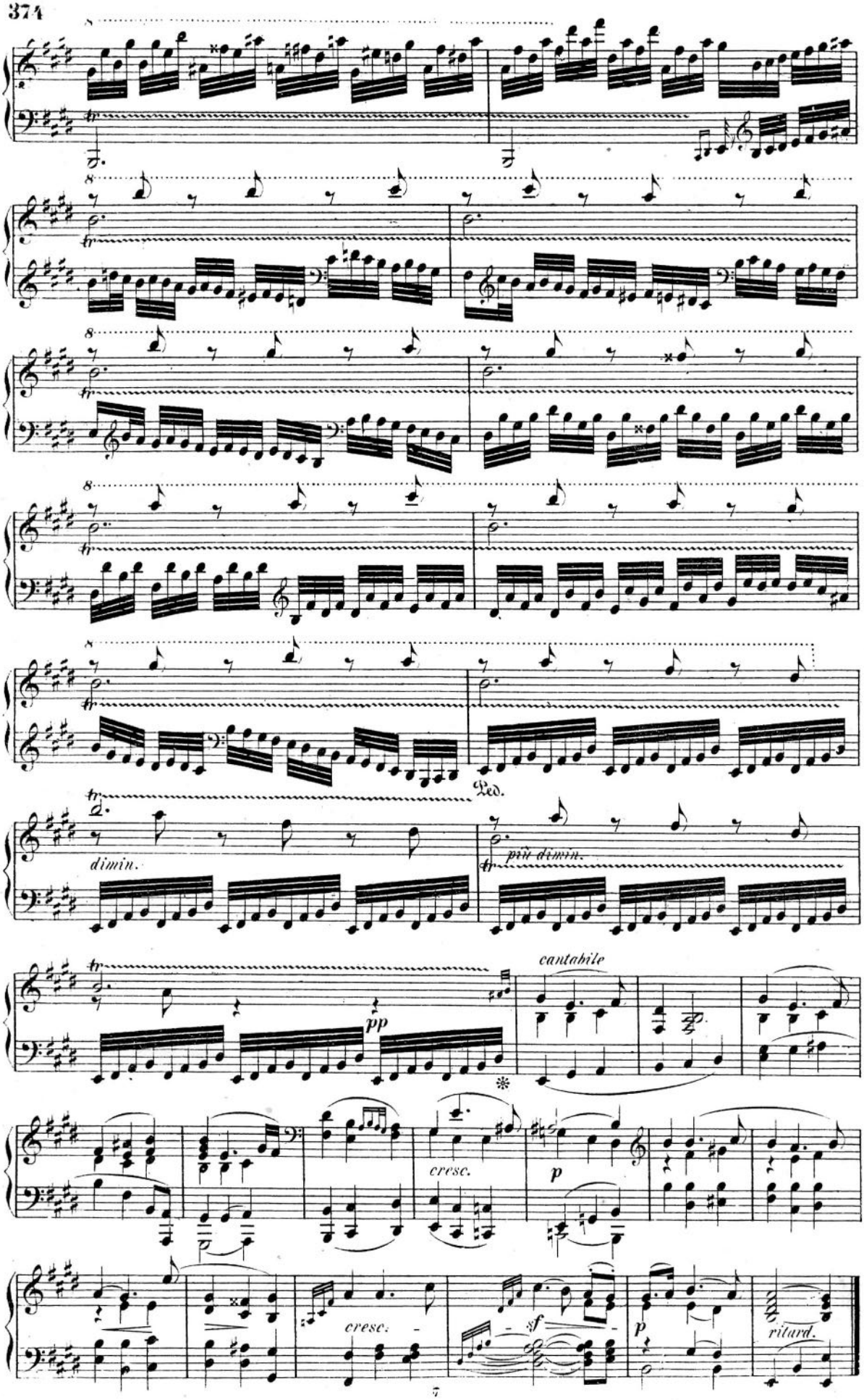
sf *sf*

Var. VI.

Tempo I. del tema.

cantabile


cresc.
poco a poco
f


Ped.
dimin.
più dimin.
cantabile
pp
cresc.
p
cresc.
sf
p
ritard.

SONATA.

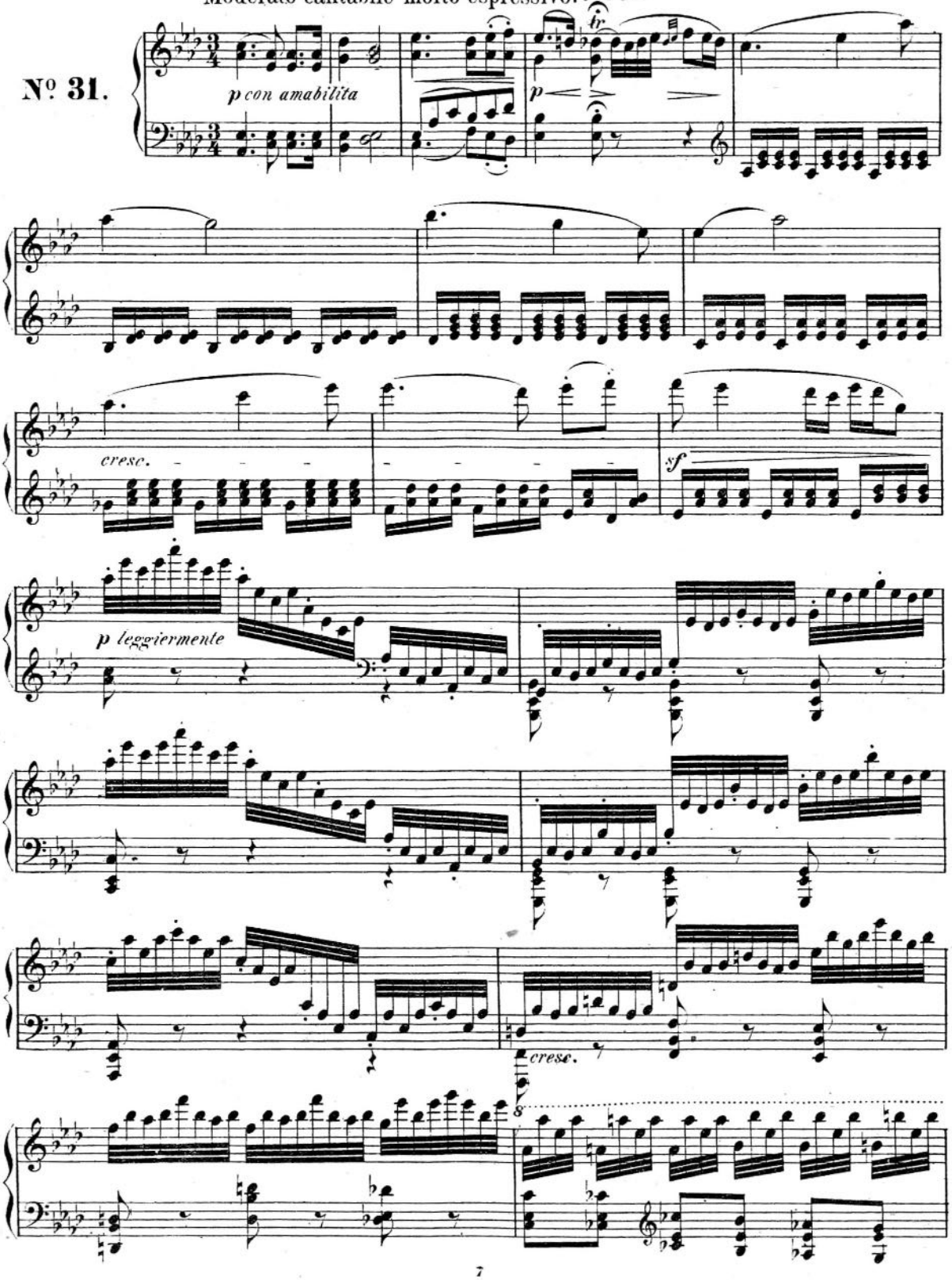
Date of Autograph: December 25th 1821.

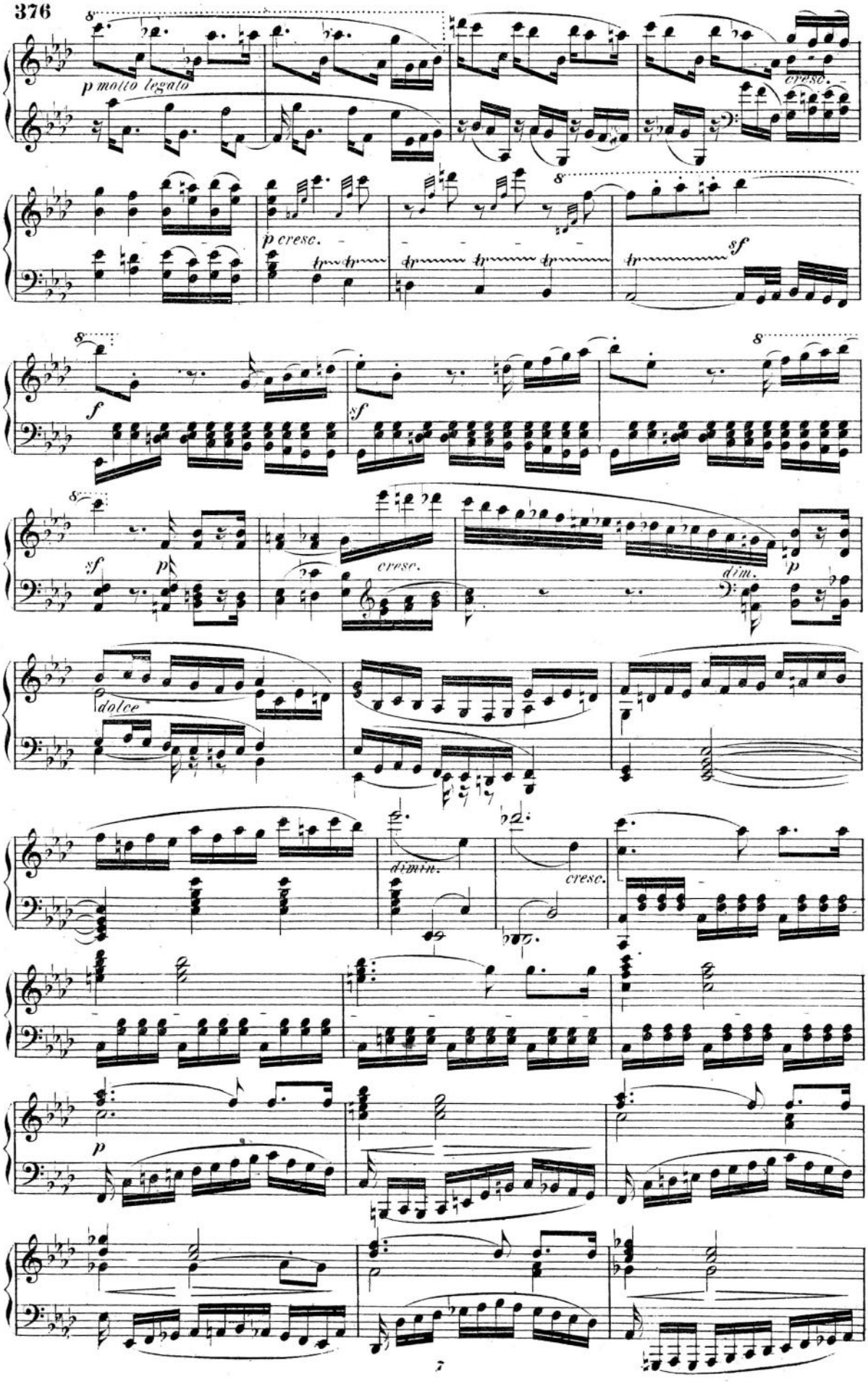
Appeared for the first time im August 1822.

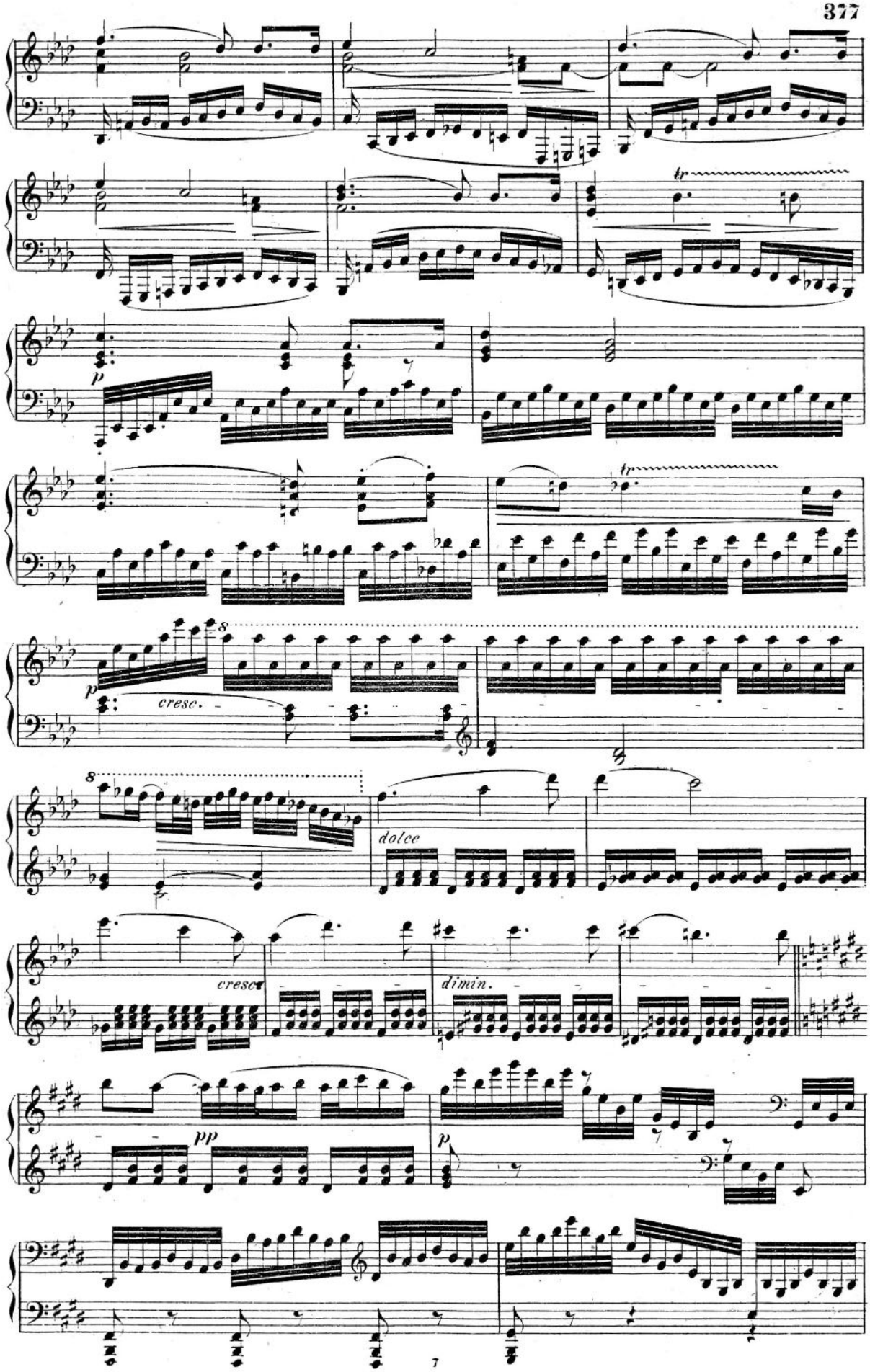
Beethoven, Op. 110.

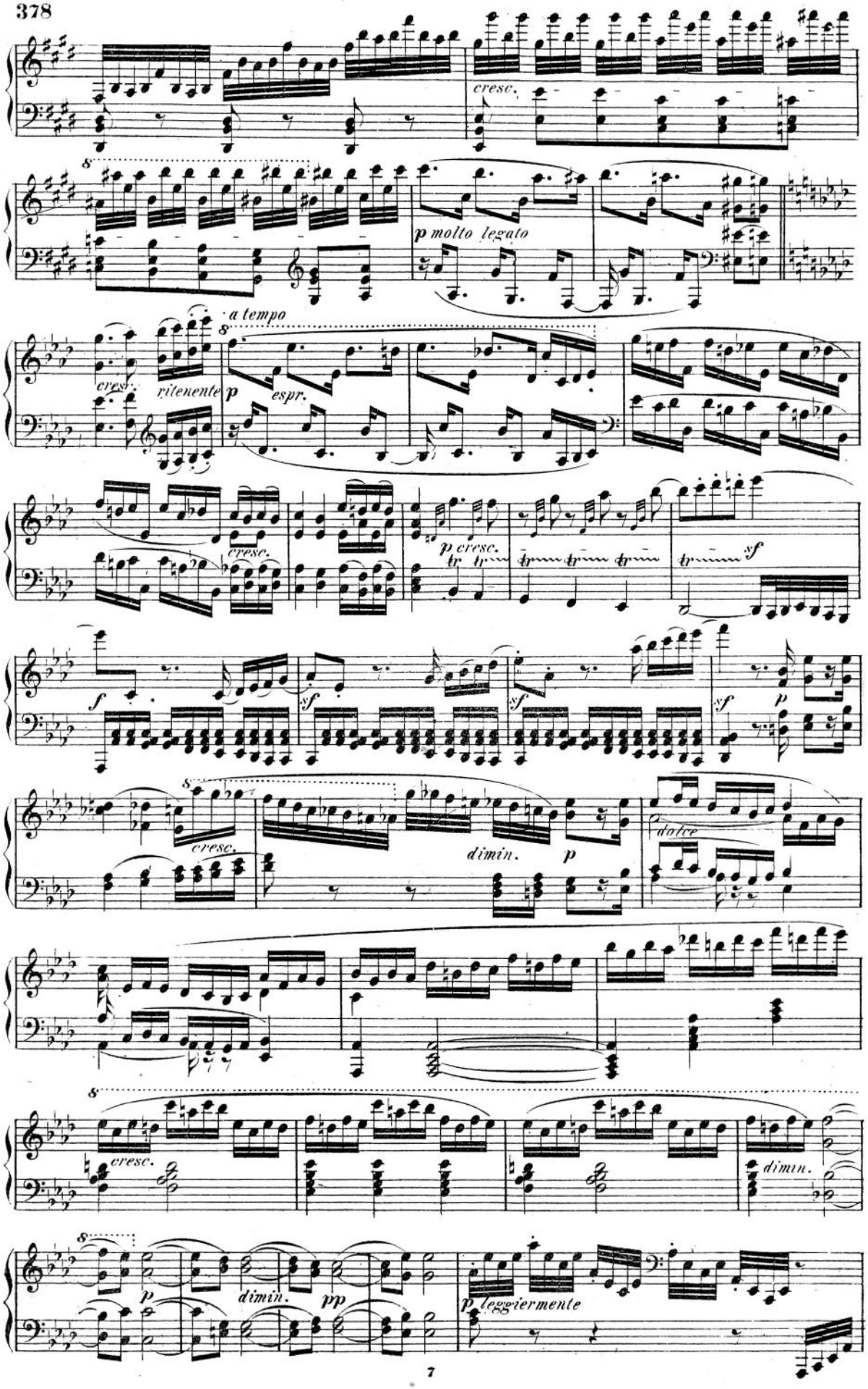
Moderato cantabile molto espressivo. ♩ = 80.

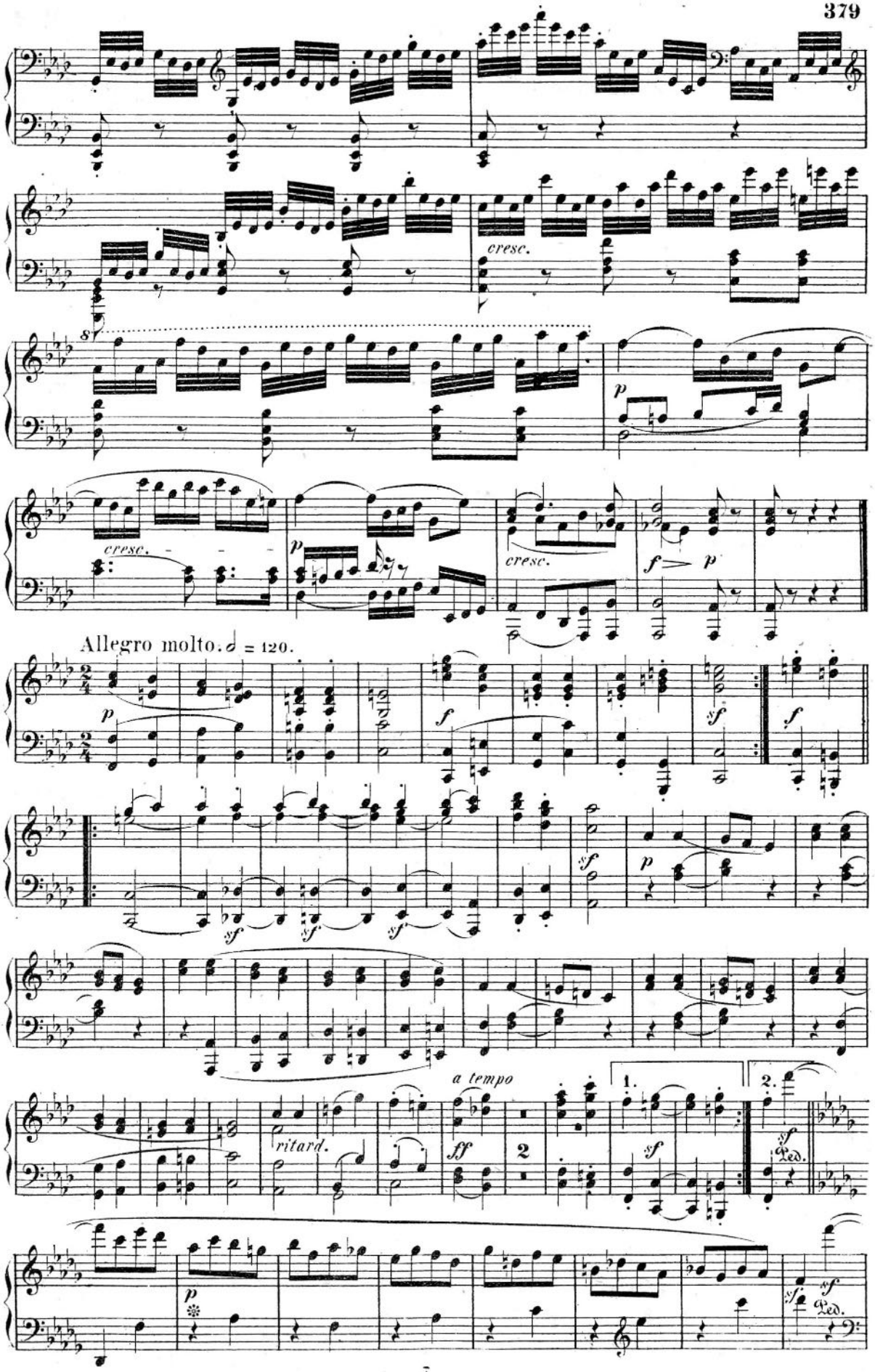
Nº 31.

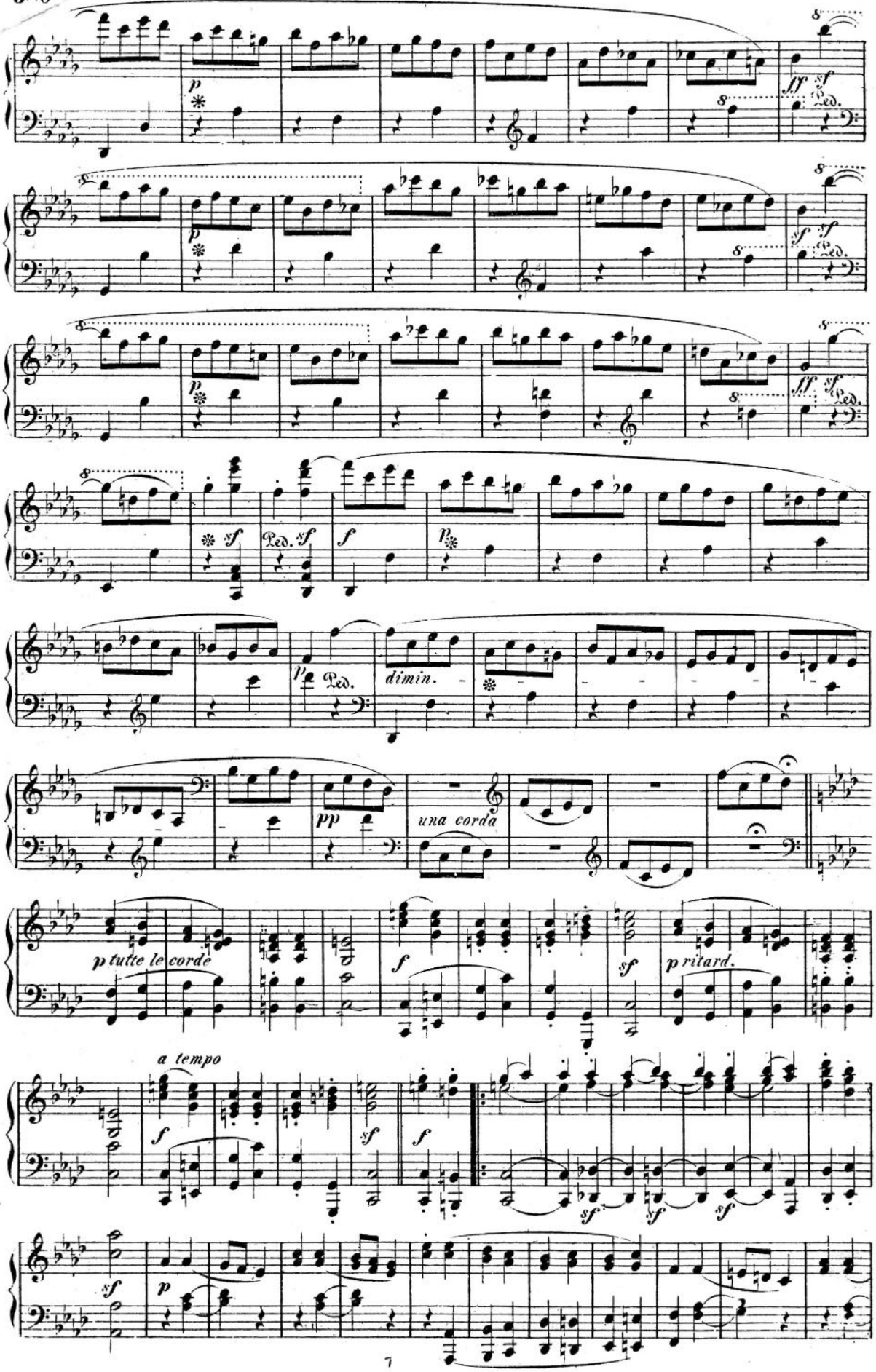


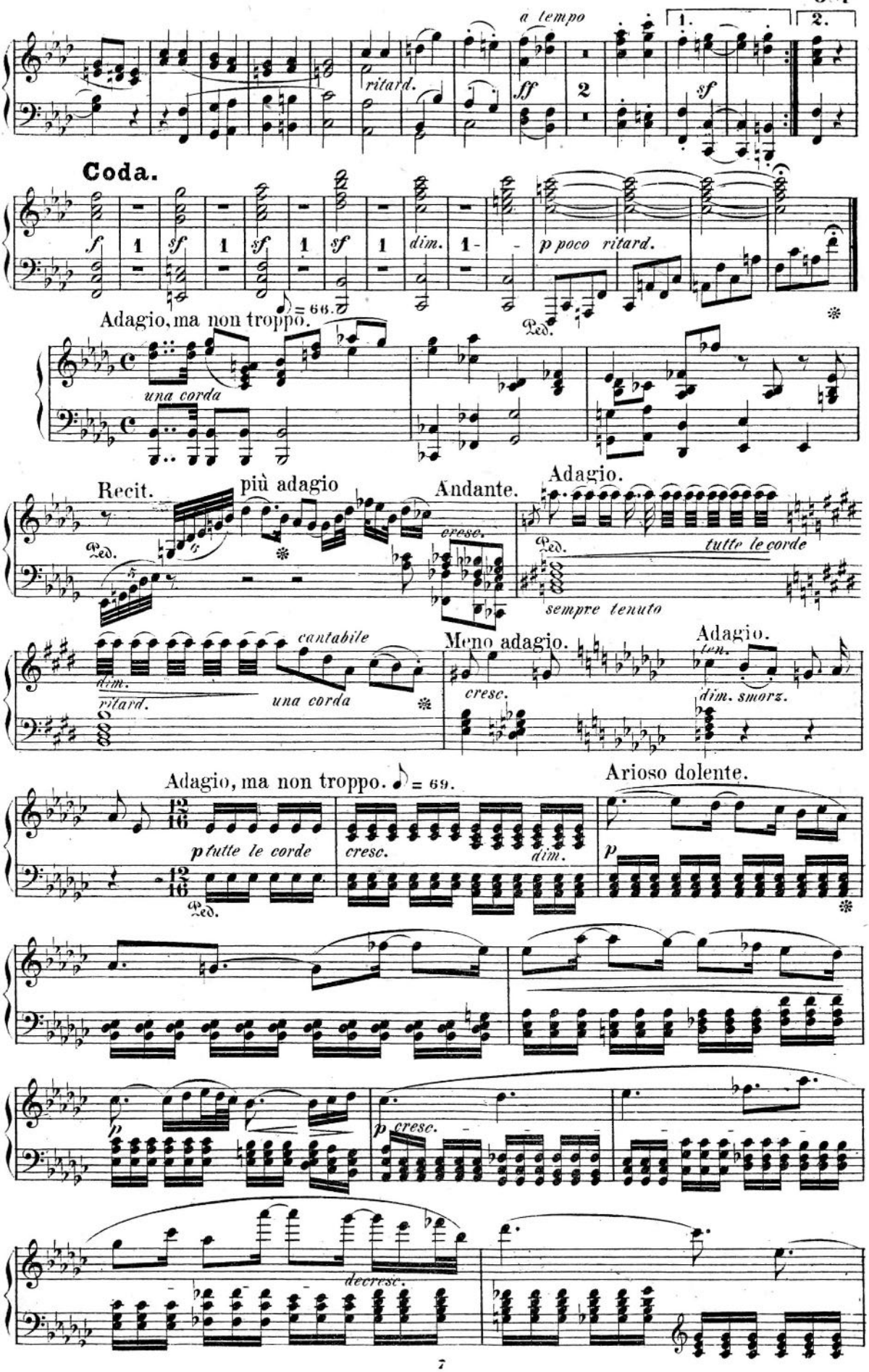

p molto legato
cresc.
p cresc.
sf
f
sf
sf
p
cresc.
dim.
p
dolce
dimin.
cresc.
p

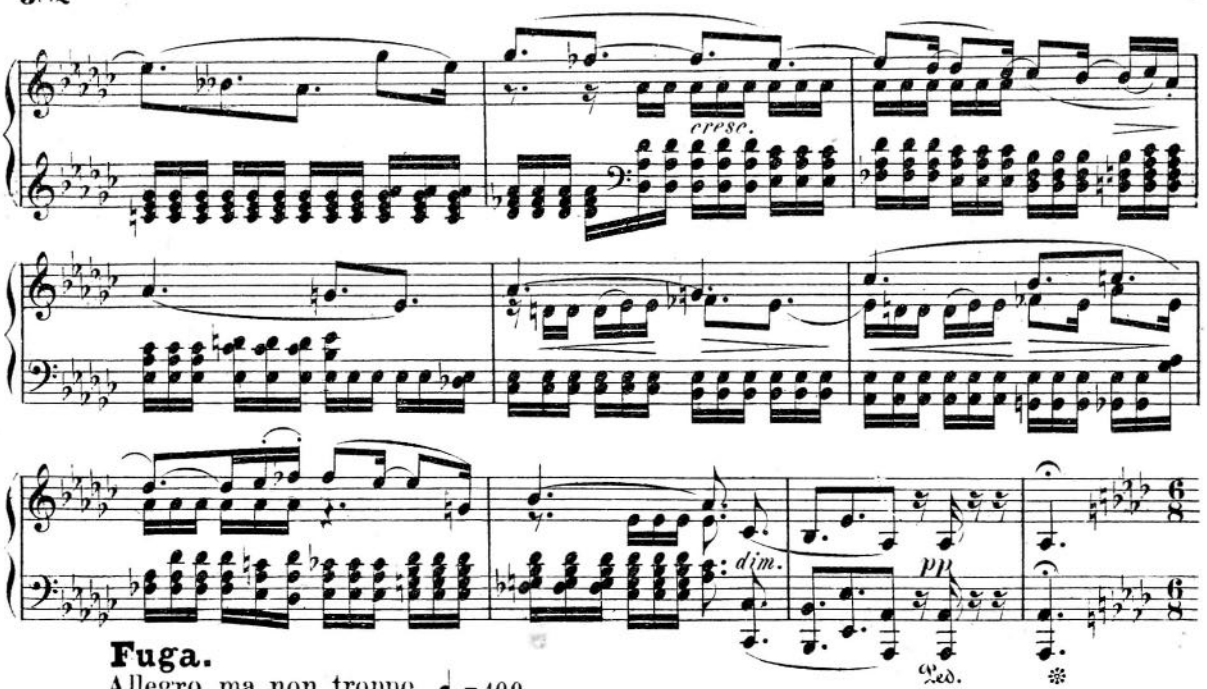

tr
p
tr
8
p
cresc.
8
dolce
cresc.
dimin.
pp
p


cresc.
p molto legato
a tempo
cresc.
ritenente
p
espr.
cresc.
p cresc.
sf
f
sf
sf
sf
p
cresc.
dimin.
p
dolce
cresc.
dimin.
p
dimin.
pp
p leggiermente


cresc.
8
p
cresc.
p
cresc.
f p
Allegro molto. ♩ = 120.
p
f
sf
f
sf
sf
sf
sf
p
a tempo
ritard.
ff
2
1.
sf
2.
sf
Ped.
p
sf
sf
Ped.

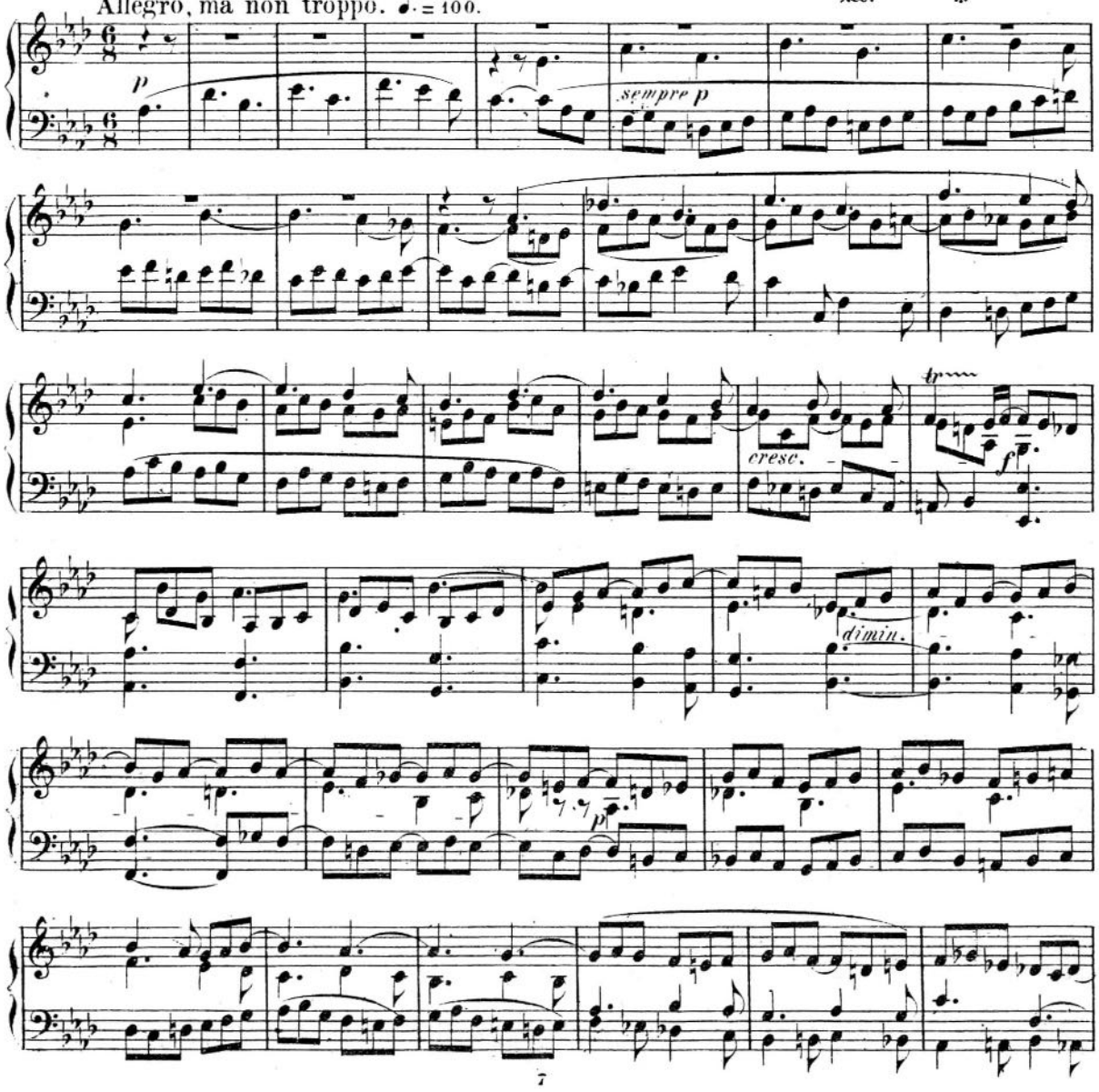

p
ff
sf
Ped.
dimin.
pp
una corda
p tutte le corde
p ritard.
a tempo

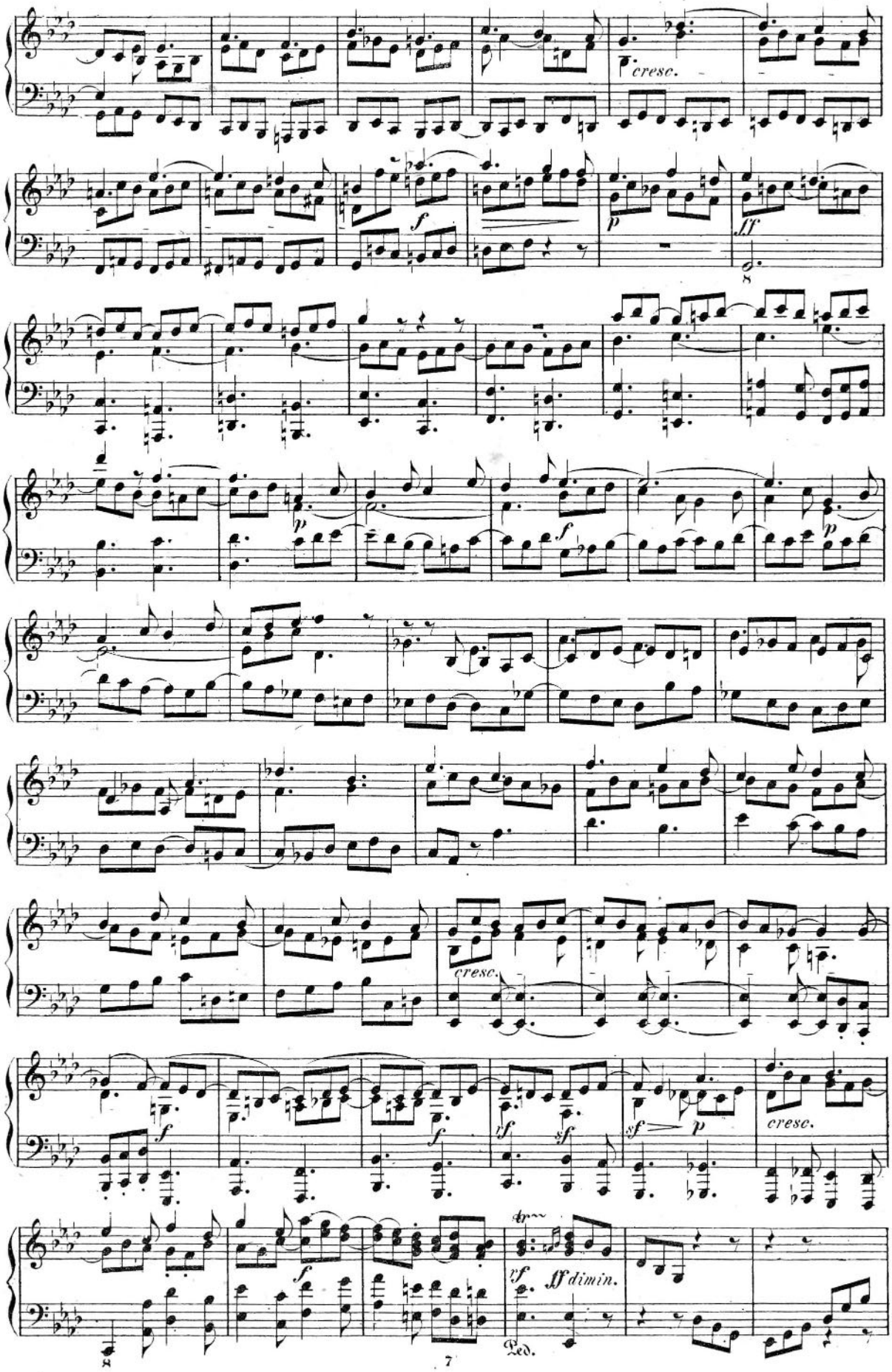

a tempo
ritard.
ff
2
1.
2.
sf
Coda.
f
1
sf
1
sf
1
sf
1
dim.
1
p poco ritard.
Ped.
Adagio, ma non troppo.
♪ = 66.
una corda
Recit.
più adagio
Andante.
cresc.
Adagio.
tutte le corde
sempre tenuto
dim.
ritard.
cantabile
una corda
Meno adagio.
cresc.
Adagio.
ten.
dim. smorz.
Adagio, ma non troppo. ♪ = 69.
p tutte le corde
cresc.
dim.
Arioso dolente.
p
p
p cresc.
decresc.

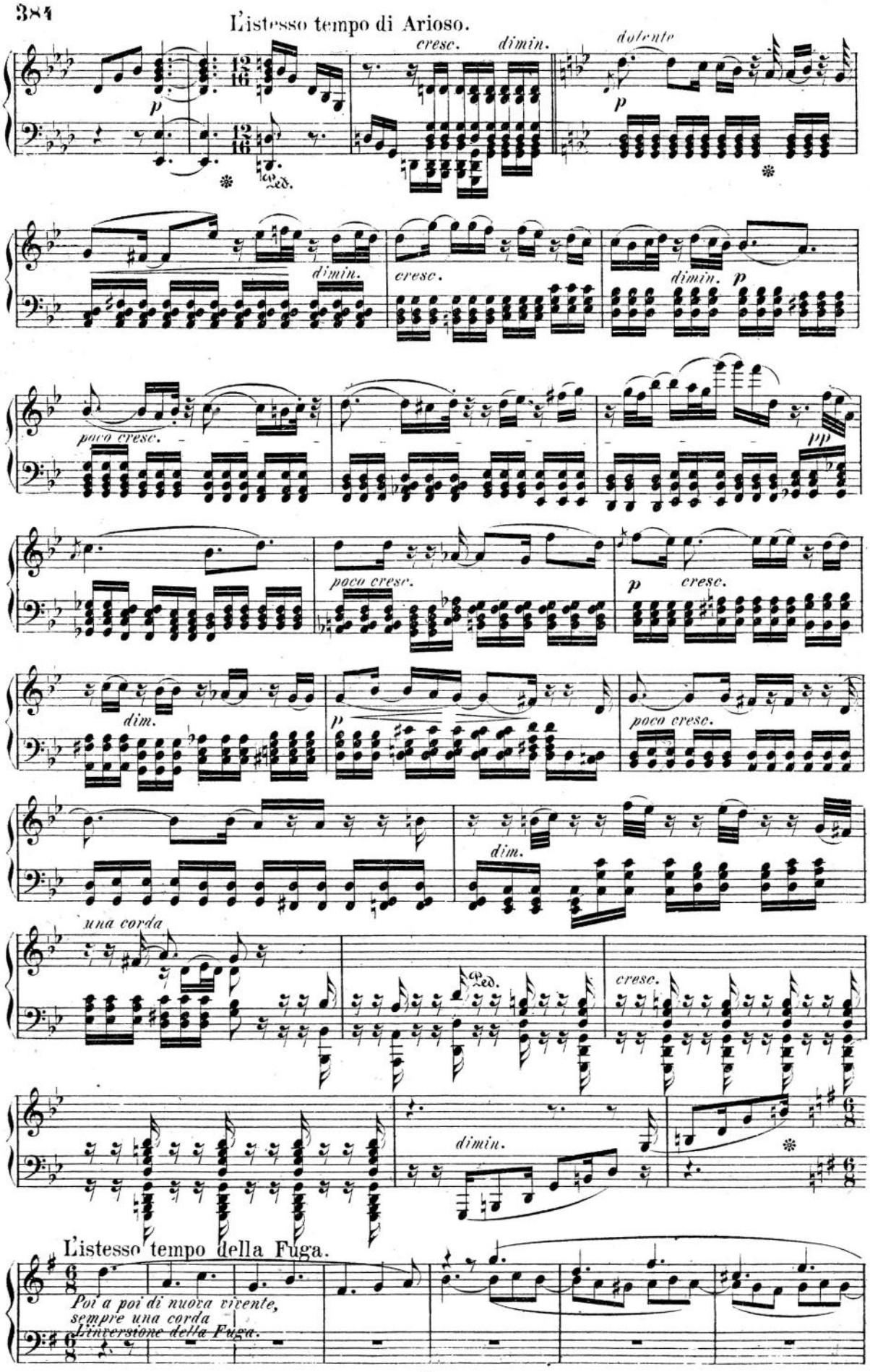


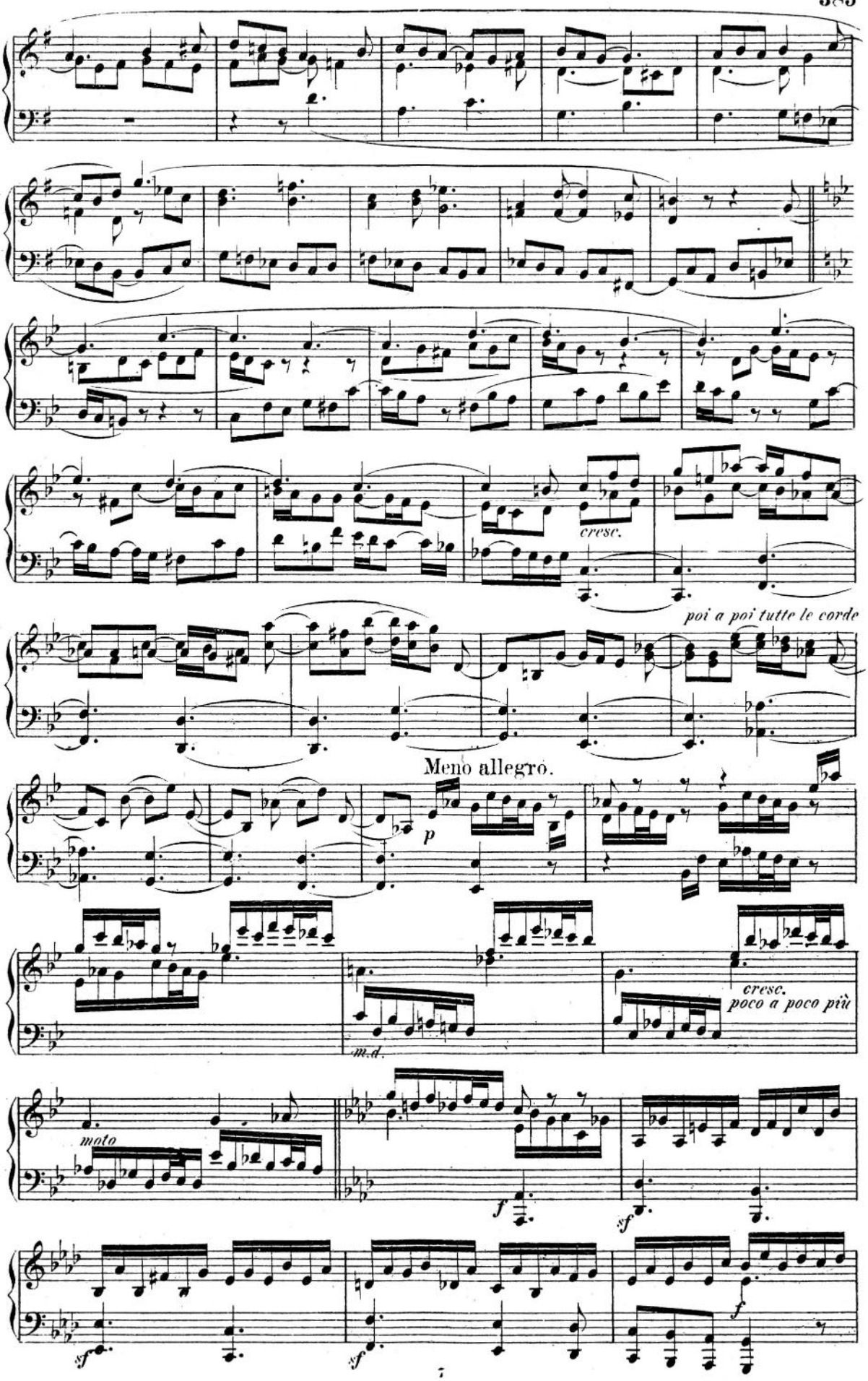
Fuga.

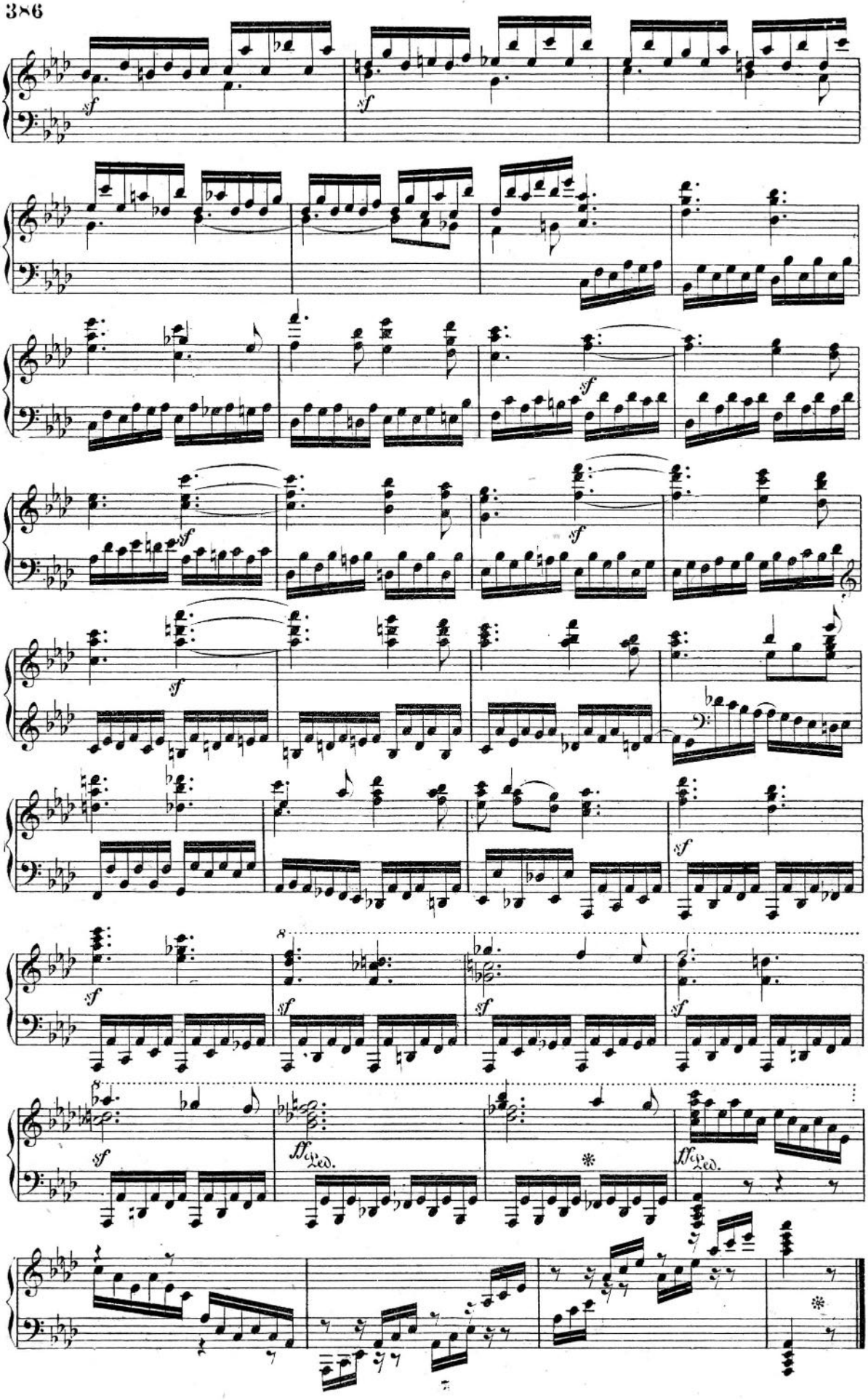
Allegro, ma non troppo. ♩. = 100.




cresc.
f
p
ff
p
f
p
cresc.
f
f
rf
sf
sf
p
cresc.
f
rf
ff dimin.
Ped.


L'istesso tempo di Arioso.
cresc.
dimin.
dolente
p
Ped.
dimin.
cresc.
dimin.
p
poco cresc.
pp
poco cresc.
p
cresc.
dim.
p
poco cresc.
dim.
una corda
Ped.
cresc.
dimin.
L'istesso tempo della Fuga.
Poi a poi di nuova vivente,
sempre una corda
L'inversione della Fuga.


cresc.
poi a poi tutte le corde
Meno allegro.
p
cresc.
poco a poco più
m.d.
moto
f
sf
sf
sf
f


sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
Ped.
ff
Ped.

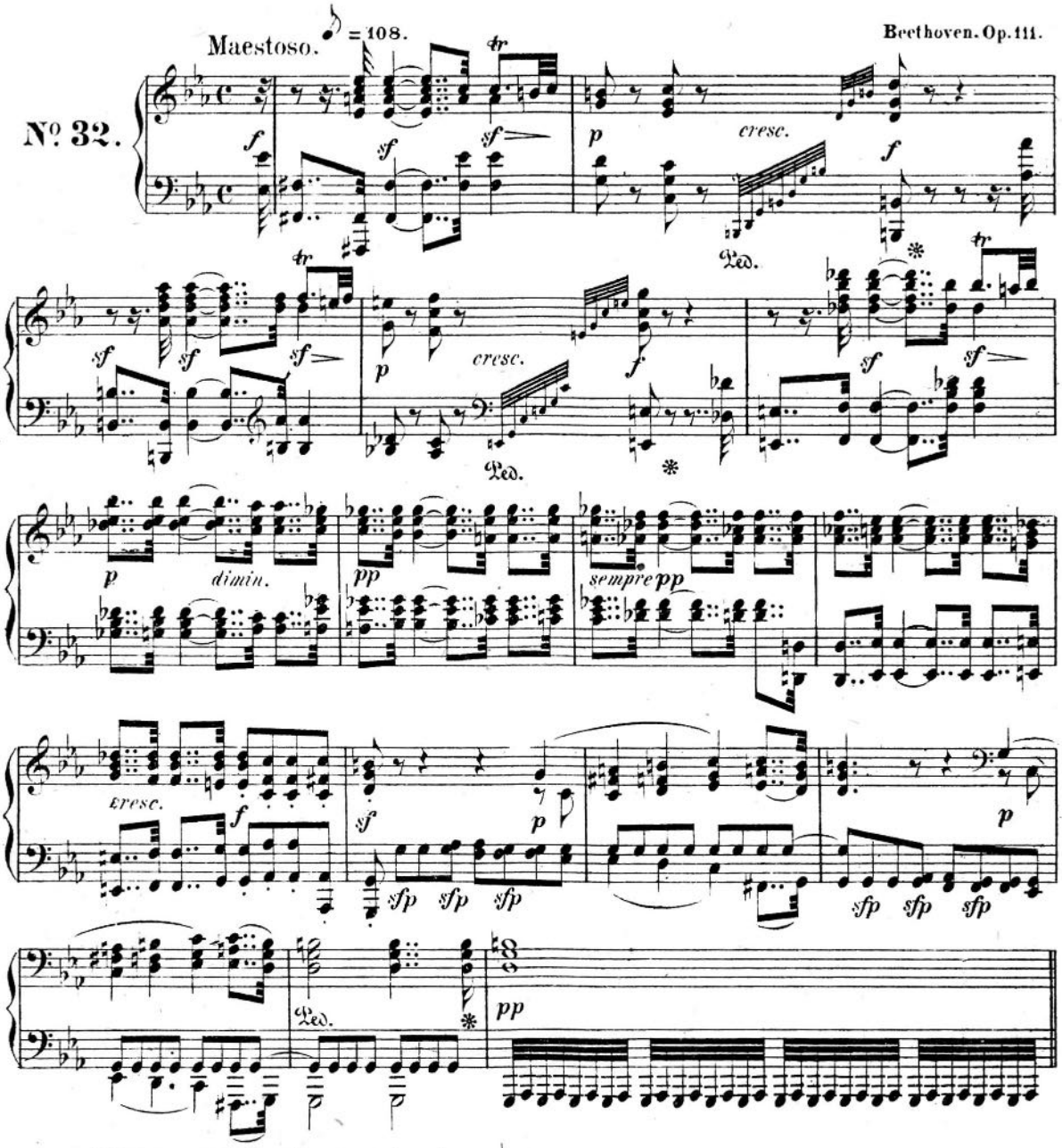
SONATA.

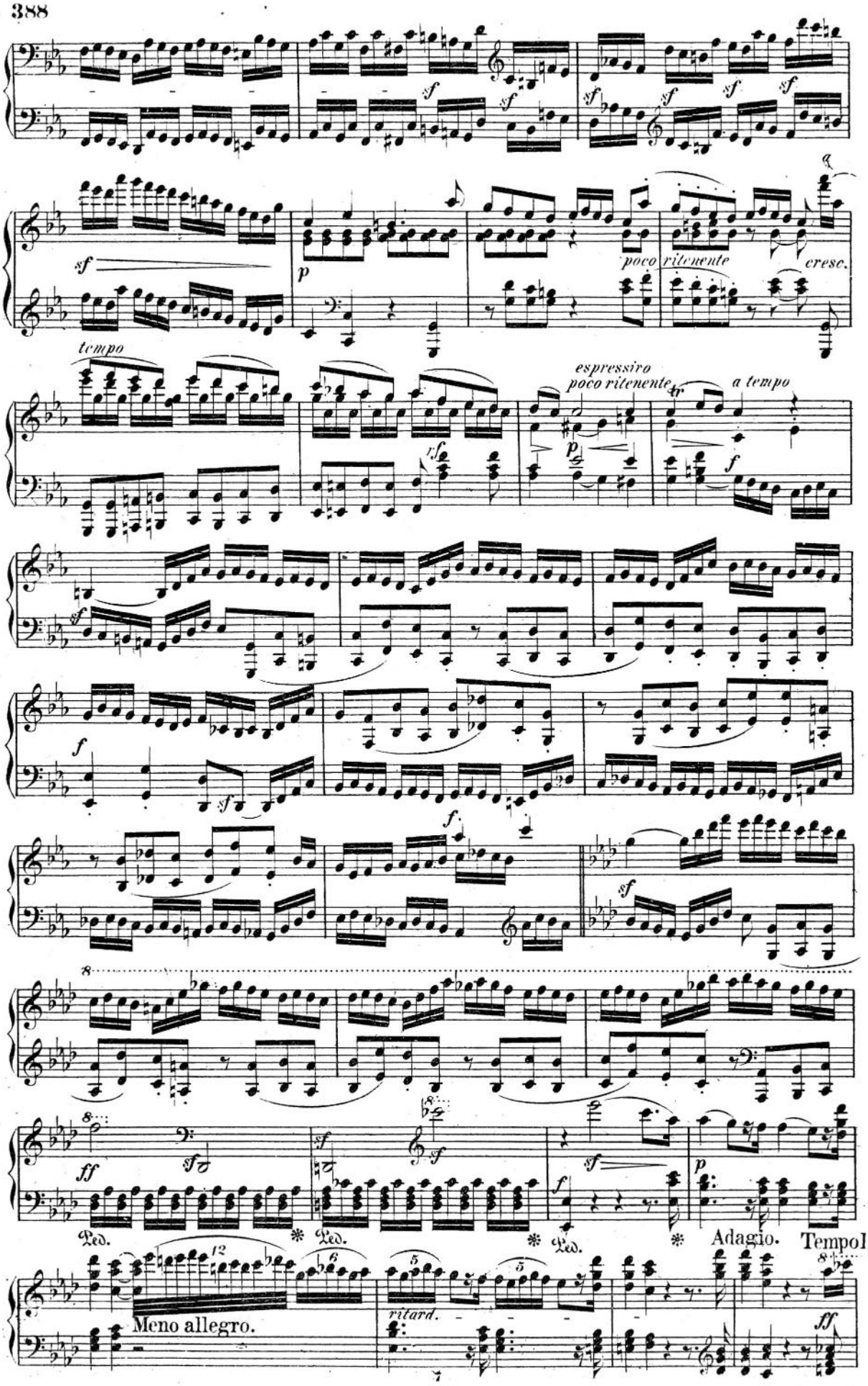
The beginning of the autograph M. S. bears the date: 13. January. 1822.
Appeared for the first time in April 1823.

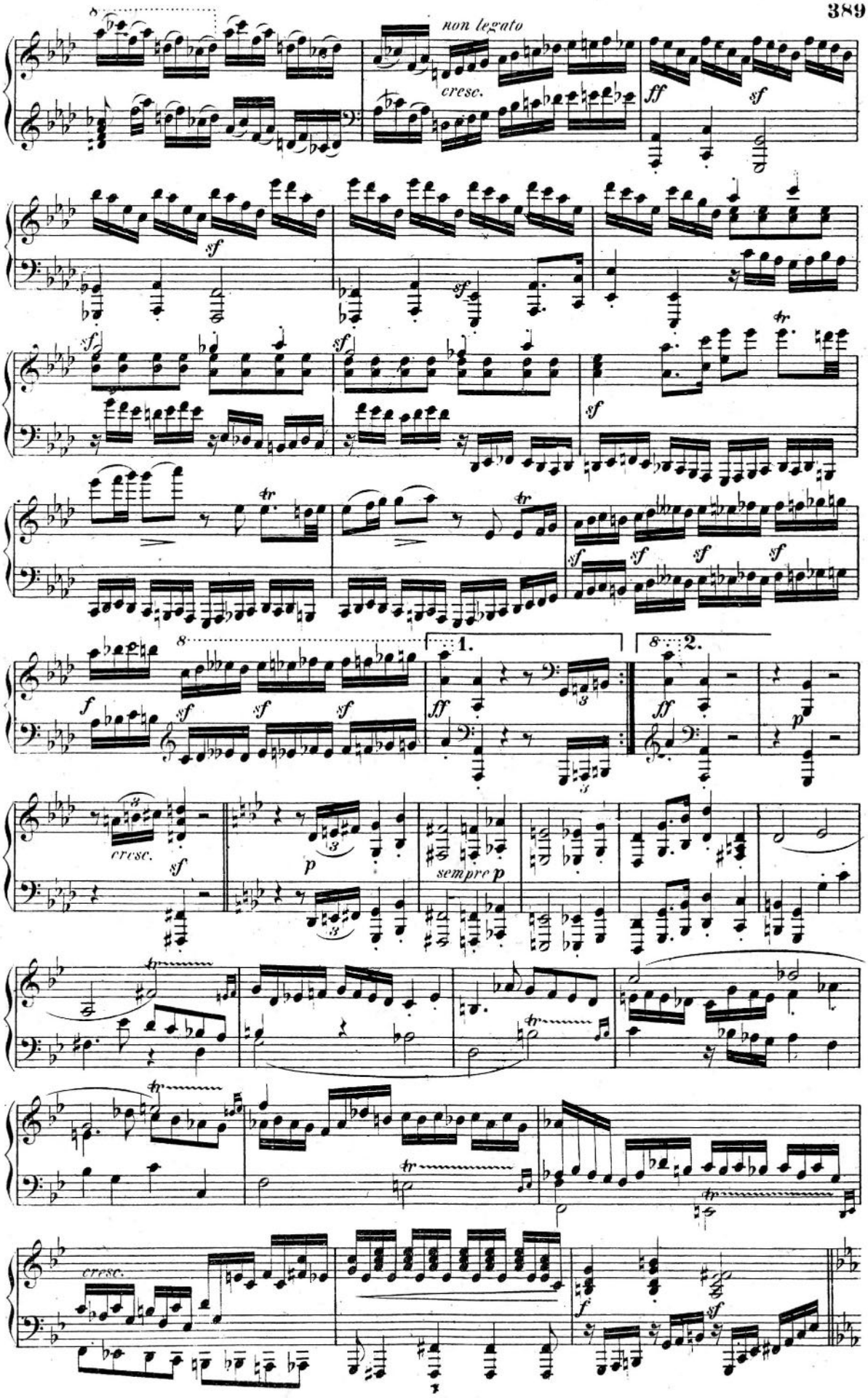
Beethoven. Op. 111.

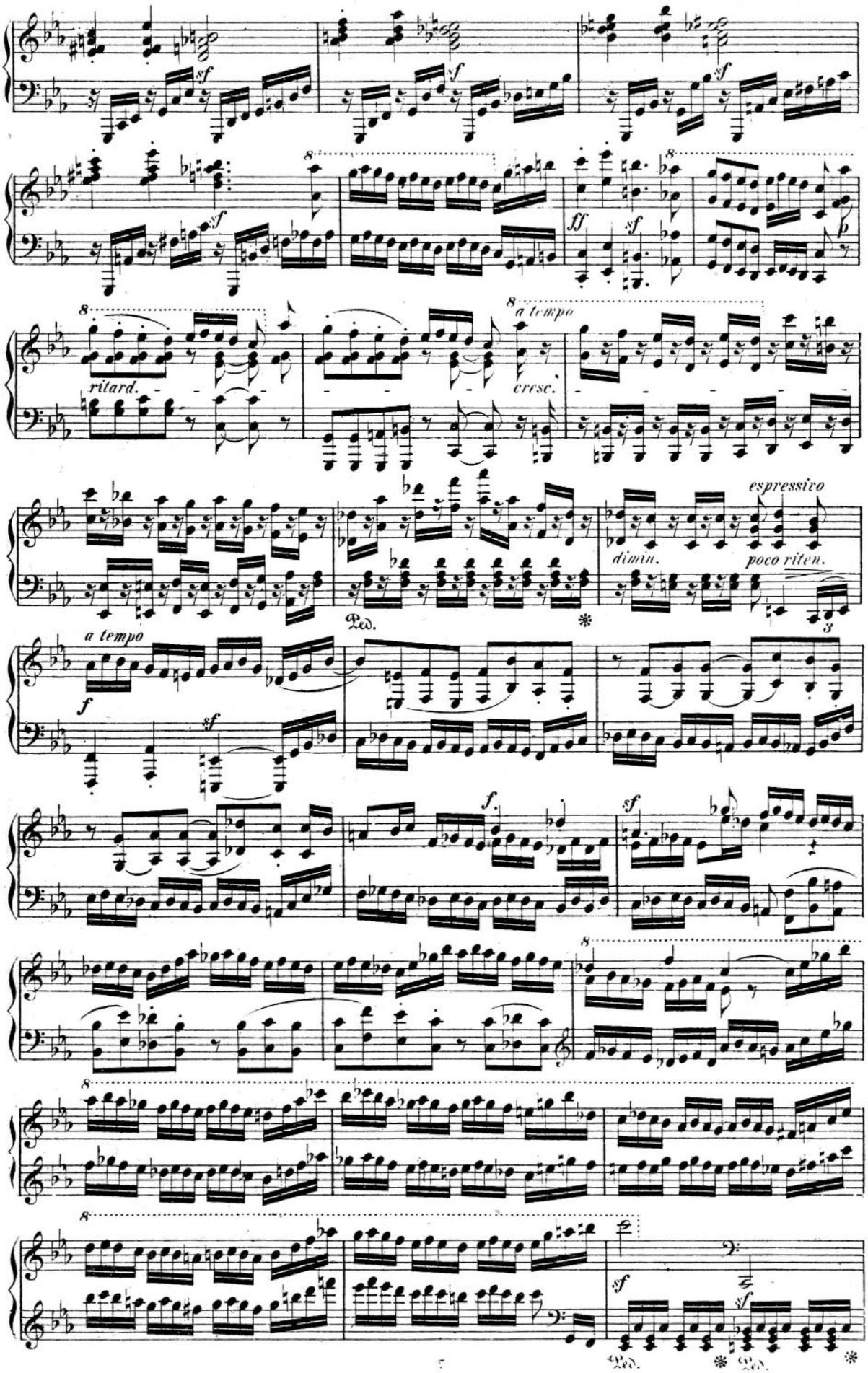
Maestoso. ♪ = 108.

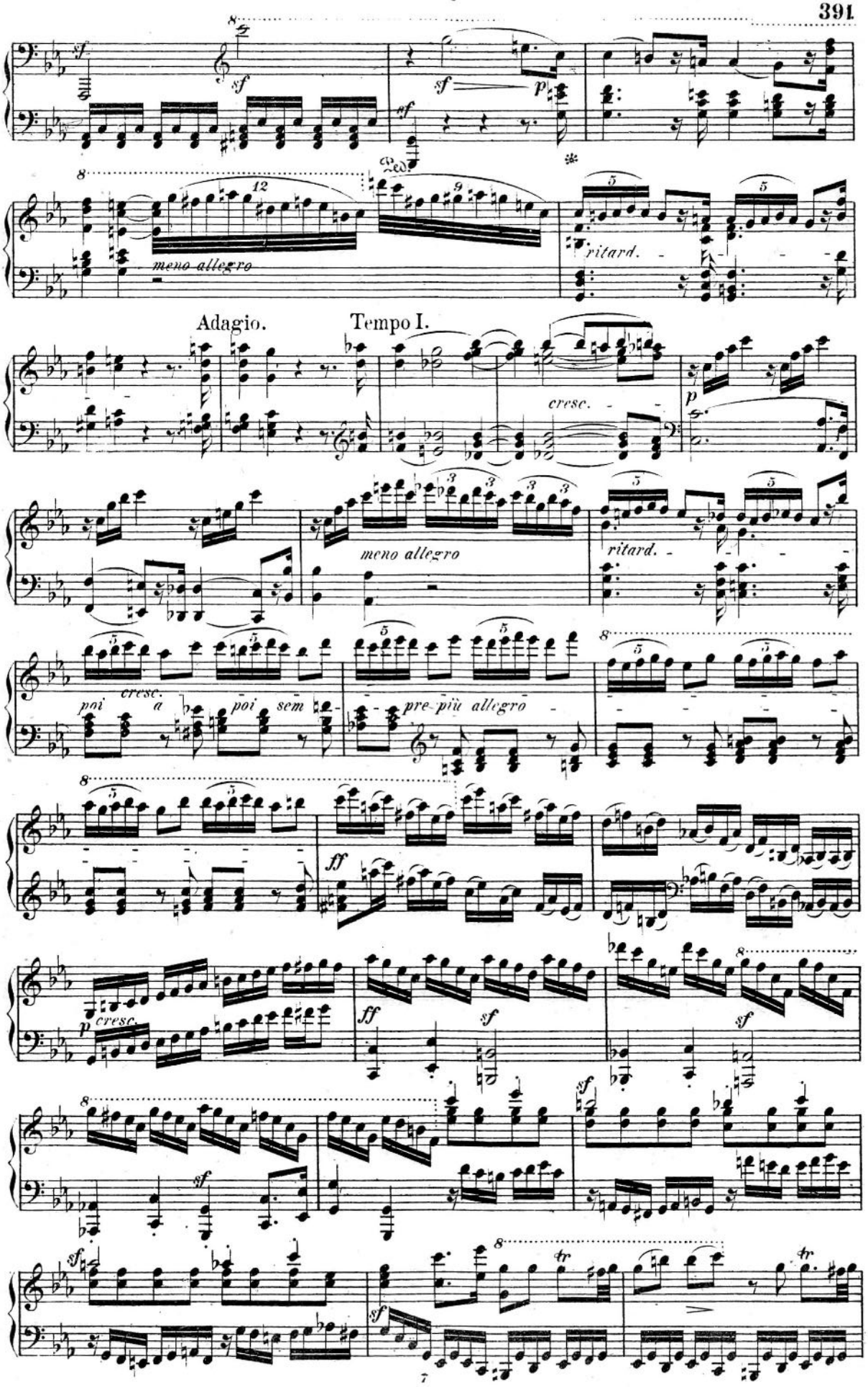
No. 32.

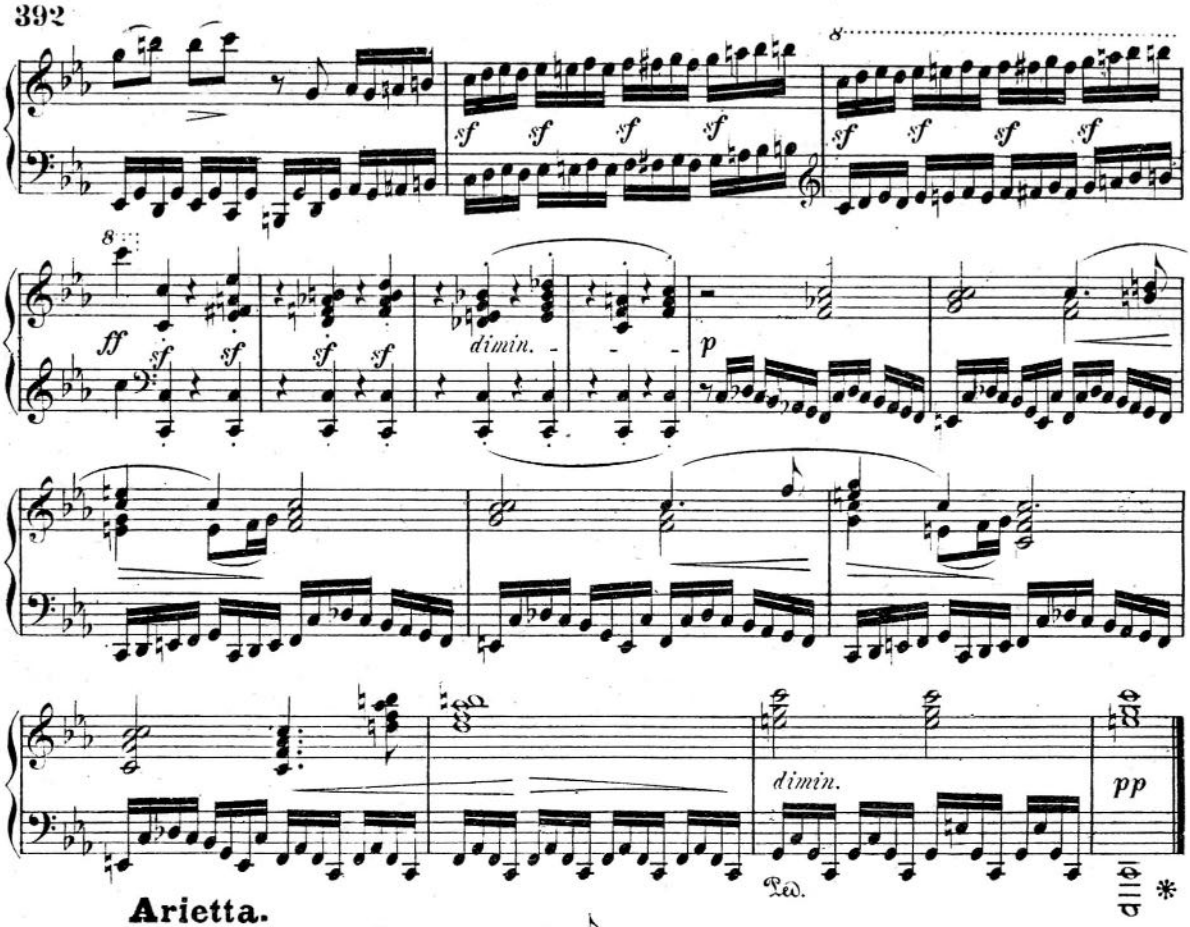



sf
p
poco ritenente
cresc.
tempo
espressivo
poco ritenente
a tempo
tr
ff
Ped.
Adagio.
Tempo I.
Meno allegro.
ritard.
ff


non legato
cresc.
ff
sf
1.
2.
sempre p
cresc.
f

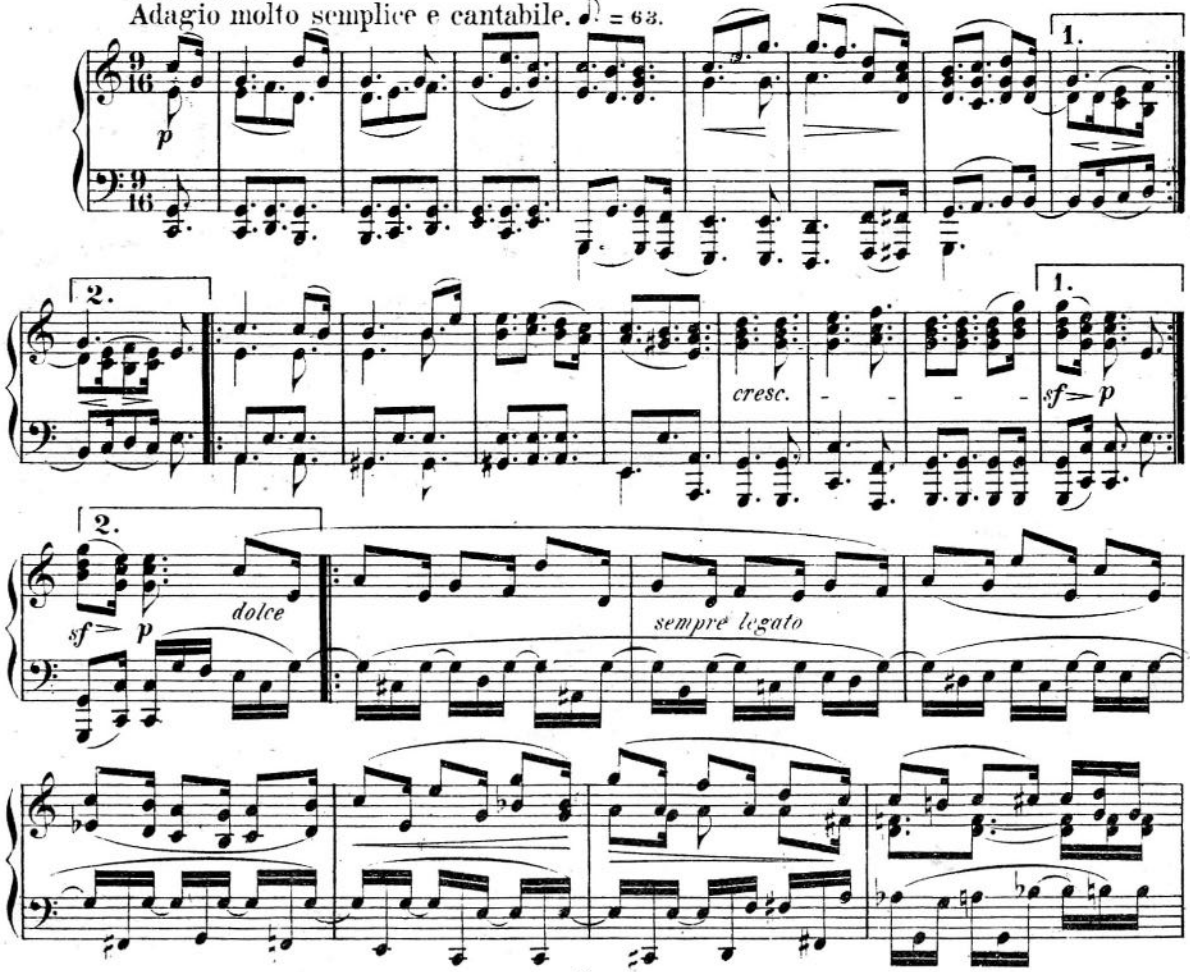

sf
f
ff
8
ritard.
a tempo
cresc.
espressivo
dimin.
poco riten.
Ped.
*

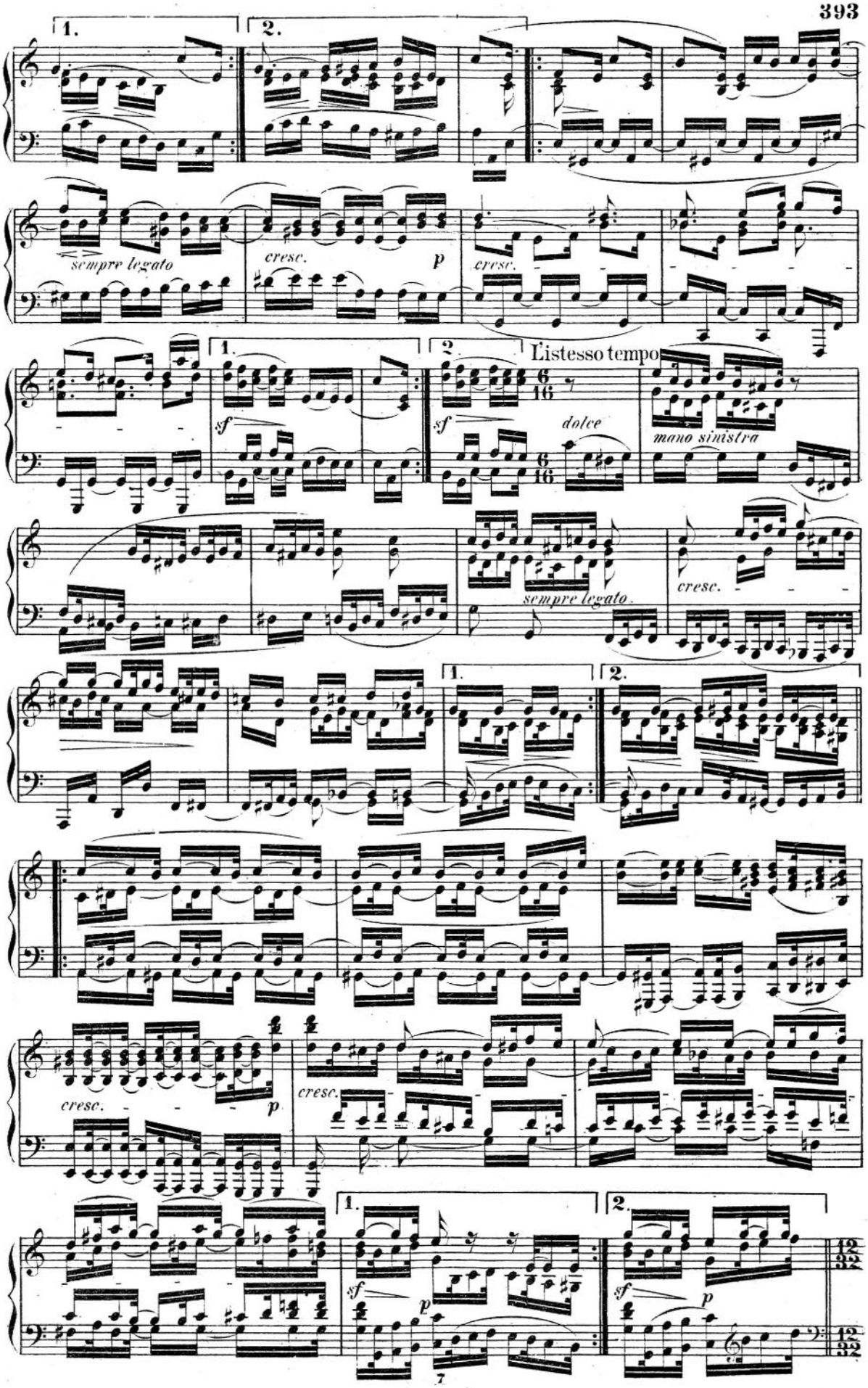

sf
sf
sf
p
meno allegro
ritard.
Adagio.
Tempo I.
cresc.
p
meno allegro
ritard.
poi cresc. a poi sem
pre più allegro
ff
p cresc.
ff
sf
sf
sf
sf
sf
tr
tr



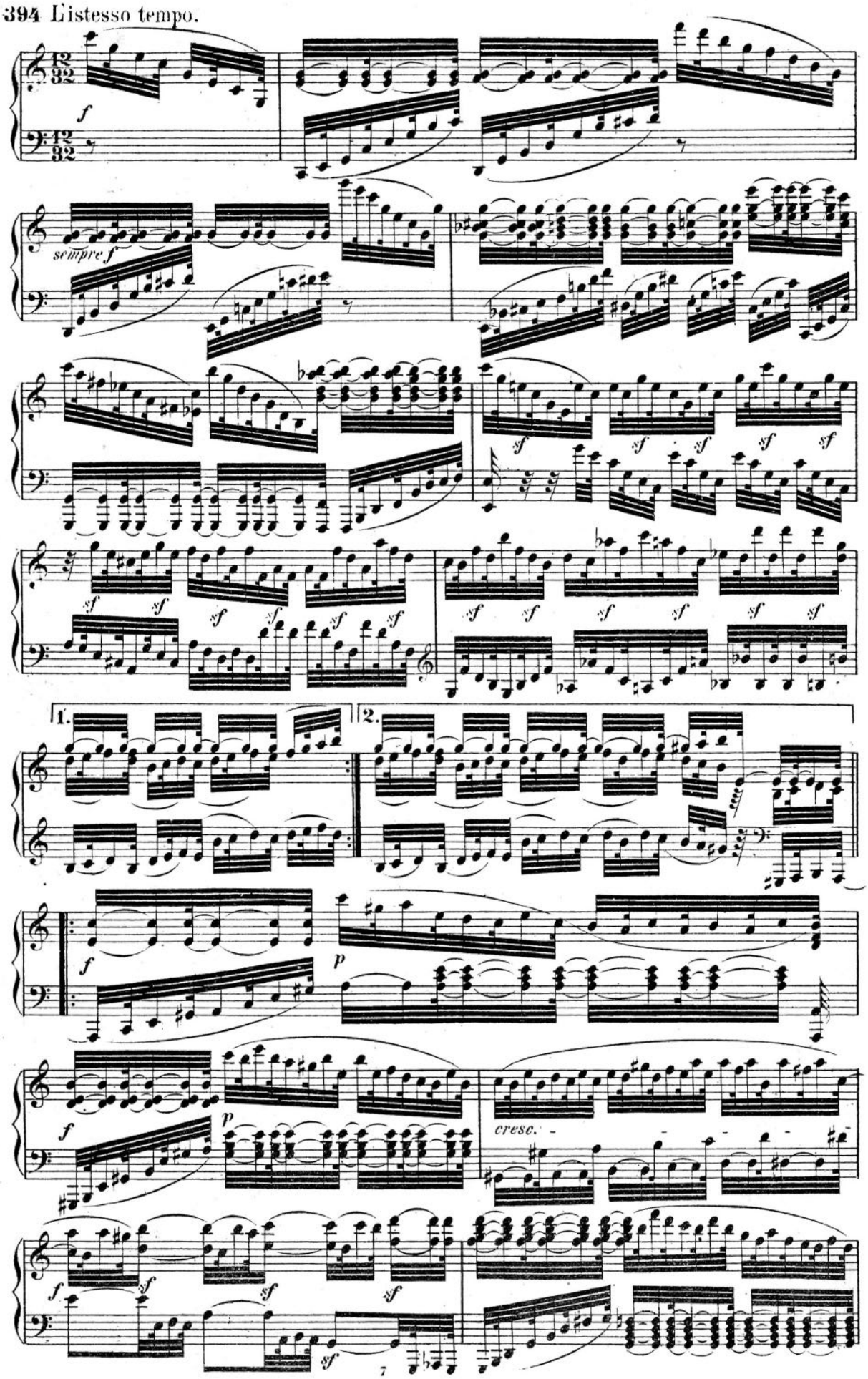
Arietta.

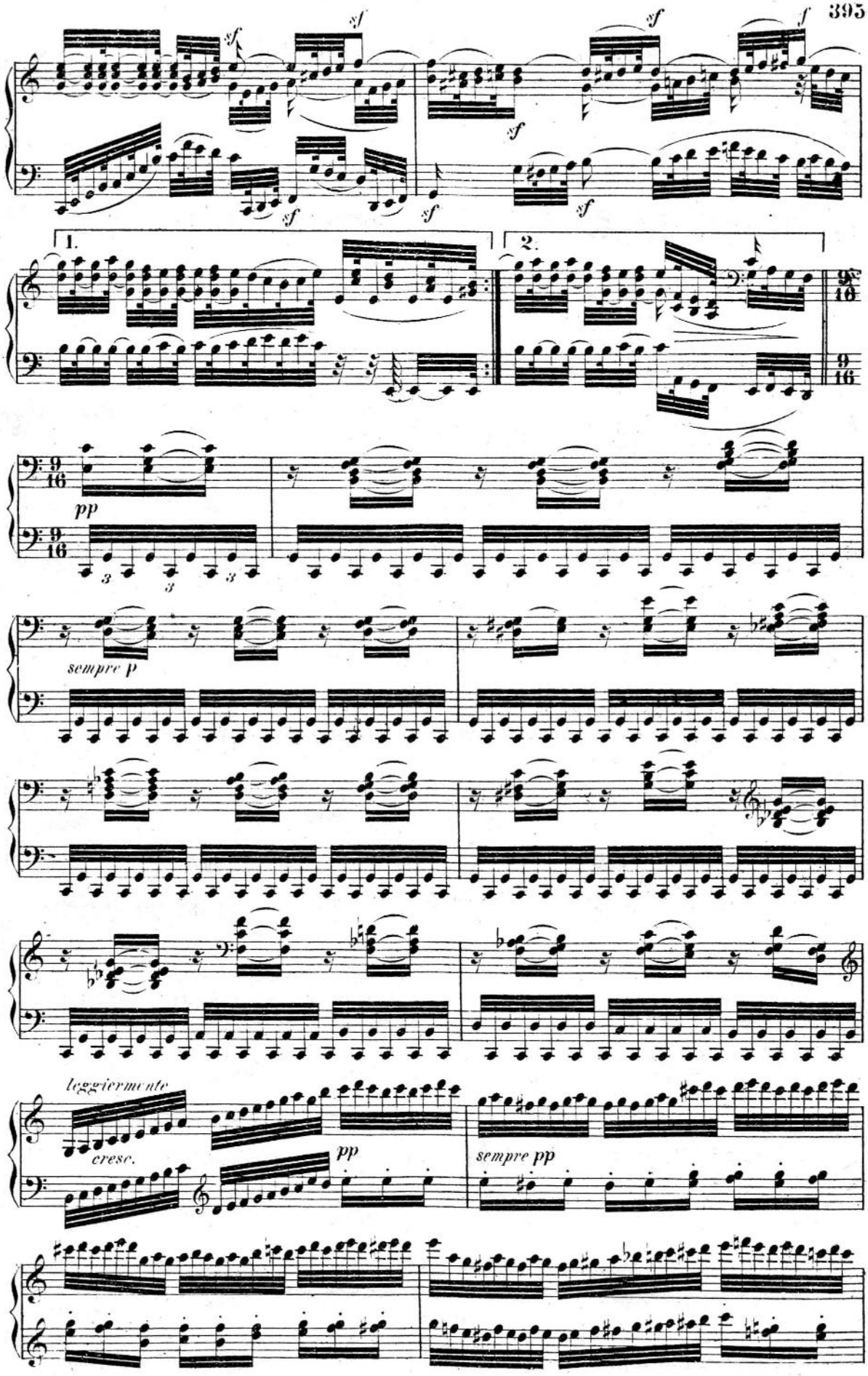
Adagio molto semplice e cantabile. ♩. = 63.




1.
2.
sempre legato
cresc.
p
cresc.
1.
2.
L'istesso tempo
sf
sf
dolce
mano sinistra
sempre legato.
cresc.
1.
2.
cresc.
p
cresc.
1.
2.
sf
p
sf
p

394 L'istesso tempo.




sf
sf
sf
sf
sf
sf
sf
f
1.
2.
9/16
9/16
pp
3
3
3
sempre p
leggiermente
cresc.
pp
sempre pp

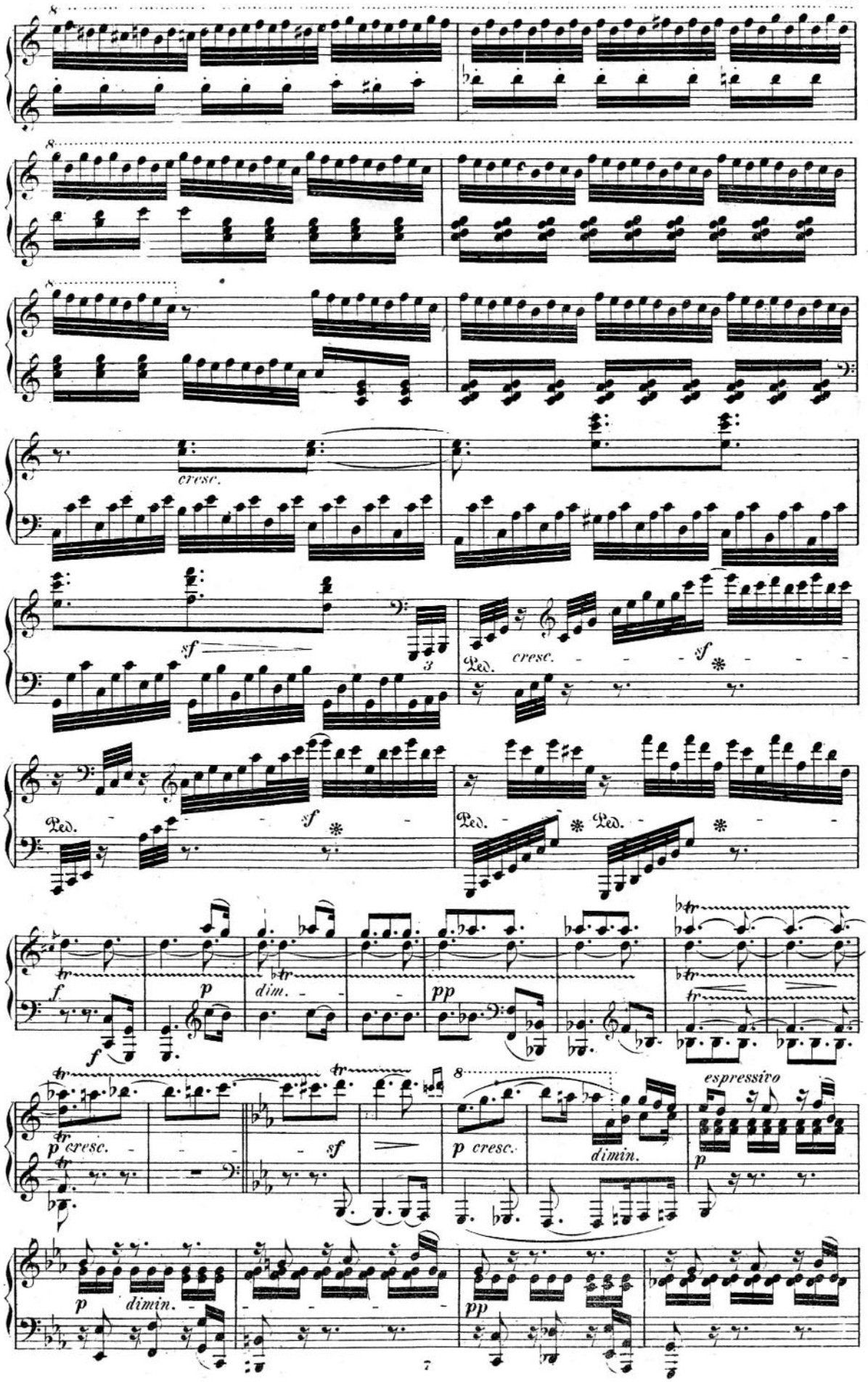
8

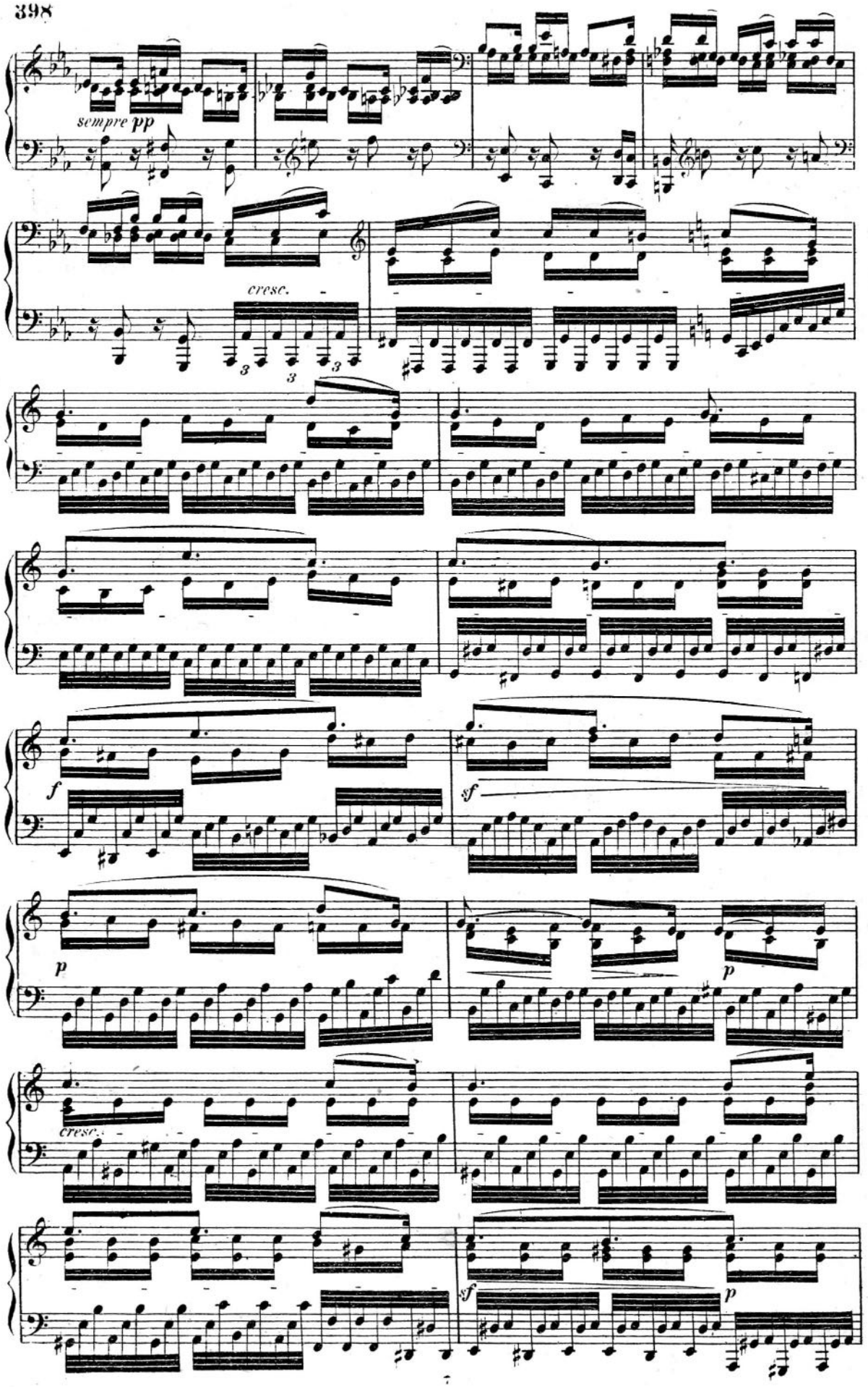
8

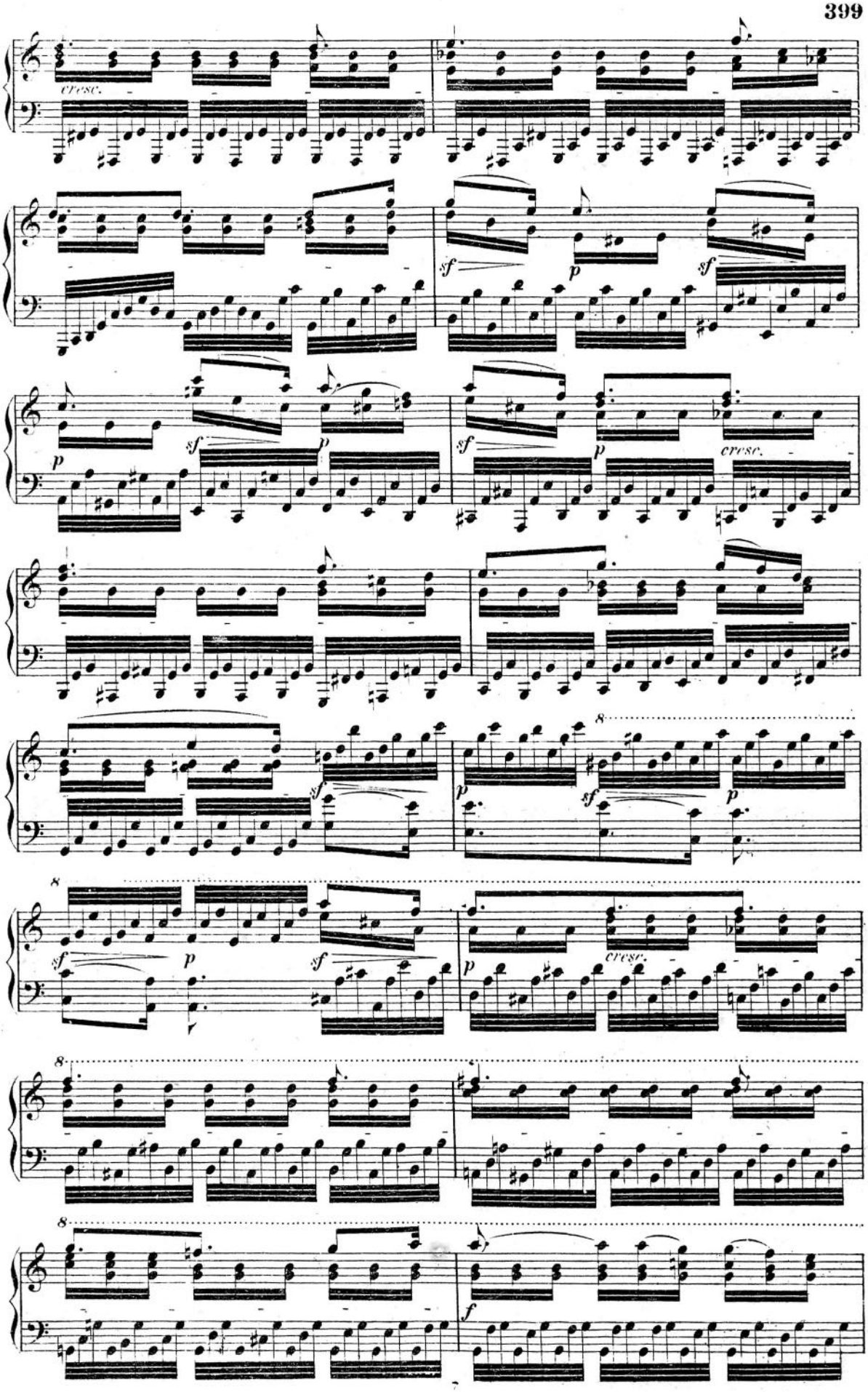
pp

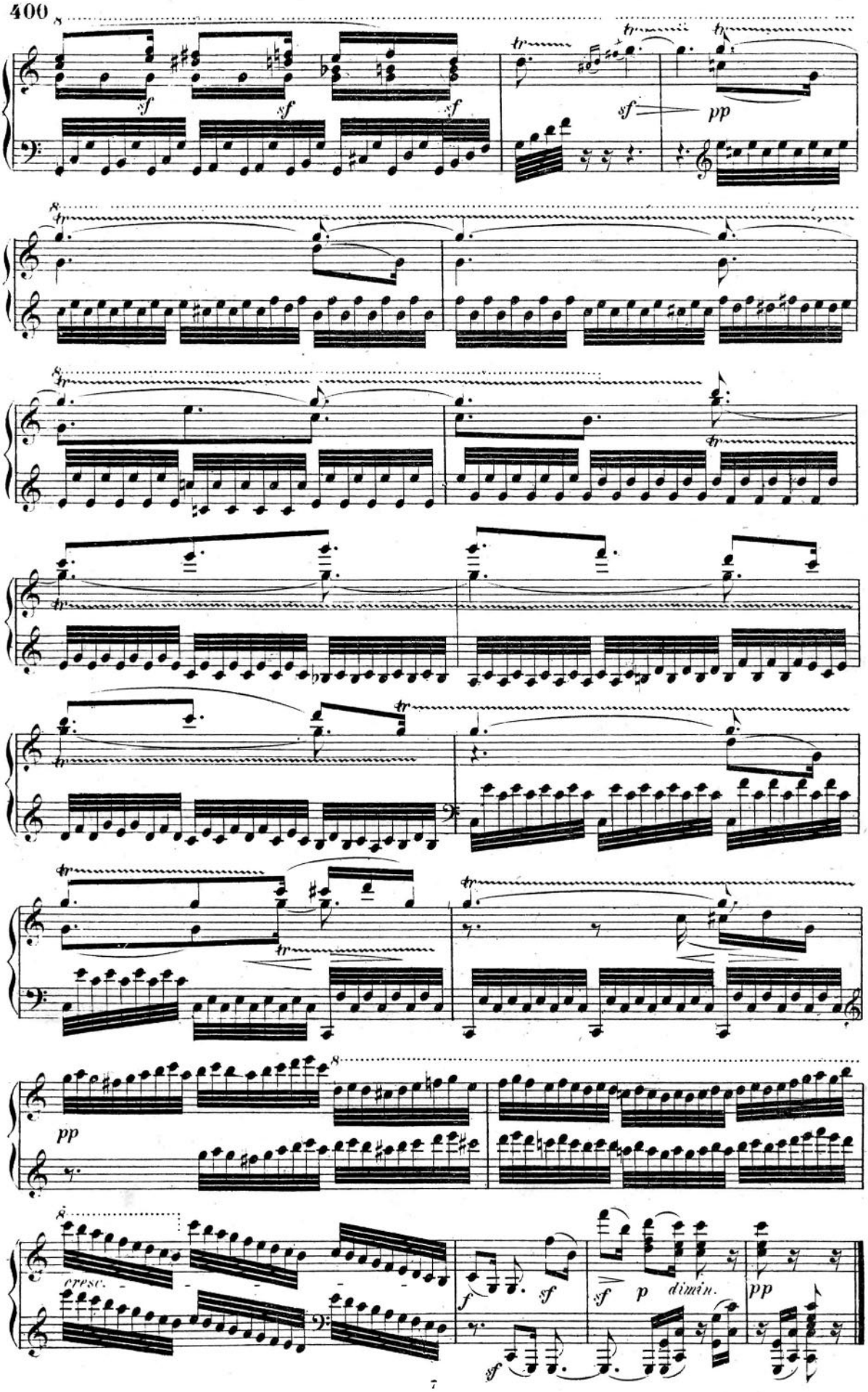
pp leggiermente

sempre pp


8
8
cresc.
sf
3
Ped.
cresc.
sf
Ped.
sf
Ped.
Ped.
f
f
p
dim.
pp
p cresc.
sf
p cresc.
8
dimin.
espressivo
p
p
dimin.
pp


sempre pp
cresc.
3
3
3
f
sf
p
p
cresc.
sf
p


cresc.
sf
p
sf
p
sf
p
sf
p
cresc.
sf
p
sf
p
8
sf
p
sf
p
cresc.
8
8
f


sf
sf
sf
tr
sf
pp
tr
tr
tr
tr
tr
tr
tr
pp
cresc.
f
sf
sf
p
dimin.
pp
sf

Composed in 1781.
Appeared for the first time in 1783.

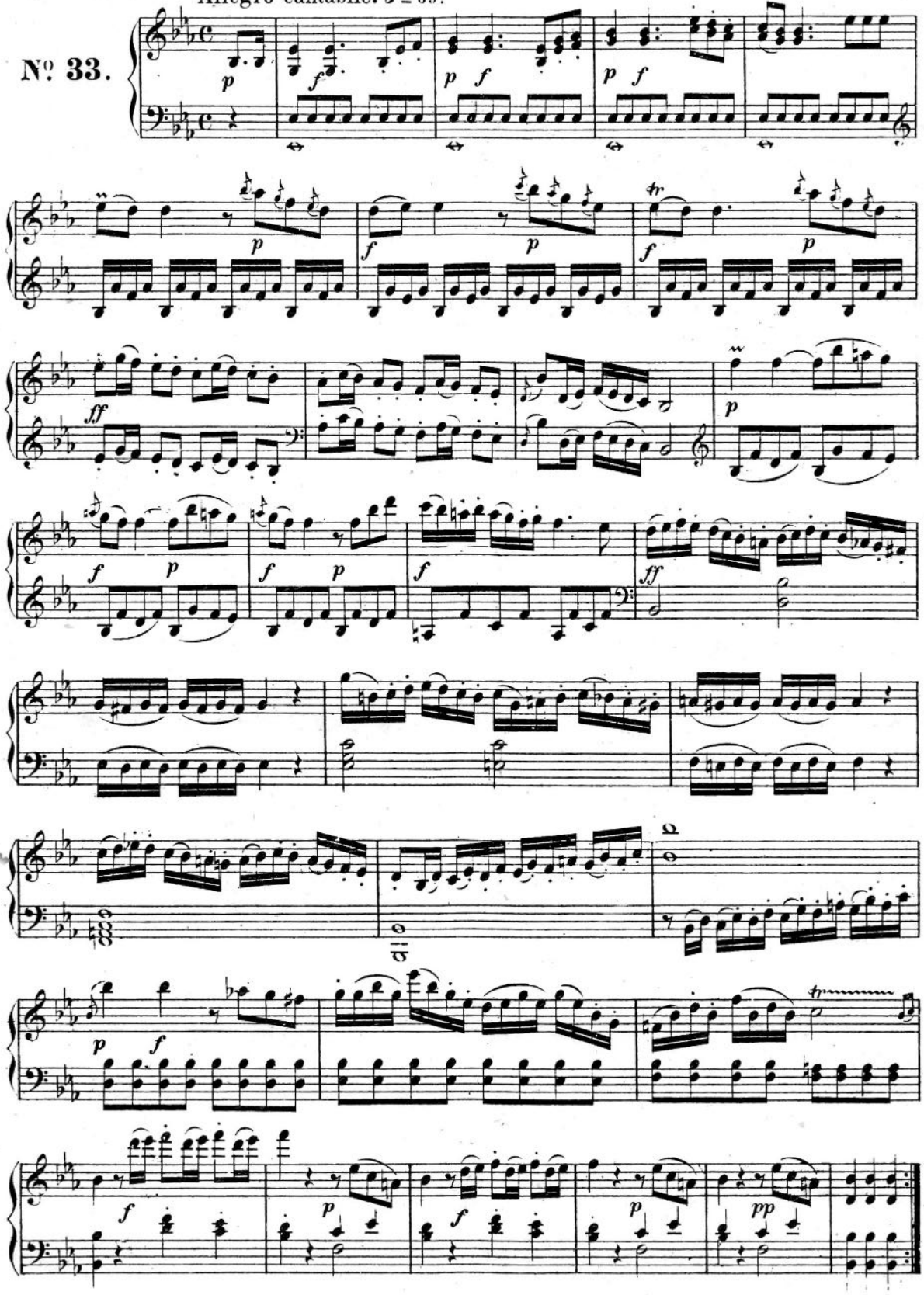
SONATA.

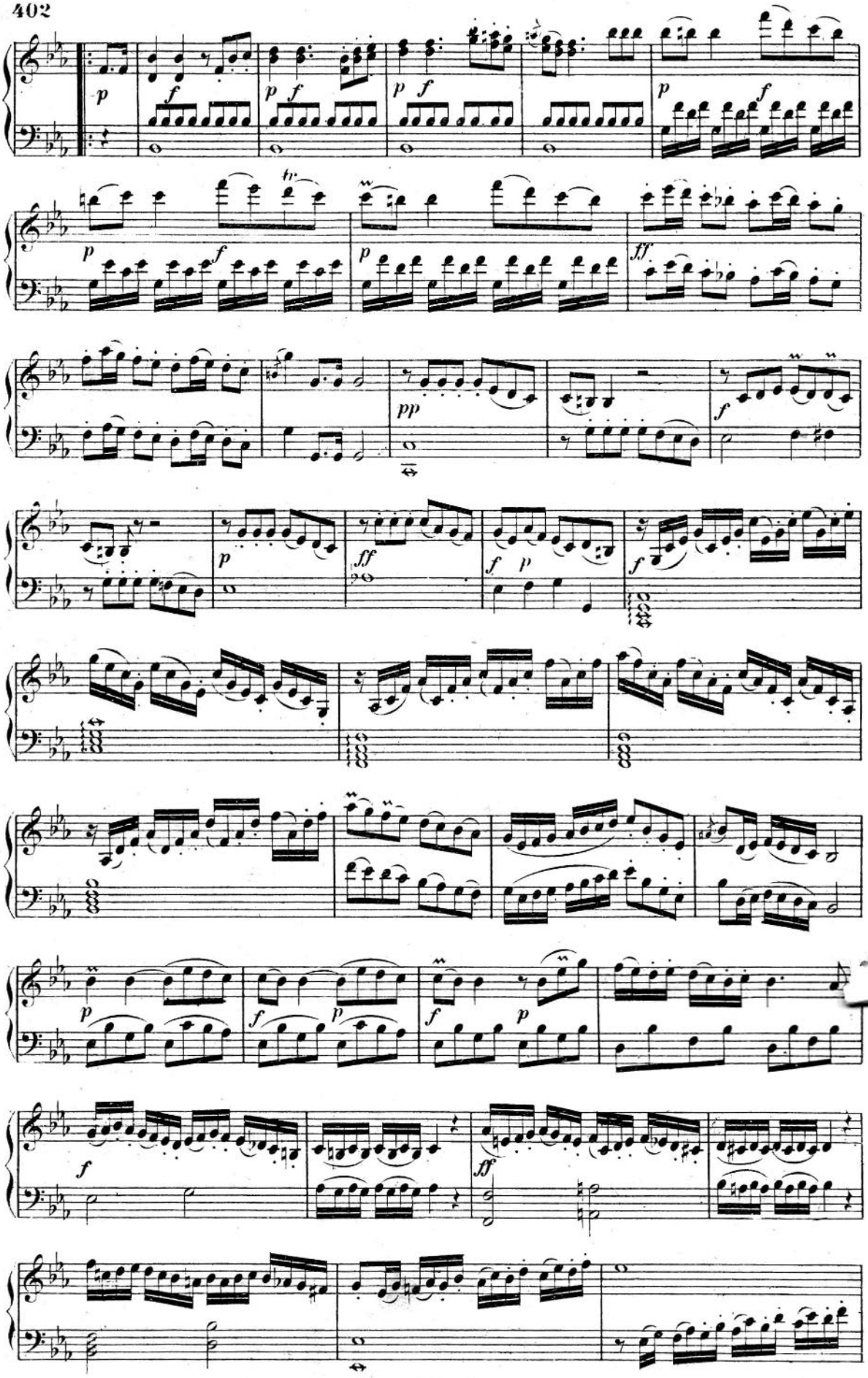
(Dedicated to Maximilian Frederic. Palatine and Archbishop of Cologne.)

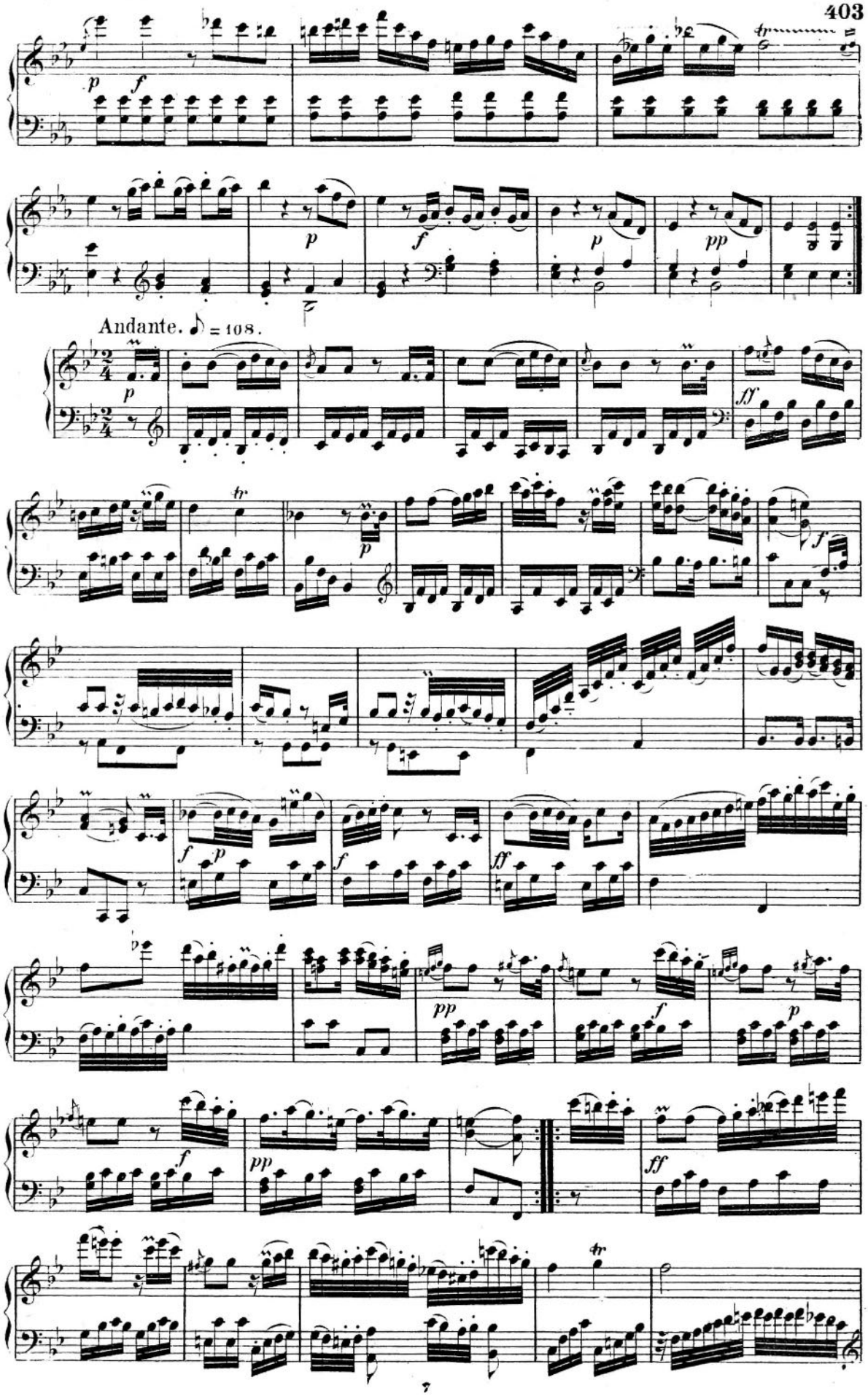
Beethoven.

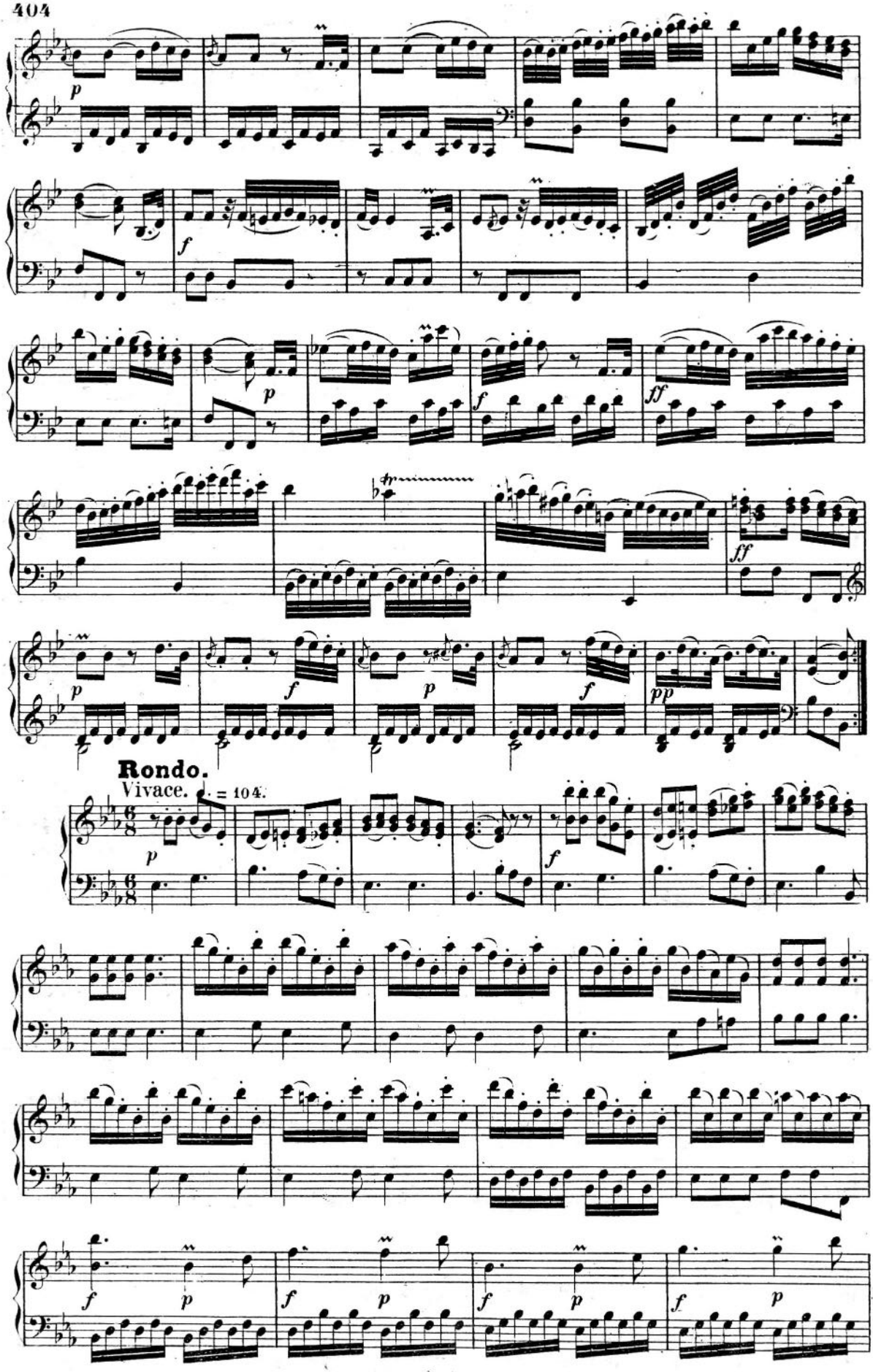
Nº 33.

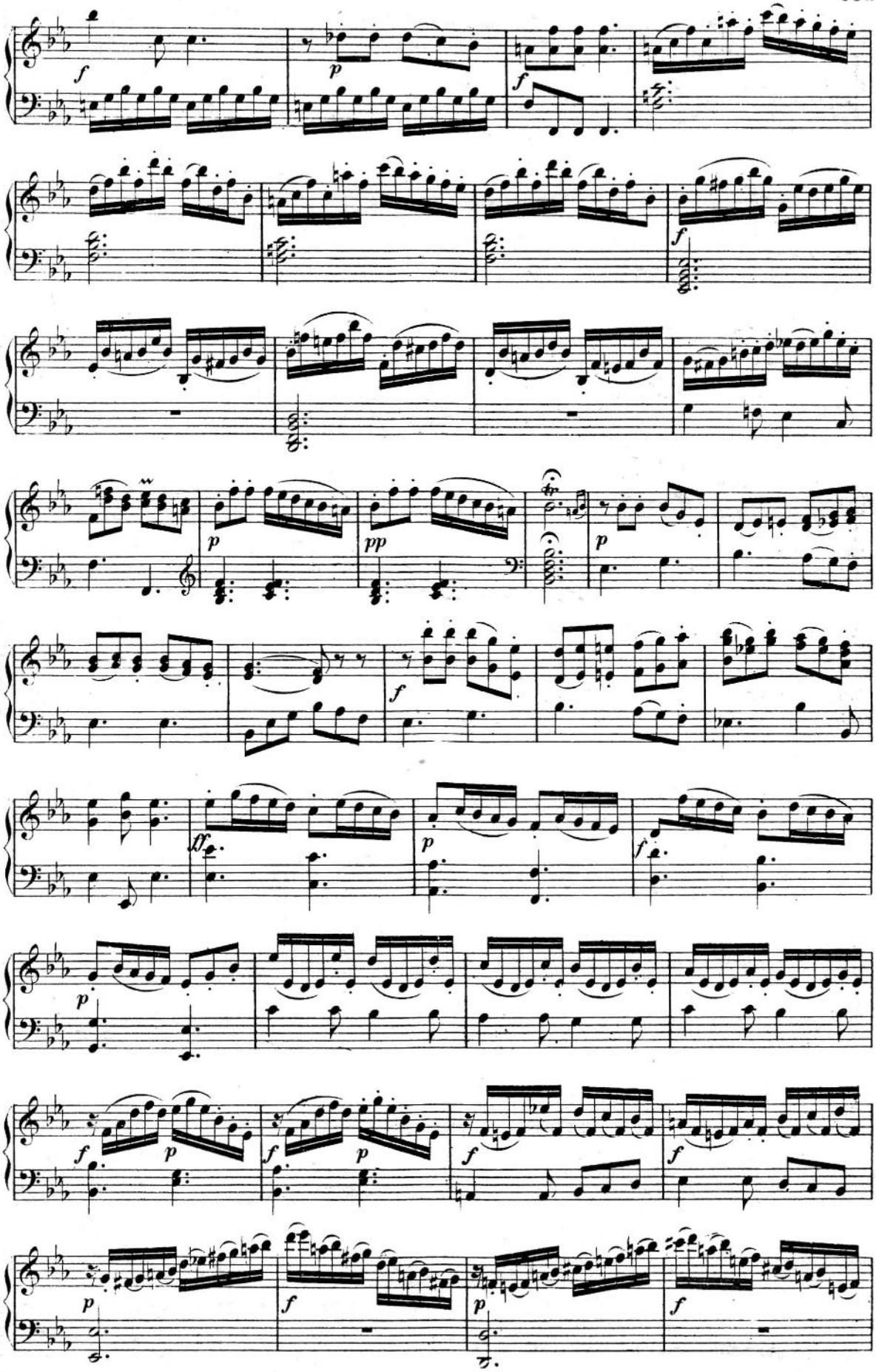
Allegro cantabile. ♩ = 69.

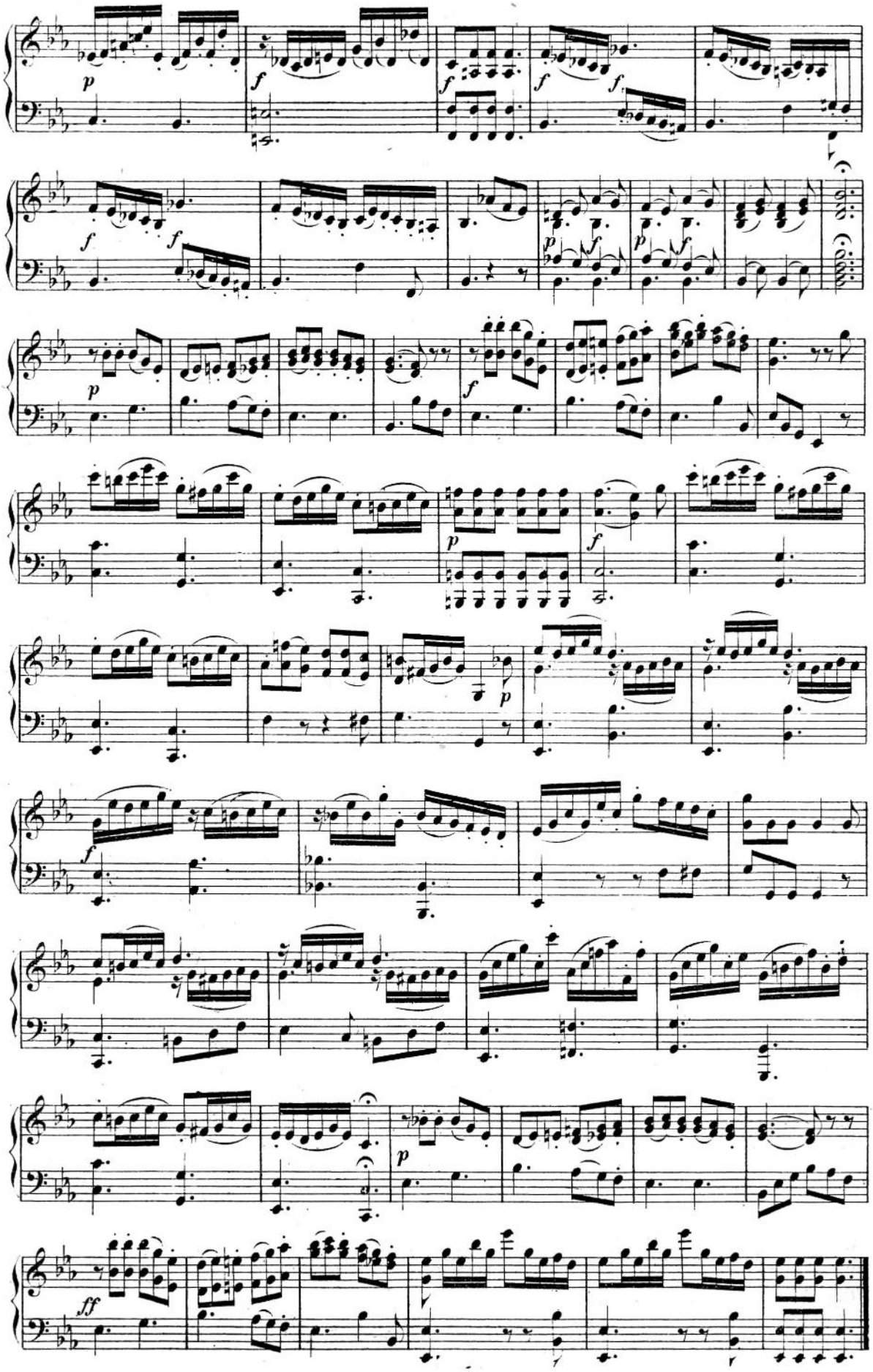



p
f
p f
p f
p
f
p
f
p
f
ff
pp
f
p
ff
f p
f
f
p
f
p
f
p
f
ff


Andante. ♪ = 108.


Rondo.
Vivace. ♩. = 104.





Composed in 1781.
Appeared for the first time in 1783.

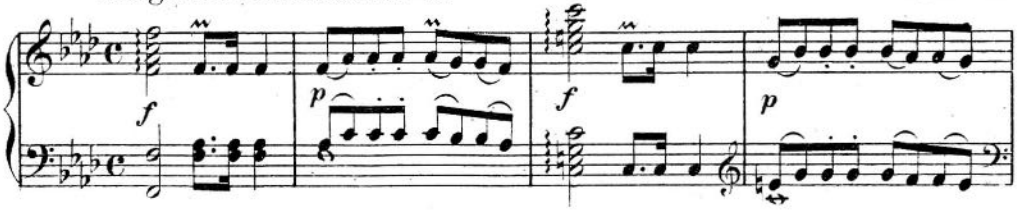
SONATA.

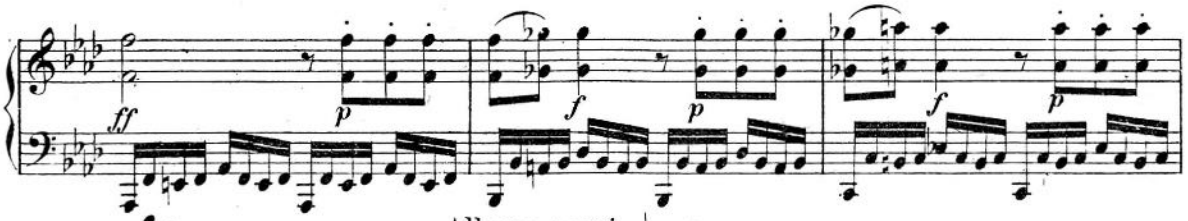
(Dedicated to Maximilian Frederic, Palatine and Archbishop of Cologne.)

Beethoven.

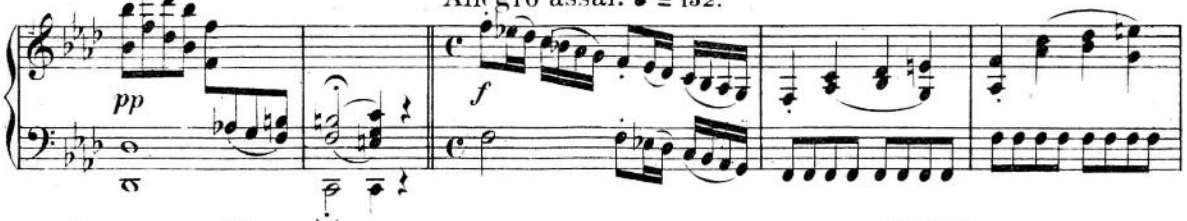
No. 34.

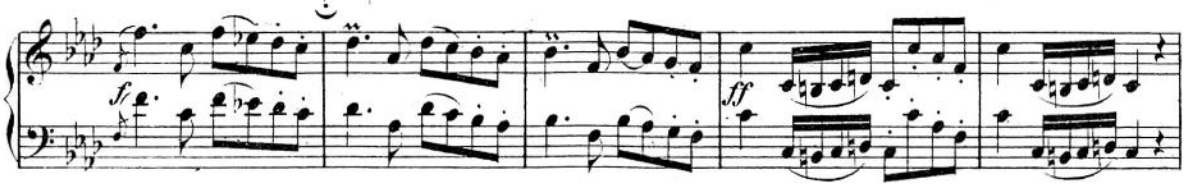
Larghetto maestoso. ♩ = 72.

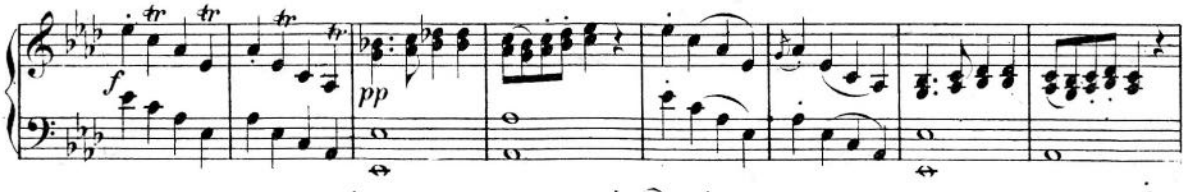


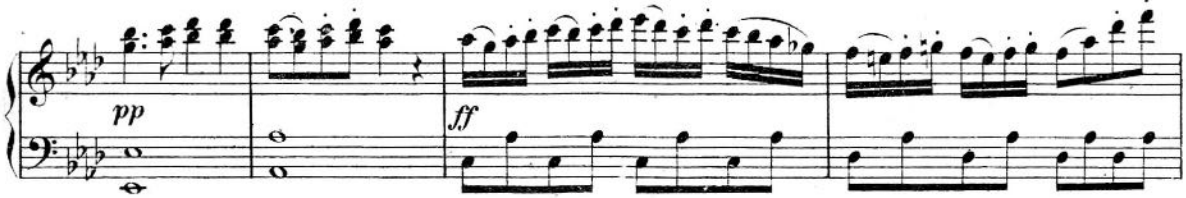


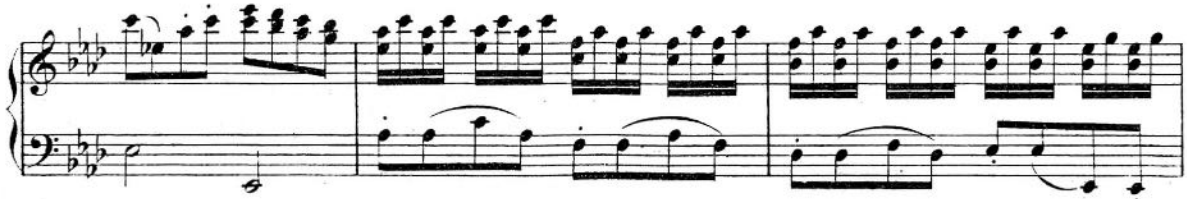
Allegro assai. ♩ = 152.

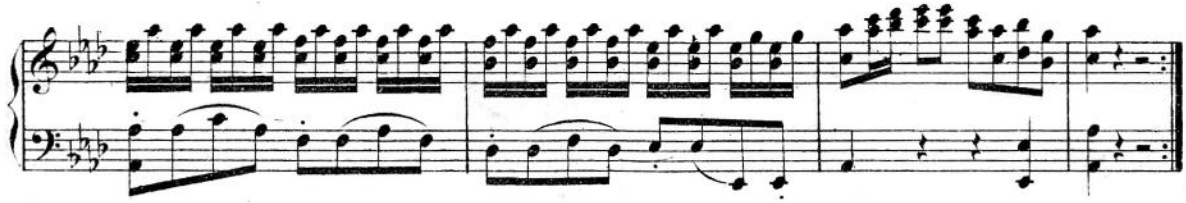


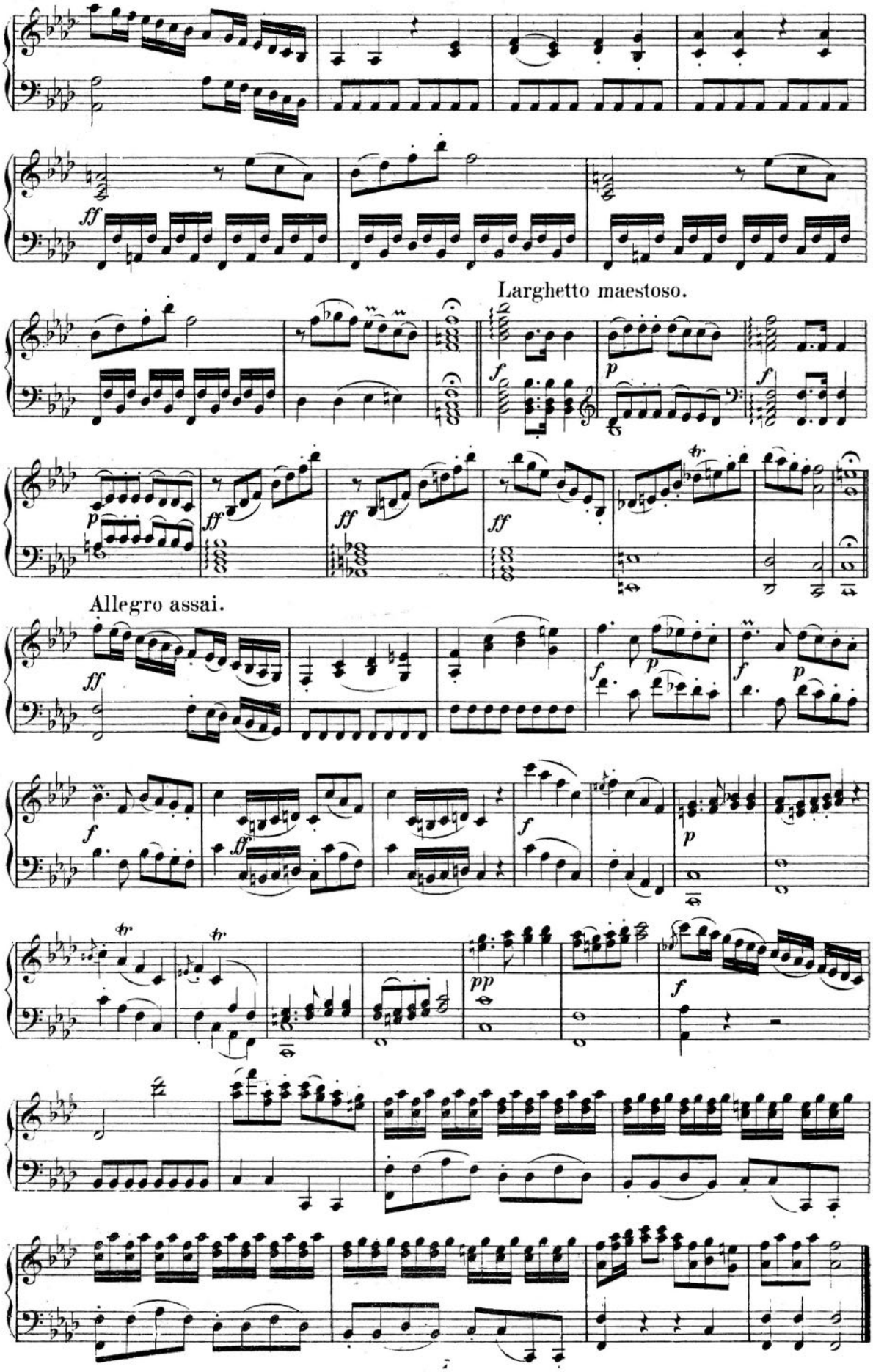


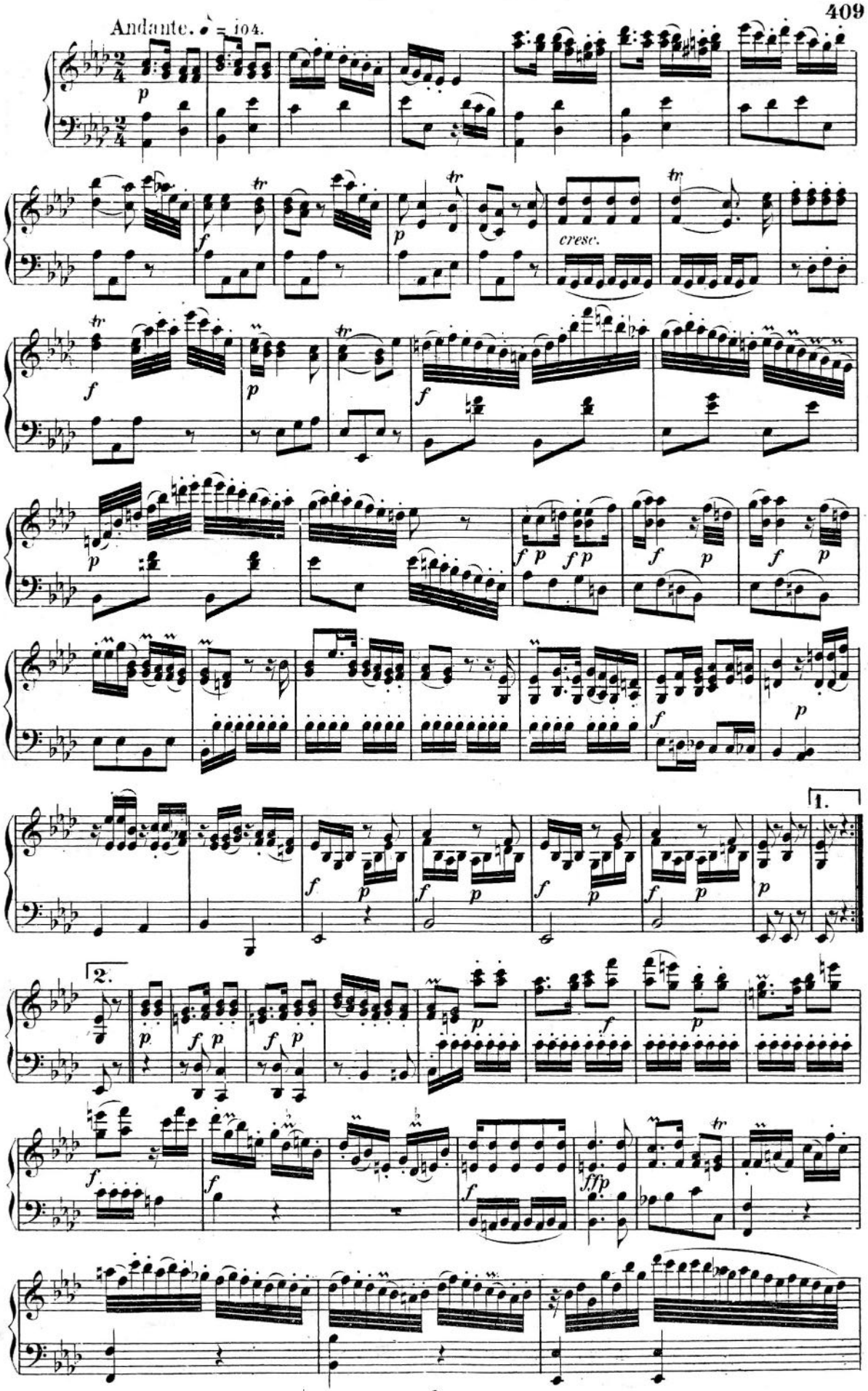


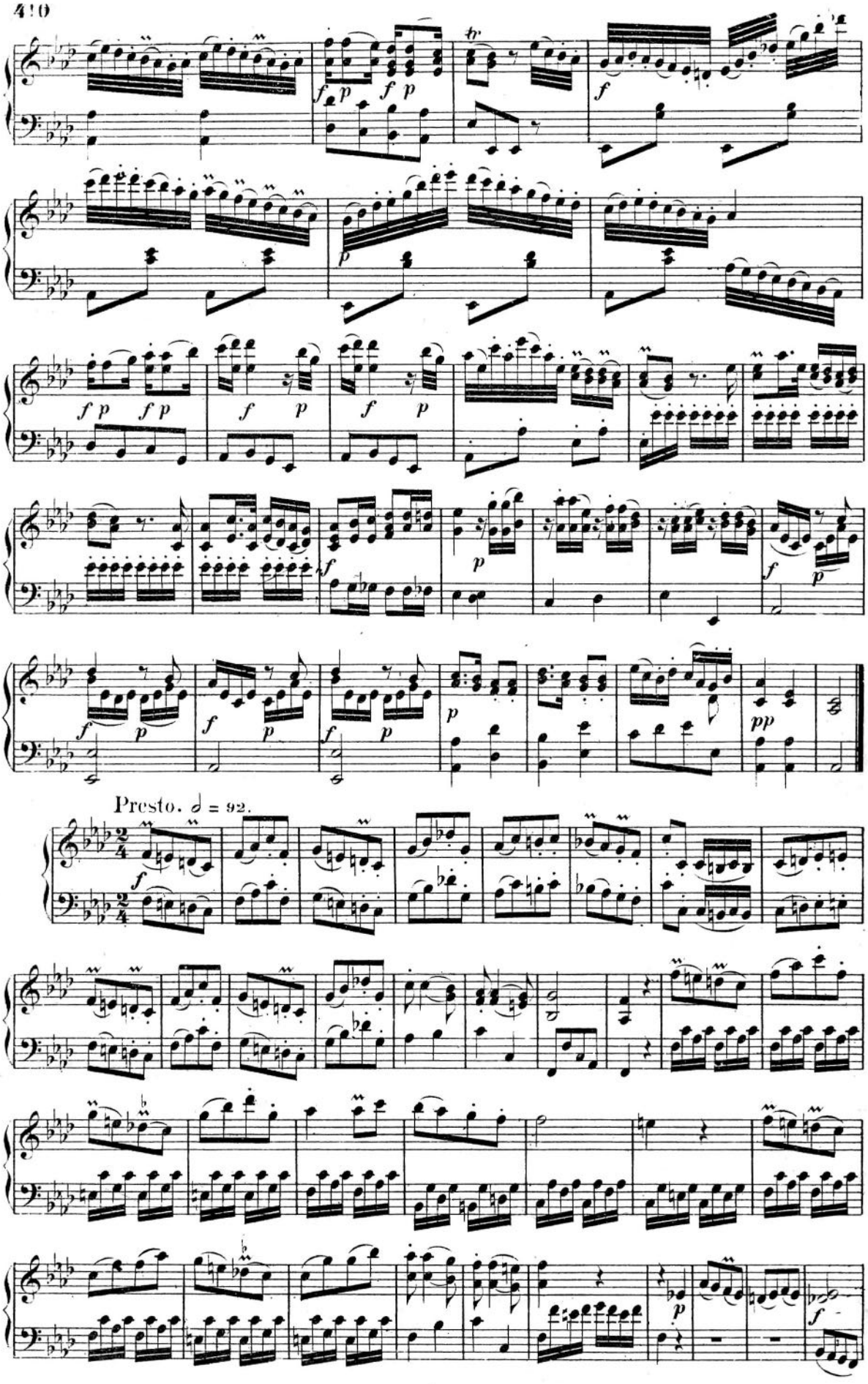


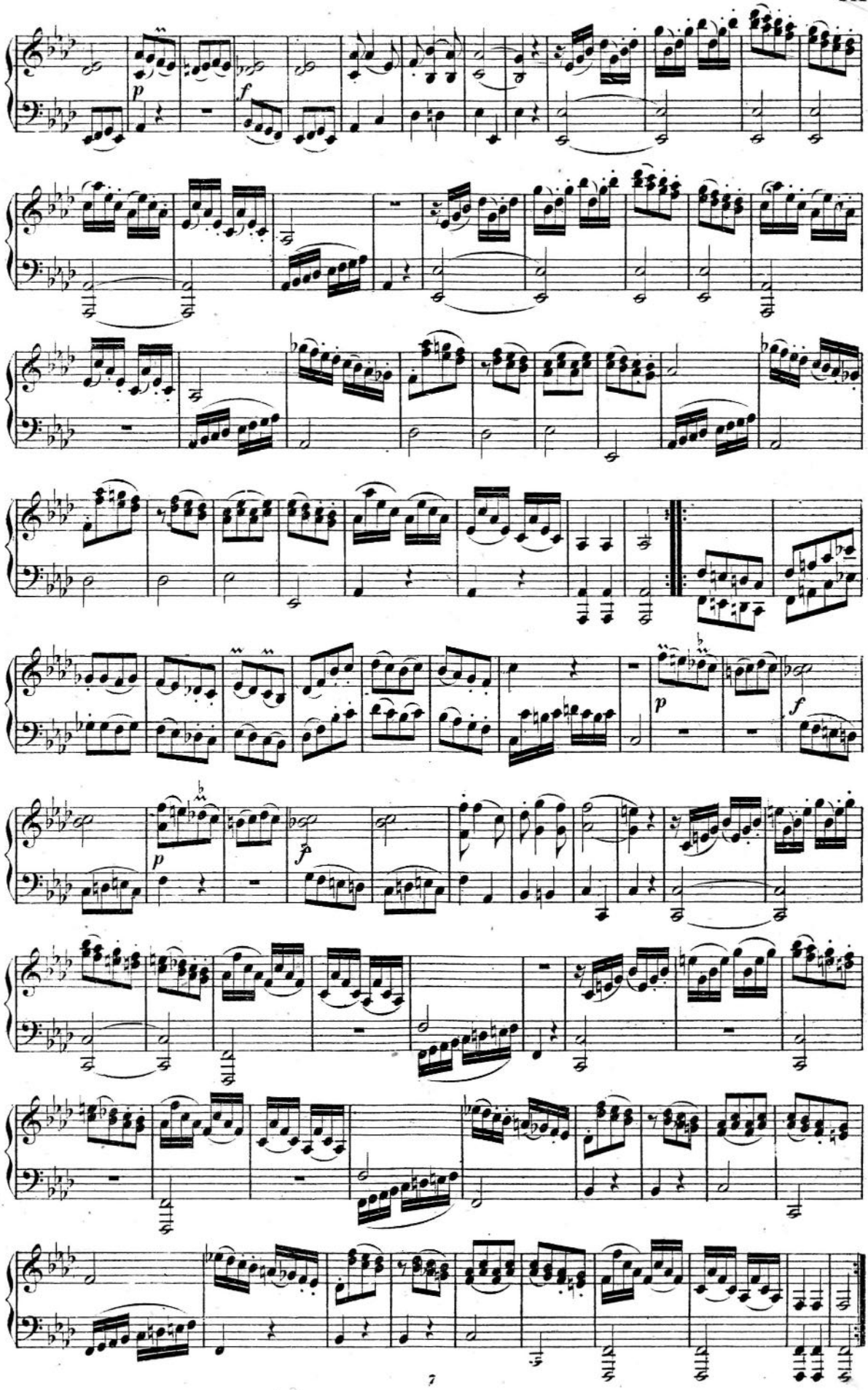





Larghetto maestoso.
Allegro assai.


Andante. ♩ = 104.
cresc.
1.
2.


Presto. 𝅗𝅥 = 92.


p
f
p
f
p
f

Composed in 1781.
Appeared for the first time in 1783.

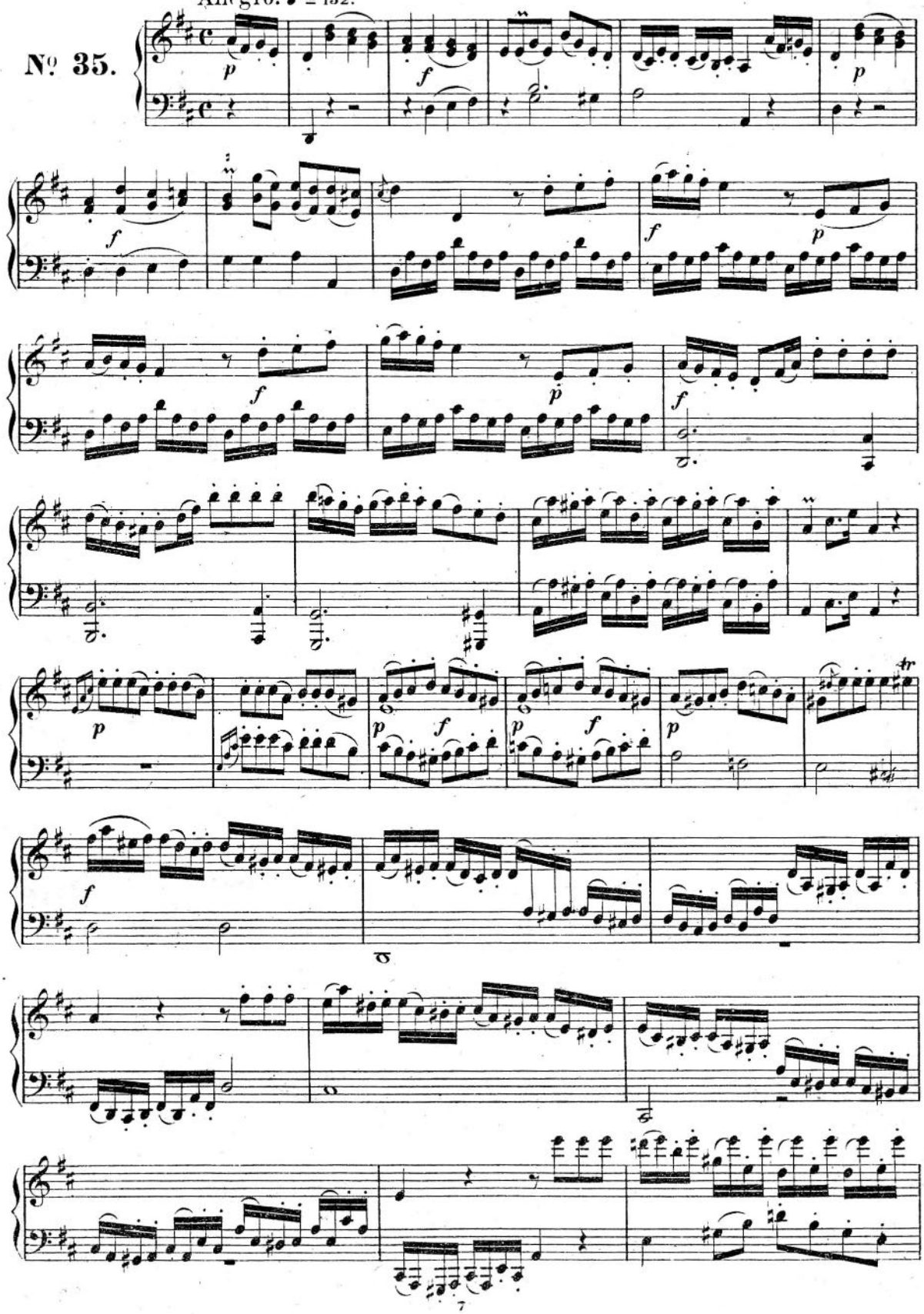
SONATA.

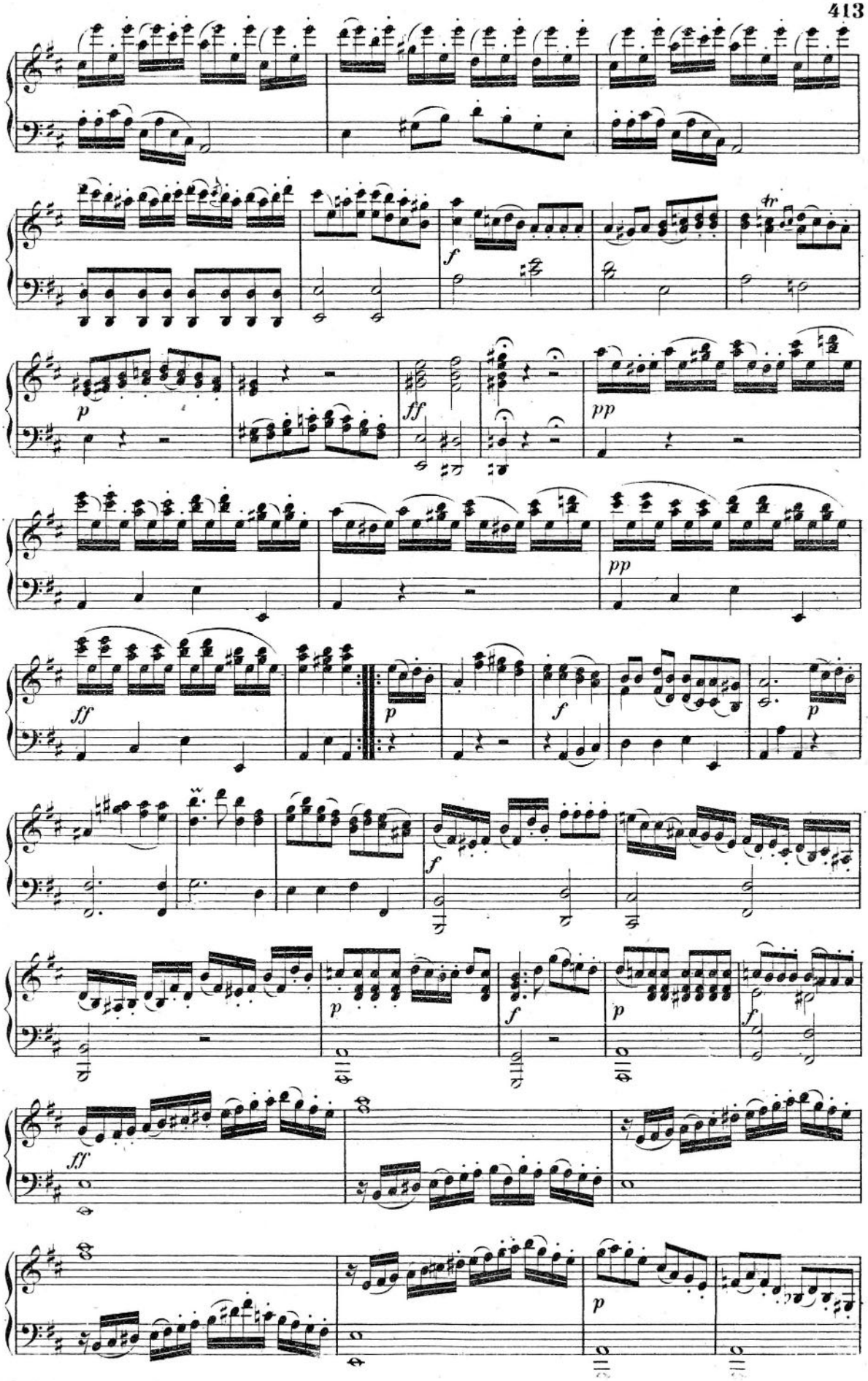
(Dedicated to Maximilian Frederic. Palatine and Archbishop of Cologne.)

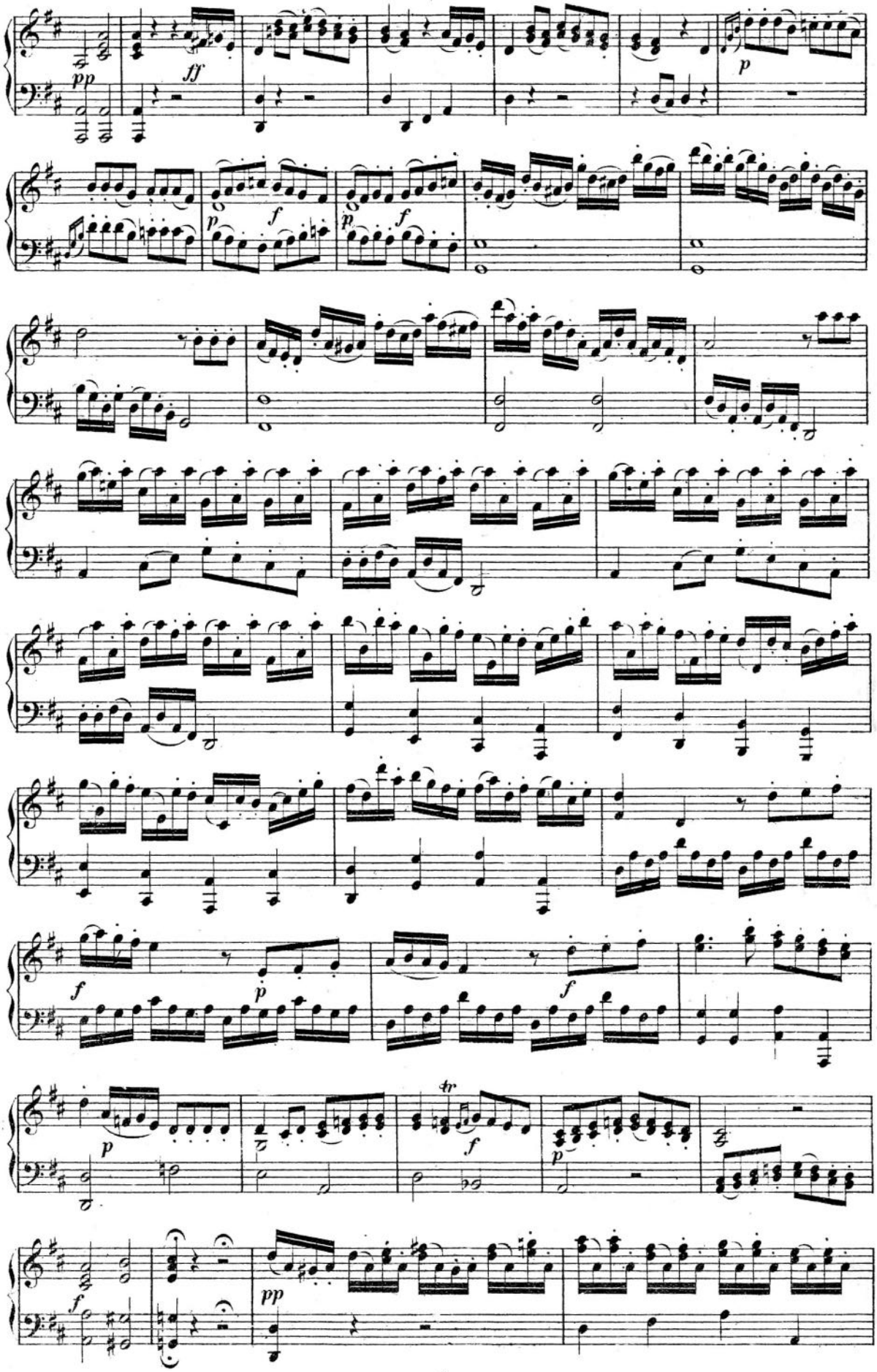
Beethoven.

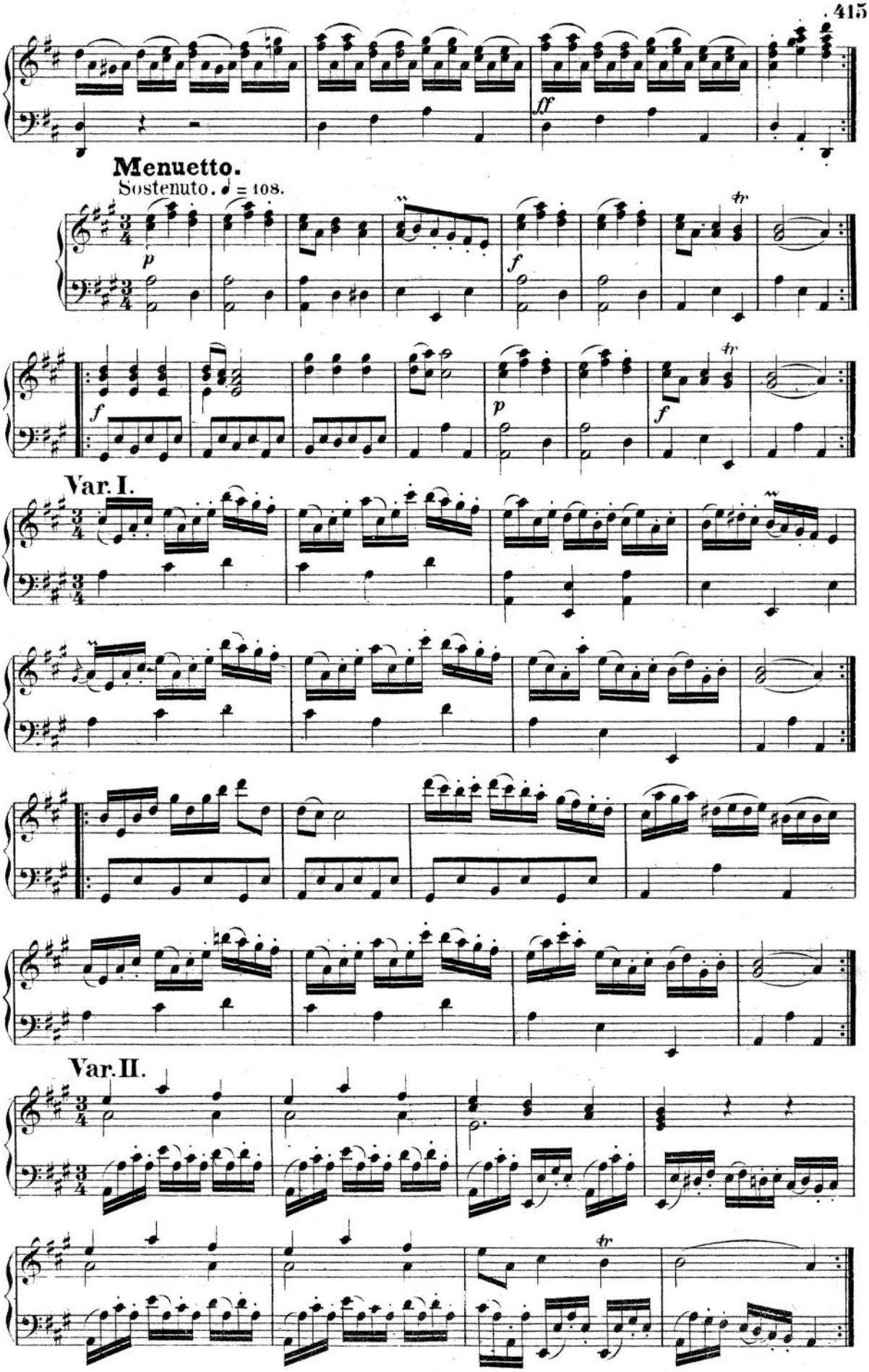
No. 35.

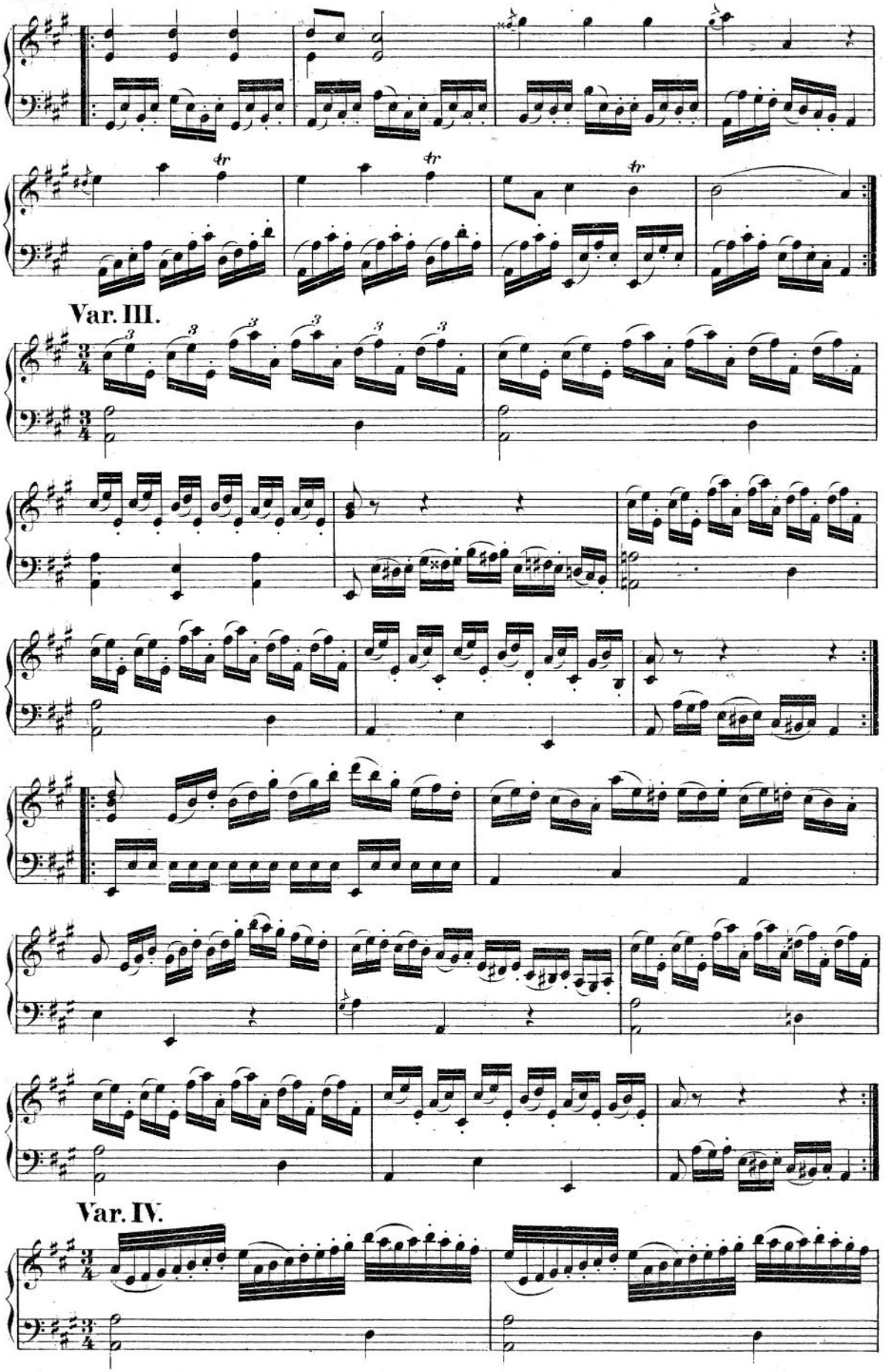
Allegro. ♩ = 152.

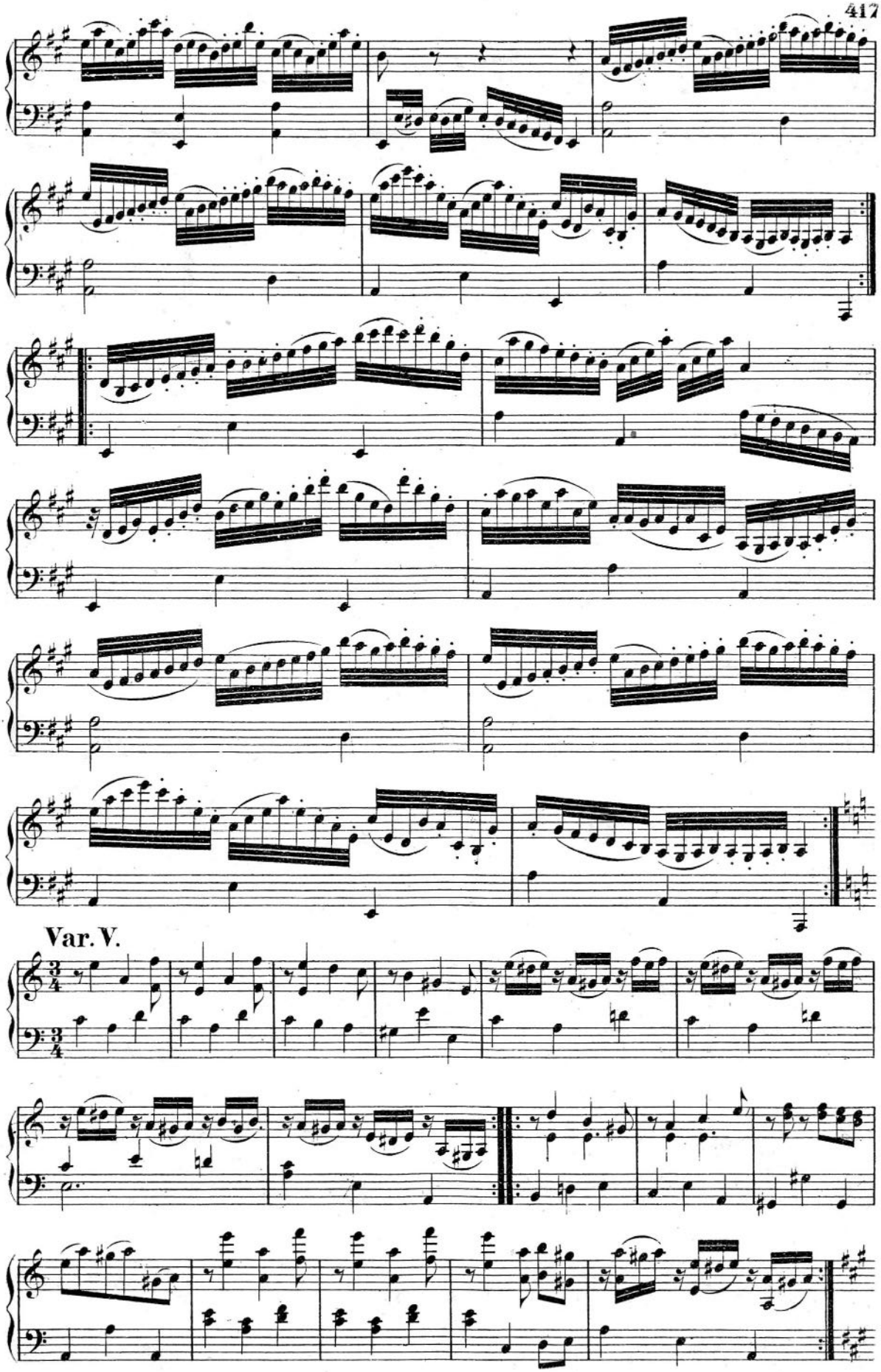



f
tr
p
ff
pp
pp
ff
p
f
p
f
p
f
p
f
ff
p

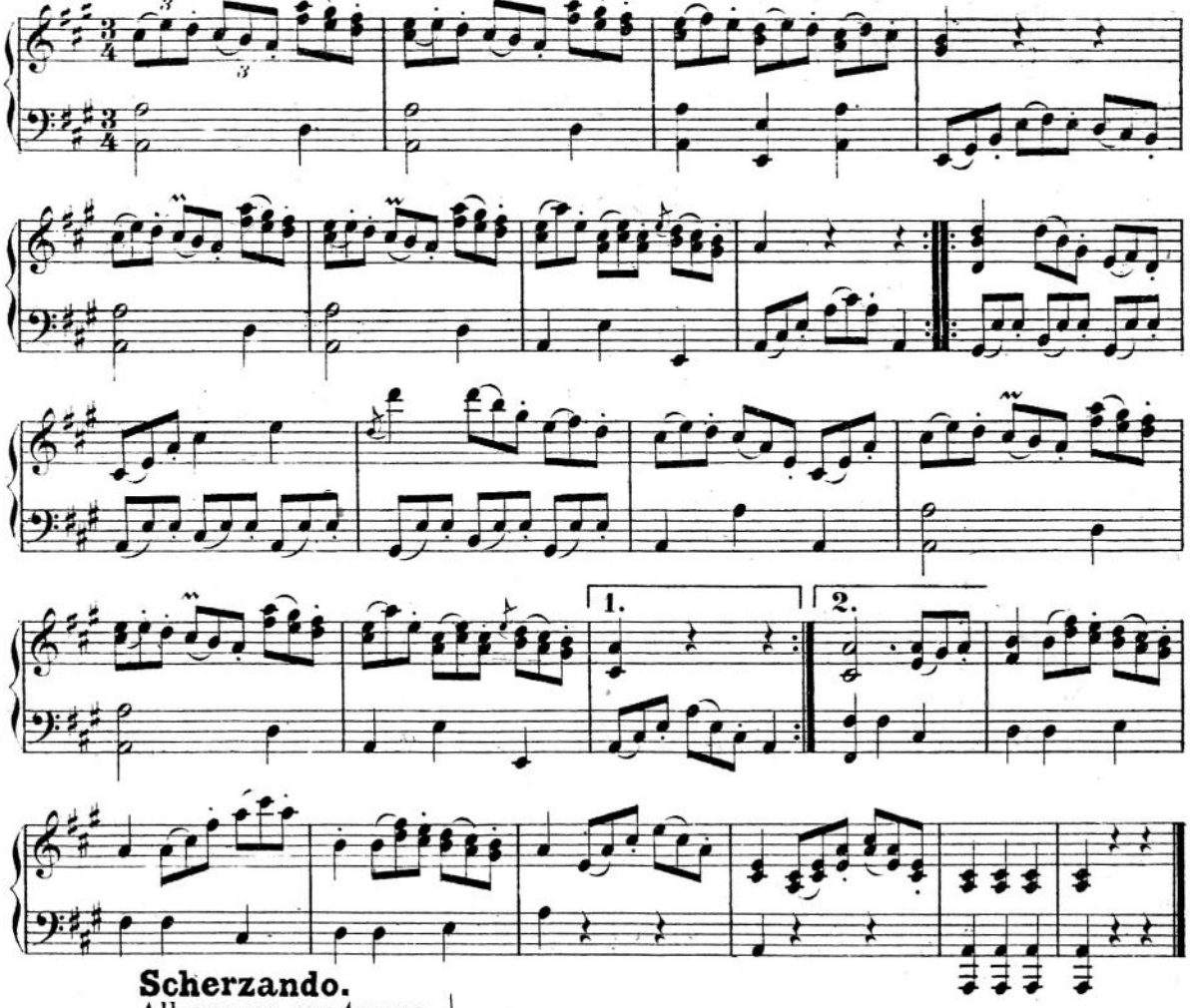

pp
ff
p
p
f
p
f
f
p
f
p
tr
f
p
pp


ff
Menuetto.
Sostenuto. ♩ = 108.
p
f
tr
Var. I.
Var. II.


Var. III.
Var. IV.

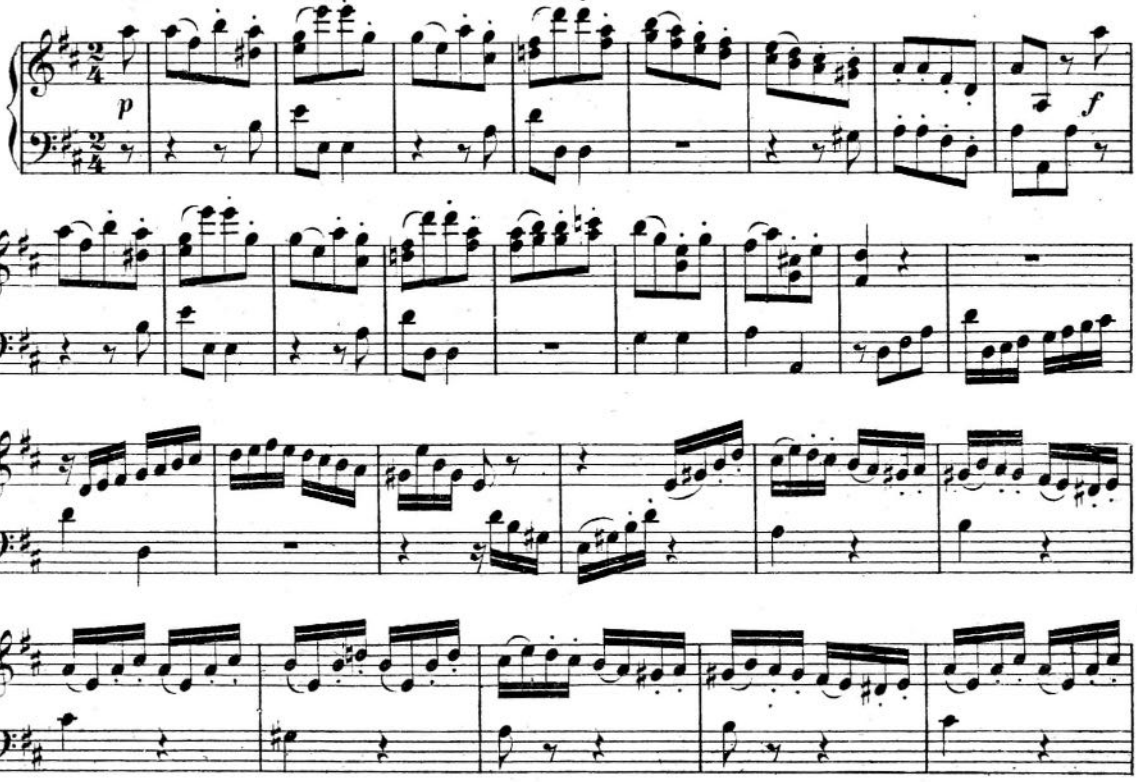

Var. V.

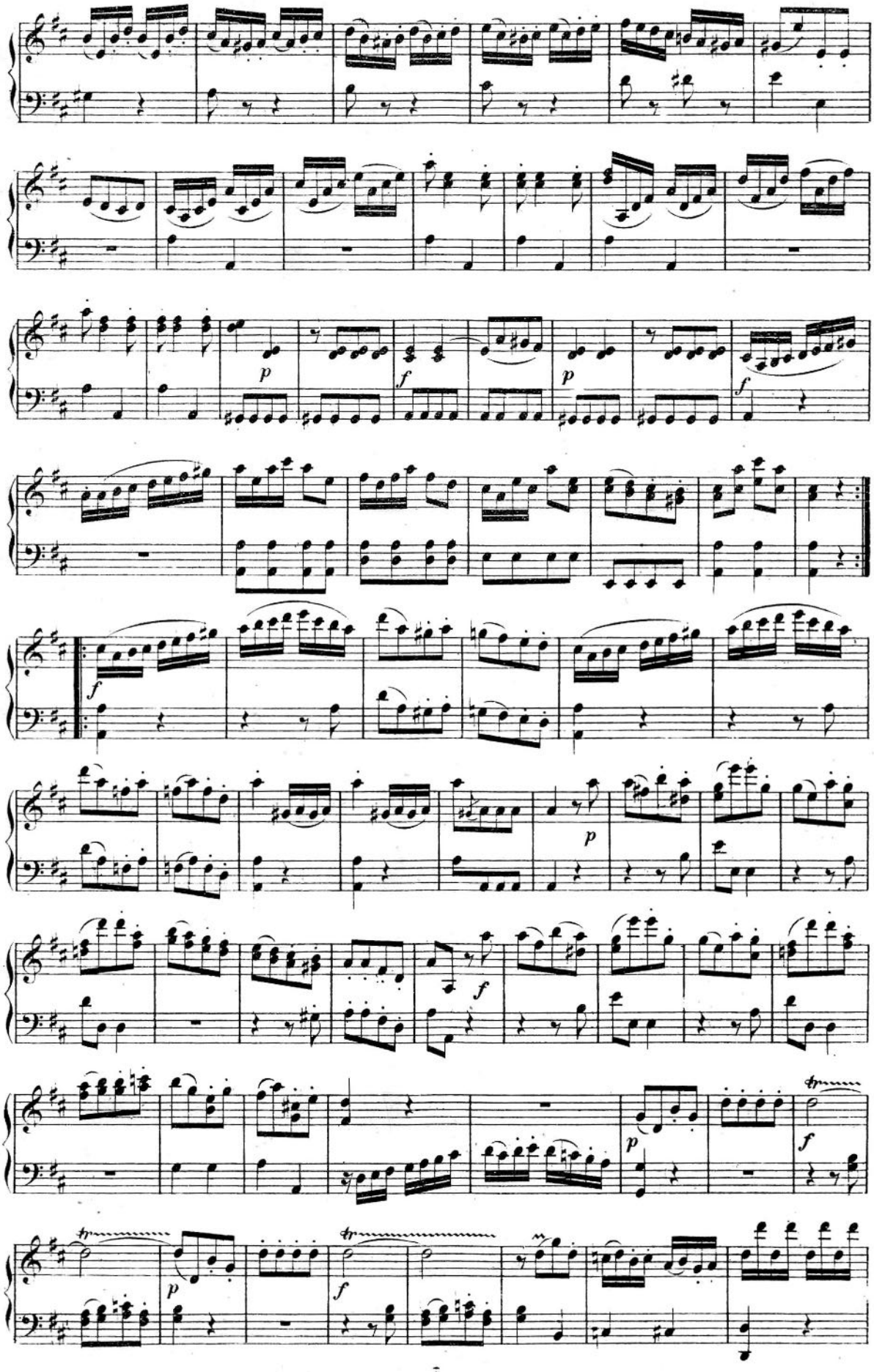
Var. VI.

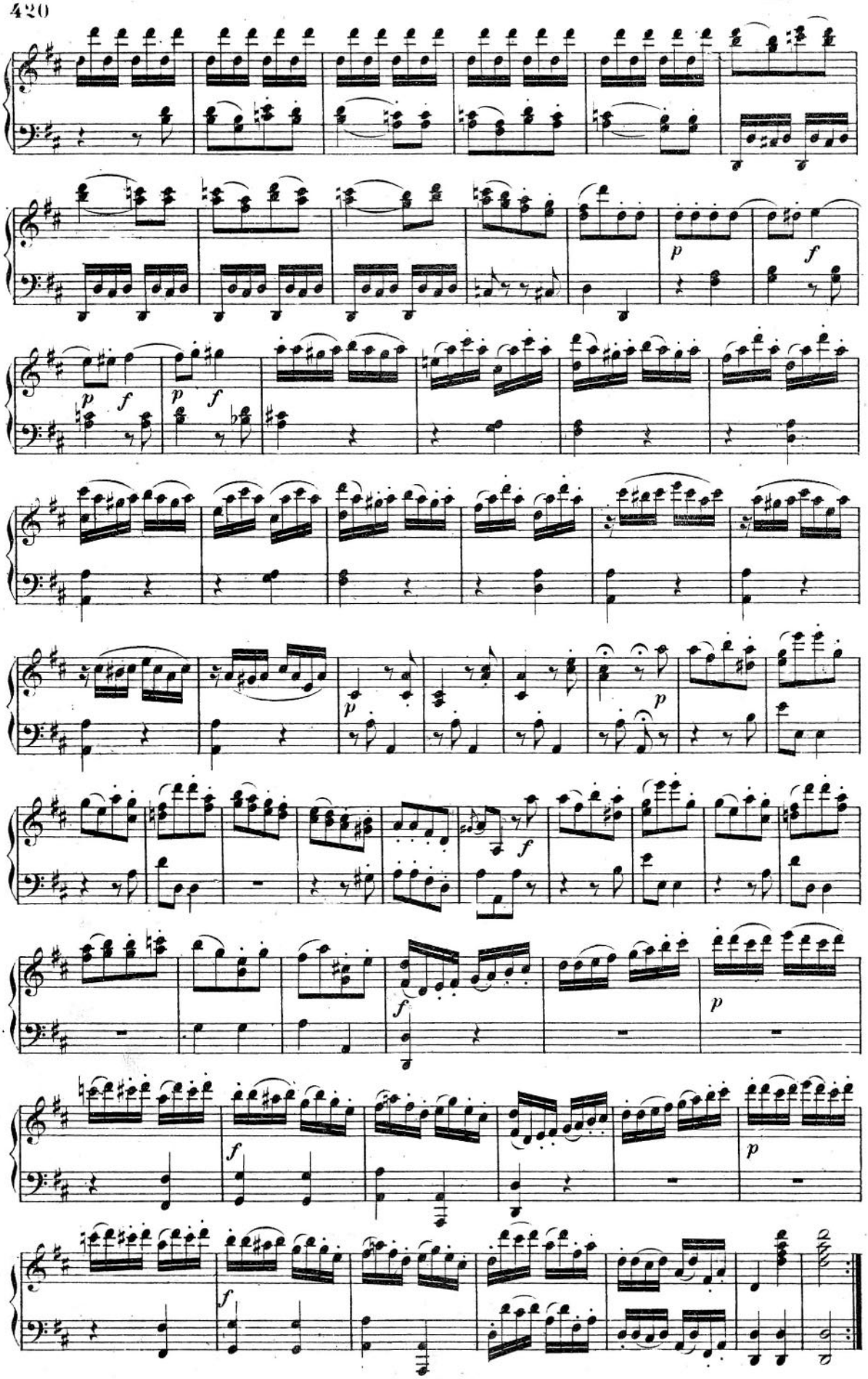


Scherzando.

Allegro ma non troppo. ♩ = 80.




p
f
p
f
f
p
f
p
f
tr
p
tr
f


p
f
p
f
p
f
p
f
p
f
p
f
p
f

Given by Beethoven to
Miss de Breuning in 1796.

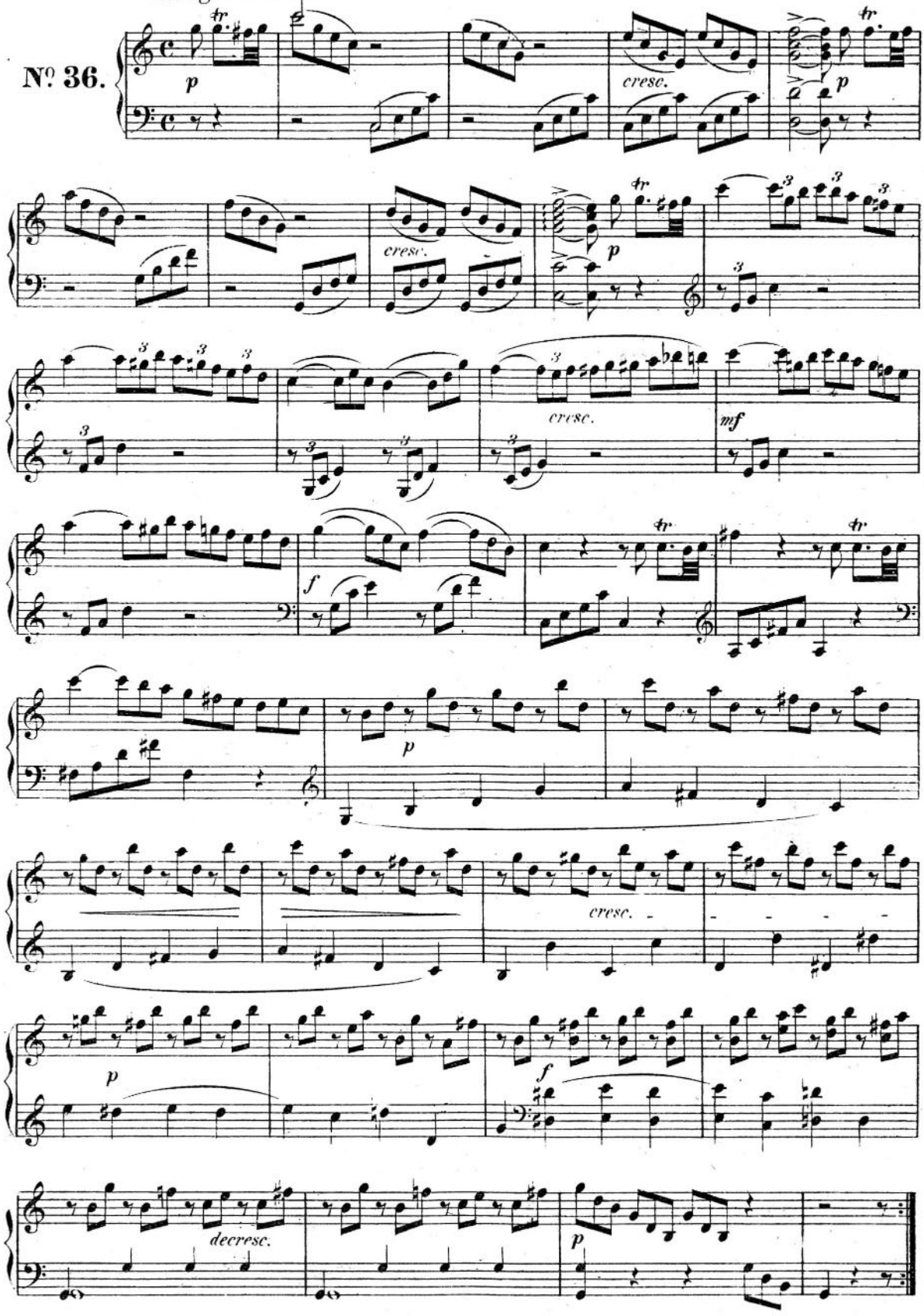
SONATA.

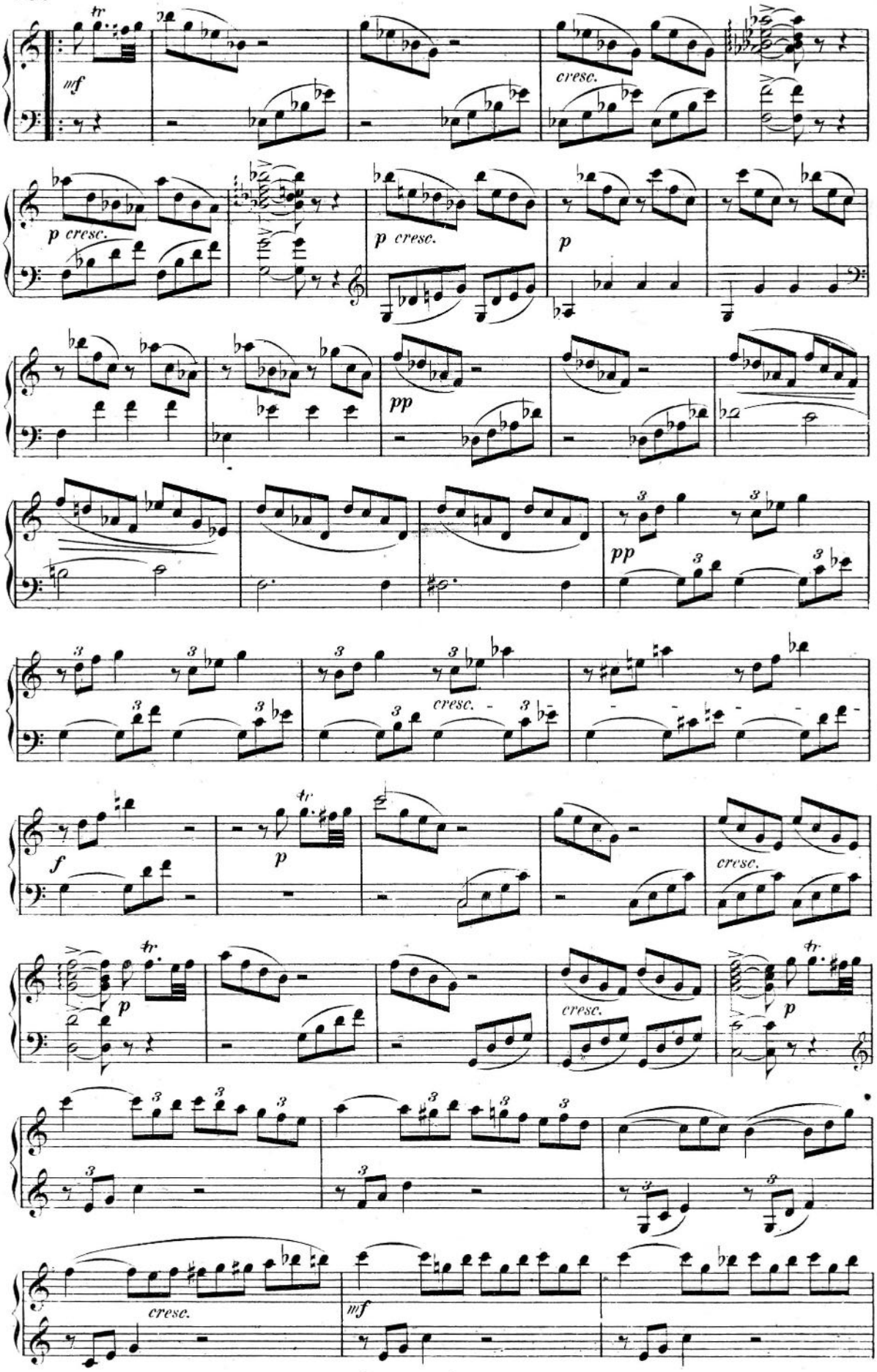
(Dedicated to Miss Eleonora de Breuning.)

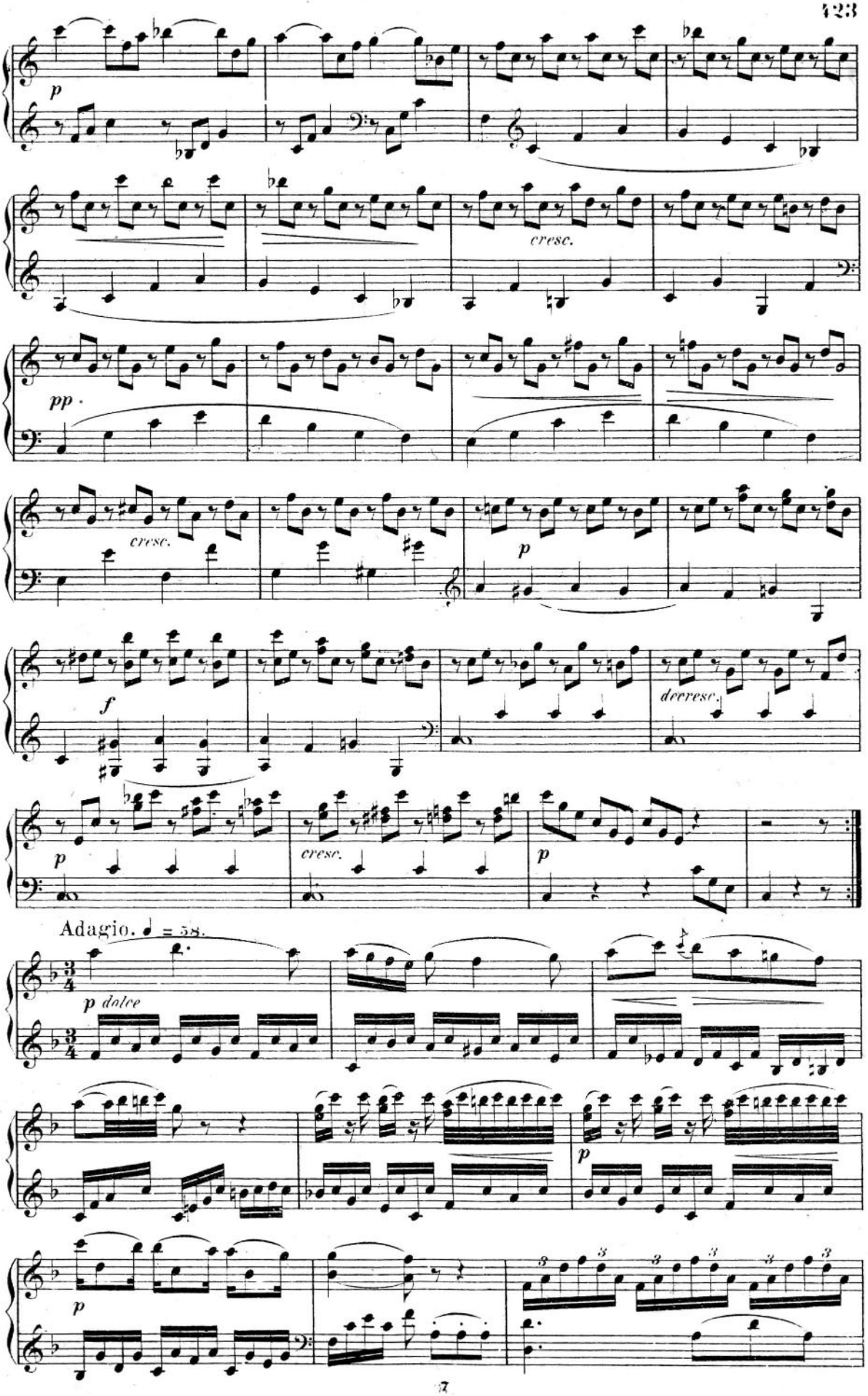
Allegro. ♩ = 100.

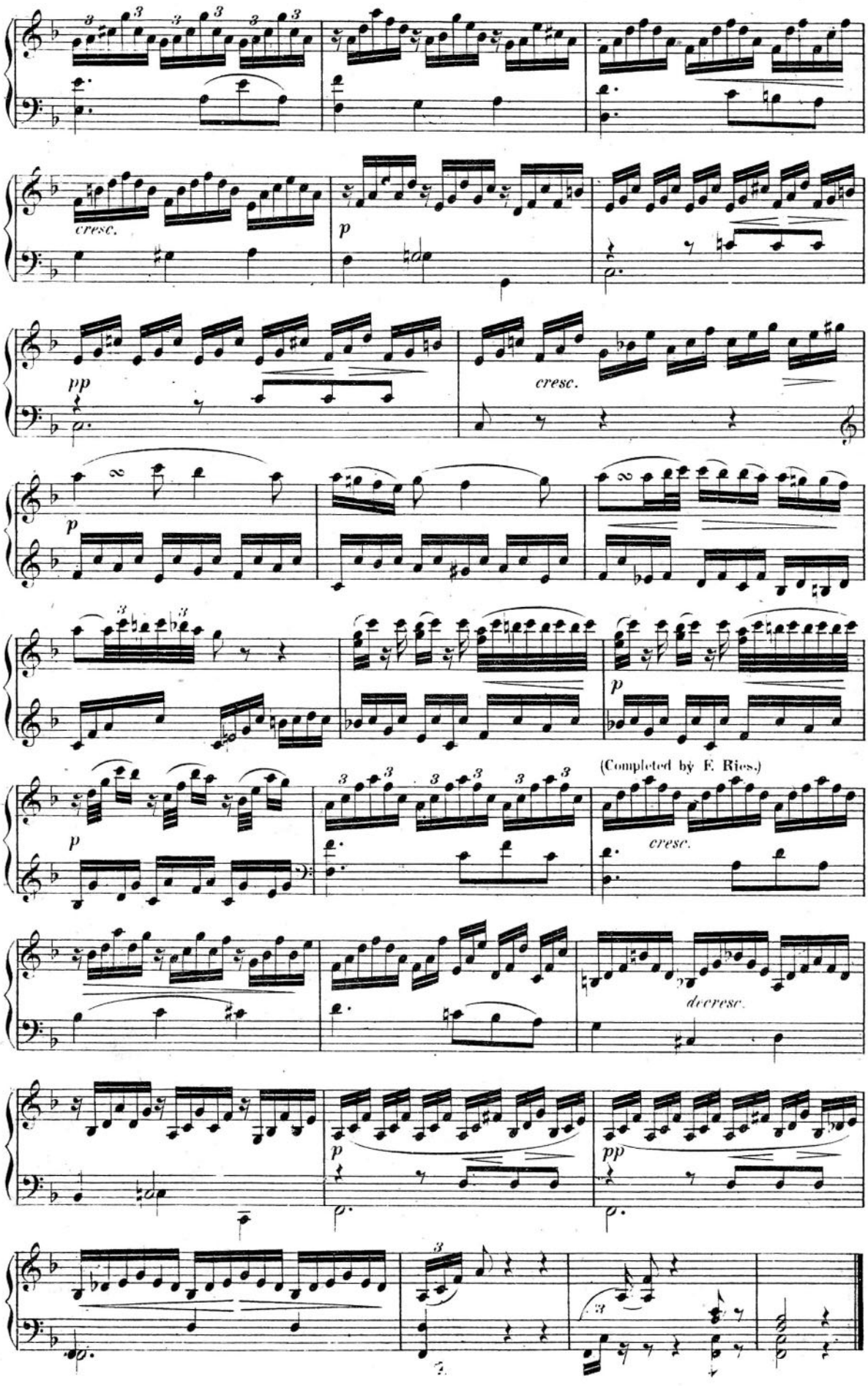
Beethoven.

No. 36.




mf
cresc.
p cresc.
p cresc.
p
pp
pp
cresc.
f
p
cresc.
p
cresc.
p
cresc.
mf


p
cresc.
pp.
cresc.
p
f
decrese.
p
cresc.
p
Adagio. ♩ = 58.
p dolce
p
p


cresc.
p
pp
cresc.
p
p
(Completed by F. Ries.)
cresc.
decresc.
p
pp

Date of Composition unknown.
Authenticity doubtful.

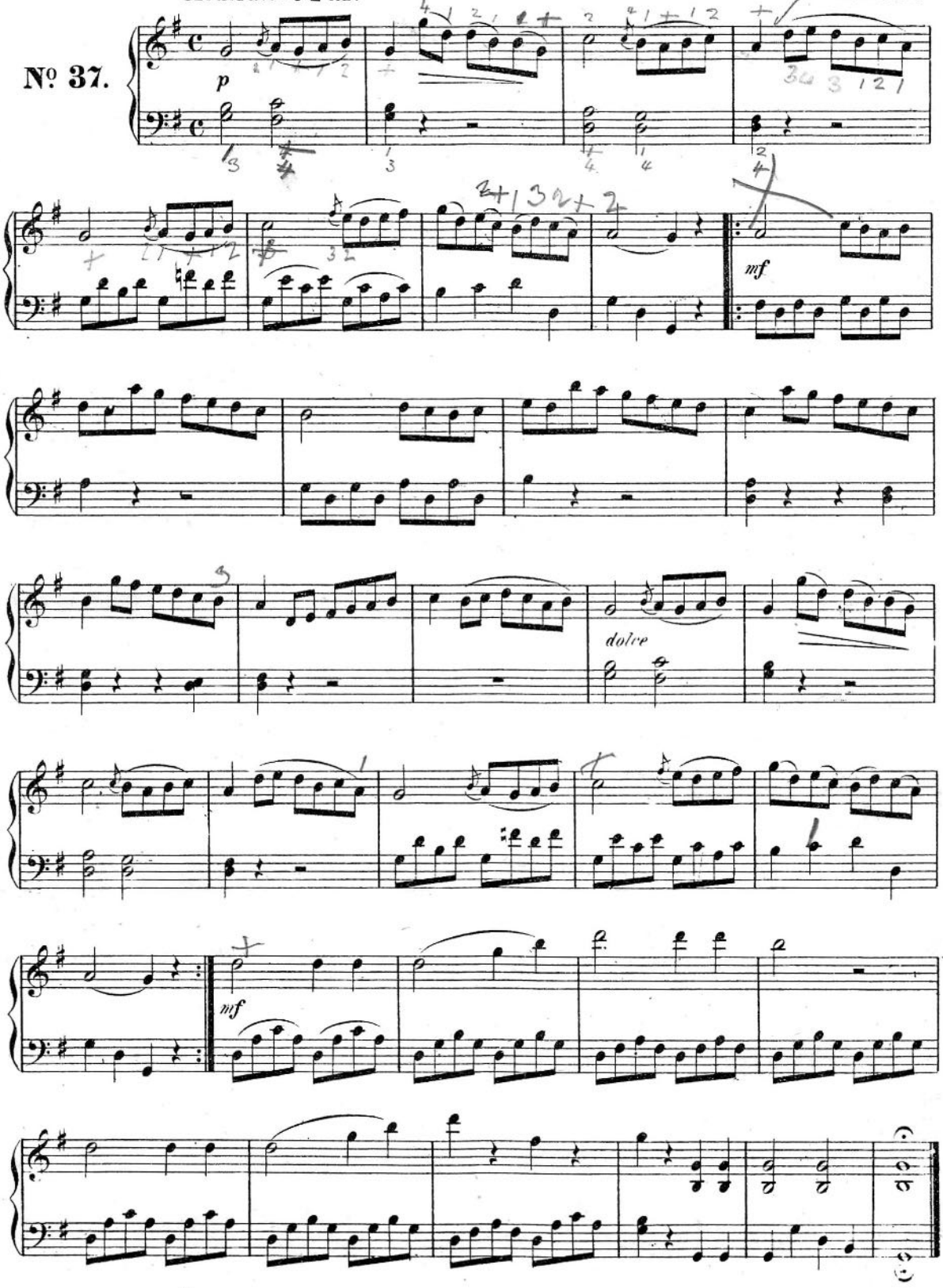
SONATA.

(Sonatina.)

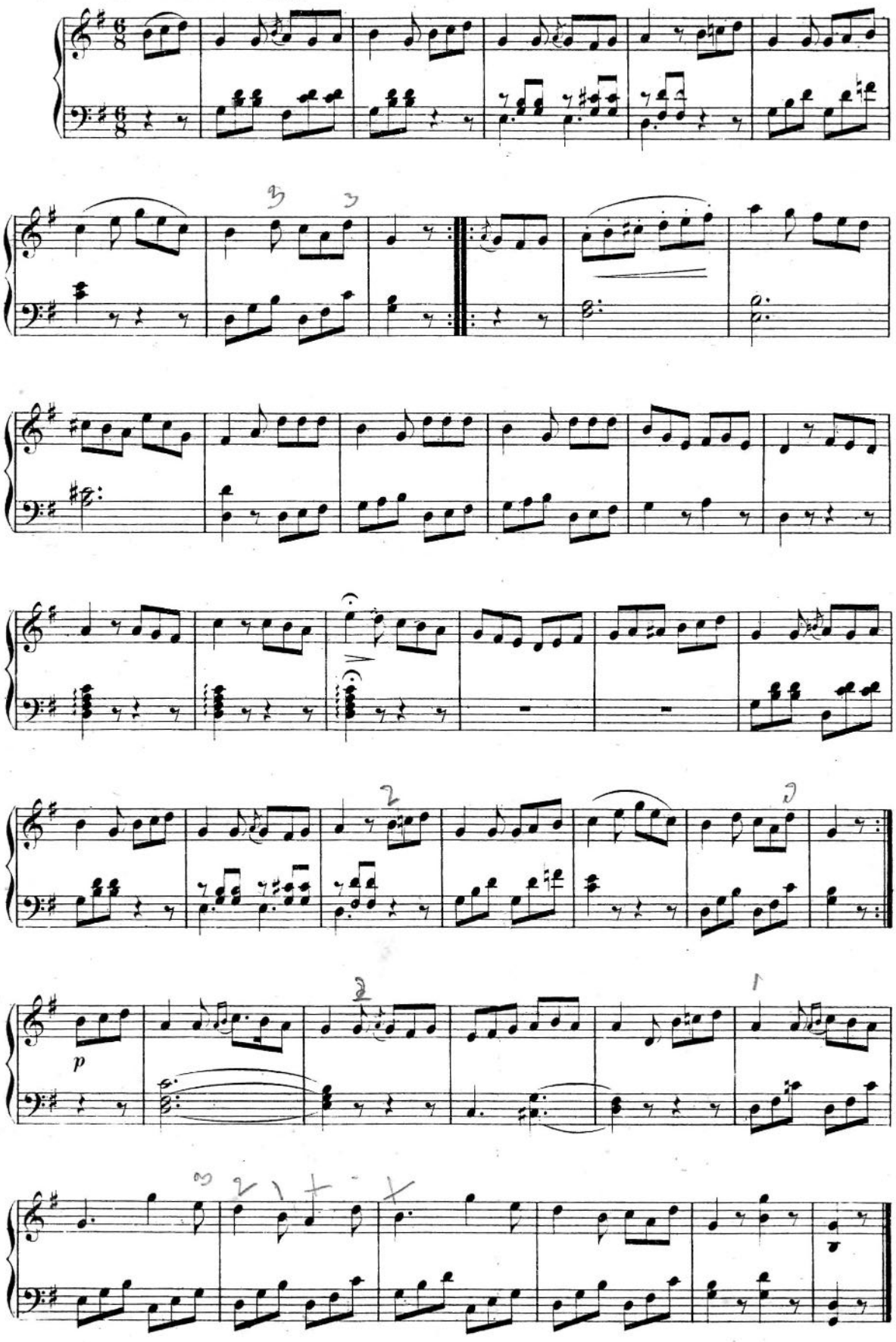
Moderato. ♩ = 112.

Beethoven.

No 37.



Romanze. ♪ = 144.



Date of Composition unknown.
Authenticity doubtful.

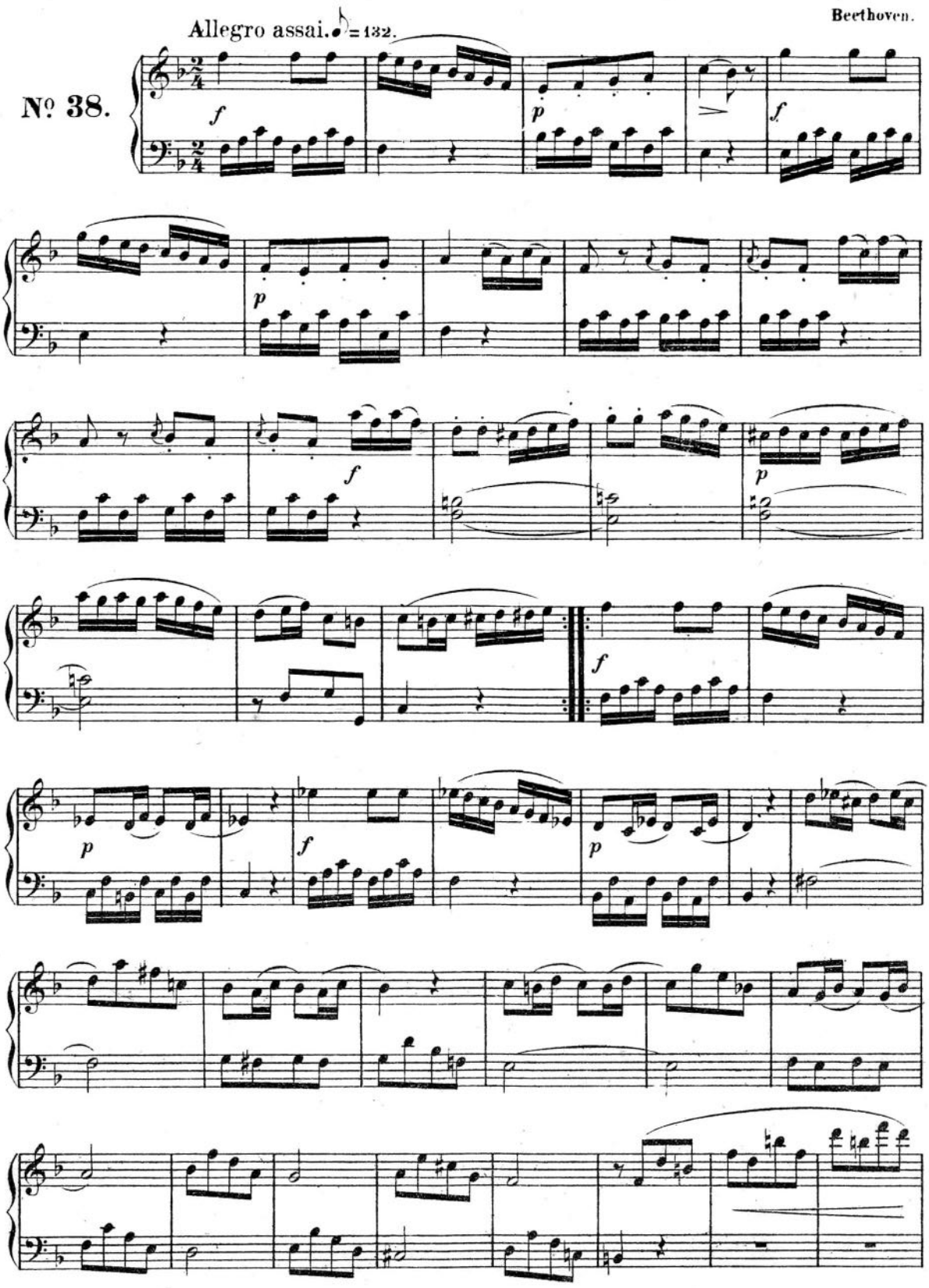
SONATA.

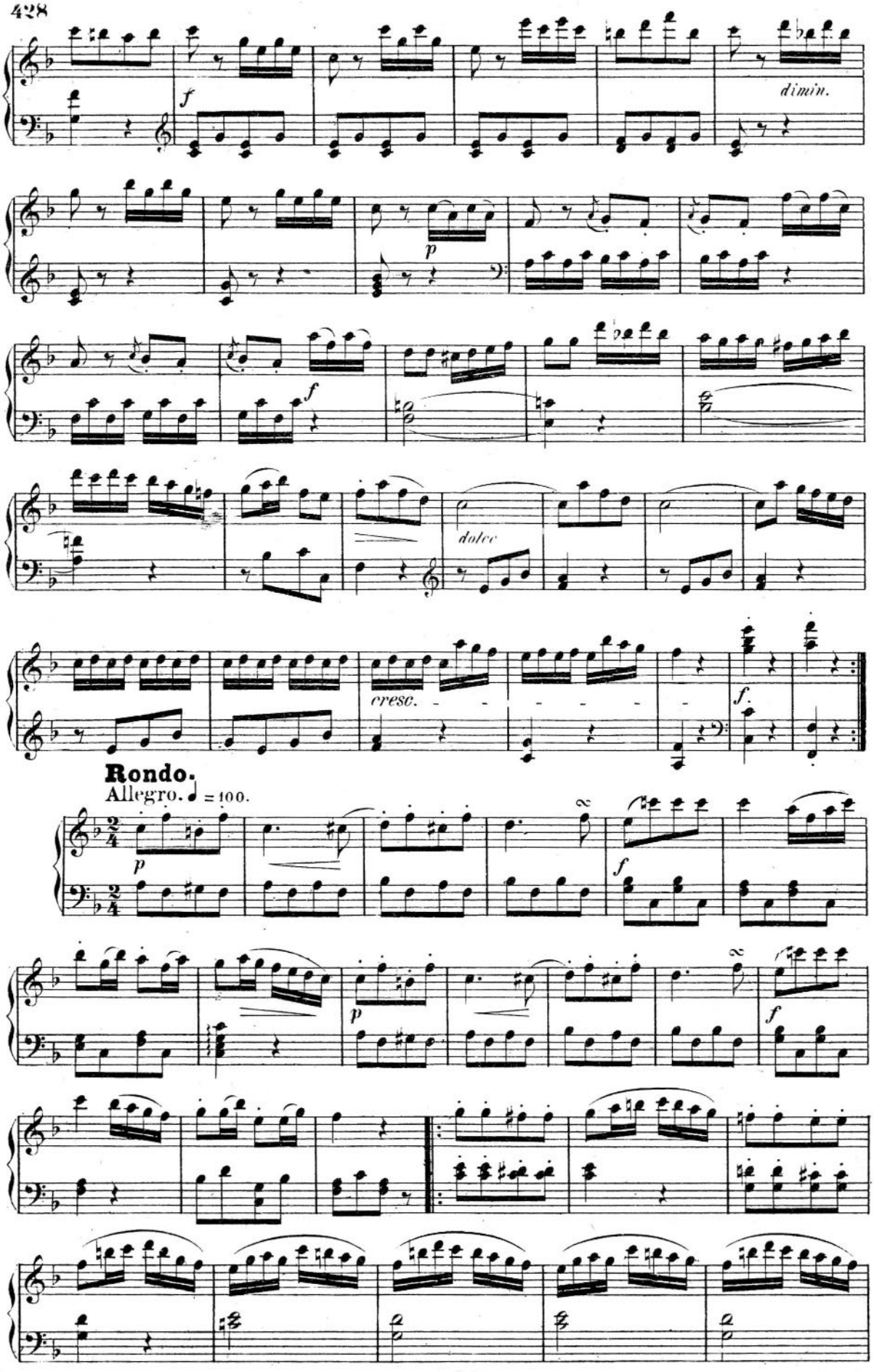
(Sonatina.)

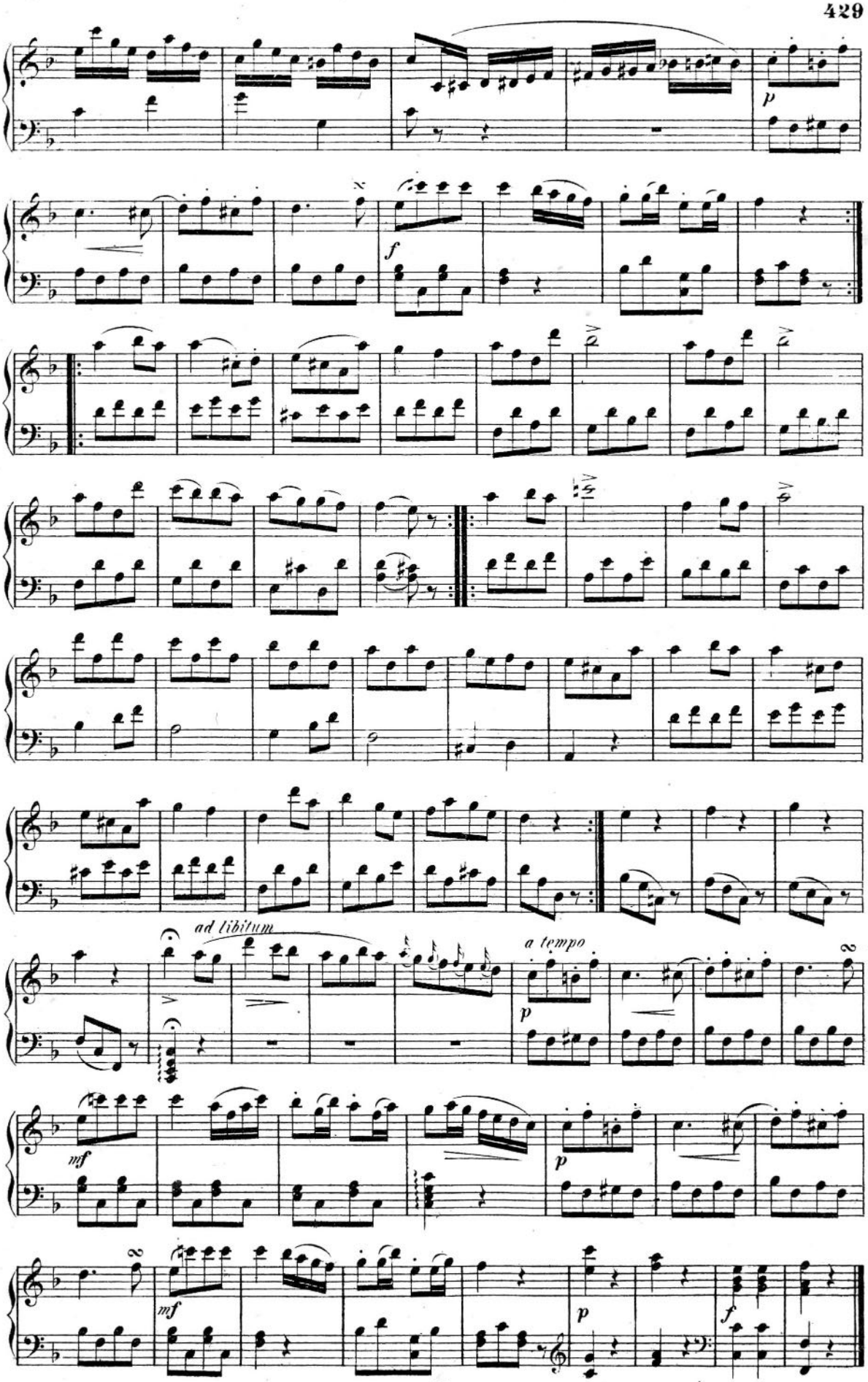
Beethoven.

Allegro assai. ♪ = 132.

No. 38.




f
dimin.
p
f
dolce
cresc.
f.
Rondo.
Allegro. ♩ = 100.
p
f
p
f


p
f
ad libitum
a tempo
p
mf
p
mf
p
f