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Op. 104. C moll, nach dem Trio Op. 1. No. 3.

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## PARTITUR.

Nº 36<sup>a</sup>. Quintett, Op. 104. in Cm.

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Eigentum der Verleger.



# Q U I N T E T T

für 2 Violinen, 2 Bratschen und Violoncell

nach dem Trio Op. 1. N° 3.

von

Beethovens Werke.

Serie 5. N° 36 a.

## L. VAN BEETHOVEN.

Op. 104.

Allegro con brio.

The musical score consists of three systems of music. The first system starts with a dynamic of  $p$  and continues with  $pp$ . The second system begins with  $p$ , followed by  $pizz.$ ,  $arco$ ,  $pizz.$ , and  $arco$ . The third system starts with  $s$ , followed by  $cresc.$ ,  $s$ ,  $cresc.$ ,  $s$ ,  $cresc.$ ,  $s$ ,  $f$ ,  $ff$ ,  $s$ ,  $f$ ,  $ff$ ,  $s$ ,  $cresc.$ ,  $f$ , and ends with  $ff$ .

A page from a musical score featuring five staves of music for orchestra and piano. The top staff uses a treble clef, the second and third staves use bass clefs, and the bottom two staves use a bass clef. The key signature is B-flat major (two flats). Measure 101 starts with a dynamic of  $\text{fp}$  (fortissimo) and includes slurs and grace notes. Measures 102-103 show sustained notes with dynamics  $\text{sp}$  (pianissimo) and  $\text{pp}$  (pianississimo). Measures 104-105 feature eighth-note patterns with dynamics  $\text{f}$  (forte) and  $\text{sf}$  (sforzando). Measures 106-107 show eighth-note chords with dynamics  $\text{f}$  and  $\text{sf}$ . Measures 108-109 continue with eighth-note patterns and dynamics  $\text{f}$  and  $\text{sf}$ . Measures 110-111 show eighth-note chords with dynamics  $\text{f}$  and  $\text{sf}$ . Measures 112-113 show eighth-note patterns with dynamics  $\text{f}$  and  $\text{sf}$ . Measures 114-115 show eighth-note chords with dynamics  $\text{f}$  and  $\text{sf}$ .

B. 36 a.

4

Musical score for orchestra, page 4, measures 36a. The score consists of four systems of music.

- System 1:** Woodwind entries. Dynamics: *sf*, *ff*.
- System 2:** Brass and woodwind entries. Dynamics: *ff*, *p*.
- System 3:** Bassoon entries. Dynamics: *pp*, *ff*.
- System 4:** Concludes with a dynamic crescendo.

B. 36 a.

6

Musical score page 6, featuring four staves of music for strings (Violin I, Violin II, Viola, Cello/Bass). The score consists of four systems of music.

- System 1:** Violin I and II play eighth-note patterns. The Cello/Bass part features sustained notes with grace notes. Dynamics include **f**, **p**, **mf**, and **sp**.
- System 2:** Violin I and II play eighth-note patterns. The Cello/Bass part features sustained notes with grace notes. Dynamics include **p**, **mf**, and **sp**.
- System 3:** Violin I and II play eighth-note patterns. The Cello/Bass part features sustained notes with grace notes. Dynamics include **p**, **mf**, and **sp**. The bassoon part is present in the first three staves.
- System 4:** Cello and Double Bass play eighth-note patterns. The bassoon part is present in the first three staves. The bassoon part is absent in this system, indicated by a blank staff line.

Performance instructions include crescendos (cresc.), decrescendos (decresc.), and sforzando (sf) markings.

B. 36 a.

**f**

A musical score page featuring five staves of music for orchestra and piano. The top two staves are for the piano, with dynamics such as *f*, *p*, and *p*. The middle two staves are for the strings (Violin I, Violin II, Cello, Double Bass), with dynamics including *f*, *p*, *p*, and *p*. The bottom staff is for the piano, with dynamics *p*, *p*, *p*, and *p*. Measures 11-15 show various melodic and harmonic patterns across the instruments, with some measure endings indicated by short vertical lines.

8

The musical score is divided into four systems, each containing four staves. The instruments are as follows:

- System 1:** Violin I (top), Violin II (second from top), Viola (third from top), Cello (bottom).
- System 2:** Oboe (top), Bassoon (second from top), Trombone (third from top), Horn (bottom).
- System 3:** Trombone (top), Horn (second from top), Bassoon (third from top), Cello (bottom).
- System 4:** Violin I (top), Violin II (second from top), Viola (third from top), Cello (bottom).

Dynamics and performance instructions are indicated throughout the score:

- System 1:** f, ff, sf, tr, p.
- System 2:** f, ff, sf, tr, p.
- System 3:** ff, sf, tr, p.
- System 4:** f, ff, sf, tr, p.

A piano part is located at the bottom of the page, featuring a variety of chords and rhythmic patterns. The overall style is characteristic of late 19th-century symphonic writing.

Musical score for orchestra, page 9, measures 36a-36b.

**Measure 36a:**

- Violin 1: Sixteenth-note patterns in the upper register.
- Violin 2: Sixteenth-note patterns in the middle register.
- Cello: Sixteenth-note patterns in the lower register.
- Bassoon: Sixteenth-note patterns in the lower register.
- Measure 36b:

  - Violin 1: Melodic line with eighth-note groups, dynamic *p*.
  - Violin 2: Melodic line with eighth-note groups, dynamic *p*.
  - Cello: Melodic line with eighth-note groups, dynamic *p*.
  - Bassoon: Melodic line with eighth-note groups, dynamic *p*.
  - Measure 37a:

    - Violin 1: Melodic line with eighth-note groups, dynamic *p*.
    - Violin 2: Melodic line with eighth-note groups, dynamic *p*.
    - Cello: Melodic line with eighth-note groups, dynamic *p*.
    - Bassoon: Melodic line with eighth-note groups, dynamic *p*.
    - Measure 37b:

      - Violin 1: Melodic line with eighth-note groups, dynamic *p*.
      - Violin 2: Melodic line with eighth-note groups, dynamic *p*.
      - Cello: Melodic line with eighth-note groups, dynamic *p*.
      - Bassoon: Melodic line with eighth-note groups, dynamic *p*.

B. 36 a.

The image shows a page from a musical score for orchestra, consisting of four staves of music. The top two staves begin with dynamic markings such as *s*, *p*, and *sf*. The third staff starts with *s*, followed by *p*, *f*, and *pp*. The fourth staff begins with *d*, followed by *pp*, *ff*, and *pp*. The middle section of the score includes tempo changes: "Adagio.", "Tempo I.", and "pp". It also features dynamic markings like *pp*, *ff*, *sf*, *cresc.*, and *sf cresc.*. The bottom section continues with dynamic markings such as *ff*, *p*, *sf*, and *p*.

Musical score page 11, measures 36-39. The score is for string quartet (two violins, viola, cello) and double bass. Measure 36: Dynamics p, ff. Measure 37: Dynamics ff. Measure 38: Dynamics ff. Measure 39: Dynamics sf.

**Andante cantabile con Variazioni.**

Musical score page 11, measures 40-41. The score is for string quartet (two violins, viola, cello) and double bass. The first violin plays a melodic line with dynamics 'sempre piano e dolce'. The other three staves provide harmonic support.

Musical score page 11, measures 42-43. The score is for string quartet (two violins, viola, cello) and double bass. The first violin continues the melodic line with dynamics 'sempre piano e dolce'. The other three staves provide harmonic support.

12

**VARI.**

1.      2.

1.      2.

## VAR. II.

The musical score consists of four systems of music, each with two staves: Treble (G-clef) and Bass (F-clef). The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The score is divided into measures by vertical bar lines. Measure numbers are present above the first measure of each system. Dynamic markings include *p* (piano), *f* (forte), and *s* (sforzando). Articulation marks like dots and dashes are placed under certain notes. Slurs group notes together. Measure 1 starts with a piano dynamic in the treble staff. Measure 2 shows a melodic line in the treble staff with harmonic support from the bass. Measures 3-4 continue this pattern. Measure 5 begins with a forte dynamic in the treble staff. Measures 6-8 show a more complex harmonic progression with eighth-note patterns. Measures 9-12 continue the melodic line with eighth-note patterns. Measures 13-16 show a return to a simpler harmonic pattern with eighth-note chords. Measure 17 concludes with a forte dynamic in the treble staff.

## VAR. III.

Musical score for Var. III, featuring six staves of music for strings. The score includes dynamic markings such as *p*, *sf*, *cresc.*, *pizz.*, *arco*, and *tr*. The music consists of measures 1 through 14, with measure 14 being the final measure shown.

**Measure 1:** Violin 1 (top) starts with a dynamic *p*. Violin 2 and Cello provide harmonic support. Bassoon entries are marked *pizz.*

**Measure 2:** Violin 1 dynamics change to *sff*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *cresc.*

**Measure 3:** Violin 1 dynamics change to *sfcresc.* Violin 2 and Cello continue harmonic support. Bassoon entries are marked *cresc.*

**Measure 4:** Violin 1 dynamics change to *p*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *pizz.*

**Measure 5:** Violin 1 dynamics change to *pizz.*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *cresc.*

**Measure 6:** Violin 1 dynamics change to *arco*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *cresc.*

**Measure 7:** Violin 1 dynamics change to *p*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *pizz.*

**Measure 8:** Violin 1 dynamics change to *cresc.*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *cresc.*

**Measure 9:** Violin 1 dynamics change to *pizz.*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *arco*.

**Measure 10:** Violin 1 dynamics change to *p*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *pizz.*

**Measure 11:** Violin 1 dynamics change to *pizz.*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *cresc.*

**Measure 12:** Violin 1 dynamics change to *arco*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *pizz.*

**Measure 13:** Violin 1 dynamics change to *p*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *pizz.*

**Measure 14:** Violin 1 dynamics change to *tr*. Violin 2 and Cello continue harmonic support. Bassoon entries are marked *pizz.*

1. 2.

pizz.  
p  
arco  
p  
arco  
p

**VAR. IV.**

morendo  
morendo  
morendo  
morendo  
morendo  
morendo

**VAR. V.**

Un poco più Andante.

*p staccato sempre*  
*pp*  
*pp*  
*pp*  
*pp*

16

Musical score for orchestra, page 16, featuring five staves of music. The score consists of four sections:

- Section 1 (Measures 1-4):** The first section begins with sixteenth-note patterns in the upper voices. Measure 1 starts with a forte dynamic. Measures 2-4 show sustained notes with grace notes.
- Section 2 (Measures 5-8):** The second section features eighth-note patterns with grace notes. Measures 5-6 show sustained notes with grace notes. Measure 7 starts with a forte dynamic.
- Section 1 (Measures 9-12):** The third section returns to sixteenth-note patterns. Measure 9 starts with a forte dynamic and includes a dynamic instruction *p sempre stacc.* Measures 10-12 show sustained notes with grace notes.
- Coda (Measures 13-16):** The final section, labeled "Coda," concludes with eighth-note patterns. Measures 13-14 show sustained notes with grace notes. Measures 15-16 show eighth-note patterns with grace notes, ending with a forte dynamic.

Text markings include "Tempo I." and "Coda." Dynamic markings include *f*, *p*, *stacc.*, and *sf*.

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of two systems of music. The top system has five staves: Treble, Alto, Bass, Tenor, and Bass. The bottom system has four staves: Treble, Alto, Bass, and Bass. The vocal parts (Alto, Tenor, Bass) sing the words "poco ritardando" in a rhythmic pattern of eighth and sixteenth notes. The dynamic markings include *dim.*, *pp*, and *p*. The tempo marking  $\text{♩} = 120$  is present in the first system.

**MENUETTO.**  
Quasi Allegro.

Quasi Allegro.

Music score for orchestra, featuring five staves. The first staff (treble clef) has dynamics **p**, *cresc.*, **ff**, **p**. The second staff (treble clef) has dynamic **p**. The third staff (B-flat treble clef) has dynamic **p**. The fourth staff (B-flat treble clef) has dynamic **p**. The fifth staff (bass clef) has dynamic **p**.

A musical score page featuring five staves of music for orchestra and piano. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom three staves are for the orchestra, with violins in treble clef, violas in bass clef, and cellos/bass in bass clef. The music is in common time, with a key signature of one flat. Measure 11 begins with eighth-note patterns in the piano and eighth-note chords in the orchestra. Measure 12 continues with eighth-note patterns, followed by a dynamic change and a melodic line in the piano's right hand.

18

18

rinfz.

rinfz.

rinfz.

rinfz.

rinfz.

*s*

*ff*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*sf cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**TRIO.**

*p*

*p*

*p*

*p*

*p*

B. 36 a.

Musical score for string quartet, page 19, featuring four staves of music. The score includes dynamic markings such as *p*, *pp*, *sfp*, *cresc.*, *pizz.*, *arco*, and *cresc.* The music consists of six measures per staff, with the first staff ending at measure 19 and the second staff starting at measure 20. The third and fourth staves continue from measure 20. The score concludes with a section labeled "B.36a." followed by "Menuetto D.C."

**Measure 19:**

- Staff 1: Measures 1-6
- Staff 2: Measures 1-6
- Staff 3: Measures 1-6
- Staff 4: Measures 1-6

**Measure 20:**

- Staff 1: Measures 7-12
- Staff 2: Measures 7-12
- Staff 3: Measures 7-12
- Staff 4: Measures 7-12

**B.36a. Menuetto D.C.:**

- Staff 1: Measures 13-18
- Staff 2: Measures 13-18
- Staff 3: Measures 13-18
- Staff 4: Measures 13-18

**FINALE.****Prestissimo.**

The musical score is divided into four distinct sections. The first section, starting with **ff**, features a rhythmic pattern of eighth and sixteenth notes. The second section begins with **p** and consists of sustained notes. The third section, indicated by **cresc.**, features eighth-note patterns. The fourth section concludes with **sf** and **ff**.

B. 36a.

22

The musical score consists of four systems of music for a string quartet. The parts are:

- Violin I:** The top part of the score, featuring melodic lines with slurs and grace notes.
- Violin II:** The second violin part, providing harmonic support and counterpoint.
- Viola:** The bassoon-like part, adding depth to the harmonic foundation.
- Cello:** The lowest part, providing the structural backbone of the music.

Dynamics and performance instructions include:

- Dynamics:** *p*, *f*, *s*, *ff*, *ff*.
- Performance Instructions:** *dolce*, *ff*.
- Other:** Slurs, grace notes, and various rhythmic patterns.

B. 36 a.

00042205

23

B. 36 a.

24

A page from a musical score featuring four staves of music for orchestra and choir. The top staff uses soprano, alto, tenor, and bass vocal parts. The middle staff uses bassoon, double bass, and cello. The bottom staff uses double bass, cello, and bassoon. The score includes dynamic markings such as *s*, *ff*, *pp*, *sul una corda*, and *p dolce*. The vocal parts sing "ca lan do" in a repeating pattern.

Musical score for orchestra, page 25, measures 36a. The score consists of four systems of music, each with five staves. The instruments include Violin I, Violin II, Viola, Cello, Double Bass, and Bassoon. The music features various dynamics (e.g., *p*, *f*), articulations, and performance instructions like "bd" (bassoon). Measure 36a starts with a dynamic of *p*.

26

Musical score for orchestra, page 26, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, *cresc.*, *sf*, *sp*, and *ff*. The music consists of measures 1 through 10 of the piece, with measure 10 ending on a double bar line. The instrumentation includes strings (Violin I, Violin II, Viola, Cello) and Double Bass.

B.36 a.

A page from a musical score featuring five staves of music for orchestra and piano. The top staff is soprano, followed by two bassoon staves, a cello staff, and a bass staff. The piano part is on the right. The score includes dynamic markings such as *f*, *s*, *sf*, *ff*, *dim.*, *p*, *cresc.*, *tr*, *pp*, and *leggieramente*. The piano part shows various textures, including sustained notes, eighth-note patterns, and sixteenth-note chords. The overall style is characteristic of late 19th-century symphonic writing.

26

A page from a musical score featuring four staves of music for orchestra and piano. The top staff is for the piano, followed by three staves for the orchestra: first violin, second violin, and cello/bassoon. The score consists of ten measures. Measure 1: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f). Measure 2: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p). Measure 3: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f). Measure 4: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p). Measure 5: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f). Measure 6: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p). Measure 7: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f). Measure 8: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p). Measure 9: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f). Measure 10: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p). Measure 11: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f). Measure 12: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p). Measure 13: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f).Measure 14: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p).Measure 15: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f).Measure 16: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p).Measure 17: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f).Measure 18: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p).Measure 19: Piano (f), Violin 1 (f), Violin 2 (f), Cello/Bassoon (f).Measure 20: Piano (p), Violin 1 (p), Violin 2 (p), Cello/Bassoon (p).

B. 36 a.



A page from a musical score featuring five staves of music for orchestra and piano. The top staff is soprano clef, the second is alto, the third is bass, the fourth is tenor, and the fifth is bass. The key signature is one flat, and the time signature is common time. Measure 101 starts with a dynamic of *f*. Measures 102-103 show woodwind entries with slurs and grace notes. Measures 104-105 feature rhythmic patterns in the bassoon and double bass. Measures 106-107 continue with woodwind entries. Measures 108-109 show more bassoon and double bass patterns. Measures 110-111 conclude with woodwind entries. Measure 112 begins with a dynamic of *p*, followed by *pp* in measure 113. Measures 114-115 show woodwind entries. Measure 116 concludes with a dynamic of *p*.

Musical score for orchestra and choir, page 10, measures 1-4. The score consists of five systems of music. The first system shows woodwind entries with dynamic markings *p*, *pp*, and *ppp*. The second system features sustained notes with dynamics *pp* and *ppp*. The third system contains eighth-note patterns with dynamics *pp* and *ppp*. The fourth system is a repeat of the third. The fifth system begins with a forte dynamic **f** followed by sustained notes with dynamics *pp* and *ppp*. The vocal parts are labeled *espressi*.

B. 36 a.

32

Musical score for orchestra, page 32, section B.36a. The score consists of six staves, each with a treble clef and a key signature of one flat. The music is in common time.

**Section 1 (Measures 1-12):**

- Measures 1-12: The strings play eighth-note patterns. The bassoon and double bass provide harmonic support. Dynamics include *sf*, *p*, and *pp*.

**Section 2 (Measures 13-24):**

- Measures 13-24: The strings continue their eighth-note patterns. The bassoon and double bass provide harmonic support. Dynamics include *sf*, *pp*, and *p*.

**Section 3 (Measures 25-36):**

- Measures 25-36: The strings play eighth-note patterns. The bassoon and double bass provide harmonic support. Dynamics include *pp*.

**Section 4 (Measures 37-48):**

- Measures 37-48: The strings play eighth-note patterns. The bassoon and double bass provide harmonic support. Dynamics include *sf*, *pp*, and *p*.

**Section 5 (Measures 49-60):**

- Measures 49-60: The strings play eighth-note patterns. The bassoon and double bass provide harmonic support. Dynamics include *pp*.

**Section 6 (Measures 61-72):**

- Measures 61-72: The strings play eighth-note patterns. The bassoon and double bass provide harmonic support. Dynamics include *pp*.

**Section 7 (Measures 73-84):**

- Measures 73-84: The strings play eighth-note patterns. The bassoon and double bass provide harmonic support. Dynamics include *pp*.

**Section 8 (Measures 85-96):**

- Measures 85-96: The strings play eighth-note patterns. The bassoon and double bass provide harmonic support. Dynamics include *pp*.

B.36a.





<p><b>M</b></p> <p>Sri 16.</p> <p>Für Pianoforte solo. Sonaten.</p> <p>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 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. 137 » 14. » 27. » 2. in Cis m. 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. » 81*. » Es. 150 » 27. » 90. » Em. 151 » 28. » 101. » A.</p>	<p><b>M</b></p> <p>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.</p>	<p><b>M</b></p> <p>176 6 Variat. (leicht). in G. 177 6 — (Schweizer Lied.). in F. 178 24 — (Vieni amore). in D. 179 7 — (God save the king). in C. 180 5 Variat. (Rule britannia). in D. 181 32 — in Cm. 182 8 — (Ich hab ein kleines Hütchen nur). in B.</p>
Serie 18.		
Für Pianoforte. Kleinere Stücke.		
		<p>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 Gm. 188 Polonaise. » 89. » C. 189 11 neue Bagatellen. Op. 119. 190 6 Bagatellen. Op. 126. 191 Rondo a Capriccio. Op. 129. in G. 192 Andante in F. 193 Menuett in Es. 194 6 Menuette. 195 Praeludium in Fm. 196 Rondo in A. 197 6 ländrische Tänze. 198 7 ländrische Tänze. 199 199 200 200 Siehe No. 15. 16. 17. 17*. 201 201 202 202</p>

## Gesang-Musik.

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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's*cher 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, deren Herstellung bereits nahezu vollendet ist und jedenfalls im Laufe des Jahres 1864 zu Ende gebracht werden soll, stellt sich nicht als ein blosser Wiederabdruck der jetzt käuflichen dar; sie zeichnet sich vielmehr aus durch

### Vollständigkeit, Aechtheit und Preis.

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

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Für diese Revision haben die tüchtigsten und zuverlässigsten Kräfte gearbeitet und arbeiten noch — 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, G. Nottebohm in Wien und S. Bagge, Redacteur der allgemeinen musikalischen Zeitung. Ausserdem erfreuen wir uns der Mitwirkung und des Rathes der Herren Musikdirector Dr. Hauptmann, Prof. O. Jahn und anderer anerkannter Musiker und Musikgelehrten. Autographen, alte von *Beethoven* selbst revidirte Copien und erste Drucke sind uns von den Besitzern mit grosser Liberalität überlassen worden. Was kaum zu hoffen war: wohl die Hälfte der *Beethoven's*chen Werke ist im Autograph des Meisters oder in von demselben durchgesehener Abschrift durch unsere und der Herren Revisoren Hände gegangen. In andern wichtigen Beziehungen, wie für sichere Correctur etc. ist auf das Beste gesorgt worden, so dass wir das volle Vertrauen des musicalischen Publikums in Anspruch nehmen dürfen.

Die Resultate der Revision treten fast bei jedem Werke hervor; in zahlreichen Fällen sind sie bedeutend, ja überraschend. Die Oper Fidelio, die Musik zu Egmont und das Quartett Op. 135 seien als einzelne hervorragende Beispiele bezeichnet.

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