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BEETHOVEN SONATAS

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BEETHOVEN SONATAS, COMPLETE IN TWO VOLUMES

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Sonate pathétique, Op.13.

Gedruckt im Jahre 1799.

1. (Grave.) Die 32 tel dürfen nicht zu Gunsten der punktierten Noten verkürzt werden. Überhaupt ist die ganze Einleitung streng im Takte zu spielen. Das Tempo geht so langsam, dass Sechszehtelnoten etwa dieselbe Dauer haben wie im folgenden Allegro die halben Noten. Die plötzlichen dynamischen Unterschiede dieser pathetischen Einleitung denke man sich vom Orchester ausgeführt, um sie schärfer auszuprägen. Man trachte verschiedene Klangfarbe zu erzielen.
2. (Allegro, II. Theil.) Die drei Accente auf den leichten Zeitwerten sind vom Herausgeber zugefügt.
3. Das Crescendo in den drei Anläufen, zweimal durch plötzliches *p* unterbrochen, ist jedesmal mehr zu steigern.
4. (Adagio.) Die Melodie muss sich von den anderen Stimmen abheben. Bei gleichzeitigem Anschlag spiele man den Bass etwas schwächer, die Mittelstimme am schwächsten. Die rechte Hand übe man zuerst allein, da die gleichzeitig verschiedene Tongebung in einer Hand besonders schwierig ist.
5. (Seite 13.) Generalauftakt zur nächsten achttaktigen Periode, welche den Gesang der ersten in nächster höherer Octave wiederholt, aber durchreichere Begleitung an Innigkeit noch gewinnt.
6. Die schwächer zu spielende Begleitung zart und dabei streng gleichzeitig mit den Melodienoten zu spielen.
7. Das *d* hat doppelte Bedeutung. Als Auflösung sollte es leicht genommen werden. Durch die wechselnde Harmonie wird es zum neuen Anfang, der noch einen Extraaccent beansprucht, da diese Note zugleich Syncope ist, welche in's Crescendo fällt.
8. (Rondo.) Dieser Satz wird oft im Tempo übertrieben. Der graziöse, fast mozartische Styl dieses Finale verträgt kein schnelles Tempo.
9. (Seite 17.) Hier und da vorkommende doppelte Bogenbezeichnung ist so gemeint, dass die oberen (längerer) Bögen Phrasen-, event.
- Motivgrenzen andeuten, die unteren, kürzeren Bögen dagegen nur Articulationszeichen sind. Folgende Phrase: 
- besteht aus zwei Taktmotiven, welche man meistens so auffasst, wie ich unter b) bezeichne. Wenn auch die geforderte Bindung des  diese Auffassung unterstützt, ist sie meiner Ansicht nach nicht die beste, denn das zweimalige Sinken der Melodie in die Unterquinte ist dem wiederholten Gähnen nicht unähnlich. Durch die unter a) bezeichnete Phrasierung wird dieser ungünstige Eindruck gar nicht entstehen und es wird „Mannigfaltigkeit in die Einheit“ gebracht. Das  kann trotzdem gebunden und das sanft abgezogene *d* doch als neuer Anfang empfunden werden. Für den Spieler ist der ästhetische Eindruck ein ganz anderer, ob er das *d* als End- oder Anfangsnote auffasst. Im letzteren Falle muss er, um sich dem Zuhörer verständlich zu machen, die Viertelnote *d* ein wenig accentuieren.
10. (Seite 17.) Zwei halbtaktige Anschlussmotive und zugleich Schlussbekräftigungen.
11. In einer Spalte zusammenlaufende Bögen verbieten das Absetzen der Endnote, welche hier nur leichter genommen wird.
12. (Seite 18.) Das *f*³ war zur Zeit der Entstehung dieser Sonate die höchste Taste des Klaviers. Sonst würde Beethoven die Gradation wahrscheinlich auf *as*³ führen, wodurch auch die Passage an Brillanz gewonnen hätte. Man könnte hier unbedenklich den Takt mit *as*³ anfangen.



Der Fälle der durch das Instrument auferlegten Beschränkungen gibt es bei Beethoven viele, aber meistens fielen die durch die Grenze des Claviers notwendig zu modifizierenden Transpositionen einer früheren Stelle zu Gunsten der Composition aus (z.B. der Schluss des I. Satzes in der Sonate Op. 10, No. 3 etc.). Trotzdem der Herausgeber im Ganzen gegen solche Berichtigungen des Notentextes ist und hier sogar kein analoger Fall die Annahme unterstützt, scheint ihm die Culmination auf *as*³ anstatt auf *f*³ zu natürlich und selbstverständlich, als dass er es unerwähnt liesse.

Sonata pathétique, Op 13.

Printed in the year 1799.

1. (Grave.) The  must not be shortened in favour of the dotted notes. The whole introduction must be played strictly in time. The tempo is so slow that  notes have practically the same duration as  in the allegro which follows. The sudden dynamic changes in this pathetic introduction should be imagined as played by an orchestra, in order to define them more sharply. Strive to attain as much tone colour as possible.
2. (Allegro, II. Part.) The three accents have been added by the editor.
3. The Crescendo in these three phrases, twice interrupted by a sudden *piano*, must be increased after each break.
4. (Adagio.) The melody must stand out clearly above the other voices. The stroke must be simultaneous, the bass somewhat lighter than the Theme, and the middle voice still more so. The right hand must be practiced alone, because the simultaneous production of various tones in one hand is especially difficult.
5. (Page 13.) A repetition of the first eight bars, with the melody in the next higher octave, intensified by a richer accompaniment.
6. The accompaniment must be played delicately, but simultaneously with the notes of the melody.
7. The note *d* stands in a double position. As the final note of a phrase it should be played lightly. Through the harmonic changes it becomes the first of a new phrase, with an added accent by virtue of its syncopation, followed by a crescendo.
8. (Rondo.) This movement is often played too quickly. The graceful style of this finale, approaching almost that of Mozart, cannot be carried out in too rapid tempo.
9. (Page 17.) The explanation of double phrasing, which will be found here and there, is as follows: the upper (longer) marks indicate the boundaries of phrases or motives, the lower (shorter) ones are simply signs of articulation. The following phrase: 
- consists of two short motives which are generally conceived as at b). Even though the necessary phrasing  seems to support this conception, it appears to me by no means the best, for the double dropping of the melody a fifth below is not unlike repeated yawning. If the phrase be played as at a) this unpleasant impression will not appear. The phrase  can still be played legato, and the *d*, lightly played, still be conceived as the beginning of the next. For the player the aesthetic impression is quite different, according as he conceives the *d* as end or beginning of a phrase. In the latter case, he must accent the note slightly, in order to make it comprehensive to the listener.
10. (Page 17.) Two annexed motives of one half bar each, serving also to strengthen the end of the phrase.
11. Where two phrasing marks form a point, as in this case, the last note is not shortened, but only played lighter.
12. (Page 18.) This *f*³ was the highest key upon the pianoforte at the time this sonata was written; otherwise Beethoven would probably have carried the phrase up to *ab*³, whereby the passage would have gained greatly in brilliancy. This bar might begin without hesitation upon *ab*³.



There are many instances of the limits placed upon his pianoforte writing by the instrument in the works of Beethoven, but in most cases they appear to the advantage of the composer. (See end of last movement of Sonata Op. 10, No. 3 &c. Although the editor is opposed in general such changes of text, and even although there is, in this case, no analogous instance to support his supposition, he yet feels that the culminating upon *ab*³ instead of *f*³ is too natural and self evident for him to pass it by without remark.

To Prince Carl von Lichnowsky

Sonate Pathétique. Op. 13.

L. van BEETHOVEN.
Revised by J. Jiránek.

Allegro di molto e con brio. (♩ = 144) 5

The image shows a page of sheet music for piano, consisting of five staves. The music is in common time and uses a key signature of two flats. The first staff features a dynamic marking 'p' followed by 'sf' and 'cresc.' The second staff has a dynamic 'sf' and 'Ped.' markings. The third staff includes a dynamic 'sf' and 'Ped.' markings. The fourth staff has a dynamic 'cresc.' and 'sf' markings. The fifth staff concludes with a dynamic 'sf' and 'Ped.' markings. The music is annotated with various performance instructions such as 'Ped.', 'sf', 'cresc.', and 'p'. There are also circled numbers above some notes, likely indicating fingerings or specific performance techniques.

a)

Allegro molto e con brio.

attacca subito Allegro molto e con brio

No ped

cresc.
marcato il basso

2)

dimin.

dimin.

pp

cresc.

b) 353 *tr* *24*

sf

pp

cresc.

sf

sf

sf

fp

b) *3 2 1 24*

dim.

p *sf* *cresc.*

Ped. *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.*

p

sf *mf*

Ped. *** *STAY* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.*

p *cresc.*

Ped.* * *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.*

p *cresc.* *p*

Ped.* * *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p*, *sf*, *cresc.*, *mf*, *f*, *mf*, *sff*, *sf*, *decresca*, *pp*, and *rit.*. Articulation marks like *v* and *V* are placed under notes. Measure numbers 243 and 143 are indicated above certain measures. A handwritten note '3' is placed near the end of the fourth staff. The score consists of two systems of music, each starting with a treble clef and a bass clef, and ending with a bass clef.

Musical score for piano, five staves, common time, key signature of two flats.

- Staff 1:** Treble clef. Dynamics: *p*. Pedal markings: *Ped.*, ***, *Ped.*, ***.
- Staff 2:** Bass clef. Pedal markings: *Ped.*, ***.
- Staff 3:** Treble clef. Dynamics: *cresa*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.
- Staff 4:** Treble clef. Dynamics: *f*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.
- Staff 5:** Bass clef. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.
- Staff 6:** Treble clef. Dynamics: *cresa*. Pedal markings: *Ped.*, ***.
- Staff 7:** Bass clef. Dynamics: *f*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Handwritten markings: '4' appears under the third staff; '*' appears under the second, fourth, and fifth staves; and a circled '4' appears under the fifth staff.

12

p *cresc.* *ped.* *

ped. * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* *

sf *f* *v* *v* *v* *v*

ped. * *ped.* * *ped.* * *ped.* *

Grave. *poco rit.* *ff* *ff* *p* *cresc.* *più cresc.* *sf*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Allegro molto e con brio.

decresc. *poco rit.* *pp* *p* *sf*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

cresc. *ff* *sf* *sf* *ff*

ped. * *ped.* * *ped.* * *ped.* *

Adagio cantabile. ($\text{♩} = 60$)

This image shows page 14 of a musical score for piano, consisting of five staves of music. The music is in 2/4 time and includes various dynamics such as *p*, *mp*, *cresc.*, *dim.*, *l.h.*, and *ff*. Fingerings are indicated by numbers above the notes. Performance instructions like "Ped." and "*Ped." are placed under specific notes. The score is written in bass clef for the top four staves and treble clef for the bottom staff. The music features complex rhythmic patterns and harmonic changes, typical of a virtuosic piano piece.

Sheet music for piano, page 15, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 15 through 20.

Staff 1: Dynamics: =fp, dimin., pp. Fingerings: 3, 2, 1; 5, 4, 5, 4; 3, 2, 1. Performance instruction: Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Staff 2: Dynamics: rf p, rf p. Fingerings: 4; 5, 4, 3, 2, 1, 2.

Staff 3: Dynamics: mp. Fingerings: 5, 4, 3, 2, 1, 2.

Staff 4: Dynamics: =sf resa, dim. Fingerings: 4. Dynamics: pp, p. Fingerings: 2, 1, 4, 2, 1; 3, 2. Dynamics: 5, 2. Fingerings: 2.

Staff 5: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 6: Fingerings: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Staff 7: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 8: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 9: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 10: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 11: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 12: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 13: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 14: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 15: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 16: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 17: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 18: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 19: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

Staff 20: Fingerings: 3, 2, 5, 3. Fingerings: 3. Fingerings: 2, 1. Fingerings: 1, 2.

mf

pp *mp* *ped.* * *ped.* * *ped.* * *ped.* *ped.* *ped.* *ped.*

p *mf* *5* *1* *3* *21* *2* ** ped.*

RIT *ped.* *1* *2* *1* *2* *1* *2* *1* *** *ped.* ***

c) *mp* *1* *2* ** ped.* *** *ped.* *** *ped.* *** *1* *2*

d) *rif* *3* *3* *1* *2*

rif dim. *2* *3* *rif* *2* *3* *pp*

c) *3* *4* *3* d) *3* *4*

RONDO. 8)

RONDO. 8
Allegro. (d=96)

p

p *legato*

Ped. ⁴ * *Ped.* *

Ped. *

1 2 3 4

mf

cresc.

sempre legato

A musical score for piano, showing two staves. The top staff is treble clef, B-flat key signature, and 2/4 time. The bottom staff is bass clef, B-flat key signature, and 2/4 time. Measure 4: Treble staff has eighth-note pairs (3, 1, 2) over a sustained bass note. Bass staff has eighth-note pairs (4, 5). Measure 5: Treble staff has eighth-note pairs (3, 1, 2) over a sustained bass note. Bass staff has eighth-note pairs (4, 5). Measure 6: Treble staff has eighth-note pairs (3, 1, 2) over a sustained bass note. Bass staff has eighth-note pairs (4, 5). Measure 7: Treble staff has eighth-note pairs (3, 1, 2) over a sustained bass note. Bass staff has eighth-note pairs (4, 5). Measure 8: Treble staff has eighth-note pairs (3, 1, 2) over a sustained bass note. Bass staff has eighth-note pairs (4, 5). Measure 9: Treble staff has eighth-note pairs (3, 1, 2) over a sustained bass note. Bass staff has eighth-note pairs (4, 5). Measure 10: Treble staff has eighth-note pairs (3, 1, 2) over a sustained bass note. Bass staff has eighth-note pairs (4, 5). Measure 11: Treble staff has eighth-note pairs (3, 1, 2) over a sustained bass note. Bass staff has eighth-note pairs (4, 5).

11)

 12)

Sheet music for piano, page 19, featuring six staves of musical notation. The music is in 2/4 time, mostly in G minor (indicated by a key signature of one sharp), with some sections in C major (no sharps or flats). The notation includes various dynamics such as *p*, *mp*, *cresc.*, *ff*, *dim.*, *legato*, and *cresc.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *Ped.* (pedal) and *** (pedal release) are placed under specific notes. Measure numbers 3, 4, 5, 23, and 24 are visible at the top of the staves. The music consists of six staves of musical notation, each with two systems of measures. The first staff starts with a dynamic *p*. The second staff begins with a dynamic *sf*. The third staff starts with a dynamic *cresc.*. The fourth staff starts with a dynamic *ff*. The fifth staff starts with a dynamic *legato*. The sixth staff starts with a dynamic *dim.*

This image shows five staves of piano sheet music. The top two staves are in treble clef, and the bottom three are in bass clef. Measure 2 starts with a dynamic *p*. Measures 3 and 4 show complex patterns with various note heads and stems. Measure 5 begins with a dynamic *mf*. The right-hand part of the score includes several slurs and grace notes. Measure 6 starts with a dynamic *p*, followed by a crescendo. Measure 7 features dynamics *f*, *sf*, and *p cresc.*. Measure 8 is a bassline section with dynamics *ff*, *Led.*, and **Led.*. Measure 9 concludes the page with dynamics *sfp*, *Led.*, and **Led.*.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures primarily in E-flat major (indicated by two flats) and A major (indicated by one sharp). The first staff begins with a dynamic of *sf*, followed by *ff*. The second staff starts with a dynamic of *p* and includes markings like *ff*, *p*, and *legato*. The third staff features dynamics of *sf* and *dim.*. The fourth staff includes dynamics of *mf*, *sf*, *dim.*, *cresc.*, and *sf*. The fifth staff begins with a dynamic of *p dolce*. The music is annotated with various performance techniques, including fingerings (e.g., 1, 2, 3, 4, 5), slurs, and grace notes. Measures are numbered above the top staff.

Sheet music for piano, page 22, featuring six staves of musical notation. The music is in 2/4 time and consists of six staves of musical notation. The notation includes various dynamics such as *crescendo*, *mf*, *f*, *p*, *dim.*, *cresc.*, *ca-*, *lan-*, *do*, *sf*, and *dim.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1-2-3-4. Performance instructions include *legato*, *Ped.*, ***, *scen-do*, *u tempo*, and *dim.*

1
3 3
crescendo
4 1 2 3 1 2 3 2
5 3 4 1 2 4 1 5
mf f p
Ped. * *Ped.* * *Ped.* *
4 1 2 3 1 2 3 2
5 4 2 1 3 2 1 5
scen-do
Ped. * *Ped.* * *Ped.* *
3 2 1 5 2 1 3 2 1 5
4 1 2 3 1 2 1 3 2 1 5
dim. *cresc.* *ca-* *lan-* *do*
2 3 1 4
legato *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *
4 1 2 3 1 2 3 4 2 1 3 2 1 3 4 2 1 3 2 1 3
5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5
sf
dim.
cresc.