

M 11806 (1)

Der Gesamtausgabe IV. Band.

Verschiedene

COMPOSITIONEN

für

Pianoforte solo und zu vier Händen

von

LUDWIG VAN BEETHOVEN.

Erste vollständige Gesamtausgabe

unter Revision

von

FRANZ LISZT.



Enthaltend

23 Hefte.

Preis 2 Thlr. 10 Sgr.

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a. für Pianoforte solo.

Heft 1.	7 Bagatellen. Oeuvre 33.	Preis 5 Sgr.
„ 2.	12 neue Bagatellen. Oeuvre 119.	„ 3 „
„ 3.	6 Bagatellen. Oeuvre 126.	„ 4 „
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„ 5.	Menuett (Esdur).	„ 1½ „
„ 6.	12 Menuetten.	„ 3 „
„ 7.	Militärmarsch (Ddur)	„ 2 „
	(Aus dem Nachlasse).	
„ 8.	Polonaise (Cdur). Oeuvre 89.	„ 3 „
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„ 11.	2 Rondos (Cdur und Gdur). Oeuvre 51.	„ 4 „
„ 12.	Rondo a capriccio. (Gdur). Oeuvre 129.	„ 3 „
	(Aus dem Nachlasse.)	
„ 13.	Rondo. (Adur).	„ 1½ „

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„ 15.	6 ländlerische Tänze	„ 1½ „
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„ 18.	Andante favori	„ 2½ „

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„ 22.	Variationen für Pfte zu vier Händen (Cd.)	„ 4 „
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7 Bagatellen. Oeuvre 33.

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VII BAGATELLEN.

Andante grazioso quasi Allegretto.

L. van Beethoven. Oeuvre 33.

1.

p

sf sf sf sf

sf sf cresc.

f p cresc. sfp

dolce

1. 2.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *sf* and *sf*. The bass staff contains a bass line with dynamic markings *cresc.* and *sf*.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *sf sf p*. The bass staff contains a bass line with dynamic markings *sf sf p*.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *cresc.* and *sf p*. The bass staff contains a bass line with dynamic markings *cresc.* and *sf p*.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *sf p*. The bass staff contains a bass line with dynamic markings *sf p*.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *sf sf sf sf sf*. The bass staff contains a bass line with dynamic markings *sf sf*.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *sf sf cresc. f*. The bass staff contains a bass line with dynamic markings *sf sf*.

Seventh system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *p cresc. sfp dol.*. The bass staff contains a bass line with dynamic markings *f*.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with several triplet markings. The bass staff provides a harmonic accompaniment. A 'cresc.' (crescendo) marking is present in the treble staff.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with triplet markings. The bass staff continues the accompaniment. A 'p' (piano) marking is present in the treble staff.

Third system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the accompaniment.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the accompaniment.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff ends with a 'cresc.' and 'f' (forte) marking. The bass staff continues the accompaniment.

2.
Scherzo.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff begins with the tempo marking 'Allegro.' and dynamic markings 'p', 'sf', and 'p'. The bass staff begins with a 'sf' marking.

Seventh system of musical notation, consisting of a treble and bass staff. The treble staff has dynamic markings 'sf', 'p', 'sf', 'p', 'sf', 'p', and 'f'. The bass staff has 'sf' markings.

Eighth system of musical notation, consisting of a treble and bass staff. The treble staff includes first and second endings marked '1.' and '2.'. The bass staff continues the accompaniment. A 'p' (piano) marking is present in the treble staff.

First system of musical notation. The piano staff (top) contains a melodic line with dynamic markings *cresc.*, *ff*, and *p*. The bass staff (bottom) contains a rhythmic accompaniment.

Second system of musical notation. It includes a first ending bracket in the piano staff. Dynamic markings include *cresc.* and *p*.

Third system of musical notation. It includes a second ending bracket in the piano staff. Dynamic markings include *p*, *sf*, and *p*.

Fourth system of musical notation. The piano staff (top) has dynamic markings *p*, *sf*, *p*, *sf*, *p*, and *f*. The bass staff (bottom) has dynamic markings *sf* and *sf*.

Trio.

Trio section starting with a 3/4 time signature. The piano staff (top) has dynamic markings *p*, *sf*, and *cresc.*. The bass staff (bottom) has a dynamic marking *sf*.

Fifth system of musical notation. The piano staff (top) has dynamic markings *sf*, *sf*, *f*, and *p*. The bass staff (bottom) has a dynamic marking *sf*.

Sixth system of musical notation. The piano staff (top) has dynamic markings *sf*, *cresc.*, and *sf*. The bass staff (bottom) has a dynamic marking *sf*.

This page of musical notation consists of eight systems of staves. The first system includes first and second endings. Dynamics such as *sf*, *f*, *p*, and *sf* are used throughout. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a *decresc.* marking and a final *p* dynamic.

Allegretto.

3. *sf*

p *sf* *pp*

1. 2. *sf*

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

1. 2. *p*

p

cresc. *f* *ff*

cresc. *f* *ff*

decresc. *p* *sf* *pp*

decresc. *p* *sf* *pp*

cresc. *p* *sf* *pp*

cresc. *p* *sf* *pp*

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

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

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *sf*, *sf*, *cresc.*, *f*, *sf*, *f*, *sf*. The piece is in a key with one flat and a 2/4 time signature.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.*. Continuation of the piece.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *ff*. A section marked **4.** begins, featuring *Andante. dol.* and *p* dynamics. A trill (*tr*) is present in the treble clef.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *sf*. Continuation of the *Andante* section.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *p*, *cresc.*, *sf*, *p*. Includes first and second endings (1. and 2.).

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *p*, *cresc.*. Continuation of the piece.

Seventh system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *cresc.*, *p*, *dolce*. The piece concludes with a *dolce* marking.

tr
cresc. sf p cresc. sf p

tr cresc. sf p tr cresc. sf p

cresc. p cresc.

tr sf p

tr cresc. sf sf sf

Allegro ma non troppo.

decresc. pp

5. p cresc. f sf

tr. tr. decresc. p cresc. f sf

decresc. p sf

tr. tr.

sf sf

cresc.

cresc. p sf sf

decresc. p

tr. tr.

cresc. f sf

decresc. p

tr. tr.

tr. 2. tr.

p

cresc. p

Musical notation for the first system, featuring treble and bass staves with various notes and rests. A *cresc.* marking is present in the treble staff.

Musical notation for the second system, featuring treble and bass staves. Dynamic markings include *sf*, *ff*, *p*, and *cresc.* A *f* marking is also present in the treble staff.



Musical notation for the third system, featuring treble and bass staves. Dynamic markings include *sf*, *decresc.*, *f*, and *cresc.* Trills (*tr*) are indicated in the treble staff.

Musical notation for the fourth system, featuring treble and bass staves. Dynamic markings include *f*, *sf*, *decresc.*, and *p*. Trills (*tr*) are indicated in the treble staff.

Musical notation for the fifth system, featuring treble and bass staves. Dynamic markings include *sf*.

Musical notation for the sixth system, featuring treble and bass staves. A *cresc.* marking is present in the treble staff.

Musical notation for the seventh system, featuring treble and bass staves. Dynamic markings include *p*, *f*, *sf*, *decresc.*, and *p*. Trills (*tr*) are indicated in the treble staff.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *cresc.*, *sf*, *sf*, *p*, *cresc.*

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *ff*, *sf*, *decresc.*

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *p*

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *cresc.*, *f*

Allegretto quasi Andante. $\text{♩} = 72$.
con una certa espressione parlante.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *p*, *sf*, *tr*, *sf*

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *cresc.*, *sf*, *p*, *sf*, *sf*

Seventh system of musical notation, measures 25-28. Treble and bass staves. Dynamics: *tr*, *cresc.*, *ff*, *p*

calando

decresc. *pp* *sf* *tr* *sf*

tr *p* *tr*

tr *cresc.* *sf* *p*

tr *sf* *tr*

cresc. *sf* *p* *tr*

tr *dolce*

cresc. *decresc. p calando pp*

Presto. $\text{♩} = 116.$

7.

pp

pp

cresc.

sf

sf

sf

sf

sf

sf

sf

Ped. pp

ff

1.

2.

Ped. pp

ff

1.

2.

pp

pp

cresc.

sf

sf

sf

sf

sf

sf

p

cresc.

sf

sf

sf

f

sf

sf

sf

Ped. pp

ff

*

1. 2. *Ped. pp* *pp*

ff *

pp *cresc. sf sf*

sf sf sf sf sf p

cresc. sf sf sf sf sf f sf sf sf

f ff sf sf sf

sf sf sf p cresc. sf

f sf f sf f sf p p Fine.

Im Verlage von **L. Follie** in Wolfenbüttel erscheinen und sind durch alle Buch- und Musikalien-Handlungen zu beziehen:

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s ä m m t l i c h e C o m p o s i t i o n e n

unter Revision von

DR. FRANZ LISZT.

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1.	Op. 2.	III Sonates dédiées à J. Haydn	Nr. 1.	Fm.	4 Sgr.
2.	—	—	Nr. 2.	Ad.	5 —
3.	—	—	Nr. 3.	Cd.	6 —
4.	Op. 7.	Grande Sonate	—	Es.	6 —
5.	Op. 10.	Trois Sonates	Nr. 1.	Cm.	4 —
6.	—	—	Nr. 2.	Fd.	3 —
7.	—	—	Nr. 3.	Dd.	4 —
8.	Op. 13.	Sonate pathétique	—	Cm.	5 —
9.	Op. 14.	Deux Sonates	Nr. 1.	Ed.	3 —
10.	—	—	Nr. 2.	Gd.	5 —
11.	Op. 22.	Grande Sonate	—	Bd.	6 —
12.	Op. 26.	—	—	As.	5 —
13.	Op. 27.	II Sonates en Fantaisies	Nr. 1.	Es.	4 —
14.	—	—	Nr. 2.	Cism.	4 —
15.	Op. 28.	Grande Sonate pastorale	—	Dd.	6 —
16.	Op. 31 ou 29.	Trois Sonates	Nr. 1.	Gd.	7 —
17.	—	—	Nr. 2.	Dm.	5 —
18.	—	—	Nr. 3.	Es.	6 —
19.	Op. 49.	Deux Sonatas faciles	Nr. 1.	Gm.	3 —
20.	—	—	Nr. 2.	Gd.	3 —
21.	Op. 53.	Grande Sonate	—	Cdur	7½ —
22.	Op. 54.	Sonate	—	Fd.	4 —
23.	Op. 57.	Grande Sonate appassionata	—	Fm.	7½ —
24.	Op. 78.	Sonate	—	Fisd.	3 —
25.	Op. 79.	Sonatine	—	Gd.	3 —
26.	Op. 81.	Sonate caractéristique	—	Es.	4 —
27.	Op. 90.	Sonate	—	Em.	4 —
28.	Op. 101.	Sonate	—	Ad.	4 —
29.	Op. 106.	Grande Sonate	—	Bd.	10 —
30.	Op. 109.	Sonate	—	Ed.	4 —
31.	Op. 110.	Sonata	—	As.	6 —
32.	Op. 111.	Sonate	—	Cm.	5 —
33.	3 Son.	im 10. Lebensjahre geschrieben	Nr. 1.	Es.	2½ —
34.	—	—	Nr. 2.	Fmoll	2½ —
35.	—	—	Nr. 3.	Ddur	2½ —
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Nr.	Op.	Titel	Preis
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5.	—	9 Variationen über einen Marsch v. Dressler (Cmoll).	2½ —
6.	—	9 Variationen (Adur). Thema aus der Oper: Die Müllerin: „Quant'è più bello“ „Hat der Müller“	2½ —
7.	—	6 Variationen (Gdur.) Thema aus der Oper: Die Müllerin: „Nel cor più non mi sento“. Mich fliehen alle Freuden“	2 —
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10.	—	8 Variationen (Cdur.) Thema aus der Oper Richard Löwenherz: „Une fièvre brûlante. „Mich brennt ein heisses Fieber“	3 —
11.	—	10 Variationen (Bdur). Thema aus der Oper Falstaff: „La stessa, la stessissima“	4 —
12.	—	7 Variationen (Fdur). Thema aus der Oper das Opferfest: „Kind, willst du rubig schlafen.“	4 —
13.	—	8 Variationen (Fdur). „Tändeln und scherzen“	2½ —
14.	—	13 Variationen (Adur). Thema aus der Oper das rote Käppchen: „Es war einmal ein alter Mann“	4 —
15.	—	6 Variationen (sehr leicht) [Gdur]	2 —
16.	—	6 leichte Variationen (Fdur). Air suisse	1½ —
17.	—	24 Variationen (Ddur) Viennl Amore	4 —
18.	—	7 Variationen (Cdur) God save the King	3 —
19.	—	5 Variationen (Ddur) Rule britannia	2 —
20.	—	32 Variationen (Cmoll)	4 —

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2.	Op. 119.	12 neue Bagatellen.	3 —

Nr.	Op.	Titel	Preis
3.	Op. 126.	6 Bagatellen.	4 Sgr.
4.	Op. 77.	Fantasie (Gmoll)	3 —
5.	—	Menuett (Esdur)	1½ —
6.	—	12 Menuetten	3 —
7.	—	Militärmarsch (Ddur)	2 —
8.	Op. 89.	Polonaise (Cdur)	3 —
9.	—	Präludium (Fmoll)	1½ —
10.	Op. 39.	2 Präludien durch alle 12 Durtonarten.	2½ —
11.	Op. 51.	2 Rondos (Cdur u. Gdur).	4 —
12.	Op. 129.	Rondo a Capriccio (Gdur).	3 —
13.	—	Rondo (Adur)	1½ —
14.	—	6 Contratänze	1½ —
15.	—	6 ländlerische Tänze	1½ —
16.	—	7 ländlerische Tänze	1½ —
17.	—	12 deutsche Tänze	3 —
18.	—	Andante favori	2½ —

b. für Pianoforte à 4 ms.

19.	Op. 6.	Leichte Sonate (Ddur)	4 —
20.	Op. 45.	Drei grosse Märsche (Cdur, Esdur, Ddur)	4 —
21.	—	6 Variat. über das Lied: „Ich denke dein“ (Ddur)	3 —
22.	—	Variat. über Thema des Grafen v. Waldstein (Cdur)	4 —
23.	Op. 134.	Grande Fugue (tantôt libre, tantôt recherchée) [Bdur] nach der Fuge Op. 133. vom Componisten	8 —

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Nr.	Op.	Titel	Preis
1.	Op. 12.	3 Sonaten Nr. 1 (Ddur)	10 Sgr.
2.	—	— Nr. 2 (Adur)	8 —
3.	—	— Nr. 3 (Esdur)	10 —
4.	Op. 23.	Sonate (Amoll)	8 —
5.	Op. 24.	Sonate (Fdur)	10 —
6.	Op. 30.	Drei Sonaten Nr. 1 (Adur)	8 —
7.	—	— Nr. 2 (Cmoll)	8 —
8.	—	— Nr. 3 (Gdur)	12 —
9.	Op. 47.	Sonate (Adur)	12 —
10.	Op. 96.	Sonate (Gdur)	10 —
11.	—	Rondo (Gdur)	3 —
12.	—	12 Variationen (Fdur)	5 —
13.	—	12 Variationen für Pfte u. Violine od. Velle (Gdur) Thema aus dem Oratorium Judas Maccabaeus	5 —
14.	—	7 Variationen für Pfte u. Violine od. Velle (Esdur) aus der Zauberflöte: „Bei Männern, welche Liebe fühlen“	6 —

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1.	Op. 5.	2 grosse Sonaten für Pfte u. Velle od. Violine Nr. 1. (Fdur)	12½ Sgr.
2.	—	— Nr. 2. (Gmoll)	12½ —
3.	Op. 69.	Grosse Sonate für Pfte u. Velle od. Violine (Adur)	12½ —
4.	Op. 102.	2 Sonaten für Pfte u. Velle od. Violine Nr. 1. (Cdur)	8 —
5.	—	— Nr. 2. (Ddur)	8 —
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