BEETHOVEN

STREICHTRIOS UND STREICHDUO

HERAUSGEGEBEN NACH EIGENSCHRIFTEN
EINER ABSCHRIFT UND ORIGINALAUSGABEN VON
EMIL PLATEN

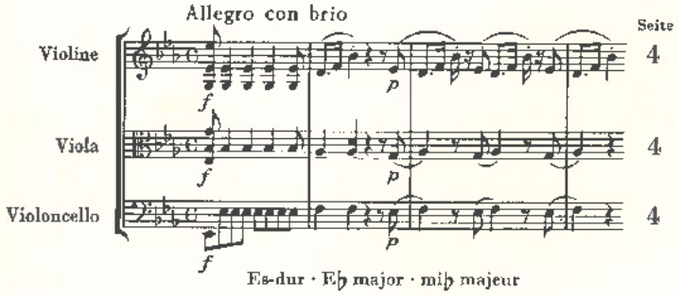
VIOLA

G. HENLE VERLAG MÜNCHEN

INHALT

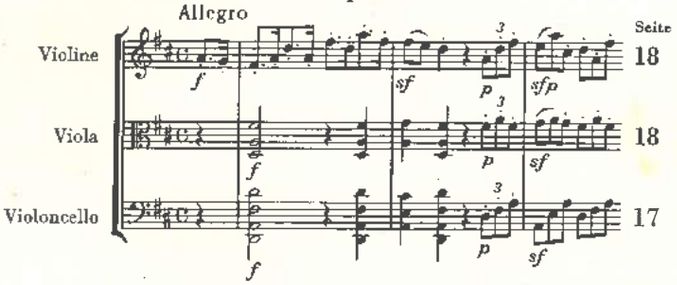
WoO = Werk ohne Opuszahl nach Kinski-Halm: Thematisch-Bibliographisches Verzeichnis aller vollendeten Werke Ludwig van Beethovens, München 1955

STREICHTRIO
Opus 3
Allegro con brio



Es-dur · E♭ major · mi♭ majeur

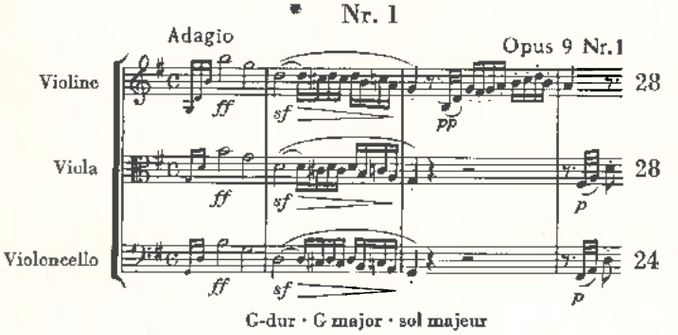
SERENADE
Marcia
Allegro
Opus 8



D-dur · D major · ré majeur

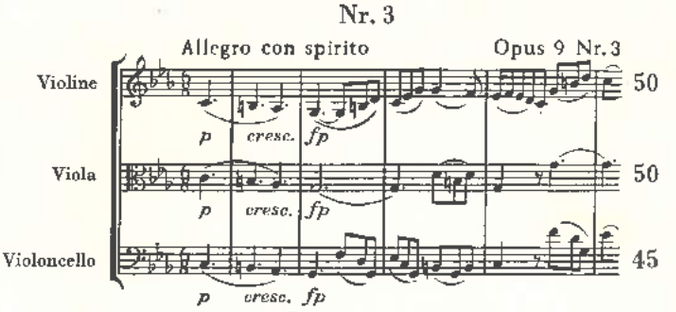
DREI STREICHTRIOS
Opus 9

Nr. 1
Adagio
Opus 9 Nr. 1



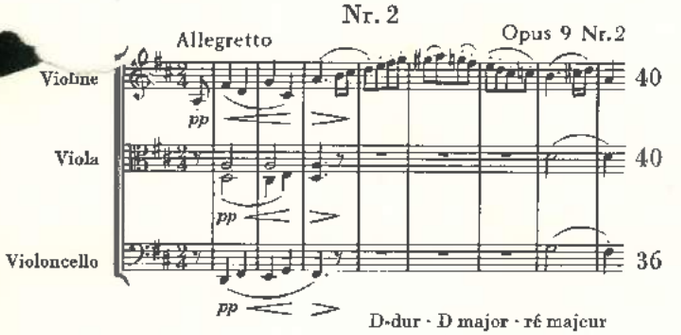
C-dur · C major · sol majeur

Nr. 3
Allegro con spirito
Opus 9 Nr. 3



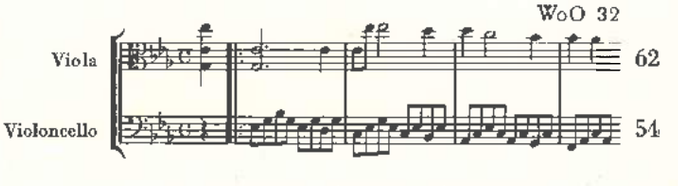
c-moll · C minor · ut mineur

Nr. 2
Allegretto
Opus 9 Nr. 2



D-dur · D major · ré majeur

STREICHDUO
„Duett mit zwei obligaten Augengläsern"
WoO 32



Es-dur · E♭ major · mi♭ majeur

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 IIdo" 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 viersätzig geplanten Duetts 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 früheren 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 IIdo" 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 secondo», 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.

Bonn, Sommer 1973

EMIL PLATEN

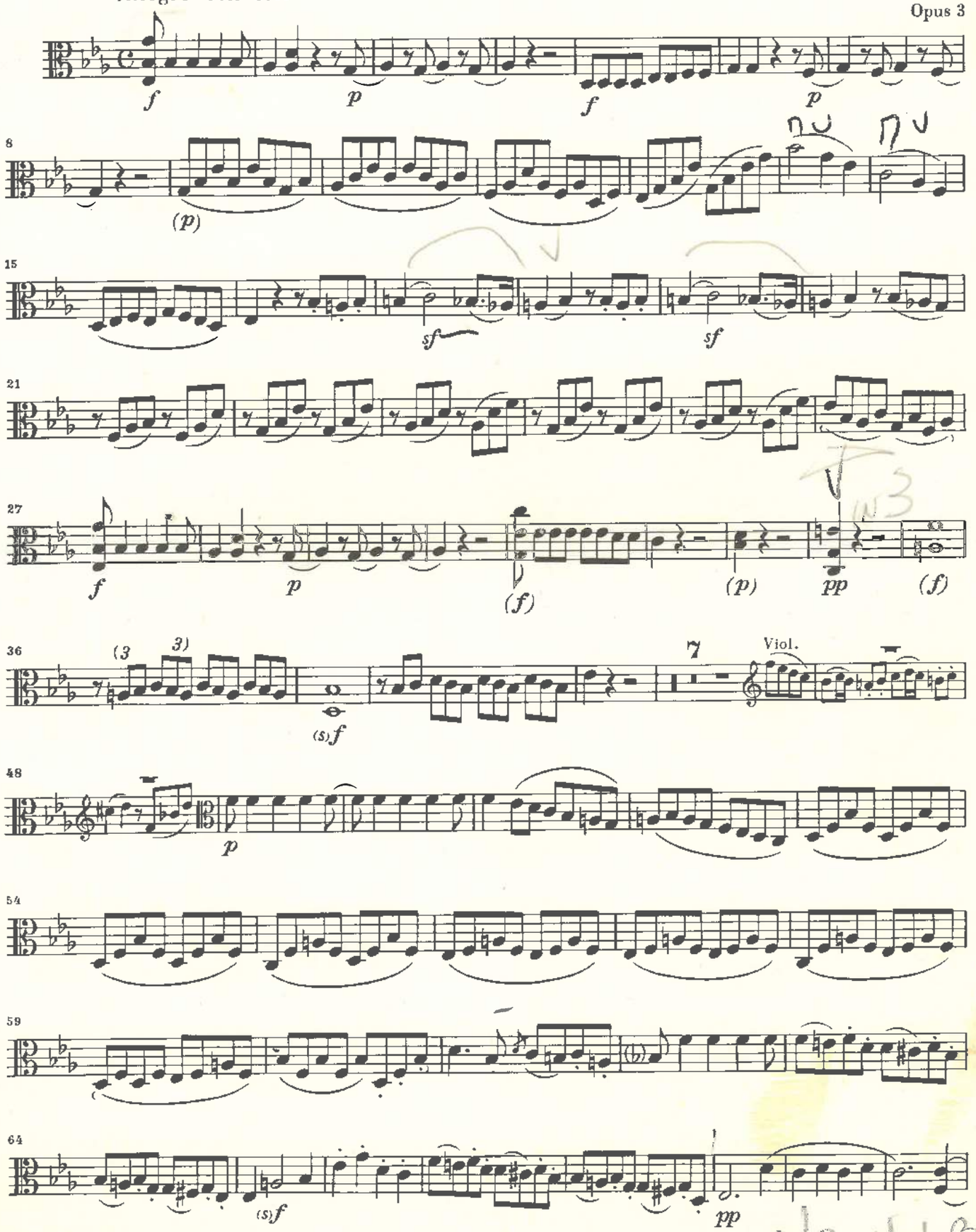
STREICHTRIO

Viola

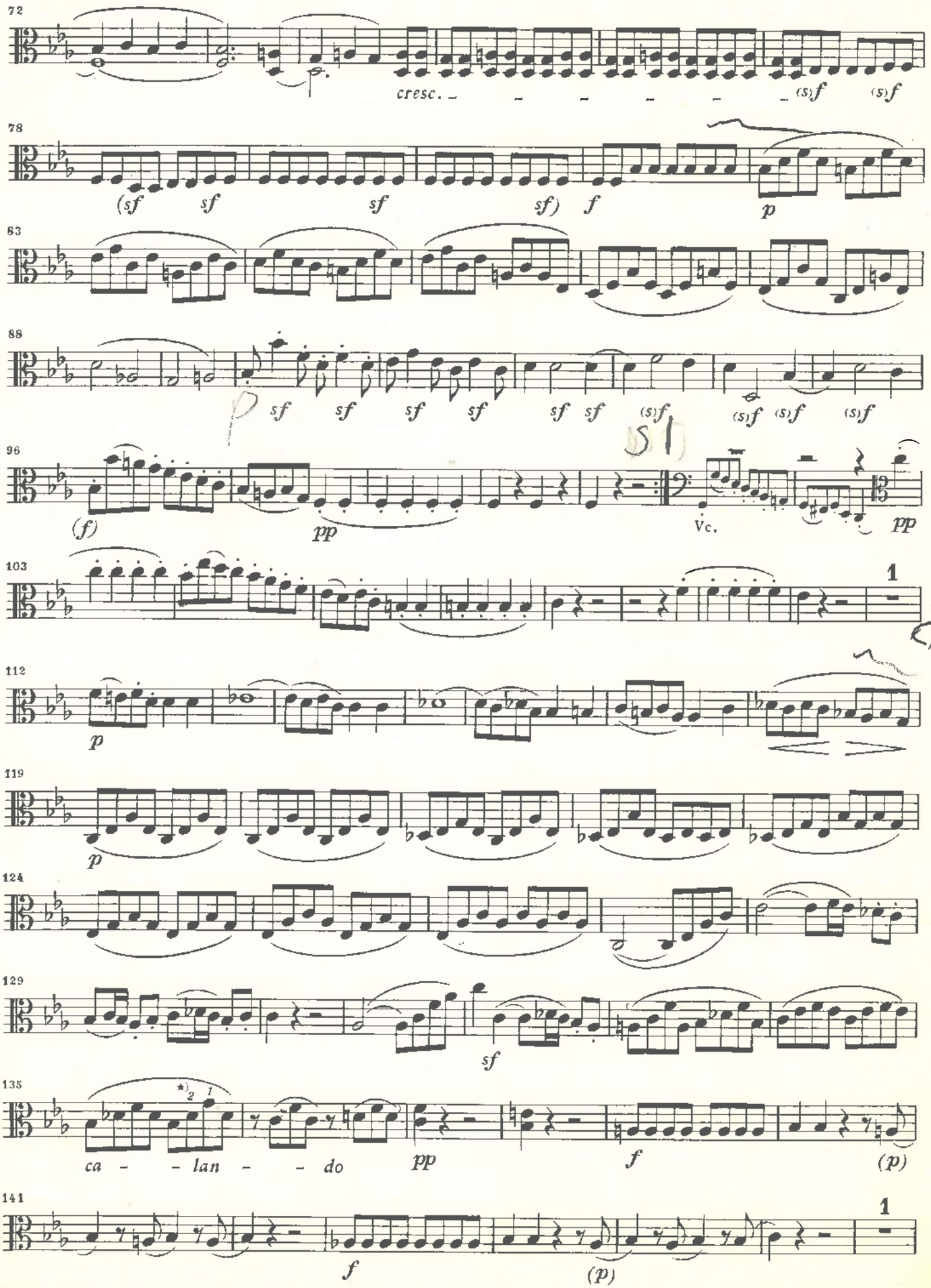
Es-dur

Allegro con brio

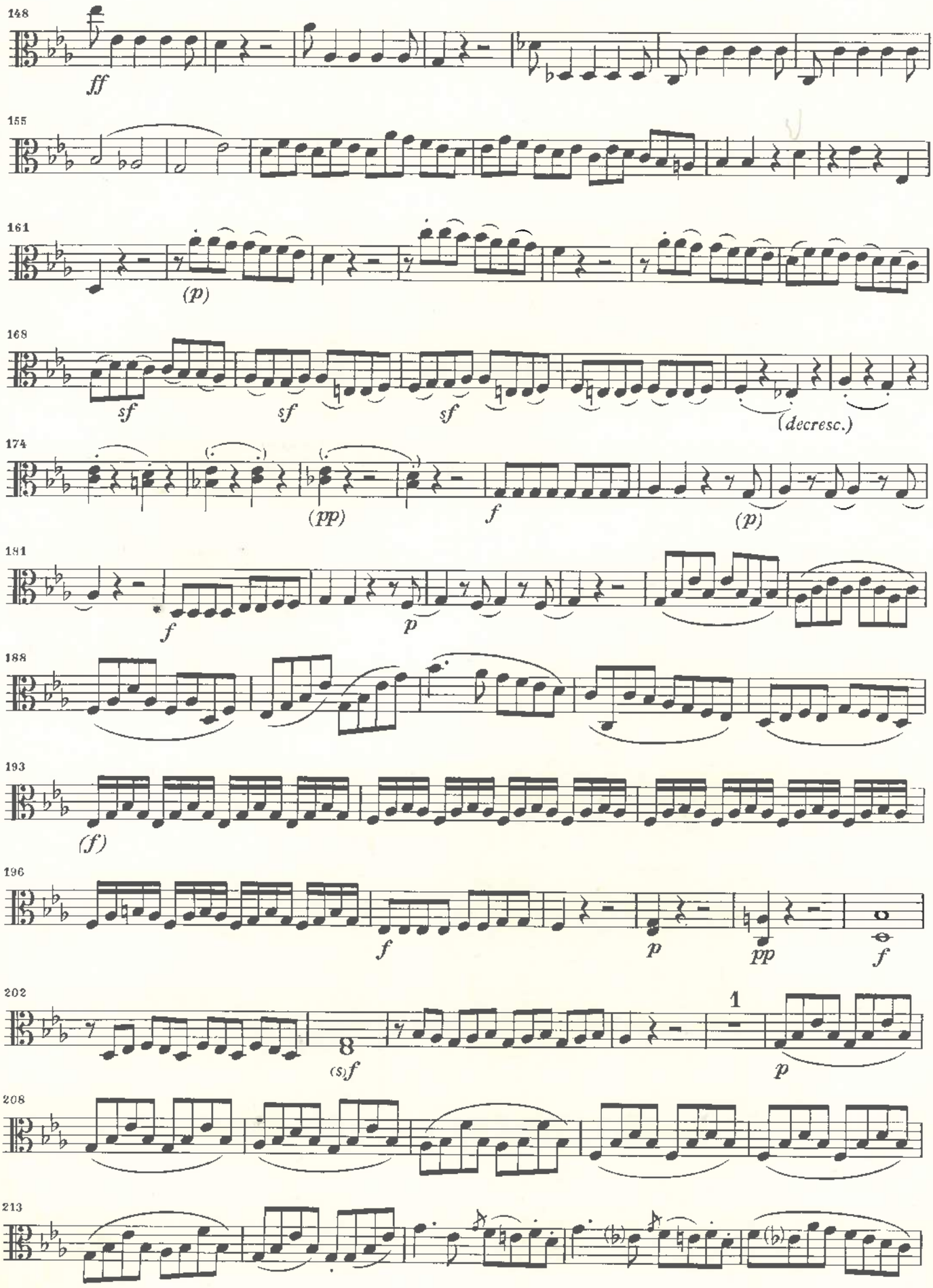
Opus 3

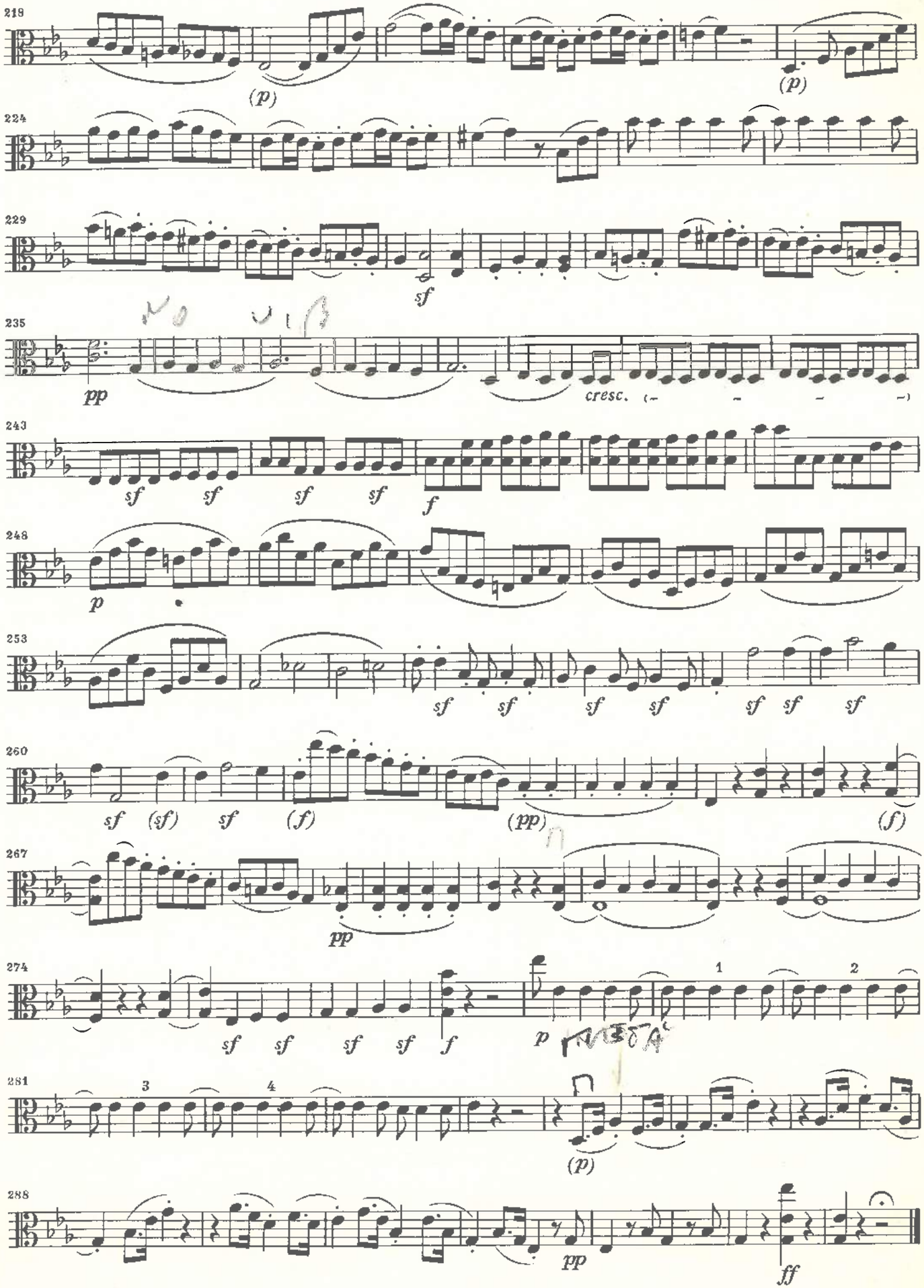


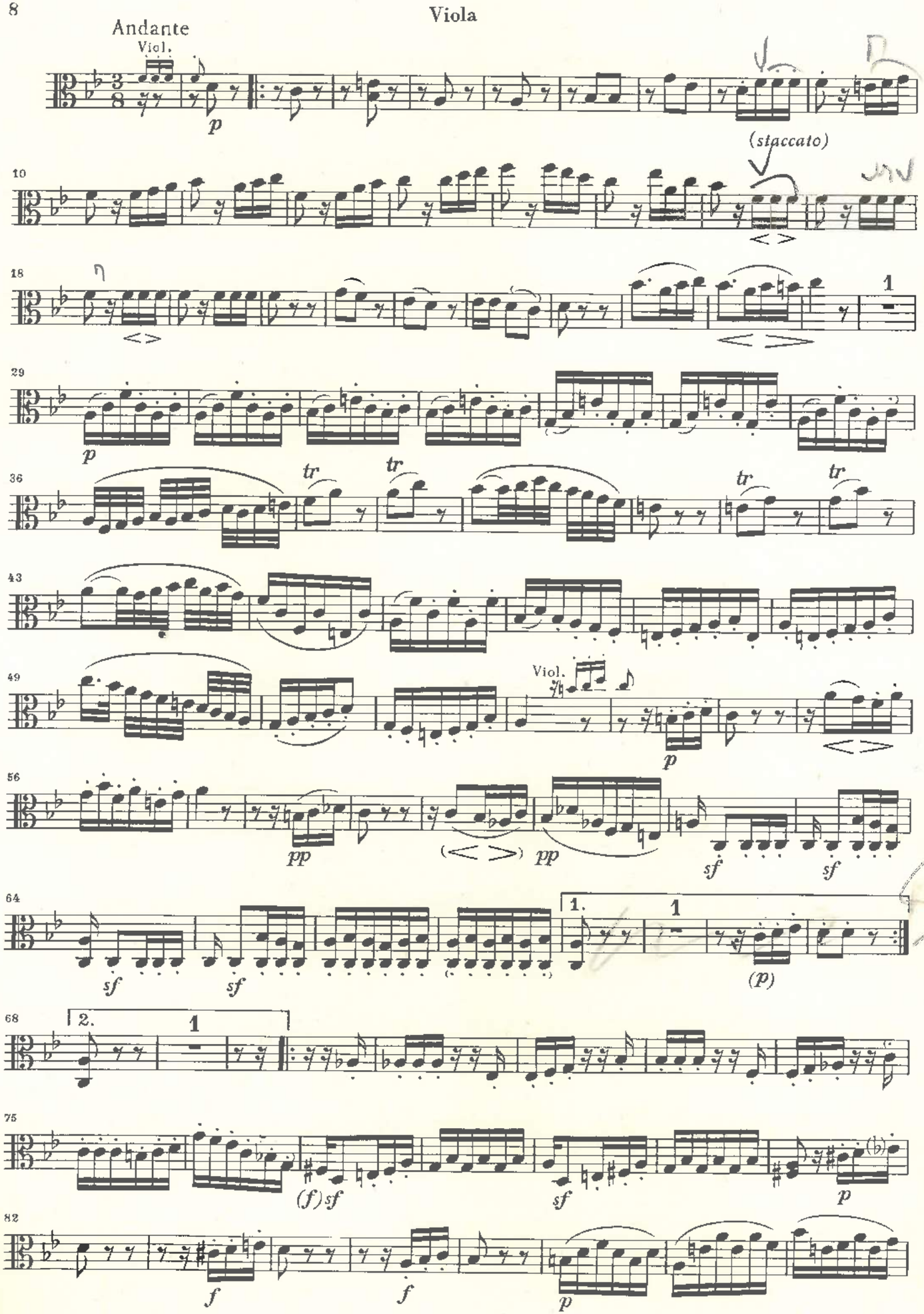
© 1973 by G. Henle Verlag, München

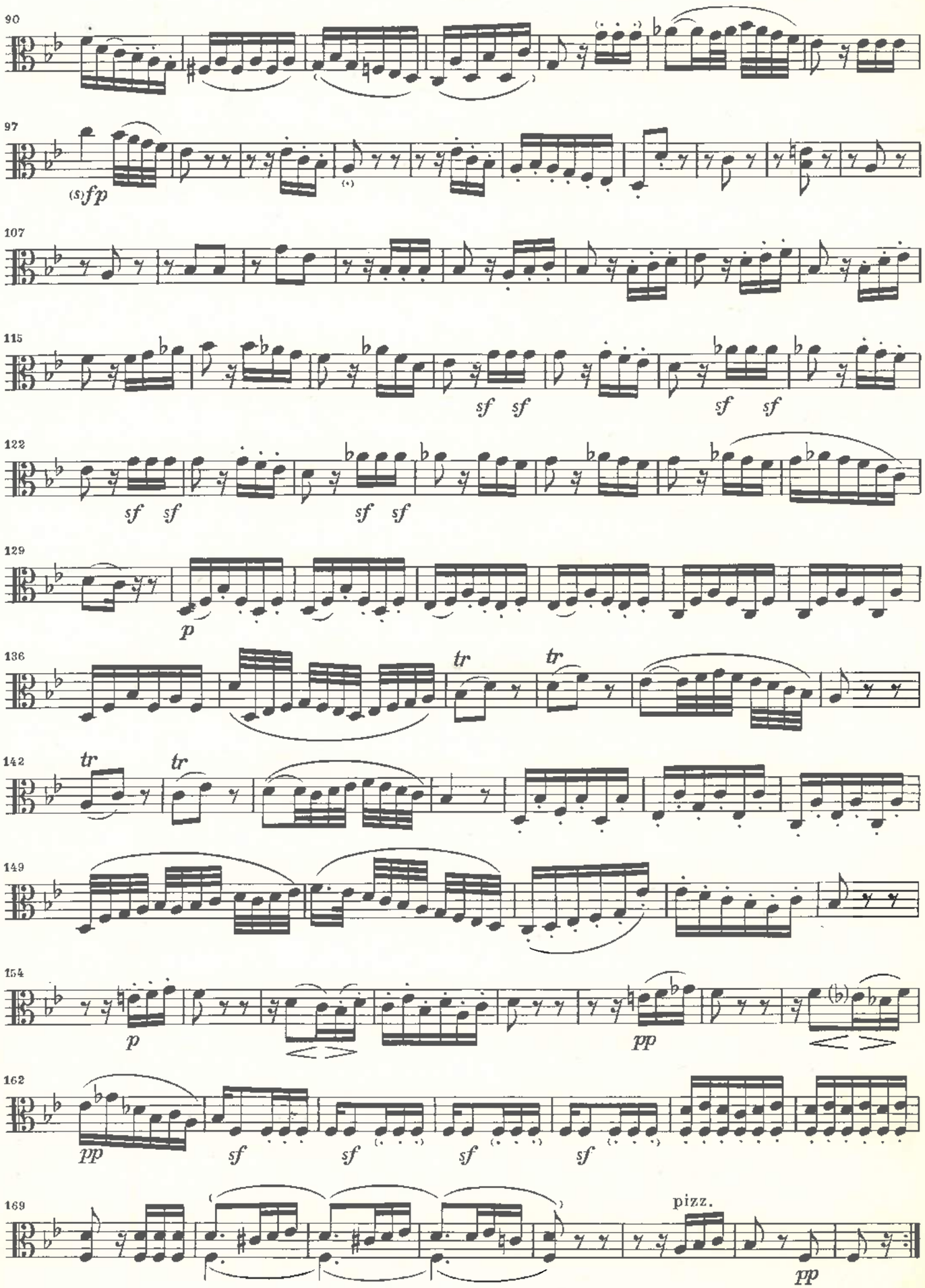


*) Kursive Fingersatzziffern stammen aus den Quellen. *) Fingerings in italics stem from the sources. *) Les doigtés en italique proviennent des sources.


148
ff
155
161
(p)
168
sf
sf
sf
(decresc.)
174
(pp)
f
(p)
181
f
p
188
193
(f)
196
f
p
pp
f
202
8
(s)f
1
p
208
213

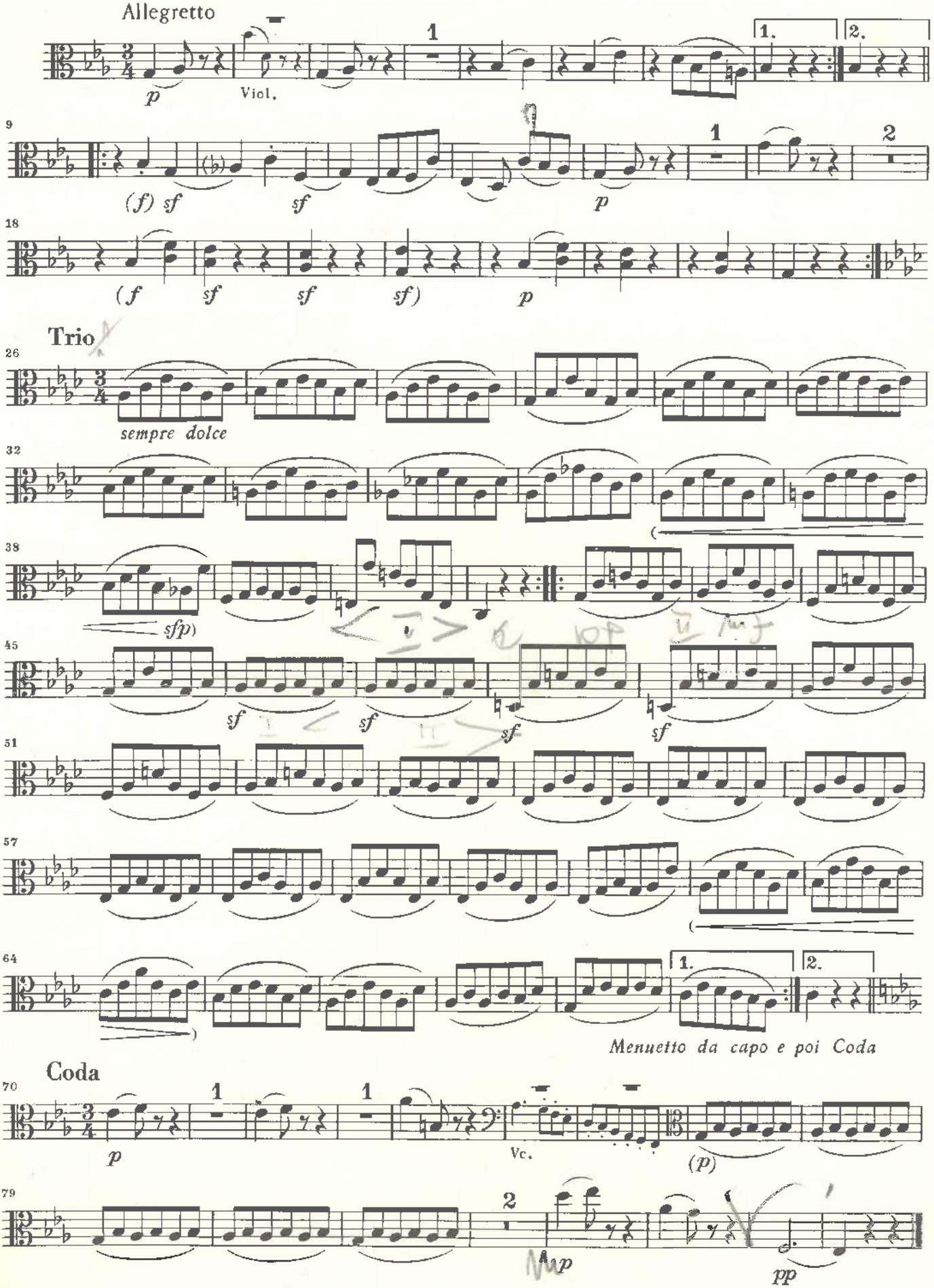

219
(p)
(p)
224
229
sf
235
pp
cresc.
243
sf sf sf sf f
248
p
253
sf sf sf sf sf sf sf
260
sf (sf) sf (f) (pp) (f)
267
pp
274
sf sf sf sf f
1
2
p
281
3
4
(p)
288
pp
ff


Andante
Viol.
p
(staccato)
10
18
1
29
p
36
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


90
97
(s)fp
107
115
sf sf
sf sf
122
sf sf
sf sf
129
p
136
tr
tr
142
tr
tr
149
154
p
pp
162
pp
sf
sf
sf
sf
169
pizz.
pp

Menuetto

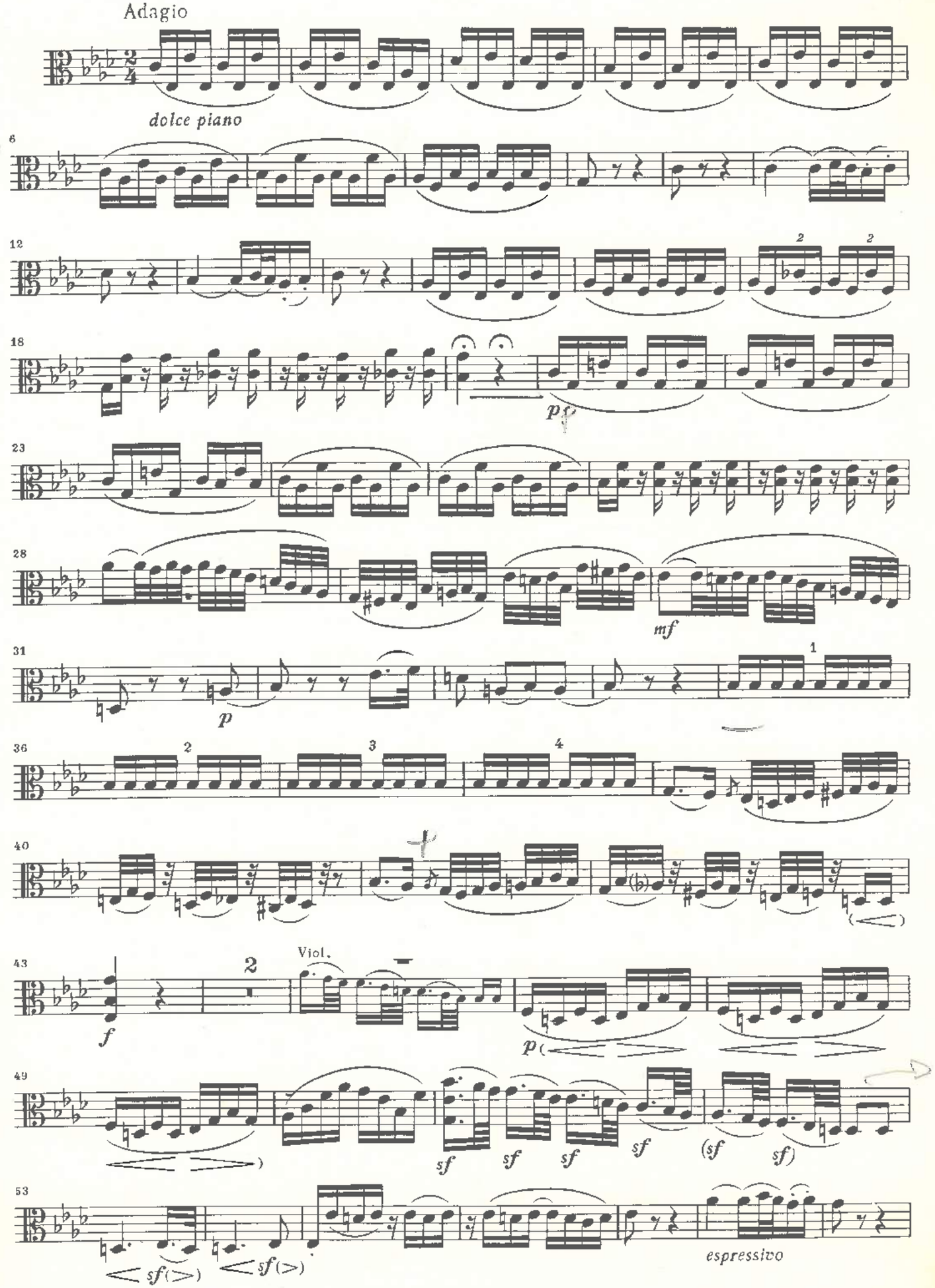
Allegretto



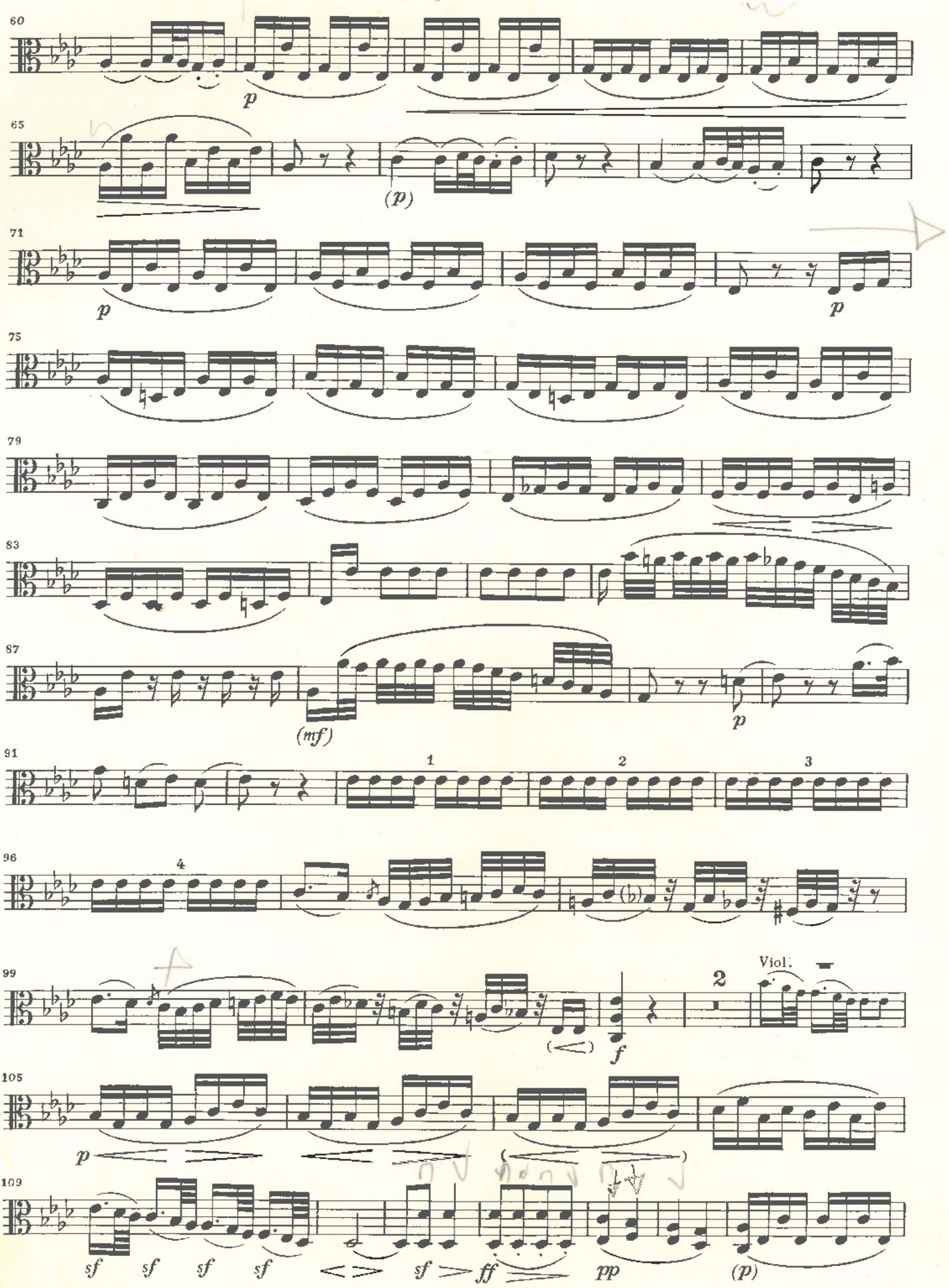
Trio

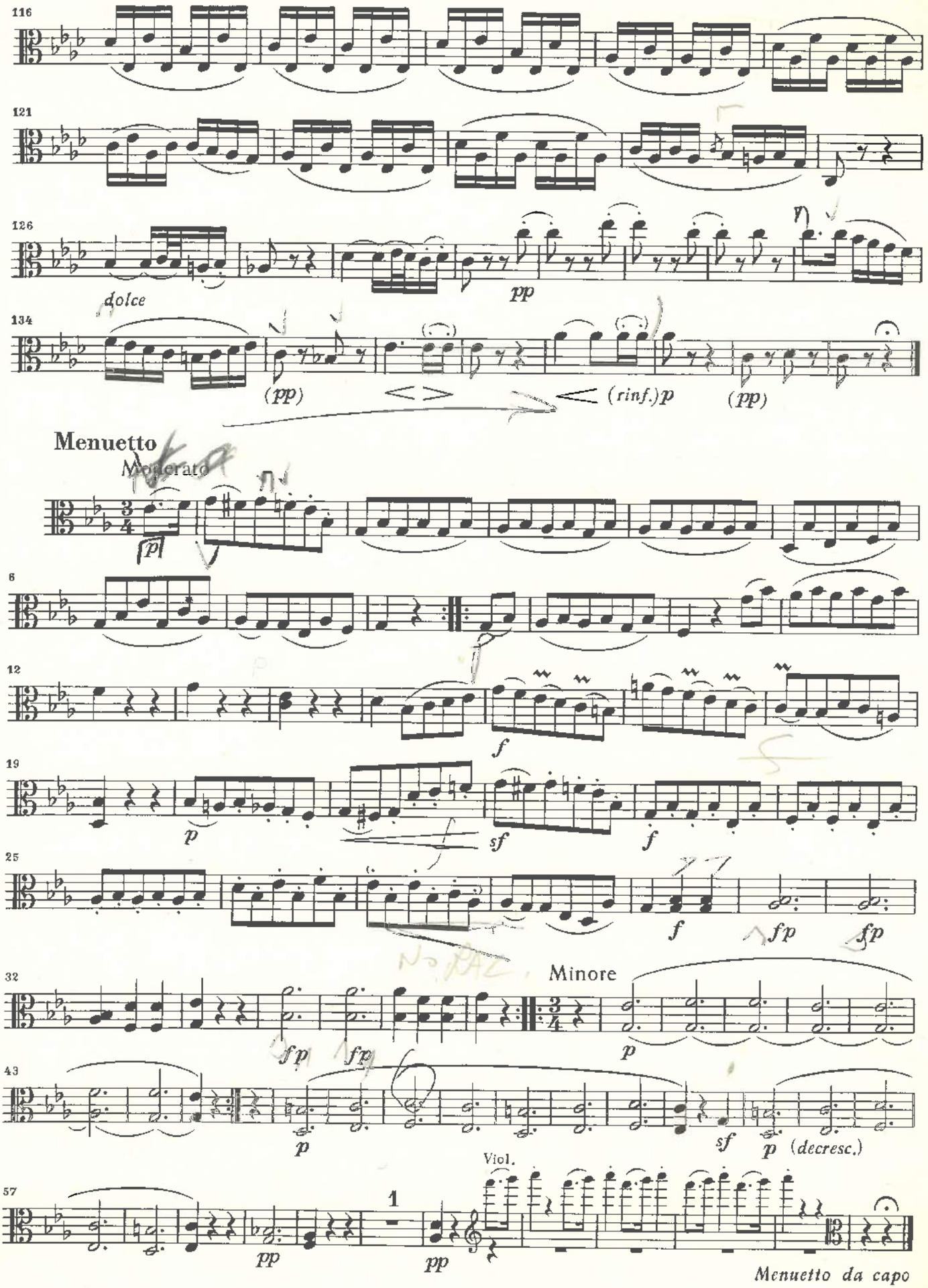
Menuetto da capo e poi Coda

Coda


Adagio
dolce piano
6
12
18
p
23
28
mf
31
p
1
36
2
3
4
40
43
2
Viol.
f
p
49
sf
sf
sf
sf
(sf
sf)
53
sf(>)
sf(>)
espressivo

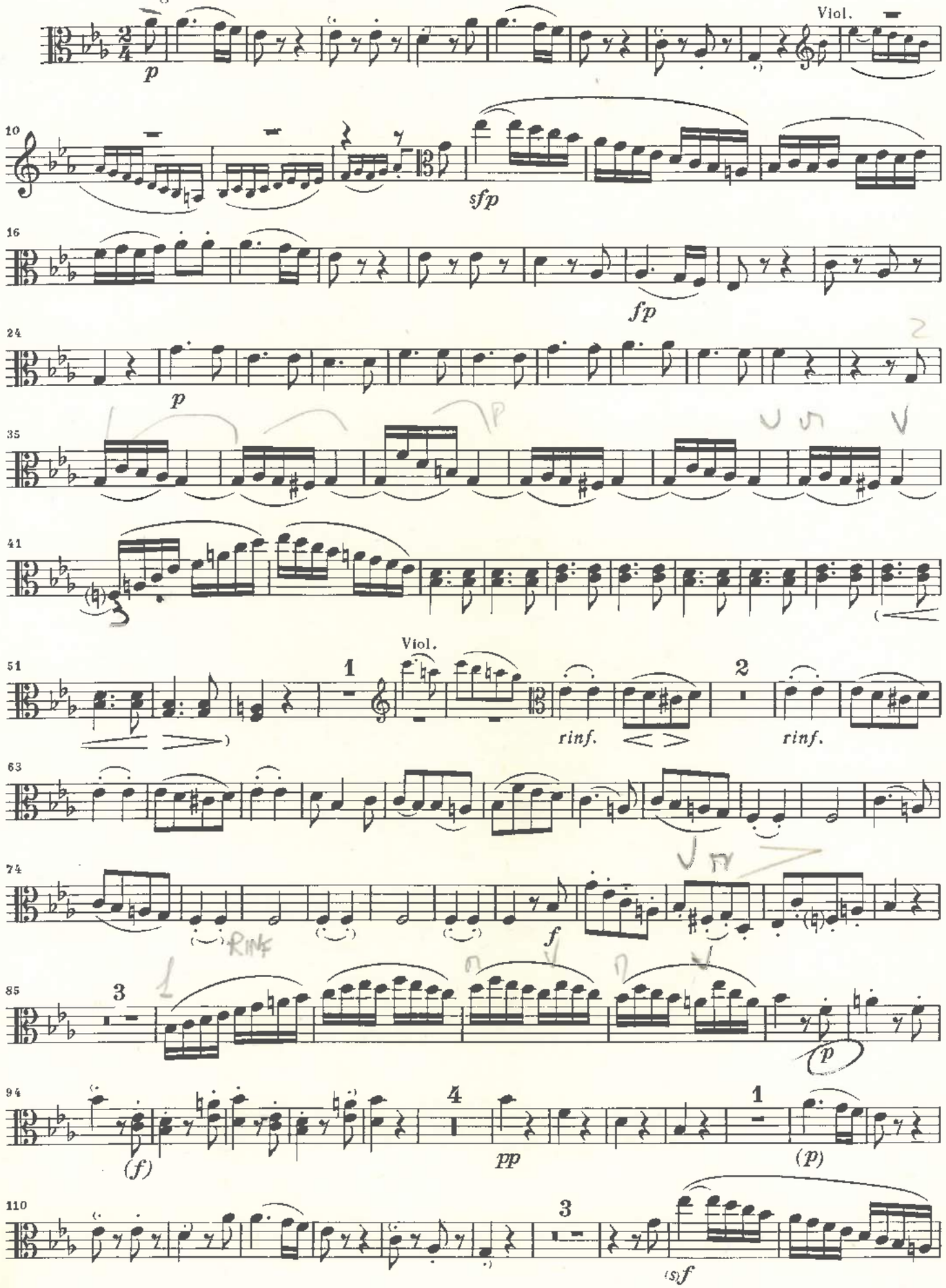
Viola

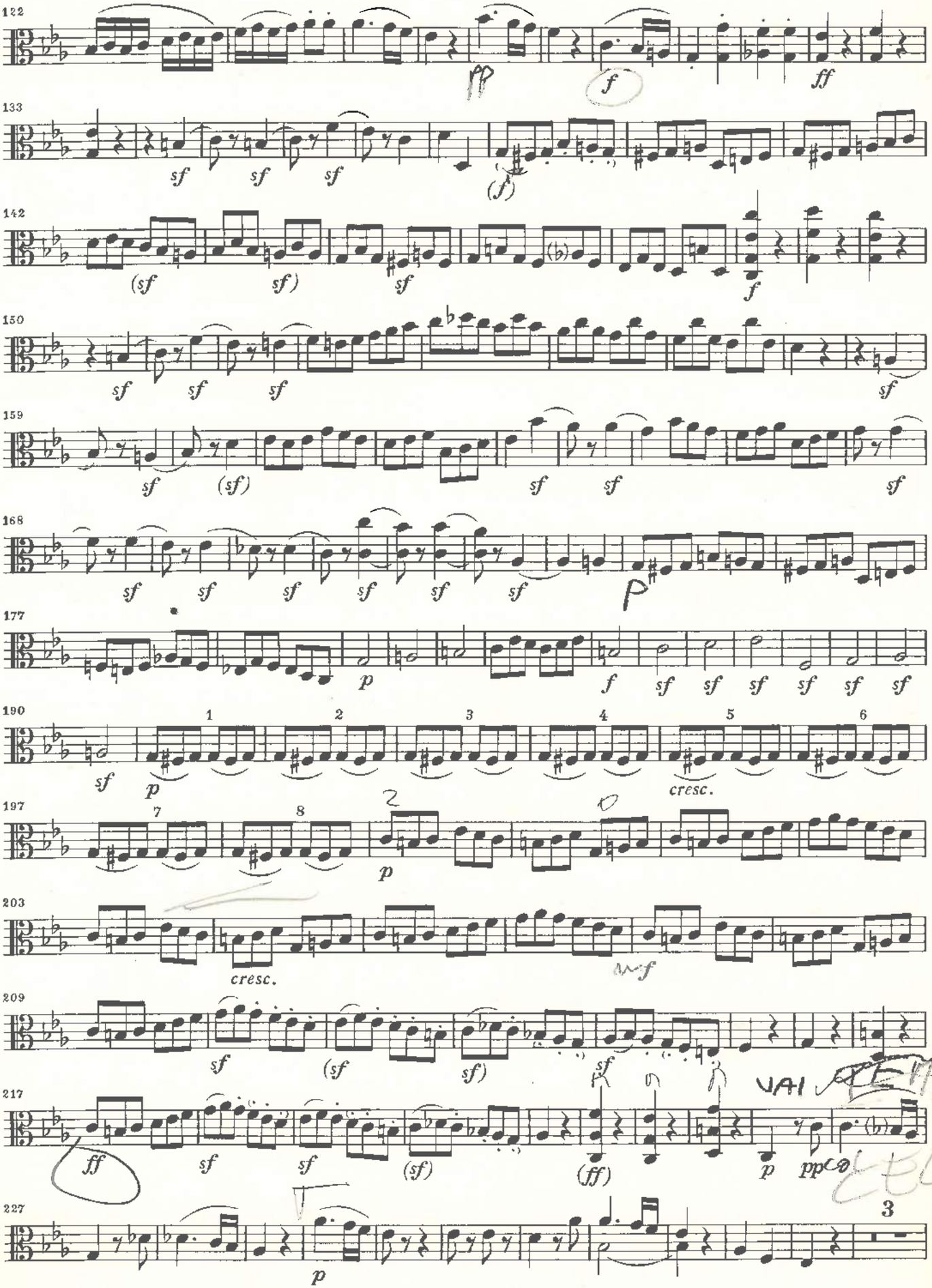

60
p
65
(p)
71
p
p
75
79
83
87
(mf)
p
91
1
2
3
96
4
99
(<)
f
2
Viol.
105
p
109
sf sf sf sf
sf
ff
pp
(p)

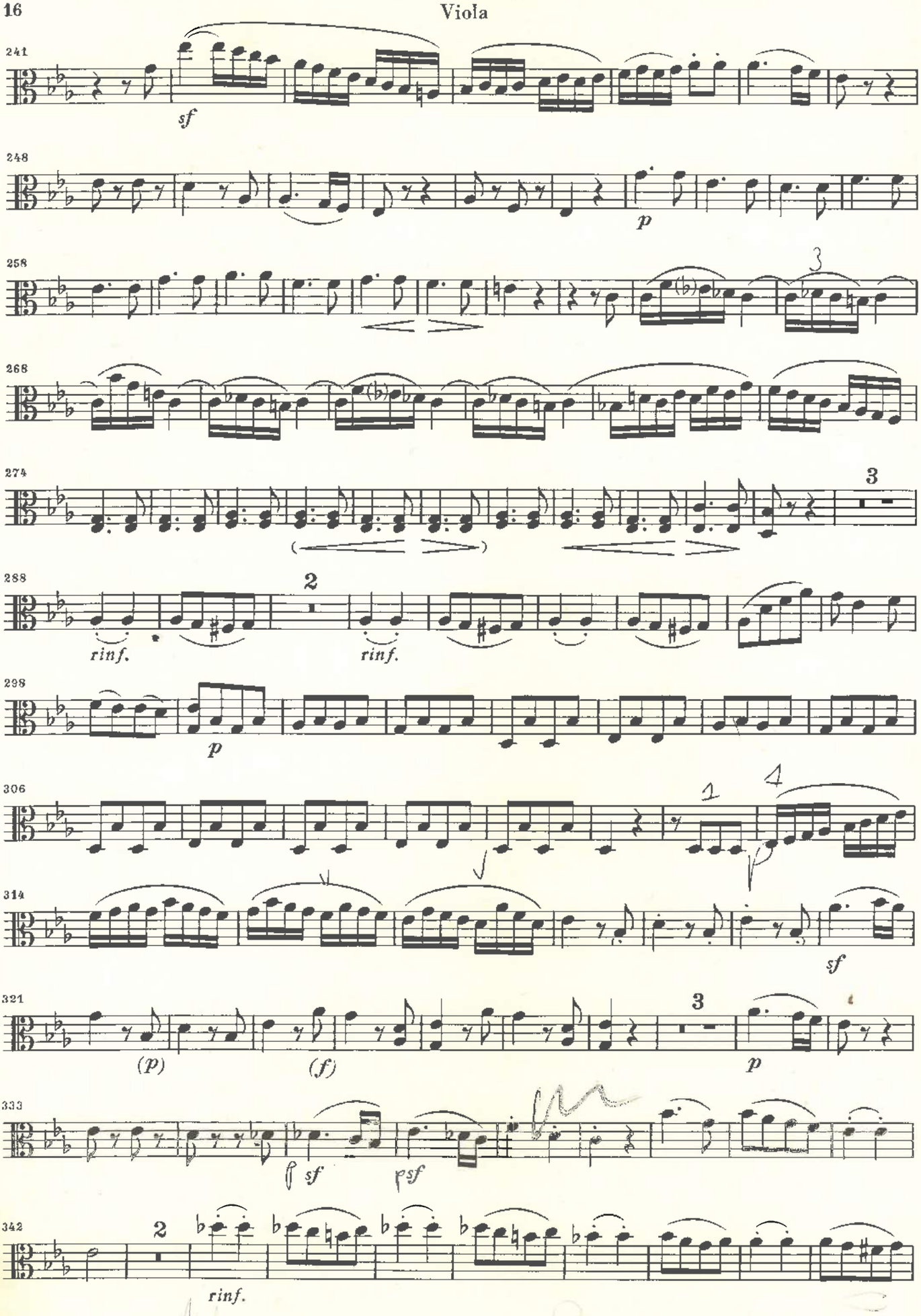

116
121
126
dolce
pp
134
(pp)
(rinf.)p
(pp)
Menuetto
Moderato
[p]
6
12
f
19
p
sf
f
25
f
fp
fp
32
fp
fp
Minore
p
43
p
sf
p
(decresc.)
Viol.
57
1
pp
pp
Menuetto da capo

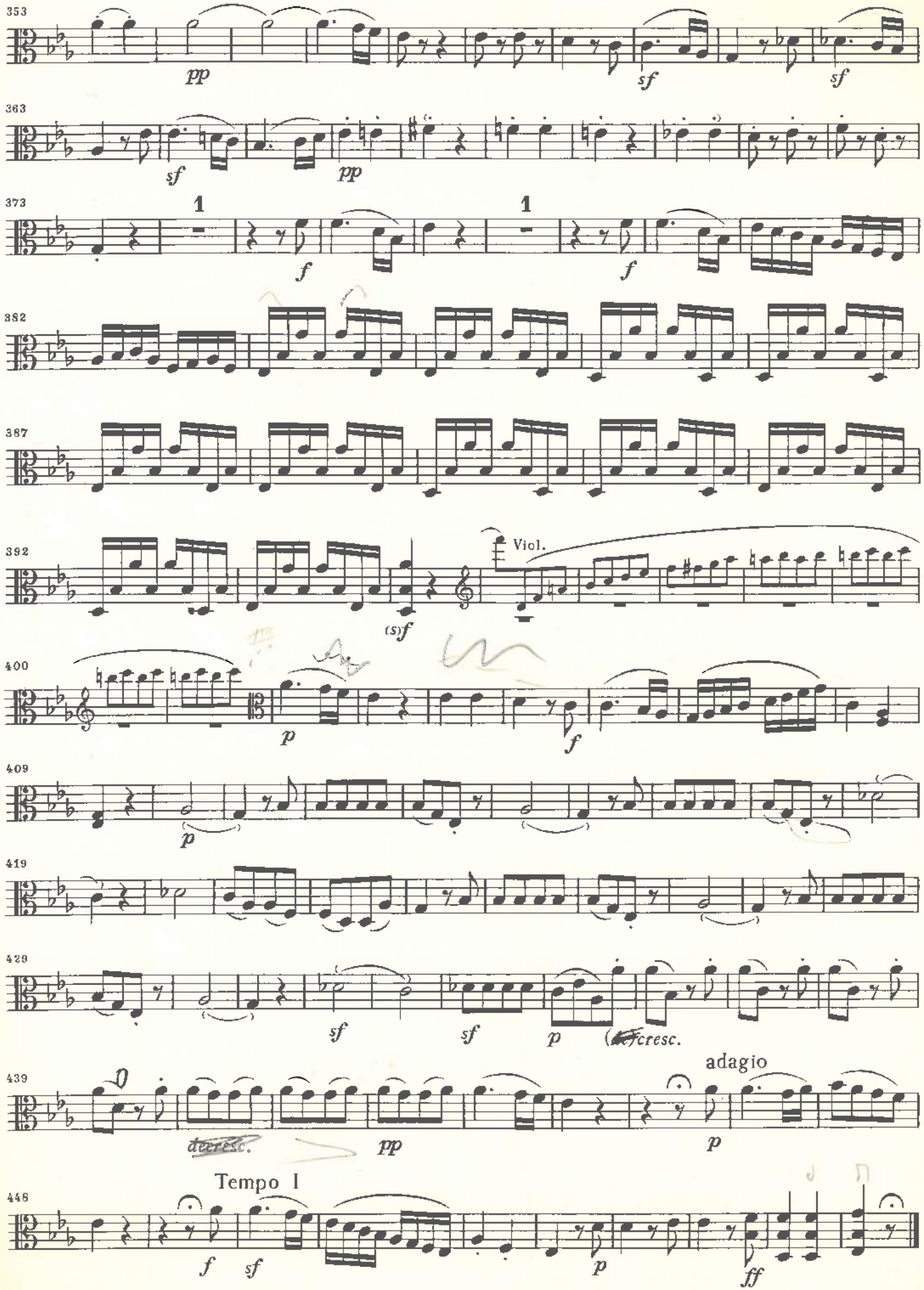
Finale

Allegro




122
pp
f
ff
133
sf sf sf
(f)
142
(sf sf)
sf
f
150
sf sf sf
sf
159
sf (sf)
sf sf
sf
168
sf sf sf sf sf sf
p
177
p
f sf sf sf sf sf sf
190
1 2 3 4 5 6
sf p
cresc.
197
7 8
p
203
cresc.
mf
209
sf (sf sf)
sf
217
ff
sf sf (sf)
(ff)
p pp
VAI
CELLO
227
p
3


241
sf
248
p
258
3
268
274
3
288
2
rinf.
rinf.
298
p
306
1
4
314
sf
321
(p)
(f)
3
p
333
sf
sf
342
2
rinf.


353
pp
sf
sf
363
sf
pp
373
1
1
f
f
382
387
392
Viol.
(s)f
400
p
f
409
p
419
429
sf
sf
p
(cresc.
439
adagio
pp
p
Tempo I
446
f
sf
p
ff

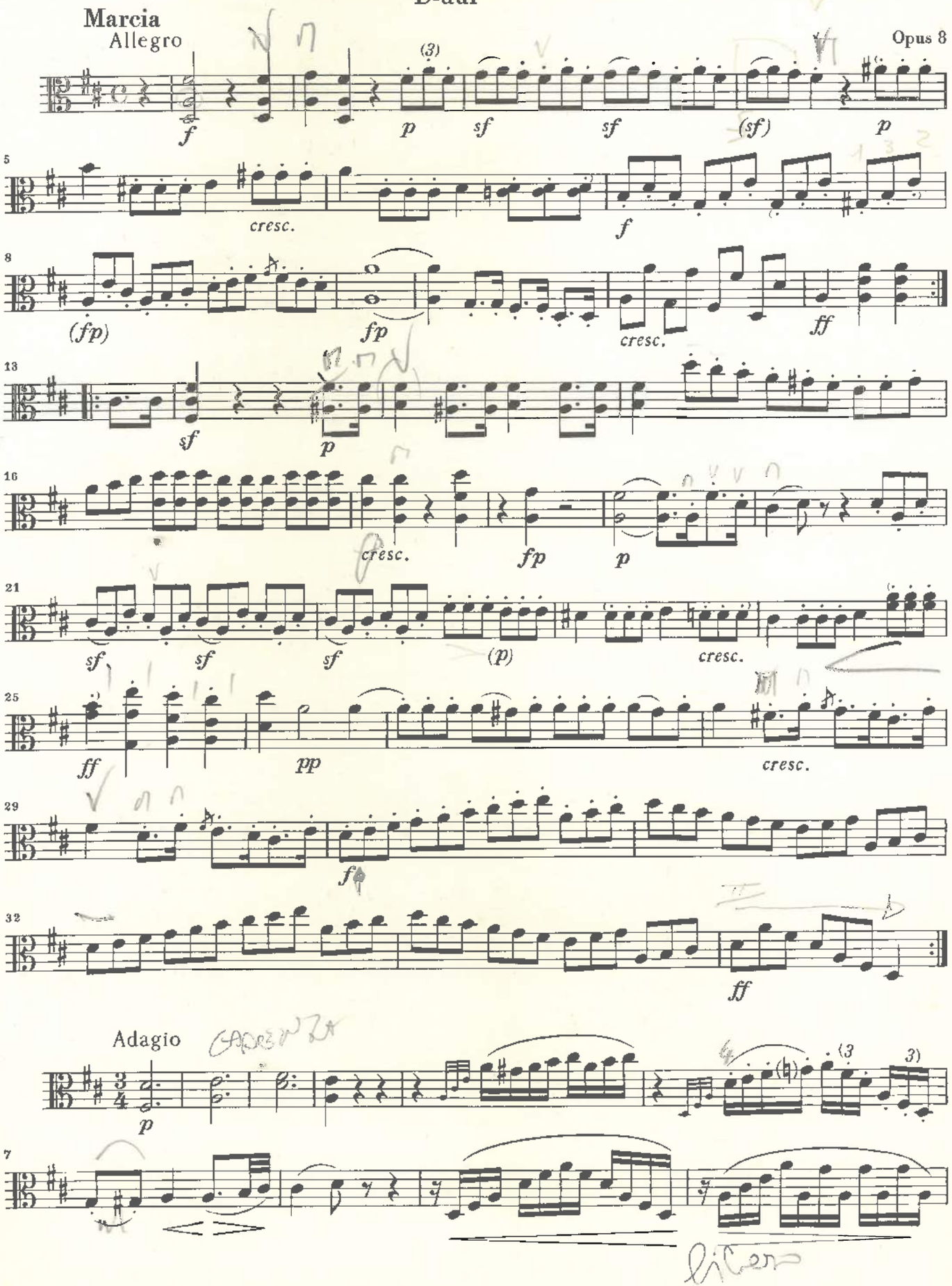
Viola

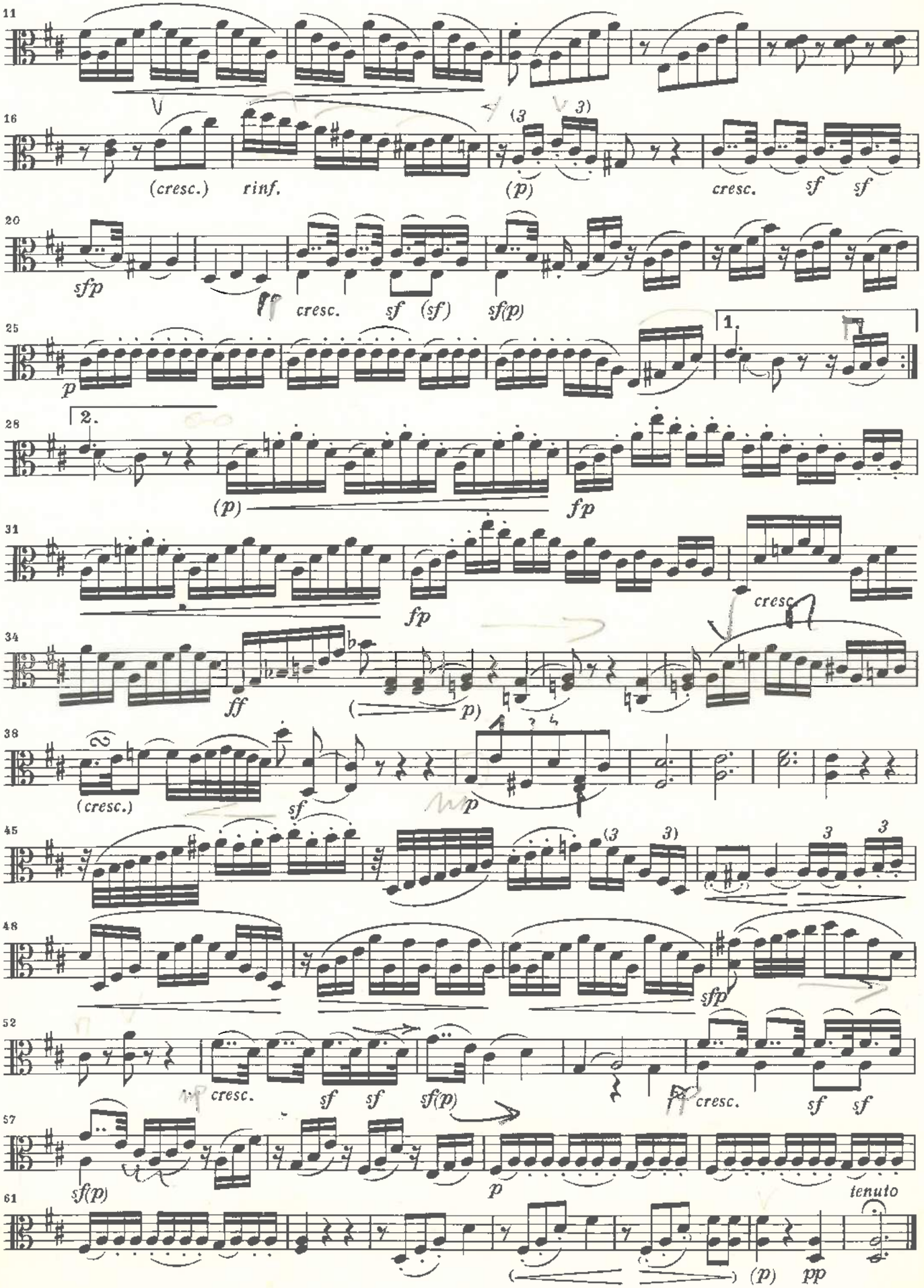
SERENADE

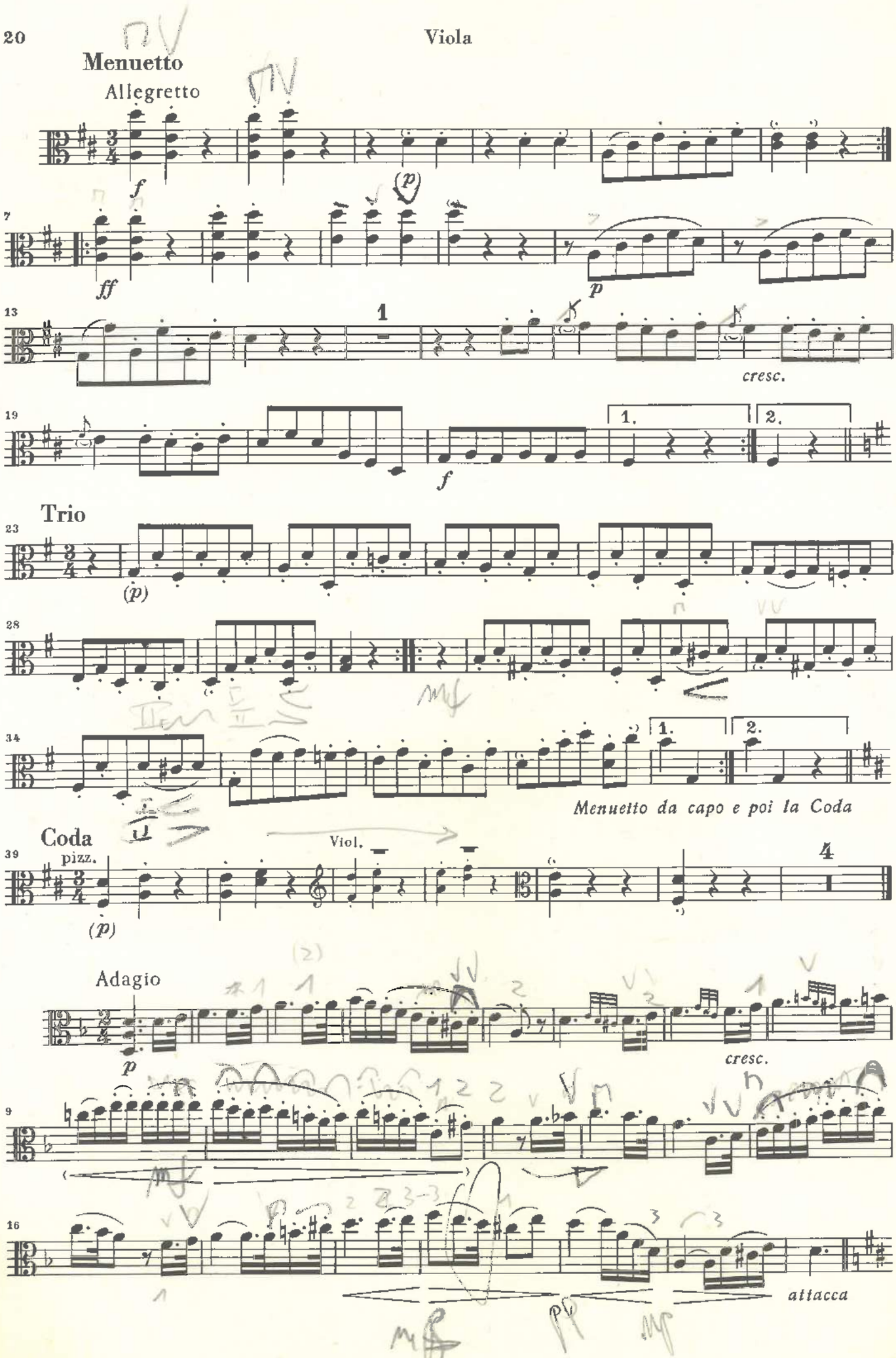
D-dur

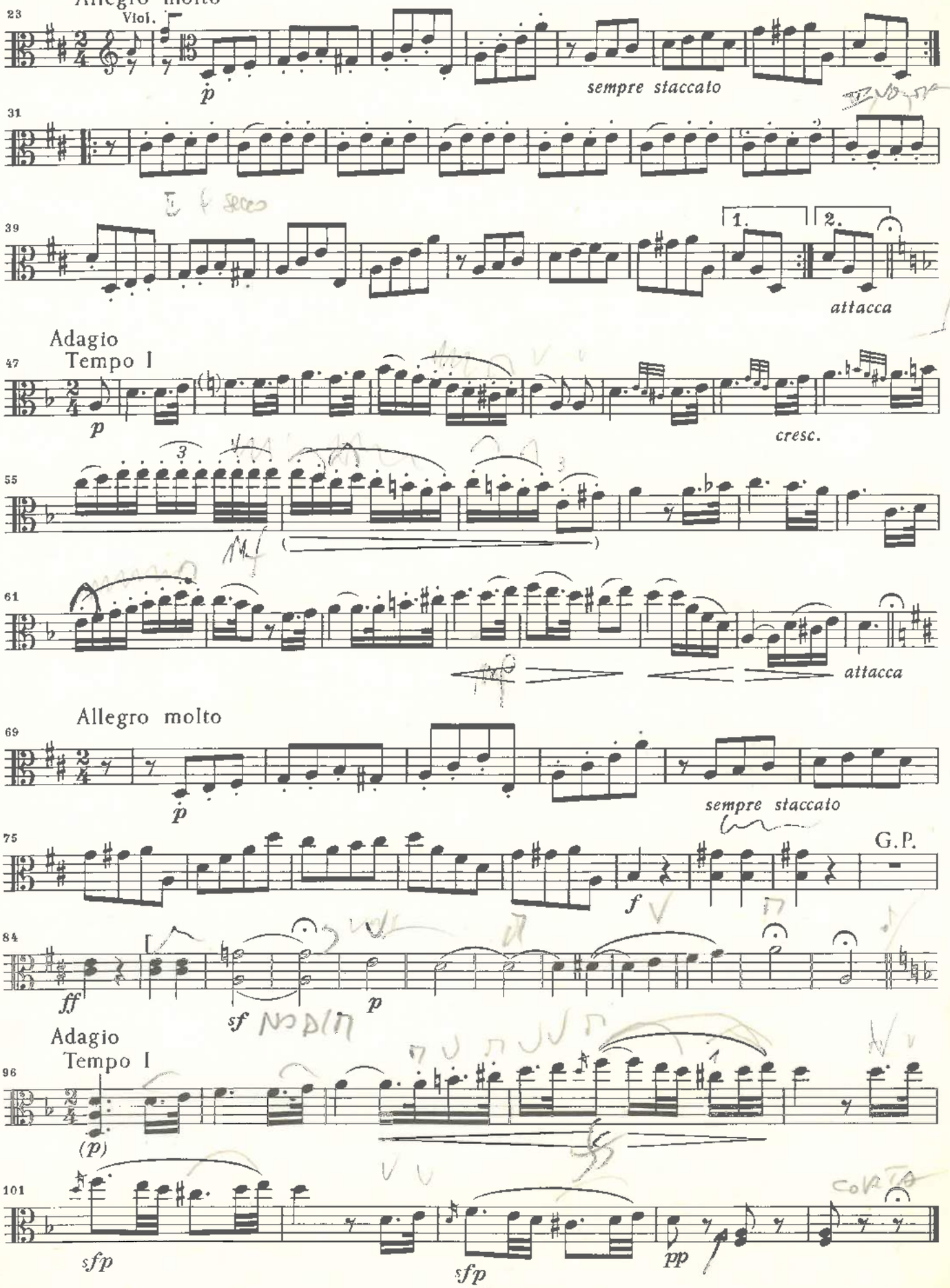
Marcia
Allegro

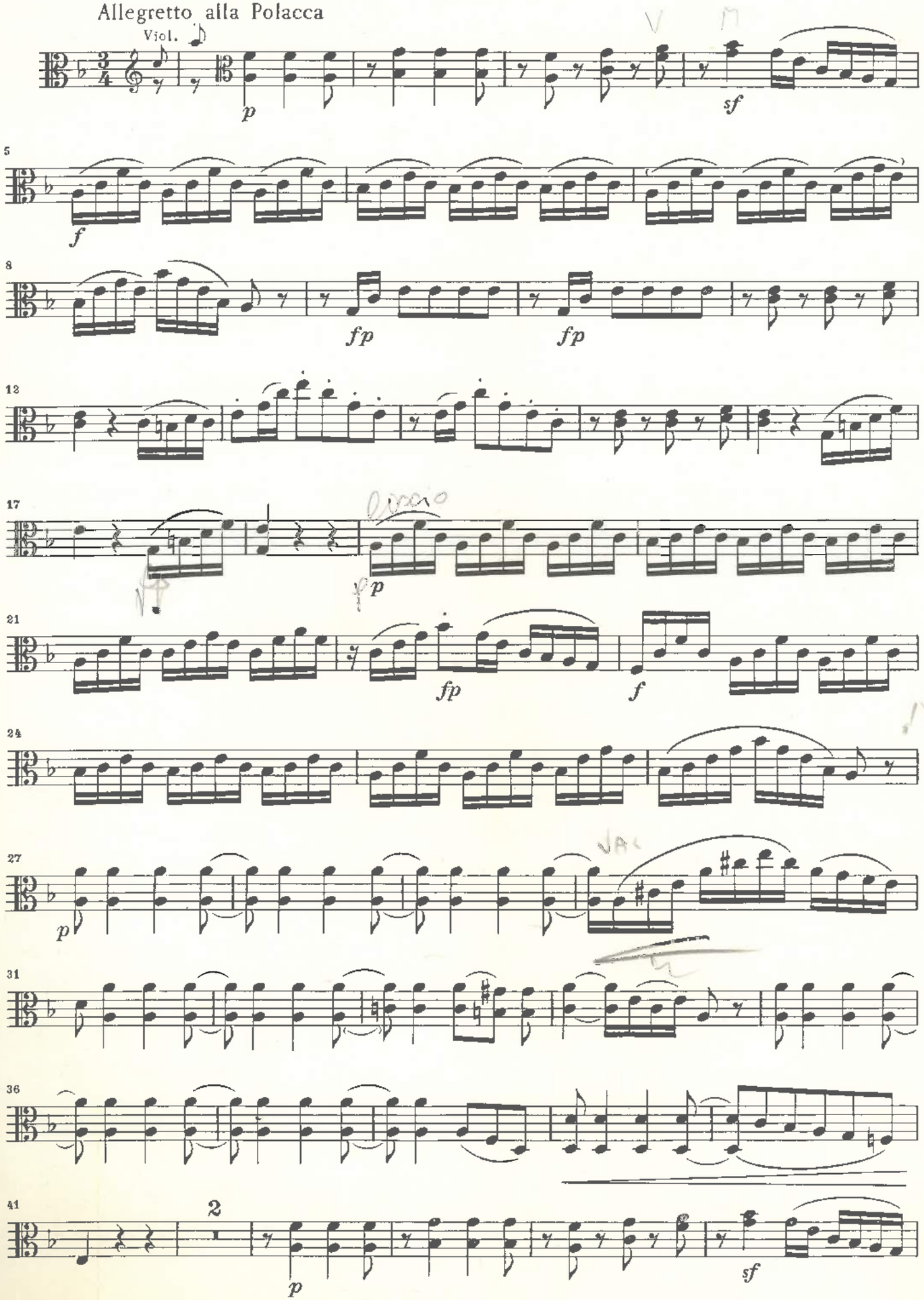
Opus 8

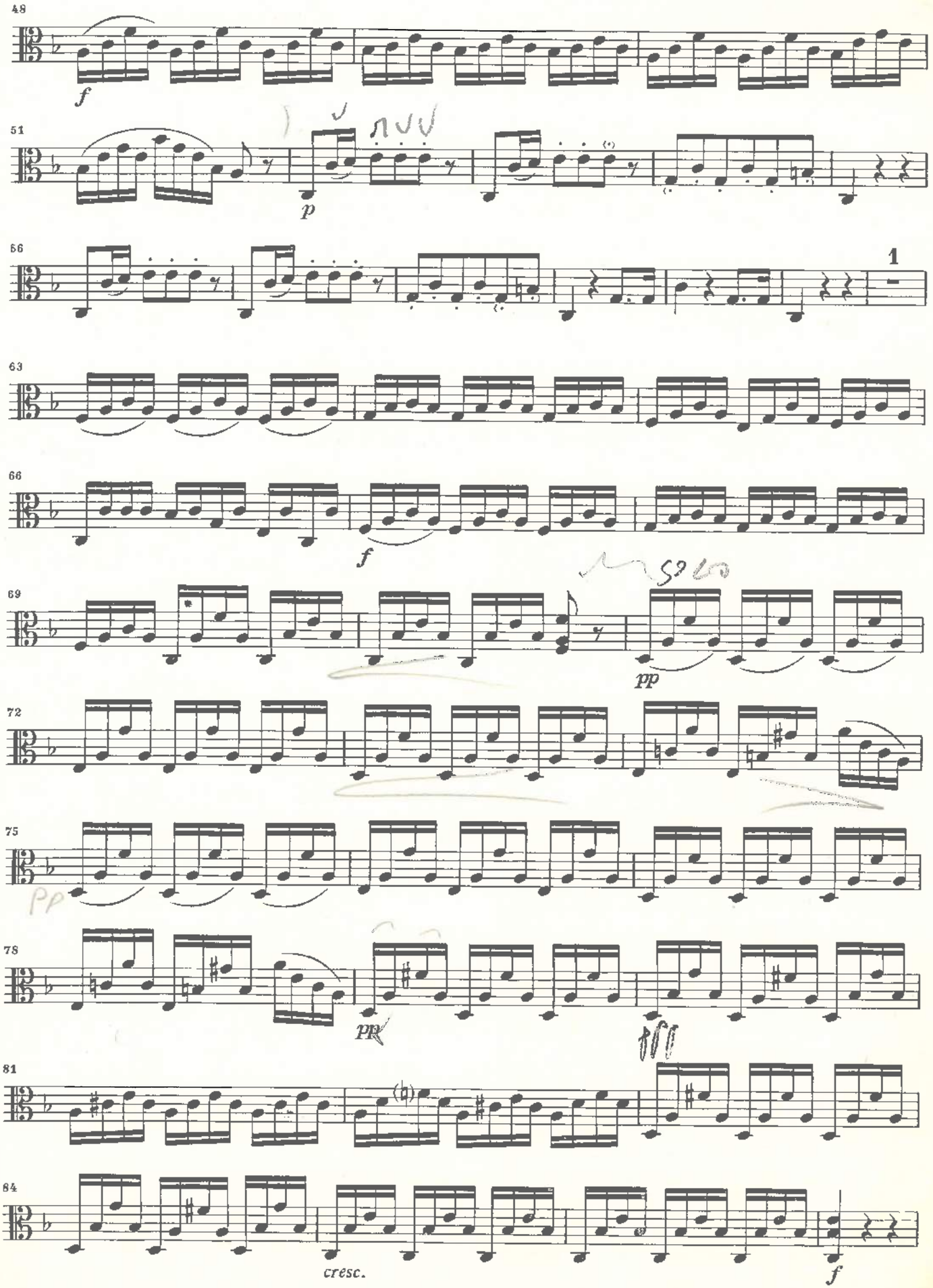


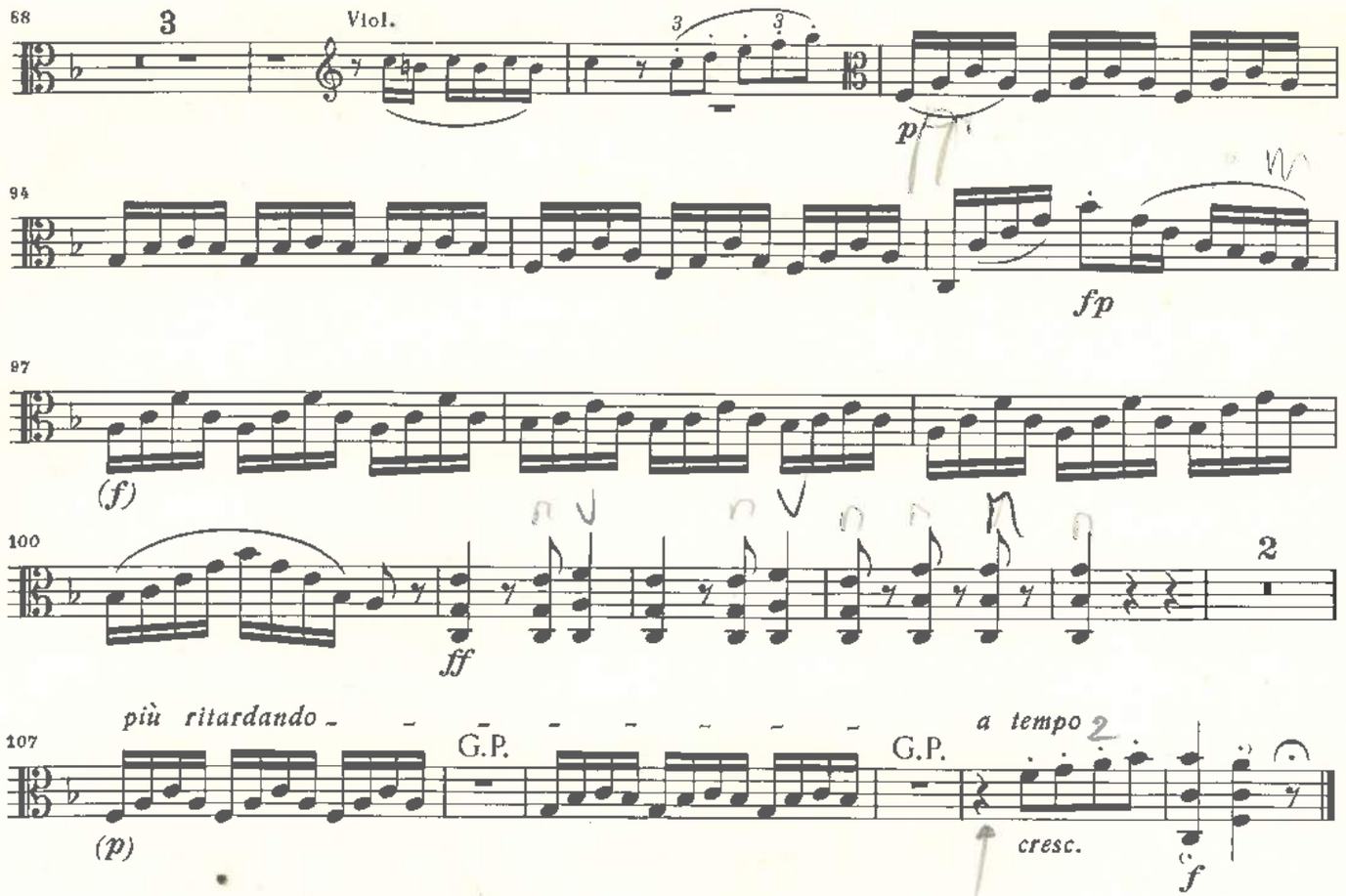

11
16
(cresc.)
rinf.
(p)
cresc.
sf
sf
20
sfp
ff
cresc.
sf
(sf)
sf(p)
25
p
1.
2.
26
(p)
fp
31
fp
cresc.
34
ff
(p)
38
(cresc.)
sf
p
45
48
sfp
52
cresc.
sf
sf
sf(p)
cresc.
sf
sf
57
sf(p)
p
61
tenuto
(p)
pp


Menuetto
Allegretto
f
(p)
7
ff
p
13
1
cresc.
19
1.
2.
f
Trio
23
(p)
28
34
1.
2.
Menuetto da capo e poi la Coda
Coda
pizz.
39
Viol.
4
(p)
Adagio
p
cresc.
9
16
attacca


Scherzo
Allegro molto
23
Viol.
p
sempre staccato
31
39
1.
2.
attacca
Adagio
Tempo I
47
p
cresc.
55
3
61
attacca
Allegro molto
69
p
sempre staccato
75
G.P.
f
84
ff
sf
p
Adagio
Tempo I
96
(p)
101
sfp
sfp
pp

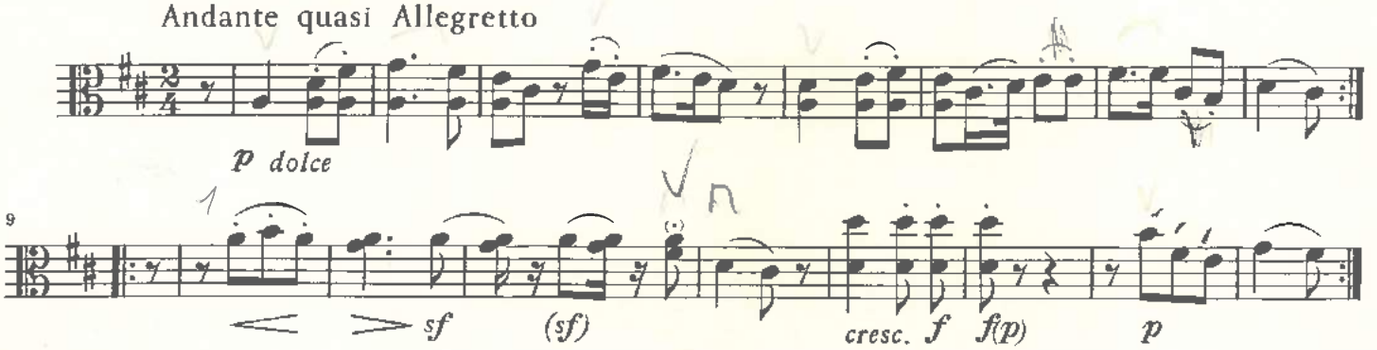

Allegretto alla Polacca
Viol.
p
sf
5
f
8
fp
fp
12
17
p
21
fp
f
24
27
p
31
36
41
2
p
sf


48
f
51
p
56
1
63
66
f
69
pp
72
75
pp
78
pp
81
84
cresc.
f

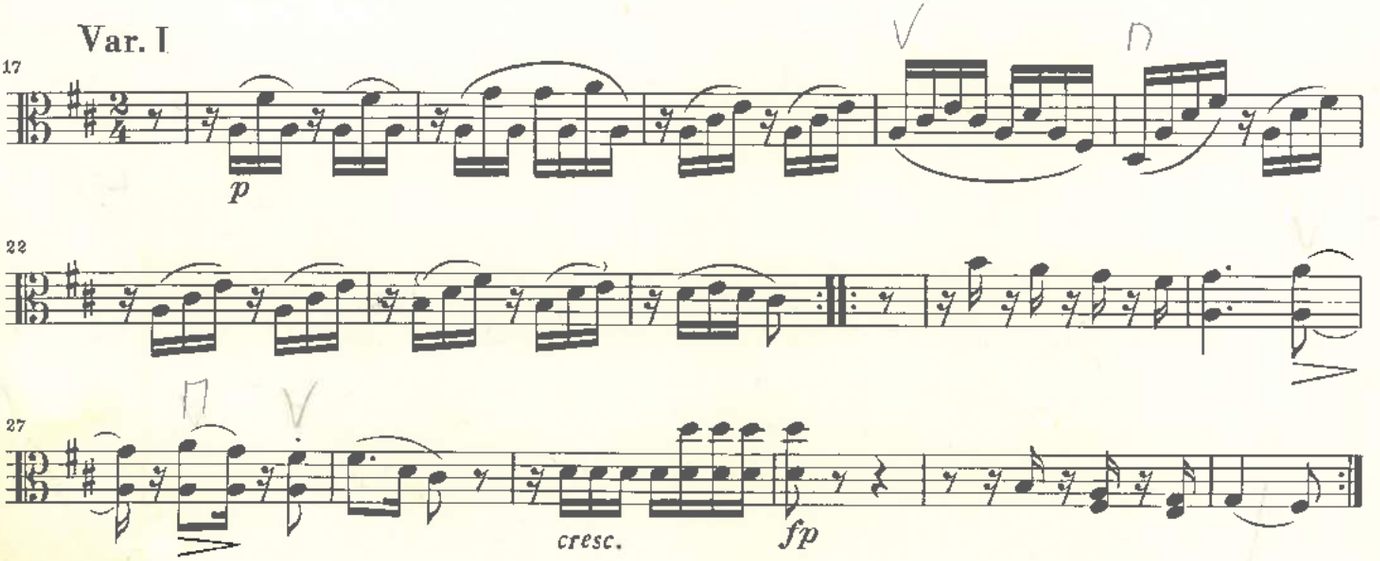


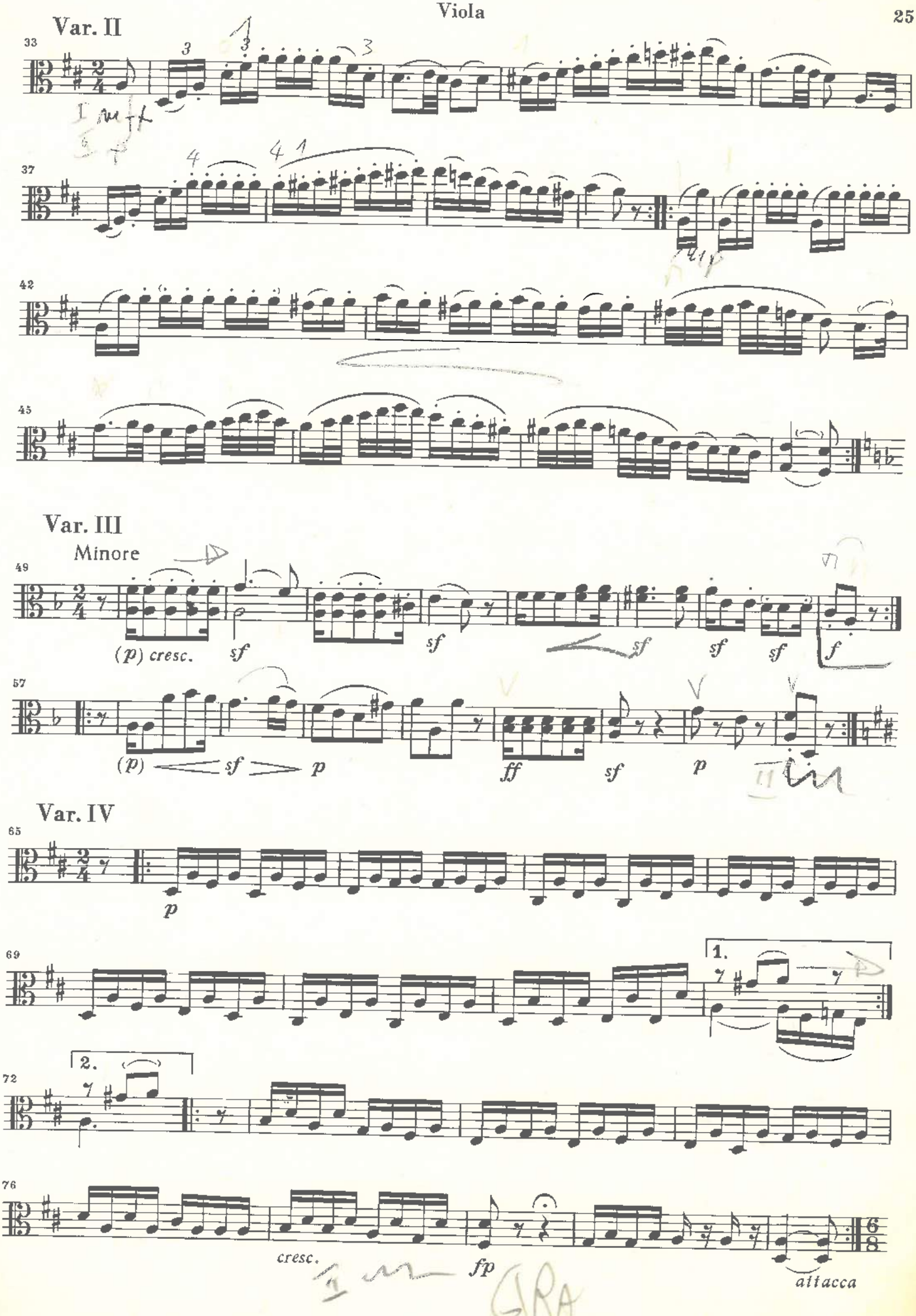
Thema con Variazioni

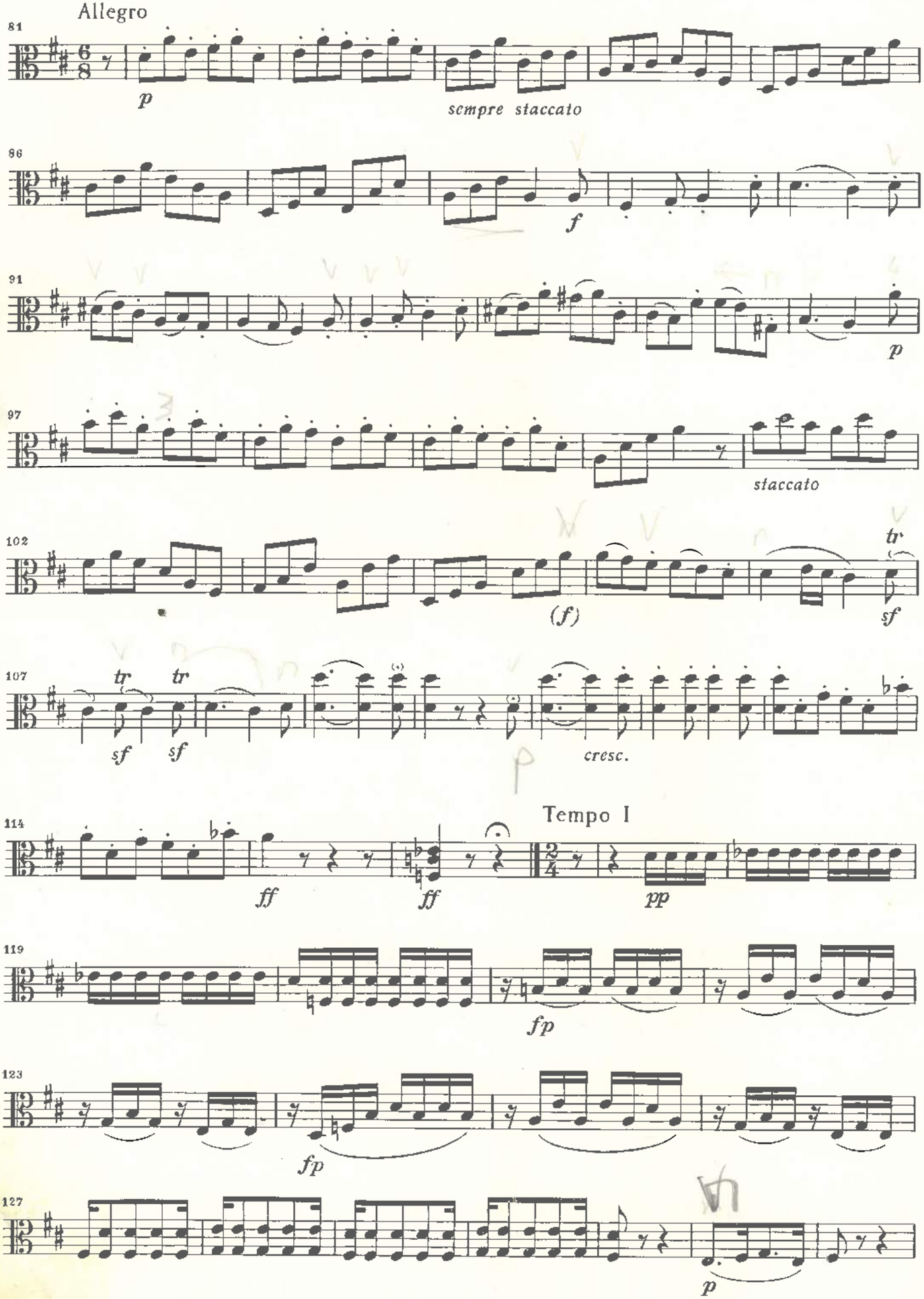
Andante quasi Allegretto



Var. I




Var. II
33
37
42
45
Var. III
Minore
49
(p) cresc.
sf
sf
sf
sf
sf
f
57
(p)
sf
p
ff
sf
p
Var. IV
65
p
69
1.
2.
72
76
cresc.
fp
attacca


Allegro
81
p
sempre staccato
86
f
91
p
97
staccato
102
(f)
tr
sf
107
tr
tr
sf
sf
cresc.
114
Tempo I
ff
ff
pp
119
fp
123
fp
127
p

134

ten.

p

Marcia

Allegro

f (3) *p* *sf* *sf* *(sf)* *p*

5

cresc. *f*

8

(fp) *fp* *cresc.* *ff*

13

sf *p*

17

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

22

(sf) *(p)* *cresc.*

25

ff *pp* *cresc.*

29

f

32

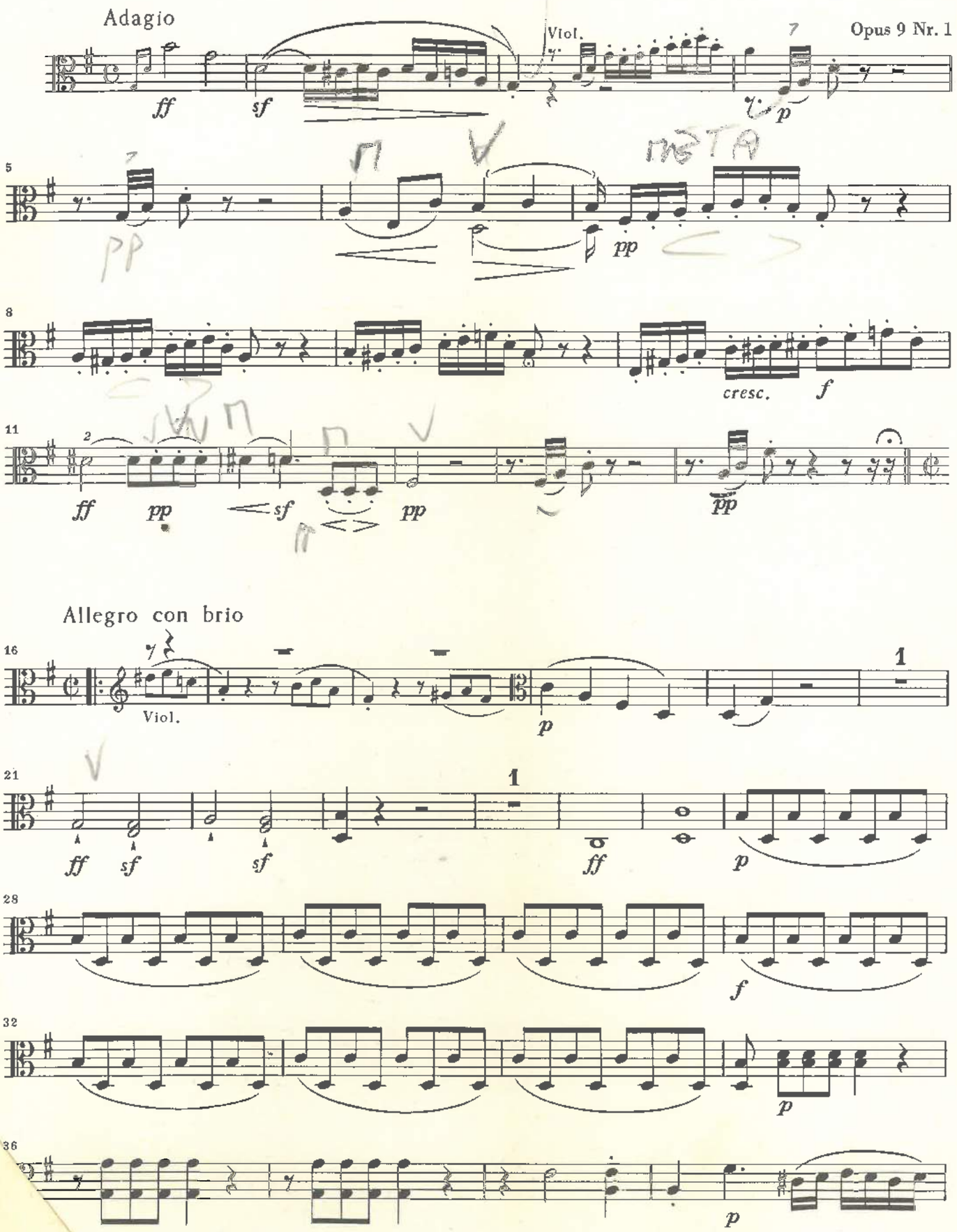
ff

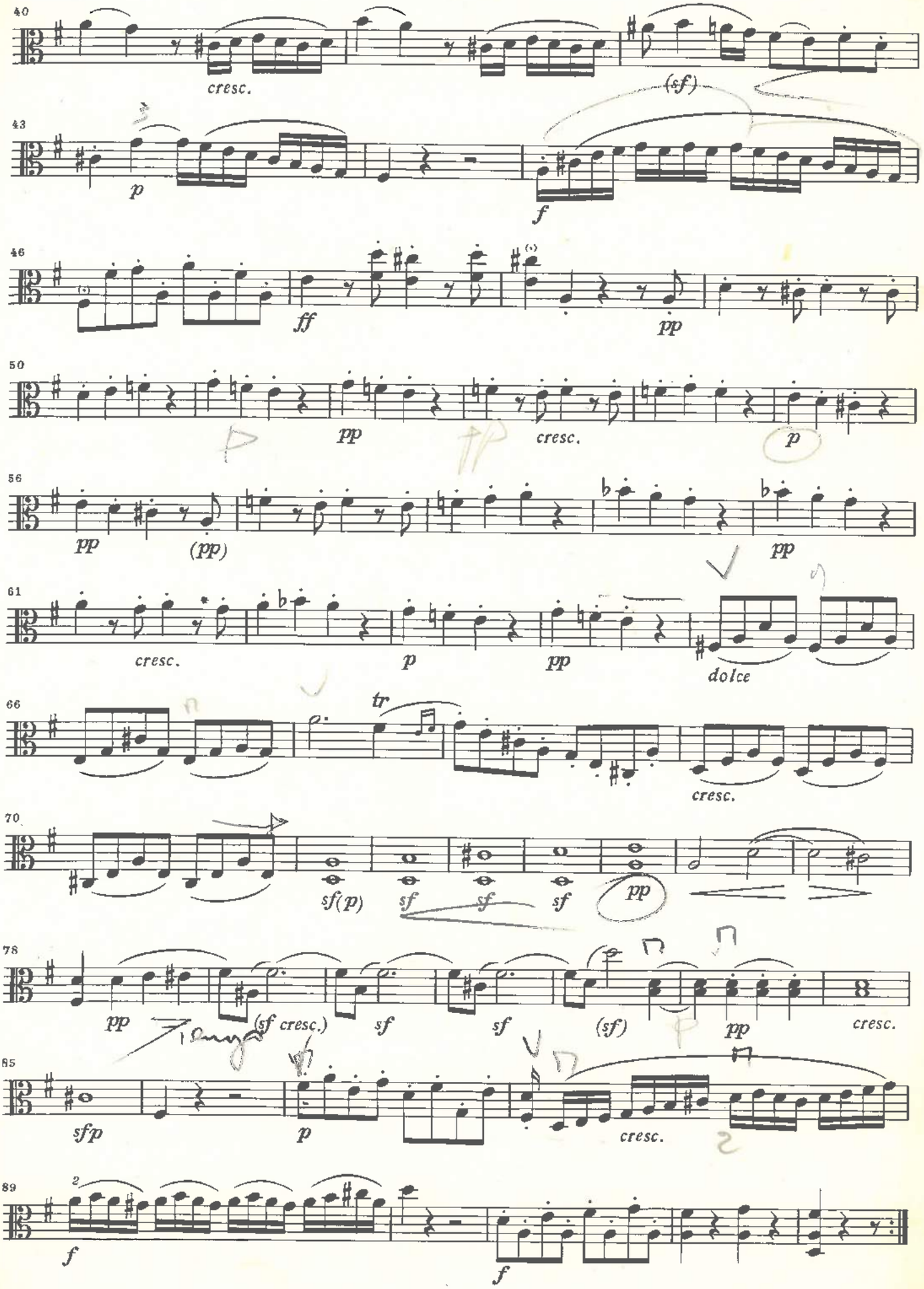
STREICHTRIO

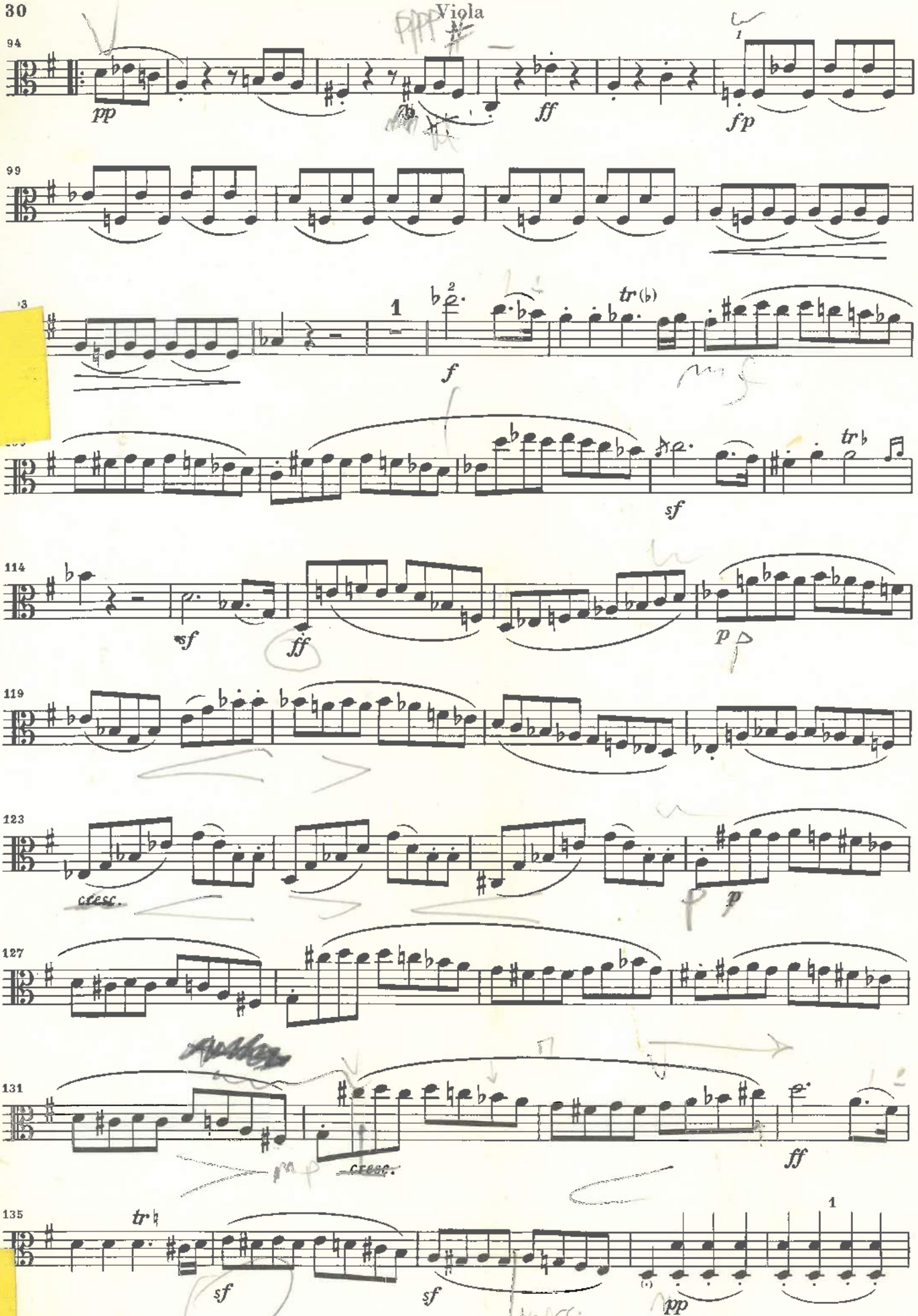
G-dur

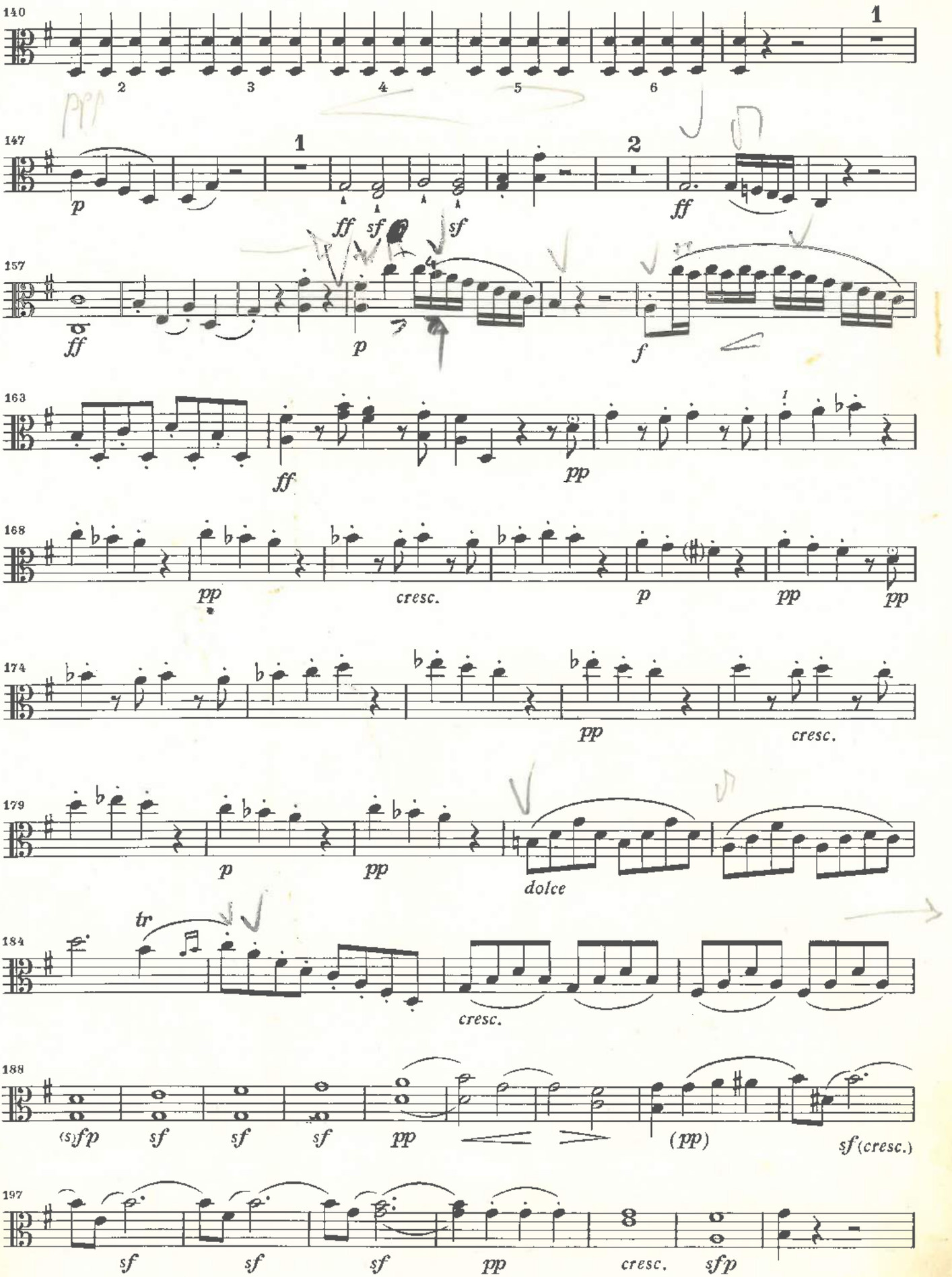
Viola

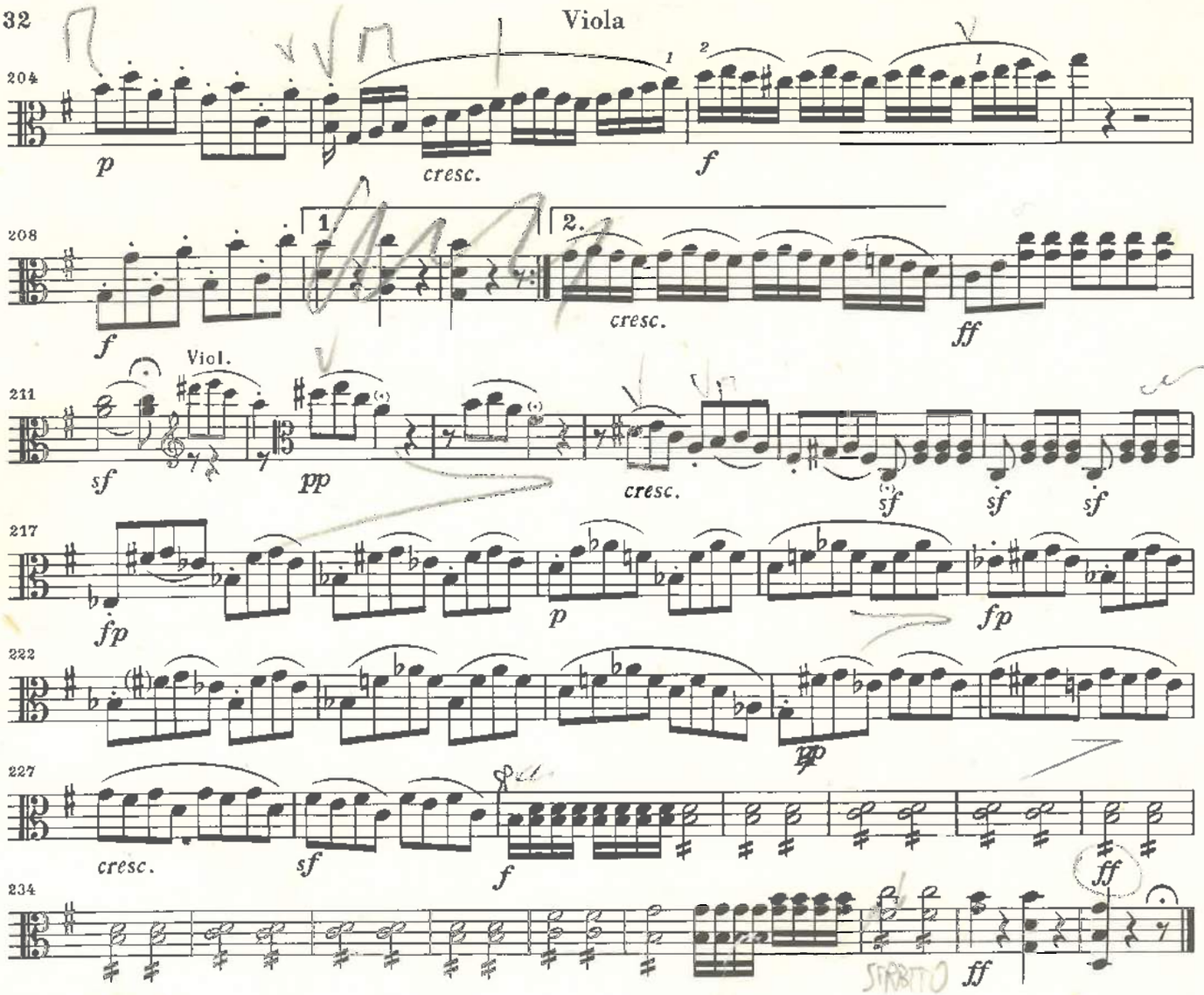
dem Grafen von Browne gewidmet



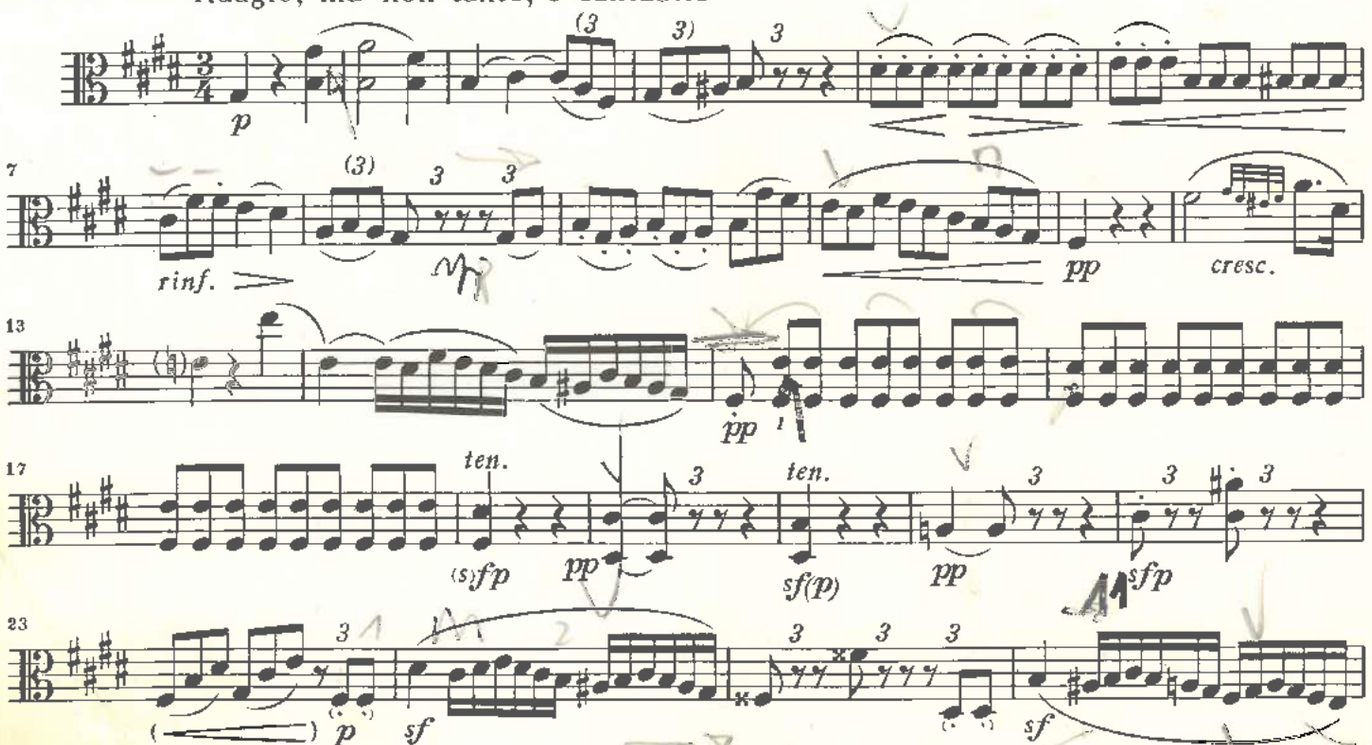

40
cresc.
(sf)
43
p
f
46
ff
pp
50
pp
cresc.
p
56
pp
(pp)
pp
61
cresc.
p
pp
dolce
66
tr
cresc.
70
sf(p)
sf
sf
sf
pp
78
pp
(sf cresc.)
sf
sf
(sf)
pp
cresc.
85
sfp
p
cresc.
89
f
f

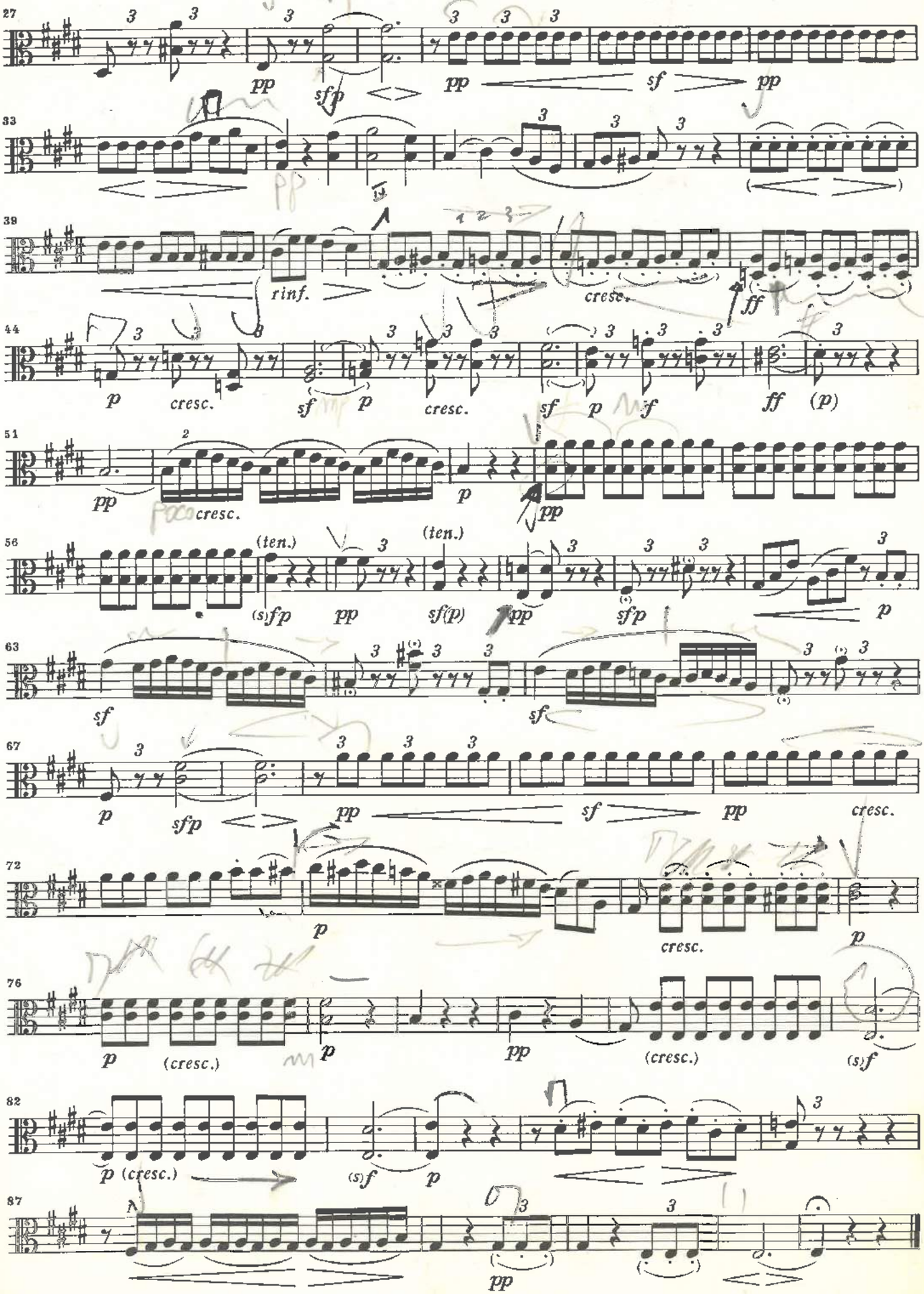

94
pp
ff
fp
99
103
1
2
f
tr(b)
sf
114
sf
ff
p
119
123
cresc.
p
127
131
cresc.
ff
135
tr
sf
sf
pp
1


140
1
2 3 4 5 6
147
1
2
p
ff sf sf
ff
157
ff
p
f
163
ff
pp
168
pp
cresc.
p
pp
pp
174
pp
cresc.
179
p
pp
dolce
184
tr
cresc.
188
(s)fp
sf
sf
sf
pp
(pp)
sf (cresc.)
197
sf
sf
sf
pp
cresc.
sfp



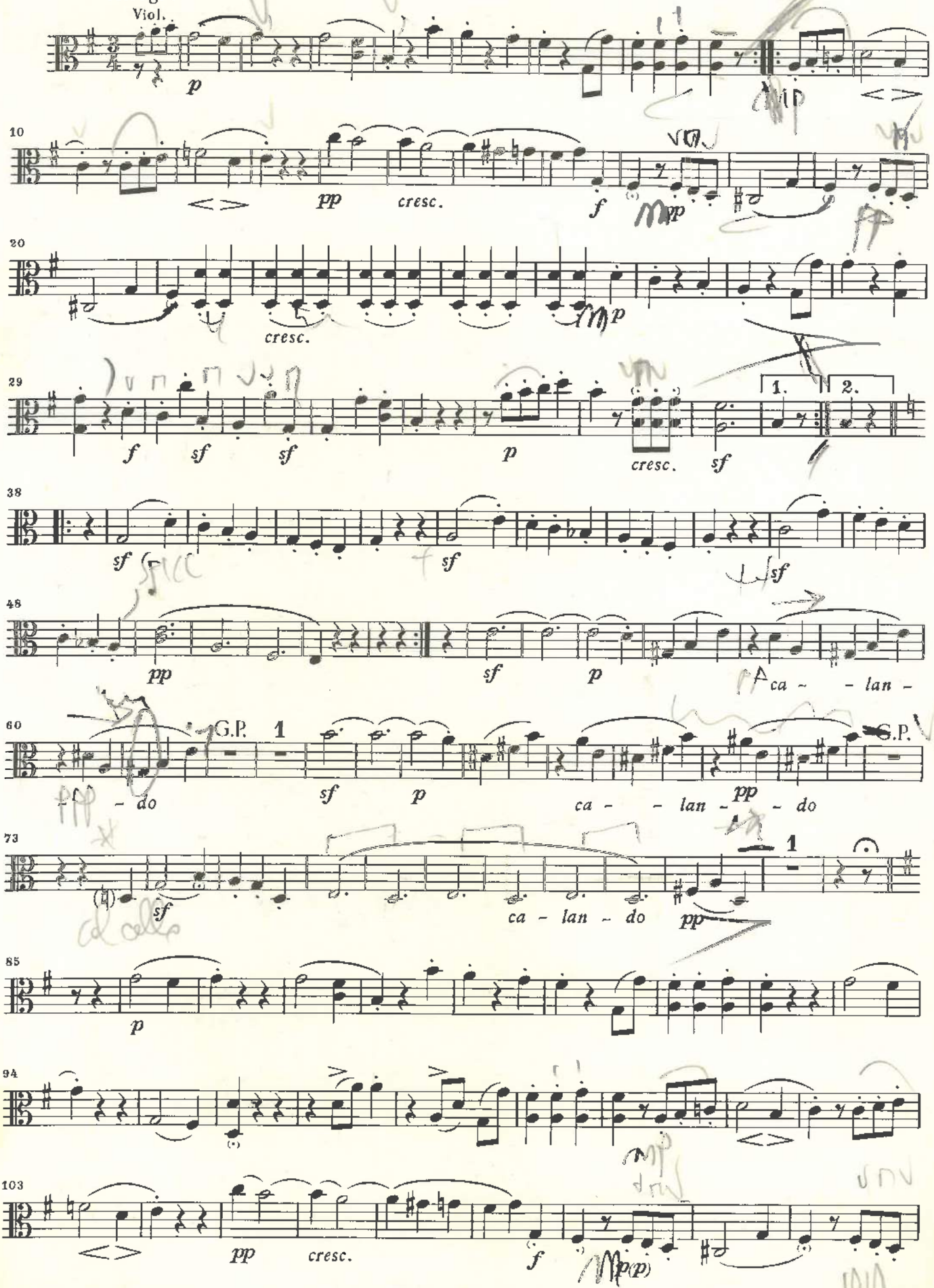
Adagio, ma non tanto, e cantabile

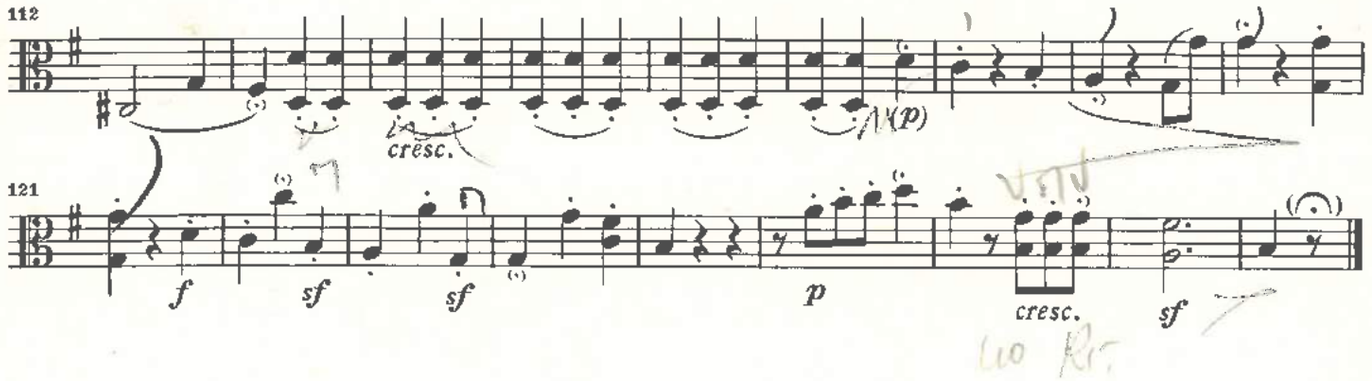



27
pp
sfp
pp
sf
pp
33
39
rinf.
cresc.
ff
44
p
cresc.
sf
p
cresc.
sf
p
f
ff
(p)
51
pp
cresc.
p
pp
56
(ten.)
(ten.)
(s)fp
pp
sf(p)
pp
sfp
p
63
sf
sf
67
p
sfp
pp
sf
pp
cresc.
72
p
cresc.
p
76
p
(cresc.)
p
pp
(cresc.)
(s)f
82
p (cresc.)
(s)f
p
87
pp

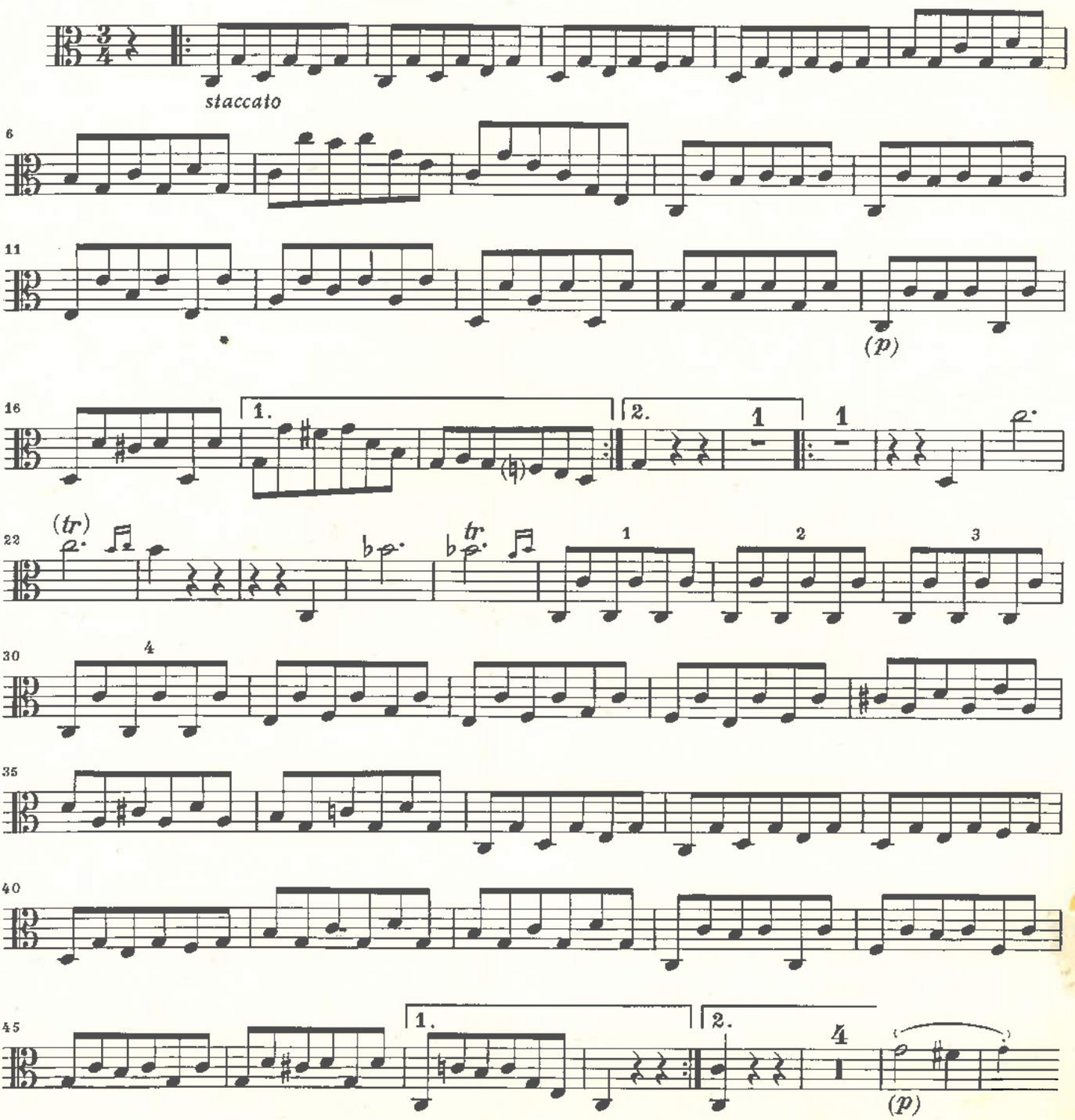
Scherzo
Allegro

Viol.

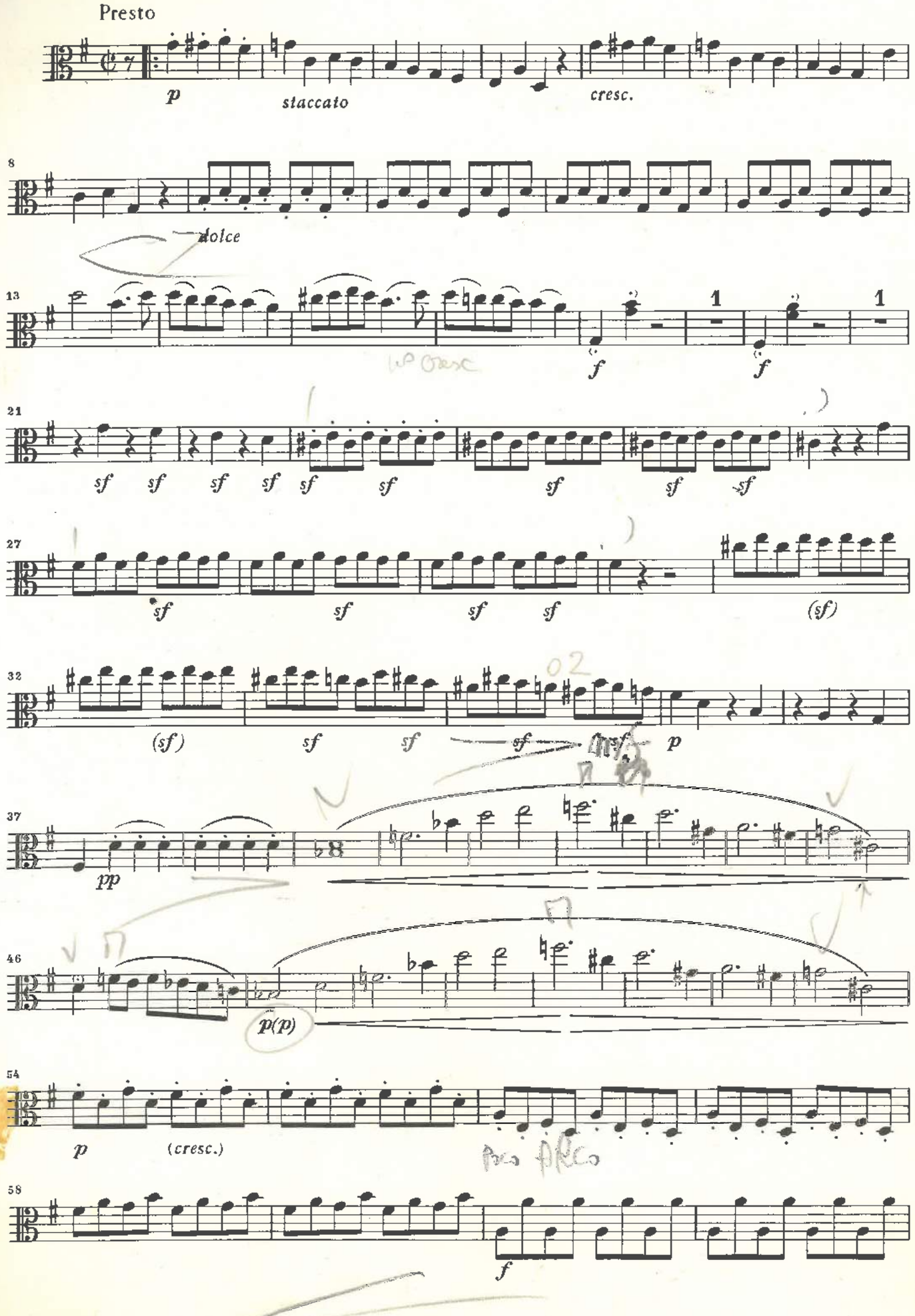


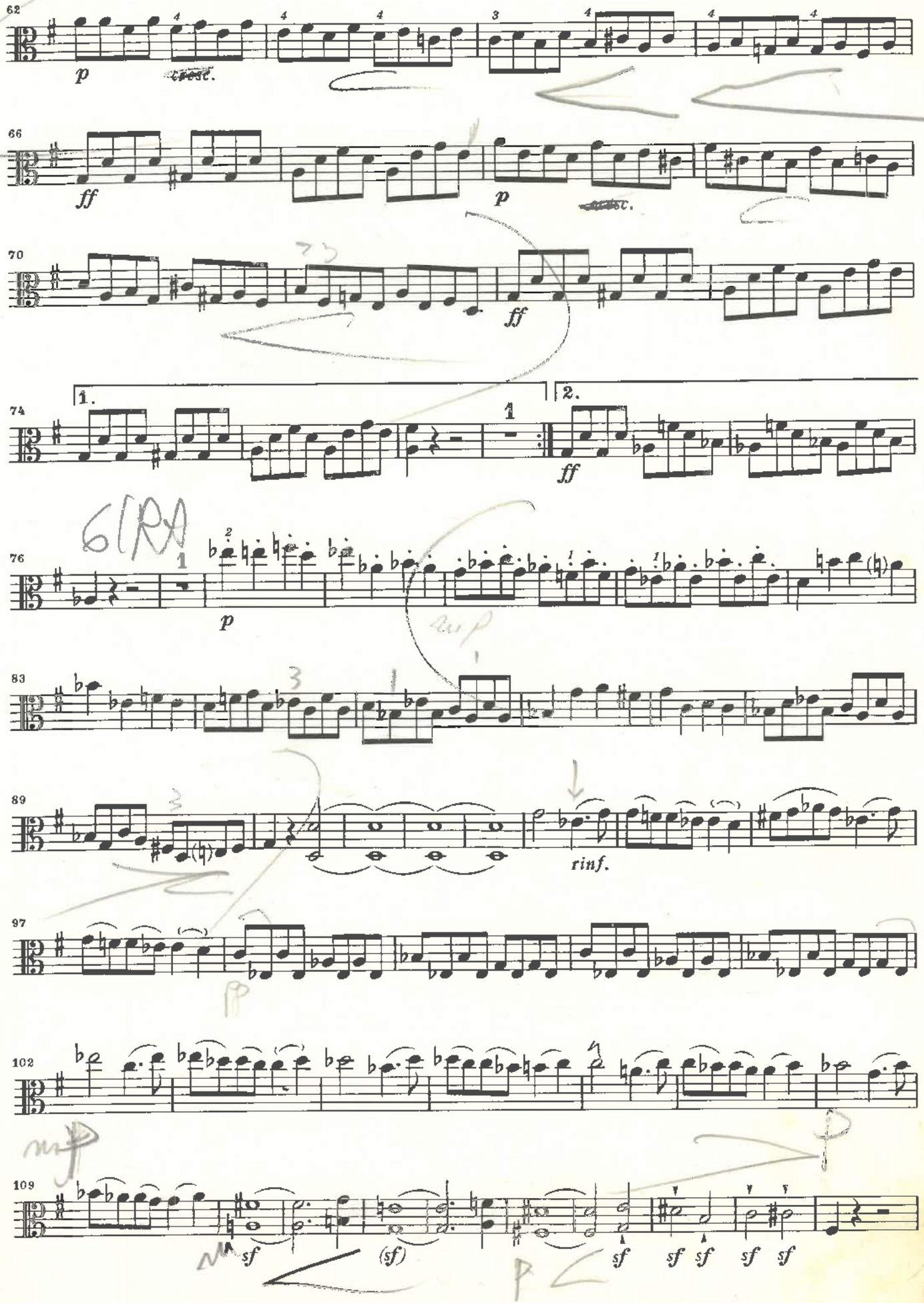


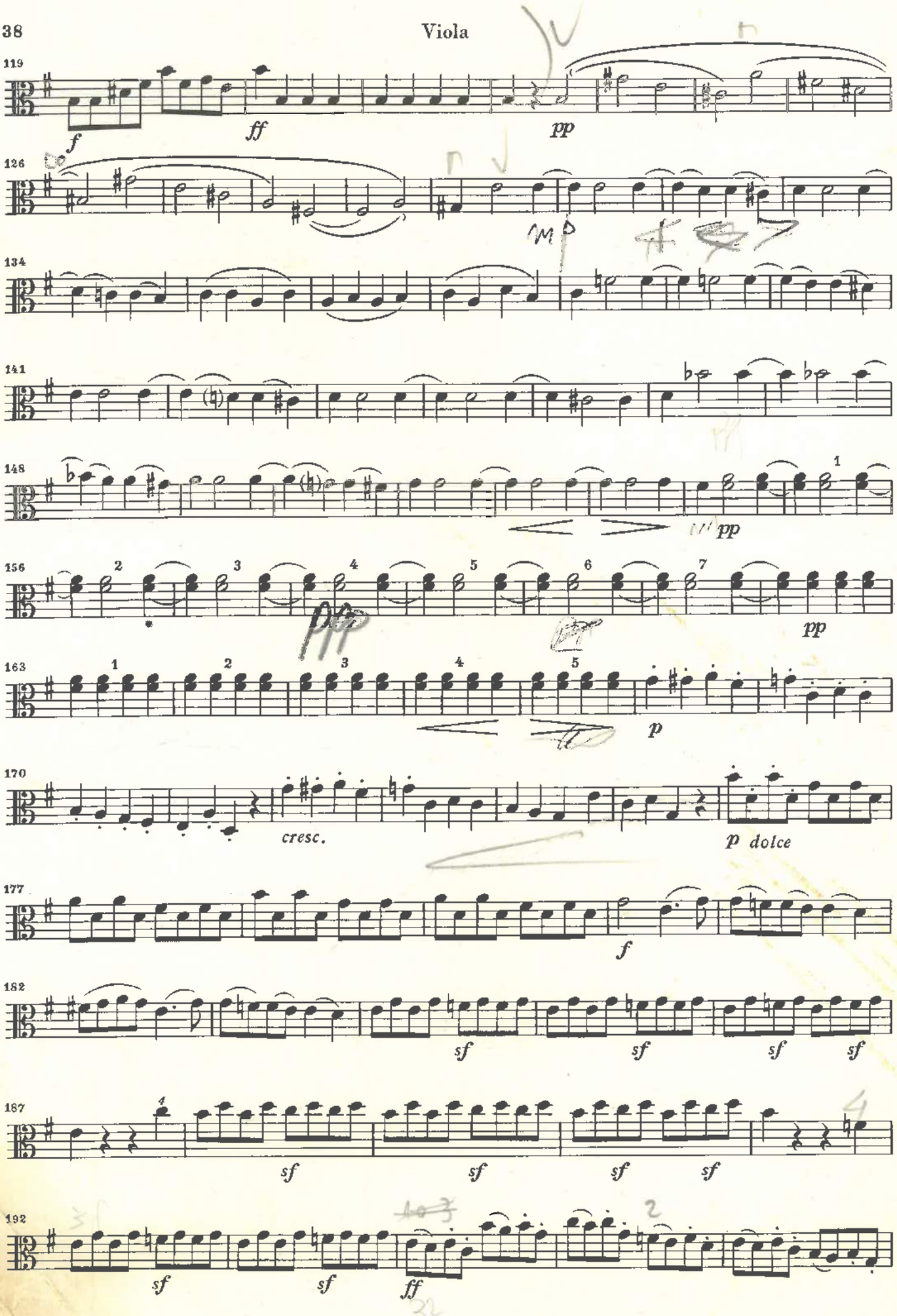
Trio II^do *)

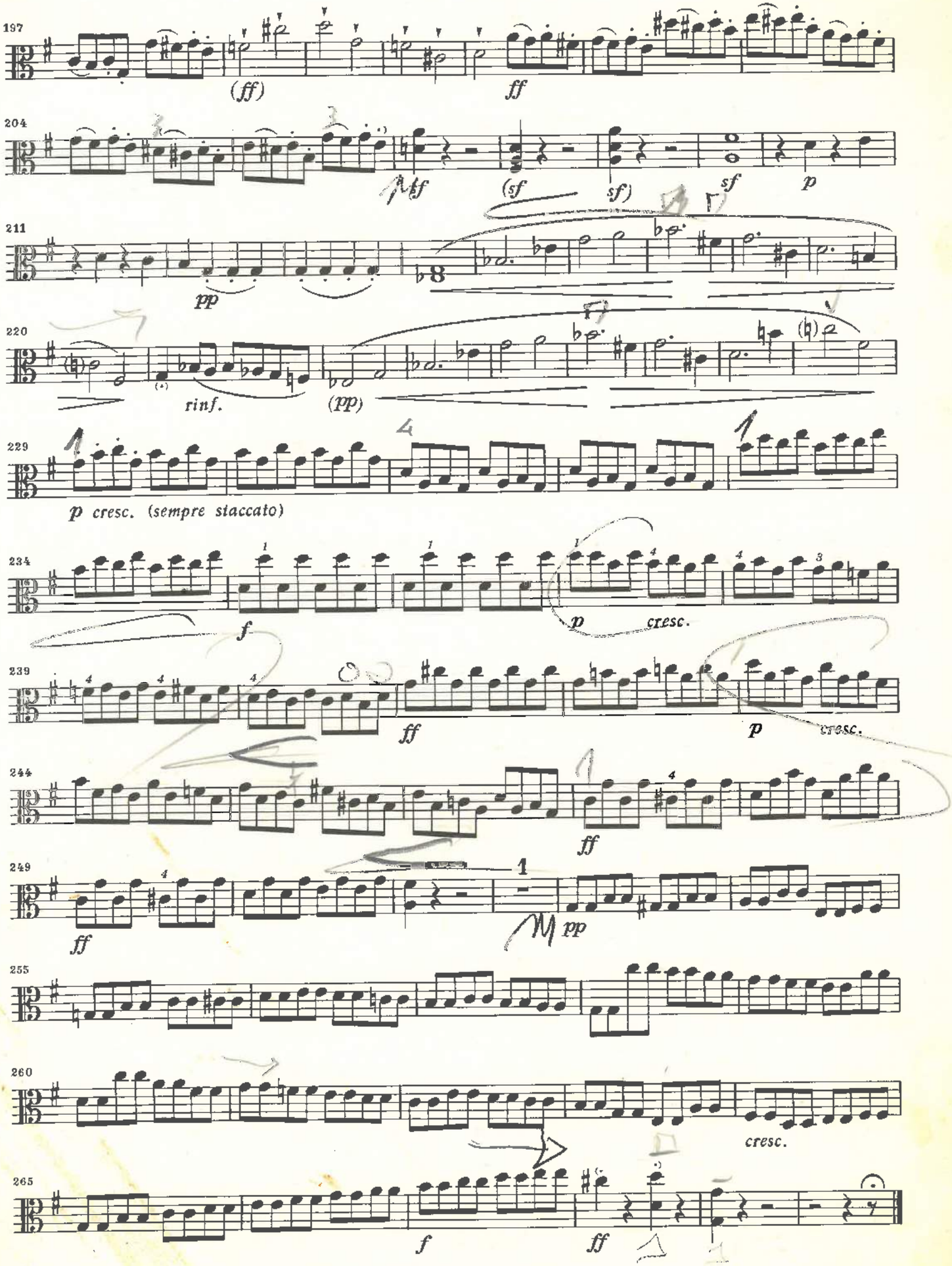


*) Zur Eingliederung des Trio II^do siehe Vorwort. *) For the incorporation of Trio II^do, see preface. *) Pour l'incorporation du Trio II^do voir préface.


Presto
p
staccato
cresc.
8
dolce
13
f
1
f
1
21
sf 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.)
58
f


62
p
cresc.
66
ff
p
cresc.
70
ff
74
1.
2.
ff
76
p
83
89
rinf.
97
102
109
sf
(sf)
sf
sf sf sf sf


119
f
ff
pp
126
mp
134
141
148
pp
156
pp
163
p
170
cresc.
p dolce
177
f
182
sf
sf
sf
sf
187
sf
sf
sf
sf
192
sf
sf
ff


197
(ff)
ff
204
sf
(sf
sf)
sf
p
211
pp
220
rinf.
(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

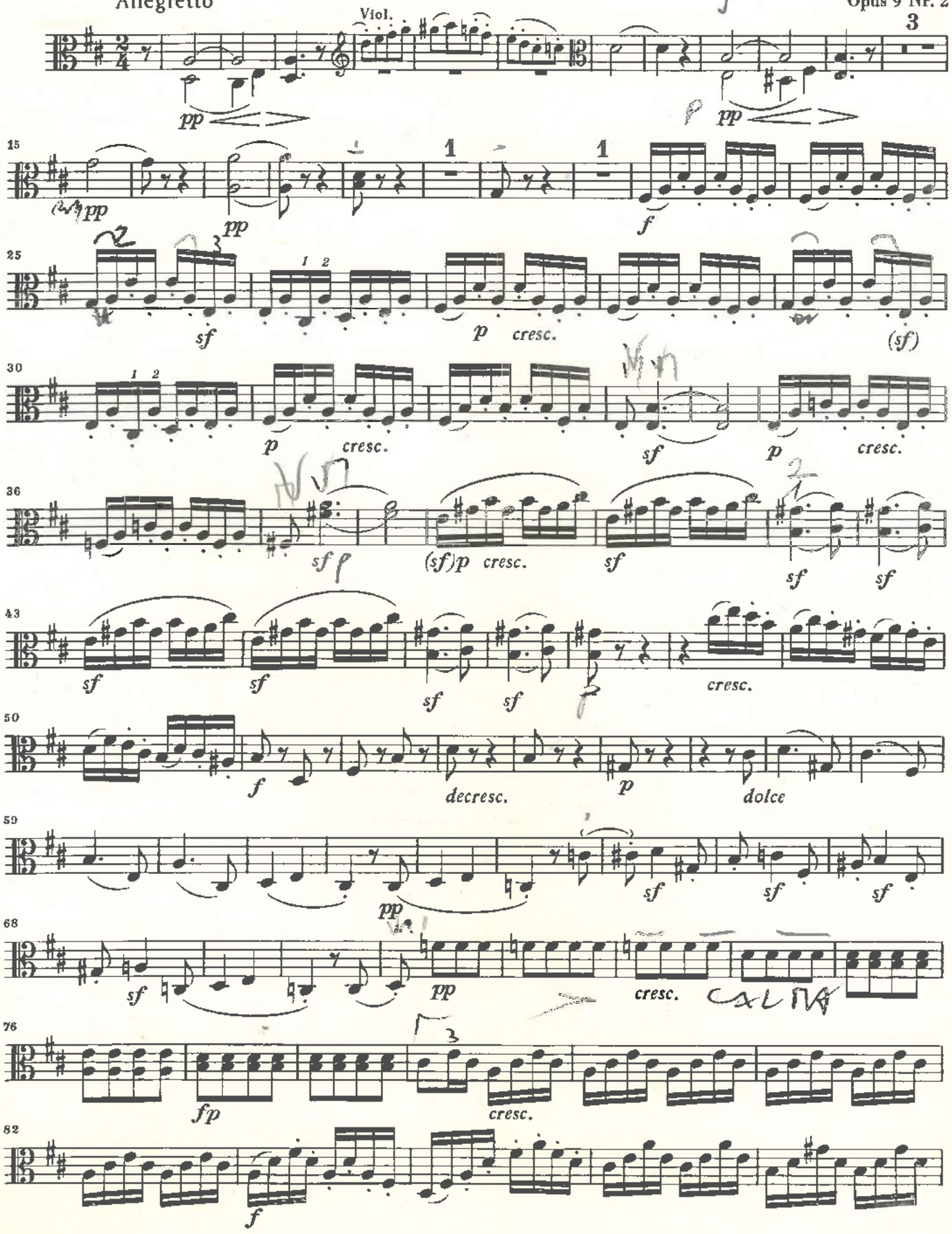
D-dur

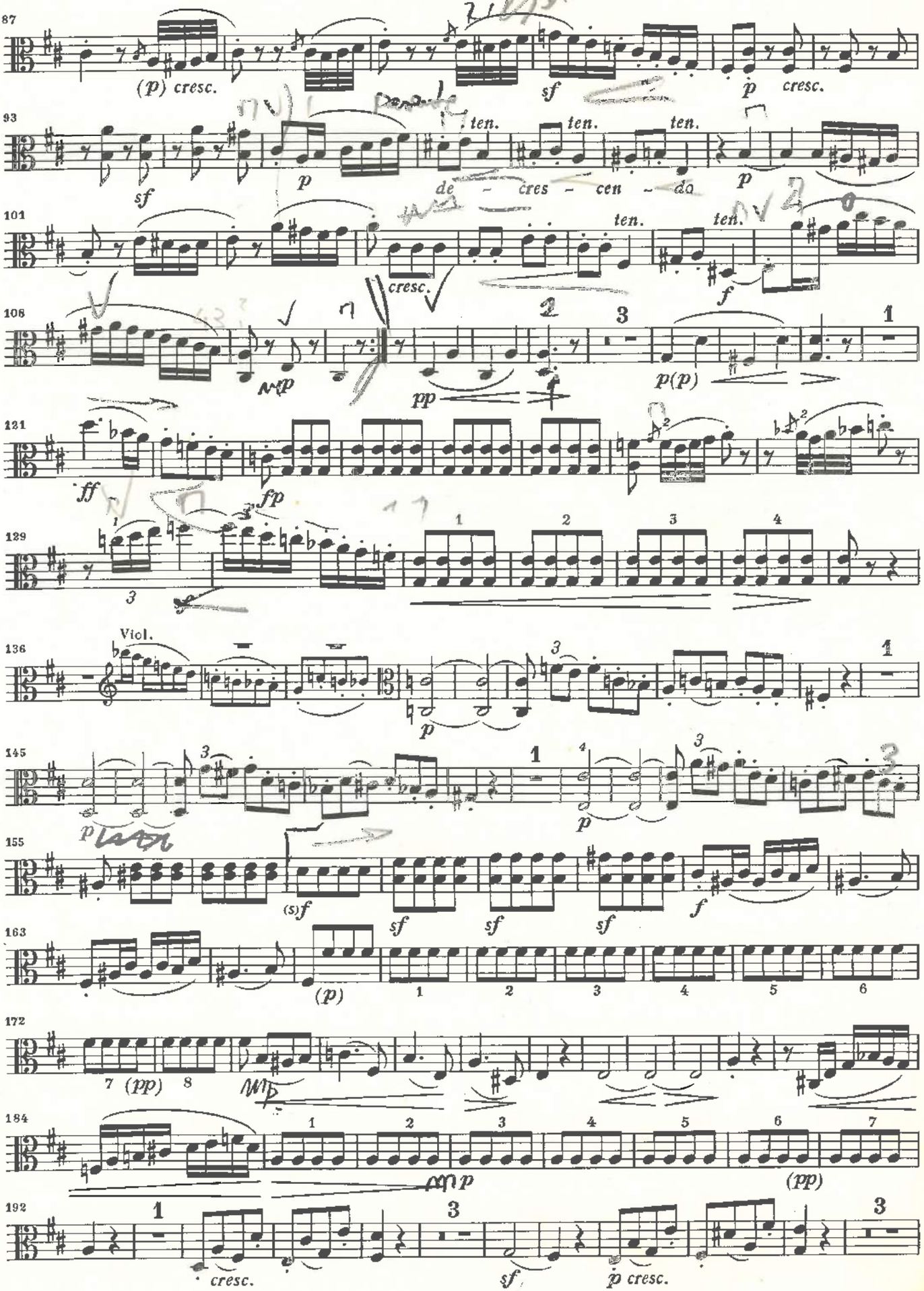
Viola

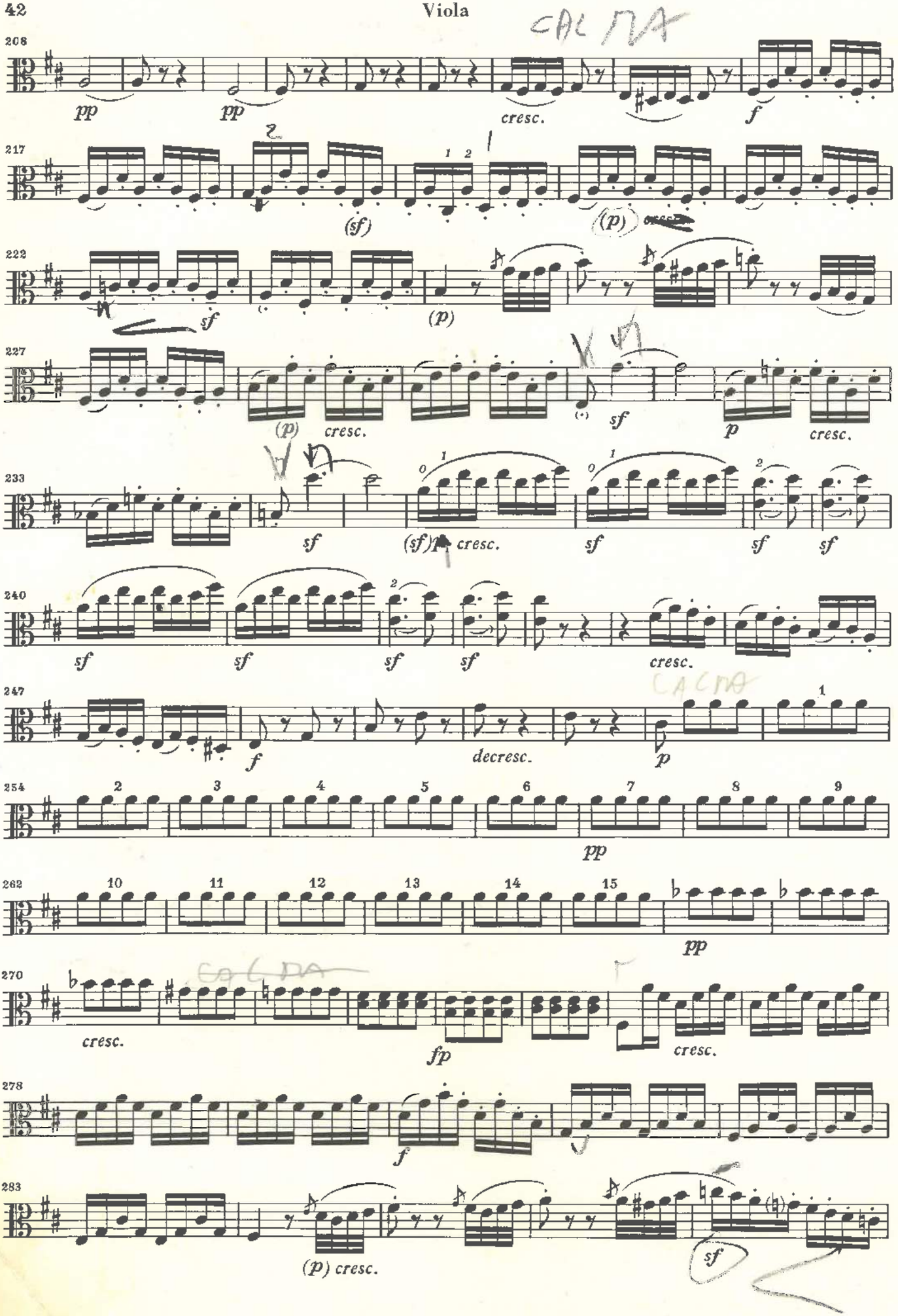
dem Grafen von Browne gewidmet

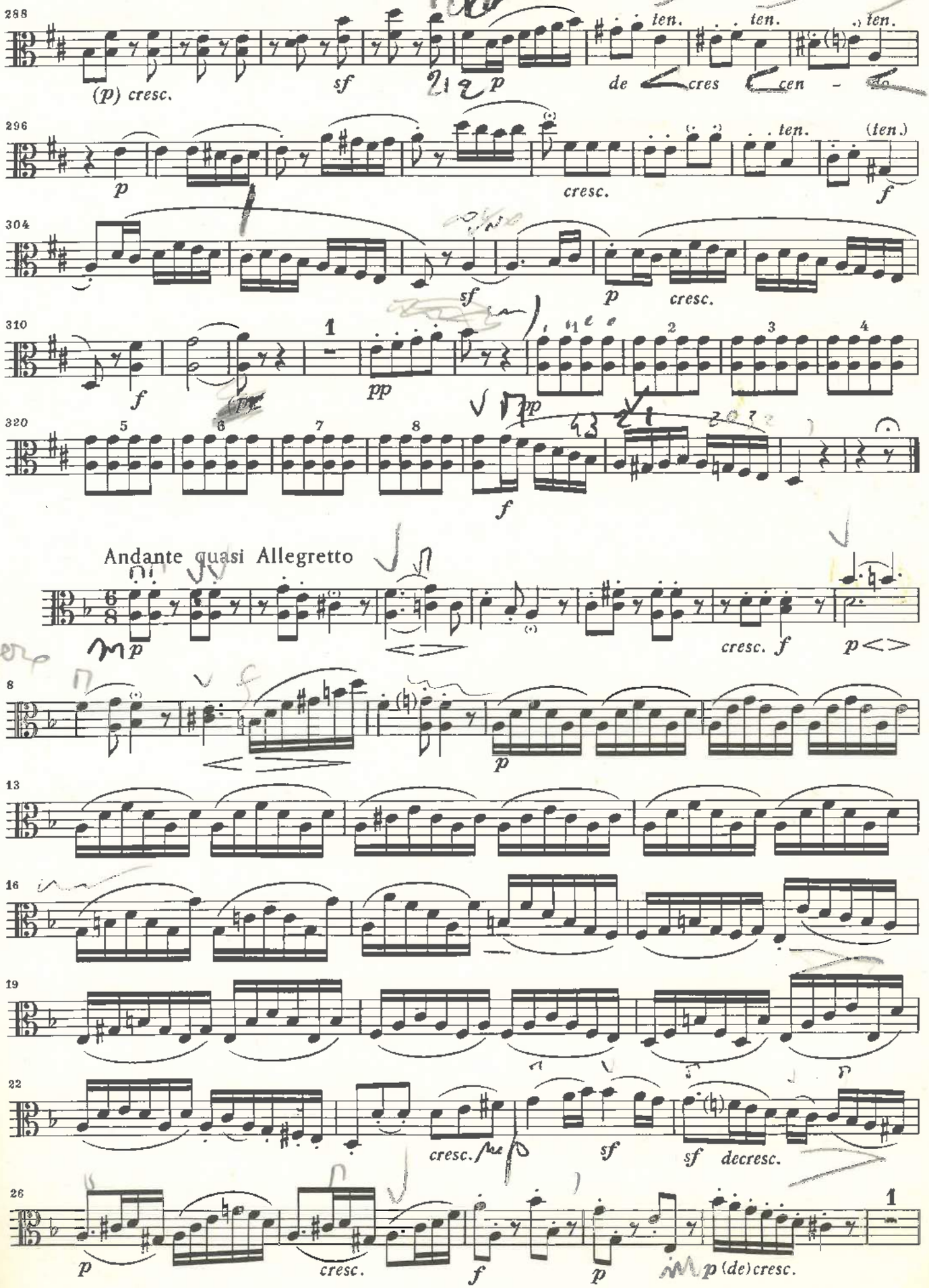
Allegretto

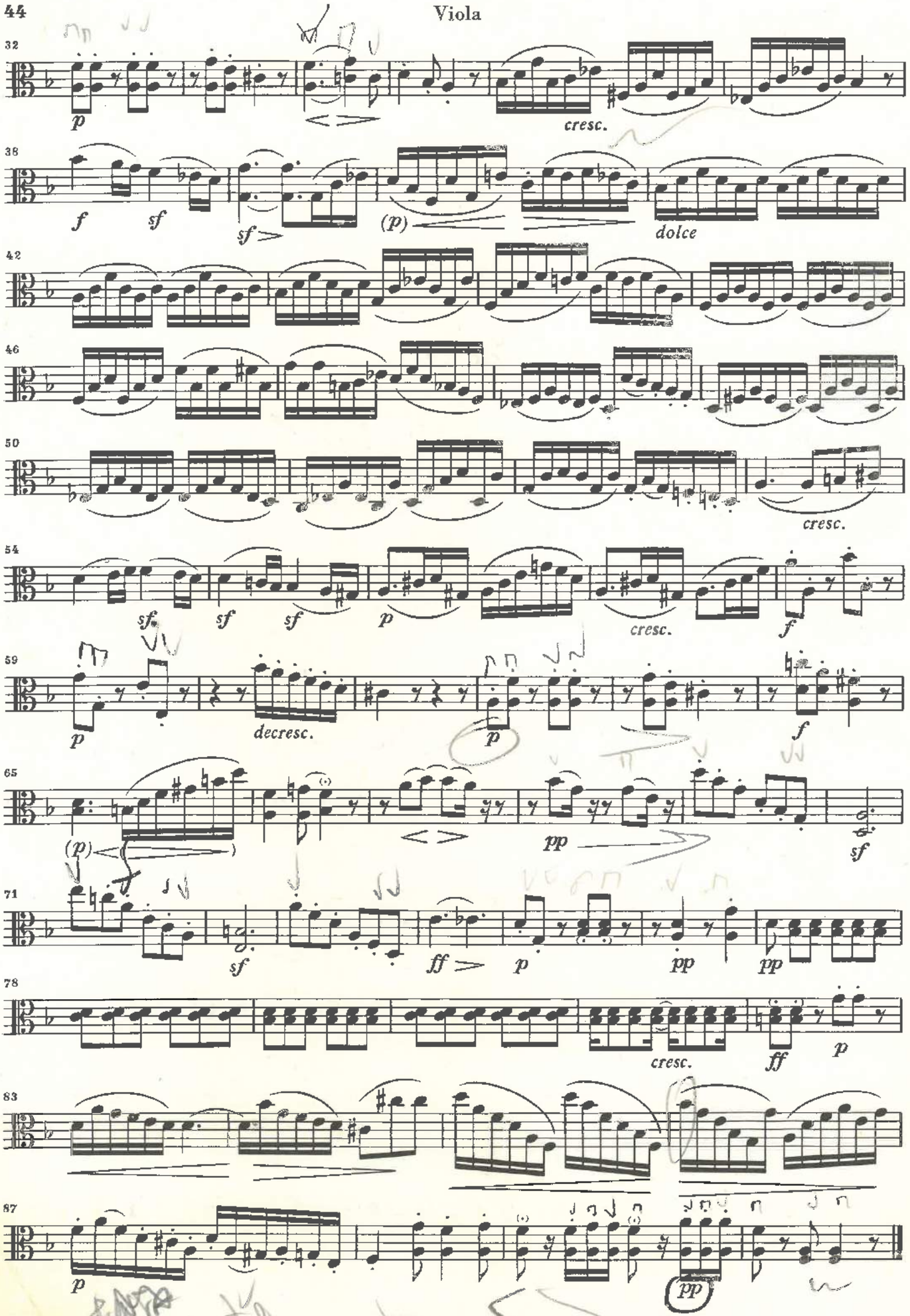
Opus 9 Nr. 2

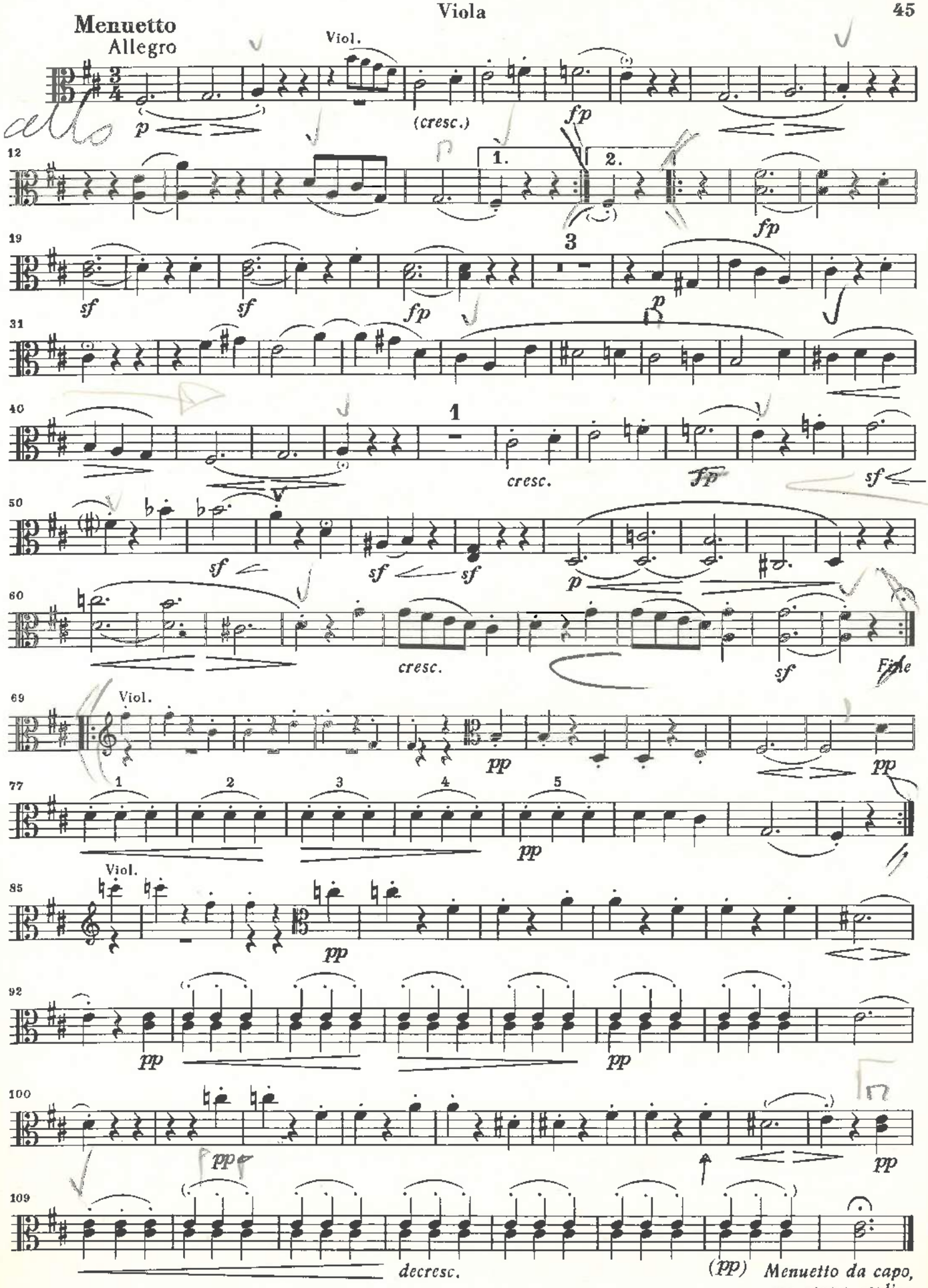



87
(p) cresc.
sf
p cresc.
93
sf
p
ten. ten. ten.
de - cres - cen - do
p
101
cresc.
ten. ten.
f
106
mp
pp
p(p)
121
ff
fp
129
Viol.
136
p
145
p
155
(s)f
sf sf sf
f
163
(p)
172
7 (pp) 8
184
p
(pp)
192
cresc.
sf
p cresc.


208
pp
pp
cresc.
f
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
pp
262
pp
270
cresc.
fp
cresc.
278
f
283
(p) cresc.
sf

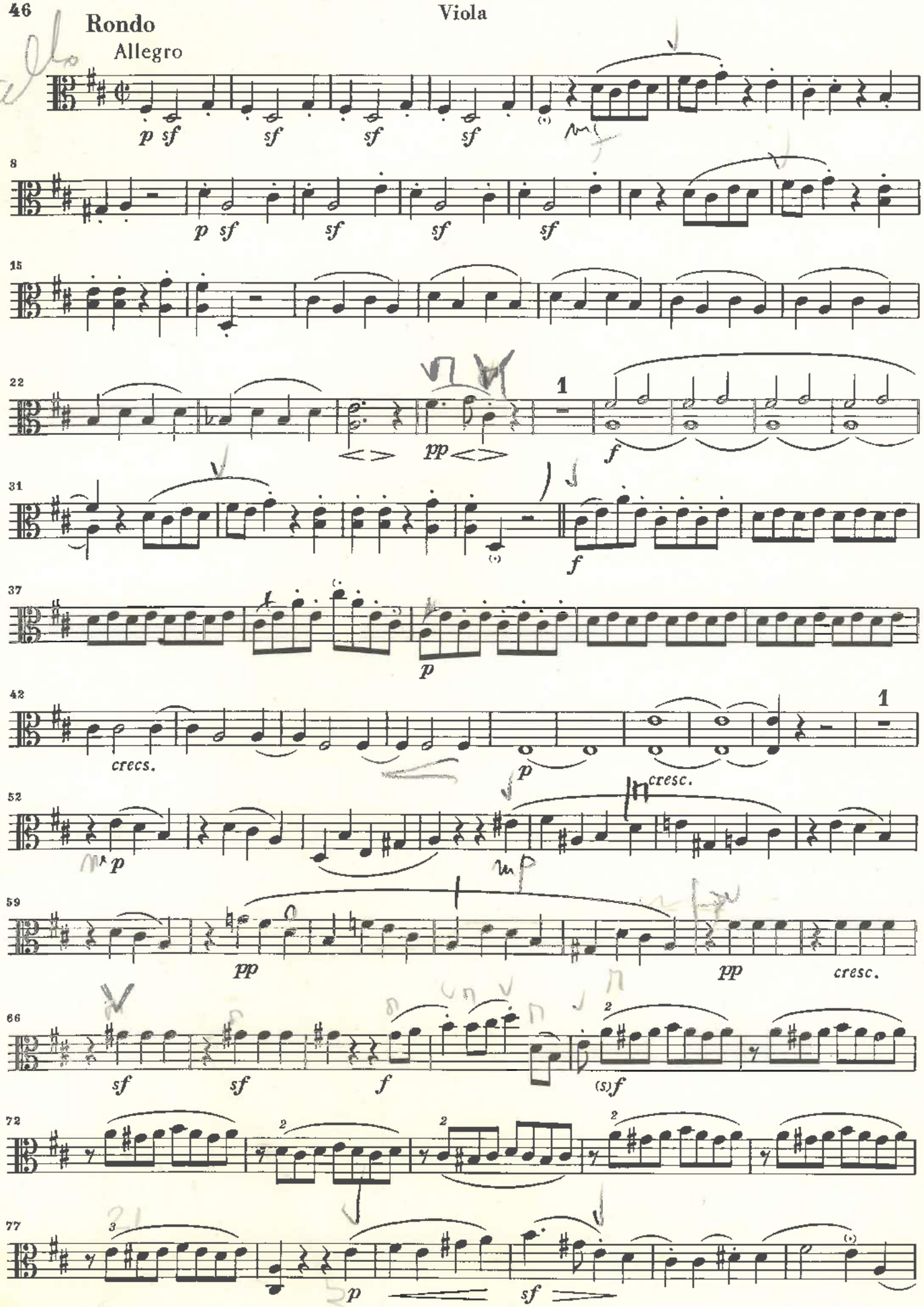

288
(p) cresc.
sf
p
ten.
ten.
ten.
de cres cen - do
296
p
cresc.
ten.
(ten.)
f
304
sf
p
cresc.
310
f
1
pp
2
3
4
320
5
6
7
8
f
pp
Andante quasi Allegretto
mp
cresc. f
p
8
p
13
16
19
22
cresc.
sf
sf decresc.
26
p
cresc.
f
p
p (de) cresc.
1

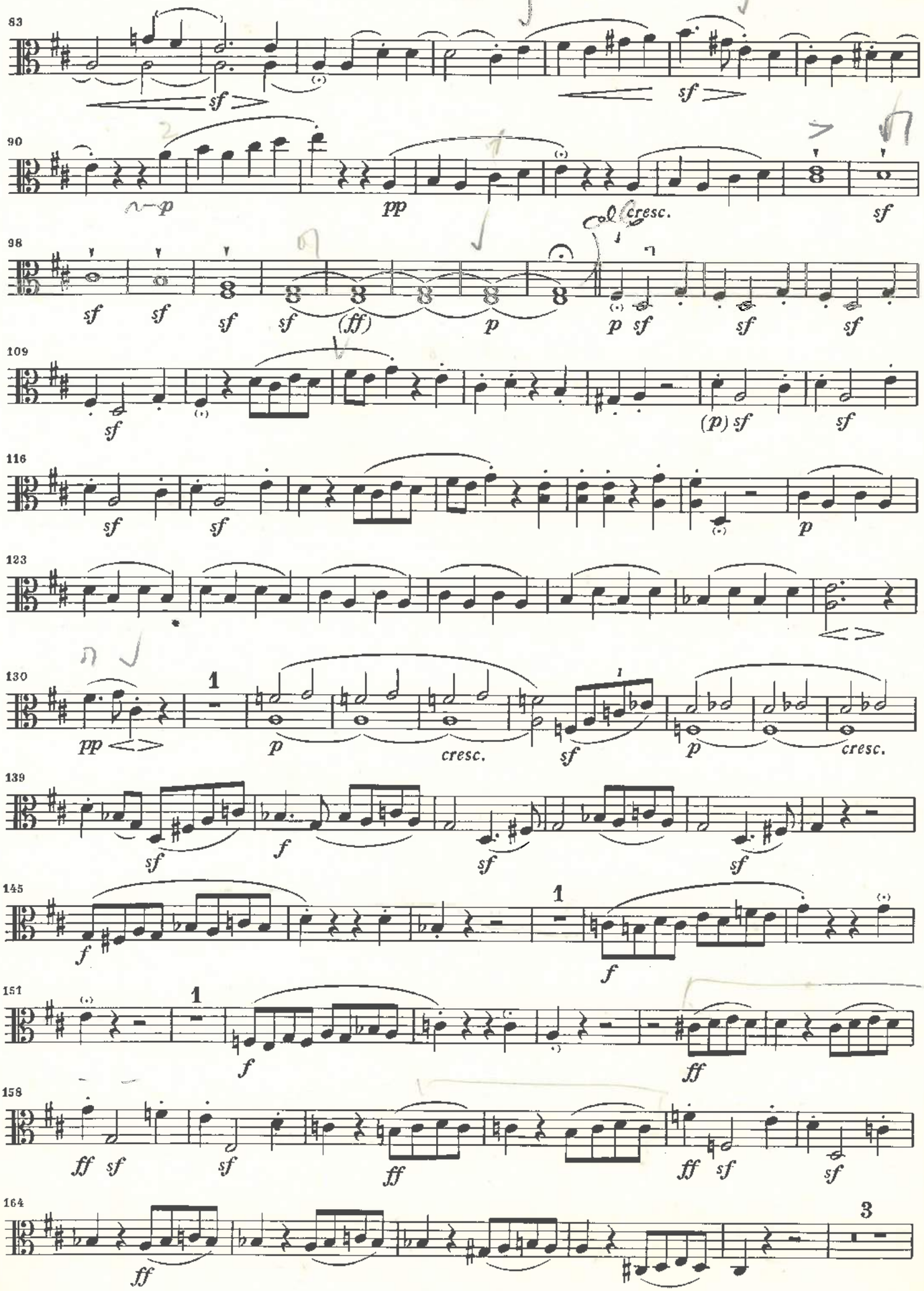

32
p
cresc.
38
f
sf
sf
(p)
dolce
42
46
50
cresc.
54
sf
sf
sf
p
cresc.
f
59
p
decresc.
p
f
65
(p)
pp
sf
71
sf
ff
p
pp
pp
78
cresc.
ff
p
83
87
p
pp

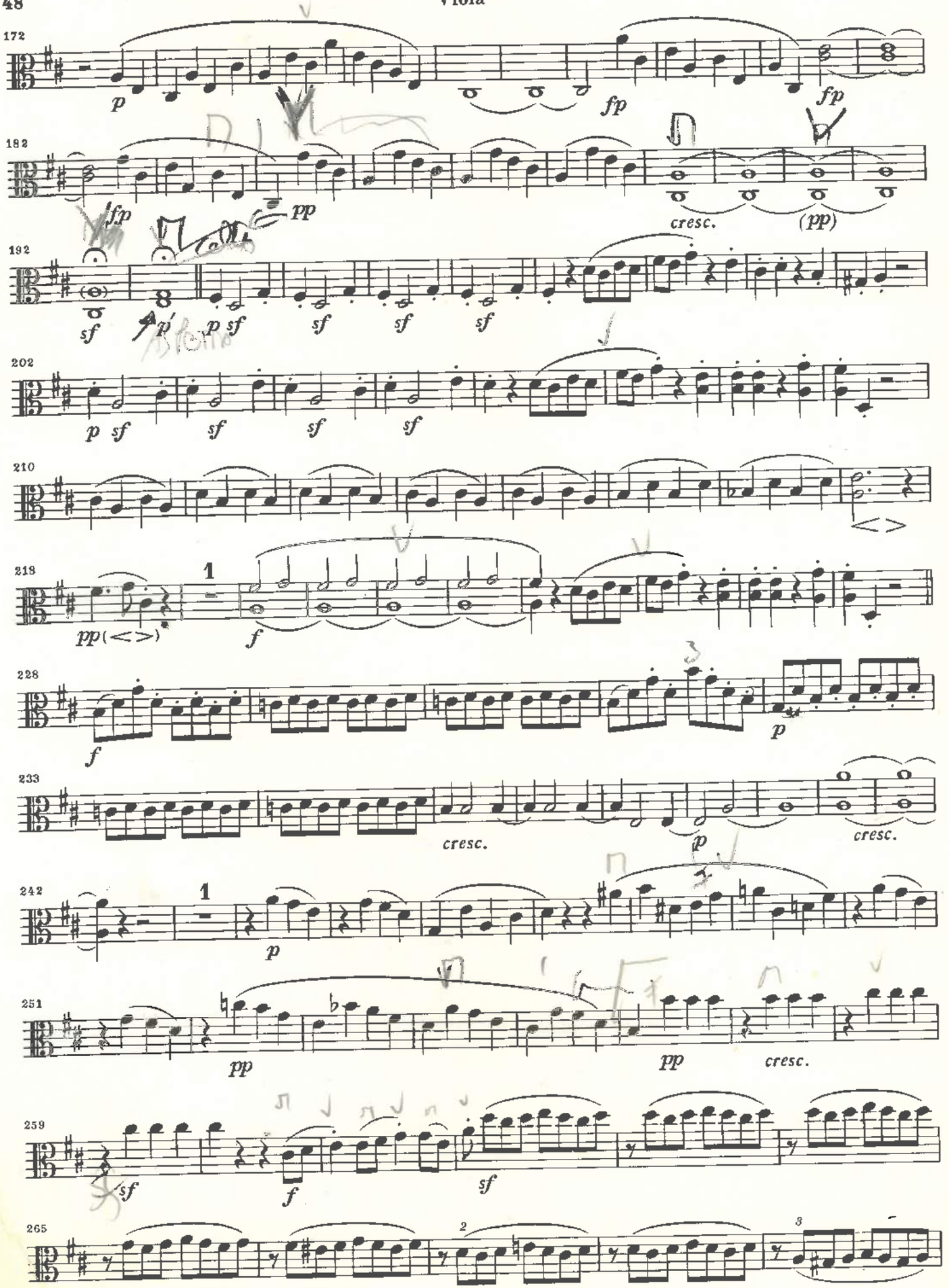

Menuetto
Allegro
Viol.
(cresc.)
1.
2.
cresc.
Fine
Viol.
Viol.
decresc.
(pp) Menuetto da capo, ma senza replica

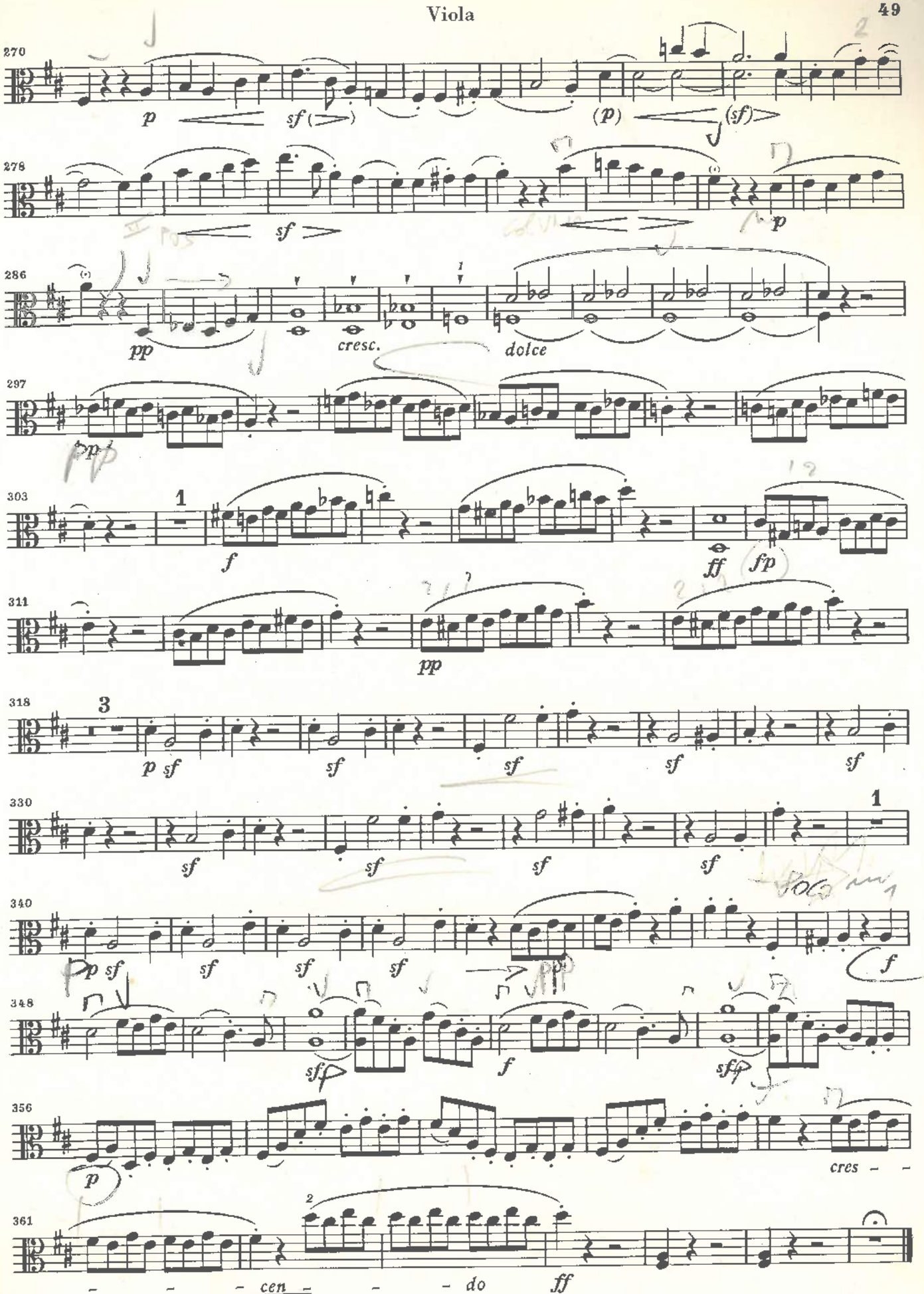
Rondo

Allegro




83
sf
sf
90
pp
col cresc.
sf
98
sf sf sf sf (ff) p p sf sf sf
109
sf
(p) sf
sf
116
sf sf
p
123
130
pp
1
p
cresc.
sf
1
p
cresc.
139
sf
f
sf
sf
145
f
1
f
151
1
f
ff
158
ff sf
sf
ff
ff sf
sf
164
ff
3


172
p
fp
fp
182
fp
pp
cresc.
(pp)
192
sf
p
p sf
sf
sf
sf
202
p sf
sf
sf
sf
210
218
1
pp(<>)
f
228
f
p
233
cresc.
p
cresc.
242
1
p
251
pp
pp
cresc.
259
sf
f
sf
265
2
3


270
p
sf
(p)
(sf)
278
sf
p
286
pp
cresc.
dolce
297
pp
303
f
ff
fp
311
pp
318
p sf
sf
sf
sf
sf
330
sf
sf
sf
sf
340
pp sf
sf
sf
sf
f
348
sf
f
sff
356
p
cres – –
361
– – – cen – – – do
ff

STREICHTRIO

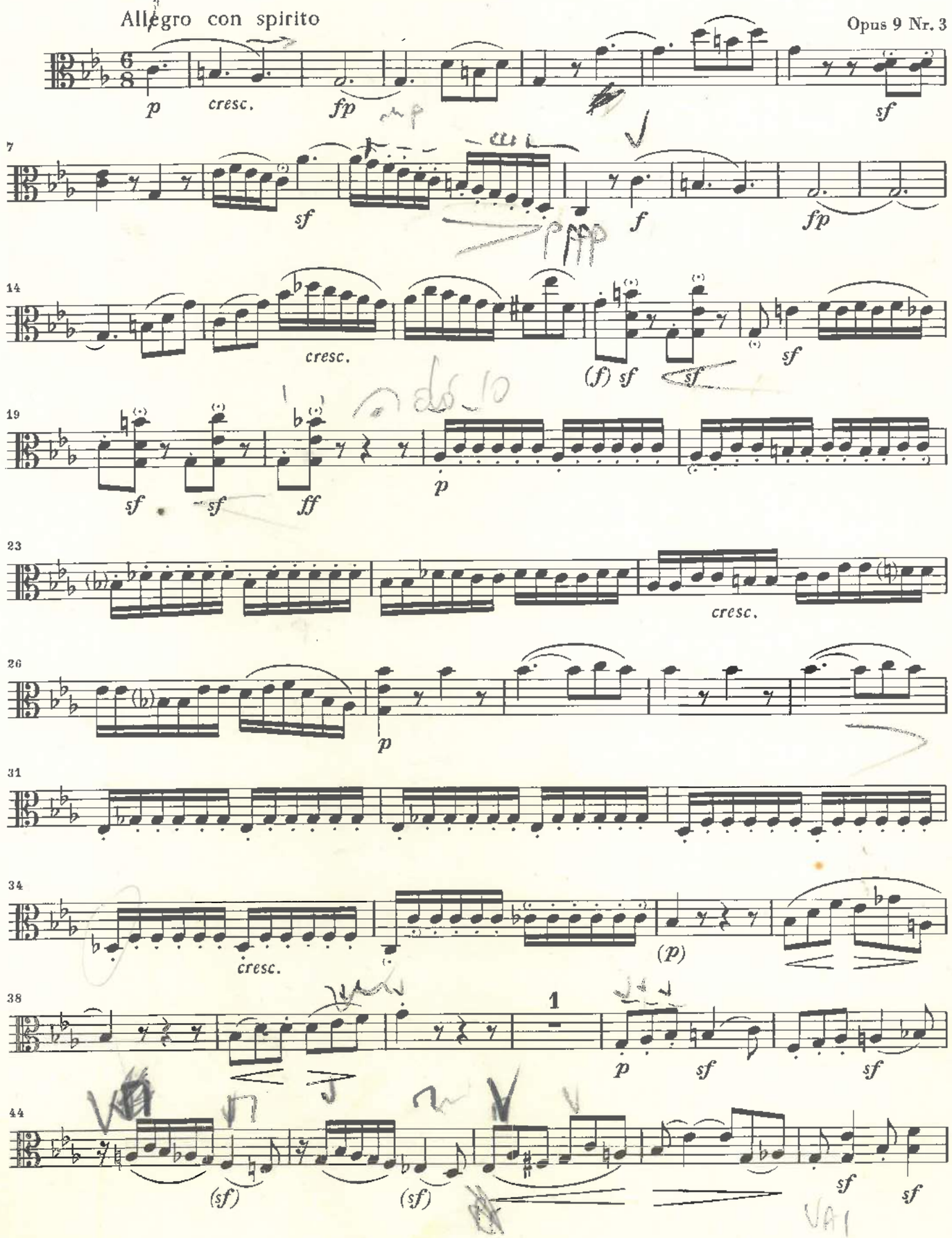
c-moll

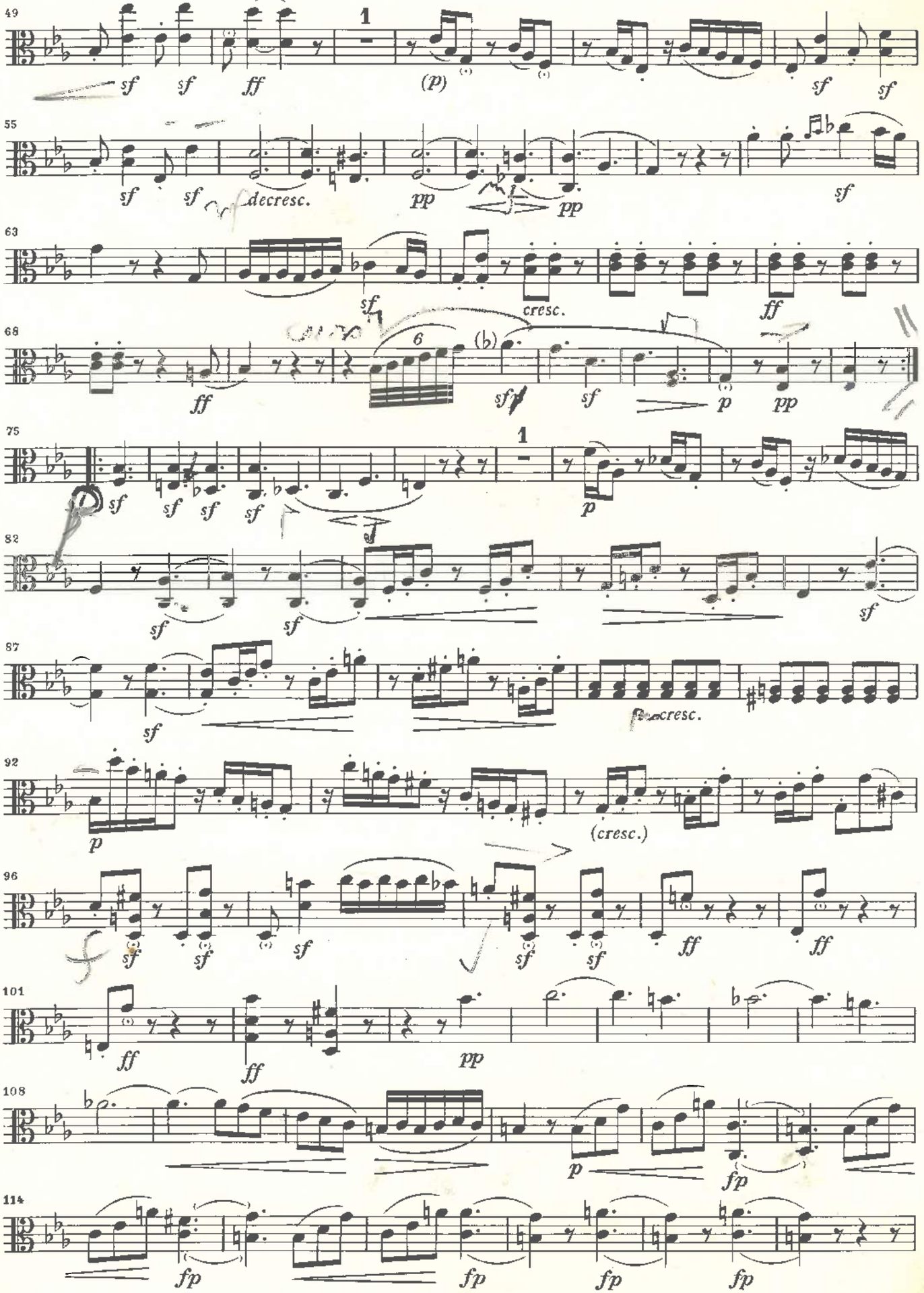
Viola

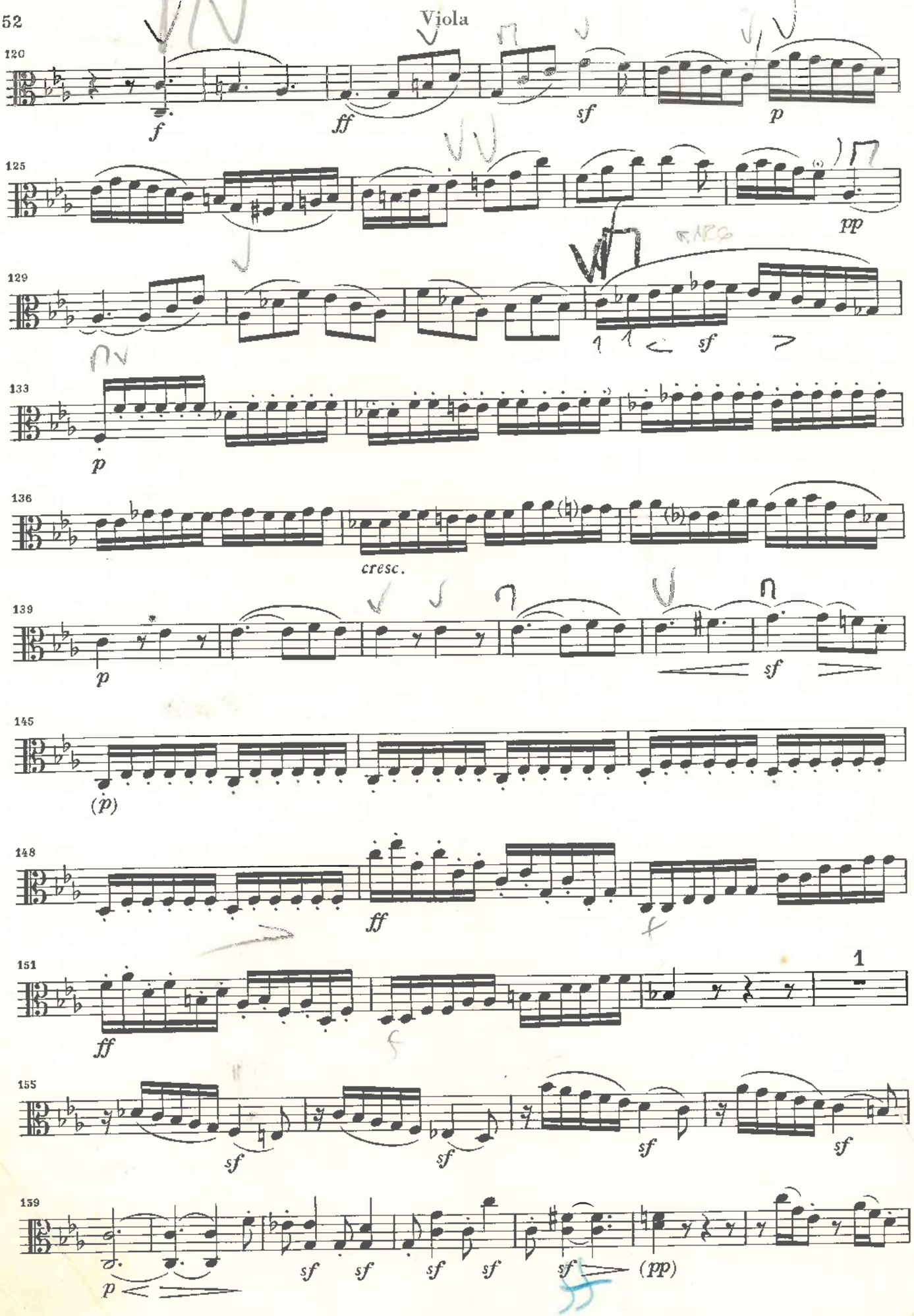
dem Grafen von Browne gewidmet

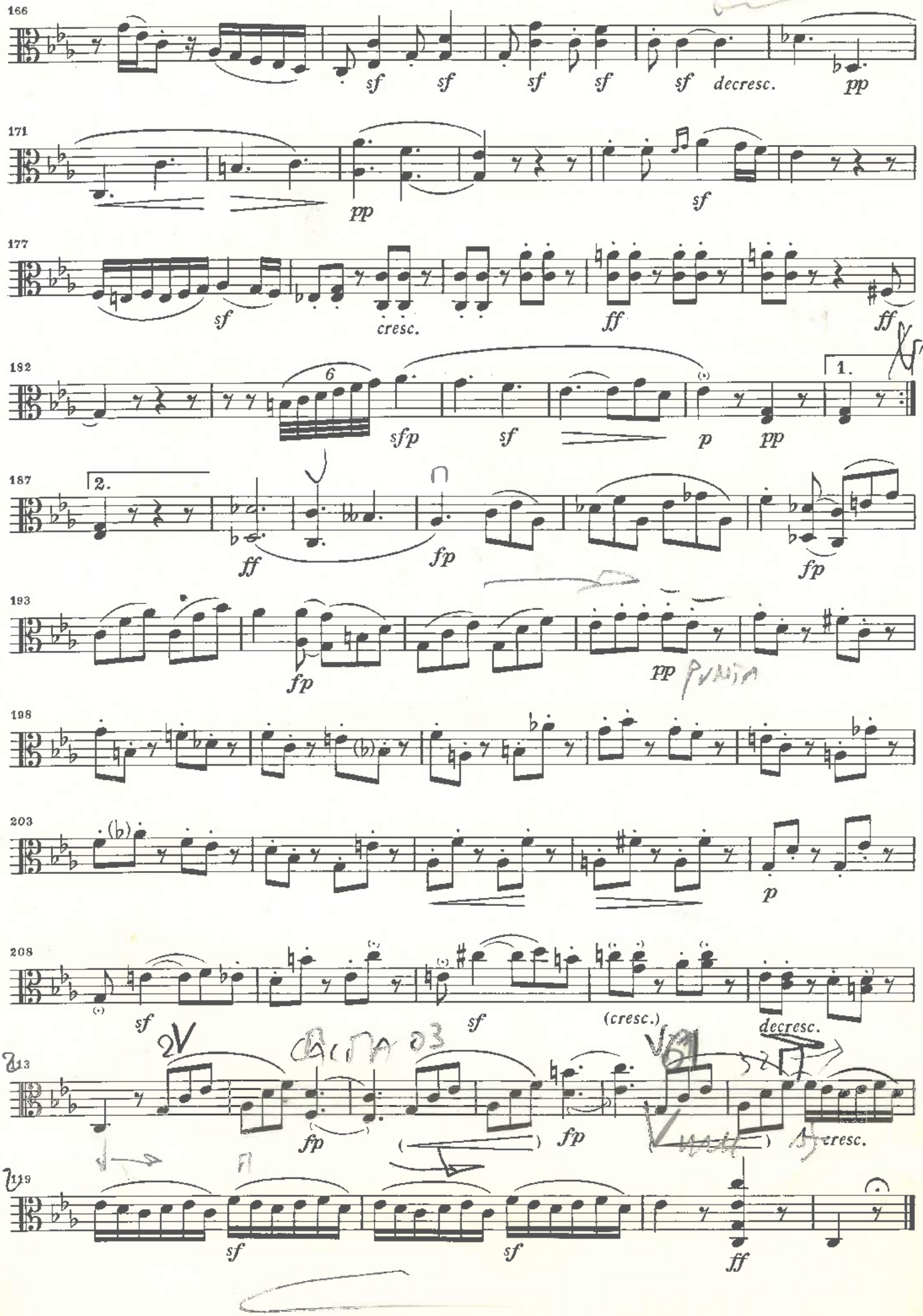
Allegro con spirito

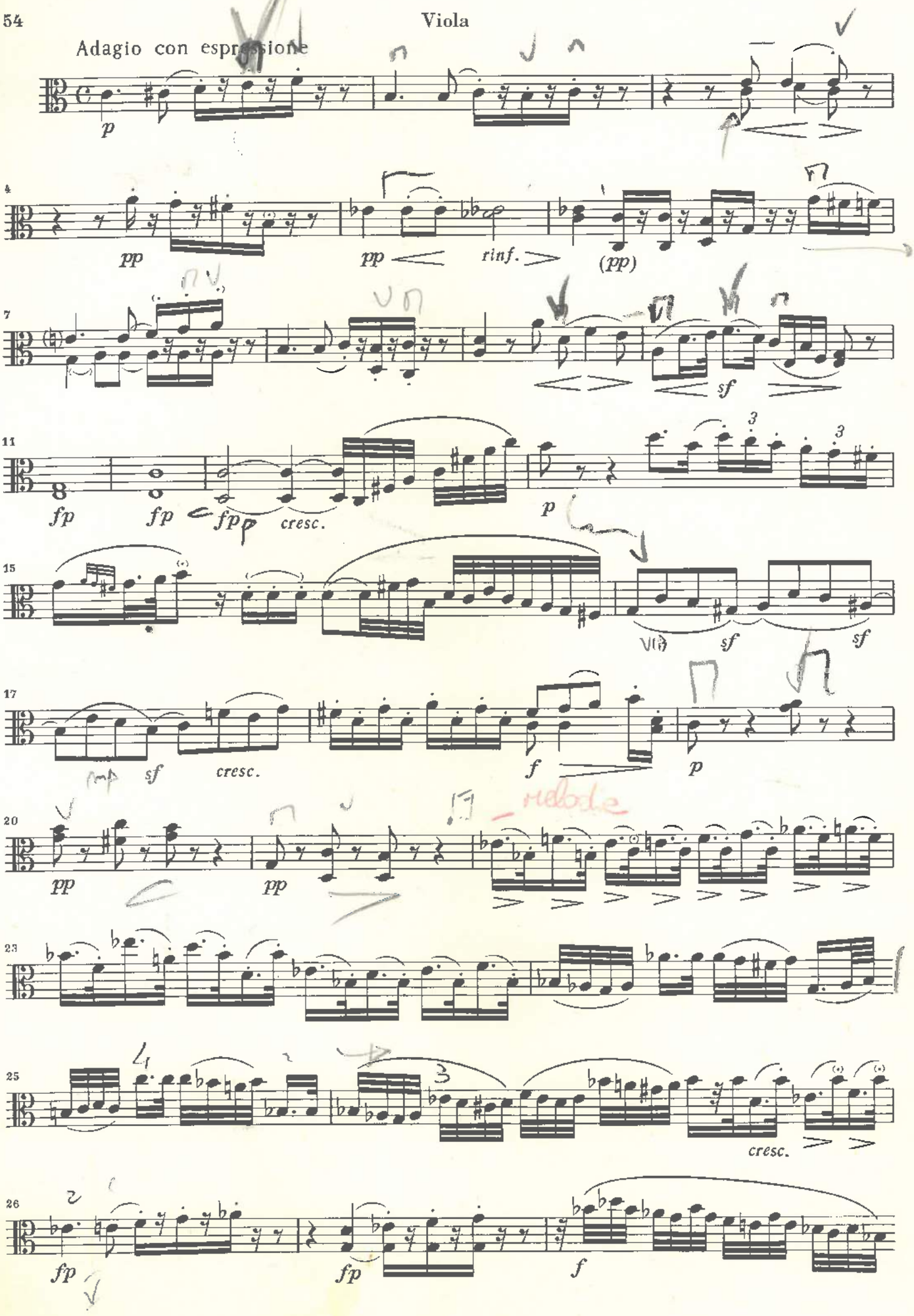
Opus 9 Nr. 3

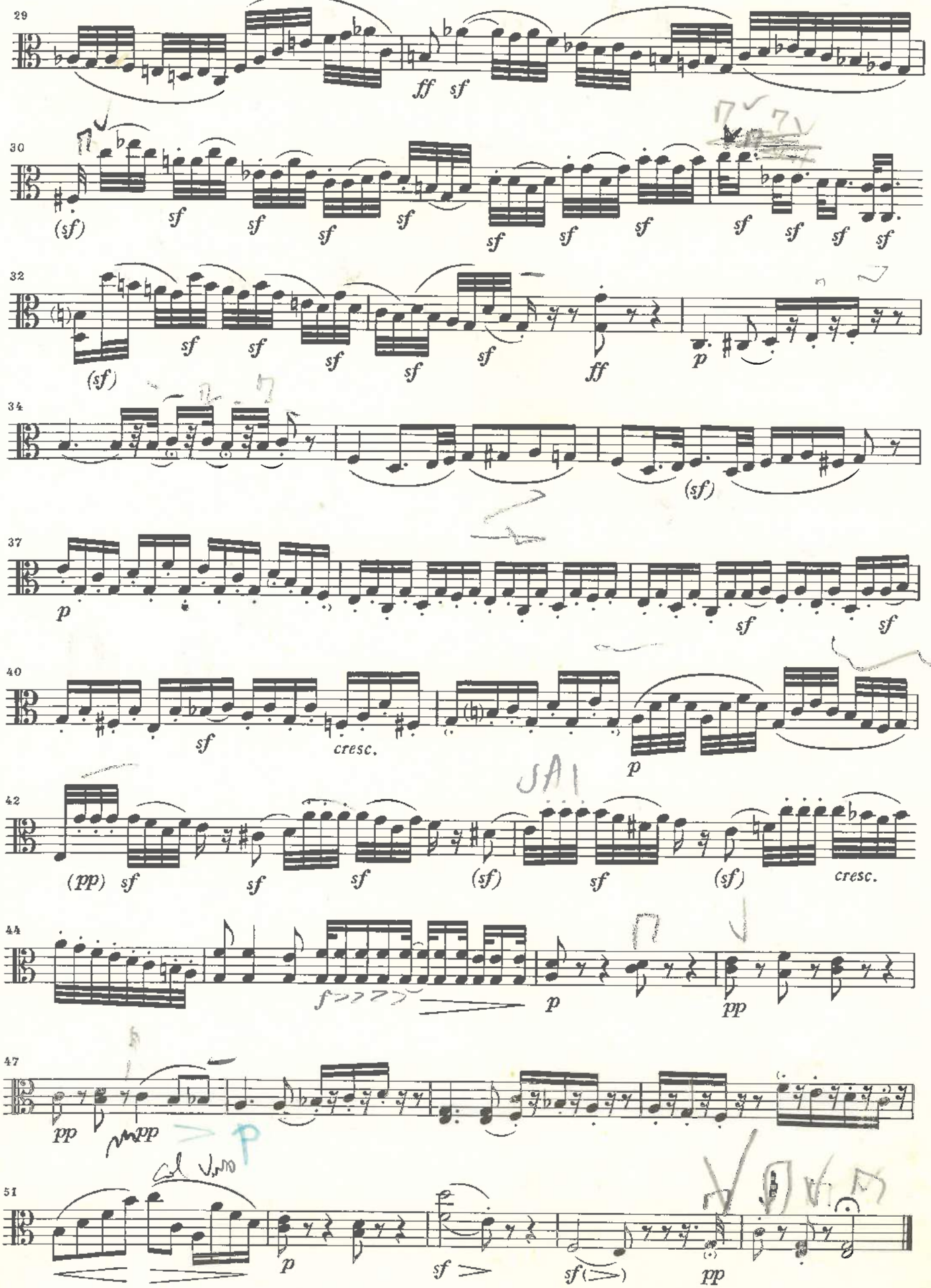



49
1
sf sf ff (p) sf sf
55
sf sf decresc. pp pp sf
63
sf cresc. ff
68
6 (b)
ff sf sf p pp
75
1
sf sf sf sf p
82
sf sf sf
87
sf f cresc.
92
p (cresc.)
96
sf sf sf sf sf ff ff
101
ff ff pp
108
p fp
114
fp fp fp fp


120
f
ff
sf
p
125
pp
129
sf
133
p
136
cresc.
139
p
sf
145
(p)
148
ff
151
ff
1
155
sf
sf
sf
sf
159
p
sf
sf
sf
sf
sf
(pp)

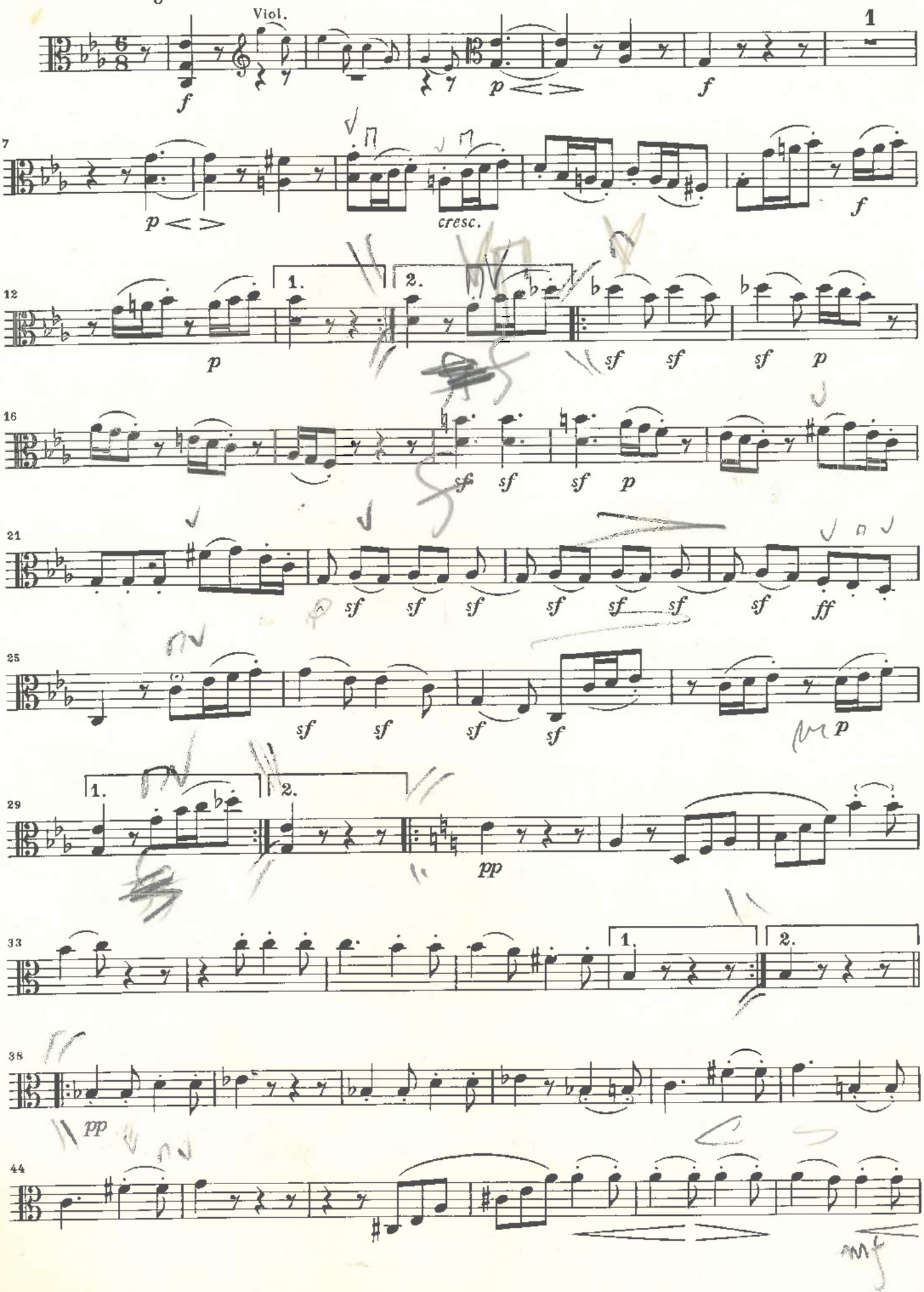

166
sf sf sf sf sf decresc. pp
171
pp sf
177
sf cresc. ff ff
182
6
sfp sf p pp
1.
187
2.
ff fp fp
193
fp pp
198
203
p
208
sf sf (cresc.) decresc.
213
fp fp
219
sf sf ff

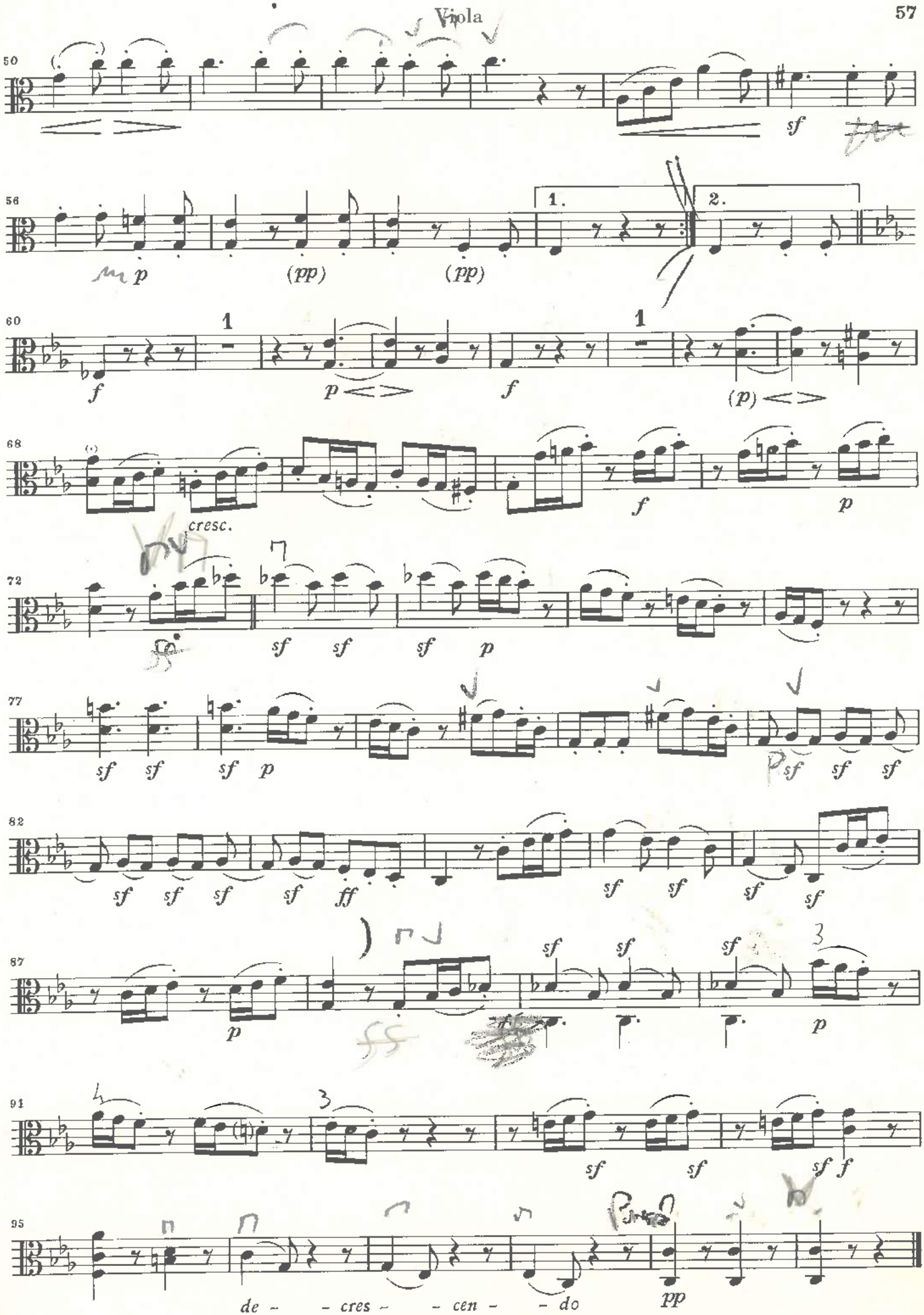

Adagio con espressione
p
4
pp
pp
rinf.
(pp)
7
sf
11
fp
fp
fp
cresc.
p
15
sf
sf
17
sf
cresc.
f
p
20
pp
pp
23
25
cresc.
26
fp
fp
f


29
ff sf
30
(sf) sf sf sf sf sf sf sf sf sf sf sf
32
(sf) sf sf sf sf sf ff p
34
(sf)
37
p sf sf
40
sf cresc. p
42
(pp) sf sf sf (sf) sf (sf) cresc.
44
f p pp
47
pp ppp
51
p sf sf pp

Scherzo

Allegro molto e vivace

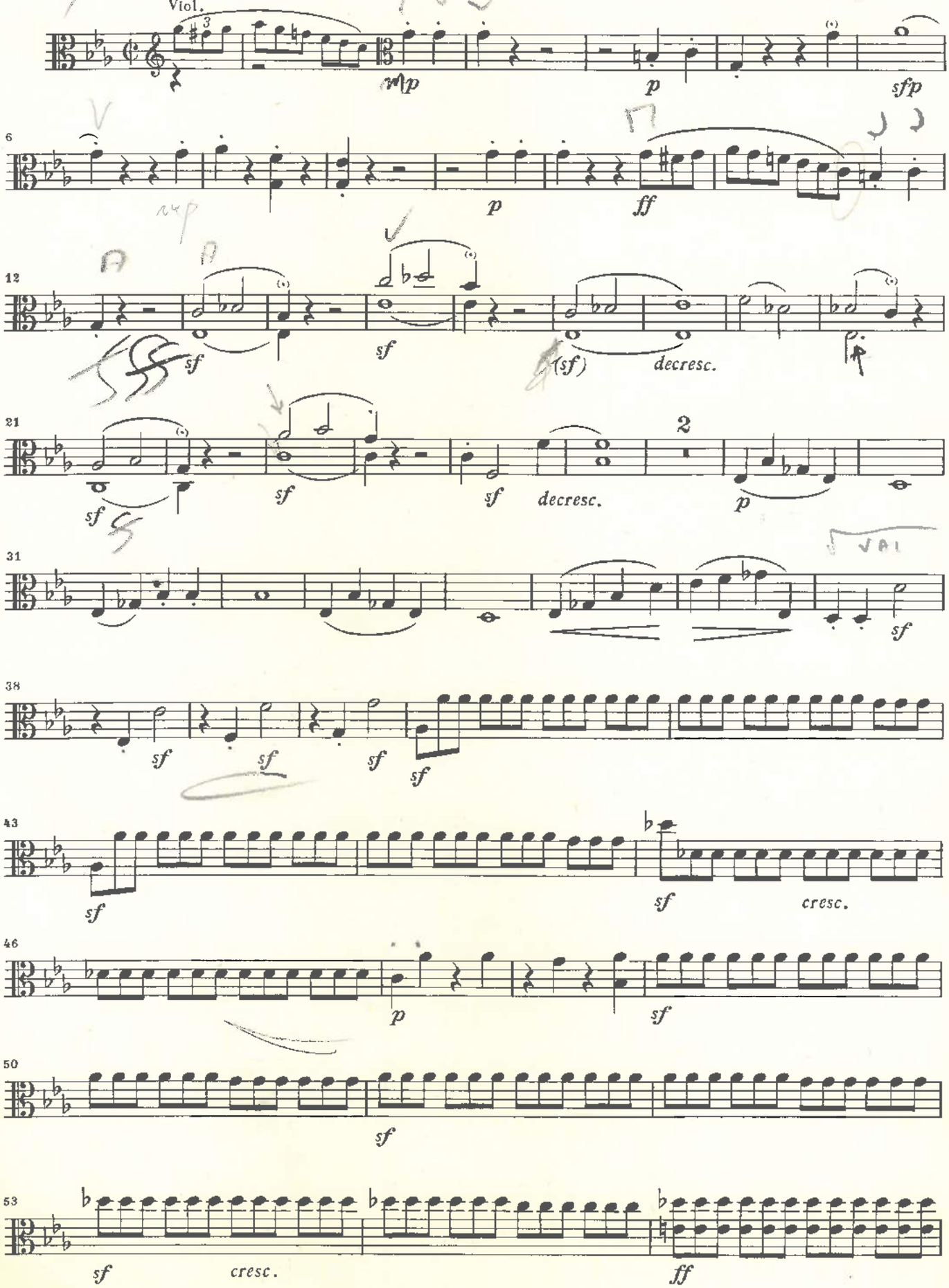


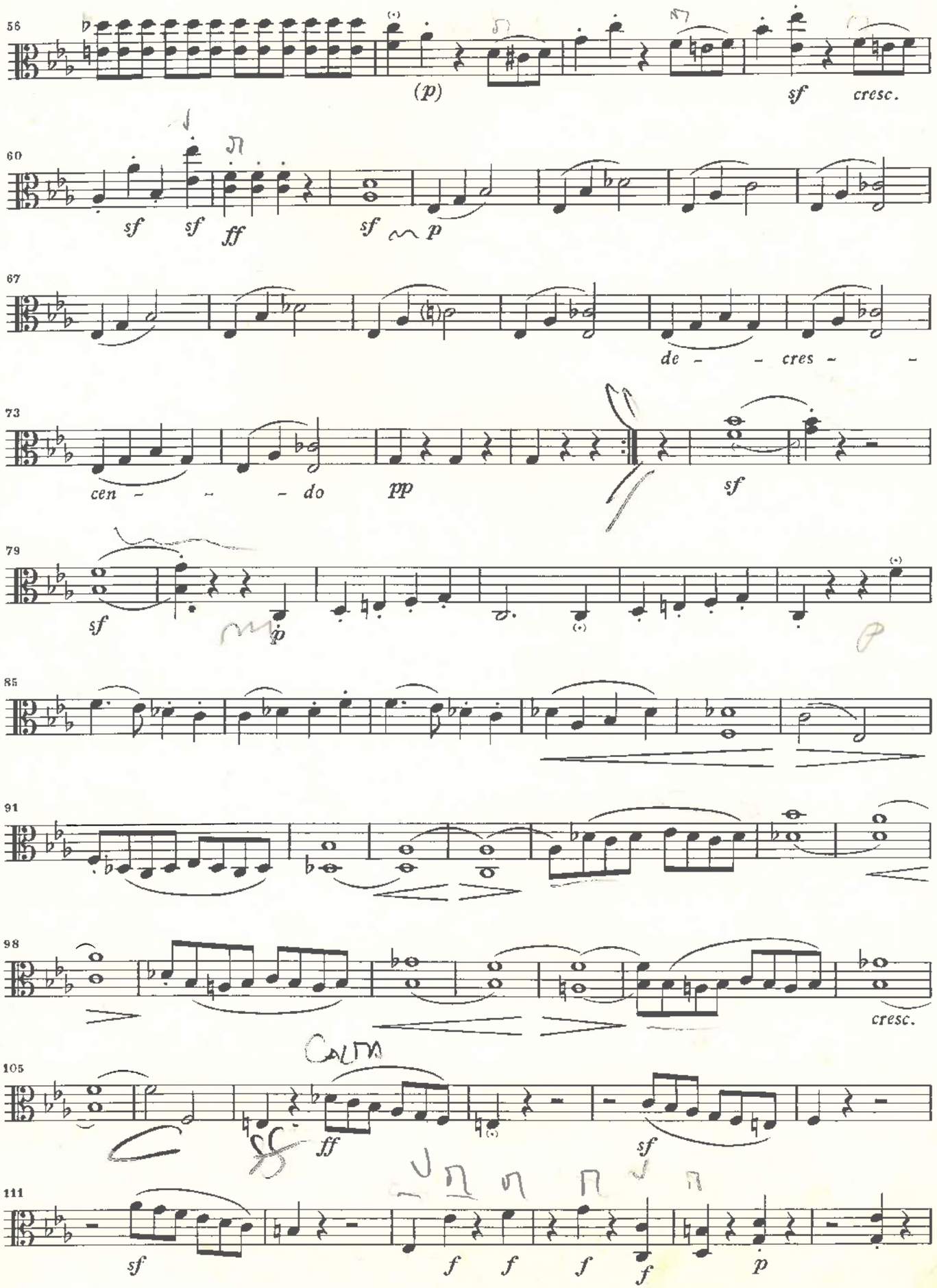

50
sf
56
1.
2.
p
(pp)
(pp)
60
1
1
f
p
f
(p)
68
cresc.
f
p
72
sf sf sf p
77
sf sf sf p
sf sf sf
82
sf sf sf sf ff
sf sf sf sf
87
p
sf sf sf
p
91
sf sf sf f
95
de - cres - cen - do
pp

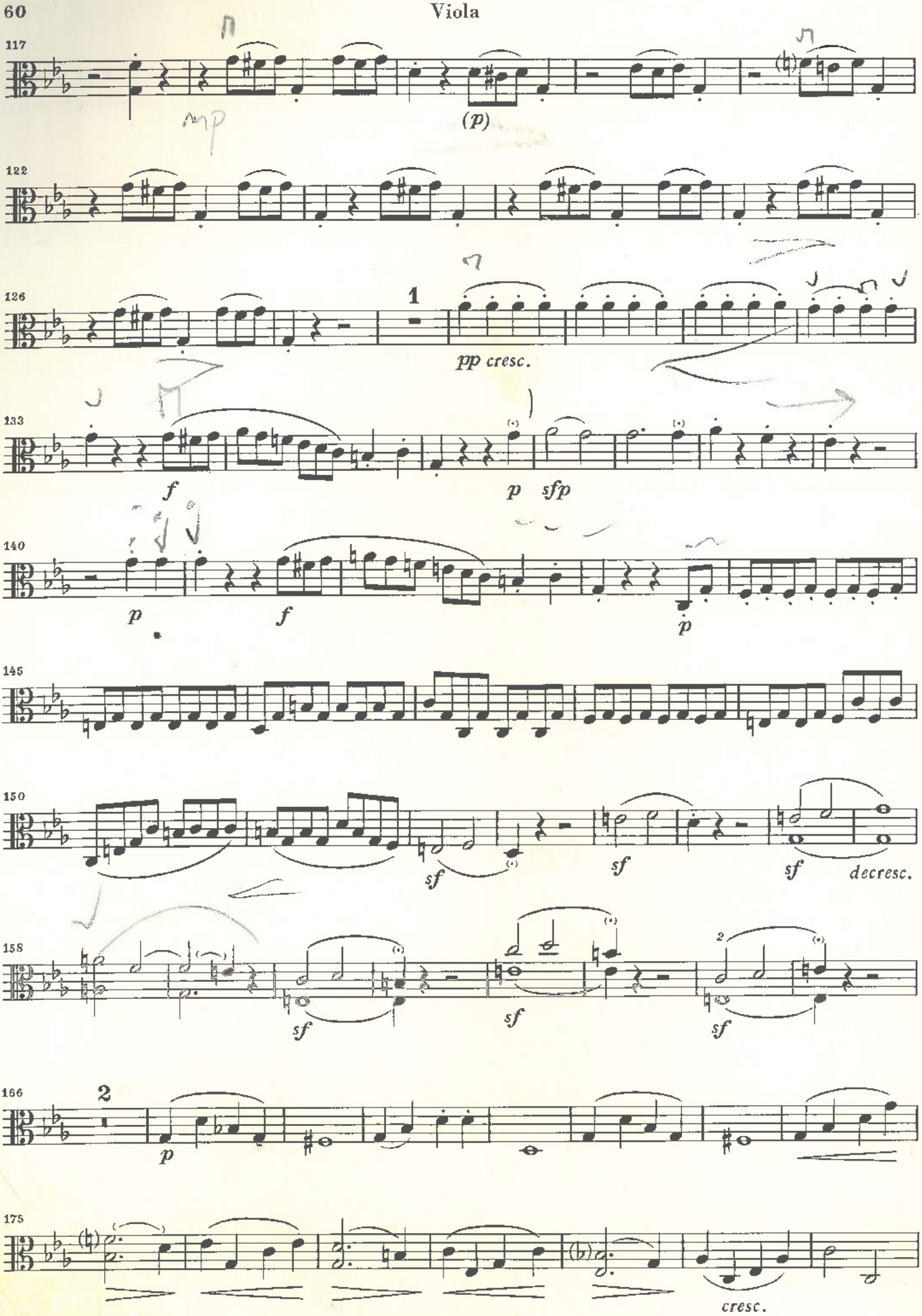
Finale

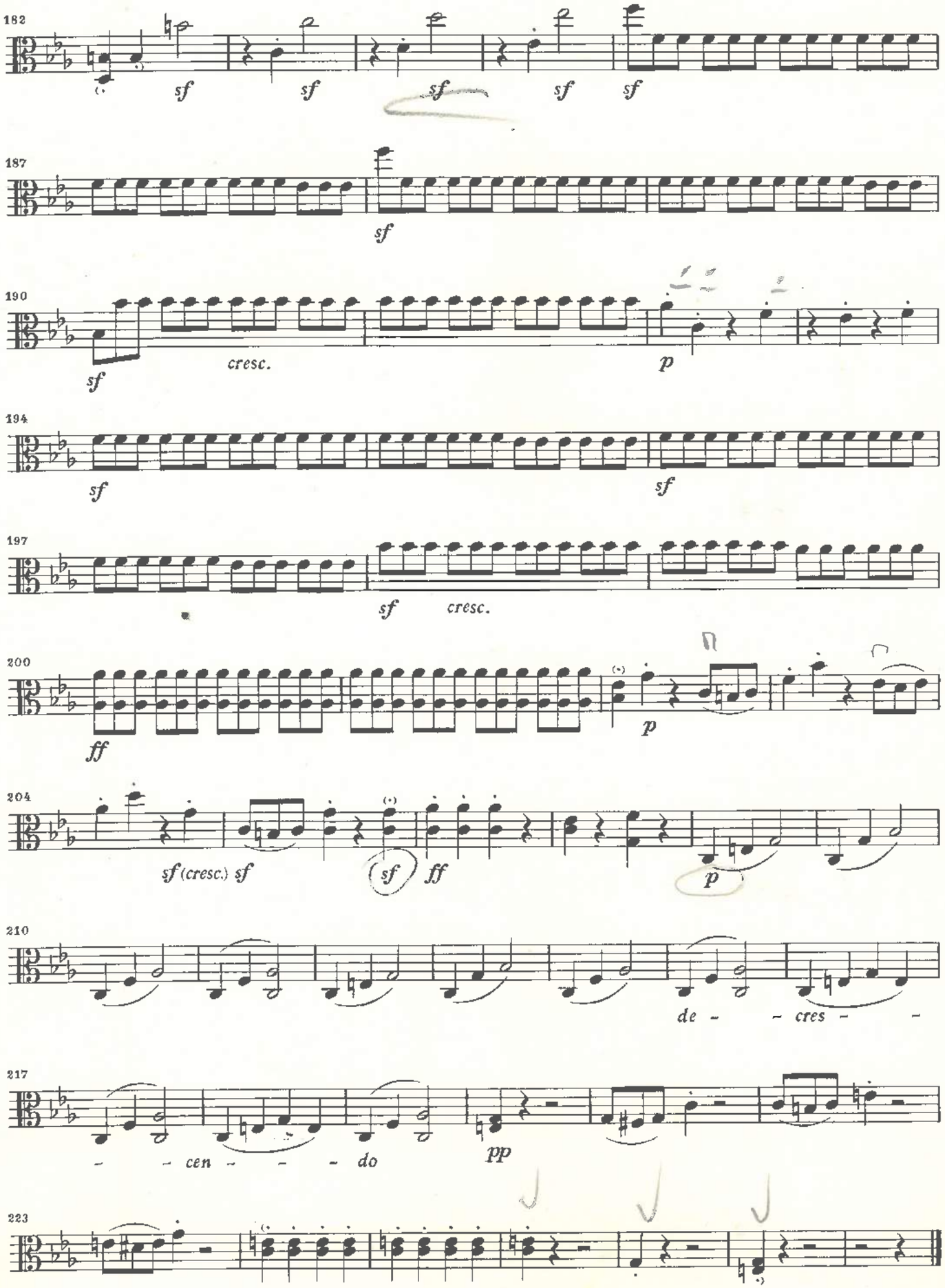
Presto

Viol.




56
(p)
sf
cresc.
60
sf
sf
ff
sf
p
67
de - - cres - -
73
cen - - - do
pp
sf
79
sf
p
85
91
98
cresc.
105
ff
sf
111
sf
f
f
f
f
p


117
(p)
122
126
1
pp cresc.
133
f
p sfp
140
p
f
p
145
150
sf
sf
sf decresc.
158
sf
sf
sf
2
166
2
p
175
cresc.


182
sf
sf
sf
sf
sf
187
sf
190
sf
cresc.
p
194
sf
sf
197
sf
cresc.
200
ff
p
204
sf (cresc.) sf
sf
ff
p
210
de - - cres - -
217
- - cen - - - do
pp
223

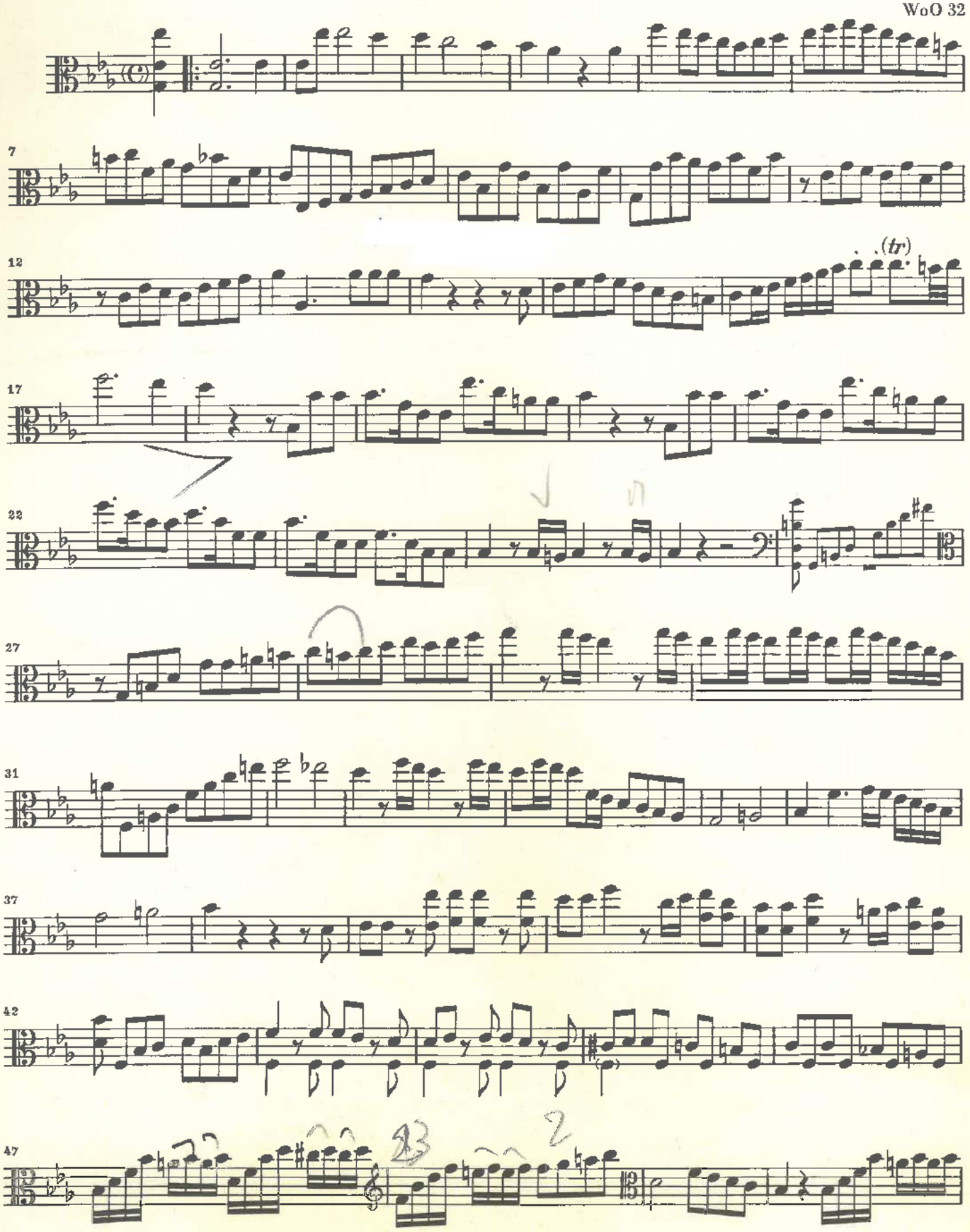
STREICHDUO

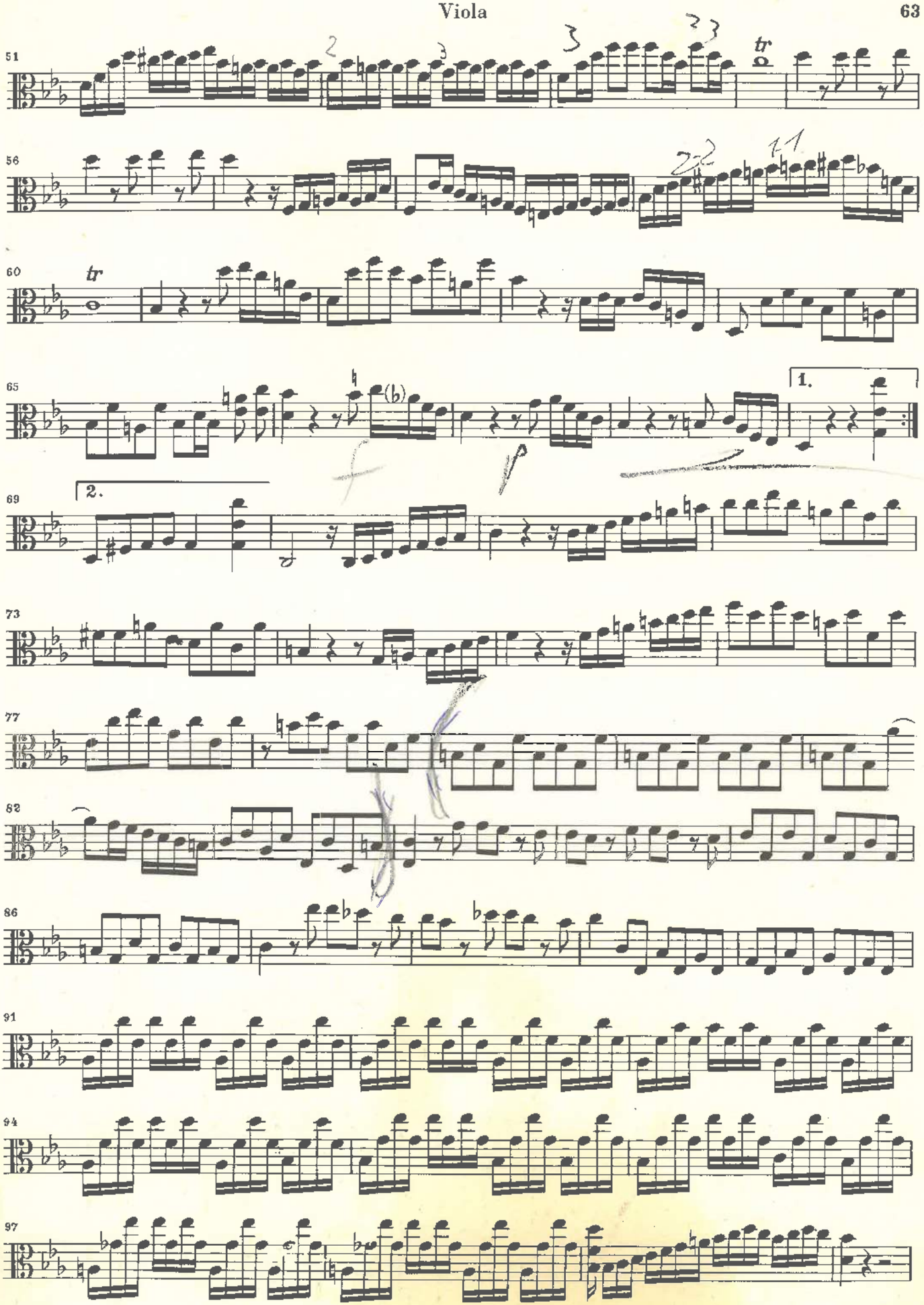
„Duett mit zwei obligaten Augengläsern“

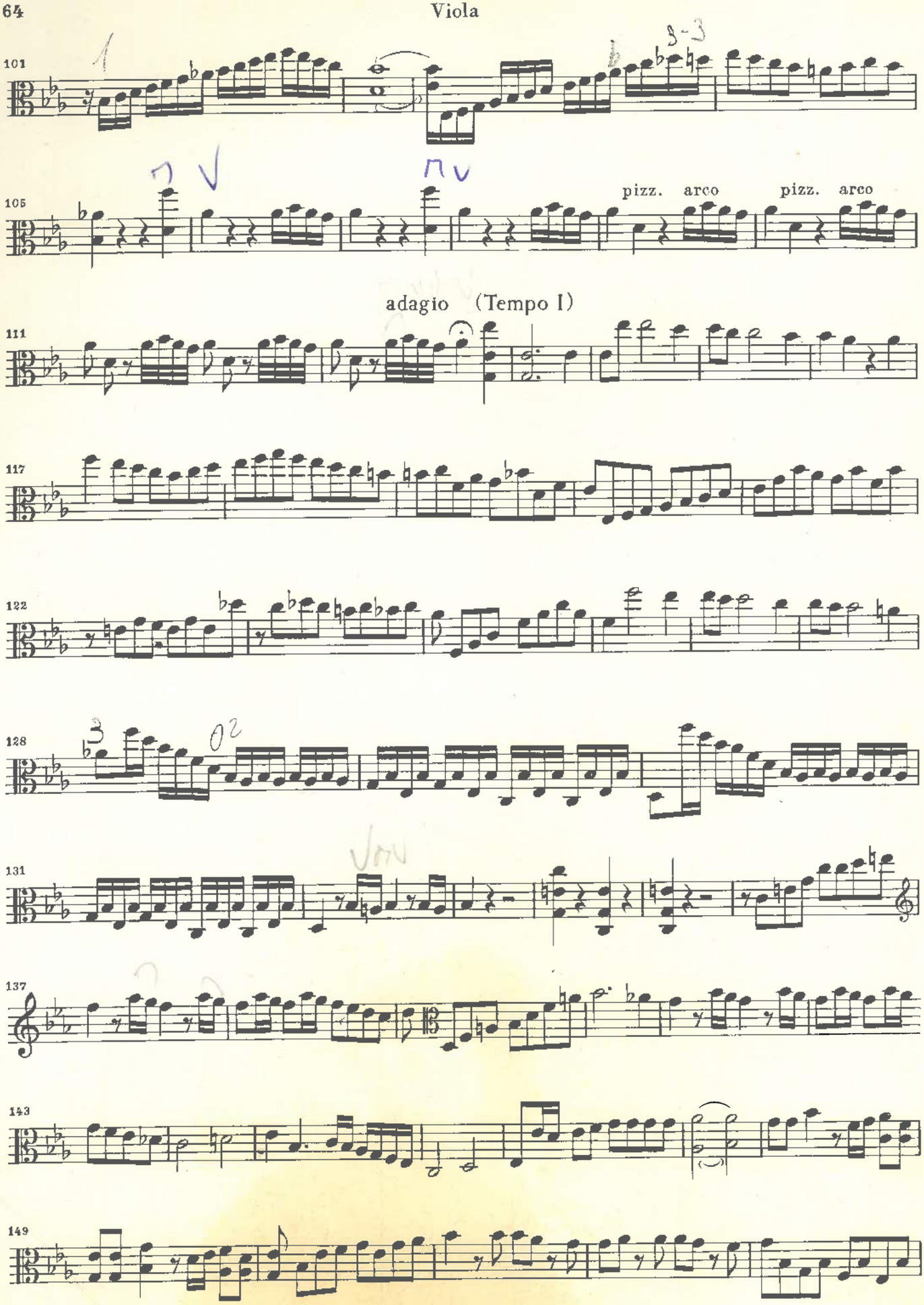
Viola

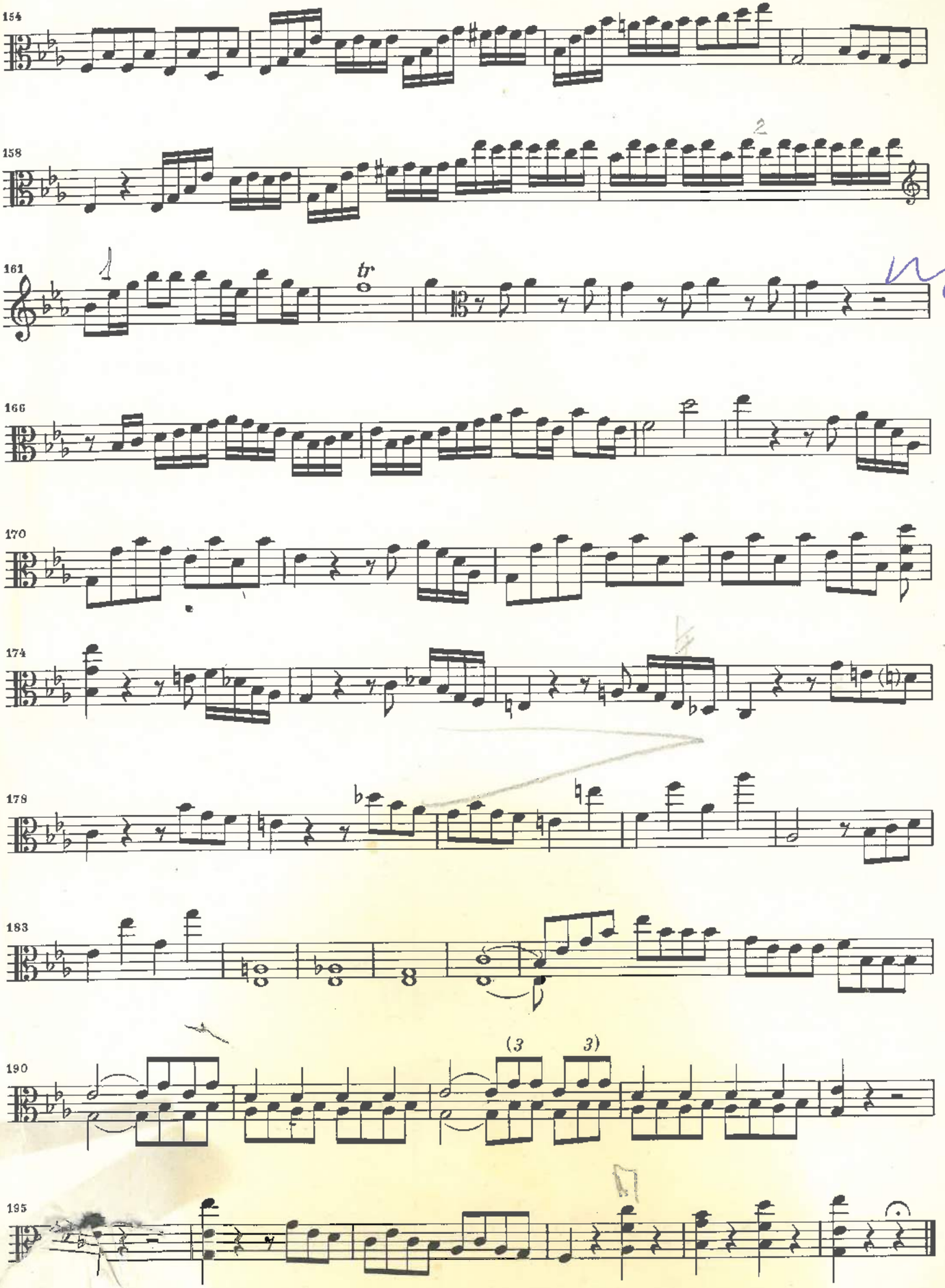
Es-dur

WoO 32

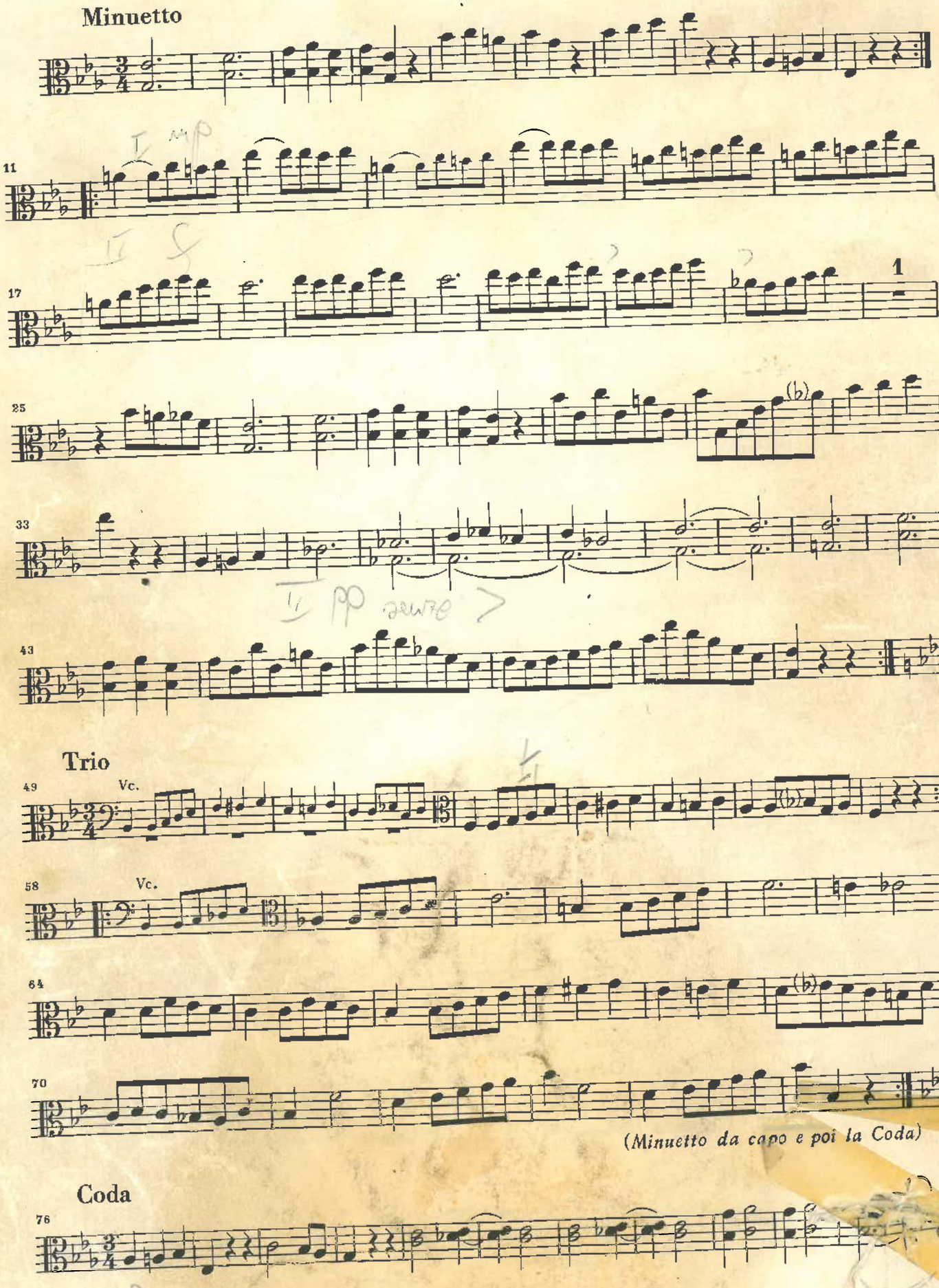



51
56
60
tr
65
(b)
1.
69
2.
73
77
82
86
91
94
97


101
105
pizz. arco
pizz. arco
adagio (Tempo I)
111
117
122
128
131
137
143
149


154
158
161
tr
166
170
174
178
183
190
(3 3)
195

Minuetto



Trio

(Minuetto da capo e poi la Coda)

Coda