

# Beethovens Werke.

Vollständige, kritisch durchgesehene  
überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

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No. 188. Polonaise. Op. 89. in C.

No. 189. 11 neue Bagatellen. Op. 119.

No. 190. 6 Bagatellen. Op. 126.

LEIPZIG, BREITKOPF UND HÄRTEL.

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M.

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- 3 Dritte ——— " 55. " Es.
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- 6 Sechste ——— " 68. " F.
- 7 Siebente ——— " 92. " A.
- 8 Achte ——— " 93. " F.
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- 20 ——— " 3. " 72. " C.
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- 23 ——— Op. 124. in C.
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- 29 Concert. Op. 61. in D.
- 30 Romanze. Op. 40. in G.
- 31 ——— " 50. " F.

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#### Serie 5.

##### Für fünf und mehrere Instrumente.

- 32 Septett für Vln. Br., Horn, Clar., Fagott, Violoncell u. Contrabass. Op. 20. in Es.
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- 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. ——— " 15. " 2. " G.

M.

- 39 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. 5. 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 Pfte., Violine u. Violoncell. Op. 56. in C.
- 71 Cadenzen zu den Pianoforte-Concerten.
- 72 Phantasie mit Chören. Op. 80. in Cm.
- 73 Rondo in B.

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

#### Serie 10.

##### Pianoforte-Quintett u. Quartette.

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

M.

#### Serie 11.

##### Trios für Pianoforte, Violine und Violoncell.

- 79 No. 1. Trio. Op. 1. No. 1. in Es.
- 80 " 2. ——— " 1. " 2. " G.
- 81 " 3. ——— " 1. " 3. " Cm.
- 82 " 4. ——— " 70. " 1. " D.
- 83 " 5. ——— " 70. " 2. " Es.
- 84 " 6. ——— " 97. in B.
- 85 " 7. ——— in B. in 1 Satze.
- 86 " 8. ——— " Es.
- 87 Adagio, Rondo u. Var. Op. 121<sup>a</sup>. in G.
- 88 14 Variationen. Op. 44. in Es.
- 89 Trio für Pfte., Clar. od. Violine u. Violoncell. Op. 11. in B.
- 90 ——— für Pfte., Violine u. Violoncell nach der Symph., Op. 36.
- 91 ——— für Pfte., Clar. od. Vln. u. Vcll. Op. 38. in Es, nach dem Septett, Op. 20.

#### Serie 12.

##### Für Pianoforte und Violine.

- 92 No. 1. Sonate. Op. 12. No. 1. in D.
- 93 " 2. ——— " 12. " 2. " A.
- 94 " 3. ——— " 12. " 3. " Es.
- 95 " 4. ——— " 23. in A m.
- 96 " 5. ——— " 24. " F.
- 97 " 6. ——— " 30. No. 1. in A.
- 98 " 7. ——— " 30. " 2. " Cm.
- 99 " 8. ——— " 30. " 3. " G.
- 100 " 9. ——— " 47. in A.
- 101 " 10. ——— " 96. " G.
- 102 Rondo in G.
- 103 12 Variationen (Se vuol ballare) in F.
- 104 Siehe No. 111<sup>a</sup>.

#### 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<sup>a</sup> 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.

# PHANTASIE

für das Pianoforte  
von

L. van BEETHOVEN.

(43) 1

Beethovens Werke.

Serie 18. N° 187.

Dem Grafen Franz von Brunswick gewidmet.

Op. 77.

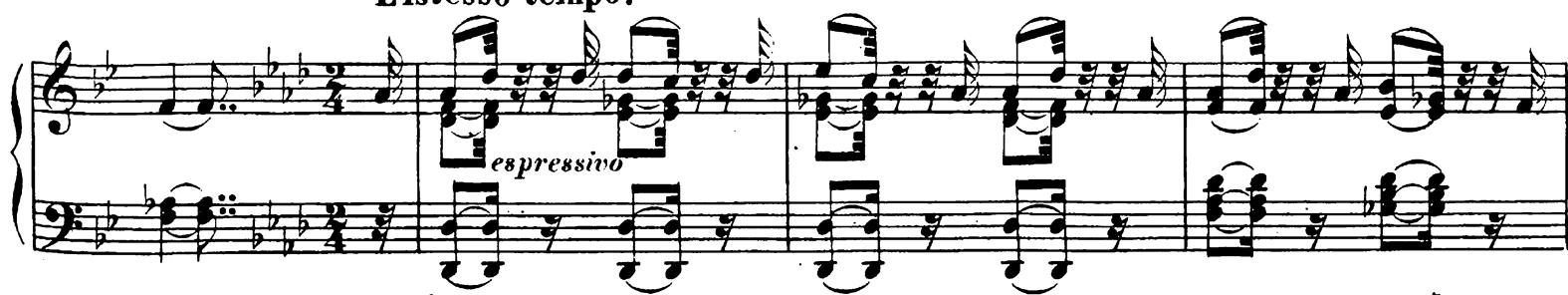
Allegro.



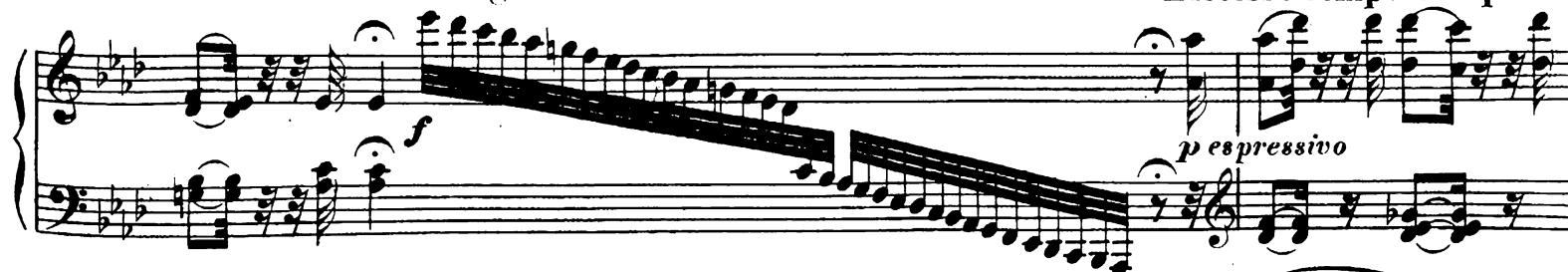
Poco adagio.



L'istesso tempo.



Allegro.



L'istesso tempo di sopra.



2 (44)

Allegro ma non troppo.

2 (44)

Allegro ma non troppo.

*dolce*      *sf*

*sf dim.*

*p*      *più p*

*pp*

*cresc.*      *dim.*

*pp ff*

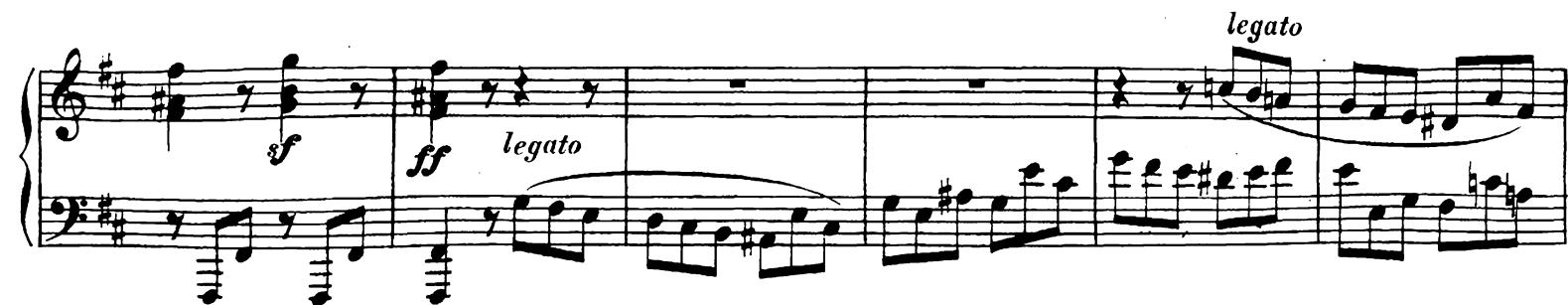
*f*

*ff*

Allegro con brio.

The musical score consists of six staves of music for two voices (soprano and basso) and piano. The tempo is marked 'Allegro con brio'. The music is in common time, with various key signatures (G major, A major, D major, E major, F# major, G major, C major, and B major). The piano part provides harmonic support and rhythmic drive, often featuring eighth-note patterns. The vocal parts are primarily composed of sixteenth-note figures, creating a sense of energy and movement. The score is presented in a clear, black-and-white print style.

4 (46)

*Adagio.**Presto.**Più presto.**legato*

The image shows five staves of musical notation for piano, arranged vertically. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The notation includes various dynamics such as *p*, *cresc.*, *ff*, *f*, and *molto cresc.*. Performance instructions like *legg.* and *Adagio.* are also present. Fingerings are indicated below some notes, such as '1 5' and '2 4'. The music consists of six measures per staff, with measure 6 ending on a double bar line.

*p*      *cresc.*

*ff*      *p*      *cresc.*

*f*      *ff*      *p*

*cresc.*      *f*      *ff*

*legg.*

*Adagio.*

*ff p espress.*

*molto cresc.*

6 (48)

## Allegretto.

The musical score for piano, labeled 6 (48) and Allegretto, consists of eight staves of music. The score is written in 2/4 time and uses a key signature of four sharps. The first two staves feature a bass clef and a treble clef, with the first staff containing a dynamic marking 'dolce' and a '3' over a measure. The second staff contains a dynamic 'cresc.'. The subsequent six staves all feature a bass clef and a treble clef, with the third staff containing a dynamic 'cresc.'. The remaining five staves are identical, showing a continuous pattern of eighth-note chords and sixteenth-note patterns.

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8 (50)

The musical score consists of six staves of piano music. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is A major (three sharps). The time signature is common time. The music features various dynamics, including *p dolce*, *f*, *sf*, and sforzando dots. The notation includes sixteenth-note chords, eighth-note patterns, and sustained notes. The score is divided into measures by vertical bar lines.

The musical score consists of five systems of piano music:

- System 1:** Treble and bass staves. The treble staff has a continuous eighth-note pattern. The bass staff has sustained notes with grace notes.
- System 2:** Treble and bass staves. Both staves feature eighth-note chords. Dynamics: sf, sf, sf, sf, sf.
- System 3:** Treble and bass staves. Both staves feature eighth-note chords. Dynamics: sf, sf, sf, sf, sf.
- System 4:** Treble and bass staves. The treble staff has eighth-note chords. The bass staff has eighth-note patterns. Dynamics: sf, sf, sf, sf, pp.
- System 5:** Treble and bass staves. Both staves have eighth-note patterns. Dynamics: f, p, f, p.

**Performance Instructions:**

- non troppo presto:** This instruction appears above the fifth system.
- leggiermente:** This instruction appears below the first system, next to a dynamic marking.

10 (52)

Tempo primo.

*dolce* *cresc.*

*seen* *do*

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

*p* *f* *p* *più piano*

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

*Rit.* \* *Rit.* \* *Rit.* \* *Rit.* \* *f*