

Beethovens Werke.

Vollständige, kritisch durchgesehene

überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 16.

SONATEN

für das Pianoforte.

No. 153. Sonate. Op. 109. in E.

No. 156. Sonate in Es.

No. 154. Sonate. Op. 110. in As.

No. 157. Sonate in Fmoll.

No. 155. Sonate. Op. 111. in C moll.

No. 158. Sonate in D.

No. 159. Leichte Sonate in C.

No. 160. Zwei leichte Sonaten. No. 1. in G.

No. 161. Zwei leichte Sonaten. No. 2. in F.

(Schluss des dritten und letzten Bandes.)

LEIPZIG, BREITKOPF UND HÄRTEL.

Preis: 2 Thlr. 3 Ngr. netto.

BEETHOVEN'S WERKE.

Instrumental-Musik.

№

Orchester-Werke.

Serie 1.

Symphonien.

- 1 Erste Symphonie. Op. 21. in C.
- 2 Zweite ———— " 36. " D.
- 3 Dritte ———— " 55. " Es.
- 4 Vierte ———— " 60. " B.
- 5 Fünfte ———— " 67. " Cm.
- 6 Sechste ———— " 68. " F.
- 7 Siebente ———— " 92. " A.
- 8 Achte ———— " 93. " F.
- 9 Neunte ———— " 125. " Dm.

Serie 2.

- 10 Wellington's Sieg oder die Schlacht bei Vittoria. Op. 91.
- 11 Die Geschöpfe des Prometheus, Ballet. Op. 43.
- 12 Ouverture und Zwischenakte zu Goethe's Egmont. Op. 84.
- 13 Allegretto in Es.
- 14 Marsch aus Tarpeja, in C.
- 15 Militär-Marsch.
- 16 12 Menuetten.
- 17 12 deutsche Tänze.

Serie 3.

Ouverturen.

- 18 Ouverture zu Coriolan. Op. 62. in Cm.
 - 19 ———— zu Leonore. No. 1. Op. 138. in C.
 - 20 ———— " ———— " 2. " 72. " C.
 - 21 ———— " ———— " 3. " 72. " C.
 - 22 ———— Op. 115. in C.
 - 23 ———— zu König Stephan. Op. 117. in Es.
 - 24 ———— Op. 124. in C.
- Hierzu bei Abnahme der vollständigen Reihe der Ouverturen noch die grösseren Werken zugehörigen:
- 25 Ouverture zu Prometheus. Op. 43. in C.
 - 26 ———— " Fidelio. " 72. " E.
 - 27 ———— " Egmont. " 84. " Fm.
 - 28 ———— " Ruinen von Athen. Op. 113. in B.

Serie 4.

Für Violine und Orchester.

- 29 Concert. Op. 61. in D.
- 30 Romanze. Op. 40. in G.
- 31 ———— " 50. " F.

Kammer-Musik.

Serie 5.

Für fünf und mehrere Instrumente.

- 32 Septett für Vln., Br., Horn, Clar., Fagott, Violoncell u. Contrabass. Op. 20. in Es.
- 33 Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner. Op. 81^b. in Es.
- 34 Quintett für 2 Violinen, 2 Bratschen u. Violoncell. Op. 29. in C.
- 35 Fuge für 2 Violinen, 2 Bratschen u. Violoncell. Op. 137. in D.
- 36 Quintett für 2 Violinen, 2 Bratschen u. Violoncell. Op. 4. in Es. nach dem Octett, Op. 103.

Serie 6.

Quartette für 2 Violinen, Bratsche und Violoncell.

- 37 No. 1. Quartett. Op. 18. No. 1. in F.
- 38 " 2. ———— " 18. " 2. " G.

№

- 39 No. 3. Quartett. Op. 18. No. 3. in D.
- 40 " 4. ———— " 18. " 4. " Cm.
- 41 " 5. ———— " 18. " 5. " A.
- 42 " 6. ———— " 18. " 6. " B.
- 43 " 7. ———— " 59. " 1. " F.
- 44 " 8. ———— " 59. " 2. " Em.
- 45 " 9. ———— " 59. " 3. " C.
- 46 " 10. ———— " 74. in Es.
- 47 " 11. ———— " 95. " Fm.
- 48 " 12. ———— " 127. " Es.
- 49 " 13. ———— " 130. " B.
- 50 " 14. ———— " 131. " Cism.
- 51 " 15. ———— " 132. " Am.
- 52 " 16. ———— " 135. " F.
- 53 Grosse Fuge. Op. 133. in B.

Serie 7.

Trios für Violine, Bratsche und Violoncell.

- 54 No. 1. Trio. Op. 3. in Es.
- 55 " 2. ———— " 9. No. 1. in G.
- 56 " 3. ———— " " 2. " D.
- 57 " 4. ———— " " 3. " Cm.
- 58 Serenade. Op. 8. in D.

Serie 8.

Für Blasinstrumente.

- 59 Octett für 2 Oboen, 2 Clar., 2 Horn u. 2 Fagotte. Op. 103. in Es.
- 60 Rondino für 2 Oboen, 2 Clar., 2 Horn u. 2 Fagotte in Es.
- 61 Sextett für 2 Clar., 2 Horn u. 2 Fagotte. Op. 71. in Es.
- 62 Serenade für Flöte, Violine u. Bratsche. Op. 25. in D.
- 63 Trio für 2 Oboen u. engl. Horn. Op. 87.
- 64 3 Duos für Clarinette u. Fagott.

Pianoforte-Musik.

Serie 9.

Für Pianoforte und Orchester.

- 65 Erstes Concert. Op. 15. in C.
- 66 Zweites ———— " 19. " B.
- 67 Drittes ———— " 37. " Cm.
- 68 Viertes ———— " 58. " G.
- 69 Fünftes ———— " 73. " Es.
- 70 Concert für Pfte., Violine u. Violoncell. Op. 56. in C.
- 70^a Cadenzen zu den Pianoforte-Concerten.
- 71 Phantasie mit Chören. Op. 80. in Cm.
- 72 Rondo in B.

- 73 Prinzipalstimme des nach dem Violin-Concert Op. 61. arrangirten Pianoforte-Concerts.

Serie 10.

Pianoforte-Quintett u. Quartette.

- 74 Quintett für Pfte., Oboe, Clar., Horn u. Fagott. Op. 16. in Es.
- 75 3 Quartette für Pfte., Violine, Bratsche u. Vcell. No. 1. in Es.
- 76 ———— " 2. " D.
- 77 ———— " 3. " C.
- 78 Quartett für Pfte., Violine, Bratsche u. Violoncell nach dem Quintett, Op. 16.

№

Serie 11.

Trios für Pianoforte, Violine und Violoncell.

- 79 No. 1. Trio. Op. 1. No. 1. in Es.
 - 80 " 2. ———— " 1. " 2. " G.
 - 81 " 3. ———— " 1. " 3. " Cm.
 - 82 " 4. ———— " 70. " 1. " D.
 - 83 " 5. ———— " 70. " 2. " Es.
 - 84 " 6. ———— " 97. in B.
 - 85 " 7. ———— in B. in 1 Satze.
 - 86 " 8. ———— " Es.
- 87 Adagio, Rondo u. Var. Op. 121^a. in G.
 - 88 14 Variationen. Op. 44. in Es.
 - 89 Trio für Pfte., Clar. od. Violine u. Violoncell. Op. 11. in B.
 - 90 ———— für Pfte., Violine u. Violoncell nach der Symph., Op. 36.
 - 91 ———— für Pfte., Clar. od. Vln. u. Vcell. Op. 38. in Es, nach dem Septett, Op. 20.

Serie 12.

Für Pianoforte und Violine.

- 92 No. 1. Sonate. Op. 12. No. 1. in D.
- 93 " 2. ———— " 12. " 2. " A.
- 94 " 3. ———— " 12. " 3. " Es.
- 95 " 4. ———— " 23. in Am.
- 96 " 5. ———— " 24. " F.
- 97 " 6. ———— " 30. No. 1. in A.
- 98 " 7. ———— " 30. " 2. " Cm.
- 99 " 8. ———— " 30. " 3. " G.
- 100 " 9. ———— " 47. in A.
- 101 " 10. ———— " 96. " G.

- 102 Rondo in G.
- 103 12 Variationen (Se vuol ballare) in F.
- 104 Siehe No. 111^a.

Serie 13.

Für Pianoforte und Violoncell.

- 105 No. 1. Sonate. Op. 5. No. 1. in F.
- 106 " 2. ———— " 5. " 2. " Gm.
- 107 " 3. ———— " 69. in A.
- 108 " 4. ———— " 102. No. 1. in C.
- 109 " 5. ———— " 102. " 2. " D.

- 110 12 Variationen (Judas Maccabäus) in G.
- 111 12 ———— (Ein Mädchen od. Weibchen) Op. 66. in F.
- 111^a 7 Variationen (Bei Männern welche Liebe fühlen) in Es.

Serie 14.

Für Pianoforte u. Blasinstrumente.

- 112 Sonate. Op. 17. mit Horn, in F.
- 113 6 Themen. Op. 105. Hft. 1. m. Flöte od. Viol. (ad lib.)
- 114 ———— " " " 2. m. Flöte.
- 115 10 ———— " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)
- 116 ———— " " " 2. m. Flöte.
- 117 ———— " " " 3. do.
- 118 ———— " " " 4. do.
- 119 ———— " " " 5. do.

Serie 15.

Für Pianoforte zu 4 Händen.

- 120 Sonate. Op. 6. in D.
- 121 3. Märsche. Op. 45. in C. Es. D.
- 122 Variationen (Waldstein) in C.
- 123 6 Variationen (Ich denke dein) in D.

SONATE

für das Pianoforte
von

Beethovens Werke.

L. VAN BEETHOVEN.

Serie 16. N^o 153.

Fräulein Maximiliana Brentano gewidmet.

Op. 109.

Vivace. ma non troppo. Sempre legato.

Sonate N^o 30.

p dolce

cresc.

Adagio espressivo.

f p cresc. f p cresc. p cresc.

f p cresc. p

dimin. p

espressivo cresc. p

ri - star - dan - do

dimin.

Tempo I.

dolce

sempre legato

cresc.

cresc.

sempre legato

sf

sf

cresc.

8

8

p *legato cresc.*

legato

Adagio espressivo.

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

f

Ped.

ff *dim.* *cresc.*

Ped.

p espressivo *cresc.*

Ped.

The musical score consists of six systems of two staves each. The first system features sixths (6) in both hands, with a *dimin.* marking in the right hand. The second system includes triplets (3) and a *ritar. - dando* marking, followed by *Tempo primo.* and *legato*. The third system is marked *legato*. The fourth system includes a *p* dynamic marking. The fifth system features *legato*, *p*, and *cresc.* markings. The sixth system includes *dimin.*, *pp*, and *cresc.* markings. The final system includes *f*, *p*, and *p* markings.

Prestissimo.

ff
ben marcato

p

legato
p
legato

p
un poco espressivo

a tempo.
p
cresc.

sempre più crescendo
rinf.
p

p *pp* *cresc.*

dimin.

p

una corda *sempre più piano*

pp *pp*

tutte le corde

ff

ff sf

a tempo.

p espressivo

cresc. *p*

cresc. *sempre più cresc.*

p

p

pp cresc. f

First system of a piano piece. The right hand starts with a melody in treble clef, and the left hand provides accompaniment in bass clef. Dynamics include *pp*, *cresc.*, and *f*.

ff

Second system of the piano piece. The right hand features a dense, rapid sixteenth-note passage. Dynamics include *ff*.

p cresc. f staccato

Third system of the piano piece. The right hand has a melody with chords, and the left hand has a steady accompaniment. Dynamics include *p*, *cresc.*, and *f staccato*.

Gesangvoll mit innigster Empfindung.
Andante molto cantabile ed espressivo.
mezza voce

crescendo p

Fourth system of the piano piece, featuring a vocal line in the right hand. Dynamics include *crescendo* and *p*.

cresc. f mezza voce

Fifth system of the piano piece, continuing the vocal line. Dynamics include *cresc.*, *f*, and *mezza voce*.

VAR. I.
Molt' espressivo.

cresc.

Sixth system of the piano piece, marked as a variation. Dynamics include *cresc.*

1. 2. *sf* *mezza voce* *cresc.*

VAR. II.
Leggieramente.

p *cresc.*

dimin. *cresc.* *dimin.* *p*

teneramente *tr* *tr* *tr* *tr*

cresc. *dim.* *p*

pp *cresc.* *decresc.*

First system of musical notation. The upper staff contains a melodic line with a *cresc.* marking in the first measure, followed by a *dimin.* marking in the second measure, and a *p* marking in the third measure. The lower staff contains a bass line with a *p* marking in the third measure.

Second system of musical notation. Both the upper and lower staves feature trills, indicated by the *tr* marking above and below the notes.

Third system of musical notation. The upper staff has a *cresc.* marking in the first measure, a *p* marking in the second measure, and a *cresc.* marking in the third measure. The lower staff has a *p* marking in the second measure and a *dim. p* marking in the third measure.

VAR. III.
Allegro vivace.

Fourth system of musical notation. Both the upper and lower staves feature a *f* (forte) dynamic marking.

Fifth system of musical notation. The upper staff has a *p* marking in the second measure and a *cresc.* marking in the third measure. The lower staff has a *f* marking in the second measure.

Sixth system of musical notation. The upper staff has a *f* marking in the first measure, a *p cresc.* marking in the second measure, a *f* marking in the third measure, and a *p* marking in the fourth measure. The lower staff has a *f* marking in the second measure.

Seventh system of musical notation. The upper staff has a *cresc.* marking in the second measure and a *f* marking in the third measure. The lower staff has a *f* marking in the third measure.

p

cresc.
f

VAR. IV.

Etwas langsamer, als das Thema.

Un poco meno andante cioè un poco più adagio come il tema.

piacevole

crescendo poco a poco

dim.

1.
2.

B. 153.

pp

Qw. * Qw. * Qw. * Qw. *

cresc.

f f sf più forte

Qw. *

ff

dimin.

dolce

1.

pp

Qw. *

2.

Qw. *

VAR. V.
Allegro, ma non troppo.

f

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features a complex texture with many beamed notes and rests.

Second system of musical notation. The right hand has a melodic line with a fermata over a measure. The left hand has a steady accompaniment. The dynamic marking *sempre f* is present.

Third system of musical notation. The right hand features a series of sixteenth-note runs. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a consistent accompaniment. The dynamic marking *f* is present.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. The dynamic marking *p* is present.

Sixth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. The dynamic marking *sempre piano* is present.

14 (110) VAR. VI.
Tempo primo del tema.
Cantabile

The musical score is presented in two systems, each with a piano (p) part on the left and a violin (v) part on the right. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tempo primo del tema' and the mood is 'Cantabile'. The score includes various musical notations: slurs, ties, and phrasing marks in the piano part; and slurs, ties, and dynamic markings in the violin part. Dynamics include 'crescendo', 'poco', 'a', and 'poco'. Articulation includes 'tr' (trills) and 'p' (pizzicato). The violin part features several triplet markings (3) and a '7' marking. The piano part has a '7 7' marking in the second system. The score concludes with a double bar line and a final chord in the piano part.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and slurs. The bass clef staff contains a simple accompaniment of quarter notes. A dynamic marking 'f' is present at the beginning.

Second system of musical notation. The treble clef staff continues the complex melodic line. The bass clef staff continues the simple accompaniment.

Third system of musical notation. The treble clef staff continues the complex melodic line. The bass clef staff continues the simple accompaniment.

Fourth system of musical notation. The treble clef staff continues the complex melodic line. The bass clef staff continues the simple accompaniment.

Fifth system of musical notation. The treble clef staff features a sequence of quarter notes with a dotted line above them, indicating an octave shift. The bass clef staff continues the complex accompaniment.

Sixth system of musical notation. The treble clef staff features a sequence of quarter notes with a dotted line above them, indicating an octave shift. The bass clef staff continues the complex accompaniment.

8.....

tr

8.....

tr

Rd.

tr

2.

dimin.

più dimin.

tr

pp

cantabile

cresc.

p

cresc.

ritard.