

SECHS VARIATIONEN

über: „Hélas, j'ai perdu mon amant“

für Pianoforte und Violine

von

Mozart's Werke.

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Andantino.

Violino. *(p)*

Pianoforte. *(p)*

The first system of music shows the beginning of the piece. The Violino part starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The Pianoforte part is written in grand staff notation (treble and bass clefs). Both parts are marked with a piano (*p*) dynamic.

The second system continues the musical piece. The Violino part features a trill (*tr*) and a fortissimo (*sf*) dynamic marking. The Pianoforte part also includes a trill (*tr*) and a fortissimo (*sf*) dynamic marking.

The third system of music continues the composition. The Violino part has a melodic line with some grace notes. The Pianoforte part provides harmonic support with chords and moving lines in both hands.

The fourth system concludes the piece. The Violino part ends with a final note and a fermata. The Pianoforte part also concludes with a final chord and a fermata.

VAR. I.

The first system of musical notation consists of three staves. The top staff is a single melodic line in 6/8 time, featuring a sequence of eighth and sixteenth notes. The middle staff is the right-hand piano part, characterized by a continuous sixteenth-note arpeggiated pattern, with trills (tr) marked above the first and last measures. The bottom staff is the left-hand piano part, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with three staves. It features a repeat sign at the end of the first measure of the top staff. The piano accompaniment in the middle and bottom staves continues with intricate textures, including a trill in the right hand of the second system.

The third system of musical notation consists of three staves. The top staff shows a melodic line with some rests. The middle staff features a dense, flowing sixteenth-note arpeggiated texture. The bottom staff continues the harmonic accompaniment with chords and moving bass lines.

The fourth system of musical notation consists of three staves. The top staff concludes the melodic line. The middle and bottom staves provide a complex piano accompaniment with various rhythmic patterns and textures, ending with a final cadence.

VAR. II.

The musical score is written in 6/8 time and consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system includes the instruction *p legato*. The third system features a repeat sign. The fourth system has dynamic markings of *f* and *p* alternating. The fifth system includes the instruction *cresc.* and dynamic markings of *f* and *p*. The sixth system also includes *cresc.* and dynamic markings of *f* and *p*. The score concludes with a double bar line.

VAR. III.

The musical score is written in 6/8 time and consists of six systems of music. Each system includes a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature is one flat (B-flat). The score includes various musical notations such as trills (tr), dynamics (p, f, sf), and articulation (legato). The piano part features a prominent bass line with eighth-note patterns and chords. The vocal line is melodic and includes several trills. The score concludes with a double bar line and repeat dots.

VAR. IV.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a 6/8 time signature, containing a few notes and rests. The middle and bottom staves are joined by a brace on the left, representing the piano accompaniment. The middle staff has a treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes). The bottom staff has a bass clef and contains a bass line with chords and some melodic movement.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the piano accompaniment, with the middle staff showing more complex rhythmic patterns and the bottom staff providing harmonic support with chords and bass notes.

The third system of musical notation consists of three staves. The top staff features a more active melodic line with many sixteenth notes. The middle and bottom staves continue the piano accompaniment, with the middle staff showing some chordal complexity and the bottom staff providing a steady bass line.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment, with the middle staff showing some sustained chords and the bottom staff providing a bass line that concludes the piece.

The first system of music consists of three staves. The top staff is a single treble clef staff containing a melodic line with various ornaments and slurs. The bottom two staves form a grand staff (treble and bass clefs) with a complex piano accompaniment, including chords and rhythmic patterns.

The second system continues the musical piece with similar textures. It features a melodic line in the top staff and a piano accompaniment in the grand staff below, with various slurs and ornaments.

VAR. V.
Maggiore.

The fifth variation begins with a treble clef staff showing a simple melodic line. Below it is a grand staff with a piano accompaniment. The word "legato" is written below the bass staff. The key signature is one sharp (F#) and the time signature is 6/8.

The continuation of the fifth variation, featuring a trill (tr.) in the upper staff and a piano accompaniment in the grand staff below. The key signature remains one sharp (F#) and the time signature is 6/8.

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment is in the same key and features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second system continues the vocal and piano parts. The vocal line moves through a series of notes, including a half note G4 and quarter notes A4, B4, C5, and D5. The piano accompaniment maintains its rhythmic texture, with some changes in the bass line.

VAR. VI.
Minore.

The third system begins the 'Minore' variation in E minor. The vocal line starts with a trill on E4, followed by quarter notes F4, G4, and A4. The piano accompaniment features a 'legato' marking and a complex texture of sixteenth notes in the right hand and a simple bass line in the left hand.

The fourth system continues the 'Minore' variation. The vocal line features a trill on E4, followed by quarter notes F4, G4, and A4. The piano accompaniment continues with its intricate sixteenth-note texture.

The fifth system concludes the 'Minore' variation. The vocal line features a trill on E4, followed by quarter notes F4, G4, and A4. The piano accompaniment continues with its intricate sixteenth-note texture.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system includes a trill (tr) and a legato marking. The second system features a trill (tr) in the vocal line. The third system contains dynamic markings of forte (f) and piano (p). The fourth system includes a piano (p) marking. The fifth system concludes with a trill (tr) and a double bar line. The piano accompaniment is characterized by dense, flowing sixteenth-note passages in the right hand and more rhythmic, chordal patterns in the left hand.

Classische und moderne Werke für Kammermusik

im Verlage von BREITKOPF & HÄRTEL in LEIPZIG.

Trios für Pianoforte, Violine und Violoncell.

	<i>M</i>	<i>Ź</i>		<i>M</i>	<i>Ź</i>		<i>M</i>	<i>Ź</i>
Bargiel, Wold., Op. 37. Drittes Trio. Bdur	10	—	Eckert, Carl, Op. 18. Trio. Hmoll	9	—	Lövenskiöld, H. de, Op. 2. Trio. Fdur	6	—
Beethoven, Ludwig van, Sämmtliche Trios. (Beethoven-Ausgabe.) Complet in 3 Bänden	42	—	Gade, Niels, W. Op. 42. Trio. Fdur	7	—	Lux, Friedrich, Grosses Trio. Cismoll.	8	—
— Complet in 3 eleganten Sarsenetbänden	48	—	Goldschmidt, Otto, Op. 12. Trio. Bdur	9	—	Macfarren, G. A., Romanza ed Allegro con fuoco. Trio. Fdur	6	—
— Dieselben einzeln:			Götz, Hermann, Op. 1. Trio. Gmoll	8	—	Matthison-Hansen, G., Op. 5. Trio. Fdur	9	—
No. 1. Trio. Op. 1. No. 1. Esdur	3	60	Gouvy, Theodor, Op. 8. Trio No. 1. Fdur	8	—	Mendelssohn Bartholdy, F., Op. 49. Erstes grosstes Trio. Dmoll	4	80
— 2. Trio. Op. 1. No. 2. Gdur	4	20	Hager, Joh., Op. 20. Trio. Fmoll	8	50	— Op. 66. Zweites grosstes Trio. Cmoll.	5	10
— 3. Trio. Op. 1. No. 3. Cmoll	3	30	Hartknoch, C. E., Op. 4. Trio. Emoll	5	—	Mozart, W. A., Sämmtliche Trios. Neue Aus- gabe. 3 Bände.	4	50
— 4. Trio. Op. 70. No. 1. Ddur	3	30	Haydn, Josef, (31) Trios. Herausg. von F. David, in 2 Abtheilungen	9	—	— Op. 20. 7. M. — Op. 26. 6. M. — Op. 27	7	—
— 5. Trio. Op. 70. No. 2. Esdur	4	20	Hensel, Fanny, Op. 11. Trio. Dmoll	8	—	— Op. 14. No. 1—3	4	—
— 6. Trio. Op. 97. Bdur	5	40	Hofmann, Heinrich, Op. 18. Trio. Adur	7	50	— Op. 20. 7. M. — Op. 26. 6. M. — Op. 27	4	50
— 7. Trio. Bdur in 1 Satze	1	20	Holstein, Franz von, Stücke aus der Oper »Der Haideschacht« übertr. von J. N. Rauch	5	—	— Op. 14. No. 1—3	4	—
— 8. Trio. Esdur	2	10	Horsley, C. E., Op. 13. Trio No. 2. Hmoll	9	—	— Op. 20. 7. M. — Op. 26. 6. M. — Op. 27	4	50
— 9. Variationen. Op. 121a. Gdur	2	40	Huber, Hans, Op. 20. Trio. Esdur	11	—	Perkins, Ch. C., Op. 10. Erstes Trio. Esdur	8	—
— 10. 14 Variationen. Op. 44. Esdur	2	10	Hünten, Fr., Op. 172. Trio No. 3. Bdur	4	50	Reinecke, Carl, Op. 38. Trio. Ddur	7	50
— 11. Trio für Pianoforte, Clarinette oder Violine u. Violoncell. Op. 11. Bdur	3	—	Jadassohn, S., Op. 20. 2. grosstes Trio. Fdur	7	50	Romberg, Bernh., Op. 71. Divertissem. A moll	3	—
— 12. Trio für Pffe., Violine u. Violoncell nach der Symphonie, Op. 36. Ddur	5	10	Jensen, Gustav, Op. 4. Trio. Hmoll	7	—	Scharwenka, Xav., Op. 1. Gr. Trio. Fisdur	7	50
— 13. Trio für Pianoforte, Clarinette oder Violine und Violoncell. Op. 38. Esdur nach dem Septett. Op. 20	5	40	Kalkbrenner, Fr., Op. 149. Grand Trio Asdur	5	—	Schubert, Franz, Op. 99. Erstes Trio. Bdur	5	10
— Op. 56. Concert für Pianoforte, Violine und Violoncell mit Begleitung des Orchesters. Cdur. Als Trio bearbeitet von C. Reinecke.	11	—	Klengel, A. A., Op. 36. Grand Trio concer- tant. Cmoll	5	—	— Op. 100. Zweites Trio. Esdur	6	—
Beez, F., Trio. Fdur	8	—	Klengel, Julius, Op. 1. Trio für Pianoforte, Violine und Viola. Esdur	10	—	— Op. 148. Notturmo. Esdur	1	50
Berens, H., Op. 20. Grosses Trio No. 2. Esdur	7	50	Krägen, C., Grand Trio. A moll	4	50	Schumann, Clara, Op. 17. Trio. Gmoll	6	—
Brahms, Johannes, Op. 8. Trio. Hdur	10	—	Kündinger, Rudolf, Op. 10. Trio. Cismoll	9	—	— Robert, Op. 63. Trio No. 1. Dmoll	10	50
Bruch, Max, Op. 5. Trio. Cmoll	7	50	Lacombe, P., Op. 12. Trio. Gdur	7	—	— Op. 110. Trio No. 3. Gmoll	9	—
Cramer, J. B., Op. 32. Notturmo. Cdur	1	50	Landwehr, J., Trio. Fdur	9	—	Stiehl, Heinrich, Op. 32. Trio. Esdur	7	—
Dietrich, Albert, Op. 9. Trio. Cdur	9	—	Lasekk et F. A. Kummer, Sonate drama- tique. Cmoll	5	—	— Op. 36. Trio. Bdur	7	50
Dobrzynski, J. E., Op. 17. Grosses Trio. A moll	6	—	Leonhard, J. E., Op. 18. Zweites Trio. Gmoll	9	—	— Op. 50. Drittes grosstes Trio. Gmoll	11	—
Dupont, Aug., Op. 33. Grosses Trio. Gmoll	10	50	Louis Ferdinand, Prinz, Op. 2. Trio. Asdur	6	—	Street, Josef, Op. 6. Erstes Trio. Esdur	10	50
			— Op. 3. Trio. Esdur	6	—	— Op. 11. Zweites Trio. Adur	10	50
			— Op. 10. Grosses Trio. Esdur	4	50	Töpfer, J. G., Op. 6. Trio. Adur	5	—
						Vollweiler, Charl., Op. 20. Erstes Trio. Fdur	6	—
						Wüerst, Richard, Op. 5. Trio. Gmoll	6	—
						Zöller, Carli, Op. 51. Trio. Fdur	11	50

Quartette für Pianoforte, Violine, Viola und Violoncell.

(Bei anderer Besetzung sind die Instrumente besonders genannt.)

	<i>M</i>	<i>Ź</i>		<i>M</i>	<i>Ź</i>		<i>M</i>	<i>Ź</i>
Beethoven, L. van, Quartett No. 1. Esdur	3	—	Hummel, J. N., Quartett. Nachl. No. 4. Gdur	4	—	Mozart, W. A., Quartette. Neue Ausgabe.		
— Quartett No. 2. Ddur	3	60	Kocher, C., Quartett. Cmoll	4	50	No. 1. Gmoll. No. 2. Esdur	6	—
— Quartett No. 3. Cdur	2	70	Kuhlau, Friedr., Op. 32. Grosses Quartett.	6	—	— Quartett (nach dem Quintett für Piano- forte, Oboe, Clarinette, Horn und Fagott).	3	—
— Quartett nach d. Quintett Op. 16. Esdur	4	50	Lasekk, C., L'Agitation. Quartett. Hmoll	6	—	Neue Ausgabe. Esdur	3	—
Böhner, L., Op. 4. Quartett. Esdur	2	25	Lobe, J. C., Op. 9. Quartett. No. 2. Dmoll	4	50	— Quartett (nach dem Quintett Op. 36) be- arbeitet von Clasing. Ddur	4	—
Boom, J. van, Op. 6. Quartett. Fdur	7	50	Louis Ferdinand, Prinz von Preussen, Op. 4.	4	—	— Symphonien. Arrangement f. Pianoforte, Flöte, Violine und Violoncell von J. N.		
Gaehrich, W., Op. 4. Quartett. Cmoll	5	—	Andante mit Variationen. Bdur	4	—	Hummel. No. 1. Ddur. No. 2. Gmoll.	6	—
Gernsheim, Friedr., Op. 6. Quartett. Esdur	10	—	Op. 5. Quartett. Esdur. — Op. 6. Quar- tett. Fmoll	7	50	No. 3. Cdur	6	—
Götz, Hermann, Op. 6. Quartett. Fdur	10	—	Mendelssohn Bartholdy, F., Op. 1. Erstes Quartett. Cmoll	4	20	Schlesinger, D., Op. 14. Quartett. Cmoll	7	50
Haydn, J., Symphonie. Arrangement für das Pianoforte, Flöte, Violine u. Violoncell von J. N. Hummel. No. 1. Gdur. No. 2. Bdur.	6	—	— Op. 2. Zweites Quartett. Fmoll	4	50	Sörgel, F. W., Op. 20. Quartett. Fdur	5	—
No. 3. Esdur. No. 4. Emoll	6	—	— Op. 3. Drittes Quartett. Hmoll	7	50	Stiehl, Heinr., Op. 40. Grosses Quartett. Fdur	9	—
Helstedt, Carl, Op. 2. Quartett. Esdur	9	—						

Quintette für Pianoforte, zwei Violinen, Viola und Violoncell.

(Bei anderer Besetzung sind die Instrumente besonders genannt.)

	<i>M</i>	<i>Ź</i>		<i>M</i>	<i>Ź</i>		<i>M</i>	<i>Ź</i>
Birnbach, H., Op. 2. Quintett. Gdur	4	50	Häser, A. F., Capriccio. Quintett. Fdur	3	—	Limmer, F., Op. 13. Grosses Quintett für Pianoforte, Violine, Viola, Violoncell und Bass. Dmoll	9	—
Chopin, Friedrich, Op. 21. Zweites Concert für Pianoforte mit Begleitung des Orchesters. Arrangement. Fmoll	9	—	Henselt, Adolf, Op. 11. Variations de Concert sur l'air favori »Quand je quittai la Nor- mandie«. (Robert le Diable.) Arrangement für Pianoforte mit Begleitung des Orchesters	6	50	Louis Ferdinand, Prinz von Preussen, Op. 1. Quintett. Cmoll	9	—
Dussek, J. L., Op. 41. Grosses Quintett. Fmoll	4	—	Herzogenberg, Heinrich von, Op. 17. Quint- tett. Cdur	13	—	Schubert, Fr., Op. 114. Grosses (Forellen-) Quintett für Pianoforte, Violine, Viola, Vio- loncell und Contrabass. Adur	6	60
Field, J., Concert No. 7 für Pianoforte mit Orchester. Arrangement. Cmoll	9	—	Hummel, J. N., Letztes Concert für Piano- forte, 2 Violinen, Viola u. Bass. Nachl. No. 1. Arrangement. Fdur	9	75	Schumann, Robert, Op. 44. Quintett. Esdur	9	—
— Divertissements für Pianoforte, 2 Violinen, Viola und Bass.			Kalkbrenner, Friedrich, Op. 81. Grosses Quintett für Pianoforte, Violine (oder Clari- nette), Viola (oder Horn), Violoncell und Contrabass. Amoll	7	—	Street, Josef, Op. 26. Quintett für Pianoforte, Violine, Viola, Violoncell und Contrabass. Esdur	11	50
No. 1. Esdur	2	—						
No. 2. Adur	2	25						
— Rondo für Pianoforte, 2 Violinen, Viola und Bass. Asdur	2	25						
Grädener, C. G. P., Op. 7. Quintett. Gmoll	7	—						

Sextette für Pianoforte, zwei Violinen, Viola, Violoncell und Contrabass.

(Bei anderer Besetzung sind die Instrumente besonders genannt.)

	<i>M</i>	<i>Ź</i>		<i>M</i>	<i>Ź</i>		<i>M</i>	<i>Ź</i>
Arnold, C., Op. 23. Sextett. Fmoll	7	—	Mendelssohn Bartholdy, F., Op. 20. Octett. Arrangement für 2 Violinen, Viola, Violon- cell u. Pianoforte zu 4 Händen von C. Bur- chard. (Das erste Streichquartett des Octetts ist unverändert beibehalten). Esdur	9	—	Mendelssohn Bartholdy, F., Op. 110. Sextett für Pianoforte, Violine, Viola, Violoncell und Contrabass. Ddur	7	20
Beethoven, Ludwig van, Op. 73. Fünftes Concert für Pianoforte mit Begleitung des Orchesters. Arrangement. Esdur	9	—	— Op. 25. Erstes Concert für Pianoforte mit Begleit. d. Orchesters. Arrangement. Gmoll	8	—	Onslow, G., Op. 30. Sextett für Pianoforte, Flöte, Clarinette, Horn, Bass und Contrabass (oder Pianoforte, 2 Violinen, Viola, Violon- cell und Contrabass). Esdur	10	50
Bertini, Heinr., Op. 85. Sextett No. 2. Esdur	9	—	— Op. 40. Zweites Concert für Pianoforte mit Begleitung d. Orchesters. Arrangement. Dmoll	7	—	Zimmermann, J., Concert No. 1, für Piano- forte, 2 Violinen, 2 Viola und Bass. Arrange- ment. Ddur	6	—
Brambach, C. Josef, Op. 5. Sextett für Piano- forte, 2 Violinen, Viola u. Violoncell. Cmoll	10	50						
Henselt Adolf, Op. 16. Concert für Pianoforte m. Begleit. d. Orchesters. Arrangem. Fmoll	11	—						

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