

# Beethovens Werke.

Vollständige, kritisch durchgesehene  
überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 17.

## VARIATIONEN

für das Pianoforte.

No. 162. Sechs Variationen. Op. 34. in F.

No. 163. Funfzehn Variationen (mit Fuge).  
Op. 35. in Es.

No. 164. Sechs Variationen. Op. 76. in D.

LEIPZIG, BREITKOPF UND HÄRTEL.

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*Alf*

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- 36 Quintett für 2 Violinen, 2 Bratschen u. Violoncell. Op. 4. in Es. nach dem Octett, Op. 103.

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- 37 No. 1. Quartett. Op. 18. No. 1. in F.
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*Alf*

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#### Serie 7.

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

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##### Für Pianoforte und Orchester.

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- 70 Concert für Pfte., Violine u. Violoncell. Op. 56. in C.
- 70<sup>a</sup> Cadenzen zu den Pianoforte-Concerten.
- 71 Phantasie mit Chören. Op. 80. in C m.
- 72 Rondo in B.

- 73 Prinzipalstimme des nach dem Violin-Concert Op. 61. arrangierten Pianoforte-Concerts.

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##### Pianoforte-Quintett u. Quartette.

- 74 Quintett für Pfte., Oboe, Clar., Horn u. Fagott. Op. 16. in Es.
- 75 3 Quartette für Pfte., Violine, Bratsche u. Vcell. No. 1. in Es.
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*Alf*

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

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- 84 „ 6. — „ 97. in B.
- 85 „ 7. — in B. in 1 Satze.
- 86 „ 8. — „ Es.
- 87 Adagio, Rondo u. Var. Op. 121<sup>a</sup>. in G.
- 88 14 Variationen. Op. 44. in Es.
- 89 Trio für Pfte., Clar. od. Violine u. Violoncell. Op. 11. in B.
- 90 — für Pfte., Violine u. Violoncell nach der Symph., Op. 36.
- 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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- 97 „ 6. — „ 30. No. 1. in A.
- 98 „ 7. — „ 30. „ 2. „ C m.
- 99 „ 8. — „ 30. „ 3. „ G.
- 100 „ 9. — „ 47. in A.
- 101 „ 10. — „ 96. „ G.

- 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.

- 105 No. 1. Sonate. Op. 5. No. 1. in F.
- 106 „ 2. — „ 5. „ 2. „ G m.
- 107 „ 3. — „ 69. in A.
- 108 „ 4. — „ 102. No. 1. in C.
- 109 „ 5. — „ 102. „ 2. „ D.

- 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.

- 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.
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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.

# Sammlung von Beethovens Werken.

Vollständige kritisch durchgesehene  
überall berechnigte Ausgabe.  
Mit Genehmigung aller Originalverleger.

## Serie 17.

### VARIATIONEN für das Pianoforte.

Nr.			
162.	6 Variationen	Op. 34. in F	
163.	15 " (mit Fuge)	" 35. " Es.	
164.	6 "	" 76. " D.	
165.	33 Veränderungen über einen Walzer von A. Diabelli	" 121. " C.	
166.	9 Variationen über einen Marsch von Dressler	" Cm.	
167.	9 " " das Thema „Quanto è bello l'amor contadino" von Paisiello	" A.	
168.	6 " " " Duett „Nel cor più non mi sento" von Paisiello	" G.	
169.	12 " " " Menuett à la Vigano von Haibl	" C.	
170.	12 " " " den russischen Tanz aus dem Ballet: Das Waldmädchen	" A.	
171.	8 " " " das Thema „Une fièvre brûlante" von Grétry	" C.	
172.	10 " " " " „La stessa, la stessissima" von Salieri	" B.	
173.	7 " " " Quartett „Kind willst du ruhig schlafen" von Winter	" F.	
174.	8 " " " Trio „Tändeln und Scherzen" von Süßmayr	" F.	
175.	13 " " " Thema „Es war einmal ein alter Mann" von Dittersdorf	" A.	
176.	6 leichte Variationen	" G.	
177.	6 " " über ein Schweizerlied	" E.	
178.	24 Variationen über die Arie „Vieni amore" von V. Righini	" D.	
179.	7 " " " das Volkslied „God save the King"	" C.	
180.	5 " " " " „Rule britannia"	" D.	
181.	32 " " " " " " " " " " " "	" Cm.	
182.	8 " " " " Lied „Ich hab' ein kleines Hättchen nur"	" B.	

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*Die Resultate der kritischen Revision dieser Ausgabe sind  
Eigenthum der Verleger.*



## SECHS VARIATIONEN

für das Pianoforte

von

Beethovens Werke.

**L. VAN BEETHOVEN.**Serie 17. N<sup>o</sup> 162.

Der Fürstin Oeschalchi gewidmet.

Op. 34.

Adagio.

*Cantabile.*

TEMA.

The musical score is written for piano and consists of eight systems of music. The first system is the theme, marked 'Adagio. Cantabile.' and 'TEMA.' It begins with a piano (p) dynamic. The second system continues the theme with a crescendo (cresc.) and a forte (sf) dynamic. The third system shows the first variation with a piano (pp) dynamic and a crescendo (cresc.) leading to a forte (sf) dynamic. The fourth system shows the second variation with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (sf) dynamic. The fifth system shows the third variation with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (sf) dynamic. The sixth system shows the fourth variation with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (sf) dynamic. The seventh system shows the fifth variation with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (sf) dynamic. The eighth system shows the sixth variation with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (sf) dynamic.

## VAR. I.

*p*

*p*



## Allegro, ma non troppo.

## VAR. II.

VAR. II.

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

## Allegretto.

## VAR. III.

VAR. III.

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



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

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

**Tempo di Menuetto.**

**Tempo di Menuetto.**

**VAR.IV.**

Tempo di Menuetto.

VAR. IV

*p*

*cresc.* *tr* *p*

*cresc.* *sf* *p*

*p*

*crescendo* *sf* *decrescendo* *p*

Marcia.  
Allegretto.

VAR. V.

The musical score for Variation V is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'Marcia. Allegretto.' and consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second system features a fortissimo (*ff*) dynamic and a piano (*p*) dynamic, with a crescendo (*cresc.*) marking. The third system starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The fourth system begins with a fortissimo (*f*) dynamic and includes a fortissimo (*f*) dynamic. The fifth system starts with a fortissimo (*f*) dynamic and includes a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The sixth system begins with a piano (*p*) dynamic and includes a fortissimo (*ff*) dynamic. The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a variety of articulation marks.

(7) 7

*pp* *cresc.* *f* *decresc.*

Allegretto.

VAR. VI.

*p* *dolce*

*p* *f*

*cresc.* *f* *tr*

*p* *f*

*p* *f* 1.

## Coda.

2.

The musical score for the Coda section consists of 17 measures. It is written for piano in a key with one flat (B-flat major or D minor). The first system contains measures 1-4, the second system measures 5-8, the third system measures 9-12, the fourth system measures 13-16, and the fifth system contains measure 17. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The tempo is marked 'Adagio molto.' in the fifth system. The score concludes with a trill in the final measure.

Measures 1-4: First system, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 1 includes a '2.' marking.

Measures 5-8: Second system, continuing the melodic and rhythmic development. Measure 7 includes a 'cresc.' marking.

Measures 9-12: Third system, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 11 includes a 'f' marking.

Measures 13-16: Fourth system, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 15 includes a 'f' marking.

Measure 17: Fifth system, concluding the Coda section with a trill in the right hand.

Adagio molto.

decresc.

p

f

tr

This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation is highly complex, featuring numerous triplets, sixteenth-note runs, and dense chordal textures. The first system includes a wavy line above the treble staff. The second system continues the intricate patterns. The third system features a long, sustained chord in the treble. The fourth system is marked with *cresc.* and includes a *sf* (sforzando) marking. The fifth system is marked with *decresc.* and includes a *p* (piano) marking. The sixth system concludes with a *f* (forte) marking. The page number (9) is in the top right corner, and the number 162 is at the bottom center.

B. 162.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef). The notation is complex, featuring various musical elements:

- System 1:** The bass staff contains a series of triplets of eighth notes. The treble staff has a few notes and rests.
- System 2:** The bass staff has a continuous sixteenth-note pattern marked *cresc.* and *p*. The treble staff features a trill and a sixteenth-note pattern.
- System 3:** The bass staff continues the sixteenth-note pattern. The treble staff has a trill and a sixteenth-note pattern.
- System 4:** The bass staff has a continuous sixteenth-note pattern marked *crescendo*. The treble staff features a trill and a sixteenth-note pattern.
- System 5:** The bass staff has a continuous sixteenth-note pattern. The treble staff features a trill and a sixteenth-note pattern.
- System 6:** The bass staff has a continuous sixteenth-note pattern. The treble staff features a trill and a sixteenth-note pattern.

The notation includes various musical symbols such as triplets, sixteenth notes, trills, and dynamic markings like *cresc.*, *p*, and *crescendo*.