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für Pianoforte, Violine und Violoncell.

No. 84. Trio. Op. 97. in B.

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M²

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- 38 — 2. —— " 18. " 2. " G.

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- 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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- 72 Rondo in B.

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- 76 — " 2. " D.
- 77 — " 3. " C.
- 78 Quartett für Pfe., Violine, Bratsche u. Violoncell nach dem Quintett, Op. 16.

M²

Serie 11.

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- 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.

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- 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 12 (Ein Mädchen od. Weibchen) Op. 66. in F.
- 111^a 7 Variationen (Bei Männern welche Liebe fühlen) in Es.

Serie 14.

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- 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.

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- 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.

TRIOfür Pianoforte, Violine und Violoncell
von

Beethovens Werke.

Serie 11. N° 84.

L. van BEETHOVEN.

Dem Erzherzog Rudolph gewidmet.

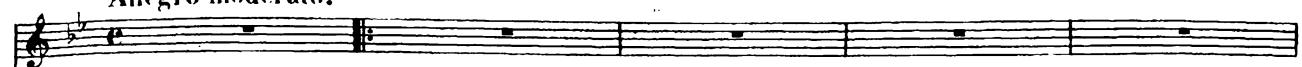
Op. 97.

Trio N° 6.

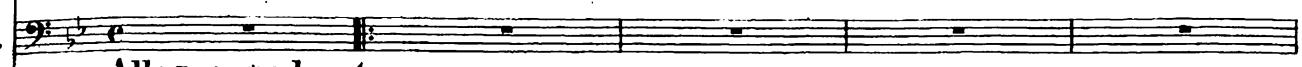
Allegro moderato.

Componirt im März 1811.

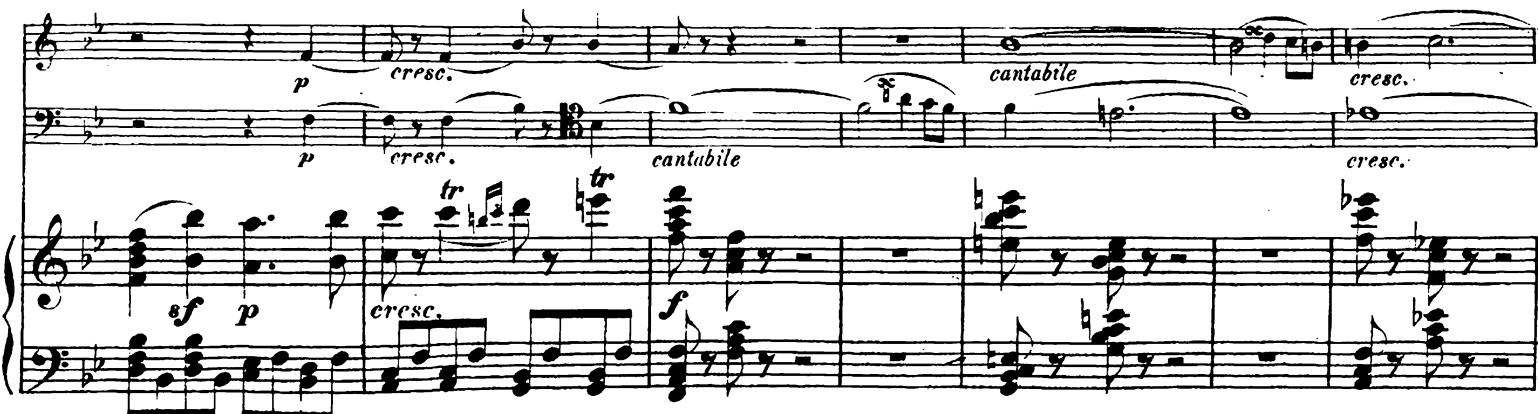
VIOLINO.



VIOLONCELLO.



PIANOFORTE.



2 (158)

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics like crescendo (cresc.), decrescendo (decresc.), forte (f), piano (p), and trill (tr). The music consists of complex chords and rhythmic patterns, typical of a symphonic score.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics like forte (f), piano (p), and sforzando (sf), as well as performance instructions like "dolce" and "cresc.". The music consists of complex rhythmic patterns and harmonic structures typical of late 19th-century symphonic writing.

4 (180)

2.

2.

cresc.

cresc. -

cresc.

cresc.

f

ff

ff

dolce

dim.

p

B. 84.

6 (162)

A page of musical notation for orchestra, featuring ten staves of music. The music includes various dynamics such as *sfp*, *f*, *ff*, *tr*, and *pp*, and features measures with sixteenth-note patterns and sustained notes. The page is numbered B.84 at the bottom center.

sempre pianissimo

pp

pizz.

pp tr.

tr.

tr.

tr.

tr.

tr.

sempre pp tr. btr.

tr. btr.

tr. btr.

tr.

tr.

tr.

tr.

tr.

tr.

tr.

B.84.

treble clef, key signature one flat, common time
 piano part: dynamic markings include *cresc.*, *poco a poco*, *tr*, *s*, *sf*, *ff*, *arc*, *sp*, *sfsp*, *pp*, *tr*, *pp*, *dolce*, *pp*, *pp*, *cresc.*, *sf*, *sf*, *sp*, *cresc.*, *tr*, *cresc.*
 bass part: dynamic markings include *cresc.*, *poco a poco*, *tr*, *tr*, *tr*, *tr*, *cresc. poco a poco*, *s*, *s*, *arc*, *sp*, *sp*, *sp*, *dim.*, *tr*, *tr*, *pp*, *pp*, *pp*, *cresc.*, *sf*, *sf*, *sp*, *cresc.*, *tr*, *cresc.*

B. 84.

B.84.

10 (166)

Musical score page 10 (measures 166-170). The score consists of four staves. Measures 166-167 show woodwind entries with dynamics *sfp*, *p*, and *dolce*. Measures 168-169 show piano entries with dynamics *sfp*, *p*, and *dolce*. Measure 170 shows piano entries with dynamics *dolce*, *cresc.*, and *cresc.*.

Musical score page 10 (measures 171-175). The piano part features sustained notes with dynamics *f*, *p cresc.*, and *sfp*. The bassoon part has eighth-note patterns with dynamics *f*, *p cresc.*, and *sfp*.

Musical score page 10 (measures 176-180). The piano part has eighth-note patterns with dynamics *sfp*, *dolce*, and *cresc.*. The bassoon part has sustained notes with dynamics *sfp*, *dolce*, and *cresc.*. The bassoon part ends with a dynamic *cresc.*

B.84.

3 3 3 3

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

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

poco ritard. *a tempo* *cresc.* *f* *sf*

poco ritard. *p* *f* *p* *a tempo* *cresc.* *f* *sf*

poco ritard. *f* *p* *a tempo* *cresc.* *f* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf*

pp *pp* *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp*

pp *f* *pp* *f* *pp* *f* *pp*

12 (168)

A page of musical notation for orchestra and piano, featuring ten staves of music. The music is in common time and includes the following dynamics and markings:

- Measure 1: *ff*, *ff*, *ff*, *sf*
- Measure 2: *pp*, *pp*
- Measure 3: *p*, *pp*
- Measure 4: *cresc.*, *cresc.*
- Measure 5: *cresc.*
- Measure 6: *più forte*, *più forte*, *più forte*
- Measure 7: *f*
- Measure 8: *f*
- Measure 9: *f*
- Measure 10: *B.84.*, ***

SCHERZO.

Allegro.

Musical score for the first system of the Scherzo movement. The score consists of two staves. The top staff is in treble clef, 3/4 time, and has a dynamic of *p*. The bottom staff is in bass clef, 3/4 time, and has dynamics of *p*, *cresc.*, *sfp*, and *p*. The section is labeled "Allegro."

Allegro.

Musical score for the second system of the Scherzo movement. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time.

Musical score for the third system of the Scherzo movement. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The section begins with a dynamic of *p*.

Musical score for the fourth system of the Scherzo movement. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The section begins with a dynamic of *pizz.*

Musical score for the fifth system of the Scherzo movement. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The section begins with a dynamic of *cresc.*

Musical score for the sixth system of the Scherzo movement. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The section begins with a dynamic of *tr.*

Musical score for the seventh system of the Scherzo movement. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The section begins with a dynamic of *cresc.*

Musical score for the eighth system of the Scherzo movement. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The section begins with a dynamic of *cresc.*

14 (170)

Musical score for piano, page 14 (measures 170-174). The score consists of four staves. Measures 170-171 show eighth-note patterns with dynamic markings *f*. Measure 172 begins with *più forte*, followed by *sempre p*. Measure 173 starts with *più forte*, followed by *p* and *sempre p*. Measure 174 features eighth-note patterns with dynamics *cresc.*, *ff*, *dolce*, and *ff*. Measure 175 concludes with *ff*.

The musical score is composed of eight staves of four-part vocal music (Soprano, Alto, Tenor, Bass). The key signature is one flat, and the time signature is 2/4. The dynamics and performance instructions include:

- Staff 1: Forte dynamic.
- Staff 2: *dolce* dynamic.
- Staff 3: Eighth-note patterns.
- Staff 4: Sustained notes.
- Staff 5: Sixteenth-note patterns.
- Staff 6: Dynamic marking of *pp*.
- Staff 7: Dynamic marking of *ff*.
- Staff 8: Dynamic marking of *p*.

Music score for orchestra, page 16 (172). The score consists of six staves:

- Staff 1 (Top):** Treble clef, 2 sharps. Measures show eighth-note patterns.
- Staff 2:** Bass clef, 2 sharps. Measures show eighth-note patterns.
- Staff 3:** Treble clef, 2 sharps. Measures show eighth-note patterns.
- Staff 4:** Bass clef, 2 sharps. Measures show eighth-note patterns. Dynamics: *cresc.*, *cresc.*
- Staff 5:** Treble clef, 2 sharps. Measures show eighth-note patterns. Dynamics: *p*, *cresc.*
- Staff 6 (Bottom):** Bass clef, 2 sharps. Measures show eighth-note patterns. Dynamics: *ff*, *ff*, *p*, *Rw.*, ***.

Second section:

- Staff 1:** Treble clef, 2 sharps. Measures show eighth-note patterns. Dynamics: *ff*, *ff*.
- Staff 2:** Bass clef, 2 sharps. Measures show eighth-note patterns. Dynamics: *ff*, *p*, *s*, *s*.
- Staff 3:** Treble clef, 2 sharps. Measures show eighth-note patterns. Dynamics: *ff*, *p*, *s*, *s*. Performance instruction: *Rw.*, ***.
- Staff 4:** Bass clef, 2 sharps. Measures show eighth-note patterns. Dynamics: *sf*, *sf*, *sf*, *sf*.
- Staff 5:** Treble clef, 2 sharps. Measures show eighth-note patterns. Dynamics: *sf*, *sf*, *sf*, *sf*.
- Staff 6:** Bass clef, 2 sharps. Measures show eighth-note patterns. Dynamics: *sf*, *sf*, *sf*, *sf*.

B.84.

The musical score consists of ten staves of music for orchestra, spanning eight systems. The key signature varies throughout the piece, including sections in B-flat major, C major, and G major.

- System 1:** Starts in B-flat major. Dynamics: ff, f, sff, sf, p. Performance instruction: R.W.
- System 2:** Dynamics: ff, f, sff, sf, cresc., decresc. Performance instruction: R.W. *
- System 3:** Dynamics: ff, f, sff, sf, cresc., decresc. Performance instruction: R.W. *
- System 4:** Dynamics: ff, f, sff, sf, cresc., decresc. Performance instruction: R.W. *
- System 5:** Dynamics: ff, f, sff, sf, cresc., decresc. Performance instruction: R.W. *
- System 6:** Dynamics: ff, f, sff, sf, cresc., decresc. Performance instruction: R.W. *
- System 7:** Dynamics: ff, f, sff, sf, cresc., decresc. Performance instruction: R.W. *
- System 8:** Dynamics: ff, f, sff, sf, cresc., decresc. Performance instruction: R.W. *
- System 9:** Dynamics: ff, f, sff, sf, cresc., decresc. Performance instruction: R.W. *
- System 10:** Dynamics: ff, f, sff, sf, cresc., decresc. Performance instruction: R.W. *

Measure numbers 184 and 185 are indicated at the bottom of the page.

18 (174)

B.84. $\omega\omega$. *

Musical score for orchestra and piano, page 19, measures 175-176.

Measure 175:

- String section (Violins I & II, Violas, Cellos, Double Basses) play eighth-note chords in unison at **ff**.
- Piano (right hand) plays eighth-note chords at **ff**.
- Piano (left hand) plays eighth-note chords at **p**.
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note chords at **ff**.
- Brass section (Trombones, Horns) play eighth-note chords at **ff**.
- Drums play eighth-note chords at **ff**.
- Timpani play eighth-note chords at **ff**.
- String section (Violins I & II, Violas, Cellos, Double Basses) play eighth-note chords in unison at **ff**.
- Piano (right hand) plays eighth-note chords at **ff**.
- Piano (left hand) plays eighth-note chords at **p**.
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note chords at **ff**.
- Brass section (Trombones, Horns) play eighth-note chords at **ff**.
- Drums play eighth-note chords at **ff**.
- Timpani play eighth-note chords at **ff**.
- String section (Violins I & II, Violas, Cellos, Double Basses) play eighth-note chords in unison at **ff**.
- Piano (right hand) plays eighth-note chords at **ff**.
- Piano (left hand) plays eighth-note chords at **p**.
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note chords at **ff**.
- Brass section (Trombones, Horns) play eighth-note chords at **ff**.
- Drums play eighth-note chords at **ff**.
- Timpani play eighth-note chords at **ff**.

Measure 176:

- String section (Violins I & II, Violas, Cellos, Double Basses) play eighth-note chords in unison at **dim.**
- Piano (right hand) plays eighth-note chords at **dim.**
- Piano (left hand) plays eighth-note chords at **dim.**
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note chords at **ff dim.**
- Brass section (Trombones, Horns) play eighth-note chords at **ff dim.**
- Drums play eighth-note chords at **ff dim.**
- Timpani play eighth-note chords at **ff dim.**
- String section (Violins I & II, Violas, Cellos, Double Basses) play eighth-note chords in unison at **p**.
- Piano (right hand) plays eighth-note chords at **p**.
- Piano (left hand) plays eighth-note chords at **p**.
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note chords at **p**.
- Brass section (Trombones, Horns) play eighth-note chords at **p**.
- Drums play eighth-note chords at **p**.
- Timpani play eighth-note chords at **p**.
- String section (Violins I & II, Violas, Cellos, Double Basses) play eighth-note chords in unison at **p**.
- Piano (right hand) plays eighth-note chords at **p**.
- Piano (left hand) plays eighth-note chords at **p**.
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note chords at **p**.
- Brass section (Trombones, Horns) play eighth-note chords at **p**.
- Drums play eighth-note chords at **p**.
- Timpani play eighth-note chords at **p**.
- String section (Violins I & II, Violas, Cellos, Double Basses) play eighth-note chords in unison at **p**.
- Piano (right hand) plays eighth-note chords at **p**.
- Piano (left hand) plays eighth-note chords at **p**.
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note chords at **p**.
- Brass section (Trombones, Horns) play eighth-note chords at **p**.
- Drums play eighth-note chords at **p**.
- Timpani play eighth-note chords at **p**.

pizz.

pizz.

cresc. *sfp*

dolce

arc

dolce

cresc.

arc

cresc.

più forte

più forte

più forte

B.84.

22 (178)



Continuation of the musical score. The first staff shows eighth-note patterns. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *p*. The fourth staff ends with a dynamic marking of *cresc.*

Coda.

First section of the Coda. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *p*.

Second section of the Coda. The first staff has a dynamic marking of *cresc.*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *dim.*. The fourth staff has a dynamic marking of *dim.*

Final section of the Coda. The first staff has dynamic markings of *pp* and *ff*. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *pp*. The fourth staff concludes with a dynamic marking of *ff*.

Andante cantabile ma però con moto.

Andante cantabile ma però con moto.

semplice

24(180)

A page of musical notation for orchestra and piano, featuring multiple staves. The music is in common time and consists of approximately 12 measures. The instrumentation includes strings, woodwind instruments (oboe, bassoon), and piano.

Measure 1: Treble clef, key signature of one sharp. Dynamics: *sotto voce*, *cresc.*, *pp*, *Rw.*, **Rw.*

Measure 2: Bass clef, key signature of one sharp. Dynamics: *Rw.*, ***, *Rw.*, **Rw.*

Measure 3: Treble clef, key signature of one sharp. Dynamics: *Rw.*

Measure 4: Bass clef, key signature of one sharp. Dynamics: *cresc.*, *pp*, *Rw.*, **Rw.*, **Rw.*, **Rw.*, ***

Measure 5: Treble clef, key signature of one sharp. Dynamics: *f*, *cresc.*, *cresc.*, *f*, *cresc.*, *Rw.*, ***

Measure 6: Bass clef, key signature of one sharp. Dynamics: *ff*, *ff*, *p*, *cresc.*, *ff*, *cresc.*, *Rw.*, ***

Measure 7: Treble clef, key signature of one sharp. Dynamics: *ff*, *ff*, *8.....*, *cresc.*, *Rw.*, ***

Measure 8: Bass clef, key signature of one sharp. Dynamics: *dolce*, *dolce*, *dolce*

Measure 9: Treble clef, key signature of one sharp. Dynamics: *p*, *Rw.*, ***, *B.84.*

staccato

p sempre staccato

sempre staccato

fp

cresc.

fp cresc.

fp sempre staccato cresc.

p staccato

p staccato

cresc.

fp

cresc.

fp sempre staccato cresc.

p

cresc.

B.84.

1 2 3 4 5 6 7 8 9 10

B.84.

A page of musical notation for orchestra and piano, featuring ten staves of music. The music is in common time and consists of two systems. The first system begins with a forte dynamic (f) in the first staff, followed by a piano dynamic (p). The second system begins with a forte dynamic (f) in the first staff, followed by a piano dynamic (p). Various dynamics and markings are used throughout, including crescendo (cresc.) and decrescendo (dim.) markings, as well as slurs and grace notes. The music includes parts for multiple voices and instruments, with some staves showing single melodic lines and others showing harmonic or rhythmic patterns. The page number (183) and measure number (27) are located at the top right.

28(184)

Poco più adagio.

Poco più adagio.

cresc.

cresc.

p

p

p

cresc.

cresc.

cresc.

30(186)

The musical score consists of eight staves, each representing a different voice part. The voices are grouped into pairs by brace lines. The top pair (Soprano and Alto) starts with a dynamic of *p*. The middle pair (Tenor and Bass) begins with a dynamic of *p*, followed by a dynamic of *f*. The bottom pair (Tenor and Bass) begins with a dynamic of *p*, followed by a dynamic of *f*. The music features various dynamics and performance instructions, such as *cresc.* (crescendo), *dec.* (decrescendo), and *sf* (fortissimo). The music is divided into measures by vertical bar lines, and the time signature is consistently 2/4 throughout the page.

ff
cresc.
cresc.
cresc.
p
dim.

Tempo I.

pp
pp

Tempo I.

pp
pp

pp
pp

pp
pp

32(188)

A page of musical notation for orchestra and piano, featuring ten staves of music. The notation includes various dynamics such as crescendo (cresc.), decrescendo (decresc.), forte (f), piano (p), and espressivo. Other markings include 'dim.', 'R.W.' (Ritardando), and 'B.s.a.' (Basso continuo). The music consists of a mix of eighth and sixteenth note patterns, with some staves showing sustained notes or chords.

The musical score consists of six staves of music for orchestra. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom three staves use a bass clef. The key signature changes between measures, including B-flat major, A major, and G major. The time signature varies throughout the piece. Various dynamics are indicated, such as *cresc.*, *decresc.*, *p*, *f*, *sf*, *espressivo*, *mezzavoce*, and *mezzavocce*. Measure numbers 84 and 85 are visible at the bottom right. The music features complex harmonic progressions and rhythmic patterns, typical of late 19th-century symphonic writing.

Allegro moderato.

The musical score consists of six systems of staves, each with multiple voices. The instrumentation includes strings (violin, viola, cello, double bass), woodwinds (oboe, bassoon, clarinet, flute), and brass (trumpet, tuba). The dynamics and performance instructions are as follows:

- System 1:** Crescendo (cresc.) in the upper voices, dynamic ff in the lower voices.
- System 2:** Crescendo (cresc.) in the upper voices, dynamic f in the lower voices.
- System 3:** Crescendo (cresc.) in the upper voices, dynamic f' in the lower voices.
- System 4:** Crescendo (cresc.) in the upper voices, dynamic f in the lower voices.
- System 5:** Diminuendo (dim.) in the upper voices, dynamic f in the lower voices.
- System 6:** Crescendo (cresc.) in the upper voices, dynamic p in the lower voices.
- System 7:** Crescendo (cresc.) in the upper voices, dynamic tr in the lower voices.
- System 8:** Crescendo (cresc.) in the upper voices, dynamic dolce in the lower voices.
- System 9:** Crescendo (cresc.) in the upper voices, dynamic dolce in the lower voices.
- System 10:** Crescendo (cresc.) in the upper voices, dynamic pp in the lower voices.
- System 11:** Crescendo (cresc.) in the upper voices, dynamic pp in the lower voices.

A page of musical notation for orchestra and piano, featuring ten staves of music. The notation includes various dynamics such as *f*, *p*, *pp*, *tr.*, *espressivo*, *dolce*, and *ten.*. Articulations include *sf*, *sfp*, and *sfz*. Performance instructions like ** Rwd.* and *dim.* are also present. The music consists of two systems of measures, separated by a repeat sign with a 'B' above it.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics such as ff, f, sfp, ff, tr, btr, and sf. The page is numbered B.84.

38(194)

ff

ff tr tr

ff

Rw.

ff

ff tr tr

ff

Rw.

pp

pp

pp

pp

pp

pp

cresc.

cresc.

cresc.

Rw.

B.84.

13

fp

14

fp 3

15

espressivo

16

17

18

40(196)

A page of musical notation for orchestra and piano, featuring ten staves of music. The notation includes various dynamics such as *dolce*, *dolcer*, *cresc.*, *fp*, and *p*. The page is numbered B.84. at the bottom right.

The music consists of ten staves, likely for a full orchestra and piano. The staves are grouped by brace. The first two staves are for woodwind instruments (Flute, Clarinet, Bassoon). The third and fourth staves are for brass instruments (Trumpet, Trombone). The fifth and sixth staves are for strings (Violin, Cello). The seventh and eighth staves are for woodwind instruments (Flute, Clarinet, Bassoon). The ninth and tenth staves are for brass instruments (Trumpet, Trombone). The notation includes various dynamics such as *dolce*, *dolcer*, *cresc.*, *fp*, and *p*. The page is numbered B.84. at the bottom right.

(197) 41

1.....

cresc.

cresc.

sp

sp

sp

cresc.

dim.

p

tr. p dolce

dim.

p

tr. p dolce

p dolce

f

pp

f

pp

pp

f

p

p

B.84.

42(198)

A musical score page featuring ten staves of music for orchestra. The score includes parts for strings (violin, viola, cello, double bass), woodwinds (oboe, bassoon, flute, clarinet), and brass (trombone). The music is in common time, with a key signature of one flat. Various dynamics are indicated, such as *p*, *f*, *pp*, *dim.*, *dolce*, *rw.*, and *rw.* with an asterisk. Performance instructions like "dim.", "dolce", and "rw." are also present. The score is divided into measures by vertical bar lines.

Presto.

Presto.

ritard.

pp

* *rw.*

B. 84.

dim.

p

dim.

p

dim.

p

pp

rw.

44(200)

Musical score for orchestra and piano, page 84, measures 44-200. The score consists of eight staves. The top two staves are for the piano (treble and bass). The remaining six staves are for the orchestra, grouped into three sections: strings (two staves), woodwinds (two staves), and brass/percussion (two staves). The music is in common time, with a key signature of one flat. Measure 44 starts with a piano dynamic. Measures 45-46 show a transition with crescendos and dynamic markings like *p dolce*. Measures 47-48 continue with similar patterns. Measures 49-50 show a return to the piano dynamic. Measures 51-52 feature a rhythmic pattern with *sf* (sforzando) and *p dolce* dynamics. Measures 53-54 continue this pattern. Measures 55-56 show a transition with *sf* and *sfp* dynamics. Measures 57-58 continue with the rhythmic pattern. Measures 59-60 show a transition with *sf* and *sfp* dynamics. Measures 61-62 continue with the rhythmic pattern. Measures 63-64 show a transition with *sf* and *sfp* dynamics. Measures 65-66 continue with the rhythmic pattern. Measures 67-68 show a transition with *sf* and *sfp* dynamics. Measures 69-70 continue with the rhythmic pattern. Measures 71-72 show a transition with *sf* and *sfp* dynamics. Measures 73-74 continue with the rhythmic pattern. Measures 75-76 show a transition with *sf* and *sfp* dynamics. Measures 77-78 continue with the rhythmic pattern. Measures 79-80 show a transition with *sf* and *sfp* dynamics. Measures 81-82 continue with the rhythmic pattern. Measures 83-84 show a transition with *sf* and *sfp* dynamics. Measures 85-86 continue with the rhythmic pattern. Measures 87-88 show a transition with *sf* and *sfp* dynamics. Measures 89-90 continue with the rhythmic pattern. Measures 91-92 show a transition with *sf* and *sfp* dynamics. Measures 93-94 continue with the rhythmic pattern. Measures 95-96 show a transition with *sf* and *sfp* dynamics. Measures 97-98 continue with the rhythmic pattern. Measures 99-100 show a final transition with *sf* and *sfp* dynamics.

The musical score consists of ten staves of music for orchestra, spanning five systems. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, and woodwind (oboe, bassoon). The music features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures. Dynamics such as *cresc.*, *p*, and *f* are indicated throughout. Performance instructions like *R.W.* and asterisks (*) appear at the end of some staves. The page number (201) 45 is located in the top right corner.

Sheet music for orchestra, featuring six staves. The music consists of two systems.

System 1:

- Measures 1-4: Dynamics: $\text{d}.$, $\text{d}.$, $\text{d}.$, $\text{d}.$. Measure 4 ends with a fermata over the bassoon staff.
- Measures 5-8: Measures filled with eighth-note patterns.
- Measures 9-12: Measures filled with eighth-note patterns.
- Measures 13-16: Dynamics: *cresc.*, *cresc.*, *dim.*, *dim.*.
- Measures 17-20: Dynamics: *cresc.*, *cresc.*, *dim.*.

System 2:

- Measures 21-24: Dynamics: p , *più p*, *ritard.*, p , *più p*, *ritard.*.
- Measures 25-28: Dynamics: p , *più p*, *ritard.*, *Rit.*
- Measures 29-32: Dynamics: *più presto*, *ff*, *ff*, *ff*.
- Measures 33-36: Dynamics: *più presto*, *ff*, *ff*, *ff*.
- Measures 37-40: Dynamics: *Rit.*, **Rit.*, ***, *Rit.*
- Measures 41-44: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 45-48: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 49-52: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 53-56: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 57-60: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 61-64: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 65-68: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 69-72: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 73-76: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 77-80: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 81-84: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 85-88: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 89-92: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 93-96: Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measures 97-100: Dynamics: *ff*, *ff*, *ff*, *ff*.

Page Number: B.84.

<p>M</p> <p>Serie 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. " 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. " 81. " Es. 150 " 27. " 90. " Em. 151 " 28. " 101. " A.</p>	<p>M</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. 2 Sonaten " 2. " F.</p>	<p>M</p> <p>176 6 Variat. (sehr leicht). No. 11^b. 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.</p> <p>Serie 18.</p> <p>Für Pianoforte. Kleinere Stücke.</p> <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 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.</p> <p>200 Militär-Marsch. 201 12 Menuetten. 202 12 deutsche Tänze.</p>
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Gesang-Musik.

<p>Serie 19.</p> <p>Kirchenmusik.</p> <p>203 Missa solemnis. Op. 123. in D. 204 Missa. Op. 86. in C. 205 Christus am Oelberge, Oratorium. Op. 85.</p>	<p>213 Bundeslied für 2 Solo- u. 3 Chorst. m. Begl. v. 2 Clar., 2 Hörner u. 2 Fagotte. Op. 122.</p> <p>214 Elegischer Gesang für 4 Singst. m. Begl. v. 2 Viol., Bratsche u. Violoncell od. des Pianoforte. Op. 118.</p>	<p>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.</p>
<p>Serie 20.</p> <p>Dramatisches.</p> <p>206 Fidelio (Leonore), Oper. Op. 72. 207 Die Ruinen von Athen. Festspiel. Op. 113. 114.</p>	<p>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 (Lebensglück). Op. 55.</p>	<p>252 Gesang der Mönche: Rasch tritt der Tod etc. für 3 Männerstimmen ohne Begleitung.</p>
<p>Serie 21.</p> <p>Cantaten.</p> <p>208 Der glorreiche Augenblick, oder Preis der Tonkunst. Op. 136. 209 Meerestille u. glückliche Fahrt. Op. 112.</p>	<p>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.</p>	<p>Serie 23.</p> <p>Lieder und Gesänge mit Pianoforte.</p>
<p>Serie 22.</p> <p>Gesänge etc. mit Orchester.</p> <p>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. 121^b.</p>	<p>230 6 deutsche Gedichte aus Reissig's Blümchen der Einsamkeit. 231 Abschiedsgesang an Wiener Bürger. 232 Andenken, von Matthisson. 233 Mehrere Canons. 234</p>	<p>Serie 24.</p> <p>Lieder mit Pianoforte, Violine und Violoncell.</p> <p>253 Schottische Lieder. Op. 108. 254 Irische Melodien. 255 Volkslieder.</p>

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