



L. VAN BEETHOVEN SONATAS FOR THE PIANO

REVISED AND FINGERED

BY

HANS VON BÜLOW *and* SIGMUND LEBERT

Op. 2, N^o1. *Allegro*
Allegro vivace

Op. 2, N^o2. *Allegro con brio*

Op. 2, N^o3. *Allegro molto e con brio*

Op. 7. *Allegro molto e con brio*

Op. 10, N^o1. *Allegro molto e con brio*

Op. 10, N^o2. *Allegro* \$1.50

Op. 10, N^o3. *Presto*

Op. 13. *Grave*

Op. 14, N^o1. *Allegro*

Op. 14, N^o2. *Allegro*

Op. 22. *Allegro con brio*

Op. 26. *Andante con Variazioni*

Op. 27, N^o1. *Andante*

Op. 27, N^o2. *Adagio sostenuto*

Op. 28. *Allegro*

Op. 31, N^o1. *Allegro vivace*

Op. 31, N^o2. *Largo* *Allegro*

Op. 31, N^o3. *Allegro*

Op. 49, N^o1. *Andante* *mf*

Op. 49, N^o2. *Allegro ma non troppo*

Op. 53. *Allegro con brio*

Op. 57. *Allegro assai*

Op. 78. *Adagio cantabile*

Op. 78. *Presto alla tedesca*

Op. 79. *Allegro*

Op. 81. *Adagio* *p espress.*

Op. 90. *Mit Lebhaftigkeit*

Op. 101. *Allegretto ma non troppo*

Op. 106. *Allegro* *ff*

Op. 109. *Vivace, ma non troppo* *p dolce*

Op. 110. *Moderato*

Op. 111. *Maestoso*

3

Handwritten annotations: *sf*, *cresc.*, *dim.*, *S.T.*, *2 5*, *3*, *4*, *3*, *2*, *1*, *5*, *3*, *4*, *3*, *2*

System 1: Treble and bass staves. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *sf*, *cresc.*, and *dim.*. Fingerings and articulation marks are present throughout.

System 2: Treble and bass staves. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *f*, *ff*, and *sf*. Fingerings and articulation marks are present throughout.

Handwritten annotations: *pp*, *cresc.*, *f*, *EXP*

System 3: Treble and bass staves. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *pp*, *cresc.*, and *f*. Fingerings and articulation marks are present throughout.

Handwritten annotations: *EXP*, *CL.T. 3*, *p*, *f*, *EXP*

System 4: Treble and bass staves. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *sf*, *p*, and *f*. Fingerings and articulation marks are present throughout.

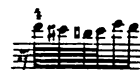
Handwritten annotation: *EXP*

System 5: Treble and bass staves. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *dim.*, *p*, and *f*. Fingerings and articulation marks are present throughout.

Handwritten annotations: *1*, *2*, *ff*, *dim.*, *cresc.*, *ff*, *ff*, *1.*, *2.*

System 6: Treble and bass staves. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *ff*, *dim.*, *cresc.*, and *ff*. Fingerings and articulation marks are present throughout.

a)



D.G.

p

poco marcato il basso.

This system contains the first two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with several triplet markings (indicated by '3' and a bracket) and dynamic markings including 'p' and 'D.G.'. The lower staff starts with a bass clef and contains a bass line with similar triplet markings and a dynamic marking of 'poco marcato il basso.'.

fp

This system contains the third and fourth staves. The upper staff continues the melodic line with dynamic markings of 'fp' and 'p'. The lower staff features a more active bass line with numerous triplet markings and dynamic markings of 'fp'.

fp

This system contains the fifth and sixth staves. The upper staff continues with dynamic markings of 'p' and 'fp'. The lower staff has a steady bass line with dynamic markings of 'fp'.

cresc.

fp

This system contains the seventh and eighth staves. The upper staff begins with a 'cresc.' marking and continues with 'fp'. The lower staff has dynamic markings of 'fp' and 'p'.

cresc.

This system contains the ninth and tenth staves. The upper staff continues with 'cresc.' and 'p' markings. The lower staff has dynamic markings of 'fp' and 'p'.

no cover

ff

fp

This system contains the eleventh and twelfth staves. The upper staff begins with a handwritten note 'no cover' and continues with 'p' and 'fp' markings. The lower staff has dynamic markings of 'ff' and 'fp'.

cresc. -
p
poco marcato.

cresc. -

f
p
poco marcato il basso.

p
cresc. -

f
ff
f

decresc. -
p
rit un pochettino.
pp

a tempo.
M.T.
p

Handwritten annotations: '3' above the first measure, '3' above the second measure, '3' above the third measure, '3' above the fourth measure, '3' above the fifth measure, '1 3 1' above the sixth measure, '3' above the seventh measure, '3' above the eighth measure.

p

Handwritten annotations: 'DES' circled in the middle of the system, 'pp' circled in the middle of the system.

pp

rit., ma pochissimo.

a tempo.
p

p

Handwritten annotations: 'RFX' circled in the middle of the system, 'Ep. 4' above the eighth measure, '54' above the ninth measure, '53' above the tenth measure.

sf

Handwritten annotations: '54' above the first measure, '53' above the second measure, '54' above the third measure, '54' above the fourth measure, '4' above the fifth measure.

sf

p

Handwritten annotations: '54' above the first measure, '4' above the second measure, '5' above the third measure, '4' above the fourth measure, '3 5 1 2' above the fifth measure, '1 3 2' above the sixth measure.

Handwritten annotations: 3 5 1, 2, 1 2

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 5, 1, 2, 1, 2). Bass clef contains a bass line with chords and slurs.

Handwritten annotations: *f*, *p*, *sf*, *RF*

System 2: Treble clef contains a melodic line with slurs and fingerings (4, 3, 4, 3, 5, 2, 3). Bass clef contains a bass line with triplets and slurs. Dynamics include *f*, *p*, and *sf*. A handwritten *RF* is present.

Handwritten annotations: *cresc.*

System 3: Treble clef contains a melodic line with slurs and fingerings (4, 2, 2, 2). Bass clef contains a bass line with slurs. A red bracket underlines the bass line with the handwritten annotation *cresc.*

Handwritten annotations: S.T., *dim.*, *f*, *ff*, *sf*

System 4: Treble clef contains a melodic line with slurs and fingerings (1, 2, 3, 4, 4, 4, 4, 4, 5). Bass clef contains a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *dim.*, *f*, *ff*, and *sf*. A handwritten *S.T.* is present.

Handwritten annotations: *REY*, *f*, *pp*, *cresc.*

System 5: Treble clef contains a melodic line with slurs and fingerings (4, 5, 2, 4). Bass clef contains a bass line with slurs and fingerings (1, 2). Dynamics include *f*, *pp*, and *cresc.*. A handwritten *REY* is present.

Handwritten annotations: 3 1, 4, 2, 3, 3, 3

System 6: Treble clef contains a melodic line with slurs and fingerings (3, 1, 4, 2, 3, 3, 3). Bass clef contains a bass line with slurs and fingerings (2). Dynamics include *f*.

8

Cl. T.

sf *f* *ff* *p*

REV!

Handwritten annotations: *REV!* in red ink above the staff, and a red bracket under the bass line.

f *dim.* *p*

Handwritten annotations: *REV!* in red ink above the staff.

f *ff* *dim.* *p*

Handwritten annotations: *REV!* in red ink above the staff.

cresc. *ff* *ff*

1. 2.

5'30

Handwritten annotations: *REV!* in red ink above the staff, and *5'30* in red ink at the bottom right.

Allegretto. (♩ = 69) 54

M.T. 1

p

a) b) c)

Handwritten annotations: *EXP* in blue ink above the staff.

p *sf* *sf* *sf* *sf* *sf* *sf* *sf rit. sf* *p*

cresc.

c)

Handwritten annotations: *EXP* in blue ink above the staff, and *EXP* in blue ink below the staff.

a) Only a slight *crescendo*! b) c) Begin the trill on the principal note.

Handwritten annotation: **REX** (circled in blue) above the staff.

Dynamic marking: *cresc.*

Handwritten annotations: **REX** (circled in blue) above the staff, and **REX** (circled in blue) below the staff.

Dynamic markings: *f*, *p*, *sf*, *sf*.

Handwritten annotations: **REX** (circled in blue) above the staff, and **REX** (circled in blue) below the staff.

Dynamic markings: *cresc.*, *sf*, *sf*, *sf*, *sf*, *pp*.

Tempo markings: *lento rit.*, *a tempo.*

Dynamic markings: *p*, *rf*, *rf*.

Handwritten annotations: **REX** (circled in blue) above the staff, and **REX** (circled in blue) below the staff.

Dynamic markings: *rf*, *rf*, *cresc.*.

Dynamic markings: *fp*, *cresc.*, *f*.

Handwritten annotation: **REX** (circled in blue) above the staff.

4'30

a) Do not neglect to hold the Bb as long as possible, and to slur it over into the Ab, without again striking it at the beginning of the measure.

192 = case

Presto. (♩ = 84.)

76

152 =

12

152

a) Do not make this *sf* over-strong, and let a *piano* follow immediately.

b) In these eight measures the tenor, which has the motive, must be somewhat accented, though by no means roughly.

The musical score consists of six systems, each with a treble and bass staff. The first system begins with a treble staff containing a triplet of eighth notes and a sextuplet of sixteenth notes, followed by a bass staff with a similar sextuplet. The second system continues with intricate sixteenth-note passages in both hands. The third system features a series of chords and moving lines. The fourth system has a treble staff with a complex sixteenth-note pattern and a bass staff with a steady accompaniment. The fifth system includes a section marked 'a)' with a change in dynamics to 'p'. The sixth system concludes with a 'cresc.' marking and a final 'f' dynamic.

a) As on page 114 b).

Handwritten circled *ff* annotation.

Handwritten circled *p* annotation.

cresc. annotation.

First system of musical notation. Treble clef contains a melodic line with notes and accidentals (flats). Bass clef contains a rhythmic accompaniment with triplets and fingerings (1, 2, 3, 4, 5). Dynamics include *f* and *ff*. A *cresc.* marking is present. Fingerings 1, 2, 3, 4, 5 are indicated.

Second system of musical notation. Treble clef continues the melodic line. Bass clef continues the accompaniment. Dynamics include *f* and *sf*. Fingerings 3, 4, 5 are indicated.

Third system of musical notation. Treble clef has chords and notes. Bass clef has a simple accompaniment. Dynamics include *fp*. Fingerings 2 and 4 are indicated.

Fourth system of musical notation. Treble clef has chords and notes. Bass clef has a simple accompaniment. Dynamics include *p*. Fingerings 5, 4, 2, 1, 2 are indicated.

Fifth system of musical notation. Treble clef has chords and notes. Bass clef has a simple accompaniment. Dynamics include *cresc.*. Fingerings 1, 1 are indicated.

Sixth system of musical notation. Treble clef has chords and notes. Bass clef has a simple accompaniment. Dynamics include *ffb*. Fingerings 3, 2, 3, 2, 3, 2 are indicated. A large scribble is present at the end of the system.

a) As before. b) To the end without retarding.
11609

230
13'30

Ludwig van BEETHOVEN



Compositions for the Piano

PIANO SOLO

- Adieu to the Piano
 Albumblatt: Für Elise
 Andante, in F
 Bagatelle nouvelle, in G minor, Op. 119, No. 1
 7 Bagatelles, Op. 33. Complete. [L 970]
 Separately:
 No. 1, in E \flat
 " 2, in C.
 " 6, in D
- Contra-Dances (*Seiss*) [L 1528]
 Easy Compositions. [L 5]
 Ecossaises (*Busoni*) [L 1509]
 Gavotte, in F
 Concert Version (*Bauer*)
 Simplified Version (*Deis*)
 German Dances (*Seiss*) [L 1653]
 Gertrude's Dream Waltz
 7 Ländrische Tänze
 Master Series for the Young. Vol. V. (*Hughes*)
 Minuet, from Sonata, Op. 49, No. 2
 Minuet, in E \flat
 Minuet, in G.
 Polonaise, from Trio for String Instruments, Op. 8. (*Delieux*)
 Rondo à Capriccio, Op. 129. (*Bülow*)
 Rondo à Capriccio, Op. 129. Edited after the original manuscript by Erich Hertzmann
 Rondo, in C. Op. 51, No. 1
 Rondo, in G. Op. 51, No. 2
 Sonatas (*Bülow-Lebert*)
 In two books:
 Book I (Nos. 1-17) [L 1].
 Book II (Nos. 18-32) [L 2]
 In three books:
 Book I (Nos. 1-11) [L 301]
 Book II (Nos. 12-22) [L 302]
 Book III (Nos. 23-32) [L 303]
 Twelve Selected Sonatas [L 1234]
 Separately:
 Op. 2, No. 1
 Op. 2, No. 2
 Op. 2, No. 3.
 Op. 7
 Op. 10, No. 1
 Op. 10, No. 2
 Op. 10, No. 3
 Op. 13. "Pathétique"
 Op. 14, No. 1
 Op. 14, No. 2
 Op. 22
 Op. 26 (with Funeral March)
 Op. 27, No. 1
 Op. 27, No. 2. "Moonlight"
 Op. 28. "Pastoral"
 Op. 31, No. 1
 Op. 31, No. 2
 Op. 31, No. 3

Sonatas (Continued)

- Op. 49, No. 1
 Op. 49, No. 2
 Op. 53. "Waldstein"
 Op. 57. "Appassionata"
 Op. 78
 Op. 79
 Op. 81a. "Les Adieux"
 Op. 90
 Op. 101
 Op. 106. "Hammerklavier"
 Op. 109
 Op. 110
 Op. 111
- First Movement of Sonata, Op. 27, No. 2. "Moonlight"
 Sonatinas
 No. 1, in G
 No. 2, in F
- Symphonies (*Singer*)
 In two books:
 Book I (Nos. 1-5) [L 1562].
 Book II (Nos. 6-9) [L 1563]
- Turkish March, from "The Ruins of Athens" (*Rubinstein-Deis*)
 6 Easy Variations on an Original Theme
 6 Easy Variations on a Swiss Song
 Variations (*Bülow-Lebert*)
 In two books:
 Book I [L 6]
 Book II [L 7]
- 32 Variations on an Original Theme in C minor (*Bülow*) [L 1511]
 6 Variations on the Duet "Nel cor più non mi sento", from Paisiello's "La Molinara"

ONE PIANO—Two Performers

- Gavotte, in F. (*Bauer*)
 Polonaise, in F, Op. 42. (*Oesterle*)
 Symphonies. In two books:
 Book I (Nos. 1-5) [L 10]
 Book II (Nos. 6-9) [L 11]
 Symphony No. V, in C minor. Op. 67. [L 285]

TWO PIANOS—Two Performers

- Concertos (*F. Kullak*)
 No. I. Op. 15, in C [L 621]
 " II. Op. 19, in B \flat [L 622]
 " III. Op. 37, in C [L 623]
 " IV. Op. 58, in G [L 624]
 " V. Op. 73, in E \flat [L 625]

Grosse Fuge, Op. 133. (*Bauer*)

Sonata, in D, Op. 6. (*Dean*)

Turkish March, from "The Ruins of Athens" (*Thern*)

TWO PIANOS—Four Performers

Themes from Rondo à Capriccio, Op. 129. (*MacGregor*)

The letter L preceding numerals in brackets denotes a volume in Schirmer's Library of Musical Classics.



G. SCHIRMER

New York/London