

N/1608 (11)

SONATEN

für das

PIANOFORTE SOLO

VON

LUDWIG VAN BEETHOVEN.

Erste vollständige Gesamtausgabe unter Revision

VON

FRANZ LISZT.

1) Oeuvre	2. Drei Sonaten J. Haydn gewidmet Nr. 1. F-moll	4 Sgr.	19) Oeuvre	49. Zwei leichte Sonaten Nr. 1. G-moll	3 Sgr.
2)	2. — — — — — „ 2. A-dur	5 „	20	49. — — — — — „ 2. G-dur	3 „
3)	2. — — — — — „ 3. C-dur	6 „	21)	53. Grosse Sonate. C-dur	7½ „
4)	7. Grosse Sonate. Es-dur	6 „	22)	54. Sonate. F-dur	4 „
5)	10. Drei Sonaten Nr. 1. C-moll	4 „	23)	57. Grosse Sonate (appassionata). F-moll	7½ „
6)	10. — — — — — „ 2. F-dur	3 „	24)	78. Sonate. Fis-dur	3 „
7)	10. — — — — — „ 3. D-dur	4 „	25)	79. Sonatine. G-dur	3 „
8)	13. Sonate (pathétique). C-moll	5 „	26)	81. Charakteristische Sonate. Es-dur	4 „
9)	14. Zwei Sonaten Nr. 1. E-dur	3 „	27)	90. Sonate. E-moll	4 „
10)	14. — — — — — „ 2. G-dur	5 „	28)	101. Sonate. A-dur	4 „
11)	22. Grosse Sonate. B-dur	6 „	29)	106. Grosse Sonate. B-dur	10 „
12)	26. — — — — — As-dur	5 „	30)	109. Sonate. E-dur	4 „
13)	27. Zwei Sonaten. Nr. 1. Es-dur	4 „	31)	110. Sonate. As-dur	6 „
14)	27. — — — — — „ 2. Cis-moll	4 „	32)	111. Sonate. C-moll	5 „
15)	28. Grosse Sonate (Pastorale). D-dur	6 „	33)	Drei Sonaten (im 10. Lebensjahre geschrieben) Nr. 1. Es-d.	2½ „
16)	31 (ou 29). Drei Sonaten Nr. 1. G-dur	7 „	34)	— — — — — „ 2. F-moll	2½ „
17)	31 (ou 29). — — — — — „ 2. D-moll	5 „	35)	— — — — — „ 3. D-dur	2½ „
18)	31 (ou 29). — — — — — „ 3. Es-dur	6 „	36)	Zwei leichte Sonatinen. G-dur u. F-dur	1½ „

Heft 1. (11) **Oeuvre 2. N^{ro} 1. Sonate F-moll.** Preis 4 Sgr.
Joseph Haydn gewidmet.

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SONATE.

L. v. Beethoven. Oeuvre 2. Nro. 1.

ALLEGRO.

The musical score is written for piano and violin. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked ALLEGRO.

Dynamics and markings include:

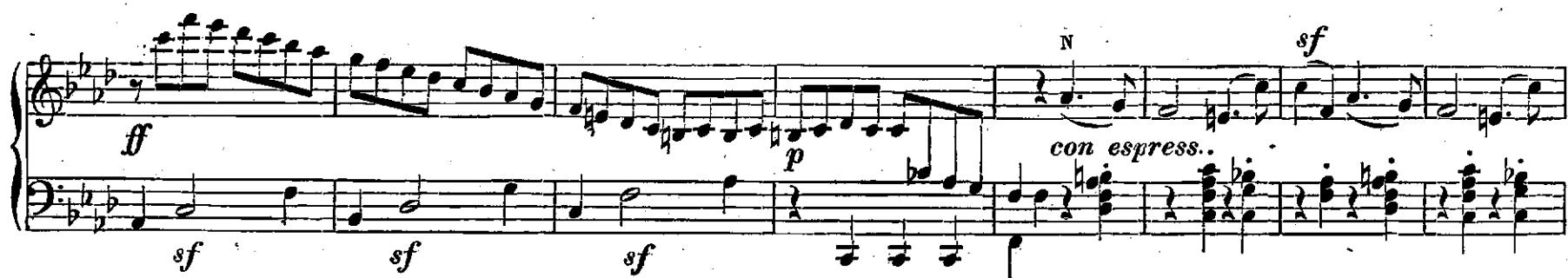
- p* (piano)
- sf* (sforzando)
- ff* (fortissimo)
- f* (forte)
- con espressione* (with expression)

Section markers are indicated by letters below the staves:

- A**: First system, violin staff.
- B**: Third system, piano staff.
- C**: Fifth system, piano staff.
- D**: Sixth system, violin staff.

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation includes various dynamics and articulations:

- System 1:** Treble staff has a melodic line with triplets and a fermata. Bass staff has a rhythmic accompaniment. Dynamics: *ff*, *p*.
- System 2:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *sf*.
- System 3:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *fp*, *sf*.
- System 4:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *sf*, *sf*.
- System 5:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *sf*, *sf*.
- System 6:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *sf*, *sf*.
- System 7:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *decresc.*, *pp*, *pp*, *orec.*.



ADAGIO.

dolce

pp *sf* *m. d.*

sf *sf* *sf*

pp *sfp* *sf* *pp* *p*

c *D* *E*

This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The notation includes various musical elements such as triplets, slurs, and dynamic markings. The first system begins with a treble staff featuring a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system includes a *pp* (pianissimo) marking in the treble staff. The third system features a *sf* (sforzando) marking in the bass staff. The fourth system includes a *sf* marking in the treble staff and a *pp* marking in the bass staff. The fifth system includes a *pp* marking in the treble staff and a *sfp* (sforzando piano) marking in the bass staff. The sixth system includes a *sf* marking in the treble staff and a *pp* marking in the bass staff. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on melodic and harmonic development.

Allegretto.

MENUETTO.

p *f* *p* *sf* *p* *sf* *pp* *ff* *sf* *tr* *sf* *sf* *sf* *sf* *p* *f* *sf* *sf* *pp* *Fine.* *p* *p* *p* *pp* *p* *ff* *M. D. C.*

3 *1* *2* *5* *4* *2* *1* *4* *2* *1* *5* *5* *5* *4* *2* *1* *3* *4* *5* *4* *3* *2* *1* *5* *4* *3* *2* *1* *5* *4* *3* *2* *1*

PRESTISSIMO.

The musical score is written for piano and is marked **PRESTISSIMO.** It consists of seven systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features complex textures with triplets, trills, and various dynamic markings including *p*, *f*, *sf*, and *ff*. Section markers **A** and **B** are present above the staves.

System 1: The right hand has a series of chords and single notes, while the left hand plays a triplet of eighth notes. Dynamics include *p*, *f*, and *p*.

System 2: The right hand features trills and a crescendo leading to *sf*. The left hand has a melodic line with a *p* dynamic.

System 3: Marked **A**, this system features a *ff* dynamic in the right hand and a *p* dynamic in the left hand.

System 4: The right hand has a series of chords, and the left hand has a melodic line. Dynamics include *ff*, *sf*, and *ff*.

System 5: Marked **B**, this system features a melodic line in the right hand and a melodic line in the left hand.

System 6: This system continues the melodic development in both hands.

System 7: The final system of the page, showing a continuation of the melodic lines.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, trills (tr), and dynamic markings (pp, sf, rf, ff, p). The first system shows a complex melodic line in the treble and a rhythmic accompaniment in the bass. The second system features a trill in the treble and a more active bass line. The third system has a trill in the treble and a strong, rhythmic bass line marked 'rf'. The fourth system continues the melodic development in the treble and the rhythmic accompaniment in the bass, with 'rf' markings. The fifth system, marked 'G' at the beginning, shows a change in the bass line with 'pp' and 'sf' markings. The sixth system, marked 'H' at the end, features a more active treble line with 'sf' and 'ff' markings, and a bass line with 'p' marking.

