

# SECHS VARIIRTE THEMEN

für Pianoforte allein oder mit Flöte oder Violine.

FLAUTO.

TEMA.  
Andantino quasi Allegretto.

Nº I. AIR ECOSSAIS.

L.v. Beethoven, Op. 105.

Musical notation for the first system of the first theme. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is in a simple, rhythmic style. The third staff ends with a double bar line and the text "VAR. I. tacet."

Musical notation for the second system of the first theme. It consists of two staves. The first staff is labeled "VAR. II." and continues the melodic line with more rhythmic variation. The second staff continues the piece, ending with a double bar line.

Musical notation for the third system of the first theme. It consists of two staves. The first staff is labeled "VAR. III. Allegro." and begins with a piano (*p*) dynamic. The second staff continues the piece, ending with a double bar line.

Musical notation for the fourth system of the first theme. It consists of two staves. The first staff includes tempo markings: "Adagio." and "a Tempo." with a piano (*pp*) dynamic. The second staff includes the marking "Tempo I?" and ends with a forte (*f*) dynamic.

Musical notation for the fifth system of the first theme. It consists of two staves. The first staff continues the melodic line. The second staff includes a key signature change to two flats (Bb) and ends with a "dimin." (diminuendo) marking.

Musical notation for the sixth system of the first theme. It consists of two staves. The first staff includes dynamics "pp", "dimin. pp", and "dolce". The second staff includes "dim. p" and ends with a double bar line.

TEMA.  
Allegretto scherzoso.

Nº II. AIR ECOSSAIS.

Musical notation for the first system of the second theme. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time (C) signature. The music is in a more rhythmic, scherzoso style. The second staff continues the piece, ending with a double bar line.

FLAUTO.

VAR. I.

First system of Variation I: Treble clef, C major, common time. Starts with a first finger fingering (1) and a piano (*p*) dynamic marking.

Second system of Variation I: Treble clef, C major, common time. Continues with a first finger fingering (1), a forte (*f*) dynamic, a *dimin.* marking, and ends with a piano (*p*) dynamic.

VAR. II.

First system of Variation II: Treble clef, C major, common time. Features a melodic line with a slur and a first finger fingering (1).

Second system of Variation II: Treble clef, C major, common time. Continues the melodic line with a slur and a first finger fingering (1).

Third system of Variation II: Treble clef, C major, common time. Continues the melodic line with a slur and a first finger fingering (1).

VAR. III.  
Allegretto.

First system of Variation III: Treble clef, C major, 6/8 time. Starts with a *dolce* dynamic marking.

Second system of Variation III: Treble clef, C major, 6/8 time. Continues with a first finger fingering (1).

Third system of Variation III: Treble clef, C major, 6/8 time. Continues with a first finger fingering (1).

Allegro.

Fourth system of Variation III: Treble clef, C major, 6/8 time. Continues the rhythmic pattern.

Fifth system of Variation III: Treble clef, C major, 6/8 time. Continues with a first finger fingering (1), a fortissimo (*ff*) dynamic, and ends with a sforzando (*sf*) dynamic.

FLAUTO.

Nº III. AIR AUTRICHIEN.

TEMA.  
Andantino.

*p*

VAR. I.

VAR. II.

VAR. III.

VAR. IV.

*f*

VAR. V.  
Adagio sostenuto, ma non troppo.

*p*

**VAR. VI.**  
Andante con moto.

**FLAUTO.**

*p*

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

*dolce* *f*

*p* *pp* *pp* *f*

**TEMA.**  
Andante espressivo.

**Nº IV. AIR ECOSSAIS.**

**VAR. I.**  
tacet.

**VAR. II.**

**VAR. III.**

*espress.*

FLAUTO.

Nº V. AIR ECOSSAIS.

TEMA.

Allegretto spiritoso.

The main theme is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. The second and third staves continue the melodic line, ending with a double bar line.

VAR. I.

Variation I is in 6/8 time and features a more complex rhythmic pattern with many beamed eighth and sixteenth notes. It consists of two staves of music. The first staff starts with a treble clef and two flats. The second staff continues the intricate melodic line, ending with a double bar line.

VAR. II.

Variation II is in 6/8 time and includes a triplet of eighth notes in the first measure of the first staff. The melody is composed of eighth and sixteenth notes. It consists of two staves of music, both starting with a treble clef and two flats, and ending with a double bar line.

VAR. III.

Allegro assai.

Variation III is in 2/4 time and is marked 'Allegro assai'. It features a repetitive eighth-note pattern in the first staff, with measures numbered 1 through 7. The first staff starts with a treble clef and two flats. The second and third staves continue the rhythmic pattern with some melodic variation. The fourth staff concludes the variation with a final melodic flourish and a double bar line.

FLAUTO.

Nº VI. AIR ECOSSAIS.

Allegretto piu tosto vivace.

The main musical notation consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by rapid sixteenth-note passages and eighth-note runs. The second staff continues the piece with similar rhythmic patterns and melodic lines.

VAR. I.

The first variation (VAR. I) is presented in two staves. It maintains the G major key signature and 6/8 time signature. The first staff features a more melodic and slower-paced line compared to the main piece, with some rests. The second staff continues with a similar melodic style, including some triplet markings.

VAR. II.

The second variation (VAR. II) consists of two staves. The first staff shows a rhythmic pattern of eighth notes with some slurs. The second staff continues with a similar rhythmic structure, featuring many slurs and a steady eighth-note flow.

VAR. III.

The third variation (VAR. III) is shown on a single staff. It begins with a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. The melody starts with a triplet of eighth notes and continues with a rhythmic pattern of eighth notes.

VAR. IV.

The fourth variation (VAR. IV) is on a single staff in Bb and Eb. It features a melodic line with many slurs and a dynamic marking of *dimin. f* (diminuendo forte) at the end of the staff.

This staff continues the fifth variation with a melodic line in G major, featuring slurs and eighth-note patterns.

This staff continues the sixth variation with a melodic line in G major, featuring slurs and eighth-note patterns.

The seventh variation is on a single staff in G major. It begins with a melodic line and ends with a dynamic marking of *p* (piano), followed by *cresc. f* (crescendo forte) and *p* (piano) again.

# Ludwig van Beethoven.

## Sämmtliche Duos

für Pianoforte und Violoncell,  
Violine, Horn oder Flöte.

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- No. 1. Sonate in F dur — Fa majeur — F major. Op. 5. No. 1.  
No. 2. Sonate in G moll — Sol mineur — G minor. Op. 5. No. 2.  
No. 3. Sonate in A dur — La majeur — A major. Op. 69.  
No. 4. Sonate in C dur — Ut majeur — C major. Op. 102. No. 1.  
No. 5. Sonate in D dur — Ré majeur — D major. Op. 102. No. 2.  
No. 6. Sonate in F dur — Fa majeur — F major. Op. 17.  
No. 7. 12 Variationen in F dur — Fa majeur — F major. Op. 66 über ein Thema aus Mozart's  
Zauberflöte „Ein Mädchen oder Weibchen.“  
No. 8. 6 variirte Themen. Op. 105.  
No. 9. 10 variirte Themen. Op. 107. Heft 1.  
No. 10. 10 variirte Themen. Op. 107. Heft 2.

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### Violoncell, Violine, Horn und Flöte.

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