

Beethovens Werke.

Vollständige, kritisch durchgesehene
überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 15.

FÜR PIANOFORTE ZU 4 HÄNDEN.

No. 120. Sonate. Op. 6. in D.

No. 121. 3 Märsche. Op. 45. in C. Es. D.

No. 122. Variationen über ein Thema vom
Grafen Waldstein. in C.

No. 123. 6 Variationen (Lied mit Veränderungen) in D.

LEIPZIG, BREITKOPF UND HÄRTEL.

Preis: 1 Thlr. 6 Ngr. netto.

BEETHOVEN'S WERKE.

Instrumental-Musik.

Nr.

Orchester-Werke.

Serie 1.

Symphonien.

- 1 Erste Symphonie. Op. 21. in C.
- 2 Zweite " 36. " D.
- 3 Dritte " 55. " Es.
- 4 Vierte " 60. " B.
- 5 Fünfte " 67. " Cm.
- 6 Sechste " 68. " F.
- 7 Siebente " 92. " A.
- 8 Achte " 93. " F.
- 9 Neunte " 125. " Dm.

Serie 2.

- 10 Wellington's Sieg oder die Schlacht bei Vittoria. Op. 91.
- 11 Die Geschöpfe des Prometheus, Ballet. Op. 43.
- 12 Ouverture und Zwischenakte zu Goethe's Egmont. Op. 84.
- 13 Allegretto in Es.
- 14 Marsch aus Tarpeja, in C.
- 15 Militär-Marsch.
- 16 Menuetten.
- 17 12 deutsche Tänze.

Serie 3.

Ouvertüren.

- 18 Ouverture zu Coriolan. Op. 62. in Cm.
- 19 " zu Leonore. No. 1. Op. 138. in C.
- 20 " " 2. " 72. " C.
- 21 " " 3. " 72. " C.
- 22 " Op. 115. in C.
- 23 " zu König Stephan. Op. 117. in Es.
- 24 " Op. 124. in C.
- 25 Hierzu bei Abnahme der vollständigen Reihe der Ouvertüren noch die größeren Werken zugehörigen:
- 26 Ouverture zu Prometheus. Op. 43. in C.
- 27 " Fidelio. " 72. " E.
- 28 " Egmont. " 84. " Fm.
- in B. " Ruinen von Athen. Op. 113.

Serie 4.

Für Violine und Orchester.

- 29 Concert. Op. 61. in D.
- 30 Romanze. Op. 40. in G.
- 31 " 50. " F.

Kammer-Musik.

Serie 5.

Für fünf und mehrere Instrumente.

- 32 Septett für Vln., Br., Horn, Clar., Fagott, Violoncell u. Contrabass. Op. 20. in Es.
- 33 Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner. Op. 81^b. in Es.
- 34 Quintett für 2 Violinen, 2 Bratschen u. Violoncell. Op. 29. in C.
- 35 Fuge für 2 Violinen, 2 Bratschen u. Violoncell. Op. 137. in D.
- 36 Quintett für 2 Violinen, 2 Bratschen u. Violoncell. Op. 4. in Es. nach dem Octett, Op. 103.

Serie 6.

Quartette für 2 Violinen, Bratsche und Violoncell.

- 37 No. 1. Quartett. Op. 18. No. 1. in F.
- 38 " 2. " 18. " 2. " G.

Nr.

Orchester-Werke.

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

No. 4. " 18. " 4. " Cm.

No. 5. " 18. " 5. " A.

No. 6. " 18. " 6. " B.

No. 7. " 59. " 1. " F.

No. 8. " 59. " 2. " Em.

No. 9. " 59. " 3. " C.

No. 10. " 74. in Es.

No. 11. " 95. " Fm.

No. 12. " 127. " Es.

No. 13. " 130. " B.

No. 14. " 131. " Cism.

No. 15. " 132. " Am.

No. 16. " 135. " F.

Grosse Fuge. Op. 133. in B.

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

No. 4. Trio. Op. 3. in Es.

No. 5. " 9. No. 1. in G.

No. 6. " 2. " 2. " D.

No. 7. " 3. " 3. " Cm.

Serenade. Op. 8. in D.

No. 1. Trio. Op. 3. in Es.

No. 2. " 9. No. 1. in G.

No. 3. " 2. " D.

No. 4. " 3. " Cm.

Serenade. Op. 8. in D.

No. 1. Trio. Op. 3. in Es.

No. 2. " 9. No. 1. in G.

No. 3. " 2. " Cm.

No. 4. " 3. " G.

No. 5. " 4. " F.

No. 6. " 5. " 3. " Es.

No. 7. " 6. " 2. " A.

No. 8. " 7. " 3. " Cm.

No. 9. " 8. " 3. " G.

No. 10. " 9. " 4. " Am.

No. 11. " 10. " 5. " D.

Rondo in G.

12 Variationen (Se vuol ballare) in F.

Siehe Nr. 11^a.

No. 1. Sonate. Op. 12. No. 1. in D.

No. 2. " 12. " 2. " A.

No. 3. " 12. " 3. " Es.

No. 4. " 23. in Am.

No. 5. " 24. " F.

No. 6. " 30. No. 1. in A.

No. 7. " 30. " 2. " Cm.

No. 8. " 30. " 3. " G.

No. 9. " 47. in A.

No. 10. " 96. " G.

No. 1. Sonate. Op. 5. No. 1. in F.

No. 2. " 5. " 2. " Gm.

No. 3. " 69. in A.

No. 4. " 102. No. 1. in C.

No. 5. " 102. " 2. " D.

No. 12. Variationen (Judas Maccabäus) in G.

(Ein Mädchen od. Weibchen) Op. 66. in F.

7 Variationen (Bei Männern welche Liebe fühlen) in Es.

No. 1. Sonate. Op. 17. mit Horn, in F.

6 Themen. Op. 105. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 10. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 11. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 12. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 13. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 14. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 15. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 16. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 17. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 18. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 19. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 20. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 21. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 22. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 23. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 24. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 25. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 26. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 27. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 28. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 29. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 30. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 31. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 32. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 33. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 34. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 35. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 36. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 37. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 38. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

Nr.

Serie 11.

Trios für Pianoforte, Violine und Violoncell.

No. 1. Trio. Op. 1. No. 1. in Es.

" 2. " 1. " 2. " G.

" 3. " 1. " 3. " Cm.

" 4. " 70. " 1. " D.

" 5. " 70. " 2. " Es.

" 6. " 97. in B.

" 7. " in B. in 1 Satze.

" 8. " Es.

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

14 Variationen. Op. 44. in Es.

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

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

für Pfte., Clar. od. Vln. u. Vecl. Op. 38. in Es; nach dem Septett, Op. 20.

Serie 12.

Für Pianoforte und Violine.

No. 1. Sonate. Op. 12. No. 1. in D.

" 2. " 12. " 2. " A.

" 3. " 12. " 3. " Es.

" 4. " 23. in Am.

" 5. " 24. " F.

" 6. " 30. No. 1. in A.

" 7. " 30. " 2. " Cm.

" 8. " 30. " 3. " G.

" 9. " 47. in A.

" 10. " 96. " G.

Rondo in G.

12 Variationen (Se vuol ballare) in F.

Siehe Nr. 11^a.

Serie 13.

Für Pianoforte und Violoncell.

No. 1. Sonate. Op. 5. No. 1. in F.

" 2. " 5. " 2. " Gm.

" 3. " 69. in A.

" 4. " 102. No. 1. in C.

" 5. " 102. " 2. " D.

No. 12. Variationen (Judas Maccabäus) in G.

(Ein Mädchen od. Weibchen) Op. 66. in F.

7 Variationen (Bei Männern welche Liebe fühlen) in Es.

Serie 14.

Für Pianoforte u. Blasinstrumente.

Sonate. Op. 17. mit Horn, in F.

6 Themen. Op. 105. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 1. " 2. m. Flöte.

No. 10. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 11. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 12. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 13. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 14. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 15. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 16. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 17. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 18. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 19. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 20. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 21. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 22. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 23. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 24. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 25. " 107. Hft. 1. m. Flöte od. Viol. (ad lib.)

No. 26. " 107. Hft. 1. m.

Veröffentlichung nach Breitkopf & Härtel WERKE

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

BIBLIOTHECA
REGIA &
TONACENSIS

Serie 15.

Für Klaviersofte zu 4 Händen.

Nº		
120.	Sonate,	Op. 6. in D.
121.	3 Märsche,	Op. 45. in C. Es. D.
122.	Variationen.(über ein Thema vom Grafen Waldstein.)	in C.
123.	6 Variationen.(Lied mit Veränderungen.)	D.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind
Eigentum der Verleger.



S O N A T E
für das Pianoforte zu vier Händen

Beethovens Werke.

von
L. VAN BEETHOVEN.
Op. 6.

Serie 15. № 120.

SECONDO.

Allegro molto.

Sonate.

SONATE
für das Pianoforte zu vier Händen

von

Beethovens Werke.

L. van BEETHOVEN.

Serie 15. N° 120.

Op. 6.

PRIMO.**Allegro molto.****Sonate.**

The musical score for Beethoven's Sonate Op. 6, Primo movement, is presented in six staves. The key signature is A major (two sharps). The tempo is Allegro molto. The score includes dynamic markings such as *f*, *p*, *cresc.*, *ff*, *3*, *4*, and *ff*. Measure numbers 1 through 120 are indicated at the end of each staff.

SECONDO.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120

PRIMO.

The musical score consists of six staves of piano music, arranged in two columns of three staves each. The music is in common time and major key signature. The first staff in the top row starts with *ff*, followed by eighth-note patterns. The second staff starts with *sp*. The third staff starts with *ff*. The first staff in the middle row starts with *p*. The second staff starts with *pp*, followed by *ff*. The third staff starts with *ff*, followed by *p*. The first staff in the bottom row starts with *ff*, followed by *p*. The second staff starts with *cresc.*. The third staff ends with *3*.

SECONDO.

Musical score for the 'SECONDO' section, consisting of three staves of piano music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is A major (three sharps). The tempo is indicated as 'Moderato'. The score includes dynamic markings such as *f*, *p dolce*, *cresc.*, *ff*, *s*, and *ff*. The music consists of various note patterns, including eighth and sixteenth notes, with some rests and grace notes.

RONDO.
Moderato.

Musical score for the 'RONDO' section, consisting of four staves of piano music. The top two staves use a bass clef, and the bottom two staves use a bass clef. The key signature changes between A major (three sharps) and E major (one sharp). The tempo is indicated as 'Moderato'. The score includes dynamic markings such as *p dolce*, *f*, *p*, *s*, and *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, with some rests and grace notes.

PRIMO.

7

Musical score for the PRIMO section, measures 1-3. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 1 starts with a dynamic *p*. Measures 2 and 3 show a progression of chords and melodic lines, with measure 3 concluding with a forte dynamic *ff*.

RONDO.

Moderato.

Musical score for the RONDO section, measures 1-4. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 1 begins with a dynamic *p dolce*. Measures 2 and 3 continue the melodic line with various dynamics including *f* and *p*. Measure 4 concludes with a dynamic *f*.

SECONDO.

The musical score consists of eight staves of double bass (cello) music. The music begins with a rhythmic pattern of eighth and sixteenth notes. It then transitions through various dynamics and articulations, including *sf*, *p*, *cresc.*, *decresc.*, *pp*, and *dolce*. The tempo is marked as *B. 120.*

PRIMO.

A musical score for two staves, labeled "PRIMO." at the top center. The score consists of eight staves of music, each with a treble clef and a key signature. The first four staves are in common time, while the last four are in 2/4 time. The music features various dynamics such as *f*, *s*, *tr*, *p*, *cresc.*, *p decresc.*, *pp*, and *p dolce*. The notation includes eighth and sixteenth note patterns, slurs, and grace notes. The score is divided into measures by vertical bar lines.

SECONDO.

1 *fp*

1 *dolce* *cresc.*

sp

f *sp* *f* *sp*

f *f* *dolce*

f *f* *sp* *ff*

PRIMO.

The sheet music for the PRIMO part contains eight staves of musical notation. The dynamics and performance instructions include:

- Staff 1: No specific dynamic or instruction.
- Staff 2: *fp*
- Staff 3: *decrec.*, *pp*, *dolce*, *cresc.*
- Staff 4: *f*
- Staff 5: *f*, *sp*, *f*, *sp*, *f*
- Staff 6: *sp*, *f*, *f*, *f*
- Staff 7: *dolce*, *f*, *ff*, *f*

Verlag von Breitkopf & Härtel

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

BIBLIOTHECA
REGIA &
TONACENSIS

Serie 15.

Für Klaviersofte zu 4 Händen.

Nº		
120.	Sonate,	Op. 6. in D.
121.	3 Märsche,	Op. 45. in C. Es. D.
122.	Variationen.(über ein Thema vom Grafen Waldstein.)	in C.
123.	6 Variationen.(Lied mit Veränderungen.)	D.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind
Eigentum der Verleger.



DREI MÄRSCHE.
für das Pianoforte zu vier Händen

Beethovens Werke.

von
L. van BEETHOVEN.
Der Fürstin Esterhazy gewidmet.
Op. 45.

Serie 15. N° 121.

N° 1.

SECONDO.

Allegro ma non troppo.

Beethovens Werke.

DREI MÄRSCHE
für das Pianoforte zu vier Händen
von

L. van BEETHOVEN.

Der Fürstin Esterhazy gewidmet.
Op. 45.

Serie 15. N° 121.

N° 1.**PRIMO.**

Allegro ma non troppo.

ten. ten.

SECONDO.

The musical score consists of two main sections: 'SECONDO.' and 'Trio.'

SECONDO. (Measures 1-10)

- Key signature: F major (one sharp).
- Time signature: Common time.
- Instrumentation: Two bass staves.
- Performance instructions: Crescendo markings ('cresc.') appear at the end of measures 4 and 8. Dynamics include *f*, *ff*, and *pp*.

Trio. (Measures 11-20)

- Key signature: C major.
- Time signature: Common time.
- Instrumentation: Two bass staves.
- Performance instructions: *p dolce* (pianissimo, sweetly) is indicated in measure 11. Measure 18 includes a dynamic marking *tr.* (trill).

PRIMO.



Musical score for the PRIMO section, measures 5-8. The staves remain the same. Measure 5 starts with a dynamic *pp*. Measures 6 and 7 show eighth-note patterns with dynamics *cresc.* and *ff tr*. Measure 8 ends with a dynamic *ff tr*.

Trio.

Musical score for the Trio section, measures 1-4. The top staff has a treble clef and the bottom staff an alto clef. Measure 1 starts with a dynamic *p dolce*. Measures 2 and 3 continue with eighth-note patterns. Measure 4 ends with a dynamic *sf*.

Musical score for the Trio section, measures 5-8. The staves remain the same. Measures 5 and 6 show eighth-note patterns. Measures 7 and 8 feature sixteenth-note patterns.

Musical score for the Trio section, measures 9-12. The staves remain the same. Measures 9 and 10 show eighth-note patterns. Measures 11 and 12 feature sixteenth-note patterns, with a dynamic *cresc.* in measure 12.

Musical score for the Trio section, measures 13-16. The staves remain the same. Measures 13 and 14 show eighth-note patterns. Measures 15 and 16 feature sixteenth-note patterns.

N^o. 2.

Vivace.

SECONDO.

p
ten.

cresc. *f* *ff* *decrese.* *decrese.* *pp*

cresc. *f* *f*

f *ff* *pp* *p*

cresc.

f *f* *ff* *f* *p* *f* *p*

N^o. 2.

Vivace.

PRIMO.

The musical score for N^o. 2. PRIMO. Vivace. The score is for two voices (Soprano and Alto) and piano. The vocal parts are mostly in soprano range, with some alto entries. The piano part provides harmonic support and rhythmic drive. The score is in 2/4 time, mostly in B-flat major. Dynamics include *p*, *f*, *ff*, *cresc.*, *decresc.*, *tr.*, and *ten.* Various performance techniques like grace notes, slurs, and dynamic markings are used throughout.

SECONDO.

The musical score consists of six staves of bassoon music, arranged in two columns of three staves each. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4. The score includes dynamic markings such as *p*, *f*, *sf*, *sp*, *decrese.*, *pp*, *cresc.*, and *ben marcato*. The music is divided into sections labeled "1.", "2.", and "Trio." The bassoon parts are separated by vertical bar lines, and some measures feature horizontal bar lines separating different melodic ideas. The score concludes with the instruction "Marcia D. C."

PRIMO.

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a key signature of two flats. The first staff shows a dynamic of *p*. The second staff begins with a dynamic of *f*, followed by *decresc.* The third staff features two endings, labeled "1." and "2.", both marked with *pp*. The fourth staff is labeled "Trio." and includes a measure with a dynamic of *p* and a measure with a dynamic of *s*. The fifth staff consists of two measures, each marked with a dynamic of *s*. The sixth staff begins with a dynamic of *f*, followed by *p* and *s*. The seventh staff concludes with a dynamic of *s*.

N° 3.

SECONDO.

Vivace.

The musical score for N° 3, SECONDO, Vivace, is composed of eight staves for two bassoon parts. The score begins with a dynamic of ***f***, followed by slurs and grace notes. The second staff begins with ***tr.*** and ***p***. The third staff shows a key signature change to one flat. The fourth staff features a transition with ***ff*** and ***p***. The fifth staff includes a crescendo dynamic. The sixth staff concludes with a final dynamic of ***tr.*** and ***p***.

Nº 3.

PRIMO.

Vivace

Vivace.

f f f f p tr. 1 p

1 f 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

ff 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

ff 1 p 1

3 3 3 3 3 3 3 3

SECONDO.

1. 2.

ff *sf* *f* *ff* Fine. *p* *p dolce* *cresc.*

p *cresc.* *sf decresc.* *sf*

(*p*)

sf *cresc.* *p* *cresc.*

f *sf* *sf*

B. 121.

D. C. senza Repetizione sin' al Fine.

PRIMO.

The musical score consists of ten staves of music for two pianos. The music is in common time and uses a key signature of one sharp. The score includes dynamic markings such as tr. (trill), f (forte), ff (fortissimo), cresc. (crescendo), decresc. (decreasing volume), dolce (softly), and pp (pianissimo). Measures are numbered 1 and 2 above certain sections. The music features various note patterns, rests, and rests with grace notes.

B. 121.

D. C. senza Repetizione sin' al Fine.

Verlag von Breitkopf & Härtel

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

BIBLIOTHECA
REGIA &
TONACENSIS

Serie 15.

Für Klaviersofte zu 4 Händen.

Nº		
120.	Sonate,	Op. 6. in D.
121.	3 Märsche,	Op. 45. in C. Es. D.
122.	Variationen.(über ein Thema vom Grafen Waldstein.)	in C.
123.	6 Variationen.(Lied mit Veränderungen.)	D.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind
Eigentum der Verleger.



VARIATIONEN
über ein Thema vom Grafen von Waldstein
für das Pianoforte zu vier Händen

Beethovens Werke.

von

L. van BEETHOVEN.

Serie 15. N° 122.

Thema.

Andante con moto.

SECONDO.
Var.I.

VARIATIONEN
über ein Thema vom Grafen von Waldstein
für das Pianoforte zu vier Händen
von

Beethovens Werke.

L. VAN BEETHOVEN.

Serie 15. N° 422.

Thema.

Andante con moto.

PRIMO.

The musical score for Beethoven's Variations over a Theme from Count Waldstein, Op. 35, for four hands on piano. The score consists of six staves of music. The first staff shows the 'Thema' (Theme) in C major, 2/4 time, with dynamic 'sempre p'. The second staff begins the 'PRIMO' variation in C major, 2/4 time, with dynamic 'poco f'. The third staff continues the 'PRIMO' variation. The fourth staff begins 'Var. I.' in C major, 2/4 time, with dynamic 'sempre staccato'. The fifth staff continues 'Var. I.'. The sixth staff concludes the piece.

SECONDO.

Var. II.

Musical score for Var. II, SECONDO section, featuring three staves of piano music. The top staff uses bass clef, the middle staff tenor clef, and the bottom staff bass clef. The score consists of six measures. Measure 1: Bass staff dynamic ff, Treble staff dynamic p. Measure 2: Bass staff dynamic ff, Treble staff dynamic p. Measure 3: Bass staff dynamic ff, Treble staff dynamic p. Measure 4: Bass staff dynamic ff, Treble staff dynamic p. Measure 5: Bass staff dynamic ff, Treble staff dynamic p. Measure 6: Bass staff dynamic ff, Treble staff dynamic p.

Var. III.

Musical score for Var. III, featuring three staves of piano music. The top staff uses treble clef, the middle staff tenor clef, and the bottom staff bass clef. The score consists of six measures. Measure 1: Treble staff dynamic sempre p, Tenor staff dynamic ff, Bass staff dynamic ff. Measure 2: Treble staff dynamic ff, Tenor staff dynamic ff, Bass staff dynamic ff. Measure 3: Treble staff dynamic ff, Tenor staff dynamic ff, Bass staff dynamic ff. Measure 4: Treble staff dynamic ff, Tenor staff dynamic ff, Bass staff dynamic ff. Measure 5: Treble staff dynamic ff, Tenor staff dynamic ff, Bass staff dynamic ff. Measure 6: Treble staff dynamic ff, Tenor staff dynamic ff, Bass staff dynamic ff.

Var.II.

PRIMO.

Musical score for Var.II and PRIMO sections. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music includes dynamic markings such as *ff*, *p*, *s*, and *sf*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. Measure numbers 1 through 5 are also present. The PRIMO section begins with a forte dynamic (*ff*) at measure 5.

Var.III.

Musical score for Var.III section. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music includes dynamic markings such as *sempr p* and *f*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. Measure numbers 1 through 5 are also present.

SECONDO.

Vår.IV.

Musical score for Variation IV, featuring three staves of piano music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Var.V.

Musical score for Variation V, featuring four staves of piano music. The top staff uses a bass clef, the second staff a bass clef, the third staff a bass clef, and the bottom staff a bass clef. The music consists of eight measures. Measure 1: Bass staff has eighth-note pairs. Measure 2: Bass staff has eighth-note pairs. Measure 3: Bass staff has eighth-note pairs. Measure 4: Bass staff has eighth-note pairs. Measure 5: Bass staff has eighth-note pairs. Measure 6: Bass staff has eighth-note pairs. Measure 7: Bass staff has eighth-note pairs. Measure 8: Bass staff has eighth-note pairs.

Var. IV.

PRIMO.

Musical score for Var. IV, PRIMO part, featuring three staves of music. The key signature is one sharp, and the time signature is common time. The score consists of six measures per staff. Dynamics include ***ff***, ***p***, and ***p***.

Var. V.

Musical score for Var. V, featuring five staves of music. The key signature is one sharp, and the time signature is common time. The score consists of six measures per staff. Dynamics include ***p***, ***f***, ***p***, and ***poco f***.

SECONDO.

Var.VI.

Var. VI.

sempre ff

sempre staccato

sf

sf

p

p^b

sempre ff

Var.VII.

dolce

Var.VI.
sempre staccato

PRIMO.

The musical score consists of two staves of piano music. The top staff uses a treble clef and common time, with a tempo marking of *sempre staccato*. The bottom staff uses a bass clef and common time, with a tempo marking of *sempre ff*. The music features various note patterns, including sixteenth-note chords and eighth-note pairs, with dynamic markings like *p* and *sf*.

Var.VII.

The musical score consists of two staves of piano music. The top staff uses a treble clef and common time, with a tempo marking of *dolce*. The bottom staff uses a bass clef and common time. The music features eighth-note patterns and sixteenth-note chords, with dynamic markings like *sf*.

SECONDO.

Adagio.

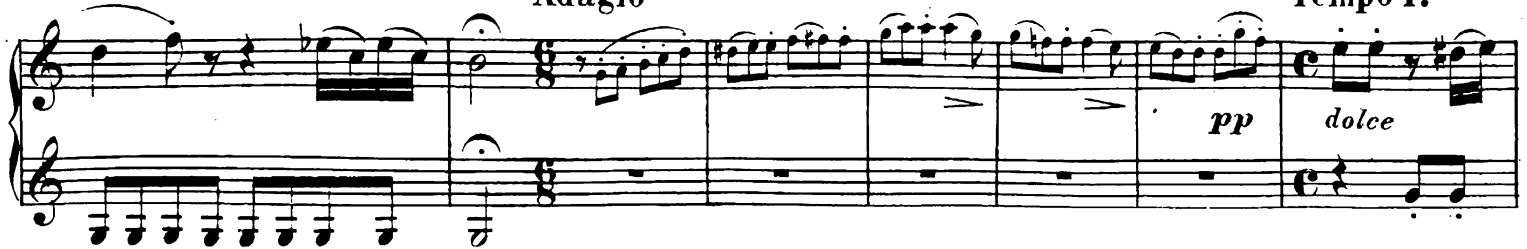
Tempo I.

Var. VIII.
Un poco Adagio.

PRIMO.

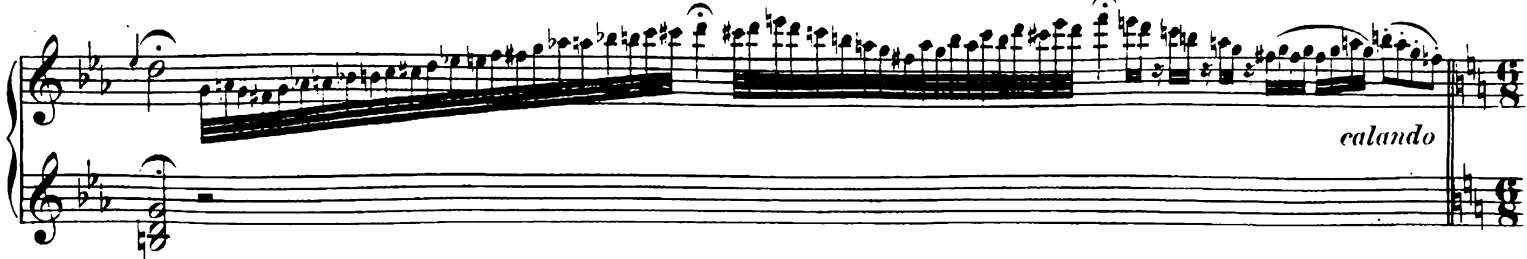
Adagio

Tempo I.



Var. VIII.

Un poco Adagio.



SECONDO.

Allegro.

Allegro.

*Adagio.**Allegro.*

Adagio.

Allegro.

PRIMO.

Allegro.

Musical score for the PRIMO part, Allegro section, spanning four staves. The score consists of two systems of music. The first system begins with a dynamic of *p*, followed by two measures of eighth-note patterns. The second system begins with a dynamic of *sf*, followed by a measure of eighth-note patterns. The third system begins with a dynamic of *ff*, followed by a measure of eighth-note patterns. The fourth system concludes with a measure of eighth-note patterns.

Adagio.

Musical score for the PRIMO part, Adagio section, spanning four staves. The score consists of two systems of music. The first system begins with a dynamic of *p*, followed by a measure of eighth-note patterns. The second system begins with a measure of eighth-note patterns, followed by a measure of sixteenth-note patterns.

Allegro.

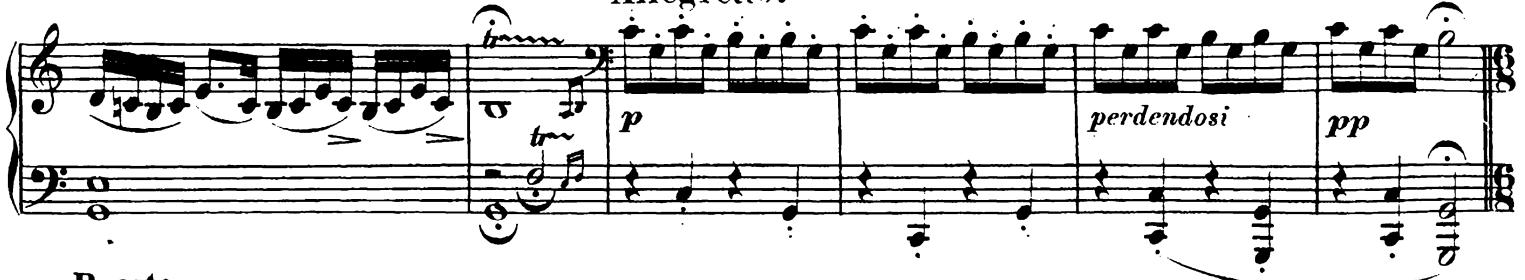
Musical score for the PRIMO part, Allegro section, spanning one staff. The score consists of a single system of music, continuing from the previous section.

SECONDO.

Adagio.



Allegretto.



Presto.



PRIMO.

Adagio.

A musical score for piano, featuring two staves. The top staff is in common time (indicated by 'c') and has a treble clef. The bottom staff is also in common time ('c') and has a bass clef. Measure 11 begins with a dynamic 'p' (piano). The melody consists of eighth-note patterns with various accidentals (sharps and flats) and rests. Measures 12 continues the melodic line with similar patterns. The score is on a five-line staff system.

Allegretto.

Allegretto.

1 *p* *perdendosi* *pp*

Presto.

Musical score for piano, measures 3-5. The top staff is in G major, 8/8 time, and the bottom staff is in G major, 4/4 time. Measure 3 starts with a forte dynamic (f) followed by a measure of rests. Measure 4 begins with a piano dynamic (p). Measure 5 starts with a forte dynamic (ff). The music consists of eighth-note patterns and sustained notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 3 through 7 are shown. Measure 3 starts with a rest followed by a dotted half note. Measure 4 begins with a forte dynamic (f) over a sixteenth-note pattern. Measure 5 begins with a soft dynamic (sf) over a sixteenth-note pattern. Measure 6 begins with a forte dynamic (sf) over a sixteenth-note pattern. Measure 7 begins with a soft dynamic (sf) over a sixteenth-note pattern.

A musical score for piano, featuring two staves. The top staff uses a treble clef, B-flat major (two sharps), and 3/4 time. The dynamic is marked as fortissimo (ff). The music consists of sixteenth-note patterns. The bottom staff uses a bass clef, A major (no sharps or flats), and 3/4 time. It features eighth-note patterns. Measure numbers 11 through 15 are visible along the left margin.

Verlag von Breitkopf & Härtel

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

BIBLIOTHECA
REGIA &
TONACENSIS

Serie 15.

Für Klaviersofte zu 4 Händen.

Nº		
120.	Sonate,	Op. 6. in D.
121.	3 Märsche,	Op. 45. in C. Es. D.
122.	Variationen.(über ein Thema vom Grafen Waldstein.)	in C.
123.	6 Variationen.(Lied mit Veränderungen.)	D.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind
Eigentum der Verleger.



SECHS VARIATIONEN

(Lied mit Veränderungen)

für das Pianoforte zu vier Händen.

Den Gräfinnen Josephine Deym und Therese Brunswick
zugeeignet von

L. VAN BEETHOVEN.

Beethovens Werke.

Serie 15, N° 123.

SECONDO.

Andantino cantabile.

Componirt im Jahre 1800.

PIANOFORTE.

Sheet music for the piano (Pianoforte) part of Variation 2. The music is in common time, key signature of C major (one sharp). The vocal line starts with "Ich den - ke ____ dein," followed by "wenn mir der Son - ne Schim - mer von". The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. The dynamic is marked with a 'p' (piano).

Continuation of the piano part. The vocal line continues with "Mee - ren ____ strahlt, ich den - - ke dein, wenn sich des Mon - des". The piano accompaniment maintains its eighth-note patterns and bass support.

Final section of the piano part. The vocal line concludes with "Flim - mer in Quel - len malt.". The piano accompaniment features a crescendo (cresc.) and a dynamic 'p' (piano) at the end.

SECHS VARIATIONEN

(Lied mit Veränderungen)
für das Pianoforte zu vier Händen.

Beethovens Werke.

Den Gräfinnen Josephine Deym und Therese Brunswick
zugeeignet von

Serie 15. N° 123.

L. VAN BEETHOVEN.

PRIMO.

Andantino cantabile.

Componirt im Jahre 1800.

PIANOFORTE.

Ich den - ke__ dein, wenn mir der Son - ne Schim - mer von Mee - ren

strahlt, ich den - ke__ dein, wenn sich des Mon - des Flim - mer in Quel - - len

malt..

Var.I.

SECONDO.

Musical score for Var. I, SECONDO section, featuring three staves of music for two voices. The top staff shows a continuous eighth-note pattern. The middle staff begins with eighth notes followed by a sustained note with a fermata, then resumes eighth-note patterns. The bottom staff consists of sustained notes. Dynamics include *cresc.* (crescendo) and *p* (piano). Articulation marks like dots and dashes are present throughout the score.

Var.II.

Musical score for Var. II, featuring three staves of music for two voices. The top staff consists of eighth-note patterns. The middle staff features sustained notes. The bottom staff consists of sustained notes. Dynamics include *p* (piano) and *sf* (sforzando).

PRIMO.

Var.I.

The musical score for Var. I consists of two staves of music. The top staff is in common time and has a key signature of one sharp. It contains six measures of eighth-note patterns, each measure starting with a quarter note. The bottom staff is also in common time and has a key signature of one sharp. It contains six measures of quarter notes, each measure starting with a half note. The music is divided into measures by vertical bar lines.

Var.II.

The musical score for Var. II consists of two staves of music. The top staff is in common time and has a key signature of one sharp. It contains six measures of eighth-note patterns, each measure starting with a quarter note. The bottom staff is also in common time and has a key signature of one sharp. It contains six measures of quarter notes, each measure starting with a half note. The music is divided into measures by vertical bar lines.

SECONDO.



Var. III.

Musical score for 'Var. III', consisting of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes to C major (no sharps or flats). The score includes dynamic markings such as 'sf' (sforzando), 'p' (pianissimo), '1', and 'cresc.' (crescendo). The music features a mix of eighth and sixteenth notes, with a prominent bass line in the middle staff.

PRIMO.

Musical score for the PRIMO section, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Var.III.

Musical score for Var.III section, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

SECONDO.

Var. IV.

Musical score for Var. IV, featuring four staves of music in common time with a key signature of one sharp. The top two staves show eighth-note patterns with grace notes and triplets. The bottom two staves show sixteenth-note patterns with sustained notes and dynamic markings like *sf* and *tr*.

Var. V.

Musical score for Var. V, featuring four staves of music in common time with a key signature of one sharp. The top two staves show eighth-note chords with dynamics *p*, *cresc.*, *sf*, and *p*. The bottom two staves show sixteenth-note patterns with sustained notes and a *cresc.* marking.

PRIMO.

45

Var. IV.

2

Var. V.

p

cresc.

sf *p*

cresc. - *f* *p*

SECONDO.

Var. VI.

The musical score consists of two staves of piano music. The top staff uses a bass clef and a common time signature, while the bottom staff uses a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *p*, *f*, *sf*, *cresc.*, *decresc.*, and *p*. The score includes a section labeled "Coda." and ends with a final dynamic marking of *sf*.

Var. VI.

p

The musical score consists of six staves of music for two voices. The top two staves are for the soprano voice, and the bottom two staves are for the bass voice. The first four staves represent 'Var. VI.' and the last two staves represent the 'Coda.' The music is in common time, with a key signature of one sharp (F#). The vocal parts are separated by a space, and dynamic markings such as *p*, *sf*, *cresc.*, *decresc.*, and *sf* are placed above the notes. Measure numbers are present at the beginning of each staff.

Nr.

Serie 16.

Für Pianoforte solo. Sonaten.

- 124 No. 1. Sonate. Op. 2. No. 1. in F m.
 125 " 2. " 2. " A.
 126 " 3. " 3. " C.
 127 " 4. " 7. in Es.
 128 " 5. " 10. No. 1. in C m.
 129 " 6. " 10. " 2. " F.
 130 " 7. " 10. " 3. " D.
 131 " 8. " 13. in C m. (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. " D m.
 141 " 18. " 31. " 3. " Es.
 142 " 19. " 49. No. 1. " G m.
 143 " 20. " 49. " 2. " G.
 144 " 21. " 53. in C.
 145 " 22. " 54. " F.
 146 " 23. " 57. " F m.
 147 " 24. " 78. " Fis.
 148 " 25. " 79. " G.
 149 " 26. " 81a. " Es.
 150 " 27. " 90. " E m.
 151 " 28. " 101. " A.

Nr.

- 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 C m.
 167 9 Variat. (Quant' è più bello). No. 2. in A.
 168 6 — (Nel cor più non mi sento).
 No. 34. 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. 11*. in A.

Nr.

- 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 C m.
 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.
 186 — " 51. " 2. " G.
 187 Phantasie. Op. 77. in G m.
 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 Mehuet in Es.
 194 6 Menuetten.
 195 Praeludium in F m.
 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 Meeresstille u. glückliche Fahrt. Op. 112.

Serie 22.

Gesänge etc. mit Orchester.

- 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.

Serie 23.

Lieder und Gesänge mit Pianoforte.

- 215 An die Hoffnung. Op. 32.
 216 Adelaide. Op. 46.
 217 6 Lieder von Gellert. Op. 45.
 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. 58.
 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.

- 251a 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.

In das vorstehende Verzeichniss sind nur diejenigen gedruckten Werke Beethovens aufgenommen, deren Aechtheit unzweifelhaft erschien; kleine Berichtigungen und Ergänzungen bleiben jedoch vorbehalten.

Das Verzeichniss der ungedruckten Werke, welche in diese Ausgabe aufgenommen werden sollen, ist noch nicht festgestellt. Dieselben werden, je ihrer Gattung nach, den einzelnen Serien geschlossen werden.

Verlag von Breitkopf & Härtel in Leipzig.

BEETHOVEN'S WERKE.

Einladung zur Subscription

auf die

Erste vollständige, überall berechtigte Ausgabe der Werke

von

Ludwig van Beethoven.

Seit Jahren war es der Wunsch der Unterzeichneten, welche selbst Verlags-Eigentümer einer grossen Zahl, zum Theil der bedeutendsten Werke Beethoven's sind, eine vollständige Ausgabe der Werke dieses grossen Tondichters zu veranstalten.

Das Verlags-Eigenthum daran stand aber, und steht noch jetzt nach dem Gesetz verschiedenen Verlegern allein zu; ohne die besondere ausdrückliche Genehmigung dieser Aller war eine gleichmässige, vollständige und überall berechtigte Ausgabe daher nicht möglich. Der unbefugte Nachdruck hat sich vielfach an Beethoven's Werken vergriffen, ist aber, weil er nur nach sicherem und schnellem Gewinne strebt, stets beim Einzelnen stehen geblieben.

Unserem unablässigen Streben ist es endlich gelungen, die Erlaubniss aller Original-Verleger Beethoven'scher Werke zur Herausgabe ihrer Verlags-Werke zu erlangen, und so dem Publikum dieselben in einer gleichmässigen, vollständigen und dabei vollberechtigten Ausgabe bieten zu können, die zugleich die einzige werden und bis zum Erlöschen der Eigenthumsrechte bleiben wird, da fast alle Herren Original-Verleger uns zugesagt haben, gleiche Erlaubniss zu keiner weiteren Ausgabe geben zu wollen.

Diese Ausgabe soll nicht ein blosser Wiederabdruck der jetzt käuflichen sein, sie soll sich zugleich auszeichnen durch

Vollständigkeit, Aechtheit, und Preis.

Vollständig soll sie werden, indem sie alle Beethoven'schen Werke, auch die vielen jetzt schon seit Jahren vergriffenen und minder bekannten, sowie eine Anzahl noch gar nicht veröffentlichter umfasst; und zwar sollen die mehrstimmigen sowohl in Partitur, für Bibliothek und Studium, als auch (mit wenigen Ausnahmen) in Stimmen für den praktischen Gebrauch erscheinen, und beide Ausgaben auch getrennt verkauft werden.

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-Musikdirektor 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 Musikdirektor 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

3 Neugroschen per Bogen gross Hoch-Musikformat,

gestochen und gedruckt in der Weise unserer neuen Verlagswerke, jedoch mit jeder wohlanständigen Raumsparnis.

feststellen, glauben wir jeder billigen Anforderung zu genügen; denn dieser Preis wird im Verhältniss zu dem Inhalte nur ungefähr die Hälfte der üblichen Musikalien-Preise betragen.

Ueber die Eintheilung u. s. w. unserer Ausgabe giebt 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'scher 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 vollengethet 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.