

BEETHOVEN

Streichquartette

String Quartets

op. 59

Urtext

Herausgegeben von / Edited by
Jonathan Del Mar



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INTRODUCTION

Beethoven began work on his three 'Razumovsky' Quartets (Op. 59) barely six years after completing his first set of string quartets (Op. 18) in 1800. Yet these six years were a momentous period in his life, during which his style advanced enormously, while he was beset with personal crises that might easily have broken a lesser man. Most worrying was his increasing deafness, which had given rise to intense anguish that he poured forth in his famous 'Heiligenstadt Testament' of October 1802, when he resolved to continue along the path he had set himself, and to overcome the affliction that he was still trying to keep secret. It was late 1806 before he felt able to write, alongside some sketches for the finale of the third 'Razumovsky' Quartet: 'Let your dear friend know the secret – even in art.'

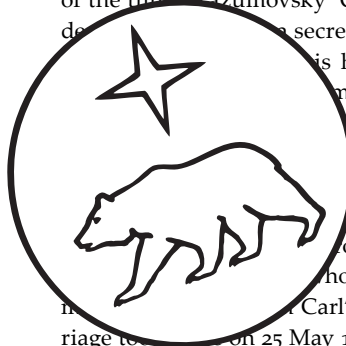
There had been an unhappy marriage to Countess Johanna, whose feelings of degradation were aggravated when she had been acting as his amanuensis in dealing with the thoroughly unworthy Prince Karl, who was already five years older than Beethoven's sister, Anna. The marriage to Johanna ended on 25 May 1806, the very day before Beethoven began writing the autograph score of the first 'Razumovsky' Quartet. Among the sketches for the third movement, the mournful Adagio, Beethoven wrote: 'A weeping willow or acacia tree onto the grave of my brother' – a poignant remark, considering that his brother was very much alive.

Despite these crises, Beethoven's output of new works during the six years between Op. 18 and Op. 59 was more than impressive, including a major ballet, *Die Geschöpfe des Prometheus* (1801); two important sets of piano variations, Opp. 34 and 35 (1802), in which he deliberately set out to forge a new path for his composi-

tions; his Second Symphony (1801–2), which was longer than almost any previous symphony; his mighty *Eroica* Symphony (1803–4), which was far longer still and so complex that early audiences were completely bewildered; a challenging choral work, the oratorio *Christus am Oelberge* (1803–4); his huge 'Waldstein' Sonata (1803–4), again longer than any previous one; and last but not least a highly original opera, *Leonore* (later known as *Fidelio*), which proved extremely difficult for both singers and players, and did not premiere until November 1805. The following year, 1806, was probably Beethoven's most productive in his entire life. In addition to the 'Razumovsky' Quartets and very substantial revisions to *Leonore*, he also composed his Fourth Piano Concerto, his Fourth Symphony, his Violin Concerto, and a large part of his minor Variations for Piano. The quartets were begun shortly after the performances of the revised *Leonore* in March–April 1806, and were his central preoccupation during the summer months.

Inevitably, the 'Razumovskys' were much affected by Beethoven's recent composing experiences. The huge scale and grandeur of No. 1 in F, in which the first movement is nearly as long as an entire Haydn quartet, is one sign. Another is the strange chromatic lines at the start of No. 3: though somewhat reminiscent of the opening of Mozart's 'Dissonance' Quartet (K. 465), the gradually descending bass line also recalls the chromatically descending bass in the slow movement of the 'Waldstein' Sonata. Most striking of all, perhaps, is the incredible complexity of thought, coupled with what was at that time regarded as extreme technical difficulty.

The sketches for the quartets were, surprisingly, not written in one of his regular sketchbooks but in large batches of loose leaves, many of which are now lost; the bulk



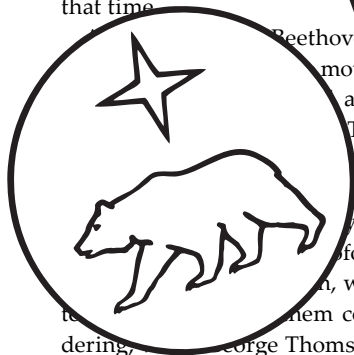
of those that survive are in the Gesellschaft der Musikfreunde, Vienna, grouped together in the sketch miscellany A 36. Having begun writing out No. 1 in May, he probably finished it within about a month, for when he offered some new quartets to the publishers Breitkopf & Härtel on 5 July he noted that the first quartet was already finished. Work on No. 2, however, was interrupted in late summer during a visit to Silesia, where Count Oppersdorff commissioned a new symphony (No. 4), which Beethoven wrote rapidly before returning to the quartets. During his journey back to Vienna in October, there was a storm and water penetrated his trunk, leaving substantial stains on the autograph of the first two movements of No. 2, as well as on sketches for its last two movements and the first of No. 3. This staining gives a very good indication of how far he had progressed at that time.

Beethoven quickly completed the first two movements of No. 2, and all three quartets. The review in the *Edinburgh Review* was not wholly complimentary, as it was very long and very incomplete, and found conception of the quartets as a whole completely bewildering. George Thomson, writing from Edinburgh in 1813, lamented their difficulty, claiming that there were fewer than a dozen people in Scotland who could take a part in them, and not even one who could play the first violin part correctly in all three.

Among their admirers, however, was the London-based composer and publisher Muzio Clementi, who was in Vienna in spring 1807 and negotiated a deal with Beethoven to purchase six major works for publication in London, counting the quartets as one of the six. The plan was for each work to be published simultaneously in London and on the Continent, so that Beethoven could receive

two fees but both publishers could claim copyright within their separate boundaries. Initially both men were delighted with the deal, but things did not go smoothly, and what happened has only recently been properly clarified. The three works sent first were lost in transit, but despatch of the quartets was delayed since a spare copy could not be found. The continental edition of them was then engraved in Vienna by the Bureau des arts et d'industrie (Kunst- und Industrie-Comptoir) and was ready by August. Beethoven arranged for a manuscript copy of this, rather than a copy of the autograph, to be sent to London shortly afterwards for Clementi's edition, which was based on the Viennese one. But the latter was held back from actual publication until January 1808, evidently to allow time for the manuscript copy to reach London. At that time, however, there was no reliable postal service between England and the Continent because of the Napoleonic wars, and so by the time the quartets had reached London and been prepared for publication, it was late 1809 or early 1810. Clementi was therefore no longer able to claim copyright. Indeed his edition was soon undercut by a rival London edition by George Astor, also copied from the Viennese edition. Thus Clementi's has no textual significance, unlike many of his editions, and the only authentic edition is that of the Bureau.

The quartets are named after their dedicatee, Count Andreas Razumovsky, the Russian Ambassador to Vienna, who commissioned them. It was agreed with Beethoven at an early stage that he should include a Russian theme in each quartet, and he consulted Ivan Prach's 1790 collection of Russian folksongs to find themes for the first two quartets. In No. 1 the Russian theme is placed in the finale, while that of No. 2 appears in the Trio section of the third movement. It was not unusual at the time to borrow a folk tune for a sonata-type work, but the way Beethoven does so is highly inventive, for he makes the theme per-



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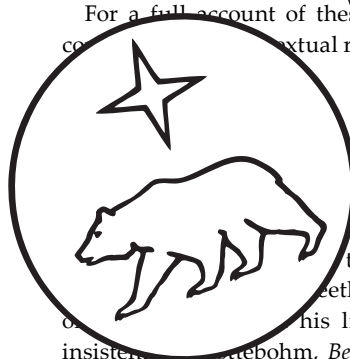
PREFACE

Sources

- A** Autograph scores, housed in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (op.59 no.1 – dated May 1806 – and op.59 no.2) and the Beethovenhaus, Bonn (op.59 no.3).
- P** First Edition (1807), published in separate parts by the Kunst- und Industrie-Comptoir, Vienna. **P** was probably proof-read by Beethoven; it certainly contains some final revisions, not found in **A**, doubtless entered into the Stichvorlage, a lost set of manuscript parts.

No score of op.59 was published until 1830, three years after Beethoven's death.

For a full account of these sources and a complete list of textual readings, see Crit.



problems of Beethoven's notation and his use of final notation (which has been found in the sources). For Beethoven's notation, which in his life became quite inconsistent (see Rebohm, *Beethoveniana* (1872) pp.104–6), is the continuation marks = = = after every crescendo and diminuendo. In 1806 this convention was very much in its infancy (the earliest work in which it is found at all is op.58), and in op.59 it is sometimes present in only a few staves, in which case we have tacitly extended it to the remainder. But in those places where Beethoven wrote no continuation marks at all, we have also not supplied any, but left his text unaltered.

In some cases, where the effect is only a cosmetic one, Beethoven's notation has been modernized. In particular, his characteristic *cres.* marking has been changed to *cresc.*,

and hairpins to the first note of a bar written instead of Beethoven's usual

. Then the dot across the bar line was a common notation in Beethoven's day; much of op.59 no.1 IV 74–88 etc. appears in the sources as or even and this has of course been modernised. One particular problem is Beethoven's frequent use in op.59 no.2 I of

to mean , for this is of course quite in keeping with the ways (and indeed also in Beethoven's day, given the appropriate time signature) having no real significance entirely. Abbreviated forms such as or occur frequently in **A** but less so in **P**; it seems likely that Beethoven may have instructed the publishers to write out abbreviations in full, and we have therefore preserved them only when they occur consistently in both sources.

However, where readings in **P** such as (op.59 no.1 I–IIo Vla) or (no.1 IV 36–9) derive from abbreviations such as or in **A** it has seemed preferable to resolve them as . Beethoven also uses and (e.g. op.59 no.3 I), where and are obviously preferable.

One important problem of Beethoven's notation is his clefs in Vc, for in op.59, apart from , Beethoven almost always used (the now universally-hated) sounding an octave lower than written (the only exceptions, in tenor clef, are op.59 no.1 III 24, 46). 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 .

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.

example op.59 no.2 one tie in A, but al-

repeated Notes. is undecidable for entetained if they Obvious examples, e damaging always for repeated notes, Vla, op.2 no.6 VI 17 same can easily ases such as no.1

tional, for there are many instances in Beetho- ven (op.59 no.1 II 67, Vla is probably one such) 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), and gradations of dynamic in pizzicato are quite commonly found. But the problem is a total absence of any dynamic in pizzicato is the most widespread one, and where this would otherwise be a big issue (e.g. no.1 III 57, 67, no.1 I 53, II 62) we have supplied an editorial *p* as necessary.

Accents and Hairpins

Grace Notes

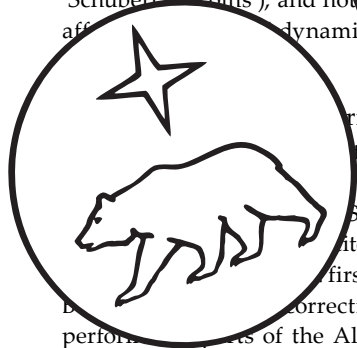
VI

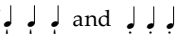
Dynamics in Pizzicato

Accents and Hairpins

But again like Schubert's, others are written long, starting beneath the note, thus looking especially like diminuendos though from their context they evidently imply something closer to an accent; this is the classic 'Schubert hairpin', and depending on context it will signify differing degrees of both accent and diminuendo

together. Nowadays there is no adequate way to notate unambiguously such a sign which is, by its very nature, ambiguous. Recent ur-text editions have generally elected to standardize these as accents, but this belittles the very real element of diminuendo they contain. Yet to the eyes of modern musicians the fundamental difference between an accent and a diminuendo is that an accent does not affect the general dynamic level, whereas a diminuendo does; so that at least the accent notation made clear that the general dynamic remains unaltered. But for the present edition it has nevertheless been judged preferable to retain the appearance of the original sources rather than adding modern-looking accents which transmit a subtly different musical message, and it is here declared that the hairpins in op.59 no.1 II 6, 14, 67, 77, 244/5, 303 and op.3 IV 361–4 are to be read as non-effects (or ‘Schubert hairpins’), and not as diminuendos affecting the dynamic.



richer than Beethoven, op. cit., about the difference between Striche (accents) and Punkte (diminuendos). It cites two essential examples: firstly (on pp.107–9) Beethoven's corrections to the first performer of the Allegretto of Symphony No.7, 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  are not identical”. But the whole point about both these is that Beethoven's requests are absolutely consistent: his staccato signs should always be given as Striche, unless they are beneath slurs, in which case this is portato and they should of course be Punkte. This principle is entirely without problem or necessity for exceptions, and we have adhered strictly

to it. **P**, however, is totally inconsistent, using sometimes Striche, sometimes Punkte, indiscriminately.

Fingerings

P contains a few fingerings for VI 1 and Vc, of which only those in op.59 no.1 VI 1 are also found in **A** (plus just one bar in op.59 no.2 VIa). It is uncertain to what extent the remainder might derive from Beethoven, and they are therefore omitted from our performing parts, though are included in the score in italics.

Rehearsal Letters

In order to render our Edition as convenient and practical as possible we have retained the traditional rehearsal letters, found in earlier nineteenth-century performing editions of the Beethoven Quartets. To this there are just two provisos: we have preferred to start each movement at A and a few letters have been shifted by one or two bars when there was a genuine inconsistency. But it must be emphasized that these letters are in no sense authentic, originating only some decades after Beethoven's death. They are therefore presented as an adjunct to, rather than as an integral part of, this Urtext Edition.

Acknowledgements

It has been a special privilege to work closely on the text of these quartets with the Endellion String Quartet, whose profound understanding and insight have been of the greatest value, and I thank them most warmly for what has been an enjoyable and fruitful collaboration. The staffs of the various libraries in which I conducted my research have been consistently willing and helpful, and I thank them for their kindness and patience: the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz; the Beethovenhaus, Bonn (whose beautiful repro-

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EINFÜHRUNG

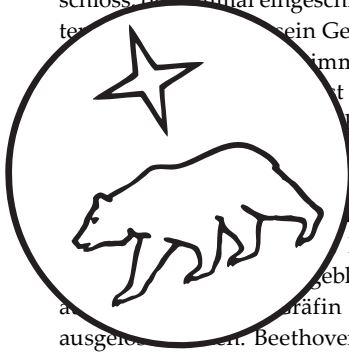
Nachdem Beethoven im Jahre 1800 seine erste Streichquartettserie, op. 18, vollendet hatte, begann er knapp sechs Jahre später die Arbeit an den drei so genannten „Rasumowsky“-Quartetten, op. 59. Diese sechs Jahre stellten allerdings eine bedeutsame Zeitspanne im Leben des Komponisten dar, während der sich sein Stil enorm weiterentwickelte. Zugleich war Beethoven in dieser Zeit der Bedrängnis persönlicher Krisen ausgesetzt, an denen eine weniger starke Persönlichkeit leicht hätte zerbrechen können. Am meisten beunruhigte ihn seine zunehmende Taubheit. Die heftigen Seelenqualen, die ihm dies bereitete, trafen ihn im Oktober 1802 im berühmten „Heiligenstädter Testament“ Bahn, aber sich dazu entschloss, den einmal eingeschlagenen Weg weiterzugehen. Sein Gebrechen zu überwinden, immer noch zu leben – mit Ende 1802 war er schon so weit gekommen, dass er Skizzen zum dritten Satz des „Rasumowsky“-Quartetts (op. 59, Nr. 3) mit dem Geheimnis „Beethoven bey dem Tode“ in der Hand hatte.

Die Krise war durch die gebliebene Hoffnung auf Heilung durch die Gräfin Josephine Deym ausgelöst worden. Beethovens Gefühle bitterer Enttäuschung mussten sich noch verstärkt haben, als sein Bruder Carl, der seit einigen Jahren als sein Sekretär die Verhandlungen mit Verlegern geführt hatte, eine keineswegs standesgemäße Frau – Johanna Reiss – heiratete, die bereits im fünften Monat schwanger mit Carls Kind war. Die Heirat fand am 25. Mai 1806 statt, und am Tag danach begann Beethoven, die autographe Partitur des ersten „Rasumowsky“-Quartetts niederzuschreiben. Zwischen Skizzen zum dritten Satz, dem trauervollen Adagio, findet sich Beethovens Notiz: „Einen Trauerweiden oder Akazien-Baum aufs Grab meines Bruders“ – eine

schneidende Bemerkung, wenn man bedenkt, dass sein Bruder durchaus lebendig war.

Trotz dieser Krisen erwies sich Beethovens Schaffenskraft in diesen sechs Jahren, die zwischen op. 18 und op. 59 liegen, als höchst eindrucksvoll. Unter seinen neuen Werken befinden sich: ein großes Ballett, *Die Geschöpfe des Prometheus* (1801); zwei bedeutende Serien von Klaviervariationen, op. 34 und op. 35 (1802), mit denen er ganz neuartige kompositorische Wege zu suchen begann; seine zweite Symphonie (1801/02), die länger als fast jede bislang dagewesene Symphonie war; seine gewaltige *Eroica*-Symphonie (1803/04), die wiederum deutlich länger und so komplex war, dass sie die Zukünften völlig versorgte; ein anspruchsvolles Chorwerk, das Oratorium *Christus am Ölberge* (1803/04); die gewichtige „Waldstein“-Sonate (1803/04), ebenfalls länger als jede bislang dagewesene Sonate; und schließlich eine höchst eigenwillige Oper, *Leonore* (später unter dem Namen *Fidelio* bekannt geworden), die sich bei der ersten Aufführung im November 1805 sowohl für die Sänger als auch für die Musiker als extrem schwierig erwies. Das folgende Jahr – 1806 – war jedoch wohl das produktivste in Beethovens Leben überhaupt: Außer den „Rasumowsky“-Quartetten und den umfangreichen Revisionen der *Leonore* komponierte er das vierte Klavierkonzert, die vierte Symphonie, das Violinkonzert und den Großteil der c-Moll-Variationen für Klavier. Mit der Komposition der Quartette begann er dabei kurz nach den Aufführungen der revidierten *Leonore* in März und April 1806, und sie stellte auch seine zentrale Beschäftigung während der Sommermonate dar.

Dass die „Rasumowsky“-Quartette stark von Beethovens neuen kompositorischen Erfahrungen beeinflusst wurden, war unvermeidlich. Die gewaltige Dimension und Erhabenheit des Quartetts Nr. 1 in F-Dur, dessen



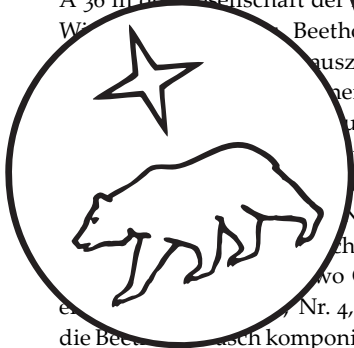
erster Satz fast genauso lang dauert wie ein ganzes Haydn-Quartett, ist ein Indiz dafür. Ein anderes sind die ungewöhnlichen chromatischen Linien zu Beginn von Nr. 3: Obgleich sie ein wenig an den Anfang von Mozarts „Dissonanzen“-Quartett, KV 465, erinnern, lässt die schrittweise absteigende Basslinie auch an den chromatisch absteigenden Bass im langsamen Satz der „Waldstein“-Sonate denken. Am bemerkenswertesten überhaupt mag jedoch vielleicht die unglaubliche Komplexität der Gedanken sein, noch gepaart mit technischen Anforderungen, die damals als extrem schwierig galten.

Die Skizzen für die Quartette schrieb Beethoven überraschender Weise nicht in eines seiner üblichen Skizzenbücher, sondern auf Bündel loser Blätter, von denen viele heute verloren sind. Das Gros derjenigen, die erhalten geblieben sind, liegt im Skizzenband A 36 in der Gesellschaft der Musikfreunde in Wien. Beethoven begann im März 1807 auszuschreiben und verarbeitete dabei überhaupt eine einzige Quartette an der Quartett schon im März 1807. Nr. 2 wurde während einer Reise nach Opatowitz bei Graf Oppersdorf im April 1807, Nr. 4, in Auftrag gab, die Beethoven noch komponierte, bevor er die Arbeit an den Quartetten wieder aufnahm. Auf der Rückreise nach Wien im Oktober geriet er in einen Sturm, und Wasser drang in seine Reisetruhe ein. Es hinterließ erhebliche Flecken auf dem Autograph der ersten beiden Sätze von Nr. 2, auf den Skizzen zu dessen letzten beiden Sätzen und auch auf denjenigen zum ersten Satz von Nr. 3. Diese Verfärbungen bieten einen guten Anhaltspunkt dafür, wie weit Beethoven zu diesem Zeitpunkt in der Komposition fortgeschritten war.

Nach seiner Rückkehr beendete Beethoven rasch die verbleibenden beiden Sätze von Nr. 2 und alle vier von Nr. 3. Alle drei Quartette

wurden dann Anfang 1807 probeweise aufgeführt. Die Besprechung in der *Allgemeinen Musikalischen Zeitung* war nicht durchweg positiv, die Quartette wurden als „sehr lang und schwierig“ und „nicht allgemein faßlich“ beschrieben. Gerühmt wurde jedoch die tiefgründige Vorstellungskraft und die hervorragende Ausführung, was manche Zuhörer wiederum lediglich als völlig verwirrend empfunden hatten. George Thomson beklagte noch 1813, aus Edinburgh schreibend, ihren hohen Schwierigkeitsgrad und behauptete, es gebe in ganz Schottland weniger als ein Dutzend Musiker, die auch irgendeine Stimme aus übernehmen könnten, und wohl keinen einzigen, der den Part der ersten Violine in allen drei Quartetten gleichzeitig spielen könne.

Zu ihren Bewunderern allerdings gehörte der in London ansässige Komponist und Verleger Muzio Clementi, der sich im Frühjahr 1807 in Wien aufhielt. Er handelte mit Beethoven einen Vertrag aus, der den Erwerb von sechs Hauptwerken zur Publikation in London zum Inhalt hatte, wobei die Quartette als eines jener sechs Hauptwerke zählten. Vorgesehen war, jedes Werk gleichzeitig in London und auf dem Kontinent zu veröffentlichen, so dass Beethoven zwei Honorare einnehmen konnte und die Verleger jeweils für ihr eigenes Territorium den Anspruch auf Urheberrecht geltend machen konnten. Zunächst freuten sich beide Männer über den Vertrag, seine Abwicklung verlief jedoch nicht reibungslos. Was tatsächlich geschah, konnte erst jüngst genau aufgeklärt werden. Die drei zuerst versandten Werke waren auf der Überfahrt verloren gegangen, und die Absendung der Quartette verzögerte sich nun, weil keine Reserveabschrift vorhanden war. Ihre Edition auf dem Kontinent wurde inzwischen durch das Bureau des arts et d'industrie (Kunst- und Industrie-Comptoir) in Wien vorbereitet und lag bis August gestochen vor. Beethoven veranlasste, dass eine handschriftliche Abschrift davon – eher als eine des Autographs – kurze Zeit später nach London geschickt wurde, denn Cle-



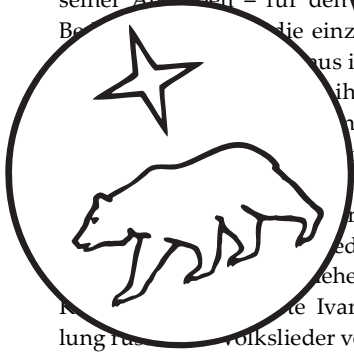
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mentis Edition beruht eindeutig auf der Wiener Edition. Die tatsächliche Veröffentlichung der letzteren indes wurde bis Januar 1808 hinausgezögert – ganz offensichtlich um Zeit zu gewinnen, bis die handschriftliche Abschrift in London eingetroffen war. Allerdings funktionierte zu dieser Zeit der Postverkehr zwischen England und dem Kontinent in Folge der Napoleonischen Kriege nicht zuverlässig, und bis die Quartette London endlich erreicht hatten und ihre Publikation vorbereitet war, ging es schon auf Ende 1809 oder Anfang 1810 zu. Clementi war es auf Grund dessen nicht länger möglich, das Urheberrecht zu beanspruchen. Zudem geriet seine Edition schon bald durch eine konkurrierende Londoner Ausgabe von George Astor in Bedrängnis, die ebenfalls auf die Wiener Edition zurückging. Deswegen hat Clementi Beethovens Quartette – ganz im Gegensatz zu vielen anderen seiner Ausgaben – für den Kontext keine Beethoven zugeschriebene einzige authentische Ausgabe in Wien. In ihrer Widmung an Joseph Haydn benannt, in Wien, der sie gewidmet hatte. Bereits zu der vereinbarten vierten Quartett, ein Leben sollte, und der Quartette Ivan Prachs Sammlung russischer Volkslieder von 1790, um Themen für die ersten beiden Quartette ausfindig zu machen. In Nr. 1 ist das russische Thema im Finale platziert, während das von Nr. 2 im Trio des dritten Satzes auftaucht. Es war damals durchaus nicht unüblich, Volksweisen in ein sonatenartiges Werk aufzunehmen. Die Art und Weise jedoch, in der Beethoven es tut, ist höchst einfallsreich, denn er sorgt dafür, dass das Thema jeweils das ganze Werk in raffinierten Anspielungen durchzieht. Im Finale von Nr. 1 wird das „Thème russe“ zunächst vom Violoncello vorgestellt; der Beginn des Quartetts indes wird von einer Melodie im Violoncello dominiert, die genau das

gleiche Register beansprucht und eine ähnliche, durch den Tetrachord C–F umrissene melodische Gestalt aufweist. Mittlerweile ist bei Beethoven diese eröffnende Melodie, die innerhalb der ersten 18 Takte nur einen Harmoniewechsel aufweist, so weit ausgreifend geworden, dass der scharfsinnige Zuhörer sogleich daraus folgern musste, dass auch das Werk als Ganzes von ungewöhnlich weiträumiger Dimension sein wird. Der umfangreiche erste Satz muss ursprünglich sogar noch länger gewesen sein als er heute ist, denn die handschriftliche Partitur enthält nach Takt 342 Takte für eine erste und zweite Klammer einschließlich Wiederholung der kompletten Durchführung und Reprise, was Beethoven dann vor der Publikation strich.

Der zweite Satz ist einer der humorvollsten, den Beethoven geschrieben hat. Sein absurdes Thema über eine einzige Note führte bei den ersten Aufführungen zu viel Heiterkeit und Gespött. Der Weg, den Beethoven beschreitet, um dieses Thema weiter zu entwickeln, ist ganz eigenartig und ungewöhnlich, wobei er zeigte damit, dass sogar eine einzige wiederholte Note über enormes Potential verfügt (wenige Monate später sollte er es in seinem Violinkonzert erneut unter Beweis stellen). Der dritte Satz steht dazu in völligem Kontrast und gehört – noch dazu mit der Spielanweisung „mesto“ („wehmütig“) – zu seinen traurigsten. „Welch unsterbliches Thema“, schrieb George Thomson 1813, „es würde mich trösten, es zu hören, auch wenn ich im Sterben liege“. („Quel Thème immortel ... Il me soulageroit de l'entendre, même en mourant.“) Gegen Ende des Satzes geht die hartnäckige des–c-Figur des Violoncellos (Takte 111 und 113) über in d–c (Ende von Takt 113). Beethoven leitet dann von dieser Idee die ersten beiden Noten des Finalthemas ab und bindet damit das «Thème russe» sehr geistreich in die motivische Arbeit des vorangegangenen Satzes ein.

Auch in Nr. 2 wird das „Thème russe“ in das Quartett einbezogen, jedoch auf ganz



Bärenprobe
Leseprobe
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VORWORT

Quellen

- A** Autographe Partituren, aufbewahrt in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (op. 59 Nr. 1 – datiert Mai 1806 – und op. 59 Nr. 2) und im Beethovenhaus, Bonn (op. 59 Nr. 3).
- P** Erstdruck (1807), in Einzelstimmen erschienen beim Kunst- und Industrie-Comptoir, Wien. **P** wurde wahrscheinlich von Beethoven Korrektur gelesen und enthält sicherlich einige letzte Änderungen, die nicht in **A** vorhanden sind und die ohne Zweifel in die Stichvorlage, einen verschollenen Satz Handschriftlicher Stimmen, eingetragen wurden.

Eine Partitur von op. 59 wurde erst 1830, drei Jahre nach Beethovens Tod, veröffentlicht.

Die Beschreibung der Quellen in der Leseprobe (s. S. 104–106) ist in der Leseprobe (s. S. 104–106) zu finden.

Das Problem der Quellen war, dass die Einzelstimmen (inklusive der Partituren) nicht exakt so beibehalten, wie sie in den Quellen gegeben sind. Eine Besonderheit von Beethovens Notation, die er in seinem späteren Leben sehr beharrlich anwandte (vgl. Nottebohm, *Beethoveniana*, 1872, S. 104–106), sind beispielsweise die Fortsetzungszeichen = = = nach jedem Crescendo und Diminuendo. 1806 war diese Notationsweise noch nicht verbreitet, das früheste Werk, in dem sie überhaupt vorkommt, ist op. 58. In op. 59 wird sie gelegentlich und nur in wenigen Notensystemen angewandt, in diesen Fällen wurde sie stillschweigend in die übrigen übernommen. An solchen Stellen jedoch, wo Beethoven keinerlei Fortsetzungszeichen vorschrieb, wurden sie auch

nicht ergänzt, sondern sein Notentext unverändert belassen.

In einigen Fällen, in denen es nur von kosmetischem Effekt ist, wurde Beethovens Notation modernisiert. Im Einzelnen wurde seine charakteristische *cres.*-Angabe zu *cresc.* geändert, und Crescendo- (bzw. Diminuendo-) Gabeln auf der ersten Note eines Taktes werden mit

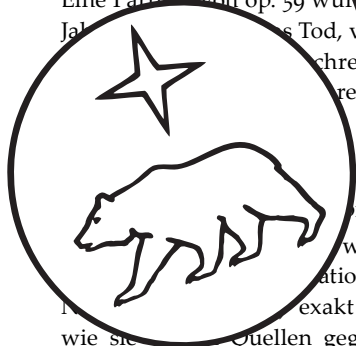
← statt mit dem bei Beethoven üblichen → dargestellt.

Man gehörte der Punktnotation den Taktstrich in Beethovens Zeit an den geläufigen Notationsweisen; viele Passagen aus op. 59 Nr. 1 IV 74–88 etc. erscheinen in den Quellen mit dem Taktstrich oder sogar mit dem Taktstrich. Dies wurde selbstverständlich modernisiert, besonders gravierend ist sein häufiger Gebrauch von dem Taktstrich.

Die Bedeutung von dem Taktstrich in op. 59 Nr. 2 ist durch kann dies ganz in der Regel übernommen werden, da diese Notation heute (und auch schon zu Beethovens Zeit bei entsprechender Taktvorzeichnung) eine gänzlich andere Bedeutung hat. Abkürzungen wie ♯ oder ♮ kommen in

A häufig vor, jedoch seltener in **P**. Es scheint so zu sein, dass Beethoven den Verleger angewiesen hatte, alle Abkürzungen voll auszusprechen. Daher haben wir sie nur dann beibehalten, wenn sie in beiden Quellen übereinstimmend vorhanden waren. Bei Notengruppierungen wie ♯♯♯ (op. 59 Nr. 1 I 120 Vla) oder ♯♯♯ (Nr. 1 IV 36–9) in **P** jedoch, die sich vom Gebrauch der Abkürzungen ♯ ♯ oder ♯ ♯ in **A** herleiten, haben wir es vorgezogen, sie zu ♯♯♯ aufzulösen. Beethoven verwendet auch ♯ und ♮ (z. B. op. 59 Nr. 3 I), wo jedoch ♯♯ und ♮♮ eindeutig vorzuziehen sind.

Eine besondere Eigenart von Beethovens Notation sind seine Schlüssel im Vc, denn in op. 59 benutzt er, abgesehen von ♯, fast immer (den heute überall verpönten) ♮, der eine Oktave tiefer als geschrieben klingt (die



einzigsten Ausnahmen in Tenorschlüssel sind op. 59 Nr. 1 III 24, 46). Dies bringt den doppelten Nachteil der Zweideutigkeit und der Notwendigkeit vieler Hilfslinien mit sich, so dass wir statt dessen der Regel gefolgt sind, ♩ dort beizubehalten, wo Beethoven ihn benutzt, wo er jedoch ♩ notiert, haben wir ♩ vorgezogen.

Ergänzungen und Korrekturen des Herausgebers werden entweder durch eckige Klammern kenntlich gemacht oder (bei Legato- und Haltebögen sowie bei Crescendo- und Diminuendo-Gabeln) gestrichelt wiedergegeben.

Akkorde mit Haltebögen

Nach den modernen Notationsregeln wird bei Akkorden immer nur *ein* Legatobogen gesetzt, jedoch benötigt jeder Ton eines Akkords einen eigenen Haltebogen. Wie zu erwarten, sind die zeitgenössischen Beethoven-Quellen in der strikten Anwendung dieser Notationsregel keineswegs übereinstimmend.

Es überrascht eher, dass es alle achtzig, aus den Quellen von einer Quelle ein ♩ wird er in der ♩ echend den ♩ wurde ♩ die Zutat verachtet 59 Nr. 2 I 60–64 die 59 Nr. 2 I 60–64 die nur einen Haltebogen, in P ♩ immer zwei).

Legatobögen bei Tonwiederholungen

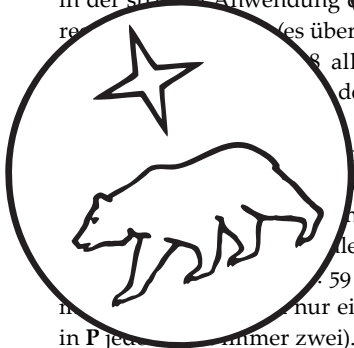
Sie waren für Beethoven keineswegs undenkbar und wurden so übernommen, wie sie in den Quellen stehen. Offenkundige Fälle, bei denen es eindeutig von Nachteil wäre, den Legatobogen jedes Mal bei Tonwiederholungen zu unterbrechen, liegen vor in op. 59 Nr. 1 I 46 VI 2, 295 VIa, Nr. 2 I 46 VI 2, VIa, Nr. 3 III 1 VI 2; das Gleiche hat ohne weiteres auch Geltung für weniger offensichtliche Fälle wie Nr. 1 III 19–20 VI 2.

Bögen bei Ziernoten

Im Allgemeinen setzte Beethoven weder Bögen zu Ziernoten noch zwischen Ziernoten und Hauptnoten, obwohl sie in der Praxis durchgehend vorausgesetzt werden müssen. Wir haben folglich diese Regel im Prinzip beibehalten, trotz eines Einzelfalls in op. 59 Nr. 3, wo er selbst einen Bogen gesetzt hat (siehe Bemerkung zu II 42 im Critical Commentary). Das Gleiche gilt für Nachschlagsnoten bei Trillern, gleichgültig, ob sie als Ziernoten oder als Hauptnoten ♩ oder ♩ (z. B. op. 59 Nr. 1 IV 7 VI 1, Nr. 3 III 54^{II}, 7^{II} oder IV 404 VI 2) oder sogar ♩ eine ♩ sind (z. B. op. 59 Nr. 1 II 131, vgl. Synchronie Nr. 6 I 284). Sie sind als ♩ notation zu verstehen und ♩ selbstverständlich gebunden zu spielen. Die Nachschläge in op. 59 Nr. 2 I 133–138 jedoch die eindeutig mit Bögen an die folgende Hauptnote gebunden sind, stellen eine ♩ Ausnahme von der Regel dar, dass wir an dieser Stelle die Bögen bei den Ziernoten ♩ beibehalten haben, wie es in den Quellen steht.

Dynamik bei Pizzicato

Beethoven hielt (wie im Allgemeinen auch andere Komponisten dieser Zeit, Berlioz nicht ausgenommen) 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 bei Beethoven (op. 59 Nr. 1 III 67 VIa ist wohl ein solcher), 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), und dynamische Abstufungen in Pizzicato-Passagen lassen sich sogar ziemlich häufig finden. Das Fehlen jeglicher Dynamik in Pizzicato-Passagen ist allerdings die Regel, und wo es ansonsten nicht eindeu-



tig wäre (z. B. Nr. 1 III 57, 67, Nr. 3 I 253, II 92), wurde *p* als notwendige editorische Zutat ergänzt.

Akzente und Diminuendo-Gabeln

Beethovens > 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. 59 Nr. 2 IV 64 etc.; 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 Di-

minuendo aus, wenn der Kontext offen-
bar ist, dass es sich um ein „Akzent-
zeichen“ handelt. Diese „Schubertsche“
Gabeln sind nach Kontext un-
terschieden, sowohl eines Ak-
zents als auch eines Diminuendo-
zeichens, das eine *adagio*-Art
bedeutet, das einer *ritardando*-Art
entspricht. In den Ausgaben haben sich

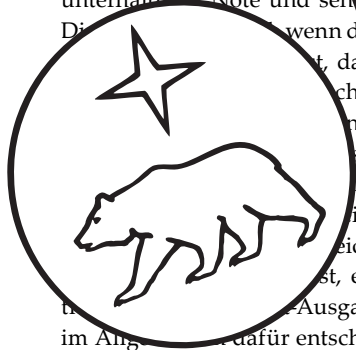
im Anfang dafür entschieden, diese Gabeln standardmäßig als Akzente wiederzugeben, indes schmälert dies das tatsächlich vorhandene Element des Diminuendo, das sie beinhalten. In den Augen eines modernen Musikers ist der fundamentale Unterschied zwischen einem Akzent und einem Diminuendo selbstverständlich der, dass ein Akzent das generelle dynamische Niveau nicht verändert, ein Diminuendo jedoch sehr wohl. Die Akzent-Notation macht also wenigstens deutlich, dass das generelle dynamische Niveau davon unberührt bleiben soll. Gleichwohl haben wir es in der vorliegenden Edition vorgezogen, wo immer es möglich war, das originale Er-

scheinungsbild der Quellen wiederzugeben und keine modern aussehenden Akzente zu ergänzen, die eine davon leicht abweichende musikalische Botschaft vermitteln würden. Die Diminuendo-Gabeln in op. 59 Nr. 1 II 6, 14, 67, 77, 243, 244, 250, 303 und Nr. 3 IV 361–364 sind also erklärtermaßen als lange Akzente (oder „Schubertsche Diminuendo-Gabeln“) zu verstehen und nicht als die generelle Dynamik betreffende Diminuendi.

Punkte und Striche

Beethoven wurde verschiedentlich (vgl. Nottebohm, *Beethoveniana*, 1871, S. 107–125), dass er peinlich genau zwischen Staccato-Punkten und Strichen unterschieden habe. Nottebohm zitiert dafür zwei wesentliche Beweisstücke: erstens (auf S. 107–109) Beethovens umfassende Korrekturen in der Festschriftsmaterial zum Allergato der Symphonie Nr. 9 (p. 9, v. z.: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ (etc.) und zweitens einen Brief vom 15. August 1825 an Carl Holz (Sieghard Brandenburg, *Ludwig van Beethoven: Briefwechsel*, Constantin-Verlag, 1996, Nr. 2032), in dem Beethoven die eindeutige Auskunft erteilt, $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ und $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ 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. *P* ist in dieser Hinsicht jedoch völlig uneinheitlich, willkürlich werden manchmal Striche, manchmal Punkte verwendet.



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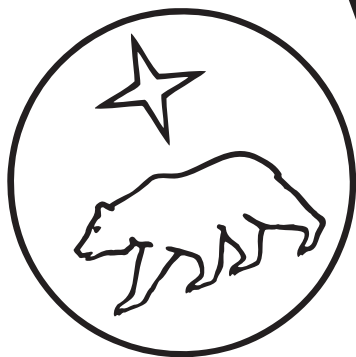
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sönlichen Vorlieben anzupassen. Diese Stellen sind in den Anhängen 1 und 2 aufgelistet, und viele von ihnen könnten sich durchaus für eine Aufführung eignen, etwa die Hinzufügung eines Bogens in op. 59 Nr. 3 II T. 161 Vla und die Tilgung eines solchen in op. 59 Nr. 2 I T. 42/43 VI 1 (aber nicht, so hoffen wir, zu viele der Änderungen aus Anhang 2). 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)



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TROIS QUATUORS

Très humblement Dédiés à

son Excellence Monsieur Le

COMTE DE RASOUMOFFSKY

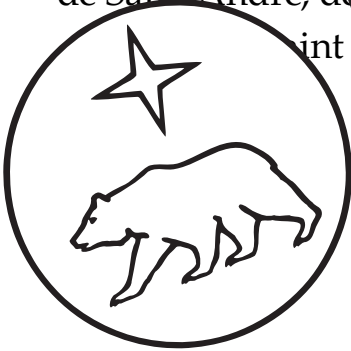
Conseiller privé actuel de

SA MAJESTÉ L'EMPEREUR DE TOUTES LES RUSSIES

Sénateur Chevalier des ordres

de Saint André, de Saint Alexandre-Newsky et Grand-Croix

de Saint Wladimir de la première Classe. &c. &c.



Bärenreiter
Leseprobe
Sample page

Quartetto I

Allegro *)

Violino I

Violino II

Viola

Violoncello

p

cresc.

p

cresc.

mezzo forte e dolce

cresc.

8

p

cresc.

p

cresc.

p

cresc.

cresc.

16

ff

ff

p

p

il forte ff

il forte ff

p

24

cresc.

sf

p

dolce

cresc.

sf

p

dolce

cresc.

sf

p

cresc.

sf

p

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

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[illegible]

*) Bars 73-8, 222-32, 320-5: slurs from **P**; almost all over to $\downarrow$ or $\downarrow$ in **A**, evidently revised, see Critical Commentary / Takte 73-78, 222-233, 320-325:
Bogensetzung nach **P**; in **A** Bögen nahezu alle bis $\downarrow$ oder $\downarrow$, offensichtlich revidiert; siehe Critical Commentary

99

cresc.

cresc.

cresc.

cresc.

p

p

mezzo forte e dolce

G

105

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

111

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

122

sf *f* *fp* *f* *f* *f*

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152 L

Measures 152-157 of a musical score. The score is written for four staves: Treble, Alto, Bass, and Tenor. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the Treble staff, with accompaniment in the other three staves. The dynamics are marked *p* (piano) at the beginning of each staff.

158

Measures 158-163 of a musical score. The score is written for four staves: Treble, Alto, Bass, and Tenor. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the Treble staff, with accompaniment in the other three staves. The dynamics are marked *p* (piano) at the beginning of each staff. The lyrics "sembrava un corno e un ano" are written below the Treble staff.

164

Measures 164-169 of a musical score. The score is written for four staves: Treble, Alto, Bass, and Tenor. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the Treble staff, with accompaniment in the other three staves. The dynamics are marked *p* (piano) at the beginning of each staff. A large circular logo is overlaid on the left side of the page, featuring a stylized bear and a star.

168

Measures 168-173 of a musical score. The score is written for four staves: Treble, Alto, Bass, and Tenor. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the Treble staff, with accompaniment in the other three staves. The dynamics are marked *cresc.* (crescendo) at the beginning of each staff.

173

M

f *p* *cresc.* *sf*

179

p *pp* *pp* *sempre pianissimo* *pp*

192

pp *sempre pianissimo*

198

musical score for the first system of 'The Rose Tree'. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The first staff (Treble 1) has a vocal line with lyrics 'O' and 'The Rose Tree'. The second staff (Treble 2) has a vocal line with lyrics 'The Rose Tree'. The third staff (Bass 1) has a vocal line with lyrics 'The Rose Tree'. The fourth staff (Bass 2) has a vocal line with lyrics 'The Rose Tree'. The score includes dynamic markings: *pp* (pianissimo) at the beginning of the Bass 2 staff, *cresc.* (crescendo) in the Treble 1 and Bass 1 staves, and *f* (forte) in the Treble 1 and Bass 1 staves. The piece ends with a double bar line.

204

Bärenreiter
Leseprobe
Sample page



The image shows a page from a musical score, likely for a string quartet, with four staves. The music is in G major (one sharp) and 4/4 time. The first staff has a treble clef, and the others have bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *dimin.* (diminuendo). A large, semi-transparent watermark reading "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the center of the page. In the bottom left corner, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above it.

219

p **P**

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249

f *ff* *p* *ten.* *mf e dolce*

256

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

270 S

il *forte* *più f* *ff* *il* *forte* *più f* *ff* *il* *forte* *più f* *ff*

276

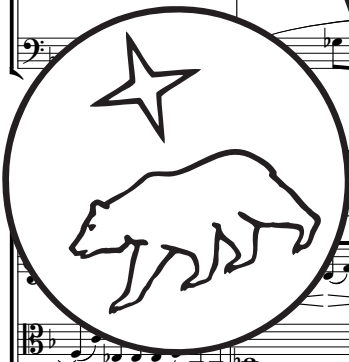
poco ritardando

a tempo

Musical score for measures 276-281. The score is in 4/4 time and features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The tempo markings are "poco ritardando" and "a tempo". The dynamics include "dimin." (diminuendo), "p" (piano), and "dolce" (softly).

282

Musical score for measures 282-293. The score is in 4/4 time and features four staves. The key signature has two flats. The tempo is "a tempo". The dynamics include "p" (piano), "dolce" (softly), and "cresc." (crescendo).



294

T

Musical score for measures 294-300. The score is in 4/4 time and features four staves. The key signature has two flats. The tempo is "a tempo". The dynamics include "f" (forte), "sf" (sforzando), and "p" (piano).

300

p *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

306 U

The image shows a page of a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and includes various musical notations such as notes, rests, and dynamic markings like *p*, *dolce*, *cresc.*, and *fp*. A large, stylized logo is overlaid on the left side of the page, featuring a bear walking to the right and a five-pointed star above it, all enclosed within a circular border. The text 'Bärenreiter Leseprobe' is written in a large, bold, sans-serif font across the top right of the page, with 'Sample page' written below it in a smaller font.

[illegible]

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347

X

ff sf sf

ff sf sf

ff sf sf

ff sf sf

sf sf

sf sf

sf sf

sf sf

A musical score for a piece titled "Bärenreiter". The score is written for four staves, likely representing different instruments or voices. It features complex rhythmic patterns, including sixteenth and thirty-second notes. A large, stylized watermark reading "Bärenreiter" is superimposed diagonally across the center of the page. Above the watermark, the tempo markings "poco ritar." and "dan... do a tempo" are visible. In the bottom left corner, there is a small graphic element resembling a compass rose or a stylized letter 'N'. The overall aesthetic is that of a historical manuscript reproduction.

A musical score for 'The Bear' featuring a large illustration of a bear in a circle on the left. The score is for a piano and includes staves for treble and bass clefs. It contains musical notation such as notes, rests, and dynamic markings like *cresc.*, *sfz*, *f*, and *p*. A large 'Sample' watermark is visible across the score.

370

380

392

392 *ten.*

ten.

pp

cresc.

f

ff

pp

cresc.

f

ff

pp

cresc.

f

ff

Allegretto vivace e sempre scherzando^{*)}

Musical score for measures 1-9. The score is in 3/8 time with a key signature of two flats. The piano part has a "Solo" marking and a *pp* dynamic. The violin part has a *pp* dynamic and a crescendo marking. The viola part has a *pp* dynamic.

Musical score for measures 10-18. The score continues with various dynamics including *pp*, *cresc.*, *f*, and *p*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score. A circular logo featuring a bear and a star is also visible.

Musical score for measures 19-28. The score includes a section marked "A" and features dynamics such as *ff*, *sf*, and *p*. The piano part has a *ff* dynamic, while the violin and viola parts have *sf* and *p* dynamics.

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

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72

Musical score for measures 72-79. The score is in 3/4 time, key of B-flat major. It features four staves: Treble, Violin, Bass, and Cello/Double Bass. Dynamics include *pp* (pianissimo), *cresc.* (crescendo), *tr* (trill), and *pp* (pianissimo). The music is characterized by rapid sixteenth-note passages in the Violin and Bass staves, and sustained notes in the Treble and Cello/Double Bass staves.

81

Musical score for measures 81-88. The score is in 3/4 time, key of B-flat major. It features four staves: Treble, Violin, Bass, and Cello/Double Bass. Dynamics include *cresc.* (crescendo) and *f* (forte). The music continues with rapid sixteenth-note passages in the Violin and Bass staves, and sustained notes in the Treble and Cello/Double Bass staves.

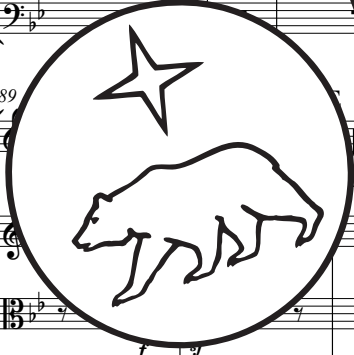
89

Musical score for measures 89-96. The score is in 3/4 time, key of B-flat major. It features four staves: Treble, Violin, Bass, and Cello/Double Bass. Dynamics include *f* (forte) and *sf* (sforzando). The music continues with rapid sixteenth-note passages in the Violin and Bass staves, and sustained notes in the Treble and Cello/Double Bass staves.

97

Musical score for measures 97-104. The score is in 3/4 time, key of B-flat major. It features four staves: Treble, Violin, Bass, and Cello/Double Bass. Dynamics include *sf* (sforzando), *pp* (pianissimo), and *ff* (fortissimo). The music continues with rapid sixteenth-note passages in the Violin and Bass staves, and sustained notes in the Treble and Cello/Double Bass staves.

Bärenreiter
Leseprobe
Sample page



105

sf *tr* *F* *p* *f* *sf* *sf* *p* *f*

113

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

129

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

136

Musical score for measures 136-142. The score is in 3/4 time and B-flat major. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *p*, *cresc.*, and *f*. Measure 142 has a *f₂* marking.

143

Musical score for measures 143-157. The score is in 3/4 time and B-flat major. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *p*, *sf*, *cresc.*, and *fp*. Measure 157 has a *fp* marking.

158

Musical score for measures 158-164. The score is in 3/4 time and B-flat major. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *pp* and *cresc.*.

Bärenreiter
Leseprobe
Sample page



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200

207

223

231

cresc. *ff*

N

239

p *cresc.* *tr.*

257

f *p dolce* *cresc.* *sf* *ff*

[illegible]

277

Bärenreiter
Leseprobe
Sample page

28



294

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

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

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

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

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338

Violin I: *sf*, *sf*, *sf*, *sf*, *sf*, *p*, *sfz*, *sfz*

Violin II: *sf*, *sf*, *sf*, *sf*, *sf*, *p*, *sfz*, *sfz*

Viola: *[sf]*, *sf*, *sf*, *sf*, *sf*, *p*, *sfz*, *sfz*

Cello/Double Bass: *[sf]*, *sf*, *sf*, *sf*, *sf*, *p*, *sfz*, *sfz*

346

The image shows a page of a musical score, likely for a piano. The score is written on multiple staves, including a grand staff (treble and bass clef) and a separate bass line. The music features various dynamics such as *sfz*, *f*, *p*, and *cresc.*. A large, stylized watermark reading "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the center of the page. In the bottom left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right.

362

Violin I

Violin II

Viola

Cello/Double Bass

cresc.

f

cresc.

f

cresc.

f

cresc.

f

371

S

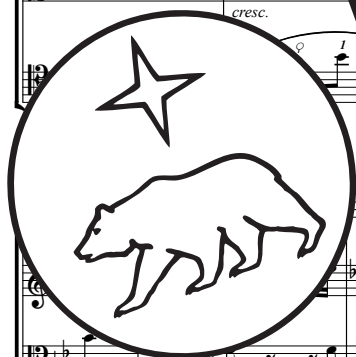
sf *p* *dolce*

379

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

394

fp *p*



Bärenreiter
Leseprobe
Sample page

402 U

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

410

p *cresc.* *p* *cresc.* *cresc.* *f* *più forte* *più forte* *più forte* *pp* *pp* *pp* *pp*

427

pp *pp* *pp* *pp*

*) Bars 427-31: Dynamics uncertain; this phrase *p* in A / Takte 427-431: Dynamik unklar; diese Phrase *p* in A

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Adagio molto e mesto*)

The musical score is for a piece in 2/4 time, key of B-flat major. It features four staves: piano (soprano and alto), violin (treble and bass), and cello/bass (treble and bass). The tempo and mood are marked 'Adagio molto e mesto*'. The score includes various dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), *sf* (sforzando), and *dimin.* (diminuendo). Performance instructions include *sotto voce* (softly), *morendo* (fading), and *tr.* (trill). A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the score. A circular logo with a bear and a star is also present on the left side of the score.

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

24

p

espressivo

28

B

sfz

sfz

sfz

cresc.

cresc.

cresc.

cresc.

35

C

f

f

f

f

p

p

p

Bärenreiter
Leseprobe
Sample page



39

pp

42

p

50

cresc.

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69 *poco ritard.* *a tempo*

arco *pp*

pizz. *pp*

72 *molto cantabile* **)*

arco *pp*

pizz. *pp*

75 *arco* *pp*

78 *cresc.* *p cresc.* *sfp*

cresc. *p cresc.* *sfp*

cresc. *p cresc.* *sfp*

cresc. *p cresc.* *sfp*

*) Bar 72: Beethoven's metronome markings of c.1818 restate ♩ = 88 here; see Critical Commentary / Beethovens Metronombezeichnung von ca. 1818 gibt hier erneut ♩ = 88 an; siehe Critical Commentary

81

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

83

G

pp *staccato* *tr*

87

cresc. *tr*

89

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

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

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

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

92

Bärenreiter
Leseprobe
Sample page



cresc.

cresc.

arco

9

dim.

p

sotto voce

98

p

p

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113

sempre staccato

116

p dimin.

p dimin.

p dimin.

p dimin.

f

f

f

f

cresc.

cresc.

f

f

f

f

p dimin.

p dimin.

p dimin.

p dimin.

122

pp

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

sf

sf

sf

sf

pp

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

sf

sf

sf

sf

125

K

cresc. *sf* *p*

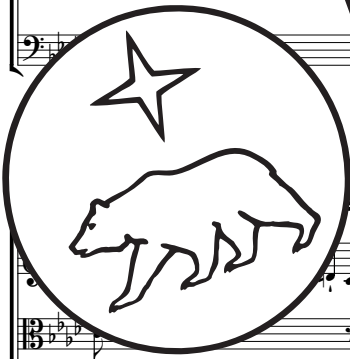
cresc. *sf* *p*

cresc. *sf* *p*

cresc. *sf* *p*

127

Bärenreiter
Leseprobe
Sample page



131

tr

Thème russe
Allegro*)



The musical score is for the 'Thème russe' by Beethoven, marked 'Allegro*'. It is in 2/4 time and consists of measures 1 through 23. The score is written for piano and features a variety of musical notations, including trills (tr), slurs, and dynamic markings such as *sempre piano*, *p*, *f*, *ff*, and *cresc.*. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is superimposed over the middle of the score. In the lower-left area, there is a circular logo containing a stylized bear walking to the right, with a five-pointed star above it. The score is divided into systems, with measures 1-8, 9-16, and 17-23. The bottom system (measures 17-23) includes a bracketed *p* marking under the bass line.

*) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 126

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B

53

dimin.

dimin.

dimin.

dimin.

78

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*



113 E

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

119

cresc. *f* *sf* *ff*

120

sf *ff*

131

p

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163 *tr* *H*

p *dimin.* *pp* *tr* *tr* *pp*

171

A musical score for a piece titled 'Bärenreiter Josephsonage'. The score is written for four staves: two treble clefs and two bass clefs. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are dynamic markings such as 'p' (piano) and 'pp' (pianissimo) throughout the piece. A large, stylized watermark reading 'Bärenreiter Josephsonage' is overlaid diagonally across the center of the image. In the bottom left corner, there is a circular logo featuring a stylized animal head, likely a bear, which is part of the Bärenreiter publishing house's branding.

This musical score is for the song "The Bear Went Over the Mountain." It features a cartoon illustration of a bear walking to the right, enclosed in a circle. The score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The music includes various dynamics such as *cresc.* (crescendo) and *f* (forte). The score is presented on a single page with a large watermark reading "Sample Page" across the center.

189

ff *sf* *ff* *sf* *ff* *sf*

196

p *p* *p* *p*

203

p *cresc.* *ff* *ff*

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

216

p *sf* *p* *sf* *dolce*



223

224

225

226

227

228

232

The image shows a page of a musical score, likely for a piano. The page number '232' is in the top left corner. The score is written on five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features various dynamics including *dimin.*, *pp*, and *ff*. A large, bold, black watermark reading 'Bärenreiter Leseprobe' is diagonally across the center of the page. In the bottom left corner, there is a circular logo containing a five-pointed star.

248

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

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**) Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: $[♩] = 92$

Violino I

Violino II

Viola

Violoncello

9

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 2/4 time and features various dynamics such as *sf* (sforzando), *p* (piano), and *cresc.* (crescendo). A large, bold, black watermark reading "Bärenreiter Leseprobe" is superimposed diagonally across the center of the page. In the bottom left corner, there is a circular logo containing a stylized line drawing of a bear walking to the right, with a five-pointed star above its head. The page number "9" is located in the top left corner.

21 A

p

cresc.

p

cresc.

p

cresc.

p

cresc.

[illegible]

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "sempre f" and "p". A large, stylized logo of a bear walking under a star is prominently displayed in the foreground, partially obscuring the musical notation. The text "Bärenreiter Leseprobe" is written diagonally across the score, and "Sample page" is written below it.

39

tr

tr

cresc.

p dolce

cresc.

p dolce

cresc.

p dolce

cresc.

p dolce

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65

sf sf sf sf

69

1. *sf f*

2. *ff*

sf ff p pp ff pp

81 E

E

93

106

106

G

ff *sempre ff*

ff *sempre ff*

ff *sempre ff*

ff

ff

111

pp
pp
dimin.
pp
dimin.
pp

116

sempre p
sempre p
tempo
cresc.
cresc.
cresc.
cresc.

Bärenreiter
Leseprobe
Sample page

126

ff
ff
ff
sf
sf
sf
tr
tr
tr
tr

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153

153

sempre *p*

sempre *p*

sempre *p*

sempre *p*

158

A musical score for a piece titled "Bärenreiter Leseprobe". The score is written for four staves: two treble clefs at the top and two bass clefs at the bottom. The key signature has one sharp (F#). The tempo/mood is indicated as "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "ff". A large, stylized watermark reading "Bärenreiter Leseprobe" is overlaid across the center of the page. In the bottom left corner, there is a circular logo featuring a five-pointed star. The page number "158" is visible in the top left corner.

16/

This image shows a page from a musical score for the song "The Bear" from the musical "The Sound of Music". The score is written for voice and piano. The top system includes a large circular illustration of a bear in the upper left corner. The music is in 3/4 time and features various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *ff* (fortissimo) and *sf* (sforzando). The bottom system continues the musical notation with a large "M" marking above the staff.

170

p

175

p

tr

cresc.

tr

cresc.

cresc.

cresc.

183

p dolce

p dolce

p dolce

p dolce

2 1 4

187

N

cresc. *f* *sfz* *sfz* *p dolce*

cresc. *f* *sfz* *sfz* *p dolce*

cresc. *f* *sfz* *sfz* *p dolce*

cresc. *f* *sfz* *sfz* *p dolce*

192

f *sfz* *sfz* *sfz* *p* *p* *p* *p*

f *sfz* *sfz* *sfz* *p* *p* *p* *p*

f *sfz* *sfz* *sfz* *p* *p* *p* *p*

f *sfz* *sfz* *sfz* *p* *p* *p* *p*

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

203

più cresc. *f* *sfz* *sfz* *sfz*

più cresc. *f* *sfz* *sfz* *sfz*

più cresc. *f* *sfz* *sfz* *sfz*

più cresc. *f* *sfz* *sfz* *sfz*

Bärenreiter
Leseprobe
Sample page



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233

ff ff ff ff pp

241

pp pp pp cresc. cresc.

250

f ff dimin. p f ff dimin. p f ff dimin. p

Molto adagio^{*)} Si tratta questo pezzo [con] molto di sentimento

First system of the musical score, measures 1-7. The score is in G major (one sharp) and common time. It features four staves: Treble, Alto, Bass, and Bass. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*).

Second system of the musical score, measures 8-15. The score continues with four staves. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*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.

Third system of the musical score, measures 16-19. The score is marked with a section symbol **A** and *sempre stacc.* Dynamics include piano (*p*) and *espressivo*. The score features four staves.

^{*)} Beethoven's metronome mark of c.1818 / Beethovens Metronombezeichnung von ca. 1818: ♩ = 60

20

cresc.
staccato
cresc.
cresc.
ten.
f *p*
f *p*
f *p*
f *p*

24

cresc.
cresc.
cresc.
cresc.
più cresc.
più cresc.
più cresc.
più cresc.
p
f
f
f
sf
sf
sf
sf

32

p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*
p *mancando*
p *mancando*
p *[mancando]*
p *mancando*
poco cresc.
3
3

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52

tr

cresc. *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

58

D

ff *f* *p*

sul G

ff *f* *p*

ff *f* *p*

pp *pp* *pp*

pp

66

cresc. *più cresc.* *f* *ff*

cresc. *più cresc.* *f* *ff*

cresc. *più cresc.* *f* *ff*

cresc. *più cresc.* *f* *ff*

Bärenreiter
Leseprobe
Sample page



70 **E**

p *f* *p* *f*

74

p *f* *p* *f*

dimin.

dimin.

dimin.

dimin.

83 **F**

pp *cresc.* *f* *p*

pp *cresc.* *f* *p*

pp *cresc.* *f* *p*

87

Musical score for measures 87-90. The score is written for four staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The music features a melody in the upper staves and a bass line in the lower staves. Dynamics include *cresc.* (crescendo) in measures 88, 89, and 90.

91

G

Musical score for measures 91-98. The score is written for four staves. The key signature is three sharps. Dynamics include *f* (forte), *p* (piano), *espressivo* (expressive), *tr.* (trill), and *mp, staccato* (mezzo-piano, staccato). A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score. A circular logo featuring a bear and a star is visible on the left side of the page.

99

Musical score for measures 99-102. The score is written for four staves. The key signature is three sharps. Dynamics include *cresc.* (crescendo), *f* (forte), *p* (piano), *staccato*, and *fp* (fortissimo-piano). The music features a melody in the upper staves and a bass line in the lower staves.

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120

cresc. f

cresc. f

cresc. f

cresc. f

124

p cresc.

p cresc.

p cresc.

p cresc.

133

cresc. p cresc.

cresc. p cresc.

cresc. p cresc.

cresc. p cresc.

138

Musical score for measures 138-143. The score is written for four staves (treble and bass clefs). The key signature is two sharps (F# and C#). The dynamics are marked as *ff*, *sf*, and *p*. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

145

K

Musical score for measures 145-153. The score is written for four staves (treble and bass clefs). The key signature is two sharps (F# and C#). The dynamics are marked as *dimin.* and *dimin.*. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

153

Musical score for measures 153-158. The score is written for four staves (treble and bass clefs). The key signature is two sharps (F# and C#). The dynamics are marked as *dimin.* and *dimin.*. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

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Maggiore

53b

53b

Thème russe

p

cresc.

sf

58

69

C Thème russe

69 **C** Thème russe

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

75

p *cresc.* *f* *tr.* *D*

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

[p] *cresc.* *f* *f*

[p] *cresc.* *f*

81

sempre staccato *sempre p* *sempre staccato* *sempre staccato*

p *cresc.* *sempre staccato* *cresc.* *sempre staccato*

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

[p] *cresc.* *f* *f*

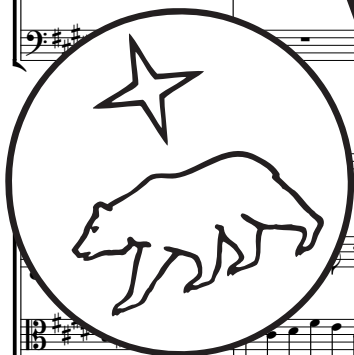
95

f *f* *sempre staccato* *sempre staccato*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*



Bärenreiter
Leseprobe
Sample page

102

E

110

118

127

Da capo il minore ma senza replica e allora ancora una volta il trio;
e dopo di nuovo da capo il minore senza replica

* Bar 111: Sources have *sf* in 110 instead, but surely Beethoven's error? Cf. 109, 115/
T. 111: Quellen haben *sf* in 110, sicherlich Beethovens Fehler? Vgl. 109, 115

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26

cresc.

cresc.

cresc.

cresc.

45

This musical score block contains measures 45 through 48 of the piece 'The Rose Tree'. It is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. A forte 'f' dynamic marking appears at the beginning of measures 46, 47, and 48. The melody in the Treble 1 staff is characterized by eighth-note patterns and slurs. The Bass 1 staff features a steady eighth-note accompaniment in measures 45-47, followed by a change to quarter notes in measure 48. The Treble 2 and Bass 2 staves provide harmonic support with chords and single notes.

57

The image shows a page from a music book, page 57. It contains 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. A large, stylized logo is overlaid on the score, featuring a bear walking to the right and a five-pointed star above it, all enclosed in a circle. The text 'Bärenreiter Leseprobe' is written in a large, bold, sans-serif font across the middle of the page. The word 'Sample page' is written in a smaller, italicized font below the main title. The musical notation includes various notes, rests, and dynamic markings such as 'tr' (trill), 'sf' (sforzando), and 'p' (piano).

72

This musical score is for measures 72 through 75 of 'The Swan' from 'The Nutcracker'. It is written for four staves: two treble staves (Violin I and Violin II) and two bass staves (Viola and Cello/Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The music features a melodic line in the Violin I part, with the Violin II part providing harmonic support. The Viola and Cello/Double Bass parts provide a steady bass line. The score includes dynamic markings such as *cresc.* (crescendo) and *p* (piano). The notation includes various musical symbols such as notes, rests, and accidentals.

80

D.

pp

pp

pp

pp

88

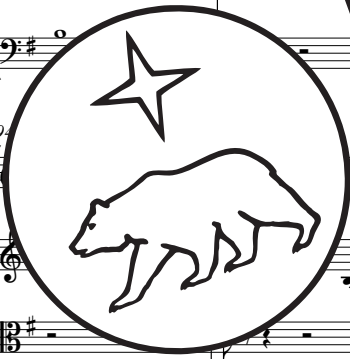
pp

pp

pp

pp

90



100

cresc.

più cresc.

cresc.

[*più cresc.*]

cresc.

più cresc.

cresc.

più cresc.

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132

cresc.

cresc.

cresc.

cresc.

138

The image shows a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamics such as *fp* (fortissimo piano) and *cresc.* (crescendo) are indicated. 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 containing a five-pointed star.

The image shows a musical score for the piece 'The Bear' by Ludwig van Beethoven. A large, stylized illustration of a bear is enclosed in a circle on the left side of the page. The musical notation is written on staves, with various notes, rests, and dynamic markings (ff, sf) visible. The title 'The Bear' is written in a large, bold, serif font across the top of the score.

[illegible]

162

176

176 **H**

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

183

Musical score for measures 183-191. The score is written for four staves (two treble and two bass clefs) in G major. It features a complex melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staves. The music includes various intervals, including trills and grace notes.

191

Musical score for measures 191-204. The score continues the melodic and rhythmic themes from the previous section. It includes a large circular logo on the left side, featuring a stylized bear and a star. The music is marked with 'tr' (trill) and 'sf' (sforzando) throughout.

204 I

Musical score for measures 204-212. The score begins with a first ending bracket labeled 'I'. It features a series of trills and sforzando markings, creating a dramatic and intense musical passage. The music is marked with 'f' (forte) at the beginning of the section.

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244

p *pp* *p* *pp*

251

pp *pp* *pp*

Bärenreiter
Leseprobe
Sample page

265

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

279

291

291

291

297

M

303

317



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354

Measures 354-363 of a musical score. The score is written for four staves (treble and bass clefs). The key signature has one sharp (F#). The music features a crescendo (cresc.) leading to a fortissimo (sf) dynamic, followed by a piano (p) dynamic and another crescendo. The notation includes various note values and rests.

364

Measures 364-373 of a musical score. The score is written for four staves. The key signature has one sharp (F#). The music features a piano (p) dynamic and a crescendo (cresc.). The notation includes various note values and rests.

374

Measures 374-383 of a musical score. The score is written for four staves. The key signature has one sharp (F#). The music features a fortissimo (ff) dynamic and a sempre ff (sempre fortissimo) dynamic. The notation includes various note values and rests.

378

Measures 378-387 of a musical score. The score is written for four staves. The key signature has one sharp (F#). The music features a fortissimo (ff) dynamic and a sempre ff (sempre fortissimo) dynamic. The notation includes various note values and rests.

384 **più presto***)

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

Quartetto III

Introduzione
Andante con moto*)

Violino I

Violino II

Viola

Violoncello

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

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

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

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

10

sempre pp *sempre pp* *sempre pp*

leg. (vacc.)

p *p* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

32

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

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

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

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

*) 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: ♩ = 88

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59



63 B



73



77 **C**

f p

81

f p cresc.

Bärenreiter
Leseprobe
Sample page

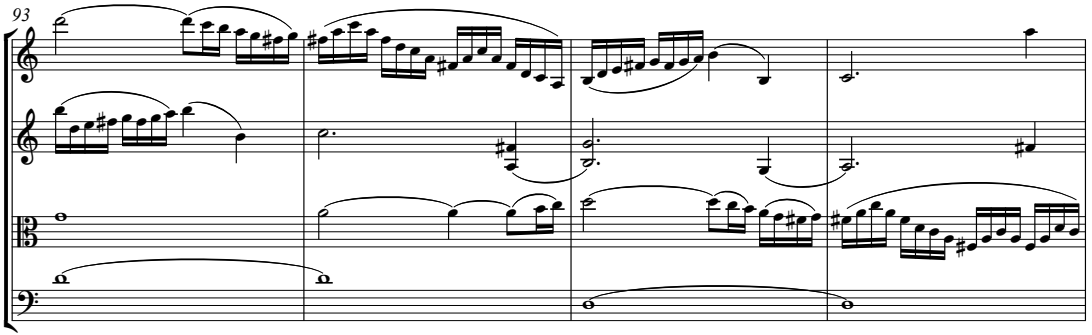


pp cresc.

89 **D**

f f p

93



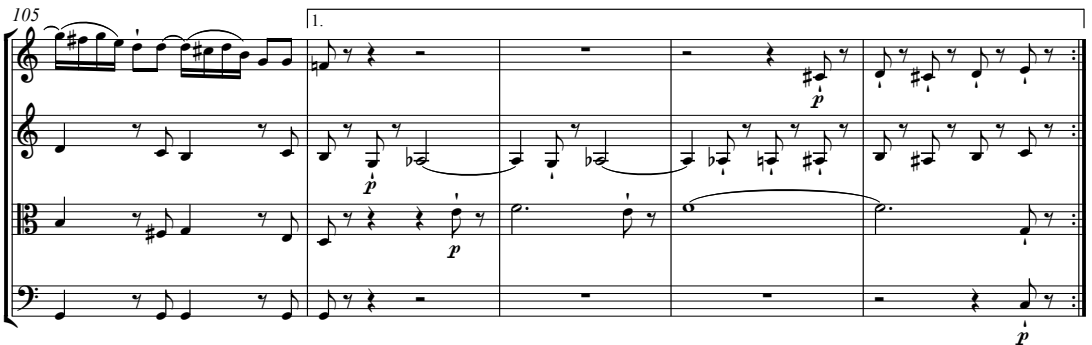
97

cresc. *tr* **E** *f*



105

1.



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126

Musical score for measures 126-133. The score is written for four staves (treble and bass clefs). The music features a melody in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The tempo is marked 'cresc.' (crescendo). The score includes various musical notations such as notes, rests, and dynamic markings.

133

Musical score for measures 133-141. The score is written for four staves (treble and bass clefs). The music features a melody in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings. 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.

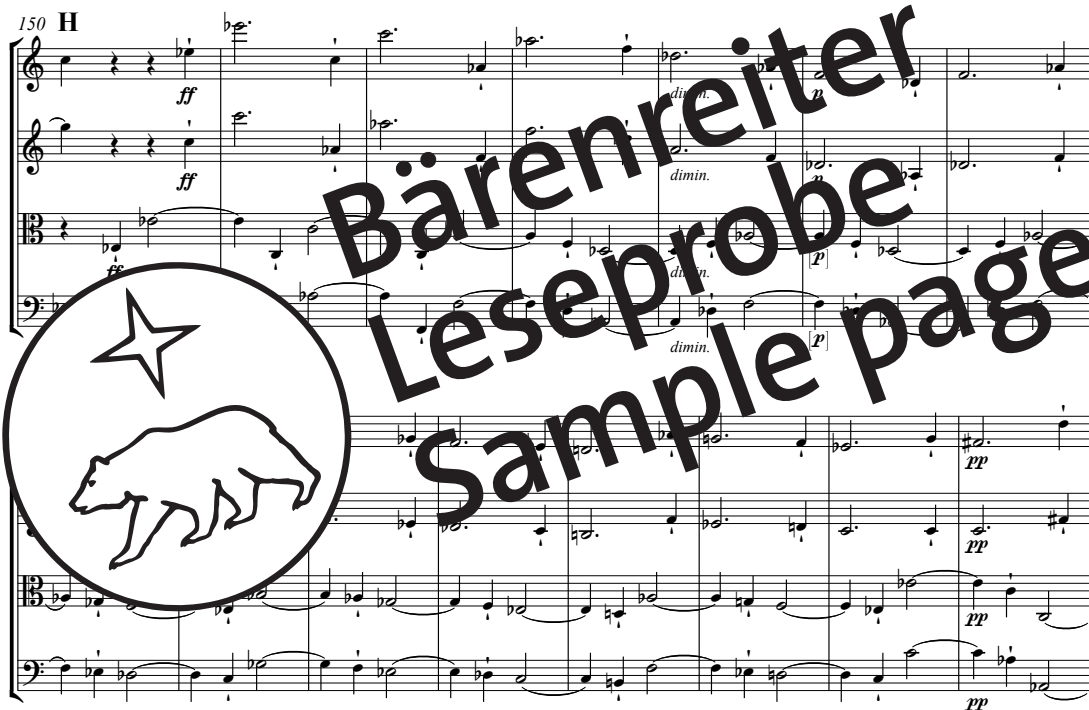
141

Musical score for measures 141-148. The score is written for four staves (treble and bass clefs). The music features a melody in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The tempo is marked 'cresc.' (crescendo). The score includes various musical notations such as notes, rests, and dynamic markings.

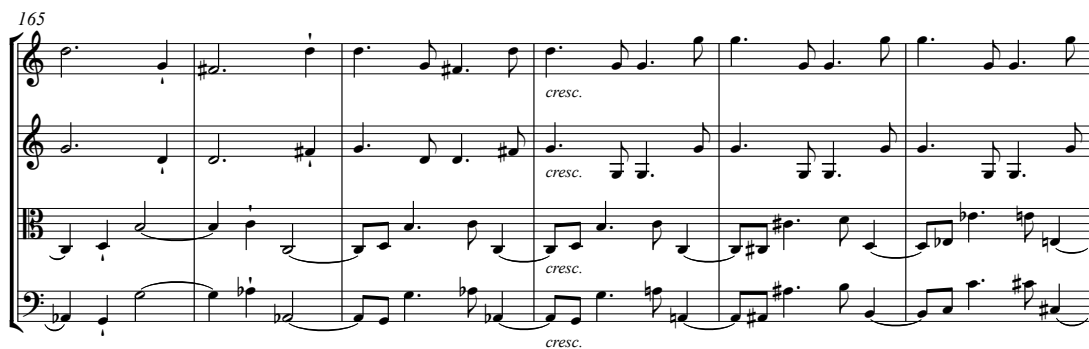
146



150 H



165



171

I *tr*

ff *f* *p* *pp*

ff *f* *p* *pp*

178

Bärenreiter
Leseprobe
Sample page

18

pp *pp*

pp *pp*

186

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

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

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210

214

M

218

223 N

227

Musical score for measures 227-232. The score is written for four staves (treble and bass clef). Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

232

Musical score for measures 232-240. The score is written for four staves. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). The music features a mix of eighth and sixteenth notes, with some measures containing rests.



240

Musical score for measures 240-247. The score is written for four staves. Dynamics include *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

244 *tr*

O

f sf sf sf sf

249

Bärenreiter
Leseprobe
Sample page

250

dimin. pp pp pp arco

260 **stringendo il tempo**

cresc. f tr ff

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22

A

Musical score for measures 22-27. The score is written for four staves (treble, alto, tenor, and bass). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sfp* (sforzando piano), *f* (forte), and *p* (piano). The section is labeled 'A' at the beginning.

28

Musical score for measures 28-33. The score continues from the previous section. It features similar rhythmic patterns and dynamic markings, including *sfp*, *cresc.* (crescendo), and *f*. The section is labeled 'B' at the end.

34

B

Musical score for measures 34-40. The score continues from the previous section. It features similar rhythmic patterns and dynamic markings, including *sfp*, *dimin.* (diminuendo), *pizz.* (pizzicato), and *p*. The section is labeled 'B' at the end.

41

Musical score for measures 41-46. The score continues from the previous section. It features similar rhythmic patterns and dynamic markings, including *dolce* (dolce) and *arco* (arco). The section is labeled 'B' at the end.

52

66

[illegible]

[illegible]

80

D

Bärenreiter
Leseprobe
Sample page



87

*)

pizz

94

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

sf *sf* *sf* *sf* *sf* *dimin.*

sf *sf* *sf* *sf* *sf* *dimin.*

sf *sf* *sf* *sf* *sf* *dimin.*

*) Bar 87 pizz., 89 arco in **P**; see Critical Commentary / Takt 87 pizz., 89 arco in **P**; siehe Critical Commentary

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122

cresc. *p* *sf*

cresc. *p* *sf*

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

cresc. *p* *sf*

127 **G**

fp *dimin.* *sempre dimin.* *pp*

fp *dimin.* *sempre dimin.* *pp*

fp *dimin.* *sempre dimin.* *pp*

dimin. *sempre dimin.* *pp*

132

fp *p* *cresc.*

p *cresc.*

f *p* *cresc.*

cresc.

142 **H**

fp *p*

f *p*

f *p*

f *p*

*) See footnote on page 106 / Siehe Fußnote auf Seite 106

156

170

170

sf sf cresc. p cresc. f p

sf sf cresc. p cresc. f p

sf sf cresc. p cresc. f p

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

177 **K**

forte sf

forte sf

forte sf

forte arco 4 1 3 2 0 1 4 1 3

forte sf

183

forte p cresc. forte forte

forte p cresc. forte sf

forte p cresc. forte sf

forte p cresc. forte sf

dimin. dimin. dimin. dimin.

pizz. p

197

pp cresc. dimin. pp pizz.

pp cresc. dimin. pp pizz.

pp cresc. dimin. pp pizz.

pp cresc. dimin. pp

[pp] cresc. dimin. [pp]

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28 **A**

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

34

f *p* *dimin.* *p* *f* *p* *f* *p*

39

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

45

cresc. *cresc.* *cresc.*

54b

The musical score is for a piece titled 'Bärenreiter Leseprobe'. It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 2/4 time and features a key signature of one flat (B-flat). The music is characterized by a strong rhythmic pattern, with many notes beamed together in eighth and sixteenth notes. Dynamics include *f* (forte), *sf* (sforzando), *p* (piano), and *tr* (trill). A large, stylized logo is overlaid on the score, consisting of a circle containing a five-pointed star above a silhouette of a bear. The text 'Bärenreiter Leseprobe' is written in a large, bold, sans-serif font across the center of the page. The page number '54b' is in the top left corner.

67

cresc. *sf*

cresc. *sf*

cresc. *sf*

cresc. *sf*

72

sf *f* 1. *tr* 2.

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

Menuetto D.C.
[e poi la Coda]

77 **Coda**

77 Coda

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 key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). A large, stylized logo is overlaid on the left side of the score. The logo consists of a circle containing a five-pointed star above a silhouette of a bear walking to the right. The text 'Bärenreiter Leseprobe' is written across the score in a large, bold, sans-serif font. The word 'Sample page' is written in a smaller, italicized font at the bottom right of the image.

89

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

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

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

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

Attacca subito l'allegro molto

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25

31

43

49

sf

55

f

p

p

p

67

p

f

73

cresc. *f*

79

p *cresc. sf* *ff*

92 D

fp *p* *cresc.* *ff*

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122



128



141

sul una corda



Bärenreiter
Leseprobe
Sample page

166

p

p

p

sul una corda

cresc.

172

f *p* *ff* *sf*

178

sf *ff*

189

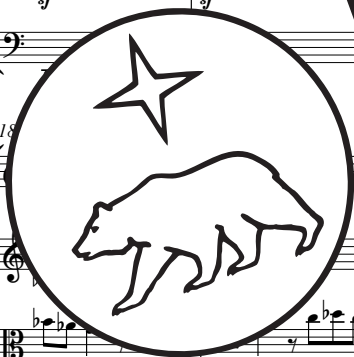
ff

191

H

sf *sempre ff*

Bärenreiter
Leseprobe
Sample page



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225

musical score for measures 225-230. The score is written for four staves (treble and bass clefs). The melody is in the upper staves, and the bass line is in the lower staves. The key signature has one sharp (F#). The tempo is marked 'cresc.' (crescendo). The music features a mix of eighth and sixteenth notes, with some rests.

231

musical score for measures 231-244. The score is written for four staves (treble and bass clefs). The melody is in the upper staves, and the bass line is in the lower staves. The key signature has one sharp (F#). The tempo is marked 'cresc.' (crescendo). The music features a mix of eighth and sixteenth notes, with some rests.

A circular logo featuring a stylized bear walking to the right, with a five-pointed star above it. The logo is overlaid on the musical score.

**Bärenreiter
Leseprobe
Sample page**

245

musical score for measures 245-250. The score is written for four staves (treble and bass clefs). The melody is in the upper staves, and the bass line is in the lower staves. The key signature has one sharp (F#). The tempo is marked 'cresc.' (crescendo). The music features a mix of eighth and sixteenth notes, with some rests.

257

The image shows a page of a musical score for the song 'Bärenreiter'. The score is written for a piano and voice, with multiple staves. 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. The page number '257' is in the top left corner.

269

sf

dimin.

sf

sf

sf

275

M

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325

p

p

p

p

p

p

p

p

334

cresc.

cresc.

cresc.

p

f

f

f

f

348

sf

sf

sf

sf

sf

sf

p

p

p

Bärenreiter
Leseprobe
Sample page



354

Musical score for measures 354-359. The score is written for four staves (treble and bass clef). The melody in the upper staves features eighth-note patterns with a key signature change to one sharp (F#) at measure 356. Dynamics include *p* (piano) at measure 355 and *sfz* (sforzando) at measures 356, 357, and 358.

360

Q

Musical score for measures 360-371. The score is written for four staves. The melody in the upper staves features eighth-note patterns with a key signature change to one flat (Bb) at measure 363. Dynamics include *sfz* (sforzando) at measures 361, 362, 364, 365, 367, 368, and 370. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score.

372

R

Musical score for measures 372-377. The score is written for four staves. The melody in the upper staves features eighth-note patterns with a key signature change to one flat (Bb) at measure 374. Dynamics include *cresc.* (crescendo) at measures 372, 373, 375, 376, and 377. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score.

378

378

ff

ff

ff

ff

The image shows a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a piano and includes a vocal line (S) and a piano line (p). The music is in 4/4 time and features various dynamics such as *ff* (fortissimo) 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.

399

sfp

sfp

cresc.

cresc.

cresc.

cresc.

tr.

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