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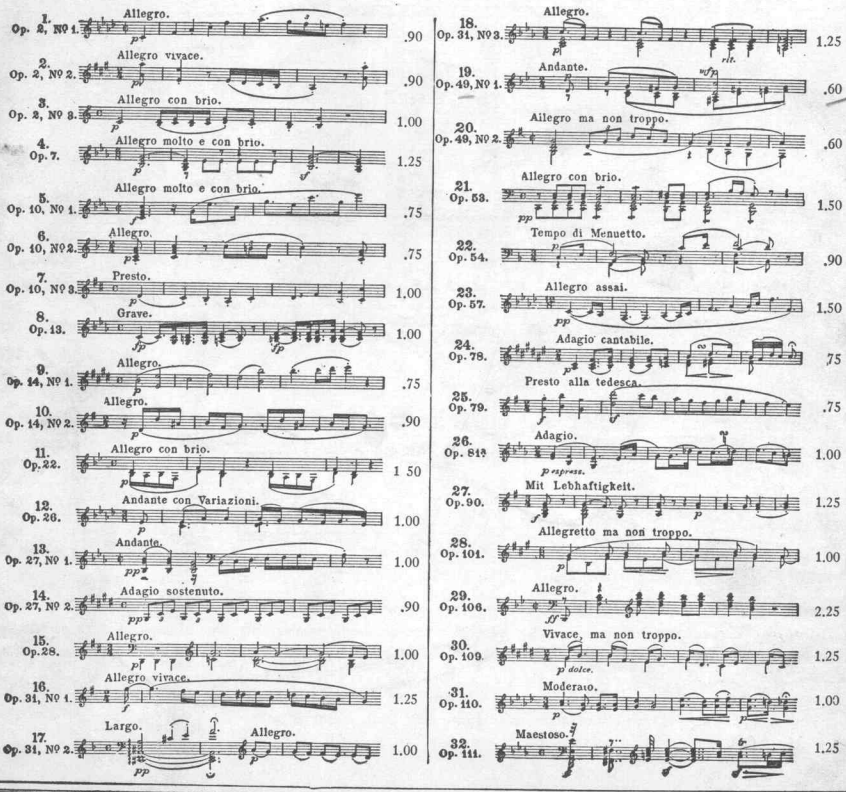
L. VAN BEETHOVEN.

SONATAS FOR THE PIANOFORTE.

REVISED AND FINGERED
BY
DR. HANS VON BÜLOW
AND
DR. SIGMUND LEBERT



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Two easy Sonatas.

Op. 49, Nº 1.

Abbreviations: M. T., signifies Main Theme; S. T., Sub Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode; App., Appendix.

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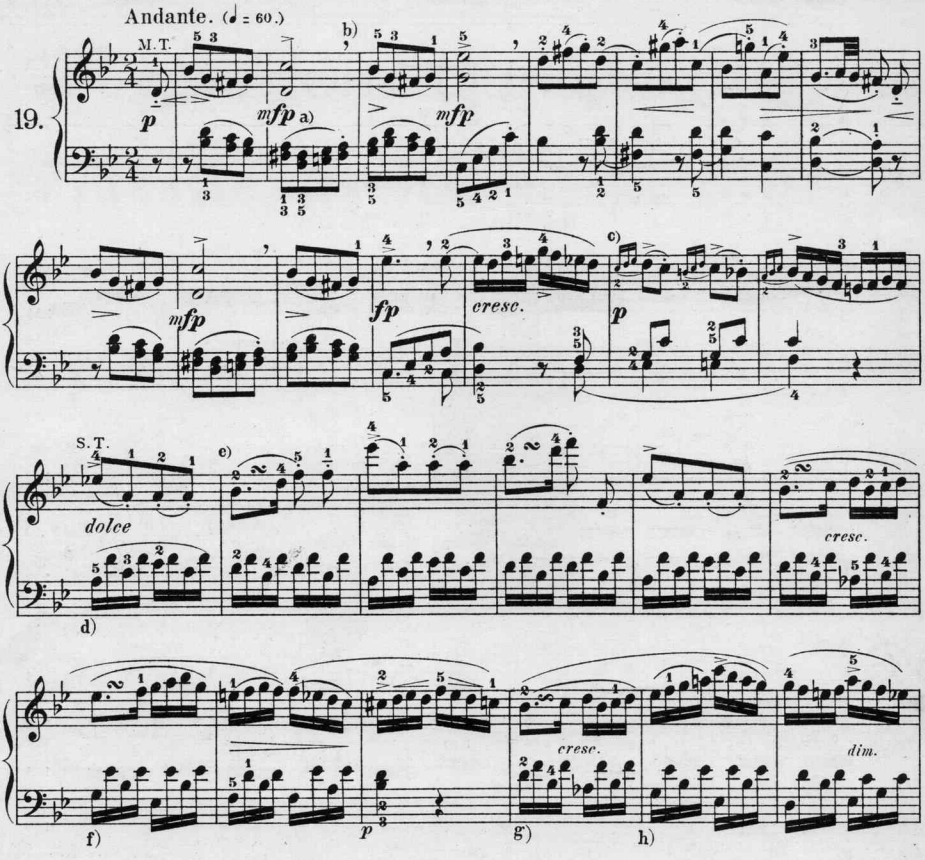
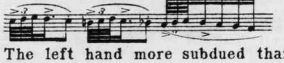
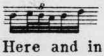


a) *mfp* signifies: the first note *mf*, the following ones *p*.

b) With the comma we indicate places where the player must perceptibly mark the end of a rhythmic group or section, by lifting the last note just before its time-value expires, although the composer wrote no rest.

c) 

d) The left hand more subdued than the right, but still accenting the first of each pair of 16th-notes (i. e.: the bass notes proper) somewhat more than the second.

e) 

f) Here and in the next measure the left hand should accent only the first note in each group of 16th-notes somewhat more than the others, but in all cases less than the soprano.

g) As at d.)

h) In these three measures as at f.)

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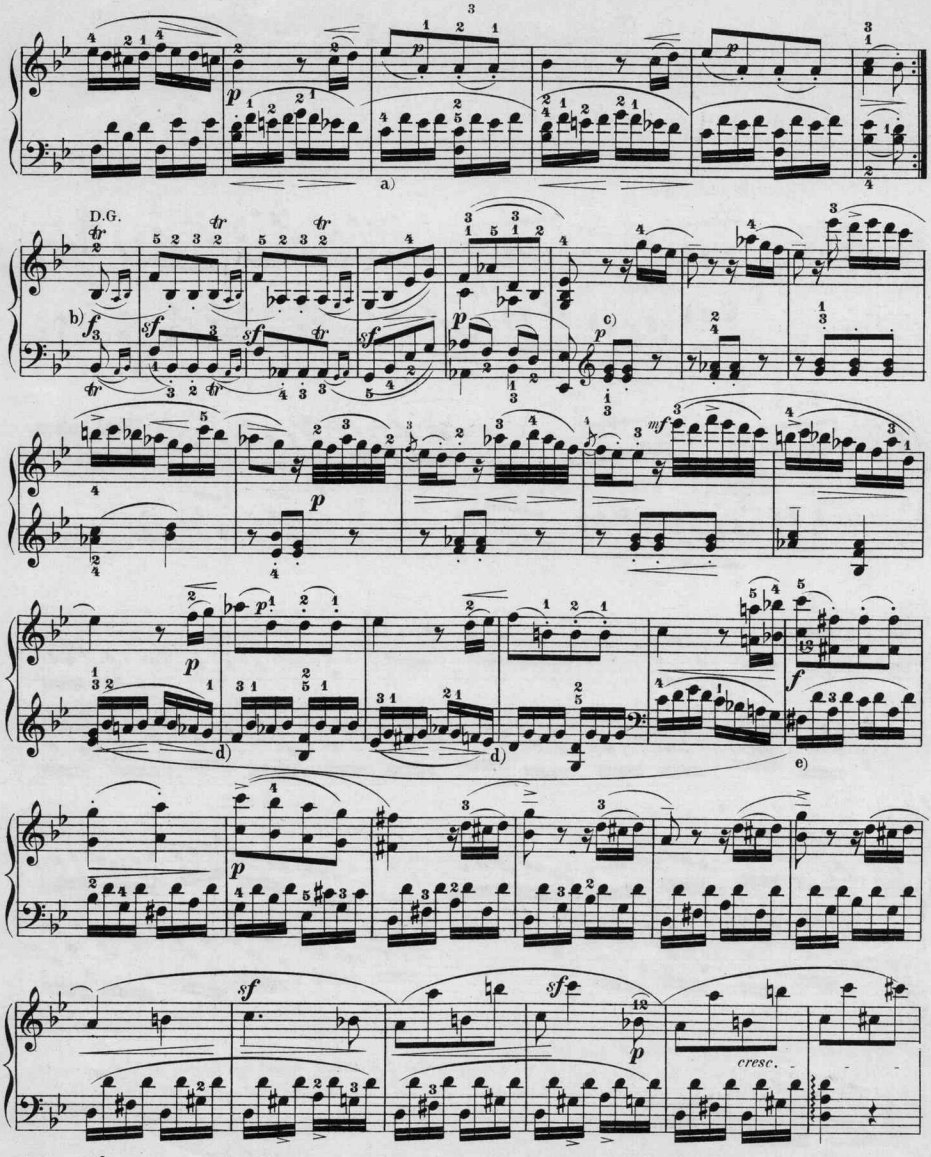


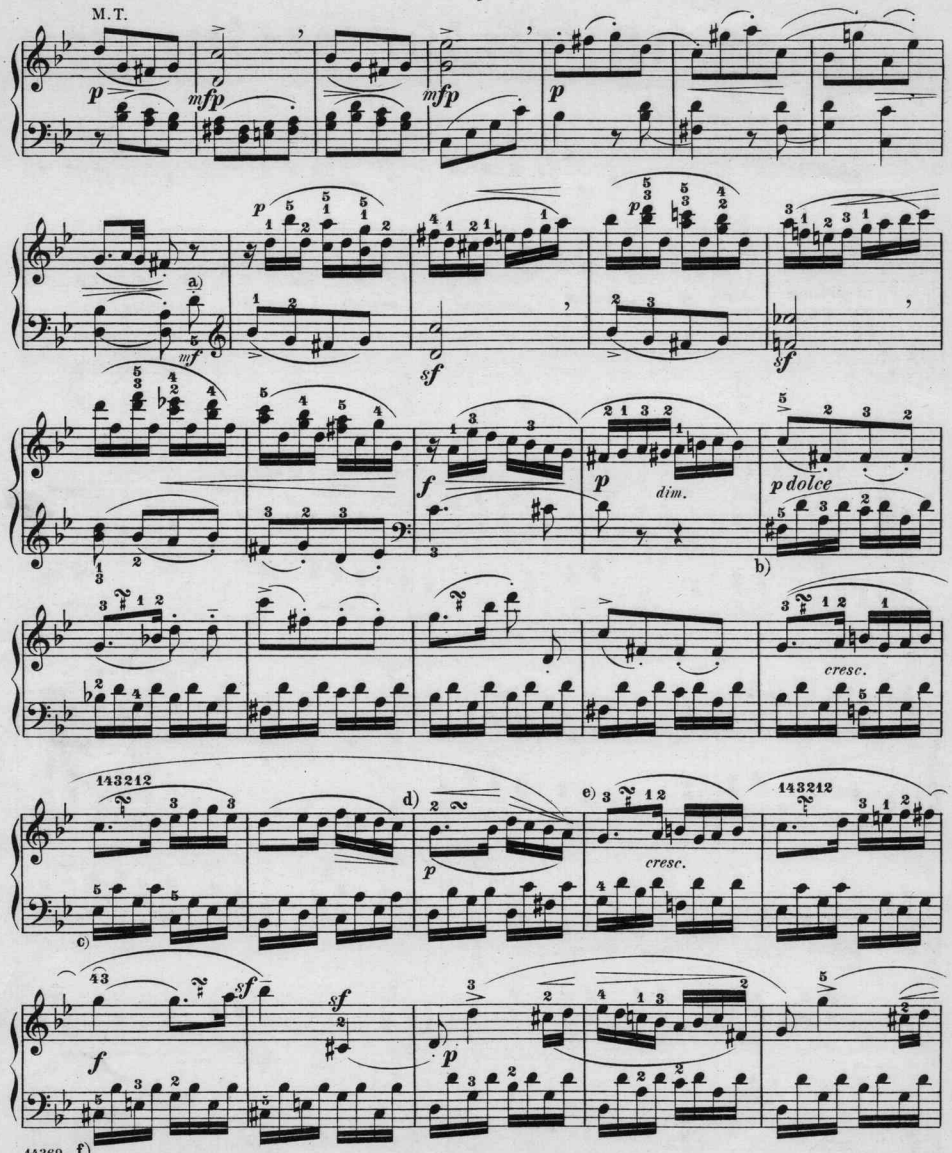
a) As at (f) on the preceding Page.

b)

c) The left hand here again more subdued than the right.

d) As at (a).

e) In these twelve measures the first and third notes in each group of 16th notes should be made somewhat more prominent than the other notes, yet always in subordination to the melody, excepting the tones marked >.



14369 f)

a) From here through the next 6 measures the left hand, having the melody, should predominate over the right, and, where it has 2 tones, chiefly accentuate the higher one.

b) As on first Page.

c) The next 5 measures as on first Page.

d) Doubtless literally meant neither for nor for: but

e) This and the following turns again as on first Page.

f) From here onward as on second Page.

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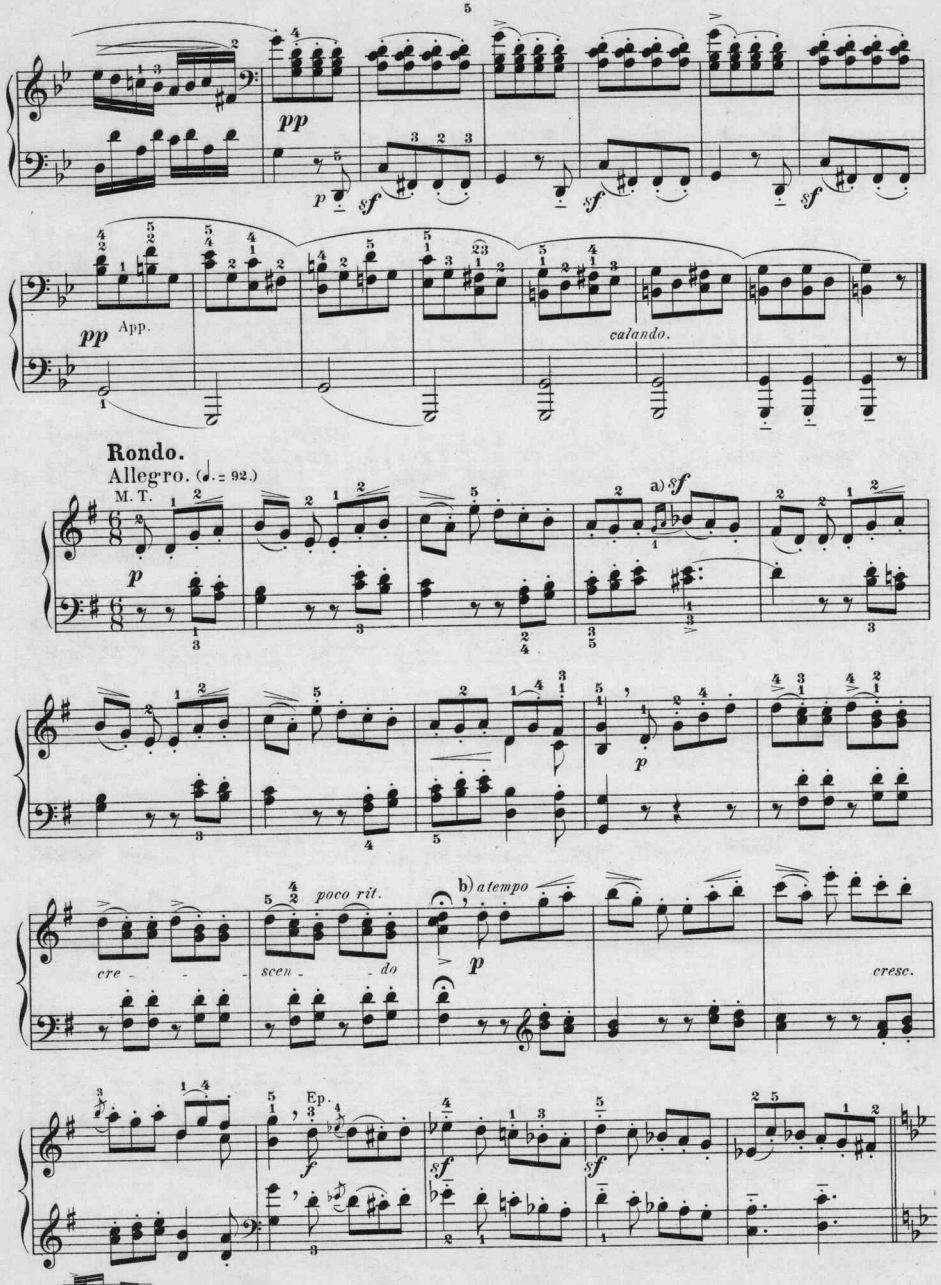
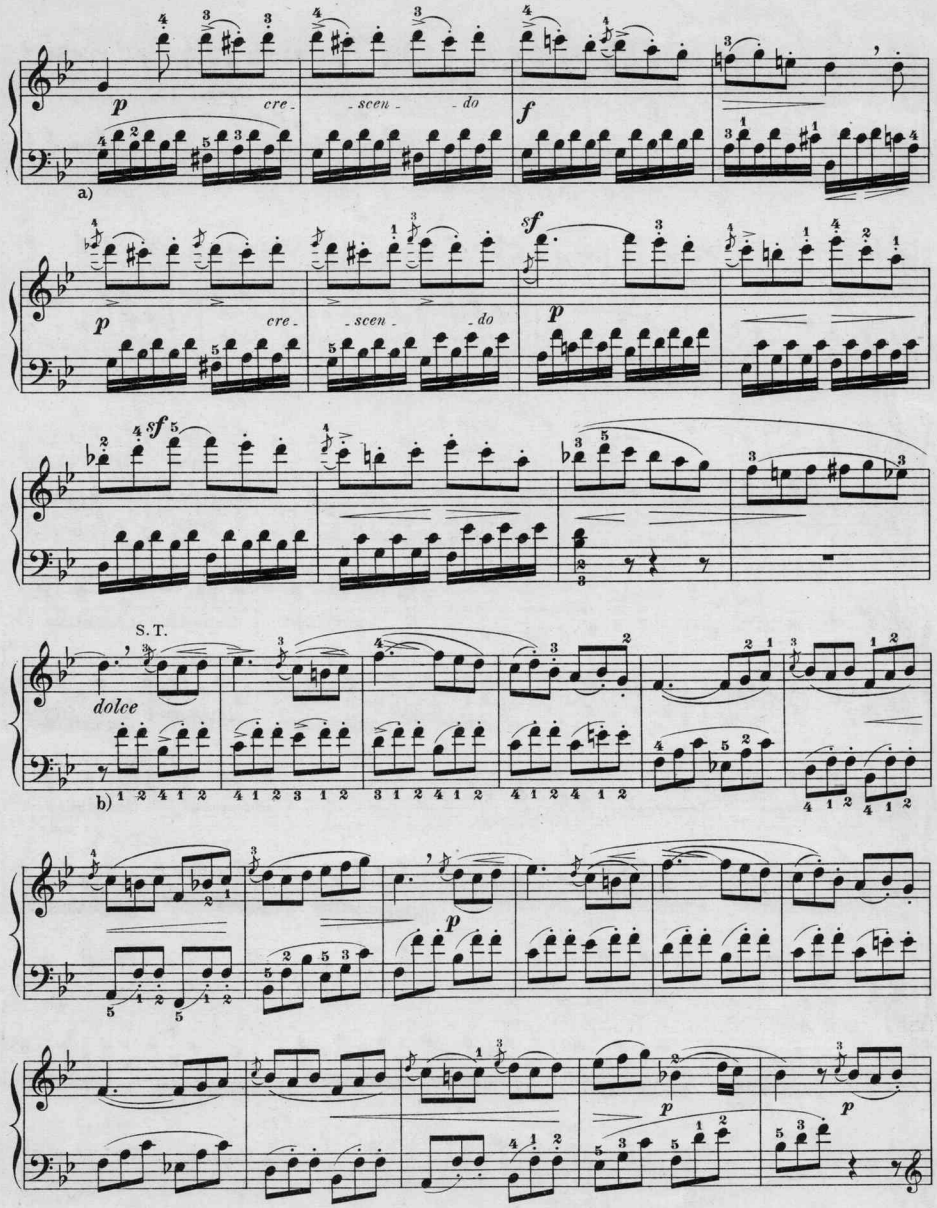


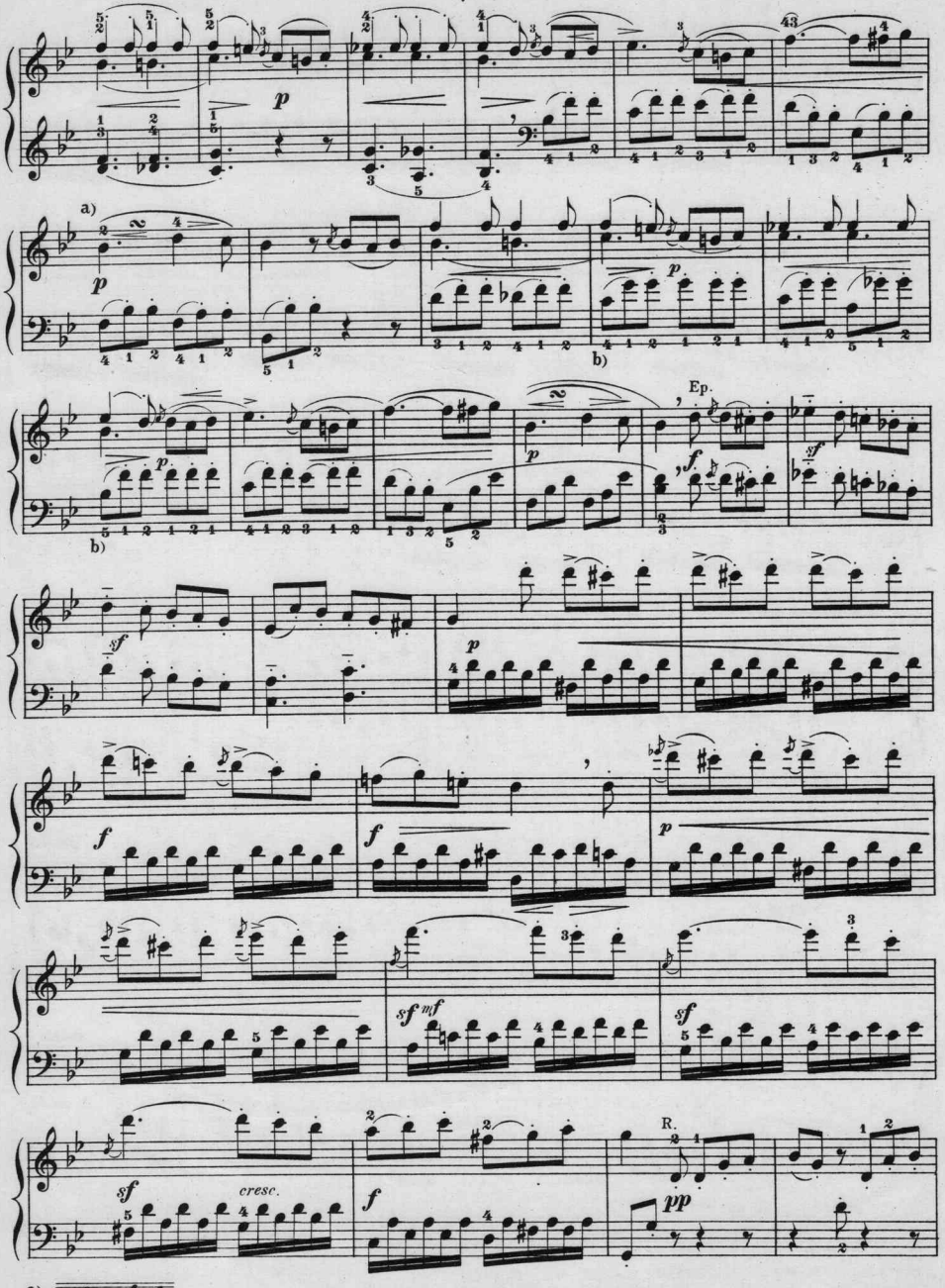
a)

b) Proceed only after a rest.



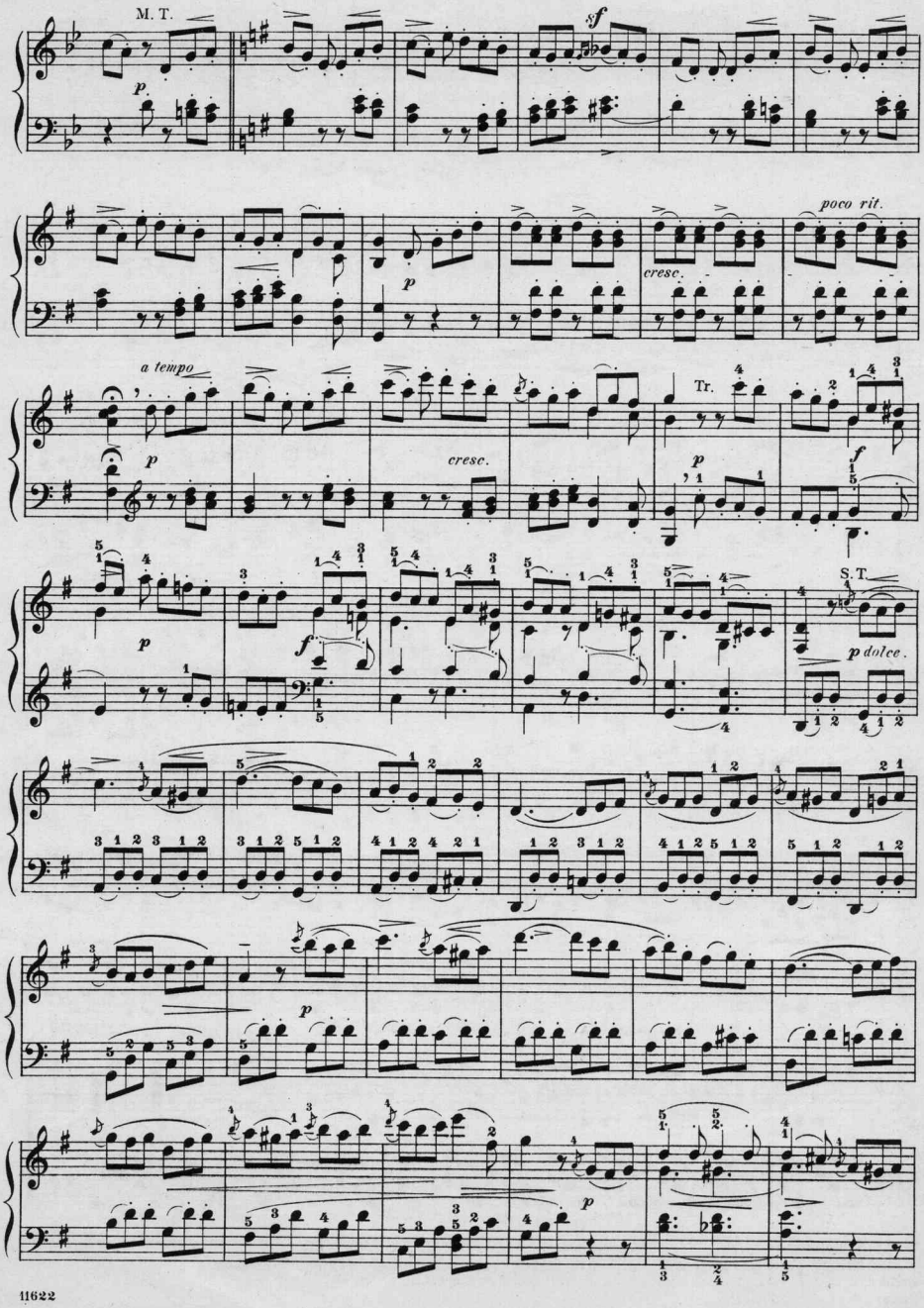
a) In these groups of 16th-notes, accent each first note slightly more than the 5 following, while subordinating all to the soprano. These same accented notes, too, (except in the fourth measure) should be held down during the second 16th-note.

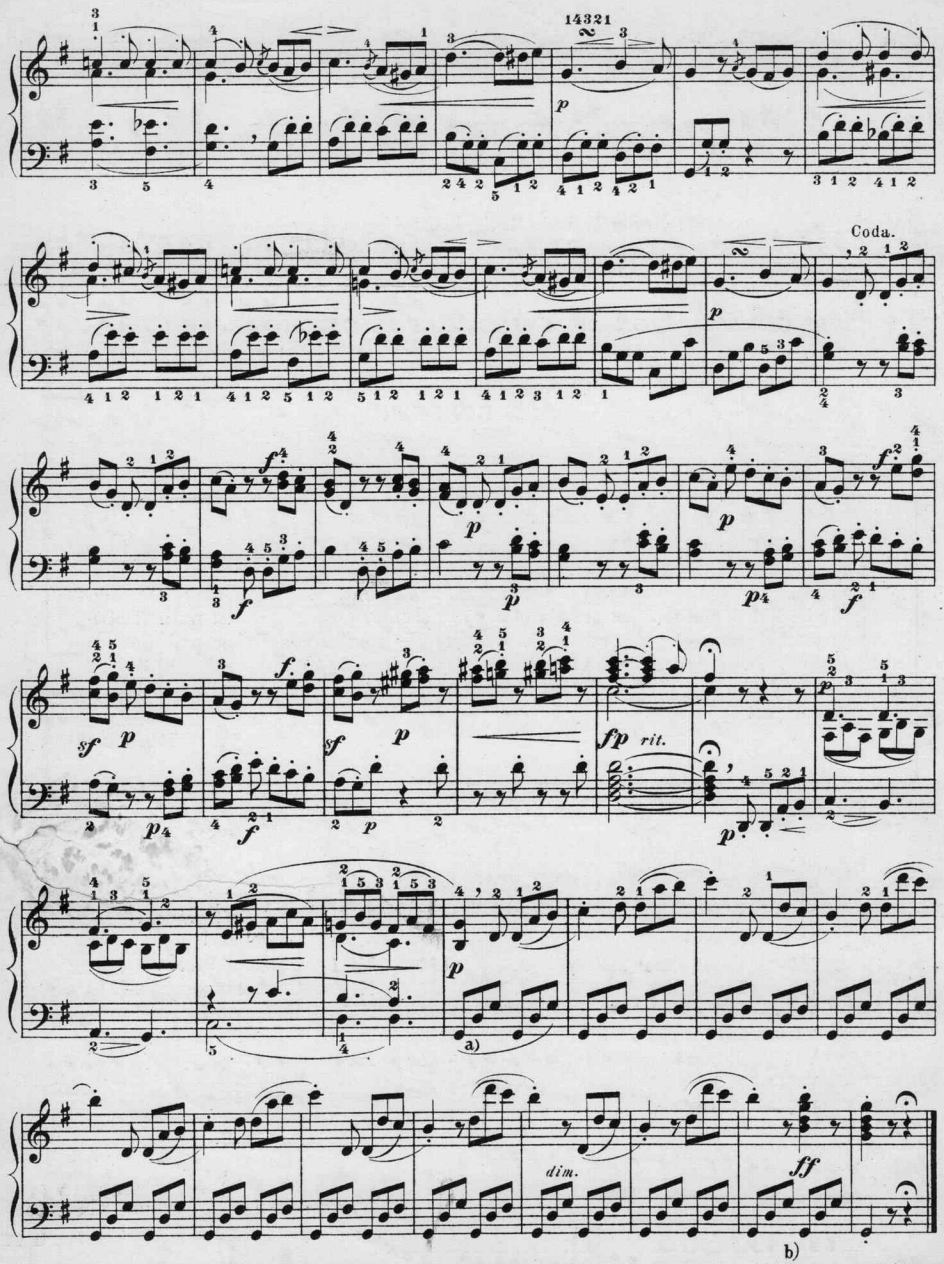
b) Also subordinate this accompaniment, but accent the first note of each triplet, as the bass note proper, a trifle more than the other two.



a)

b) Here, of course, only the first eighth-note in each measure should be accented.


M. T.
p
sf
p
cresc.
poco rit.
a tempo
p
cresc.
Tr.
p
f
f
S. T.
p dolce.
p
p



a) From here up to the *ff* discreetly subordinate the left hand throughout (also in the repetitions of the fundamental tone.)

b) Let the *ff* enter abruptly with the fourth eighth-note, without any previous *crescendo*.

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