

# SECHS VARIIRTE THEMEN

für Pianoforte allein oder mit Flöte oder Violine.

VIOLINO.

TEMA.  
Andantino quasi Allegretto.

Nº I. AIR ECOSSAIS.

L.v. Beethoven, Op. 105.

The first system of music for 'Nº I. AIR ECOSSAIS.' 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 melody is characterized by eighth and sixteenth notes. The second and third staves continue the melodic line. The system concludes with a double bar line and the instruction 'VAR. I. tacet.'

The second system of music for 'Nº I. AIR ECOSSAIS.' consists of two staves. The first staff is labeled 'VAR. II.' and continues the melodic development. The second staff continues the piece, ending with a double bar line.

The third system of music for 'Nº I. AIR ECOSSAIS.' consists of two staves. The first staff is labeled 'VAR. III. Allegro.' and begins with a piano (*p*) dynamic. The second staff continues the melodic line.

The fourth system of music for 'Nº I. AIR ECOSSAIS.' consists of two staves. The first staff is marked 'Adagio. a Tempo.' and begins with a pianissimo (*pp*) dynamic. The second staff is marked 'Tempo I?' and begins with a forte (*f*) dynamic.

The fifth system of music for 'Nº I. AIR ECOSSAIS.' consists of two staves. The first staff continues the melodic line, and the second staff concludes with a *dimin.* (diminuendo) instruction.

The sixth system of music for 'Nº I. AIR ECOSSAIS.' consists of two staves. The first staff includes dynamics of *pp*, *dimin.*, *pp*, and *dolce*. The second staff concludes with *dimin.* and *p*.

TEMA.  
Allegretto scherzoso.

Nº II. AIR ECOSSAIS.

The first system of music for 'Nº II. AIR ECOSSAIS.' consists of two staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time (C) signature. The melody is marked with a first ending bracket. The second staff continues the melodic line.

VIOLINO.

VAR. I.

First system of Variation I: Treble clef, C major, common time. Starts with a first ending bracket over a whole rest. The melody begins with a piano (*p*) dynamic. The system concludes with a first ending bracket over a whole rest, followed by a *f* dynamic, a *dimin.* marking, and a final *p* dynamic.

VAR. II.

First system of Variation II: Treble clef, C major, common time. The melody features a series of eighth-note patterns with slurs. The second system continues the melodic line with similar rhythmic patterns.

VAR. III.  
Allegretto.

First system of Variation III: Treble clef, C major, 6/8 time. The tempo is marked *Allegretto*. The music starts with a *dolce* dynamic. It includes *pizz.* (pizzicato) and *arco* (arco) markings. The second system continues the piece with a first ending bracket and a *f* dynamic.

Allegretto.

Third and fourth systems of Variation III: Treble clef, C major, 6/8 time. The tempo remains *Allegretto*. The music features a steady eighth-note accompaniment. The fourth system ends with a *ff* dynamic and a *sf* dynamic.

VIOLINO.

TEMA.

Nº III. AIR AUTRICHIEN.

Audantino.

*p*

VAR. I.

VAR. II.

VAR. III.

VAR. IV.

*f*

VAR. V.

Adagio sostenuto, ma non troppo.

*p sotto voce* *ritard.*

4

**VAR. VI.**

Andante con moto.

**VIOLINO.**

1. *pizz.* *arco*  
*p*  
*pizz.* *arco*  
*p* *cresc.* *p* *pizz.* *arco*  
*p*  
*dolce* *f*  
*pizz.* *arco*  
*pp* *f*

**TEMA.**

Andante espressivo assai.

**Nº IV. AIR ECOSSAIS.**

**VAR. I tacet.**

**VAR. II.**

**VAR. III.**

*espress.*

VIOLINO.

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-note patterns and some triplet-like groupings. The second and third staves continue the melodic line, ending with a fermata on a half note.

VAR. I.

Variation I is in 6/8 time and features a more complex rhythmic pattern with many sixteenth notes and slurs. 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 fermata.

VAR. II.

Variation II is in 6/8 time and features a rhythmic pattern with many sixteenth notes and slurs. 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 fermata.

VAR. III.

Allegro assai.

Variation III is in 2/4 time and features a rhythmic pattern with many sixteenth notes and slurs. It consists of four staves of music. The first staff starts with a treble clef and two flats. The second and third staves continue the intricate melodic line, ending with a fermata. The fourth staff concludes the variation with a final cadence.

VIOLINO.

Nº VI. AIR ECOSSAIS.

TEMA.

Allegro piu tosto vivace.

Musical notation for the main theme (TEMA) in G major, 6/8 time, consisting of two staves of music.

VAR. I.

Musical notation for Variation I (VAR. I) in G major, 6/8 time, consisting of two staves of music.

VAR. II.

Musical notation for Variation II (VAR. II) in G major, 6/8 time, consisting of two staves of music.

VAR. III.

Musical notation for Variation III (VAR. III) in G major, 6/8 time, consisting of one staff of music with a triplet marking.

VAR. IV.

Musical notation for Variation IV (VAR. IV) in G major, 6/8 time, consisting of one staff of music with a *dimin. f* marking.

Musical notation for the first part of the final section in G major, 6/8 time, consisting of one staff of music.

Musical notation for the second part of the final section in G major, 6/8 time, consisting of one staff of music.

Musical notation for the third part of the final section in G major, 6/8 time, consisting of one staff of music with *p* and *cresc. f* markings.

# Ludwig van Beethoven.

## Sämmtliche Duos

für Pianoforte und Violoncell,  
Violine, Horn oder Flöte.

- ~~~~~
- 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.

—————

**Violoncell, Violine, Horn und Flöte.**

—————

**BRAUNSCHWEIG & NEW YORK, HENRY LITOLFF'S VERLAG.**

PARIS,

BRUXELLES,

LONDON,

ENOCH PÈRE ET FILS.

ENOCH PÈRE ET FILS.

L. SCHUTTE & Co.

ST. PETERSBURG,

ZÜRICH, BASEL, ST. GALLEN,

AMSTERDAM,

KOPENHAGEN,

JACQUES ISSAKOFF.

GEBRÜDER HUG.

SEYFFARDT'SCHE BUCHHANDLUNG. WILHELM HANSEN.

# Inhalt — Table — Index.

		Violoncello.	Violino.	Corno.	Flauto.
No. 1. Sonate in F dur — Fa majeur — F major. Op. 5. No. 1 . . . . .	Pag. 1.	9.			
No. 2. Sonate in G moll — Sol mineur — G minor. Op. 5. No. 2 . . . . .	„ 17.	25.			
No. 3. Sonate in A dur — La majeur — A major. Op. 69 . . . . .	„ 33.	41.			
No. 4. Sonate in C dur — Ut majeur — C major. Op. 102. No. 1 . . . . .	„ 49.	53.			
No. 5. Sonate in D dur — Ré majeur — D major. Op. 102. No. 2 . . . . .	„ 57.	63.			
No. 6. Sonate in F dur — Fa majeur — F major. Op. 17 . . . . .	„ 73.	81.	69.	77.	
No. 7. Variationen in F dur — Fa majeur — F major. Op. 66 über: „Ein Mädchen oder Weibchen“ . . . . .	„ 85.	88.			
No. 8. 6 variirte Themen. Op. 105 . . . . .	„	97.			91.
No. 9. 10 variirte Themen. Op. 107. Heft 1 . . . . .	„	103.			103.
No. 10. 10 variirte Themen. Op. 107. Heft 2 . . . . .	„	111.			111.

