

Beethovens Werke.

Vollständige, kritisch durchgesehene
überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 9.

FÜR PIANOFORTE UND ORCHESTER.

PARTITUR.

No. 67. Drittes Concert. Op. 37. Cmoll.

LEIPZIG, BREITKOPF UND HÄRTEL.

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M

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38 — 2. — " 18. " 2. " G.

M**M**

No. 3. Quartett. Op. 18. No. 3. in D.

- 40 " 4. — " 18. " 4. " Cm.
41 " 5. — " 18. " 5. " A.
42 " 6. — " 18. " 6. " B.
43 " 7. — " 59. " 1. " F.
44 " 8. — " 59. " 2. " Em.
45 " 9. — " 59. " 3. " C.
46 " 10. — " 74. in Es.
47 " 11. — " 95. " Fm.
48 " 12. — " 127. " Es.
49 " 13. — " 130. " B.
50 " 14. — " 131. " Cism.
51 " 15. — " 132. " Am.
52 " 16. — " 135. " F.
53 Grosse Fuge. Op. 133. in B.

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- 54 No. 1. Trio. Op. 3. in Es.
55 " 2. — " 9. No. 1. in G.
56 " 3. — " " 2. " D.
57 " 4. — " " 3. " Cm.
58 Serenade. Op. 8. in D.

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66 Zweites — " 19. " B.
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68 Viertes — " 58. " G.
69 Fünftes — " 73. " Es.
70 Concert für Pfte., Violine u. Violoncell. Op. 56. in C.
70^a Cadenz zu den Pianoforte-Concerten.

- 71 Phantasie mit Chören. Op. 80. in Cm.
72 Rondo in B.

- 73 Prinzipalstimme des nach dem Violin-Concert Op. 61. arrangirten Pianoforte-Concerts.

Serie 10.

Pianoforte-Quintett u. Quartette.

- 74 Quintett für Pfte., Oboe, Clar., Horn u. Fagott. Op. 16. in Es.
75 3 Quartette für Pfte., Violine, Bratsche u. Vcell. No. 1. in Es.
76 — " 2. " D.
77 — " 3. " C.
78 Quartett für Pfte., Violine, Bratsche u. Violoncell nach dem Quintett, Op. 16.

M

Serie 11.

Trios für Pianoforte, Violine und Violoncell.

- 79 No. 1. Trio. Op. 1. No. 1. in Es.
80 " 2. — " 1. " 2. " G.
81 " 3. — " 1. " 3. " Cm.
82 " 4. — " 70. " 1. " D.
83 " 5. — " 70. " 2. " Es.
84 " 6. — " 97. in B.
85 " 7. — in B. in 1 Satze.
86 " 8. — " Es.

- 87 Adagio, Rondo u. Var. Op. 121^a. in G.

- 88 14 Variationen. Op. 44. in Es.

- 89 Trio für Pfte., Clar. od. Violine u. Violoncell. Op. 11. in B.

- 90 — für Pfte., Violine u. Violoncell nach der Symph., Op. 36.

- 91 — für Pfte., Clar. od. Vln. u. Vcell. Op. 38. in Es, nach dem Septett, Op. 20.

Serie 12.

Für Pianoforte und Violine.

- 92 No. 1. Sonate. Op. 12. No. 1. in D.
93 " 2. — " 12. " 2. " A.
94 " 3. — " 12. " 3. " Es.
95 " 4. — " 23. in A m.
96 " 5. — " 24. " F.
97 " 6. — " 30. No. 1. in A.
98 " 7. — " 30. " 2. " Cm.
99 " 8. — " 30. " 3. " G.
100 " 9. — " 47. in A.
101 " 10. — " 96. " G.

- 102 Rondo in G.

- 103 12 Variationen (Se vuol ballare) in F.
104 Siehe No. 111^a.

Serie 13.

Für Pianoforte und Violoncell.

- 105 No. 1. Sonate. Op. 5. No. 1. in F.
106 " 2. — " 5. " 2. " Gm.
107 " 3. — " 69. in A.
108 " 4. — " 102. No. 1. in C.
109 " 5. — " 102. " 2. " D.

- 110 12 Variationen (Judas Maccabäus) in G.

- 111 — (Ein Mädchen od. Weibchen) Op. 66. in F.

- 111^a 7 Variationen (Bei Männern welche Liebe fühlen) in Es.

Serie 14.

Für Pianoforte u. Blasinstrumente.

- 112 Sonate. Op. 17. mit Horn, in F.
113 6 Themen. Op. 105. Hft. 1. m. Flöte od. Viol. (ad lib.)
114 — " " 2. m. Flöte.
115 10 — " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)
116 — " " 2. m. Flöte.
117 — " " 3. do.
118 — " " 4. do.
119 — " " 5. do.

Serie 15.

Für Pianoforte zu 4 Händen.

- 120 Sonate. Op. 6. in D.
121 3 Märsche. Op. 45. in C. Es. D.
122 Variationen (Waldstein) in C.
123 6 Variationen (Ich denke dein) in D.

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Sammlung von Beethovens Werken.

Vollständige kritisch durchgesehene
überall berechtigte Ausgabe.
Mit Genehmigung aller Originalverleger.

Serie 9.

Für Pianoforte und Orchester.

PARTITUR.

Nº

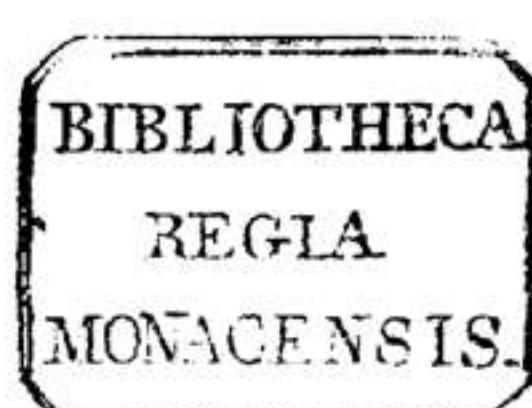
65.	Erstes Concert	Op. 15. in C.
66.	Zweites "	" 19. " B.
67.	Drittes "	" 37. " Cm.
68.	Viertes "	" 58. " G.
69.	Fünftes "	" 73. " Es.
70.	Concert für Pianoforte, Violine und Violoncell.	" 56. " C.
70 ^a .	Cadenzen zu den Pianoforte-Concerten.	
71.	Phantasie mit Chören.	" 80. " Cm.
72.	Rondo.	" B.
73.	Pianofortestimme zu dem Violin-Concert.	" 61. " D.

Nº 67. Drittes Concert. Op. 37. in Cm.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind
Eigentum des Verlegers.





DRITTES CONCERT

für das Pianoforte

von

Beethovens Werke.

Serie 9. № 67.

L. van BEETHOVEN.

Dem Prinzen Louis Ferdinand von Preussen gewidmet.

Op. 37.

Allegro con brio.

Componirt im Jahre 1800.

TUTTI.

Flauti.

Oboi.

Clarinetten in B.

Fagotti.

Corni in Es.
(poi in C.)

Trombe in C.

Timpani in C.G.

Pianoforte.

Violino I.

Violino II.

Viola.

Bassi.

A page from a musical score featuring five systems of music. The top system shows a full orchestra with various instruments like strings, brass, and woodwinds. The second system focuses on the bassoon (Bassoon) and double bass (Double Bass). The third system highlights the woodwind quintet (Flute, Oboe, Clarinet, Bassoon, and Cello/Bass). The fourth system returns to the full orchestra. The bottom system again highlights the woodwind quintet. Measure numbers 2, 12, 13, 14, and 15 are visible above the staves. Dynamics such as *f*, *sf*, *p*, and *ff* are used throughout the score.

Musical score page 3, measures 87-91. The score consists of six staves for a large orchestra. Measure 87 starts with a forte dynamic (ff) in the strings and woodwinds. Measures 88-90 feature sustained notes with grace notes and dynamic markings (sf, ff). Measure 91 concludes with a dynamic (fp) and a fermata over the bassoon.

4

Clar.

Fag.

Cor.

Fl.

Ob.

Clar.

Fag.

Cor.

Tr.

Timp.

Vcl.

B. 67.

Musical score page 5, measures 67-72. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Trombone (Tr.), Tuba (Timp.), Bassoon (Bassoon), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Trombone (Tr.), Tuba (Timp.), Bassoon (Bassoon), and Flute (Fl.). Measure 67: Flute (Fl.) sf, Oboe (Ob.) sf, Clarinet (Clar.) sf, Bassoon (Fag.) sf, Trombone (Tr.) sf, Tuba (Timp.) sf. Measures 68-72: Bassoon (Bassoon) p, Flute (Fl.) cresc., Oboe (Ob.) cresc., Clarinet (Clar.) cresc., Bassoon (Fag.) cresc., Trombone (Tr.) cresc., Tuba (Timp.) cresc., Bassoon (Bassoon) f, Flute (Fl.) fp, Oboe (Ob.) fp, Clarinet (Clar.) fp, Bassoon (Fag.) fp, Trombone (Tr.) fp, Tuba (Timp.) fp. Measures 73-76: Bassoon (Bassoon) sf, Flute (Fl.) sf, Oboe (Ob.) sf, Clarinet (Clar.) sf, Bassoon (Fag.) sf, Trombone (Tr.) sf, Tuba (Timp.) sf. Measures 77-81: Bassoon (Bassoon) p, Flute (Fl.) cresc., Oboe (Ob.) cresc., Clarinet (Clar.) cresc., Bassoon (Fag.) cresc., Trombone (Tr.) cresc., Tuba (Timp.) cresc., Bassoon (Bassoon) f, Flute (Fl.) fp, Oboe (Ob.) fp, Clarinet (Clar.) fp, Bassoon (Fag.) fp, Trombone (Tr.) fp, Tuba (Timp.) fp. Measures 82-86: Bassoon (Bassoon) p, Flute (Fl.) f, Oboe (Ob.) f, Clarinet (Clar.) f, Bassoon (Fag.) f, Trombone (Tr.) f, Tuba (Timp.) f. Measures 87-91: Bassoon (Bassoon) f, Flute (Fl.) ff, Oboe (Ob.) ff, Clarinet (Clar.) ff, Bassoon (Fag.) ff, Trombone (Tr.) ff, Tuba (Timp.) ff. Measures 92-96: Bassoon (Bassoon) f, Flute (Fl.) ff, Oboe (Ob.) ff, Clarinet (Clar.) ff, Bassoon (Fag.) ff, Trombone (Tr.) ff, Tuba (Timp.) ff.

6

Ob.

Clar.

Fag.

Cor.

Fl.

Ob.

Clar.

Fag.

Cor.

Tr.

Timp.

B. 67. cresc. f ff sf

This page contains five staves of musical notation for orchestra, spanning measures 6 through 10. The instruments included are Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Flute (Fl.), and Percussion (Timp.). The score features dynamic markings such as *p*, *cresc.*, *f*, and *ff*. Measure 6 starts with a forte dynamic from the bassoon and bassoon. Measures 7-8 show a rhythmic pattern of eighth and sixteenth notes with crescendos. Measure 9 begins with a dynamic of *p* and includes a measure repeat sign. Measure 10 concludes with a dynamic of *ff*. The page number B. 67 is at the bottom center, with *cresc.*, *f*, *ff*, and *sf* placed below it.

7

SOLO.

B. 67.

Fl.

Ob.

Clar.

Fag.

Cor.

B. 67.

C. r.

B. 67.

10

Musical score page 10, measures 1-4. The score consists of four staves. The first staff (treble clef) has a key signature of two flats and a 3/4 time signature. It contains six measures of music with various note heads and stems. The second staff is blank. The third staff (bass clef) has a key signature of one flat. The fourth staff (bass clef) has a key signature of one flat.

Clar. TUTTI.

Musical score page 10, measures 5-8. The score consists of four staves. The first staff (treble clef) is labeled 'Clar.' and 'TUTTI.'. It contains five measures of music with various note heads and stems. The second staff is blank. The third staff (bass clef) has a key signature of one flat. The fourth staff (bass clef) has a key signature of one flat.

Fl. TUTTI. SOLO.

Clar. Fag. Cor.

Musical score page 10, measures 9-12. The score consists of four staves. The first staff (treble clef) is labeled 'Fl. TUTTI. SOLO.'. It contains four measures of music with various note heads and stems. The second staff (bass clef) is labeled 'Clar., Fag., Cor.'. It contains four measures of music with various note heads and stems. The third staff is blank. The fourth staff (bass clef) has a key signature of one flat.

Ob.

Clar.

Bass.

C. 67.

A page of musical notation for orchestra, starting at measure 12. The score includes parts for strings, woodwinds (Clarinet, Bassoon, Oboe, Bassoon), brass (Trombone), and woodwind quintet (Flute, Clarinet, Bassoon, Trombone, Bassoon). The music features complex rhythmic patterns and dynamic markings like *pp*, *f*, and *ff*.

Musical score page 13, measures 1-6. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bass.), and Cello (Cor.). Measures 1-3 show sustained notes and harmonic patterns. Measure 4 features a prominent bassoon line with sixteenth-note patterns. Measures 5-6 show sustained notes again.

TUTTI.

Musical score page 13, measures 7-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bass.), and Cello (Cor.). Measures 7-11 show sustained notes and harmonic patterns. Measure 12 concludes with a dynamic instruction 'f'.

14

A musical score page featuring ten staves of music. The key signature is one flat (B-flat). The time signature varies between common time and 2/4. The score includes parts for two violins, cello, double bass, bassoon, oboe, flute, trumpet, and trombone. The music consists of complex rhythmic patterns and harmonic progressions. A dynamic instruction 'muta in C.' is placed above the first staff around measure 14. The trombone part is labeled 'Trombe.' in measure 67. Measures 67 through 72 are marked with a 'f' dynamic.

muta in C.

Trombe.

B. 67.

00042303

SOLO

ff

f

p

sforz.

SOLO.

ff

p

p

Vcl.

B. 67.

16

Musical score page 16, featuring ten staves of music. The top four staves are for strings (Violin I, Violin II, Viola, Cello/Bass) in common time, key signature of B-flat major. The bottom six staves are for woodwind instruments: Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and three additional bassoon parts. The bassoon parts are labeled 'Fag.' and 'Bassoon' respectively. The score includes dynamic markings such as p (piano), f (fortissimo), and ff (fuerzamente). Measures 1 through 10 are shown, with measure 10 ending on a double bar line.

Fl.

Clar.

Fag.

This page contains six systems of musical notation. The instruments listed are Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), and Double Bass (B.). The score is in 2/4 time, with a key signature of one flat. The first system shows the Flute and Clarinet playing sustained notes, while the Bassoon provides harmonic support. The second system features rapid sixteenth-note patterns from the Flute and Clarinet. The third system consists of sustained notes from all four instruments. The fourth system shows the Bassoon and Double Bass playing sustained notes, with the Flute and Clarinet providing harmonic support. The fifth system features rapid sixteenth-note patterns from the Flute and Clarinet. The sixth system consists of sustained notes from all four instruments.

18

Musical score for orchestra, page 18, measures 1-6. The score includes parts for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cornet in C (Cor. in C.), and Timpani (Timp.). The instrumentation is as follows:

- Measures 1-2:** Ob. plays eighth-note chords at p , crescendo. Clar. and Fag. play eighth-note chords at p . Cor. in C. and Timp. play sustained notes at p .
- Measures 3-4:** Ob. and Fag. play eighth-note chords at p , crescendo. Clar. and Cor. in C. play eighth-note chords at p . Timp. plays sustained notes at p .
- Measures 5-6:** Ob. and Fag. play eighth-note chords at p . Clar. and Cor. in C. play eighth-note chords at p . Timp. plays sustained notes at p .

The score uses a 2/4 time signature and includes dynamic markings such as p , $cresc.$, and pp .

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of four staves: Treble, Alto, Bass, and Cello. Each staff contains a series of eighth and sixteenth notes. Measure 11 starts with a dynamic of p . Measure 12 starts with a dynamic of p . The music is in common time and includes a bass clef in the bass staff.

A musical score page showing five staves of music. The top staff is for Oboe (Ob.), the second for Clarinet (Clar.), and the bottom staff for Bassoon (Bass.). The score consists of five measures. Measure 10: Ob. has a short note, Clar. has a dynamic *p*, Bass. has a dynamic *pp*. Measure 11: Ob. has a short note, Clar. has a dynamic *p*, Bass. has a dynamic *pp*. Measure 12: Ob. has a short note, Clar. has a dynamic *p*, Bass. has a dynamic *pp*. Measure 13: Ob. has a dynamic *p*, Clar. has a dynamic *p*, Bass. has a dynamic *p*. Measure 14: Ob. has a dynamic *p*, Clar. has a dynamic *p*, Bass. has a dynamic *p*. Measure 15: Ob. has a dynamic *p*, Clar. has a dynamic *p*, Bass. has a dynamic *p*.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music consists of a series of eighth and sixteenth note patterns, primarily in the right hand, with occasional notes in the left hand.

A musical score for orchestra, page 10, showing measures 11 through 16. The score consists of four staves: Treble, Alto, Bass, and Cello. The key signature is B-flat major (two flats). The music features a continuous pattern of eighth and sixteenth notes, primarily in the upper voices, while the bass and cello provide harmonic support with sustained notes and occasional eighth-note patterns.

Musical score page B.67, measures 1-10. The score consists of ten staves of music for a full orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Trombone (Trom.), and Timpani (Timp.). The music features dynamic markings such as *decresc.*, *cresc.*, and *TUTTI*. Measure 1: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measure 2: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measure 3: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measure 4: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measure 5: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measure 6: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measure 7: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measure 8: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measure 9: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measure 10: Flute, Ob., Clar., Bassoon play eighth-note patterns. Measures 11-12: Full orchestra (TUTTI) plays eighth-note chords. Measures 13-14: Full orchestra (TUTTI) plays eighth-note chords. Measures 15-16: Full orchestra (TUTTI) plays eighth-note chords. Measures 17-18: Full orchestra (TUTTI) plays eighth-note chords. Measures 19-20: Full orchestra (TUTTI) plays eighth-note chords. Measures 21-22: Full orchestra (TUTTI) plays eighth-note chords. Measures 23-24: Full orchestra (TUTTI) plays eighth-note chords. Measures 25-26: Full orchestra (TUTTI) plays eighth-note chords. Measures 27-28: Full orchestra (TUTTI) plays eighth-note chords. Measures 29-30: Full orchestra (TUTTI) plays eighth-note chords. Measures 31-32: Full orchestra (TUTTI) plays eighth-note chords. Measures 33-34: Full orchestra (TUTTI) plays eighth-note chords. Measures 35-36: Full orchestra (TUTTI) plays eighth-note chords. Measures 37-38: Full orchestra (TUTTI) plays eighth-note chords. Measures 39-40: Full orchestra (TUTTI) plays eighth-note chords. Measures 41-42: Full orchestra (TUTTI) plays eighth-note chords. Measures 43-44: Full orchestra (TUTTI) plays eighth-note chords. Measures 45-46: Full orchestra (TUTTI) plays eighth-note chords. Measures 47-48: Full orchestra (TUTTI) plays eighth-note chords. Measures 49-50: Full orchestra (TUTTI) plays eighth-note chords. Measures 51-52: Full orchestra (TUTTI) plays eighth-note chords. Measures 53-54: Full orchestra (TUTTI) plays eighth-note chords. Measures 55-56: Full orchestra (TUTTI) plays eighth-note chords. Measures 57-58: Full orchestra (TUTTI) plays eighth-note chords. Measures 59-60: Full orchestra (TUTTI) plays eighth-note chords. Measures 61-62: Full orchestra (TUTTI) plays eighth-note chords. Measures 63-64: Full orchestra (TUTTI) plays eighth-note chords. Measures 65-66: Full orchestra (TUTTI) plays eighth-note chords. Measures 67-68: Full orchestra (TUTTI) plays eighth-note chords. Measures 69-70: Full orchestra (TUTTI) plays eighth-note chords. Measures 71-72: Full orchestra (TUTTI) plays eighth-note chords. Measures 73-74: Full orchestra (TUTTI) plays eighth-note chords. Measures 75-76: Full orchestra (TUTTI) plays eighth-note chords. Measures 77-78: Full orchestra (TUTTI) plays eighth-note chords. Measures 79-80: Full orchestra (TUTTI) plays eighth-note chords. Measures 81-82: Full orchestra (TUTTI) plays eighth-note chords. Measures 83-84: Full orchestra (TUTTI) plays eighth-note chords. Measures 85-86: Full orchestra (TUTTI) plays eighth-note chords. Measures 87-88: Full orchestra (TUTTI) plays eighth-note chords. Measures 89-90: Full orchestra (TUTTI) plays eighth-note chords. Measures 91-92: Full orchestra (TUTTI) plays eighth-note chords. Measures 93-94: Full orchestra (TUTTI) plays eighth-note chords. Measures 95-96: Full orchestra (TUTTI) plays eighth-note chords. Measures 97-98: Full orchestra (TUTTI) plays eighth-note chords. Measures 99-100: Full orchestra (TUTTI) plays eighth-note chords.

20

Musical score for orchestra, page 10. The score consists of ten staves of music. The top section (measures 1-9) includes parts for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Horn (Cor.). The Oboe part features a solo line with grace notes. The bassoon part has sustained notes. The bottom section (measures 10-19) includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Horn (Cor.), Double Bass (Bass.), and Cello/Bassoon (C. & B.). The double bass part has sustained notes. Measure 10 starts with a forte dynamic. Measure 11 shows a transition with eighth-note patterns. Measures 12-13 feature sixteenth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show sixteenth-note patterns. Measures 18-19 show eighth-note patterns. Measure 20 concludes with a forte dynamic.

21

B. 67.

22

TUTTI. SOLO.

Fl.
Ob.
Bass.
Cor.
Trom.
Tim.

Ob. SOLO.
Bass.

pp
pp
pp
pp

Cor.

B.

B.

B.

B.

24

Fl.

Ob.

Cor.

Timp.

Bassoon

Double Bass

Fl.

Ob.

Fag.

Bassoon

Double Bass

Bassoon

Double Bass

Fl.

p

Ob.

p

Trom.

p

Rd.

Ob.

Cor.

Trom.

26 TUTTI.

Tim.

SOLO.

pianissimo

SOLO.

cresc.

poco cresc.

poco cresc.

poco cresc.

28

TUTTI.

Fl.

Ob.

Clar.

Fag.

Cbr.

Trom.

Timp.

B. 67.

Largo.
SOLO.

Flauti.
 Fagotti.
 Corni in E.
 Pianoforte.
 Violino I.
 Violino II.
 Viola.
 Violoncello e Basso.

TUTTI.
cresc.
cresc.
cresc.
con sord.
con sord.
con sord.
Vlo.
C.B.

30

cresc.

SOLO.

Vle. e Basso.

B. 67.

TUTTI.

F1.
Fag.
Cor.
B.
Vlc.
C.B.

TUTTI.

F1.
Fag.
B.
Vlc. e B.

TUTTI.

cresc.
f

p cres.
f

A page from a musical score for orchestra, page 32. The score consists of six staves, each with a treble clef and a key signature of three sharps. The first staff is labeled "SOLO." The second staff is also labeled "SOLO." and includes dynamic markings "p" and "pizz.". The third staff is labeled "pizz." The fourth staff is labeled "pizz." The fifth staff is labeled "p". The sixth staff is labeled "pizz.". The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as "p", "pizz.", and "f". The score is written in a dense, classical style with multiple voices per staff.

B.67.

A detailed musical score page from a classical piece, numbered 34. The page features ten staves of music. The top two staves are for strings (Violin I and Violin II). The third staff is for Cello. The fourth staff is for Double Bass. The fifth staff is for Flute. The sixth staff is for Clarinet (Fag.). The seventh staff is for Bassoon (Cor.). The eighth staff is for Trombone. The ninth staff is for Trombone. The tenth staff is for Trombone. Various dynamics and performance instructions are included, such as "ben marcato cresc.", "p", "sf", "arco", and "p cresc.". The music consists of measures of notes and rests, with some measures featuring grace notes and slurs.

This page contains six staves of musical notation for orchestra. The top staff features Flute (Fl.) and Bassoon (Bass.). The second staff shows Clarinet (Cl.) and Horn (Cor.). The third staff includes Trombones (Trom. B.C.) and Trombones (Trom. T.). The fourth staff consists of Bassoon (Bass.) and Double Bass (Double Bass). The fifth staff contains Violin (Violin) and Cello (Cello). The bottom staff is for Double Bass (Double Bass). Measure 11 starts with Flute and Bassoon playing eighth notes. Measure 12 begins with a dynamic *p*, followed by a bassoon solo. Measures 13-14 show a rhythmic pattern of eighth and sixteenth notes. Measure 15 starts with a dynamic *sforz.* Measures 16-17 feature sustained notes with crescendo markings (*cresc.*) and grace notes. The double basses play eighth-note patterns throughout the section.

36

Musical score for orchestra, page 36. The score consists of eight staves, each with a key signature of three sharps. The measures show various dynamics and performance instructions:

- Measures 1-5:** The strings play eighth-note patterns. Measure 5 includes a dynamic instruction *cresc.* and a solo section for a single instrument.
- Measures 6-10:** The strings play eighth-note patterns. Measure 10 includes a dynamic instruction *p*.
- Measures 11-15:** The strings play eighth-note patterns. Measures 12-14 include dynamic instructions *cresc.*
- Measures 16-20:** The strings play eighth-note patterns. Measures 17-19 include dynamic instructions *cresc.*
- Measures 21-25:** The strings play eighth-note patterns. Measures 22-24 include dynamic instructions *cresc.*
- Measures 26-30:** The strings play eighth-note patterns. Measures 27-29 include dynamic instructions *cresc.*
- Measures 31-35:** The strings play eighth-note patterns. Measures 32-34 include dynamic instructions *cresc.*
- Measures 36-40:** The strings play eighth-note patterns. Measures 37-39 include dynamic instructions *cresc.*
- Measures 41-45:** The strings play eighth-note patterns. Measures 42-44 include dynamic instructions *cresc.*
- Measures 46-50:** The strings play eighth-note patterns. Measures 47-49 include dynamic instructions *cresc.*
- Measures 51-55:** The strings play eighth-note patterns. Measures 52-54 include dynamic instructions *cresc.*
- Measures 56-60:** The strings play eighth-note patterns. Measures 57-59 include dynamic instructions *cresc.*
- Measures 61-65:** The strings play eighth-note patterns. Measures 62-64 include dynamic instructions *cresc.*
- Measures 66-70:** The strings play eighth-note patterns. Measures 67-69 include dynamic instructions *cresc.*
- Measures 71-75:** The strings play eighth-note patterns. Measures 72-74 include dynamic instructions *cresc.*
- Measures 76-80:** The strings play eighth-note patterns. Measures 77-79 include dynamic instructions *cresc.*
- Measures 81-85:** The strings play eighth-note patterns. Measures 82-84 include dynamic instructions *cresc.*
- Measures 86-90:** The strings play eighth-note patterns. Measures 87-89 include dynamic instructions *cresc.*
- Measures 91-95:** The strings play eighth-note patterns. Measures 92-94 include dynamic instructions *cresc.*

00042303

B. 67.

38

TUTTI.

The musical score consists of five staves. The top four staves are for the orchestra, each with a treble clef and a key signature of three sharps. The bottom staff is for the piano, with a bass clef. The score begins with a section labeled "Cadenza." followed by a fermata. This is followed by a section labeled "TUTTI." with dynamic markings p and pp . A bracket connects the end of the cadenza section to the beginning of the tutti section. Below the piano staff, the instruction "sempre con gran espressione" is written.

A musical score for piano, featuring four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). The score consists of two measures of silence followed by a repeat sign. The right hand begins a cadenza starting with a forte dynamic (f) and a sixteenth-note pattern. The left hand provides harmonic support with sustained notes and eighth-note patterns.

A musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is A major (three sharps). Measure 11 starts with a dynamic of *SOLO.* followed by *pp*. Measures 12 and 13 show a melodic line in the bassoon and piano, with the piano providing harmonic support. Measure 14 begins with a forte dynamic (*f*) and ends with a decrescendo. Measure 15 concludes with a dynamic of *pp*. Measure 16 starts with a dynamic of *p* and ends with a dynamic of *pp*.

RONDO.Allegro.
SOLO.

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in Es.
(poi in C.)

Trombe in C.

Timpani in C.G.

Allegro.

Pianoforte.

Violino I.

Violino II.

Viola.

Bassi.

pizz.

pizz.

pizz.

pizz.

40

ri - tar - dan - do
ca - lan - do
ca - lan - do

Cor.

41

TUTTI.

B.67.

42

Musical score page 42, featuring six staves of music for orchestra. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The music consists of six systems of music, each starting with a dynamic marking: *fp*, *sf*, *fp*, *fp*, *p*, *fp*. The first system ends with a dynamic *cresc.* The second system begins with *pizz.* and ends with *cresc.* The third system begins with *cresc.* and ends with *arc.* The fourth system begins with *arc.* The fifth system begins with *sf*. The sixth system begins with *sf*. The piano part is particularly active in the upper half of the page, with dynamic markings *ff*, *sf*, *cresc.*, *pizz.*, *cresc.*, *arc.*, *ff*, *arc.*, *sf*, and *sf*.

Ob. SOLO.

Clar.

Fag.

Cor.

Trom.

Timp.

Cor.

Fl.

Clar.

Cor.

B.

B.

TUTTI.

I^o

B. 67.

44

Fl.

Clar.

Fag.

Cor.

SOLO.

This page of musical notation is divided into four systems by vertical bar lines. The first system begins with entries from Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), and Horn (Cor.). The flute has a melodic line with grace notes and slurs. The clarinet provides harmonic support with sustained notes. The bassoon and horn play eighth-note chords. The second system starts with a dynamic instruction 'p' (piano) followed by a forte dynamic 'f'. The third system features a prominent solo section for the bassoon, indicated by the text 'SOLO.' above the staff. The fourth system concludes with a dynamic 'p' (piano). The music is written in common time, with various clefs (G-clef, F-clef, bass clef) and key signatures (one flat). The instrumentation includes Flute, Clarinet, Bassoon, Horn, and Bassoon Solo.

Fl.

Clar.

Bassoon

Fl.

Clar.

Bassoon

Fl. TUTTI.

Ob.

Clar.

Fag.

Cor.

p

SOLO.

pp

pp

pp

f

p

pp

pp

pp

pp

pp

pp

pp

pp

Musical score page 47, featuring six staves of music for strings. The score includes parts for Violin I, Violin II, Cello, Double Bass, and two violins. The key signature is one flat, and the time signature is common time. The music consists of six measures. The first measure shows sustained notes. The second measure features eighth-note patterns in the upper voices. The third measure contains sustained notes again. The fourth measure shows eighth-note patterns. The fifth measure begins with a dynamic of *sforzando piano* (*sfp*) followed by eighth-note patterns. The sixth measure concludes with eighth-note patterns.

cresc.

sfp

pizz.

pizz.

pizz.

pizz.

48

B.67.

tar - dan - do Cadenza.
do Cadenza.
 Cor.
 Fl.
 Ob.
 Clar.
 Fag.
 Cor.
 Trom.
 Timp.
 TUTTI.
 arco
 arco
 arco
 arco
 B. 67.

50

pizz.

cresc.

cresc.

ff arco

B.67. *ff arco*

A page from a musical score featuring six staves of music for orchestra. The top staff consists of six treble clef staves, with dynamics such as *sforzando* (sf) and *dolce*. The second staff contains bass clef staves. The third staff has a bass clef staff with a dynamic of *p*. The fourth staff includes woodwind parts labeled 'Clar.', 'Fag.', and 'Cor.'. The fifth staff features a bass clef staff with a dynamic of *dolce*. The bottom staff also has a bass clef staff with a dynamic of *p*. The page number '51' is located in the top right corner.

52

Clar.

TUTTI.

Fag.

Vlc.

SOLO.

dolce

Cor.

This page contains two systems of musical notation. The first system, spanning measures 52 to 53, features a tutti dynamic where multiple instruments play simultaneously. It includes parts for Clarinet (Clar.), Bassoon (Fag.), and Double Bass (Vlc.). The second system, starting at measure 53, is a solo section for Clarinet, indicated by the text "SOLO." above the staff. The bassoon part continues in the background. The music concludes with a dynamic marking "dolce". The instrumentation throughout includes Clarinet, Bassoon, Double Bass, and Cello/Bass.

Clar.

TUTTI

Fag.

Cor.

SOLO.

B. 67.

54

Musical score for orchestra, page 54. The score consists of six staves. The top three staves are woodwind instruments: Clarinet (Clar.), Bassoon (Fag.), and Horn (Cor.). The bottom three staves are brass instruments: Trombone (Trom.), Bass Trombone (Bass), and Double Bass (Cello). The music features various rhythmic patterns and dynamics, including sustained notes and eighth-note chords.

TUTTI.

muta in C.

Vcl.

pp

f

pp

55

56

SOLO.

con Ped.

fp decresc. sempre pp

R. d.

pp

pp

pp

TUTTI.

OB.
SOLO.

R.W. T.Cd. cresc.

OB. COR.

B. 67.

A detailed musical score page from Gustav Mahler's Symphony No. 5. The page is numbered 58 at the top left. It features ten staves of music. The top two staves are for the Horn (Cor) in G major, with the first staff using a treble clef and the second a bass clef. The next two staves show rapid sixteenth-note patterns in B-flat major. The following four staves are for Double Basses, with the bass clef and 'pizz.' instruction appearing three times. The bottom two staves show woodwind entries: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Trombone (Trom.). The score concludes with a dynamic marking 'TUTTI.' followed by a forte dynamic and a final section for Double Basses with 'arco' and 'f arco' markings.

SOLO.

B. 67.

60

Musical score page 60. The score consists of six staves. The top two staves are for a piano (treble and bass clef) and a cello/bassoon (bass clef). The middle two staves are for a bassoon (bass clef) and a double bass (bass clef). The bottom two staves are for a double bass (bass clef) and a cello/bassoon (bass clef). The music is in common time and includes dynamic markings such as *sforzando* (sf), *pianissimo* (p), and *trill* (tr).

TUTTI.

Tutti section. The score shows parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), and Cor anglais (Cor.). The bassoon part features a prominent melodic line with grace notes. The dynamics include *pianissimo* (p) and *sforzando* (sf).

The score continues with staves for piano, cello, and bassoon. The piano part has a rhythmic pattern of eighth and sixteenth notes. The bassoon part has a sustained note with a grace note.

The score concludes with staves for piano, cello, and bassoon. The piano part has a rhythmic pattern of eighth and sixteenth notes. The bassoon part has a sustained note with a grace note.

SOLO.

8.....

sf

ff

p

62

Fl.

Ob.

Fag.

10

The musical score consists of ten staves of music. The first three staves feature Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.) parts. The flute has a sustained note, the oboe has eighth-note pairs, and the bassoon has eighth-note pairs. The fourth staff begins a rhythmic pattern of sixteenth-note pairs. This pattern continues through the remaining staves, with dynamic markings such as *sf*, *sp*, *decrec.*, *pp*, and *p*. The score concludes with a final dynamic of *pp*.

00042303

Clar.

Fag.

Fl.

Ob.

Clar.

Fag.

Cor.

Timp.

B.

Bassoon

Double Bass

TUTTI.

I^o

cresc.

B.67.

A detailed musical score page from Gustav Mahler's Symphony No. 5, page 64. The score is arranged in four systems of staves. The top system features Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, and Timpani. The second system shows Bassoon and Double Bass. The third system shows Bassoon and Double Bass. The bottom system shows Bassoon and Double Bass. The score includes dynamic markings such as 'cresc.' and 'ff' (fortissimo). The music consists of complex rhythmic patterns and harmonic progressions typical of Mahler's style.

SOLO.

ri - tardan - do Adagio. *pp*

Presto.
Fl.

Ob.

(Clarinetti tacent sin al Fine.)

Fag.

Cor.

Timp.

TUTTI. I^o

SOLO.

Presto.

Presto.

B. 67. *p*

66

Fl.

Ob.

Cor.

Timp.

Ric.

Ob.

Fag.

Cor.

Timp.

Fl.

Ob.

Fag.

Cor.

Fl.

Ob.

Fag.

Cor.

Fl.

Ob.

Fag.

Cor.

Fl.

Ob.

Fag.

Cor.

Musical score page 67, measures 1-10. The score consists of ten staves. Measures 1-3 show a crescendo in the upper voices. Measures 4-6 feature woodwind entries with slurs and dynamic markings like *sf*. Measures 7-10 show a transition with woodwind entries and dynamic markings like *p*.

Measures 11-15 begin with a tutti section. Measure 11 has a dynamic *Io*. Measures 12-13 are labeled *TUTTI.* Measure 14 is labeled *SOLO.* Measure 15 is labeled *TUTTI.*

Measure 16 starts with a bassoon entry marked *R. co.* Measures 17-18 show woodwind entries with slurs and dynamic markings like *p*. Measures 19-20 show a tutti section with dynamic *f*.

68

Solo.

TUTTI.

Fl.
Ob.
Fag.
Cor.
Trom.
Timp.
Bassoon

cresc.

B. 67.

M**Serie 16.****Für Pianoforte solo. Sonaten.**

- 124 No. 1. Sonate. Op. 2. No. 1. in F m.
 125 " 2. — " 2. " A.
 126 " 3. — " 2. " C.
 127 " 4. — " 7. in Es.
 128 " 5. — " 10. No. 1. in Cm.
 129 " 6. — " 10. " 2. " F.
 130 " 7. — " 10. " 3. " D.
 131 " 8. — " 13. in Cm. (pathétique.)
 132 " 9. — " 14. No. 1. in E.
 133 " 10. — " 14. " 2. " G.
 134 " 11. — " 22. in B.
 135 " 12. — " 26. " As.
 136 " 13. — " 27. No. 1. in Es.
 (quasi fantasia.)
 137 " 14. — " 27. " 2. in Cis m.
 (quasi fantasia.)
 138 " 15. — " 28. in D.
 139 " 16. — " 31. No. 1. in G.
 140 " 17. — " 31. " 2. " Dm.
 141 " 18. — " 31. " 3. " Es.
 142 " 19. — " 49. No. 1. " Gm.
 143 " 20. — " 49. " 2. " G.
 144 " 21. — " 53. in C.
 145 " 22. — " 54. " F.
 146 " 23. — " 57. " Fm.
 147 " 24. — " 78. " Fis.
 148 " 25. — " 79. " G.
 149 " 26. — " 81a. " Es.
 150 " 27. — " 90. " Em.
 151 " 28. — " 101. " A.

M

- 152 No. 29. Sonate. Op. 106. in B.
 (Hammerklavier.)
 153 " 30. — " 109. in E.
 154 " 31. — " 110. " As.
 155 " 32. — " 111. " Cm.
 156 " 33. — " in Es.
 157 " 34. — " Fm.
 158 " 35. — " D.
 159 " 36. — " C. (leicht.)
 160 " 37. } 2 leichte No. 1. in G.
 161 " 38. } Sonaten " 2. " F.

Serie 17.**Für Pianoforte solo. Variationen.**

- 162 6 Variat. (Thème original). Op. 34. in F.
 163 15 Variationen (mit Fuge). Op. 35. in Es.
 164 6 Variationen. Op. 76 in D.
 165 33 Veränderungen. Op. 120.
 166 9 Variat. (Marche de Drechsler). No. 1.
 in Cm.
 167 9 Variat. (Quant' è più bello). No. 2. in A.
 168 6 — (Nel cor più non mi sento).
 No. 3a. in G.
 169 12 Var. (Menuet à la Vigano). No. 3b. in C.
 170 12 Variat. (Danse russe). No. 4. in A.
 171 8 — (Une fièvre brûl.). No. 7. in C.
 172 10 — (La stessa, la stessissima).
 No. 8. in B.
 173 7 Variat. (Kind willst du ruhig schlafen).
 No. 9. in F.
 174 8 Var. (Tändeln u. scherzen). No. 10. in F.
 175 13 Variat. (Es war einmal). No. 11a. in A.

M

- 176 6 Variat. (sehr leicht), No. 11b. in G.
 177 6 — (Air suisse). No. 12. in F.
 178 24 — (Vieni Amore). No. 13. in D.
 179 7 — (God save the King). No. 25.
 in C.
 180 5 Variat. (Rule britannia). No. 26. in D.
 181 32 — No. 36. in Cm.
 182 8 — (Ich hab ein kleines H.). No. 37.
 in B.

Serie 18.**Für Pianoforte. Kleinere Stücke.**

- 183 7 Bagatellen. Op. 33.
 184 2 Praeludien. " 39.
 185 Rondo. Op. 51. No. 1. in C.
 — " 51. " 2. " G.
 186 Phantasie. Op. 77. in Gm.
 188 Polonaise. " 89. " C.
 189 12 neue Bagatellen. Op. 119.
 190 6 Bagatellen. Op. 126.
 191 Rondo a Capriccio. Op. 129.
 192 Andante favori in F.
 193 Menuett in Es.
 194 6 Menuetten.
 195 Praeludium in Fm.
 196 Rondo in A.
 197 6 Contretänze.
 198 6 ländrische Tänze.
 199 7 ländrische Tänze.
 200 Militär-Marsch.
 201 12 Menuetten.
 202 12 deutsche Tänze.

Gesang-Musik.**Serie 19.****Kirchenmusik.**

- 203 Missa solennis. Op. 123. in D.
 204 Missa. Op. 86. in C.
 205 Christus am Oelberge, Oratorium. Op. 85.

Serie 20.**Dramatisches.**

- 206 Fidelio (Leonore), Oper. Op. 72.
 207 Die Ruinen von Athen. Festspiel.
 Op. 113. 114.

Serie 21.**Cantaten.**

- 208 Der glorreiche Augenblick, oder Preis
 der Tonkunst. Op. 136.
 209 Meerestille u. glückliche Fahrt. Op. 112.

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- 210 Scene u. Arie: Ah! Perfido, für Sopran.
 Op. 65.
 211 Terzett. Tremate, empj, tremate, f. Sopr.
 Ten. u. Bass. Op. 116.
 212 Opferlied für eine Singstimme m. Chor.
 Op. 121b.

- 213 Bundeslied für 2 Solo- u. 3 Chorst. m.
 Begl. v. 2 Clar., 2 Hörner u. 2 Fagotte.
 Op. 122.

- 214 Elegischer Gesang für 4 Singst. m. Begl.
 v. 2 Viol., Bratsche u. Violoncell od.
 des Pianoforte. Op. 118.

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- 215 An die Hoffnung. Op. 32.
 216 Adelaide. Op. 46.
 217 6 Lieder von Gellert. Op. 48.
 218 8 Gesänge und Lieder. " 52.
 219 6 Gesänge von Goethe. " 75.
 220 4 Arietten und 1 Duett. " 82.
 221 3 Gesänge von Goethe. " 83.
 222 Das Glück der Freundschaft (Lebens-
 glück). Op. 88.
 223 An die Hoffnung. Op. 94.
 224 An die ferne Geliebte (Liederkreis). Op. 98.
 225 Der Mann von Wort. Op. 99.
 226 Merkenstein. Op. 100.
 227 Der Kuss. " 128.
 228 3 Gesänge.
 229 2 Lieder.
 230 6 deutsche Gedichte aus Reissig's Blüm-
 chen der Einsamkeit.
 231 Abschiedsgesang an Wiener Bürger.
 232 Andenken, von Matthisson.
 233 Mehrere Canons.
 234

- 235 Der Abschied (la partenza).

- 236 Der freie Mann.
 237 Der Wachtelschlag.
 238 Die Sehnsucht (4mal componirt).
 239 Empfindungen.
 240 Gedenke mein.
 241 Ich liebe dich.
 242 In questa tomba, Ariette.
 243 Kriegslied d. Oestreicher v. 14. Apr. 1797.
 244 Lied aus der Ferne.
 245 Lied an einen Säugling.
 246 O dass ich dir vom stillen Auge.
 247 Opferlied.
 248 Schlummerlied.
 249 Schlussgesang: Es ist vollbracht.
 250 Seufzer eines Ungeliebten.
 251 Trinklied.
 251 Schlussgesang aus d. Singspiel »die gute
 Nachricht« Germania, wie stehst du etc.

- 252 Gesang der Mönche: Rasch tritt der
 Tod etc. für 3 Männerstimmen ohne
 Begleitung.

Serie 24.**Lieder mit Pianoforte, Violine und
 Violoncell.**

- 253 25 Schottische Lieder. Op. 108.
 254 Irische Melodien.
 255 Volkslieder.

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Aecht soll sie werden durch kritische Revision, durch genaue Vergleichung sowohl mit den vorhandenen Autographen als auch mit den ersten Originaldrucken. Diese letzteren wurden bekanntlich meistens von *Beethoven* selbst mit der grössten Sorgfalt durchgesehen und corrigirt. Leider hat sich auch an *Beethoven's* Werken bei Wiederabdrücken nicht blos flüchtige Fahrlässigkeit versündigt, sondern unbefugte Hände haben in eitler Ueberhebung durch Zusätze und Veränderungen den grossen Meister interpolirt, so dass es hohe Zeit ist, das Aechte wieder zu voller Geltung zu bringen.

Für diese Revision arbeiten die tüchtigsten und zuverlässigsten Kräfte — wir nennen hier die Herren Hof-Kapellmeister Dr. Rietz, Kapellmeister Reinecke, Universitäts-Musikdirector Richter, Concertmeister David, F. Espagne, Vorsteher der Musikalischen Abtheilung der königlichen Bibliothek in Berlin. Ausserdem erfreuen wir uns der Mitwirkung und des Rathes der Herren Musikdirector Dr. Hauptmann, Prof. O. Jahn und anderer anerkannter Musiker und Musikgelehrten. Auto-

graphe, alte von *Beethoven* selbst revidirte Copien und erste Drucke sind uns von den Besitzern mit grosser Liberalität überlassen oder in sichere Aussicht gestellt. In andern wichtigen Beziehungen, wie für sichere Correctur etc. sind geeignete Vorkehrungen getroffen, so dass wir das volle Vertrauen des musikalischen Publikums in Anspruch nehmen dürfen.

Im **Preise** wird und kann unsere Ausgabe nicht den spottbilligen Nachdruck-Ausgaben Concurrenz machen; sie soll aber, während sie die beste und gediegenste sein will, billig sein im Verhältniss zu dem, was sie bietet, und der Ausstattung in welcher sie es bietet. Indem wir den Preis auf

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Ueber die Eintheilung u. s. w. unserer Ausgabe gibt das auf den Innenseiten dieses Umschlages ersichtliche Verzeichniss nähere Auskunft. Wir hoffen, dass nicht wenige Musiker und Musikfreunde sich den Besitz der gesammten Ausgabe sichern werden, nehmen jedoch gleichzeitig auch Subscriptionen auf die einzelnen Serien des Verzeichnisses an.

Unser unablässiges Streben ist es, den kritischen Apparat für unsere Ausgabe fortwährend zu vervollständigen; wir richten daher an alle die, welchen diese Einladung zu Gesicht kommt, die Bitte, uns dabei im Interesse der Sache behülflich zu sein, indem wir sie ersuchen

uns Mittheilung zu machen, in welchen Händen sich noch Autographen, revidirte Copien oder erste Drucke *Beethoven's*cher Werke befinden, damit wir wegen Benutzung derselben für unsere Ausgabe die geeigneten Schritte thun können.

Wir werden für solche Nachweisungen, die wir uns in unfrankirten Briefen erbitten, höchst dankbar sein.

Wohl sind wir uns der Grösse der Aufgabe und dass dieselbe der gewöhnlichen Speculation fern liegt, bewusst; wie wir aber trotzdem mit Freuden an ihre Ausführung gegangen sind, geben wir hiermit die Zuschreibung, dass wir sie mit aller Energie durchführen werden, so dass das Ganze, wenn irgend möglich, am Schlusse des Jahres 1864 vollen-det sei.

So hoffen wir, dass uns die Unterstützung der Verehrer *Beethoven's*, wie überhaupt der wahren Musikfreunde nicht fehlen werde.

Bestellungen sind durch directe Einsendung an uns, sowie bei jeder Buch- oder Musikalienhandlung zu machen, wo auch jederzeit die bereits erschienenen Lieferungen eingesehen werden können.

Breitkopf & Härtel.