BEETHOVEN
16 OF HIS EASIEST PIANO SELECTIONS

PRACTICAL PERFORMING EDITION
EDITED BY WILLARD A. PALMER FROM THE ORIGINAL SOURCES

Contents

Selections are placed in approximate order of difficulty.

BAGATELLE IN A MINOR, Op. 119, No. 9 .......... 29
ECOSSAISE IN Eb, WoO 86 ....................... 3
ECOSSAISE IN G, WoO 23 ......................... 4
FOUR RUSTIC DANCES, WoO 11

I .................................................. 12
II .................................................. 13
III ............................................... 14
IV ............................................... 15

FÜR ELISE, WoO 59 ............................... 24
JOYFUL — SORROWFUL, WoO 54. (LUSTIG — TRAURIG)

MENUET IN C MAJOR, WoO 10, No. 1 .......... 16
MENUET IN G MAJOR, WoO 10, No. 2 .......... 18
SONATINA IN F, Anh. 5, No. 2 .................. 30
SONATINA IN G, Anh. 5, No. 1

1st movement, Moderato .......................... 20
2nd movement, Romanze ......................... 22

THREE GERMAN DANCES, WoO 42, No. 1

I .................................................. 5
II ............................................... 6
III .......................................... 8

WoO refers to “work without opus number.” The number following this designation is the number given in George Kinsky’s thematic list of the complete works of Beethoven. Anh. refers to Anhang, meaning “Appendix.” These works are listed in the Appendix of the same catalog. Kinsky’s study gives a chronological listing of all of Beethoven’s works, assigning numbers to those for which Beethoven himself did not assign an opus number.

Second Edition

Copyright © MCMXCV by Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.

Cover art: Megalithic Cairn in the Snow, ca. 1820 by Caspar David Friedrich (German, 1774–1840)
Oil on canvas (54 x 71 cm)
Staatliche Kunstsammlungen, Dresden
Erich Lessing / Art Resource, New York
When he was 17 years old, Beethoven traveled to Vienna. Here he made a great impression on everyone who heard him play, and especially on those who heard his improvisations. Even Mozart said, “Keep an eye on that fellow; he will make a great commotion in the world some day!” When he was 22 years old, Beethoven moved to Vienna, where he remained for most of the remainder of his life. He achieved great fame as a pianist and as a composer. His new works were eagerly awaited by a large circle of musicians who especially appreciated his genius. On one occasion, they even signed a petition requesting that a new work be given public performance. That work was his great 9th Symphony, composed for orchestra and chorus.

The great tragedy of Beethoven’s life was his deafness, which shut him off from society for the last half of his life. He was unable to hear his music performed but could hear it perfectly in his own mind. His sense of pitch and quality of sound did not disappear when his hearing vanished, and his greatest works were composed when he was almost totally deaf. It has been suggested that his deafness may have been a blessing, since it caused him to withdraw from society to such an extent that he had a great deal of time to compose. It also caused him to become philosophical and introspective, and one can hear this in his music. As he composed his great 5th Symphony, he said, “I will seize fate by the throat . . . I will not be defeated.” And this work was his symphony of victory, indeed.

Not only did Beethoven revolutionize the symphony as a musical form, but he totally changed the direction of music in general. He ushered in a new era for the piano. Even his “trifles” (Bagatelles) were the beginning of a vast new literature of short piano pieces of a similar type.

Fortunately, Beethoven left many relatively simple works for piano, easy enough for anyone to play and enjoy. The selections chosen for this book represent the best of the simplest works that are available in the keyboard settings made by the composer himself, without any further simplification. Among these are German Dances, Ländler, Menuets, Sonatinas, Ecossaises, and familiar short piano pieces that should bring many hours of delight to all who wish to play them.
The *Ecossaise* (pronounced “ay-ko-sez”) was a popular dance in $\frac{2}{4}$ time, and it was usually used to begin and to end an evening of dancing. The word is French, of course, and it means “Scotch.” Although many ecossaises are subtitled “Scotch Dance,” the dance is believed to be of French origin. The dance may have gotten its name from the fact that it was frequently accompanied by bagpipes, and often adapted to fit familiar Scottish tunes. Beethoven, Schubert and Chopin wrote ecossaises for the piano.

**ECOSSAISE IN E FLAT**

Wo O 86

2nd time rit.