

Eigentum von  
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No. 1340  
Leipzig

**Quartett**  
für  
*2 Violinen, Viola und Violoncell*

componirt  
von  
**Ferdinand David.**  
Op. 32.

Arrangement für das Pianoforte zu vier Händen.

Eigenthum der Verleger

*Leipzig bei Breitkopf & Härtel*

Pr. 2 Thlr.

8526.

Eingetragen in das Vereinsarchiv.



  
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[1852]

B&H



## Secondo.

Ferdinand David, Op. 32.

Allegro.

PIANO.

The musical score is written for piano and consists of six systems of staves. The first system is marked *p*. The second system is marked *mf* and *p*. The third system is marked *mf* and *p*. The fourth system is marked *mf* and *p*. The fifth system is marked *f* and *p*. The sixth system is marked *p* and *f*. The score includes various musical notations such as notes, rests, and dynamic markings.



**Primo.**

**Allegro.**

Ferdinand David, Op. 32.

**PIANO.**





## Secondo.

First system of musical notation. The upper staff (treble clef) contains a melodic line with various accidentals and dynamics including *cresc.*, *sf*, *f*, and *f*. The lower staff (bass clef) contains a bass line with dynamics *sf* and *sf*.

Second system of musical notation. The upper staff (treble clef) features a melodic line with triplets and dynamics *p* and *pp*. The lower staff (bass clef) contains a bass line with triplets and dynamics *p* and *pp*.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with triplets and dynamics *cresc. poco a poco*. The lower staff (bass clef) contains a bass line with triplets and dynamics *cresc. poco a poco*.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with triplets and dynamics *cresc. poco a poco*. The lower staff (bass clef) contains a bass line with triplets and dynamics *cresc. poco a poco*.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with triplets and dynamics *ff*. The lower staff (bass clef) contains a bass line with triplets and dynamics *ff*.



## Primo.





## Secondo.

*f*

*dim.*

*p*

*f*

*f*

*p*

*f*

*f*

*cresc.*

*mf*

*f*

*cresc.*

*ff*

*p dolce e tranquillo*

*f*

*pp*



# Primo.

7

The musical score is written for a single instrument, likely a piano, and is titled "Primo." in the upper center. The page is numbered "7" in the upper right corner. The notation is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). There are also markings for "dim." (diminuendo) and "cresc." (crescendo). The piece features complex passages with triplets, sixteenth notes, and slurs. The page number "8526" is visible at the bottom center.



## Secondo.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The score is divided into six systems. The first system shows the piano part with triplets and the violin part with a melodic line. The second system continues the piano part with triplets and the violin part with a melodic line. The third system includes the instruction *poco a poco cresce.* and the piano part with triplets. The fourth system includes the instruction *sempre* and the piano part with triplets. The fifth system includes the instruction *cresce.* and the piano part with triplets. The sixth system includes the instruction *ff* and the piano part with triplets. The score concludes with a final measure marked *p*.

*poco a poco cresce.*

*sempre*

*cresce.*

*ff*

*p*



Primo.

No. 1

9

The musical score is written for piano and consists of seven systems of staves. The notation includes complex chords, triplets, and various dynamic markings. The first system shows a series of chords in the right hand and a melodic line in the left hand. The second system introduces triplets and the instruction "poco a poco cresce." The third system continues with triplets and a crescendo. The fourth system features a forte (f) dynamic and more complex triplet patterns. The fifth system includes the instruction "sempre cresce." and continues with triplets. The sixth system has a fortissimo (ff) dynamic and includes an 8-measure rest. The seventh system starts with a fortissimo (ff) dynamic and the instruction "espressivo", followed by a piano (p) dynamic at the end.

*poco a poco cresce.*

*sempre cresce.*

*ff*

*espressivo*

*p*

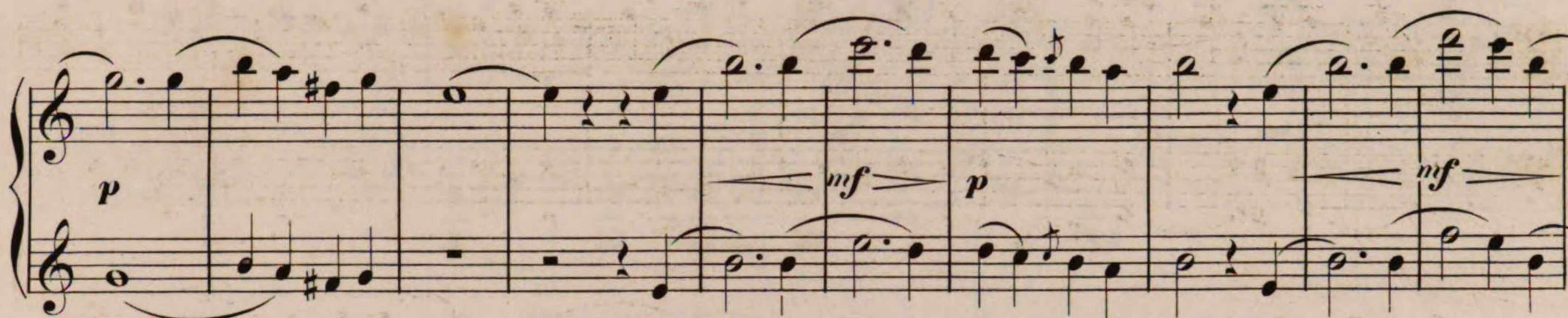


## Secondo.

A handwritten musical score on aged, yellowed paper, titled "Secondo." at the top center. The score is written in a single system with two staves, likely for piano and violin or flute. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. Dynamic markings include "mf" (mezzo-forte), "p" (piano), and "f" (forte). The handwriting is in dark ink, and the paper shows signs of age, including discoloration and some staining. The score is a single system, suggesting it is a page from a larger manuscript. The notation is clear and legible, with some corrections or erasures visible in certain measures. The overall style is that of a 19th-century musical manuscript.



## Primo.





## Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of seven systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as triplets, crescendos, and dynamic markings.

**System 1:** The piano part features a series of eighth notes and quarter notes, with a crescendo leading to a fortissimo (*sf*) section. The bass part has a similar rhythmic pattern, with a fortissimo (*f*) section.

**System 2:** The piano part continues with a fortissimo (*sf*) section, followed by a piano (*p*) section. The bass part has a piano (*p*) section.

**System 3:** The piano part features a fortissimo (*sf*) section, followed by a piano (*p*) section. The bass part has a piano (*p*) section.

**System 4:** The piano part features a fortissimo (*sf*) section, followed by a piano (*p*) section. The bass part has a piano (*p*) section.

**System 5:** The piano part features a fortissimo (*sf*) section, followed by a piano (*p*) section. The bass part has a piano (*p*) section.

**System 6:** The piano part features a fortissimo (*sf*) section, followed by a piano (*p*) section. The bass part has a piano (*p*) section.

**System 7:** The piano part features a fortissimo (*sf*) section, followed by a piano (*p*) section. The bass part has a piano (*p*) section.



## Primo.

This musical score, titled "Primo.", is page 13 of a piece. It consists of six systems of music, each with a piano (piano) staff and a violin staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score includes various dynamics and articulations:

- System 1:** The piano staff begins with a forte (*f*) dynamic. The violin staff has a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The system ends with a forte (*f*) dynamic.
- System 2:** The piano staff begins with a forte (*f*) dynamic. The violin staff has a piano (*p*) and dolce marking. The system ends with a piano (*p*) dynamic.
- System 3:** The piano staff begins with a piano (*p*) dynamic. The violin staff has a piano (*p*) dynamic. The system ends with a piano (*p*) dynamic.
- System 4:** The piano staff begins with a piano (*p*) dynamic. The violin staff has a crescendo (*cresc.*) marking. The system ends with a piano (*p*) dynamic.
- System 5:** The piano staff begins with a piano (*p*) dynamic. The violin staff has a forte (*f*) dynamic. The system ends with a forte (*f*) dynamic.
- System 6:** The piano staff begins with a forte (*f*) dynamic. The violin staff has a forte (*f*) dynamic. The system ends with a forte (*f*) dynamic.



## Secondo.

This musical score is for a piece titled "Secondo." It consists of five systems of music, each with a piano (upper) and bass (lower) staff. The key signature is D major (two sharps). The time signature is 2/2.

**System 1:** The piano staff begins with a melodic line. The bass staff has a simple accompaniment. Dynamics include *f* and *ff*.

**System 2:** The piano staff continues the melody. The bass staff has a more complex accompaniment. Dynamics include *ff*. There are first endings marked with "1" and "4".

**System 3:** The piano staff has a melodic line. The bass staff has a simple accompaniment. Dynamics include *mf* and *p*.

**System 4:** The piano staff has a melodic line. The bass staff has a simple accompaniment. Dynamics include *dim.*, *pp*, and *cresc.*. There are first endings marked with "1".

**System 5:** The piano staff has a melodic line. The bass staff has a simple accompaniment. Dynamics include *f*, *cresc.*, and *ff*.



## Primo.

The musical score is written for piano and features two main sections: 'Primo.' and 'Presto.'.

**Primo. Section:**

- First System:** The right hand begins with a series of chords, some marked with a fermata. The left hand plays a continuous eighth-note pattern. Dynamics include *sf* (sforzando) and *ff* (fortissimo).
- Second System:** Continues the eighth-note pattern in the left hand. The right hand features more complex chords and triplets. Dynamics include *sf*.
- Third System:** The right hand has a melodic line with slurs. The left hand continues the eighth-note pattern. Dynamics include *ff con espress.* (fortissimo with expression) and *p e tran.* (piano and then).
- Fourth System:** The right hand has a melodic line with slurs. The left hand continues the eighth-note pattern. Dynamics include *quillo* (trill) and *dim.* (diminuendo).

**Presto. Section:**

- Fifth System:** The right hand has a melodic line with slurs. The left hand continues the eighth-note pattern. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).
- Sixth System:** The right hand has a melodic line with slurs. The left hand continues the eighth-note pattern. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo).



## Secondo.

Adagio.

The musical score is written for piano and bass in 3/8 time, marked Adagio. The key signature consists of three sharps (F#, C#, G#). The score is divided into six systems, each with a piano (p) and bass (b) staff. The dynamics range from *pp* (pianissimo) to *f* (forte). The piece includes several triplet markings (3) and various slurs and phrasing marks. The notation is in a standard musical style with clefs, key signatures, and time signatures clearly indicated.



## Primo.

Adagio.

*p*

*pp*

*pp*

*p*

*p*

*f*

*p*

*pp*

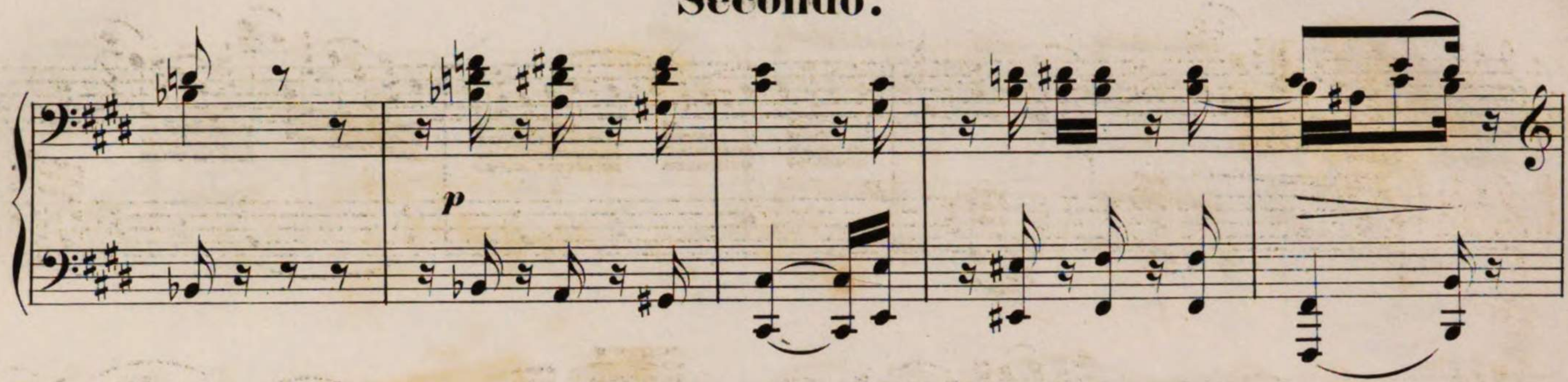
*f*

*con grazia*

*p*



## Secondo.





## Primo.





## Secondo.





Primo.

21

This musical score is for a piano piece, page 21, marked 'Primo.' The key signature is three sharps (F#, C#, G#). The score consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic and includes trills (*tr*) in the right hand. The second system continues with a forte (*f*) dynamic. The third system introduces a piano (*p*) dynamic and the instruction 'dolce, tranquillo'. The fourth system features a mezzo-forte (*mf*) dynamic. The fifth system continues with a mezzo-forte (*mf*) dynamic. The sixth system concludes the page with a mezzo-forte (*mf*) dynamic. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings.



## Secondo.





The musical score is written for a piano, featuring six systems of staves. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes a variety of chords, arpeggios, and melodic lines. Dynamics and articulations are indicated throughout the piece.

**System 1:** The first system consists of two staves. The right hand plays a series of chords and arpeggios, while the left hand provides a harmonic accompaniment. The key signature is three sharps.

**System 2:** The second system continues the musical theme. It includes a dynamic marking of *p* (piano) in the left hand. The right hand features a melodic line with some grace notes.

**System 3:** The third system begins with a repeat sign and a first ending bracket labeled "8.". It includes a *cresc.* (crescendo) marking in the right hand.

**System 4:** The fourth system features a *p* (piano) marking in the left hand and an *mf cantabile, cresc.* (moderato-forte, cantabile, crescendo) marking in the right hand.

**System 5:** The fifth system includes a *f* (forte) marking in the right hand, indicating a change in dynamics.

**System 6:** The final system on the page includes markings for *cresc.*, *dim.* (diminuendo), *p*, and *poco cresc.* (poco crescendo).



## Secondo.

ten.  
pp ten.  
pp  
un poco cresc.  
f  
dim.  
p  
dim.  
pp

## Allegretto grazioso e con moto.

SCHERZO.

p



## Primo.

*dim.* *pp* *espress.* *pp*

*pp* *un poco cresc.*

*f* *dim.* *p* *pp*

## Allegretto grazioso e con moto.

## SCHERZO.

*p*



## Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of seven systems of staves. The first system has two staves, both in bass clef. The second system also has two staves in bass clef, with a *cresc.* marking above the right staff. The third system has two staves in bass clef, with *f* markings on both and a *cresc.* marking above the right staff. The fourth system has two staves in bass clef, with a *ff* marking on the left staff. The fifth system has two staves, with the left in bass clef and the right in treble clef. The sixth system has two staves in bass clef, with a *p* marking above the left staff. The seventh system has two staves in bass clef, with a *dim.* marking above the left staff. The system concludes with a repeat sign and two endings, labeled 1 and 2. The first ending leads back to the beginning of the system, while the second ending leads to a final chord. The number 1 is also written at the end of the second ending.

*cresc.*

*f*

*ff*

*p*

*dim.*

1. 2.

1



Primo.

27

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a complex, rapid sixteenth-note pattern, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The right hand continues with intricate sixteenth-note figures. A *cresc.* (crescendo) marking is placed above the right hand in measure 7, indicating a gradual increase in volume.

Third system of musical notation, measures 9-12. The right hand's sixteenth-note patterns become more dense. *f* (forte) markings are present in measures 9, 10, and 11. A *cresc.* marking appears above the right hand in measure 11.

Fourth system of musical notation, measures 13-16. The right hand maintains the rapid sixteenth-note texture. A *ff* (fortissimo) marking is in measure 13, and *f* markings are in measures 15 and 16.

Fifth system of musical notation, measures 17-20. The right hand's sixteenth-note patterns continue. *f* markings are present in measures 17, 18, and 19.

Sixth system of musical notation, measures 21-24. The right hand's sixteenth-note patterns continue. A *p* (piano) marking is in measure 22.

Seventh system of musical notation, measures 25-28. The right hand's sixteenth-note patterns continue. A *p dim.* (piano, diminuendo) marking is in measure 25. The system concludes with a first ending (marked 1.) and a second ending (marked 2.), both in piano (*p*).



## Secondo.

This musical score, titled "Secondo," is written for piano and violin. It consists of six systems of music. The piano part is primarily in the bass clef, while the violin part is in the treble clef. The score includes various dynamic markings such as *p* (piano), *ff* (fortissimo), *fp* (fortissimo piano), *f* (forte), *pp* (pianissimo), *dim.* (diminuendo), and *cresc.* (crescendo). Fingerings are indicated by numbers 1 through 5 above the notes. The key signature is one flat (B-flat). The score concludes with a double bar line and a final *p* marking.

8526



## Primo.

This musical score, titled "Primo.", is page 29 of a piece. It consists of seven systems of piano accompaniment, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamics are indicated by letters: *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *cresc.* (crescendo), and *dim.* (diminuendo). The piece concludes with a double bar line and a final *sf* (sforzando) marking.

*p*

*cresc.* *f* *pp.*

*f* *f* *f* *f*

*p* *dim.* *pp*

*cresc.* *ff*

*dim.*

*p* *pp* *p* *sf*

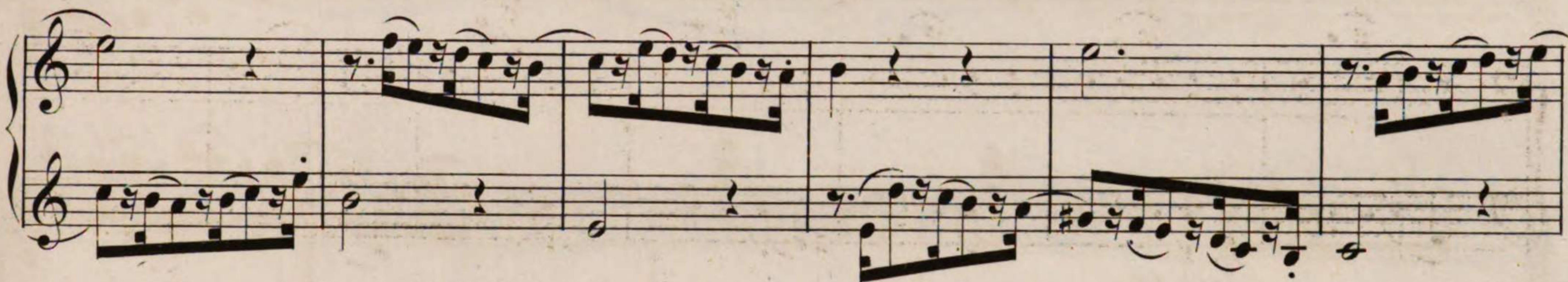
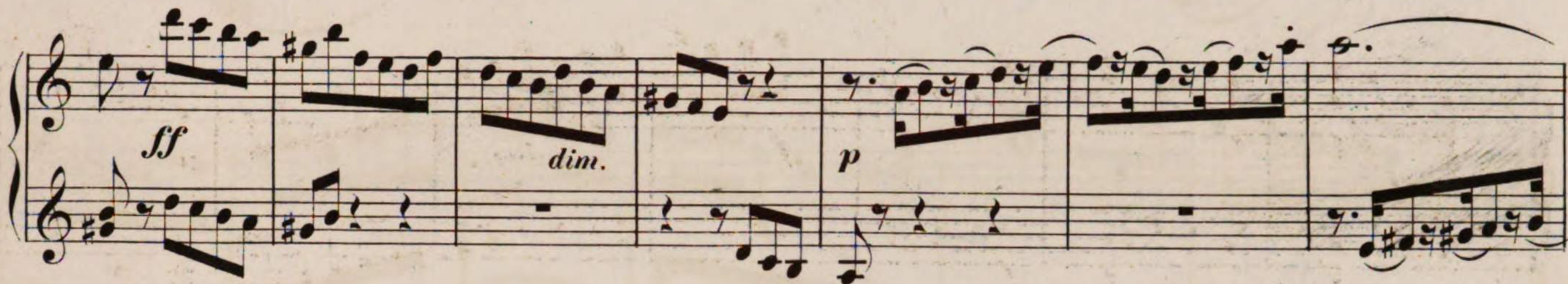


## Secondo.

Handwritten musical score for piano, titled "Secondo." The score consists of six systems of two staves each. The first system includes dynamic markings *f* and *p dim.*. The second system includes *f* and *dim.*. The third system includes *p*. The fourth and fifth systems are continuous. The sixth system includes *f* and *dim.*. The music is in a key with one sharp (F#) and a 2/4 time signature.



## Primo.





## Secondo.

First system of musical notation, featuring two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music includes a *cresc.* marking and a *f* (forte) dynamic marking.

Second system of musical notation, featuring two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music includes a *f* (forte) dynamic marking and a *cresc.* marking.

Third system of musical notation, featuring two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music includes a *ff* (fortissimo) dynamic marking.

Fourth system of musical notation, featuring two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music includes a *p* (piano) dynamic marking.

Fifth system of musical notation, featuring two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music includes a *p* (piano) dynamic marking.



## Primo.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with a 'cresc.' (crescendo) marking below the first measure. The lower staff also begins with a treble clef and a key signature of one flat, featuring a similar rhythmic pattern. Dynamic markings include 'f' (forte) and 'sf' (sforzando) in the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various intervals and a 'cresc.' marking. The lower staff provides harmonic support with chords and moving lines. Dynamic markings include 'f' and 'ff' (fortissimo).

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with many beamed sixteenth notes. The lower staff continues the harmonic accompaniment. A 'sf' marking is present in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff shows a continuation of the intricate melodic patterns. The lower staff maintains the harmonic structure. A 'sf' marking is visible in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff begins with a 'sf' marking and continues with the melodic development. The lower staff features a 'p' (piano) marking, indicating a change in dynamics. The system concludes with a final chord in the upper staff.



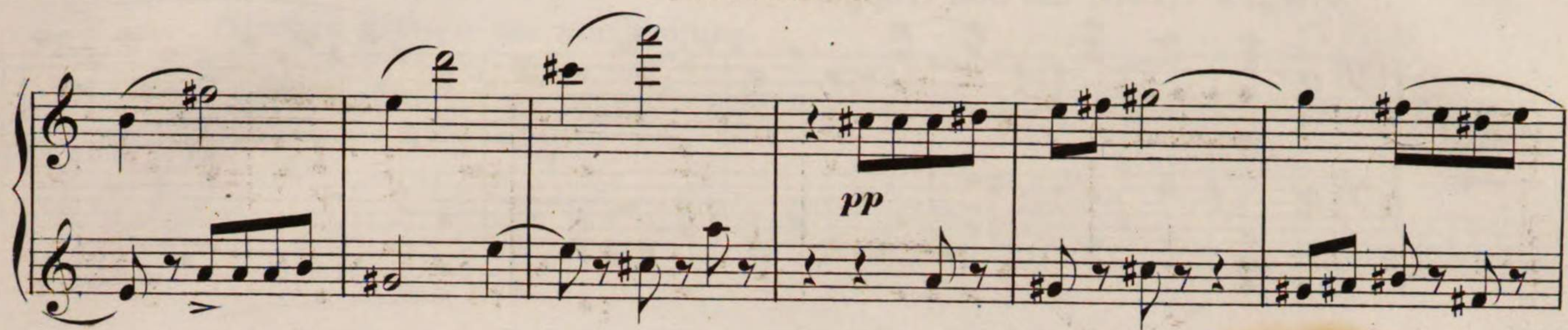
## Secondo.





Primo.

35





## Secondo.

Allegro vivace ma non troppo.

FINALE.

ff

p

f

p

f

p

f

p

mf

cresc.

f

sf

sf

p

sf

cresc.

sf

ff

p

8526



Primo.

37

Allegro vivace ma non troppo.

FINALE.

The musical score is written for piano and consists of six systems of two staves each. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro vivace ma non troppo.' and the section is labeled 'FINALE.' and 'Primo.'.

The first system begins with a forte fortissimo (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system features a sforzando (*sf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system includes a piano (*p*) dynamic in the right hand, a sforzando (*sf*) dynamic in the left hand, a mezzo-forte (*mf*) dynamic in the right hand, and a crescendo (*cresc.*) marking in the left hand. The fourth system is marked with a forte (*f*) dynamic in the right hand and a sforzando (*sf*) dynamic in the left hand. The fifth system features a sforzando (*sf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The sixth system begins with a crescendo (*cresc.*) marking in the right hand and a forte fortissimo (*ff*) dynamic in the left hand.

The score includes various musical notations such as slurs, triplets, and dynamic markings. The right hand often plays melodic lines with slurs and triplets, while the left hand provides harmonic support with chords and moving lines.



## Secondo.

First system of musical notation. The left hand (bass clef) plays a series of chords and single notes, while the right hand (treble clef) plays a melodic line with slurs and ties. Dynamics include *mf* and *p*.

Second system of musical notation. The left hand continues with chords, and the right hand plays a melodic line. Dynamics include *dim.* and *pp*.

Third system of musical notation. The left hand plays chords, and the right hand plays a melodic line with triplets. Dynamics include *p*, *cresc.*, and *sf*.

Fourth system of musical notation. The left hand plays chords, and the right hand plays a melodic line. Dynamics include *ff*.

Fifth system of musical notation, marked with a first ending bracket. The left hand plays chords, and the right hand plays a melodic line. Dynamics include *f* and *ff*.

Sixth system of musical notation, marked with a second ending bracket. The left hand plays chords, and the right hand plays a melodic line with triplets. Dynamics include *mf* and *sf*.



Primo.

39

First system of musical notation, measures 1-4. The music is in treble and bass staves. Measure 1 has a piano (*p*) dynamic. Measure 2 has a mezzo-forte (*mf*) dynamic. Measure 3 has a piano (*p*) dynamic. Measure 4 has a mezzo-forte (*mf*) dynamic. The key signature has one sharp (F#).

Second system of musical notation, measures 5-8. Measure 5 has a *dim.* (diminuendo) marking. Measure 6 has a *pp* (pianissimo) dynamic. The key signature has one sharp (F#).

Third system of musical notation, measures 9-12. Measure 9 has a piano (*p*) dynamic. Measure 10 has a *cresc.* (crescendo) marking. Measure 11 has a piano (*p*) dynamic. Measure 12 has a fortissimo (*sf*) dynamic. The key signature has one sharp (F#).

Fourth system of musical notation, measures 13-16. Measures 13-16 feature complex triplets and sixteenth-note patterns. Measure 13 has a fortissimo (*sf*) dynamic. Measure 14 has a fortissimo (*sf*) dynamic. The key signature has one sharp (F#).

Fifth system of musical notation, measures 17-20. Measure 17 has a fortissimo (*ff*) dynamic. Measure 18 has a fortissimo (*ff*) dynamic. Measure 19 has a fortissimo (*ff*) dynamic. Measure 20 has a fortissimo (*ff*) dynamic. The key signature has one sharp (F#).

Sixth system of musical notation, measures 21-24. Measure 21 has a fortissimo (*ff*) dynamic. Measure 22 has a mezzo-forte (*mf*) dynamic. Measure 23 has a fortissimo (*sf*) dynamic. Measure 24 has a fortissimo (*sf*) dynamic. The key signature has one sharp (F#).



## Secondo.

First system of musical notation. The upper staff (treble clef) contains two triplet figures. The lower staff (bass clef) features a melodic line with a crescendo marking (*cresc.*) and dynamic markings *fp*, *p*, and *mf*.

Second system of musical notation. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) features a melodic line with a piano marking (*p*) and a crescendo marking (*cresc.*).

Third system of musical notation. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) features a melodic line with a piano marking (*p*) and a crescendo marking (*cresc.*).

Fourth system of musical notation. The upper staff (treble clef) contains two triplet figures. The lower staff (bass clef) features a melodic line with a forte marking (*f*) and a crescendo marking (*cresc.*).

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line. The lower staff (bass clef) features a melodic line with a forte marking (*f*) and a decrescendo marking (*dim. poco a poco*), followed by a piano marking (*p*).



## Primo.

The musical score for the 'Primo' section consists of five systems, each with a piano (p) and violin (v) staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

**System 1:** The piano staff begins with a *p* dynamic and features several triplet markings (3). The violin staff includes *cresc.*, *mf*, and *fp* markings, with a triplet (3) in the final measure.

**System 2:** The piano staff starts with *mf sf* and *p* markings. The violin staff features *sf* and *f* markings.

**System 3:** The piano staff begins with *sf* and *p* markings, followed by *cresc.* and *f*. The violin staff includes a triplet (3) in the final measure.

**System 4:** The piano staff starts with *cresc.*, *f*, and *fp* markings. The violin staff includes *cresc.* and a triplet (3) in the final measure.

**System 5:** The piano staff begins with *f dim. poco a poco* and *p con espress.* markings. The violin staff includes a triplet (3) in the final measure.



## Secondo.

This musical score, titled "Secondo.", is written for piano and violin. It consists of six systems of music. The piano part is written in the right hand of a grand staff, and the violin part is written in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamics and articulations:

- System 1:** The piano part begins with a first ending (marked "1") and a second ending (marked "2"). The violin part has a first ending (marked "1") and a second ending (marked "2"). The piano part ends with a *dim.* (diminuendo) marking and a *ppp* (pianissimo) marking.
- System 2:** The piano part features a *ff* (fortissimo) marking. The violin part has a *p* (piano) marking.
- System 3:** The piano part has a *p* (piano) marking. The violin part has a *f* (forte) marking.
- System 4:** The piano part has a *f* (forte) marking. The violin part has a *p* (piano) marking.
- System 5:** The piano part has a *mf* (mezzo-forte) marking. The violin part has a *cresc.* (crescendo) marking.
- System 6:** The piano part has a *f* (forte) marking. The violin part has a *p* (piano) marking.

The score concludes with a *sf* (sforzando) marking in the piano part.



## Primo.

con espress.

1

*p dim.*

*pp dim.*

*ppp*

*ff*

*p*

*sf*

*p*

*f*

*p*

*p*

*sf*

*mf*

*cresc.*

*f*

*sf*

*sf*

*p*

The musical score is written for a piano and violin. The piano part is on the left staff of each system, and the violin part is on the right. The key signature has one flat (B-flat). The score includes various dynamics such as *ppp*, *ff*, *p*, *sf*, *mf*, *cresc.*, and *f*. There are also articulations like *con espress.*, *p dim.*, and *pp dim.*. The score features several triplet figures in the violin part, marked with a '3' and a slur. The first system includes a first ending bracket labeled '1'. The score is divided into six systems, each with two staves.



## Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of five systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters: *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), *pp* (pianissimo), *cresc.* (crescendo), and *cresc. molto* (crescendo molto). The score also features triplets, indicated by a '3' over a group of notes. The key signature has two sharps (F# and C#). The piece concludes with a double bar line and repeat signs.

*ff* *p*

*mf* *p* *mf*

*dim.* *pp* *cresc.* *cresc.*

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

*cresc. molto* *ff* *ff*



Primo.

45

This musical score is for the first system of a piece, marked 'Primo.' and numbered '45'. It consists of two staves, piano (left) and violin (right), written in G major (one sharp). The key signature is indicated by a single sharp (F#) on the violin staff. The time signature is 3/4. The score is divided into six systems, each with two staves. The first system features a piano introduction with a triplet of eighth notes in the right hand and a single eighth note in the left hand, followed by a violin entry with a triplet of eighth notes. The second system continues the piano introduction with a triplet of eighth notes in the right hand and a single eighth note in the left hand, followed by a violin entry with a triplet of eighth notes. The third system features a piano introduction with a triplet of eighth notes in the right hand and a single eighth note in the left hand, followed by a violin entry with a triplet of eighth notes. The fourth system features a piano introduction with a triplet of eighth notes in the right hand and a single eighth note in the left hand, followed by a violin entry with a triplet of eighth notes. The fifth system features a piano introduction with a triplet of eighth notes in the right hand and a single eighth note in the left hand, followed by a violin entry with a triplet of eighth notes. The sixth system features a piano introduction with a triplet of eighth notes in the right hand and a single eighth note in the left hand, followed by a violin entry with a triplet of eighth notes. The score includes various musical notations such as triplets, dynamics (p, mf, ff, dim., cresc., pp), and articulation (accents, slurs). The piano part is characterized by a steady eighth-note accompaniment, while the violin part features a melodic line with triplets and slurs. The overall mood is dynamic and expressive, with a clear progression from piano to fortissimo.

*ff*

*p*

*mf*

*p* *mf* *dim.* *pp*

*1* *cresc.* *p* *cresc.*

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

*cresc. molto* *ff ff*



## Secondo.

The musical score is written for piano and bass. It consists of six systems of staves. The first system is marked *animato* and *p* (piano). The second system features a *f* (forte) dynamic. The third system includes a *cresc.* (crescendo) marking. The fourth system has a *ff* (fortissimo) dynamic. The fifth system continues with *ff*. The sixth system concludes with a *fff* (fortississimo) dynamic. The score is characterized by frequent use of triplets, indicated by the number '3' and a bracket. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and slurs.



## Primo.

*animato con espressione*  
*p*  
*cresc.*  
*f*

*f*  
*cresc.*  
*ff*

*ff*  
*ff*

*ff*  
*ff*

*ff*  
*ff*



# LUDWIG VAN BEETHOVEN'S WERKE

im Verlage

von

**BREITKOPF & HÄRTEL in Leipzig.**

|                                                                                                                                                                                                                                                                                 | Stk. | ngt. |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|------|
| <b>Op. 1.</b> 3 Trios pour le Pianof., Violon et Violoncelle in Es, G, C moll, compl. . . . .                                                                                                                                                                                   | 2    | 15   |
| Les mêmes séparées. N <sup>o</sup> 1. 2. 3. . . . .                                                                                                                                                                                                                             | 1    | —    |
| <b>Op. 4.</b> Quintetto pour 2 Violons, 2 Altos et Basse in Es, arrangé pour le Piano à 4 mains par J. P. Schmidt. . . . .                                                                                                                                                      | 2    | —    |
| <b>Op. 6.</b> Sonate facile in D pour le Piano à 4 mains. . . . .                                                                                                                                                                                                               | —    | 15   |
| <b>Op. 10.</b> 3 Sonates pour le Piano in C moll, F, D. . . . .                                                                                                                                                                                                                 | 1    | 15   |
| <b>Op. 12.</b> 3 grandes Sonates pour Piano et Violon in D, A, Es. . . . .                                                                                                                                                                                                      | 2    | —    |
| <b>Op. 13.</b> Sonate pathétique pour le Piano in C moll. . . . .                                                                                                                                                                                                               | —    | 20   |
| <b>Op. 14.</b> Quatuor pour 2 Violons, Alto et Violoncelle arrangé d'après l'Oeuvre 14. par Bierey. . . . .                                                                                                                                                                     | 1    | —    |
| <b>Op. 15.</b> Grand Concerto in C, N <sup>o</sup> 1. pour le Piano à 4 mains par J. P. Schmidt. . . . .                                                                                                                                                                        | 2    | 15   |
| <b>Op. 17.</b> Sonate in Es pour Piano, avec Cor ou Flûte ou Violon ou Violoncelle . . . . .                                                                                                                                                                                    | —    | 22½  |
| <b>Op. 18.</b> 6 Quatuors pour 2 Violons, Alto et Violoncelle, arrangés pour le Piano à 4 mains par F. Mockwitz. N <sup>o</sup> 1. E dur. N <sup>o</sup> 2. G dur. N <sup>o</sup> 3. D dur. N <sup>o</sup> 4. G moll. N <sup>o</sup> 5. A dur. N <sup>o</sup> 6. E dur. . . . . | 1    | 10   |
| <b>Op. 20.</b> Septuor in Es pour Violon, Alto, Cor, Clarinette, Basson, Violoncelle et Cbasse, arrangé pour le Piano à 4 mains par F. Mockwitz. . . . .                                                                                                                        | 1    | 15   |
| <b>Op. 27.</b> Sonate quasi una fantasia pour le Piano. N <sup>o</sup> 1. in Cis moll. N <sup>o</sup> 2. Es dur. . . . .                                                                                                                                                        | —    | 15   |
| <b>Op. 29.</b> Quintuor in C dur pour 2 Violons, 2 Violas et Basse. . . . .                                                                                                                                                                                                     | 1    | 10   |
| Le même arr. pour le Piano à 4 mains par J. P. Schmidt. . . . .                                                                                                                                                                                                                 | 1    | 20   |
| Le même en Partition. . . . .                                                                                                                                                                                                                                                   | —    | 25   |
| <b>Op. 34.</b> 6 Variations in F pour le Piano. . . . .                                                                                                                                                                                                                         | —    | 15   |
| <b>Op. 35.</b> Variations avec une Fugue in Es pour le Piano. . . . .                                                                                                                                                                                                           | 1    | —    |
| <b>Op. 36.</b> 2 <sup>me</sup> Sinfonie in D, arrangé pour le Piano à 4 mains par F. Mockwitz. . . . .                                                                                                                                                                          | 1    | 15   |
| <b>Op. 37.</b> Rondo du 3 <sup>me</sup> Concerto arrangé pour le Piano à 4 mains par F. Mockwitz. . . . .                                                                                                                                                                       | 1    | —    |
| <b>Op. 46.</b> Adelaide von Matthisson für eine Singstimme mit Begleit. des Pianoforte, italienischem und deutschem Text. . . . .                                                                                                                                               | —    | 10   |
| Dasselbe für das Pianoforte übertragen von Fr. Liszt. . . . .                                                                                                                                                                                                                   | —    | 20   |
| <b>Op. 60.</b> 4 <sup>me</sup> Sinfonie in B, arr. pour le Piano à 4 mains par F. Mockwitz. . . . .                                                                                                                                                                             | 1    | 15   |
| <b>Op. 67.</b> 5 <sup>me</sup> Sinfonie in C moll à grand Orchestre en Partition. . . . .                                                                                                                                                                                       | 3    | —    |
| — en Parties séparées. . . . .                                                                                                                                                                                                                                                  | 4    | 15   |
| — en Quintuor pour 2 Violons, 2 Violas et Basse. . . . .                                                                                                                                                                                                                        | 2    | —    |
| — pour Piano et Violon arr. par J. André. . . . .                                                                                                                                                                                                                               | 2    | 20   |
| — pour 2 Pianos à 8 mains arr. par Hoffmann. . . . .                                                                                                                                                                                                                            | 3    | —    |
| — pour le Piano à 4 mains arr. par Fr. Schneider. . . . .                                                                                                                                                                                                                       | 2    | 15   |
| — pour le Piano à 4 mains arr. par C. F. Ebers. . . . .                                                                                                                                                                                                                         | 2    | —    |
| — pour le Piano arr. par Fr. Liszt. . . . .                                                                                                                                                                                                                                     | 2    | —    |
| — pour le Piano arr. par Fr. Kalkbrenner. . . . .                                                                                                                                                                                                                               | 1    | 20   |
| <b>Op. 68.</b> 6 <sup>me</sup> Sinfonie pastorale in F à gr. Orchestre en Partition. . . . .                                                                                                                                                                                    | 3    | —    |
| — en Parties séparées. . . . .                                                                                                                                                                                                                                                  | 4    | 15   |
| — en Sextuor pour 2 Violons, 2 Violas et 2 Violoncelles, arr. par M. G. Fischer. . . . .                                                                                                                                                                                        | 2    | —    |
| — pour 2 Pianos arr. p. Eberwein. . . . .                                                                                                                                                                                                                                       | 3    | —    |
| — pour le Piano à 4 mains arr. par Fr. Mockwitz. . . . .                                                                                                                                                                                                                        | 2    | —    |
| — pour le Piano arr. par Fr. Liszt. . . . .                                                                                                                                                                                                                                     | 2    | —    |
| — pour le Piano arr. par Fr. Kalkbrenner. . . . .                                                                                                                                                                                                                               | 1    | 20   |
| <b>Op. 69.</b> Grande Sonate in A pour le Piano et Violoncelle. . . . .                                                                                                                                                                                                         | 1    | 15   |
| La même pour Piano et Violon. . . . .                                                                                                                                                                                                                                           | 1    | 10   |
| La même arr. pour le Piano à 4 mains par J. P. Schmidt. . . . .                                                                                                                                                                                                                 | 1    | 10   |
| <b>Op. 70.</b> 2 Trios in D, Es pour Piano, Violon et Violoncelle. N <sup>o</sup> 1. 1 Thlr. 15 Ngr. N <sup>o</sup> 2. . . . .                                                                                                                                                  | 2    | —    |
| Le même arr. pour le Piano à 4 mains par F. Mockwitz. . . . .                                                                                                                                                                                                                   | 1    | 20   |
| N <sup>o</sup> 1. 1 Thlr. 15 Ngr. N <sup>o</sup> 2. . . . .                                                                                                                                                                                                                     | 1    | —    |
| <b>Op. 71.</b> Sestetto pour 2 Clarinettes, 2 Cors et 2 Bassons. . . . .                                                                                                                                                                                                        | 1    | —    |
| Le même arr. pour le Piano à 4 mains par F. L. Schubert. . . . .                                                                                                                                                                                                                | 1    | —    |
| <b>Op. 72.</b> Leonore (Fidelio), Oper, vollständiger Klavierauszug. . . . .                                                                                                                                                                                                    | 3    | —    |
| — Arie des Pizarro (Schluss des ersten Finales dieser Oper) für 1 Bassstimme mit Begleitung des Pianofortes. . . . .                                                                                                                                                            | —    | 12½  |
| — Zweite Ouverture in B für Orchester, in Partitur. . . . .                                                                                                                                                                                                                     | 2    | —    |
| — Dieselbe in Stimmen. . . . .                                                                                                                                                                                                                                                  | 3    | —    |
| — Dieselbe für das Pianof. zu 4 Händen eingerichtet von E. F. Richter. . . . .                                                                                                                                                                                                  | —    | 25   |
| — Dieselbe für das Pianoforte allein. . . . .                                                                                                                                                                                                                                   | —    | 15   |
| — Dritte Ouverture in C für Orchester, in Partitur. . . . .                                                                                                                                                                                                                     | 1    | 15   |
| — Dieselbe in Stimmen. . . . .                                                                                                                                                                                                                                                  | 2    | —    |
| — Dieselbe f. 2 Violinen, 2 Violas und Violoncelle arr. von C. G. Müller. . . . .                                                                                                                                                                                               | 1    | —    |
| — Dieselbe f. 2 Pianoforte zu 8 Händen eingerichtet von G. M. Schmidt. . . . .                                                                                                                                                                                                  | 1    | 20   |
| — Dieselbe für das Pianoforte zu 4 Händen arr. . . . .                                                                                                                                                                                                                          | 1    | —    |
| — Dieselbe für das Pianoforte allein. . . . .                                                                                                                                                                                                                                   | —    | 15   |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Stk. | ngt. |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|------|
| <b>Op. 72.</b> Fidelio (Leonore), Oper im vollst. Klavierauszuge. Neue Ausg. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 4    | 15   |
| Daraus einzeln: N <sup>o</sup> 1—16 à 5 Ngr. bis 1 Thlr. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | —    | —    |
| Fidelio (Leonore), Oper, für das Pianoforte zu 4 Händen arr. von C. F. Ebers. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 4    | —    |
| — Dieselbe für das Pianof. allein arr. v. J. P. Schmidt. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 3    | —    |
| — Ouverture in E für Orchester, in Partitur. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 1    | 20   |
| — Dieselbe in Stimmen. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 1    | 12½  |
| — Dieselbe für das Pianoforte zu 4 Händen. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | —    | —    |
| — Dieselbe f. 2 Pianof. zu 8 Händen arr. v. G. M. Schmidt. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 1    | —    |
| — Dieselbe für das Pianoforte allein. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | —    | 10   |
| — Potpourri daraus für das Pianoforte zu 4 Händen. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1    | —    |
| — Dasselbe für das Pianoforte allein. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | —    | 20   |
| <b>Op. 73.</b> 5 <sup>me</sup> Concerto in Es pour le Piano avec acc. d'Orchestre. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 4    | —    |
| — Le même pour le Piano seul. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 1    | 25   |
| — Le même p. le Piano à 4 mains arr. par F. X. Gleichauf. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 2    | 15   |
| — Rondo tiré du même Concerto pour Piano seul. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | —    | 22½  |
| — Le même p. le Piano à 4 mains arr. p. F. L. Schubert. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 1    | —    |
| <b>Op. 74.</b> Quatuor in Es, pour 2 Violons, Alto et Vclle en Partition. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | —    | 22½  |
| — en Parties séparées. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 1    | 10   |
| — p. Piano, Violon et Violoncelle arr. p. C. G. Belcke. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 3    | —    |
| — pour le Piano à 4 mains arr. par J. P. Schmidt. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 2    | —    |
| <b>Op. 75.</b> 6 Gesänge f. 1 Singst. mit Begleit. des Pianof. N <sup>o</sup> 1. Kennst du das Land. 10 Ngr. N <sup>o</sup> 2. Neue Liebe neues Leben; Herz. mein Herz. 10 Ngr. N <sup>o</sup> 3. Es war einmal ein König. 7½ Ngr. N <sup>o</sup> 4. Gretels Warnung: Mit Liebesblick und Spiel. 5 Ngr. N <sup>o</sup> 5. An den fernen Geliebten: Einst wohnen süsse Ruh. 5 Ngr. N <sup>o</sup> 6. Der Zufriedene: Zwar schuf das Glück hienieden. 5 Ngr. . . . . compl.                                                                                                                                      | 1    | —    |
| <b>Op. 76.</b> Variations in D pour le Piano. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | —    | 10   |
| <b>Op. 77.</b> Fantaisie in G moll pour le Piano. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | —    | 20   |
| <b>Op. 78.</b> Sonate in Fis pour le Piano. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | —    | 20   |
| <b>Op. 79.</b> Sonatine in G pour le Piano. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | —    | 22½  |
| <b>Op. 80.</b> Fantasie in C moll f. Pianof., Orch. u. Chor. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 2    | 15   |
| — f. Pianof., Quart u. Chor. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 1    | 15   |
| — f. Pianof. m. Chor. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 1    | 20   |
| — f. Pianof. solo. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1    | 5    |
| — f. Pianof. zu 4 Händen. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 1    | 10   |
| — die Chorstimmen à 2½ Ngr. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | —    | 10   |
| <b>Op. 81.</b> Sextuor in Es p. le Piano à 4 mains arr. par J. P. Schmidt. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | —    | 25   |
| Les Adieux, l'Absence et le Retour. Sonate in Es p. le Piano. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | —    | 22½  |
| — pour l'Orchestre arr. par Bierey. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 2    | —    |
| <b>Op. 82.</b> 4 Arien und 1 Duett mit Begl. des Pianof. N <sup>o</sup> 1. Hoffnung: Nimmer dem liebenden Herzen. <i>Dimmi ben mio che m'anti.</i> 7½ Ngr. N <sup>o</sup> 2. Liebesklänge: Dem stummen Felsen nur klag' ich. <i>T'intendo, si mio cor.</i> 5 Ngr. N <sup>o</sup> 3. Stille Frage: Darf nimmer ich dir nahen! <i>Che fa, che fa ti mto bene?</i> 7½ Ngr. N <sup>o</sup> 4. Liebesungeduld: So muss ich ihm entsagen. <i>Che fa il mio bene!</i> 7½ Ngr. Duett (für Sopran und Tenor). Lebens-Genuss: Schnell verblühen im Wechsel. <i>Odi l'aura, che dolce sospira.</i> 7½ Ngr. . . . . compl. | —    | 20   |
| <b>Op. 83.</b> 3 Gesänge von Göthe für 1 Singstimme mit Begleitung des Pianoforte. N <sup>o</sup> 1. Wonne der Wehmuth: Trocknet nicht Thränen der ewigen Liebe 5 Ngr. N <sup>o</sup> 2. Sehnsucht: Was zieht mir das Herz so? 7½ Ngr. N <sup>o</sup> 3. Mit einem gemalten Bande: Kleine Blumen kleine Blätter. 7½ Ngr. . . . . compl.                                                                                                                                                                                                                                                                        | —    | 15   |
| <b>Op. 84.</b> Ouvert., Gesänge u. Zwischenacte zu Göthes Egmont in Part. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 3    | —    |
| Dasselbe für das Pianof. zu 4 Händen arr. von V. Wörner. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 2    | —    |
| Gesänge u. Zwischenacte zu Egmont, die Orchesterstimme. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 2    | —    |
| Dasselbe im Klavierauszuge. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 1    | —    |
| Lieder daraus: Leidvoll und freudvoll. Die Trommel gerührt, f. 1 Singst. mit Begleit. des Pianof. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | —    | 5    |
| Ouverture zu Egmont für Orchester, in Partitur. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 1    | —    |
| Dieselbe für Orchester in Stimmen. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1    | 15   |
| Dieselbe für das Pianof. zu 4 Händen arr. v. V. Wörner. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | —    | 20   |
| Dieselbe f. 2 Pianof. zu 8 Händen arr. v. G. M. Schmidt. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 1    | 5    |
| Dieselbe für das Pianoforte allein. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | —    | 15   |
| <b>Op. 85.</b> Christus am Oelberge. Oratorium in Partitur. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 5    | —    |
| Dasselbe die Orchester-Stimmen. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 6    | —    |
| Dasselbe die Singstimmen. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 2    | —    |
| Dasselbe im vollständigen Klavierauszuge. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 1    | 15   |
| Dasselbe f. das Pianof. zu 4 Händen arr. v. E. F. Richter. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 2    | 15   |
| Dasselbe f. das Pianof. arr. v. C. Czerny. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 2    | —    |
| <b>Op. 86.</b> Messa in 3 Hymnen f. 1 Singst. m. Begl. des Orch. in Part. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 4    | —    |
| Dieselbe im vollständ. Klavierauszuge von O. Claudius. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 2    | 20   |
| Dieselbe f. d. Pianof. zu 4 Händen arr. v. F. X. Gleichauf. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 1    | 20   |
| Dieselbe die Orchester-Stimmen. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | —    | —    |
| Dieselbe die Singstimmen. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 2    | —    |

## Werke ohne Opuszahl.

|                                                                                                                                |    |
|--------------------------------------------------------------------------------------------------------------------------------|----|
| Andenken v. Matthisson: Ich denke dein, f. 1 Singst. m. Begl. des Pianof. . . . .                                              | 7½ |
| Lied aus der Ferne: Als mir noch die Thräne der Sehnsucht nicht floss, für 1 Singstimme mit Begleitung des Pianoforte. . . . . | 15 |

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| Ein- und mehrstimmige Gesänge mit und ohne Begleitung des Pianoforte, frei nach Shakspeare, Byron, Thomas Moore etc. zu Compositionen von L. van Beethoven. . . . . | 1 5 |
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