

Beethovens Werke.

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Serie 11.

TRIOS

für Pianoforte, Violine und Violoncell.

No. 87. Variationen über das Lied: Ich bin der Schneider
Kakadu. Op. 121a. in G.

No. 88. Vierzehn Variationen. Op. 44. in Es.

LEIPZIG, BREITKOPF UND HÄRTEL.

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37	No. 1. Quartett. Op. 18. No. 1. in F.	76	" 2. " D.
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			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 ^a . 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. Vcell. Op. 38. in Es, nach dem Septett, Op. 20.
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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 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 No. 111 ^a .
			Serie 13.
			Für Pianoforte und Violoncell.
		105	No. 1. Sonate. Op. 5. No. 1. in F.
		106	" 2. " 5. " 2. " Gm.
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		109	" 5. " 102. " 2. " D.
		110	12 Variationen (Judas Maccabäus) in G.
		111	(Ein Mädchen od. Weibchen) Op. 66. in F.
		111 ^a	7 Variationen (Bei Männern welche Liebe fühlen) in Es.
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			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.
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		123	6 Variationen (Ich denke dein) in D.

VARIATIONEN

über das Lied „Ich bin der Schneider Kakadu“

Beethovens Werke. aus der Oper: Die Schwestern von Prag von W. Müller

Serie 11. № 87.

für Pianoforte, Violine und Violoncell

von

L. van BEETHOVEN.

Trio № 9.

Op. 121a.

Introduzione.

Adagio assai.

VIOLINO.



VIOLONCELLO.



PIANOFORTE.



2(226)

A page of musical notation for orchestra and piano, featuring ten staves of music. The notation includes various dynamics such as *dolce*, *f*, *p*, *pp*, *tr.*, *cresc.*, and *sf*. The music consists of two systems of measures. The first system starts with a treble clef, a bass clef, and a key signature of one flat. The second system begins with a treble clef and a key signature of one sharp. The notation is dense with notes, rests, and rests with grace notes.

The musical score consists of ten staves of music for orchestra. The instrumentation includes strings (Violins I & II, Violas, Cellos, Double Bass), woodwinds (Flute, Clarinet, Bassoon), and brass (Trumpet, Trombone). The music is in 2/4 time, mostly in B-flat major, with some sections in A major. The dynamic markings include ff, sp, cresc., dim., pp, and p. The score is numbered B.87.

TEMA.

Allegretto.

TEMPO: Allegretto

INSTRUMENTS: String quartet (two violins, one viola, one cello)

METRONOME: 4(228)

TIME SIGNATURES: Common time (2/4) for the first two staves; 2/4 for the last two staves.

DYNAMICS: *pizz.*, *arco*

VAR. I.

TEMPO: Allegretto

INSTRUMENTS: String quartet (two violins, one viola, one cello)

METRONOME: 4(228)

TIME SIGNATURES: Common time (2/4) for the first two staves; 2/4 for the last two staves.

DYNAMICS: *p*, *dolce*

VAR. II.
leggiermente

3 B. 87.

6(230)

VAR. III.

The musical score for Var. III is composed of five systems of music, each with three staves: Treble, Bass, and Alto. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4. The score includes dynamic markings such as *dolce*, *cresc.*, *p*, and *sforzando*. The music features various note patterns, including sixteenth-note figures and sustained notes.

VAR. IV.

The musical score for Var. IV is composed of four systems of music, each with three staves: Treble, Bass, and Alto. The key signature is A major (no sharps or flats). The time signature is common time. The score includes dynamic markings such as *p*, *sforzando*, and *f*. The music features eighth-note and sixteenth-note patterns.

Musical score for orchestra, page 7 of section 231. The 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 music features dynamic markings such as *cresc.*, *decresc.*, *sf*, and *p*. Performance instructions include *sempre staccato* and *f*.

VAR.V.

Musical score for Var. V, featuring six staves of music for two pianos. The score includes dynamic markings such as *p dolce*, *tr*, *dolce*, *cresc.*, and *pp*.

VAR.VI.

Musical score for Var. VI, featuring three staves of music for two pianos. The score includes dynamic markings such as *pp*, *leggiertemente*, and *cresc.*

B.87.

VAR. VII.

p delicatamente *sempre*

p delicatamente

sempre p

VAR. VIII.

The musical score consists of ten staves of music for two voices (Soprano and Bass) and piano. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4 time. The score is divided into measures by vertical bar lines. Dynamic markings include *pp*, *cresc.*, *dim.*, *p*, *pp*, and *stacc.*. The vocal parts are primarily in eighth-note patterns, while the piano part features sixteenth-note chords and bass notes. The score concludes with a final measure ending in a different key signature (B-flat major).

12(236)

VAR. IX.

Adagio espressivo.

VAR.X.

Presto.

The musical score for Var. X, Presto, is composed of ten staves of music for string instruments. The score begins in 6/8 time with a key signature of one sharp (G major). The first two staves feature pizzicato (pizz.) and arco leggiamente (bowing lightly) markings. The subsequent eight staves switch to 8/8 time, with a key signature of one sharp (A major). The music is characterized by intricate rhythmic patterns, including sixteenth-note figures and eighth-note chords. Performance instructions such as 'pizz.', 'arco leggiamente', and dynamic markings like 'pp' (pianissimo) are interspersed throughout the score. The score concludes with a final section in 6/8 time, returning to a key signature of one sharp (G major).

The image shows a page of musical notation from a score. It consists of six staves of music, likely for an orchestra with piano accompaniment. The music is written in common time and includes various dynamics such as *cresc.*, *poco cresc.*, *sempre più cresc.*, *f*, *p*, *p' dolce*, *ff*, and *sp*. There are also performance instructions like *cresc.*, *ff*, *sp*, and *cresc.* at the bottom. The notation includes a variety of note values and rests, with some measures featuring eighth-note patterns and others featuring sixteenth-note patterns. The piano part is represented by a staff with a treble clef, while the other staves use bass clefs. The overall style is characteristic of classical or romantic era music.

(239)15

poco cresc. - sempre più cresc. -

poco cresc. sempre più cresc.

poco cresc. sempre più cresc.

B.87.

Allegretto.

A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics like *sp*, *cresc.*, and *ff*, and performance instructions like *rit.* and *rit.*. The music consists of a series of measures with different note patterns and dynamics, creating a sense of increasing intensity and complexity.

A page from a musical score featuring six staves of music. The top staff uses a treble clef, the second a bass clef, and the third a treble clef. The fourth staff uses a bass clef, the fifth a treble clef, and the sixth a bass clef. The music includes various dynamic markings such as *pizz.*, *p*, *cresc.*, *ff*, *sf*, *arco*, and *ff & w.*. Measure numbers 8 and 9 are indicated above the staves. The score is written in a clear, professional musical notation style.