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überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 18.

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für das Pianoforte.

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No. 188. Polonaise. Op. 89. in C.

No. 189. 11 neue Bagatellen. Op. 119.

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|----|--|--|--|
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| 80 | " 2.  | —                      | " 1.                     | " 2.        | " G.   |
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| 82 | " 4.  | —                      | " 70.                    | " 1.        | " D.   |
| 83 | " 5.  | —                      | " 70.                    | " 2.        | " Es.  |
| 84 | " 6.  | —                      | " 97.                    | in B.       |        |
| 85 | " 7.  | —                      | in B.                    | in 1 Satze. |        |
| 86 | " 8.  | —                      | " Es.                    |             |        |
| 87 | Adagio, Rondo u. Var.                               | Op. 121 <sup>a</sup> . | in G.                    |             |        |
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| 89 | Trio für Pfte., Clar. od. Violine u. Violoncell.    | Op. 11.                | in B.                    |             |        |
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|-----|--------|---------|---------|---------|-------|
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| 93  | " 2.   | —       | " 12.   | " 2.    | " A.  |
| 94  | " 3.   | —       | " 12.   | " 3.    | " Es. |
| 95  | " 4.   | —       | " 23.   | in A m. |       |
| 96  | " 5.   | —       | " 24.   | " F.    |       |
| 97  | " 6.   | —       | " 30.   | No. 1.  | in A. |
| 98  | " 7.   | —       | " 30.   | " 2.    | " Cm. |
| 99  | " 8.   | —       | " 30.   | " 3.    | " G.  |
| 100 | " 9.   | —       | " 47.   | in A.   |       |
| 101 | " 10.  | —       | " 96.   | " G.    |       |

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|-----|--|--|--|--|--|
| 102 | Rondo in G.                            |  |  |  |  |
| 103 | 12 Variationen (Se vuol ballare) in F. |  |  |  |  |
| 104 | Siehe No. 111 <sup>a</sup> .           |  |  |  |  |

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- |     |        |         |        |        |       |
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| 106 | " 2.   | —       | " 5.   | " 2.   | " Gm. |
| 107 | " 3.   | —       | " 69.  | in A.  |       |
| 108 | " 4.   | —       | " 102. | No. 1. | in C. |
| 109 | " 5.   | —       | " 102. | " 2.   | " D.  |

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|------------------|--|-------|--|--|--|
| 110              | 12 Variationen (Judas Maccabäus) in G.                 |       |  |  |  |
| 111              | 12 — (Ein Mädchen od. Weibchen) Op. 66.                | in F. |  |  |  |
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| 113 | 6 Themen. | Op. 105. | Hft. 1.   | m. Flöte od. Viol. (ad lib.) |  |
| 114 | —         | " "      | " 2.      | m. Flöte.                    |  |
| 115 | 10 —      | " 107.   | Hft. 1.   | m. Flöte od. Viol. (ad lib.) |  |
| 116 | —         | " "      | " 2.      | m. Flöte.                    |  |
| 117 | —         | " "      | " 3.      | do.                          |  |
| 118 | —         | " "      | " 4.      | do.                          |  |
| 119 | —         | " "      | " 5.      | do.                          |  |

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#### Für Pianoforte zu 4 Händen.

- |     |                                      |         |              |  |  |
|-----|--------------------------------------|---------|--------------|--|--|
| 120 | Sonate.                              | Op. 6.  | in D.        |  |  |
| 121 | 3 Märsche.                           | Op. 45. | in C. Es. D. |  |  |
| 122 | Variationen (Waldstein) in C.        |         |              |  |  |
| 123 | 6 Variationen (Ich denke dein) in D. |         |              |  |  |

# PHANTASIE

für das Pianoforte

VON

## L. VAN BEETHOVEN.

(43) 1

Beethovens Werke.

Serie 18. N.º 187.

Dem Grafen Franz von Brunswick gewidmet.

Op. 77.

**Allegro.**

**Poco adagio.**

**Allegro.**

**Poco adagio.**

**L'istesso tempo.**

**Allegro.**

**L'istesso tempo di sopra.**

Allegro ma non troppo.

The first system of music (measures 1-4) features a treble and bass clef. The treble clef part begins with a *dolce* marking and a *sf* dynamic. The bass clef part starts with a *sf* dynamic. The music is in a 6/8 time signature and a key with one flat.

The second system (measures 5-8) continues the piece. The treble clef part has dynamics of *sf*, *dim.*, *p*, *più p*, and *pp*. The bass clef part has a *sf* dynamic. The music features a mix of chords and moving lines.

The third system (measures 9-12) shows a transition in dynamics. The treble clef part includes *cresc.*, *dim.*, *pp*, and *ff*. The bass clef part has a *f* dynamic. The music becomes more complex with overlapping textures.

The fourth system (measures 13-16) is characterized by dense chordal textures. The treble clef part has a *f* dynamic. The bass clef part has a *f* dynamic. The music is highly rhythmic and textured.

The fifth system (measures 17-20) continues the dense texture. The treble clef part has a *f* dynamic. The bass clef part has a *f* dynamic. The music features intricate chordal patterns.

The sixth system (measures 21-24) concludes the piece. The treble clef part has a *f* dynamic. The bass clef part has a *f* dynamic. The music ends with a final chordal texture.

Allegro con brio.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte dynamic marking (*ff*) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand.

The second system continues the piece with similar rhythmic intensity. It includes several *ff* dynamic markings. The right hand continues with intricate sixteenth-note patterns, while the left hand provides a steady accompaniment.

The third system shows a continuation of the musical theme. The right hand's melodic line is highly active, and the left hand maintains a consistent rhythmic accompaniment. Dynamic markings of *ff* are present throughout the system.

The fourth system introduces a change in dynamics, with a *p* (piano) marking appearing in the right hand towards the end of the system. The overall texture remains dense and rhythmic.

The fifth system continues with a mix of dynamics, including *f* and *p* markings. The right hand features a prominent melodic line with many sixteenth notes, while the left hand provides harmonic support.

The sixth system concludes the page with a *p* dynamic marking. The music ends with a final chord in the right hand and a sustained bass line in the left hand.

Adagio. *p* *dim.* *pp* *pp* *leggermente* *espressivo* Adagio.

*dim.* *pp* *ppp* *ff* Presto.

*ff*

Più presto.

*f* *f* *f*

*f* *ff* *legato* *legato*

Detailed description: This is a page of musical notation for a piano piece, numbered 4 (16). The score is written in two staves (treble and bass clefs) and consists of six systems of music. The first system begins with the tempo marking 'Adagio.' and includes dynamics *p*, *dim.*, *pp*, *pp*, *leggermente*, and *espressivo*. The second system features *dim.*, *pp*, *ppp*, and *ff*, with a 'Presto.' marking. The third system has a *ff* dynamic. The fourth system is marked 'Più presto.' and contains no dynamics. The fifth system has three *f* dynamics. The sixth system includes *f*, *ff*, and *legato* markings. The key signature changes from two flats to two sharps between the second and third systems.

First system of musical notation. Treble and bass staves are connected by a brace. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first staff has a dynamic marking of *p* and the second staff has a dynamic marking of *cresc.* and *f*. The system is enclosed in a large oval.

Second system of musical notation. Treble and bass staves are connected by a brace. The first staff has a dynamic marking of *ff* and the second staff has a dynamic marking of *p* and *cresc.*. The second staff includes fingerings: 1 5 2 4 1 2. The system is enclosed in a large oval.

Third system of musical notation. Treble and bass staves are connected by a brace. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *ff* and *p*. The system is enclosed in a large oval.

Fourth system of musical notation. Treble and bass staves are connected by a brace. The first staff has a dynamic marking of *cresc.* and the second staff has a dynamic marking of *f* and *ff*. The second staff includes fingerings: 5 2 4 1. The system is enclosed in a large oval.

Fifth system of musical notation. Treble and bass staves are connected by a brace. The first staff has a dynamic marking of *ff* and the second staff has a dynamic marking of *ff*. The second staff includes fingerings: 2 4 1 2 1 5 2 3 1 2 3 5 1 5 5. The system is enclosed in a large oval.

Adagio.

\* Ad.

Sixth system of musical notation. Treble and bass staves are connected by a brace. The first staff has a dynamic marking of *ff p espres.* and the second staff has a dynamic marking of *f* and *molto cresc.*. The system is enclosed in a large oval.

Allegretto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a *dolce* marking and features several triplet figures in both hands. The piece gradually increases in volume, marked with *cresc.* in both staves.

The second system continues the musical piece. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. The *cresc.* marking is present in the lower staff, indicating a continued increase in dynamics.

The third system shows further development of the musical themes. The upper staff has a more active melodic line with slurs and accents. The lower staff continues with a steady accompaniment. A *cresc.* marking is visible in the lower staff.

The fourth system features a more complex melodic line in the upper staff with many slurs and accents. The lower staff maintains a consistent accompaniment pattern.

The fifth system continues the intricate melodic and accompanimental patterns. The upper staff has a series of slurs and accents, and the lower staff provides a steady accompaniment.

The sixth system introduces a *p dolce* marking, indicating a change in dynamics and character. The melodic line in the upper staff is more flowing and less accented, while the accompaniment in the lower staff remains steady.

The seventh system concludes the piece with a *crescendo* marking. The melodic line in the upper staff features a final flourish, and the accompaniment in the lower staff provides a steady base. The piece ends with a final chord in both staves.



First system of musical notation, consisting of two staves (treble and bass clef). The music features a series of eighth notes with slurs, set against a background of chords in the bass line.

Second system of musical notation, featuring a prominent triplet of eighth notes in the treble clef. The bass line continues with chords and some eighth-note accompaniment.

Third system of musical notation, showing a continuation of the eighth-note melodic line in the treble clef and chordal accompaniment in the bass clef.

Fourth system of musical notation, with the treble clef part moving into a more complex, sixteenth-note-like texture. The bass line remains chordal.

Fifth system of musical notation, continuing the intricate melodic development in the treble clef and the supporting bass line.

Sixth system of musical notation, marked with *legato* and *espressivo*. It features a triplet of eighth notes in the bass line and a trill (*tr*) in the treble clef.

Seventh system of musical notation, concluding the page with a final melodic flourish in the treble clef and a sustained bass line.

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a series of eighth notes and quarter notes. The bass staff contains a continuous eighth-note accompaniment. The instruction *p dolce* is written above the bass staff.

The second system continues the musical piece with similar rhythmic patterns in both staves.

The third system continues the musical piece with similar rhythmic patterns in both staves.

The fourth system introduces triplets in the treble staff and dynamic markings such as *sf* (sforzando).

The fifth system features a steady eighth-note accompaniment in the treble staff and a bass line with occasional triplets.

The sixth system continues the eighth-note accompaniment in the treble staff and the bass line.

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords, while the bass staff features a simple harmonic accompaniment with quarter notes.

The second system continues the piece with more complex rhythmic patterns in both staves. Dynamic markings of *sf* (sforzando) are used throughout, along with accents and triplet markings in the bass line.

The third system features dense chordal textures in the treble and more active triplet patterns in the bass line. The *sf* dynamic is maintained.

The fourth system shows a change in texture with block chords in the treble. A *pp* (pianissimo) dynamic marking appears in the final measure of the system.

The fifth system features a *p* (piano) dynamic marking and includes a prominent triplet figure in the bass line.

The sixth system begins with the tempo instruction *non troppo presto* and the performance instruction *leggiermente*. It features a *p* dynamic marking and a triplet figure in the bass line.

Tempo primo.

The musical score is written for piano and voice. It consists of seven systems of staves. The first system shows the vocal line with the instruction "dolce" and a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the bass line. The second system includes the vocal line with the instruction "scen" and a "do" note, and the piano accompaniment with a forte dynamic. The third system continues the piano accompaniment with a forte dynamic and triplets. The fourth system shows the piano accompaniment with a forte dynamic and triplets. The fifth system continues the piano accompaniment with a forte dynamic and triplets. The sixth system is marked "Adagio" and includes the vocal line with a piano dynamic and the instruction "più piano". The seventh system shows the piano accompaniment with a pianissimo dynamic and a forte dynamic. The score is marked with various dynamics including dolce, sf, p, and pp, and includes articulations like slurs and triplets.