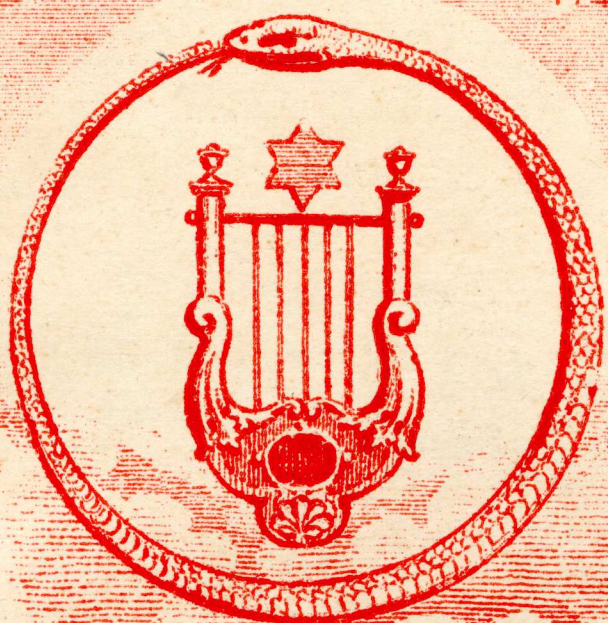


Curciatus
Chl. 29/4/24.



SONATE

(in E-dur)

für

PIANOFORTE und VIOLONCELL,

(FLÖTE oder HORN oder VIOLINE

oder VIOLA

L. VAN BEETHOVEN

17^{tes} Werk.

Eigenthum des Verlegers.



WIEN, CARL HASLINGER O^r TOBIAS
k. k. Hof- u. priv. Kunst- u. Musikalienhändler
Berlin, Schlesingerstr. 1. Buch u. Musikhandlung



Scandinavisk Musikforlag
Kjøbenhavn
Vimmelskiftet 43

(♩ = 138.)

Allegro moderato.

Sonate
 von
Ludw. van Beethoven.
 17^{tes} Werk.
 Dedicée à Madame
 la Baronne de Braun.

The musical score is written for piano and consists of six systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody in the treble staff. The third system shows a change in texture with a forte (f) dynamic in the treble and piano (p) in the bass. The fourth system features a rapid sixteenth-note passage in the bass staff. The fifth system continues the bass staff's rapid passage. The sixth system shows the final measures of the first system, with a piano (p) dynamic in the bass staff.

Beethoven VI. N^o 1.

Eigenthum und Verlag der k. k. Hof-Kunst- und Musikalienhandlung
 des Tobias Haslinger in Wien.

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 systems, each containing a piano and a violin part. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics include *cresc.*, *f.*, *p*, *pp*, *sf*, *f*, *sfp*, and *tr*. The tempo marking *calando.* is also present. The score is numbered 2 in the top left corner.

cresc.

f.

p

calando.

pp

sf

f

sfp

tr

cresc.

f.

sf

f

Beethoven VI. N^o 1.

f

pp *f*

p *pp*

p

cresc.

cresc.

ff *p* *pp*

Beethoven VI. N^o 1.

f

cresc.

sf

sf

pp

Beethoven VI. N^o 1.

Handwritten musical score for Beethoven's VI, N° 1, page 5. The score is written in G major, 3/4 time, and consists of seven systems of piano and violin staves. The first system shows the piano playing a rhythmic pattern while the violin has a melodic line. The second system features a complex piano part with many sixteenth notes and the violin playing a similar pattern. The third system has a forte (ff) piano part and a piano (p) violin part. The fourth system continues the piano part with a forte (ff) dynamic and the violin part with a piano (p) dynamic. The fifth system shows the piano part with a crescendo (cresc.) marking and the violin part with a piano (p) dynamic. The sixth system has a piano (p) piano part and a piano (p) violin part. The seventh system shows the piano part with a piano (p) dynamic and the violin part with a piano (p) dynamic.

Beethoven VI. N° 1.

cresc.

calando.

pp

calando.

f *sf* *sf*

cresc.

sf

sf

sf

Beethoven VI. N^o 1.

7

The musical score is written on seven systems of grand staves. The first system begins with a forte (*f*) dynamic. The second system also features a forte (*f*) dynamic. The third system starts with a piano (*pp*) dynamic. The fourth system continues the piano (*pp*) dynamic. The fifth system includes a crescendo (*cresc.*) marking. The sixth system features a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The seventh system concludes with a forte (*f*) dynamic. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The paper is aged and yellowed, with some visible wear and tear along the edges.

Beethoven VI. N^o 1

Poco Adagio
quasi
Andante.

attacca subito il Rondo.

(♩ = 152.)

Allegro moderato.

RONDO.

(♩=152.) *Allegro moderato.*

RONDO.

p

cresc.

rf

p

cresc.

p

Beethoven VI. N^o 1.

cresc. sf

p

f

staccato.

p

f

p

Beethoven VI. N^o 1.

Handwritten musical score for Beethoven VI, No. 1, page 10. The score consists of seven systems of piano and violin staves. The piano part is written in the left hand and the violin part in the right hand. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f', 'p', 'cresc.', and 'sf'.

Beethoven VI, No. 1.

Handwritten musical score for Beethoven VI, N°1, page 11. The score consists of eight systems of grand staves (treble and bass clef). The music is in B-flat major and 3/4 time. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'cresc.' (crescendo). The handwriting is in ink on aged paper.

Beethoven VI. N°1.

cresc. *pp* *sf*

f *f* *p*

cresc.

f *p*

cresc.

f *sf* *loco.* *cresc.*

Beethoven VI. №1.

Handwritten musical score for Beethoven VI, No. 1, page 13. The score is in G major (one sharp) and 3/4 time. It consists of six systems of piano music. The first system shows a treble staff with chords and a bass staff with a continuous eighth-note pattern. The second system introduces a forte (*f*) dynamic in the treble. The third system features a crescendo from piano (*pp*) to forte (*f*). The fourth system includes a fortissimo (*ff*) section followed by a piano (*p*) section and a crescendo. The fifth system continues the piano part with a crescendo. The sixth system features a long, sweeping melodic line in the treble staff, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The score is written in a clear, elegant hand with various musical notations including slurs, ties, and dynamic markings.

Beethoven VI. N^o 1.

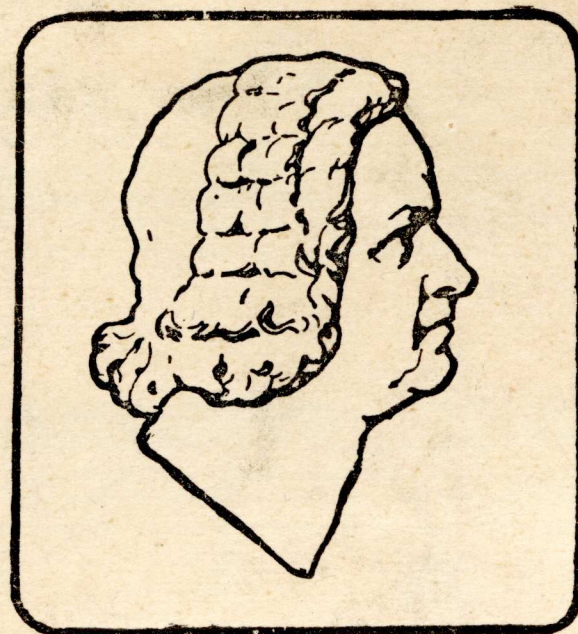
Handwritten musical score for Beethoven VI, No. 1, Op. 11, in G major, 3/4 time. The score is on aged paper with red tape at the top right and bottom right. It consists of six systems of piano and violin staves. The first system shows a piano introduction with a trill in the right hand. The second system continues the piano introduction. The third system shows the violin entering with a melodic line. The fourth system features a piano section with the text "ral - len - tan - do." and "pp". The fifth system continues the piano section with the text "Allegro molto." and "f". The sixth system shows the piano section concluding with a double bar line.

Beethoven VI, No. 1.

ANTHOLOGIE CLASSIQUE

KLASSISCHE

STUDIEN für Klavier
von



PIÈCES DE $\Delta\Delta$

CONCERT pour Piano
de

Bach, Couperin, Händel, Mozart, Rameau, Scarlatti etc.

mit genauer Bezeichnung des Vortrages und Fingersatzes von $\triangleleft\triangleright$ avec indications de nuances, de mouvements et de doigté par

Bülow, Epstein, Fischhof, Hollaender, Kullak, Liszt, Tausig etc.

No.	Mark	No.	Mark	No.	Mark
1. Scarlatti , Katzenfuge (Liszt) . . .	—,80	35. Bach, J. S. , Prélude et Fugue		Scarlatti-Tausig, 3 Sonaten	
2. — Sonata, A-dur . . .	—,80	a 3 voci, Cis-moll (Liszt) —,80		69. — No. 1. G-moll . . .	1,—
3. — Tempo di ballo (Clara Schumann) —,50		36. — Prélude et Fugue		70. — „ 2. G-moll . . .	1,—
4. Mozart , Rondo, F-dur . . .	1,—	a 5 voci, Cis-moll (Liszt) . . .	—,80	71. — „ 3. F-moll . . .	1,—
5. — Rondo, A-moll . . .	1,30	37. — 2 Bourrées, A-dur . . .	—,50	72. — 2 Sonaten, No.1. Pastorale, G-dur	1,—
6. — Rondo, D-dur . . .	1,—	38. — 2 Bourrées, A-moll . . .	—,50	73. — „ „ 2. Capriccio, E-dur	1,—
7. Händel , Fugue, E-moll (Liszt) . . .	—,80	39. — Fuga, A-moll . . .	1,30	74. Beethoven , Rondo a Capriccio (Die	
8. — Variazioni ed Aria		40. — Prélude et Fugue, D-moll . . .	—,80	Wut über den verlorenen Groschen),	
(Der harmonische Grobschmied) —,80		41. Mozart , Gigue G-dur, (Bülow) . . .	—,80	G-dur, op. 129 (Al. Hollaender) .	1,—
9. — Gavotte variée, G-dur . . .	—,80	42. — Célèbre Fantaisie à la Constanze	1,—	75. Paradies , Toccata (Al. Hollaender) .	—,50
10. — Chaconne, F-dur . . .	1,30	43. — Célèbre Menuet, D-dur (Bülow) —,50		76. Bach, J. S. , Das italienische Konzert	
11. Bach, Ph. E. , Rondo, H-moll (Bülow) —,50		44. — Grande Fantaisie, C-moll . . .	1,—	(Al. Hollaender) . . .	1,50
12. — Allegro, F-moll (Hollaender) . . .	—,80	45. Couperin , La bersan . . .	—,50	77. — Toccata et Fuge, D-moll (Tausig)	2,—
13. — Rondo, D-dur . . .	1,30	46. — Sarabande, A-moll . . .	—,50	78. Beethoven , Andante favori . . .	1,50
14. Bach, J. Chr. , Andante, Es-dur . . .	—,50	47. Beethoven , Rondo, C-dur, op. 51 No.1	1,—	79. — Menuett, Es-dur . . .	—,50
15. Mozart , Fuga, C-dur (Kullak) . . .	—,80	48. — Rondo, G-dur, op. 51 No. 2 .	1,50	80. — Prélude, F-moll . . .	—,50
16. Bach, Friedem. , Capriccio, D-moll	1,30	49. Pergolese , Air, F-moll . . .	—,80	81. — Fuge, D-dur (op. 137) . . .	—,80
17. Rameau , Gavotte, A-moll,		50. Haydn , Adagio, E-dur . . .	—,80	82. — Türkischer Marsch (nach Rubin-	
avec 6 Variations . . .	1,—	51. Gluck , Andante serioso . . .	—,50	stein) . . .	—,50
18. — Célèbre Rigaudon, G-dur . . .	1,—	52. — Gavotte, A-dur (Iphigenie) . . .	—,50	83. — Romanze, F-dur, op. 50 . . .	1,—
19. Bach, J. S. , Gigue, G-dur . . .	—,50	53. Händel , Allegro et Variations sur la		84. Boccherini , Menuett . . .	—,50
20. — Gigue, A-moll . . .	—,50	Passacaille, G-moll . . .	1,—	85. Händel , 2 Giges, E-moll—B-dur . . .	—,50
21. Silbermann , Le Moulinet . . .	—,80	54. Bach, Ph. E. , Solfeggetto . . .	—,50	86. Czerny , Toccata, op. 92 (Bischoff) .	1,50
22. Mozart , Célèbre Romance, As-dur . . .	—,80	55. Bach, J. S. , 3 Sarabanden . . .	—,50	87. Mozart , Marcia alla Turca . . .	—,50
23. — Adagio, H-moll . . .	—,80	56. Scarlatti , Sonata, B-dur ($\frac{3}{8}$) . . .	1,—	88. Haydn , All' Ongarese, Rondo (Wrede)	1,—
24. Pachelbel , Ciaconna con variazioni —,50		57. — Sonata, D-moll (Allegro) . . .	—,50	89.	
25. Bach, J. S. , Célèbre I. Prélude . . .	—,50	58. — Sonata, D-moll (Presto) . . .	—,50	90.	
26. — Célèbre Gavotte, D-moll (Clara		59. — Sonata, D-dur . . .	—,80	91.	
Schumann) . . .	—,50	60. — Sonata, A-moll . . .	—,80	92.	
27. — Célèbre Gavotte, G-dur . . .	—,50	61. — Sonata, E-dur . . .	—,80	93.	
28. — Sarabande et Gavotte, E-dur . . .	—,50	62. — Sonata, B-dur ($\frac{3}{4}$) . . .	—,80	94.	
29. — Gigue, B-dur . . .	—,50	63. — Sonata, B-moll . . .	—,80	95.	
30. — Gigue, E-dur . . .	—,50	64. — Sonata, G-dur . . .	1,—	96.	
31. — Passepied et Sarabande . . .	—,50	65. — Sonata, D-dur ($\frac{3}{8}$) . . .	—,80	97.	
32. — Fantaisie chromatique (Liszt) .	1,50	66. — Sonata, C-dur . . .	—,80	98.	
33. — Prélude et Fugue sur „Bach“ . . .	—,80	67. — Sonata, C-moll . . .	—,80	99.	
34. — Prélude et Fugue		68. Martini , Gavotte . . .	—,50	100.	
a 5 voci, Cis-moll (Liszt) . . .	—,80				

T. 4.

SCHLESINGERSCHE BUCH- & MUSIKHANDLUNG (ROB. LIENAU), BERLIN

WIEN: CARL HASLINGER q^{dm} TOBIAS.