

Fin de score



GRAND
TRIO
 pour
 Violon, Viola et Violoncelle
 composé par
L. VAN BEETHOVEN

NOUVELLE EDITION
 Op. 5. Pr. 2 fl. 42 kr.

MAYENCE
 ANVERS ET BRUXELLES
 chez les fils de B. Schott
 Rotterdam chez W. F. Lichtenauer

32.

Londres, chez Schott & C^{ie} 159 Regent Street.

GRAND TRIO.

Violoncello.

L. van BEETHOVEN Op. 3.

**Allegro
con brio.**

The musical score for the Violoncello part of the Grand Trio, Op. 3 by Beethoven, is written in bass clef with a key signature of two flats and a common time signature. The piece is marked 'Allegro con brio'. The score consists of 14 staves of music. The dynamics range from *pp* (pianissimo) to *f* (forte), with some passages marked *sf* (sforzando) and *cres.* (crescendo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line.

Violoncello.

The musical score consists of 12 staves of music in bass clef with a key signature of two flats. The notation includes various rhythmic values, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The word "calando" is written below the fourth staff, and "decrec." is written below the seventh staff.

Staff 1: *pp*

Staff 2: *p*

Staff 3: *pp*

Staff 4: *calando, pp f p*

Staff 5: *f p ff*

Staff 6: *f sfp*

Staff 7: *f sfp f sfp decrec.*

Staff 8: *pp f p f*

Staff 9: *p f*

Staff 10: *p pp f*

Staff 11: *p*

Staff 12: *p*

Violoncello.

Violoncello musical score, first system (measures 1-10). The music is in a bass clef with a key signature of two flats. It begins with a dynamic marking of *sf* (sforzando), followed by *pp* (pianissimo) and *cres.* (crescendo). The notation includes various rhythmic patterns, slurs, and accents.

Andante.

Violoncello musical score, second system (measures 11-20). The tempo is marked *Andante*. The music continues in the same bass clef and key signature. It features a variety of textures, including slurs, accents, and trills (*tr*). Dynamic markings include *p* (piano) and *ff* (fortissimo).

Violoncello.

The musical score for the Violoncello part consists of 13 staves of music. The notation includes various dynamics such as *pp*, *p*, *f*, *sf*, and *p*. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes trills (*tr*) and a section marked "sul G." (sul G string). The score is written in a key signature of one flat and a time signature of 3/4.

Violoncello.

Musical staff with notes and dynamics *pizz.* and *pp*.

Menuetto. *Allegretto.* Musical staff with notes and dynamics *p*, *f*, *f*, *f*.

Musical staff with notes and dynamics *p*, *p*, *f*, *f*, *f*, *sf*, *pp*.

Trio. Musical staff with notes and dynamics *pizz.*

Musical staff with notes and dynamics *sf*, *sf*, *sf*, *sf*.

Musical staff with notes and dynamics *M.D.C.*

Coda. Musical staff with notes and dynamics *p*, *sf*, *p*, *pp*.

Adagio. Musical staff with notes and dynamics *p*.

Musical staff with notes and dynamics *p*.

Musical staff with notes and dynamics *mf*.

Musical staff with notes and dynamics *p*.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics *f*, *p*, *sul C.*, *3*, *1*.

Violoncello.

sul C.

The first section of the score consists of ten staves of music. It begins with a dynamic marking of *f* (forte) and includes various articulations such as slurs and accents. The dynamics fluctuate, with markings for *p* (piano), *sf* (sforzando), *ff* (fortissimo), and *pp* (pianissimo). The music features a mix of eighth and sixteenth notes, often grouped in beams. A *3* (triple) marking is present in the eighth staff. The section concludes with a *sf* marking and a *pp* dynamic.

sul G.

Meneretto. Moderato.

The *Meneretto* section begins with a tempo marking of *Moderato* and a dynamic marking of *p* (piano). The music is written in a 3/4 time signature and consists of a single staff of music. It features a simple, rhythmic melody with a repeat sign at the end.

Violoncello.

First staff of music, bass clef, key signature of two flats, 4/4 time. It begins with a series of eighth notes and rests, marked with a forte *f* dynamic.

Second staff of music, continuing the melodic line from the first staff, marked with a forte *f* dynamic.

Third staff of music, featuring a series of slurred eighth notes, marked with a forte *f* dynamic.

Minore.
Fourth staff of music, bass clef, key signature of two flats, 3/4 time. It consists of a series of dotted half notes, marked with a piano *p* dynamic.

Fifth staff of music, bass clef, key signature of two flats, 4/4 time. It features a series of dotted half notes, marked with a piano *pp* dynamic. The word "deces." is written below the staff. The staff ends with "M.D.C." and a repeat sign.

Finale. **Allegro.**
Sixth staff of music, bass clef, key signature of two flats, 2/4 time. It begins with a piano *p* dynamic.

Seventh staff of music, bass clef, key signature of two flats, 4/4 time. It begins with a forte *f* dynamic, followed by a piano *p* dynamic.

Eighth staff of music, bass clef, key signature of two flats, 4/4 time. It features a series of slurred eighth notes.

Ninth staff of music, bass clef, key signature of two flats, 4/4 time. It features a series of slurred eighth notes, marked with a piano *p* dynamic.

Tenth staff of music, bass clef, key signature of two flats, 4/4 time. It features a series of slurred eighth notes, marked with a fortissimo *rf* dynamic.

Eleventh staff of music, bass clef, key signature of two flats, 4/4 time. It features a series of slurred eighth notes, marked with a forte *f* dynamic.

Twelfth staff of music, bass clef, key signature of two flats, 4/4 time. It features a series of slurred eighth notes, marked with a piano *p* dynamic.

Thirteenth staff of music, bass clef, key signature of two flats, 4/4 time. It features a series of slurred eighth notes, marked with a piano *pp* dynamic.

Violoncello.

A musical score for the Cello, consisting of 13 staves of music. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The music features a variety of dynamics and articulations. The first staff begins with a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2. Dynamics include *f*, *ff*, and *f*. The second staff is a continuous eighth-note pattern, starting with *f* and moving through *sf* to *f*. The third staff continues the eighth-note pattern with *sf* dynamics. The fourth staff features a sequence of notes with dynamics *sf*, *p*, and *sf*, with fingerings 1, 2, 3, and 4 indicated above the notes. The fifth staff has *sf* dynamics and a *cres.* marking. The sixth staff has *f* dynamics. The seventh staff has *ff* and *sf* dynamics. The eighth staff starts with *pp* and *p* dynamics. The ninth staff has *p* dynamics and fingerings 5, 3, and 5. The tenth staff has *p* dynamics. The eleventh staff has *p* dynamics. The twelfth staff has *p* dynamics. The thirteenth staff has *p* dynamics.

OEUVRES CHOISIS

POUR LE PIANO

par

LOUIS VAN BEETHOVEN.

(Nouvelle édition, revue, corrigée et métronomisée.)

Publiés par **LES FILS DE B. SCHOTT à Mayence.**

BRUXELLES, chez **SCHOTT FRÈRES.**

LONDRES, chez **SCHOTT & Co.**

Piano solo.

a) Sonates.

			f. kr.
Op. 2. Trois Sonates (dédiées à Haydn.)	N° 1.	Fm.	1 12
	2.	A.	1 12
	3.	D.	1 12
Op. 7. Grande Sonate.		Eb.	1 30
Op. 10. Trois Sonates.	N° 1.	Cm.	1 —
	2.	F.	1 —
	3.	D.	1 —
Op. 13. Grande Sonate pathétique.		Cm.	1 12
Op. 14. Deux Sonates.	N° 1.	E.	1 —
	2.	G.	1 —
Op. 22. Grande Sonate.		B.	1 30
Op. 26. Grande Sonate.		Ab.	1 12
Op. 27. Deux Sonates quasi Fantaisies.	N° 1.	Eb.	1 —
	2.	Cism.	1 —
Op. 28. Grande Sonate pastorale.		D.	1 21
Op. 31. Deux Sonates.	N° 1.	G.	1 21
	2.	Dm.	1 21
Op. 49. Deux Sonates faciles.		D.G.	1 —
	N° 1, séparément.	D.	— 36
	2, " "	G.	— 36
Op. 53. Grande Sonate.		C.	2 —
Op. 54. Sonate.		F.	1 —
Op. 57. Sonate (appassionata).		Fm.	1 30
Op. 58. Sonate. (Op. 31, N° 3).		Eb.	1 30

b) Variations etc.

Variations sur l'Air „Quant' è più bello.“	N° 1.	—	36
” sur l'Air „Nel cor più.“	2.	—	30
” sur l'Air „Tändeln und Scherzen.“	3.	—	36
” sur un Menuet.	4.	—	45
” sur l'Air „Kind willst du.“	5.	—	54
” sur un Air suisse.	6.	—	24
” sur „God save the King.“	7.	—	36
” sur „Rule Britannia“.	8.	—	36
” sur „Vieni Amore“.	9.	—	54
” sur „La stessa, la stessima.“	10.	—	45
” sur l'Air „Une Fièvre brûlante.“	11.	—	36
” sur l'Air „Es war einmal.“	12.	—	54
” (32, en Ut mineur).	13.	—	54
Andante favori.		F.	— 48
Rondo en Sol.		G.	— 48
Rondo en Ut.		C.	— 30
Bagatelles. Op. 33.			1 12
” Op. 126.			1 21

à 4 mains.

Sonate facile. Op. 6.	D.	— 54
Trois grandes Marches. Op. 45.		1 —
Variations sur un thème de Waldstein.	C.	1 —

Duos.

(Partition et Parties séparées.)

Op. 5. Deux Sonates pour Piano et Violoncelle ou Violon.	N° 1.	F.	2 24	
	2.	Gm.	2 24	
Idem, Piano et Violon, chaque				2 —
Idem, Piano et Violoncelle, chaque				2 —
Op. 12. Trois Sonates pour Piano et Violon.	N° 1.	D.	1 48	
	2.	A.	1 48	
	3.	Eb.	1 48	
Op. 17. Sonate pour Piano et Cor ou Violon et Violoncelle.		F.	1 48	
			1 30	
Idem, Piano et Cor.				1 30
Idem, Piano et Violon.				1 30
Idem, Piano et Violoncelle.				1 30
Op. 23. Sonate pour Piano et Violon.		Am.	1 48	
Op. 24. Sonate pour Piano et Violon.		F.	1 48	
Op. 30. Trois Sonates pour Piano et Violon.	N° 1.	A.	1 48	
	2.	Gm.	1 48	
	3.	G.	1 48	
Andante con Variazioni pour Piano et Violon (tirés de l'oeuvre 47).				1 21
Idem, Piano et Violoncelle.				1 21
12 Variations sur un thème de Händel pour Piano et Violon ou Violoncelle.				1 30
Idem, Piano et Violon.				1 21
Idem, Piano et Violoncelle.				1 21
12 Variations sur un thème de Mozart pour Piano et Violoncelle ou Violon.				1 21
Idem, Piano et Violon.				1 12
Idem, Piano et Violoncelle.				1 12

Trios.

(Partition et Parties séparées.)

Op. 1. Trois Trios pour Piano, Violon et Violoncelle.	N° 1.	Eb.	2 24
	2.	G.	2 24
	3.	Cm.	2 24
Op. 11. Grand Trio pour Piano, Clarinette ou Violon et Violoncelle.		B.	2 24
Op. 38. Grand Trio pour Piano, Clarinette ou Violon et Violoncelle.		Eb.	3 36
Op. 44. 14 Variations pour Piano, Violon et Violoncelle.			1 30

Quatuor

pour Piano, Violon, Alto et Violoncelle. Op. 16.	Eb.	3 36
--	-----	------

(Partition et Parties séparées.)

Quintuor

pour Piano, Hautbois, Clarinette, Cor et Basson. Op. 16.		3 36
--	--	------

(Partition et Parties séparées.)

ARRANGEMENTS.

Piano solo.

Sinfonies, arrangées par J. N. Hummel.

2 ^{me} , Op. 36.	D.	2 24
3 ^{me} , héroïque, Op. 55.	Eb.	2 24
4 ^{me} , Op. 60.	B.	2 24
5 ^{me} , Op. 67.	Cm.	2 24
6 ^{me} , pastorale, Op. 68.	F.	2 24
7 ^{me} , Op. 92.	A.	2 24
9 ^{me} , Op. 125. (arr. par F. Kalkbrenner)	Dm.	—
	1 ^{re} Partie.	3 12
2 ^e Partie, chœur final.	1 48	
Op. 124. Ouverture, arr. par Czerny.	C.	1 12
Souvenir. 6 Valses et une Marche funèbre, orné du portrait de Beethoven.		— 48

à 4 mains.

Op. 43. Ouverture de Prometeo.		1 12
Op. 62. Ouverture de Coriolan.		1 12
Op. 84. Ouverture d'Egmont.		1 12
Op. 124. Ouverture, arr. par Czerny.	C.	1 36
Op. 125. 9 ^{me} Sinfonie avec Chœur, arr. par Czerny.	Dm.	6 —
id. id. arr. par S. Bagge.		6 —
Op. 127. Grand Quatuor, arr. par Rummel.	Eb.	3 36

2 Pianos à 8 mains.

Op. 124. Ouverture, arr. par Schmidt.	C.	2 42
---------------------------------------	----	------

Duos.

Op. 8. Sérénade pour Piano et Flûte ou Violon, arr. par A. Brand.		2 —	
	Idem, Piano et Violon.	1 48	
Idem, Piano et Flûte.		1 48	
Op. 12. Trois Sonates, arr. pour Piano et Flûte, par Drouet,	chaque	2 —	
	Op. 30. Trois Sonates, arr. pour Piano et Flûte, par Drouet,	chaque	2 —
Egmont, Tragédie de Göthe, Ouverture et Entre-Actes arr. pour Piano et Violon, par A. Brand.			3 12
Fidélis, grand Opéra, arr. pour Piano et Violon par A. Brand.			9 —

Quatuors.

Sinfonies, arr. pour Piano, Flûte, Violon et Violoncelle, par J. N. Hummel.

2 ^{me} , Op. 36.	D.	4 30
3 ^{me} , héroïque, Op. 55.	Eb.	4 30
4 ^{me} , Op. 60.	B.	4 30
5 ^{me} , Op. 67.	Cm.	4 30
6 ^{me} , pastorale, Op. 68.	F.	4 30
7 ^{me} , Op. 92.	A.	4 30