

Quartette

für

zwei Violinen, Bratsche und Violoncell

von

L. van Beethoven.

Stimmen.

Bezeichnet und herausgegeben von Engelbert Röntgen.



	<i>M</i>	<i>F</i>		<i>M</i>	<i>F</i>
Nr. 1. Quartett Op. 18, Nr. 1 in F. n. 3	—	—	Nr. 9. Quartett Op. 59, Nr. 3 in C. n. 3	30	—
» 2. — » 18, » 2 » G. » 2	40	—	» 10. — » 74, in Es. » 3	—	—
» 3. — » 18, » 3 » D. » 2	70	—	» 11. — » 95, » Fm. » 2	70	—
» 4. — » 18, » 4 » Cm. » 2	70	—	» 12. — » 127, » Es. » 4	20	—
» 5. — » 18, » 5 » A. » 2	70	—	» 13. — » 130, » B. » 4	20	—
» 6. — » 18, » 6 » B. » 2	40	—	» 14. — » 131, » Cism. » 4	50	—
» 7. — » 59, » 1 » F. » 4	20	—	» 15. — » 132, » Am. » 4	20	—
» 8. — » 59, » 2 » Em. » 3	—	—	» 16. — » 135, » F. » 3	—	—
Nr. 17. Grosse Fuge Op. 133, in B. n. <i>M</i> 2.70					



Bearbeitung Eigentum der Verleger.

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VORWORT.

In Folge eines Auftrags der Herren Breitkopf und Härtel in Leipzig, eine vollständig mit Stricharten und Fingersatz bezeichnete Ausgabe der Beethoven'schen Streichquartette herzustellen, unternahm ich diese Bearbeitung unter Zugrundelegung der im Jahre 1862 (Leipzig, Breitkopf und Härtel) erschienenen, kritisch durchgesehenen Partituren dieser Quartette.

Zunächst stellte sich hierdurch die Nothwendigkeit heraus, die ursprünglichen Bindungszeichen an manchen Stellen abzuändern und der Technik der Bogenführung, mit Rücksicht auf Vortrag und Ausdruck, anzupassen.

Die Vortragsbezeichnungen, welche in den Quartetten der späteren Periode fast überall mit der grössten Ausführlichkeit und Genauigkeit angegeben sind, lassen in den Quartetten der früheren Periode vielfach die zu einem exacten Zusammenspiel erforderliche Genauigkeit und Vollständigkeit vermissen; ferner enthalten die erwähnten Partituren eine Anzahl unrichtiger Noten, die sich nach aller Wahrscheinlichkeit als Schreibfehler in die Handschriften eingeschlichen haben mögen.

Ich habe mich deshalb bemüht, die fehlenden Vortragszeichen zu ergänzen, so wie die Schreibfehler zu berichtigen, ohne indessen den Anspruch zu erheben, dadurch alles Fragliche erledigt zu haben.*)

Der Kürze halber folgt hier nur ein Verzeichniss der corrigirten Noten, die sich in den Stimmen auf folgenden Seiten finden:

Nr. 2. Violoncell, Seite 7, System 11, Takt 6:		Partitur:	
» » Violoncell, » 7, » 12, » 7:		»	
Nr. 3. Viola, » 8, » 4, » 4:		»	
Nr. 4. Violino II, » 8, » 8, » 3:		»	
Nr. 5. Viola, » 1, » 6, » 2:		»	
» » Viola, » 4, » 9, » 8:		»	
» » Viola, » 7, » 1, » 2:		»	
» » Viola, » 8, » 12, » 1:		»	
Nr. 6. Viola, » 8, » 2, » 7:		»	
Nr. 7. Violino I, » 4, » 6, » 1:		»	
» » Violino II, » 5, » 6, » 2:		»	

*) An einigen Stellen, u. A. in Nr. 12, Viol. I, Seite 15, System 6, Takt 1 und 6 und Nr. 16, Viol. I, Seite 5, System 8, Takt 3 und 4 und Seite 7, System 10, Takt 5 und 6 finden sich zweifelhafte Vortragsbezeichnungen in der Partitur, an welchen in den Stimmen nichts geändert wurde.

Nr. 7. Violino I, Seite 9, System 8, Takt 11:		Partitur:	
Nr. 9. Violino II, » 1, » 5, » 4:		»	
Nr. 10. Violoncell, » 2, » 2, » 7:		»	
» » Violino I, » 5, » 7, » 1:		»	
» » Violino I, » 5, » 7, » 3:		»	
» » Violino II, » 5, » 6, » 1:		»	
» » Viola, » 6, » 1, » 5:		»	
» » Viola, » 6, » 10, » 11:		»	
» » Violino I, » 12, » 1, » 5:		»	
» » Violino I, » 12, » 10, » 2:		»	
Nr. 12. Violino II, » 3, » 10, » 5:		»	
» » Violino I, » 10, » 11, » 1:		»	

Nr. 12. Violino I, Seite 16, Syst. 2. Die Tempobezeichnung »Allegro con moto« ist vermuthlich unrichtig und wird »Allegro comodo« heissen müssen. Zur kritischen Revision dieses Quartetts haben s. Z. nur die beiden ersten Sätze der Beethoven'schen Handschrift, so wie die erste (B. Schott's Söhne, Mainz) im Jahre 1825 erschienene Ausgabe der Partitur und Stimmen vorgelegen. In dieser Partitur steht die Bezeichnung: »Allegro con moto«; in den Stimmen, die durchweg sehr correct sind, so wie in den beiden, zu gleicher Zeit erschienenen Bearbeitungen für Pianoforte zu zwei und zu vier Händen steht jedoch »Allegro comodo«. Es ist demnach sehr wahrscheinlich, dass in der Originalhandschrift ebenfalls »comodo« steht, und irrhümlicherweise in die erste gedruckte Partitur, welche bei der Revision massgebend gewesen zu sein scheint, »con moto« anstatt »comodo« gesetzt wurde. Der Charakter des Satzes weist, meines Erachtens, auf die letztere Bezeichnung hin.

Nr. 13. Viola, Seite 1, System 5, Takt 1:		Partitur:	
» » Violino II, » 3, » 7, » 4:		»	
» » Viola, » 8, » 2, » 10:		»	
Nr. 14. Violoncell, » 1, » 2, » 7:		»	
» » Violino I, » 2, » 6, » 9:		»	

III

Nr. 14. Viola,	Seite 7, System 1, Takt 6:		Partitur:	
» » Viola,	» 7, » 2, » 9:		»	
» » Violino I,	» 15, » 7, » 4:		»	
Nr. 15. Violino I,	» 5, » 2, » 6:		»	
» » Violino I,	» 7, » 6, » 9:		»	
» » Violino II,	» 7, » 6, » 6:		»	
» » Violino I,	» 10, » 10, » 6:		»	
Nr. 17. Viola,	» 1, » 12, » 3:		»	
» » Viola,	» 4, » 2, » 3:		»	
» » Viola,	» 6, » 12, » 1:		»	


Man findet in den Beethoven'schen Werken sehr häufig Parallelstellen, die nicht genau mit einander übereinstimmen. Obgleich wohl anzunehmen ist, dass diese Abweichungen in den meisten Fällen ohne Absicht entstanden sein mögen, so ist man doch nicht berechtigt, dieselben als Schreibfehler zu betrachten, und Aenderungen würden daher unstatthaft sein. Bemerkenswerth sind folgende Stellen:


Nr. 2. Violino I,	Seite 2, System 10, Takt 6:		und Seite 4, System 9, Takt 1:	
Nr. 7. Violino I,	» 2, » 5, » 9:		» » 4, » 13, » 8:	
Nr. 9. Violoncell,	» 7, » 9, » 4 u. 5:		» » 9, » 10, » 4 u. 5:	
Nr. 13. Violino I,	» 13, » 8, » 6 u. 7:		» » 16, » 5, » 3 u. 4:	
Nr. 15. Viola,	» 9, » 9, » 3 u. 4:		» » 11, » 13, » 6 u. 7:	
Nr. 16. Violoncell,	» 1, » 5, » 5:		u. Viola, Seite 3, System 1, Takt 4:	


Die Bezeichnung der Stricharten bedarf zum Theil einer Erläuterung.*) An vielen Stellen wurden die im Original mit Punkten bezeichneten Noten in den Stimmen ausserdem mit einem Bogen bezeichnet; dieser Bogen ändert nichts an dem Charakter der Noten, sondern deutet nur an, dass dieselben mit einem Bogenstrich gespielt werden sollen. Diese Noten werden daher kurz abgestossen und in vielen Fällen in der Mitte des Bogens gespielt, indem derselbe nach jeder Note von der Saite abgehoben wird. In einigen dieser Fälle wurde der Buchstabe M (Mitte) hinzugefügt.


Die im Original vorhandene, charakteristische Bezeichnung von Punkten und Bogen, welche im Allgemeinen für das Tragen der Töne angewendet wird, konnte wegen der Aehnlichkeit mit der vorhergehenden, in den Stimmen angewandten Strichart nicht beibehalten werden; diese Noten sind deshalb überall mit kleinen Strichen und Bogen bezeichnet und werden wenig verkürzt, mit breitem gezogenen Strich gespielt.

Es erübrigt noch, einige Orig.-Bezeichnungen zu erwähnen, die zu unrichtiger Ausführung Veranlassung geben könnten.


Nr. 10. Violino I, Seite 6, System 4, Takt 2: 

Nr. 13. Violino I, » 12, » 3, » 2: 

Nr. 15. Violino I, » 10, » 10, » 6: 


Nr. 17. Violino I, » 2, » 3, » 3 ff: 


Es ist schwer genau zu bestimmen, was Beethoven mit dieser Schreibweise beabsichtigt hat. Die richtige Ausführung besteht, meines Erachtens, weder in einer vollständigen Bindung, noch in einer entschiedenen Trennung der gebundenen Noten; ich halte eine Bindung mit gelinder Betonung der einzelnen Noten für angemessen.

Dagegen lässt sich diese Schreibweise in Nr. 13, Cavatine, letzter Takt:  und Nr. 15, Viol. I.,

Seite 3, Syst. 3, Takt 3 und 4:  durch die, mit äusserster Genauigkeit auf den bestimmten Takt-

theilen angegebenen Vortragszeichen erklären; eine Betonung der einzelnen Noten scheint mir demzufolge unrichtig zu sein.

In einigen Fällen sind zwei gleichnamige Noten mit einem Bogen, die zweite derselben ausserdem mit einem Punkt bezeichnet: Nr. 8, Violino I., Seite 3, System 1, Takt 2:  und ebendasselbst Seite 6, System 1, Takt 8 ff:

 u. A. m. Die zweite, durch den Punkt verkürzte Note dient nur zur Verlängerung der ersten

und wird weder betont noch von der ersten getrennt. (Der grössere Bogen, welcher im zweiten Beispiele in der Stimme hinzugefügt wurde, bezieht sich selbstverständlich nur auf den Bogenstrich.) Diese Schreibweise ist identisch mit derjenigen in Nr. 13,

Viol. I, Seite 12, Syst. 2, Takt 4 und 5:  (genau und unzweideutig in der Beethoven'schen Handschrift.) Hier steht der Punkt über dem Punkt neben der Note und deutet die Verkürzung dieses Theils der Note an. Eine Schreibweise:



würde eine grössere Verkürzung zur Folge haben.

Die Zeichen: \frown für den Herunterstrich, \vee für den Hinaufstrich sind die bekannten; eine Reihe von Punkten (... ..) oder das Wort »simile« deutet die Fortsetzung einer Bezeichnung an.

Für den Fingersatz gilt die übliche Regel, dass die Lage nur gewechselt wird, wenn eine Ziffer eine andere Lage angeht, mit Ausnahme der Fälle, in welchen ein Wechsel sich von selbst versteht.

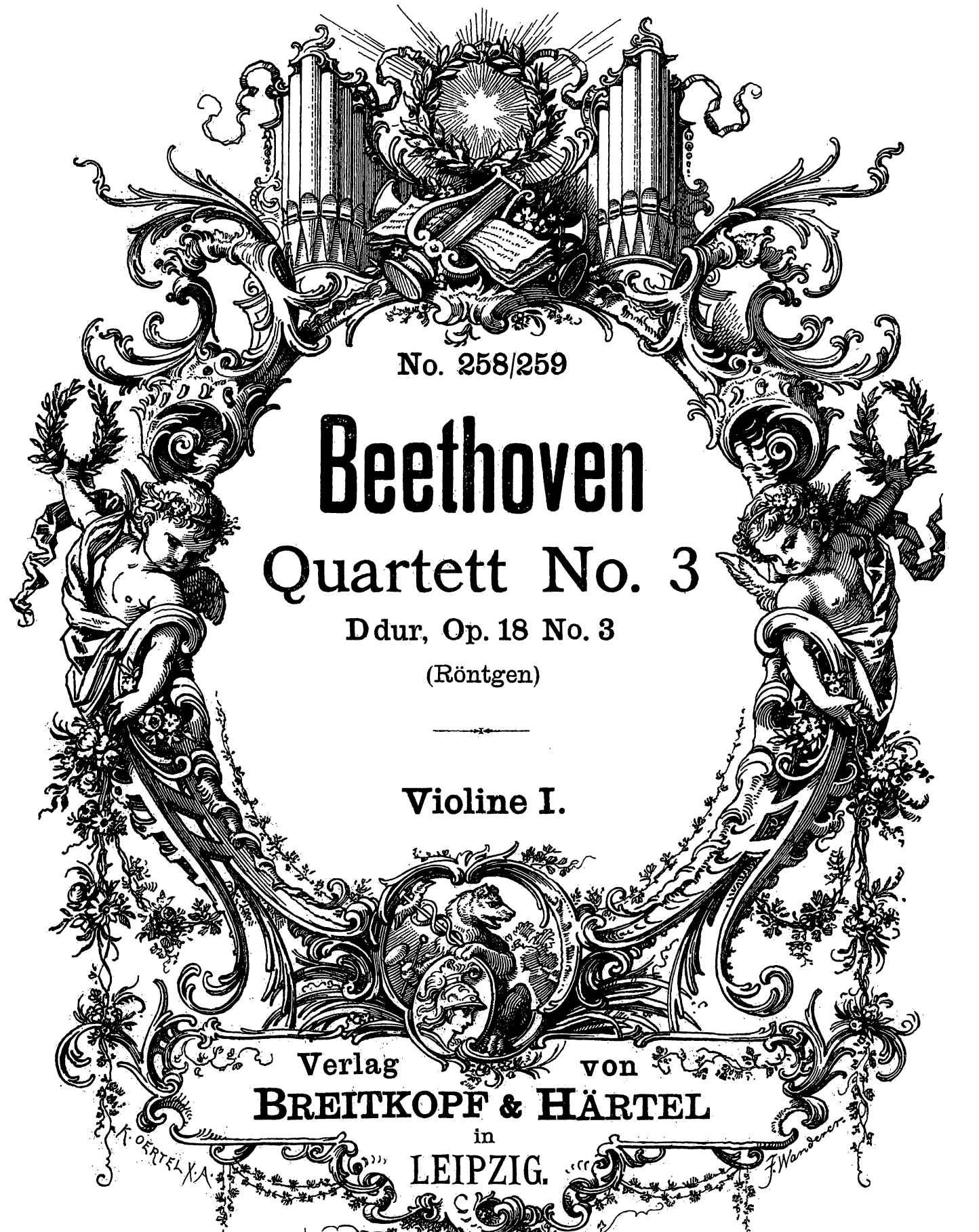
Die Bezeichnung des Fingersatzes in der Violoncellstimme hat Herr Professor C. Davidoff in St. Petersburg zu übernehmen die Güte gehabt.

Leipzig, im Mai 1886.

Engelbert Röntgen.

*) An einigen Stellen, die eine wesentliche Abweichung von der Orig.-Bez. aufweisen, ist die letztere mit kleinen Noten in der Stimme hinzugefügt.

Breitkopf & Härtel's Kammermusik-Bibliothek.



No. 258/259

Beethoven
Quartett No. 3

Ddur, Op. 18 No. 3
(Röntgen)

Violine I.

Verlag von
BREITKOPF & HÄRTEL
in
LEIPZIG.

Quartett.

Op. 18. N^o 3.

Dem Fürsten von Lobkowitz gewidmet.

VIOLINO I.

L. van Beethoven.

N^o 3. *Allegro.*

p

p cresc. f - p

cresc.

p

sf sf sf sf sf sf sf sf

cresc. p

sempre stacc. decresc.

pp cresc. p sf

A

B

C

This page of a Violino I score contains ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Specific dynamics include *sf* (sforzando), *f* (forte), *ff*, *p* (piano), *p cresc.*, and *cresc.* (crescendo). The score includes several measures with chordal textures, labeled with letters D, E, F, and G. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have accents or staccato markings. The piece concludes with a final measure marked with a fermata and the number 4.

VIOLINO I.

V
cresc. sf *p* *sf* *p* *sf* *p* *cresc.*
 H
p *cresc.*
p *sempre stacc.* *decresc.*
pp *cresc.*
 I
p sf *sf* *sf* *sf*
f *sf* *sf* *cresc.*
 K
ff *f* *f* *f* *f* *f*
p cresc. *f* *p*
cresc. *f* *f* *f*
 L
f *p* *cresc.*
 M
pp *cresc.*
p *p cresc.* *f*

p *cresc.* *f* *ff*

Andante con moto.

p *cresc.* *p*

pp *cresc.* *f* *ff*

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

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

cresc. *p*

VIOLINO I.

The musical score for Violino I consists of ten staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings and performance instructions:

- Staff 1:** Starts with *pp* and *cresc.*, followed by *p* and *cresc.*. Markings include *E*, *V*, and fingerings like *b⁴*, *1*, *3*, *4*.
- Staff 2:** Features *p* and *f* dynamics. Includes a *tr* (trill) and *F* marking.
- Staff 3:** Contains *cresc.* and *p* dynamics.
- Staff 4:** Starts with *pp* and *cresc.*.
- Staff 5:** Includes *p* dynamics and a *G* marking.
- Staff 6:** Features *decresc.* and *pp* dynamics.
- Staff 7:** Includes *cresc.*, *f*, *sf*, *sf*, *ff*, *p*, *pp*, and *cresc.* dynamics. Markings include *H* and fingerings like *1*, *3*.
- Staff 8:** Starts with *ff* and *p* dynamics.
- Staff 9:** Includes *cresc.*, *sf*, and *f* dynamics. Markings include *I* and fingerings like *2*, *3*, *4*.
- Staff 10:** Features *decresc.* and *p* dynamics.

VIOLINO I.

sf sf ff f pp

K

p smorzando pp

Allegro.

p

pp sf sf sf

sf cresc. p

A 5

p cresc. sf sf sf sf sf sf

cresc. p

Minore.

cresc. sf p

sf cresc. p

p sf sf cresc.

p decresc. pp p

VIOLINO I.

Maggiore.

Musical score for Violino I, Maggiore section. It consists of six staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics including *sf*, *cresc.*, *p*, and *pp*, along with fingering numbers (1, 2, 3) and bowing marks (V). A section labeled "B 5" is marked with a *p* dynamic and *cresc.*

Presto.

Musical score for Violino I, Presto section. It consists of six staves of music in treble clef with a key signature of two sharps (F# and C#). The music is more rhythmic and includes dynamics like *p*, *sf*, and *f*. It features trills (*tr*) and sections labeled "A" and "B". Fingering numbers (1, 2, 3, 4) are present throughout.

0 1 1 2 2

sf *cresc.* *p*

1 2 1

simile *cresc.*

3 2

sf *ff* *p*

dol. *tr.* *pp* *ff*

ff *sf* *sf* *p*

cresc. *f* *p*

f *f* *f* *p*

p *pp*

f *sf*

p

C **D** **E** **F**

1 2 3 4 1 2 3 4

VIOLINO I.

Musical score for Violino I, page 10. The score consists of 12 staves of music in G major. Dynamics include *f*, *sf*, *ff*, *p*, *pp*, *smorzando*, *sfz*, *f*, and *cresc.*. Performance markings include *tr* (trills), *H*, *I*, *K*, *L*, and *M*. Fingerings are indicated by numbers 1-4. The score features various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

simile

p

N

cresc.

f

ff

p dol.

pp

tr.

P

V

ff

f

f

f

f

f

p

cresc.

tr.

R

f

sf


sf

ff

p

pp

Breitkopf & Härtels Kammermusik-Bibliothek.



No. 258/259

Beethoven
Quartett No. 3

D dur, Op. 18 No. 3

(Röntgen)

Violine II.

Verlag von
BREITKOPF & HÄRTEL

in
LEIPZIG.

Quartett.

Op. 18, N^o 3.

Dem Fürsten von Lobkowitz gewidmet.

VIOLINO II.

L. van Beethoven.

N^o 3. Allegro.

The musical score for Violino II, Op. 18, No. 3 by Beethoven, is written in G major and 2/4 time. It begins with a repeat sign and a first ending. The first staff starts with a piano (*p*) dynamic and includes a second ending. The second staff features a crescendo (*cresc.*) and a piano (*p*) dynamic. The third staff is marked 'A' and contains a series of eighth-note patterns. The fourth staff has a first ending and a decrescendo (*decresc.*) marking. The fifth staff is marked 'B' and features a forte (*f*) dynamic. The sixth staff has a piano (*p*) dynamic and a decrescendo (*decresc.*) marking. The seventh staff is marked 'C' and includes a piano (*p*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth staff is marked 'D' and includes a piano (*p*) dynamic and a forte (*f*) dynamic. The tenth staff has a piano (*p*) dynamic. The eleventh staff has a forte (*f*) dynamic. The twelfth staff has a piano (*p*) dynamic. The thirteenth staff has a piano (*p*) dynamic. The piece concludes with a repeat sign.

VIOLINO II.

The musical score for Violino II, page 2, is written in G major and consists of 14 staves. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a triplet of eighth notes, followed by a half note, and then a series of eighth notes. Dynamics include *cresc.*, *f*, and *p*. The second staff continues the melodic line with a half note and eighth notes. The third staff features a melodic line with a half note and eighth notes, marked with *cresc.*, *f*, and *sf*. The fourth staff contains a melodic line with a half note and eighth notes, marked with *sf*, *sf*, and *f*. The fifth staff continues the melodic line with a half note and eighth notes. The sixth staff features a melodic line with a half note and eighth notes, marked with *sf* and *ff*. The seventh staff contains a melodic line with a half note and eighth notes, marked with *pp*, *sf*, *p*, *sf*, *p*, *sf*, and *p cresc.*. The eighth staff features a melodic line with a half note and eighth notes, marked with *p*. The ninth staff contains a melodic line with a half note and eighth notes, marked with *cresc.*, *p*, and *cresc. p sf sf*. The tenth staff continues the melodic line with a half note and eighth notes, marked with *f*, *sf*, and *sf*. The eleventh staff features a melodic line with a half note and eighth notes, marked with *cresc.*, *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. The twelfth staff contains a melodic line with a half note and eighth notes, marked with *cresc.*, *f*, and *p*. The thirteenth staff continues the melodic line with a half note and eighth notes, marked with *cresc.*. The fourteenth staff features a melodic line with a half note and eighth notes, marked with *cresc.*.

L

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

pp *cresc.*

p *cresc.* *f* *ff*

Andante con moto.

sul G

p *cresc.*

p *cresc.* *p*

p *cresc.*

decresc. *pp*

tr *p* *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

VIOLINO II.

The musical score for Violino II consists of 13 staves of music. The key signature is B-flat major (two flats). The score includes various musical notations and performance markings:

- Staff 1:** Starts with a *pp* dynamic, followed by a *cresc.* marking. A *p* dynamic appears later. A *V* marking is above the first measure, and an *E* marking is above the second measure.
- Staff 2:** Starts with a *f* dynamic, followed by a *p* dynamic. A *4* marking is above the final measure.
- Staff 3:** Starts with a *cresc.* marking, followed by a *p* dynamic. A *4* marking is above the first measure, and a *3* marking is above the second measure. An *F* marking is above the third measure.
- Staff 4:** Starts with a *pp* dynamic, followed by a *cresc.* marking. A *p* dynamic appears later. A *G* marking is above the sixth measure. *1* and *2* markings are above the seventh and eighth measures.
- Staff 5:** Starts with a *3* marking. A *V* marking is above the fourth measure, followed by a *3* marking. A *decresc.* marking is below the fifth measure. A *pp* dynamic appears at the end.
- Staff 6:** Starts with a *tr.* marking. A *tr.* marking is above the second measure. A *3* marking is above the final measure.
- Staff 7:** Starts with a *cresc.* marking. A *f* dynamic appears. A *pp* dynamic appears later, followed by a *cresc. ff* marking. A *p* dynamic appears at the end.
- Staff 8:** Starts with a *IV* marking. A *4* marking is above the second measure, and a *3* marking is above the third measure. A *4* marking is above the fourth measure. A *1 1 0 4* marking is above the fifth measure. A *cresc.* marking is below the final measure.
- Staff 9:** Starts with a *sf* dynamic. A *6* marking is above the second measure, and another *6* marking is above the third measure. A *sf* dynamic appears later.
- Staff 10:** Starts with a *f* dynamic. A *p* dynamic appears. A *cresc.* marking is below the fifth measure. A *sf* dynamic appears later. A *6* marking is above the sixth measure, and another *6* marking is above the seventh measure.
- Staff 11:** Starts with a *sf* dynamic. A *sf* dynamic appears later. A *ff* dynamic appears. A *f* dynamic appears at the end. A *K* marking is above the final measure.
- Staff 12:** Starts with a *pp* dynamic. A *pp* dynamic appears later. A *V* marking is above the sixth measure.
- Staff 13:** Starts with a *2* marking. A *p* dynamic appears. A *smorz.* marking is below the fifth measure. A *pp* dynamic appears at the end.

Allegro.

Allegro. Musical score for Violino II, first system. The score consists of six staves of music. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music features various dynamics including *p*, *pp*, *sf*, *cresc.*, and *p*. There are several accents and phrasing slurs. A first ending bracket labeled 'A 3' spans the first three staves. A section labeled 'Minore.' begins on the fifth staff, where the key signature changes to one flat (F) and the music continues with dynamics like *cresc.*, *sf*, and *p*. The system concludes with a final measure marked with a fermata.

Maggiore.

Maggiore. Musical score for Violino II, second system. The score consists of six staves of music. The key signature returns to two sharps (F# and C#). The music features various dynamics including *p*, *sf*, *cresc.*, and *p*. There are several accents and phrasing slurs. A first ending bracket labeled 'B 3' spans the fourth and fifth staves. The system concludes with a final measure marked with a fermata.

Presto.

The musical score for Violino II, page 6, is written in G major and 6/8 time. It begins with a *Presto* tempo marking. The score is divided into several sections marked A through E. Section A starts with a first ending (1) and a trill, followed by a second ending (2). Dynamics range from *p* to *sf*. Section B features a trill and a crescendo. Section C is a continuous sixteenth-note pattern starting at *p*. Section D includes a first ending (1) and a second ending (2) with a *pp* dynamic. Section E concludes with a crescendo and a final flourish. The score includes various performance markings such as *p*, *sf*, *f*, *ff*, *cresc.*, *dolce*, and *pp*, as well as articulations like trills, accents, and slurs.

1. 2. 3. 1. 2.

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

p *pp*

f *F* 4 *f*

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

G *sf* *sf* *sf* *sf* *sf* *sf*

H *ff* *p* *ff*

I *pp* *pp*

smorzando

K *pp* *ff* *fp* 2.


p

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

VIOLINO II.

Musical score for Violino II, page 8. The score consists of 14 staves of music in G major (one sharp). The key signature is G major. The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance markings include *L*, *M*, *N*, *O*, *P*, *R*, and *V*. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score also includes markings for *cresc.* (crescendo) and *mol.* (molto).

Breitkopf & Härtel's Kammermusik-Bibliothek.

An intricate, black and white decorative border surrounds the text. At the top center, a sunburst is flanked by two harps. Below this, two winged cherubs are positioned on the left and right sides, holding musical staves. The bottom center features a circular medallion with a profile of a man's head. The entire design is filled with elaborate scrollwork, floral motifs, and musical symbols like a treble clef and a double bar line.

No. 258/259

Beethoven
Quartett No. 3

Ddur, Op. 18 No. 3

(Röntgen)

—
Viola.

Verlag von
BREITKOPF & HÄRTEL

in
LEIPZIG.

Quartett.

Op. 18. N^o 3.

Dem Fürsten von Lobkowitz gewidmet.

VIOLA.

L. van Beethoven.

N^o 3. Allegro.

The score is written for the Viola part of a string quartet. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The piece is divided into sections labeled A, B, C, and D. Section A starts at measure 1 and ends at measure 10. Section B starts at measure 11 and ends at measure 18. Section C starts at measure 19 and ends at measure 24. Section D starts at measure 25 and ends at measure 30. The score includes various dynamics such as *p*, *f*, *sf*, *ff*, and *pp*, as well as performance markings like *cresc.*, *decresc.*, and accents. There are also markings for fingerings (2, 3, 4) and breath marks (V). The piece concludes with a first ending bracket over the final measures.

VIOLA.

The musical score for Viola consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various dynamics and articulations:

- Staff 1:** Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic.
- Staff 2:** Features a piano (*p*) dynamic and a *V* (Vibrato) marking.
- Staff 3:** Includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic.
- Staff 4:** Features a fortissimo (*sf*) dynamic.
- Staff 5:** Includes a fortissimo (*sf*) dynamic and a *V* (Vibrato) marking.
- Staff 6:** Features a fortissimo (*fp*) dynamic and a pianissimo (*pp*) dynamic.
- Staff 7:** Includes a crescendo (*cresc.*) and a fortissimo (*sf*) dynamic.
- Staff 8:** Features a piano (*p*) dynamic and a crescendo (*cresc.*) dynamic.
- Staff 9:** Includes a piano (*pp*) dynamic and a crescendo (*cresc.*) dynamic.
- Staff 10:** Features a fortissimo (*sf*) dynamic and a crescendo (*cresc.*) dynamic.
- Staff 11:** Includes a fortissimo (*ff*) dynamic and a piano (*p*) dynamic.
- Staff 12:** Features a piano (*p*) dynamic and a fortissimo (*f*) dynamic.

cresc. *f* *f*

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

cresc. *p*

cresc.

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

Andante con moto.

p

cresc. *p* *p*

cresc. *p*

decresc. *pp*

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

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

p *cresc.* *sf* *f*

VIOLA.

D
p *cresc.* *p* *cresc.* *f* *p*
E_v
pp
cresc. *p* *cresc.* *f* *p*
F₂
p
pp *cresc.*
G
p *decresc.*
pp *tr.* *tr.*
H
cresc. *f* *sf* *sf* *ff* *p* *pp* *cresc.* *ff* *p*
cresc. *f* *sf* *sf* *ff* *p* *pp* *cresc.* *ff* *p*
I **V**
sf *sf* *f* *p* *cresc.*
K
sf *sf* *sf* *sf* *sf* *sf* *ff* *f*

pp *V* pp

2 4 *p* *smorz.* *pp*

Allegro.

p

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

2 *V* 2 *V* *p* **A1**

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

sf *cresc.* *p*

cresc. *sfp* **Minore.** *V* *p* *sf* *sf* *sf*

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

sf *sf* *sf* *cresc.* *sf* *p* *pp* *3* *pizz.*

Maggiore.
col arco

p

V 1 2

pp *sf* *sf* *sf* *sf* *cresc.* *p* 2

VIOLA.

V 2 V B1
p
cresc. *sf* *sf* *sf* *sf* *sf*
cresc. *p* *cresc.* *sf*
 Presto. 1 7 V 1 0
p
sf *sf* *sf* *f*
 A *p*
sf *sf* *sf* *f*
cresc. *f* *p* *sf*
 B 2 4
sf *sf* *sf* *cresc.*
 C 3
p
cresc. *sf* *sf* *sf*
 D
ff *fp dolce*


VIOLA.

VIOLA.

Musical score for Viola, page 5. The score consists of ten systems of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a single staff per system.

- System 1:** Starts with a *p* dynamic, followed by a *cresc.* leading to *sf*, and then *p*. Includes a *V* marking.
- System 2:** Features *sf* dynamics throughout. Includes a *L* marking.
- System 3:** Starts with *p*, followed by *cresc.* and *f*, ending with *p*.
- System 4:** Features *sf* dynamics. Includes a *M* marking and first endings (1).
- System 5:** Starts with *cresc.* and *p*, followed by *f*. Includes a *N* marking and second endings (2, 3).
- System 6:** Features *f* dynamics, followed by *ff* and *fp*. Includes a *dol.* marking and a *cresc.*.
- System 7:** Features *ff* dynamics, followed by *pp* and *ff*. Includes a *P* marking.
- System 8:** Starts with *p*, followed by *cresc.* and *f*, leading to *pp*. Includes a *Q* marking.
- System 9:** Features *f* dynamics. Includes a *R* marking, a *cresc.*, and a *V* marking.
- System 10:** Starts with *f* and *sim.*, followed by *sf* and *ff*. Includes a *pp* marking and a first ending (1).

Breitkopf & Härtels Kammermusik-Bibliothek.

An intricate, black and white decorative border surrounds the text. At the top, a sunburst is flanked by two harps. Below, two winged cherubs hold laurel wreaths. At the bottom, a circular medallion features a lion and a woman's profile. The entire design is filled with floral and scrollwork motifs.

No. 258/259

Beethoven
Quartett No. 3

Ddur, Op. 18 No. 3

(Röntgen)

Violoncell.

Verlag von
BREITKOPF & HÄRTEL

in
LEIPZIG.

Quartett.

Op. 18. N^o 3.

Dem Fürsten von Lobkowitz gewidmet.

VIOLONCELLO.

L. van Beethoven.

N^o 3. *Allegro.*

The score is written for the Cello part of a quartet. It begins with a double bar line and a repeat sign. The first staff starts with a piano (*p*) dynamic and a second ending. The second staff features a forte (*f*) dynamic followed by piano (*p*) and a crescendo (*cresc.*). The third staff is marked with 'A' and contains slurs and accents. The fourth staff has a first ending. The fifth staff is marked with 'B' and includes a *sempre stacc.* instruction. The sixth staff has a *cresc.* marking. The seventh staff is marked with 'C' and includes a *cresc. p sf sf sf* instruction. The eighth staff is marked with 'D' and includes a *ff* dynamic. The ninth staff has a *cresc.* marking. The final staff ends with a first ending and a double bar line.

VIOLONCELLO.

The musical score consists of ten staves of music in bass clef with a key signature of two sharps (F# and C#). The notation includes various dynamic markings and articulations:

- Staff 1:** Starts with a fermata over a half note, followed by a melodic line. Dynamics: *cresc.*, *f*. Articulation: **E 1**.
- Staff 2:** Continues the melodic line. Dynamic: *p*.
- Staff 3:** Features a series of eighth notes. Dynamics: *cresc.*, *f*, *sf*. Articulation: **F**, **V**.
- Staff 4:** Continues the eighth-note pattern. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*. Articulation: **G**.
- Staff 5:** Contains a sixteenth-note run. Dynamics: *sf*, *ff*, *fp*.
- Staff 6:** Features a melodic line with a fermata. Dynamics: *pp*, *cresc.*.
- Staff 7:** Continues the melodic line. Dynamics: *sf*, *p*, *sf*, *p*, *sf*, *p*, *cresc.*. Articulation: **H**.
- Staff 8:** Features a sixteenth-note run. Dynamics: *sempre stacc.*, *cresc.*, *p*.
- Staff 9:** Continues the sixteenth-note run. Dynamics: *decresc.*, *pp*.
- Staff 10:** Features a melodic line with a fermata. Dynamics: *cresc.*, *p*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*. Articulation: **V**, **K**.
- Staff 11:** Continues the melodic line. Dynamics: *f*, *sf*, *sf*, *cresc.*, *ff*, *p*.

The musical score consists of ten staves of music for the cello. The first five staves are in a common time signature and feature various dynamics including *cresc.*, *f*, *p*, and *pp*. The sixth staff begins with the tempo marking "Andante con moto." and a 2/4 time signature. The remaining staves continue with complex rhythmic patterns and dynamics such as *sf*, *ff*, and *pp*. Specific sections are labeled with letters: L, M, A, B, C, and D. Fingerings (1, 2, 4) and breath marks (V) are also present throughout the score.

VIOLONCELLO.

V *p* *cresc.* *pp* *cresc.*
 2 *p* *cresc.* 1
 3 2 2 *f* *p* *cresc.* F *p*
 2 1 3 *pp* *cresc.* G *p*
 4 *pp* *cresc.*
 H *f* *sf* *sf* *ff* *p* *pp* *cresc. ff* *p*
cresc.
 1 1 1 *sf* 6 *sf* *sf* *sf* *f*
 V 4 4 2 1 6 *p* *cresc.* *sf* 6 *sf* *sf* *sf*
 K 3 1 *sf* *sf* *ff* *fp* *decresc. pp*
pp
p *smorzando* *pp*

VIOLONCELLO.

Allegro.

The musical score is written for a cello in 3/4 time with a key signature of one sharp (F#). It consists of 15 staves of music. The first staff begins with a dynamic marking of *p*. The second staff includes *pp* and *sf* markings. The third staff features *cresc.*, *p*, and *V* (vibrato) markings. The fourth staff is marked 'A' and includes *cresc.*, *sf*, and *sf* markings, with a 'sul C' instruction. The fifth staff has *cresc.* and *p* markings. The sixth staff is marked 'Minore.' and includes *cresc.*, *sfp*, *p*, and *sf* markings. The seventh staff has *sf*, *cresc.*, *p*, *V*, and *sf* markings. The eighth staff includes *sf*, *sf*, *cresc.*, *p*, and *pp* markings, with a '3 pizz.' instruction. The ninth staff is marked 'Maggiore. arco' and includes *p* and *pp* markings. The tenth staff has *sf*, *sf*, *sf*, *sf*, *cresc.*, and *p* markings. The eleventh staff is marked 'B' and includes *p*, *cresc.*, and *sf* markings. The twelfth staff has *sf*, *sf*, *sf*, *sf*, *cresc.*, and *sf* markings, with a 'sul C' instruction. The thirteenth staff includes *sf*, *sf*, *cresc.*, and *sf* markings. The final two staves conclude with *p*, *cresc.*, and *sfp* markings.

VOLONCELLO.

Presto.

1 7

p < > < >

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

A 3 *p*

2 2 1 *cresc.* *f*

B 4 *sf* *p* *p*

C 1

cresc. *sf* *sf* *sf*

D *ff* *fp dol.* *ff* *sf*

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

1 1 2 *f* *p* *f* 2 1

p *pp*

VOLONCELLO.

3 F V 2 3 2. a. s.

f sf p

2 0 2

1 G 1 1 1

sf sf sf sf

2 sf H 2

pp

1 1

pp pp

smorzando

2

pp ff

K 7 # V

fp p <> <> cresc. p

1 1 1

sf sf f sf sf

L

sf p p cresc.

f p

M 4

sf sf

VOLONCELLO.

3 V N
sf *p* *p* *cresc.*

f *f* *f* *ff* *fp dol.* 0

ff *ff*

P *sf* *sf* *sf* *sf* *sf*

p *cresc.*

Q *f* *f* *f* *f* *f* *f* *p* 2 1

2 1 2 3 4 5 6 *cresc.*

7 8 R *f* *f* 3 V 2 4 2

sf *ff*

p *pp*