



Ludwig van Beethoven

Streichquartett cis-moll
Opus 131

Violine II
Violin II

String Quartet in c# minor
op. 131

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G. Henle Verlag



10/2015

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STREICHQUARTETT

cis-moll

Violine II

Dem Baron von Stutterheim gewidmet

No. 1

Adagio ma non troppo e molto espressivo

Opus 131

VI. I

9 *sf* > *p*

17 *cresc.* - - - *dim.* - *p*

25 *cresc.* - - - *p* *p* *p cresc.*

32 *sf* > *p*

39 *cresc.* - - - *rinf.* > *p*

45 *p* (p) *cresc.* - - -

52 *f* *p*

57 *cresc.* - - - *più cresc.* - - -

61 *rinforz.* *dim.* *rinforz.* *dim.* *p* *cresc.* - - - > *p*

67 4

79 *cresc.* *p*

86 *cresc.* *(p)* *p*

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

99 *cresc.* *f* *sf*

104 *cresc.* *rinforz.* *p*

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

116 *cresc.* *p* *cresc.* *dim.* *p* *più piano* *pp*

No. 2

Allegro molto vivace

un poco ritard. in tempo

1 2 3 4 5 6 *cresc.*

10 *pp*

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

24 1 *cresc.* *p* *cresc.*

34 *dim.* *cresc.*

43 *p* *più piano* *pp* *pp* 2 *poco ritard.*

56 *in tempo*

63 *cresc.* *f* *p*

71 *p* *(i)* *p* *(sf)* *cresc.* *(-)* *sf* *sf* *sf* *f*

78 *sf* *sf* *p* *poco ritard. a tempo*

86 *cresc.* *p* *p*

93 *poco ritard. in tempo* *cresc.* *f*

100 *p cresc.* *f* *(p) cresc.* *p*

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

117 *p* *dim.* *p più piano pp*

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

136 *p* *p* *cresc. (sf)* *sf* *sf* *sf* *f*

144 *sf* *sf* *p* *poco ritard. in tempo* *(i)*

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

162

169

177

184

191

f *p* *cresc.* *f* *ff* *p* *ff* *mezza voce* *pp*

No. 3 Allegro moderato adagio

7

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

più vivace **)*

No. 4 Andante ma non troppo e molto cantabile

10

19

29

38

p dolce *cresc.* *p* *cresc.* *p* *cresc.* *(p)*

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

46



50



54



58



61



65



69



73



78



82



86



90 *p cresc.*

94 *f sf sf sf sf sf*

98 *Andante moderato e lusinghiero*
8 VI. I *dolce cresc.*

111 *p cresc. p* 8 VI. I *tr*

123 *cresc. sfp tr cresc. sfp cresc. sfp*

128 *cresc. sfp Adagio pizz.*

132 *arco pizz. arco cresc. p pizz.*

136

140 *pizz. arco sf p dolce*

145 *p p cresc.*

150 *p < > p < > (< >) cresc. dim.*

159  Musical score for the first system of 'The Swan Song'. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff. The first measure is a whole rest. The second measure is a quarter rest. The third measure is a quarter note G4. The fourth measure is a quarter note A4. The fifth measure is a quarter note B4. The sixth measure is a quarter note C5. The seventh measure is a quarter note B4. The eighth measure is a quarter note A4. The ninth measure is a quarter note G4. The tenth measure is a quarter note F#4. The eleventh measure is a quarter note E4. The twelfth measure is a quarter note D4. The thirteenth measure is a quarter note C4. The fourteenth measure is a quarter note B3. The fifteenth measure is a quarter note A3. The sixteenth measure is a quarter note G3. The seventeenth measure is a quarter note F#3. The eighteenth measure is a quarter note E3. The nineteenth measure is a quarter note D3. The twentieth measure is a quarter note C3. The score includes dynamic markings: *p* (piano) at the beginning, *cresc.* (crescendo) in the middle, and *p* (piano) at the end. There are also slurs and accents.

[illegible]

Allegretto

[illegible]

Adagio ma non troppo e semplice

Adagio ma non troppo e semplice



(sotto voce)

193

A musical score for a song titled "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of a series of eighth notes, with some notes beamed together in groups of four. There are several slurs over the notes, and a "cresc." (crescendo) marking is present. The score ends with a double bar line and a fermata. The number "193" is written in the bottom left corner.

p cantabile

199

202

cresc. *p*

The first system of the musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C#5, then a quarter note B4, and a quarter note A4. A slur covers the next two notes, G#4 and F#4, which are marked with the dynamic *poco*. This is followed by a quarter note E4, also marked with *p*. There is a whole rest for two measures. The melody then continues with a quarter note D#4, marked with the dynamic *pp*, followed by quarter notes C#4, B3, and A3. A slur covers the next two notes, G3 and F#3, which are marked with *pp*. The system ends with a quarter note E3, marked with *pp*, and a quarter note D#3, also marked with *pp*.

The first system of the musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a half rest, followed by a half note chord of F#4 and C#5. This is followed by a series of eighth notes: G4, A4, B4, C#5, B4, A4, G4. The first measure of this eighth-note sequence is marked with a piano (*pp*) dynamic. The sequence continues with a half note chord of F#4 and C#5, followed by another eighth-note sequence: G4, A4, B4, C#5, B4, A4, G4. The final measure of the system is marked with a crescendo (*cresc.*) dynamic. The system concludes with a half rest.

208



211



214



218



221



224



227



231



239



248



254



263



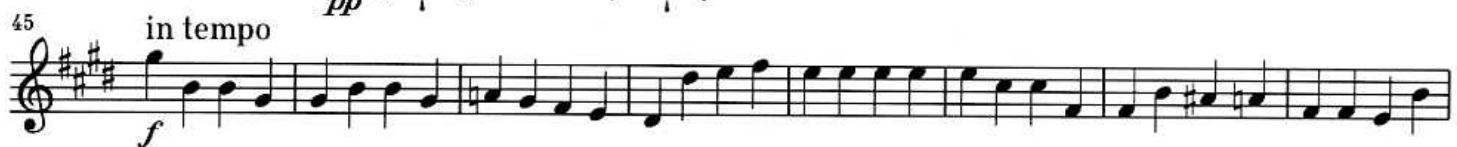
270



No. 5

Presto

(G.P.) (arco)



119 *quattro battute* ||

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

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

144 *p cresc.* *p* *cresc.* *1* *1* *1*

154 *f più forte ff* (G.P.) pizz. *cresc.* *4* *2*

169 *arco* *p* *f* *p*

177 *p* *f* *p*

185 *cresc.* *1* *2*

196 *molto poco adagio* *VI. I* *un poco più adagio* *Tempo primo* *dim.* *più piano* *Vc.* *pp*

205 *ritard.* *in tempo* *f*

213 *p*

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

231 *piacevole* *f* *p*

241 *4*

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

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

283 *Ritmo di quattro battute*

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

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

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

318 *1* *1* *1* (G.P.) pizz. *cresc.*

330 *f* *più forte* *ff* *arco* *p*

340 *f* *p* *sempre piano*

348 *pp* *sempre pp* *molto poco adagio* VI. I

356 *1* *2* *1*

367 *un poco più adagio* *Tempo primo* *Vc.* *pp*

376 *ritard.* *in tempo* *p* *sempre p*

384

392 *(sempre p)*

400 *cresc.* *dim.*

411 *molto poco adagio* *un poco più adagio* *Tempo primo*

420 *più piano* *ritard.* *in tempo* *pp*

428 *f*

436 *p*

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

454 *(p) piacevole* *(G.P.)* *1*

464 *(G.P.) pizz.* *1* *1* *arco* *sul ponticello* *pp*

474 *sempre pp*

483 *da capo per l'ordinario*

492 *cresc.* *f* *ff* *attacca*

No. 6 *Adagio quasi un poco andante*

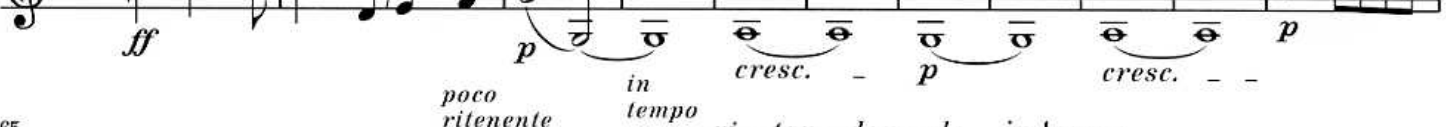
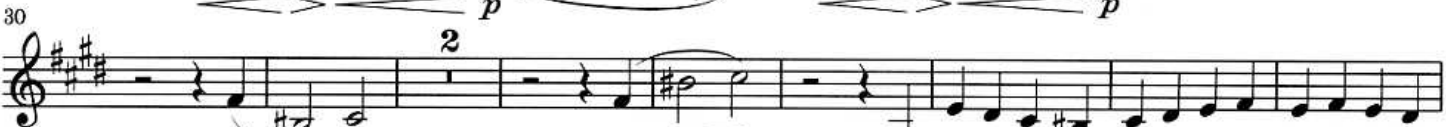
p *cresc. p* *cresc.* *dim.* *p*

13

22 *cresc.* (- -) *sf* > *p**cresc.* - - - *sf* > *dim.* - *p* *cresc.* - - *p* < *p*

No. 7

Allegro

*sempre f*

97

108 *sf f f f f f*

117 *sf f f*

124 *p non legato*

129

135 *cresc. non legato*

140

145 *dim. Ritmo di tre battute*

152 *p pp cresc.*

158 *ff*

164

170

177 *sf sf*

185 *p*

197



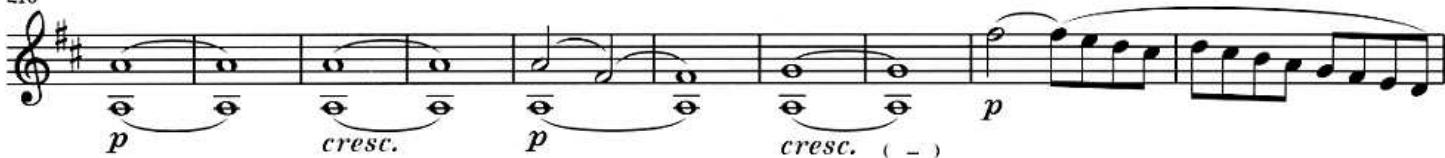
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210



216



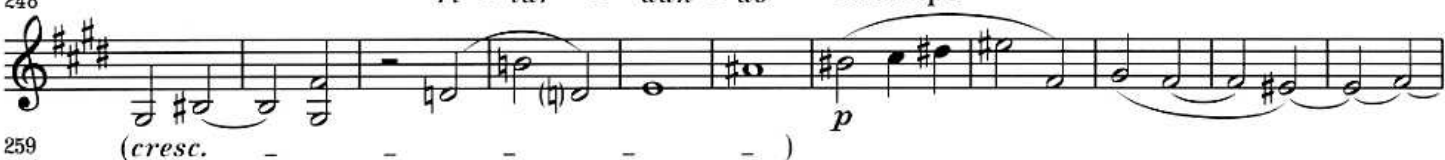
226



237



248



259



266



272



279



288



295



301 *sempre f* *sf* (b)

308 *(ff)* 1

316 2

324 *non legato* *dim.* *pp*

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

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

340 *(sf)* *sf* *f* *f* *f* *f*

345 *f* *f* *p* *p* (G.P.) *|| Ritmo di due battute ||* 1

351 2 3 4 5 6 7 8

358 9 10 11 12 *8* *8* *8* *8*

367 1 *pp*

375 *poco adagio* *semplice* *p*

382 *Tempo I^{mo}* 2 *cresc.* *ff*