

SECHS VARIATIONEN

über: „Hélas, j'ai perdu mon amant“

für Pianoforte und Violine

von

Mozart's Werke.

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Andantino.

Violino. *(p)*

Pianoforte. *(p)*

The first system of music shows the beginning of the piece. The Violino part starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Pianoforte part consists of a steady eighth-note accompaniment in the right hand and a similar eighth-note accompaniment in the left hand, both starting on G4.

The second system continues the piece. The Violino part has a half note Bb4, followed by a quarter note C5, and then a half note D5. The Pianoforte part continues with the eighth-note accompaniment. There are trills (tr) and accents (sf) in both parts.

The third system continues the piece. The Violino part has a half note E5, followed by a quarter note F5, and then a half note G5. The Pianoforte part continues with the eighth-note accompaniment.

The fourth system continues the piece. The Violino part has a half note A5, followed by a quarter note Bb5, and then a half note C6. The Pianoforte part continues with the eighth-note accompaniment.

VAR. I.

The first system of musical notation consists of three staves. The top staff is a single melodic line in 6/8 time, featuring a sequence of eighth and sixteenth notes. The middle staff is the right-hand piano part, characterized by a continuous sixteenth-note arpeggiated pattern, with trills (tr) marked above the first and last measures. The bottom staff is the left-hand piano part, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with three staves. It features a repeat sign at the end of the first measure of the top staff. The right-hand piano part continues with its arpeggiated texture, including a trill in the final measure. The left-hand piano part maintains its accompaniment.

The third system consists of three staves. The top staff shows a melodic line with some rests. The right-hand piano part features a more complex arpeggiated texture with a trill in the final measure. The left-hand piano part continues with its accompaniment.

The fourth system consists of three staves. The top staff continues the melodic line. The right-hand piano part has a dense arpeggiated texture. The left-hand piano part provides a steady accompaniment.

VAR. II.

The musical score is written in 6/8 time and consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system includes a *p legato* marking. The third system features a repeat sign. The fourth system has alternating *f* and *p* dynamics. The fifth system includes a *cresc.* marking. The sixth system also includes a *cresc.* marking and ends with a double bar line.

VAR. III.

The musical score is arranged in six systems, each with a violin part on the top staff and a piano accompaniment on the bottom staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The piano part features a prominent bass line with eighth-note patterns and chords. The violin part includes melodic lines with trills, slurs, and dynamic markings. The score concludes with a double bar line and repeat dots.

legato

(tr)

(tr)

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

sf *p*

VAR. IV.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a 6/8 time signature, containing a few notes and rests. The middle and bottom staves are joined by a brace and contain a piano accompaniment. The middle staff has a treble clef and features a melodic line with several triplet markings (indicated by a '3' above the notes). The bottom staff has a bass clef and provides harmonic support with chords and moving lines.

The second system continues the piece with three staves. The top staff has a treble clef and contains a melodic line with various rhythmic patterns. The middle and bottom staves are joined by a brace and contain the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.

The third system of musical notation consists of three staves. The top staff has a treble clef and contains a melodic line with a double bar line and repeat signs. The middle and bottom staves are joined by a brace and contain the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.

The fourth system of musical notation consists of three staves. The top staff has a treble clef and contains a melodic line. The middle and bottom staves are joined by a brace and contain the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.

The first system of music consists of three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a complex accompaniment. The key signature has two flats, and the time signature is 6/8.

The second system continues the musical piece with similar notation to the first system, showing the continuation of the melodic and accompaniment lines.

VAR. V.
Maggiore.

The fifth variation begins with a new key signature of one sharp (F#) and a 6/8 time signature. The tempo/mood is marked 'Maggiore'. The notation includes a treble clef line and a grand staff. The word 'legato' is written below the bass staff.

The continuation of the fifth variation, showing the melodic line in the treble staff and the accompaniment in the grand staff. A trill is indicated in the treble staff.

VAR. VI.
Minore.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as trills (tr), legato markings, and dynamic markings (p, f). The piano accompaniment features complex rhythmic patterns, including sixteenth-note runs and chords. The vocal line is melodic and expressive, often featuring slurs and dynamic markings. The score concludes with a double bar line and a repeat sign.

Classische und moderne Werke für Kammermusik

im Verlage von BREITKOPF & HÄRTEL in LEIPZIG.

Trios für Pianoforte, Violine und Violoncell.

	<i>M</i>	<i>F</i>		<i>M</i>	<i>F</i>		<i>M</i>	<i>F</i>
Bargiel, Wold., Op. 37. Drittes Trio. Bdur	10	—	Eckert, Carl, Op. 18. Trio. Hmoll	9	—	Lövenskiöld, H. de, Op. 2. Trio. Fdur	6	—
Beethoven, Ludwig van, Sämmtliche Trios. (Beethoven-Ausgabe.) Complet in 3 Bänden	42	—	Gade, Niels, W. Op. 42. Trio. Fdur	7	—	Lux, Friedrich, Grosses Trio. Cismoll.	8	—
— Complet in 3 eleganten Sarsenetbänden	48	—	Goldschmidt, Otto, Op. 12. Trio. Bdur	9	—	Macfarren, G. A., Romanza ed Allegro con fuoco. Trio. Fdur	6	—
— Dieselben einzeln:			Götz, Hermann, Op. 1. Trio. Gmoll	8	—	Matthison-Hansen, G., Op. 5. Trio. Fdur	9	—
No. 1. Trio. Op. 1. No. 1. Esdur	3	60	Gouvy, Theodor, Op. 8. Trio No. 1. Fdur	8	—	Mendelssohn Bartholdy, F., Op. 49. Erstes grosses Trio. Dmoll	4	80
— 2. Trio. Op. 1. No. 2. Gdur	4	20	Hager, Joh., Op. 20. Trio. Fmoll	8	50	— Op. 66. Zweites grosses Trio. Cmoll.	5	10
— 3. Trio. Op. 1. No. 3. Cmoll	3	30	Hartknoch, C. E., Op. 4. Trio. Fmoll	5	—	Mozart, W. A., Sämmtliche Trios. Neue Aus- gabe. 3 Bände.	4	50
— 4. Trio. Op. 70. No. 1. Ddur	3	30	Haydn, Josef, (31) Trios. Herausg. von F. David, in 2 Abtheilungen	9	—	— Op. 20. 7. M. — Op. 26. 6. M. — Op. 27	7	—
— 5. Trio. Op. 70. No. 2. Esdur	4	20	Hensel, Fanny, Op. 11. Trio. Dmoll	8	—	— Op. 14 No. 1—3	4	—
— 6. Trio. Op. 97. Bdur	5	40	Hofmann, Heinrich, Op. 18. Trio. Adur	7	50	— Op. 20. 7. M. — Op. 26. 6. M. — Op. 27	4	50
— 7. Trio. Bdur in 1 Satze	1	20	Holstein, Franz von, Stücke aus der Oper »Der Haideschacht« übertr. von J. N. Rauch	5	—	— Op. 14 No. 1—3	4	—
— 8. Trio. Esdur	2	10	Horsley, C. E., Op. 13. Trio No. 2. Hmoll	9	—	— Op. 20. 7. M. — Op. 26. 6. M. — Op. 27	4	50
— 9. Variationen. Op. 121a. Gdur	2	40	Huber, Hans, Op. 20. Trio. Esdur	11	—	Perkins, Ch. C., Op. 10. Erstes Trio. Esdur	8	—
— 10. 14 Variationen. Op. 44. Esdur	2	10	Hünten, Fr., Op. 172. Trio No. 3. Bdur	4	50	Reinecke, Carl, Op. 38. Trio. Ddur	7	50
— 11. Trio für Pianoforte, Clarinette oder Violine u. Violoncell. Op. 11. Bdur	3	—	Jadassohn, S., Op. 20. 2. grosses Trio. Fdur	7	50	Romberg, Bernh., Op. 71. Divertissem. A moll	3	—
— 12. Trio für Pffe., Violine u. Violoncell nach der Symphonie, Op. 36. Ddur	5	10	Jensen, Gustav, Op. 4. Trio. Hmoll	7	—	Scharwenka, Xav., Op. 1. Gr. Trio. Fisdur	7	50
— 13. Trio für Pianoforte, Clarinette oder Violine und Violoncell. Op. 38. Esdur nach dem Septett. Op. 20	5	40	Kalkbrenner, Fr., Op. 149. Grand Trio Asdur	5	—	Schubert, Franz, Op. 99. Erstes Trio. Bdur	5	10
— Op. 56. Concert für Pianoforte, Violine und Violoncell mit Begleitung des Orchesters. Cdur. Als Trio bearbeitet von C. Reinecke.	11	—	Klengel, A. A., Op. 36. Grand Trio concer- tant. Cmoll.	5	—	— Op. 100. Zweites Trio. Esdur	6	—
Beez, F., Trio. Fdur	8	—	Klengel, Julius, Op. 1. Trio für Pianoforte, Violine und Viola. Esdur	10	—	— Op. 148. Notturmo. Esdur	1	50
Berens, H., Op. 20. Grosses Trio No. 2. Esdur	7	50	Krägen, C., Grand Trio. A moll	4	50	Schumann, Clara, Op. 17. Trio. Gmoll	6	—
Brahms, Johannes, Op. 8. Trio. Hdur	10	—	Kündinger, Rudolf, Op. 10. Trio. Cismoll.	9	—	— Robert, Op. 63. Trio No. 1. Dmoll	10	50
Bruch, Max, Op. 5. Trio. Cmoll	7	50	Lacombe, P., Op. 12. Trio. Gdur	7	—	— Op. 110. Trio No. 3. Gmoll	9	—
Cramer, J. B., Op. 32. Notturmo. Cdur	1	50	Landwehr, J., Trio. Fdur	9	—	Stiehl, Heinrich, Op. 32. Trio. Esdur	7	—
Dietrich, Albert, Op. 9. Trio. Cdur	9	—	Lasekk et F. A. Kummer, Sonate drama- tique. Cmoll	5	—	— Op. 36. Trio. Bdur	7	50
Dobrzynski, J. E., Op. 17. Grosses Trio. A moll	6	—	Leonhard, J. E., Op. 18. Zweites Trio. Gmoll	9	—	— Op. 50. Drittes grosses Trio. Gmoll	11	—
Dupont, Aug., Op. 33. Grosses Trio. Gmoll	10	50	Louis Ferdinand, Prinz, Op. 2. Trio. Asdur	6	—	Street, Josef, Op. 6. Erstes Trio. Esdur	10	50
			— Op. 3. Trio. Esdur	6	—	— Op. 11. Zweites Trio. Adur	10	50
			— Op. 10. Grosses Trio. Esdur	4	50	Töpfer, J. G., Op. 6. Trio. Adur	5	—
						Vollweiler, Charl., Op. 20. Erstes Trio. Fdur	6	—
						Wüerst, Richard, Op. 5. Trio. Gmoll	6	—
						Zöller, Carli, Op. 51. Trio. Fdur	11	50

Quartette für Pianoforte, Violine, Viola und Violoncell.

(Bei anderer Besetzung sind die Instrumente besonders genannt.)

	<i>M</i>	<i>F</i>		<i>M</i>	<i>F</i>		<i>M</i>	<i>F</i>
Beethoven, L. van, Quartett No. 1. Esdur	3	—	Hummel, J. N., Quartett. Nachl. No. 4. Gdur	4	—	Mozart, W. A., Quartette. Neue Ausgabe. No. 1. Gmoll. No. 2. Esdur.	6	—
— Quartett No. 2. Ddur	3	60	Kocher, C., Quartett. Cmoll	4	50	— Quartett (nach dem Quintett für Piano- forte, Oboe, Clarinette, Horn und Fagott). Neue Ausgabe. Esdur	3	—
— Quartett No. 3. Cdur	2	70	Kuhlau, Friedr., Op. 32. Grosses Quartett. Cmoll	6	—	— Quartett (nach dem Quintett Op. 36) be- arbeitet von Clasing. Ddur	4	—
— Quartett nach d. Quintett Op. 16. Esdur	4	50	Lasekk, C., L'Agitation. Quartett. Hmoll	6	—	— Symphonien. Arrangement f. Pianoforte, Flöte, Violine und Violoncell von J. N. Hummel. No. 1. Ddur. No. 2. Gmoll.	6	—
Böhner, L., Op. 4. Quartett. Esdur	2	25	Lobe, J. C., Op. 9. Quartett. No. 2. Dmoll	4	50	No. 3. Cdur	6	—
Boom, J. van, Op. 6. Quartett. Fdur	7	50	Louis Ferdinand, Prinz von Preussen, Op. 4. Andante mit Variationen. Bdur	4	—	Schlesinger, D., Op. 14. Quartett. Cmoll	7	50
Gaehrich, W., Op. 4. Quartett. Cmoll	5	—	— Op. 5. Quartett. Esdur. — Op. 6. Quar- tett. Fmoll	7	50	Sörgel, F. W., Op. 20. Quartett. Fdur	5	—
Gernsheim, Friedr., Op. 6. Quartett. Esdur	10	—	Mendelssohn Bartholdy, F., Op. 1. Erstes Quartett. Cmoll	4	20	Stiehl, Heinr., Op. 40. Grosses Quartett. Fdur	9	—
Götz, Hermann, Op. 6. Quartett. Fdur	10	—	— Op. 2. Zweites Quartett. Fmoll	4	50			
Haydn, J., Symphonie. Arrangement für das Pianoforte, Flöte, Violine u. Violoncell von J. N. Hummel. No. 1. Gdur. No. 2. Bdur.	6	—	— Op. 3. Drittes Quartett. Hmoll	7	50			
No. 3. Esdur. No. 4. Emoll	6	—						
Helstedt, Carl, Op. 2. Quartett. Esdur	9	—						

Quintette für Pianoforte, zwei Violinen, Viola und Violoncell.

(Bei anderer Besetzung sind die Instrumente besonders genannt.)

	<i>M</i>	<i>F</i>		<i>M</i>	<i>F</i>		<i>M</i>	<i>F</i>
Birnbach, H., Op. 2. Quintett. Gdur	4	50	Häser, A. F., Capriccio. Quintett. Fdur	3	—	Limmer, F., Op. 13. Grosses Quintett für Pianoforte, Violine, Viola, Violoncell und Bass. Dmoll	9	—
Chopin, Friedrich, Op. 21. Zweites Concert für Pianoforte mit Begleitung des Orchesters. Arrangement. Fmoll	9	—	Henselt, Adolf, Op. 11. Variations de Concert sur l'air favori »Quand je quittai la Nor- mandie«. (Robert le Diable.) Arrangement für Pianoforte mit Begleitung des Orchesters	6	50	Louis Ferdinand, Prinz von Preussen, Op. 1. Quintett. Cmoll	9	—
Dusseck, J. L., Op. 41. Grosses Quintett. Fmoll	4	—	Herzogenberg, Heinrich von, Op. 17. Quint- tett. Cdur	13	—	Schubert, Fr., Op. 114. Grosses (Forellen-) Quintett für Pianoforte, Violine, Viola, Vio- loncell und Contrabass. Adur	6	60
Field, J., Concert No. 7 für Pianoforte mit Orchester. Arrangement. Cmoll	9	—	Hummel, J. N., Letztes Concert für Piano- forte, 2 Violinen, Viola u. Bass. Nachl. No. 1. Arrangement. Fdur	9	75	Schumann, Robert, Op. 44. Quintett. Esdur	9	—
— Divertissements für Pianoforte, 2 Violinen, Viola und Bass.			Kalkbrenner, Friedrich, Op. 81. Grosses Quintett für Pianoforte, Violine (oder Clari- nette), Viola (oder Horn), Violoncell und Contrabass. Amoll	7	—	Street, Josef, Op. 26. Quintett für Pianoforte, Violine, Viola, Violoncell und Contrabass. Esdur	11	50
No. 1. Esdur	2	—						
No. 2. Adur	2	25						
— Rondo für Pianoforte, 2 Violinen, Viola und Bass. Asdur	2	25						
Grädener, C. G. P., Op. 7. Quintett. Gmoll	7	—						

Sextette für Pianoforte, zwei Violinen, Viola, Violoncell und Contrabass.

(Bei anderer Besetzung sind die Instrumente besonders genannt.)

	<i>M</i>	<i>F</i>		<i>M</i>	<i>F</i>		<i>M</i>	<i>F</i>
Arnold, C., Op. 23. Sextett. Fmoll	7	—	Mendelssohn Bartholdy, F., Op. 20. Octett. Arrangement für 2 Violinen, Viola, Violon- cell u. Pianoforte zu 4 Händen von C. Bur- chard. (Das erste Streichquartett des Octetts ist unverändert beibehalten). Esdur	9	—	Mendelssohn Bartholdy, F., Op. 110. Sextett für Pianoforte, Violine, Viola, Violoncell und Contrabass. Ddur	7	20
Beethoven, Ludwig van, Op. 73. Fünftes Concert für Pianoforte mit Begleitung des Orchesters. Arrangement. Esdur	9	—	— Op. 25. Erstes Concert für Pianoforte mit Begleit. d. Orchesters. Arrangement. Gmoll	8	—	Onslow, G., Op. 30. Sextett für Pianoforte, Flöte, Clarinette, Horn, Bass und Contrabass (oder Pianoforte, 2 Violinen, Viola, Violon- cell und Contrabass). Esdur	10	50
Bertini, Heinr., Op. 85. Sextett No. 2. Esdur	9	—	— Op. 40. Zweites Concert für Pianoforte mit Begleitung d. Orchesters. Arrangement. Dmoll	7	—	Zimmermann, J., Concert No. 1, für Piano- forte, 2 Violinen, 2 Viola und Bass. Arrange- ment. Ddur	6	—
Brambach, C. Josef, Op. 5. Sextett für Piano- forte, 2 Violinen, Viola u. Violoncell. Cmoll	10	50						
Henselt Adolf, Op. 16. Concert für Pianoforte m. Begleit. d. Orchesters. Arrangem. Fmoll	11	—						

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