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NEW AND CAREFULLY REVISED STUTTGART EDITION

—OF—

# BEETHOVEN'S SONATAS

SONATAS NO. 1 TO 18,

(FROM OP. 2 TO 49,) EDITED BY

SIGMUND LEBERT,

ASSISTED BY IMMANUEL FAISST.

SONATAS NO. 19 TO 33,

(FROM OP. 53 TO 111,) EDITED BY

DR. HANS VON BÜLOW.

Op. 2, No. 1.....	10
Op. 2, No. 2.....	11
Op. 2, No. 3.....	13½
Op. 7.....	13½
Op. 10, No. 1.....	8½
Op. 10, No. 2.....	8½
Op. 10, No. 3.....	11
Op. 13.....	10
Op. 14, No. 1.....	7½
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Op. 22.....	13½
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# BETHOVEN'S SONATAS, For Piano-Forte.

1. Op. 2 No. 1 <i>Allegro.</i> 10	12. Op. 26. <i>Andante.</i> 10	23. Op. 57. <i>Allo. assai.</i> 20
2. Op. 2 No. 2 <i>Allegro vivace.</i> 11	13. Op. 27. No. 1. <i>Andante.</i> 8½	24. Op. 78. <i>Andante cantabile.</i> 8½
3. Op. 2. No. 3. <i>Allegro con brio.</i> 13½	14. Op. 27. No. 2. <i>Adagio sost.</i> 7½	25. Op. 79. <i>Presto alla tedesca.</i> 7½
4. Op. 7. <i>Allo. molto con brio.</i> 13½	15. Op. 28. <i>Allegro.</i> 12½	26. Op. 81. <i>Adagio. Das Lebewohl.</i> 11
5. Op. 10. No. 1. <i>Allo. molto e con brio.</i> 8½	16. Op. 31. No. 1. <i>Allegro vivace.</i> 13½	27. Op. 90. <i>Allegro.</i> 10
6. Op. 10. No. 2. <i>Allegro.</i> 8½	17. Op. 31. No. 2. <i>Largo.</i> 12½	28. Op. 101. <i>Allegro.</i> 12½
7. Op. 10. No. 3. <i>Presto.</i> 11	18. Op. 31. No. 3. <i>Allegro.</i> 12½	29. Op. 106. <i>Allegro.</i> 25
8. Op. 13. <i>Grave.</i> 10	19. Op. 49. No. 1. <i>Andante.</i> 5	30. Op. 109. <i>Vivace.</i> 12½
9. Op. 14. No. 1. <i>Allegro.</i> 7½	20. Op. 49. No. 2. <i>Allo. ma non troppo.</i> 5	31. Op. 110. <i>Moderato cantabile</i> 12½
10. Op. 14. No. 2. <i>Allegro.</i> 9	21. Op. 53. <i>Alto. con brio.</i> 17½	32. Op. 111. <i>Allegro.</i> 14
11. Op. 22. <i>Allegro con brio.</i> 13½	22. Op. 54. <i>Tempo di Menuetto.</i> 8½	
33. Sonatine. Posthumous. <i>Moderato.</i> 2	34. Sonatine. Posthumous. <i>Allegro assai.</i> 8	

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# THREE SONATAS.

Dedicated to the  
COUNTESS von BROWNE.

Abbreviations: PT. Principal theme, MN. Modulation, ST. Second theme,  
DT. Development, RN. Return.

L. van Beethoven, (Op. 10, N<sup>o</sup> 2.)

6.

Allegro. (♩ = 108.)

The musical score is written for piano and bass. It begins with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The score is divided into five systems. The first system is the Principal Theme (PT.) starting with a piano (p) dynamic. The second system continues the theme. The third system is a Modulation (MN.) section marked with sf. The fourth system continues the modulation with sf. The fifth system concludes with a piano (p) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

29906-11

a)

or easier:

b)

First system of musical notation. Treble clef staff contains a melodic line with slurs and accents, marked with *sf* and *sfz*. Bass clef staff contains a rhythmic accompaniment. A *dim.* marking is present in the middle of the system. A small inset diagram shows a hand position for a trill.

Second system of musical notation. Treble clef staff features a complex melodic line with many slurs and fingerings. Bass clef staff continues the accompaniment. *sf* and *sfz* markings are used.

Third system of musical notation. Treble clef staff has a melodic line with many slurs and fingerings. Bass clef staff has a steady accompaniment. A *pp* marking is at the start, followed by a *cresc.* marking.

Fourth system of musical notation. Treble clef staff has a melodic line with slurs and fingerings. Bass clef staff has a steady accompaniment. A *Close.* marking is present. *sf* and *p* markings are used.

Fifth system of musical notation. Treble clef staff has a melodic line with slurs and fingerings. Bass clef staff has a steady accompaniment. A *dim.* marking is present. *tr* markings are used above the treble staff.

Sixth system of musical notation. Treble clef staff has a melodic line with slurs and fingerings. Bass clef staff has a steady accompaniment. *f*, *dim.*, and *cresc.* markings are used. First and second endings are indicated at the end of the system.

29906-14

Seventh system of musical notation, consisting of a single staff with a melodic line and fingerings.



DT.

*p*

*poco marcato il basso.*

1

*f*

3 4 3 1 2 4 4 2 1

*p*

*fp*

3

*cresc.*

*fp*

4 3

*cresc.*

4

*f*

*fp*

4

*cresc.* *p*  
1 *poco marcato. 2*

*cresc.*

*f* *p*  
*poco marcato il basso.*

*p* *cresc.*

*f* *ff* *sf*

*sf* *decresc.* *p* *pp*  
*rit. un pochettino.*

*a tempo.*  
PT. *p*

*p* *pp*

*pp* *rit. ma pochissimo.* *a tempo.* *p*

MN. 54 53

54 53 *sf* 54 54

54 *sf* 5 4 5 3 5 1 2 3 5 1 3 2

First system of musical notation. Treble clef, key signature of one flat. Fingerings: 3 5 1, 2, 1 2. Bass clef accompaniment with fingerings 5, 3, 4.

Second system of musical notation. Treble clef with slurs and accents. Bass clef with triplets and dynamics *f* and *p*.

Third system of musical notation. Treble clef with slurs and accents. Bass clef with triplets and dynamics *cresc.* and *sf*.

Fourth system of musical notation. Treble clef with slurs and accents. Bass clef with slurs and dynamics *dim.*, *f*, and *ff*. Includes the marking "ST." above the treble staff.

Fifth system of musical notation. Treble clef with slurs and accents. Bass clef with slurs and dynamics *sf*, *f*, *pp*, and *cresc.*

Sixth system of musical notation. Treble clef with slurs and accents. Bass clef with slurs and dynamics *f*.



Close.

Allegretto. (♩ = 69.)

29906 = 14

a) Only a slight *crescendo*.



c) Begin the trill with the principal note.

First system of musical notation, measures 1-4. Treble clef, bass clef. Includes fingerings (2, 4, 1, 3, 1, 3, 2, 5, 2, 1) and dynamics (pp, p, rf).

Second system of musical notation, measures 5-8. Treble clef, bass clef. Includes fingerings (2, 2, 1, 3, 4, 1, 5, 4, 1, 5, 2) and dynamics (rf, p, fp).

Third system of musical notation, measures 9-12. Treble clef, bass clef. Marked **TRIO.** and *legato.* Includes dynamics (pp, p).

Fourth system of musical notation, measures 13-16. Treble clef, bass clef. Includes fingerings (4, 2, 3, 1, 5, 2, 4, 1) and dynamics (sf).

Fifth system of musical notation, measures 17-20. Treble clef, bass clef. Includes dynamics (sf, cresc.) and fingerings (2, 1, 3, 2, 1).

Sixth system of musical notation, measures 21-24. Treble clef, bass clef. Includes dynamics (dim., p, pp) and fingerings (4, 4, 5, 4, 4, 3, 5, 3).

29906 = 14

a) Begin the trill with the principal note.

Diagram b) showing a trill on a single note with six fingerings (1-6) indicated above the notes.

First system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *sf*. Fingerings: 1, 2, 3, 4, 5. Includes a triplet of eighth notes in the treble.

Second system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *sf*, *pp*. Includes a triplet of eighth notes in the bass.

Third system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *sf*. Includes a triplet of eighth notes in the treble.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *sf*, *sf*, *sf*, *cresc.*. Includes a triplet of eighth notes in the treble.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *pp*, *pp*. Includes a triplet of eighth notes in the treble. Markings: RN., 1, 3, 2.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Markings: PT., *pochissimo rit.*, *a tempo.*. Includes a triplet of eighth notes in the bass.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *cresc.* marking and various rhythmic patterns.

Second system of musical notation, including fingerings (1-5) and dynamic markings such as *f*, *p*, *sf*, and *sfz*.

Third system of musical notation, featuring a *cresc.* marking, dynamic markings like *sf* and *pp*, and tempo changes to *poco rit.* and *a tempo.*

Fourth system of musical notation, including dynamic markings such as *rf* and *p*.

Fifth system of musical notation, featuring dynamic markings like *rf* and *cresc.*

Sixth system of musical notation, including a *cresc.* marking and dynamic markings like *f*.

29906=14

α) Hold the B $\flat$  with the utmost firmness and connect it with the A $\flat$ , without striking it at the beginning of the bar.

Presto. (♩ = 64.)

First system of musical notation, measures 1-4. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4) and dynamics (p).

Second system of musical notation, measures 5-8. Treble clef, bass clef. Includes fingerings and dynamics (f).

Third system of musical notation, measures 9-12. Treble clef, bass clef. Includes fingerings and dynamics (p, sf, f).

Fourth system of musical notation, measures 13-16. Treble clef, bass clef. Includes fingerings and dynamics (fp).

Fifth system of musical notation, measures 17-20. Treble clef, bass clef. Includes fingerings and dynamics (sf).

Sixth system of musical notation, measures 21-24. Treble clef, bass clef. Includes fingerings and dynamics (mp, mf).

29906 = 14

- a) The *sf* not to be made too loud and to be followed immediately by *p*.
- b) In these eight bars the Tenor, which has the motive, must come out, though not too strong.

This page of a musical score contains six systems of music for piano. The notation is complex, featuring many triplets, sixteenth-note runs, and dynamic markings such as *f*, *cresc.*, *sf*, and *p*. Fingerings are indicated by numbers 1-5 above or below notes. The first system includes a measure number '115' above the staff. The second system has a *f* dynamic marking. The third system has *sf* markings. The fourth system has *sf* and *p* markings. The fifth system has *sf* markings. The sixth system has a *cresc.* marking. The score is written in a key signature with one sharp (F#) and a 2/4 time signature.

29906-14

a) Like page 114, b)

First system of musical notation. Treble clef staff contains a melodic line with a slur over the first two measures, followed by a series of eighth notes. Bass clef staff contains a bass line with a slur over the first two measures, followed by eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include *ff* and *f*.

Second system of musical notation. Treble clef staff continues the melodic line with slurs and fingerings. Bass clef staff continues the bass line with slurs and fingerings. Dynamics include *f*.

Third system of musical notation. Treble clef staff continues the melodic line with slurs and fingerings. Bass clef staff continues the bass line with slurs and fingerings. Dynamics include *ff* and *f*.

Fourth system of musical notation. Treble clef staff continues the melodic line with slurs and fingerings. Bass clef staff continues the bass line with slurs and fingerings. Dynamics include *p* and *cresc.*

Fifth system of musical notation. Treble clef staff continues the melodic line with slurs and fingerings. Bass clef staff continues the bass line with slurs and fingerings. Dynamics include *p* and *cresc.*

First system of musical notation, grand staff. Treble clef has a key signature of one flat. Bass clef has a key signature of two flats. Dynamics include *f*, *cresc.*, and *ff*. Fingerings are indicated with numbers 1-5.

Second system of musical notation, grand staff. Dynamics include *sf* and *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, grand staff. Dynamics include *fp*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, grand staff. This system features dense chordal textures and complex rhythmic patterns.

Fifth system of musical notation, grand staff. Dynamics include *cresc.* and *ff*. Fingerings are indicated with numbers 1-5.

20906-14

a) As before.  
 b) Without retarding.

(G. M. E. Co.)



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### CONTENTS:

	Words by	Music by
THE ROSEBUD	Bodenstadt	Hauptmann.
GOOD NIGHT	Rueckert	Schumann.
THE WOOD	Dunker	Vierling.
HIGHLAND LASSIE	Burns	Schumann.
MAY SONG	Goethe	Hauptmann.
THE DREAM	Uhland	Schumann.
WELCOME REPOSE	Storm	Vierling.
MAY SONG	Oestenwald	Franz.
SPRING		Mueller.
FAITH IN SPRING	Uhland	Franz.
ON THE WATER		De Cuwrey.
THE NUN		Schumann.
EVENING SONG	Rueckert	Hauptmann.
THE LITTLE SHIP	Uhland	Schumann.
THE WATER LILY	Geibel	Gade.
SPRINGTIME		Abt.
THE WOODBIRD		Abt.
THE SMITH	Uhland	Schumann.
THIS LOVE IS LIKE		Duerrner.
THE WIND		Duerrner.
MORNING WANDERINGS		Duerrner.
THE LINDEN TREE	Polish Volkslied	Hauptmann.
SUNDAY		Hiller.
MAY DEW	Uhland	Hiller.
WELCOME	Hoffman	Hiller.
THE OLD MAN		Hayden.
PEACE TO THE SLUMBERERS	Moore	Vierling.

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### CONTENTS:

ALMIGHTY AND MERCIFUL GOD	Goss.
ABIDE WITH ME	Bennett.
AGNUS DEI	Mozart.
ARISE, SHINE!	Elzey.
BEHOLD HOW GOOD	Whitfield.
BLESSED BE THE LORD	Bortniansky.
" " " " " " " "	Christmas..Earl of Mar.
BUT THE LORD IS MINDFUL	Mendelssohn.
BLESSED ARE THE MERCIFUL	Hiles.
LOW DOWN AND HEAR ME	Mozart.
BLESSED IS HE	Dr. Nares.
BLESSED FOREVER	Spohr.
CALL TO REMEMBRANCE	Novello.
CHRIST IS RISEN	Elzey.
CHRIST OUR PASSOVER	Chapple.
CHRISTMAS ANTHEM	Novello.
DOETH NOT WISDOM CRY	Hayden.
DAUGHTERS OF ZION	Mendelssohn.
ENTER NOT INTO JUDGMENT	Atwood.
GIVE EAR, O LORD	Oberthur.
GLORIA IN EXCELSIS	Garrett.
" " " "	Downes.
" " " "	Novello.
HOSANNA	Macfarren.
HEAR MY PRAYER	Winter.
HAVE MERCY UPON ME	Macfarren.
I WILL LIFT UP MINE EYES	Whitfield.
I WILL SING OF MERCY	Novello.

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The words are so generally taken from the Bible, that a full table of contents would convey but little information. The following, however may serve as specimens:

AND IT SHALL COME TO PASS.  
AND YE SHALL SEEK ME.  
ARISE, SHINE! FOR THY LIGHT IS COME.  
AS PANTS THE HEART.  
BEHOLD, HOW GOOD and HOW PLEASANT.  
BLESSED ARE THEY WHO HAVE BELIEVED.  
BLESSED ARE THE PEACEMAKERS.  
BLESSED ARE THE DEAD.  
BUT THE LORD IS MINDFUL.  
BY THE RIVERS OF BABYLON.  
CRY ALOUD AND SHOUT.  
CALL TO REMEMBRANCE.  
COME UNTO ME ALL YE.  
DOETH NOT WISDOM CRY?  
ENTER NOT INTO JUDGMENT.  
GOD IS OUR REFUGE.  
GOD IS A SPIRIT.  
HEAR THE PRAYER OF THY SERVANT.  
HOW LOVELY ARE THY DWELLINGS.  
HOLY LORD GOD OF SABAOth.  
HOW BEAUTIFUL UPON THE MOUNT'NS.  
HOW BEAUTIFUL IS ZION.  
HAPPY AND BLESSED. IF YE LOVE ME.  
IT IS A GOOD THING.  
LET THE WORDS OF MY MOUTH.  
LET US NOW GO TO BETHLEHEM.  
O LORD, HOW MANIFOLD.  
PRAISE WAITETH FOR THEE.  
SING, O HEAVENS.  
THE LORD IS MY STRENGTH.  
THE LORD IS MY SHEPHERD.  
THE LORD WILL COMFORT ZION.  
THEREFORE WITH JOY.

There is also considerable music to those sweet Hymns which have become the classics of sacred lyrical poetry, as

COME, SAID JESUS' SACRED VOICE.  
COME, THOU FOUNT OF EVERY BLESSING.  
COME, YE THAT LOVE THE LORD  
FROM THE CROSS UPLIFTED HIGH.  
IN THE CROSS OF CHRIST I GLORY.  
JESUS, LOVER OF MY SOUL.  
JESUS CHRIST IS RISEN TO-DAY.  
SAVIOR, BREATHE AN EVENING BLESSING.  
SACRED PEACE, CELESTIAL TREASURE.  
WAKE THE SONG OF JUBILEE.

And the Chants intone the beautiful "Abide with me," "Beyond the Stars," "O Saviour mine," "The Reaper and the Flowers," "The Shadow of the Rock," and others.

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Alone and from home. S'g and Cho. Bb. 2. F to F. Frank Stanley. 40	Little Brown Jug. Song and Chorus. C. 2. E to E. Eastburn. 30
And eyes will watch for thee. Ab. 3. d to Fb. Albt. H. Hassler. 30	Little Bud loveliness. C. 3. c sharp to E. Mack. 30
Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. Danks. 40	Loved and lost. Eb. 2. Eb to F. A. H. Rosewig. 40
Beautiful Blue Danube. D. 4. c sharp to A. F. Branson. 50	Make yourself at home. Song and Cho. G. 2. d to E. A. Hawthorne. 35
Arranged from the popular Danube Waltzes by Strauss.	Nellie's secret. Song and Chorus. Eb. 3. Eb to F. H. Millard. 30
Birdie's Ball. D. 1. d to D. A. Street. 25	No one to love. Ab. 3. c to F. W. B. Harvey. 35
Blind Girl's dream. A. 3. E to g. F. Branson. 40	Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. Persley. 35
Blue-eyed darling, whisper yes. D. 2. d to E. H. P. Danks. 30	Only waiting. Eb. 3. Eb to F. G. Kunkle. 50
'Cause Birdie told me so. G. 2. d to E. E. Mack. 30	Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. Mack. 40
Columbia the Gem of the Ocean. A. 3. d sh to F sharp. Shaw. 30	Our good old friends. Song and Chorus. G. 2. d to E. A. Hawthorne. 30
Come when you will I've a welcome. A. 3. c sharp to E. Lanson. 40	Our mother in heaven. Song and Chorus. Ab. 3. Eb to F. Millard. 30
Died in the streets. Song and Chorus. Bb. 2. F to F. Eastburn. 30	Our sweethearts at home. Song and Cho. G. 2. d to E. Winner. 35
Dance me, papa, on your knee. Bb. 3. d to E. H. P. Danks. 30	Pretty as a picture. Song and dance. A. 3. F to F sharp. Bishop. 35
Don't forget to write me, darling. G. 2. d to D. Lavender. 40	Sung with great success by Mlle. Aimée.
Dying Nun. Alto. Eb. 2. Bb to C. Brewster. 25	Robin, pretty Robin. Eb. 3. F to g. M. Loesch. 50
Ellie Rhee, or Carry me back to Tenn. S'g & Cho. G. 2. d to D. Winner. 35	Rock beside the sea. Ab. 3. Eb to F. C. C. Converse. 40
Farewell song of Enoch Arden. S'g and Cho. G. 2. d to E. Winner. 35	Slumber not darling. Song and Cho. A. 3. E to F sharp. Persley. 35
Gates are ever open. S'g and Cho. F. 2. d to F. Alice Hawthorne. 30	Somebody's darling slumbers here. C. 4. c to E. J. M. Muller. 30
A companion song to "Gates ajar."	Song of Jokes. Medley. D. 2. d to F sharp. Sep. Winner. 35
Good-bye Liza Jane. Comic. D. 3. d to F sharp. Eddie Fox. 35	Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. Butterfield. 35
Guess who? F. 3. d to F. Frank Howard. 35	Ten little Injuns. Comic Song and Cho. G. 2. d to E. Sep. Winner. 30
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