BEETHOVEN'S SONATAS

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Ira F. Brilliant
Center for Beethoven Studies
San Jose State University



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12th Edition.

SONATAS

for the

PIANOFORTE

L. van Beethoven

with Biography, Historical Notes, Metronom etc.

edited by

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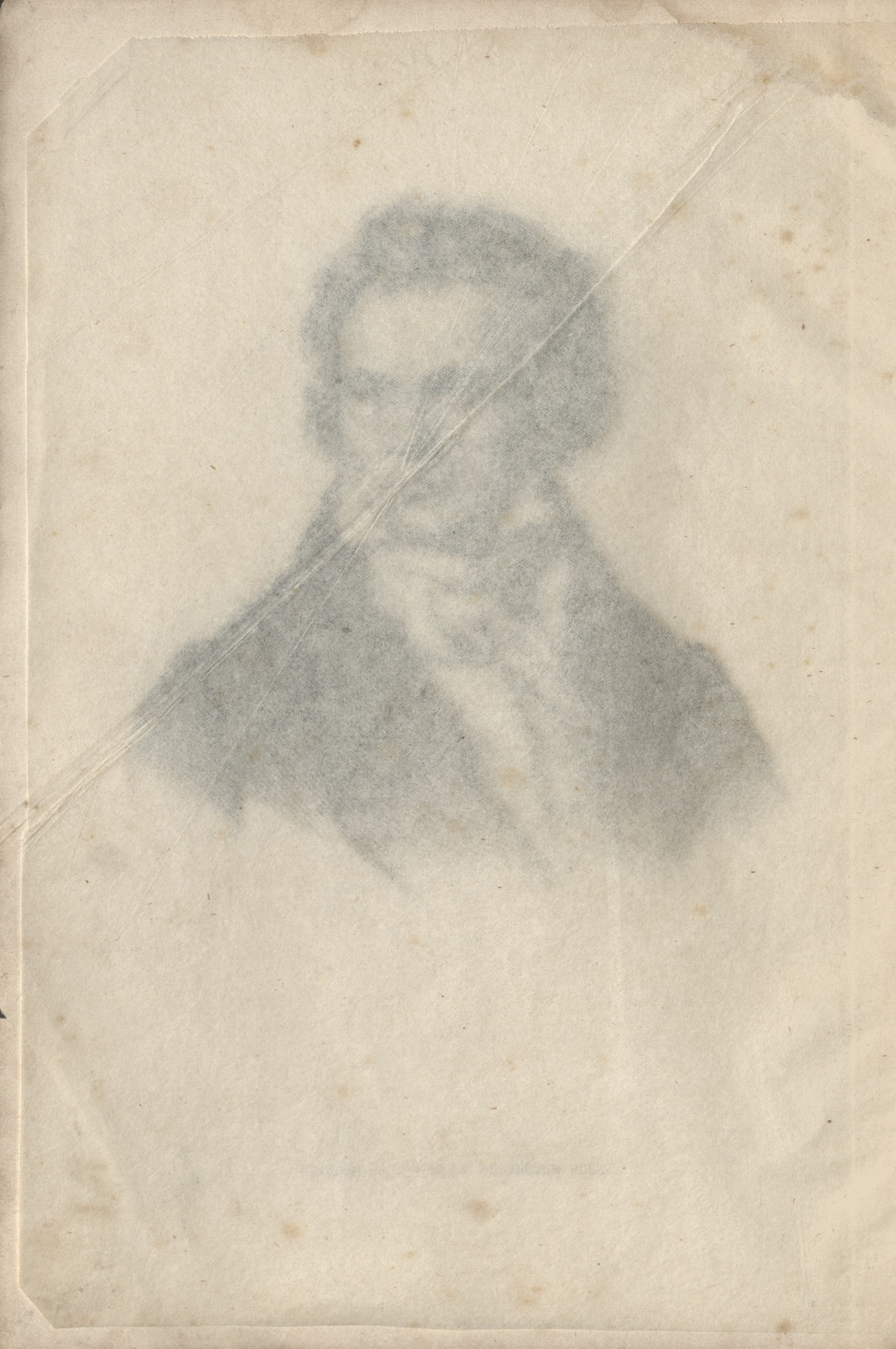
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Beethoven.

LUDWIG VAN BEETHOVEN was born at Bonn, December 17th 1770: and received his first instructions in Music from his father, who held the appointment of Tenorist in the Elector's Chapel. He was afterwards instructed by the Music Director Pfeiffer, and the Court organists van der Eden, and Neefe; and as early as 1785, he was appointed organist in the Electoral Chapel. In the winter of 1786, he made a journey to Vienna, where he excited the highest interest and attention of Mozart. Six years after, he made a second journey to Vienna, with the special purpose of placing himself, for further instruction, under the direction of Joseph Haydn, who was then at the summit of his fame. His natural gift of improvising on the piano introduced him to the highest circles of Vienna Society; and he soon became the spoiled child of the aristocracy, who were, at that time, distinguished amateurs of music. He was received with special kindness in the princely family of Lobkowitz. Prince Charles settled on him a yearly pension of 600 Gulden as long as he should be without an appointment; and in the latter years of his life, Beethoven often used to speak of the motherly care and attention which the princess Christiana bestowed on him. Under Haydn's direction, Beethoven studied the laws of Counterpoint and Harmony with the utmost ardour, until, as we are told, the pupil had just reason to be dissatisfied with his master. In certain exercises, written by Beethoven, and corrected by Haydn, a third person is said to have detected faults which Haydn had overlooked; and this, as the story goes, so exasperated the pupil, that he was with difficulty persuaded to wait till Haydn's second journey to England before he changed his master.

Beethoven now placed himself under the tuition of the renowned Albrechtsberger, celebrated as an experienced teacher and able contrapuntist; and soon acquired a tolerably extensive facility in applying all the resources of his art. In the year 1795, he entered on his career of activity. In this year appeared, as opera I, three Trios for Pianoforte, Violin and Violoncello, dedicated to Haydn; and from this time forward, during the space of less than thirty years, he poured forth an uninterrupted flow of chefs-d'oeuvre. These were all produced when in a state of poverty and distress — most of it, no doubt, his own fault — which he was compelled to endure, and which he felt not less bitterly than Mozart had done before him. His thoroughly upright, artistic, self respect, which led him to seek his only love in the highest circles of society, was naturally antagonistic to the common everyday world; and thus he was, necessarily, often engaged in irritating disputes. He encouraged in his own mind those whims and oddities which made intercourse with him very difficult; and which not only withheld him from that circle of friends among whom he had once found a large portion of the

enjoyments of life, but also estranged him from general society: and after that tragical affliction came on him, when he lost his hearing — that noblest of senses to a musician — he found himself utterly desolate and alone in the world. As early as in his thirtieth year, he had suffered from a complaint in the ears which afterwards resulted in total deafness. The circle of his personal acquaintances became narrower; and his near relations failed to fulfill their duties of love and respect towards him. It is well known that his two brothers, Charles and John, managed in the basest way, to profit by his condition, — what heart-rending sorrow was caused him by the son of that Charles, to whom he had behaved as a father! Indeed that nephew incurred the suspicion of having partly contributed, by his undutiful conduct, to the death of the great Master. Beethoven died, March 26th 1827, soon after 5 o'clock, p. m.

With the exception of his position as Organist in his native town, Beethoven never held any appointment. In 1809, he was invited, by the King of Westphalia, to Cassel, as Court Capellmeister, and he was inclined to accept the invitation; but his illustrious patrons, the Archduke Rudolf and the princes Lobkowitz and Kinsky, ensured him a yearly income of 4000 Gulden, and consequently Beethoven never after left Vienna. In 1811, however, this income, by a well known Austrian law of finance, was reduced to one-fifth of the original sum.

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HISTORICAL NOTES.

Nos 1. 2. 3. The oldest Vienna edition, announced on the 9th March 1796 in the Vienna Journal, bears the title: "*Trois Sonates pour le Clavecin ou Piano Forte, composées et dédiées à Mr Joseph Haydn, Docteur en Musique, par Louis van Beethoven. Op.* 2. *Vienne chez Artaria et Co.*" Haydn wished Beethoven to call himself "pupil of Haydn;" but the latter declined. To Schenk (who revised Beethoven's Studies in Counterpoint) he said: "I never learnt anything from Haydn."

The original publishers recommended these Sonatas in the following words: — "As the previous work of the same composer, (the three Trios Op. 1), was received by the public with so much favour, the same result is expected from the present work. The more so, as it offers, besides its value as a Composition, also the opportunity of judging with what effect Herr van Beethoven treats the instrument, not only with regard to strength, but also delicacy."

No. 4. The original title of this Sonata, announced for the first time in the Vienna Journal of October 7th 1797 is: "*Grande Sonate pour le Clavecin ou Piano Forte composée et dediée à Mademoiselle la Comtesse Babette de Keglevics, par Louis van Beethoven, Oeuvre* 7. *Vienne chez Artaria et Co.*" Countess Keglevics was one of the most distinguished amateurs of Vienna. She was afterwards married to Prince Innocent Odescalchi. Beethoven dedicated to her, besides the above Sonata, — Ten Variations in B flat on the air "La stessa, la stessissima" from Salieri's Opera "Falstaff" (March 1799), the first Concerto, Op. 15 in C Major for the piano and orchestra, (March 1801); and the celebrated "Six Variations on an original air in F Major" Op. 34 (1803).

Nos 5. 6. 7. The Vienna publisher, Joseph Eder, opened in the Vienna Journal of July 7th 1798, a list of subscriptions for the publication of these three Sonatas. They were announced as published on the 26th September 1798. The original title is "*Trois sonates pour le Clavecin ou Piano-Forte, composées et dediées à Madame la Comtesse de Browne, née de Vietinghoff, par Louis van Beethoven, Oeuvre* 10, *à Vienne, chez Joseph Eder sur le Graben.*"

The Countess de Browne and her husband, the imperial Russian Brigadier Count de Browne (descended from an Irish family settled in Smilten, Livonia) were among the kindest and most faithful friends of Beethoven. To this Countess he dedicated besides these three Sonatas, in April 1797, twelve Variations in A major on the Russian dance in the Ballet "Das Waldmädchen," and in December 1799, the eight Variations on the air "Tändeln und Scherzen" from Süssmayer's opera "Soliman."

No. 8. The original edition, which appeared in 1799, has the title: *"Grande Sonate pathétique pour le Clavecin ou Piano Forte, composée et dediée à Son Altesse Monseigneur le Prince Charles de Lichnowsky, par Louis van Beethoven. Oeuvre* 13. *By Joseph Eder am Graben."*

Prince Charles Lichnowsky, the scion of an old, wealthy Bohemian family, whose estates in Silesia are situated on Prussian and Austrian territory, was endeared to all lovers of music by his really liberal and humane conduct towards Mozart and Beethoven. In the spring of 1789, he took Mozart to Berlin in his own carriage, and presented him in Potsdam to King Frederic William II. Beethoven, who was known to be rather hard to please, mentions Prince Lichnowsky in 1800 to Wegeler as "one of his warmest," and speaks another time of him "as among his most tried friends." The Countess Thun was married to Prince Charles, and it was she of whom Beethoven said, that the princess took such care of him, that he often wondered, why she did not cover him with a glass case, for fear of his being touched or breathed on by some unworthy mortal!

Nos 9. 10. The original edition was announced for the first time in the Vienna Journal of the 22st December 1799, as: *"Deux Sonates pour le Piano Forte composées et dédiés à Madame la Baronne de Braun, par Louis van Beethoven. Oeuvre* 14. *Vienne chez T. Mollo et Cie."*

Baroness de Braun, to whom Beethoven dedicated also in March 1801, the celebrated Sonata for Piano and French horn, Op. 17, was the wife of Baron de Braun, Director of the Royal and Imperial Theatres of Vienna.

No. 11. This Sonata was ready for publication towards the close of 1800. The original title is: *"Grande Sonate pour le Piano Forte, composée et dédiée à M. le Comte de Browne, Brigadier ou Service de S. M. I. de toute la Russie, par Louis van Beethoven. Oeuvre* 22. *Leipzig, Kühnel."* Beethoven received for this Sonata the sum of 20 ducats — about £ 10.

Count de Browne (see Nos. 5. 6. 7.) was on very intimate terms with Beethoven, who often paid him visits at his town and country residences in Baden, near Vienna. To this nobleman also, Beethoven dedicated in July 1798, three Trios for stringed instruments; the celebrated Variations for piano and violoncello on Mozart's air "The Manly Heart," and the not less renowned "Six Sacred Songs by Gellert" Op. 48.

No. 12. The original title of this famous Sonata, announced for the first time in the Vienna Journal of the 3rd March 1802, is: *"Grande Sonate pour le Clavecin ou Piano Forte, Composée et dédiée à Son Altesse Monseigneur le Prince Charles de Lichnowsky, par Louis van Beethoven. Oeuvre* 26, *à Vienne, chez Jean Cappi."*

It has been already stated that Beethoven dedicated the "Sonate pathétique" (see No. 8) to Prince Lichnowsky; but he evinced his great regard by inscribing to him also his first three Trios (1795); nine variations on Paesiello's air Quant è più bello (December 1795), and in March 1804, his second Symphony in D major, Op. 36.

The universally known "Funeral March" of this Sonata, (which was composed in 1801), was suggested to Beethoven by several of his friends, who were struck with the powerful effect of a Funeral March, introduced in the opera "Achilles" by Ferdinand Paer. This opera was performed for the first time at Vienna on the 6th of June 1801.

Nos 13. 14. The original titles of these Sonatas, probably composed during the summer of 1801, and announced for the first time in the Vienna Journal of the 3rd March 1802, are: (No. 1, in E flat) *Sonata, quasi una Fantasia per il Clavicembalo o Piano-Forte. Composta e dedicata a Sua Altezza la Signora Principessa Giovanni di Liechtenstein nata Langravia Fürstenberg, da Luigi van Beethoven. Opera* 27. *Nr.* 1. *In Vienna, presso Giov. Cappi.* (Nr. 2 in Csharp minor) *Sonata quasi una Fantasia etc. etc. Composta e dedicata alla Damigella Contessa Giuletta Guicciardi, da Luigi van Beethoven, Opera* 27, *Nr.* 2 *In Vienna etc* Of Princess Lichtenstein Ferdinand Ries relates an amusing anecdote. "One evening I was asked at Count Browne's to play Beethoven's Sonata in A minor, (Op. 23. for piano and violin). As Beethoven was present, as the Sonata was very little known, and as I never had practised it under his superintendance, I begged to be allowed to choose another. The guests, however, wished particularly to hear it, and asked Beethoven to intercede in their favour. "Well," said he, "after all you will

not play it so badly, that I could not endure to hear it." I played it, Beethoven, as usual, turning the leaves for me. On skipping with my right hand to a note which required a peculiar accent, I missed it, and Beethoven pressed with his finger on my head; which movement Princess Liechtenstein, who sat opposite, remarked with a smile. Having finished the piece, Beethoven said: "Good, very good, you need not learn the Sonata with me." Later in the evening Beethoven was asked to play; and he selected the recently published Sonata in D minor (Op. 31 No. 2). The Princess, eagerly hoping that Beethoven also might make some slip, placed herself behind his chair, whilst I had to turn the leaves for him. At the bars 53—54 he missed his start; and instead of descending with two notes only, he struck every crotchet with his full hand. It sounded as if the keyboard was being dusted. Princess Liechtenstein upon that clapped Beethoven several times on the shoulder, not in the gentlest manner, saying: "If the *pupil* receives for a single mistake a pressure with the finger, the *master* ought to be punished for much greater mistakes with both hands. Every one was convulsed with laughter, in which Beethoven heartily joined. He began again, and played beautifully, particularly the divine Adagio which he performed incomparably."

Countess Giulietta Guicciardi, afterwards the wife of Count Gallenberg, Impresario of the Imperial Opera at Vienna, and himself a not unsuccessful composer of Ballet-music, was, judging from Beethoven's letters addressed to her, (see Schindler's life of Beethoven, 2nd edition 1840) the idol of the great composer, for whom he had conceived the deepest and warmest feelings. Whether this passion was reciprocated by Giulietta remains to be proved. She was already engaged (verlobt) to Count Gallenberg, when he was only 17 years old, and it certainly looks suspicious that three love letters of Beethoven were, found after his death, in a secret drawer of his own writing desk. The musical world has, however, decided to accept the more romantic supposition, and has christened this Sonata with the cognomen "Moonlight Sonata," indicating those melancholy, delicious strains expressive of the master's unhappy passion.

No. 15. The original title of this Sonata as announced for the first time in the Vienna Journal of the 14th August 1802, is: "*Grande Sonate pour le piano Forte, composée et dediée a Monsieur Joseph Noble de Sonnenfels, Conseiller aulique et Secrétaire perpétuel de l'Academie des beaux arts, par Louis van Beethoven. Oeuvre* 28. Joseph de Sonnenfels, one of the most distinguished amateurs of Vienna, born 1733 in Nickolsburg (Moravia), died at Vienna on the 26th April 1817. He wrote numerous works on art, literature, and politics. In 1768, he published four volumes of letters on the Viennese Theatre, containing an important article on Gluck's "Alceste," which was afterwards reprinted in the "Wöchentliche Nachrichten" of Hiller.

The title "Pastorale," now universally adopted, was *not* given to it by the composer.

Nos 16. 17. 18. There exists considerable confusion about the numbering of these three Sonatas. The first two, in G major and D minor, composed in 1802, appeared at the beginning of 1803 with no number in the Repertoire des Clavecinistes, 5th book at H. G. Nägeli's in Zürich. Soon after, Simrock in Bonn, published them with the title "*Deux Sonates pour le Piano Forte, composées par Louis van Beethoven. Oeuvre* 31. *Edition très correcte.*" Afterwards they appeared in Vienna (Jean Cappi), marked, Op. 29. The third Sonata in E flat appeared in 1804, without a number, in the 11th book of the "Repertoire", and was added in 1805 to the Vienna edition, with the title "*Trois Sonates pour le Clavecin ou Piano Forte, composées par Louis van Beethoven. Oeuvre* 29." However Op. 29 is the Quintett in C major for String Instruments, and to avoid mistakes the number Op. 31 is now generally accepted for three these Sonatas. Towards the close of the first movement of No. 1, Nägeli added four bars. Ries relates: "When I played them, Beethoven jumped up in a rage, ran to me, and half kicked me off my chair, shouting: Where the d.....l is that?" One can scarcely imagine his anger and surprise, when he saw those four bars actually printed. He desired me to make a memorandum of all the mistakes and send them immediately to Simrock in Bonn, for re-engraving. Notwithstanding his great rage, Beethoven in 1815, mentioned the Zürich as the authentic edition.

Nos 19. 20. The original title of these short Sonatas, which were announced for the first time in the Vienna Journal of the 19th January 1805, is: "*Deux Sonates faciles pour le Piano Forte, composées par Louis van*

Beethoven. Oeuvre 49. *à Vienne, au Bureau des arts et d'industrie*". That these two Sonatas were already finished about 1802, is clear from a letter of Carl van Beethoven, brother of the illustrious composer, to the publisher, Andrè at Offenbach, to whom he offers them on the 23rd November 1802, for 280 florins. Of No. 2 it is almost certain that it was already written before 1799; as the first part of the subject in the "Tempo di Minuetto" is exactly the same as the Minuet of the Septuor Op. 20, which was composed between 1799 and 1800, and performed on the 2nd of April 1800. It is not likely that Beethoven should have used for a Minuet of a small Sonatina, one of the subjects of the great Septuor, but it is much more probable, that, finding these eight bars well adapted for a richer and fuller treatment he worked them out in the Septuor, not intending to publish the Sonatina. Reading the life of Beethoven, the conduct of his avaricious and selfish brothers becomes manifest, and it is very possible that this letter to Andrè was written without the composer's sanction.

No. 21. The original title of this magnificent Sonata, announced for the first time in May 1805, is *"Grande Sonate pour le Piano Forte, composée et dédiée à Monsieur le Comte de Waldstein, Commandeur de l'ordre Teutonique à Virnsberg et Chambellan de Sa Majesté I. et I. R. A. par Louis van Beethoven. Oeuvre* 53. *à Vienne, au Bureau des arts et d'industrie."*

Ferdinand Count Waldstein, one of Beethoven's most faithful friends, was eight years older than the great composer, and a passionate lover of music himself. Beethoven wrote in 1794 the "Variations à 4 mains" in C Major on one of Count Waldstein's melodies. It will be seen, from one of his letters, that he was soon aware of the extraordinary gifts of his young protegé. Count Waldstein writes: —

Dear Beethoven!

You are now leaving for Vienna to fulfil your wishes, which have been so long deferred. The Muse of Mozart still weeps and deplores the death of her favorite. With the inexhaustible Haydn, she found an asylum, but no occupation. Through Haydn, Mozart's genius pants to be at last united to some living composer. By unceasing industry you may realise Mozart's genius from Haydn's practice.

Your true friend

Bonn, 29th October 1792.

Waldstein.

Count Waldstein arranged on "Carnival Sunday" 1771 in Bonn (the residence of the Palatines and Archbishops of Cologne) a characteristic Ballett (Ritter-Ballett) in old German costume, which was performed by the members of the aristocracy. Beethoven wrote the music to it, which however has never been published; his autograph M. S. being in possession of Messrs Artaria & Co. of Vienna. This work consists of 1) a March, 2) a German Song, 3) a Hunting Song, 4) a Love Song, 5) a War Song, 6) a Drinking Song, 7) Waltzes, and 8) a Coda.

According to Ries, the well known "Andante in F" was intended as a second movement of this Sonata. The remark by a friend of Beethoven's "that the Sonata was too long" annoyed him excessively. However, on reflection, he recognised the truth of the observation; published the Andante separately; and wrote the present "Introduction" to it. The last movement is said to be founded on a national melody of the Lower Rhine, which Beethoven probably intended as a token of grateful remembrance of the proofs of friendship, shown by Count Waldstein 13 years before, to the now celebrated composer.

No. 22. The original title of this Sonata, probably composed in 1803, and first published in April 1806, is: *"Sonate pour le Piano-Forte, composée par Louis van Beethoven. Oeuvre* 54. *à Vienne, au Bureau des arts et d'industrie."* Any further details concerning this work are wholly wanting.

No. 23. The original title of this great work, announced for the first time in the Vienna Journar of 18th February 1807, is *"Sonate pour le Piano-Forte, composée et didiée à Monsieur le Comte François de Brunswick, par Louis van Beethoven, Oeuvre* 57. *à Vienne, au Bureau des arts et d'industrie."*

One of Beethoven's Sketch-Books shows that he worked on this Sonata at the same time with Fidelio (1804), although he did not finish it before the autumn of 1806. Several incidents, connected with it are worth relating. Ries (Notizen) says: "During walk in Döbling (a village near Vienna) we went so far

out of our way, that we did not reach home till late in the evening. During the whole walk Beethoven was continually murmuring, grumbling, nay even howling at the top of his voice, without ever singing or humming any definite phrase. On my asking him, what was the matter, he replied: "I have just found a motive for the last movement of my Sonata." When we entered the room, he at once, without taking off his hat, ran to the Piano. I retired to a corner of the room, and he had soon forgotten me. Now he stormed over the keyboard for more than an hour, continually repeating the subject of the Finale: at length he got up, was astonished to see me still there, and said, "To-night I cannot give you a lesson, I have still to work." According to another account, Beethoven finished the Sonata in the autumn of 1806, when staying on a visit with Prince Charles Lichnowsky, at one of the Prince's Silesian estates. (see No. 8.)

Monsieur Bigot, the husband of a French Pianist, who found great favour both with Haydn and Beethoven, relates: "C'était, si j'ai bonne mémoire, vers la fin de Septembre (Octbr. 1806) que Beethoven revint à Vienne après avoir passé quelques semaines dans la terre de Mr. (Prince) Lichnowsky. Pendant sa route, il fut assailli par un orage et une pluie à verse qui perça sa malle où il avait placé la Sonate en fa mineur qu'il venait de composer. Arrivé à Vienne, il vint nous voir et montra en riant son oeuvre encore tout mouillé à ma femme, qui se mit à le regarder. Elle se met au piano, et commence à le jouer. Beethoven ne s'y attendait pas, et fut surpris en voyant que Mad. Bigot n'était pas un moment arrêtée par les fréquentes râtures et les changements qu'il y avait faits. C'était l'original qu'il allait apporter à son éditeur pour le faire graver. Quand Mad. Bigot l'eut joué et le pria de lui en faire cadeau, il y consentit, et le lui rapporta fidélement après l'avoir fait graver!"

Count and Countess Brunswick, who resided at Pesth, were amongst the staunchest friends of Beethoven. The Count was a most distinguished amateur. Besides this Sonata, Beethoven dedicated to him the original Fantasia Op. 77, which he composed in October 1809, whilst on a visit with the Count. The epithet "*Appassionata,*" by which this Sonata is generally known, and which, decidedly, well describes its characteristic quality was *not* given to it by Beethoven.

No. 24. The original title of this short Sonata, which was composed in October 1809, (see No. 23) and first appeared in December 1810, is: "*Sonate pour le Piano-Forte, composée et dediée à Madame la Comtesse Thérèse de Brunswick par Louis van Beethoven. Oeuvre* 78. *Leipsic, chez Breitkopf & Härtel.*" This Sonata was composed in Count Brunswick's House at Pesth. Countess Thérèse was a sister of Count Francis, and had as canoness the title of Madame.

No. 25. The original title of this short Sonata, which appeared also in December 1810, (see No. 24) is: "*Sonatine pour le Piano-Forte par Louis van Beethoven. Oeuvre* 79. *Leipsic, chez Breitkopf & Härtel.*" Most likely, it was composed as „a pièce d'occasion" before 1809.

All other details are wanting.

No. 26. The autograph M. S. of the first movement, which is to be found in the library of the Imperial Conservatoire of Vienna, has the title: "*Das Lebewohl.*" *Wien am* 4. *Mai* 1809. *Bei der Abreise Sr. Kais. Hoheit des Erzherzogs Rudolph.*" (The Farewell. Vienna 4th May 1809, on the departure of his Imperial Highness the Archduke Rudolph.) The autograph M.S. of the last two movements is inscribed: "*Die Ankunft Sr. Kaiserl. Hoheit des verehrten Erzherzogs Rudolph den* 30. *Januar* 1810." (The arrival of his Imperial Highness, the beloved Archduke Rudolph 30th January 1810). The title of the original edition, which appeared in July 1811, is: "*Les Audieux, l'Absence, et le Retour. Sonate pour le Piano-Forte composée ete dediée à Son Altesse Imperiale l'Archiduc Rudolph d'Autriche, par Louis van Beethoven. Oeuvre* 81a. *Leipsic, chez Breitkopf et Härtel.*"

Johann Joseph Rainer Rudolph Archduke of Austria, was born at Florence on the 8th of January 1798, and died at Baden (near Vienna), on the 24th of July 1831. He was the youngest son of the Emperor Leopold II., and brother of the Emperor Francis II. He took holy orders and became Archbishop of Olmütz. From his earliest youth, he evinced considerable talent for composition and Piano Forte playing. He dedicated a set of Variations (dans un style sérieux, Vienna, Haslinger) to Beethoven, who was his teacher and, to show his great regard for him, copied every new composition of his master. Eighty-three letters (Vienna 1865) of

Beethoven to the Archduke show how intimate was the intercourse between the Imperial pupil and the artist. The following compositions are dedicated to the Archduke:

1) Concerto (No. 4) for Piano Forte and Orchestra Op. 58.
2) Concerto (No. 5) for Piano Forte and Orchestra Op. 73.
3) The above Sonata, Op. 81.
4) The Piano Forte Score of the Opera "Fidelio."
5) Sonata in G major for Piano Forte et Violin Op. 96.
6) Trio in B flat for Piano Forte, Violin and Violoncello Op. 97.
7) Grand Sonata for the Pianoforte Op. 106.
8) Canon "Alles Gute."
9) Missa solennis. Op. 123.
10) Grand Fugue for String Instruments Op. 133
11) Song: "Gedenke mein."

Archduke Rudolph left his most valuable collection of autographs and his splendid musical library to the Conservatoire in Vienna, of which he was the patron, and where the same are shown separately as "die Rudolphinische Bibliothek."

No. 27. This Sonata appeared first in June 1815, with the title *"Sonate für das Pianoforte, gewidmet dem Hochgebornen Herrn Grafen Moritz von Lichnowsky, von Ludwig van Beethoven. 90. Werk. Wien, bei S. A. Steiner.*

Archduke Rudolph, to whom Beethoven communicated all his newest works, copied it himself, and this copy, dated 16th August 1814, is in the "Rudolphinische Bibliothek" (see No. 26). A letter to Count M. Lichnowsky, dated 21st September 1814, shows that Beethoven intended to dedicate the Sonata to him. It follows here, in extenso.

Dear and honoured Count and friend!

I received your letter unfortunately only yesterday. Accept my warmest thanks for your kind remembrance of me, and say a thousand kind things to the amiable Countess (Princess?) Christiana. Yesterday I took a delightful walk with a friend to Brühl (a charmingly situated village near Vienna), and talking over many pleasant reminiscences, we mentioned you in particular, and to my great joy, at my return I found your letter. I perceive that you continually overwhelm me with kindness. As I would not wish you to think, that any step of mine is dictated by a new or selfish interest, I must tell you, that a Sonata, dedicated to you, will soon appear. I wished to surprise you with it, and for some time this has been my intention; but your letter of yesterday causes me to let you know it at once. It was not necessary to give me this new proof of your friendship and goodwill, for me again to express publicly my gratitude towards you. You would hurt my feelings by giving me anything in the least resembling a present, as this would be completely mistaking my intention; and anything of the kind I should feel obliged to decline.

I beg to offer my grateful thanks to the Princess for her kind remembrance and good-will. I have never forgotten how much I am indebted to you, even when an unfortunate event created circumstances, owing to which it was impossible for me to show it as I could have wished. Farewell my dear Count and friend, and think of me as ever worthy of your friendship.

Yours, Beethoven.

To Count Maurice Lichnowsky are also dedicated the fifteen Variations in E flat, Op. 35, on an air of the Ballet "Prometheus," afterwards used as chief subject of the last movement of his "Eroica" Symphony.

No. 28. The original title of this Sonata, which was performed for the first time on the 18th February 1816, and appeared in February 1817, is: *"Sonate für das Hammer-Clavier (Pianoforte), verfasst und der Freiin Dorothea Ertmann, geborne Graumann, gewidmet von Ludwig van Beethoven. 101 Werk. Wien bei S. A. Steiner & Co."* Baroness Ertmann, wife of Colonel Ertmann in the Austrian service, was one of the most distinguished amateurs of Vienna. In sending her, on the 23rd February 1816, a copy of the just published Sonata, Beethoven writes:

My dear and valued Dorothea Caecilia!

Pray accept now what was already often intended for you as a proof of my attachment to your artistic talent, as well as to your person. That I could not hear you the other day at Cz. (Czerny's) may be explained

by the weak state of my health. I hope soon to hear from you, how things are going on at St Pölten (the garrison town in which Colonel Ertmann's regiment was stationed), and whether you still have a regard for your admirer and friend Louis van Beethoven.

Many kind compliments to your husband.

Felix Mendelssohn-Bartholdy mentions in the first volume of his letters (page 194), that he heard in 1831 the Sonatas C ♯ and D minor played by Baroness Ertmann, and writes thus to his sister: "She plays the pieces of Beethoven very finely, though she has not practised for a long time. Sometimes she exaggerates a little, retards the movements, and then hurries on; but she plays some parts magnificently, and I fancy I learnt something from her. Occasionally, if she can no longer press out tone enough, she begins to sing to it with a voice which comes truly from the depth of her soul."

No. 29. The original title of this gigantic Sonata is "*Grosse Sonate für das Hammer-Clavier. Seiner Kaiserl. Königl. Hoheit dem Durchlauchtigsten Herrn Erzherzog Rudolph von Oesterreich, Cardinal und Erzbischof von Olmütz etc. etc. etc. in tiefster Ehrfurcht gewidmet von Ludwig van Beethoven.* 106. *Werk. Wien, bei Artaria et Co.*" The announcement of the Sonata was accompanied by the following remarks: "At the same time that we here omit commonplace praise, which would be superfluous for all the admirers of Beethoven's high artistic talents, we do not hesitate to observe in a few lines, that this newest work does not only excel in the richest and grandest imagination, but that it will henceforth mark a new era in Beethoven's Piano Forte works, in respect of artistic perfection and legato (gebundenen) style." The Sonata was partly composed in Mödling (near Vienna), during the summer of 1818. It was ready for publication in March 1819, and appeared for the first time in the September of the same year. The term "*Hammer-Clavier*" is merely the German for "*Piano Forte*," and has no connection whatever with any particular kind of instrument. It is needless to mention that when, in the middle of last century, the *hammer* was adopted in the keyed instruments formerly called Harpsichord, Clavecin, Clavier, Spinet etc. etc., the instrument was called *Piano Forte* because it offered the performer the opportunity to play either *piano* or *forte* (soft or loud), which had been hitherto impossible. It will be observed that Beethoven used already in the Sonata Op. 81 (Les Adieux), in Op. 90, again in Op. 101, German terms for fixing the time and style of performance; again we find them in the Sonata Op. 109, and in the last movement of Op. 110. Whether this Germanising the expressions had something to do with the political events of that time, it is difficult to say. Another reason may perhaps be Beethoven's dislike to the Italians, particularly to Rossini, and his annoyance at the latter's great triumphs in Vienna, as it is stated in Schindler's Biography that the publisher Artaria asked Beethoven twice, whether he would accept Rossini's visit, and received each time a refusal. The following fragment of a letter of Beethoven's to his Imperial Highness the Archduke Rudolph mentions this Sonata: ..... "To the two pieces which I wrote on your Royal Highness' name-day two more have been added, the latter of which is a great *Fugato*, so that it now makes a grand Sonata, which will soon appear, and which has been long intended for your Imperial Highness."

No. 30. The title of the autograph M. S. of this Sonata is: "Sonate für das Hammer-Klavier von L. van Beethoven." The title of the earliest edition which appeared in November 1821 is: "*Sonate für das Pianoforte componirt und dem Fräulein Maximiliana Brentano gewidmet von Ludwig van Beethoven.* 109. *Werk. Berlin, bei Schlesinger.*" One of Beethoven's note-books indicates that the last two movements were composed at the same time with the *Credo* from the great Mass Op. 123, in 1820. Fräulein Brentano was a daughter of Madame Antonio Brentano née de Birkenstock, whom Beethoven was acquainted with as early as 1792 in her father's house, and from whom he met with a very friendly reception.

Mlle. de Birkenstock married in 1798 M. Brentano in Frankfort o. m. She proved a noble, faithful friend to Beethoven, to whom she lent, according to his diary of 1804, 2300 florins, a debt which he settled in March 1823, in order "not to be obliged any longer to trespass on the kindness of his friends." To Fräulein Brentano is also dedicated a little Trio in one movement: "to my little friend M. (aximiliana) B. (rentano) as an encouragement in Pianoforte playing. Composed in 1812."

No. 31. The original title of this Sonata, which was published for the first time in Berlin (Schlesinger) in August 1822, is: *"Sonate für das Pianoforte von Ludwig van Beethoven. 110. Werk."* The title of the autograph M. S., in possession of M. Artaria in Vienna, is: "Sonate von L. van Beethoven, am 25ten December 1821."

Beethoven, annoyed at an article in the Leipzig Musical Journal (XXIII page 539), in which it was stated, that, "as he is now arranging Scotch National Melodies, he seems to have written himself out," wrote to his friend Count Brunswick (see No. 23) that he composed the Sonatas Op. 109, Op. 110 and Op. 111 at one sitting (in einem Zuge).

No. 32. This Sonata was first published in April 1823 in Paris and Berlin, at Schlesinger's. The proof sheets were so full of mistakes, that Beethoven hesitated to authorise the publication. This explains the fact that a Vienna reprint (soon afterwards cancelled) of Cappi et Diabelli was revised by Beethoven. The autograph M. S. bears the date "am 13ten Jänner (January) 1822." In a letter, dated 1st June 1823, to the Archduke Rudolph, we find the following passage: "As your Royal Highness seemed to be pleased with the Sonata in C minor, I thought it would not appear too bold, to surprise you with the dedication of it." Schindcer, whom Beethoven commissioned to copy his M. S., relates that, having asked Beethoven why he did not compose a third movement, he answered: "The time was too short."

Nos 33. 34. 35. A copy of the first edition of these Sonatas, in possession of Prof. Otto Jahn, has the following remark in Beethoven's own handwriting: "Diese Sonaten und die Variationen von Dressler sind meine ersten Werke." (These Sonatas, and Variations on a March of Dressler are my first works). They appeared in Speyer in 1783 for the first time with the title: *"Drei Sonaten fürs Clavier, dem Hochwürdigsten Erzbischofe und Churfürsten zu Cöln, Maximilian Friedrich, meinem gnädigsten Herrn, gewidmet und verfertiget von Ludwig van Beethoven, alt eilf (eleven) Jahr. Speyer, in Rath Bossler's Verlage."*

On the third page is the following dedication (written probably by Neefe, Beethoven's teacher):

Illustrious Prince!

In my fourth year, Music was the first of my youthful occupations. Acquainted so early with the sweet muse, who filled my soul with pure harmonies, I loved her, and, as it seemed to me, I was also beloved in return by her. I have now reached my eleventh year, and since then, my muse has often whispered to me, in the hours of inspiration: "try, and write down the harmonies of thy soul". Eleven years old, thought I, how should I appear as a composer at that age? and what would artists think of me? I became almost bashful, but my muse gave the impulse, I obeyed and wrote. May I now, Illustrious Prince, venture to lay down on the steps of your throne, the first fruits of my youthful creations? — and may I hope you will bestow on them a paternal look of encouraging approval? oh, yes! the arts and sciences have ever found in you their wise patron and generous promoter. Growing talent has ever received your fostering support. Full of this assuring confidence, I venture to approach you with these youthful attempts. Accept them as a pure offering of filial respect, and look graciously, Illustrious Prince, on them, and on their young composer,

Ludwig van Beethoven.

Maximilian Friedrich, Palatine and Archbishop of Cologne, Bishop of Münster, born on the 13th May 1708 in Cologne, was a member of the Suabian family Königsegg-Rothenfels. He was consecrated Archbishop on the 6th April 1761. His biographers mention him as a quiet, goodnatured, and kind, but indolent man, who could not boast of much character. He died on the 15. April 1784.

No. 36. This unfinished Sonata appeared for the first time in 1830 (three years after Beethoven's death) at Ph. Dunst in Frankfort o. m. as: *"Sonate pour le Piano-Forte, composée et dediée à Mademoiselle Eleonore de Breuning, par Louis van Beethoven."* According to M. Wegeler's notes, Beethoven made her a present of it in 1796. The second movement was finished by Ferdinand Ries; a third movement is wanting.

In the house of Madame de Breuning (whose husband, Hofrath Emanuel Joseph von Breuning, perished at the fire 1777 in the castle) he found as a child (in Bonn) a most friendly reception. Her four children of nearly the same age as himself, were his playmates; and later he gave Piano Forte lessons to "Lorchen" (Leonore), for whom he retained during his life time the warmest and sincerest friendship. All the little

souvenirs she had worked for him, or given to him, he religiously kept; and his letters are full of expressions of the sincerest attachment.

To "Lorchen" he sent and dedicated also in July 1793 the twelve variations on the "Se vuol ballare" for Piano and Violin, and in 1794 a Rondo in C major also for Piano and Violin. "Lorchen's" brother Stephan Lorenz von Breuning, four years younger than Beethoven, was a very clever Violin Amateur; and it was for her and her brother that he wrote these little compositions. That Beethoven himself thought his friend Stephan a clever violinist, is amply shown by the dedication of his Violin Concerto Op. 61 (March 1809).

Nos 37. 38. The authenticity of these two easy Sonatas is not proved. After Beethoven's death they were published as: "*Deux Sonatines pour le Piano Forte composée par Louis van Beethoven. Hamburg chez Jean Aug. Böhme.*"

If they are by Beethoven, they were decidedly written in his earliest time. Among the M. S. S. sold at the auction of Beethoven's effects (16th August 1827) were mentioned No. 157, "two complete short pieces for Piano Forte from his earliest works."

It is just possible that these were identical with the above two Sonatas.

Appeared for the first time in 1796.

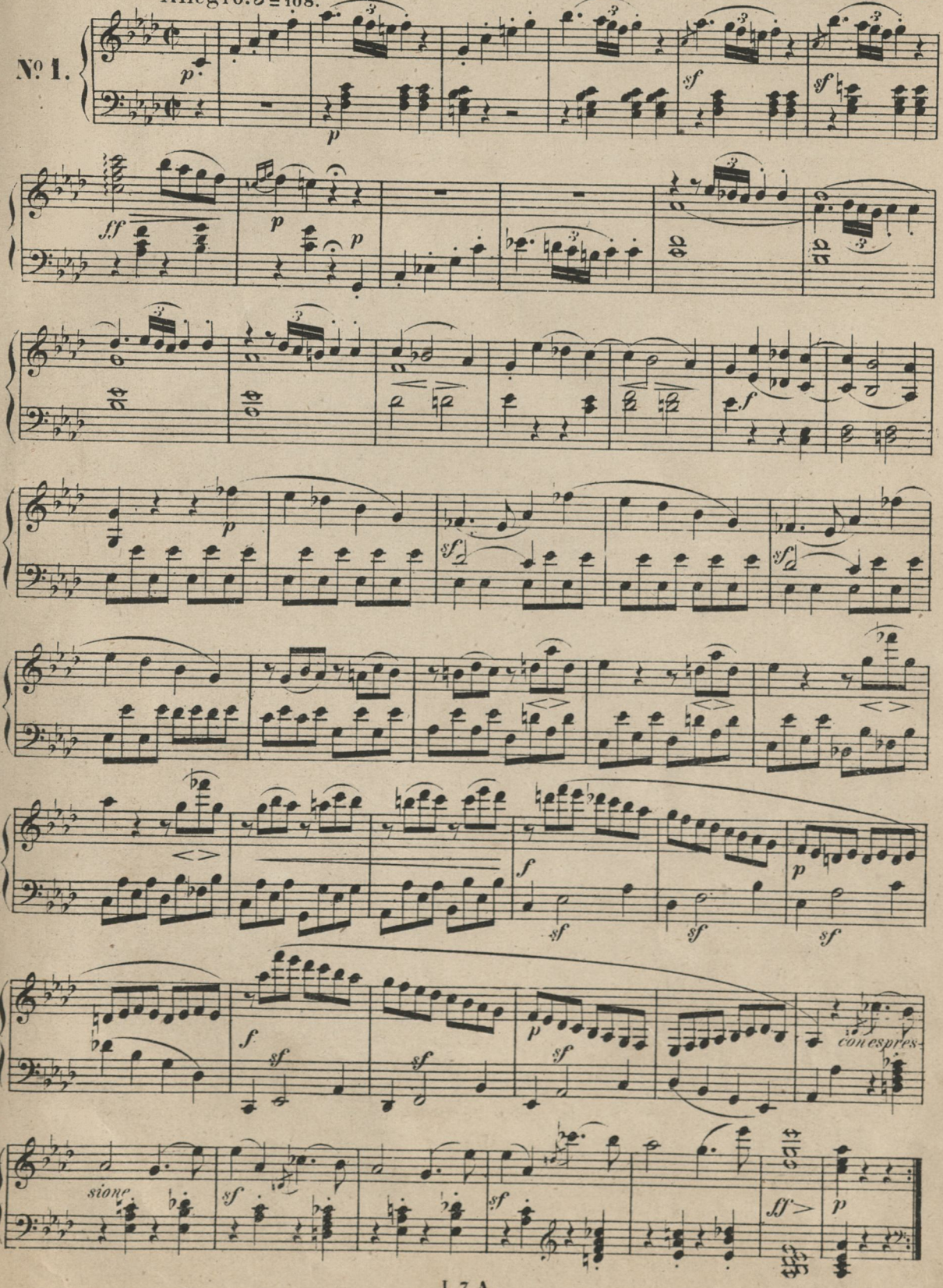
SONATA.

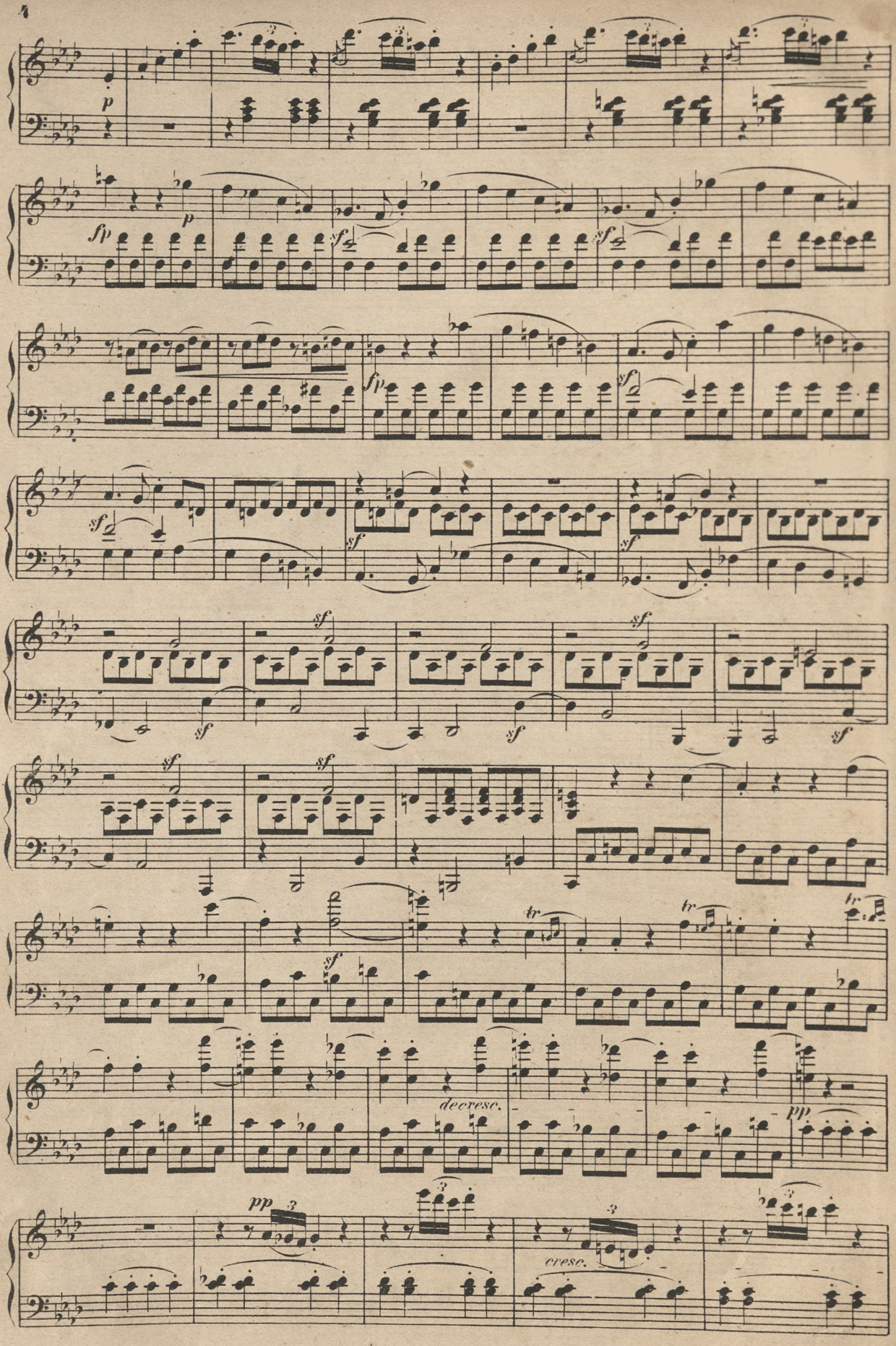
Dedicated to Joseph Haydn.

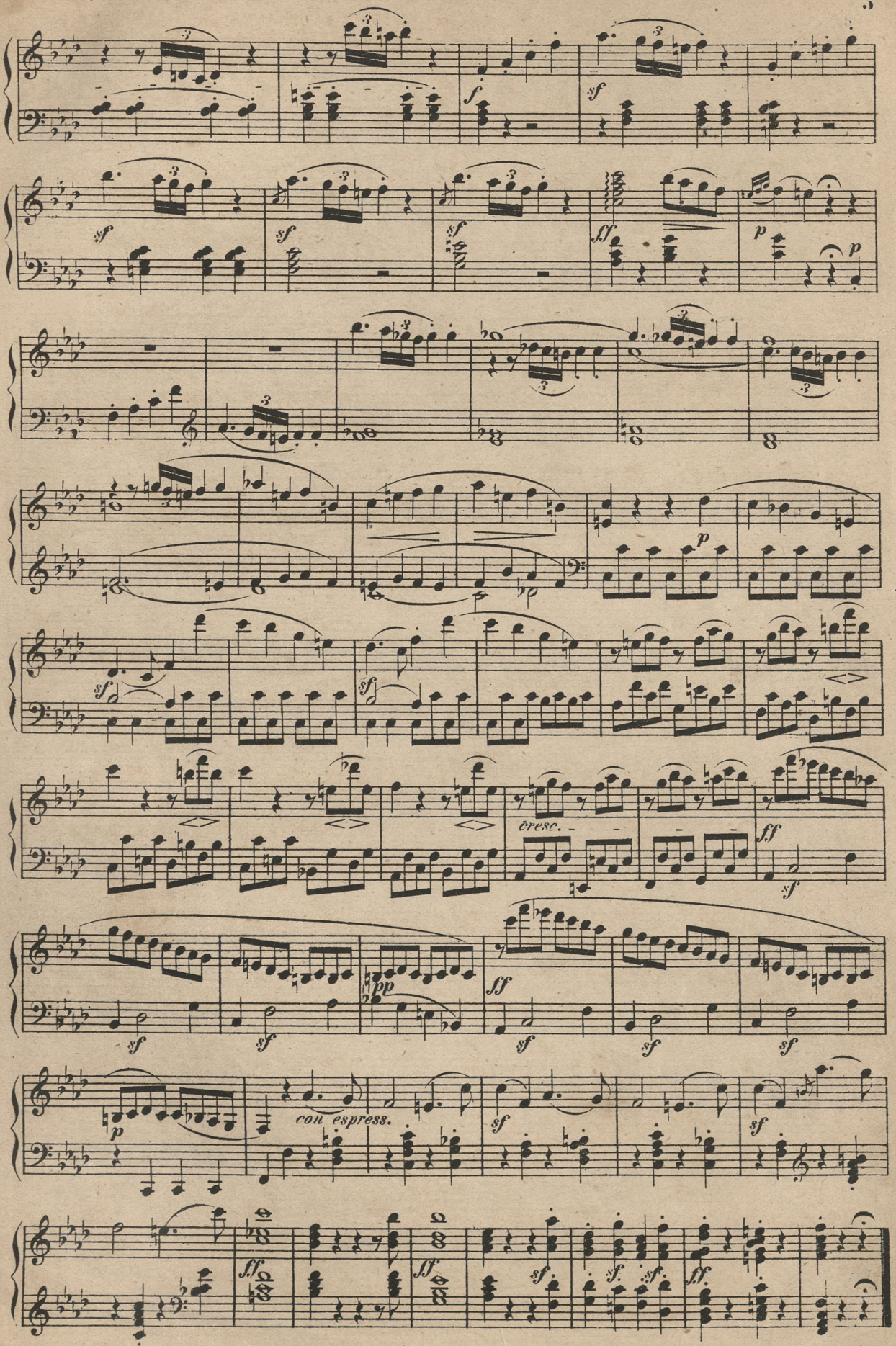
Beethoven, Op 2. № 1.

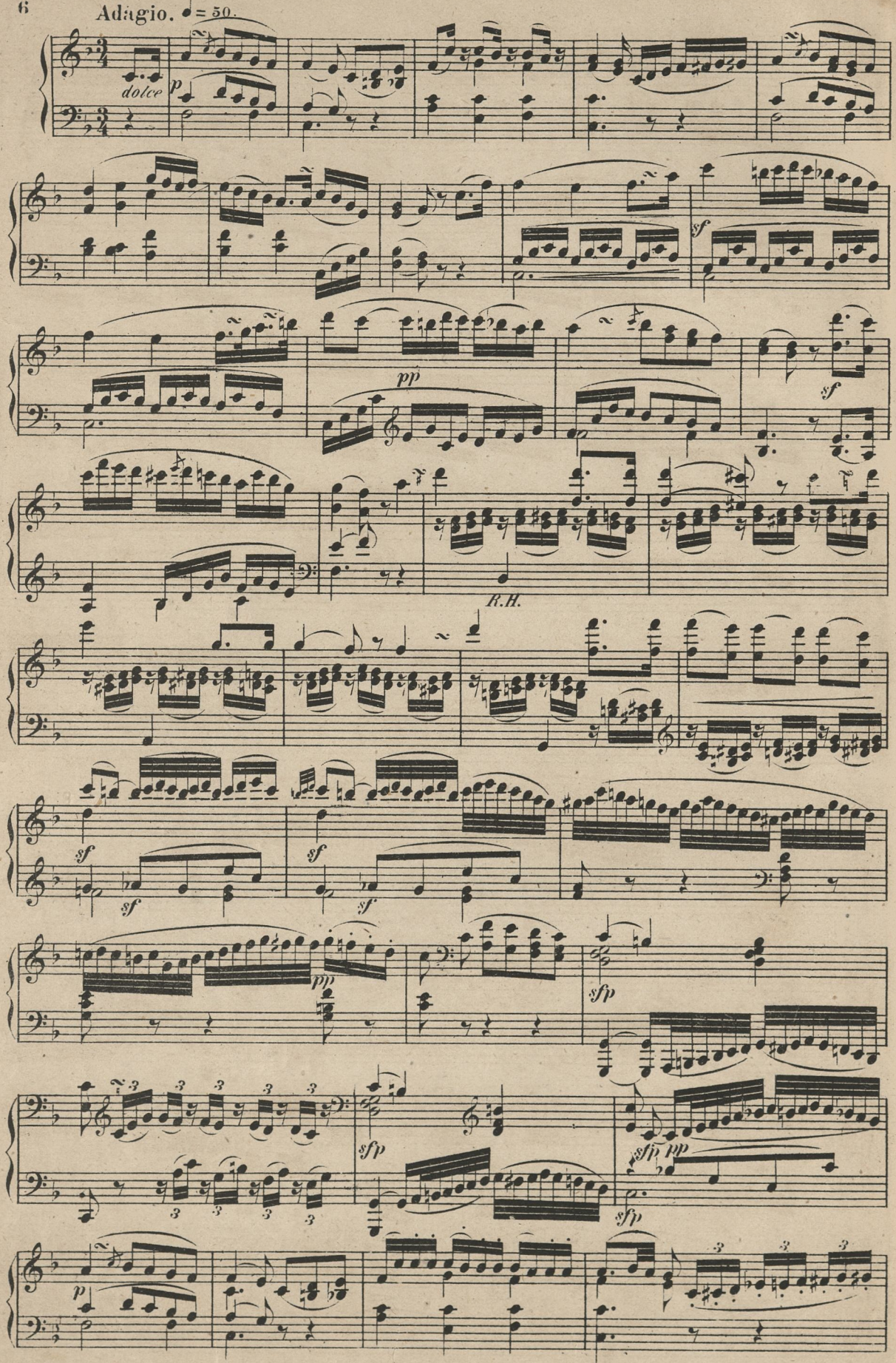
Allegro. ♩ = 108.

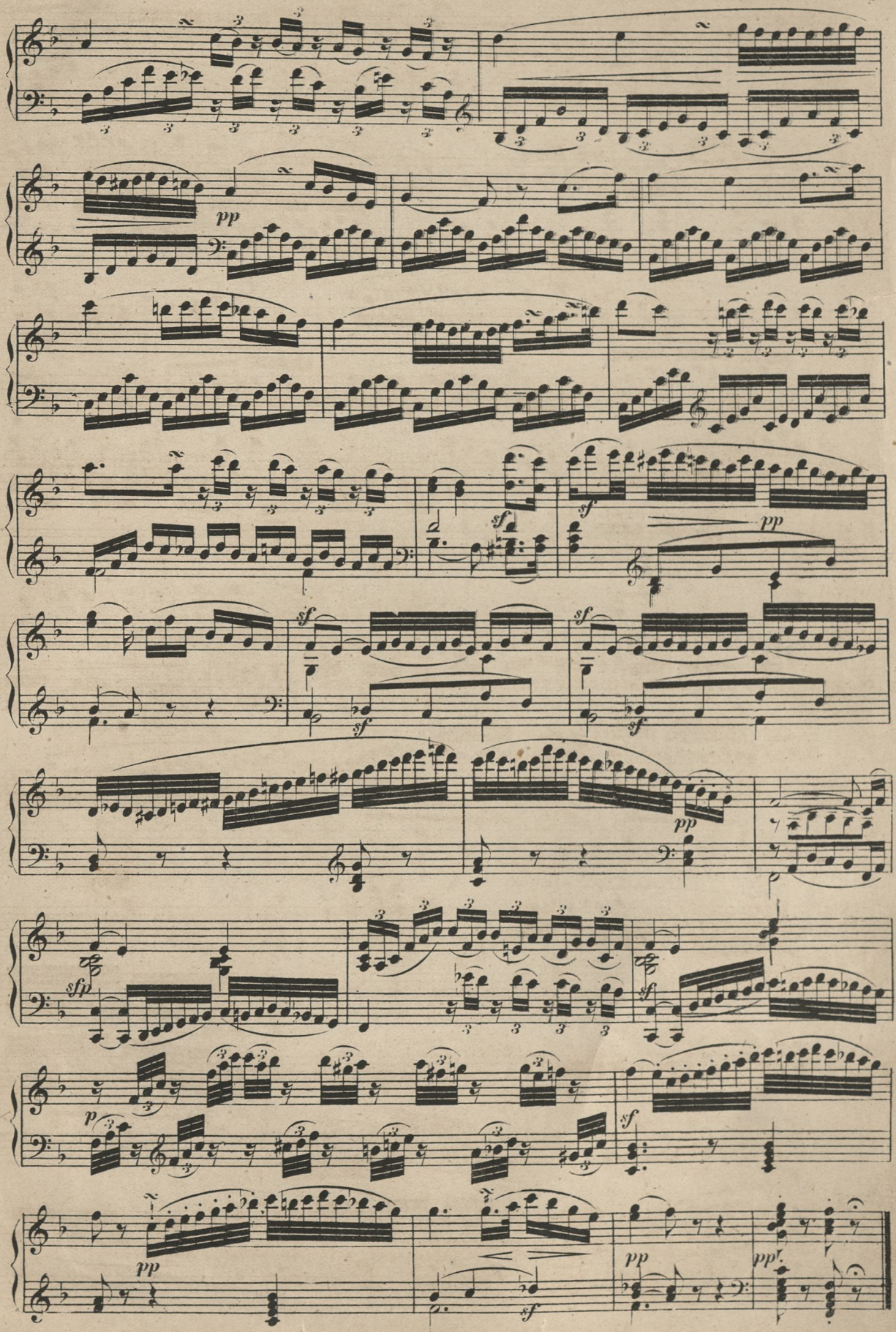
№ 1.




p
fp
sf
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decrese.
pp
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cresc.

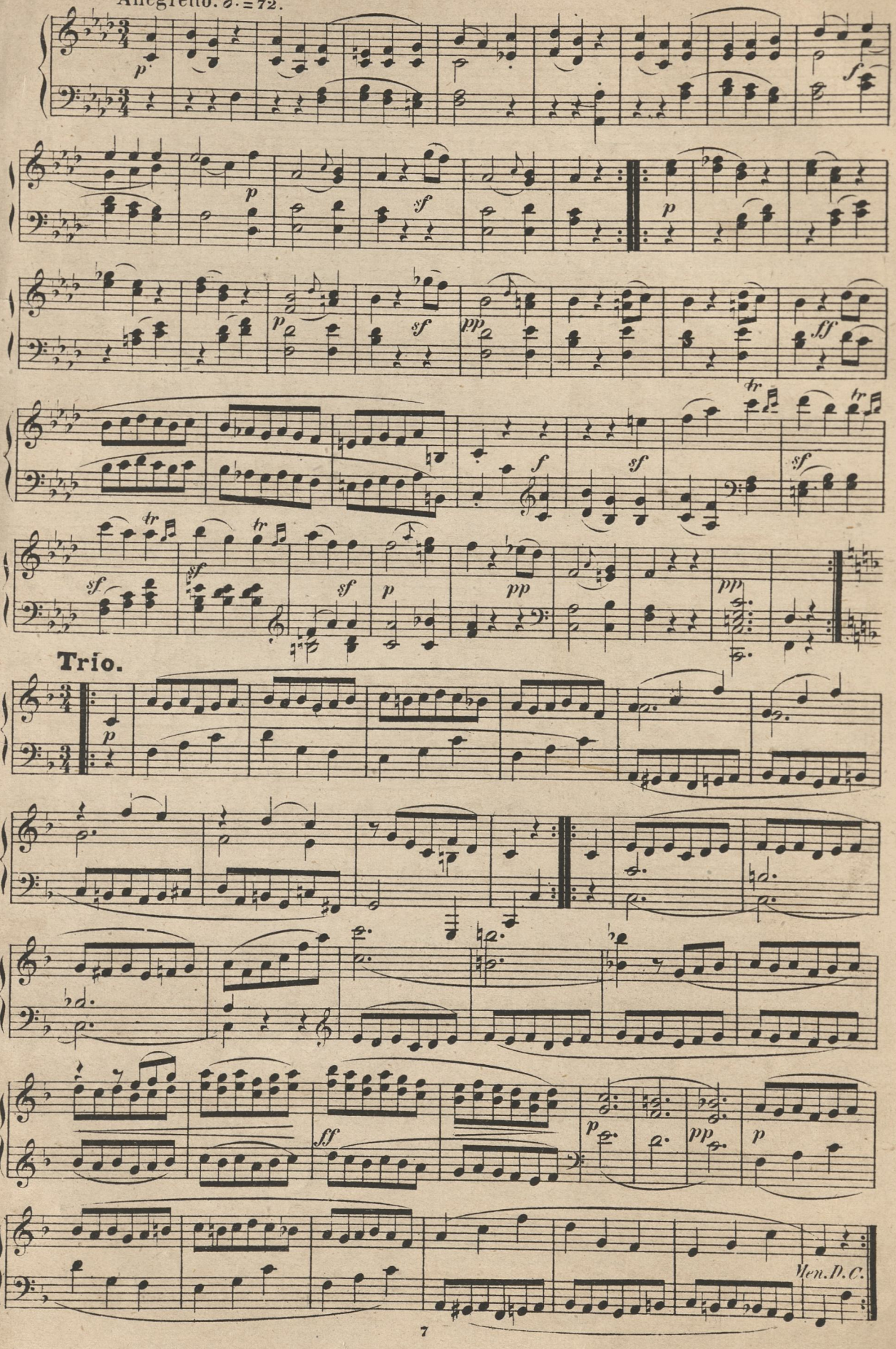

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cresc.
ff
sf
pp
ff
sf
sf
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sf
p
con espress.
sf
sf
ff
ff
sf
sf
sf
ff


Adagio. ♩= 50.
dolce
p
sf
pp
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R.H.
sf
sf
sf
sf
pp
sfp
sfp
sfp
pp
sfp
p

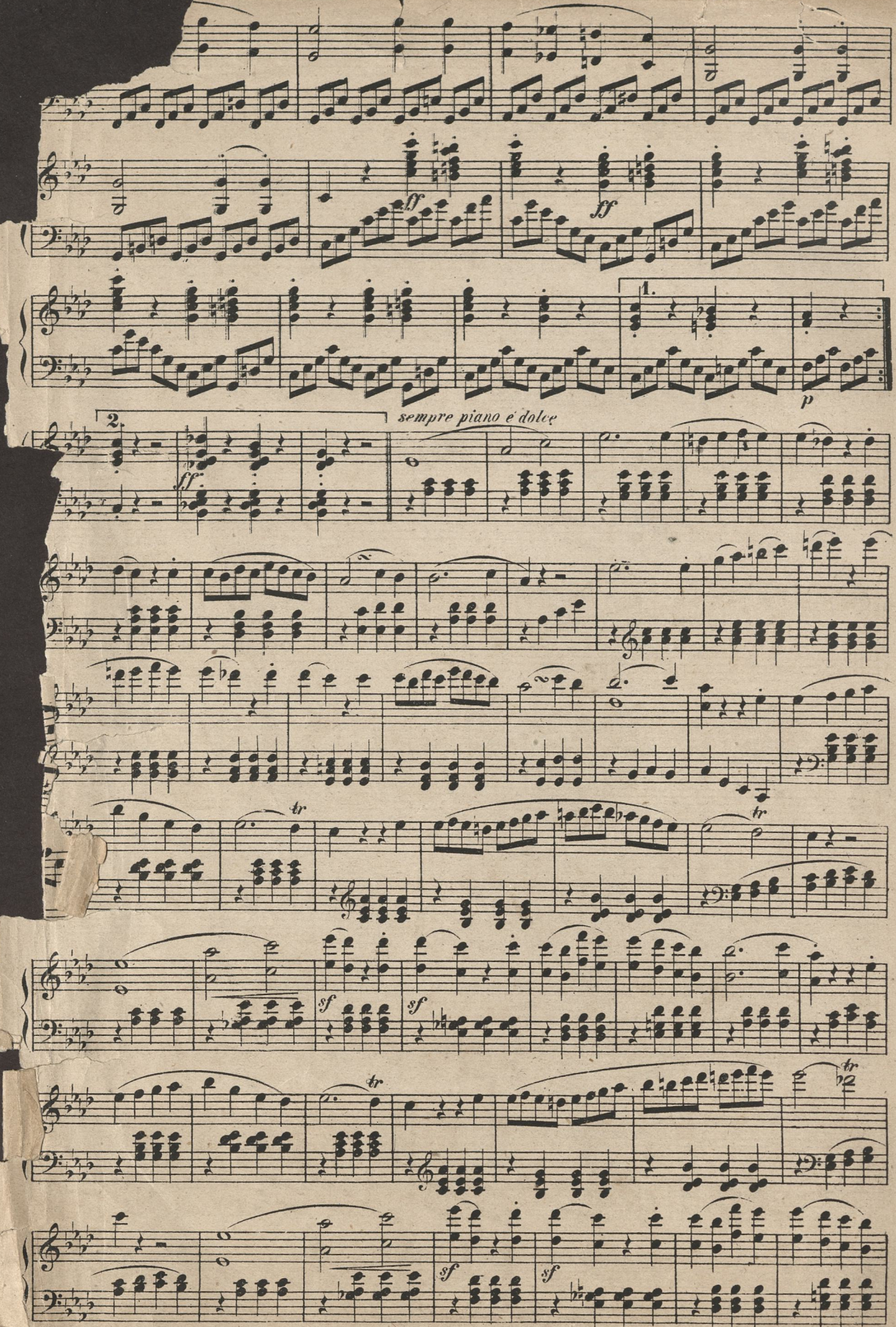

pp
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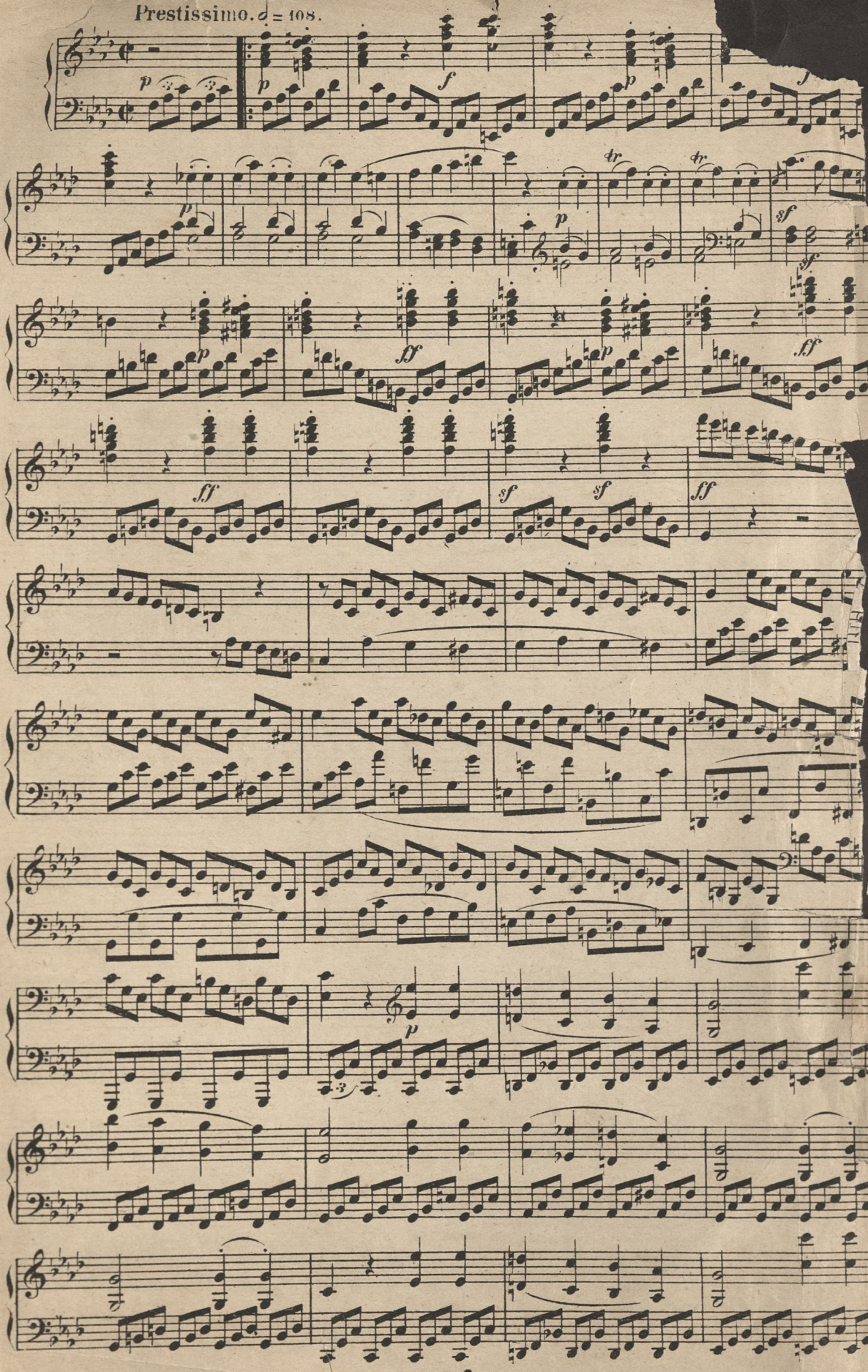
Menuetto.

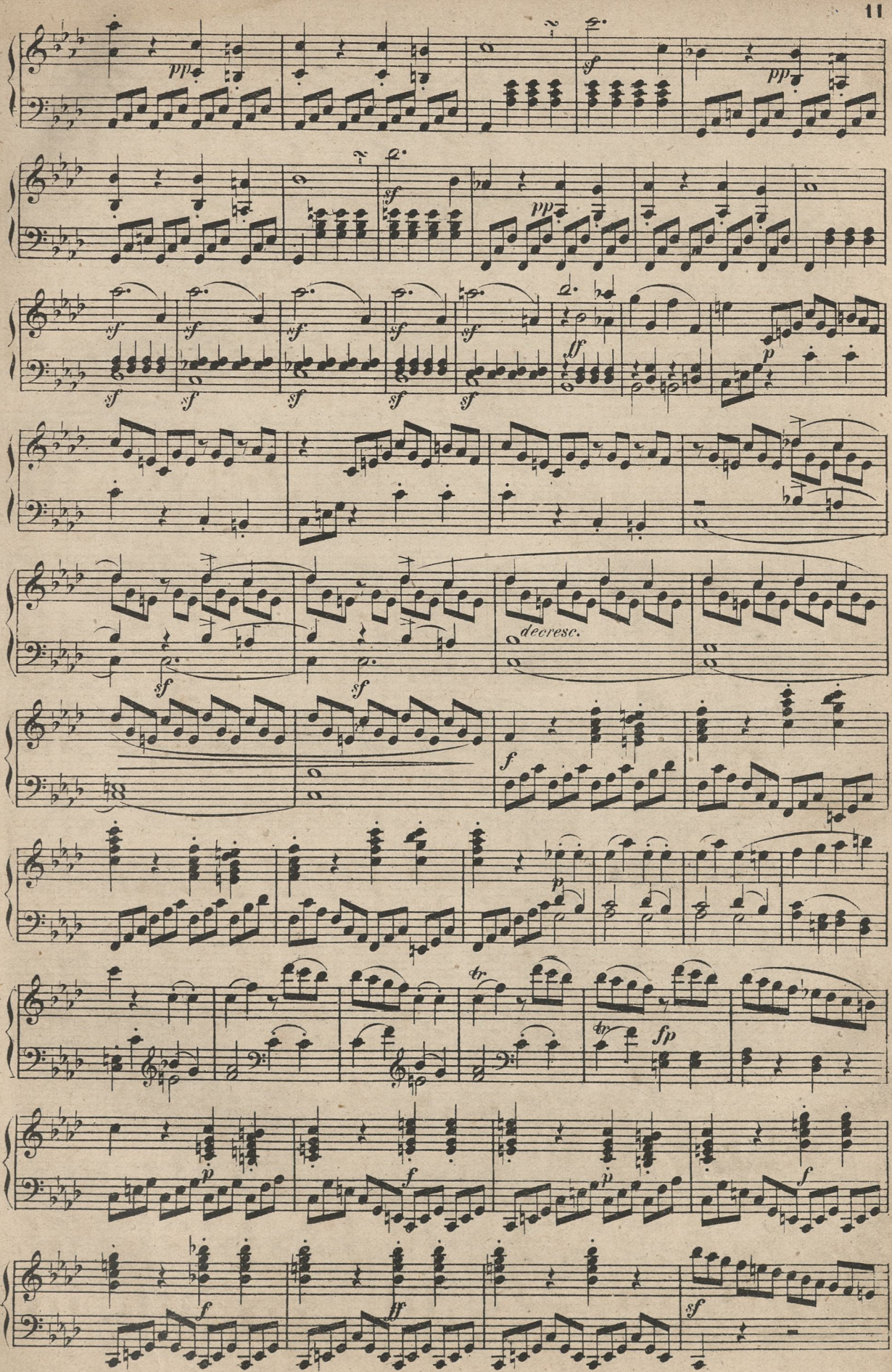
Allegretto. ♩. = 72.

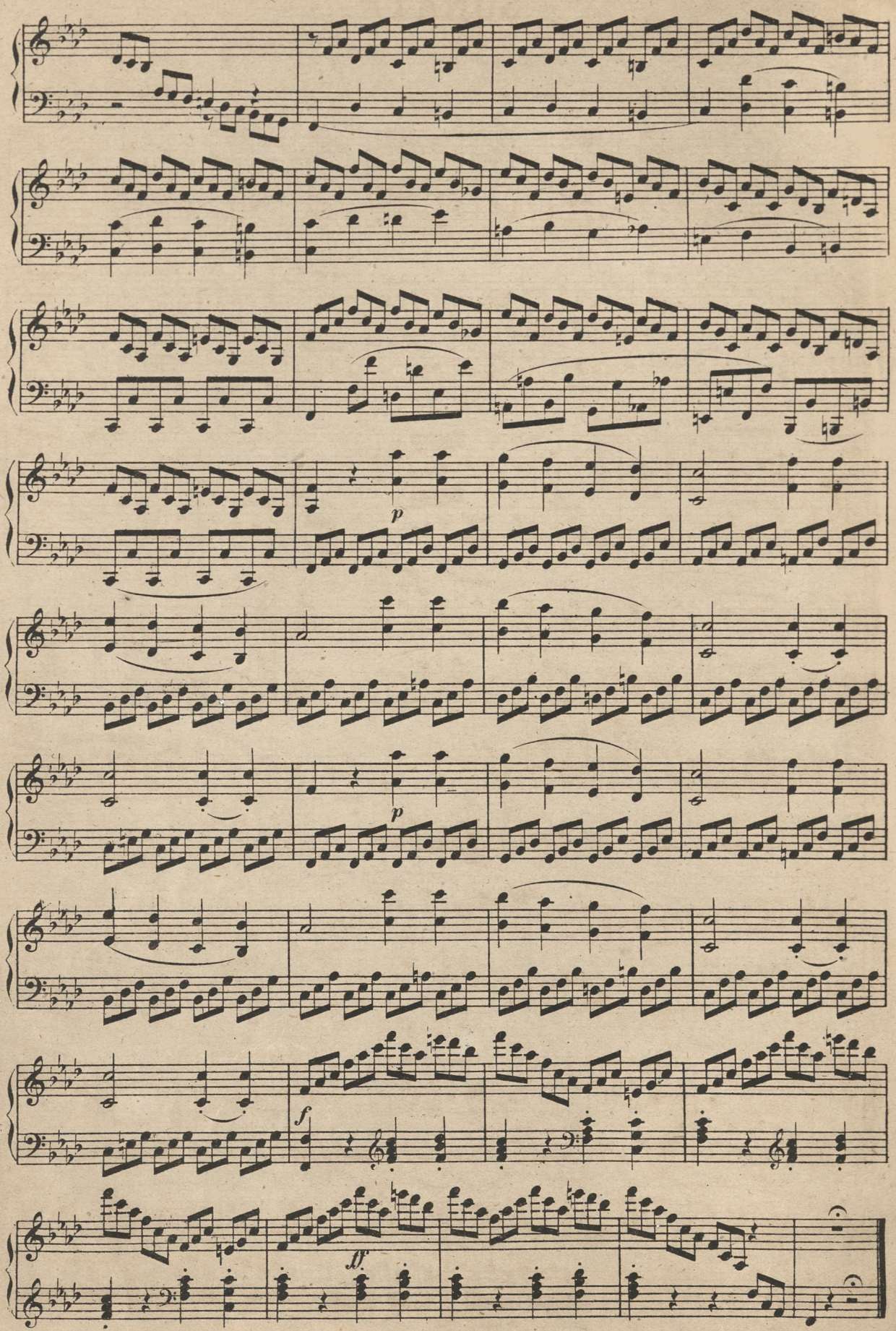


Trio.


ff
ff
1.
p
2.
ff
sempre piano e dolce
tr
tr
sf
sf
tr
tr
sf
sf


Prestissimo. ♩ = 108.


pp
sf
pp
sf
pp
sf
sf
sf
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sf
sf
sf
sf
sf
sf
ff
p
sf
sf
decresc.
f
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tr
fp
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p
f
f
ff
sf


p
p
f
ff

Appeared for the first time in 1796.

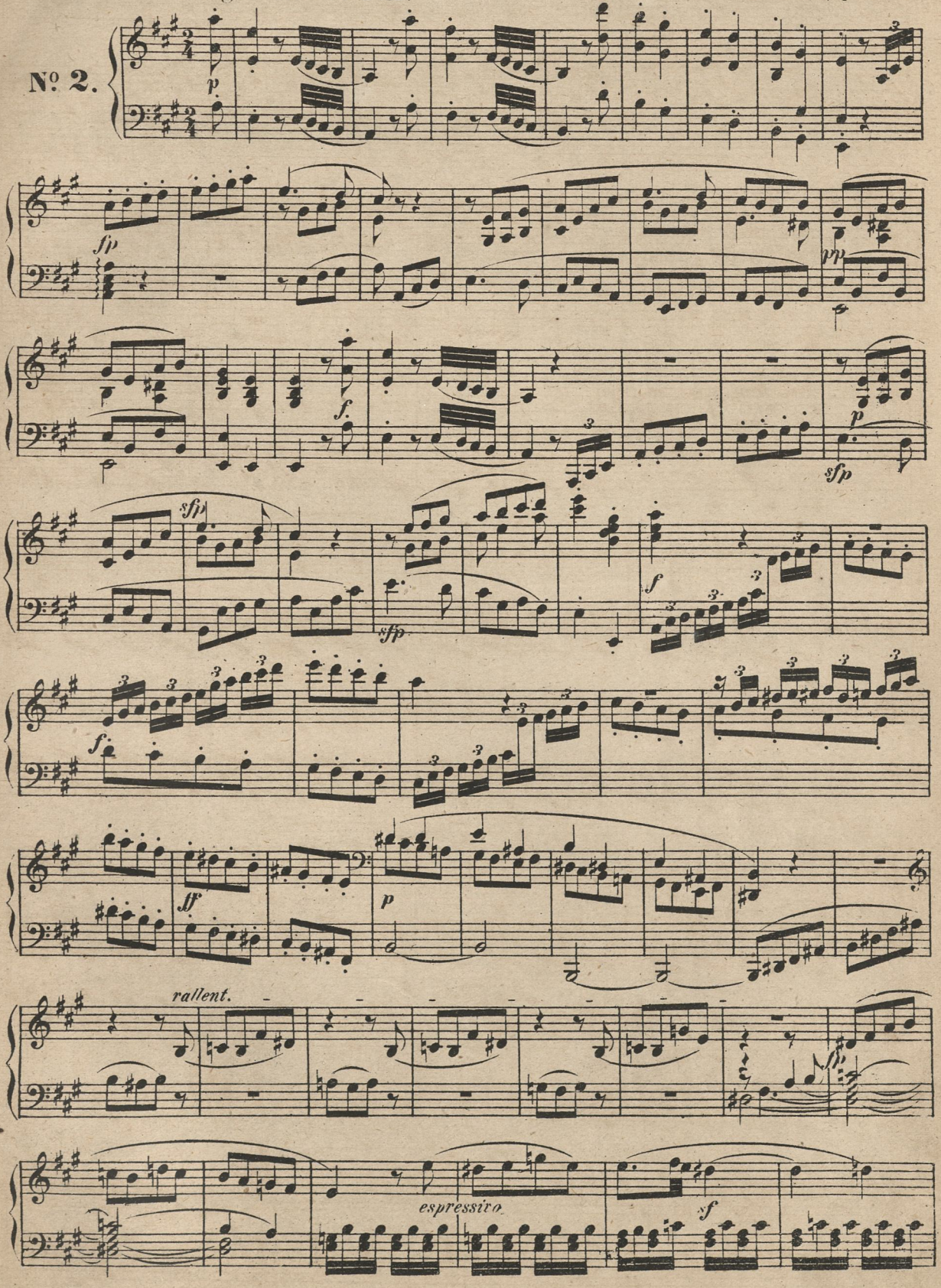
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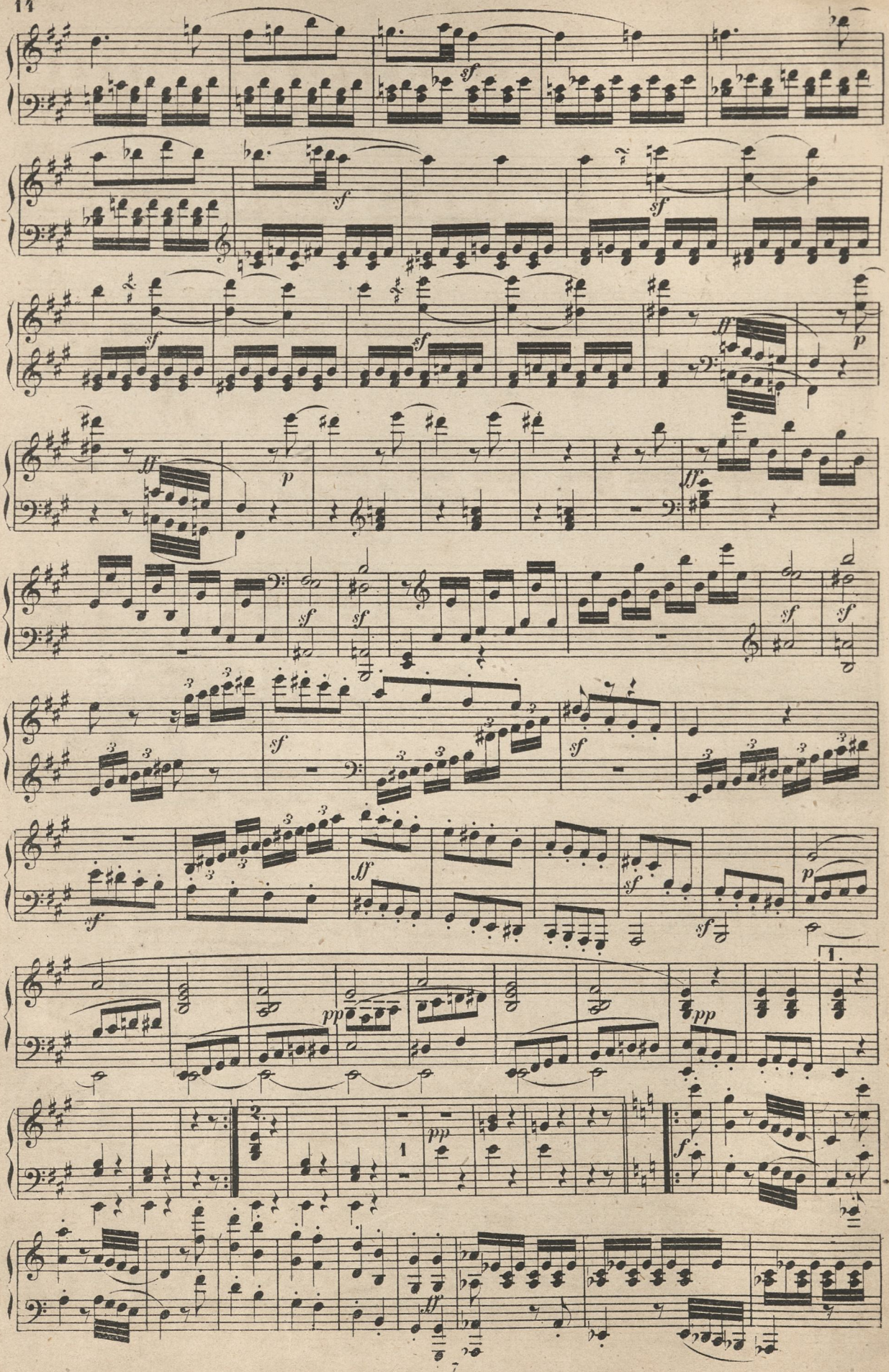
Dedicated to Joseph Haydn.

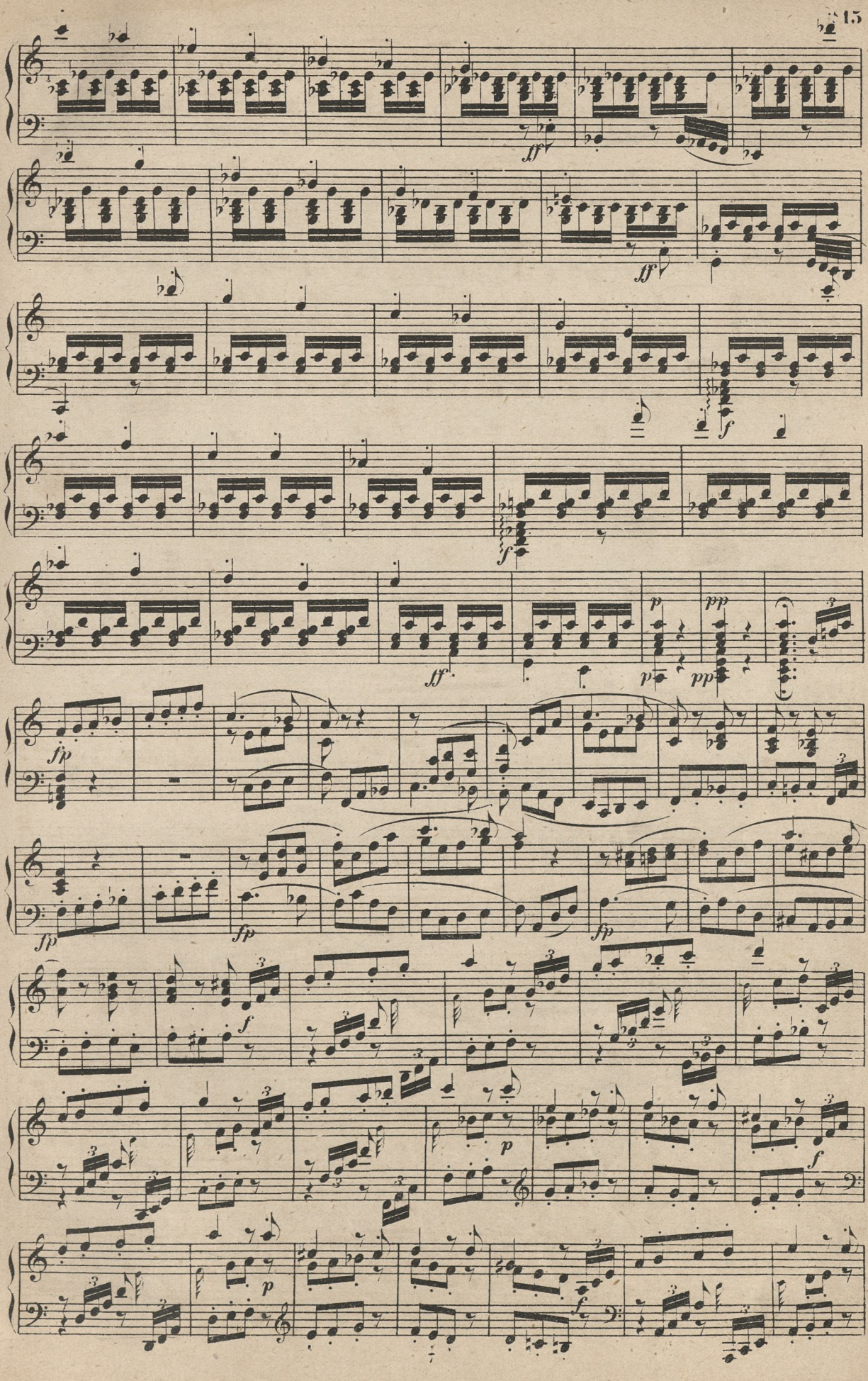
Allegro vivace. ♩ = 132.

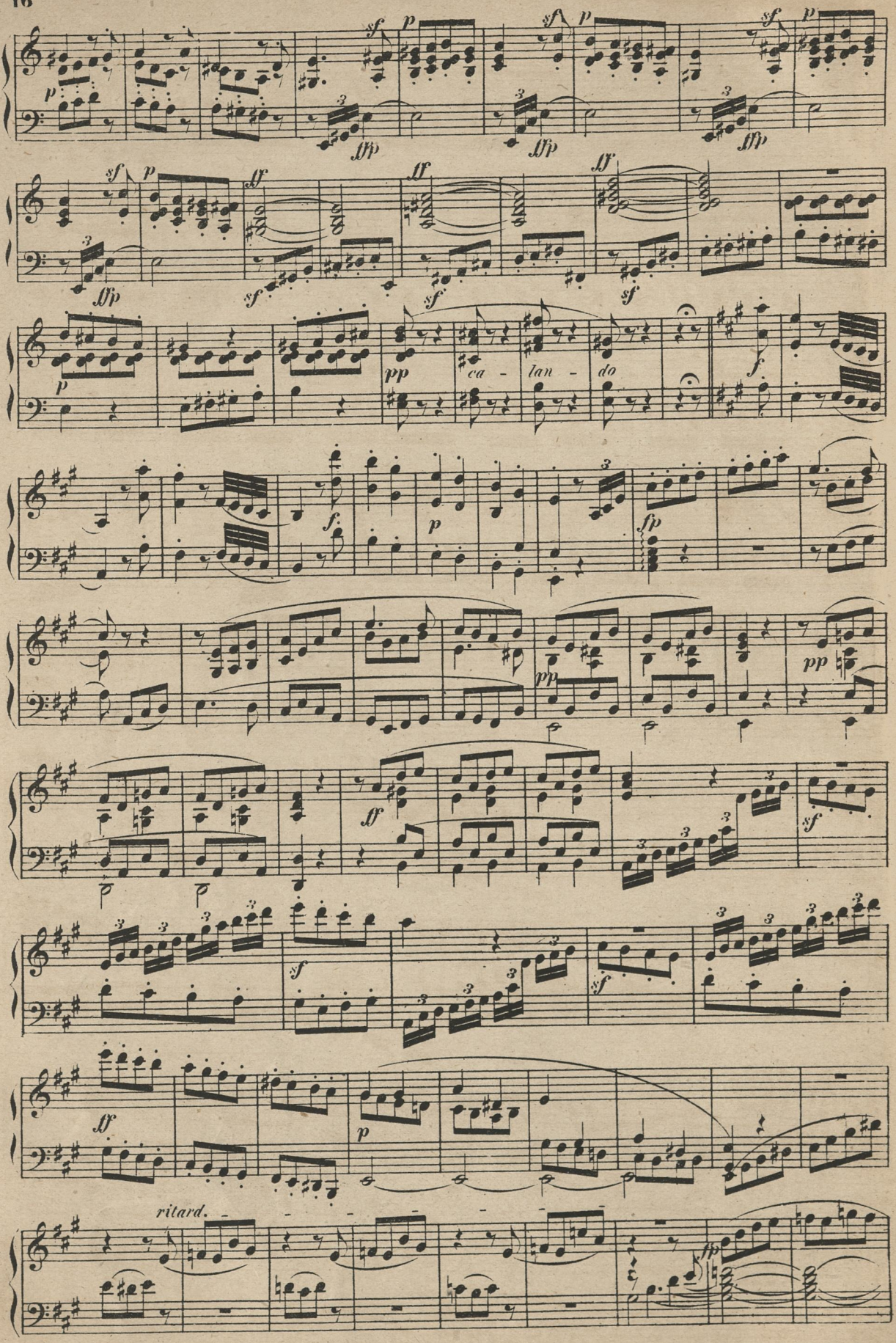
Beethoven, Op. 2. № 2.

№ 2.



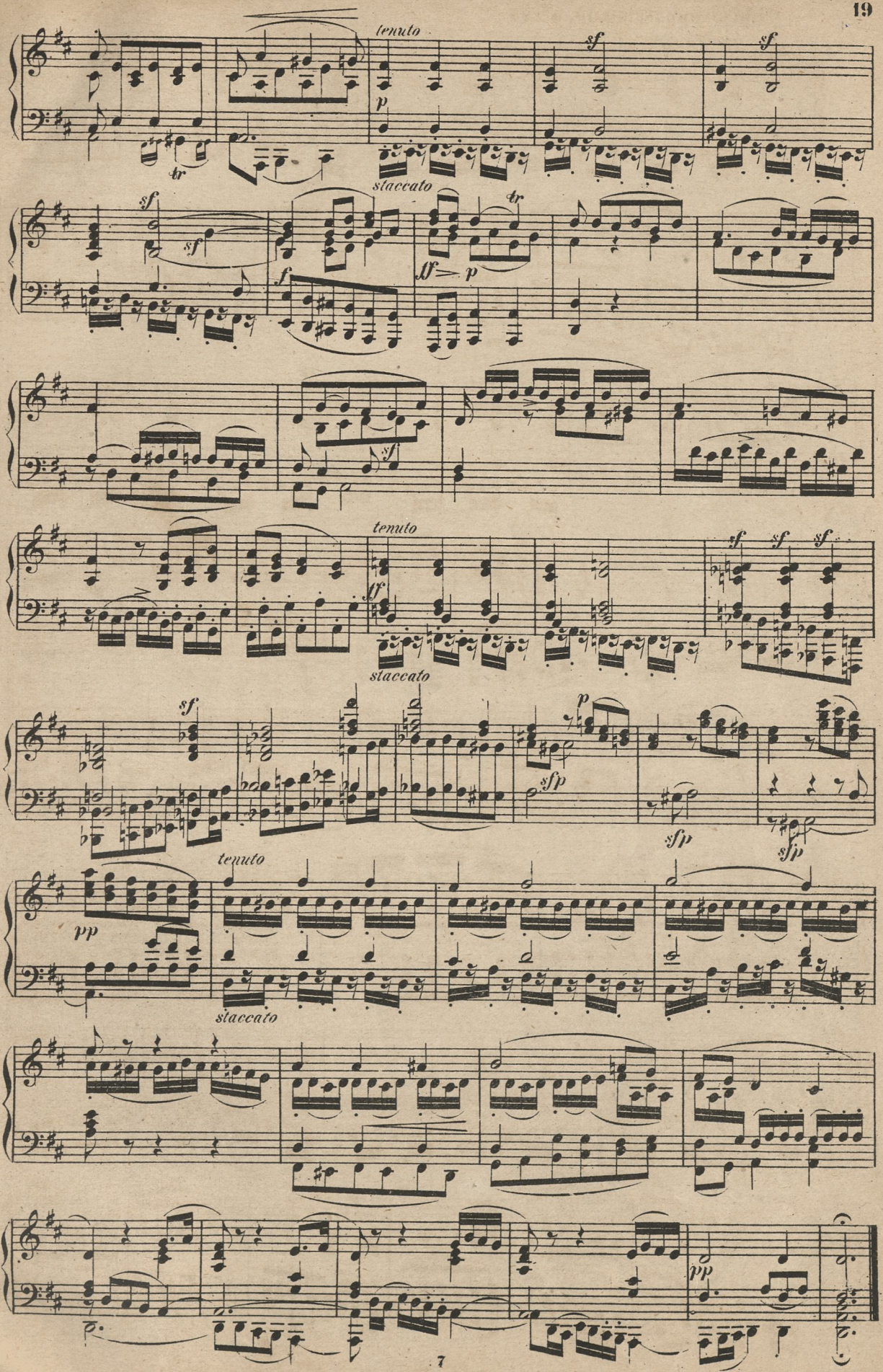

sf
ff
p
pp
1.
f


ff
ff
f
f
ff
p
pp
p
pp
fp
fp
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fp
f
p
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p
f


sf p
sffp
ff
pp
ca - lan - do
f
fp
ritard.

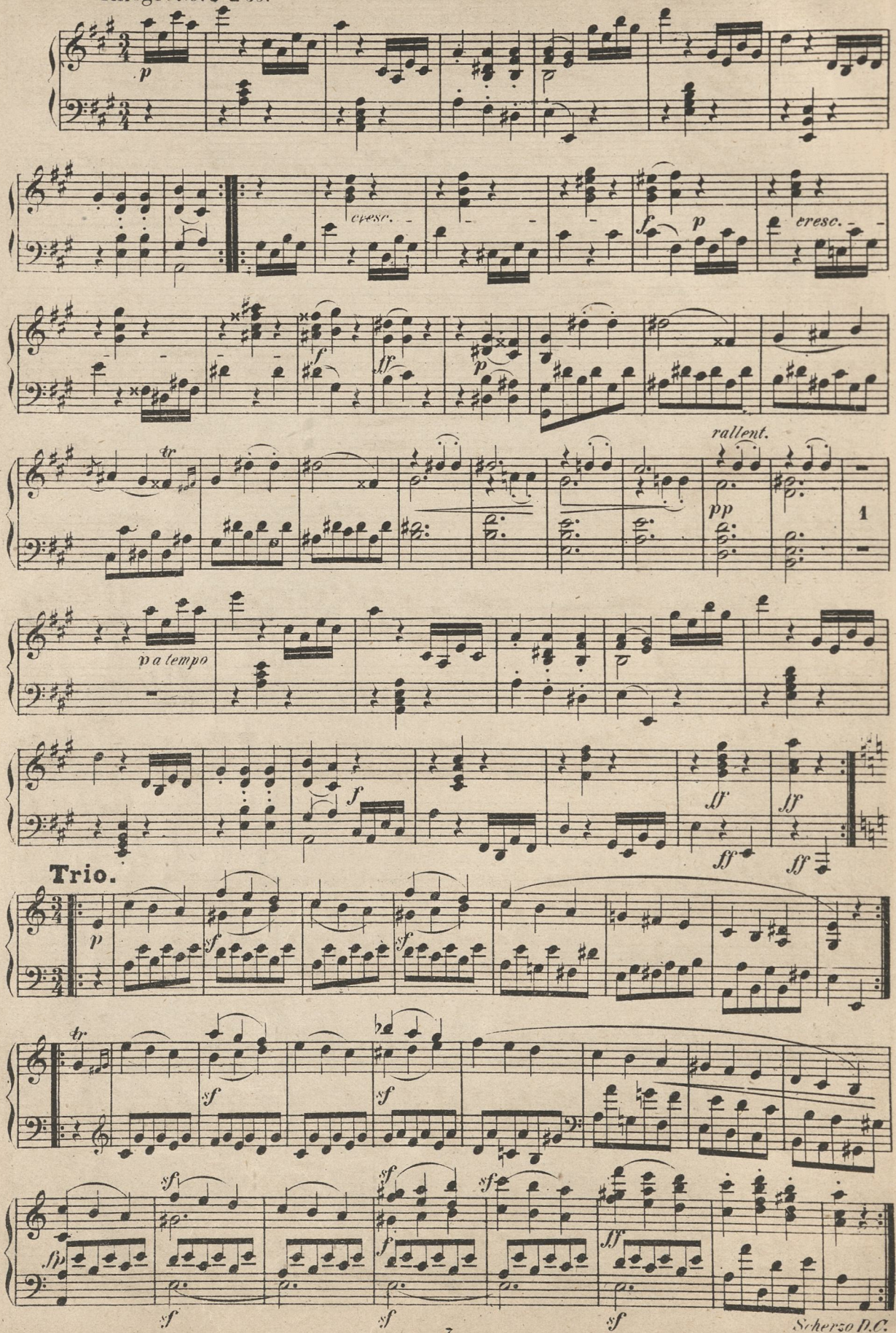

espressivo
sf
ff
p
pp


Largo appassionato. ♪= 88.
tenuto sempre
staccato sempre
sf
tr
tenuto
staccato
ff
p
cresc.
tenuto sempre
staccato sempre


tenuto
sf
sf
p
tr
staccato
sf
sf
f
ff
p
tr
sf
tenuto
ff
sf
sf
sf
staccato
sf
p
sfp
sfp
sfp
tenuto
pp
staccato
pp

Scherzo.

Allegretto. ♩. = 60.

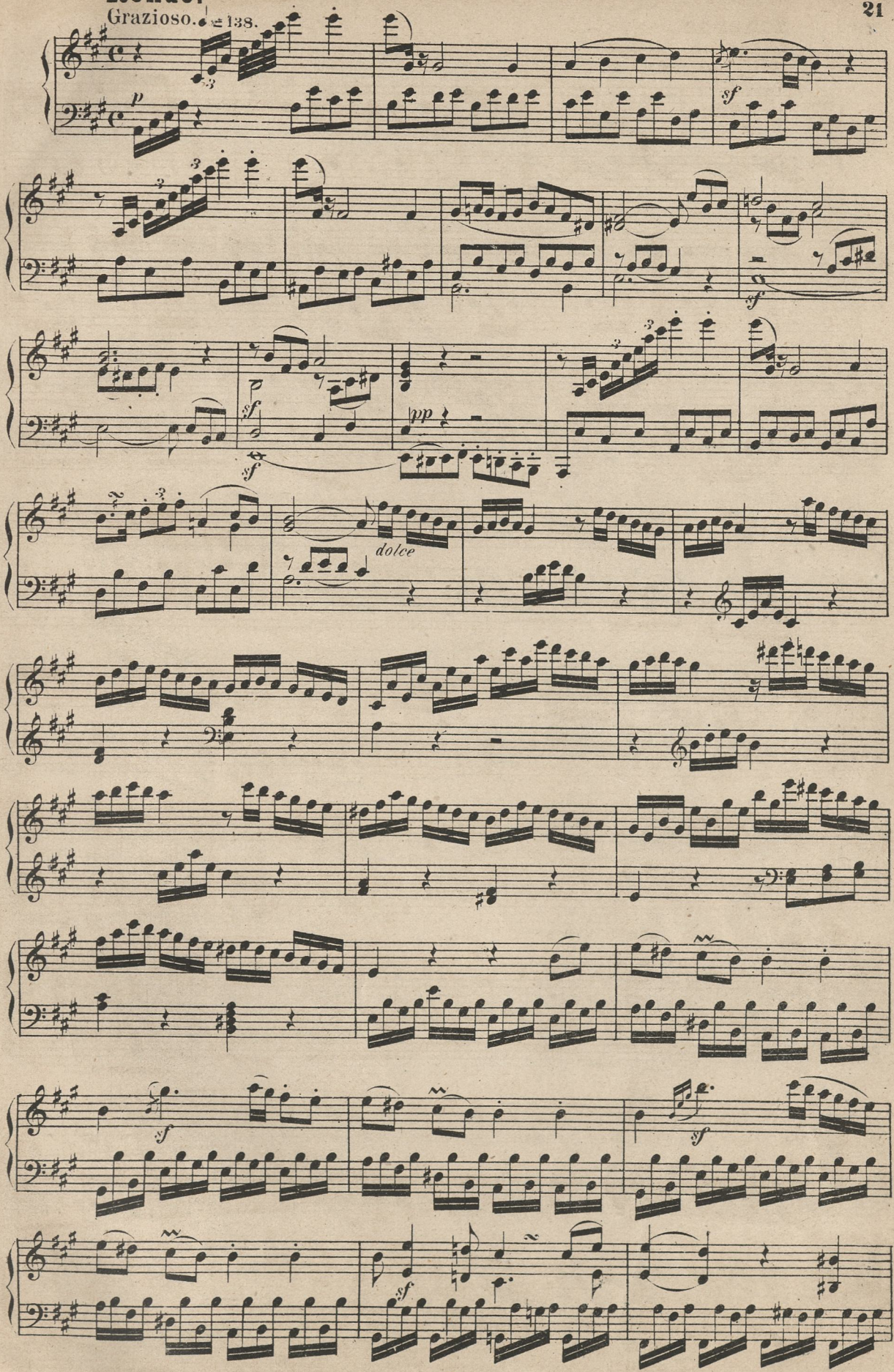


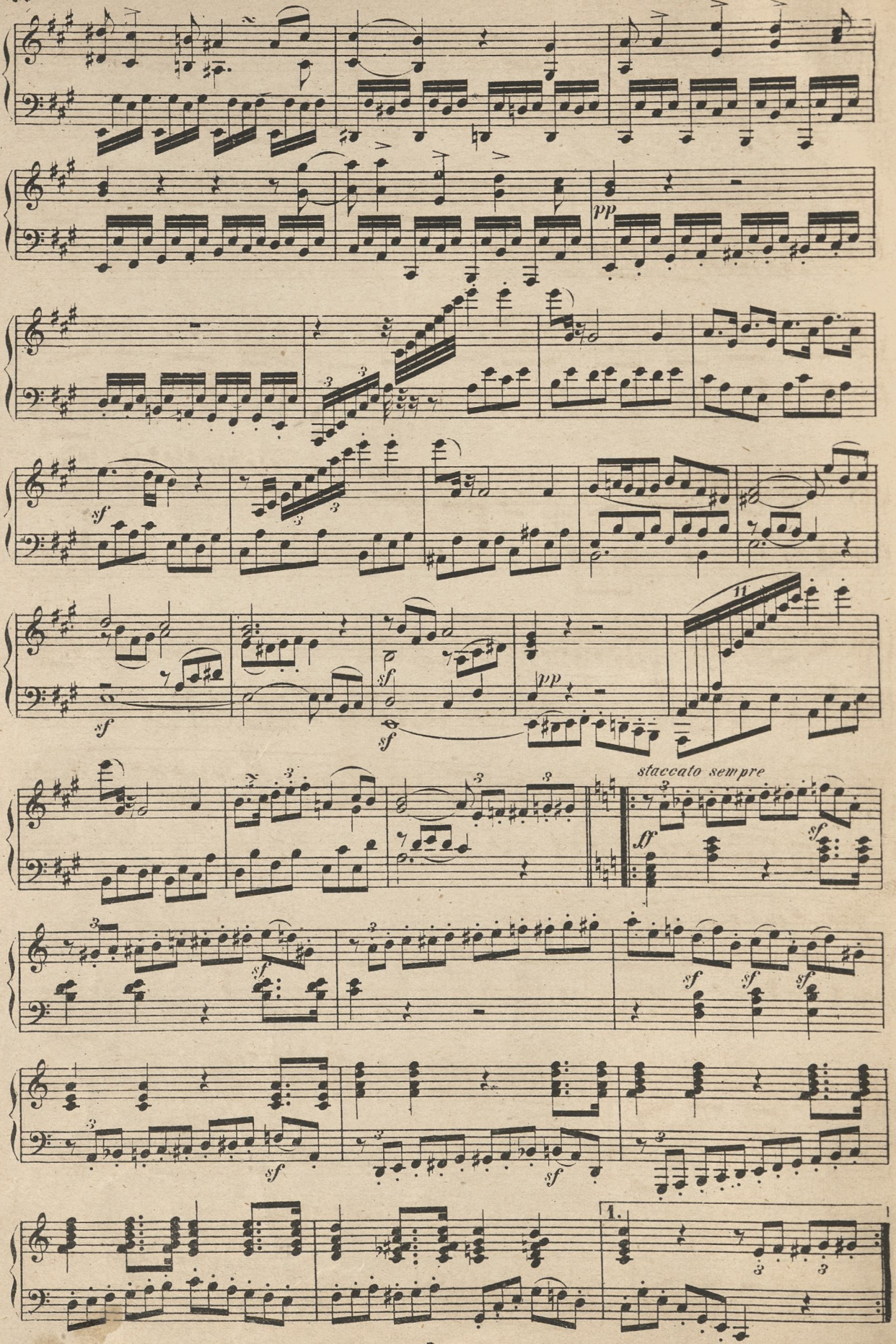
Trio.

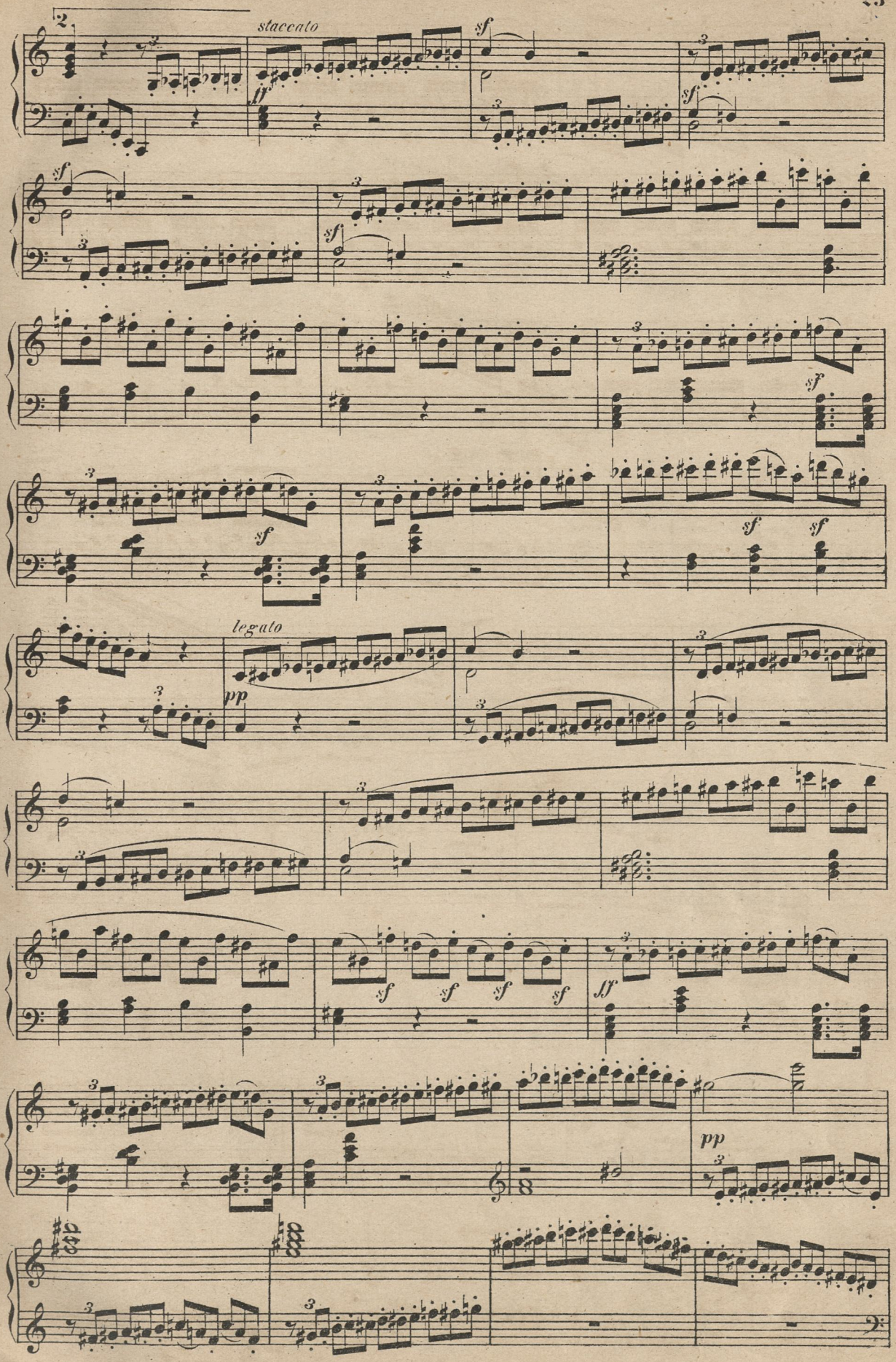
Scherzo D.C.

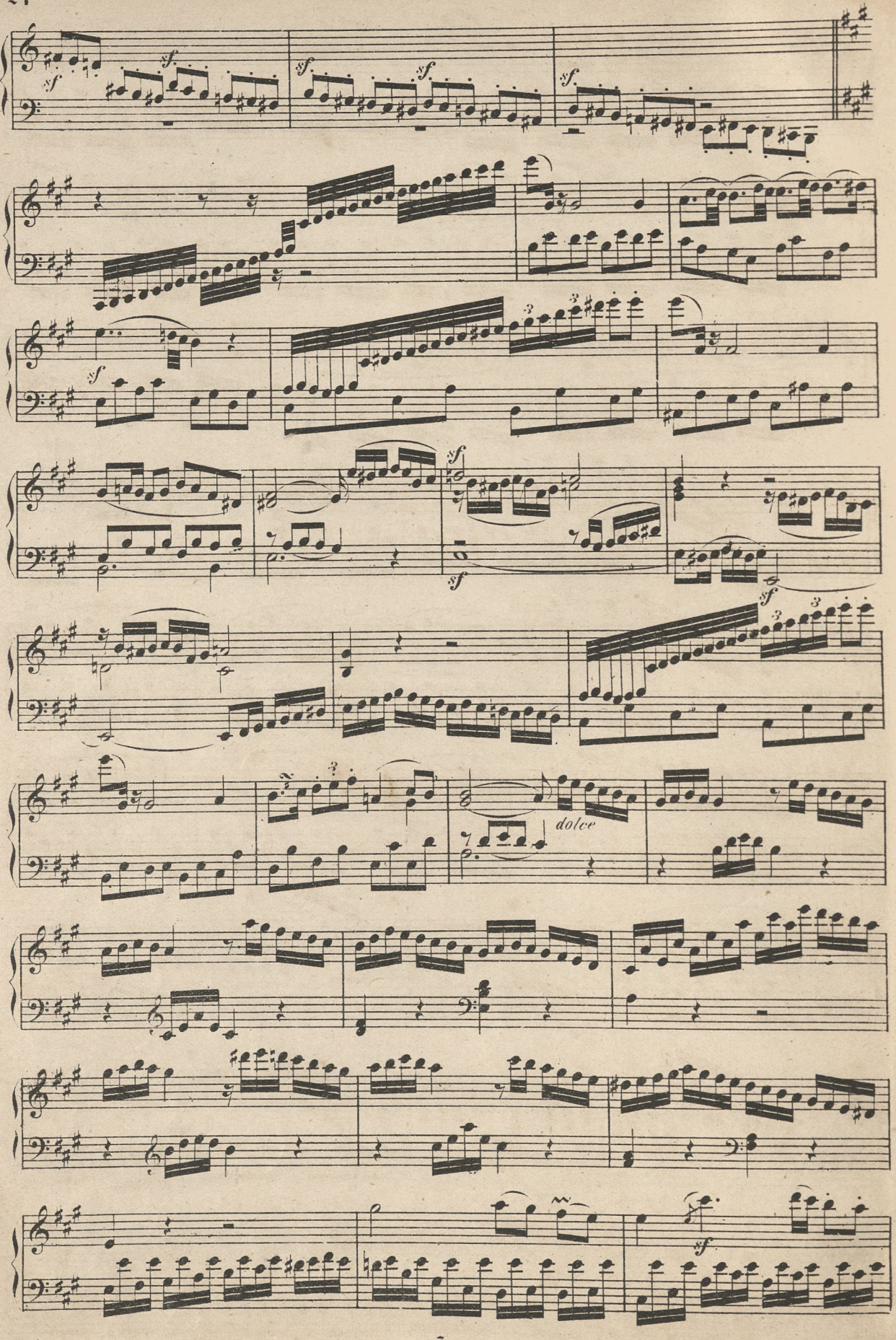
Rondo.

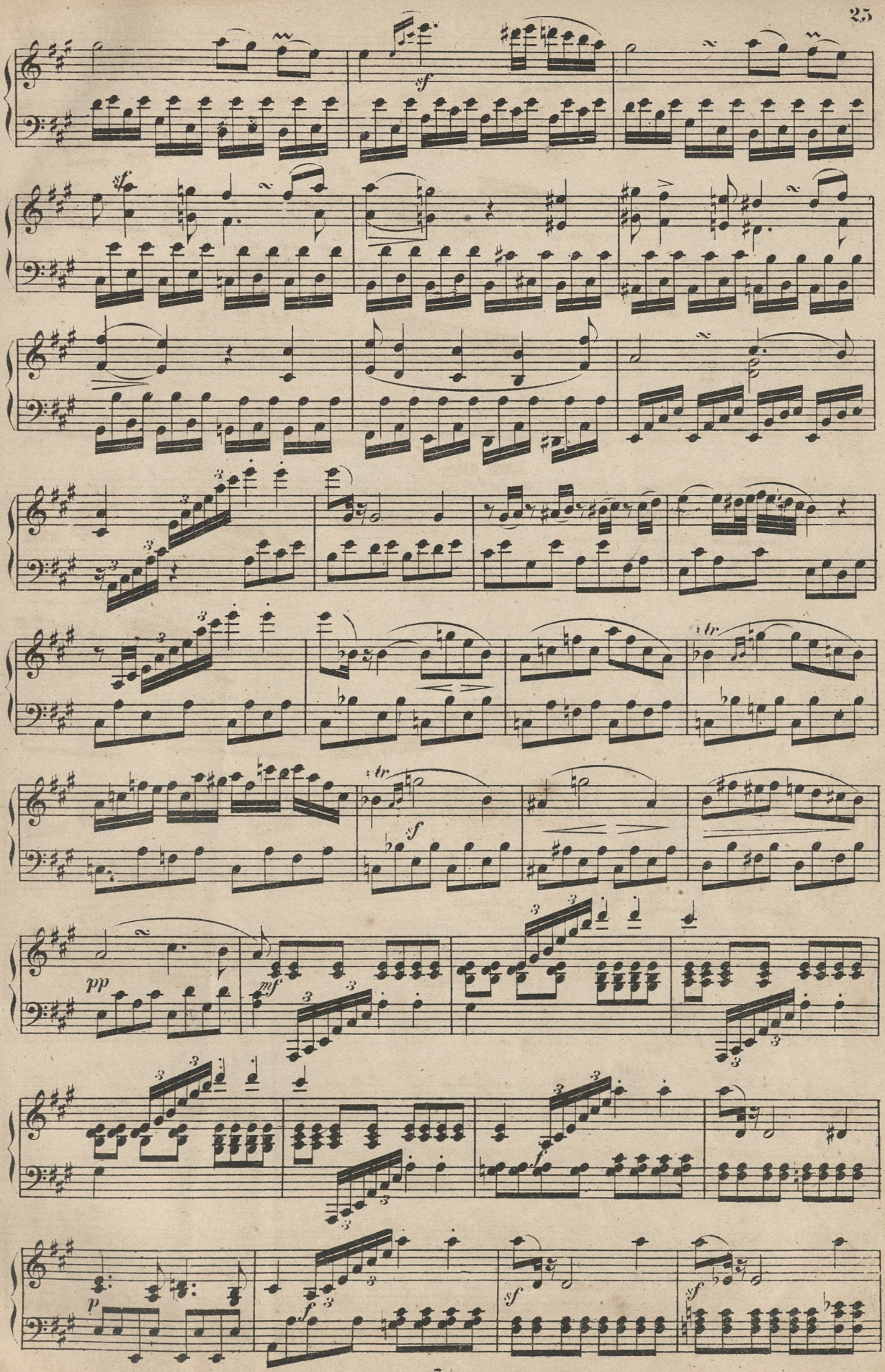
Grazioso. ♩= 138.

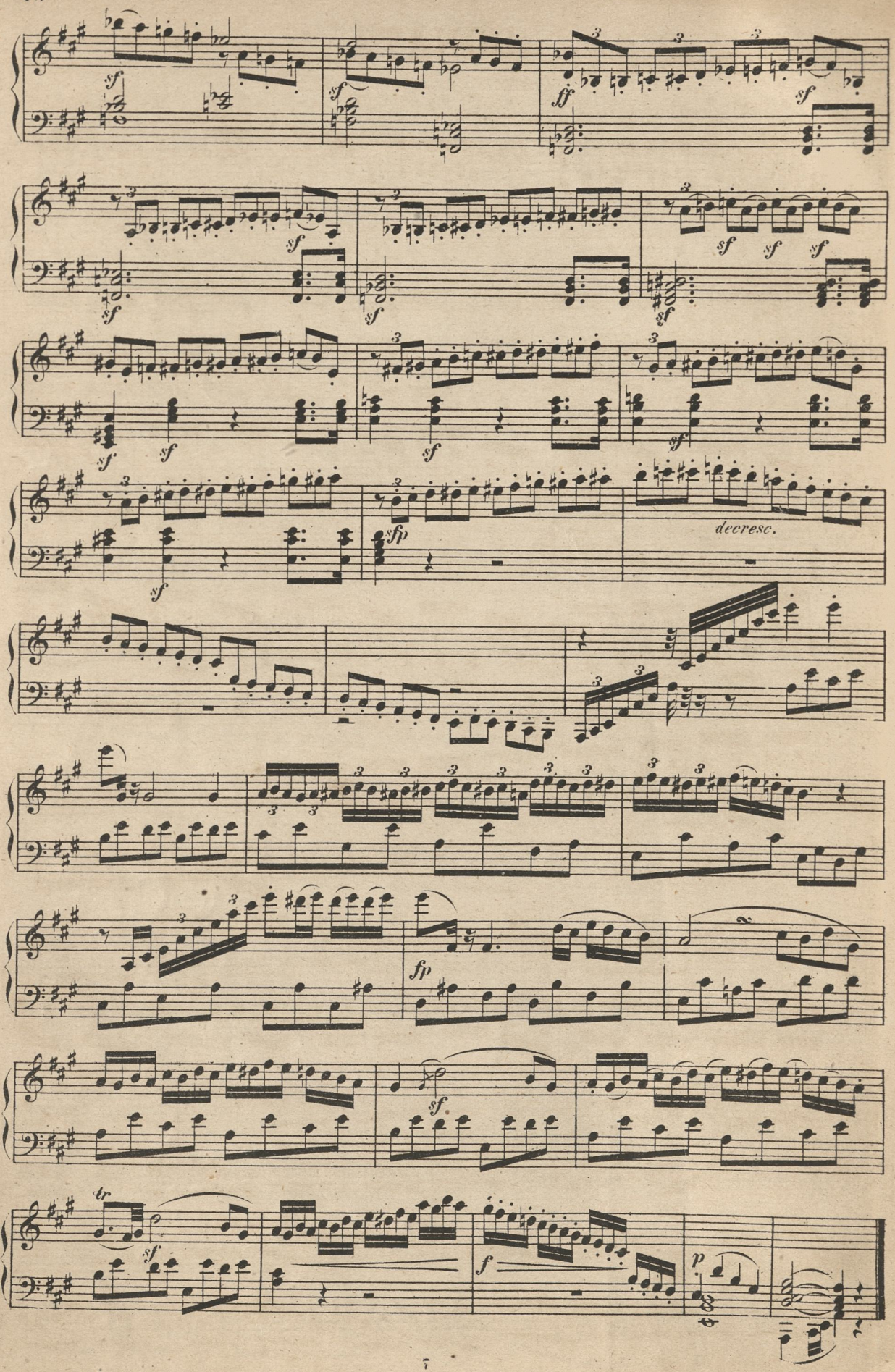



pp
sf
sf
sf
pp
11
staccato sempre
ff
sf
sf
sf
sf
sf
sf
sf
1.


staccato
sf
ff
legato
pp


sf
dolce


sf
sf
tr
tr
sf
pp
mf
f
p
f
sf
sf


sf
sf
fff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sfp
decresc.
sfp
sf
tr
sf
f
p

Appeared for the first time: March 9, 1796.

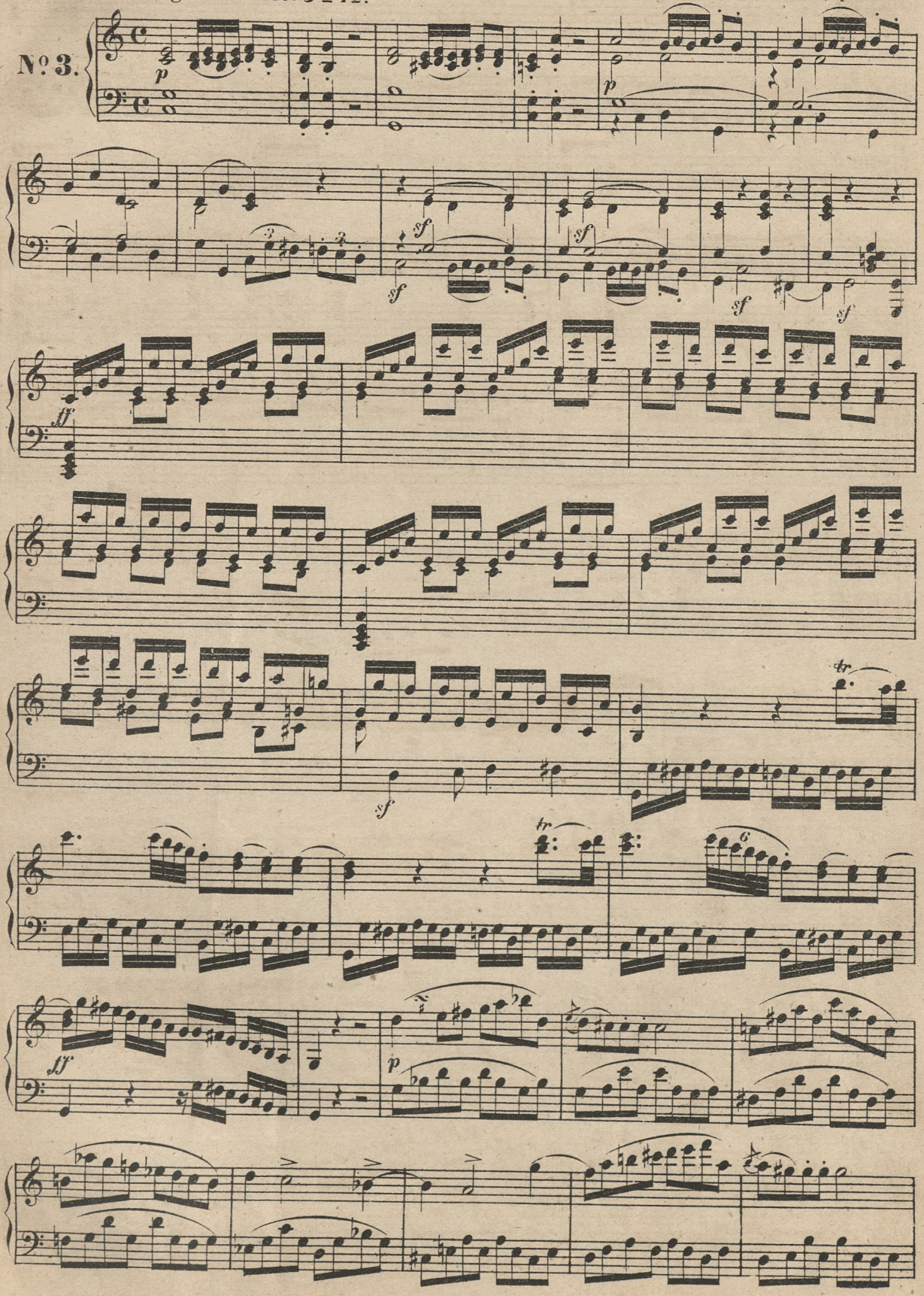
SONATA.

(Dedicated to Joseph Haydn.)

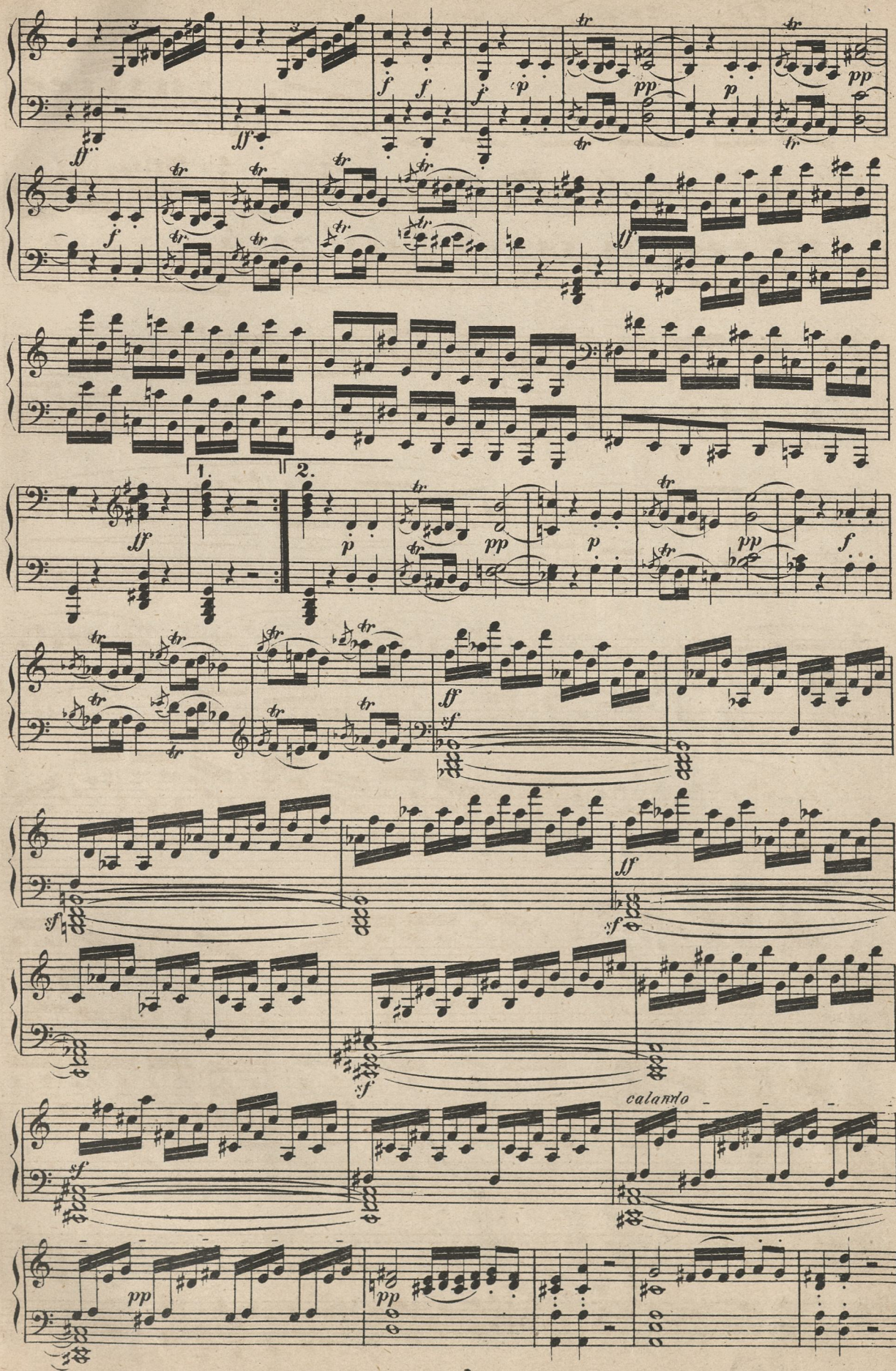
Allegro con brio. ♩ = 72.

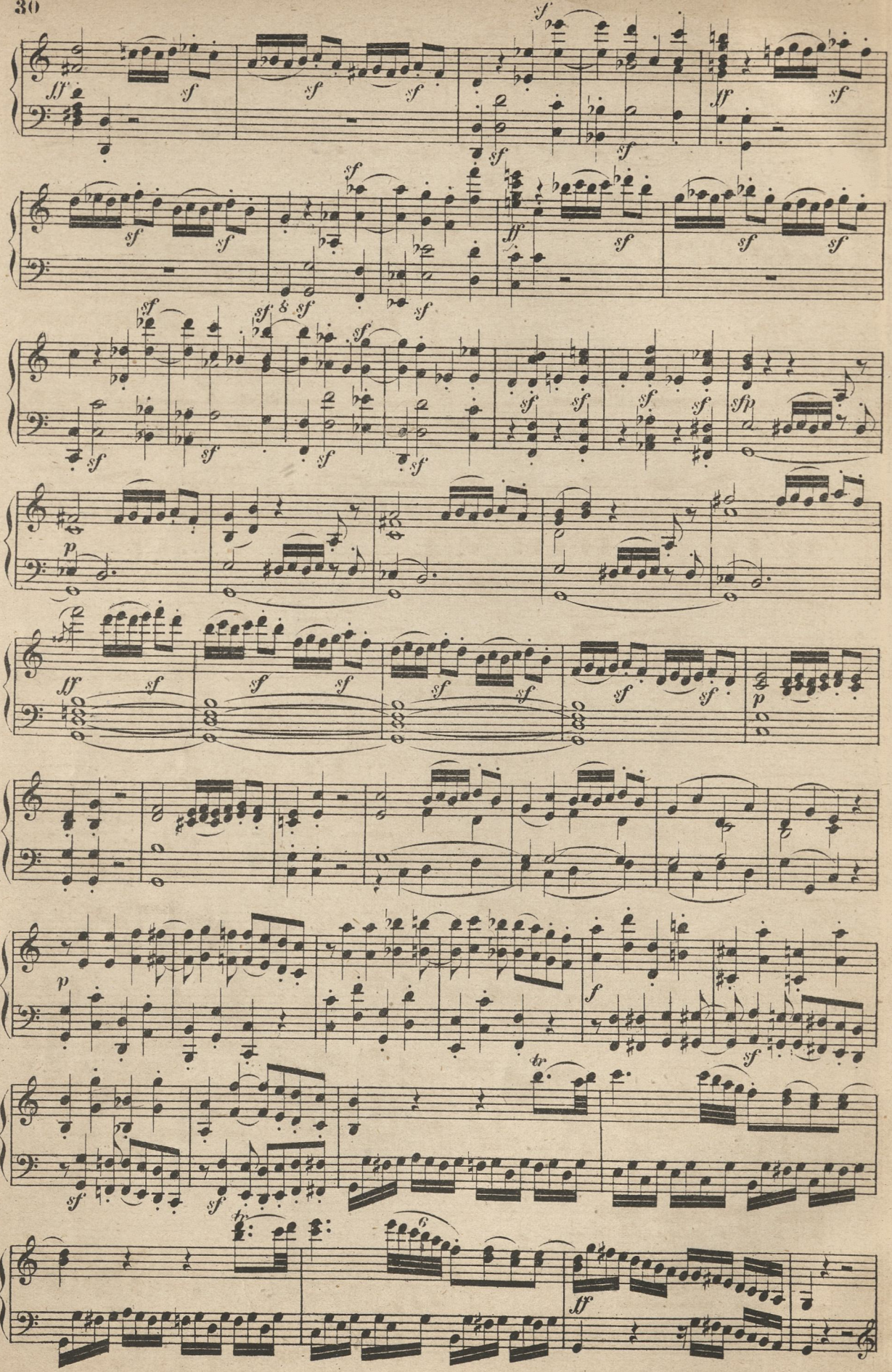
Beethoven, Op. 2. No 3.

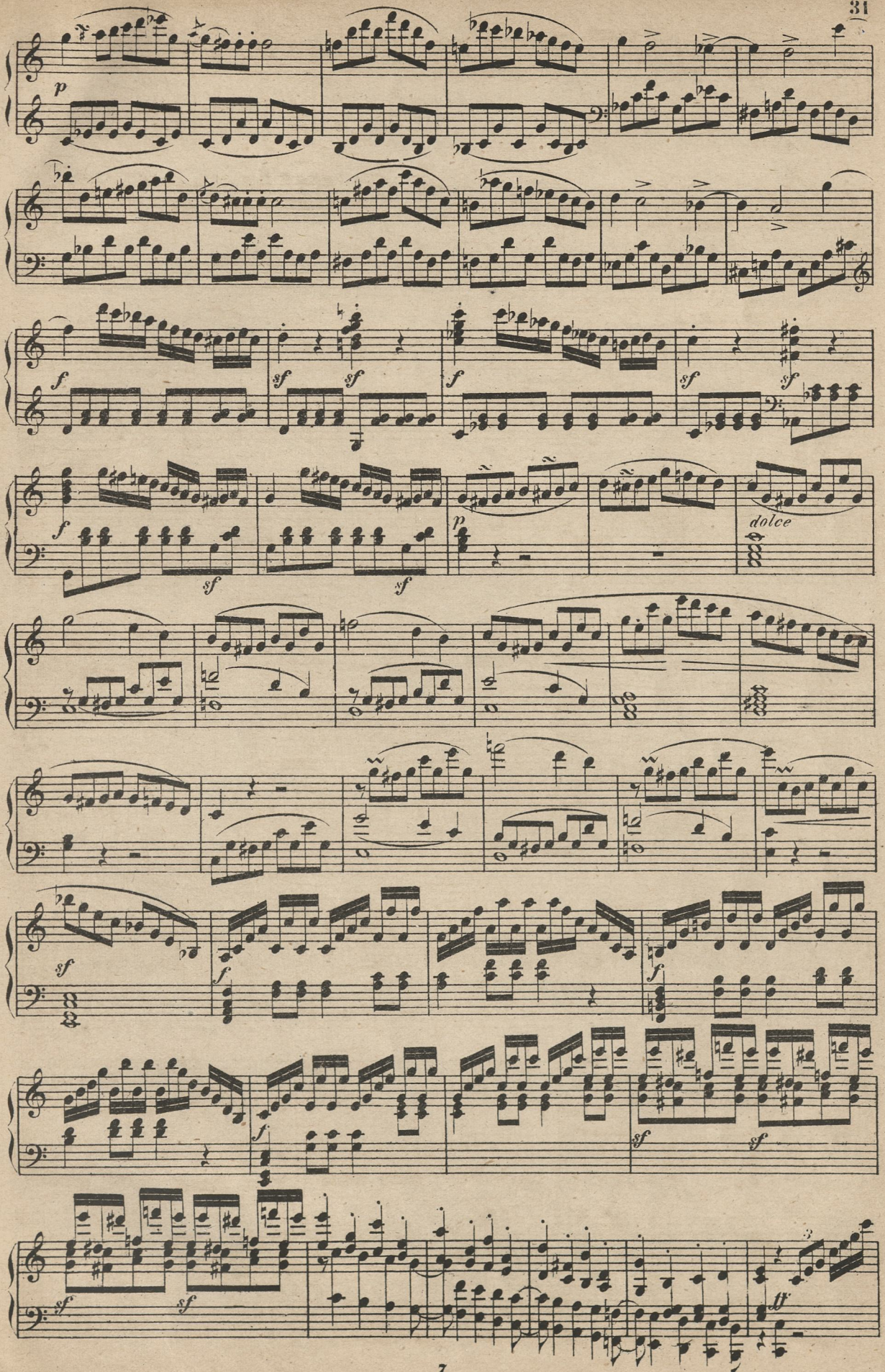
No 3.



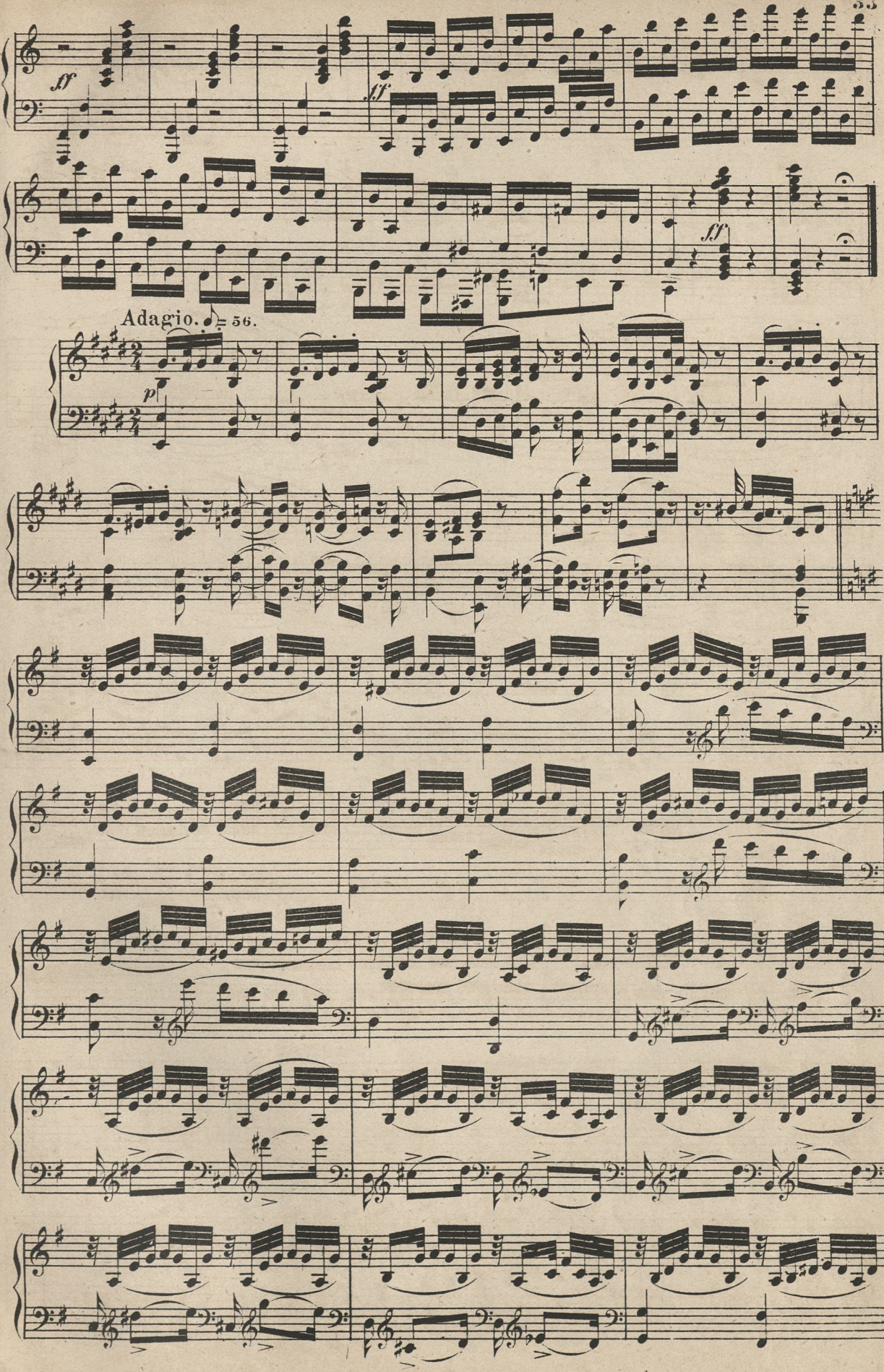

sf
f
p
dolce
tr
sf
ff

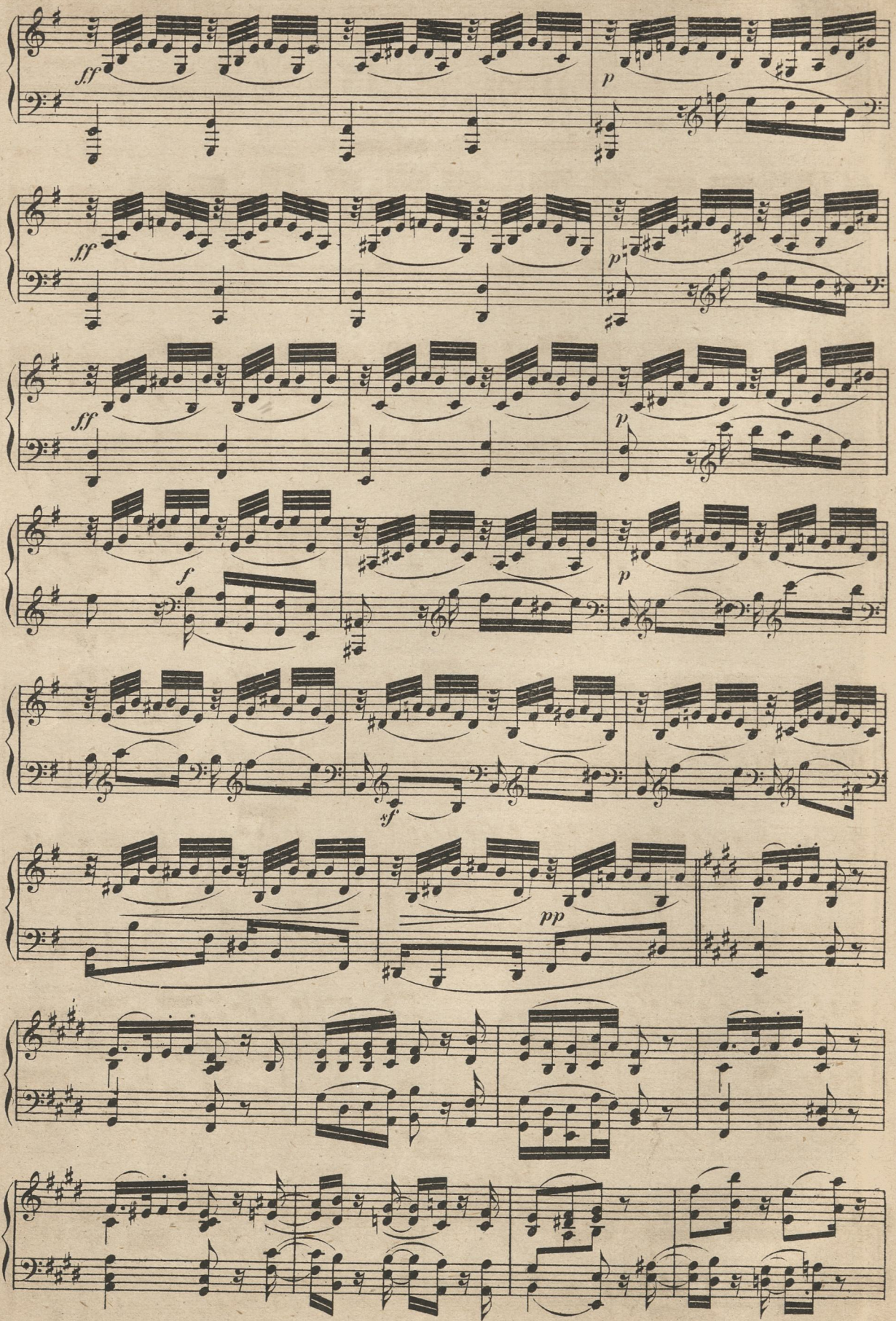

1.
2.
calando

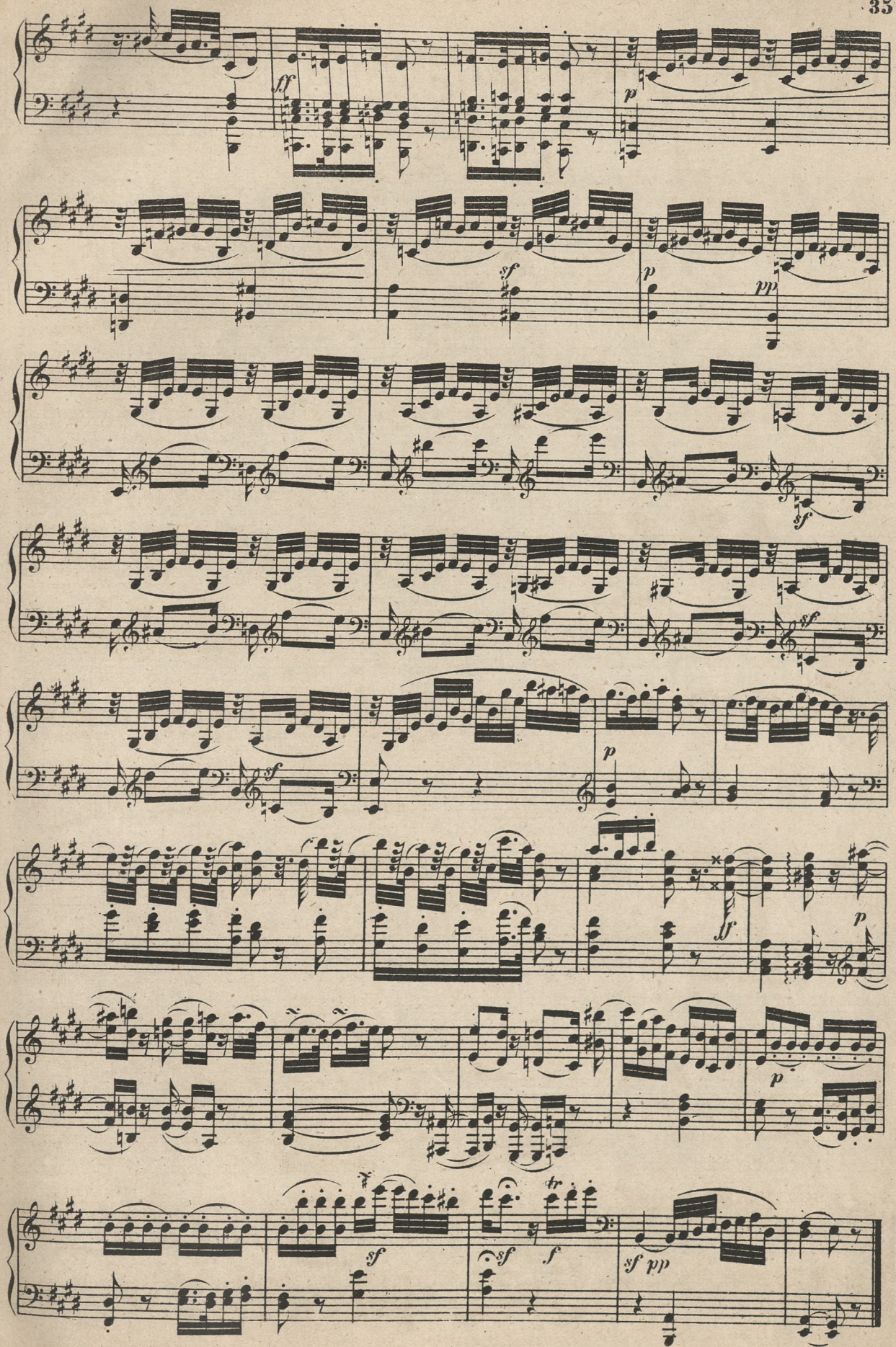



p
f
sf
sf
f
sf
sf
f
sf
sf
p
dolce
sf
f
f
sf
f
sf
sf
sf
sf
ff


ff
fff
f
p
tr
pp
ff
ffp
cresc.
sf
ff
p
pp
1

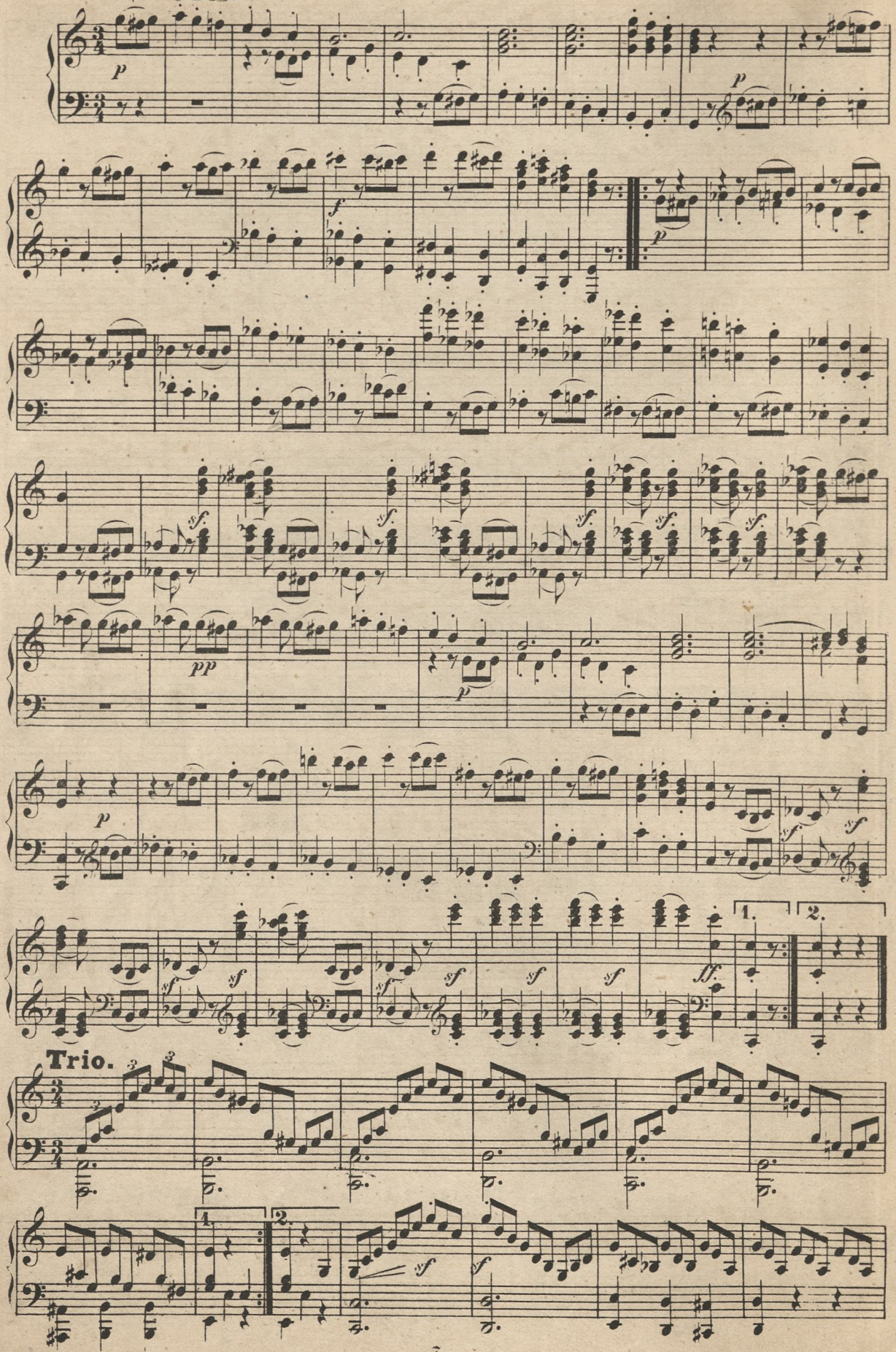

ff
ff
ff
Adagio. ♩= 56.
p


ff
p
ff
p
ff
p
f
p
sf
pp


ff
p
sf
p
pp
sf
sf
p
sf
p
p
sf
sf
f
sf
pp

Scherzo.

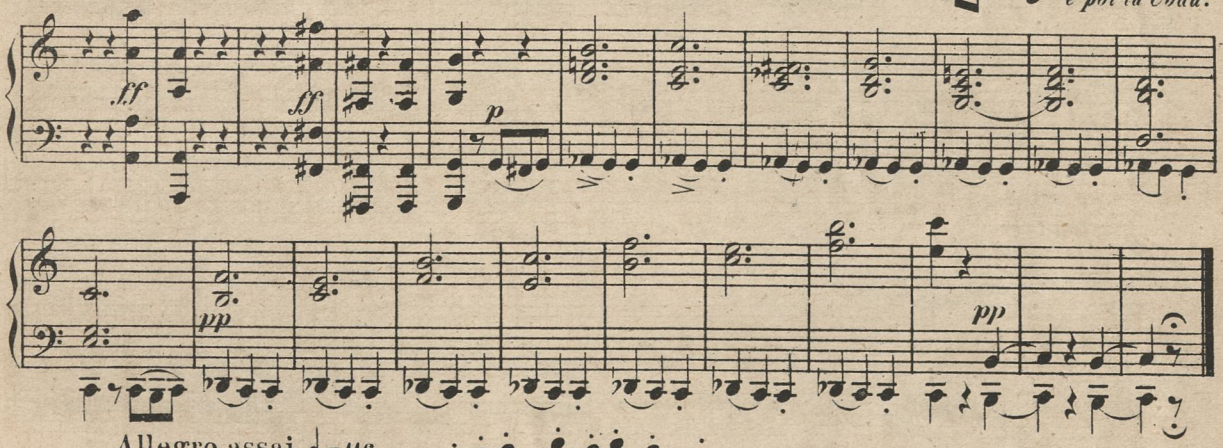
Allegro. ♩ = 88.





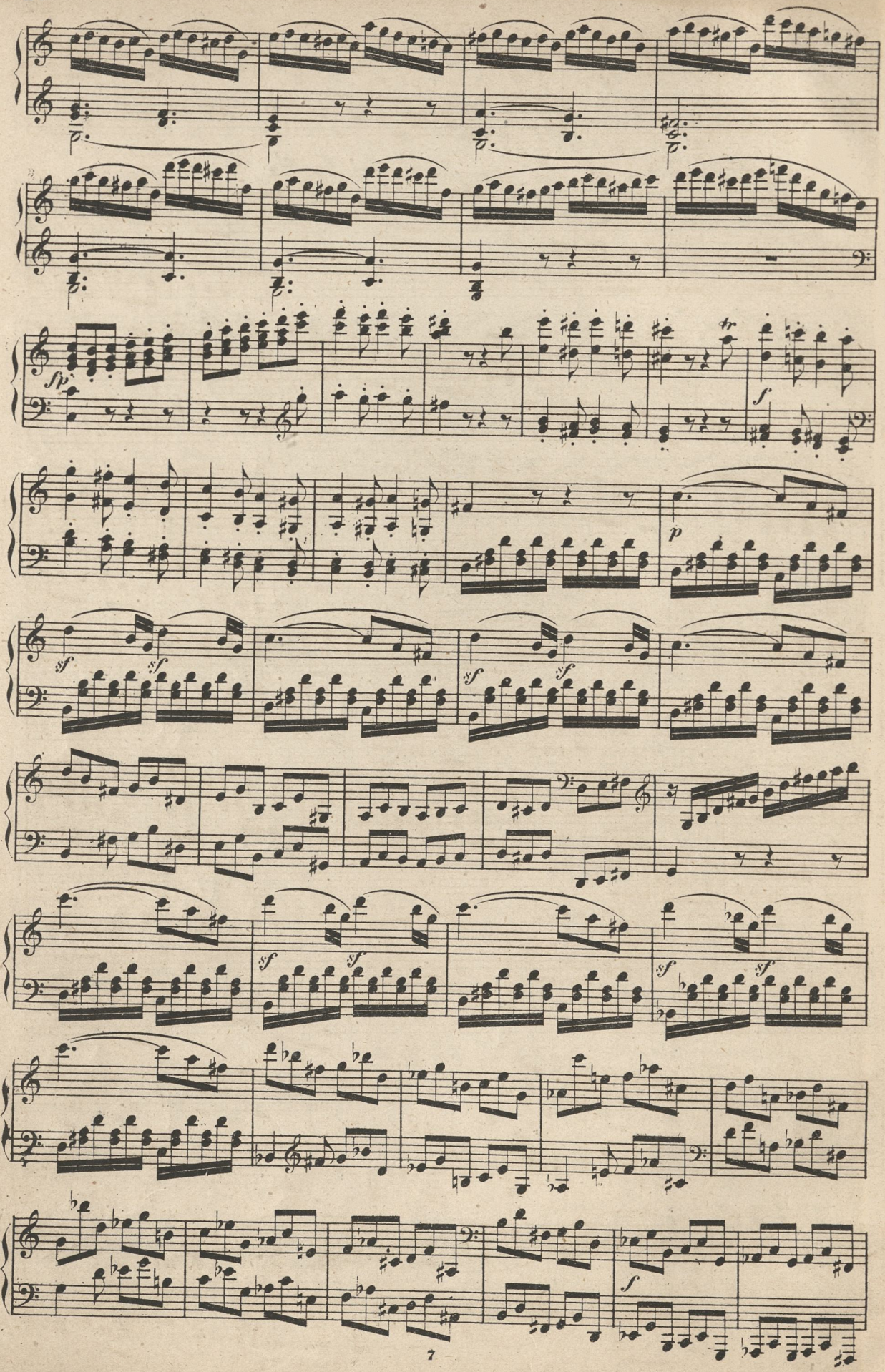
Coda.

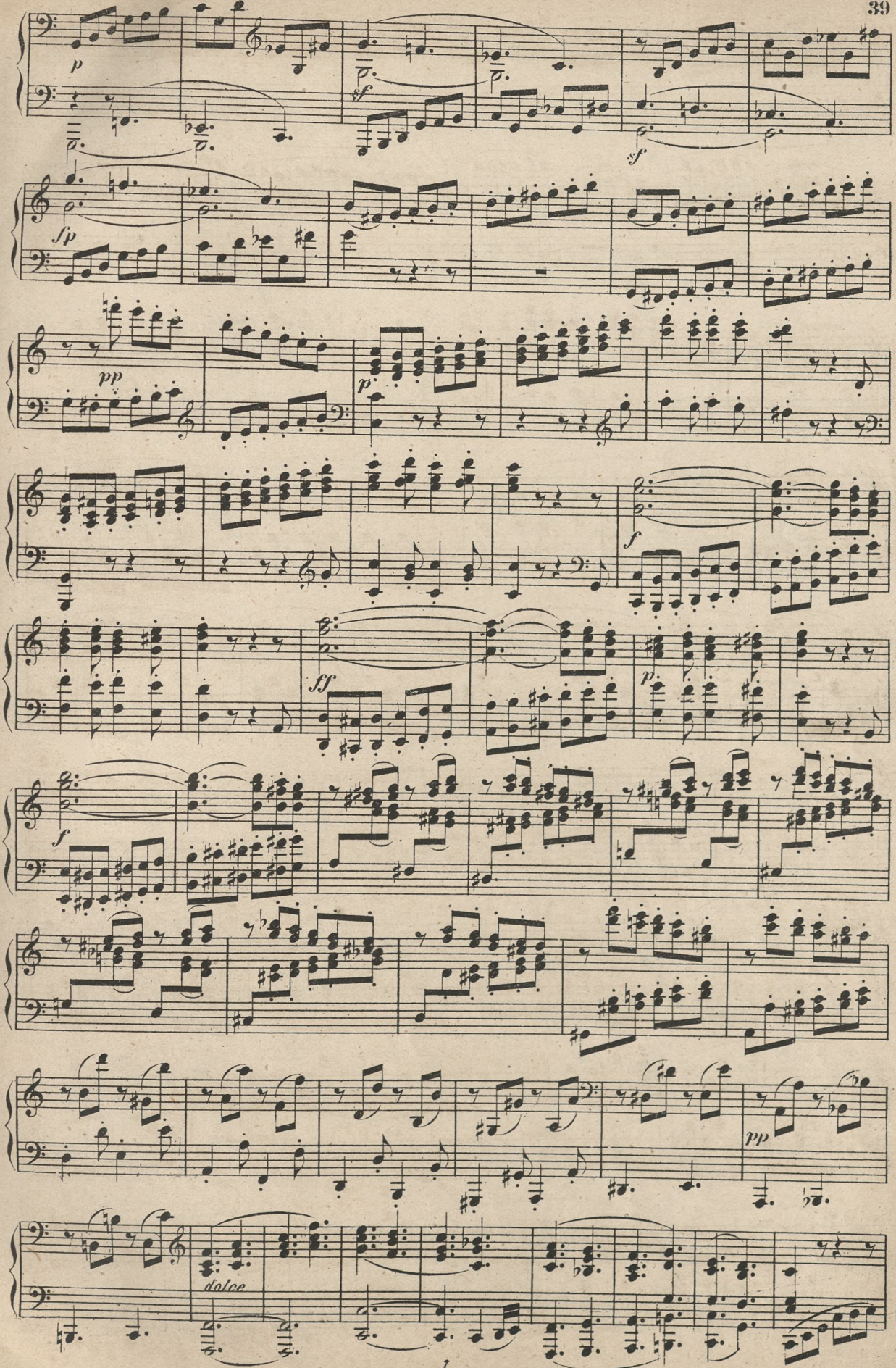
Scherzo D.C. e poi la Coda.

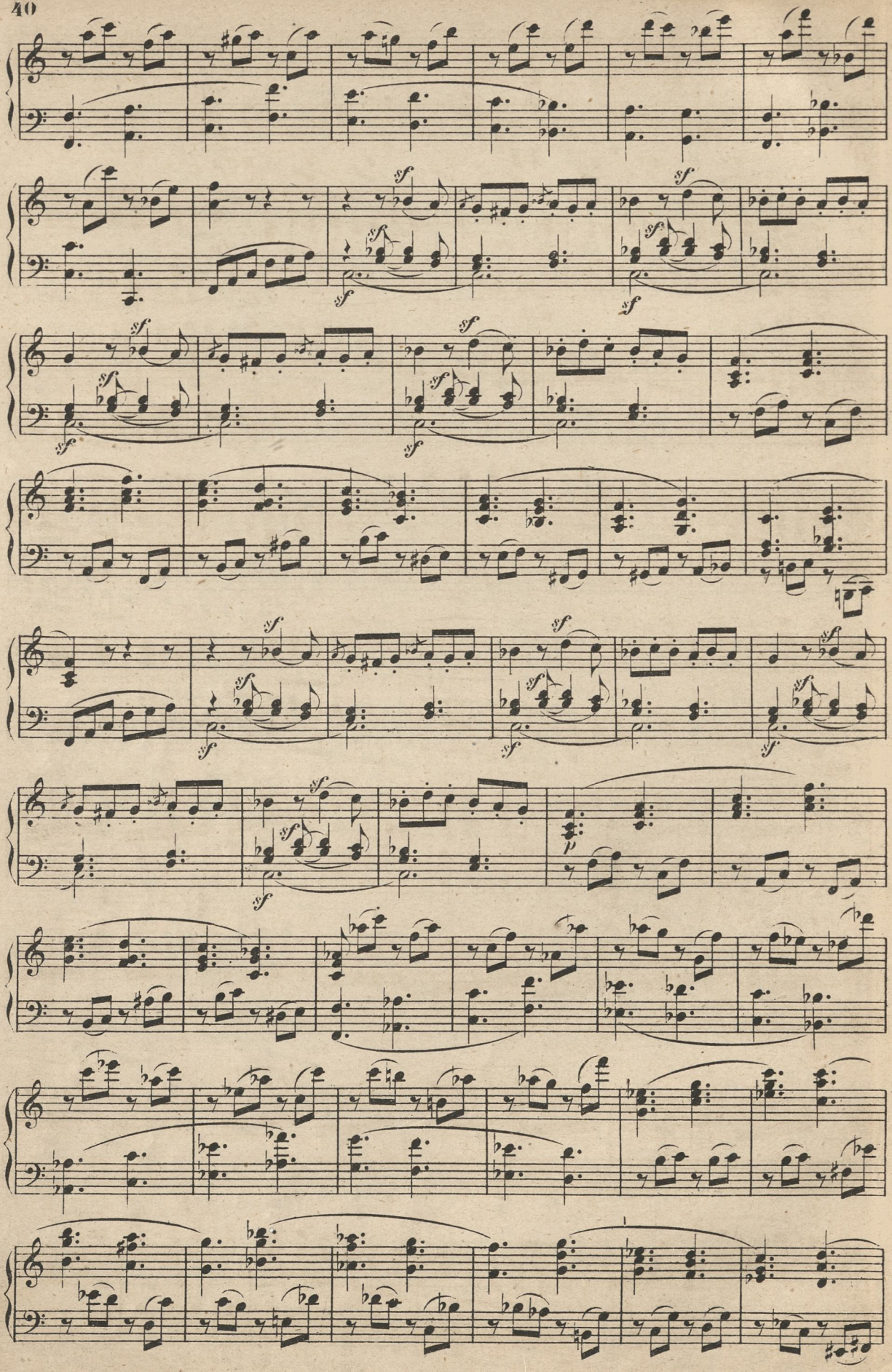


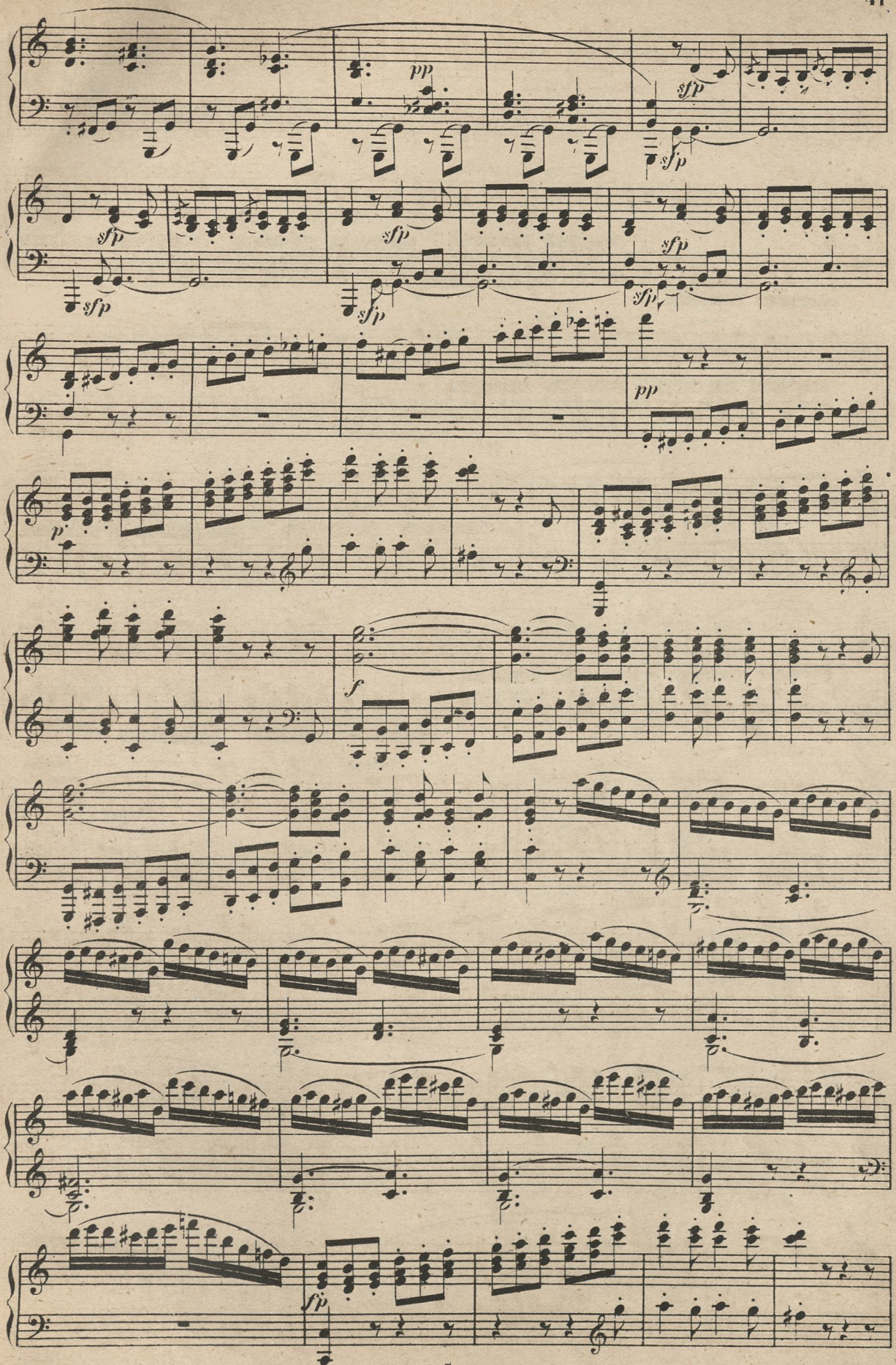
Allegro assai. ♩.= 116.

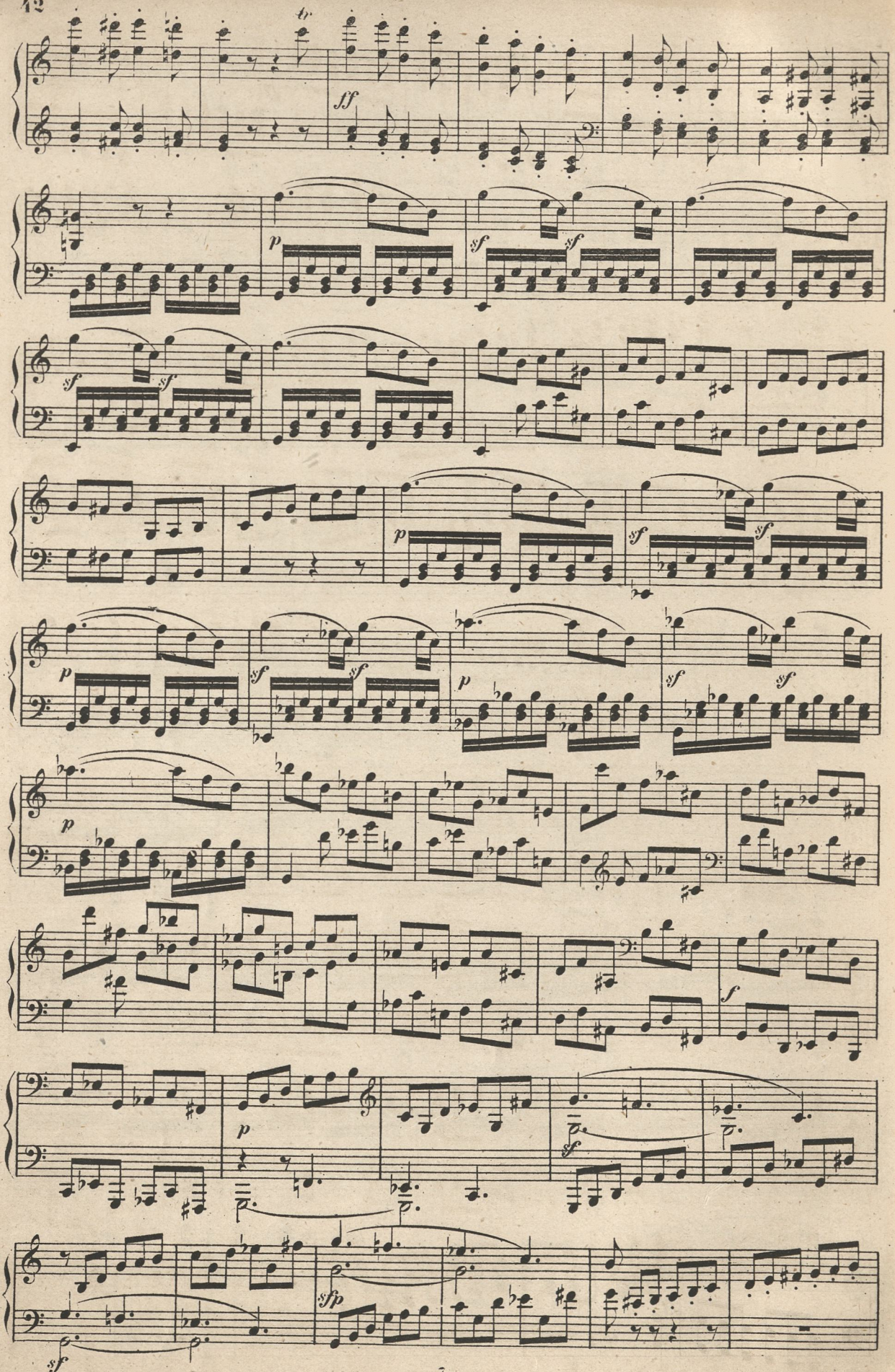


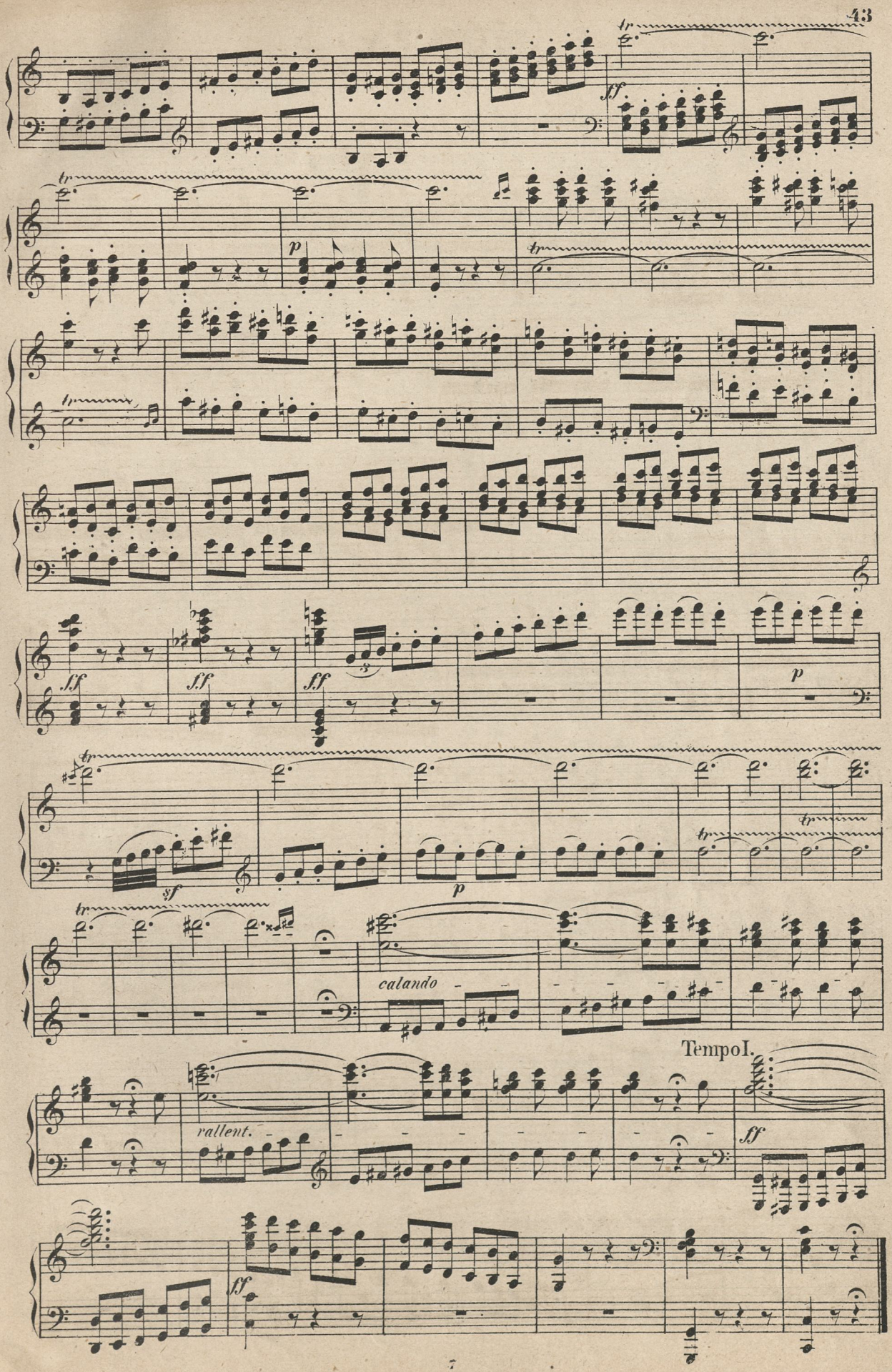

sfp
f
p
sf
sf
sf
sf
sf
sf
sf
sf
sf
f


p
sf
sf
fp
pp
p
f
ff
p
f
pp
dolce


sf
p


pp
sfp
sfp
sfp
sfp
sfp
sfp
sfp
pp
p
f
fp


tr
ff
p
sf
sf
sf
sf
p
sf
sf
p
sf
sf
p
sf
sf
p
sf
p
sf
sfp
sf


tr
ff
p
fff
sf
calando
Tempo I.
rallent.

Appeared for the first time on October 7, 1797.

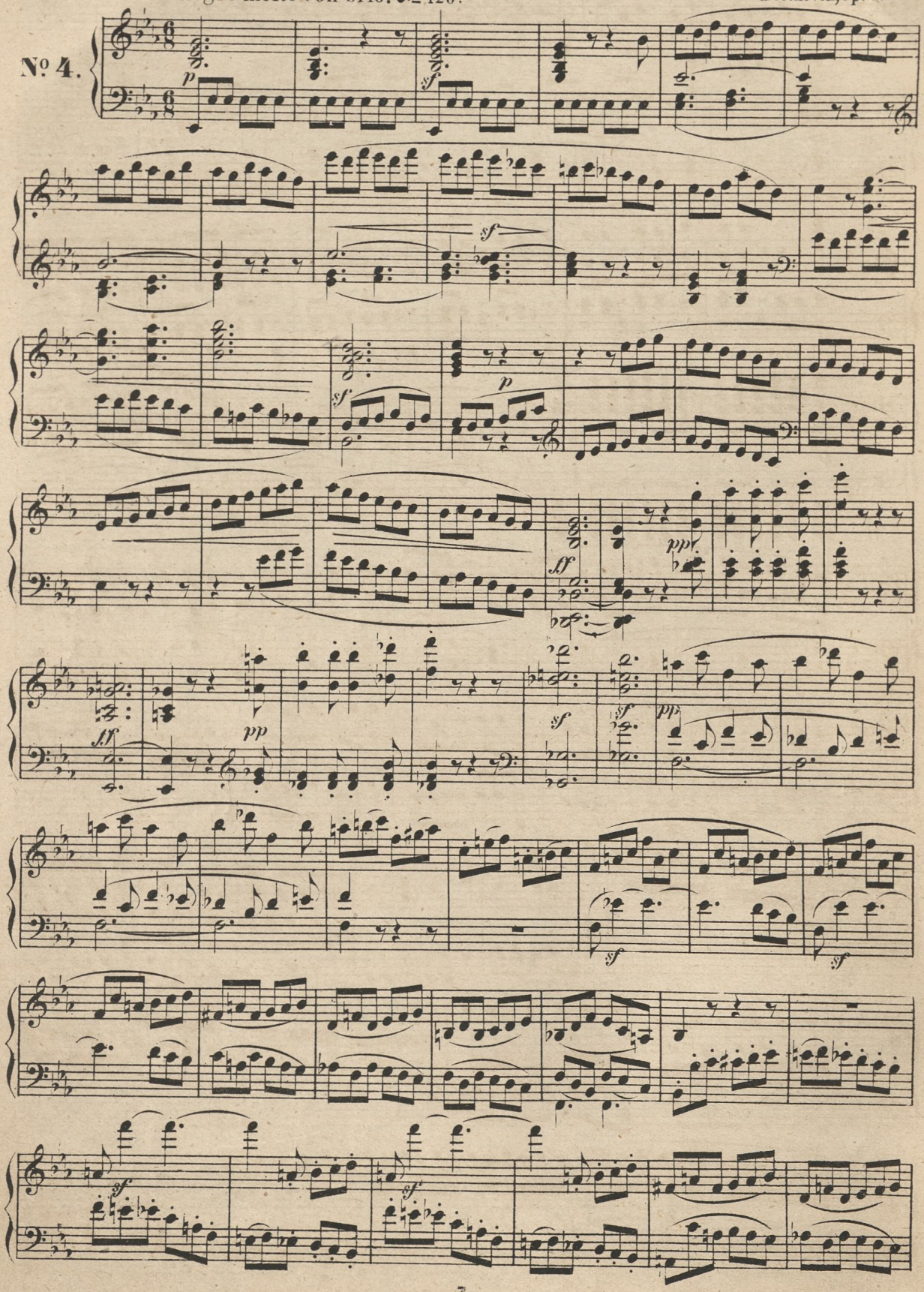
SONATA.

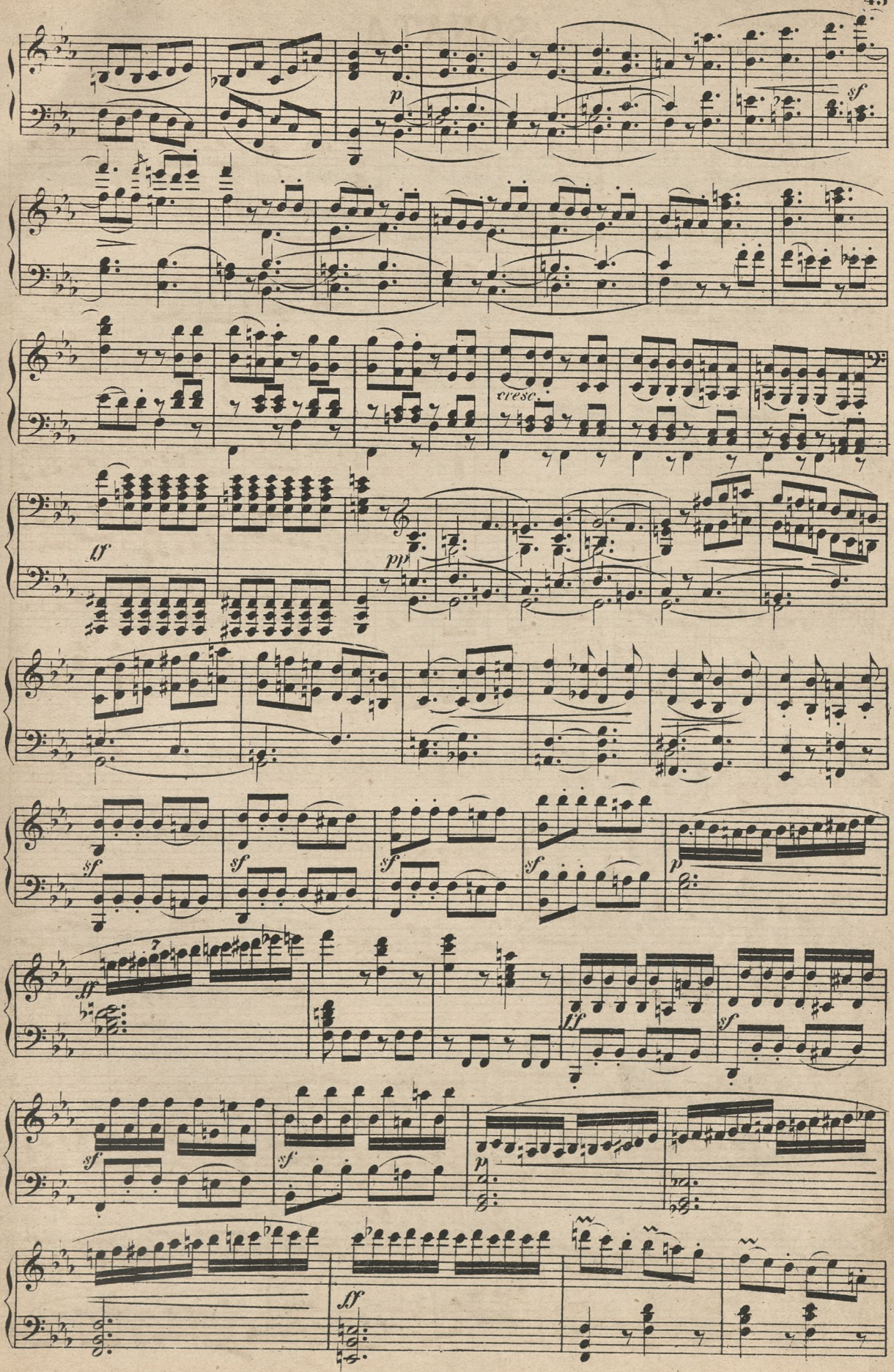
Dedicated to the Countess Babette de Keglevics.)

Allegro molto con brio. ♩.= 120.

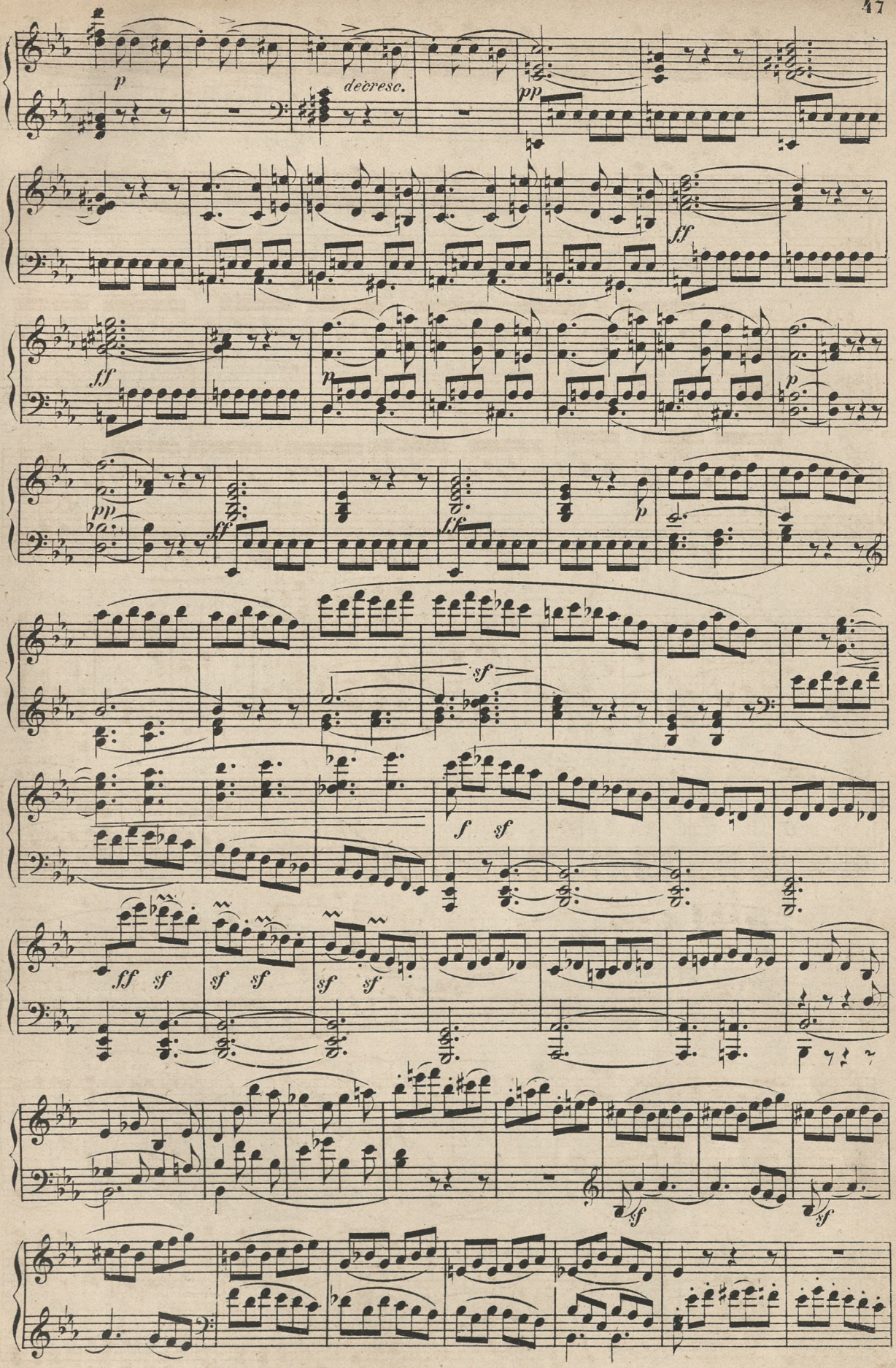
Beethoven, Op. 7.

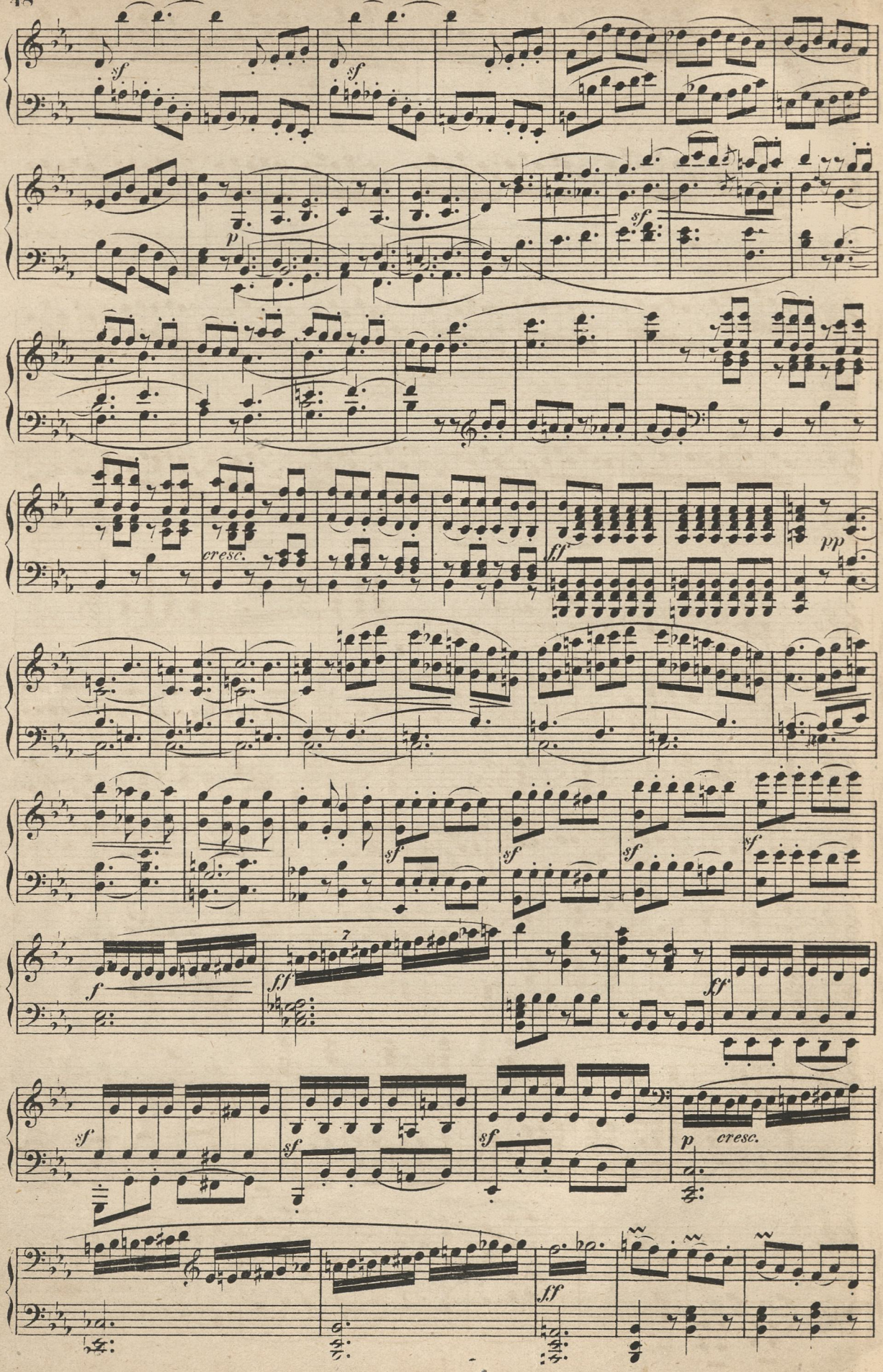
No 4.

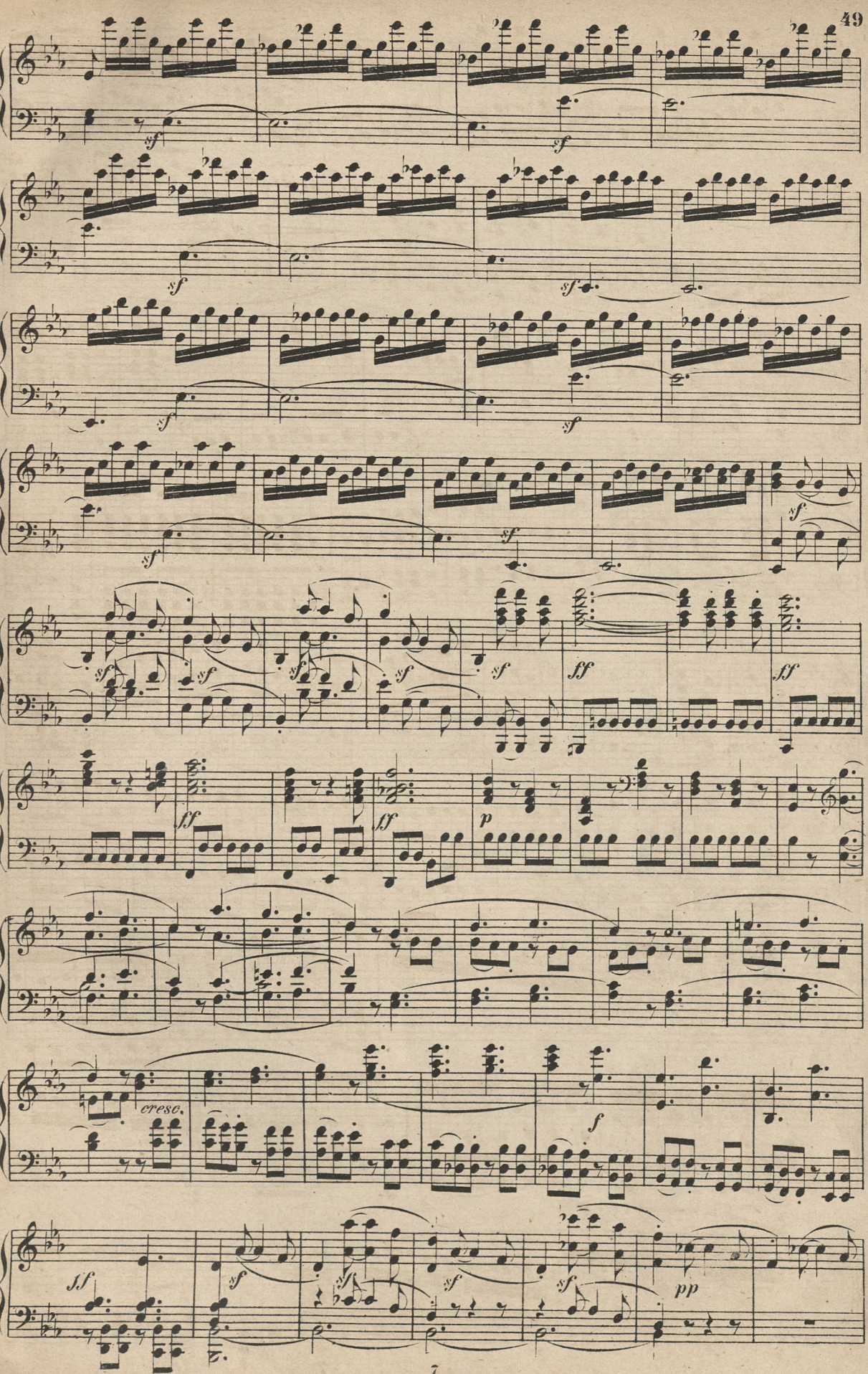


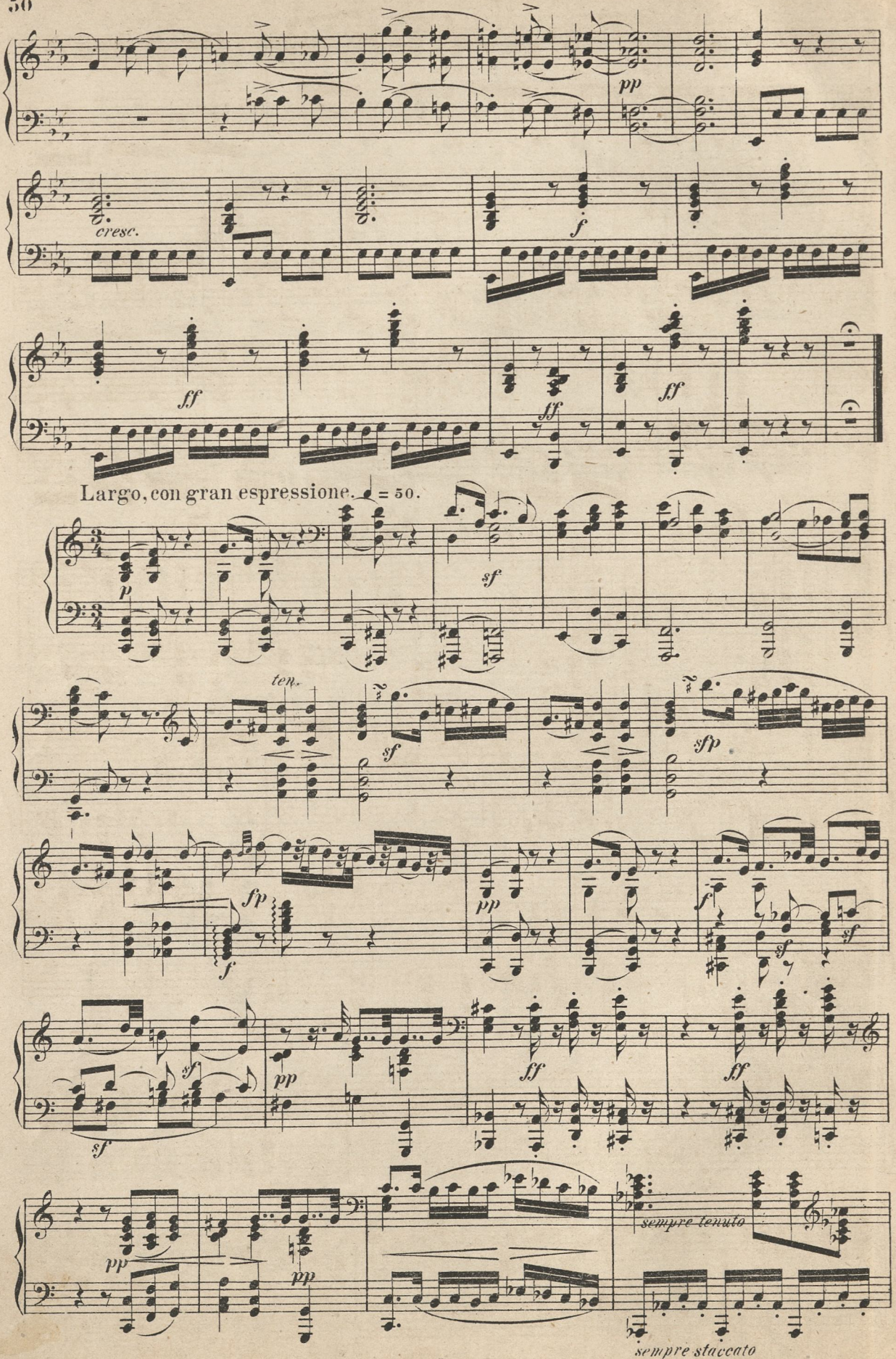

p
sf
cresc.
ff
pp
sf
sf
sf
sf
p
ff
ff
sf
sf
sf
p
ff

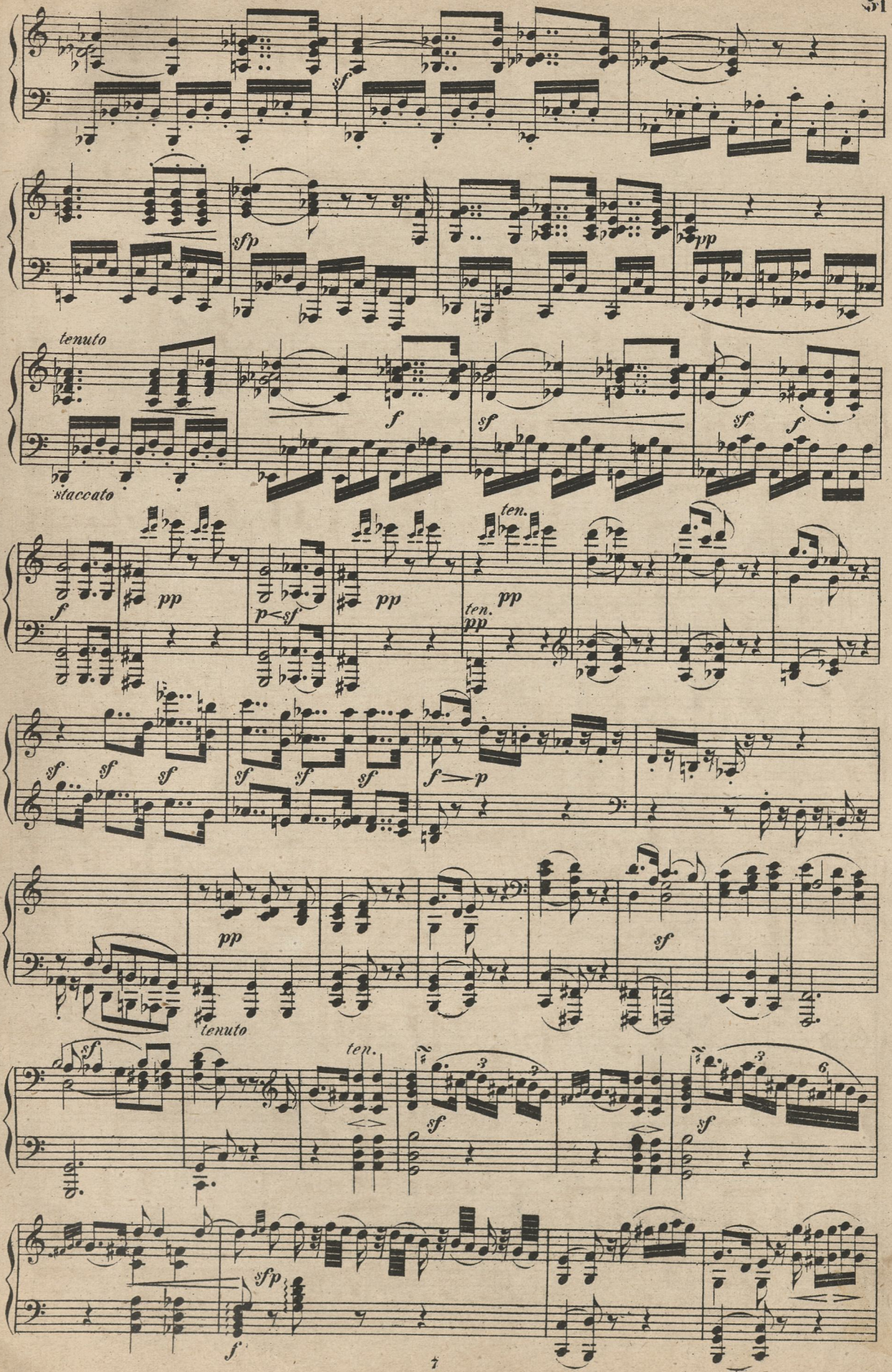

sf
ff
fp
sf
ff

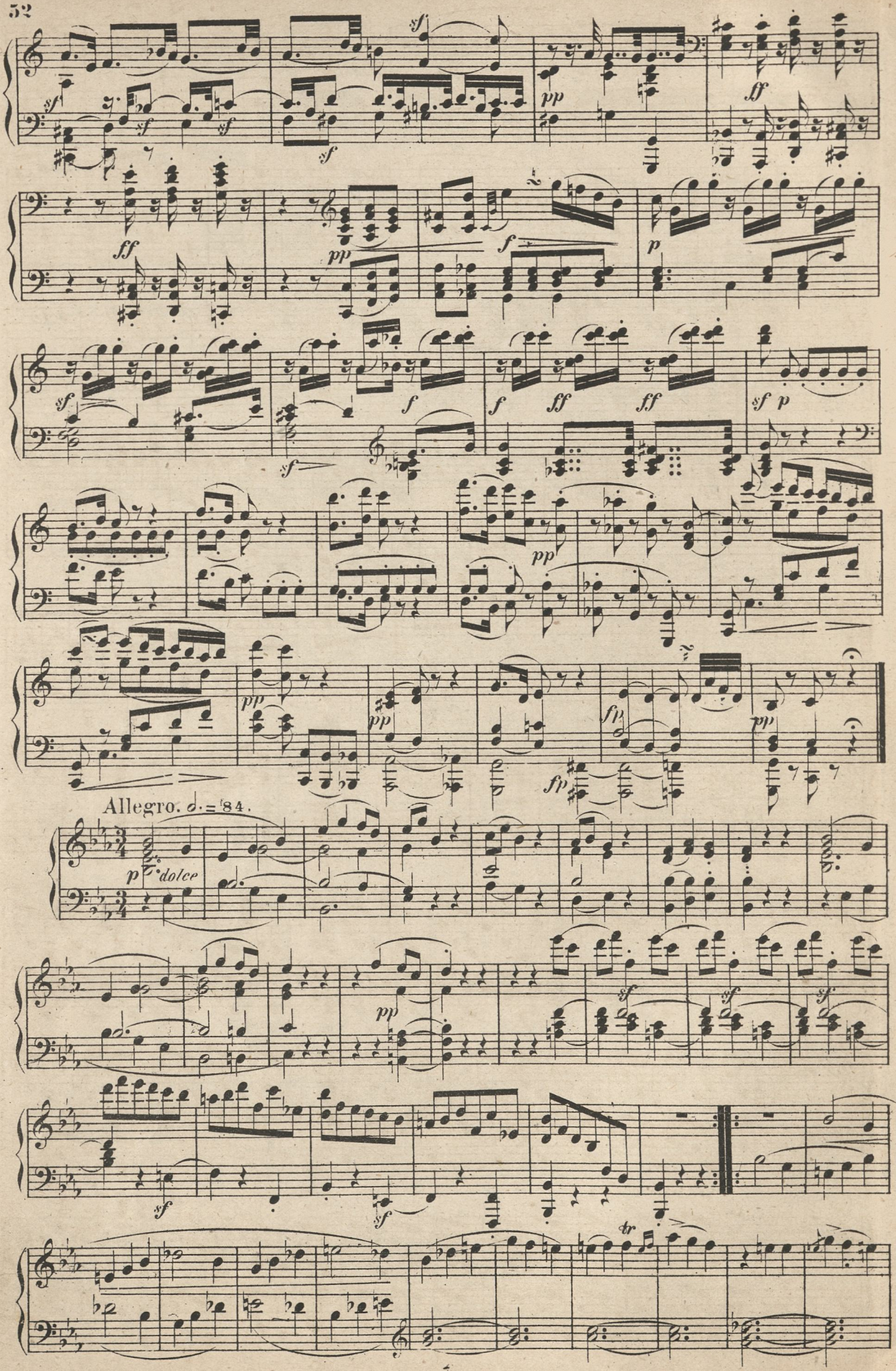

p
decresc.
pp
ff
ff
p
pp
ff
ff
p
sf
f sf
ff sf
sf sf
sf sf
sf
sf

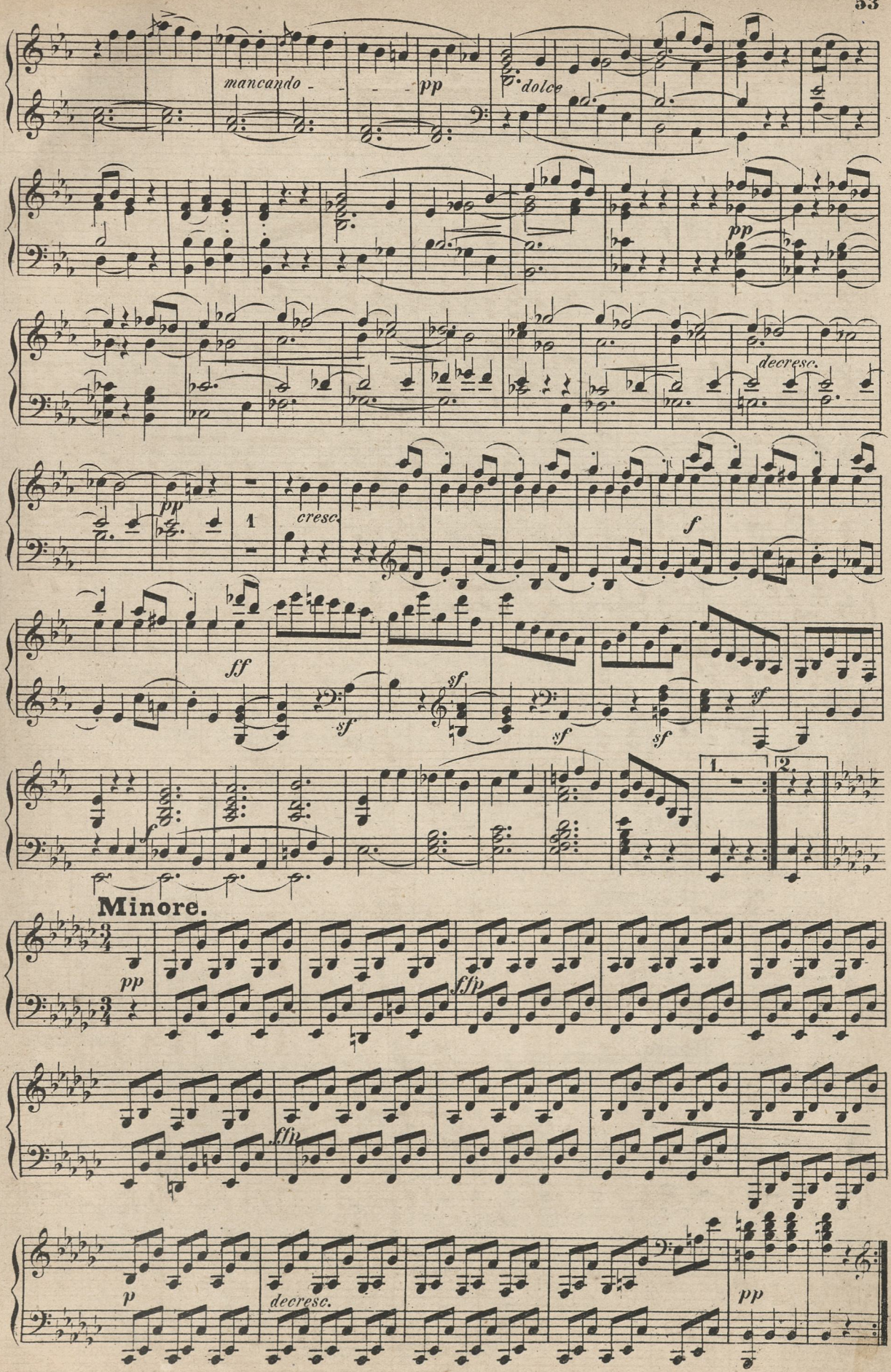

sf
sf
p
sf
cresc.
ff
pp
sf
sf
sf
sf
f
ff
7
ff
sf
sf
sf
p
cresc.
ff

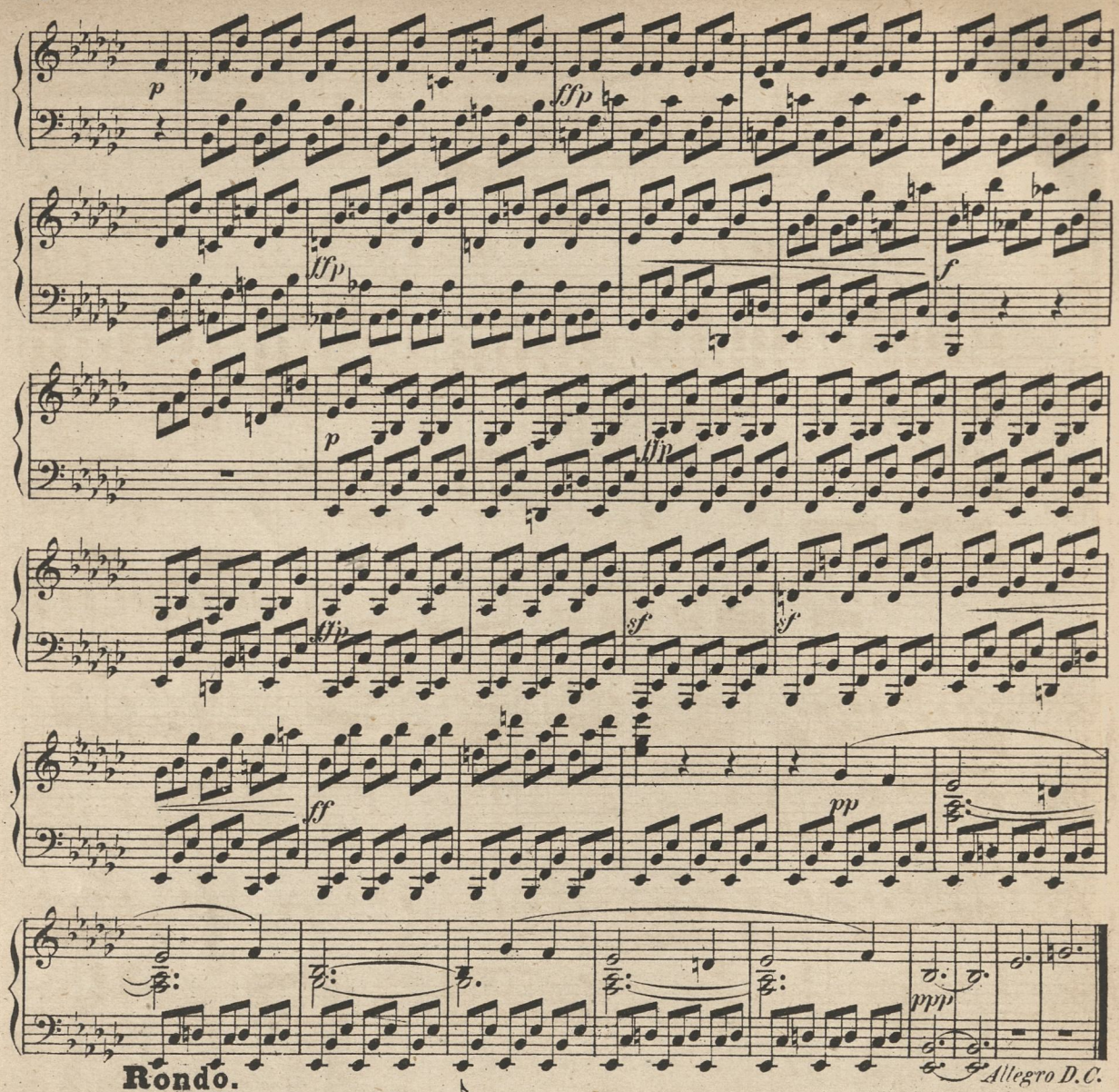

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
ff
ff
ff
p
cresc.
f
sf
sf
sf
sf
sf
pp


pp
cresc.
f
ff
ff
ff
Largo, con gran espressione. ♩ = 50.
p
sf
ten.
sf
sfp
fp
f
pp
f
sf
sf
sf
pp
ff
ff
pp
pp
sempre tenuto
sempre staccato


sf
sfp
pp
tenuto
staccato
f
sf
ten.
p<sf
f>p
tenuto
3
6
f


Allegro. ♩.= 84.
p dolce
tr

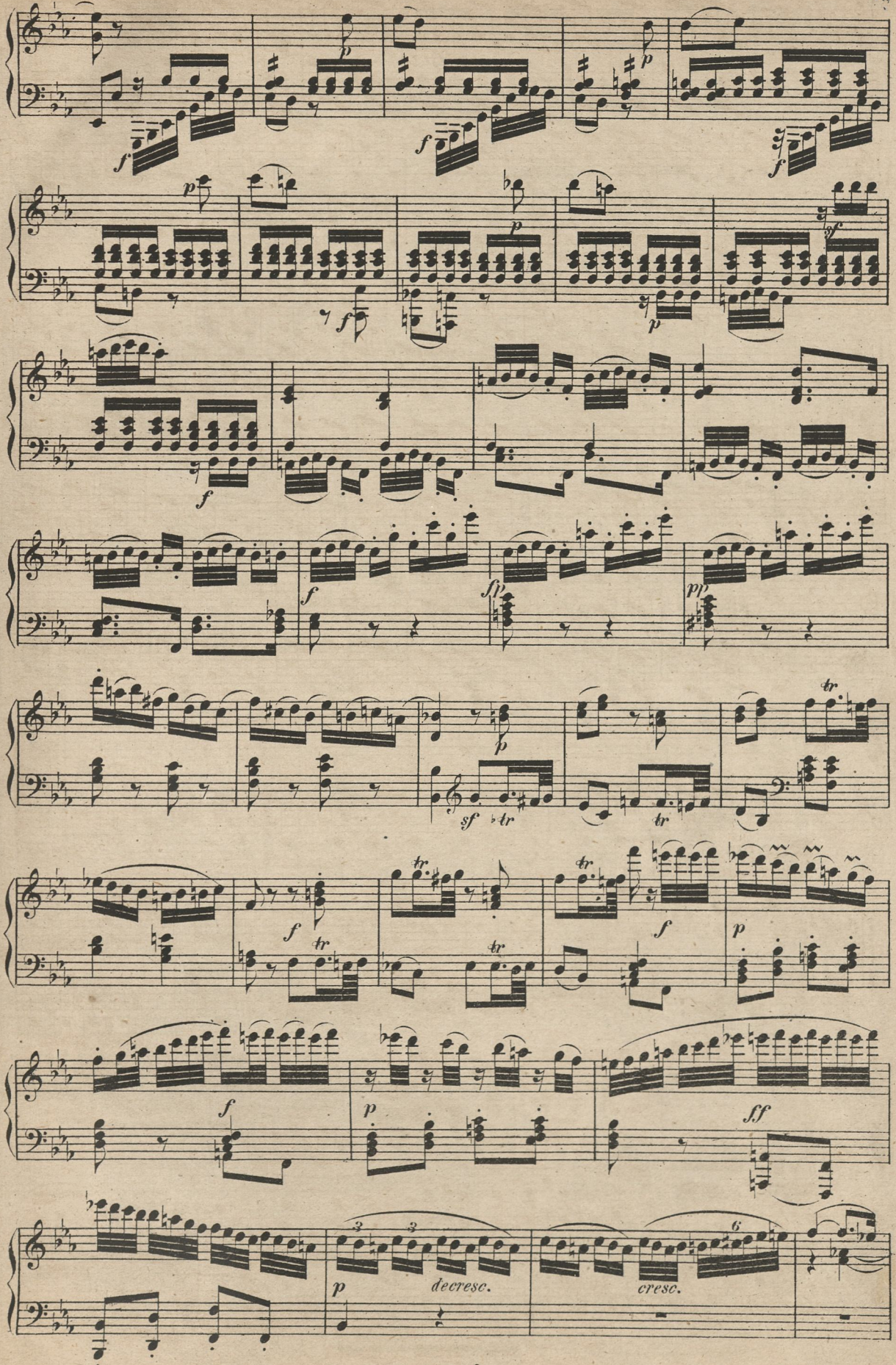

mancando
pp
dolce
pp
decresc.
pp
1
cresc.
f
ff
sf
sf
sf
sf
sf
1.
2.
f
Minore.
pp
ff/p
ff/p
p
decresc.
pp



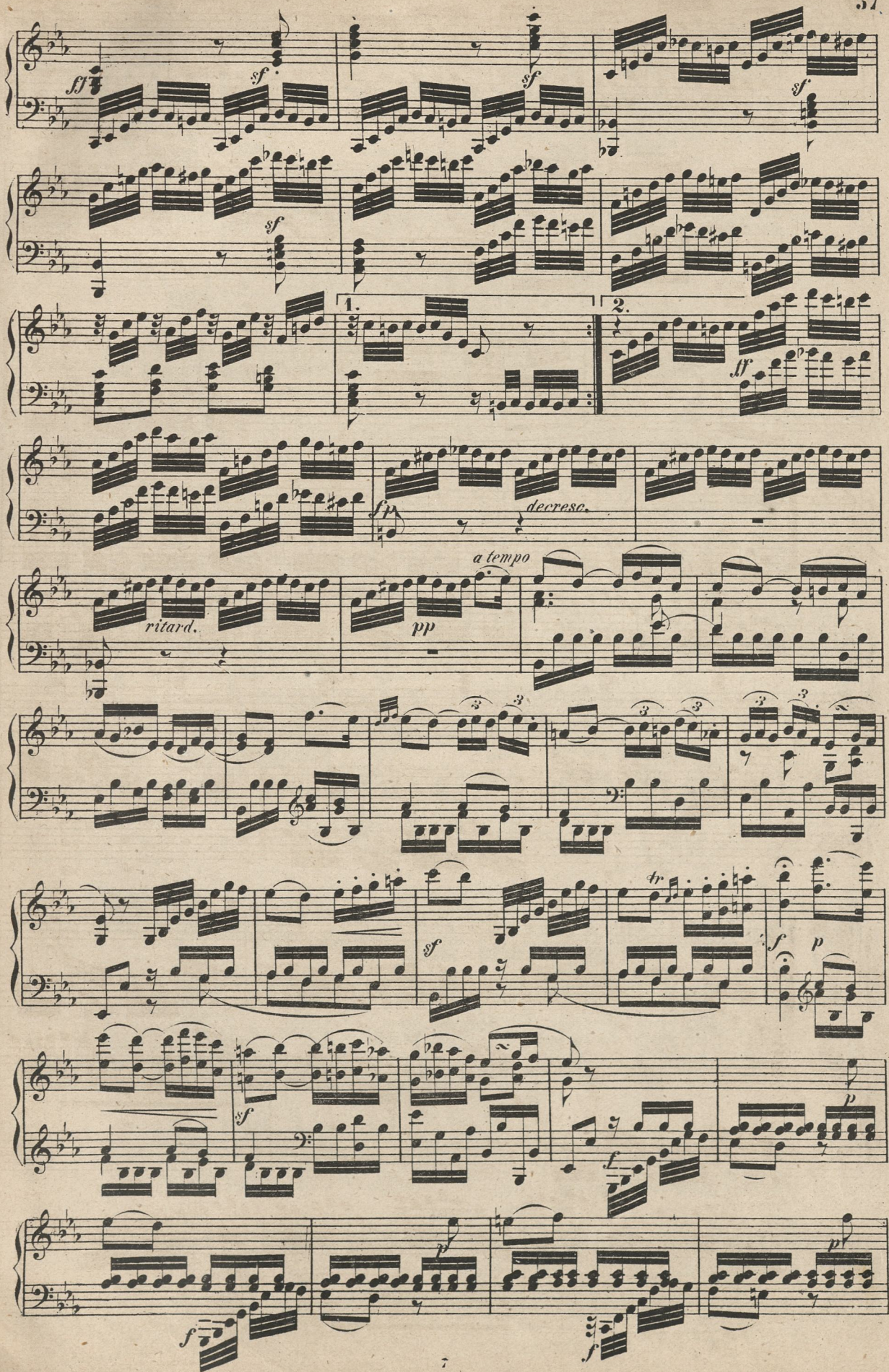
Rondo.

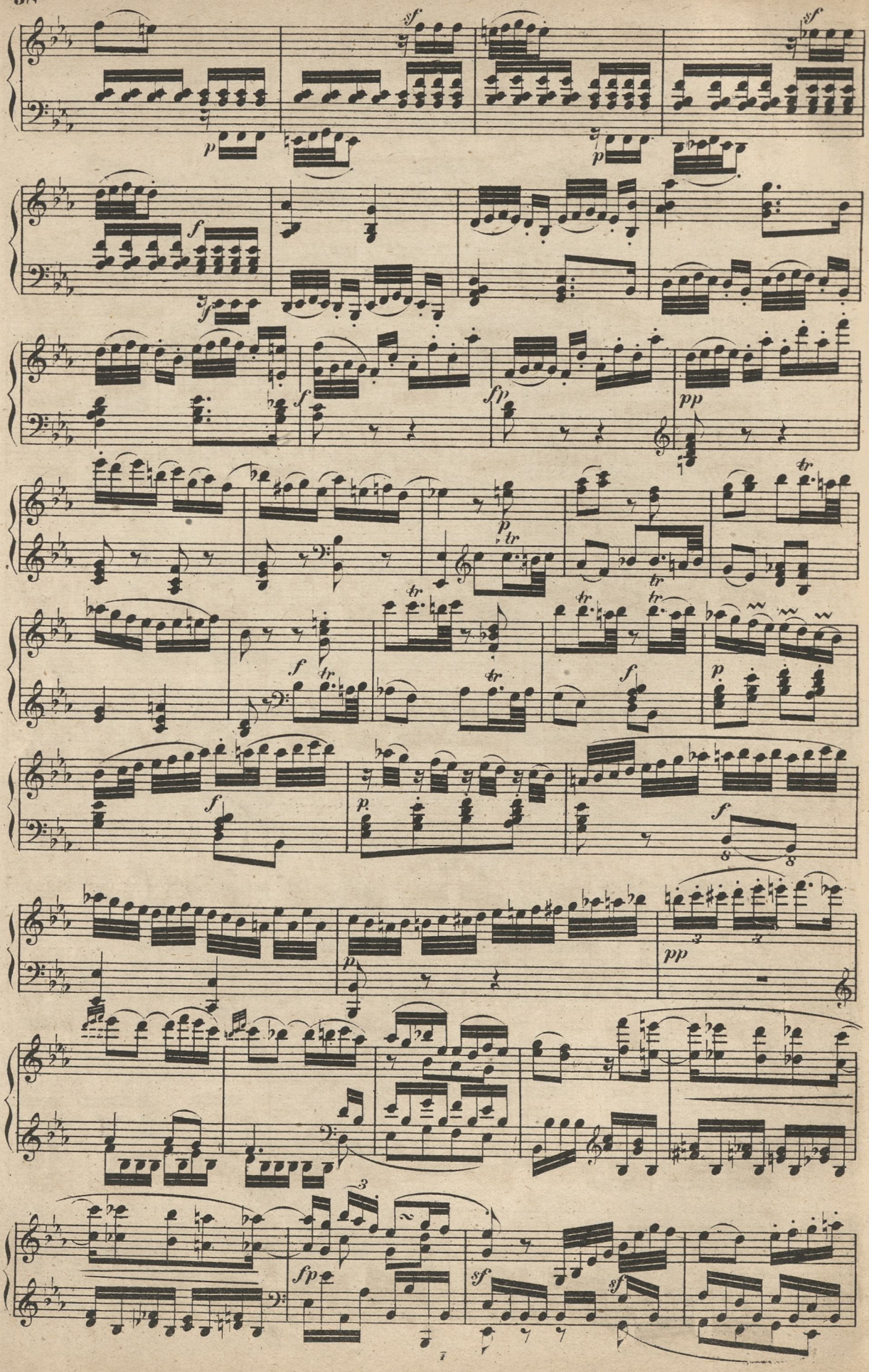
Poco Allegretto e grazioso. ♪=138.

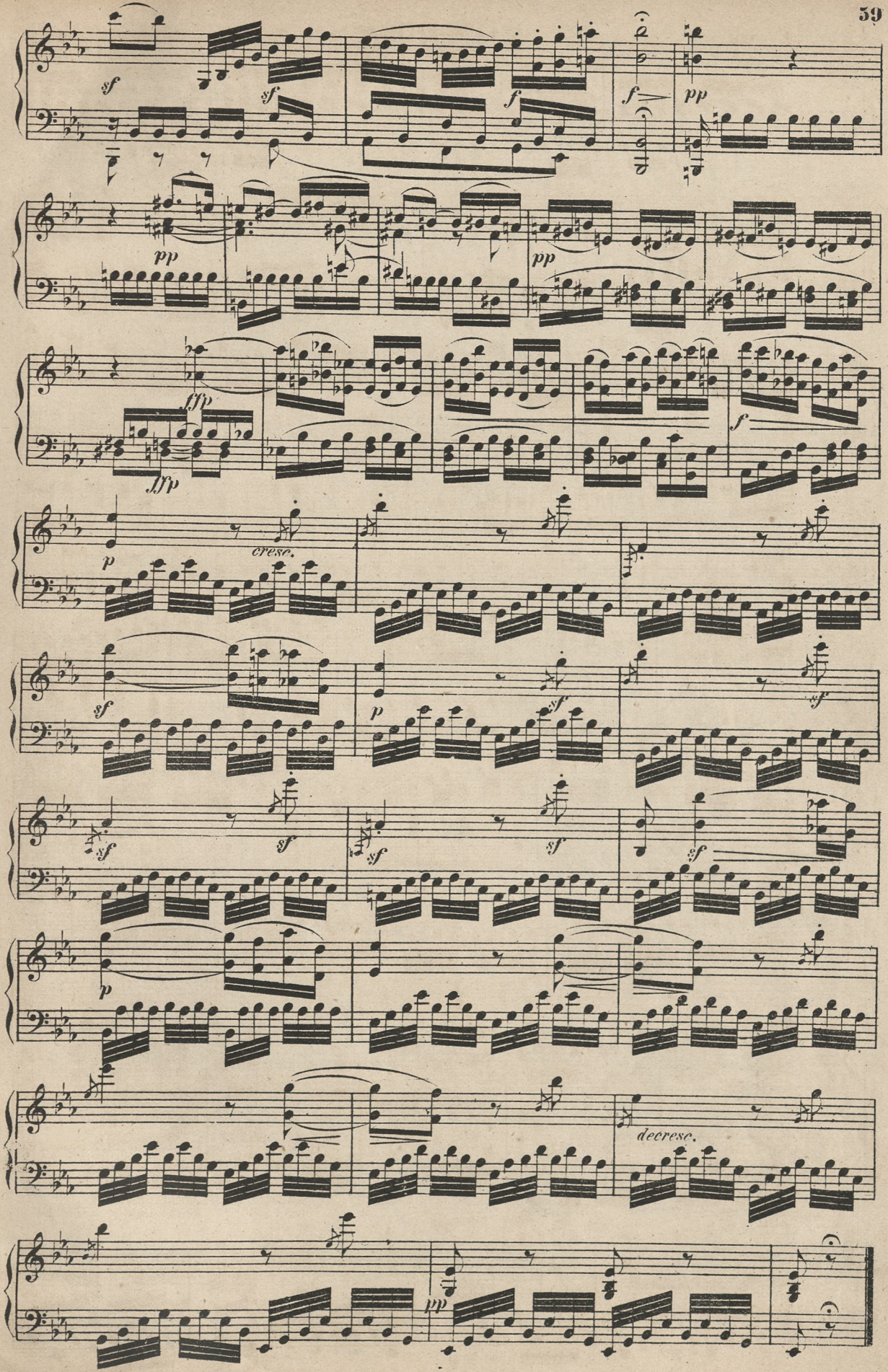



f
p
f
p
f
p
f
p
p
f
p
f
f
fp
pp
p
sf
tr
tr
tr
f
tr
tr
f
tr
f
p
f
p
ff
p
decresc.
cresc.
3
3
6


p
sf
p
f
fff
sf
1.
2.
ff


sf
sf
sf
sf
sf
1.
2.
ff
fp
decresc.
ritard.
a tempo
pp
sf
tr
f
p
sf
f
pp
pp
f
f


sf
p
sf
p
f
sf
f
fp
pp
tr
p
tr
tr
tr
tr
f
tr
tr
f
p
f
p
f
8
8
pp
p
3
3
3
fp
sf
sf


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sf
f
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pp
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pp
fffp
fffp
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cresc.
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sf
sf
sf
p
decresc.
pp

Appeared for the first time on September 26, 1798.

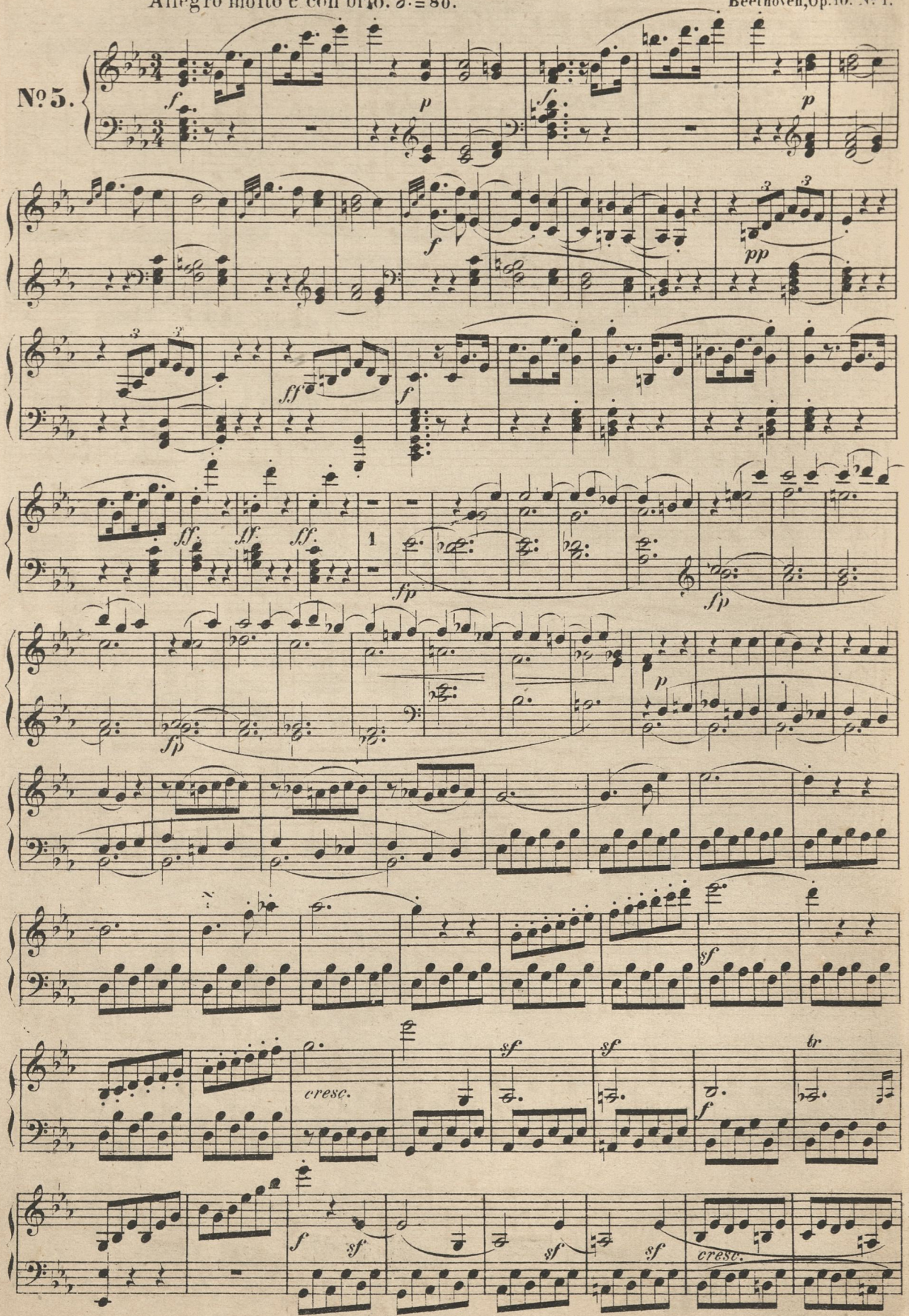
SONATA.

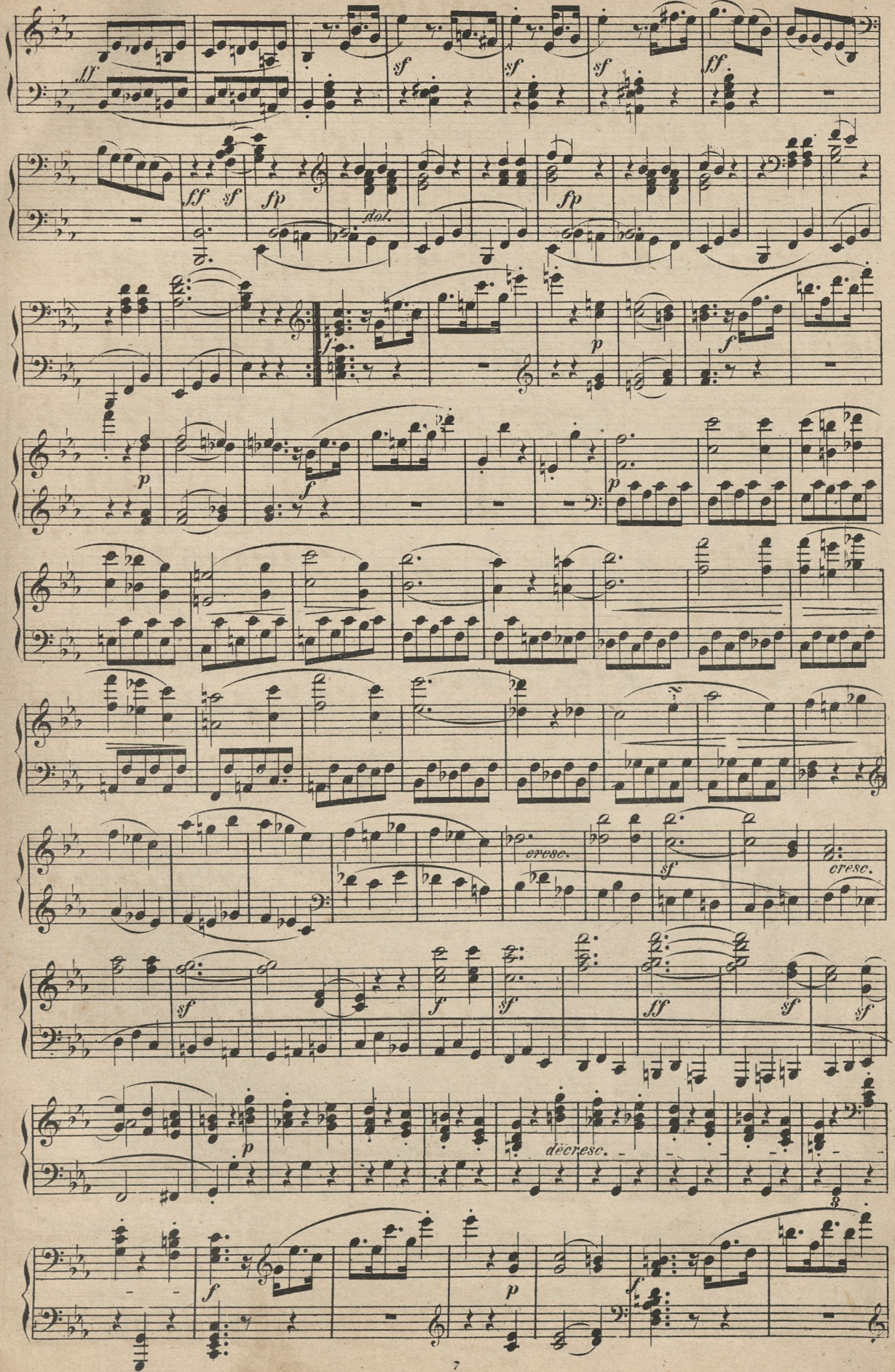
(Dedicated to the Countess de Browne.)

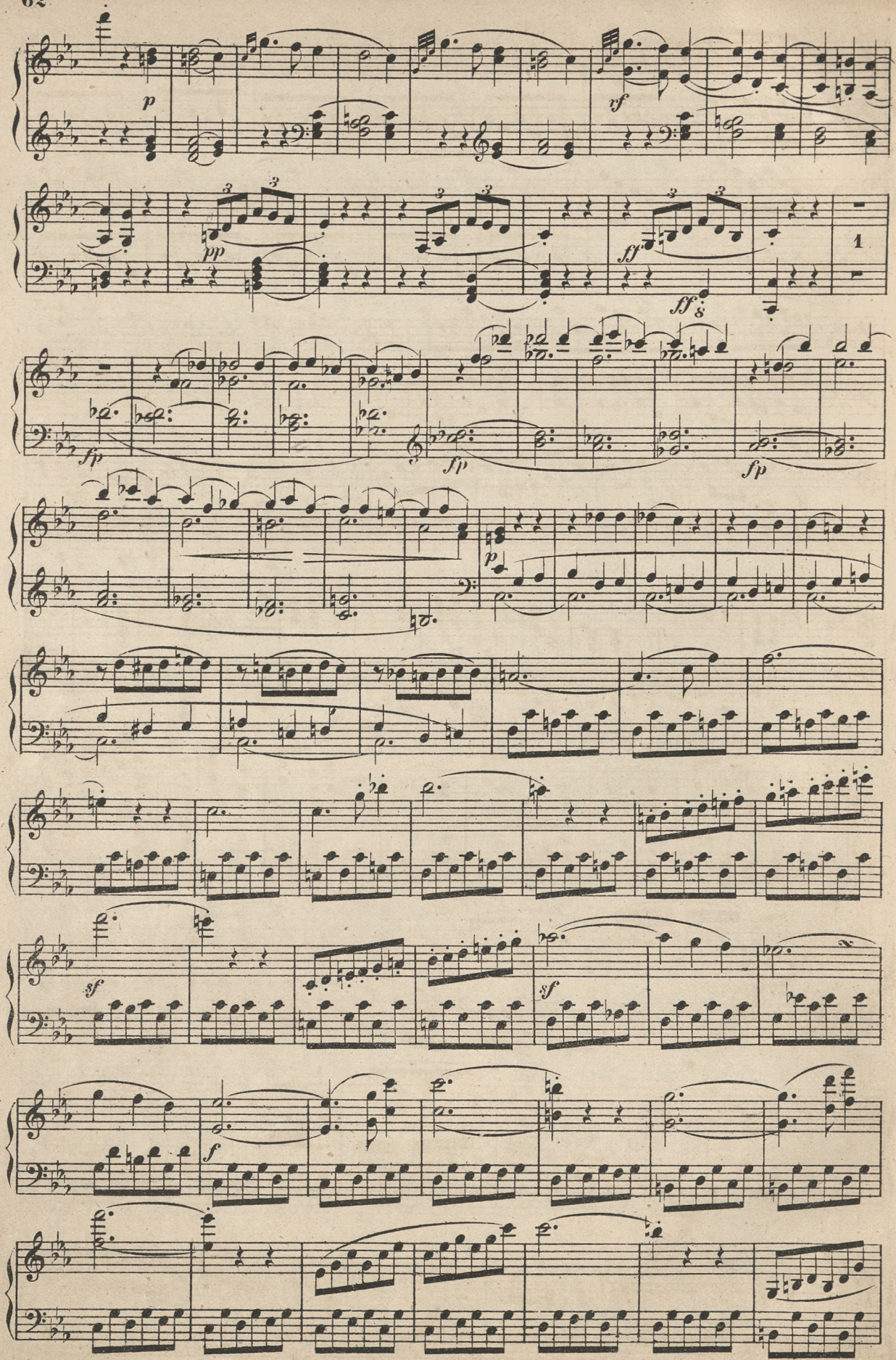
Allegro molto e con brio. ♩. = 80.

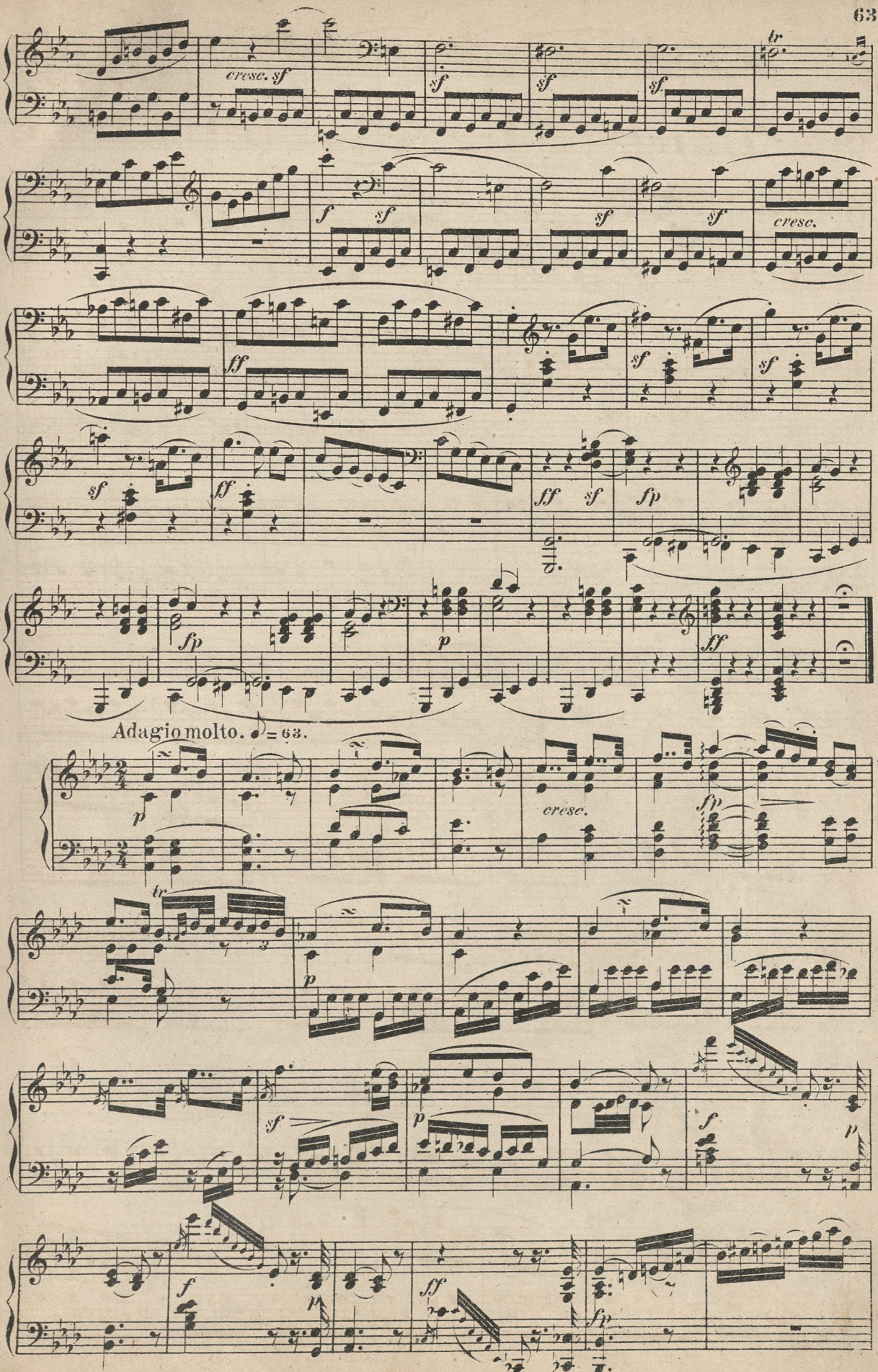
Beethoven, Op. 10. № 1.

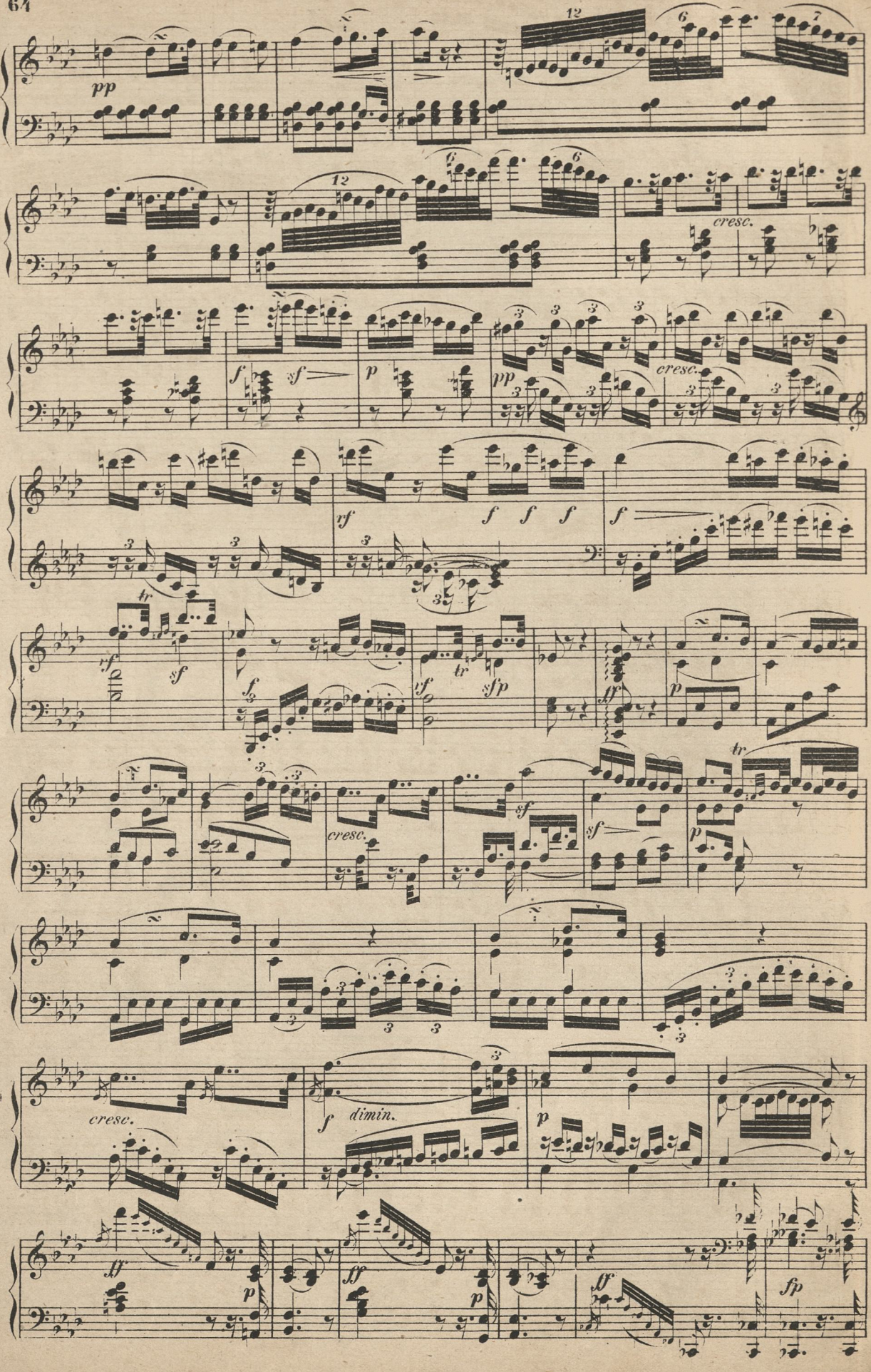
№ 5.

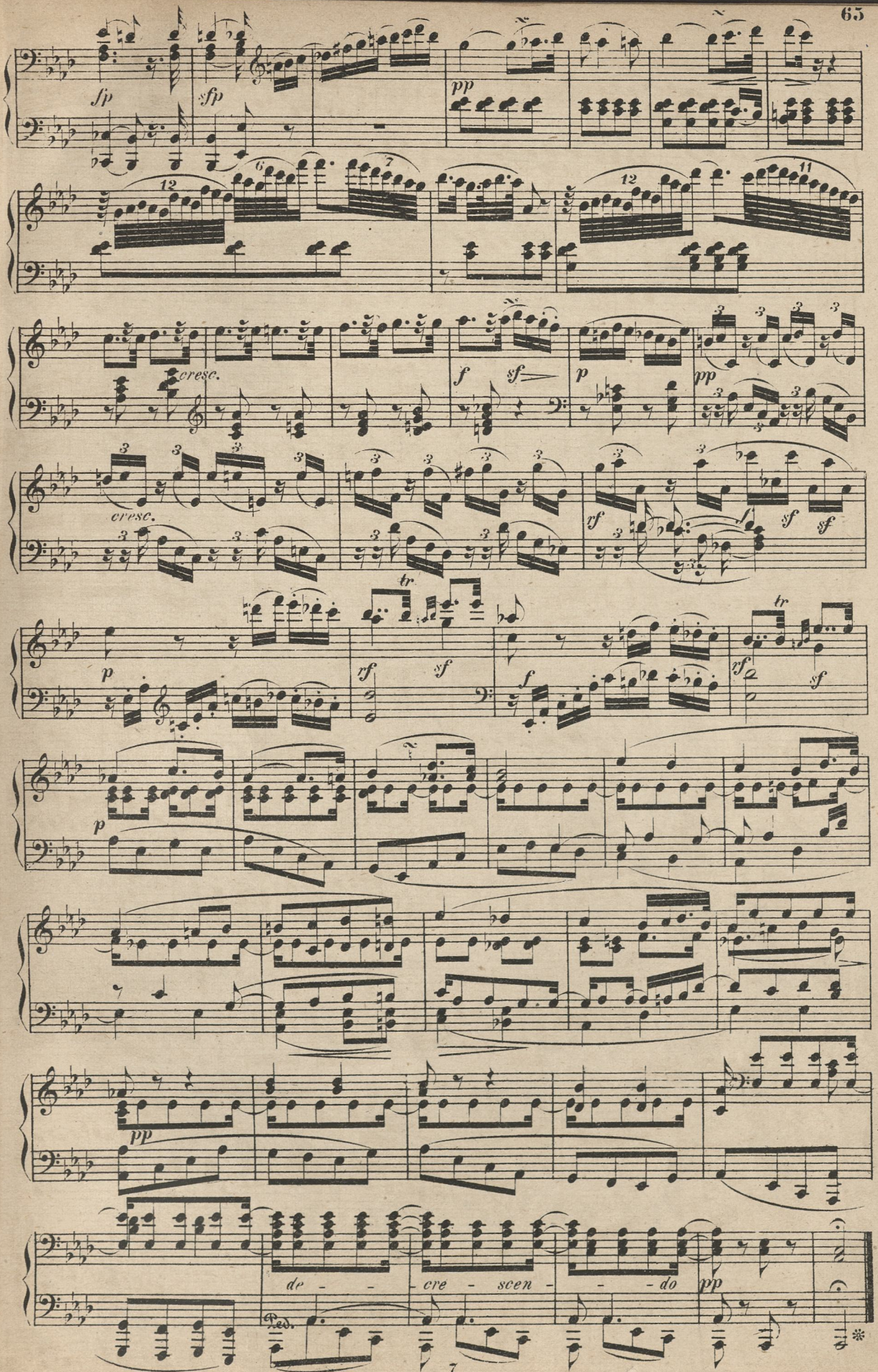



ff
sf
sf
sf
ff
ff
sf
fp
dol.
fp
f
p
f
p
f
p
cresc.
sf
cresc.
sf
f
sf
ff
sf
sf
p
decresc.
8
f
p
f


p
pp
ff
fp
fp
fp
p
sf
sf
f

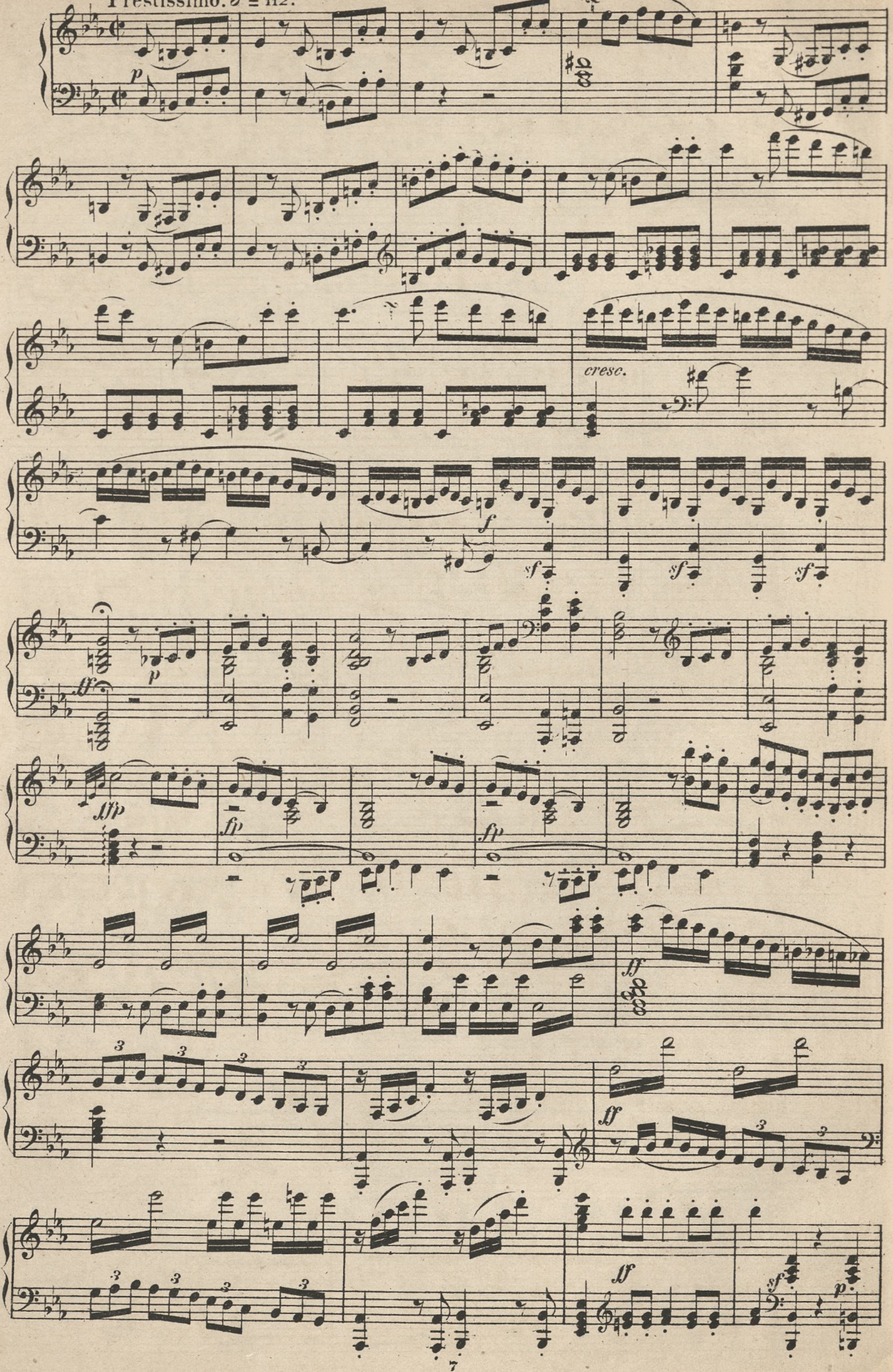

cresc. sf
sf
sf
sf
tr
f
sf
sf
sf
cresc.
ff
sf
sf
sf
ff
ff
sf
fp
fp
p
ff
Adagio molto. = 63.
p
cresc.
fp
tr
p
sf
p
f
p
f
ff
fp

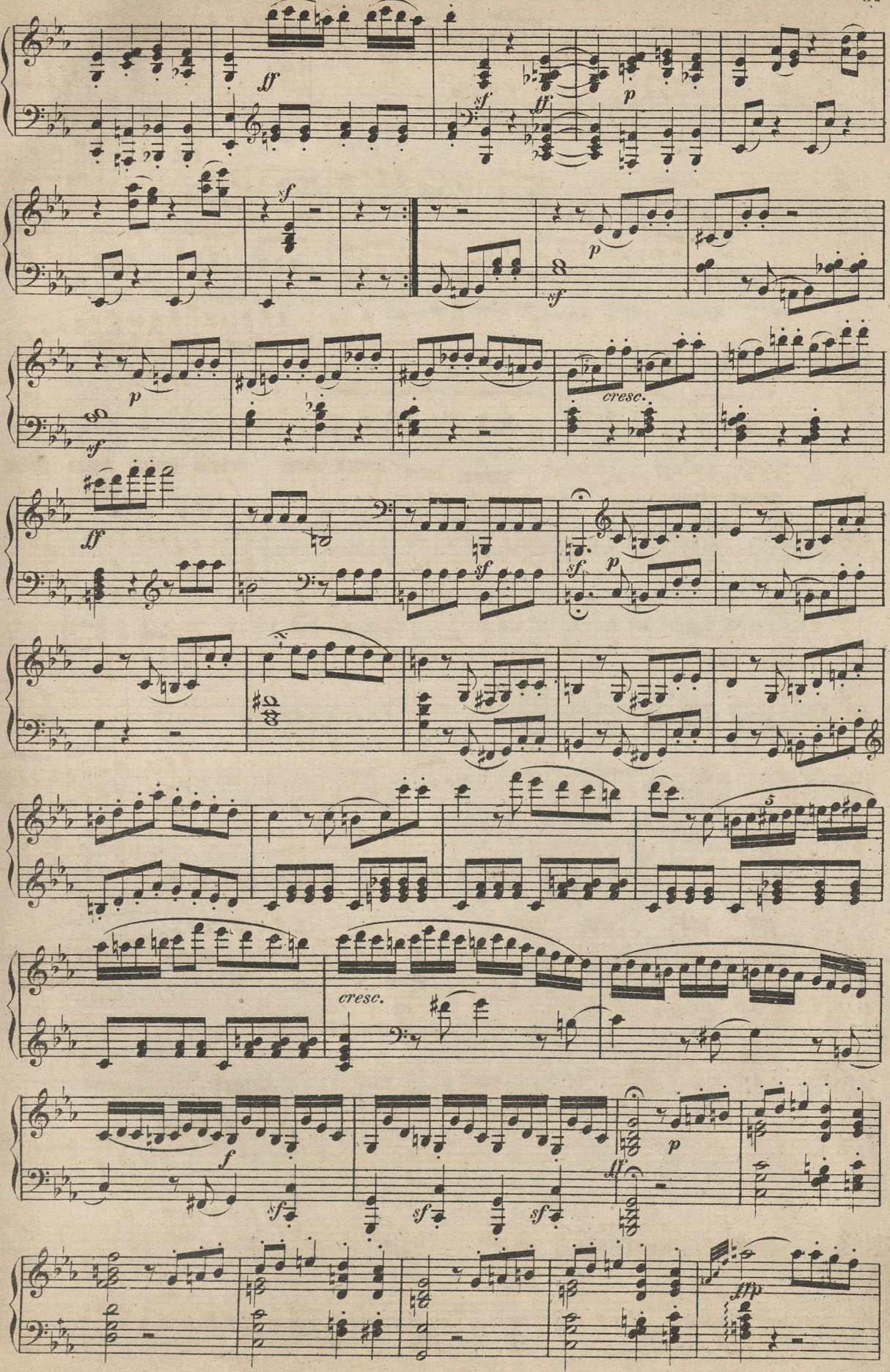

pp
12
6
7
12
6
6
cresc.
f
sf
p
pp
cresc.
rf
f
f
f
f
tr
rf
sf
f
tr
sfp
ff
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tr
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cresc.
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dimin.
p
ff
p
ff
p
ff
fp

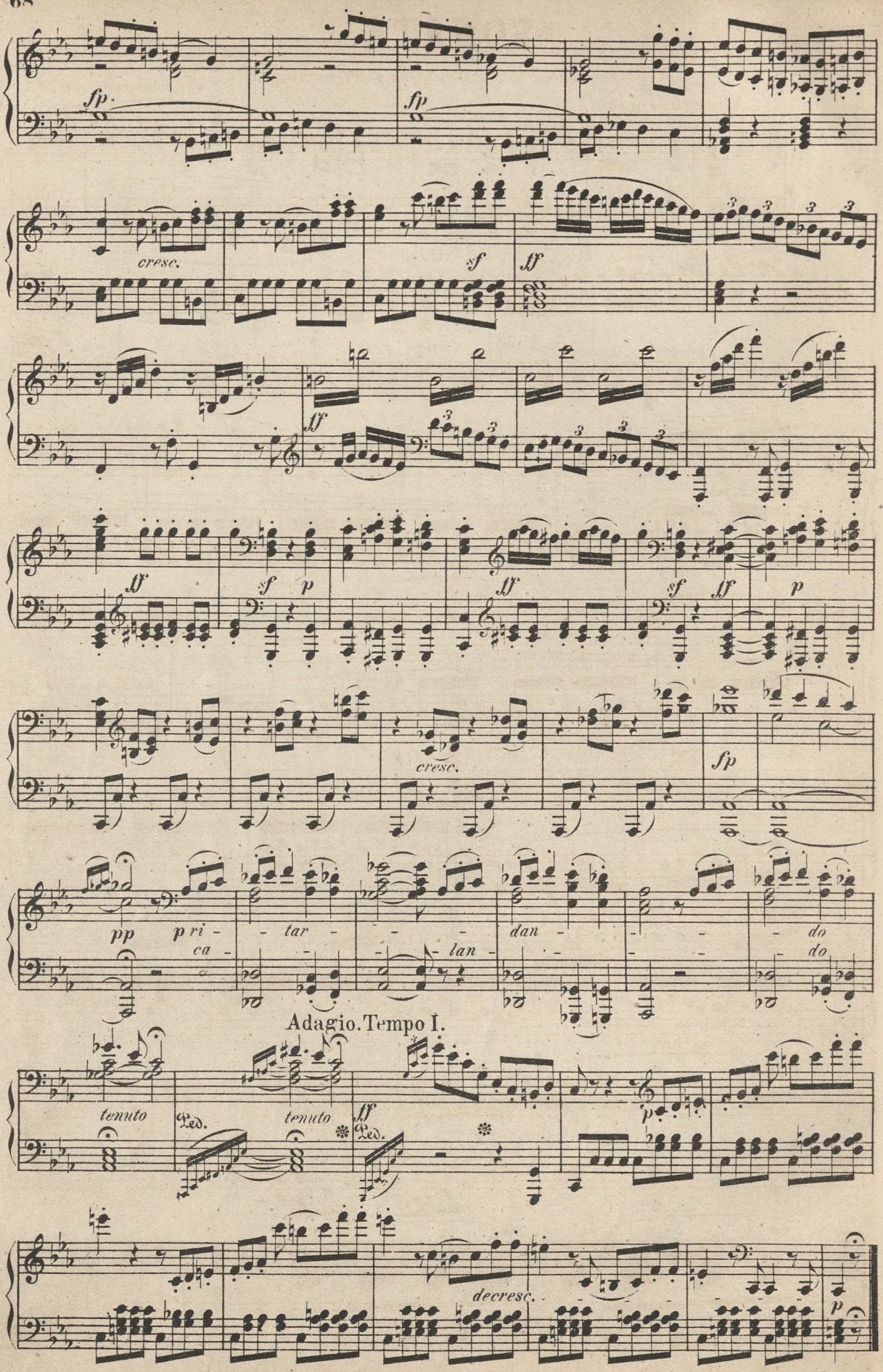

fp
sfp
pp
cresc.
f
sf
p
pp
cresc.
yf
sf
sf
p
tr
rf
sf
f
tr
rf
sf
p
pp
de - - cre - scen - - do
pp
Ped.
*

Finale.

Prestissimo. 𝅗𝅥 = 112.




ff
sf
ff
p
sf
p
sf
p
cresc.
ff
sf
sf
p
5
cresc.
f
sf
sf
sf
ff
p
fff


fp
fp
cresc.
sf
ff
ff
ff
sf
p
ff
sf
ff
p
cresc.
fp
pp
pri-
ca-
tar-
lan-
dan-
do
do
Adagio. Tempo I.
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Ped.
tenuto
ff
Ped.
p
decresc.
p

Appeared for the first time on September 26, 1798.

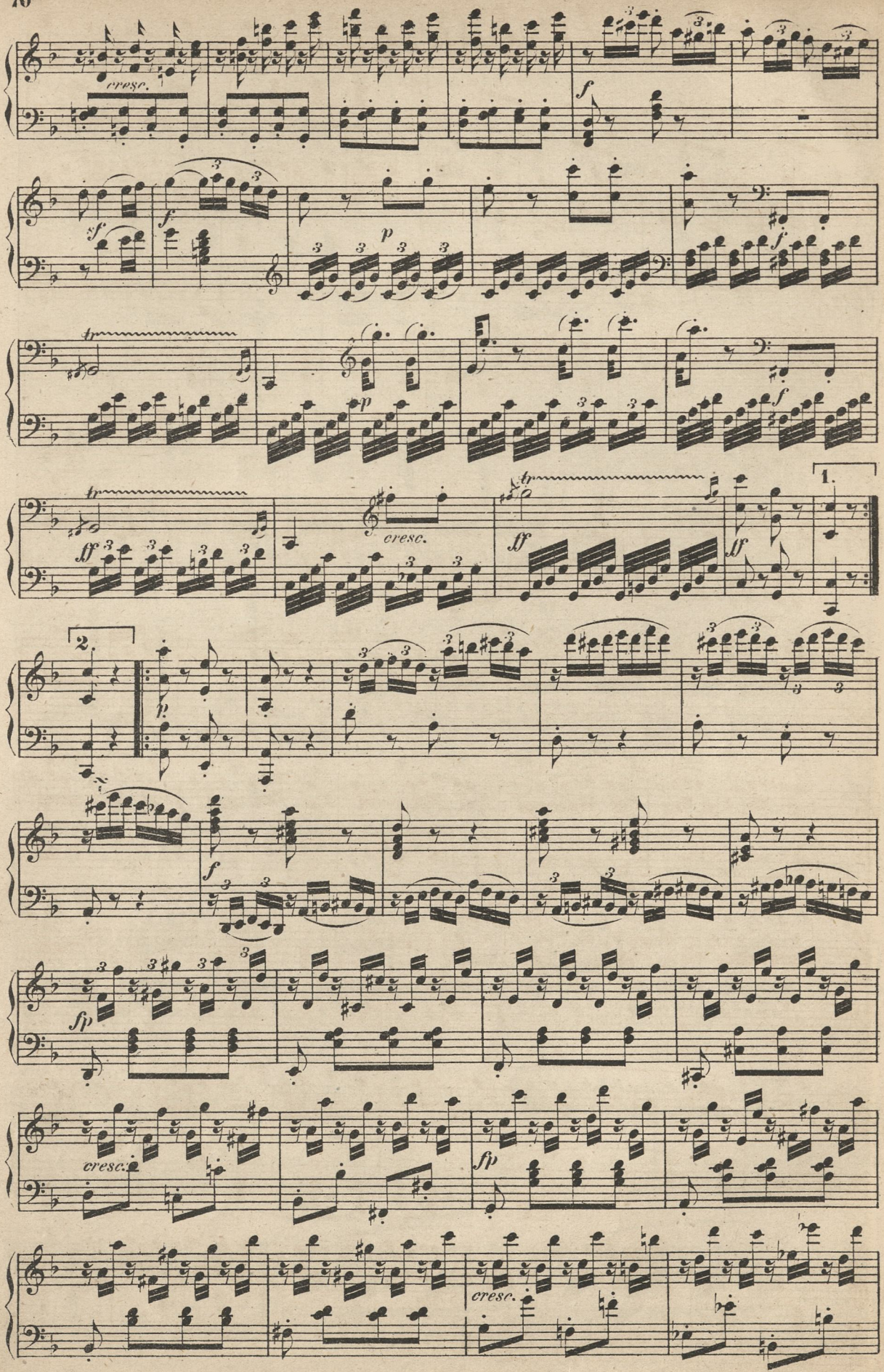
SONATA.

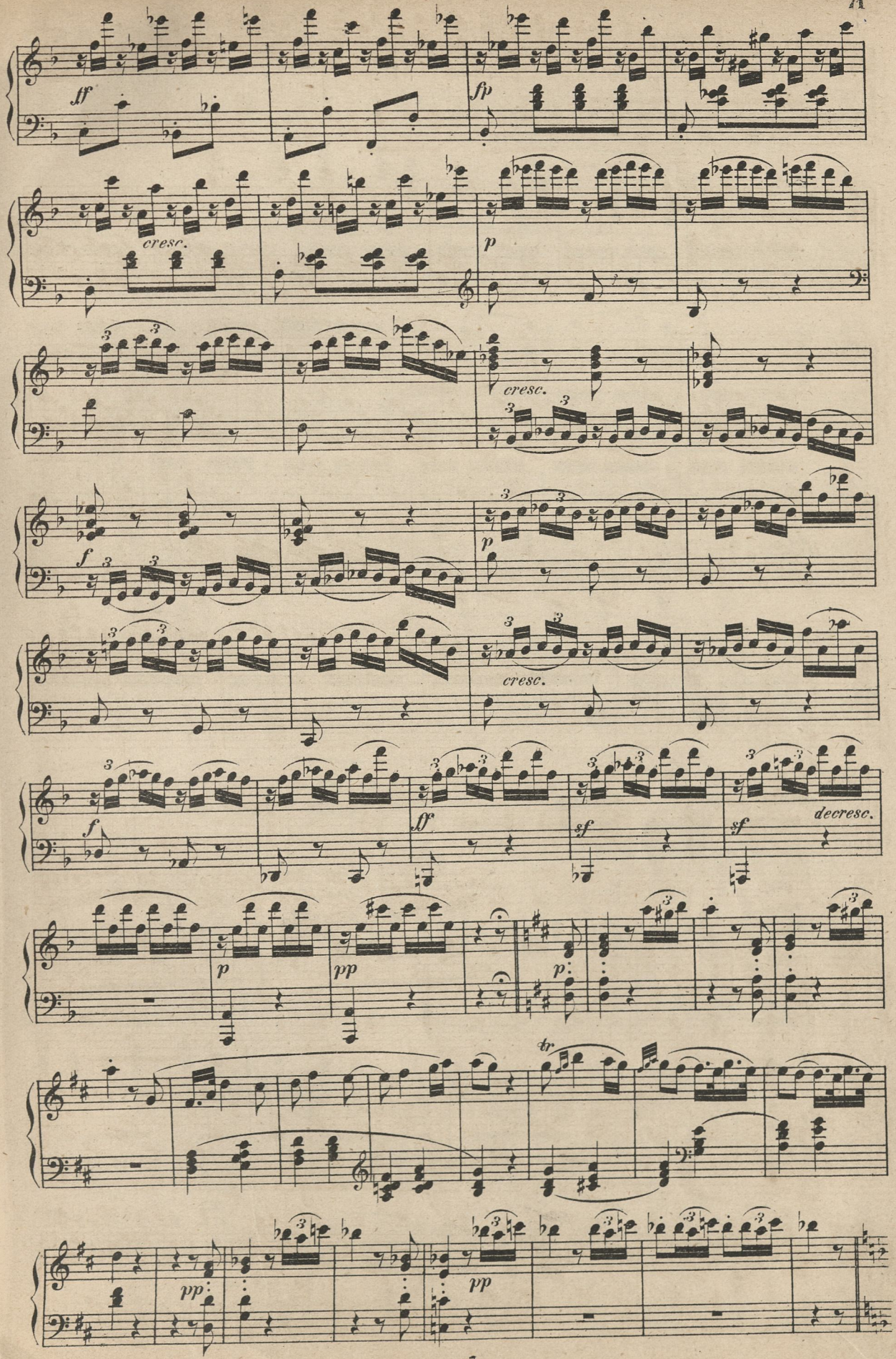
(Dedicated to the Countess de Browne.)

Beethoven, Op. 10. № 2.

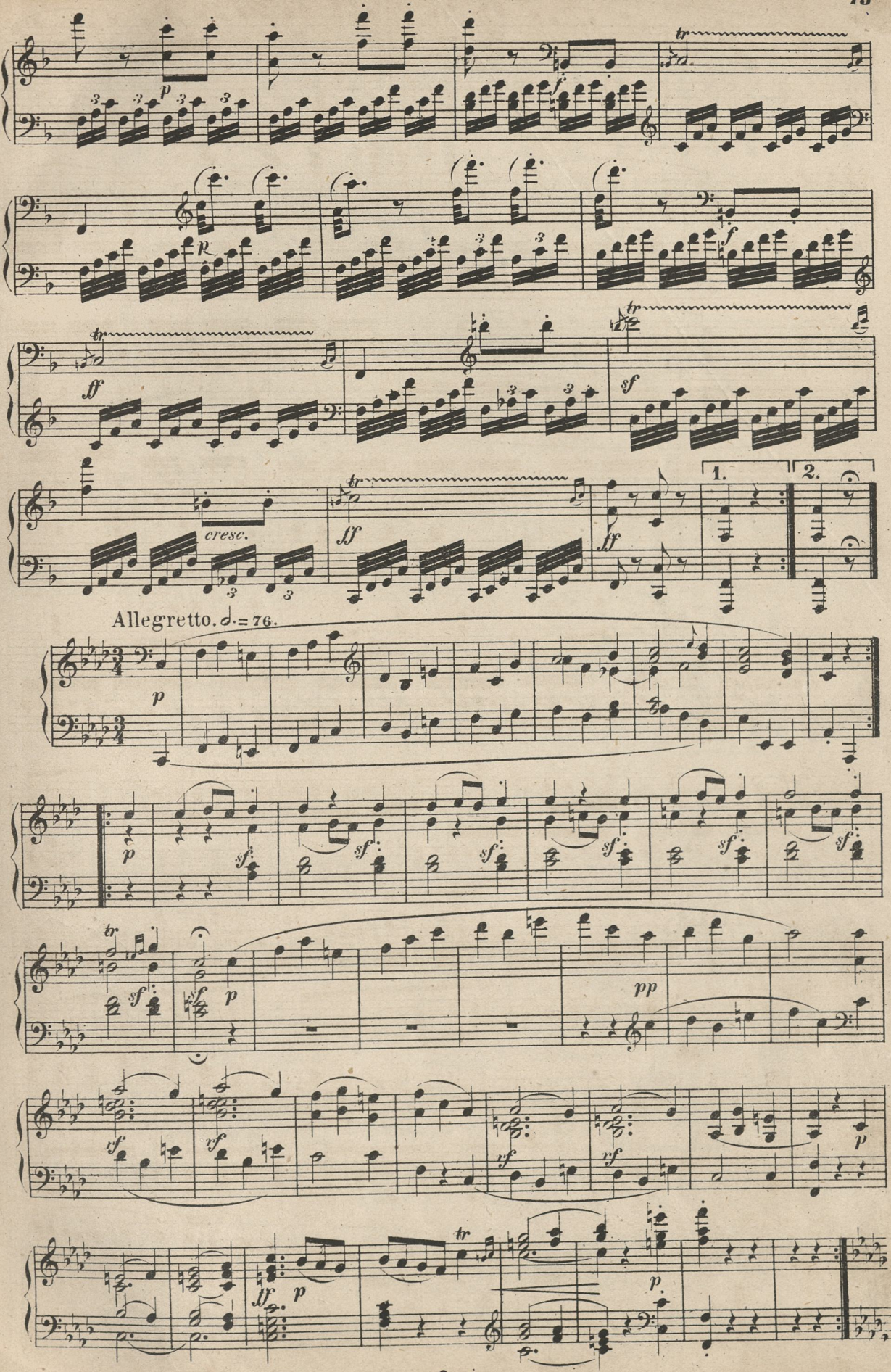
Allegro. ♩ = 108.

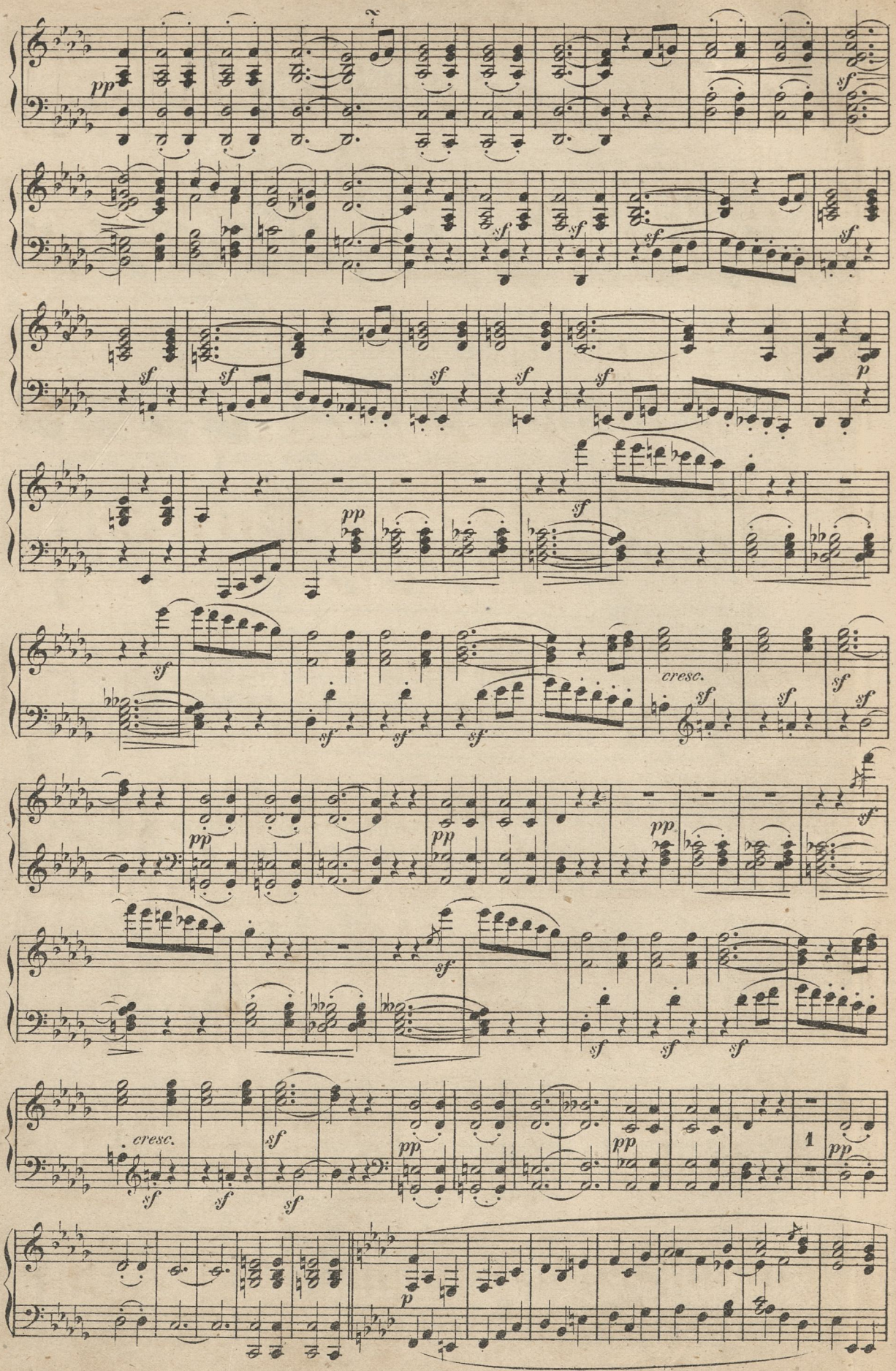
№ 6.

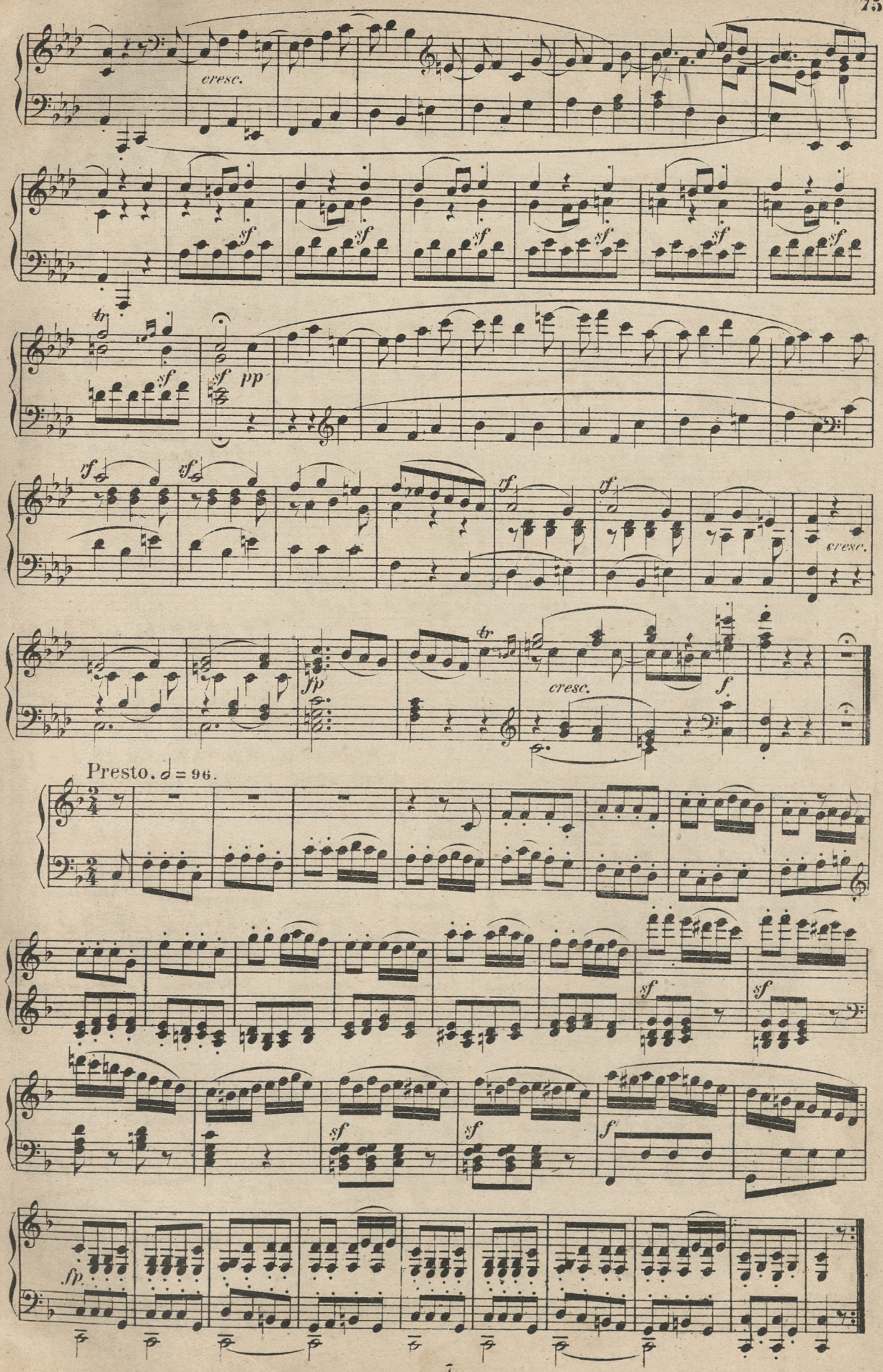

cresc.
f
sf
p
tr
ff
1.
2.
fp
cresc.

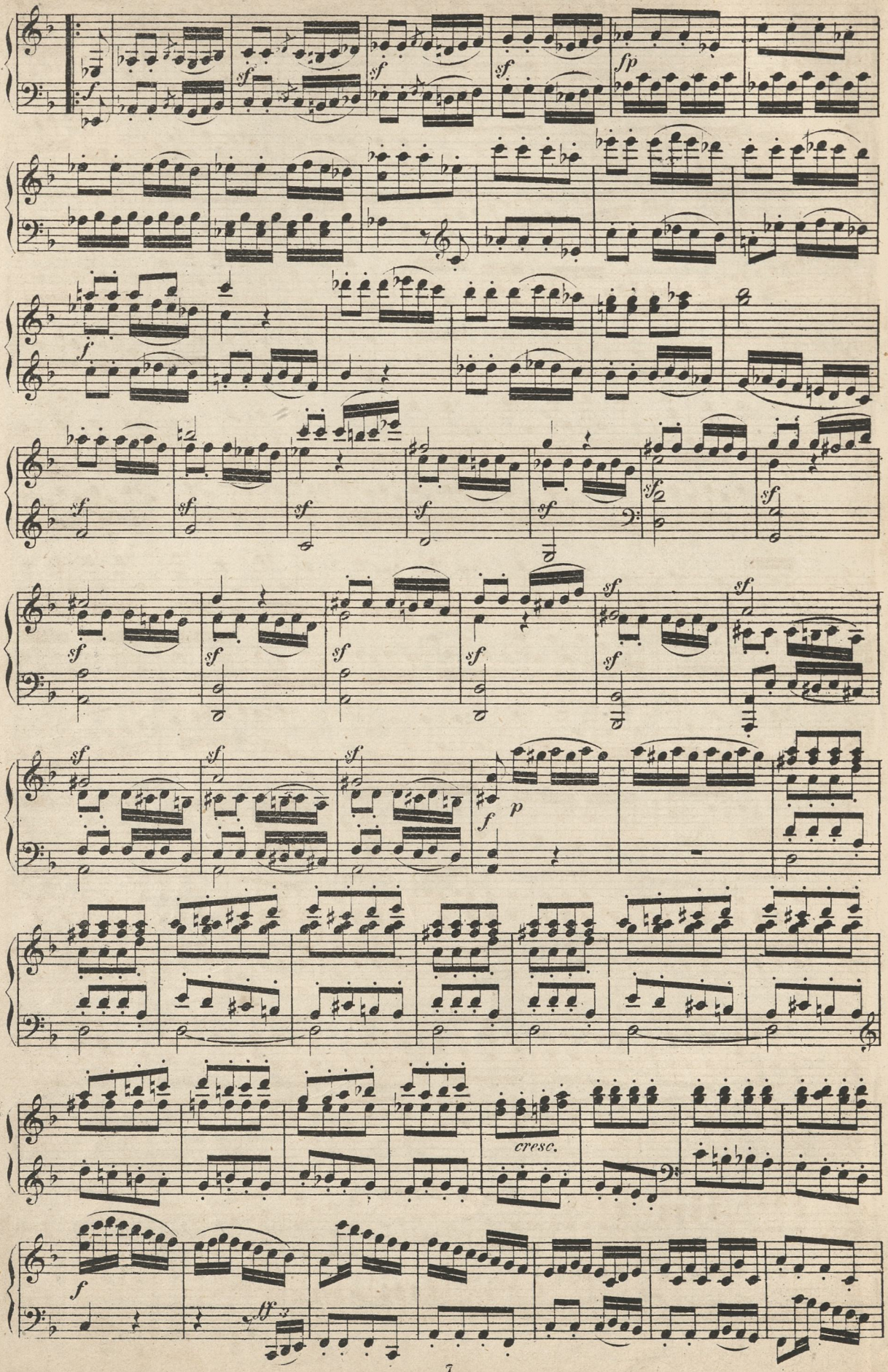

ff
fp
cresc.
p
cresc.
f
p
cresc.
f
ff
sf
sf
decresc.
p
pp
p
tr
pp
pp


tr
p
sf
sf
p
f
p
sf
sf
sf
sf
sf
ff
sf
f
pp
cresc.
f
sf
f
ff


p
f
tr
R
ff
sf
cresc.
1.
2.
Allegretto. ♩. = 76.
pp
rf


pp
sf
cresc.
1


cresc.
sf
tr
pp
ff
fp
Presto. ♩ = 96.


f
sf
fp
p
cresc.
ff


p
cresc.
f
ff
sf
sf
sf
f
fp
cresc.
ff

Appeared for the first time on September 26, 1798.

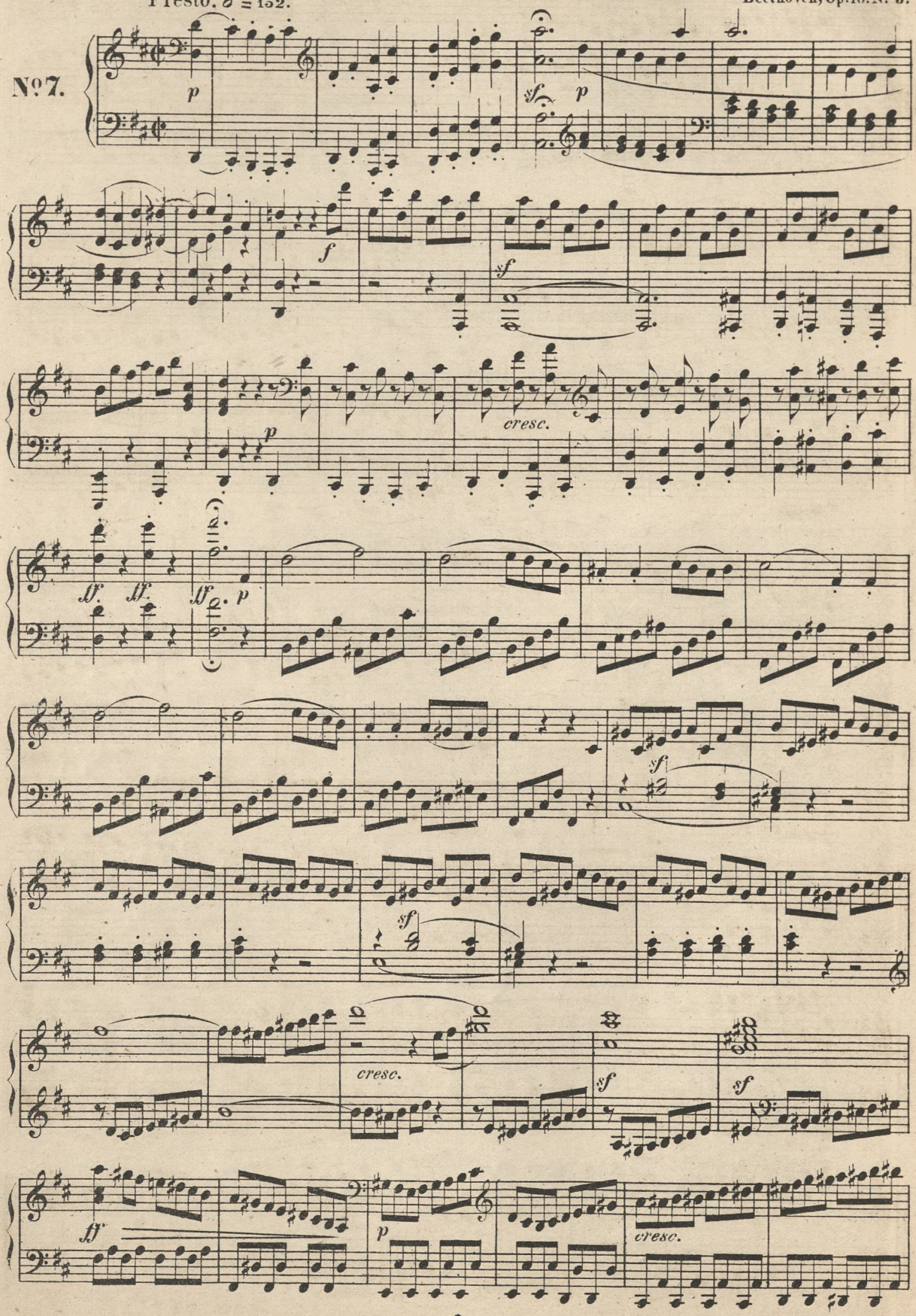
SONATA.

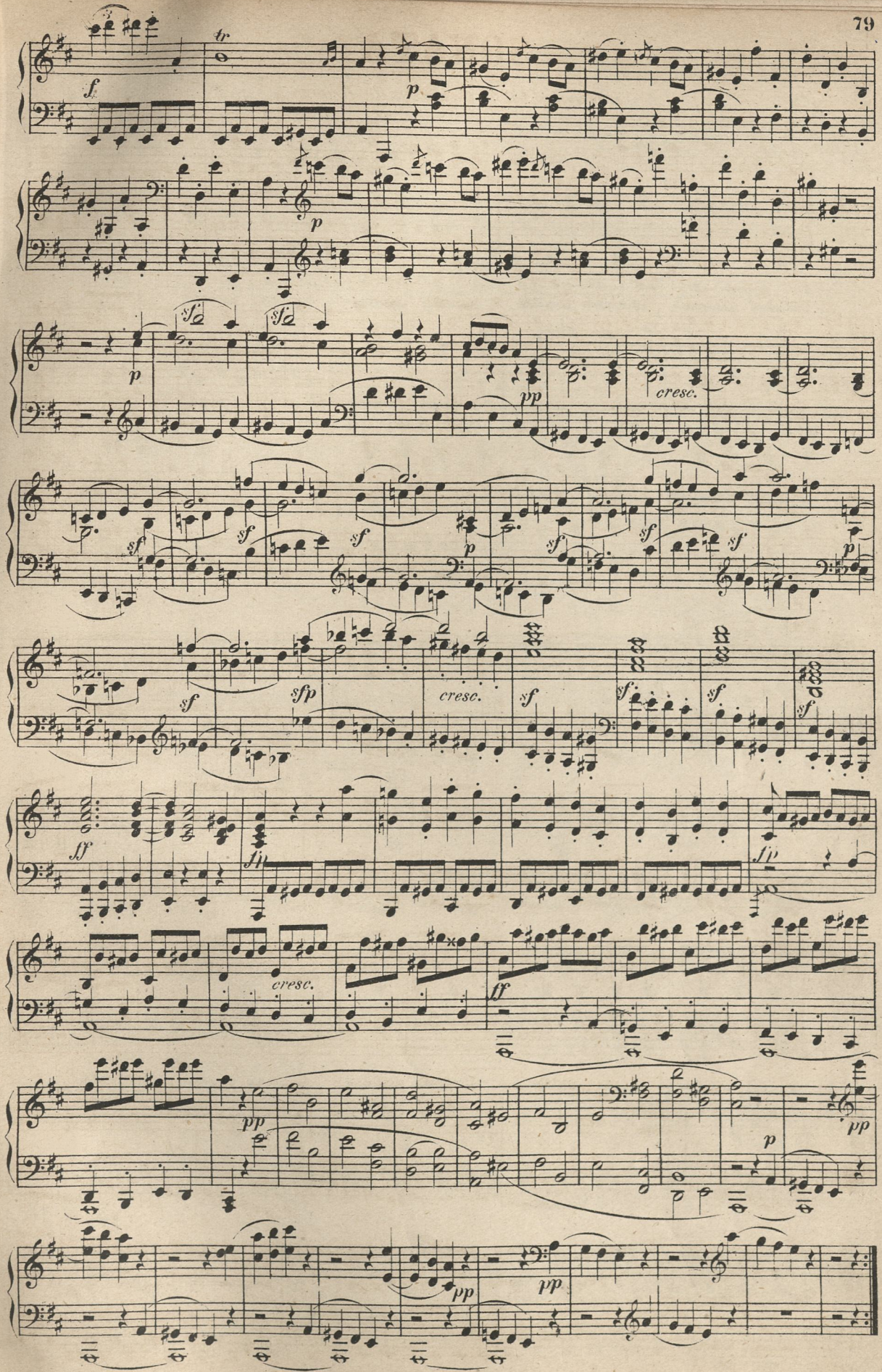
(Dedicated to the Countess de Browne.)

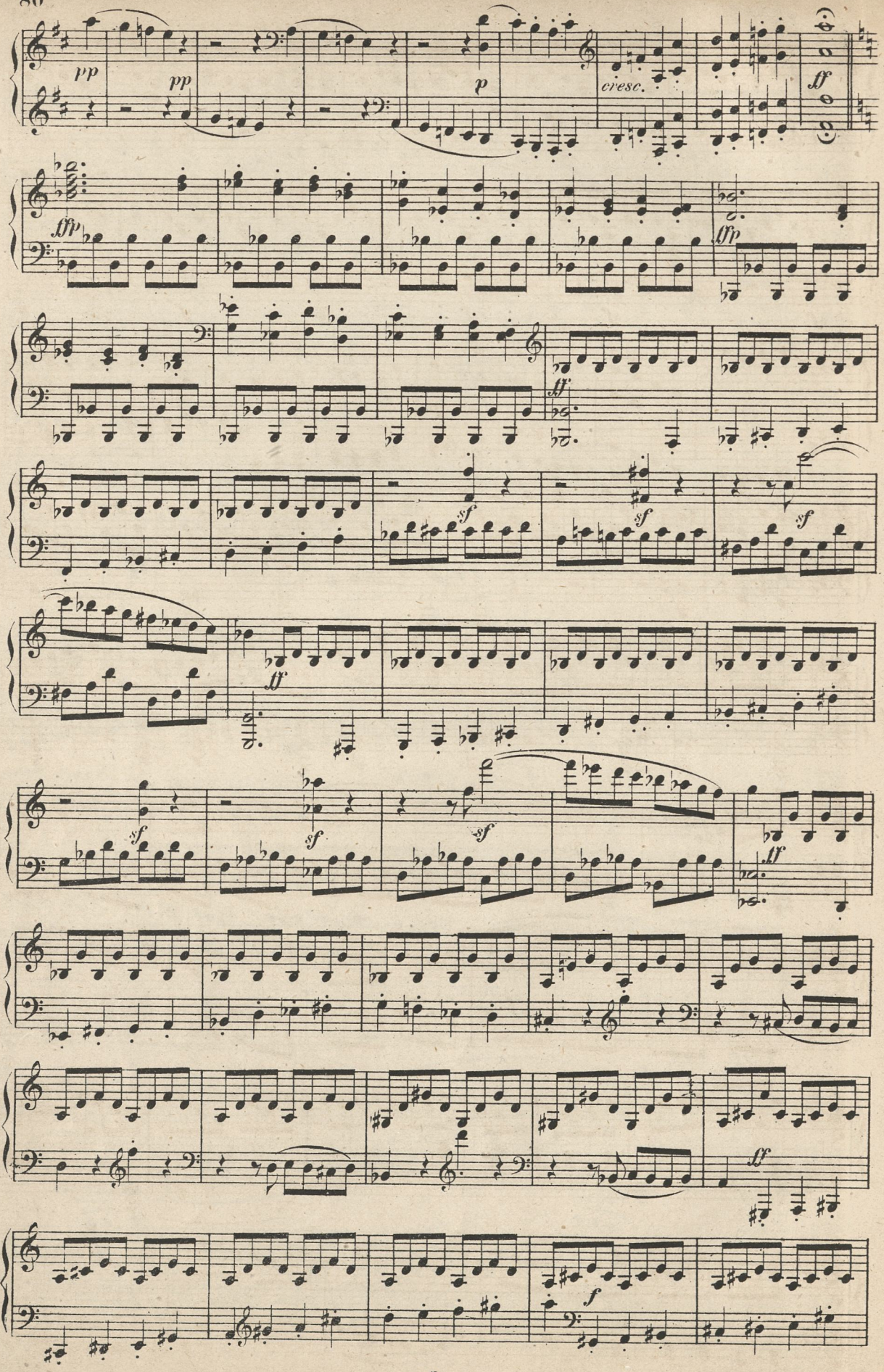
Beethoven, Op. 10. № 3.

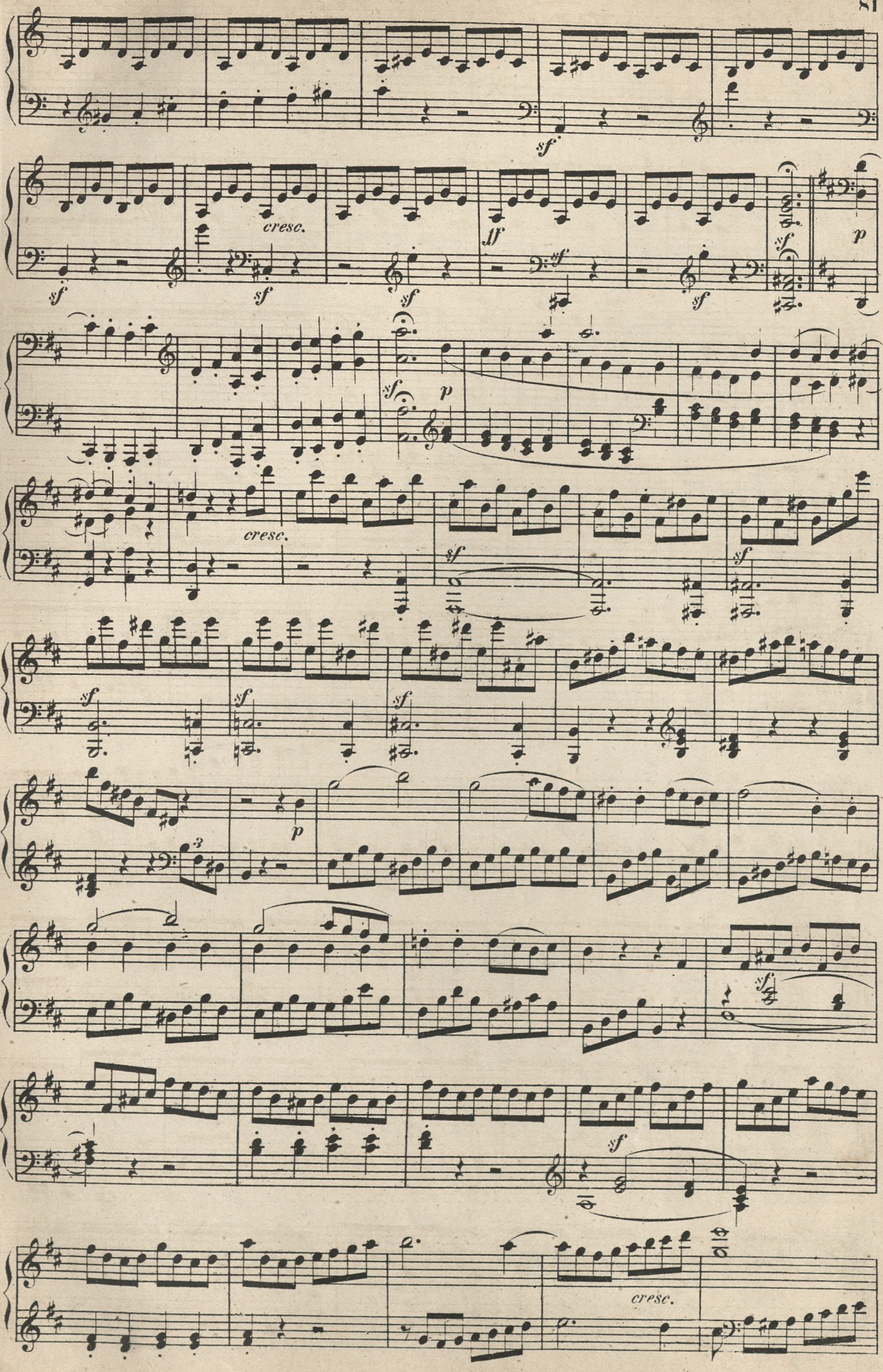
№ 7.

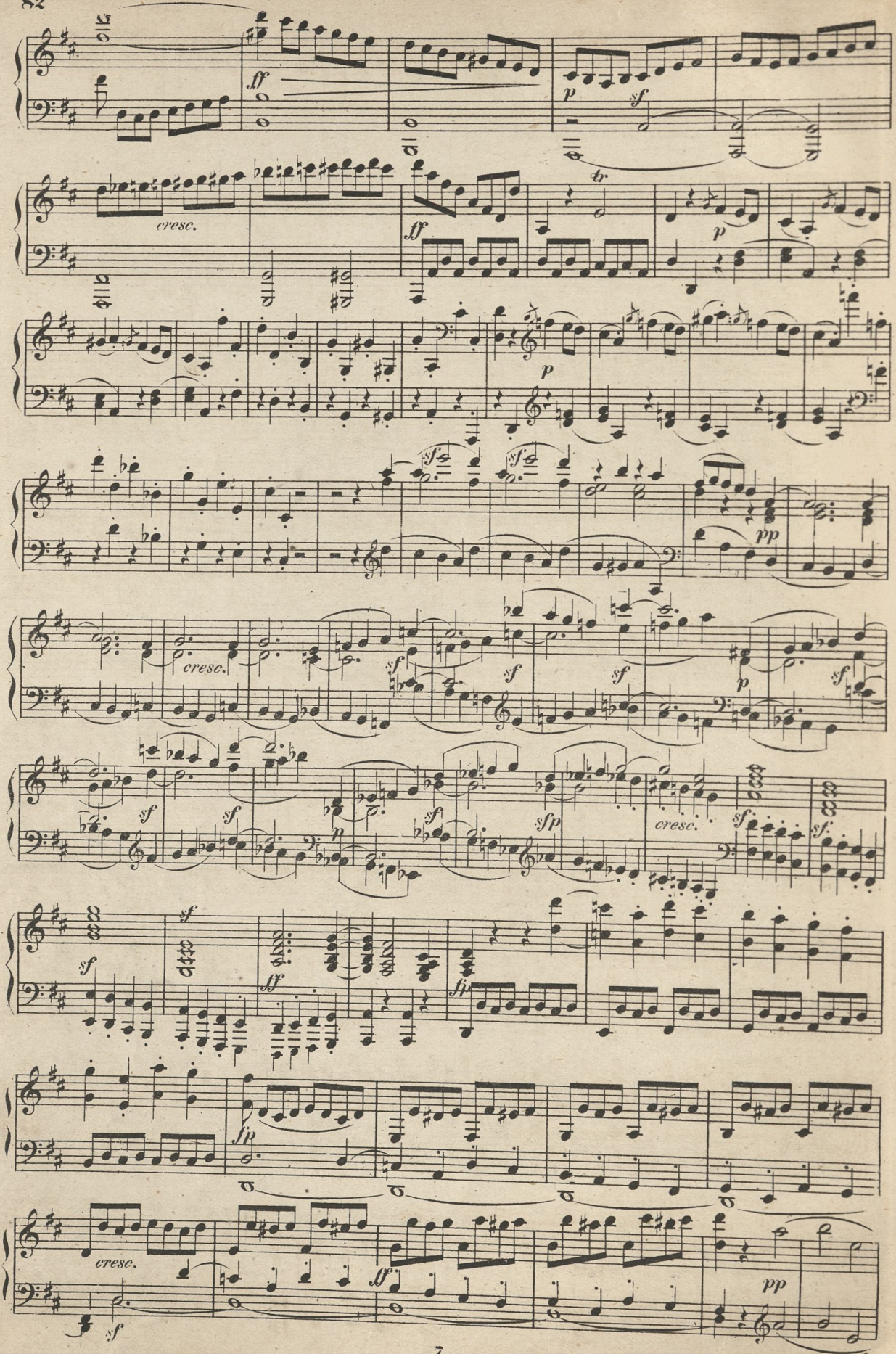
Presto. ♩ = 152.

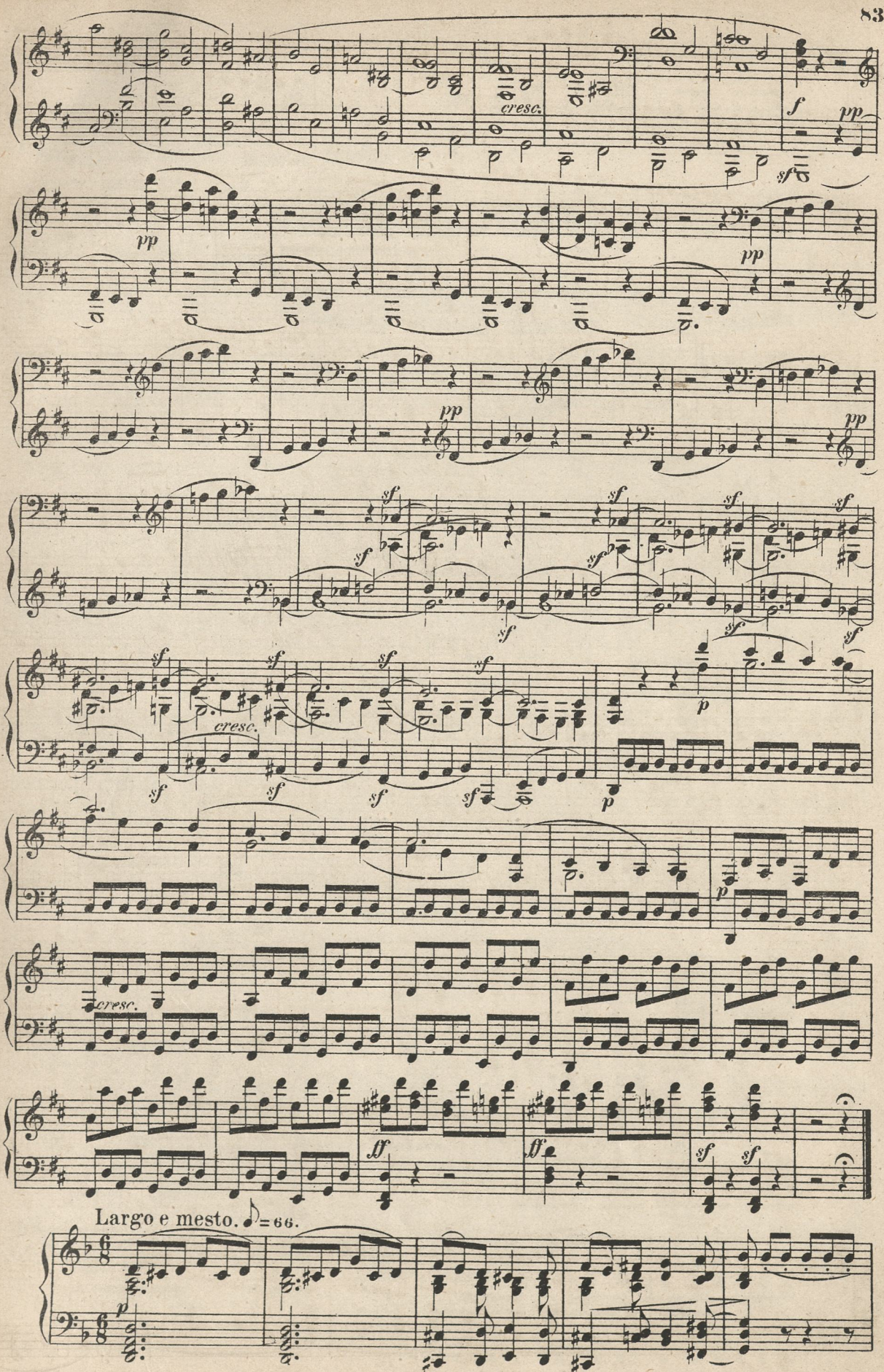


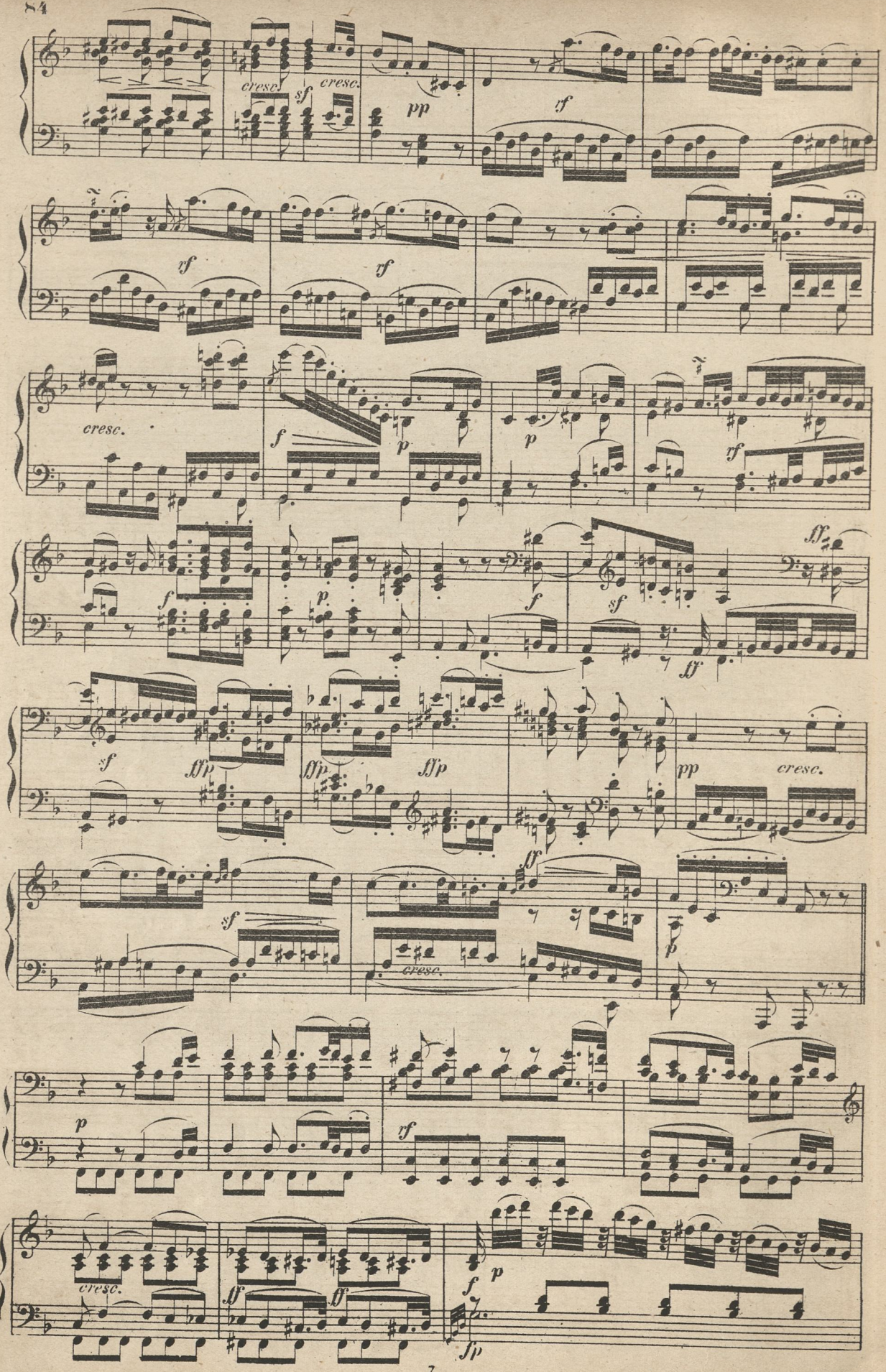

tr
f
p
p
sf
sf
p
pp
cresc.
sf
sf
sf
sf
sf
sf
p
sf
sfp
cresc.
sf
sf
sf
sf
ff
fp
fp
cresc.
ff
pp
p
pp
pp
pp

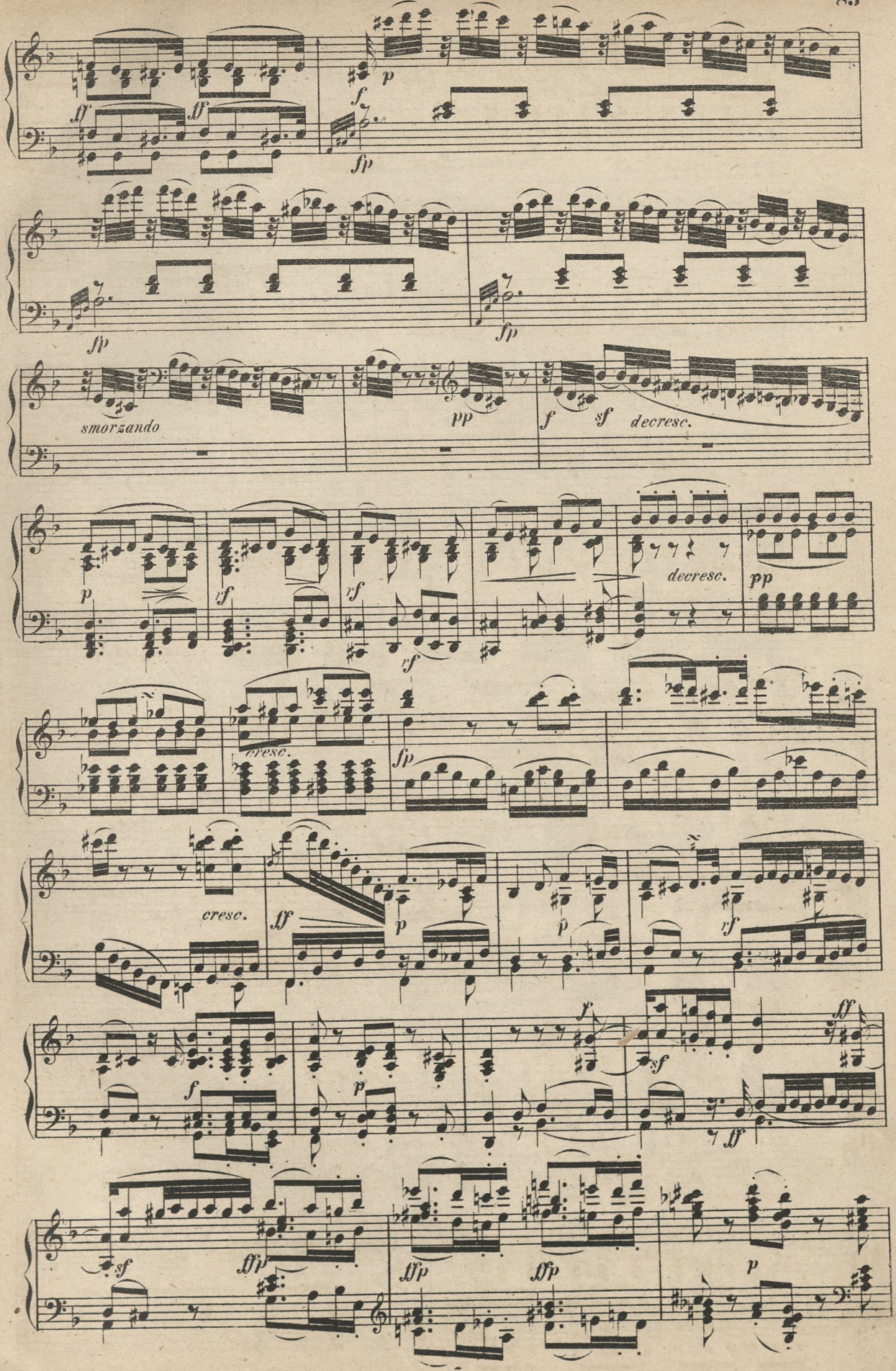

pp
pp
p
cresc.
ff
fffp
fffp
ff
sf
sf
sf
ff
sf
sf
sf
ff
ff
f

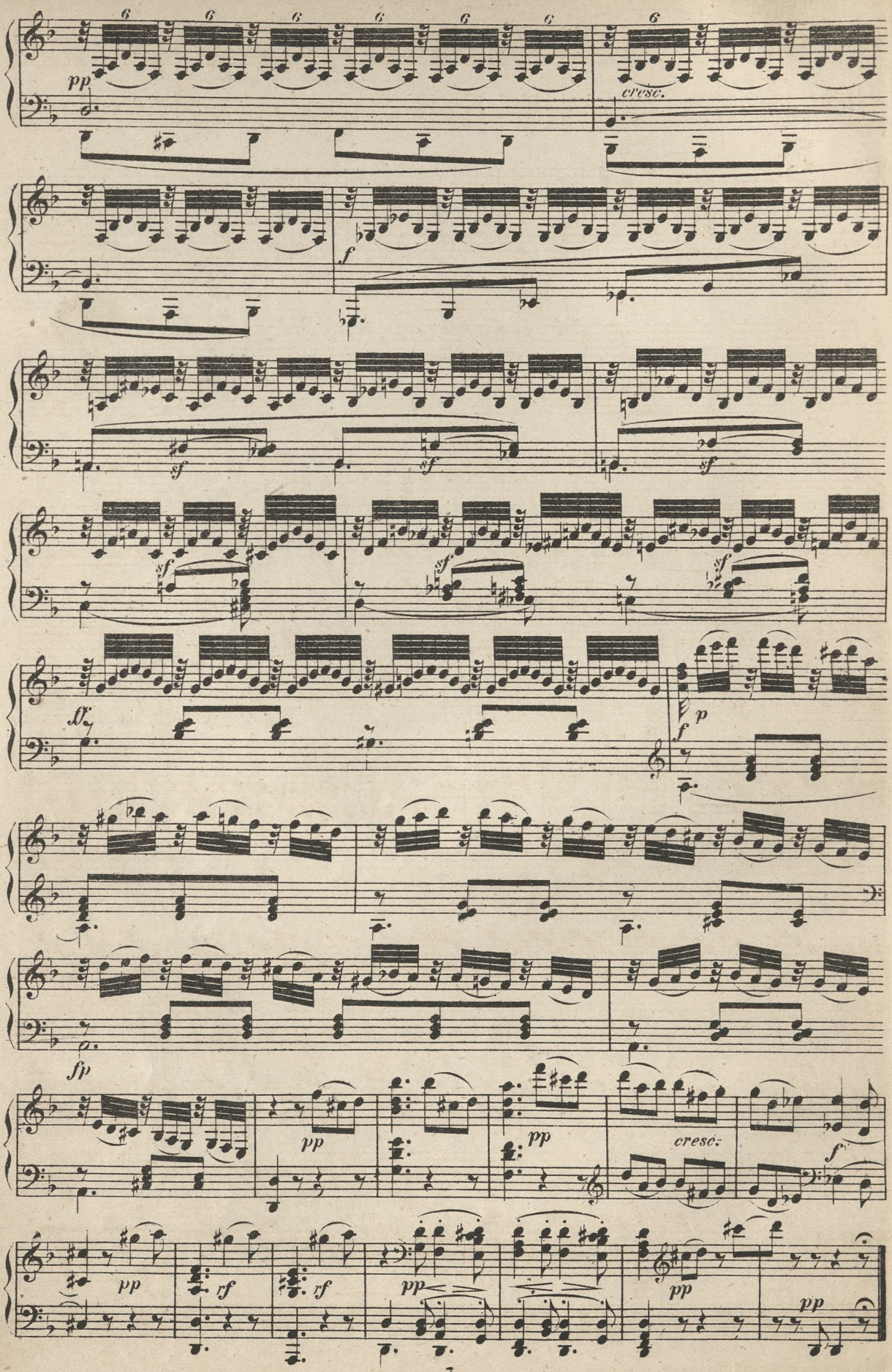

sf
cresc.
sf
sf
sf
ff
sf
sf
p
sf
p
cresc.
sf
sf
sf
sf
sf
sf
p
sf
cresc.


ff
p
sf
cresc.
ff
tr
p
p
pp
cresc.
sf
sf
sf
p
sf
sf
sf
sfp
cresc.
sf
sf
sf
sf
ff
fp
cresc.
sf
ff
pp


cresc.
f
pp
sf
pp
pp
pp
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
cresc.
sf
sf
sf
sf
p
p
p
cresc.
ff
ff
sf
sf
Largo e mesto. ♪ = 66.
p

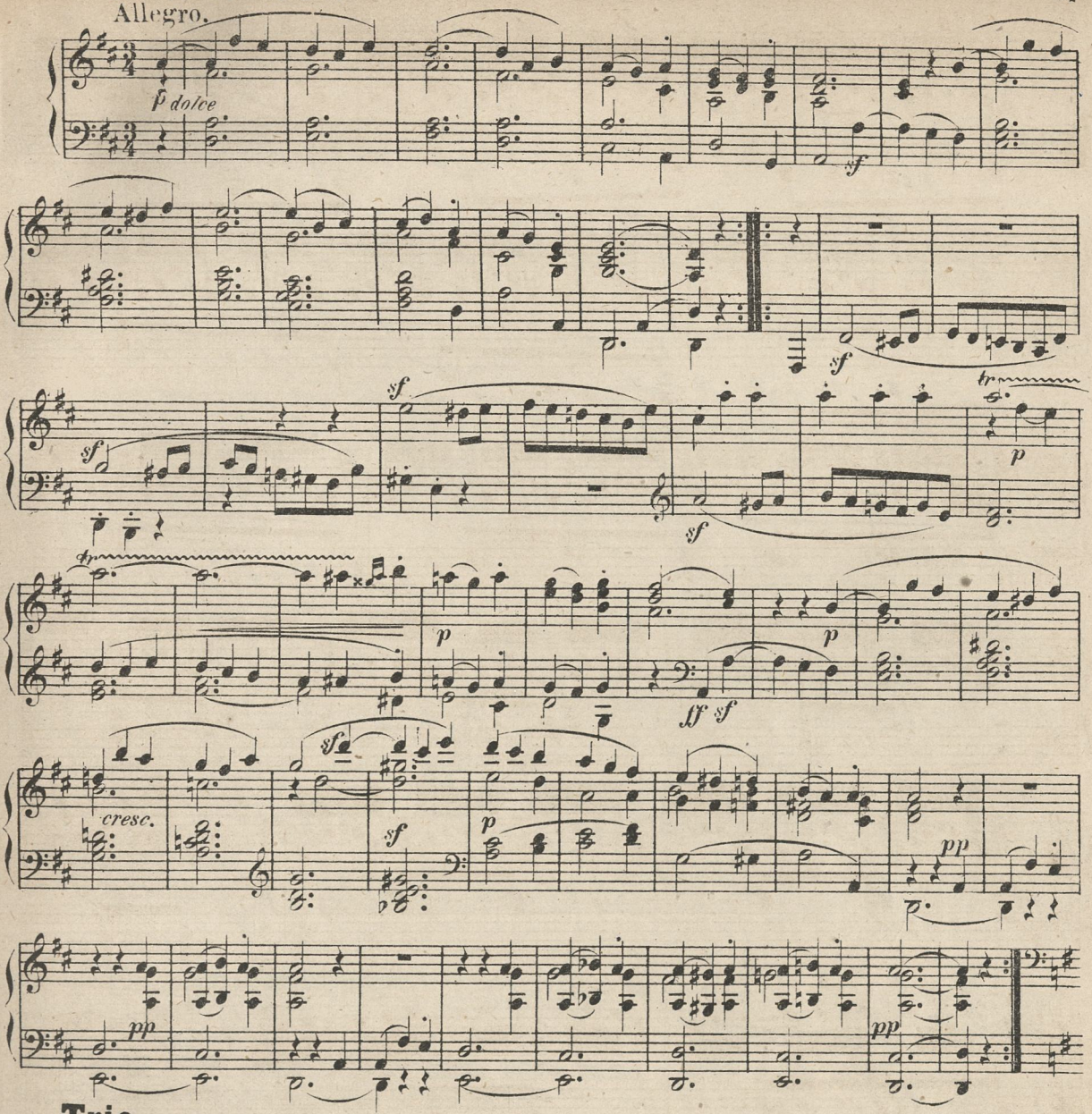

cresc.
sf
cresc.
pp
tf
tf
tf
cresc.
f
p
p
rf
f
p
f
sf
fff
sf
fffp
fffp
fffp
pp
cresc.
sf
ff
cresc.
p
p
tf
cresc.
ff
ff
p
f
fp


ff
ff
p
f
fp
fp
fp
smorzando
pp
f
sf
decresc.
p
rf
rf
rf
decresc.
pp
cresc.
fp
cresc.
ff
p
p
rf
f
p
f
sf
ff
sf
fffp
fffp
fffp
p

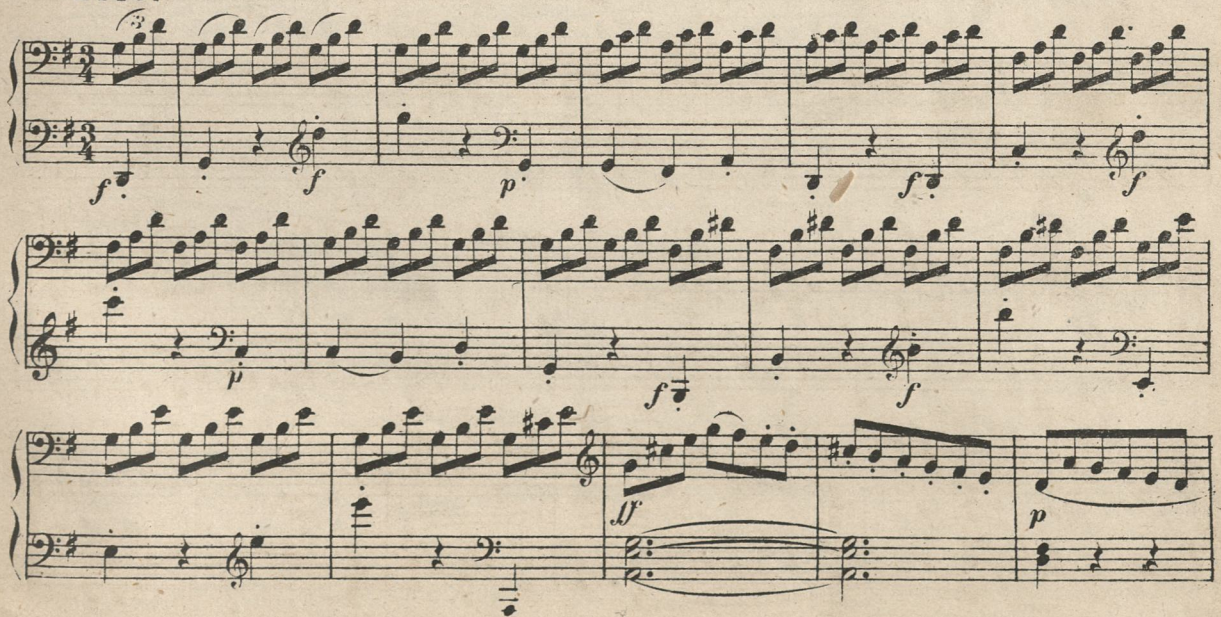

pp
cresc.
f
sf
sf
sf
sf
sf
sf
ff
p
f
fp
pp
pp
cresc.
f
pp
rf
rf
pp
pp
pp

Menuetto. ♩ = 84.

Allegro.



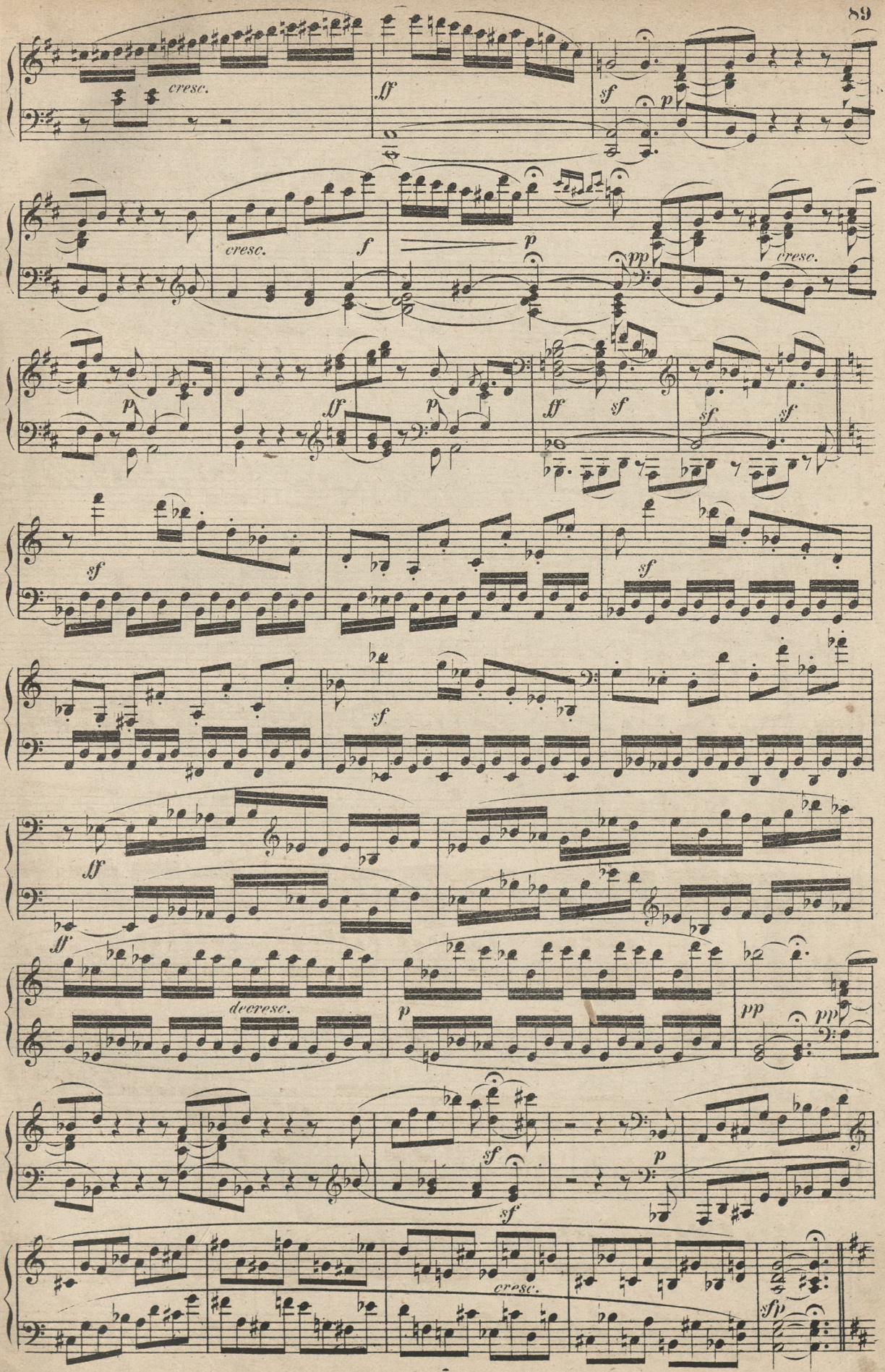
Trio.

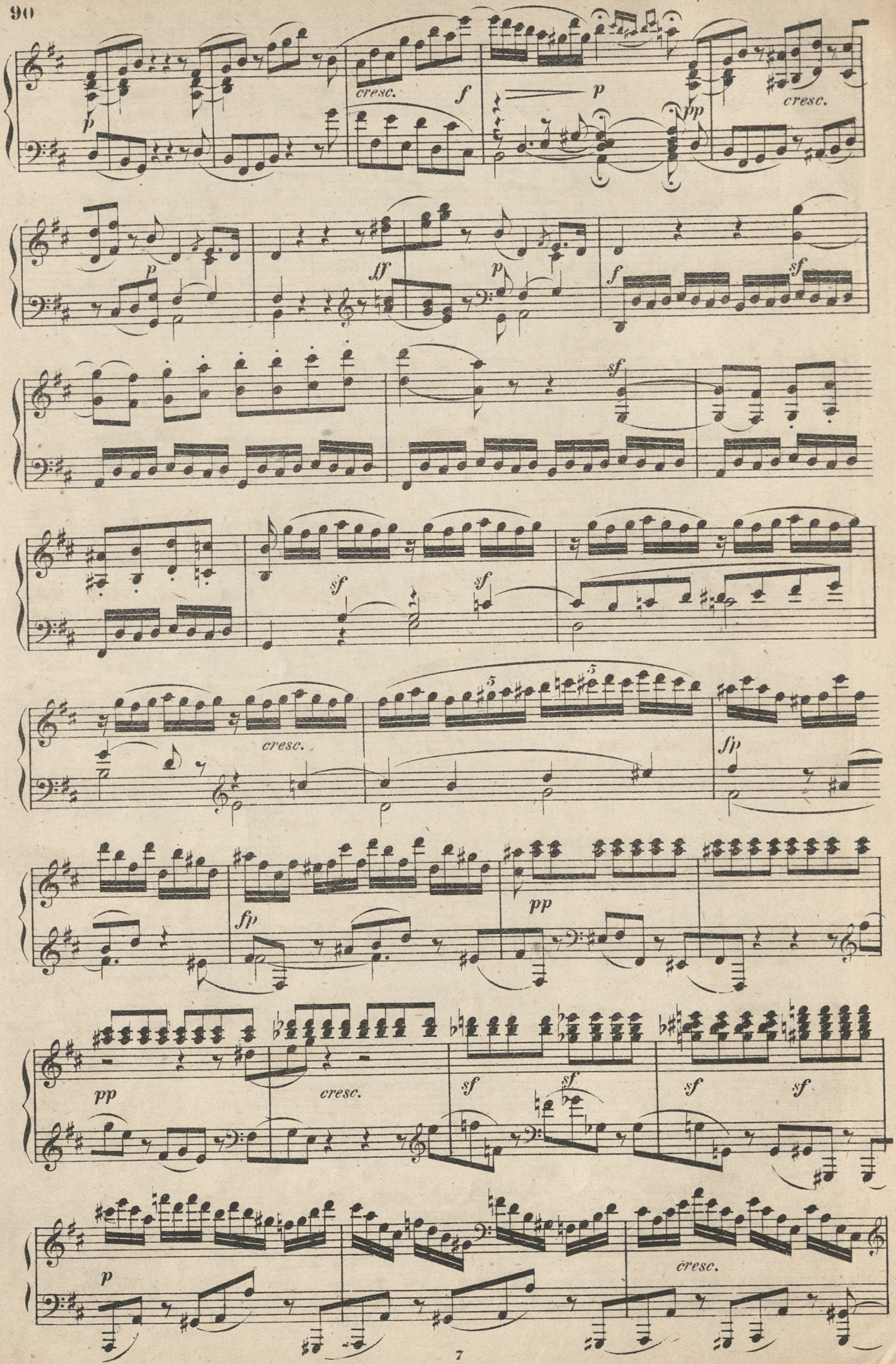


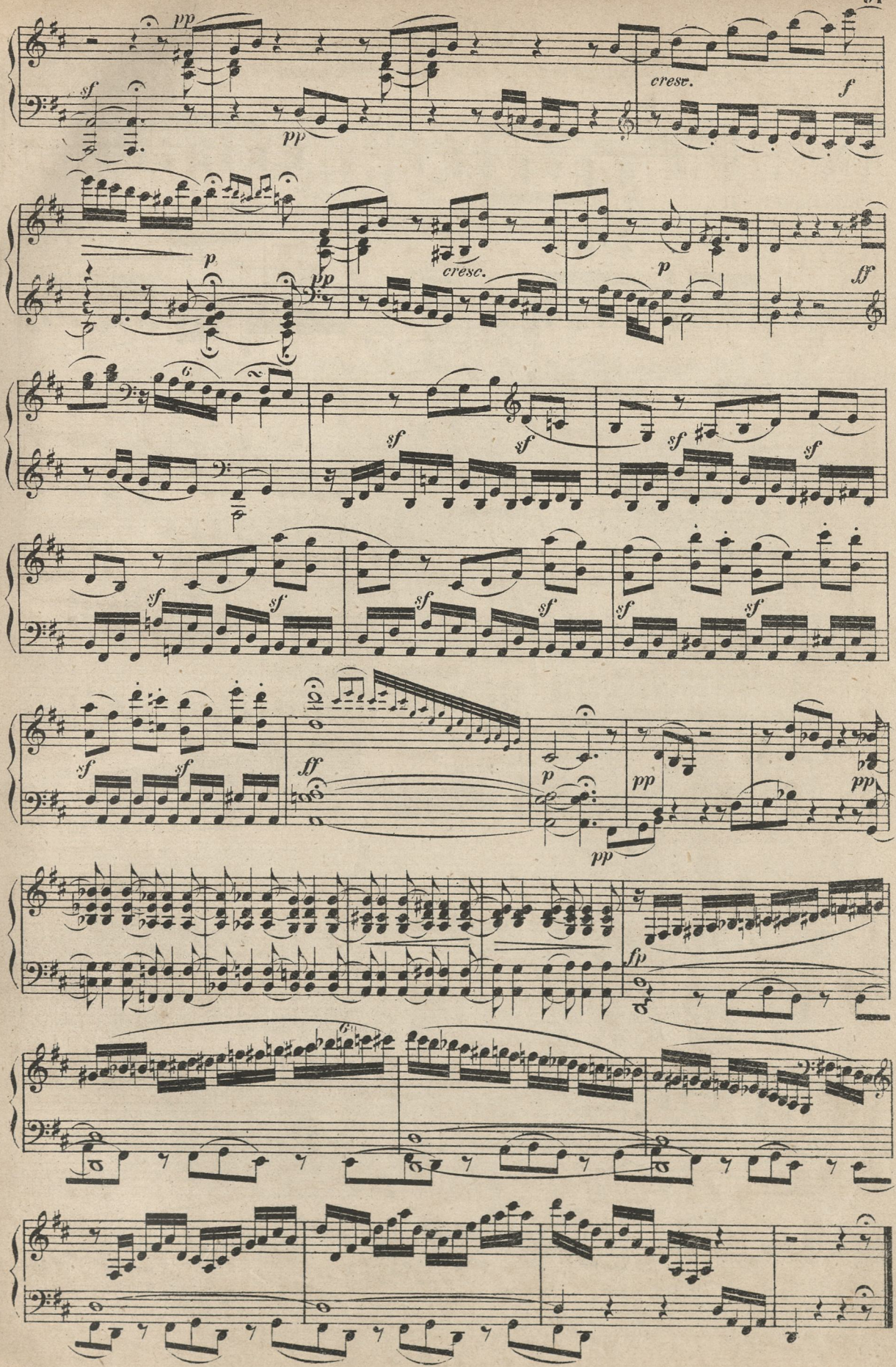
Men. D.C. ma senza replica.

Rondo.

Allegro. ♩ = 160.


cresc.
ff
sf
p
cresc.
f
p
pp
cresc.
p
ff
sf
p
ff
sf
sf
sf
sf
sf
sf
ff
ff
decresc.
p
pp
pp
sf
sf
p
cresc.
sfp


p
cresc.
f
p
pp
cresc.
p
ff
p
f
sf
sf
sf
sf
cresc.
fp
fp
pp
pp
cresc.
sf
sf
sf
sf
p
cresc.


pp
sf
pp
cresc.
f
p
pp
cresc.
p
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
p
pp
pp
pp
fp

Appeared for the first time in 1799.

SONATA.

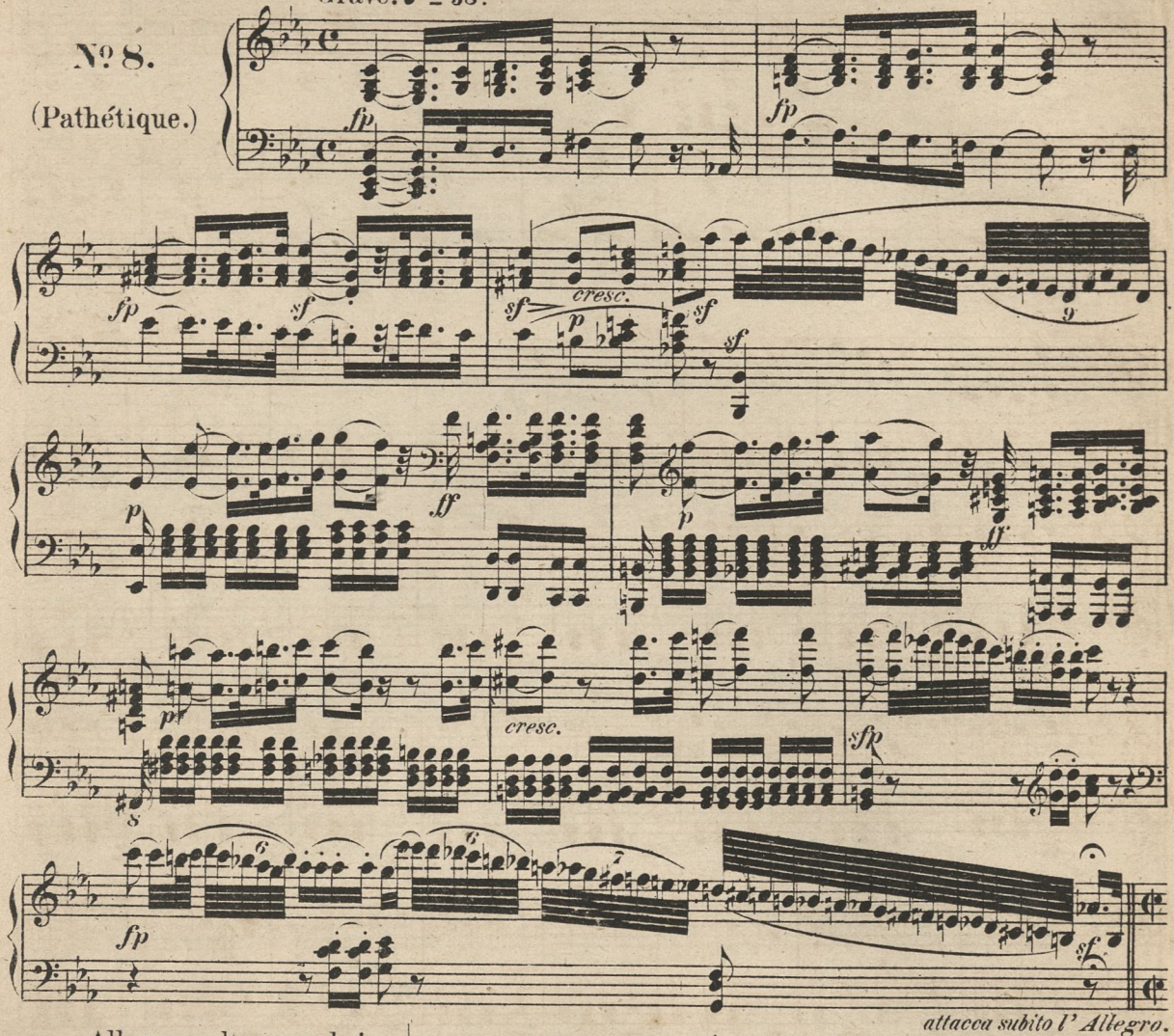
(Dedicated to the Prince Charles de Lichnowsky.)

Beethoven, Op. 13.

Grave. ♪ = 58.

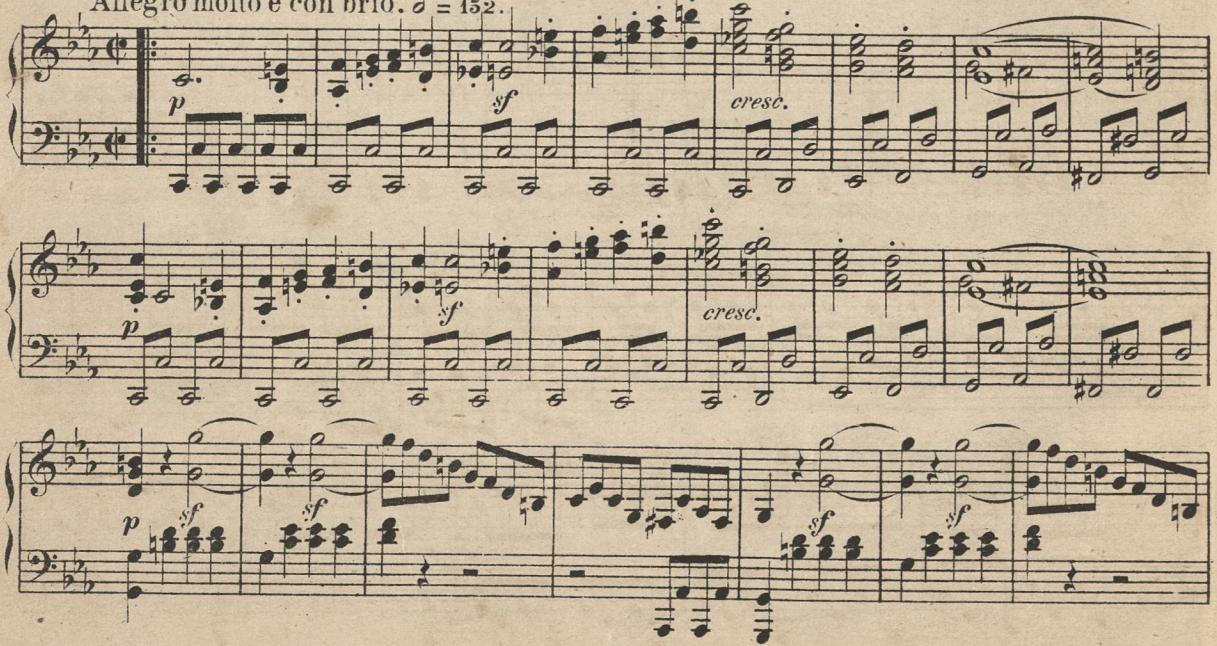
No 8.

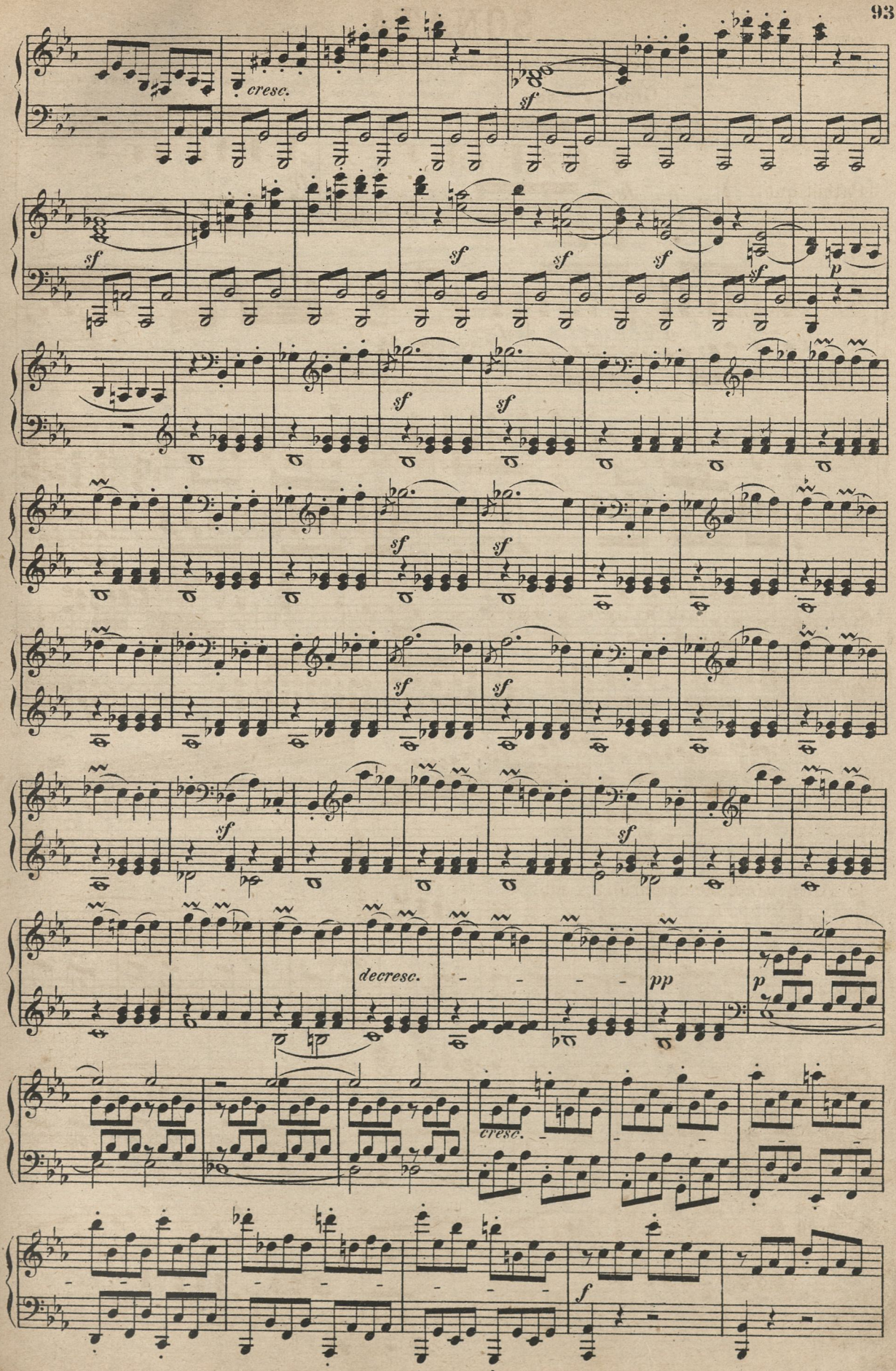
(Pathétique.)

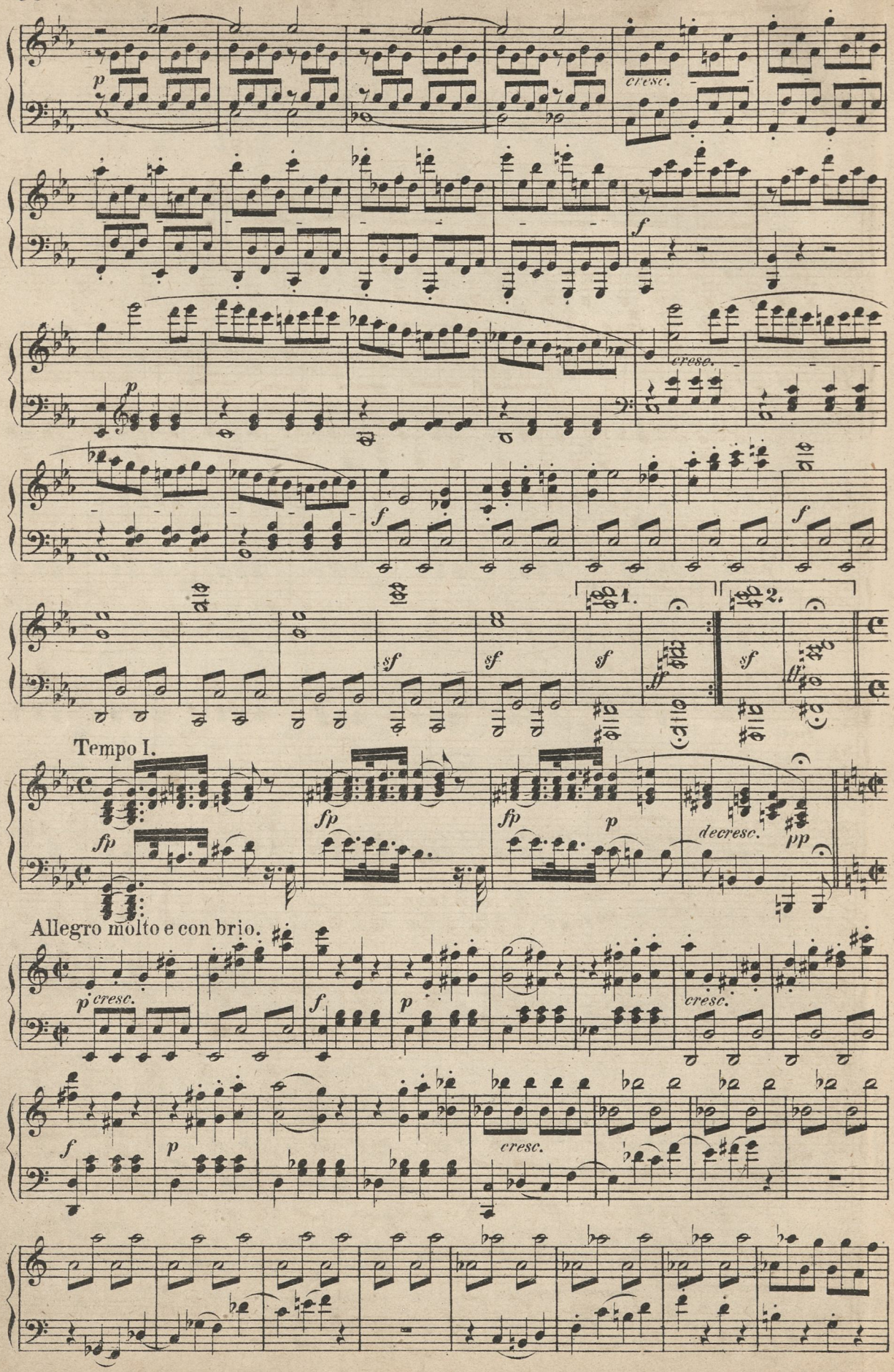


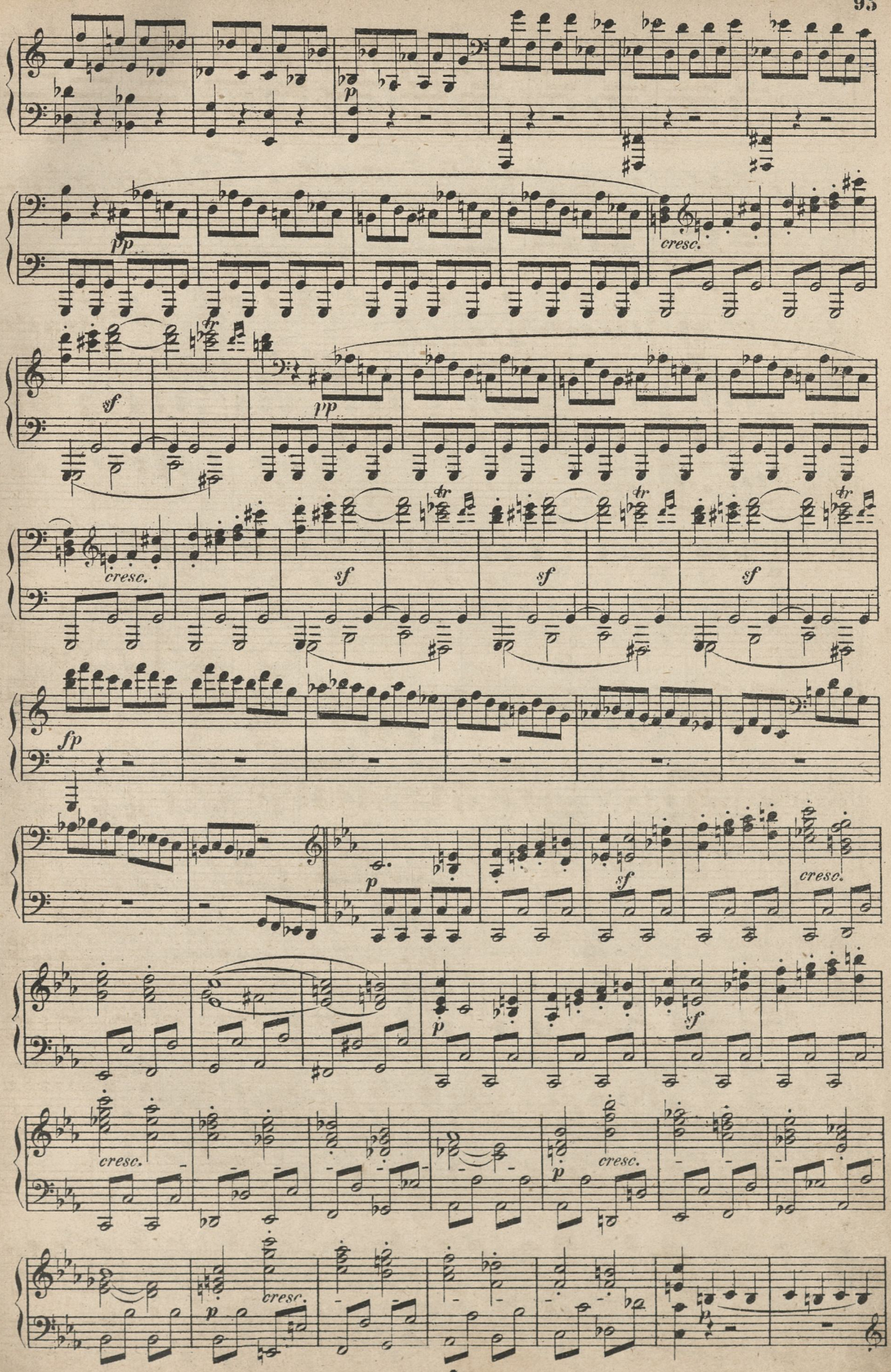
attacca subito l' Allegro.

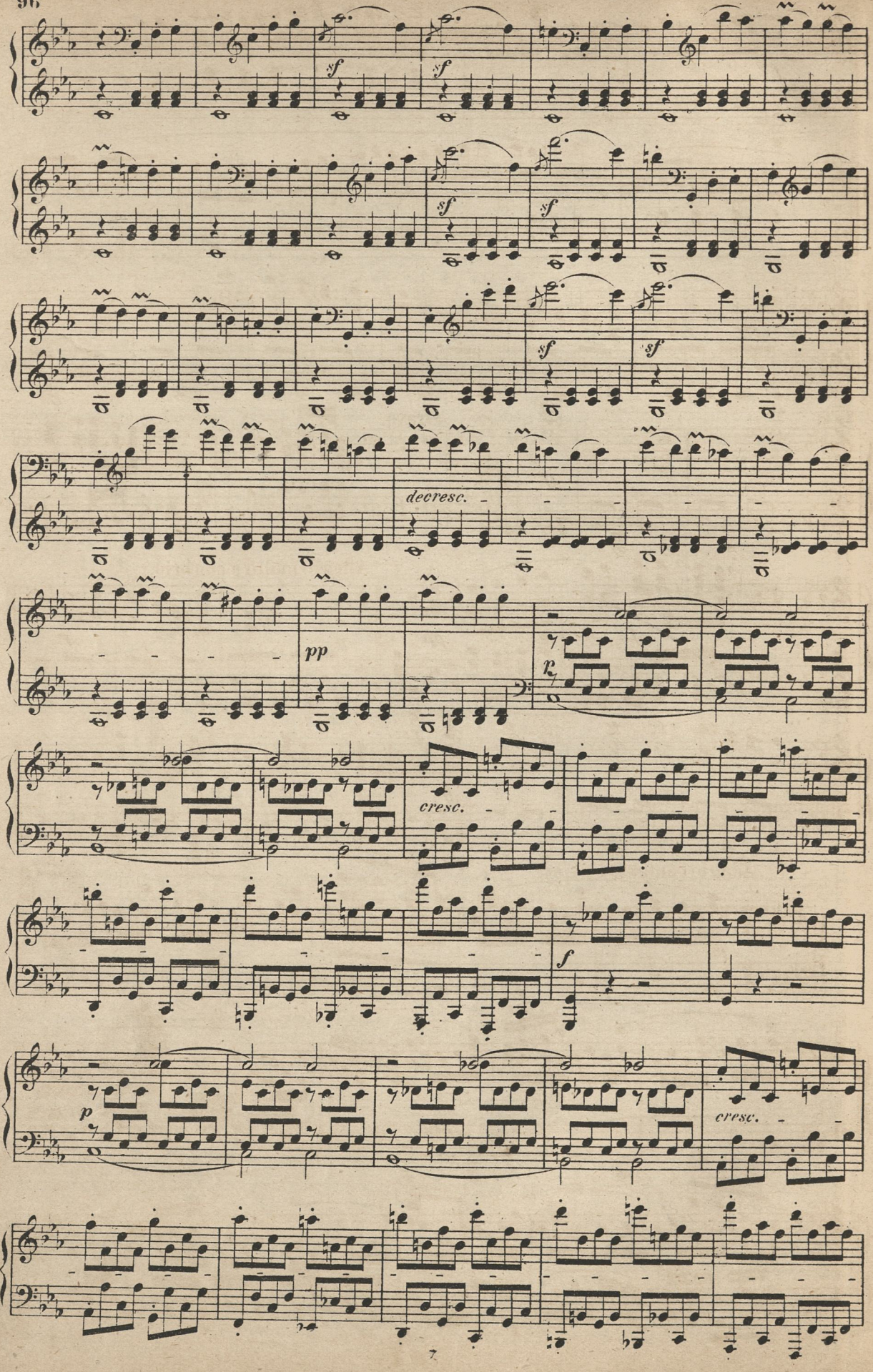
Allegro molto e con brio. ♩ = 152.

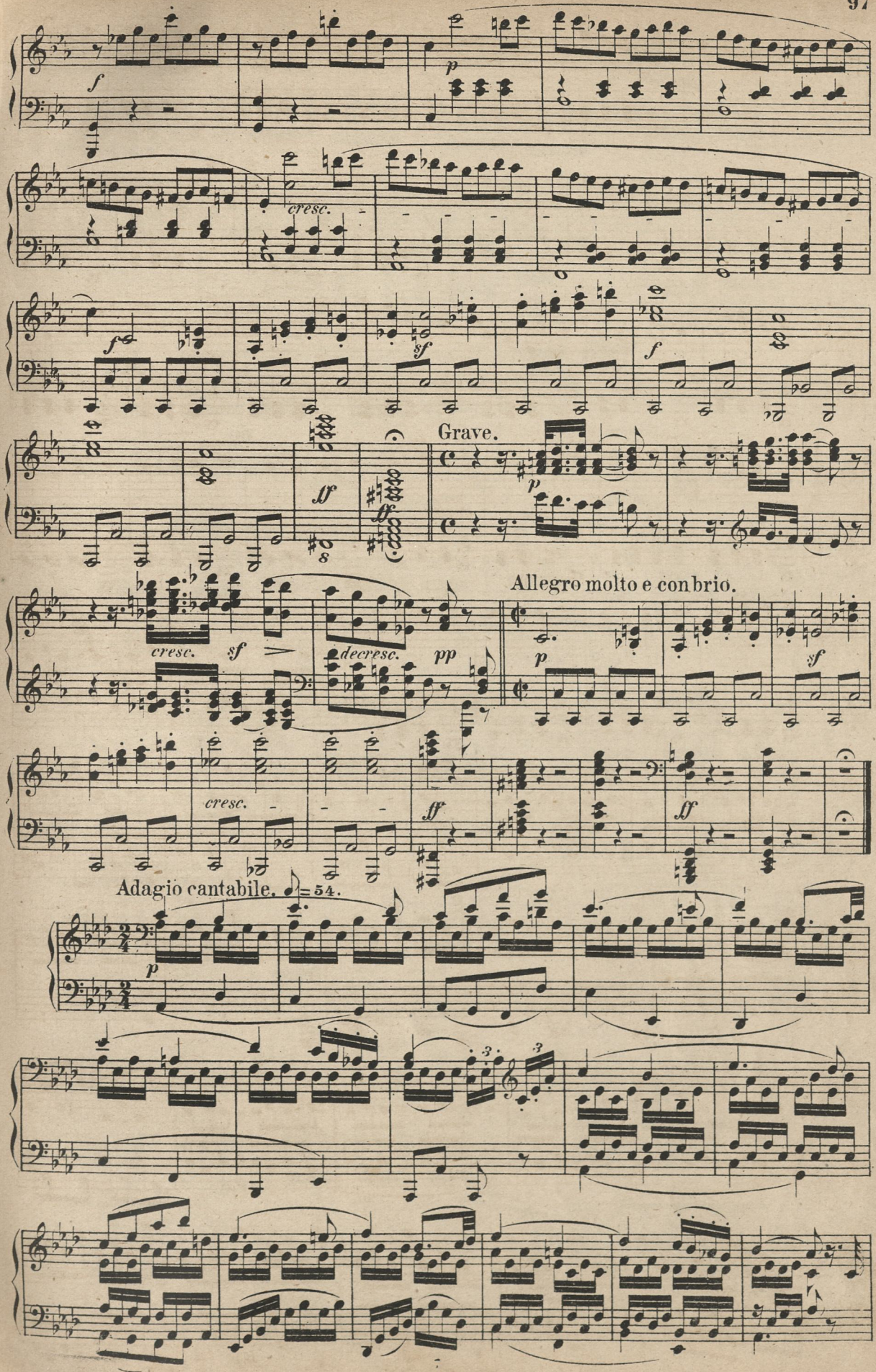


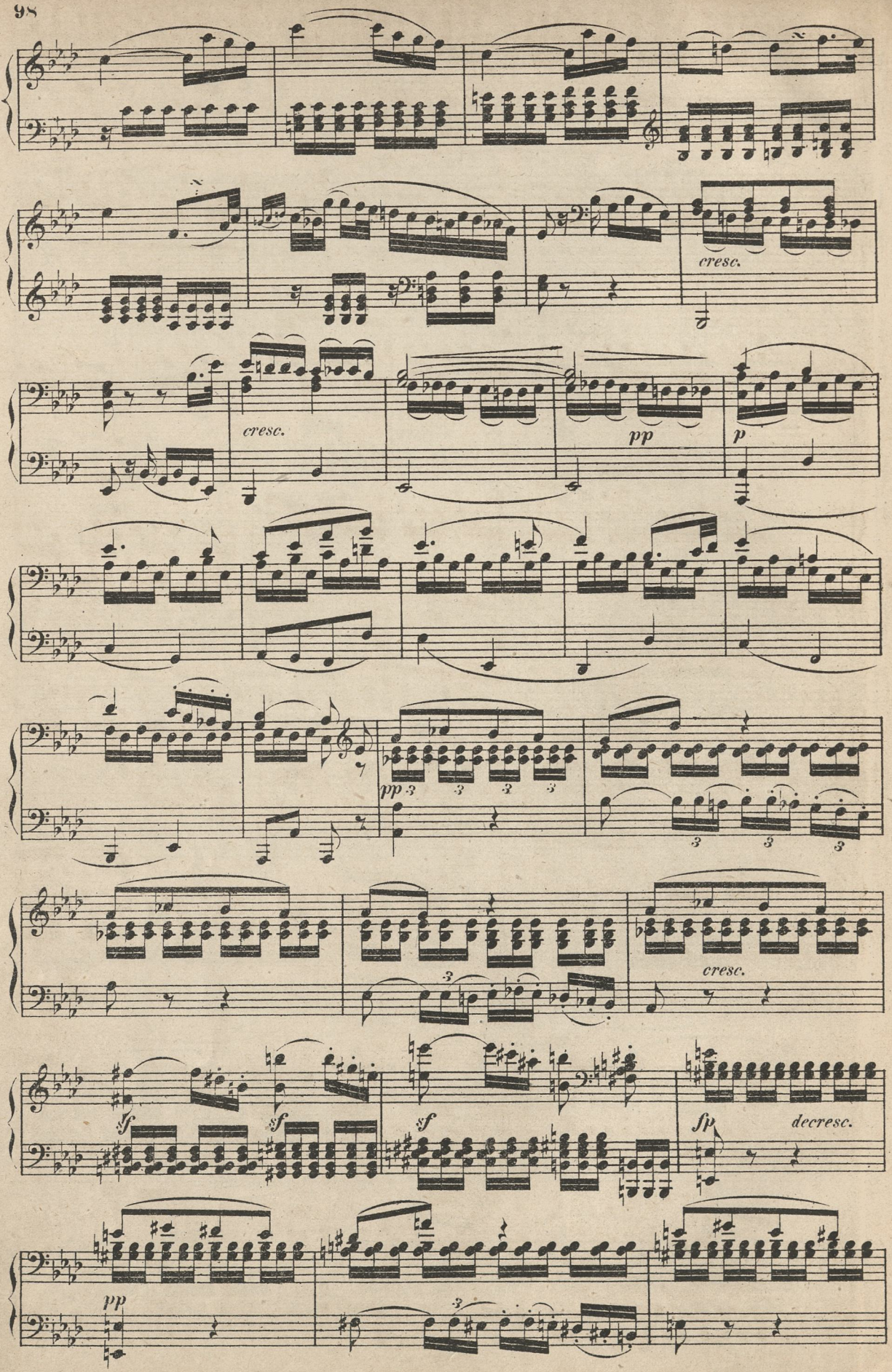

cresc.
sf
p
decresc.
pp
cresc.
f


p
cresc.
f
cresc.
p
f
f
sf
sf
sf
1.
2.
sf
ff
Tempo I.
fp
fp
fp
p
decresc.
pp
Allegro molto e con brio.
p cresc.
f
p
cresc.
f
p
cresc.


p
pp
cresc.
sf
pp
cresc.
sf
sf
sf
fp
p
sf
cresc.
p
sf
cresc.
cresc.
p
cresc.
p
cresc.


sf
sf
sf
sf
sf
sf
sf
sf
decresc.
pp
cresc.
f
p
cresc.

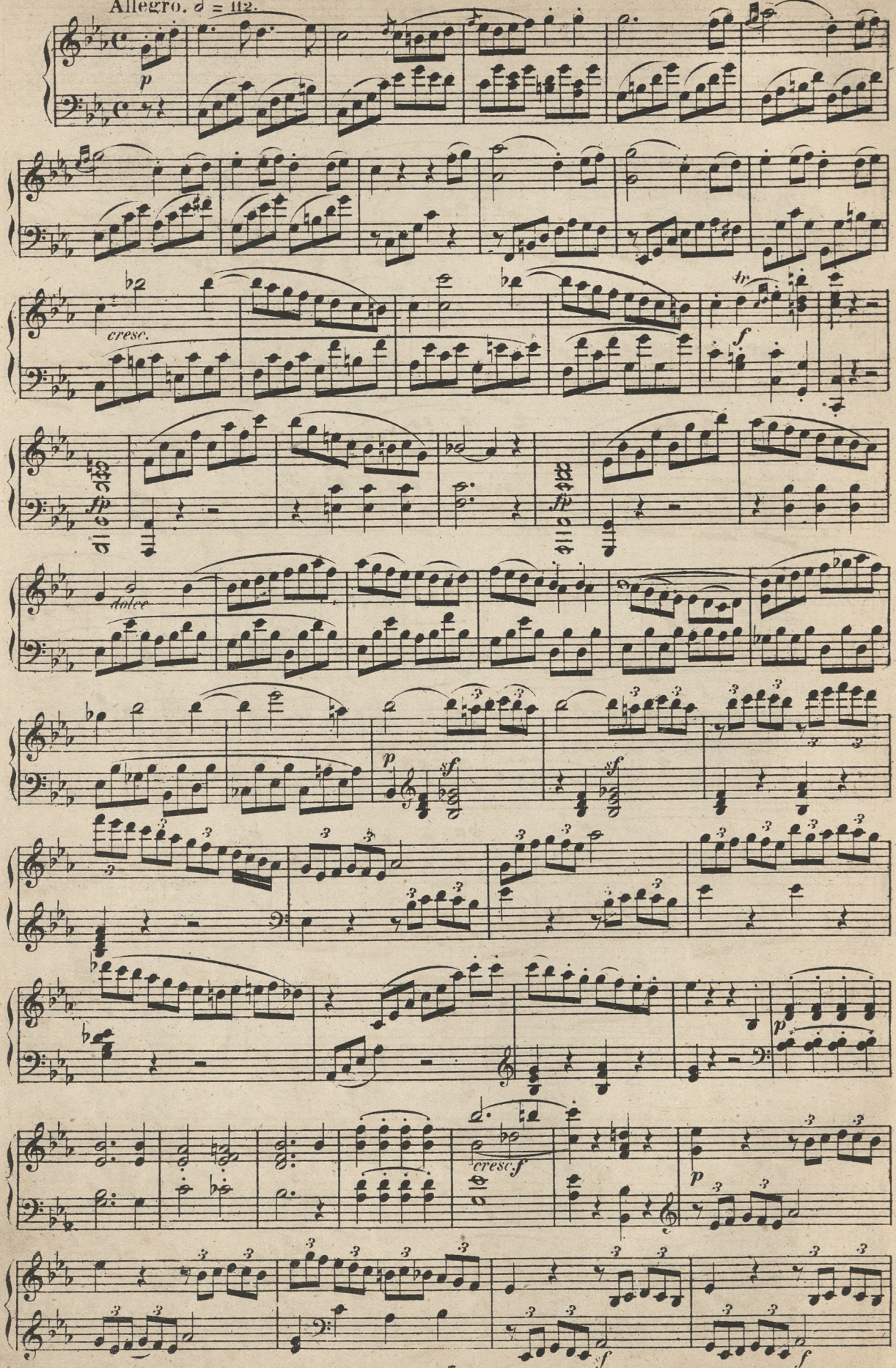

f
p
cresc.
f
sf
f
ff
Grave.
p
Allegro molto e con brio.
cresc.
sf
decresc.
pp
p
sf
cresc.
ff
ff
Adagio cantabile. ♩=54.
p
3
3

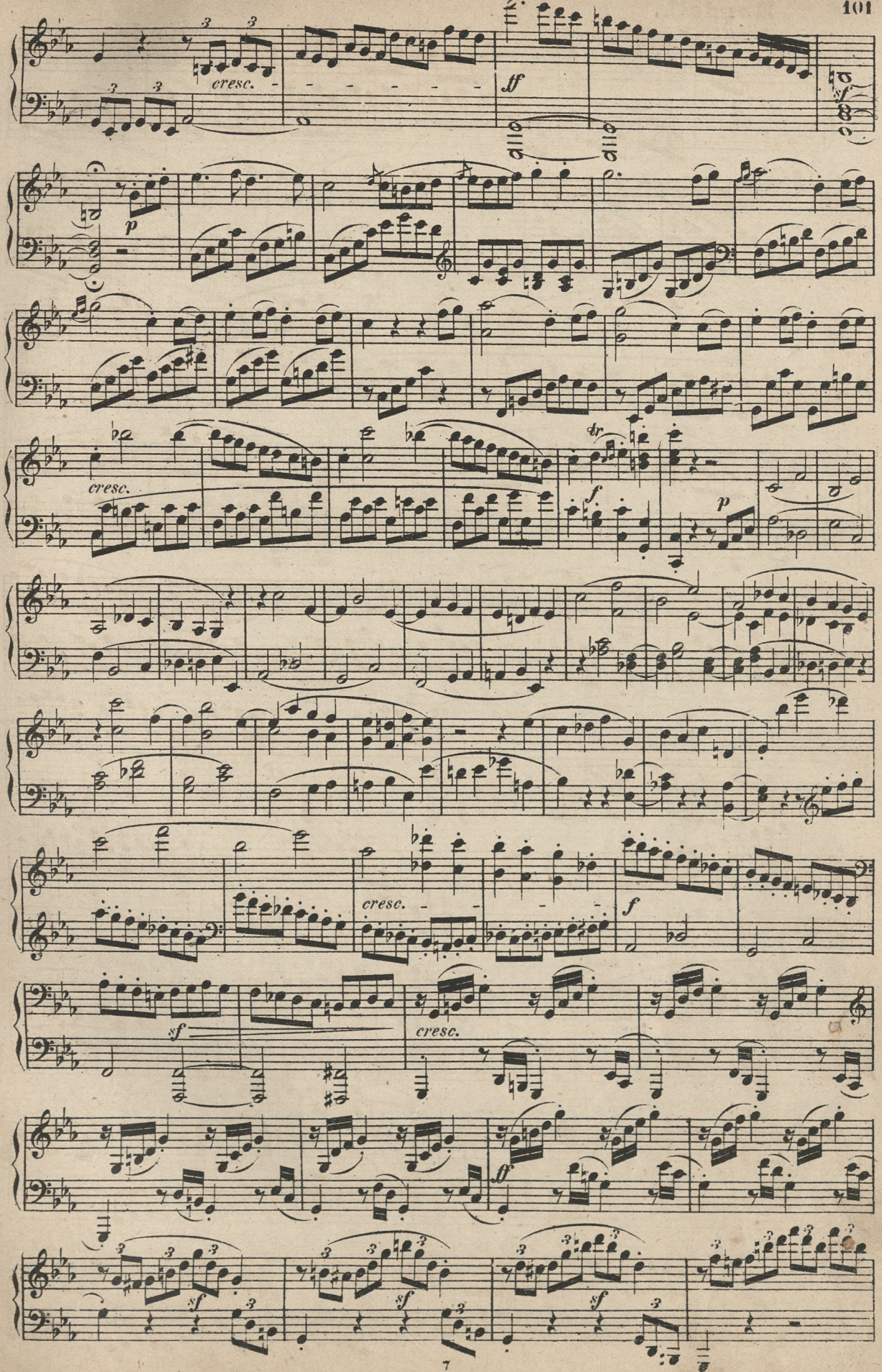

cresc.
cresc.
pp
p
pp
cresc.
sf
sf
sf
sfp
decresc.
pp

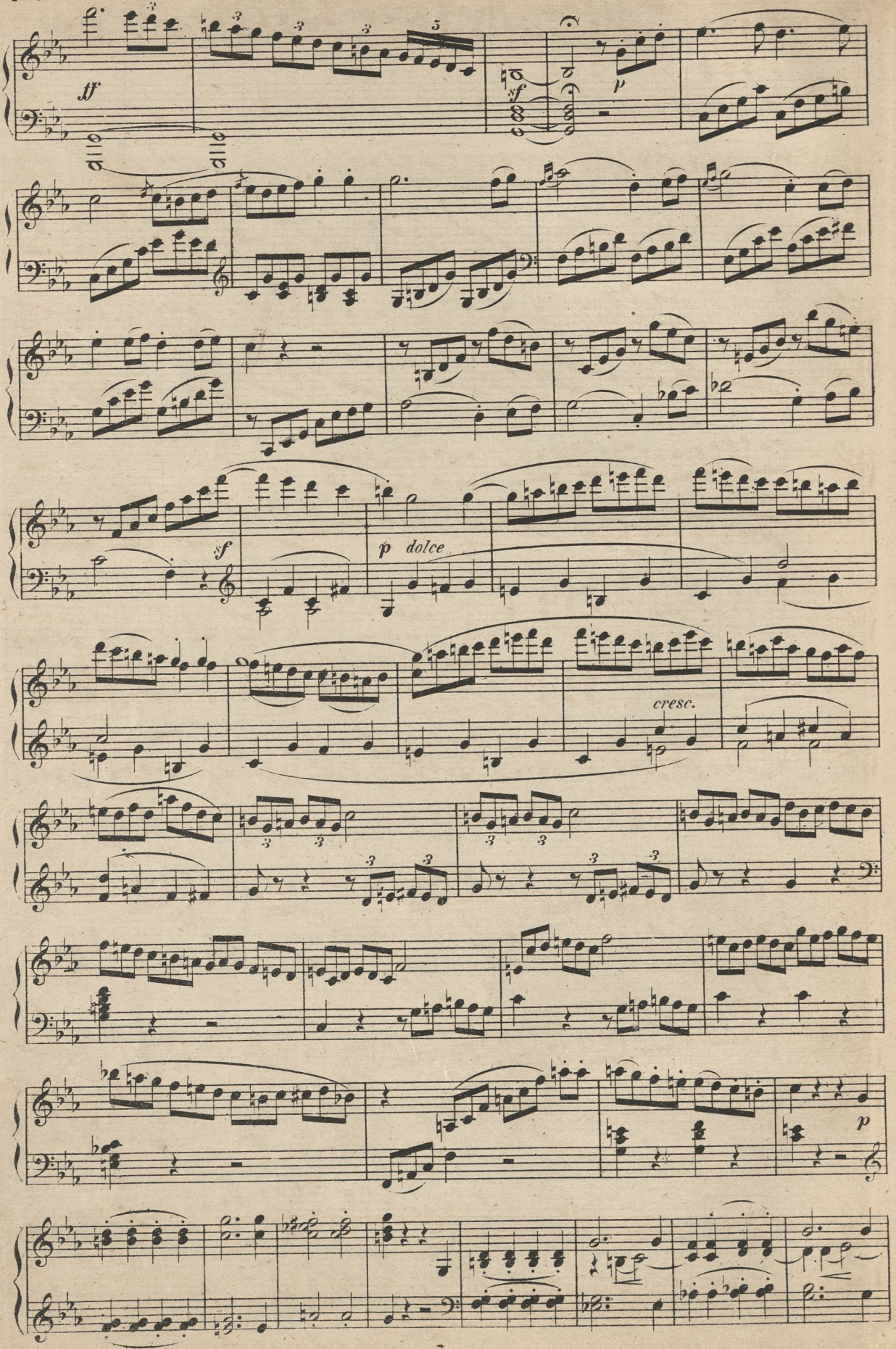

rf
rf
cresc.
p
pp
rf
rf
rf
pp

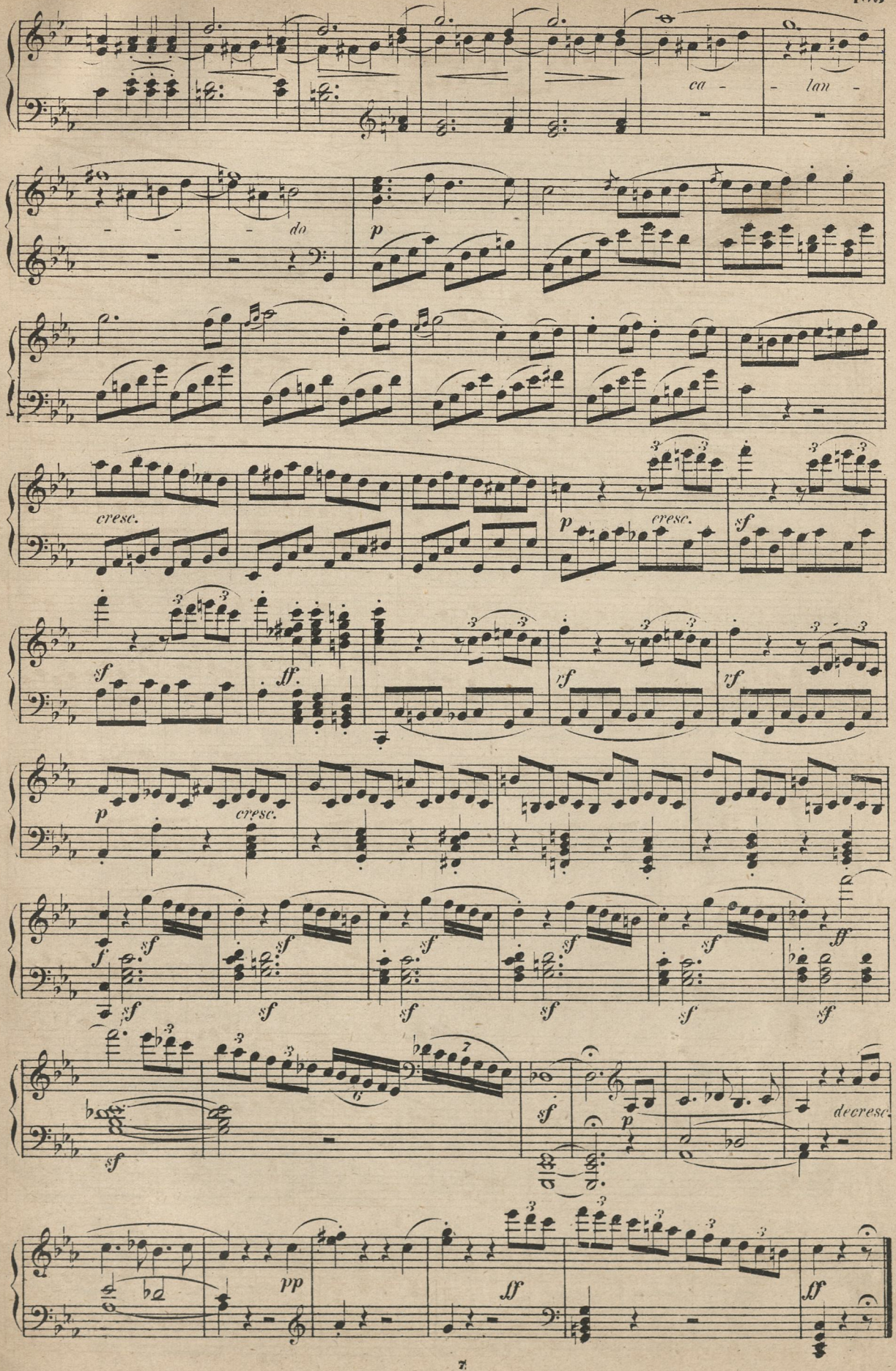
Rondo.

Allegro. ♩ = 112.




cresc.
ff
p
cresc.
tr
f
p
cresc.
f
sf
cresc.
ff
sf
sf
sf


ff
sf
p
sf
p dolce
cresc.
p


ca - lan -
- - - do
p
cresc.
p
cresc.
sf
sf
ff
rf
rf
p
cresc.
f
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf
sf
sf
p
decresc.
pp
ff
ff

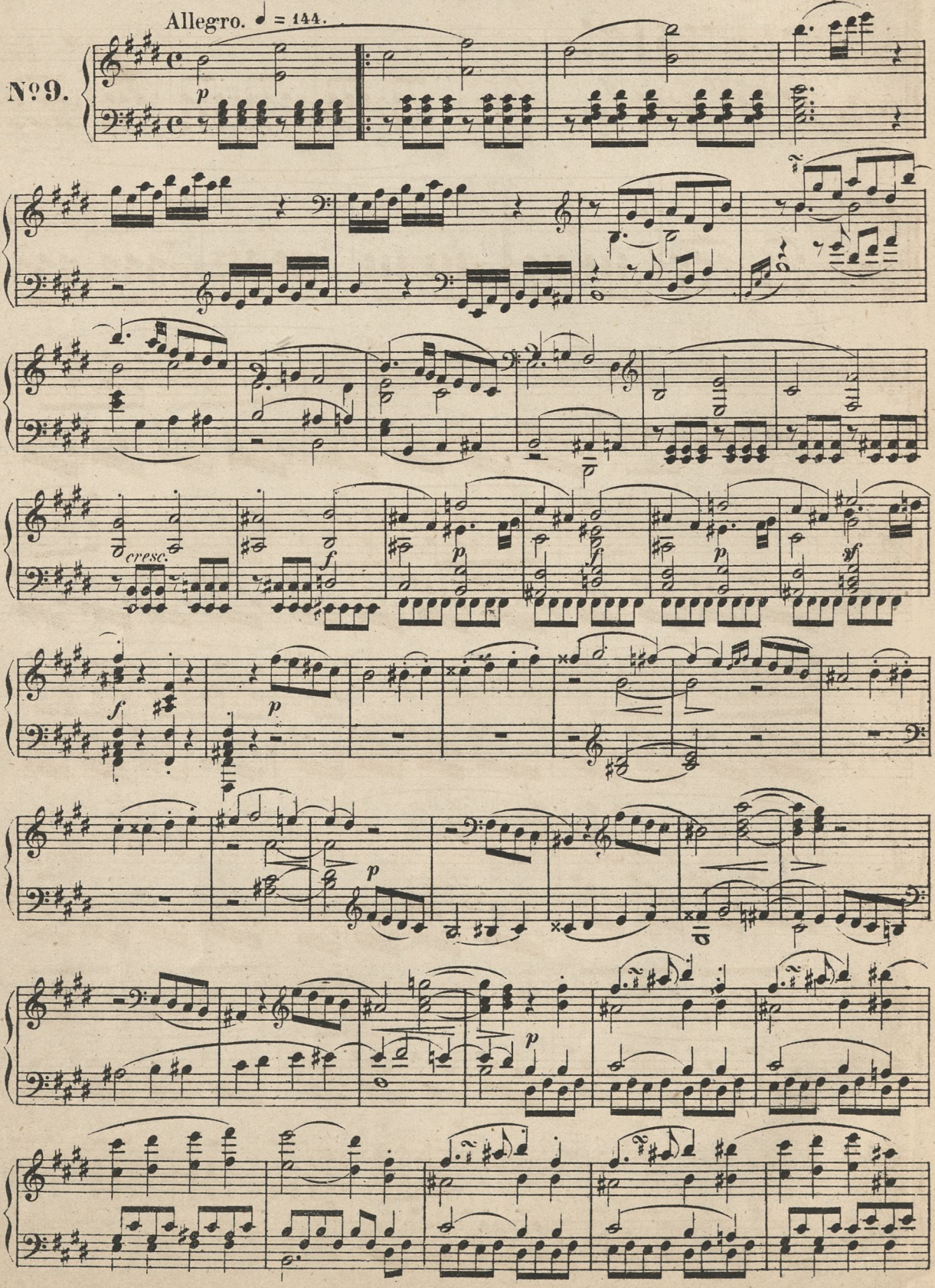
Appeared for the first time December, 1799.

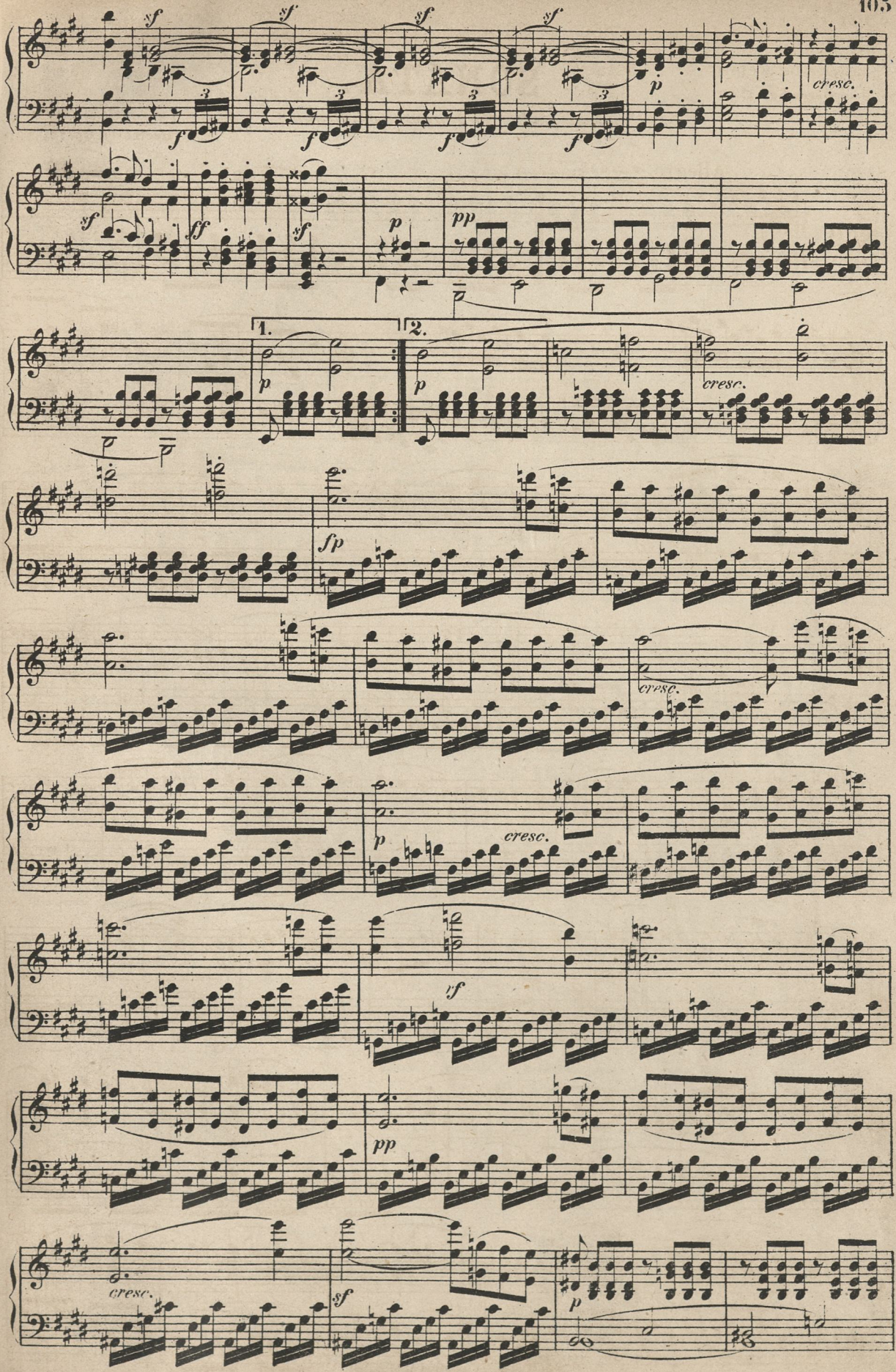
SONATA.

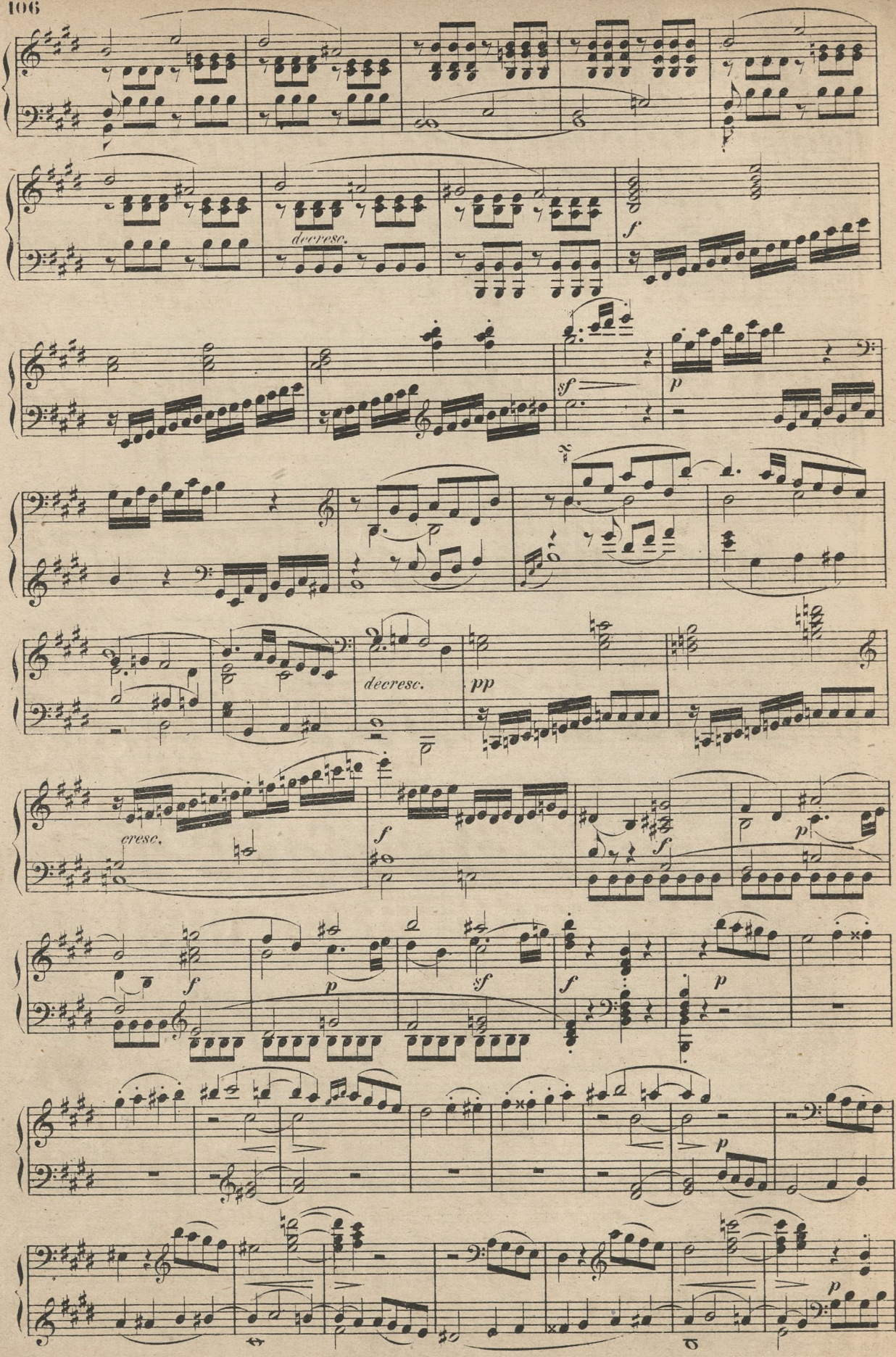
(Dedicated to the Baroness de Braun.)

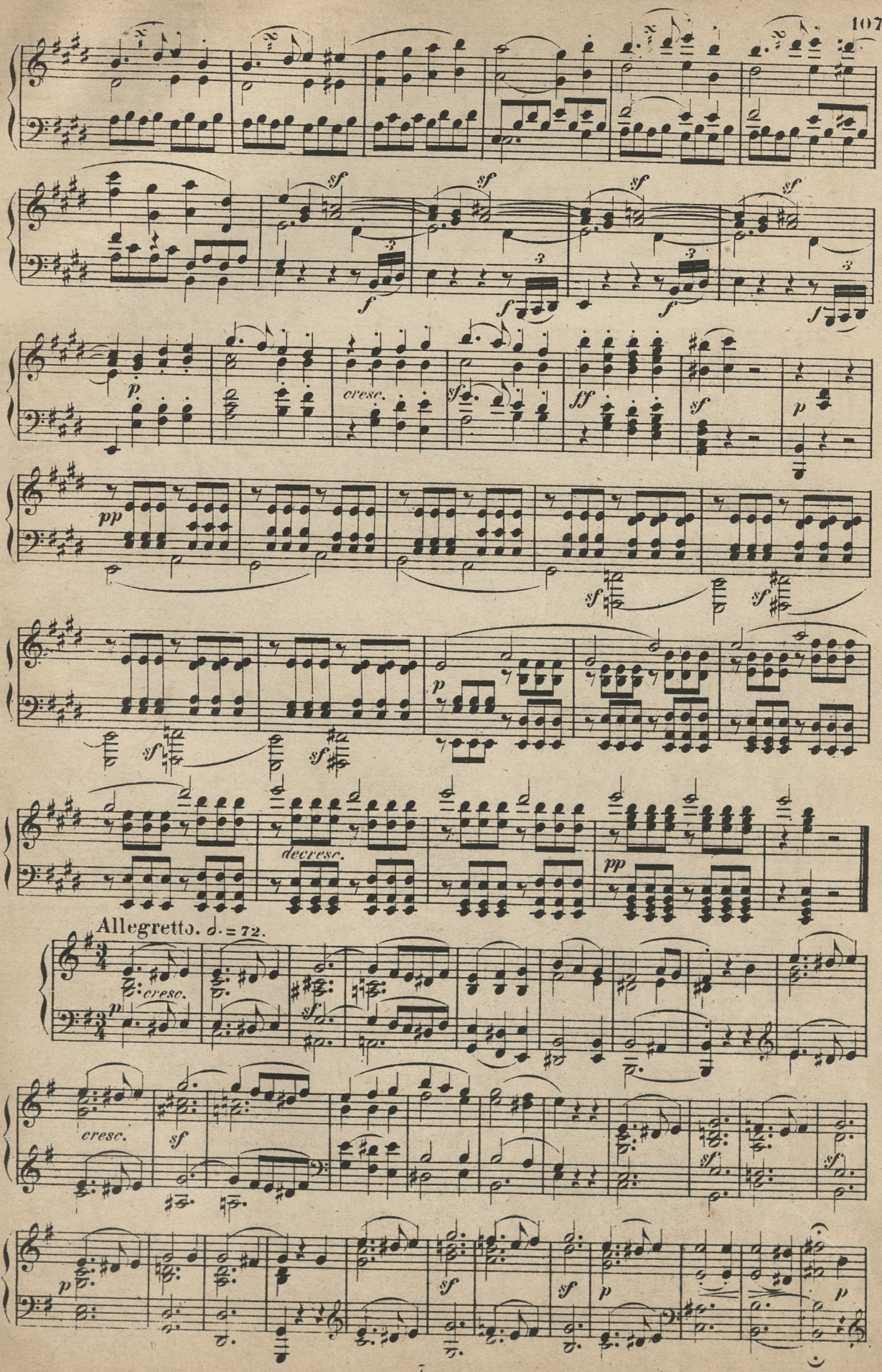
Beethoven, Op. 14. No 1.

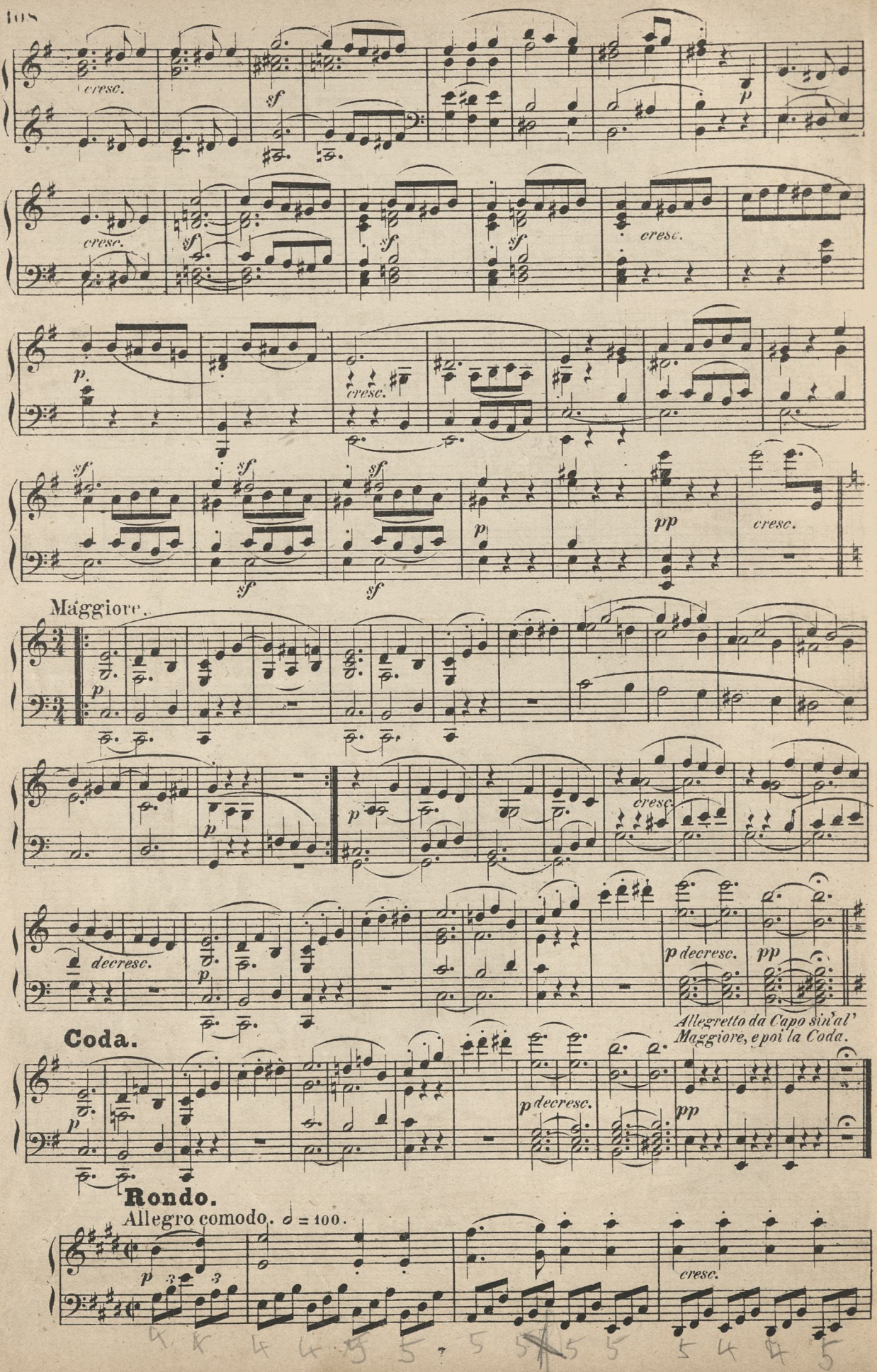
No 9.

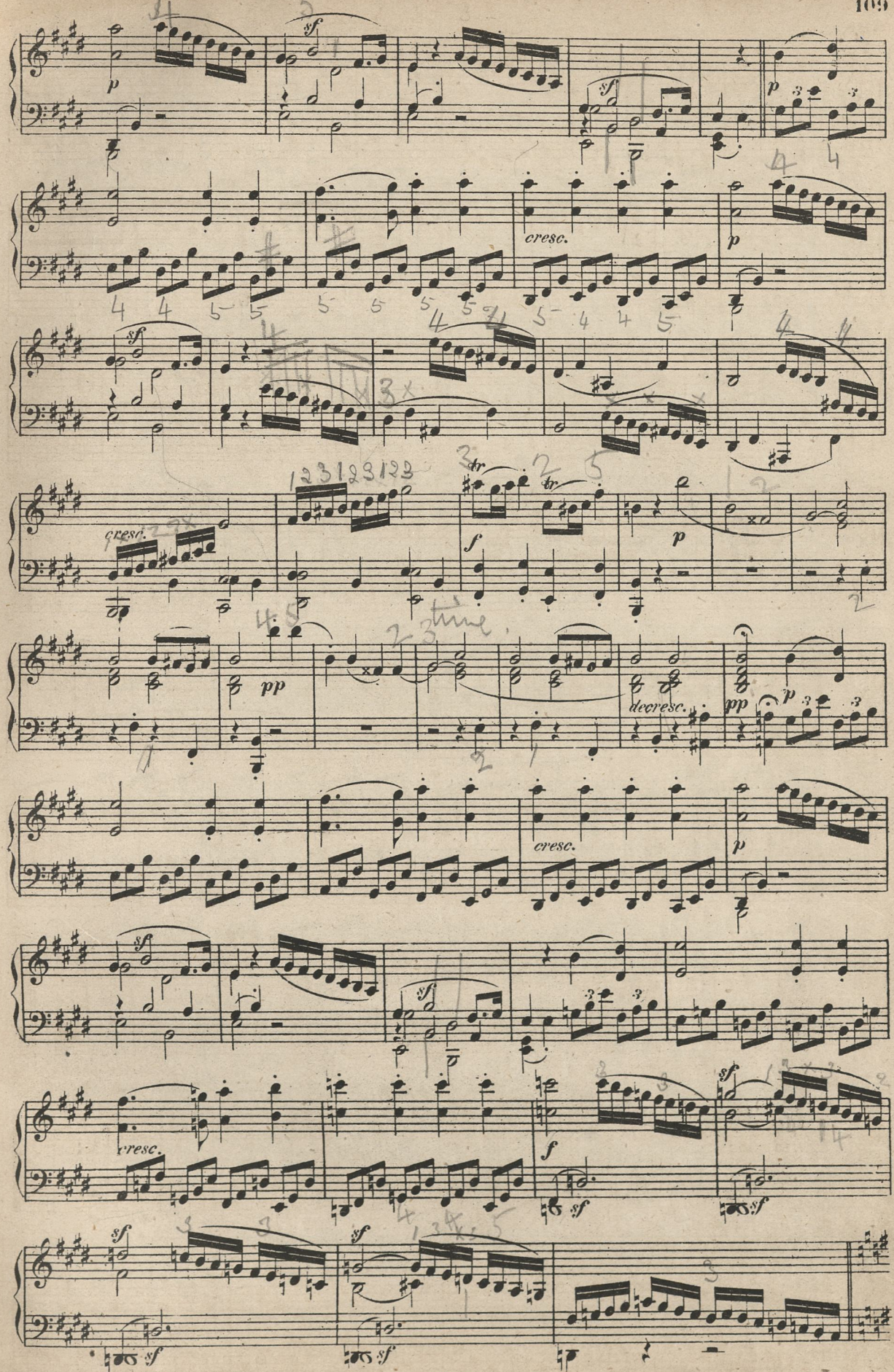


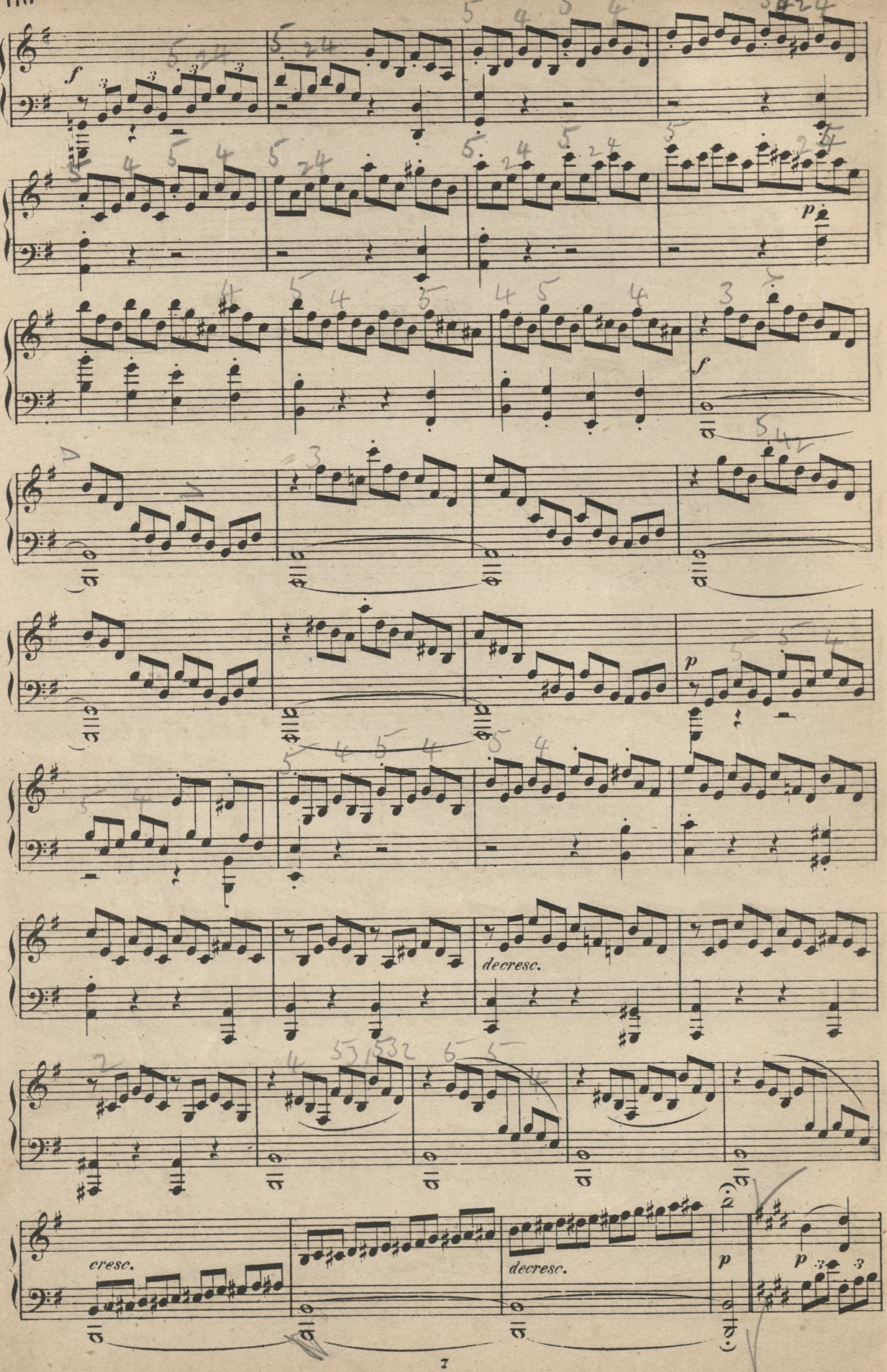

sf
f
p
cresc.
ff
pp
1.
2.
fp
rf

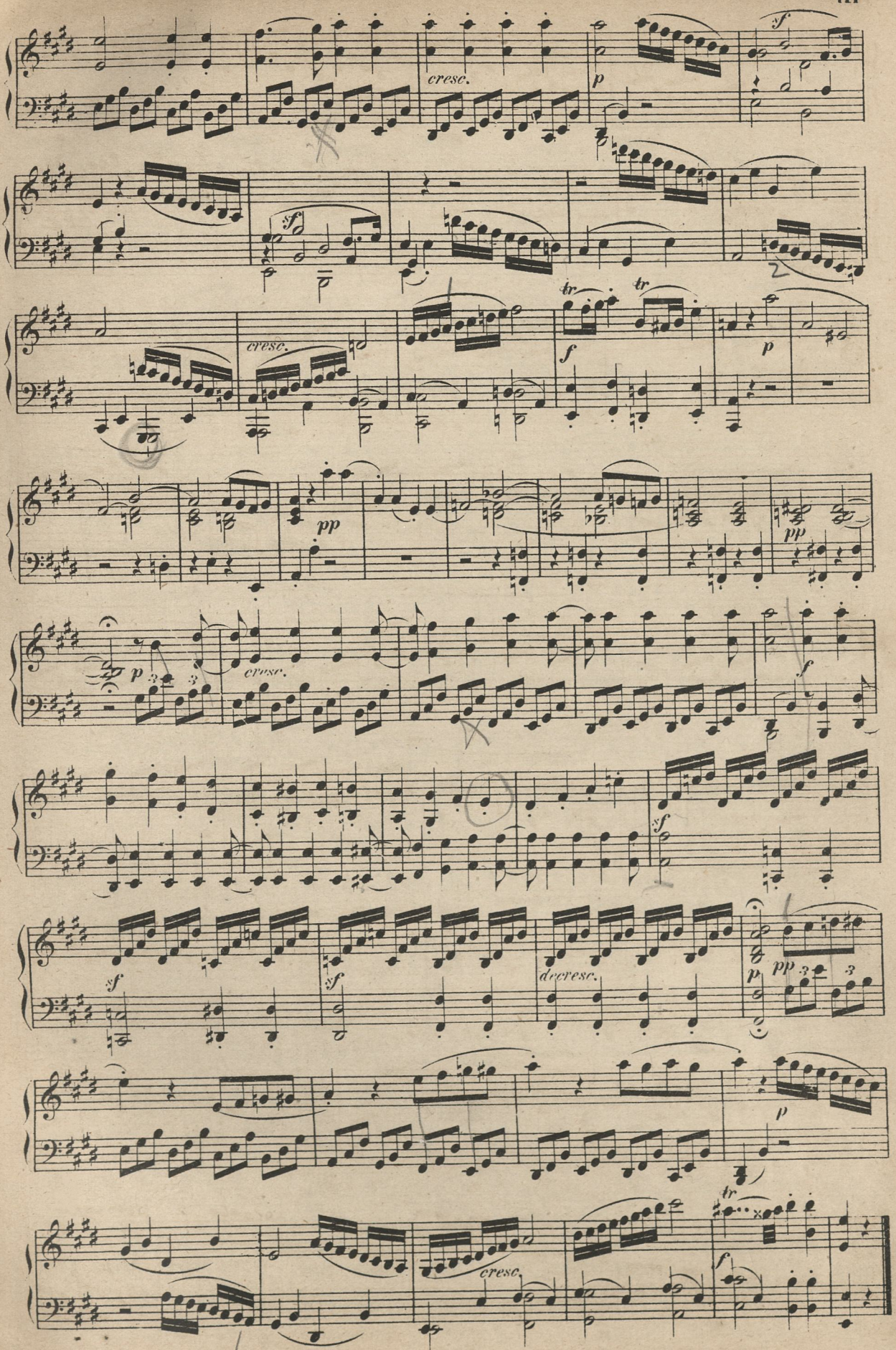

decresc.
f
sf
p
decresc.
pp
cresc.
f
f
p
sf
f
p
p
p


cresc.
decresc.
Allegretto. ♩. = 72.
cresc.
cresc.


cresc.
sf
p
cresc.
sf
sf
sf
cresc.
p.
cresc.
sf
sf
sf
sf
sf
p
pp
cresc.
Maggiore.
p
p
cresc.
decresc.
p
p decresc.
pp
Allegretto da Capo sin'al' Maggiore, e poi la Coda.
Coda.
p
p decresc.
pp
Rondo.
Allegro comodo. ♩ = 100.
p
cresc.


p
sf
sf
p
cresc.
p
sf
cresc.
tr
tr
f
p
pp
decresc.
pp
p
cresc.
p
sf
sf
cresc.
f
sf
sf
sf
sf
sf


f
p
f
p
decresc.
cresc.
decresc.
p
p


cresc.
sf
p
sf
cresc.
tr
tr
f
p
pp
pp
p
cresc.
f
sf
sf
sf
decresc.
pp
p
cresc.
f

Appeared for the first time December 1799.

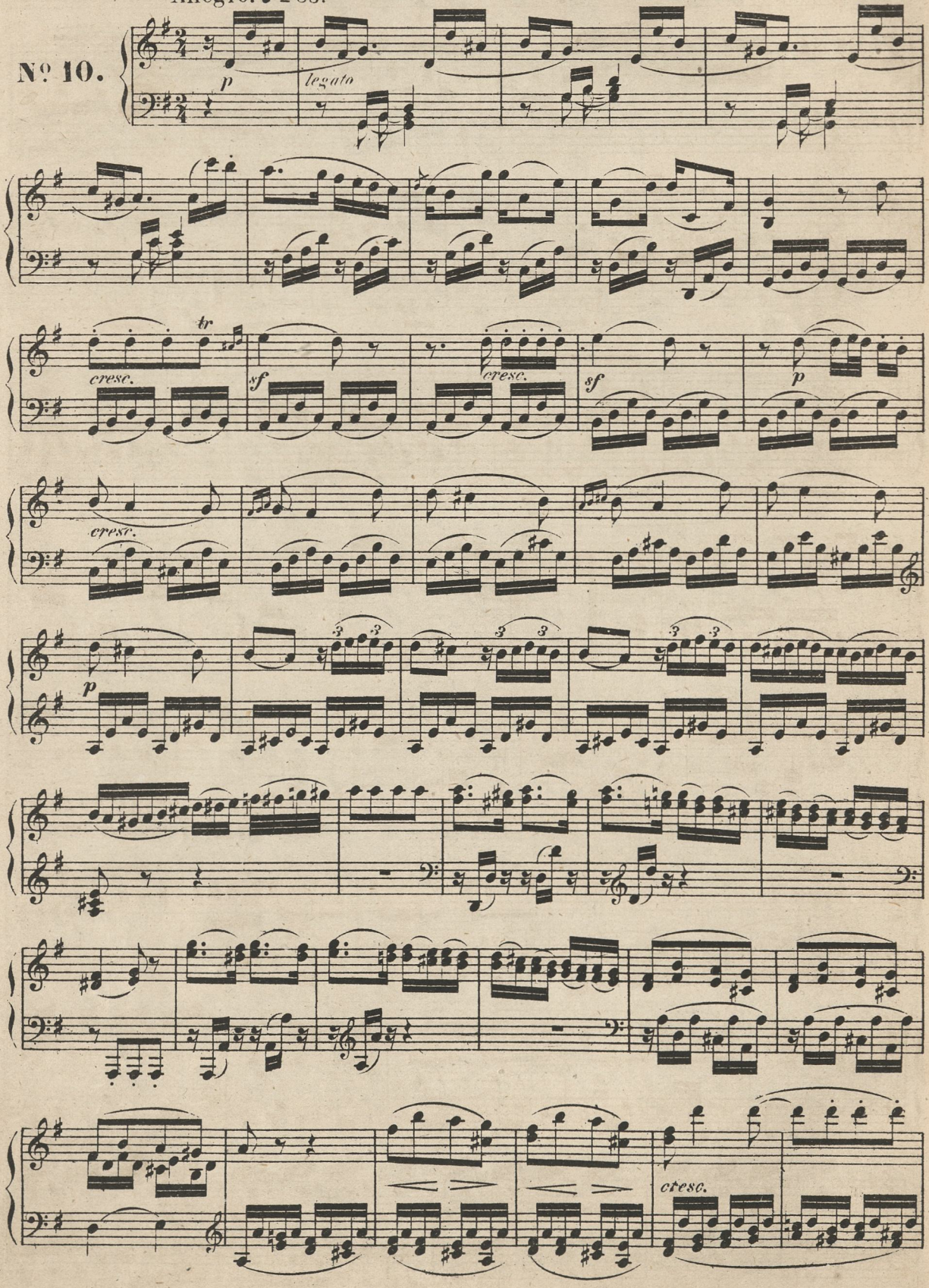
SONATA.

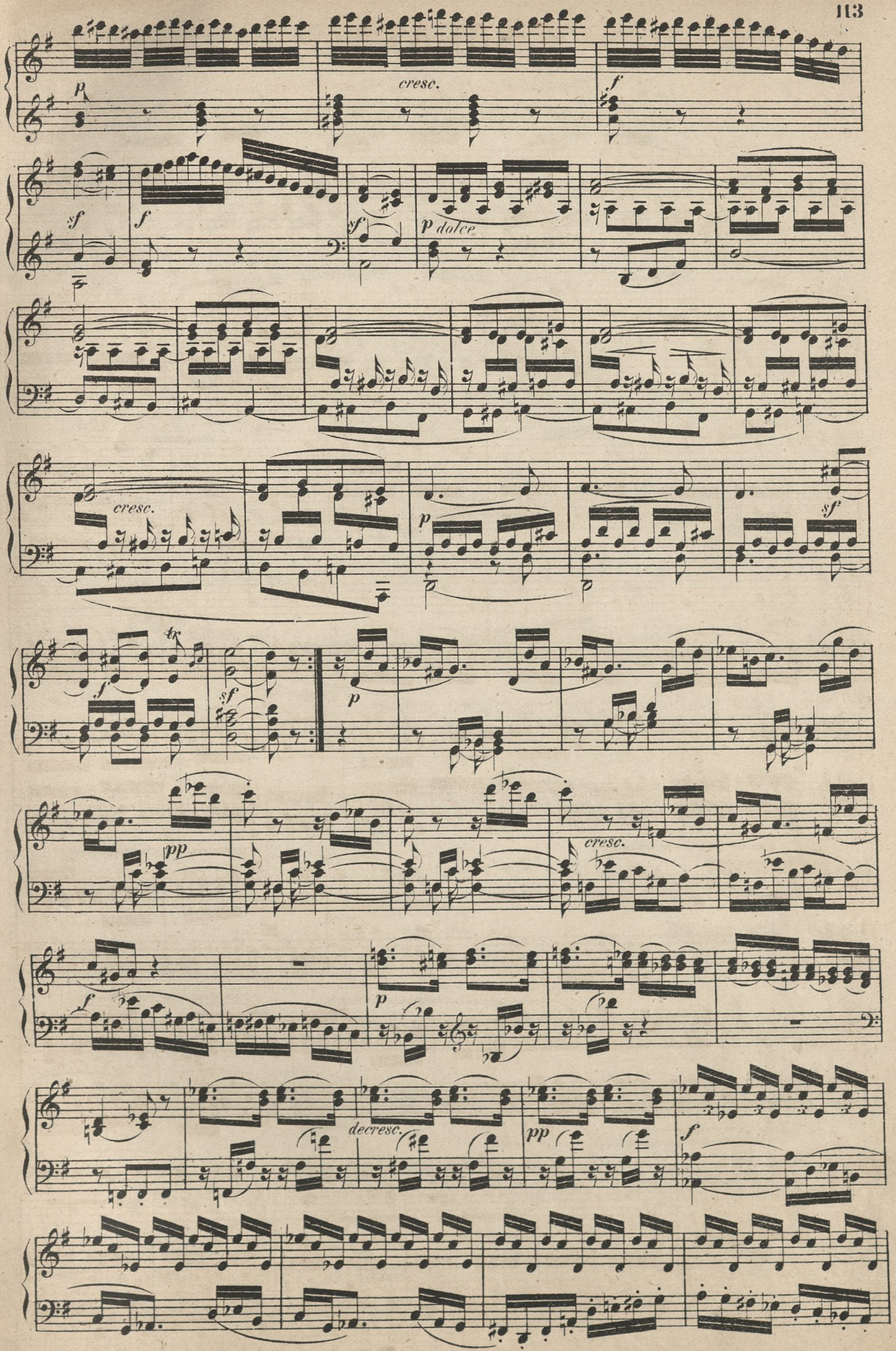
(Dedicated to the Baroness de Braun.)

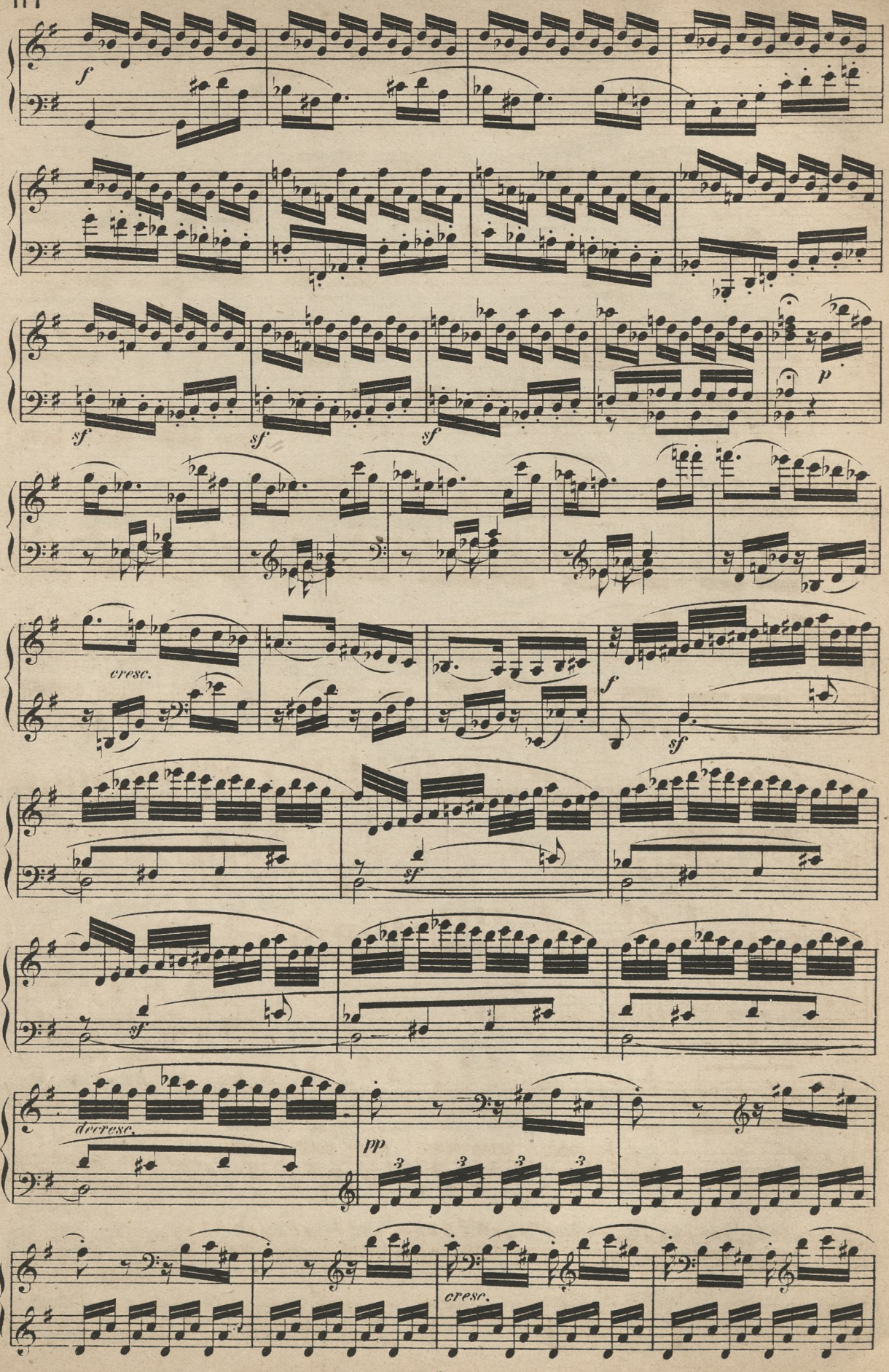
Beethoven, Op. 14. № 2.

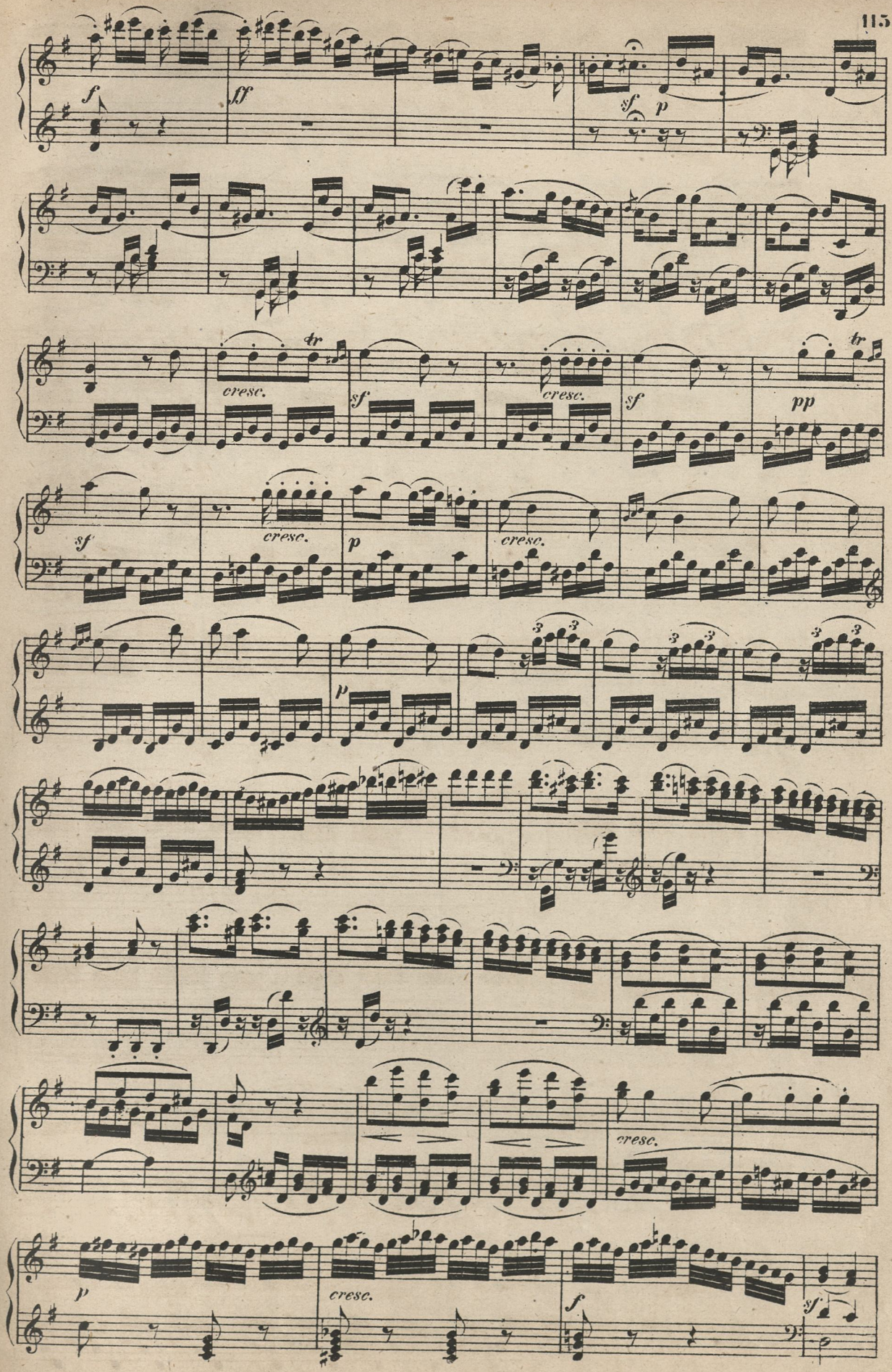
Allegro. ♩ = 88.

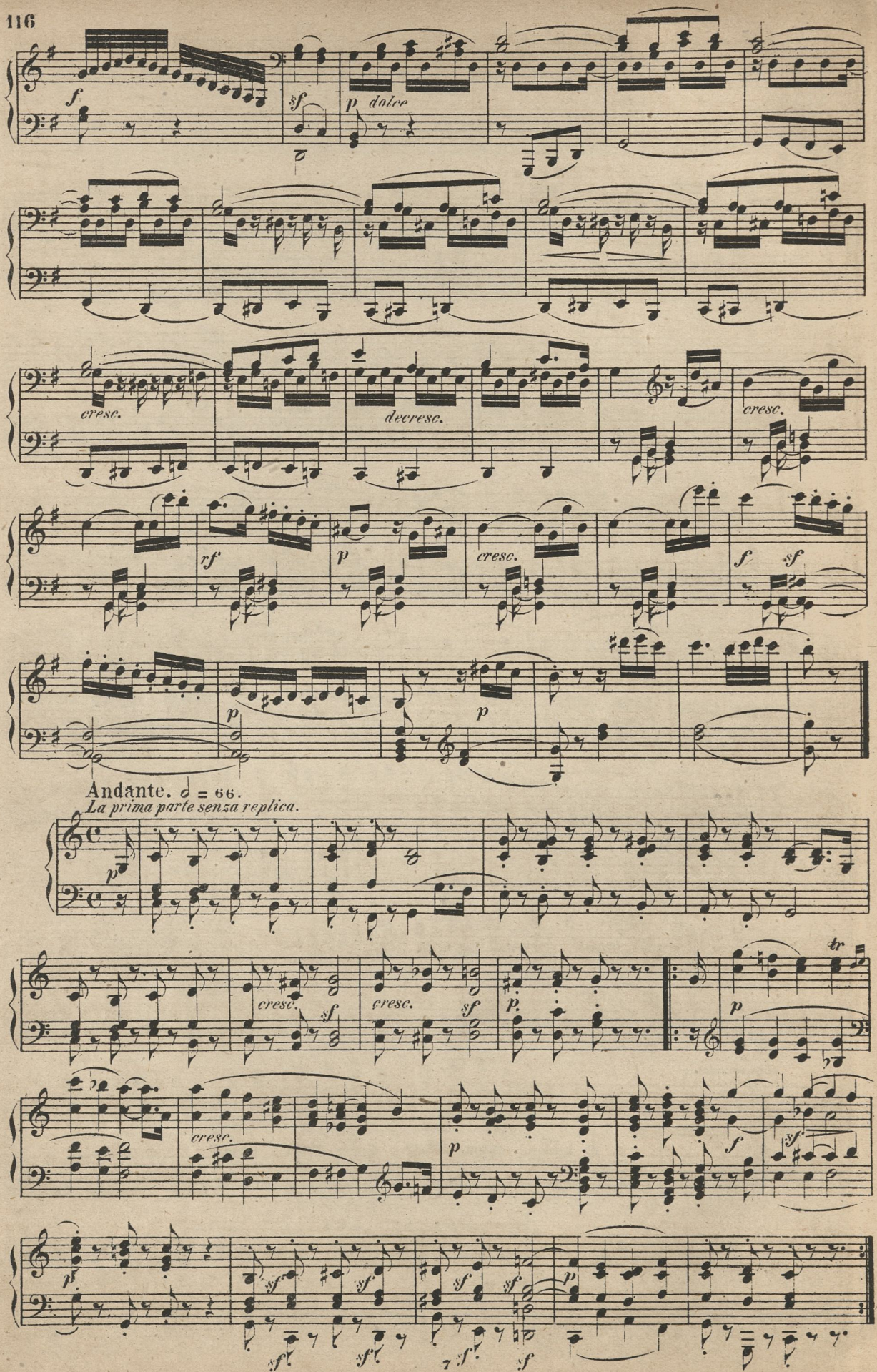
№ 10.

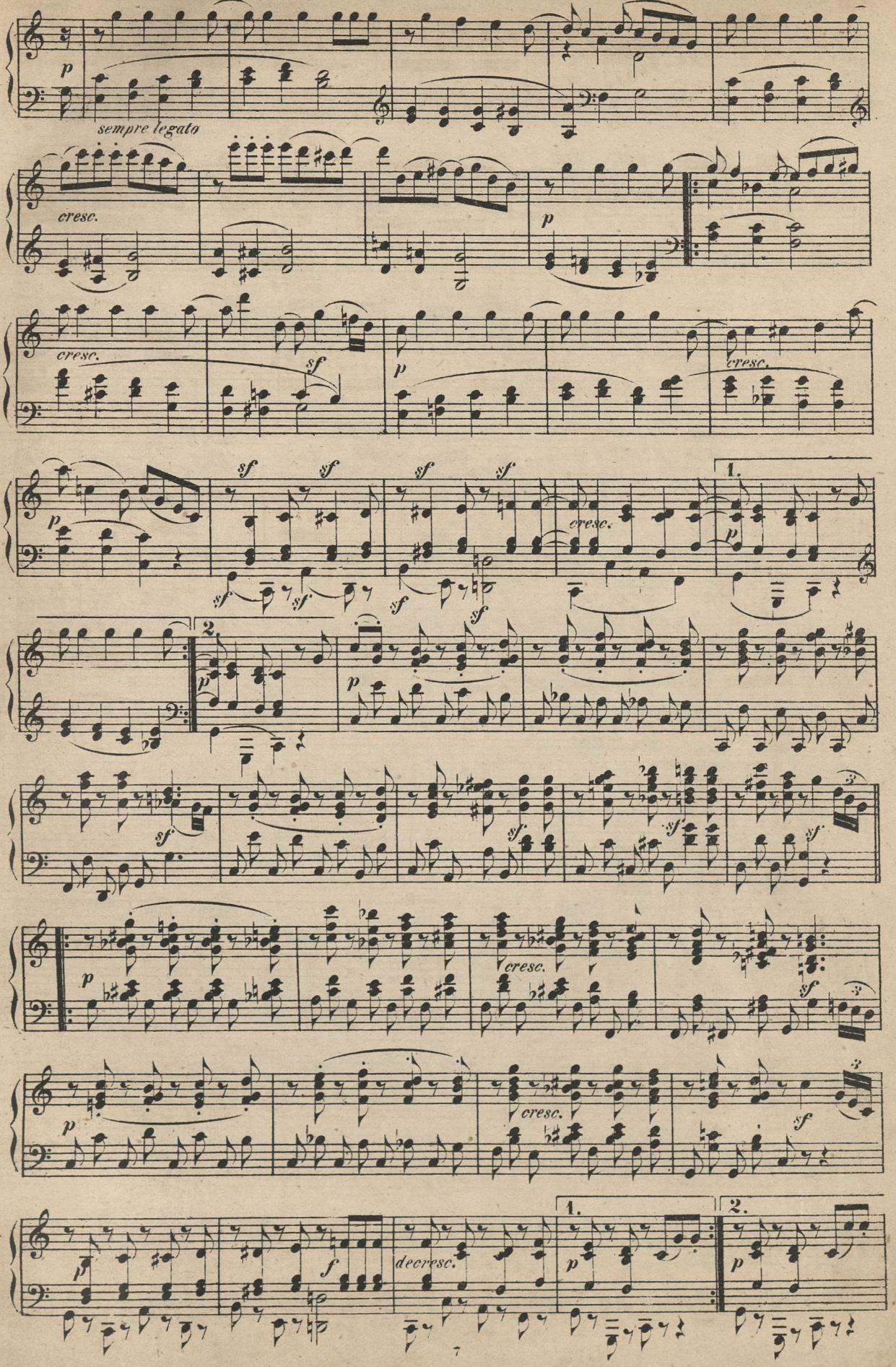


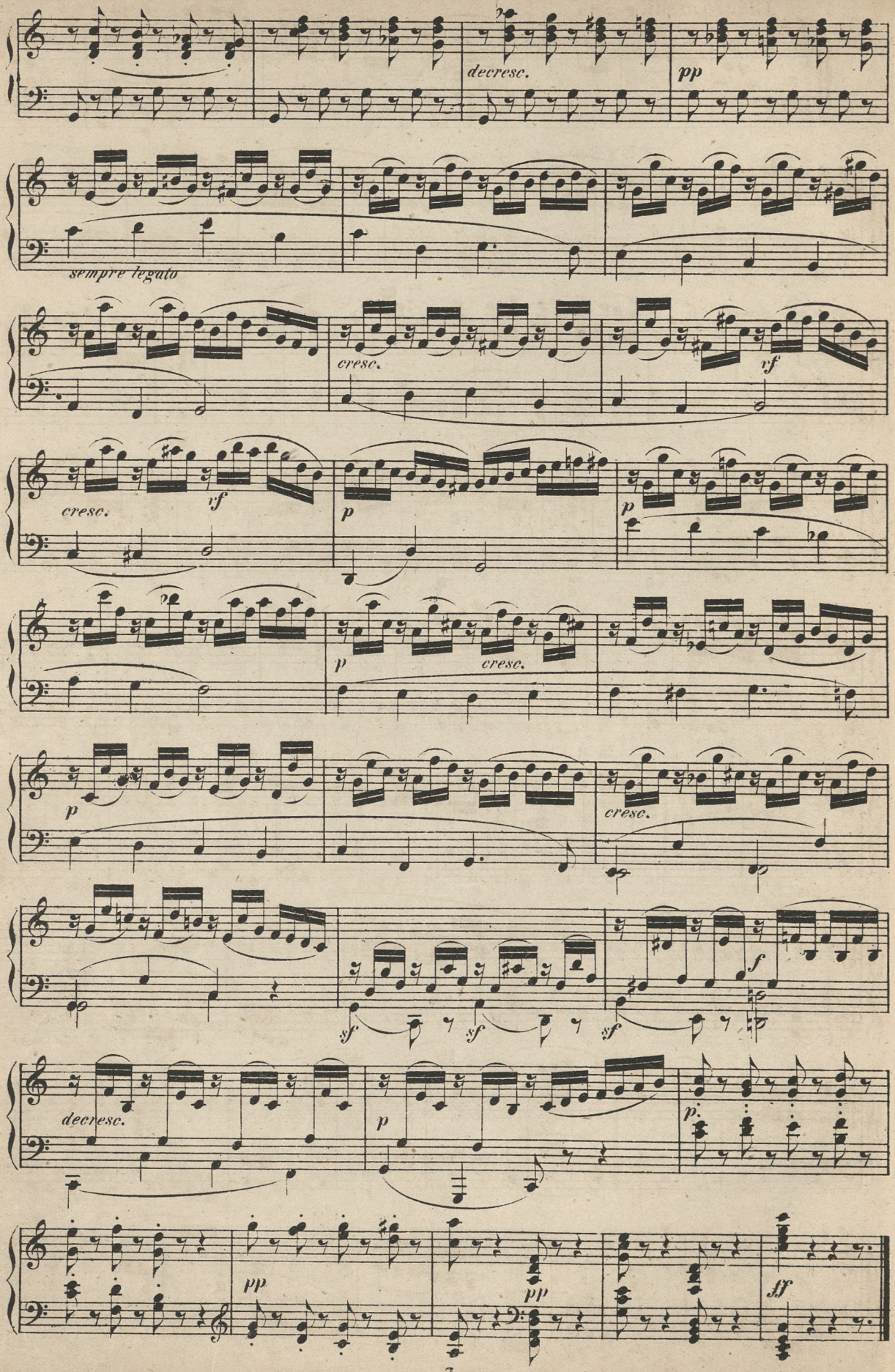

p
cresc.
f
sf
f
sf
p dolce
cresc.
p
sf
tr
f
sf
p
pp
cresc.
f
p
decresc.
pp
f


f
sf
sf
sf
p
cresc.
f
sf
sf
sf
decresc.
pp
cresc.


f
ff
sf
p
tr
cresc.
sf
cresc.
sf
tr
pp
sf
cresc.
p
cresc.
p
3
3
3
3
3
3
cresc.
p
cresc.
f
sf

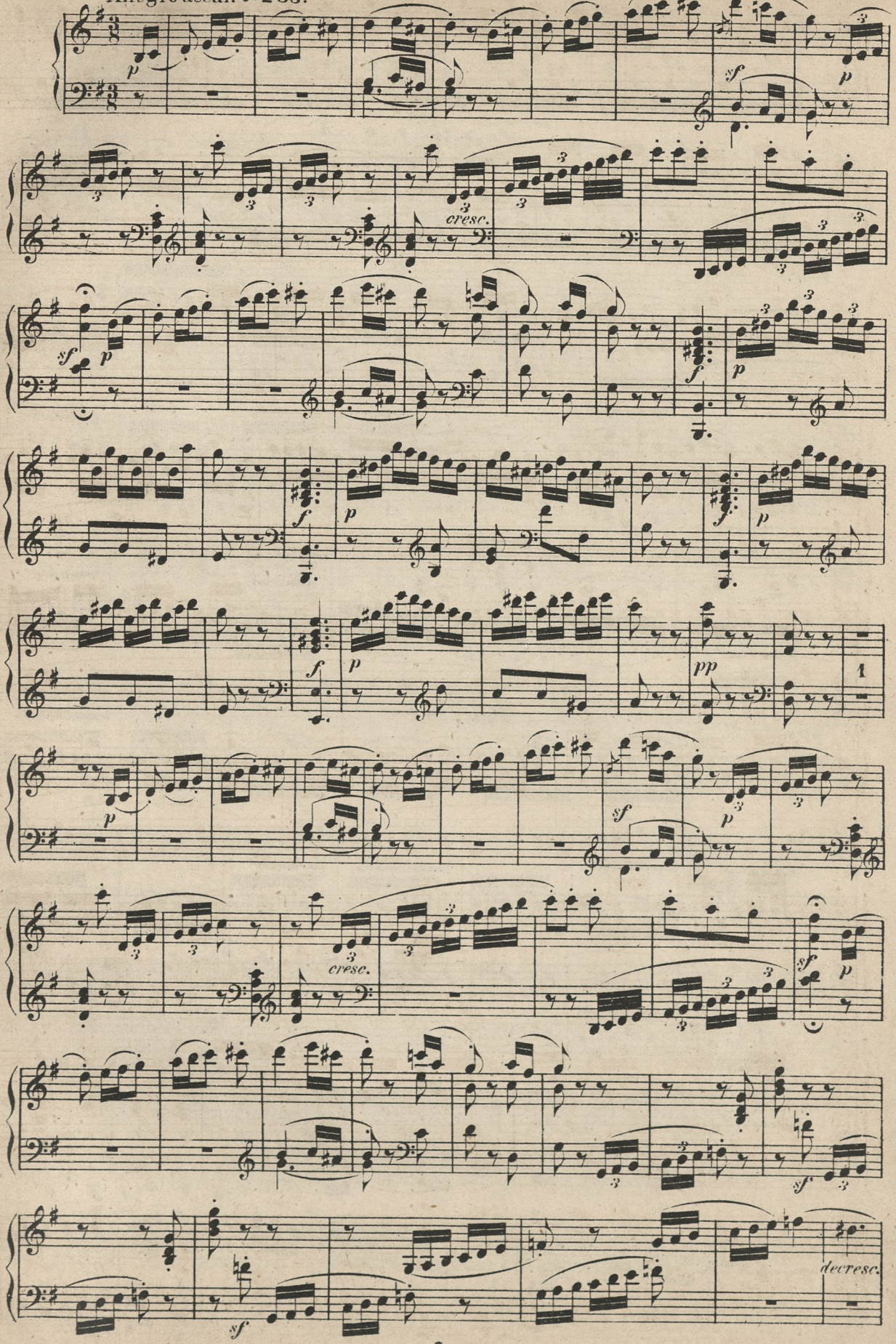

f
sf
p dolce
cresc.
decresc.
cresc.
rf
p
cresc.
f sf
p
p
Andante. ♩ = 66.
La prima parte senza replica.
p
cresc. sf
cresc. sf
p.
tr
p
cresc.
p
f
sf
pf
sf sf
sf sf
p
sf sf sf sf

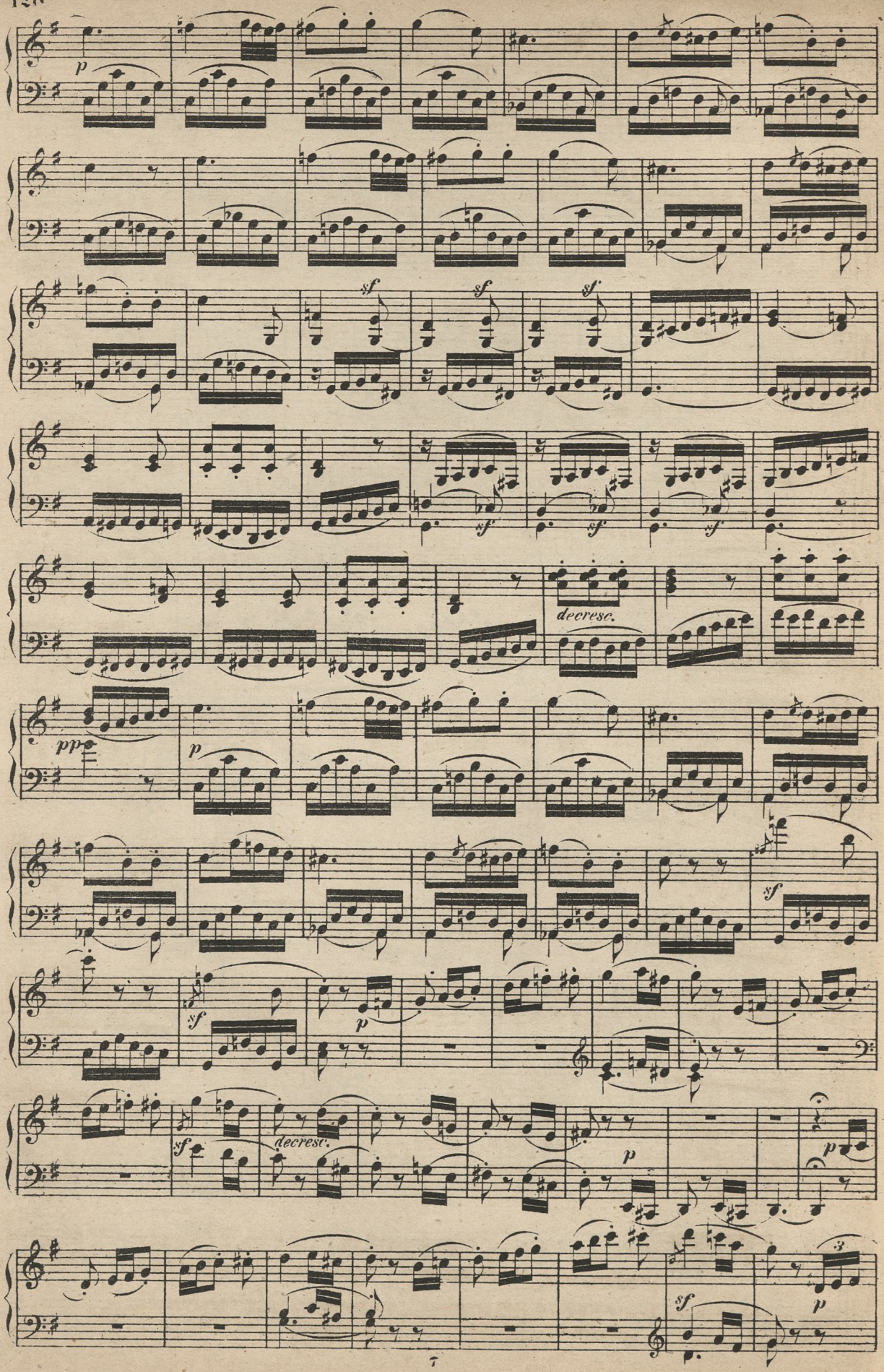

p
sempre legato
cresc.
p
cresc.
sf
p
cresc.
sf
sf
sf
sf
sf
sf
sf
cresc.
1.
p
2.
p
p
sf
sf
sf
sf
p
cresc.
sf
p
cresc.
sf
p
f
decresc.
1.
p
2.
p

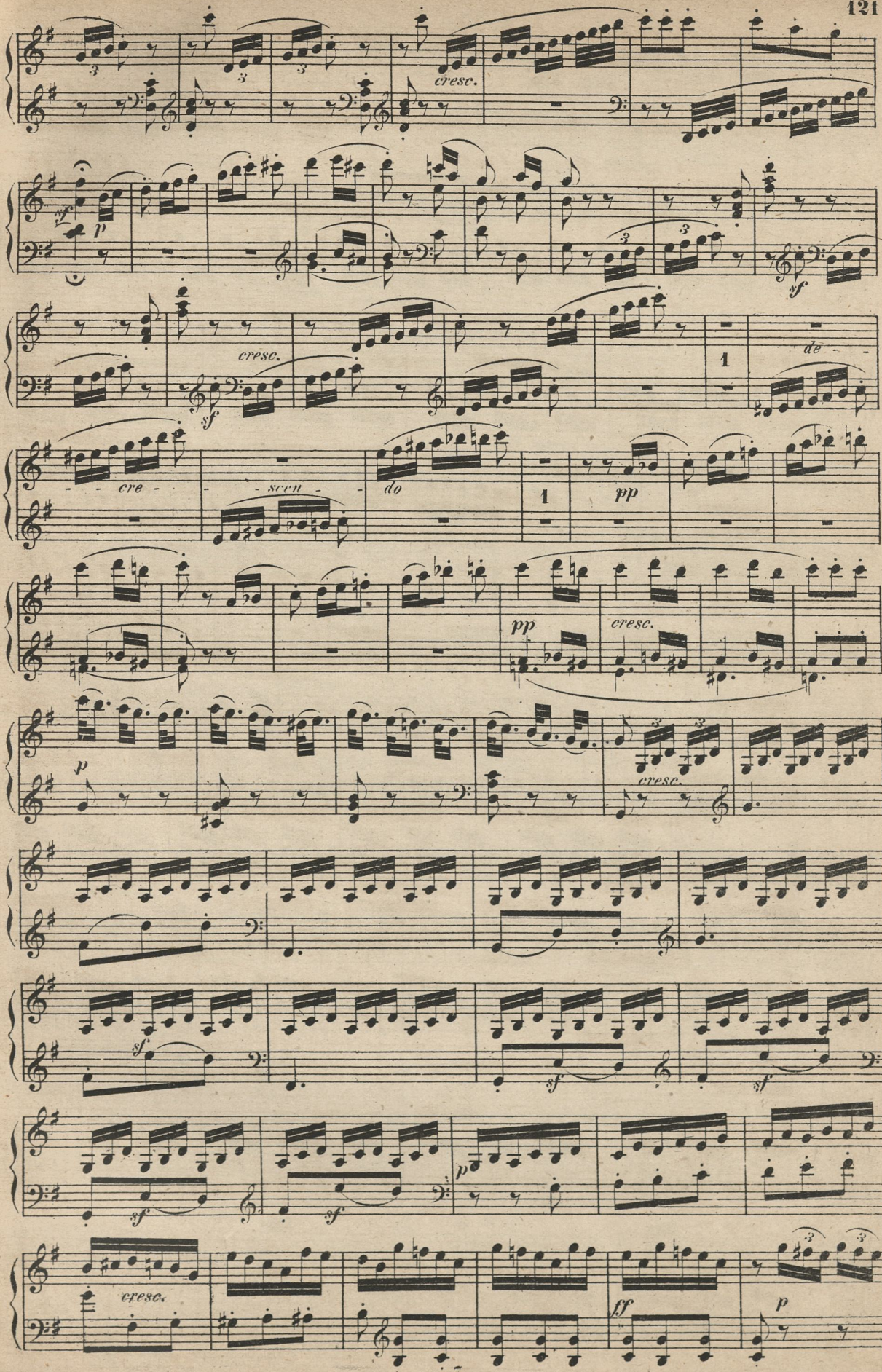

decresc.
pp
sempre legato
cresc.
vf
cresc.
vf
p
p
p
cresc.
p
cresc.
sf
sf
sf
f
decresc.
p
p.
pp
pp
ff

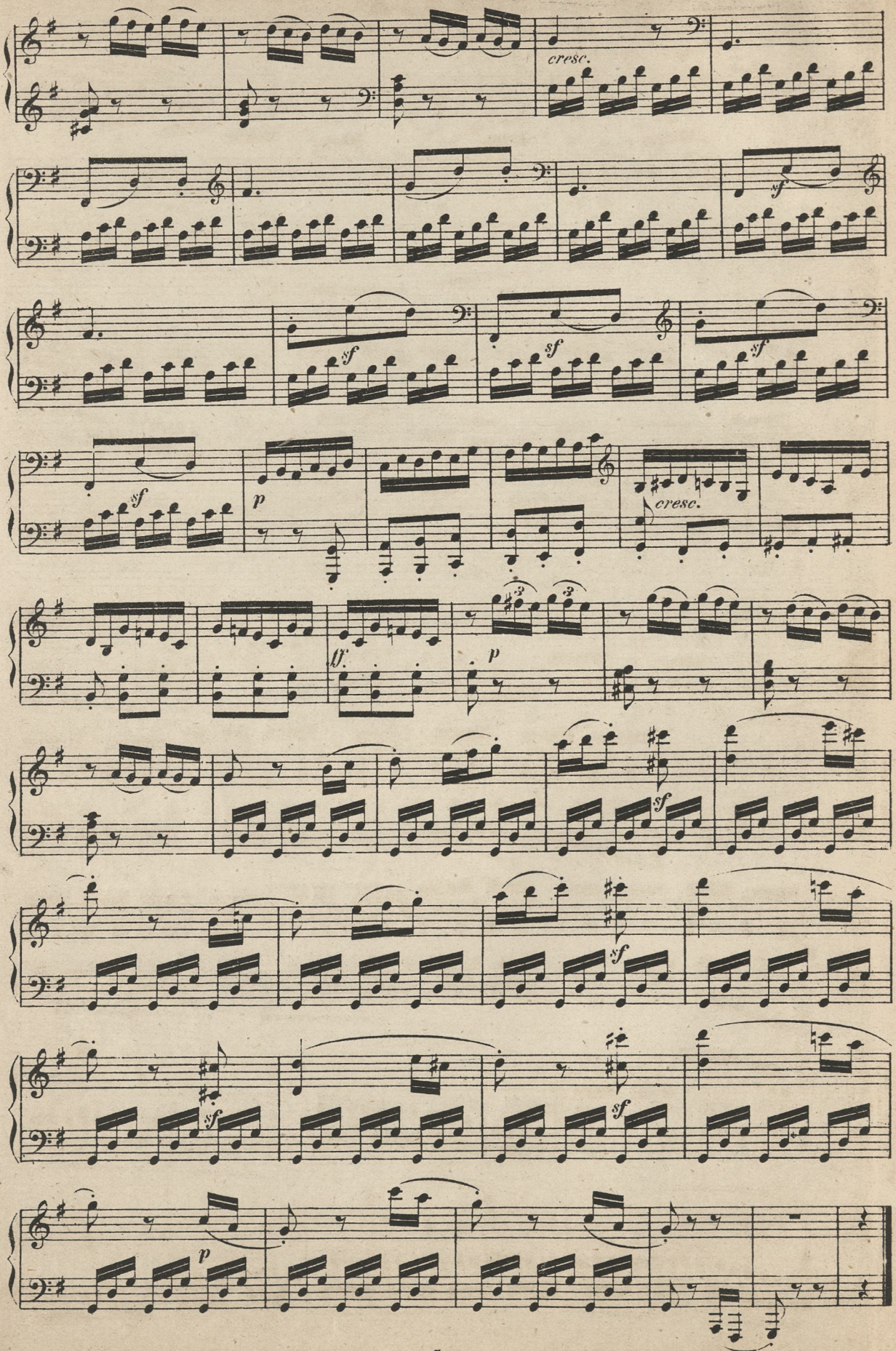
Scherzo.

Allegro assai. ♩. = 88.




p
sf
sf
sf
sf
sf
sf
decresc.
pp
p
sf
sf
p
sf
decresc.
p
p
sf
3
p


cresc.
sf
p
cresc.
sf
de -
cre -
- scen -
do
pp
pp
cresc.
p
cresc.
sf
sf
sf
sf
p
cresc.
ff
p


cresc.
sf
sf
sf
sf
p
cresc.
ff
p
sf
sf
sf
sf
p

Ready for publication
towards the end of 1800.

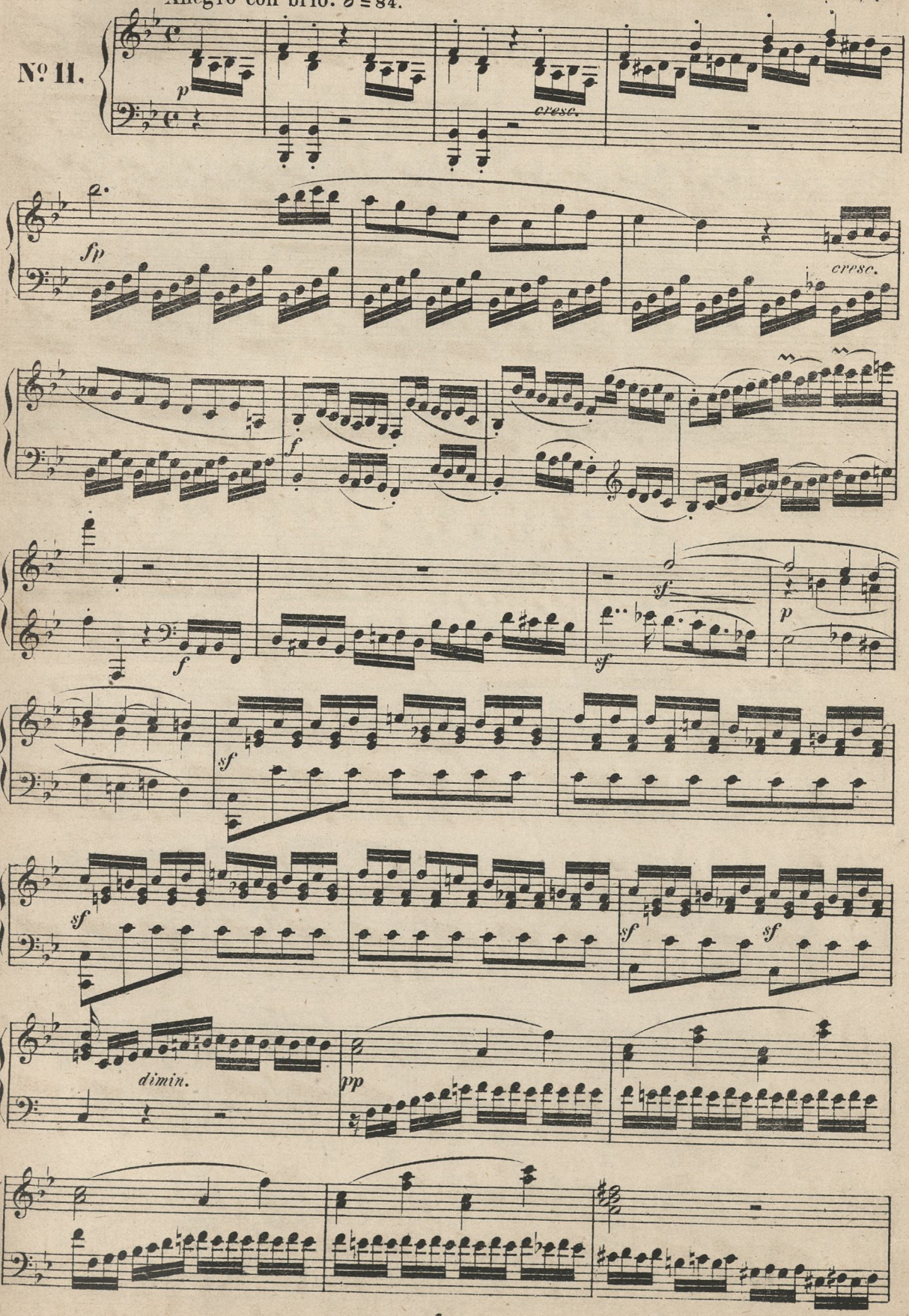
SONATA.

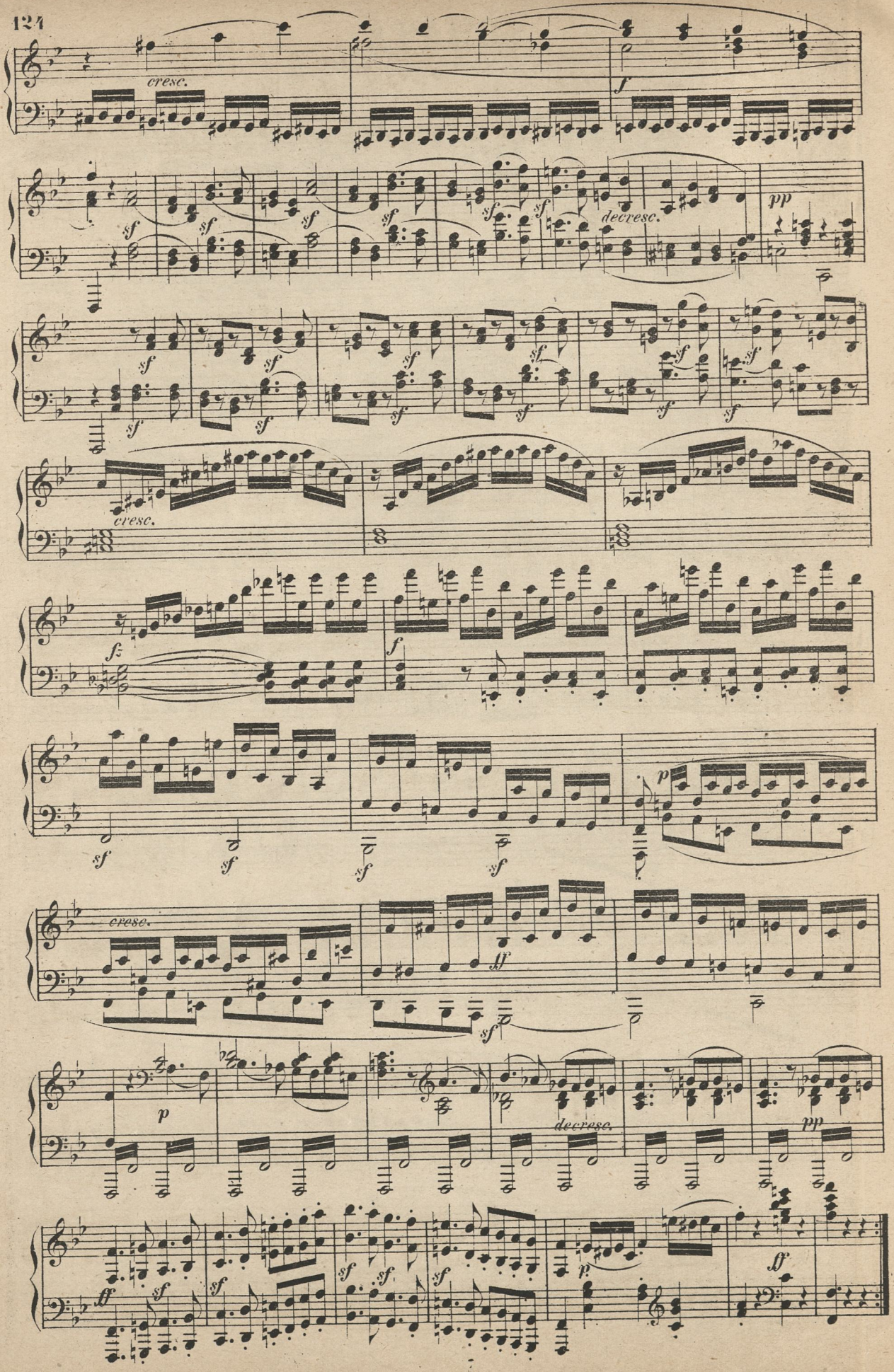
(Dedicated to the Count Browne.)

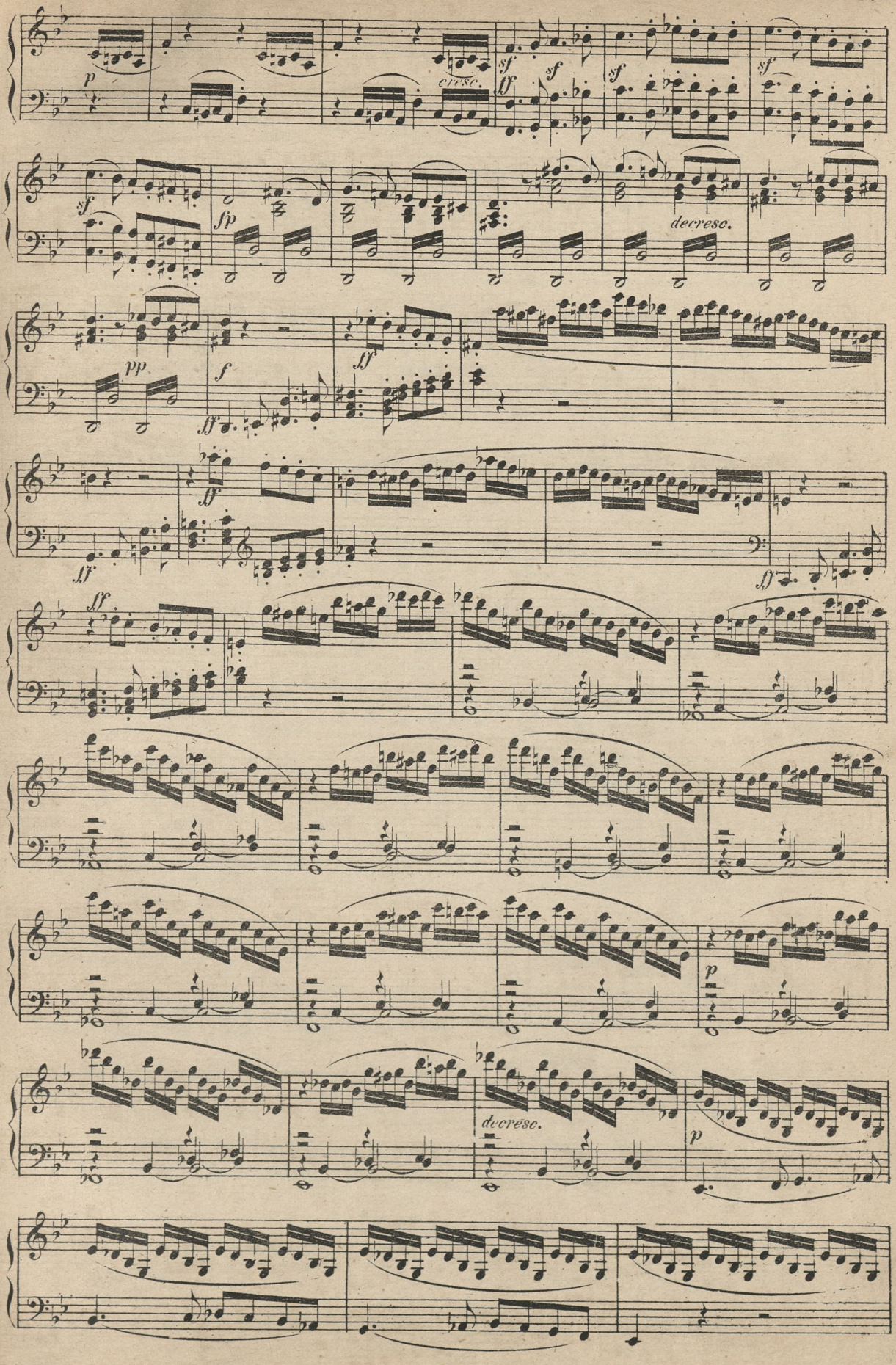
Beethoven, Op. 22.

Allegro con brio. ♩ = 84.

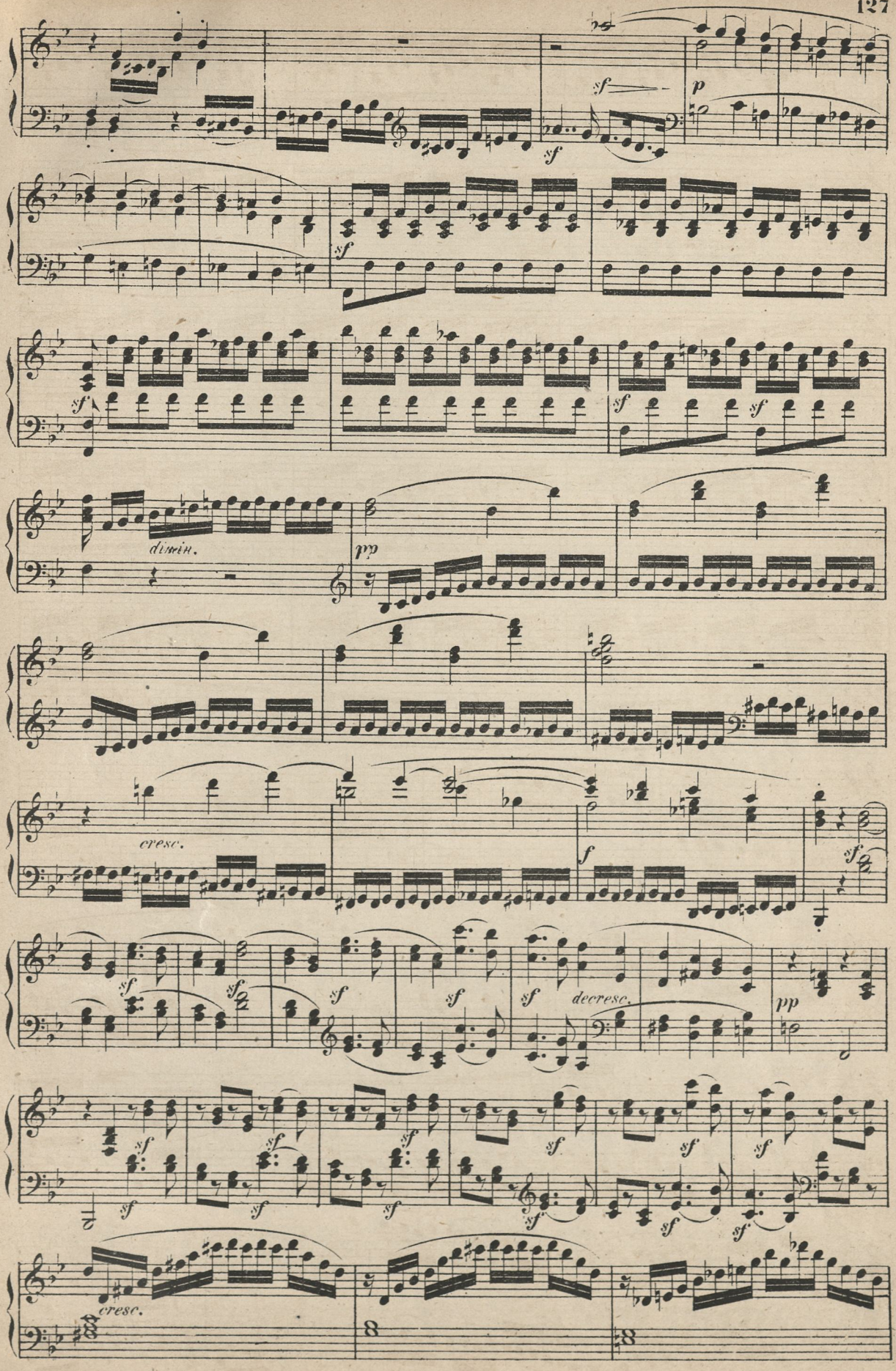
No. 11.

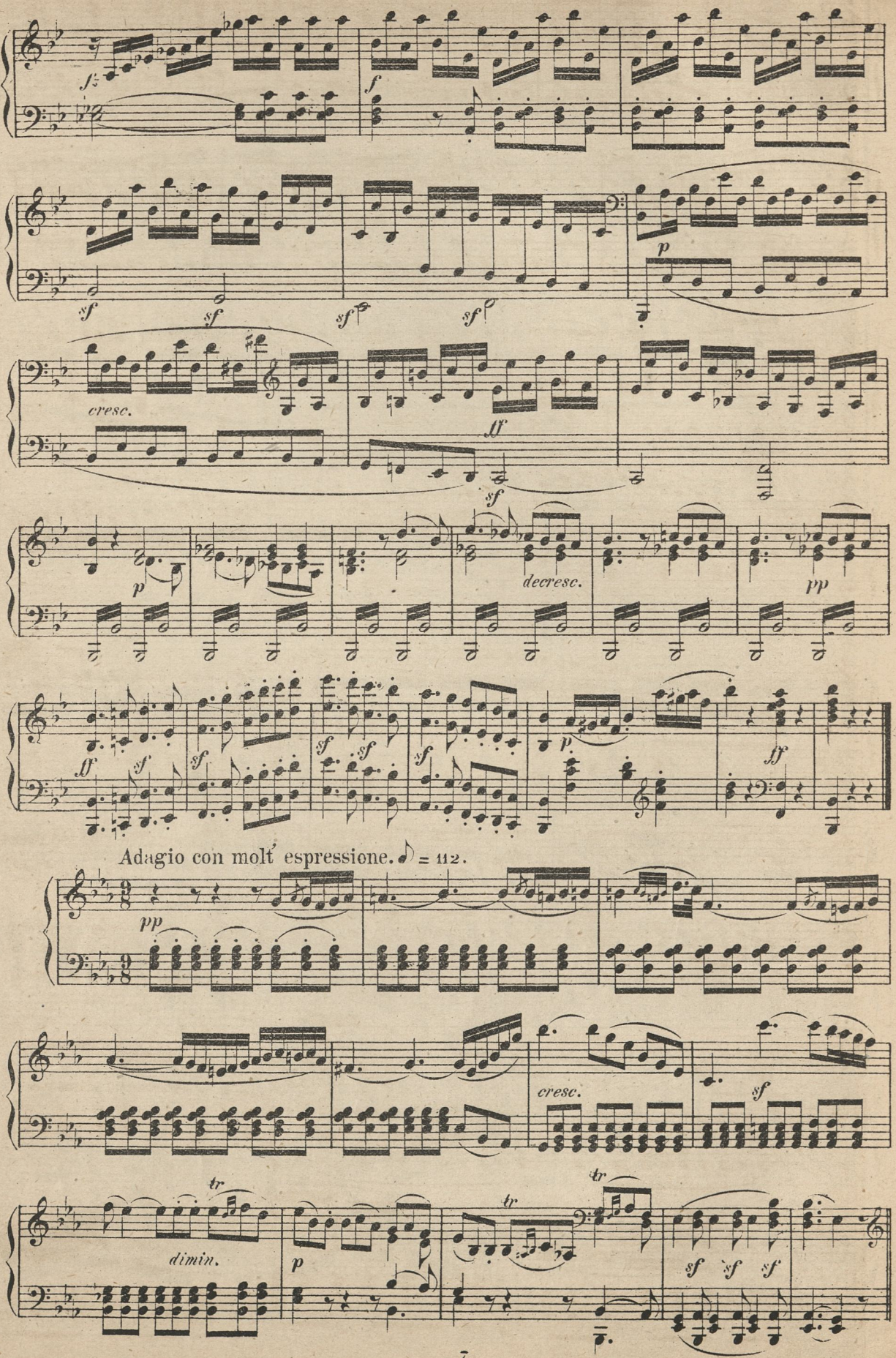


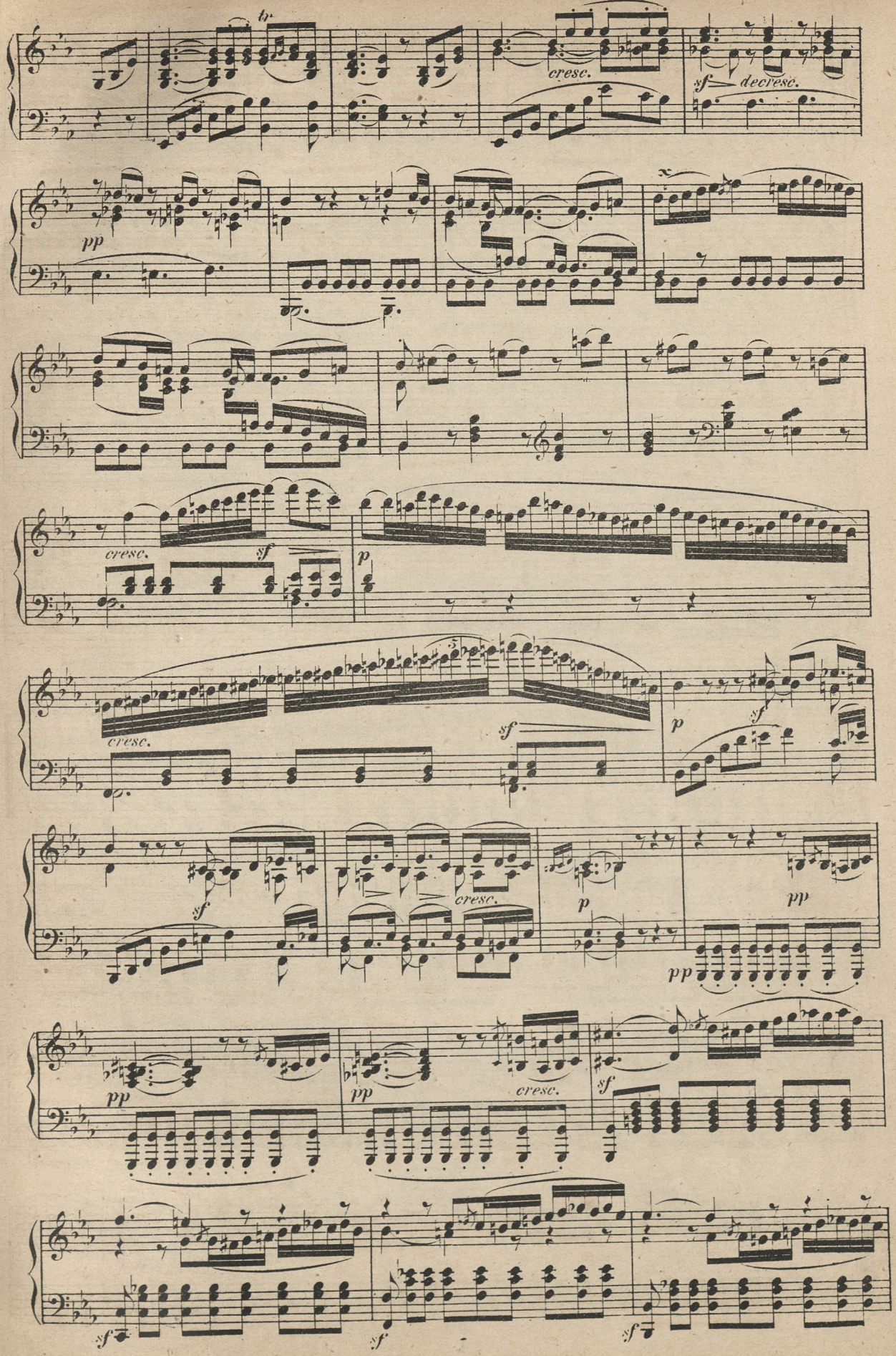

cresc.
f
sf
decresc.
pp
cresc.
fz
p
cresc.
ff
decresc.
pp
ff

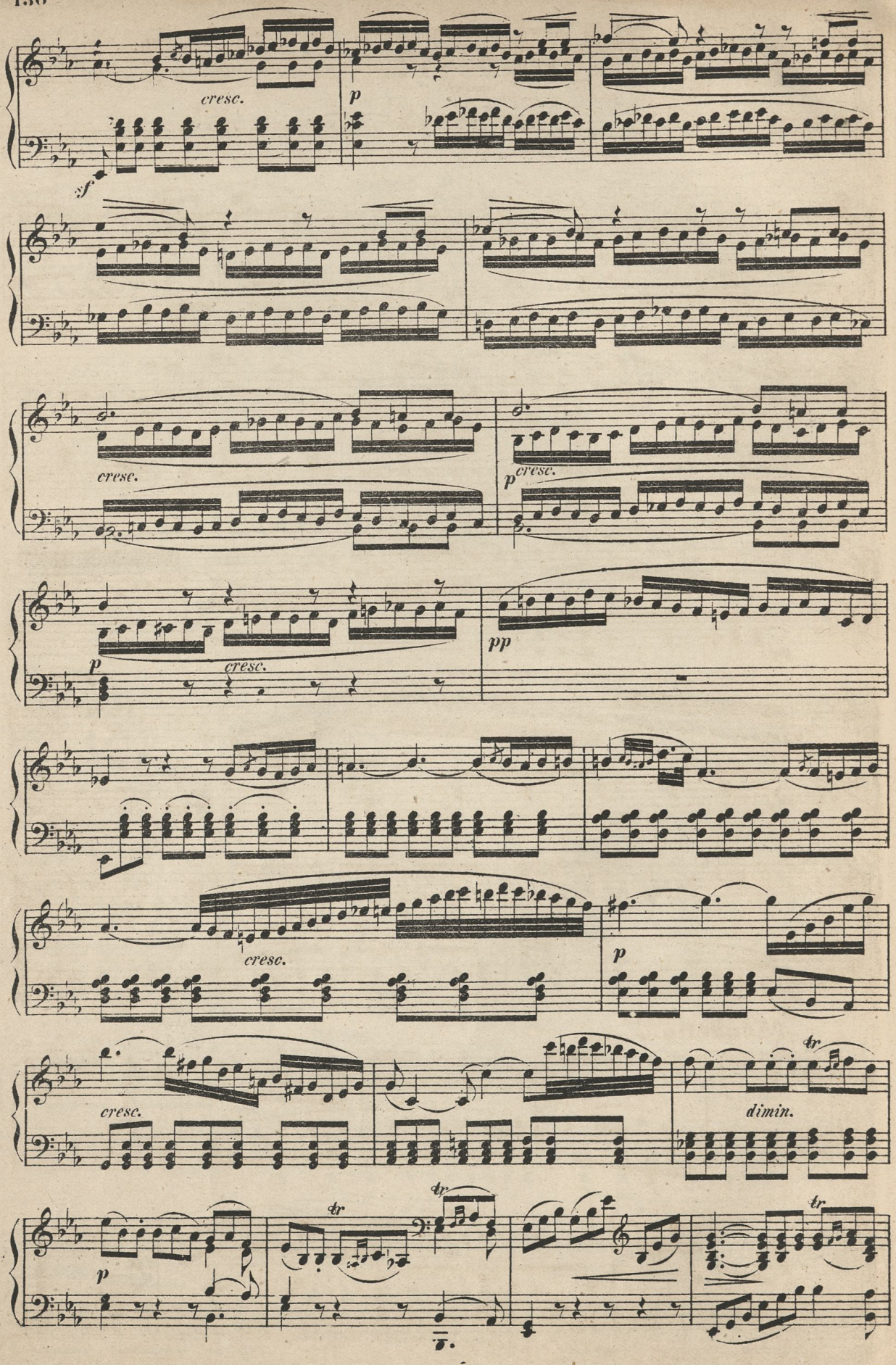

p
cresc.
sf
ff
sf
sf
sf
sf
fp
decresc.
pp
f
ff
ff
ff
ff
ff
ff
p
decresc.
p

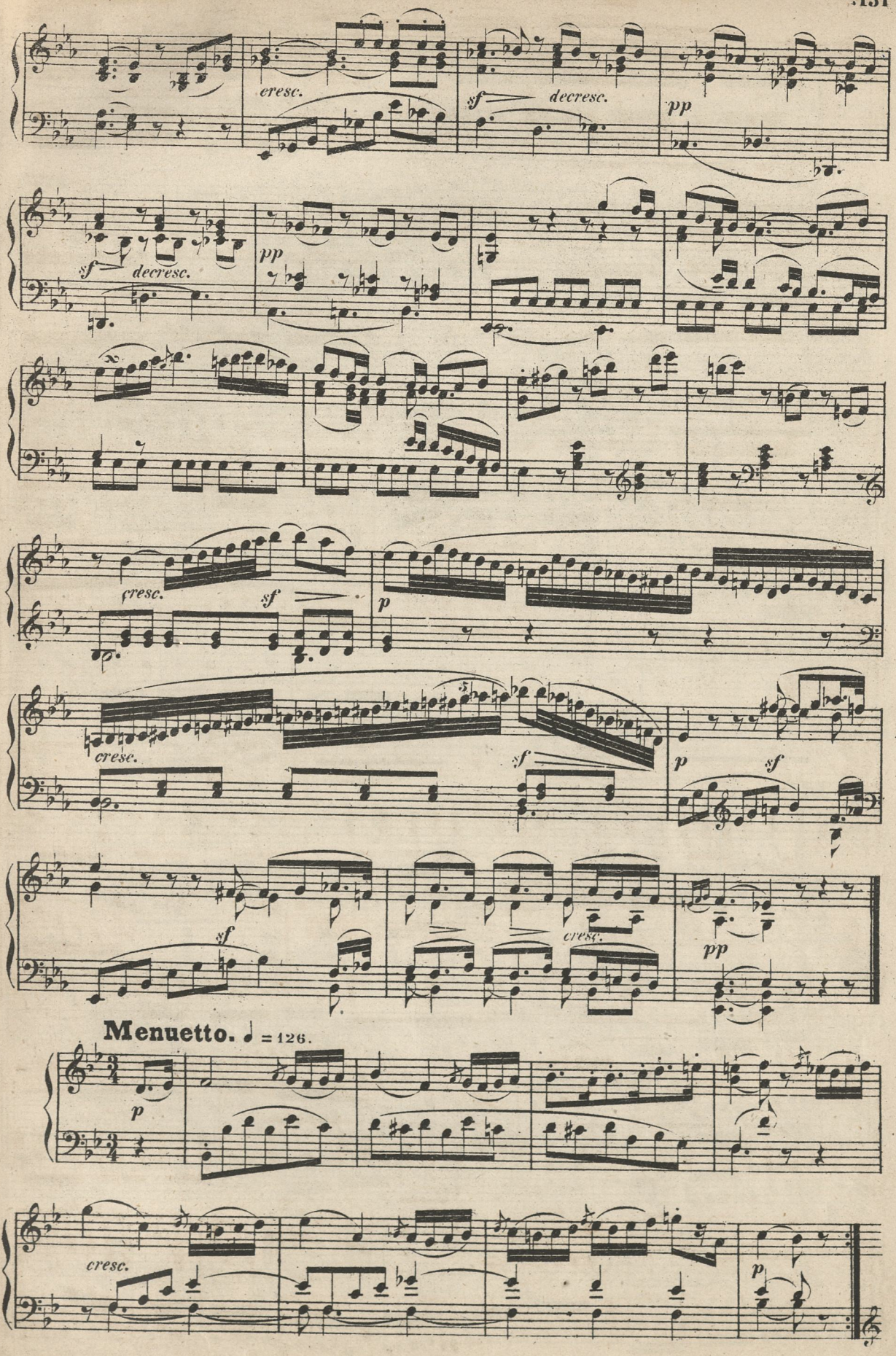

pp
pp
cresc.
decresc.
pp
p
cresc.
fp
cresc.
f
f
f

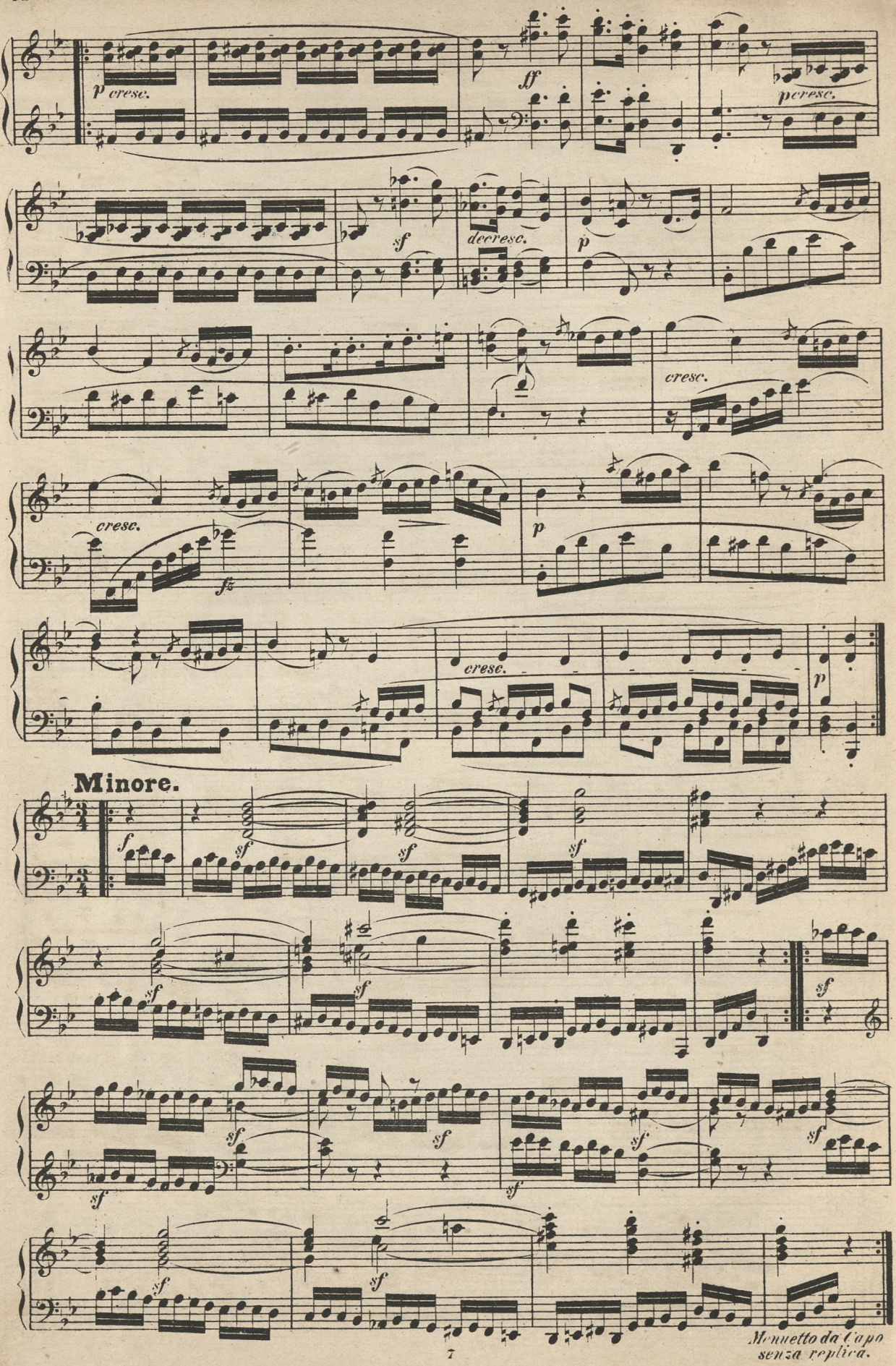

sf
p
sf
sf
sf
sf
sf
dimin.
pp
cresc.
f
sf
sf
sf
sf
sf
decresc.
pp
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
cresc.


fz
f
sf
sf
sf
sf
p
cresc.
ff
sf
p
decresc.
pp
ff
sf
sf
sf
sf
sf
p
ff
Adagio con molt' espressione. ♪ = 112.
pp
cresc.
sf
tr
dimin.
p
tr
tr
sf
sf
sf


cresc.
sf decresc.
pp
cresc.
sf
p
cresc.
sf
p
sf
cresc.
p
pp
pp
pp
pp
cresc.
sf
sf
sf
sf

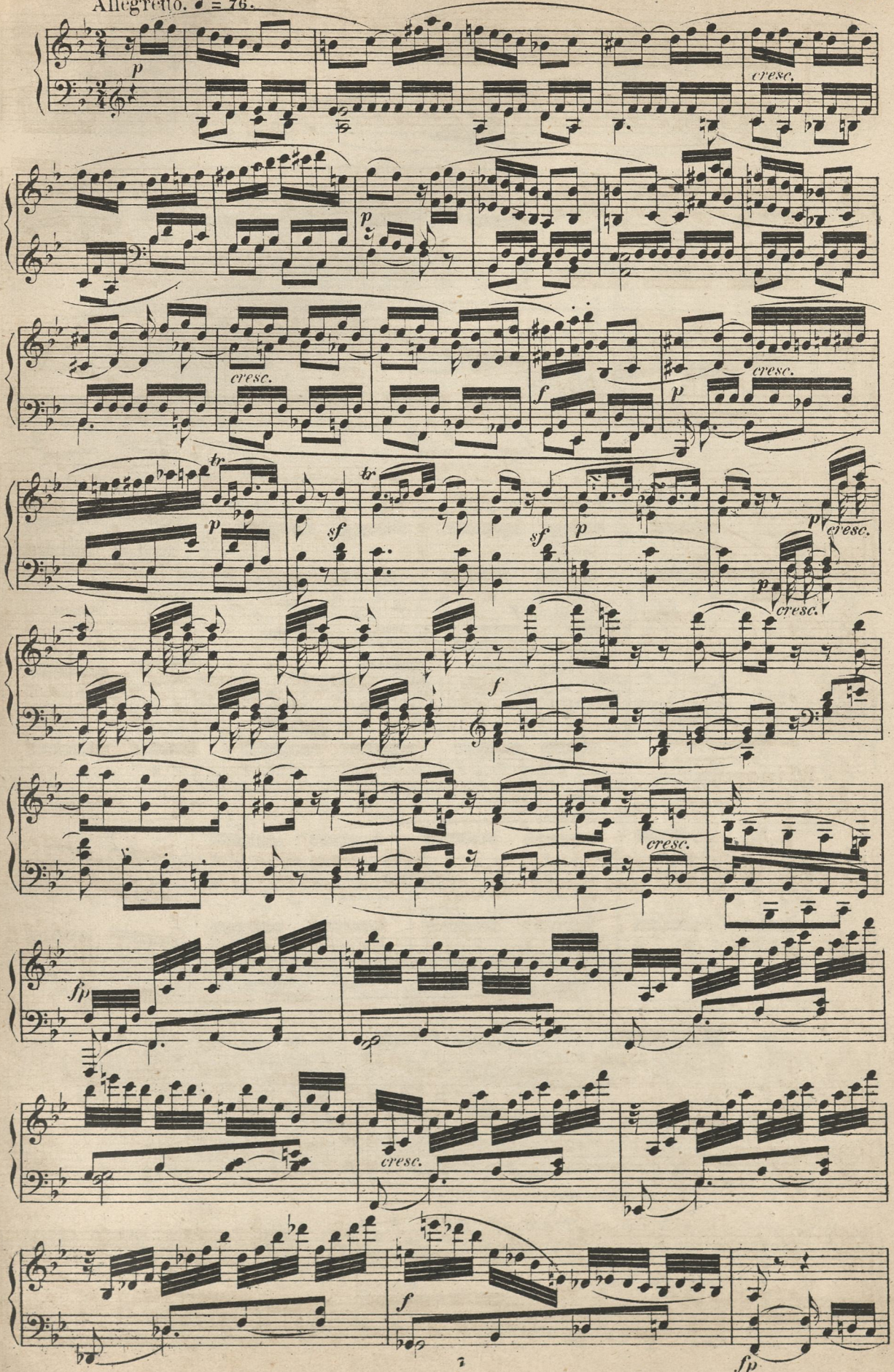

cresc.
p
sf
cresc.
p
cresc.
p
pp
cresc.
cresc.
p
cresc.
dimin.
tr
p
tr
tr
tr

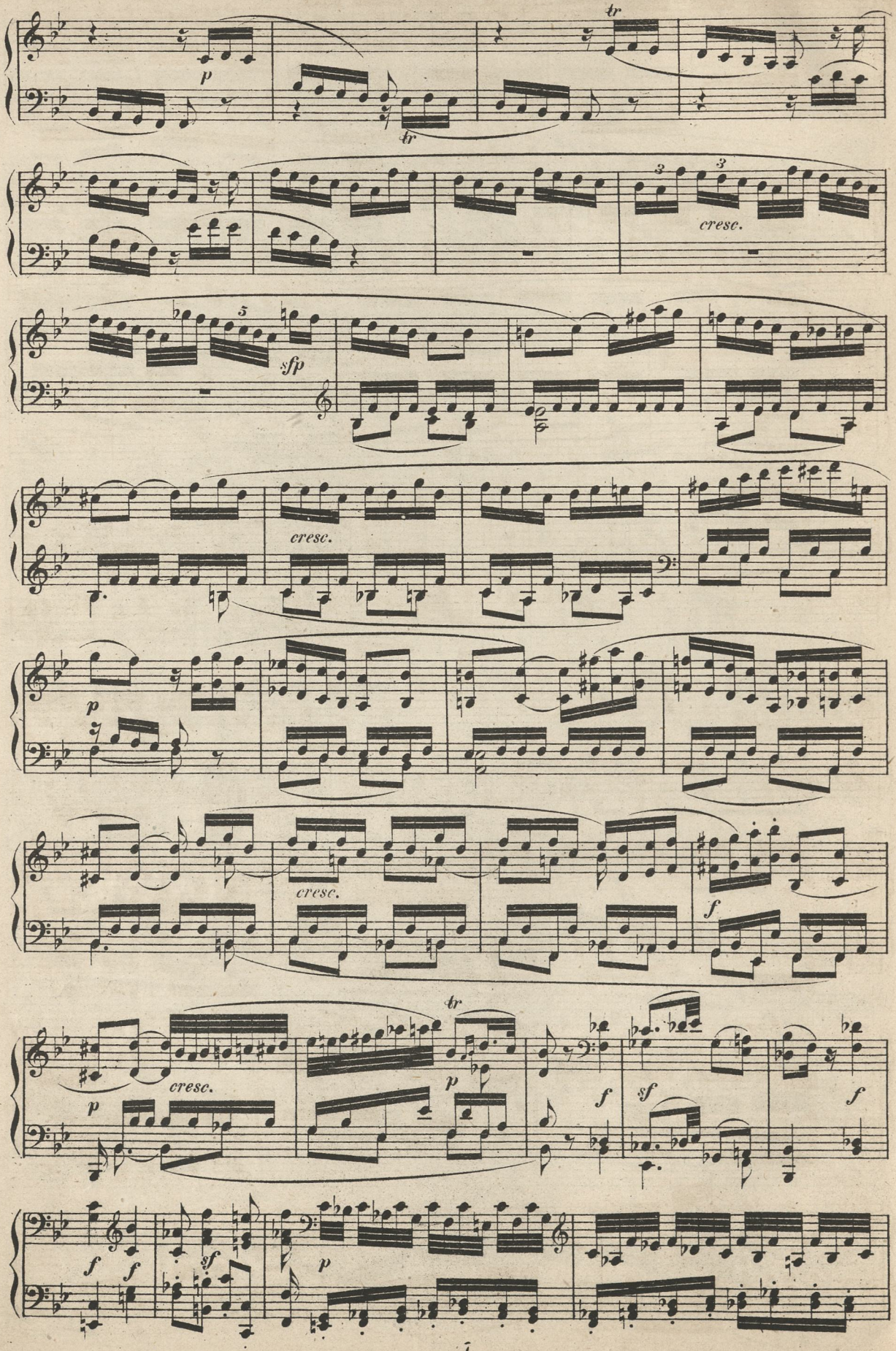

cresc.
sf
decresc.
pp
sf
decresc.
pp
cresc.
sf
p
cresc.
sf
p
sf
sf
cresc.
pp
Menuetto. ♩ = 126.
p
cresc.
p

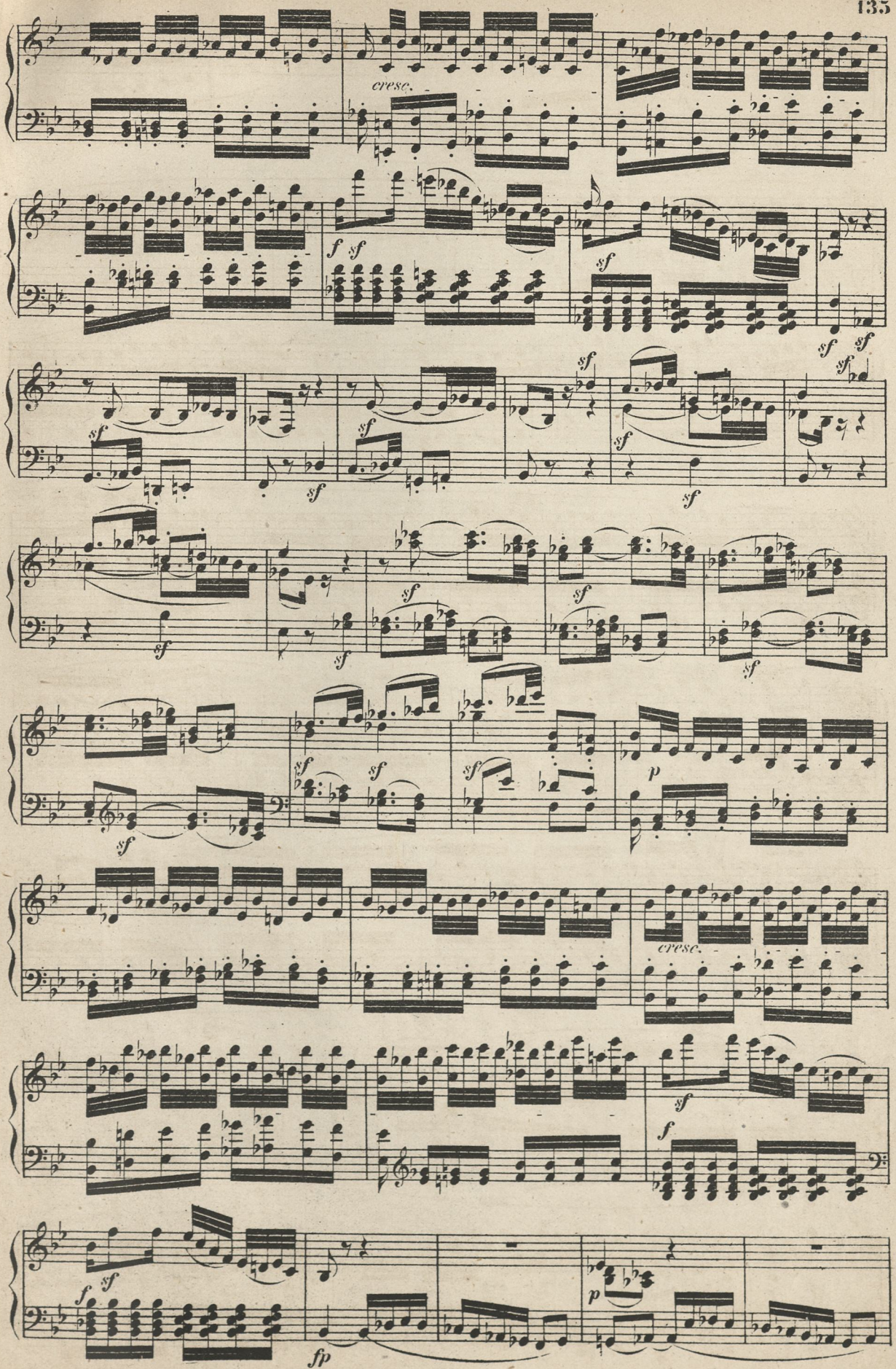

p cresc.
ff
p cresc.
sf
decresc.
p
cresc.
cresc.
fz
p
cresc.
p
Minore.
f
sf
sf
sf

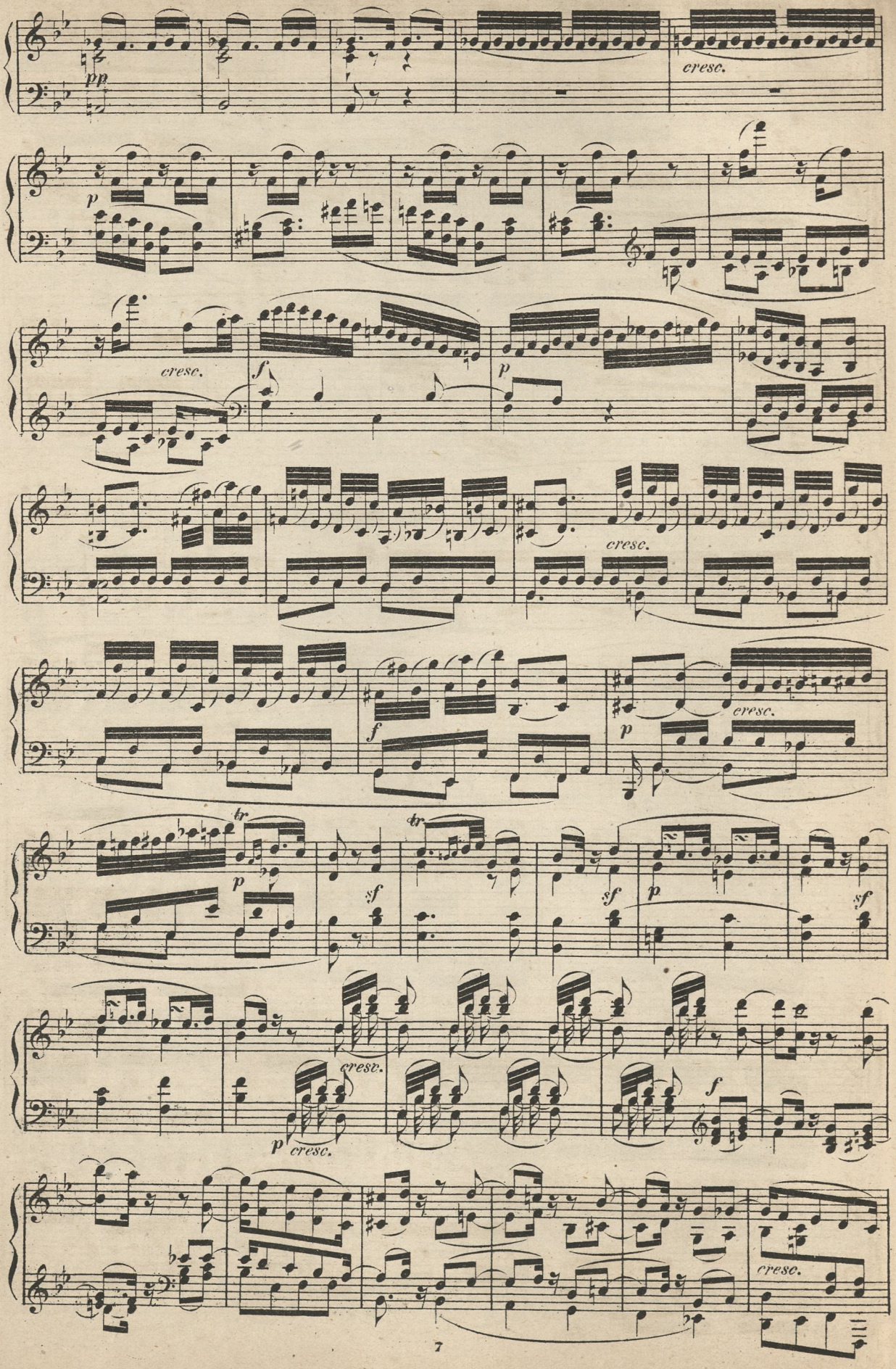
Rondo.

Allegretto. ♩ = 76.

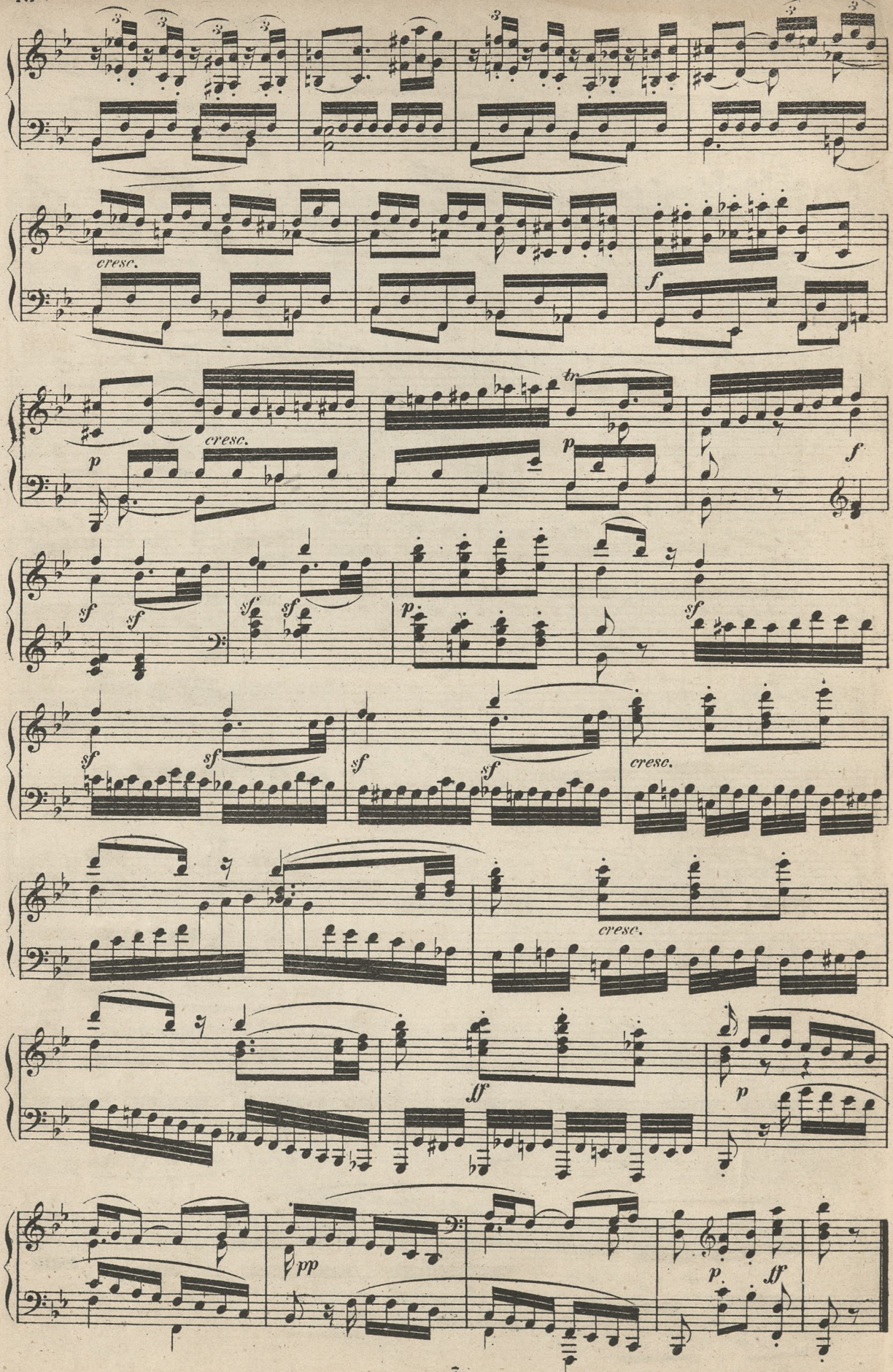



tr
p
tr
3
3
cresc.
5
sfp
cresc.
p
cresc.
f
tr
cresc.
p
p
f
sf
f
f
sf
p


cresc.
f sf
sf
sf sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
cresc.
sf
f
sf
f
fp
p


pp
cresc.
p
cresc.
f
p
cresc.
f
cresc.
p
tr
p
sf
tr
sf
p
sf
cresc.
p
cresc.
f
cresc.


fp
cresc.
sf
p
tr
pp
p
cresc.
sf
p
cresc.
p
cresc.
f
p


cresc.
f
cresc.
p
tr
p
f
sf
sf
sf
sf
p
sf
sf
sf
sf
sf
cresc.
cresc.
ff
p
pp
p
ff

Announced for the first time on March 3, 1802.

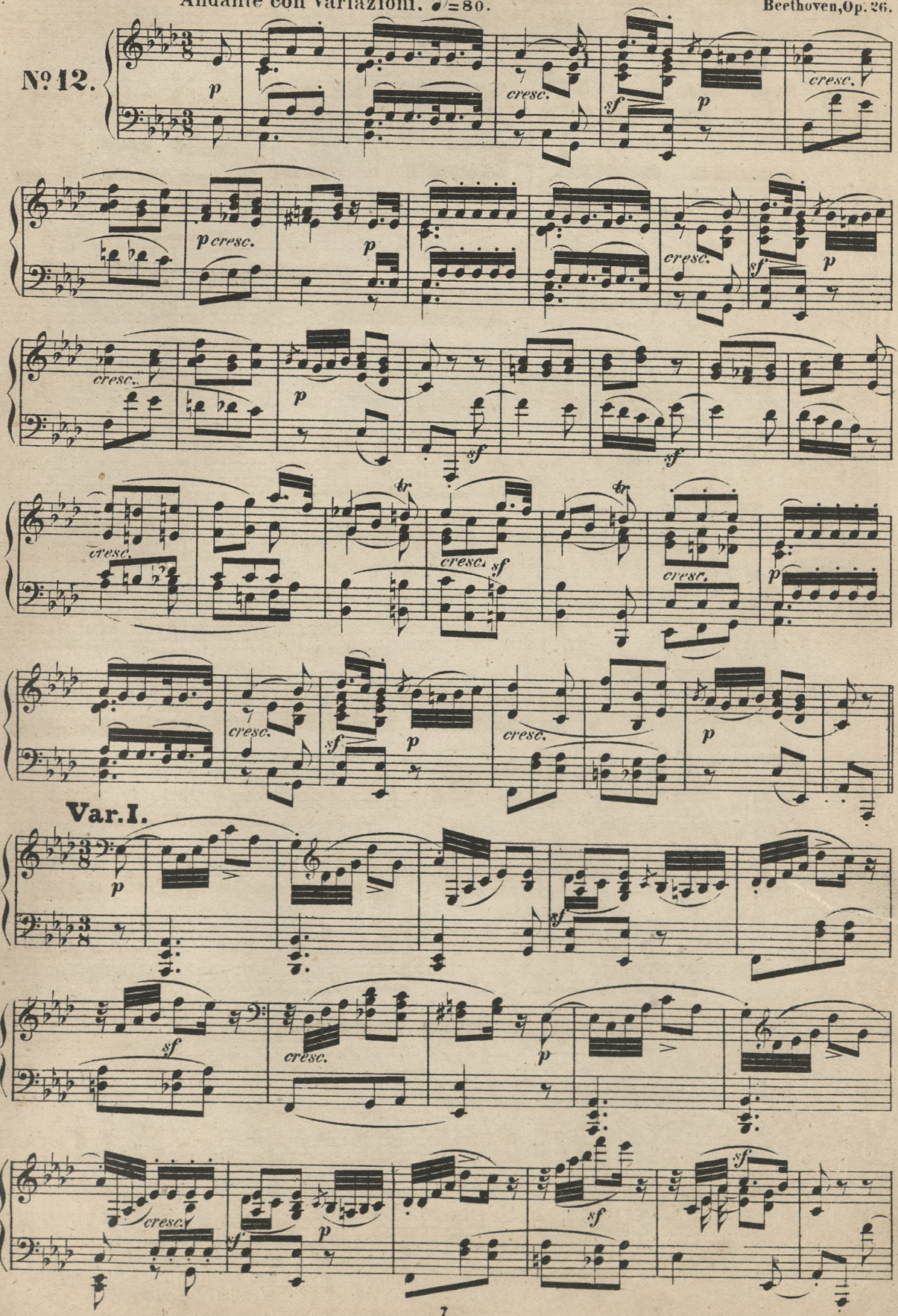
SONATA.

(Dedicated to the Prince Charles de Lichnowsky.)

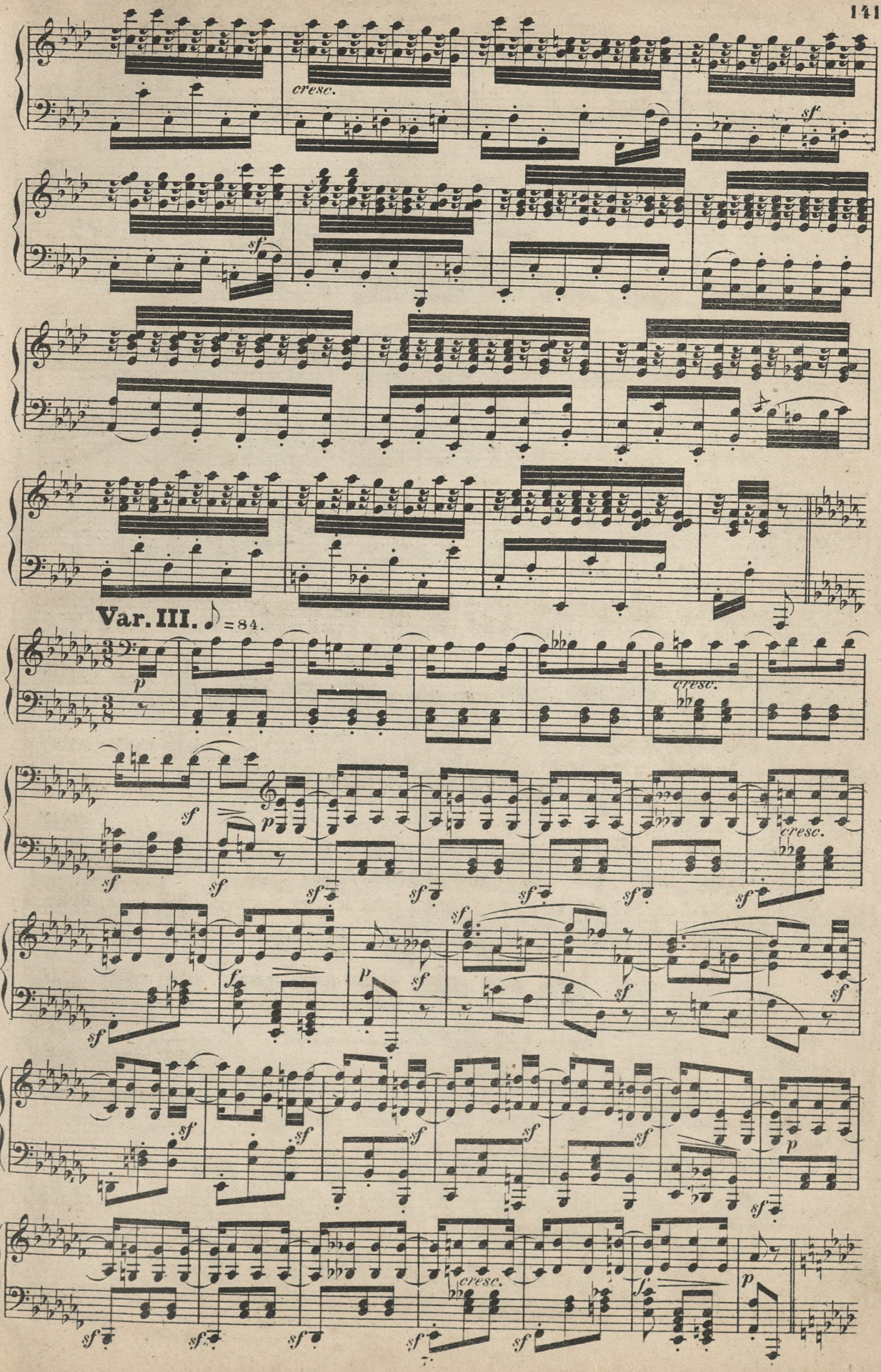
Andante con Variazioni. ♪=80.

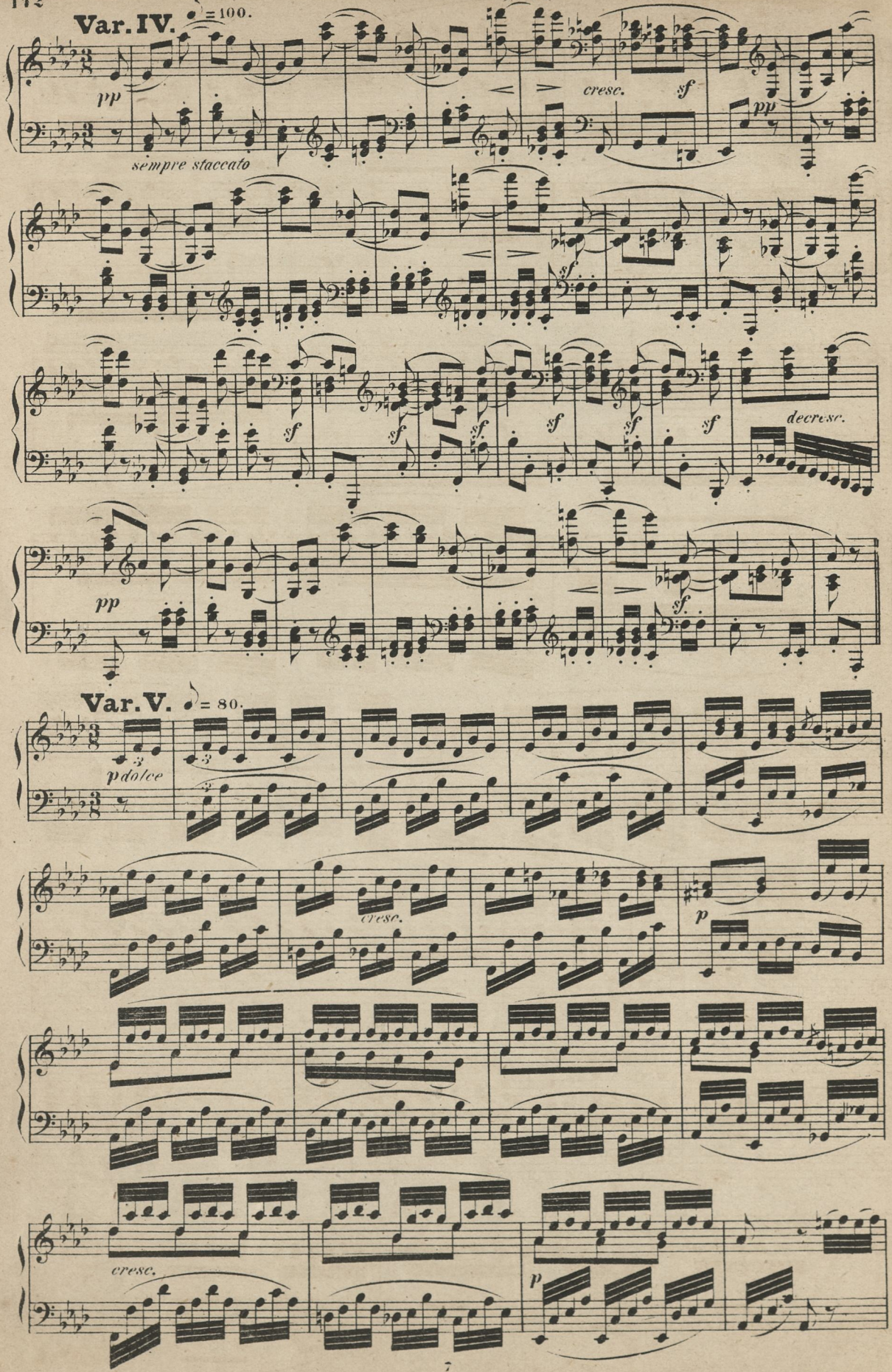
Beethoven, Op. 26.

№ 12.




cresc.
cresc.
cresc.
Var.II.
♪=92.

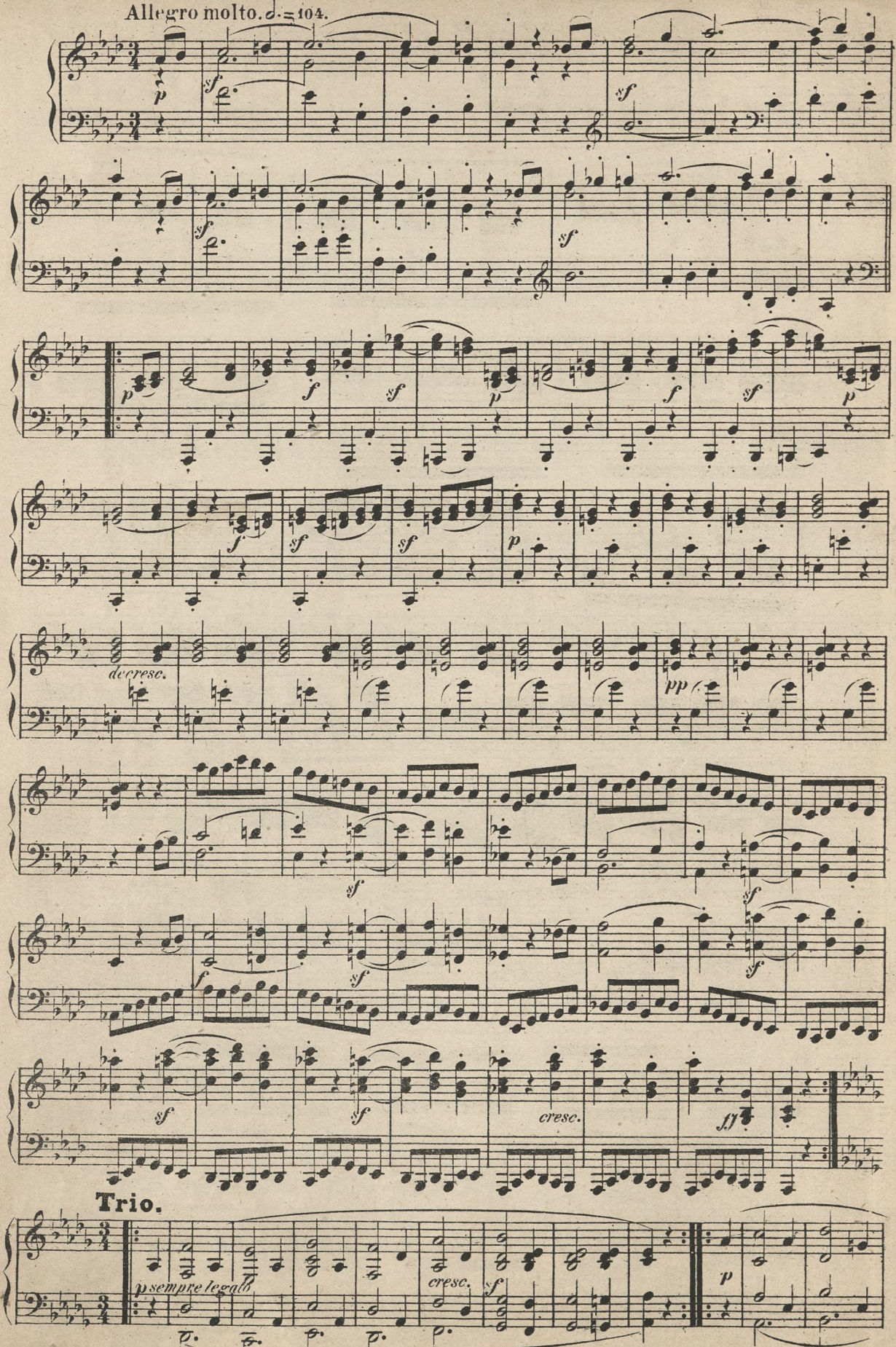

cresc.
sf
sf
Var. III.
♪=84.
p
cresc.
sf
p
cresc.
sf
f
p
sf
p
cresc.
f
p


Var. IV.
♪ = 100.
pp
sempre staccato
cresc.
sf
pp
sf
sf
sf
sf
sf
sf
sf
decresc.
pp
sf
Var. V.
♪ = 80.
3
pdolce
cresc.
p
cresc.
p


sf
sf
sf
cresc.
p
cresc.
cresc.
p
mancando
pp
p
Ped.

Scherzo.

Allegro molto. ♩. = 104.



Trio.

cresc.

1. 2.

sf p sf sf

Scherzo da Capo senza Repetizione.

Marcia funebre sulla morte d'un Eroe.

Maestoso andante. ♩ = 72.

p

cresc. p

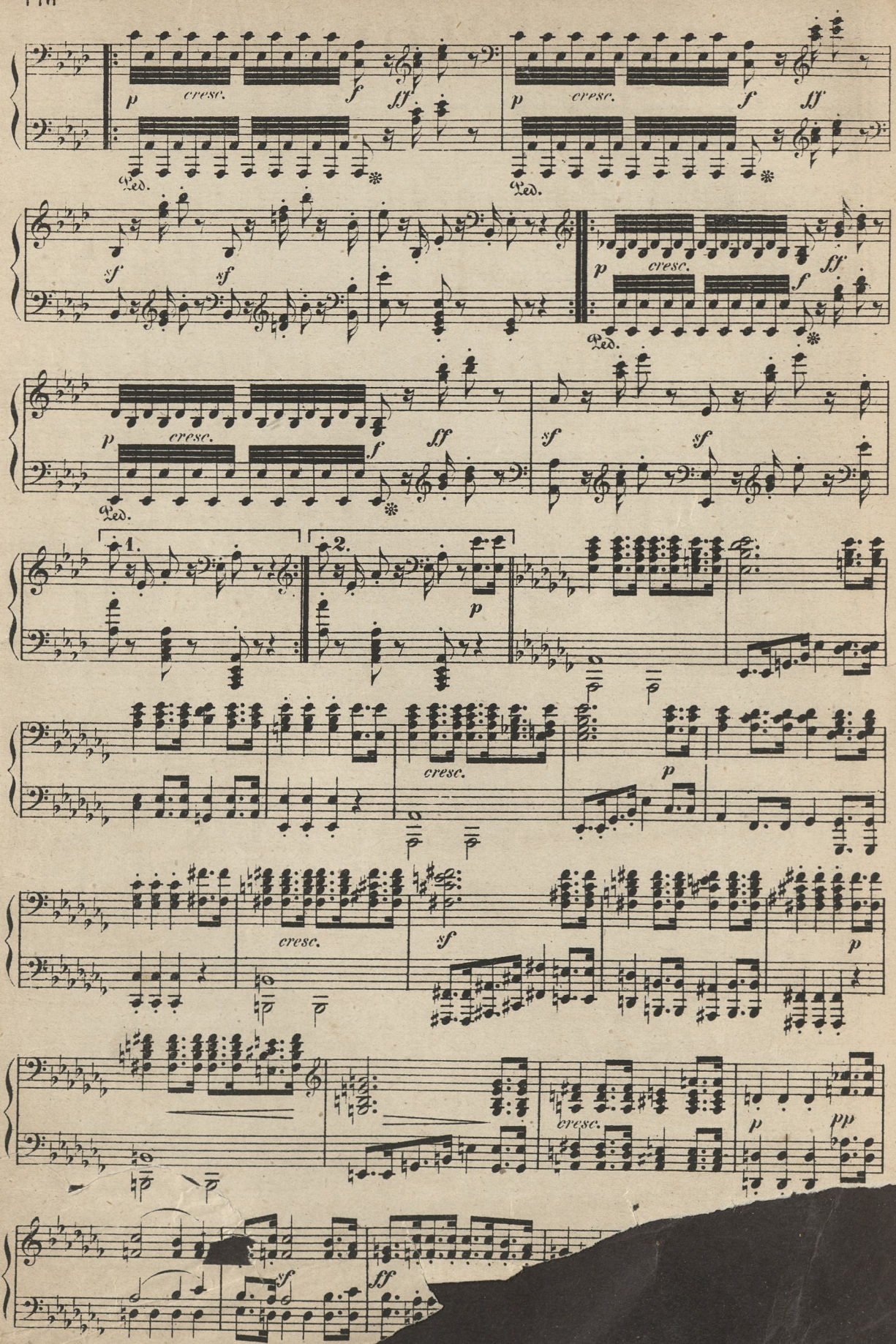
cresc. sf p

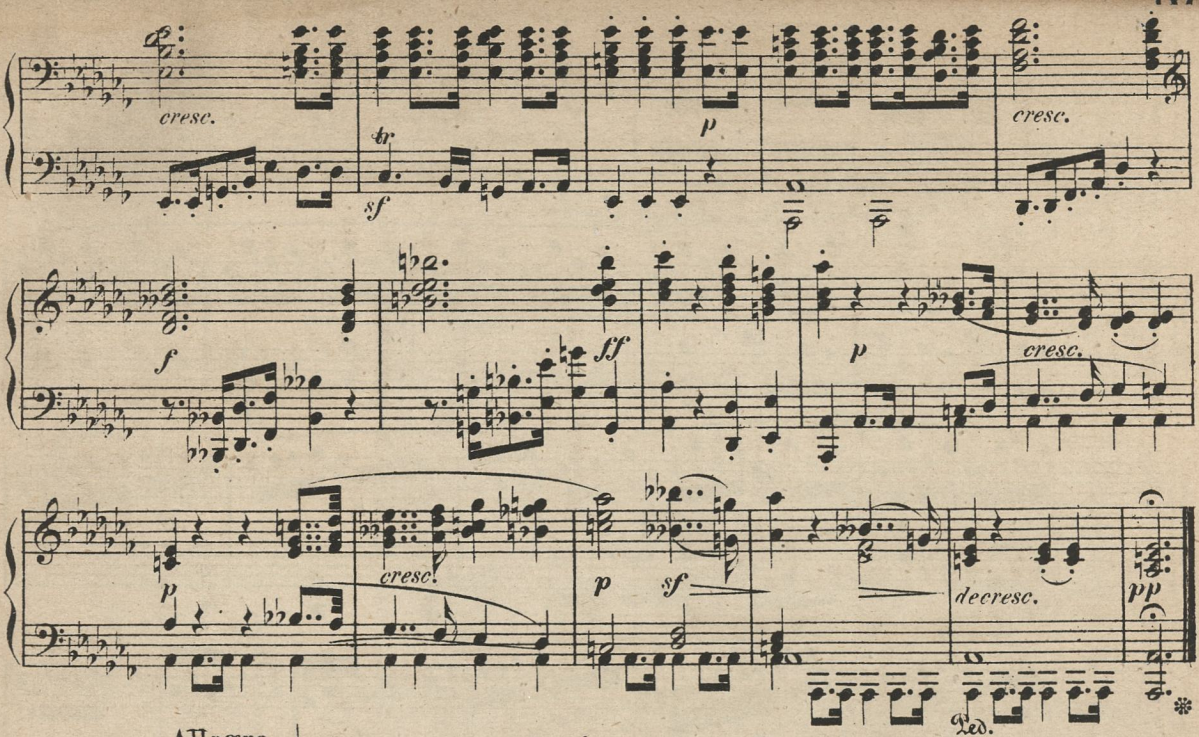
cresc. p pp

sf sf sf sfp

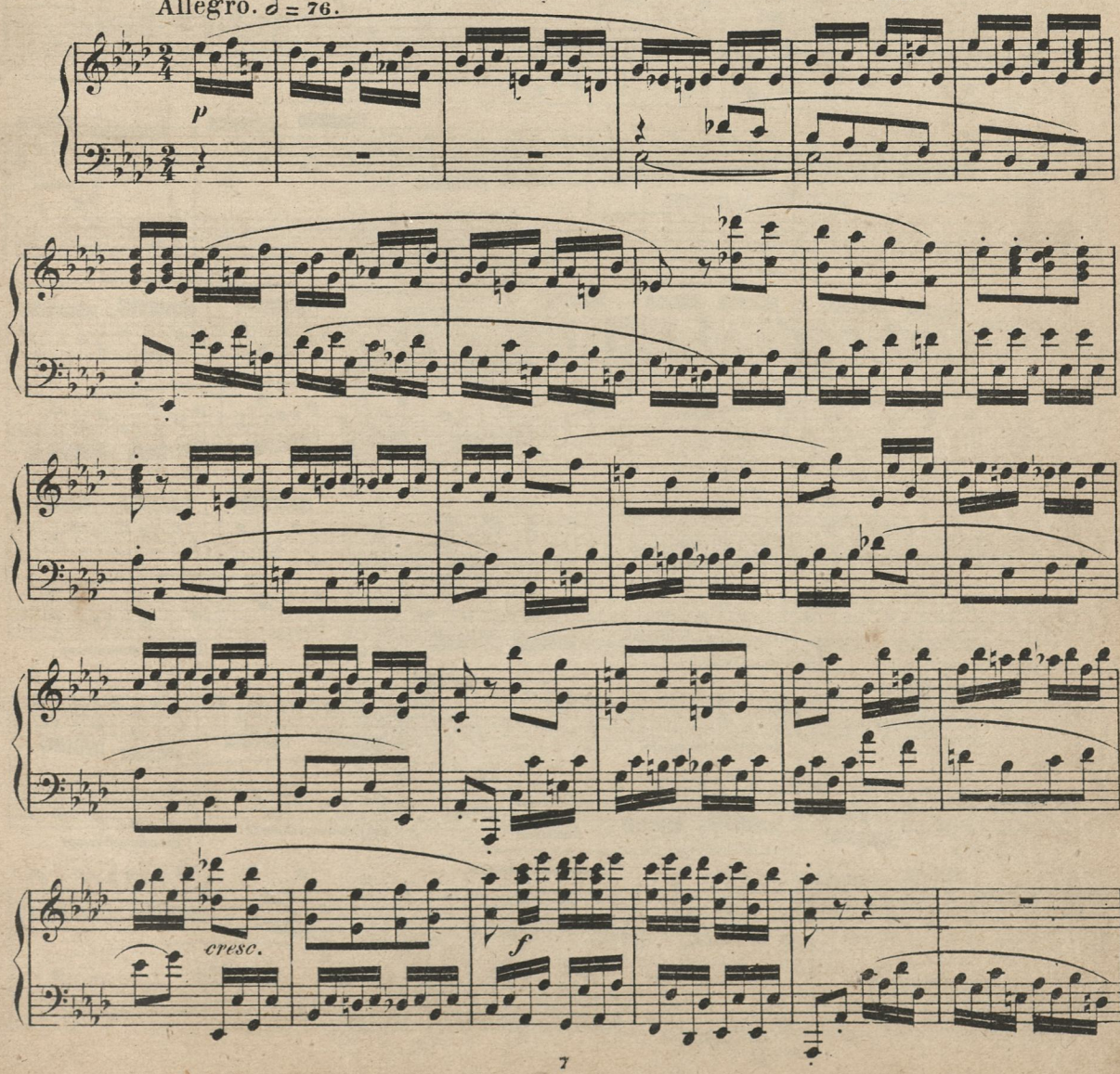
tr sf p

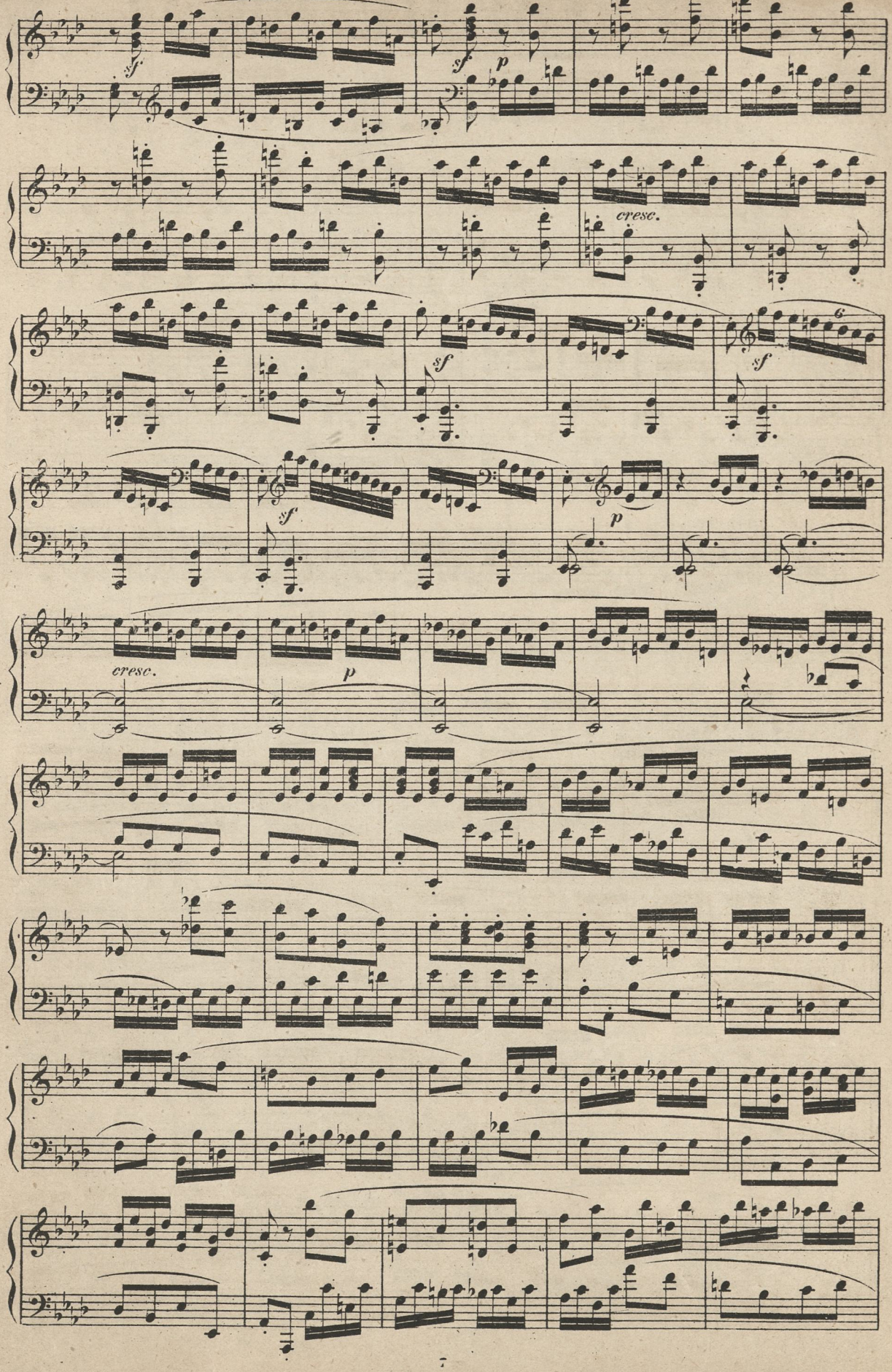
sf

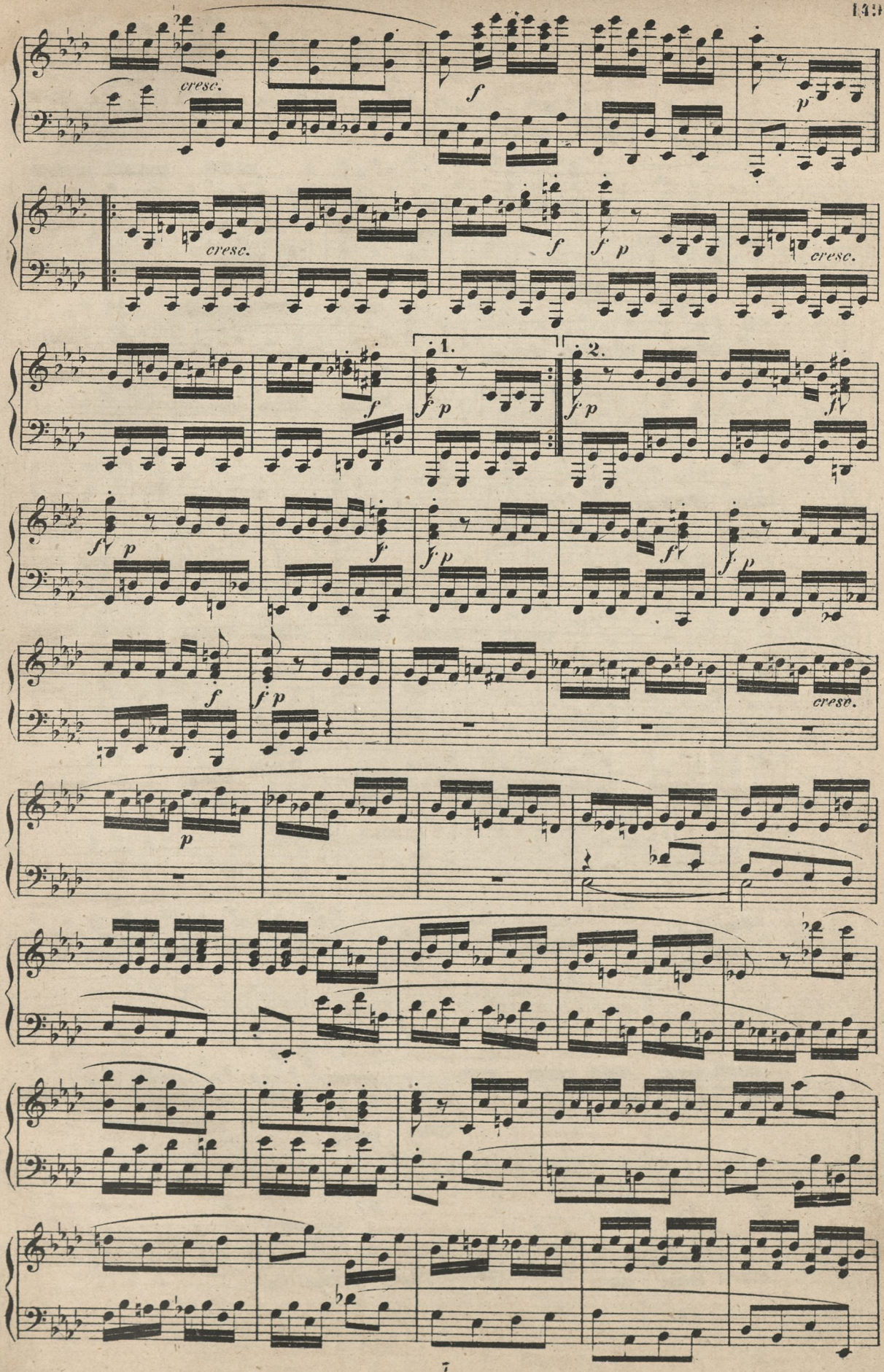

p
cresc.
f
ff
Ped.
sf
1.
2.

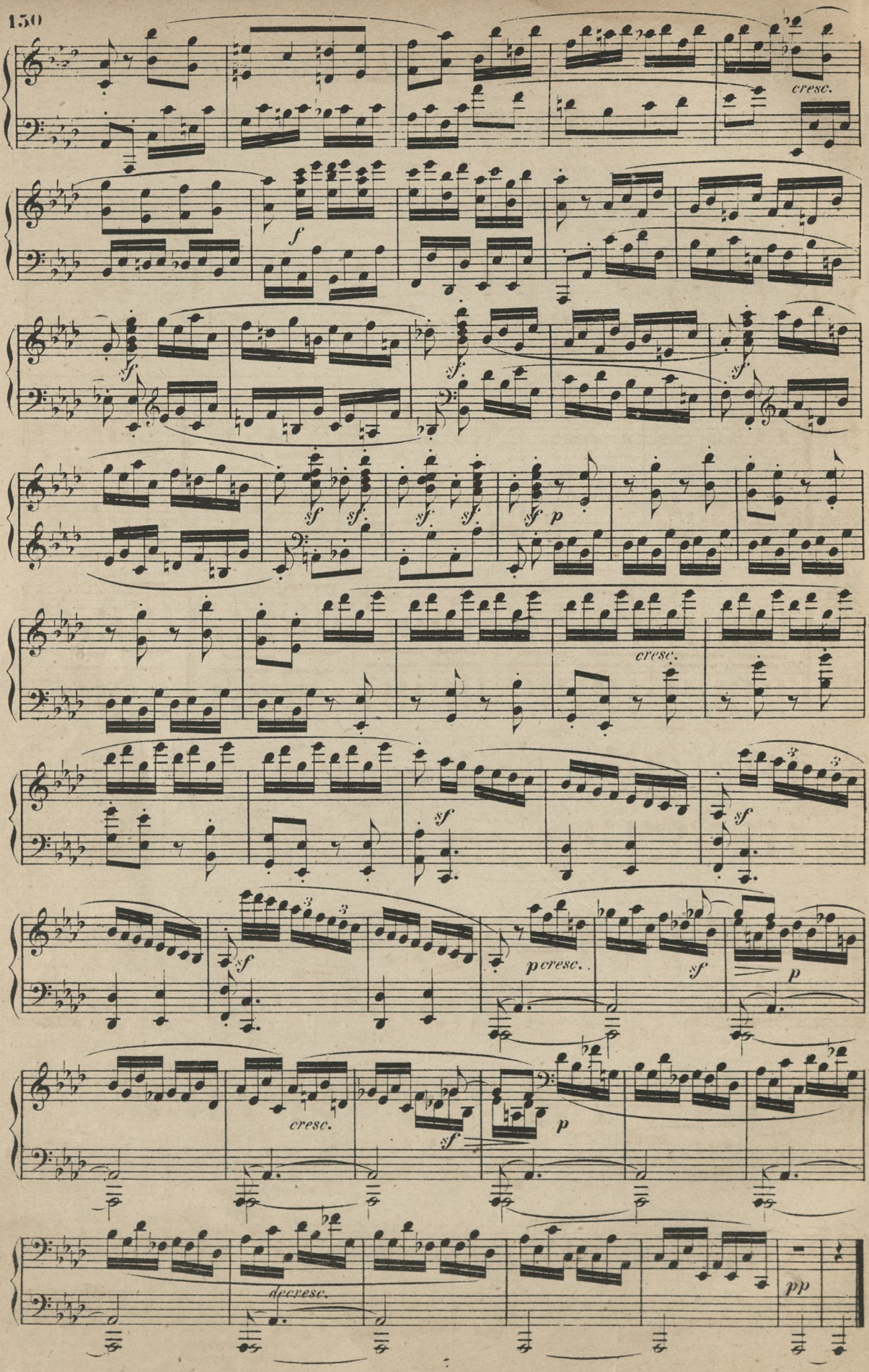

cresc.
tr
sf
p
cresc.
f
ff
p
cresc.
p
cresc.
p
sf
decresc.
pp
Ped.

Allegro. ♩ = 76.


p
cresc.
f


sf
sf
p
cresc.
sf
sf
sf
p
cresc.
p


cresc.
f
p
cresc.
f
f p
cresc.
1.
2.
f p
fv
cresc.
p


cresc.
f
sf
sf
sf
sf
sf
sf
sf
p
cresc.
sf
sf
p cresc.
sf
p
cresc.
sf
p
decrese.
pp

SONATA.

(Announced for the first time on March 3. 1802.)

(SONATA QUASI UNA FANTASIA.)

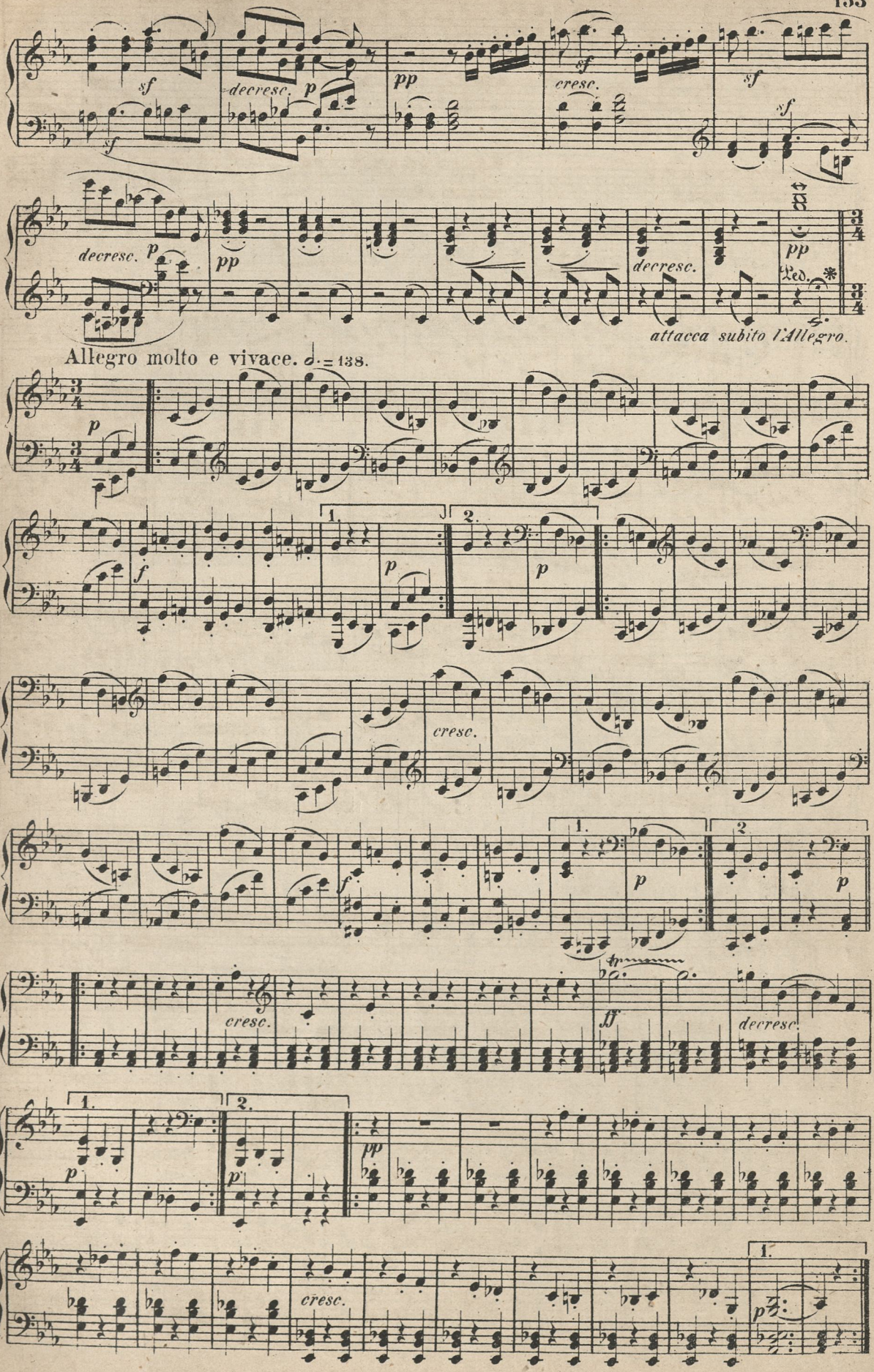
(Dedicated to the Princess Liechtenstein.)

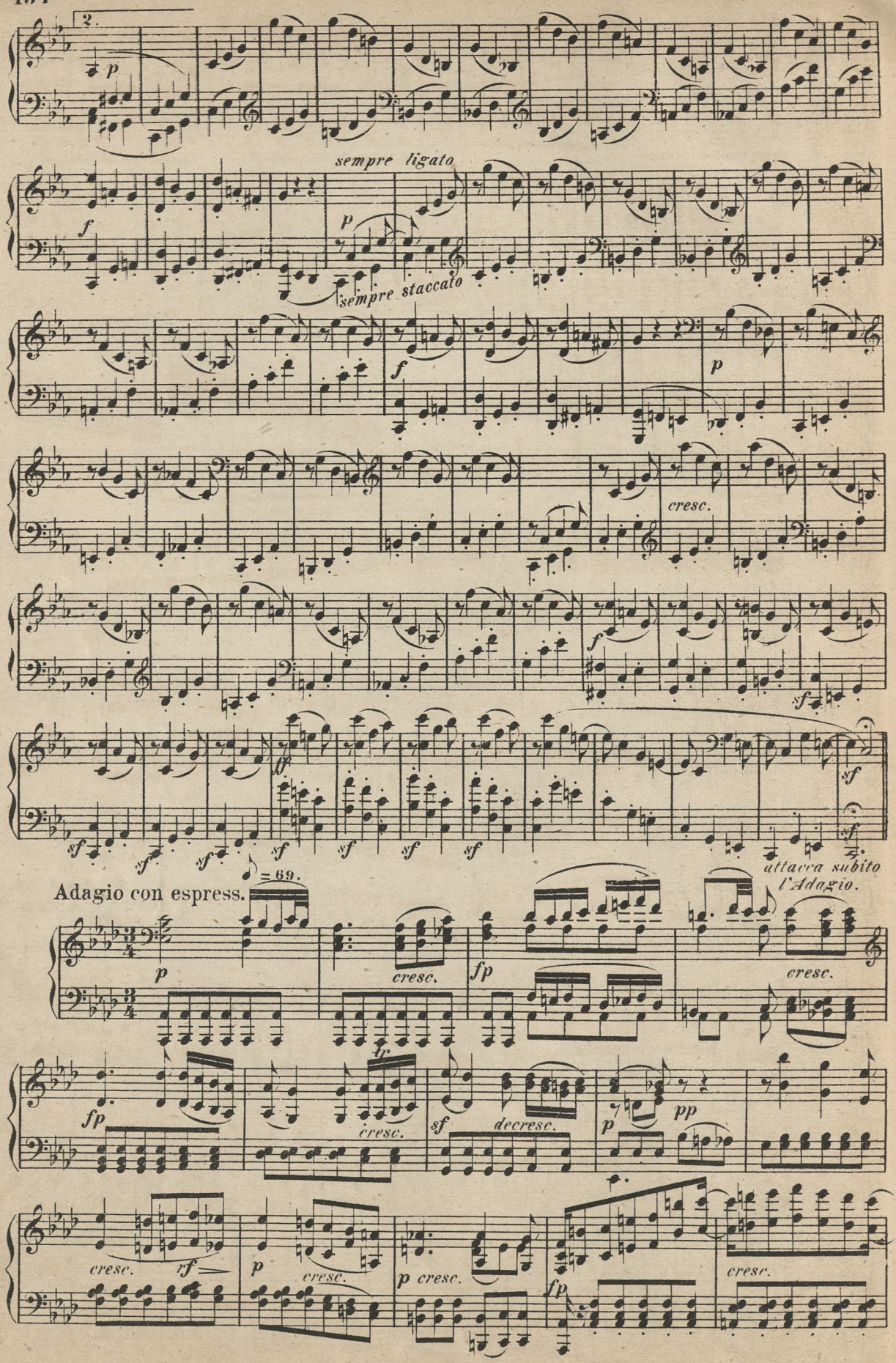
Beethoven, Op. 27. № 1.

№ 13.



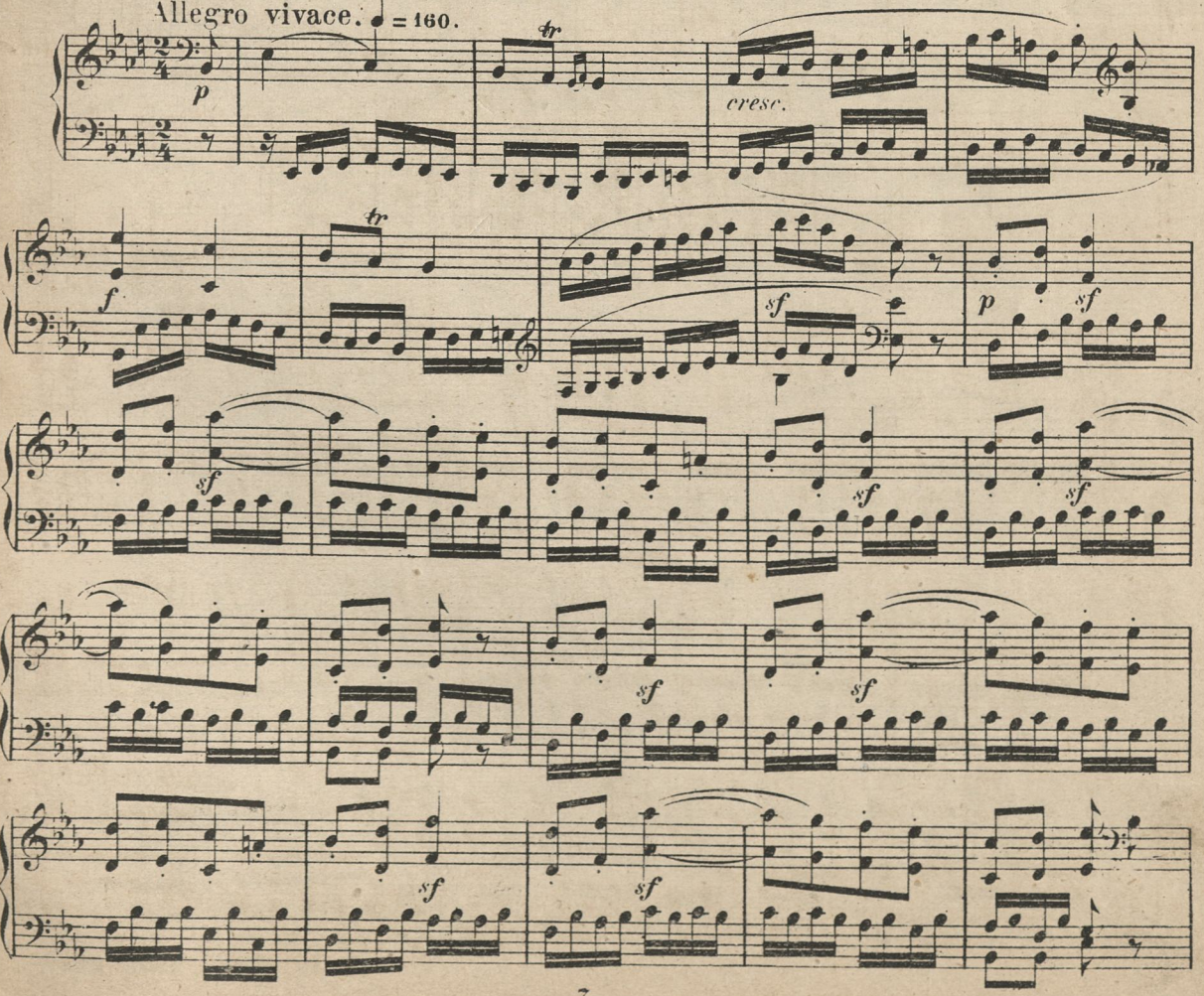

cresc.
sf
decresc.
p
Allegro. ♩ = 108.
f
cresc.
Tempo I.
pp

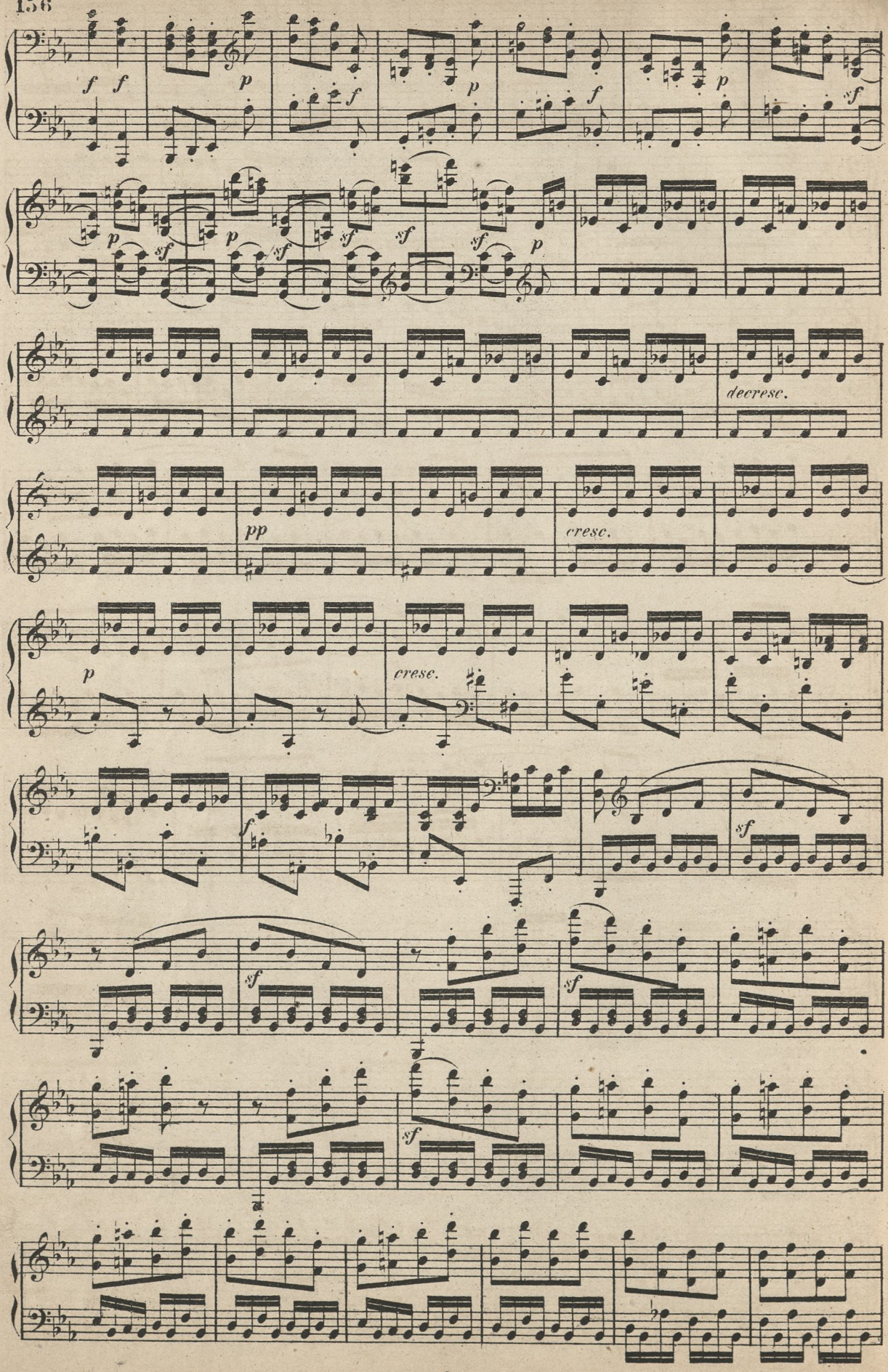

sf
decresc.
p
pp
cresc.
sf
sf
decresc.
p
pp
decresc.
pp
Ped.
attacca subito l'Allegro.
Allegro molto e vivace. ♩. = 138.
p
f
1.
2.
p
p
cresc.
f
1.
2.
p
p
cresc.
fff
decresc.
1.
2.
p
p
pp
cresc.
1.
p

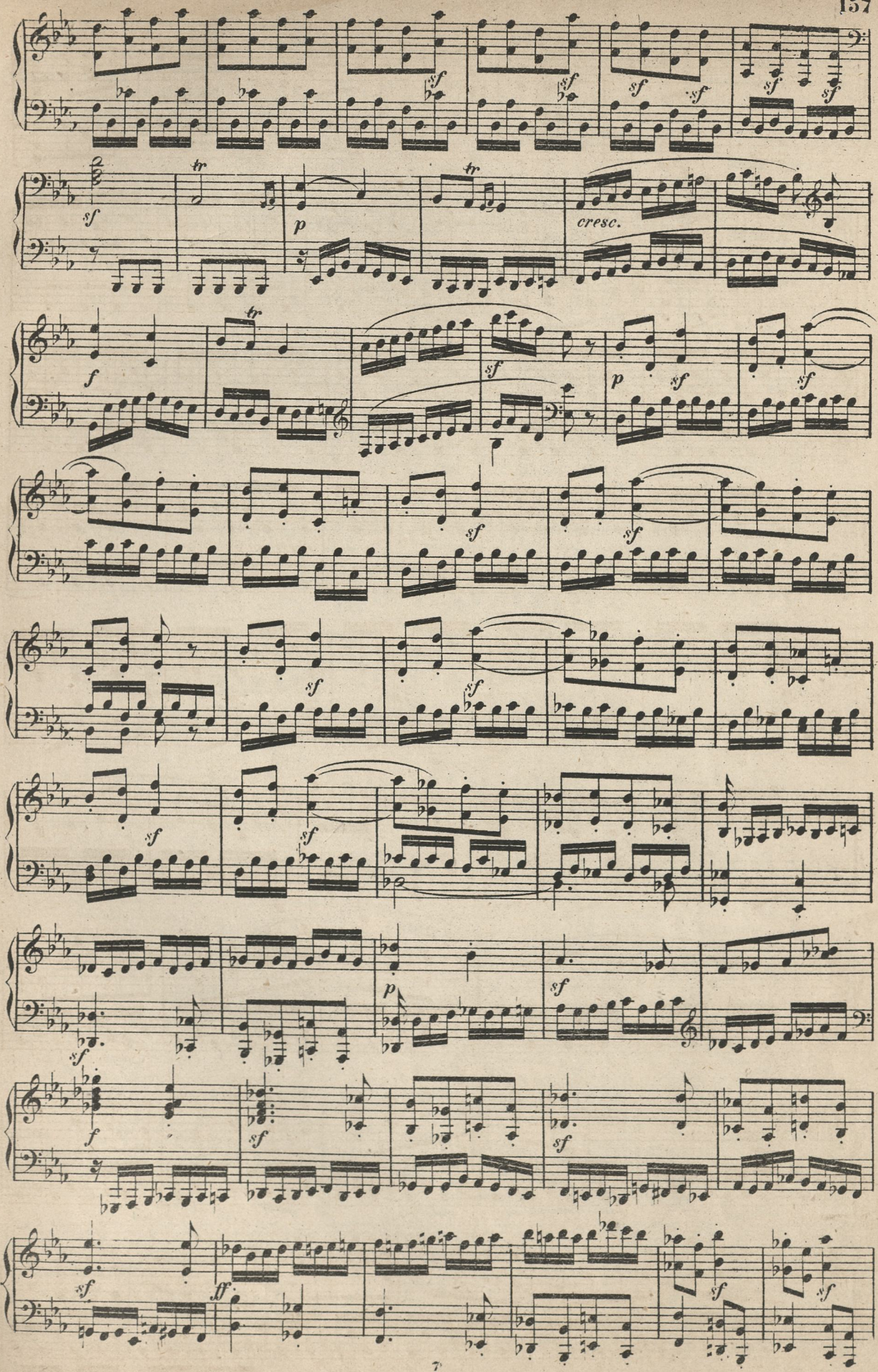

2.
p
sempre ligato
f
p
sempre staccato
f
p
cresc.
f
sf
ff
sf
sf
sf
sf
sf
sf
sf
sf
attacca subito l'Adagio.
Adagio con espress.
= 69.
p
cresc.
fp
cresc.
fp
cresc.
fp
sf
decresc.
p
pp
cresc.
rf
p
cresc.
p cresc.
fp
cresc.

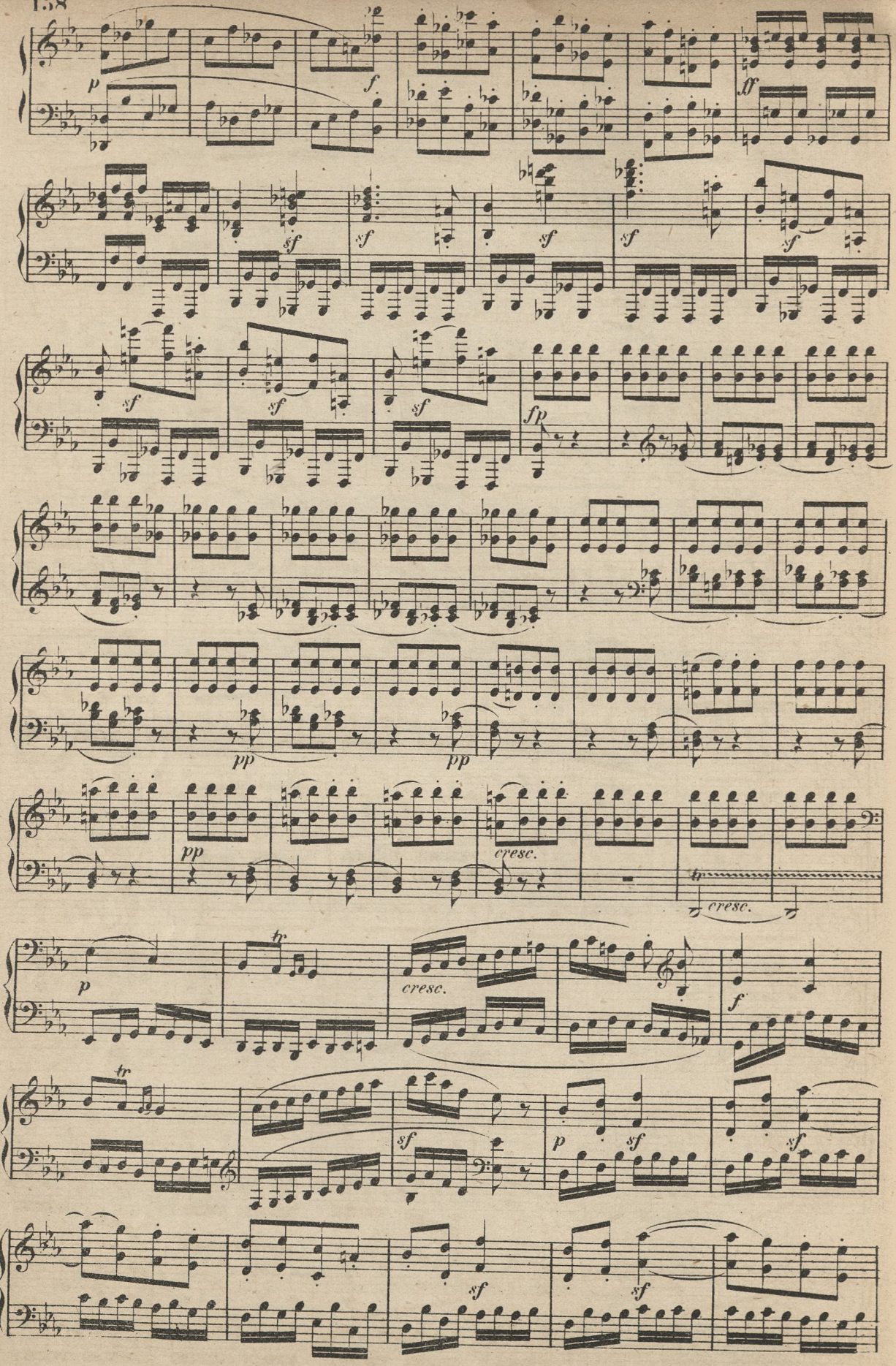


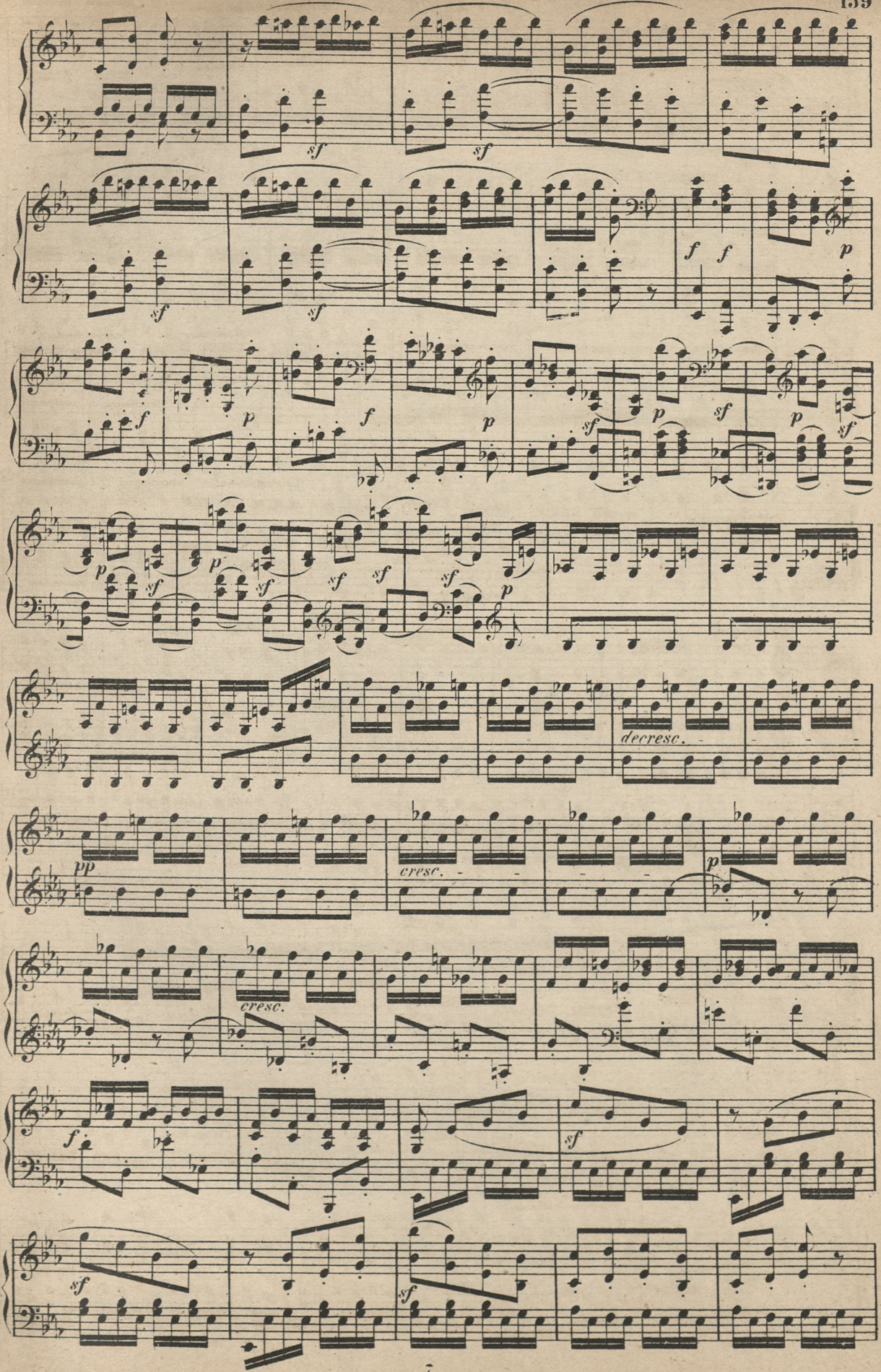
Allegro vivace. ♩ = 160.




f f
p
f
p
f
p
sf
p
sf
p
sf
sf
sf
p
decresc.
pp
cresc.
p
cresc.
f
sf
sf
sf
sf


sf
tr
p
cresc.
f
ff


p
f
ff
sf
fp
pp
cresc.
tr
p
cresc.
f
tr
sf
p
sf
sf
sf
sf


sf
sf
sf
sf
f
f
p
f
p
f
p
sf
p
sf
p
sf
p
sf
sf
sf
sf
sf
p
decresc.
pp
cresc.
p
cresc.
f
sf
sf
sf


sf
cresc.
ff
Tempo I.
p
fp
tr
decresc.
sfp cresc.
Presto. ♩ = 160.
f
ff

SONATA.

(Announced for the first time on March 3. 1802.)

(SONATA QUASI UNA FANTASIA.)

(commonly called: "the Moonlight Sonata.")

(Dedicated to the Countess Giulietta Guicciardi.)

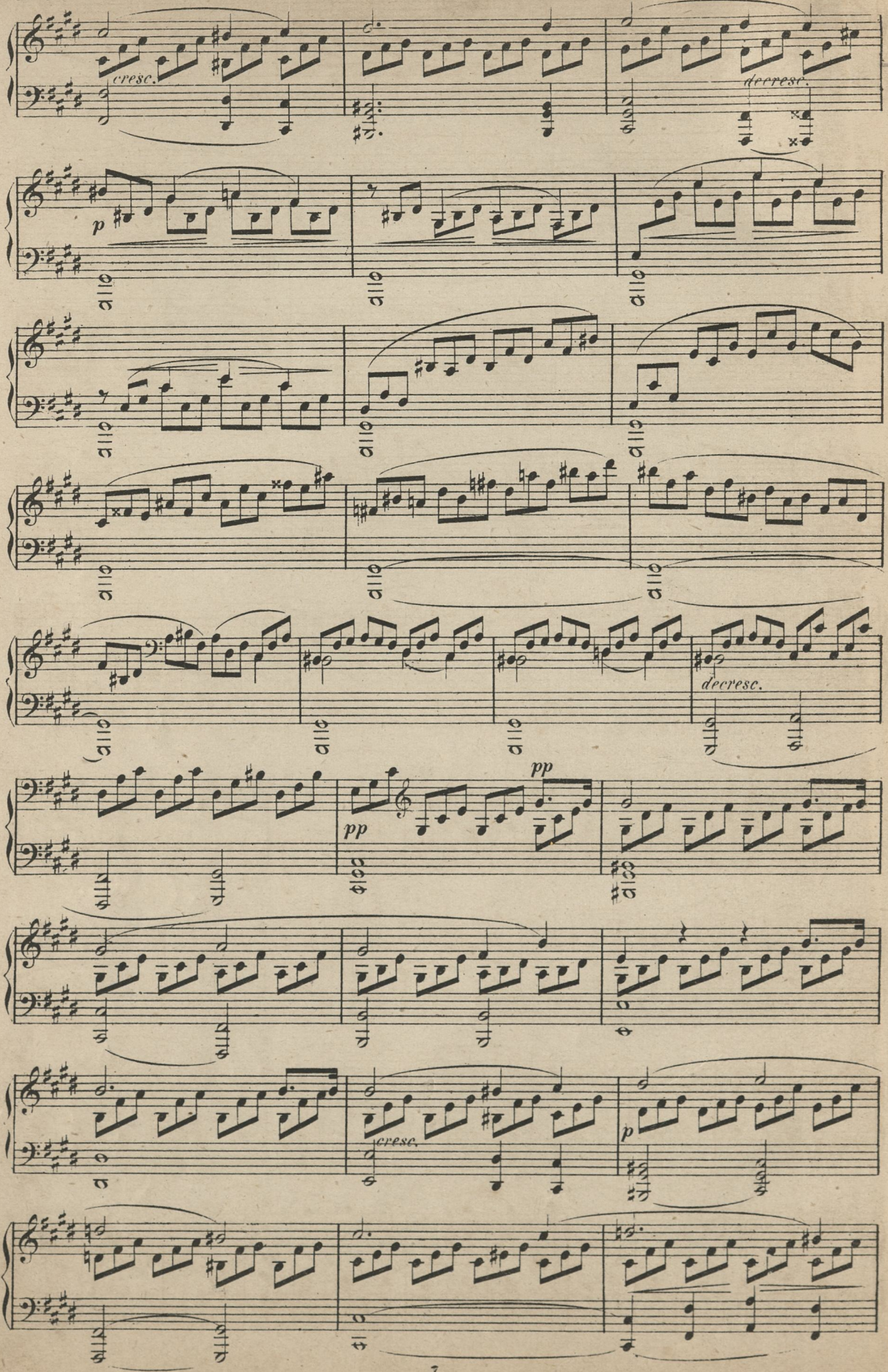
Adagio sostenuto. ♩ = 66. Beethoven, Op. 27. № 2.

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini.

№ 14.

sempre pp e senza sordini

pp


cresc.
decresc.
p
pp
pp
decresc.
cresc.
p

cresc.

p

pp

decresc.

pp

attacca subito il seguente.

Allegretto. ♩.=84.

La prima parte senza repetizione.

p

cresc.

sf

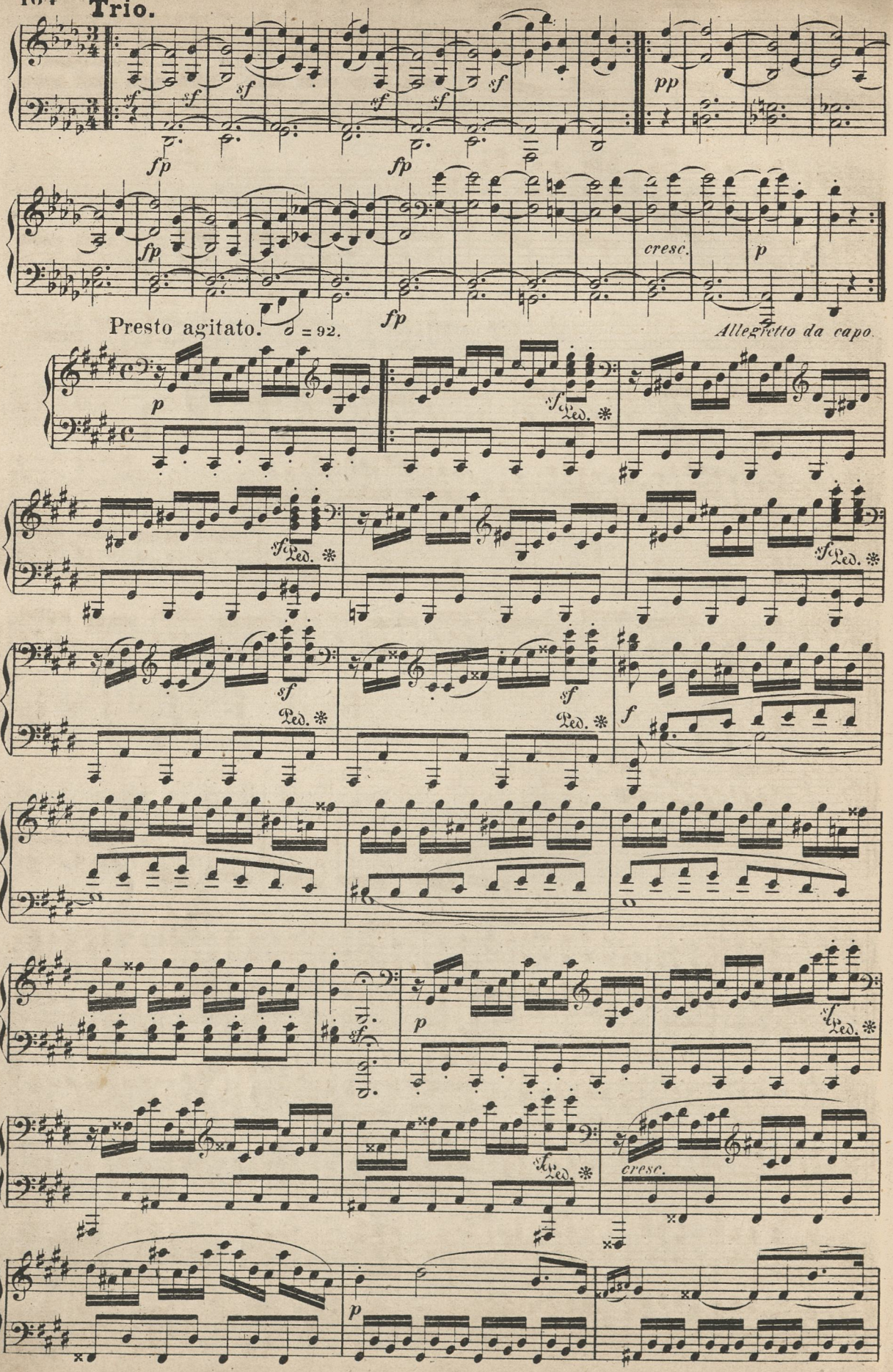
p

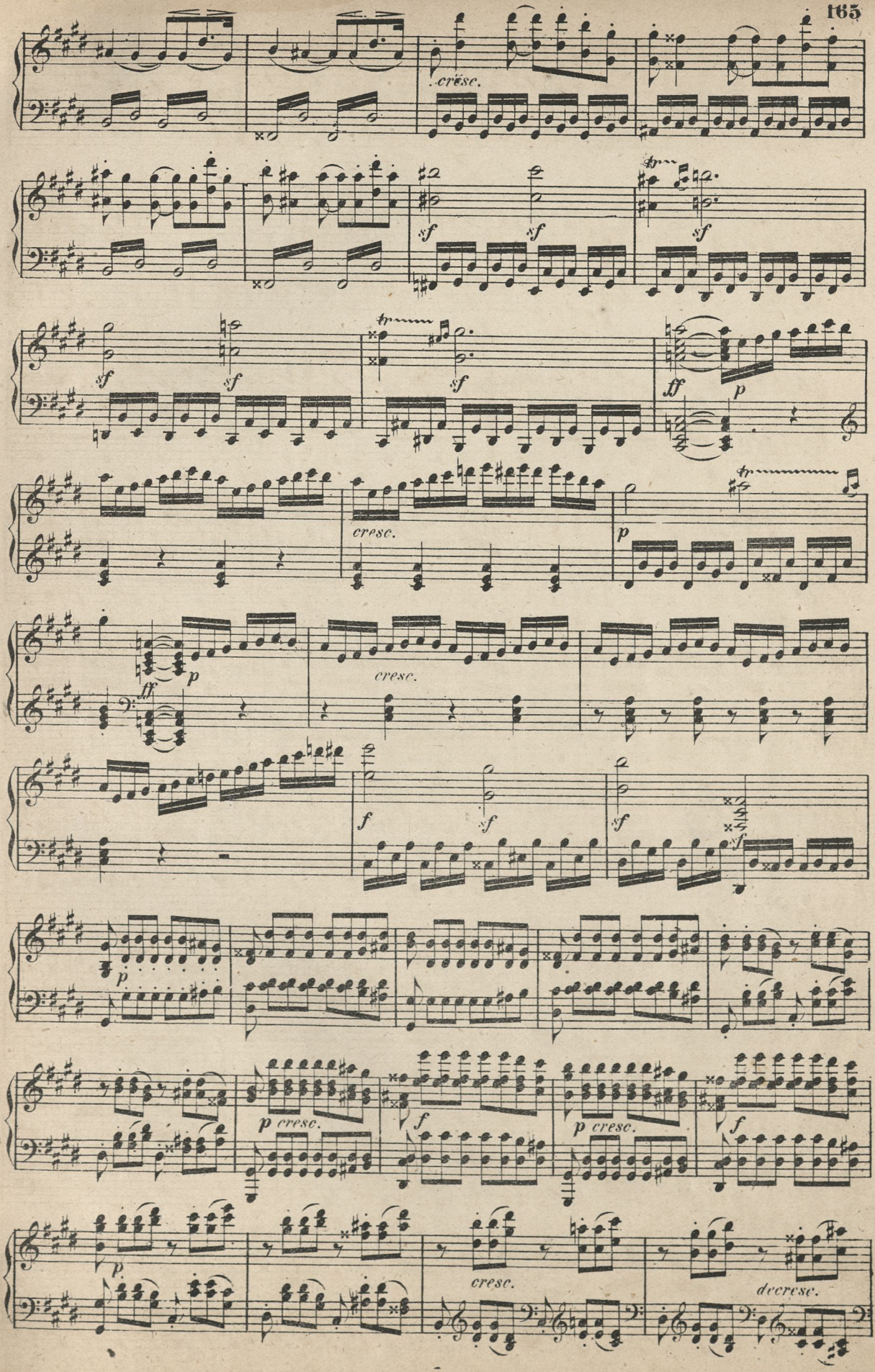
cresc.

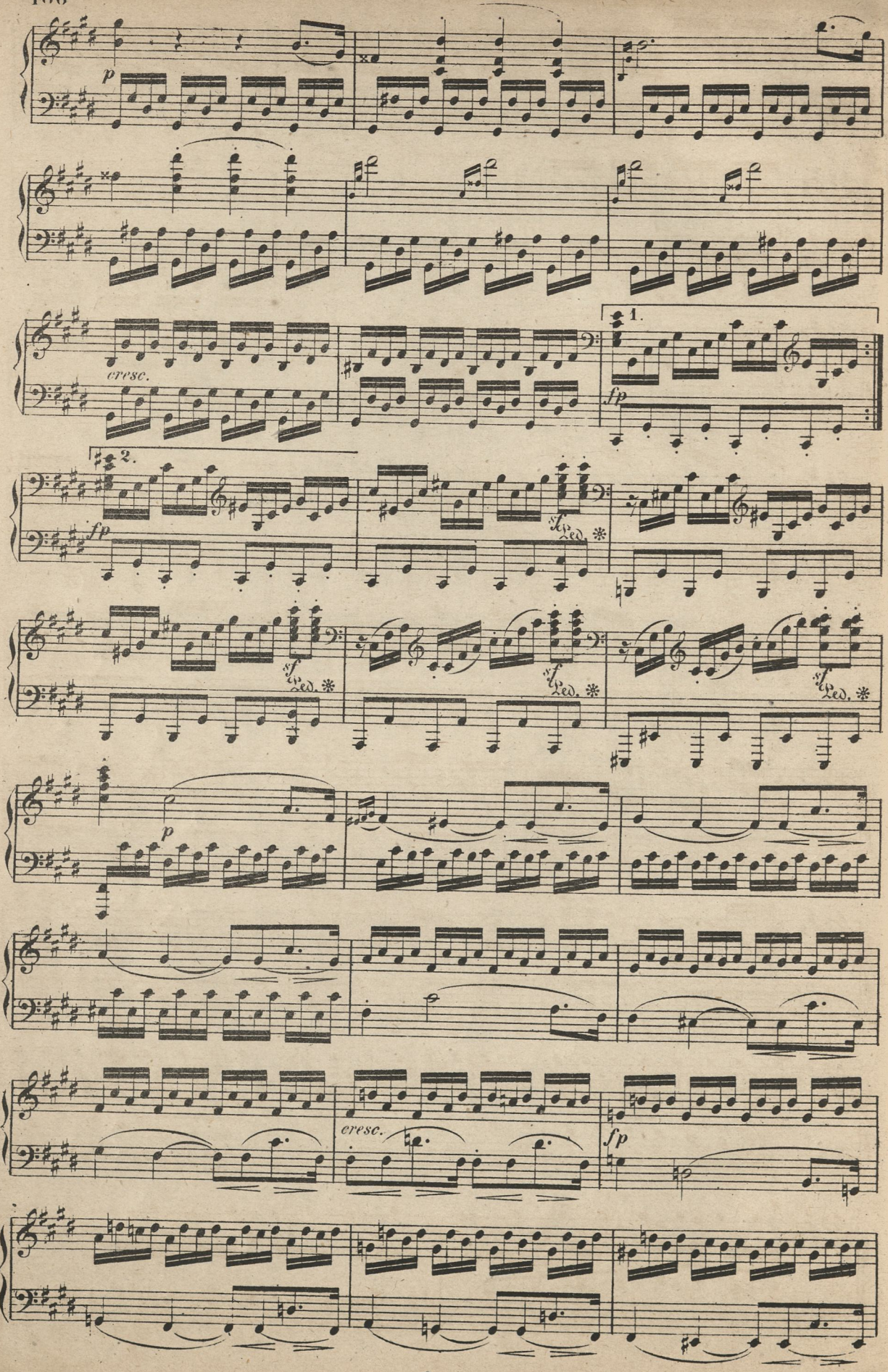
sf

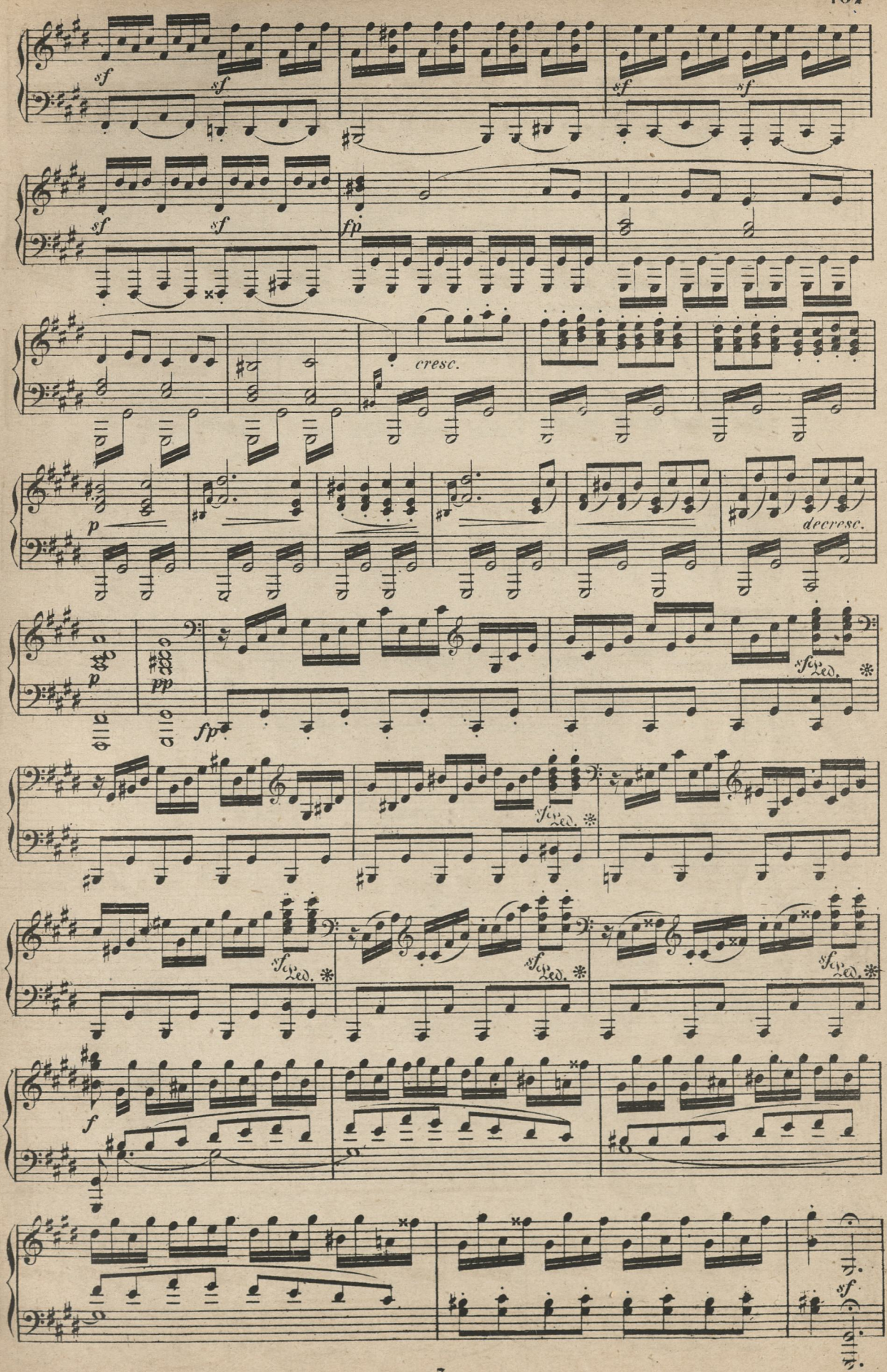
p

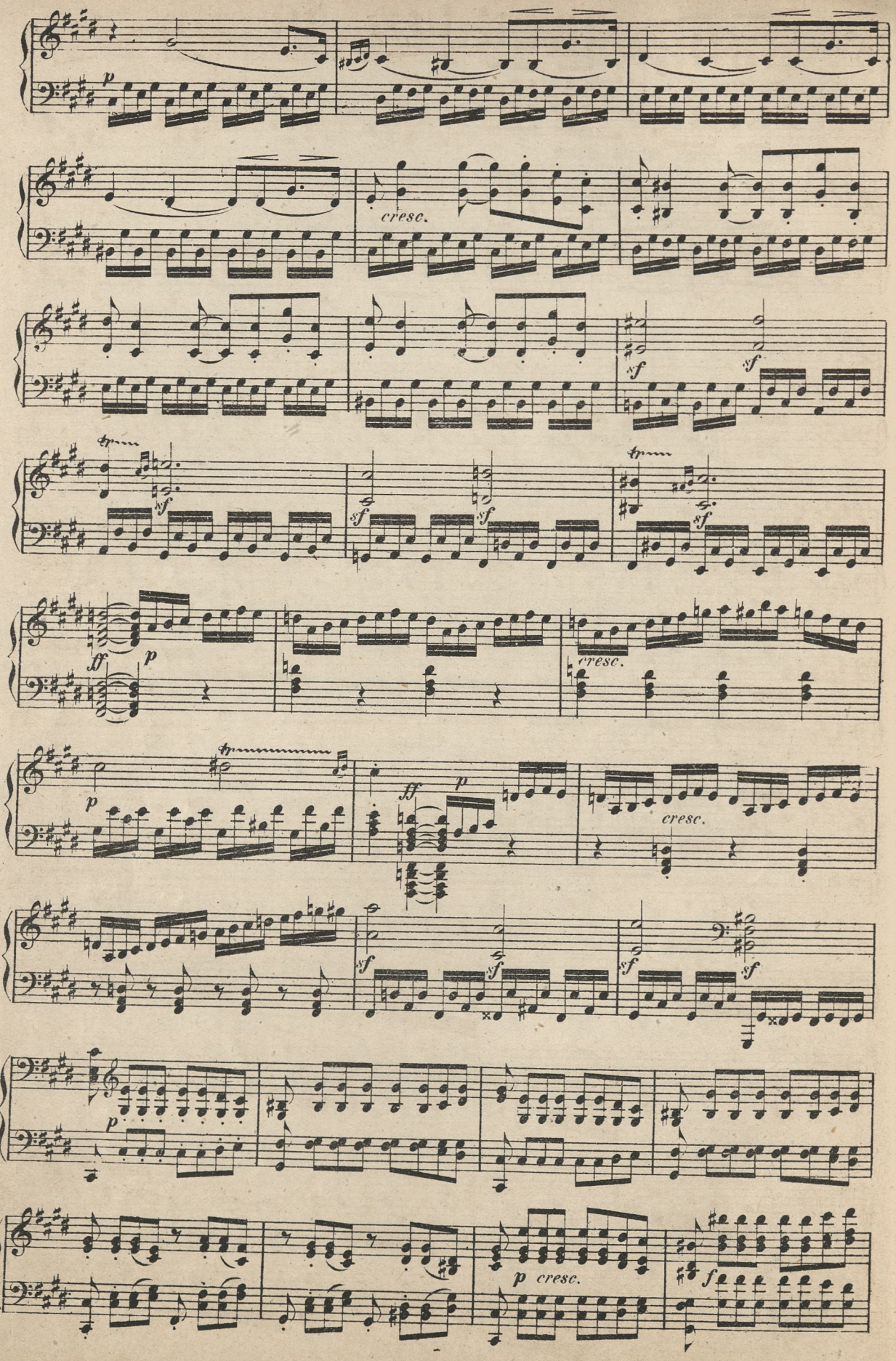
164 **Trio.**

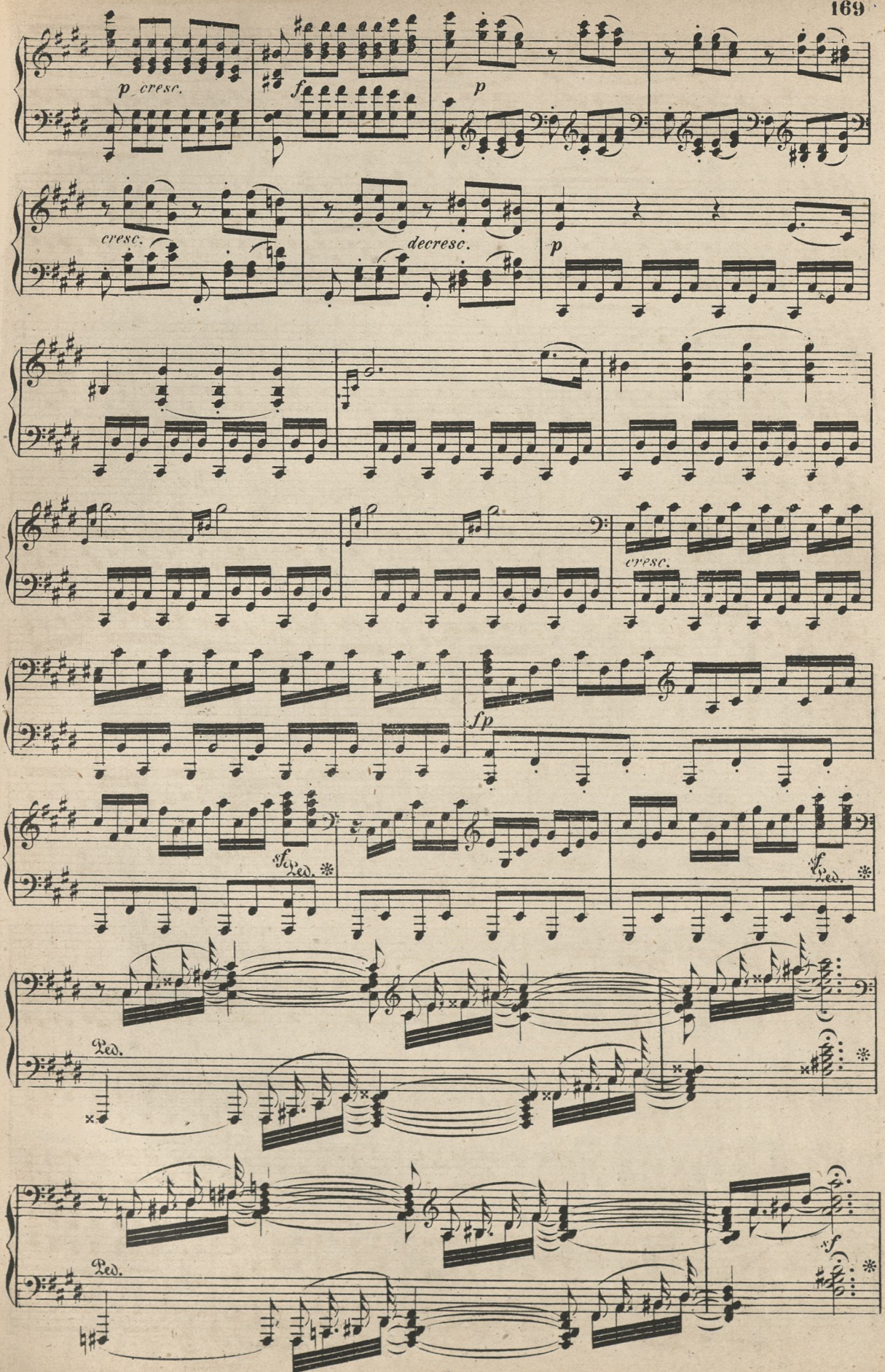



cresc.
sf
sf
sf
sf
sf
ff
p
cresc.
p
ff
p
cresc.
f
sf
sf
p
p cresc.
f
p cresc.
f
p
cresc.
decresc.


p
cresc.
1.
fp
2.
fp
sfp
Ped.
*
sfp
Ped.
*
sfp
Ped.
*
p
cresc.
fp


sf
fp
cresc.
p
decresc.
pp
Ped.
f


p
cresc.
sf
sf
sf
sf
sf
ff
p
cresc.
p
ff
p
cresc.
sf
sf
sf
sf
p
p cresc.
f


p cresc.
fz
p
cresc.
decresc.
p
cresc.
fp
sf
Ped.
sf
Ped.
Ped.
sf


p
p
cresc.
f
f
f
Adagio.
p
decresc.
Tempo I.
p
f
f
ff

SONATA.

Date of the Autograph: 1801.

(commonly called "Sonata pastorale.")

(Dedicated to Joseph de Sonnenfels.)

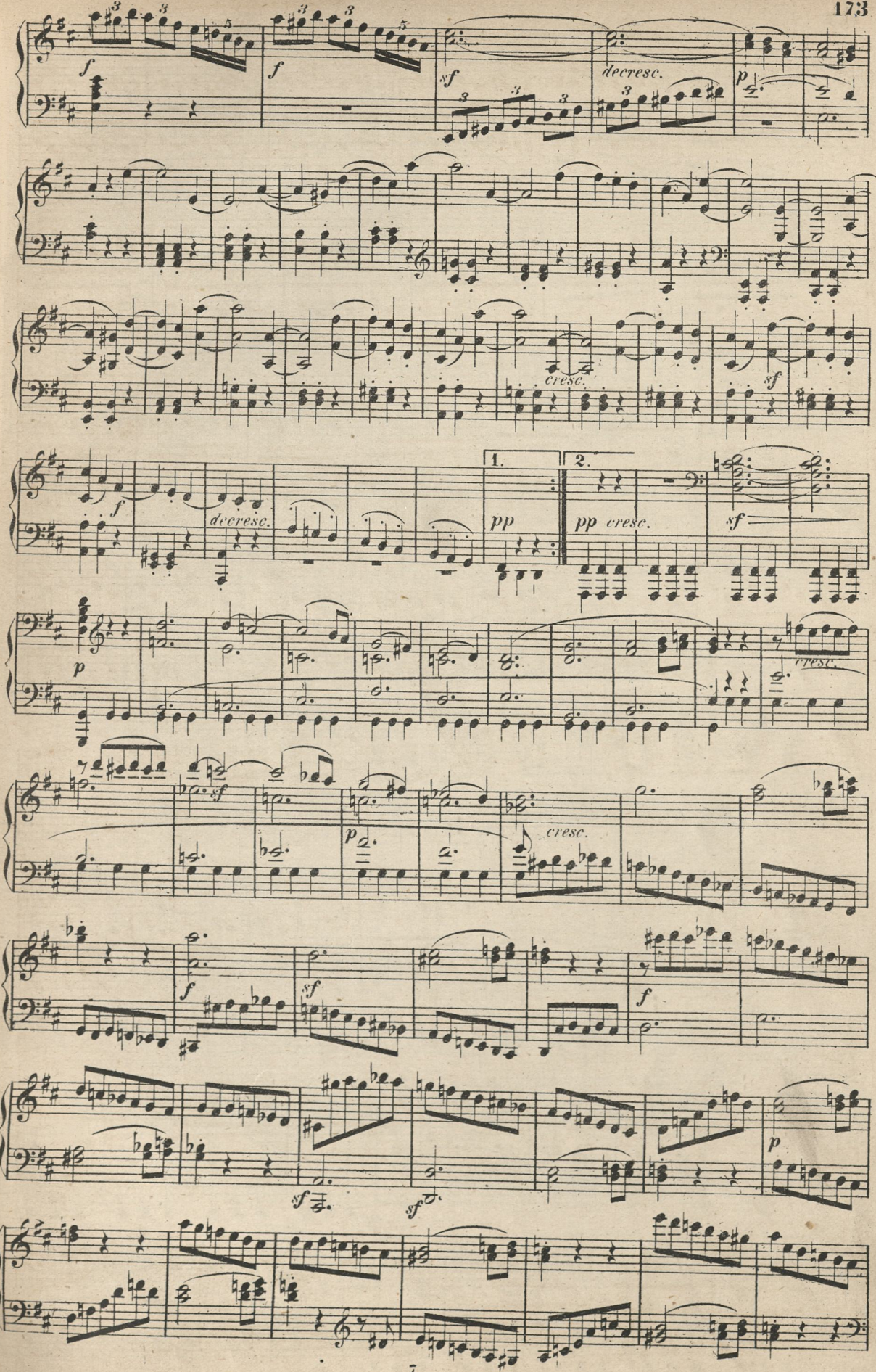
Beethoven, Op. 28.

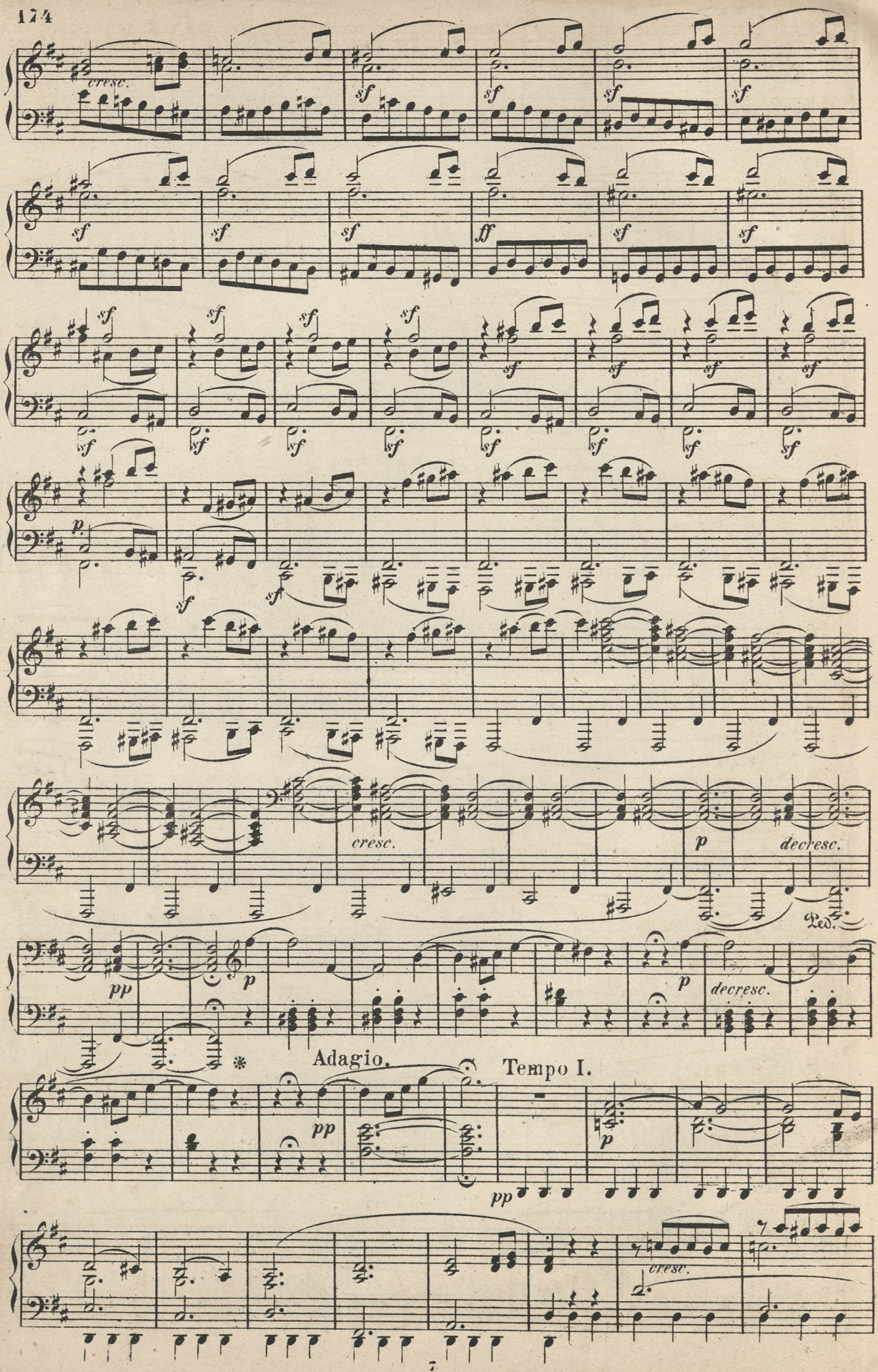
Allegro. ♩ = 76.

№ 15.



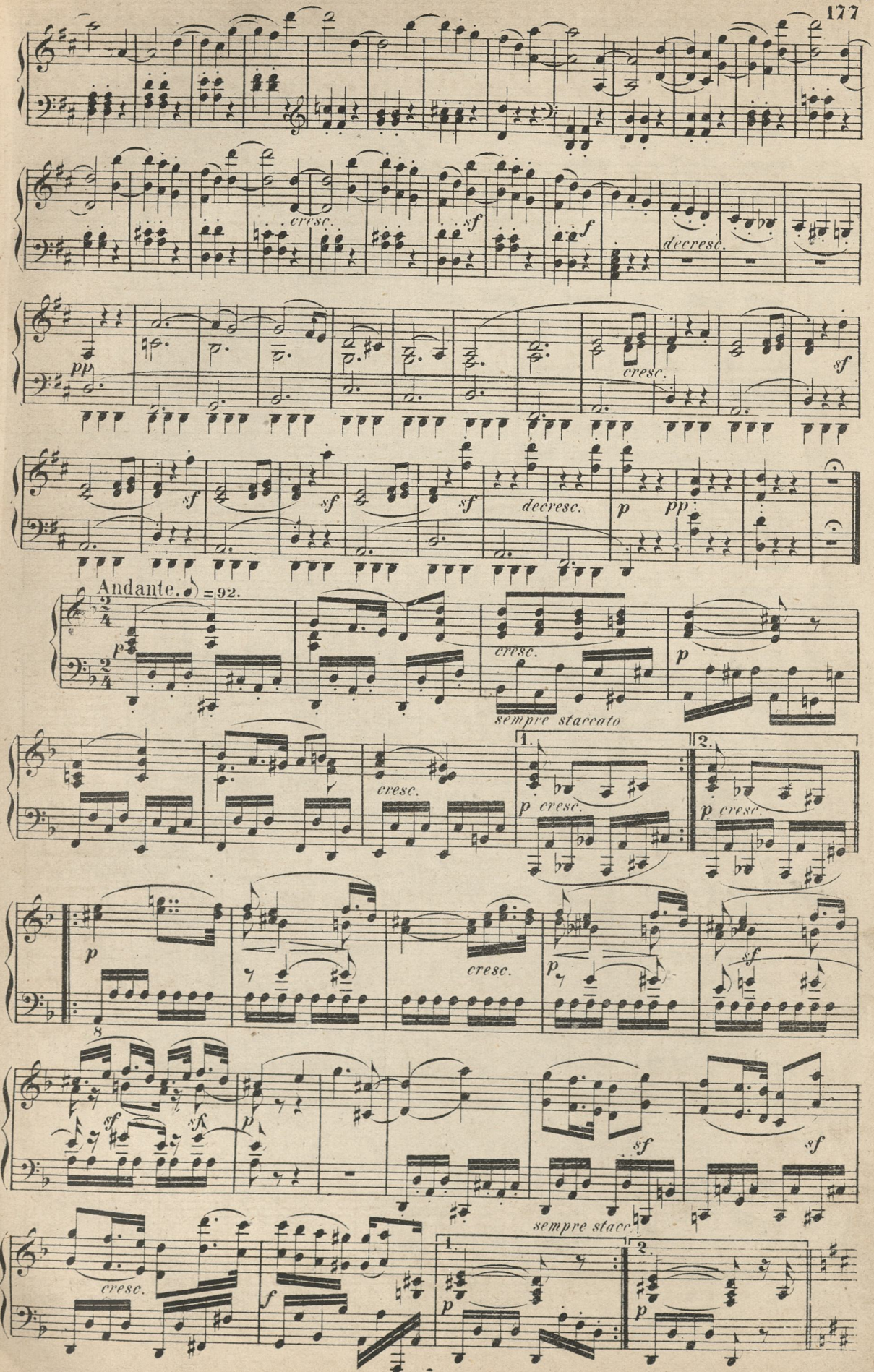

p
cresc.
p
cresc.
sf
sf
sf
sf
f
f
p
cresc.
sf
sf
sf
sf
sf
sf


f
f
sf
decresc.
p
cresc.
sf
f
decresc.
1.
2.
pp
pp cresc.
sf
p
cresc.
sf
p
cresc.
f
sf
f
sf
sf
p


cresc.
sf
ff
p
pp
decresc.
Ped.
Adagio.
Tempo I.


sf
p
cresc.
sf
p
sf
sf
3
3
sf
p
sf
cresc.
sf
p
sf
sf
3
3
cresc.
3
3
3
sf
sf
fp
fp
fp
fp
sf
sf
f
decresc.
p
pp
cresc.


p
cresc.
p
cresc.
sf
sf
sf
sf
sf
f
f
p
cresc.
sf
sf
sf
sf
sf
sf
sf
f
f
sf
decresc.
p

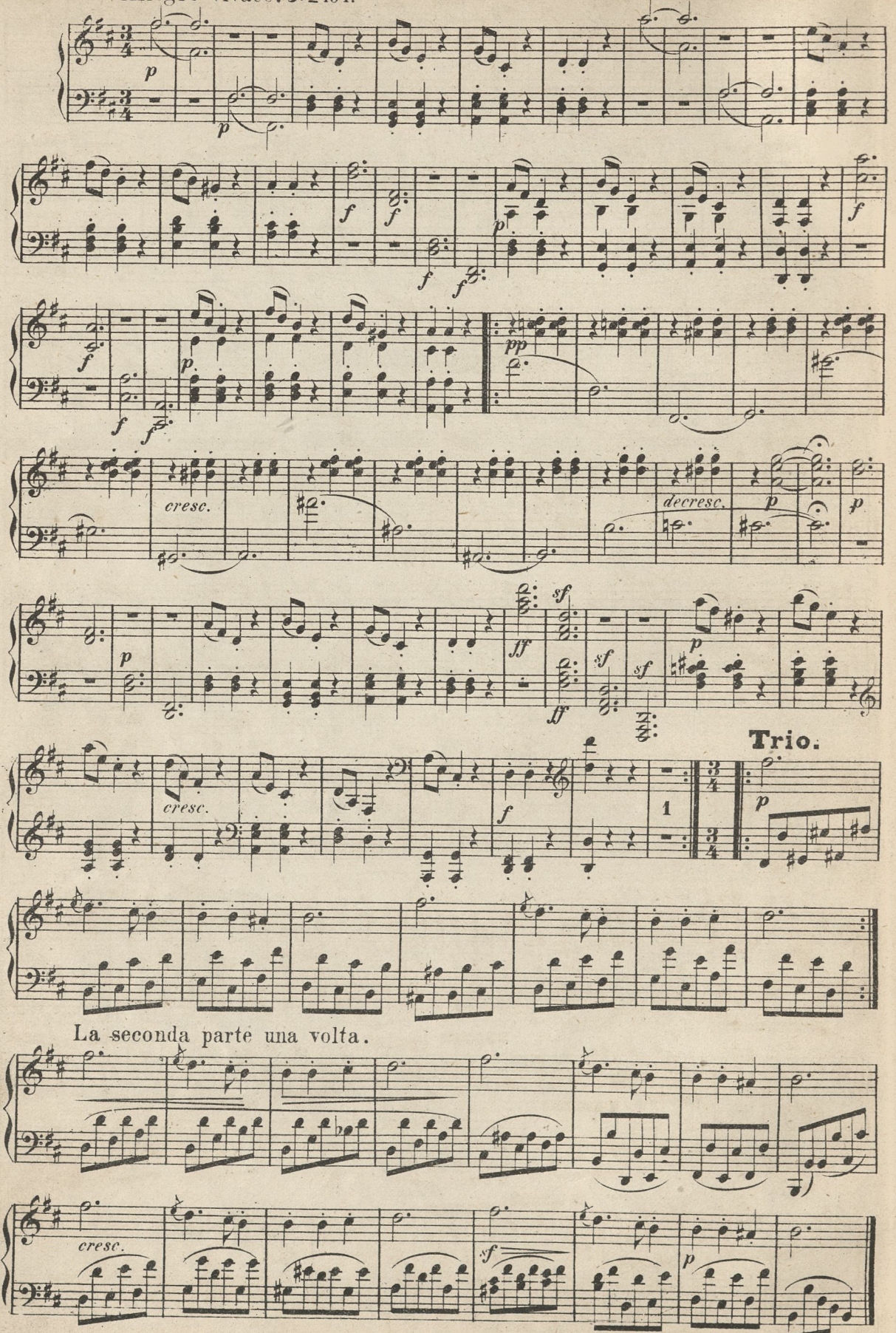

cresc.
sf
f
decresc.
pp
cresc.
sf
sf
sf
sf
decresc.
p
pp
Andante. ♩ = 92.
p
cresc.
sempre staccato
p
cresc.
1.
p cresc.
2.
p cresc.
p
cresc.
p
sf
8
sf
p
sf
sf
cresc.
f
sempre stacc
1.
p
2.
p


p
f
decresc.
p
1.
2.
f
p
f
p
p
1.
2.
cresc.
p
cresc.
sempre staccato
p cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.


sempre
stacc.
cresc.
decresc.

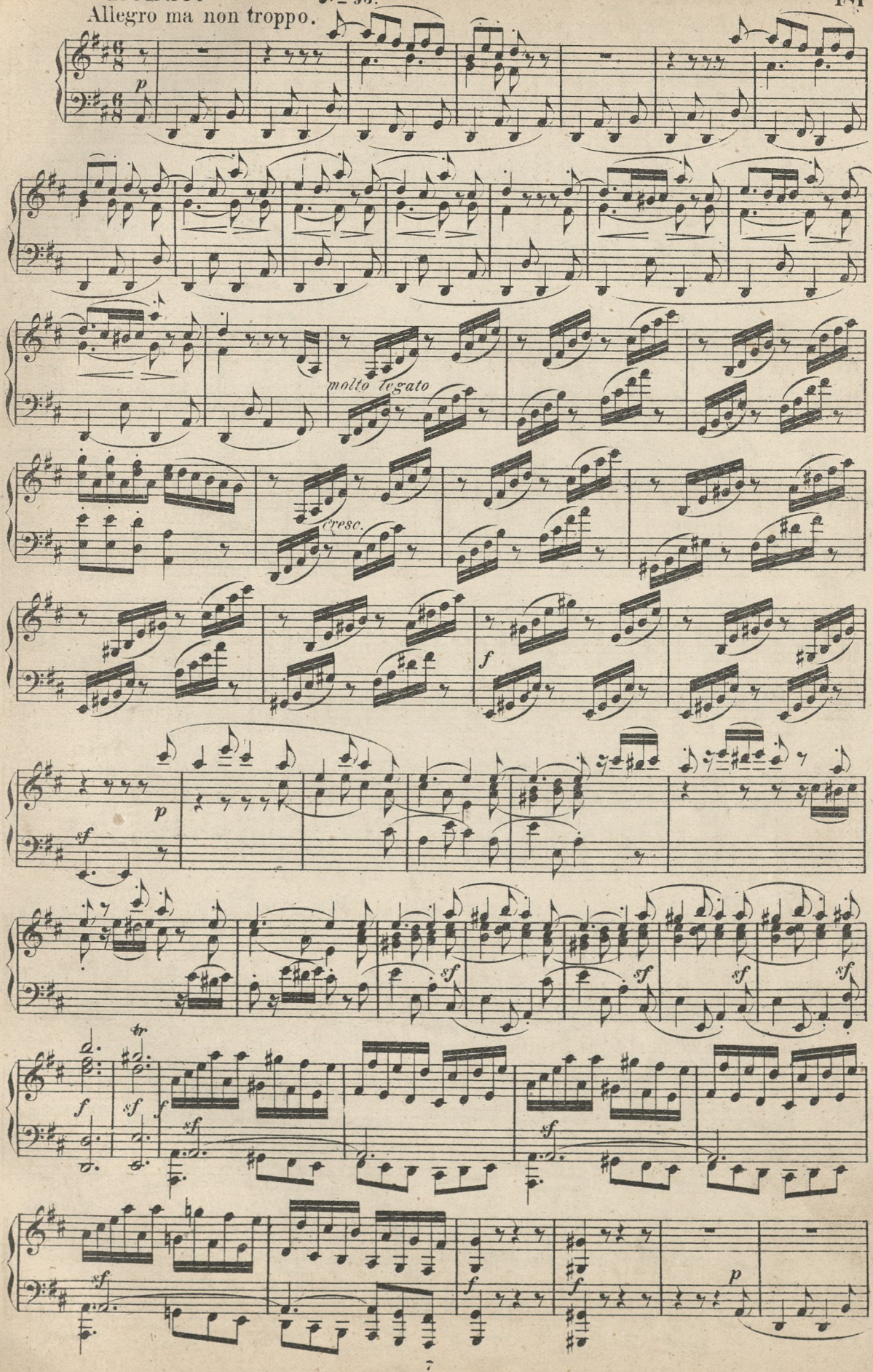
Scherzo.

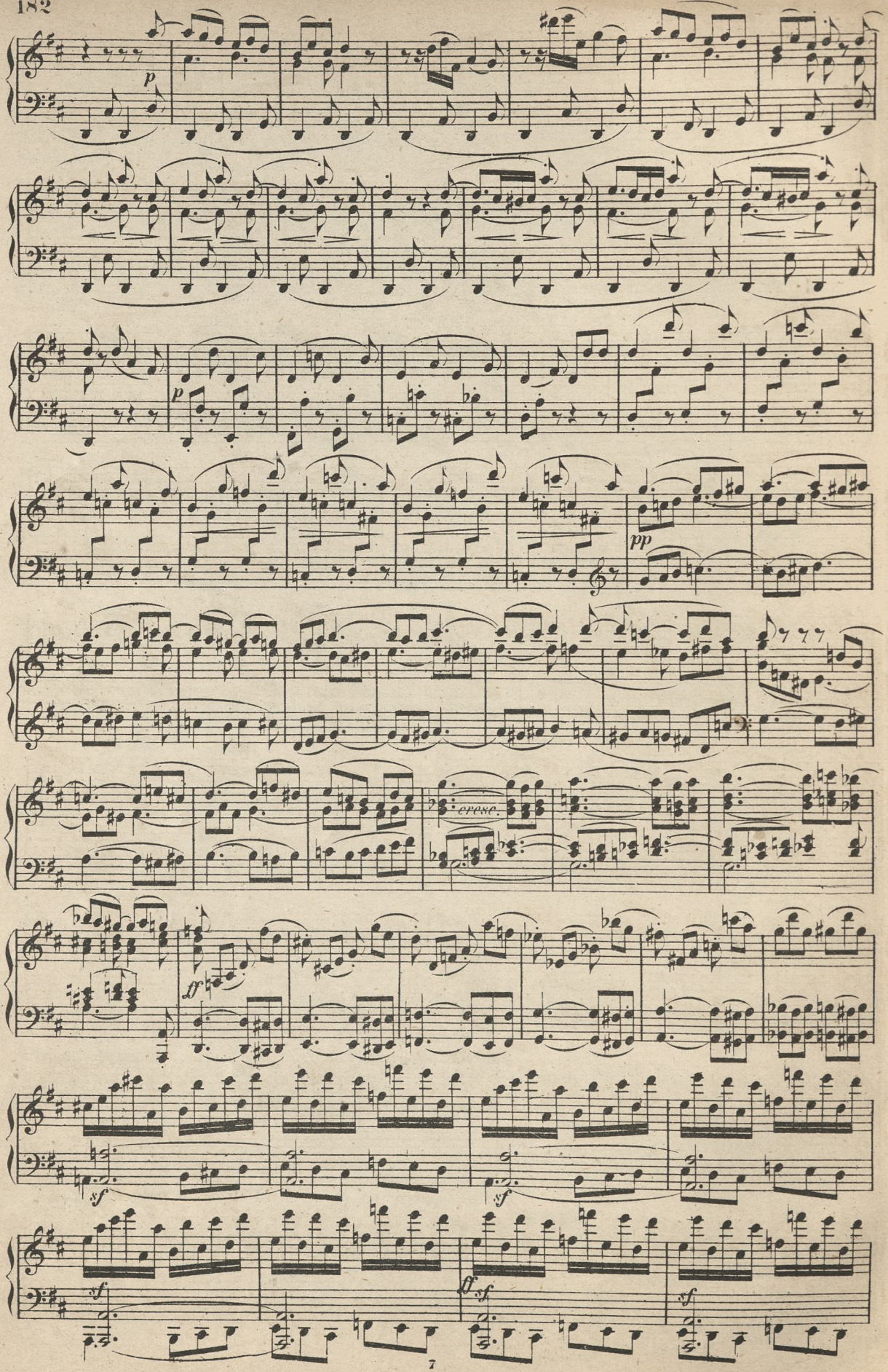
Allegro vivace. ♩. = 104.

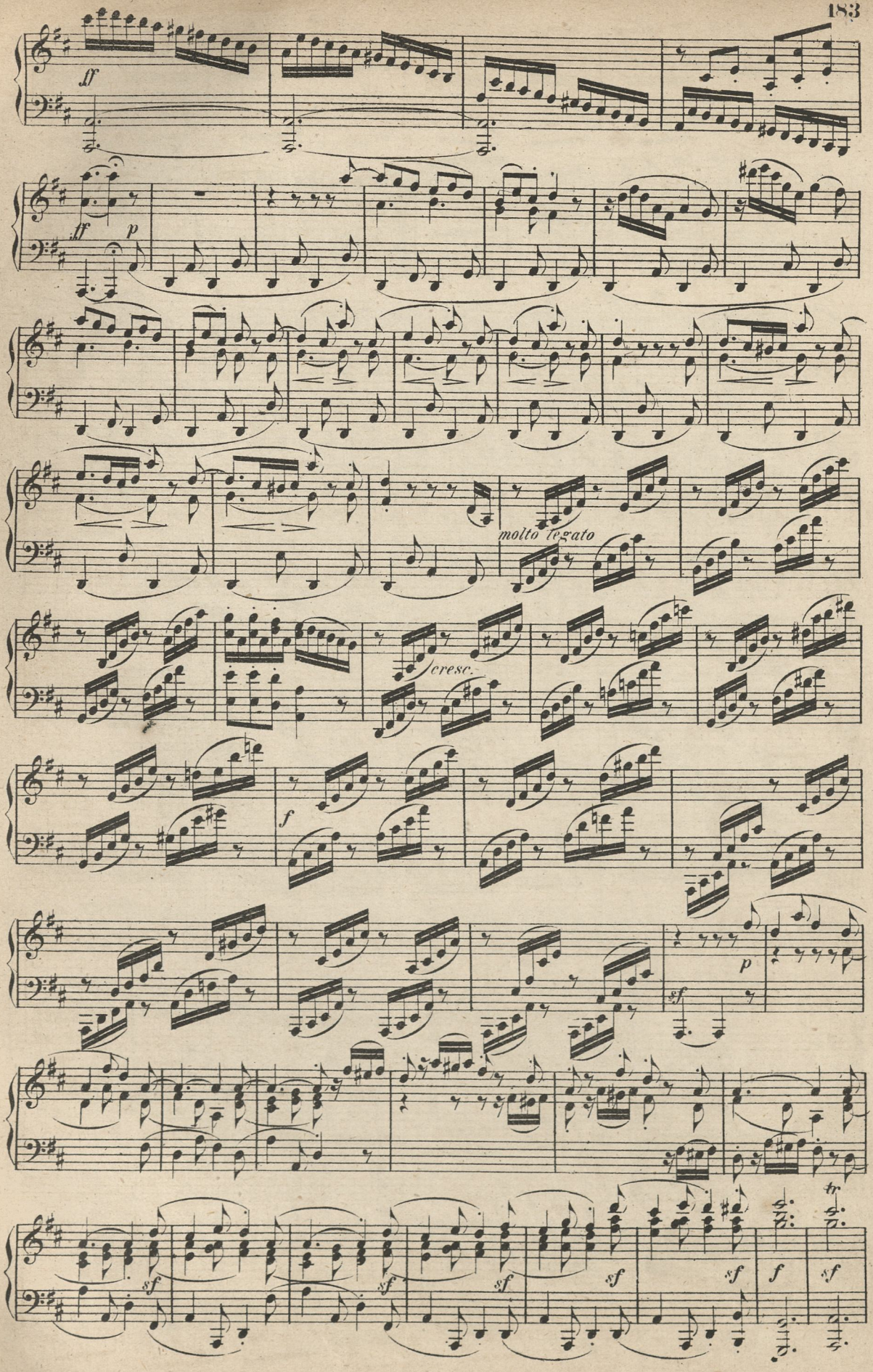


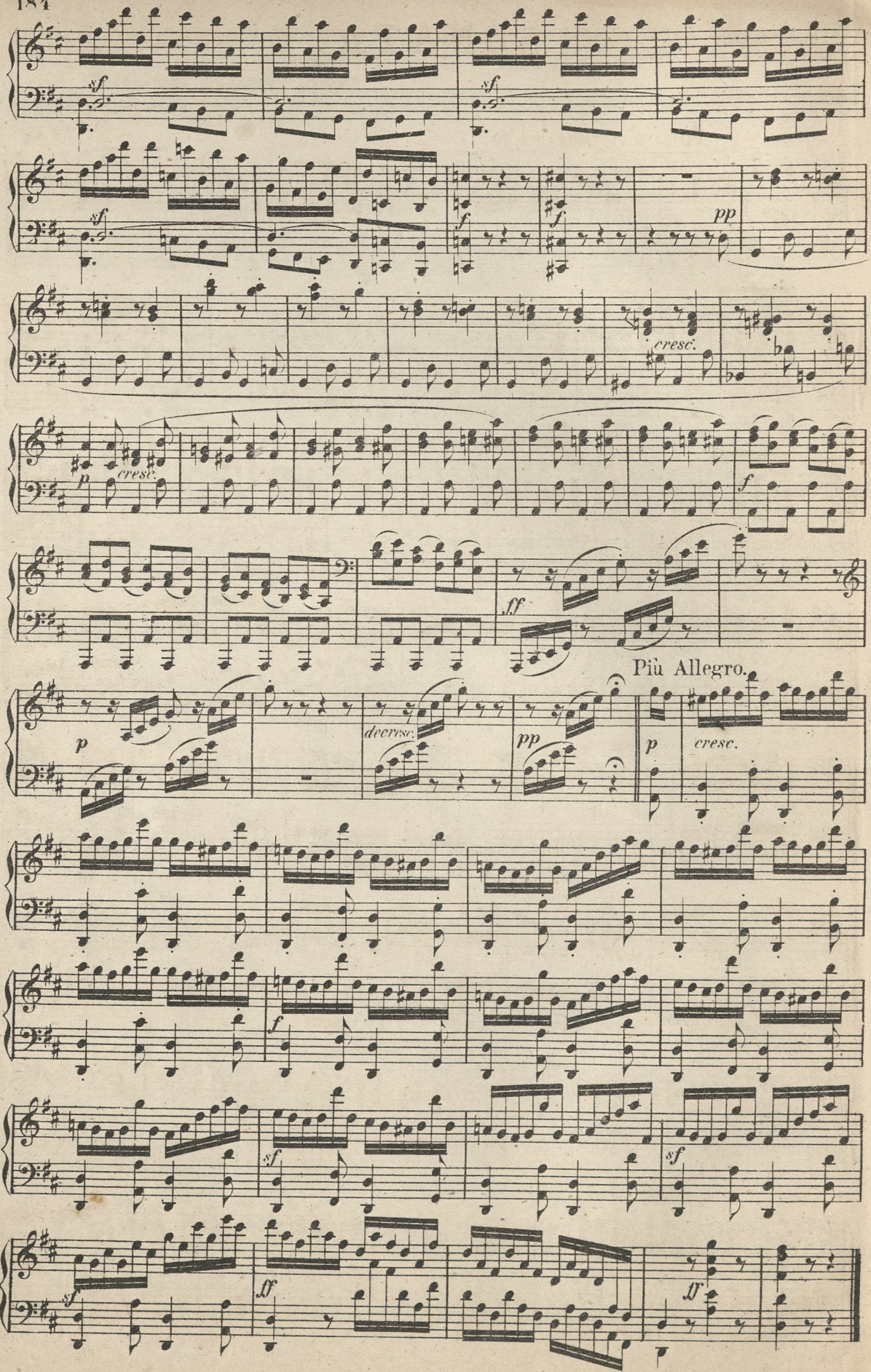
Rondo.

Allegro ma non troppo. ♩. = 96.




p
p
pp
cresc.
ff
sf
sf
sf
ff sf
sf


ff
ff
p
molto legato
cresc.
f
p
sf
sf
sf
sf
sf
sf
f
sf


sf
sf
sf
f
f
pp
cresc.
p
cresc.
f
ff
Più Allegro.
p
decresc.
pp
p
cresc.
f
sf
sf
sf
ff
ff

SONATA.

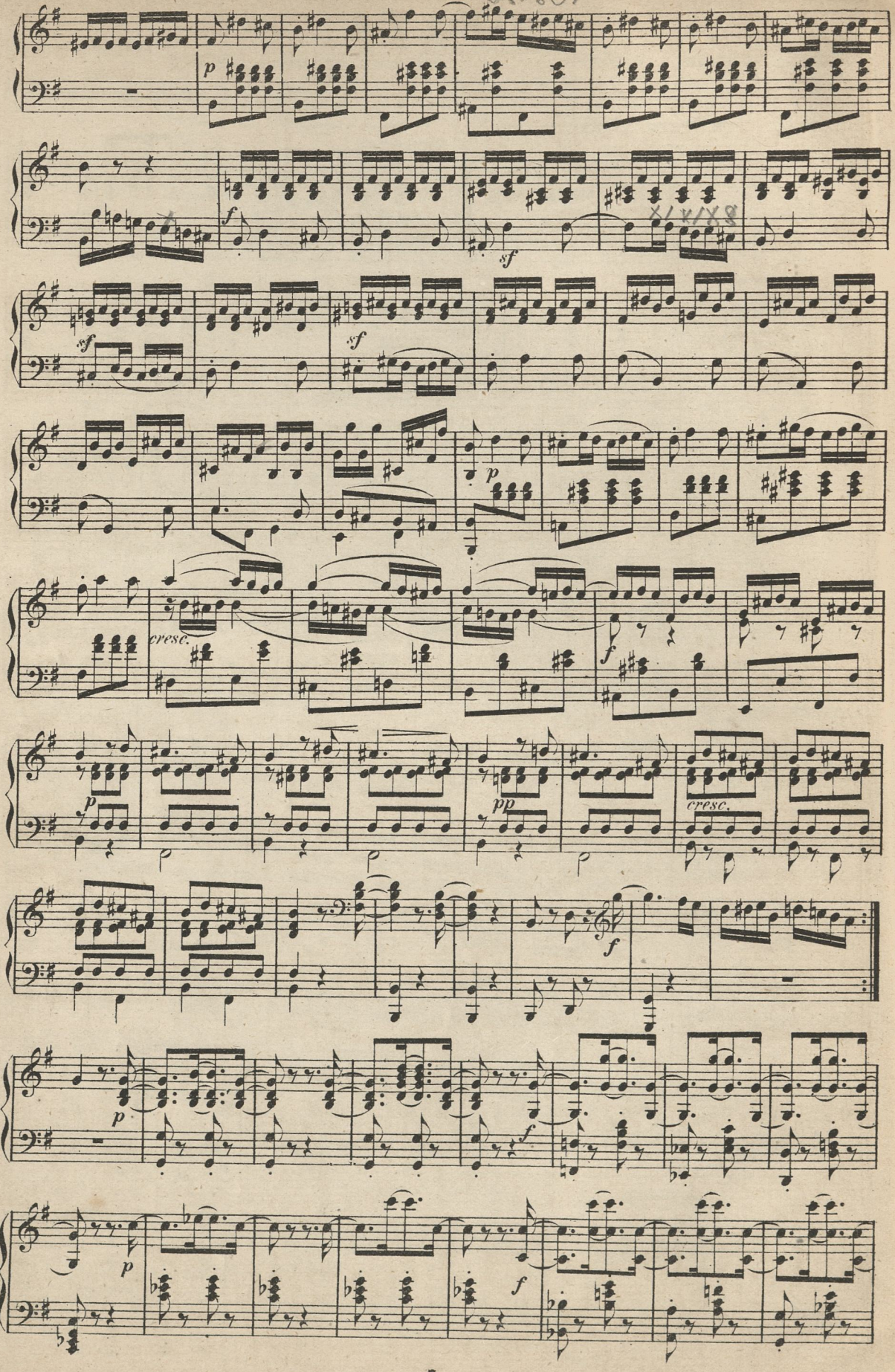
Composed in 1802.
Appeared for the first time in 1803.

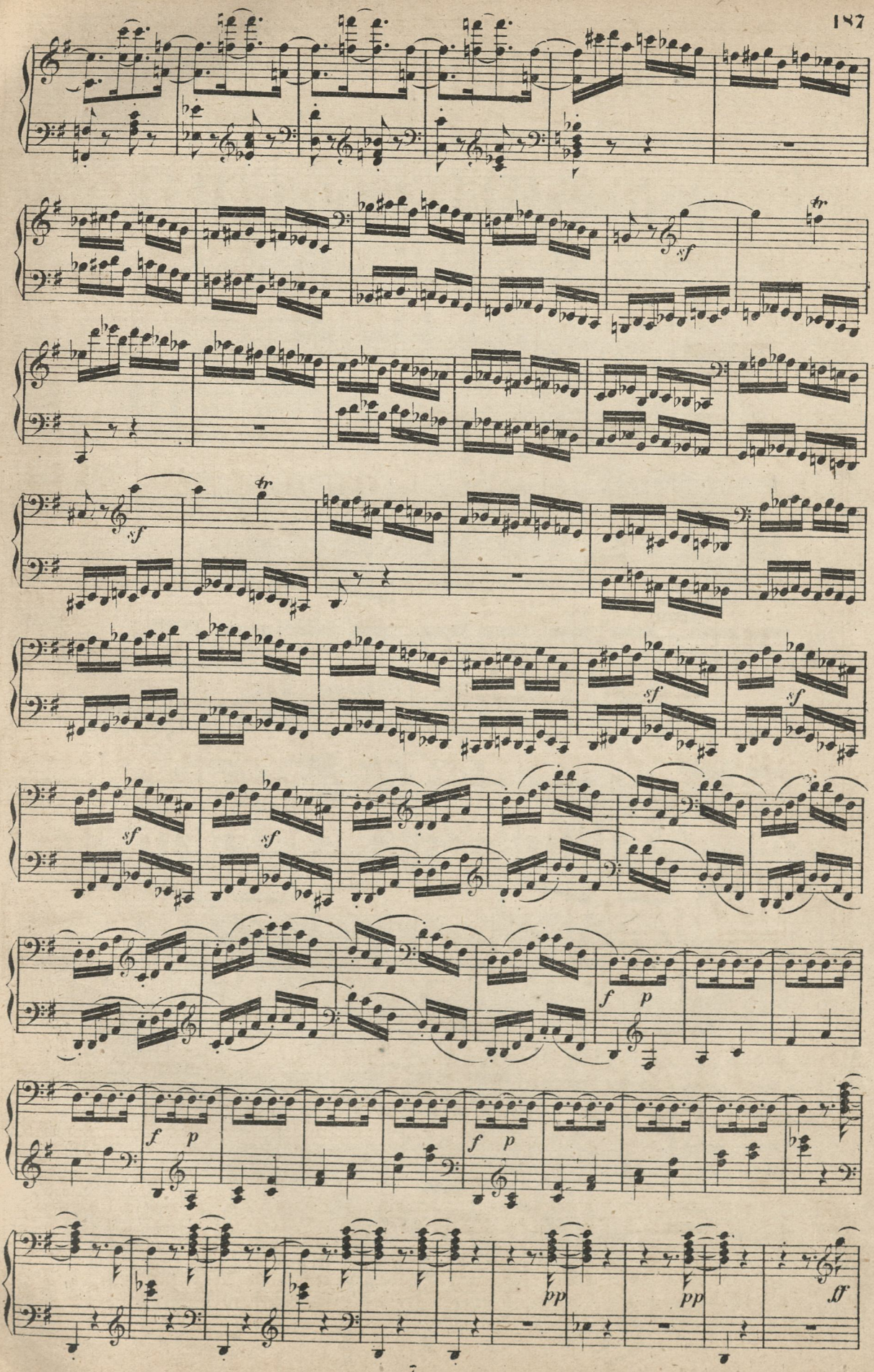
Beethoven, Op. 31. № 1.

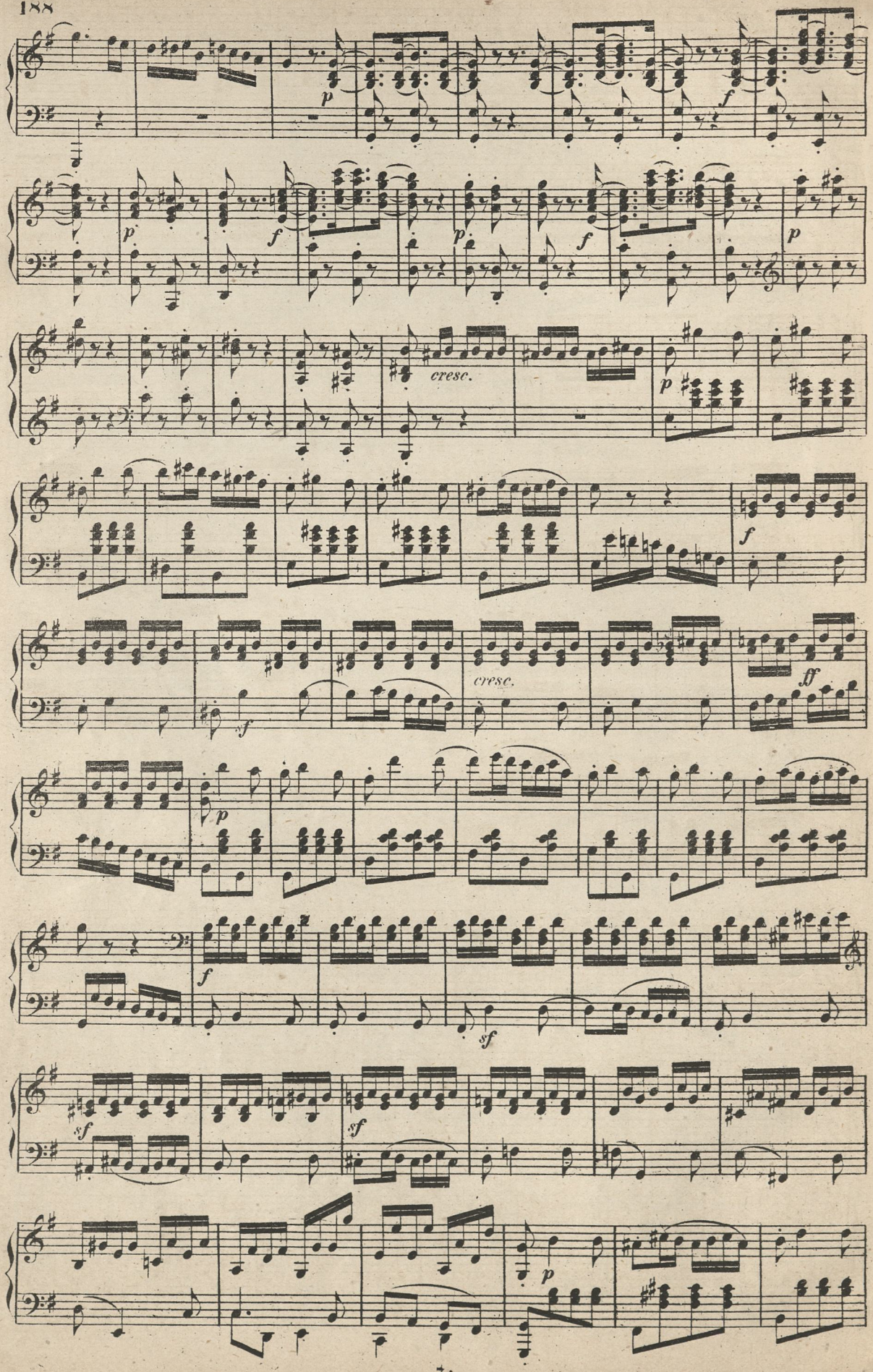
Allegro vivace. ♩ = 80.

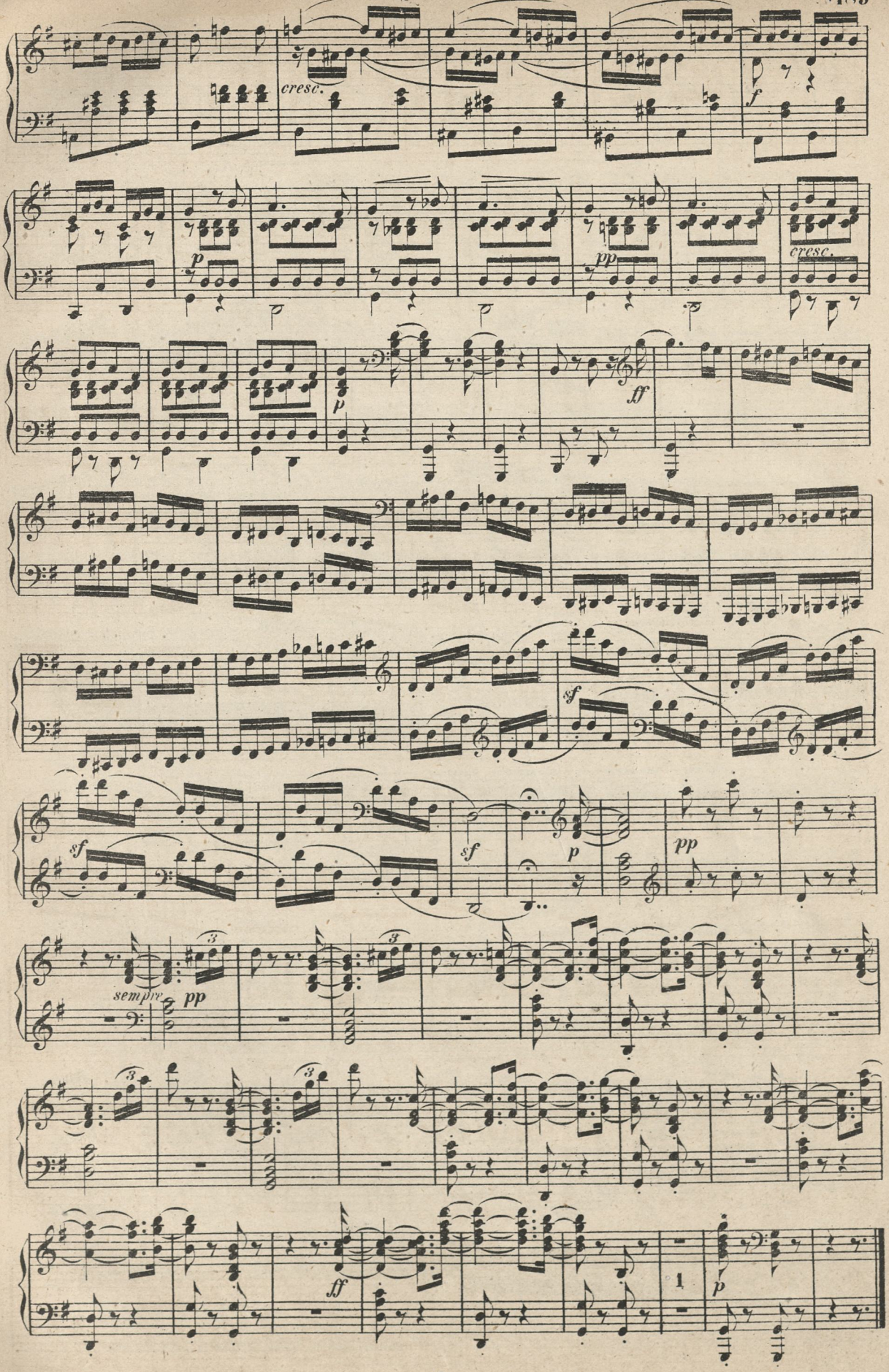
№ 16.



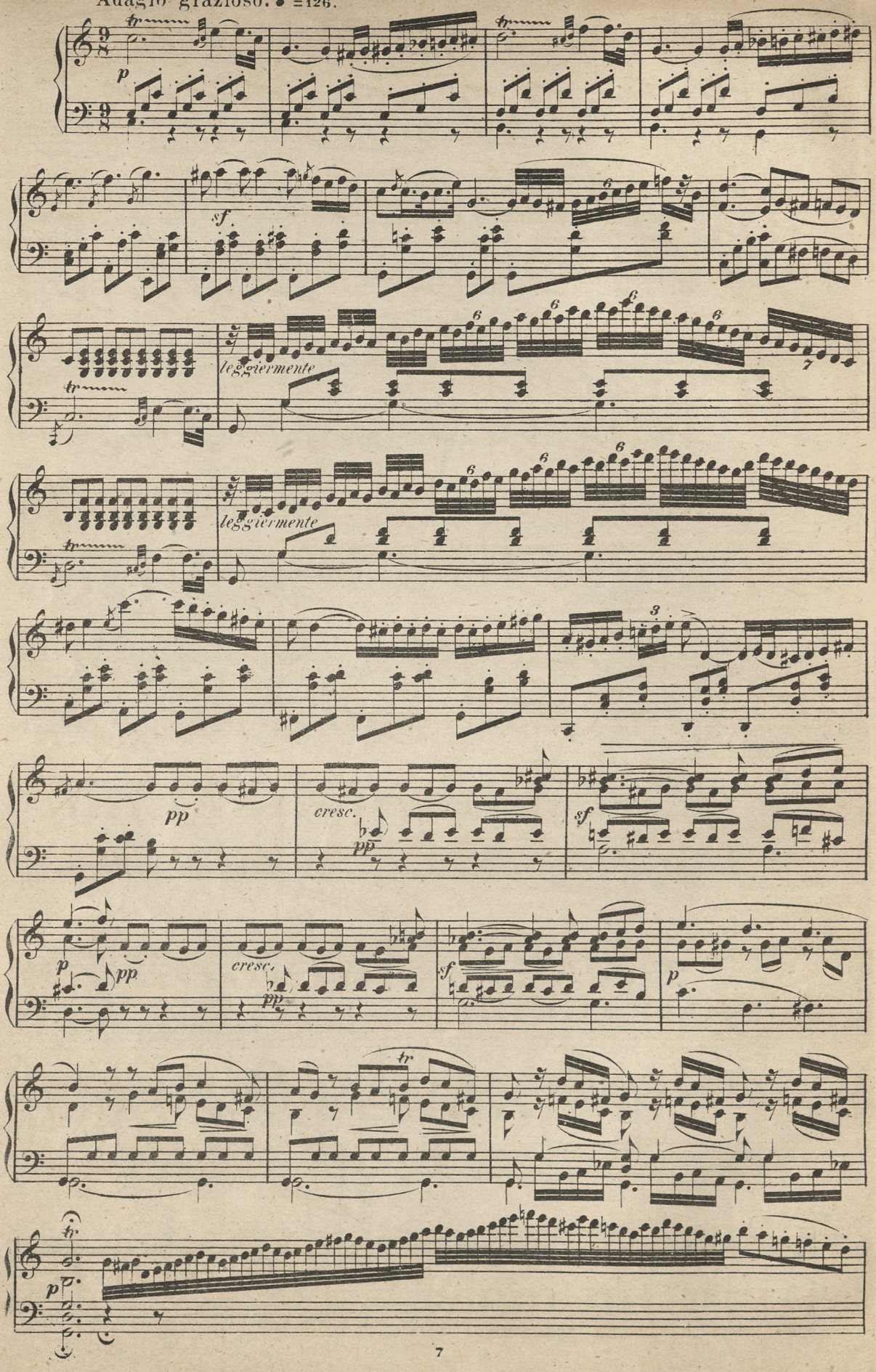

p
f
sf
sf
sf
p
cresc.
f
p
pp
cresc.
f
p
f
p
f

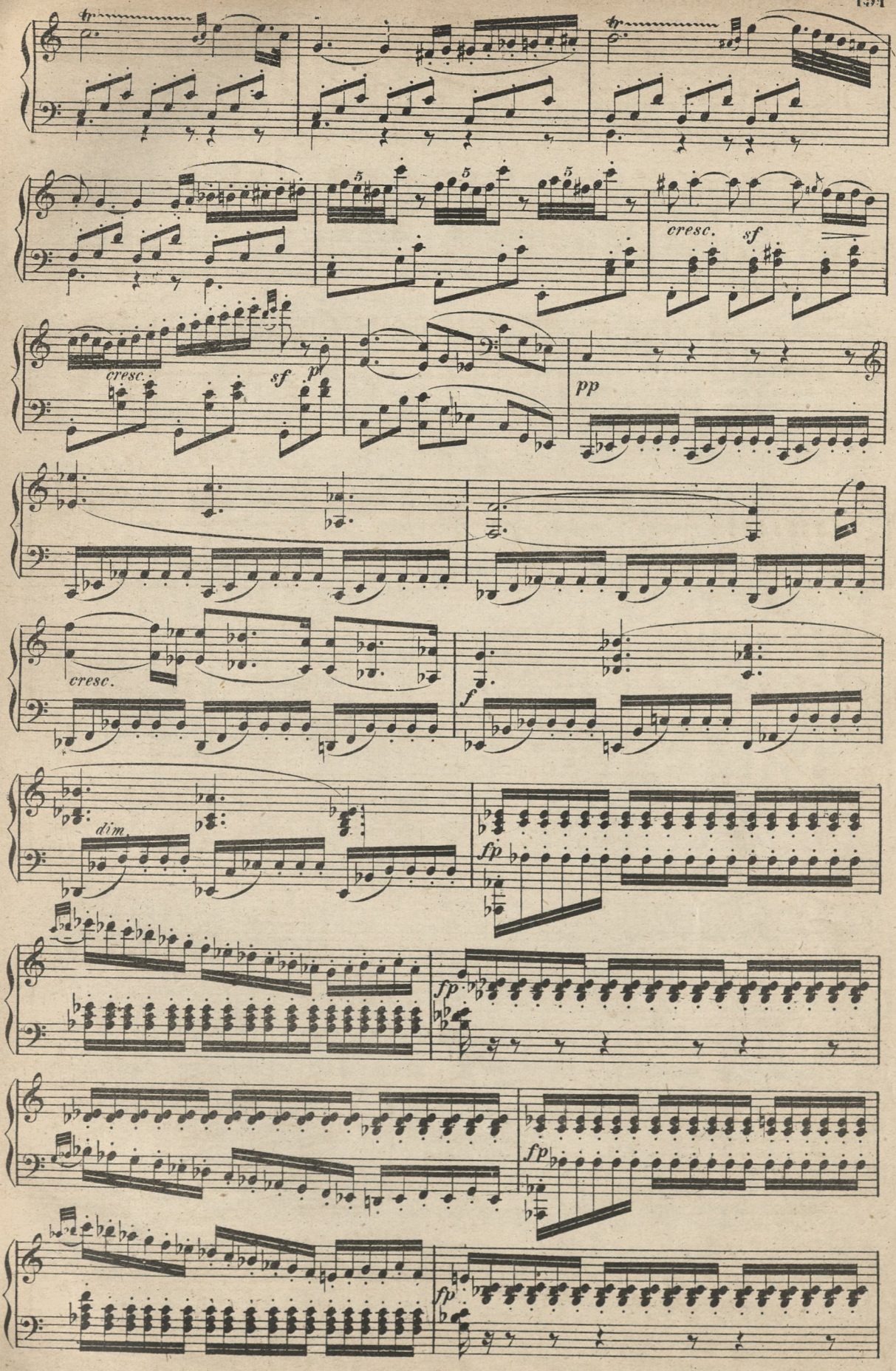

sf
tr
sf
tr
sf
sf
sf
f p
f p
f p
pp
pp
ff

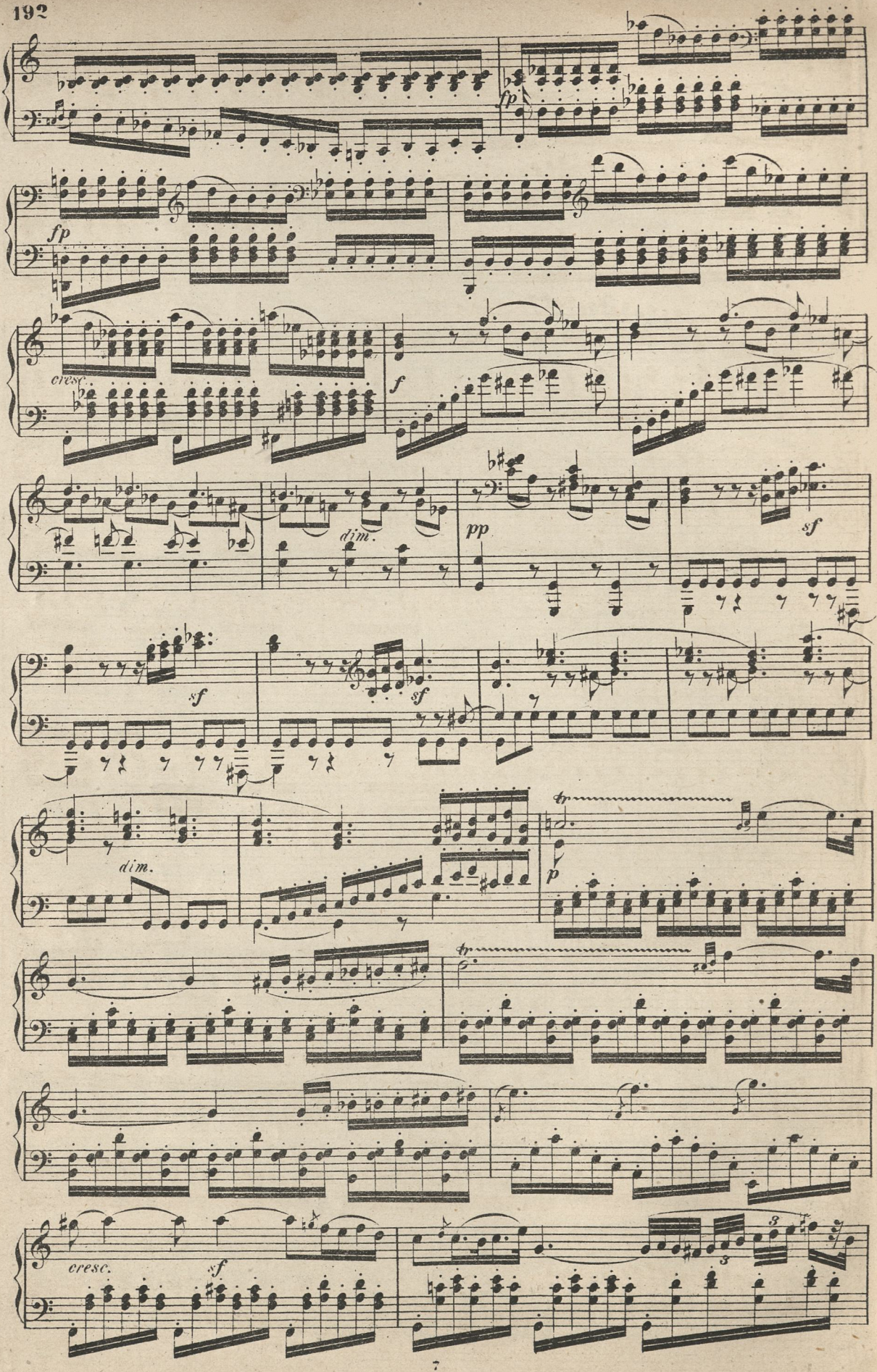

p
f
p
f
p
f
p
cresc.
p
f
sf
cresc.
ff
p
f
sf
sf
sf
p


cresc.
f
p
pp
cresc.
p
ff
sf
sf
sf
p
pp
sempre
pp
ff
1
p

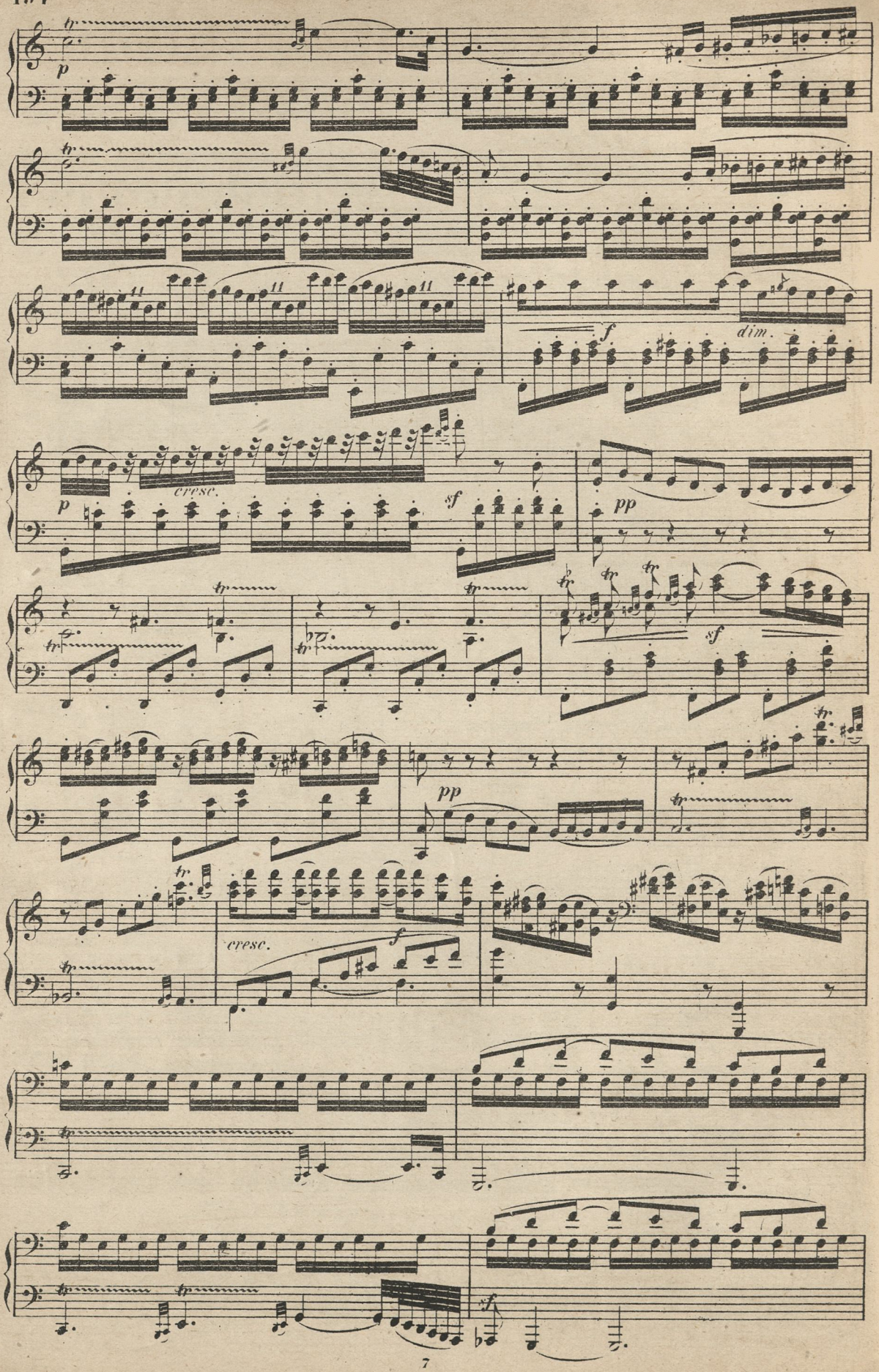
190 Adagio grazioso. ♩ = 126.

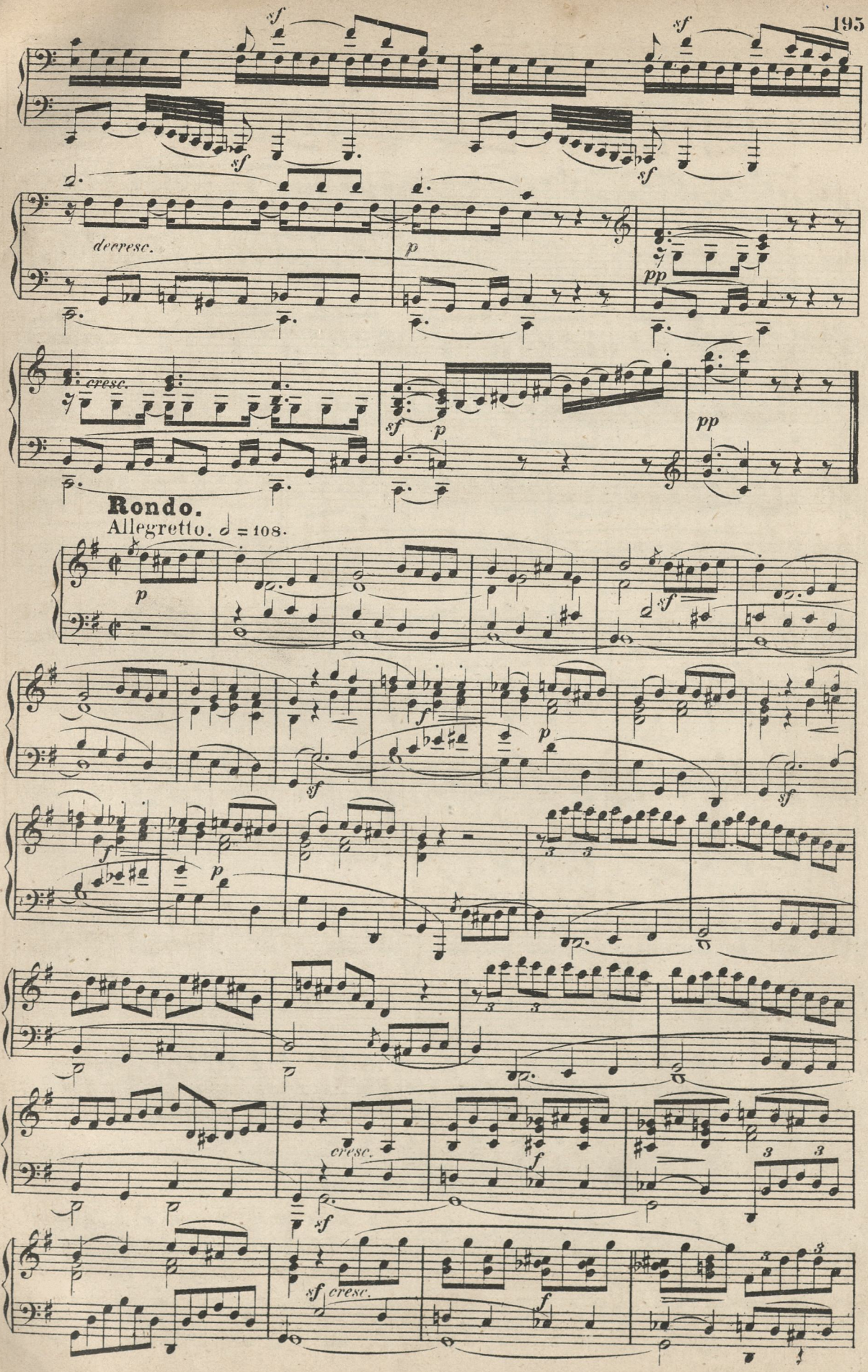


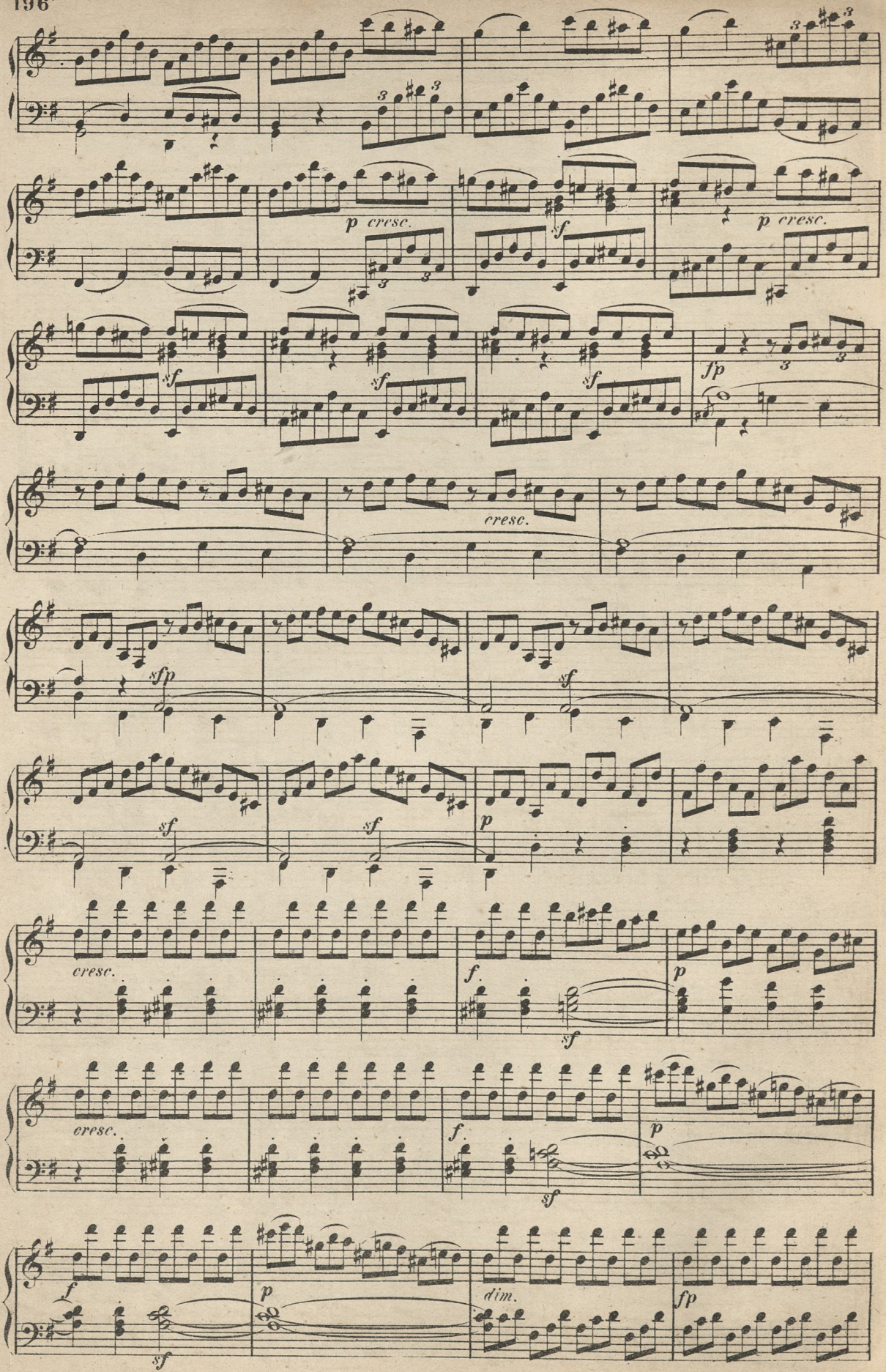

tr
tr
5
5
5
cresc.
sf
cresc.
sf
p
pp
cresc.
f
dim.
fp
fp
fp

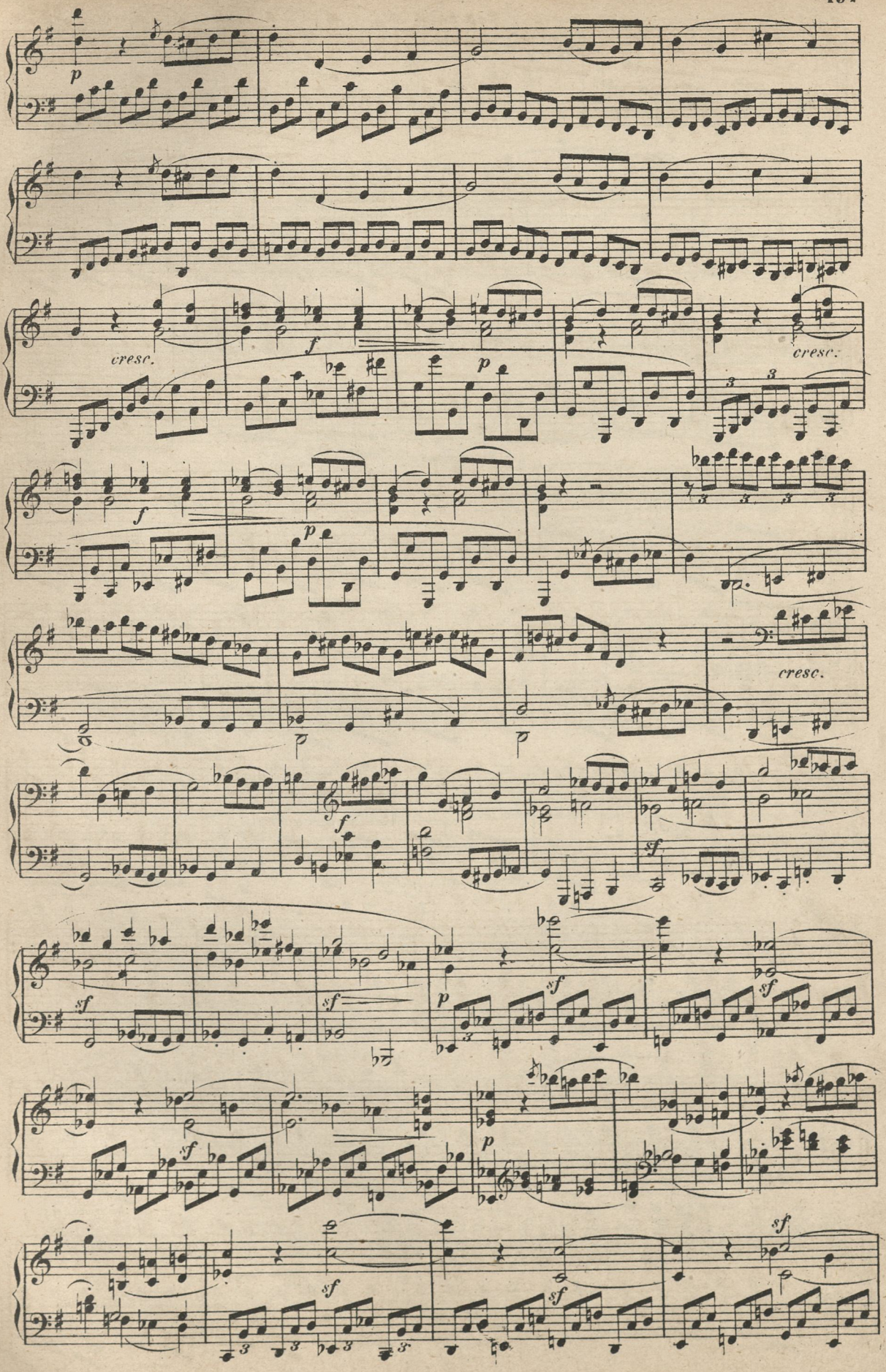

fp
fp
cresc.
f
dim.
pp
sf
sf
sf
dim.
p
cresc.
sf

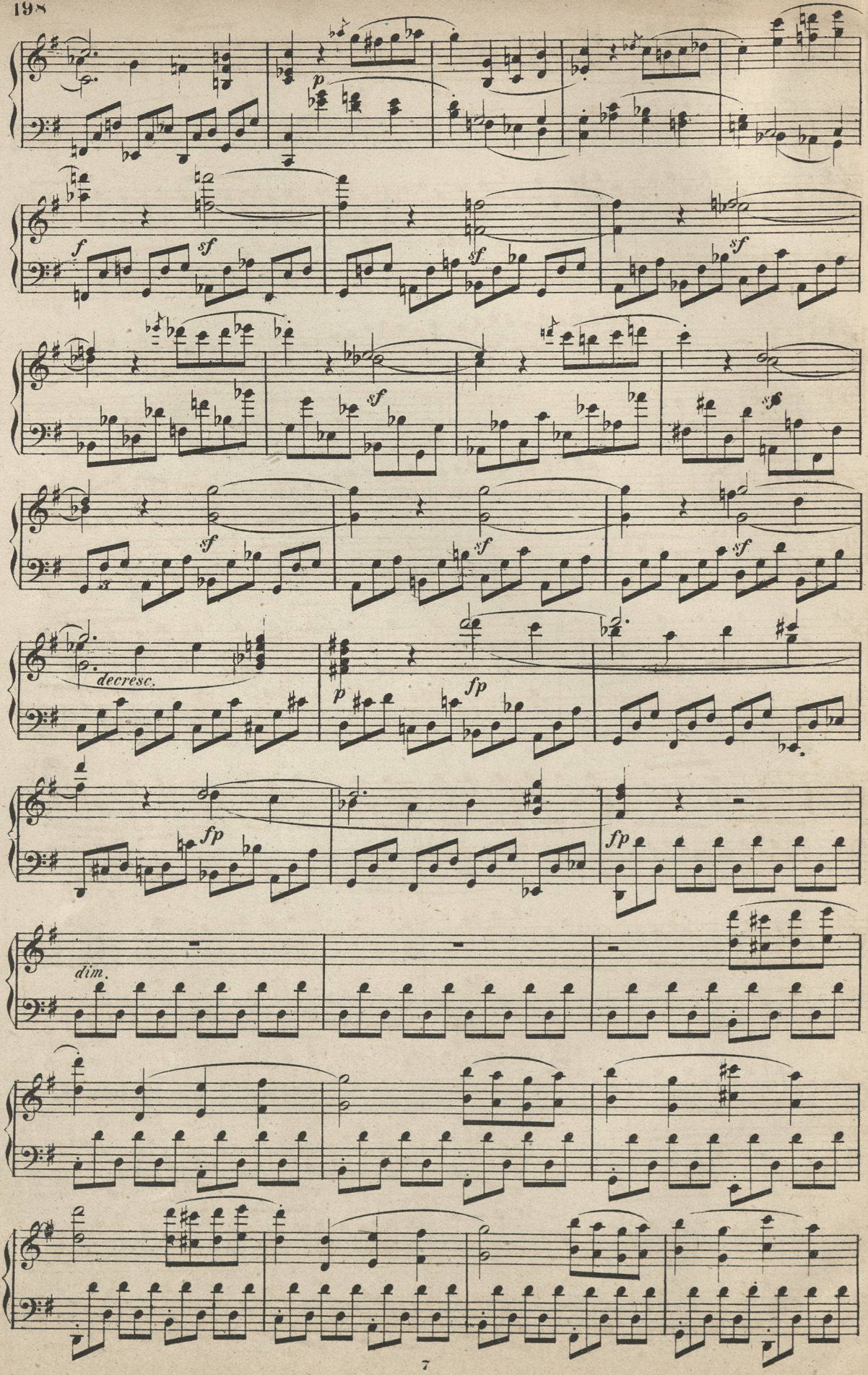

leggiermente
leggiermente
pp
cresc.
pp
sf
p
pp
cresc.
pp
sf
p
p
cresc.
dim.

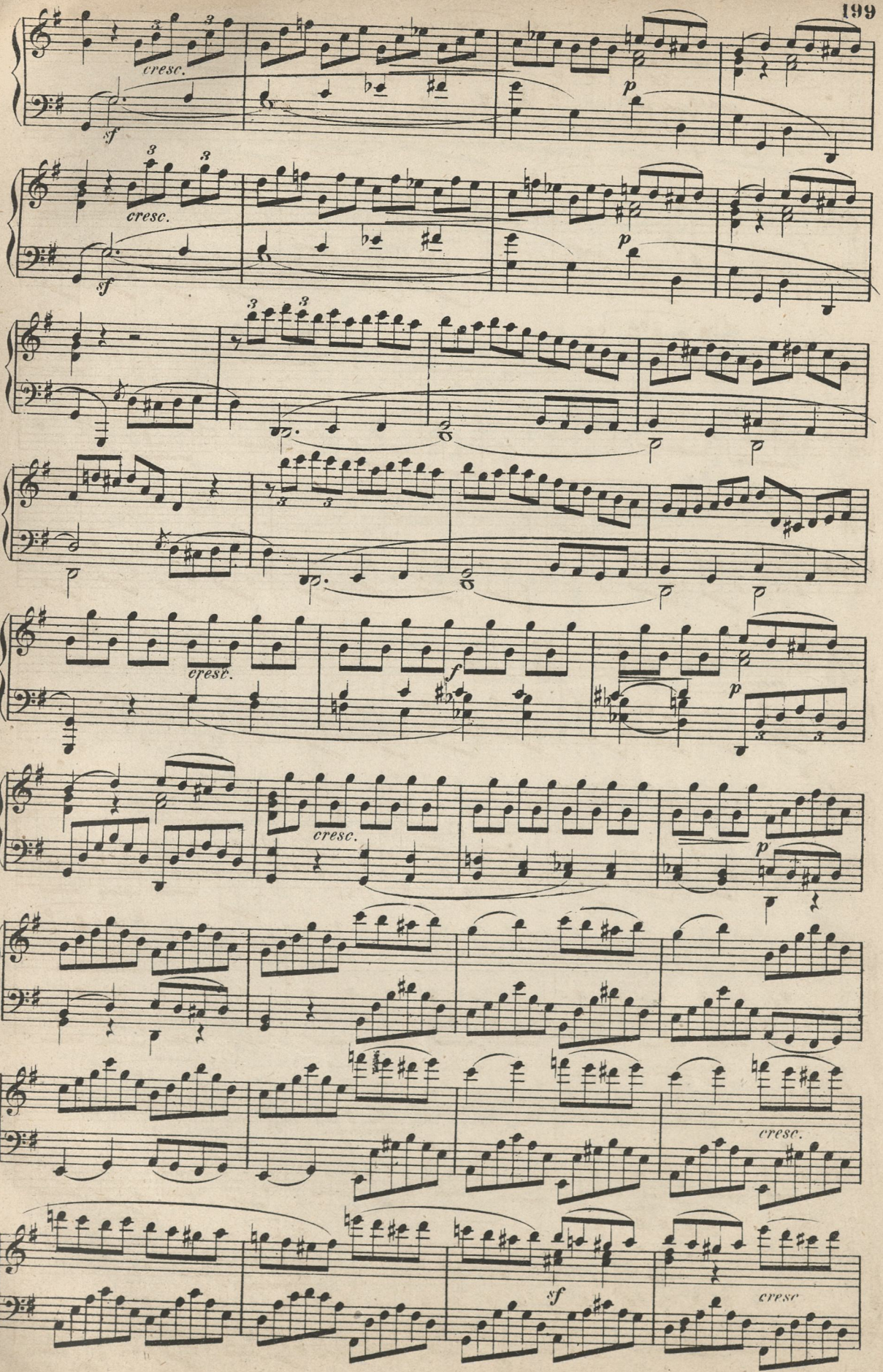

tr
p
11
f
dim.
cresc.
sf
pp
cresc.
f
sf

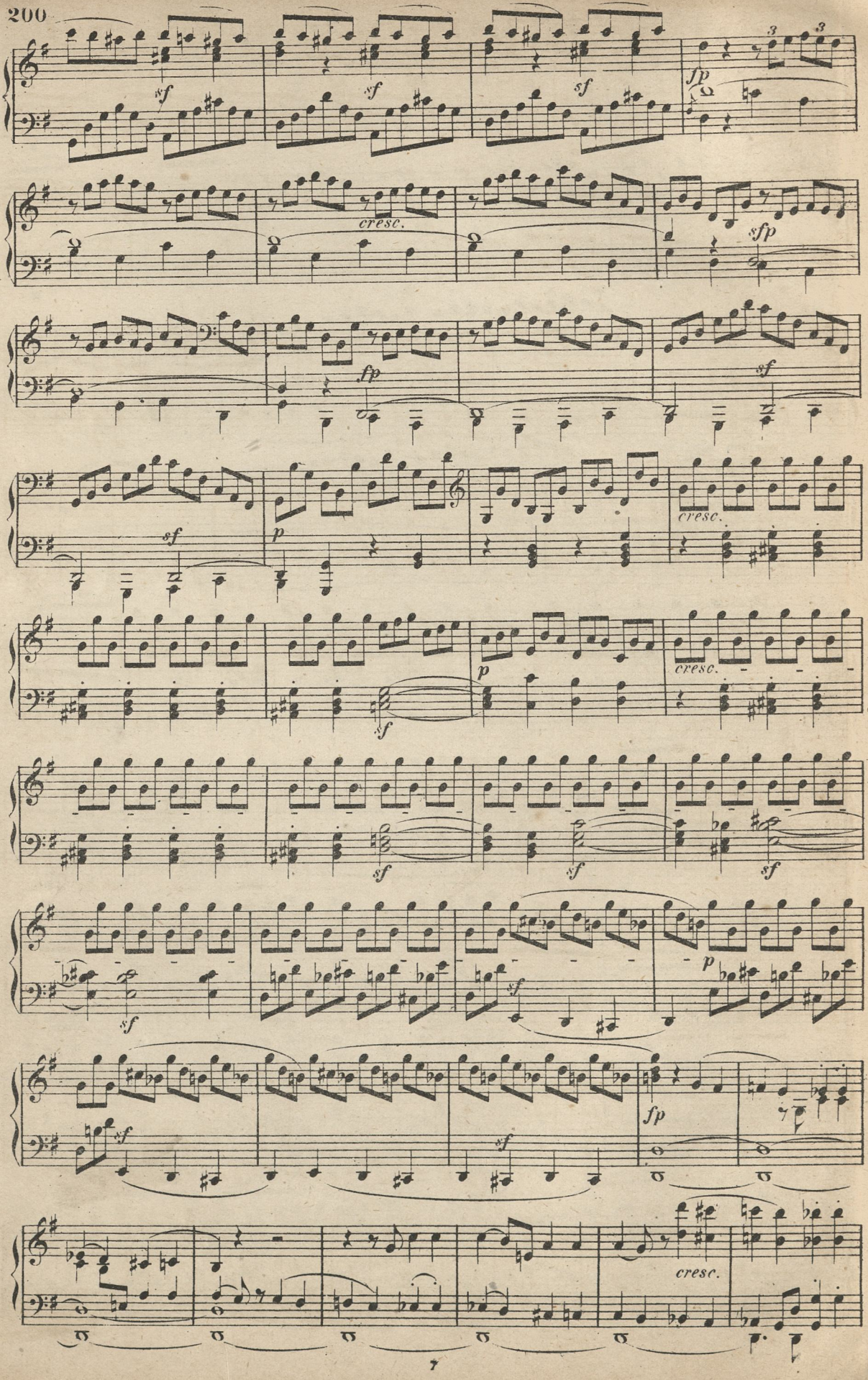

sf
sf
sf
sf
decresc.
p
pp
cresc.
sf
p
pp
Rondo.
Allegretto. ♩ = 108.
p
sf
f
p
sf
f
p
3
3
cresc.
sf
f
3
3
sf
cresc.
f
3
3

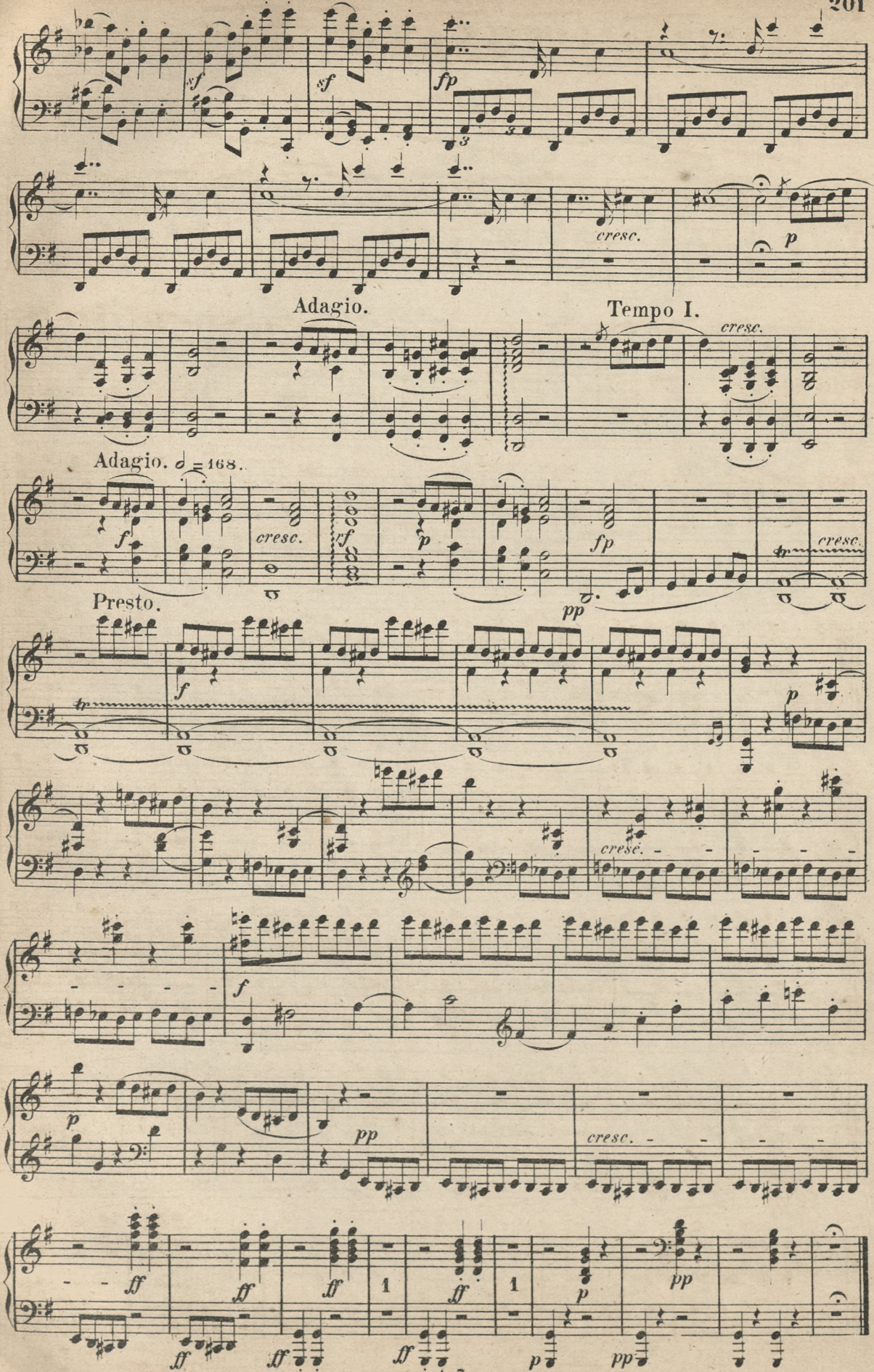

p cresc.
sf
p cresc.
sf
sf
sf
fp
cresc.
sfp
sf
sf
sf
p
cresc.
f.
sf
p
cresc.
f.
sf
p
f
sf
p
dim.
fp


p
cresc.
f
p
cresc.
f
p
cresc.
f
sf
sf
sf
p
sf
sf
sf
sf
p
sf
sf
sf


p
f
sf
sf
sf
sf
sf
sf
sf
sf
decresc.
p
fp
fp
fp
dim.


cresc.
sf
p
cresc.
sf
p
p
p
cresc.
f
p
cresc.
p
cresc.
sf
cresc


sf
sf
sf
fp
3
3
cresc.
sfp
fp
sf
sf
p
cresc.
sf
p
cresc.
sf
sf
sf
sf
p
sf
fp
sf
cresc.


sf
sf
fp
cresc.
p
Adagio.
Tempo I.
cresc.
Adagio. ♩ = 168.
f
cresc.
rf
p
fp
tr
cresc.
pp
Presto.
f
tr
p
cresc.
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p
pp
cresc.
ff
ff
ff
ff
ff
ff
1
1
p
pp
p
pp

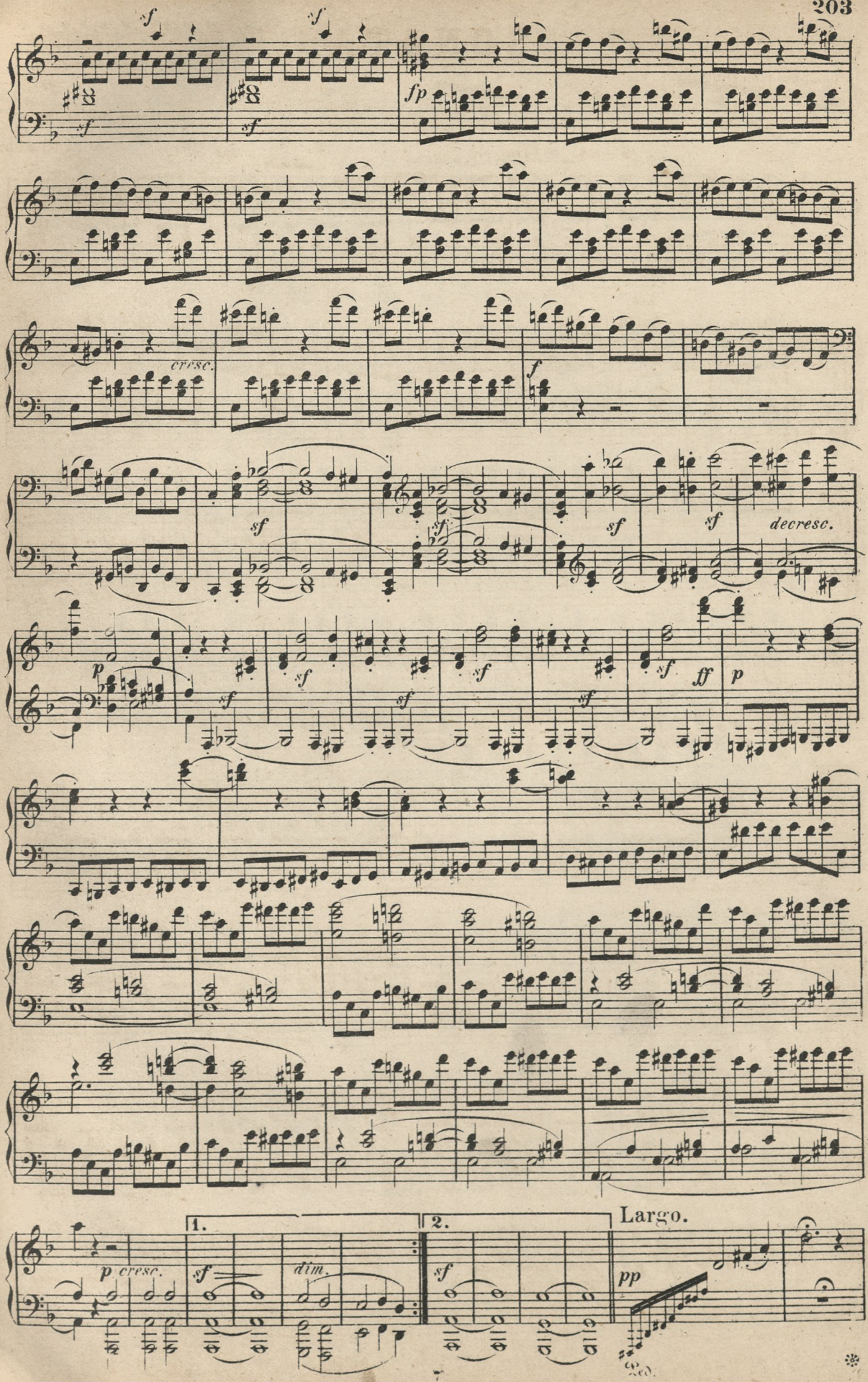
SONATA.

Composed in 1802.
Appeared for the
first time in 1803.

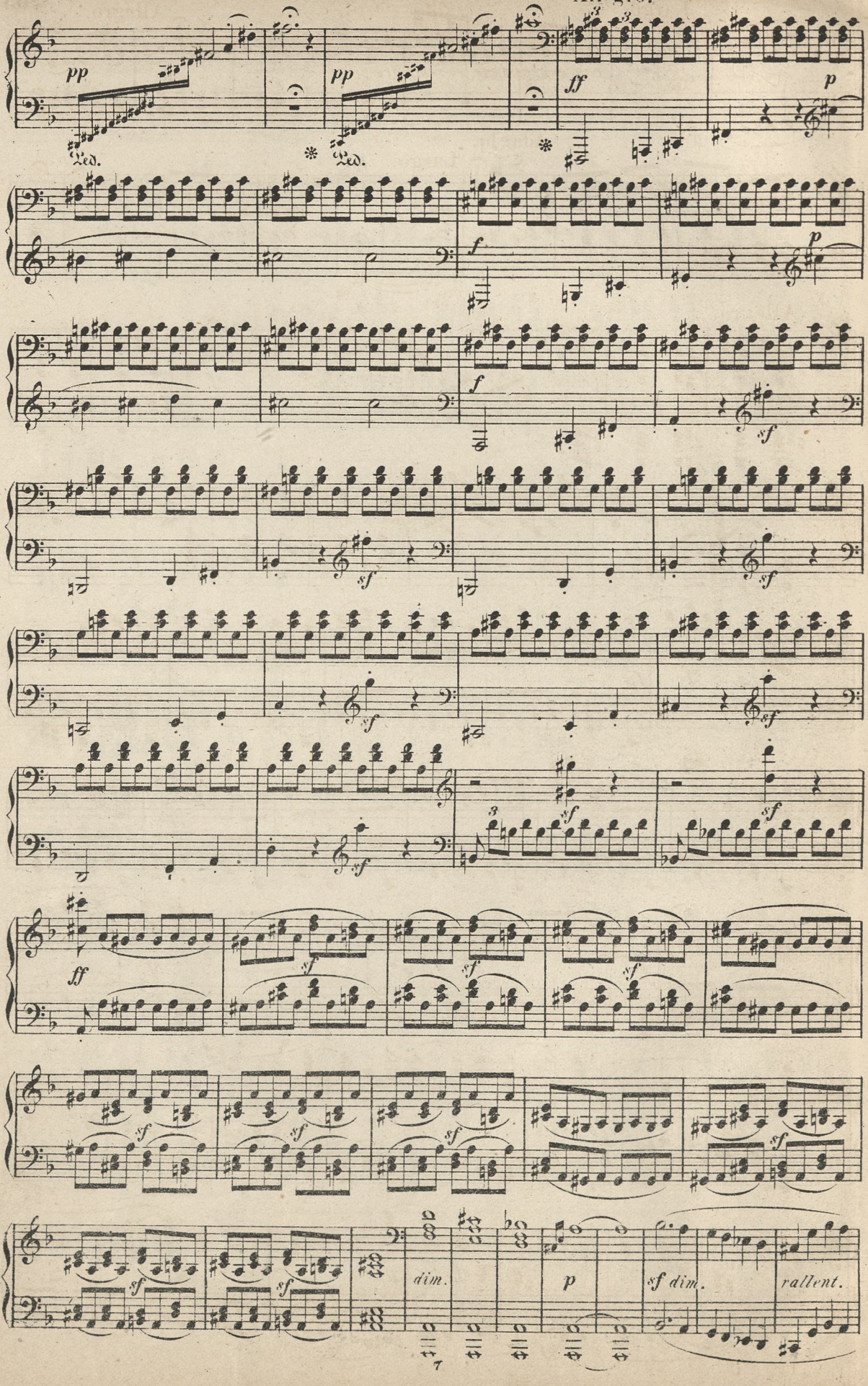
Beethoven, Op. 31. № 2.

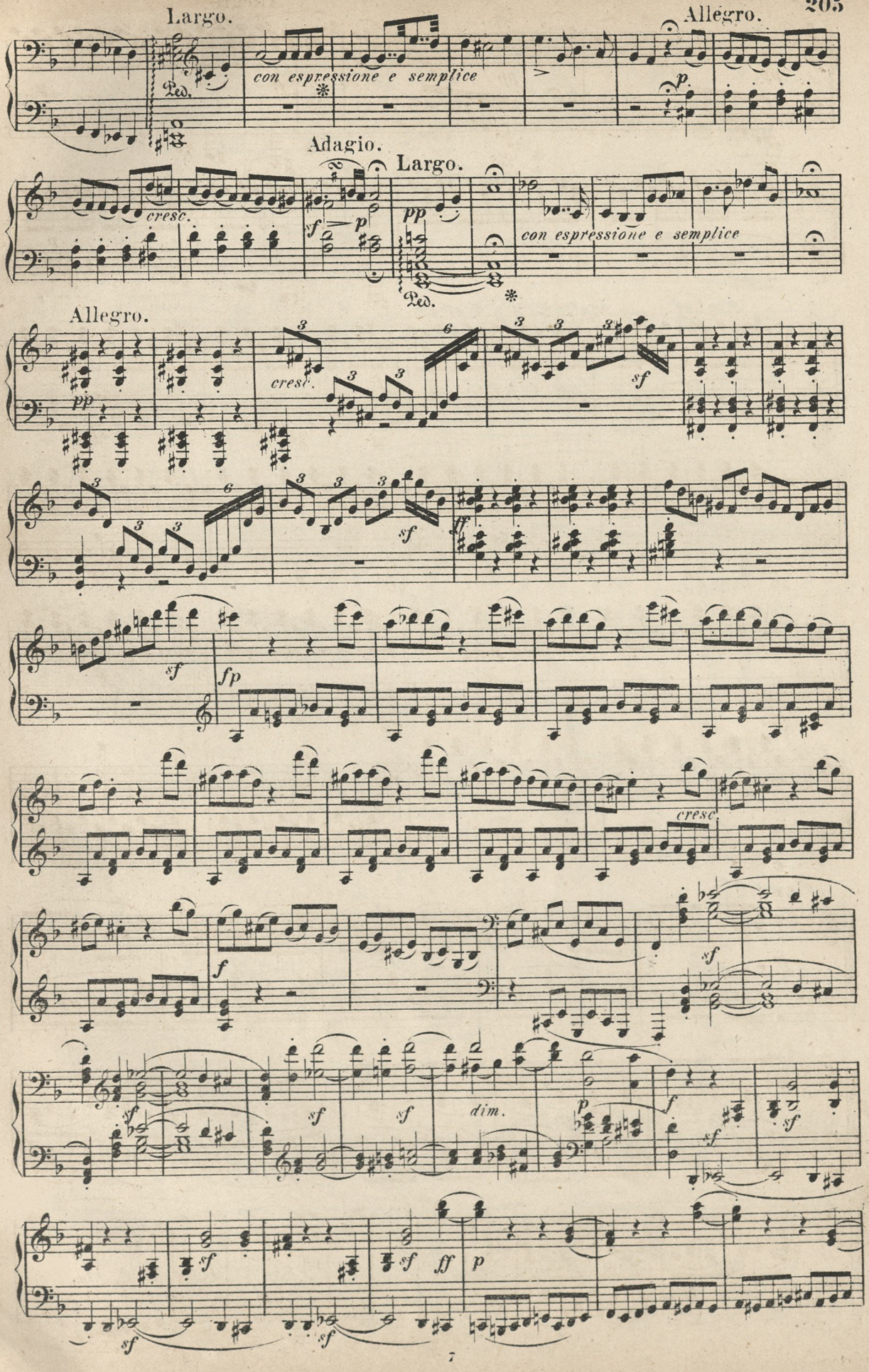
№ 17.

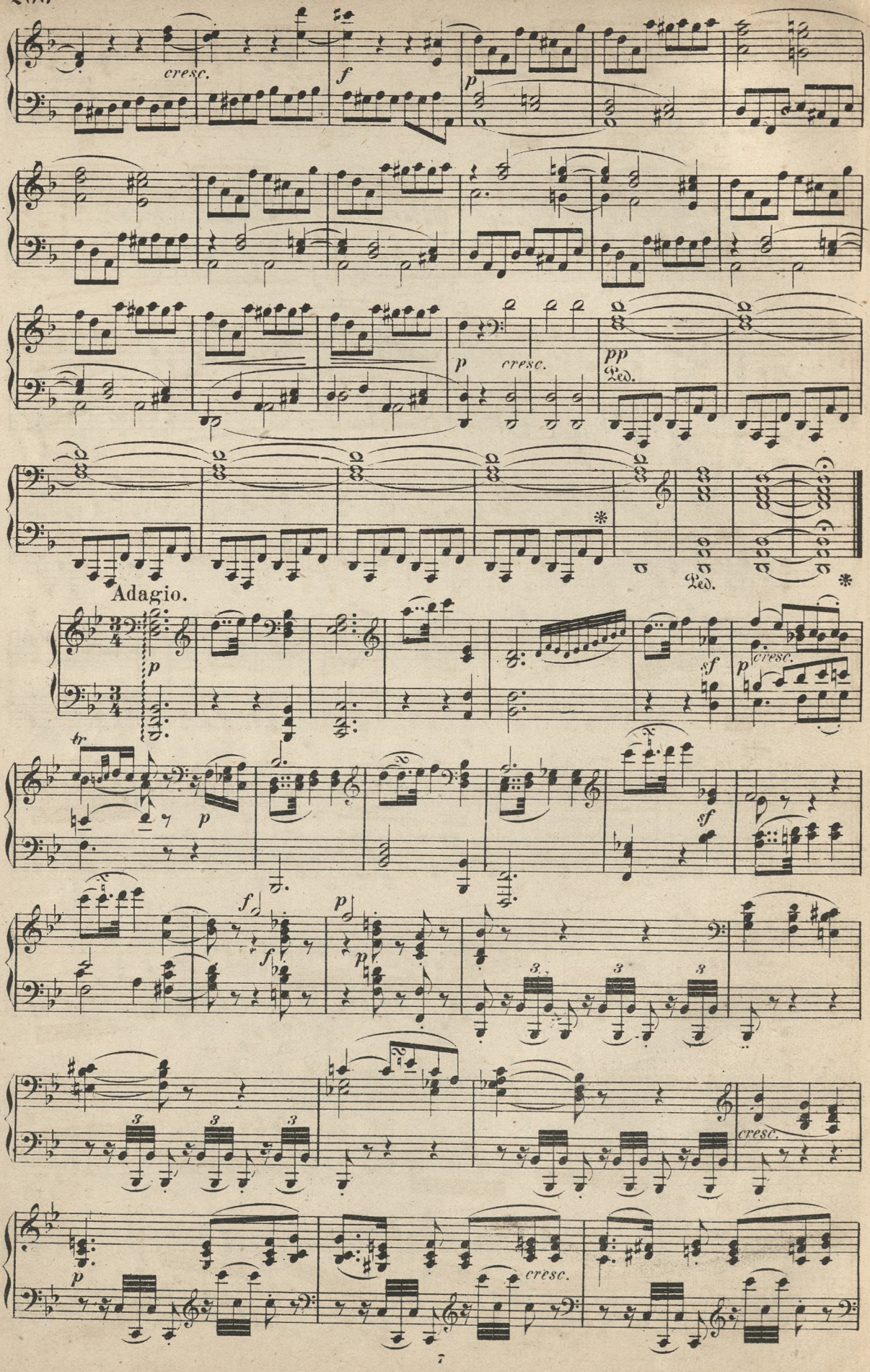


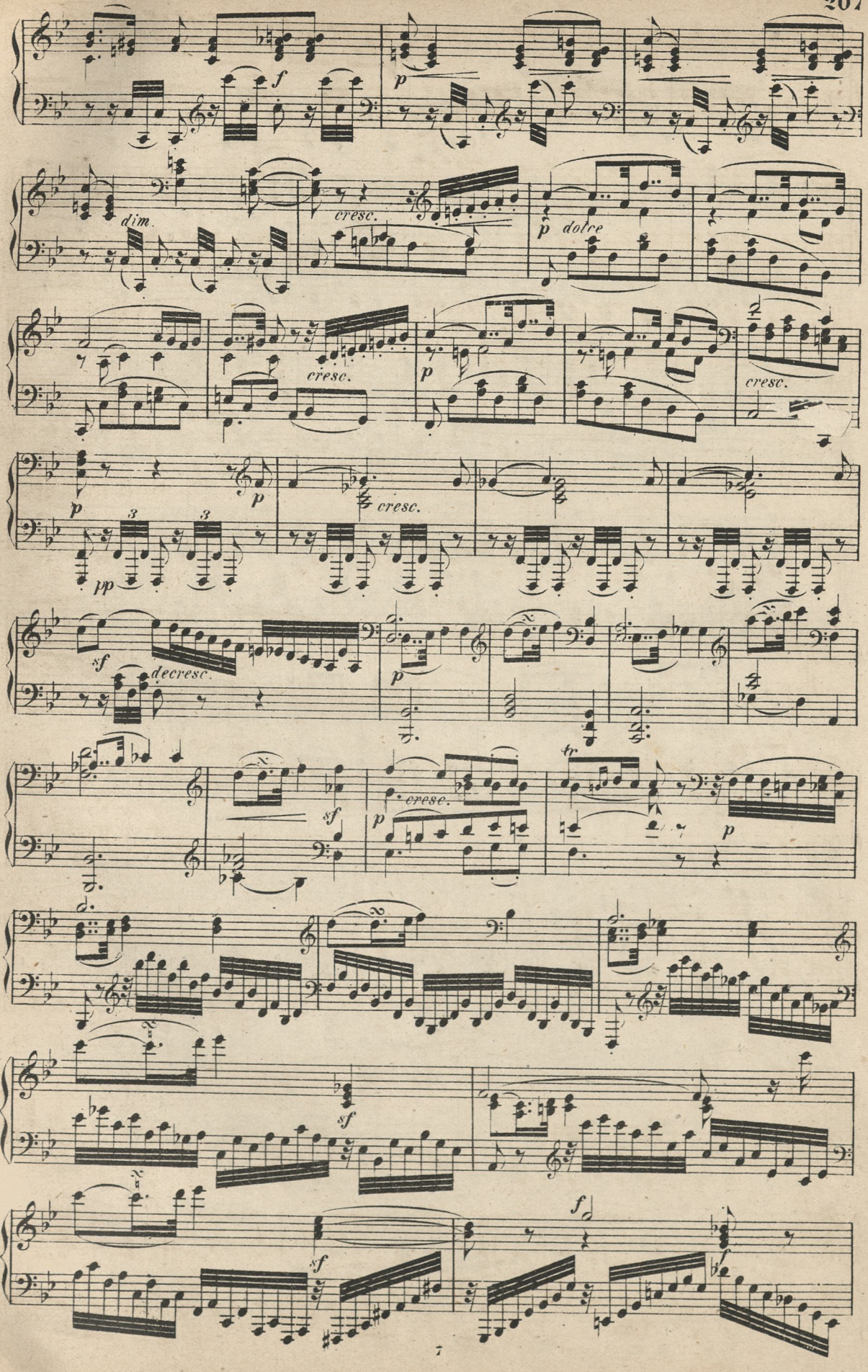

sf
fp
cresc.
f
decresc.
p
ff
1.
2.
dim.
Largo.
pp

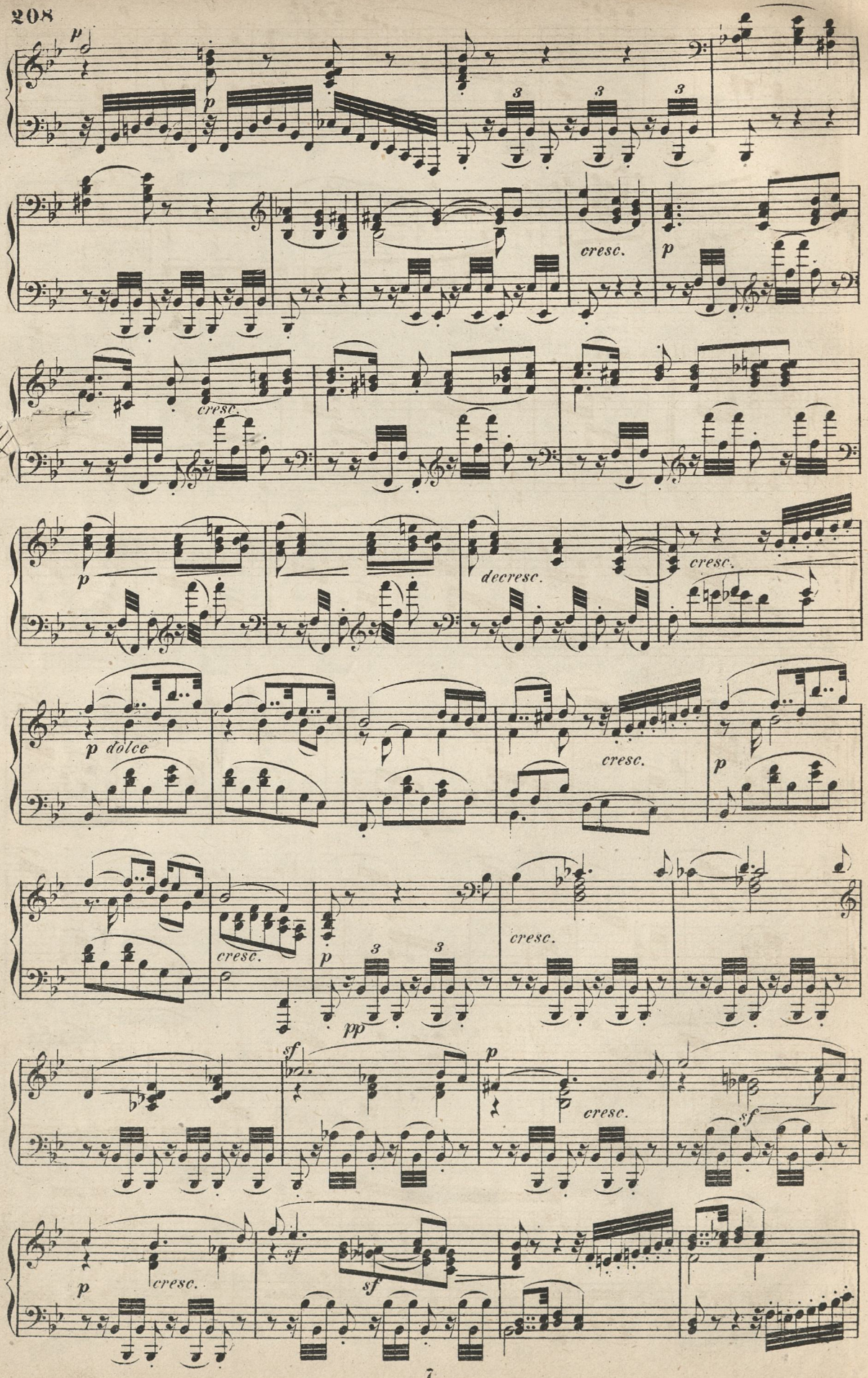
Allegro.

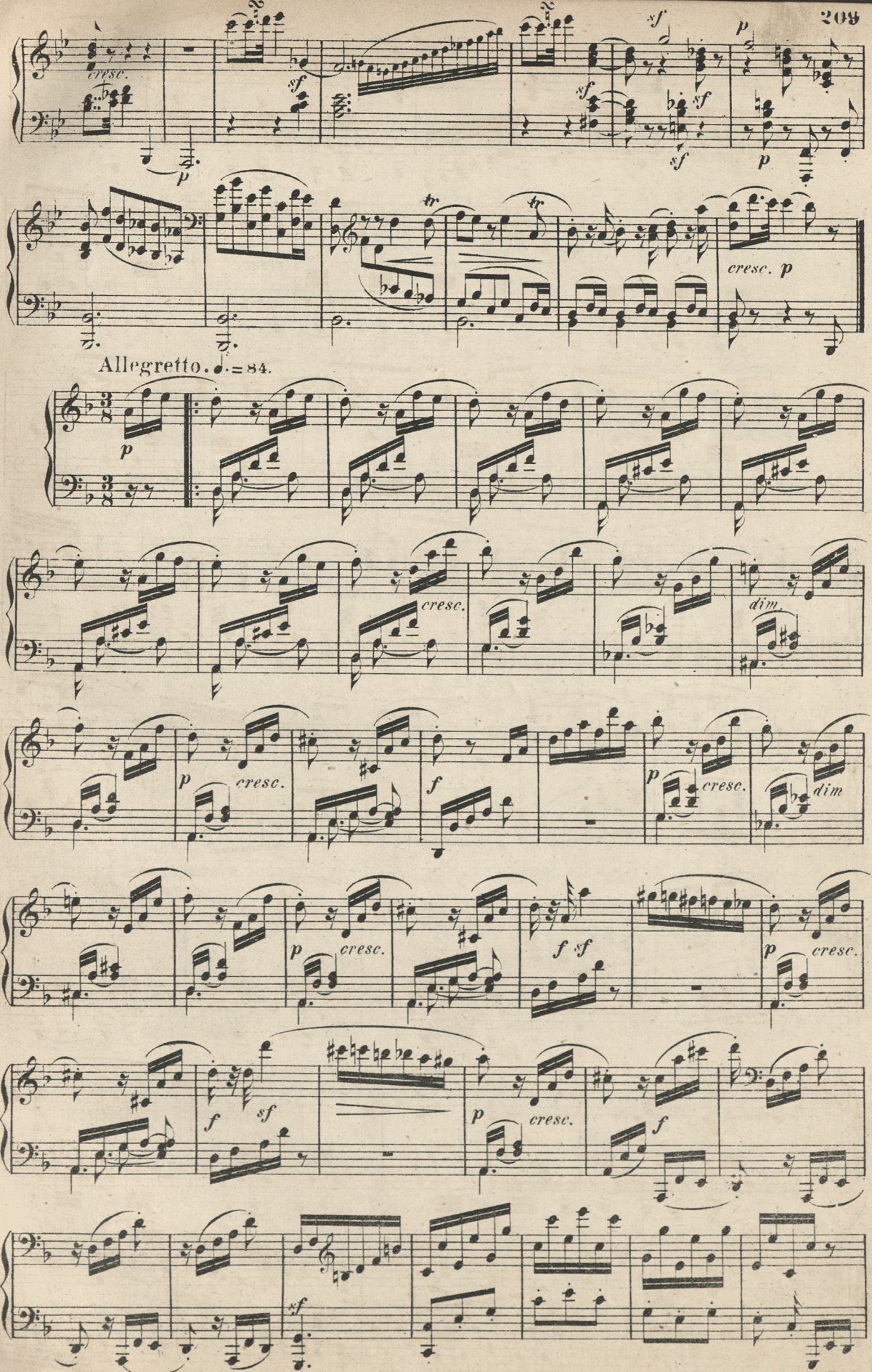

pp
Ped.
pp
Ped.
ff
p
f
p
f
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf
sf
sf
sf
dim.
p
sf dim.
rallent.


Largo.
Allegro.
con espressione e semplice
Ped.
Adagio.
Largo.
cresc.
con espressione e semplice
Allegro.
cresc.
cresc
dim.

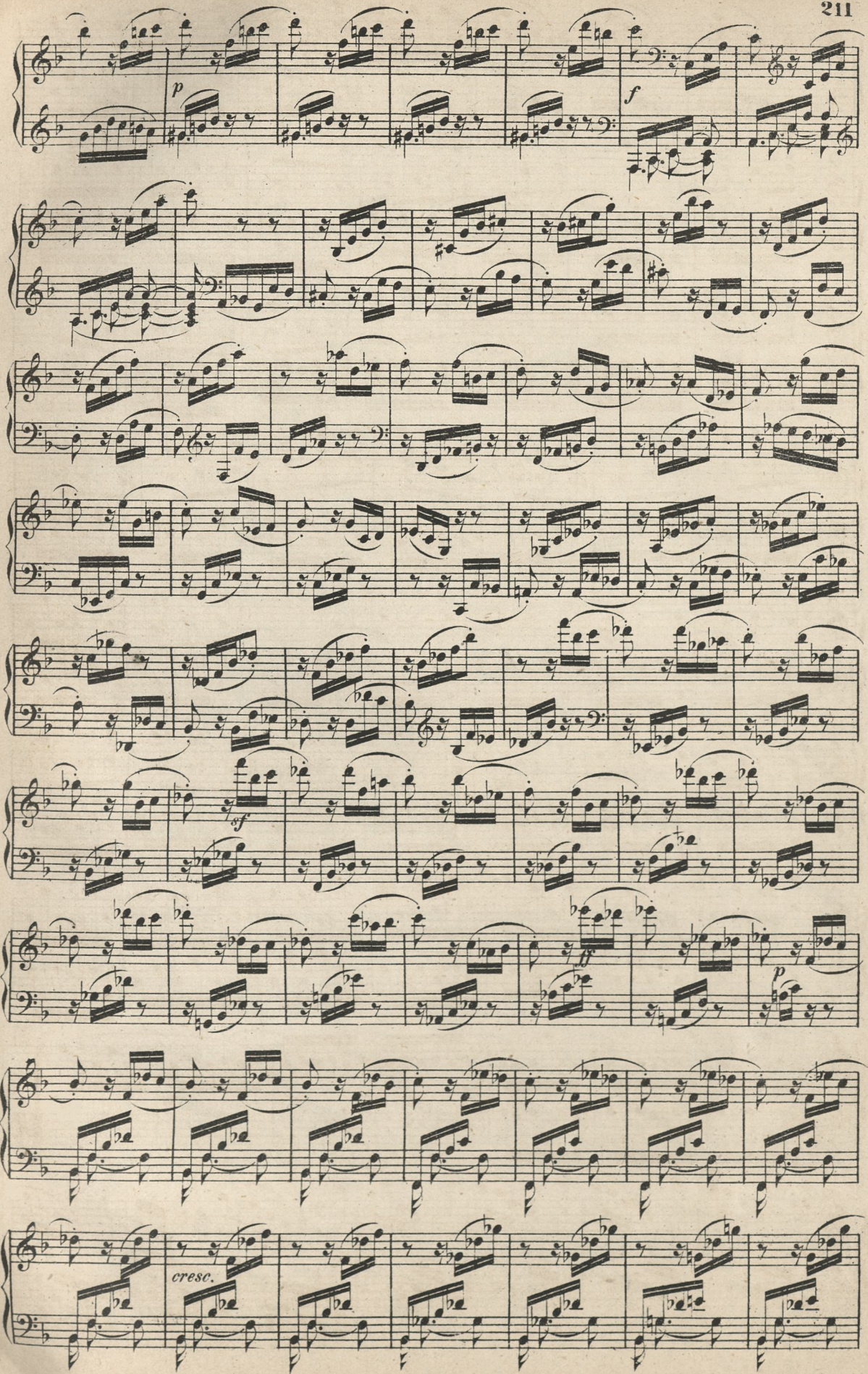

cresc.
f
p
p
cresc.
pp
Ped.
Ped.
Adagio.
p
sf
p
cresc.
tr
p
sf
f
p
f
p
cresc.
p
cresc.


f
p
dim.
cresc.
p dolce
cresc.
p
cresc.
p
p
cresc.
pp
sf
decresc.
p
sf
p cresc.
tr
p
sf
sf
f
sf

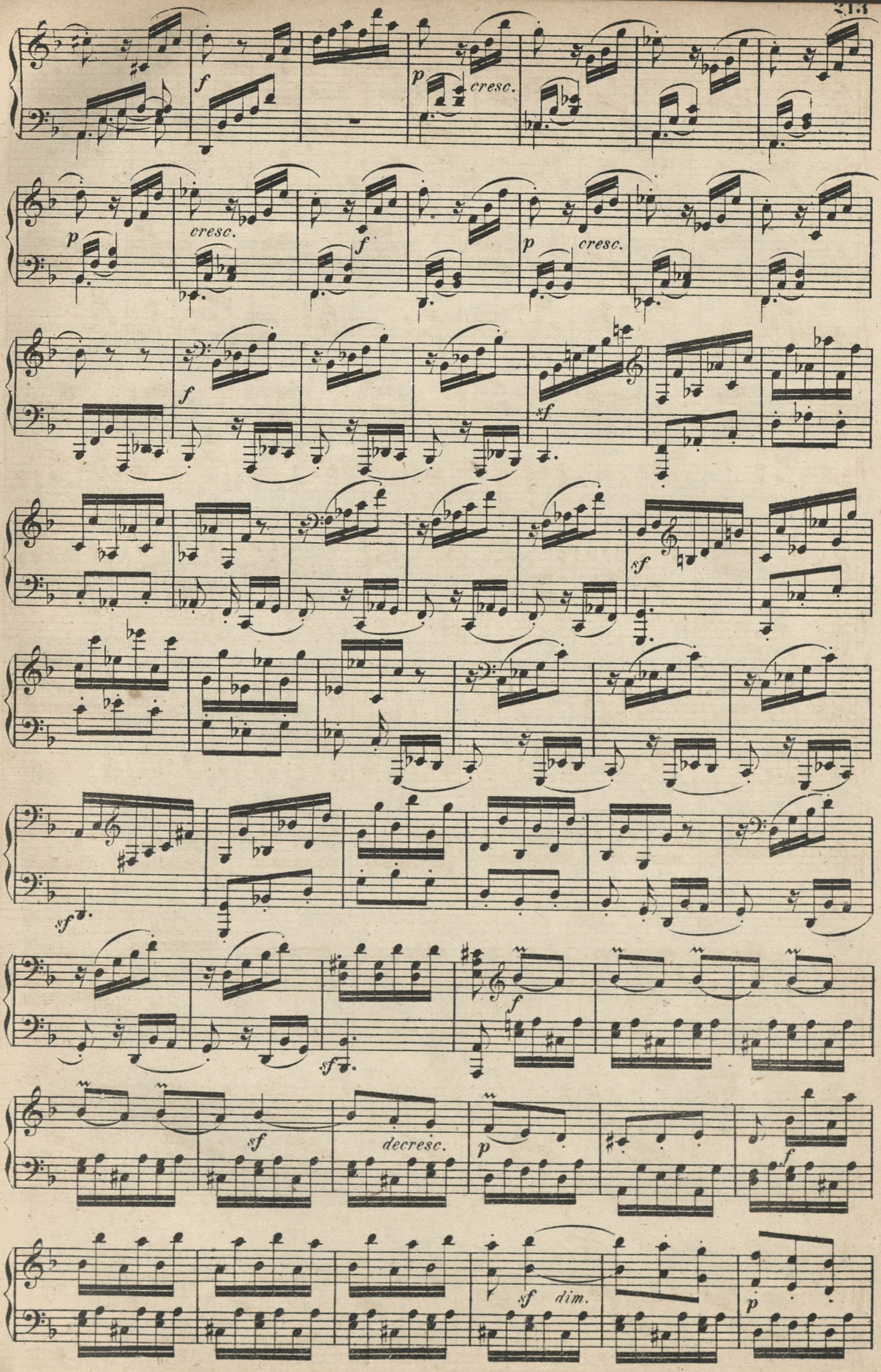

p
p
3
3
3
cresc.
p
cresc.
p
decresc.
cresc.
p dolce
cresc.
p
cresc.
p
pp
cresc.
sf
p
cresc.
sf
p
cresc.
sf
sf

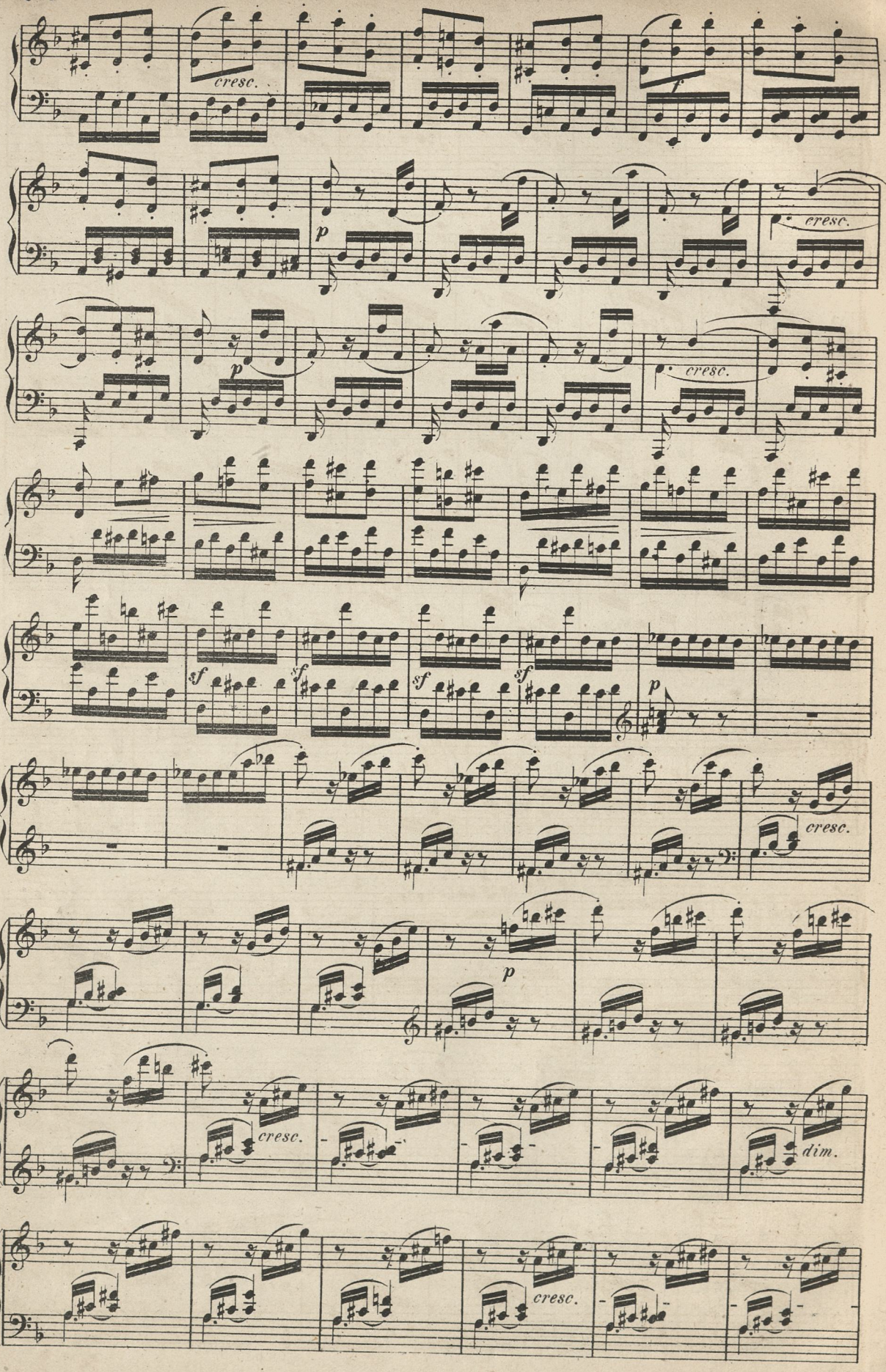

cresc.
sf
p
tr
cresc. p
Allegretto. ♩. = 84.
dim.
f
sf

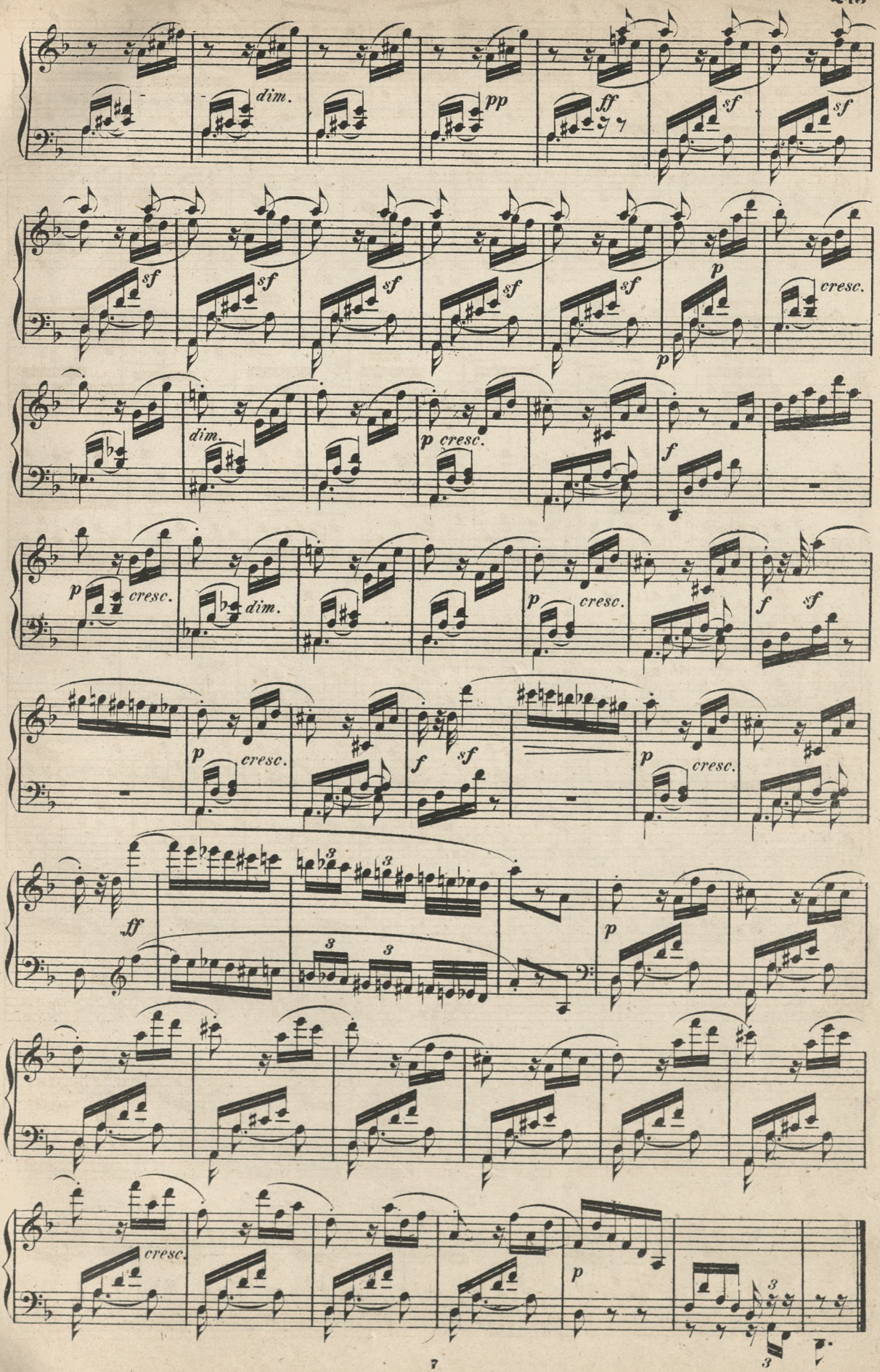

sf
f
sf
dim.
p
f
sf dim.
p
cresc.
f
p
cresc.
p
cresc.
sf
sf
sf
sf
p
cresc.
p
f


p
f
sf
ff
p
cresc.


sf
f
sf
sf
sf
p
sf
sf
sf
sf
sf
sf
sf
f
sf
sf
sf
sf
p
dim.
pp
p
cresc.
decresc.
p
cresc.


f
p
cresc.
p
cresc.
f
p
cresc.
f
sf
sf
sf
f
sf
sf
decresc.
p
f
sf
dim.
p


cresc.
f
p
cresc.
p
cresc.
sf
sf
sf
sf
p
cresc.
p
cresc.
dim.
cresc.


dim.
pp
ff
sf
sf
sf
sf
sf
sf
sf
p
cresc.
p
dim.
p
cresc.
f
p
cresc.
dim.
p
cresc.
f
sf
p
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sf
p
cresc.
ff
3
3
3
3
p
cresc.
p
3
3

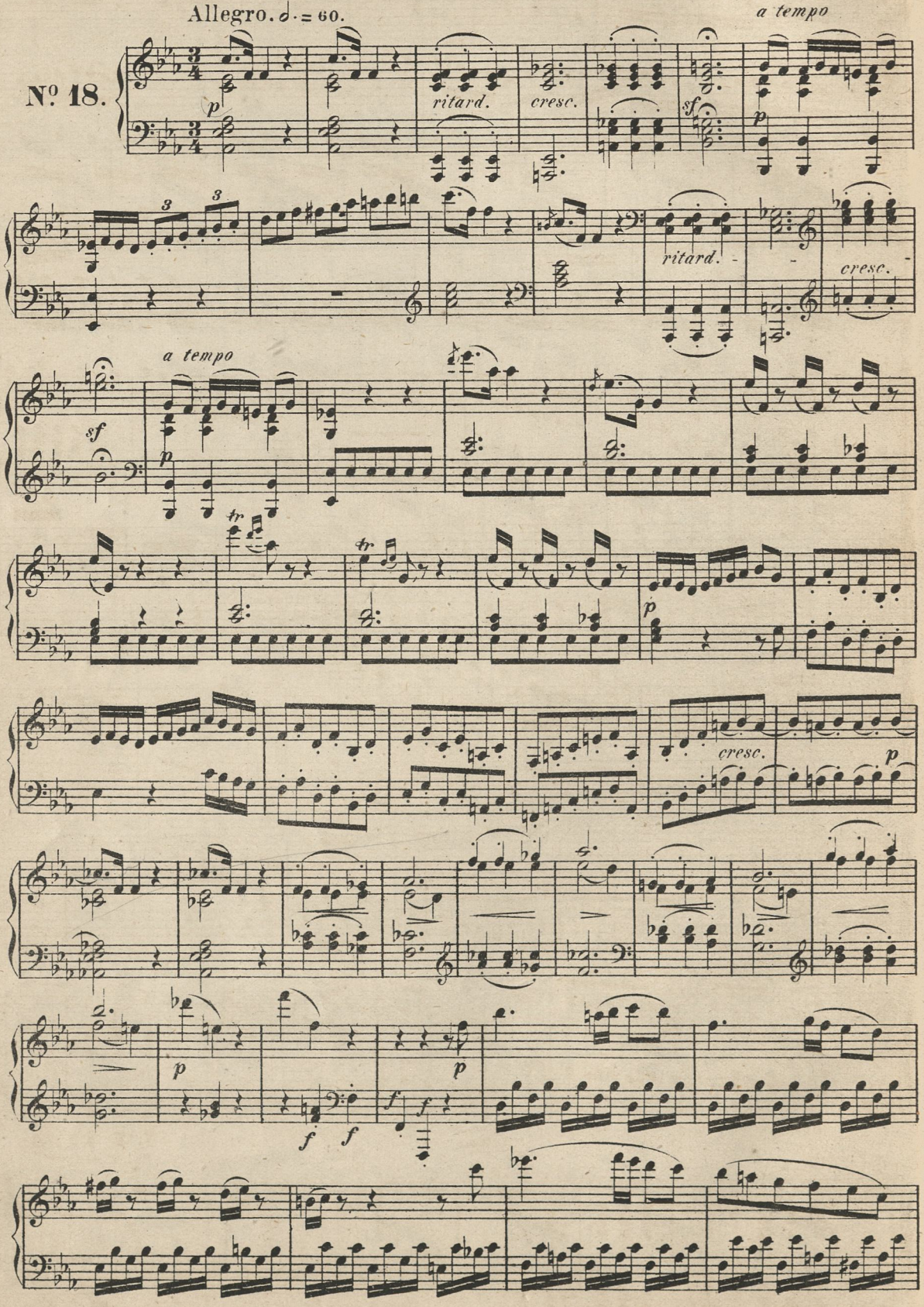
SONATA.

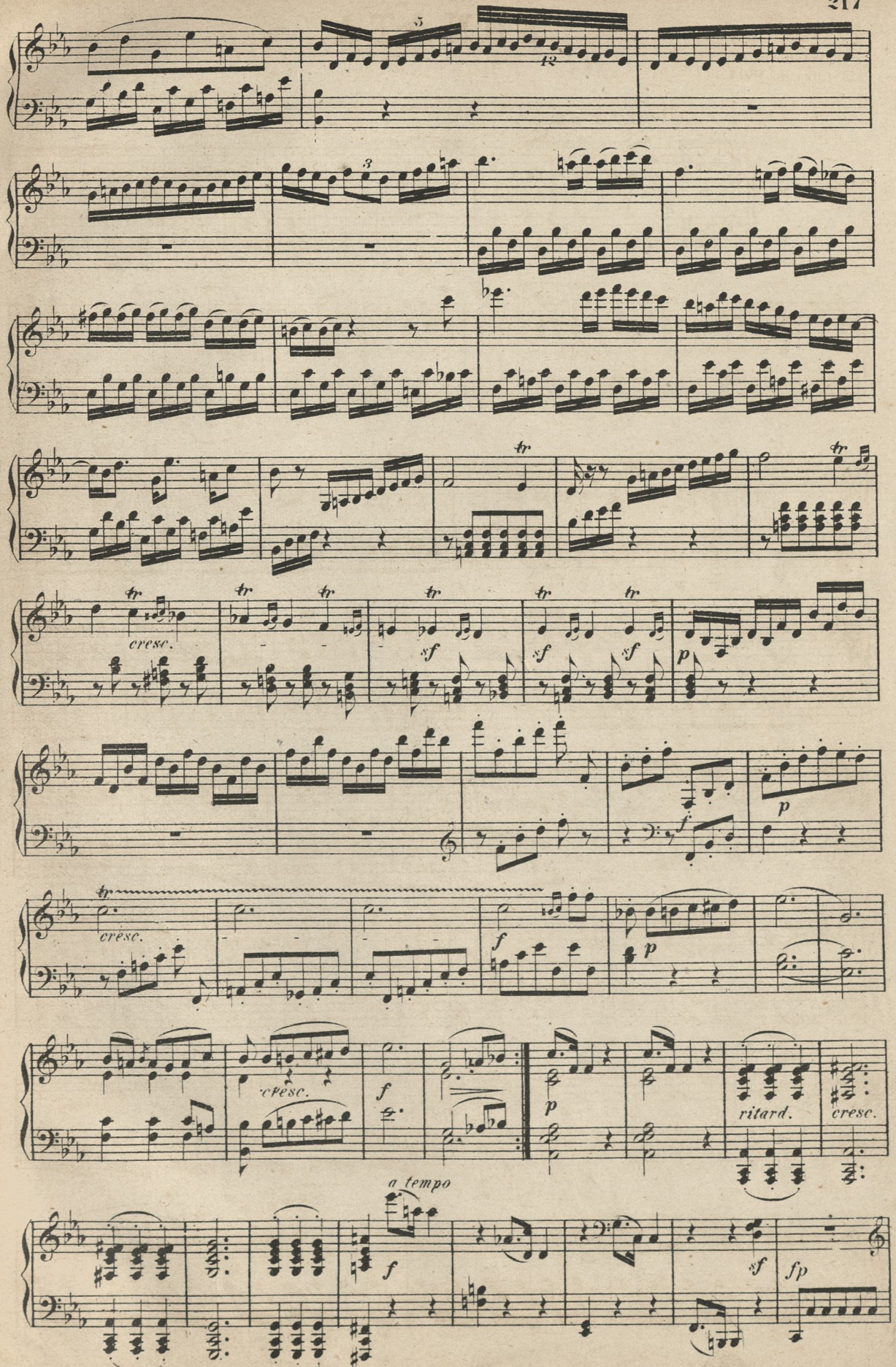
Appeared for the first time in 1804.

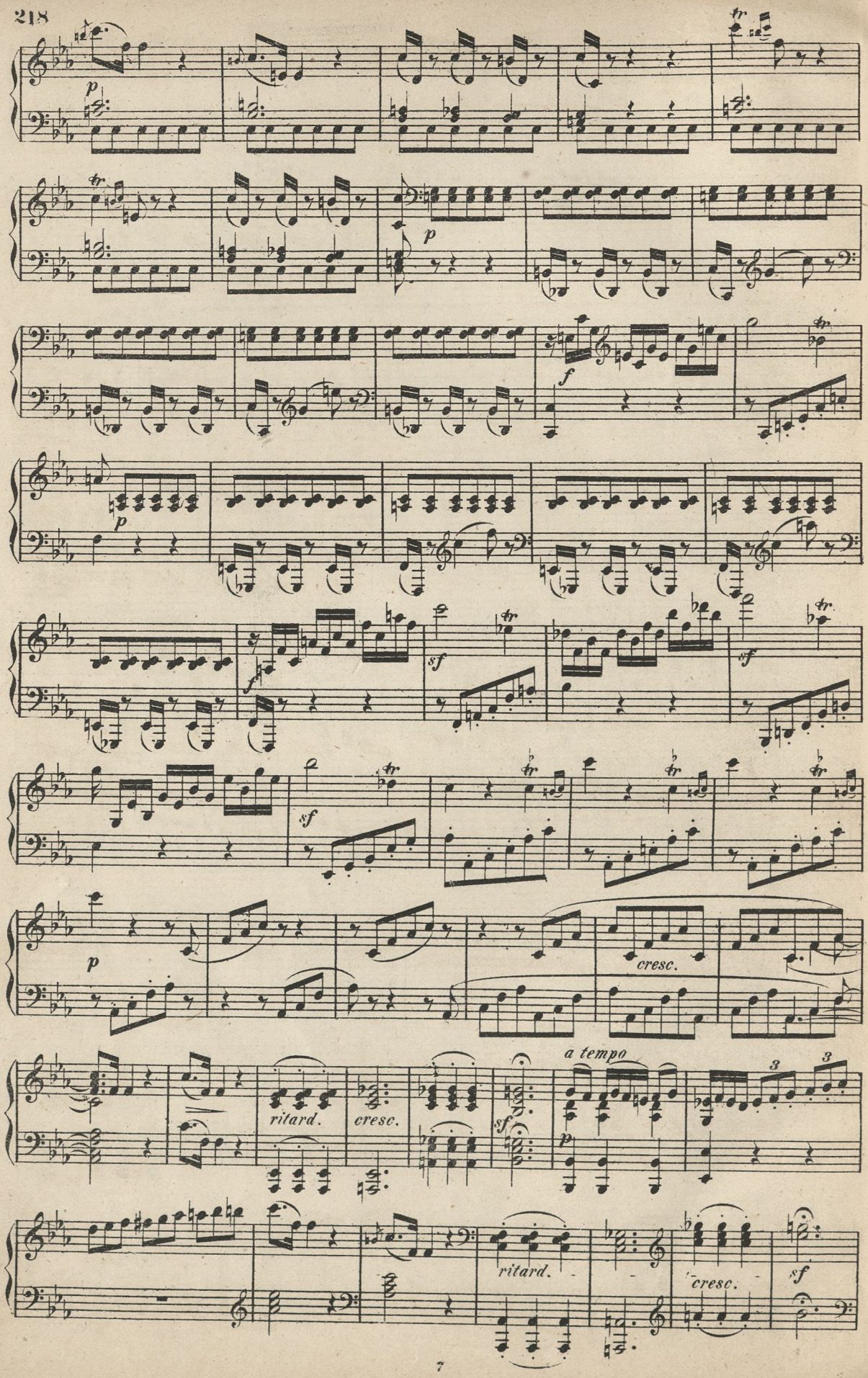
Beethoven, Op. 31. № 3.

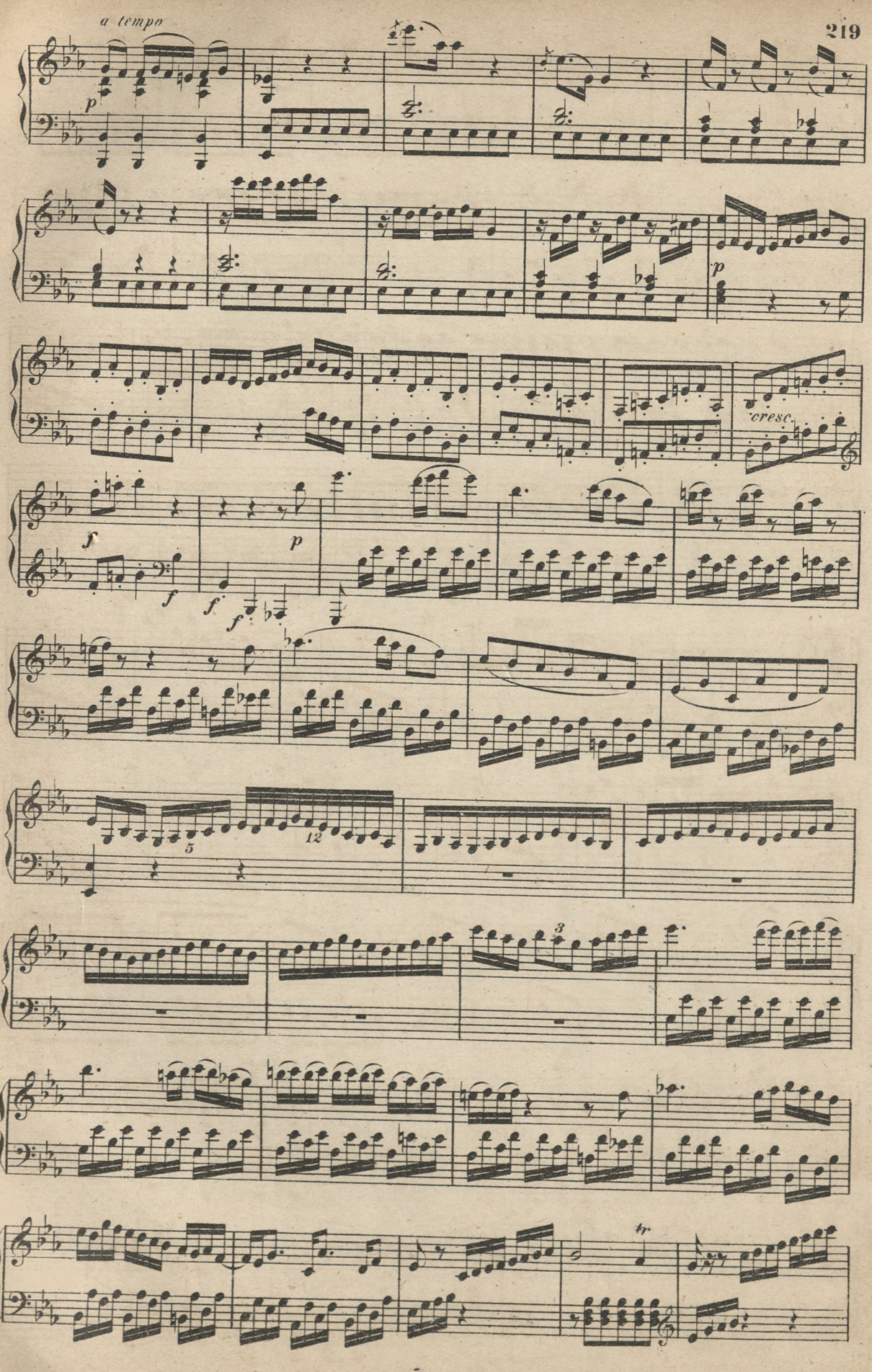
Allegro. ♩. = 60.

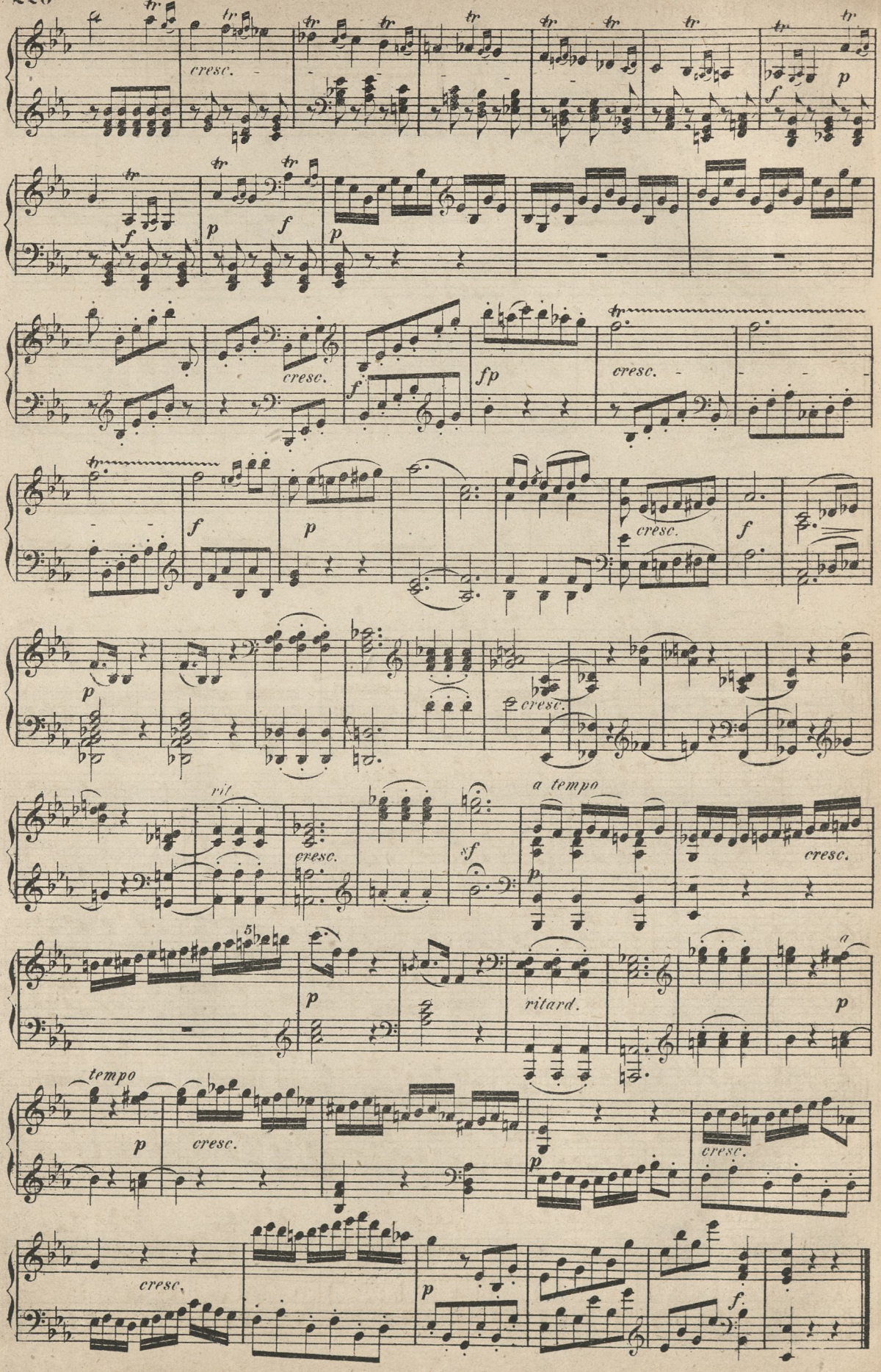
№ 18.




cresc.
sf
sf
sf
sf
p
f
p
cresc.
f
p
cresc.
f
p
ritard.
cresc.
a tempo
f
sf
fp

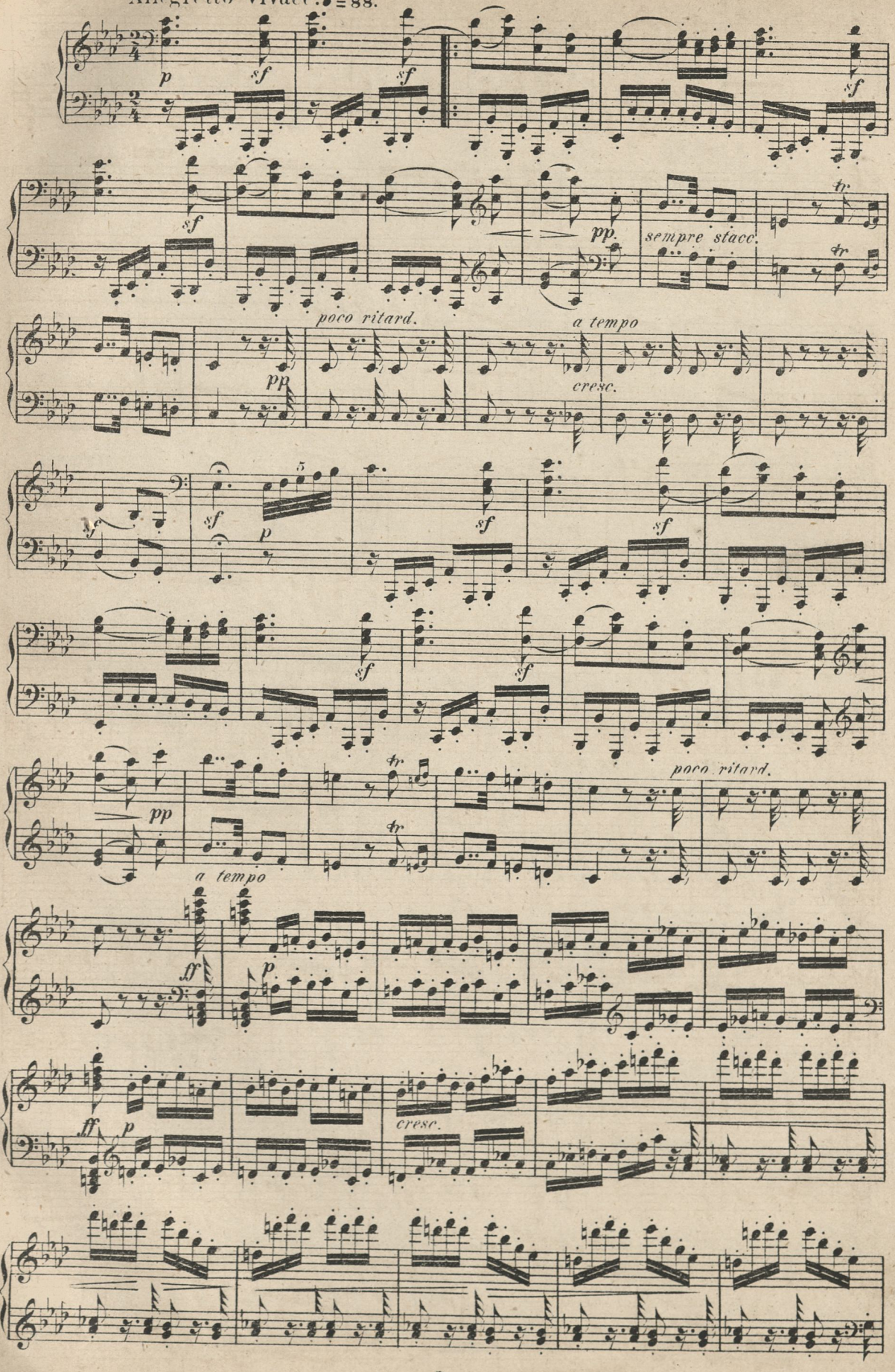

p
tr
p
f
p
sf
f
sf
sf
p
cresc.
ritard.
cresc.
sf
a tempo
3
3
ritard.
cresc.
sf

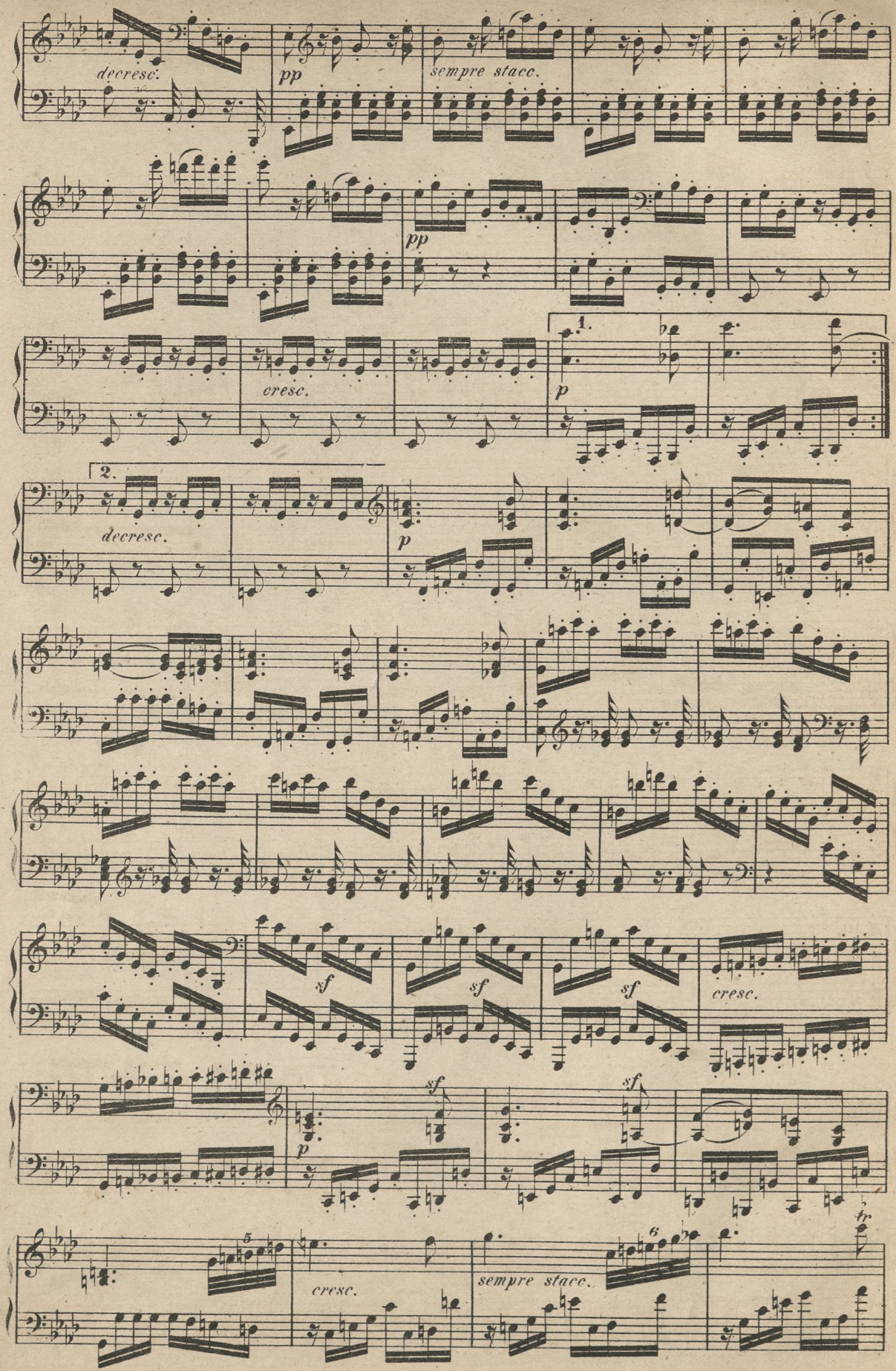

a tempo
p
cresc.
f
p
f
f
f
5
12
3
tr

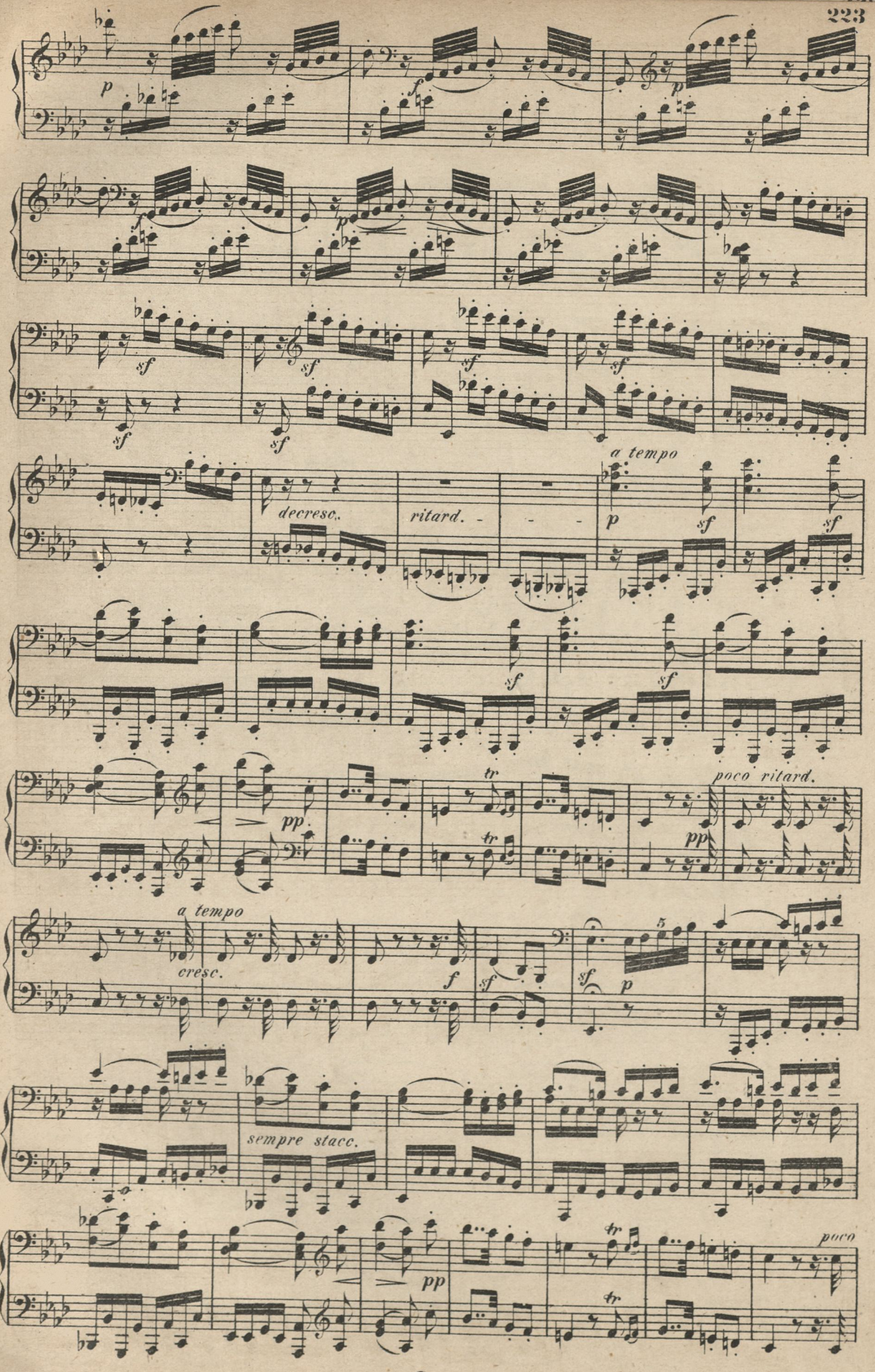

cresc.
f
p
fp
rit.
a tempo
ritard.
tempo
5

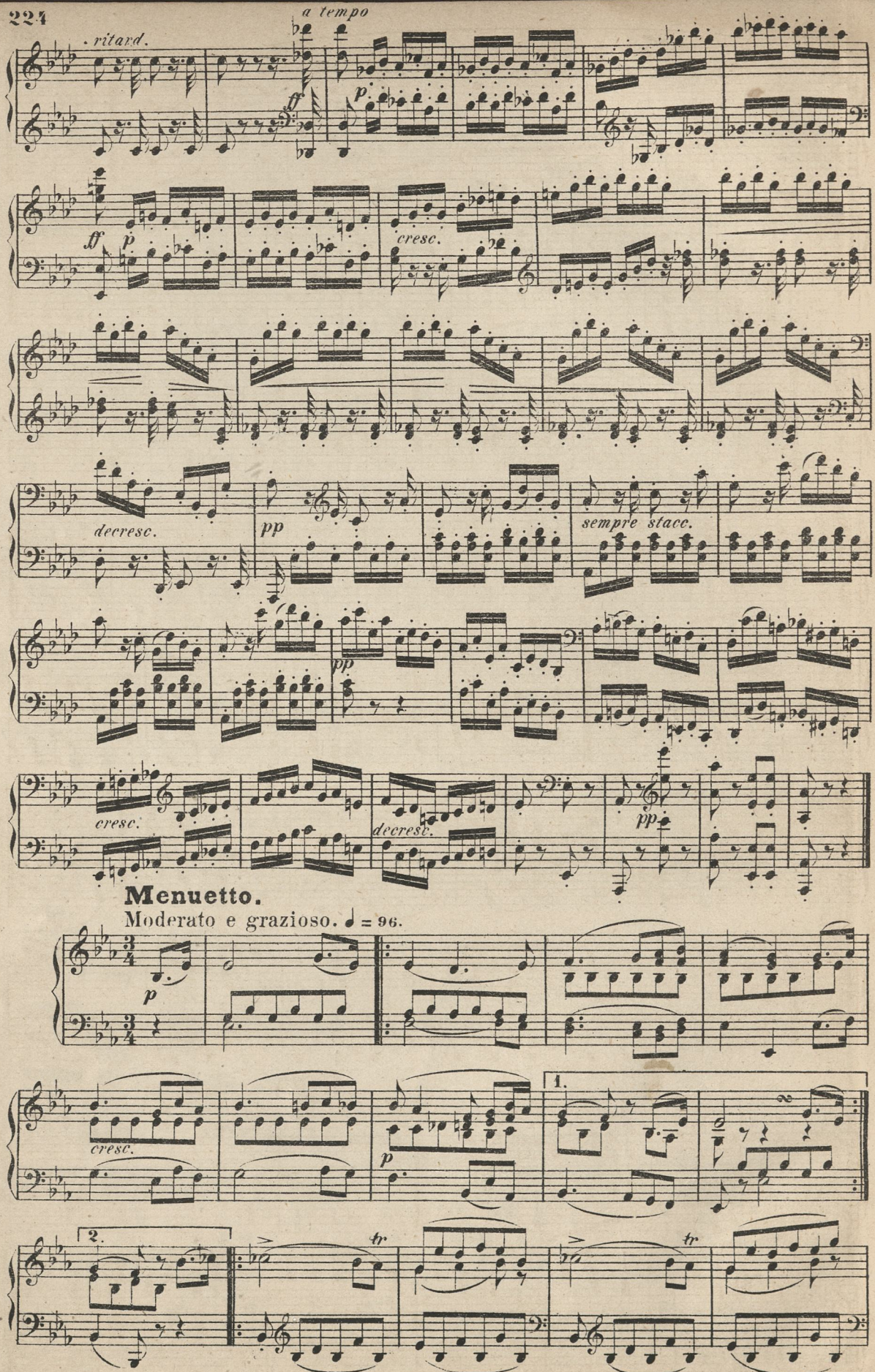
Scherzo.

Allegretto vivace. ♩ = 88.



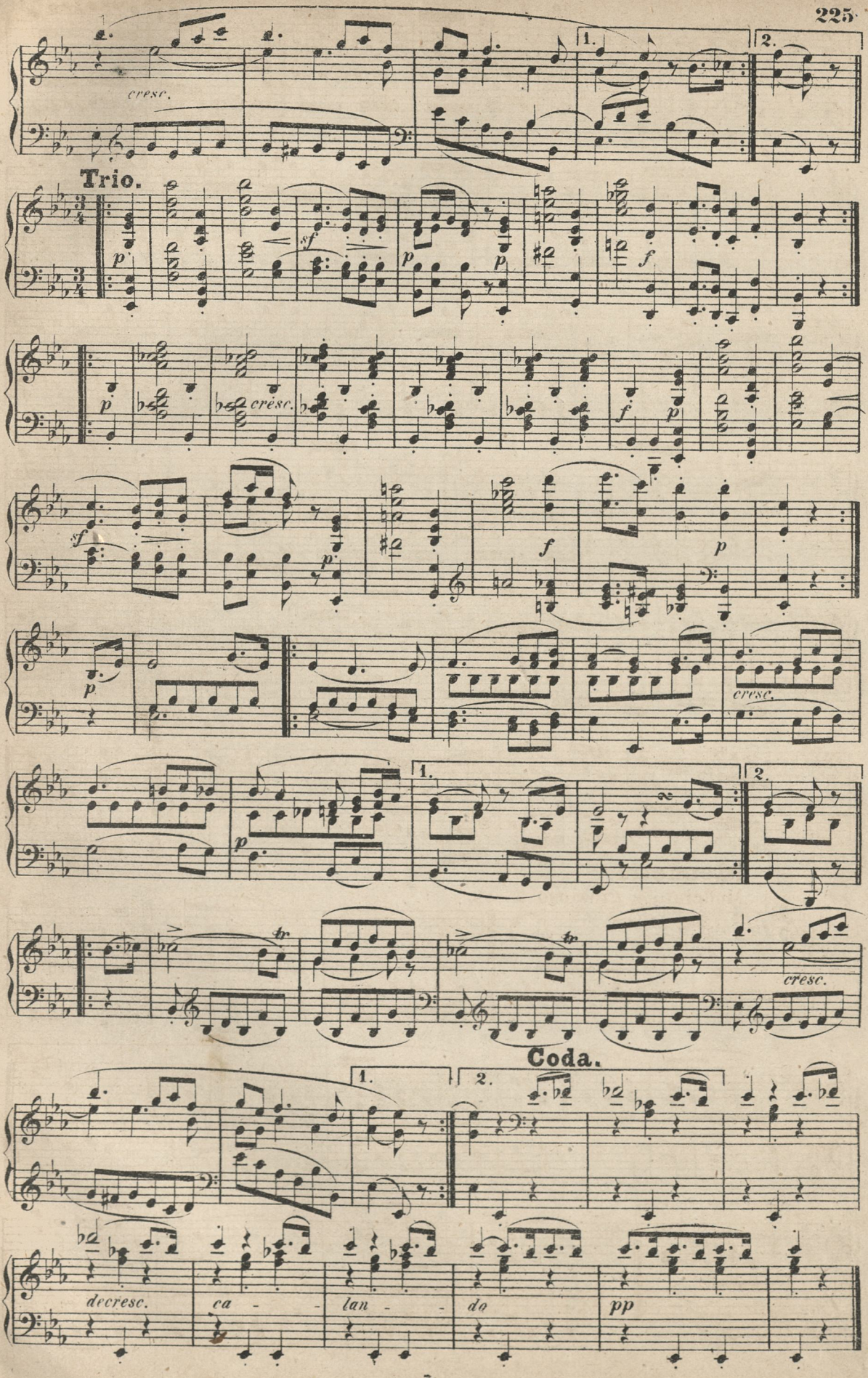

decresc.
pp
sempre stacc.
pp
cresc.
1.
p
2.
decresc.
p
sf
sf
sf
cresc.
p
sf
sf
5
cresc.
6
sempre stacc.
tr

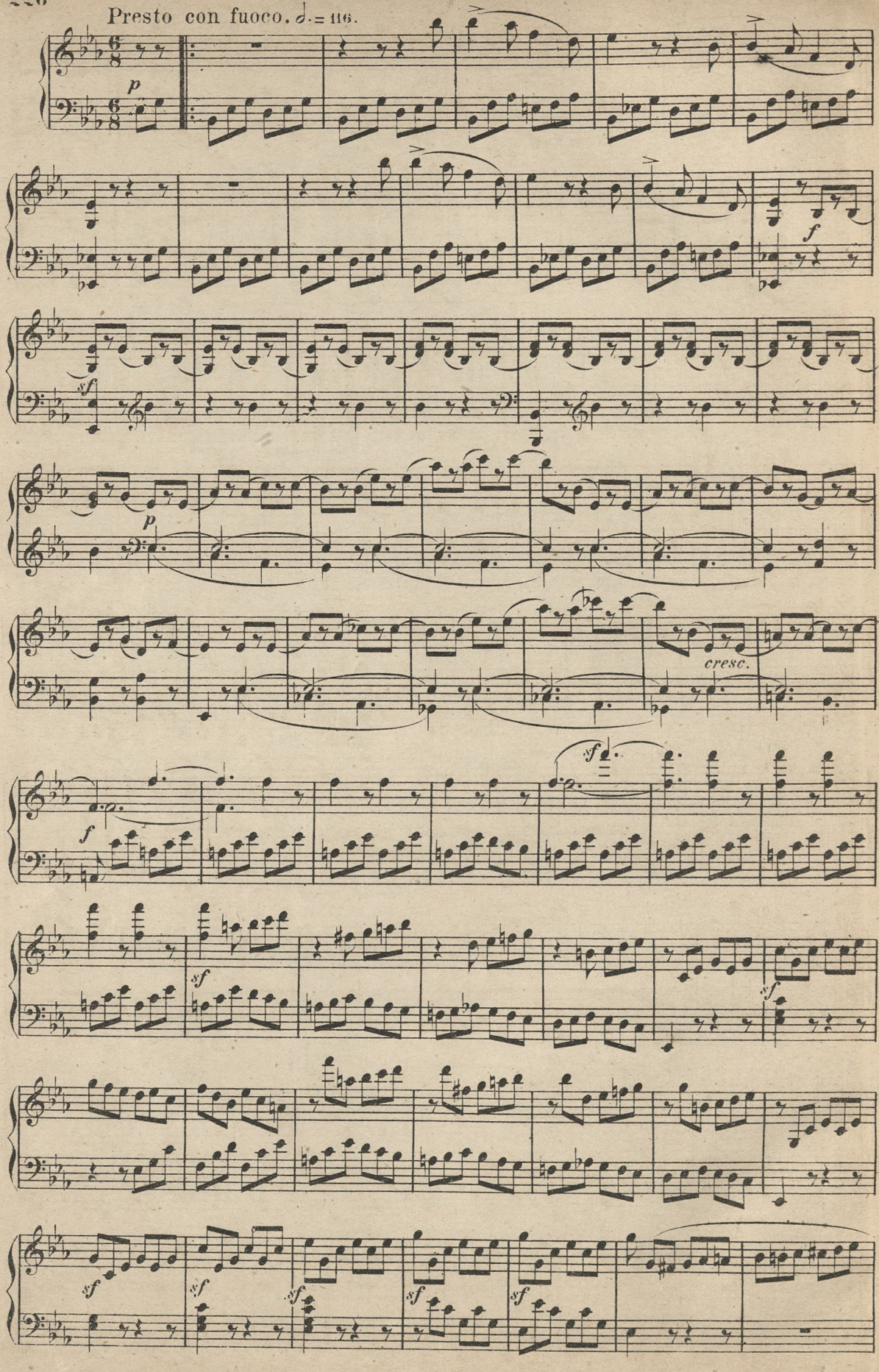

p
f
p
f
p
sf
sf
sf
sf
sf
sf
decresc.
ritard.
a tempo
p
sf
sf
sf
sf
pp
tr
tr
poco ritard.
pp
a tempo
cresc.
f
sf
sf
p
5
sempre stacc.
pp
tr
tr
poco

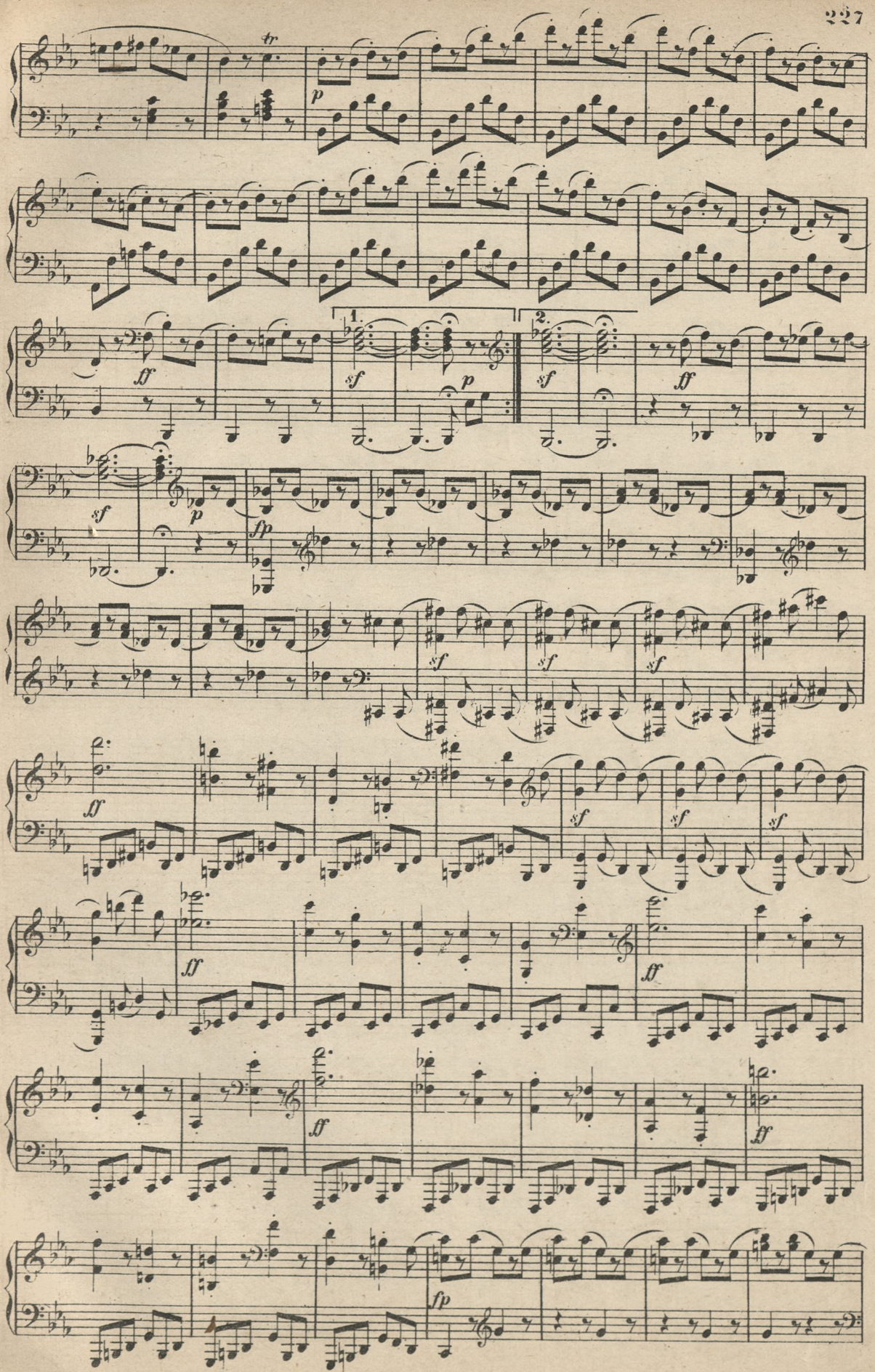


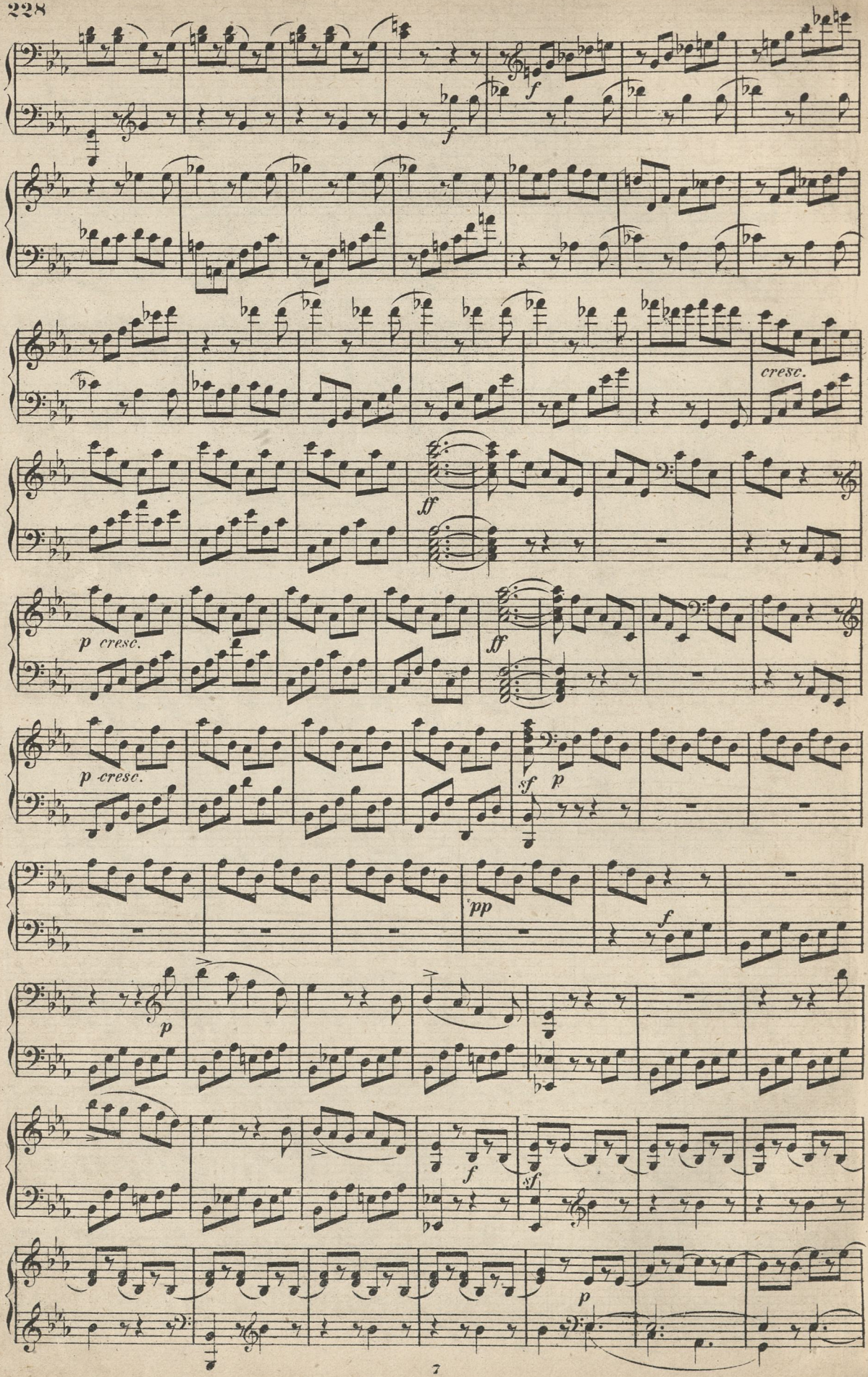
Menuetto.

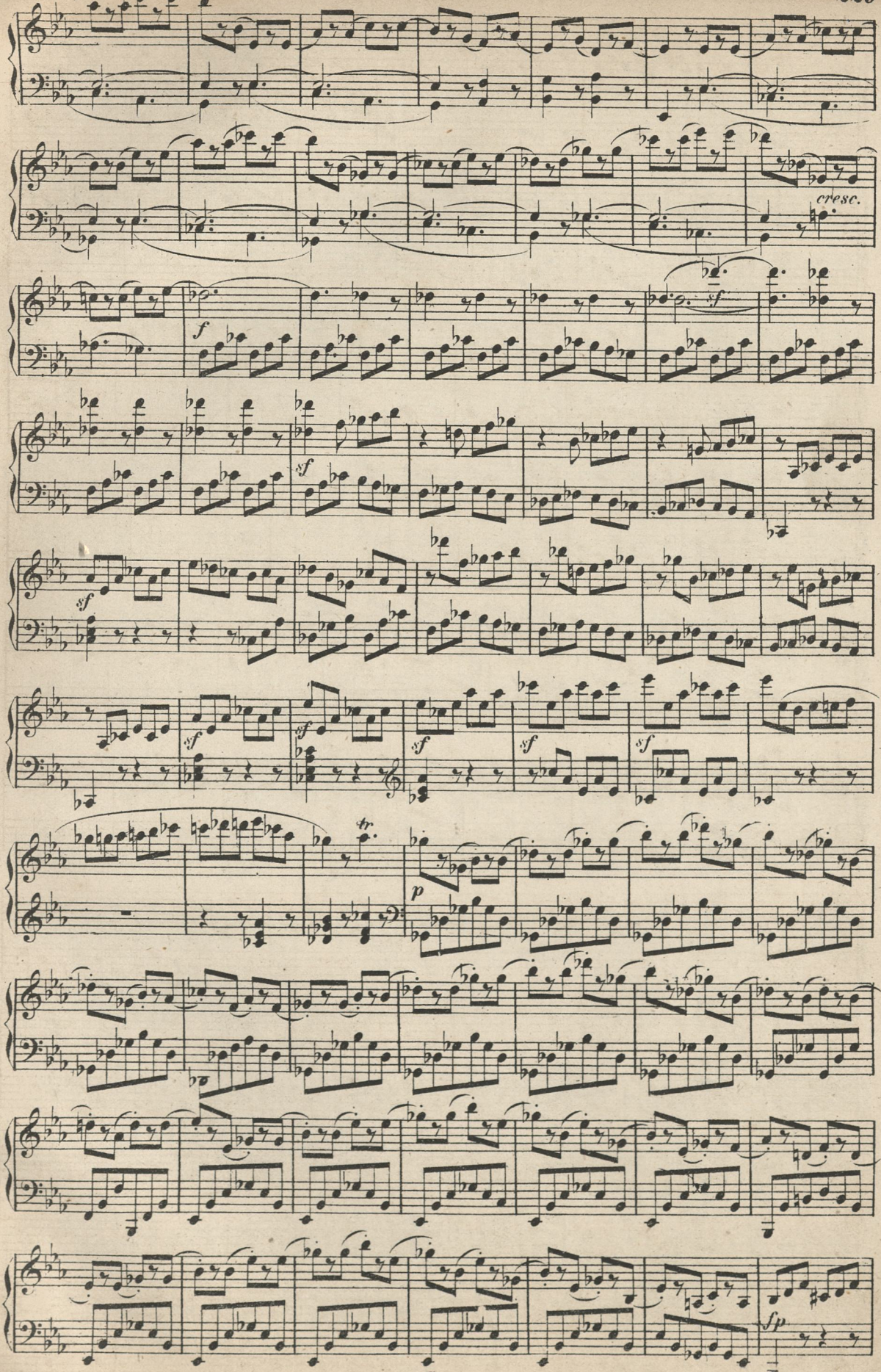
Moderato e grazioso. ♩ = 96.

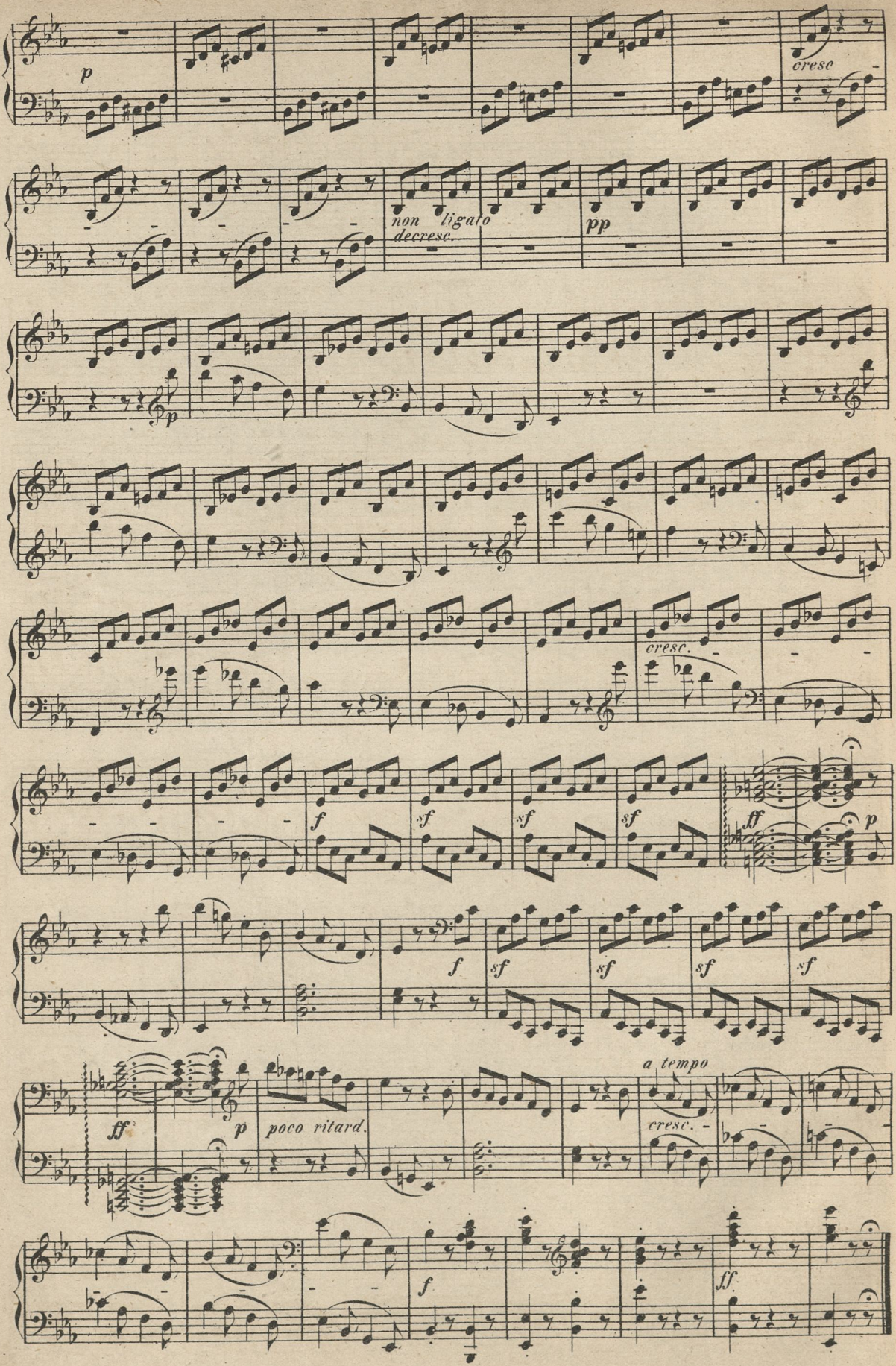

cresc.
1.
2.
Trio.
p
sf
p
p
f
p
cresc.
f
p
sf
p
f
p
p
cresc.
p
1.
2.
tr
tr
cresc.
Coda.
1.
2.
decresc.
ca - - lan - - do
pp


Presto con fuoco. ♩. = 116.
p
f
sf
p
cresc.
f
sf
sf
sf
sf
sf
sf
sf
sf


tr
p
ff
1.
sf
p
2.
sf
ff
sf
p
fp
sf
sf
sf
ff
sf
sf
sf
ff
ff
ff
fp


f
f
cresc.
ff
p cresc.
ff
p cresc.
sf p
pp
f
p
f
sf
p


cresc.
f
sf
sf
sf
sf
sf
sf
sf
sf
tr.
p
sfp


p
cresc
non ligato
decresc.
pp
p
cresc.
f
sf
sf
sf
ff
p
f
sf
sf
sf
sf
ff
p
poco ritard.
a tempo
cresc.
f
ff

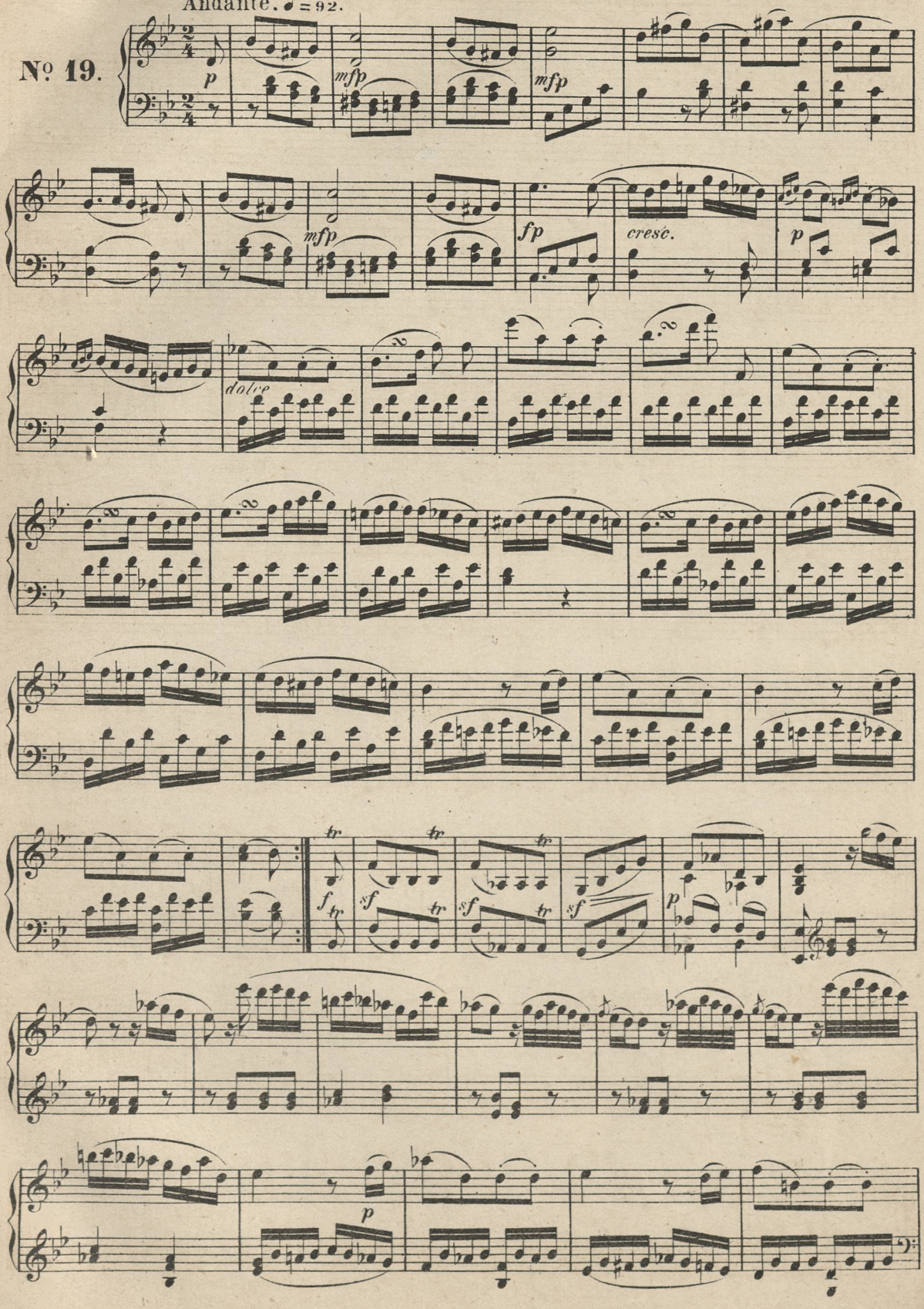
Composed at the latest in 1799. Ready for publication about 1802. Announced for the first time: Jan. 19. 1805.

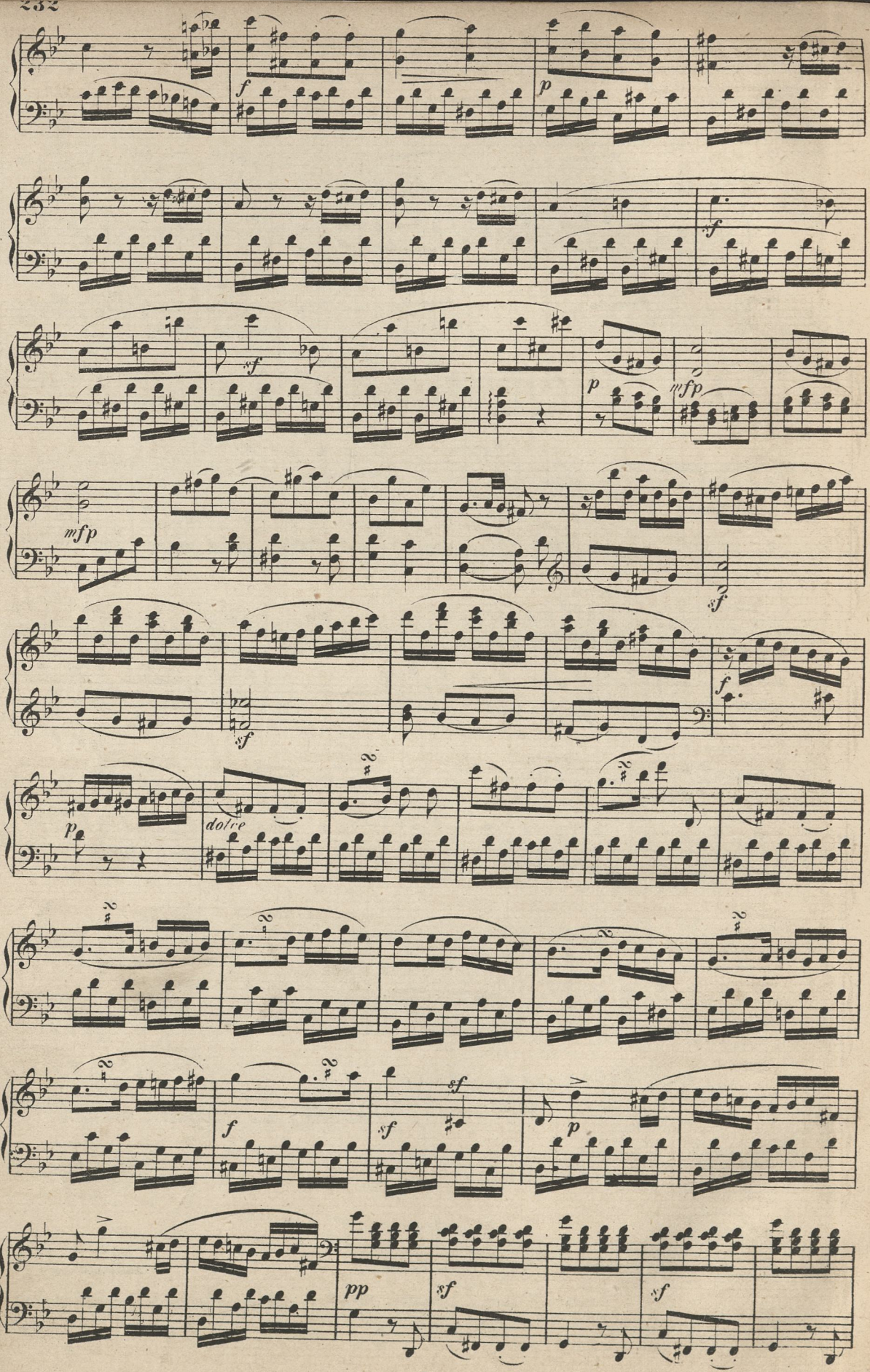
SONATA.

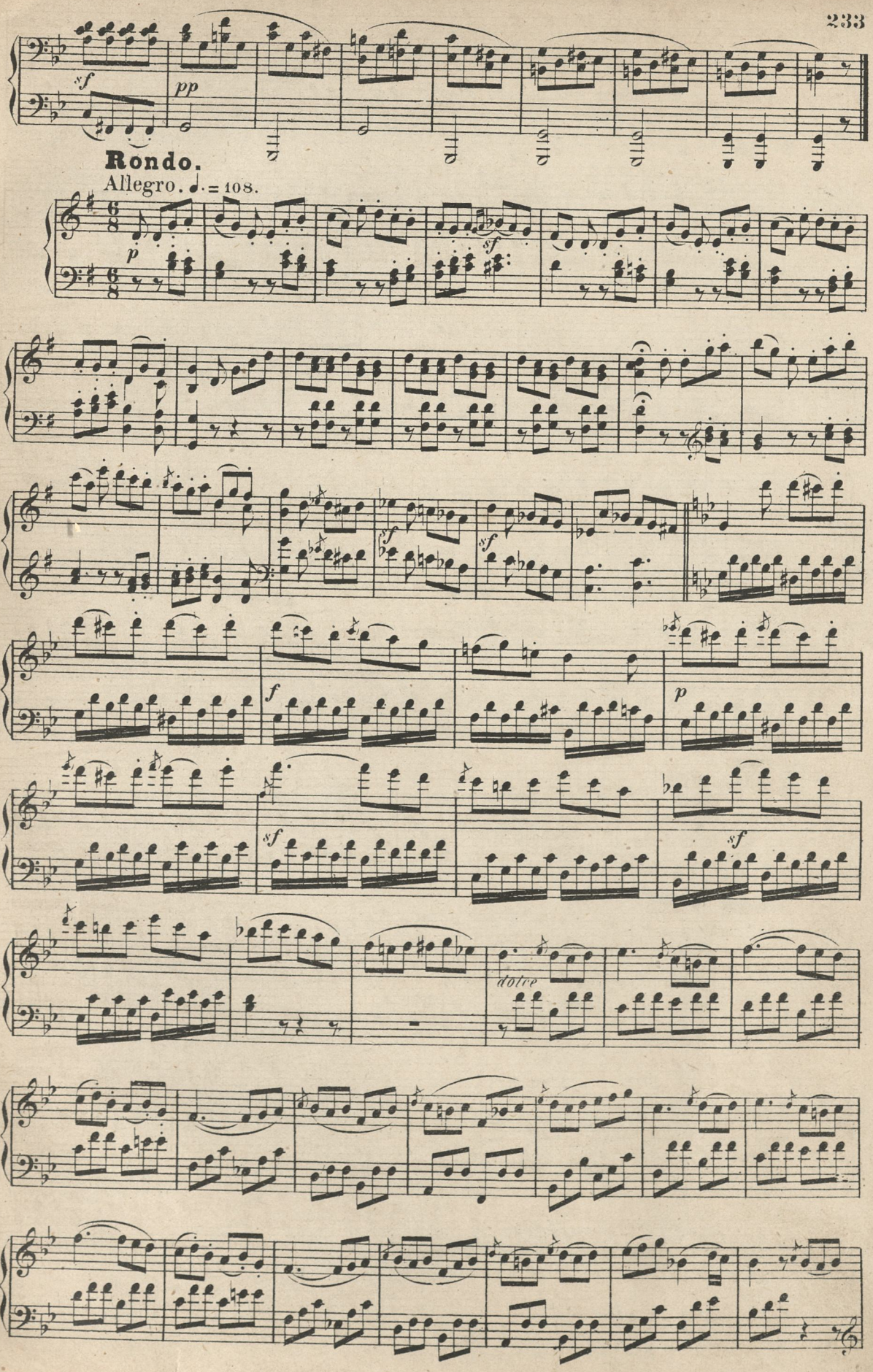
Beethoven, Op. 49. № 1.

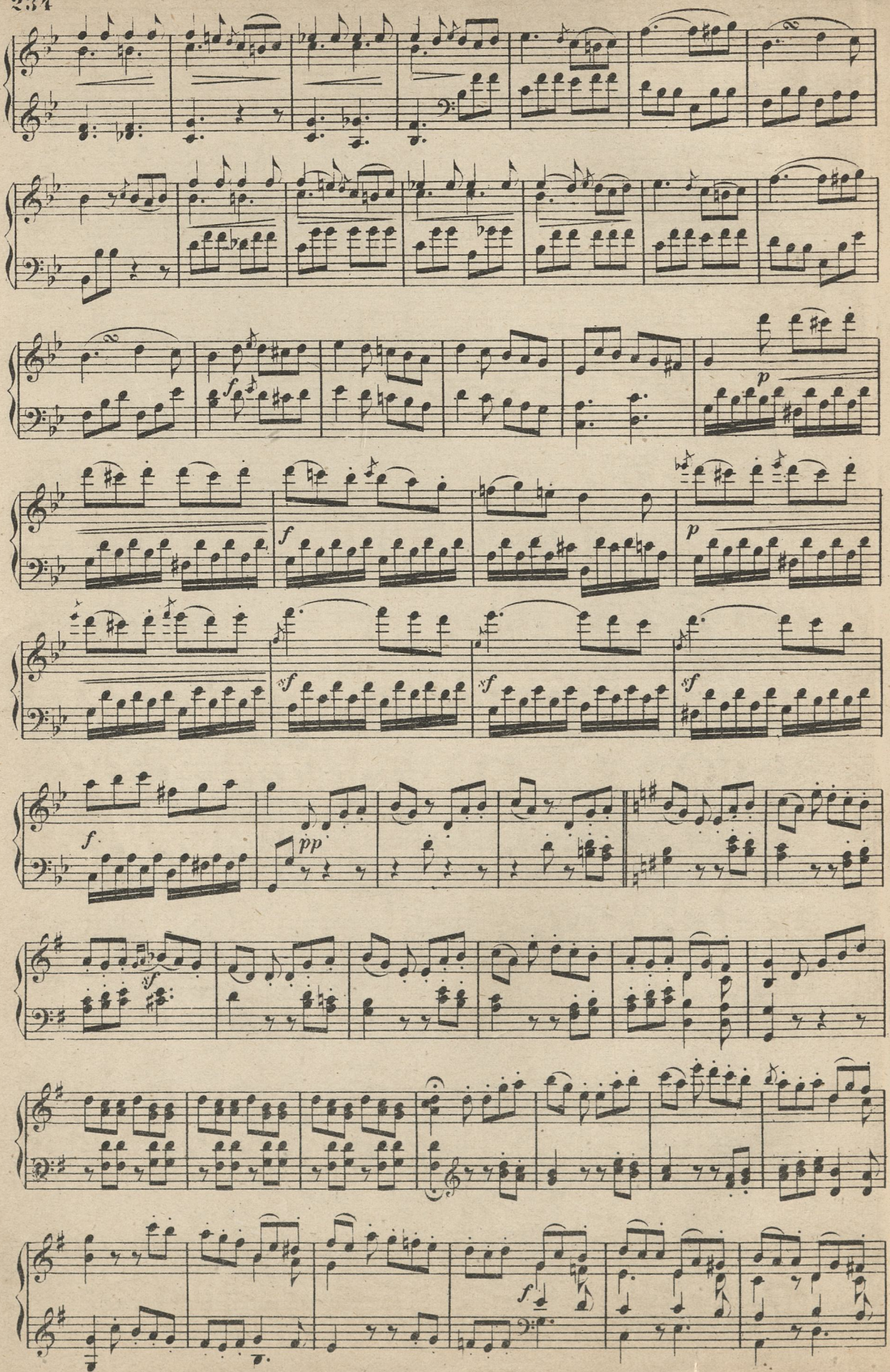
№ 19.

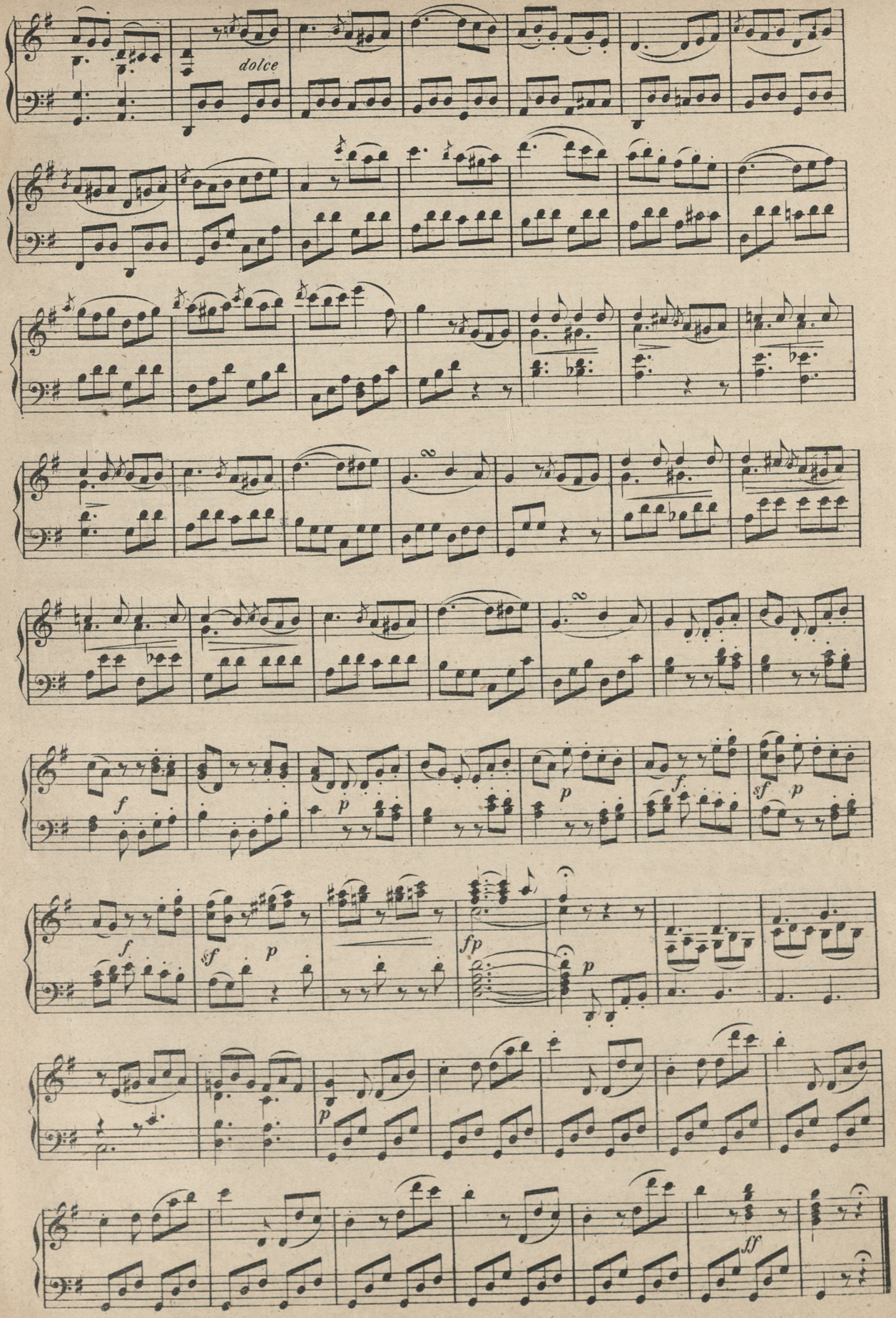
Andante. ♩ = 92.




f
p
sf
sf
mfp
p
mfp
sf
sf
f
p
dolce
f
sf
p
pp
sf
sf


sf
pp
Rondo.
Allegro. ♩. = 108.
p
sf
sf
sf
f
p
sf
sf
dolce


f
p
f
p
sf
sf
sf
f
pp
sf
f


dolce
f
p
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sf
p
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sf
p
fp
p
p
ff

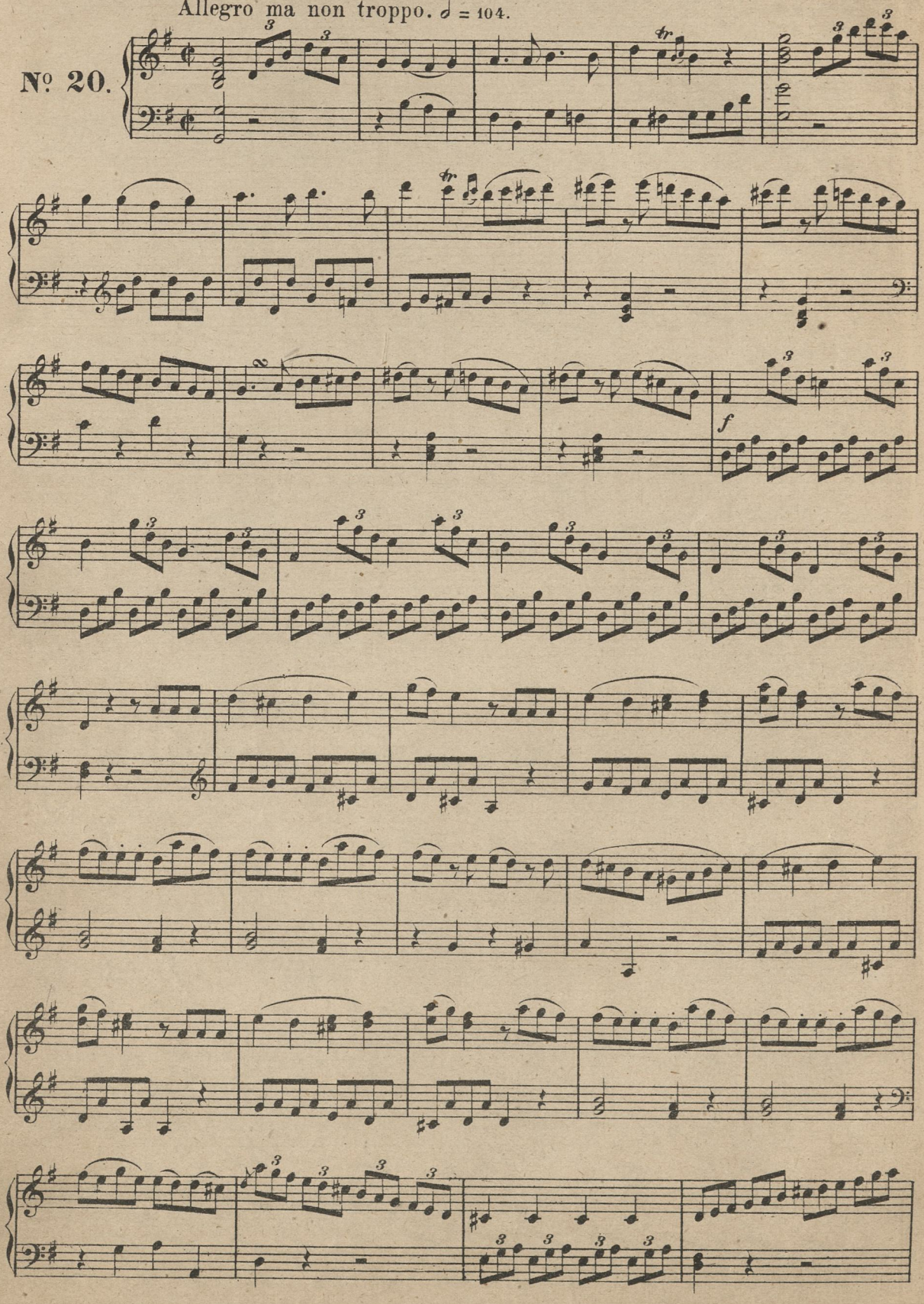
Composed in 1796.
Ready for publication about 1802.
Announced for the first time: Jan. 19 1805.

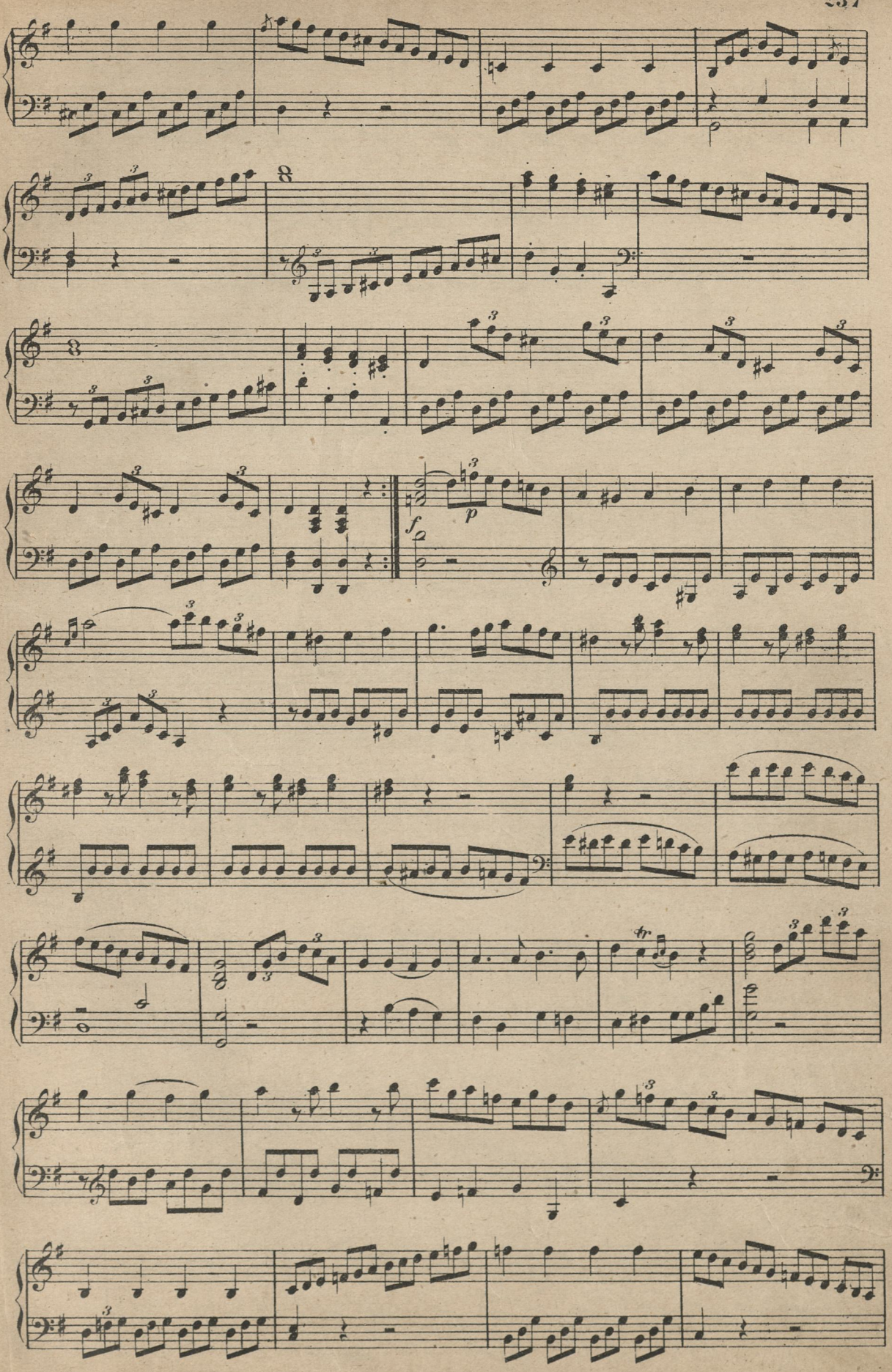
SONATA.

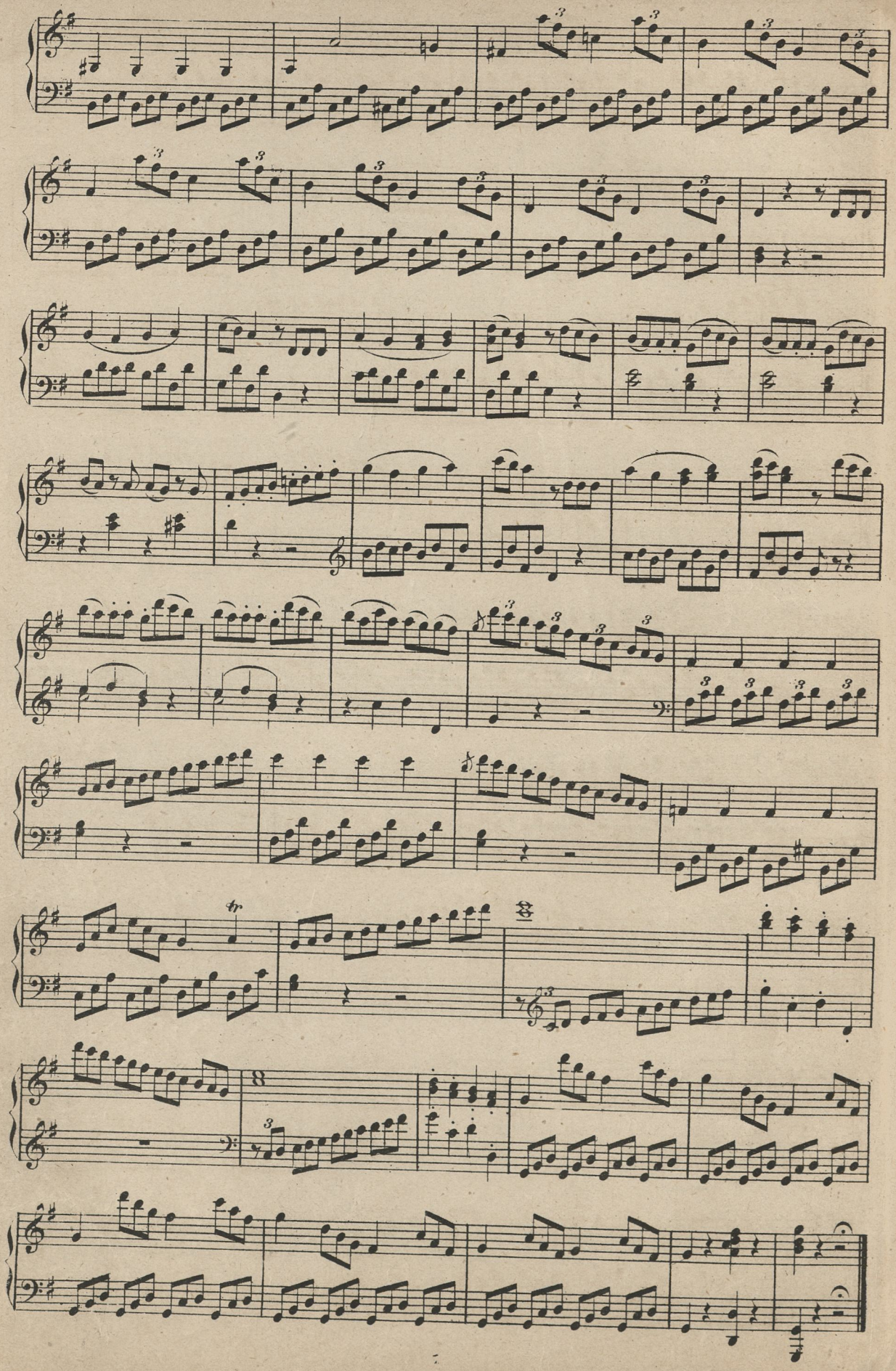
Beethoven, Op. 49. № 2.

Allegro ma non troppo. ♩ = 104.

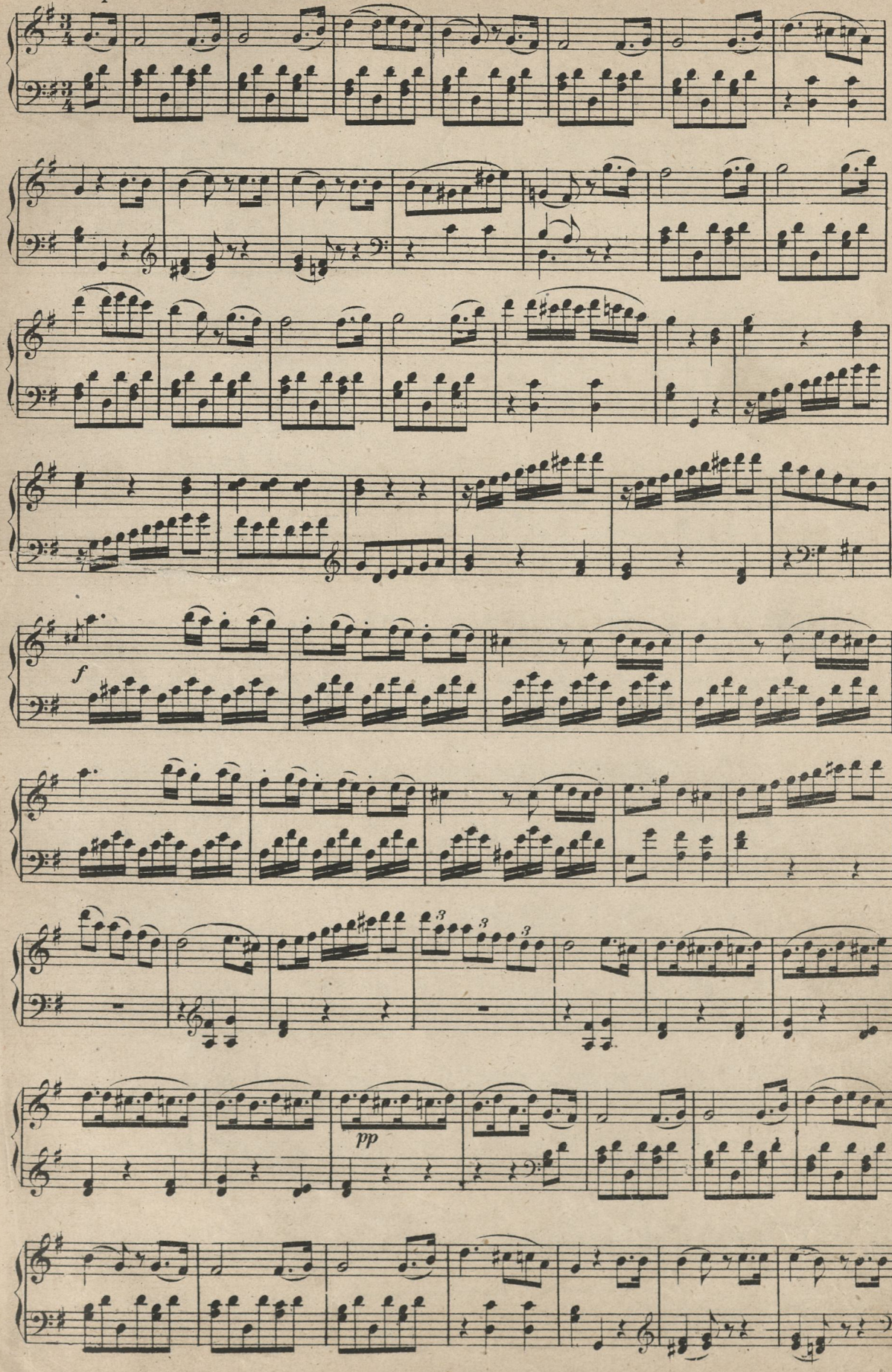
№ 20.

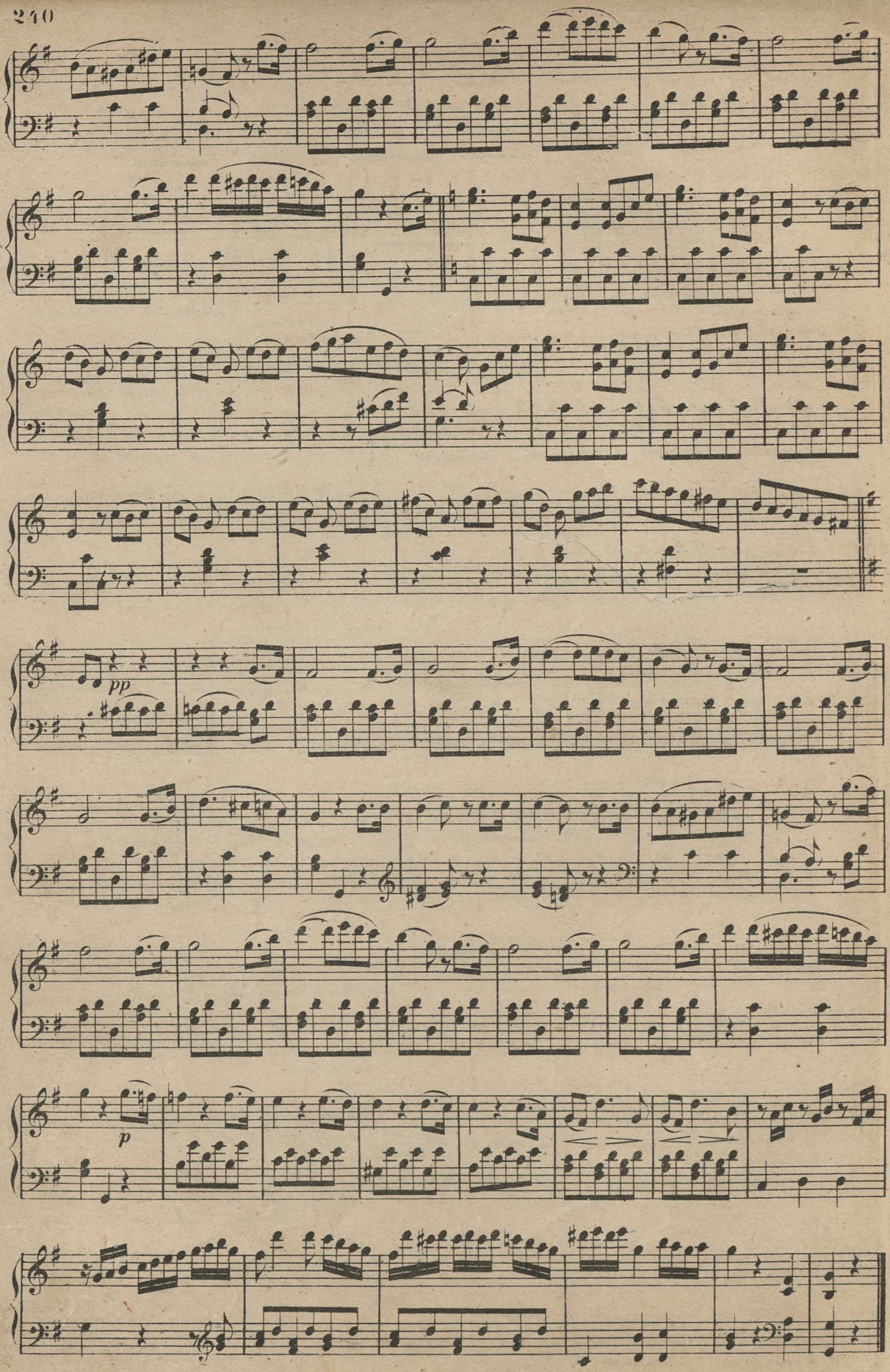






Tempo di Menuetto. ♩ = 112.




pp
p

Probably composed in 1804.
Appeared for the first time
in May, 1805

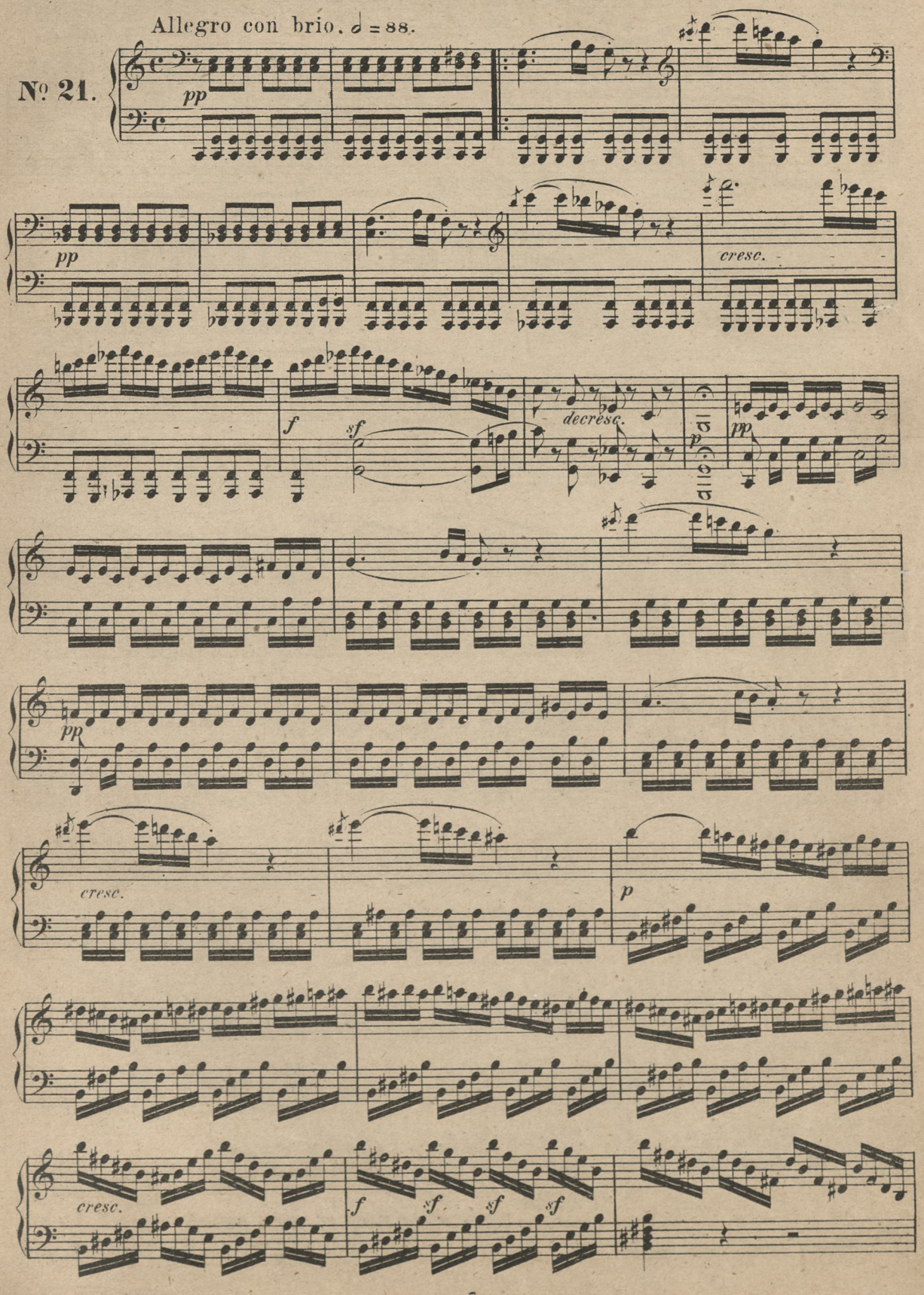
SONATA.

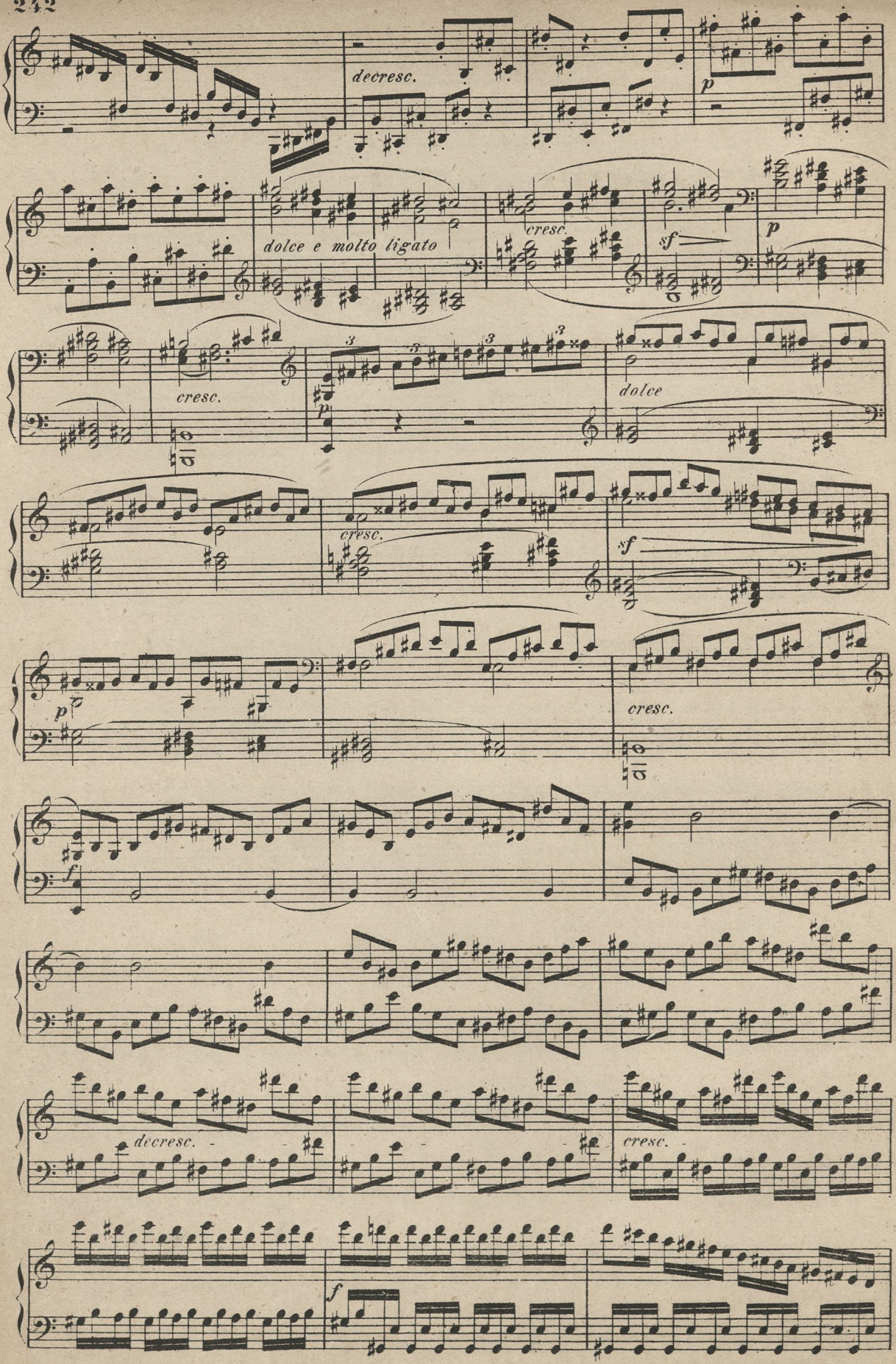
(Dedicated to Count Waldstein.)

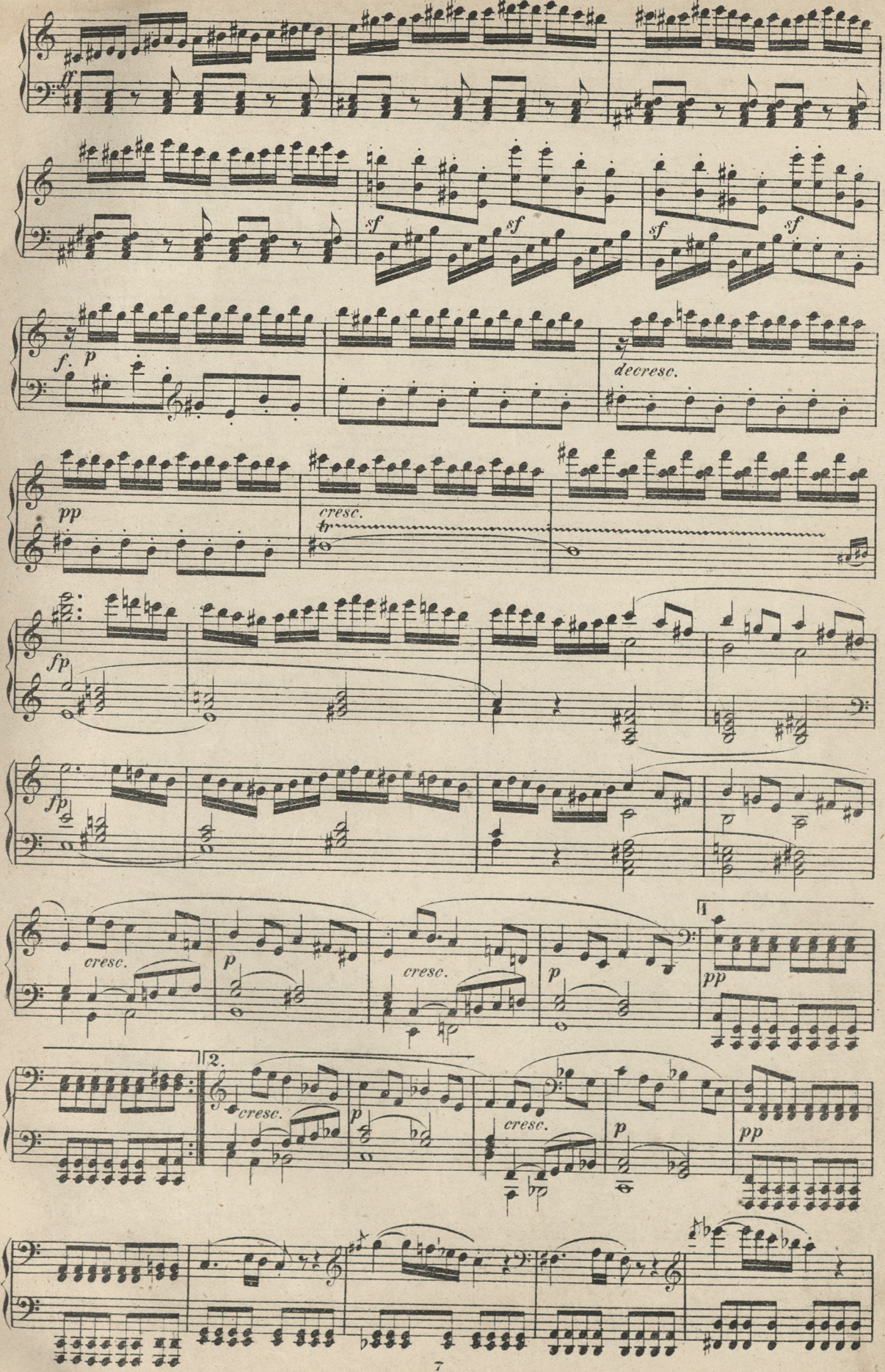
Beethoven, Op. 53.

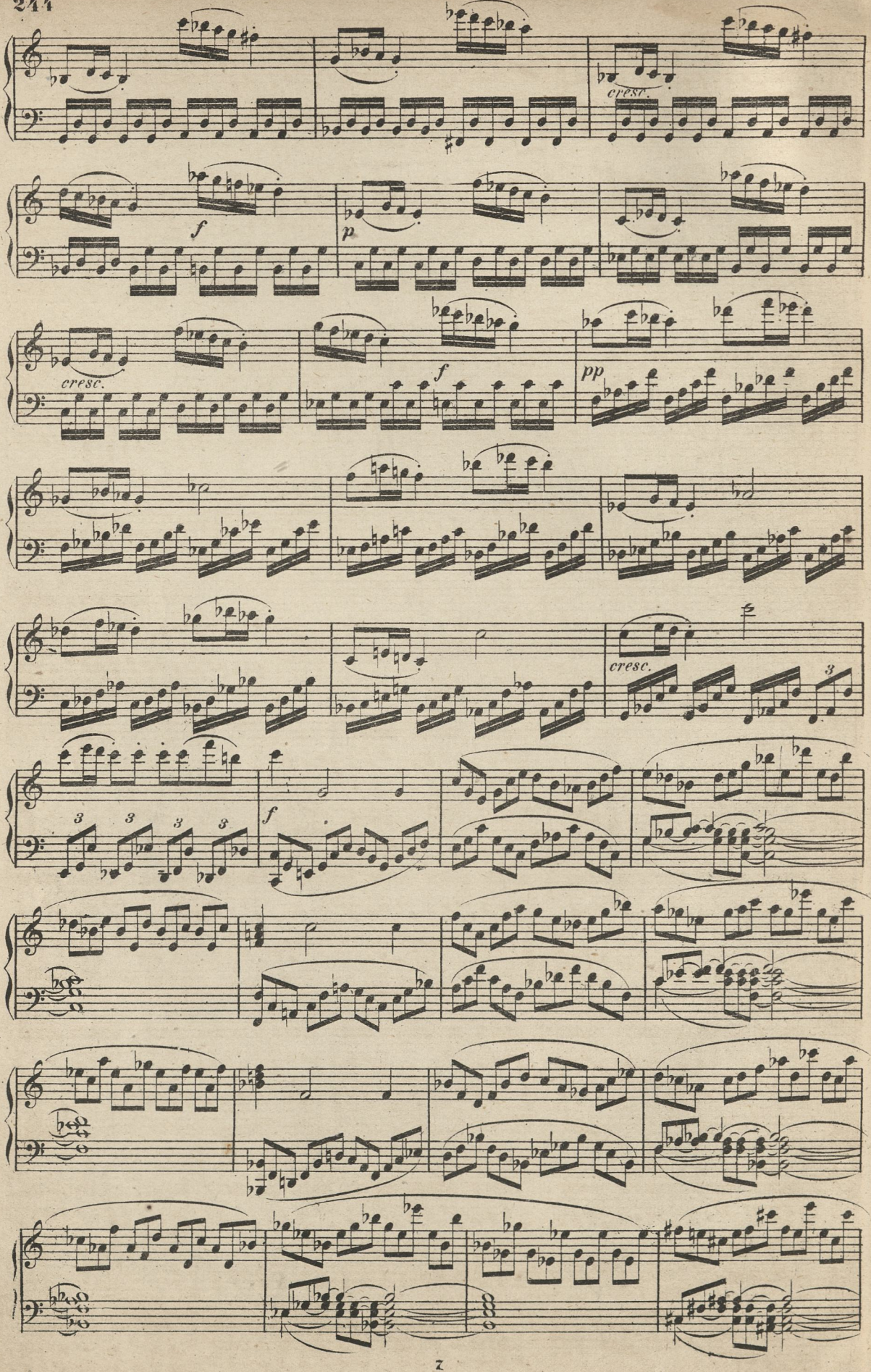
Allegro con brio. ♩ = 88.

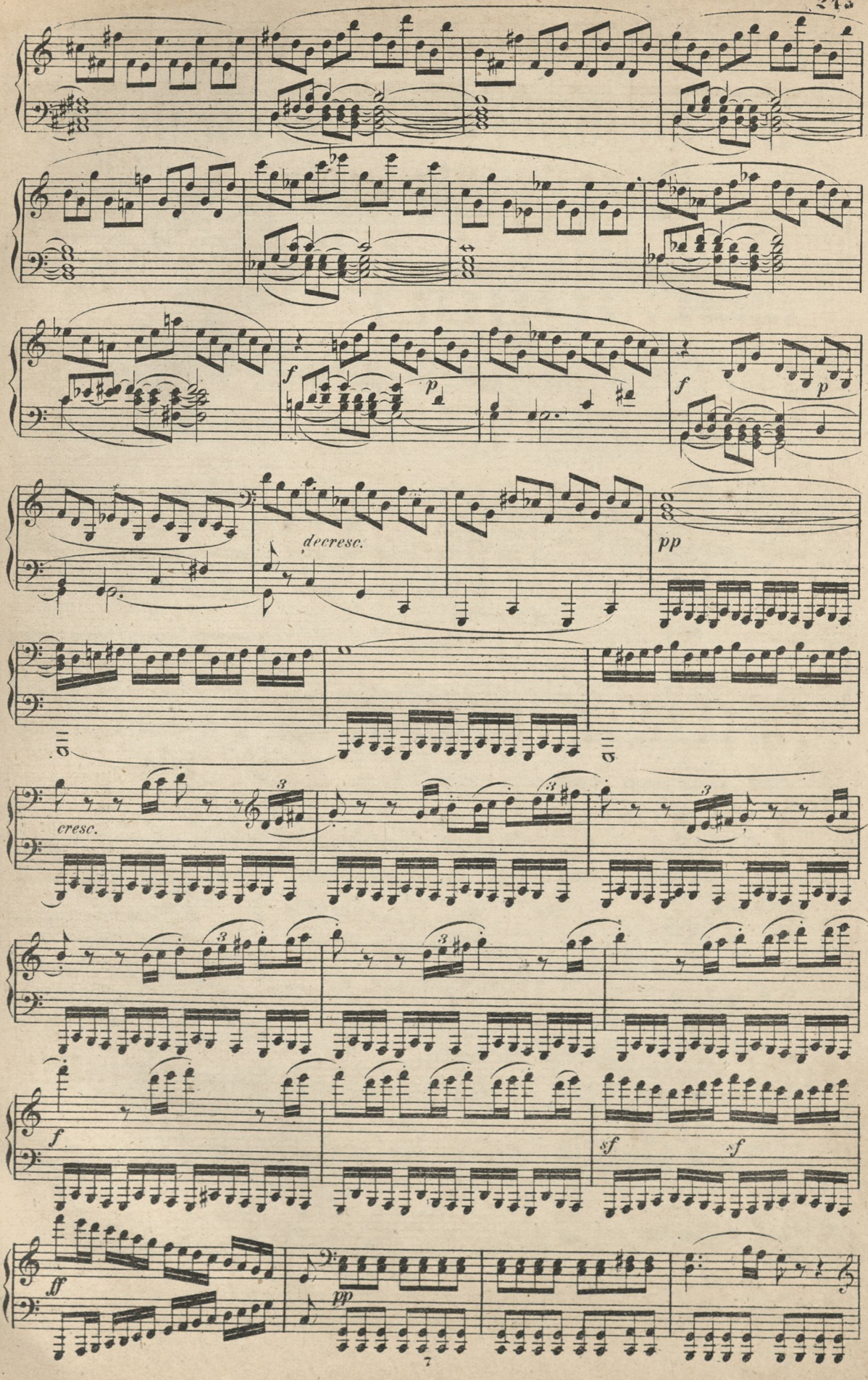
No. 21.

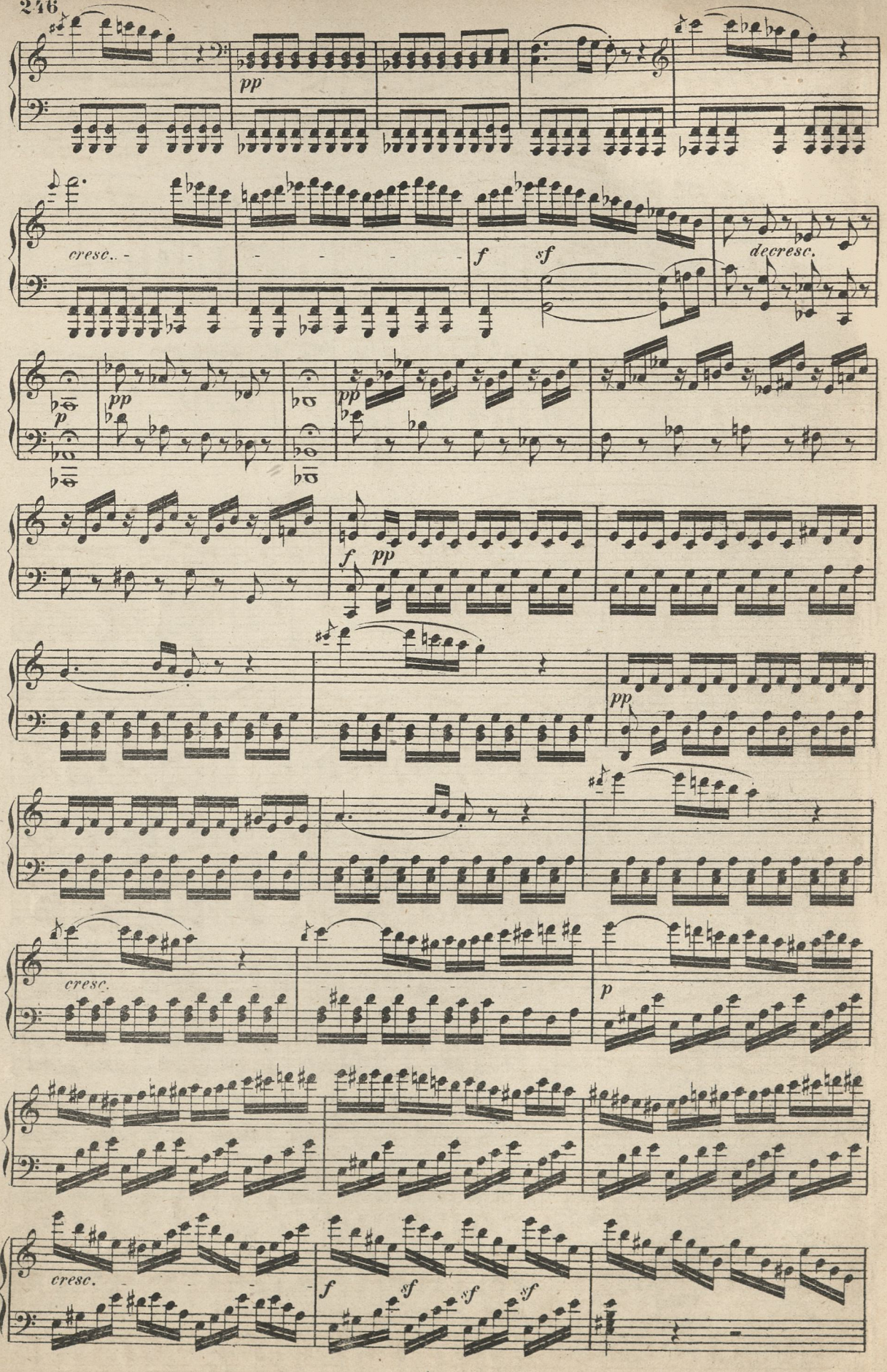


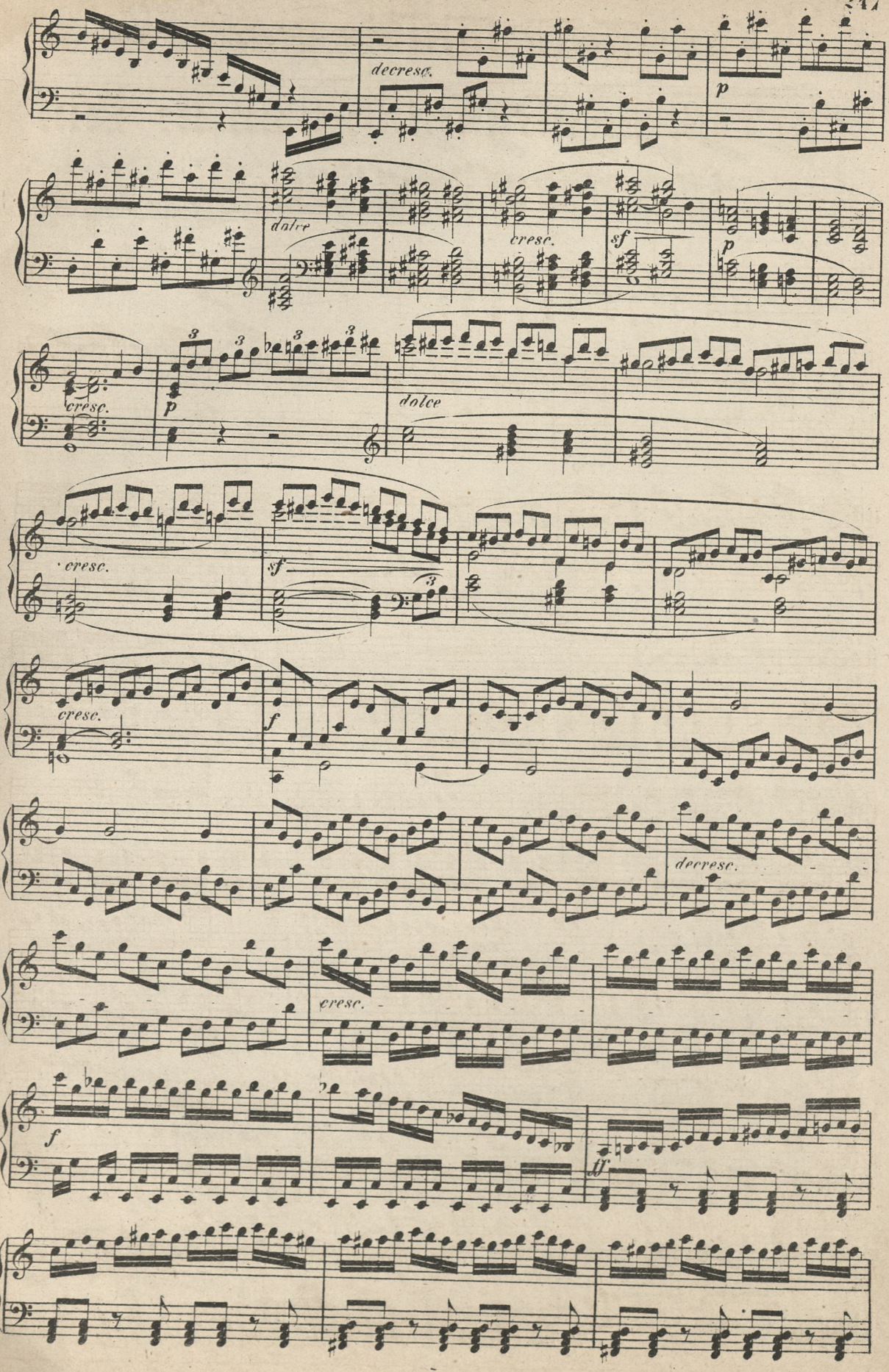

decresc.
p
dolce e molto ligato
cresc.
sf
p
cresc.
p
dolce
cresc.
sf
p
cresc.
f
decresc.
cresc.
f


ff
sf
sf
sf
sf
f.
p
decresc.
pp
cresc.
fp
fp
cresc.
p
cresc.
p
1.
pp
2.
cresc.
p
cresc.
p
pp

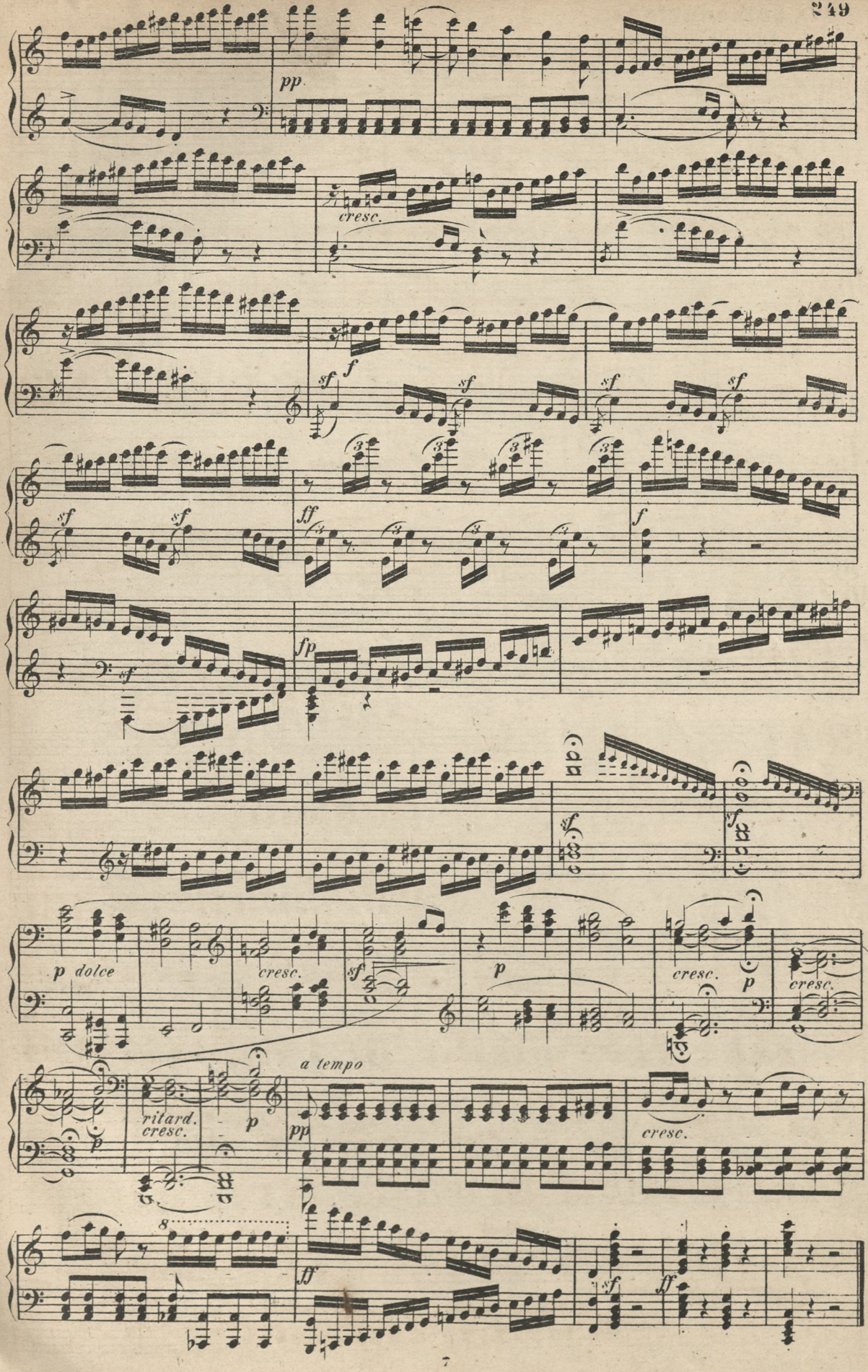

cresc.
f
p
cresc.
f
pp
cresc.
3
3 3 3 3
f


f
p
f
p
decresc.
pp
cresc.
3
f
sf
sf
ff
pp


pp
cresc.
f
sf
decresc.
p
pp
f
pp
pp
cresc.
p
cresc.
f
sf
sf
sf

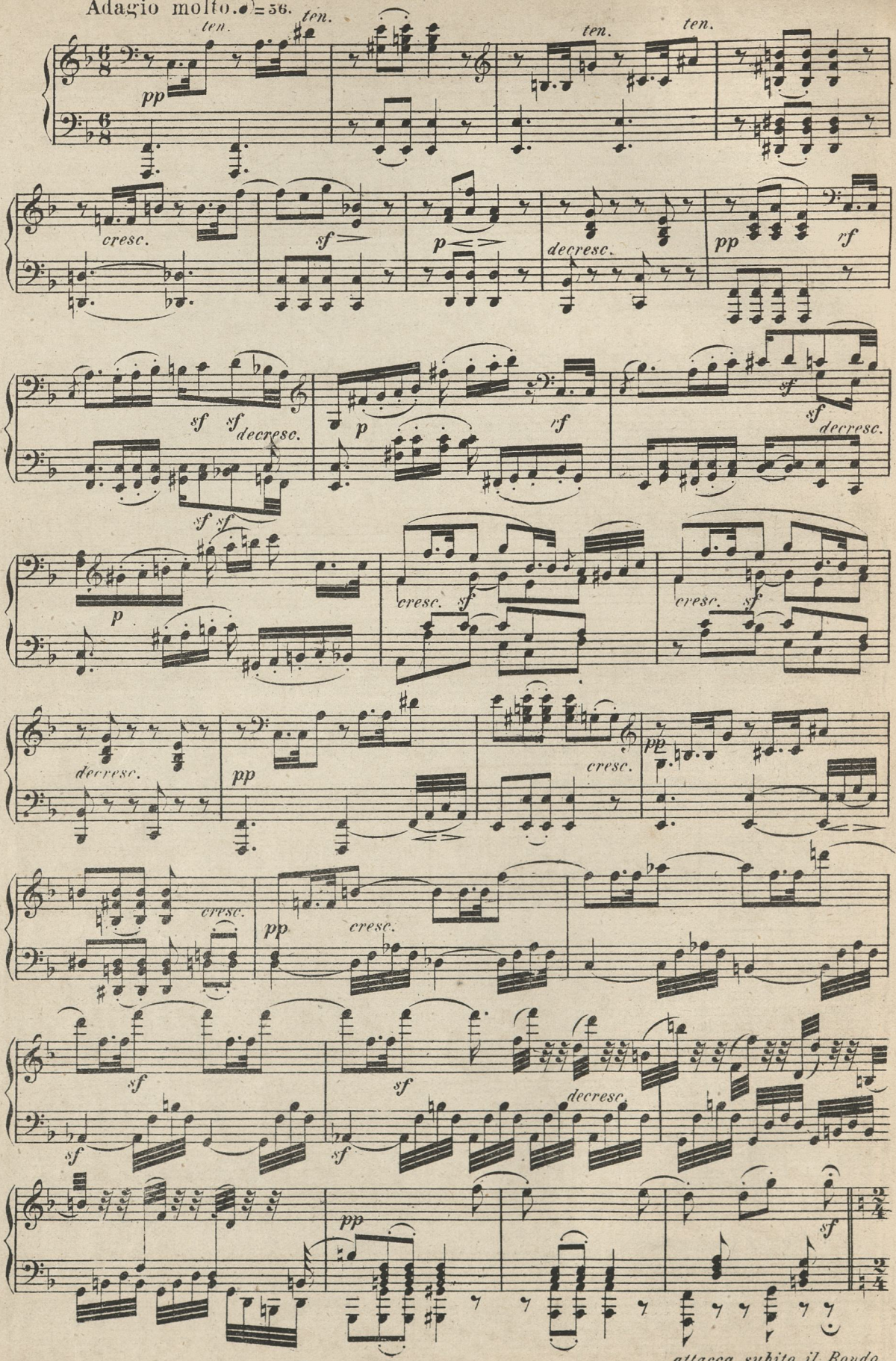

decresc.
p
dolce
cresc.
sf
p
cresc.
p
dolce
cresc.
sf
cresc.
f
decresc.
cresc.
f
ff


sf
sf
sf
sf
fp
decresc.
pp
cresc.
fp
fp
cresc.
cresc.
p
cresc.
p
cresc.
p
pp
f
p
f
sf
sf
sf
ff
f
p
cresc.
pp


pp
cresc.
sf
f
sf
sf
sf
sf
ff
f
sf
fp
sf
sf
p dolce
cresc.
sf
p
cresc.
p
cresc.
ritard.
cresc.
p
a tempo
pp
cresc.
8
ff
sf
ff

Introduzione.

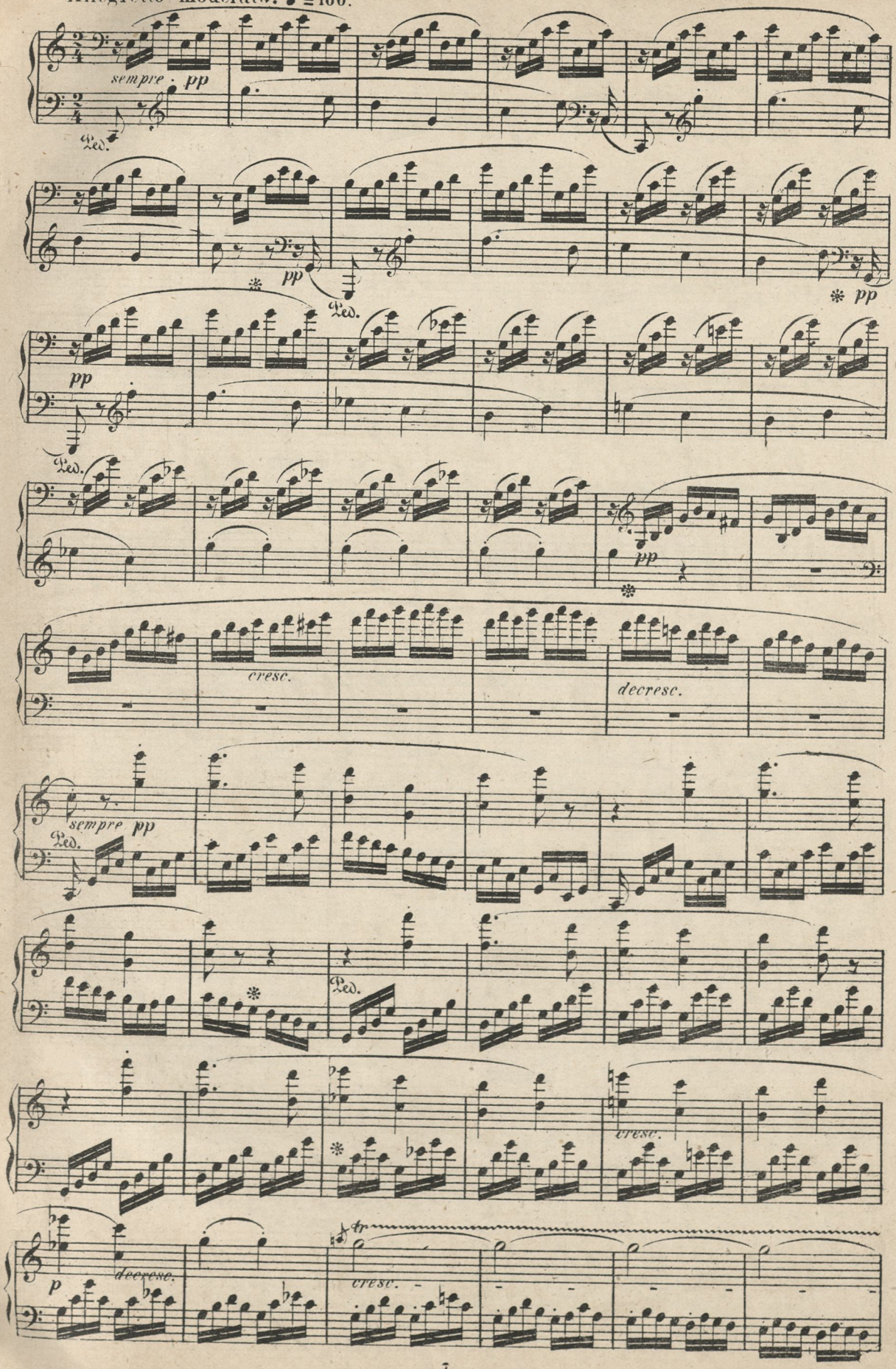
Adagio molto. ♩ = 56.

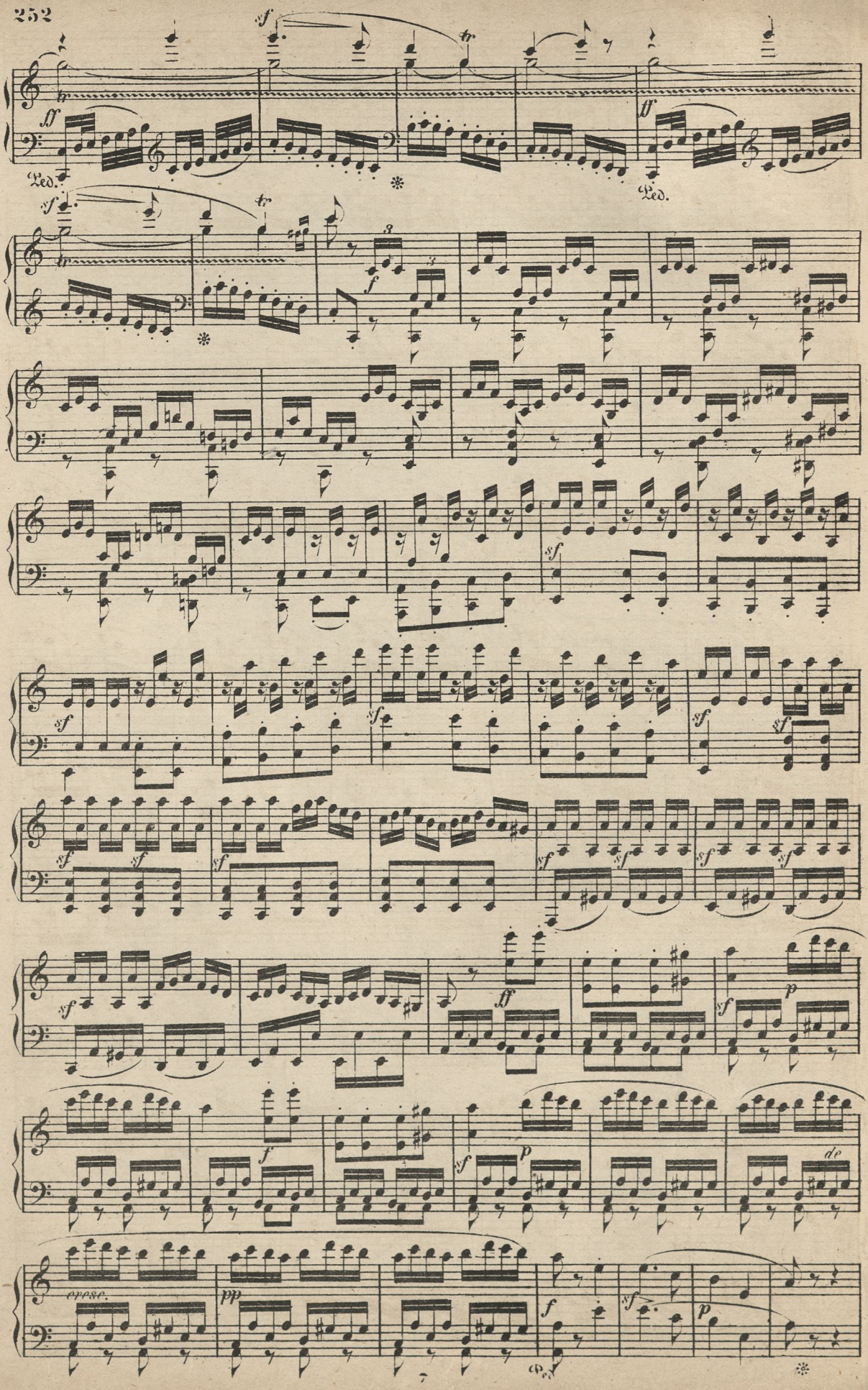


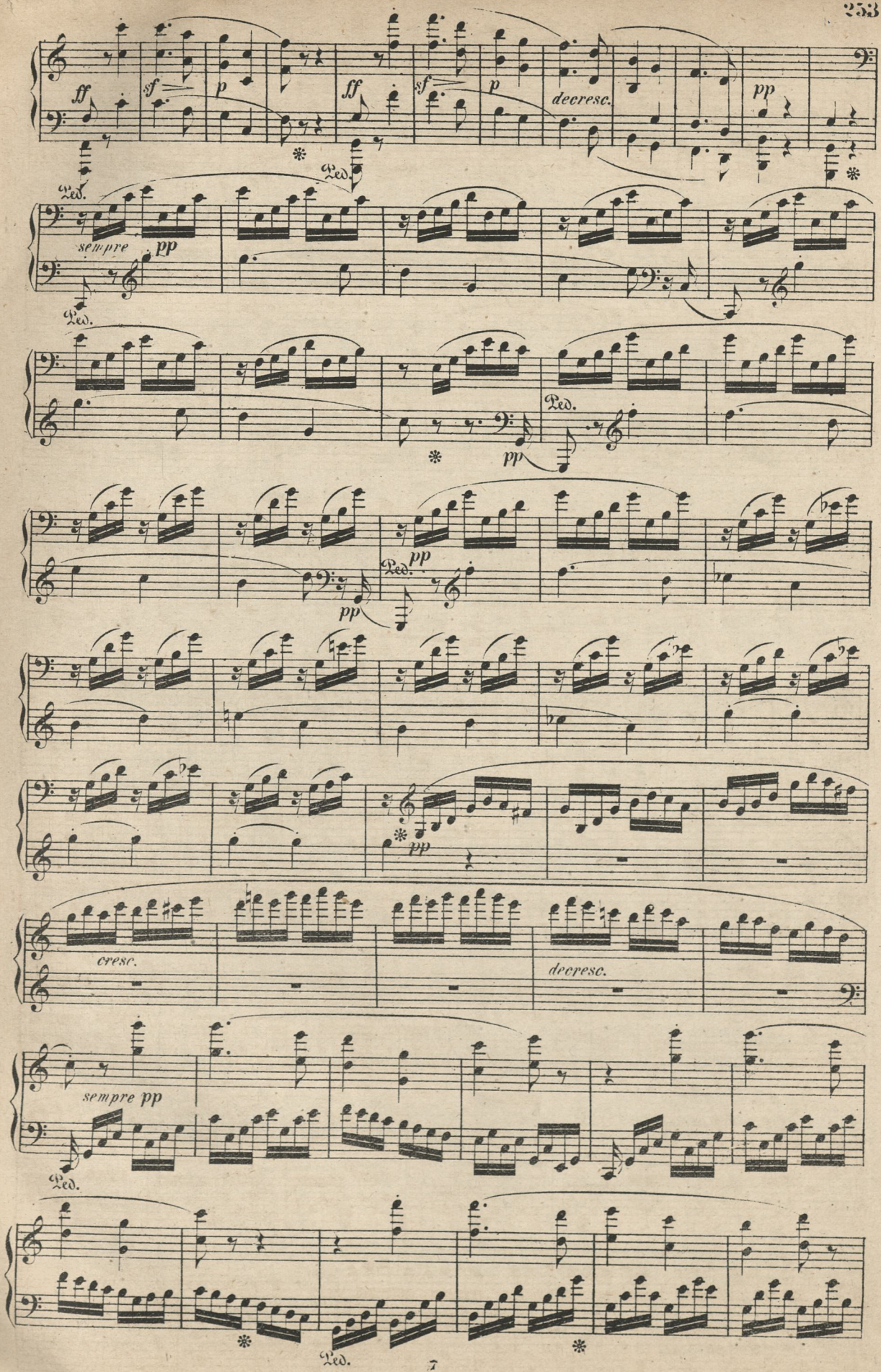
attacca subito il Rondo.

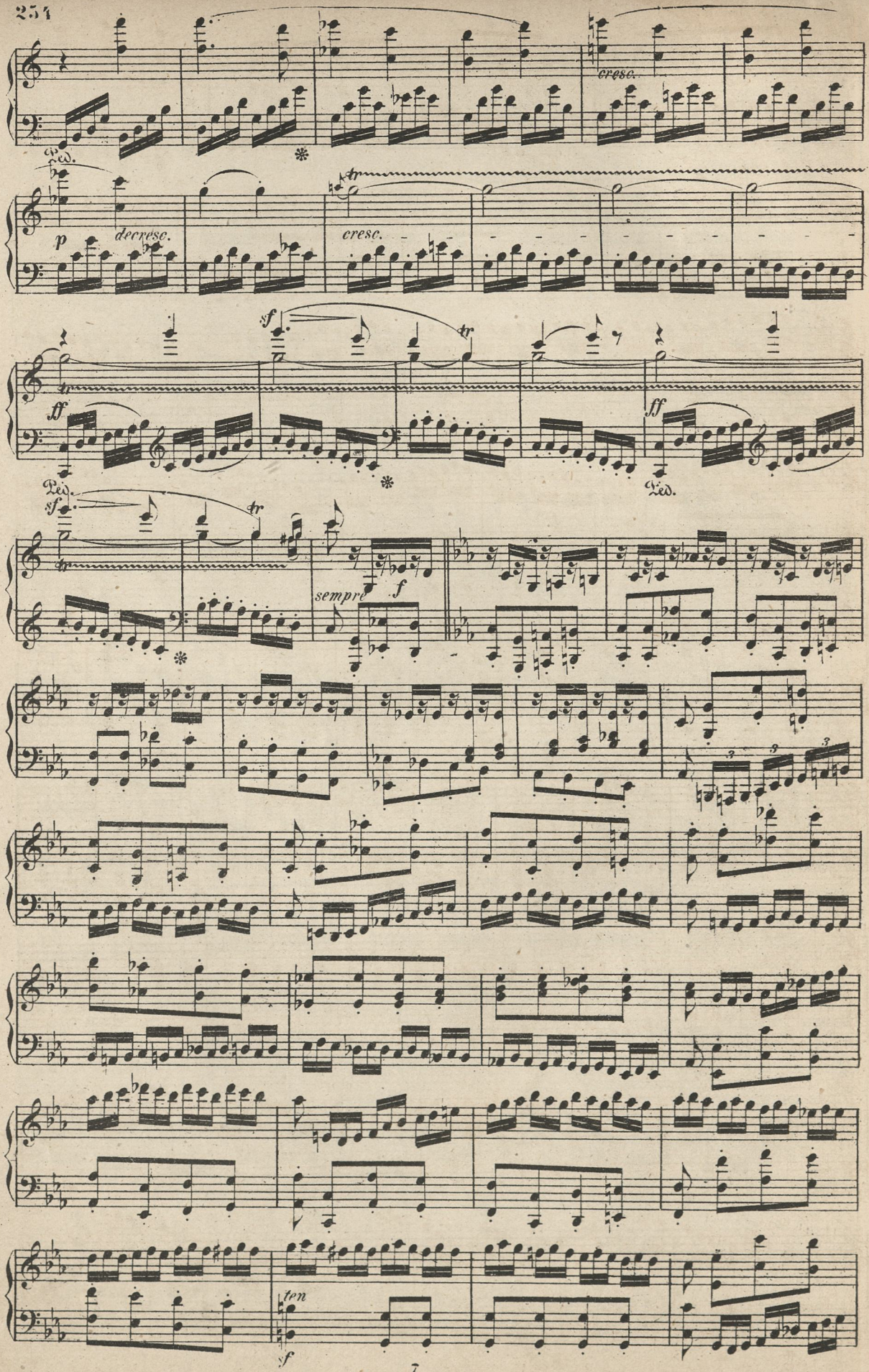
Rondo.

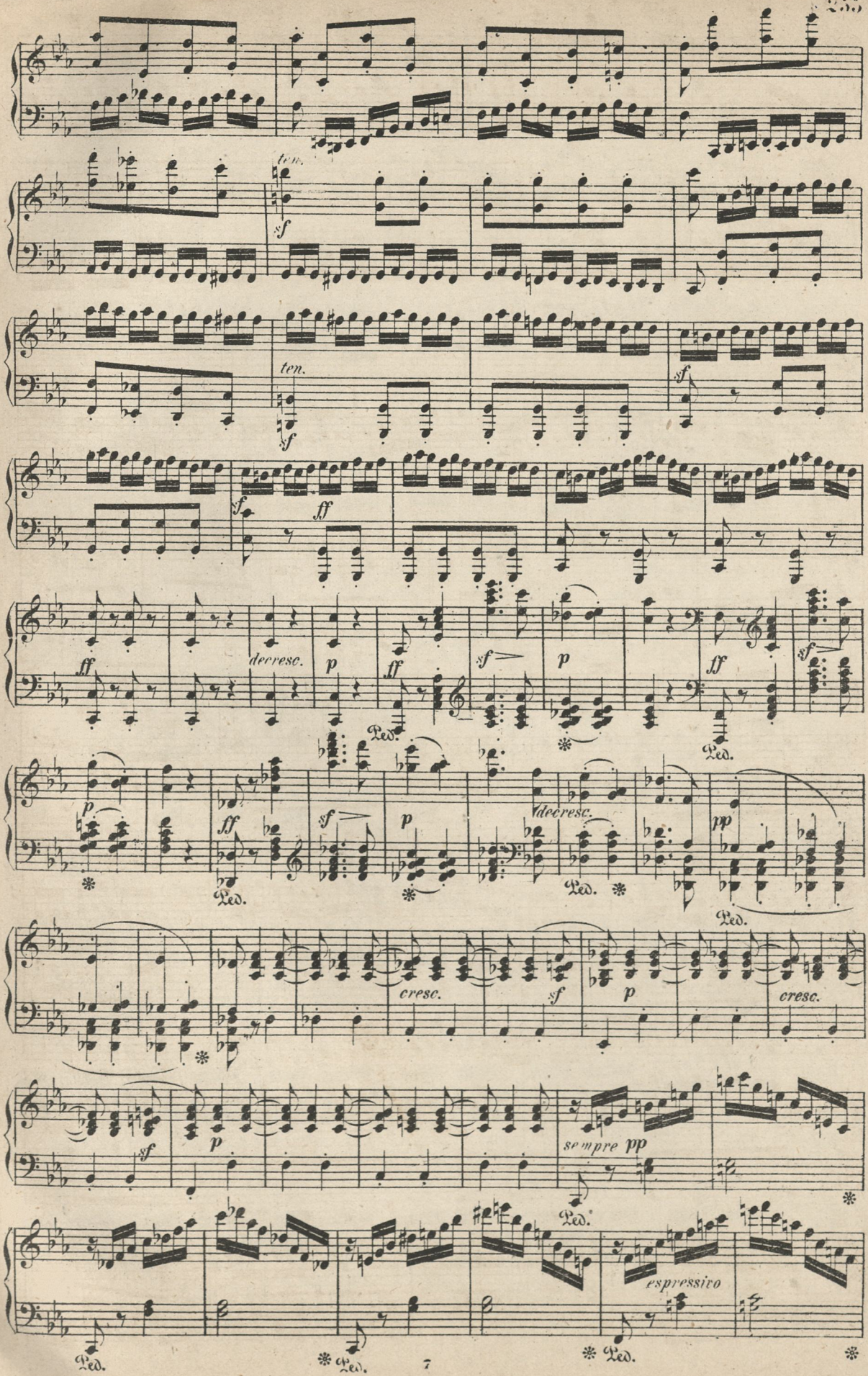
Allegretto moderato. ♩ = 100.



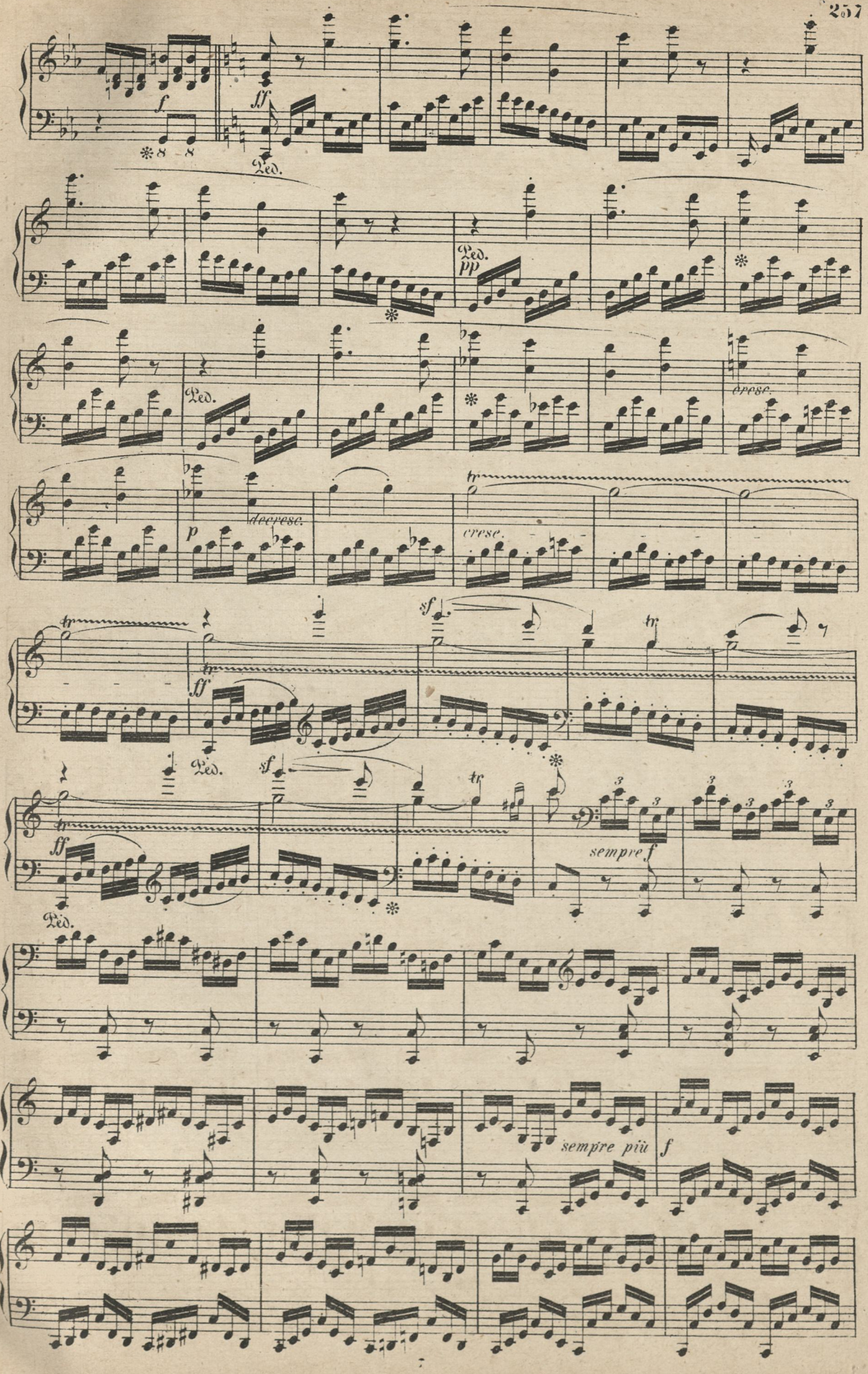

sf
ff
Ped.
tr
f
3
sf
p
dc
cresc.
pp

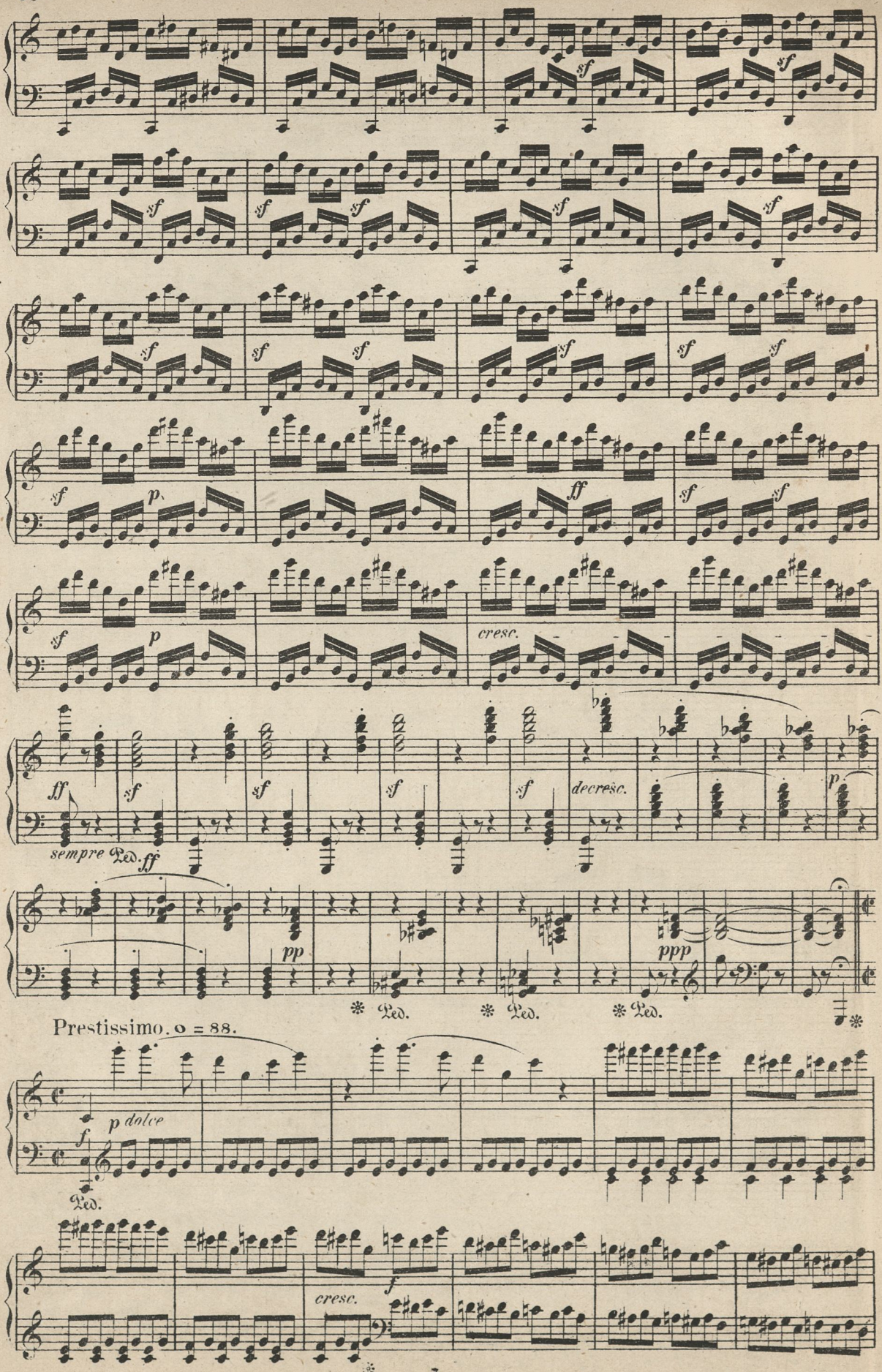

ff
sf
p
ff
sf
p
decresc.
pp
Ped.
Ped.
sempre
pp
Ped.
Ped.
pp
pp
Ped.
pp
pp
cresc.
decresc.
sempre pp
Ped.
Ped.

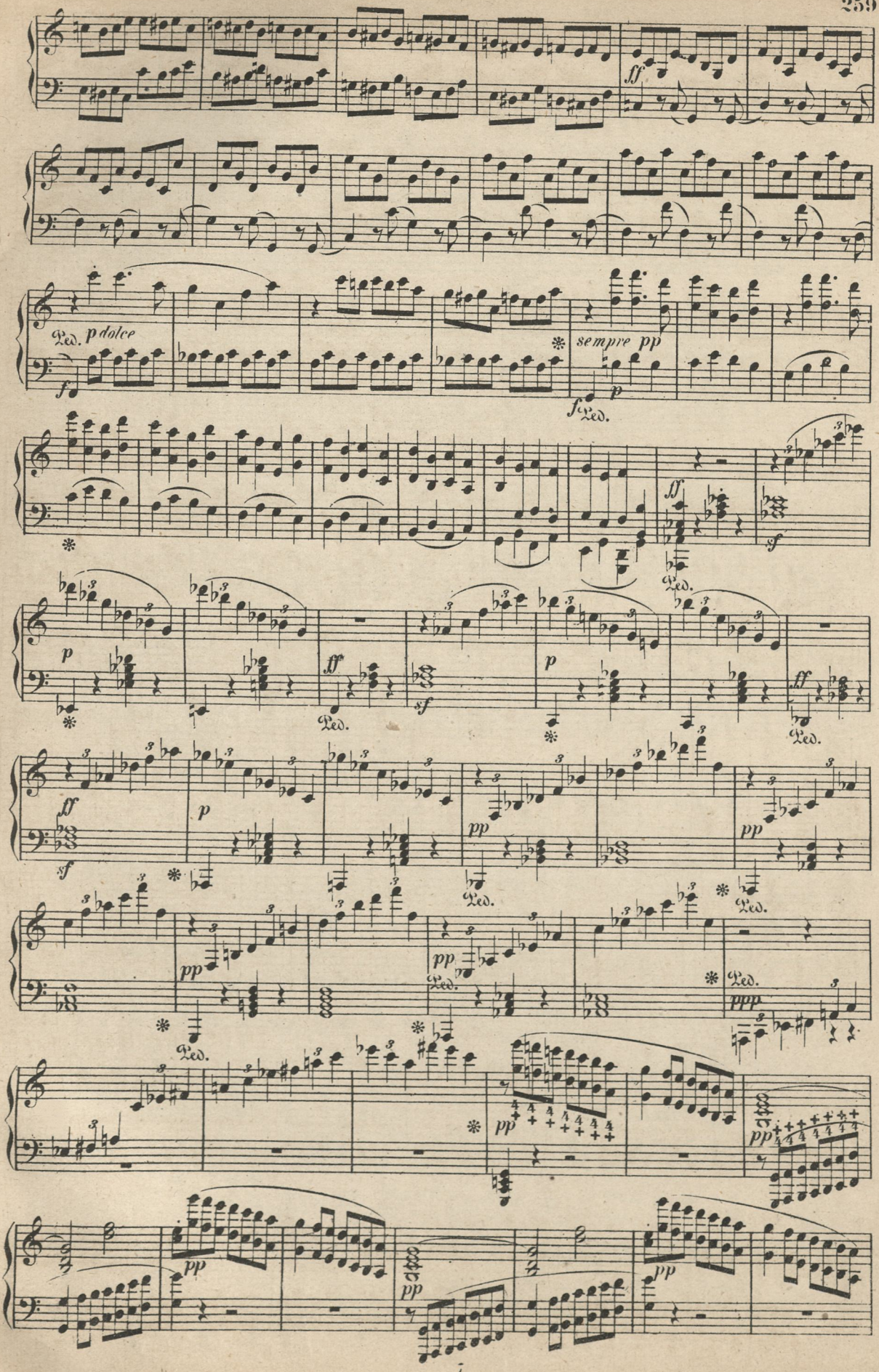

cresc.
Ped.
p
decresc.
tr
cresc.
sf
ff
Ped.
ff
Ped.
sf
tr
sempre
f
ten
sf

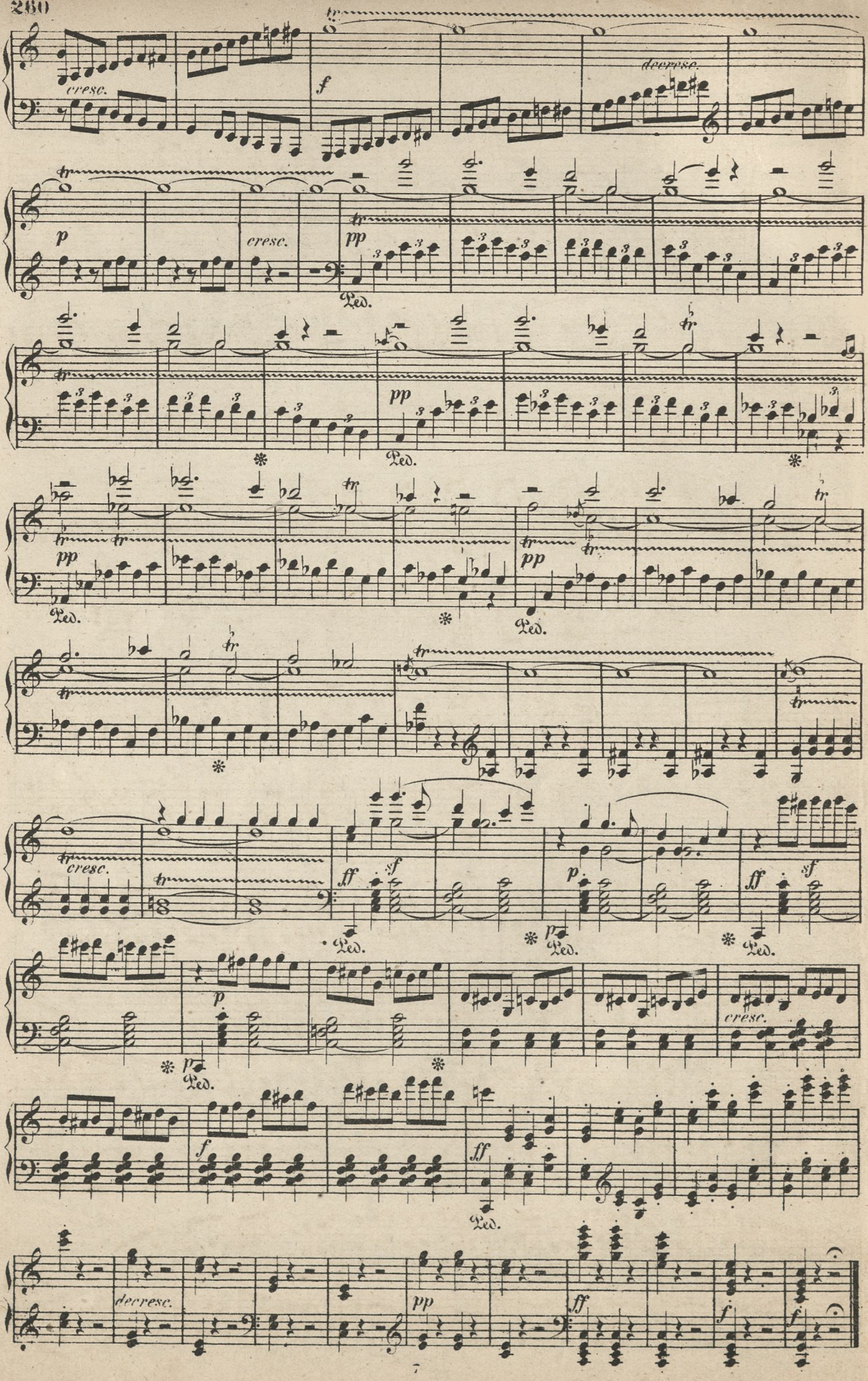

ten.
sf
ten.
sf
sf
ff
ff
decresc.
p
ff
sf
p
ff
sf
Ped.
Ped.
p
ff
sf
p
decresc.
pp
Ped.
Ped.
cresc.
sf
p
cresc.
sf
p
sempre pp
Ped.
espressivo
Ped.
Ped.
Ped.


sempre pp
Ped.
pp
decrese.
f
sempre pp
sf
p
decrese.
sempre più pp


f
fff
Ped.
Ped.
pp
Ped.
cresc.
p
decrese.
cresc.
ff
Ped.
sf
ff
Ped.
sempre f
sempre più
f


sf
p
ff
cresc.
decresc.
sempre Ped. ff
pp
ppp
Ped.
Prestissimo. o = 88.
p dolce
f
cresc.


ff
Ped. p dolce
f
sempre pp
f
Ped.
ff
sf
Ped.
p
ff
Ped.
p
sf
p
ff
Ped.
pp
pp
Ped.
pp
Ped.
Ped.
ppp
pp
pp
pp


cresc.
f
decresc.
p
cresc.
pp
Ped.
pp
Ped.
pp
Ped.
pp
Ped.
cresc.
ff
sf
Ped.
p
Ped.
ff
sf
Ped.
p
Ped.
cresc.
f
ff
Ped.
decresc.
pp
ff
f
f

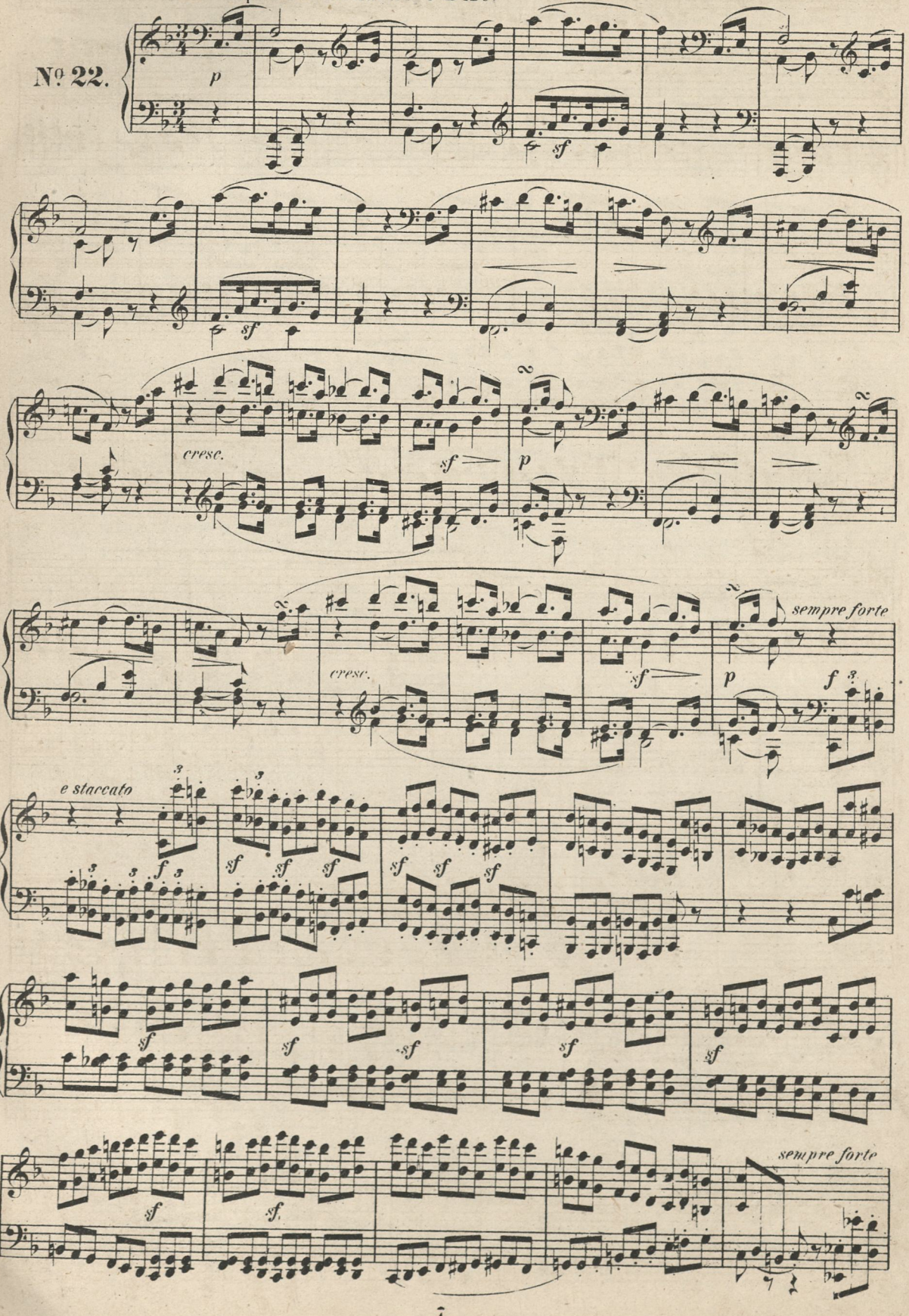
SONATA.

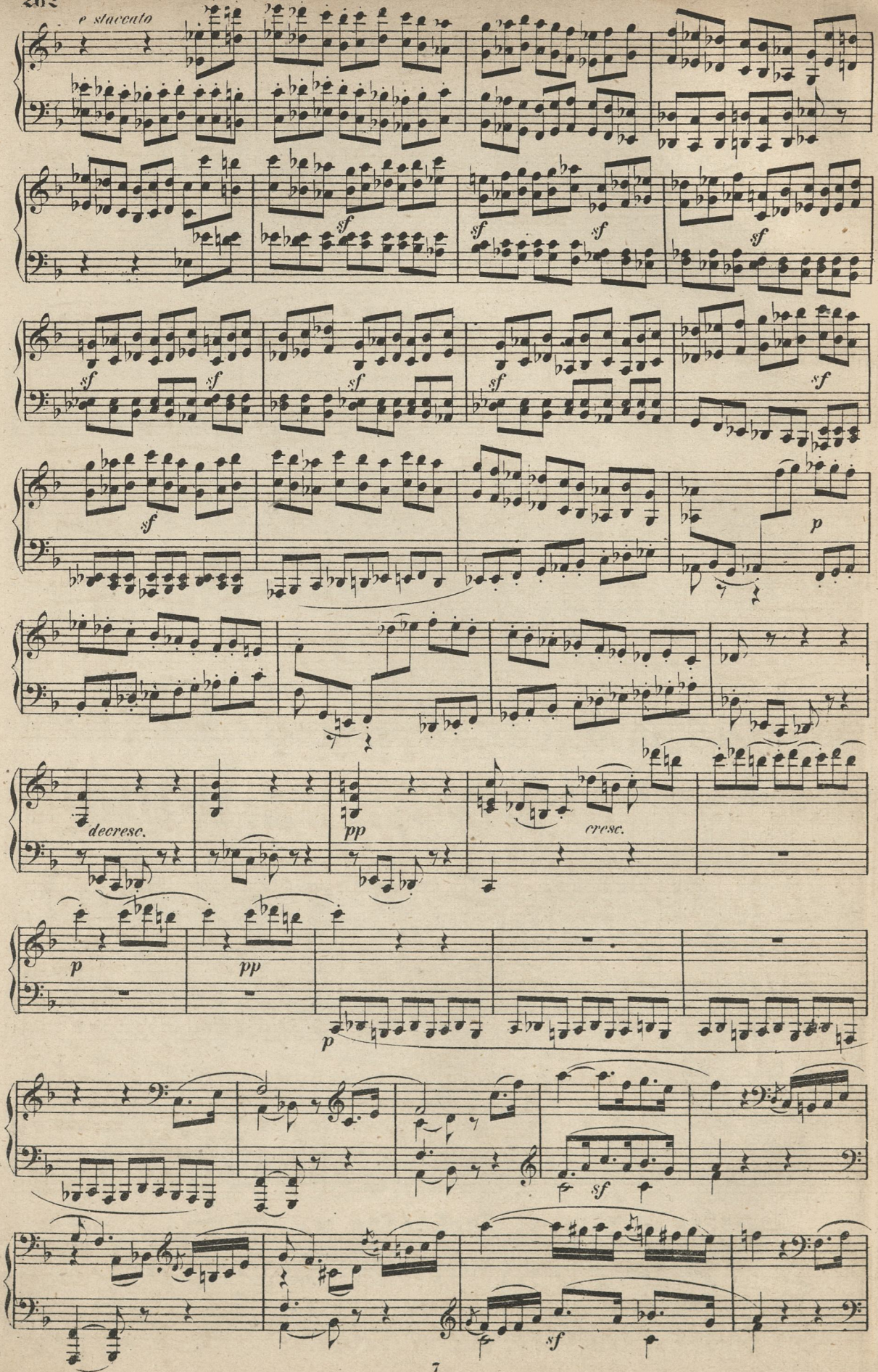
Appeared for the first time in April 1806.

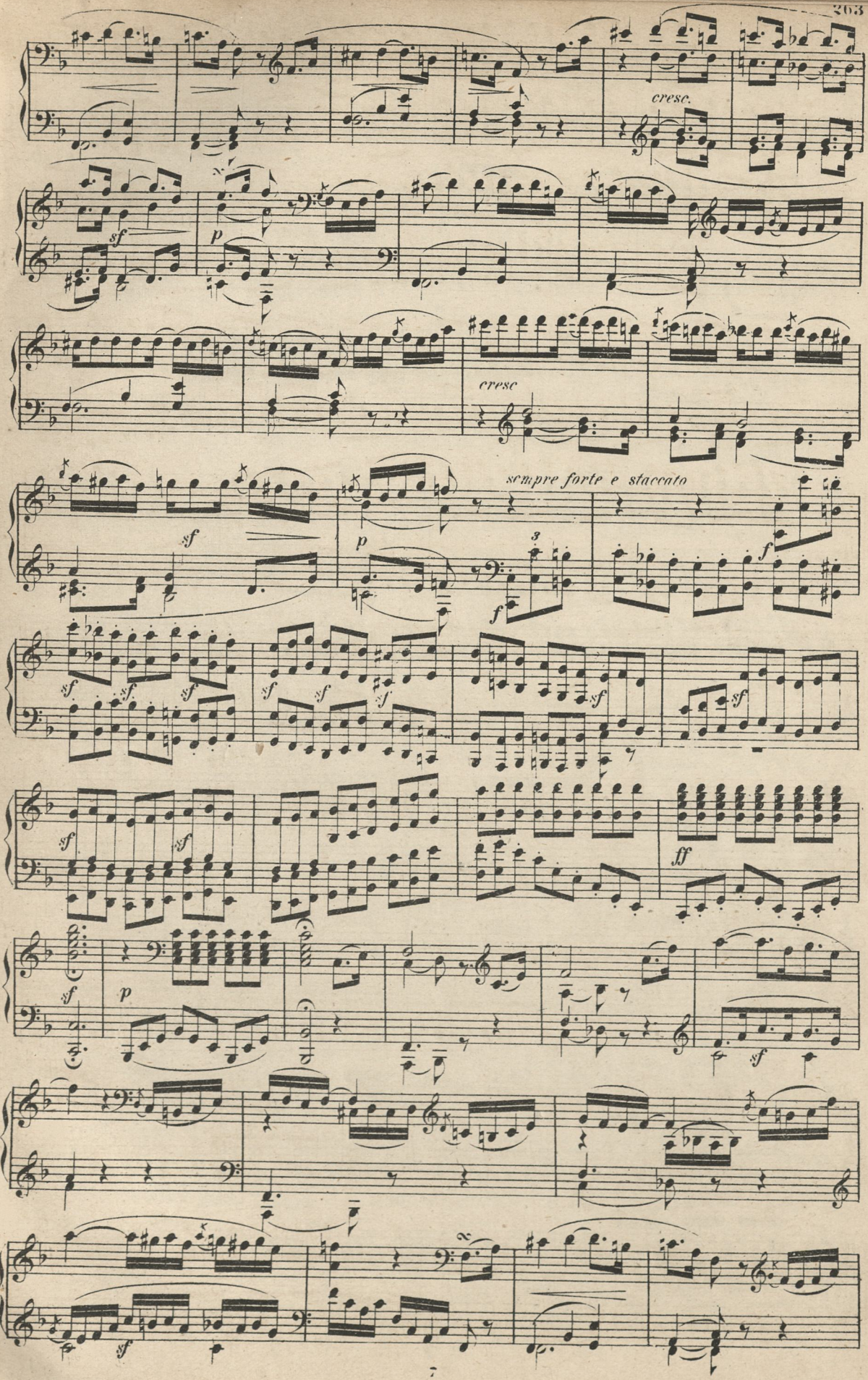
In tempo d'un Menuetto. ♩ = 120.

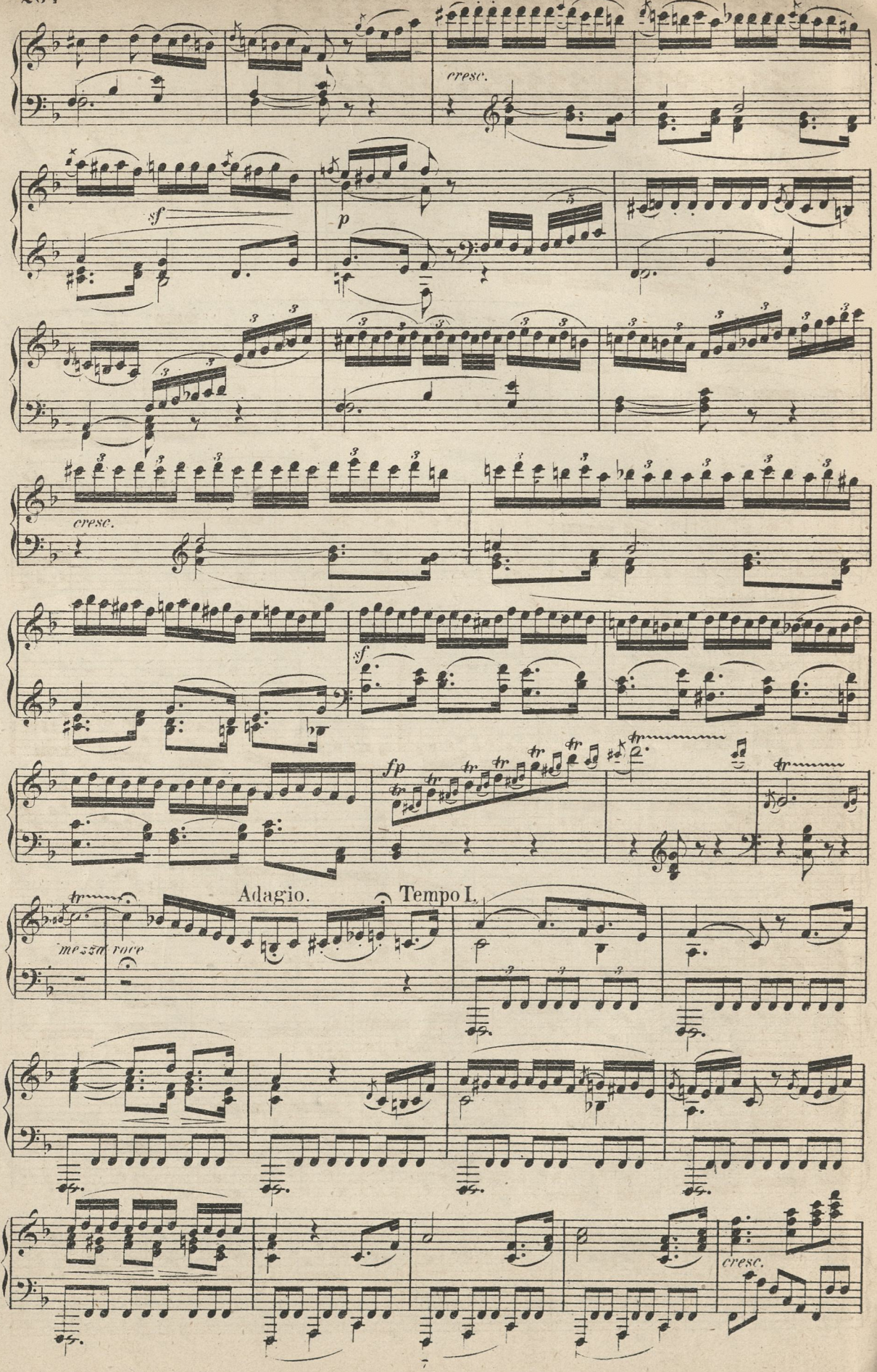
Beethoven, Op. 54.

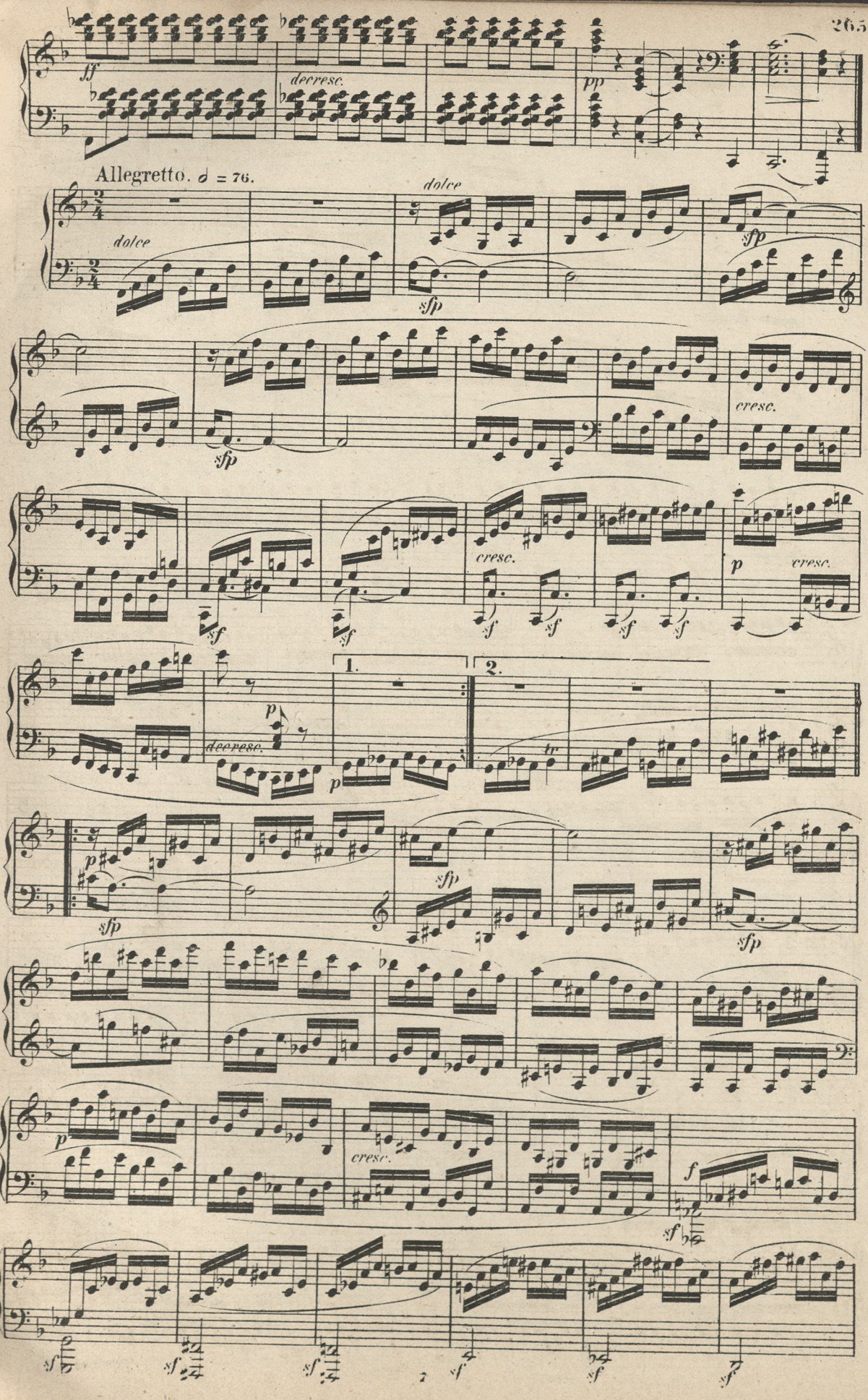
No. 22.

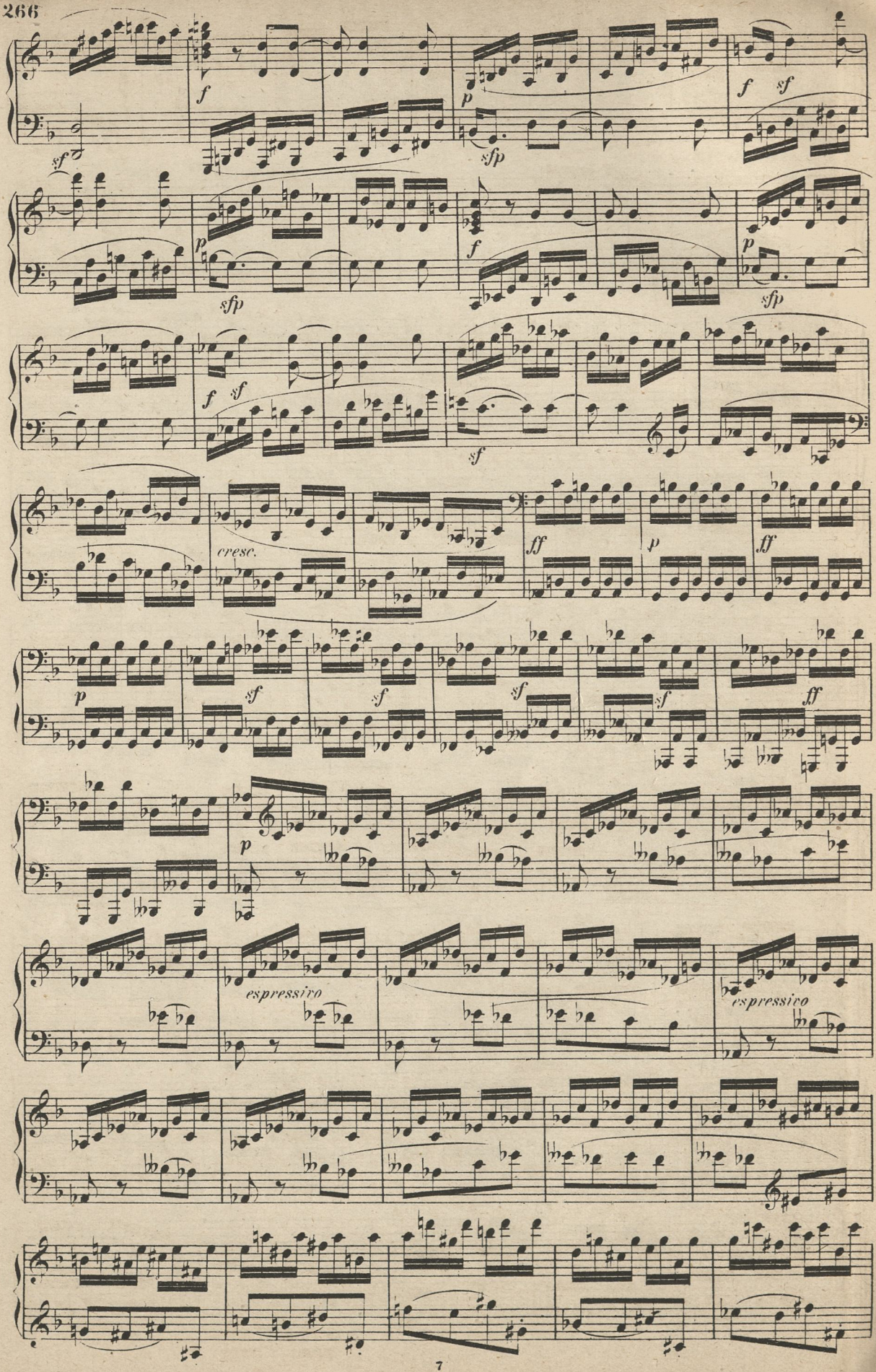


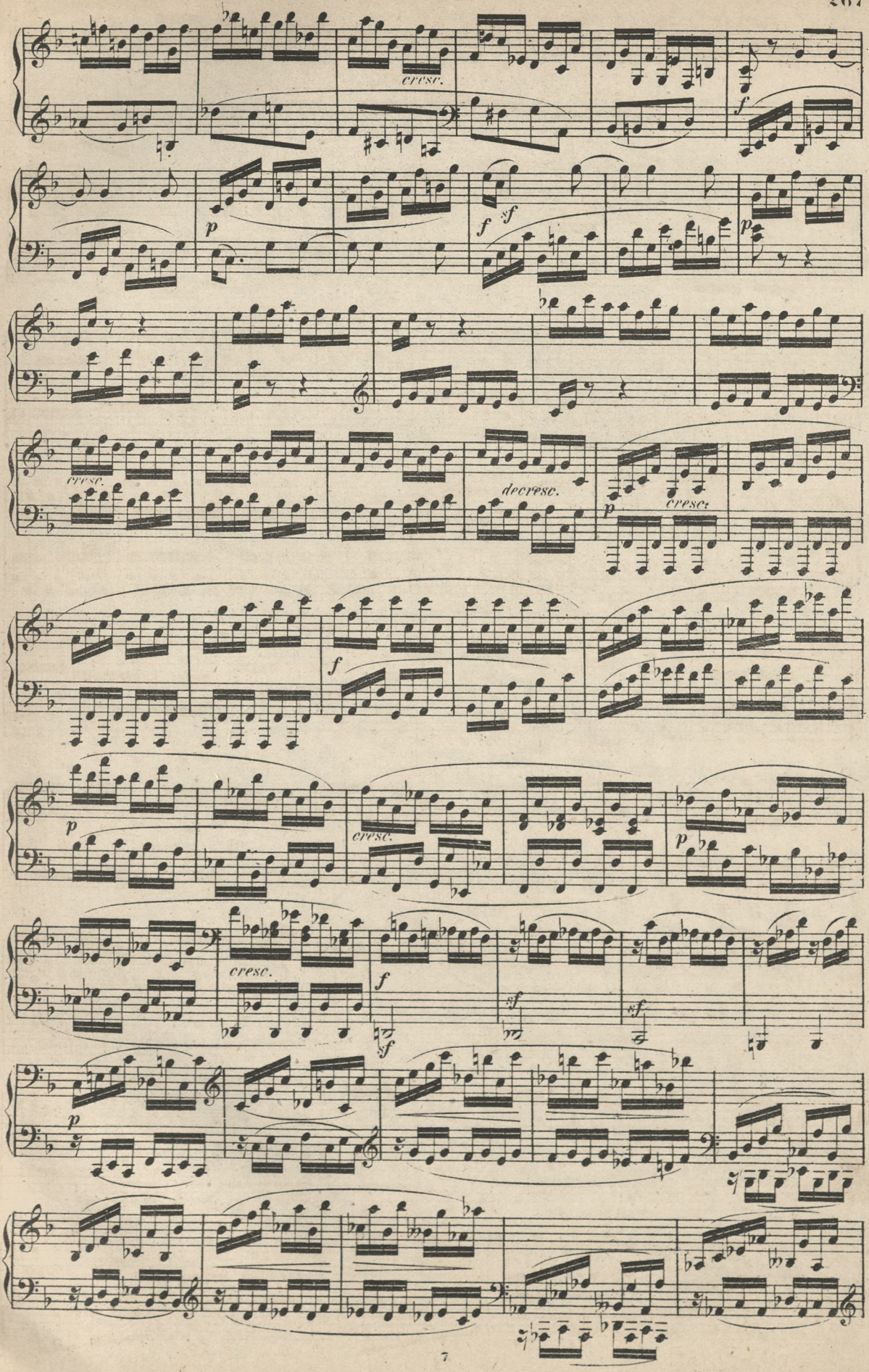

e staccato
sf
p
decresc.
pp
cresc.


cresc.
sf
p
cresc
sempre forte e staccato
f
ff


cresc.
sf
p
cresc.
sf
fp
Adagio.
Tempo I.
mezza voce
cresc.


ff
decresc.
pp
Allegretto. ♩ = 76.
dolce
dolce
sfp
sfp
sfp
cresc.
sf
sf
cresc.
sf
sf
sf
sf
p
cresc.
p
decresc.
1.
2.
p
tr
p
sfp
sfp
sfp
p
cresc.
f
sf
sf
sf
sf
sf
sf


sf
f
p
sfp
f sf
p
sfp
f
p
sfp
f sf
sf
cresc.
ff
p
ff
p
sf
sf
sf
sf
ff
p
espressivo
espressivo


cresc.
f
p
f
sf
p
cresc.
decresc.
p
cresc.
f
p
cresc.
p
cresc.
f
sf
sf
sf
p


cresc.
sfp
sf
sf sf
sf ff
p
cresc.
tr
Più Allegro.
1.
2.
pp
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf

Composed in 1804.
Appeared for the first time in 1807.

SONATA.

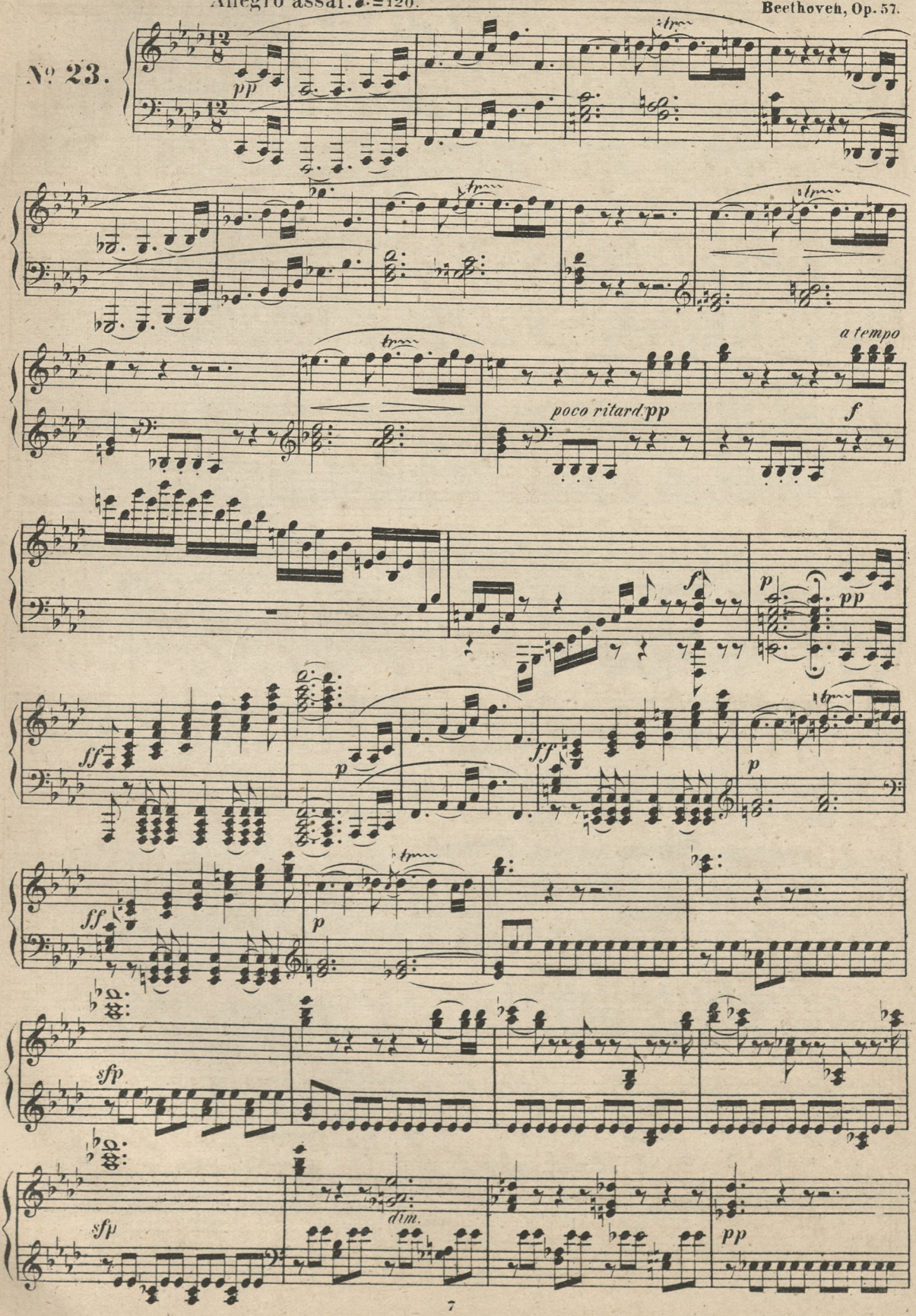
(Commonly called Sonata appassionata.)

(Dedicated to Count Brunswick.)

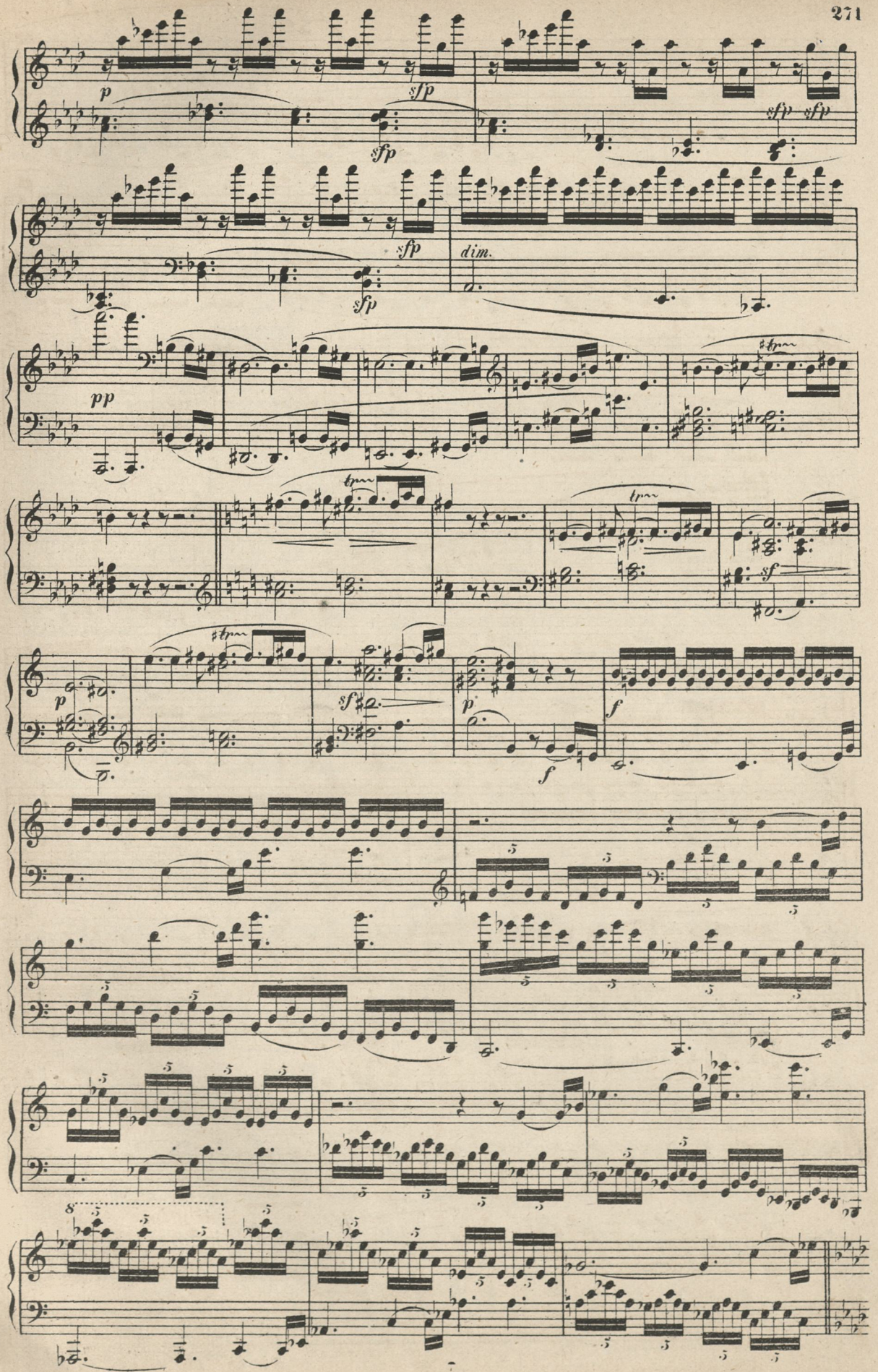
Allegro assai. ♩. = 120.

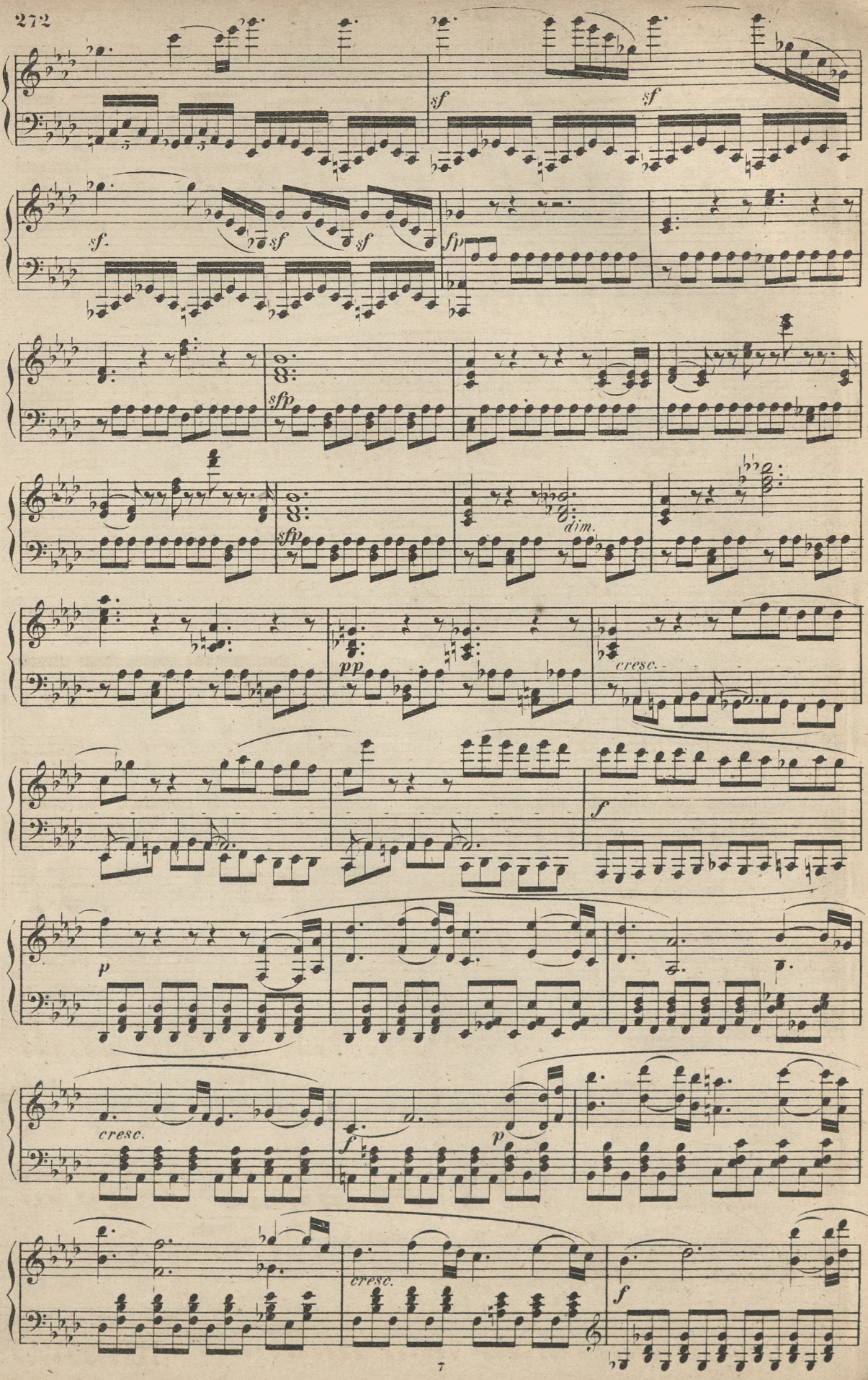
Beethoven, Op. 57.

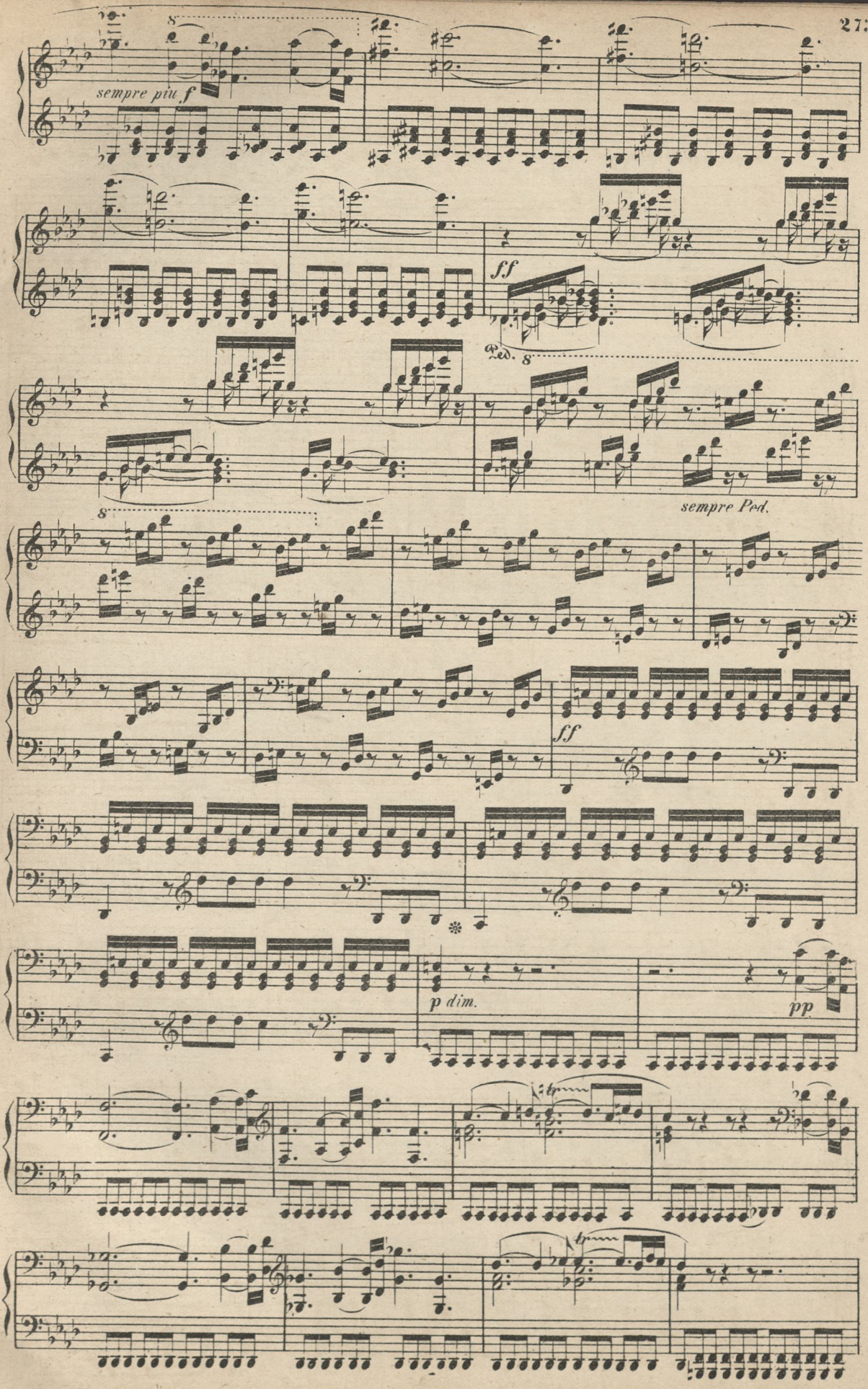
No. 23.

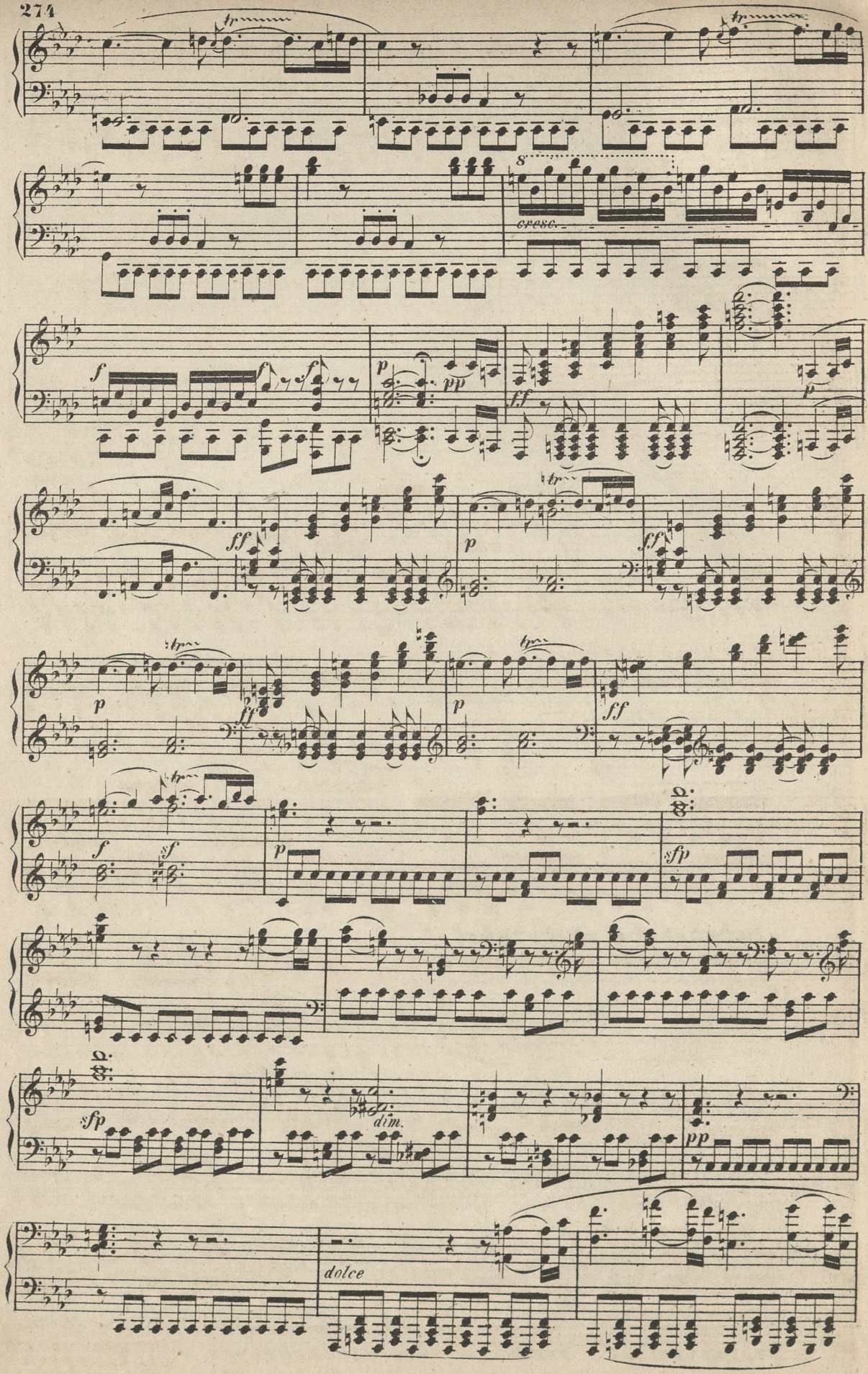



dolce
cresc.
p
f
sf
p
pp
f
ff
sf
f
ff
sf
sf
sf
ff
8

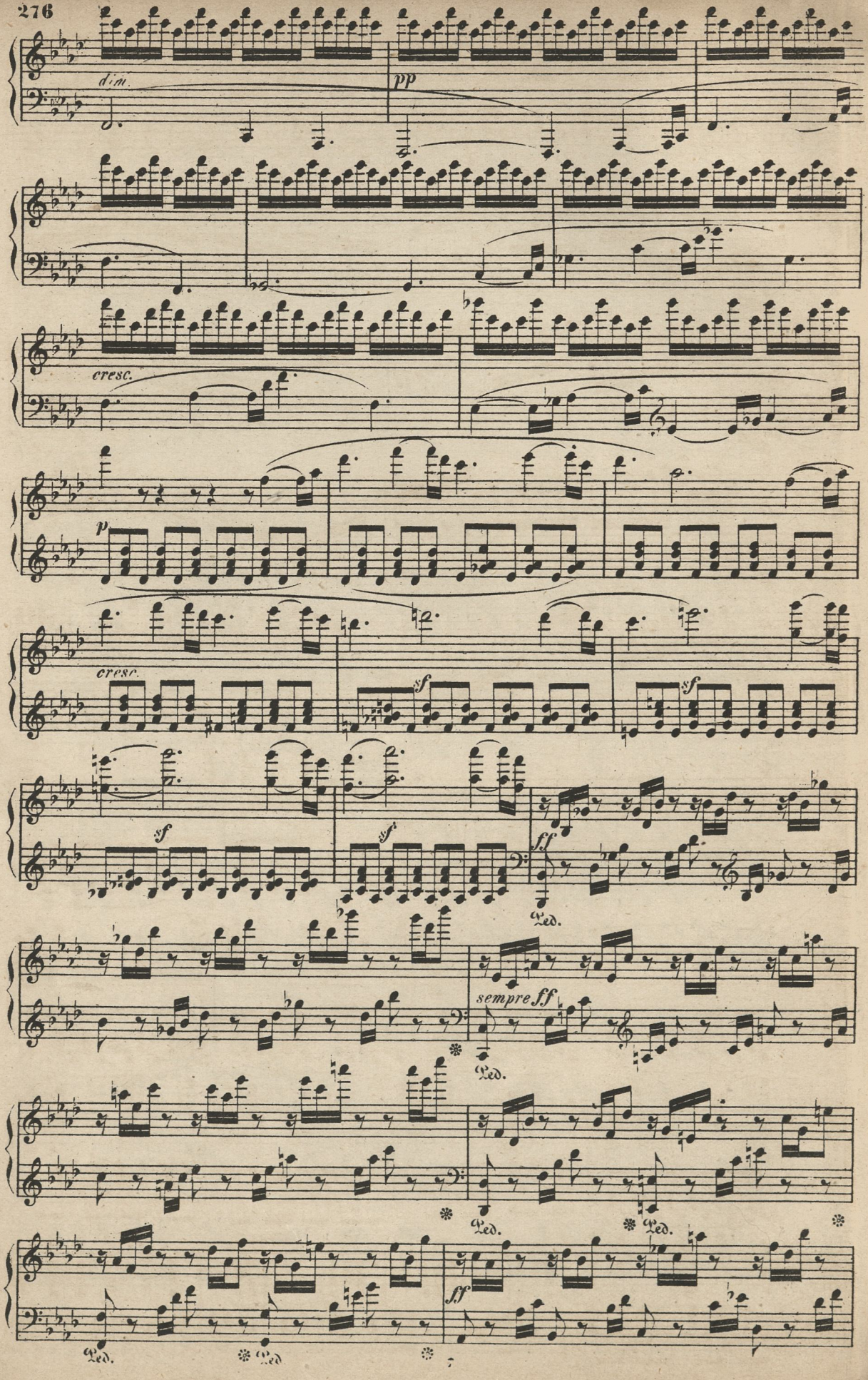

p
sfp
sfp
sfp sfp
sfp
sfp
dim.
pp
tm
tm
sf
p
sf
p
f
f
8

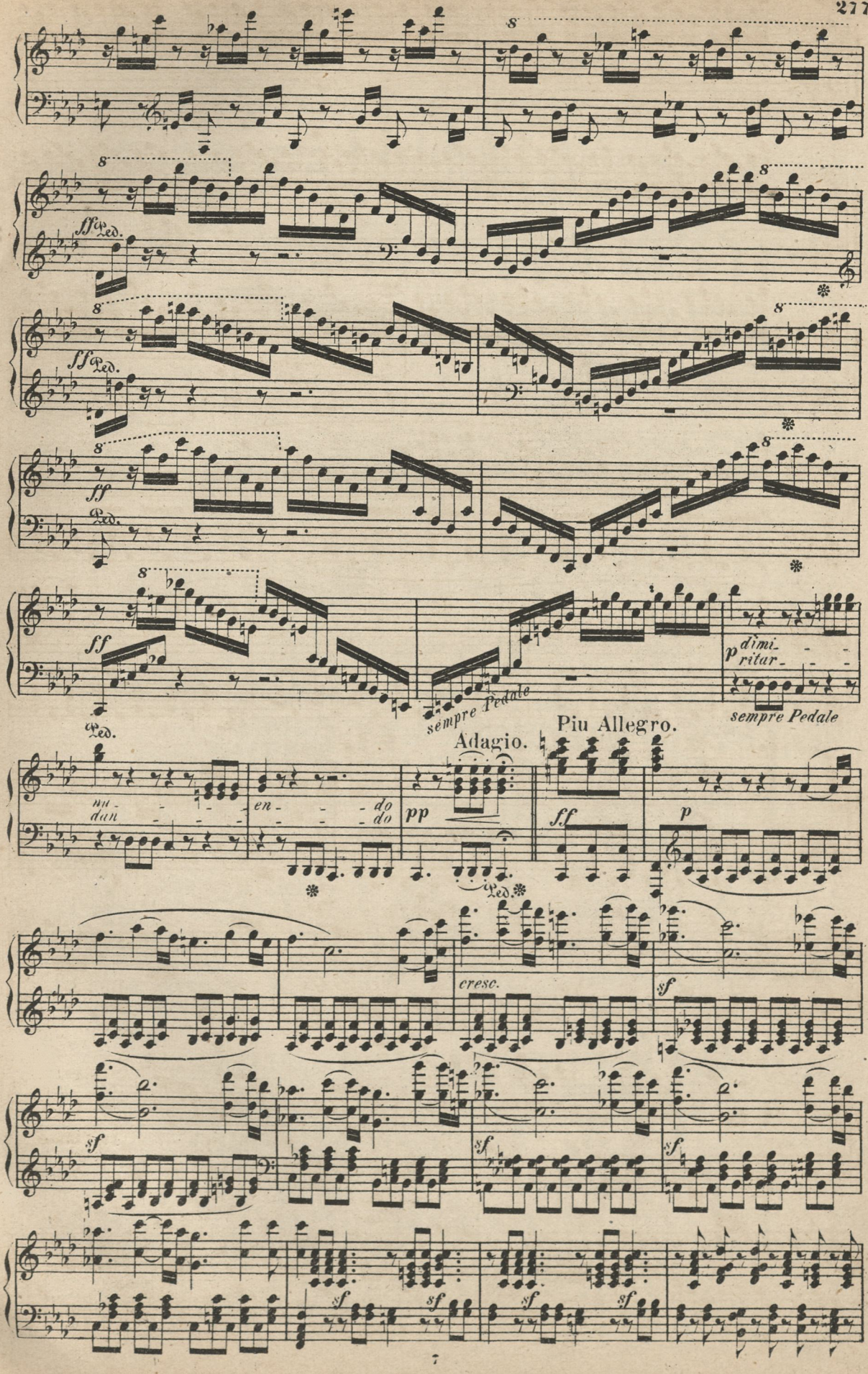

sf
sf
sf.
sf
sf
fp
sfp
sfp
dim.
pp
cresc.
f
p
cresc.
f
p
cresc.
f

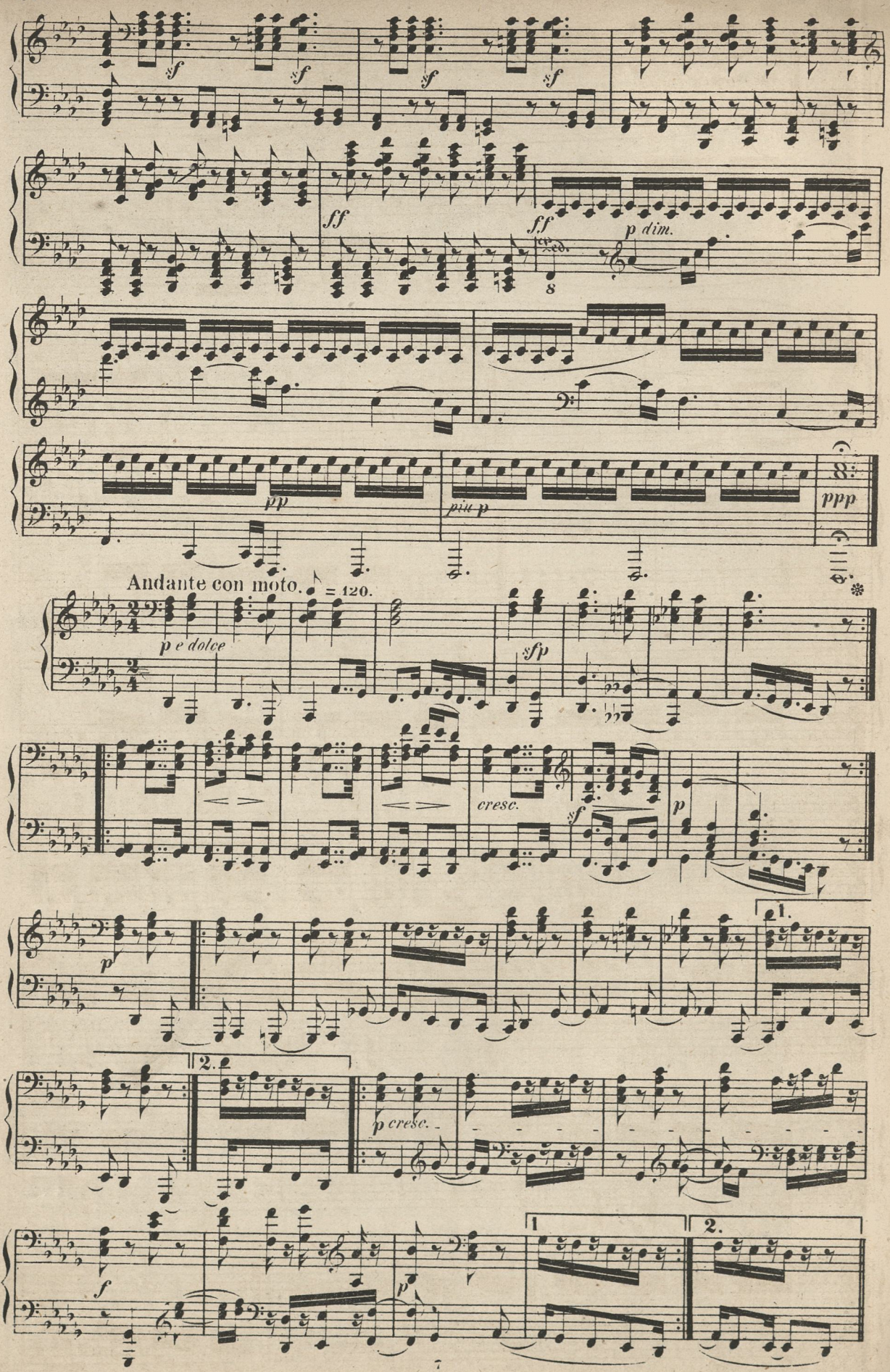

sempre più f
ff
Ped. 8
sempre Ped.
ff
p dim.
pp


tr
cresc.
f
p
pp
ff
sf
sfp
dim.
dolce

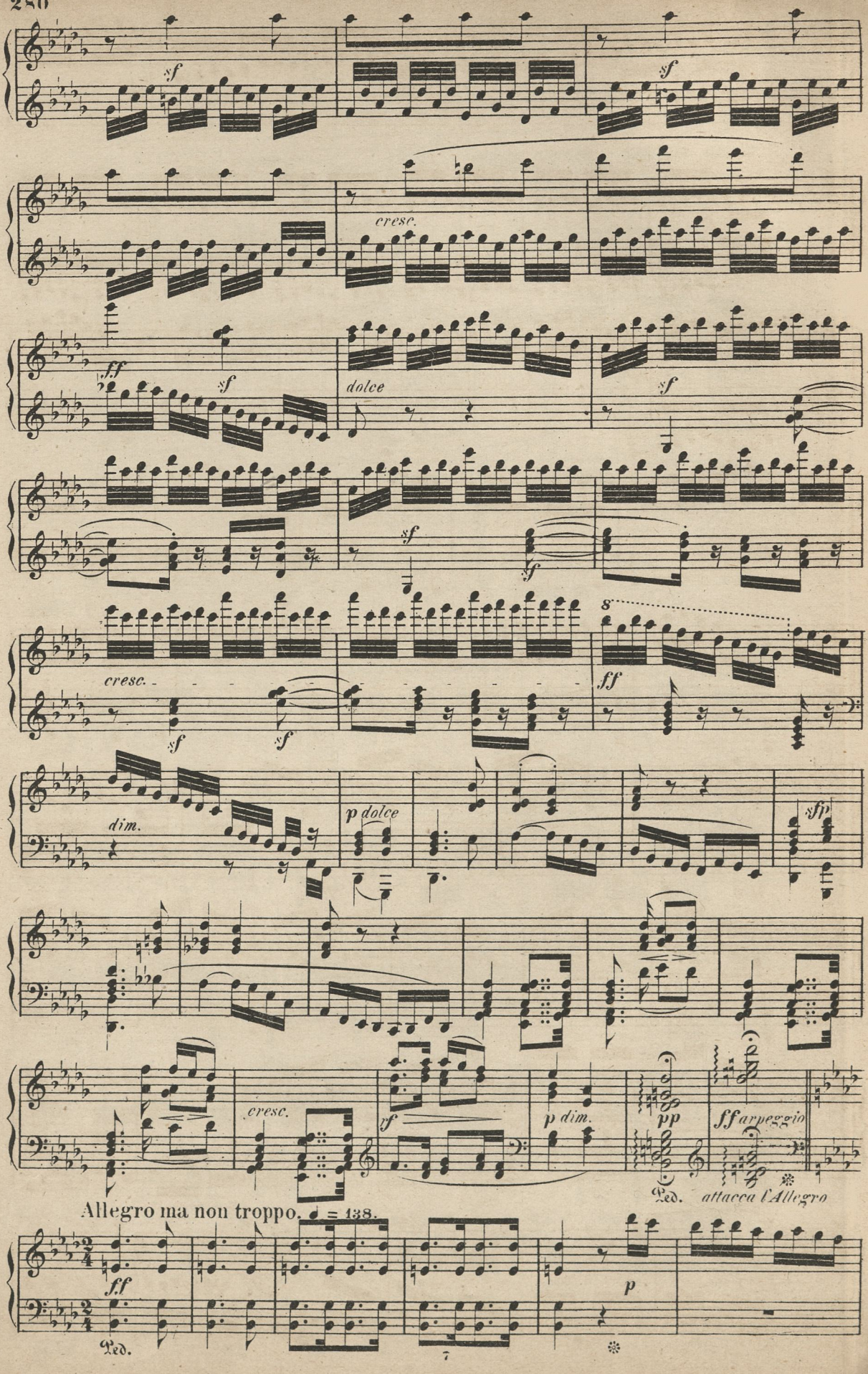

cresc.
p
f
sf
p
tr
tr
pp
f
ff
sf
f
ff
sf
sf
sf
ff
p
sfp
sfp
sfp
sfp
sfp
sfp

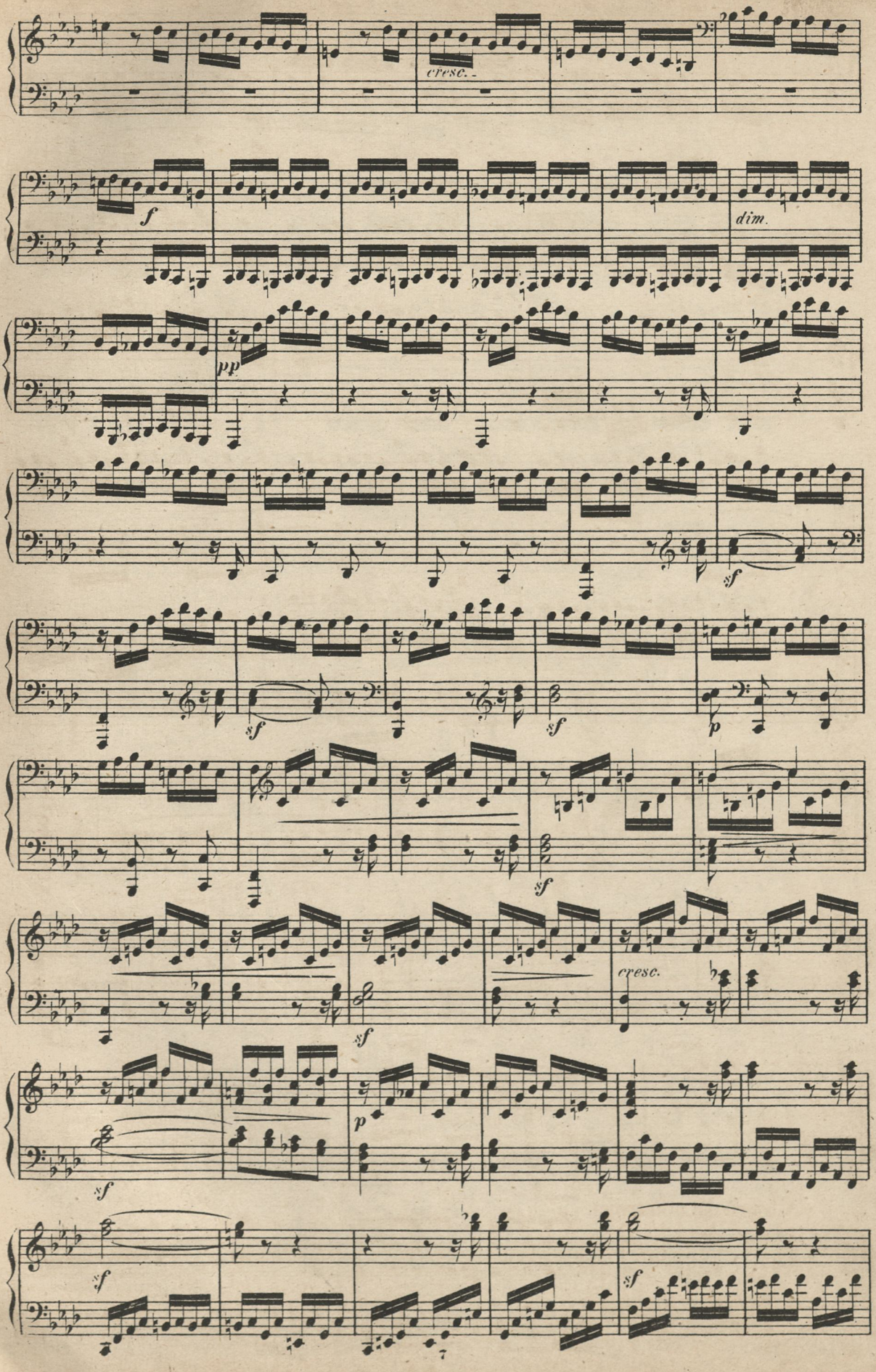

dim.
pp
cresc.
p
cresc.
sf
sf
sf
sf
ff
Ped.
sempre ff
Ped.
Ped.
Ped.
ff
Ped.
Ped.

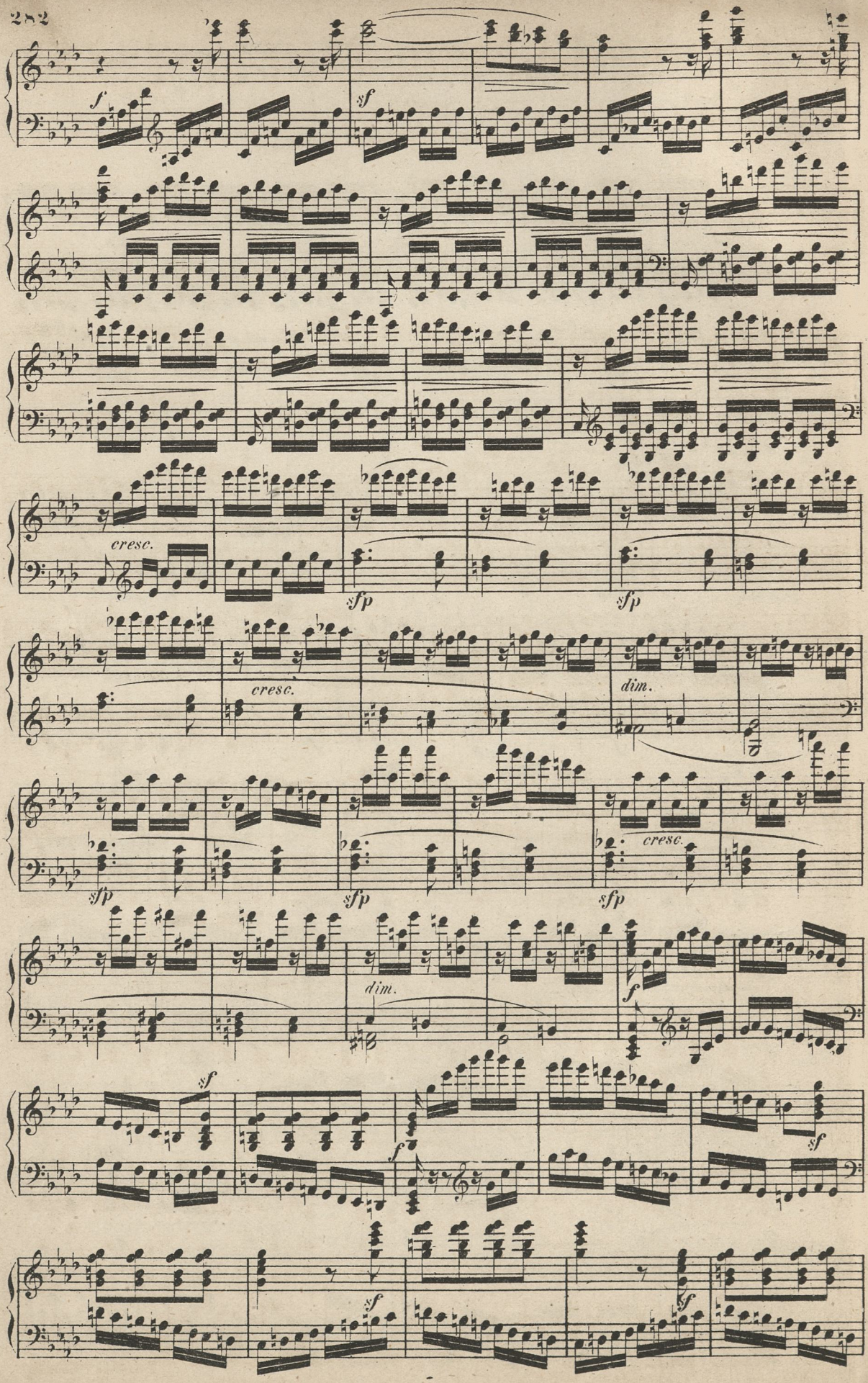

8
sff Ped.
8
sff Ped.
8
ff
Ped.
8
ff
sempre Pedale
p dimi- ritur-
sempre Pedale
Adagio.
Piu Allegro.
an- dan-
en- - - do do
pp
Ped.
ff
p
cresc.
sf
sf
sf
sf
sf
sf
sf
sf

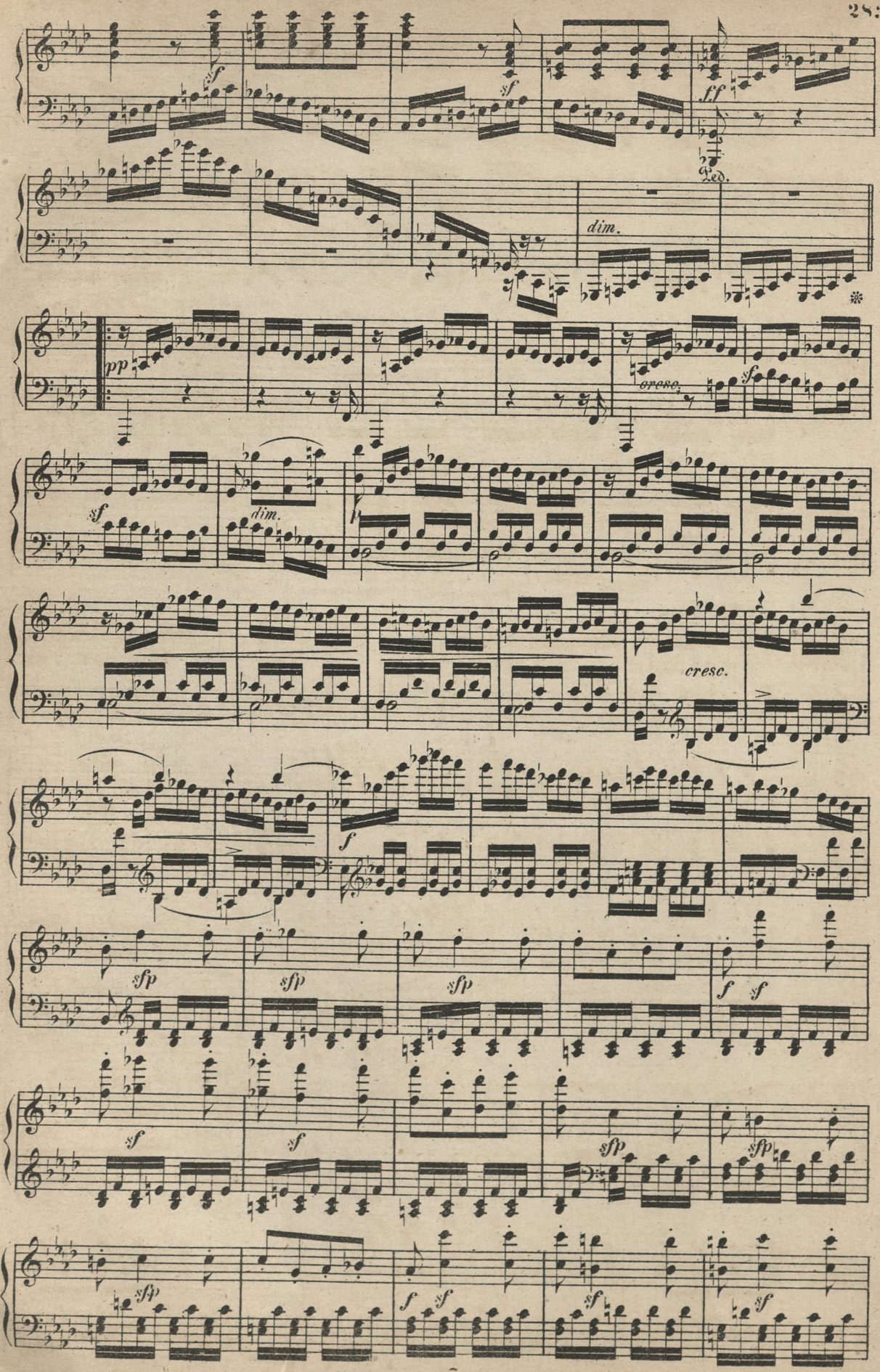

sf
ff
p dim.
pp
più p
ppp
Andante con moto. ♩ = 120.
p e dolce
sfp
cresc.
1.
2.
p cresc.
1
2.


p sempre legato
sfp
1.
2.
cresc.
sf
p
f

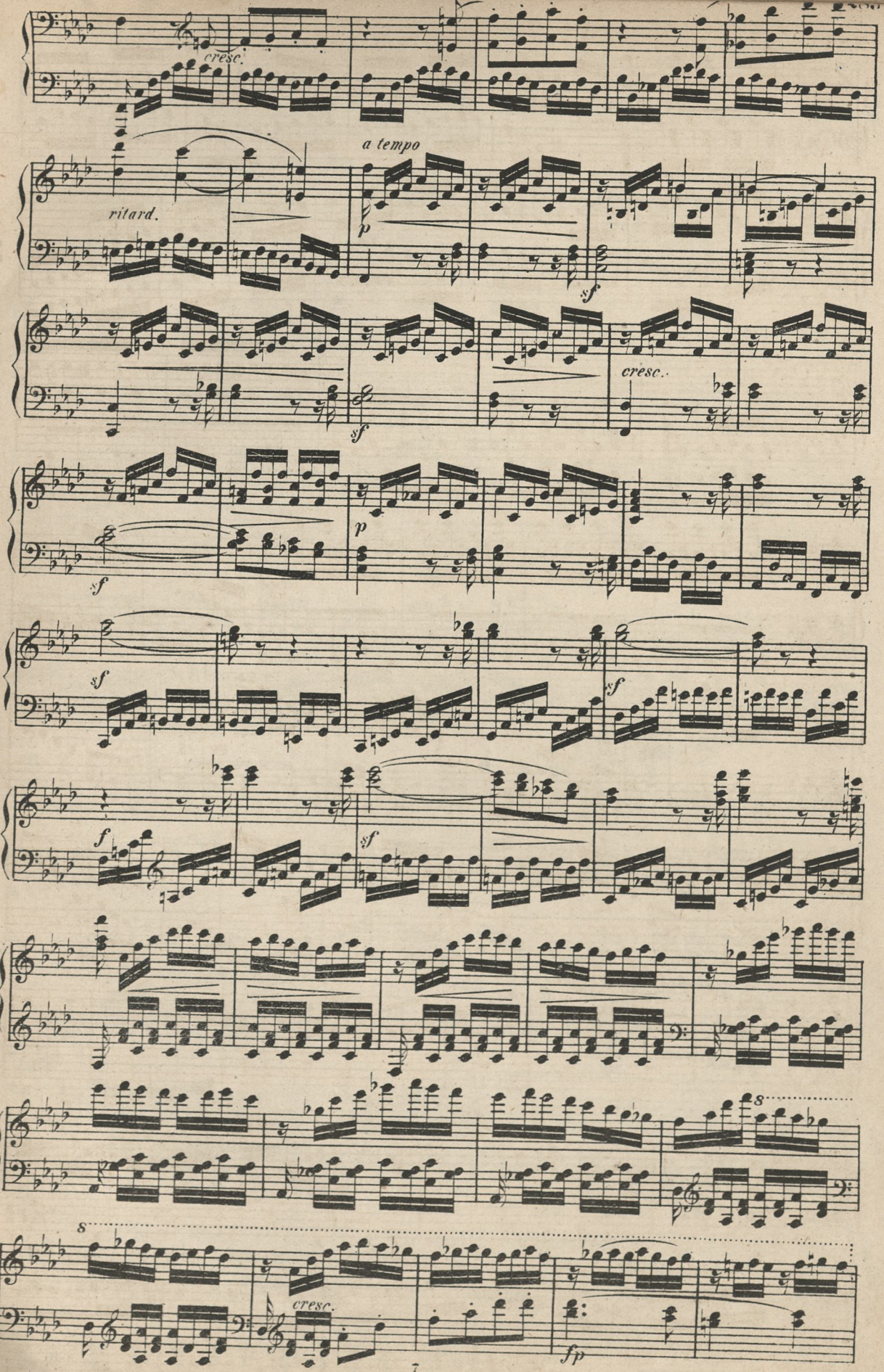

sf
sf
cresc.
ff
sf
dolce
sf
sf
sf
cresc.
sf
sf
8
ff
dim.
p dolce
sfp
cresc.
rf
p dim.
pp
ff arpeggio
Ped.
attacca l'Allegro
Allegro ma non troppo. ♩ = 138.
ff
p
Ped.

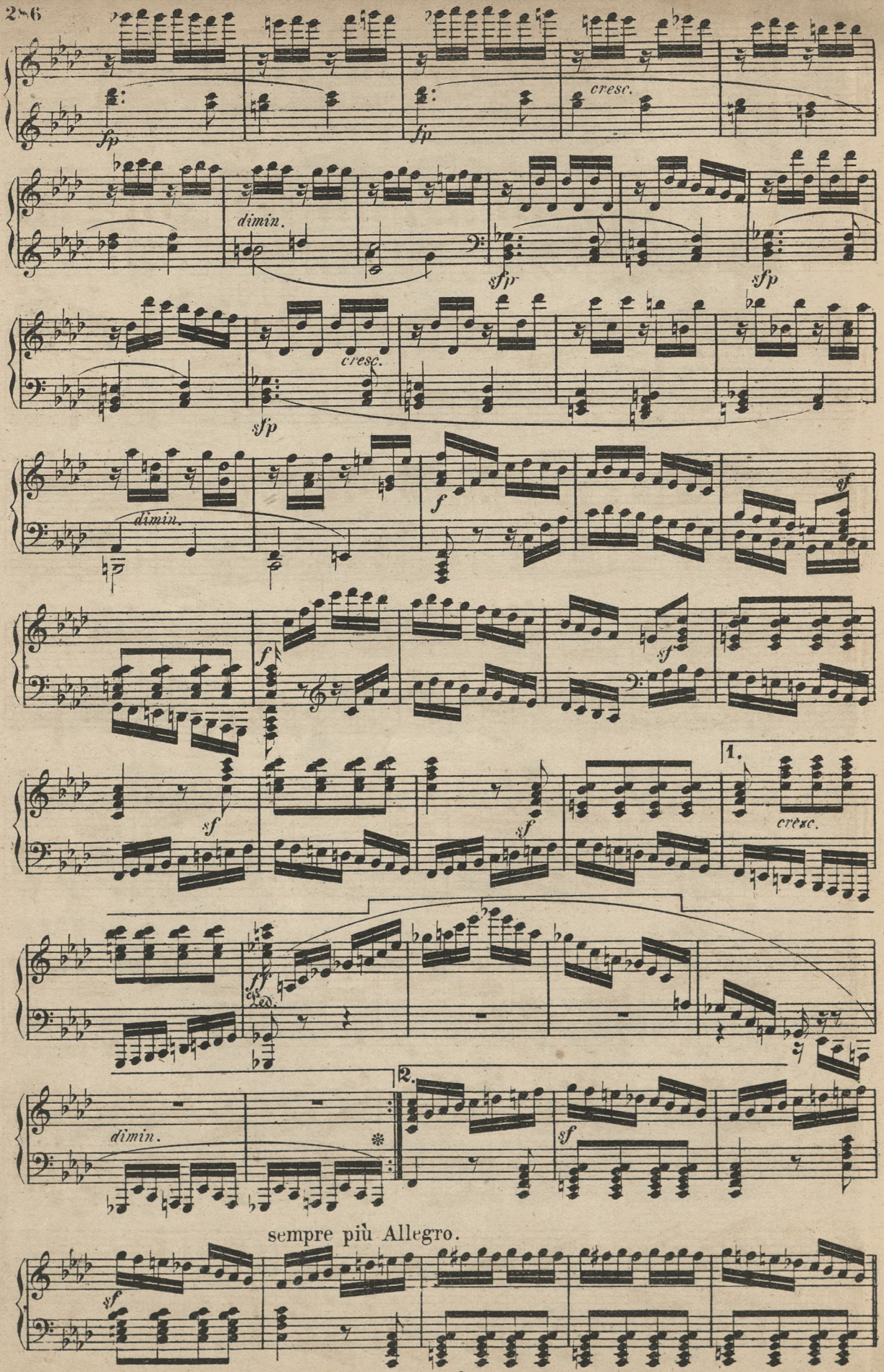

cresc.
f
dim.
pp
sf
sf
sf
p
sf
cresc.
sf
p
sf
sf

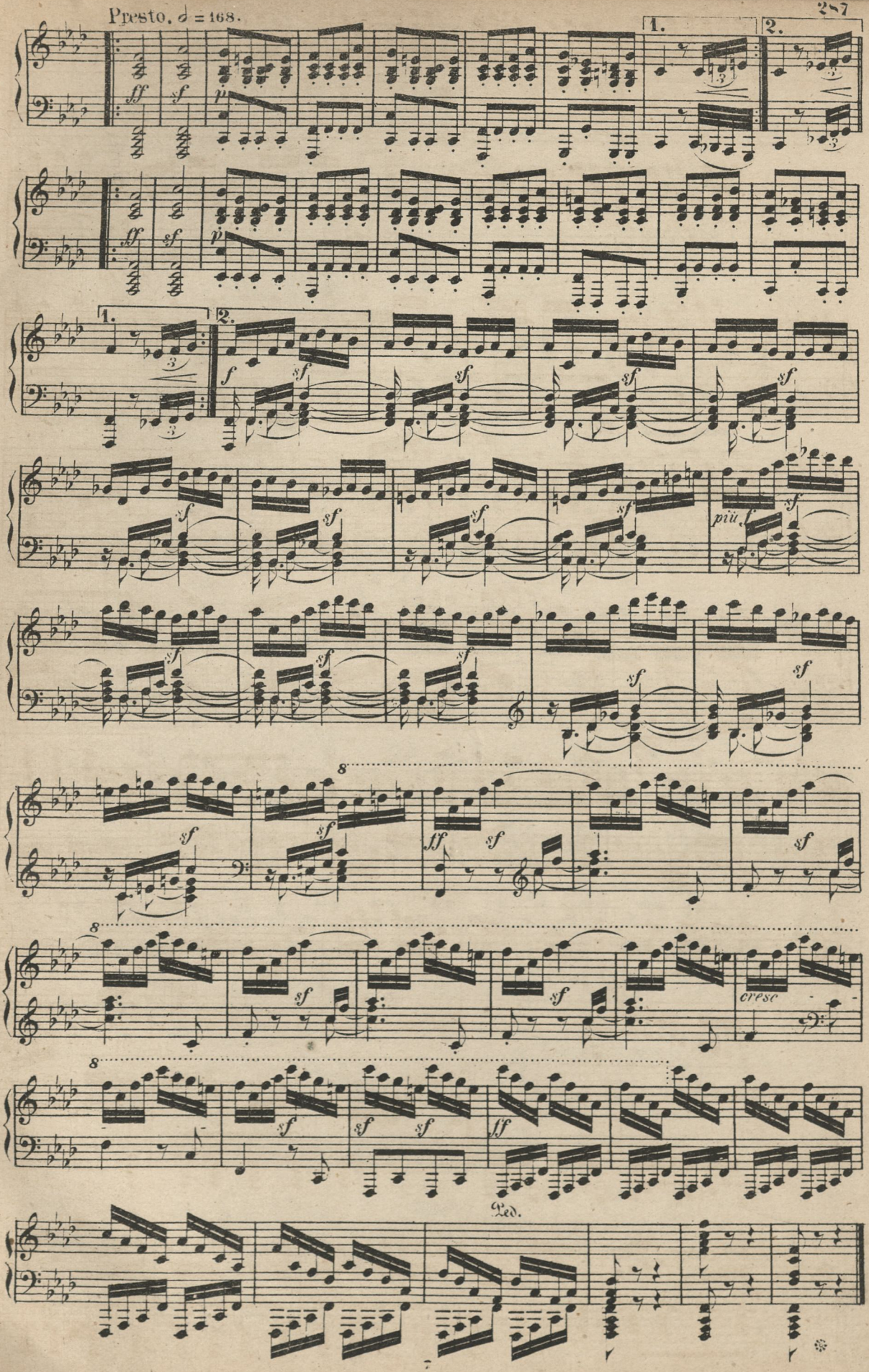

f
sf
cresc.
sfp
sfp
cresc.
dim.
sfp
sfp
cresc.
sfp
dim.
f
sf
f
sf
sf
sf


sf
sf
ff
Ped.
dim.
pp
cresc.
sf
sf
dim.
cresc.
f
sfp
sfp
sfp
f
sf
sf
sf
sfp
sfp
sfp
f
sf
sf
sf


piu f
ff
8
ff
Ped.
1
ff
Ped.
1
Ped.
p
Ped.
dim.
Ped.
Ped.
sempre Ped.
sempre pp
pp
Ped.
pp
sf
sf
p


cresc.
ritard.
a tempo
p
sf
sf
cresc.
sf
p
sf
sf
sf
f
sf
8
8
cresc.
fp


fp
fp
cresc.
dimin.
sfp
sfp
cresc.
sfp
dimin.
f
sf
f
sf
sf
1.
cresc.
ff
ped.
dimin.
2.
sf
sempre più Allegro.
sf

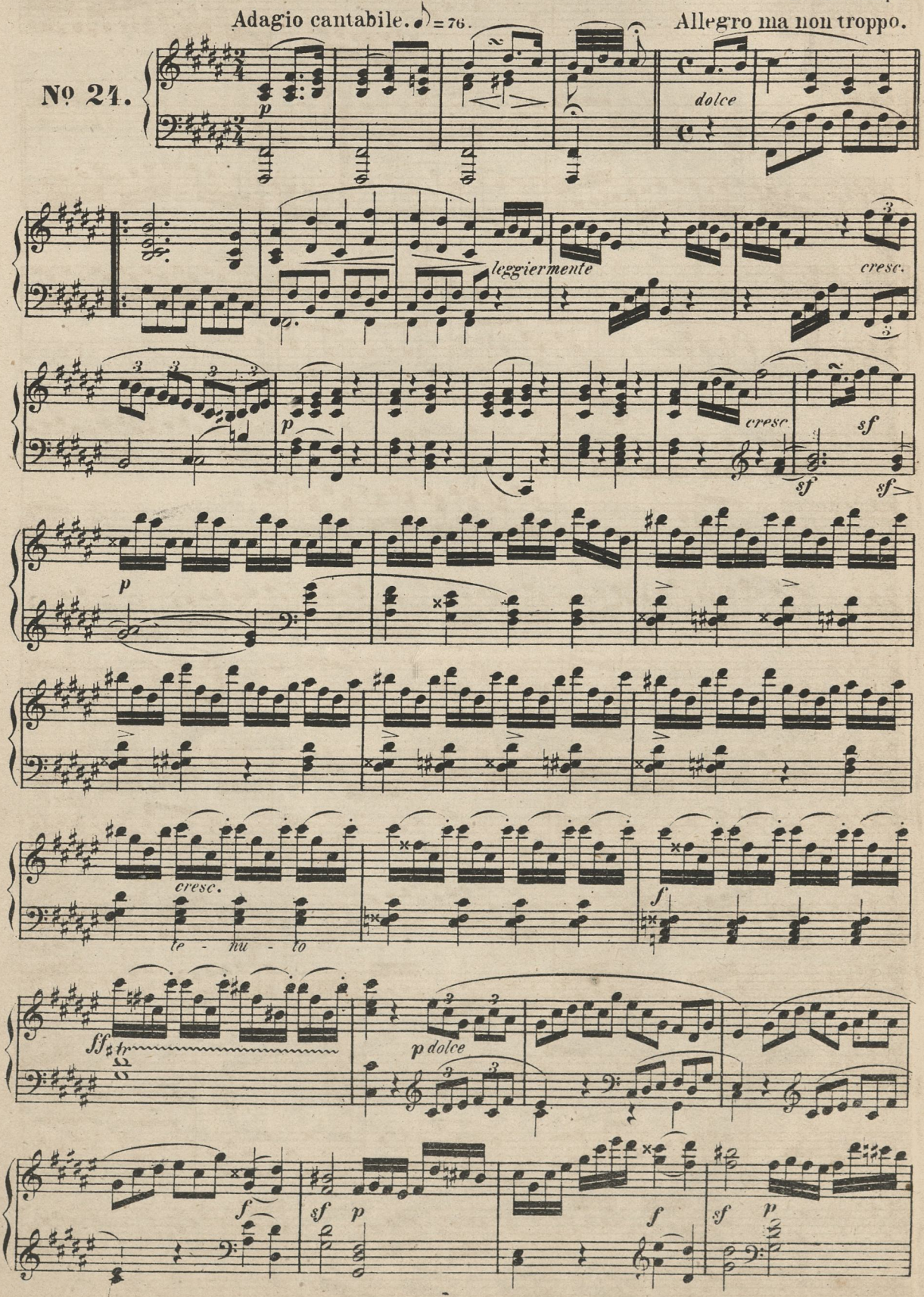

Presto. ♩ = 168.
1.
2.
ff
sf
p
f
più f
8
cresc
Ped.

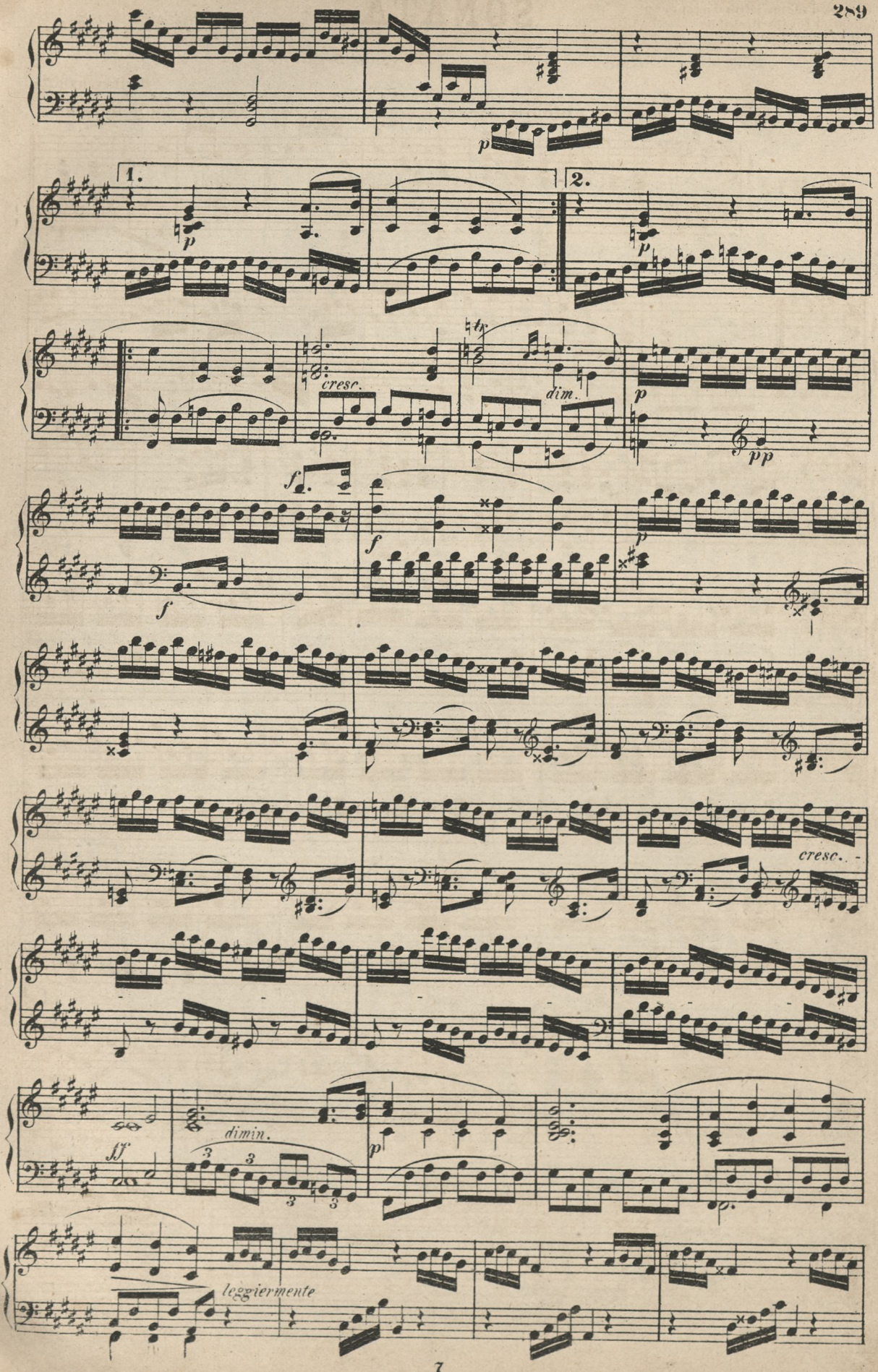
Composed about 1809 (October.)
Appeared for the first time
in December 1810.

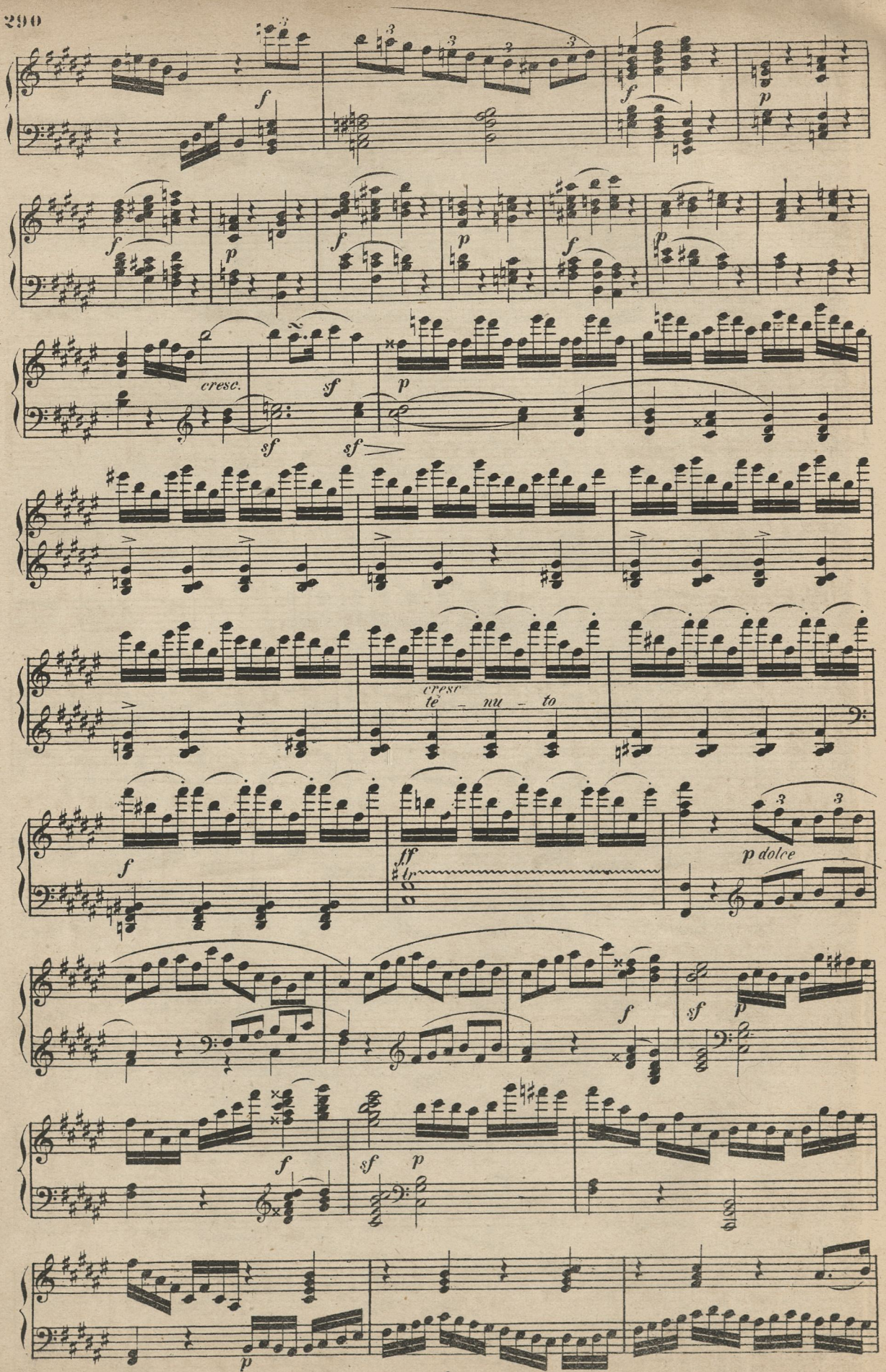
SONATA.

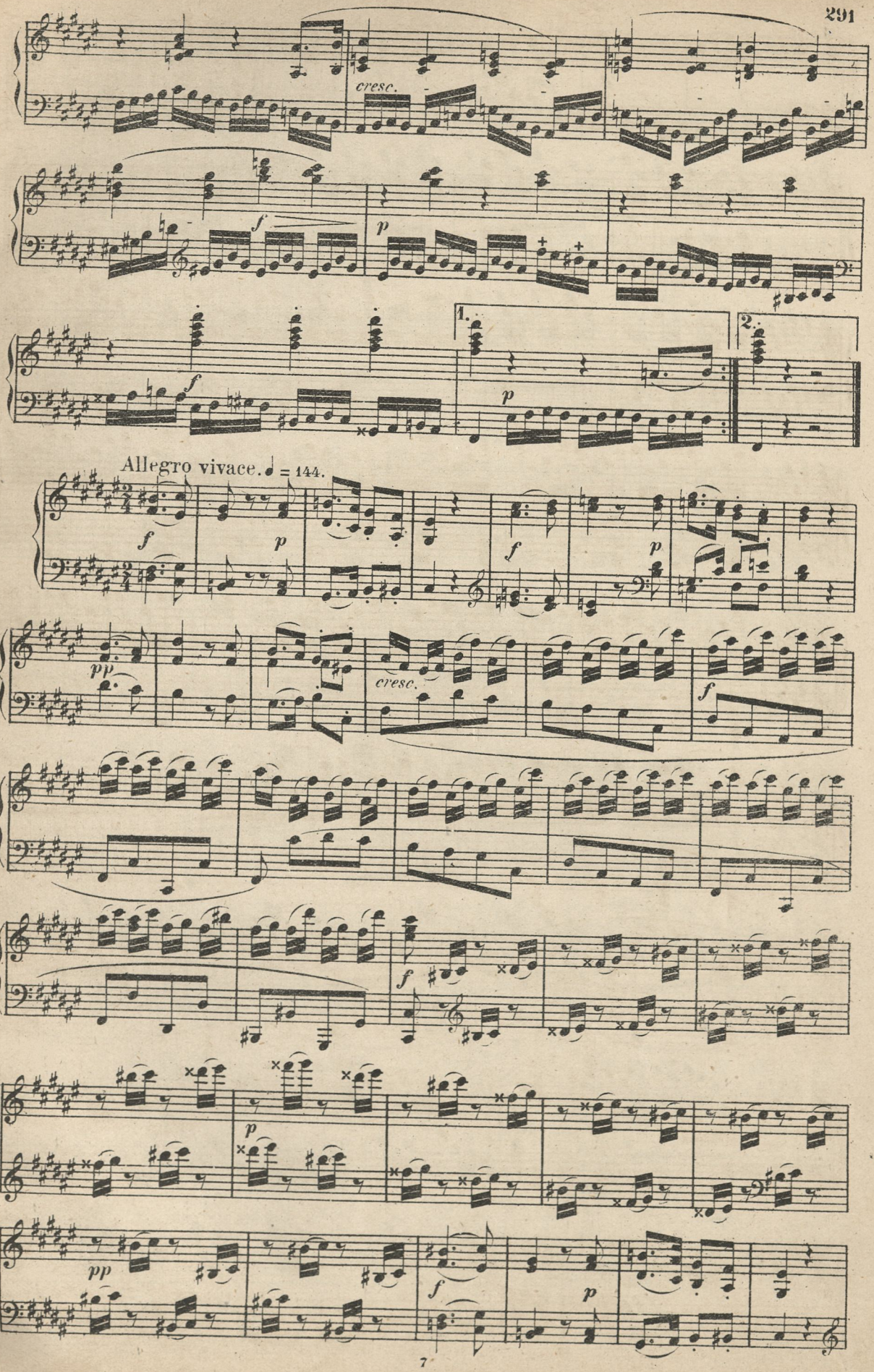
Dedicated to the Countess Thérese de Brunswick.

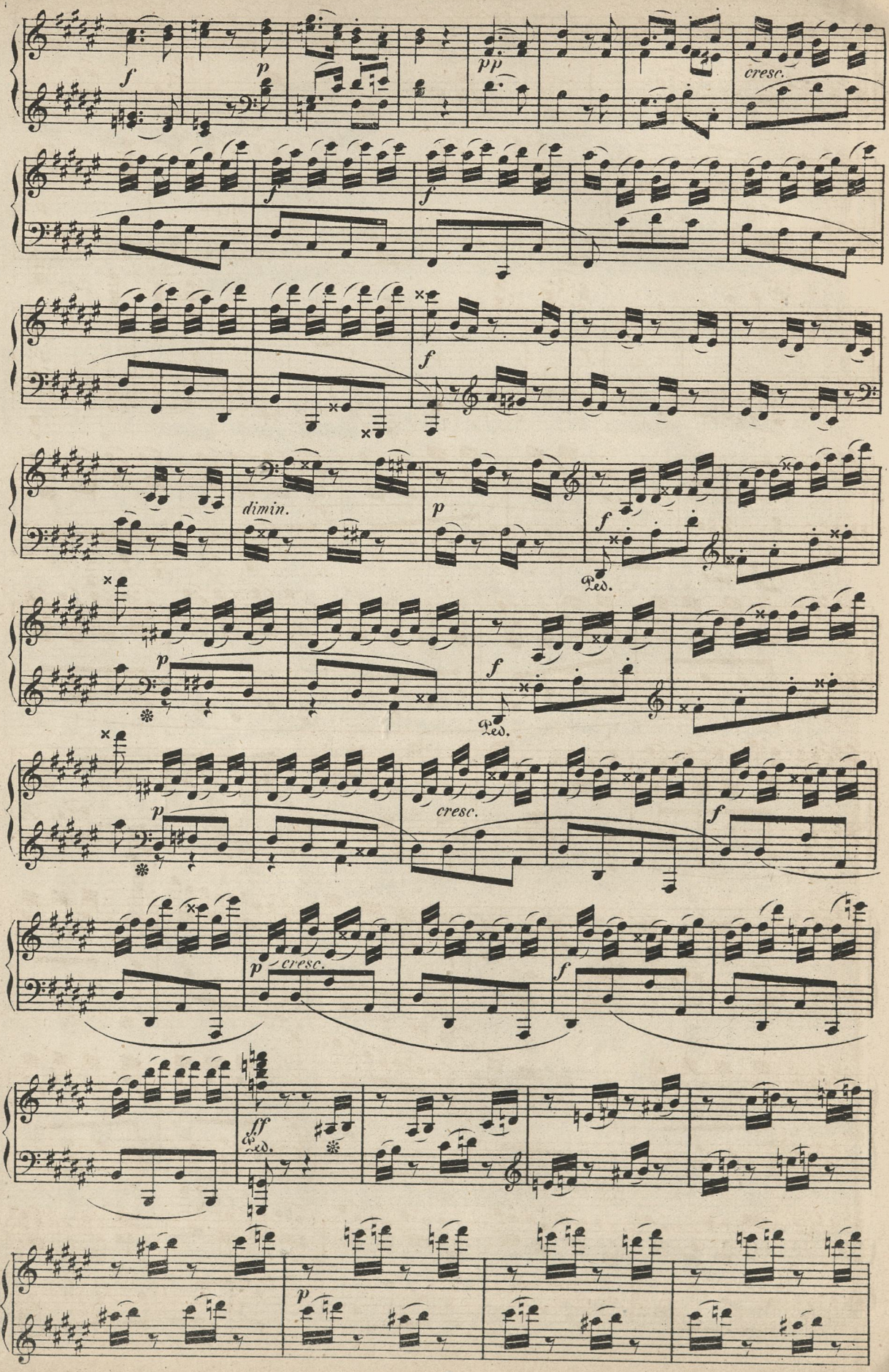
Beethoven. Op. 78.

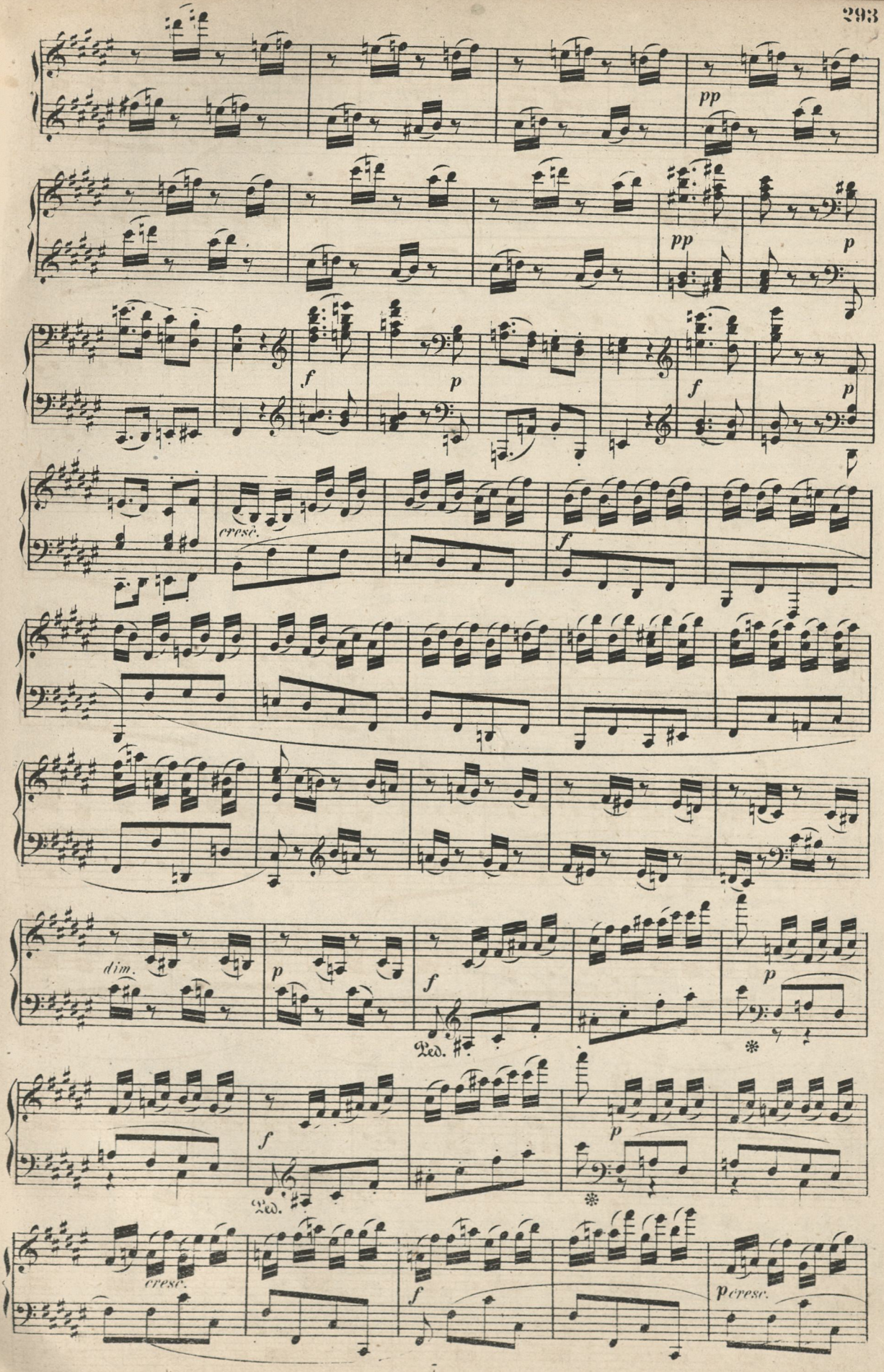


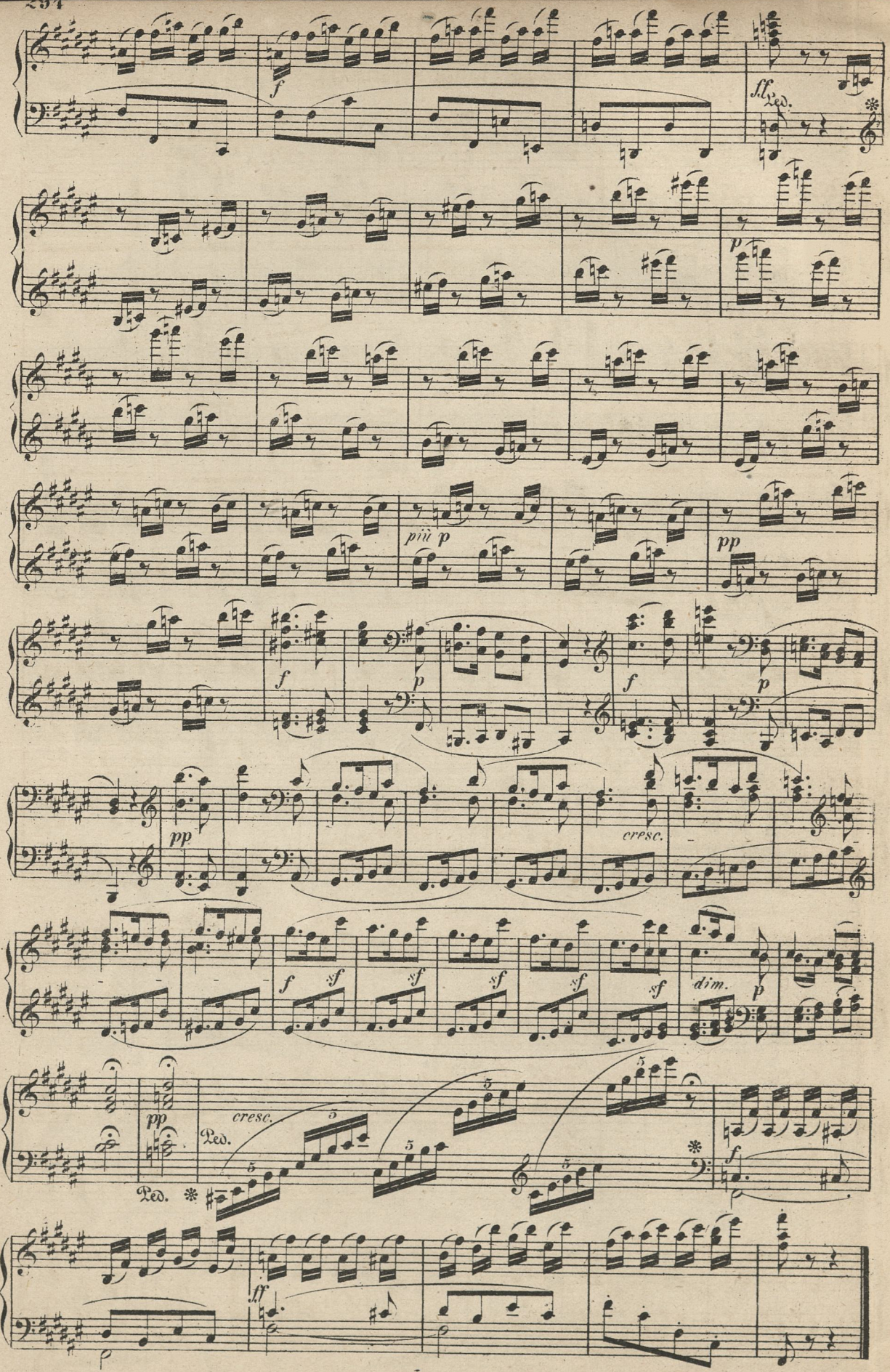

p
1.
2.
p
p
cresc.
dim.
p
pp
f
f
f
p
cresc.
ff
dimin.
p
leggiermente


f
p
cresc.
sf
cresc
te - nu - to
ff
tr
p dolce


cresc.
f
p
f
1.
2.
p
Allegro vivace. ♩ = 144.
f
p
f
p
pp
cresc.
f
f
p
pp
f
p


f
p
pp
cresc.
f
f
f
dimin.
p
f
Ped.
p
f
Ped.
p
cresc.
f
p
cresc.
f
ff
Ped.
p


pp
pp
p
f
p
f
p
cresc.
f
dim.
p
f
Ped.
p
f
Ped.
cresc.
f
p cresc.


f
ff Ped. *
p
più p
pp
f
p
f
p
pp
cresc.
f sf sf sf sf sf
dim. p
pp
Ped.
cresc.
Ped. *
f
ff

Appeared for the first time in December 1810.

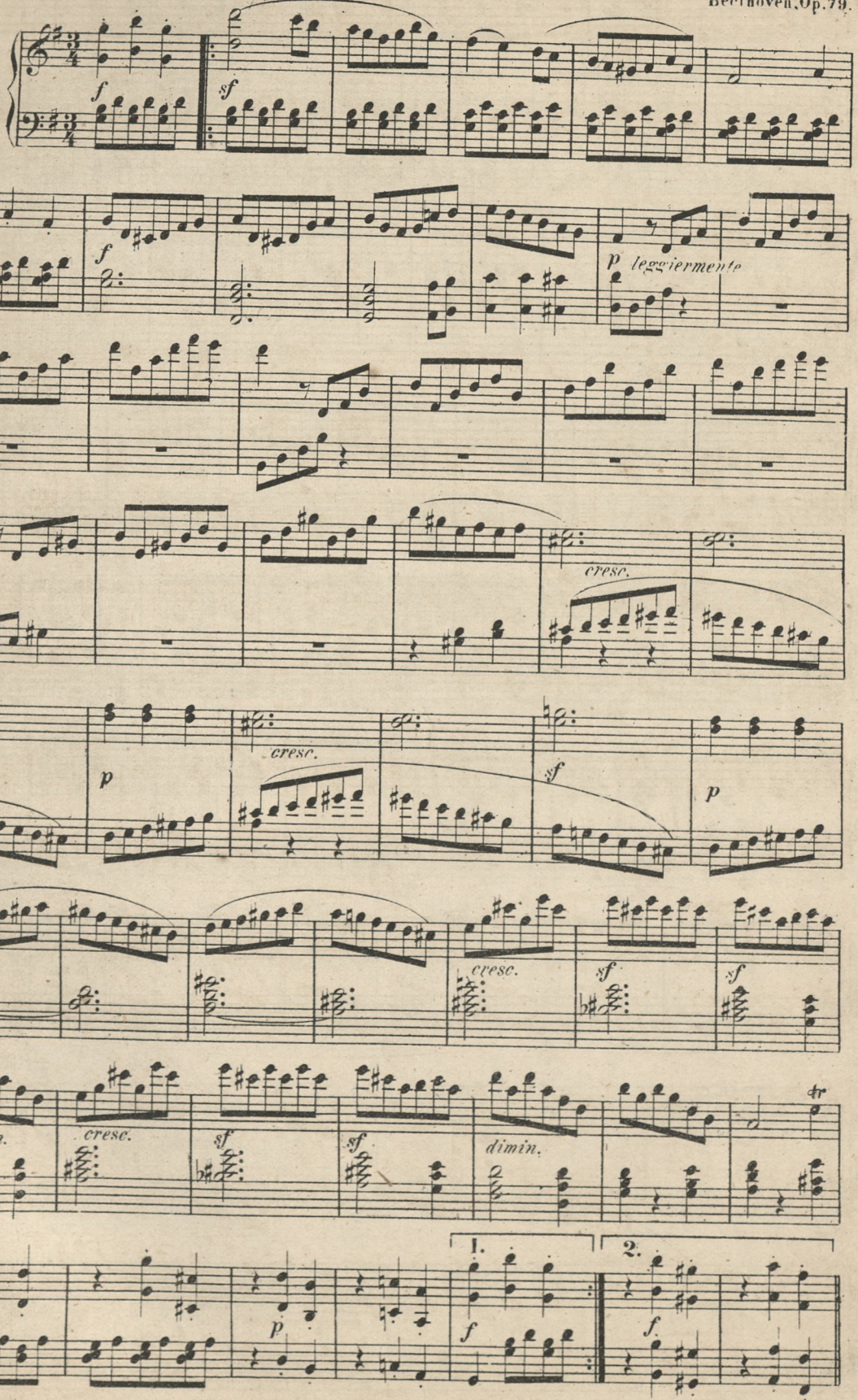
SONATA.

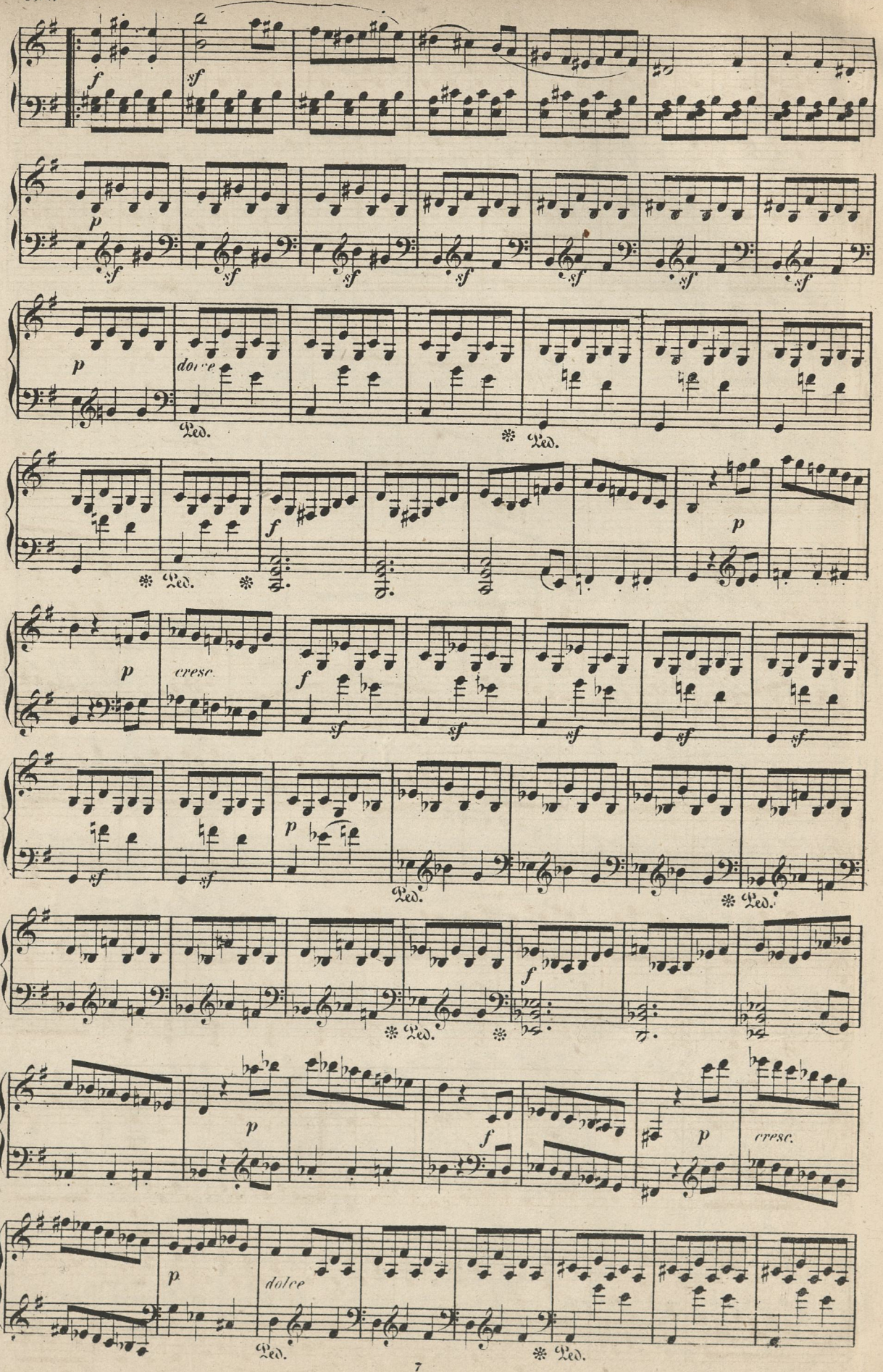
(commonly called: Sonatina.)

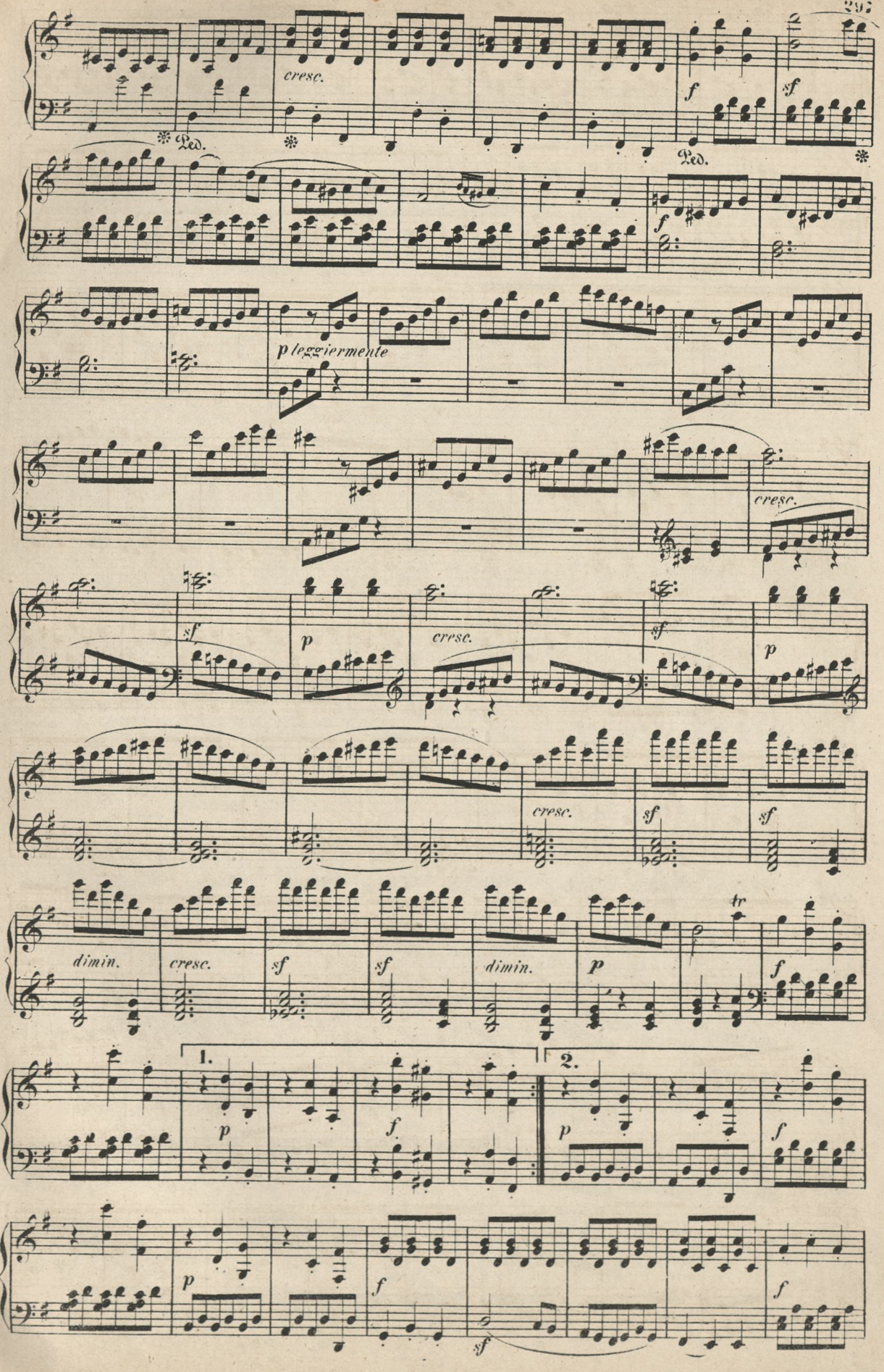
Presto alla tedesca. ♩. = 88.

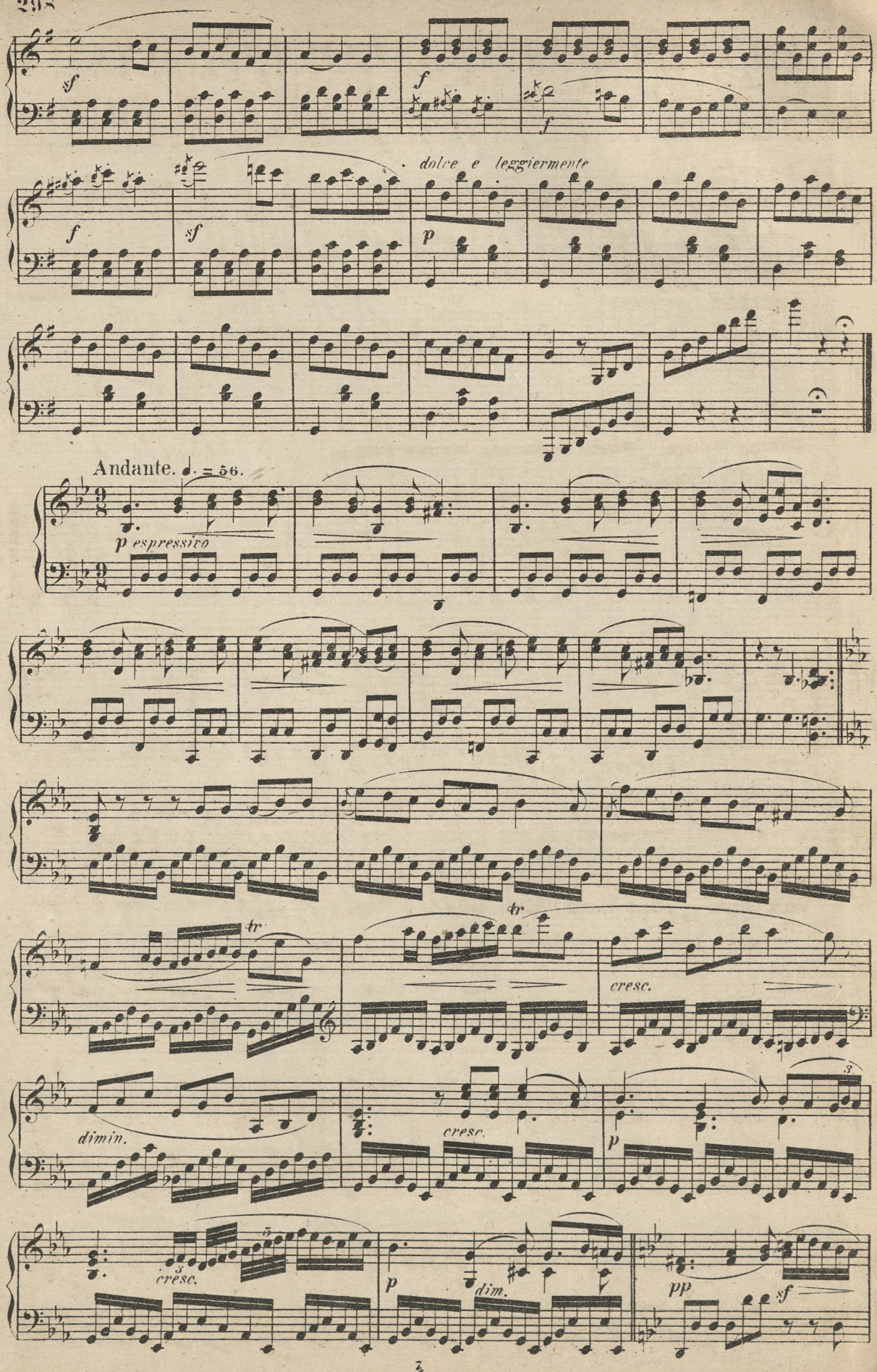
Beethoven, Op. 79.

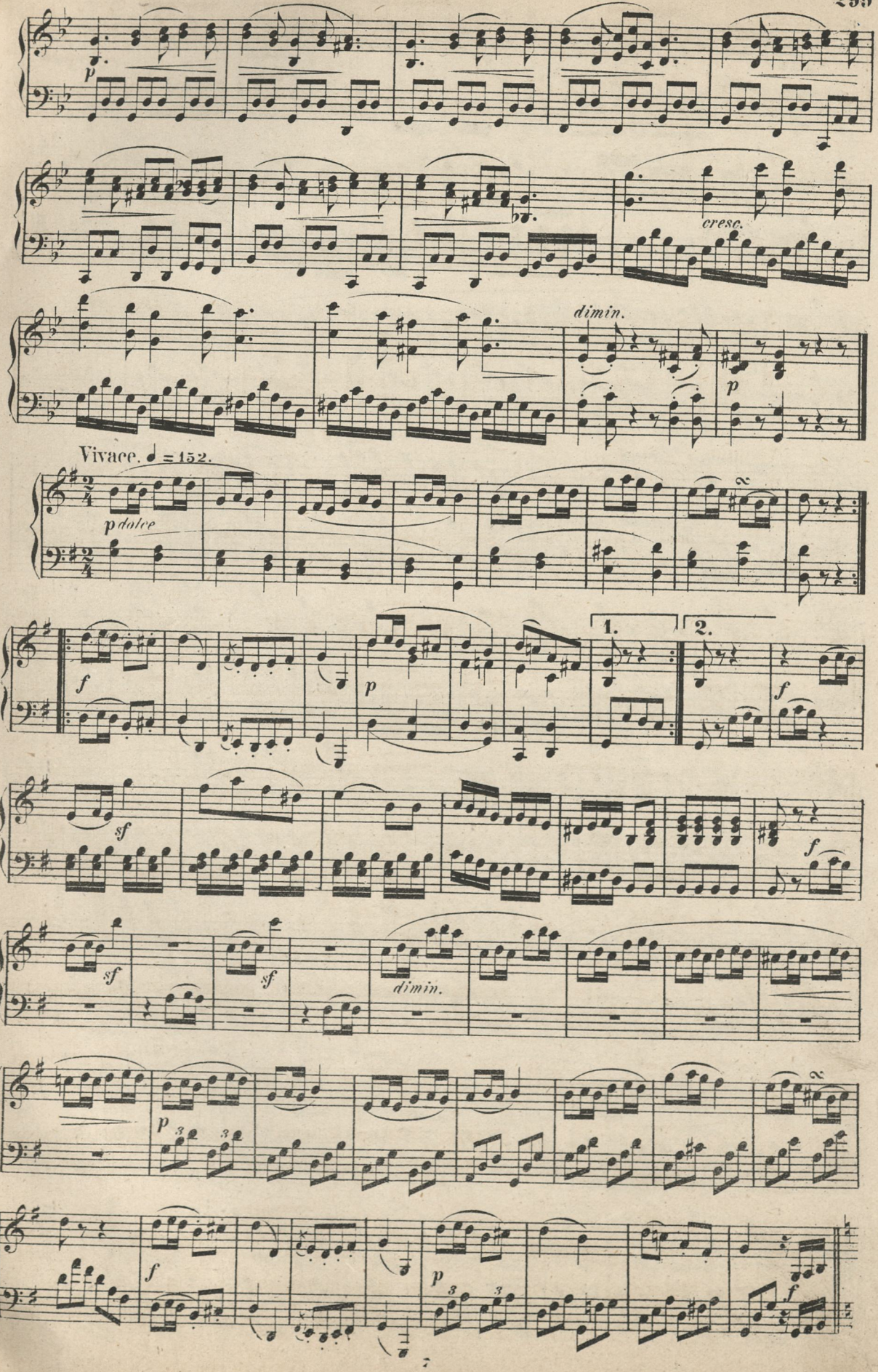
№ 25.

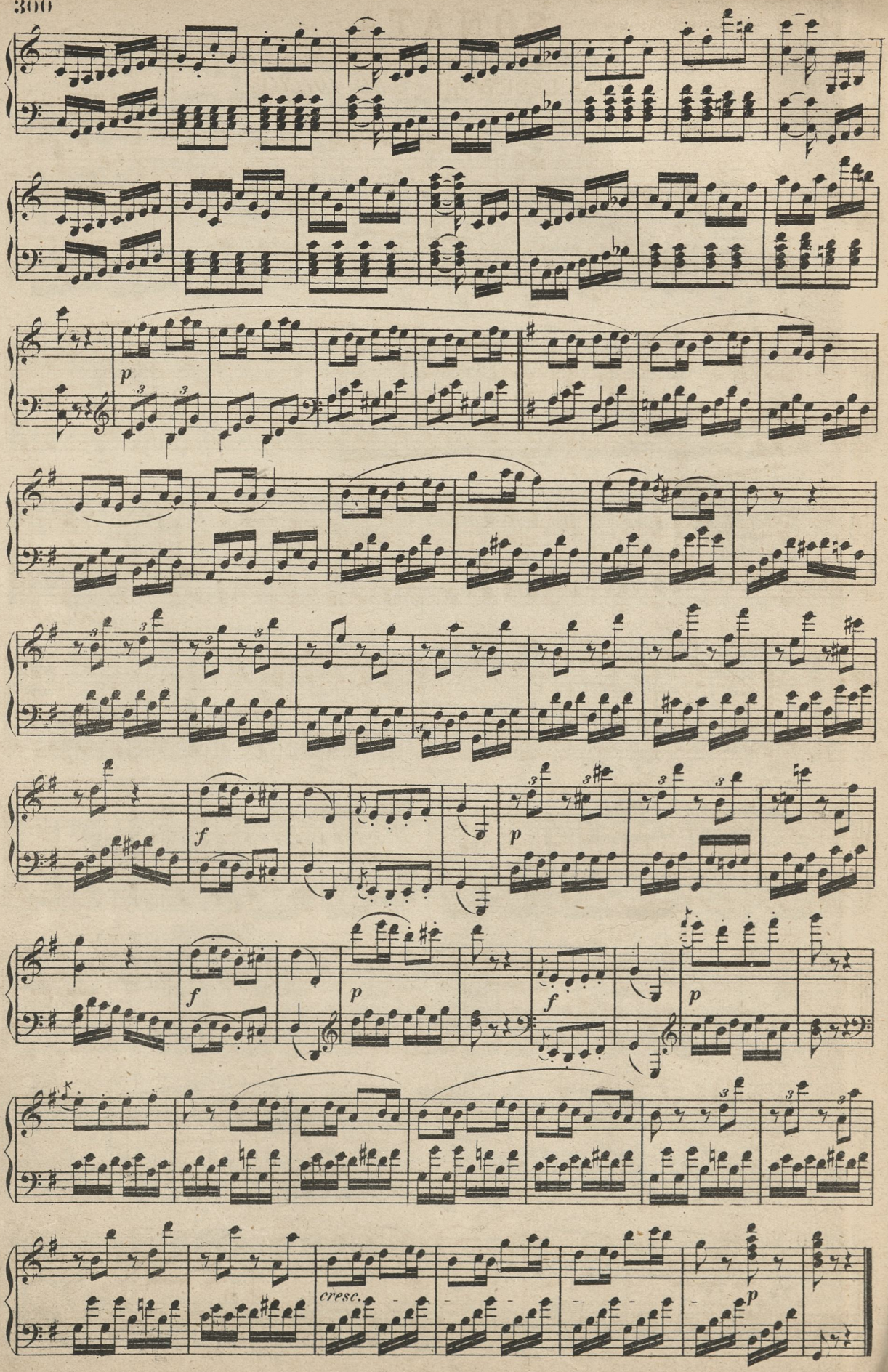



f
sf
p
dolce
Ped.
cresc.
dolce


cresc.
Ped.
f
sf
p leggiermente
cresc.
sf
p
cresc.
sf
p
cresc.
sf
sf
dimin.
cresc.
sf
sf
dimin.
p
tr
f
1.
2.
p
f
p
f
p
f
sf
f


sf
f
f
dolce e leggiermente
f
sf
p
Andante. ♩. = 56.
p espressivo
tr
tr
cresc.
dimin.
cresc.
p
3
cresc.
5
p
dim.
pp
sf


p
cresc.
dimin.
p
Vivace. ♩ = 152.
p dolce
1.
2.
f
p
f
sf
f
sf
sf
dimin.
p
f
p
f


p
f
p
f
p
f
p
cresc.
p

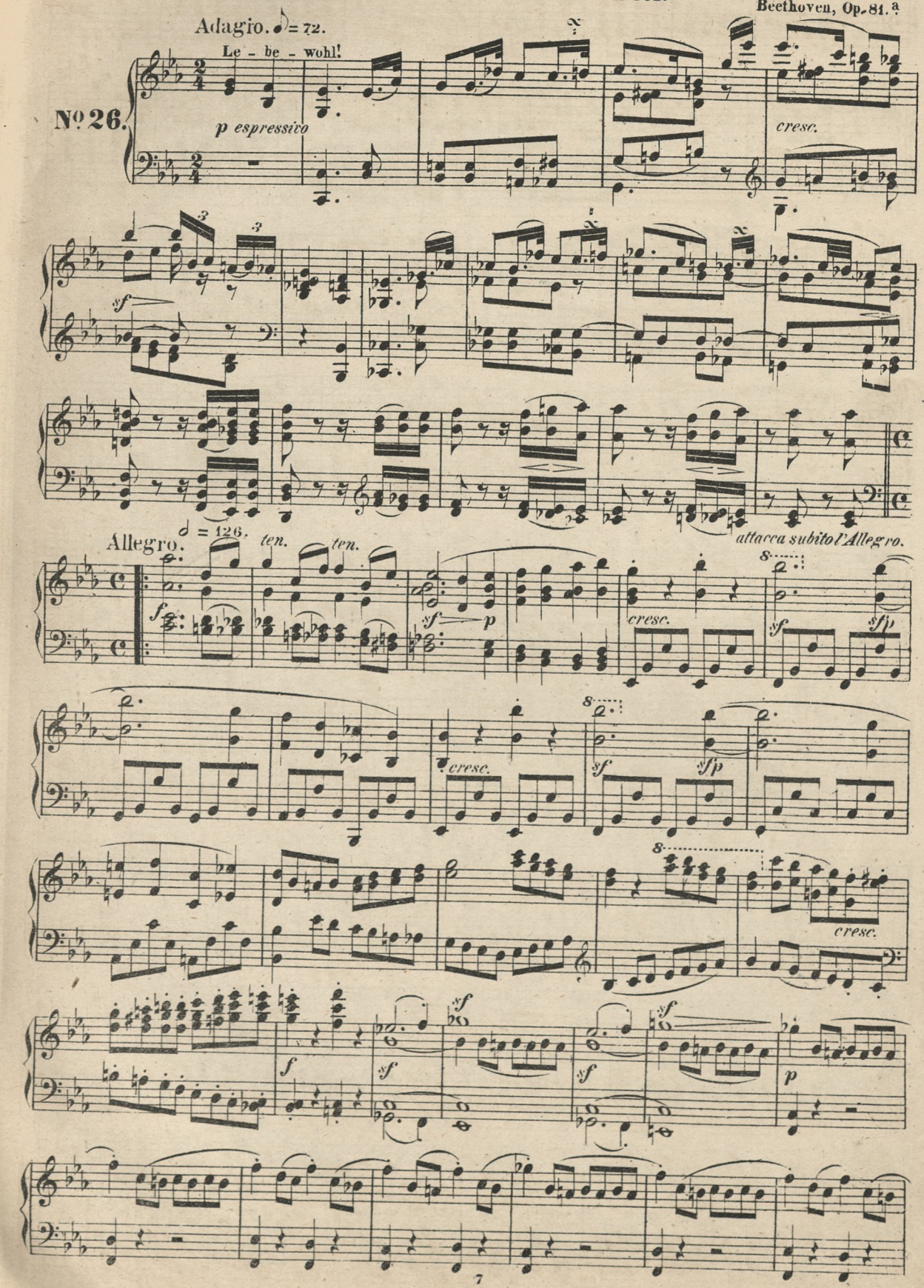
First movement composed May 4th 1809.
Second and third movements composed: January 30th 1810.
Appeared for the first time in July 1811.

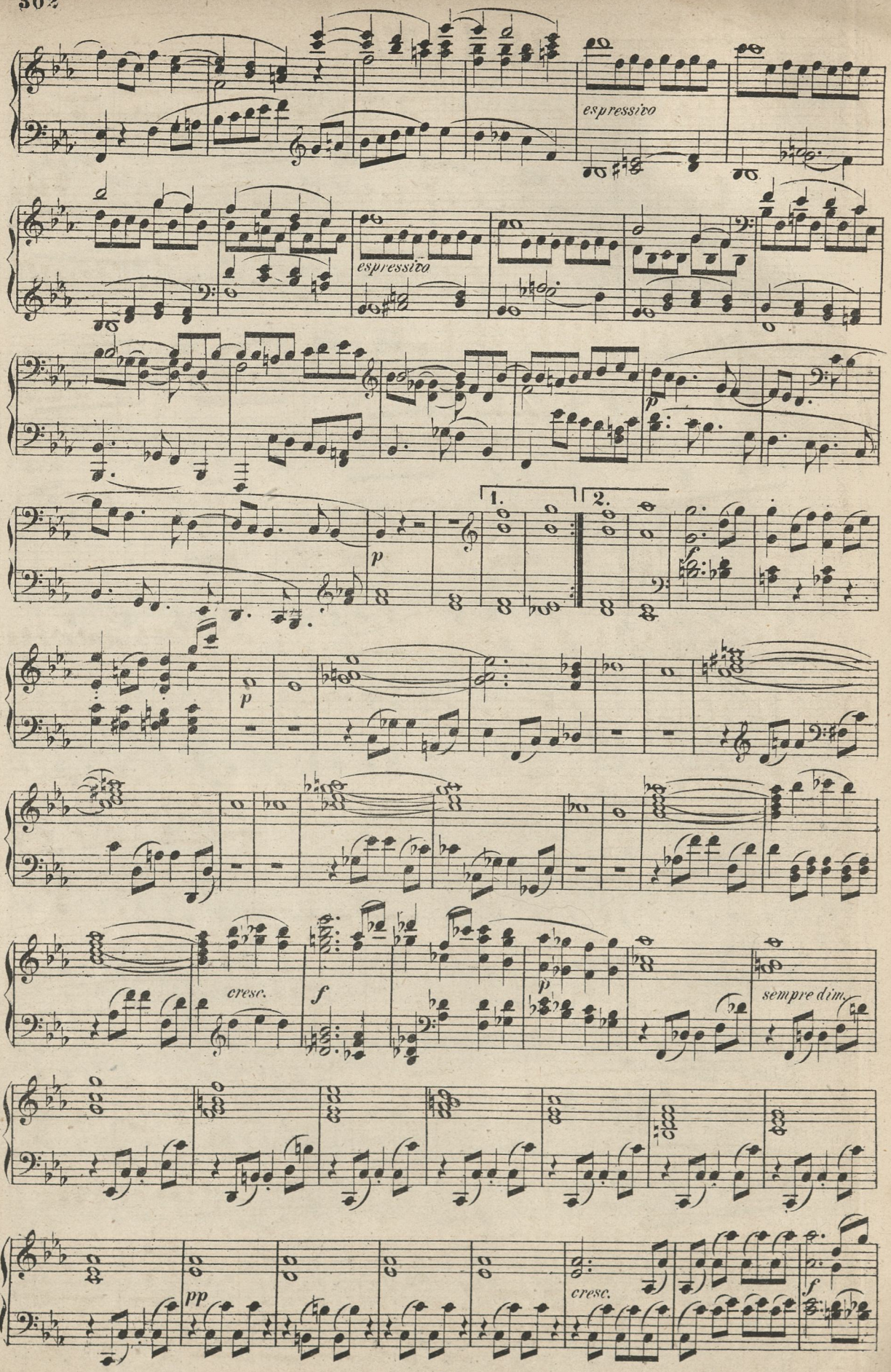
SONATA.

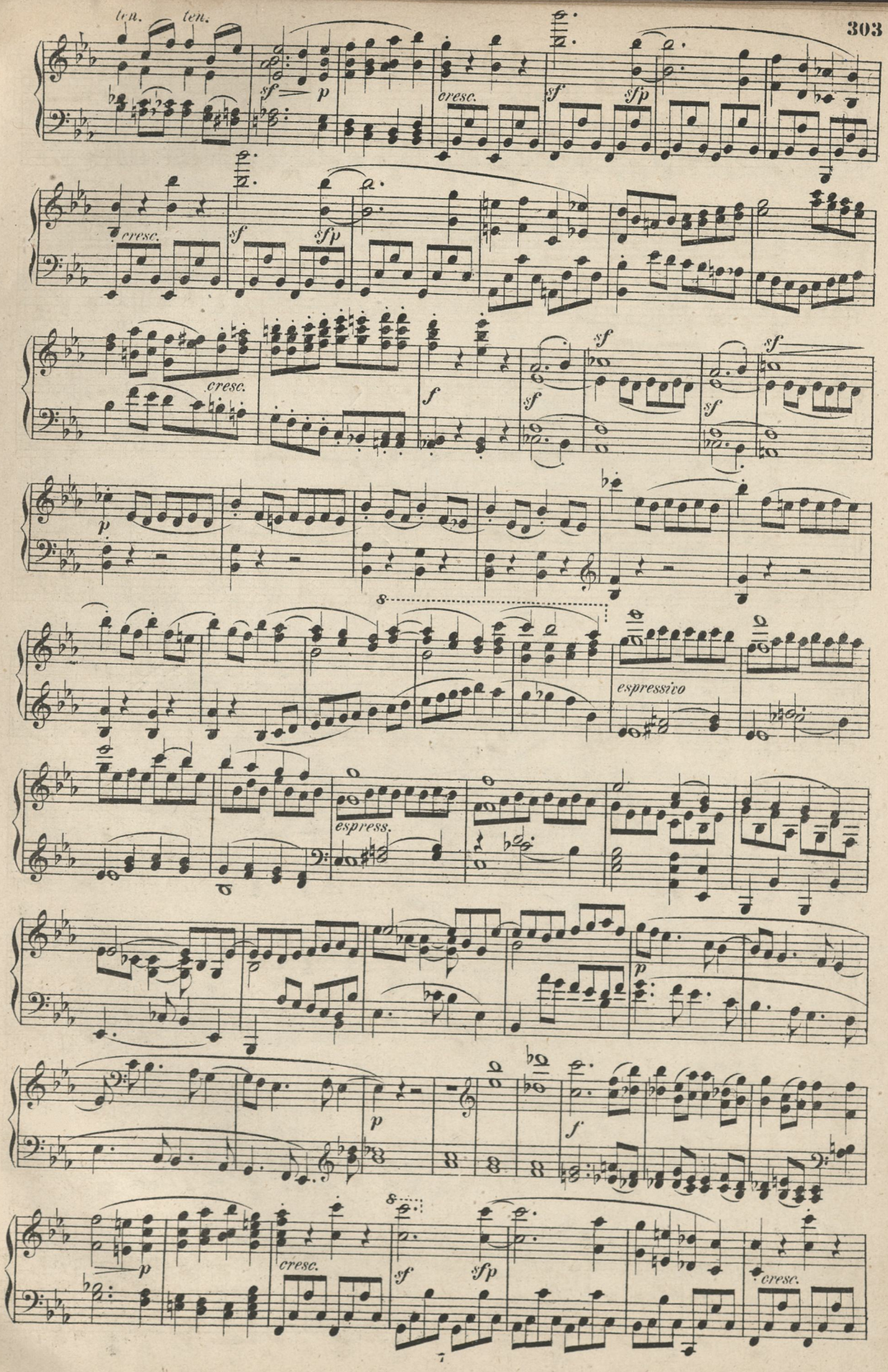
Dedicated to his Imperial Highness the Archduke Rodolphe.

DAS LEBEWOHL. *LES ADIEUX.*

Beethoven, Op. 81.a



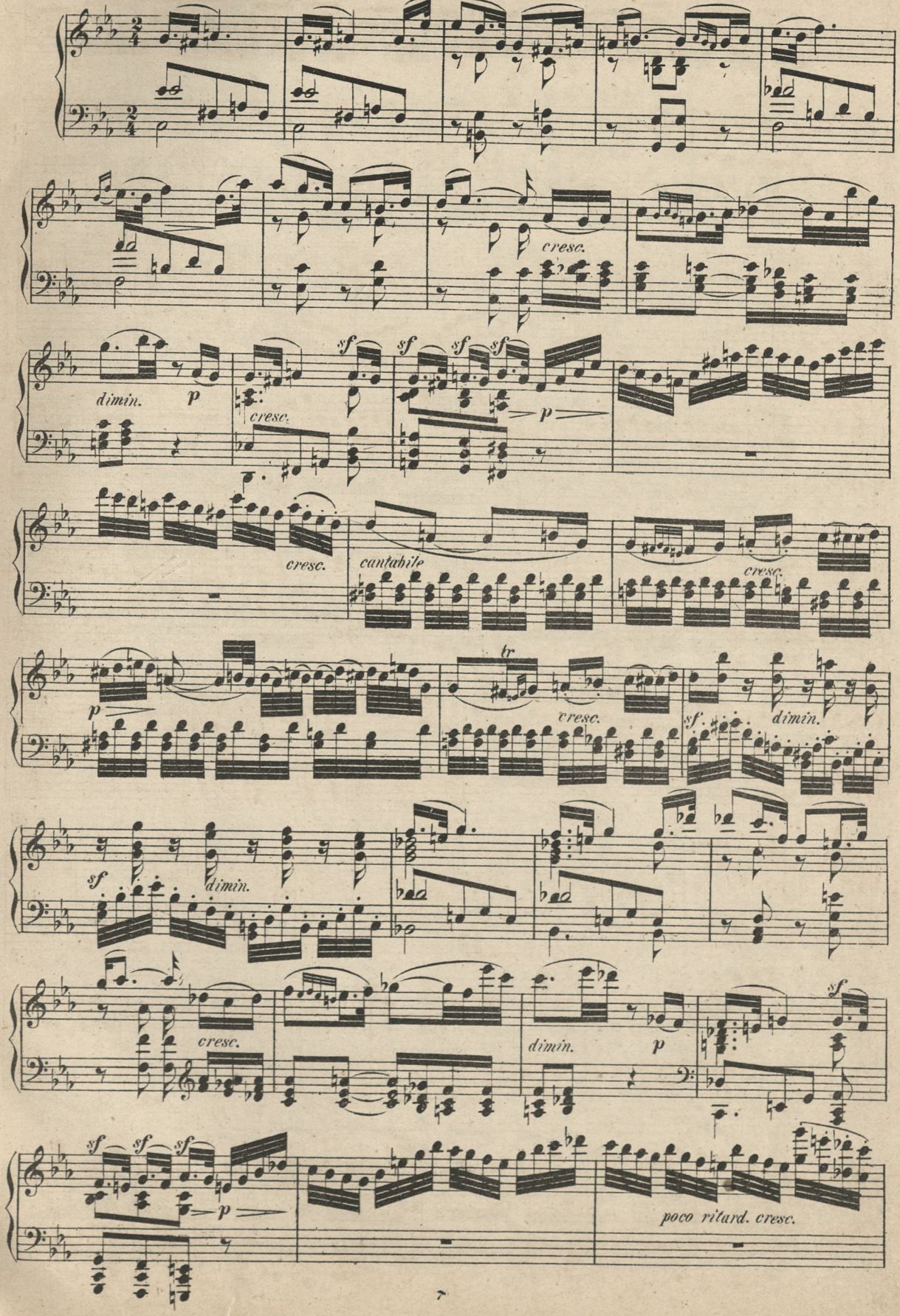

espressivo
espressivo
p
1.
2.
p
p
cresc.
f
p
sempre dim.
pp
cresc.
f


ten.
ten.
sf
p
cresc.
sf
sfp
cresc.
sf
sfp
cresc.
f
sf
sf
sf
p
espressivo
espress.
p
p
f
p
cresc.
sf
sfp
cresc.


sf
fp
cresc.
sf
sfp
f
p
cresc.
sf
dolce
cresc.
p dolce
cresc.
dimin.
p
cresc.
p
pp
pp
pp
cresc.
f

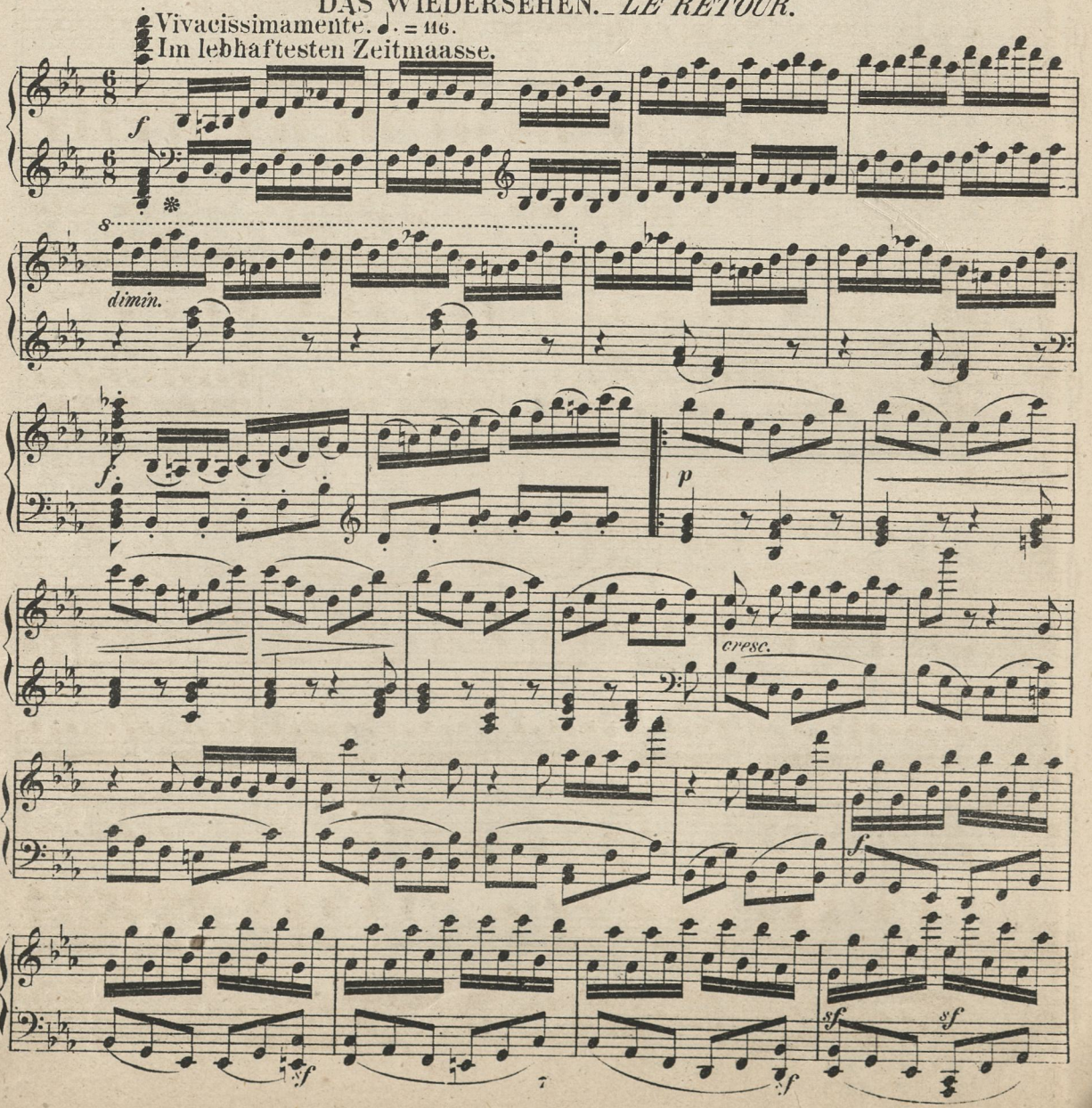
DIE ABWESENHEIT. *L'ABSENCE.*

Andante espressivo. ♪ = 72.
In gehender Bewegung, doch mit Ausdruck.

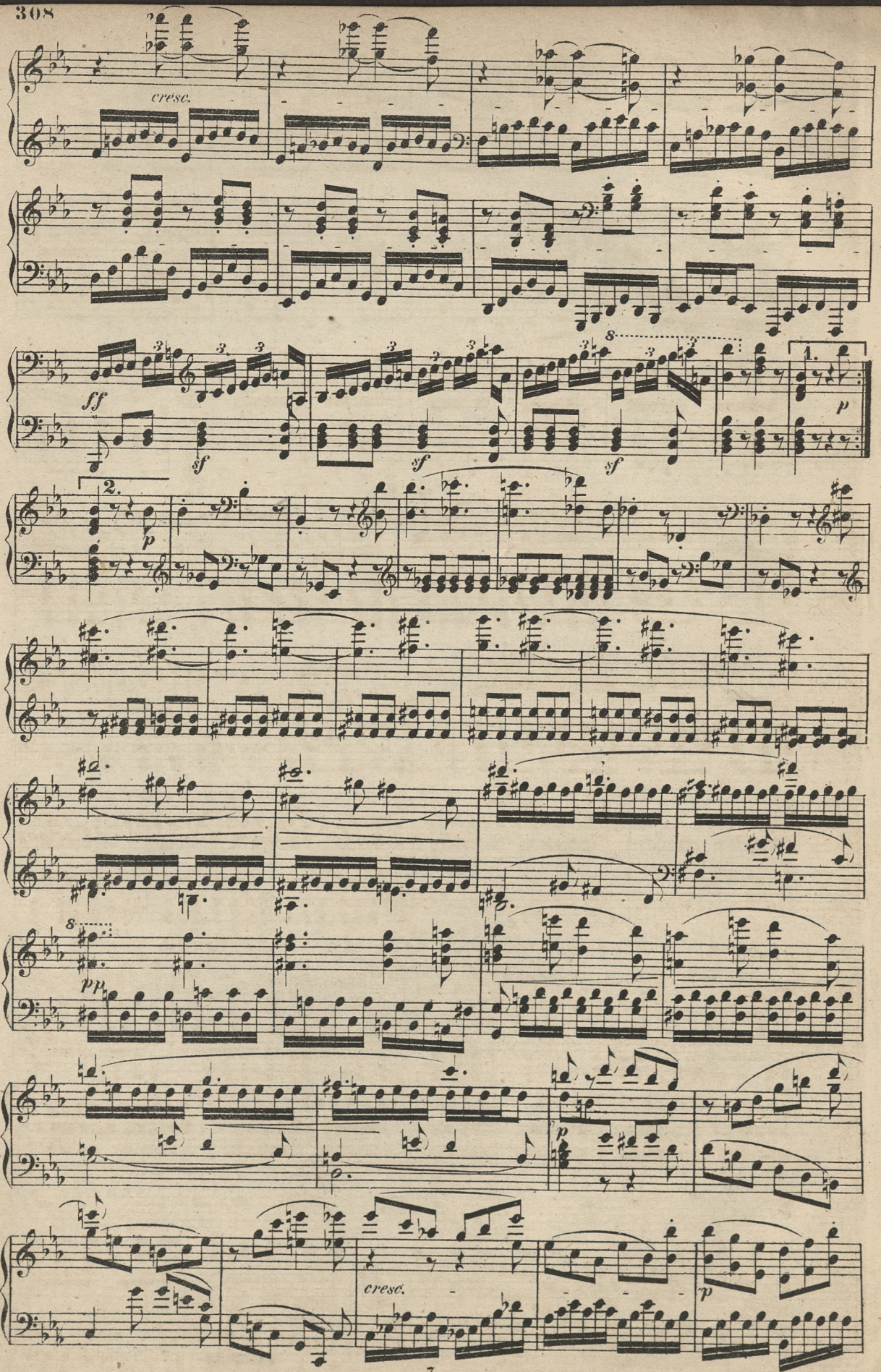


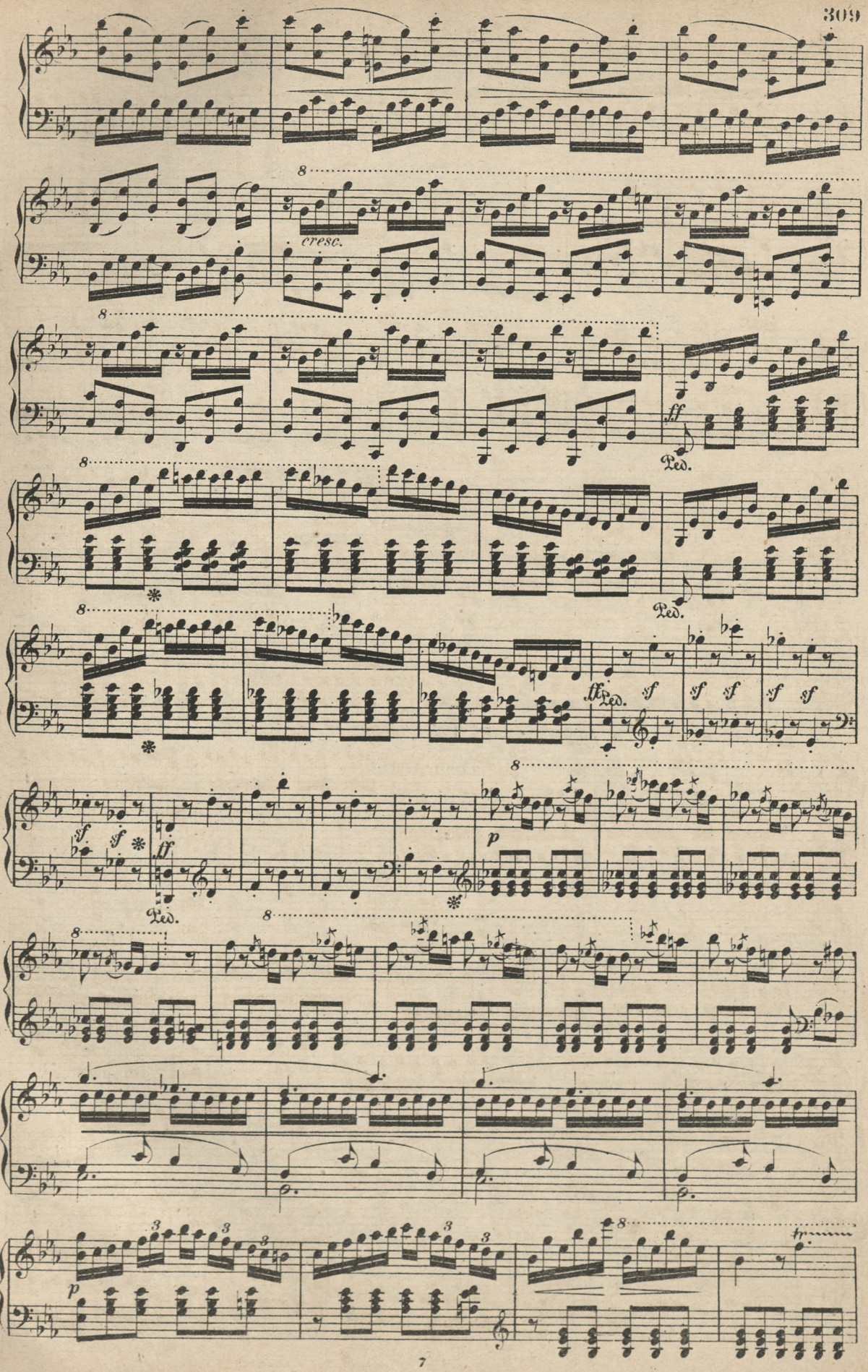


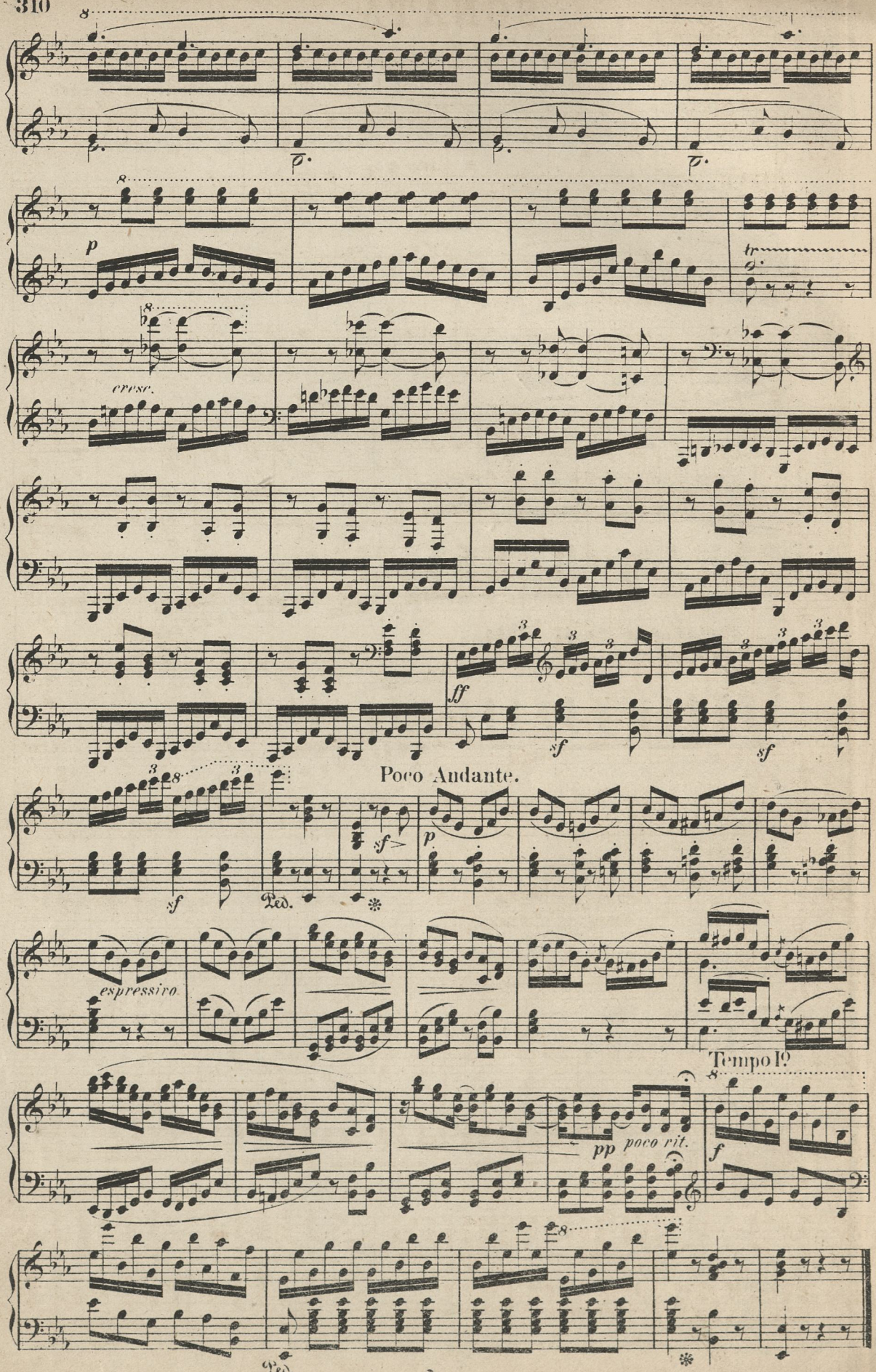
DAS WIEDERSEHEN. — *LE RETOUR.*




sf
sf
ff
Ped.
8
Ped.
8
3
3
3
ff
sf
sf
sf
sf
sf
sf
ff
Ped.
Ped.
p
p
8
tr
p
tr
7.


cresc.
ff
sf
sf
sf
1.
p
2.
p
8
pp
p
cresc.
p


8
cresc.
8
8
ff
Ped.
8
Ped.
8
ff
Ped.
sf
sf
sf
sf
sf
sf
8
p
8
8
ff
Ped.
8
3
3
3
3
3
3
8
tr
p


p
cresc.
ff
sf
sf
Poco Andante.
sf
sf>
p
Ped.
espressivo
Tempo I°
pp
poco rit.
f
Ped.

Composed: August 16th, 1814.
Appeared for the first time in June 1815.

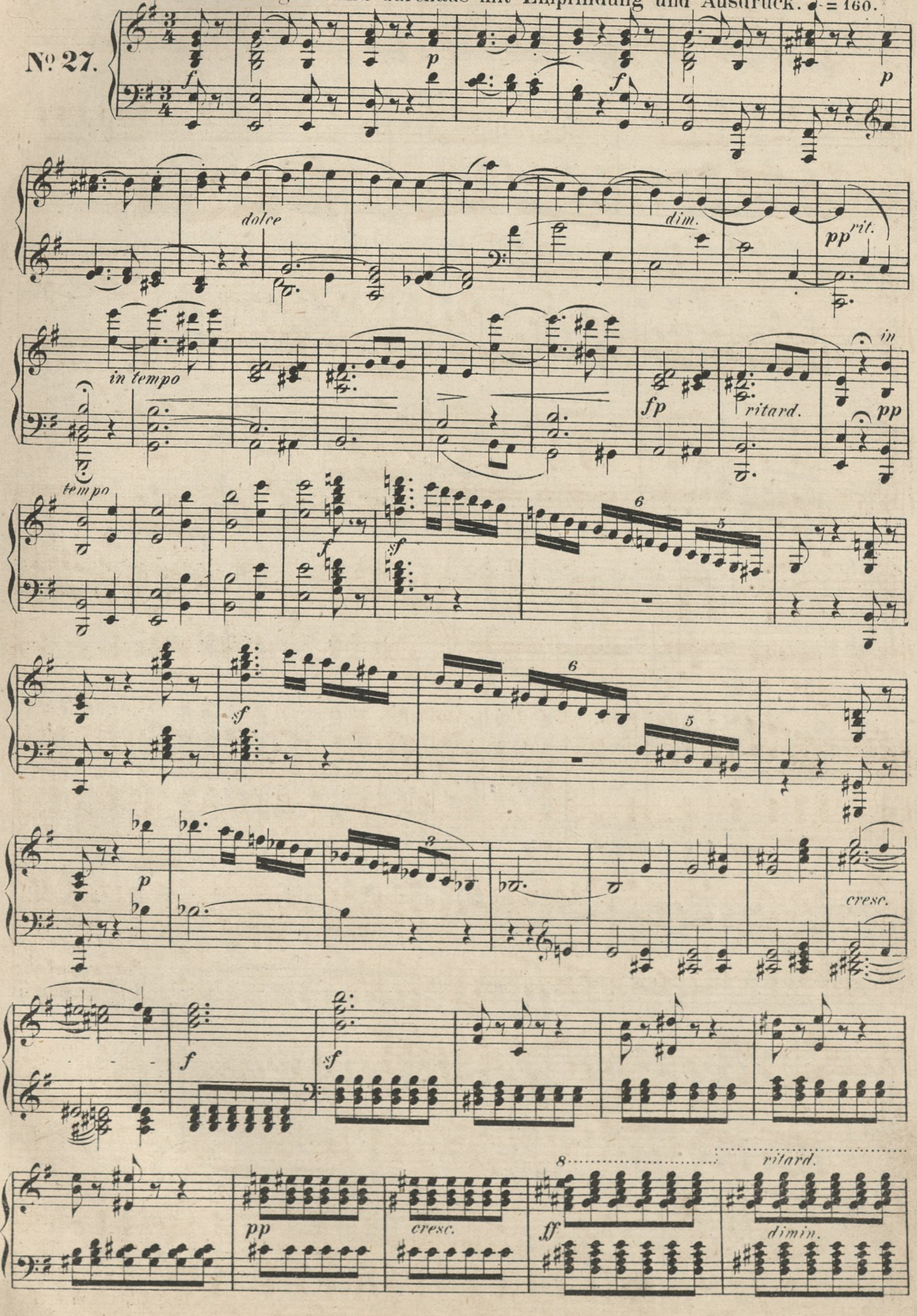
SONATA.

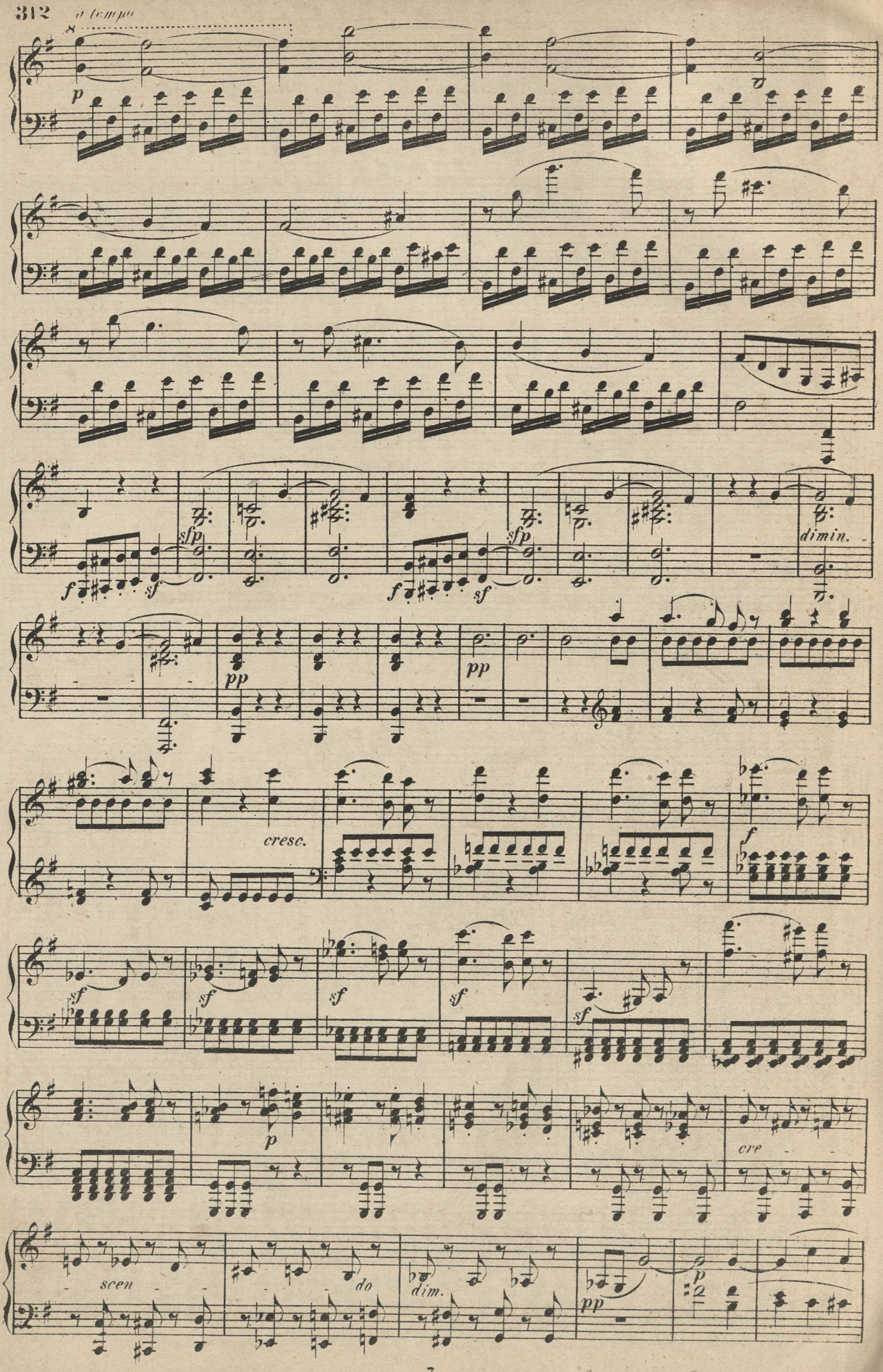
Dedicated to the Count Maurice de Lichnowski.

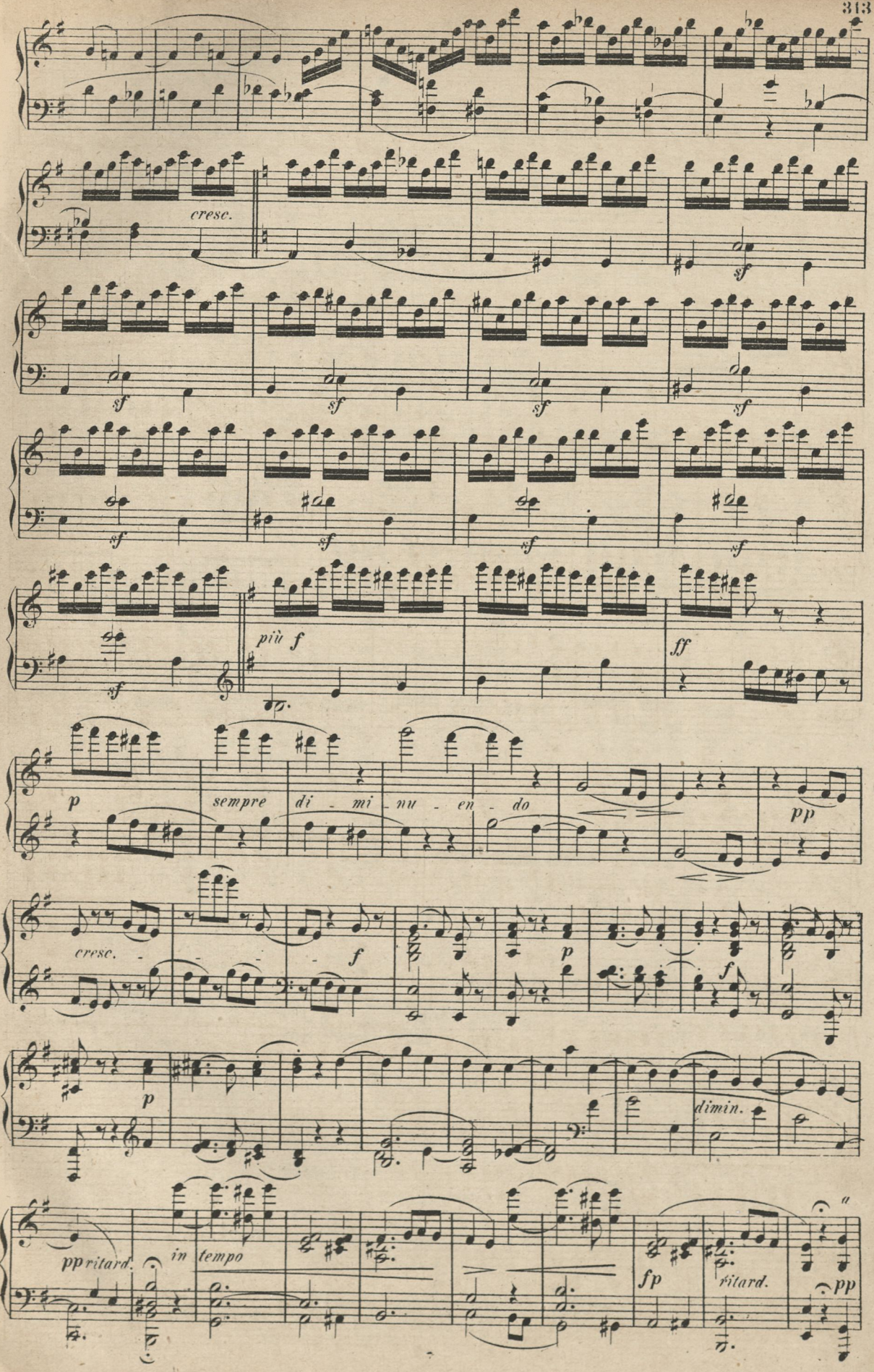
Beethoven, Op. 90.

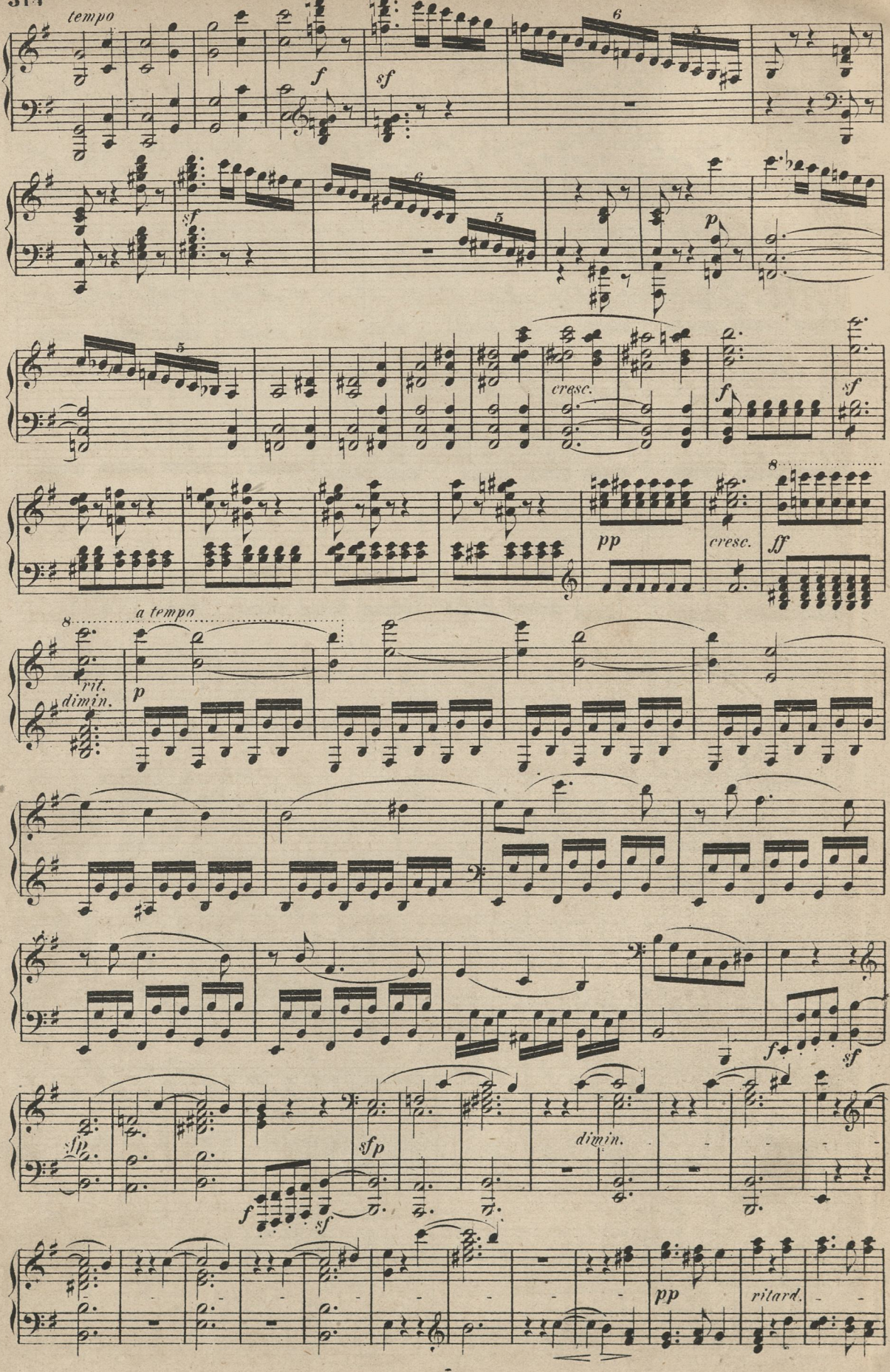
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck. ♩ = 160.

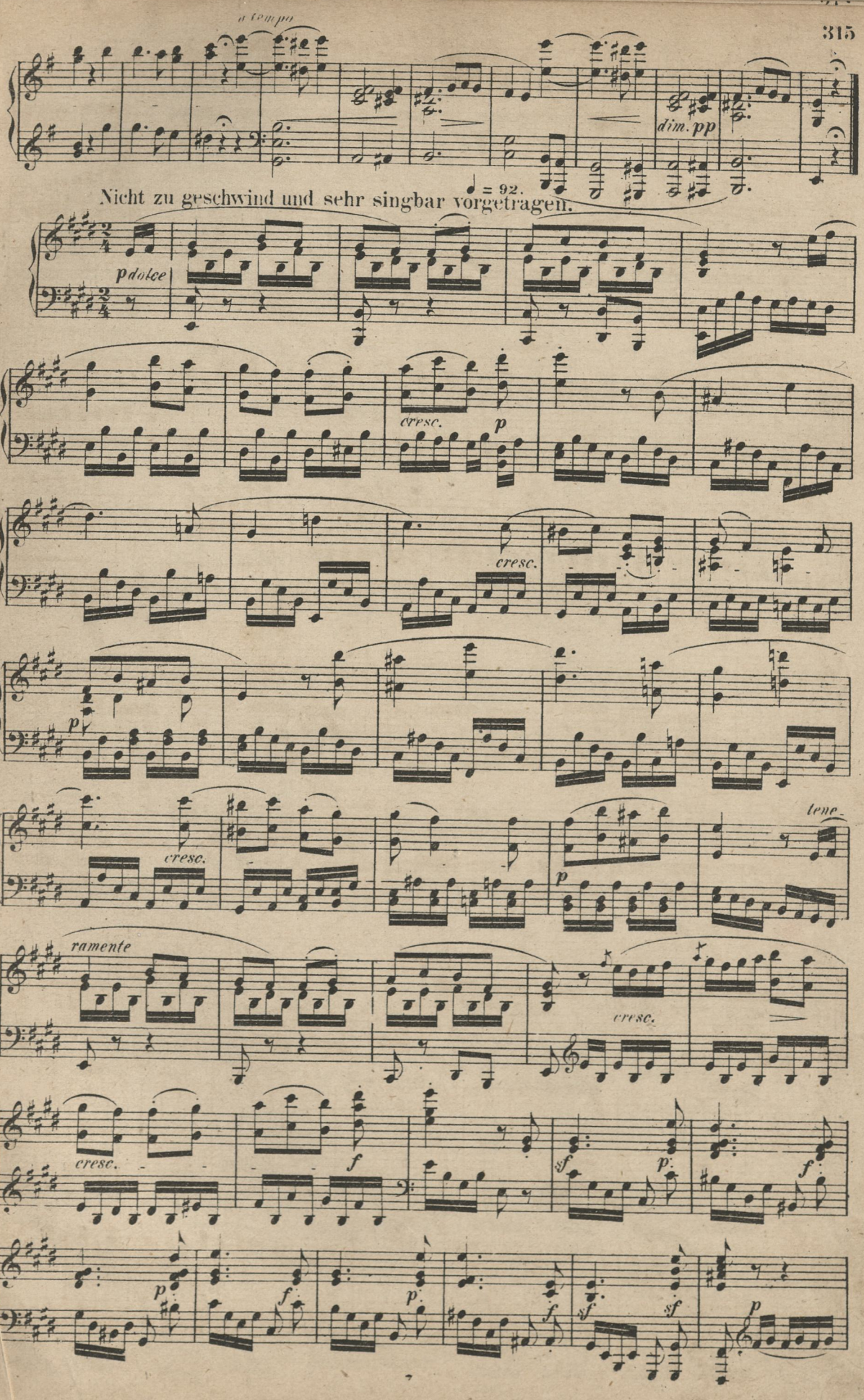
No 27.

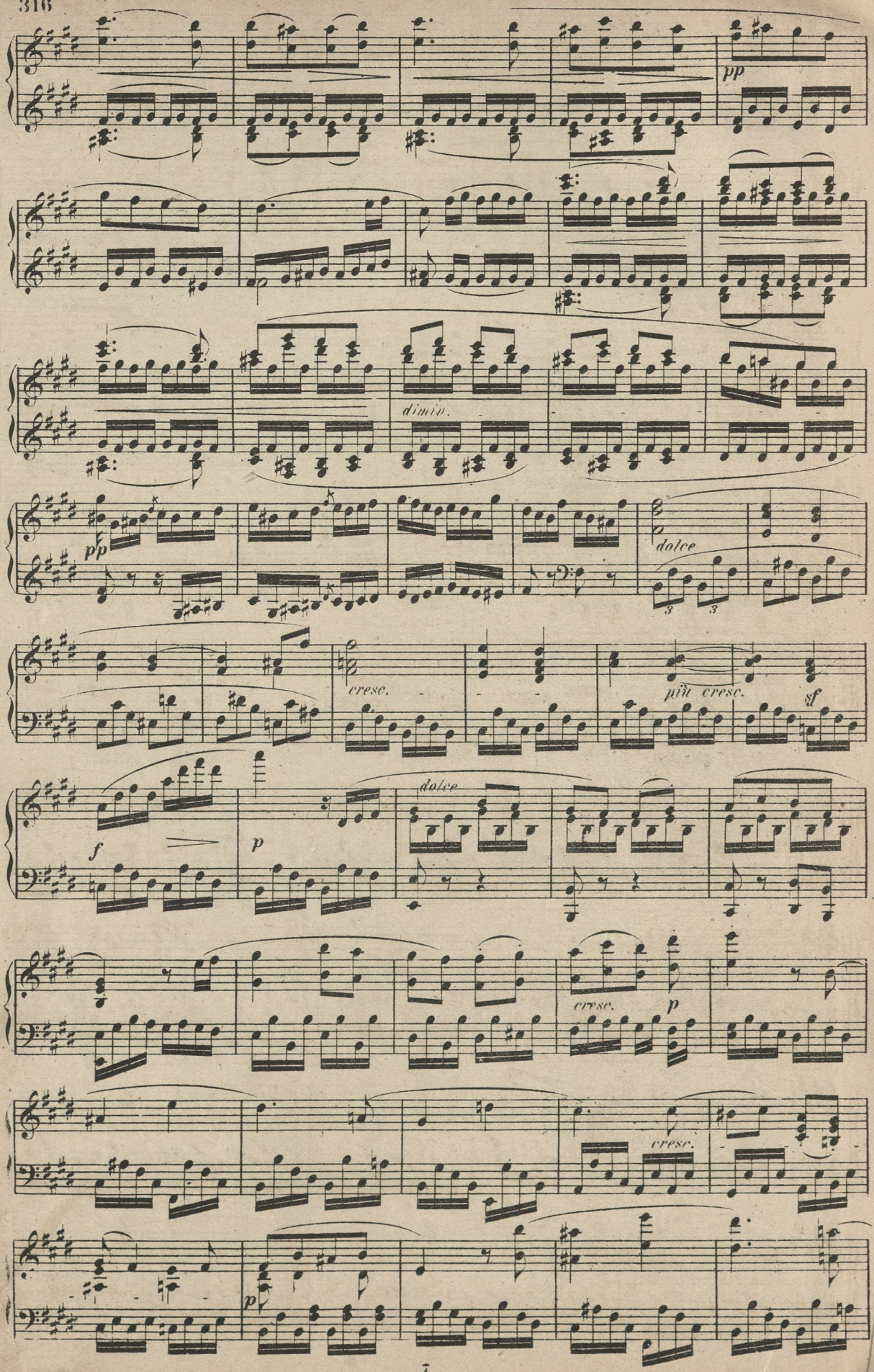


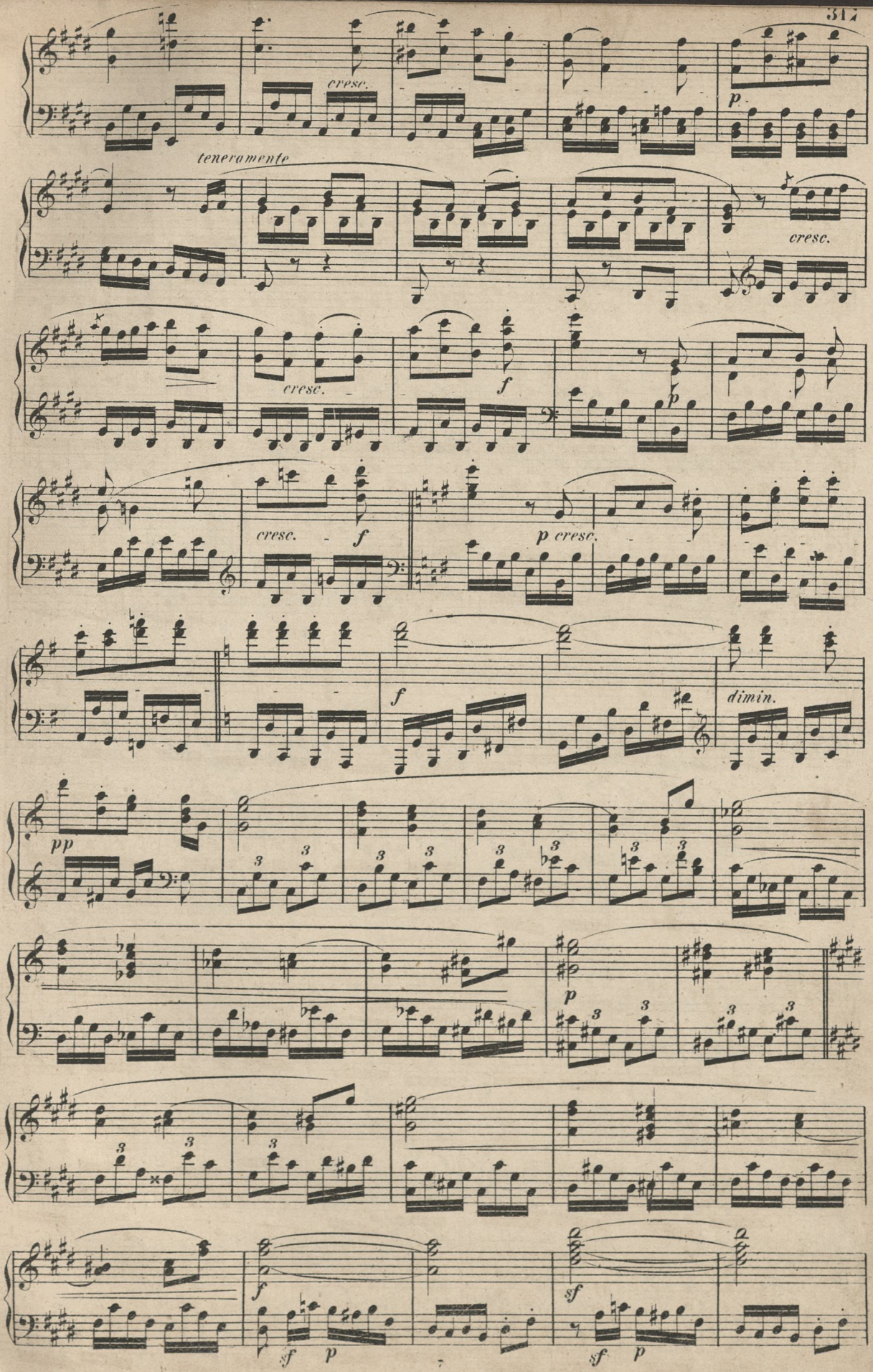

a tempo
p
sfp
f
sf
dimin.
pp
cresc.
sf
p
cre
scen
do
dim.
pp

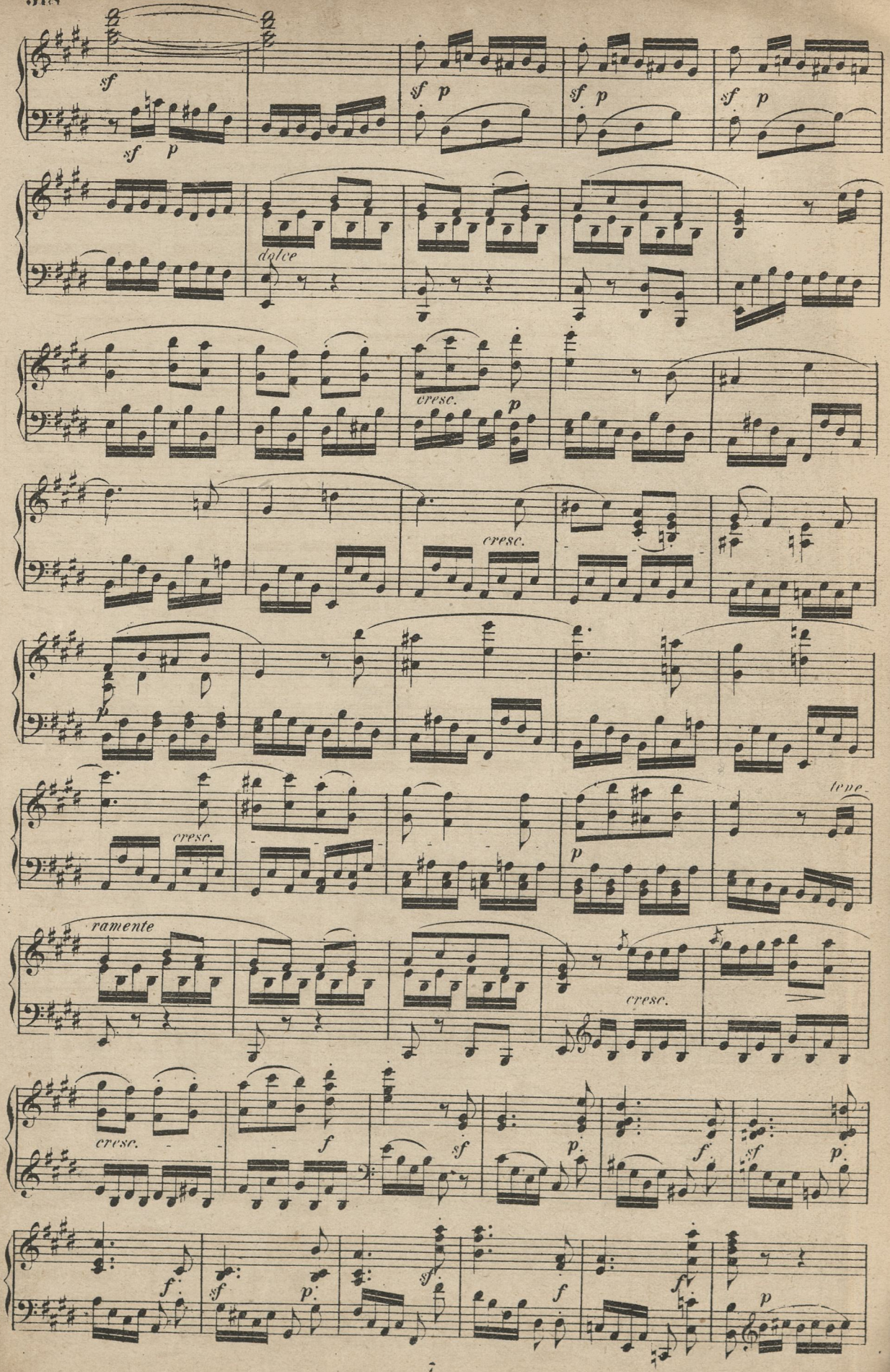

cresc.
sf
più f
ff
p
sempre di - mi - nu - en - do
pp
cresc.
f
p
dimin.
pp ritard.
in tempo
fp
ritard.
a
pp

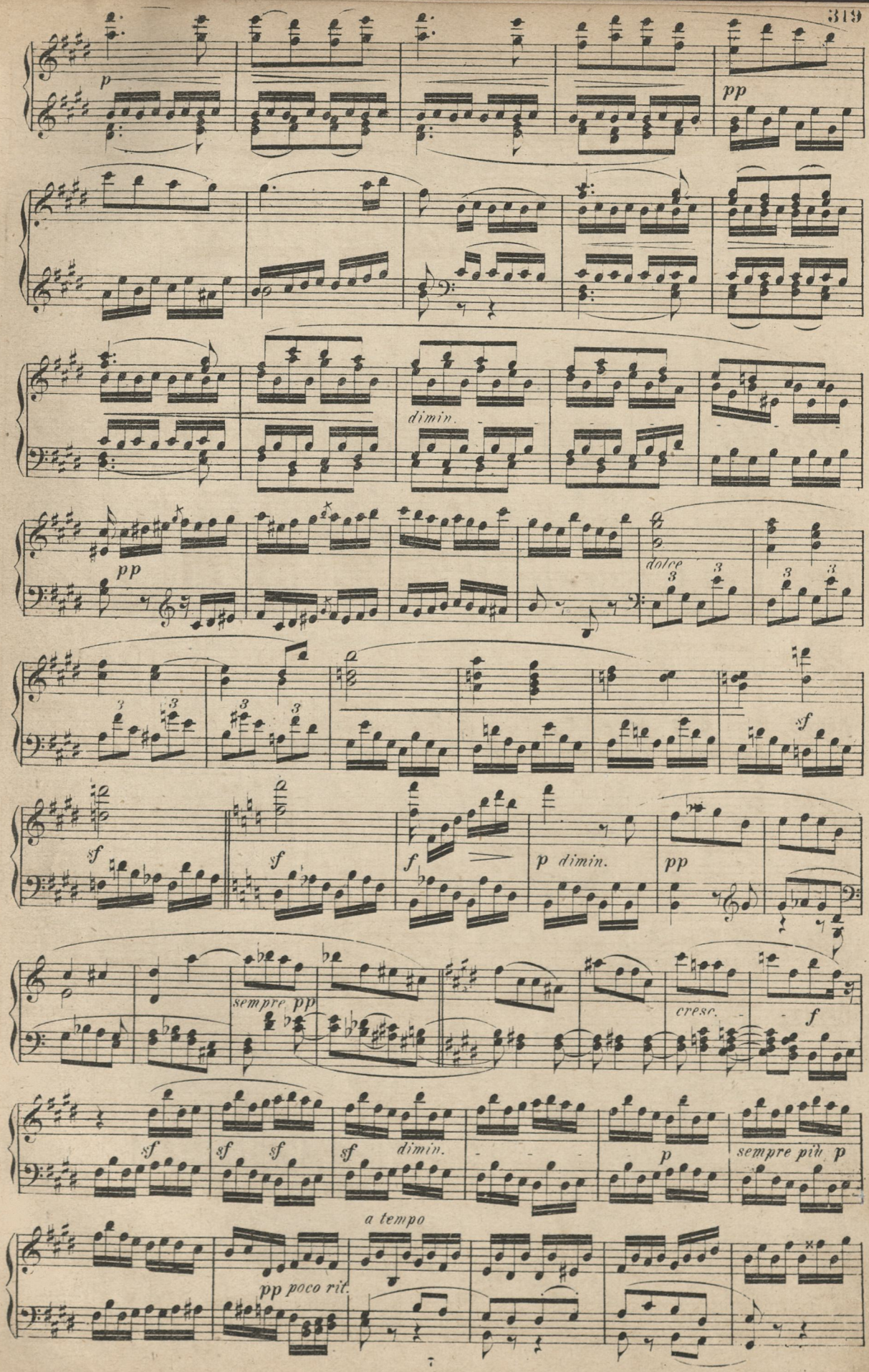

tempo
f
sf
6
5
sf
6
5
p
5
cresc.
f
sf
8
pp
cresc.
ff
8
a tempo
rit.
dimin.
p
f
sf
sfp
sfp
f
sf
dimin.
pp
ritard.

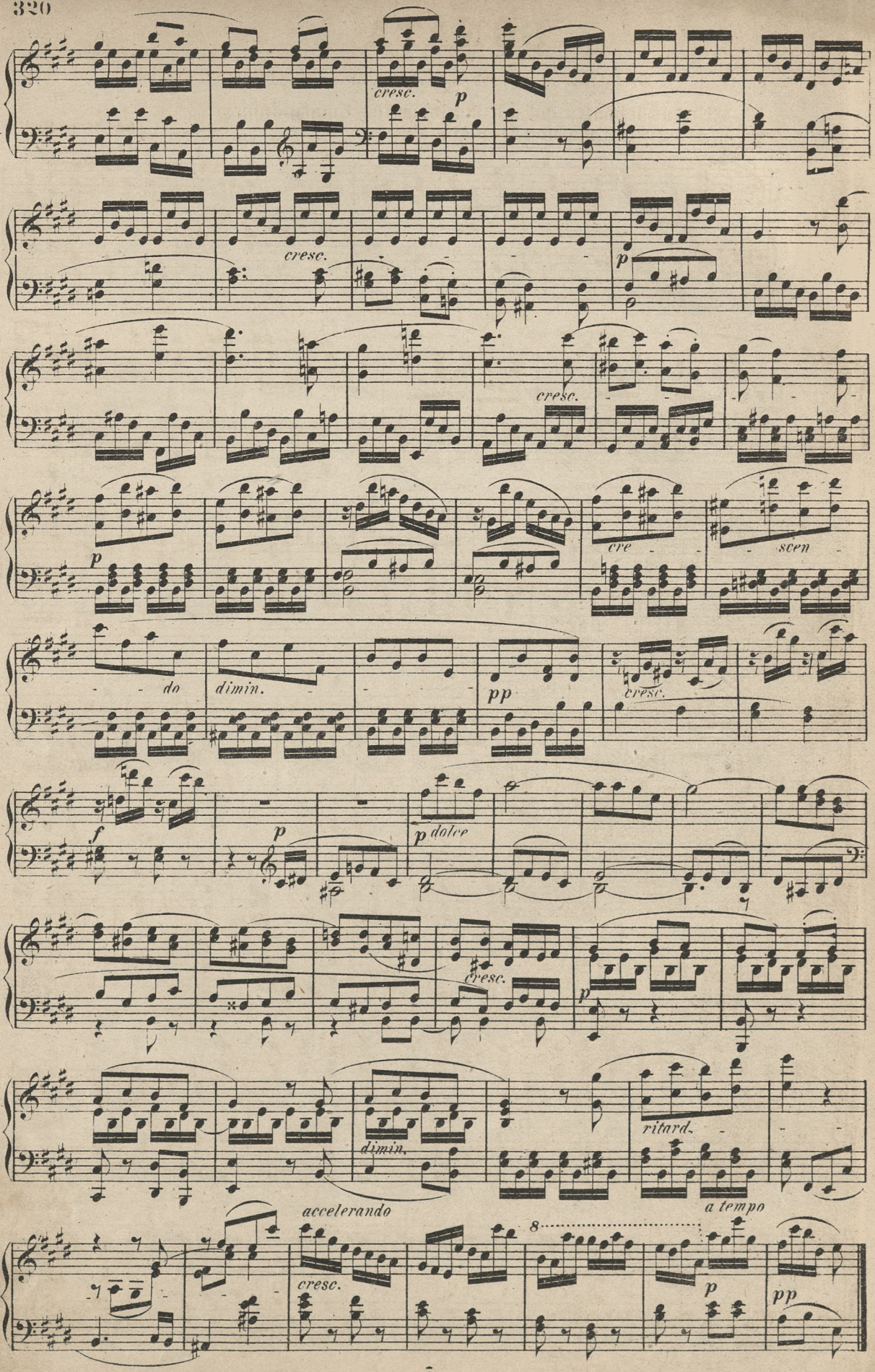

a tempo
dim. pp
♩ = 92.
Nicht zu geschwind und sehr singbar vorgetragen.
p dolce
cresc.
p
cresc.
p
cresc.
tene.
p
ramente
cresc.
cresc.
f
sf
p
f
p
f
p
f
sf
sf
p


pp
dimin.
pp
dolce
cresc.
più cresc.
sf
f
p
dolce
cresc.
p
cresc.
p


cresc.
p
teneramente
cresc.
cresc.
f
p
cresc.
f
p cresc.
f
dimin.
pp
p
sf
p
sf
p


sf
sf p
sf p
sf p
sf p
dolce
cresc.
p
cresc.
p
cresc.
p
tepe-
ramente
cresc.
cresc.
f
sf
p.
f.
sf
p.
f.
sf
p.
f
sf
p.
sf
f
f
p


p
pp
dimin.
pp
dolce
sf
sf
sf
f
p dimin.
pp
sempre pp
cresc.
f
sf
sf sf
sf dimin.
p
sempre più p
a tempo
pp poco rit.


cresc.
p
cresc.
p
cresc.
p
cre - scen
do
dimin.
pp
cresc.
f
p
p dolce
cresc.
p
dimin.
ritard.
accelerando
a tempo
cresc.
8
p
pp

Performed for the first time as new on February 18th 1816.
Appeared for the first time in February 1817.

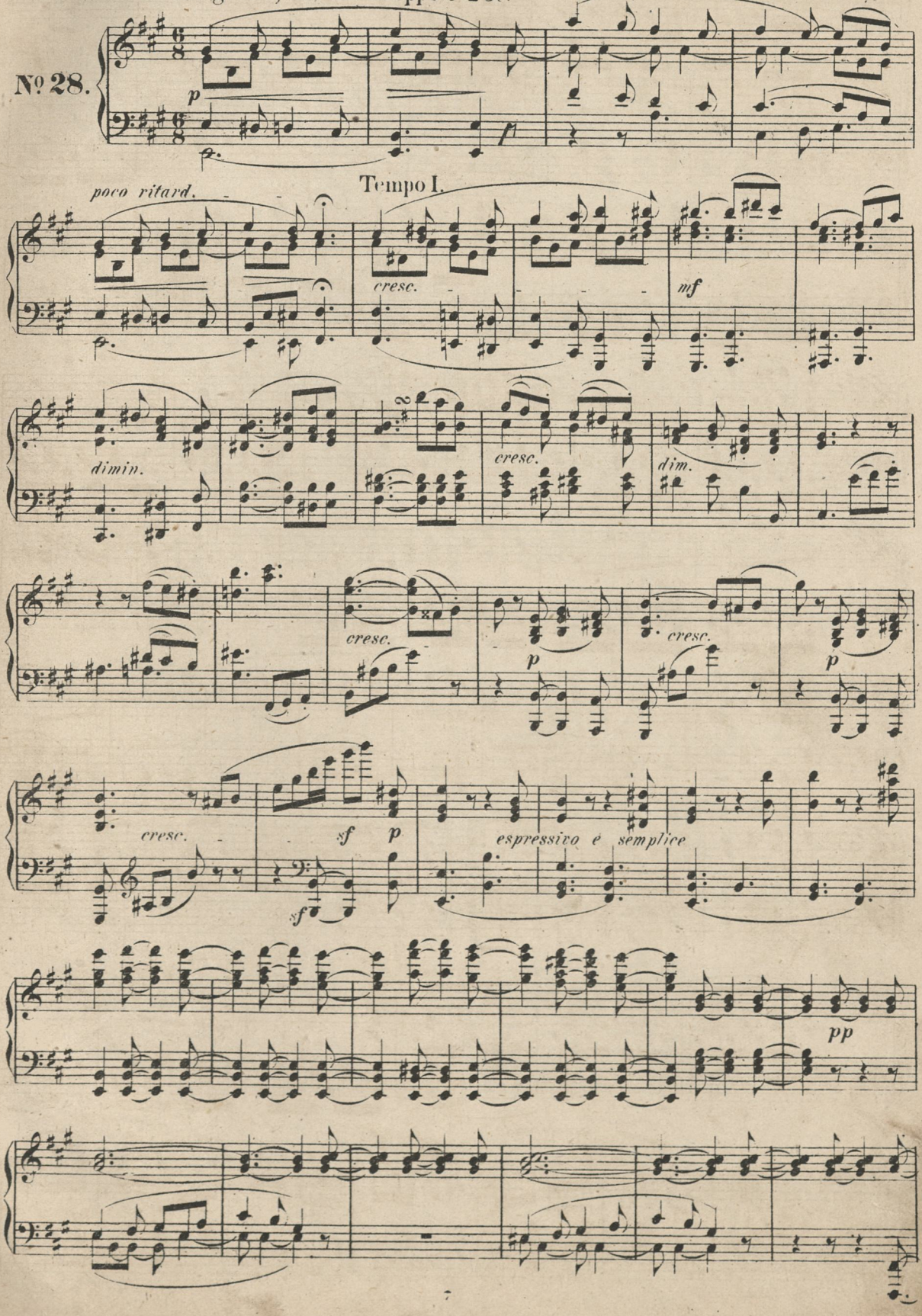
SONATA.

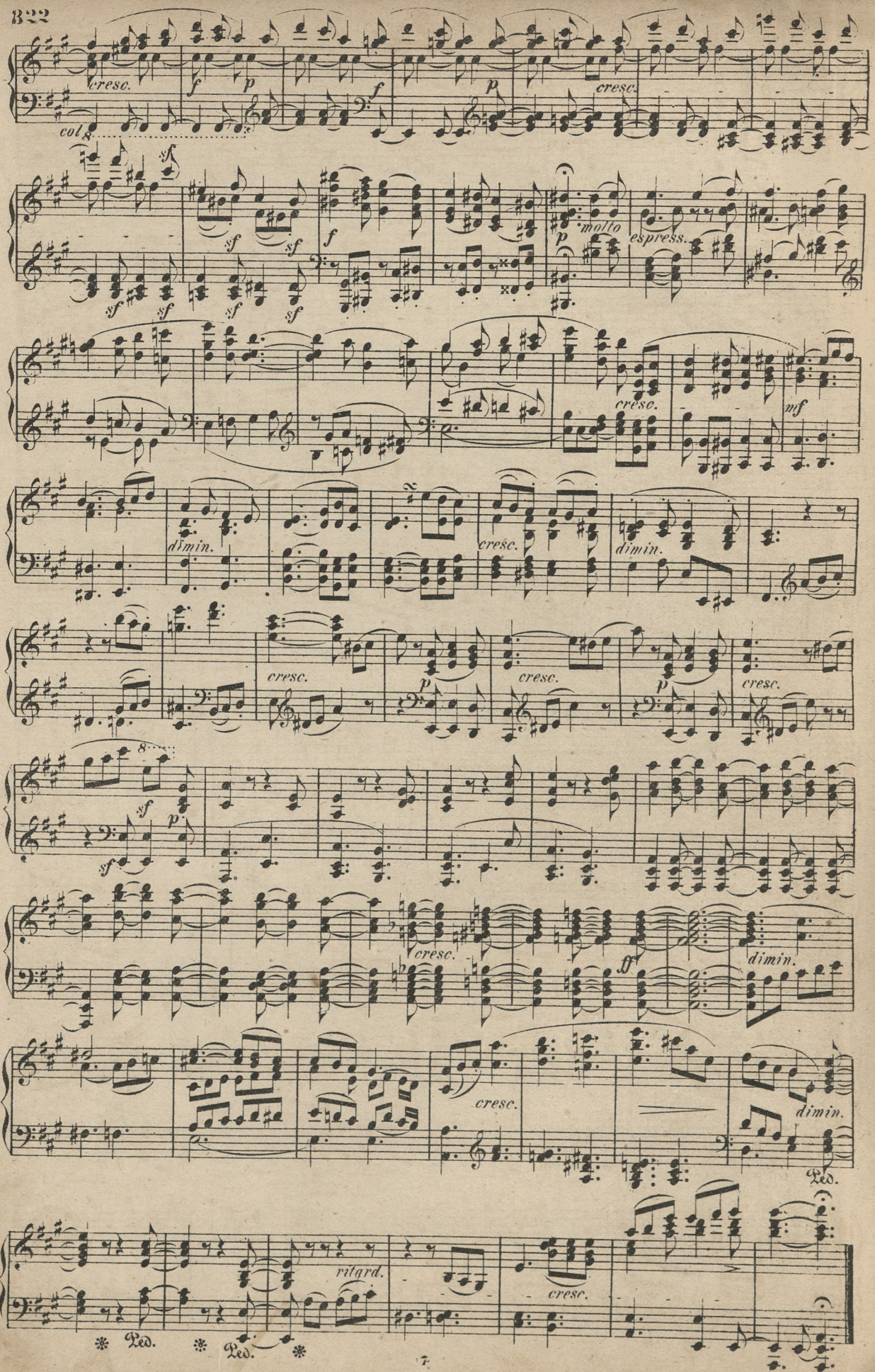
Dedicated to the Baroness Dorothea Ertmann.

Etwas lebhaft, und mit der innigsten Empfindung.
Allegretto, ma non troppo. ♩. = 80.

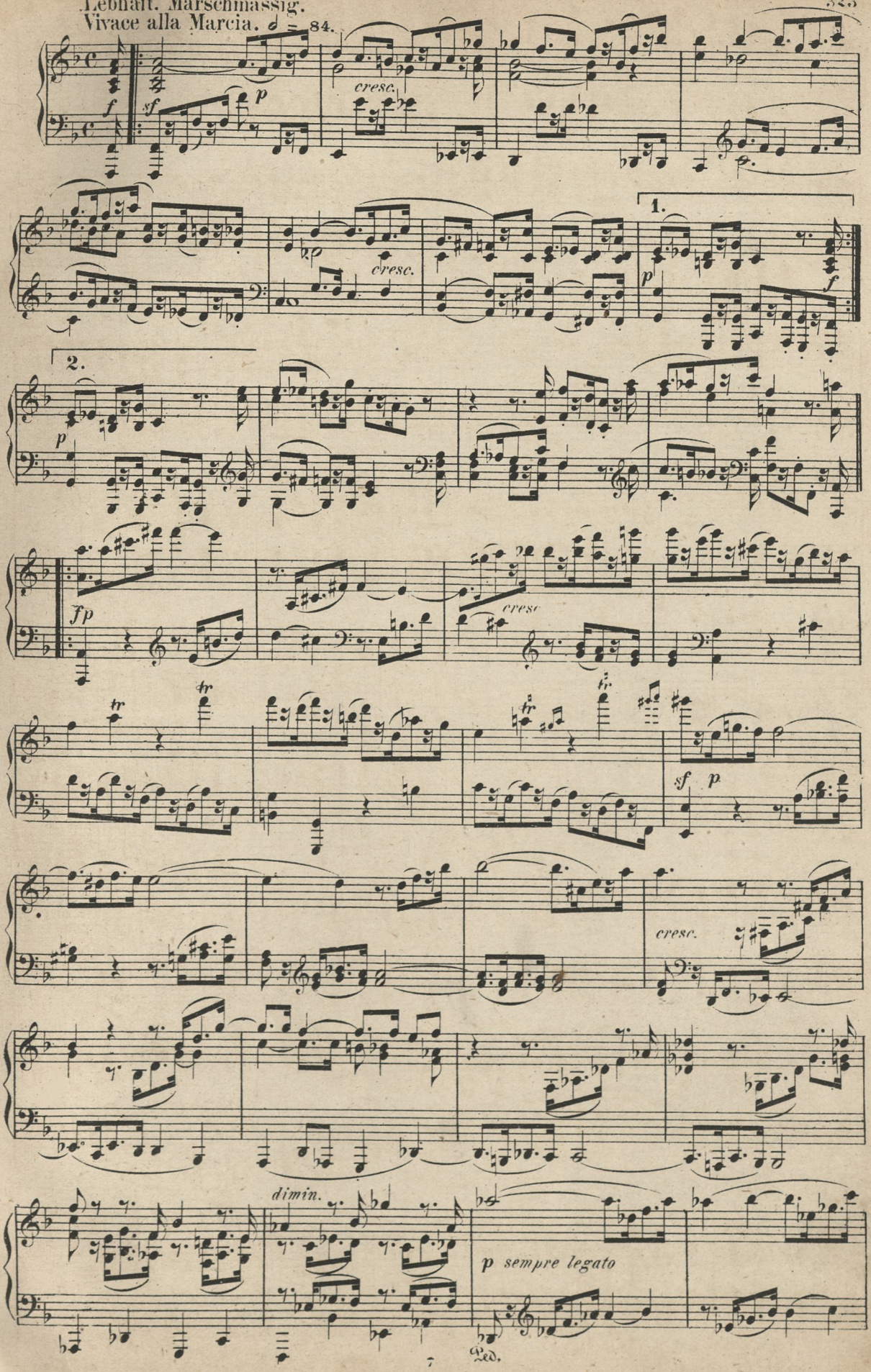
Beethoven. Op. 101

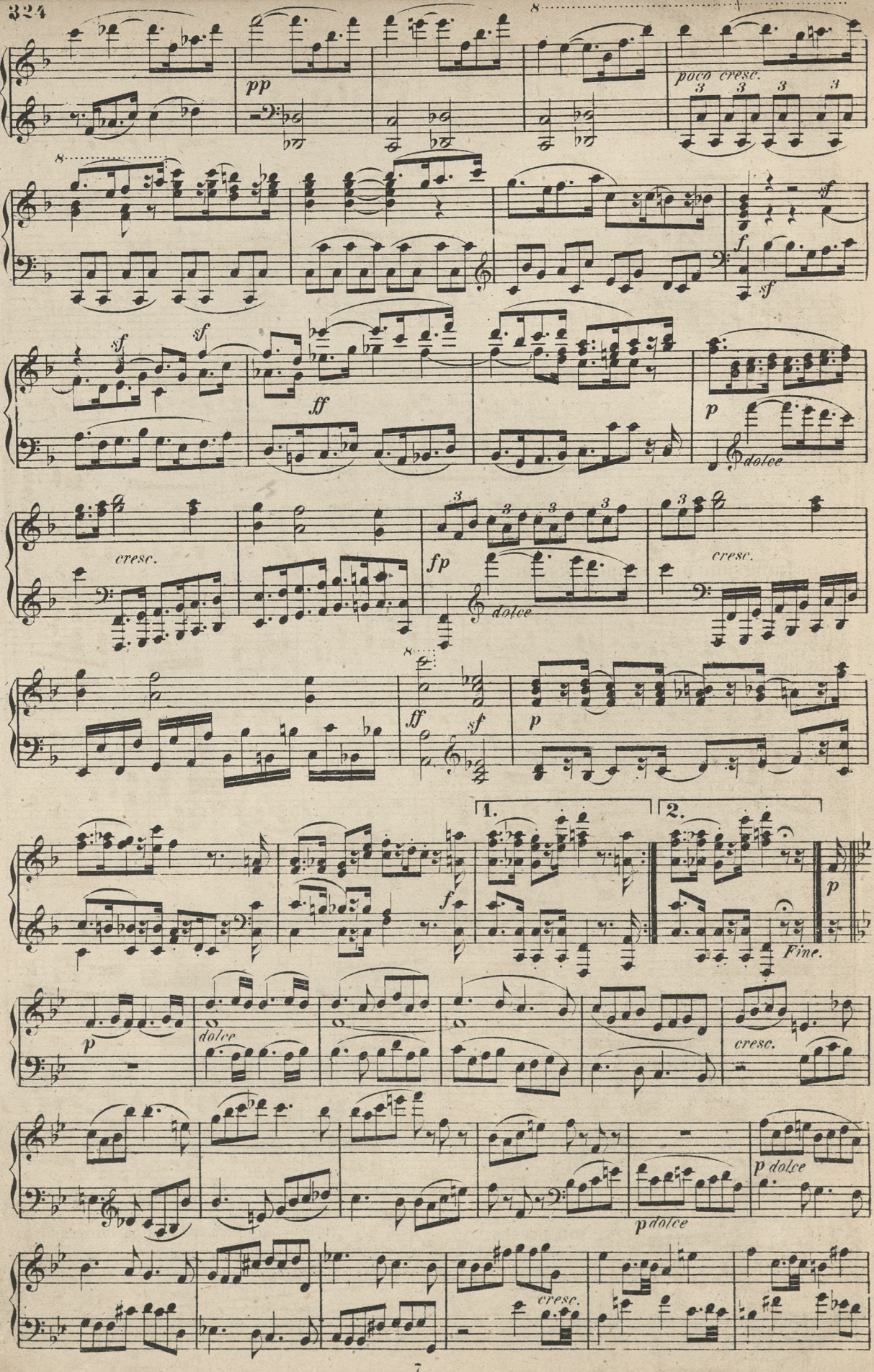
№ 28.

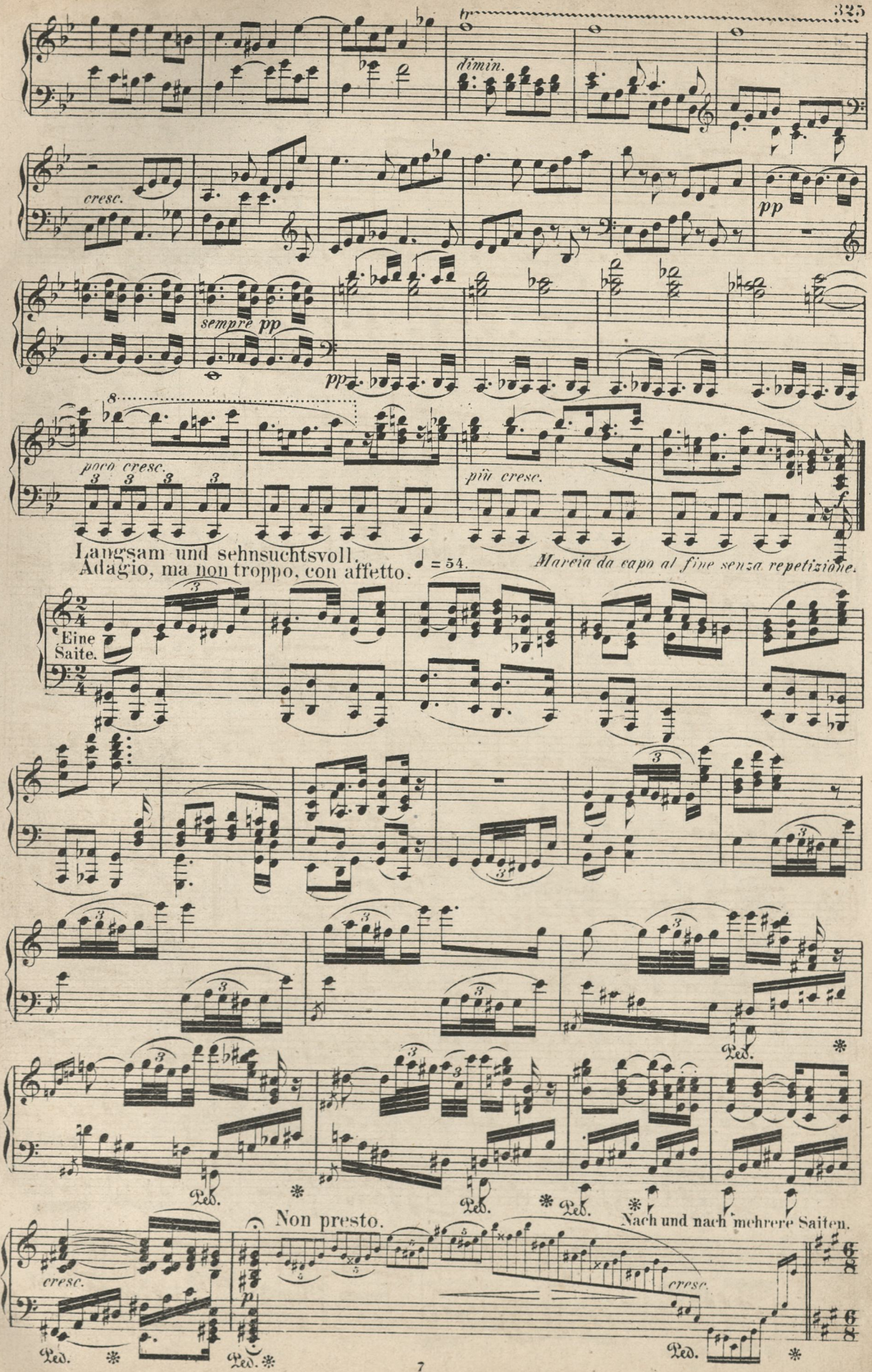



cresc.
f
p
f
p
cresc.
col 8
sf
sf
sf
sf
sf
sf
sf
f
p
molto
espress.
cresc.
mf
dimin.
cresc.
dimin.
cresc.
cresc.
p
cresc.
p
cresc.
8
sf
sf
p
cresc.
ff
dimin.
cresc.
dimin.
Ped.
ritard.
cresc.
Ped.
Ped.

Lebhaft. Marschmässig.
Vivace alla Marcia. ♩ = 84.




pp
poco cresc.
sf
f
sf
sf
sf
ff
p
dolce
cresc.
fp
dolce
cresc.
ff
sf
p
1.
2.
f
p
Fine.
p
dolce
cresc.
p dolce
p dolce
cresc.


tr
dimin.
cresc.
pp
sempre pp
pp
8
poco cresc.
più cresc.
f
Langsam und sehnsuchtsvoll.
Adagio, ma non troppo, con affetto.
♩ = 54.
Marcia da capo al fine senza repetizione.
Eine Saite.
Ped.
Non presto.
Nach und nach mehrere Saiten.
cresc.
p
cresc.
Ped.

326 Zeitmaass des ersten Stückes.

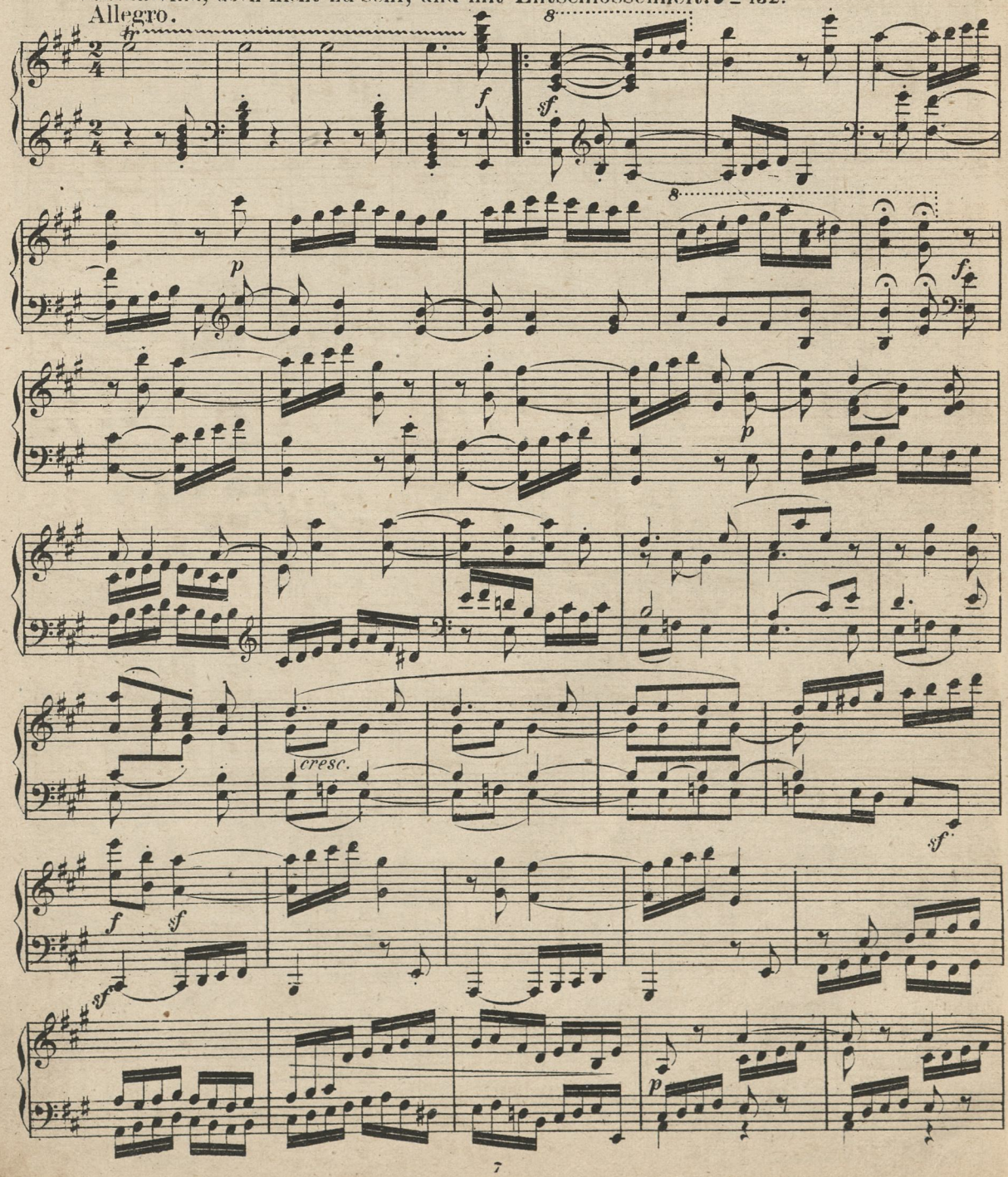
Tempo del primo pezzo, tutto il Cembalo ma piano.

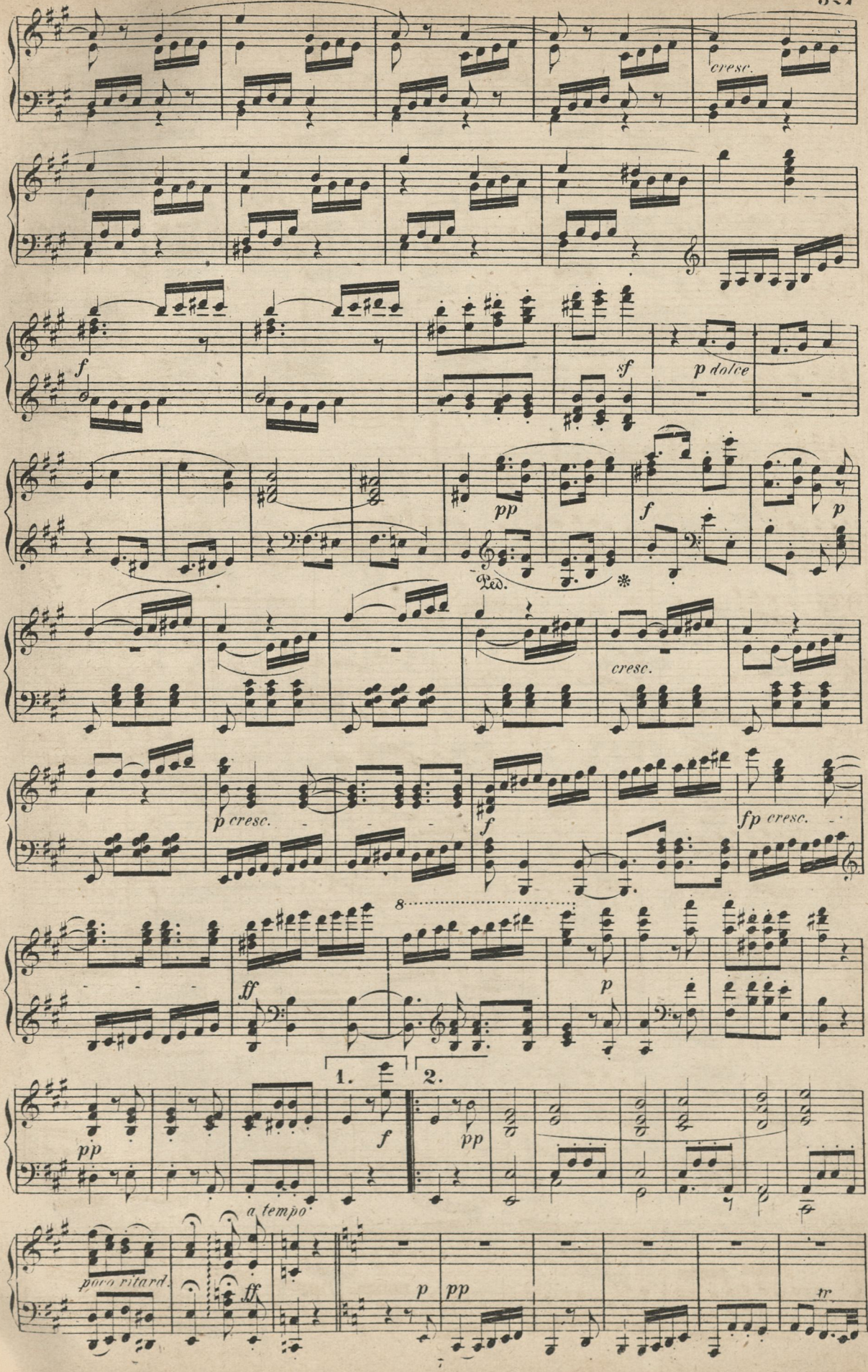
Alle Saiten.

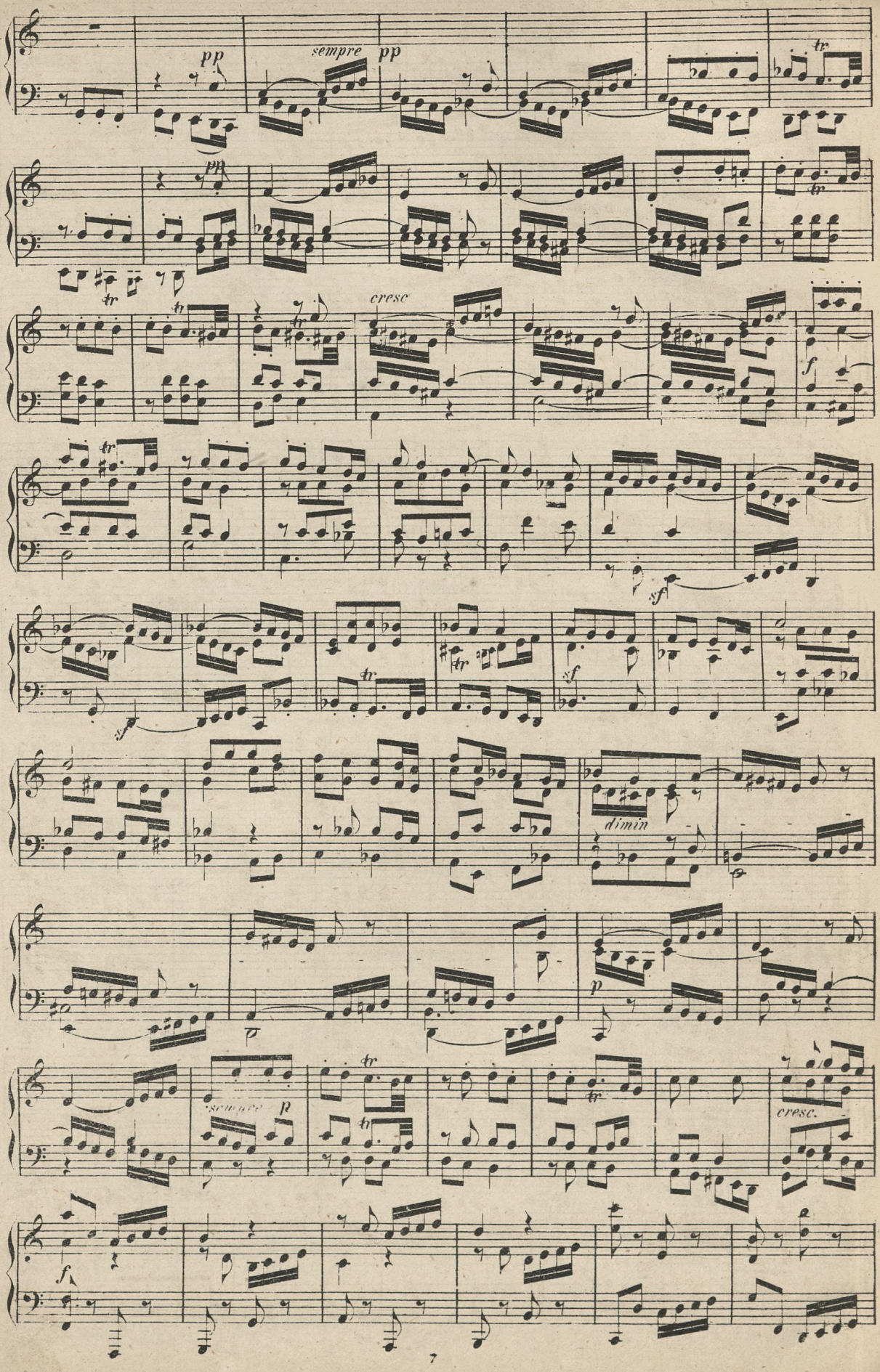


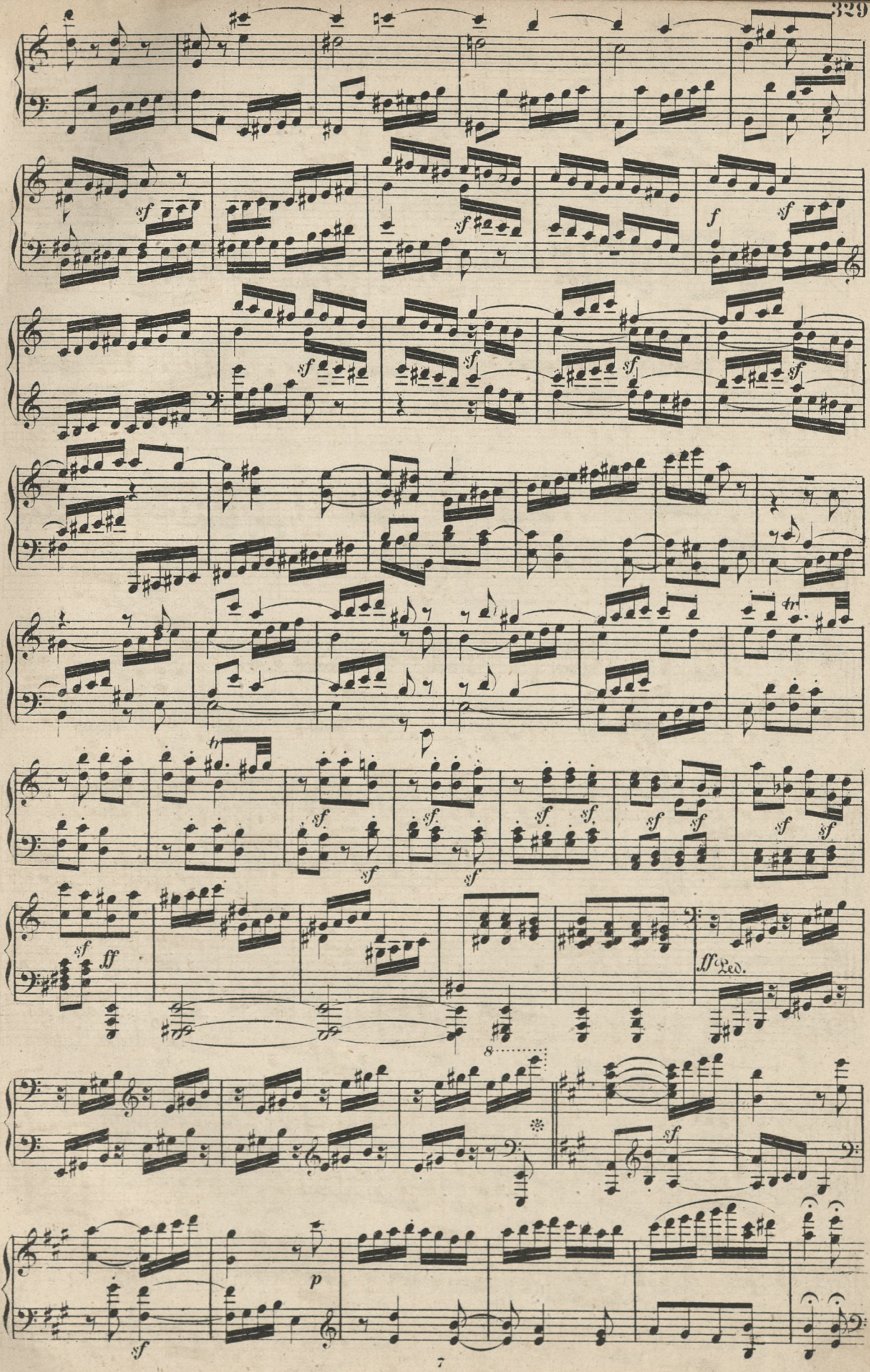
Geschwind, doch nicht zu sehr, und mit Entschlossenheit. ♩ = 132.

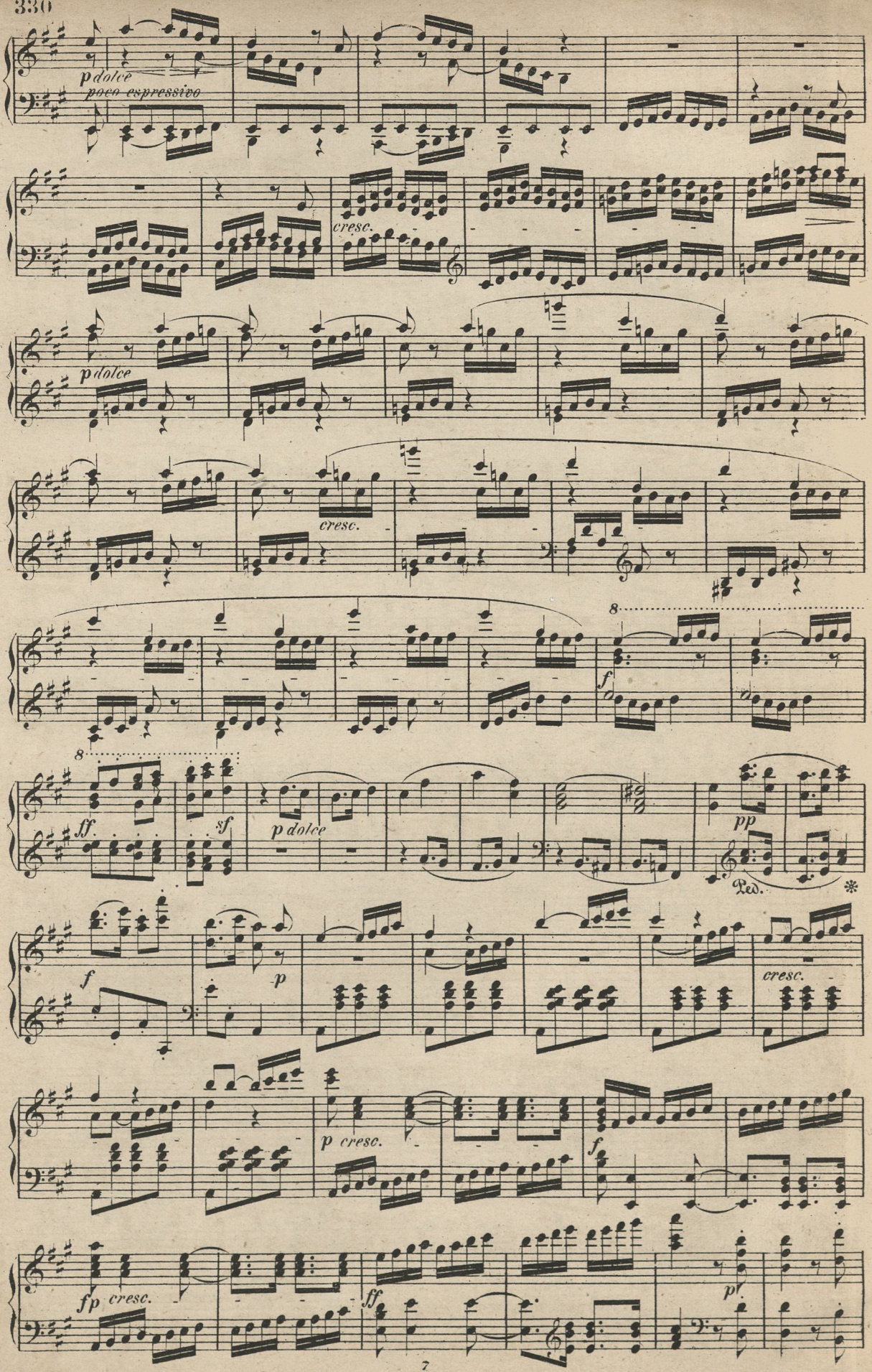
Allegro.

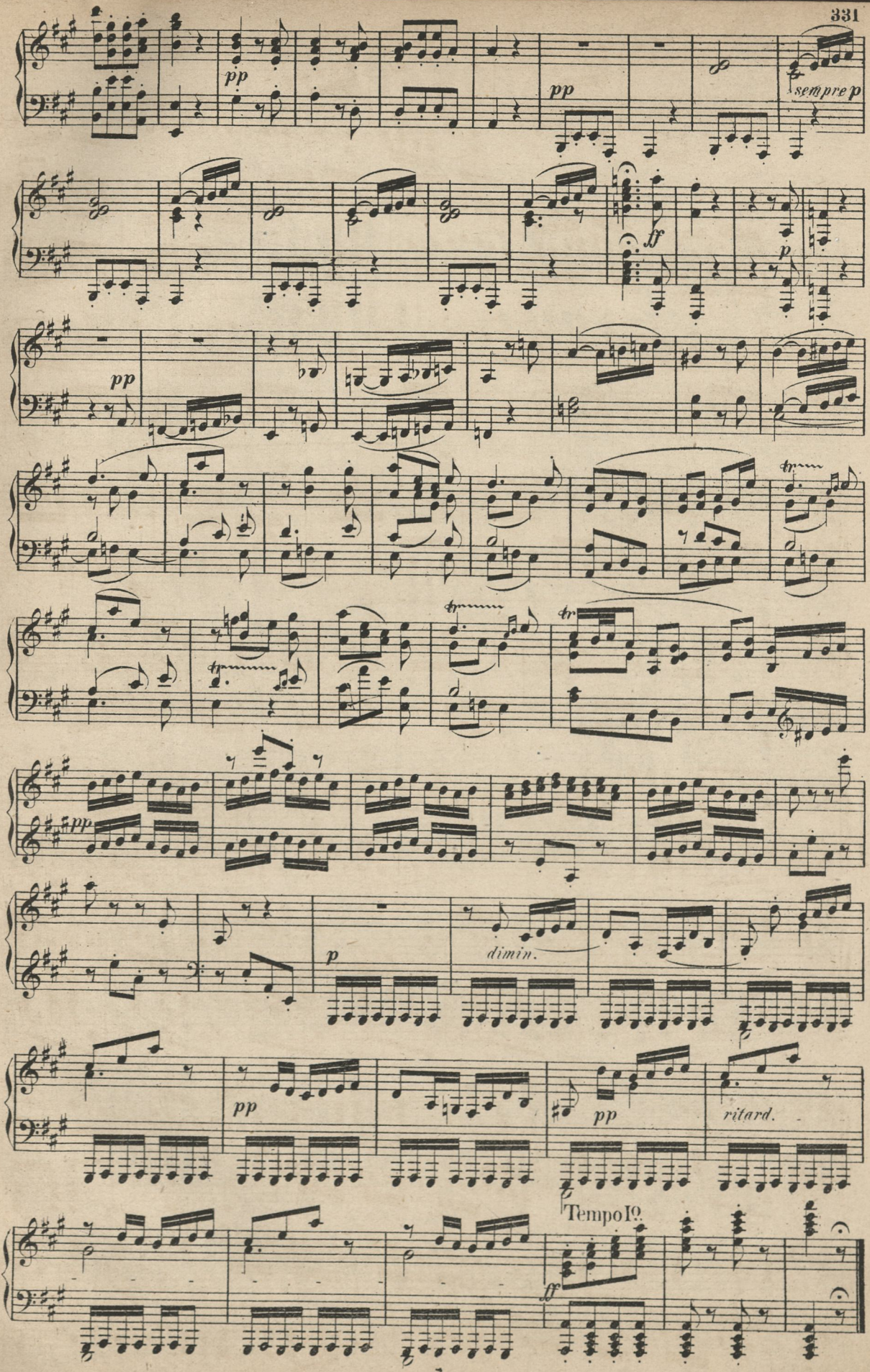



cresc.
f
sf
p dolce
pp
f
p
Ped.
*
cresc.
p cresc.
f
fp cresc.
8
ff
p
1.
2.
f
pp
pp
a tempo
poco ritard.
ff
p
pp
tr


pp
sempre pp
tr
pp
tr
tr
tr
cresc
f
tr
sf
sf
tr
tr
sf
dimin
p
sempre p
tr
tr
tr
cresc.
f


sf
f
sf
tr
ff
Ped.
p


p dolce
poco espressivo
cresc.
p dolce
cresc.
8
f
8
ff
sf
p dolce
pp
Ped.
*
f
p
cresc.
p cresc.
f
fp cresc.
ff
p


pp
pp
sempre p
ff
p
pp
tr
tr
tr
pp
p
dimin.
pp
pp
ritard.
Tempo Io
ff

The first two movements were finished in April 1818; the two last movements were composed in the summer 1818: ready for publication in March 1819: appeared in September 1819.

SONATA.

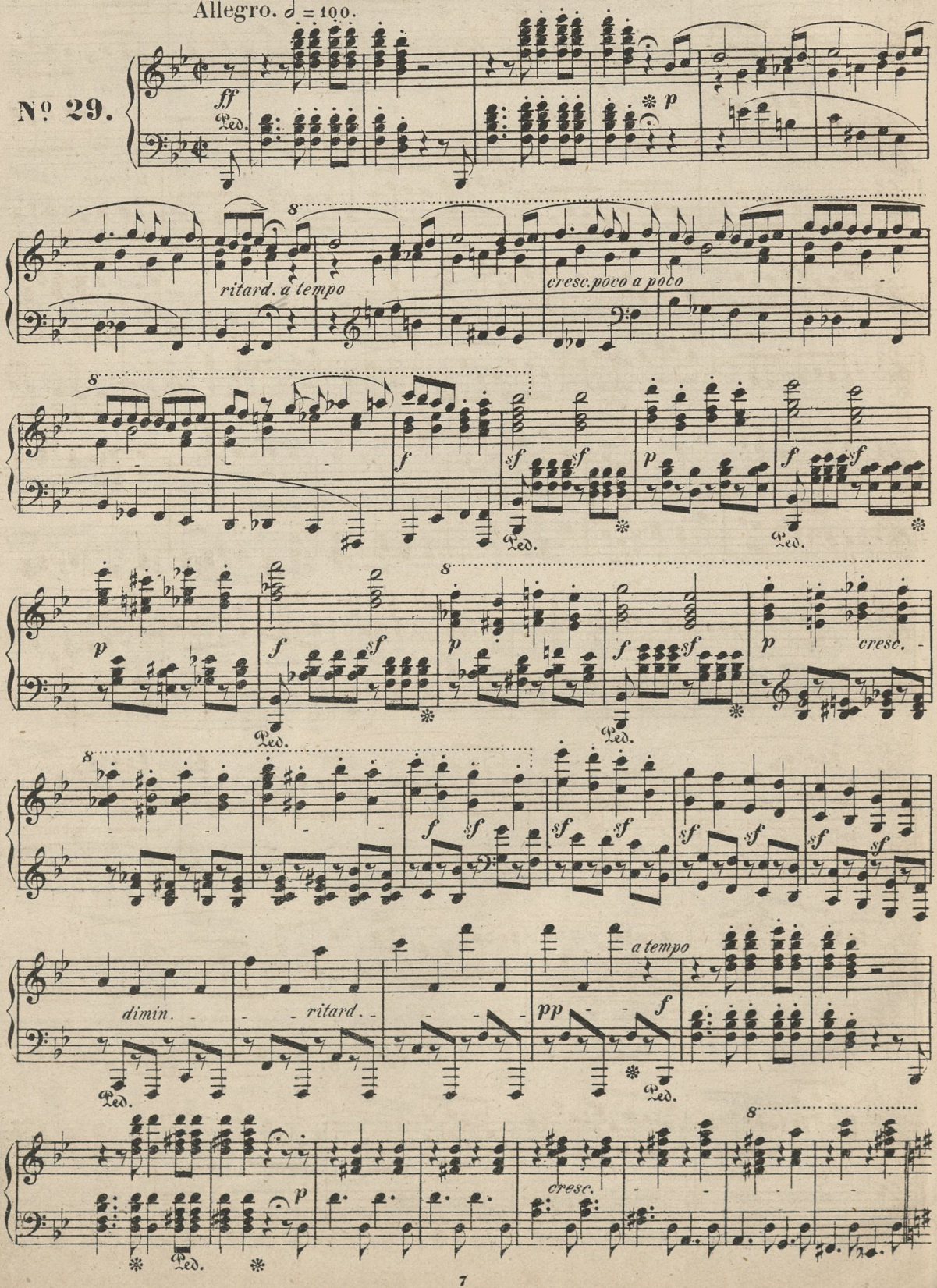
(Grosse Sonate für das Hammer-Klavier.)

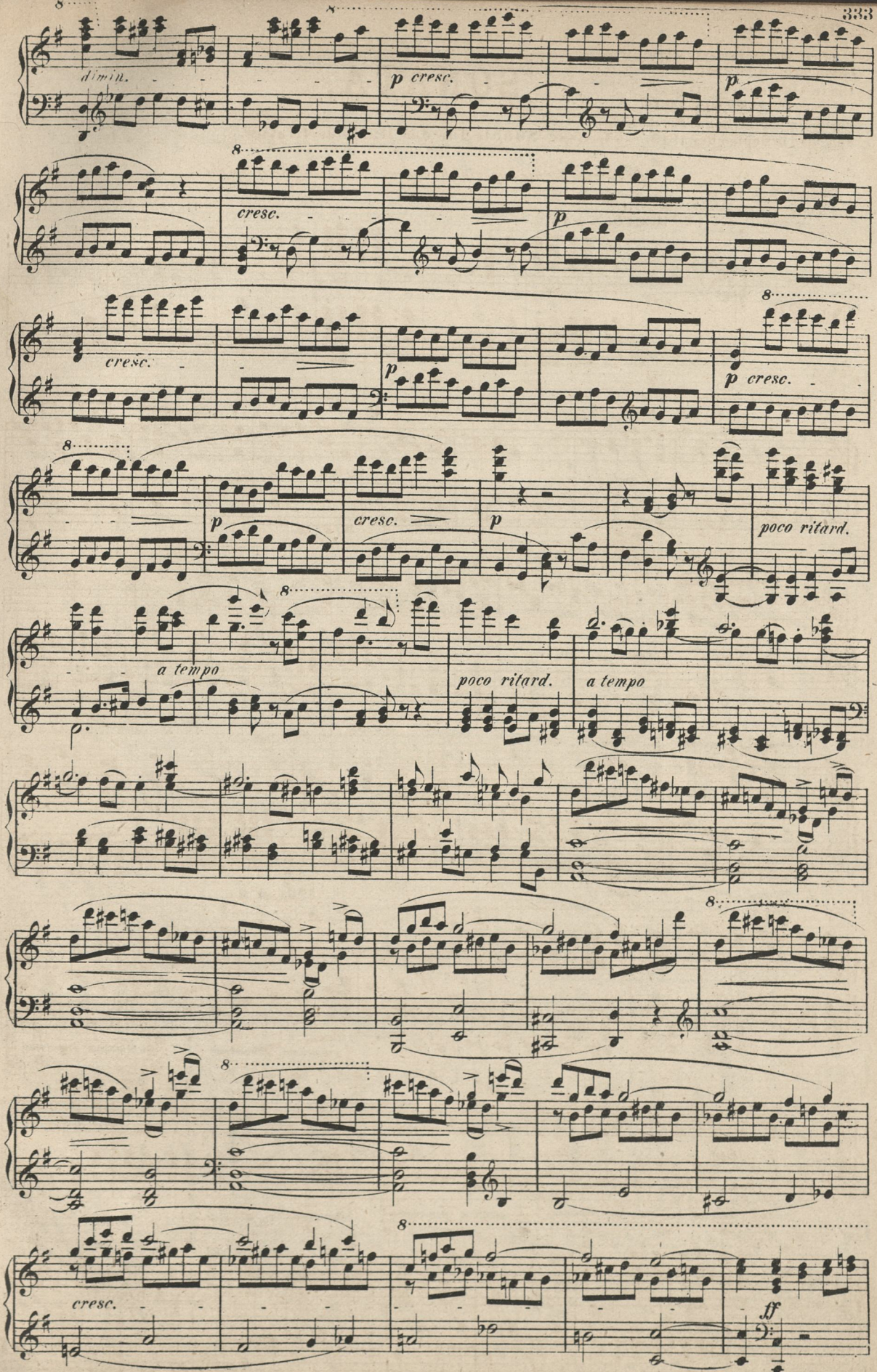
Dédicated to his Imperial Highness the Archduke Rodolphe.

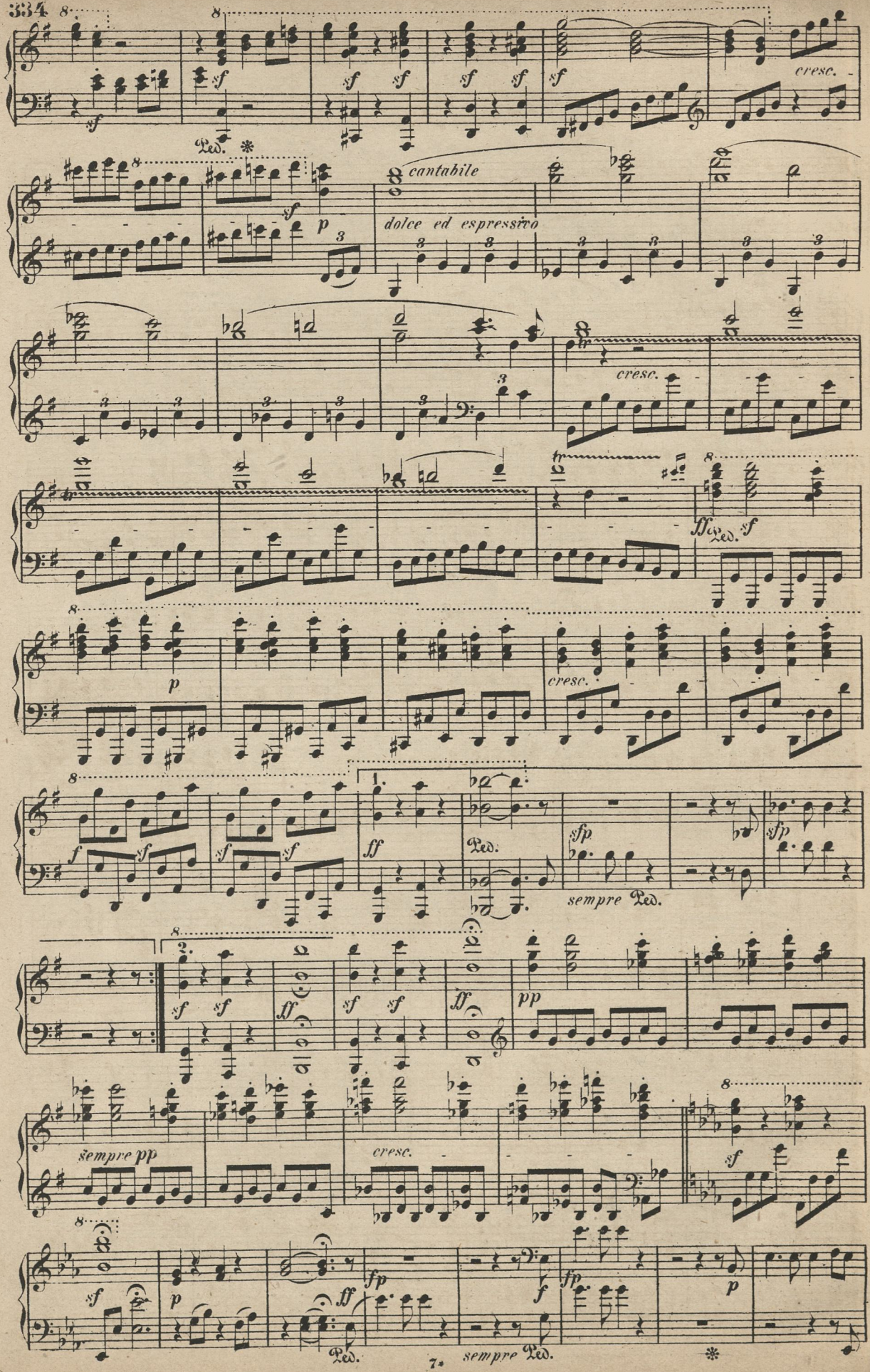
Beethoven, Op. 106.

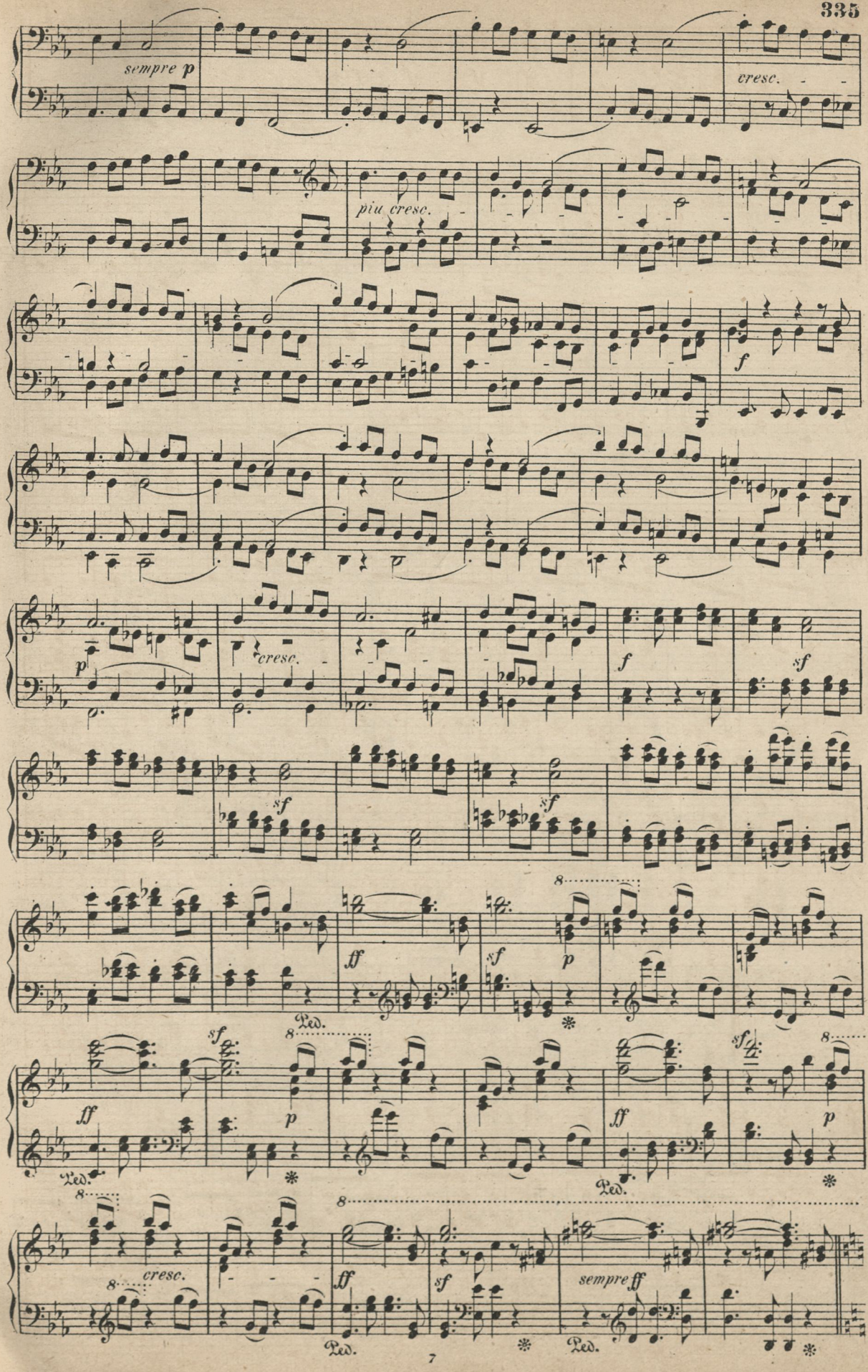
Allegro. ♩ = 100.

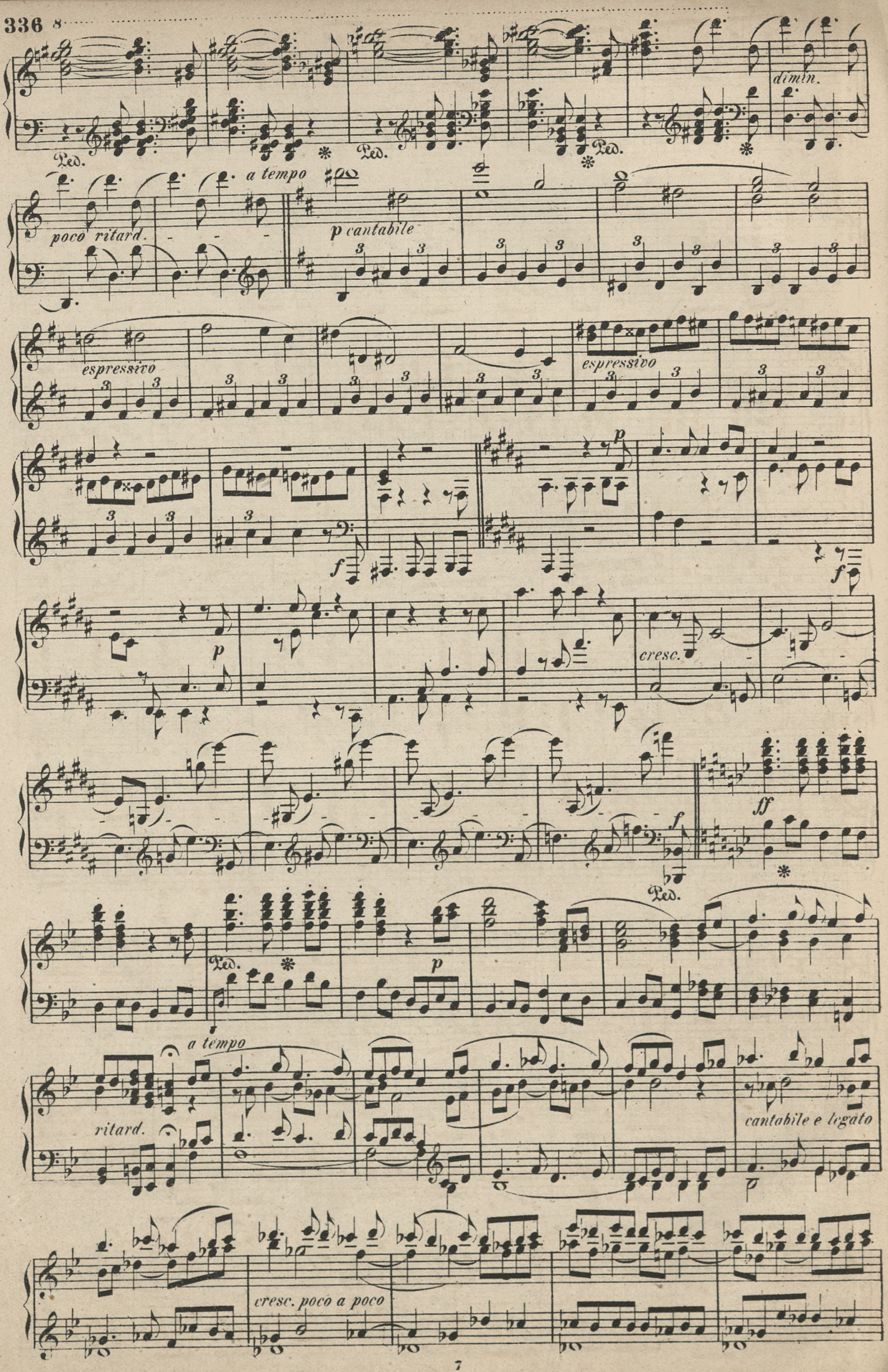
No 29.

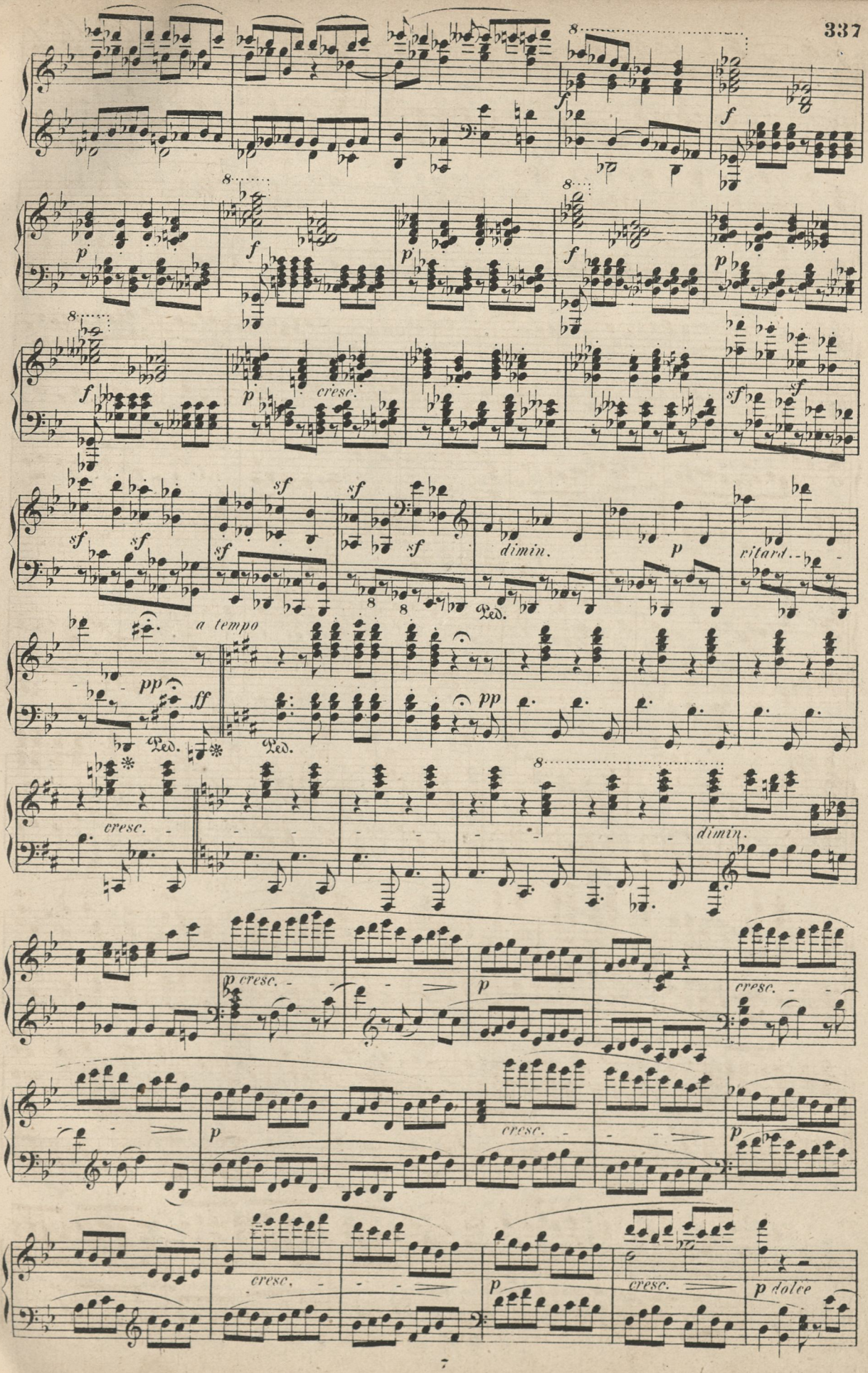


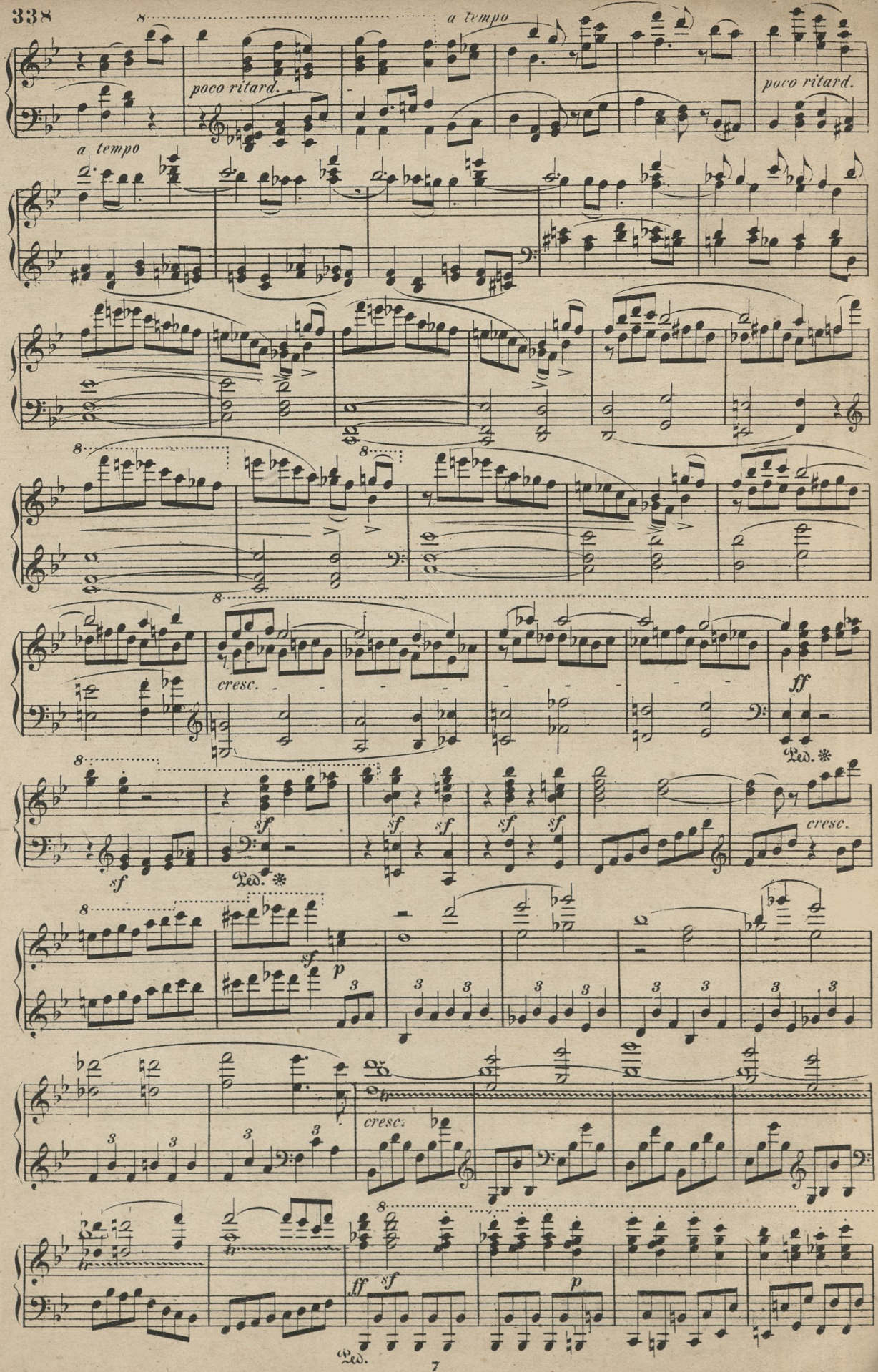

8
dimin.
p cresc.
p
cresc.
p
cresc.
p
p cresc.
p
cresc.
p
poco ritard.
a tempo
poco ritard.
a tempo
cresc.
ff
Ped.

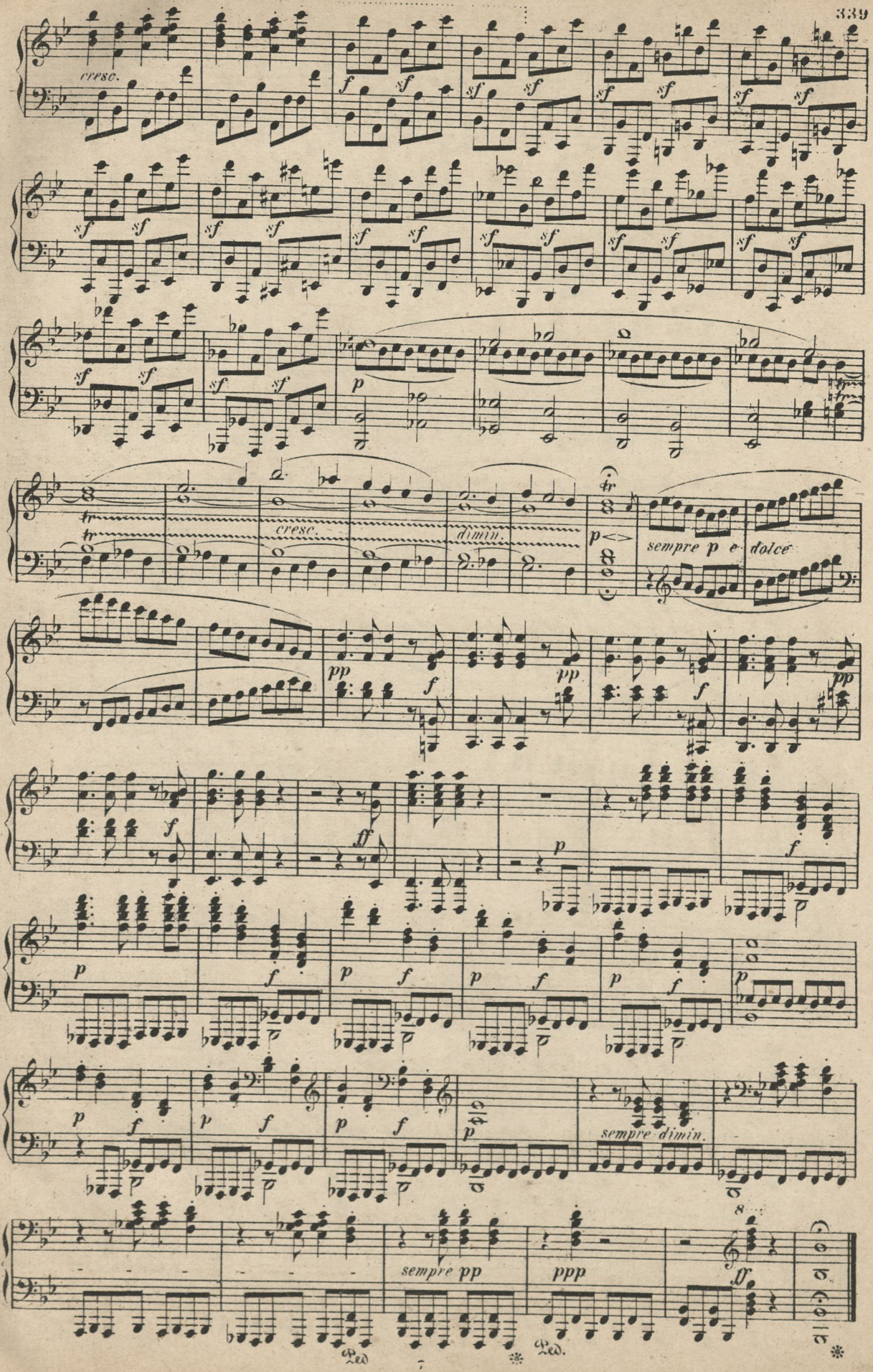

cresc.
cantabile
dolce ed espressivo
cresc.
sempre Ped.
sempre pp
cresc.
sempre Ped.


sempre p
cresc.
più cresc.
f
p
cresc.
f
sf
sf
sf
ff
sf
p
Ped.
sf
ff
p
Ped.
ff
sf
p
Ped.
cresc.
ff
sempre ff
Ped.
Ped.


Ped.
dimin.
a tempo
poco ritard.
p cantabile
espressivo
espressivo
f
p
cresc.
f
ff
Ped.
Ped.
p
a tempo
ritard.
cantabile e legato
cresc. poco a poco

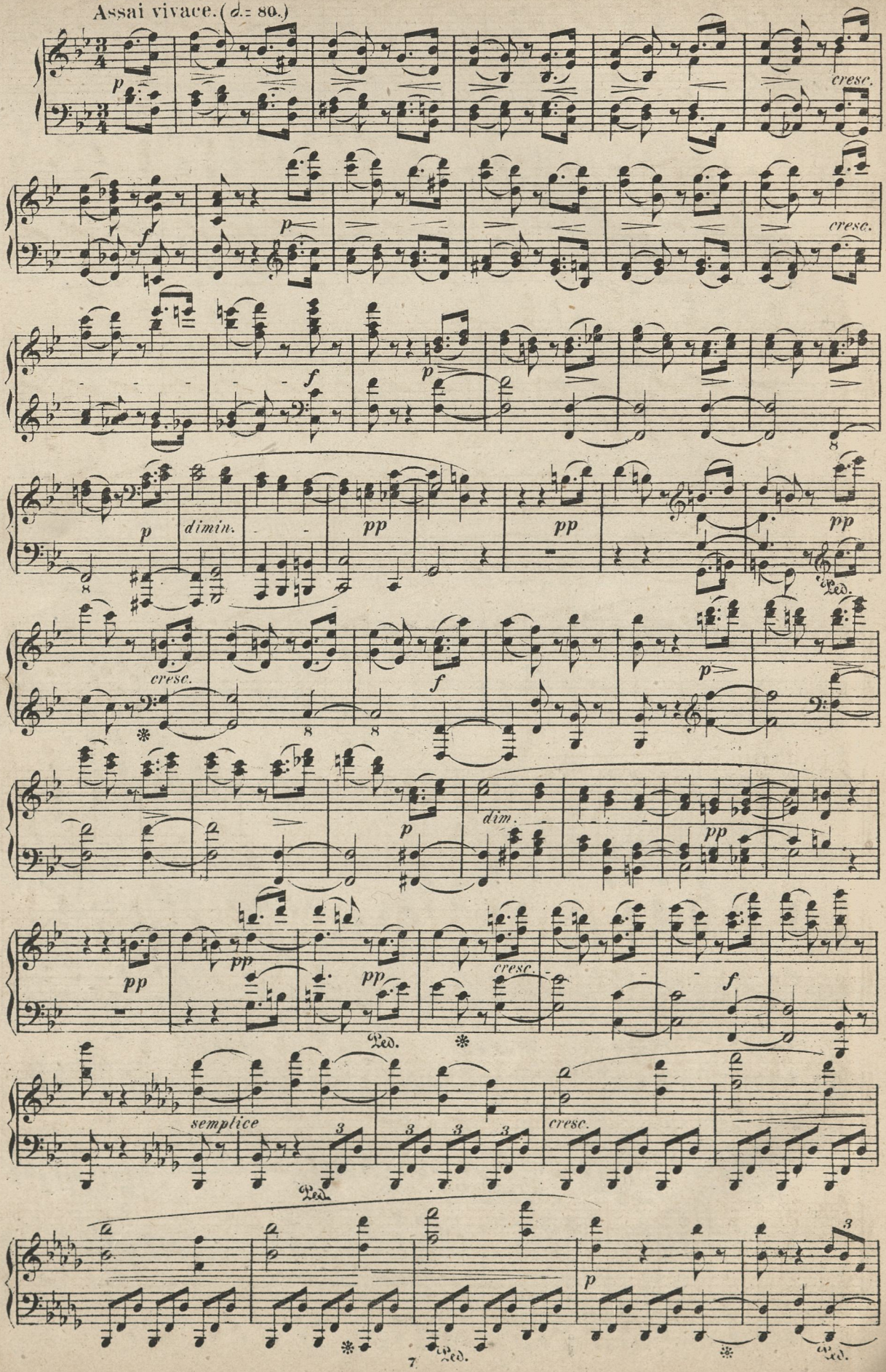

8
f
p
cresc.
sf
dimin.
ritard.
Ped.
a tempo
pp
ff
p dolce

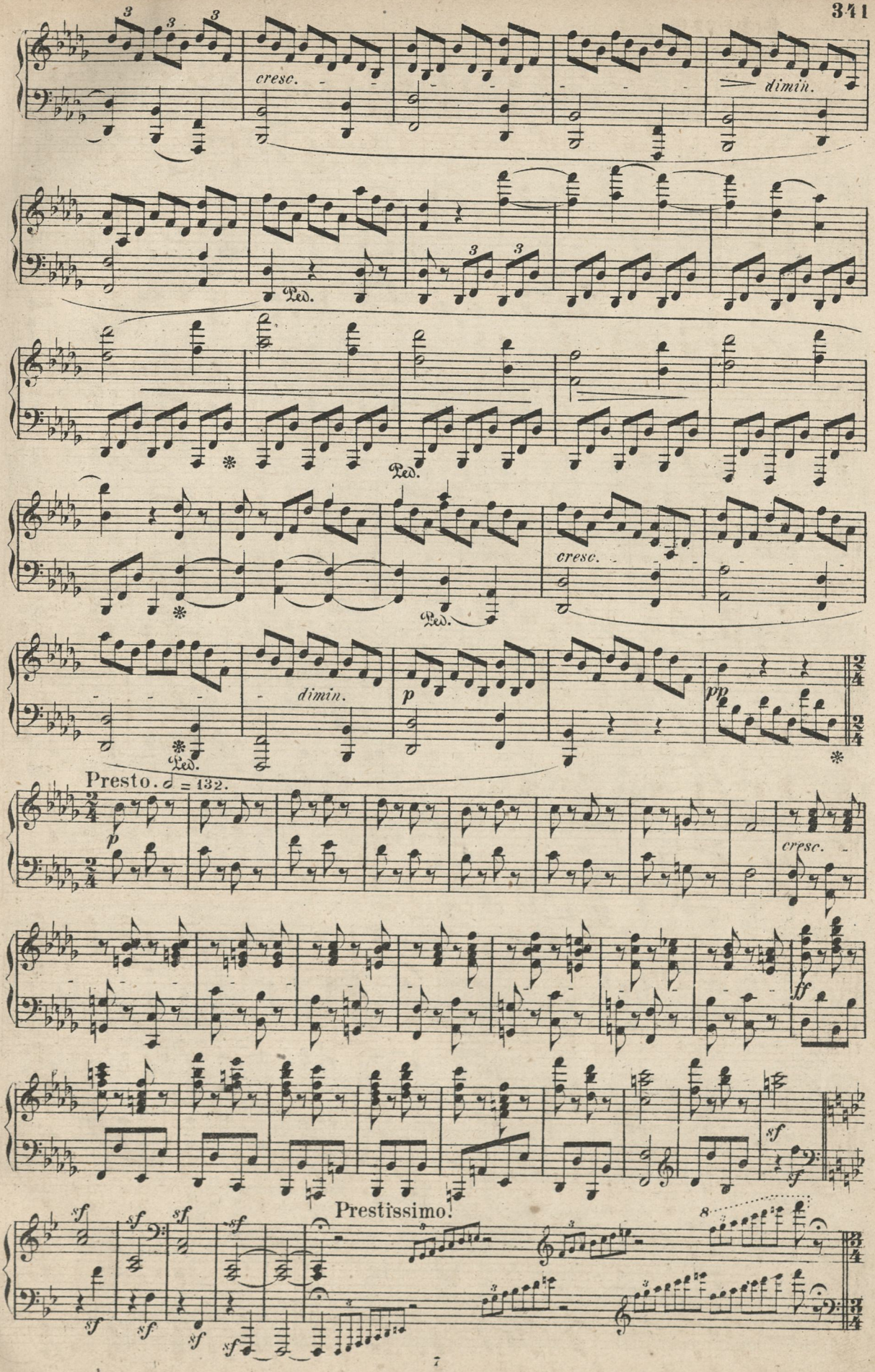

poco ritard.
a tempo
a tempo
poco ritard.
cresc.
ff
Ped.
sf
Ped.
cresc.
p
cresc.
ff
sf
p
Ped.

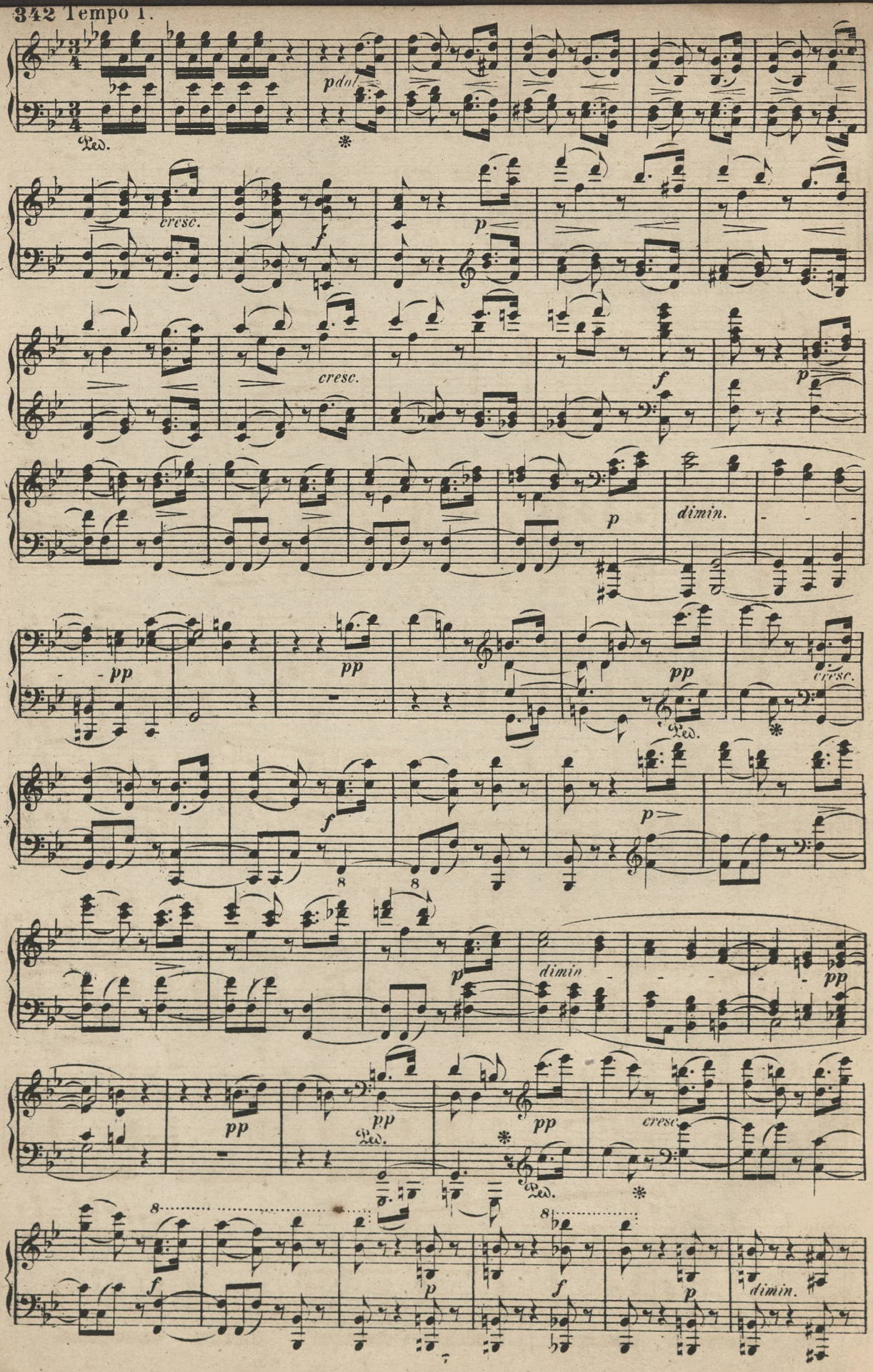

cresc.
sempre p e dolce
cresc.
dimin.
sempre dimin.
sempre pp
ppp
Ped.
Ped.

Scherzo.

Assai vivace. (♩= 80.)




cresc.
dimin.
Ped.
Ped.
Ped.
cresc.
Ped.
dimin.
p
pp
Presto. ♩ = 132.
p
cresc.
ff
sf
sf
Prestissimo.
sf
sf
sf
sf
sf


Tempo 1.
pdol.
Ped.
cresc.
f
p
cresc.
f
p
p
dimin.
pp
pp
pp
cresc.
Ped.
f
p
8
8
p
dimin
pp
pp
pp
pp
cresc.
Ped.
Ped.
8
f
p
8
f
p
dimin.

Presto.

un poco ri tar - dan - do cre - scen - do

con 8va

ff

Tempo I.

p pp

Adagio sostenuto. (♩ = 92.)

Appassionato e con molto sentimento

una corde

mezza voce

Ped.

poco cresc.

cresc.

p

cresc.

p

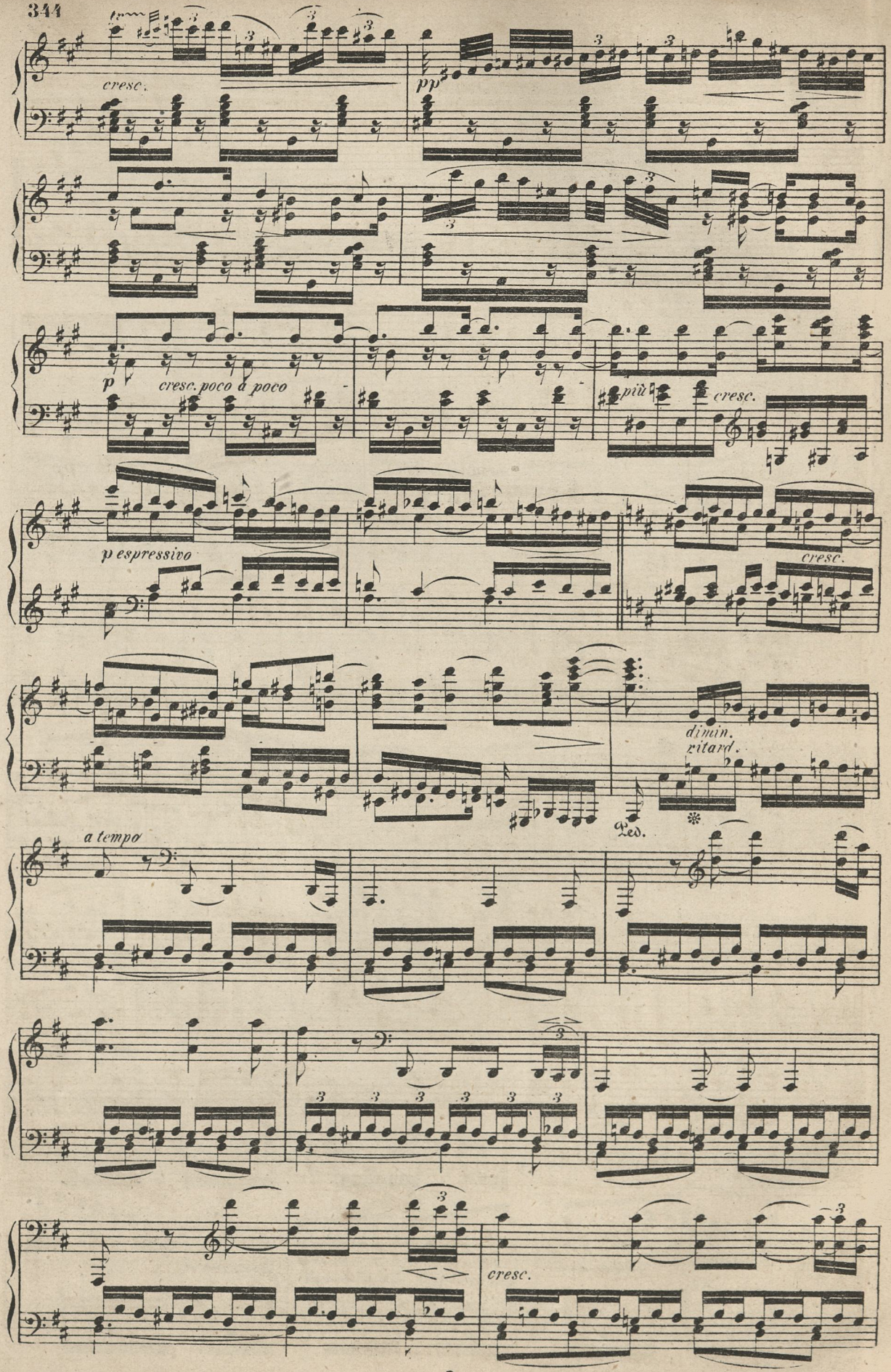
espressivo

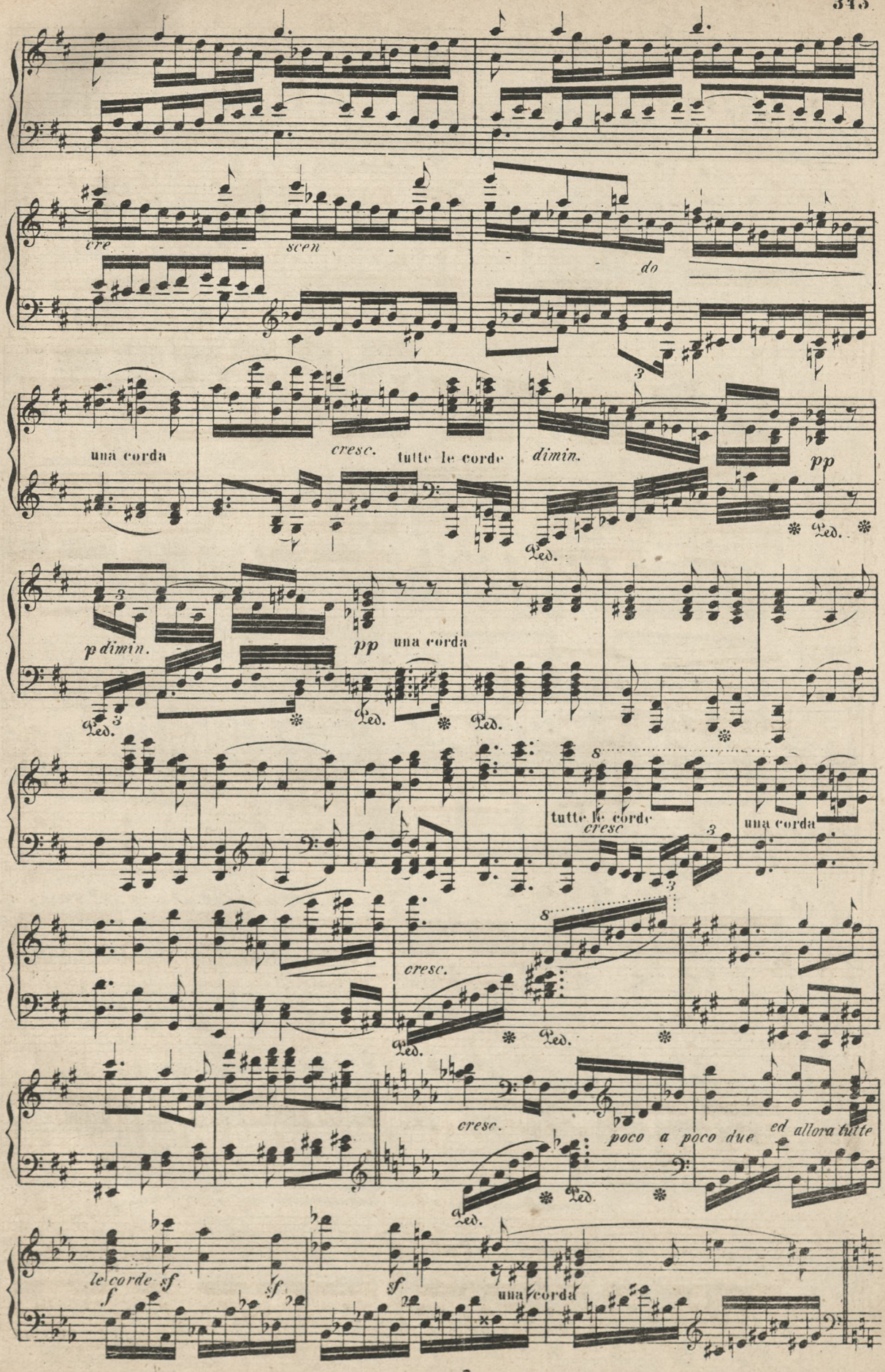
cresc.

tutte le corde

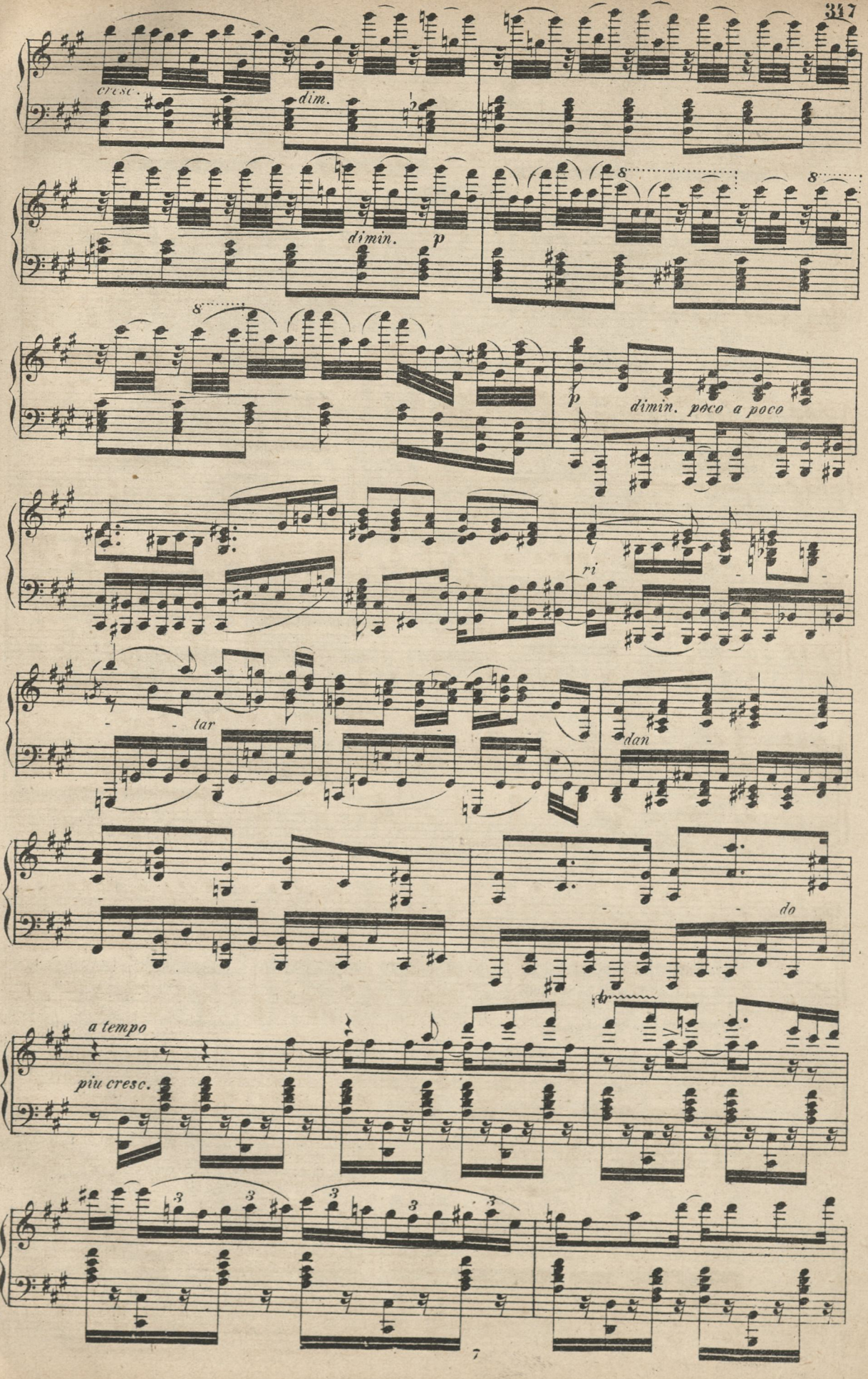
con grand'espress.

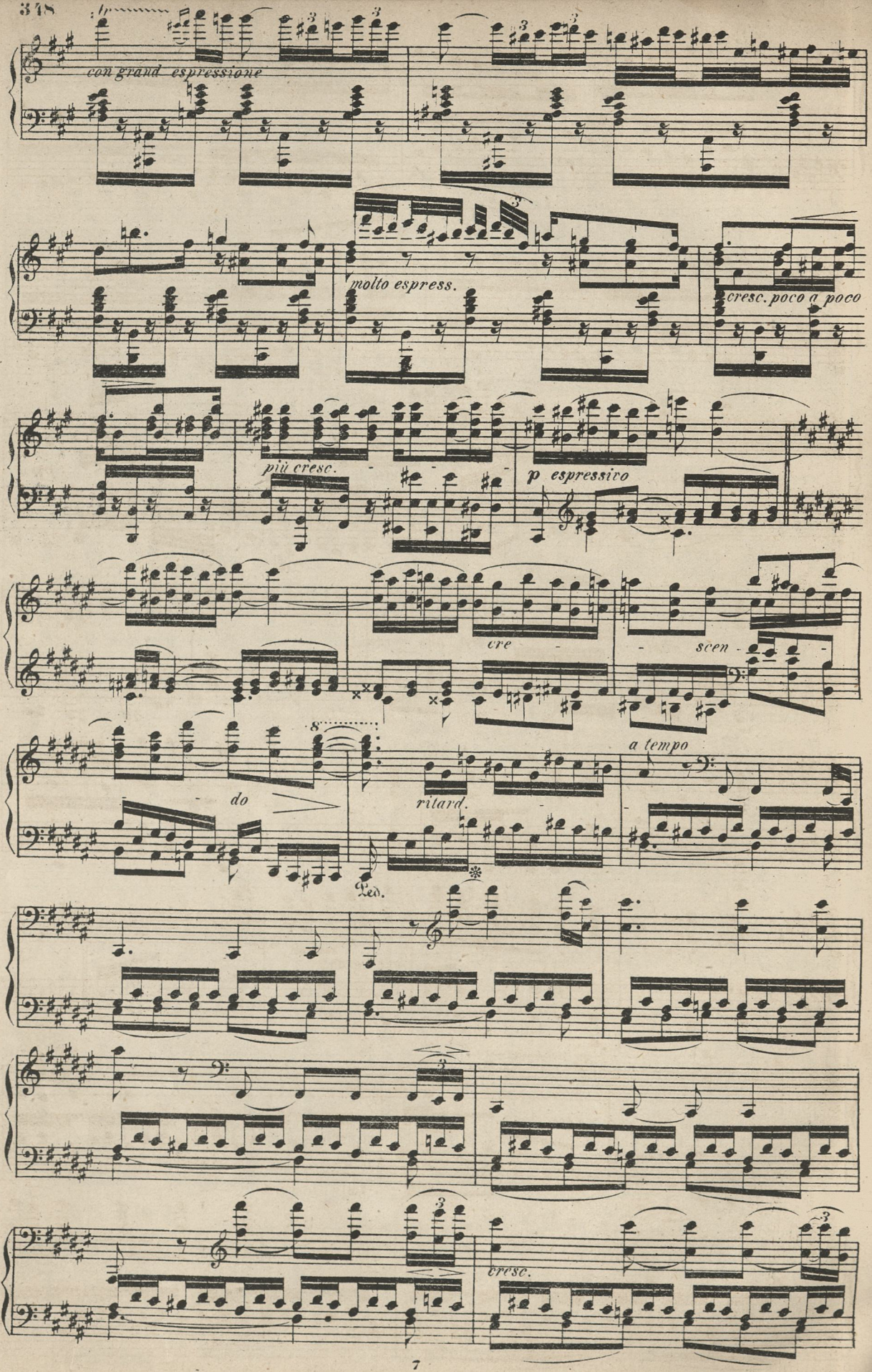
p cresc.

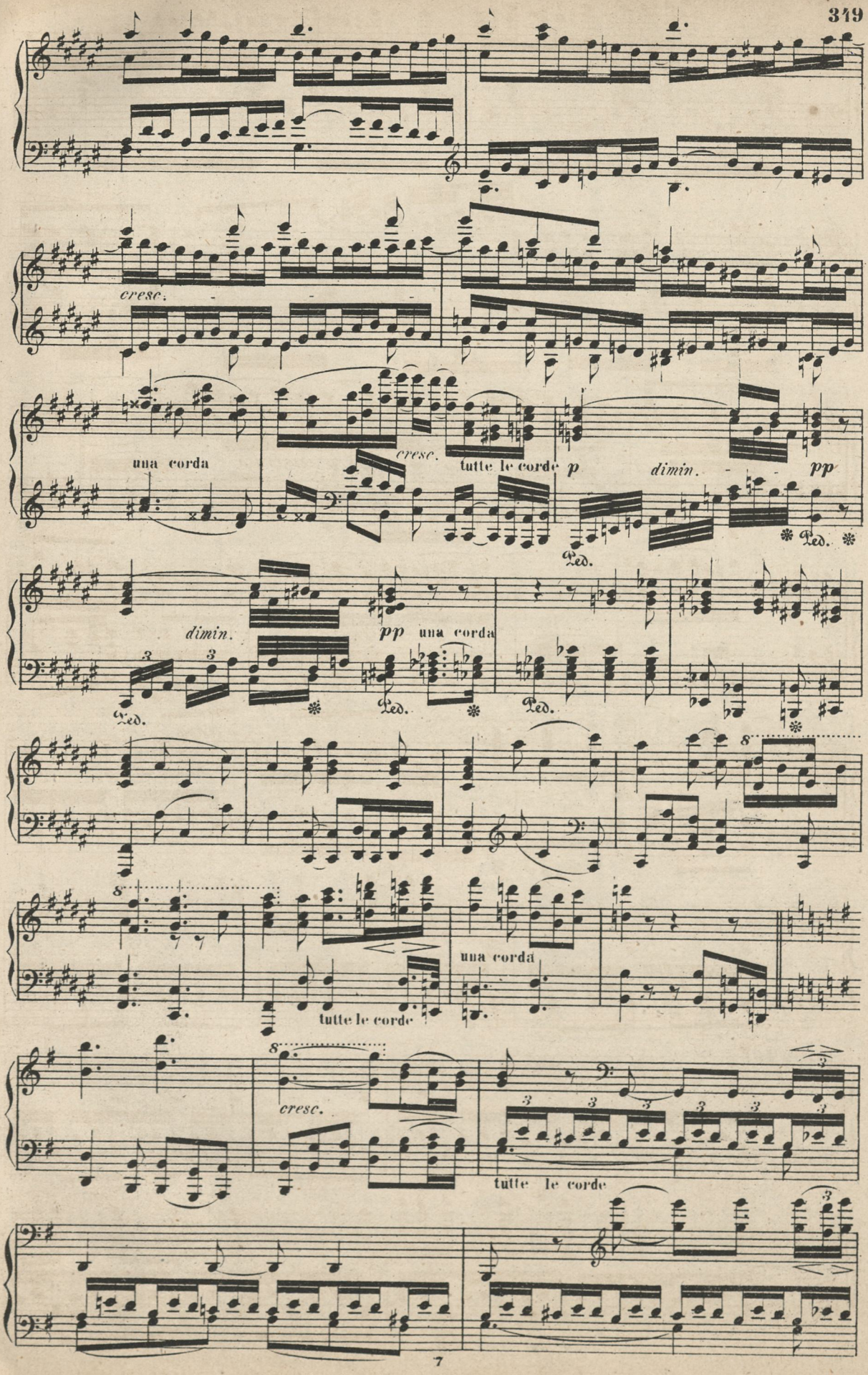

cresc.
pp
p
cresc. poco a poco
più
cresc.
p espressivo
cresc.
dimin.
ritard.
Ped.
a tempo
cresc.

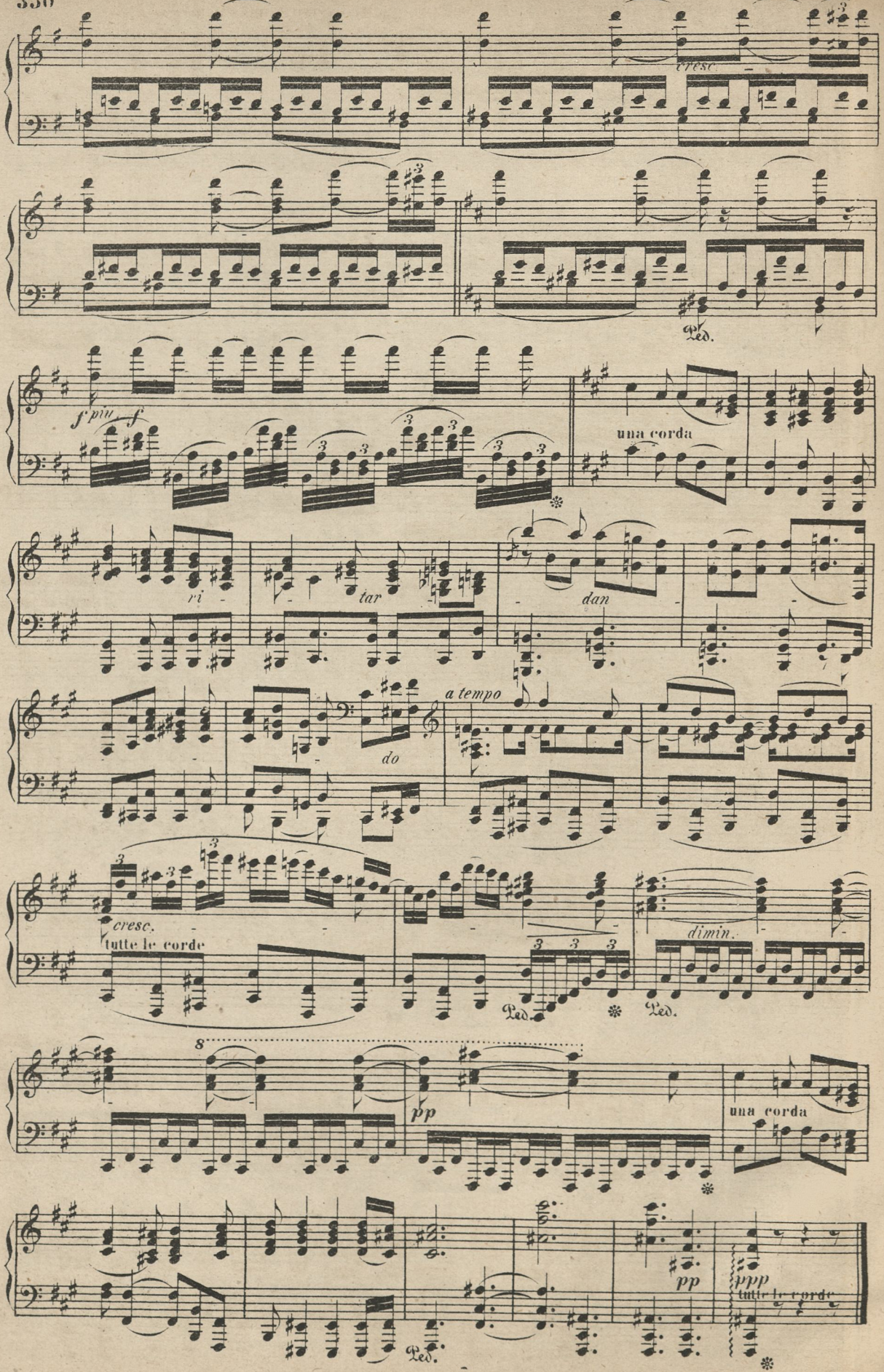

cre - scen - do
una corda
cresc. tutte le corde
dimin.
pp
Ped.
p dimin.
pp una corda
tutte le corde
cresc
una corda
cresc.
poco a poco due
ed allora tutte
le corde sf
una corda

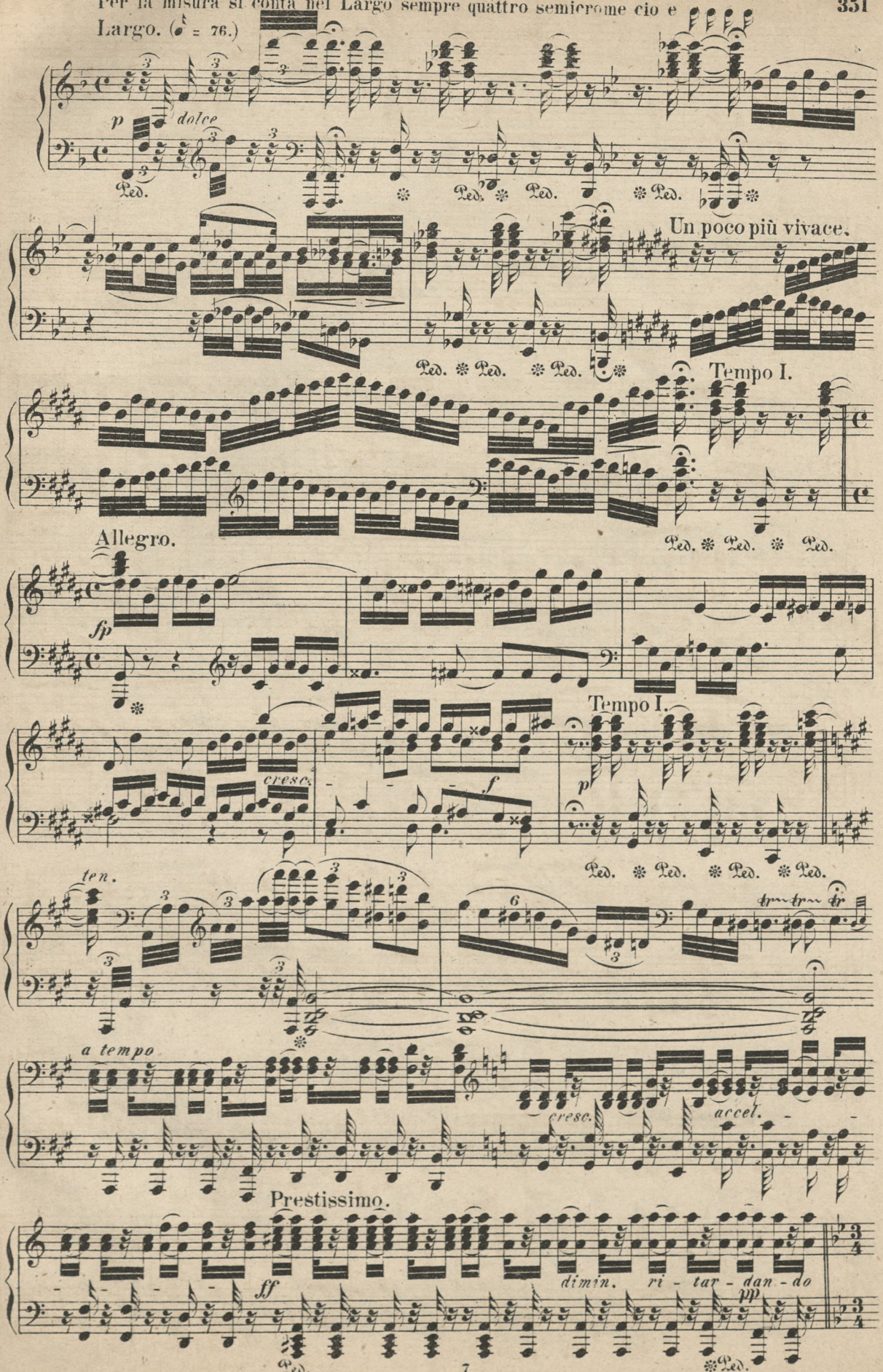

f tutte le corde sf
sf
una
corda
dimin.
smorzando
espressivo
pp cresc.
poco a poco due ed allora tutte le corde
sempre legato
8
sempre
cresc.
dim.
cresc.
molto espressivo
dim.
cresc.
dim.
p
cresc.
p
cresc.
cresc.


cresc.
dim.
dimin.
p
8
8
8
p
dimin. poco a poco
ri
tar
dan
do
tr
a tempo
piu cresc.
3
3
3
3
3


con grand espressione
molto espress.
cresc. poco a poco
più cresc.
p espressivo
cre
scen
do
ritard.
a tempo
Ped.
cresc.


cresc.
una corda
cresc.
tutte le corde
p
dimin.
pp
Ped.
dimin.
pp
una corda
una corda
tutte le corde
cresc.
tutte le corde

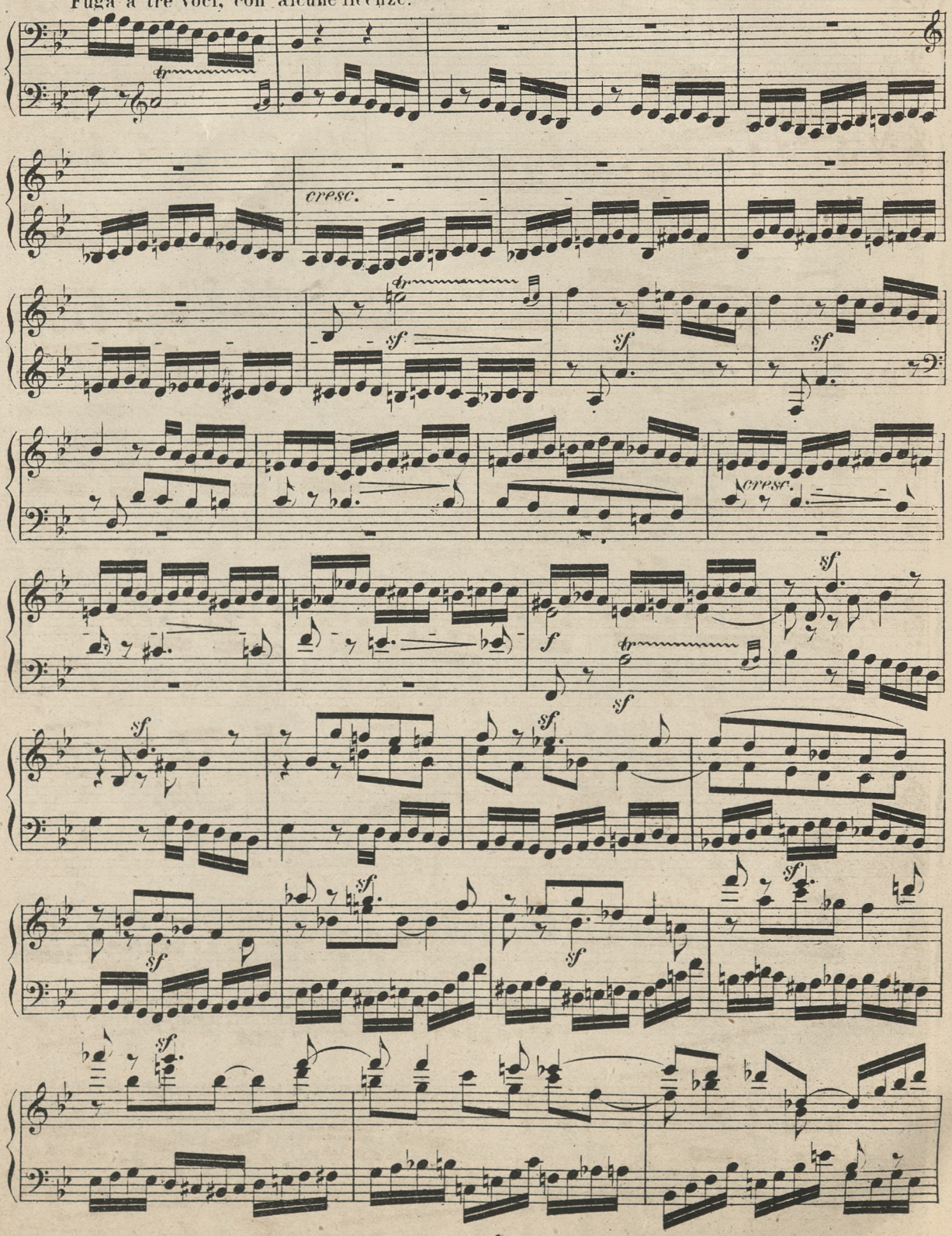

cresc.
Ped.
f più f
una corda
ri
tar
dan
a tempo
do
cresc.
tutte le corde
Ped.
Ped.
dimin.
8
pp
una corda
Ped.
pp
ppp
tutte le corde

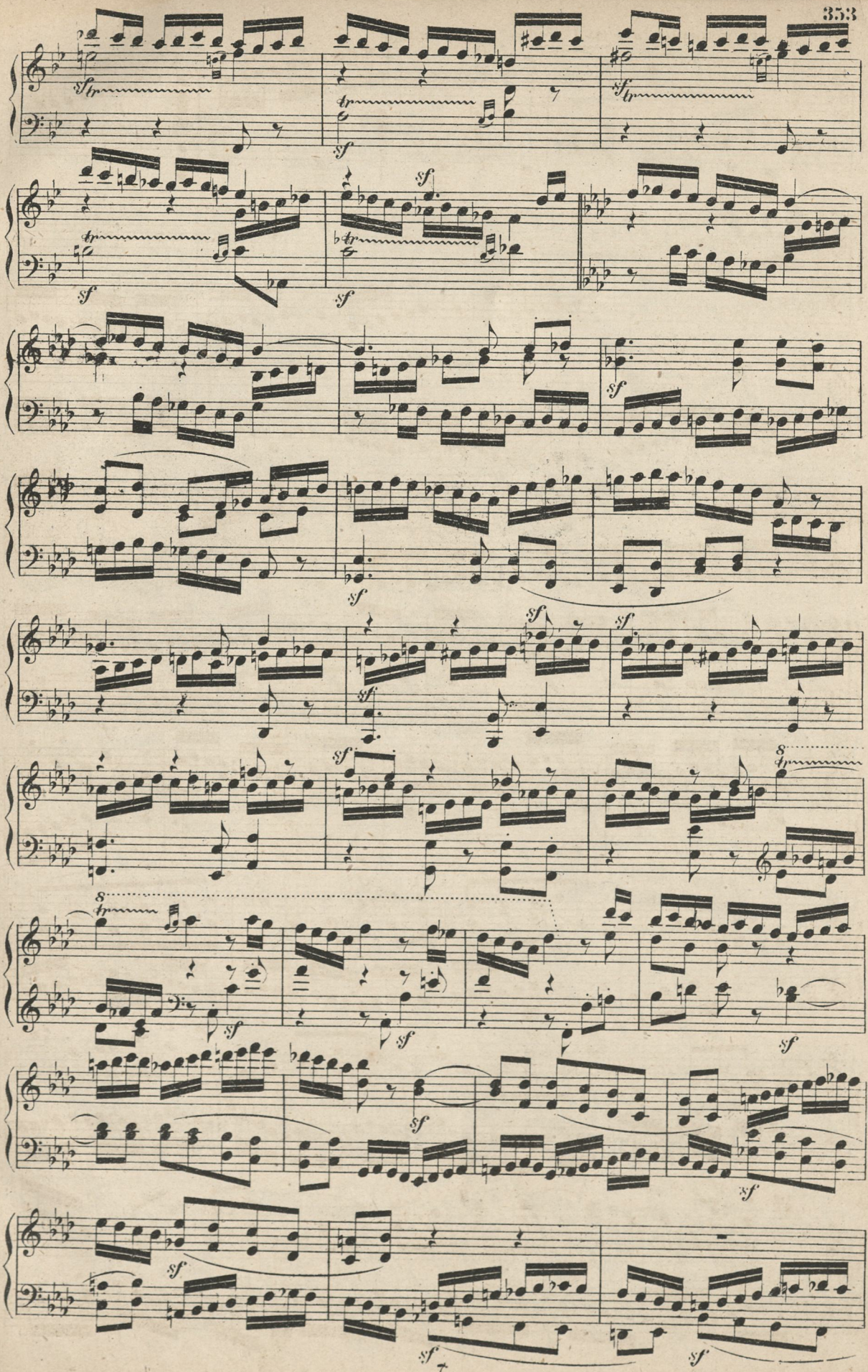

Largo. (♩ = 76.)
p
dolce
Ped.
Un poco più vivace.
Tempo I.
Allegro.
fp
cresc.
f
Tempo I.
p
ten.
a tempo
cresc.
accel.
Prestissimo.
ff
dimin.
ri - tar - dan - do
pp

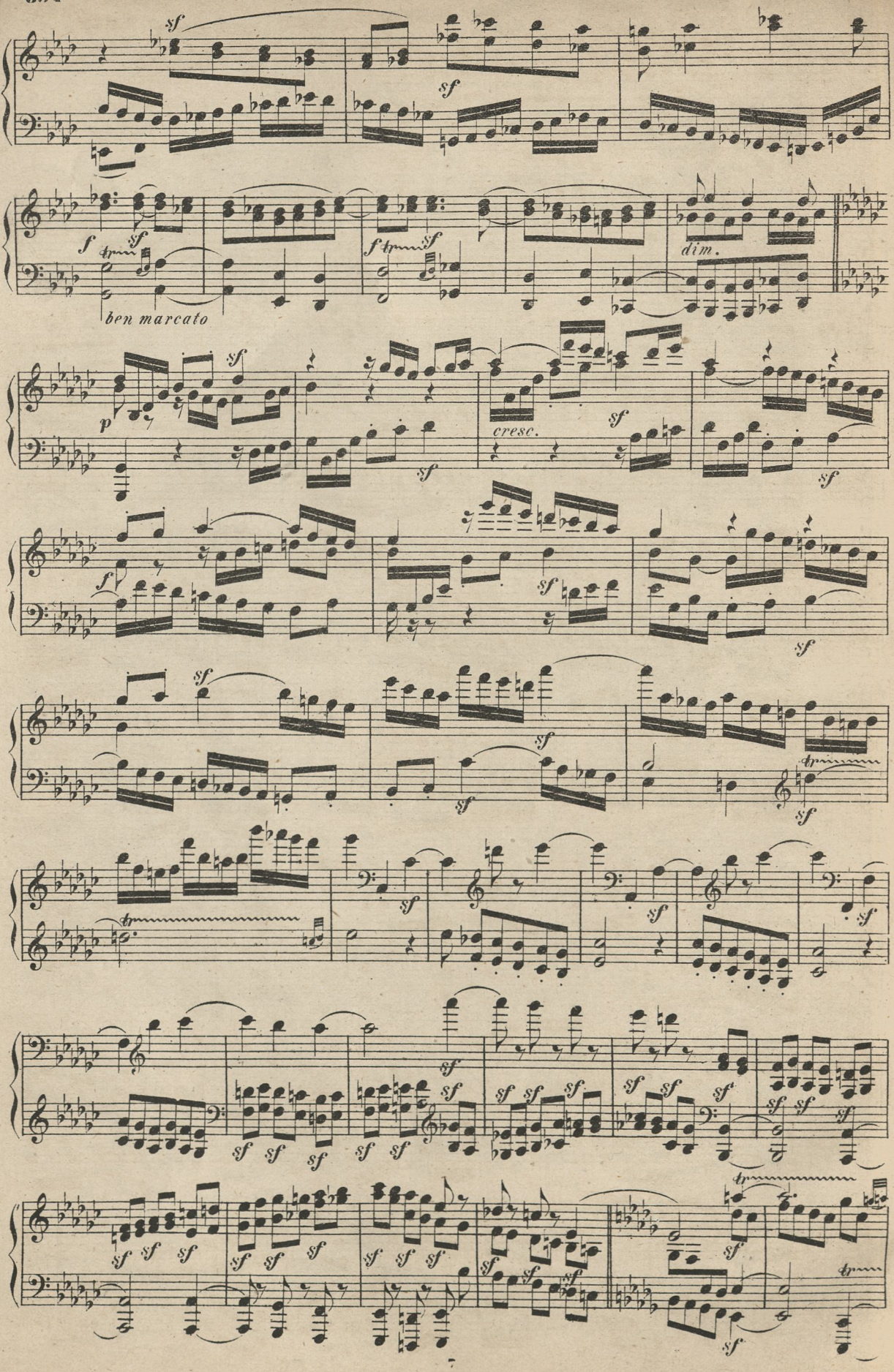
352 Allegro risoluto. (♩ = 144.)

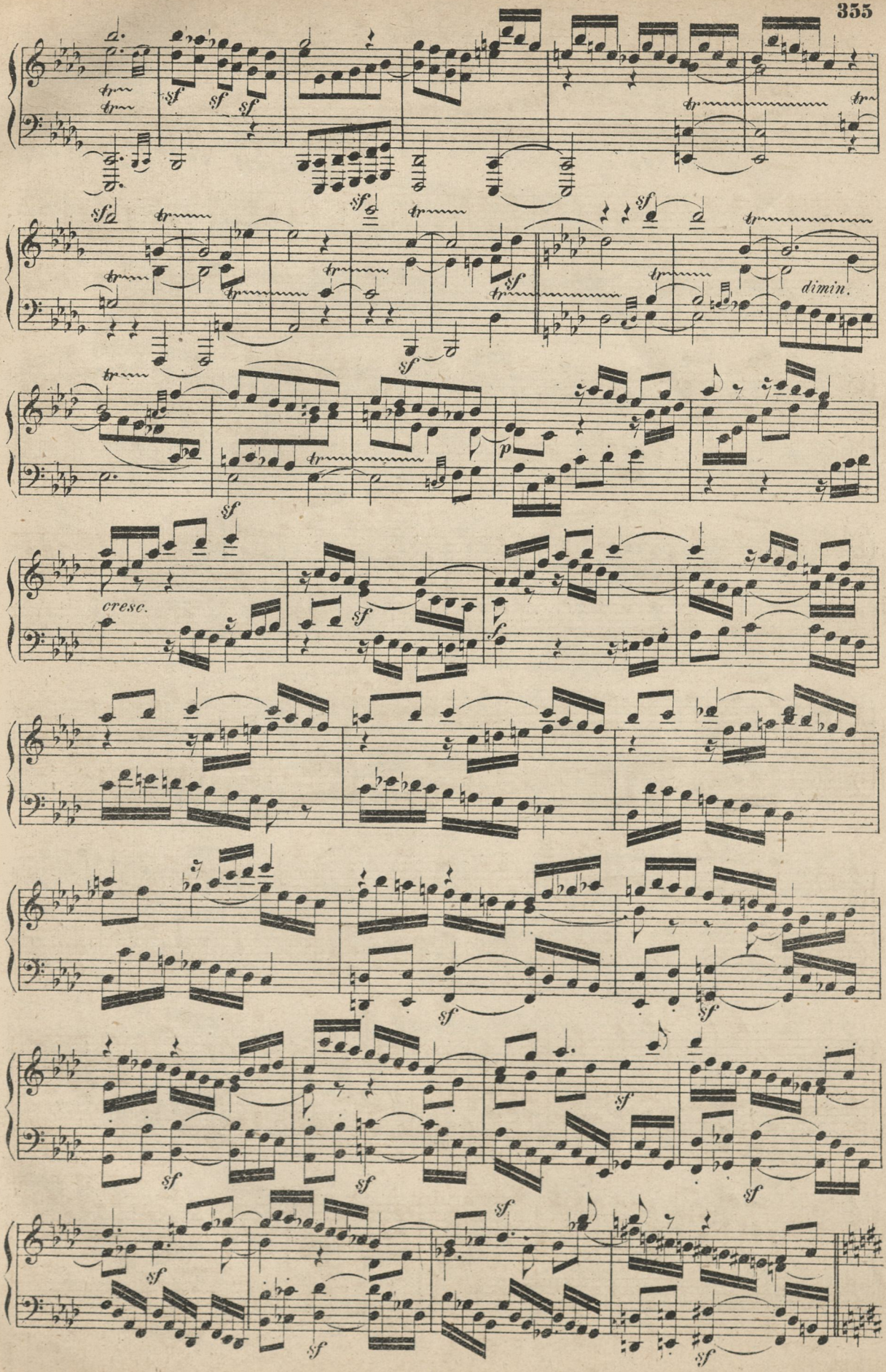


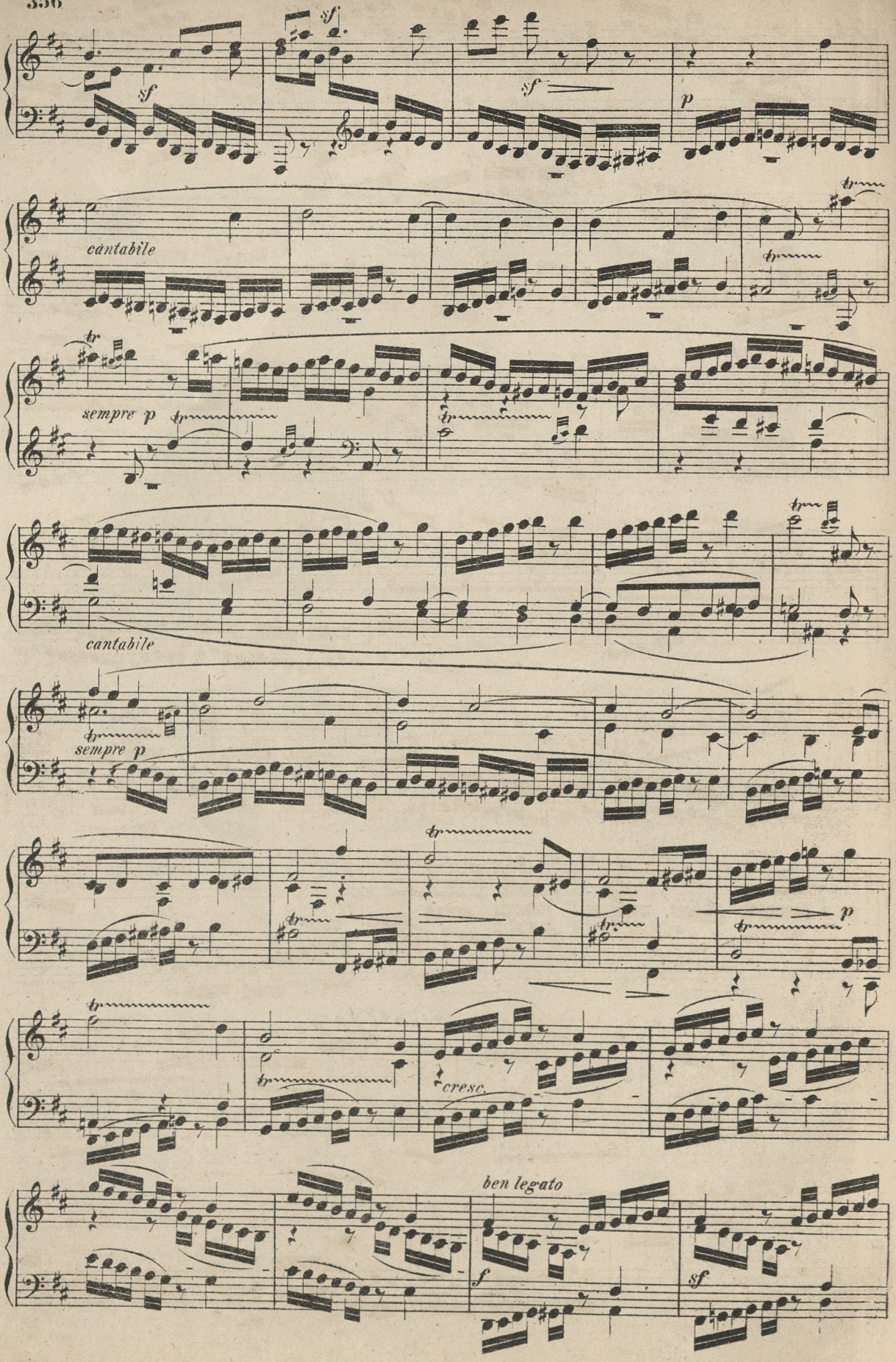
Fuga a tre voci, con alcune licenze.

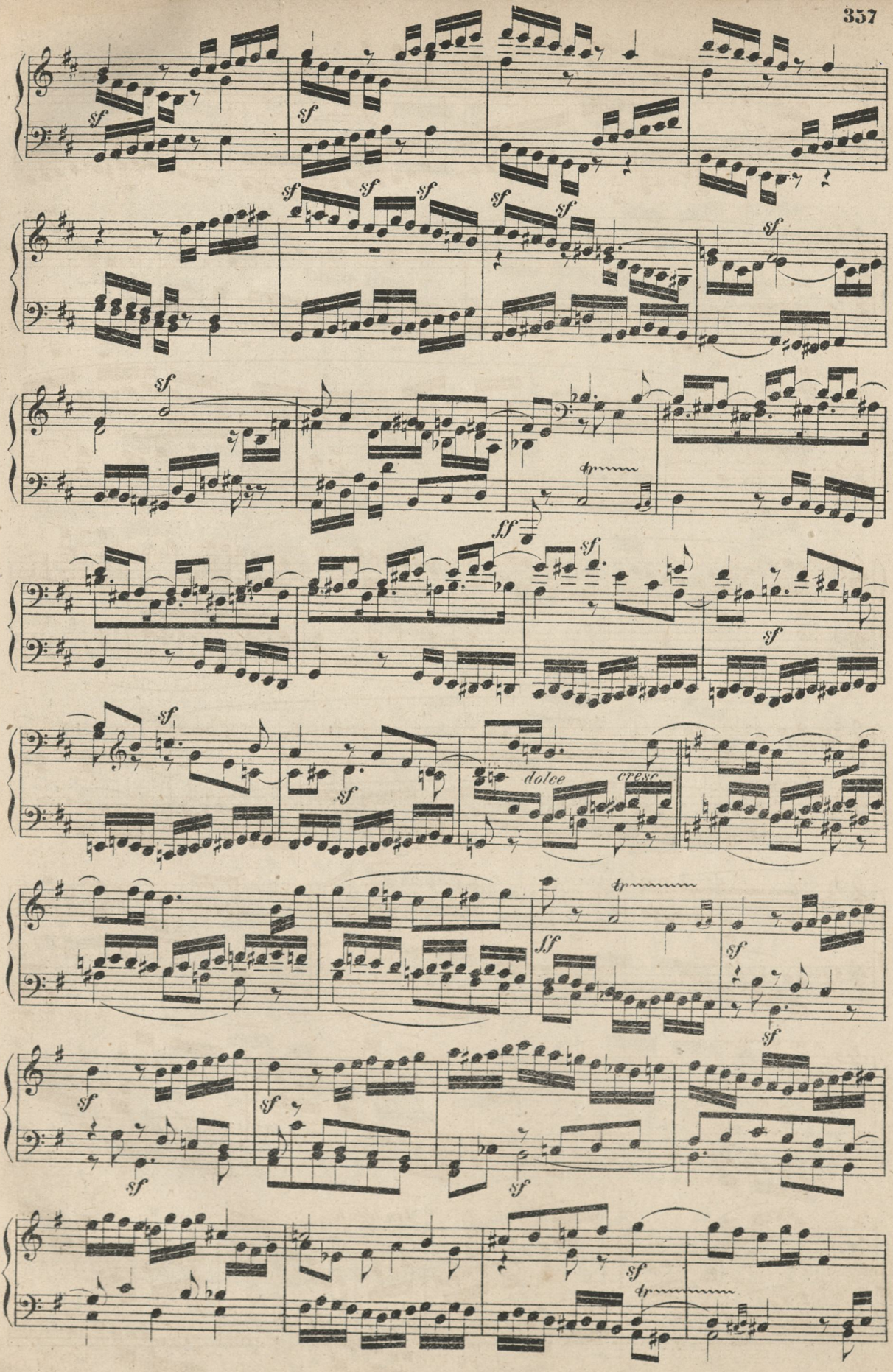




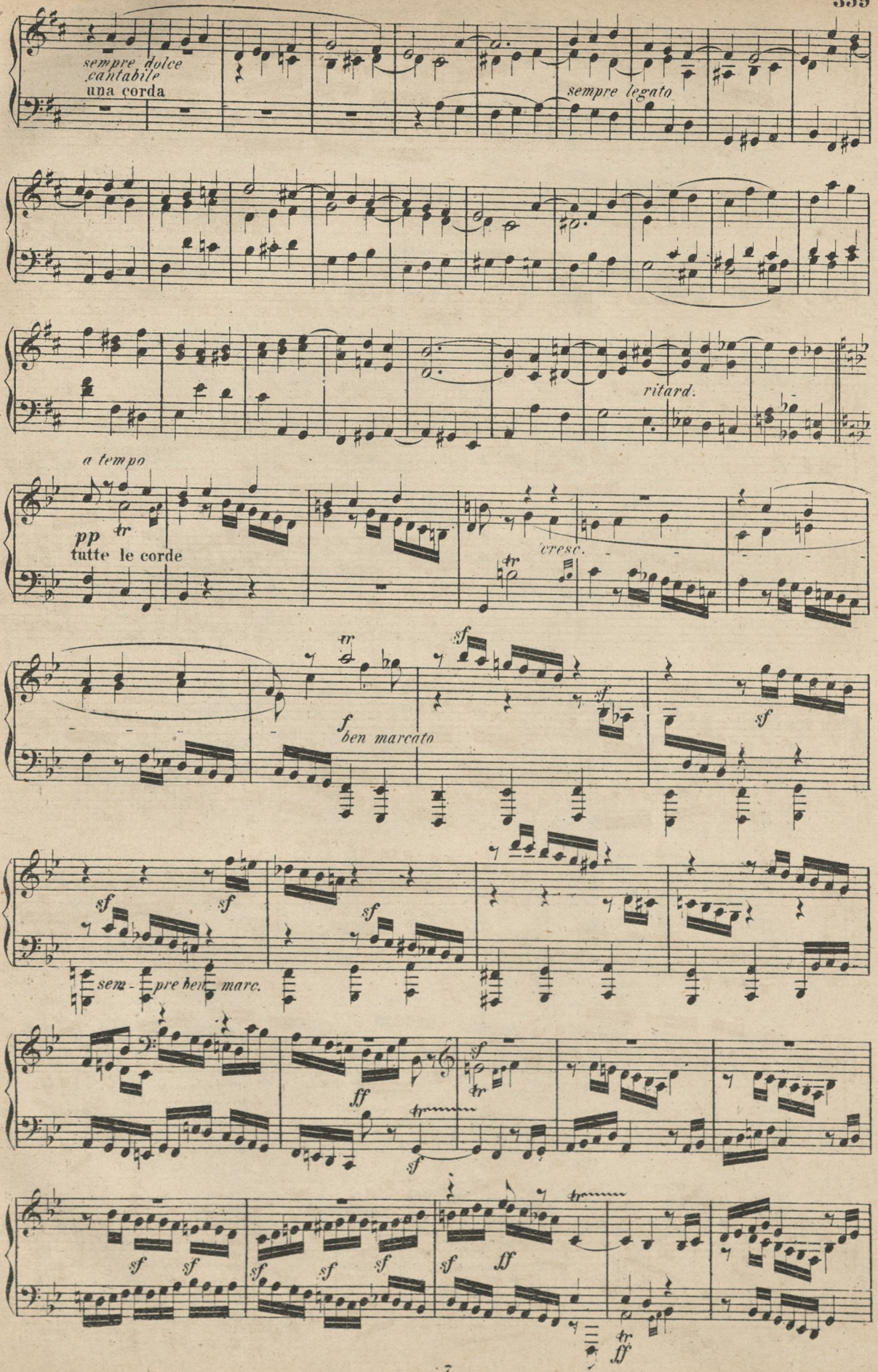

sf
sf
f
sf
ben marcato
f
sf
dim.
p
sf
cresc.
sf
sf
f
sf
sf
sf

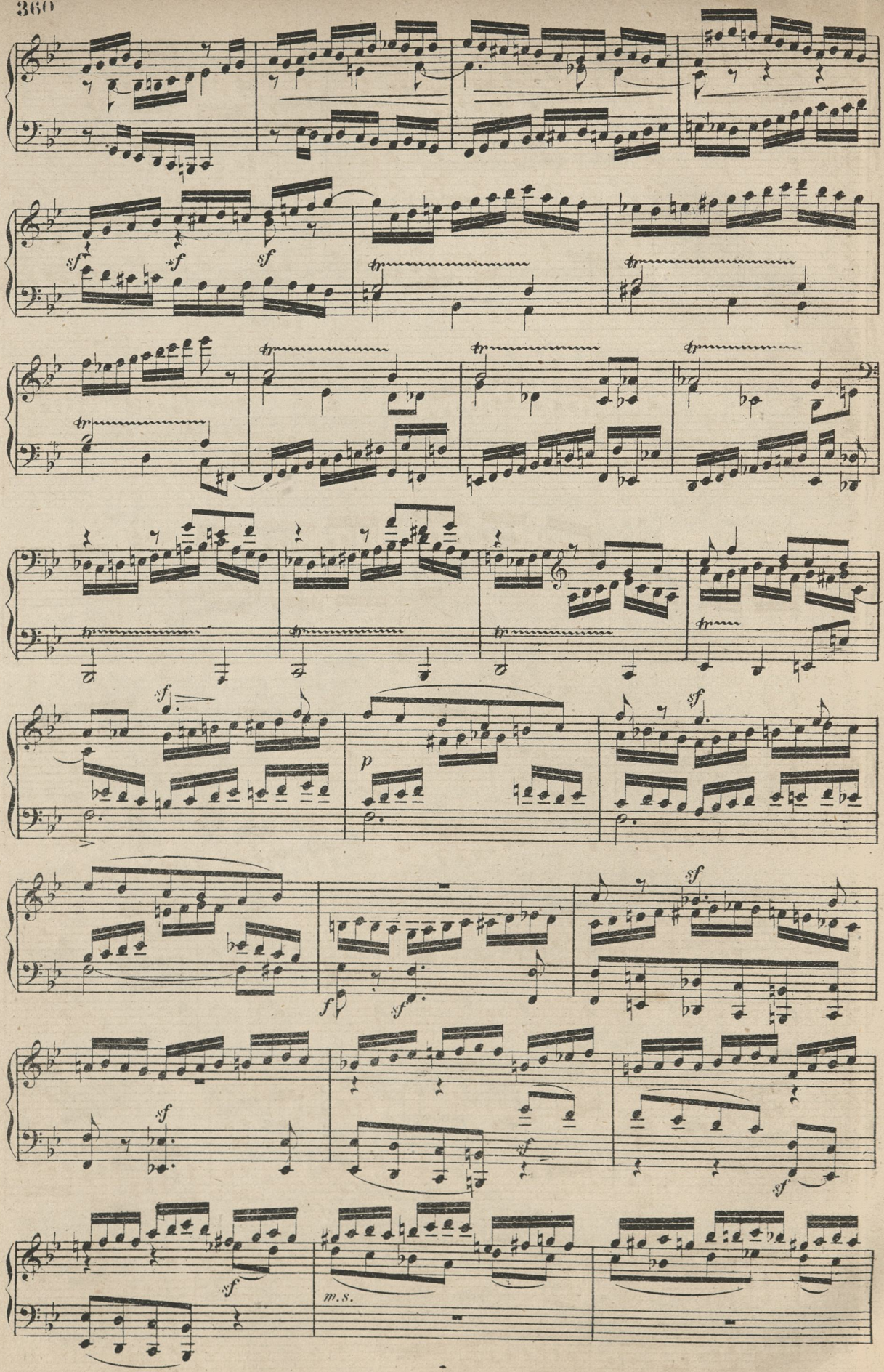

sf
dimin.
p
cresc.
f


sf
sf
sf
p
cantabile
tr
sempre p
cantabile
sempre p
p
cresc.
ben legato
f
sf

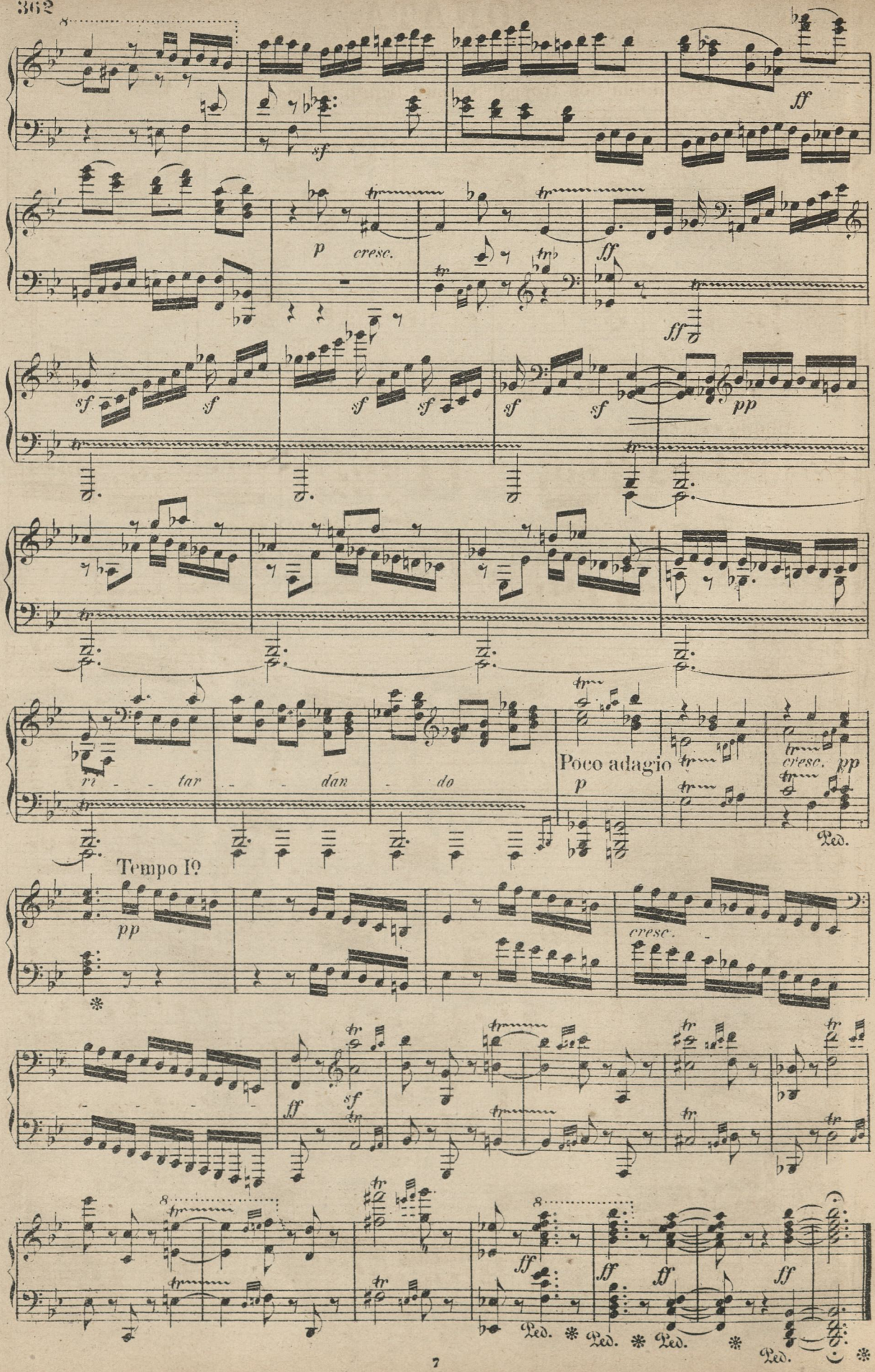

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
dolce
cresc
sf
ff
sf
sf
sf
sf
sf
sf


ff
sf
8
1


sempre dolce
cantabile
una corda
sempre legato
ritard.
a tempo
pp
tutte le corde
cresc.
f
ben marcato
sf
sem - pre ben marc.
ff


sf
sf
sf
tr
sf
p
sf
f
sf
sf
sf
sf
sf
m.s.


sf
f
m. d.
cresc.
più cresc.
ff
8


ff
sf
p
cresc.
ff
ff
sf
sf
sf
sf
sf
sf
pp
ri - tar - dan - do
Poco adagio
p
cresc.
pp
Ped.
Tempo I°
pp
cresc.
ff
sf
ff
ff
ff
ff
Ped.
Ped.
Ped.
Ped.

The two last movements composed about 1820. Appeared for the first time in November 1821.

SONATA.

Dedicated to Miss Maximiliana Brentano.

Beethoven, Op. 109.

Vivace, ma non troppo. Sempre legato. ♩ = 100.

№ 30.

p dolce

cresc.

Adagio espressivo. ♪ = 66.

f *p* *cresc.* *f* *p* *cresc.* *p* *cresc.*

f *p* *cresc.* *p*

Ped.

f *dimin.* *p*

Ped.

espress. *cresc*

ritard.

sf *dimin.*

Tempo 1.

dolce

sempre legato

cresc.

p

cresc.

sempre legato

sfp sfp sfp sfp sfp sfp

8

sfp sfp sfp

cresc.

8

f

8

p

legato

8

legato

cresc.

Adagio espress.

p f p cresc.

f p cresc.

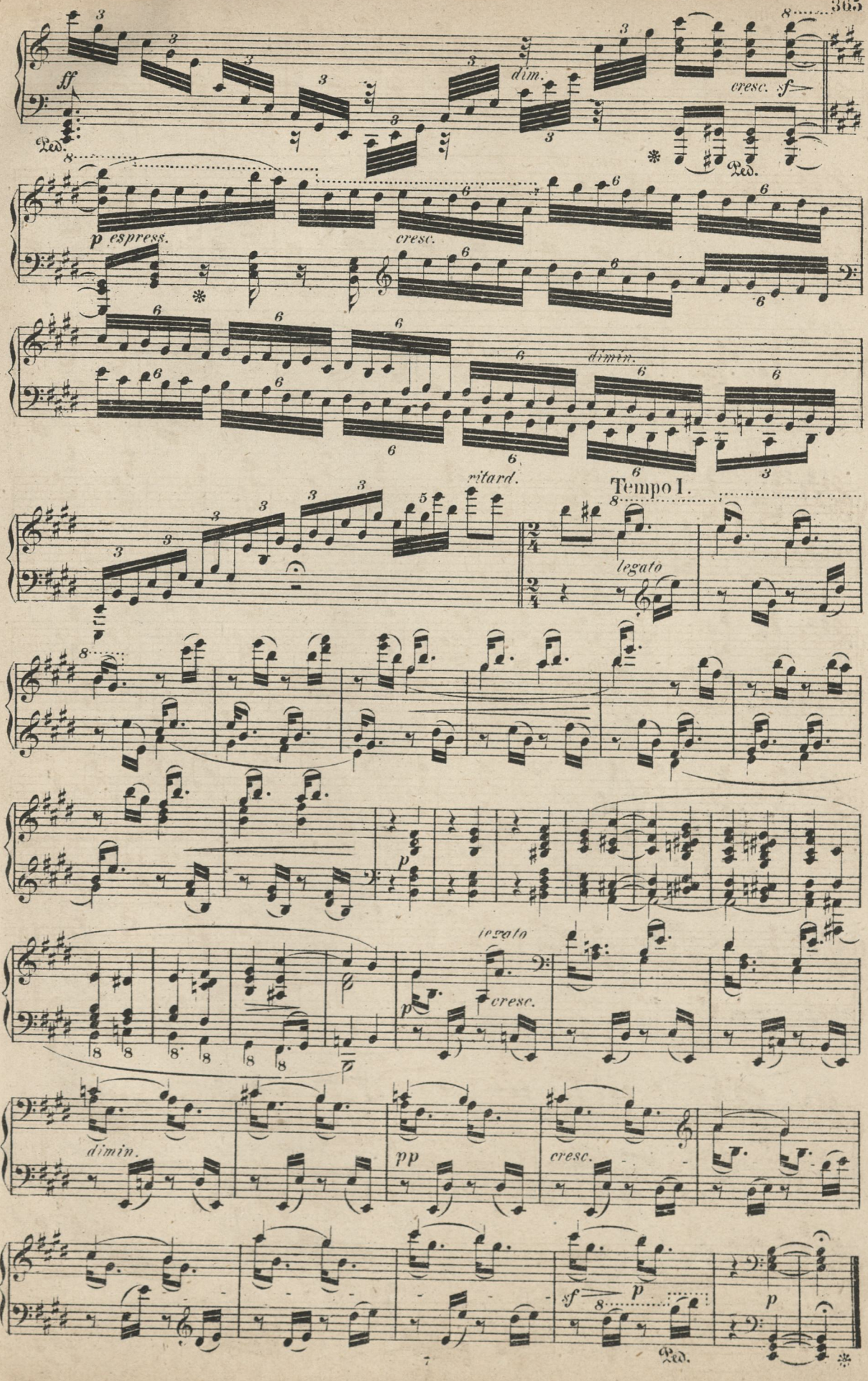
p cresc.

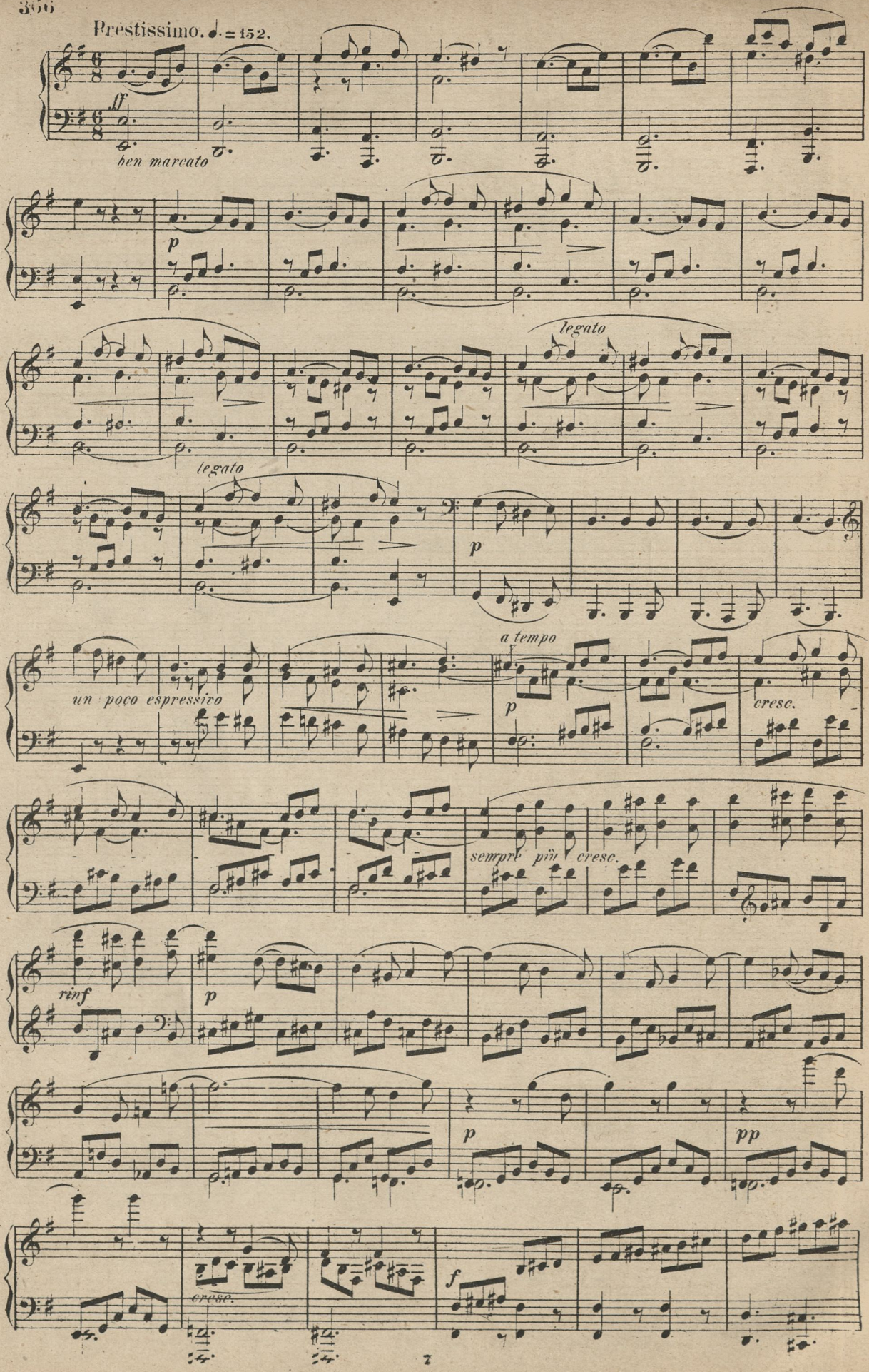
f

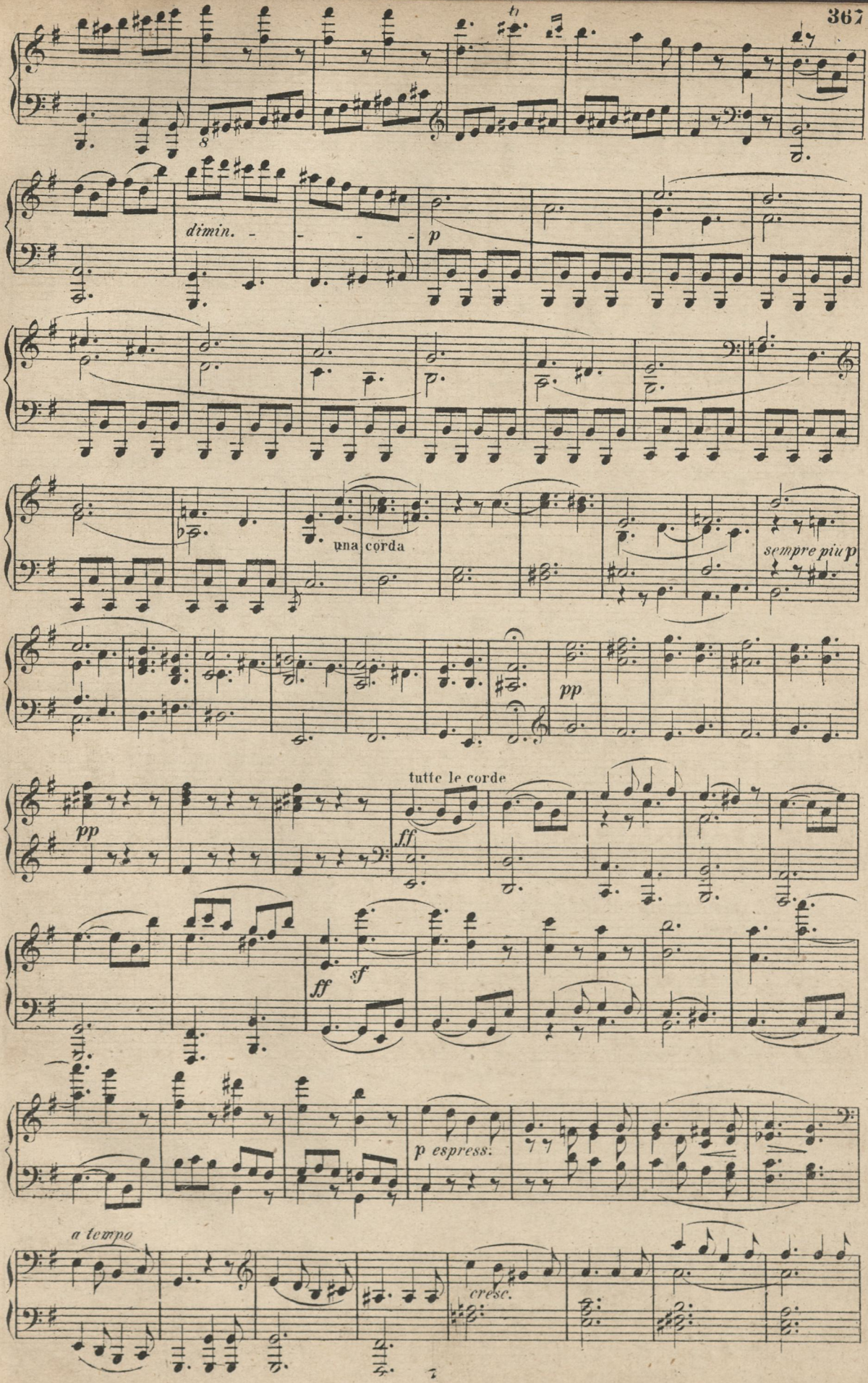
3 3

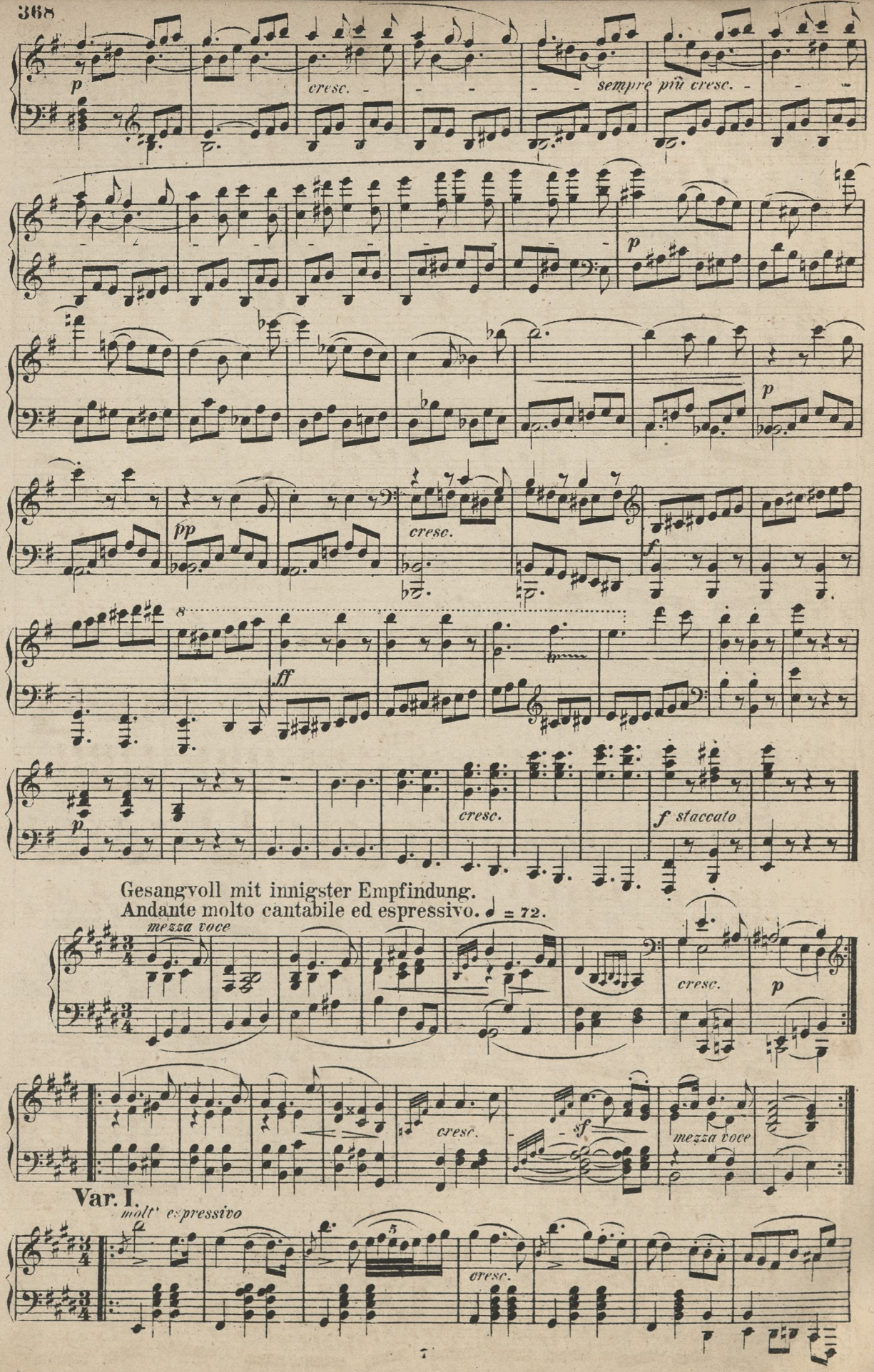
Ped.

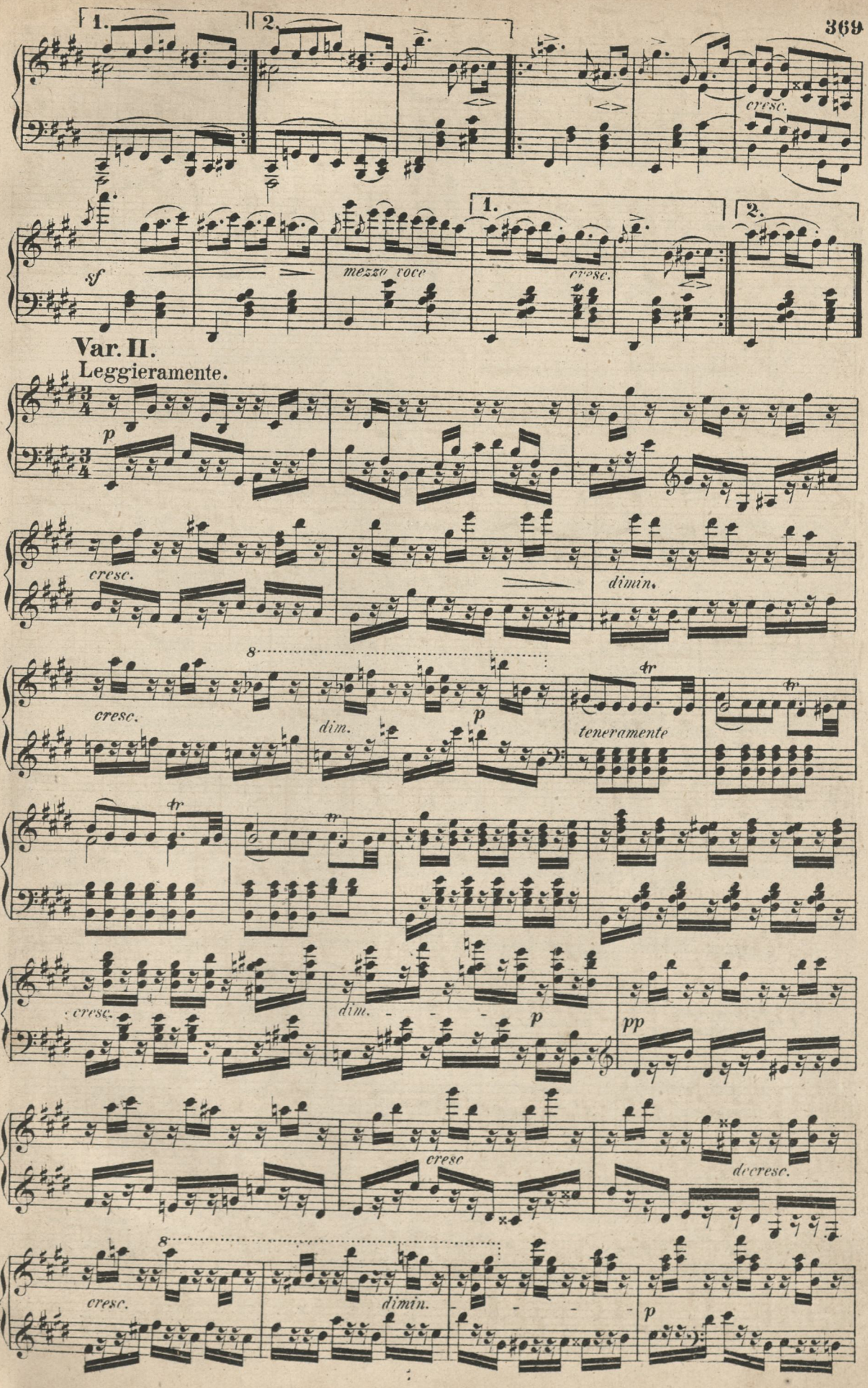
*


ff
dim.
cresc. sf
Ped.
p espress.
cresc.
dimin.
ritard.
Tempo I.
legato
p
legato
cresc.
dimin.
pp
cresc.
sf
p
Ped.


Prestissimo. ♩. = 152.
ff
ben marcato
p
legato
legato
p
un poco espressivo
a tempo
p
cresc.
sempre più cresc.
rinf
p
p
pp
cresc.
f


dimin.
p
una corda
sempre più p
pp
tutte le corde
pp
ff
ff
sf
p espress.
a tempo
cresc.

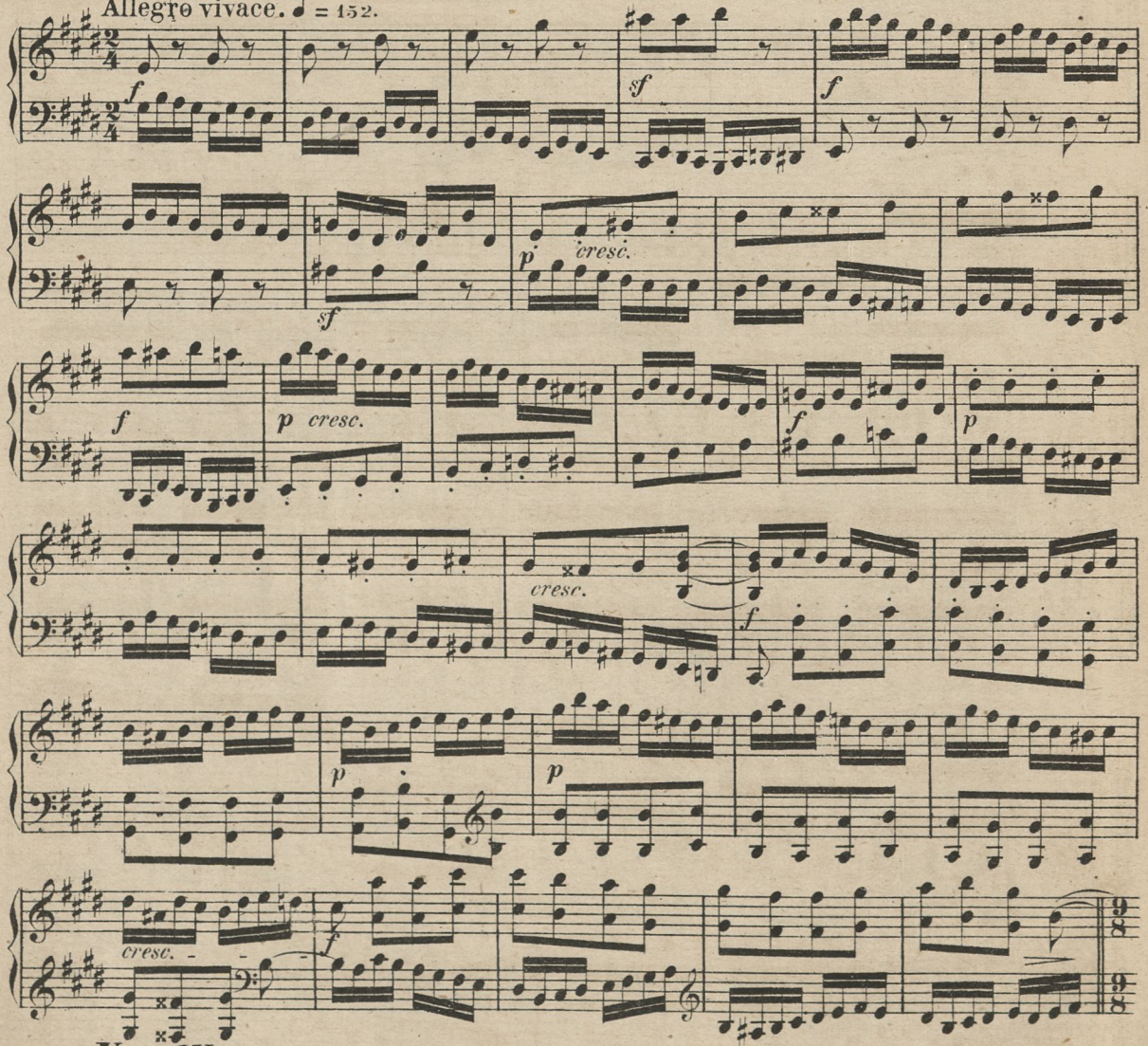

p
cresc.
sempre più cresc.
p
pp
cresc.
f
ff
p
cresc.
f staccato
Gesangvoll mit innigster Empfindung.
Andante molto cantabile ed espressivo. ♩ = 72.
mezza voce
cresc.
p
cresc.
sf
mezza voce
Var. I.
molt' espressivo
cresc.


1.
2.
cresc.
sf
mezzo voce
1.
cresc.
2.
Var. II.
Leggieramente.
p
cresc.
dimin.
cresc.
dim.
p
teneramente
cresc.
dim.
p
pp
cresc
decresc.
cresc.
dimin.
p



Var. III.

Allegro vivace. ♩ = 152.

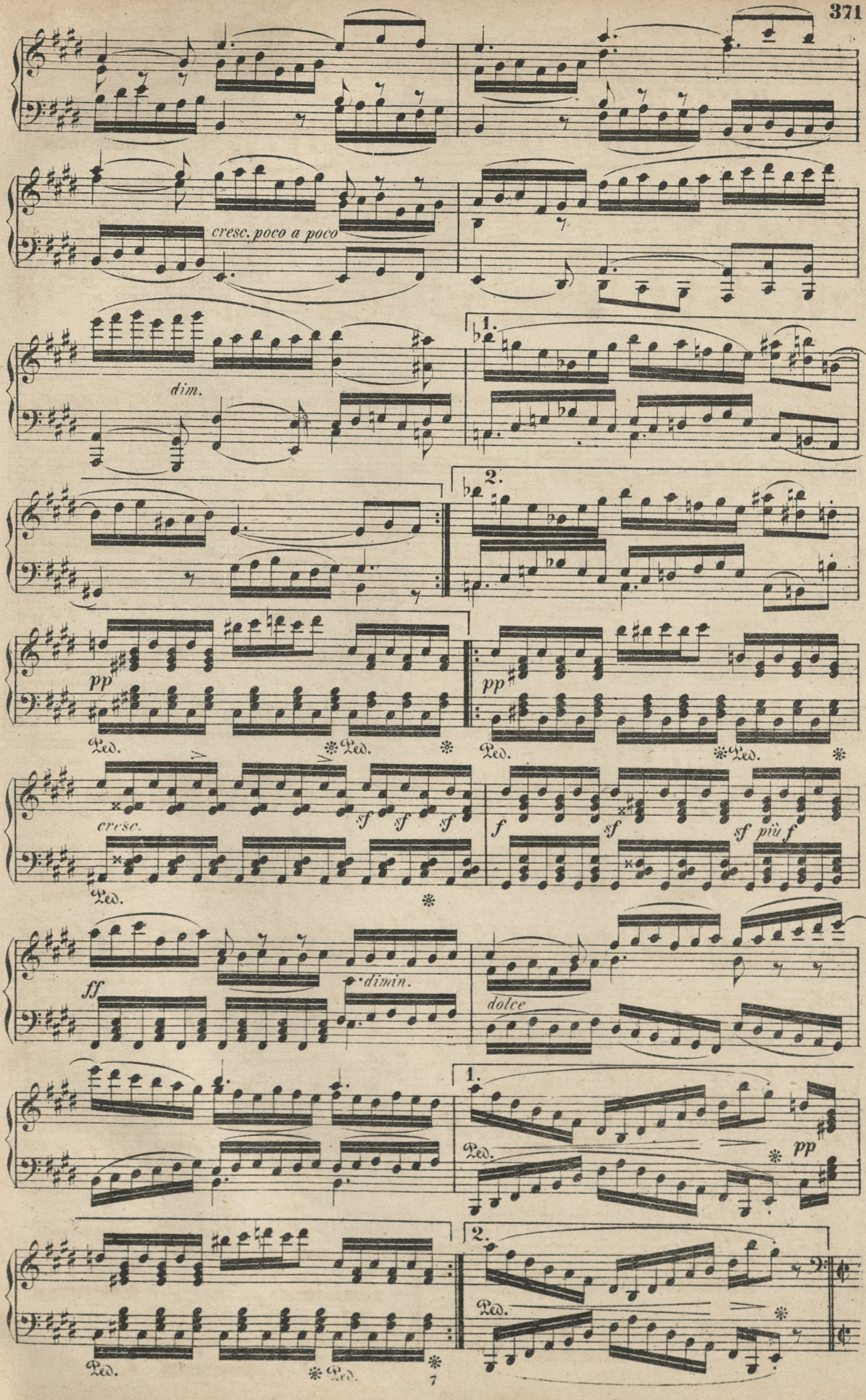


Var. IV.

Etwas langsamer als das Thema.

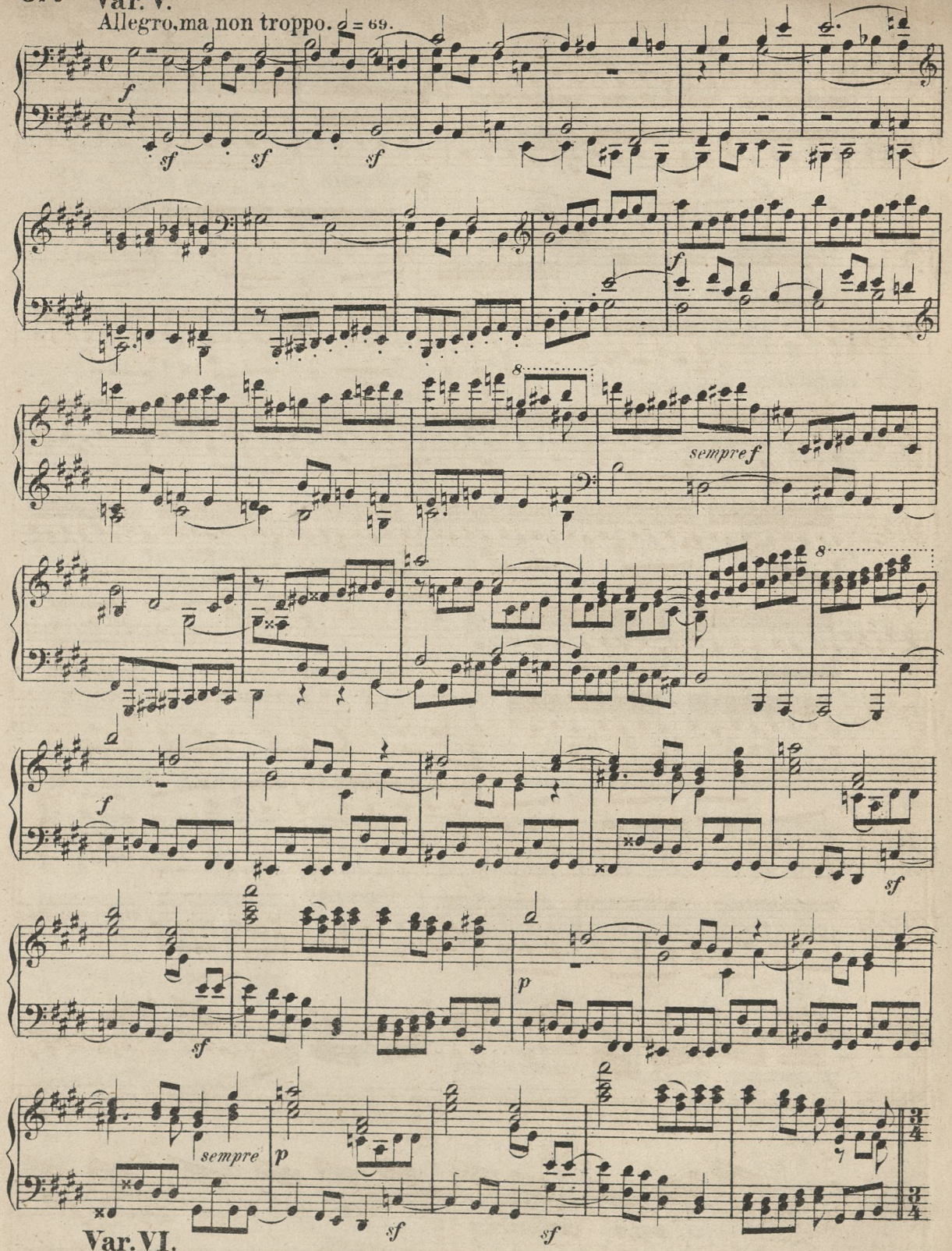
Un poco meno andante ciò è un poco più adagio come il tema. ♩ = 66.




cresc. poco a poco
dim.
1.
2.
pp
Ped.
cresc.
sf
f
più f
ff
dimin.
dolce
7

Var. V.

Allegro, ma non troppo. ♩ = 69.

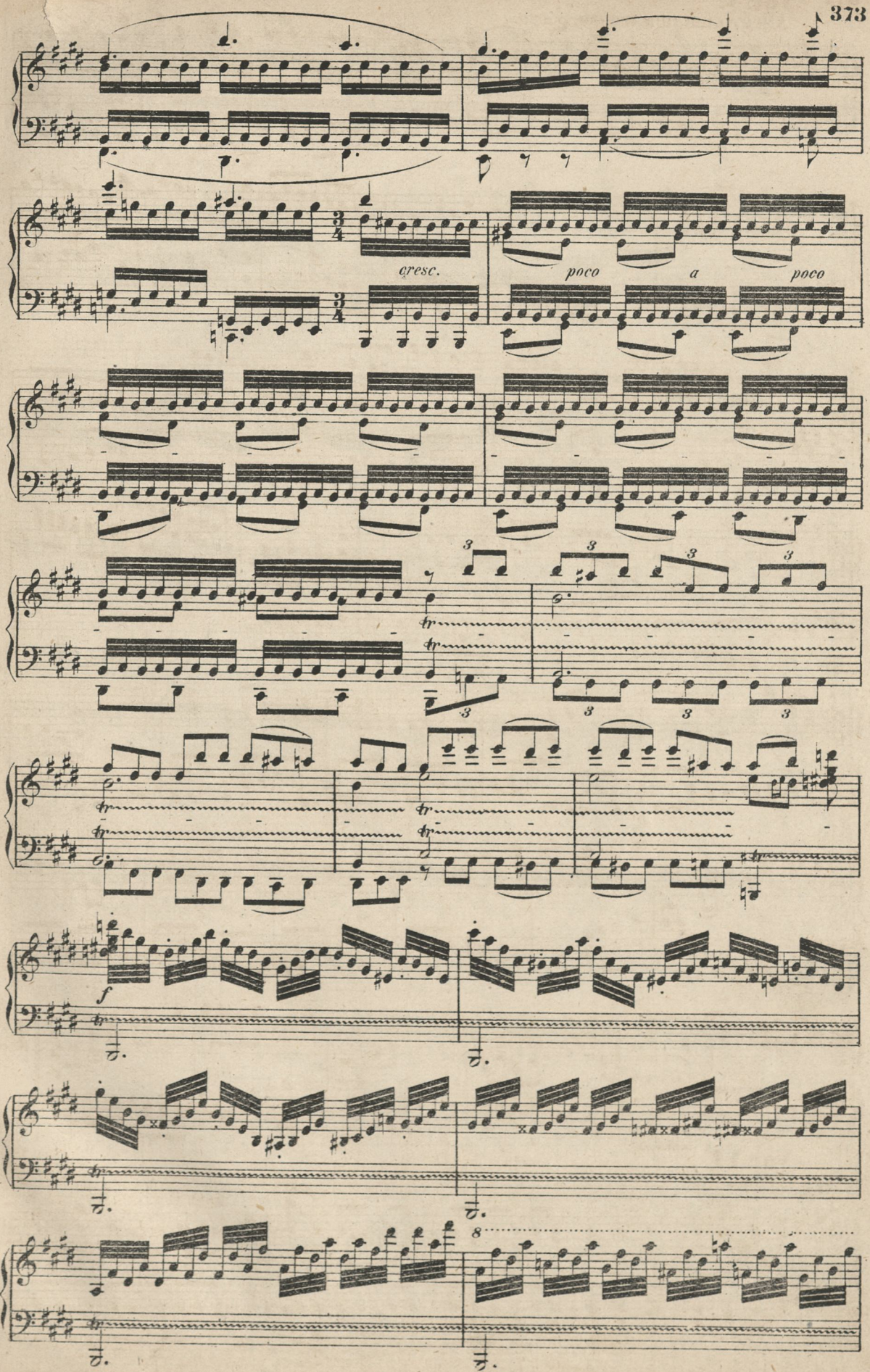


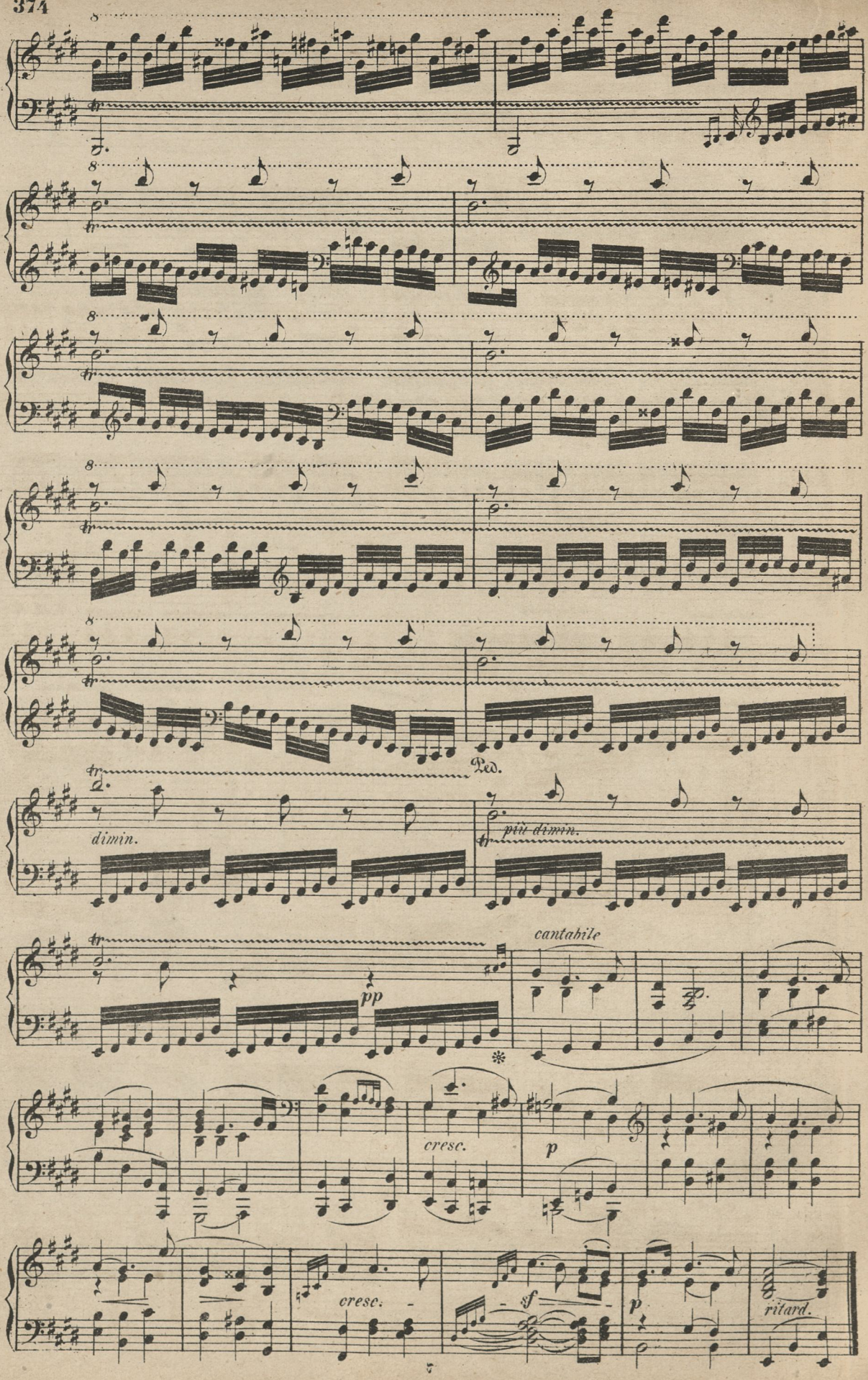
Var. VI.

Tempo I. del tema.

cantabile




cresc.
poco a poco
f
8


8
8
8
8
8
Ped.
dimin.
più dimin.
cantabile
pp
cresc.
p
cresc.
sf
p
ritard.

SONATA.

Date of Autograph: December 25th 1821.

Appeared for the first time im August 1822.

Beethoven, Op. 110.

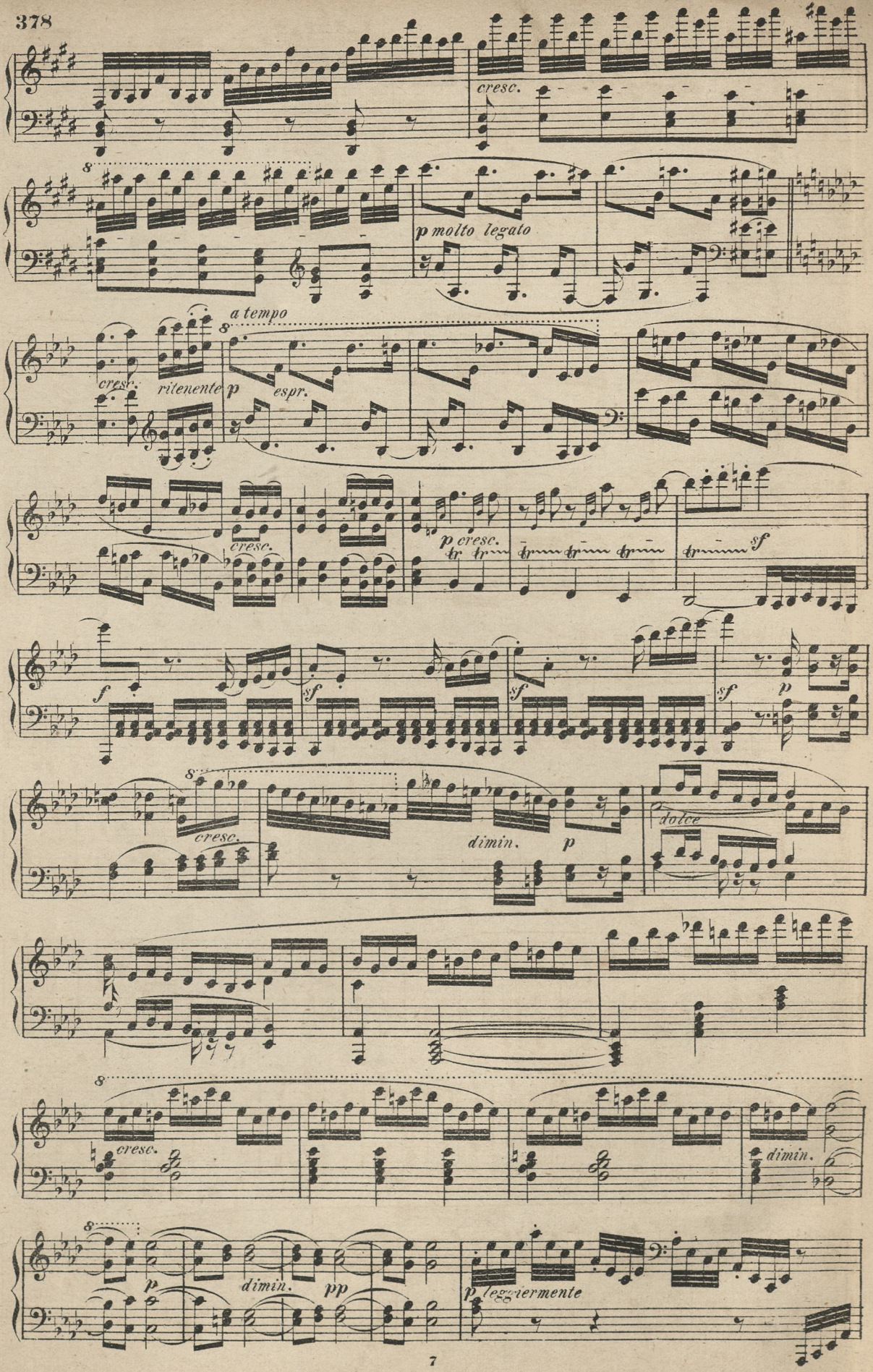
Moderato cantabile molto espressivo. ♩ = 80.

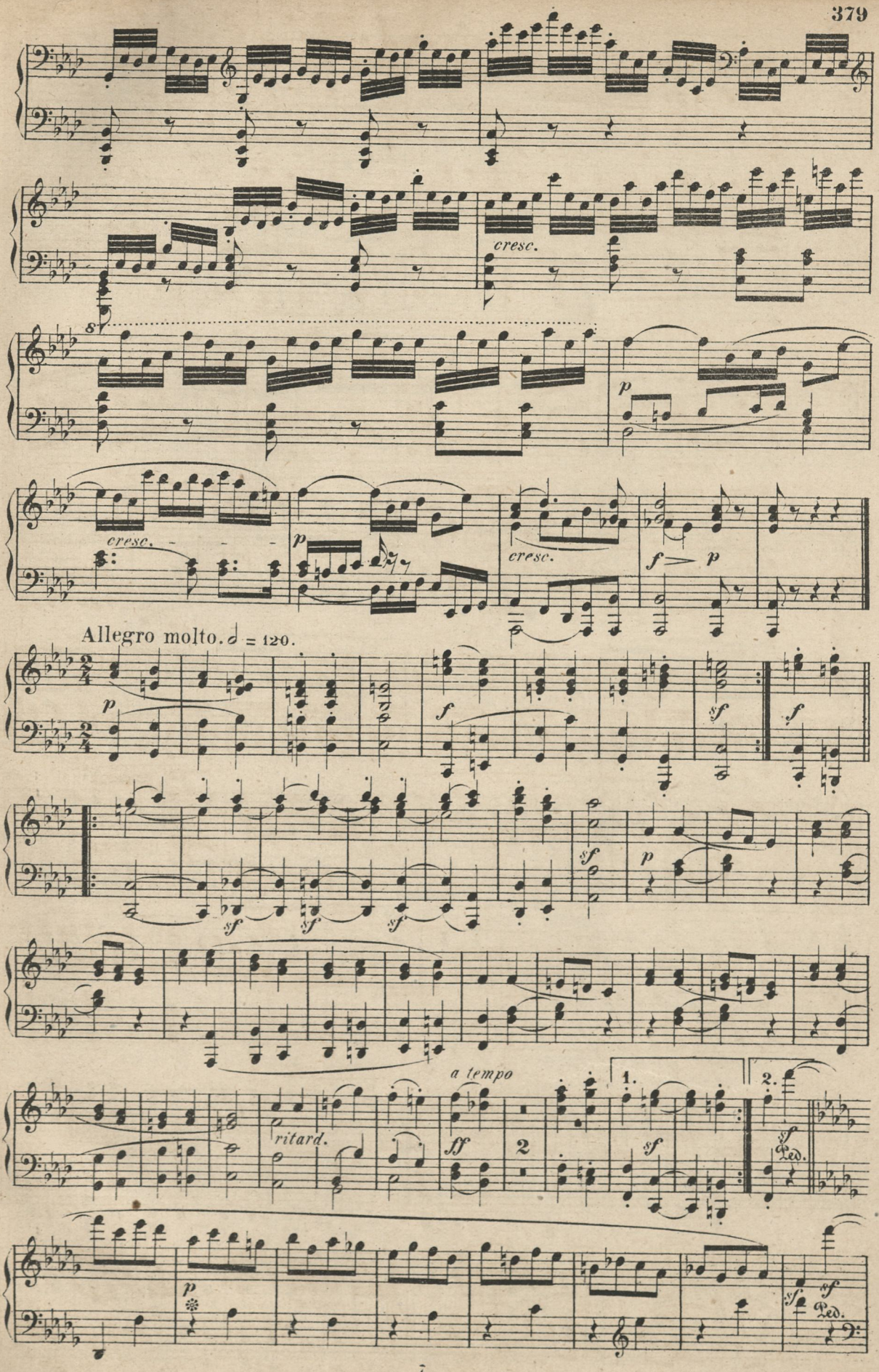
No. 31.

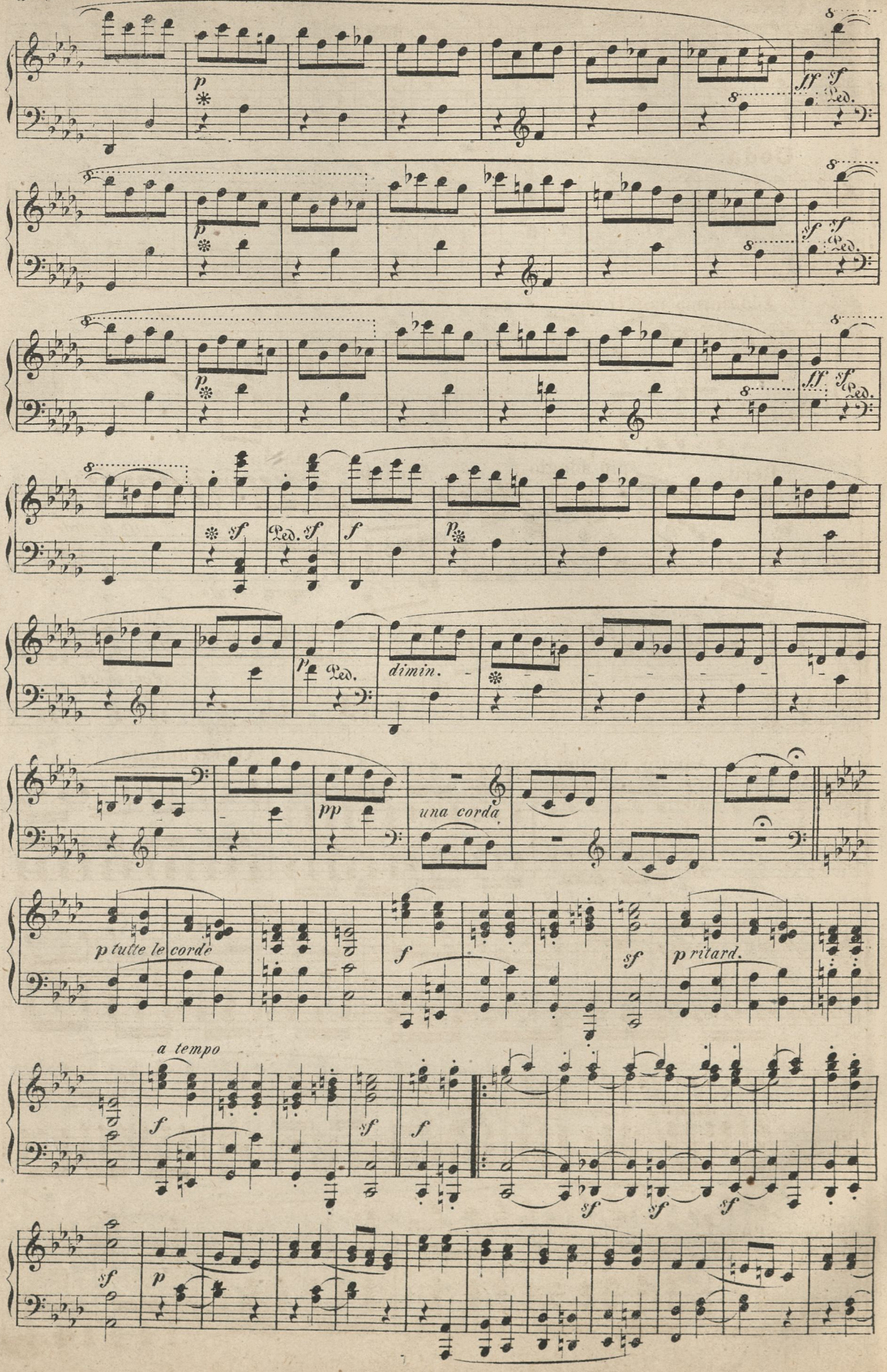



8
p molto legato
cresc.
8
p cresc.
tr
tr
tr
tr
tr
8
sf
8
f
sf
8
sf
p
cresc.
dim.
p
dolce
dimin.
cresc.
p

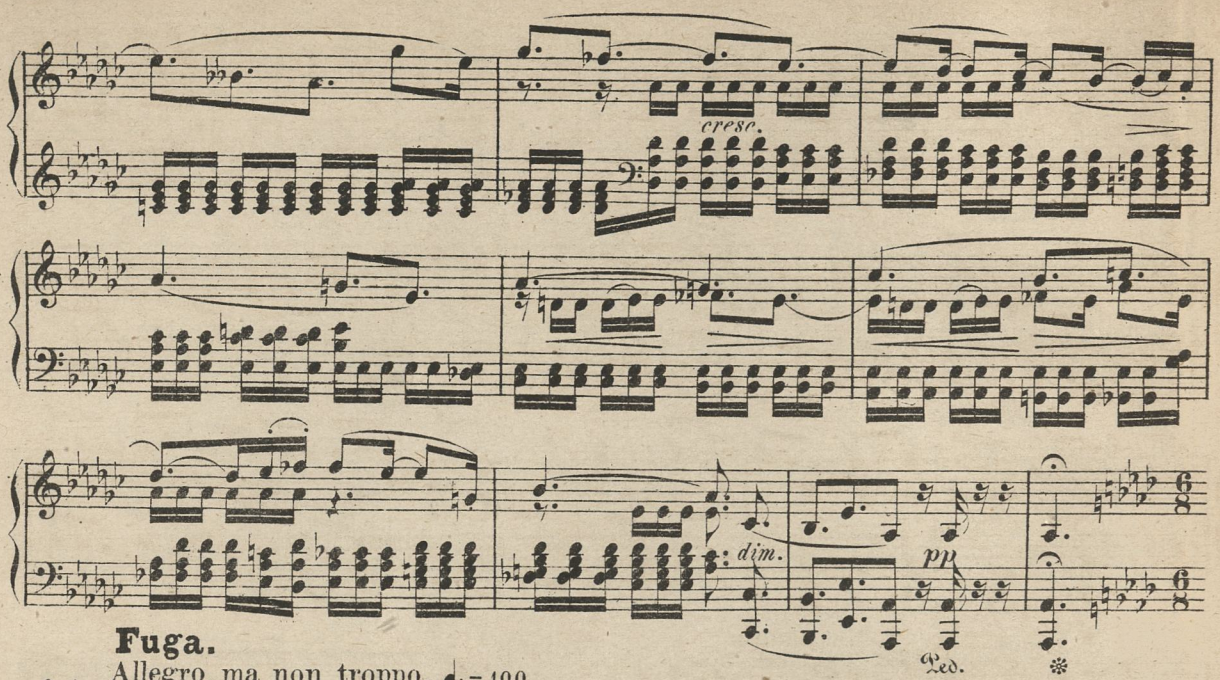

tr
p
cresc.
dolce
cresc.
dimin.
pp
p


cresc.
8
p molto legato
a tempo
8
cresc.
ritenente
p
espr.
cresc.
p cresc.
tr tr
tr tr tr tr
sf
f
sf
sf
sf
p
8
cresc.
dimin.
p
dolce
cresc.
dimin.
8
p
dimin.
pp
p leggiermente


cresc.
8
p
cresc.
p
cresc.
f > p
Allegro molto. ♩ = 120.
p
f
sf
f
sf
sf
sf
sf
p
a tempo
ritard.
ff
2
1.
sf
2.
sf
Ped.
p
sf
sf
Ped.

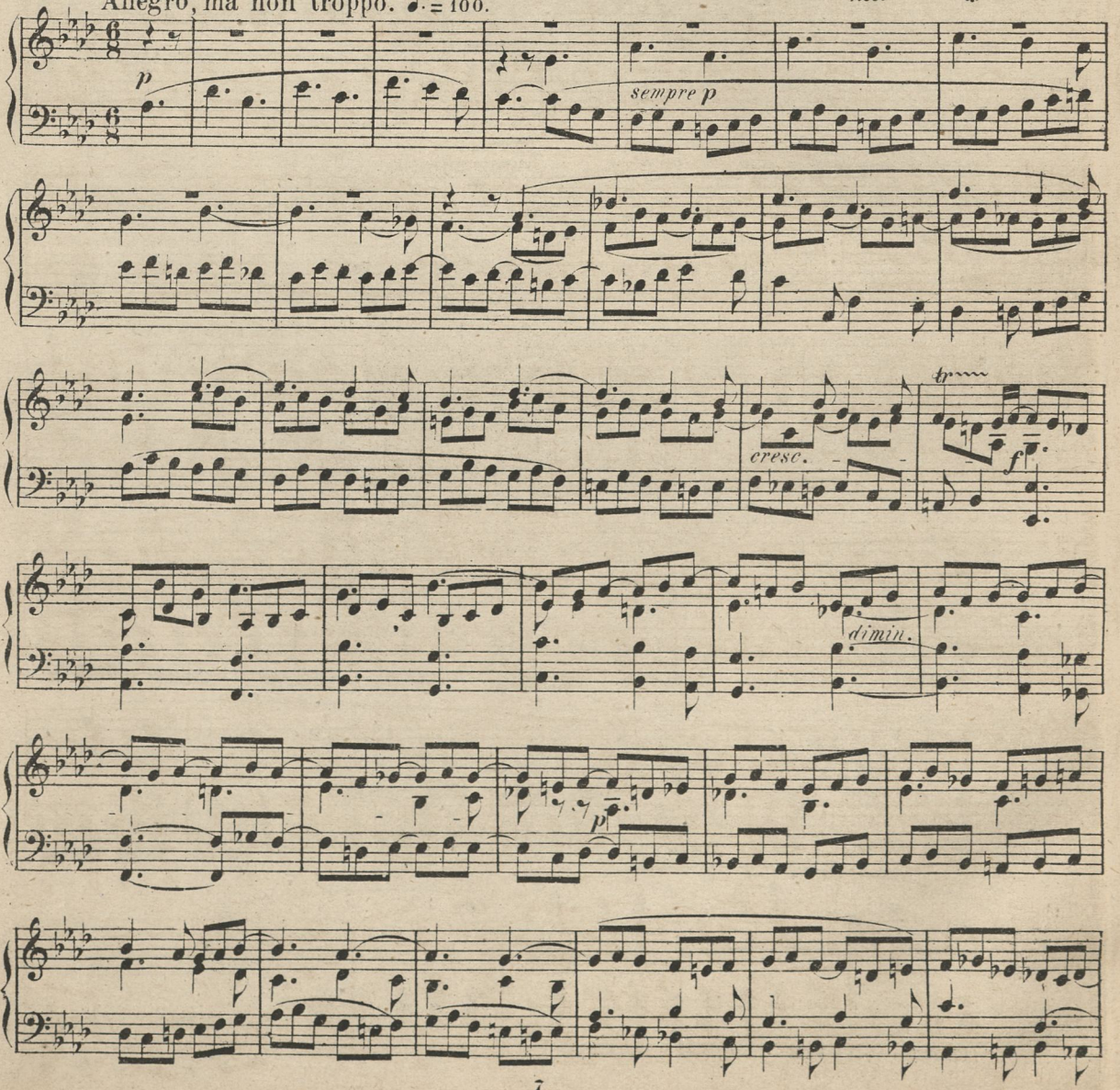

p
ff
sf
Ped.
sf
p
Ped.
dimin.
pp
una corda
p tutte le corde
f
sf
p ritard.
a tempo
f
sf
p

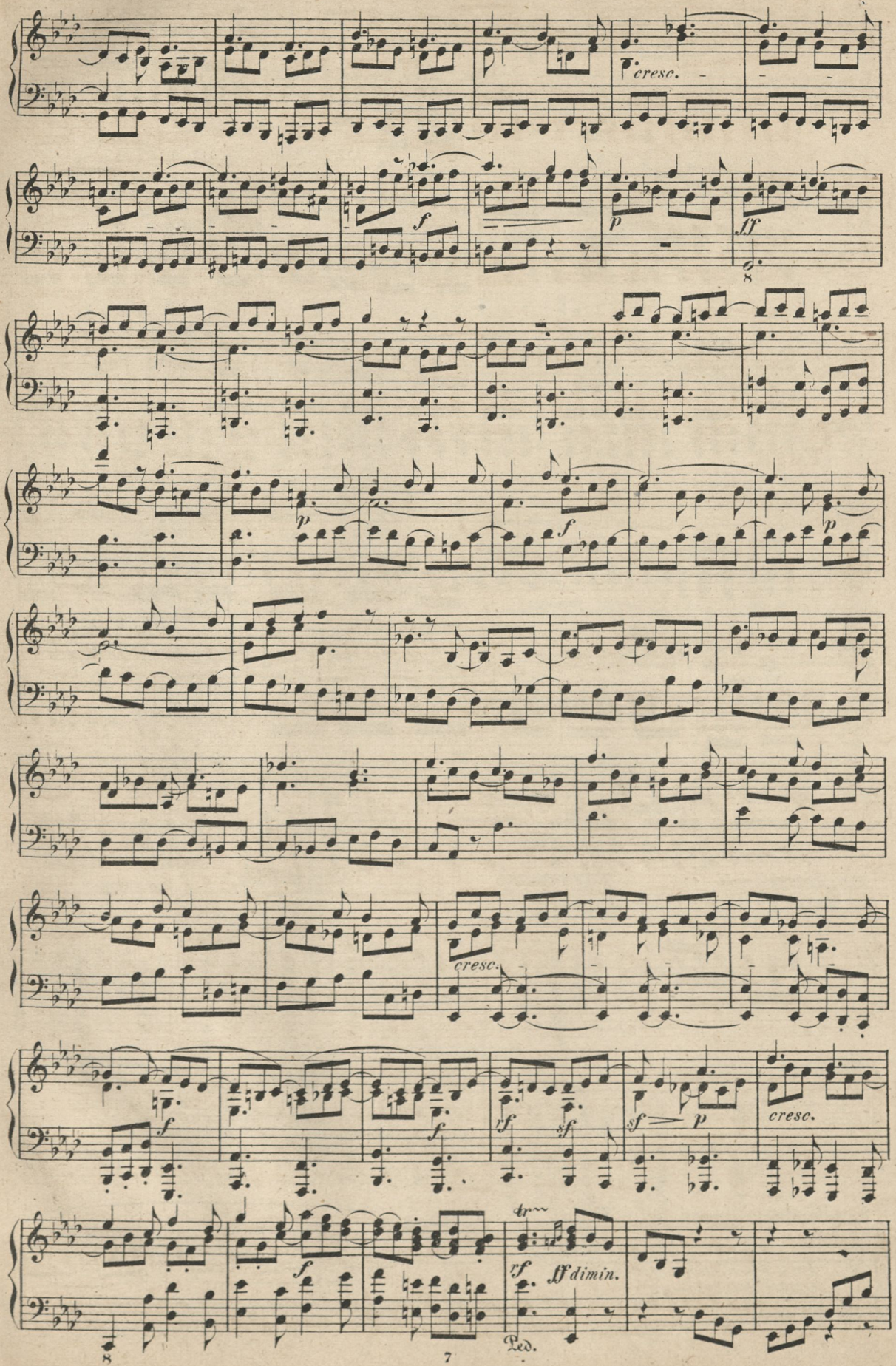

a tempo
1.
2.
ritard.
ff
sf
Coda.
f
sf
dim.
p poco ritard.
Adagio, ma non troppo.
= 66.
una corda
Ped.
Recit.
più adagio
Andante.
Adagio.
cresc.
tutte le corde
sempre tenuto
cantabile
dim.
ritard.
una corda
Meno adagio.
Adagio.
ten.
cresc.
dim. smorz.
Adagio, ma non troppo.
= 69.
Arioso dolente.
p
tutte le corde
cresc.
dim.
decresc.

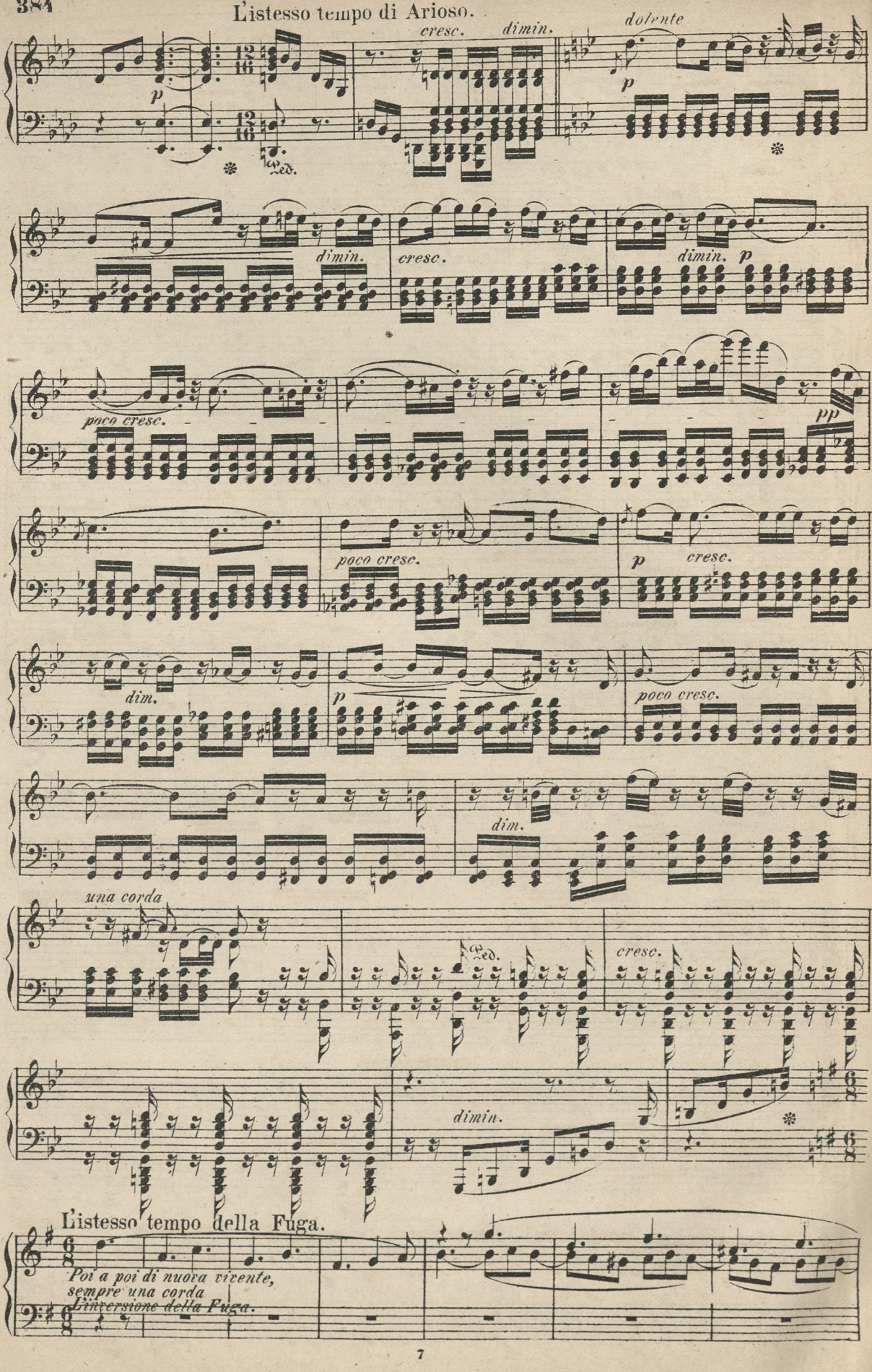


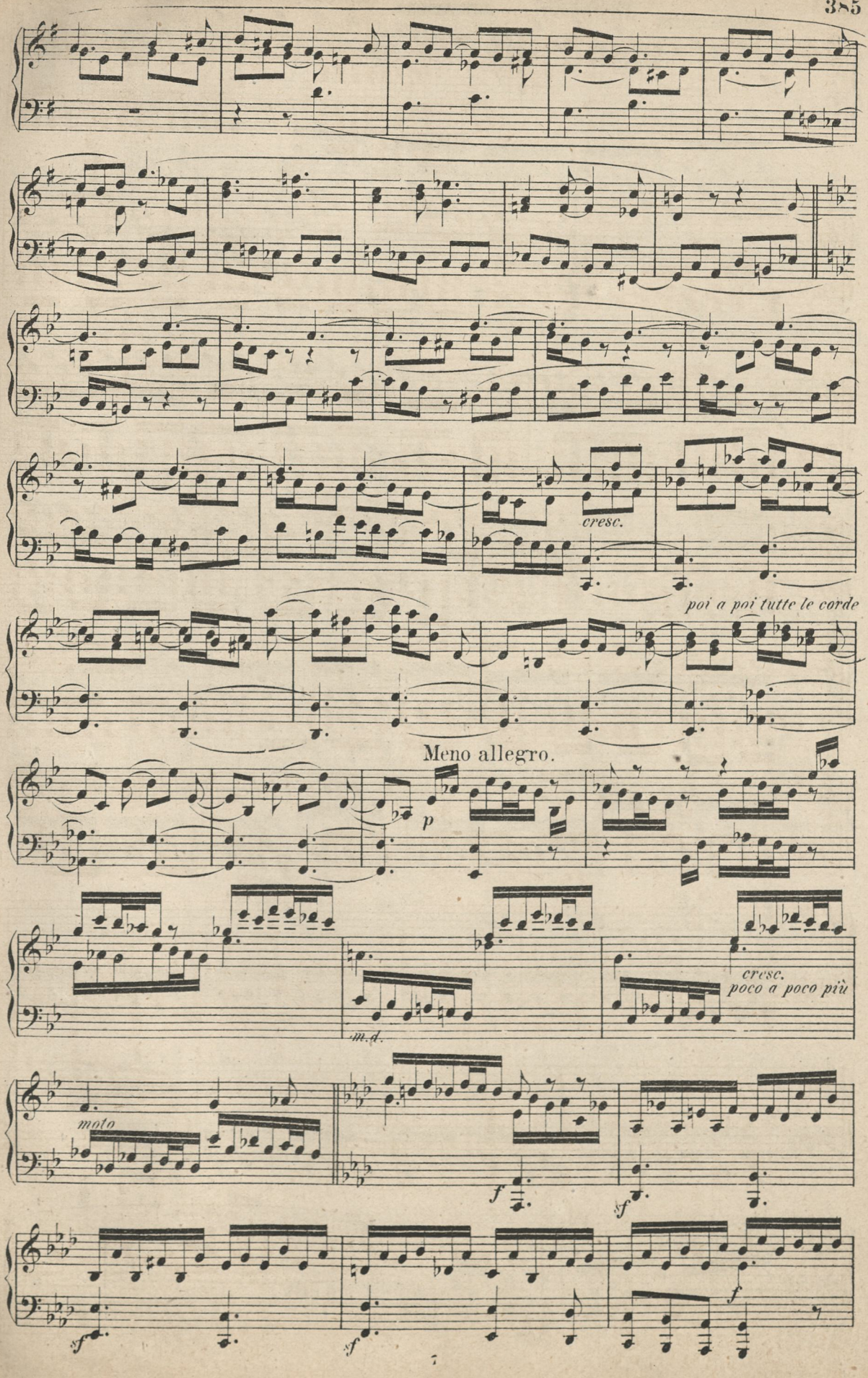
Fuga.

Allegro, ma non troppo. ♩. = 100.




cresc.
f
p
ff
8
p
f
p
cresc.
f
f
rf
sf
sf
p
cresc.
f
tr
rf
ff dimin.
Ped.
8
7


L'istesso tempo di Arioso.
cresc.
dimin.
dolente
p
Ped.
dimin.
cresc.
dimin.
p
poco cresc.
pp
poco cresc.
p
cresc.
dim.
p
poco cresc.
dim.
una corda
Ped.
cresc.
dimin.
L'istesso tempo della Fuga.
Poi a poi di nuova vivente,
sempre una corda
L'inversione della Fuga.


cresc.
poi a poi tutte le corde
Meno allegro.
p
cresc.
poco a poco più
m.d.
moto
f
sf
sf
sf
f


sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
Ped.
ff
Ped.

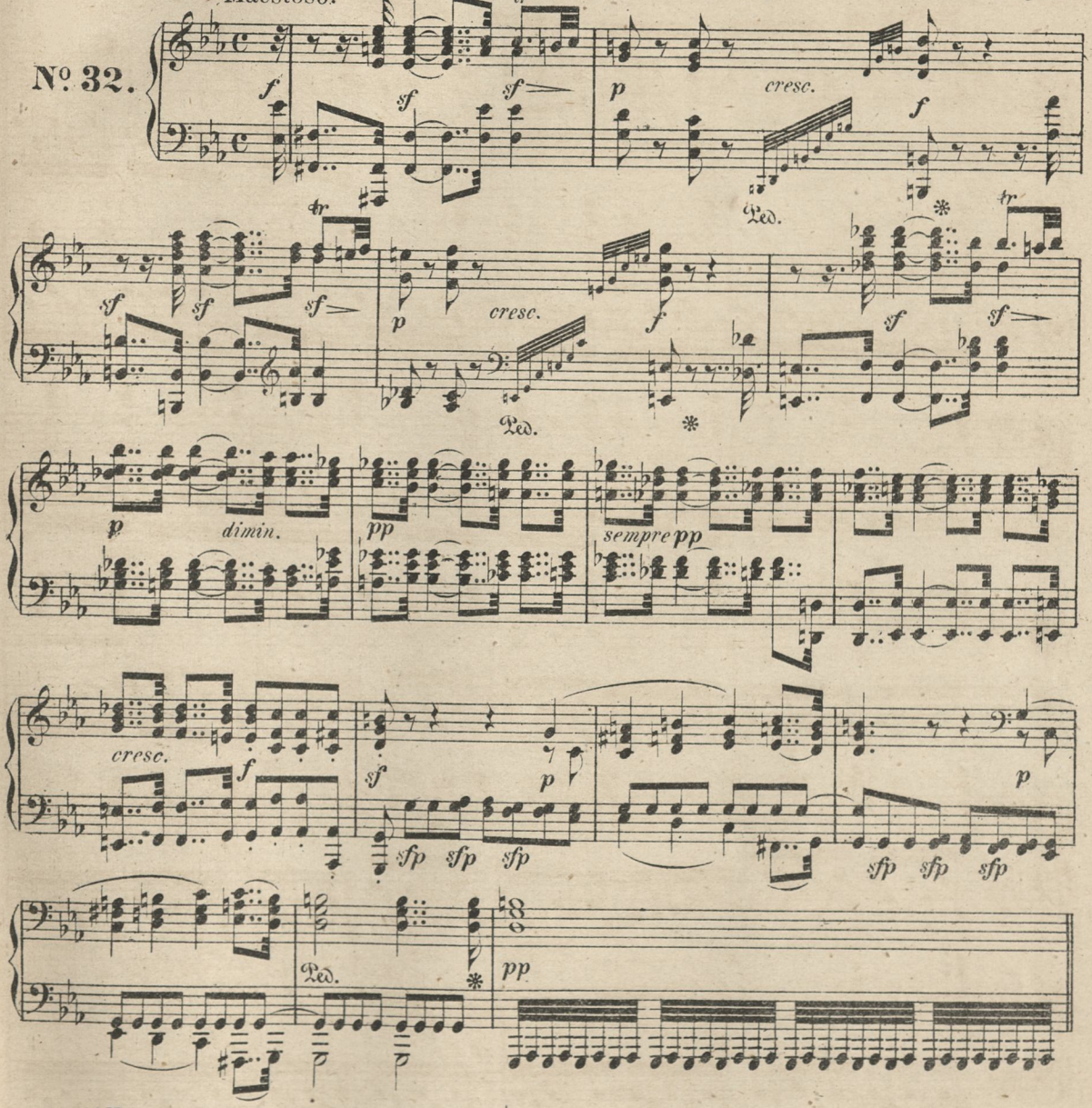
The beginning of the autograph M. S. bears the date: 13. January. 1822. Appeared for the first time in April 1823.

SONATA.

Maestoso. ♪ = 108

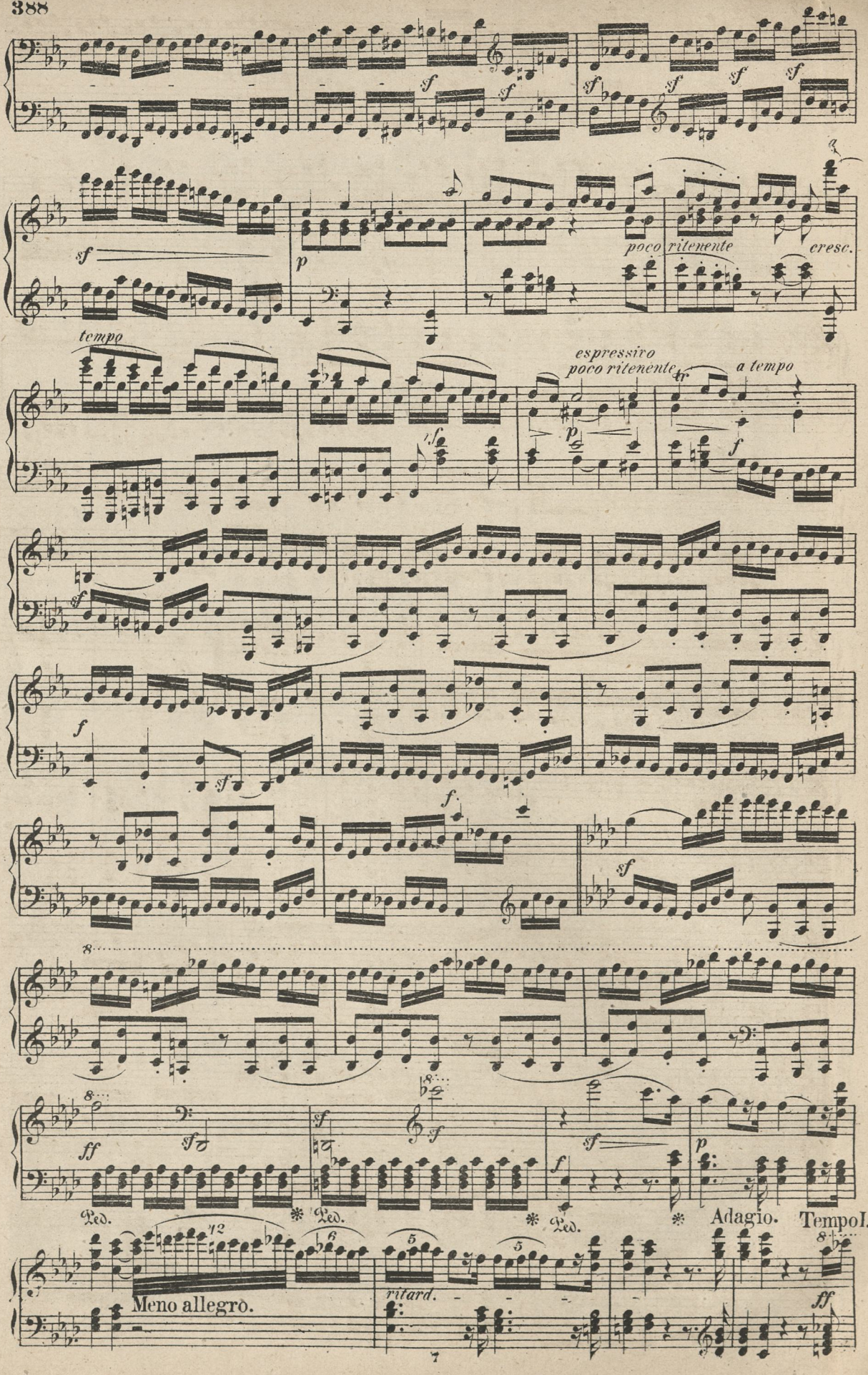
Beethoven. Op. 111.

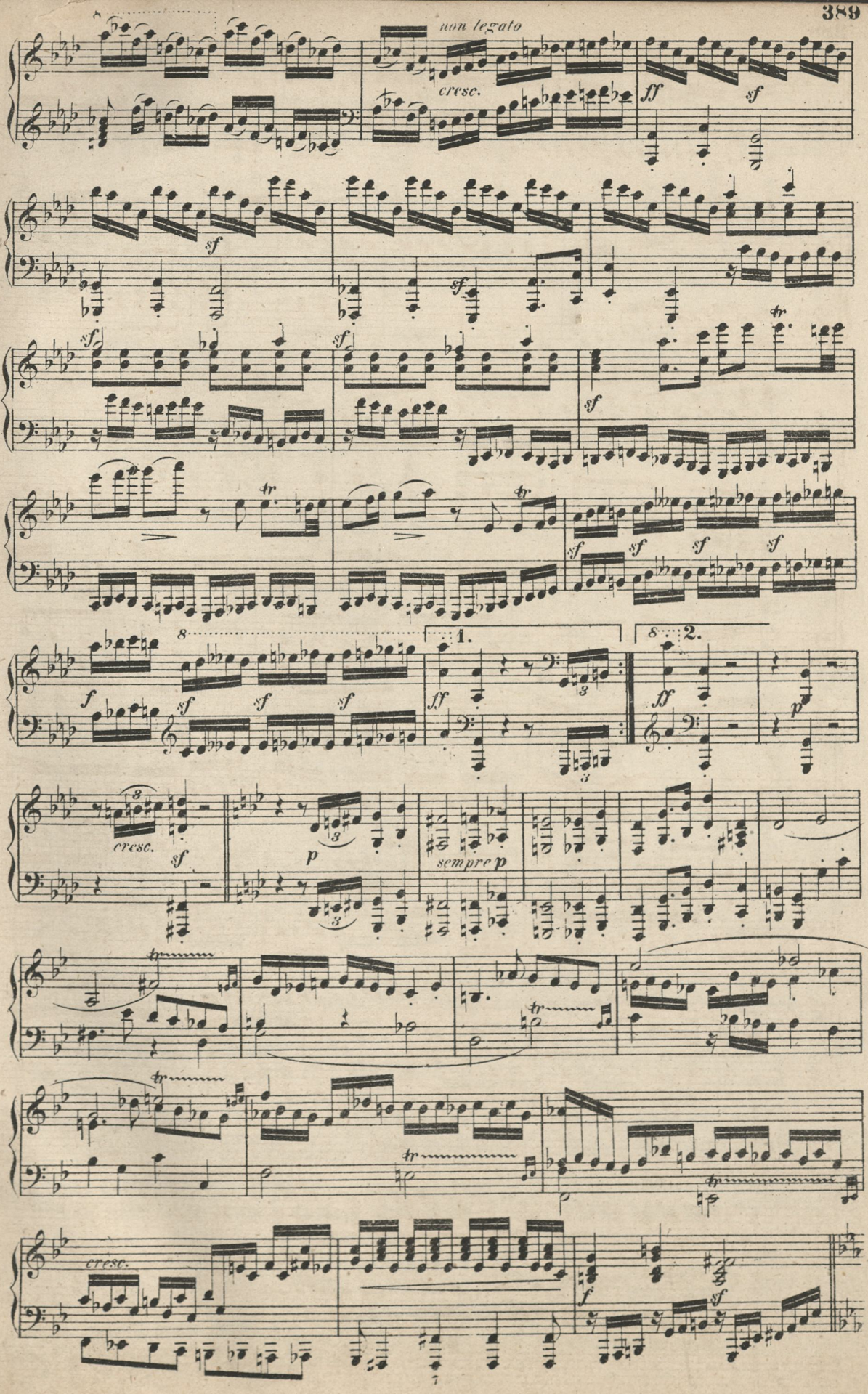
No. 32.

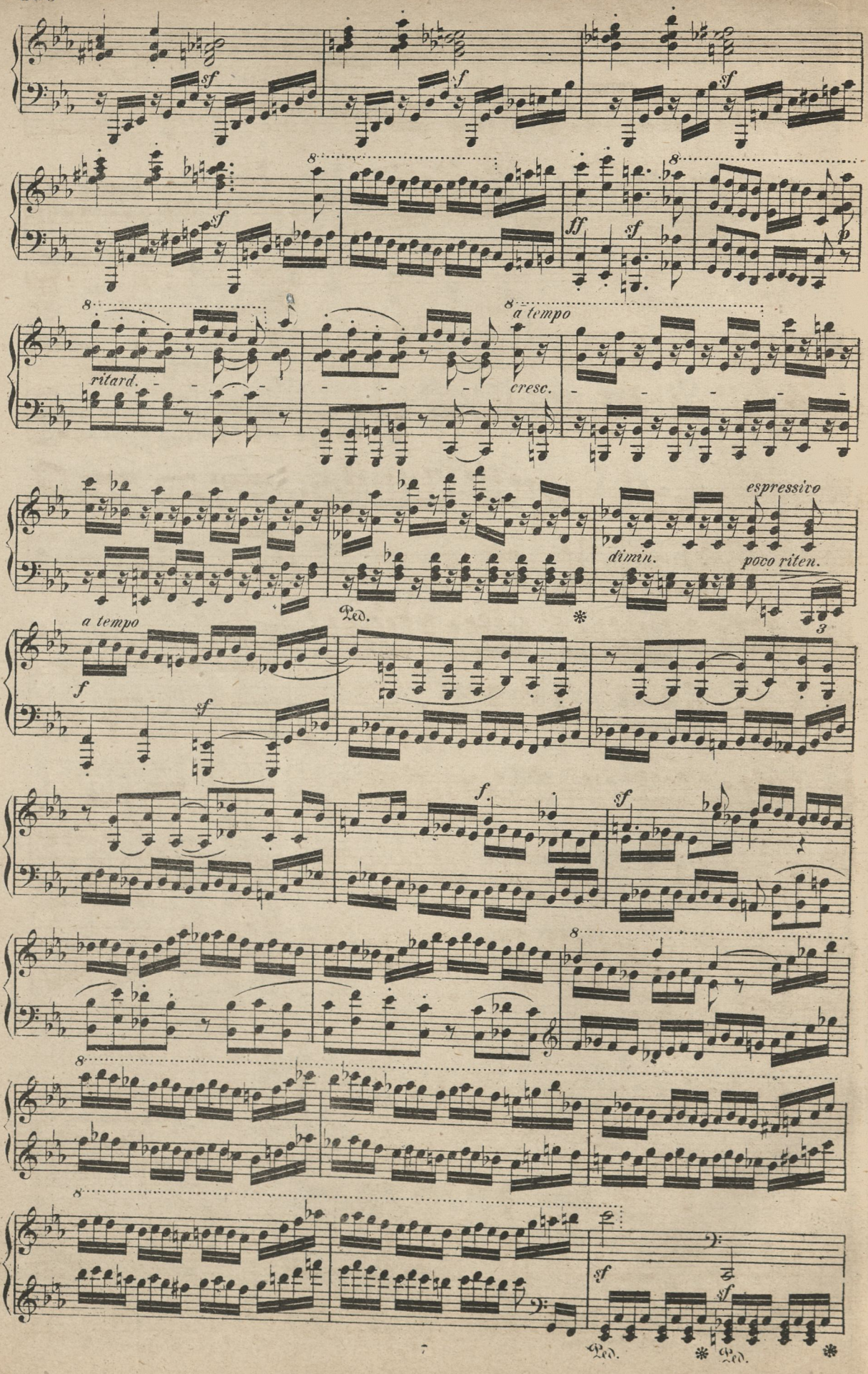


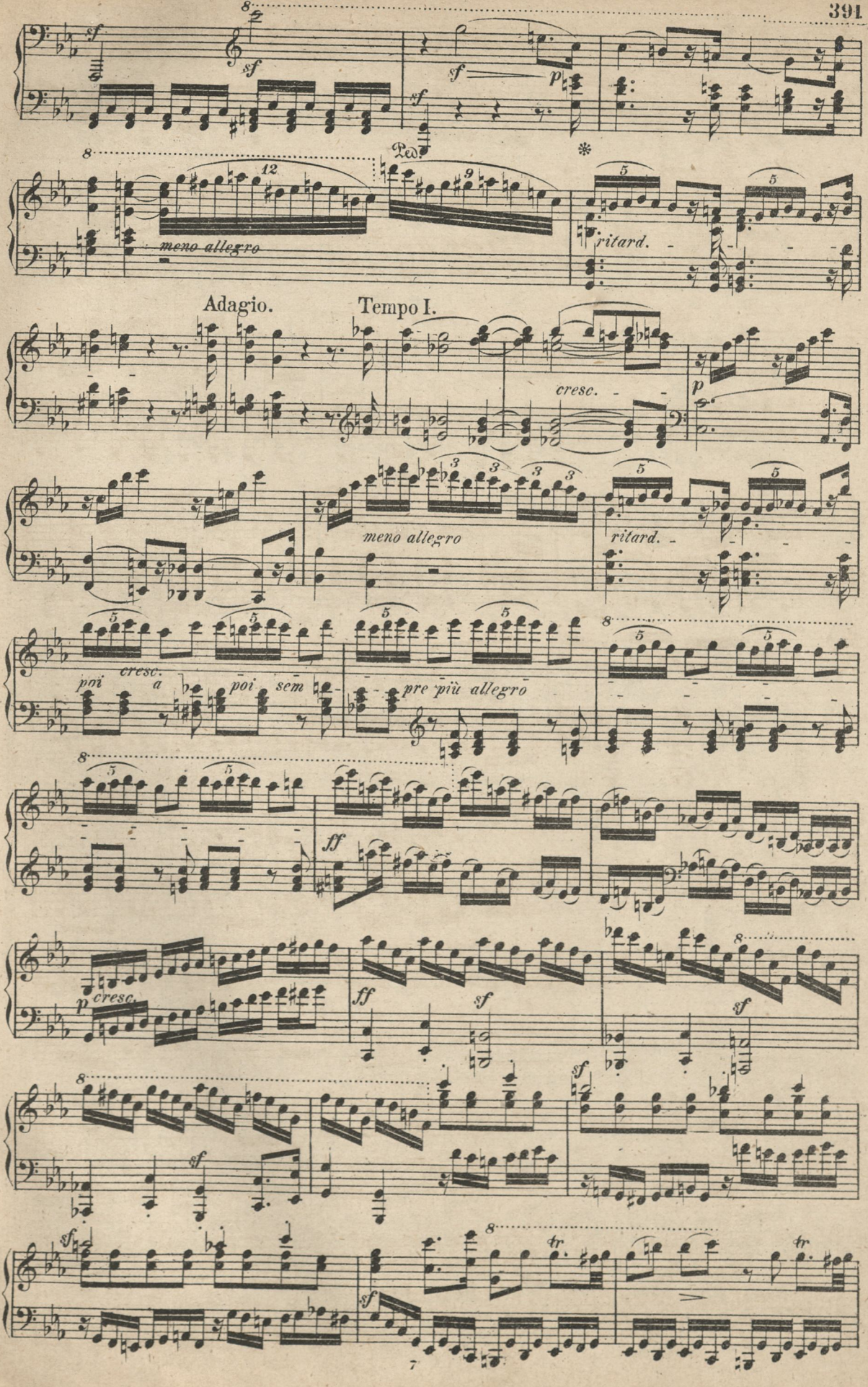
Allegro con brio ed appassionato. ♩ = 126.




sf
p
poco ritenente
cresc.
tempo
espressivo
poco ritenente
a tempo
ff
Ped.
Adagio.
Tempo I.
Meno allegro.
ritard.


non legato
cresc.
ff
sf
tr
1.
2.
cresc.
p
sempre p
f

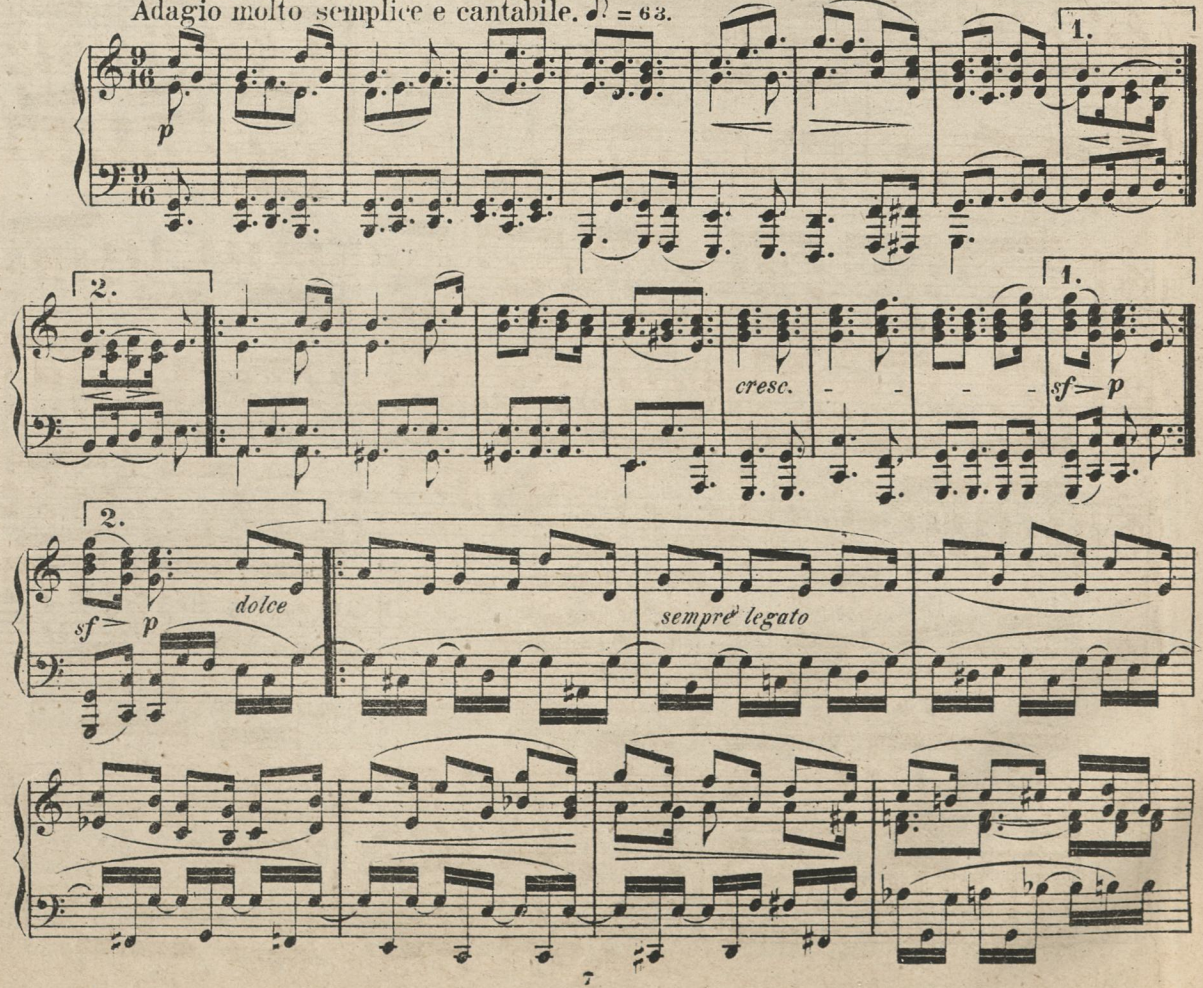

sf
f
sf
sf
ff
sf
p
ritard.
a tempo
cresc.
espressivo
dimin.
poco riten.
Ped.
a tempo
f
sf
f.
sf
sf
sf
Ped.
Ped.

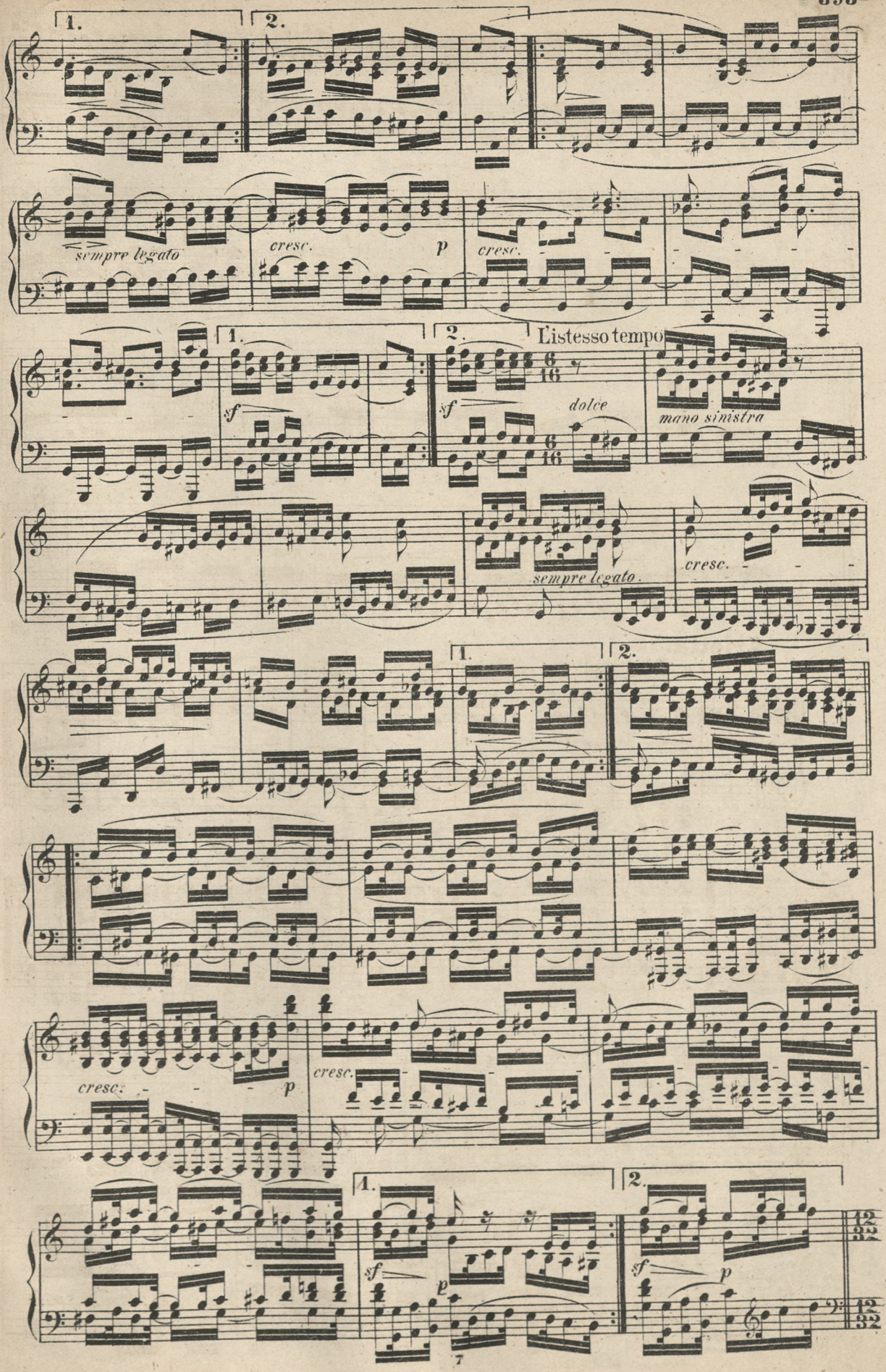

sf
sf
sf
p
Ped.
*
meno allegro
ritard.
Adagio.
Tempo I.
cresc.
p
meno allegro
ritard.
poi
cresc.
a
poi
sem
pre più allegro
ff
p
cresc.
ff
sf
sf
sf
sf
sf
tr
tr



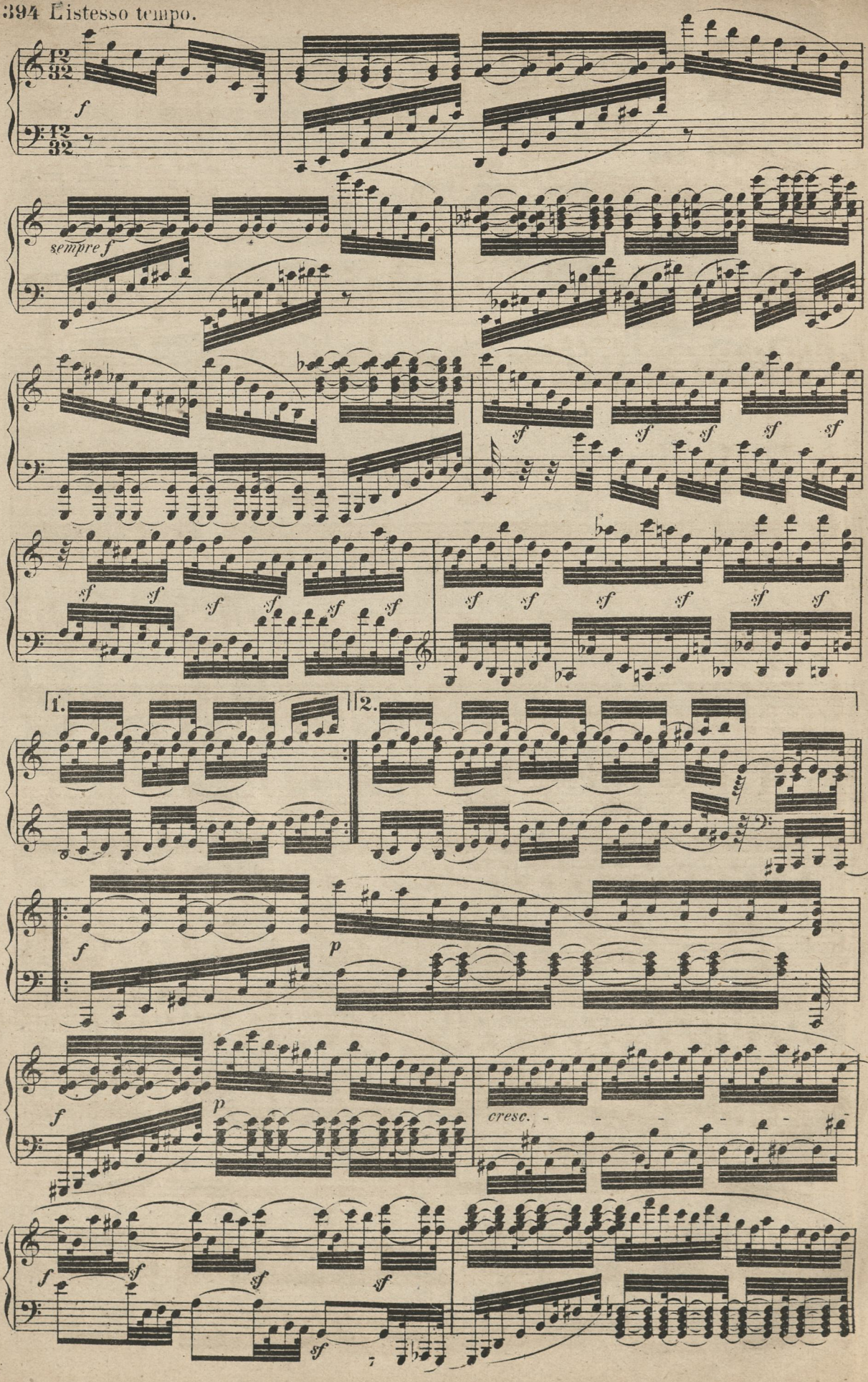
Arietta.

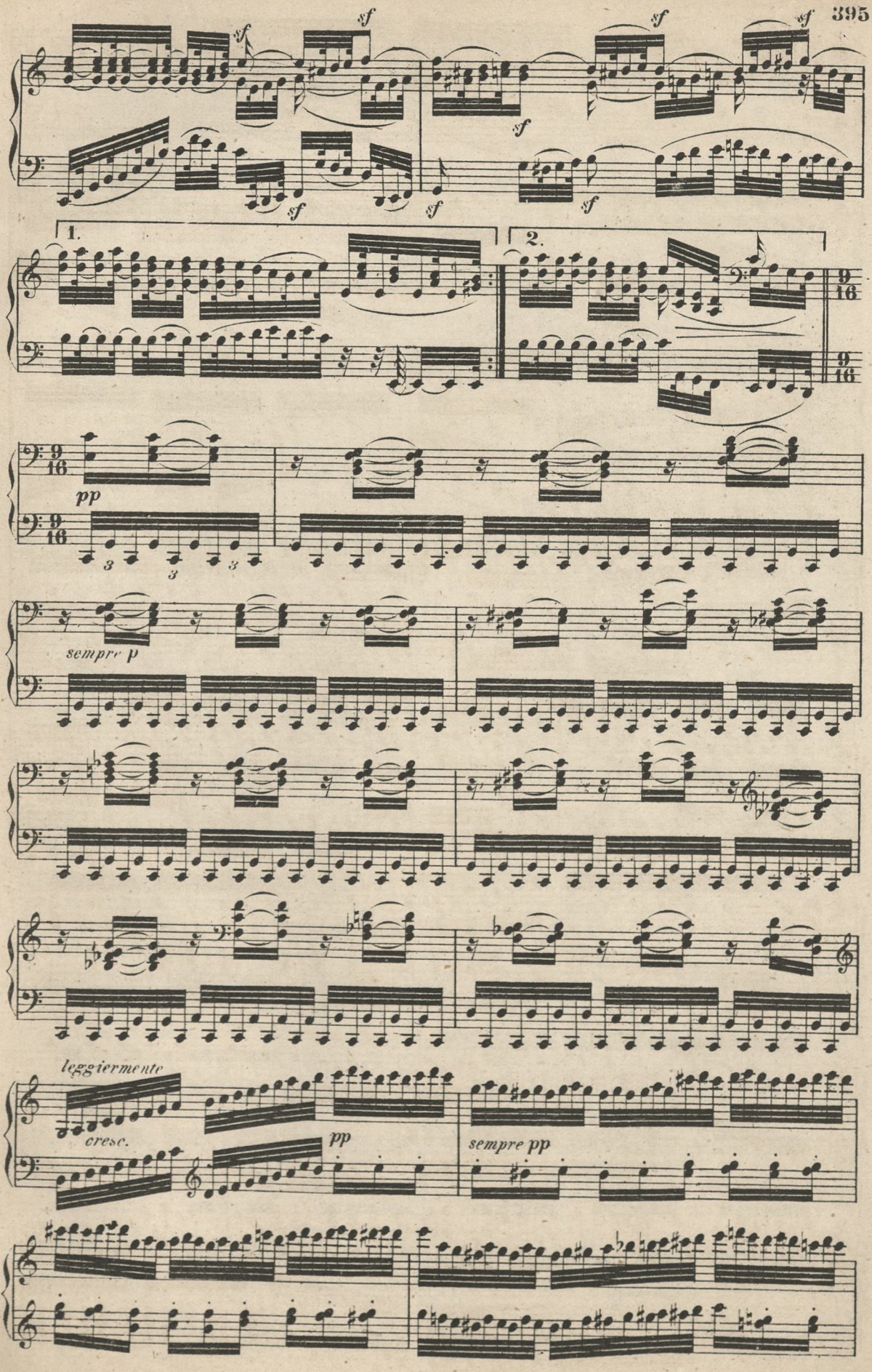
Adagio molto semplice e cantabile. ♪ = 63.

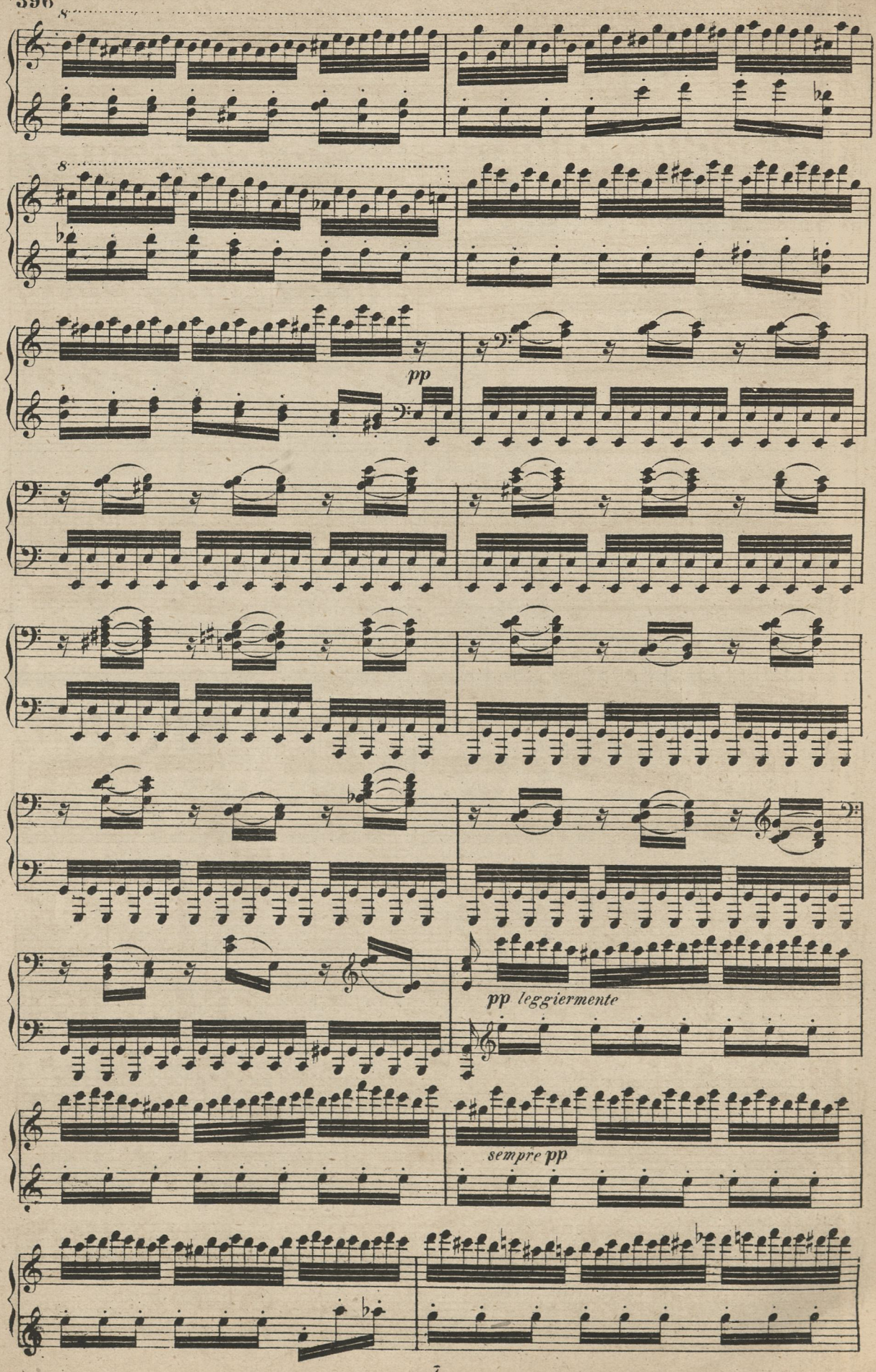


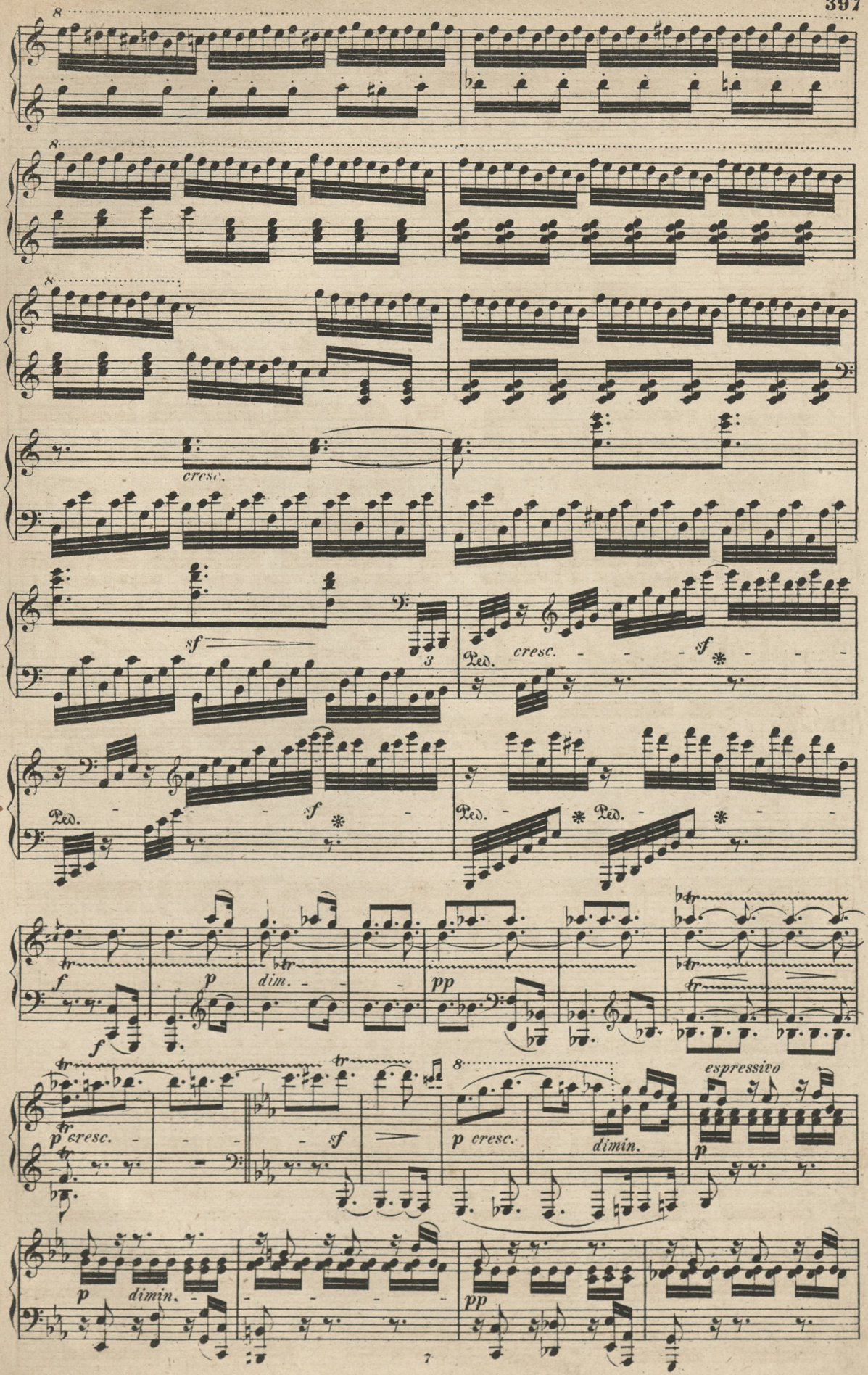

1.
2.
sempre legato
cresc.
p
cresc.
1.
2.
L'istesso tempo
sf
dolce
mano sinistra
sempre legato.
cresc.
1.
2.
cresc.
p
cresc.
1.
2.
sf
p
sf
p
12/32
12/32

394 L'istesso tempo.

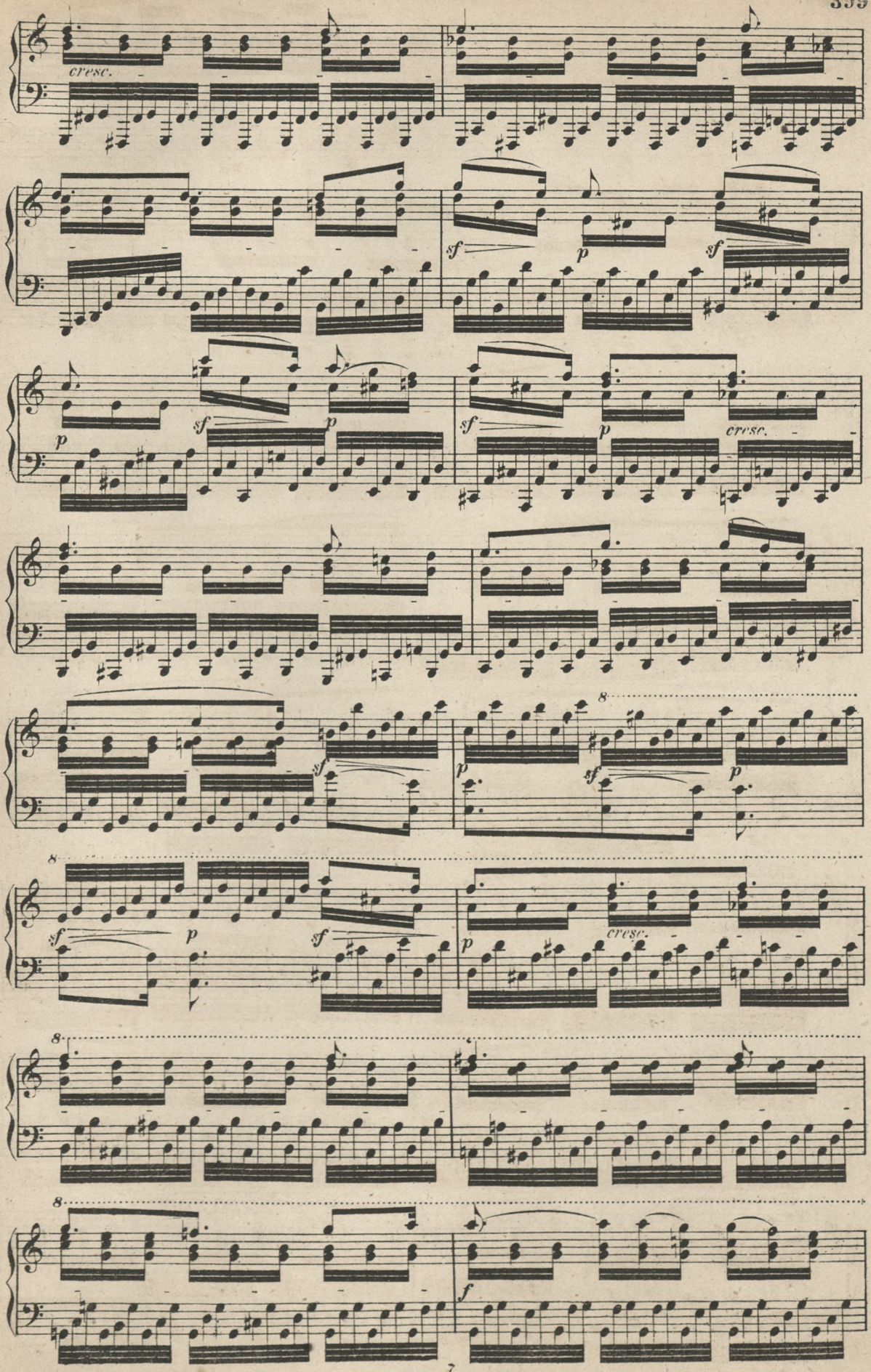



sf
1.
2.
9/16
pp
sempre p
leggiermente
cresc.
pp
sempre pp


8
8
pp
pp leggiermente
sempre pp


8
8
8
cresc.
sf
3
Ped.
cresc.
sf
Ped.
sf
Ped.
Ped.
f
p
dim.
pp
f
p cresc.
sf
8
p cresc.
dimin.
espressivo
p
p
dimin.
pp


sempre pp
cresc.
3
3
3
f
sf
p
p
cresc.
sf
p


cresc.
sf
p
sf
p
sf
p
sf
p
cresc.
sf
p
8
p
sf
p
8
sf
p
sf
p
cresc.
8
8
f


8
sf
sf
sf
tr
sf
pp
8
tr
8
tr
tr
tr
tr
tr
tr
8
pp
8
cresc.
f
sf
sf
p
dimin.
pp
sf

Composed in 1781.
Appeared for the first time in 1783.

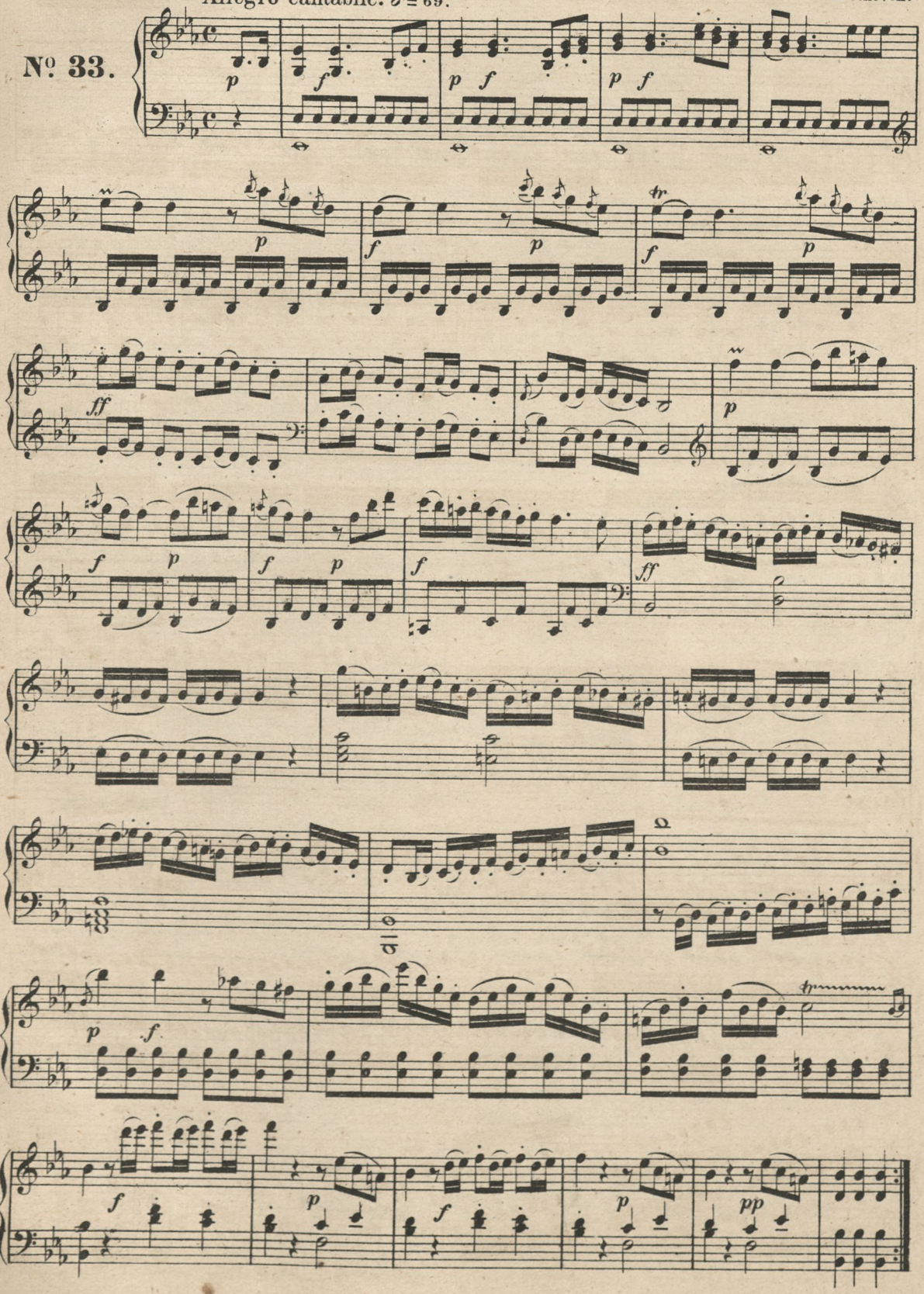
SONATA.

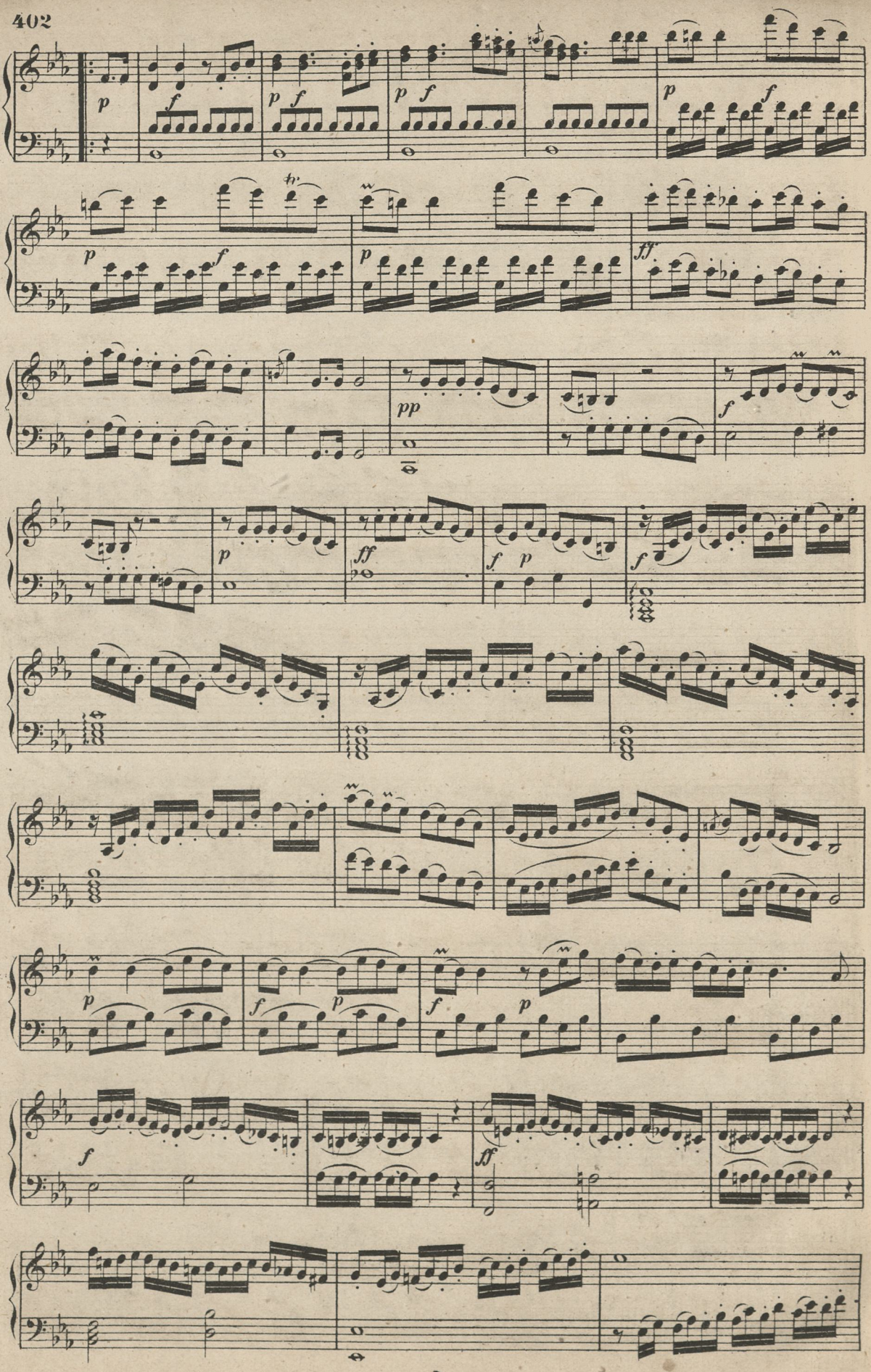
(Dedicated to Maximilian Frederic, Palatine and Archbishop of Cologne.)

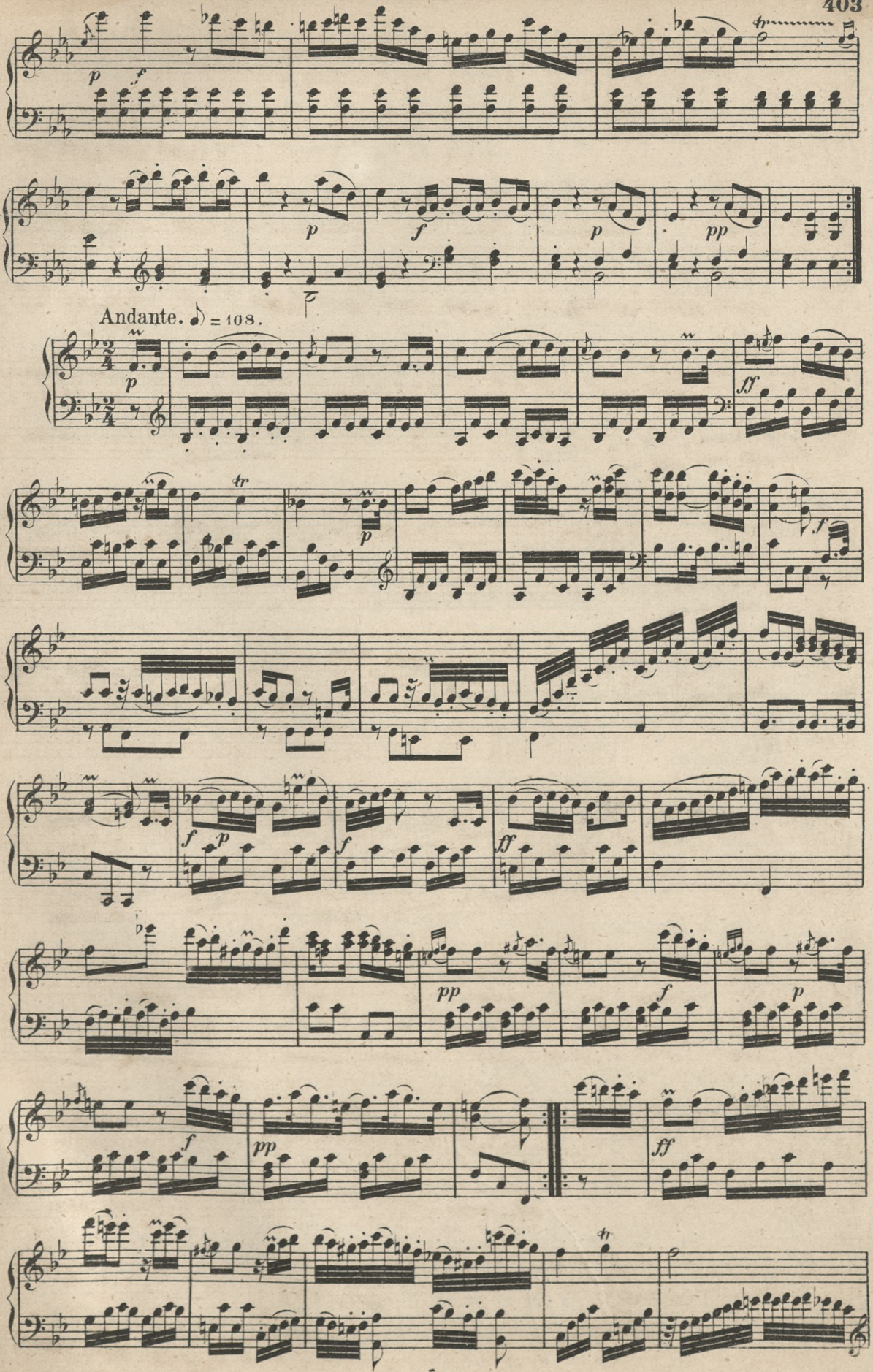
Allegro cantabile. ♩ = 69.

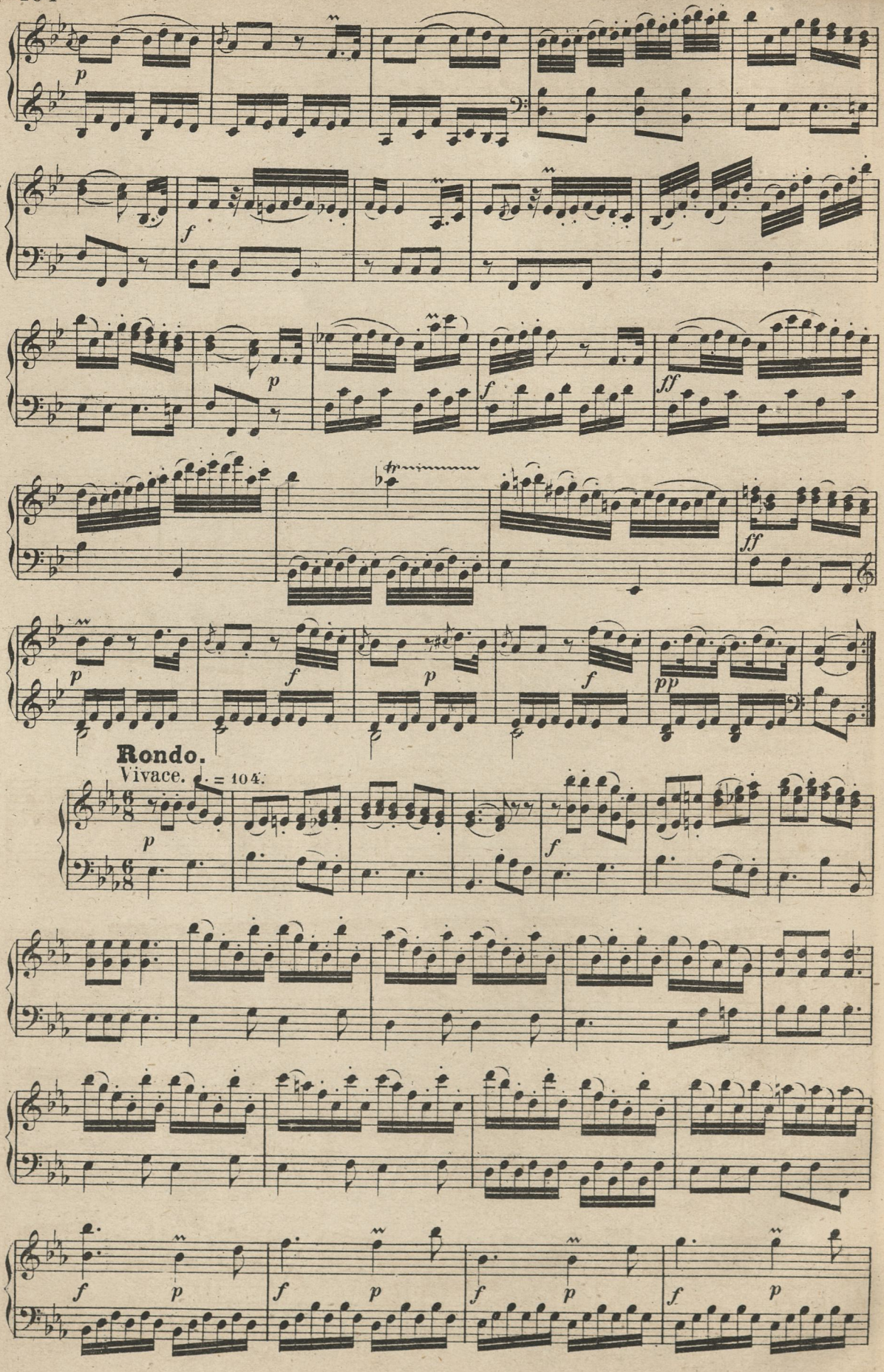
Beethoven.

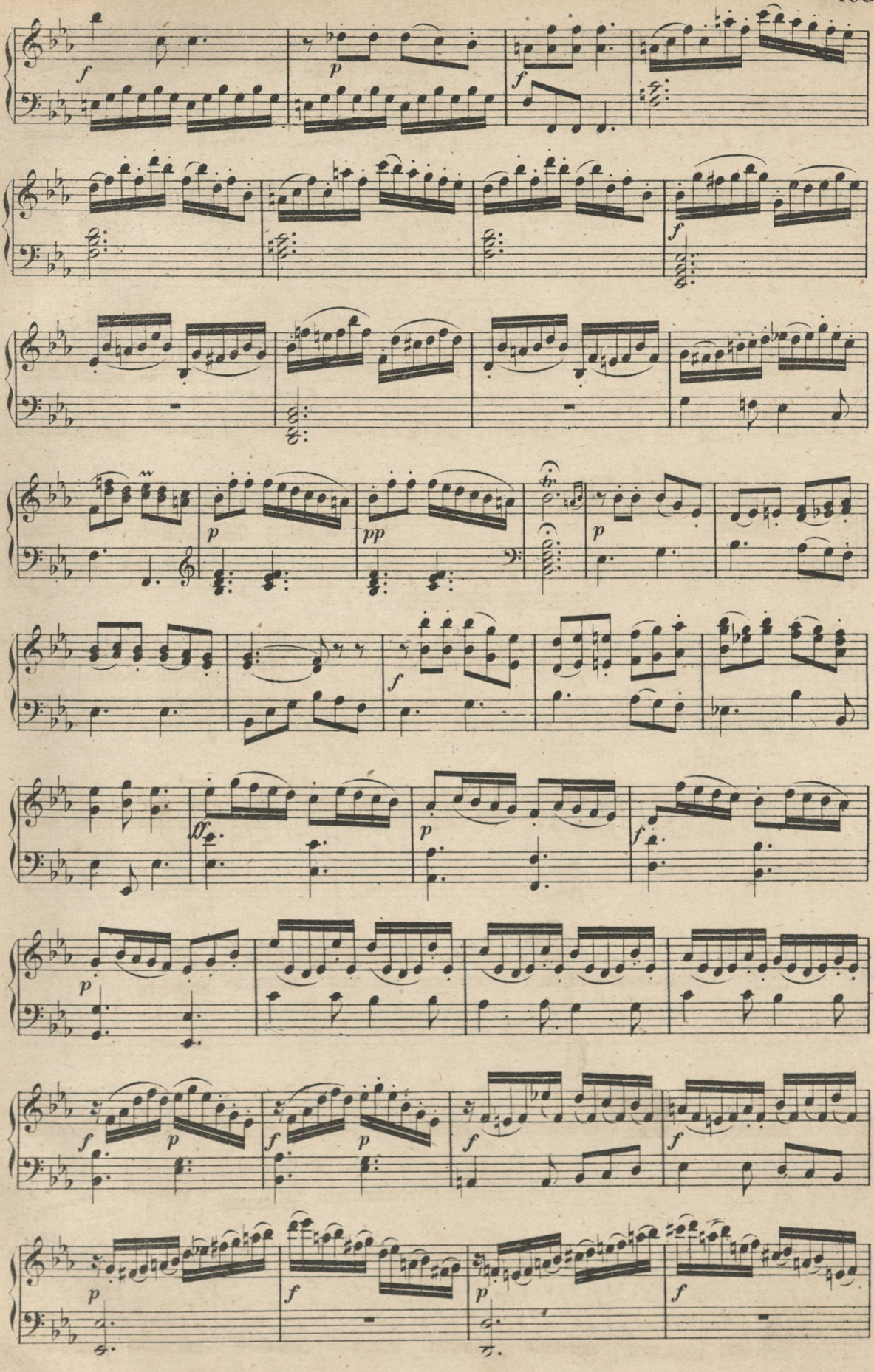
№ 33.

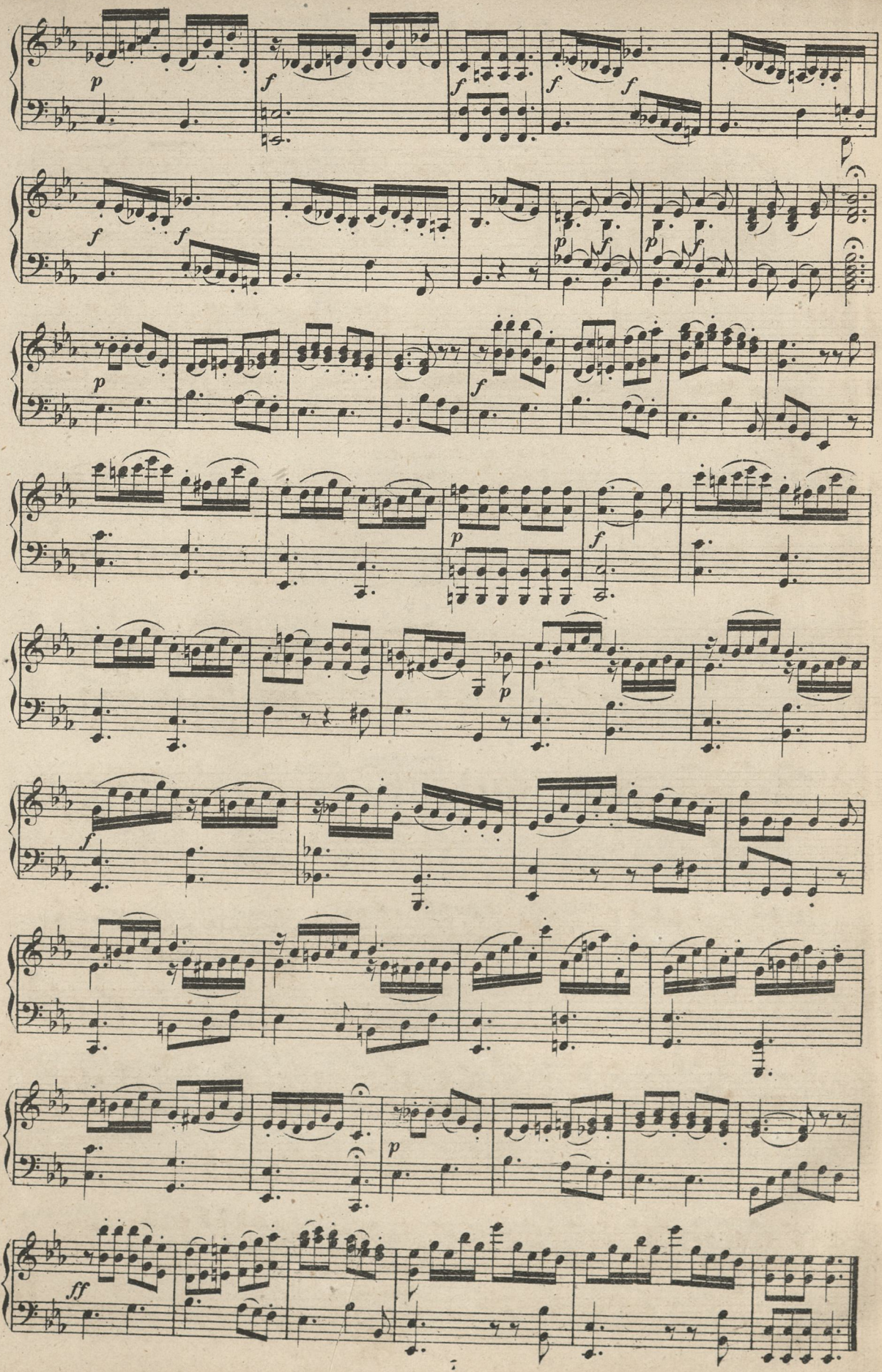





Andante. ♪ = 108.


Rondo.
Vivace. ♩. = 104.


f
p
f
f
p
pp
p
f
ff
p
f
p
f
p
f
p
f
f
p
f
p


p
f
f
f
f
f
f
f
p
f
p
f
p
f
p
f
p
f
f
p
f
p
ff

Composed in 1781.
Appeared for the first time in 1783.

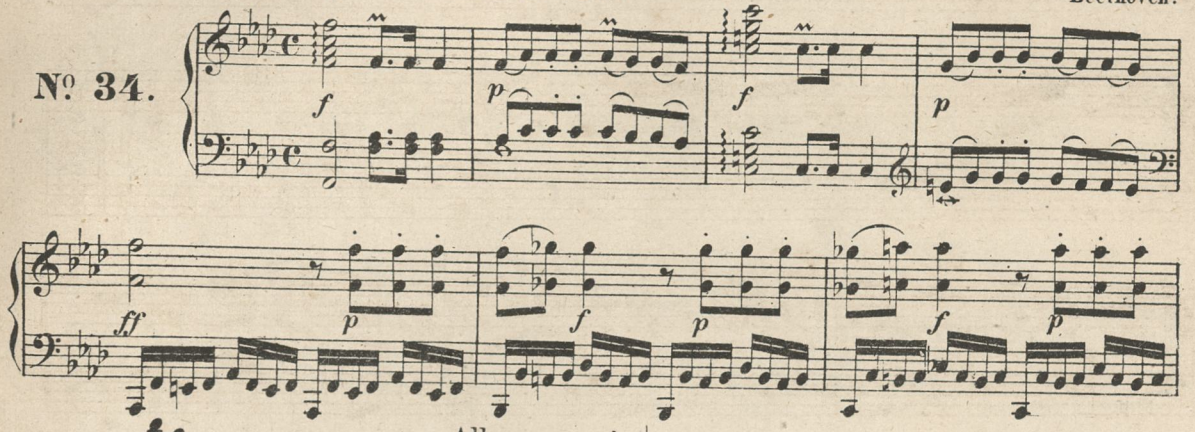
SONATA.

(Dedicated to Maximilian Frederic, Palatine and Archbishop of Cologne.)

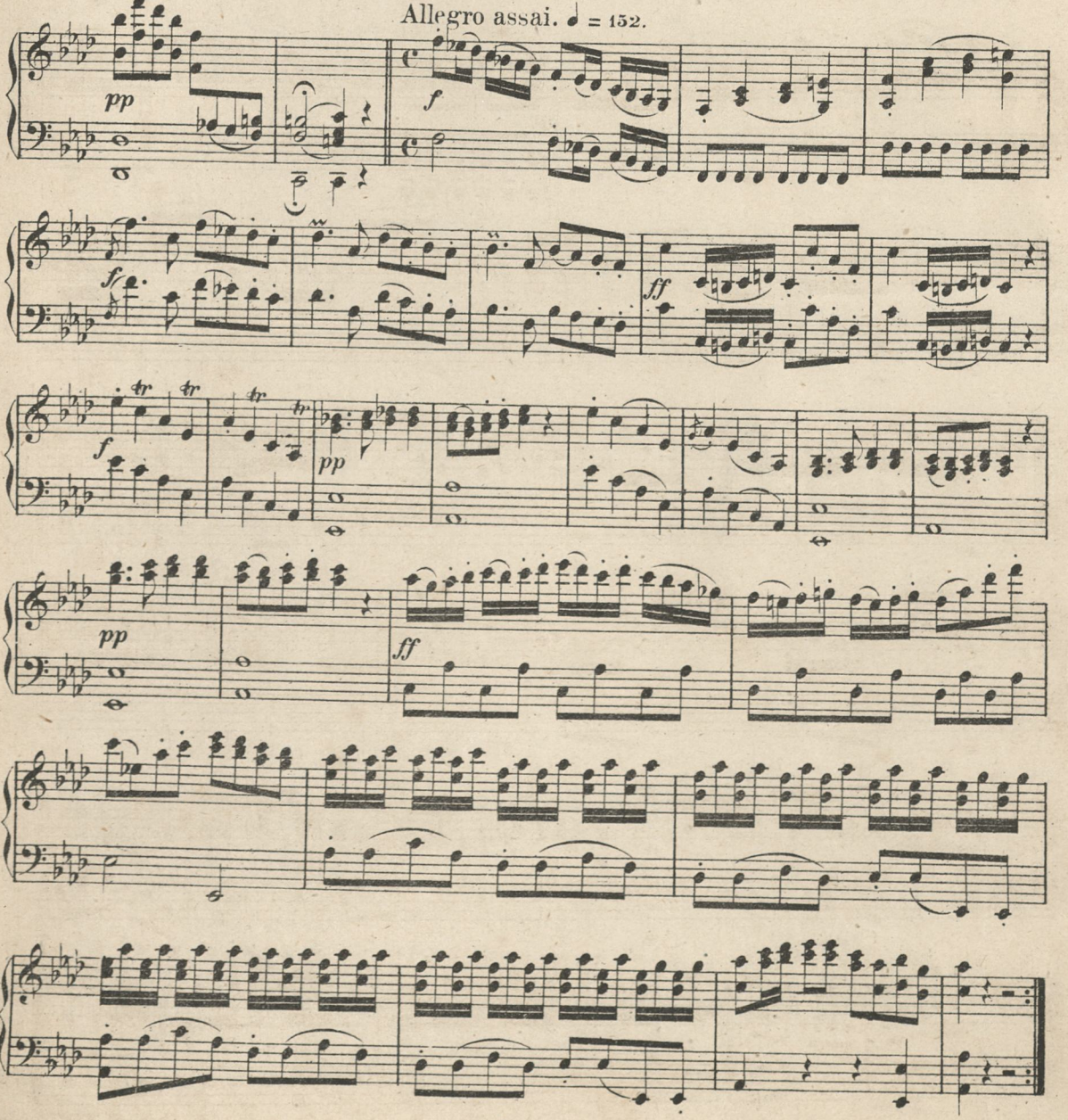
Beethoven.

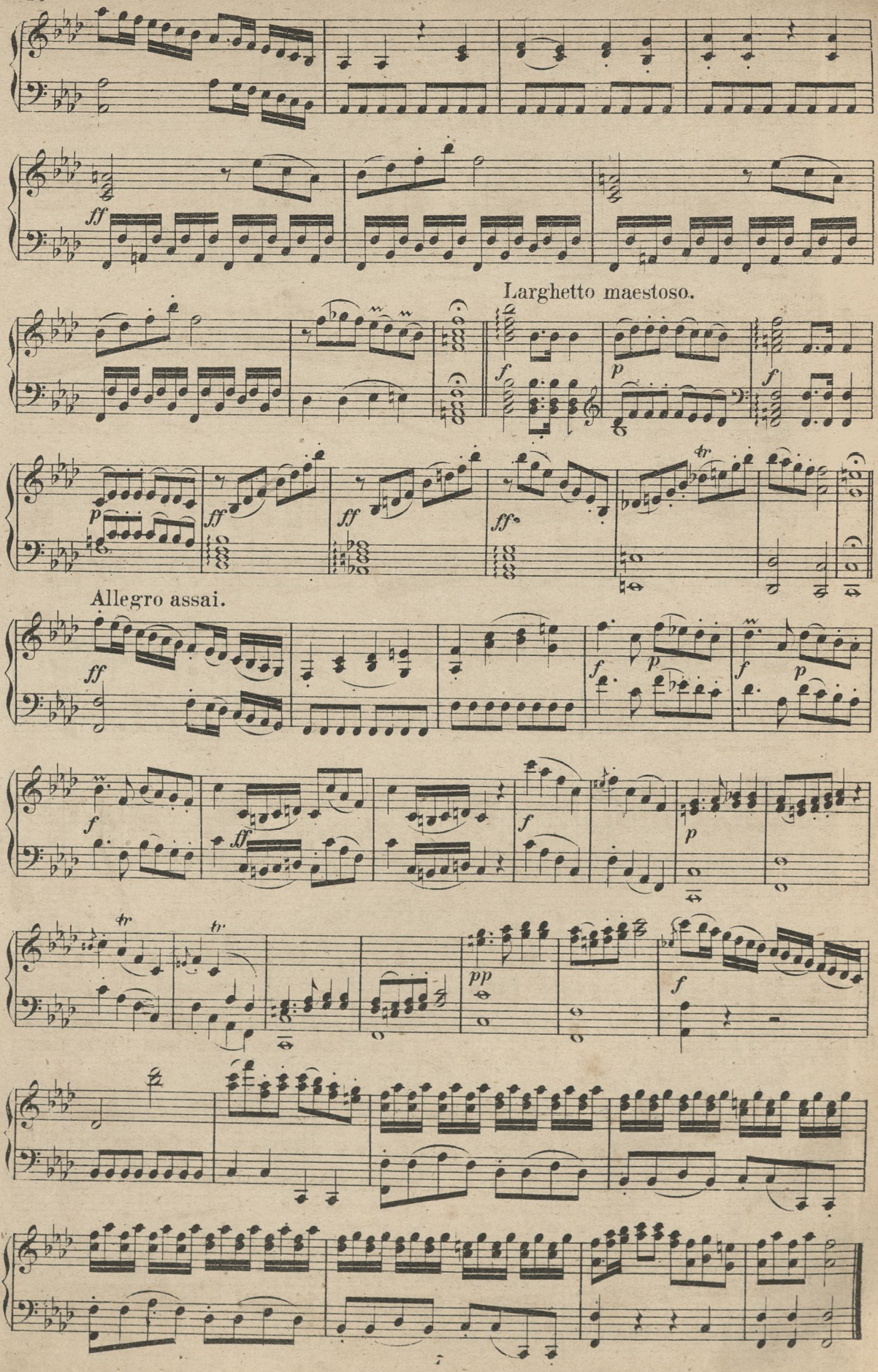
№ 34.

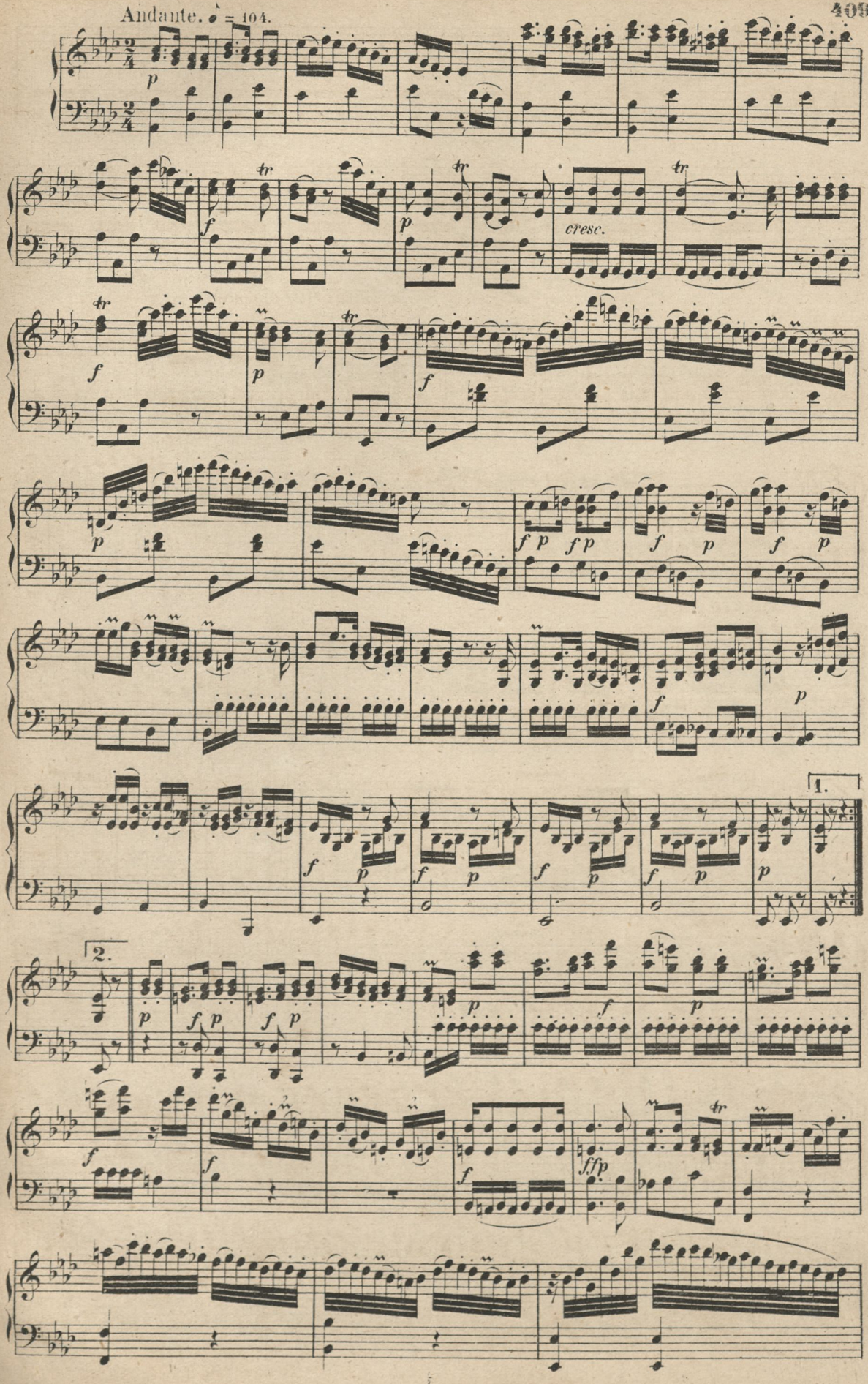
Larghetto maestoso. ♩ = 72.



Allegro assai. ♩ = 152.




Larghetto maestoso.
Allegro assai.


Andante. ♩ = 104.
p
f
p
cresc.
f
p
f
p
f p f p
f p
f p
f p
f p
p
1.
2.
p
f p f p
p
f
p
f
f
f
ffp


Presto. 𝅗𝅥 = 92.


p
f
p
f
p
f

Composed in 1781.
Appeared for the first time in 1783.

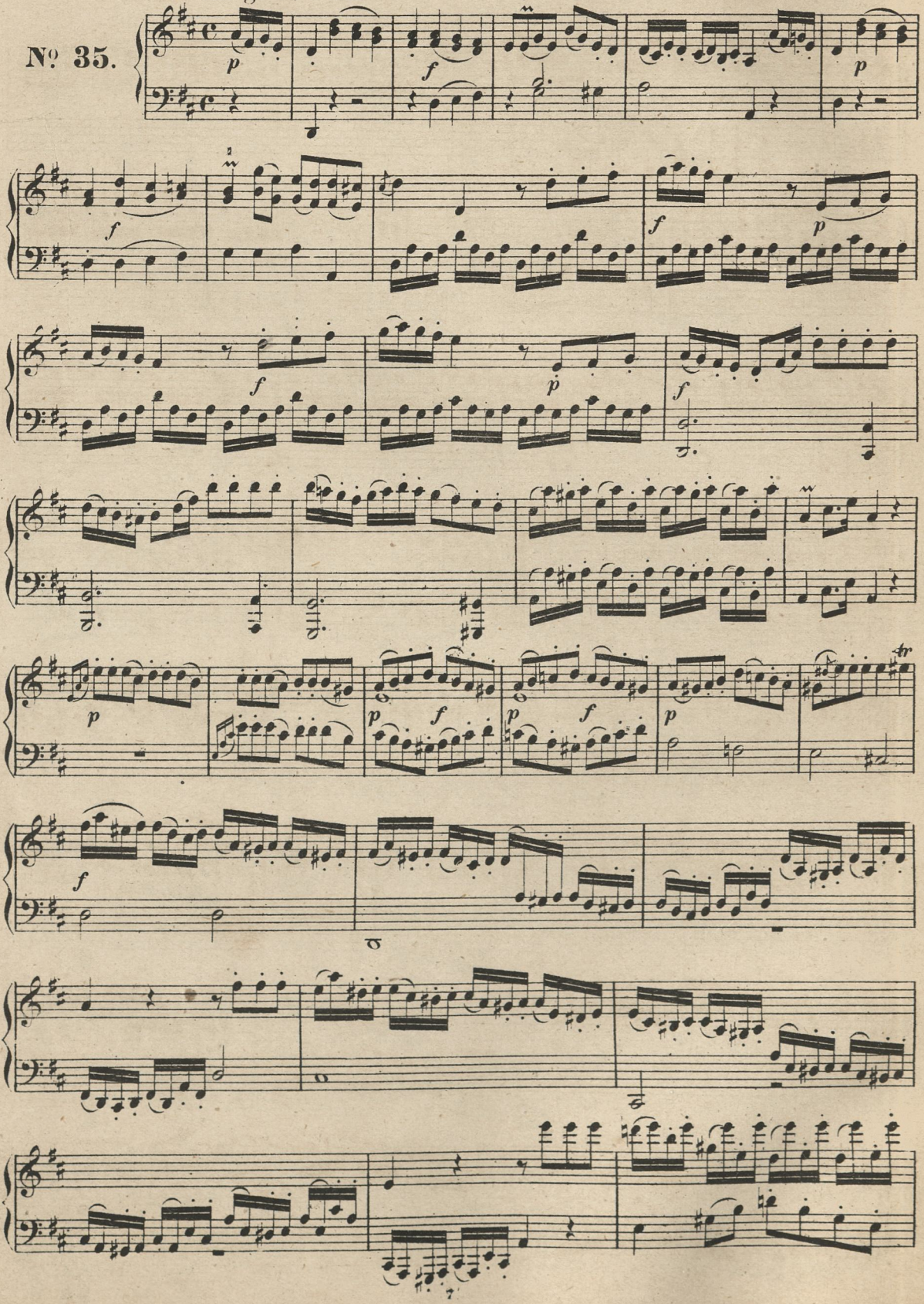
SONATA.

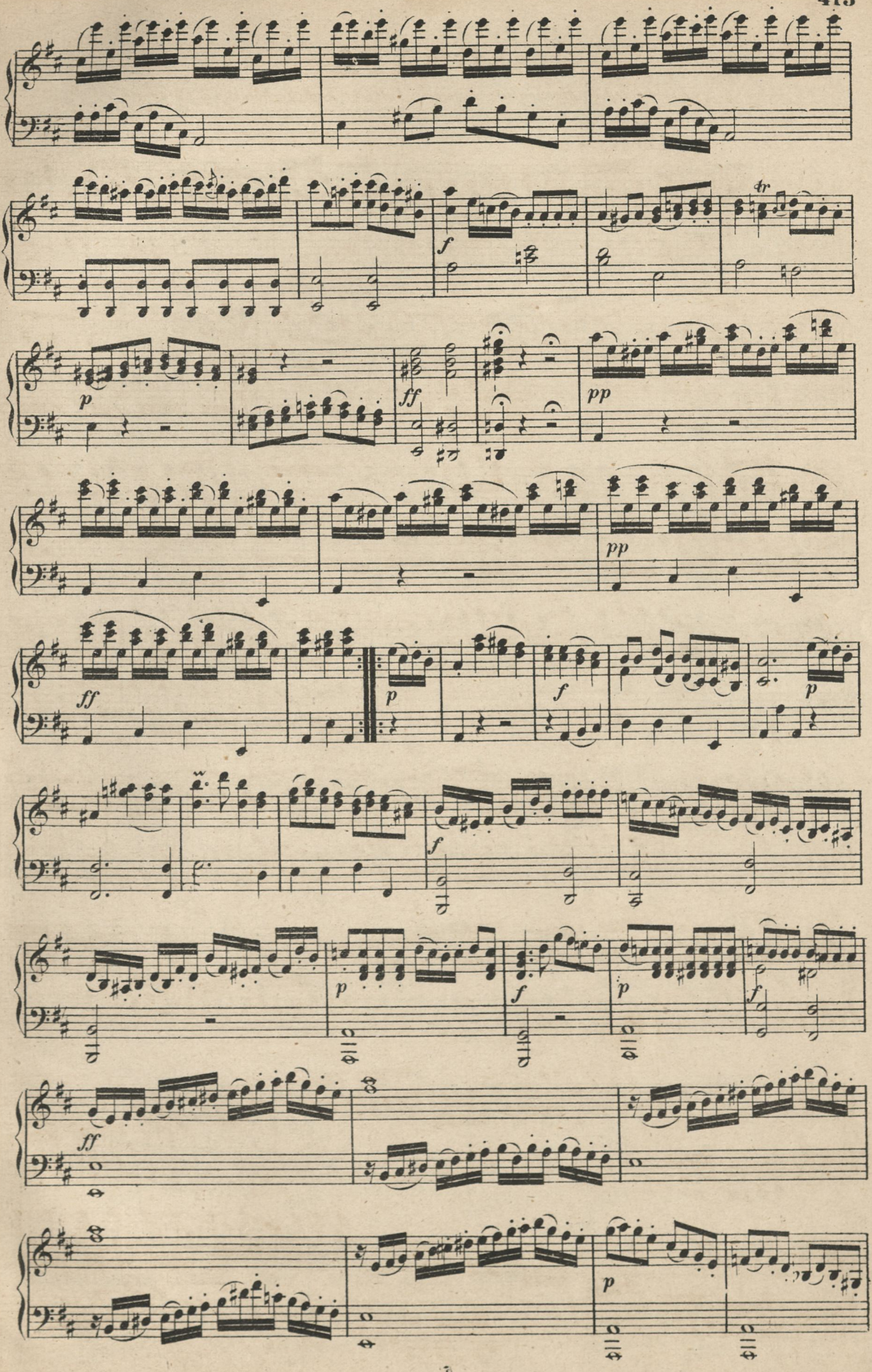
(Dedicated to Maximilian Frederic, Palatine and Archbishop of Cologne.)

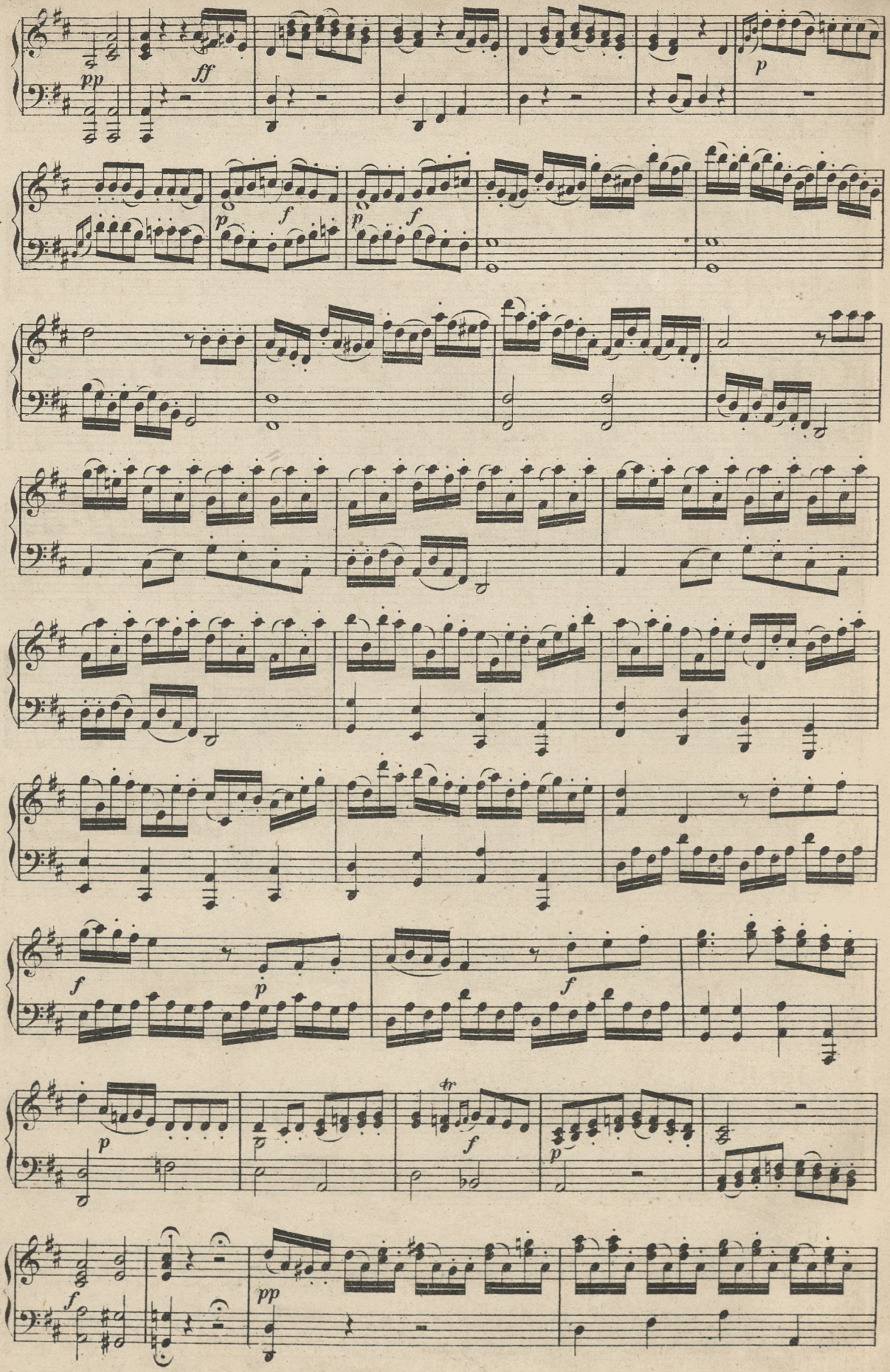
Allegro. ♩ = 152.

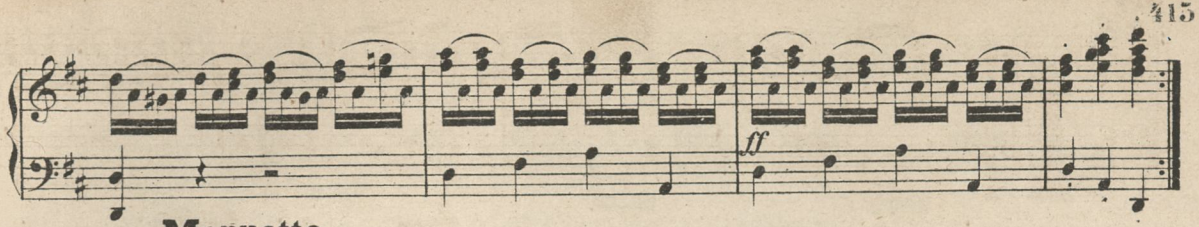
Beethoven.

No. 35.



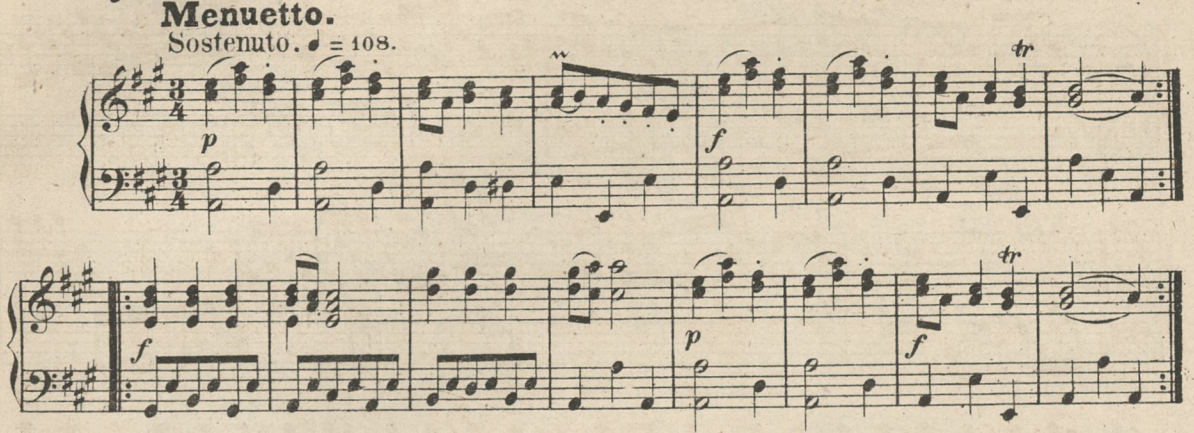

f
tr
p
ff
pp
pp
ff
p
f
p
f
p
p
f
p
f
ff
p


pp
ff
p
p
f
p
f
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f
p
tr
f
p
f
pp

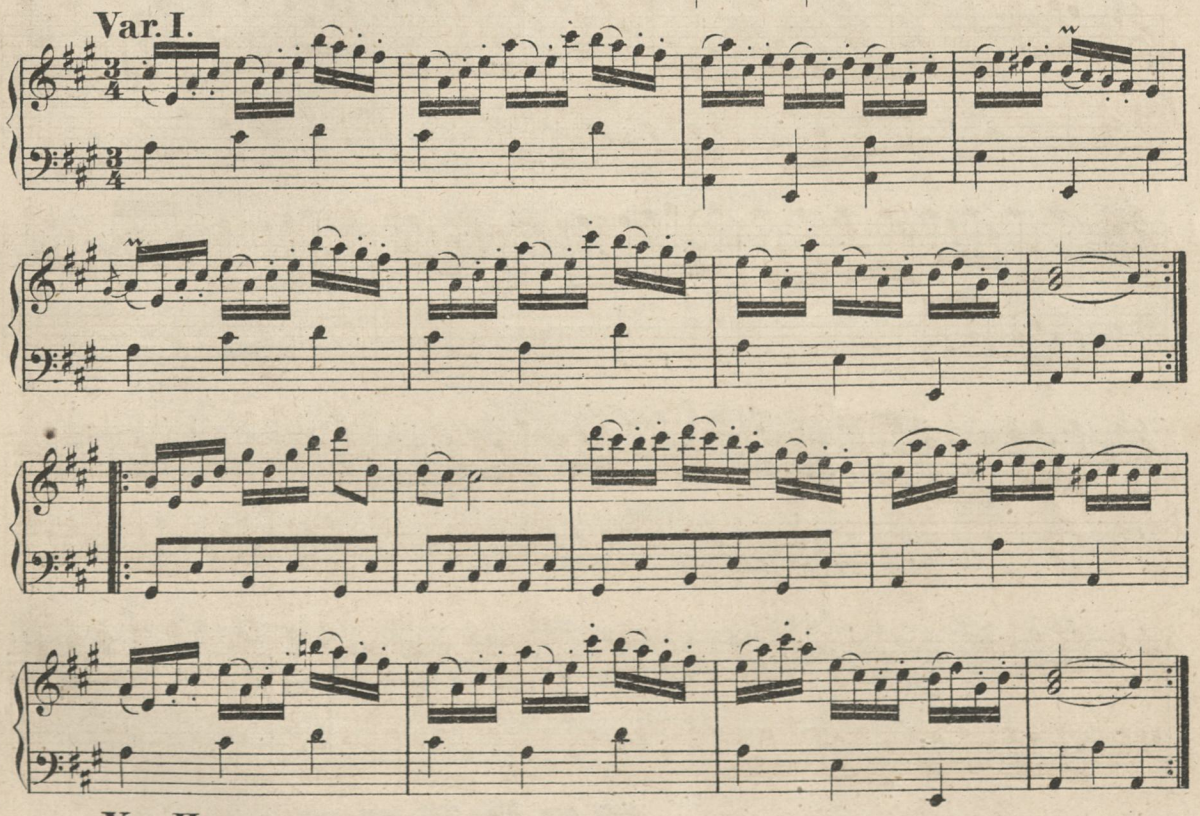


Menuetto.

Sostenuto. ♩ = 108.



Var. I.



Var. II.

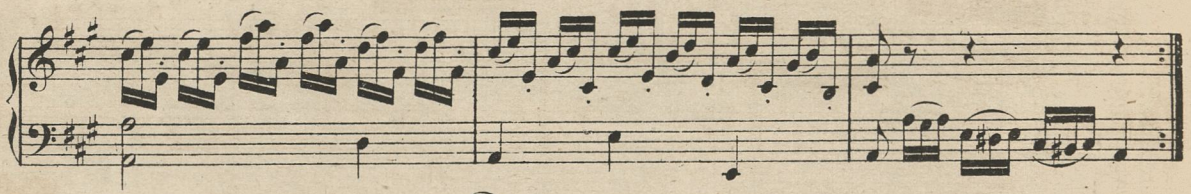


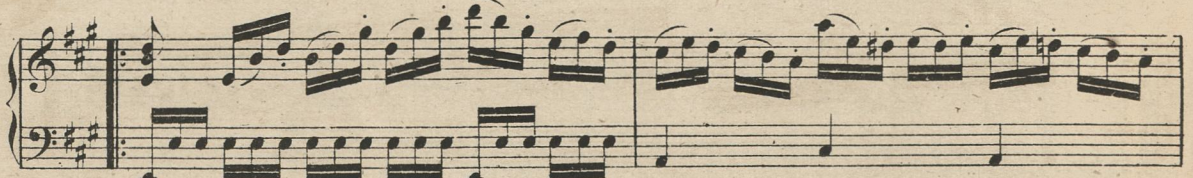


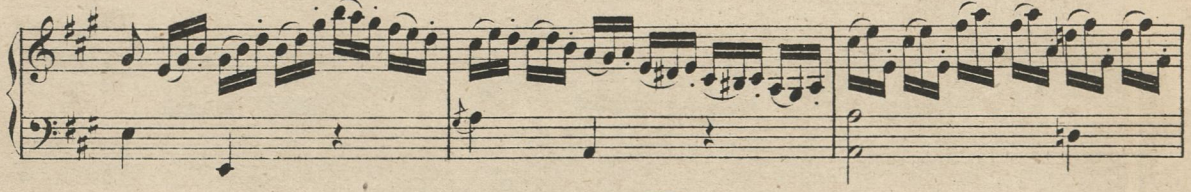
Var. III.

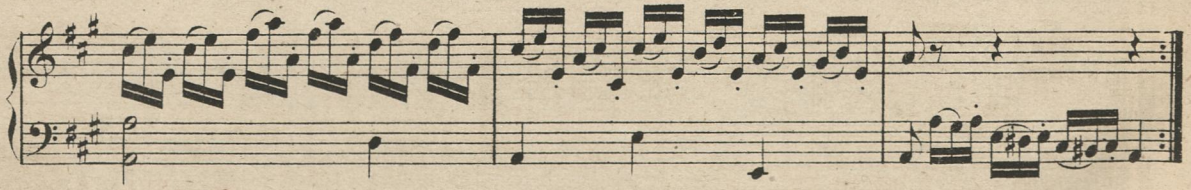










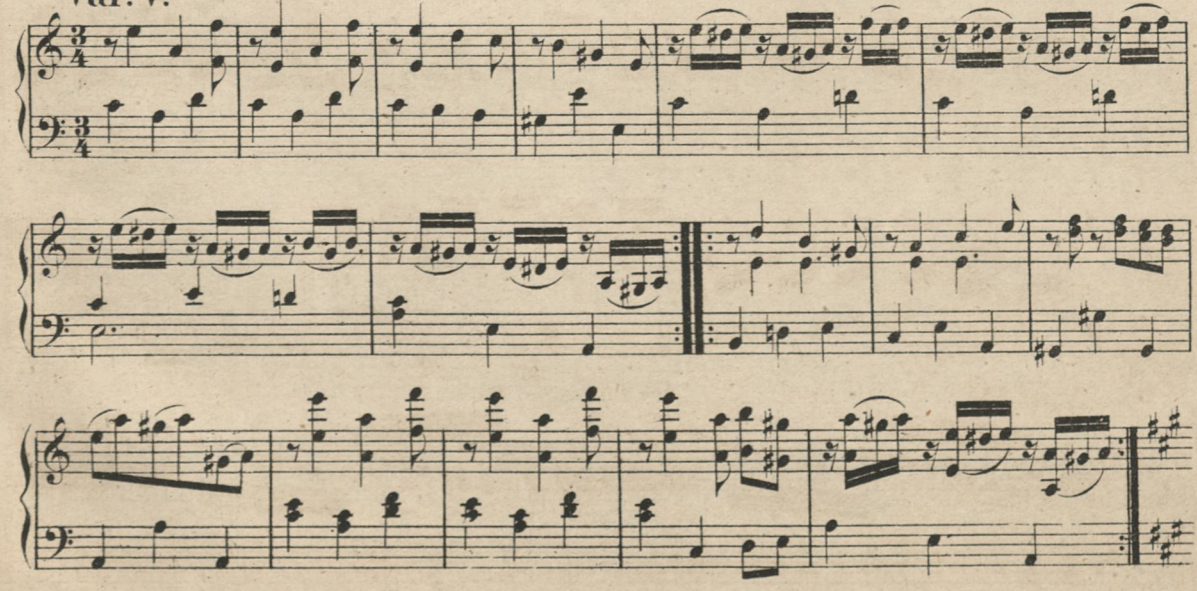


Var. IV.

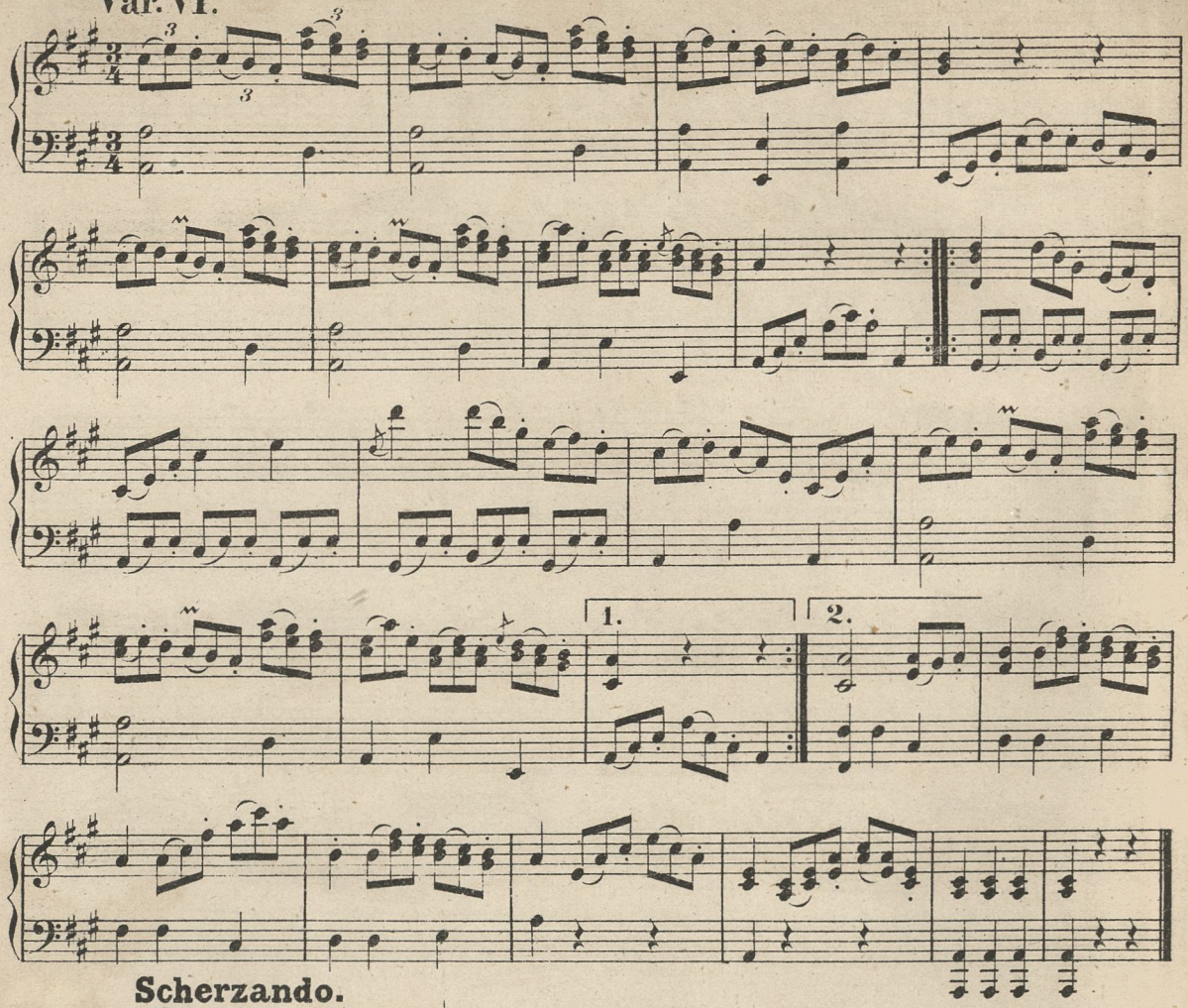




Var. V.

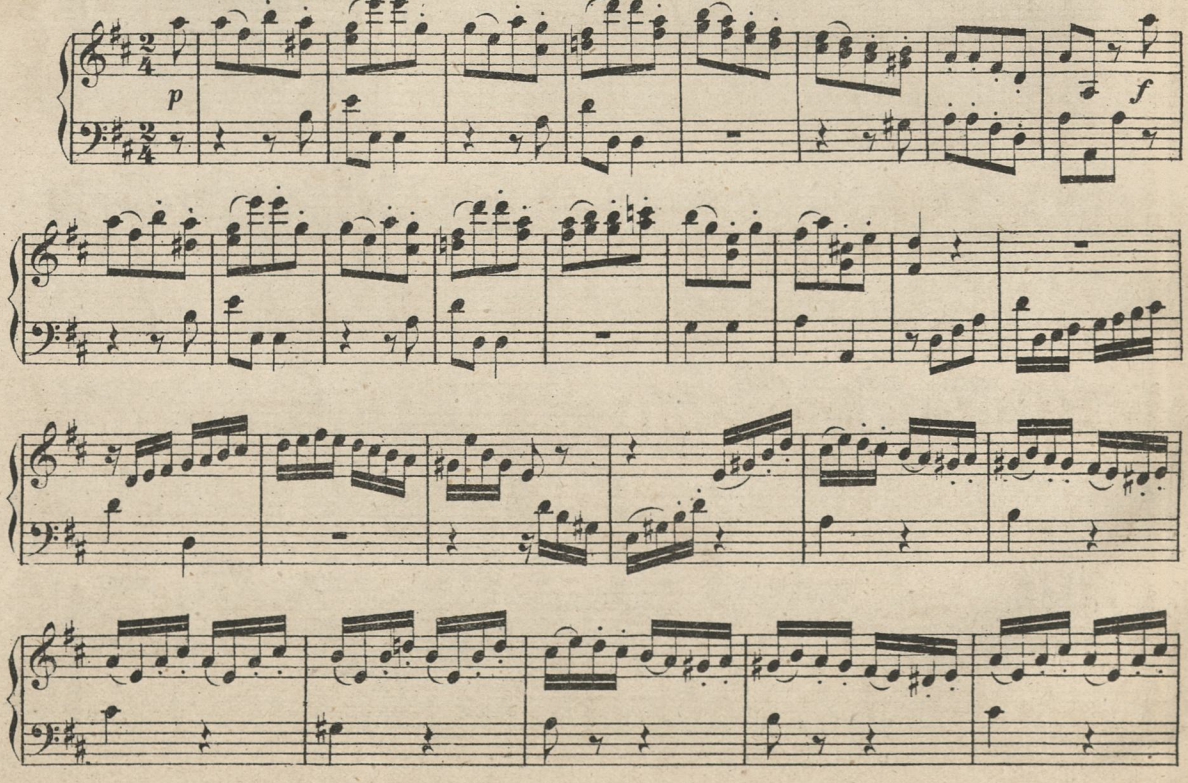


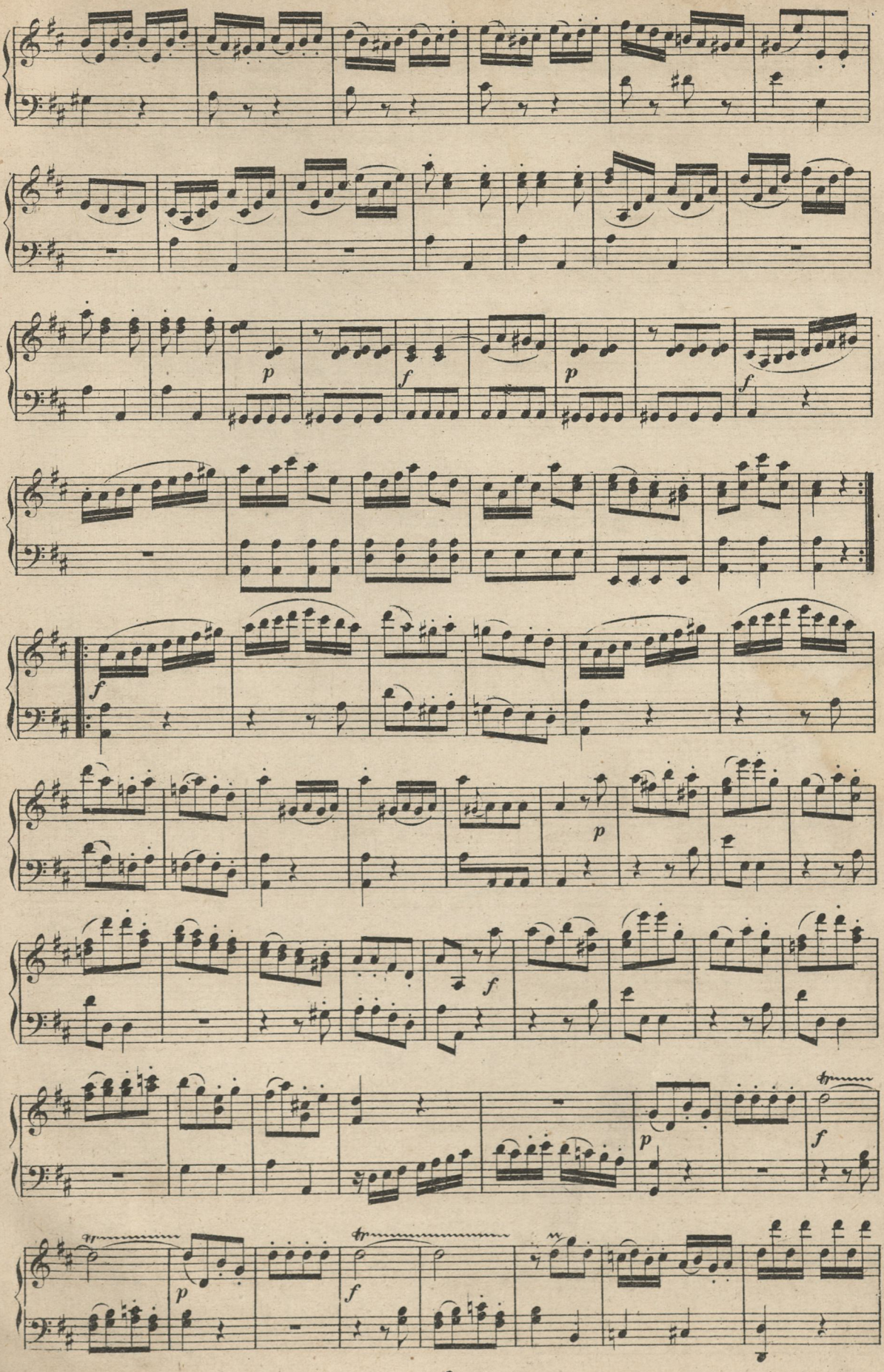
Var. VI.

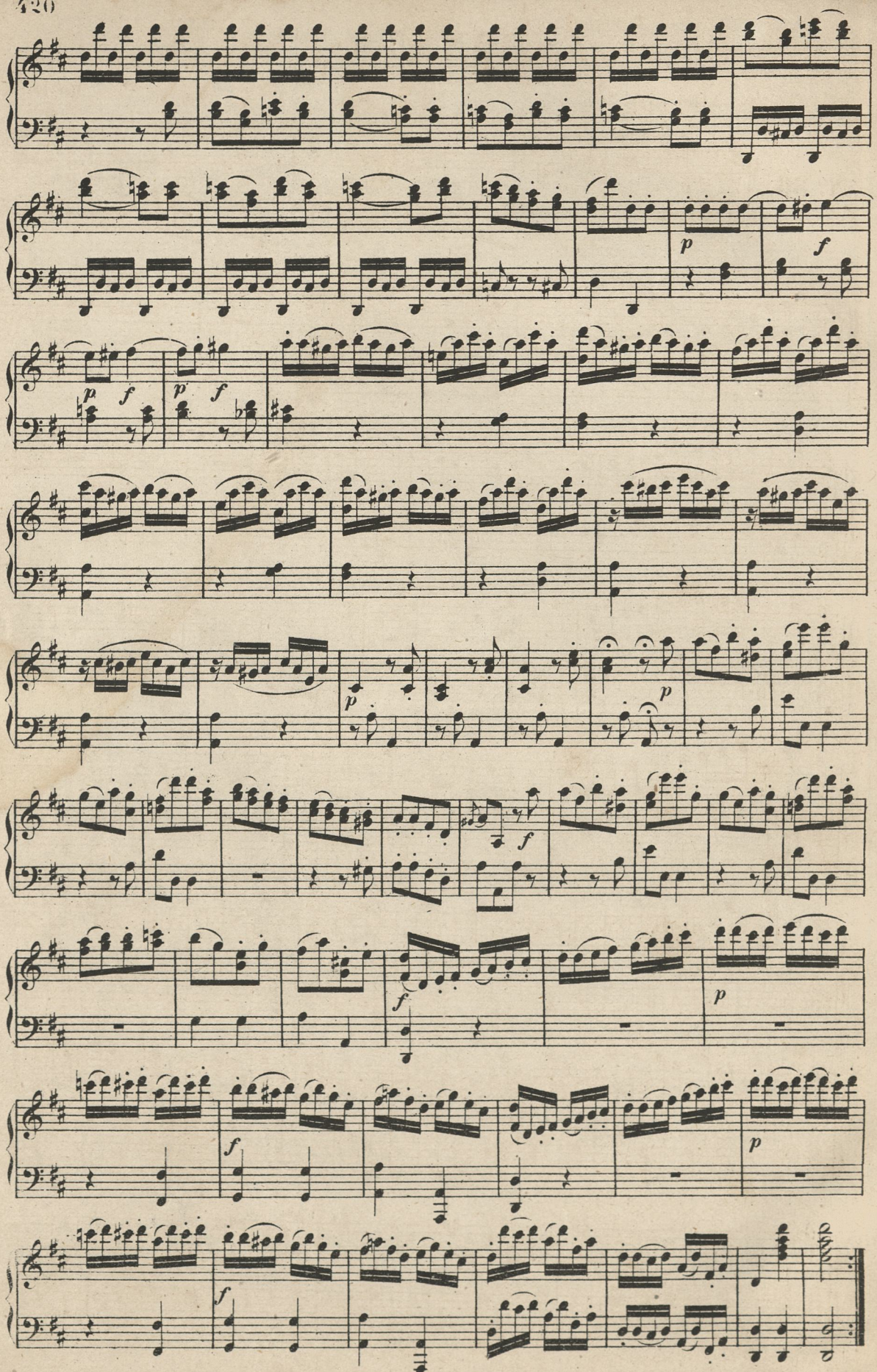


Scherzando.

Allegro ma non troppo. ♩ = 80.




p
f
p
f
f
p
f
p
f
p
f


p
f
p
f
p
f
p
p
f
f
p
f
p

Given by Beethoven to
Miss de Breuning in 1796.

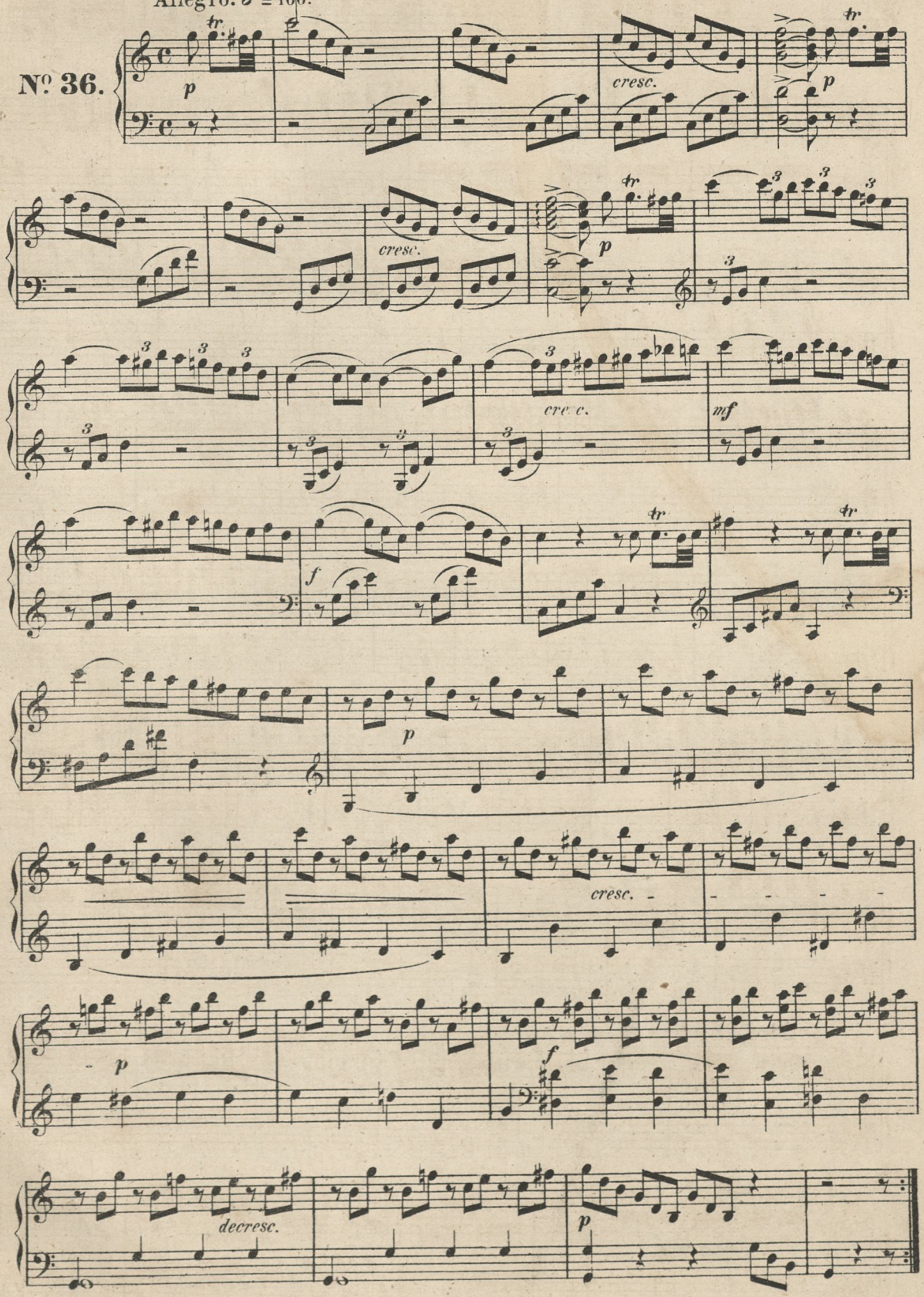
SONATA.

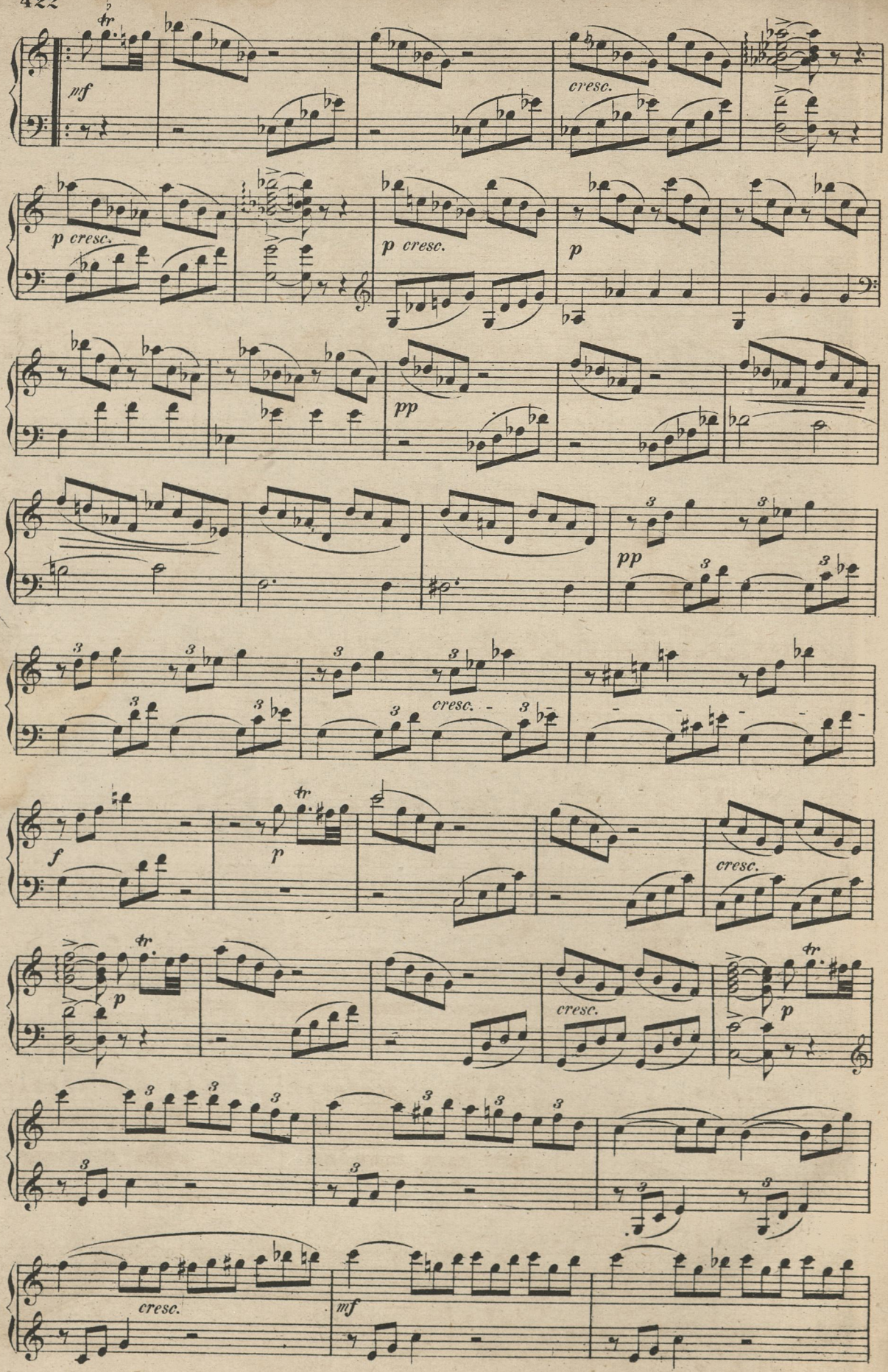
(Dedicated to Miss Eleonora de Breuning.)

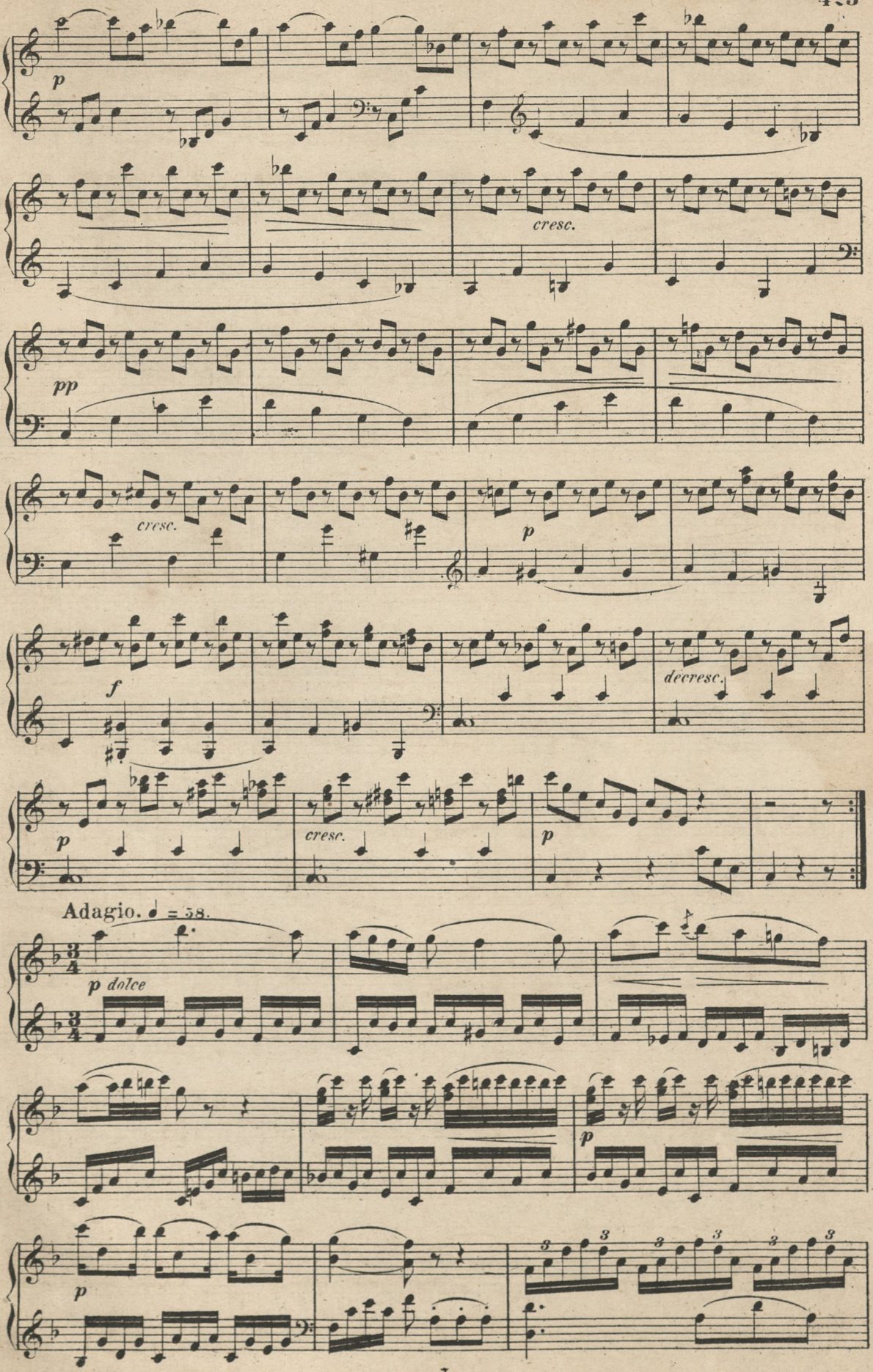
Beethoven.

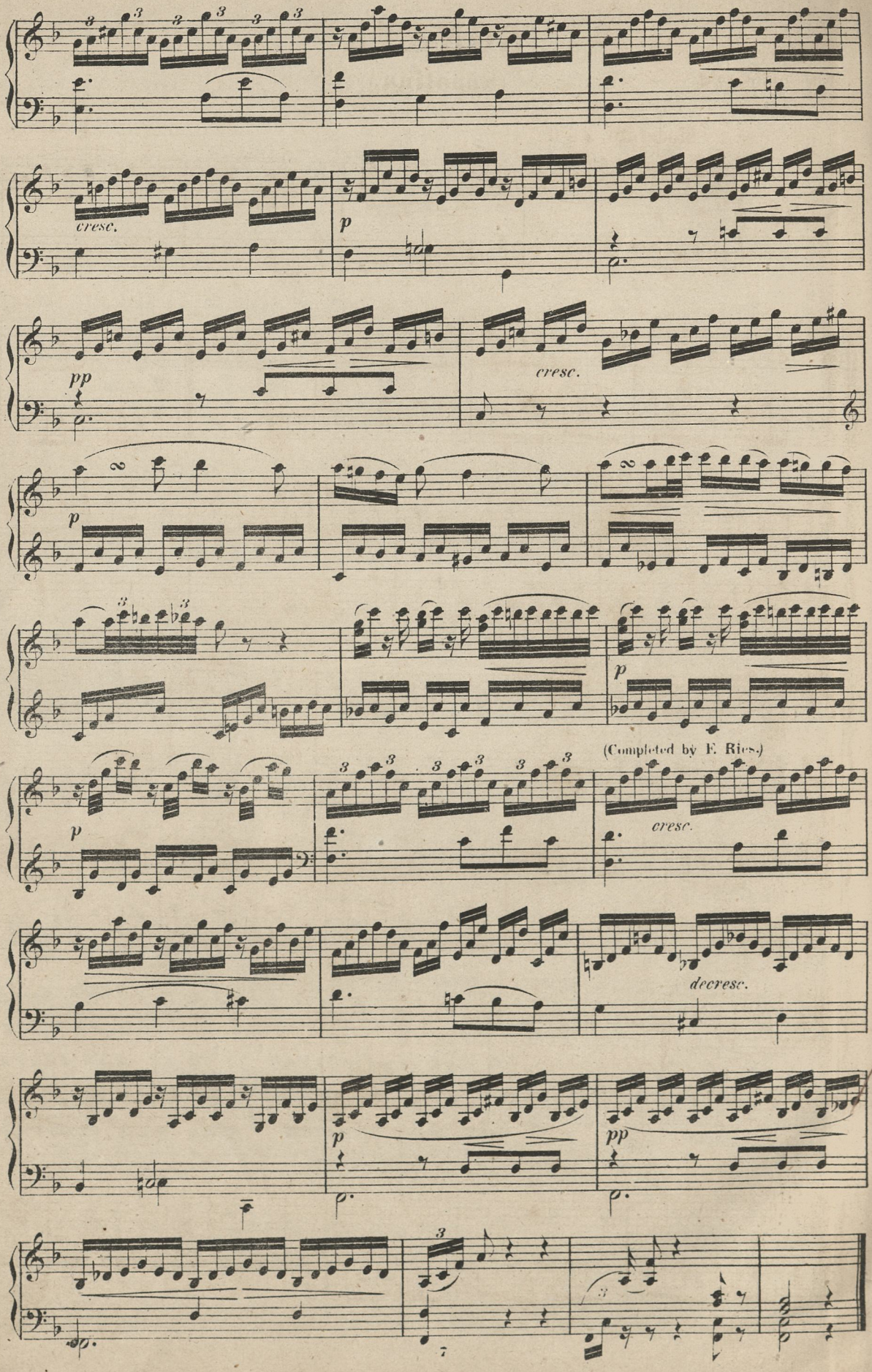
Allegro. $\frac{2}{2}$ = 100.

No. 36.




mf
cresc.
p cresc.
p cresc.
p
pp
pp
cresc.
f
p
cresc.
p
cresc.
p
cresc.
mf


p
cresc.
pp
cresc.
p
f
decresc.
p
cresc.
p
Adagio. ♩ = 58.
p dolce
p
p


cresc.
p
pp
cresc.
p
p
(Completed by F. Ries.)
cresc.
decresc.
p
pp

Date of Composition unknown.
Authenticity doubtful.

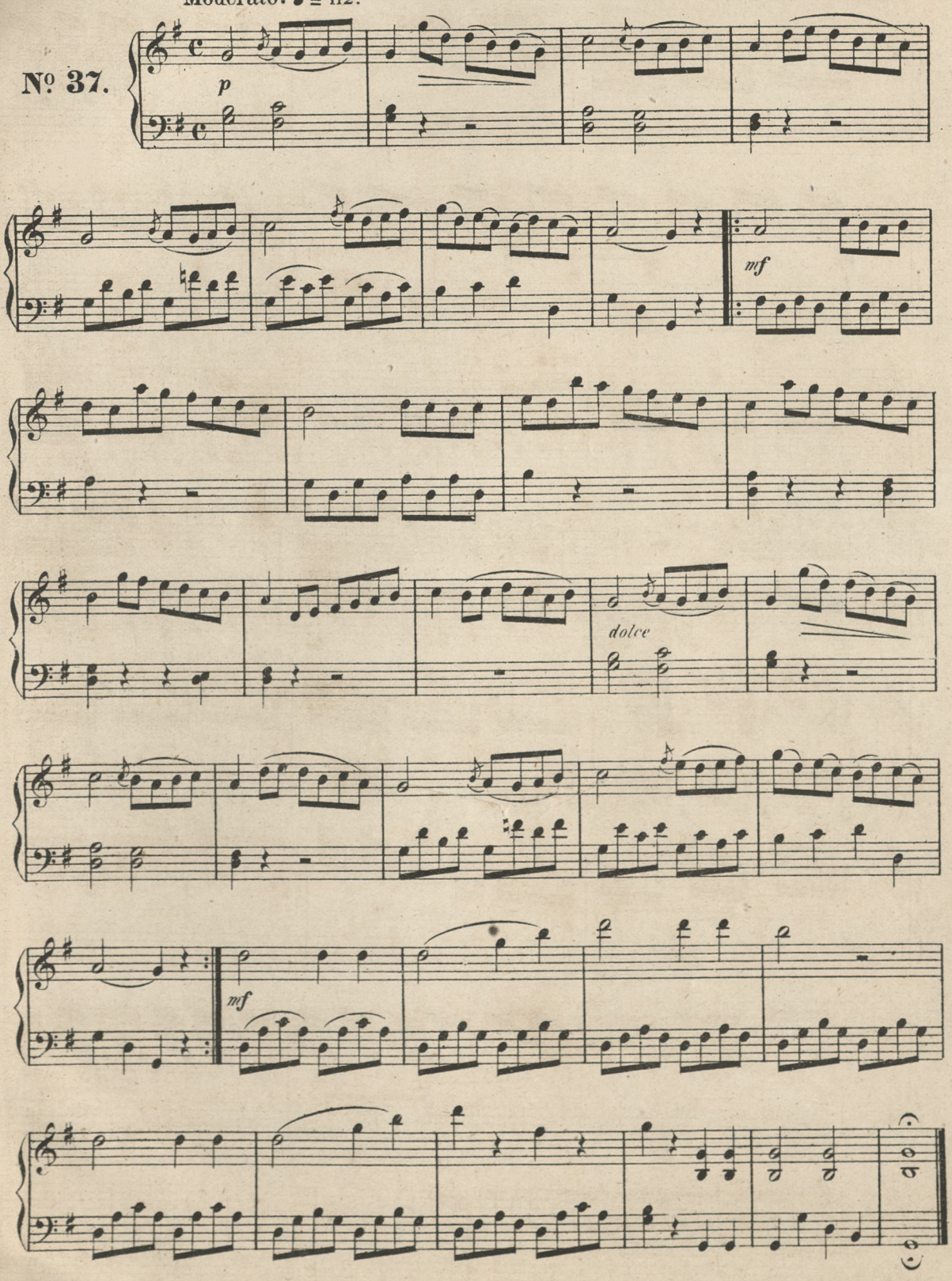
SONATA.

(Sonatina.)

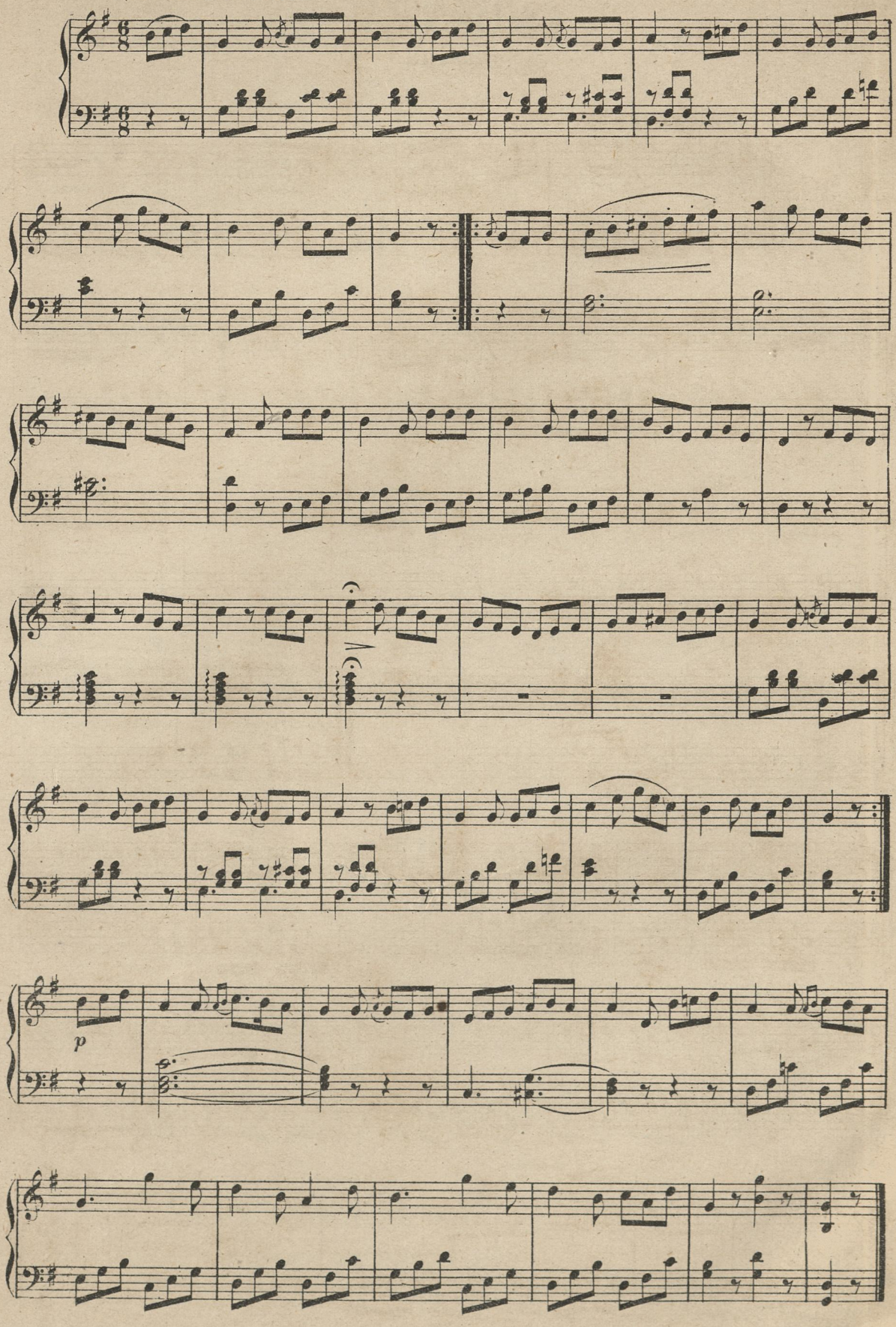
Moderato. ♩ = 112.

Beethoven.

No. 37.



Romanze. ♪ = 144.



Date of Composition unknown.
Authenticity doubtful.

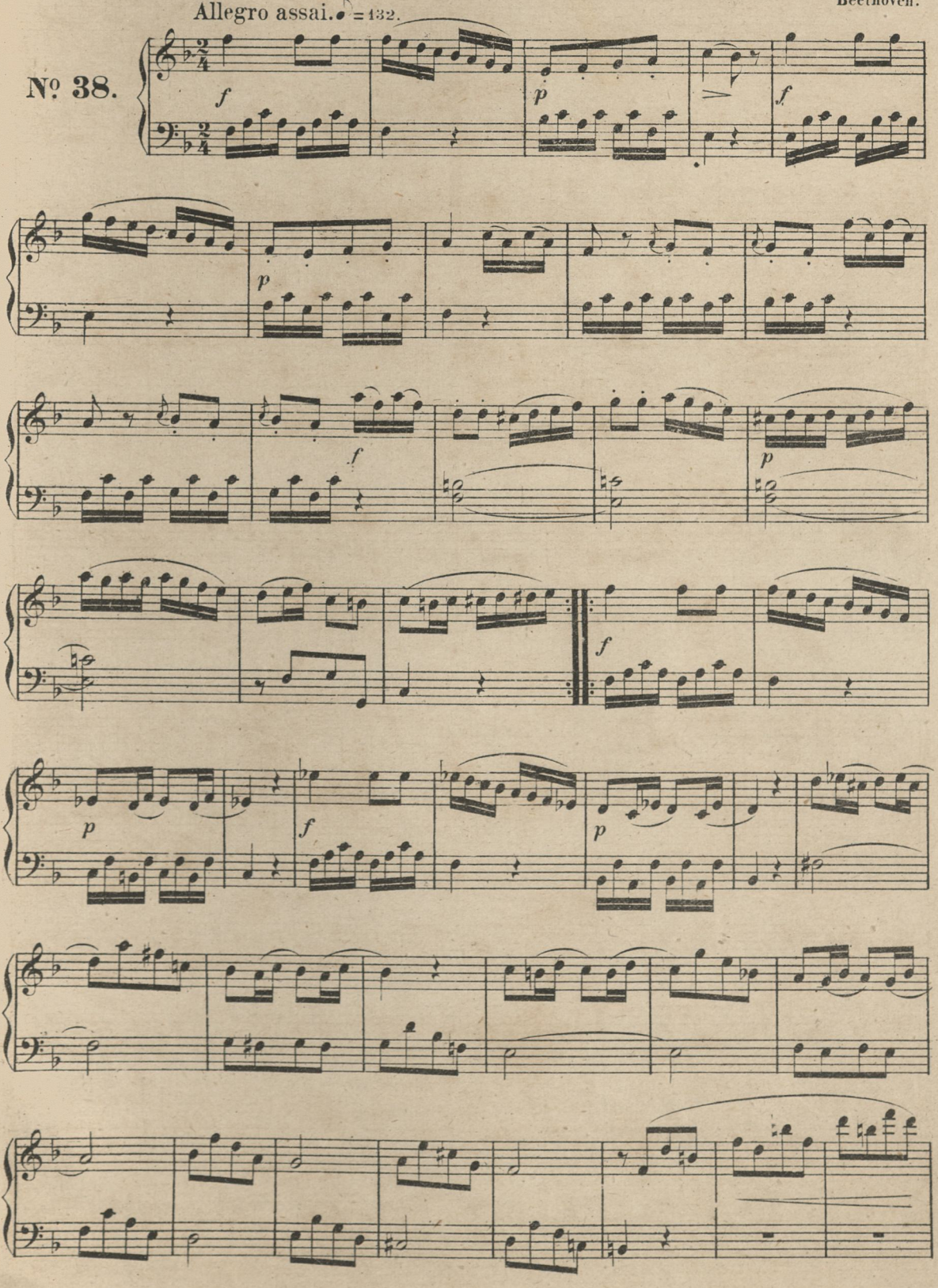
SONATA.

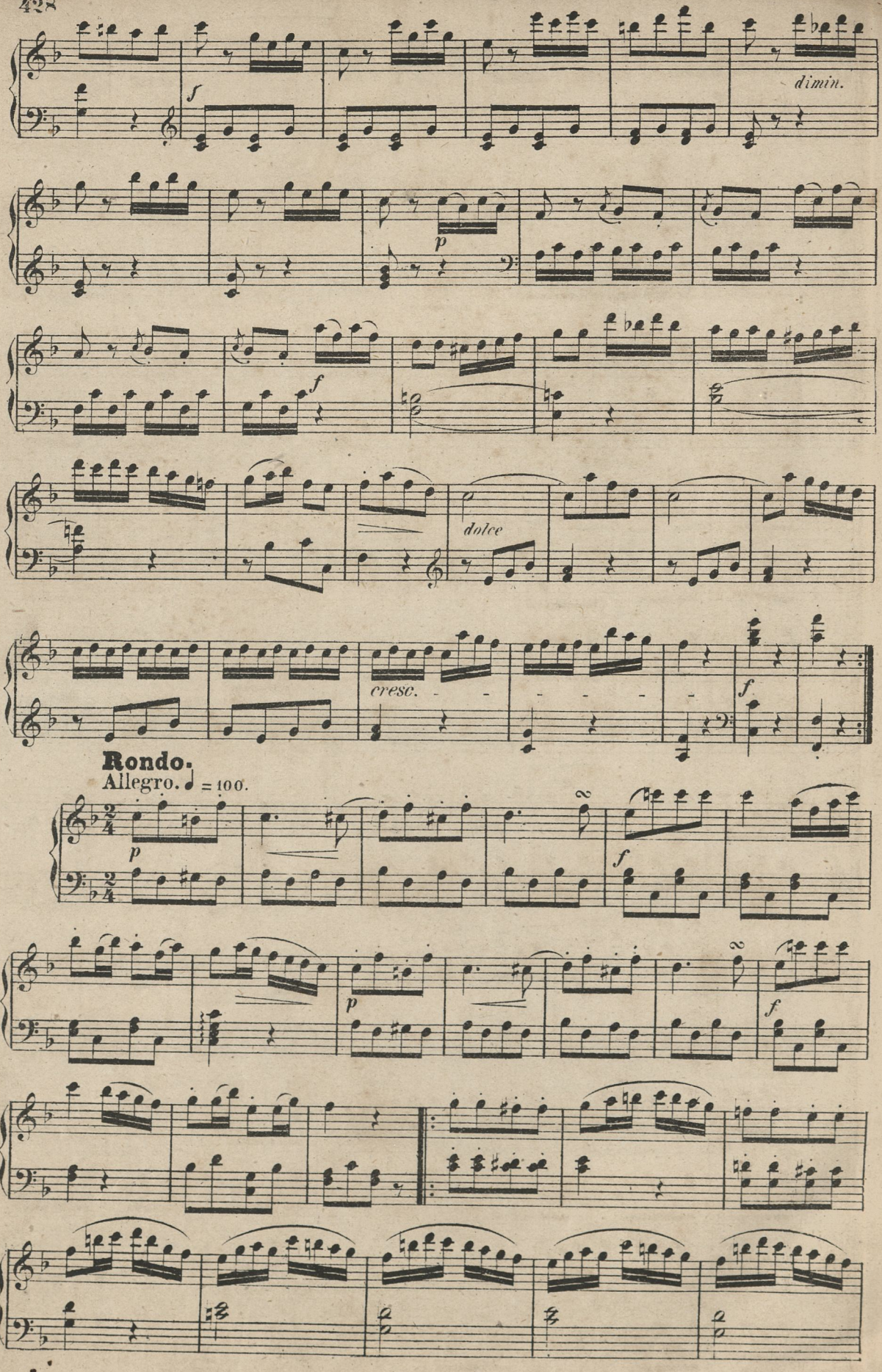
(Sonatina.)

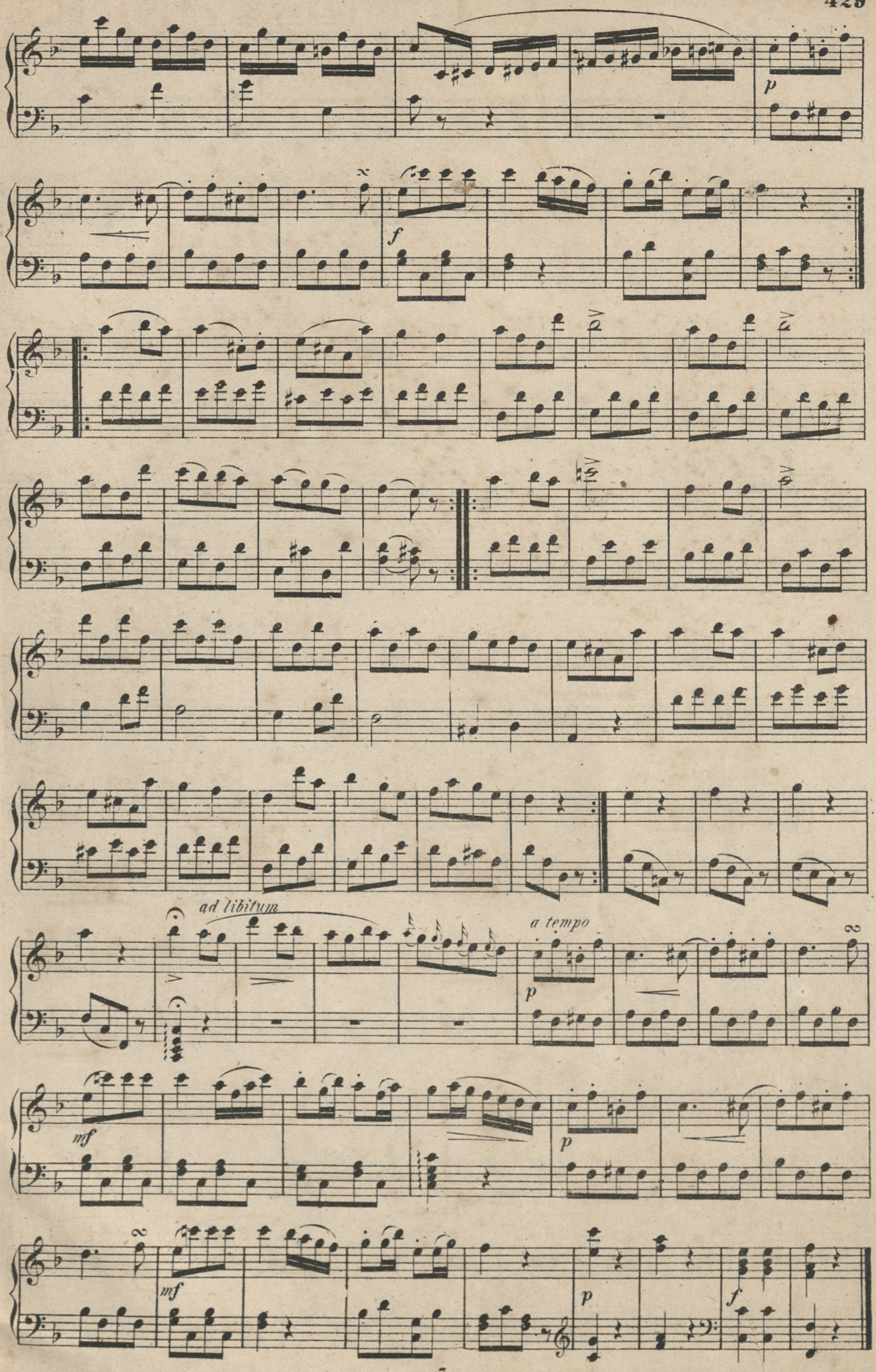
Beethoven.

Allegro assai. ♪ = 132.

No. 38.




f
dimin.
p
f
dolce
cresc.
f
Rondo.
Allegro. ♩ = 100.
p
f
p
f


p
f
ad libitum
a tempo
p
mf
p
mf
p
f