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für grosses Orchester.

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Nr.

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49 " 14. — " 131. " Cism.
50 " 15. — " 132. " Am.
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76 — " 2. " D.
77 — " 3. " C.
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Nr.

Serie 11.

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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.
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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.
102 Rondo in G.
103 12 Variationen (Se vuol ballare) in F.
104 Siehe Nr. 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.

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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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121 3 Märsche. Op. 45. in C. Es. D.
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Mit Genehmigung aller Originalverleger.

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" 2. D dur, " 36.
" 3. Es dur, " 55.
" 4. B dur, " 60.

Nº 5. C moll, Op. 67.
" 6. F dur, " 68.
" 7. A dur, " 92.
" 8. F dur, " 93.

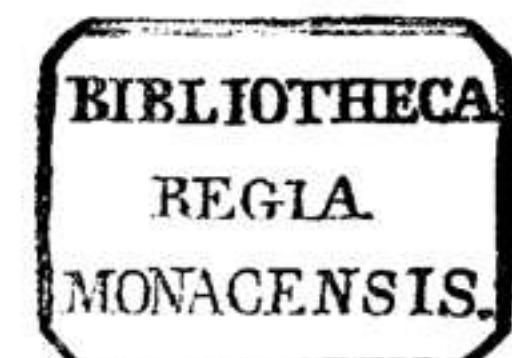
Nº 9. D moll, Op. 125.

Nº 8.

Leipzig, Verlag von Breitkopf & Härtel.

*Die Resultate der kritischen Revision dieser Ausgabe sind
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ACHTE SYMPHONIE

Beethovens Werke.

von

Serie 1. N° 8.

L. VAN BEETHOVEN.

Op. 93.

Allegro vivace e con brio. $\text{d} = 69$.

Componirt im October 1812.

4

B.8.

The image shows two pages of a musical score. The top page contains ten staves of music for various instruments, including woodwinds, brass, and strings, along with a piano part. The bottom page continues the score, featuring mostly eighth-note patterns across the staves. Measure 5 begins with sustained notes followed by rhythmic patterns. Measures 6-7 show sustained notes with dynamic markings like 'sf' and 'sf'. Measures 8-9 continue the rhythmic patterns. Measure 10 concludes with sustained notes and dynamic markings. The score is written in common time, with various key signatures throughout.

6

ritard. a tempo.

p dolce
p dolce
pizz.
pizz.
a tempo. ritard. a tempo. ritard.

pp pp cresc.
pp pp cresc.
pp cresc.
pp cresc.
arco. pp cresc. sf
a tempo.

A detailed musical score for orchestra and piano, page 7. The score consists of two systems of music. The top system, starting with a treble clef, includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon, Horn), brass (Trumpet, Trombone), and timpani. The bottom system, starting with a bass clef, includes parts for strings (Double Bass, Cello, Double Bassoon), woodwinds (Oboe, Clarinet, Bassoon), brass (Trombone, Trumpet), and timpani. The music features complex rhythmic patterns, dynamic markings such as *p*, *p dolce*, *ff*, and *p dot.*, and various performance instructions like *pdot.* and *p dolce.* The score is written on multiple staves, with some staves having multiple voices. The overall style is highly detailed and expressive, typical of late 19th-century symphonic writing.

The image shows a page of musical notation for orchestra, specifically page 8. The score is divided into two systems. The first system, starting on the left, has a treble clef, a key signature of one sharp, and a common time signature. It contains multiple staves for different instruments, with dynamic markings like 'cresc.' and 'sf'. The second system, starting below the first, has a bass clef, a key signature of one sharp, and a common time signature. It also contains multiple staves and dynamic markings like 'sf' and 'ff'. The page number 'B. 8' is centered at the bottom of the page.

A detailed musical score for orchestra and piano, page 9. The top half shows ten staves for the orchestra (two flutes, two oboes, two bassoons, two horns, two trumpets, one tuba, and strings) and a single staff for the piano. The bottom half shows ten staves for the orchestra and a single staff for the piano. The score includes dynamic markings like *p*, *p dolce*, *s*, *ff*, and *p*. Measure numbers 1 and 2 are indicated at the beginning of the first system. The page number 9 is in the top right corner.

Musical score page 10, featuring two staves of music. The top staff consists of ten measures, starting with dynamic *p dolce*. Measures 1-3 show sustained notes with grace notes. Measures 4-6 feature sustained notes with dynamic *ff*. Measures 7-10 show eighth-note patterns. The bottom staff also has ten measures. It begins with dynamic *p*, followed by measures 1-3 with sustained notes and dynamic *p dolce*. Measures 4-6 show eighth-note patterns with dynamic *ff*. Measures 7-10 begin with dynamic *cresc.* and end with dynamic *ff*. The page is numbered "10" at the top left and "B. 8." at the bottom center.

11

B.8.

12

a2.

B.8.

This image shows two systems of a musical score, spanning measures 1 through 8. The top system begins with a treble clef, a key signature of one sharp, and a common time signature. It contains eight staves, each with a different instrument's part. The bottom system continues the musical line with the same instrumentation and time signature. Both systems feature dynamic markings such as 'sf' (fortissimo) and 'sfz' (fortissimo decrescendo). The score is written in black ink on white paper.

11

B. 8.

più f

15

Top System Dynamics:

- ff
- p dolce
- p dolce
- p dolce
- p dolce
- pp
- f
- cresc.
- cresc.
- cresc.

Bottom System Dynamics:

- f
- p dolce
- p dolce
- cresc.
- eresc.
- eresc.
- eresc.
- eresc.
- eresc.
- f

16

A detailed musical score page, numbered 16 at the top left. The page is filled with two systems of music, each consisting of eight staves. The instruments represented include strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon, Bassoon II), brass (Trumpet, Trombone, Horn), and percussion (Timpani, Snare Drum, Bass Drum). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings such as *p*, *f*, *ff*, and *sf*. The music is written in common time, with key signatures changing throughout the piece.

B.8.

17

ritard. *a tempo.*

17

ritard. a tempo

ritard. a tempo.

dolce

dolce

pizz.

pizz.

ritard. a tempo.

B. 8.

18

ritard. **a tempo.**

cresc.

cresc.

2:

~~4.~~
— cresc.

1

1

cresc.

1

arco.

arcō.

400

1. 2. 3.

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef and a key signature.

• a test

1

10

— 1 —

1

♯ ♯ ♭

10

— 1 —

10

B.8.

B.8.

Musical score page 19, featuring two systems of music for orchestra. The top system begins with a dynamic of *p dolce*, followed by a sustained note. The dynamic changes to *p dolce* again, then to *p*, and finally to *ff*. The bottom system begins with *p dolce*, followed by a sustained note. The dynamic changes to *p dolce* again, then to *p*, and finally to *sf*. Both systems include various instruments such as strings, woodwinds, and brass.

Musical score for orchestra and piano, page 20, measures 1-12. The score consists of two systems of music. The top system, in common time, features multiple staves for woodwind instruments (flute, oboe, bassoon, clarinet), strings (violin, viola, cello, double bass), and piano. The piano part includes dynamic markings such as *sf*, *ff*, *p*, and *p p*. The bottom system, in common time, features staves for woodwind instruments (clarinet, bassoon, flute) and strings (violin, viola, cello, double bass). The piano part includes dynamic markings such as *p dolce* and *p*.

Musical score for orchestra, page 8, measures 11-12. The score consists of ten staves. Measures 11 (top) start with dynamic *pp*, followed by *sempre pp* markings. Measures 12 (bottom) begin with *cresc.* markings, followed by *p*, *cresc.*, *pp cresc.*, and *staccato* markings. The score includes various dynamics such as *sempre pp*, *cresc.*, *p*, *pp cresc.*, *staccato*, and *ff*. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, and piano.

22

B.8.

Musical score for orchestra, page 23, System 1:

- Violin I (G clef)
- Violin II (C clef)
- Viola (C clef)
- Cello (C clef)
- Double Bass (C clef)
- Flute (C clef)
- Clarinet (F clef)
- Bassoon (C clef)
- Trombone (B♭ clef)
- Percussion (Drum)

Musical score for orchestra, page 23, System 2:

- Violin I (G clef)
- Violin II (C clef)
- Viola (C clef)
- Cello (C clef)
- Double Bass (C clef)
- Flute (C clef)
- Clarinet (F clef)
- Bassoon (C clef)
- Trombone (B♭ clef)
- Percussion (Drum)

Measure numbers: 23, B.8.

Allegretto scherzando. ♩ = 88.

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in B basso.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

B. 8.

A page from a musical score featuring ten staves of music for orchestra. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, and Percussion. The music consists of two systems of measures. Measure 1 starts with a dynamic of p . Measures 2-3 show various dynamics including f , sf , sff , p , r , s , and pp . Measures 4-5 continue with similar dynamics. Measure 6 begins with a dynamic of f . Measures 7-8 show dynamics including f , sf , sff , $dimin.$, and pp . Measures 9-10 conclude the section with dynamics including $dimin.$ and pp .

A page of musical notation for orchestra, featuring six staves of music. The staves include various instruments such as strings, woodwinds, and brass. The notation includes dynamic markings like crescendo (cresc.), decrescendo (decresc.), forte (f), and sforzando (sf). The music is divided into measures by vertical bar lines.

B.8.

Musical score page 27, measures 1-8. The score consists of ten staves. Measure 1: Dynamics p, ff. Measure 2: Dynamics ff, p. Measure 3: Dynamics p. Measure 4: Dynamics dimin. Measure 5: Dynamics dimin. Measure 6: Dynamics p dimin. Measure 7: Dynamics pp. Measure 8: Dynamics cresc.

Continuation of the musical score from page 27, measures 9-16. The score consists of ten staves. Measures 9-16 show various dynamics including cresc., cresc. p, and pizz. markings. Measure 16 concludes with a dynamic marking of cresc. p.

28

A page from a musical score for orchestra, page 28. The score consists of ten staves, each with a different instrument's part. The instruments include two flutes, two oboes, two bassoons, two horns, one trumpet, one cello, one double bass, and one bassoon. The music is written in common time. The score features various dynamics and performance instructions such as 'cresc.', 'dimin.', 'pp', 'pizz.', 'arco.', and 'pp arco.'. The notation includes sixteenth-note patterns, eighth-note chords, and sustained notes.

A page of musical notation for orchestra, featuring ten staves. The staves include various instruments such as strings, woodwinds, and brass. The notation consists of measures of music with different time signatures and key changes, indicated by clefs (G, F, C) and sharps/parallels.

B.8.

A detailed musical score page featuring eight staves of music for a large ensemble. The score includes various dynamics such as *cresc.*, *sf*, *a2.*, *arc.*, *eresc.*, *tr*, *ff*, *p*, and *dimin.*. The instrumentation consists of multiple woodwind, brass, and percussion parts. Measure 1 shows a rhythmic pattern of eighth and sixteenth notes. Measures 2-3 feature sustained notes and sixteenth-note patterns. Measures 4-5 show eighth-note chords and sixteenth-note figures. Measures 6-7 continue with eighth-note chords and sixteenth-note patterns. Measure 8 concludes with a dynamic marking of *p dimin.*

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics such as pp, ff, and cresc. markings. The staves are arranged in two groups of five, separated by a vertical bar line. The first group consists of staves for Treble, Alto, Bass, and two Bassoon parts. The second group consists of staves for Treble, Alto, Bass, and two Bassoon parts. The music is written in common time.

32

Tempo di Menuetto. $\text{♩} = 126.$

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in F.

Trombe in F.

Timpani in F.C.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

1. 2.

sf

B.8.

33

This musical score page contains two systems of music for orchestra. The top system consists of eight staves, each with a different instrument's part. The instruments include violins, violas, cellos, double basses, and woodwind sections. The music features eighth-note patterns and various dynamics such as *sf*, *sp*, *dimm.*, *pp*, *arco.*, and *pizz.*. The bottom system also has eight staves, continuing the musical line. It includes dynamics like *cresc.*, *più f.*, *ff*, and *sempr. ff*. The page number 33 is located in the top right corner.

31

sf

1. 2.

Fine.

dolce

dolce

cresc.

p

cresc.

p

pizz.

cresc.

p

B. 8.

1. 2.

cresc.
p cresc.

cresc.
cresc.
cresc.
cresc.
cresc.

1. 2.

p dolce cresc.
cresc.
a 2.
cresc. sf
cresc. sf

I. II. cresc.

p cresc. pizz.
arc.

cresc. sf

Musical score page 36, measures 1-8. The score consists of eight staves. Measures 1-2: Treble clef, key signature of one sharp. Dynamics: *p*, *dolce*. Measures 3-4: Bass clef, key signature of one sharp. Dynamics: *cresc.*, *sf*, *cresc.*. Measures 5-6: Treble clef, key signature of one sharp. Dynamics: *p*, *dolce*. Measures 7-8: Bass clef, key signature of one sharp. Dynamics: *cresc.*, *sf*, *cresc.*, *sf*, *p*.

Musical score page 36, measures 9-16. The score consists of eight staves. Measures 9-10: Treble clef, key signature of one sharp. Dynamics: *cresc.*, *p*. Measures 11-12: Bass clef, key signature of one sharp. Dynamics: *cresc.*, *p*, *cresc.*, *p*. Measures 13-14: Treble clef, key signature of one sharp. Dynamics: *dimin.*, *pp*. Measures 15-16: Bass clef, key signature of one sharp. Dynamics: *cresc.*, *sf*, *cresc.*, *sf*, *p*, *dimin.*, *pp*.

B. 8.

Menuetto Da Capo al Fine.

Allegro vivace. $\text{C} = 84.$

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in F.

Trombe in F.

Timpani in $\text{F} \#$.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

A page from a musical score, numbered 38 at the top left. The score consists of ten staves, each with a different clef (G-clef, F-clef, bass clef). The music is written in common time. The first six staves feature various note heads and stems, with dynamic markings such as 'più piano' and 'sempre ff'. The last four staves show a continuous pattern of eighth-note pairs and sixteenth-note pairs, primarily using quarter note heads. The dynamics for these staves include 'ppp', 'ff', and 'sforzando' (indicated by a sharp symbol over the note heads).

Musical score page 39, system 1. The score consists of eight staves. The top four staves are in common time (indicated by a 'C') and the bottom four are in 2/4 time (indicated by a '2'). The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the system. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note chords. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 return to eighth-note chords. Measures 8-9 conclude the system with sixteenth-note patterns.

Musical score page 39, system 2. This system continues the musical piece. The staves remain the same: top four in common time (G major), bottom four in 2/4 time (F# major). The key signature changes again at the start of the system. The music continues the rhythmic patterns established in system 1, with eighth-note chords and sixteenth-note figures. Measures 1-2 show eighth-note chords. Measures 3-4 feature sixteenth-note patterns. Measures 5-6 return to eighth-note chords. Measures 7-8 conclude the system with sixteenth-note patterns.

40

Musical score page 40, measures 1-10. The score consists of eight staves. Measures 1-9 show mostly eighth-note patterns with dynamic markings 'sf' (sforzando) appearing in various positions. Measure 10 begins with a single eighth note followed by sixteenth-note patterns.

Musical score page 40, measures 10-14. The score shows a transition with dynamics 'p' (piano), 'cresc.', and 'eresc.'. Measures 11-12 feature eighth-note patterns with dynamic markings 'p' and 'cresc.'. Measures 13-14 show sixteenth-note patterns with dynamic markings 'p' and 'eresc.'

B.8.

00042170

cresc. *p dolce*

p dolce

p cresc. *p*

p cresc. *pp*

p

p

pp

semre pp

pp

semre pp

pp

semre pp

pp

pizz.

pp

pizz.

pp

42

Musical score page 42, featuring two systems of music for orchestra.

Top System:

- Measure 1: Dynamics **f**, Measure 2: Dynamics **f**, Measure 3: Dynamics **f**.
- Measure 4: Measures 5-6: Dynamics **f**.
- Measure 7: Measures 8-9: Dynamics **f**.
- Measure 10: Measures 11-12: Dynamics **f**.
- Measure 13: Measures 14-15: Dynamics **f**.
- Measure 16: Measures 17-18: Dynamics **f**.
- Measure 19: Measures 20-21: Dynamics **f**.
- Measure 22: Measures 23-24: Dynamics **f**.
- Measure 25: Measures 26-27: Dynamics **f**.
- Measure 28: Measures 29-30: Dynamics **f**.
- Measure 31: Measures 32-33: Dynamics **f**.
- Measure 34: Measures 35-36: Dynamics **f**.
- Measure 37: Measures 38-39: Dynamics **f**.
- Measure 40: Measures 41-42: Dynamics **f**.

Bottom System:

- Measure 1: Dynamics **p**, Measure 2: Dynamics **p**.
- Measure 3: Measures 4-5: Dynamics **p**.
- Measure 6: Measures 7-8: Dynamics **p**.
- Measure 9: Measures 10-11: Dynamics **p**.
- Measure 12: Measures 13-14: Dynamics **p**.
- Measure 15: Measures 16-17: Dynamics **p**.
- Measure 18: Measures 19-20: Dynamics **p**.
- Measure 21: Measures 22-23: Dynamics **p**.
- Measure 24: Measures 25-26: Dynamics **p**.
- Measure 27: Measures 28-29: Dynamics **p**.
- Measure 30: Measures 31-32: Dynamics **p**.
- Measure 33: Measures 34-35: Dynamics **p**.
- Measure 36: Measures 37-38: Dynamics **p**.
- Measure 39: Measures 40-41: Dynamics **p**.
- Measure 42: Measures 43-44: Dynamics **p**.

Performance Instructions:

- Arco. (indicated in measures 4, 8, 12, 16, 20, 24, 28, 32, 36).
- f** (indicated in measures 1, 5, 9, 13, 17, 21, 25, 29, 33, 37).
- p** (indicated in measures 2, 6, 10, 14, 18, 22, 26, 30, 34, 38).
- p** più f (indicated in measures 3, 7, 11, 15, 19, 23, 27, 31, 35).
- ff** (indicated in measures 4, 8, 12, 16, 20, 24, 28, 32, 36).
- Sforzando (indicated in measures 5, 9, 13, 17, 21, 25, 29, 33, 37).
- ff** (indicated in measures 6, 10, 14, 18, 22, 26, 30, 34, 38).

B.8.

Musical score page 43, system 1. The score consists of ten staves. The first six staves are mostly silent, with occasional dynamic markings like *p* and *pp*. The seventh staff (Bassoon) has eighth-note patterns at measures 1-2 and 5-6, with *pp* dynamics. The eighth staff (Double Bass) has eighth-note patterns at measures 1-2 and 5-6, with *pp* dynamics. The ninth staff (Cello) has eighth-note patterns at measures 1-2 and 5-6, with *pp* dynamics. The tenth staff (Double Bass) has eighth-note patterns at measures 1-2 and 5-6, with *pp* dynamics.

Musical score page 43, system 2. The score consists of ten staves. The first six staves are mostly silent. The seventh staff (Bassoon) has sixteenth-note patterns at measures 1-2 and 5-6, with *f* dynamics. The eighth staff (Double Bass) has sixteenth-note patterns at measures 1-2 and 5-6, with *f* dynamics. The ninth staff (Cello) has sixteenth-note patterns at measures 1-2 and 5-6, with *f* dynamics. The tenth staff (Double Bass) has sixteenth-note patterns at measures 1-2 and 5-6, with *f* dynamics.

11

pp f ff cresc.

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

cresc. *f*

pp *cresc.* *f*

B.8.

46

Musical score page 46, featuring two systems of music for orchestra. The top system begins with a dynamic marking 'sf'. The score includes multiple staves for different instruments: strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trumpet, Trombone). The music consists of complex rhythmic patterns and harmonic changes. The bottom system continues the musical line, with woodwind instruments taking prominent roles. Dynamic markings such as 'p' (piano) and 'pp' (pianissimo) are used to indicate volume levels.

The image shows two systems of a musical score for orchestra, spanning across two pages. The top system begins with a dynamic of p , followed by pp . It features six staves: the first three staves (treble, alto, and bass) play eighth-note patterns; the fourth staff (bassoon) plays eighth-note pairs; the fifth staff (cello) plays eighth-note pairs with grace notes; and the sixth staff (double bass) provides harmonic support with sustained notes. The bottom system starts with a dynamic of pp , followed by ppp . It also has six staves: the first three staves continue their eighth-note patterns; the fourth staff (bassoon) changes to eighth-note pairs; the fifth staff (cello) changes to eighth-note pairs with grace notes; and the sixth staff (double bass) continues its sustained notes. Both systems include performance instructions such as "sempre staccato" and "sempre più p". The page number 47 is located in the top right corner.

48

The musical score consists of two systems of ten staves each. The top system starts with a treble clef, a key signature of one sharp, and common time. The first five staves feature eighth-note patterns, while the last five staves feature sixteenth-note patterns. The bottom system starts with a bass clef, a key signature of one flat, and common time. Similar to the top system, it has five staves with eighth-note patterns and five staves with sixteenth-note patterns.

Musical score page 49, system 1. The score consists of ten staves. The top six staves are in common time, with measures 1 through 10. Measures 1-9 feature eighth-note patterns, while measure 10 includes sixteenth-note patterns. The bottom four staves are in common time, with measures 1 through 10. Measures 1-9 feature eighth-note patterns, while measure 10 includes sixteenth-note patterns.

Musical score page 49, system 2. The score consists of ten staves. The top six staves are in common time, with measures 1 through 10. Measures 1-9 feature eighth-note patterns, while measure 10 includes sixteenth-note patterns. The bottom four staves are in common time, with measures 1 through 10. Measures 1-9 feature eighth-note patterns, while measure 10 includes sixteenth-note patterns.

A detailed musical score for orchestra and piano, page 56. The score consists of two systems of music. The top system begins with a forte dynamic (f) and features six staves: Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The piano part contains complex sixteenth-note patterns. The bottom system begins with a piano dynamic (p) and also features six staves: Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The piano part includes sustained notes and sixteenth-note chords. Measure numbers 56 and 57 are indicated at the top left of each system.



A detailed musical score page, numbered 52 at the top left. The page is divided into two systems of music. The top system consists of six staves, each with a treble clef and a key signature of one sharp. The first three staves are labeled "sempre pp" (pianissimo). The fourth staff begins with "sempre pp" and ends with "arco.". The fifth staff begins with "sempre pp" and ends with "arco.". The sixth staff begins with "sempre pp". The bottom system consists of six staves, each with a bass clef and a key signature of one sharp. The first three staves show sustained notes. The fourth staff shows eighth-note patterns. The fifth staff shows sixteenth-note patterns. The sixth staff shows eighth-note patterns.

Music score page 53, measures 1-10. The score consists of ten staves. Measures 1-3 show eighth-note chords with dynamic *più f*. Measures 4-6 show eighth-note chords with dynamic *ff*. Measures 7-10 show eighth-note chords with dynamic *ff*, followed by sixteenth-note patterns with dynamic *p*.

Music score page 53, measures 11-18. Measures 11-14 show eighth-note chords with dynamic *pp*. Measures 15-18 show sixteenth-note patterns with dynamic *pp*, followed by eighth-note chords with dynamic *pp*.

54

Musical score page 54, featuring two systems of music for orchestra. The top system begins with a forte dynamic (*f*) and includes measures 1 through 10. The bottom system continues from measure 11 to 18, featuring sustained notes and rhythmic patterns. The score consists of ten staves, each with a different instrument's part. Measure 10 ends with a repeat sign and a forte dynamic (*f*). Measures 11-18 end with a forte dynamic (*f*).

B.8.

56

57

a2.

B.8.

A detailed musical score page, numbered 58 at the top left. The page is divided into two systems of music. The top system consists of ten staves, primarily for woodwind instruments like oboes, bassoons, and clarinets, with some strings and brass. The bottom system also has ten staves, featuring voices (Soprano, Alto, Tenor, Bass) and various brass and woodwind instruments. The notation includes a variety of dynamic markings such as p , pp , and fff , as well as performance instructions like "sempre staccato". The score is written on a standard five-line staff system.

59

The musical score consists of two systems of music. The top system, starting with a treble clef, features dynamic markings including 'sempre più p' (top staff), 'pp' (middle staff), 'ff' (rightmost staff), and 'sf' (bottom staff). The bottom system, starting with a bass clef, features dynamic markings including 'sempre ff' (top staff), 'ff' (middle staff), and 'sf' (bottom staff). Both systems include various rhythmic patterns and rests.

60

This page contains ten staves of musical notation. The staves are arranged in two groups: the top group has five staves and the bottom group has five staves. The notation is primarily composed of eighth notes. Measure 60 begins with a dynamic of forte (f). The first staff features a treble clef, a key signature of one sharp, and a common time signature. The second staff uses a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff uses a bass clef. The fifth staff has a treble clef and a key signature of one sharp. The bottom group of staves continues the musical line, maintaining the same instrumentation and key signatures.

This page contains ten staves of musical notation, continuing from the previous page. The staves are arranged in two groups: the top group has five staves and the bottom group has five staves. The notation is primarily composed of eighth notes. Measure 61 begins with a dynamic of forte (f). The first staff features a treble clef, a key signature of one sharp, and a common time signature. The second staff uses a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff uses a bass clef. The fifth staff has a treble clef and a key signature of one sharp. The bottom group of staves continues the musical line, maintaining the same instrumentation and key signatures. Measure 62 begins with a dynamic of forte (f).

Musical score page 61, system 1. The page contains ten staves of music for a large ensemble. The staves include various voices (Soprano, Alto, Tenor, Bass) and instruments (Violin, Viola, Cello, Double Bass). The music consists primarily of eighth-note patterns, often consisting of sixteenth-note pairs. Measure numbers 1 through 10 are present above the staves. The score is written in common time.

Musical score page 61, system 2. This section begins with measure 11 and continues through measure 20. It features ten staves of music for the same ensemble. The instrumentation and musical style remain consistent with system 1. Measure numbers 11 through 20 are visible above the staves. The score is written in common time.

62

Musical score page 62, measures 1-10. The score consists of ten staves. Measures 1-5 feature eighth-note patterns with dynamic markings *s*, *sf*, and *fp*. Measures 6-10 show more complex harmonic and melodic patterns, including sixteenth-note figures and sustained notes.

Musical score page 62, measures 11-20. The score continues with ten staves. Measures 11-15 show sustained notes and eighth-note chords. Measures 16-20 introduce sixteenth-note patterns and dynamic markings *p* and *p* with a sixteenth-note head.

B.8.

63

A page from a musical score, numbered 63 in the top right corner. The page contains two staves of music for orchestra. The top staff consists of six systems of music, each system featuring a treble clef, a bass clef, and a soprano clef. The bottom staff also consists of six systems, each featuring a treble clef, a bass clef, and a soprano clef. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. The page is filled with dense musical notation, typical of a symphonic score.

B.8.

64

Musical score page 64. The page contains two systems of music for a full orchestra. The top system starts with a dynamic of p^3 and includes various instruments like strings, woodwinds, and brass. The bottom system begins with a dynamic of f . Both systems feature complex rhythmic patterns and harmonic structures typical of Beethoven's style.

Continuation of musical score page 64. This section starts with a dynamic of f and continues the musical narrative. It includes various instruments and maintains the dense, polyphonic texture established in the previous section.

B.8.

8

A detailed musical score page, numbered 66, featuring two systems of music for a large orchestra. The top system begins with a dynamic of *f* and includes instruction *a2.*. The bottom system begins with a dynamic of *f*. Both systems feature multiple staves for various instruments, including strings, woodwinds, brass, and percussion. The notation includes a variety of note values, rests, and complex rhythmic patterns. The score is written on a grid of five-line staves, with some staves having different clefs (e.g., bass clef) and key signatures. The overall style is characteristic of a classical or romantic era symphony.

N.**Serie 16.****Für Pianoforte solo. Sonaten.**

- 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. " D m.
 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^a. " Es.
 150 " 27. — " 90. " Em.
 151 " 28. — " 101. " A.

N.

- 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.

N.

- 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.

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 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.
 200 Militär-Marsch.
 201 12 Menuetten.
 202 12 deutsche Tänze.

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 Cm.
 167 9 Variat. (Quant' è più bello). No. 2. in A.
 168 6 — (Nel cor più non mi sento).
 No. 3^a. in G.
 169 12 Var. (Menuet à la Vigano). No. 3^b. 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^a. in A.

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 Meerestille 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. 121^b.

- 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. 48.
 218 8 Gesänge und Lieder. " 52.
 219 6 Gesänge. " 75.
 220 4 Arietten und 1 Duett. " 82.
 221 3 Gesänge von Goethe. " 83.
 222 Das Glück der Freundschaft (Lebens-
 glück). Op. 88.
 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.
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