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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. 28,	12½
Op. 31, No. 1,	13½
Op. 31, No. 2,	12½

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Op. 81,	11
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Op. 101,	12½
Op. 106,	25
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Op. 110,	12½
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Sonatine 33,	2
Sonatine, 34,	3

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BEETHOVEN'S SONATAS,

For

Piano-Forte.

1. Op. 2 No. 1 — *Allegro.* — 10

2. Op. 2 No 2. — *Allegro vivace.* — 11

3. Op. 2. No. 3. — *Allegro con brio.* — 13½

4. Op. 7. — *Allo molto con brio.* — 13½

5. Op. 10. No. 1. — *Allo. molto e con brio.* — 8½

6. Op. 10. No. 2. — *Allegro.* — 8½

7. Op. 10. No. 3. — *Presto.* — 11

8. Op. 13. — *Grave.* — 10
Pathetique.

9. Op. 14. No. 1. — *Allegro.* — 7½

10. Op. 14 No. 2. — *Allegro.* — 9

11. Op. 22 — *Allegro con brio.* — 13½

12. Op. 26. — *Andante.* — 10

13. Op. 27. No. 1. — *Andante.* — 8½

14. Op. 27. No. 2. — *Adagio sost.* — 7½
Moonlight.

15. Op. 28. — *Allegro.* — 12½

16. Op. 31. No. 1. — *Allegro vivace.* — 13½

17. Op. 31. No. 2. — *Largo.* — 12½

18. Op. 31. No. 3. — *Allegro.* — 12½

19. Op. 49. No. 1. — *Andante.* — 5

20. Op. 49. No. 2. — *Allo. ma non troppo.* — 5

21. Op. 53. — *Allo. con brio.* — 17½

22. Op. 54. — *Tempo di Menuetto.* — 8½

23. Op. 57. — *Allo. assai.* — 20

24. Op. 78. — *Andante cantabile.* — 8½

25. Op. 79. — *Presto alla tedesca.* — 7½

26. Op. 81. — *Adagio. Das Lebewohl.* — 11

27. Op. 90. — *Allegro.* — 10

28. Op. 101. — *Allegro.* — 12½

29. Op. 106. — *Allegro.* — 25

30. Op. 109. — *Vivace.* — 12½

31. Op. 110. — *Moderato cantabile.* — 12½

32. Op. 111. — 14

33. Sonatine. Posthumous. — *Moderato.* — 2

34. Sonatine. Posthumous. — *Allegro assai.* — 3

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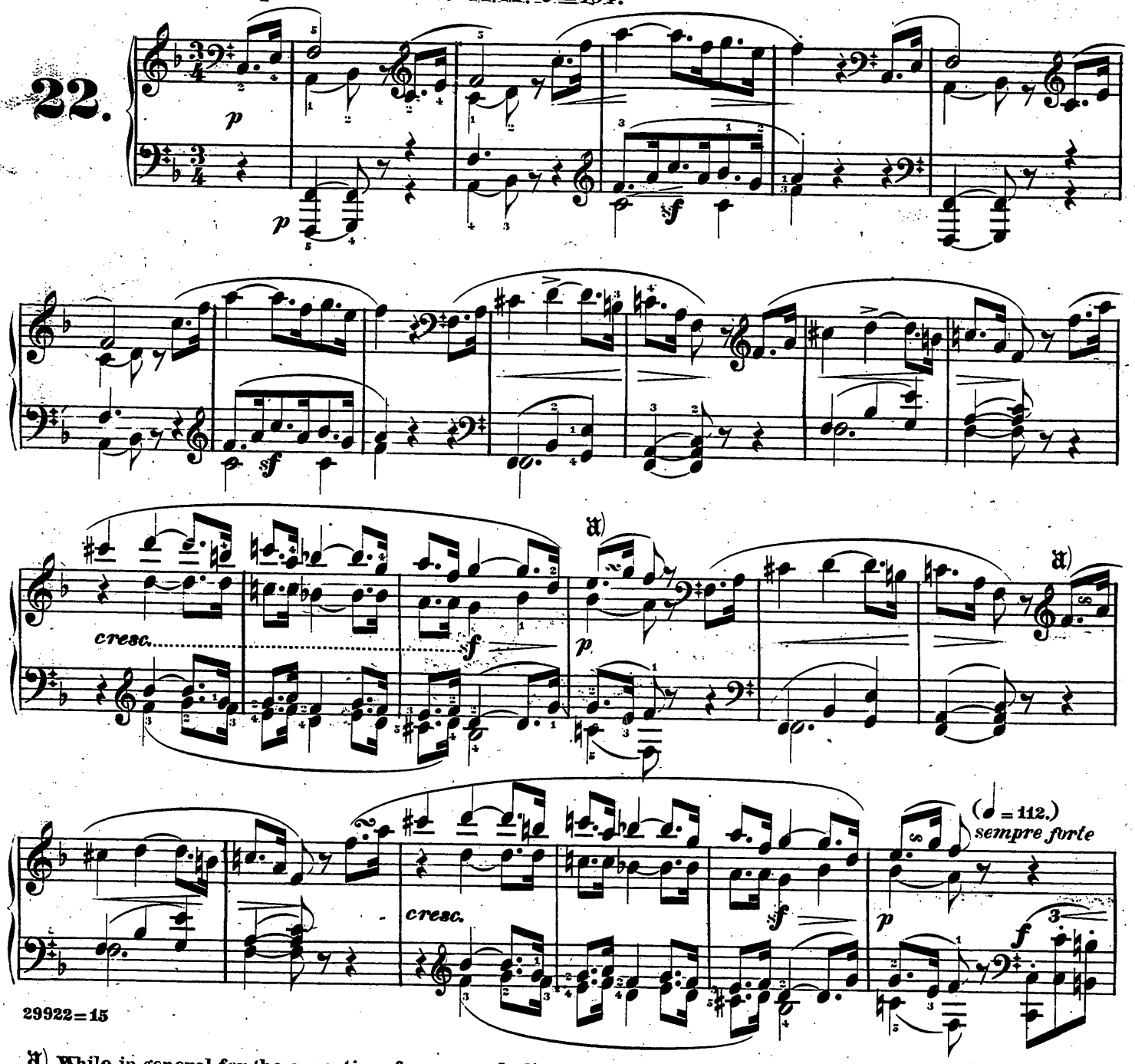
SONATA.

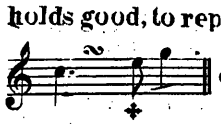
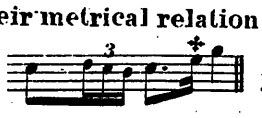
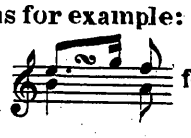
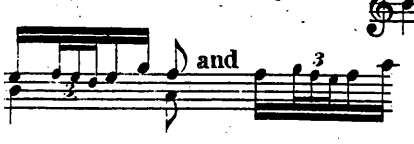
L. van Beethoven. (Op. 54.)

In tempo d'un Menuetto. M.M. ♩= 104.

22.



29922=15

a) While in general for the execution of every melodic progression of two tones connected by a turn the old rule holds good, to reproduce their metrical relation as it were in diminution after the turn is finished, as for example:  execution:  yet here the quiet character of the melodic phrase:  for the sake of greater smoothness requires a deviation from this rule, thus:  and afterwards. Compare here also the variations at the repetition of the principal theme.

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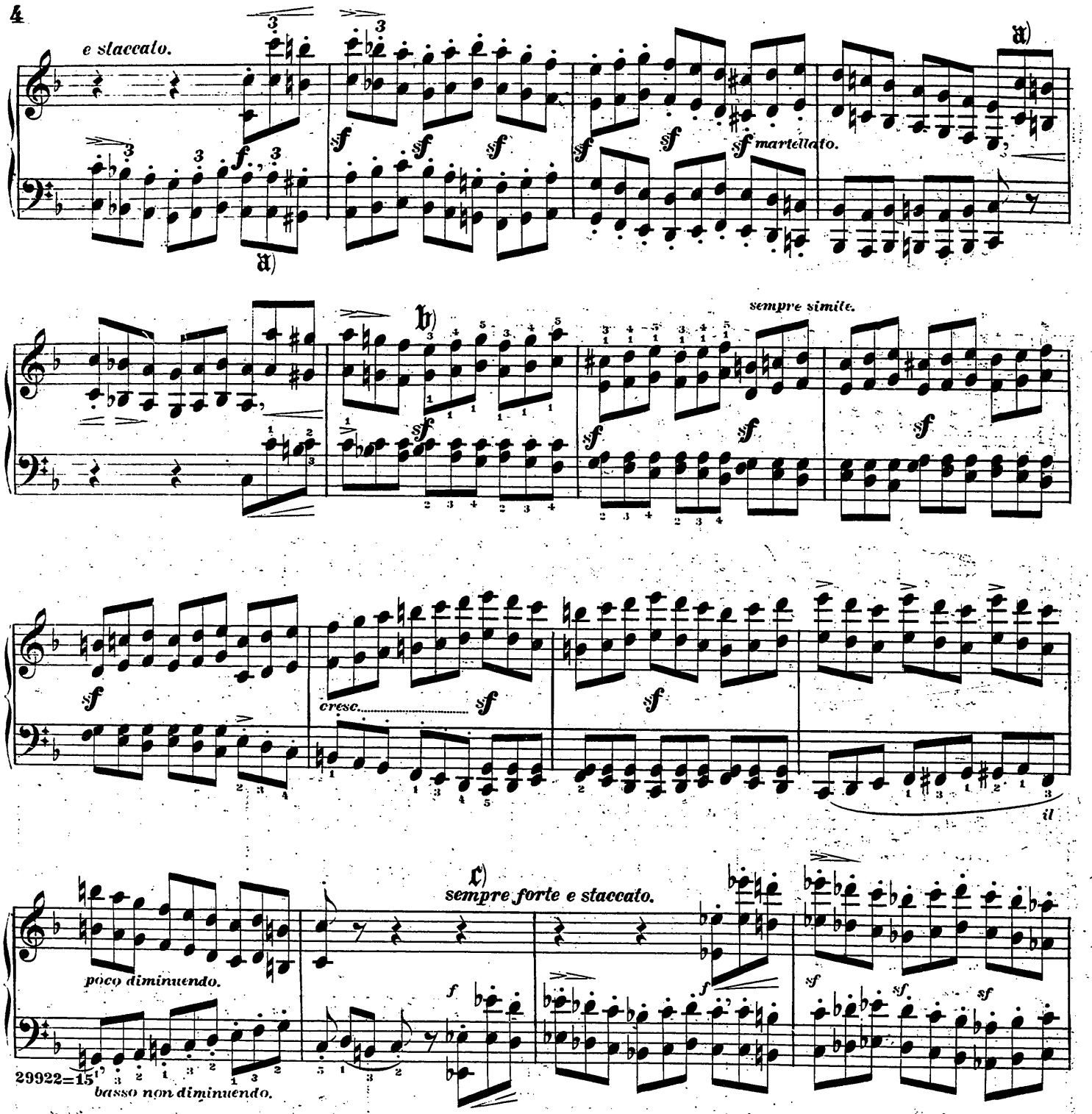
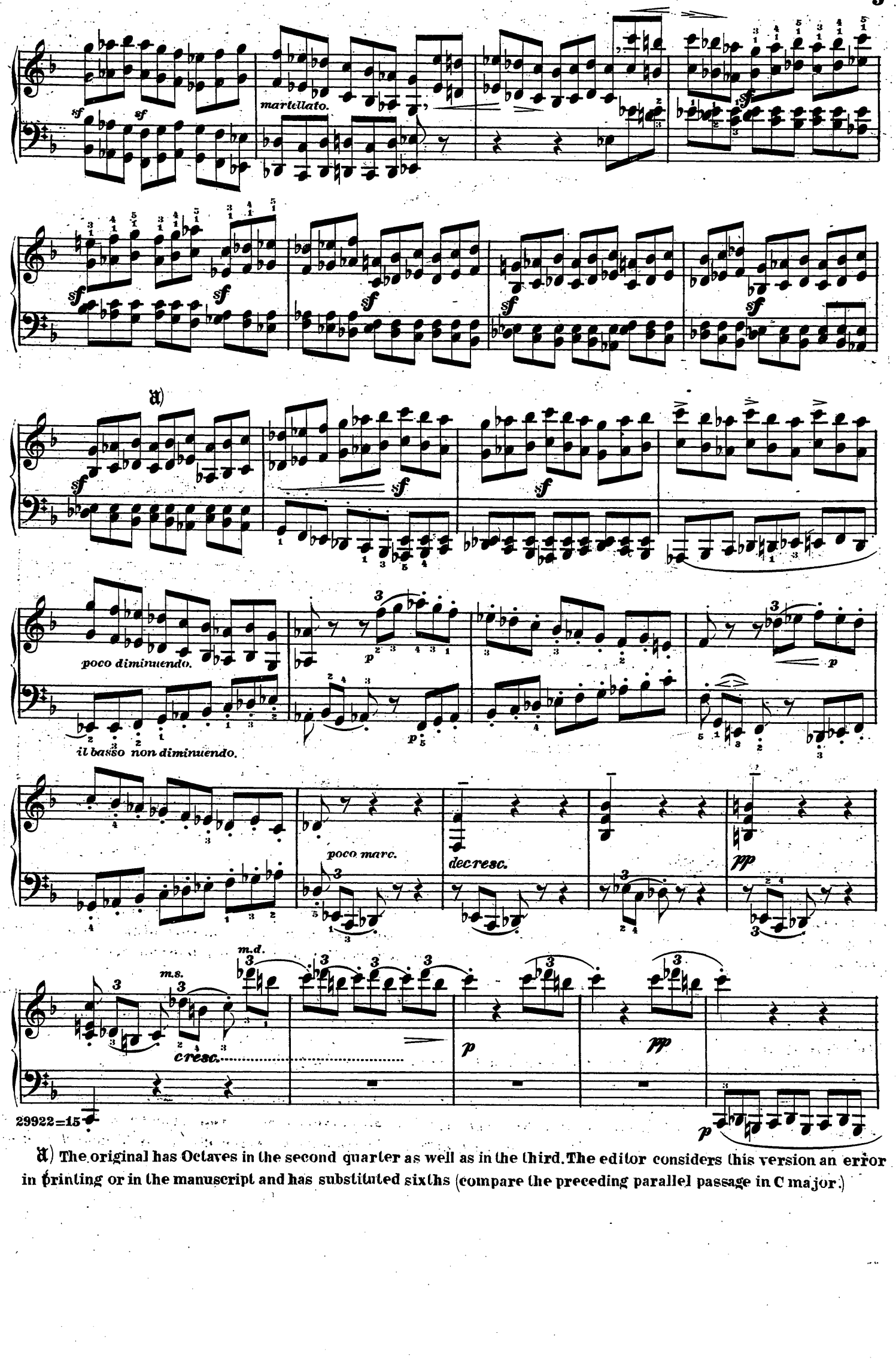


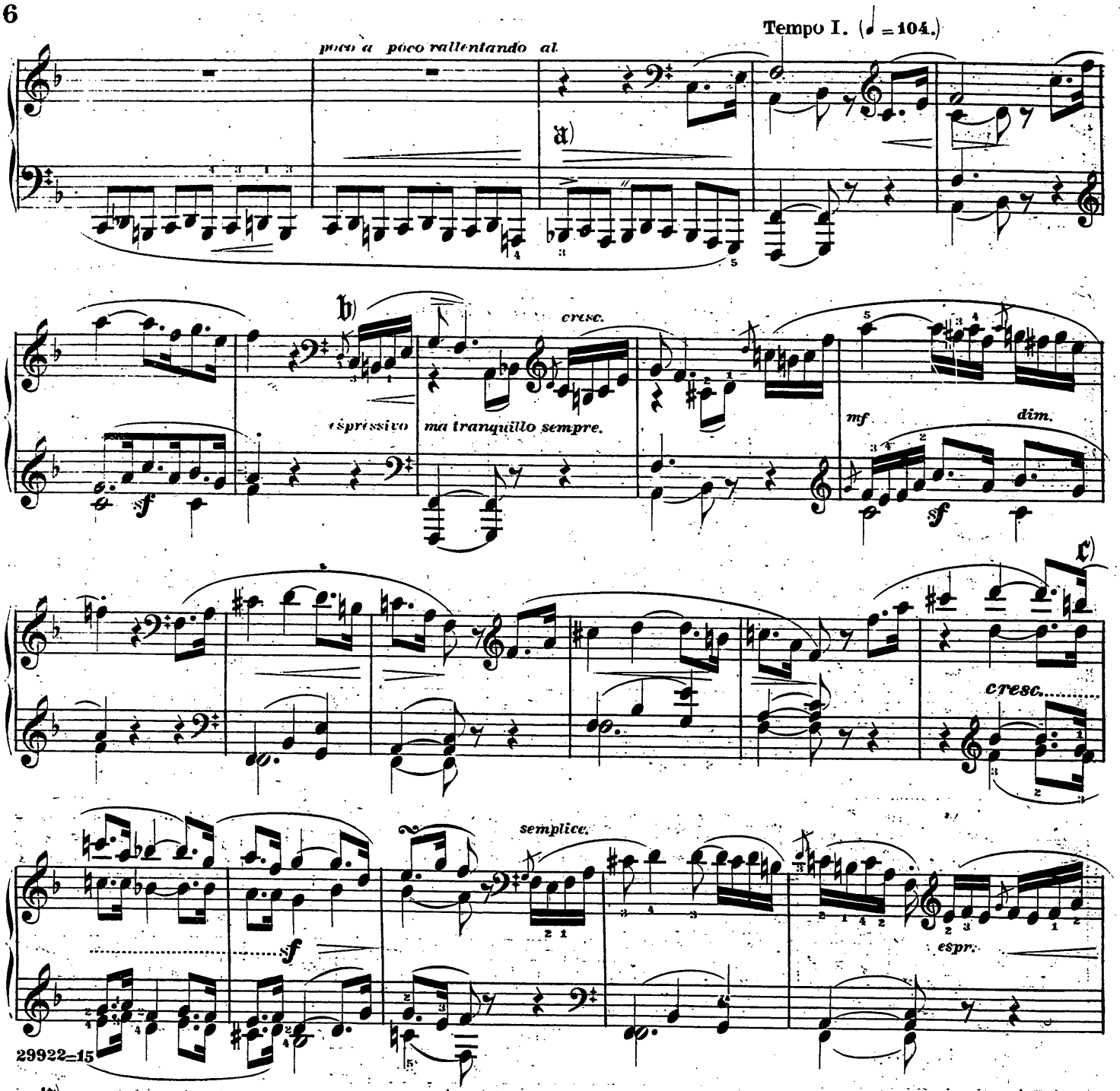
a) In rapid octave playing where the same octave is repeated, though with a difference in rhythmical position and meaning, the hand must be thrown very high, in order that in striking the same keys again the demand for *precise* distinctness may suffer no material hindrance. The editor has (also in places of a different sort) always indicated by a comma where the player should leave the key just struck sooner than the value of the note would seem to require.

b) For the sake of the rhetorical accents that are marked *sfz*, the player may safely think of such places as written in $\frac{2}{4}$ or $\frac{6}{8}$ time, and practise accordingly, which will assist him greatly in overcoming their technical difficulty. The Three-four rhythm and the relation in which the two-part sections stand to the rhythmical meaning of the entire period will best be felt after the details are accomplished (even to learning by heart.)

c) Whether in *staccato* octave playing the fourth (or third) finger is to be used for the fifth on black keys, depends on the individual peculiarity of the player's hand. To make a rule is absurd. In very rapid movement and in "*forte*" the exclusive use of the fifth finger is decidedly preferable. The case is different in *legato* octaves, especially in slow Tempo and softer passages.

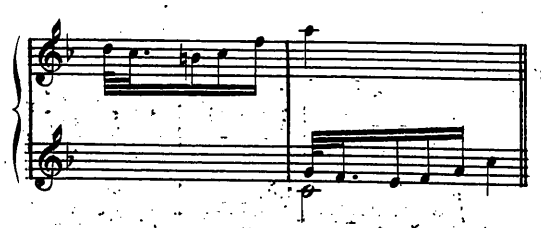


a) The original has Octaves in the second quarter as well as in the third. The editor considers this version an error in printing or in the manuscript and has substituted sixths (compare the preceding parallel passage in C major.)



a) We would call special attention to the peculiar significance of the seventh in the Bass (as foundation of an ideal chord of the second) which Beethoven has first recognized and made such wonderful and varied use of, especially in his later works. A proper sympathy with the melodic intention of the master cannot be preached, but must rest with an appeal to the poetic fancy of the player and hearer. Although from principle the editor abstains from so called "aesthetic talk" — not merely to avoid misconception on the part of dull musicians — yet he cannot forbear remarking here upon the congenial use of the above interval in Hector Berlioz's works, who in this and in many other respects, and that too in no merely external manner, as ignorance supposes, has learned more from Beethoven than the German progeny of the great master. Compare also a strikingly similar passage in the last part of the introduction to the Finale of the Sonata op. 57, in F minor.

b) The *appoggiaturas* are not to be sharp and pointed, but worked softly and smoothly into the bar according to Ph. Em. Bach's rule. Thus:



c) With the unbroken *Legato* of the left hand the division of the slurs in the upper part will form no unfitting variety.

cresc. ten.

a)

ten. ten.

♩ = 112.

sempre forte e staccato.

ten.

martellato.

crescendo.

rallentando

con 8ve ad libitum.

Ped.

(♩ = 104.)

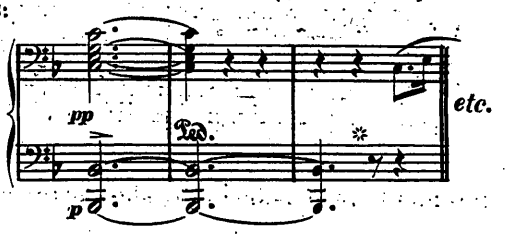
dolce.

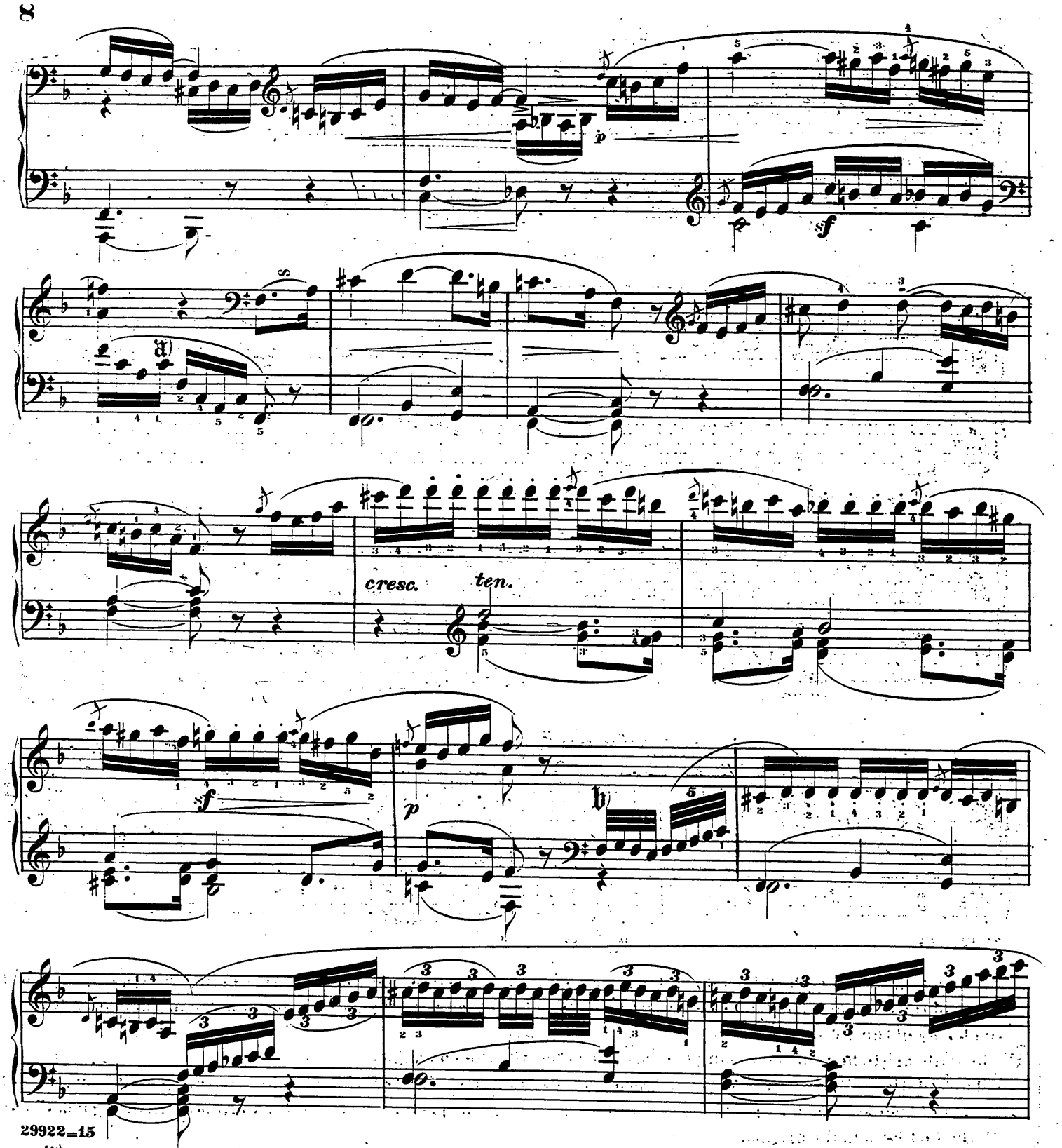
dolce.

a) The phrasing of the lower parts, which appears at first sight somewhat strange perhaps, is to be observed with great strictness. The metre is trochaic, not iambic, that is, the short note must not, as is usually the case, be played like an up-beat.

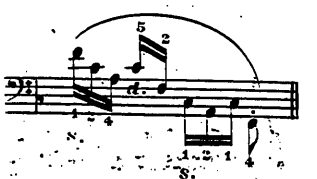
b) The hold equal to two measures.

c) The editor plays the second hold thus:

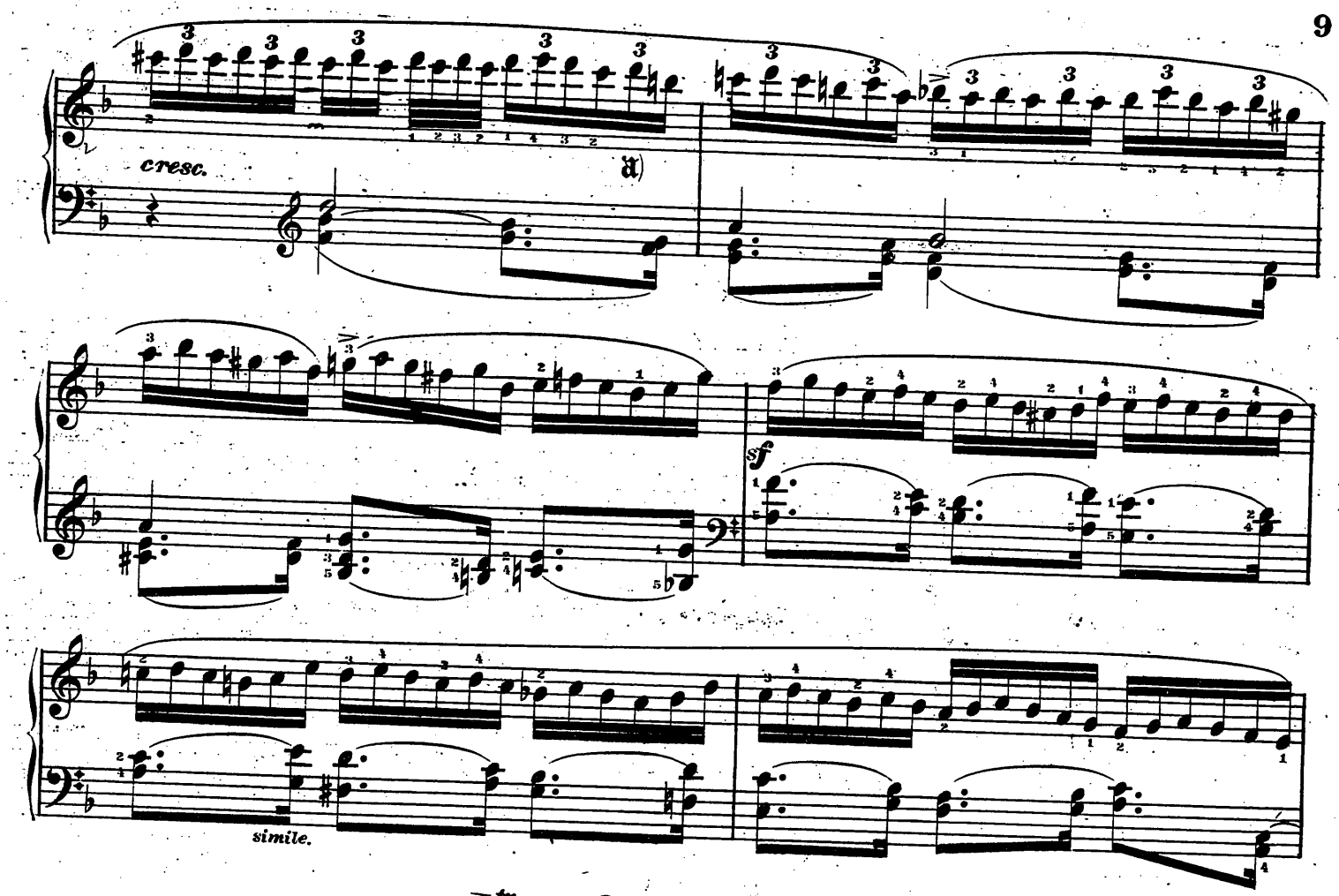


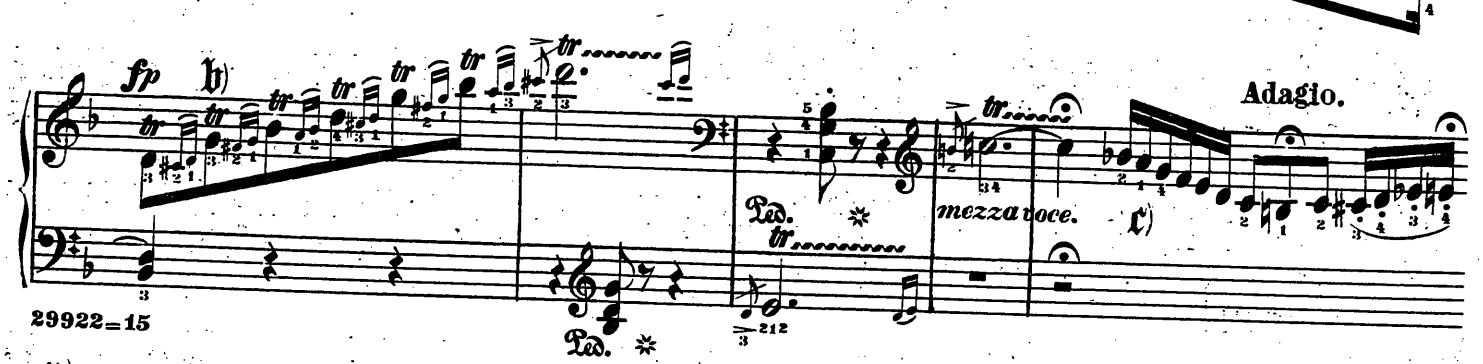


a) Should the above fingering seem extraordinary—the thumb upon "*f*" is inadmissible, because the connection would not be smooth—this method of changing hands may be employed:



b) The division of notes, as the author has written them, is to be studied with the utmost rhythmical precision, until it has become "a second nature." Every violation of the letter is also a violation of the spirit, and whoever has acquired an amateurish method in this respect, will be wholly incapable of rendering correctly the later works of Beethoven especially. How closely the notation is woven with the melodic intention of the author is perhaps displayed most unequivocally in the Piano figures in the Trio's op. 70 and 97. As to the proper execution of the group of five notes, especially in slower Tempo's, let it be here remarked that if the musical sense requires an increase of movement, the division into 2 and 3 will be suitable; if a decrease, into 3 and 2.

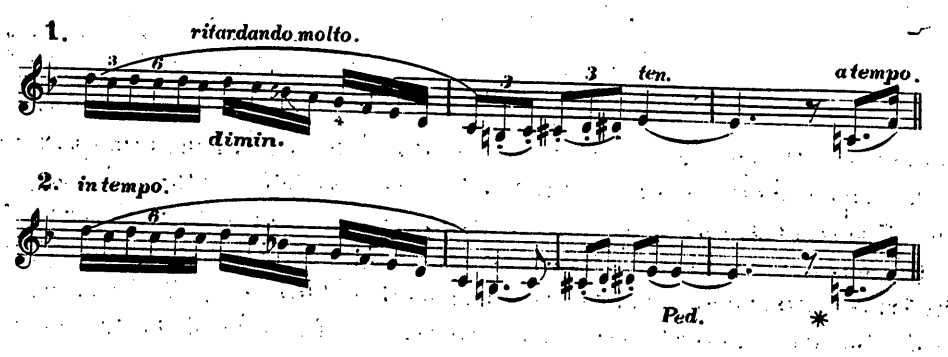




a) The fourth sixteenth of the left hand may be struck with the sixth of the right. It were better though if the separate study of the two hands had led to such independence between them, as to make possible a more mathematically exact rendering of the difference in value.

b) The trills are to be reduced to simple turns (five notes with the small ones.)

c) The notation of the cadence in the original text is so peculiarly irregular, one might say strange, that it may lead to all sorts of tasteless renderings. We subjoin two methods., giving preference to the former, notwithstanding it does away with the first hold in the original.



Tempo I?

dolce.

ten.

a)

poco ..... a ..... poco ..... crescendo.....
marcato il basso.

ten.

cresc.

molto.

ff

Ped.

decresc.

p dimin.

pp

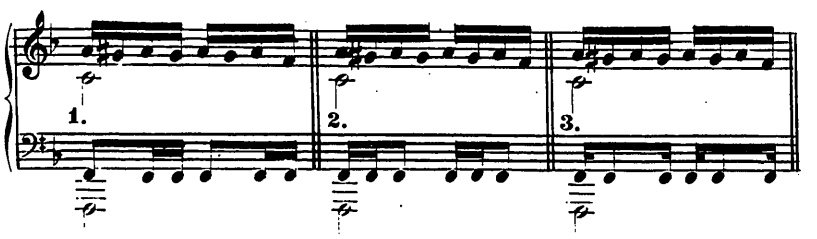
ppp

29922=15

Ped.

U.C.

a) As every truth becomes established only by its opposing errors being brought into competition with it, so certain mechanical accomplishments are best attained by first exhausting with uniform care every possible way of "doing the thing wrong." A player, who has not a sufficient sense of rhythm to play four notes in the right hand to three in the left independently, should practise the following examples alternately until he involuntarily hits upon the only remaining one left, the "right" one.



Allegretto. (♩ = 138 = 144.)

dolce. a)

dolce.

sfp

sfp

sfp

cresc.

f

f

cresc.

sf sf sf sf

p cresc.

1. 2.

f p

decresc.

p

b) ad lib.

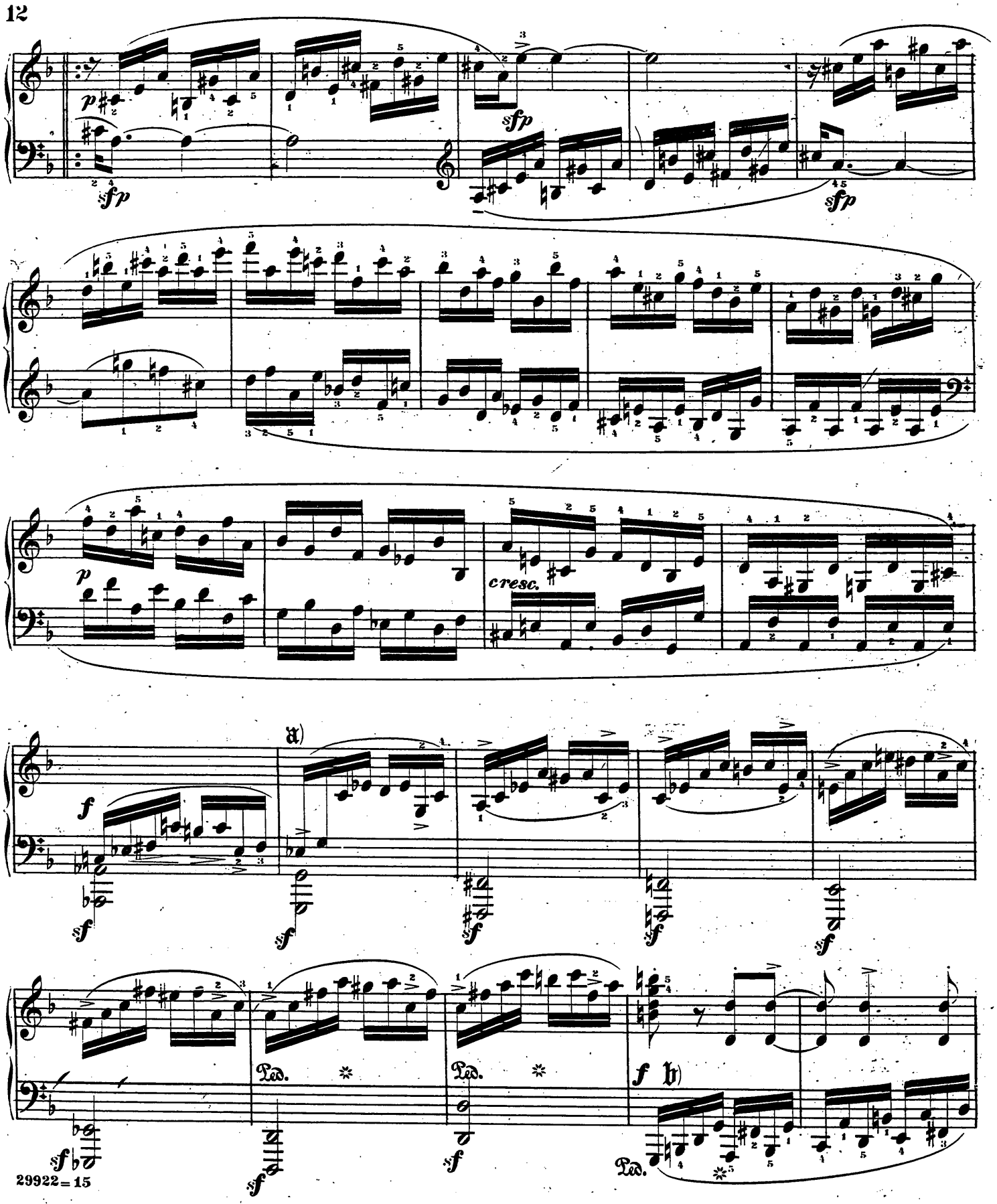
tr

in tempo.

29922=15

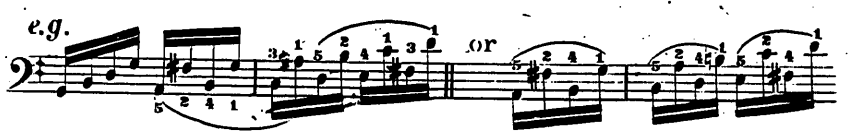
a) As a collateral technical study, it would be well to practise the "broken" sixths together: but one must guard against falling into the habit of holding the lower part while the upper is struck.

b) Considering the exactness with which Beethoven wrote out his works, the rule generally holds good, not to introduce grace-notes after trills, unless he has expressly indicated them. This place, however, seems to need them; but the individual conception of the whole measure, which ought perhaps to be somewhat retarded, must here, as in many other places, de-cide the point.



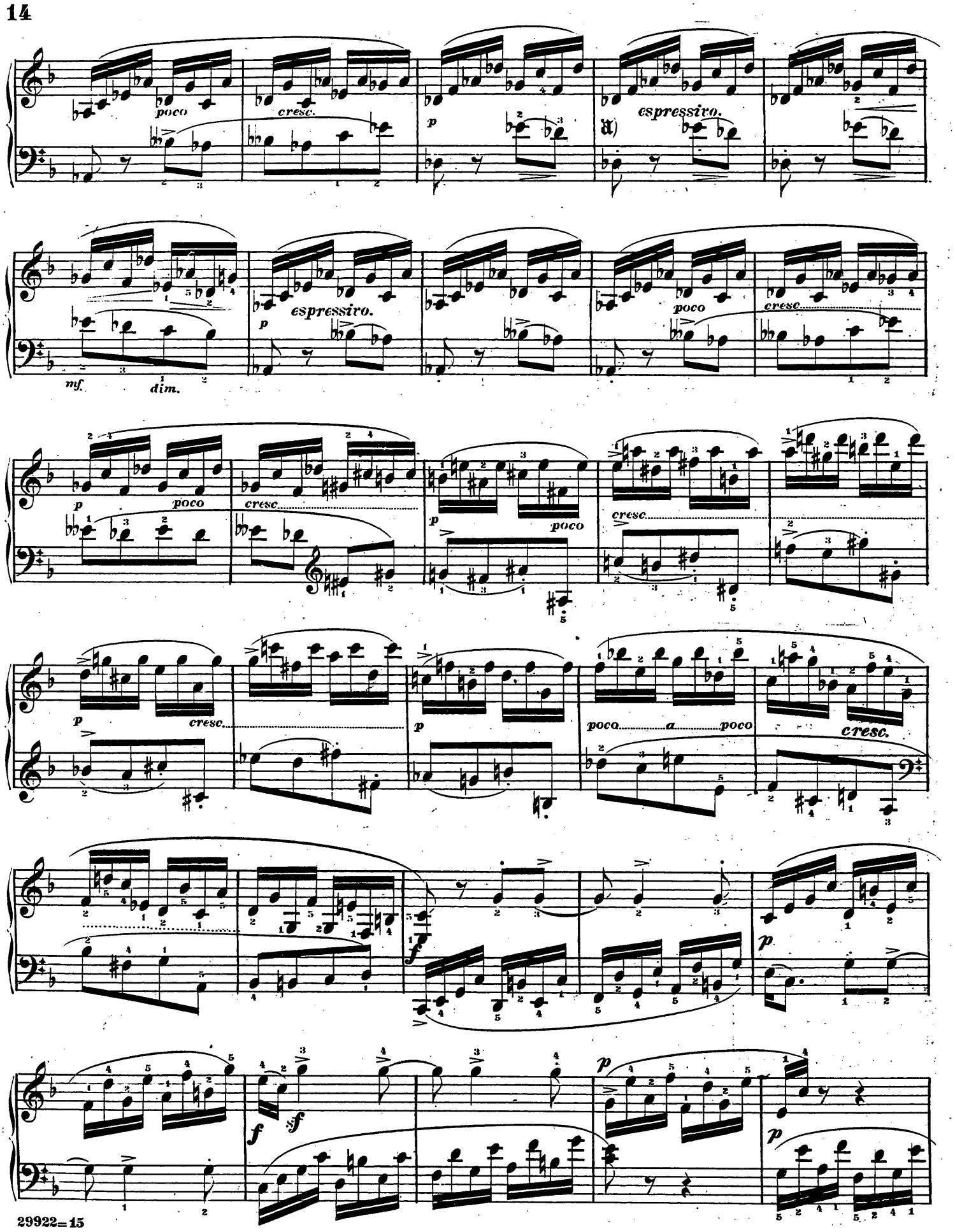
𝔞) The accent on the fourth eighth gives a rhythmical life, which suits the character of the figure and preserves the uniformity of the movement from the impression of monotony.

𝔟) The above fingering is the most practical for the interchange of white and black keys. Technically it may be well to practise other methods, which have no reference to this point.

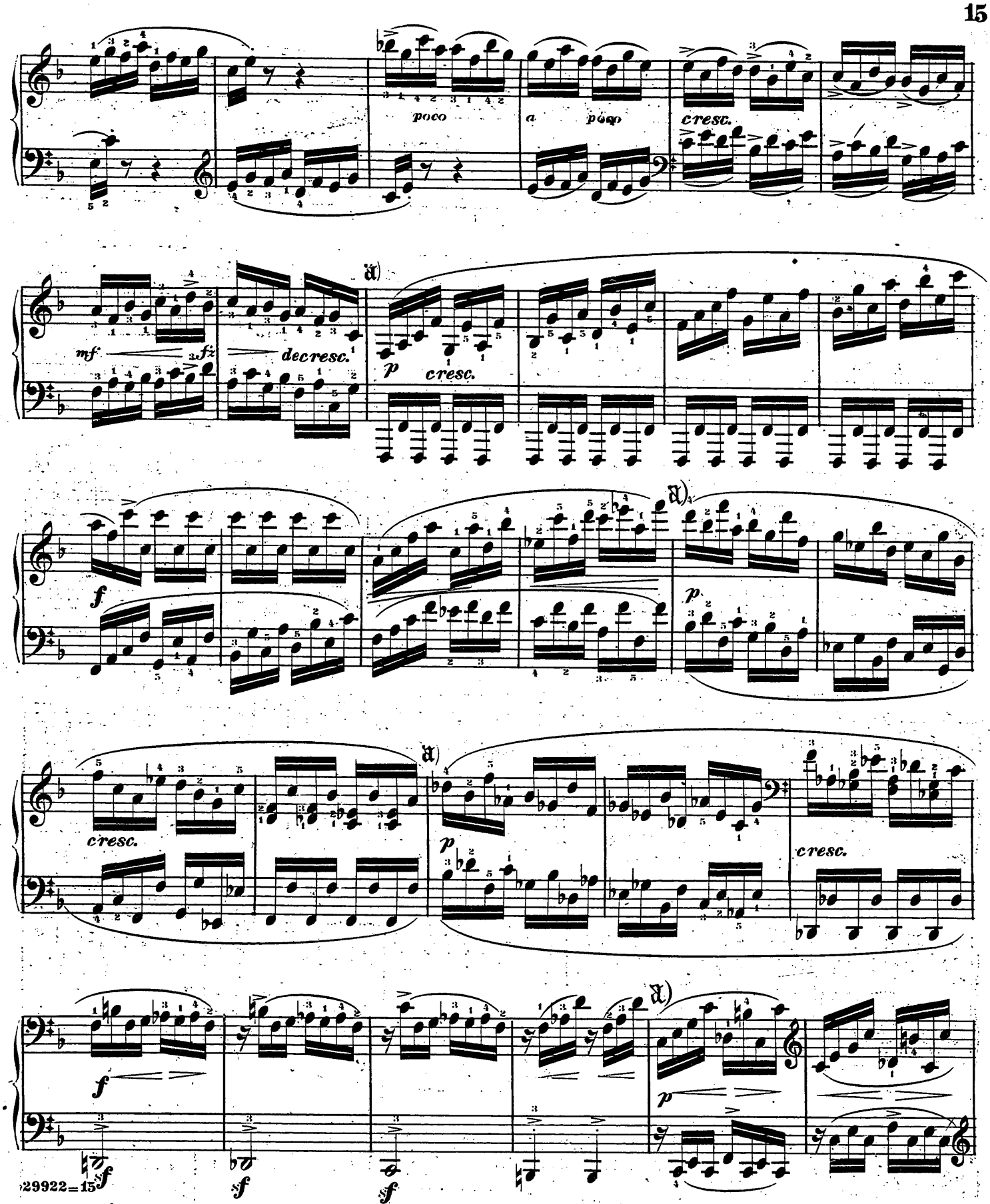
e.g.  or

Similarly with the right hand.

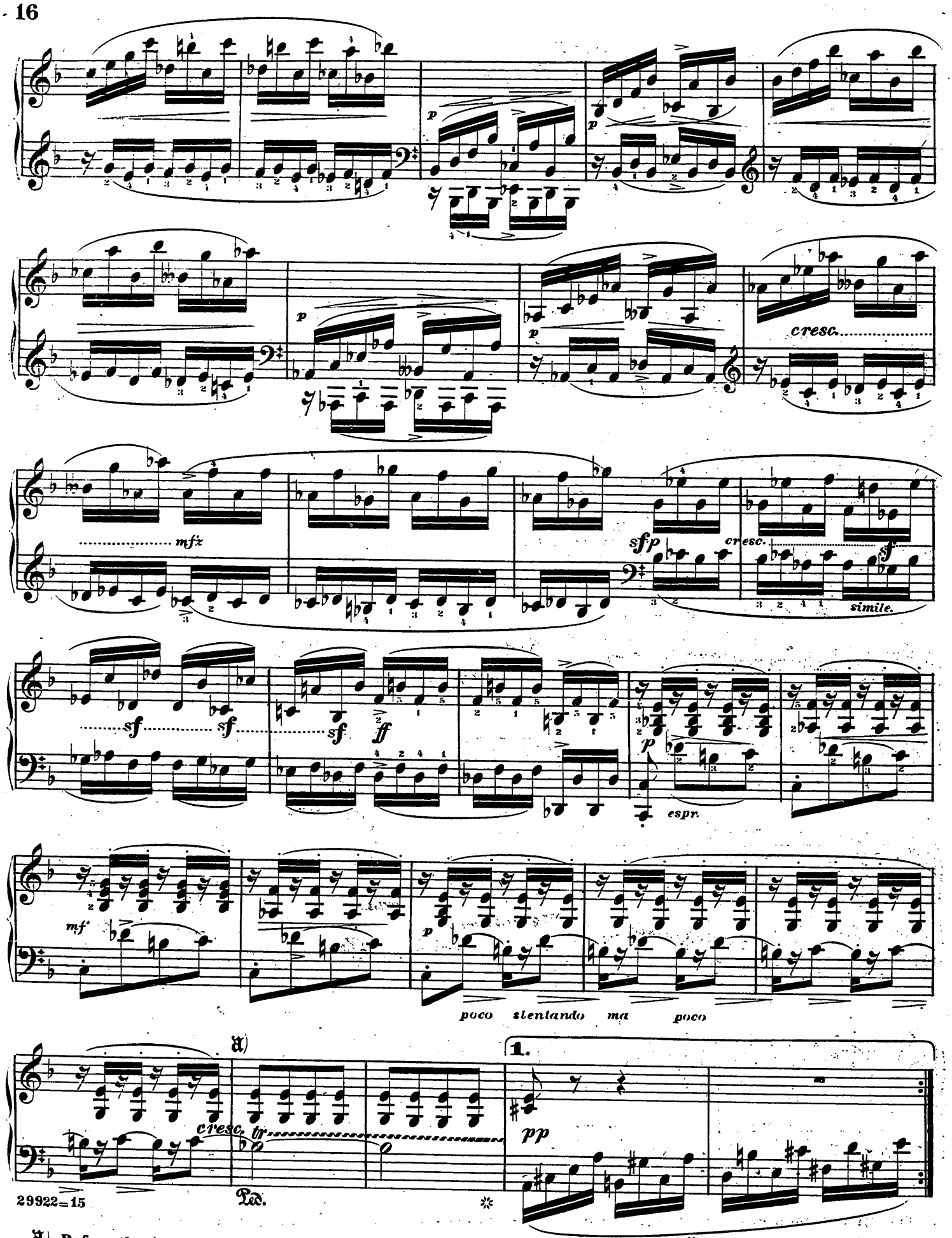
cresc.



a) The Author's word "*Espressivo*" must neither lead to a sentimental conception nor to a Tempo rubato. The de-scending minor second should be rather humorous than plaintive, and the whole period retain the strictest evenness of movement.



a) The four places marked a) should be preceded by an imperceptibly short pause, which will also aid the distinctness of the sudden *piano*. The representation in tones of the most violent agitation must never degenerate into breathlessness (for player and hearer.)



a) Before the *"1ma volta"* the trill in the left hand is to end with grace-notes (Remark V page 11, and an imperceptibly short pause to be made before the *pp* entrance of the A major (Remark a page 15). At the second time, on the contrary, before the transition into the *Più allegro*, the grace-notes are to be omitted, and the two bars, besides, essentially quickened.

Più Allegro. (𝅗𝅥 = 152.)

𝔞) The dynamic indications at the beginning of the Stretta were forgotten by the composer. An increase to *ff* was surely twice intended.

𝔟) With exception of the slurred groups, everything is to be played *staccato*, and special heed to be taken that the thumb and fifth finger of each hand strike with equal force, and that the sixteenths are even.

𝔠) It is possible that the rhythm of this bar through an error in the manuscript was made like that of the following instead of the preceding bar. Compare the third bar from the end.

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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 Cuvrey.*
THE NUN		*Schumann.*
EVENING SONG	Rueckert	*Hauptmann.*
THE LITTLE SHIP	Uhland	*Schumann.*
THE WATER LILY	Gcibel	*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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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.*
DOTH 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.*
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There are about 100 pieces, besides a dozen chants.

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:

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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 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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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.*
DOTH 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.*
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