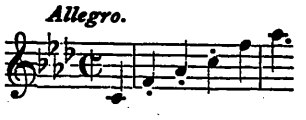
From Latest German Edition.

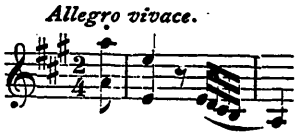
BEETHOVEN'S SONATAS,

For Piano-Forte.

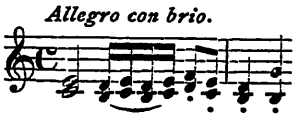
1. Op. 2 No. 1 — *Allegro.* — 10



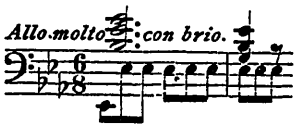
2. Op. 2 No. 2 — *Allegro vivace.* — 11



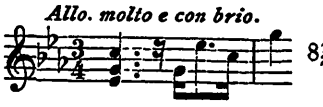
3. Op. 2. No. 3. — *Allegro con brio.* — 13½



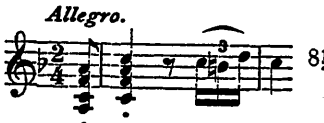
4. Op. 7. — *Allo. molto con brio.* — 13½



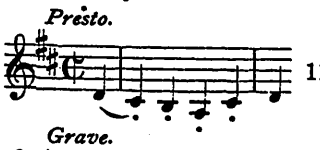
5. Op. 10. No. 1. — *Allo. molto e con brio.* — 8½



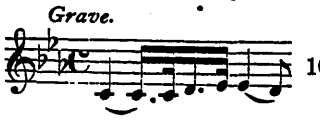
6. Op. 10. No. 2. — *Allegro.* — 8½



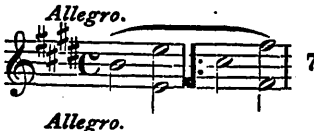
7. Op. 10. No. 3. — *Presto.* — 11



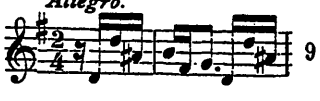
8. Op. 13. — *Grave.* — 10



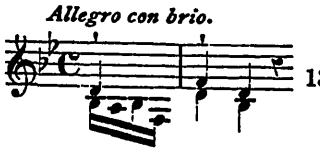
9. Op. 14. No. 1. — *Allegro.* — 7½



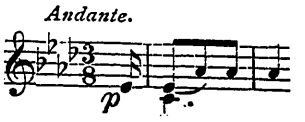
10. Op. 14. No. 2. — *Allegro.* — 9



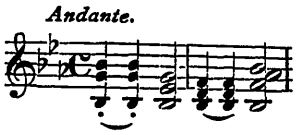
11. Op. 22. — *Allegro con brio.* — 13½



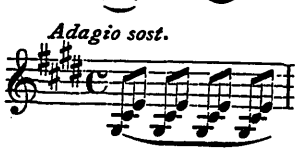
12. Op. 26. — *Andante.* — 10



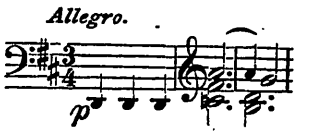
13. Op. 27. No. 1. — *Andante.* — 8½



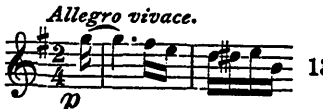
14. Op. 27. No. 2. — *Adagio sost.* — 7½



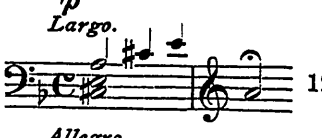
15. Op. 28. — *Allegro.* — 12½



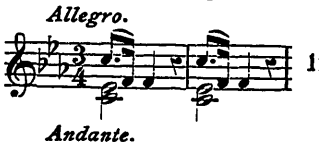
16. Op. 31. No. 1. — *Allegro vivace.* — 13½



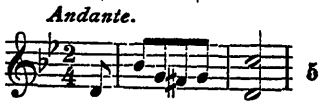
17. Op. 31. No. 2. — *Largo.* — 12½



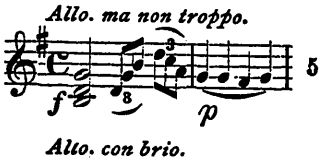
18. Op. 31. No. 3. — *Allegro.* — 12½



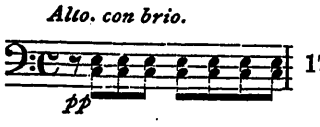
19. Op. 49. No. 1. — *Andante.* — 5



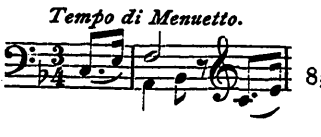
20. Op. 49. No. 2. — *Allo. ma non troppo.* — 5



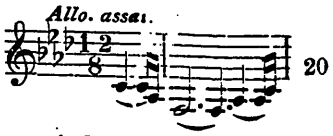
21. Op. 53. — *Alto. con brio.* — 17⅓



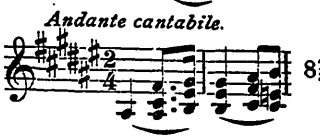
22. Op. 54. — *Tempo di Menuetto.* — 8½



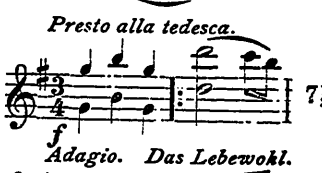
23. Op. 57. — *Allo. assai.* — 20



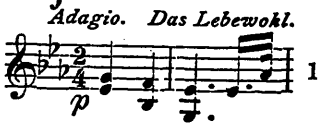
24. Op. 78. — *Andante cantabile.* — 8½



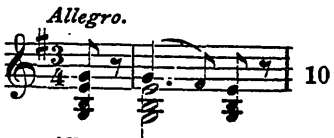
25. Op. 79. — *Presto alla tedesca.* — 7½



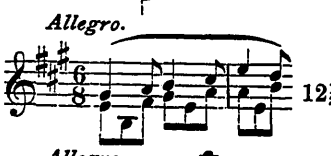
26. Op. 81. — *Adagio. Das Lebewohl.* — 11



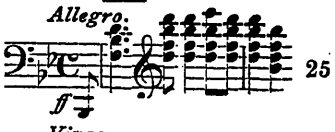
27. Op. 90. — *Allegro.* — 10



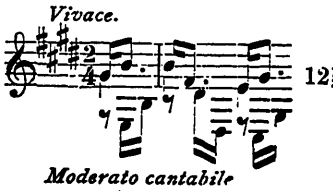
28. Op. 101. — *Allegro.* — 12½



29. Op. 106. — *Allegro.* — 25

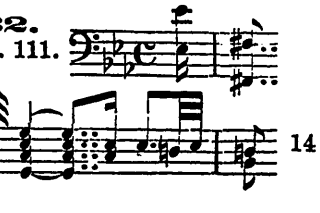


30. Op. 109. — *Vivace.* — 12½



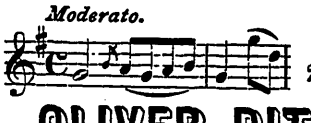
31. Op. 110. — *Moderato cantabile* — 12½

32. Op. 111.

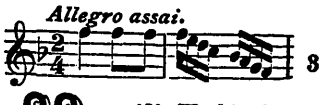


14

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



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



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2

Dedicated
TO THE COUNTESS BABETTE von KEGLEVICS.

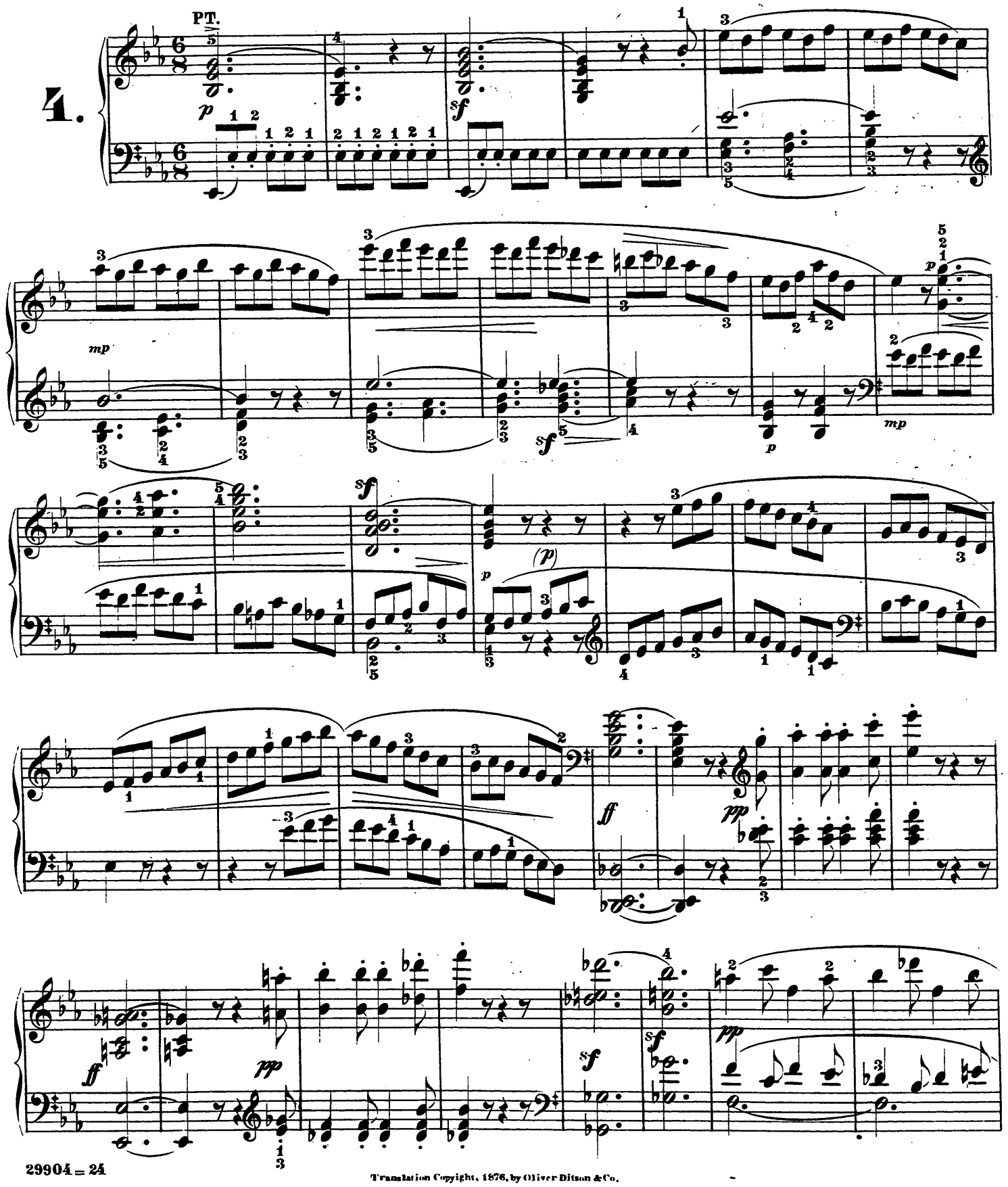
SONATA.

Abbreviations: PT. Principal theme, ST. Second theme, DT. Development, TN. Transition, RN. Return.

L. van Beethoven. (Op. 7.)

Allegro molto e con brio. (♩. = 126.)

4.



29904 = 24

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Poco piu tranquillo (♩. = 116.)

ST. 11.

espressivo.

poco a poco stringendo.

cresc.

Tempo I°

Close I.

a) Smaller hands, for which this fingering is impossible, must here and in similar passages in this movement glide from one key to another as *legato* as possible with the same fingers $\frac{5}{1}$.

b) Begin the short trill with the beat and accent strongly the first and third note.

Close II.

DT.

cres.

scen

do.

decresc.

pp

ff

ff

p

p poco ritard.

pp

PT. *a tempo.*

ff

ff

dim. p

mp

sf

p

mp

f sf

ff sf

sf sf

sf sf

sf sf

a)

a) Like page 68, b)

dimin.

p

ST. I.

sf

sf

sf

sf

poco più tranquillo.

ST. II.

p espressivo.

sf

poco a poco

mp

poco stringendo.

al

Tempo I?

cresc.

Close I.

Close II.

CODA.

10

ff *ff* *p* *dim.*

poco più tranquillo.

espress. *p*

poco a poco stringendo. *cresc.* *f* *ff*

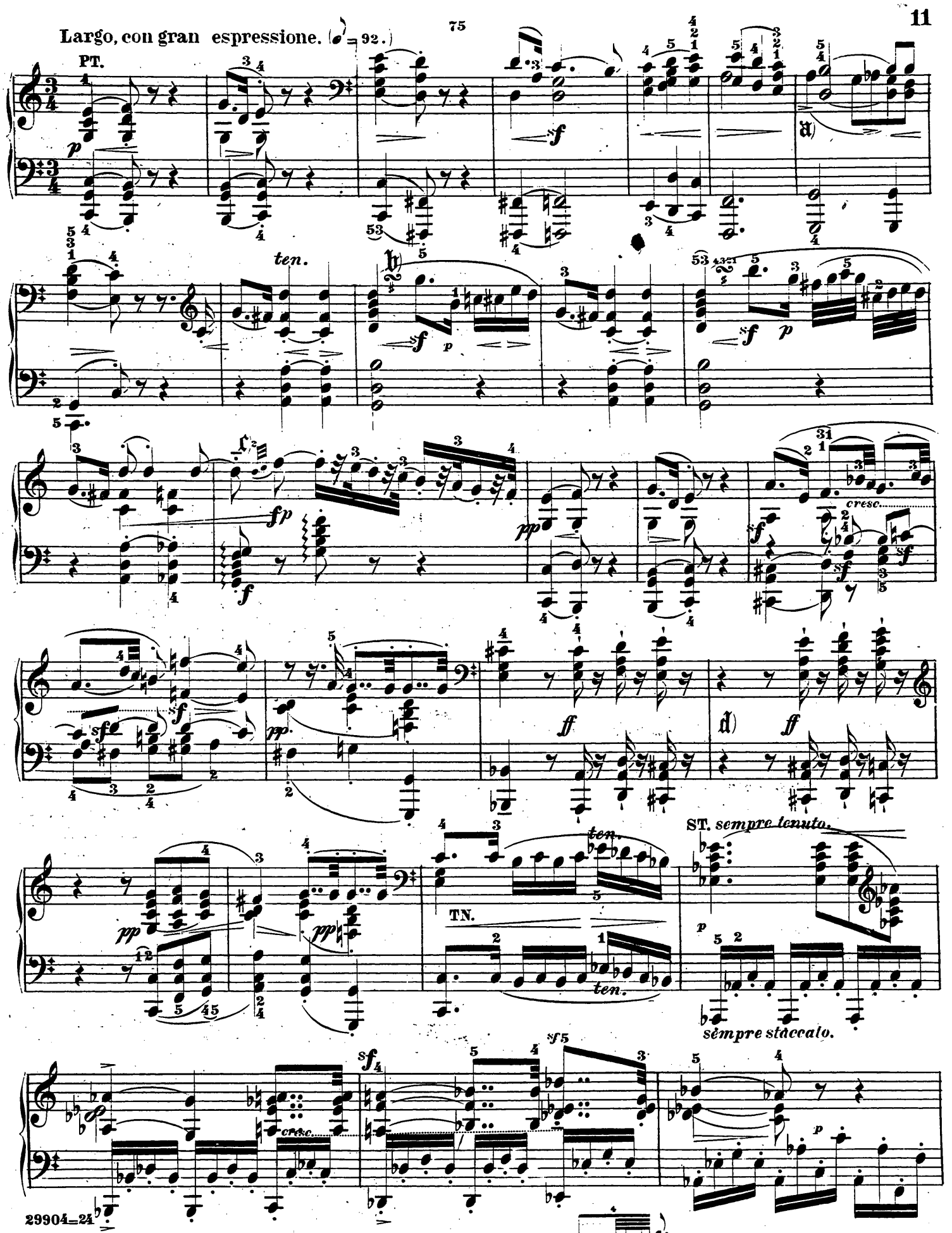
Tempo I°

sf *sf* *sf* *sf* *pp*

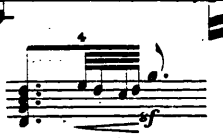
pp *poco rit.* *a tempo.* *cresc.* *f*

ff *ff* *ff*

a) Pass the right hand *under* the left.



a) The *a* and still more the *a♭* somewhat prominent.

b) 

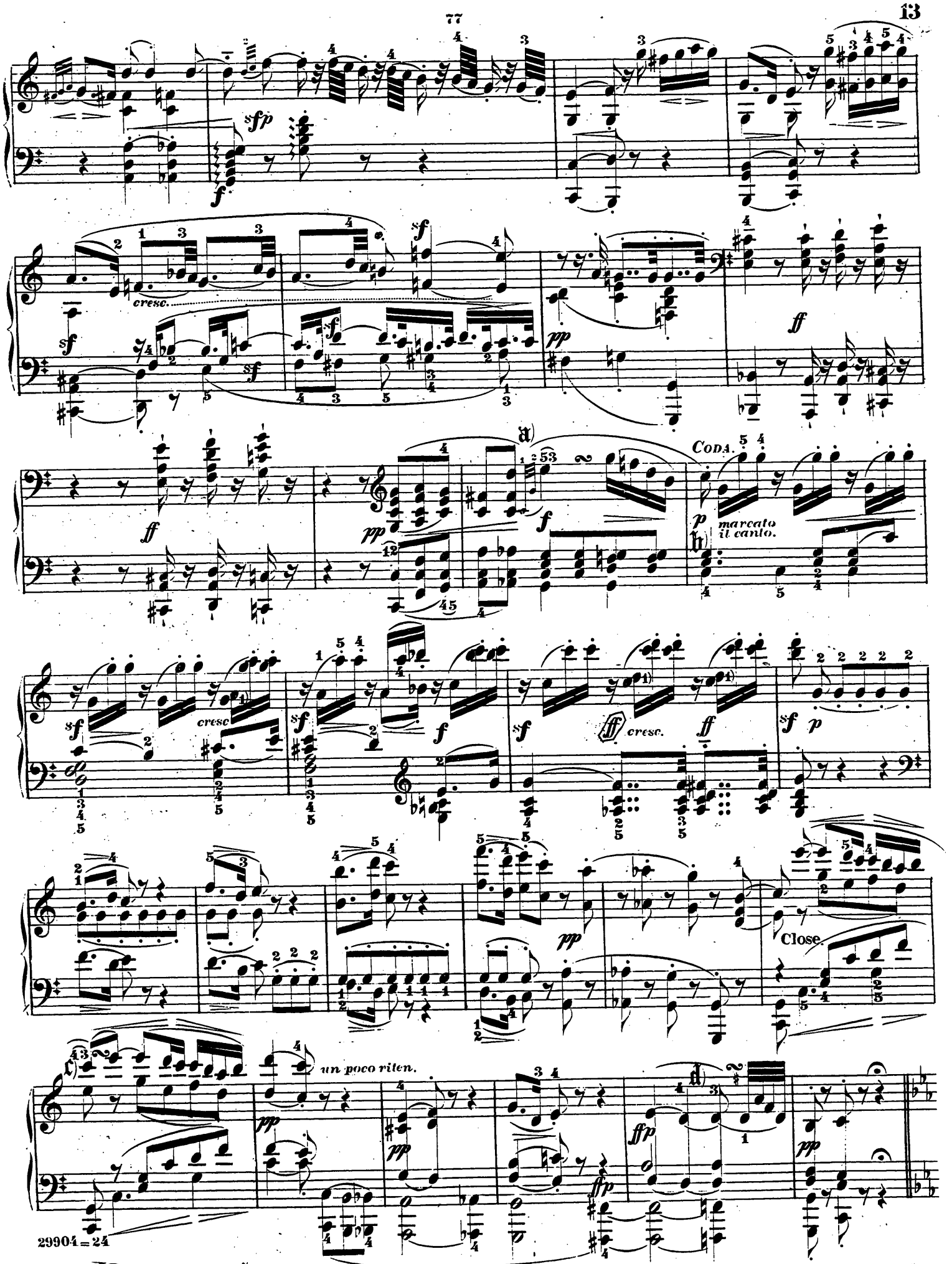
c) The small notes to be taken from the *first* eighth, so that the principal note *f* shall fall upon the second eighth.

d) These and the similar rests which occur later to have their entire length.

tenuto. staccato. RN. ten. PT. Tempo I° poco ritard. m.d. m.g. tenuto. ten.

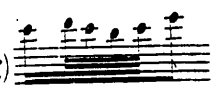
29904
=24

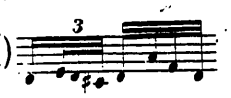
a) The fingering over the notes of the lower staff show how the lower notes of the upper staff may be taken with the left hand.



a)

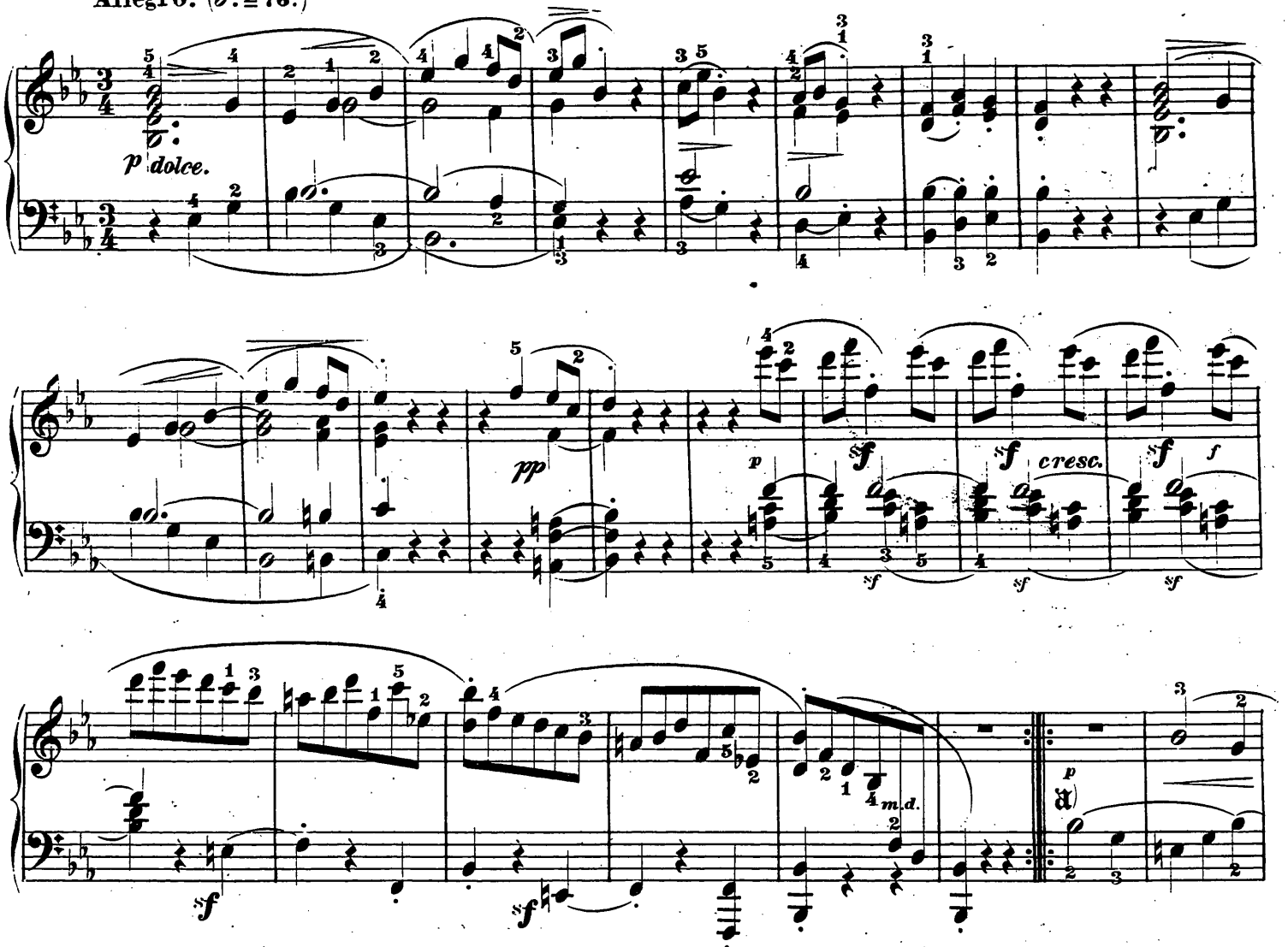
b) Through these five measures the second theme which lies in the upper part of the left hand must be distinctly heard, notwithstanding the gradual increase of force required in the other parts.

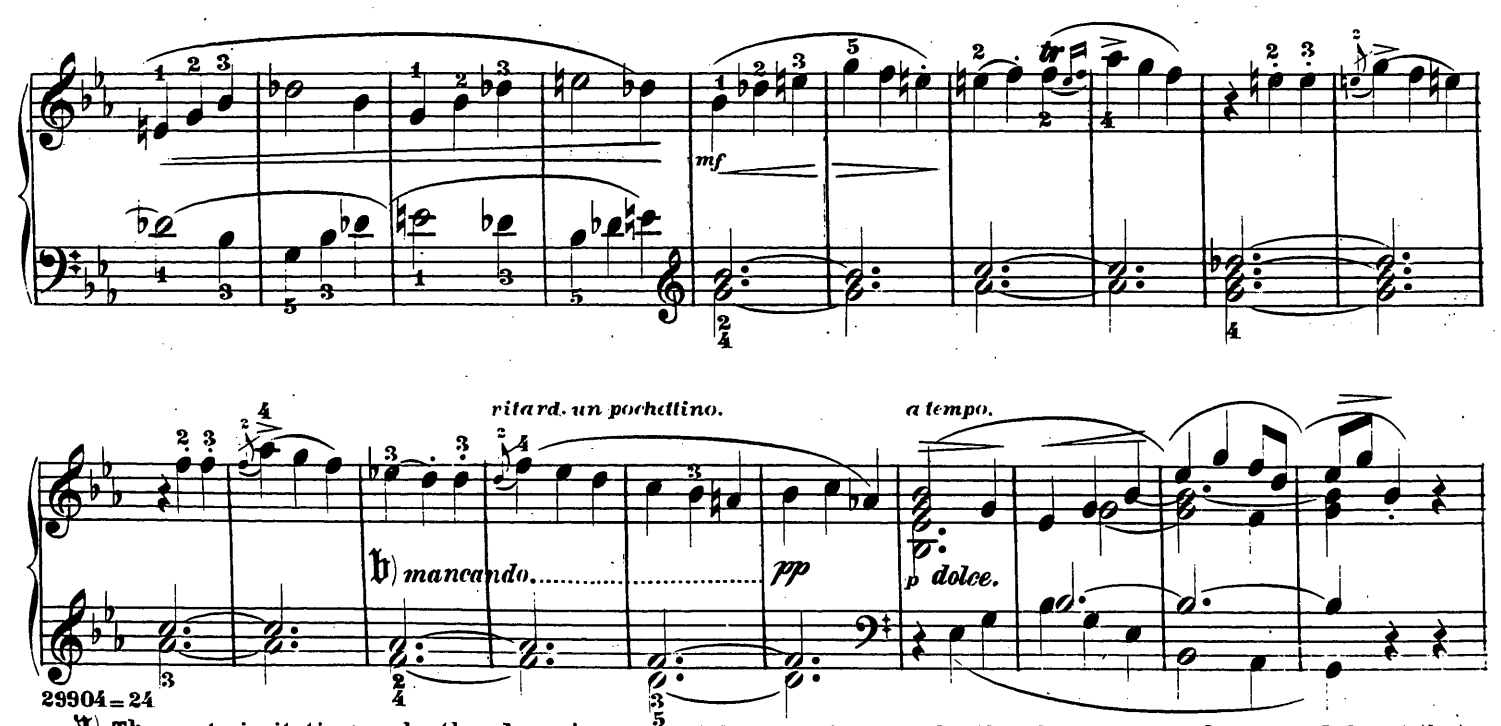
c) 

d) 

14

Allegro. (𝅗𝅥. = 76.)





29904 = 24

𝔄) The parts imitating each other here in canon style must, independently of the *crescendo* marked, be at the same time shaded in the same manner as indicated at the earlier appearance of this motive, that is, increasing as the melody ascends, and decreasing when it descends.

𝔅) *Mancando* of itself indicates merely a diminution of force, though there should be connected with it here, as often elsewhere, a retarding of the time also.

pp

p

decresc.

pp

1

cresc.

f

cresc.

ff

sf

sf *sf* *sf* *sf*

f

1. 2.

Minore. *Un pochettino più sostenuto.* (♩. = 66.)

pp sempre legato.

ffp

ffp

p

decresc.

pp

p

ffp

ffp

f

p

ffp

ffp

sf

sf

ff

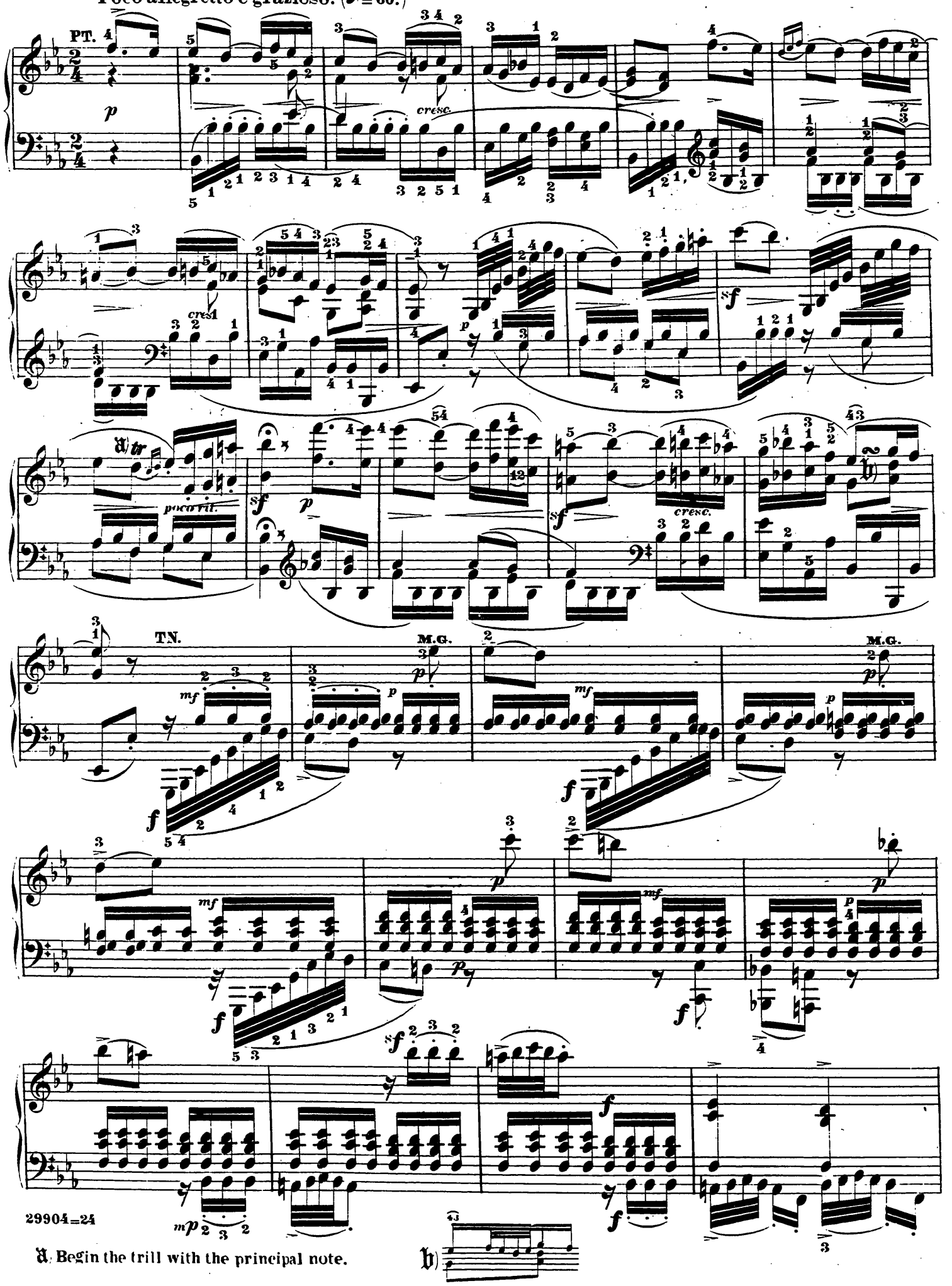
pp

ppp

Allegro D.C.

Rondo.

Poco allegretto e grazioso. (♩ = 60.)



a) Begin the trill with the principal note.

b)

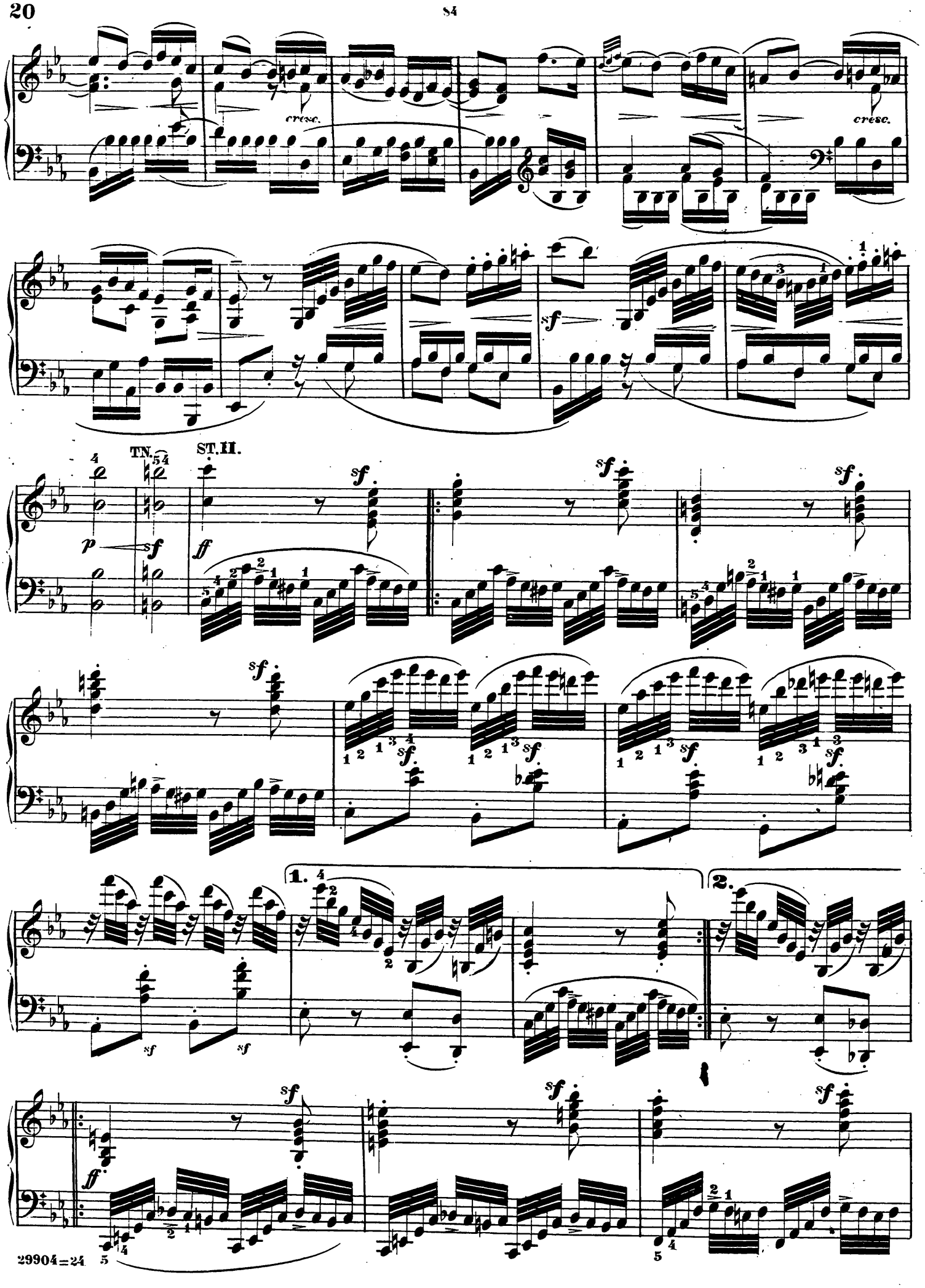
ST. I.

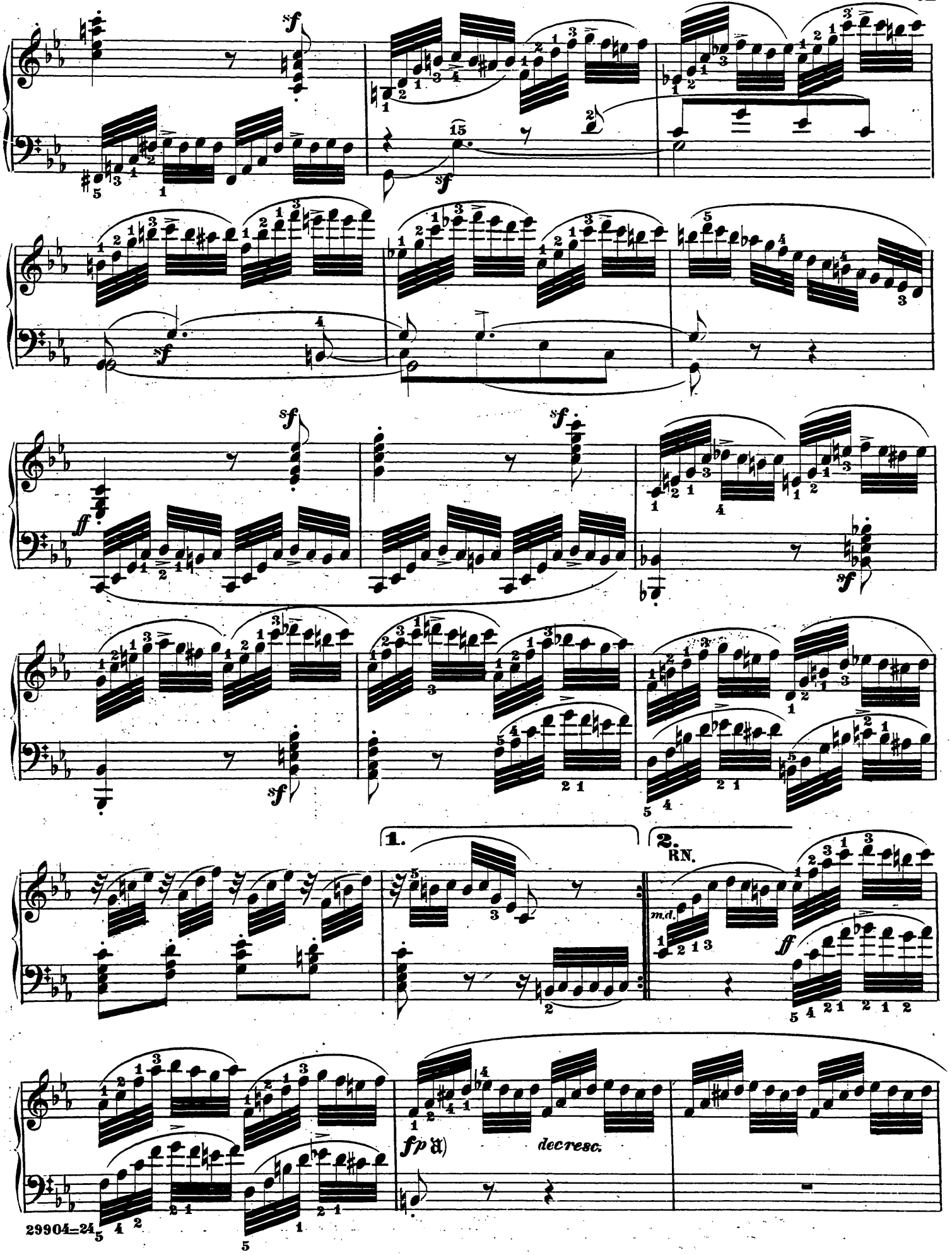
PT.

29904=24

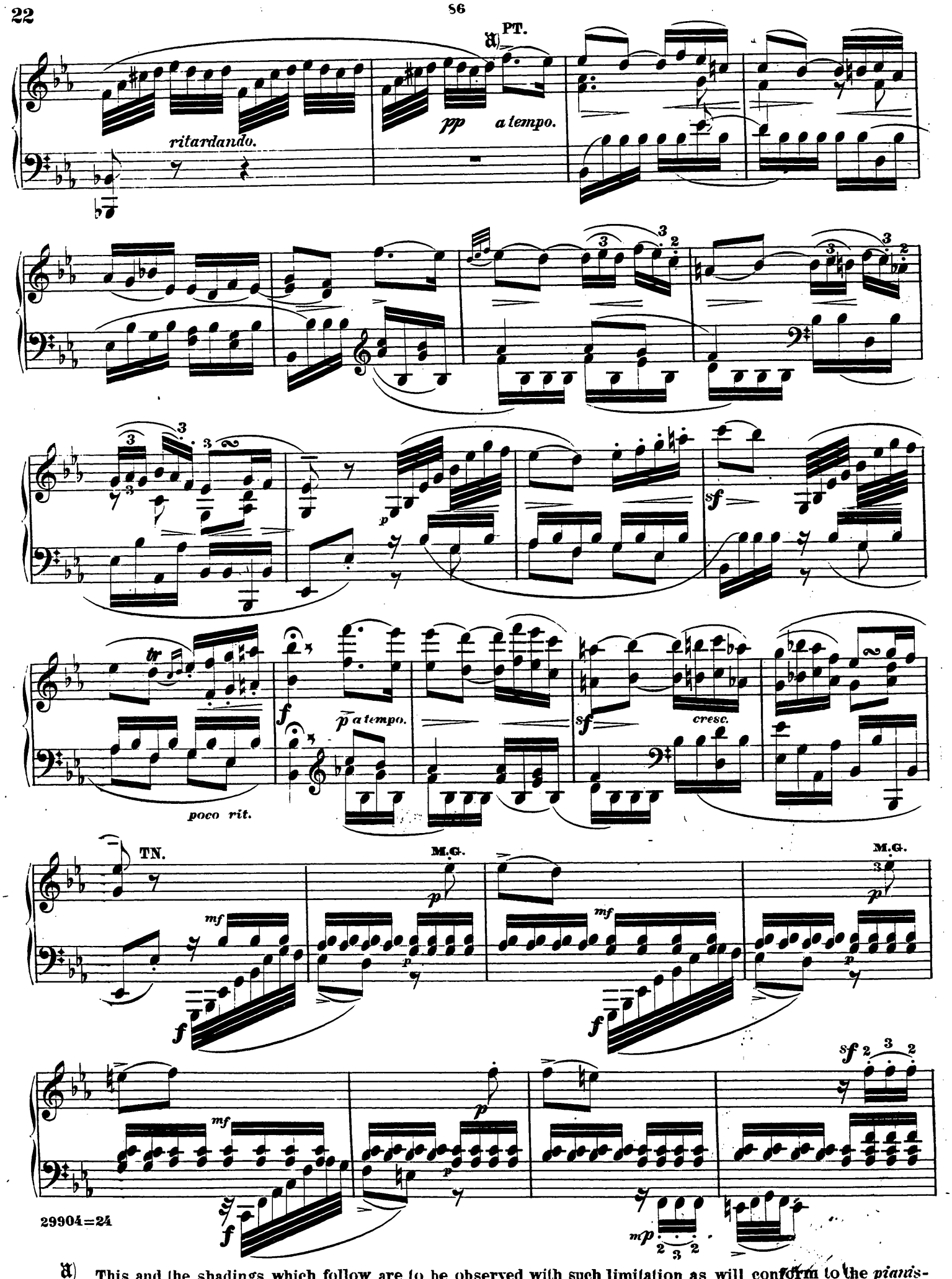
a) b Like a)

f) This short trill must always begin with the 16th note over which it stands, and the first note of it, as well as the principal note itself, be accented.


cresc.
cresc.
sf
TN.
ST. II.
p
sf
ff
sf
1.
2.
ff



𝔞) It will be well to take the *p* at first merely as *mezzo piano,* so as to render the *diminuendo* which follows through the next three measures more effective.



29904=24

a) This and the shadings which follow are to be observed with such limitation as will conform to the *pianissimo*, which is to last until the next *p*.

ST.I.

a)

pp *poco rit.* *a tempo.*

PT.

p

fp

sf *p* *sf*

CODA.

sf *sf* *f* *poco rit.*

f b)

pp

a)

pp *pp*

fff *fff*

f

29904=24

a) Like page 86, a)

b) Hold out the full length of the tone, and then continue after a very short break.

Close.

crescendo.

dim.

crescendo.

decrescendo.

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CONTENTS:

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GOOD NIGHT	Rueckert	*Schumann.*
THE WOOD	Dunker	*Vierling.*
HIGHLAND LASSIE	Burns	*Schumann.*
MAY SONG	Goethe	*Hauptman.*
THE DREAM	Uhland	*Schumann.*
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MAY SONG	Oestenwald	*Franz.*
SPRING		*Mueller.*
FAITH IN SPRING	Uhland	*Franz.*
ON THE WATER		*De Curcy.*
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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ABIDE WITH ME	*Bennett.*
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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.*
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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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.
DOTH 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 MOUNTAINS.
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.

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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