

# Beethovens Werke.

Vollständige, kritisch durchgesehene  
überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 11.

**TRIOS**

für Pianoforte, Violine und Violoncell.

No. 85. Trio. in B.

No. 86. Trio. in Es.

LEIPZIG, BREITKOPF UND HÄRTEL.

Preis: 27 Ngr. netto.

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# BEETHOVEN'S WERKE.

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| 78 | Quartett für Pfte., Violine, Bratsche u. Violoncell nach dem Quintett, Op. 16. |

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#### Serie 11.

##### Trios für Pianoforte, Violine und Violoncell.

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| 83 | " 5. ——— " 70. " 2. " Es.         |
| 84 | " 6. ——— " 97. in B.              |
| 85 | " 7. ——— in B. in 1 Satze.        |
| 86 | " 8. ——— " Es.                    |
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| 87 | Adagio, Rondo u. Var. Op. 121 <sup>a</sup> . in G.                               |
| 88 | 14 Variationen. Op. 44. in Es.   |
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| 91 | ——— für Pfte., Clar. od. Vln. u. Vcell. Op. 38. in Es, nach dem Septett, Op. 20. |

#### Serie 12.

##### Für Pianoforte und Violine.

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| 94  | " 3. ——— " 12. " 3. " Es.           |
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| 96  | " 5. ——— " 24. " F.                 |
| 97  | " 6. ——— " 30. No. 1. in A.         |
| 98  | " 7. ——— " 30. " 2. " Cm.           |
| 99  | " 8. ——— " 30. " 3. " G.            |
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| 102 | Rondo in G.                            |
| 103 | 12 Variationen (Se vuol ballare) in F. |
| 104 | Siehe No. 111 <sup>a</sup> .           |

#### Serie 13.

##### Für Pianoforte und Violoncell.

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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.        |
| 111 <sup>a</sup> | 7 Variationen (Bei Männern welche Liebe fühlen) in Es. |

#### Serie 14.

##### Für Pianoforte u. Blasinstrumente.

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|-----|---|
| 112 | Sonate. Op. 17. mit Horn, in F.                         |
| 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.  |
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#### Serie 15.

##### Für Pianoforte zu 4 Händen.

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|-----|--------------------------------------|
| 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. |

# TRIO

für Pianoforte, Violine und Violoncell

von

# L. VAN BEETHOVEN.

Nachgelassenes Werk.

Beethovens Werke.

Serie 11. N<sup>o</sup> 85.

## Trio N<sup>o</sup> 7.

Componirt im Juni 1812. für Maximiliane Brentano.

**VIOLINO.** *Allegretto.*

**VIOLONCELLO.** *Allegretto.*

**PIANOFORTE.** *p*

The musical score consists of five systems of staves. The first system shows the beginning of the piece with the tempo marking 'Allegretto' and dynamic 'p'. The Violino and Violoncello parts have long, sustained notes, while the Pianoforte part features a rhythmic accompaniment of chords. The second system continues the development, with 'cresc.' markings in the Violino and Violoncello parts and 'dolce' markings in the Violino and Violoncello parts. The Pianoforte part continues with its rhythmic accompaniment. The third system shows further development of the themes. The fourth system features a trill ('tr') in the Violino part. The fifth system concludes the piece with a final cadence, marked with 'f' and 'p' dynamics.

*p dolce*

*p dolce*

*p*

*f*

*dim.*

*pp*

*pp*

*pp*

*pp*

*p*

The musical score is written for piano and voice. It consists of several systems of staves. The piano part is written in treble and bass clefs, while the voice part is in a single staff. The score includes various dynamics such as *p dolce*, *p*, *f*, *dim.*, and *pp*. There are also first and second endings marked with '1.' and '2.'. The key signature has one flat, and the time signature is 2/4.

This musical score is arranged in systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and chords. The second system continues the vocal and piano parts, with the piano accompaniment becoming more active. The third system shows the vocal line with a *cresc.* marking and the piano accompaniment with a *cresc.* marking. The fourth system features a piano accompaniment with a *p* dynamic. The fifth system continues the piano accompaniment with a *p* dynamic. The sixth system shows the vocal line with a *cresc.* marking and the piano accompaniment with a *p* dynamic. The seventh system features the piano accompaniment with a *cresc.* marking and a *pp* dynamic. The eighth system continues the piano accompaniment with a *pp* dynamic.

This musical score consists of 16 measures, arranged in four systems of four staves each. The top two staves of each system represent the Violin and Violoncello parts, while the bottom two represent the Piano. The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4. The score includes various musical notations such as slurs, trills (tr), and dynamic markings. The dynamics range from *f* (forte) to *p* (piano) and *p dolce* (piano dolce). The piece concludes with a *dim.* (diminuendo) marking in the final measure.

8.....  
*dim.* *p* *pp*

*dolce* *cresc.*  
*dolce* *cresc.*

*sf* *p dolce* *tr*

*tr*

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

First system of musical notation. It consists of two staves (treble and bass) and a grand staff (treble and bass). The top two staves have a melodic line with dynamics *cresc.*, *f*, and *p*. The grand staff has a piano accompaniment with dynamics *cresc.*, *f*, and *p*.

Second system of musical notation. It consists of two staves and a grand staff. The top two staves have a melodic line with dynamics *f* and *p*. The grand staff has a piano accompaniment with dynamics *f* and *p*.

Third system of musical notation. It consists of two staves and a grand staff. The top two staves have a melodic line with dynamics *f* and *cresc.*. The grand staff has a piano accompaniment with dynamics *f* and *cresc.*.

Fourth system of musical notation. It consists of two staves and a grand staff. The top two staves have a melodic line with dynamics *sf*, *dim.*, *pp*, *pp*, and *f pizz.*. The grand staff has a piano accompaniment with dynamics *sf*, *dim.*, *pp*, *pp*, and *f*.