L. VAN BEETHOVEN

SONATAS FOR THE PIANO

REVISED AND FINGERED

BY

HANS VON BÜLOW *and* SIGMUND LEBERT

Op. 2, No. 1. Allegro

Op. 2, No. 2. Allegro vivace

Op. 2, No. 3. Allegro con brio

Op. 7. Allegro molto e con brio

Op. 10, No. 1. Allegro molto e con brio $1.75

Op. 10, No. 2. Allegro

Op. 10, No. 3. Presto

Op. 13. Grave

Op. 14, No. 1. Allegro

Op. 14, No. 2. Allegro

Op. 22. Allegro con brio

Op. 26. Andante con Variazioni

Op. 27, No. 1. Andante

Op. 27, No. 2. Adagio sostenuto

Op. 28. Allegro

Op. 31, No. 1. Allegro vivace

Op. 31, No. 2. Largo — Allegro

Op. 31, No. 3. Allegro

Op. 49, No. 1. Andante

Op. 49, No. 2. Allegro ma non troppo

Op. 53. Allegro con brio

Op. 57. Allegro assai

Op. 78. Adagio cantabile

Op. 79. Presto alla tedesca

Op. 81a. Adagio

Op. 90. Mit Lebhaftigkeit

Op. 101. Allegretto ma non troppo

Op. 106. Allegro

Op. 109. Vivace, ma non troppo

Op. 110. Moderato

Op. 111. Maestoso

G. SCHIRMER *New York / London*

SONATA.

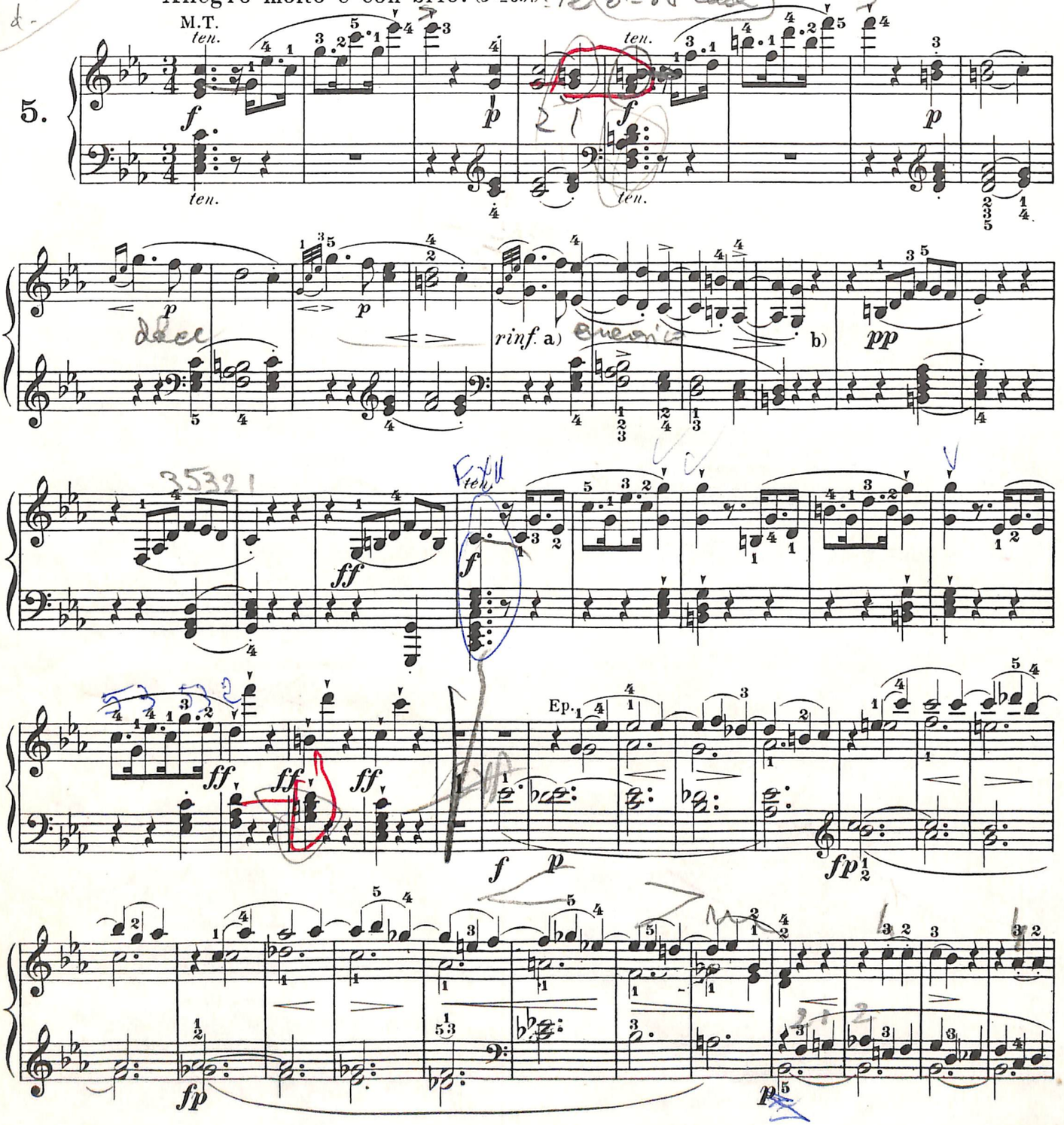
Op. 10, Nº 1.

To Countess von BROWNE.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl.T., Closing Theme; D.G., Development-group; R., Return; Tr., Transition; Md.T., Mid-Theme; Ep., Episode.

Allegro molto e con brio. (♩.=69.)

L. van BEETHOVEN.



a) The term *rinforzando* (reinforcing), though primarily referring, like *sforzando*, to a single note, may also have a more general scope; as in this case, where the dotted quarter-notes are to be struck *sforzando* (and with decidedly more force than in the parallel measures preceding); but the entire 4-measure passage, as well, is to be played in a moderate *forte*.

b) Take care to give these rests, and others that follow, their full value.

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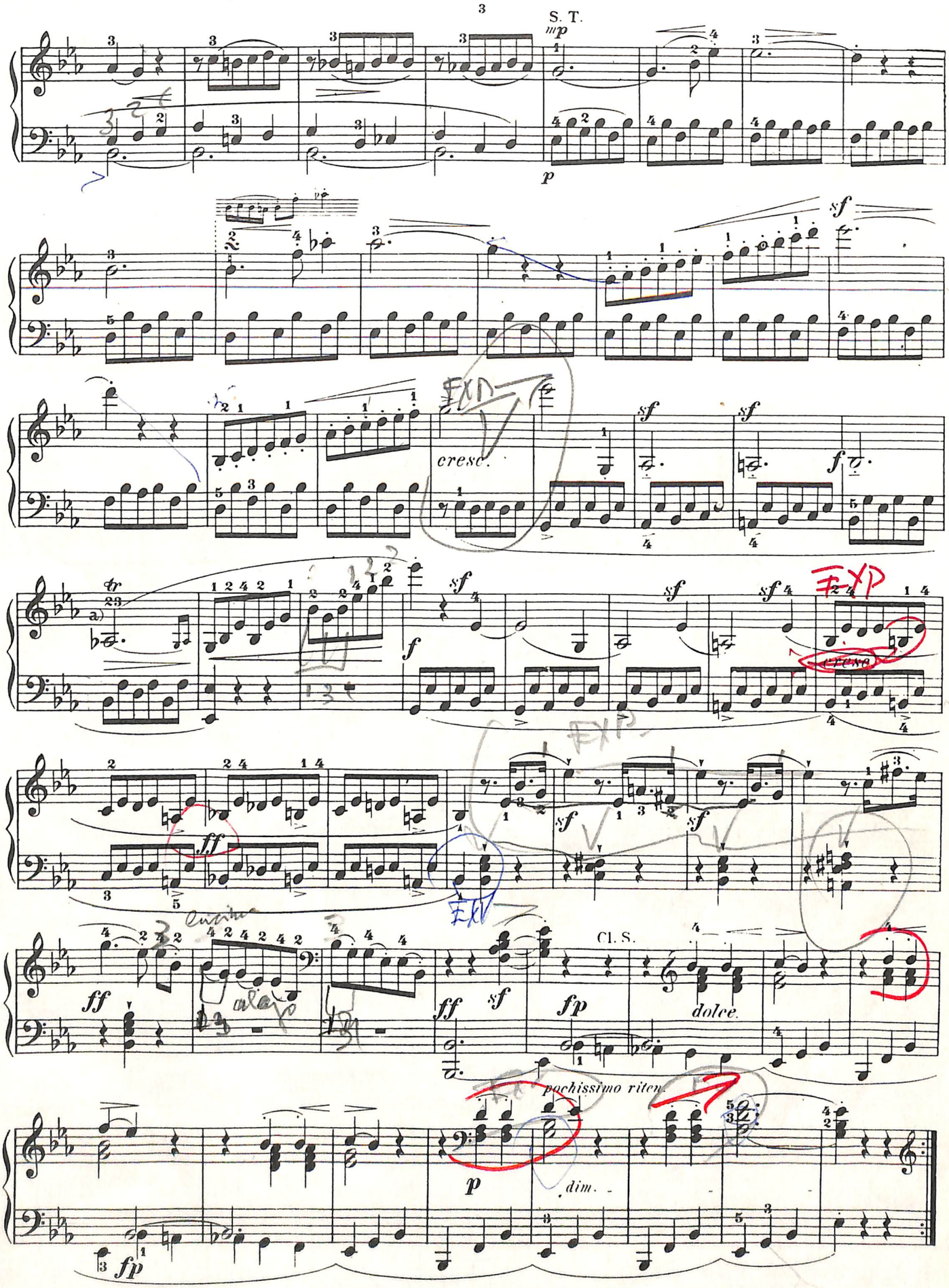
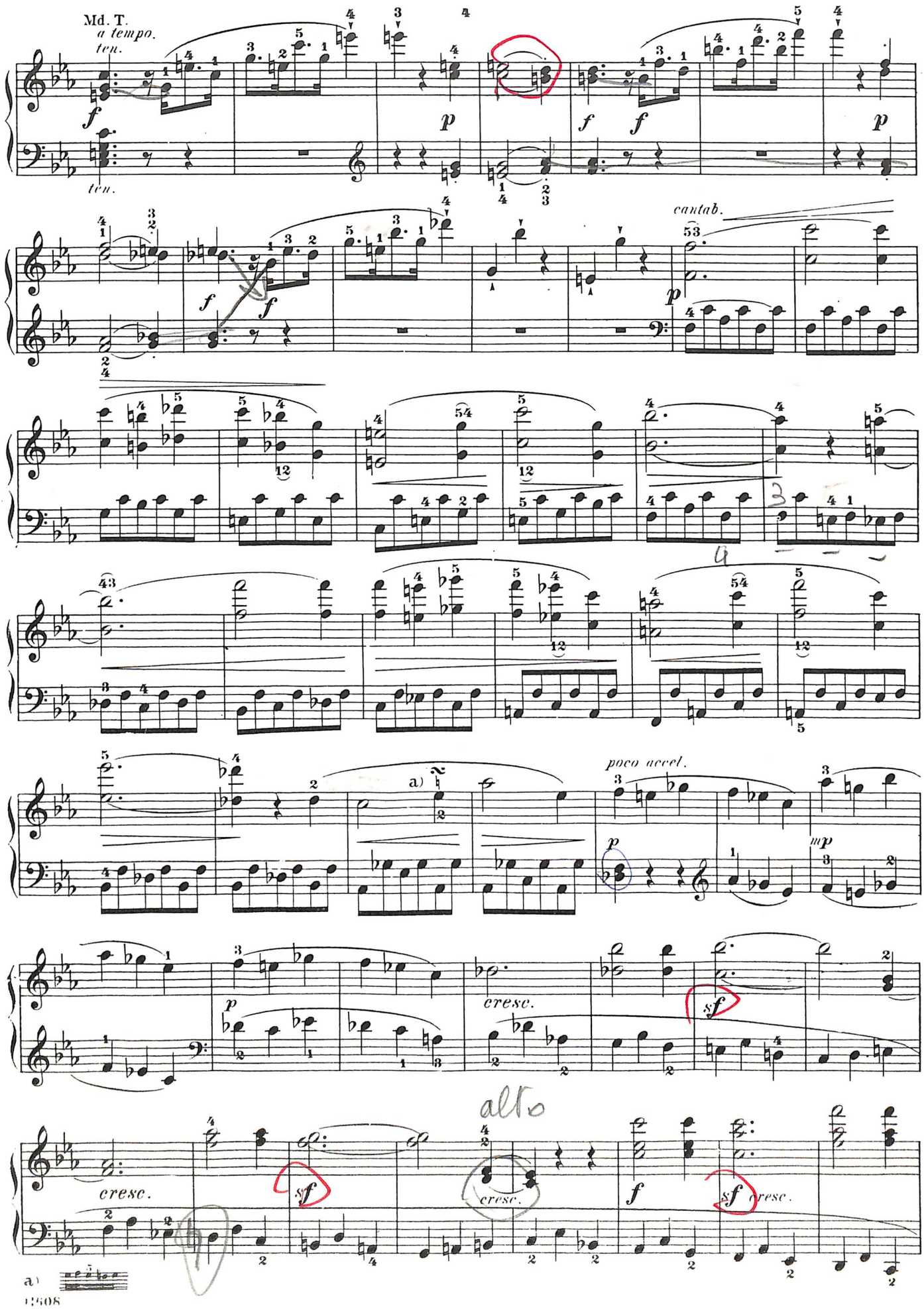
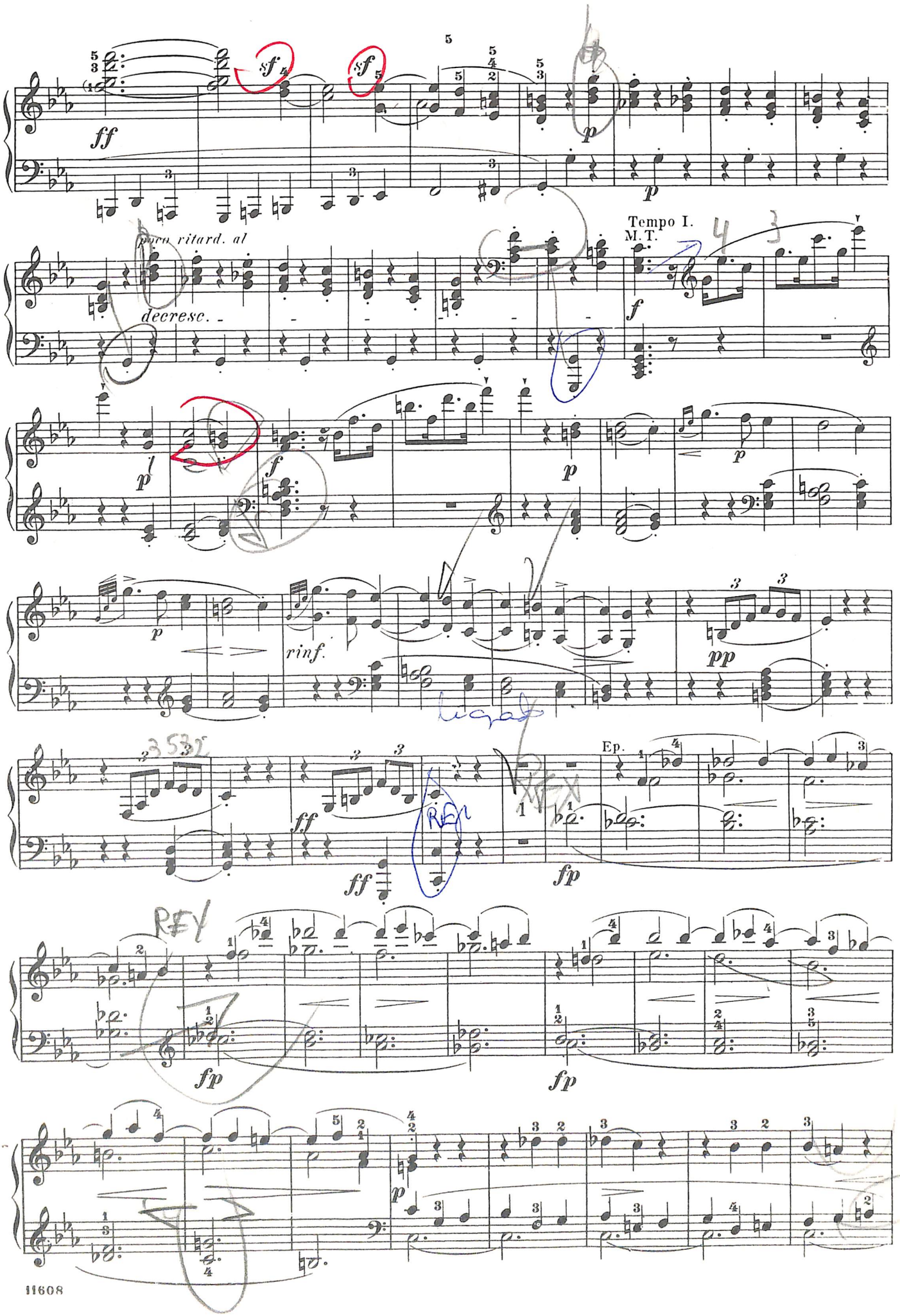
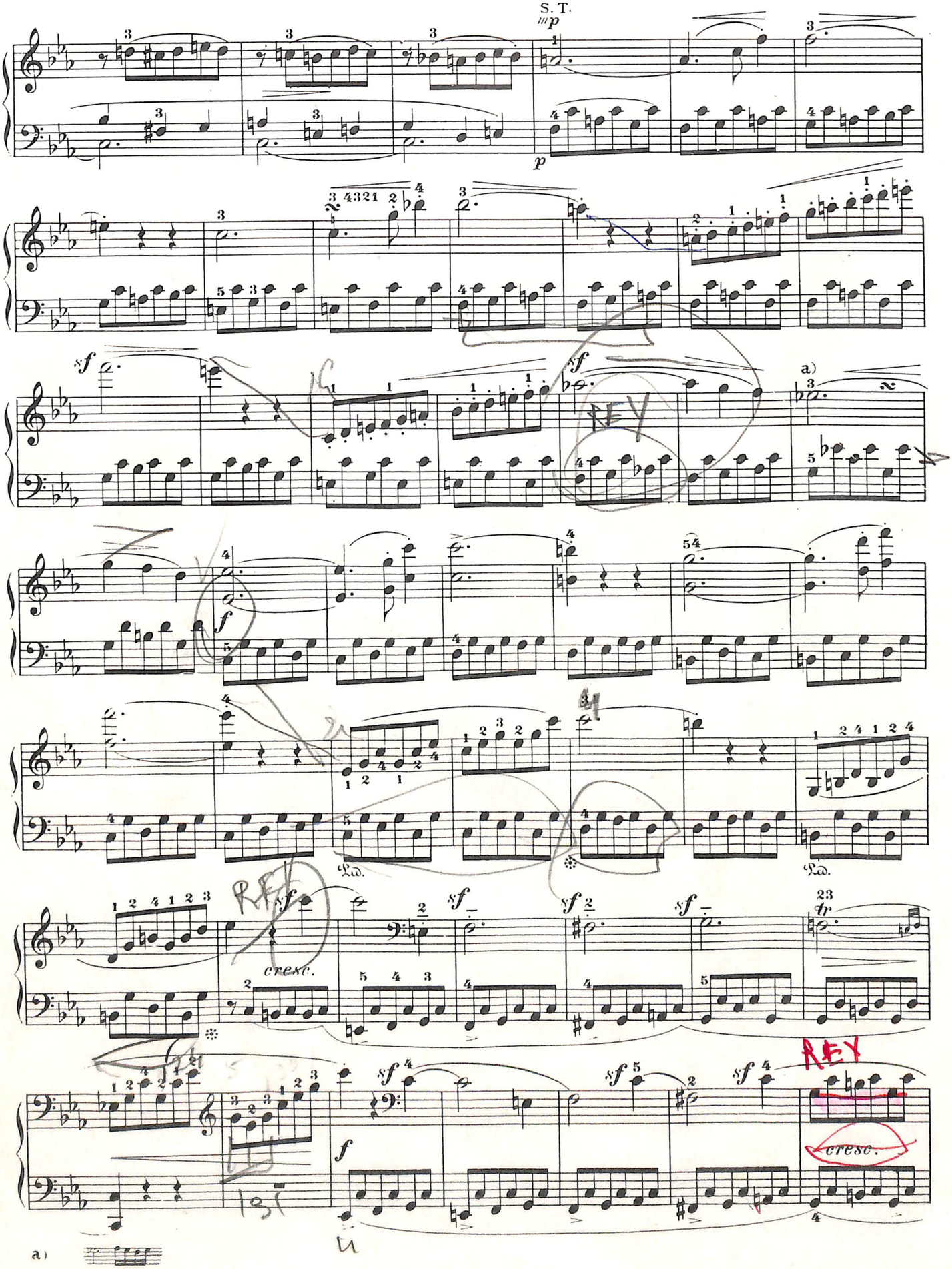


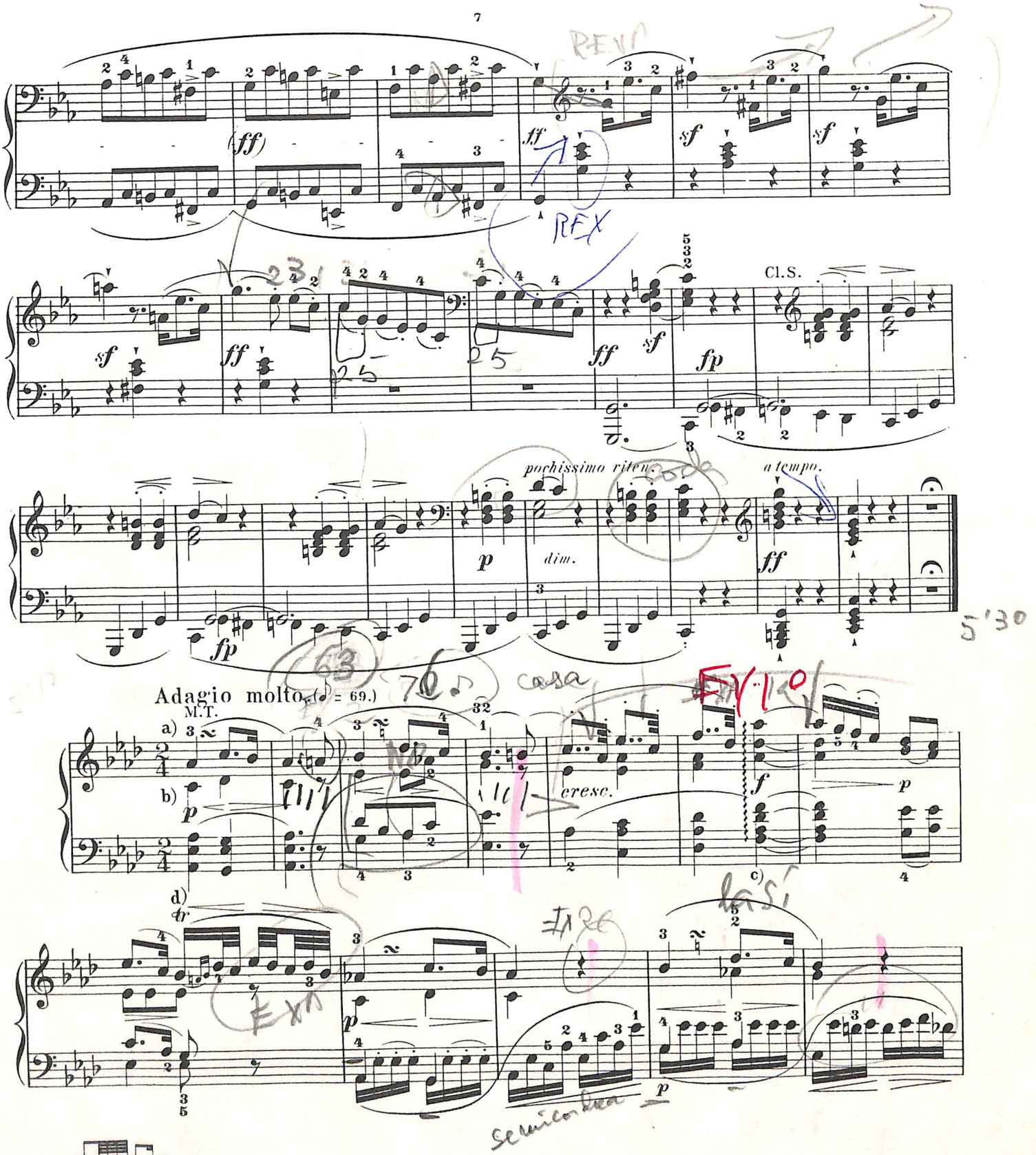
a)

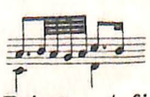

Md. T.
a tempo.
ten.
ten.
cantab.
poco accel.
cresc.
cresc.
cresc.
alto
a)


ff
sf
sf
p
poco ritard. al
decresc.
Tempo I.
M.T.
f
p
f
p
p
rinf.
pp
ff
ff
fp
Ep.
fp
fp
p



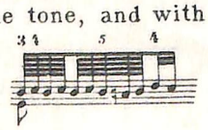
a)

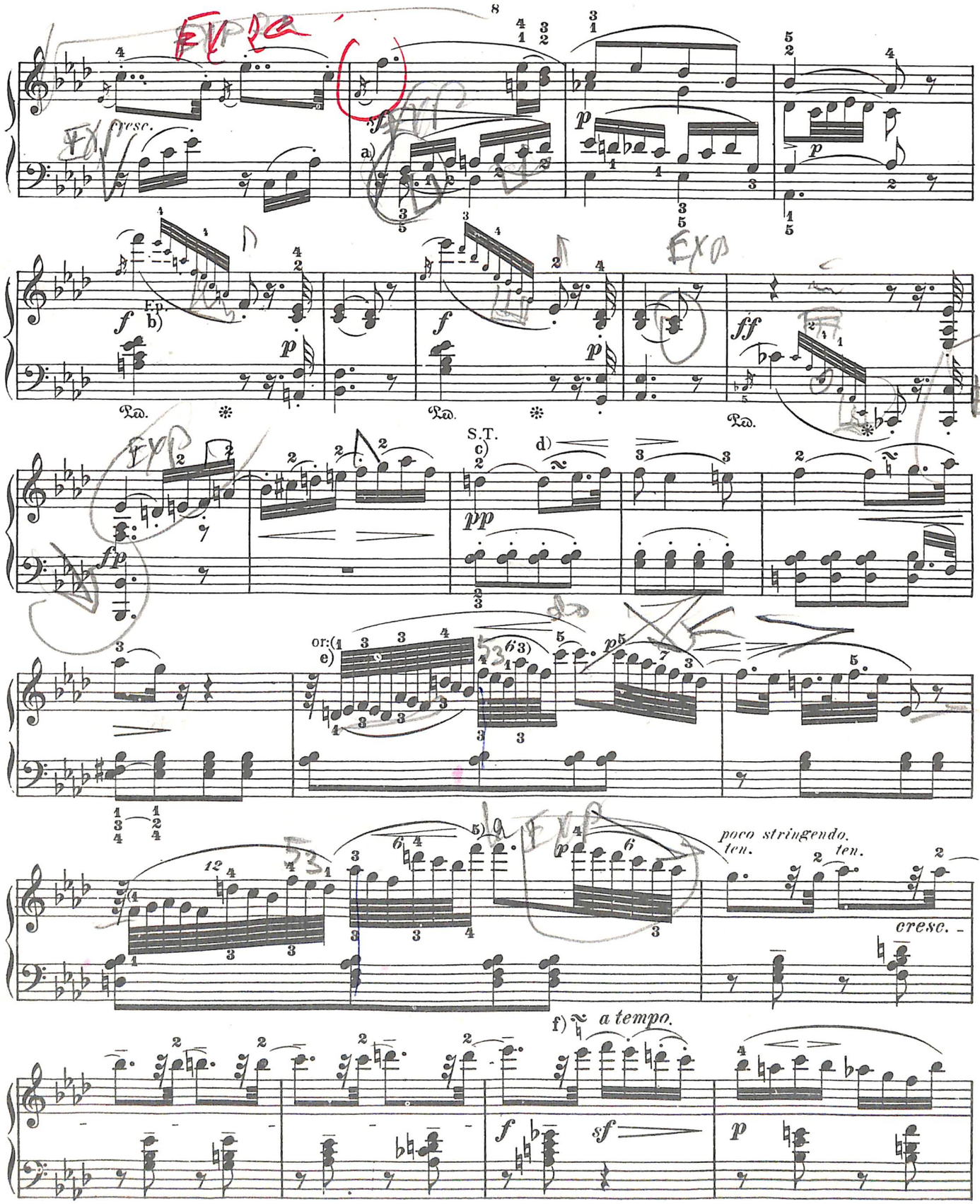


a) 

b) Bring out finely the part having the melody; in the third measure, in particular, the lower part in the right hand and the higher part in the left must be subordinated.

c) Execute this arpeggio by sounding the tones in rapid succession, from the lowest bass tone to the highest treble tone, and with a *crescendo,* so that the final tone is struck most forcibly.

d) 



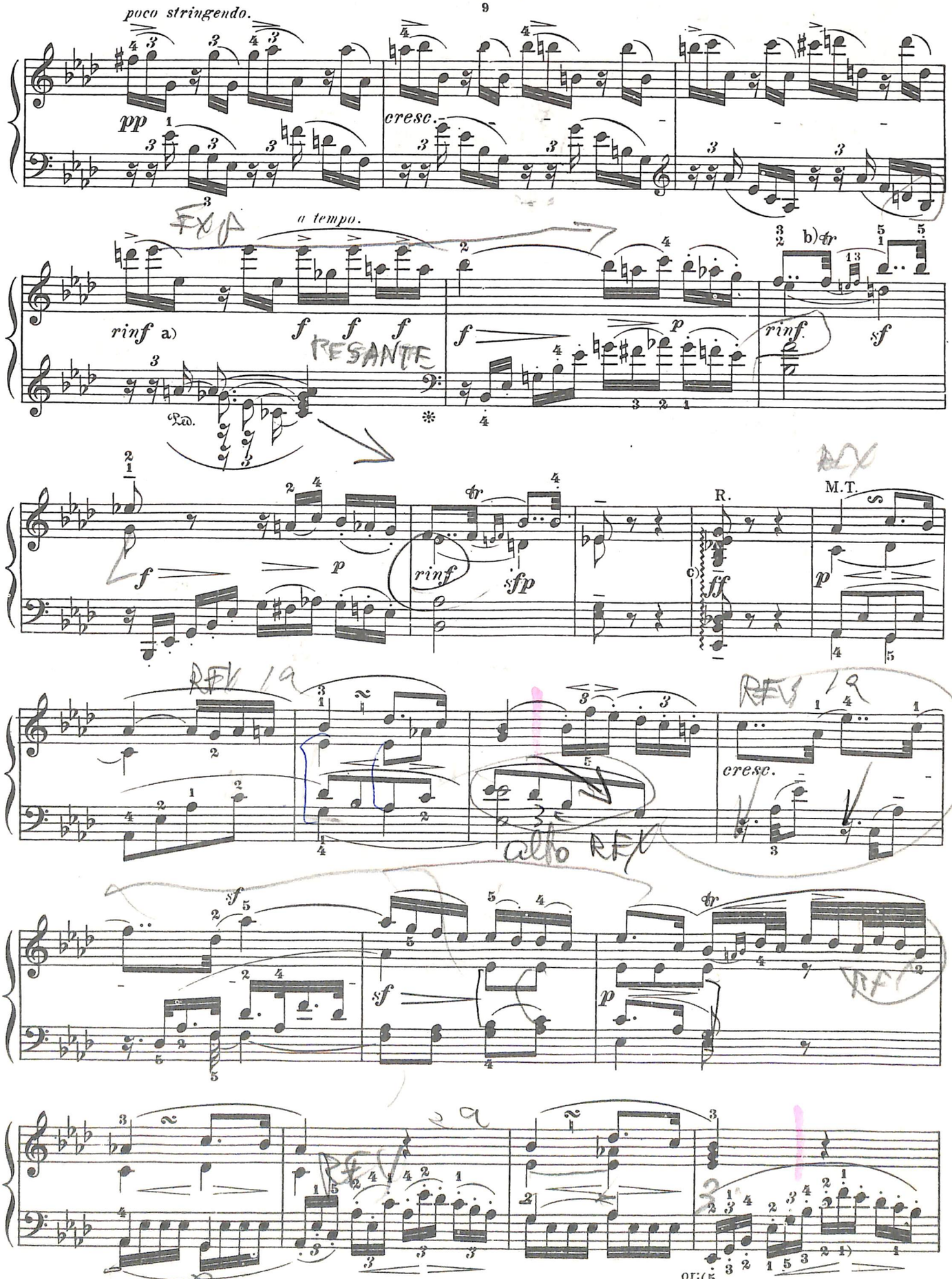
a) In these three measures the tenor, and in the third the alto as well, must be brought out as a melodic part, though subordinate to the soprano.

b) Play these groups of unaccented grace-notes within the time-value of the fourth sixteenth-note of their respective measures.

c) Play the melody with a certain stress, but very delicately. d)

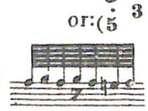
e) These groups of 12 and 6 64th-notes are to be considered, like the succeeding ones, as respectively fourfold and double triplets of 64ths.

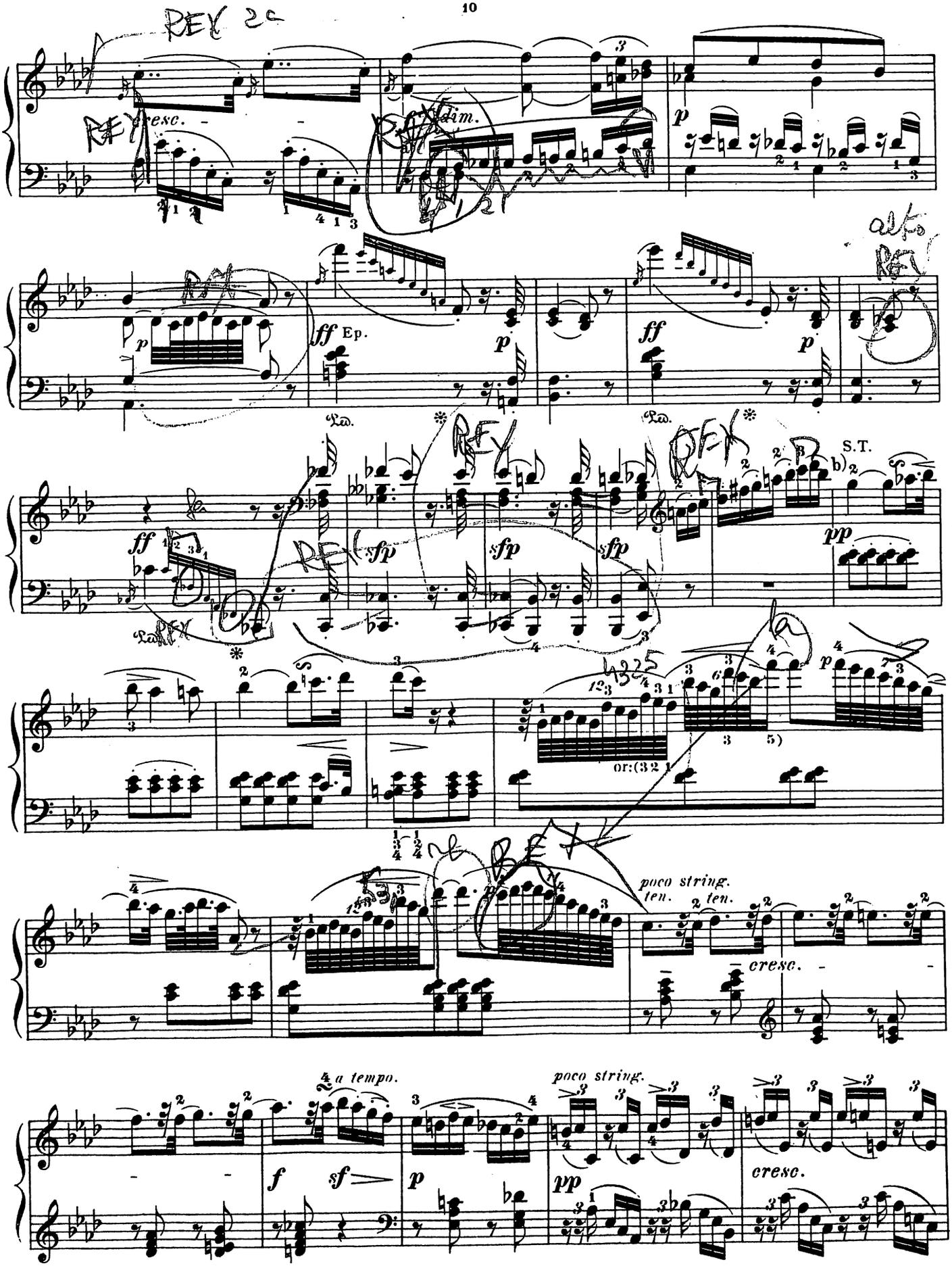
f)



a) *Rinforzando* signifies here, and in what follows, simply a higher degree of power on the whole.

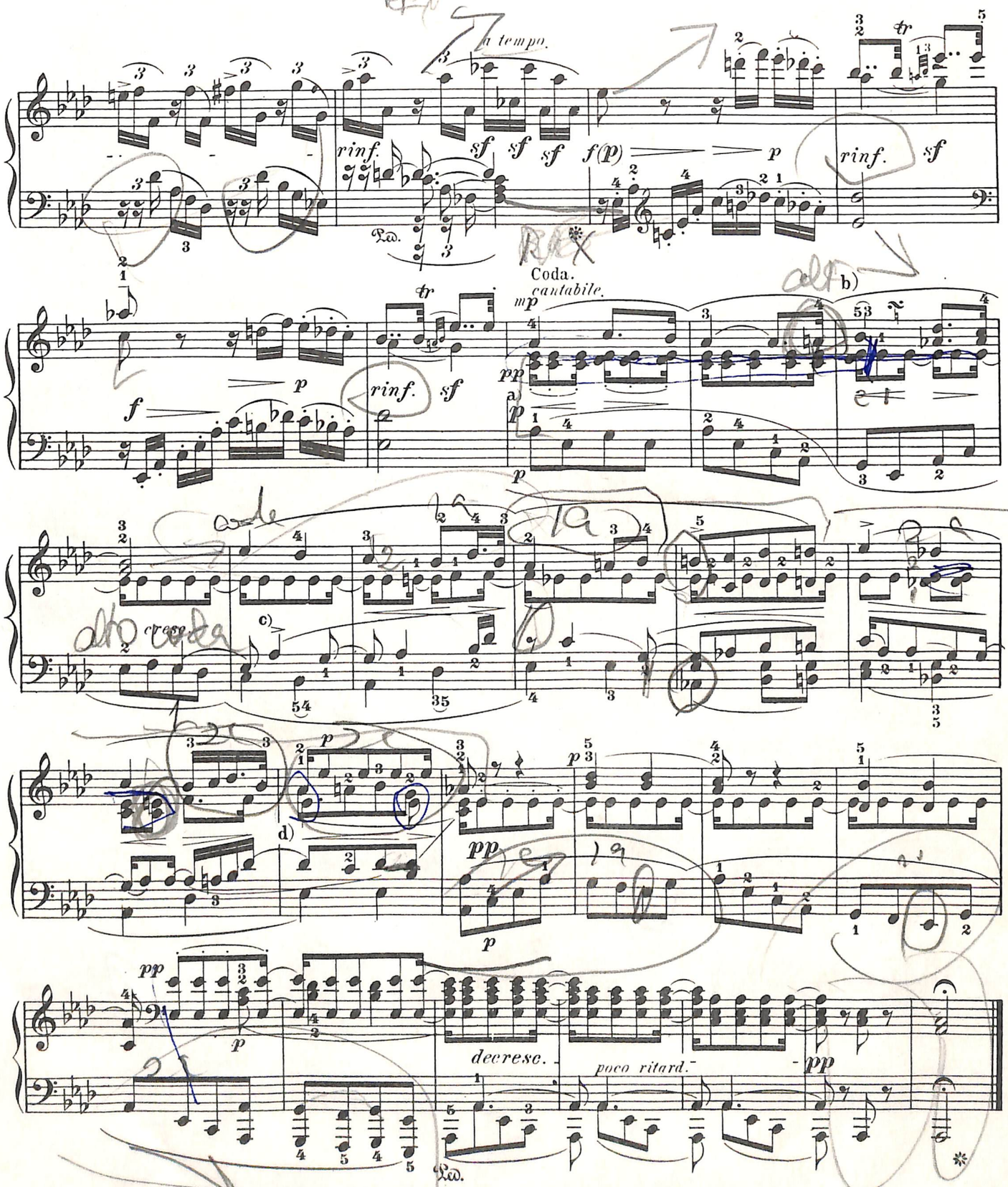
c) As on p. 95, c).

b)  or easier:

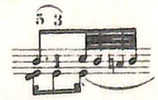


a) As on p. 96, a).

b) As on p. 96, c).



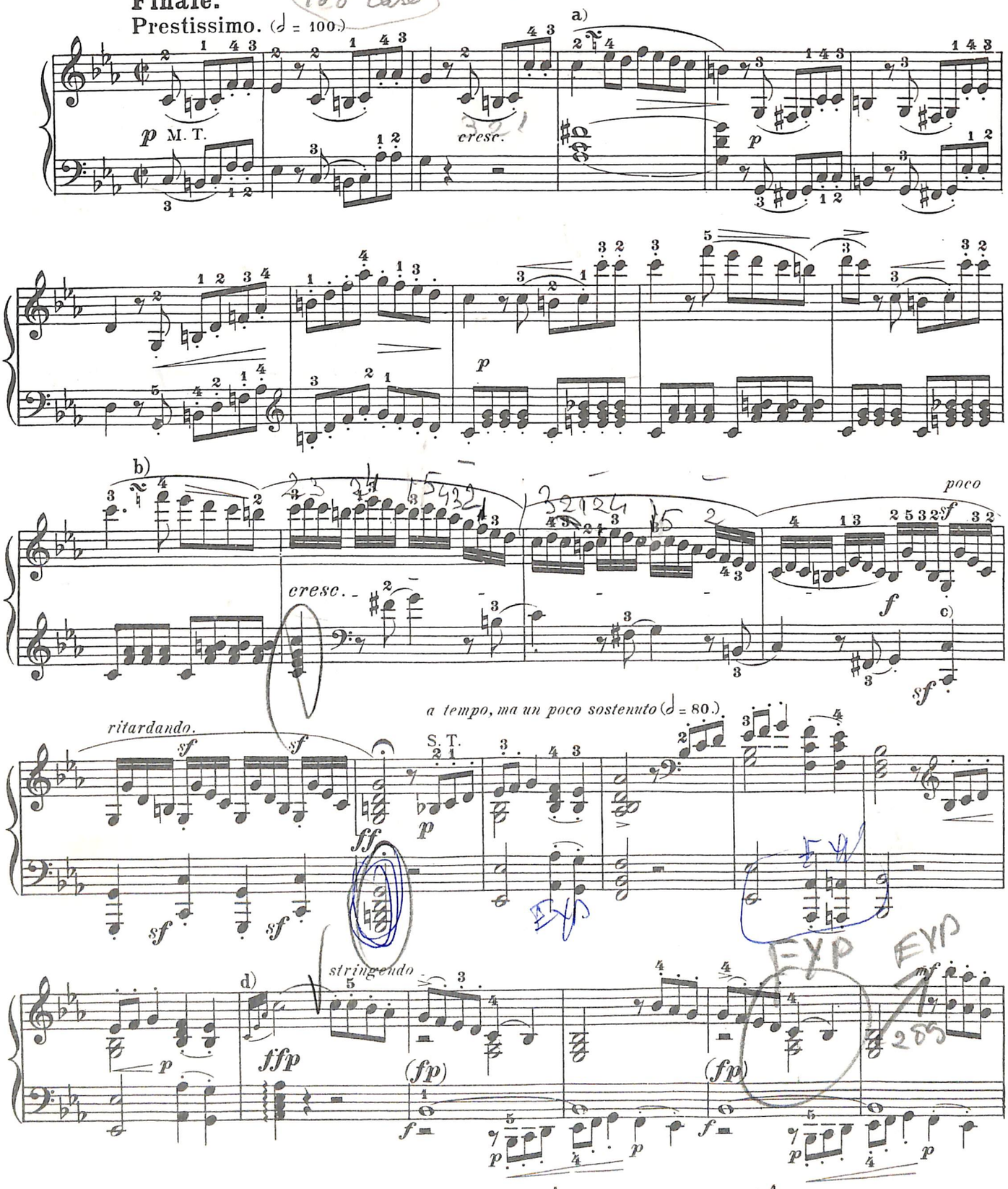
a) Make the highest part most prominent, the bass less so, and the inner parts least of all.

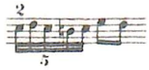
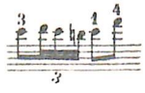
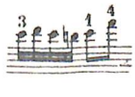
b) 

c) Here the higher part in the left hand must be brought out parallel with, yet subordinate to, the treble melody; the lower right-hand part should be most subdued, except in the passage in the next measure, which must be duly emphasized.

d) The inner part in the right hand must sound as the principal melody in this measure.

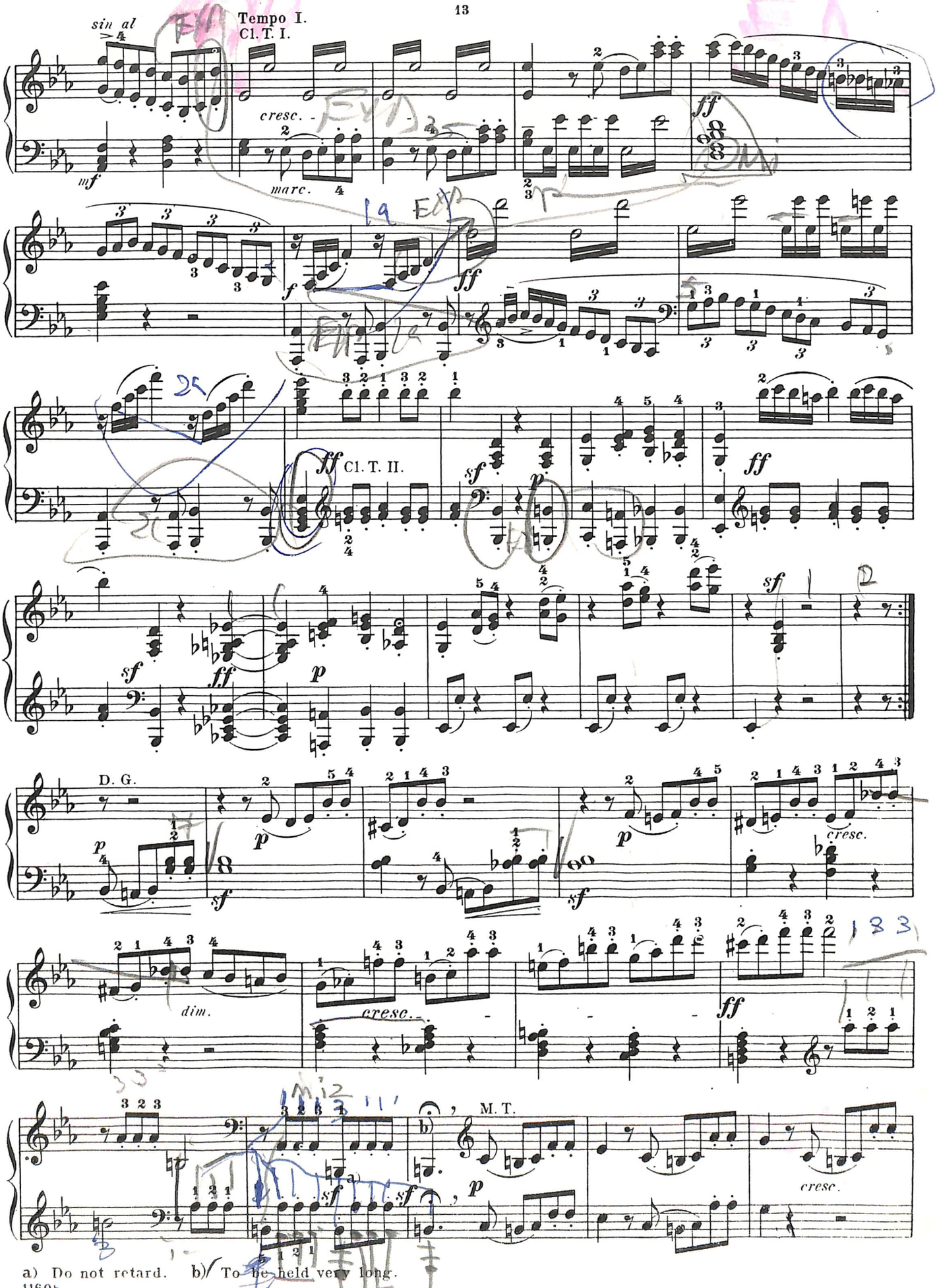
Finale.
Prestissimo. (♩ = 100.)



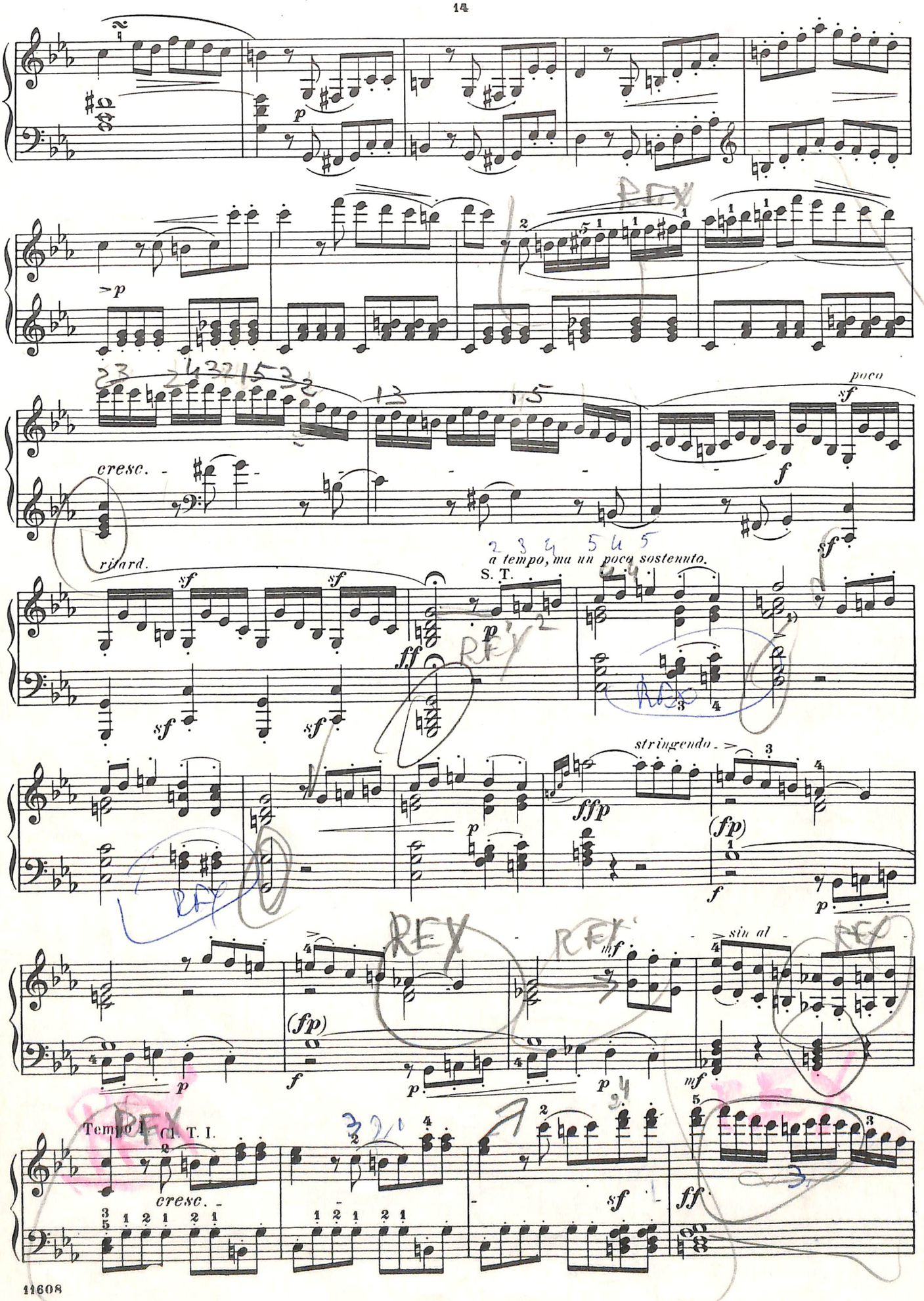
a) or easier:  b)  or easier: 

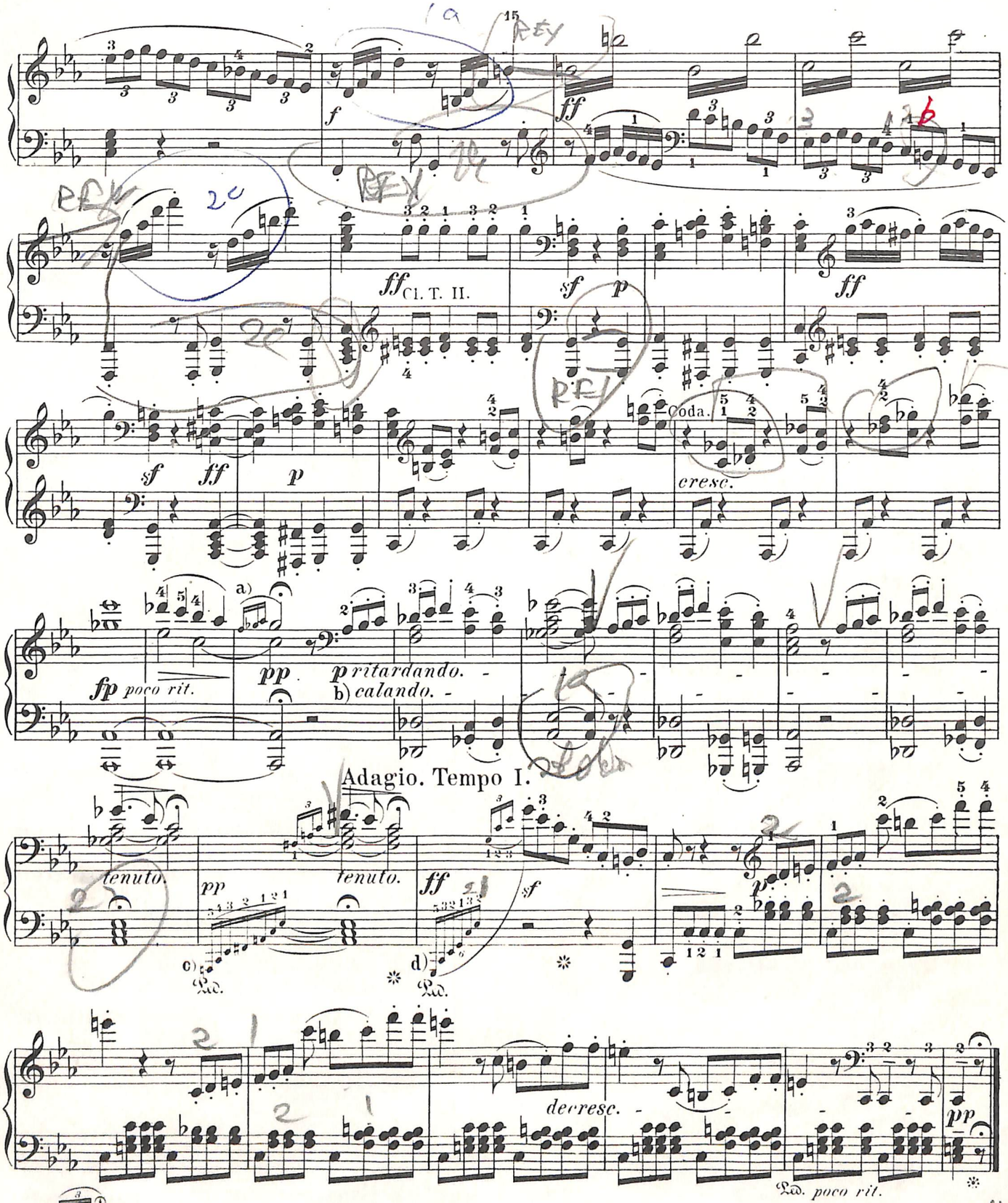
c) The dots added by Beethoven to these soprano notes signify (as is sometimes also the case with the older composers) not so much *staccato* as *sforzando*.

d) The right hand must begin together with the left, and reach the highest tone simultaneously with the latter.



a) Do not retard. b) To be held very long.


p
cresc.
poco
sf
f
ritard.
sf
ff
a tempo, ma un poco sostenuto.
S. T.
stringendo
ffp
(fp)
mf
sin al
Tempo I. Cl. T. I.
cresc.
sf
ff



a)

b) Both the *calando* (here used in its proper sense as equivalent to *decrescendo*) and more especially the *ritardando* must be commenced here very cautiously, so that the intensification of both may be effected very gradually up to the measure marked ***pp*** and *Adagio.*

c) These appoggiaturas are to be played with moderate rapidity, without robbing the following dotted quarter-note of any of its time-value, which must be still longer than that of the preceding G .

d) These appoggiaturas are likewise unaccented (*auftakt*-notes), so that the eighth-note G retains its full value.

Ludwig van BEETHOVEN

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Op. 90
Op. 101
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Op. 110
Op. 111
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G. SCHIRMER

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