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ZWEITE SYMPHONIE

Beethovens Werke.

von

Serie 1. N° 2.

L. VAN BEETHOVEN.

Dem Fürsten von Lichnowsky gewidmet.

Op. 36.

Adagio molto. $\text{♩} = 84$.

The musical score consists of ten staves, each representing a different instrument or section of the orchestra. From top to bottom, the instruments are: Flauti (Flutes), Oboi (Oboes), Clarinetti in A (Clarinets in A), Fagotti (Bassoons), Corni in D (Horns in D), Trombe in D (Trumpets in D), Timpani in D. A. (Timpani in D major), Violino I (Violin I), Violino II (Violin II), Viola, and Violoncello e Basso (Cello and Bass). The score is set in common time with a key signature of one sharp (F#). The music begins with a dynamic of f , followed by a series of sustained notes and rhythmic patterns. The violins and cellos enter with a melodic line, marked with crescendo and decrescendo dynamics. The score includes various performance instructions such as p (piano), f (forte), sf (sforzando), tr (trill), and $cresc.$ (cresc.). The overall style is characteristic of Beethoven's early symphonic writing, featuring a mix of homophony and counterpoint.

Musical score page 1 featuring ten staves of music. The dynamics include *p*, *sf*, *cresc.*, *ff*, and *sfp*. The score consists of ten staves, likely for a large orchestra or band, with various instruments contributing to the complex harmonic texture.

Musical score page 2 continuing from page 1. The dynamics *ff*, *cresc.*, and *sfp* are prominent. The score maintains its ten-staff format, providing a continuous musical narrative across the two pages.

Musical score for orchestra, page 5, measures 1-2.

The score consists of two systems of musical staves, each with six staves. The key signature is A major (three sharps). The time signature is common time.

Measure 1:

- Violin 1: eighth-note patterns.
- Violin 2: eighth-note patterns.
- Cello: eighth-note patterns.
- Bassoon: eighth-note patterns.
- Flute: eighth-note patterns.
- Oboe: eighth-note patterns.

Measure 2:

- Violin 1: eighth-note patterns.
- Violin 2: eighth-note patterns.
- Cello: eighth-note patterns.
- Bassoon: eighth-note patterns.
- Flute: eighth-note patterns.
- Oboe: eighth-note patterns.

Dynamic markings: sf , f , ff .

Section: B. 2.

a 2.

ff

f

sfp

p

Bass.

cresc.

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

cresc.

p

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

cresc.

p

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

cresc.

Bassi.

cresc.

p

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

B. 2.

Allegro con brio. $\text{d} = 100.$

7

Musical score page 7, measures 1-8. The score consists of eight staves. Measures 1-2 show woodwind entries with dynamics *cresc.*, *f*, *p cresc.*, and *p*. Measures 3-4 show similar entries with dynamics *p cresc.*, *p*, *p cresc.*, and *p*. Measures 5-6 feature rhythmic patterns with dynamics *cresc.*, *fp*, *cresc.*, *fp*, *cresc.*, and *fp*. Measures 7-8 show more complex patterns with dynamics *cresc.*, *fp*, *cresc.*, and *fp*. The bassoon (Basso.) and basso continuo (Bassi.) are prominent in the lower staves.

Musical score page 7, measures 9-16. The score continues with woodwind entries. Measures 9-10 show dynamics *d*, *cresc.*, *d*, *cresc.*, *d*, *cresc.*, and *d*. Measures 11-12 show dynamics *p*, *cresc.*, *p*, *cresc.*, *p*, *cresc.*, and *p*. Measures 13-14 show dynamics *cresc.*, *fp*, *cresc.*, *fp*, *cresc.*, and *fp*. Measures 15-16 show dynamics *cresc.*, *fp*, *cresc.*, and *fp*.

B. 2.

Musical score page 9, measures 1 through 8. The score consists of eight staves, each with a key signature of one sharp (F#). Measure 1: Violin 1 and 2 play eighth-note patterns. Measure 2: Trombones play eighth-note patterns. Measures 3-4: Bassoon 1 and 2 play eighth-note patterns. Measures 5-6: Trombones play eighth-note patterns. Measures 7-8: Bassoon 1 and 2 play eighth-note patterns.

Musical score page 9, measures 9 through 16. The score consists of eight staves, each with a key signature of one sharp (F#). Measure 9: Trombones play eighth-note patterns. Measures 10-11: Bassoon 1 and 2 play eighth-note patterns. Measures 12-13: Trombones play eighth-note patterns. Measures 14-16: Bassoon 1 and 2 play eighth-note patterns. Measure 16: Bassoon 1 and 2 play eighth-note patterns.

B. 2.

ff Bassi.

A detailed musical score for orchestra, showing two staves of music. The top staff consists of six systems of music, each with multiple voices and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The bottom staff also has six systems, featuring bassoon parts with dynamics such as 'ff Bassi.' and 'sf'. The score includes various clefs (G, F, C), key signatures, and rests. Measure 11 starts with a forte dynamic (ff) followed by a piano dynamic (p). Measure 12 begins with a piano dynamic (p) and ends with a forte dynamic (ff).

A page from a musical score featuring ten staves of music. The music is in common time and consists primarily of eighth-note patterns. The first seven staves are in treble clef, while the last three are in bass clef. The dynamics are indicated by various symbols: 'ff' (fortissimo) is used frequently at the beginning of each measure; 'f' (forte) appears in measures 2-4 and 7-8; 'pp' (pianissimo) is used in measures 5-6 and 9-10; and 'cresc.' (crescendo) is placed above the staff in measures 9-10. The score is written on five-line staves with vertical bar lines separating measures.

Musical score page 12, measures 1-8. The score is for a full orchestra. The instrumentation includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two bassoons (Bsn. 1, Bsn. 2), two horns (Hrn. 1, Hrn. 2), two trumpets (Trp. 1, Trp. 2), one tuba (Tuba), and strings. The key signature is A major (three sharps). Measure 1: Flutes play eighth-note patterns. Measures 2-3: Oboes play eighth-note patterns. Measures 4-5: Bassoon 1 plays eighth-note patterns. Measures 6-7: Horns play eighth-note patterns. Measure 8: Trumpets play eighth-note patterns. Dynamics include p , sf , and ff .

Musical score page 12, measures 9-16. The instrumentation remains the same. Measure 9: Flutes play eighth-note patterns. Measures 10-11: Oboes play eighth-note patterns. Measures 12-13: Bassoon 1 plays eighth-note patterns. Measures 14-15: Horns play eighth-note patterns. Measure 16: Trumpets play eighth-note patterns. Dynamics include p , sf , ff , and p . Measure 16 concludes with a dynamic of p .

1.

2.

B. 2.

A page of musical notation for orchestra, page 14. The score consists of two systems of music. The top system starts with a dynamic of *f*, followed by *sf*. It features multiple staves with various instruments, including woodwind and brass sections. The bottom system begins with a dynamic of *f*, followed by *sf*. It includes a basso part and concludes with a dynamic of *f*.

B. 2.

Musical score page 15, measures 13-15. The score consists of ten staves. Measure 13 starts with a forte dynamic. Measure 14 begins with a dynamic of *f*, followed by *f*, *f*, and *f*. Measure 15 begins with *f*, followed by *f*, *f*, and *f*. The instrumentation includes strings, woodwinds, and brass.

Musical score page 15, measures 16-18. The score continues with ten staves. Measures 16-17 show sustained notes with dynamics of *f*, *f*, *f*, and *f*. Measure 18 begins with *p*, followed by *p*, *p*, and *p*. The instrumentation remains consistent with strings, woodwinds, and brass.

B. 2.

Musical score page 16, measures 1-8. The score consists of ten staves. Measures 1-4 show various entries of instruments like flute, oboe, bassoon, and strings at dynamic levels from *p* to *pp*. Measures 5-8 feature more complex harmonic patterns with sustained notes and sixteenth-note figures, with dynamics including *p*, *pp*, *Vel.*, and *p*.

Musical score page 16, measures 9-16. Measures 9-12 show sustained notes and sixteenth-note patterns, with dynamics *f* and *ff*. Measures 13-16 show sustained notes and sixteenth-note patterns, with dynamics *cresc.*, *f*, *ff*, *cresc.*, *f*, *ff*, *cresc.*, *f*, *ff*, *cresc.*, *f*, *ff*, and *f*.

B. 2.

cresc. *f* *ff*

A detailed musical score page from a symphony, likely the 9th, featuring ten staves of music. The top two staves begin with 'a 2.' and 'a 2.'. The subsequent measures show a rhythmic pattern of eighth and sixteenth notes across the staves, with dynamics such as 'sf' (fortissimo) and 'p.' (pianissimo) marked. The instrumentation includes strings, woodwinds, and brass. The page number '17' is visible in the top right corner.

A musical score page featuring six staves of music. The top two staves begin with a dynamic of f . Measures 11 and 12 show eighth-note patterns. Measure 13 begins with ff , followed by eighth-note patterns. Measure 14 begins with p , followed by eighth-note patterns. Measures 15 and 16 begin with p , followed by eighth-note patterns. Measure 16 concludes with a dynamic of p .

B. 2.

A detailed musical score page, numbered 18 at the top left. The page is divided into two systems of music, each consisting of eight staves. The instruments represented include strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), and percussions (Drum, Bass Drum). The notation includes various dynamic markings such as *p* (piano), *cresc.* (crescendo), *sf* (sforzando), and *Vel.* (Velocissimo). The basso clef is used throughout the score. The music is written in common time, with measures separated by vertical bar lines. The first system begins with a dynamic of *p*, followed by *cresc.*, *p*, *cresc.*, *p*, *cresc.*, *p*, and ends with *Basso.*. The second system begins with *p*, followed by *cresc.*, *p*, *cresc.*, *p*, *cresc.*, *p*, and ends with *Bassi.*. The score concludes with a final dynamic of *p*.

Musical score page 19, measures 1-8. The score consists of ten staves. Measures 1-4 show various rhythmic patterns with dynamic markings like *f*, *p*, and *s*. Measures 5-8 continue the musical development with similar patterns.

Musical score page 19, measures 9-16. The score continues with ten staves. Measures 9-12 feature dynamic markings *f*, *p*, and *s*. Measures 13-16 show more complex patterns, with a basso dynamic marking appearing in measure 15. The basso part is explicitly labeled "Bassi." at the bottom right of the page.

2:

8

p cresc.

p cresc.

Basso.

Vel.

Bassi.

ff

a 2.

a 2.

a 2.

a 2.

a 2.

B. 2.

Musical score page 21, measures 1-10. The score is for a large orchestra with multiple staves for strings, woodwinds, brass, and percussion. Dynamics are marked with 'sf' (fortissimo), 'ff' (fortissimo), and 'pp' (pianissimo). Measure 1 starts with a forte dynamic. Measures 2-3 show sustained notes and eighth-note patterns. Measures 4-5 continue with eighth-note patterns and dynamics. Measures 6-7 show more complex rhythmic patterns with sixteenth notes. Measures 8-9 show sustained notes and eighth-note patterns. Measure 10 ends with a piano dynamic.

Musical score page 21, measures 11-15. The score continues with sustained notes and eighth-note patterns. Measures 12-13 show sustained notes and eighth-note patterns. Measures 14-15 show sustained notes and eighth-note patterns. Measure 15 ends with a piano dynamic.

B.2.

Musical score page 22, measures 1-8. The score consists of 12 staves. Measures 1-4 feature dynamic markings *f*, *p*, *f*, and *p*. Measures 5-8 feature dynamic markings *p*, *f*, *p*, and *f*. The instrumentation includes various woodwind and brass instruments.

Musical score page 22, measures 9-16. The score consists of 12 staves. Measures 9-12 feature dynamic markings *p*, *f*, *p*, and *f*. Measures 13-16 feature dynamic markings *p*, *f*, *p*, and *f*. The instrumentation includes various woodwind and brass instruments. Measure 16 concludes with a dynamic marking *p*.

B.2.

A detailed musical score page featuring ten staves of music. The top five staves are in common time (indicated by a 'C') and the bottom five are in 2/4 time (indicated by a '2/4'). The key signature varies across the staves, with some being major and others minor. The music includes a variety of dynamics such as forte (f), piano (p), and crescendo (cresc.) and decrescendo (decresc.). There are also several grace note markings (acciaccatura) and specific performance instructions like 'p (3)' and 'p (2)'. The score is highly detailed, showing complex harmonic progressions and rhythmic patterns typical of a symphonic work.

A detailed musical score page featuring ten staves of music. The staves are arranged in two columns of five. The top row consists of treble clef staves, while the bottom row consists of bass clef staves. The music is in common time and includes various dynamic markings such as *f*, *ff*, *p*, *pp*, and *sforzando* (sf). There are also slurs, grace notes, and specific performance instructions like "a 2.". The page number "26" is located in the top right corner.

B. 2.

Musical score page 24. The page features ten staves of music for an orchestra. The instrumentation includes two flutes, two oboes, two bassoons, two horns, two trumpets, one tuba, three violins, one viola, and one cello. The key signature is A major (no sharps or flats). The time signature is common time. Dynamics include f , ff , and sf . The score consists of two systems of music, separated by a brace.

Continuation of musical score page 24. The page continues the ten-staff orchestra setup. The instrumentation remains the same: two flutes, two oboes, two bassoons, two horns, two trumpets, one tuba, three violins, one viola, and one cello. The key signature changes to E major (one sharp). The time signature is common time. Dynamics include f , ff , sf , and s . The score consists of two systems of music, separated by a brace. The bassoon part has a prominent solo section in the second system.

Musical score page 25, measures 1 through 8. The score is for a large orchestra, featuring multiple staves for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum). The key signature is A major (three sharps). Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern with some harmonic changes. Measures 6-7 show more complex chords and rhythms. Measure 8 concludes the section.

Musical score page 25, measures 9 through 16. The instrumentation remains the same. Measure 9 begins with a forte dynamic. Measures 10-11 show sustained notes and chords. Measures 12-13 continue this pattern. Measure 14 concludes the section.

Larghetto. ♩ = 92.

Augenblick

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

A page of musical notation for orchestra, showing six staves of music. The staves are in common time and major key. Various dynamics are indicated, including crescendos (cresc.) and decrescendos (decresc.). The first two staves begin with a forte dynamic (f) followed by a crescendo (cresc.), a piano dynamic (p), and a decrescendo (decresc.). The third staff begins with a piano dynamic (p). The fourth staff begins with a forte dynamic (f) followed by a crescendo (cresc.), a piano dynamic (p), and a decrescendo (decresc.). The fifth staff begins with a piano dynamic (p). The sixth staff begins with a forte dynamic (f) followed by a crescendo (cresc.), a piano dynamic (p), and a decrescendo (decresc.). The music consists of various note heads, stems, and rests, with some notes having horizontal dashes or vertical stems.

B. 2.

Bassi.

B.2. ff ff

Vcl. ff Bassi. ff

Musical score page 28, measures 1-8. The score consists of ten staves. Measure 1: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 2: Trombones play eighth-note patterns. Measures 3-4: Trombones play eighth-note patterns. Measures 5-6: Trombones play eighth-note patterns. Measures 7-8: Trombones play eighth-note patterns.

cresc.

Musical score page 28, measures 9-16. The score consists of ten staves. Measures 9-10: Trombones play eighth-note patterns. Measures 11-12: Trombones play eighth-note patterns. Measures 13-14: Trombones play eighth-note patterns. Measures 15-16: Trombones play eighth-note patterns.

B. 2.

p Bassi.

Musical score page 29, featuring ten staves of music. The dynamics include *f*, *ff*, *p*, *cresc.*, and *decresc.*. The score consists of ten staves, likely for a large ensemble or orchestra. The music is in common time, with various clefs (G, C, F) and key signatures. Measure 1 starts with a forte dynamic (*f*) and includes a dynamic bracket. Measures 2-3 show a transition with *p* and *s* dynamics. Measures 4-5 feature *cresc.* and *decresc.* markings. Measures 6-7 continue with *cresc.* and *decresc.* patterns. Measures 8-9 show a return to *f* and *ff* dynamics. Measure 10 concludes with a final *cresc.* and *ff* dynamic.

Continuation of musical score page 29, featuring ten staves of music. The dynamics include *f*, *pp*, *p*, *cresc.*, and *pp*. The score consists of ten staves, likely for a large ensemble or orchestra. The music is in common time, with various clefs (G, C, F) and key signatures. Measure 1 starts with a forte dynamic (*f*). Measures 2-3 show a transition with *p* and *pp* dynamics. Measures 4-5 feature *cresc.* and *pp* markings. Measures 6-7 continue with *pp* dynamics. Measures 8-9 show a return to *f* and *pp* dynamics. Measure 10 concludes with a final *pp* dynamic. A dynamic bracket covers measures 1-2. The section "B. 2." is indicated at the bottom of the page.

Musical score page 2, measures 11-16. The score consists of eight staves. Measures 11-12 show eighth-note patterns with dynamic markings: cresc., f sf, sf, f p, and decresc. Measures 13-14 show sixteenth-note patterns with similar dynamics. Measures 15-16 show eighth-note patterns with dynamics: cresc., f sf, sf, f p, and decresc. The bassoon part (Bassi.) begins in measure 13. Measure 16 concludes with a bassoon solo.

B. 2.

A detailed musical score page featuring six staves of music. The key signature is A major (three sharps). Measure 11 starts with dynamic *p* and continues with various dynamics including *pp*, *p*, *cresc.*, and *p cresc.*. Measures 12-13 show more complex rhythmic patterns with sixteenth-note figures and sustained notes. Measures 14-16 conclude with strong *cresc.* dynamics followed by *f* (fortissimo) in the final measure. The score includes various clefs (G, F, C) and time signatures (common time).

B. 2.

A page from a musical score, page 32, featuring six staves of music for orchestra. The score includes various instruments such as strings, woodwinds, and brass. The music consists of six measures per staff, with dynamic markings like *p*, *pp*, *f*, and *cresc.*. Measure 1 starts with a forte dynamic. Measures 2-3 show rhythmic patterns with eighth and sixteenth notes. Measures 4-5 continue with similar patterns. Measure 6 begins with a dynamic marking "in A." followed by a crescendo. The score is written in common time, with key signatures varying across the staves.

A page of musical notation for orchestra, featuring six staves of music across five systems. The notation includes various dynamic markings like ff, f, and ff, and performance instructions like 'rit' and 'accel'. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and sustained notes.

Musical score page 33, measures 1-8. The score consists of eight staves. Measures 1-2 show eighth-note patterns in the upper voices. Measure 3 features a bassoon solo. Measures 4-5 continue the eighth-note patterns. Measure 6 includes dynamic markings *p* and *cresc.*. Measures 7-8 show more eighth-note patterns, with dynamics *p*, *cresc.*, *Vel.*, and *imp.*

Musical score page 33, measures 9-16. Measures 9-10 are mostly rests. Measures 11-12 feature eighth-note patterns. Measure 13 includes dynamic *p* and *cresc.*. Measures 14-15 show eighth-note patterns. Measure 16 concludes with dynamic *p*, *cresc.*, *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. The bassoon part is labeled "Bassi." at the bottom of the staff.

B.2.

Musical score for orchestra and basso continuo, page 10, measures 11-16. The score consists of eight staves. The top four staves represent the orchestra, with parts for strings, woodwinds, and brass. The bottom four staves represent the basso continuo, with parts for bassoon, cello, double bass, and harpsichord. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 features a trill in the upper strings. Measures 14-15 show a crescendo followed by a piano dynamic. Measure 16 concludes with a piano dynamic.

B.2.

Musical score page 35, measures 1 through 8. The score is for a large orchestra, including strings, woodwinds, brass, and percussion. The key signature is A major (three sharps). Measure 1: Violins play eighth-note patterns. Measure 2: Trombones enter with eighth-note chords. Measures 3-4: Trombones continue, joined by tubas and bassoon. Measures 5-6: Trombones play eighth-note chords, with bassoon and tuba supporting. Measures 7-8: Trombones play eighth-note chords, with bassoon and tuba supporting. Dynamics: *sforzando* (sf) in measures 1, 2, 5, and 6; *cresc.* in measures 3, 4, and 7; *p* (pianissimo) in measures 2, 4, 6, and 8. Performance instructions: *Vcl.* (Violas) in measure 4; *Bassi.* (Bassoon) in measure 5.

Musical score page 35, measures 9 through 16. The score continues with the same instrumentation. Measure 9: Trombones play eighth-note chords. Measures 10-11: Trombones play eighth-note chords, with bassoon and tuba supporting. Measures 12-13: Trombones play eighth-note chords, with bassoon and tuba supporting. Measures 14-15: Trombones play eighth-note chords, with bassoon and tuba supporting. Measures 16: Trombones play eighth-note chords, with bassoon and tuba supporting. Dynamics: *cresc.* in measure 9; *p* in measures 10, 12, 14, and 16. Performance instruction: *cresc.* in measure 11. Measure 16 concludes with *p*.

B. 2.

Musical score page 36, measures 1-8. The score consists of eight staves. Measures 1-4 show various rhythmic patterns with dynamic markings like *f*, *p*, and *s*. Measure 5 features a bassoon solo with the instruction "Vel.". Measures 6-8 show a continuation of the rhythmic patterns with dynamic markings like *s* and *p*.

Musical score page 36, measures 9-16. The score consists of eight staves. Measures 9-12 feature sustained notes with dynamic markings like *s* and *f*. Measures 13-16 show a continuation of the rhythmic patterns with dynamic markings like *s*, *f*, and *p*. The bassoon part includes crescendo markings: "cresc.", "decresc.", and "cresc.".

B.2.

A page from a musical score featuring ten staves of music. The top two staves are treble clef, the next three are bass clef, and the bottom five are bass clef. The key signature is A major (three sharps). The time signature varies between common time and 6/8. Dynamics include piano (p), forte (f), and crescendo (cresc.). Articulation marks like staccato dots and slurs are present. Measure numbers 37 through 42 are indicated at the top right. The page number 37 is at the top right corner.

A page from a musical score for orchestra, page 12, section B.2. The score consists of eight staves of music. The first staff uses a treble clef, the second and third staves use a bass clef, and the fourth through eighth staves use an alto clef. The key signature is A major (three sharps). The time signature is common time. The music features various dynamics such as *f*, *p*, and *cresc.* (crescendo). The notation includes sixteenth-note patterns, eighth-note chords, and sustained notes. The page number "B.2." is located at the bottom center.

Musical score page 38, featuring ten staves of music. The dynamics include *f*, *ff*, *s*, *p*, *pp*, and *cresc.*

Continuation of musical score page 38, featuring ten staves of music. The dynamics include *r*, *Vel.*, *Bassi.*, and *pp*.

A detailed musical score page from Gustav Mahler's Symphony No. 5, featuring ten staves of music for various instruments. The score includes parts for strings (Violin I, Violin II, Viola, Cello), double bass, woodwind (Flute, Clarinet, Bassoon, Oboe), and brass (Horn, Trombone). The key signature is A major (three sharps). Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 feature sustained notes and sixteenth-note patterns. Measures 6-7 continue with sixteenth-note patterns and dynamic markings like 'cresc.' and 'decresc.'. Measures 8-9 show more complex rhythmic patterns with eighth and sixteenth notes. Measure 10 concludes with a final dynamic marking.

A page from a musical score for orchestra, page 2, section B.2. The score consists of eight staves, each with a different instrument's part. The instruments include two violins, one cello, one double bass, one flute, one oboe, one clarinet, and one bassoon. The music is in common time, with a key signature of three sharps. The score features various dynamics such as piano (p), forte (f), and crescendo (cresc.). The notation includes sixteenth-note patterns, eighth-note chords, and sustained notes. The page is filled with dense musical markings, including slurs, grace notes, and dynamic changes.

Scherzo. Allegro. $\text{d} = 100$.

Scherzo. Allegro. $\text{d} = 100$.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D. A.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Musical score page 11, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries with dynamic markings *fp*, *p*, and *p*. Measures 4-10 feature continuous eighth-note patterns across the staves, with dynamics *fp*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, and *p*. The bassoon (Bass.) and cello (Ccl.) are specifically labeled in measure 10.

Musical score page 11, measures 11-20. The score continues with ten staves. Measures 11-15 show sustained notes with dynamics *f*, *f*, *f*, *f*, *f*, *f*, *f*, *p*, *p*, and *p*. Measures 16-20 show eighth-note patterns with dynamics *cresc.*, *f*, *f*, *f*, *f*, *f*, *f*, *p*, *p*, and *p*. The bassoon (Bass.) and cello (Ccl.) are labeled in measure 16, and the bassoon (Bass.) is labeled in measure 18.

B.2.

Musical score page 42, measures 1-10. The score consists of ten staves. Measure 1: All staves play eighth notes at *f*. Measure 2: All staves play eighth notes at *f*. Measure 3: All staves play eighth notes at *f*. Measure 4: All staves play eighth notes at *p*. Measures 5-6: Bassoon and Double Bass play eighth notes at *p*, while other instruments play eighth notes at *f*. Measures 7-8: Bassoon and Double Bass play eighth notes at *f*, while other instruments play eighth notes at *p*. Measures 9-10: Bassoon and Double Bass play eighth notes at *p*, while other instruments play eighth notes at *p*.

Musical score page 42, measures 11-20. The score consists of ten staves. Measures 11-12: Bassoon and Double Bass play eighth notes at *p cresc.*, while other instruments play eighth notes at *f*. Measures 13-14: Bassoon and Double Bass play eighth notes at *f*, while other instruments play eighth notes at *p cresc.*. Measures 15-16: Bassoon and Double Bass play eighth notes at *p cresc.*, while other instruments play eighth notes at *f*. Measures 17-18: Bassoon and Double Bass play eighth notes at *f*, while other instruments play eighth notes at *p cresc.*. Measures 19-20: Bassoon and Double Bass play eighth notes at *p cresc.*, while other instruments play eighth notes at *f*.

B. 2.

Musical score page 43, measures 1 and 2. The score consists of eight staves, each with a different clef (G, F, C, bass). Measure 1 starts with dynamic *p*, followed by *cresc.* markings. Measures 2 and 3 continue with similar dynamics. Measure 4 begins with *Bassi.* and *sforzando* (*s*). Measures 5 and 6 show further developments. Measure 7 concludes with *sforzando* (*s*) and measure 8 begins with *1.* and *2.* endings. The score is written in common time.

TRIO.

Trio section musical score. The score is divided into three parts: 1., 2., and B. 2. The first two parts consist of six staves, while B. 2. has seven staves. The music begins with dynamic *p* and *sforzando* (*s*) markings. Measures 1 and 2 show the progression through the staves. In B. 2., the instrumentation changes, indicated by a different set of staves. The score is written in common time.

B. 2.

Musical score page 21, measures 11-12. The score consists of ten staves. Measures 11 (left) show mostly rests. Measures 12 (right) begin with dynamic *p*, followed by a dynamic marking *p*_{a 2}. The bassoon staff has a prominent eighth-note pattern. The dynamic *p* returns at the end of measure 12.

Allegro molto. $d=152$.

45

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Violoncello
e Basso.

Musical score for measures 45-46. The score includes parts for Flauti, Oboi, Clarinetti in A, Fagotti, Corni in D, Trombe in D, Timpani in D.A., Violino I, Violino II, Viola, Violoncello e Basso, Basso, and Bassi. The instrumentation is primarily woodwind and brass, with strings providing harmonic support. The dynamics range from f to p , and performance instructions like *tr* (trill) and *Vcl.* (Viola Cello) are present. Measure 45 starts with a forte dynamic from the woodwinds and brass, followed by a transition to a piano dynamic in measure 46, where the strings take a more prominent role.

Continuation of the musical score for measures 47-48. The instrumentation remains the same, with woodwinds, brass, and strings. The dynamics are mostly f , with some p markings. The bassoon part is labeled "Bassi." in both measures. The score shows a continuation of the rhythmic patterns established in the previous measures, with the bassoon providing a steady harmonic foundation.

B. 2.

Musical score page 46, measures 1-8. The score consists of ten staves. Measures 1-4 show mostly eighth-note patterns with dynamic markings *f*, *p*, and *pizz. Basso.*. Measure 5 begins with a bassoon solo. Measures 6-8 feature woodwind entries. Measure 9 starts with a forte dynamic *f*. Measure 10 concludes with a dynamic *p dolce*.

Musical score page 46, measures 9-16. The score continues with ten staves. Measures 9-10 show sustained notes and eighth-note patterns. Measures 11-12 feature woodwind entries. Measures 13-14 show sustained notes and eighth-note patterns. Measures 15-16 conclude with dynamics *cresc.*, *p*, *Bassi.*, and *cresc.*

100

B. 2.

Musical score page 48, measures 1-10. The score consists of ten staves of music for an orchestra. Measure 1 starts with a dynamic of *s*, followed by *p*, *cresc.*, *s*, *p*, *cresc.*, *s*, *p*. Measures 2-10 show a continuous pattern of *s*, *p*, *cresc.*, *s*, *p*.

Musical score page 48, measures 11-20. The score continues with ten staves. Measures 11-15 feature dynamics of *cresc.*, *s*, *s*. Measures 16-20 show *cresc.*, *s*, *s*.

1. f
2. ff
3. a2.
4. ff
5. ff
6. ff
7. ff
8. ff
9. ff
10. ff
decresc. pp

11. f
12. tr
13. f
14. tr
15. f
16. tr
17. f
18. tr
19. pp cresc. f p Vel. ff Bassi.
20. Basso.

B. 2.

A detailed musical score page from a symphony, numbered 50. The page features ten staves of music for various instruments. The top two staves are for woodwind instruments, with dynamic markings like 'ff' and 'tr'. The third staff is for strings, marked 'p'. The fourth staff is for brass, marked 'f'. The fifth staff is for bassoon, marked 'ff'. The bottom two staves are for basso continuo, with markings 'ff' and 'Bass. Basso.'. The score includes numerous slurs, grace notes, and dynamic changes throughout the measures.

B. 2.
Basso.

Musical score for orchestra, page 51, measures 12-15. The score consists of ten staves. Measures 12-13 show woodwind entries with dynamic markings *fp*, *f*, and *ff*. Measure 14 includes a bassoon part with *trb* (trill) and *Bassi.* Measure 15 begins with a forte dynamic *f* followed by *cresc.* The score concludes with a section labeled *B. 2.*

Measure 12: *fp*, *f*, *ff*

Measure 13: *fp*, *f*, *ff*

Measure 14: Bassi., *trb*

Measure 15: *f*, *cresc.*

B. 2.

Musical score page 52, featuring two systems of music for orchestra. The score consists of multiple staves, each with a different clef (G, C, F) and key signature (mostly A major). The first system begins with a dynamic of *f*. The second system begins with a dynamic of *f*, followed by *p*, *p*, and *p*. The score includes various musical markings such as slurs, grace notes, and dynamic changes. The instrumentation is typical of a symphony orchestra.

Musical score page 53, measures 1 through 8. The score is for a large orchestra, including strings, woodwinds, brass, and percussion. The instrumentation is as follows:

- String section: Violins (2 parts), Violas, Cellos, Double Basses.
- Woodwind section: Flutes (2 parts), Oboes (2 parts), Clarinets (2 parts), Bassoon, Bassoon (2nd bassoon).
- Percussion: Timpani (2 pairs), Bass Drum, Snare Drum, Cymbals, Triangle, Xylophone.
- Brass section: Horns (4 parts), Trombones (3 parts), Tuba.

The dynamics for the first eight measures are as follows:

- Measures 1-2: *f*
- Measures 3-4: *ff*
- Measures 5-6: *f*
- Measures 7-8: *pp*

Musical score page 53, measures 9 through 16. The instrumentation remains the same as the previous page. The dynamics for this section are:

- Measures 9-10: *f*
- Measures 11-12: *p*
- Measures 13-14: *ff*
- Measures 15-16: *p*

Specific markings include "Vcl." and "Bassi." indicating the parts for the Cello/Bassoon section. The bassoon part is also labeled "Basso." at the bottom of the page.

(

Bassi.

(

p dolce

Vcl.

p Basso.
pizz.

A detailed musical score page featuring two systems of music. The top system consists of six staves, primarily for woodwind instruments like oboes and bassoons, with dynamics including crescendos, decrescendos, and fortissimos. The bottom system consists of five staves, primarily for brass instruments like tubas and bassoons, also with dynamic markings. The score is written in common time and includes various rests and note heads.

A musical score page showing four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). Measure 1 starts with a forte dynamic (f) in all voices. Measures 2 and 3 continue with forte dynamics. Measure 4 begins with a piano dynamic (p) in the bassoon and bassoon-like part. The score includes various woodwind instruments like oboes, bassoons, and clarinets, as well as brass instruments like trumpets and tubas. The page number B.2. is at the bottom center.

Musical score page 56, measures 1-10. The score consists of ten staves for various instruments. Measure 1: Treble clef, 2/4 time, key signature of one sharp. Measures 1-2: Dynamics: *f*, *p*. Measures 3-4: Dynamics: *p*, *cresc.*. Measures 5-6: Dynamics: *f*, *p*. Measures 7-8: Dynamics: *p*, *cresc.*. Measures 9-10: Dynamics: *f*, *p*. Measures 11-12: Dynamics: *p*, *cresc.*. Measures 13-14: Dynamics: *f*, *p*. Measures 15-16: Dynamics: *p*, *cresc.*. Measures 17-18: Dynamics: *f*, *p*. Measures 19-20: Dynamics: *p*, *cresc.*. Measures 21-22: Dynamics: *f*, *p*. Measures 23-24: Dynamics: *p*, *cresc.*. Measures 25-26: Dynamics: *f*, *p*. Measures 27-28: Dynamics: *p*, *cresc.*. Measures 29-30: Dynamics: *f*, *p*. Measures 31-32: Dynamics: *p*, *cresc.*. Measures 33-34: Dynamics: *f*, *p*. Measures 35-36: Dynamics: *p*, *cresc.*. Measures 37-38: Dynamics: *f*, *p*. Measures 39-40: Dynamics: *p*, *cresc.*. Measures 41-42: Dynamics: *f*, *p*. Measures 43-44: Dynamics: *p*, *cresc.*. Measures 45-46: Dynamics: *f*, *p*. Measures 47-48: Dynamics: *p*, *cresc.*. Measures 49-50: Dynamics: *f*, *p*. Measures 51-52: Dynamics: *p*, *cresc.*. Measures 53-54: Dynamics: *f*, *p*. Measures 55-56: Dynamics: *p*, *cresc.*. Measures 57-58: Dynamics: *f*, *p*. Measures 59-60: Dynamics: *p*, *cresc.*. Measures 61-62: Dynamics: *f*, *p*. Measures 63-64: Dynamics: *p*, *cresc.*. Measures 65-66: Dynamics: *f*, *p*. Measures 67-68: Dynamics: *p*, *cresc.*. Measures 69-70: Dynamics: *f*, *p*. Measures 71-72: Dynamics: *p*, *cresc.*. Measures 73-74: Dynamics: *f*, *p*. Measures 75-76: Dynamics: *p*, *cresc.*. Measures 77-78: Dynamics: *f*, *p*. Measures 79-80: Dynamics: *p*, *cresc.*. Measures 81-82: Dynamics: *f*, *p*. Measures 83-84: Dynamics: *p*, *cresc.*. Measures 85-86: Dynamics: *f*, *p*. Measures 87-88: Dynamics: *p*, *cresc.*. Measures 89-90: Dynamics: *f*, *p*. Measures 91-92: Dynamics: *p*, *cresc.*. Measures 93-94: Dynamics: *f*, *p*. Measures 95-96: Dynamics: *p*, *cresc.*. Measures 97-98: Dynamics: *f*, *p*. Measures 99-100: Dynamics: *p*, *cresc.*.

Musical score page 56, measures 11-20. The score continues with ten staves. Measures 11-12: Dynamics: *p*, *cresc.*. Measures 13-14: Dynamics: *f*, *p*. Measures 15-16: Dynamics: *p*, *cresc.*. Measures 17-18: Dynamics: *f*, *p*. Measures 19-20: Dynamics: *p*, *cresc.*.

B. 2.

decresc. *p*

Musical score page 57, measures 1 through 8. The score is for a large orchestra, featuring multiple staves for strings, woodwinds, brass, and percussion. The key signature is A major (three sharps). Measure 1 starts with a dynamic of *cresc.* followed by a series of eighth-note chords. Measures 2-3 show sustained notes and eighth-note patterns. Measures 4-5 continue with eighth-note chords and sustained notes. Measures 6-7 feature more complex rhythmic patterns, including sixteenth-note figures. Measure 8 concludes with a final dynamic of *cresc.*

Musical score page 57, measures 9 through 16. The score continues with the same instrumentation and key signature. Measures 9-10 show sustained notes and eighth-note chords. Measures 11-12 feature sixteenth-note patterns and sustained notes. Measures 13-14 continue with eighth-note chords and sustained notes. Measure 15 concludes with a dynamic of *decresc.* followed by *pp*. Measure 16 ends with a dynamic of *pp*.

Bassi.

Vel.

p Basso.

B. 2.

Musical score page 59, measures 1-12. The score consists of 12 staves for various instruments. Measure 1: Bassoon (Bassoon) plays eighth-note patterns. Measures 2-3: Trombones play eighth-note patterns. Measures 4-5: Trombones play eighth-note patterns. Measures 6-7: Trombones play eighth-note patterns. Measures 8-9: Trombones play eighth-note patterns. Measures 10-11: Trombones play eighth-note patterns. Measure 12: Trombones play eighth-note patterns. The bassoon part is labeled "Basso." and the violin part is labeled "Violin."

Musical score page 59, measures 13-24. The score continues with 12 staves. Measures 13-14: Trombones play eighth-note patterns. Measures 15-16: Trombones play eighth-note patterns. Measures 17-18: Trombones play eighth-note patterns. Measures 19-20: Trombones play eighth-note patterns. Measures 21-22: Trombones play eighth-note patterns. Measures 23-24: Trombones play eighth-note patterns. The bassoon part is labeled "Basso." and the bass part is labeled "Bassi."

Musical score page 60, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries with sf dynamics. Measures 4-6 show brass entries with f dynamics. Measures 7-9 show strings with p dynamics. Measure 10 concludes with a crescendo. The score includes dynamic markings such as *sforzando* (sf), *forte* (f), *piano* (p), and *pp*, along with crescendo (cresc.) markings.

Musical score page 60, measures 11-18. The score continues with ten staves. Measures 11-12 show woodwind entries with pp dynamics. Measures 13-14 show brass entries with pp dynamics. Measures 15-16 show strings with pp dynamics. Measures 17-18 show brass entries with pp dynamics. Pizzicato (pizz.) instructions are present in the lower staves. The score includes dynamic markings such as *piano* (p), *pp*, and *pizz.*

A detailed musical score page showing five systems of music. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 21 starts with a forte dynamic (f) in the strings. Measures 22-23 show woodwind entries with sustained notes and grace notes. Measures 24-25 feature rhythmic patterns in the lower strings and woodwinds.

a 2.

a 2.

<img alt="Musical score page 62, system 2. The score consists of ten staves. Dynamics include crescendo (cresc.) and decrescendo (decresc.). Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with various dynamics. Measures 4-5 show a return to a forte dynamic. Measures 6-7 show a decrescendo followed by a forte. Measures 8-9 show a decrescendo followed by a forte. Measures 10-11 show a decrescendo followed by a forte. Measures 12-13 show a decrescendo followed by a forte. Measures 14-15 show a decrescendo followed by a forte. Measures 16-17 show a decrescendo followed by a forte. Measures 18-19 show a decrescendo followed by a forte. Measures 20-21 show a decrescendo followed by a forte. Measures 22-23 show a decrescendo followed by a forte. Measures 24-25 show a decrescendo followed by a forte. Measures 26-27 show a decrescendo followed by a forte. Measures 28-29 show a decrescendo followed by a forte. Measures 30-31 show a decrescendo followed by a forte. Measures 32-33 show a decrescendo followed by a forte. Measures 34-35 show a decrescendo followed by a forte. Measures 36-37 show a decrescendo followed by a forte. Measures 38-39 show a decrescendo followed by a forte. Measures 40-41 show a decrescendo followed by a forte. Measures 42-43 show a decrescendo followed by a forte. Measures 44-45 show a decrescendo followed by a forte. Measures 46-47 show a decrescendo followed by a forte. Measures 48-49 show a decrescendo followed by a forte. Measures 50-51 show a decrescendo followed by a forte. Measures 52-53 show a decrescendo followed by a forte. Measures 54-55 show a decrescendo followed by a forte. Measures 56-57 show a decrescendo followed by a forte. Measures 58-59 show a decrescendo followed by a forte. Measures 60-61 show a decrescendo followed by a forte. Measures 62-63 show a decrescendo followed by a forte. Measures 64-65 show a decrescendo followed by a forte. Measures 66-67 show a decrescendo followed by a forte. Measures 68-69 show a decrescendo followed by a forte. Measures 70-71 show a decrescendo followed by a forte. Measures 72-73 show a decrescendo followed by a forte. Measures 74-75 show a decrescendo followed by a forte. Measures 76-77 show a decrescendo followed by a forte. Measures 78-79 show a decrescendo followed by a forte. Measures 80-81 show a decrescendo followed by a forte. Measures 82-83 show a decrescendo followed by a forte. Measures 84-85 show a decrescendo followed by a forte. Measures 86-87 show a decrescendo followed by a forte. Measures 88-89 show a decrescendo followed by a forte. Measures 90-91 show a decrescendo followed by a forte. Measures 92-93 show a decrescendo followed by a forte. Measures 94-95 show a decrescendo followed by a forte. Measures 96-97 show a decrescendo followed by a forte. Measures 98-99 show a decrescendo followed by a forte. Measures 100-101 show a decrescendo followed by a forte. Measures 102-103 show a decrescendo followed by a forte. Measures 104-105 show a decrescendo followed by a forte. Measures 106-107 show a decrescendo followed by a forte. Measures 108-109 show a decrescendo followed by a forte. Measures 110-111 show a decrescendo followed by a forte. Measures 112-113 show a decrescendo followed by a forte. Measures 114-115 show a decrescendo followed by a forte. Measures 116-117 show a decrescendo followed by a forte. Measures 118-119 show a decrescendo followed by a forte. Measures 120-121 show a decrescendo followed by a forte. Measures 122-123 show a decrescendo followed by a forte. Measures 124-125 show a decrescendo followed by a forte. Measures 126-127 show a decrescendo followed by a forte. Measures 128-129 show a decrescendo followed by a forte. Measures 130-131 show a decrescendo followed by a forte. Measures 132-133 show a decrescendo followed by a forte. Measures 134-135 show a decrescendo followed by a forte. Measures 136-137 show a decrescendo followed by a forte. Measures 138-139 show a decrescendo followed by a forte. Measures 140-141 show a decrescendo followed by a forte. Measures 142-143 show a decrescendo followed by a forte. Measures 144-145 show a decrescendo followed by a forte. Measures 146-147 show a decrescendo followed by a forte. Measures 148-149 show a

Musical score page 63, measures 1-10. The score consists of ten staves for various instruments. Measure 1: Treble clef, 3/8 time, dynamic p . Measures 2-3: Bass clef, 3/8 time, dynamic p . Measures 4-5: Bass clef, 3/8 time, dynamic p . Measures 6-7: Bass clef, 3/8 time, dynamic p . Measures 8-9: Bass clef, 3/8 time, dynamic p . Measure 10: Bass clef, 3/8 time, dynamic p .

Musical score page 63, measures 11-20. The score continues with ten staves. Measures 11-12: Bass clef, dynamic *cresc.* Measures 13-14: Bass clef, dynamic *cresc.* Measures 15-16: Bass clef, dynamic *cresc.* Measures 17-18: Bass clef, dynamic *cresc.* Measures 19-20: Bass clef, dynamic *cresc.*

B. 2.

 f p

a 2.

B. 2.

ff

M

Serie 16.

Für Pianoforte solo. Sonaten.

- 124 No. 1. Sonate. Op. 2. No. 1. in F m.
 125 » 2. — » 2. » 2. » A.
 126 » 3. — » 2. » 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.
 (quasi fantasia.)
 137 » 14. — » 27. » 2. in Cm.
 (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.

M

- 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. 3 Sonaten » 2. » F.

M

- 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 ländliche Tänze.
 199 7 ländliche Tänze.
 200 Militär-Marsch.
 201 12 Menuetten.
 202 12 deutsche Tänze.

Gesang-Musik.

Serie 19.

Kirchenmusik.

- 203 Missa solemnis. Op. 123. in D.
 204 Missa (3 Hymnen). 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 Meeresstille u. glückliche Fahrt. Op. 112.

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Gesänge etc. mit Orchester.

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 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 von Goethe. » 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 Gedanke 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.

- 251^a 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.
 254 Irische Melodien.
 255 Volkslieder.

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Ludwig van Beethoven.

Seit Jahren war es der Wunsch der Unterzeichneten, welche selbst Verlags-Eigenthümer einer grossen Zahl, zum Theil der bedeutendsten Werke Beethoven's sind, eine vollständige Ausgabe der Werke dieses grossen Tondichters zu veranstalten.

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'scher 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 soll nicht ein blosser Wiederabdruck der jetzt käuflichen sein, sie soll sich zugleich auszeichnen durch

Vollständigkeit, Aechtheit und Preis.

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

Aecht soll sie werden durch kritische Revision, durch genaue Vergleichung sowohl mit den vorhandenen Autographen als auch mit den ersten Originaldrucken. Diese letzteren wurden bekanntlich meistens von Beethoven selbst mit der grössten Sorgfalt durchgesehen und corrigirt. Leider hat sich auch an Beethoven's Werken bei Wiederabdrücken nicht blos flüchtige Fahrlässigkeit versündigt, sondern unbefugte Hände haben in eiter Ueberhebung durch Zusätze und Veränderungen den grossen Meister interpolirt, so dass es hohe Zeit ist, das Aechte wieder zu voller Geltung zu bringen.

Für diese Revision arbeiten die tüchtigsten und zuverlässigsten Kräfte — 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. Ausserdem erfreuen wir uns der Mitwirkung und des Rethes der Herren Musikdirektor Dr. Hauptmann, Prof. O. Jahn und anderer anerkannter Musiker und Musikgelehrten. Auto-

graphe, alte von Beethoven selbst revidirte Copien und erste Drucke sind uns von den Besitzern mit grosser Liberalität überlassen oder in sichere Aussicht gestellt. In andern wichtigen Beziehungen, wie für sichere Correctur etc. sind geeignete Vorkehrungen getroffen, so dass wir das volle Vertrauen des musicalischen Publikums in Anspruch nehmen dürfen.

Im Preise wird und kann unsere Ausgabe nicht den spottbilligen Nachdruck-Ausgaben Concurrenz machen; sie soll aber, während sie die beste und gediegene sein will, billig sein im-Verhältniss zu dem, was sie bietet, und der Ausstattung in welcher sie es bietet. Indem wir den Preis auf

3 Neugroschen per Bogen gross Hoch-Musikformat,

gestochen und gedruckt in der Weise unserer neuen Verlagswerke, jedoch mit jeder wohlstandigen Raumsparnis,

feststellen, glauben wir jeder billigen Anforderung zu genügen; denn dieser Preis wird im Verhältniss zu dem Inhalte nur ungefähr die Hälfte der üblichen Musikalien-Preise betragen.

Über die Eintheilung u. s. w. unserer Ausgabe gibt das auf den Innenseiten dieses Umschlages ersichtliche Verzeichniss nähere Auskunft. Wir hoffen, dass nicht wenige Musiker und Musikfreunde sich den Besitz der gesammten Ausgabe sichern werden, nehmen jedoch gleichzeitig auch Subscriptionen auf die einzelnen Serien des Verzeichnisses an.

Unser unablässiges Streben ist es, den kritischen Apparat für unsere Ausgabe fortwährend zu vervollständigen; wir richten daher an alle die, welchen diese Einladung zu Gesicht kommt, die Bitte, uns dabei im Interesse der Sache behülflich zu sein, indem wir sie ersuchen

uns Mittheilung zu machen, in welchen Händen sich noch Autographen, revidirte Copien oder erste Drucke Beethoven'scher Werke befinden, damit wir wegen Benutzung derselben für unsere Ausgabe die geeigneten Schritte thun können.

Wir werden für solche Nachweisungen, die wir uns in unfrankirten Briefen erbitten, höchst dankbar sein.

Wohl sind wir uns der Grösse der Aufgabe und dass dieselbe der gewöhnlichen Speculation fern liegt, bewusst; wie wir aber trotzdem mit Freuden an ihre Ausführung gegangen sind, geben wir hiermit die Sicherung, dass wir sie mit aller Energie durchführen werden, so dass das Ganze, wenn irgend möglich, am Schlusse des Jahres 1864 vollen-det sei.

So hoffen wir, dass uns die Unterstützung der Verehrer Beethoven's, wie überhaupt der wahren Musikfreunde nicht fehlen werde.

Bestellungen sind durch directe Einsendung an uns, sowie bei jeder Buch- oder Musikalienhandlung zu machen, wo auch jederzeit die bereits erschienenen Lieferungen eingesehen werden können.

Breitkopf & Härtel.