

BEETHOVEN

Streichquartette

String Quartets

op. 18

Urtext

Herausgegeben von / Edited by
Jonathan Del Mar



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INTRODUCTION

The string quartet emerged as a genre around the mid-eighteenth century, but it was Joseph Haydn who almost single-handedly raised it to its status of pre-eminence amongst all forms of chamber music. Particularly in his six quartets of Op. 33 (published in 1782) he created a style that was conspicuously more sophisticated than before, with a great variety of textures and much use of dialogue between the four instruments. Mozart was greatly impressed, and promptly set about writing his own set of six in admiration, dedicated to Haydn. Despite his customary fecundity, however, he experienced many difficulties with this elevated and complex style, and it took him over two years to complete the set. Further quartets in a similar vein by both composers in the next few years, expressive compass that have been both a

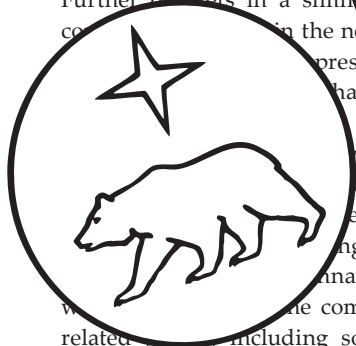
to potential supply rate, Beethoven the genre of the considerable appreciation his early years, and in 1792 to study the composed works in related including some string trios (Opp. 3, 8 and 9), a string quintet (Op. 4, a reworking of an unpublished wind octet), and some preludes and fugues for string quartet, in which he could explore the medium but not the genre of the string quartet. He also copied out a score of Haydn's quartet Op. 20 No. 1 as part of his study of the genre.

Eventually in 1798, at the age of 27, Beethoven accepted a commission from one of his chief patrons, Prince Franz Lobkowitz, for a set of six string quartets that was to become his Op. 18. It was at precisely this time that he adopted a new method of composition. Previously he had made his rough drafts and

sketches on loose sheets of manuscript paper, but now he began using actual manuscript books that were wholly devoted to sketches. The first of these sketchbooks, known as Grasnitz 1, was begun about this time, and the first of the new quartets was the first significant work to be composed in this way. This suggests that Beethoven's earlier apprehension still persisted, and that he felt a more systematic approach to the practical side of composition might help.

Since Beethoven filled the pages of his new sketchbook more or less in order (with occasional doubling back to fill gaps), it is generally easy to establish the chronology of the six quartets of Op. 18. He began by writing No. 1 in D, sketches for all four movements appear in Grasnitz 1, followed by some for the first movement of No. 1 in G. The rest of this quartet was sketched in his next sketchbook, Grasnitz 2, which was begun about February or March 1799, and No. 1 was followed immediately by the third quartet, No. 2 in G. Quartets were often composed in two groups of three (as with Haydn's six quartets Opp. 71 and 74), rather than a single group of six, and this may have been Beethoven's plan. Nevertheless, after finishing No. 2 he pressed straight on with No. 5 in A. Meanwhile he put the finishing touches to the first set of three, giving a copy of No. 1 to his friend Karl Amenda on 25 June, and a copy of all three to Prince Lobkowitz a few months later. The prince authorised payment of 200 florins for the three on 7 October, and payment was made on 14 October.

The chronology of Beethoven's progress on the remaining quartets during the next few months is harder to determine, since there appears to be a missing sketchbook. This gap includes Op. 18 No. 4 in C minor, which led some commentators to believe that it was



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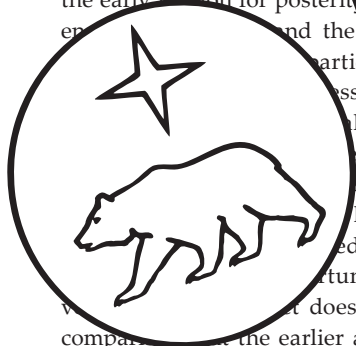
written much earlier, but it now seems clear that it was composed immediately after No. 5, about the same time as Beethoven's Septet and First Symphony, which also lack surviving sketches. The sketching record re-emerges in early 1800 with the last quartet in the set, No. 6 in B flat, and Beethoven's receipt for payment by Prince Lobkowitz for a copy of Nos. 4–6 is dated 18 October 1800. Thus Beethoven, like Mozart, had taken over two years to complete a set of six quartets.

This was not the end of work on these quartets, however. Beethoven had become dissatisfied with his earlier ones, and began revising them in considerable detail. When he wrote to Amenda on 1 July 1801 he advised him: 'Do not hand on your quartet to anybody, for I have greatly altered it, since only how do I know how to write quartets properly.' Amenda complied with Beethoven's wishes, but kept the early version for posterity, and the difference between the early and the revised versions is particularly clear in the first movement. In the earlier version the first movement was in 4/4 throughout, with a stormy middle section in C minor. Only in 1800 did Beethoven change the metre to 3/4 and compose the lively section in F major (bars 26–58). Since Op. 18 No. 3 was composed before Nos. 1 and 2, it is reasonable to suppose that this quartet, too, was revised in 1800, but there is no confirmation of this.

It was customary for a sponsor such as Prince Lobkowitz to have exclusive use of a new work for a period of six months or a year. Consequently Op. 18 was not published im-

mediately but came out in two instalments in about June and October 1801. At this stage Beethoven changed the original order of the quartets, placing No. 1 instead of No. 3 at the head of the first group and No. 4 instead of No. 5 at the head of the second – presumably for aesthetic reasons, since Nos. 1 and 4 are arguably more striking as opening works. The first movement of No. 1 is particularly remarkable, with incredible dynamism, and its intensive use of a short rhythmic cell somewhat anticipates a similar procedure in his famous Fifth Symphony. Meanwhile the second movement is a deeply felt Adagio whose unusual 9/8 time signature generates a wonderful sense of breadth and expansiveness.

Op. 18 as a whole marks a most impressive debut for Beethoven as a quartet composer. Each quartet is strikingly different from the others, yet all have the characteristic energy and drive, coupled with a consistently high level of originality. The quartets are the first that fully live up to the level established by Haydn and Mozart, and Beethoven succeeded in blending elements from both these composers with his own personal style. Mozart's influence is particularly evident in No. 5, which is in several ways modelled on Mozart's Quartet K. 464 (the fifth of his set dedicated to Haydn), written in the same key and with the same sequence of movements. Haydn's influence can be seen in various ways, not least in the use of a scherzo rather than minuet in Nos. 1, 2 and 6, recalling the scherzos that Haydn had used in each of his Op. 33 quartets. But in No. 4 Beethoven departs slightly from Haydn by including both a scherzo and a minuet, the Scherzo replacing the customary slow movement. The most extreme of the Beethoven scherzos is in No. 6, in which the rhythm is doubly dislocated, by means of starting on a weak half-beat with a strong chord, followed by off-beat sforzandos and frequent syncopation in the two violin parts. The resulting disorientation is a particularly good example of his sense of fun.



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PREFACE

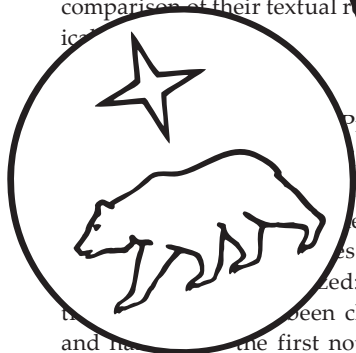
Sources

Beethoven's autograph manuscript of op.18 has not survived, but in 1988 a hitherto unknown manuscript came to light, so that we now possess two authentic sources:

- N** Manuscript parts (1800) belonging to the Roudnice Lobkowicz collection, housed in Nelahozeves Castle, Czech Republic.
- P** First Edition (1801), published in separate parts by Mollo, Vienna. **P** was proof-read by Beethoven and contains some final revisions which are not found in **N**.

No score of op.18 was published until 1924, two years after Beethoven's death.

For a full account of these sources and a comparison of their textual readings, see *Critical Edition*.



Problem of notation (in **N** has been retained, in **P** has been changed to *cresc.*, and in **P** the first note of a bar written as $\text{—} \text{—} \text{—}$ instead of Beethoven's usual $\text{—} \text{—} \text{—}$. Then $\text{—} \text{—} \text{—}$, $\text{—} \text{—} \text{—}$, and $\text{—} \text{—} \text{—}$ are of course always given their modern forms ($\text{—} \text{—} \text{—}$, $\text{—} \text{—} \text{—}$, $\text{—} \text{—} \text{—}$). Abbreviated forms such as — are problematic, occurring frequently in **N**, but much less so in **P**; it seems likely that **N** more closely reflects what Beethoven may have written, but due to the relatively greater authority of **P**, and also to the fact that it would have been characteristic of Beethoven to have instructed the publishers to write out all abbreviations in full, we have preserved them only when they occur consistently in both

sources. Moreover, where groupings such as $\text{—} \text{—} \text{—}$ or $\text{—} \text{—} \text{—}$ are likely to have derived from the use of abbreviations such as — or — , it has seemed preferable to resolve them as $\text{—} \text{—} \text{—}$ (see for example op.18 no.1 I 29, 83 VI 2, Vla, or no.5 II 33–8 VI 1).

One important problem of Beethoven's notation is his clefs in Vc, for in op.18, apart from — , Beethoven used exclusively the now universally-hated — sounding an octave lower than written. This has the twin disadvantages of ambiguity and a propensity towards many ledger lines, and we have instead adopted the convention that where Beethoven uses — we have retained it, but where he uses — we have preferred — .

Whereas in orchestral music Beethoven was scrupulous and insistent about the use of double stems (up and down in the viola parts, signifying *divis* – the major surviving correction in the proof copy of Symphony no.3 concern this point – the distinction between single and double stems in chamber music (e.g. op.18 no.2 IV 38–43 VI 2 single, 179–86 Vla double) cannot possibly, it seems, have any significance, is not carried through with any consistency in the sources, and has been unified to single throughout.

Editorial insertions and emendations are distinguished by the use of either square brackets or (in the case of slurs, ties and hairpins) by broken type.

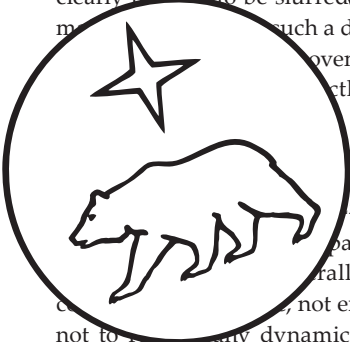
Slurs to and from Repeated Notes

These were by no means inconceivable for Beethoven, and have been retained as they stand in the sources. Obvious examples, where it would clearly be damaging always to have to break the slur for repeated notes, are op.18 no.1 III 76 Vla, no.3 IV 328 VI 2 and no.6 II 27 VI 2, Vla; and the same can easily

be argued in less obvious cases such as no.3 II 51 Vc, 82 Vla.

Slurs to and from Grace Notes

Beethoven generally did not write slurs round grace notes, or between grace notes and main notes, though they were invariably assumed in practice. We have accordingly retained this convention in principle, though in the surviving sources the grace notes are sometimes found slurred together (op.18 no.6 IV is a particular problem in this respect; see note on bar 4 etc. in the Critical Commentary). The same applies identically to Nachschläge after trills, whether written as grace notes or as real  (e.g. op.18 no.1 IV 82 VI 1, no.3 II 25–8 VI 2, Vla); these are still to be understood as a matter of course. However, those in op.18 no.1 IV 17, 82, clearly marked to be slurred (the following movement is such a distinct exception).

 pizzicato passages were held off, indeed, other than *arco*, not excluding Berlioz) not to *pizzicato* only dynamic; in fact, the absence of a dynamic appears positively intentional, for there are many instances in Beethoven of *p* (in *arco*) being **altered** to *pizz.* Indeed *p* is so much the most common dynamic in pizzicato that it often seems even to have been assumed. Yet examples of *f pizzicato*, though rare in Beethoven, do exist (e.g. op.59 no.3 II 1 Vc, or nearer to the time of op.18, the first note of Symphony No.1), and gradations of dynamic in pizzicato are quite commonly found. But the problem of a total absence of any dynamic in pizzicato is the most widespread one, and in the only two places in op.18 where there is any doubt (no.3 III 95,

no.5 IV 136) we have judged the usual *p* to be the more likely intention than any *pp* present in other instruments.

Staccato

The incidence of staccato in our edition may seem to be sometimes arbitrarily sporadic, but is as close as possible to that in the sources, and indeed reflects specific patterns and formulae which Beethoven used all his life. Firstly, staccato is relatively rare on groups of repeated notes, since these could be assumed to be played *staccato*; secondly, where staccato appears immediately after a slur, it may merely indicate “no longer legato” (later in his life Beethoven also used the marking *non legato* to specify this). Though these are only very general (and doubtless, in Beethoven’s mind, partly subconscious) principles, to which exceptions can easily be found, they even help to explain and rationalize the specific staccato markings which are in fact there in the sources.

The op.18 quartets contain a number of examples (op.18 no.2 I 73, no.3 IV 154/8, no.4 II 6, 162, I 9–10 etc., no.5 III 98–117) of a use of the staccato sign that appears hardly to have been documented in Beethoven literature, and ignored in modern editions hitherto. For Beethoven it was meaningful to mark with a *Strich* a note that is nevertheless tied forward; and a particularly prominent example is the Oboe solo in the Trio of the Pastoral Symphony (bars 91, 99, etc.), where each time the first note under the tie is marked thus by Beethoven. There are examples in Symphonies 1, 2 and 3, cello sonatas op.5 no.1 and op.102 no.2, and often in Mozart (e.g. Symphony No.40 in G minor K. 550, II 20/2), and from all these various contexts it seems clear that it signifies a sharp attack.

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Punkte and Striche
Beethoven was said (cf. Nottebohm, *Beethovens
musica* 1872), pp.107–15) to be cautious about
the difference between Punkte and Striche
(dots and dashes), and Nottebohm cites two
essential pieces of evidence for this: firstly, in
paper – of Beethoven’s copious correction to
the first performance parts of the Allegretto
of Symphony No. 9, op.92, viz.
(etc.), secondly a letter of 15 August 1825 to
Karl Holz Emily Anderson, *The Letters of
Beethoven* (1961), No.1421 in which Beethoven
gives the firm instruction that “ and

Beethoven wrote single-note appoggiaturas as ♭, ♮, ♯ or ♯♭. Modern editions have frequently notated them as ♯, but this nowadays

signifies a very short acciaccatura before the note (an early example of this notation is Mendelssohn's *Italian* Symphony of 1833). Beethoven never wrote ♯, though it was regularly used in his day as an identical, alternative notation for ♯; indeed, Mozart often wrote single ♯ (normal main notes, not merely grace notes) as ♯. The vast majority of such appoggiaturas are notated ♯ in **N** and ♯ in **P**, hence accordingly ♯ in our text; the only important exception to this is in op.18 no.6 I, where the second subject theme (bar 47 etc.) is so consistently ♯ in both **N** and **P** that this has been retained.

of Symphony No. 5, op. 92, viii: 

Early copyists' manuscripts and printed editions, however, are totally inconsistent, and nothing can be deduced from the incidence of either one or the other. In op.18 **N** (though prepared by five copyists) mostly has *Striche*, while as a rule **P** uses exclusively *Punkte* (but see Critical Commentary regarding certain specific exceptions).

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strukturelle Vielfalt häufige Dialoge zwischen auszeichnete. Moddruck und machte Hommage an Haydn sechs Quartetten zu widmen. Geistreich und komplexen Stil und Schwierigkeiten Jahre, um die ersten nächsten Jahren eine Rolle weiter zu vor, so dass bis reickvolles Korpus s für potenzielle sowohl eine inspi-

Entwürfe und Skizzen auf lose Blätter niedergeschrieben, doch ist es an, richtige Schreibbücher zu benutzen, die ausschließlich für Skizzen bestimmt waren. Das erste diese Skizzenbücher, als Grasnick 1 bekannt, wurde um diese Zeit begonnen, und das erste der neuen Quartette sollte das erste bedeutende Werk sein, das auf diese Weise komponiert wurde. Es ist daher anzunehmen, dass Beethovens frühere Vorsicht der Falsch gegenüber noch immer bestand und er wohl glaubte, dass eine systematischere Annäherung an die praktische Seite des Komponierens hilfreich sein könnte.

Da Beethoven die Seiten seines neuen Skizzenbuchs mehr oder weniger der Reihe nach beschrieb (mit gelegentlichen Rückgriffen, um

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Das Beethoven die Seiten seines neuen Skizzenbuchs mehr oder weniger der Reihe nach beschrieb (mit gelegentlichen Rückgriffen, um Lücken zu füllen), ist es im Großen und Ganzen nicht schwierig, die Entstehungschronologie der sechs Quartette op. 18 nachzuvollziehen. Beethoven begann mit der Komposition von Nr. 3 in D-Dur. Grasnick 1 enthält Skizzen zu allen vier Sätzen, denen Entwürfe für den ersten Satz von Nr. 1 in F-Dur folgen. Den Rest dieses Quartetts entwarf der Komponist im nächsten Skizzenbuch, Grasnick 2, das um Februar oder März 1799 begonnen wurde. Auf Nr. 1 folgte sodann das dritte Quartett, Nr. 2 in G-Dur. Quartette wurden damals häufig in zwei Dreiergruppen (wie beispielsweise Haydns sechs Quartette op. 71 und 74) und nicht in einer Sechsergruppe vorgelegt, und dies könnte auch Beethoven im Sinn gehabt haben. Gleichwohl fuhr er

nach der Beendigung von Nr. 2 sogleich mit der Komposition der Nr. 5 in A-Dur fort und legte gleichzeitig letzte Hand an die Gruppe der ersten drei Quartette. Am 25. Juni 1799 übergab er seinem Freund Karl Amenda eine Abschrift von Nr. 1 und einige Monate später Abschriften aller drei Quartette für den Prinzen Lobkowitz. Der Prinz genehmigte am 7. Oktober 1799 die Zahlung von 200 Florin für die drei Quartette, die am 14. Oktober ausgeführt wurde.

Weitaus schwieriger ist die Chronologie von Beethovens Fortschritten bei der Komposition der verbleibenden Quartette während der folgenden Monate zu ermitteln, da ein Skizzenbuch zu fehlen scheint. Die Lücke umfasst op. 18 Nr. 4 in c-moll, was einige Kommentatoren zu der Überzeugung gebracht hat, dass es wesentlich früher geschrieben worden sei. Heute jedoch gilt es als sicher, dass es gleich im Anschluss an Nr. 5 entstand, etwa zur gleichen Zeit wie das Quartett und die erste Symphonie.

Amenda erhielt ebenfalls eine Abschrift von Skizzen von Nr. 6 mit dem letzten Satz, Nr. 6 in B-Dur, ein langsames Adagio, das von 1799 bis 1800 datiert. Es gilt als ein Werk, das Mozart, mehr als jeder andere Komponist, eine Verwendung einer Gruppe von sechs Quartetten benötigt.

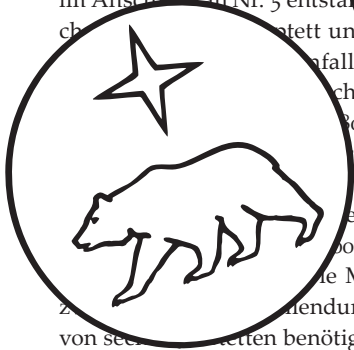
Dies war indes nicht das Ende der Arbeit an diesen Quartetten. Beethoven war mit den ersteren nicht mehr zufrieden und begann, sie bis ins Detail zu revidieren. In seinem Brief vom 1. Juli 1801 bat er Amenda inständig: „dein Quartett gieb ja nicht weiter, weil ich es sehr umgeändert habe, indem ich erst jetzt recht *quartetten* zu schreiben weiss.“ Amenda kam Beethovens Wunsch nach, bewahrte aber die Frühfassung für die Nachwelt auf. Die Unterschiede zwischen dieser und der überarbeiteten Version sind indes höchst aufschlussreich: Beethoven glättete insbesondere einige holperige Stellen in den begleitenden

Figurationen und verfeinerte eine Reihe von harmonischen und melodischen Wendungen.

Skizzen zu einigen dieser Revisionen finden sich im Anschluss an die letzten Skizzen zu Nr. 6, ihnen folgen wiederum Skizzen zu Überarbeitungen für Nr. 2. Bedauerlicherweise ist seine Frühfassung nicht zum Vergleich erhalten geblieben, doch die früheren und späteren Skizzenniederschriften zeigen eindrucklich, dass der langsame Satz 1800 gründlich überarbeitet wurde. In der frühen Version war der Satz durchgehend im $\frac{4}{4}$ -Takt notiert und beinhaltete einen stimmungsvollen Mittelteil in c-moll. Erst 1801 änderte Beethoven das Metrum in einen $\frac{3}{4}$ -Takt und komponierte die lebhaftere F-Dur-Episode (Takte 26–58). Da Nr. 1, Nr. 3 und Nr. 1 und Nr. 2 geschrieben wurde, kann man davon ausgehen, dass es ebenfalls 1800 revidiert wurde, auch wenn es dafür keine Beweise gibt.

Es war üblich, dass ein Mäzen wie Prinz Lobkowitz die ausschließlichen Nutzungsrechte an einem neuen Werk für die Zeit von sechs Monaten oder einem Jahr erhielt. Folglich wurde das Quartett nicht sofort veröffentlicht, sondern kam in zwei Teillieferungen etwa im Juni und im Oktober 1801 heraus. In dieser Phase änderte Beethoven die ursprüngliche Reihenfolge der Quartette und platzierte Nr. 1 anstelle von Nr. 3 als Kopf der ersten Gruppe und Nr. 4 anstelle von Nr. 5 als Kopf der zweiten. Er tat dies vermutlich aus ästhetischen Gründen, denn Nr. 1 und Nr. 4 dürfen mit Recht als wirkungsvollere eröffnende Werke bezeichnet werden. Der erste Satz von Nr. 1 mit seiner unglaublichen Dynamik ist dabei besonders bemerkenswert, und die intensive Verwendung einer kurzen rhythmischen Floskel nimmt gewissermaßen ein ähnliches Verfahren in der berühmten fünften Symphonie vorweg. Der zweite Satz dagegen stellt ein tief gefühltes Adagio dar, dessen ungewöhnlicher $\frac{7}{8}$ -Takt ein wunderbares Gefühl der Weite und des Überschwangs evoziert.

Op. 18 als Ganzes markiert Beethovens höchst eindrucksvollen Beginn als Quartett-



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The logo of the Bayerischer Jagdsportverband (BjSV) is a circular emblem. Inside the circle, there is a stylized bear walking towards the left. Above the bear's head is a five-pointed star. The entire logo is rendered in black outlines on a white background.

sonders deutlich in Hinsicht Mozarts te seiner Haydn ge- Vorbild hat; es ist beschrieben und hat nds Einfluss ing en nicht nutzt Nr. 17, und 6 an- als ein Scherzo und rzi an, die Haydn geschrieben hat. Beethoven lehnt von ein Scherzo als zfolge auf, wobei chen langsamen der Beethoven- das von Nr. 17 dar,

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Dynamik bei Pizzicato

Beethoven hielt dynamische Angaben in Pizzicato-Passagen offenbar nicht für notwendig, vielmehr scheint das Fehlen dieser Angaben sogar seine ausdrückliche Absicht gewesen zu sein, denn es gibt eine Reihe von Fällen, in denen *p* (in *arco*-Passagen) zu *pizz.* geändert wurde. Zwar stellt *p* die gebräuchlichste dynamische Angabe in Pizzicato-Passagen dar und scheint häufig schlicht vorausgesetzt worden zu sein, doch gibt es, wenn auch selten bei Beethoven, Fälle von *f pizzicato* (z. B. op. 59 Nr. 3 II 1 Vc oder zeitlich näher bei op. 18 die erste Note der Symphonie Nr. 1), und dynamische Abstufungen in Pizzicato-Passagen lassen sich sogar ziemlich häufig finden. Das Fehlen jeglicher Dynamik bei Pizzicato-Passagen ist die Regel; bei den einzigen Ausnahmen, wie op. 18, wo es Zweifels gar nicht gibt, haben wir das übliche *p* gehalten als das in den Quellen angegebene *pp*.

Staccato in unserer Edition ist ebenfalls merkwürdig sporadisch erschienen, es zeigt sich jedoch so nahe wie möglich an die Quellen und spiegelt tatsächlich bestimmte Muster und Schemata, die Beethoven sein Leben lang anwandte. Erstens kommt Staccato vergleichsweise selten auf Gruppen von Tonwiederholungen vor, da diese ohnehin Staccato gespielt werden; zweitens besagt ein Staccato-Punkt direkt nach einem Legatobogen nichts anderes als „nicht länger Legato“ (später in seinem Leben verwendete Beethoven auch die Anweisung *non legato*, um dies anzuzeigen). Auch wenn es sich hier nur um sehr allgemeine (und von Beethoven zweifellos teilweise unterbewusst angewandte) Prinzipien handelt, von denen man

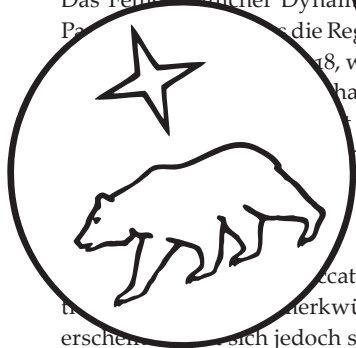
ohne weiteres Ausnahmen finden kann, so helfen sie doch oft dabei, die konkreten, in den Quellen vorliegenden Staccato-Spielanweisungen zu erklären und zu verstehen.

Die Quartette op. 18 enthalten eine Reihe von Stellen mit Staccato-Spielanweisungen, (op. 18 Nr. 2 I 73, Nr. 3 IV 154/8, Nr. 4 II 6, 162/4, IV 9–10 etc., Nr. 5 III 98–117), die in der Beethoven-Literatur kaum dokumentiert zu sein scheinen und auch in modernen Editionen bislang vernachlässigt wurden. Es war für Beethoven von Bedeutung, wenn er eine Note mit einem Strich versah, auch wenn diese mit der nächsten Note verbunden zu spielen ist; ein bekanntes Beispiel dafür ist das Oboen-Solo im ersten der *Pastorale* (T. 91, 99 etc.), bei der die erste Note unter dem Haltebogen jeweils in dieser Weise von Beethoven bezeichnet ist. Weitere Beispiele dafür gibt es in den Symphonien Nr. 1, 2 und 3, in den Cellosonaten op. 3 Nr. 1 und 2, op. 102 Nr. 2, und häufig bei Mozart (z. B. in der Symphonie Nr. 40 in G KV 550, II 20/2); aus diesen verschiedenen Kontexten lässt sich schließen, dass es sich dabei um einen traditionellen Ansatz handelt.

Akzente und Diminuendo-Gabeln

Beethovens $\rightrightarrows$ sind zwar seltener als bei Schubert, aber doch gleichermaßen problematisch. Wie bei Schubert sind manche kurz geschrieben und mittig unterhalb der Note platziert, sie bedeuten daher offensichtlich das Gleiche wie ein moderner Akzent (ein Zeichen, das um 1800 noch kaum verwendet wurde). Ein Beispiel dafür findet sich in op. 18 Nr. 3 I 58–60, 189–191; entsprechend der modernen Notationsregel haben wir es daher je nach Ausrichtung des Notenkopfs ober- oder unterhalb der Note wiedergegeben.

Wiederum wie bei Schubert sind andere Diminuendo-Gabeln lang notiert. Sie beginnen unterhalb der Note und sehen demnach wie Diminuendi aus, auch wenn der Kontext offensichtlich etwas impliziert, das einem Akzent ähnelt. Dies ist die klassische „Schubertsche



Appoggiaturen

Beethoven schrieb Einzelnoten-Appoggiaturen als , ,  oder . In modernen Editionen werden sie häufig als  wiedergegeben, doch wird heutzutage damit ein sehr kurzer Vorschlag vor der Note bezeichnet (ein frühes Beispiel für diese Notationsweise stellt Mendelssohns *Italienische Symphonie* von 1833 dar). Beethoven schrieb nie , obgleich diese Schreibweise zu seiner Zeit regelmäßig als identische, alternative Notationsweise für  verwendet wurde. Tatsächlich schrieb Mozart

häufig (bei normalen Hauptnoten, nicht nur bei Vorschlagsnoten) ♮ als ♯. Die große Mehrheit solcher Appoggiaturen erscheinen in **N** als ♮ und in **P** als ♯, in unserer Edition daher entsprechend als ♮. Die einzige nennenswerte Ausnahme davon findet sich in op. 18 Nr. 6 I, wo das zweite Thema (Takt 47ff.) sowohl in **N** als auch in **P** so konsequent mit ♮ notiert ist, dass wir dies übernommen haben.

Punkte und Striche

Beethoven wurde nachgesagt. Nottebohm, *Beethoveniana*, 1892, S. 107–119), dass er ziemlich genau zwischen Staccato-Punkten und -Strichen unterschieden habe. Nottebohm zitiert dafür zwei wesentliche Beweisstücke: erstens (auf S. 107–119) Beethovens umfassende Korrekturen im Staffführungs-material zum Allegretto der Symphonie Nr. 7, op. 92 (1814/15) (etwa) und zweitens einen Brief vom 1. August 1825 an Karl Holz (Begründer Brandenburg, *Adw. van Beethoven Briefwechsel. Gesamtausgabe*, 1968, Nr. 2642), in dem Beethoven die eineleiige Auskunft erteilt, ♩ ♩ ♩ und ♩ ♩ ♩ seien nicht dasselbe. Entscheidend ist bei beiden Quellen, dass Beethoven in seinem Ansinnen absolut konsequent bleibt: seine Staccato-Spielanweisungen sollten stets als Striche wiedergegeben werden – es sei denn, sie befänden sich unter Legatobögen, denn dann bedeuteten sie Portato und seien daher selbstverständlich als Punkte zu notieren. Dieses Prinzip gilt uneingeschränkt und birgt auch keinerlei Notwendigkeit für die Gewährung von Ausnahmen, so dass wir es durchgängig anwenden konnten.

Frühe Abschriften und gedruckte Ausgaben sind indes in dieser Hinsicht sehr widersprüchlich, so dass man aus der Häufigkeit der einen oder anderen Notationsweise nichts ableiten kann. Im Fall von op. 18 weist **N** (obgleich fünf Kopisten daran arbeiteten) hauptsächlich Striche auf, während in **P** in aller Regel nur Punkte vorkommen (siehe jedoch

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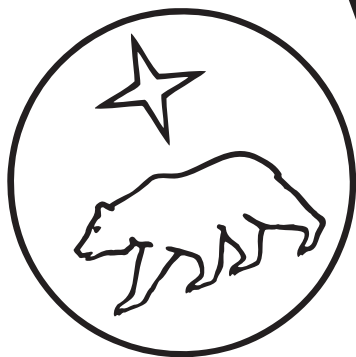
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zu **ändern** und Ihren persönlichen Vorlieben anzupassen. Diese Stellen sind in den Appendizes 1 und 2 aufgelistet, und viele von ihnen könnte sich durchaus für eine Aufführung eignen, beispielsweise op. 18 Nr. 1 II 20 VI 2 Note 1a *g* (statt *e♯*), op. 18 Nr. 2 I 204 *cresc.* sowie eine Ziernote in op. 18 Nr. 5 I 171 VI 1 (aber, so hoffen wir, nicht zu viele der Ände-

rungen aus Appendix 1). Die alternativen Lesarten in diesen beiden Anhängen geben dem Aufführenden die Möglichkeit der **Wahl**: ein wichtiger Aspekt der Beethoven-Ausgaben des Bärenreiter-Verlags.

Jonathan Del Mar

(Übersetzung: Gudula Schütz)

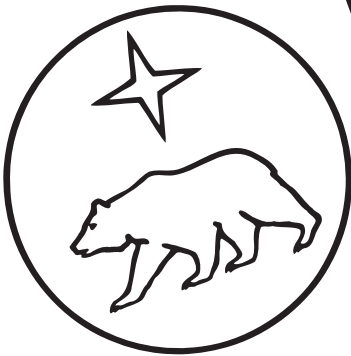


Bärenreiter
Leseprobe
Sample page

SIX
QUATUORS

pour
Deux Violons, Alto, et Violoncelle

composé et dédié
À Son Altesse Monseigneur le Prince
Reynalt de Lobkowitz & c.



Bärenreiter
Leseprobe
Sample page

Quartetto I

Allegro con brio*)

Violino I

Violino II

Viola

Violoncello

9

18

26

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩. = 54

**) Bars 29–30: Regarding placing of *p*, see Critical Commentary / T. 29–30: Zur Position des *p* siehe Critical Commentary

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61

p

69

cresc. *rinf.* *p* *cresc.*

77

f *fp* *cresc.*

82

f *fp* *tr*

89

p cresc. *fp* *fp*

p cresc. *fp* *fp*

p cresc. *fp* *fp*

p cresc. *fp*

97 E

sf *sf* *sf* *sf* *ff* *p*

sf *sf* *sf* *sf* *ff* *p*

sf *sf* *sf* *sf* *ff* *p*

sf *sf* *sf* *sf* *ff* *p*

109

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

115

f *fp* *f* *fp* *f* *fp* *f* *fp*

120

f *p* *fp* *pp* *fp* *pp* *pp* *pp*

125

f *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf*

136

f *sf* *sf* *sf* *f* *sf* *sf* *f*

Bärenreiter
Leseprobe
Sample page



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169

Musical score for measures 169-173. The score is written for four staves (treble, alto, tenor, and bass). The key signature is one flat (B-flat). The tempo is marked 'sf' (sforzando). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics are marked 'sf' throughout the passage.

174

Musical score for measures 174-178. The score is written for four staves. The key signature is one flat. The tempo is marked 'sf' (sforzando). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics are marked 'sf' throughout the passage. The word 'cresc.' (crescendo) is written above the staff in measures 175, 176, 177, and 178.

179

Musical score for measures 179-183. The score is written for four staves. The key signature is one flat. The tempo is marked 'p' (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics are marked 'p' throughout the passage. The word 'cresc.' (crescendo) is written above the staff in measures 180, 181, 182, and 183.

188

Musical score for measures 188-192. The score is written for four staves. The key signature is one flat. The tempo is marked 'p' (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics are marked 'p' throughout the passage. The word 'cresc.' (crescendo) is written above the staff in measures 189, 190, 191, and 192.

Bärenreiter
Leseprobe
Sample page



198 **K**

p *p* *p* *p*

206

cresc. *f* *p* *f* *p* *ff* *decresc.* *p*

219

p *p* *p*

226

Musical score for measures 226-232. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *cresc.* (crescendo), *rinf.* (rinf.), and *[cresc.]* (crescendo). The music is in a 4/4 time signature.

233

Musical score for measures 233-242. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *f* (forte), *cresc.* (crescendo), and *fp* (fortissimo). The music is in a 4/4 time signature.

A circular logo featuring a five-pointed star above a stylized bear walking to the right. The logo is positioned over the musical score.

243

Musical score for measures 243-252. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *fp* (fortissimo), *cresc.* (crescendo), and *tr.* (trill). The music is in a 4/4 time signature.

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283

Musical score for measures 283-290. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The music features various dynamics including *pp* (pianissimo) and *p* (piano). The melody is primarily in the treble clef, with some bass clef activity in the lower staves.

290

Musical score for measures 290-307. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The music features various dynamics including *cresc.* (crescendo), *p* (piano), *sf* (sforzando), and *pp* (pianissimo). The melody is primarily in the treble clef, with some bass clef activity in the lower staves.

307

Musical score for measures 307-314. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The music features various dynamics including *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). The melody is primarily in the treble clef, with some bass clef activity in the lower staves.

Adagio affettuoso ed appassionato*)



6

16

B

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 138

21

pp *cresc.* *cresc.* *cresc.* *cresc.*

26 C

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

33

sf *p* *sf* *p* *sf* *p*

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49

sf *sf* *sf*

52

sf *cresc.* *pp*

55

pp

58

cresc. *f* *p* *pp* *ppp*

66

72

72 G

pp sf cresc. p

pp sf cresc. p

pp sf cresc. p

pp sf cresc. p

77

80

83

86

*) Bar 86 Vc.: no slur here in sources, but surely one was intended; see Critical Commentary / T. 86 Vc.: in den Quellen kein Bogen an dieser Stelle, es sollte jedoch bestimmt einer gesetzt werden; siehe Critical Commentary

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100

p *cresc.* *f*

102

f *f* *f* *f*

ff *p* *ff* *p*

3 *5*

108

espressivo *pp* *pp* *pp*

Scherzo

Allegro molto*)

Allegro molto

Violin I: *p*, *f*, *tr*

Violin II: *p*, *f*, *tr*

Viola: *p*, *f*, *tr*

Cello/Double Bass: *p*, *f*

11

Bärenreiter
Leseprobe
Sample page



pp

pp

pp

pp

32

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

43

pp ppp tr sf tr

54

sf tr sf f

64

cresc. f

75

sf sf sf sf sf sf sf

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118 **C**

p *cresc.* *fp*

126 **D**

fp

139

fp

27

36

43

[cresc.]

51

[p]

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83

3
cresc.

cresc.

cresc.

cresc.

tr

cresc.

tr

cresc.

cresc.

cresc.

cresc.

89

Bärenreiter
Leseprobe
Sample page

99

101

101

cresc.

f

cresc.

f

cresc.

f

p

cresc.

f

109 **G**

sf *cresc.* *sf* *sf*

114 **H**

cresc. *f* *sf* *cresc.* *sf* *sf* *cresc.* *sf*

126

sf *cresc.* *sf* *cresc.* *cresc.* *cresc.*

*) Bar 121: Viol. II, Vc. *p*? See Critical Commentary / T. 121: Viol. II, Vc. *p*? Vgl. Critical Commentary

I

133

ff *pp* *f* *pp* *ff* *pp* *ff* *pp*

K

143

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *p* *p* *sf* *sf* *sf* *sf* *p* *p*

161

sf *sf* *sf*

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194

cresc. *sf* *sf* *sf* *sf*

cresc. *sf* *sf* *sf* *sf*

cresc. *sf* *sf* *sf* *sf*

cresc. *sf* *sf* *sf* *sf*

203 ^N

p *[p]* *p*

decrsc. *p* *decrsc.* *p* *[decrsc.]* *p*

cresc. *decrsc.* *p*

cresc. *decrsc.* *p*

221

cresc. *decrsc.*

226

sf *sf* *sf* *sf*

231

cresc. *ff* *p* *p* *p* *p* *ff* *p* *p* *p*

Bärenreiter
Leseprobe
Sample page

242

f *f* *f* *f* *p* *p* *p* *p* *f* *f* *f* *f* *p* *p* *p* *p*

248

cresc. *f* *p* *Q*

256

f *sf* *p* *sf* *p*

271

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304

cresc. *p sf sf*

cresc. *p sf sf*

cresc. *p sf sf*

cresc. *p*

311

[sf] cresc. *p* *T*

sf sf *p*

sf sf *p*

cresc. *cresc.* *tr*

cresc. *cresc.* *tr*

cresc. *cresc.*

323

cresc. *f p*

cresc. *f p*

cresc. *f p*

cresc. *f p*

Bärenreiter
Leseprobe
Sample page



329 U

p *pp* *p* *pp* *p* *pp*

335

p *pp* *cresc.* *cresc.* *cresc.* *cresc.*

352

p *sf* *cresc.* *cresc.* *cresc.* *cresc.*

358 *f*

364 *tr* *W* *p* *cresc.*

376 *f* *ff*

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[illegible]

39

Bärenreiter
Leseprobe
Sample page



4

52

cresc. *sf* *tr*

cresc. *sf*

cresc. *sf*

cresc. *sf*

*) Bar 55: Regarding dynamics, see Critical Commentary / T. 55: Zur Dynamik siehe Critical Commentary

58

D

cresc. *sf* *p* *6*

cresc. *sf* *p* *6*

[cresc.] *sf* *p*

cresc. *sf* *p*

64

cresc. *sf* *p* *6*

cresc. *sf* *p* *6*

cresc. *sf* *p* *6*

cresc. *sf* *p* *6*



75

sf *sf* *p* *1.*

sf *sf* *p* *1.*

sf *sf* *p* *1.*

sf *sf* *p* *1.*

81b [2.]

p *f* *f* *sf* *p* *pp* *f* *sf* *p* *f* *sf* *p*

90

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

105 E

sempre pp *sempre pp* *sempre pp*

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135

sf p decresc. pp

sf p decresc. pp

sf p decresc. pp f

142

f sf p cresc. [cresc.] sf sf p p

cresc. p

[cresc.] sf sf p p

cresc. p

p

157

I

f p pp

f p pp

f p pp

f p pp

163

cresc.

cresc.

cresc.

cresc.

168

K

p

pp

pp

p

pp

cresc.

cresc.

cresc.

cresc.

183

L

f

p

sf

f

p

sf

f

p

sf

190

sf tr sf p sf

198

sf decresc. p sf decresc. p sf decresc. p cresc. sf cresc. sf cresc. sf

212 N

p sf p sf p sf

*) Bar 206: See footnote on p. 39 / T. 206: Siehe Fußnote auf S. 39

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The musical score for 'The Rose Tree' is presented in four staves. The first staff is for the vocal line, and the subsequent three staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains the next three measures. The piano accompaniment features a prominent bass line in the left hand and a more active melody in the right hand. The vocal line is a simple melody that follows the piano's right hand. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo).

Bärenreiter
Leseprobe
Sample page

13

musical score for 'The Rose Tree'.

The score is written for four staves (treble and bass clefs) and includes dynamic markings such as *cresc.* and *p*.

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 72

17

cresc. fp cresc. f

B

cresc. fp cresc. f

cresc. fp cresc. f

cresc. fp cresc. f

22

fp pp pp p

fp pp pp p

fp pp pp p

fp pp pp p

33

f p

f p

f p

f p

39

This musical score is for measures 39 through 44 of 'The Swan' from 'The Nutcracker'. It is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat), and the time signature is 3/4. The score begins with a 'cresc.' (crescendo) marking in measure 39, which continues through measures 40, 41, and 42. In measure 43, there is a 'fp' (fortissimo) marking. The score concludes in measure 44 with a final chord. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. A 'C' time signature change is indicated at the beginning of measure 43.

46

The image shows a page from a musical score, page 46, for a piece titled 'Bärenreiter Leseprobe'. The score is written for a string quartet, with staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, stylized logo is overlaid on the left side of the page, consisting of a circle containing a bear walking to the right and a five-pointed star above it. The text 'Bärenreiter Leseprobe' is written across the top of the page in a large, bold, sans-serif font. The page number '46' is in the top left corner. The score includes dynamic markings such as 'p' (piano), 'cresc.' (crescendo), and 'sf' (sforzando).

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75

cresc. *fp* *fp* *fp*

G

78

cresc. *f* *pp* *pp* *pp*

80

83

cresc. *p* *cresc.* *p* *pp*

Scherzo

Allegro^{*)}

The musical score is for a Scherzo in 3/4 time, marked Allegro. It is written for piano (p) and includes a large circular logo with a star and a bear. A large diagonal watermark reads "Bärenreiter Leseprobe Sample page".

The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 24. The key signature is one sharp (F#), and the time signature is 3/4.

Measure numbers are indicated at the beginning of the systems: 9 and 24. The section is labeled "A" at the beginning of the second system.

Dynamic markings include *p* (piano), *fp* (fortissimo piano), *f* (forte), *ff* (fortissimo), *decresc.* (decrescendo), and *cresc.* (crescendo). The score also includes articulation marks such as slurs and accents.

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: $\text{♩} = 52$

31

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

39

Trio

cresc. *f*

[cresc.] *f*

fp

fp

p

p

p

56

sf *p*

cresc. *p*

cresc. *p*

cresc. *p*

pp

pp

pp

pp

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The musical score for 'The Rose Tree' is presented in a four-staff format. The top three staves are for vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part begins with a piano (p) dynamic marking. The vocal parts enter in the fourth measure, with the Soprano and Alto parts having a piano (p) dynamic marking. The melody is simple and catchy, with a repeat sign at the end of the first line. The piano accompaniment provides a steady rhythmic foundation with chords and moving lines.

A musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and features a large, stylized logo of a bear walking to the right, with a five-pointed star above it, enclosed in a circle. The logo is positioned on the left side of the page, overlapping the first few measures of the music. The music itself is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as dynamics (p, sf, cresc.), articulation (accents), and phrasing slurs. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. The page number '13' is visible in the top left corner.

35

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: $\text{♩} = 92$

**): Bar 35: Thus in sources, but cf. 281 / T. 35: So in den Quellen, vgl. jedoch T. 281

44

54

f *decresc.* *p* *p* *sf* *sf* *sf* *sf*

Bärenreiter
Leseprobe
Sample page

73

sf *sf* *sf* *p* *cresc.* *cresc.* *cresc.* *cresc.*

D

86

tr

f

p

pp

E

f

p

pp

f

p

pp

99

A musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'cresc.' (crescendo) and 'f' (forte). A large, stylized watermark 'Bärenreiter Leseprobe' is overlaid diagonally across the center of the page. In the bottom left corner, there is a circular logo featuring a stylized star or sunburst design.

[illegible]

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[illegible]

174

sul A

I una co

ff

fz

sf

Bärenreiter
Josephson Verlag

A musical score for a piece titled "Le Sample". The score is written for three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "sf" (sforzando). A large, stylized watermark "Le Sample" is overlaid on the right side of the score. On the left side, there is a circular logo containing a cartoon illustration of a bear walking to the left. The number "18" is visible in the top left corner.

192

sf sf sf sf sf sf

203

Musical score for measures 203-213. The score is in G major (one sharp) and 4/4 time. It features a piano (p) and forte (f) dynamic range. The bass line is marked with *ff* and *sf*. The treble line has *sf* markings. A key signature change to F major (two flats) is indicated by a 'K' above the staff at measure 214.

214

Musical score for measures 214-242. The score is in F major (two flats) and 4/4 time. It features a piano (p) and fortissimo (ff) dynamic range. The bass line is marked with *pp* and *ppp*. The treble line has *pp* markings. A key signature change to G major (one sharp) is indicated by a 'M' above the staff at measure 243. A circular logo with a star and a bear is overlaid on the score.

243

Musical score for measures 243-252. The score is in G major (one sharp) and 4/4 time. It features a piano (p) and fortissimo (sf) dynamic range. The bass line is marked with *pp* and *ppp*. The treble line has *pp* markings. A key signature change to F major (two flats) is indicated by a 'M' above the staff at measure 243. A circular logo with a star and a bear is overlaid on the score.

255

The image shows a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a piano (p) and includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like "cresc.", "f", "sf", and "p". A large, stylized circular logo is overlaid on the left side of the score, featuring a bear walking to the right and a five-pointed star above it. The text "Bärenreiter Leseprobe" is written across the score in a large, bold, sans-serif font, with "Sample page" written below it in a smaller font.

283

Violin I

Violin II

Viola

Cello/Double Bass

ff

sf

ff

sf

*) Bar 281: Thus in sources, but cf. 35 / T. 281: So in den Quellen, vgl. jedoch T. 35

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332

f *p* *pp* *f* *p* *pp*

344

f *p* *pp* *f* *p* *pp*

362

sf *ff* *sf* *ff*

371

Musical score for measures 371-380. The score is written for four staves (two treble and two bass clefs). The key signature is one sharp (F#). The dynamics are marked *sf* (sforzando) for measures 371-379 and *decresc.* (decrescendo) for measure 380. The tempo is marked *sf* (sforzando) for measures 371-379 and *decresc.* (decrescendo) for measure 380.

384

Musical score for measures 384-405. The score is written for four staves (two treble and two bass clefs). The key signature is one sharp (F#). The dynamics are marked *p* (piano) for measures 384-385, *pp* (pianissimo) for measures 386-387, and *cresc.* (crescendo) for measures 388-405. The tempo is marked *p* (piano) for measures 384-385, *pp* (pianissimo) for measures 386-387, and *cresc.* (crescendo) for measures 388-405.

Bärenreiter
Leseprobe
Sample page

406

Musical score for measures 406-415. The score is written for four staves (two treble and two bass clefs). The key signature is one sharp (F#). The dynamics are marked *ff* (fortissimo) for measures 406-415. The tempo is marked *ff* (fortissimo) for measures 406-415.

Quartetto III

Allegro *)

Violino I

Violino II

Viola

Violoncello

11

Bärenreiter
Leseprobe
Sample page

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

25

A

p
p
p
p
cresc.

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 120

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56

p *sempre stacc.* *decresc.*

p *decresc.*

p *decresc.*

62

decresc. *cresc.* *cresc.* *sf*

68

p sf *sf* *sf* *sf* *sf* *sf*

76

f *sf* *sf* *ff* *sf* *sf* *sf* *sf*

f *sf* *sf* *ff* *sf* *sf* *sf* *sf*

f *sf* *sf* *ff* *sf* *sf* *sf* *sf*

Bärenreiter
Leseprobe
Sample page



88 **D**

sf *fp* *p* *cresc.*

96

p *f* *cresc.*

1.

108b [2.]

p *cresc.*



Bärenreiter
Leseprobe
Sample page

118

E

Musical score for measures 118-125. The score is written for four staves (two treble and two bass). The key signature has two sharps (F# and C#). The time signature is 4/4. The music features various dynamics including *f* (forte), *p* (piano), and *p 3* (piano triplet). There are also triplets marked with a '3' over the notes.

126

Musical score for measures 126-137. The score is written for four staves (two treble and two bass). The key signature has two sharps (F# and C#). The time signature is 4/4. The music features various dynamics including *f* (forte), *p* (piano), *p 3* (piano triplet), *cresc.* (crescendo), and *sf* (sforzando). There are also triplets marked with a '3' over the notes. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score. A circular logo featuring a bear and a star is also visible on the left side of the score.

138

Musical score for measures 138-145. The score is written for four staves (two treble and two bass). The key signature has two sharps (F# and C#). The time signature is 4/4. The music features various dynamics including *f* (forte), *sf* (sforzando), and *f* (forte). There are also triplets marked with a '3' over the notes.

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176

I

sf *p* *cresc.* *p*

sf *p* *cresc.* *p*

sf *p* *cresc.* *p*

sf *p* *cresc.* *p*

183

19

cresc. *p* *cresc.* *decresc.* *pp*

cresc. *decresc.* *pp*

cresc. *decresc.* *pp*

cresc. *decresc.* *pp*

197

K

cresc. *p* *sf* *sf* *sf* *sf*

cresc. *p* *sf* *sf* *sf* *sf*

cresc. *p* *sf* *sf* *sf* *sf*

cresc. *p* *sf* *sf* *sf* *sf*

Musical score for measures 205-214. The score is written for four staves (two treble and two bass clefs). The key signature is two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *sf* (sforzando), and *ff* (fortissimo). A large, stylized watermark is overlaid on the right side of the page.

Musical score for measures 215-231. The score is written for four staves (two treble and two bass clefs). The key signature is two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *sf* (sforzando), *p* (piano), and *cresc.* (crescendo). A large, stylized watermark is overlaid on the right side of the page.

Musical score for measures 232-241. The score is written for four staves (two treble and two bass clefs). The key signature is two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *cresc.* (crescendo) and *f* (forte). A large, stylized watermark is overlaid on the right side of the page.

239 **M**

p *cresc.* *pp*

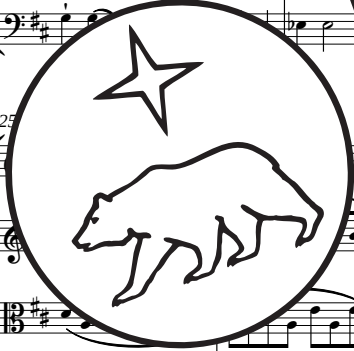
249 **N**

p *cresc.* *pp*

263

p *cresc.* *f* *ff*

Bärenreiter
Leseprobe
Sample page



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21 **B**

decresc. pp tr

26

cresc. tr sf ff

39

cresc. p [cresc.]

44 **D** sul una corda

sf *decresc.* *p*

50

cresc. *p*

61 **E**

pp *cresc.*

66

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

70

tr *f* *p* *f* *p* *f*

76

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

81

p

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103 **H**

f sf sf ff p pp cresc. ff

110

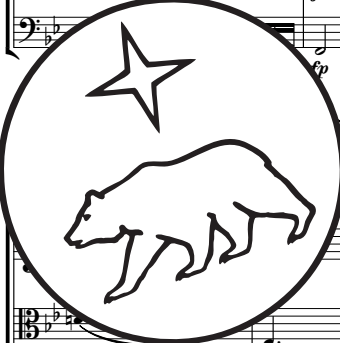
p p sf cresc. sf sf sf sf sf sf sf sf

121 **I**

sf sf sf f decresc. p p p p

132

Bärenreiter
Leseprobe
Sample page



The image shows a sample page from a musical score. The score is written for a piano, with multiple staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *pp* (pianissimo). A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid on the score. In the bottom left corner, there is a circular logo containing a stylized bear and a star.

144

p *smor - - zan - - do* *pp*

p *smor - - zan - - do* *pp*

p *smor - - zan - - do* *pp*

p *smor - - zan - - do* *pp*

Allegro*)

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩. = 100

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88

cresc. p decresc. pp p

cresc. p pizz. [p] pizz. [p]

cresc. p

99

p arco p arco pp pp

Bärenreiter Leseprobe Sample page

119 B

pp sf sf sf sf cresc. p

cresc. p

pp sf sf sf sf cresc. p

129

p

140

p *cresc.* *sf* *sfz*

159

p *cresc.* *sf* *sfz*

Presto^{*)}

Measures 1-8 of the musical score. The piece is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Presto'. The score features a piano (p) dynamic in the first and fifth measures. The notation includes eighth and sixteenth notes, rests, and a repeat sign.

Measures 9-17 of the musical score. The score continues with various dynamics including piano (p), forte (f), and sforzando (sf). A large circular logo is overlaid on the left side of the page, featuring a five-pointed star above a walking bear. The text 'Bärenreiter Leseprobe' is written across the logo in a large, bold, sans-serif font. The word 'Sample page' is written below it in a similar font. The musical notation includes eighth and sixteenth notes, rests, and a repeat sign.

Measures 18-26 of the musical score. The score continues with various dynamics including piano (p), forte (f), and sforzando (sf). The notation includes eighth and sixteenth notes, rests, and a repeat sign. A section marked 'A' begins in measure 18.

^{*)} Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩. = 96

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70

cresc. *sf* *sf*

cresc. *sf* *sf*

cresc. *sf* *sf*

cresc. *sf* *sf*

78 **D**

sf *ff* *p dolce* *pp*

sf *ff* *p dolce* *pp*

sf *ff* *fp dolce* *pp*

sf *ff* *pp* *ff*

96 **E**

sf *sf* *p*

sf *sf* *p*

sf *sf* *p*

sf *sf* *p*

104

Musical score for measures 104-111. The score is written for four staves (Treble and Bass clefs). The key signature is two sharps (F# and C#). The tempo is marked 'cresc.' (crescendo) and the dynamics are marked 'f' (forte). The music features a melodic line in the upper staves and a bass line in the lower staves, with a crescendo leading to a forte section.

112

Musical score for measures 112-121. The score is written for four staves (Treble and Bass clefs). The key signature is two sharps (F# and C#). The tempo is marked 'f' (forte) and the dynamics are marked 'p' (piano). The music features a melodic line in the upper staves and a bass line in the lower staves, with a forte section leading to a piano section.



122

Musical score for measures 122-129. The score is written for four staves (Treble and Bass clefs). The key signature is two sharps (F# and C#). The tempo is marked 'pp' (pianissimo) and the dynamics are marked 'f' (forte). The music features a melodic line in the upper staves and a bass line in the lower staves, with a pianissimo section leading to a forte section. A fermata is placed over the final measure.

130

138

154

^{*)} No new dynamic in sources between 139 *p* and 165 *ff*, yet some growth seems inevitable; *cresc.*, or *f*, from here, or from 153? / In den Quellen keine weitere dynamische Angabe zwischen *p* in T. 139 und *ff* in T. 165, ein Ansteigen der Lautstärke scheint jedoch notwendig; ab hier oder ab T. 153 *cresc.* oder *f*?

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197

smor - - - - - zan - - - - -

smor - - - - - zan - - - - -

smor - - - - - zan - - - - -

smor - - - - - zan - - - - -

206

do *pp* *ff* *fp* *p*

do *pp* *ff* *fp* *p*

do *pp* *ff* *fp* *p*

do *pp* *ff* *fp* *p*

223

cresc. *sf* *tr* *sf* *tr* *sf*

cresc. *sf* *tr* *sf* *tr* *sf*

cresc. *sf* *tr* *sf* *tr* *sf*

cresc. *sf* *tr* *sf* *tr* *sf*

232

232

L

sf sf sf sf p

sf sf sf sf [sf] [p]

sf sf sf sf [p] p cresc.

sf sf sf sf p p

241

241

f p sf

cresc.

[f] [p] sf

M

sf sf sf sf cresc.

sf sf sf sf cresc.

sf sf sf sf cresc.

258

258

p p p

sf p

266

266

N

274

274

cresc.

f

282

282

ff

fp dolce

p dolce

pp

290

290

ff

pp

ff

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331

tr *f* tr *f* tr *f* tr *f*

R *sf* *sf*

f

339

The image shows a page of a musical score, likely for a children's choir or orchestra. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings like *sf* (sforzando) and *ff* (fortissimo). A large, stylized watermark is overlaid diagonally across the page, reading "Bärenreiter Leseprobe Sample page". In the bottom left corner, there is a circular logo featuring a bear walking to the right, with a five-pointed star above it.

355

This musical score is for measures 355 through 360 of 'The Swan Song'. It is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Dynamic markings include *p* (piano) and *pp* (pianissimo). Measure 355 starts with a piano (*p*) dynamic. Measures 356 and 357 continue with piano (*p*) dynamics. Measures 358 and 359 feature a piano (*p*) dynamic in the first two staves and a pianissimo (*pp*) dynamic in the last two staves. Measure 360 concludes with a pianissimo (*pp*) dynamic across all staves. The notation includes slurs, ties, and various articulation marks.

Quartetto IV

Allegro ma non tanto*)

Violino I

Violino II

Viola

Violoncello

6

20

p *sf* *ff* *cresc.* [∞]

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: $\text{♩} = 84$

[illegible]

33

Bärenreiter
Leseprobe
Sample page



33

34

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541

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543

544

45

Violin I

Violin II

Viola

Cello/Double Bass

cresc.

p

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78



fp

fp

fp

fp

84



cresc.

cresc.

cresc.

cresc.

90



sf

sf

sf

sf

96



cresc.

cresc.

cresc.

sf

sf

101

sf *cresc.* *p*

107

G

cresc. *ff* *p* *decresc.* *cresc.* *cresc.* *cresc.* *cresc.*

120

cresc. *cresc.* *cresc.* *cresc.*

127 **H**

pp

133

The image shows a page of a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and includes staves for the right and left hands. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score features various musical notations, including notes, rests, and dynamic markings such as 'cresc.', 'fp', and 'sf'. A large, stylized logo is overlaid on the score, consisting of a circle containing a five-pointed star and a bear walking to the left. The text 'Bärenreiter Leseprobe' is written across the logo in a large, bold, sans-serif font. The page number '133' is visible in the top left corner.

144

Violin I

Violin II

Cello/Double Bass

Piano

cresc.

cresc.

cresc.

cresc.

K

f

f

f

f

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175

M

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

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

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

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

180

sf *sf* *cresc.* *p sf* *sf* *sf*

sf *sf* *cresc.* *p sf* *sf* *sf*

sf *sf* *cresc.* *p sf* *sf* *sf*

sf *sf* *cresc.* *p sf* *sf* *sf*

18

sf *sf* *cresc.*

sf *sf* *cresc.*

192

f *tr* *pp* *f* *pp* *f*

f *pp* *f* *pp* *f*

f *pp* *f* *pp* *f*

f *pp* *f* *pp* *f*

198

Musical score for measures 198-204. The score is written for four staves (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The music features a mix of chords and moving lines, with some measures containing triplets.

205

Musical score for measures 205-213. The score is written for four staves. The key signature is two flats. The dynamics range from *pp* to *ff*. The music features a mix of chords and moving lines, with some measures containing triplets. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score. A circular logo featuring a bear and a star is also visible on the left side of the page.

214

Musical score for measures 214-220. The score is written for four staves. The key signature is two flats. The dynamics range from *ff* to *sf* (sforzando). The music features a mix of chords and moving lines, with some measures containing triplets.

Andante scherzoso quasi Allegretto*)

10

19

28

A

pp

cresc.

sf

p

sf

tr

f

sfp

Bärenreiter
Leseprobe
Sample page

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 56

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72

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

80

The musical score is written for four staves (treble and bass clefs). It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *pp*, *p*, *sf*, and *f*. A large, semi-transparent watermark is overlaid diagonally across the score, reading "Bärenreiter Leseprobe Sample page".

Bärenreiter
Leseprobe
Sample page

9

A circular logo is positioned on the left side of the page. It contains a stylized line drawing of a bear walking to the left, with a five-pointed star above its head.

101

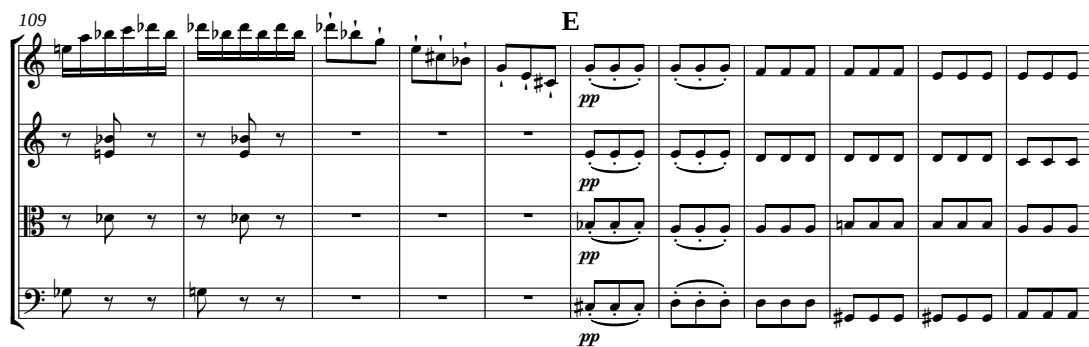
Violin I: *p*, *sf*, *sf*, *sf*, *sf*, *decresc.*

Violin II: *p*, *sf*, *sf*, *sf*, *sf*, *decresc.*

Viola: *sf*[*p*], *sf*, *sf*, *sf*, *sf*, *decresc.*

Cello/Double Bass: *p*, *sf*, *sf*, *sf*, *sf*, *decresc.*

109 **E**



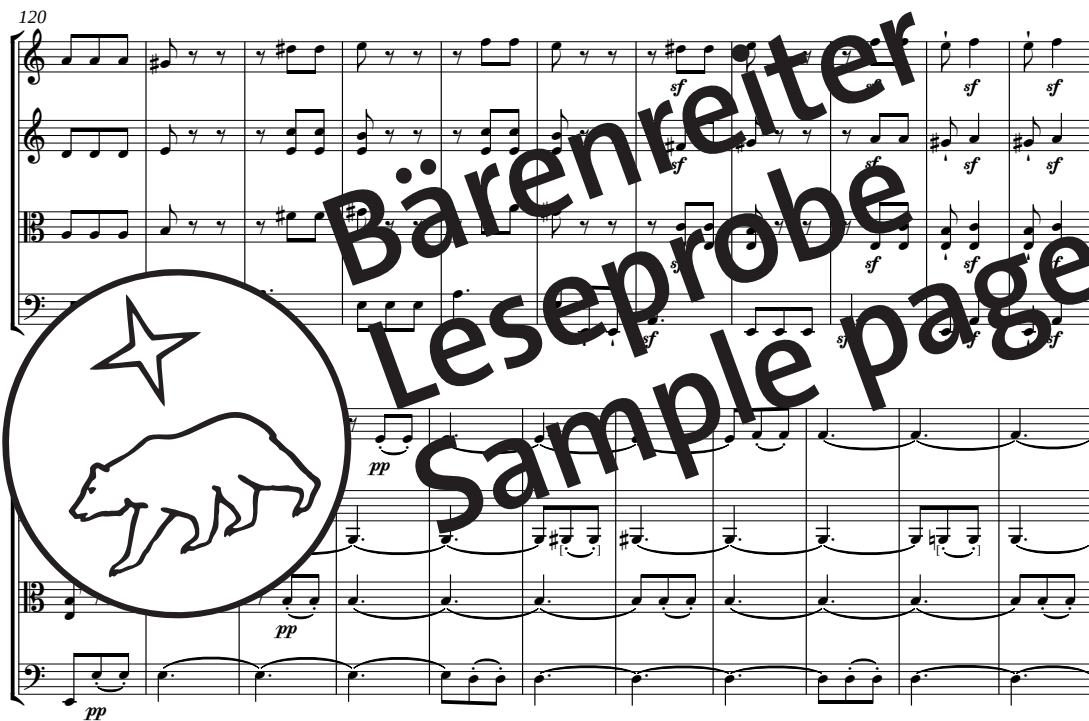
pp

pp

pp

pp

120



pp

pp

pp

pp

142 **F**



pp

pp

pp

pp

151

p *sf* *tr* *sf* *sf* *sf* *sf* *sf*

A musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a piano and features a circular logo on the left side. The logo contains a stylized bear walking to the right, with a five-pointed star above it. The musical notation includes various dynamics such as *f*, *sf*, *cresc.*, *tr*, *p*, and *sf*. The score is presented in a sample page format, with the title "Bärenreiter Leseprobe" and "Sample page" overlaid in large, bold, black letters. The page number "160" is visible in the top left corner.

177

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

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

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

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

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223

cresc. ff

232

L sf p pp cresc.

24

decresc. pp

253

cresc. p

Menuetto

Allegro*)



11

A

32

B

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩. = 84

42

1. 2.

51 Trio

Bärenreiter
Leseprobe
Sample page

63

cresc. sfp p

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Allegretto*)

7

15

25

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

cresc. *p* *sf* *sf* *cresc.*

cresc. *p* *sf* *sf* *cresc.*

cresc. *p* *sf* *sf* *cresc.*

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

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

cresc. *cresc.* *cresc.* *cresc.*

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: $\text{♩} = 66$

33

p

p

p

p

1.

2.

p

cresc.

cresc.

61

Musical score for measures 61-66. The score is written for four staves (treble, alto, tenor, and bass). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of dynamics and articulations. Measure 61 starts with a piano (*p*) dynamic. Measure 62 includes a crescendo (*cresc.*) and a forte (*f*) dynamic. Measure 63 features a fortissimo (*sf*) dynamic. Measure 64 includes a fortissimo (*sf*) dynamic. Measure 65 features a fortissimo (*sf*) dynamic. Measure 66 includes a fortissimo (*sf*) dynamic.

67

Musical score for measures 67-76. The score is written for four staves (treble, alto, tenor, and bass). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of dynamics and articulations. Measure 67 starts with a fortissimo (*ff*) dynamic. Measure 68 includes a fortissimo (*ff*) dynamic. Measure 69 features a fortissimo (*ff*) dynamic. Measure 70 includes a fortissimo (*ff*) dynamic. Measure 71 features a fortissimo (*ff*) dynamic. Measure 72 includes a fortissimo (*ff*) dynamic. Measure 73 features a fortissimo (*ff*) dynamic. Measure 74 includes a fortissimo (*ff*) dynamic. Measure 75 features a fortissimo (*ff*) dynamic. Measure 76 includes a fortissimo (*ff*) dynamic.

79

Musical score for measures 79-84. The score is written for four staves (treble, alto, tenor, and bass). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of dynamics and articulations. Measure 79 starts with a fortissimo (*fp*) dynamic. Measure 80 includes a fortissimo (*fp*) dynamic. Measure 81 features a fortissimo (*fp*) dynamic. Measure 82 includes a fortissimo (*fp*) dynamic. Measure 83 features a fortissimo (*fp*) dynamic. Measure 84 includes a fortissimo (*fp*) dynamic.

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109

cresc.

sf

sf

sf

sf

sf

115

ff

ff

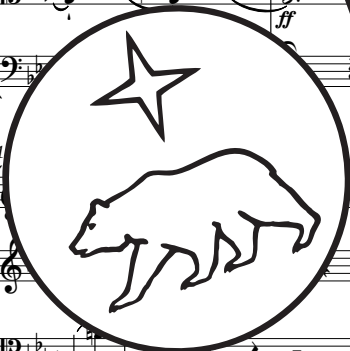
ff

p

p

pizz.

Bärenreiter
Leseprobe
Sample page



129

*) Bars 110–15: Suggested execution:  and 
T. 110–115: Ausführungsvorschlag:  und 

135

cresc.

H

pp

pp

cresc.

pp

arco

cresc.

pp

141

cresc.

f

sf

f

sf

cresc.

[cresc.]

f



Bärenreiter
Leseprobe
Sample page

155

f

sf

f

sf

f

sf

f

f

f

[illegible]

169

Bärenreiter
Leseprobe
Sample page



17

184

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: $\text{♩} = 84$

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Quartetto V

123

Allegro*)

Violino I

Violino II

Viola

Violoncello

8

1

23

**Bärenreiter
Leseprobe
Sample page**

A

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 104

31

Musical score for measures 31-39. The score is written for four staves (treble and bass clefs). The key signature is two sharps (F# and C#). The dynamics range from *pp* (pianissimo) to *f* (forte). A trill (tr) is marked above the first staff in measure 35. The music features a mix of eighth and sixteenth notes, with some rests.

40

B

Musical score for measures 40-54. The score is written for four staves. The key signature is two sharps. The dynamics range from *pp* to *f*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the page. A circular logo featuring a bear and a star is also visible on the left side of the page. The music continues with various rhythmic patterns and dynamics.

55

Musical score for measures 55-61. The score is written for four staves. The key signature is two sharps. The dynamics range from *sf* (sforzando) to *f* (forte). The music features a mix of eighth and sixteenth notes, with some rests.

62

62

sf *sfz* *p* *cresc.* *sfz*

69

cresc. *f* *p*

Bärenreiter

Joseph Haydn

The musical score for 'The Bear' is presented on three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are bass clefs with the same key signature and time signature. A large, stylized illustration of a bear is positioned on the left side of the page, partially overlapping the first staff. The bear is depicted in a walking or standing pose, facing left. The musical notation includes various note values, rests, and dynamic markings such as 'cresc.' (crescendo). The score is divided into measures by vertical bar lines, and there are repeat signs (double bar lines with dots) indicating sections to be repeated. The overall layout is clean and professional, suitable for a music manuscript.

81

Violin I

Violin II

Viola

Cello/Double Bass

cresc. *f* *sf* *sf* *pp*

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115 **F**

cresc. *f* *p* *p*

122 **G**

p *pp* *p* *pp* *cresc.* *f* *f* *sf* *sf* *cresc.* *f* *sf* *sf*

136 **H**

sf *sf* *sf* *p* *p* *p* *p*

142

149

Bärenreiter
Leseprobe
Sample page

The image shows a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a piano and includes a large circular logo on the left side. The logo features a stylized bear walking to the right, with a five-pointed star above it. The musical notation is in G major (one sharp) and 4/4 time. The score includes various dynamics such as *cresc.*, *p*, *f*, and *tr*. The text "Bärenreiter Leseprobe" and "Sample page" are overlaid on the score in a large, bold, sans-serif font.

171

p *pp* *f* *sf* *p* *pp* *f* *sf* *p* *pp*

179

The image shows a page from a musical score, likely for a children's choir or orchestra. The score is written on four staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The music is in a simple, melodic style. A large, stylized logo is overlaid on the left side of the page. The logo consists of a circle containing a five-pointed star above a silhouette of a bear walking to the right. The text 'Bärenreiter' is written in a large, bold, sans-serif font across the top of the logo. Below the logo, the text 'Leseprobe' and 'Sample page' are written in a smaller, bold, sans-serif font. The page number '179' is in the top left corner. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

196

This musical score is for measures 196 through 200 of 'The Swan' from 'The Nutcracker'. It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score begins with a forte (*sf*) dynamic. The vocal parts feature a mix of eighth and sixteenth notes, with some measures containing rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, often with triplets. The score concludes with a final measure in measure 200, marked with a forte (*sf*) dynamic.

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Menuetto*)

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: $\text{♩} = 76$

37

cresc. ff

46 A

p

Bärenreiter
Leseprobe
Sample page

65

cresc. f p

74 **B**

p *cresc.* *sf* *sf/p*

p *cresc.* *sf/p*

p *cresc.* *sf/p*

p *cresc.* *sf* *sf/p*

1. 2.

Trio 82

The image shows a musical score for a piece titled "Trio 82". The score is written for four staves, likely representing different instruments or voices. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features various dynamics such as *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *p* (piano). A large, stylized logo is overlaid on the score, consisting of a circle containing a five-pointed star and a bear walking to the left. The text "Bärenreiter Leseprobe Sample page" is written diagonally across the score.

98

sf *sf* *sf* *sf* *sf* *sf*

p *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf*

Menuetto D.C.

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29

Var. 2

cresc. *sf sf sf sf sf* *p* *pp*

cresc. *sf sf sf sf sf* *p* *pp*

cresc. *sf sf sf sf sf* *p* *pp*

cresc. *sf sf sf sf sf* *p* *pp*

34

39

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

44

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

Bärenreiter
Leseprobe
Sample page



49

p

53

cresc.

p

61

cresc.

sfp

p

64b ^{2.} Var. 4

sfp *sempre pp* *sfp* *sempre pp* *p* *sempre pp* *pp*

D 73

cresc. *pp* *cresc.* *pp* *cresc.* *pp* *f* *sf* *sf*

85

tr *sf* *sf* *sf* *sf*

Bärenreiter
Leseprobe
Sample page



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110

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

117

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

Bärenreiter Leseprobe

132

pp

pp

pp

pp

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 88

Allegro^{*)}

^{*)} Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: $\text{♩} = 76$

27

Measures 27-32 of a musical score in G major (one sharp). The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 27-30 feature a complex rhythmic pattern with eighth and sixteenth notes. Measures 31-32 show a crescendo in the upper staves and a more active bass line. The word "cresc." appears in measures 29, 31, and 32.

33

B

Measures 33-43 of a musical score in G major. Measure 33 is marked with a forte (*f*) dynamic. Measures 34-35 show a piano (*pp*) dynamic. Measures 36-43 continue with various dynamics including *f*, *pp*, *p*, and *cresc.*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score. A circular logo featuring a bear and a star is positioned on the left side, overlapping measures 33-43.

51

C

Measures 51-55 of a musical score in G major. Measures 51-52 are marked with a sforzando (*sf*) dynamic. Measures 53-55 show a crescendo in the upper staves and a more active bass line. The word "cresc." appears in measures 53, 54, and 55.

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88

cresc. *p*

1.

93b

p *f* *sf*

2.

p *f* *sf*

p *f* *sf*

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

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

106

sf *sf* *sf* *sf* *F*

*) Bars 95-6:  in sources, but surely error? See Critical Commentary
 T. 95-96:  So in den Quellen, jedoch sicherlich ein Fehler? Siehe Critical Commentary

111

117

128

*) Bar 129: This $f\sharp$ was mistakenly notated as g in our first printing. / T. 129: In der ersten Auflage war hier irrtümlich ein g notiert.

136

pp

pp

pizz.

pp

sempre staccato

142

arco

cresc.

cresc.

p

p

p

p

154

cresc.

cresc.

p

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191

p

p

p

p

197

f

pp

f

pp

pp

pp

cresc.

cresc.

f

pp

211

cresc.

p

p

p

p

cresc.

cresc.

cresc.

p

p

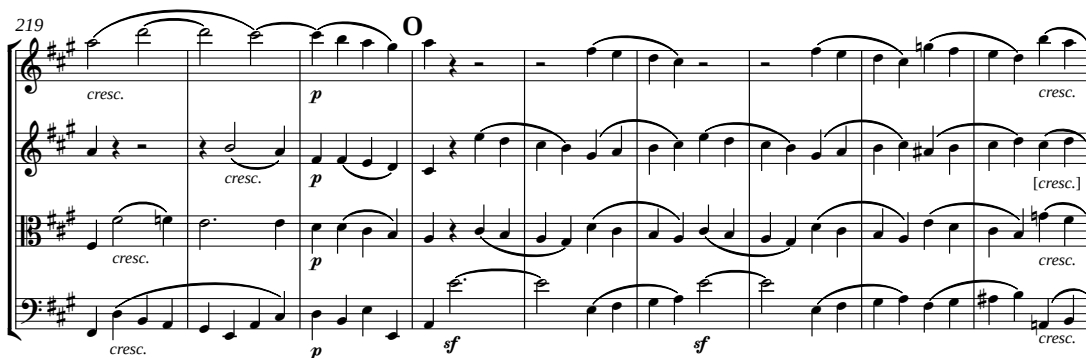
p

219

O

cresc. p cresc. [cresc.]

cresc. p sf sf cresc.



228

Bärenreiter
Leseprobe
Sample page

p sf sf sf sf sf p sf sf sf

p sf sf sf sf sf p sf sf sf

p sf sf sf sf sf p sf sf sf

f pp pp p



244

Q



251

Musical score for measures 251-257. The score is written for four staves (treble and bass clef for both hands). The key signature is two sharps (F# and C#). The music features various melodic lines and rests.

258

Musical score for measures 258-269. The score is written for four staves. The key signature is two sharps. The music includes dynamic markings such as *cresc.*, *sf*, and *p*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score. A circular logo featuring a bear and a star is also visible on the left side of the page.

270

Musical score for measures 270-275. The score is written for four staves. The key signature is two sharps. The music includes dynamic markings such as *p*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score. A circular logo featuring a bear and a star is also visible on the left side of the page.

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Quartetto VI

Allegro con brio^{*)}

Violino I

Violino II

Viola

Violoncello

6

Bärenreiter
Leseprobe
Sample page

18

A

^{*)} Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: $\text{♩} = 80$

23

29

B

cresc. *sf*

43

C

f *p* *f* *p*

*) Bars 47, 51: Regarding execution of appoggiaturas, see Critical Commentary / T. 47, 51: Zur Ausführung der Vorschläge siehe Critical Commentary

51

D

51

D

sf *p* *pp* *cresc.* *sf* *p*

sf *p* *pp* *cresc.* *sf* *p*

sf *p* *pp* *cresc.* *sf* *p*

sf *p* *pp* *cresc.* *sf* *p*

60

60

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

69

69

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

75

75

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

p *decresc.* *pp* *cresc.* *sf* *sf* *p*

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105

fp cresc. f

fp [cresc.] f

fp cresc. f

fp cresc. f

The image shows a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for four staves, likely representing different instruments or voices. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *p* (piano). A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid on the score. In the bottom left corner, there is a circular logo containing a stylized bear walking to the right, with a five-pointed star above it.

124

f

f

p

f

p

p

f

p

I

130

cresc. *f* *ff*

136

K

sf *fp* *p* *sf* *fp* *pp*

Bärenreiter
Leseprobe
Sample page

151

L

p

158

Musical score for measures 158-164. The score is written for four staves (two treble and two bass clefs). The key signature has two flats (B-flat and E-flat). The music features various melodic lines with slurs and ties, and some dynamic markings like *cresc.* and *decresc.*.

165

Musical score for measures 165-171. The score is written for four staves. It includes dynamic markings such as *cresc.*, *decresc.*, and *p*. The music continues with melodic and harmonic development.

172

Musical score for measures 172-180. The score is written for four staves. It includes dynamic markings such as *pp*, *fp*, and *p*. The music features a prominent bass line with a walking bass pattern.

180

Musical score for measures 180-186. The score is written for four staves. It includes dynamic markings such as *pp*, *fp*, and *p*. The music continues with melodic and harmonic development.

Bärenreiter
Leseprobe
Sample page



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211

Violin I

Violin II

Cello/Double Bass

Piano

217 **P**

The image shows a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for four staves (treble and bass clefs). It includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *sf* (sforzando), and *decr.* (decrescendo). A large, stylized watermark 'Bärenreiter Leseprobe' is overlaid diagonally across the score. In the bottom left corner, there is a circular logo featuring a bear walking to the left under a five-pointed star.

235

pp cresc. sf sf sf p

pp cresc. sf sf sf p

pp cresc. sf sf sf p

pp cresc. sf sf sf p

243

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

249

f *sf* *sf* *cresc.* *cresc.* *cresc.* *cresc.* *sf* *sf* *sf*

260

f *f* *f* *f* *ff* *ff* *f* *f* *f* *f*



Adagio ma non troppo*)

Measures 1-4: *p*

Measures 5-8: *p*

Measures 9-12: *p*

Measure 13: *queste note ben marcate*

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 80

**) Bars 15, 59: Regarding articulation, see Critical Commentary / T. 15, 59: Zur Artikulation siehe Critical Commentary

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31

fp *pp* *pp* *pp*

D

35

36

43

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

F

46

staccato

p

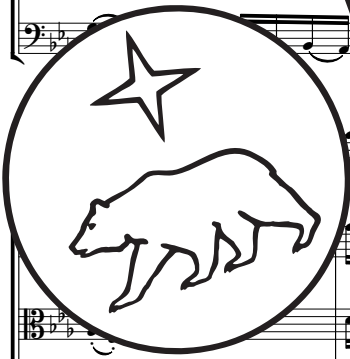
50

G

queste note ben marcate

queste note ben marcate

58



Bärenreiter
Leseprobe
Sample page

*) Bar 59: See footnote on page 161 / T. 59: Siehe Fußnote auf S. 161

61 **H**

Measures 61-66, marked **H**. The score consists of four staves. Dynamics include *cresc.*, *sf*, *p*, *ff*, and *pp*. The music features intricate rhythmic patterns with many sixteenth and thirty-second notes.

67 **I**

Measures 67-75, marked **I**. The score continues with four staves. Dynamics include *pp*, *[cresc.] sf*, *sf*, *p*, *ff*, and *pp*. The musical texture remains dense with rapid passages.

76 **K**

Measures 76-85, marked **K**. The score consists of four staves. Dynamics include *p*, *ff*, and *pp*. A large circular graphic on the left contains a stylized bear walking and a five-pointed star above it.

76

Measures 76-85, marked **K**. The score consists of four staves. Dynamics include *p*, *ff*, and *pp*. A large circular graphic on the left contains a stylized bear walking and a five-pointed star above it.

Bärenreiter
Leseprobe
Sample page

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25

sf *sf* *sf* *sf* *sf*

B

sf

The image shows a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a piano and includes a large circular logo on the left side. The logo features a stylized bear walking to the right, with a five-pointed star above it. The musical notation is in G major (one sharp) and 4/4 time. The score is divided into two systems, each with three staves (treble, alto, and bass clef). The first system includes dynamic markings such as *sf* (sforzando), *cresc.* (crescendo), and *f* (forte). The second system includes markings like *p* (piano), *[p]* (piano), and *cresc.*. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the image.

43

Trio 49

Musical score for Trio 49, measures 49-53. The score is in 3/4 time with a key signature of two flats. It features four staves: Treble, Violin, Bass, and Cello/Double Bass. Dynamics include piano (*p*), fortissimo (*fp*), and forte (*f*). The music consists of flowing sixteenth-note passages in the upper staves and sustained chords in the lower staves.

54

Musical score for measures 54-63. The score continues with similar musical textures. A large circular logo is overlaid on the left side, containing a stylized bear and a star. A large diagonal watermark reads "Bärenreiter Leseprobe Sample page". Dynamics include fortissimo (*fp*), forte (*f*), and piano (*p*).

64

Musical score for measures 64-68, starting with a first and second ending. The score is in 3/4 time. Dynamics include fortissimo (*ff*) and sforzando (*sf*). The first ending leads back to measure 54, and the second ending concludes the section.

La Malinconia

Questo pezzo si deve trattare colla più gran delicatezza

Adagio^{*)}

The musical score is for 'La Malinconia' by Beethoven, Op. 91, No. 3. It is in 2/4 time, B-flat major, and consists of 32 measures. The score is written for piano (pp) and features a large watermark 'Bärenreiter Leseprobe Sample page' across the middle. A circular logo with a bear and a star is also present. The score includes dynamic markings such as 'sempre pp', 'pp', 'cresc.', 'decresc.', 'f', 'p', 'sf', and 'p decresc.'.

^{*)} Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 58

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68

Musical score for measures 68-75. The score is written for four staves (treble, alto, tenor, and bass). The key signature is one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics include *cresc.* (crescendo) in the upper staves.

76

D

Musical score for measures 76-83. The score is written for four staves. The key signature is one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics include *p* (piano) and *cresc.* (crescendo). A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score.

84

Musical score for measures 84-91. The score is written for four staves. The key signature is one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics include *cresc.* (crescendo). A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score.

92

Musical score for measures 92-99. The score is written for four staves. The key signature is one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics include *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *p cresc.* (piano crescendo). A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score.

109

125

125

sf *p*

F

133

141

157

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200

I
Allegretto

pp pp f pp sf sf p

pp f pp sf sf p

pp f pp sf sf p

pp f pp sf sf p

208

Adagio

K
Allegretto

cresc. p sf sf p

cresc. p sf sf p

cresc. p sf sf p

decresc. pp sf sf p

decresc. pp sf sf p

224

sf sf sf

sf sf sf

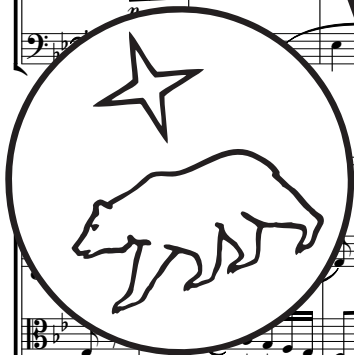
sf sf sf

sf sf sf

240

256

*) See footnote on page 174 / Siehe Fußnote auf S. 174



264 *poco adagio*^{*)}

decresc. *pp* *pp* *pp*

[decresc.] [decresc.]

273 *Prestissimo*^{**)}

p *p* *p* *p*

cresc.

288

f *ff* *ff* *ff*

^{*)} Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 69

^{**)} Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 112

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