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NEW AND CAREFULLY REVISED STUTTGART EDITION

—OF—

BEETHOVEN'S SONATAS

SONATAS NO. 1 TO 18,

(FROM OP. 2 TO 49,) EDITED BY

SIGMUND LEBERT,

ASSISTED BY IMMANUEL FAISST.

SONATAS NO. 19 TO 33,

(FROM OP. 53 TO 111,) EDITED BY

DR. HANS VON BÜLOW.

Op. 2, No. 1.....	10
Op. 2, No. 2.....	11
Op. 2, No. 3.....	13½
Op. 7.....	13½
Op. 10, No. 1.....	8½
Op. 10, No. 2.....	8½
Op. 10, No. 3.....	11
Op. 13.....	10
Op. 14, No. 1.....	7½
Op. 14, No. 2.....	9
Op. 22.....	13½
Op. 26.....	10
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Op. 81.....	11
Op. 90.....	10
Op. 101.....	12½
Op. 106.....	25
Op. 109.....	12½
Op. 110.....	12½
Op. 111.....	14
Sonatine 33.....	2
Sonatine 34.....	3

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From Latest German Edition.

BEETHOVEN'S SONATAS, For Piano-Forte.

1. Op. 2 No. 1 <i>Allegro.</i>  10	12. Op. 26. <i>Andante.</i>  10	23. Op. 57. <i>Allo. assai.</i>  20
2. Op. 2 No. 2. <i>Allegro vivace.</i>  11	13. Op. 27. No. 1. <i>Andante.</i>  8½	24. Op. 78. <i>Andante cantabile.</i>  8½
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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
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8. Op. 13. <i>Grave.</i>  10	19. Op. 49. No. 1. <i>Andante.</i>  5	30. Op. 109. <i>Vivace.</i>  12½
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>Tempo di Menuetto.</i>  14
11. Op. 22. <i>Allegro con brio.</i>  13½	22. Op. 54. <i>Tempo di Menuetto.</i>  8½	
	33. Sonatine. Posthumous. <i>Moderato.</i>  2	34. Sonatine. Posthumous. <i>Allegro assai.</i>  3

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THREE SONATAS.

Dedicated to
JOSEPH HAYDN.

Abbreviations: PT. Principal theme, ST. Second theme, D. Development, R. Return,
T. Transition, MT. Middle theme.

L. van Beethoven. (Op. 2, N° 1.)

1. Allegro. (M.M. $\sigma = 112$.)

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

sf *ff* *poco rit.* *p* *a tempo.* *poco marc.*

ST. *p* *sf* *legato.*

4

1 3 1 3 1 3 1 3

f

sf

p

f

p

sf

Poco più tranquillo. (♩ = 104.)
Close.

con espressione.

sf

mf

p

poco rit.

ff

p

p

Tempo!

D.

fp

legato.

sf

sf

5

1 3 1 3

sf *fp* *sf*

legato.

sf *poco marcato.* *sf*

sf *sf* *sf* *sf*

sf *cresc.* *p*

sf *tr* *cresc.*

decresc. *mp*

29901-17

a) *easier:*

pp 3 3 3 3
1 2 cresc.

PT. sf sf

sf sf sf f. poco rit. p p

5 poco marc. 4 3 3 4 3

cresc. un poco. 1 2 3 4 5

p sf

7

First system of musical notation, featuring treble and bass staves. The music includes various note values, rests, and dynamic markings such as *sf*. Fingerings are indicated with numbers 1, 3, and 4.

Second system of musical notation, continuing the piece. It includes a *cresc.* marking and various rhythmic patterns.

Third system of musical notation, featuring a *ff* dynamic marking and complex rhythmic structures. Fingerings 1, 3, 4, and 5 are shown.

Fourth system of musical notation, including a *ppp* marking and a *ff* dynamic. The music is highly rhythmic and detailed.

Cloſe.
poco più tranquillo.

Fifth system of musical notation, marked *con espress.* and *sf*. It features a more melodic and expressive style.

Tempo I^o

Sixth system of musical notation, marked *Tempo I^o*. It consists of block chords and sustained notes, with dynamic markings *ff* and *sf*.

Adagio. (♩ = 85.)
cantabile.
PT.

29901=17

b) The left hand subdued, but the sustained bass notes somewhat prominent as compared with the 16th.

3 sf

sf cresc.

sf

p dim. pp

cresc. sfp p

sfp R. sfp p

p

29901 = 17

3 sf



CODA. *sf* *sf*

cresc.

p *cresc.* *f* *pp*

fp *sf* *p*

p *sfp*

pp *sf* *pp* *pp*

29901=17

a)

b)

Menuetto.

Allegretto. (♩. = 63.)

p

cresc.

p *sf* *pp* *ff*

sf *sf* *sf* *sf*

sf *sf* *p* *pp* *poco rit.*

29901=17

a)

b)

c)

or:

Trio. *a tempo.* *p* *cresc.....*

mf

or *ff* *p* *pp* *p* *poco rit.* *a tempo.*

cresc..... *dim.*

PT.

29901-17

♩) *Piano* and *Forte* in this Theme are to be always sharply contrasted, and without gradual transition.



Close I.

Close II.

dim. mf p cresc. p ff

1. 2. T. p

MT.

b) *cresc.*

29901=17

ä) The left hand must be kept subdued in this accompaniment.

b)

c)

d)

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *sf*, *sf*, *mf*, *p*, *pp*. Fingerings: 5, 3, 4, 5, 4, 5, 4. Includes a repeat sign (R.) and a fermata.

Second system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *pp*. Includes a fermata and a first ending bracket.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *pp*, *sf*, *sf*, *sf*. Includes a fermata and a first ending bracket.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *cresc.*, *sf*, *ff*, *p*. Includes a fermata and a first ending bracket.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *sf*. Includes a fermata and a first ending bracket.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *decresc.*. Includes a fermata and a first ending bracket.

Seventh system of musical notation, starting with a first ending bracket and a fermata.

The musical score consists of eight systems of two staves each. The first system is marked 'PT.' and begins with a forte (*f*) dynamic. The second system is marked *p* (piano). The third system includes trills (*tr*) and a fortissimo (*ff*) dynamic. The fourth system is marked *f* (forte). The fifth system is marked *sf* (sforzando). The sixth system is marked *f* (forte). The seventh system is marked 'ST.' and begins with a forte (*f*) dynamic. The eighth system continues the 'ST.' section with various fingerings and slurs.

⌘ The left hand here and at the repetition somewhat prominent as carrying the melody.

Close I.

p *mf*

p *cresc.* *dim.* *pp*

p *mf*

p *cresc.* *dim.* *pp*

Close II.

f *p*

f *p*

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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.....	Sturm.....	Vierling.
MAY SONG.....	Oestenwald.....	Franz.
SPRING.....		Mueller.
FAITH IN SPRING.....	Uhland.....	Franz.
ON THE WATER.....		De Cuvrey.
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.
WELCOME.....	Hoffman.....	Hiller.
THE OLD MAN.....		Hayden.
PEACE TO THE SLUMBERERS.....	Moore.....	Vierling.

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CARL ZERRAHN.

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ABIDE WITH ME.....	Bennett.
AGNUS DEI.....	Mozart.
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.
CHRISTMAS ANTHEM.....	Novello.
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.
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.
 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 SABAOth.
 HOW BEAUTIFUL UPON THE MOUNT'NS.
 HOW BEAUTIFUL IS ZION.
 HAPPY AND BLEST. 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.

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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. B♭. 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 F♯. Albt. H. Hassler. 30	Little Bud loveliness. C. 3. c sharp to E. Mack. 30
Angels whisper sweet goodnight. S'g and Cho. A♭. 2. d to E♭. Danks. 40	Loved and lost. E♭. 2. E♭ 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. E♭. 3. E♭ 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. E♭. 3. E♭ 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. B♭. 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. Lansdon. 40	Our mother in heaven. Song and Chorus. Ab. 3. E♭ to F. Millard. 30
Died in the streets. Song and Chorus. B♭. 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. B♭. 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. Launder. 40	Sung with great success by Mlle. Aimée.
Dying Nun. Alto. E♭. 2. B♭ to C. Brewster. 25	Robin, pretty Robin. E♭. 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. E♭ 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
Sung with great success by Lotta.	Trust to Luck. D. 2. d to F sharp. W. P. Cunningham. 35
Great Centennial Song. C. 2. G to E. Howard Paul. 30	We have met, loved, and parted. S'g and Cho. B♭. 2. d to E. Eastburn. 35
Happy Hours. Song and Chorus. G. 3. d to E. H. Millard. 40	What care I. G. 2. b to E. Alice Hawthorne. 35
He's going away to leave me. G. 2. d to G. C. J. Miers. 30	What do Birdies dream of. E♭. 2. c to E♭. Theo. T. Crane. 30
How sweet are the roses. D. 2. d to D. Alice Hawthorne. 35	What is home without a mother. D. c sharp to D. A. Hawthorne. 30
I am dreaming of the loved ones. E♭. 2. E♭ to C. Alice Hawthorne. 35	What the candle told me was true. S'g & Cho. D. 2. d to F sh. Merton. 35
I want to see mamma once more. S'g and Cho. B♭. 2. F to E♭. Mack. 40	Answer to "Letter in the Candle."
The words of poor little Charlie Ross.	When mother married pap. Comic S'g and Cho. A. 2. E to E. Eastburn. 30
In my swift boat. Ab. 3. d to F. Concone. 35	When the purple lilacs blossom. S'g and Cho. E♭. 3. d to E♭. Huntley. 30
Just as of old. Song and Cho. G. 2. d to E. A. Hawthorne. 35	Whispering Hope. Duet. E♭. 3. Alice Hawthorne. 40
Katy Avourneen. D. 3. D to F sharp. J. E. Johnson. 30	Whisper softly, tell me darling. F. 3. c to G. V. Keratry. 35
Kissing thro' the bars. G. 2. d to D. J. Wood, Jr. 35	Would I were with thee. F. 3. c to F. C. Bosetti. 35
Listen to the mocking bird. S'g and Cho. G. 3. d to E. A. Hawthorne. 35	You musn't fool with Cupid. Song and Cho. E♭. 2. E♭ to E♭. Staub. 35

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