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—OF—

# BEETHOVEN'S SONATAS

SONATAS NO. 1 TO 18,

(FROM OP. 2 TO 49,) EDITED BY

SIGMUND LEBERT,

ASSISTED BY IMMANUEL FAISST.

SONATAS NO. 19 TO 33,

(FROM OP. 53 TO 111,) EDITED BY

DR. HANS VON BÜLOW.

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# BEETHOVEN'S SONATAS, For Piano-Forte.

1. Op. 2 No. 1 <i>Allegro.</i> 10	12. Op. 26. <i>Andante.</i> 10	23. Op. 57. <i>Allo. assai.</i> 20
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Dedicated to  
THE BARONESS VON BRAUN.

# TWO SONATAS.

Abbreviations: PT. Principal theme. ST. Second theme. DT. Development. Th. Theme. MD. Modulation.

L. van Beethoven, Op. 14 N<sup>o</sup> 2.

10. Allegro. (♩ = 84)

PT. *p* *legato.* *cresc.* *f*

*cresc.* *f*

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

*p* *p*

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

29910-15

α) The whole figure light, but played so that the accenting shall mark its place in the measure.

β)

γ)

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

*p* *cresc.* *mf* *p*

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

*cresc.*

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

*p* *cresc.*

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

*sf* *f* *dolce.* *Close.* *p*

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

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

*cresc.* *p* *sf* *sf* *tr*

29910-15

a) The middle part to be kept subordinate.

b) All these unaccented notes to be kept subordinate.

easier: or also

DT.

*p* *ff*

*p* *cresc.*

*f* *p*

*p* *decresc.*

*ff* *f*

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand plays a continuous eighth-note pattern. The left hand features a bass line with fingerings 1, 2, 3, 4 and a dynamic marking of *sf* (sforzando).

Second system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand continues the eighth-note pattern with fingerings 5, 3, 1. The left hand has a dynamic marking of *f* (forte) and includes fingerings 2, 3, 4, 2, 1.

Third system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand continues the eighth-note pattern with fingerings 4, 3. The left hand has a dynamic marking of *sf* and includes fingerings 4, 1, 1, 1, 5, 4.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand continues the eighth-note pattern with fingerings 5, 3. The left hand has a dynamic marking of *sf* and includes fingerings 1, 4, 2, 1, 1, 3, 2, 3, 3.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand continues the eighth-note pattern with fingerings 5, 3, 1, 5, 2, 4, 2, 3. The left hand has a dynamic marking of *sf* and includes fingerings 1, 5. The system concludes with a dynamic marking of *p* (piano) and the tempo marking *a tempo*. The instruction *poco ritenu.* (poco ritardando) is placed above the right hand in the final measure.

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with a dynamic marking of *p* and a finger number 4. A *cresc.* marking is present in the right hand.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings. The left hand has a bass line with a dynamic marking of *cresc.* and a finger number 15. A *sf* marking is present in the right hand.

Third system of musical notation, measures 9-12. The right hand features a complex melodic line with many slurs and fingerings. The left hand has a bass line with a dynamic marking of *f* and a finger number 3.

Fourth system of musical notation, measures 13-16. The right hand features a complex melodic line with many slurs and fingerings. The left hand has a bass line with a dynamic marking of *sf* and a finger number 2.

Fifth system of musical notation, measures 17-20. The right hand features a complex melodic line with many slurs and fingerings. The left hand has a bass line with a dynamic marking of *pp* and a finger number 5. A *decresc.* marking is present in the right hand.

Sixth system of musical notation, measures 21-24. The right hand features a complex melodic line with many slurs and fingerings. The left hand has a bass line with a dynamic marking of *cresc.* and a finger number 3. A *poco* marking is present in the right hand.

First system of musical notation, measures 1-4. The right hand features a complex melodic line with triplets and slurs. The left hand provides a steady accompaniment. Dynamics include *f*, *ff*, *sf*, *p*, and *PT.* Tempo markings *poco rit.* and *a tempo.* are present.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and accents. The left hand accompaniment is consistent. A *cresc.* marking is visible.

Third system of musical notation, measures 9-12. The right hand has a trill (*tr*) and *sf* dynamics. The left hand accompaniment continues with a *cresc.* marking.

Fourth system of musical notation, measures 13-16. The right hand features a trill (*tr*) and *sf* dynamics. The left hand accompaniment includes *pp*, *cresc.*, and *p* markings.

Fifth system of musical notation, measures 17-20. The right hand has slurs and accents. The left hand accompaniment includes a *p* marking.

Sixth system of musical notation, measures 21-24. The right hand features complex triplet patterns. The left hand accompaniment includes *p* and *cresc.* markings.



ST. *p* *cresc.* *mf* *p* *cresc.*

*mf* *p* *mf*

*cresc.*

*p* *cresc.* *f*

*sf* *f* *sf* *p dolce.* *Close.*



La prima parte senza replica.

The musical score consists of five systems of staves. The first system is marked 'Th...' and 'p'. The second system includes dynamics 'cresc.', 'sf', 'cresc.', 'sf', 'p', and 'ten.'. The third system includes 'cresc.', 'p', and 'sf'. The fourth system includes 'p', 'sf', 'p', 'sf', 'sf', and 'p'. The fifth system is labeled 'Var. I.' and includes 'p' and 'mp sempre legato.' The score contains various musical notations including notes, rests, slurs, and fingering numbers.

29910 = 1s

⌘) *mp* (mezzo piano, rather weak) means a degree of force between *p* and *mf*. In this whole variation (excepting the last 4 bars) the principal melody, which lies in the middle part (in the first measure after the double bar in the *higher* middle part) must be made distinct.

First system of musical notation. Treble clef staff contains a melodic line with fingerings 4, 3, 2, 4, 3, 2, 3, 4 and dynamics *cresc.*, *p*, *p*. Bass clef staff contains accompaniment with fingerings 2, 5, 4, 1, 5, 4, 1, 3 and dynamics *mp*. A first ending bracket is present over the final measure of the system.

Second system of musical notation. Treble clef staff contains a melodic line with fingerings 4, 3, 2, 3 and dynamics *cresc.*, *p*, *cresc.*, *p*. Bass clef staff contains accompaniment with fingerings 1, 2, 4, 3, 5, 2, 1, 4, 3, 1, 2, 4, 5, 1, 2, 5 and dynamics *mp*.

Third system of musical notation. Treble clef staff contains a melodic line with dynamics *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *ten.*, *sf* and dynamics *p*, *cresc.*, *p*. Bass clef staff contains accompaniment with dynamics *ten.*, *mp*. A first ending bracket is present over the final measure of the system.

Fourth system of musical notation. Treble clef staff contains a melodic line with dynamics *p*, *p*, *cresc.*, *sf* and dynamics *ten.*. Bass clef staff contains accompaniment with dynamics *ten.*. A second ending bracket labeled "2." is present over the final measure of the system.

Fifth system of musical notation. Treble clef staff contains a melodic line with dynamics *p*, *sf*, *p*, *cresc.*, *sf*, *p*, *f*, *sf*. Bass clef staff contains accompaniment with dynamics *p*, *sf*, *p*, *cresc.*, *sf*, *p*, *f*, *sf*. A first ending bracket is present over the final measure of the system.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 7/8. Dynamics: *p* (piano), *cresc.* (crescendo), *ten.* (tension), *sf* (sforzando). Fingerings: 5 in bass, 3 in treble.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 7/8. Dynamics: *p*, *cresc.*, *sf*, *p*. Fingerings: 3 in treble.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 7/8. Dynamics: *cresc.*, *f*, *decresc.*, *p*. First ending: 1. 1 4 3. Second ending: 2. MN. Fingerings: 1, 4, 3 in treble.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 7/8. Dynamics: *decresc.*, *pp*, *poco rit.*. Fingerings: 5, 4, 3, 5, 4 in treble; 1, 2, 1 in bass.

Var. III. *a tempo.* Musical score system 5. Treble and bass staves. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 7/8. Dynamics: *pp*, *cresc. un poco.*. *sempre legato.* Fingerings: 1, 4, 2, 1, 4 in treble; 3, 1 in bass.

Musical score system 6. Treble and bass staves. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 7/8. Dynamics: *cresc.*, *rit.* Fingerings: 2, 5, 4, 2, 1, 2 in treble; 3, 3 in bass.

29910-18

⌘) The notes in the upper part which we have marked as eighths or quarters must not only be held in accordance with their value, but also be made prominent; (the first and last of the 16<sup>th</sup> notes must be light (even more so than the Bass part)).

Ⓥ) *Ritforzando* means here, as often, greater force, not on a single note merely, but through an entire passage.

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

*cresc.* *mf* *p* *cresc.*

*p* *cresc.*

*p* *cresc.*

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

*decresc.* *p* *Cona.*

*pp* *pp* *f*

**Scherzo.** *Allegro assai. (♩. = 76.)*

PT. *p*

29910=15

α) The three notes of this motive must be well separated throughout, and at the same time their place in the measure distinctly indicated by the accentuation, namely:

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

*f* *p*

*PT.*

1 *p*

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

*p*

*TN.* *p* *sf*

*cresc.* *poco rit.* *decresc.*



*A tempo, ma meno mosso un pochettino. (♩. = 69.)*

*cantabile.*

ST. II.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with various ornaments and fingerings (1, 2, 3, 4). The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It maintains the same key signature and tempo. The melodic line in the upper staff shows more complex ornamentation and fingerings. The accompaniment in the lower staff continues to support the melody with sustained notes and rhythmic patterns.

The third system introduces a change in dynamics, marked with *sf* (sforzando) in both staves. The melodic line becomes more assertive with larger intervals and ornaments. The accompaniment also features more active rhythmic figures.

The fourth system continues with the *sf* dynamic. The melodic line features a prominent trill-like ornament. The accompaniment provides a steady harmonic foundation.

The fifth system shows a dynamic shift to *pp* (pianissimo) in the upper staff, while the lower staff remains at *p*. The melodic line is more delicate and features a *decresc.* (decrescendo) marking. The accompaniment continues with sustained notes.

The sixth system returns to a *p* dynamic. The melodic line is more active, with frequent ornaments and fingerings. The accompaniment remains supportive and rhythmic.

The seventh system concludes the piece. The melodic line features a final flourish with ornaments and fingerings. The accompaniment ends with sustained notes.

29910-15

⌘ This mere accompaniment must be subordinate to the upper part; the sustained notes which occur later are to be brought out somewhat, but always in subordination to the melody.

*sf* *Tempo I?* *RN. 1* *p*

*sf* *decresc.* *p*

*PT:* *p* *sf* *p*

*cresc.*

*p*

*p* *sf* *cresc.*

*de...* *cre* *scen...* *do.*

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*pp* *cresc.*

*mf* *p* *p cresc.* *Close. legato.*

*mf*

*sf* *cresc.* *sf*

*sf* *p* *poco cresc.* *cresc.*

*ff* *p*

*p legato.* *mf*



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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.	Hauptman.
THE DREAM.....	Uhland.	Schumann.
WELCOME REPOSE.....	Sturm.	Vierling.
MAY SONG.....	Oestenwald.	Franz.
SPRING.....		Mueller.
FAITH IN SPRING.....	Uhland.	Franz.
ON THE WATER.....		De Cuvey.
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 THE WIND.....		Duerrner.
MORNING WANDERINGS.....		Duerrner.
THE LINDEN TREE.....	Polish Volkslied.	
		Hauptmann.
SUNDAY.....		Hiller.
MAY DEW.....	Uhland.	Hiller.
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ARISE, SHINE!.....	Elvey.
BEHOLD HOW GOOD.....	Whitfield.
BLESSED BE THE LORD.....	Bortniansky.
“ “ “ Christmas.....	Earl of Mar.
BUT THE LORD IS MINDFUL.....	Mendelssohn.
BLESSED ARE THE MERCIFUL.....	Hiles.
BOW DOWN AND HEAR ME.....	Mozart.
BLESSED IS HE.....	Dr. Nares.
BLESSED FOREVER.....	Spohr.
CALL TO REMEMBRANCE.....	Novello.
CHRIST IS RISEN.....	Elvey.
CHRIST OUR PASSOVER.....	Chapple.
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DO NOT WISDOM CRY.....	Haking.
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.
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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.  
 DO NOT WISDOM CRY?  
 ENTER NOT INTO JUDGMENT.  
 GOD IS OUR REFUGE.  
 GOD IS A SPIRIT.  
 HEAR THE PRAYER OF THY SERVANT.  
 HOW LOVELY ARE THY DWELLINGS.  
 HOLY LORD GOD OF SABAOOTH.  
 HOW BEAUTIFUL UPON THE MOUNT'NS.  
 HOW BEAUTIFUL IS ZION.  
 HAPPY AND BLESSED. IF YE LOVE ME.  
 IT IS A GOOD THING.  
 LET THE WORDS OF MY MOUTH.  
 LET US NOW GO TO BETHLEHEM.  
 O LORD, HOW MANIFOLD.  
 PRAISE WAITETH FOR THEE.  
 SING, O HEAVENS.  
 THE LORD IS MY STRENGTH.  
 THE LORD IS MY SHEPHERD.  
 THE LORD WILL COMFORT ZION.  
 THEREFORE WITH JOY.

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.  
 SAVIOUR, 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. <i>Frank Stanley.</i> 40	Little Brown Jug. Song and Chorus. C. 2. E to E. <i>Eastburn.</i> 30
And eyes will watch for thee. Ab. 3. d to Fb. <i>Albt. H. Hassler.</i> 30	Little Bud loveliness. C. 3. c sharp to E. <i>Mack.</i> 30
Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. <i>Danks.</i> 40	Loved and lost. Eb. 2. Eb to F. <i>A. H. Rosewig.</i> 40
Beautiful Blue Danube. D. 4. c sharp to A. <i>F. Branson.</i> 50	Make yourself at home. Song and Cho. G. 2. d to E. <i>A. Hawthorne.</i> 35
Arranged from the popular Danube Waltzes by Strauss.	Nellie's secret. Song and Chorus. Eb. 3. Eb to F. <i>H. Millard.</i> 30
Birdie's Ball. D. 1. d to D. <i>A. Street.</i> 25	No one to love. Ab. 3. c to F. <i>W. B. Harvey.</i> 35
Bird's dream. A. 3. E to G. <i>F. Branson.</i> 40	Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. <i>Persley.</i> 35
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'Cause Birdie told me so. G. 2. d to E. <i>E. Mack.</i> 30	Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. <i>Mack.</i> 40
Columbia the Gem of the Ocean. A. 3. d sh to F sharp. <i>Shaw.</i> 30	Our good old friends. Song and Chorus. G. 2. d to E. <i>A. Hawthorne.</i> 30
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Died in the streets. Song and Chorus. Bb. 2. F to F. <i>Eastburn.</i> 30	Our sweethearts at home. Song and Cho. G. 2. d to E. <i>Winner.</i> 35
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