

DREI QUARTETTE  
für 2 Violinen, Bratsche und Violoncell  
Op. 59 No.1 3rd Movement

L. van Beethoven

Viola *p* *sotto voce.*

*cresc.*

6

*p* *f* *sf* *sf* *morendo.* *p*

12

*f* *f*

17

*cresc.* *sf*

22

*f*

25 *espressivo* 2 *p*

29

32

34 *cresc.*

36 *f*

39



41



44



49



51





67

Musical notation for measure 67. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The measure begins with a half note G2, followed by a half note F2. The second half of the measure contains a series of sixteenth notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, B-flat48, C49, D49, E-flat49, F49, G49, A49, B-flat49, C50, D50, E-flat50, F50, G50, A50, B-flat50, C51, D51, E-flat51, F51, G51, A51, B-flat51, C52, D52, E-flat52, F52, G52, A52, B-flat52, C53, D53, E-flat53, F53, G53, A53, B-flat53, C54, D54, E-flat54, F54, G54, A54, B-flat54, C55, D55, E-flat55, F55, G55, A55, B-flat55, C56, D56, E-flat56, F56, G56, A56, B-flat56, C57, D57, E-flat57, F57, G57, A57, B-flat57, C58, D58, E-flat58, F58, G58, A58, B-flat58, C59, D59, E-flat59, F59, G59, A59, B-flat59, C60, D60, E-flat60, F60, G60, A60, B-flat60, C61, D61, E-flat61, F61, G61, A61, B-flat61, C62, D62, E-flat62, F62, G62, A62, B-flat62, C63, D63, E-flat63, F63, G63, A63, B-flat63, C64, D64, E-flat64, F64, G64, A64, B-flat64, C65, D65, E-flat65, F65, G65, A65, B-flat65, C66, D66, E-flat66, F66, G66, A66, B-flat66, C67, D67, E-flat67, F67, G67, A67, B-flat67, C68, D68, E-flat68, F68, G68, 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F322, G322, A322, B-flat322, C323, D323, E-flat323, F323, G323, A323, B-flat323, C324, D324, E-flat324, F324, G324, A324, B-flat324, C325, D325, E-flat325, F325, G325, A325, B-flat325, C326, D326, E-flat326, F326, G326, A326, B-flat326, C327, D327, E-flat327, F327, G327, A327, B-flat327, C328, D328, E-flat328, F328, G328, A328, B-flat328, C329, D329, E-flat329, F329, G329, A329, B-flat329, C330, D330, E-flat330, F330, G330, A330, B-flat330, C331, D331, E-flat331, F331, G331, A331, B-flat331, C332, D332, E-flat332, F332, G332, A332, B-flat332, C333, D333, E-flat333, F333, G333, A333, B-flat333, C334, D334, E-flat334, F334, G334, A334, B-flat334, C335, D335, E-flat335, F335, G335, A335, B-flat335, C336, D336, E-flat336, F336, G336, A336, B-flat336, C337, D337, E-flat337, F337, G337, A337, B-flat337, C338, D338, E-flat338, F338, G338, A338, B-flat338, C339, D339, E-flat339, F339, G339, A339, B-flat339, C340, D340, E-flat340, F340, G340, A340, B-flat340, C341, D341, E-flat341, F341, G341, A341, B-flat341, C342, D342, E-flat342, F342, G342, A342, B-flat342, C343, D343, E-flat343, F343, G343, A343, B-flat343, C344, D344, E-flat344, F344, G344, A344, B-flat344, C345, D345, E-flat345, F345, G345, A345, B-flat345, C346, D346, E-flat346, F346, G346, A346, B-flat346, C347, D347, E-flat347, F347, G347, A347, B-flat347, C348, D348, E-flat348, F348, G348, A348, B-flat348, C349, D349, E-flat349, F349, G349, A349, B-flat349, C350, D350, E-flat350, F350, G350, A350, B-flat350, C351, D351, E-flat351, F351, G351, A351, B-flat351, C352, D352, E-flat352, F352, G352, A352, B-flat352, C353, D353, E

77

Musical notation for measure 77, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The measure contains a melodic line with a quarter note followed by a half note, then a quarter note followed by a half note, and finally a quarter note followed by a half note. The notes are connected by a long slur.

79

Musical notation for measure 79, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The measure contains a melodic line with a quarter note followed by a half note, then a quarter note followed by a half note, and finally a quarter note followed by a half note. The notes are connected by a long slur. The word *cresc.* is written above the slur, and *cresc.* is written below the slur.

81

Musical notation for measure 81, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The measure contains a melodic line with a quarter note followed by a half note, then a quarter note followed by a half note, and finally a quarter note followed by a half note. The notes are connected by a long slur. The word *cresc.* is written above the slur, and *sf p* is written below the slur. The word *sf* is written above the slur, and *sf p* is written below the slur.

83

Musical notation for measure 83, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The measure contains a melodic line with a quarter note followed by a half note, then a quarter note followed by a half note, and finally a quarter note followed by a half note. The notes are connected by a long slur. The word *sempre stacc.* is written above the slur.

85

Musical notation for measure 85, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The measure contains a melodic line with a quarter note followed by a half note, then a quarter note followed by a half note, and finally a quarter note followed by a half note. The notes are connected by a long slur.

87

Musical staff for measure 87. The staff is in bass clef with a key signature of two flats. It begins with a whole note chord. A second measure contains a whole note chord, followed by the instruction *cresc.*

89

Musical staff for measure 89. The staff is in bass clef with a key signature of two flats. It begins with a whole note chord. A second measure contains a whole note chord, followed by the instruction *cresc.* and a series of eighth notes.

91

Musical staff for measure 91. The staff is in bass clef with a key signature of two flats. It begins with a whole note chord, followed by the instruction *f*. A second measure contains a whole note chord, followed by the instruction *morendo.* and a series of eighth notes. A third measure contains a whole note chord, followed by the instruction *p* and a series of eighth notes. A fourth measure contains a whole note chord, followed by the instruction *cresc.* and a series of eighth notes. The instruction *arco* is written below the staff.

94

Musical staff for measure 94. The staff is in bass clef with a key signature of two flats. It begins with a whole note chord, followed by a series of eighth notes.

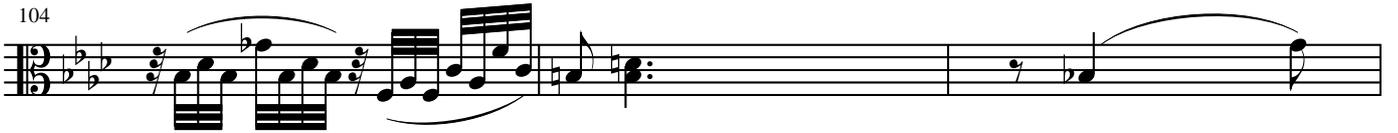
97

Musical staff for measure 97. The staff is in bass clef with a key signature of two flats. It begins with a whole note chord, followed by a series of eighth notes. A second measure contains a whole note chord, followed by the instruction *2* and a series of eighth notes.

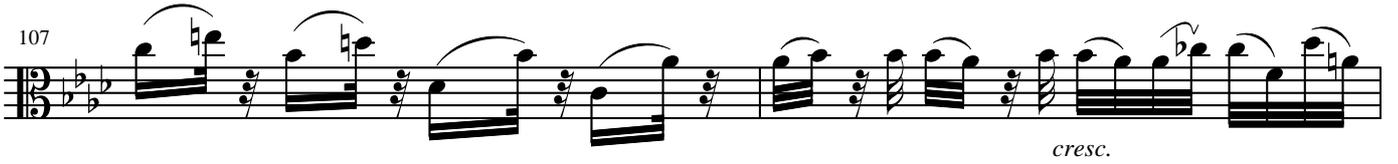
101



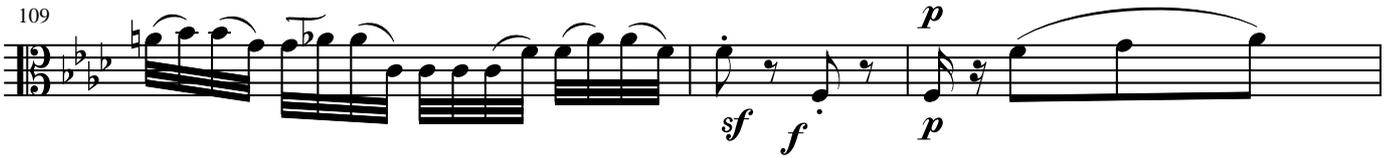
104



107



109



112



114

Musical notation for measures 114-115. Measure 114 contains a half note chord. Measure 115 contains a sixteenth-note triplet. Both are slurred.

116

Musical notation for measures 116-121. Six measures of sixteenth-note triplets, each slurred.

118

Musical notation for measures 118-123. Six measures of sixteenth-note triplets, each slurred. A hairpin crescendo is above the last two measures.

120 *cresc.*

Musical notation for measures 120-125. Six measures of sixteenth-note triplets, each slurred. Dynamics *f* and *sf* are marked below the last two measures.

122

Musical notation for measures 122-125. Measures 122-123 are sixteenth-note triplets slurred. Measures 124-125 are half notes slurred.



