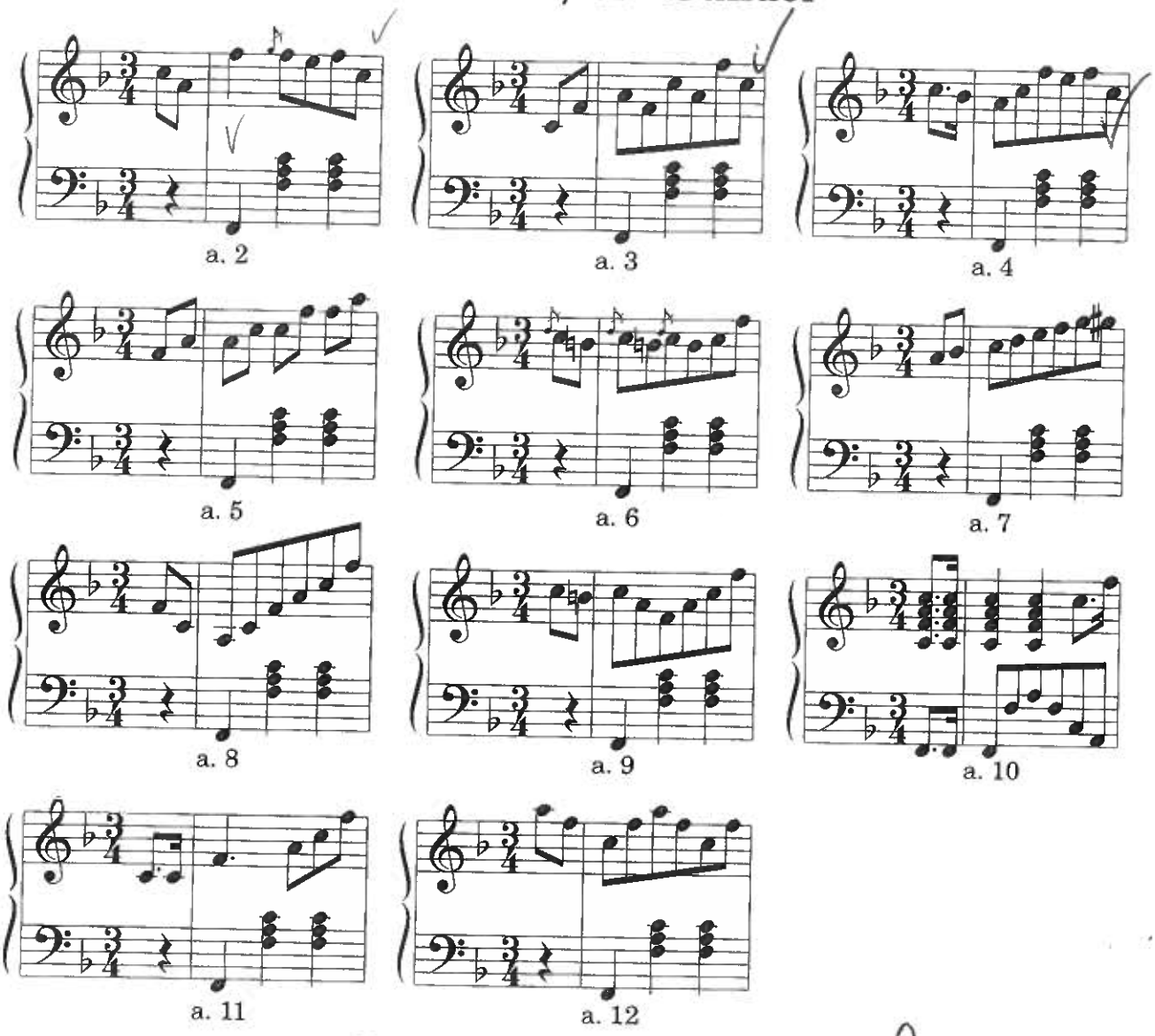
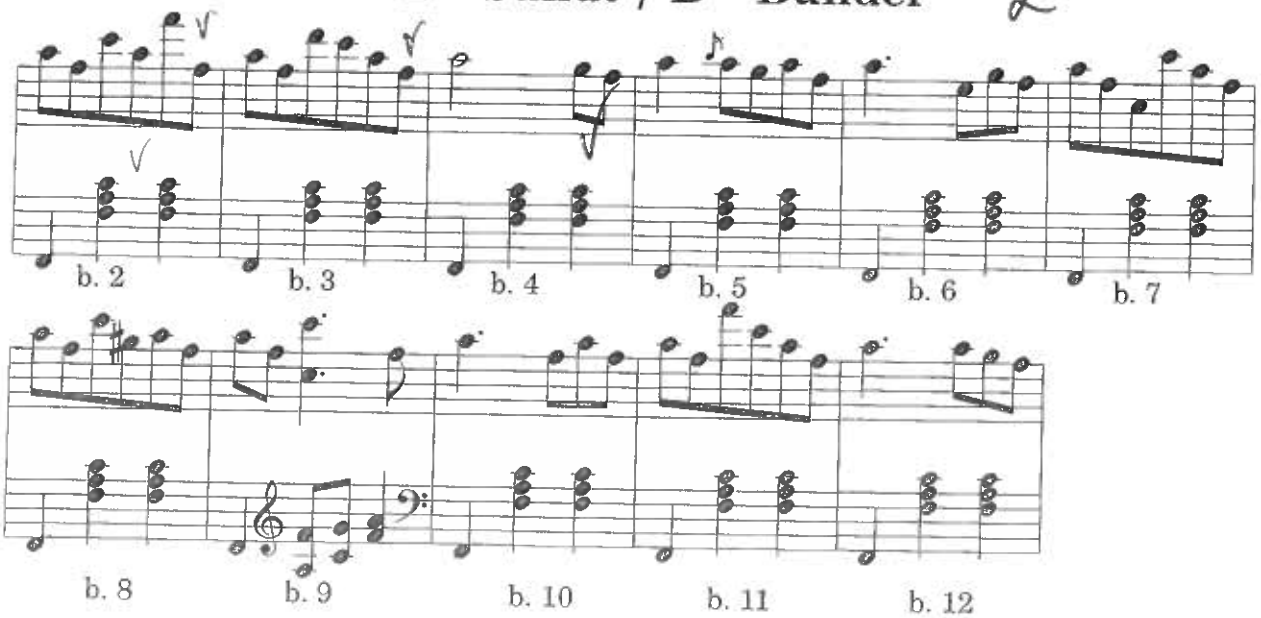
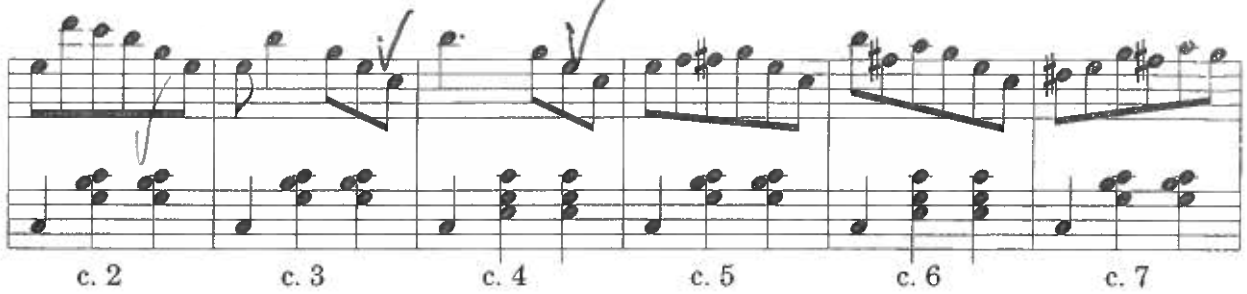
A - bundt / A - Bündel

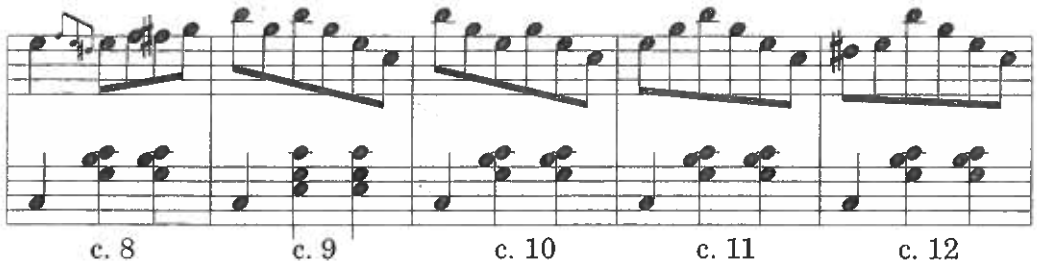


B - bundt / B - Bündel

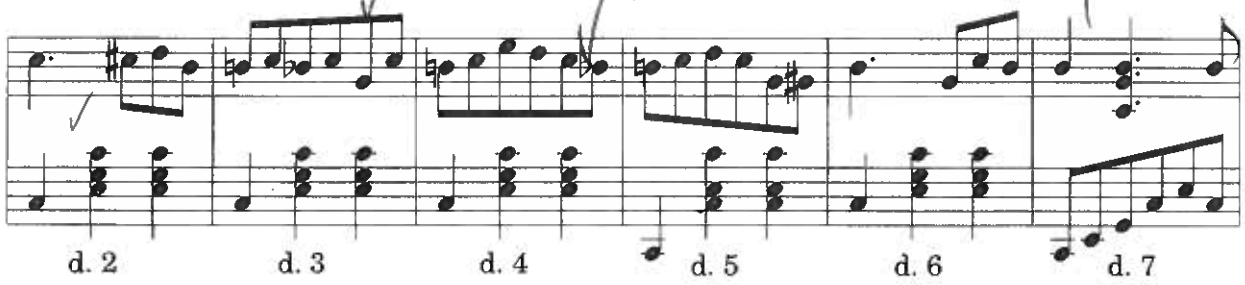


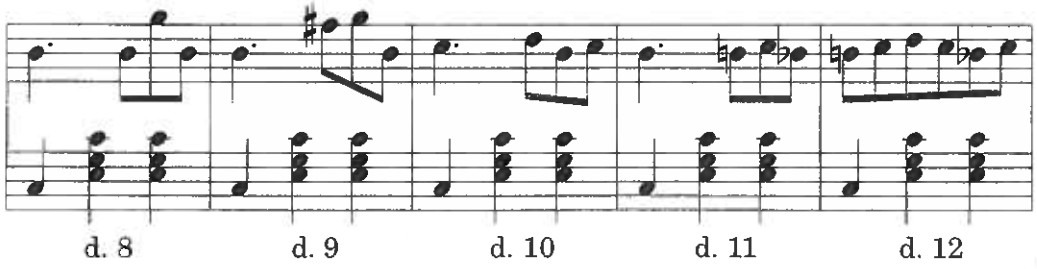
C - bundt / C - Bündel



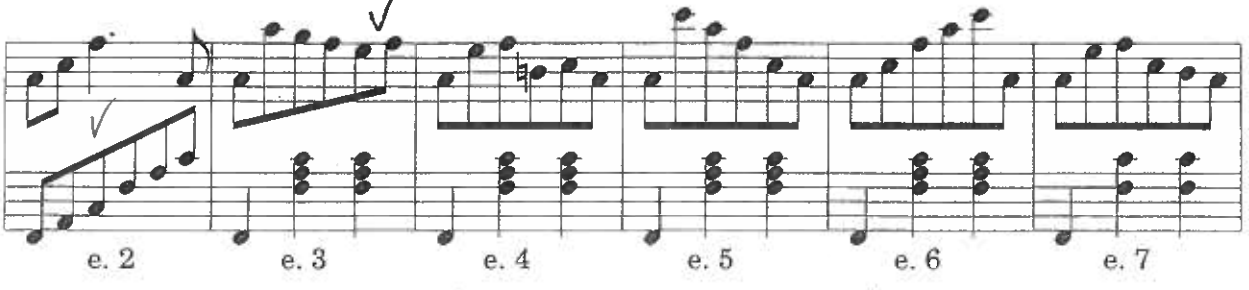


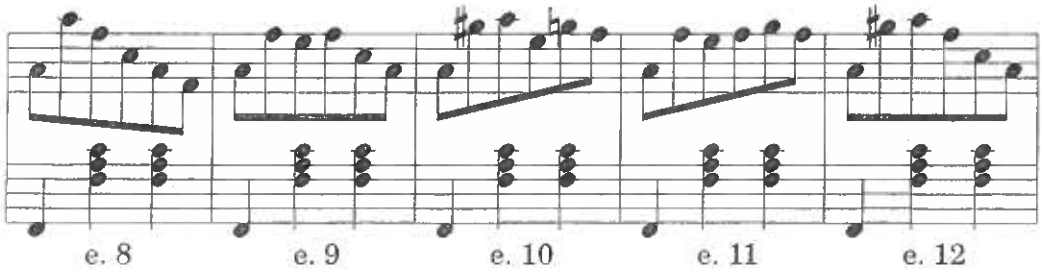
D - bundt / D - Bündel



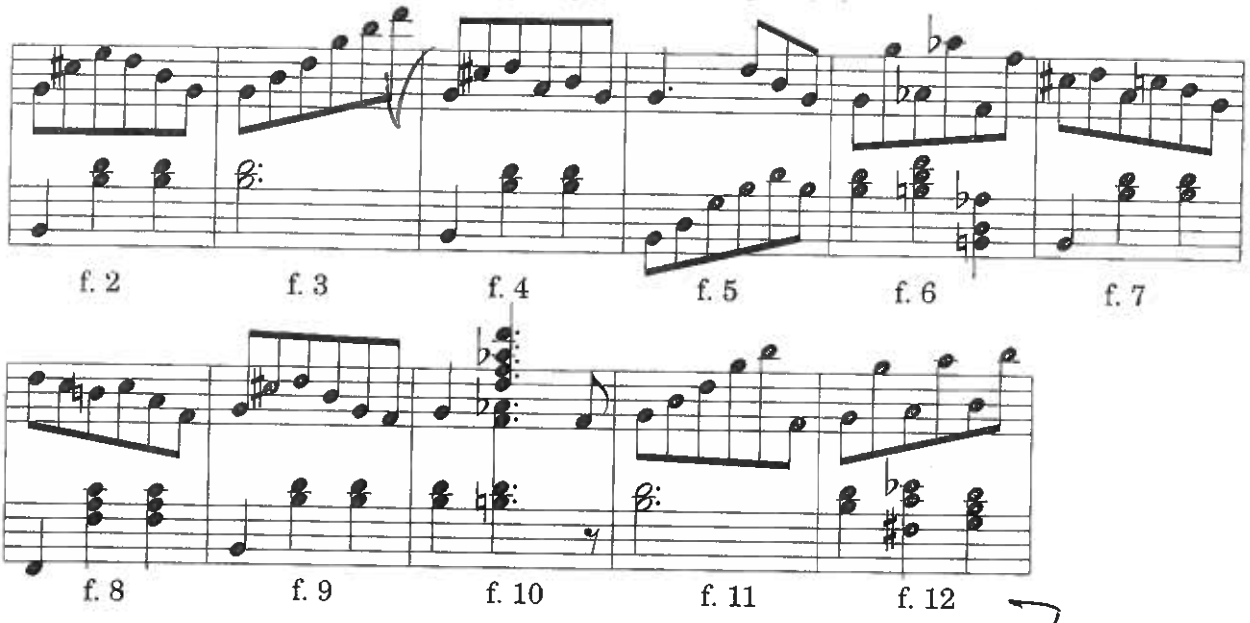


E - bundt / E - Bündel

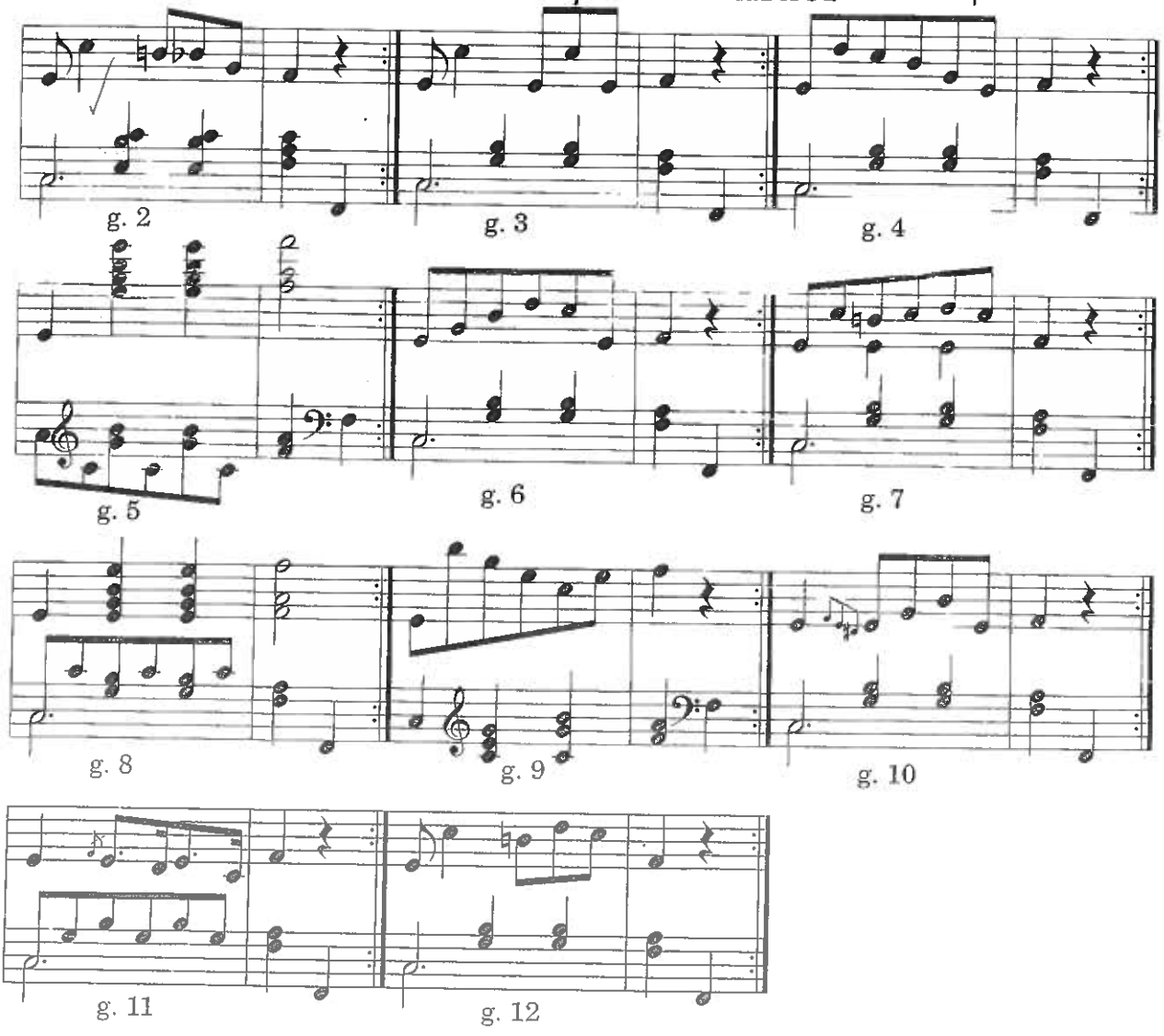




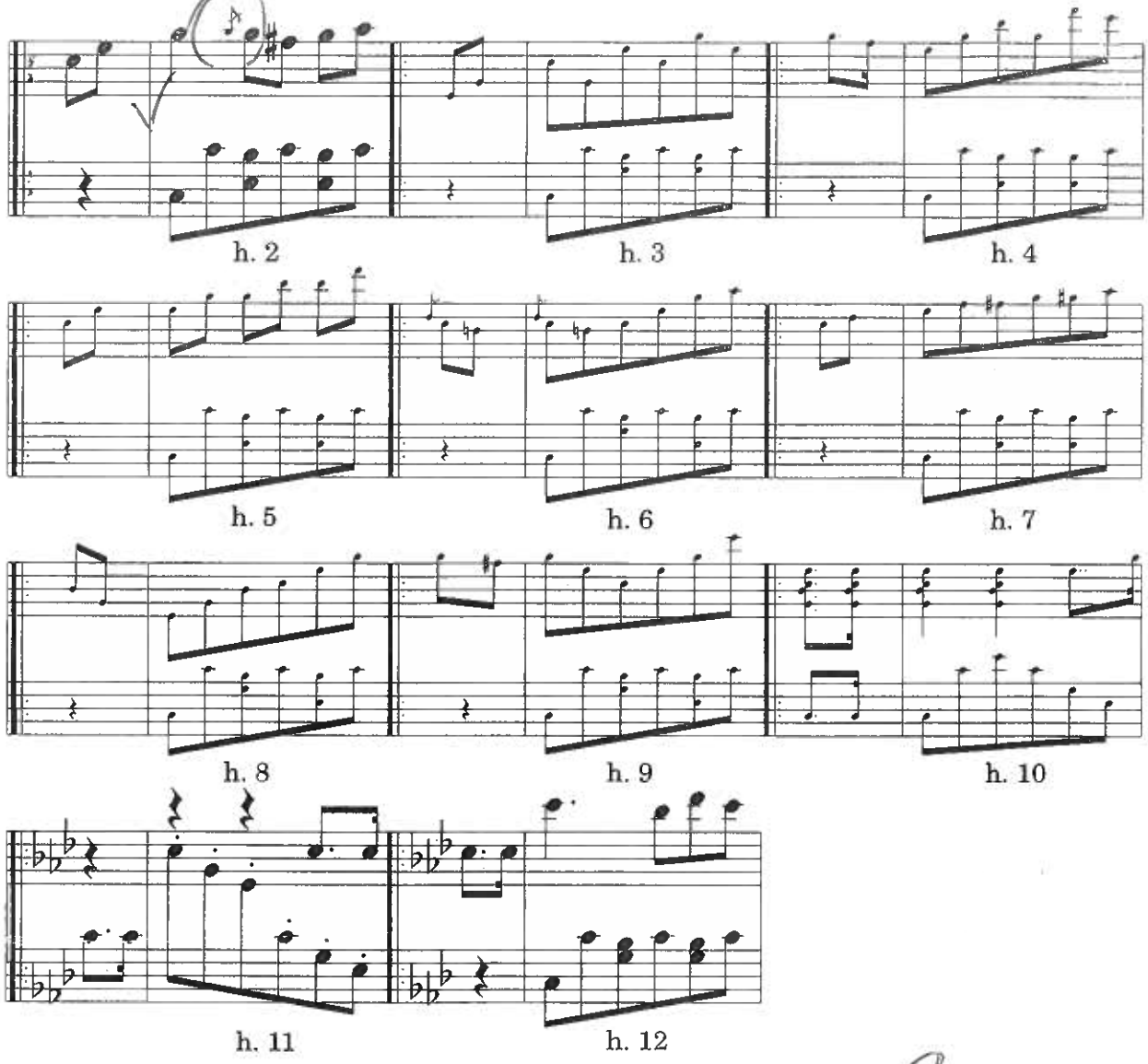
F - bundt / F - Bündel



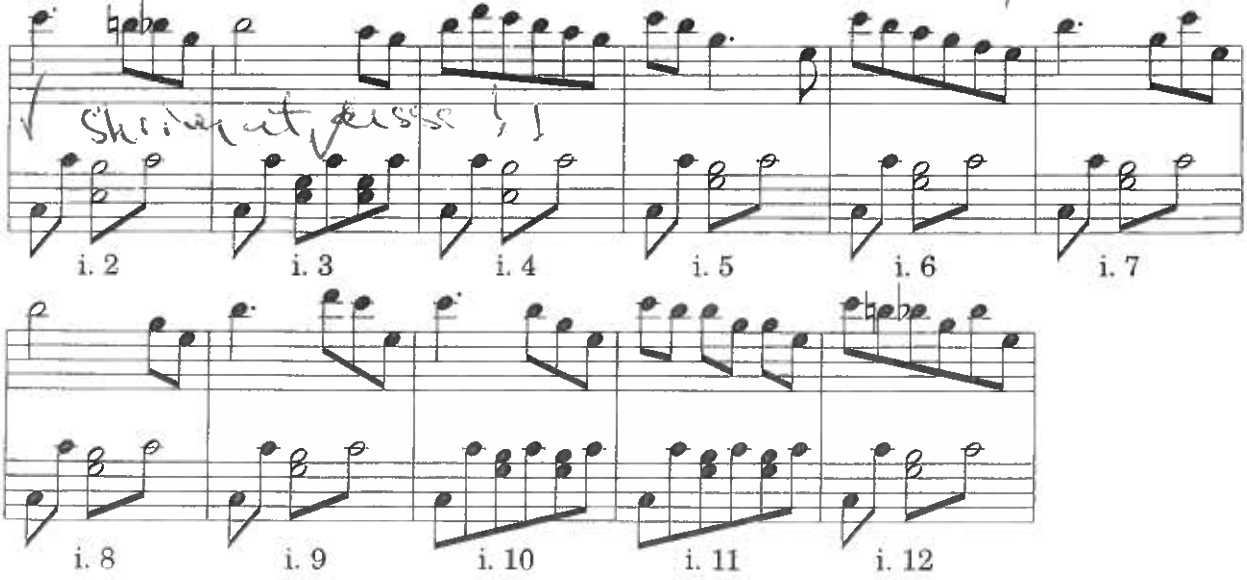
G - bundt / G - Bündel



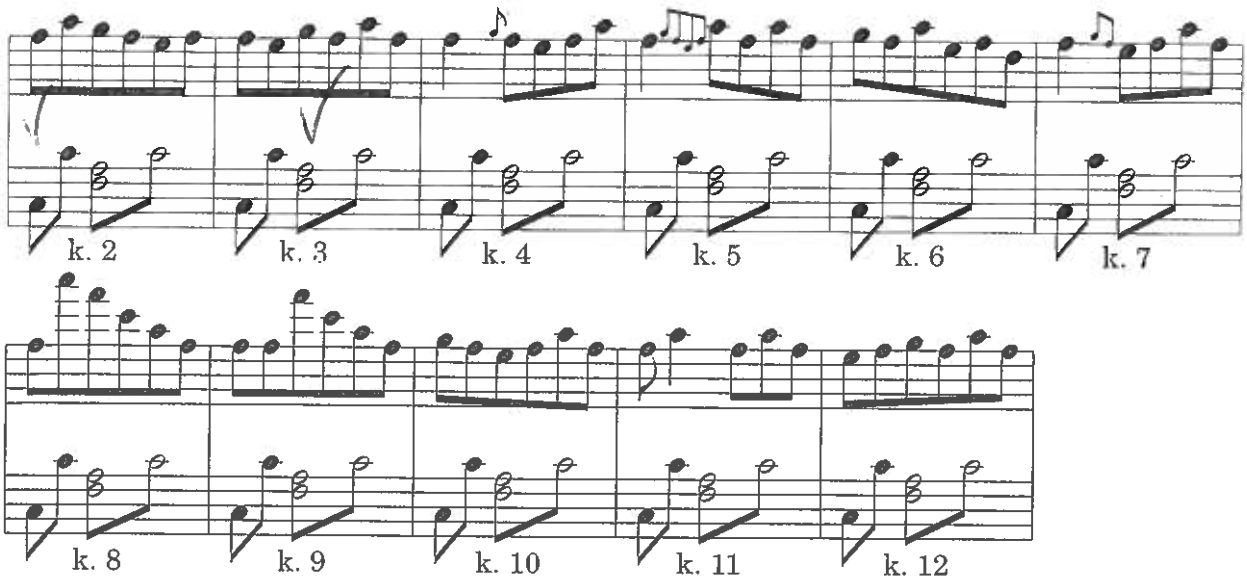
H - bundt / H - Bündel



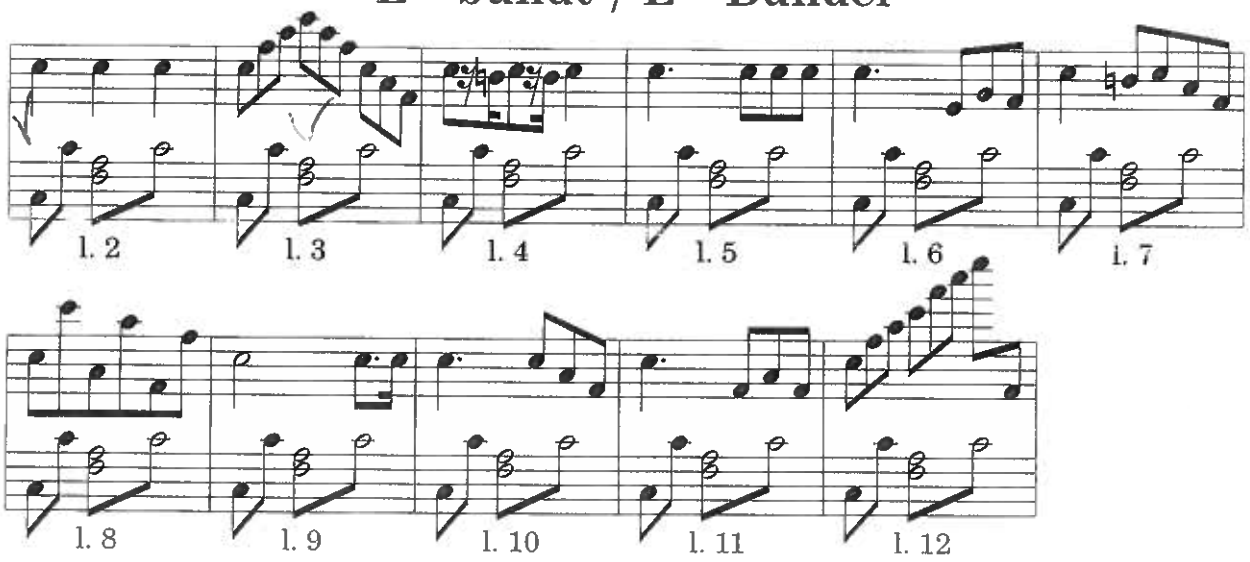
I - bundt / I - Bündel



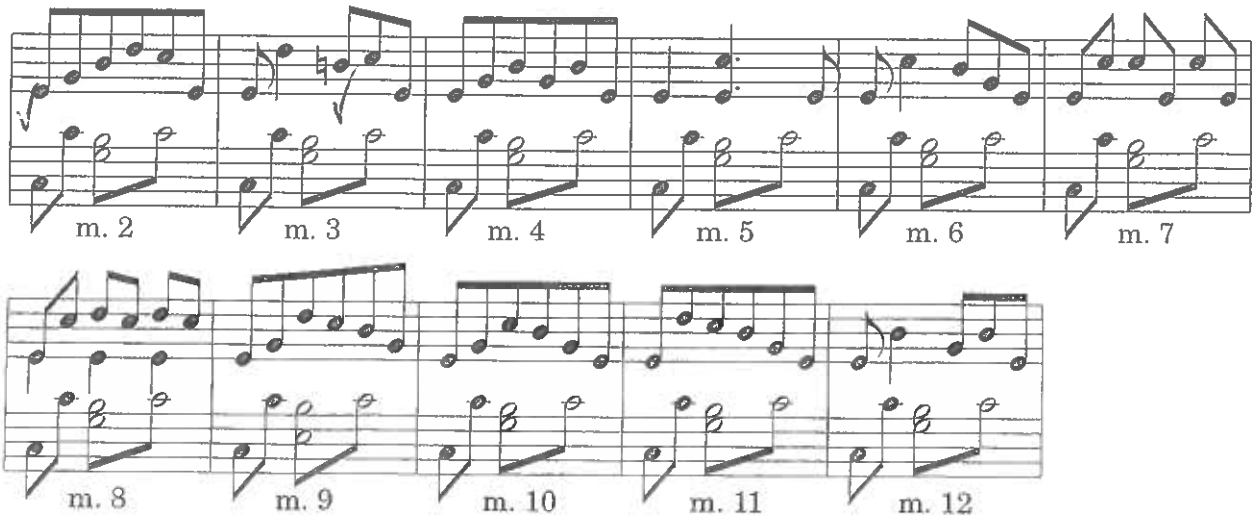
K - bundt / K - Bündel



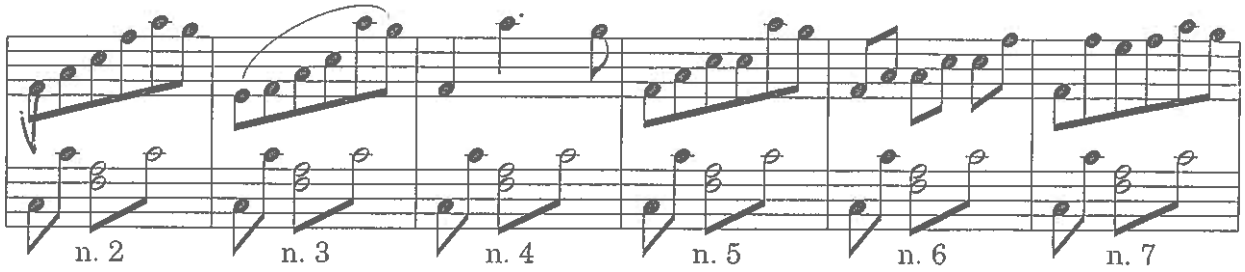
L - bundt / L - Bündel

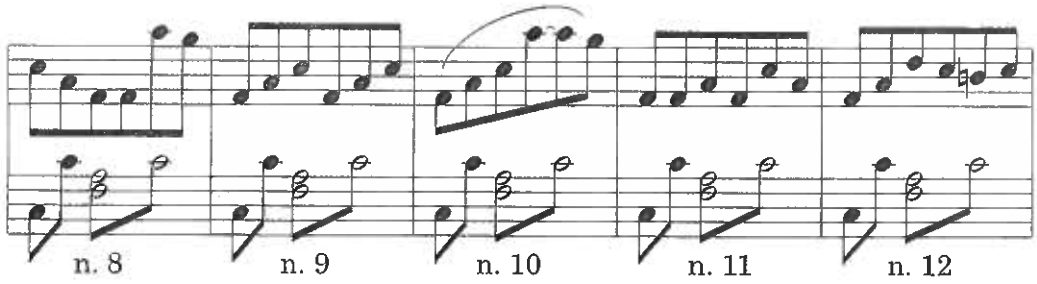


M - bundt / M - Bündel

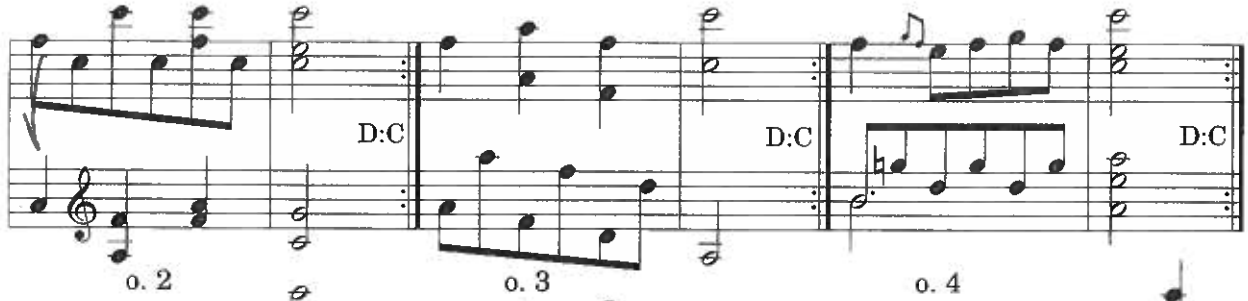


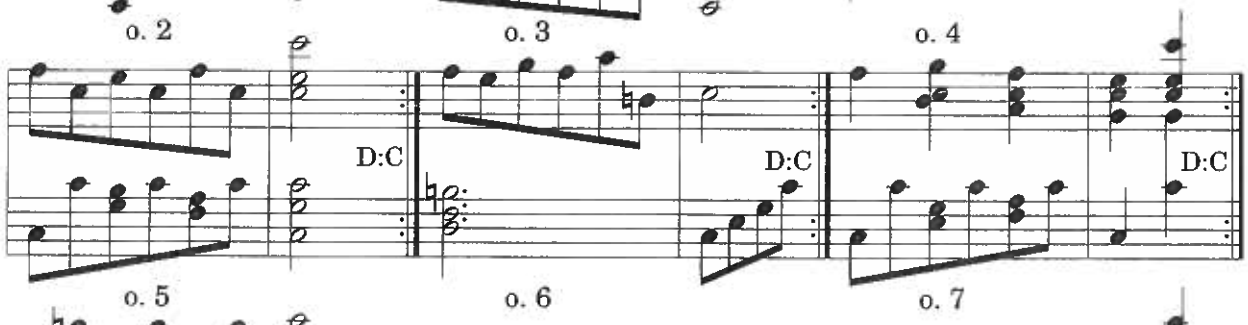
N - bundt / N - Bündel

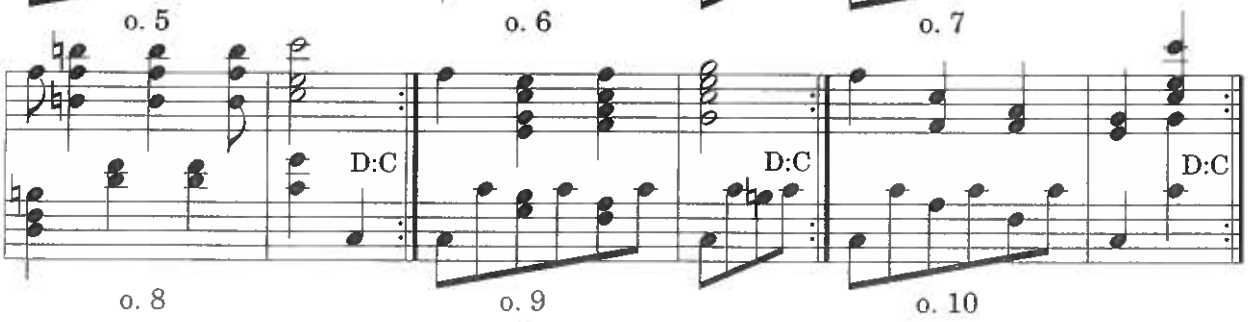


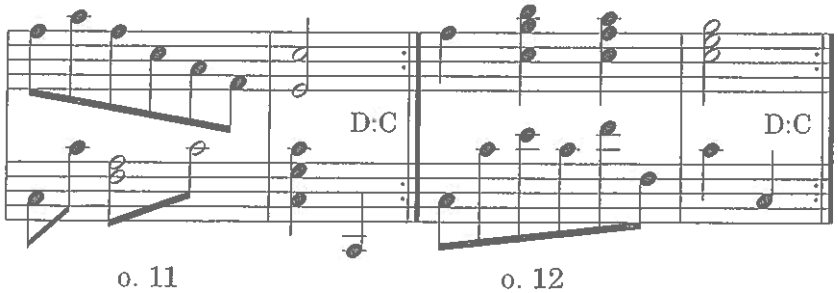


O - bundt / O - Bündel

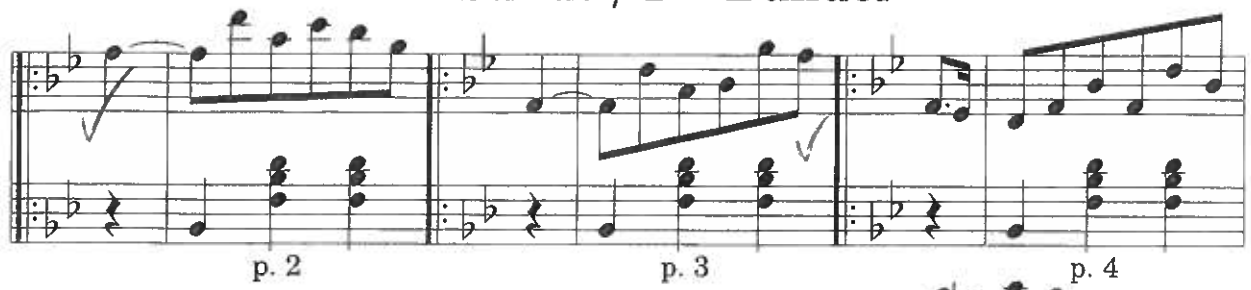




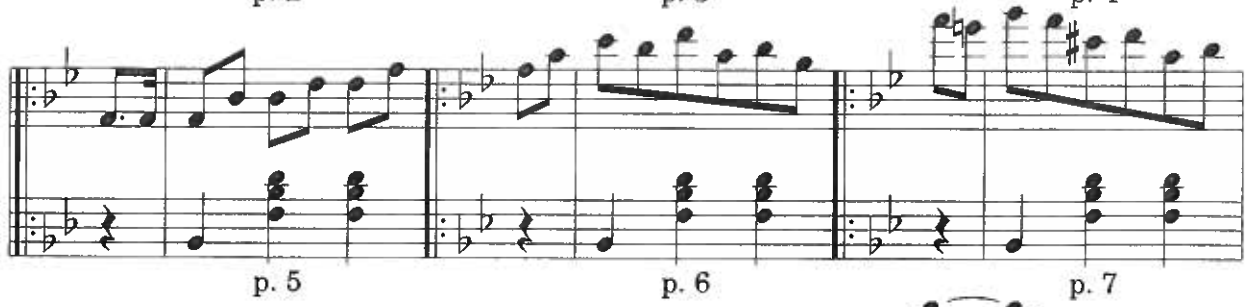




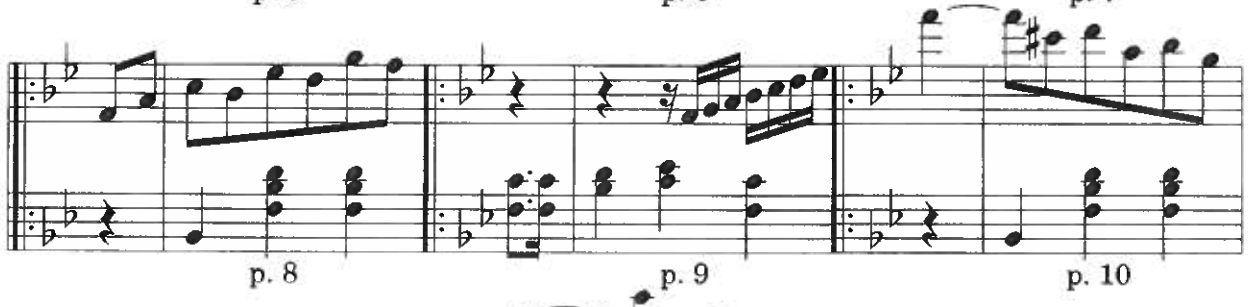
P - bundt / P - Bündel



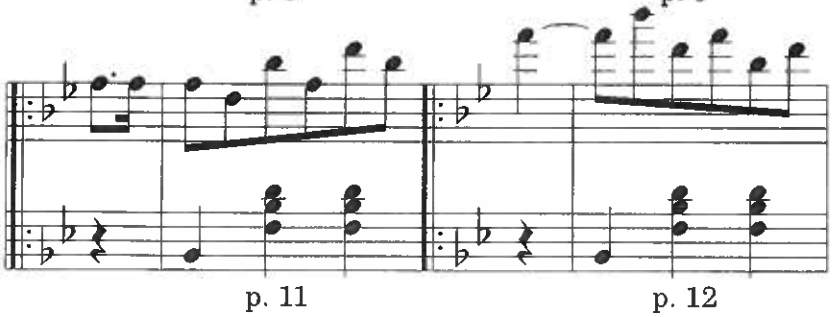
p. 2 p. 3 p. 4



p. 5 p. 6 p. 7

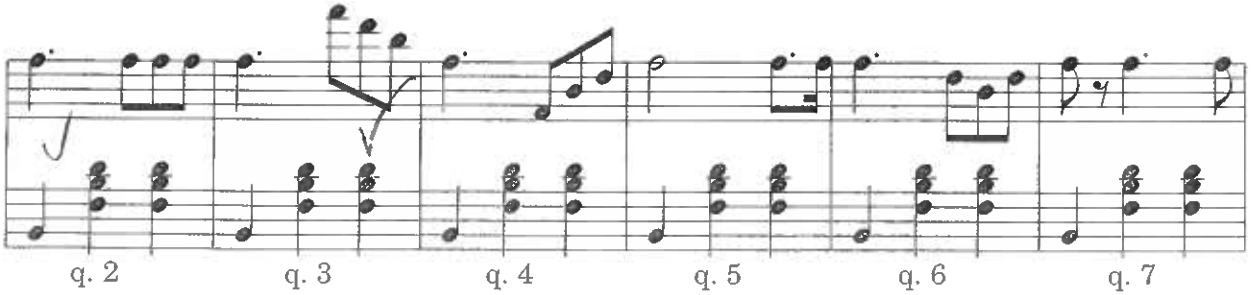


p. 8 p. 9 p. 10

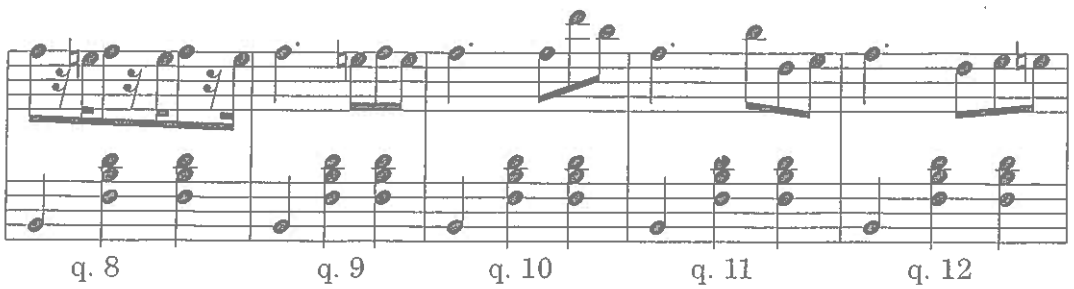


p. 11 p. 12

Q - bundt / Q - Bündel

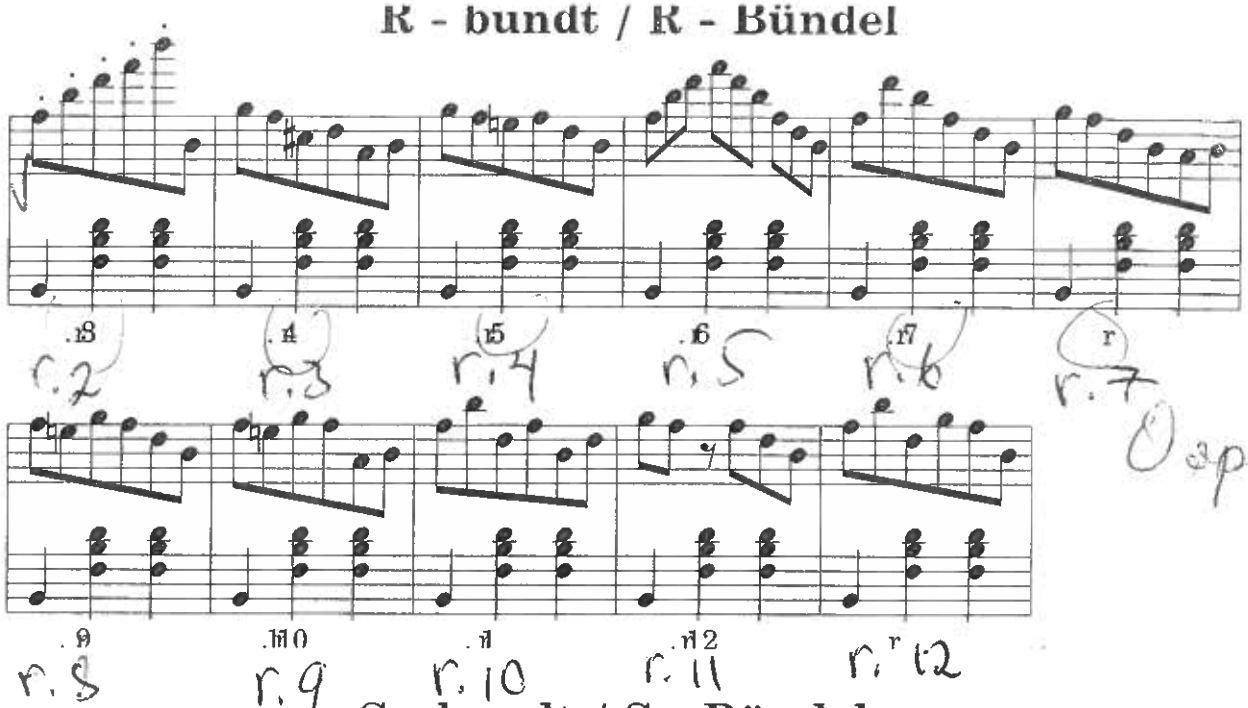


q. 2 q. 3 q. 4 q. 5 q. 6 q. 7

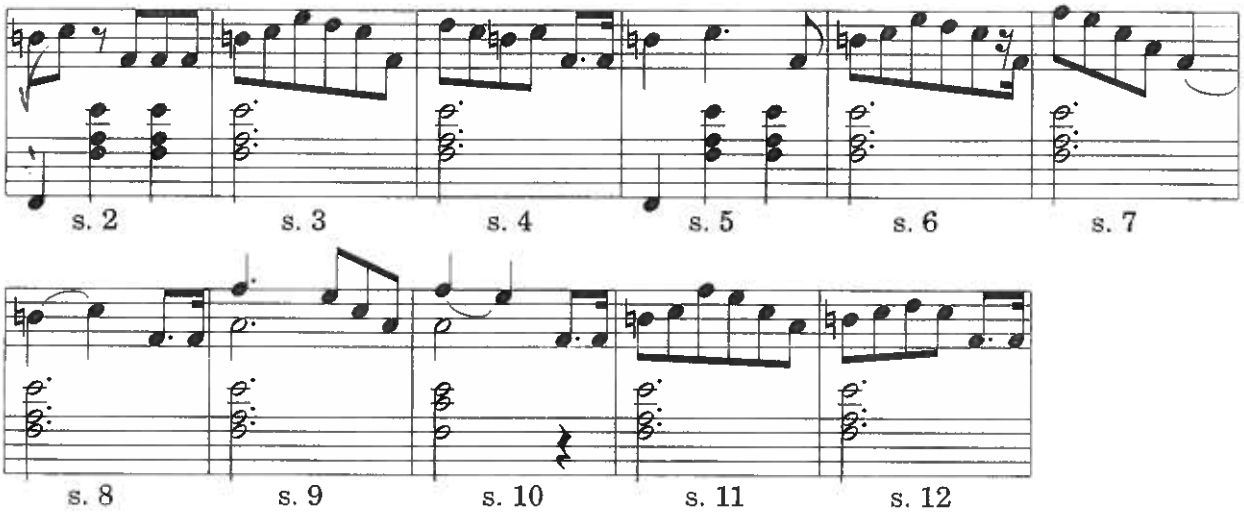


q. 8 q. 9 q. 10 q. 11 q. 12

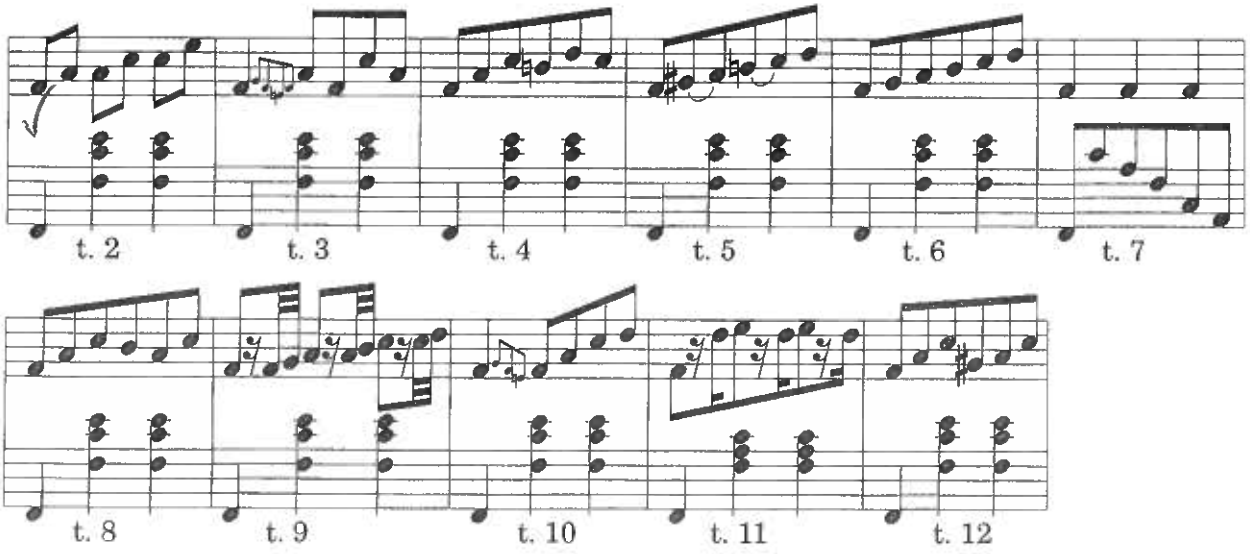
R - bundt / R - Bündel



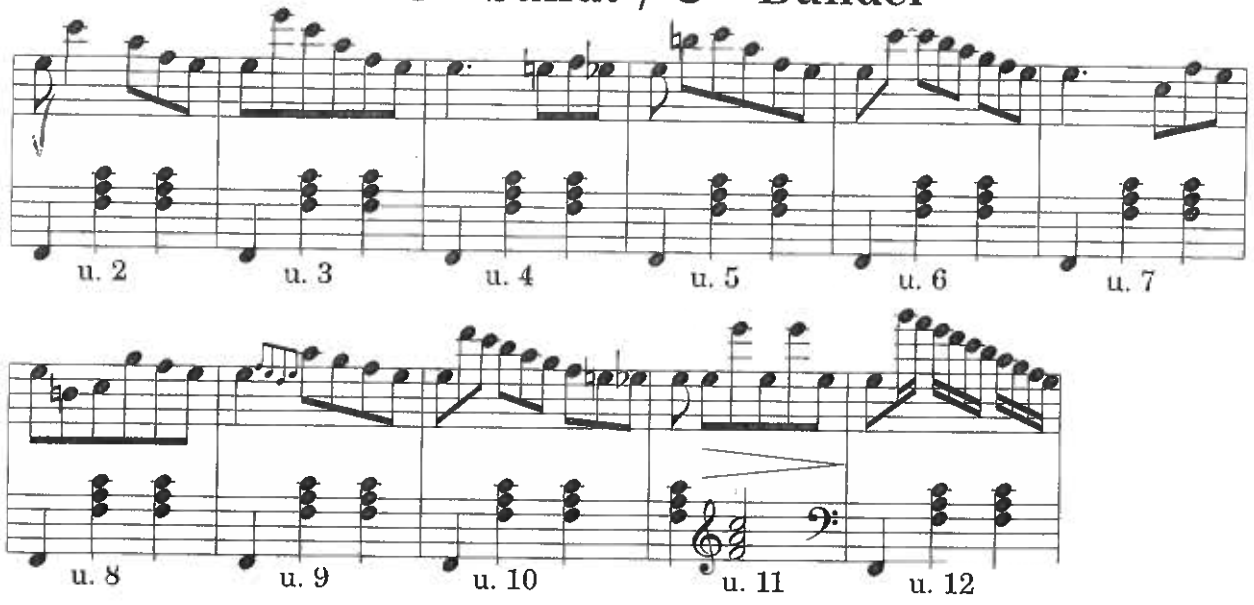
S - bundt / S - Bündel



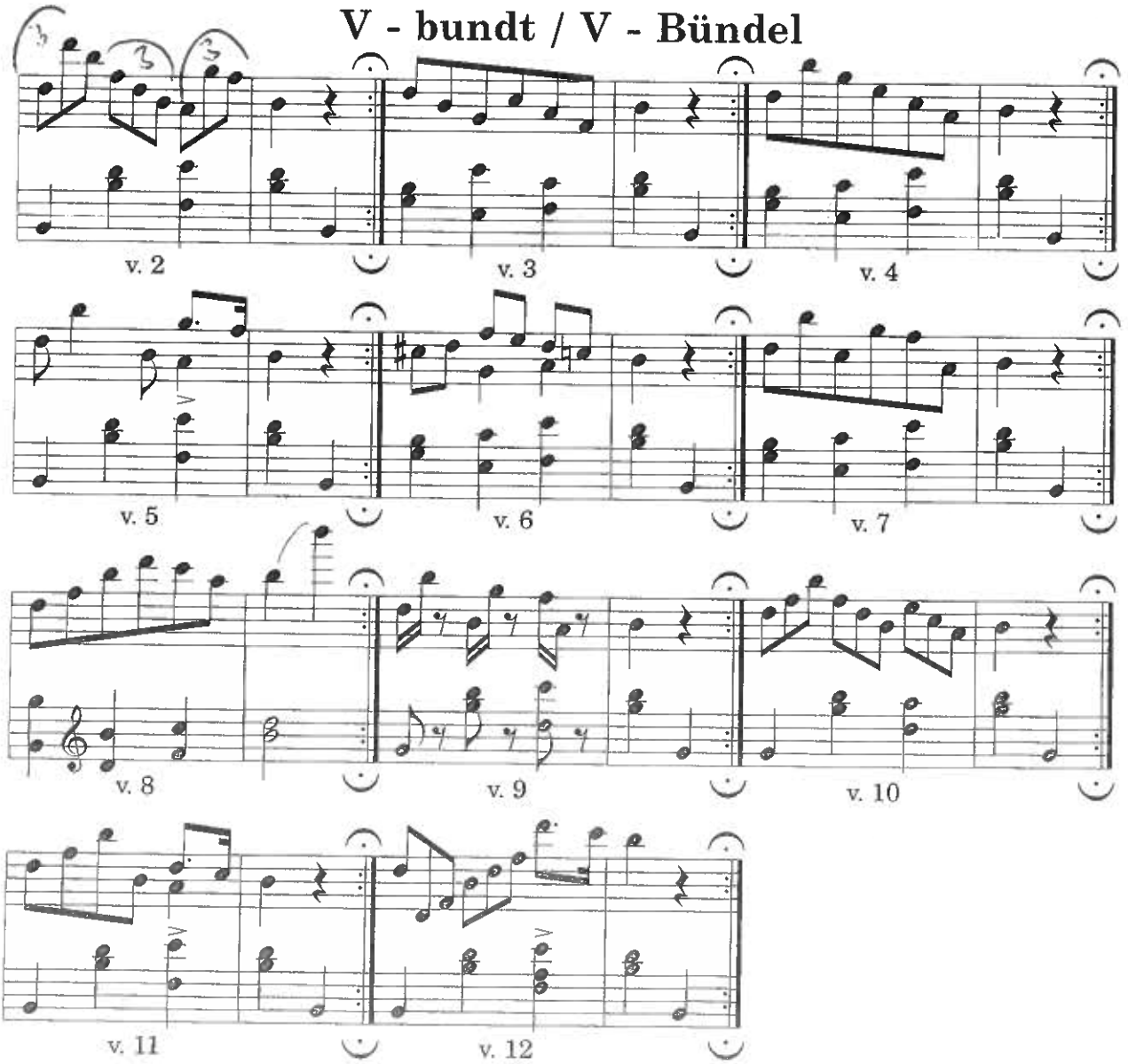
T - bundt / T - Bündel



U - bundt / U - Bündel

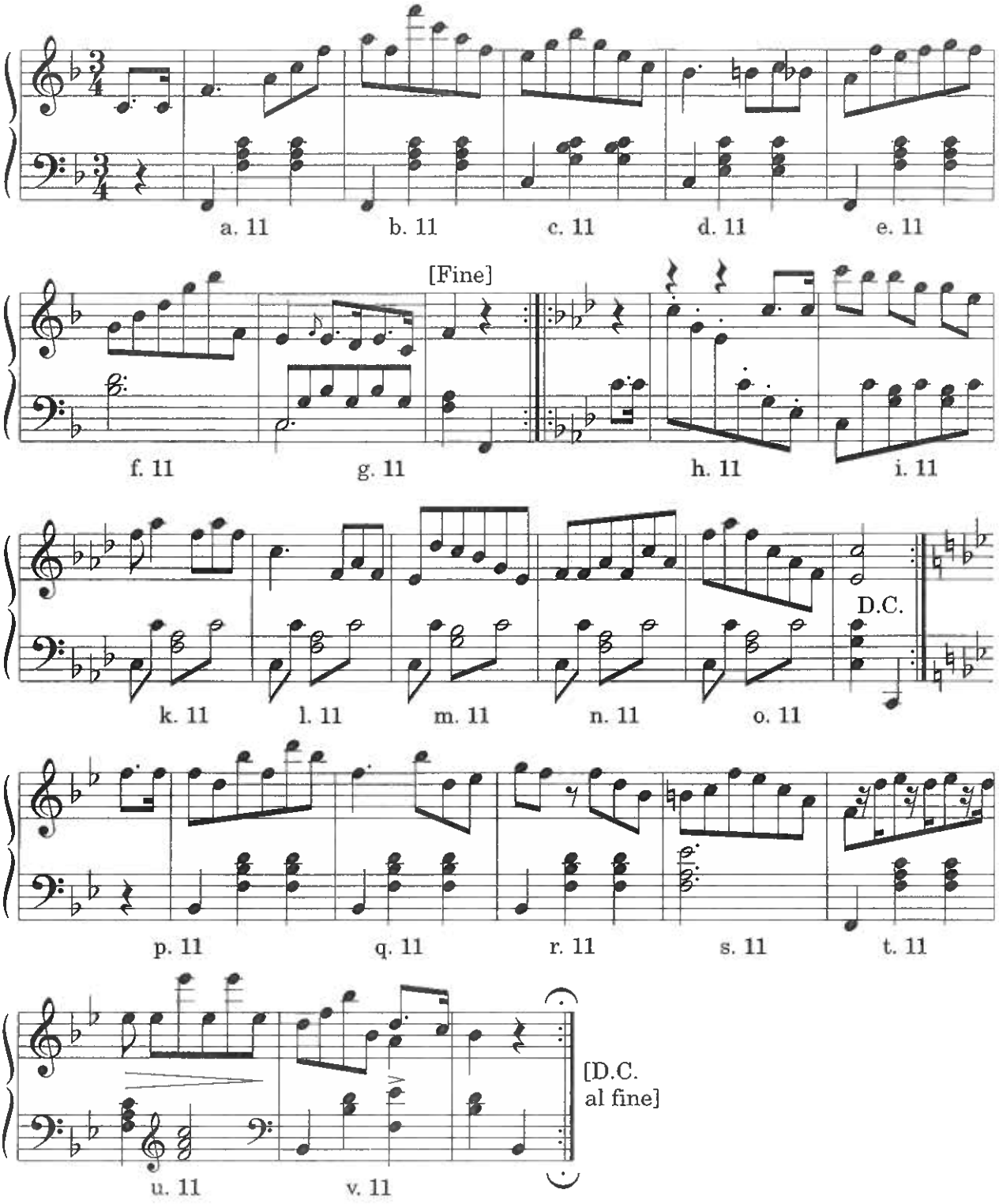


V - bundt / V - Bündel



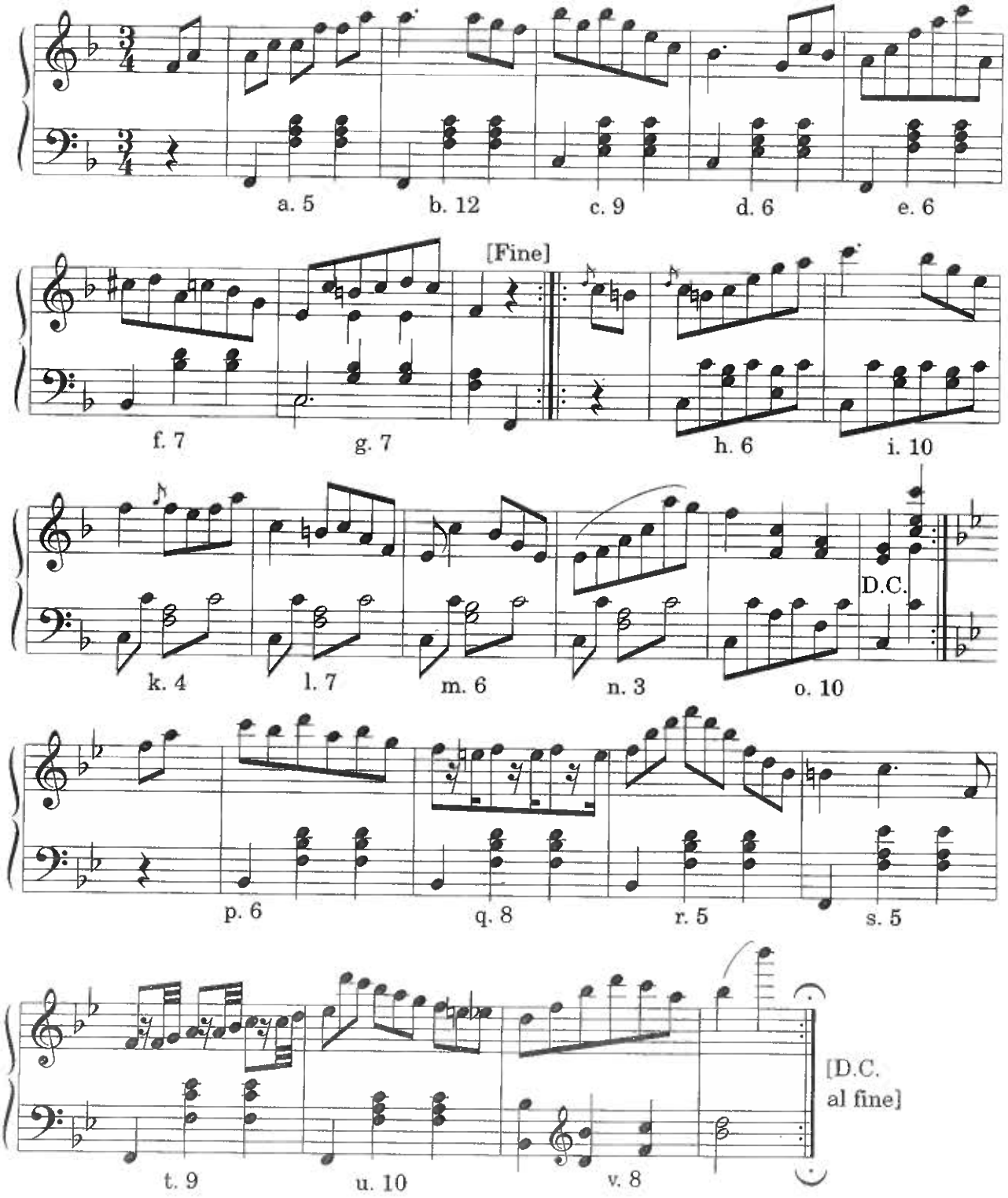
Kaleidakustikon.

Alle 11 - takterne/Alle 11-Takte



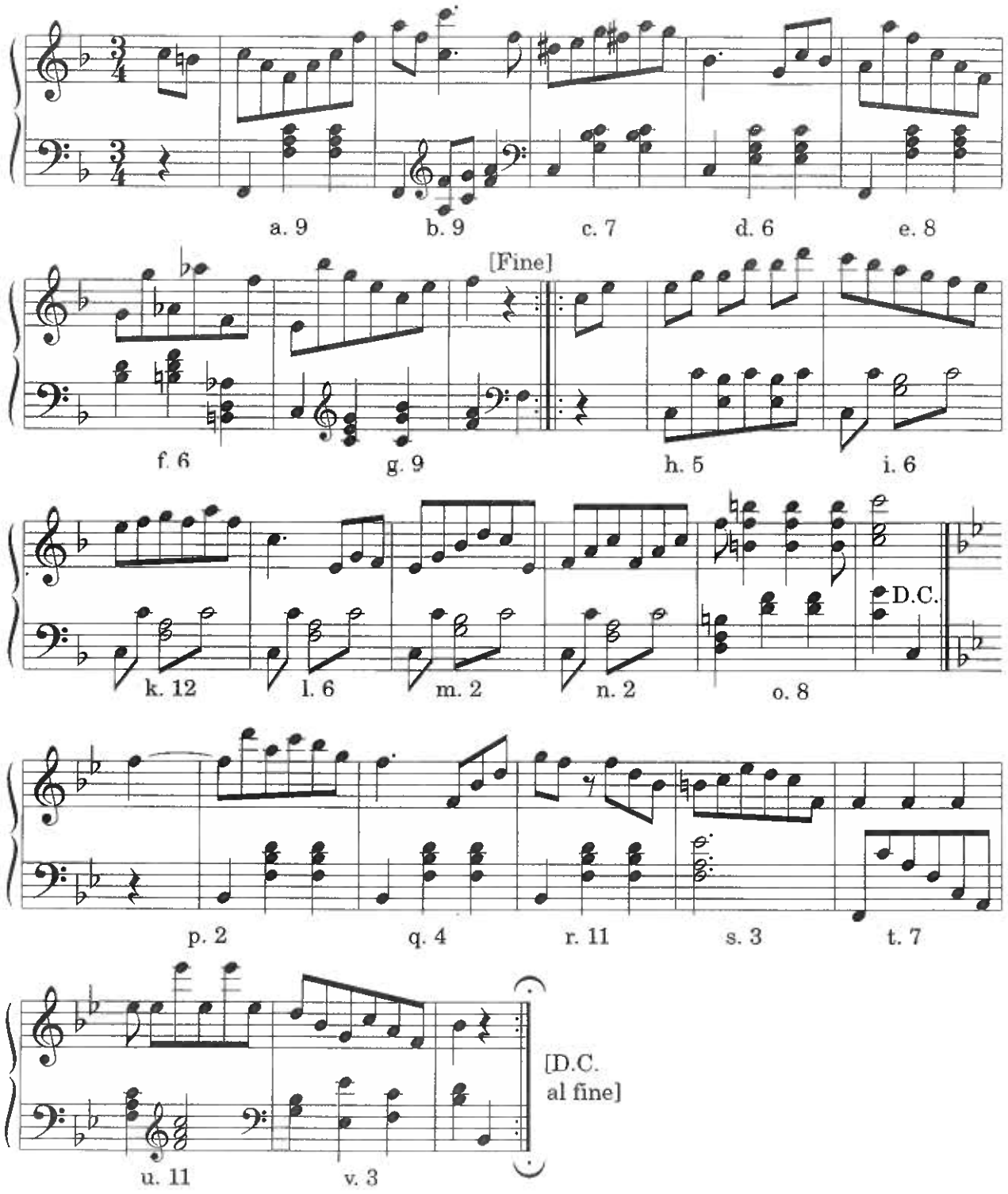
Kaleidakustikon.

Efter terningkast af udgiverne (I)/Nach Würfen der Herausgeber (I)



Kaleidakustikon.

Efter terningkast af udgiverne (II)/Nach Würfen der Herausgeber (II)



201), von Anton Keyper kopiert und auf den 7/2 1818 datiert, findet sich in Der königlichen Bibliothek, Kopenhagen, und mag als eine Vorstudie zu diesem Satz betrachtet werden. Der erste Abschnitt in C-dur, 16 Takte lang, ist beinahe mit dem Thema des Andantinos identisch (im 1. Takt steht im Baß c' statt des Oktavsprungs, im zweiten Akkord des 2. Taktes fehlt c'). Der folgende Abschnitt, »più moto«, C-moll, 16 Takte lang, ist eine Variation des Lento-Abschnitts, nur mit zwei oder vier gleichen Vierteln statt einer Halben bzw. einer Ganzen (Beisp. 10).
Das Lento in C-dur schließt das Stück ab.

Kaleidakustikon, en musikalsk Underholdning for Claverspillere. F-dur. 3/4. (DF 215). Erschienen bei C. C. Loose Dezember 1820 (in Adresseavisen 14/12 1820 angezeigt). Siehe die Beschreibung des K.s, S. 147.

Ludwig van Beethoven: »Kühl, nicht lau«. 3st. Kanon. B-dur. 4/4 (Kinsky/Halm, WoO 191).
Der Überlieferung nach hat Beethoven diesen Kanon (hier in aufgelöster Form mitgeteilt) für Kuhlau während dessen Besuch bei ihm am. 2. Sept. 1825 komponiert. (Näheres darüber in Gorm Busk: *Friedrich Kuhlau. En biografi og en kritisk analyse af hans musikdramatiske produktion,* Kopenhagen 1986, S. 55-59).
Die drei Stimmen setzen vier Takte verschoben im Einklang ein. Schluß am Ende jedes Stimmenverlaufs. Die vier ersten Töne der Melodie sind B-A-C-H, die Kuhlau dreimal musikalischen Rätseln zugrundegelegt hat (Nr. 25, 34 und 41).