

SECHS VARIIRTE THEMEN

für Pianoforte allein oder mit Flöte oder Violine.

FLAUTO.

TEMA.
Andantino quasi Allegretto.

Nº I. AIR ECOSSAIS.

L.v. Beethoven, Op. 105.

Musical notation for the first system of the first theme. It 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 music is in a simple, rhythmic style. The third staff ends with a double bar line and the text "VAR. I. tacet." written in a box.

Musical notation for the second system of the first theme. It consists of two staves. The first staff is labeled "VAR. II." and continues the melodic line with more rhythmic variation. The second staff continues the piece, ending with a double bar line.

Musical notation for the third system of the first theme. It consists of two staves. The first staff is labeled "VAR. III. Allegro." and begins with a piano (*p*) dynamic. The second staff continues the piece, ending with a double bar line.

Musical notation for the fourth system of the first theme. It consists of two staves. The first staff has a tempo change to "Adagio." and a piano (*pp*) dynamic. The second staff has a tempo change to "Tempo I?" and a forte (*f*) dynamic. The system ends with a double bar line.

Musical notation for the fifth system of the first theme. It consists of two staves. The first staff continues the melodic line. The second staff ends with a double bar line and the text "dimin." written below.

Musical notation for the sixth system of the first theme. It consists of two staves. The first staff has dynamics of "pp", "dimin. pp", and "dolce". The second staff has a dynamic of "dim. p". The system ends with a double bar line.

TEMA.
Allegretto scherzoso.

Nº II. AIR ECOSSAIS.

Musical notation for the second theme. It 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 music is in a more rhythmic, scherzoso style. The second staff continues the piece, ending with a double bar line.

FLAUTO.

VAR. I.

First system of Variation I: Treble clef, C major, common time. Starts with a first finger fingering (1) and a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes.

Second system of Variation I: Continuation of the melody. Includes dynamics *f*, *dimin.*, and *p*. Ends with a first finger fingering (1).

VAR. II.

First system of Variation II: Treble clef, C major, common time. Features a melodic line with slurs and grace notes.

Second system of Variation II: Continuation of the melodic line with slurs and grace notes.

VAR. III.
Allegretto.

First system of Variation III: Treble clef, C major, 6/8 time. Starts with a *dolce* dynamic. Features a rhythmic pattern of eighth notes.

Second system of Variation III: Continuation of the rhythmic pattern. Includes dynamics *ff* and *sf*. Ends with a first finger fingering (1).

FLAUTO.

Nº III. AIR AUTRICHIEN.

TEMA.
Andantino.

p

VAR. I.

VAR. II.

VAR. III.

VAR. IV.

f

VAR. V.
Adagio sostenuto, ma non troppo.

p

ritard.

VAR. VI.
Andante con moto.

FLAUTO.

p

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

dolce *f*

p *pp* *pp* *f*

TEMA.
Andante espressivo.

Nº IV. AIR ECOSSAIS.

VAR. I.
tacet.

VAR. II.

VAR. III.

espress.

FLAUTO.

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 6/8 time signature. The melody is characterized by eighth-note patterns and rests. The second and third staves continue the melodic line, with the third staff ending with a double bar line.

VAR. I.

Variation I is in 6/8 time and features a more complex melodic line with many slurs and ties. It consists of two staves of music. The first staff starts with a treble clef and a 6/8 time signature. The second staff continues the variation, ending with a double bar line.

VAR. II.

Variation II is in 6/8 time and includes a triplet of eighth notes in the first measure of the first staff. It consists of two staves of music. The first staff starts with a treble clef and a 6/8 time signature. The second staff continues the variation, ending with a double bar line.

VAR. III.

Allegro assai.

Variation III is in 2/4 time and is marked 'Allegro assai'. It features a rhythmic pattern of eighth notes and rests, with seven measures numbered 1 through 7 above the first staff. It consists of four staves of music. The first staff starts with a treble clef and a 2/4 time signature. The second and third staves continue the rhythmic pattern, and the fourth staff concludes the variation with a double bar line.

FLAUTO.

Nº VI. AIR ECOSSAIS.

Allegretto piu tosto vivace.

The main musical notation consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beaming and slurs. The second staff continues the melodic line with similar rhythmic complexity.

VAR. I.

The first variation (VAR. I) is presented in two staves. It maintains the G major key signature and 6/8 time signature. The melody is more melodic and less rhythmically dense than the main piece, featuring a mix of quarter and eighth notes with some slurs.

VAR. II.

The second variation (VAR. II) consists of two staves. It features a more rhythmic and repetitive melodic pattern, primarily using eighth notes with frequent beaming. The key signature and time signature remain G major and 6/8.

VAR. III.

The third variation (VAR. III) is shown on a single staff. It introduces a change in key signature to G minor (one flat) and maintains the 6/8 time signature. The melody is characterized by a triplet of eighth notes and a more flowing, legato feel.

VAR. IV.

The fourth variation (VAR. IV) is on a single staff. It returns to G major and 6/8 time. The melody is more rhythmic and features a 'dimin. f' (diminuendo fortissimo) dynamic marking towards the end of the variation.

The fifth variation is on a single staff, continuing the melodic development in G major and 6/8 time. It features a series of eighth-note patterns with slurs.

The sixth variation is on a single staff, showing further melodic and rhythmic development in G major and 6/8 time.

The seventh variation is on a single staff. It concludes the piece with a dynamic marking of 'p' (piano), followed by a 'cresc. f' (crescendo fortissimo) and a final 'p' (piano) marking.

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.

