

PAT. 1941

C. SO CANALGRANDE

717. 50

BEETHOVEN

STREICHTRIOS UND STREICHDUO

HERAUSGEgeben NACH EIGENSCHRIFTEN
EINER ABSCHRIFT UND ORIGINALAUSGABEN VON
EMIL PLATEN

100.1.	88.30
615646	43.15
Sonatina	47.15
661	68
Rc6	16 X
+ RAVWGST	105.15

VIOLA

LONDISKA	40
Capriccio	12
2. imp. o	50
Adagio	61
3. imp.	30.15
Francesca	73.45
Bisouska	62
Bohemian	54.32

G. HENLE VERLAG MÜNCHEN

ATRIUM	52
Rc6	18

INHALT

WoO = Werk ohne Opuszahl nach Kinsky-Halm: Thematisch-Bibliographisches Verzeichnis aller vollendeten Werke Ludwig van Beethovens, München 1955

STREICHTRIO

Opus 3

Allegro con brio

Violine
Viola
Violoncello

f *p*

E-s-dur · E♭ major · miß majeur

Seite

4

SERENADE

Opus 8

Marcia

Allegro

Violine
Viola
Violoncello

f *p* *sf* *sfp*

D-dur · D major · ré majeur

Seite

18

DREI STREICHTRIOS

Opus 9

Nr. 1

Adagio

Violine
Viola
Violoncello

ff *sf* *pp* *p*

G-dur · G major · sol majeur

Opus 9 Nr. 1

Violine
Viola
Violoncello

p *cresc.* *fp*

c-moll · C minor · ut mineur

Nr. 3

Violine
Viola
Violoncello

pp >

D-dur · D major · ré majeur

Opus 9 Nr. 2

Violine
Violoncello

WoO 32

Es-dur · E♭ major · miß majeur

STREICHDUO

„Duett mit zwei obligaten Augengläsern“

VORWORT

Diese Stimmenausgabe beruht auf den textkritischen Untersuchungen der im gleichen Verlag erscheinenden neuen Gesamtausgabe der Werke Beethovens. Als Quellen dienten die Originalausgaben, für op. 3 außerdem noch das Autograph und eine Abschrift.

In den Notentext einbezogen ist ein „zweites Trio“ zum Scherzo des Streichtrios op. 9 Nr. 1, das in Beethovens Handschrift auf einem Einzelblatt erhalten ist. Es bleibt den Ausführenden überlassen, sich für eine Wiedergabe des Satzes mit einem oder mit zwei Trios zu entscheiden. Bei zwei Trios wäre der Satz in der ursprünglichen Form durchzuspielen, das „Trio IIIdo“ anzuschließen und der Scherzo-Teil „dal segno“ (ab T. 85) zu wiederholen. Eine andere Möglichkeit ist mitgeteilt im Vorwort zu Band VI, 6 der Gesamtausgabe,

das auch ausführlichere Angaben zu den Quellen und Editionsgrundsätzen enthält.

Das Duo für Viola und Violoncello (WoO 32) ist nur als eigenschriftlicher Entwurf überliefert. Der Kopfsatz und das Menuett dieses ursprünglich wohl drei- oder vieräugig geplanten Duets sind vollständig niedergeschrieben, doch fehlt die Ausarbeitung in bezug auf Artikulation und dynamische Bezeichnung, die der Ausführung durch die Spieler überlassen bleiben muß.

Die Bezeichnung „calando“ hat in Beethovens frühen Werken wechselnde Bedeutung. Aus dem musikalischen Zusammenhang lässt sich jedoch jeweils mit ziemlicher Sicherheit schließen, ob ein allmähliches Nachlassen der Lautstärke oder eine Beruhigung des Tempos oder eine Verbindung von beidem gemeint ist.

PREFACE

This parts-edition is based on the critical investigations of the new edition of the Complete Works of Beethoven, also published by G. Henle. The original editions served as sources for the String-Trios; in addition, the autograph as well as a copy were utilized for the Trios op. 3.

A “2nd trio section” is interpolated in the scherzo movement of the String-Trio, op. 9 No. 1. This has been preserved on a single sheet in Beethoven’s own handwriting. It is the performers’ decision whether to play the movement with one or with two trios. In the latter case, the movement would be played through in its original form, the “trio IIIdo” attached at the end, and the scherzo repeated “dal segno” (from meas. 85). Another possibility is described in the Preface to Volume VI/6 of

the Complete Works, which also contains more detailed information on the sources and the edition’s principles.

The Duo for Viola and Cello (WoO 32) is transmitted only in an autograph sketch. The first movement and the minuet of this duet, presumably planned originally for three or four movements, are fully written out. They lack completeness, however, in that the articulation and dynamic indications are missing. The interpretation must be left up to the performers.

The indication “calando” has varying meanings in Beethoven’s early works. However, conclusions can be drawn rather safely from the musical context, whether a gradual diminution of volume, or slackening of tempo, or a combination of both is intended.

PRÉFACE

Cette édition des parties instrumentales est fondée sur les recherches relatives au texte qui ont été à l’origine de la nouvelle édition des œuvres complètes de Beethoven, par le même Editeur. En ce qui concerne les trios à cordes, on a eu recours, en tant que sources, aux éditions originales, et pour l’opus 3, en outre, à l’autographe ainsi qu’à une copie autorisée par Beethoven.

Dans le texte musical figure également un «2ème trio» au scherzo du Trio à cordes op. 9, no. 1, qui a été conservé comme autographe de Beethoven, sur une feuille séparée. Les exécutants peuvent alors choisir entre les versions à un ou à deux trios. Dans le dernier cas, on jouerait le mouvement sous sa forme habituelle, en le faisant suivre du «trio second», puis en répétant la partie du Scherzo «dal segno» (à partie de mes. 85). Une autre solution est proposée dans la Préface du

volume VI/6 de l’édition complète, qui renferme aussi des indications plus détaillées concernant les sources et les principes de base de cette édition.

Le Duo pour alto et violoncelle (WoO 32) ne nous est parvenu que comme esquisse manuscrite. Le mouvement de début et le menuet de ce Duo, prévu certainement à l’origine pour comporter 3 ou 4 mouvements, sont écrits en entier, bien qu’il y manque les indications touchant les nuances et le détail du phrasé, laissant ainsi aux exécutants le soin de l’interprétation.

L’expression «calando» possède dans les œuvres de jeunesse de Beethoven des significations souvent différentes. En relation avec le caractère général musical, il est possible d’en résulter, avec une assez grande certitude, s’il s’agit d’un diminuendo progressif ou d’un ralentissement du mouvement.

STREICHTRIO

Viola

Allegro con brio

Es-dur

Opus 3

Handwritten musical score for Viola in Es-dur, Opus 3. The score consists of ten staves of music with various dynamics and markings. Handwritten annotations include 'V' and 'B' at measure 27, '(s)f' at measure 59, and 'pp' and 'Nr. 513' at measure 64.

Measure 1: *f*, *p*, *f*, *p*

Measure 8: *(p)*

Measure 15: *sf*, *sf*

Measure 21: *f*, *p*, *(f)*, *(p)*, *pp*, *(f)*

Measure 36: *(s)f*

Measure 48: *p*

Measure 54:

Measure 59: *(s)f*

Measure 64: *pp*, *Nr. 513*

Viola

5

72

78

83

88

96

103

112

119

124

129

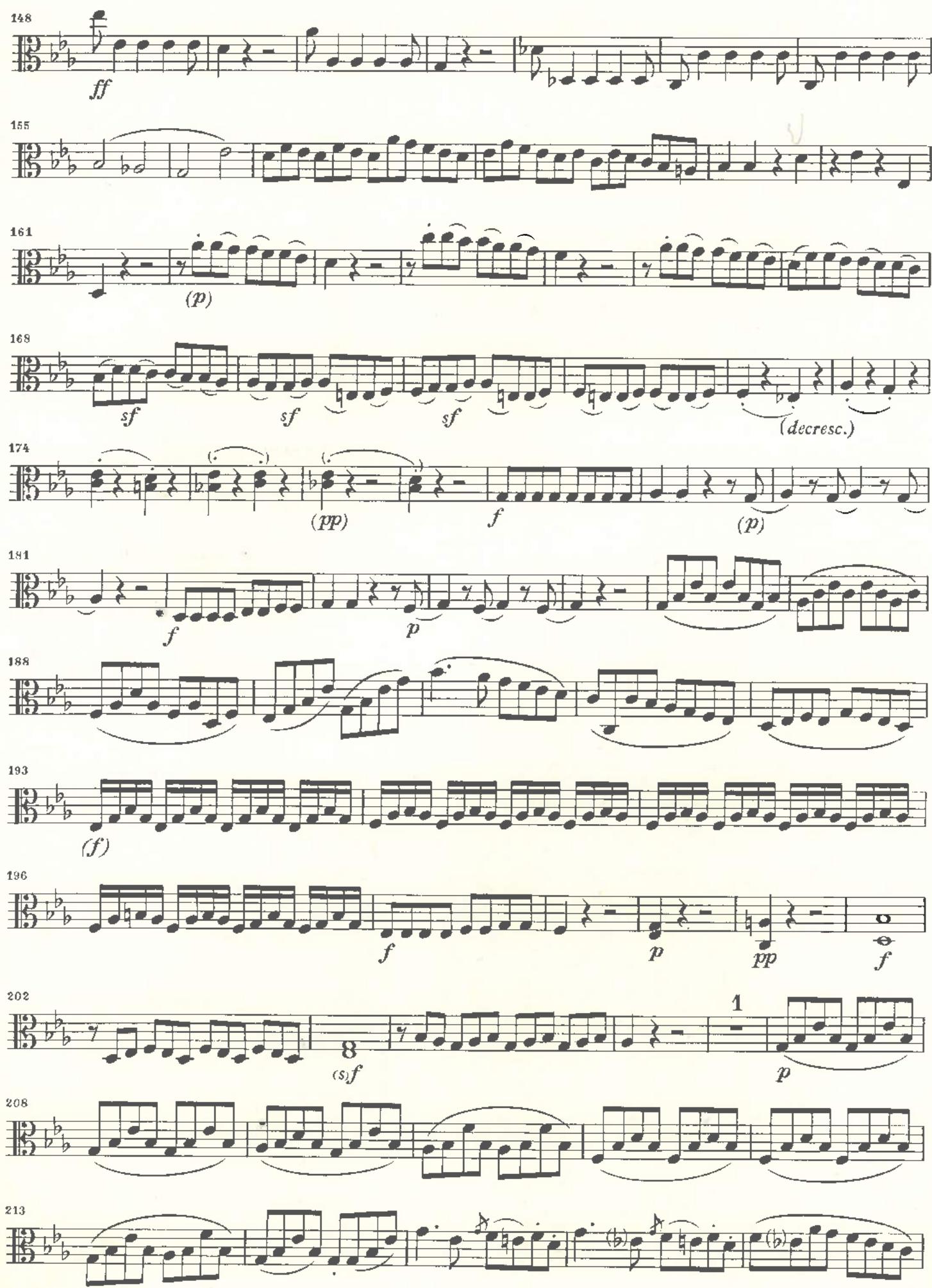
135

141

*) Kursive Fingersatzziffern stammen aus den Quellen.

*) Fingerings in italics stem from the sources.

*) Les doigtés en italique proviennent des sources.

148 

Viola

7

218

218 (p) (p)

224

229 sf

235 No v. 1 B pp cresc. (-)

243 sf sf sf sf f

248 p

253 sf sf sf sf sf sf

260 sf (sf) sf (f) (pp) (f)

267 pp

274 sf sf sf sf f p 1 2

281 3 4 (p)

288 pp ff

This block contains musical staves for the Viola part, numbered 218 through 288. The music consists of mostly eighth-note patterns. Measure 229 features a dynamic marking 'sf' (sforzando). Measure 235 has handwritten markings 'No v. 1 B' above the staff and 'pp' below it, followed by 'cresc. (-)'. Measures 243 and 253 show a sequence of dynamics: 'sf', 'sf', 'sf', 'sf', 'f' in measure 243, and 'sf', 'sf', 'sf', 'sf', 'sf', 'sf' in measure 253. Measure 260 includes dynamics 'sf (sf)', 'sf (f)', '(pp)', and '(f)'. Measure 274 starts with a dynamic 'p' and includes a performance instruction '1 2'. Measure 281 includes a dynamic '3 4'. Measure 288 ends with a dynamic 'ff' (fortissimo).

Andante

Viola

Viol.

10 (staccato)

18 <> 1 <>

29

36 p tr tr <> tr tr

43

49 Viol. <> p

56 pp <> pp sf sf

64 sf sf 1. 1 (p)

68 2. 1

75 (f) sf sf p

82 f f p

Viola

9

90

97 (sfp)

107

115 sf sf sf sf

122 sf sf

129 p

136 tr tr

142 tr tr

149

154 p pp

162 pp sf sf sf sf

169 pizz. pp

This block contains musical staves for the Viola part, numbered 90 through 169. The music consists of continuous sixteenth-note patterns. Measure 90 starts with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. Measures 97 and 107 show eighth-note pairs with grace notes. Measures 115, 122, and 129 feature sustained notes with sixteenth-note patterns. Measures 136, 142, and 149 show eighth-note pairs with grace notes. Measures 154 and 162 include dynamic markings like 'p' and 'pp'. Measure 169 concludes with a 'pizz.' instruction.

Menuetto
Allegretto

1
Viol.

9
(f) *sf* *sf* *p*

18
(*f* *sf* *sf* *sf*) *p*

26 **Trio**
sempre dolce

32

38
sfp

45

51

57

64

Menuetto da capo e poi Coda

Coda

70
p

79
Vc. *(p)*

Mp *pp*

Viola

11

Adagio

dolce piano

6

12

18

23

28

31

36

40

43

49

53

Viol.

espressivo

The musical score for Viola, page 11, begins with a section marked "Adagio" and "dolce piano". The first staff starts with a sixteenth-note pattern. Subsequent staves show various melodic and harmonic progressions, including a section starting at measure 18 with a dynamic of *p*. Measures 23 through 28 feature a continuous eighth-note pattern. Measure 31 includes a dynamic of *p* and a first ending (1). Measures 36 through 40 show a rhythmic pattern with counts 2, 3, and 4. Measure 43 features a dynamic of *f* and a section for "Viol.". Measures 49 and 53 include dynamics of *sf* and *(sf sf)*, and a performance instruction of "*<sf(>* <*sf(>*)". The score concludes with an "espressivo" marking.

12

Viola

60

65

(p)

71

p p

75

79

83

(mf)

87

91 1 2 3

96 4

99 2 Viol.

f <>

105 p

109 sf sf sf sf <> sf ff pp (p)

Viola

13

116

121

126

dolce

134

(pp) <> >- (rinf.)p (pp)

Menuetto

~~Moderato~~

6

12

19

25

No PAC.

Minore

43

Viol.

57

1

pp

pp

Menuetto da capo

Finale
Allegro

Viola

Viol.

10 *sfp*

16 *fp*

24 *p*

35 *v* *v* *v*

41

51 *Viol.* *1* *rinf.* *2* *rinf.*

63

74 *RINF* *f*

85 *3* *1* *2* *4* *(p)*

94 *f* *pp* *1* *(p)*

110 *3* *(s)f*

122

122 ff

123 sf sf sf (f)

124 sf sf sf

125 sf sf sf

126 (sf sf sf

127 sf sf sf

128 sf sf sf

129 sf sf sf

130 sf sf sf

131 sf sf sf

132 sf sf sf

133 sf sf sf

134 sf sf sf

135 sf sf sf

136 sf sf sf

137 sf sf sf

138 sf sf sf

139 sf sf sf

140 sf sf sf

141 sf sf sf

142 sf sf sf f

143 sf sf sf

144 sf sf sf

145 sf sf sf

146 sf sf sf

147 sf sf sf

148 sf sf sf

149 sf sf sf

150 sf sf sf sf

151 sf sf sf sf

152 sf sf sf sf

153 sf sf sf sf

154 sf sf sf sf

155 sf sf sf sf

156 sf sf sf sf

157 sf sf sf sf

158 sf sf sf sf

159 sf sf sf sf sf

160 sf sf sf sf sf

161 sf sf sf sf sf

162 sf sf sf sf sf

163 sf sf sf sf sf

164 sf sf sf sf sf

165 sf sf sf sf sf

166 sf sf sf sf sf

167 sf sf sf sf sf

168 sf sf sf sf sf P

169 sf sf sf sf sf

170 sf sf sf sf sf

171 sf sf sf sf sf

172 sf sf sf sf sf

173 sf sf sf sf sf

174 sf sf sf sf sf

175 sf sf sf sf sf

176 sf sf sf sf sf

177 sf sf sf sf sf

178 sf sf sf sf sf

179 sf sf sf sf sf

180 sf sf sf sf sf

181 sf sf sf sf sf

182 sf sf sf sf sf

183 sf sf sf sf sf

184 sf sf sf sf sf

185 sf sf sf sf sf

186 sf sf sf sf sf

187 sf sf sf sf sf

188 sf sf sf sf sf

189 sf sf sf sf sf

190 sf sf sf sf sf

191 sf sf sf sf sf

192 sf sf sf sf sf

193 sf sf sf sf sf

194 sf sf sf sf sf

195 sf sf sf sf sf

196 sf sf sf sf sf

197 sf sf sf sf sf

198 sf sf sf sf sf

199 sf sf sf sf sf

200 sf sf sf sf sf

201 sf sf sf sf sf

202 sf sf sf sf sf

203 sf sf sf sf sf

204 sf sf sf sf sf

205 sf sf sf sf sf

206 sf sf sf sf sf

207 sf sf sf sf sf

208 sf sf sf sf sf

209 sf sf sf sf sf

210 sf sf sf sf sf

211 sf sf sf sf sf

212 sf sf sf sf sf

213 sf sf sf sf sf

214 sf sf sf sf sf

215 sf sf sf sf sf

216 sf sf sf sf sf

217 sf sf sf sf sf

218 sf sf sf sf sf

219 sf sf sf sf sf

220 sf sf sf sf sf

221 sf sf sf sf sf

222 sf sf sf sf sf

223 sf sf sf sf sf

224 sf sf sf sf sf

225 sf sf sf sf sf

226 sf sf sf sf sf

227 sf sf sf sf sf

241 *sf*

248 *p*

258 ³

268

274 ³

288 ²
rinf. *rinf.*

298 *p*

306 ¹ ⁴

314 *sf*

321 ³ *p*

333 *sf* *psf*

342 ² *rinf.*

353
353 13 2/4 *pp* *sf* *sf*
363 13 2/4 *sf* *pp*
373 13 2/4 1 *f* 1 *f*
382 13 2/4
387 13 2/4
392 13 2/4 *sf* *Viol.*
400 13 2/4 *p* *f*
409 13 2/4 *p*
419 13 2/4
429 13 2/4 *sf* *sf* *p* (*cresc.*)
439 13 2/4 *decel.* *pp* *p* *adagio*
448 13 2/4 *Tempo I* *f* *sf* *p* *ff*

SERENADE

Viola

D-dur

Marcia
Allegr

Opus 8

Marcia
Allegro

Opus 8

The score consists of 12 staves of handwritten musical notation for a single instrument, likely bassoon or cello. The key signature is B major (two sharps). The tempo is Allegro. The dynamics and performance instructions include:

- Measure 1: dynamic f.
- Measure 2: dynamic p.
- Measure 3: dynamic sf.
- Measure 4: dynamic sf.
- Measure 5: dynamic (sf).
- Measure 6: dynamic p.
- Measure 7: dynamic cresc.
- Measure 8: dynamic f.
- Measure 9: dynamic (fp).
- Measure 10: dynamic fp.
- Measure 11: dynamic cresc.
- Measure 12: dynamic ff.
- Measure 13: dynamic sf.
- Measure 14: dynamic p.
- Measure 15: dynamic cresc.
- Measure 16: dynamic fp.
- Measure 17: dynamic p.
- Measure 18: dynamic cresc.
- Measure 19: dynamic sf.
- Measure 20: dynamic sf.
- Measure 21: dynamic sf.
- Measure 22: dynamic (p).
- Measure 23: dynamic cresc.
- Measure 24: dynamic ff.
- Measure 25: dynamic pp.
- Measure 26: dynamic cresc.
- Measure 27: dynamic sf.
- Measure 28: dynamic cresc.
- Measure 29: dynamic ff.
- Measure 30: dynamic cresc.
- Measure 31: dynamic ff.
- Measure 32: dynamic ff.

Adagio

Adagio

GABEIN 78

p

7

f

liger

Handwritten musical score for Viola, page 19, featuring 11 staves of music. The score includes dynamic markings such as cresc., rinf., (p), sf, fp, ff, and slurs. Measure 11 starts with a forte dynamic. Measures 16 and 20 show dynamic changes from (cresc.) to (p) and then to cresc. and sf. Measure 25 begins with a piano dynamic (p). Measures 28 and 31 show dynamics from (p) to fp and then to fp. Measure 34 starts with ff. Measures 38 and 45 show dynamics from (cresc.) to sf and then to mp. Measure 48 ends with sfp. Measures 52 and 57 show dynamics from mp to cresc. and then to sf. Measure 61 ends with pp.

Menuetto

Viola

7

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75

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87

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105

111

117

123

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135

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171

177

183

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201

207

213

219

225

231

237

243

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255

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8053

805

Scherzo

Allegro molto

23 *mp*
Viol.

31 *f seco*

39 *1. 2.*
attacca

Adagio

47 *Tempo I*
p
cresc.

55 *Mf*

61 *Mf*
attacca

Allegro molto

69 *p*
sempre staccato

75 *f* *G.P.*

84 *ff* *sf* *N.B.D/N* *p*

Adagio

Tempo I

96 *(p)*

101 *sfp* *sfp* *pp* *colpita*

Allegretto alla Polacca

Viol.

1 Allegretto alla Polacca

Viol.

22

5

8

12

17

21

24

27

31

36

41

2

p

f

fp

fp

legg.

J.A.C.

p

f

fp

p

p

p

p

sf

Viola

23

48

51

66

63

66

69

72

75

78

81

84

1

ms. 60

pp

PR

ff

cresc.

Viola

68 3 Viol.

94

97 (f)

100 ff 2

107 più ritardando - - - G.P. - - - G.P. a tempo 2 (p) cresc. f

Thema con Variazioni

Andante quasi Allegretto

Andante quasi Allegretto

p dolce

9

< > sf (sf) cresc. f f(p) p

Var. I

Musical score for Variante 1, page 17, showing measures 17-20. The score consists of two staves. The top staff is in 3/4 time and the bottom staff is in 2/4 time. Measure 17 starts with a fermata over the first note of a sixteenth-note pattern. Measure 18 begins with a sixteenth-note pattern followed by a eighth-note followed by a sixteenth-note pattern. Measure 19 starts with a sixteenth-note pattern followed by a eighth-note followed by a sixteenth-note pattern. Measure 20 starts with a sixteenth-note pattern followed by a eighth-note followed by a sixteenth-note pattern.

A musical score page showing measures 15 and 16. The key signature is B major (two sharps). Measure 15 consists of six eighth-note pairs connected by slurs, with a fermata over the last pair. Measure 16 begins with a repeat sign and a double bar line, followed by a bass note, a treble note, and a bass note. The page number '22' is at the top left.

Viola

25

Var. II

33

37

42

45

Var. III

Minore

49

57

(p) sf p ff sf p V V V

Var. IV

65

69

72

76

cresc.

fp

attacca

GRA

26

Viola

Allegro

81



86



91



97



102



107



114

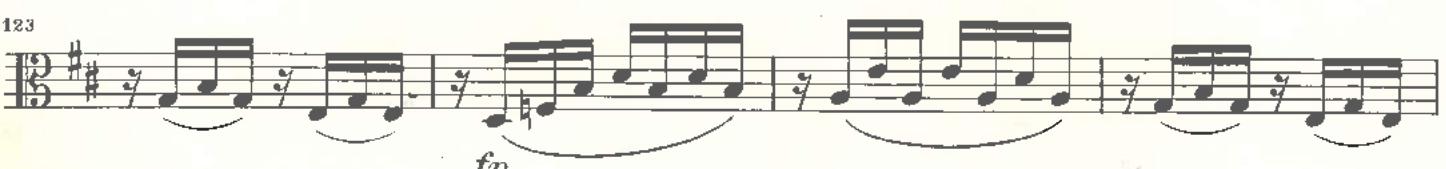


Tempo I

119



123



127



134

Viola

27



Marcia

Allegro



32



STREICHTRIO

G-dur

Viola

dem Grafen von Browne gewidmet

Adagio

Opus 9 Nr. 1

Handwritten musical score for Viola, Opus 9, No. 1, Adagio. The score consists of six staves of music. Staff 1 starts with dynamic ff, followed by sf. Staff 2 starts with pp. Staff 3 starts with a forte dynamic. Staff 4 starts with pp. Staff 5 starts with ff, followed by pp. Staff 6 starts with sf, followed by pp. Various performance markings like cresc., f, and accents are present.

Allegro con brio

Handwritten musical score for Viola, Opus 9, No. 1, Allegro con brio. The score consists of six staves of music. Staff 1 starts with ff, followed by sf. Staff 2 starts with ff, followed by p. Staff 3 starts with ff, followed by p. Staff 4 starts with ff, followed by f. Staff 5 starts with ff, followed by p. Staff 6 starts with ff, followed by p.

Viola

29

Handwritten musical score for Viola, page 29, featuring ten staves of music with various dynamics and performance instructions.

Measure 40: Crescendo (cresc.)

Measure 43: Dynamics: *p*, *f*

Measure 46: Dynamics: *ff*, *pp*

Measure 50: Dynamics: *pp*, *cresc.*, *p*

Measure 56: Dynamics: *pp*, *(pp)*, *pp*

Measure 61: Dynamics: *cresc.*, *p*, *pp*, *dolce*

Measure 66: Dynamics: *tr*, *cresc.*

Measure 70: Dynamics: *sf(p)*, *sf*, *sf*, *sf*, *pp*

Measure 78: Dynamics: *pp*, *(sf cresc.)*, *sf*, *sf*, *(sf)*, *P*, *pp*, *cresc.*

Measure 85: Dynamics: *sf*, *p*, *cresc.*

Measure 89: Dynamics: *f*, *f*

30

94



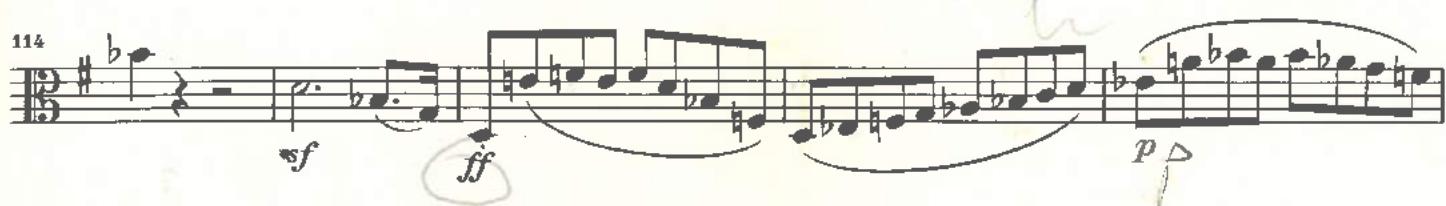
99



103



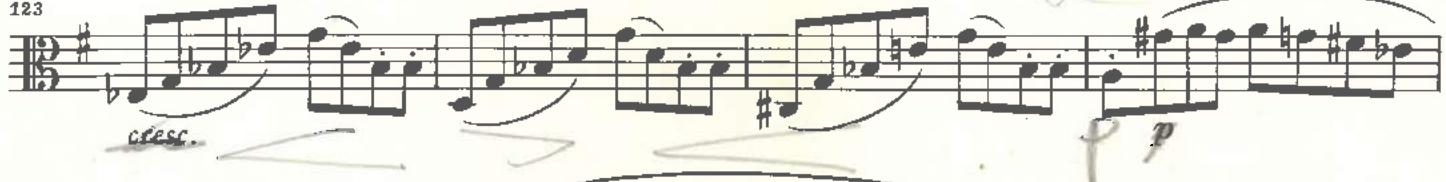
114



119



123



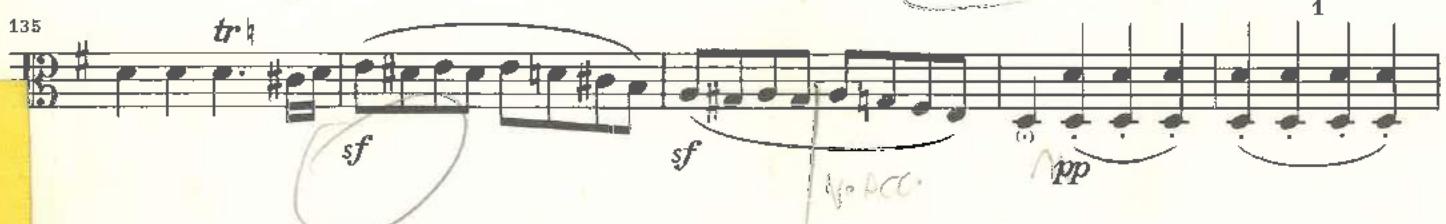
127



131



135



140
2 3 4 5 6 1

147 1 2 ff sf sf

157 ff p f

163 ff pp

168 pp cresc. p pp pp

174 pp cresc.

179 p pp dolce tr

184 cresc.

188 (sf) sf sf pp (pp) sf (cresc.)

197 sf sf sf pp cresc. sf p

This is a handwritten musical score for Viola, page 31. The score is organized into ten staves of music. The first staff begins with measure 140, featuring six eighth-note groups followed by a fermata and a repeat sign. The second staff starts at measure 147, with dynamic markings 'p', 'ff', 'sf', and 'sf'. The third staff begins at measure 157, with dynamic 'ff' and articulation 'p'. The fourth staff starts at measure 163, with dynamics 'ff' and 'pp'. The fifth staff begins at measure 168, with dynamics 'pp', 'cresc.', 'p', 'pp', and 'pp'. The sixth staff begins at measure 174, with dynamics 'pp' and 'cresc.'. The seventh staff begins at measure 179, with dynamics 'p' and 'pp', and includes a 'dolce' instruction and a 'tr' (trill) symbol. The eighth staff begins at measure 184, with a 'cresc.' instruction. The ninth staff begins at measure 188, with dynamics '(sf)', 'sf', 'sf', 'pp', '(pp)', and 'sf (cresc.)'. The tenth staff begins at measure 197, with dynamics 'sf', 'sf', 'sf', 'pp', 'cresc.', and 'sf p'. Handwritten markings include '1' and '2' above certain staves, and a large green arrow pointing to the right at the end of staff 184.

32

Viola

204 *p* cresc. *f*

208 *f* cresc. *ff*

Viol.

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

217 *fp* *p* *sp*

222 *sp*

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

234 *SRABITO ff*

Adagio, ma non tanto, e cantabile

p (3) (3) 3

7 (3) 3 3 *rinf.* > *pp* cresc.

13 (1) 3 3 *pp* 1

17 ten. 3 ten. 3 3 3 *(s)fp* *pp* *sf(p)* *pp* *sf* *fp*

23 3 3 3 *p* *sf* 3 3 3 *sf*

27

3 3 3
pp sfp pp sf pp

33

pp

39

rinf. cresc. ff

44

p cresc. sf p cresc. sf p Mf ff (p)

51

pp poco cresc. pp

56

(ten.) 3 (ten.) 3 3 3 3 3 3 p

63

sf 3 3 3 3 3 3 sf

67

p sfp pp sf pp cresc.

72

p cresc. p

76

p (cresc.) m p pp (cresc.) (s)f

82

p (cresc.) → (s)f p

87

pp

Scherzo
Allegro

Violin

Viol.

10

20

29

38

48

60

73

85

94

103

103

112

121

cresc.

f *sf* *sf* *p*

cresc. *sf*

Lio R.

Trio II^{do}*)

16

22

30

35

40

45

1. 2. 1 1 2 3 4 1

tr. *tr.* *tr.* *1* *2* *3*

f. *(p)*

staccato

) Zur Eingliederung des Trio II^{do} siehe Vorwort.) For the incorporation of Trio II^{do}, see preface.*) Pour l'incorporation du Trio II^{do} voir préface.

Viola

Presto

12 *p* staccato cresc.

8 dolce

13 *mp* *arc* *f* *f*

21 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

27 *sf* *sf* *sf* *sf* *(sf)*

32 *(sf)* *sf* *sf* *sf* *sf* *p*

37 *pp*

46 *p(p)*

54 *p* (*cresc.*) *pre arc*

58 *f*

Viola

37

62

p acc.

66

ff

p

70

ff

ff

74

1. 2.

ff

76

6(RA)

p

up

83

rinf.

89

rinf.

97

P

102

mp

P

109

sf

(sf)

P

sf

sf

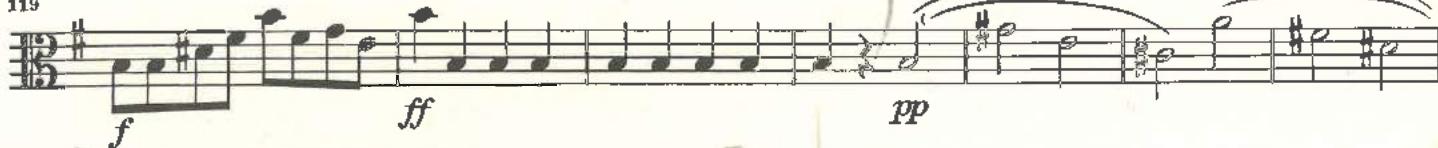
sf

sf

38

Viola

119



126

134

141

148

156

163

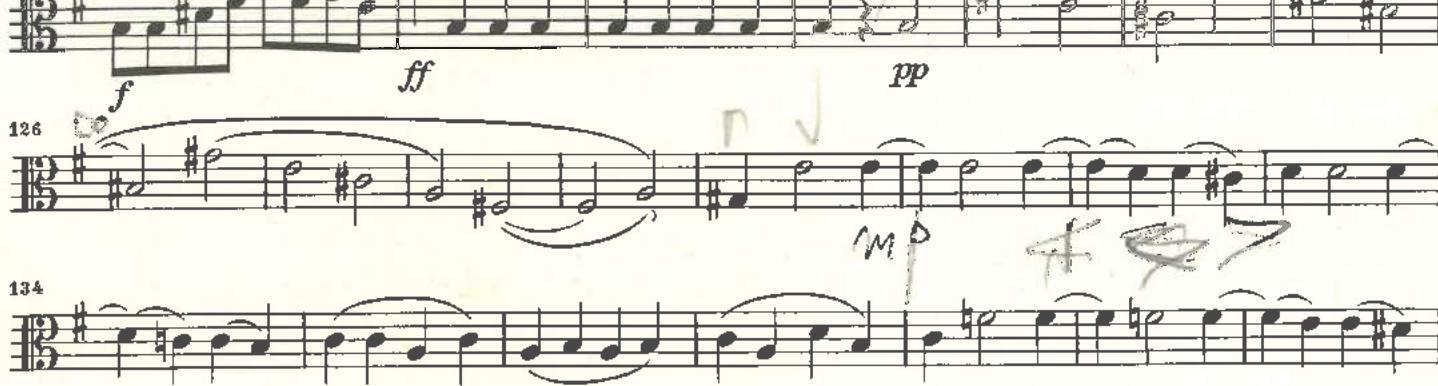
170

177

182

187

192



197
ff ff
204 Mf (sf) sf p
211 pp
220 (pp) rin. (pp)
229 p cresc. (sempre staccato)
234 f p cresc.
239 ff p cresc.
244 ff
249 ff pp
255
260 cresc.
265 f ff

STREICHTRIO

D-dur

Viola

Allegretto

dem Grafen von Browne gewidmet

Opus 9 Nr. 2

3

Viol.

The musical score for the Viola part of Streichtrio Opus 9, No. 2, Allegretto, D-dur, spans 12 staves. The score includes dynamic markings such as *p*, *pp*, *f*, *sf*, *cresc.*, *decresc.*, and *dolce*. Performance instructions like 'Viol.' and '3' are also present. The score begins with a section starting at measure 15, followed by measures 25, 30, 36, 43, 50, 59, 68, 76, and ends at measure 82. Measures 25, 30, 36, 43, 50, 59, 68, 76, and 82 each begin with a dynamic marking (*pp*, *p*, *sf*, *sfp*, *f*, *pp*, *sf*, *sf*, *sf*) and a measure number. Measures 25, 30, 36, 43, 50, 59, 68, 76, and 82 also contain crescendo and decrescendo markings. Measures 25, 30, 36, 43, 50, 59, 68, 76, and 82 also contain performance instructions like 'Viol.' and '3'. Measures 25, 30, 36, 43, 50, 59, 68, 76, and 82 also contain dynamic markings like *p*, *sf*, *sfp*, *(sf)p*, *f*, *pp*, *sf*, *sf*, *sf*.

J
Viola

87 (p) cresc. 233

93 sf ten. ten. ten.

101 de - cres - cen - da p

108 cresc. 2 3 f 1

115 mp pp p(p)

121 ff fp 1 2 3 4

129 3 1 2 3 4

136 Viol. 1

145 3 1 4 3 3

155 piano (sf) f

163 (p) 1 2 3 4 5 6

172 7 (pp) 8 Mfp 1 2 3 4 5 6 7

184 mfp 1 2 3 4 5 6 7 (pp)

192 1 3 3 cresc. sf p cresc.

CALDA

208 

217 (sf) (p)

222 sf (p)

227 (p) cresc. sf p cresc.

233 sf (sf) cresc. sf sf sf

240 sf sf sf sf cresc.

247 f decresc. p

254 2 3 4 5 6 7 8 9 pp

262 10 11 12 13 14 15 pp

270 cresc. fp cresc.

278 f

283 (p) cresc. sf

J Viola

43

288

(p) cresc. sf 212 p de cresc cen -

296 p cresc. ten. (ten.)

304 sf p cresc.

310 f pp 1 2 3 4

320 5 6 7 8 13 21 30 f

Andante quasi Allegretto

before

8

mp

cresc. f p <>

13

16

19

22

cresc. / ^p sf sf sf decresc.

26

p cresc. f p imp (de)cresc. 1

44

Viola

32 *p* <> *cresc.*

38 *f* *sf* *sf* > *(p)* *dolce*

42

46

50 *cresc.*

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

59 *p* *decresc.* *p* *f*

65 *(p)* <> *pp* *sf*

71 *sf* *ff* > *p* *pp* *pp*

78 *cresc.* *ff* *p*

83

87 *p* *pp*

Viola

45

Menuetto
Allegro

Viol.

allegro *p*

12 (cresc.) 1. 2. 3. *fp*

19 *sf* *sf* *fp* *B*

31 *cresc.* *fp* *sf*

40 1 *cresc.* *fp* *sf*

50 *sf* *sf* *p*

60 *cresc.* *sf* *Fifile*

69 Viol.

77 1 2 3 4 5 *pp* *pp*

85 *pp*

92 *pp* *pp*

100 *pp* *pp*

109 *decresc.* (pp) *Menuetto da capo,*
ma senza replica

Rondo
Allegro

Viola

46 Rondo
Allegro

Viola

8

15

22

31

37

42

52

59

66

72

77

Viola

47

83

90

98

109

116

123

130

139

145

151

158

164

TENUTO

172 *p* *fp* *fp*

182 *fp* *pp* *cresc.* *(pp)*

192 *sf* *p' sf* *sf* *sf* *sf*

202 *p sf* *sf* *sf* *sf*

210 *<>*

218 *pp(<>)* *f*

228 *f* *p*

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

242 *p*

251 *pp* *cresc.*

259 *sf* *f* *sf*

265 1 2 3

Viola

49

270

276

286

297

303

311

318

330

340

348

356

361

This image shows a handwritten musical score for a bassoon part, consisting of 15 staves of music. The score is written on a bass clef staff and includes several treble clef staves as well. The music spans from measure 270 to 361. Various dynamics are indicated throughout, such as *p*, *sf*, *cresc.*, *dolce*, *ff*, *fp*, *p*, *sf*, *sf*, *sf*, *sf*, *pp*, *sf*, *f*, *cresc.*, and *ff*. There are also numerous performance markings like slurs, grace notes, and dynamic swells. Some measures include rehearsal numbers (1, 2, 3) and specific performance instructions like "poco anim." and "f". The handwriting is in blue ink on white paper.

STREICHTRIO

c-moll

Viola

dem Grafen von Browne gewidmet

Allegro con spirito

Opus 9 Nr. 3

p cresc. *fp* *sf*

sf *f* *fp*

cresc. *(f) sf* *sf*

sf *sf* *p*

cresc.

p

cresc. *(p)*

p *sf* *sf*

(sf) *(sf)* *sf* *sf*

Viola

51

49 

52

120

Viola

f ff sf p

125

pp

129

133

p

136

cresc.

139

p sf

145

(p)

148

ff

151

ff

1

155

sf sf sf sf sf pp

159

p sf sf sf sf sf pp

Viola

53

166

171

177

182

187

193

198

203

208

213

219

Viola

Adagio con espressione

Viola

55

29

30

(sf) sf sf

32

(sf) sf sf sf sf sf ff p

34

(sf)

37

p sf sf

40

sf cresc.

42

(pp) sf sf (sf) sf sf (sf) cresc.

44

f >>> p pp

47

pp pp p

51

ad lib. pp sf > sf(=) pp

Scherzo

Viola

Allegro molto e vivace

Viol.

The score is handwritten on ten staves of five-line music paper. The key signature changes frequently, including B-flat major, A-flat major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The time signature also varies. The first staff starts with a forte dynamic (f) and a bass clef. The second staff begins with a piano dynamic (p) followed by a crescendo (cresc.). The third staff starts with a piano dynamic (p). The fourth staff starts with a forte dynamic (sf). The fifth staff starts with a forte dynamic (sf). The sixth staff starts with a forte dynamic (sf). The seventh staff starts with a forte dynamic (sf). The eighth staff starts with a forte dynamic (pp). The ninth staff starts with a forte dynamic (f). The tenth staff starts with a forte dynamic (mf).

Viola

50

56 *m p* (pp) (pp)

60 *f* *p* <> *f* (p) <>

68 (c) *cresc.*

72 *sf* *sf* *sf* *p*

77 *sf* *sf* *sf* *p* *Psf* *sf* *sf*

82 *sf* *sf* *sf* *ff* *sf* *sf* *sf* *sf*

87 *p* *ss*

91 *sf* *sf* *sf*

95 *de - - cres - - cen - - do* *pp*

58

Finale

Presto

Viol.

Viola

58

Presto

Viol.

Viola

6

12

21

31

38

43

46

50

53

Viola

59

Handwritten musical score for bassoon, page 2, measures 56-111. The score consists of ten staves of music with various dynamics and performance instructions.

Measure 56: Dynamics: (p), sf, cresc.

Measure 60: Dynamics: sf, ff, sf ~ p

Measure 67: Dynamics: de - - cres - -

Measure 73: Dynamics: cen - - - do pp, sf, sf

Measure 79: Dynamics: sf, ip, P

Measure 85: Dynamics: (p)

Measure 91: Dynamics: (p)

Measure 98: Dynamics: cresc.

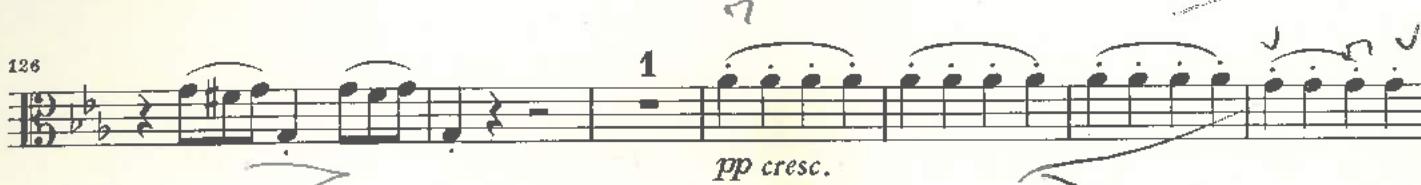
Measure 105: Dynamics: ff, sf, sf, sf, p

Measure 111: Dynamics: sf, f, f, f, p

Viola

117 

122 

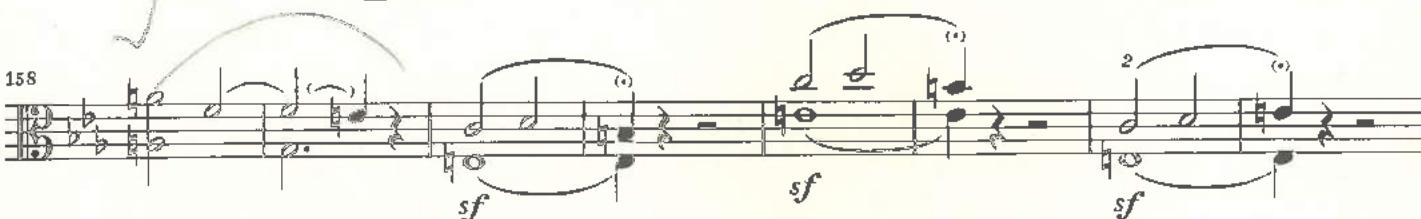
126 

133 

140 

145 

150 

158 

166 

175 

Viola

61

182

187

190

194

197

200

204

210

217

223

sf

sf

cresc.

p

sf

sf

sf

cresc.

ff

p

(sf) ff

p

de - - cres - -

- cen - - do

pp

STREICHDUO

„Duett mit zwei obligaten Augengläsern“

Viola

Es-dur

WoO 32

Handwritten musical score for Viola in Es-dur, WoO 32. The score consists of nine staves of music, numbered 6 through 47. The music features various rhythmic patterns, including sixteenth-note figures and sustained notes. There are several performance markings, such as dynamic changes (e.g., f, p), articulations (e.g., accents, slurs), and tempo indications (e.g., (tr)). Handwritten annotations include a large downward arrow at measure 22 and circled numbers '33' and '2' at the end of the score.

Viola

63

A handwritten musical score for Viola, page 63, featuring 14 staves of music numbered 51 to 97. The score is written in 13/16 time with a key signature of one flat. The music consists of continuous sixteenth-note patterns. Various performance markings are present, including dynamic signs (e.g., *f*, *p*, *tr*), slurs, and grace notes. Some staves begin with a bass clef, while others begin with a treble clef. A blue ink mark resembling a stylized 'A' is placed over the middle section of the score, spanning from staff 69 to staff 77.



105

pizz. arco pizz. arco

adagio (Tempo I)

122

128

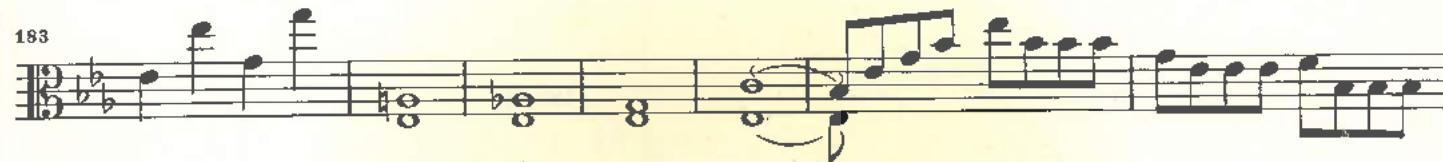
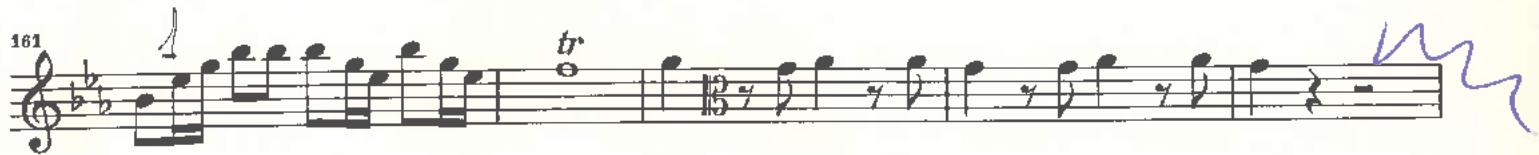
02

131

JM

137

149



Viola

Minuetto

Handwritten musical score for Viola, Minuetto section. The score consists of six staves of music. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. The second staff begins at measure 11 with a bass clef, a key signature of one flat, and a common time signature. The third staff begins at measure 17 with a bass clef, a key signature of one flat, and a common time signature. The fourth staff begins at measure 25 with a bass clef, a key signature of one flat, and a common time signature. The fifth staff begins at measure 33 with a bass clef, a key signature of one flat, and a common time signature. The sixth staff begins at measure 43 with a bass clef, a key signature of one flat, and a common time signature. Various dynamics and performance instructions are written in ink above the staves, such as 'mp' (mezzo-piano), 'f' (forte), 'pp' (pianissimo), and 'dolce'.

Trio

Handwritten musical score for Viola, Trio section. The score consists of four staves of music. The first staff starts at measure 49 with a bass clef, a key signature of one flat, and a common time signature. The second staff starts at measure 58 with a bass clef, a key signature of one flat, and a common time signature. The third staff starts at measure 64 with a bass clef, a key signature of one flat, and a common time signature. The fourth staff starts at measure 70 with a bass clef, a key signature of one flat, and a common time signature. The score includes dynamic markings like 'f' (forte) and 'p' (piano).

(Minuetto da capo e poi la Coda)

Coda

Handwritten musical score for Viola, Coda section. The score consists of three staves of music. The first staff starts at measure 76 with a bass clef, a key signature of one flat, and a common time signature. The second staff starts at measure 81 with a bass clef, a key signature of one flat, and a common time signature. The third staff starts at measure 86 with a bass clef, a key signature of one flat, and a common time signature. The score includes dynamic markings like 'pp' (pianississimo).