

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.

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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.

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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.

Serie 7.

Trios für Violine, Bratsche und Violoncell.

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.

Serie 8.

Für Blasinstrumente.

59 Octett für 2 Oboen, 2 Clar., 2 Horn u. 2 Fagotte. Op. 103. in Es.

60 Rondino für 2 Oboen, 2 Clar., 2 Horn u. 2 Fagotte in Es.

61 Sextett für 2 Clar., 2 Horn u. 2 Fagotte. Op. 71. in Es.

62 Serenade für Flöte, Violine u. Bratsche. Op. 25. in D.

63 Trio für 2 Oboen u. engl. Horn. Op. 87.

64 3 Duos für Clarinette u. Fagott.

Pianoforte-Musik.

Serie 9.

Für Pianoforte und Orchester.

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 Pfe., Violine u. Violoncell. Op. 56. in C.

70 Cadenzen 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 Pfe., Oboe, Clar., Horn u. Fagott. Op. 16. in Es.

75 3 Quartette für Pfe., Violine, Bratsche u. Vcell. No. 1. in Es.

76 " 2. " D.

77 " 3. " C.

78 Quartett für Pfe., Violine, Bratsche u. Violoncell nach dem Quintett, Op. 16.

Nr.

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.

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 Am.

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.

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 12 (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.

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.**

SECONDO.

The musical score is divided into eight systems, each containing two staves. The top staff of each system is in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). The key signature changes throughout the piece, including G major, F# major, E major, D major, C major, B major, A major, and G major. The dynamics are varied, with markings like ff, f, sp, p, pp, sff, sf, cresc., and decresc. The notation includes sixteenth-note patterns, eighth-note chords, and sustained notes.

PRIMO.

A musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *ff*, *sp*, *p*, *pp*, *sf*, *1 per cresc.*, *cresc.*, and *3*. The music features various note patterns, rests, and slurs, typical of a piano concerto or similar piece.

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, featuring two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show a progression of chords and rhythmic patterns, with measure 3 concluding with a dynamic *f*.

RONDO.

Moderato.

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

SECONDO.

The musical score consists of eight staves of double bass (cello) music. The first two staves are in B-flat major, indicated by a B-flat key signature. The third staff begins a section in G major, indicated by a G major key signature. The fourth staff returns to B-flat major. The fifth staff begins another section in G major. The sixth staff returns to B-flat major. The seventh staff begins a section in G major. The eighth staff concludes the piece. The music features continuous sixteenth-note patterns, with occasional eighth-note chords. Dynamic markings include *f*, *sff*, *p*, *cresc.*, *p decresc.*, and *pp*. Bowing is indicated by vertical strokes above or below the notes. Measure numbers 1 through 120 are placed at the start of each staff.

PRIMO.

1

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte (f), piano (p), and crescendo (cresc.). Performance instructions include "decresc.", "pp", and "dolce". The music is divided into measures by vertical bar lines.

SECONDO.

1 *fp*

1 *dolce* *cresc.*

sf *sp*

f *sp* *f* *sp*

f *sf* *dolce*

f *sf* *f* *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*