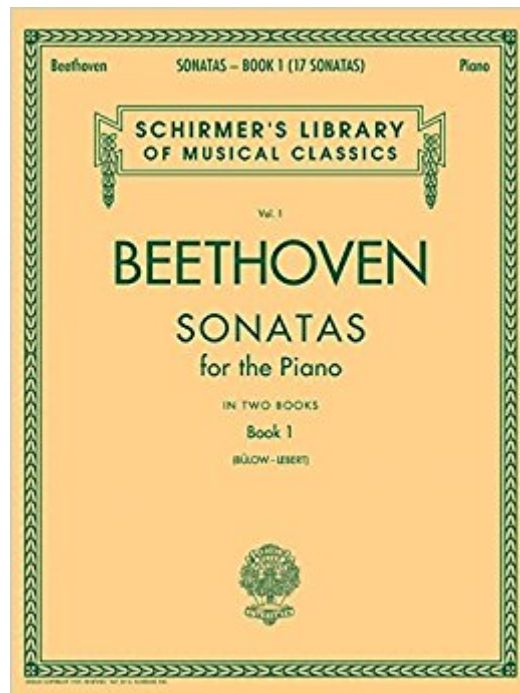


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Sonatas – Book 1: Piano Solo (Schirmer's Library Of Musical Classics)



Synopsis

Piano Collection

Book Information

Series: Schirmer's Library of Musical Classics

Paperback: 352 pages

Publisher: G. Schirmer, Inc.; Revised edition (November 1, 1986)

Language: English

ISBN-10: 0793525934

ISBN-13: 978-0793525935

Product Dimensions: 9 x 0.8 x 12 inches

Shipping Weight: 2.4 pounds (View shipping rates and policies)

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Customer Reviews

Beethoven's sonatas are wonderful - this goes without saying. But Schirmer editions, particularly of Beethoven and Mozart, epitomize poor scholarship and sloppy editing. As one of my college piano teachers yelled angrily at me, "Never by Schirmer editions. They are a waste of your money." Hans von Bulow (the editor of the present volume) is notorious for having constantly interfered with the original musical texts, "improving" upon them in various ways: e.g. inserting markings for dynamics, articulation, etc. where they don't belong. It's incredible to me that this edition is still in use. For a really authoritative edition of the Beethoven sonatas, I would recommend an Urtext edition by Henle or Vienna. If price is an issue, get the Dover edition of the Beethoven sonatas instead: Ludwig Van Beethoven Complete Piano Sonatas Volume 1 (Nos. 1-15) - it's an older edition, but authoritative, having been scrupulously edited by Heinrich Schenker himself.

I don't see how I would be able to put anything else than 5 stars for this product. It's extremely helpful and a very interesting edition. Even if you don't agree with anything Von Burlow has to say, he was still the first one to play the whole cycle, and has, therefore, a very valid opinion. However, DO NOT USE THIS AS YOUR FIRST EDITION. Always buy the Urtext first. This edition (just as any

other edition; ex Schnabel) should be used as supplement and inspiration only, and not as original score. Once you have the Urtext of the Beethoven sonatas, I highly recommend to get this product as soon as possible.

I bought both of these volumes simply for the sake of completeness--I am neither an avid Beethoven player nor a musicologist--and I have to say that just having these gorgeous books in my library have inspired me to start learning a few! The books are paperback, but the covers are not at all cheap, it is heavy cardstock that stands up to use and abuse. The printing is clear and legible, and seems to be a facsimile of an older edition, but that's characteristic of Schirmer's. Both come with a full Thematic Index (showing the first substantial measure) of all 32 sonatas, allowing you to identify quickly which one is in which book. The best thing is that they are bound to lay flat, and I never have a problem trying to smooth down pages so that they don't flip over when I'm listening to or playing the pieces. I have only one small complaint. Although the footnotes are copious and incredibly helpful, at times the editor gets a little too excited about writing them. On the first page of one of the later sonatas, there is room for only two staves, and then the rest of the page is covered in footnotes! It's not even really a complaint, because once the pieces are memorized the book's layout doesn't matter. Buy these books. You can't beat the price, and the quality is far above any expectation. Dover doesn't stand a chance.

What can I say? The standard reference for such classic music with fingerings. I do however object to the fingering for the 3 movement of the Appassionata, but I don't have a very good alternative. The comments by Von Bulow are neat!

After purchasing the Dover publication a few years ago (of Beethoven's Sonatas Book 1), I was disappointed with the printing and binding quality, as well as the poor editing by Heinrich Schenker. I was very pleased however when I received these Schirmer editions, edited by Dr. Hans von Bulow and Dr. Sigmund Lebert. The paper used and printing is of much better quality, and similarly the editing (although not everything may be accurate for present day, modern performance) is much more respectful to the works and helpful for the pianist; with more accurate articulation, pedal markings, fingering, ossia staves and appendix information given at the bottom of many pages to give the pianist a fuller understanding in learning and playing the pieces. The binding seems of better quality and held relatively strong to the spine, but I have not had the book for very long, so (like with many large music books) that may be my only concern with this publication in the

future. Overall, I would highly recommend these Schirmer publications over many others (for around the same price), for any pianist wishing to learn Beethoven's Piano Sonatas to performing standard.

This is a good edition with useful comments. The only problem I have is that the book is VERY thick, and the binding is not that strong. It will most definitely fall apart by the time you'll be done with your first piece.

I got this shipped in a day! (granted I live in WI as well as the seller). It's in great condition, with lamination on the edges and spine of the book to keep it nice. The book is bigger than I expected, which is always a pleasant surprise. Thanks so much!

Those who wish to evaluate the comments critical of von Bulow would do well to read for themselves some of his extraordinary footnotes, such as the following (translated by Th. Baker). It should be clear which Sonata is being discussed: Excepting the case in the Finale of the C-minor Symphony (first part) the Editor knows no more unjustifiable compulsion to repetition than this. The whole poem presses to a close; the player, who thus far has striven with all the technical mental energy at his command to fulfill this task, must now be so near exhaustion, as to be obliged to master his entire remaining strength in order to meet the demands of the Coda -- demands hardly to be over-estimated. If he obeys the repeat, his work will be inferior to the first time (unless he unduly saved his strength before); on the listener the repetition may make a didactic but in no case an artistico-plastic impression; therefore, let reverence for an extrinsic matter of inattention on the Master's part be saved up for private practice, in which the reproductive musician must always be able to accomplish at least twice as much as is required of him at a public concert.

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