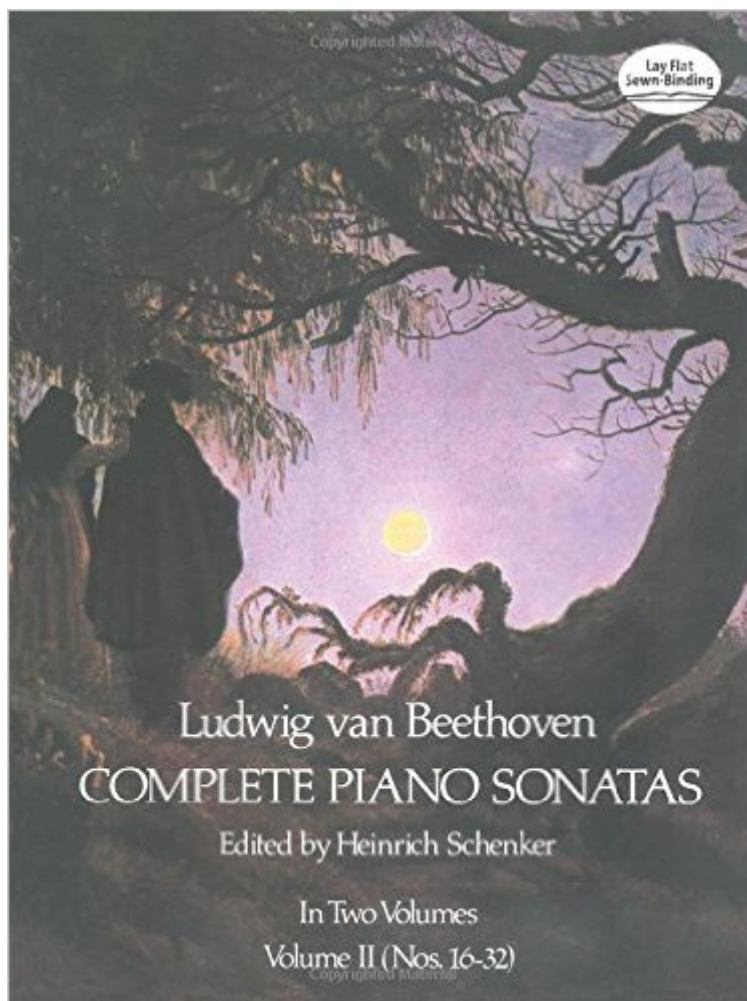


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Ludwig Van Beethoven Complete Piano Sonatas Volume 2 (Nos. 16-32)



Synopsis

The entire corpus of Beethoven's piano sonatas is contained in this two-volume work of 32 sonatas in all. Volume One contains the fifteen sonatas from Beethoven's first period, including the popular Pathétique, Moonlight, and Pastorale sonatas. Volume Two contains the seventeen sonatas from Beethoven's second and third periods, including the Waldstein, the Appassionata, and the Hammerklavier. The music is reproduced directly from the exemplary Universal-Edition set edited by Heinrich Schenker. Combining scrupulous scholarship and profound artistic vision, Schenker achieved an edition which is universally admired by musicians and scholars. He used more autographs as sources than any previous editor of the sonatas, and he was the first to reproduce in print the visual impression of the autographs. For this Dover edition, Schenker's footnotes have been translated into English and his preface retranslated. A new introduction by Carl Schachter has also been included. Noteheads have been reproduced in a size enough to be read easily at the keyboard. Margins and spaces between staves are generous, permitting insertion of written notes, analysis, fingerings, etc. Running measure numbers and many fingerings have already been included by the editor - the last a particularly unusual and valuable feature of this edition. This edition will be welcomed by all pianists, both professional and amateur, for its accuracy and reliability; it is highly desirable for instruction, study, reference, and enjoyment.

Book Information

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Customer Reviews

This book is an excellent value! For only about 10 bucks you receive over 350 pages of music in a high quality book. It opens flat, and doesn't fall off the piano while you're using it. The binding has not cracked or split, and shows no signs of doing so. I would pay twice as much as I did for this book.

This is a reprint of one volume of the two volume set of the legendary 1923 Universal Editions set of all 32 Beethoven Piano Sonatas in Heinrich Schenker's scrupulous edition, complete with his footnotes and an explanatory introduction. Physically the book (and its companion comprising the rest of the sonatas) is well done. It lies flat, the binding doesn't crack (or at least mine hasn't in several years' usage), the printing is legible, the fingerings are easy to read and generally pretty apt. This book and its companion have had a lot of use and they're still in pretty good shape. And, of course, they provide many hours of pleasure at the piano. Perhaps best of all is that Dover's price won't break anyone's bank. I don't know how Dover does it, but I have bought many of their scores--not just Beethoven--with general satisfaction.

This Dover edition of the Beethoven Sonatas is a great buy! The book is binded well and will last you many years. I own volume 1 and 2 and after 5 plus years of abuse, the book lies flat, the binding doesn't crack or split, and the pages aren't discolored. In addition, the score is well edited with dynamics and fingering notations. The editor also left plenty of space for you to write in notes. Compared with the Henle edition, this book is cheaper and it will last longer.

This is a classic old edition, first published in 1923 in 4 vols, of the Beethoven p. sonatas, by Heinrich Schenker (1868-1935), a noted composer and musical theorist. Schenker did not agree with the practice in his day of heavily edited volumes of such works. Von Bulow's fussily edited Beethoven sonatas come to mind. Schenker used more of the autographs than any other editor before him. As such, he has given us an early Urtext type of work. This is not listed as an urtext as such, like Henle, but you are getting an book with few if any editorial additions. Schencker did edit the fingering, and experts have lauded his fingerings as being quite valuable. Add to this the fine physical quality of this issue, with large, dark noteheads, and clear, spacious typesetting, and you have a volume that is a pleasure to use. Also, running measure numbers are given. Valuable as a complement to Henle et al even to concert pianists for the fingerings and Schenker's notes, this might be a first choice for those who will use it primarily to follow performances with music in hand. A rare, tremendous value for lovers of Beethoven's magnum opus for the piano!

To be quite honest, perhaps I would give it a 4.5 star rather than 5 stars. First off, I'd like to praise the accuracy this volume presents. Though, it isn't an Urtext edition, but I've compared some to an Urtext and surprise, surprise, even the pedaling isn't much deterred from one. Also, it isn't heavily edited, and to me, the little editing that it has, actually is helpful. Now on to the reason why I subtracted a .5 star off is because though the fingerings are there, but some of them are quite horrible and if anything, complicated the flow of the piece, that, if one isn't attentive to the piece might just ruin it. The worst is, a mere change of fingering can probably correct the problem. So my advice is to have your teacher check the fingerings and make corrections. Of course, those kind of mistakes aren't abundant, but here I should give an example of bad fingering for Sonata no.17 "Tempest". When one plays the triplets, instead of playing along what the book suggests, just play all triplets with your right hand and have your left hand cross over. This alternative fingering isn't a secret, many people know it and find it better. I wonder why doesn't the book at least give alternative fingerings? But it is jaw-breakingly cheap and accurate. If I were to make a choice to buy it again, I certainly would. By the way, I find all Dover bindings to be on the horrible side. This book, along with my many other Dover scores are already broken in half (hey, it's like having two books with a price of one! I kid, it's like a book broken in half that's not supposed to be.) So just be prepared to see this great Dover edition break... and you can't do anything about it.

Although this book certainly won't be for everyone, there are pieces in here for anyone from the beginning-intermediate level to the "Waldstein," extremely advanced. These pieces are beautiful to play, or even just to hold in your lap and follow along while you listen to a recording. Either way, the notes are clear and the notations are helpful. The only caveat I'd mention is that although these books are set in two volumes they still each contain so many pieces that folding them over so they stay open can be a challenge.

Excellent urtext edition of this wonderful works. Everything is clearly printed, the book stands on its own on any page (may take some time for the first pages), and this edition thinks about something that some other good editions don't: Whenever it's possible, the page change is located in a part of the score where it can be easily done with a single hand, without missing any note. I totally recommend it.

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