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Mit Genehmigung aller Originalverleger.

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S O N A T E N

für das Pianoforte.

No. 152. Sonate für das Hammerklavier. Op. 106.

B dur.

LEIPZIG, BREITKOPF UND HÄRTEL.

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Nr.

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SONATE

für das Pianoforte

(Grosse Sonate für das Hammer-Klavier)

von

L. VAN BEETHOVEN.

Dem Erzherzog Rudolph gewidmet.

Op. 106.

Beethovens Werke.

Serie 16. N^o 152.

Sonate N^o 29.

Allegro.

Rud.

a tempo.

ritard.

crescendo poco a poco

cresc.

dimin. *p* ri - - tar - - dan *pp* - do *f* *a tempo.*

crescendq

dimin. *p cresc.*

p *cresc.*

p cresc. *p* *cresc.*

a tempo.

poco ritard.

B. 152.

Detailed description: This is a musical score for piano, likely for a vocal piece. It consists of seven systems of music. The first system includes a vocal line with lyrics and piano accompaniment. The lyrics are "p ri - - tar - - dan pp - do f". The tempo is marked "a tempo." The score includes various dynamic markings such as *dimin.*, *p*, *pp*, *f*, *crescendq*, *p cresc.*, and *poco ritard.*. There are also performance instructions like *Qw.* and ** Qw.*. The piece concludes with the instruction "B. 152."

a tempo.

poco ritard.

cresc.

ff

ff

cresc.

p

cantabile

dolce ed espressivo

The musical score consists of seven systems of staves. The first system has a grand staff with a treble clef and a bass clef. The second system has a grand staff with a treble clef and a bass clef. The third system has a grand staff with a treble clef and a bass clef. The fourth system has a grand staff with a treble clef and a bass clef. The fifth system has a grand staff with a treble clef and a bass clef. The sixth system has a grand staff with a treble clef and a bass clef. The seventh system has a grand staff with a treble clef and a bass clef. The score includes various dynamic markings such as *crescendo*, *ff*, *p*, *sp*, *pp*, *f*, *sf*, *ff*, *p*, *f*, *sf*, *pp*, *sempre pp*, *cresc.*, *f*, *ff*, *sp*, *sempre p*, and *sempre R.W.*. There are also some performance instructions like *R.W.* and *1.* in the first system.

cresc. *più cresc.*

p *cresc.*

ff *f* *p*

ff *p* *ff*

ff p cresc. ff

Ad. *

sempre ff

Ad. *

8.....: a tempo. #20

dimin. poco ritard. p cantabile

Ad. *

espressivo

espressivo

p

crescendo

Ad.

ff * *ritard.* * *a tempo.* *p*

Cantabile e legato *cresc. poco a poco*

f *p* *f* *p* *f* *crescendo*

a tempo.
dimin. *p* *ri - - tar - - dan - do* *pp*
pp *cre - - scen - do* *dimin.* *p cresc.*
p *cresc.* *p* *cresc.*

The musical score is written for piano and voice. It consists of seven systems of staves. The first system includes the vocal line with lyrics and piano accompaniment. The second system continues the piano accompaniment. The third system features a vocal line with a fermata over the word 'do' and piano accompaniment. The fourth system shows piano accompaniment with dynamic markings. The fifth system continues the piano accompaniment. The sixth system shows piano accompaniment with dynamic markings. The seventh system continues the piano accompaniment. The score includes various dynamic markings such as *pp*, *ppp*, *dimin.*, *cresc.*, and *p*. There are also performance instructions like *a tempo.* and *Red.* (ritardando).

p dolce *poco ritard.* *a tempo.*

This system contains the first two staves of music. The upper staff begins with a treble clef and a key signature of two flats. It features a melodic line with various ornaments and rests. The lower staff starts with a bass clef and contains a bass line with chords and single notes. The tempo marking *a tempo.* is placed above the first measure of the upper staff.

a tempo. *poco ritard.*

This system contains the third and fourth staves. The upper staff continues the melodic line with a *poco ritard.* marking. The lower staff features a bass line with chords and single notes. The tempo marking *a tempo.* is placed above the first measure of the upper staff.

This system contains the fifth and sixth staves. The upper staff continues the melodic line with a *poco ritard.* marking. The lower staff features a bass line with chords and single notes. The tempo marking *a tempo.* is placed above the first measure of the upper staff.

8

This system contains the seventh and eighth staves. The upper staff continues the melodic line with a *poco ritard.* marking. The lower staff features a bass line with chords and single notes. The tempo marking *a tempo.* is placed above the first measure of the upper staff.

cresc.

This system contains the ninth and tenth staves. The upper staff continues the melodic line with a *cresc.* marking. The lower staff features a bass line with chords and single notes. The tempo marking *a tempo.* is placed above the first measure of the upper staff.

ff *ff*

This system contains the eleventh and twelfth staves. The upper staff continues the melodic line with a *ff* marking. The lower staff features a bass line with chords and single notes. The tempo marking *a tempo.* is placed above the first measure of the upper staff.

The musical score is arranged in seven systems, each with a grand staff (treble and bass clefs). The notation is as follows:

- System 1:** Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamic markings include *cresc.* and *p*. A fermata is present over a measure in the bass.
- System 2:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment with triplets. Dynamic marking includes *crescendo*.
- System 3:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic marking includes *crescendo*.
- System 4:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic markings include *ff* and *p*. A *crescendo* marking is also present.
- System 5:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic markings include *ff* and *ff*. A fermata is present over a measure in the treble.
- System 6:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic markings include *ff* and *ff*.
- System 7:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic marking includes *p*. A fermata is present over a measure in the treble.

tr. *cresc.* *dimin.*

p *sempre p e dolce* *pp* *f*

pp *f* *pp* *f* *ff*

p *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *sempre dimin.*

sempre pp *ppp* *ff*

Ad.

Ad.

*

SCHERZO.

Assai vivace. (♩ = 80.)

The musical score is written for piano and bass. It consists of eight systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked "Assai vivace" with a quarter note equal to 80 beats per minute. The score includes various dynamics such as *p*, *pp*, *cresc.*, *dim.*, and *f*. There are also performance instructions like *ped.* and asterisks (***) indicating specific techniques or ornaments. The notation includes slurs, accents, and various rhythmic patterns.

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The piece is marked *semplice* at the beginning. Dynamics include *pp*, *cresc.*, *dimin.*, *p*, and *pp*. Performance instructions include *do*, *cre*, and *scen*. There are several trills marked with asterisks (*) and triplets marked with '3'. The notation includes various rhythmic values, slurs, and articulation marks. The piece concludes with a double bar line and a final asterisk (*) at the bottom right.

Presto.

p *cre*

scen *do*

ff

Prestissimo.

8. **Tempo I.** *Rit.*

pdol. *

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a piano accompaniment with various dynamics: *cresc.* (crescendo), *f* (forte), and *p* (piano). There are also hairpins indicating volume changes.

The second system includes vocal lines and piano accompaniment. The vocal line is in treble clef with lyrics: *cre - scen - do*. The piano accompaniment is in bass clef. Dynamics include *f* (forte) and *p* (piano).

The third system shows piano accompaniment in two staves. The upper staff is in treble clef and the lower in bass clef. A *dimin.* (diminuendo) marking is present in the upper staff.

The fourth system features piano accompaniment in two staves. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). A *Ped.* (pedal) marking is present in the lower staff.

The fifth system shows piano accompaniment in two staves. Dynamics include *f* (forte) and *p* (piano).

The sixth system features piano accompaniment in two staves. Dynamics include *p* (piano) and *dimin.* (diminuendo), ending with *pp* (pianissimo).

pp pp pp *cresc.* *f*
Ad. *

Presto.
un poco ri - - tar *pp* - - dan - - do *cre* - - scen - - do

Tempo I.
ff *p* *p* *pp*

Adagio sostenuto. (♩ = 92.)
Appassionato e con molto sentimento.
Una corda *mezza voce*

poco cresc.
Ad. *

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The piece begins with a *cresc.* marking. The music features a complex texture with many chords and moving lines.

Second system of musical notation. Treble and bass staves. The music continues with a *p* (piano) dynamic marking. The texture remains dense with many chords.

Third system of musical notation. Treble and bass staves. The system includes a *cresc.* marking followed by a *p* marking. There are some 'x' marks above notes in the treble staff, possibly indicating fingerings or specific articulation.

Fourth system of musical notation. Treble and bass staves. The music continues with a complex texture of chords and moving lines.

Fifth system of musical notation. Treble and bass staves. The system includes the markings *espressivo*, *tutte le corde*, *cresc.*, and *con grand' espressione*. The music features a more rhythmic and expressive texture.

Sixth system of musical notation. Treble and bass staves. The system includes a *p cresc.* marking and features several triplet markings (indicated by the number 3) in the treble staff.

tr
cresc.
pp

3

p
cresc. poco a poco
più cresc.

p espressivo

cresc.

dimin. ritard.
a tempo.

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and triplets, with a fermata over the final measure of the treble staff.

Second system of musical notation, continuing the piece with similar rhythmic motifs and triplets.

Third system of musical notation, marked with *cresc.* and featuring a triplet in the treble staff.

Fourth system of musical notation, including the instruction *cre scen* in the bass staff.

Fifth system of musical notation, including the instruction *do una corda cresc. tutte le corde* in the bass staff.

Sixth system of musical notation, including the instruction *dimin. pp p dimin. pp una corda* in the bass staff. The system concludes with a double bar line and a fermata.

pw.

tutte le corde cresc. *una corda*

cresc.

pw. * *pw.* *

cresc. *poco a poco due ed allora tutte le corde* *f* *f*

pw. * *pw.* *

una corda *tutte le corde*

una corda

dimin. *smorzando* *espressivo*
pp crescendo
poco a poco due ed allora tutte le corde

sempre legato

sempre cresc. *dimin.* *cresc.* *molto espressivo*

dimin. *cresc.* *dimin.*

p

cresc. *p* *cresc.*

cresc. *cresc.* *dimin.*

dimin. p

p 8..... 8..... 8.....

p *dimin. poco a poco*

ri *tar*

dan *do*

a tempo.

più cresc.

con grand'espressione

molto espressivo

cresc. poco a poco

più cresc.

p espressivo

cre

scen

do

ritard.

a tempo.

Lu. *

cresc.

crescendo

una corda cresc. tutte le corde p dimin. pp

Ped. * Ped.*

dimin. pp una corda

Ped. * Ped. *

tutte le corde una corda

cresc. tutte le corde

3 3 3 3 3

crescendo

Pia.

più f

una corda
ri - tar

dan - do

a tempo.
cresc. tutte le corde

dimin.
Pw. * Pw.

pp una corda *

pp *ppp* tutte le corde *

Per la misura si conta nel Largo sempre quattro semicrome cio é
Largo. (♩ = 76.)

p *dolce* Pw. * Pw. * Pw. * Pw. *

Un poco più vivace.
Largo. * Largo. * Largo. *

Tempo I.
B. 152. Pw. * Pw. * Pw. *

sf

Tempo I.
cresc.

ten.

a tempo.
cresc.
accelerando

Prestissimo.
ff
dimin.

Allegro risoluto. (=144)
pp
cresc.
f
ff
p

Fuga a tre voci, con alcune licenze.

The first system of the fugue consists of two staves. The bass staff contains a complex, rhythmic pattern of sixteenth notes, starting with a wavy line indicating a tremolo or rapid oscillation. The treble staff is mostly empty, with a few notes and rests.

The second system features a treble staff with rests and a bass staff with a steady, rhythmic accompaniment of sixteenth notes. A *crescendo* marking is placed above the bass staff towards the end of the system.

The third system continues the pattern from the second system, with a treble staff containing rests and a bass staff with a steady sixteenth-note accompaniment.

The fourth system introduces a melodic line in the treble staff, starting with a wavy line. The bass staff continues with a sixteenth-note accompaniment. A forte (*f*) dynamic marking is present in the treble staff.

The fifth system shows a melodic line in the treble staff and a sixteenth-note accompaniment in the bass staff. A *cresc.* marking is present in the treble staff.

The sixth system continues with a melodic line in the treble staff and a sixteenth-note accompaniment in the bass staff. A forte (*f*) dynamic marking is present in the bass staff.

This page of musical notation is arranged in seven systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando) and *f* (forte). The piece features complex rhythmic patterns and melodic lines in both hands. In the fourth system, there are sections of tremolos in both the treble and bass staves, with the word "Tremolo" written above the treble staff. The notation concludes with a final cadence in the seventh system.

The musical score consists of seven systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. There are several instances of *f* (fortissimo) and *sf* (sforzando) markings. The final system includes the instruction *ben marcato* and a *dimin.* (diminuendo) marking. The piece ends with a double bar line.

First system of musical notation. It consists of two staves. The upper staff begins with a piano (*p*) dynamic marking and contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. A *cresc.* (crescendo) marking is placed above the lower staff in the second measure.

Second system of musical notation, continuing the piece. It features two staves with complex rhythmic patterns and melodic lines. The dynamics range from piano to forte.

Third system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. The system concludes with a trill in the upper staff.

Fourth system of musical notation. The upper staff features a melodic line with a slur and a fermata. The lower staff has a complex accompaniment. The system ends with a trill in the upper staff.

Fifth system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. The system ends with a trill in the upper staff.

Sixth system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. The system ends with a trill in the upper staff.

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 two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *tr* (trills) and *sf* (sforzando). The system concludes with a trill in the upper staff.

The second system continues the piece. It features a prominent trill in the upper staff. Dynamic markings include *sf* and *dimin.* (diminuendo). The texture remains dense with rapid passages.

The third system shows a change in dynamics with a *p* (piano) marking in the lower staff. The music continues with intricate rhythmic patterns and some rests.

The fourth system begins with a *cresc.* (crescendo) marking in the lower staff. The music builds in intensity with more frequent sixteenth notes.

The fifth system features a melodic line in the upper staff with some accidentals (flats). The lower staff provides a steady accompaniment.

The sixth system concludes the page with a *sf* marking in the lower staff. The music ends with a final chord and a fermata.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. There are several slurs and dynamic markings.

Second system of musical notation, continuing the piece. It shows further development of the melodic and harmonic material, with various articulations and dynamics.

Third system of musical notation, featuring a change in dynamics from *f* to *p*. The right hand has a more melodic line, while the left hand continues with rhythmic patterns.

Fourth system of musical notation, marked *cantabile*. The right hand has a long, flowing melodic line, and the left hand has a rhythmic accompaniment. There are trills in both hands.

Fifth system of musical notation, marked *sempre piano*. The right hand has a melodic line with trills, and the left hand has a rhythmic accompaniment.

Sixth system of musical notation, marked *cantabile*. The right hand has a melodic line with trills, and the left hand has a rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a slur and a *tr* (trill) marking. The bass clef staff contains a rhythmic accompaniment. The dynamic marking *sempre p* is written below the treble staff.

Second system of musical notation. Both staves feature *tr* markings. The bass clef staff has a *p* dynamic marking at the end of the system.

Third system of musical notation. The bass clef staff has a *cresc.* marking. Both staves feature *tr* markings.

Fourth system of musical notation. The treble clef staff has a *ben legato* marking. Both staves feature *sf* (fortissimo) dynamic markings.

Fifth system of musical notation. Both staves feature *sf* dynamic markings.

Sixth system of musical notation. Both staves feature *sf* dynamic markings.

The musical score is written for piano and consists of seven systems of staves. Each system typically contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 7/8. The notation is highly detailed, featuring intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *sf*, *ff*, *dolce*, and *cresc.*. There are also trills and slurs throughout the piece.

This page of musical notation features seven systems of two staves each. The notation is dense, with frequent trills (tr) and dynamic markings such as *sf* and *ff*. The key signature transitions from one sharp to two flats. The piece concludes with a first ending bracket labeled '1'.

*sempre dolce
cantabile
una corda*

sempre legato

ri - tar - dan - do

a tempo.

pp *tutte le corde*

cre *scen*

f *ben marcato*

do

sempre ben marcato

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *ff* and *f*, along with a *trm* (trill) marking.

Second system of musical notation, continuing the piece with various dynamic markings including *f*, *ff*, and *trm*.

Third system of musical notation, showing complex rhythmic patterns and dynamic markings like *f*.

Fourth system of musical notation, characterized by dense, rapid passages in the upper register and dynamic markings such as *trm*.

Fifth system of musical notation, featuring a mix of melodic lines and dynamic markings including *trm*.

Sixth system of musical notation, concluding the page with dynamic markings like *f* and *p*.

This page of musical notation is divided into six systems, each consisting of a treble and a bass staff. The key signature is two flats (B-flat and E-flat). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *f* (forte), *ff* (fortissimo), *m. d.* (mezzo-dolce), and *cresc.* (crescendo). There are also some performance instructions like *trm* (trill) and *trm* (trill) written above notes. The notation is dense and detailed, typical of a classical piano score.

First system of musical notation. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand provides a steady accompaniment. Performance markings include *più cresc.* and *f*. A trill is indicated in the right hand.

Second system of musical notation. The right hand continues with intricate rhythmic patterns. The left hand accompaniment remains consistent. Performance markings include *f* and a trill in the right hand.

Third system of musical notation. The right hand features a melodic line with eighth notes. The left hand accompaniment includes a trill. Performance markings include *tr* and *f*.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment features a trill. Performance markings include *f* and a trill in the right hand.

Fifth system of musical notation. The right hand features a melodic line with eighth notes. The left hand accompaniment includes a trill. Performance markings include *tr* and *f*.

Sixth system of musical notation. The right hand features a melodic line with eighth notes. The left hand accompaniment includes a trill. Performance markings include *ff* and *p cresc.*

First system of musical notation, featuring a treble and bass clef. The music includes trills (tr), slurs, and dynamic markings such as *tr*, *tr*, and *ff*. The bass line has a *ff* marking and a trill.

Second system of musical notation, featuring a treble and bass clef. The music includes slurs, dynamic markings such as *pp*, and a trill in the bass line.

Third system of musical notation, featuring a treble and bass clef. The music includes slurs and dynamic markings such as *tr*. The lyrics "ri - tar - dan -" are written below the notes.

Poco adagio.

Tempo I.

Fourth system of musical notation, featuring a treble and bass clef. The music includes slurs, dynamic markings such as *p*, *tr*, *cresc. pp*, and *pp*. The lyrics "do" are written below the notes. A *Red. ** marking is present at the bottom.

Fifth system of musical notation, featuring a treble and bass clef. The music includes slurs, dynamic markings such as *tr*, *tr*, *tr*, *tr*, *ff*, and *f*. The lyrics "cre - scen - do" are written below the notes. A *Red. ** marking is present at the bottom.

Sixth system of musical notation, featuring a treble and bass clef. The music includes slurs, dynamic markings such as *tr*, *tr*, *tr*, *tr*, *ff*, *ff*, and *ff*. The lyrics "do" are written below the notes. A *Red. ** marking is present at the bottom.

M

Serie 16.

Für Pianoforte solo. Sonaten.

- 124 No. 1. Sonate. Op. 2. No. 1. in F m.
- 125 " 2. " " 2. " 2. " A.
- 126 " 3. " " 2. " 3. " C.
- 127 " 4. " " 7. in Es.
- 128 " 5. " " 10. No. 1. in Cm.
- 129 " 6. " " 10. " 2. " F.
- 130 " 7. " " 10. " 3. " D.
- 131 " 8. " " 13. in Cm. (pathétique.)
- 132 " 9. " " 14. No. 1. in E.
- 133 " 10. " " 14. " 2. " G.
- 134 " 11. " " 22. in B.
- 135 " 12. " " 26. " As.
- 136 " 13. " " 27. No. 1. in Es.
(quasi fantasia.)
- 137 " 14. " " 27. " 2. in Cism.
(quasi fantasia.)
- 138 " 15. " " 25. in D.
- 139 " 16. " " 31. No. 1. in G.
- 140 " 17. " " 31. " 2. " Dm.
- 141 " 18. " " 31. " 3. " Es.
- 142 " 19. " " 49. No. 1. " Gm.
- 143 " 20. " " 49. " 2. " G.
- 144 " 21. " " 53. in C.
- 145 " 22. " " 54. " F.
- 146 " 23. " " 57. " Fm.
- 147 " 24. " " 78. " Fis.
- 148 " 25. " " 79. " G.
- 149 " 26. " " 81*. " Es.
- 150 " 27. " " 90. " Em.
- 151 " 28. " " 101. " A.

M

- 152 No. 29. Sonate. Op. 106. in B.
(Hammerklavier.)
- 153 " 30. " " 109. in E.
- 154 " 31. " " 110. " As.
- 155 " 32. " " 111. " Cm.
- 156 " 33. " " in Es.
- 157 " 34. " " Fm.
- 158 " 35. " " D.
- 159 " 36. " " C. (leicht.)
- 160 " 37. 2 leichte No. 1. in G.
- 161 " 38. f Sonaten " 2. " F.

Serie 17.

Für Pianoforte solo. Variationen.

- 162 6 Variat. (Thème original). Op. 34. in F.
- 163 15 Variationen (mit Fuge). Op. 35. in Es.
- 164 6 Variationen. Op. 76 in D.
- 165 33 Veränderungen. Op. 120.
- 166 9 Variat. (Marche de Drechsler). No. 1. in Cm.
- 167 9 Variat. (Quant'è più bello). No. 2. in A.
- 168 6 " (Nel cor più non mi sento). No. 3*. in G.
- 169 12 Var. (Menuet à la Viganò). No. 3^b. in C.
- 170 12 Variat. (Danse russe). No. 4. in A.
- 171 8 " (Une fièvre brûl.) No. 7. in C.
- 172 10 " (La stessa, la stessissima). No. 8. in B.
- 173 7 Variat. (Kind willst du ruhig schlafen). No. 9. in F.
- 174 8 Var. (Tändeln u. scherzen). No. 10. in F.
- 175 13 Variat. (Es war einmal). No. 11*. in A.

M

- 176 6 Variat. (sehr leicht). No. 11^b. in G.
- 177 6 " (Air suisse). No. 12. in F.
- 178 24 " (Vieni Amore). No. 13. in D.
- 179 7 " (God save the King). No. 25. in C.
- 180 5 Variat. (Rule britannia). No. 26. in D.
- 181 32 " No. 36. in Cm.
- 182 8 " (Ich hab ein kleines H.). No. 37. in B.

Serie 18.

Für Pianoforte. Kleinere Stücke.

- 183 7 Bagatellen. Op. 33.
- 184 2 Praeludien. " 39.
- 185 Rondo. Op. 51. No. 1. in C.
- 186 " " 51. " 2. " G.
- 187 Phantasie. Op. 77. in Gm.
- 188 Polonaise. " 89. " C.
- 189 12 neue Bagatellen. Op. 119.
- 190 6 Bagatellen. Op. 126.
- 191 Rondo a Capriccio. Op. 129.
- 192 Andante favori in F.
- 193 Menuett in Es.
- 194 6 Menuetten.
- 195 Praeludium in Fm.
- 196 Rondo in A.
- 197 6 Contretänze.
- 198 6 ländrische Tänze.
- 199 7 ländrische Tänze.
- 200 Militär-Marsch.
- 201 12 Menuetten.
- 202 12 deutsche Tänze.

Gesang-Musik.

Serie 19.

Kirchenmusik.

- 203 Missa solennis. Op. 123. in D.
- 204 Missa. Op 86. in C.
- 205 Christus am Oelberge, Oratorium. Op. 85.

Serie 20.

Dramatisches.

- 206 Fidelio (Leonore), Oper. Op. 72.
- 207 Die Ruinen von Athen. Festspiel.
Op. 113. 114.

Serie 21.

Cantaten.

- 208 Der glorreiche Augenblick, oder Preis der Tonkunst. Op. 136.
- 209 Meeresstille u. glückliche Fahrt. Op. 112.

Serie 22.

Gesänge etc. mit Orchester.

- 210 Scene u. Arie: Ah! Perfido, für Sopran. Op. 65.
- 211 Terzett. Tremate, empj, tremate, f. Sopr. Ten. u. Bass. Op. 116.
- 212 Opferlied für eine Singstimme m. Chor. Op. 121^b.

- 213 Bundeslied für 2 Solo- u. 3 Chorst. m. Begl. v. 2 Clar., 2 Hörner u. 2 Fagotte. Op. 122.
- 214 Elegischer Gesang für 4 Singst. m. Begl. v. 2 Viol., Bratsche u. Violoncell od. des Pianoforte. Op. 118.

Serie 23.

Lieder und Gesänge mit Pianoforte.

- 215 An die Hoffnung. Op. 32.
- 216 Adelaide. Op. 46.
- 217 6 Lieder von Gellert. Op. 48.
- 218 8 Gesänge und Lieder. " 52.
- 219 6 Gesänge. " 75.
- 220 4 Arietten und 1 Duett. " 82.
- 221 3 Gesänge von Goethe. " 83.
- 222 Das Glück der Freundschaft (Lebensglück). Op. 88.
- 223 An die Hoffnung. Op. 94.
- 224 An die ferne Geliebte (Liederkreis). Op. 98.
- 225 Der Mann von Wort. Op. 99.
- 226 Merkenstein. Op. 100.
- 227 Der Kuss. " 128.
- 228 3 Gesänge.
- 229 2 Lieder.
- 230 6 deutsche Gedichte aus Reissig's Blümen der Einsamkeit.
- 231 Abschiedsgesang an Wiener Bürger.
- 232 Andenken, von Matthiässon.
- 233 Mehrere Canons.
- 234

- 235 Der Abschied (la partenza).
- 236 Der freie Mann.
- 237 Der Wachtelschlag.
- 238 Die Sehnsucht (4mal componirt).
- 239 Empfindungen.
- 240 Gedenke mein.
- 241 Ich liebe dich.
- 242 In questa tomba, Ariette.
- 243 Kriegslied d. Oestreicher v. 14. Apr. 1797.
- 244 Lied aus der Ferne.
- 245 Lied an einen Säugling.
- 246 O dass ich dir vom stillen Auge.
- 247 Opferlied.
- 248 Schlummerlied.
- 249 Schlussgesang: Es ist vollbracht.
- 250 Seufzer eines Ungeliebten.
- 251 Trinklied.
- 251^a Schlussgesang aus d. Singpiel »die gute Nachricht: Germania, wie stehst du etc.
- 252 Gesang der Mönche: Rasch tritt der Tod etc. für 3 Männerstimmen ohne Begleitung.

Serie 24.

Lieder mit Pianoforte, Violine und Violoncell.

- 253 25 Schottische Lieder. Op. 108.
- 254 Irische Melodien.
- 255 Volkslieder.

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