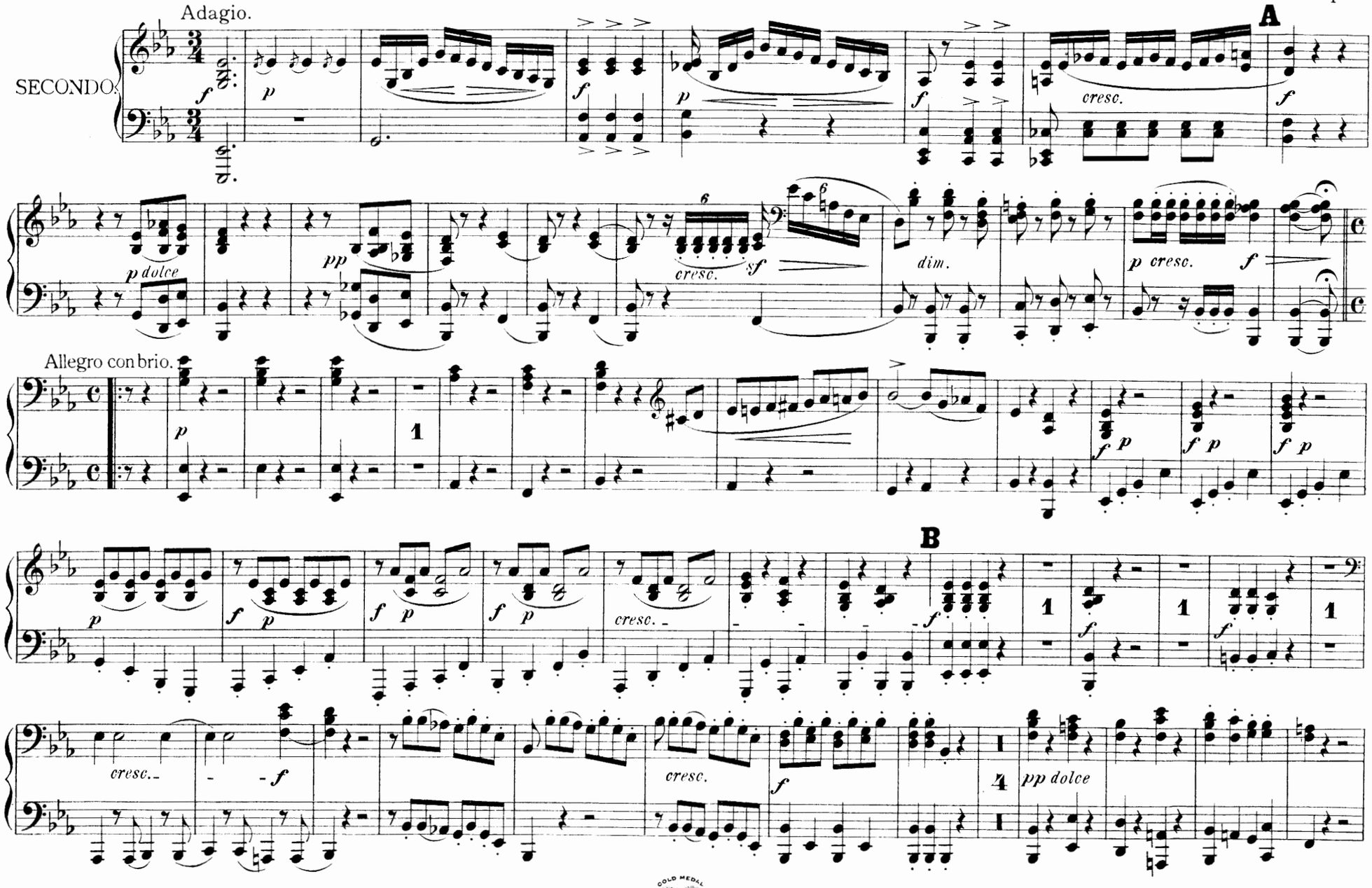
PIANO II.

Grand Septuor.

PIANOFORTE II.

L. van Beethoven. Op. 20.

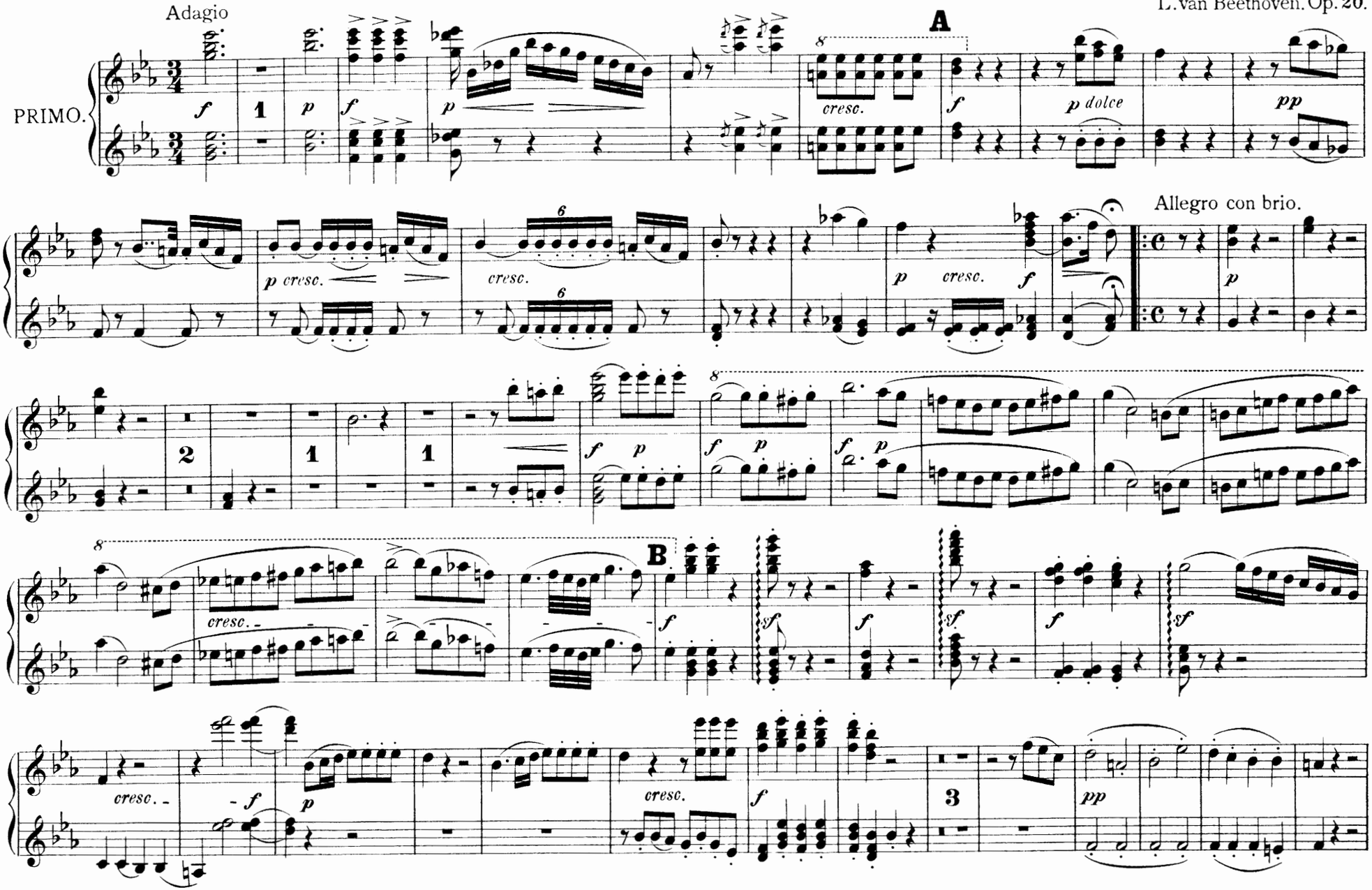


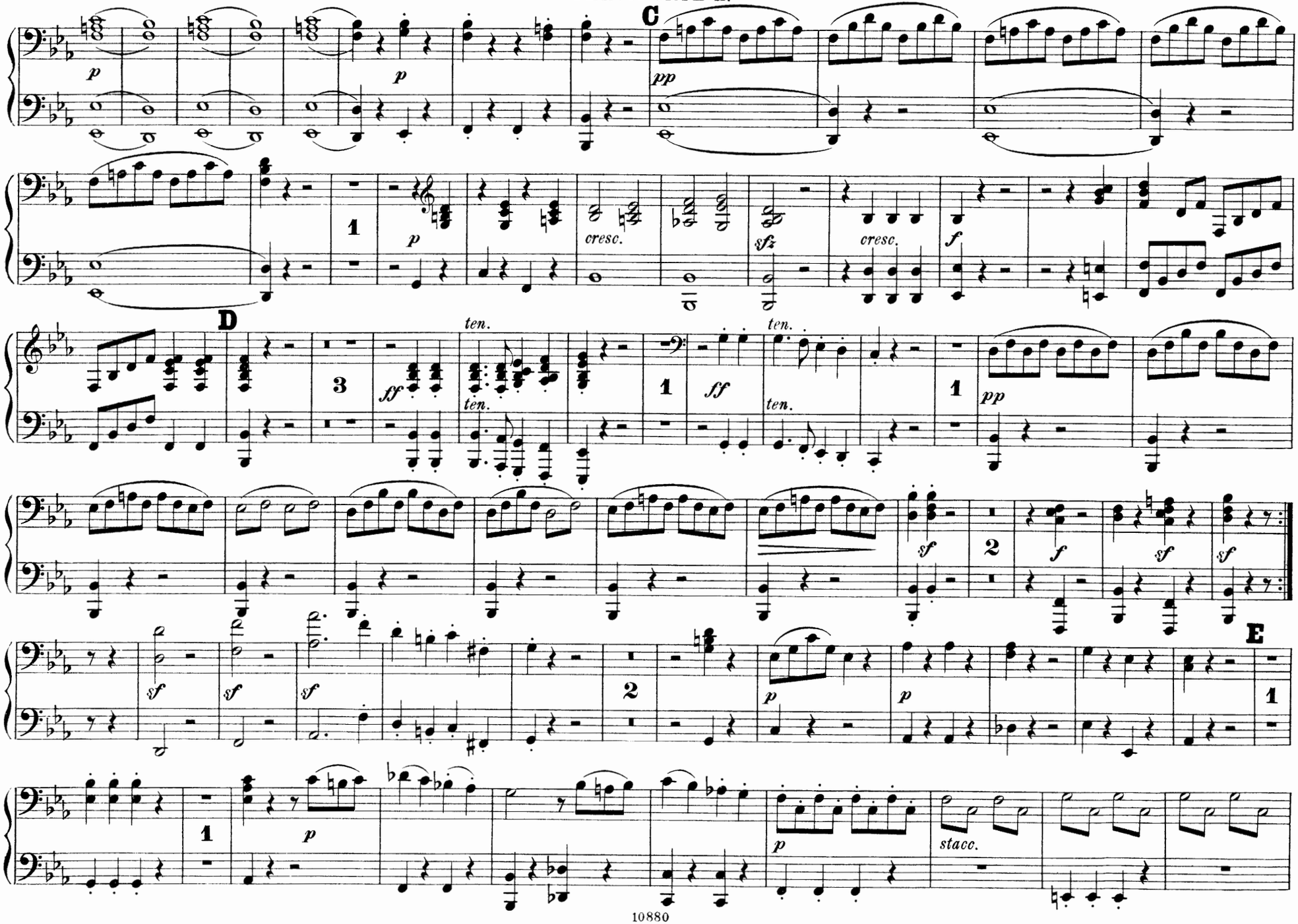
Music Printing Office... 10, Lexington Street, London, W.
COLD MEDAL LONDON 1883

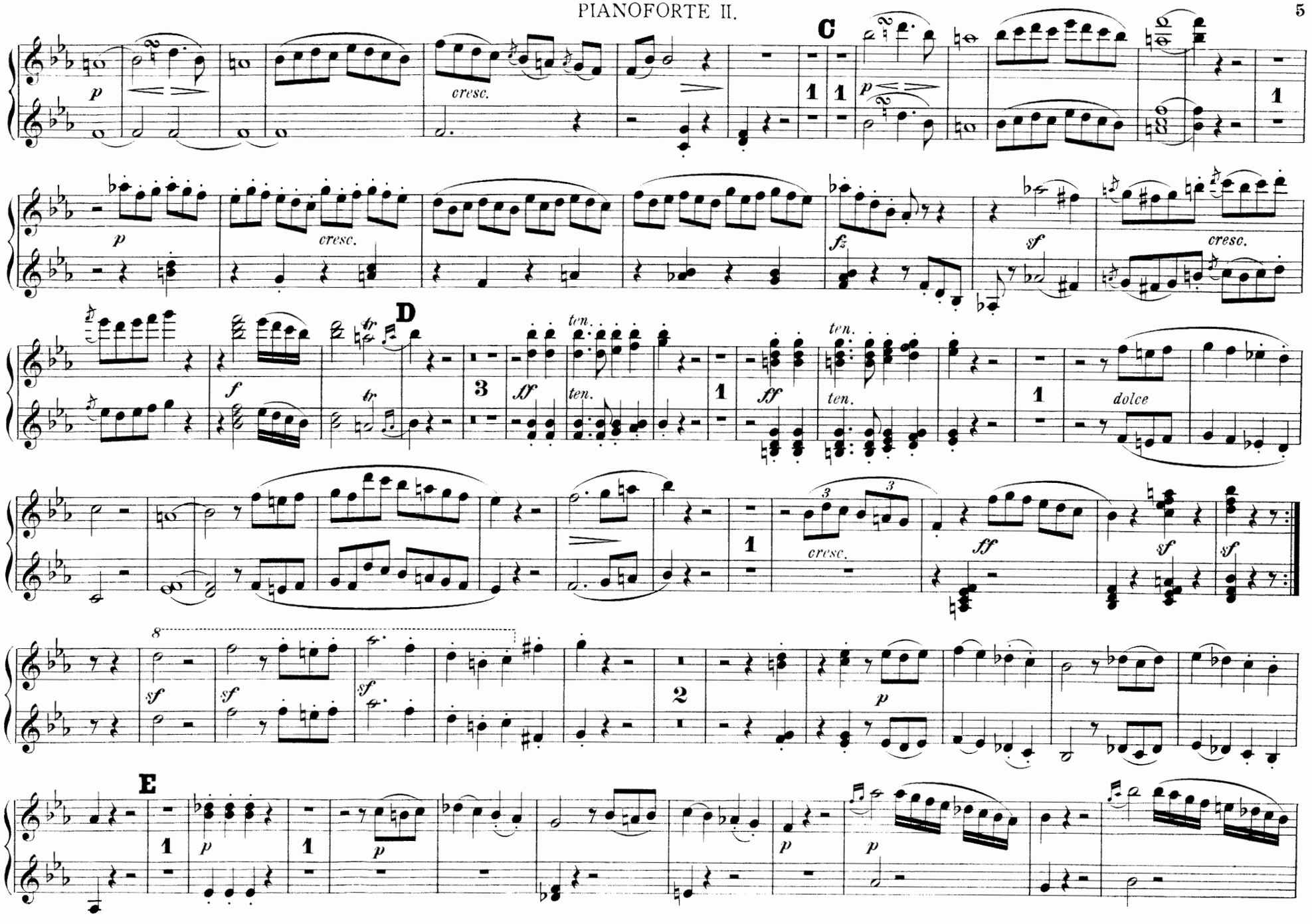
Grand Septuor.

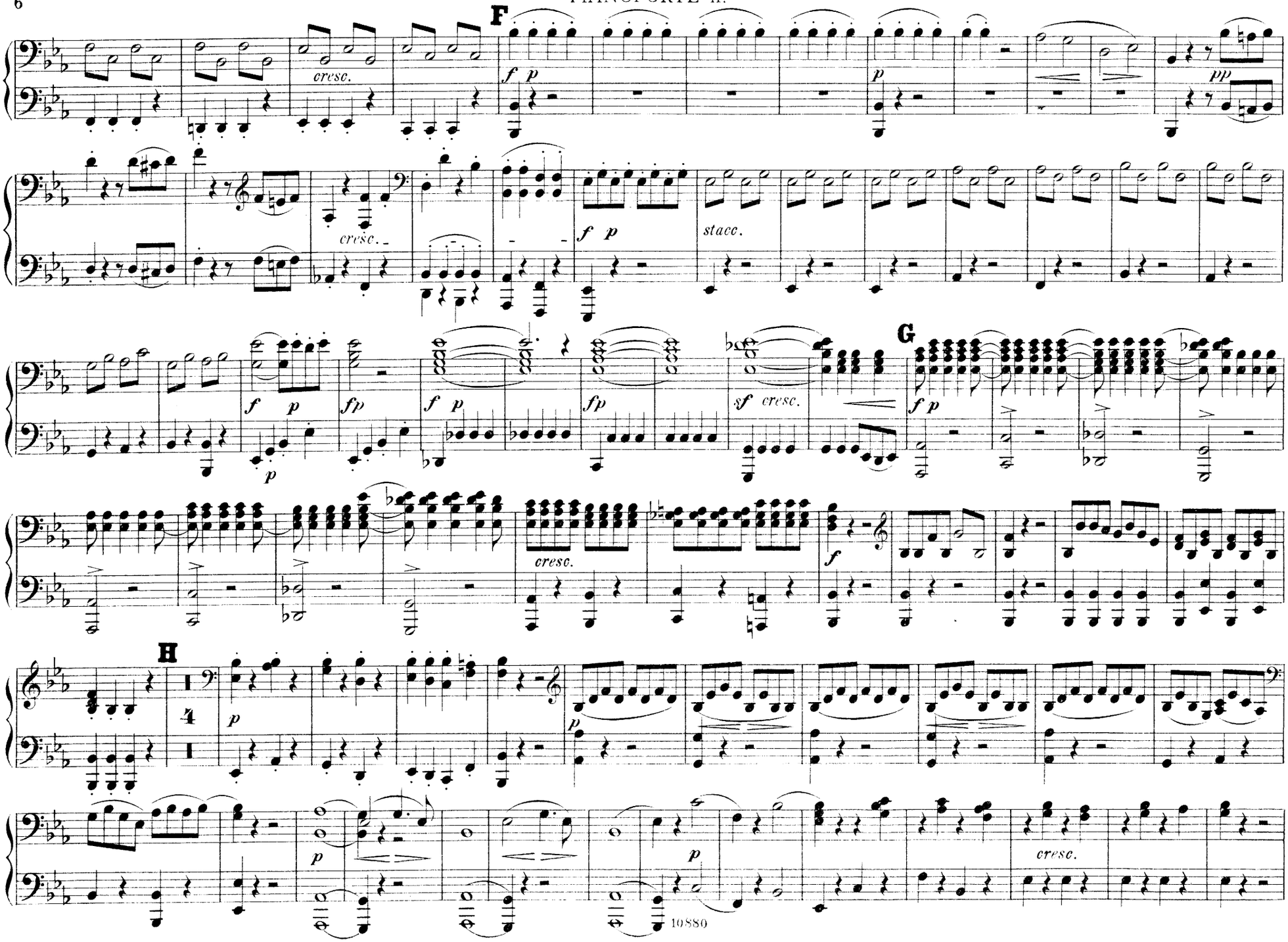
PIANOFORTE II.

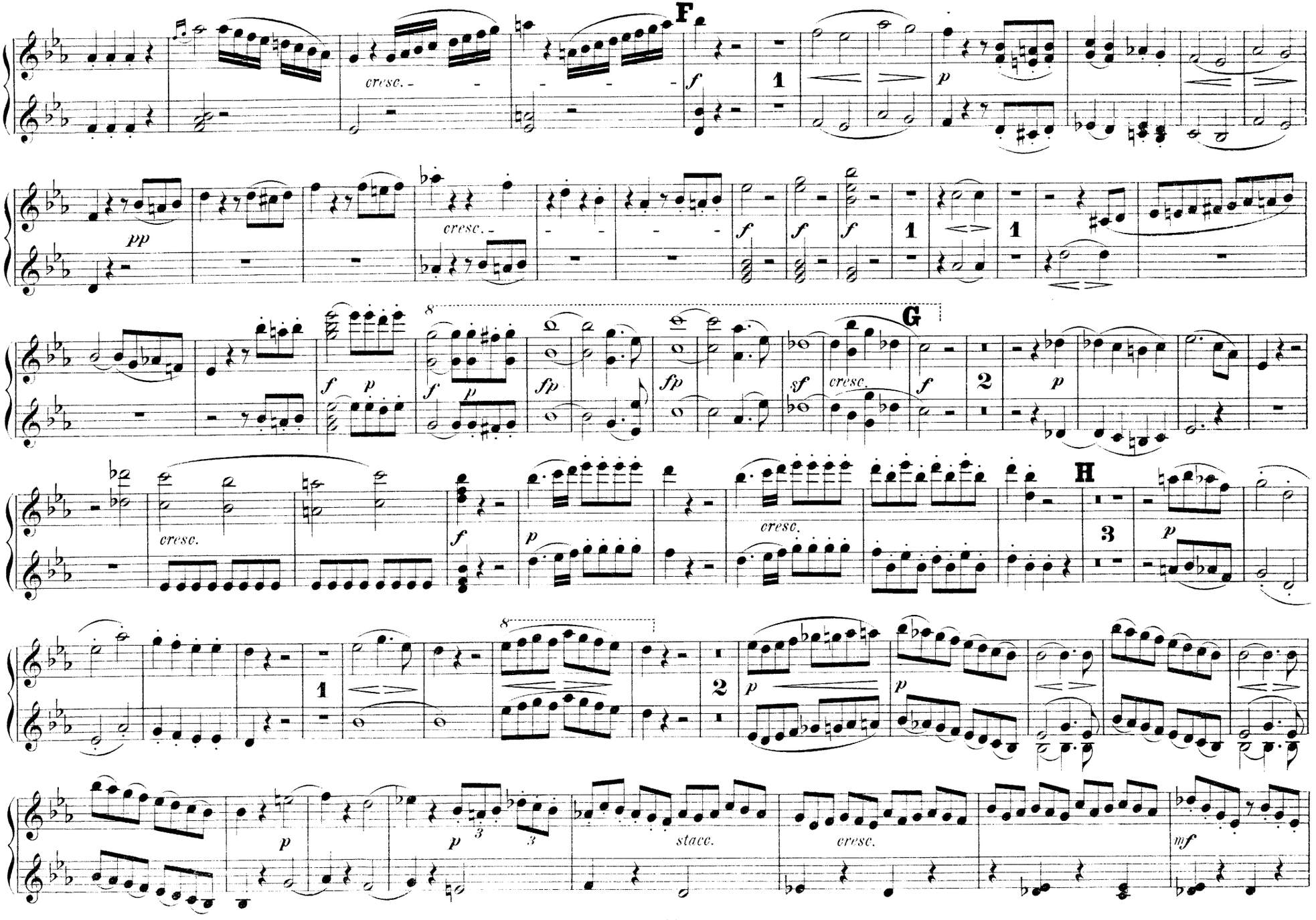
L. van Beethoven. Op. 20.

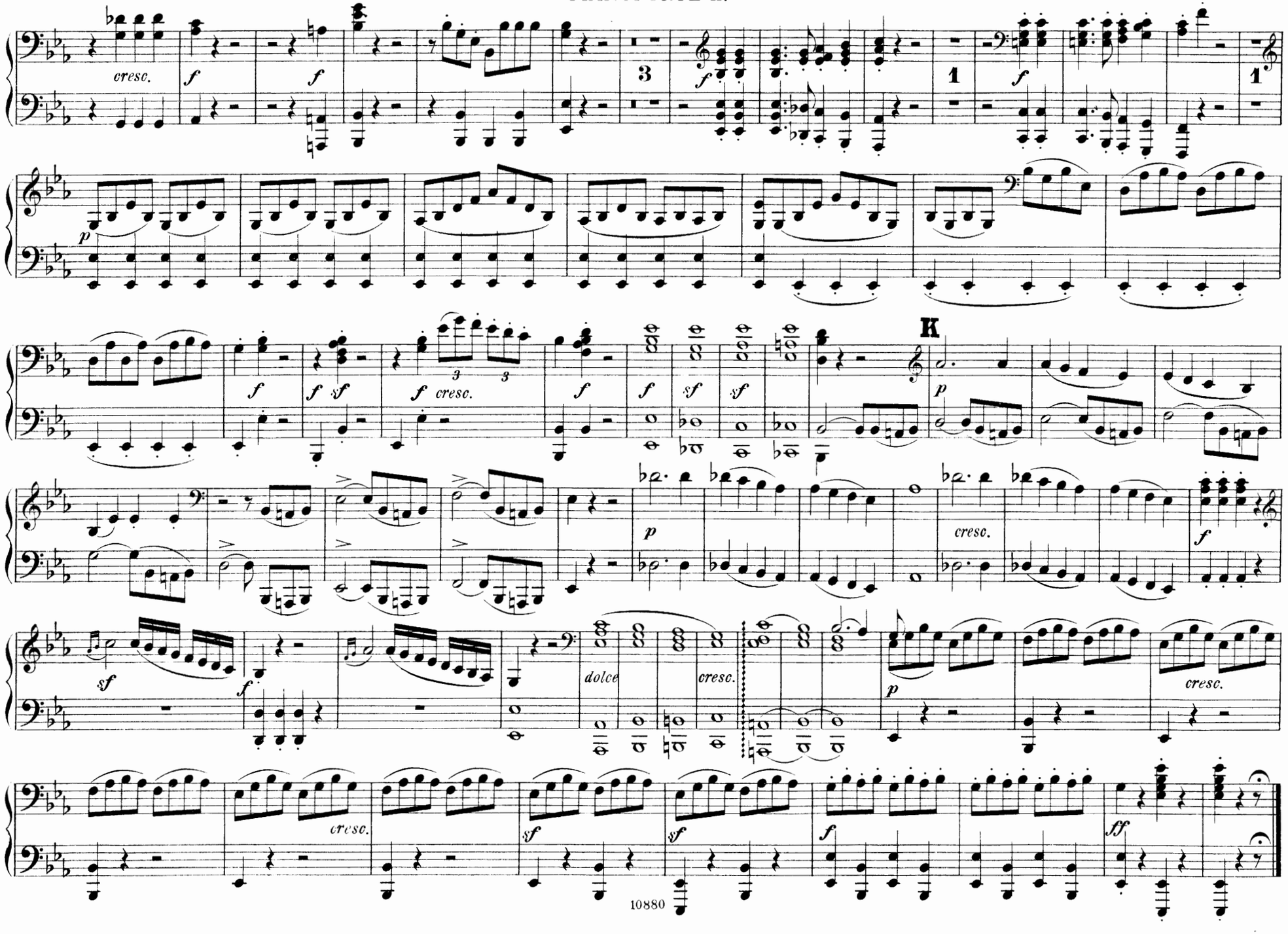


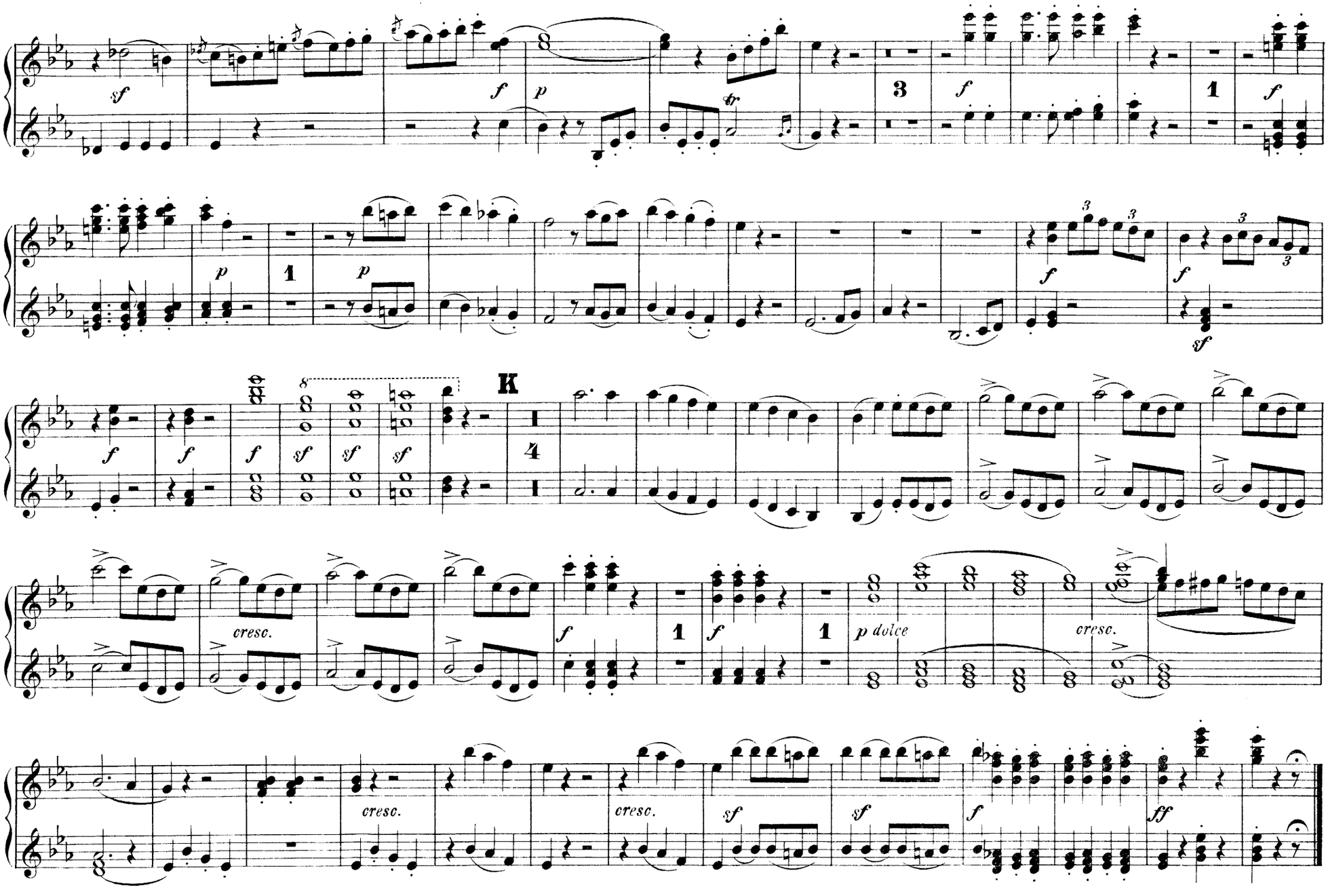

C
D
E
p
pp
cresc.
sfz
f
ff
ten.
sf
stacc.

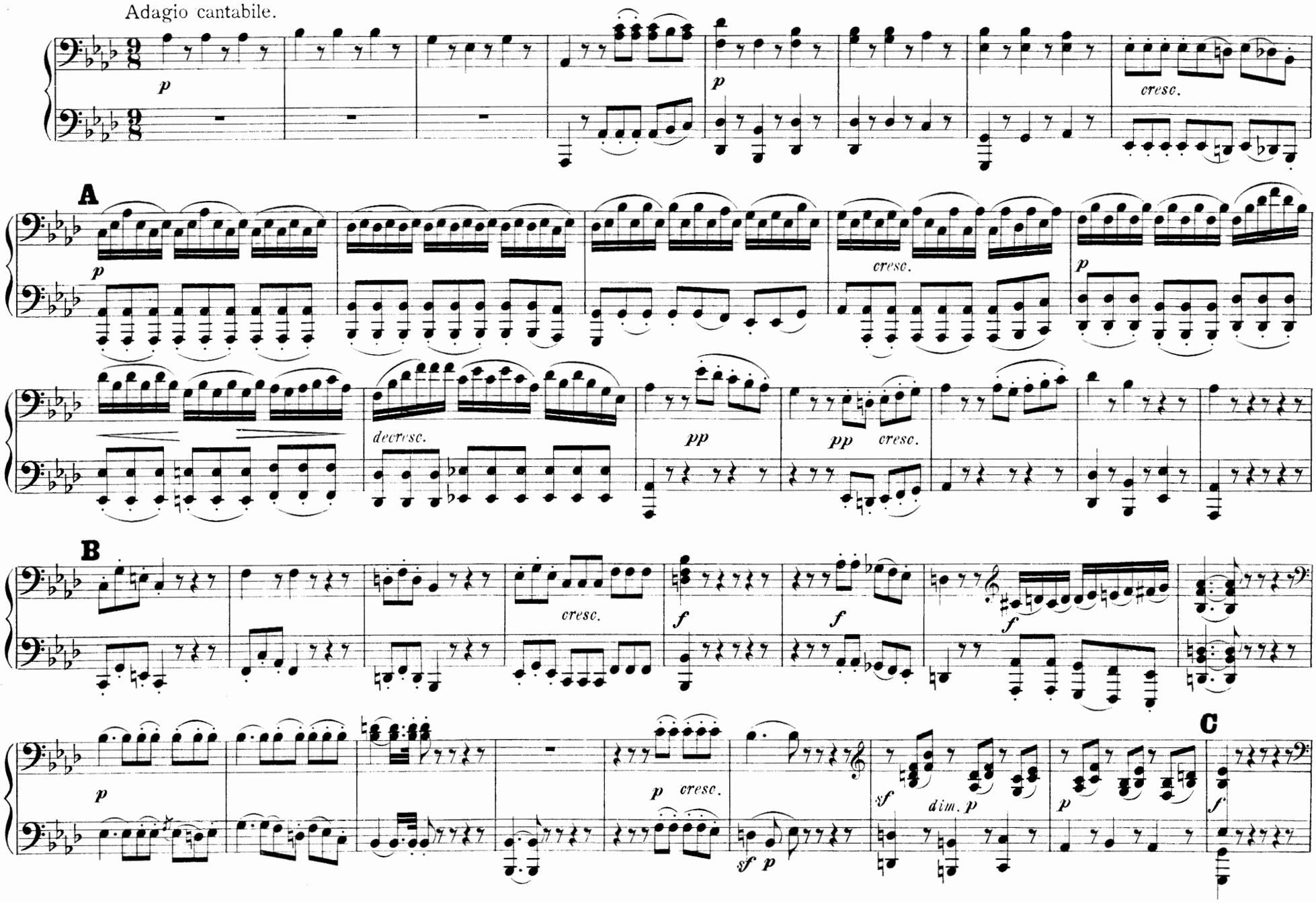

C
D
E
cresc.
ten.
dolce

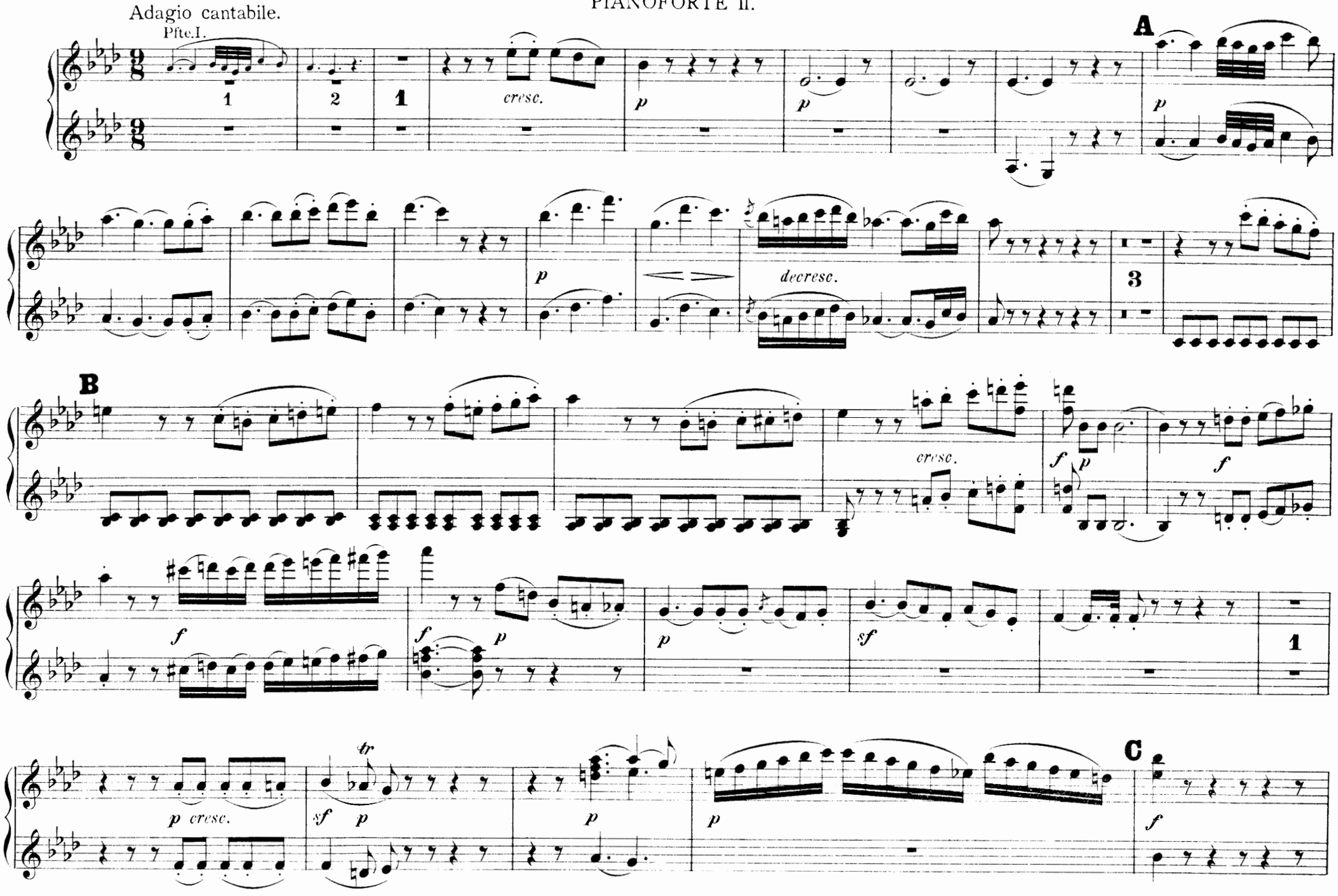

F
cresc.
f p
p
pp
cresc.
f p
stacc.
f p
fp
f p
fp
sf cresc.
G
f p
cresc.
f
H
4
p
p
p
cresc.

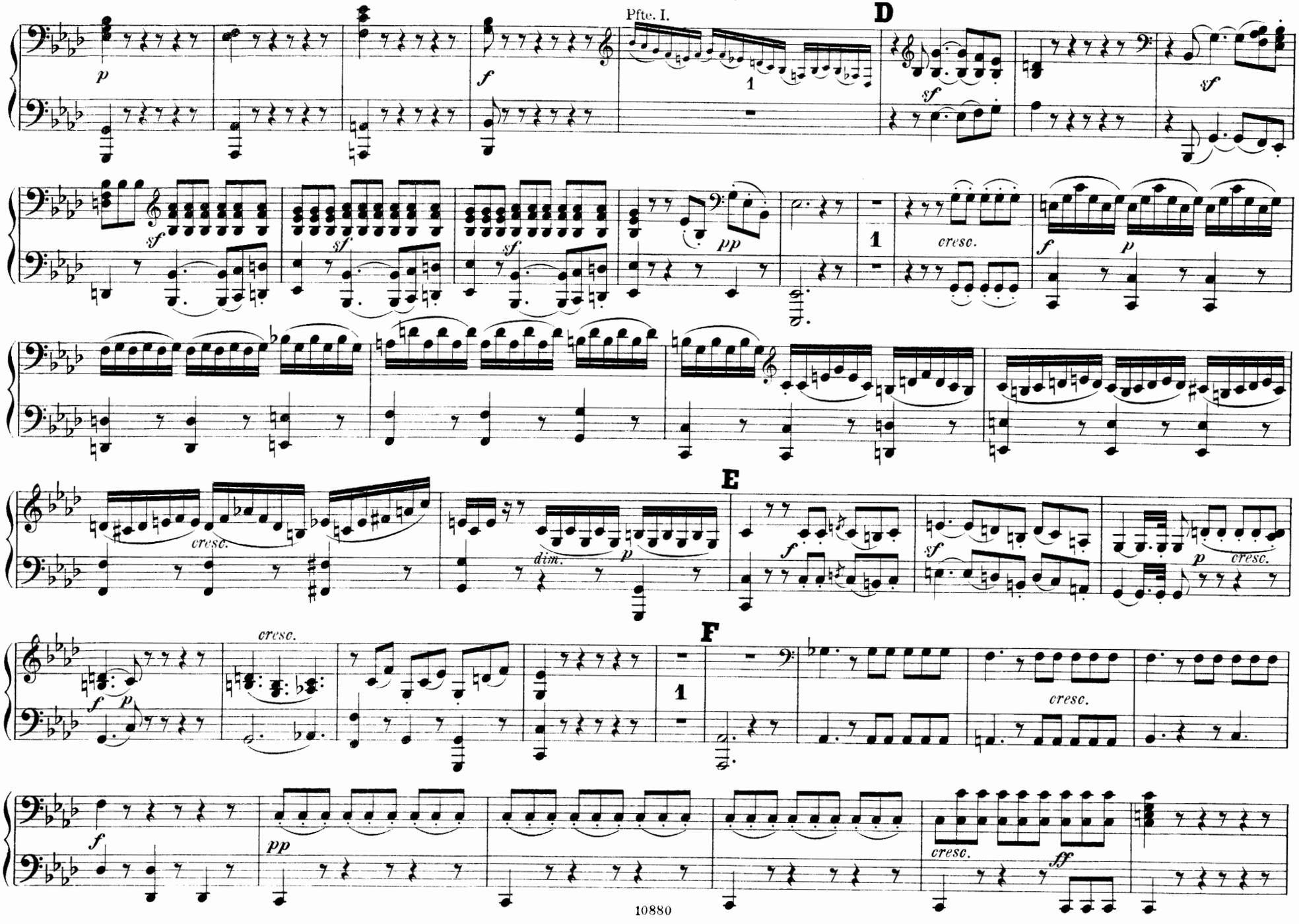

F
cresc.
f
1
p
pp
cresc.
f
f
f
1
1
8
f
p
f
p
fp
fp
G
sf
cresc.
f
2
p
cresc.
f
p
cresc.
H
3
p
8
1
2
p
p
p
p
3
3
stacc.
cresc.
mf

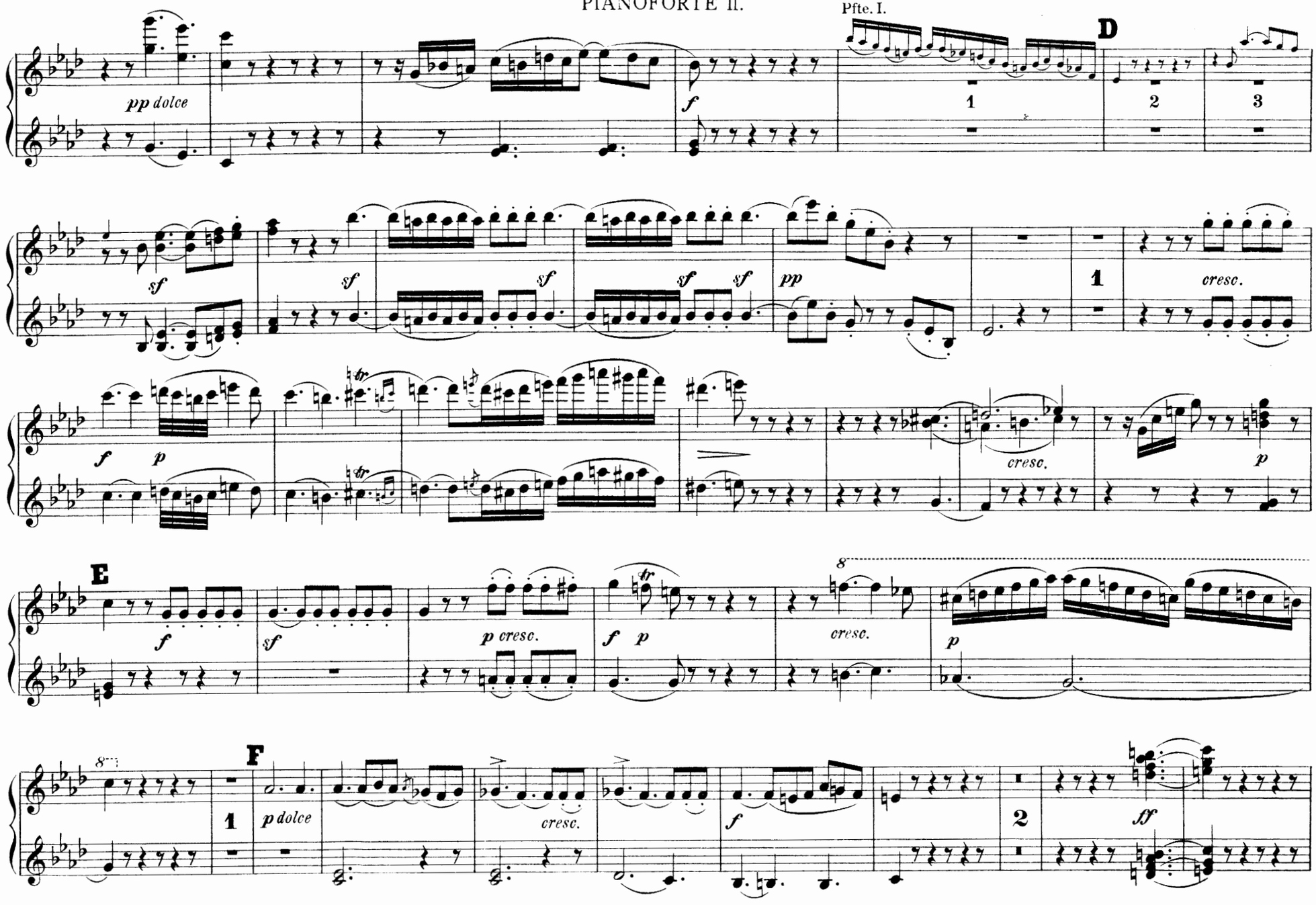

cresc.
f
f
3
f
1
f
1
p
f
f sf
f cresc.
3
3
f
f
sf
sf
K
p
p
cresc.
f
sf
f
dolce
cresc.
p
cresc.
cresc.
sf
sf
sf
f
ff

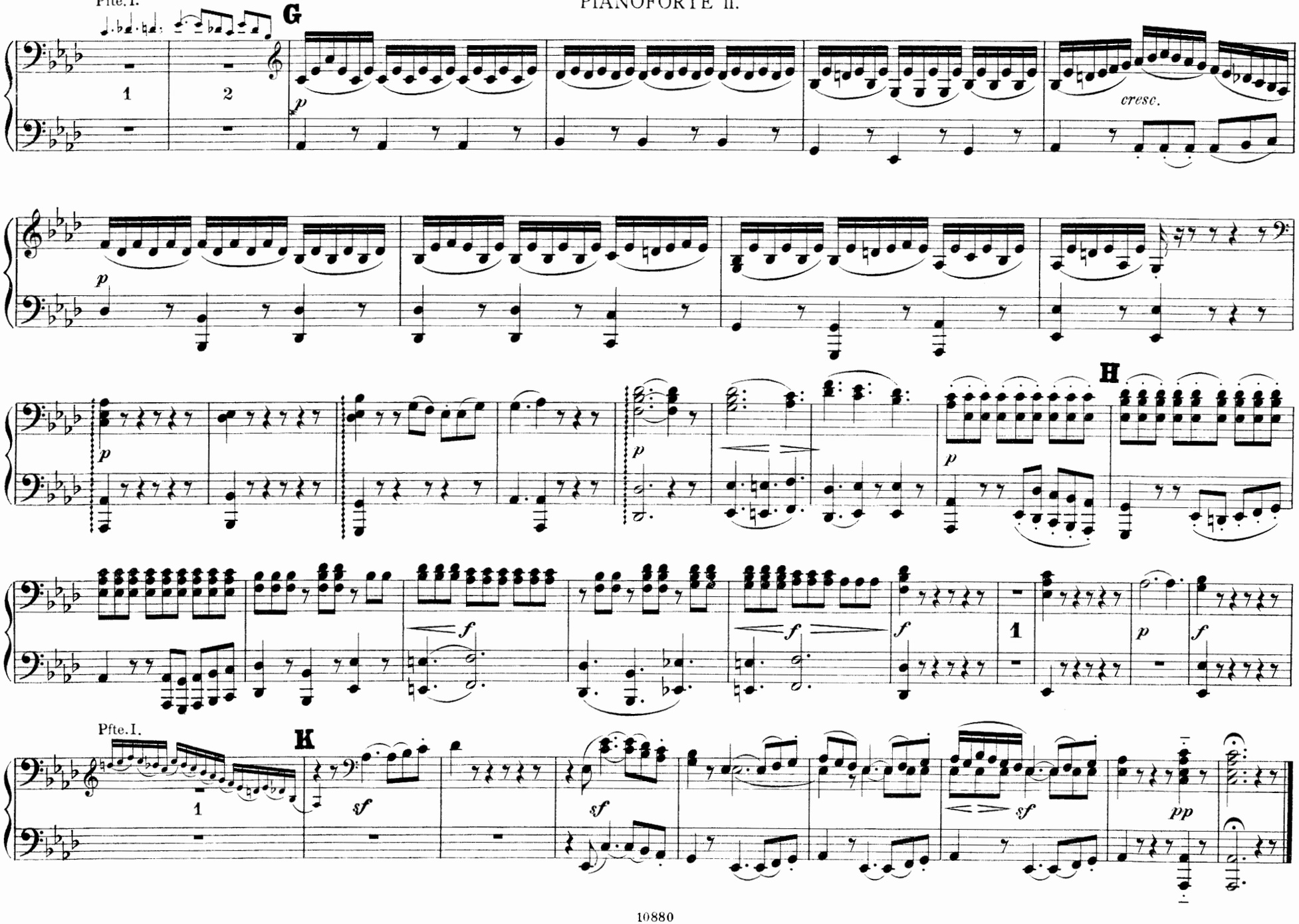

K
cresc.
p dolce
cresc.
cresc.
cresc.

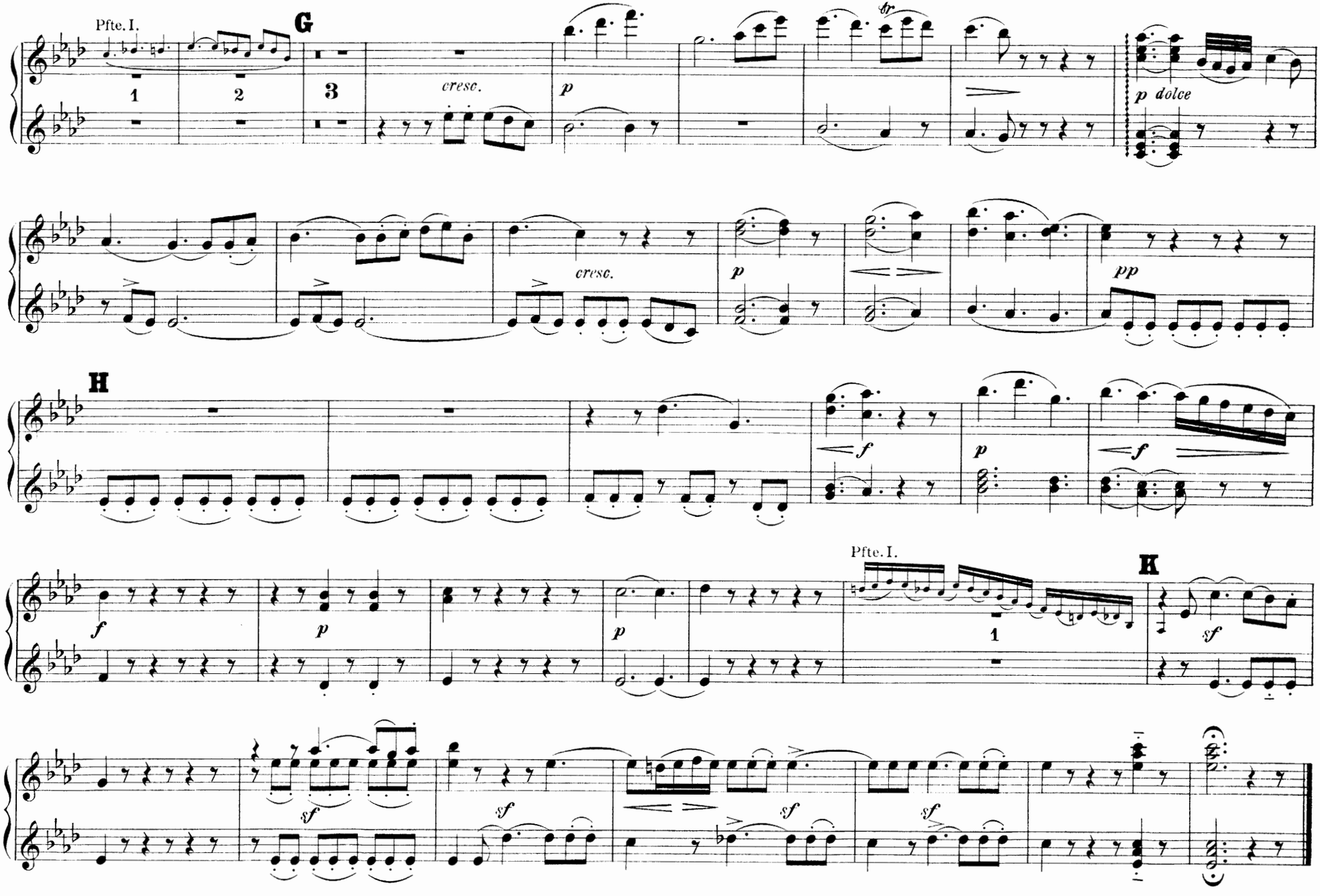

Adagio cantabile.
p
p
cresc.
A
p
cresc.
p
decresc.
pp
pp
cresc.
B
cresc.
f
f
f
p
p
cresc.
sf
p
sf
dim. p
p
C
f


Adagio cantabile.
Pfte.I.
A
cresc.
decresc.
B
C

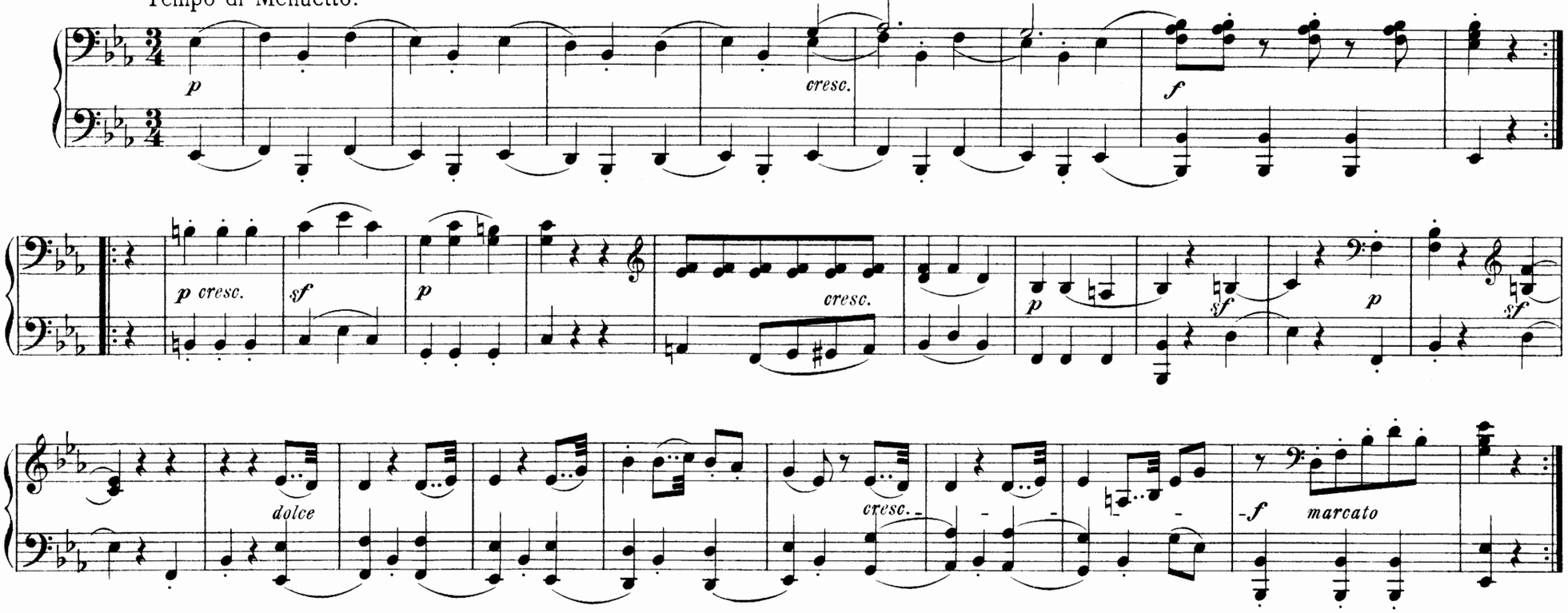

Pfte. I.
D
E
F
cresc.
dim.
ff


Pfte. I.
D
E
F
pp dolce
sf
f
p
cresc.
p cresc.
tr
8
1
2
3
p dolce
ff

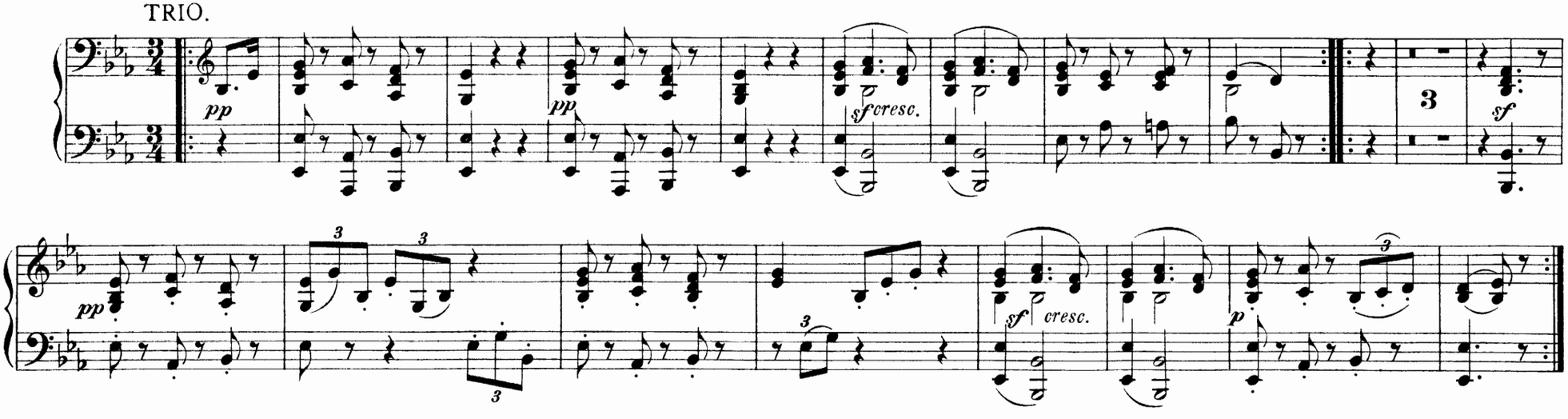

Pfte. I.
G
1
2
p
cresc.
H
f
sf
K
pp

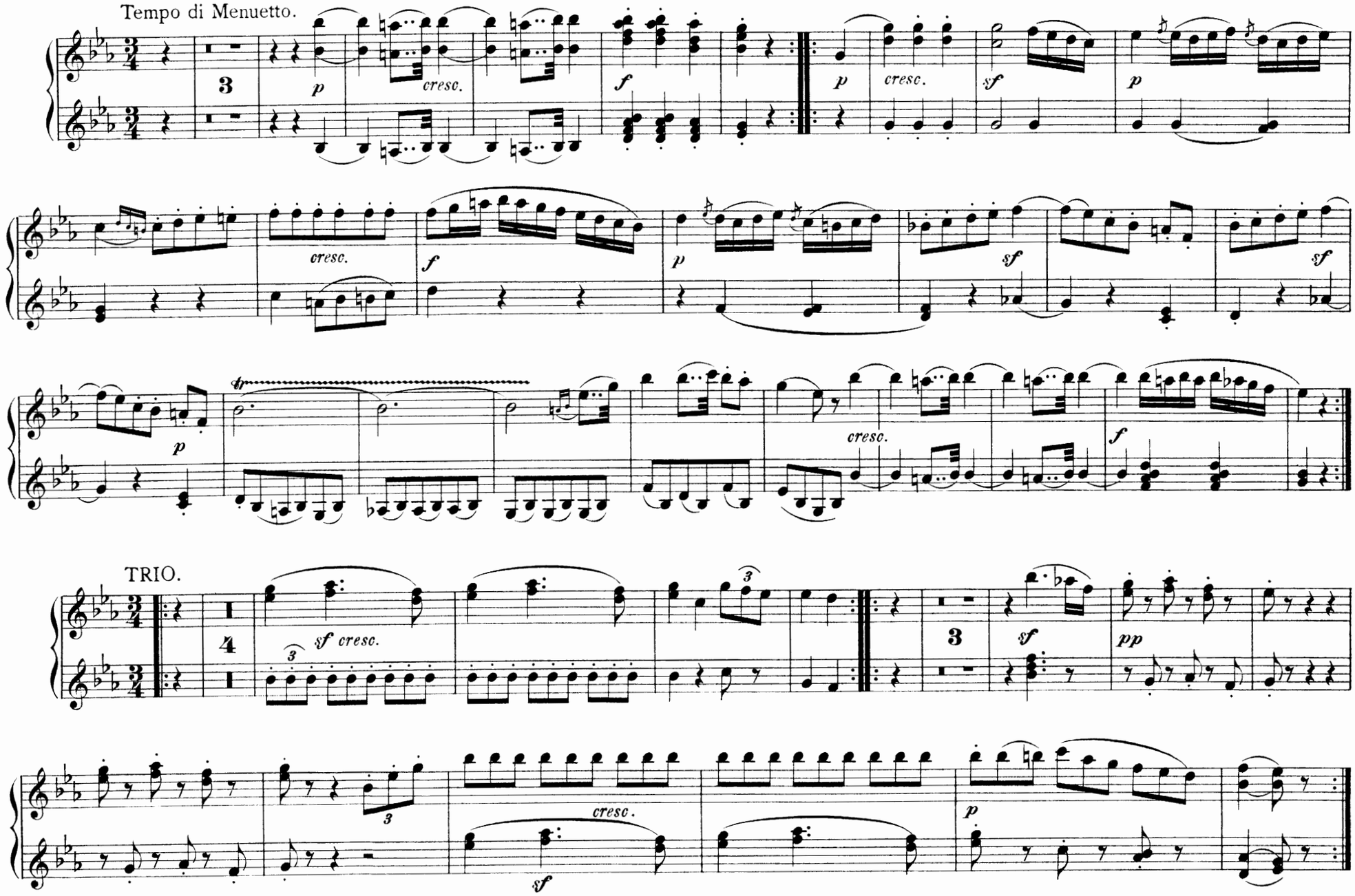

Pfte. I.
G
1
2
3
cresc.
p
tr
p dolce
cresc.
p
pp
H
f
p
f
f
p
p
Pfte. I.
1
K
sf
sf
sf
sf
sf

Tempo di Menuetto.



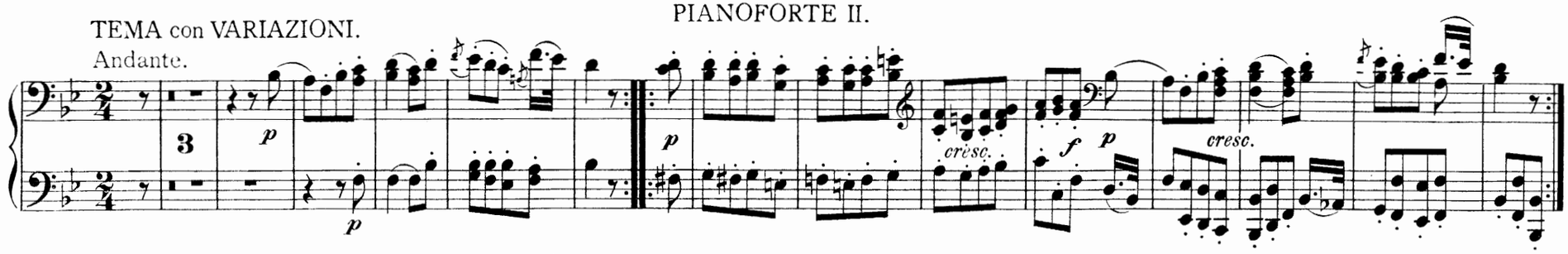
TRIO.



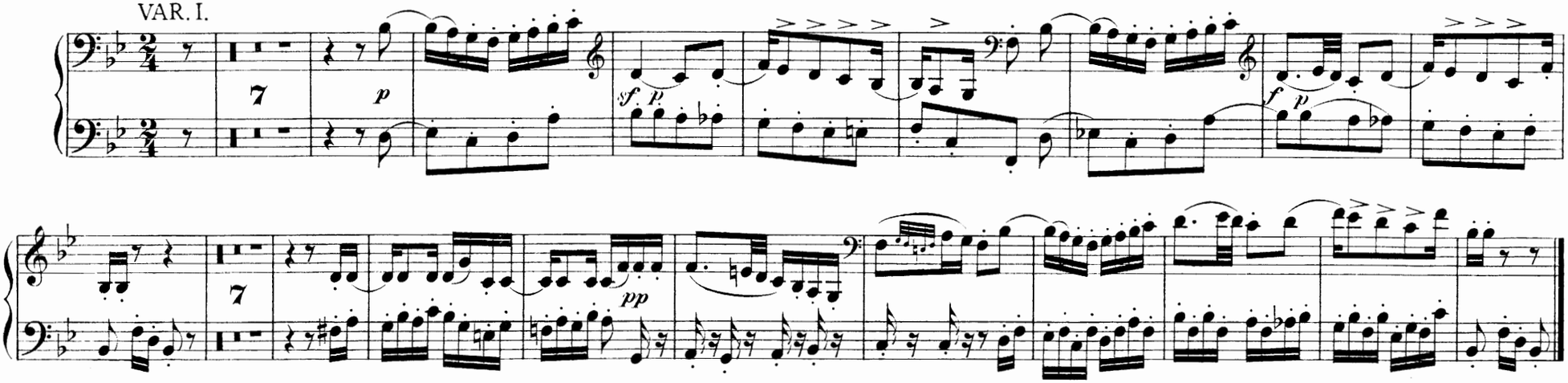

Tempo di Menuetto.
TRIO.

TEMA con VARIAZIONI.

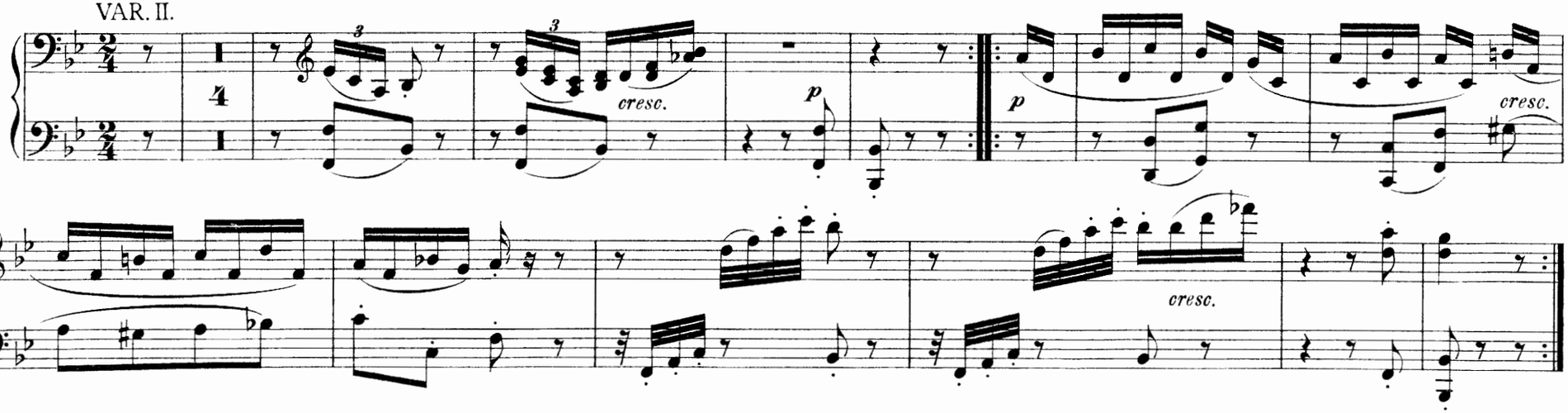
Andante.



VAR. I.

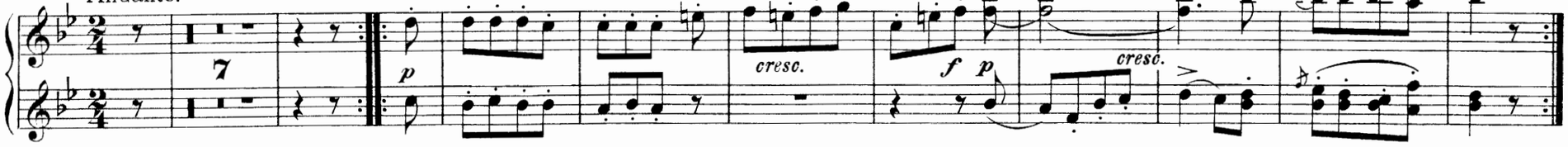


VAR. II.

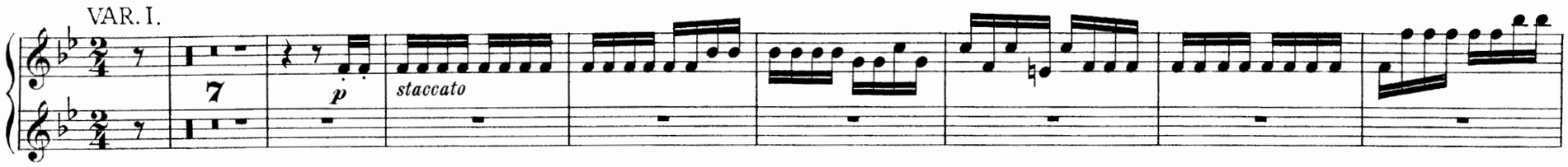


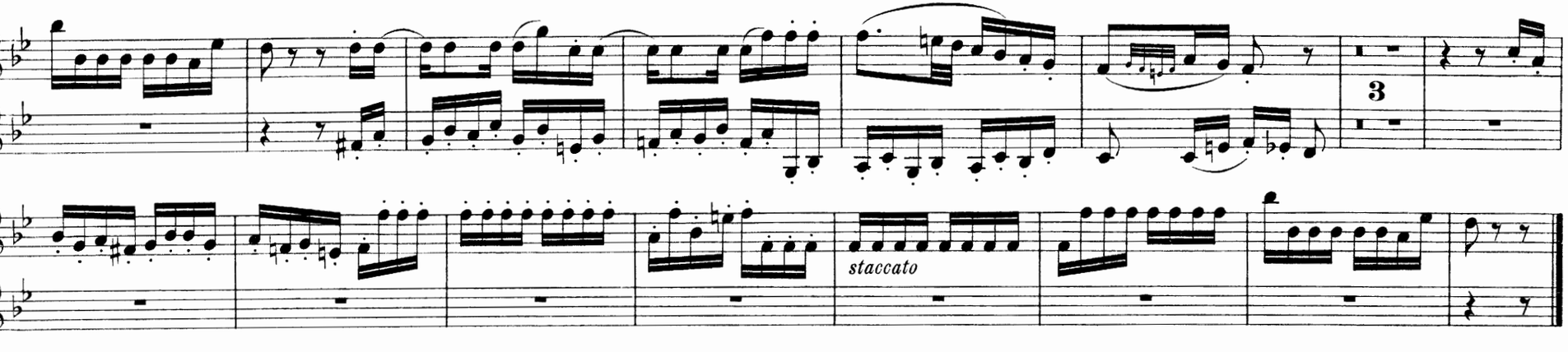
TEMA con VARIAZIONI.

Andante.

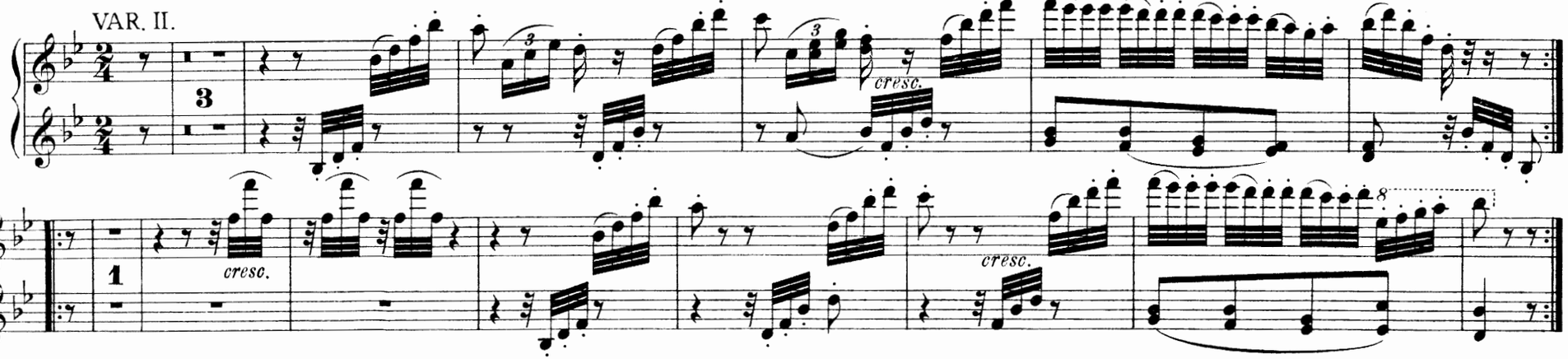


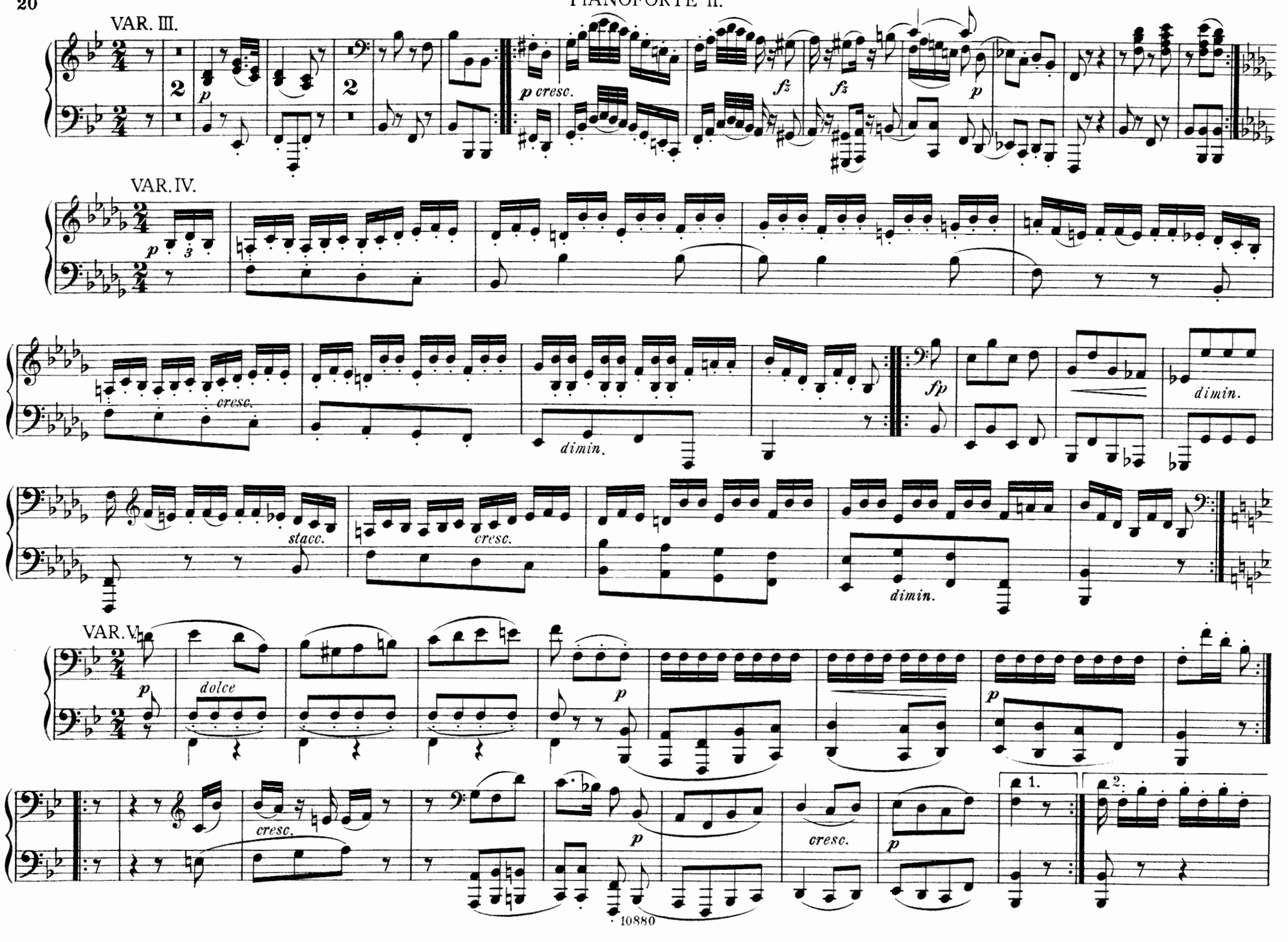
VAR. I.

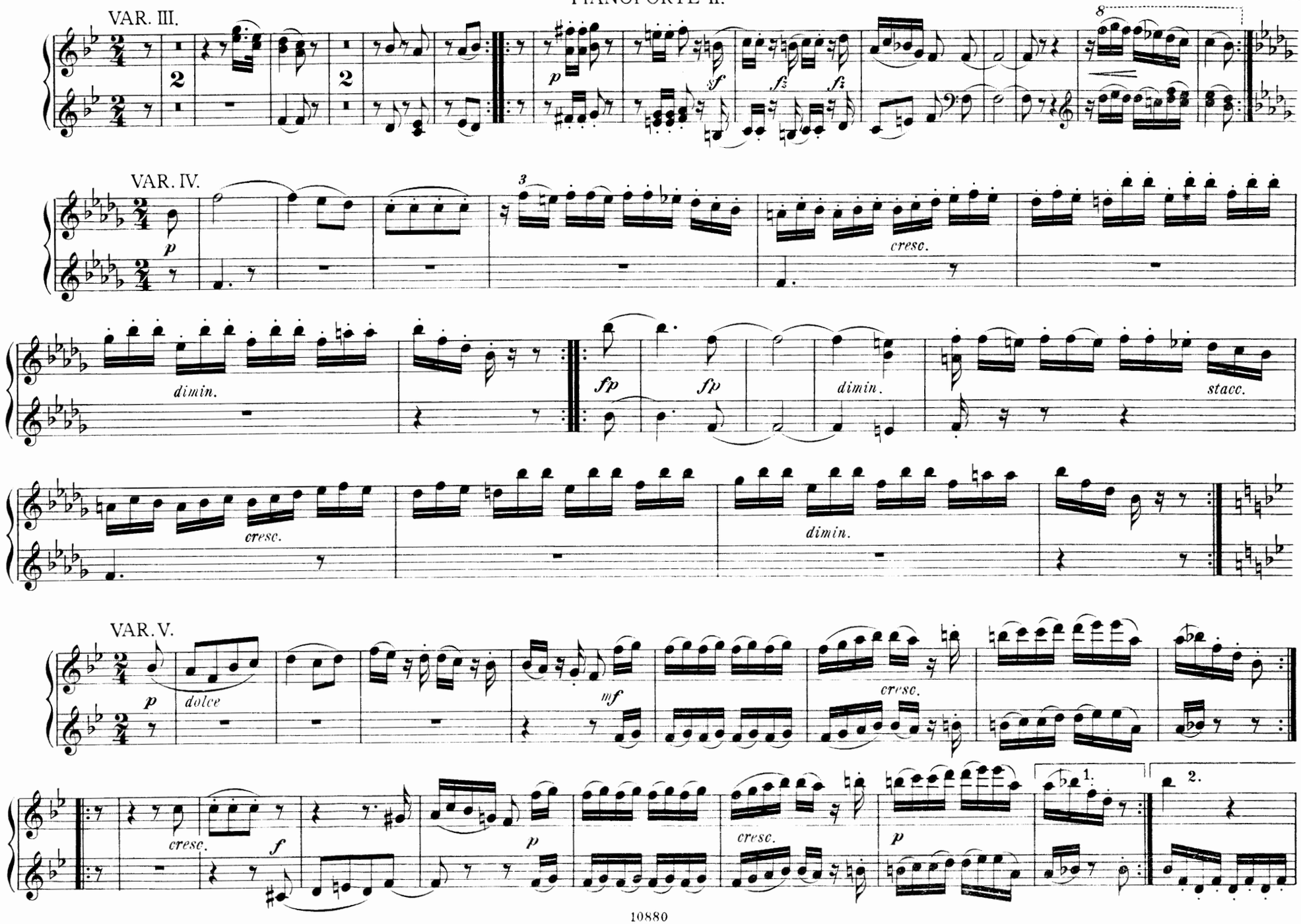


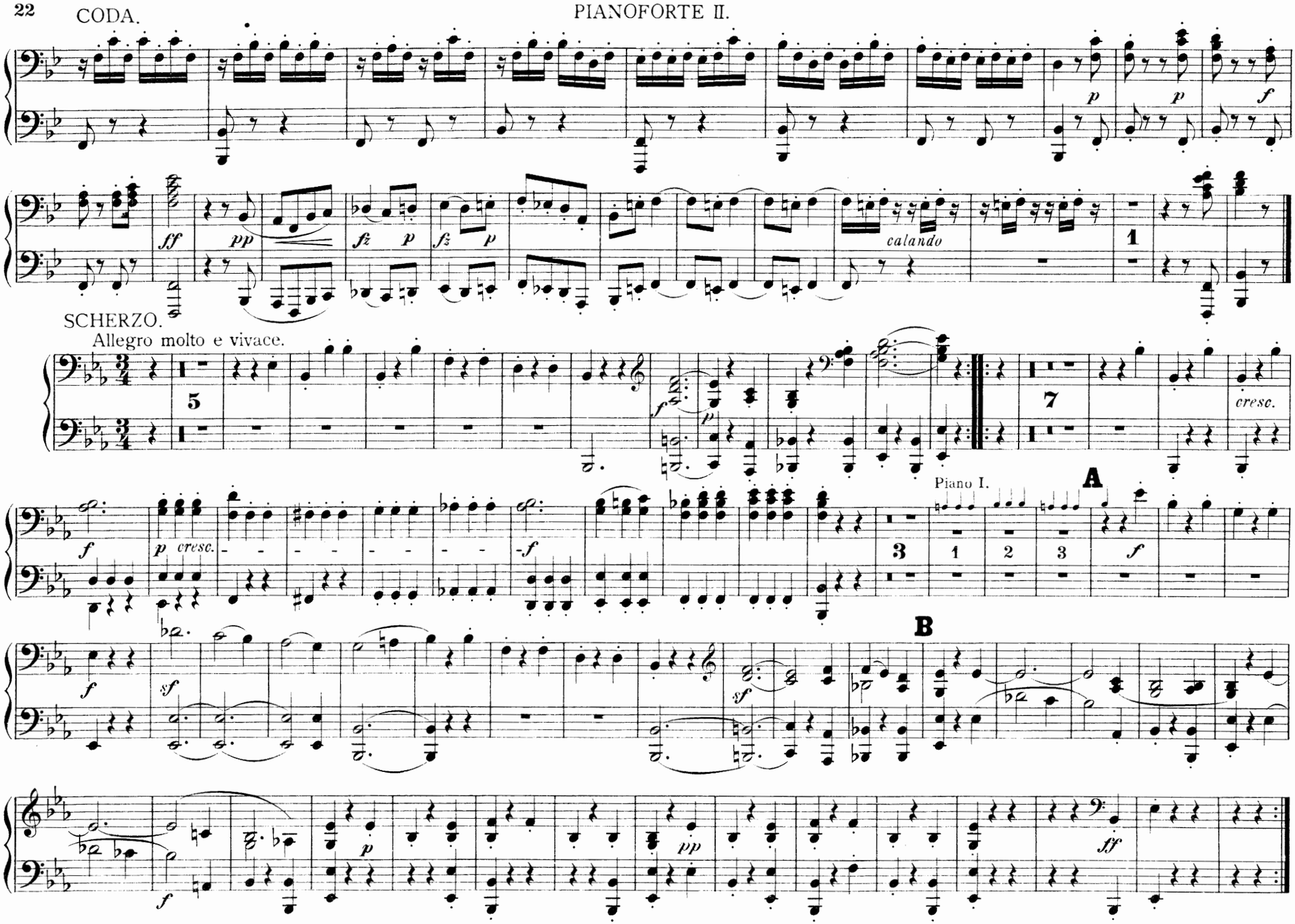


VAR. II.

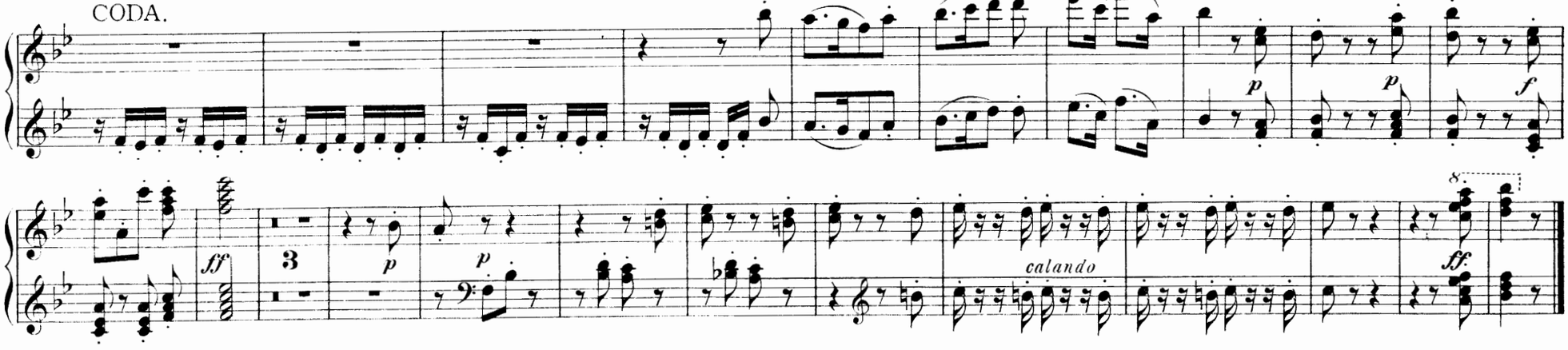



VAR. III.
VAR. IV.
VAR. V.
dolce
cresc.
dimin.
stacc.
fp
1.
2.

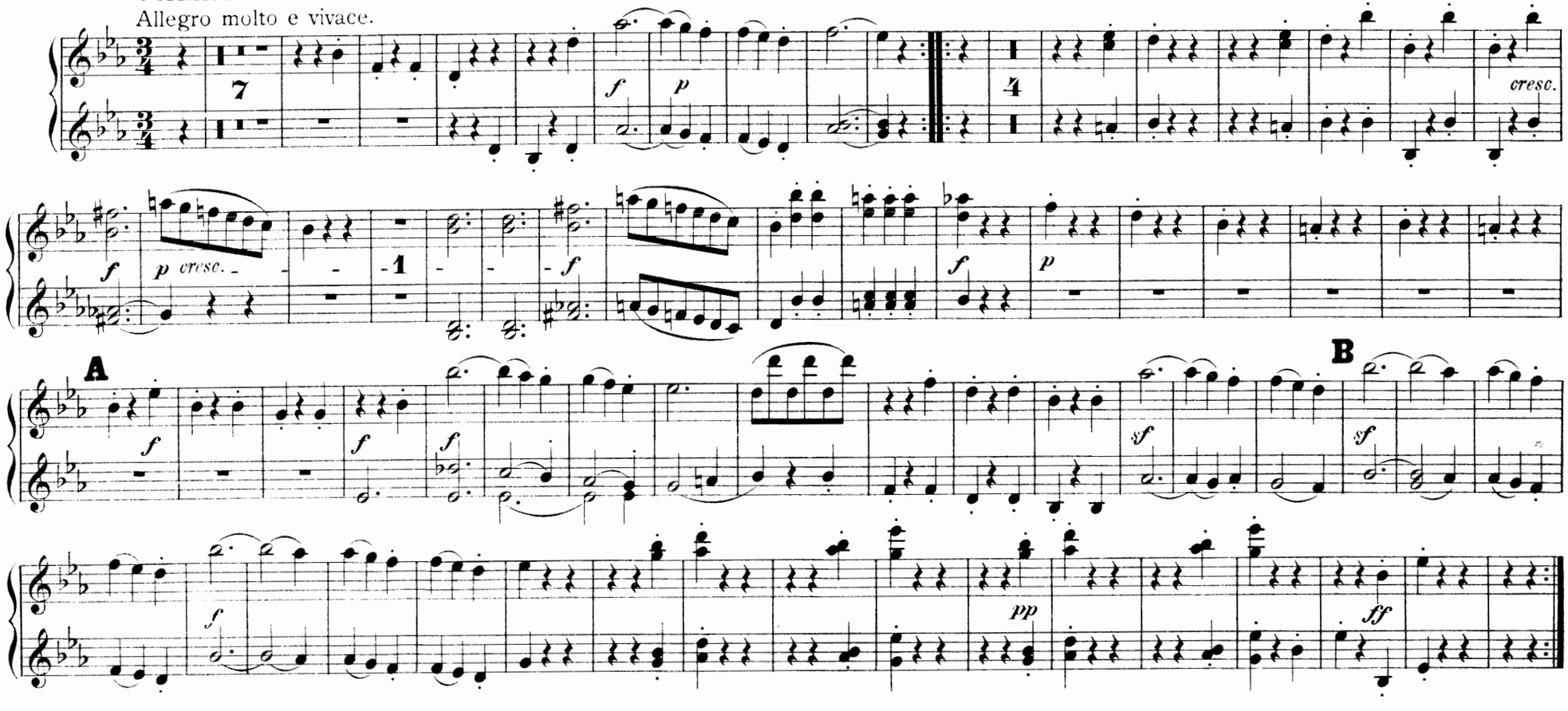

VAR. III.
VAR. IV.
VAR. V.
dimin.
cresc.
fp
dimin.
stacc.
dolce
mf
1.
2.

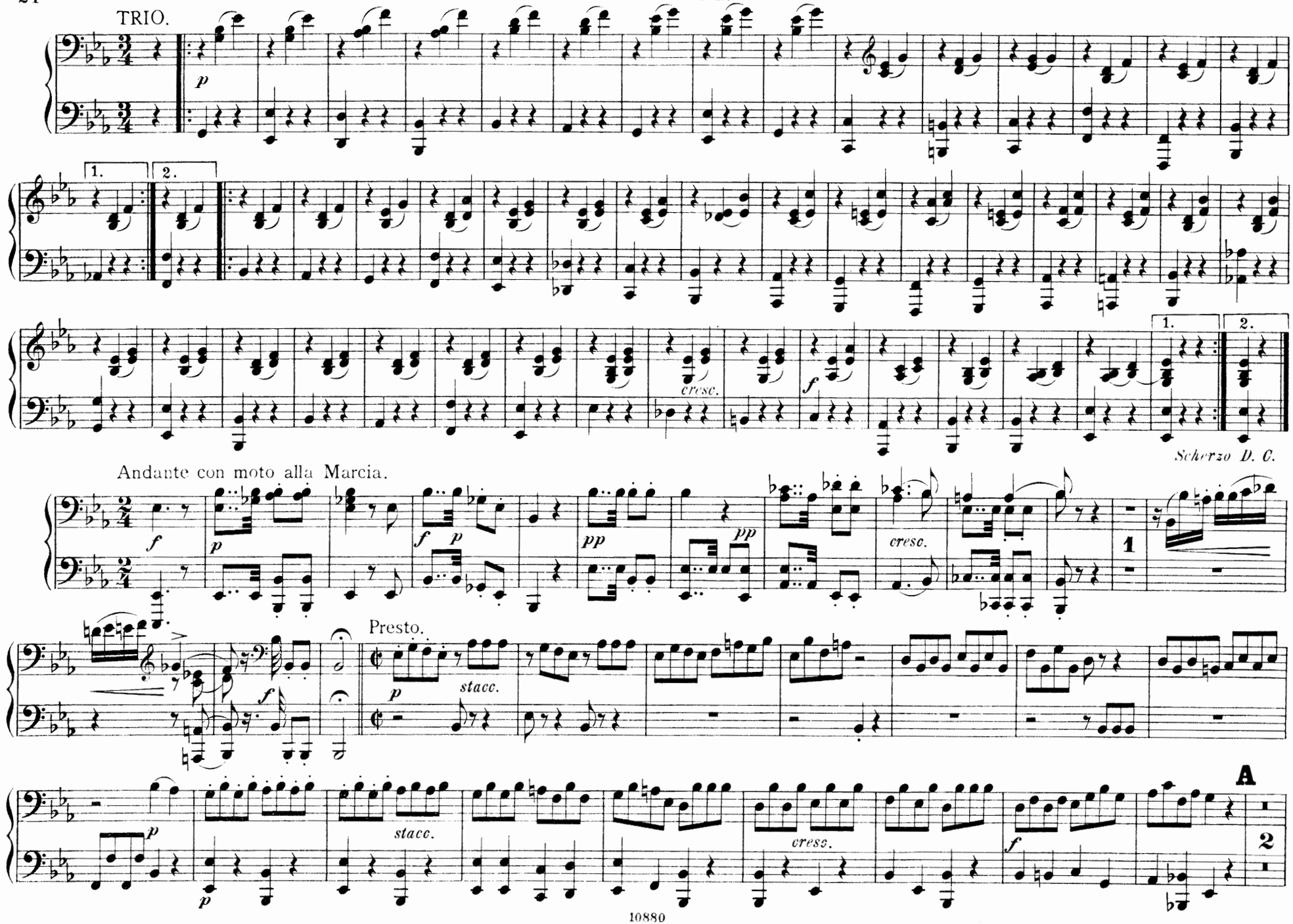

CODA.
calando
SCHERZO.
Allegro molto e vivace.
cresc.
Piano I.
A
B

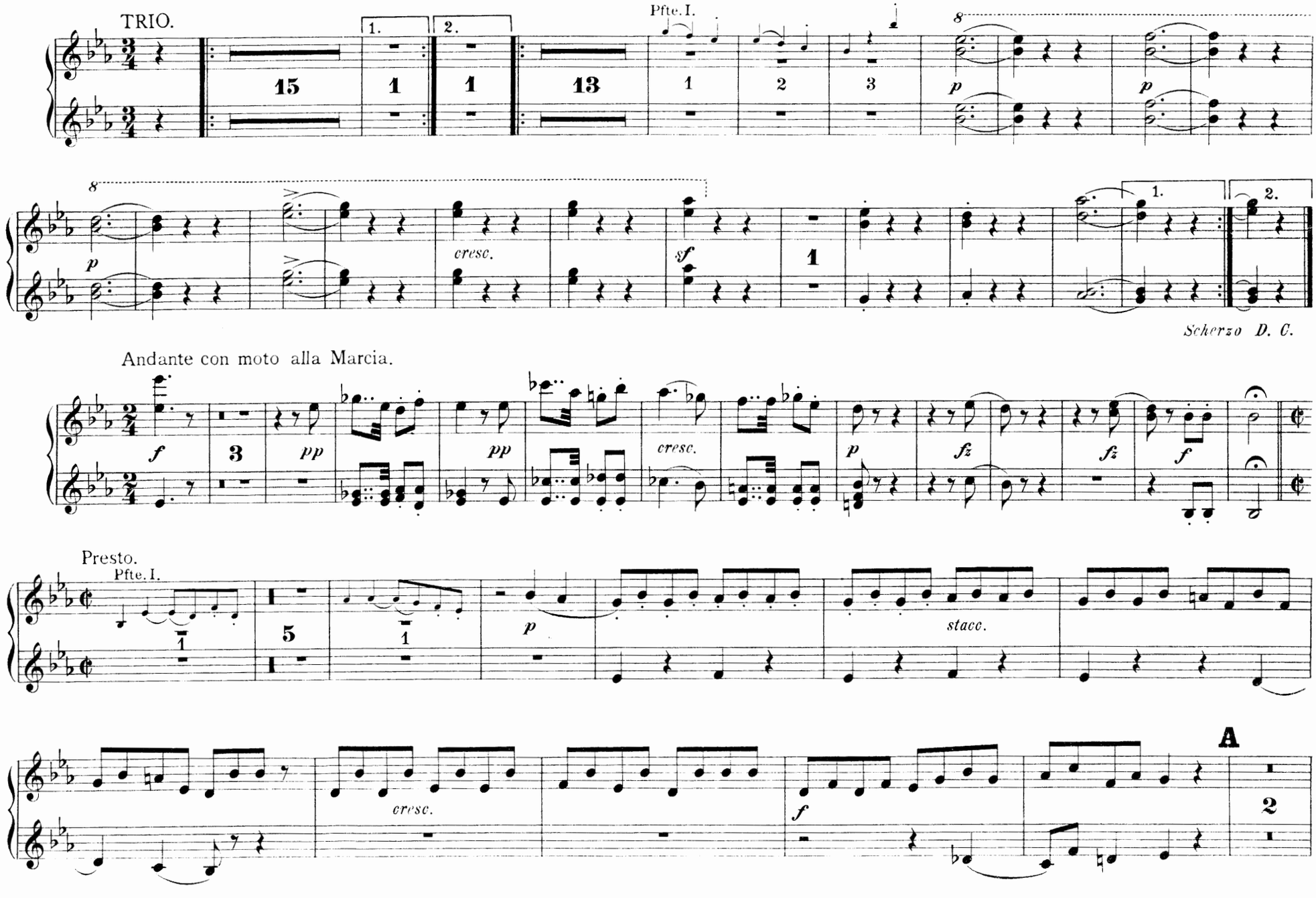
CODA.

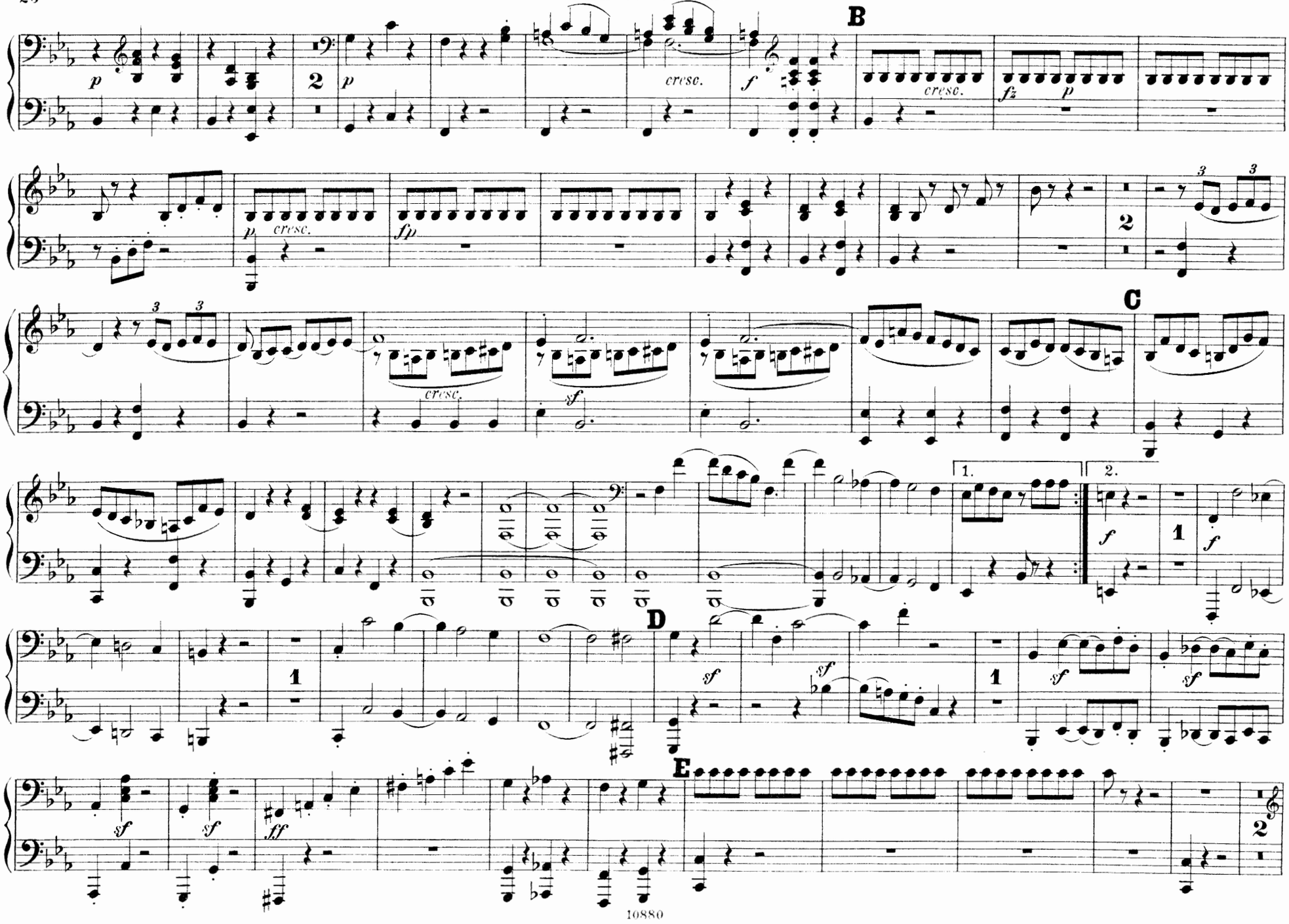


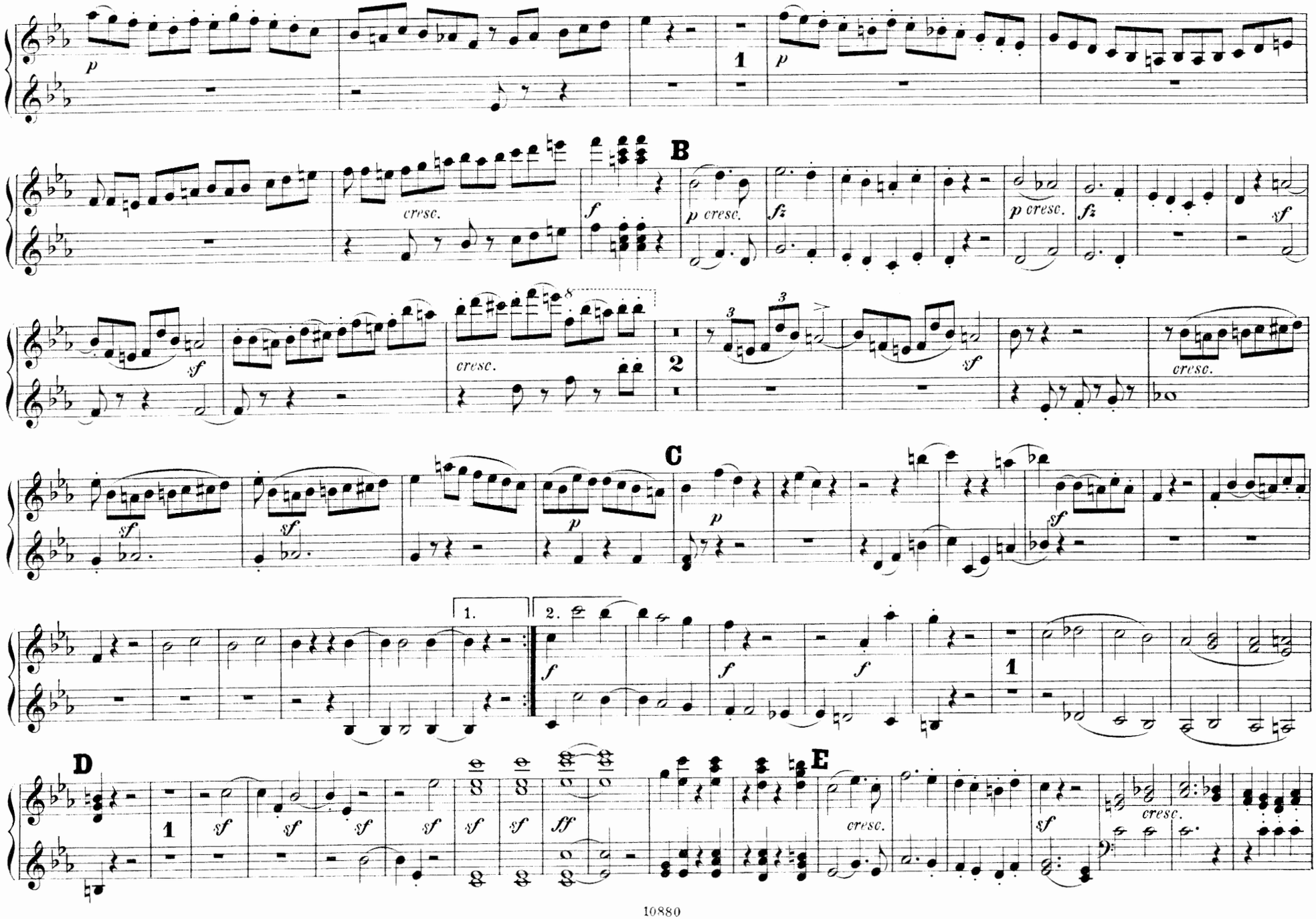
SCHERZO.
Allegro molto e vivace.

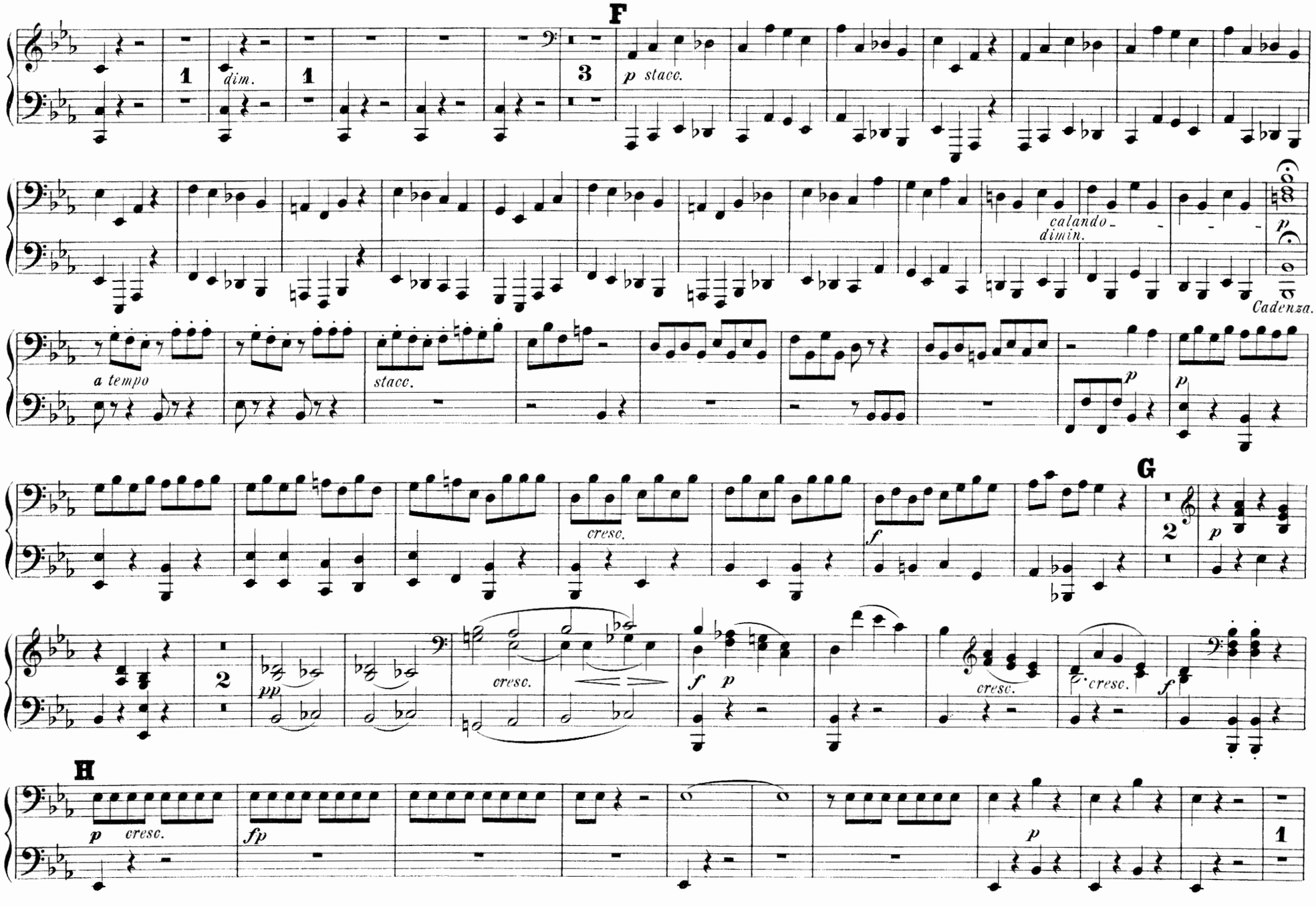


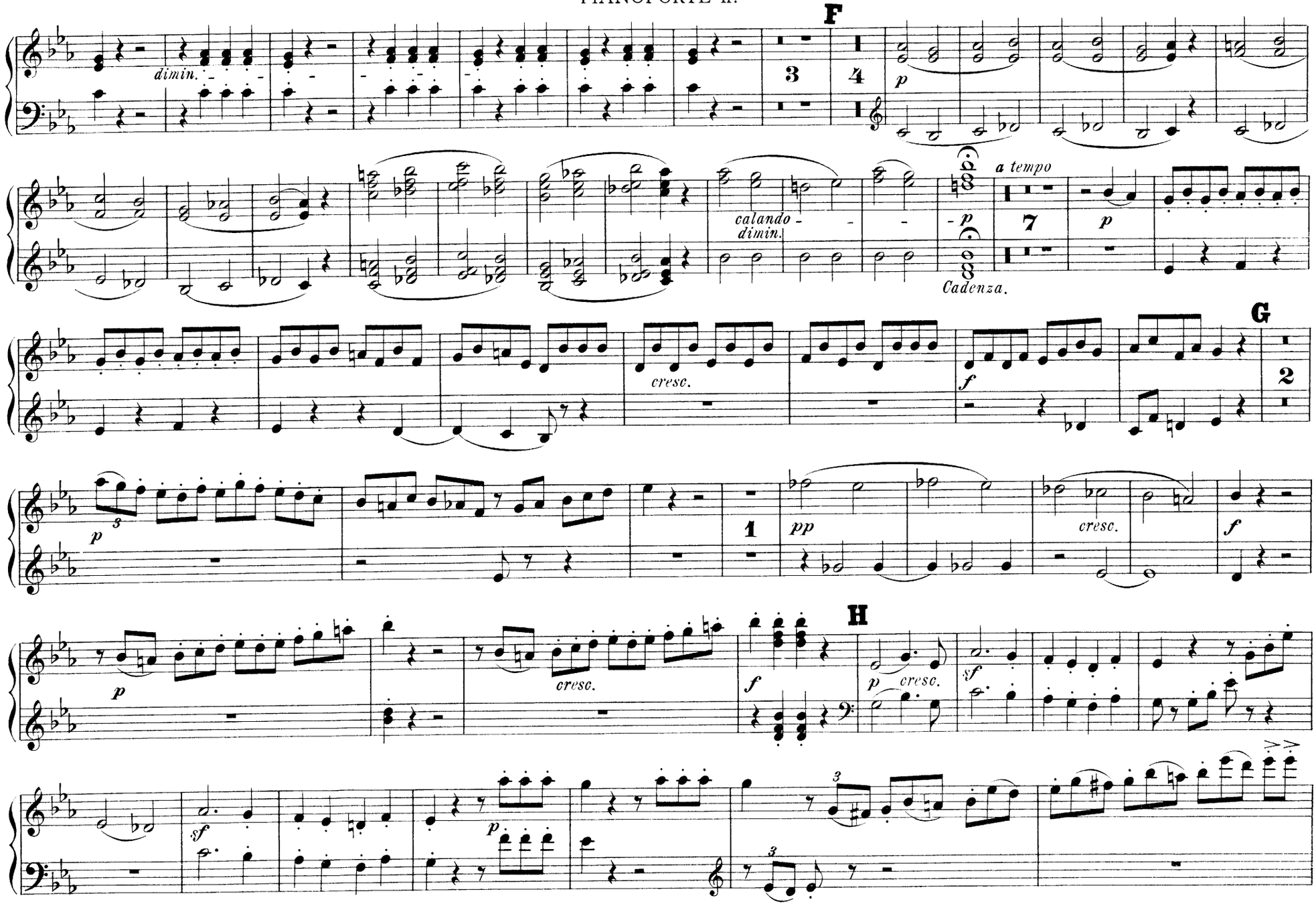

TRIO.
p
1.
2.
cresc.
f
Scherzo D. C.
Andante con moto alla Marcia.
f
p
pp
cresc.
1
Presto.
stacc.
A
2

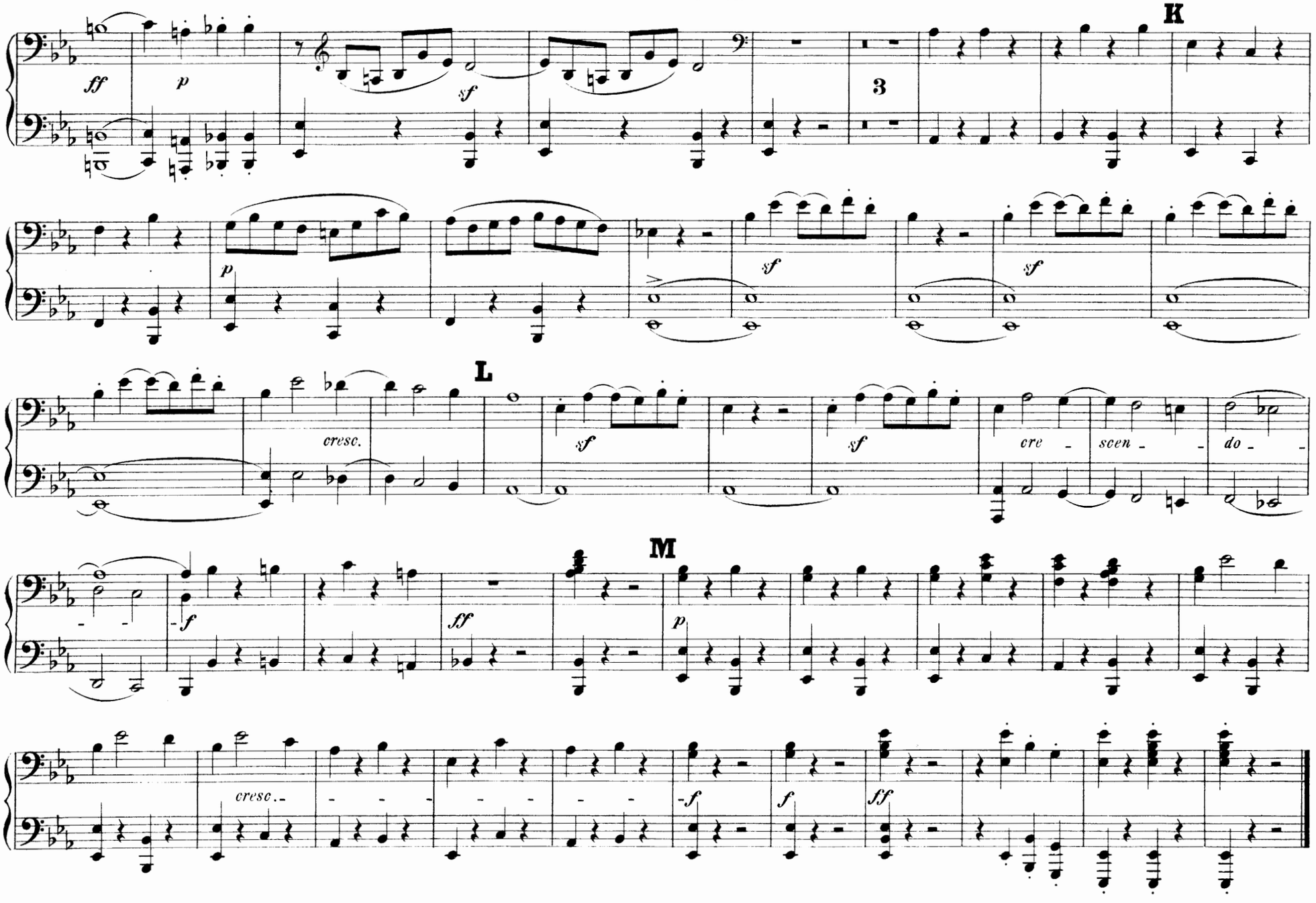

TRIO.
Pfte. I.
cresc.
Scherzo D. C.
Andante con moto alla Marcia.
cresc.
Presto.
Pfte. I.
stacc.
cresc.
A

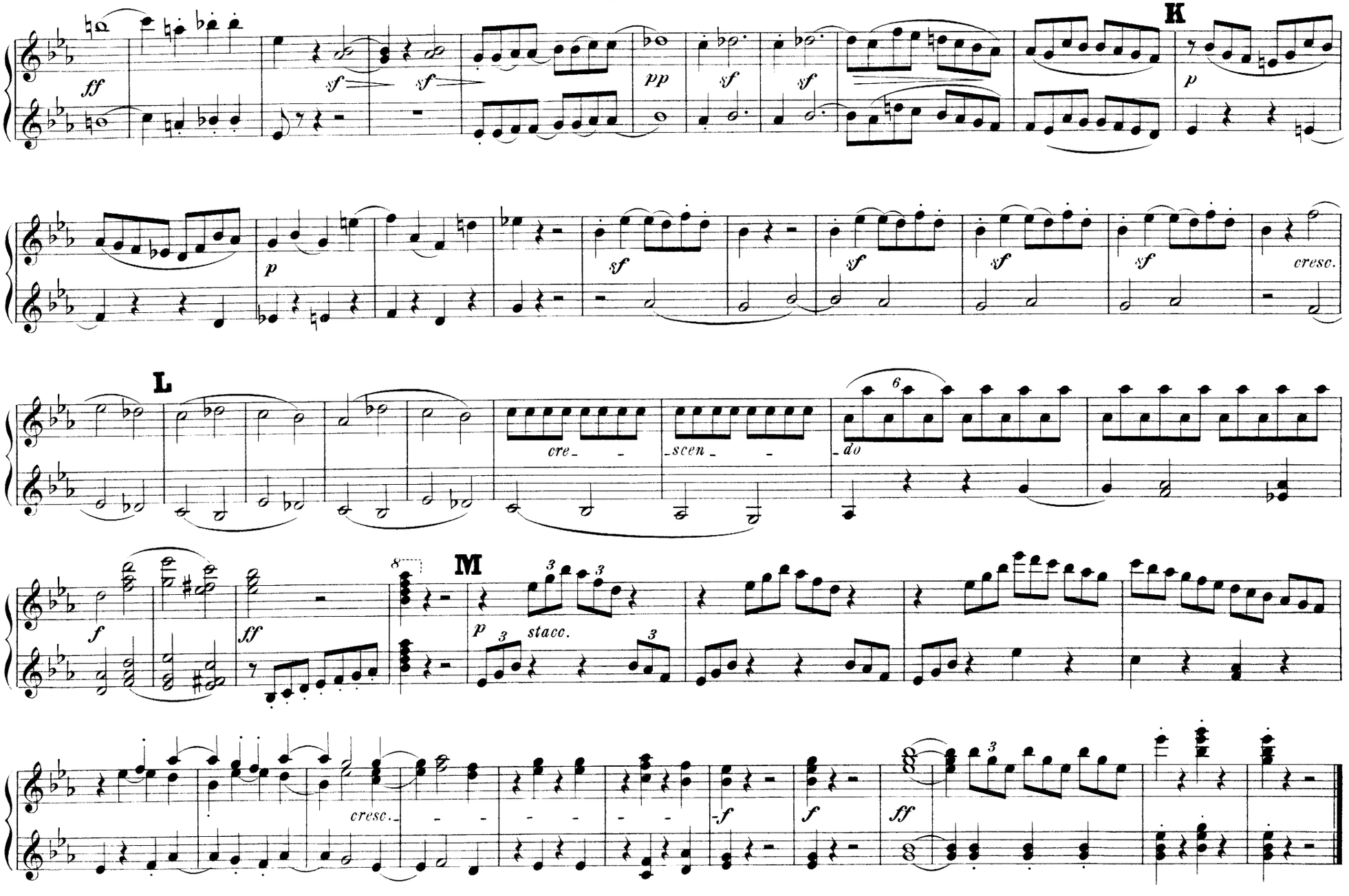

B
C
D
E
1.
2.
cresc.
fp
sf
ff


p
1
p
B
cresc.
f
p cresc.
fz
p cresc.
fz
sf
sf
cresc.
2
3
3
sf
cresc.
C
sf
sf
p
p
sf
1.
2.
f
f
f
f
1
D
1
sf
sf
sf
sf
sf
sf
ff
E
cresc.
sf
cresc.


F
dim.
p stacc.
calando
dimin.
Cadenza.
a tempo
stacc.
cresc.
G
pp
cresc.
cresc.
cresc.
H
p cresc.
fp


F
dimin.
3
4
p
calando
dimin.
p
Cadenza.
a tempo
7
p
G
cresc.
f
2
p
3
1
pp
cresc.
f
H
p
cresc.
cresc.
f
p
cresc.
sf
sf
p
3
3


K
L
M
cresc.
cre - scen - do -
cresc.


K
L
M
cre_ _scen_ _do
stacc.
cresc.

EBENEZER PROUT'S

THEORETICAL WORKS IN AUGENER'S EDITION.

Demy 8vo.

Augener's Edition No.		Bound Net.
9182.	HARMONY: ITS THEORY AND PRACTICE. By EBENEZER PROUT, B.A. Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Eighth Edition	5/-
9182a	KEY TO "HARMONY: ITS THEORY AND PRACTICE." Third Edition	2/-
9182b	ADDITIONAL EXERCISES TO "HARMONY: ITS THEORY AND PRACTICE." Fourth Edition	1/6
9182c	KEY TO THE ADDITIONAL EXERCISES TO "HARMONY." Second Edition	2/6
9183.	COUNTERPOINT: STRICT AND FREE. By EBENEZER PROUT, B.A. Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Fifth Edition .	5/-
9183a	ADDITIONAL EXERCISES TO "COUNTERPOINT: STRICT AND FREE," with Melodies and Unfigured Basses for Harmonizing. Second Edition	2/6
9184.	DOUBLE COUNTERPOINT AND CANON. By EBENEZER PROUT, B.A. Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Second Edition	5/-
9185.	FUGUE. By EBENEZER PROUT, B.A. Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Second Edition	5/-
9186.	FUGAL-ANALYSIS: A Companion to "Fugue." Being a Collection of Fugues put into Score and Analyzed. Second Edition	5/-
9187.	MUSICAL FORM. By EBENEZER PROUT, B.A. Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Second Edition	5/-
9188.	APPLIED FORMS: A sequel to "Musical Form." By EBENEZER PROUT, B.A. Lond. Second Edition	5/-

"A grand result of laborious research, outspoken opinion, and wide knowledge."—*Musical Standard*, May 9th, 1892.

"It would be impossible to overrate the value of Mr. Prout's labours in the important series of theoretical books from his pen now being issued by Messrs. Augener & Co. . . . The labours of Mr. Prout in placing a well-considered series of works on the various branches of the art of making music deserve grateful recognition. It must not be overlooked that the work done is not only thorough, but, to use a modern expression, 'up to date'; so that the student guided by Mr. Prout finds himself in the hands of one who can be learned without being pedantic, and never fails to see that which is practical and useful through the medium of that which is theoretical or speculative."—*Musical News*, May 13th, 1892.

"The series of theoretical works written by Ebenezer Prout will prove of inestimable service to teacher and scholar alike. . . . As text-books, Mr. Prout's theoretical treatises will doubtless take the position of standard works."—*Daily Telegraph*, March 17th, 1893.

"For several years now the author has devoted his attention to the preparation of text books, the features of which have been the clearness with which the subjects treated of have been set forth, the mass of knowledge compressed within their covers, and the numerous examples to illustrate the text, drawn from all sources, showing an immense amount of research on the part of the distinguished writer. All these books have been heartily welcomed by musicians, and have become standard works in this and other countries."—*Bristol Times*, October 21st, 1893.

". . . Perhaps the most remarkable series of musical text-books ever issued."—*Weekly Dispatch*, January 7th, 1894.

"The motto on all of Mr. Prout's treatises might be 'Musical instruction made easy.' Thanks to him, students can now gain really large acquaintance with the works of all the acknowledged masters, ancient and modern, without the trouble and expense entailed in the purchase and study of the scores."—*Athenæum*, April 14th, 1894.

". . . The most practical series of text-books on the subjects of musical theory ever placed before the public"—*Athenæum*, August 9th, 1890.

". . . A monumental series of educational works."—*Athenæum*, April 2nd, 1892.

". . . In its way an epoch-making if not an epoch-making achievement. . . . Mr. Prout's 'Applied Forms' is one of the unprecedented series of students' books published by Messrs. Augener, and of this series I am inclined to regard it as the most valuable . . . His book is a mine of information."—*Saturday Review*, Oct. 12th, 1895.

AUGENER & CO., 199, Regent Street & 22, Newgate Street, London.

CATECHISMS, ETC., IN AUGENER'S EDITION.

Crown 8vo.

DR. H. RIEMANN'S

No.		Bound in Limp Cloth Net.
9201.	CATECHISM OF MUSICAL INSTRUMENTS (GUIDE TO INSTRUMENTATION). In paper covers, net, 2s.	2/6
	CATECHISM OF MUSICAL HISTORY.	
9202.	Part I. History of Musical Instruments, and History of Tone Systems and Notation. In paper covers, net, 2s.	2/6
9203.	Part II. History of Musical Form, with Biographical Notices... In Paper Covers, net, 2/-	2/6
9204.	CATECHISM OF PIANOFORTE PLAYING. In paper covers, net, 2s.	2/6
9207.	CATECHISM OF MUSICAL ÆSTHETICS. Translated by the Rev. H. Bewerunge. In paper covers, net, 2s.	2/6
	ANALYSIS OF BACH'S 48 PRELUDES and FUGUES (Wohltemperirtes Klavier). Translated from the German by J. S. Shedlock, B.A.	
9205.	Part I. 24 Preludes and Fugues. In paper covers, net, 2s. .	2/6
9206.	Part II. 24 Preludes and Fugues. In paper covers, net, 2s. ..	2/6
9198.	HARMONY SIMPLIFIED; or, The Theory of the Tonal Functions of Chords. Translated by the Rev. H. Bewerunge. Demy 8vo. Bound	4/-

PROFESSOR C. SCHROEDER'S

9212.	CATECHISM OF VIOLIN PLAYING. Translated and Edited by J. MATTHEWS, with an Appendix consisting of a Guide through Violin Literature and a Chapter on the Viola. In Paper Covers, net, 2s.	2/6
9211.	CATECHISM OF VIOLONCELLO PLAYING. Translated by J. MATTHEWS. With an Appendix consisting of a Guide through Violoncello Literature. In Paper Covers, net, 2s.	2/6

NORRIS CROKER'S

9215.	HANDBOOK FOR SINGERS. In Paper Covers, net, 2s.	2/6

AUGENER & CO., Regent Street and Newgate Street, London.

AUGENER'S EDITION, No. 9200.

DICTIONARY OF MUSIC

BY

DR. HUGO RIEMANN.

Translated by J. S. SHEDLOCK, B.A.

9200a	*Part I.* (*A. to Beck*).
9200b	*Part II.* (*Becké to Chaconne*).
9200c	*Part III.* (*Chadwick to Dissonance*).
9200d	*Part IV.* (*Distincto to Fundamental Bass*).
9200e	*Part V.* (*Fundamental Chord to Handel*).
9200f	*Part VI.* (*Handel to Jupin*).
9200g	*Part VII.* (*Jürgenson to Lipsius*).
9200h	*Part VIII.* (*Lira to Moszkowa*).
9200i	*Part IX.* (*Moszkowski to Pasqué*).
9200k	*Part X.* (*Pasquini to Reichardt*).
9200l	*Part XI.* (*Reichardt to Schöberlein*).
9200m	*Part XII.* (*Schobert to Strungk*).

Each Part price 1s., *net.*

AUGENER & CO., 199, Regent Street & 22, Newgate Street London.