

BEETHOVEN

STREICHQUARTETT

a-moll · a minor · la mineur

OPUS 132

HERAUSGEGEBEN VON
EMIL PLATEN

G. HENLE VERLAG MÜNCHEN

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1. 1150

VORWORT

Beethoven schrieb das Streichquartett a-moll als zweites Werk der für den Fürsten Galitzin (Golicyn) bestimmten Quartettserie in der Zeit von Ende 1824 bis zum Juli 1825. Die erste Aufführung durch das Schuppanzigh-Quartett fand am 9. September 1825 vor einem kleinen Kreis von Kennern mit dem Verleger Maurice Schlesinger in Beethovens Anwesenheit statt; zwei Tage später erfolgte eine ebenfalls interne Wiederholung. In der Öffentlichkeit erklang das Quartett erstmals in Kammermusikabenden mit dem Schuppanzigh-Ensemble am 6. November sowie am 20. November desselben Jahres. Die Drucklegung verzögerte sich bis nach Beethovens Tod. Erst im September 1827 erschien das Quartett als Opus 132, nun allerdings gleich in drei Ausgaben: als Stimmendruck des Verlags Maurice Schlesinger in Paris (siehe unter D in der Quellenübersicht am Ende dieser Ausgabe) sowie als selbstständige Stimmen- (E) und Partiturausgabe (F) des Berliner Stammhauses Adolph Moritz Schlesinger.

In der Quellenlage für die vorliegende Ausgabe spiegeln sich auf anschauliche Weise die Anfänge der Rezeptionsgeschichte des Quartetts. Neben der autographen Originalpartitur (A) ist eine von Beethoven sehr genau durchgesehene und in den Vortragszeichen vielfach ergänzte Stimmenabschrift (B) erhalten, die von zwei Mitgliedern des Schuppanzigh-Quartetts, Joseph Linke und Karl Holz, angefertigt und bei den Privateaufführungen benutzt worden war. Nach ihr schrieb der Berufskopist Wenzel Rampl einen weiteren Stimmensatz (C), der, nachdem Beethoven ihn durchgesehen hatte, an Fürst Galitzin in St. Petersburg geschickt wurde. Maurice Schlesinger erhielt nach Zahlung des Verlagshonorars von 80 Dukaten die Abschrift B, die er als Stichvorlage für den Stimmendruck (D) mit nach Paris nahm. Eine von Rampl angefertigte Partiturnabschrift (X) als Vorlage für den Schle-

singerschen Partiturdruk in Berlin ist zwar dokumentiert, aber nicht überliefert, ebenso wenig wie der Stimmensatz für die ersten öffentlichen Aufführungen (Y) in Wien.

Die vorliegende Einzelausgabe des Streichquartetts a-moll Op. 132 (Übernahme aus der Neuen Beethoven Gesamtausgabe, Abteilung VI, Band 5, Streichquartette III) folgt dem vorgegebenen Grundsatz, einen Notentext zu edieren, der „den Absichten Beethovens so genau wie möglich entspricht“. Der Grad der Annäherung an die Intention des Komponisten hängt ab von Anzahl und Quellenwert der überlieferten musikalischen Dokumente. In dieser Hinsicht sind – wie aus der oben beschriebenen Quellenlage deutlich wird – die Voraussetzungen für dieses Quartett relativ günstig.

Ausübende Musiker erhoffen von einer solchen wissenschaftlich-kritischen Edition die klärende Antwort auf all ihre interpretatorischen Fragen; sie wünschen sich eine Ausgabe, die ihnen alle Angaben zur klanglichen Realisierung der Komposition authentisch, widerspruchsfrei und in druckgraphisch vorbildlicher Erscheinungsform vorlegt. Aber Authentizität bedeutet hier weder Eindeutigkeit noch Widerspruchsfreiheit oder notationstechnisch perfekte Darstellung. Der Schaffensprozess setzt sich bei Beethoven in der Regel auch nach der Niederschrift der Partitur noch fort, in Gestalt von Ergänzungen oder Änderungen mancher Details. Auch sind selbst Beethovens sorgfältigste Handschriften nicht immer frei von Stellen, die man als inkonsequent oder fehlerhaft empfindet. So kommt es, dass gerade die enge Anlehnung an das Originalmanuskript mit seiner zuweilen unkonventionellen Notierungsweise einerseits latente Hinweise für die Interpretation geben kann, andererseits aber auch dessen Unvollkommenheiten deutlich macht. Die Ausgabe ist bemüht, hier einen Ausgleich herzustellen.

Bei offensichtlichem Fehlen einzelner dynamischer oder artikulatorischer Zeichen wurde das Erscheinungsbild behutsam homogenisiert; entsprechende Herausgeberzusätze sind in Klammern gesetzt. Abweichungen der Quellen vom gedruckten Text, auf die in besonders erwähnenswerten Fällen durch Fußnoten verwiesen wird, werden in den *Bemerkungen* (Seite 47) erörtert. Hier berichtet der Herausgeber über den jeweiligen Sachverhalt und begründet seine Entscheidung, wohl wissend, dass in manchen Fällen auch eine andere Lösung denkbar wäre. Es erscheint redlicher, den Benutzer auf Zweifelhafte hinzuweisen, als ihn in falscher Sicherheit zu wiegen. Das macht die Verwendung der Ausgabe in der Praxis vielleicht weniger bequem, führt aber gewiss zu intensiverer Auseinandersetzung mit der Komposition. Indem man etwa Entscheidungen für eine bestimmte Alternativlösung trifft oder sich bei der Artikulation von

Parallelstellen für eine in den Quellen nicht eindeutig vorgegebene Angleichung entschließt, gewinnt die Interpretation mehr Freiraum. Sie ist dann nicht mehr nur „Übersetzung“ der Noten in realen Klang, sondern auch „Auslegung“ deutungsbedürftiger Textstellen.

Der Herausgeber dankt den Besitzern der Handschriften, insbesondere der Musikabteilung der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, für die Erlaubnis zur Einsichtnahme in die Originaldokumente sowie den Kollegen im Beethoven-Archiv in Bonn für beständigen förderlichen Diskurs, namentlich aber dem Gleichgesinnten bei der Suche nach der „Absicht des Komponisten“, Prof. Franz Beyer in München, für mancherlei konstruktive Kritik und Anregung.

Bonn, Frühjahr 2002
Emil Platen

PREFACE

Composed between the end of 1824 and July 1825, the a-minor String Quartet is the second in the series of quartets that Beethoven wrote for Prince Galitzin (Golitsyn). The première was given by the Schuppanzigh Quartet on 9 September 1825 before a small audience of connoisseurs, including the publisher Maurice Schlesinger and the composer himself. Two days later the performance was repeated, again in private surroundings. On 6 November of the same year, and again on 20 November, the quartet was given its first public hearings by the Schuppanzigh Quartet in the ensemble's chamber music recitals. Its publication was delayed until after the composer's death. It was not until Septem-

ber 1827 that the quartet appeared in print as op. 132, albeit in three simultaneous editions: a set of parts issued by Maurice Schlesinger in Paris (see D in the overview of sources at the end of this edition), and an independent set of parts (E) and full score (F) published by the parent company, Adolph Moritz Schlesinger in Berlin.

The sources we consulted for our edition vividly reflect the early days of the work's reception. Besides the original autograph score (A) we have a handwritten set of parts that Beethoven proofread very carefully, adding a good many expression marks (B). These parts were written by two members of the Schuppanzigh Quartet, Joseph Linke

and Karl Holz, who used them in the private performances. Shortly thereafter the professional copyist Wenzel Rampl used them to write out another set of parts (C) which was forwarded to Prince Galitzin in St. Petersburg after Beethoven had proofread it. Maurice Schlesinger, after paying the publisher's fee of 80 ducats, was given copyist's manuscript B, which he took with him to Paris for use as an engraver's copy for his edition in parts (D). A copyist's manuscript in score, likewise prepared by Rampl (X), is known to have served as an engraver's copy for the printed score issued by Schlesinger in Berlin, but it has since vanished, as has another set of parts used at the first public performances in Vienna (Y).

Our separate edition of the a-minor String Quartet, op. 132, is taken from the third volume of string quartets in the New Beethoven Complete Edition (Section VI, Volume 5). It follows the stated precept of producing a musical text that "reflects Beethoven's intentions as accurately as possible." The degree to which a text can approach the composer's intentions depends on the number and the value of the surviving musical documents. In this respect, as is clear from the state of the sources described above, the prerequisites for the a-minor String Quartet are relatively favorable.

Performing musicians hope that a scholarly-critical edition will give them definitive answers to all questions of interpretation; they want an edition that offers all the information they need to present the composition in performance, and that does so authentically, without contradictions, and with a flawless appearance on the printed page. However, authenticity does not mean that there are no ambiguities or contradictions or that the musical notation is technically perfect. Beethoven generally prolonged the act of creation even after writing out the score, namely, by making additions and altering the details. Not even his most fastidious manuscripts are free of passages that we consider inconsistent or flawed. It thus tran-

spires that close adherence to the original manuscript, with its sometimes unconventional style of notation, may harbor hidden instructions to the performer while revealing its imperfections. Our edition attempts to strike a balance in this respect.

In the few cases where dynamics or articulation marks have been obviously omitted, we have judiciously standardized the appearance of the music on the page, always placing editorial additions in parentheses. Where the sources disagree with the printed text we discuss the discrepancies in the *Comments* (p. 49) and, if especially noteworthy, mention them in footnotes. The editor has reported the problems involved and justified his decisions in the editorial comments, knowing full well that in many cases other solutions are conceivable. It seems more honest to alert our readers to questionable issues than to lull them into a false sense of security. This may perhaps make our edition less convenient to use, but it definitely leads to a deeper confrontation with the work itself. Performers can obtain greater freedom of movement for their interpretations by deciding in favor of a particular alternative solution or by choosing to standardize the articulation in parallel passages marked ambiguously in the sources. Rather than merely "translating" the notes into actual sounds, they can "explicate" passages in need of interpretation.

The editor wishes to thank the owners of the manuscripts, particularly the music department of the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, for granting permission to consult the original documents. He also extends his thanks to his colleagues at the Beethoven Archive in Bonn for their always helpful discussions, and especially to his like-minded companion in the quest for the "composer's intention," Professor Franz Beyer of Munich, for many and sundry constructive criticisms and suggestions.

Bonn, spring 2002
Emil Platen

PRÉFACE

Beethoven écrivit le quatuor à cordes en la mineur entre la fin de l'année 1824 et juillet 1825: c'était la deuxième œuvre de la série de quatuors destinée au prince Galitzine (Golitsyn). La première exécution de l'œuvre, par le Quatuor Schuppanzigh, eut lieu le 9 septembre 1825 devant un petit cercle de connaisseurs, au nombre desquels l'éditeur Maurice Schlesinger, et en présence du compositeur; une deuxième exécution fut donnée, également devant un cercle restreint, deux jours plus tard. L'ensemble Schuppanzigh joua le quatuor pour la première fois en public les 6 et 20 novembre de la même année, dans le cadre de soirées musicales. C'est après la mort de Beethoven seulement que s'effectue la mise sous presse. Le quatuor ne paraît finalement qu'au mois de septembre 1827, sous le numéro d'opus 132, sous la forme de trois éditions simultanées: celle des parties instrumentales, publiée à Paris par les Éditions Maurice Schlesinger (cf. Sommaire des sources, à la fin de cette édition, sous D), ainsi que l'édition, autonome, des parties (E) et de la partition (F), réalisée à Berlin par la maison mère Adolph Moritz Schlesinger.

L'état des sources tel que décrit pour la présente édition reflète avec clarté les débuts de l'histoire de la réception de l'œuvre. Outre la partition originale autographe (A), il existe une copie des parties (B), qui, réalisée par Joseph Linke et Karl Holz, deux membres du Quatuor Schuppanzigh, et utilisée lors des exécutions en privé, a été revue avec beaucoup de soin et complétée à plusieurs reprises en ce qui concerne les signes d'exécution par Beethoven. Ultérieurement, le copiste professionnel Wenzel Rampl a réalisé un nouveau jeu de parties (C), lequel, après révision du compositeur, fut envoyé au prince Galitzine, à Saint-Petersbourg. Maurice Schlesinger a reçu, après versement des honoraires d'un montant de 80 ducats, la copie B, qu'il a emportée à Paris comme mo-

dèle de gravure pour l'édition des parties (D). Quoique documentée, une copie de la partition (X) réalisée par Rampl comme modèle de gravure de l'édition de la partition de Schlesinger, à Berlin, a disparu, ainsi que le jeu de parties utilisé pour les premières exécutions en public (Y) à Vienne.

La présente édition séparée du quatuor en la mineur op. 132 (extraite de la nouvelle édition complète des œuvres de Beethoven, section VI, vol. V, quatuors à cordes III) se conforme au principe d'édition selon lequel le texte «répond le plus précisément possible aux intentions de Beethoven». Le degré de fidélité aux intentions du compositeur est fonction du nombre et de la qualité des documents musicaux disponibles. Comme il ressort de l'état des sources décrit ci-dessus, les conditions concernant ce quatuor sont à cet égard relativement favorables.

Les exécutants attendent d'une telle édition critique la réponse à toutes les questions qu'ils se posent quant à l'interprétation; ils souhaitent disposer d'une édition qui leur fournisse de façon authentique, indubitable et sous une forme typographique exemplaire toutes les données utiles à la réalisation de la composition. Mais l'authenticité n'est pas synonyme ici d'intelligibilité absolue, de totale cohérence ou, sur le plan de la notation musicale, de perfection de la représentation. Chez Beethoven, le processus de création se poursuit encore en règle générale après la mise par écrit de la partition, sous forme d'ajouts ou de corrections de détail. Même les manuscrits les plus soignés du compositeur ne sont pas toujours exempts d'inconséquences ou de fautes. C'est ainsi que le respect attentif porté au manuscrit original, avec sa notation en partie non conventionnelle, peut fournir d'une part des indications indirectes quant à l'interprétation, mais en signale aussi d'autre part les imperfections. Notre édition s'efforce en l'occurrence de trouver un équilibre.

En cas d'absence manifeste d'indications dynamiques ou de signes d'articulation, nous avons harmonisé prudemment la notation, plaçant ce faisant les ajouts de l'éditeur entre parenthèses. Les divergences présentées par les sources par rapport au texte imprimé, signalées par des notes en bas de page dans certains cas particulièrement caractéristiques, font l'objet d'un commentaire dans les remarques critiques (p. 47). L'éditeur y expose chaque cas, justifiant la décision prise bien que sachant pertinemment que çà et là d'autres solutions auraient aussi été envisageables. C'est faire preuve de plus de probité que de signaler à l'utilisateur les points douteux plutôt que de lui donner l'illusion d'une fausse sécurité. L'utilisation de l'édition dans la pratique en est peut-être ainsi moins commode, mais cela permet sans contester une confrontation plus intensive avec l'œuvre. Tranchant en faveur d'une solution déterminée ou bien optant, pour le développement d'articulation de passages parallèles, en faveur d'une harmonisation

non explicite dans les sources, on offre par là même une plus grande marge de liberté à l'interprétation. Celle-ci n'est plus alors la seule «traduction» ou concrétisation sonore des notes, mais elle retrouve tout son sens originel, celui d'une véritable explication des passages problématiques du texte.

L'éditeur adresse ses remerciements aux détenteurs des manuscrits, en particulier au département de musique de la Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, pour l'autorisation qu'ils lui ont accordée de consulter les documents originaux, ainsi qu'à ses collègues des Archives Beethoven (Bonn) pour leur précieux et assidu concours, et, nommément, à son «confrère» dans la recherche de «l'intention du compositeur», le professeur Franz Beyer, de Munich, pour ses diverses critiques constructives et suggestions.

Bonn, printemps 2002
Emil Platen

STREICHQUARTETT

a-Moll

Dem Fürsten Nicolaus von Galitzin gewidmet

Opus 132

Assai sostenuto

Violine I

Violine II

Viola

Violoncello

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

9 Allegro

f *dim.* *p* *p* *p* *p*

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

20 *adagio* *Tempo Allegro* *fp* *p* *p* *p* *fp* *p* *fp* *p*

26

cresc. *f* *ff*

32

f *p* *Lange* *3* *ff*

37

cresc. *f* *ff*

41

p *f* *ff*

schönenerisch

46

f *p* *dolce* *non legato* *p non legato*

50

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

54

dim. *teneramente* *p* *dolce* *dim.* *p* *dolce* *dim.* *p* *dolce*

58

cresc. *non legato* *f* *cresc.* *non legato* *f* *cresc.* *non legato* *f* *cresc.* *non legato* *f*

schönenerisch

62

Handwritten '1' above the first staff. Dynamics: *ff*, *p* *ligato*, *ff*, *p*, *ff*, *p*, *ff*, *p*.

65

Dynamics: *cresc.*, *ff*, *f*, *f*, *f*, *p*, *cresc.*, *ff*, *f*, *f*, *f*, *p*, *cresc.*, *ff*, *f*, *f*, *f*, *p*, *cresc.*, *ff*, *f*, *f*, *f*, *p*.

69

pa - co ri - tar - dan - do *in tempo* *fin*

Dynamics: *f*, *sf*, *sf*, *sf*, *p*, *cresc.*, *p*, *f*, *p*, *f*, *pp*, *f*, *sf*, *sf*, *sf*, *p*, *cresc.*, *p*, *f*, *p*, *f*, *pp*, *f*, *sf*, *sf*, *sf*, *p*, *cresc.*, *p*, *f*, *p*.

76

fin

Dynamics: *pp*, *pp*, *pp*.

[illegible]

90

Handwritten musical score for 'The Rose Tree'. The score is written for four staves (two treble and two bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The music features a melody in the bass clef and a harmonic accompaniment in the treble clef. Dynamics include *f* (forte) and *p* (piano). The lyrics are written below the staves.

f *p*

f *p*

f *p*

f *p*

[illegible]

102

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

•) Siehe Bemerkungen.

•) See Comments.

*) Cf. *Bemerkungen ou Comments*.

111

System 111: Four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. Dynamics include *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo). There are also accents and slurs.

118

System 118: Four staves of music. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. Dynamics include *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano). There are also slurs and accents.

123

System 123: Four staves of music. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. Dynamics include *p* (piano) and *espressivo* (expressive). There are also slurs and accents.

128

System 128: Four staves of music. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. Dynamics include *cresc.* (crescendo), *f* (forte), *p* (piano), and *adagio* (slow). The tempo changes to *Tempo Allegro* (fast). There are also slurs and accents.

135

Musical score for measures 135-140. The score is written for four staves (two treble and two bass). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. A handwritten arrow points from the word 'Schwänner' at the top left towards the beginning of the score.

141

Musical score for measures 141-146. The score is written for four staves. Dynamics include *f* (forte) and *p* (piano). A handwritten 'D' is visible above the staff in measure 144.

147

Musical score for measures 147-149. The score is written for four staves. Dynamics include *f* (forte) and *p* (piano). The word 'cresc.' (crescendo) is written multiple times across the staves in measure 149.

150

Musical score for measures 150-154. The score is written for four staves. Dynamics include *f* (forte), *fp* (fortissimo piano), and *p* (piano).

155

cresc. *f* *non legato* *p* *p non legato* *p dolce*

160

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

165

dim. *teneramente* *p* *dim.* *dim.* *dim.* *p*

169

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

173

cresc. *non legato* *f*

cresc. *non legato* *f*

cresc. *f non legato*

cresc. *f non legato*

177

ff *p*

ff *p*

ff *p*

ff *p*

180

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

184

ri - tar - dan - do in tempo

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

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

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

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

190

Four staves of music. The first staff has dynamics *f*, *p*, *cresc.*, and *p*. The second staff has *f*, *p*, *cresc.*, and *p*. The third staff has *f*, *p*, *cresc.*, and *p*. The fourth staff has *f*, *p*, *cresc.*, and *p*. The music features various note values and rests, with some notes beamed together.

197

Four staves of music. The first staff has dynamics *cresc.* and *f*. The second staff has *cresc.* and *f*. The third staff has *cresc.* and *f*. The fourth staff has *cresc.* and *f*. The music features various note values and rests, with some notes beamed together.

204

Four staves of music. The first staff has dynamics *p*, *espressivo*, and *cresc.*. The second staff has *p*, *espressivo*, and *cresc.*. The third staff has *p*, *espressivo*, and *cresc.*. The fourth staff has *p*, *espressivo*, and *cresc.*. The music features various note values and rests, with some notes beamed together.

211

Four staves of music. The first staff has dynamics *rinf.*, *f*, and *p*. The second staff has *rinf.*, *f*, and *p*. The third staff has *rinf.*, *f*, and *p*. The fourth staff has *rinf.*, *f*, and *p*. The music features various note values and rests, with some notes beamed together.

216

p

cresc.

cresc.

cresc.

cresc.

221

f

p non legato

p non legato

p dolce

p

226

p

p

p

p

più cresc.

dim.

più cresc.

dim.

più cresc.

dim.

più cresc.

dim.

230

teneramente

p

p

p

p

pp

pp

pp

pp

teneramente

pp

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

234

cresc. *f*

238

f

241

p *cresc.*

245

f *più f*

249

p *mo - ren - do* *pp* *sempre pp* *sempre pp*

p *mo - ren - do* *pp* *sempre pp* *sempre pp*

(p) *mo - ren - do* *pp* *sempre pp* *sempre pp*

(p) *mo - ren - do* *pp* *sempre pp* *sempre pp*

255

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

258

f *f* *f* *cresc.*

261

f *f* *f* *cresc.*

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

Allegro ma non tanto

Measures 1-9. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*.

Measures 10-18. Dynamics: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *cresc.*, *cresc.*, *cresc.*.

Measures 19-26. Dynamics: *cresc.*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *p*, *p*, *p*, *p*, *p*, *p*.

Measures 27-34. Dynamics: *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *f*, *f*, *f*, *f*, *f*, *f*.

35

System 35-42: This system contains measures 35 through 42. It features four staves. The top staff has a whole rest in measure 35, followed by eighth-note patterns. The second and third staves have eighth-note accompaniment. The bottom staff has a half-note accompaniment. Dynamics include *p*, *cresc.*, *f*, and *pp*. A *pp* marking appears in measure 42.

43

System 43-50: This system contains measures 43 through 50. The top staff continues with eighth-note patterns. The second and third staves have eighth-note accompaniment. The bottom staff has a half-note accompaniment. Dynamics include *cresc.*, *f*, and *pp*. A *pp* marking appears in measure 50.

51

System 51-58: This system contains measures 51 through 58. The top staff continues with eighth-note patterns. The second and third staves have eighth-note accompaniment. The bottom staff has a half-note accompaniment. Dynamics include *p*, *cresc.*, and *f*. A *cresc.* marking appears in measure 58.

59

System 59-66: This system contains measures 59 through 66. The top staff continues with eighth-note patterns. The second and third staves have eighth-note accompaniment. The bottom staff has a half-note accompaniment. Dynamics include *f*, *p*, and *cresc.*. A *cresc.* marking appears in measure 66.

67

pp p p dim. pp p

74

pp pp pp pp pp

81

cresc. cresc. cresc. p p p p

89

cresc. cresc. cresc. p p p p

96

cresc. *f* *p*

1.

99

pp *sempre pp*

2.

105

cresc. *p*

112

cresc. *f* *p*

il fine

120

dolce

p

128

p

p

136

pp

pp

pp

pp

144

sempre staccato

151

più cresc. *p*

più cresc. *p dolce*

più cresc. *p*

più cresc. *p*

158

sempre staccato

sempre staccato

sempre staccato

165

172

poco cresc. *p*

sempre staccato *p*

poco cresc. *p*

poco cresc. *p*

(poco cresc.) *(p)*

179

186

193

200

208

208

218 l'istesso tempo

p dolce

p

p

p

cresc.

cresc.

cresc.

cresc.

225

musical score for measures 225-230. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble, Treble, Alto, and Bass. The tempo/mood is 'poco a poco'. The notation includes various note values, rests, and phrasing slurs. The key signature is G major (one sharp).

232

dim. p più piano pp

dim. p più piano pp

dim. p più piano pp

dim. p più piano pp

Da capo ed al Fin

Heiliger Dankgesang eines Genesenen an die Gottheit, in der lidischen Tonart*)

Canzona di ringraziamento offerta alla divinità da un guarito, in modo lidico

Molto adagio

Measures 1-9 of the musical score. The score is in 4/4 time, C major, and features four staves. The vocal parts (soprano, alto, tenor, and bass) are marked 'sotto voce' and 'cresc.' with a dynamic of 'p'. The piano accompaniment also features 'cresc.' and 'p' markings.

Measures 10-20 of the musical score. The score continues with the same four staves. Dynamics include 'p', 'cresc.', and 'f > p'. The piano part has a 'p' marking at the end of measure 20.

Measures 21-30 of the musical score. The score continues with the same four staves. Dynamics include 'cresc.', 'p', and 'f > p'. The piano part has a 'p' marking at the end of measure 30.

Neue Kraft fühlend
Sentendo nuova forza

Andante

Measures 31-40 of the musical score. The score continues with the same four staves. Dynamics include 'f', 'len.', 'p', 'cresc.', and 'f'. The piano part has a 'p' marking at the end of measure 40.

*) Beethovens Anmerkung im Partiturautograph: Nb. Dieses Stück hat immer h etc.

Beethoven's remark in the autograph score: NB. This piece has always b etc.

Annotation de Beeth. dans la partition aut.: N.B. Dans ce morceau toujours si etc.

nie wie gewöhnlich b
never as usual bb

jamais le sib normal

[illegible]

45

cresc.

(p)

tr

cresc.

(p)

tr

cresc.

(p)

cresc.

(p)

51

pp cresc. pp cresc. pp cresc.

55

rinf. *p* *tr*

rinf. *p* *tr*

rinf. *p*

rinf. *p*

61

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

65

rinf. *p cantabile e espressivo* *rinf.* *p* *rinf.* *p* *rinf.* *p*

72

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

78

p *cresc.* *p* *più piano* *pp* *p* *cresc.* *p* *più piano* *pp* *p* *cresc.* *p* *più piano* *pp* *p* *cresc.* *p* *più piano*

molto adagio

84

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

92

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

99

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

107

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

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

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

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

Andante

122

Violin I

Violin II

Viola

Cello

Double Bass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Musical score for "The Rose Tree" (Act II, Scene 1). The score is in 3/4 time and key of D major. It features a full orchestra and vocal soloists. The instrumental parts include Violin I, Violin II, Viola, Cello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Tuba. The vocal parts are for Soprano, Alto, Tenor, and Bass. The score includes various musical notations such as dynamics (f, p, ten.), articulation (tr, acc), and phrasing slurs. The tempo is marked "Allegretto".

127

ten.

f *p* *crusc.* *p*

f *p* *crusc.* *p*

f *p* *crusc.* *p*

f *p* *crusc.* *p*

The musical score for 'The Rose Tree' is presented in four staves. The first staff is for the Tenor voice, with lyrics 'The Rose Tree' and 'The Rose Tree' written below. The second staff is for the Soprano voice, with lyrics 'The Rose Tree' and 'The Rose Tree' written below. The third staff is for the Alto voice, with lyrics 'The Rose Tree' and 'The Rose Tree' written below. The fourth staff is for the Bass voice, with lyrics 'The Rose Tree' and 'The Rose Tree' written below. The score includes dynamic markings such as *f* (forte), *p* (piano), and *crusc.* (crescendo). The tempo is marked 'ten.' (tender). The key signature is one sharp (F#). The time signature is 4/4. The score is divided into measures by vertical bar lines. The first measure of the Tenor staff contains the lyrics 'The Rose Tree'. The second measure of the Tenor staff contains the lyrics 'The Rose Tree'. The third measure of the Tenor staff contains the lyrics 'The Rose Tree'. The fourth measure of the Tenor staff contains the lyrics 'The Rose Tree'. The first measure of the Soprano staff contains the lyrics 'The Rose Tree'. The second measure of the Soprano staff contains the lyrics 'The Rose Tree'. The third measure of the Soprano staff contains the lyrics 'The Rose Tree'. The fourth measure of the Soprano staff contains the lyrics 'The Rose Tree'. The first measure of the Alto staff contains the lyrics 'The Rose Tree'. The second measure of the Alto staff contains the lyrics 'The Rose Tree'. The third measure of the Alto staff contains the lyrics 'The Rose Tree'. The fourth measure of the Alto staff contains the lyrics 'The Rose Tree'. The first measure of the Bass staff contains the lyrics 'The Rose Tree'. The second measure of the Bass staff contains the lyrics 'The Rose Tree'. The third measure of the Bass staff contains the lyrics 'The Rose Tree'. The fourth measure of the Bass staff contains the lyrics 'The Rose Tree'.

133

tr

pp

cresc.

tr

pp

cresc.

pp

cresc.

pp

cresc.

138

rinf. *p* *pizz.* *tr*

143

tr *pp* *pp* *pp* *arco* *pp* *arco*

148

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

149

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

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

Mit innigster Empfindung
Con intimissimo sentimento

Mit innigster Empfindung
Con intimissimo sentimento

Mit innigster Empfindung
Con intimissimo sentimento

173

p *p* *p* *p*

177

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

181

p *più piano* *pp* *cresc.*

185

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

189

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

194

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

p *più piano* *pp* *p* *più piano* *pp* *p* *pp*

199

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

205

cresc. *p* *più piano* *pp* *cresc.* *p* *più piano* *pp*

cresc. *p* *più piano* *pp* *cresc.* *p* *più piano* *pp*

cresc. *p* *più piano* *pp* *cresc.* *p* *più piano* *pp*

Alla marcia, assai vivace

Musical score for "Alla marcia, assai vivace" in E major (two sharps) and 2/4 time. The score is arranged for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The piece begins with a dynamic of *f* (forte) and includes crescendos (*cresc.*) and decrescendos (*p*) across the first system. The second system (measures 6-9) features a crescendo leading to a fortissimo (*f*) section, followed by a decrescendo to a piano (*p*) section marked *p dolce*. The third system (measures 11-14) continues with a crescendo leading to a fortissimo (*f*) section, followed by a decrescendo to a piano (*p*) section marked *p dolce*. The fourth system (measures 16-19) features a crescendo leading to a fortissimo (*f*) section, followed by a decrescendo to a piano (*p*) section marked *p dolce*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Allegro appassionato

The musical score is for a piece titled "Allegro appassionato". It is written for four staves, likely representing two voices and two pianos. The time signature is 3/4. The score is divided into four systems of measures.

System 1 (Measures 1-8): The first staff begins with a piano introduction marked *p*. The second and third staves also begin with *p*. The fourth staff has a *p* marking. The first staff has an *espressivo* marking. The second and third staves have *cresc.* markings. The fourth staff has a *cresc.* marking.

System 2 (Measures 9-17): The first staff has a *p* marking. The second and third staves have *p* markings. The fourth staff has a *p* marking. The first staff has a *cresc.* marking. The second and third staves have *cresc.* markings. The fourth staff has a *cresc.* marking.

System 3 (Measures 18-25): The first staff has a *cresc.* marking. The second and third staves have *cresc.* markings. The fourth staff has a *cresc.* marking. The first staff has a *rinf.* marking. The second and third staves have *rinf.* markings. The fourth staff has a *rinf.* marking.

System 4 (Measures 26-33): The first staff has a *p* marking. The second and third staves have *p* markings. The fourth staff has a *p* marking. The first staff has a *cresc.* marking. The second and third staves have *cresc.* markings. The fourth staff has a *cresc.* marking. The first staff has a *rinf.* marking. The second and third staves have *rinf.* markings. The fourth staff has a *rinf.* marking.

34

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

41

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

48

p *p* *p* *tr* *tr* *tr* *ff*

55

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

64

sempre ff

71

sempre ff

78

cresc. *dim.* *p più p pp*

cresc. *dim.* *p più p pp*

cresc. *dim.* *p più p pp*

(cresc. - - -) dim. *p più p pp*

86

p *espressivo* *cresc.*

p *cresc.* *cresc.*

p *cresc.* *cresc.*

p *cresc.* *cresc.*

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen on Comments.

First system of music (measures 95-103). It features four staves: Treble, Violin, Cello/Double Bass, and Bass. The music is in 3/4 time. Measures 95-103 show a gradual increase in volume, marked by *p* (piano) and *cresc.* (crescendo) markings. The bass line is a steady eighth-note accompaniment.

Second system of music (measures 104-111). The instrumentation remains the same. Measures 104-111 continue the musical development with *p* and *cresc.* markings. The melodic lines in the upper staves become more active.

Third system of music (measures 112-119). This system introduces *rinf.* (rinf.) markings in measures 112-114, indicating a reinforcement or increase in volume. Measures 115-119 feature *p* and *cresc.* markings. The bass line continues its rhythmic pattern.

Fourth system of music (measures 120-127). Measures 120-127 show further musical development with *rinf.* and *f* (forte) markings. The music reaches a more dynamic level in the final measures of the system.

127

sf *f* *dim.*

134

p *più piano* *pp* *cresc.*

141

sf *f*

148

sf *f*

154

f *f* *f* *f* *f* *f*

160

dim. *p più piano* *pp* *pp* *pp* *espressivo*

167

espressivo *cresc.* *espressivo* *cresc.* *cresc.* *(cresc.)*

175

(p)espressivo *cresc.* *p* *cresc.* *p* *cresc.*

183

cresc.

cresc.

cresc.

pizz.

arco

pizz.

cresc.

rinf.

rinf.

rinf.

190

Violin I

Violin II

Viola

Cello

Double Bass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Musical score for 'The Rose Tree' (Act II, Scene 1). The score is for a full orchestra and vocal soloists. The tempo is marked 'Allegretto' and the key signature has one sharp (F#). The score is in 2/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a four-part setting. The instrumental parts include Violin I, Violin II, Viola, Cello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Tuba. The score is divided into measures, with dynamic markings (p, f, sf) and articulation (arco) indicated. The score is for a full orchestra and vocal soloists.

[illegible]

205

A musical score for a piano piece titled 'The Rose Tree'. The score is written for four staves: Treble Clef 1, Treble Clef 2, Alto Clef, and Bass Clef. The key signature has one sharp (F#), and the time signature is 3/4. The music is in a common meter (3/4). The score consists of 12 measures. The first four measures are marked with a piano (p) dynamic. The fifth measure has a trill (tr) over the first note. The sixth measure has a trill (tr) over the second note. The seventh measure has a trill (tr) over the third note. The eighth measure has a trill (tr) over the first note. The ninth measure has a trill (tr) over the second note. The tenth measure has a trill (tr) over the third note. The eleventh measure has a trill (tr) over the first note. The twelfth measure has a trill (tr) over the second note. The score is written in a common meter (3/4). The key signature has one sharp (F#). The time signature is 3/4. The music is in a common meter (3/4). The score consists of 12 measures. The first four measures are marked with a piano (p) dynamic. The fifth measure has a trill (tr) over the first note. The sixth measure has a trill (tr) over the second note. The seventh measure has a trill (tr) over the third note. The eighth measure has a trill (tr) over the first note. The ninth measure has a trill (tr) over the second note. The tenth measure has a trill (tr) over the third note. The eleventh measure has a trill (tr) over the first note. The twelfth measure has a trill (tr) over the second note.

212

212 213 214 215

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *ff*

221

221 222 223 224

f *f* *f* *p*

f *f* *f* *p*

f *f* *f* *p*

f *f* *f* *ff*

sempre ff *p* *ff*

229

229 230 231 232

f *f* *f* *p*

f *f* *f* *p*

f *f* *f* *p*

f *f* *f* *p*

sempre ff *p*

236

236 237 238 239

cresc. *dim.* *p*

cresc. *dim.* *p*

cresc. *dim.* *p*

cresc. *dim.* *p*

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

244

pp *sempre pp*

pp *sempre pp*

pp *sempre pp*

pp *sempre pp*

253

pp *sempre pp*

pp *sempre pp*

pp *sempre pp*

pp *sempre pp*

262

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

pizz.

cresc. poco a poco

immer geschwinder accelerando

271

arco

Presto

280

Measures 280-286. The score is in 3/4 time. The first system consists of four staves. The top staff is in treble clef, the second and third are in bass clef, and the fourth is in treble clef. The music is marked with a forte *f* dynamic. The melody in the first staff features eighth-note patterns with slurs. The bass staves provide harmonic support with eighth-note accompaniment.

287

Measures 287-293. The second system continues the piece. The first staff has rests in measures 287 and 288, followed by a melodic line. The bass staves continue with their accompaniment. The dynamics remain forte.

294

Measures 294-302. The third system begins with a piano *p* dynamic marking. The first staff has a melodic line with slurs. The second and third staves have a dense texture of sixteenth-note chords. The fourth staff continues the accompaniment. The key signature changes to two sharps (F# and C#).

303

Measures 303-309. The fourth system continues in the key of two sharps. The first staff has a melodic line with slurs. The second and third staves have a dense texture of sixteenth-note chords. The fourth staff continues the accompaniment. The dynamics remain piano.

311

320

pp *pizz.* *arco* *cresc. poco a poco*

328

staccato *più cresc.* *staccato* *più cresc.* *staccato* *più cresc.*

335

f *f* *f* *ff* *dim.* *dim.* *dim.* *dim.*

342

p *più piano* *pp* *cresc.* *tr* *f* *fp dolce*

p *più piano* *pp* *cresc.* *tr* *f* *fp*

p *più piano* *pp* *cresc.* *tr* *f* *fp*

p *più piano* *pp* *cresc.* *tr* *f* *fp*

352

non legato

non legato

359

366

pp *(pp)*

pp *pp*

pp *pp*

pp *pp*

373

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

col punto d'arco

cresc. poco a poco

col punto d'arco

380

col punto d'arco più cresc.

col punto d'arco più cresc.

(più cresc.)

f

f

f

f

387

dim.

p

più piano

pp

dim.

p

più piano

pp

dim.

p

più piano

pp

dim.

(p)

più piano

pp

395

cresc.

tr

f

ff

cresc.

tr

f

p

ff

cresc.

tr

f

p

ff

cresc.

tr

f

ff

Ab

BEMERKUNGEN

V1, V2 = Violine 1, 2; Va = Viola; Vc = Violoncello; P.-Nr. = Platten-Nummer; T = Takt(e)

Der hier vorgelegte Notentext basiert grundsätzlich auf Beethovens eigenhändiger Partitur (A), bezieht aber Korrekturen oder Zusätze in der Abschrift B (in Einzelfällen auch in C) mit ein, wenn sie auf Grund des kritischen Vergleichs als authentisch gelten können. Über Beschaffenheit und Editions-wert aller relevanten Quellen informiert ausführlich der Kritische Bericht des Bandes VI/5 (Streichquartette III) der Neuen Gesamtausgabe der Werke Beethovens (NGA). Der nachfolgende Auszug aus dem wesentlich umfassenderen Lesartenverzeichnis im Gesamtband bezieht sich vorrangig auf nicht eindeutig überlieferte oder problematische Stellen, deren Kenntnis und Beurteilung für die Praxis der Wiedergabe von Bedeutung ist.



Quellenübersicht und Abkürzungen

- A Autographie Partitur. Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung, Signatur: Mendelssohn-Stiftung II
- B Überprüfte Abschrift der Stimmen für den Verlag Schlesinger in Paris, Privatbesitz
- C Überprüfte Abschrift der Stimmen für Fürst Galitzin, Bonn, Beethoven-Haus, Signatur: BH 91
- D Pariser Originalausgabe der Stimmen, Maurice Schlesinger, P.-Nr. M.S. 575
- E Berliner Originalausgabe der Stimmen, Ad. Mt. Schlesinger, P.-Nr. S. 1443
- F Berliner Originalausgabe der Partitur, Ad. Mt. Schlesinger, P.-Nr. S. 1447
- X Abschrift der Partitur für den Verlag Schlesinger in Berlin, verschollen

BGA Als wichtige ergänzende Quelle diente außerdem ein Brief Beethovens an den Quartett-Sekundarius Karl Holz mit wichtigen Kommentaren zu der Stimmenabschrift B (Ludwig van Beethoven, Briefwechsel Gesamtausgabe, Bd. 6, Nr. 2032)

NGA Neue Gesamtausgabe *Beethoven. Werke*, Beethoven-Archiv Bonn

I Assai sostenuto - Allegro

94 V2: Beethoven hat die 1. Note in B sonderbarerweise als  korrigiert, in V1 aber (ebenso wie Va, Vc in T 92) als  belassen.

97 Vc: Die erste Note lautet in A und den davon abhängigen Quellen (B–D) eindeutig G. Dieselbe Lesart bietet auch der briefliche Kommentar zur Abschrift B (BGA 2032) in einer Notierung der T 97–98 in zwei Systemen. Somit spräche philologisch alles für den Zusammenklang $G/f/a^1/a^2$, der allerdings in diesem Kontext harmonisch kaum zu begründen ist. Der Berliner Partiturdruk (F) und die gleichzeitige Stimmenausgabe (E) notieren (analog zu T 98) ein F. Da beide höchstwahrscheinlich auf der von Beethoven überprüften, verschollenen Partiturabschrift (X) basieren, ist zu vermuten, dass diese klanglich überzeugendere Lesart auf eine nachträgliche Konjekture des Komponisten zurückgeht, der sich NGA anschließt (siehe auch die Anmerkung zu T 246 V1).

192 Va: Beethovens Ergänzung eines *f* zur letzten Note in B weder in den übrigen Stimmen noch in den anderen relevanten Quellen.

219 V1: c^3 in allen Quellen; zahlreiche praktische Ausgaben notieren *cis*³.

231 Va: \sharp vor zweitletzter Note in A–F; wegen des eindeutigen Dur-Moll-Wechsels in T 230–231 (vgl. VI und Vc) in c geändert.

246 VI: 3. und 4. Note in A zunächst als g^3 und a^3 notiert; so auch in B–D. Beethoven hat den Schreibfehler (je eine Hilfslinie zu viel) offensichtlich nachträglich entdeckt, in Tonbuchstaben-Beischrift in e^3 und f^3 verbessert und durch die Randbemerkung + *Berlin* wohl auf eine Korrekturmöglichkeit in X für F hingewiesen. Dort wurde die Stelle aber als g^3 und f^3 fehlgedeutet und so von allen neueren Ausgaben übernommen.

246 Vc: In B hat Beethoven zur zweiten Takthälfte ein \gg nachgetragen. Vermutlich handelt es sich um eine Verwechslung mit T 242, denn innerhalb des Crescendo-Vorgangs sämtlicher Instrumente ergibt ein einzelnes \gg keinen Sinn.

260 Vc: Im Autograph steht als erste Viertelnote zweifelsfrei ein G. In Quelle B zu A korrigiert und mit deutscher und französischer Buchstabenbeischrift (*a* und *la*) abgesichert. Quelle C hat ebenfalls A (möglicherweise aus G korrigiert). Der Befund zeigt: Beim Durchspielen des Quartetts aus dem Stimmensatz B wurde die betreffende Note – sicher nicht ohne Einwilligung Beethovens – analog T 258 geändert. Von B aus ging die korrigierte Version auch in die Abschrift C über. Bei der Vorbereitung zum Erstdruck D im Pariser Verlag Schlesinger erhielt Quelle B als Stichvorlage zur Sicherheit noch die französische Tonbezeichnung *la*. Sämtliche älteren Ausgaben enthalten die geänderte Lesart, auch der Berliner Partiturdruk F, der ja vermutlich auf X zurückgeht. Obwohl die Viertelnote G als reizvolle Variante von T 258 zu rechtfertigen wäre, weist die gesamte Quellsituation doch eher auf eine vom Komponisten autorisierte Korrektur, denn eine spätere eigenmächtige Veränderung durch andere erscheint nach aller Erfahrung äußerst unwahrscheinlich.

II Allegro ma non tanto

70 Va: A notiert die 1. Note ohne Vorzeichen, in B und C ist \sharp vorangestellt; c erscheint jedoch mit der hier herrschenden A-dur-Tonalität unvereinbar.

71, 73, 75, 88, 90 V2: Kopist hat hier zusätzliche Schwellzeichen $\ll \gg$ notiert, wohl in irrtümlicher Angleichung an die anders strukturierte Motivik der VI.

209, 213 Va, Vc: Jeweils 1. Viertel in A von Beethoven anscheinend mit voller Absicht ohne Staccatozeichen notiert. In B hat der Kopist im Vc die entsprechenden Staccatostriche wohl eher mechanisch ergänzt.


221, 222 V2: In A und B ein Legatobogen über 8 ♩ , hier an die Parallelstellen angeglichen.



III Molto adagio

2 Vc: Legatobogen weist in A über die 2. Note hinaus und ist in B bis zur 3. Note durchgezogen; erste Halbe der „Choralzeilen“ sonst allerdings nie an die vorausgehenden Viertel gebunden (siehe T 8, 14, 20, 26).

67 Vc: 4. Note in A ohne Vorzeichen. In B hat Beethoven – in Verwechslung mit T 68? – durch Einfügen eines \sharp vor der 4. Note diese und damit auch die 6. Note zum *cis* erhöht, was in Entsprechung zu T 151 nicht sinnvoll erscheint.

145 Va: Positionierung der Spielanweisung *arco* lässt unterschiedliche Deutungen zu. In A wohl mehr auf die nachschlagenden Noten zu beziehen, in B und C eher der 1. Note zuzuordnen. NGA folgt A, schließt aber Alternativlösung nicht aus.

169–206: Bindungen der Gegenstimmen-Motivik zum Cantus firmus in A nicht immer eindeutig. Als maßgeblich gilt die Anweisung Beethovens in BGA 2032: *die bindungen gerade So wie sie jetzt stehen, es ist nicht gleich[ültig] ob so*  oder

so  *im adagio vielmehr So* 

203 Va: Untere Note der 3. Zählzeit könnte in A auch als *f* gelesen werden (flüchtige Korrektur aus *f* in *g*?). B hat eindeutig *g*.

IV Alla marcia, assai vivace

1 V1: Ein Staccatostrich unter der 1. Note in A, der weder an den zahlreichen analogen Stellen noch in anderen Quellen erscheint, wurde nicht in NGA übernommen.

13, 15 Va, Vc: Legatobogen in A möglicherweise bis zur vorletzten Note, siehe aber die analogen Takte 1, 3 und entsprechende.


17 Va: Staccatozeichen in A, B unter der letzten Note; in NGA nicht übernommen, weil singulär und im Kontext nicht sinnvoll.

VI Allegro appassionato

20 Vc: Unklare Notierung in A:



Möglicherweise lau-

tete 1. Fassung:  wie die Vari-

ante der Va in T 185. Vermutlich hat Beethoven dann aber bei der Änderung der Stelle in die Lesart der T 28, 109, 117

versäumt, das $\frac{1}{2}$ vor der 2. Note zu tilgen. Der Kopist von B deutet die Stelle jedenfalls in diesem Sinne (wie auch NGA).

74 Vc: Vereinzelt *f* zur 4. Note in A, B widerspricht dem generell durch *sempre ff* geforderten Lautstärkegrad und wird daher in NGA nicht berücksichtigt.

92, 93: Dynamische Bezeichnung wechselt bei V2 und Va (in T 93 auch im Vc) im Gegensatz zur ursprünglichen Fassung dieses Satzmodells (T 3 ff.) ohne ersichtlichen Grund von \ll zu \gg . Der Kopist der Stimmen (B) hat darauf unterschiedlich reagiert. In V2 sind beide Takte an die Standardversion angeglichen, die Va-Stimme behält die abweichende Fassung \gg ohne Beanstandung durch den korrekturlesenden Komponisten bei. Die Vc-Stimme hat Beethoven aber deutlich im Sinne der Standardversion korrigiert. NGA bezieht sich darauf auch für die übrigen Stimmen.

375 Va: Bogen von 1. zu 2. Note in B wohl Fehldeutung einer Korrektur in A.

396/397: Legatobogen in A reicht in Va deutlich, in Vc andeutungsweise über den Taktstrich. NGA richtet sich nach der analogen Stelle T 347/348.

Bonn, Frühjahr 2002

Emil Platen

COMMENTS

vn 1, vn 2 = violins 1 and 2; *va* = viola; *vc* = violoncello; *p.no.* = plate number; *M* = measure(s)

The musical text presented here is principally based on Beethoven's autograph score (A), but it incorporates corrections or additions from copy B (and in some case C) whenever a text-critical comparison reveals that they bear the composer's sanction. The physical characteristics and the editorial

value of all relevant sources are discussed in depth in the critical report to the third volume of string quartets in the New Beethoven Complete Edition (*Beethoven Werke*, volume vi/5). The excerpt below is taken from the considerably more comprehensive list of alternative readings in that volume and

relates primarily to ambiguous or problematic passages which performers may wish to know and evaluate for their interpretations.

List of Sources and Key to Abbreviations

- A Autograph score; Music Department, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, shelf mark: Mendelssohn-Stiftung II.
- B Corrected copyist's manuscript in parts for the publisher Schlesinger in Paris; private collection.
- C Corrected copyist's manuscript in parts for Prince Galitzin; Bonn, Beethoven House, shelf mark: BH 91.
- D Original Paris edition in parts, published by Maurice Schlesinger, p.no. M.S. 575.
- E Original Berlin edition in parts, published by Ad. Mt. Schlesinger, p.no. S. 1443.
- F Original Berlin edition in score, published by Ad. Mt. Schlesinger, p.no. S. 1447.
- X Copyist's manuscript of score for the publisher Schlesinger in Berlin; lost.

BGA The most important supplementary source is a letter written by Beethoven to the quartet's second violinist, Karl Holz, with comments on copy B (letter no. 2032 in Ludwig van Beethoven: *Briefwechsel Gesamtausgabe*, vol. vi).

NGA New complete edition of Beethoven's works, Beethoven Archive, Bonn.

I Assai sostenuto - Allegro

- 94 vn 2: Oddly, Beethoven corrected note 1 to ♩ in B but left it as ♩ in vn 1 (same in va and vc in M 92).
- 97 vc: A and the sources dependent on it (B–D) clearly give the first note as *G*. This reading is also substantiated by Beethoven's letter on source B (BGA 2032), in

which M 97–98 are written out on two staves. In this light, the text-critical evidence suggests the chord $G/f/a^1/a^2$, which, however, is hard to justify in the harmonic context. The Berlin printed score (F) and the simultaneous edition in parts (E) give *F* by analogy with M 98. Since both prints were, in all likelihood, based on the lost manuscript score vetted by Beethoven (X), it is safe to assume that this musically more convincing reading derives from a later correction by the composer, and as such it was adopted by NGA (see also the comment on M 246 vn 1).

192 va: Beethoven's additional *f* on the final note in source B is missing in the other parts and in all other relevant sources.

219 vn 1: c^3 in all sources; many performing editions give $c\sharp^3$.

231 va: \sharp on penultimate note in A–F; changed to *c* due to obvious major-minor modulation in M 230–231 (see vn 1 and vc).

246 vn 1: A initially gave notes 3 and 4 as g^3 and a^3 , as do B–D. At some later point Beethoven evidently discovered his error (one superfluous ledger line on each pitch), corrected the pitches to e^3 and f^3 using letter notation, and added the marginal comment + *Berlin*, probably referring to the possibility of a correction in X to F. However, F misconstrued them as g^3 and f^3 , in which form they entered all modern editions.

246 vc: Beethoven later placed > beneath the second half of bar in B. Presumably he mistook this bar for M 242, since a single > is meaningless in a passage of crescendo for all instruments.

260 vc: A distinctly gives first ♩ as *G*. Corrected in source B to *A* and restated in German and French letter notation (*a* and *la*). Source C also reads *A* (possibly corrected from *G*). These findings imply that when the quartet was played through from copy B the note in question – surely with Beethoven's agreement – was altered by analogy with M 258. From

B the corrected version then entered C. While D was being prepared for publication (with B as engraver's copy), the pitch notation *la* was added to B as a precaution. All earlier editions contain the altered reading, even the Berlin score F, which presumably derives from X. Although the quarter-note *G* might be justified as an attractive variant to M 258, the entire source situation suggests a correction sanctioned by the composer. In our experience it is extremely unlikely to be a later alteration by someone else.

II Allegro ma non tanto

70 va: A lacks an accidental on note 1, while B and C have a preceding \sharp ; however, *c* seems incompatible with the passage's predominant key of A major.

71, 73, 75, 88, 90 vn 2: The copyist placed extra sets of \diamond in these bars; probably a misguided attempt to adapt them to the conflicting motivic structure of vn 1.

209, 213 va, vc: Beethoven to all appearances deliberately omitted the staccato mark on beat 1 in A. The copyist added the corresponding staccato strokes to vc in B, probably from force of habit.

221, 222 vn 2: A and B place slur over eight ♪ ; changed for consistency with parallel passages.


III Molto adagio



2 vc: Slur drawn beyond note 2 in A and extended to note 3 in B. However, the first half-note of the "hymn lines" is otherwise never slurred with the preceding quarter-note (see M 8, 14, 20, 26).

67 vc: Note 4 lacks accidental in A. In B Beethoven, perhaps mistaking this bar for M 68, added a \sharp on note 4 and thereby raised this note and note 6 to *c* \sharp , which seems pointless in view of M 151.

145 va: The placement of the *arco* mark may be interpreted in several ways. In A it

probably refers to the offbeat notes, while B and C seem to assign it to note 1. NGA follows A, but does not preclude the possibility of the alternative solution.

169–206: The slurring of the motifs in the counter-melody to the cantus firmus is not always clear in A. Beethoven's instructions in BGA 2032 are definitive: "The slurs should remain exactly as they are now.  is not the same thing as

. On the contrary, in the Adagio they should read ."

208 va: Lower note on beat 3 possibly *f* in A (hasty correction from *f* to *g*?). B clearly reads *g*.

IV Alla marcia, assai vivace

1 vn 1: A has staccato stroke beneath note 1; missing in the many analogous passages and in all other sources, and hence omitted from NGA.

13, 15 va, vc: Slur may extend to penultimate note in A; however, see analogous bars 1 and 2 and similar passages.


17 va: Staccato mark beneath final note in A and B; omitted from NGA because its occurrence is unique and meaningless in context.

VI Allegro appassionato

20 vc: Notation ambiguous in A:



First version may

have read:  as in variant of va

in M 185. Presumably Beethoven neglected to delete the \sharp on note 2 when altering the passage to the reading given in M 28, 109 and 117. Whatever the case, this is how the copyist interpreted the passage, as does NGA.

74 vc: The isolated *f* on note 4 in A and B contradicts the general dynamic level indicated by *sempre ff* and was consequently omitted in NGA.

92, 93: Unlike the original version of this pattern (M 3 ff.), the dynamic marks in vn 2 and va (also vc in M 93) change for no apparent reason from \ll to \gg . The copyist of the parts reacted in different ways. In vn 2 the two bars are changed to conform with the standard version while va retains the conflicting \gg with no objection from the composer at the proofreading stage. However, Beet-

hoven clearly corrected vc to read as in the standard version. NGA refers to this for the other parts as well.

375 va: The corrected copyist's manuscript in parts (B) slurs notes 1–2, probably misinterpreting correction in the autograph score (A).

396–397: A clearly extends slur beyond bar line in va and possibly also in vc. NGA follows analogous passage in M 347–348.

Bonn, spring 2002
Emil Platen