BEETHOVEN

STREICHQUARTETTE

OPUS 18 NR. 1–6

ERSTFASSUNG VON OPUS 18 NR. 1

STREICHQUARTETTFASSUNG DER
KLAVIERSONATE OPUS 14 NR. 1

NACH DEM TEXT DER
BEETHOVEN GESAMTAUSGABE
VON PAUL MIES
NEU HERAUSGEGEBEN VON
ERNST HERTTRICH

G. HENLE VERLAG MÜNCHEN

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SECHS STREICHQUARTETTE

Opus 18

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F-dur · F major · Fa majeur

2. Allegro — 27
G-dur · G major · Sol majeur

3. Allegro — 45
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4. Allegro ma non tanto — 67
c-moll · c minor · ut mineur

5. Allegro — 85
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ANHANG

Erste Fassung von Opus 18 Nr. 1

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Streichquartett
nach der Sonate für Klavier Opus 14 Nr. 1

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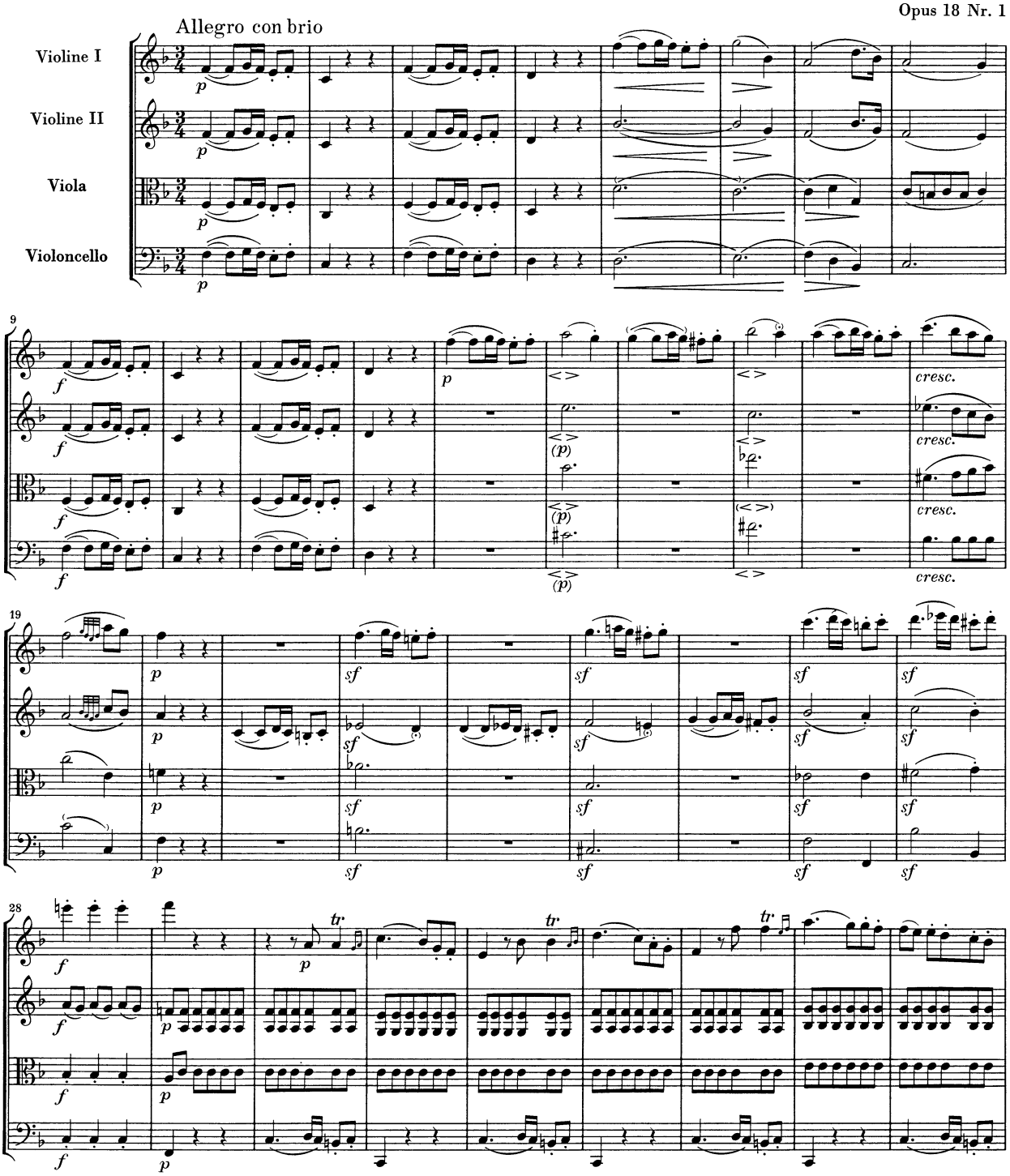
F-dur · F major · Fa majeur

STREICHQUARTETT

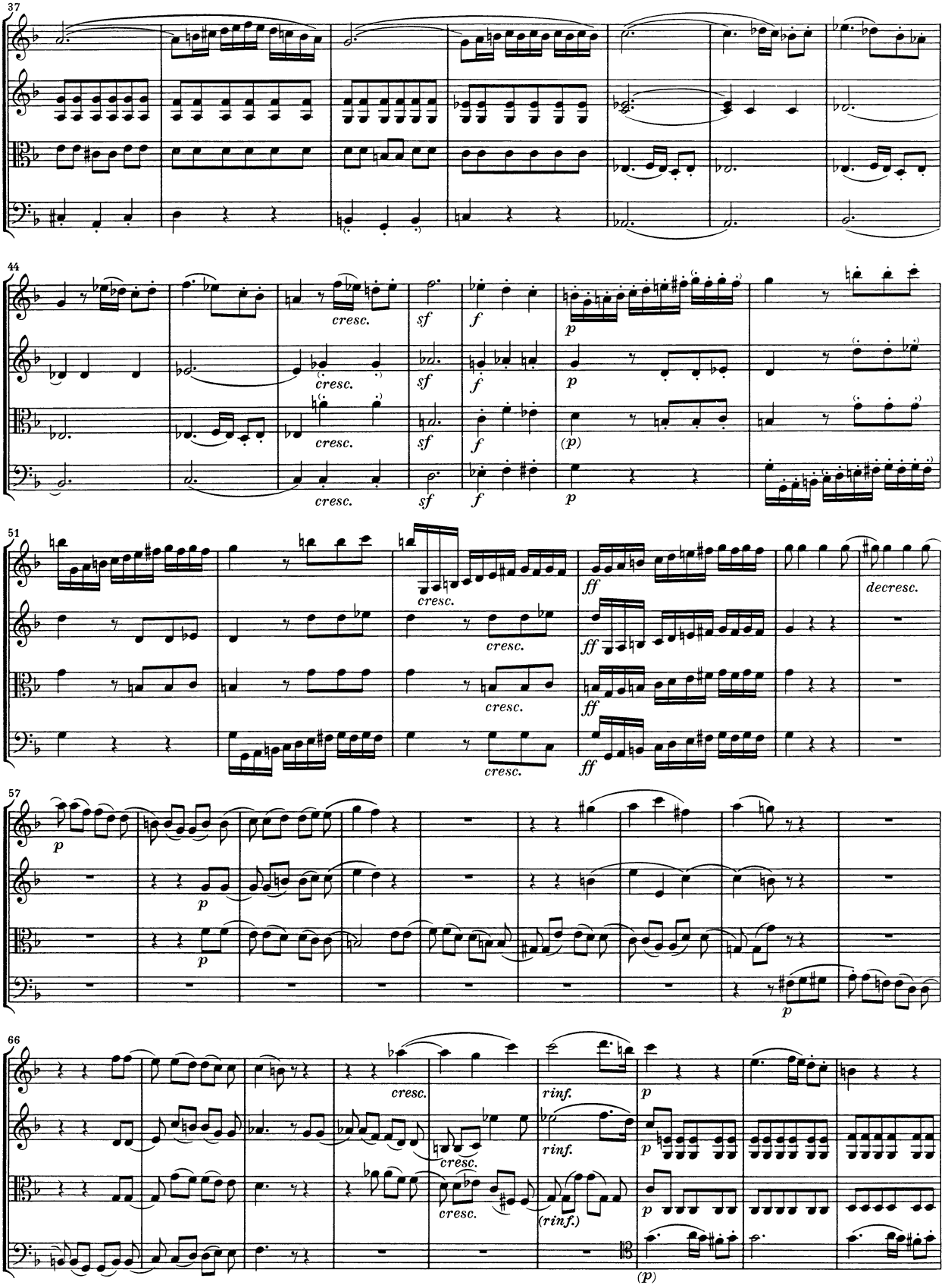
F-dur

Dem Fürsten Franz Joseph v. Lobkowitz gewidmet

Opus 18 Nr. 1



Vervielfältigungen jeglicher Art sind gesetzlich verboten.
© 1996 by G. Henle Verlag, München.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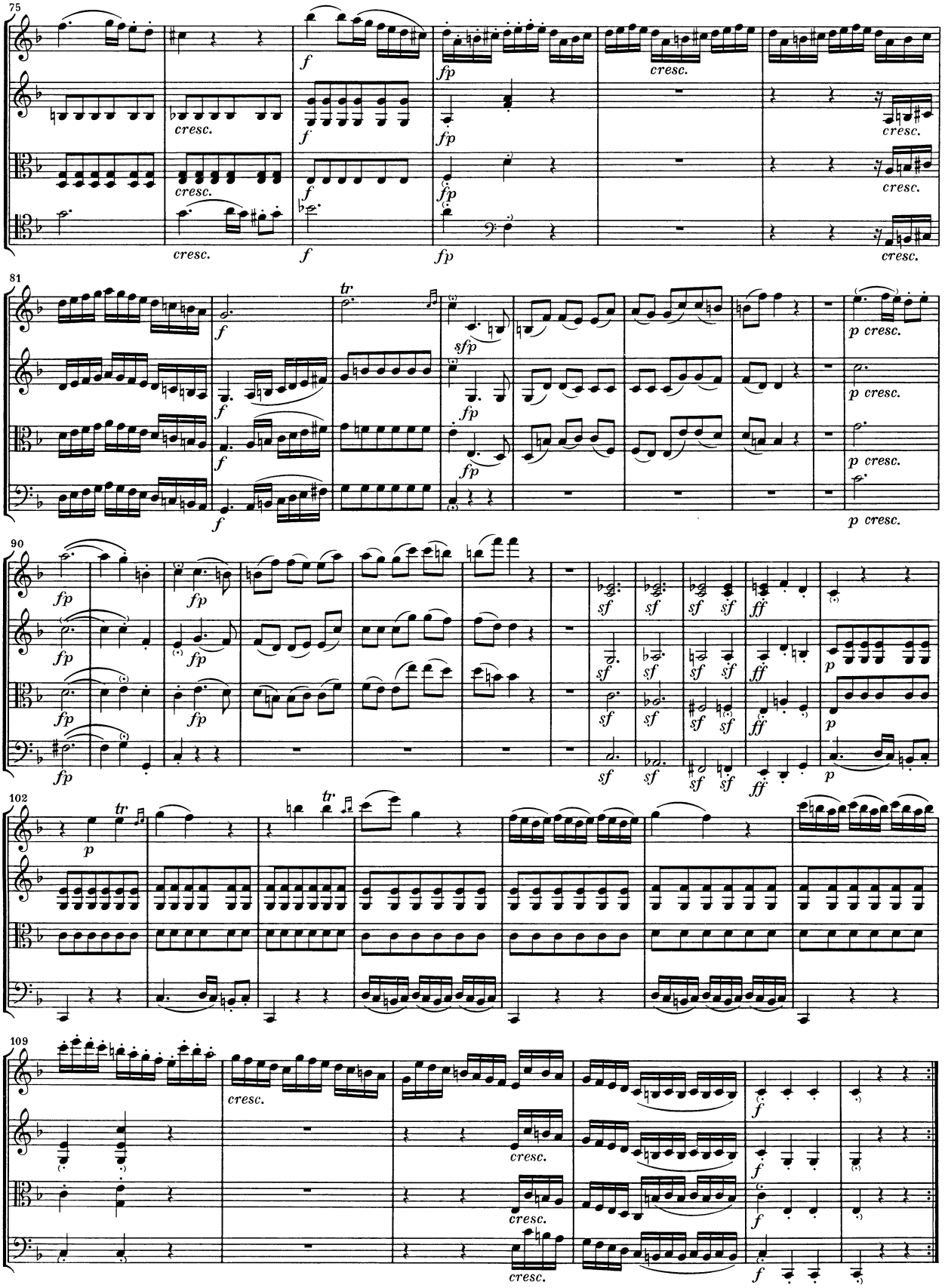
44
cresc.
sf
f
p
(p)
51
ff
decresc.
57
66
rinf.
(rinf.)
(p)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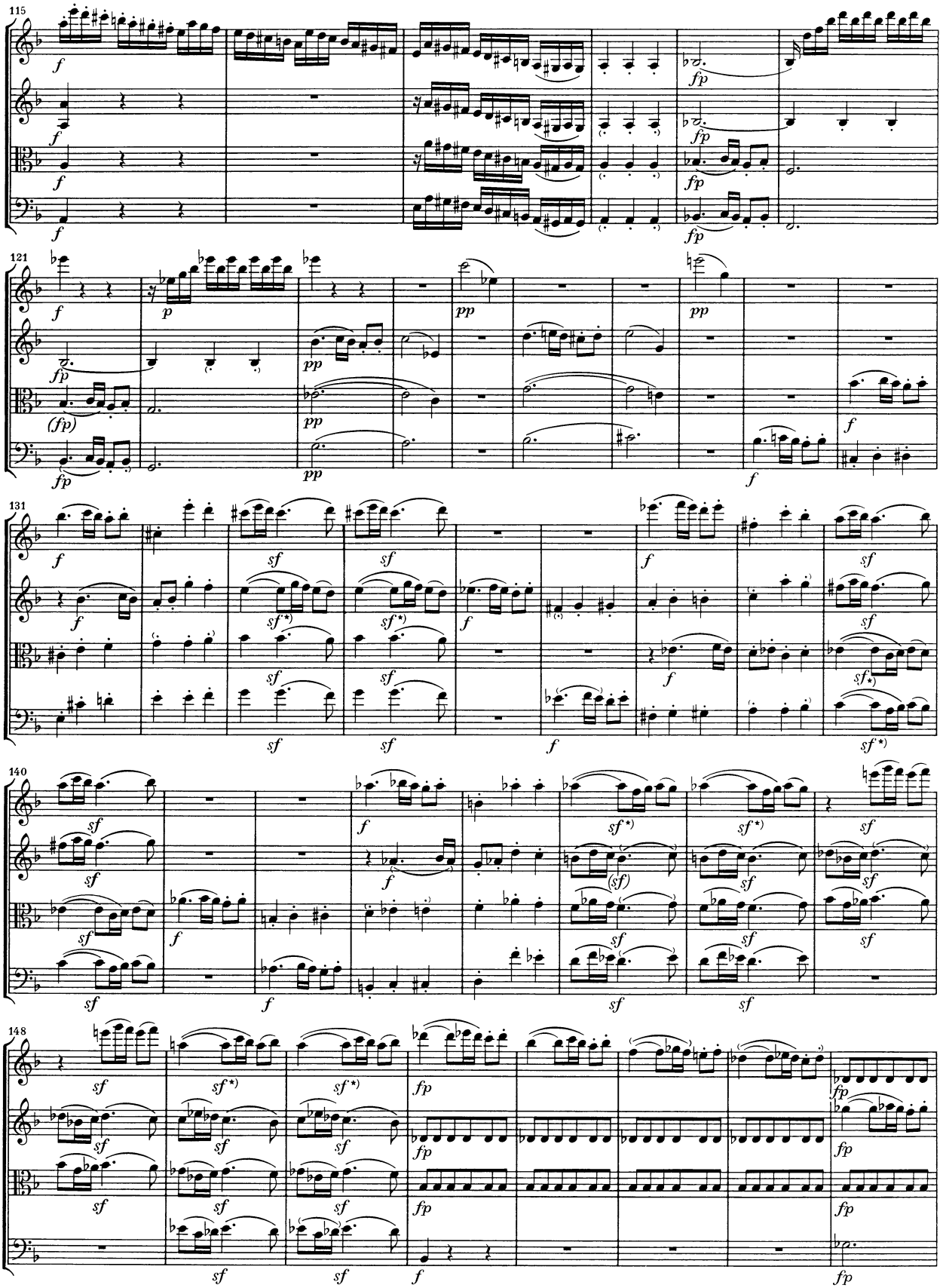
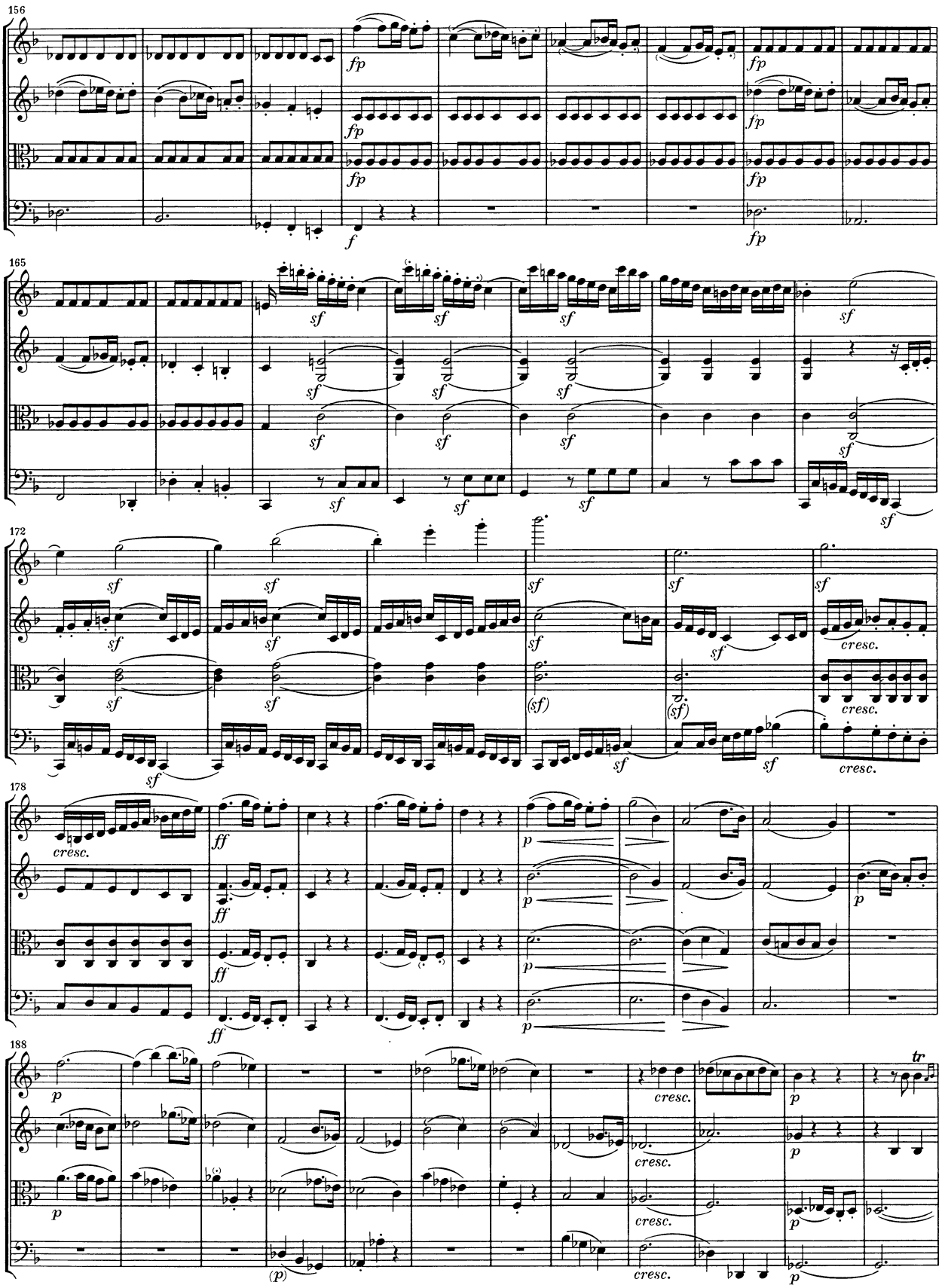
tr
sfp
p cresc.
90
sf
ff
p
102
tr
109
cresc.



*) Stellung des *sf* in den Quellen unklar; könnte auch erst zum folgenden 16tel gelesen werden.

*) Placement of *sf* unclear in sources; it may not apply until next 16th-note.

*) Emplacement peu clair du *sf* dans les sources; il pourrait aussi se rapporter à la double croche suivante.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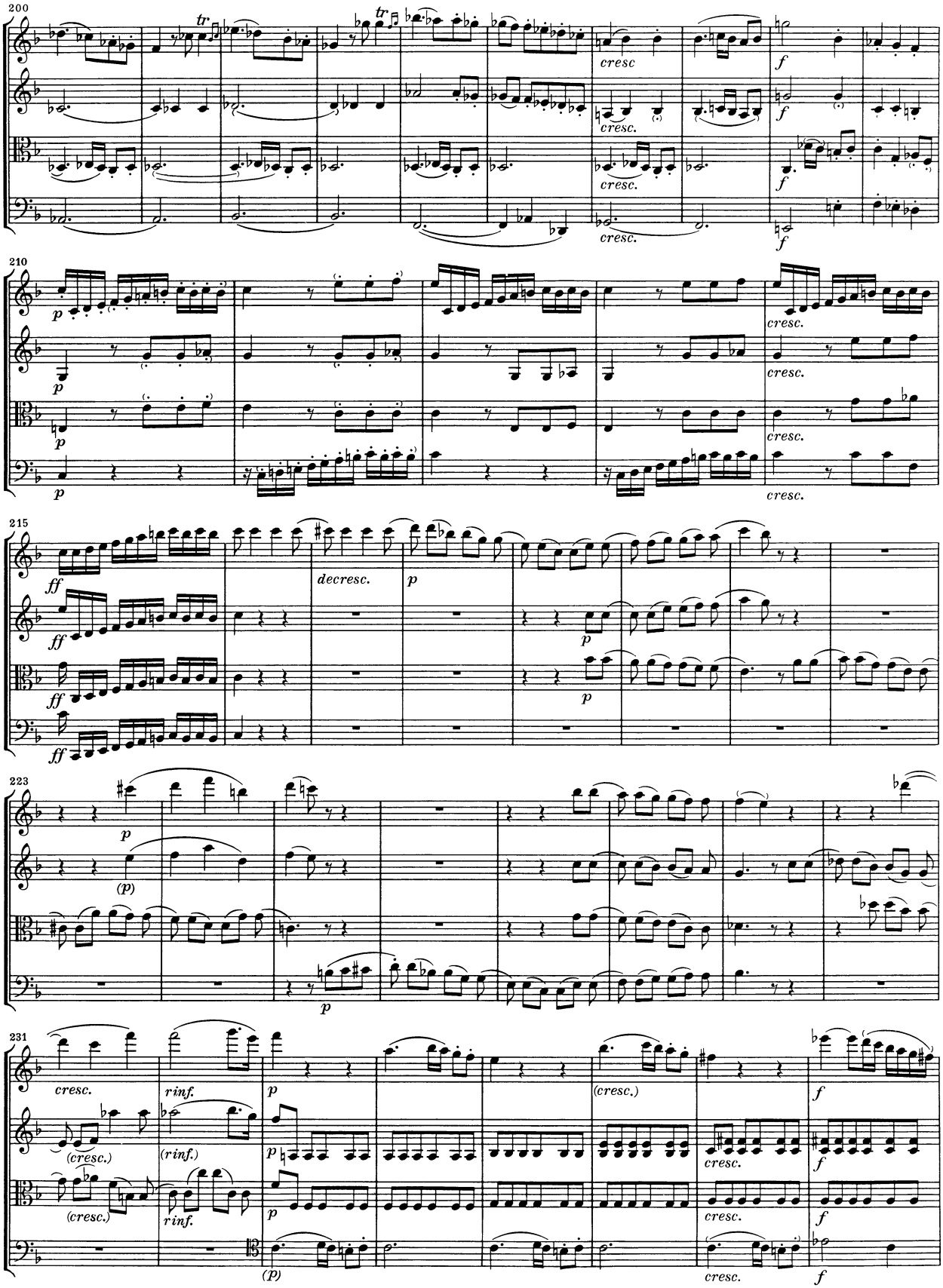
fp
f
fp
165
sf
172
cresc.
(sf)
178
ff
p
188
tr
(p)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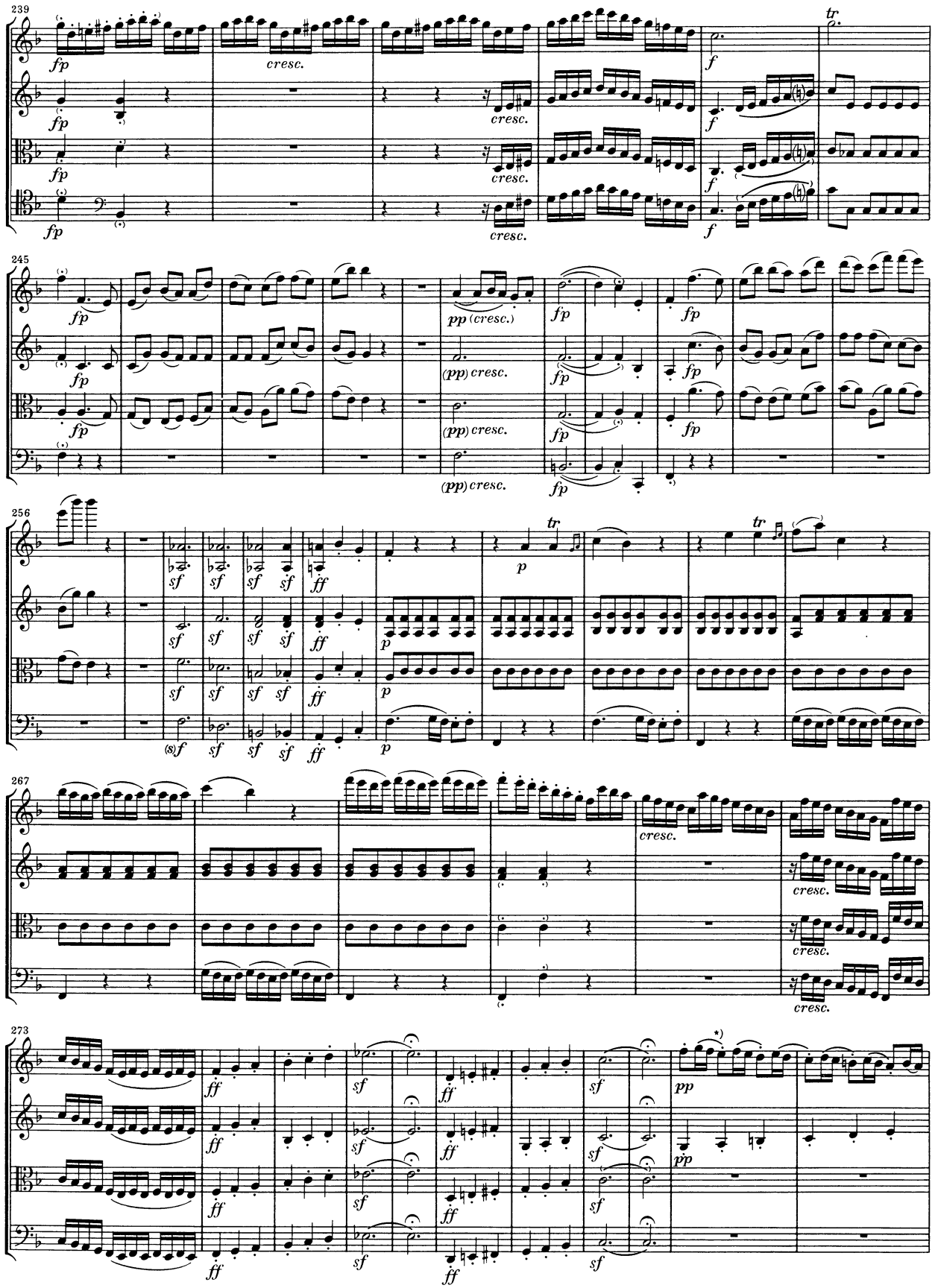
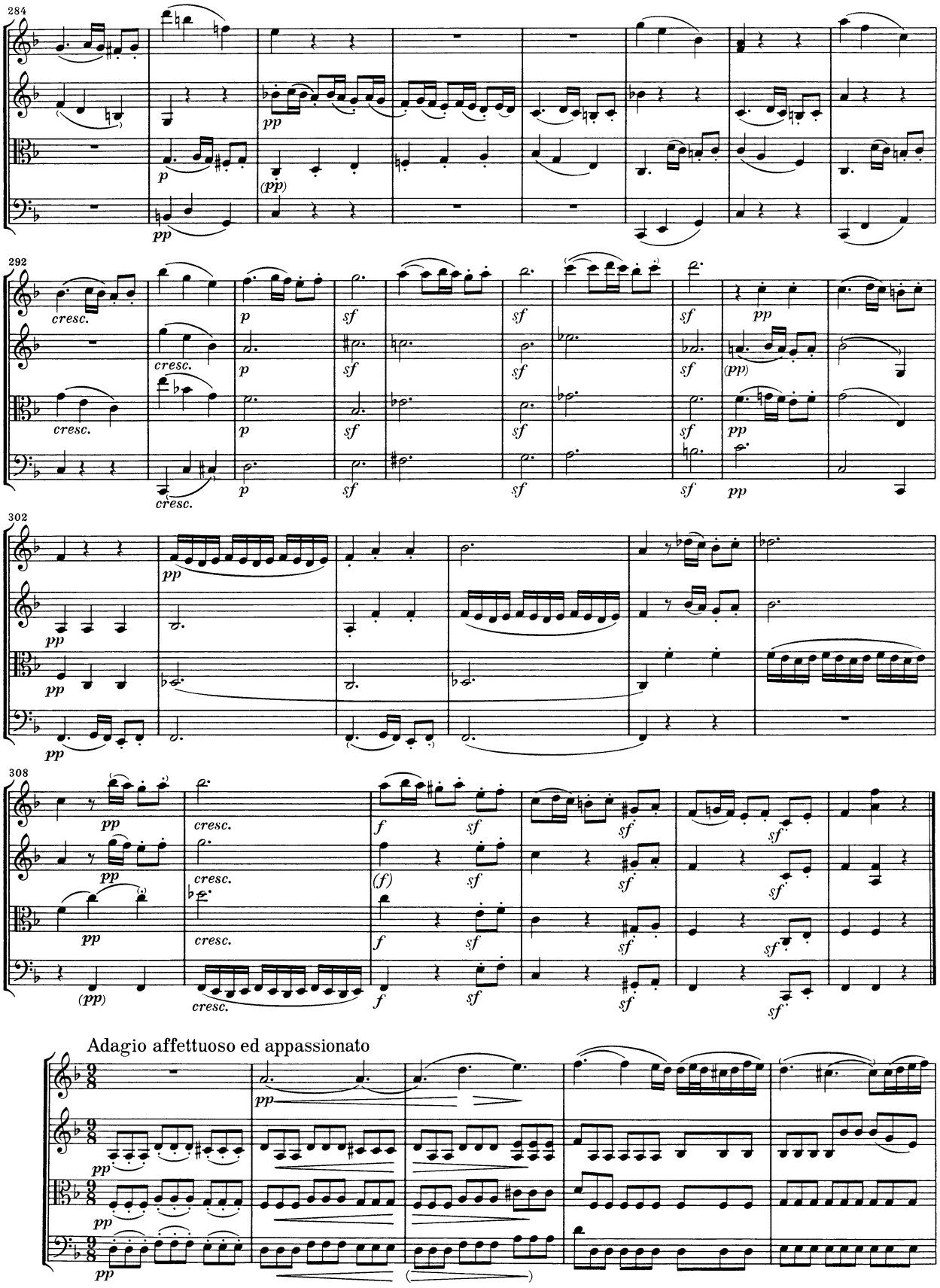
cresc
cresc.
f
210
p
cresc.
215
ff
decresc.
p
223
(p)
231
cresc.
rinf.
(cresc.)
(p)
f

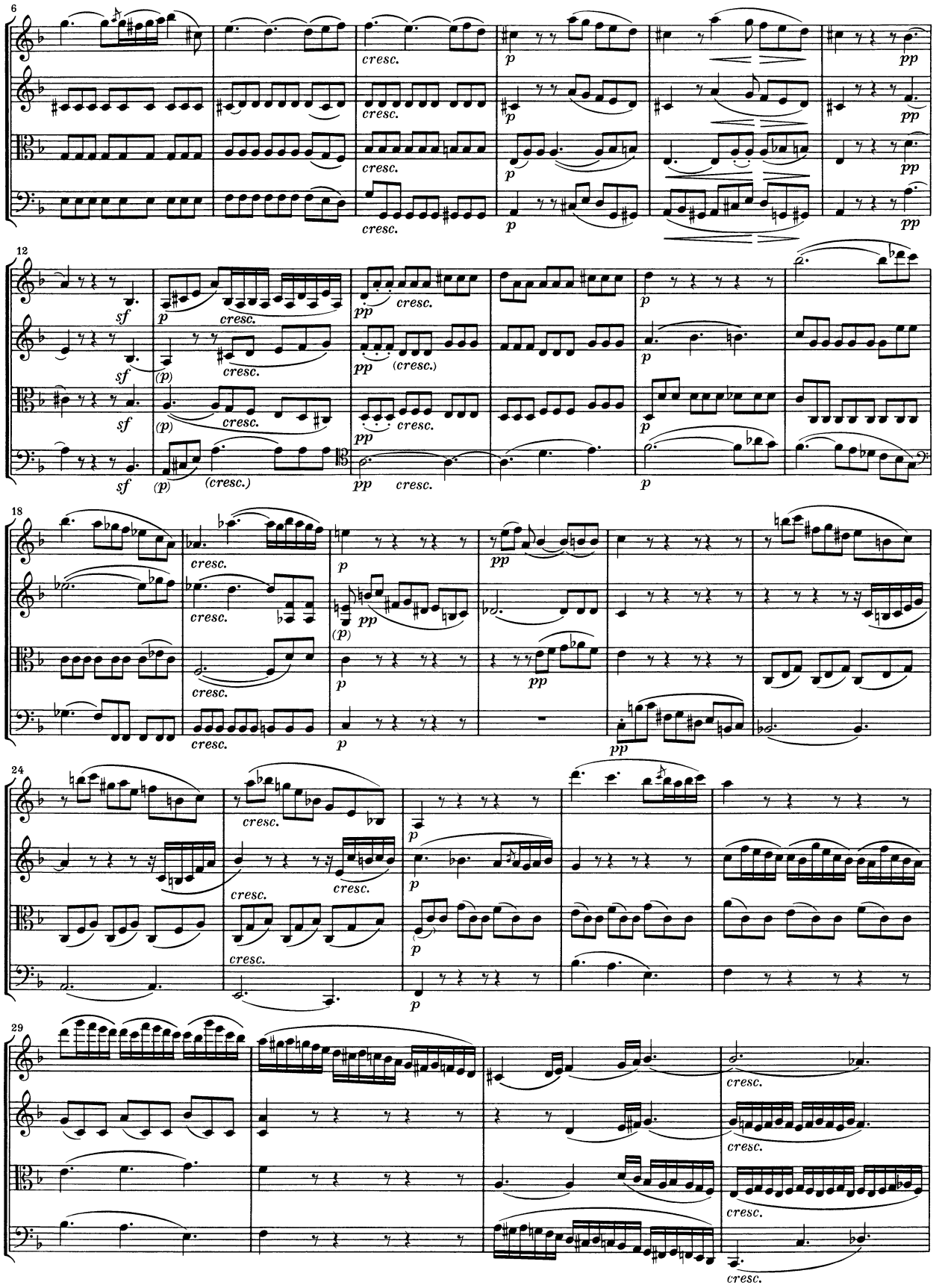


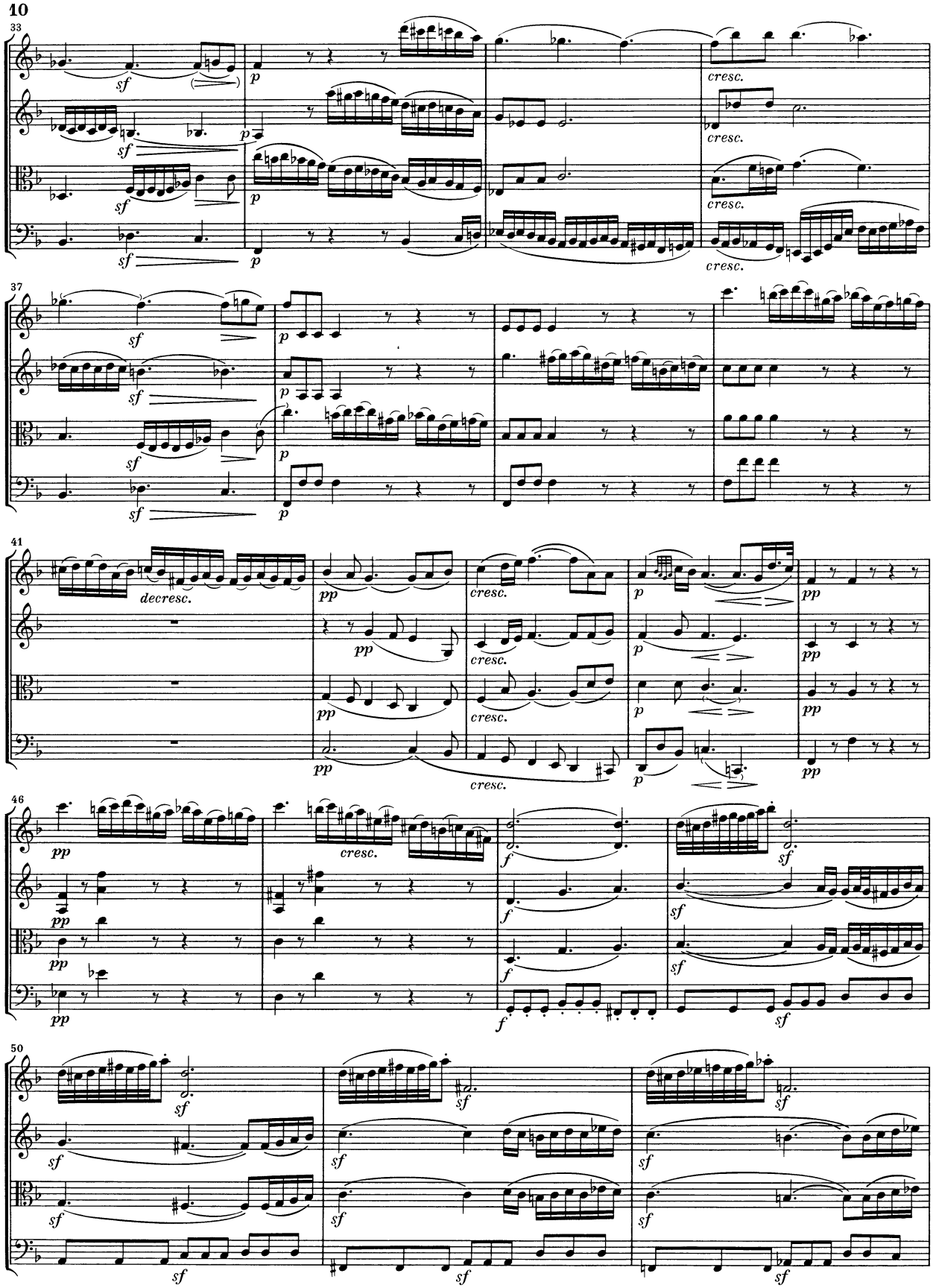
*) Bögen in der Erstausgabe nur zu den 16teln; siehe aber T 286, 287 VII und die Lobkowitz-Abschrift.

*) First edition slurs 16th-notes only; however, see M 286, 287 vn2 and the Lobkowitz copy.

*) Dans la première édition, liaisons seulement sur les doubles croches; cf. cependant M 286, 287 vl II ainsi que la copie Lobkowitz.


284
292
302
308
Adagio affettuoso ed appassionato


6
cresc.
p
pp
12
sf
(p)
(cresc.)
18
24
29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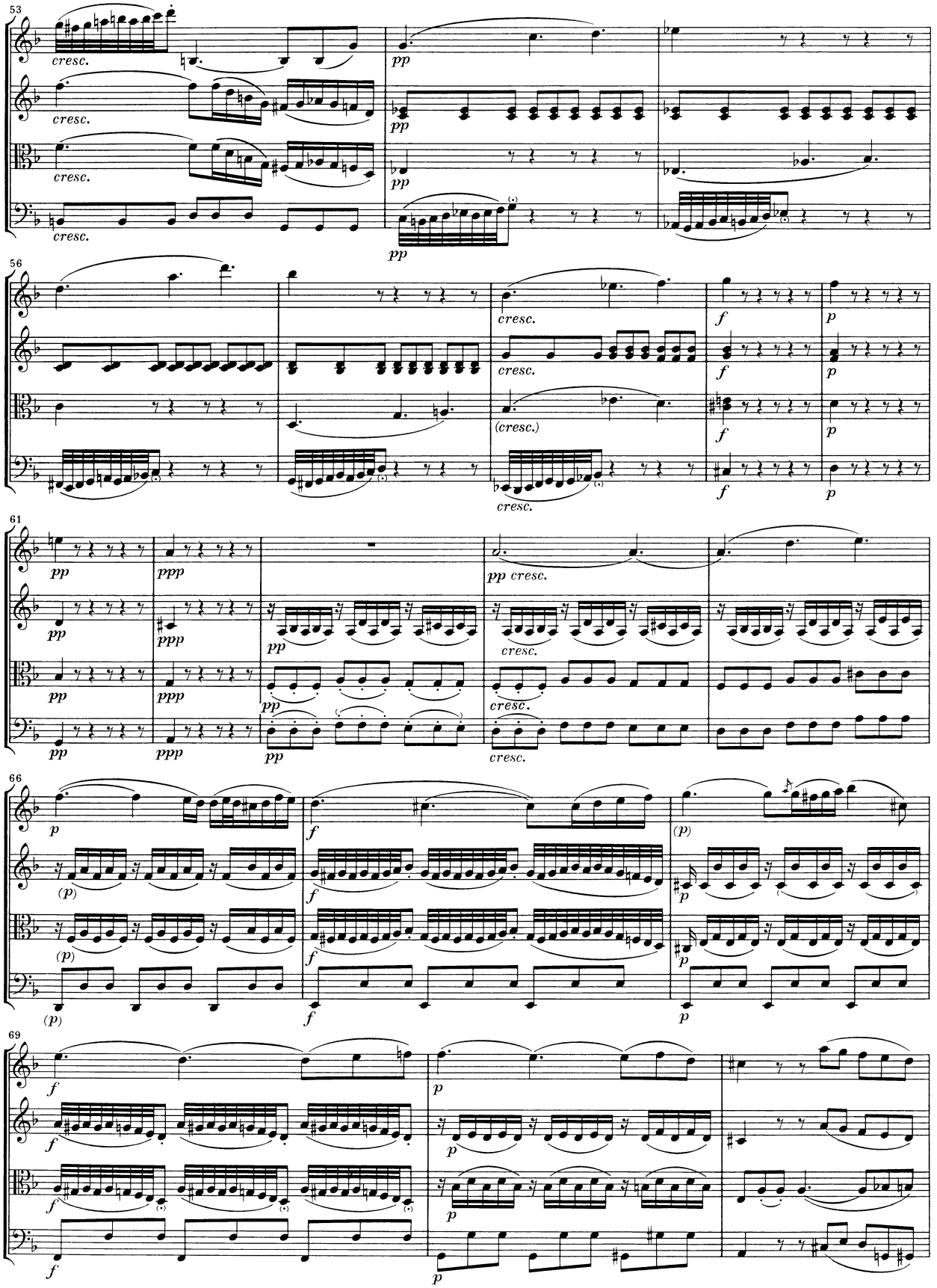
37
41
decresc.
pp
46
f
50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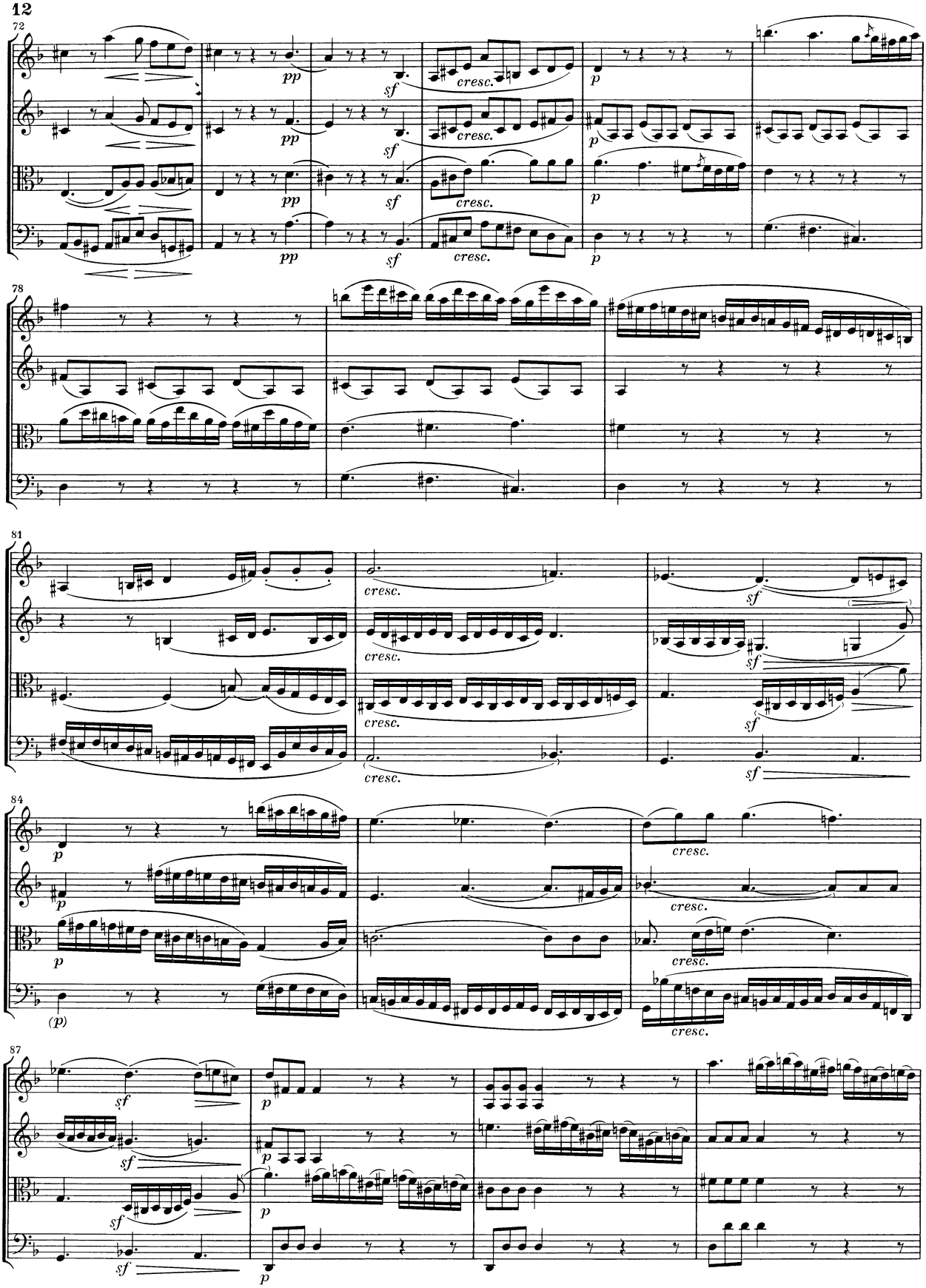
cresc.
pp
56
cresc.
f
p
(cresc.)
61
ppp
66
(p)
69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sf
cresc.
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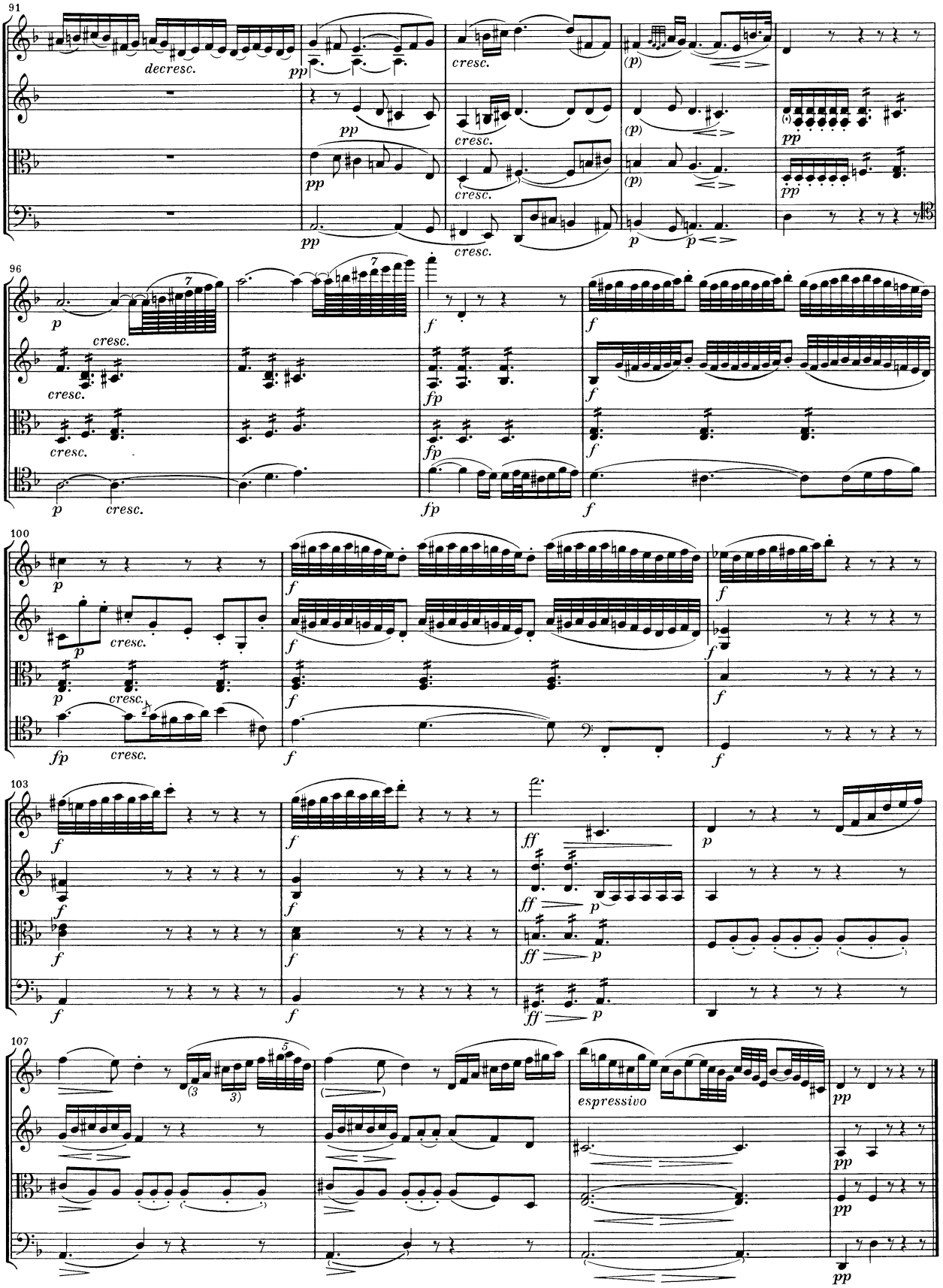
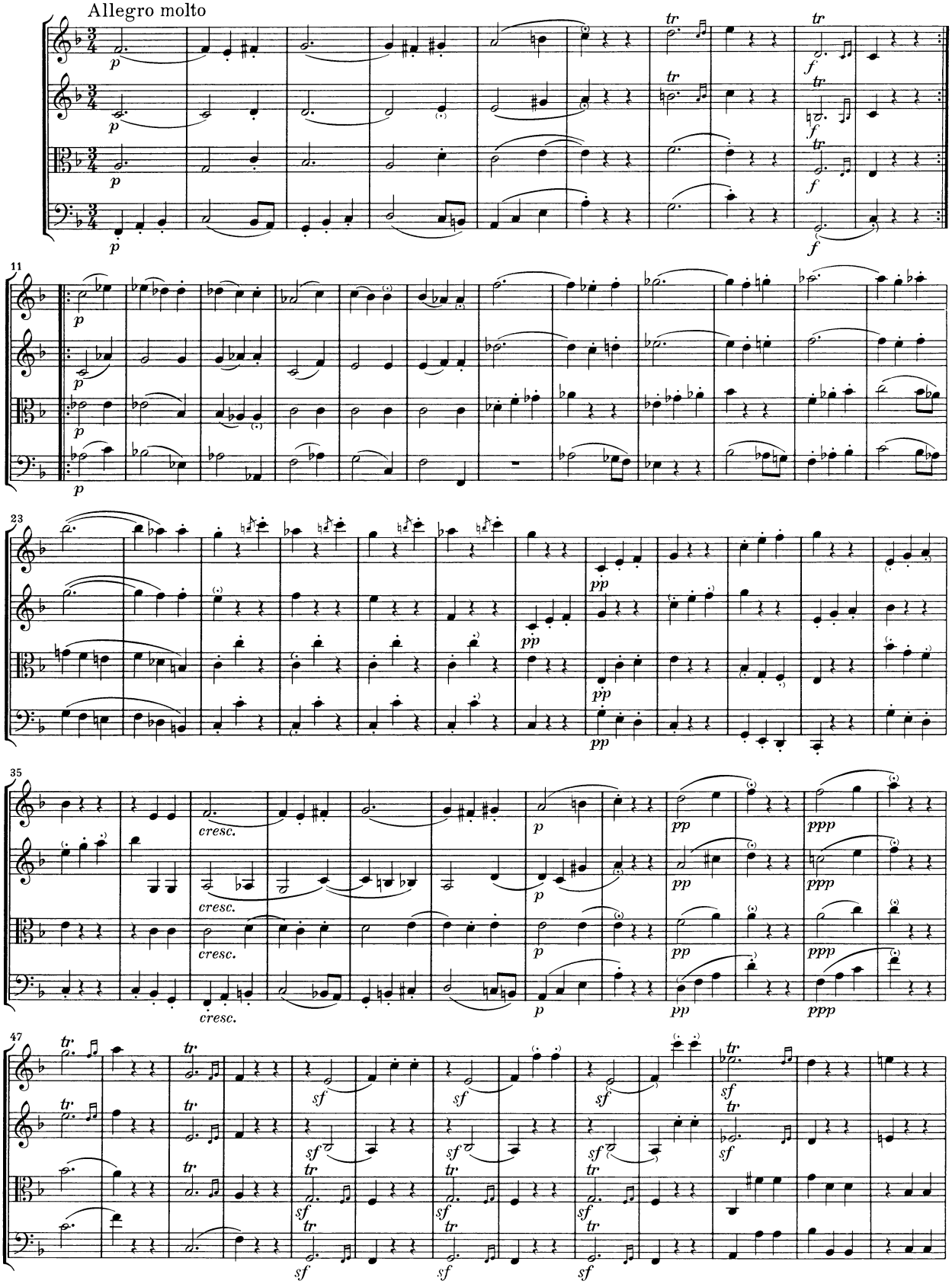
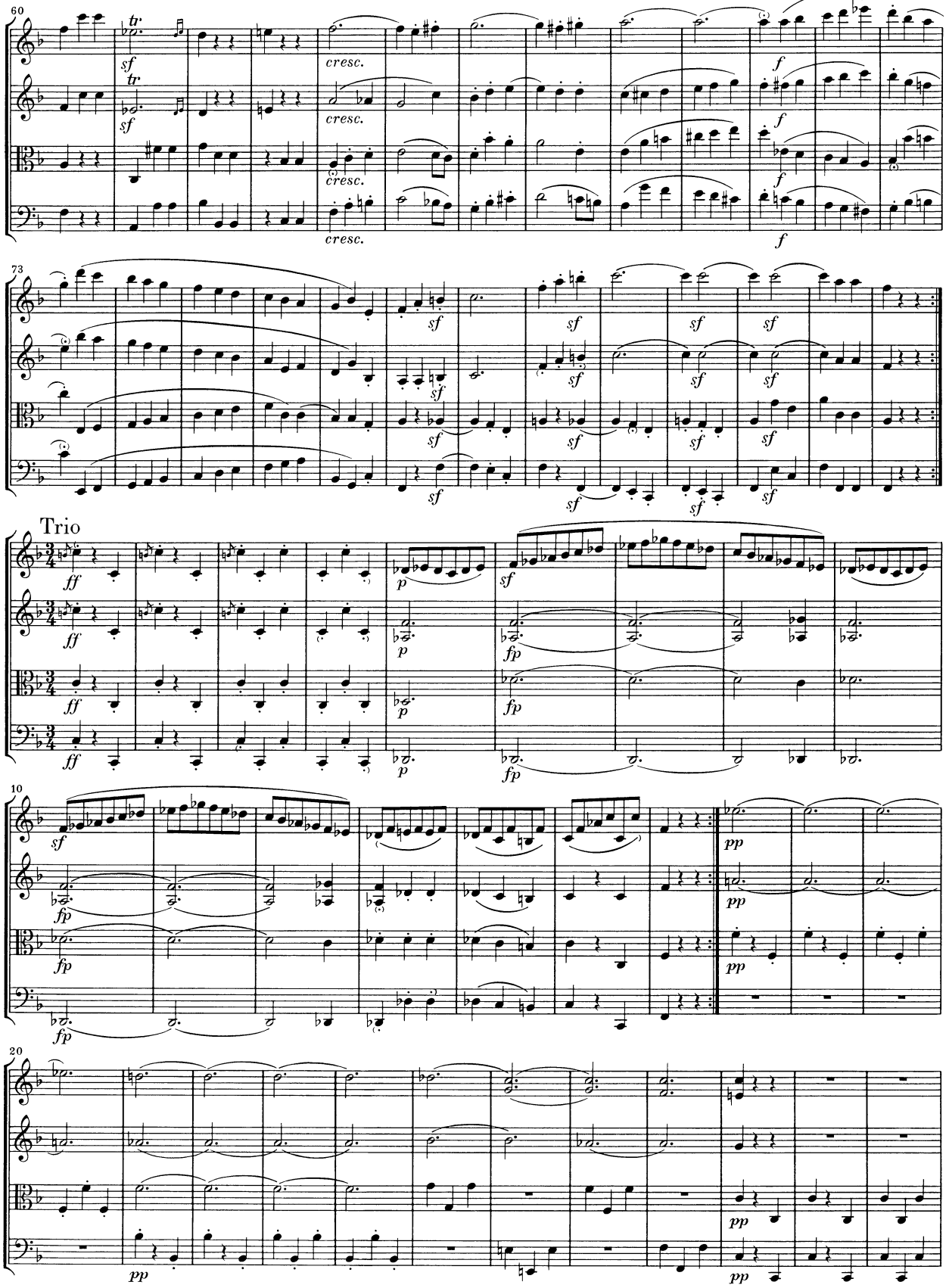
78
81
84
(p)
87


91
decresc.
pp
cresc.
(p)
96
cresc.
p
f
fp
100
103
ff
107
espressivo

Scherzo
Allegro molto

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sf
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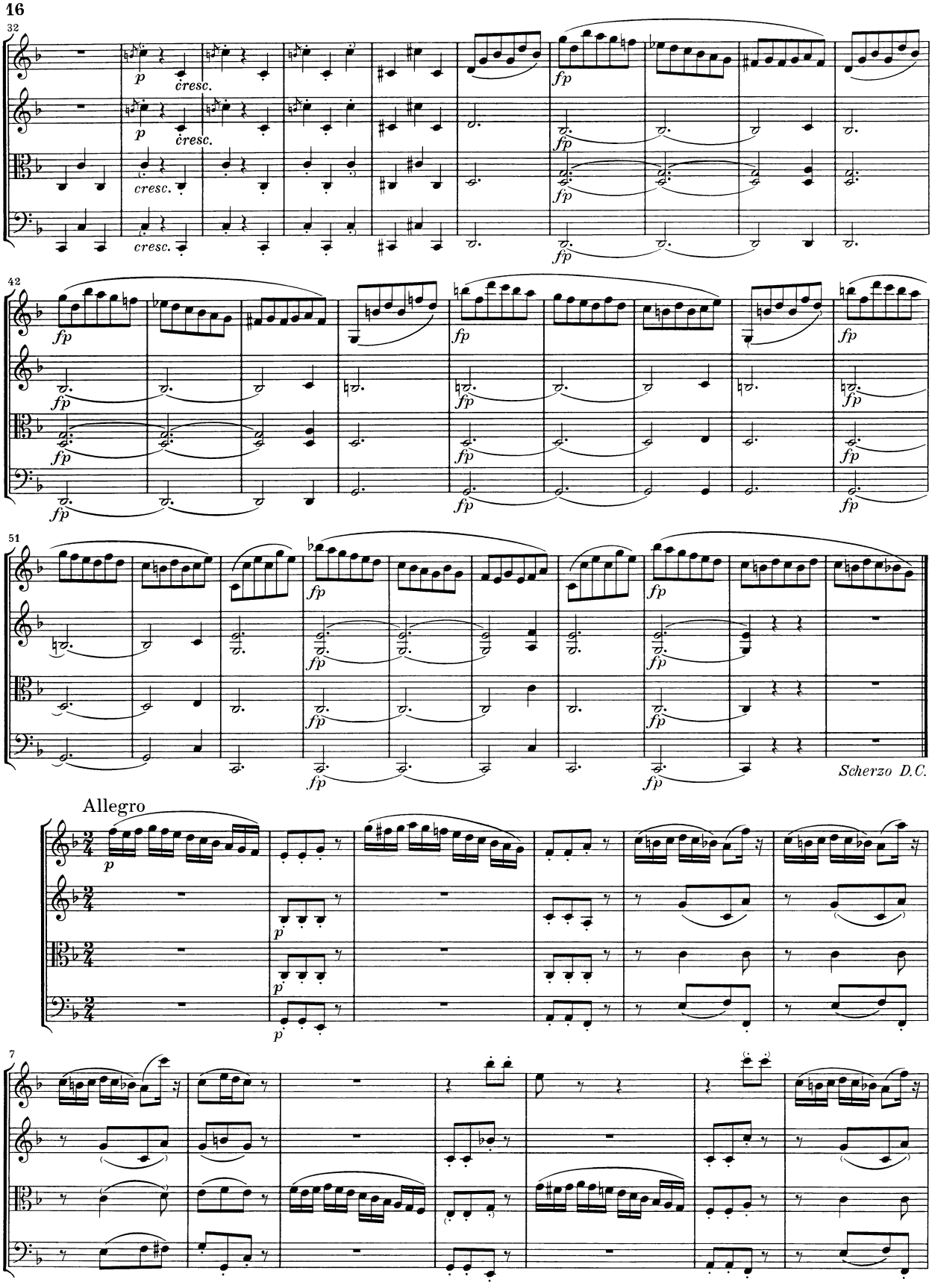
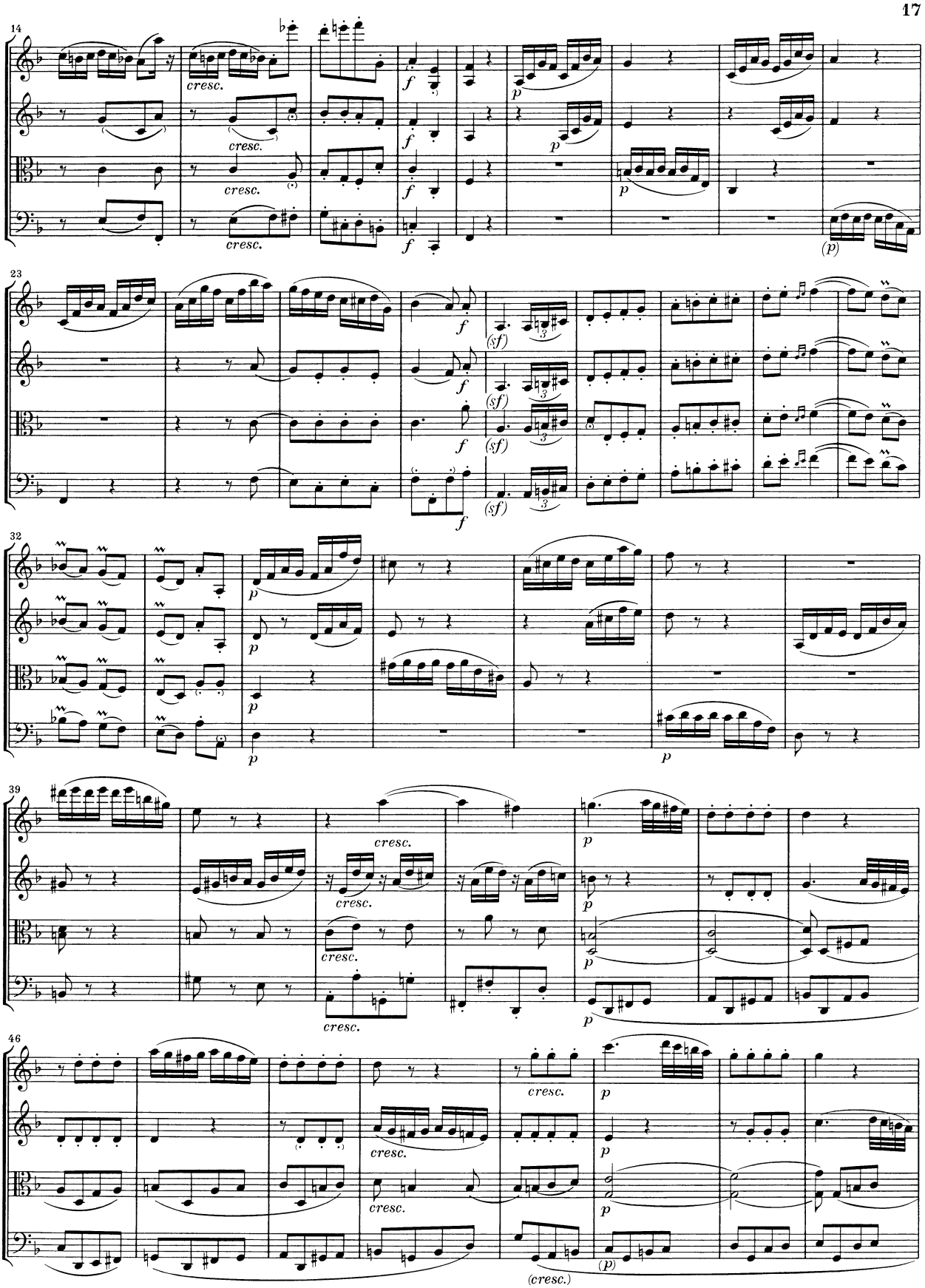
cresc.
f
73
sf
Trio
ff
p
fp
10
pp
20


32
cresc.
42
51
Scherzo D.C.
Allegro
7


14
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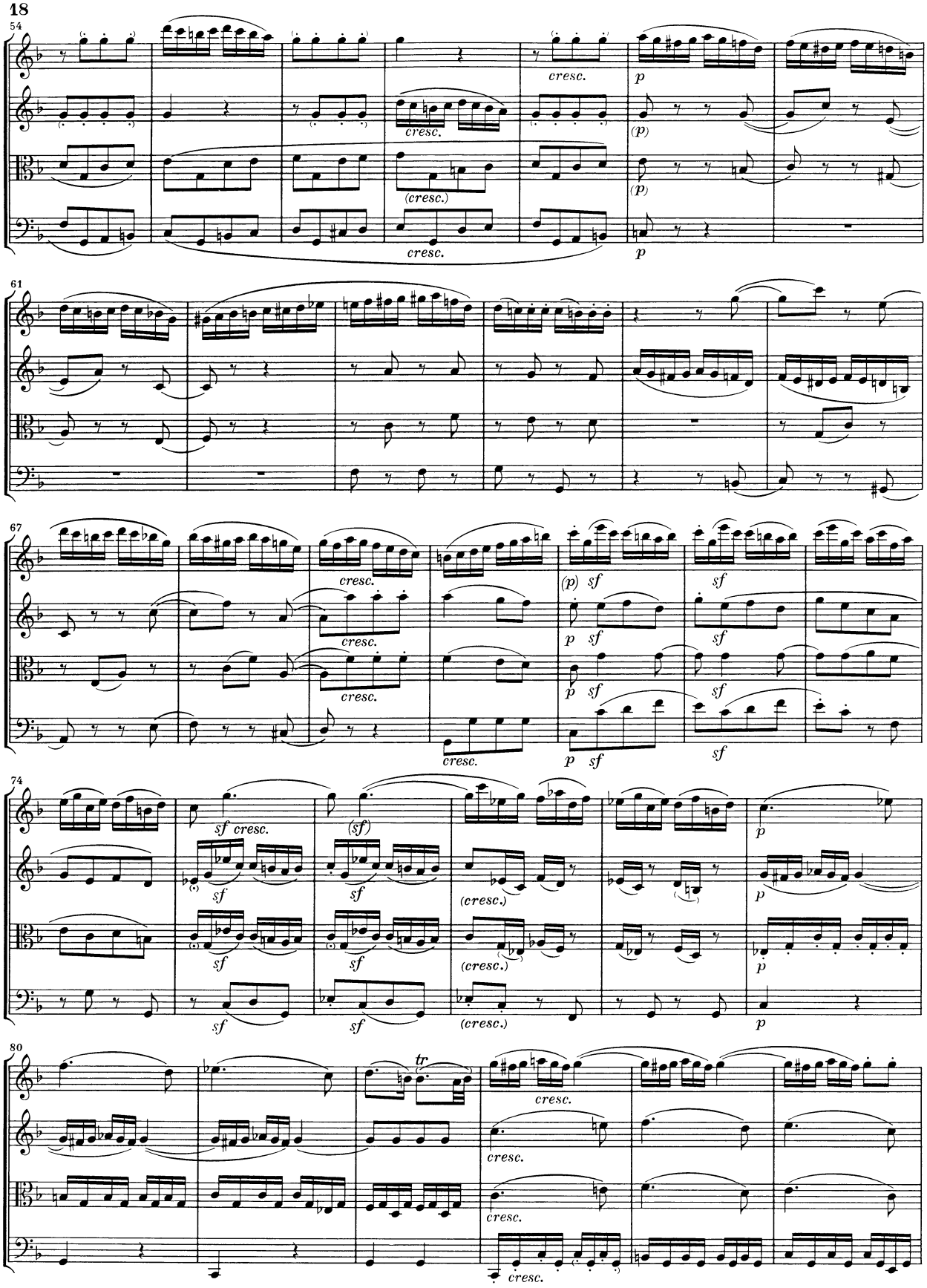
f
p
23
(sf)
32
39
46
(cresc.)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(cresc.)
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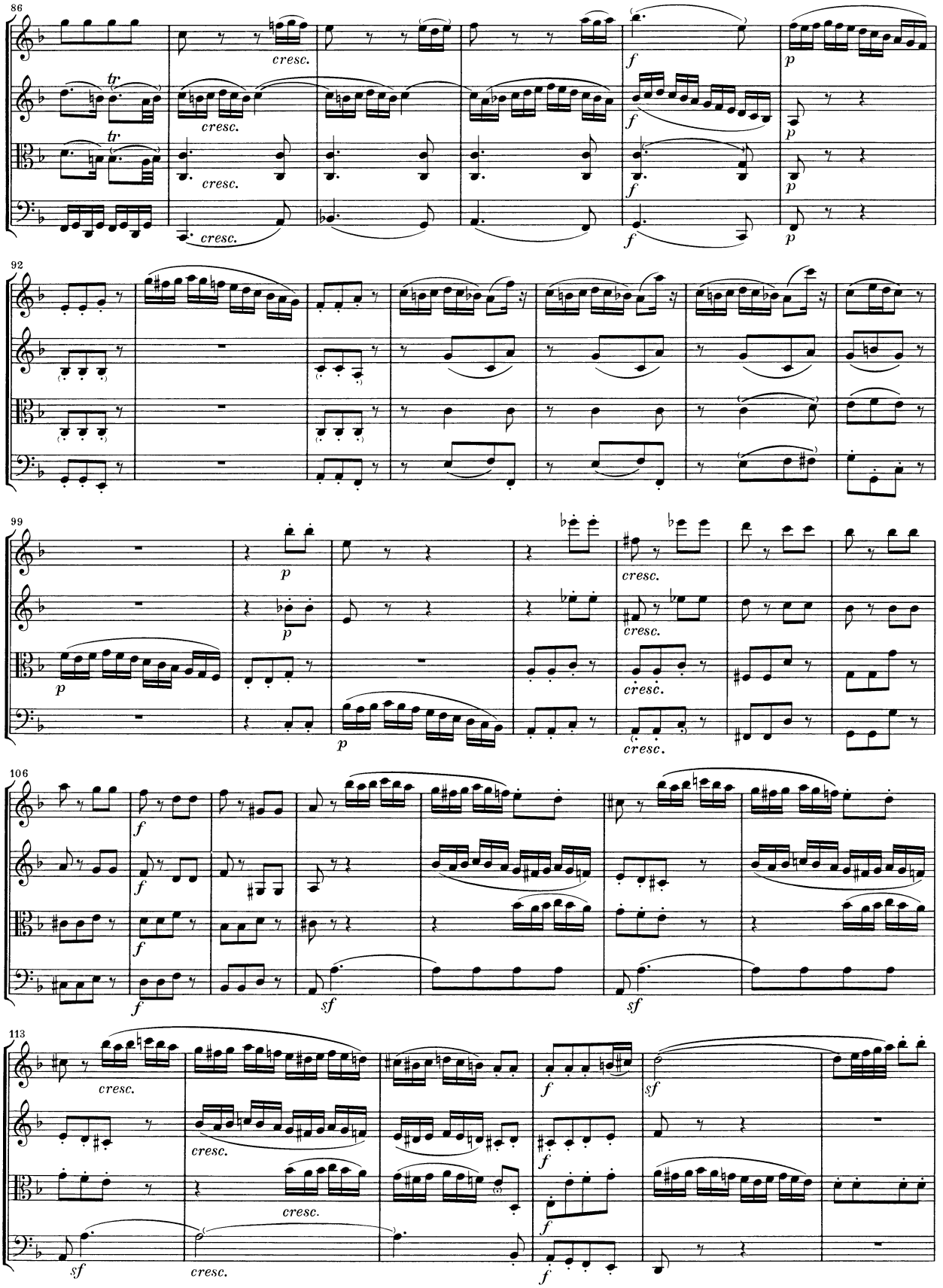
67
74
sf
(sf)
80
tr.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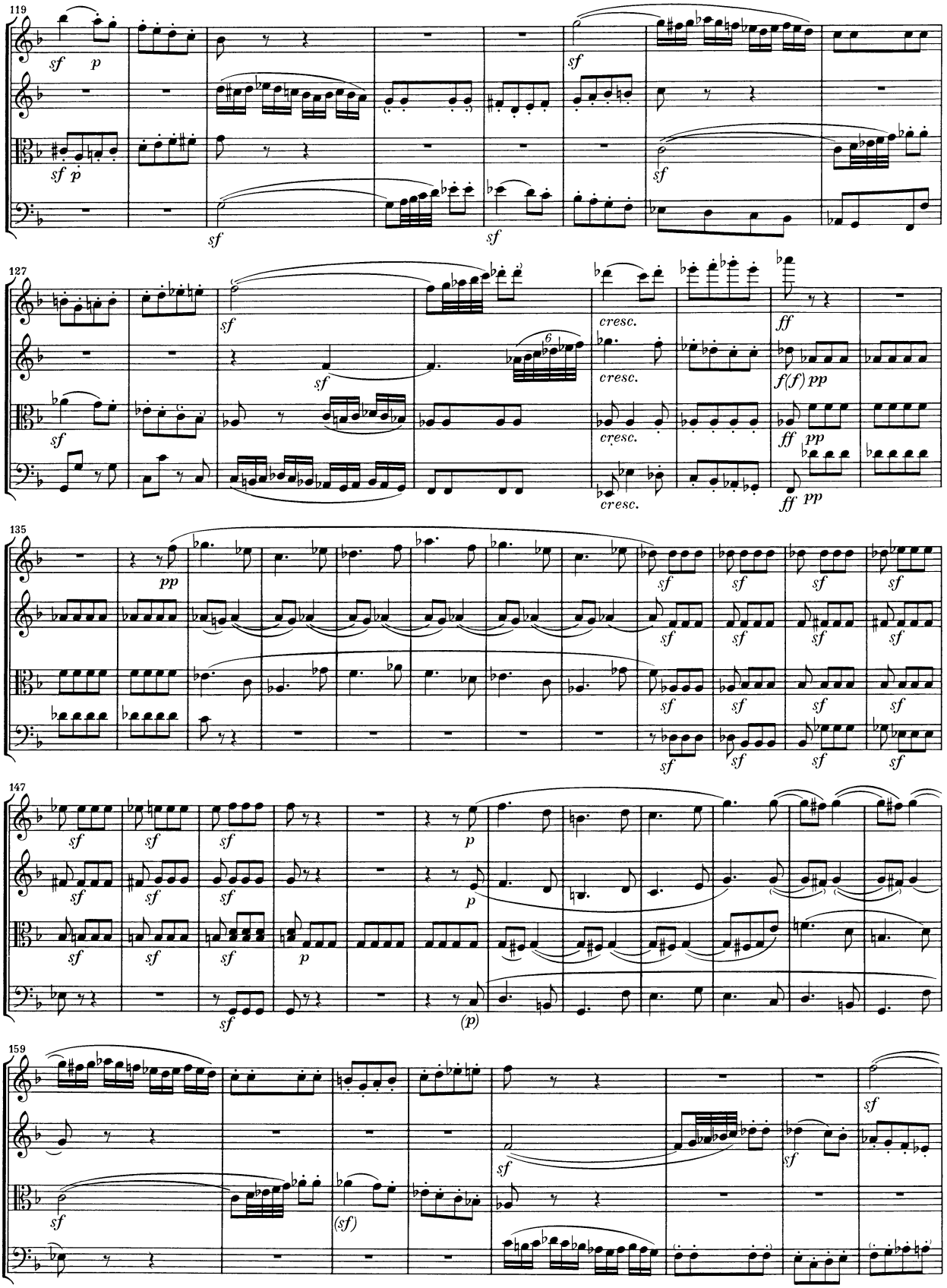
106
sf
113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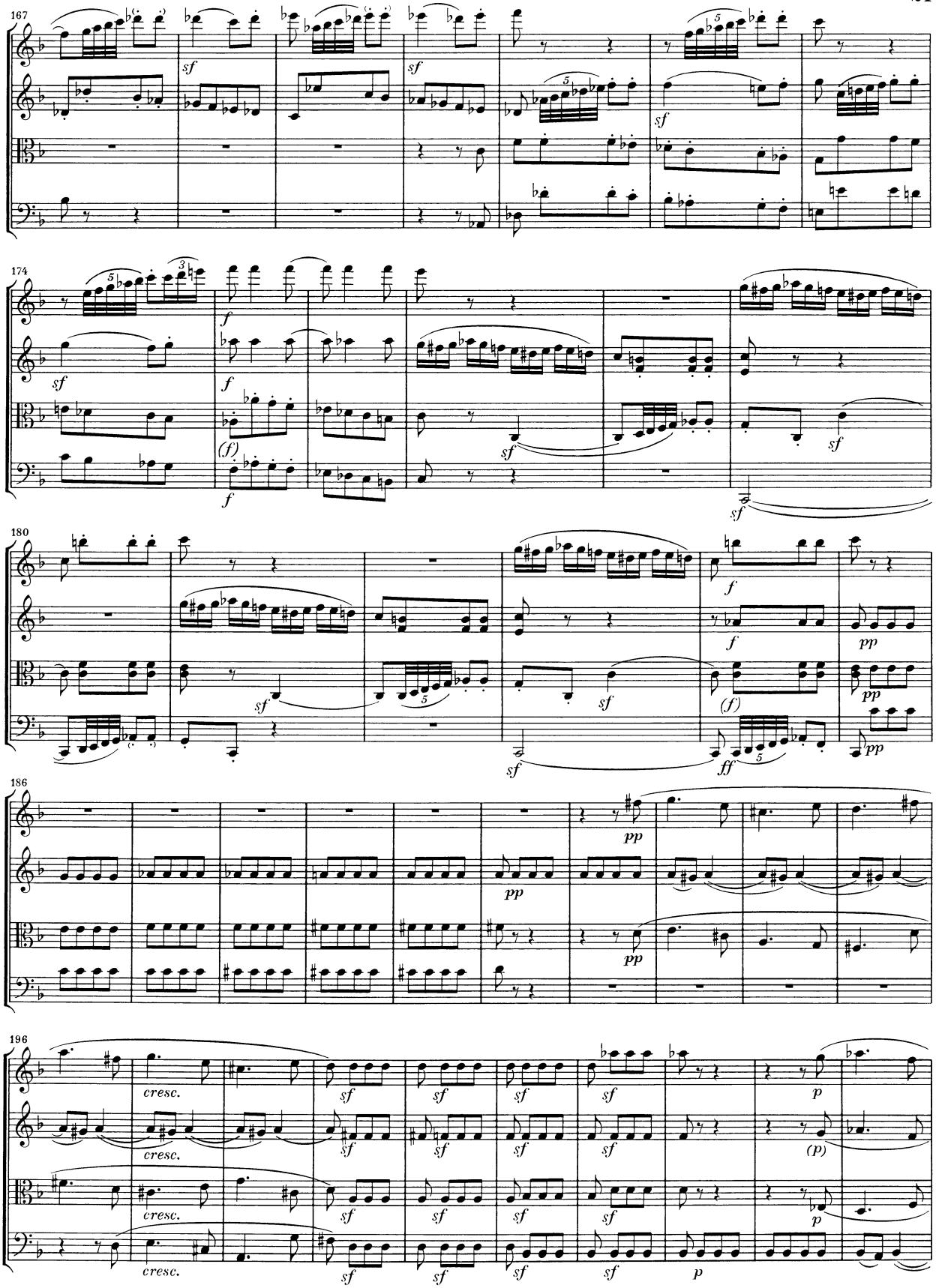
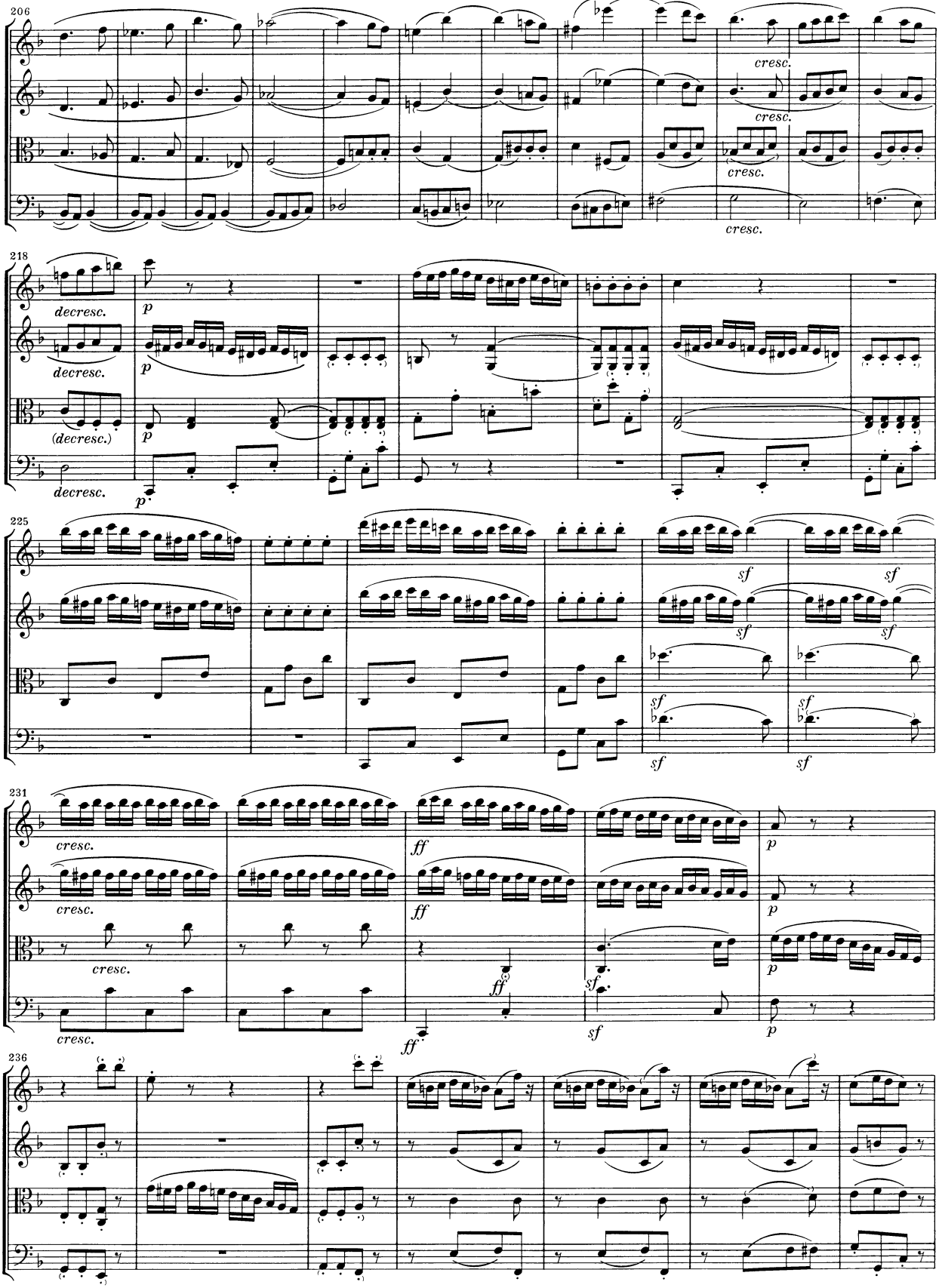
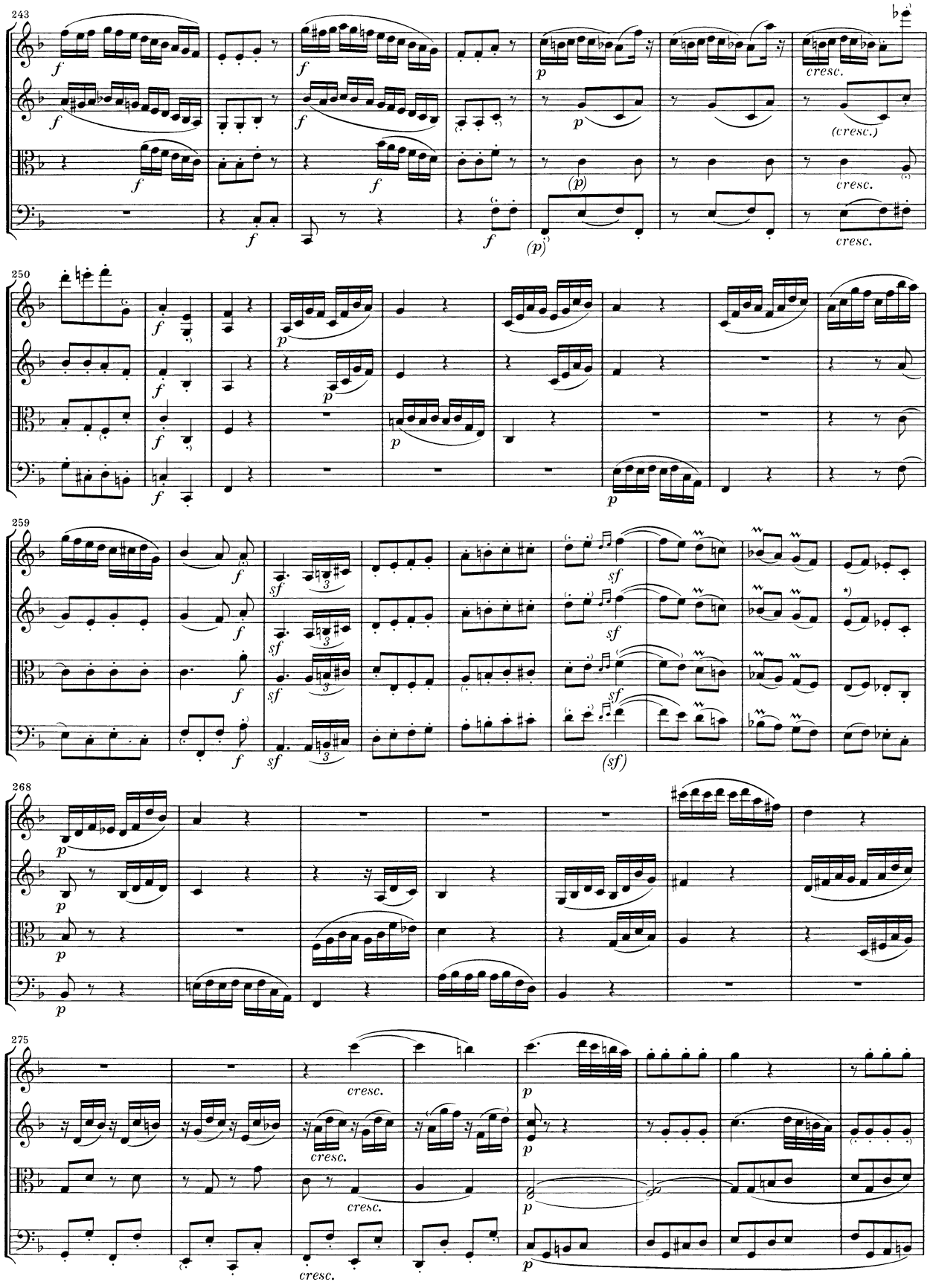
sf
p
sf
127
cresc.
ff
f(f) pp
135
pp
147
(p)
159
(sf)


167
sf
sf
sf
174
sf
f
f
(f)
f
sf
sf
sf
180
f
f
pp
sf
sf
(f)
pp
sf
ff
pp
186
pp
pp
pp
196
cresc.
cresc.
cresc.
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
(p)
p
p

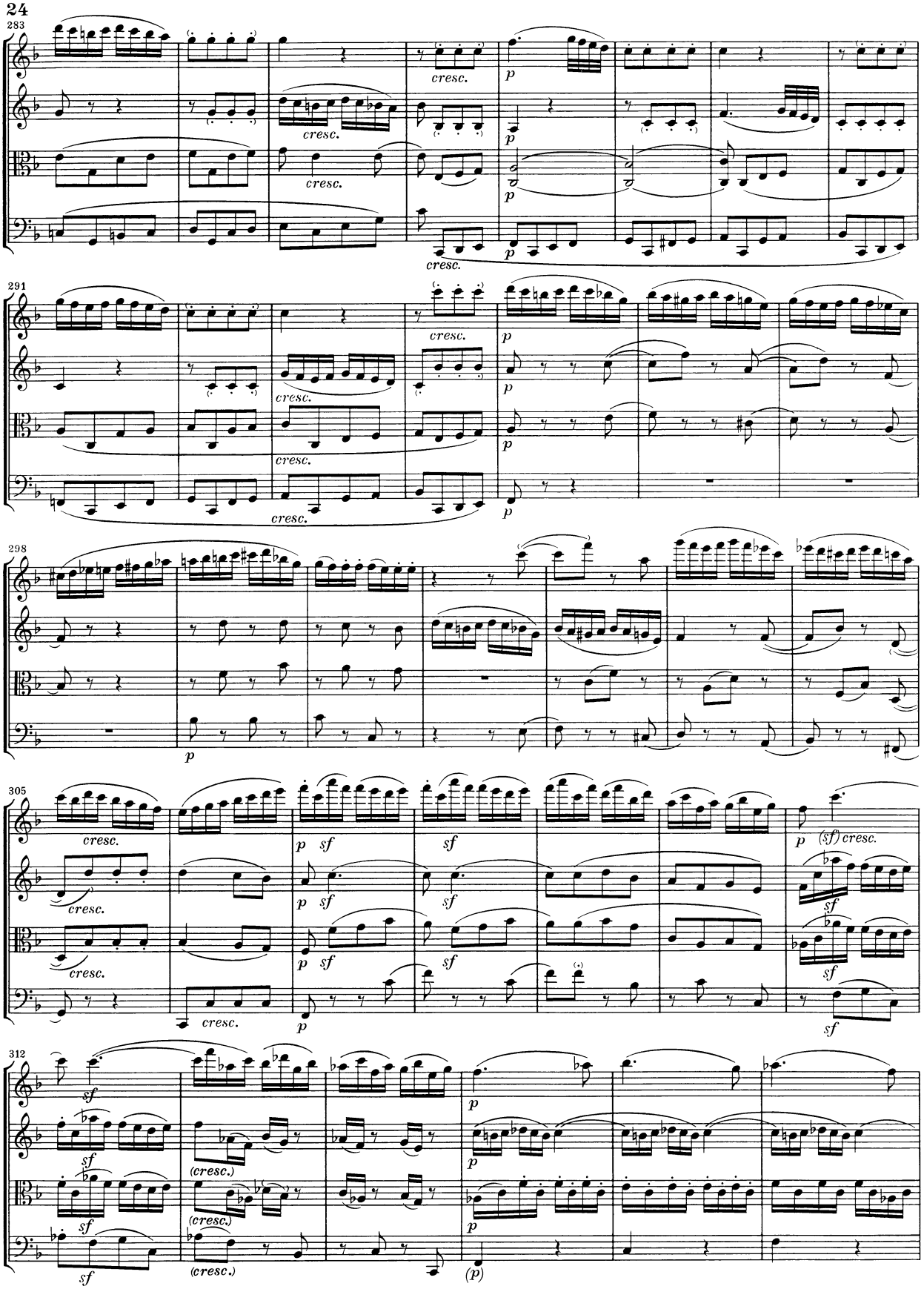

206
cresc.
cresc.
cresc.
cresc.
218
decresc.
p
decresc.
p
(decresc.)
p
decresc.
p
225
sf
sf
sf
sf
sf
sf
sf
sf
231
cresc.
cresc.
cresc.
ff
ff
ff
sf
sf
p
p
p
p
236



*) In den Quellen ~. allerdings nicht bei den übrigen Instrumenten. Vgl. aber T 33.

*) Sources have ~, albeit not in other instruments. However, see M 33.

*) Les sources indiquent un ~. mais non pour les autres instruments. Cf. cependant M 33.


283
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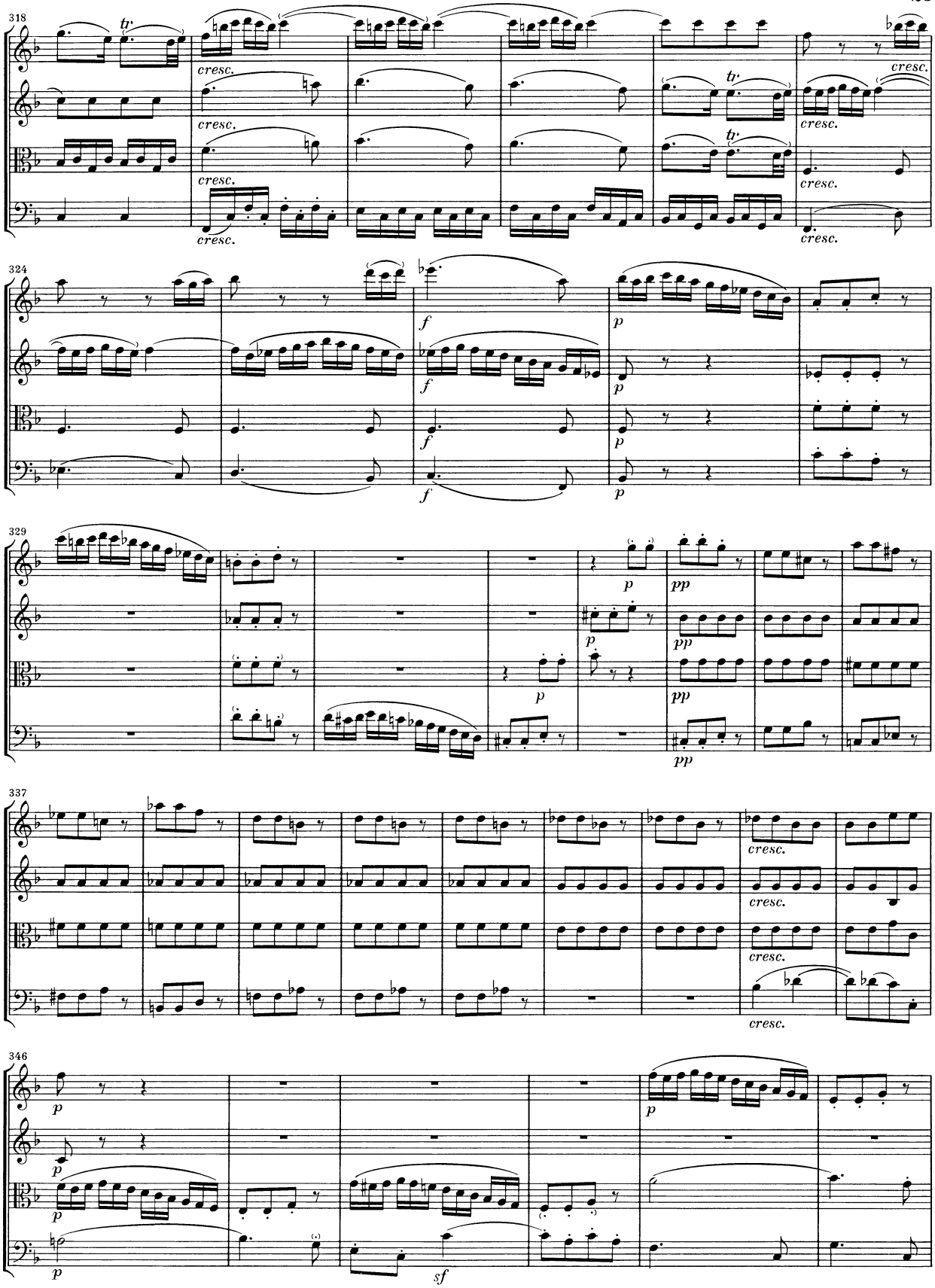
p
291
298
305
sf
(sf)
312
(cresc.)
(p)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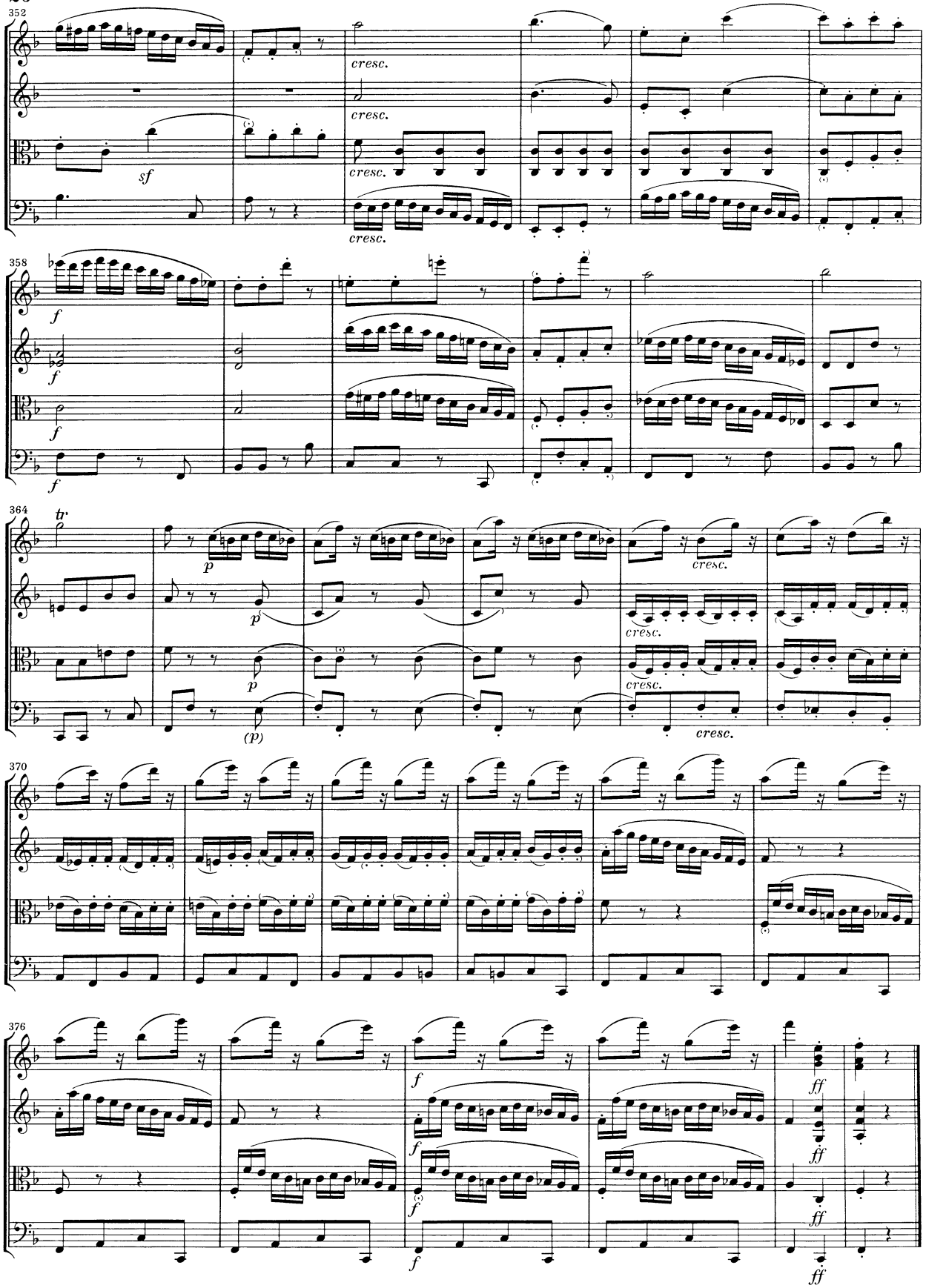
f
p
329
pp
337
346
sf


352
cresc.
cresc.
sf
cresc.
358
f
f
f
364
tr
p
p
p
(p)
cresc.
cresc.
cresc.
370
376
f
f
f
ff
ff
ff
ff

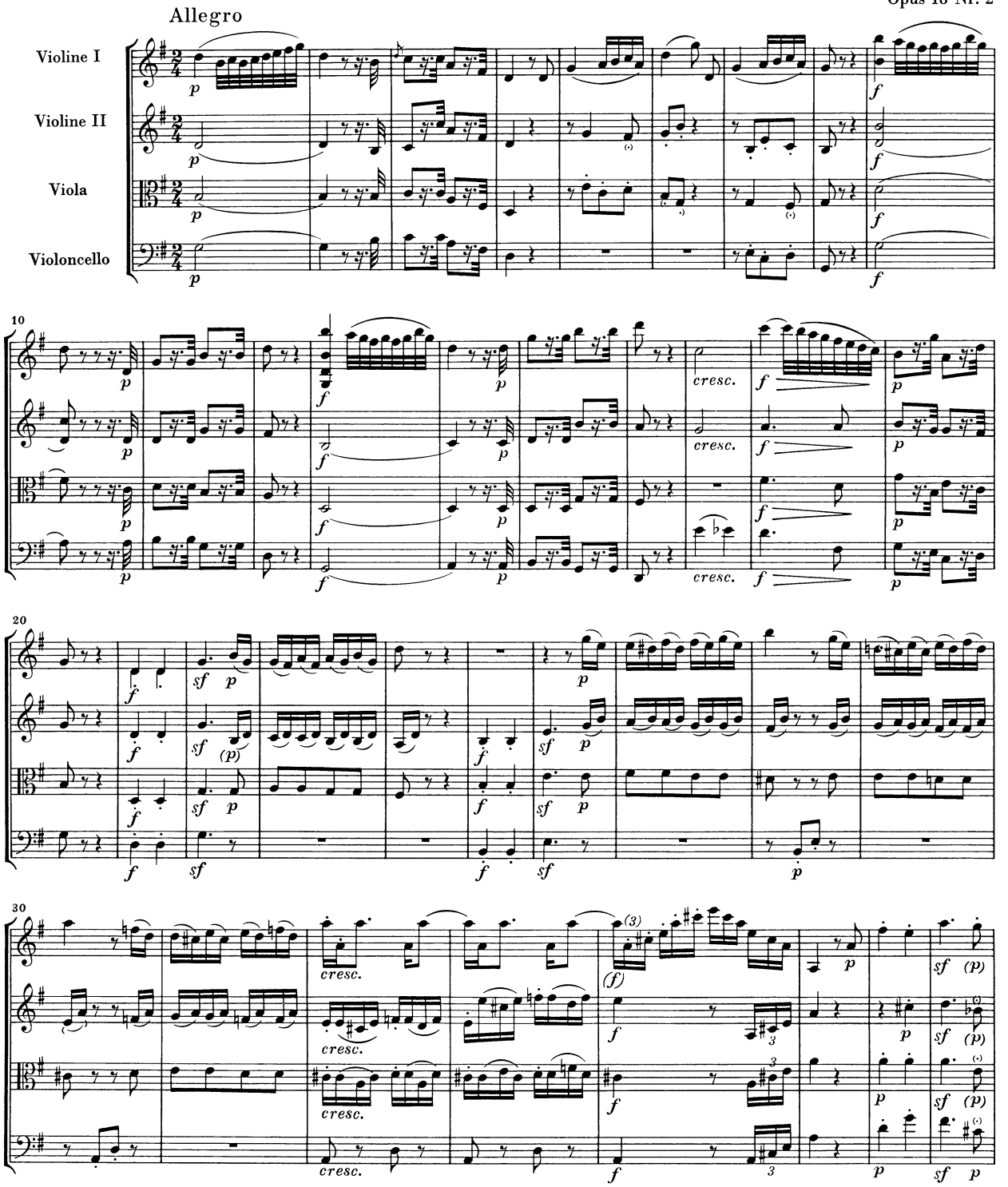
STREICHQUARTETT

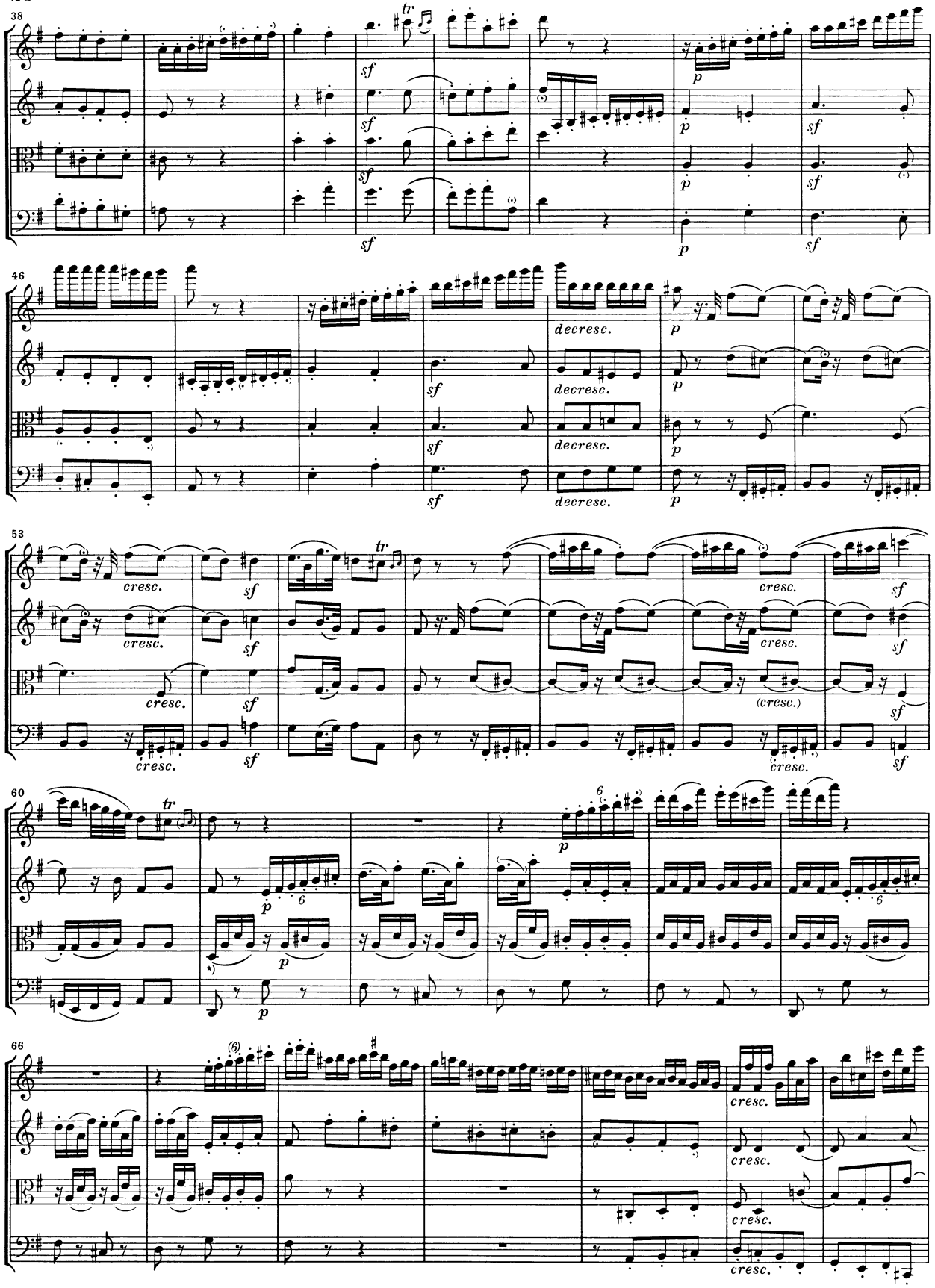
G-dur

Dem Fürsten Franz Joseph v. Lobkowitz gewidmet

Opus 18 Nr. 2

Allegro

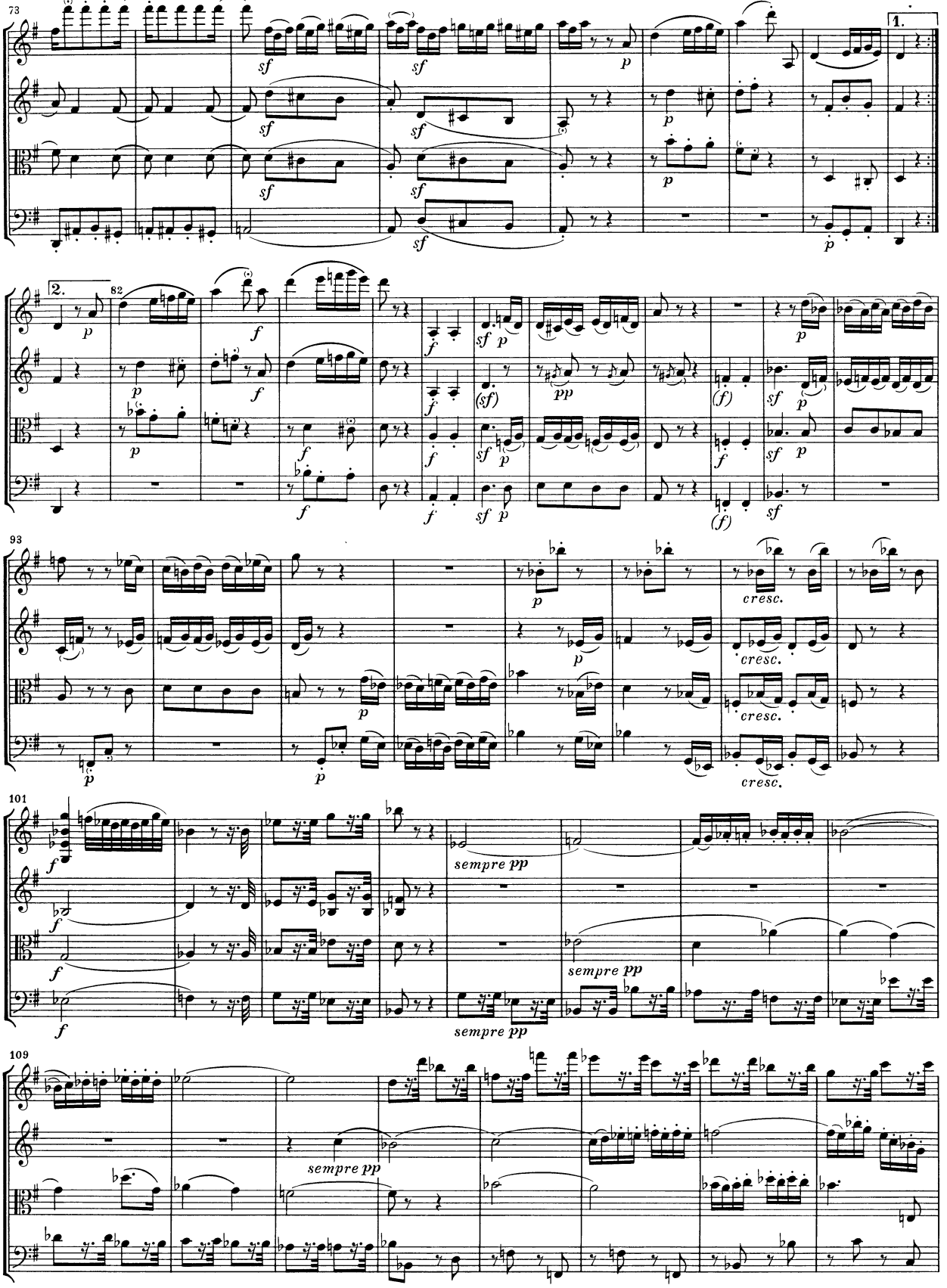


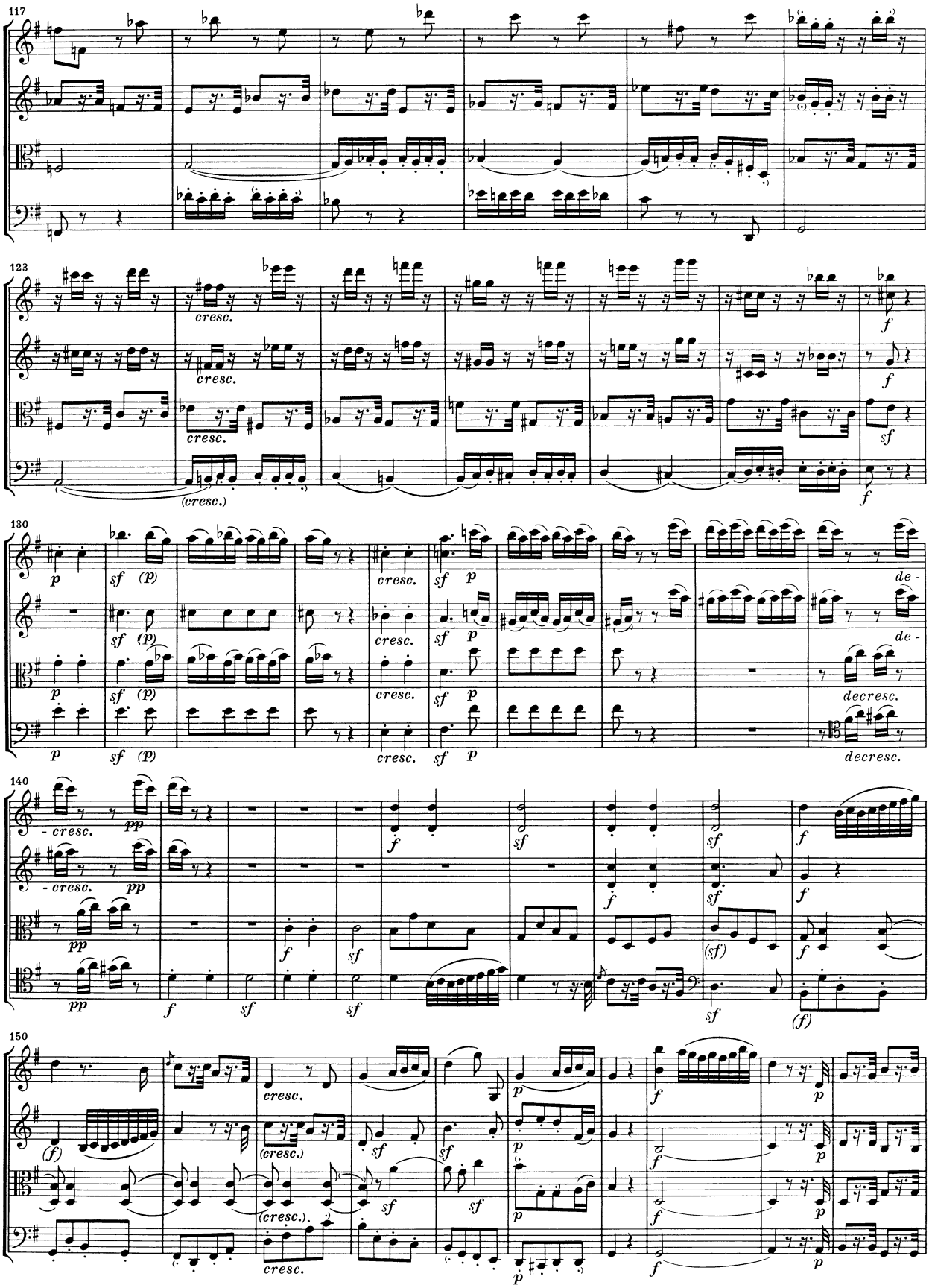


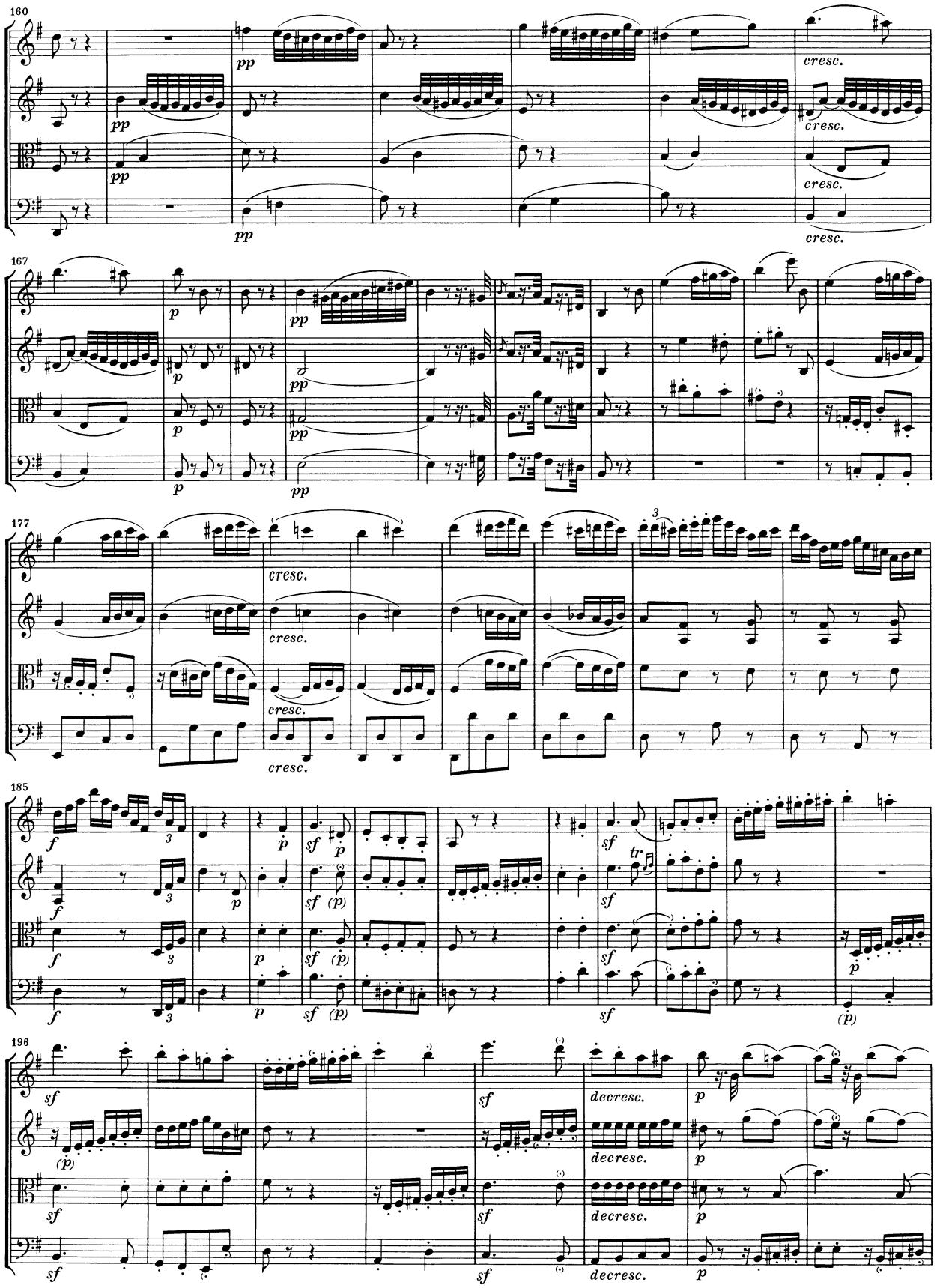
*) In der Lobkowitz-Abschrift Bogen erst ab, *p* bereits auf 2. Note.

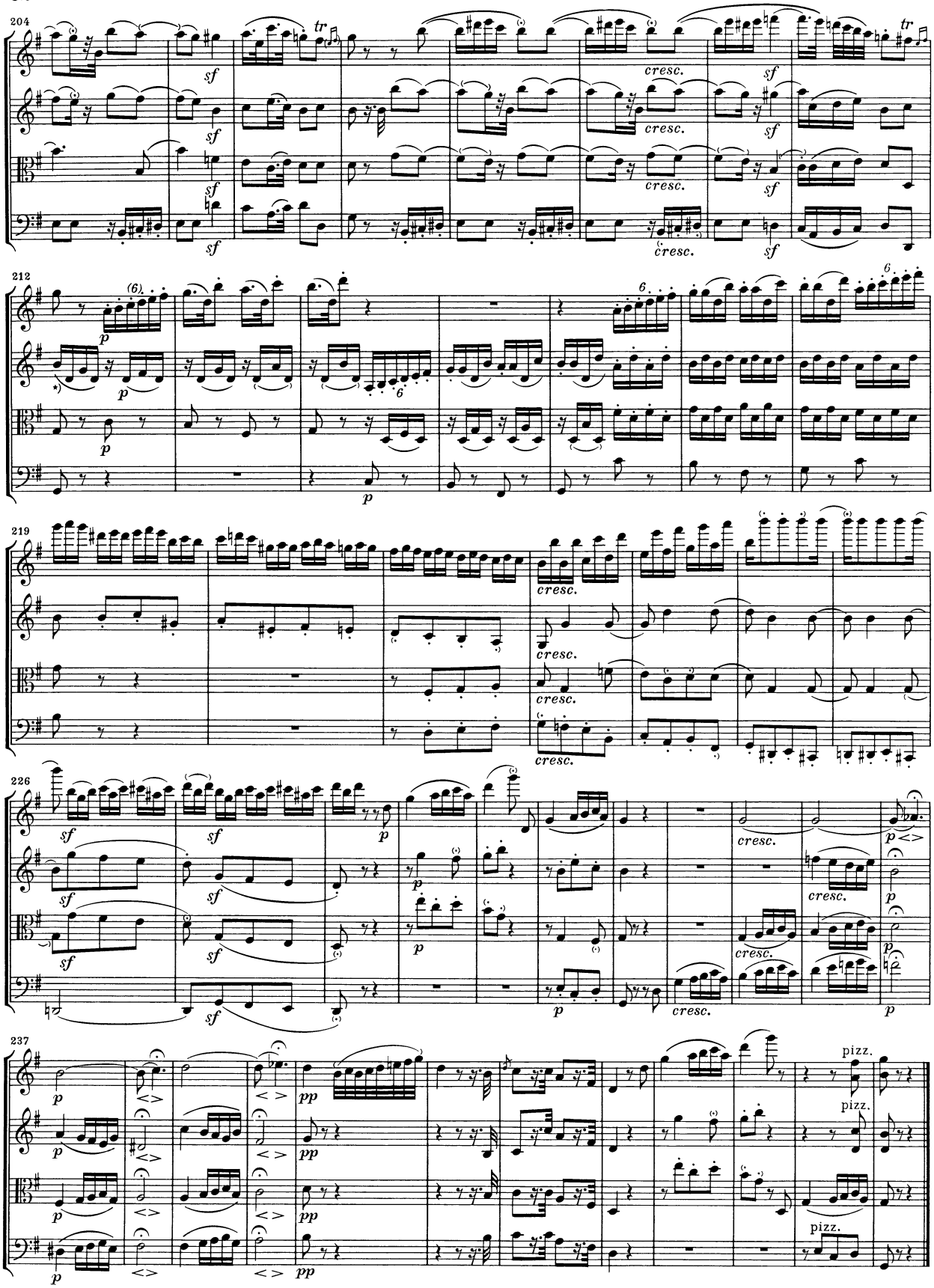
*) Lobkowitz copy has *p* on note 2 and postpones slur until after that note.

*) Dans la copie Lobkowitz, liaison à partir de la 2ème note seulement et *p* directement sur la 2ème note.


73
1.
2.
82
93
cresc.
101
sempre pp
109


117
123
cresc.
f
sf
130
p
(p)
cresc.
de-
decresc.
140
pp
- cresc.
(sf)
(f)
150
(cresc.)
(cresc.).

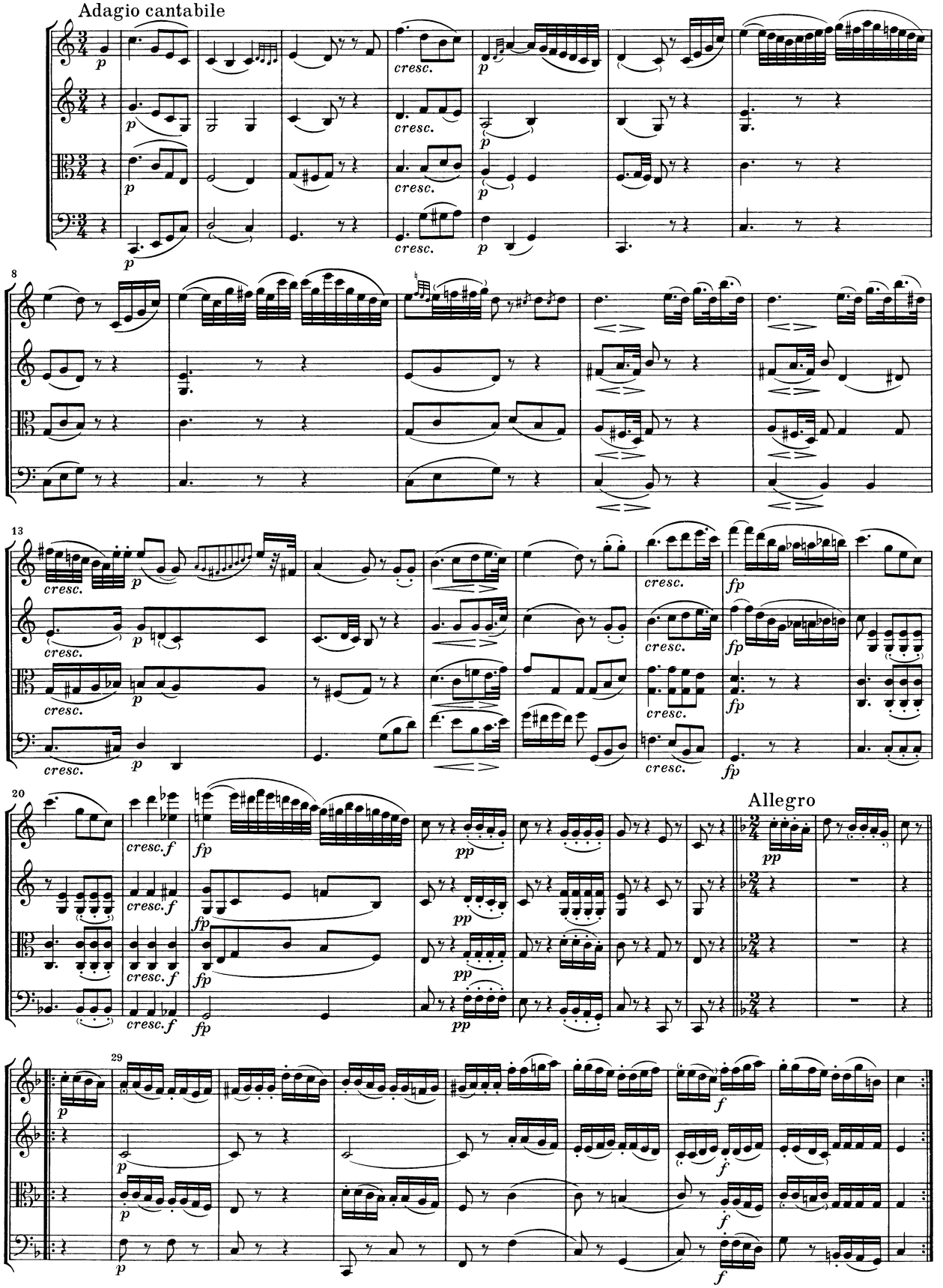

160
pp
cresc.
167
p
pp
177
cresc.
185
f
sf
p
tr
(p)
196
decresc.

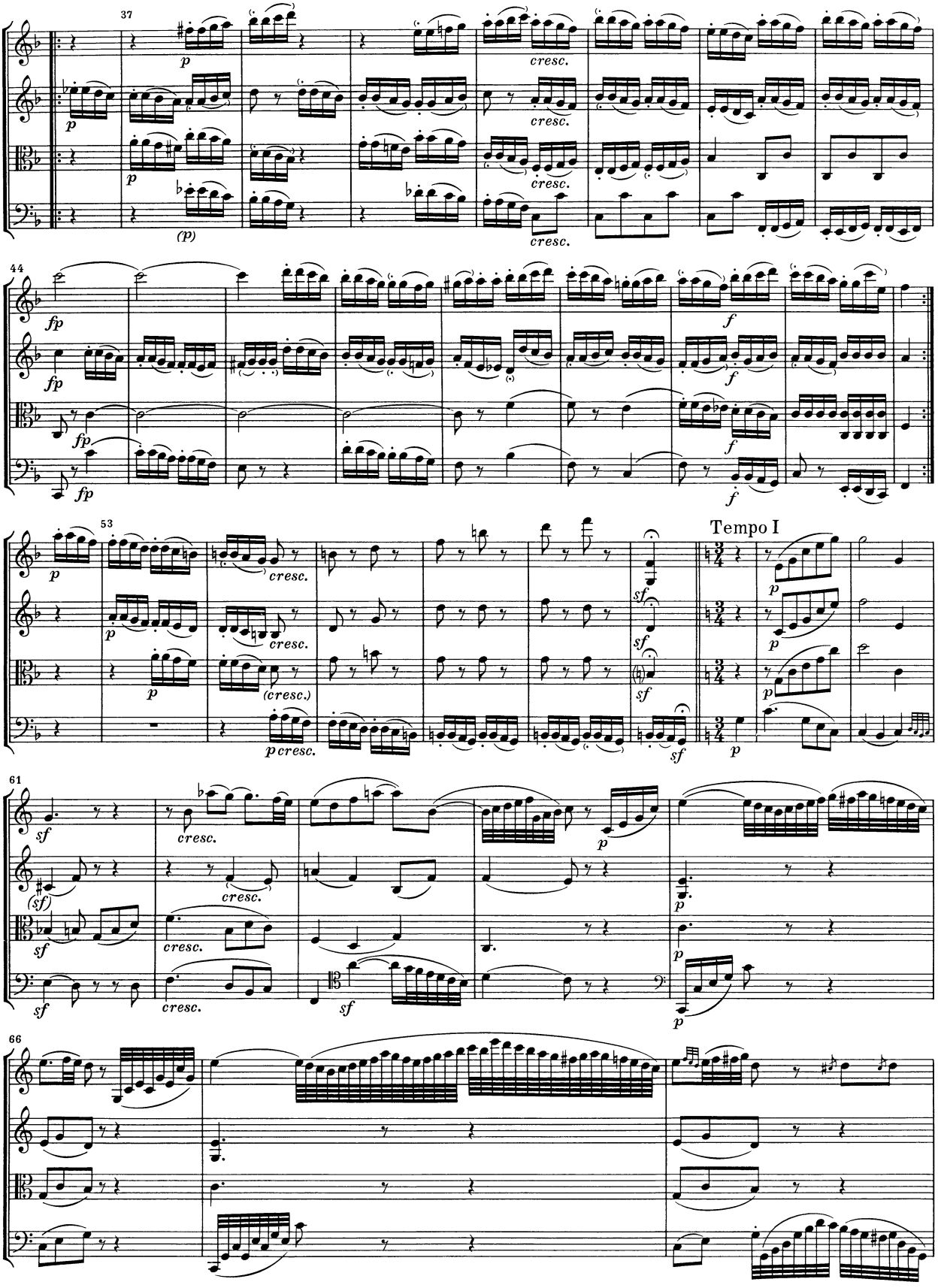


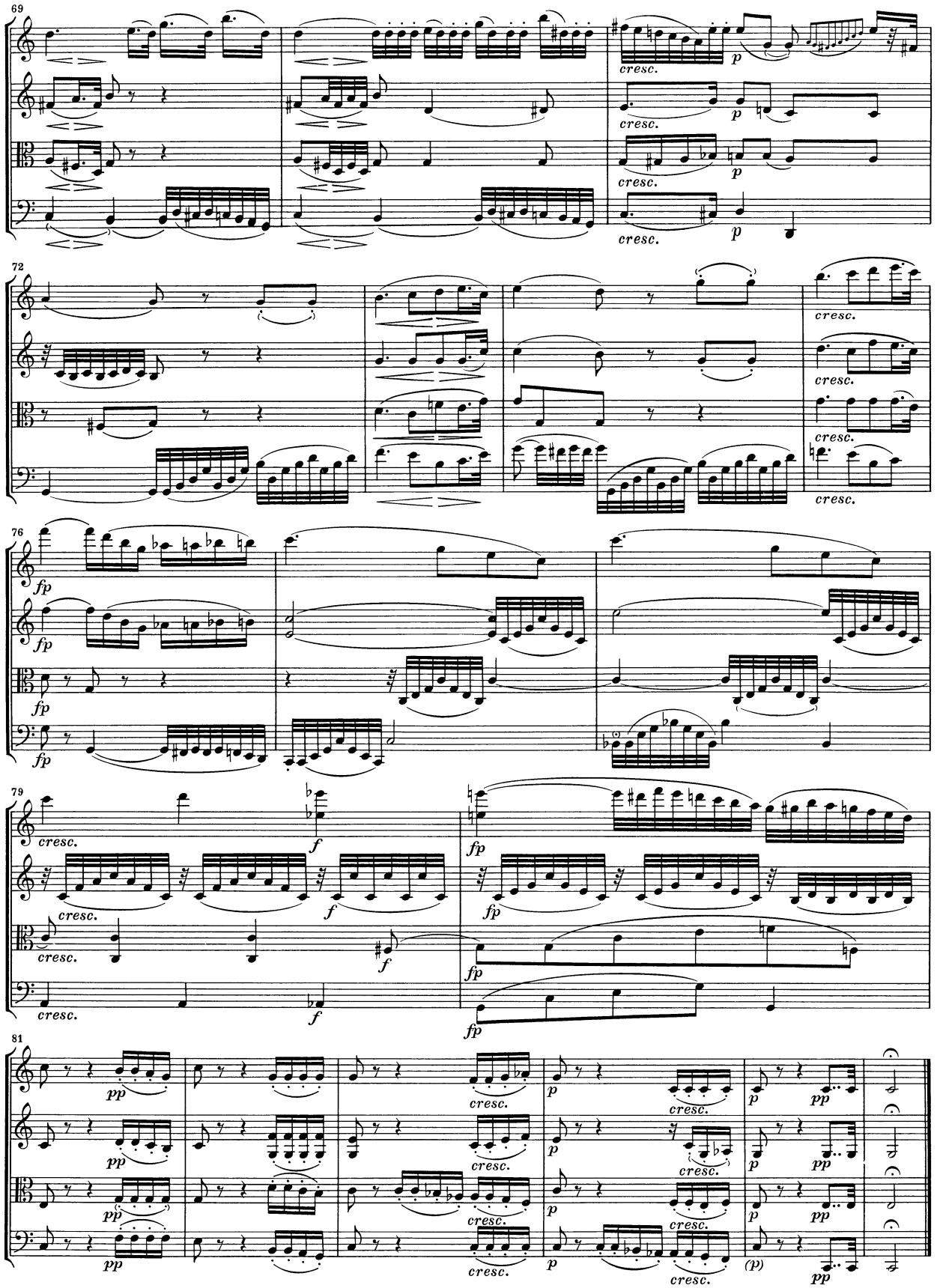
*) Siehe Fußnote zu T 61 Va.

*) See footnote to M 61 va.

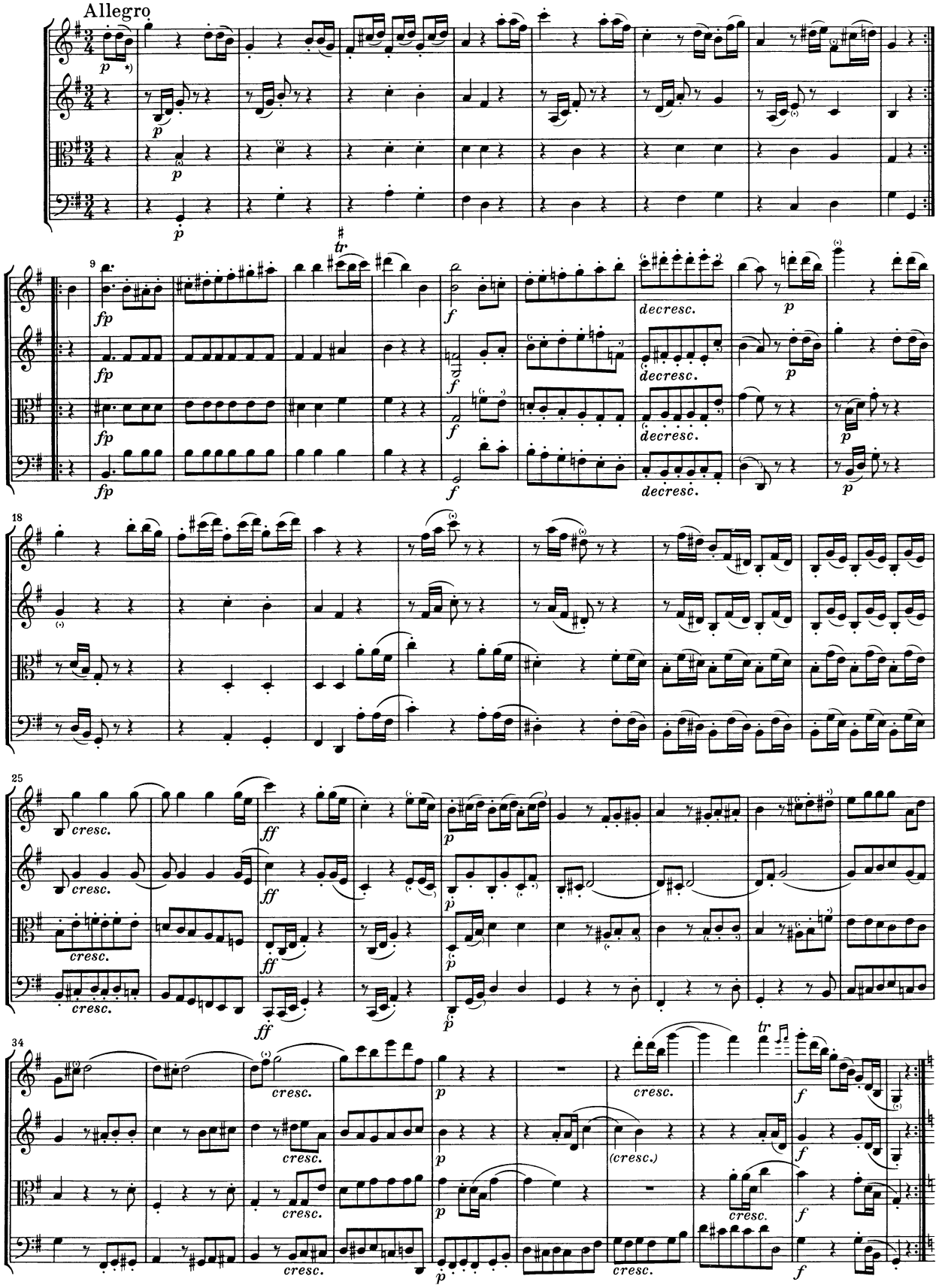
*) Cf. note relative à M 61 alto.


Adagio cantabile
Allegro


37
p
cresc.
(p)
44
fp
f
53
cresc.
(cresc.)
Tempo I
sf
61
(sf)
66


69
cresc.
p
72
cresc.
76
fp
79
f
81
pp
(p)

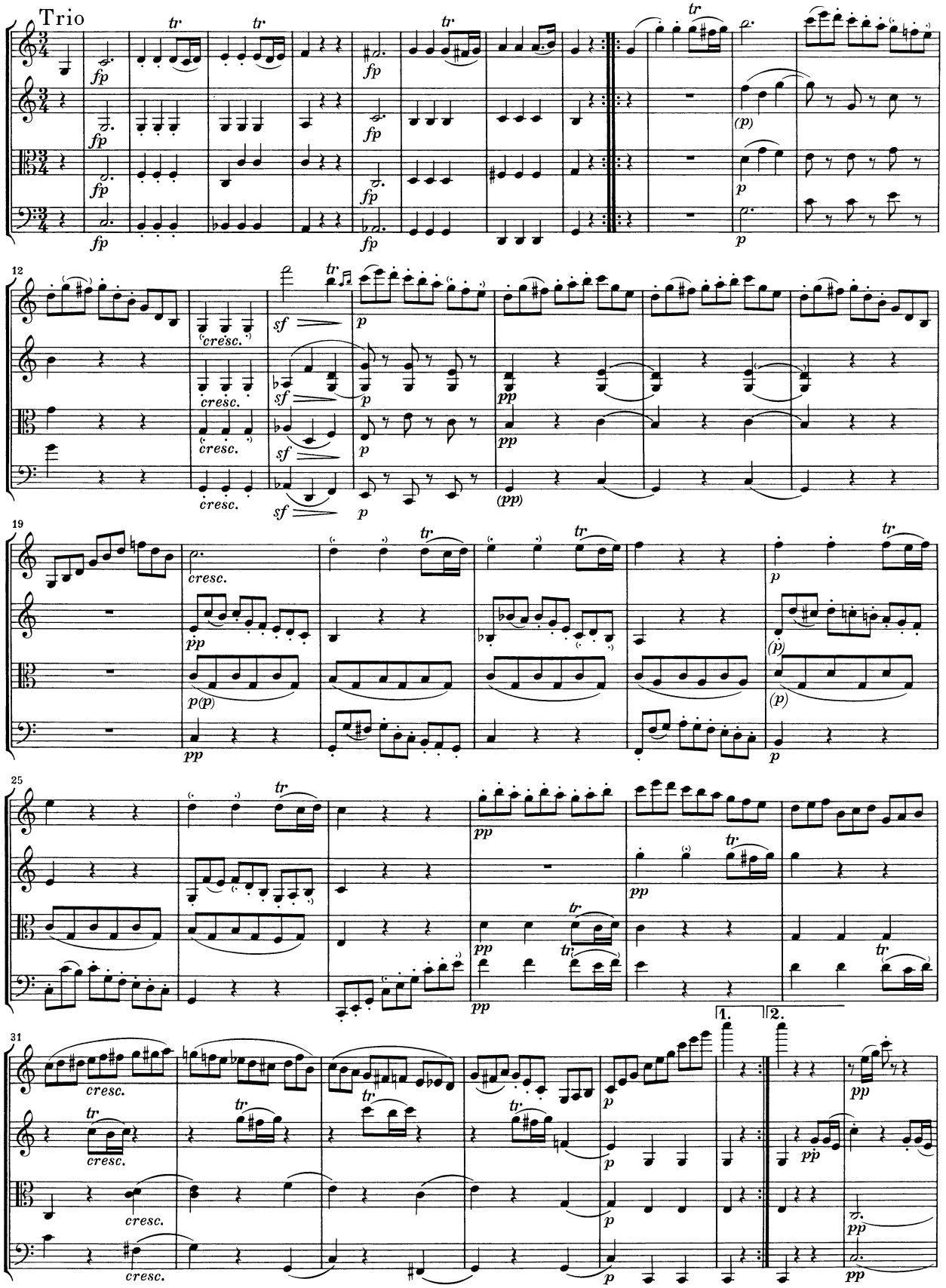
Scherzo
Allegro

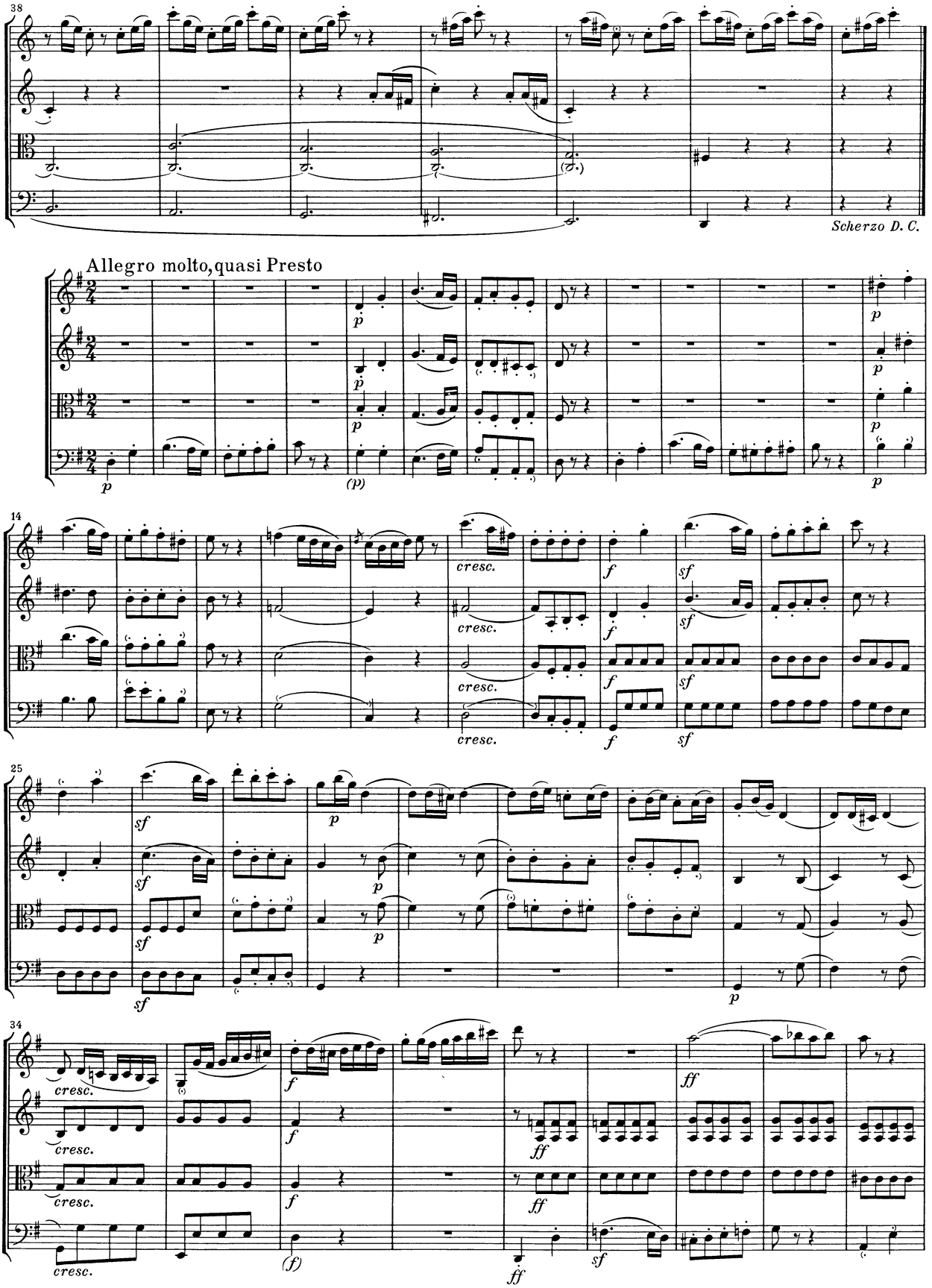


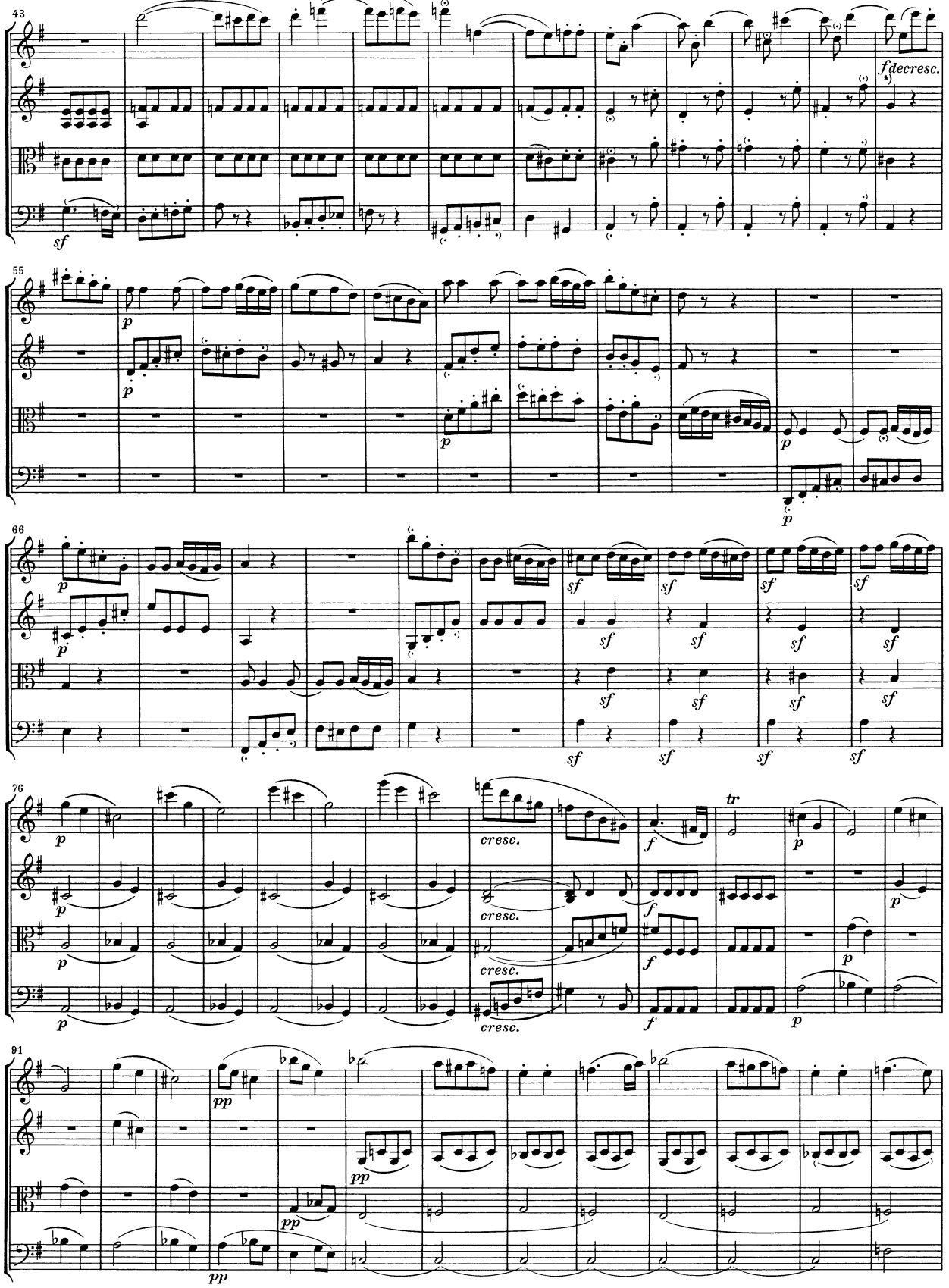
*) Bogen in der Lobkowitz-Abschrift bis zum folgenden Achtel. In der Erstausgabe zwar überwiegend der kürzere Bogen, T 23 VII aber 2. Bogen nachträglich bis Achtel verlängert.

*) Lobkowitz copy extends slur to following eighth-note. Although the first edition largely prefers the shorter slur, the second slur was later extended to eighth-note in M 23 vn2.

*) Dans la copie Lobkowitz, liaison jusqu'à la croche suivante. Dans la première édition, principalement liaison plus courte, mais à M 23, vl II. 2ème liaison prolongée après coup jusqu'à la croche.


Trio
12
19
25
31
1.
2.


38
Scherzo D. C.
Allegro molto, quasi Presto
14
cresc.
25
34

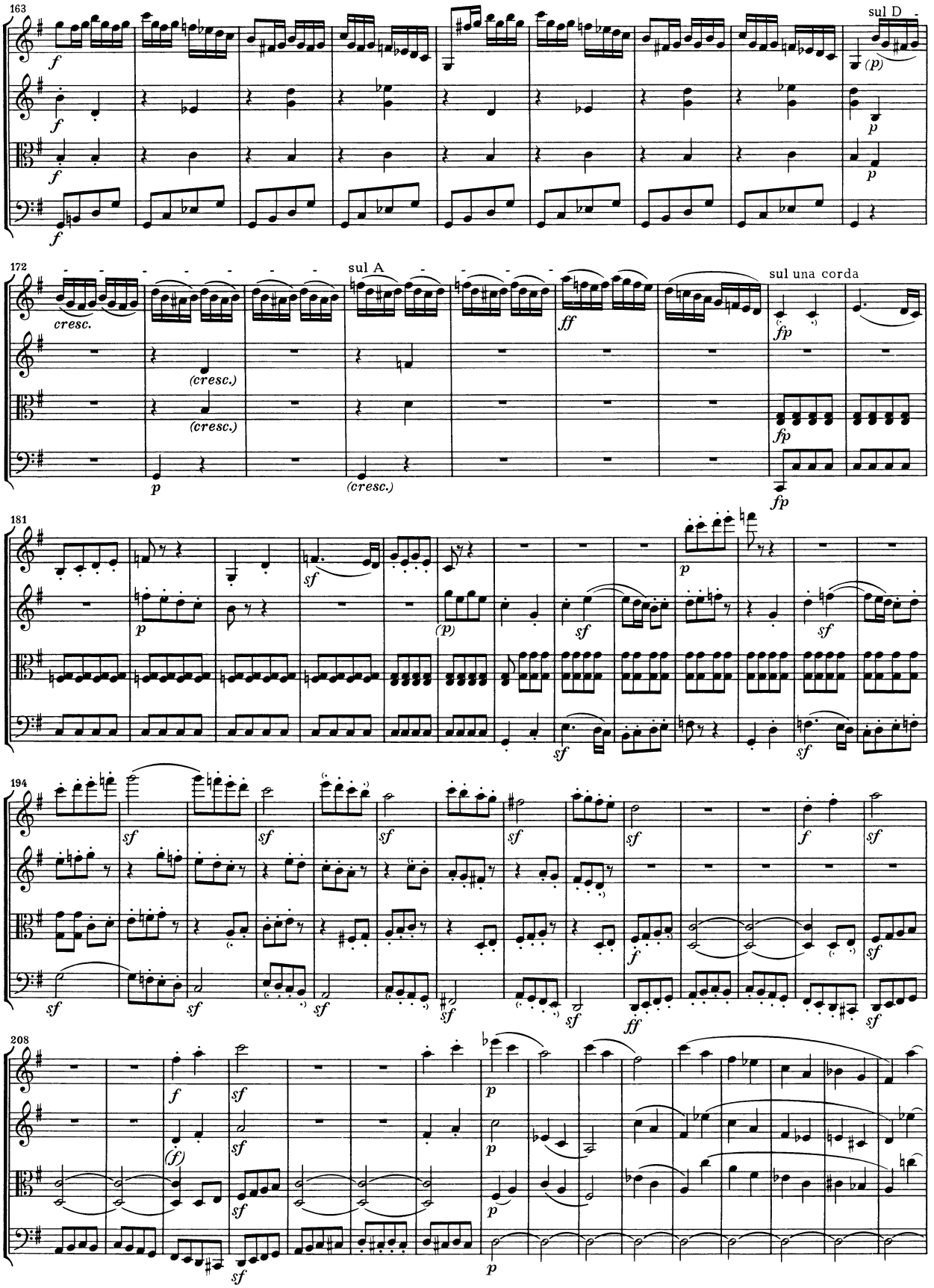


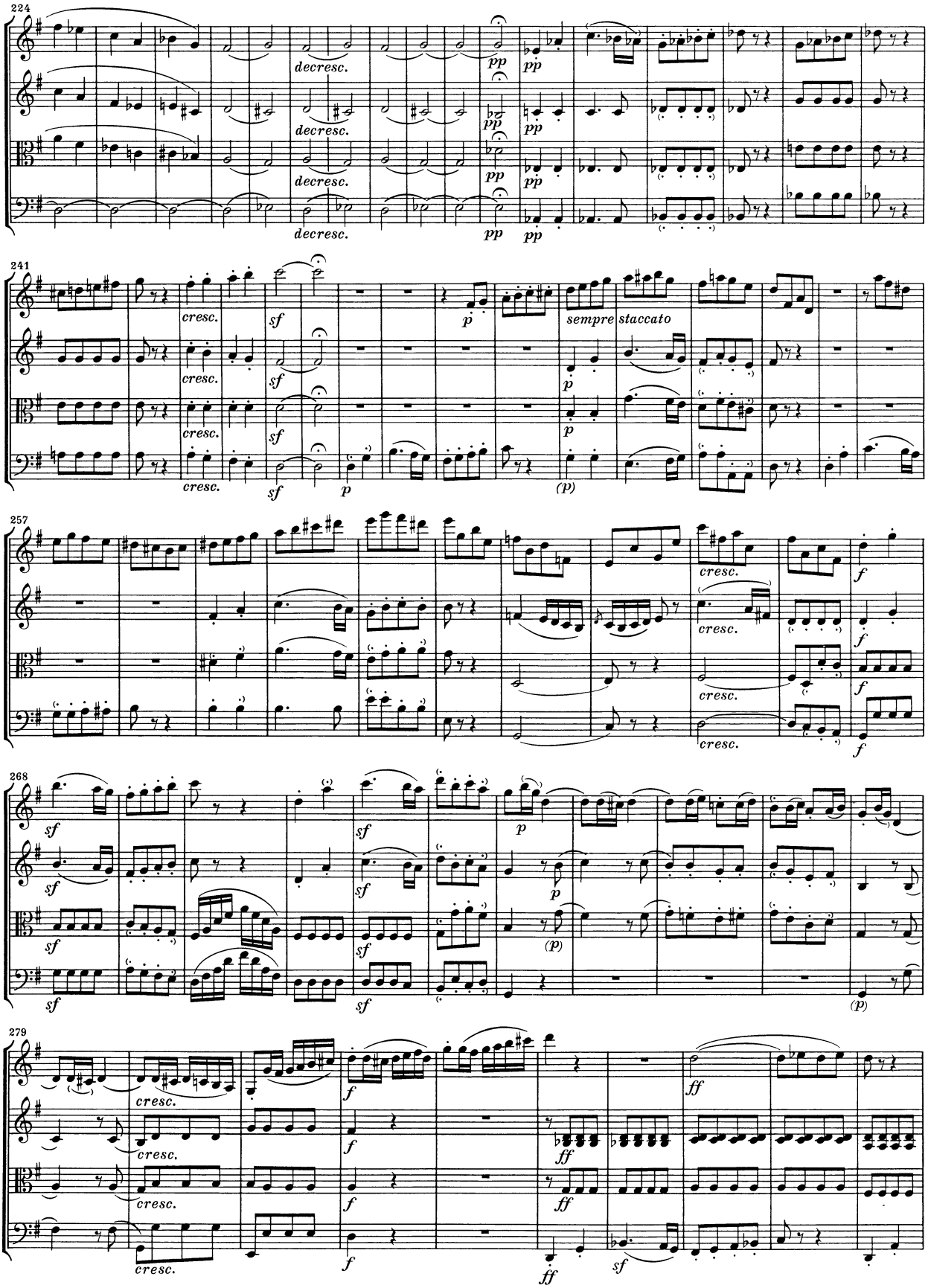
*) *f* auf eins nach Erstausgabe – nach vorangehendem *ff* etwas merkwürdig. In der Lobkowitz-Abschrift *sf* auf 2. Note.

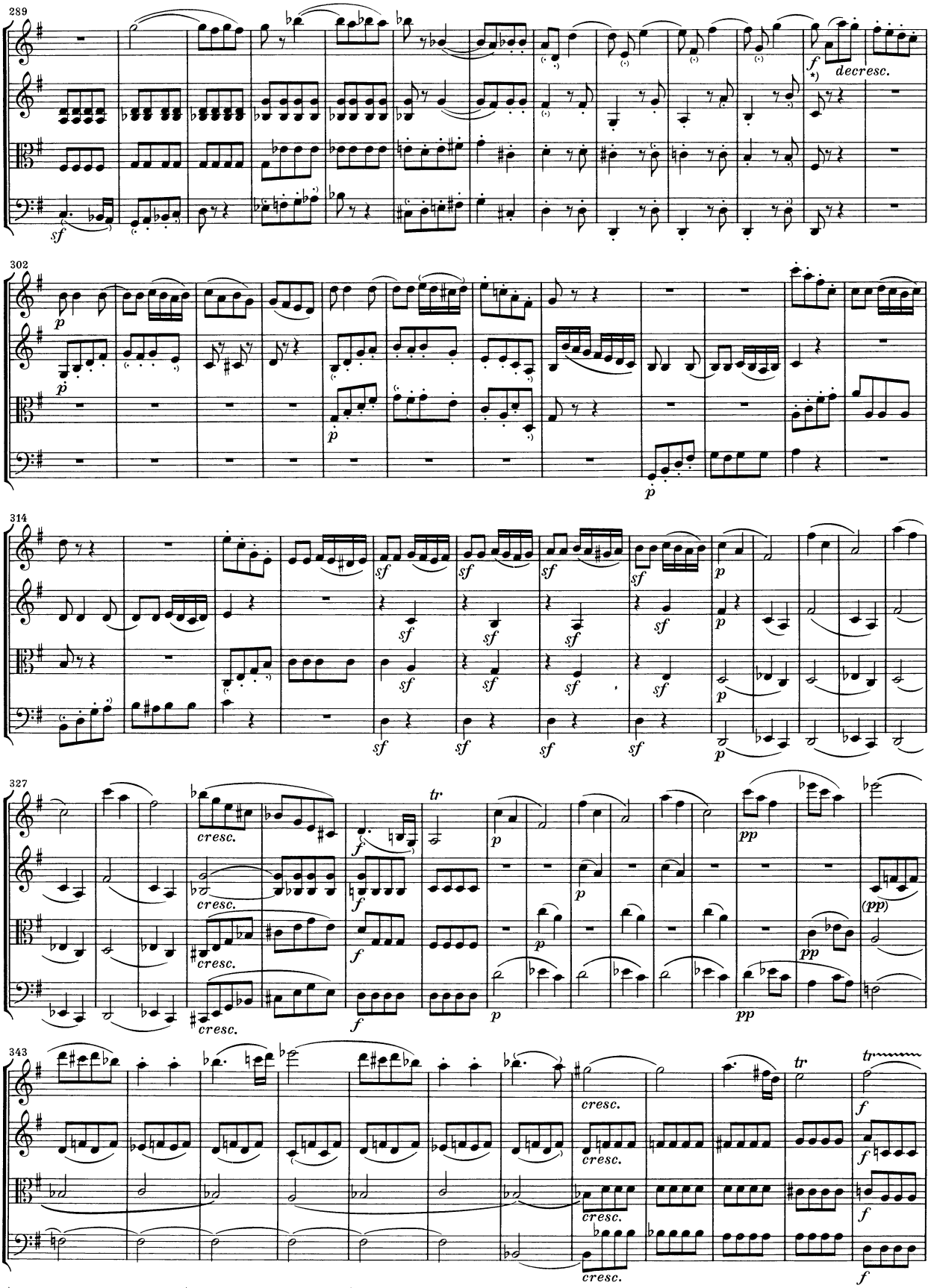
*) *f* on beat 1 according to first edition, although somewhat puzzling due to preceding *ff*. Lobkowitz copy has *sf* on note 2.

*) *f* sur 1er temps selon première édition – notation un peu étonnante à la suite du *ff* qui précède. Dans la copie Lobkowitz, *sf* sur 2ème note.

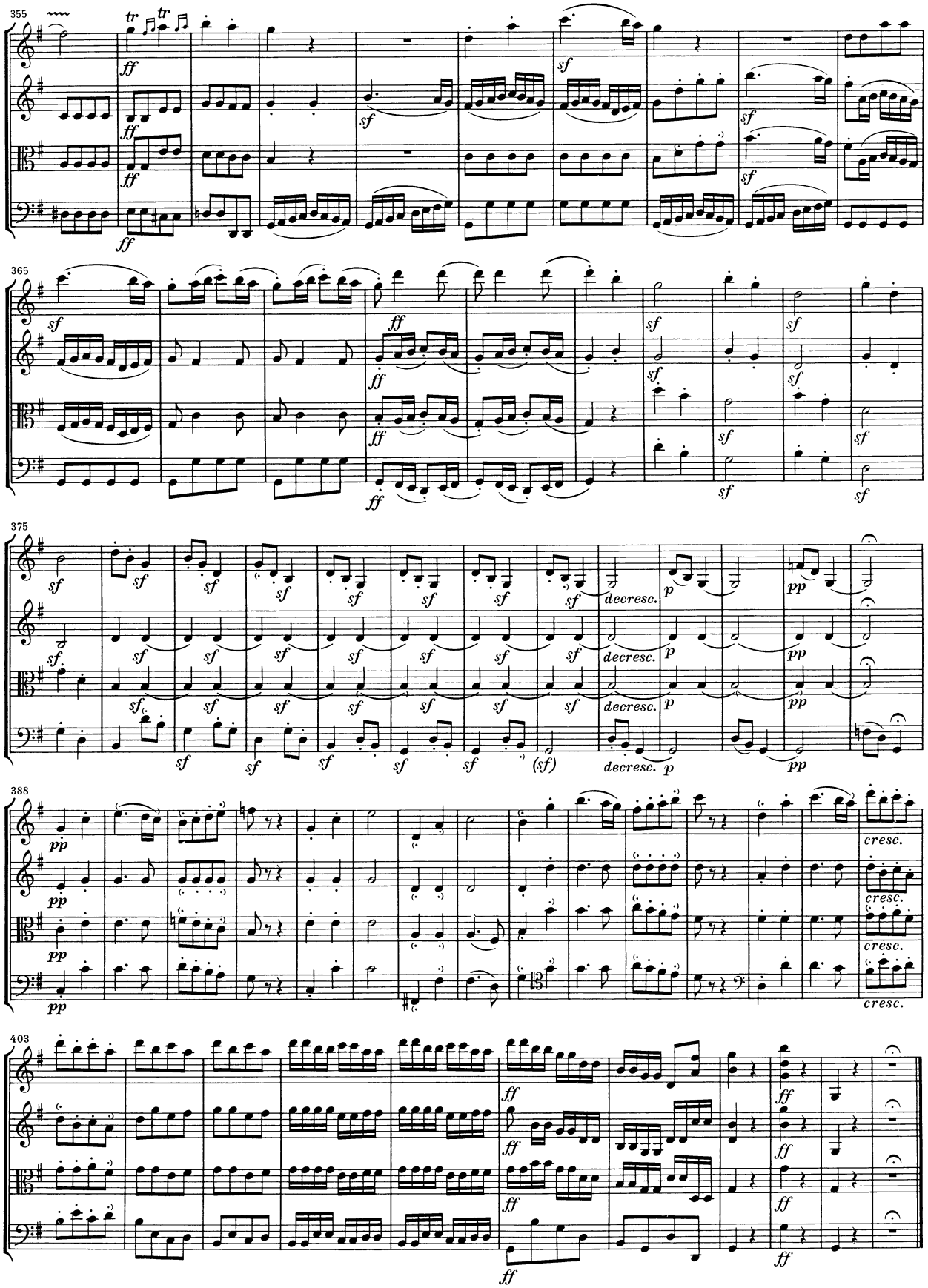
104
cresc.
tr
f
ff
sf
115
sf
125
sf
decresc.
p
pp
(sf)
140
p
152
cresc.


163
sul D
172
sul A
sul una corda
181
194
208


224
decresc.
pp
241
cresc.
sf
p
sempre
staccato
257
cresc.
f
268
sf
p
(p)
279
cresc.
ff
sf



*) Siehe Fußnote zu T 54. *) See footnote to M 54. *) Cf. note relative à M 54.

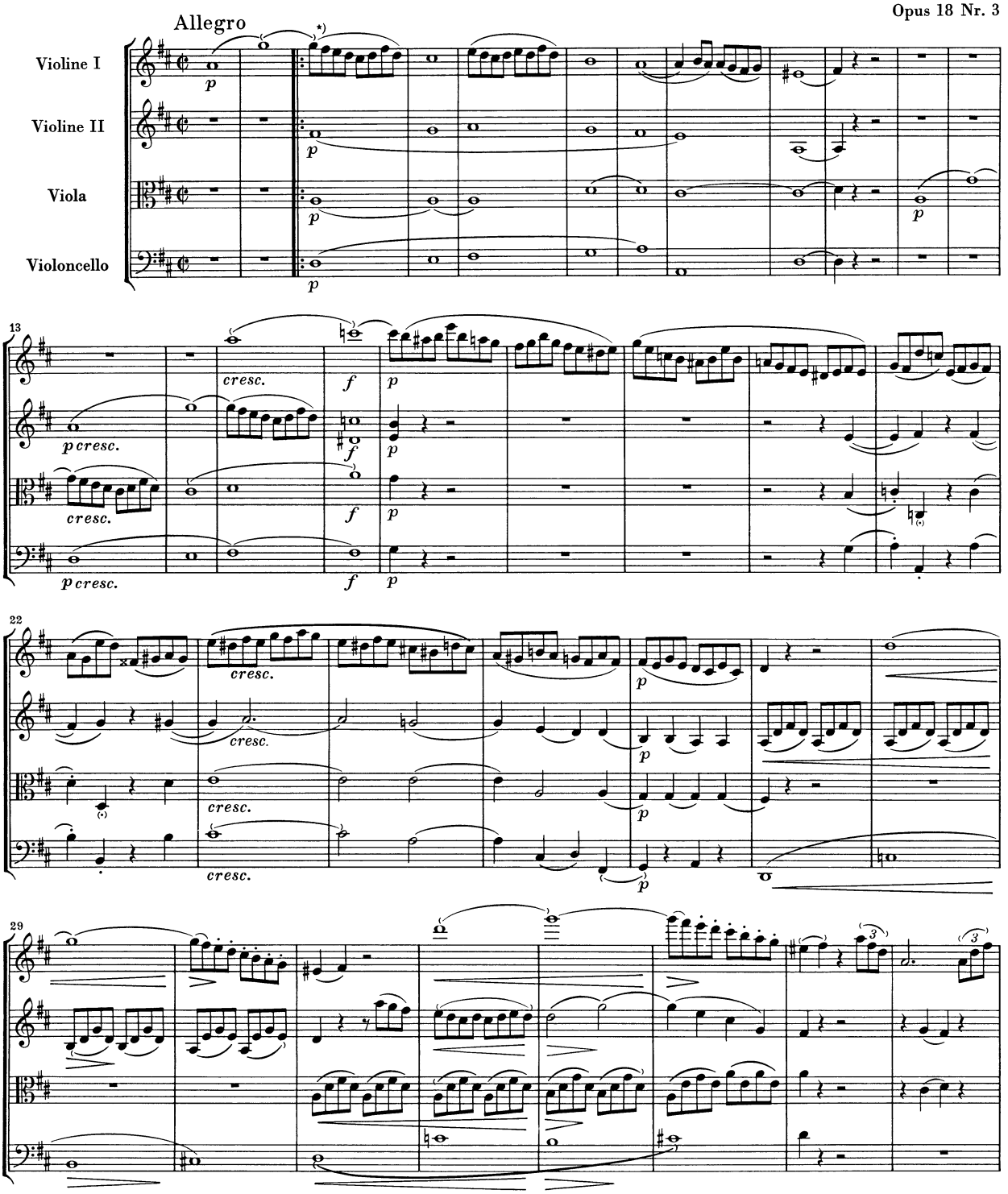

355
365
375
388
403
ff
sf
decresc.
p
pp
cresc.
(sf)

STREICHQUARTETT

D-dur

Dem Fürsten Franz Joseph v. Lobkowitz gewidmet

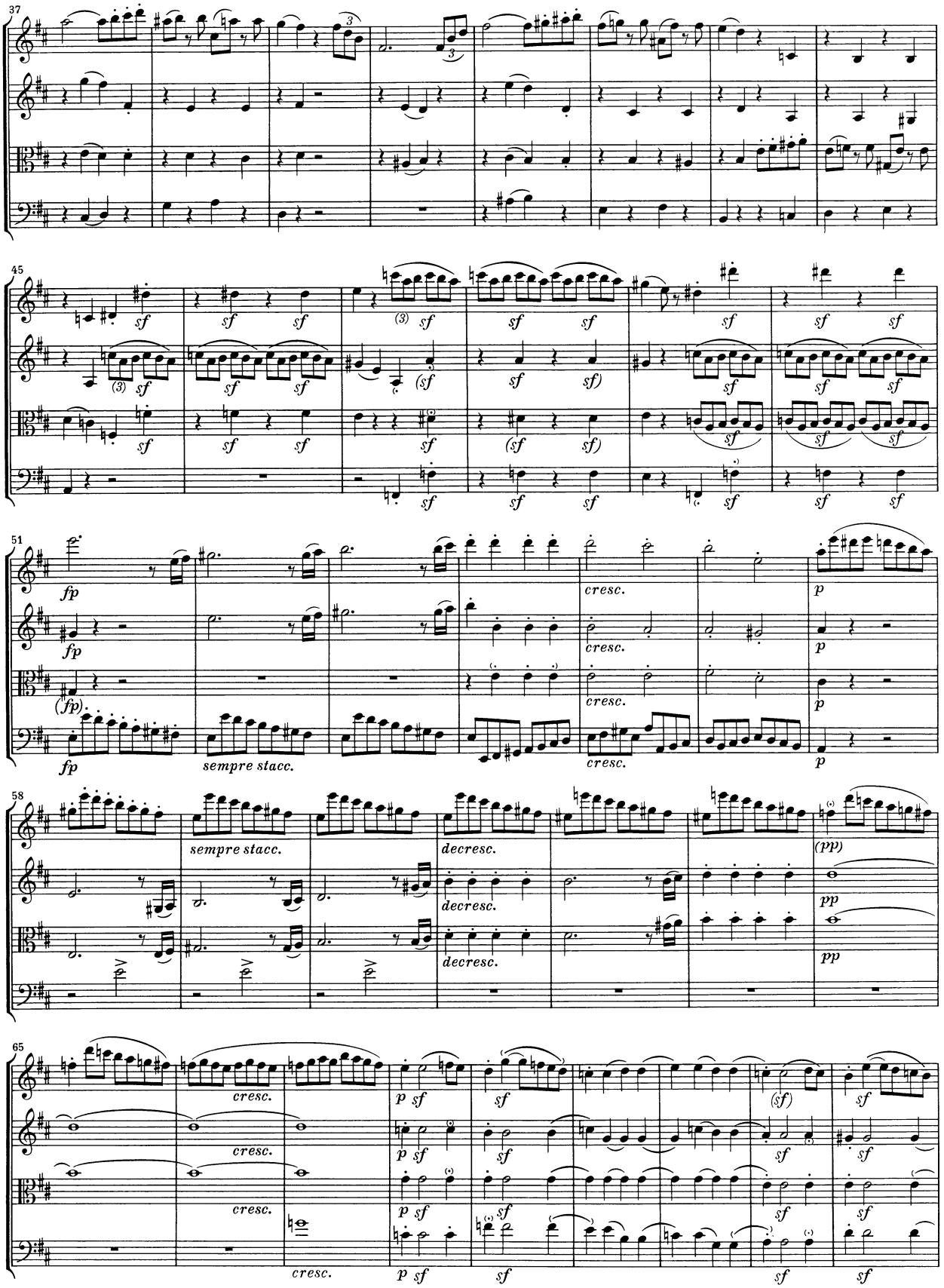
Opus 18 Nr. 3

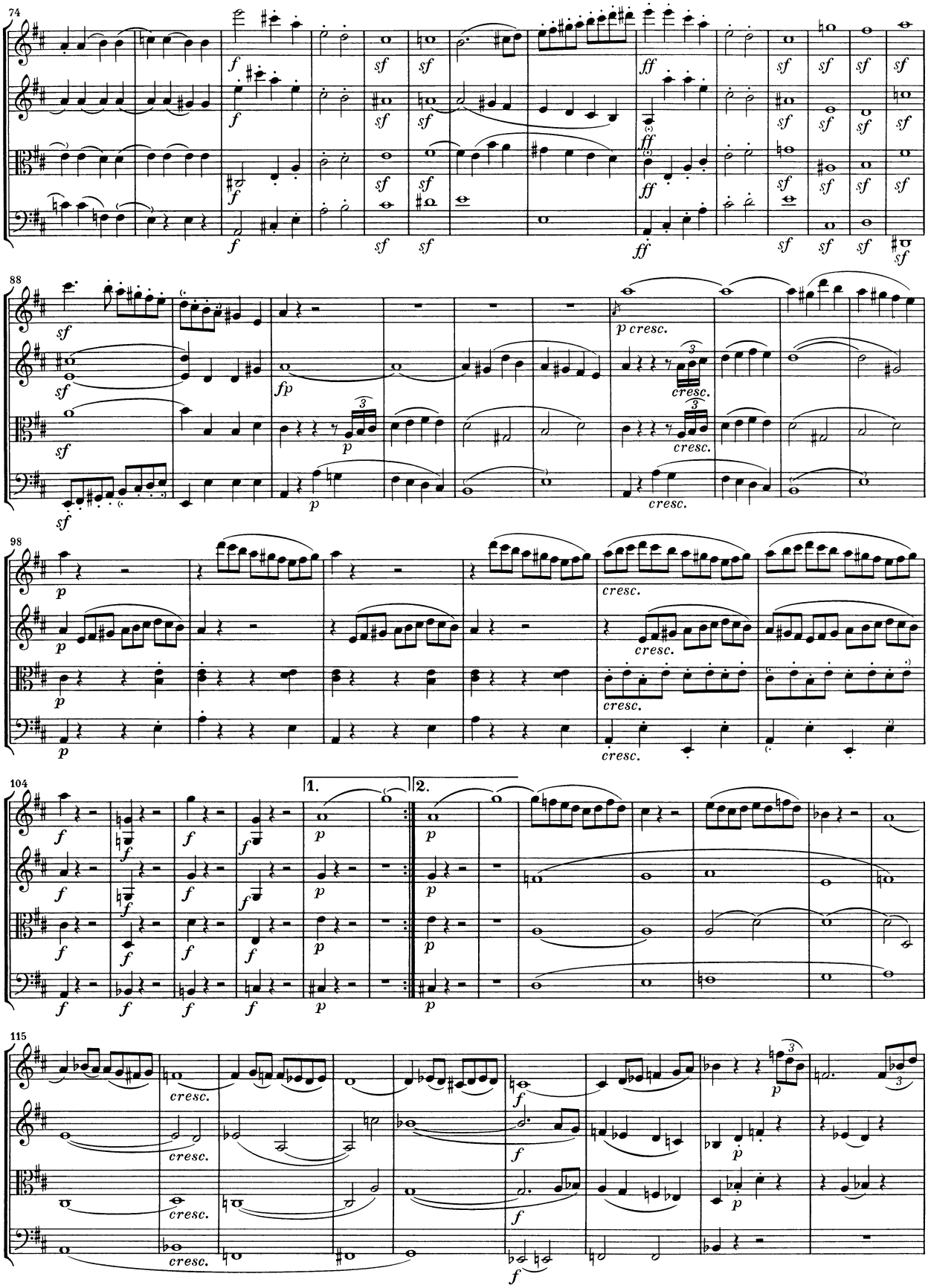


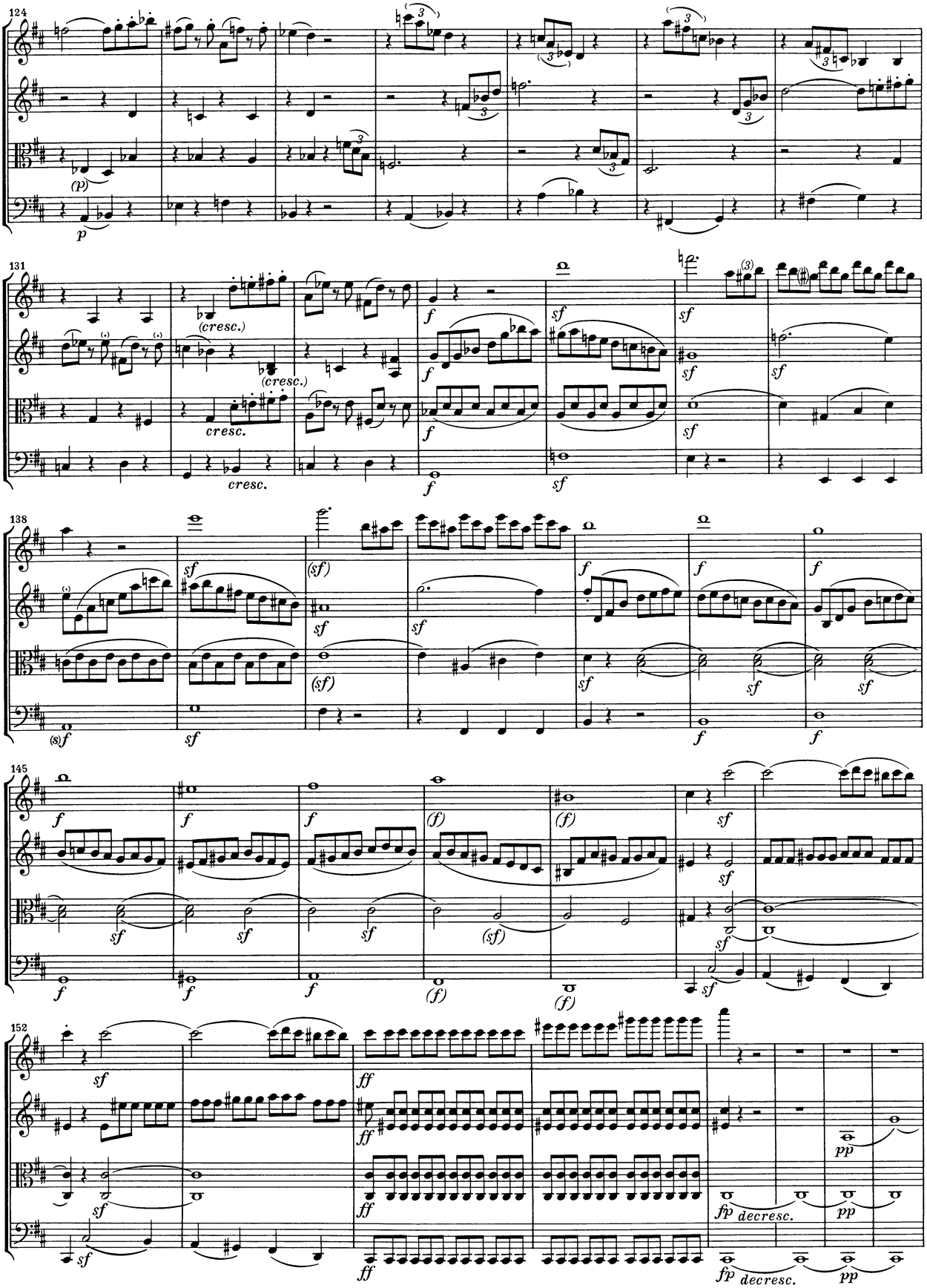
*) Bogen hier und an mehreren anderen Stellen in den Quellen erst ab 2. Note, vor allem zu Beginn des Satzes. Im weiteren Verlauf indifferent. Beethovens Absicht unklar.

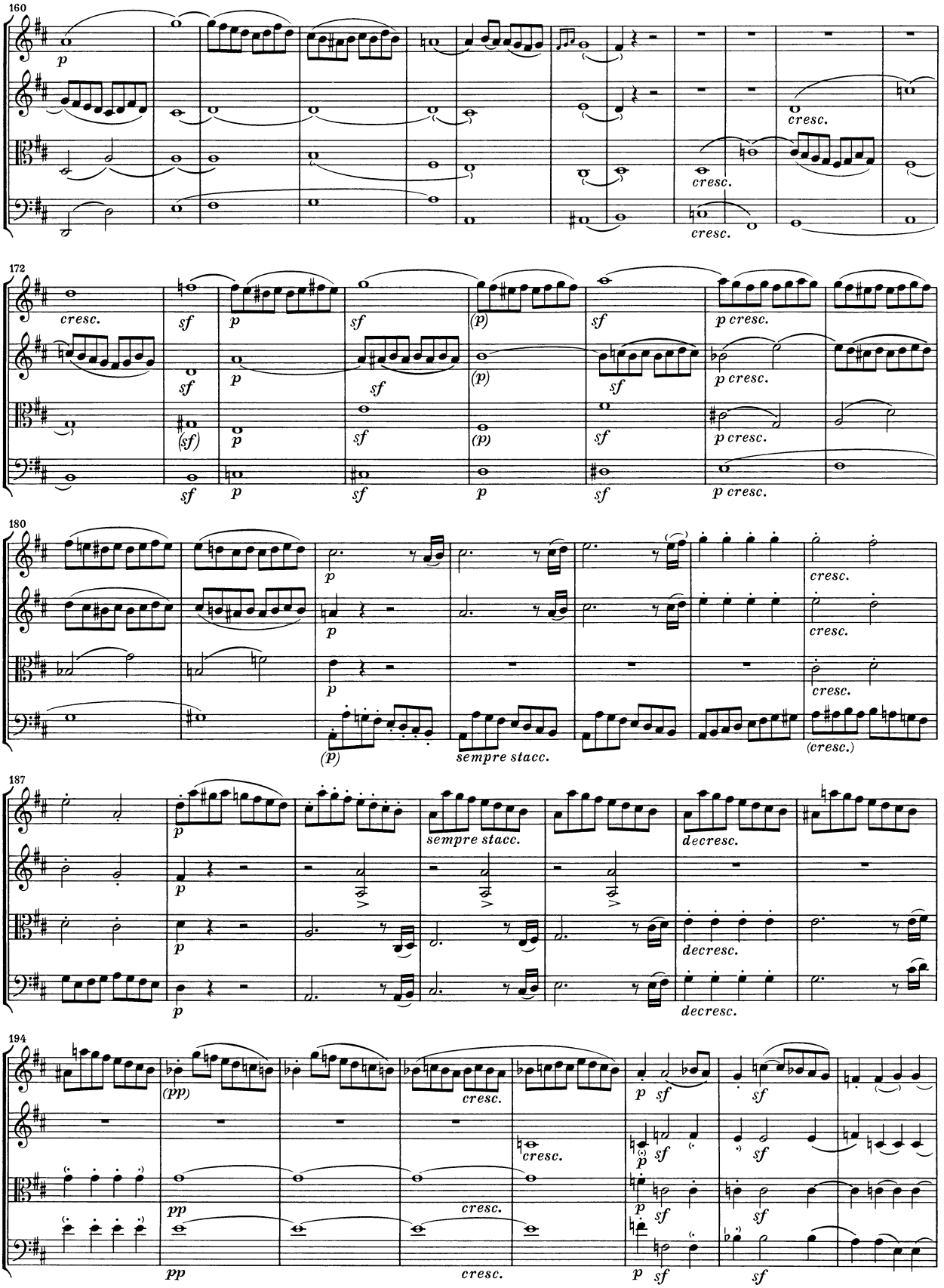
*) Sources postpone slur to note 2 here and in several other passages, especially at opening of movement. Inconsistent in rest of movement. Beethoven's intention ambiguous.

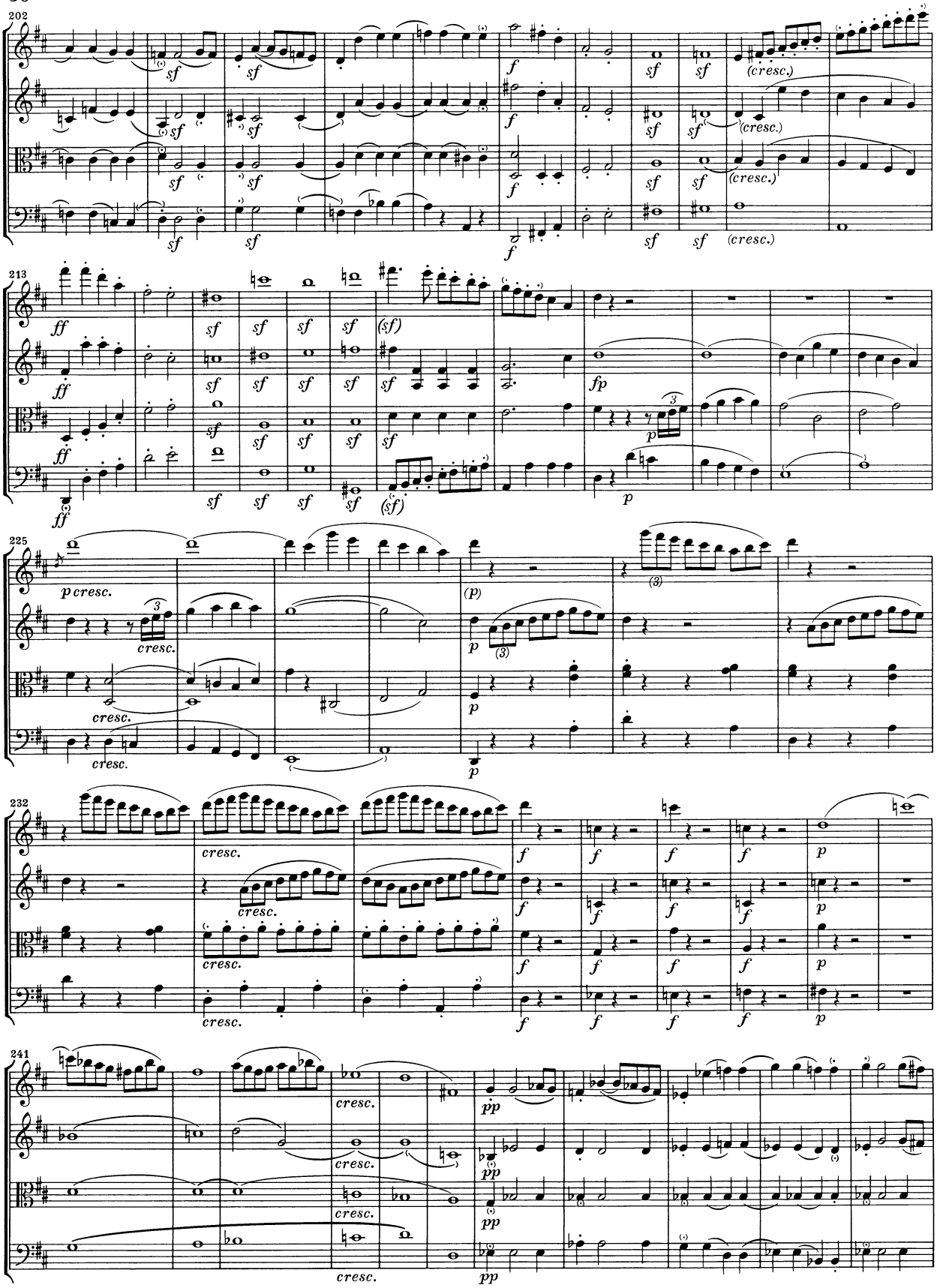
*) Dans les sources, ici et à divers autres endroits, liaison à partir de la 2ème note seulement, principalement au début du mouvement. Notation variable par la suite. L'intention de Beethoven n'est pas claire.

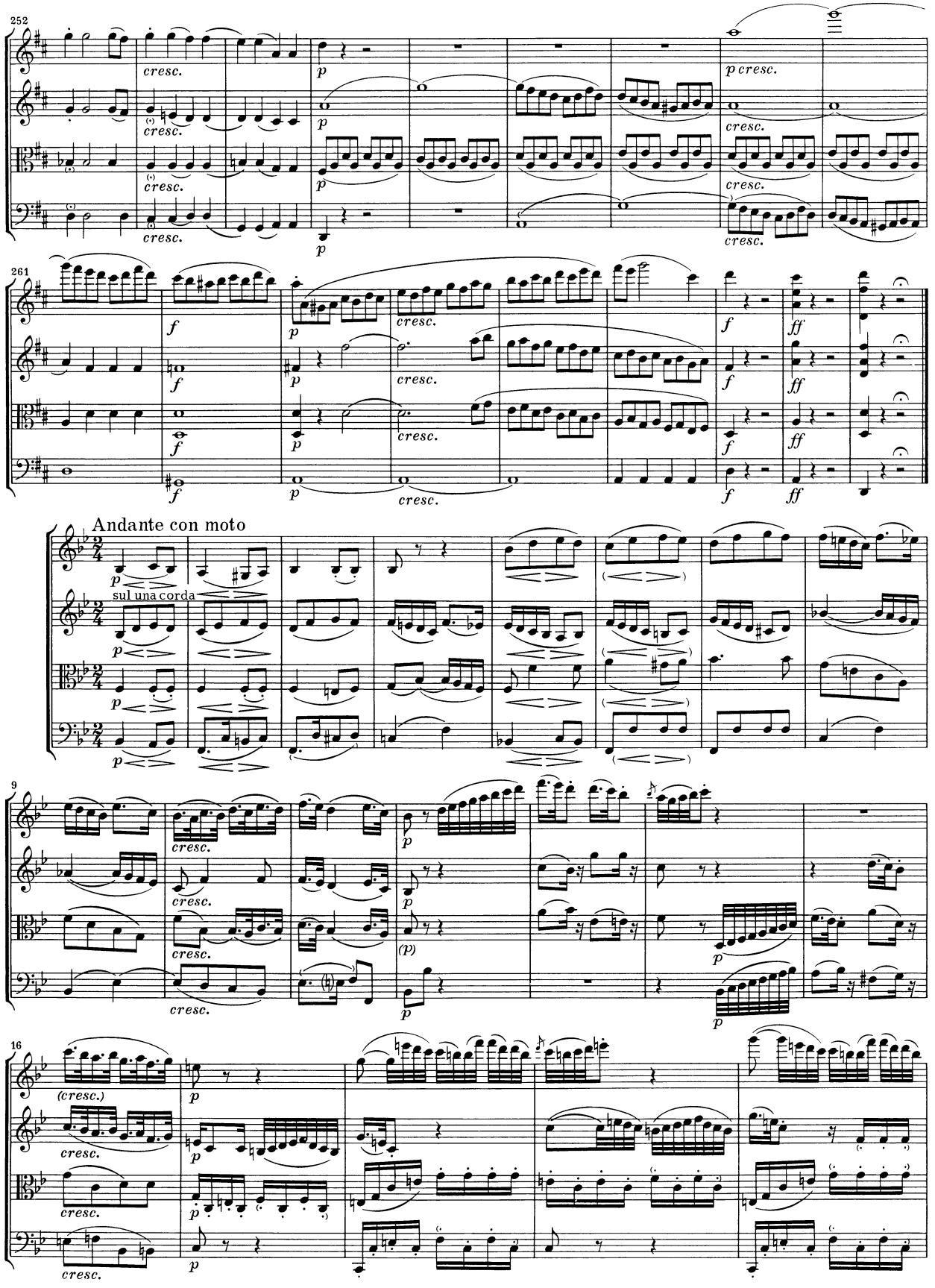

37
45
51
58
65
fp
sempre stacc.
cresc.
decresc.
sf
(sf)
(pp)
pp

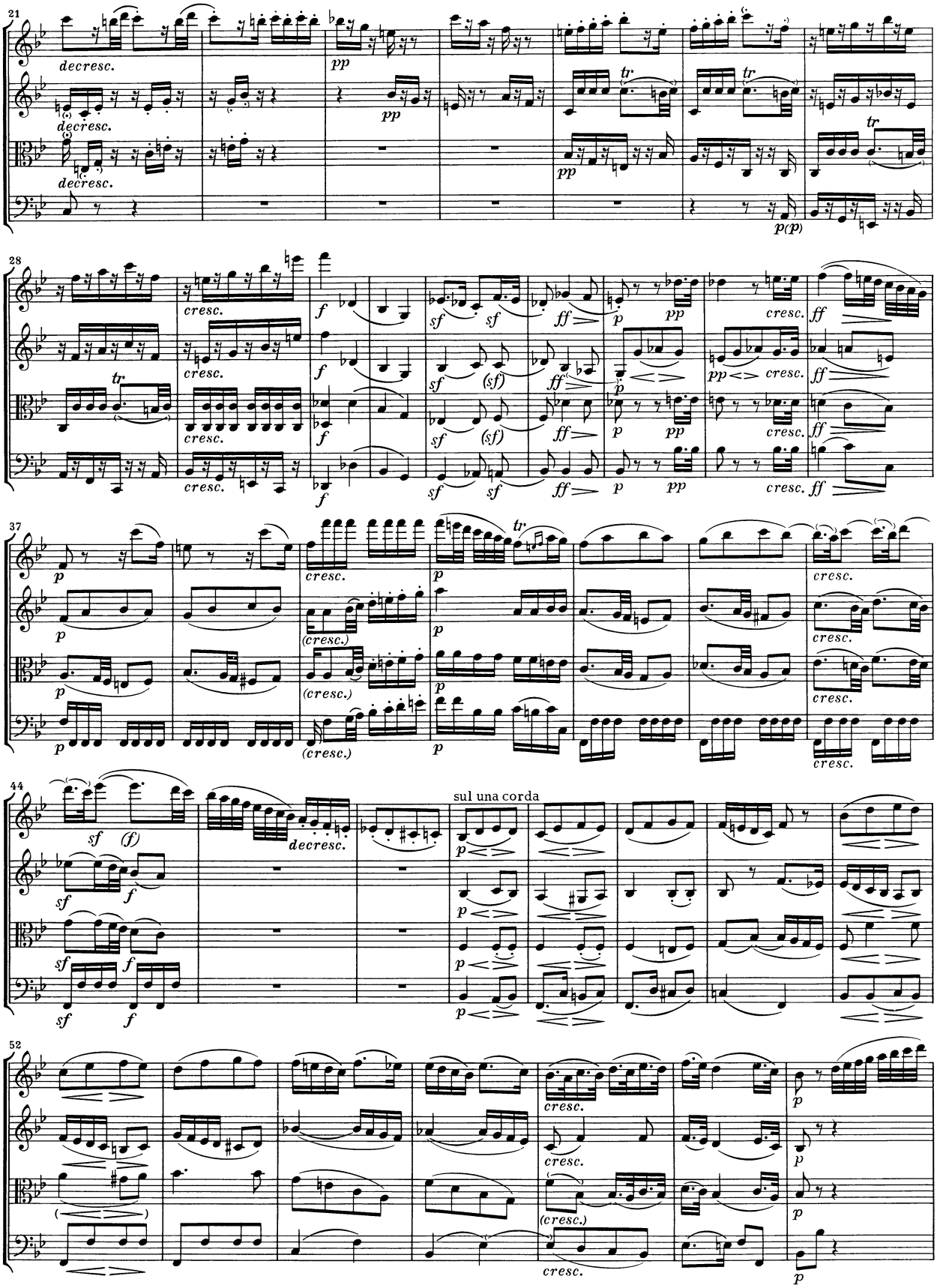

74
88
98
104
115
1.
2.

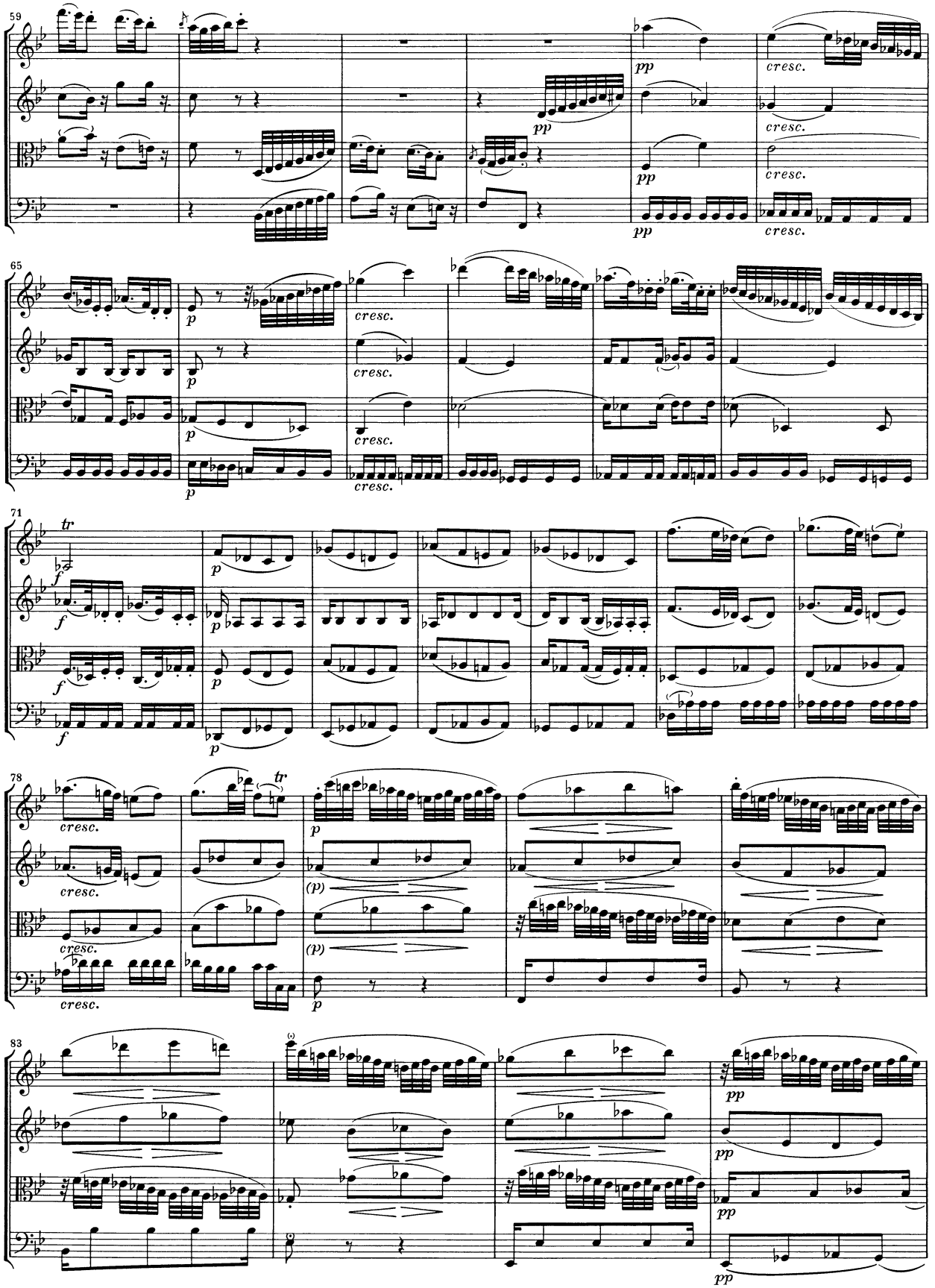

124
(p)
p
131
(cresc.)
cresc.
(cresc.)
cresc.
f
sf
138
(s)f
sf
(sf)
(sf)
f
145
(f)
(f)
152
ff
fp decresc.
pp

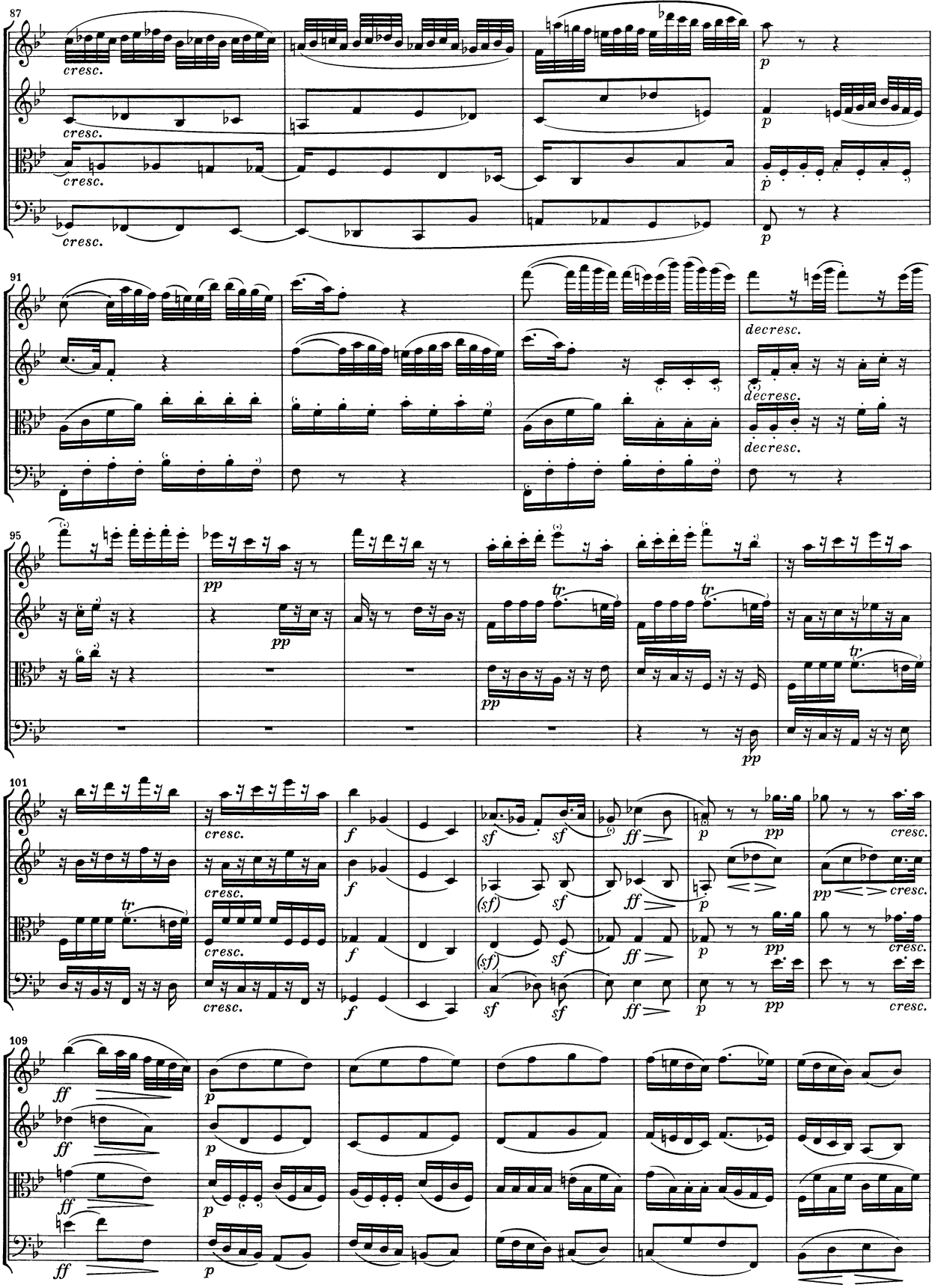

160
p
cresc.
cresc.
cresc.
172
cresc.
sf
p
sf
(p)
sf
p cresc.
(sf)
180
p
(p)
sempre stacc.
cresc.
(cresc.)
187
p
sempre stacc.
decresc.
194
(pp)
cresc.
pp
sf

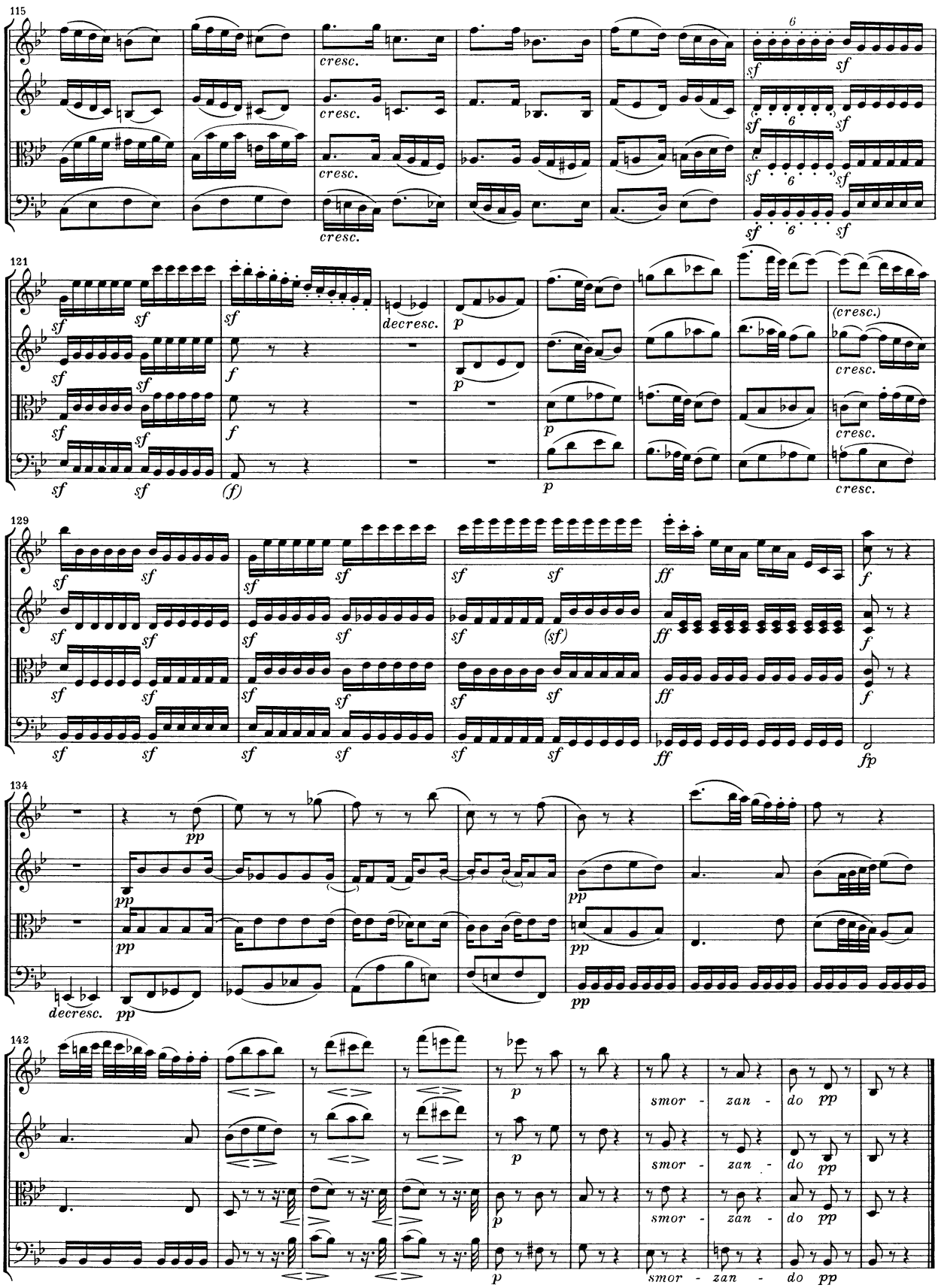

202
213
225
232
241

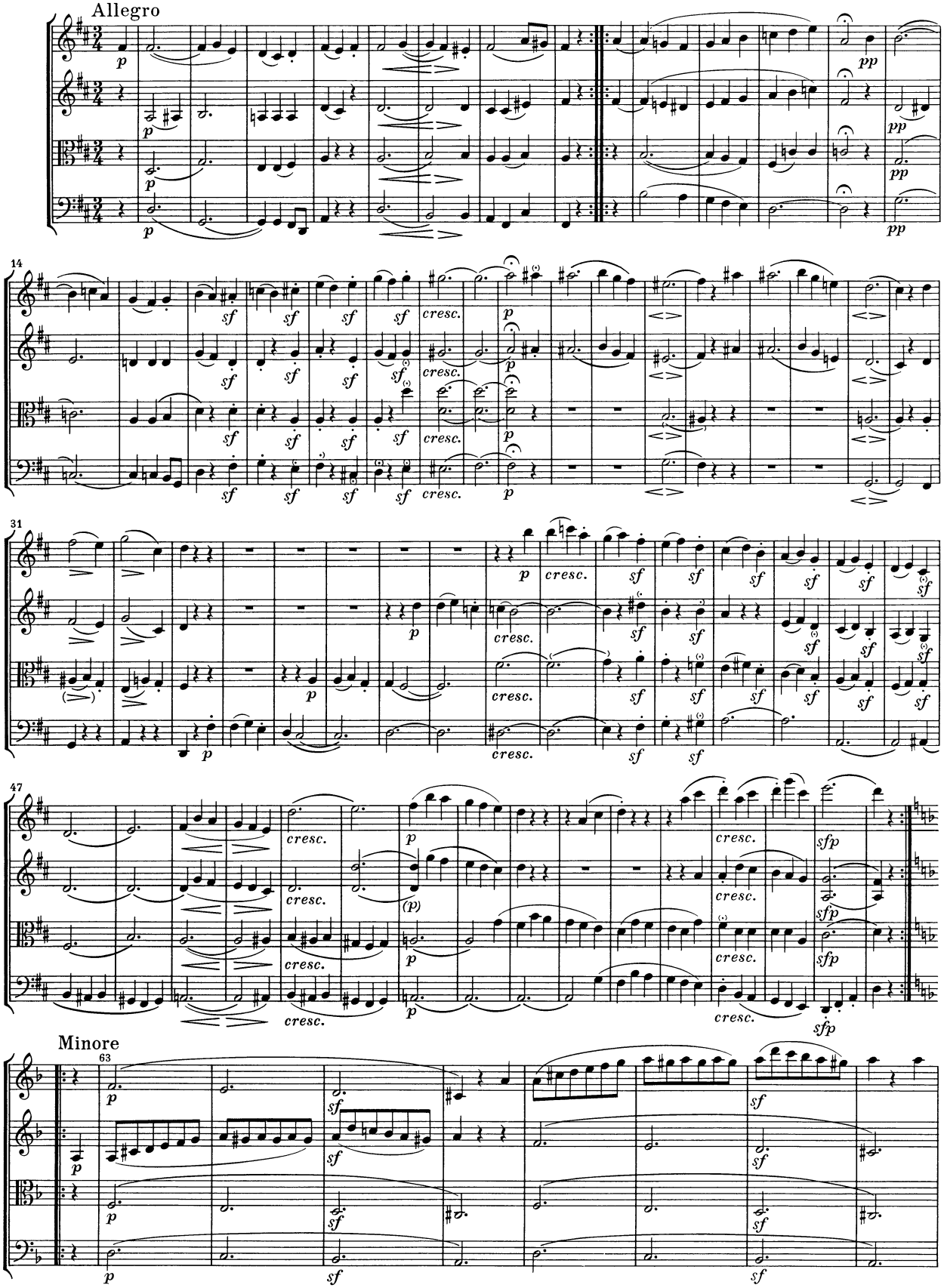

252
cresc.
p
p cresc.
261
f
ff
Andante con moto
sul una corda
9
(cresc.)
16

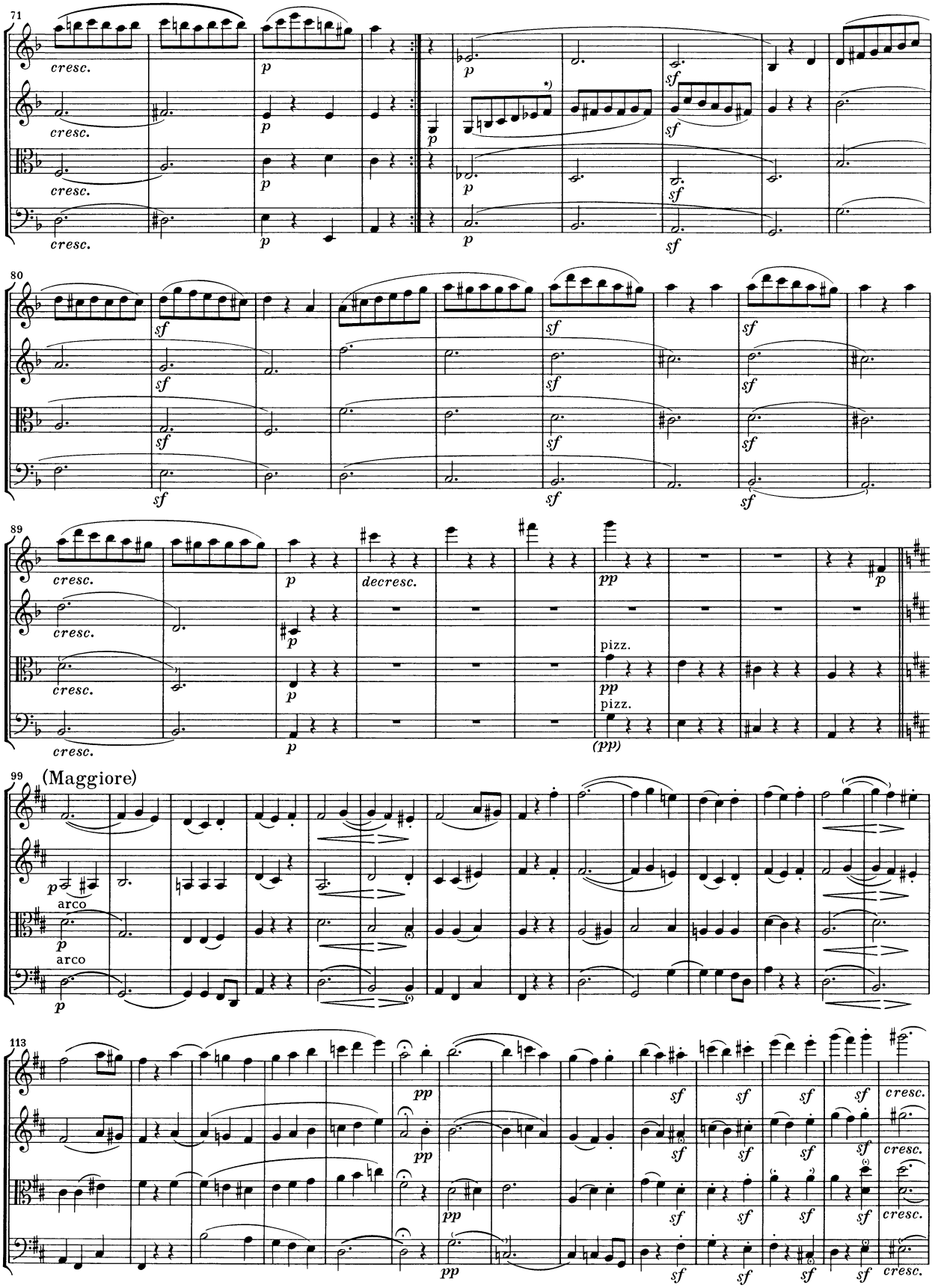

21
decresc.
pp
tr
p(p)
28
cresc.
f
sf
ff
p
pp
37
(cresc.)
44
sf
(f)
decresc.
sul una corda
52


59
pp
cresc.
65
p
cresc.
71
tr
f
78
tr
(p)
83
pp


87
cresc.
p
91
decresc.
95
pp
tr
101
cresc.
f
sf
ff
p
109
ff
p


115
cresc.
121
decresc.
(cresc.)
129
(sf)
134
decresc.
142
smor - zan - do pp

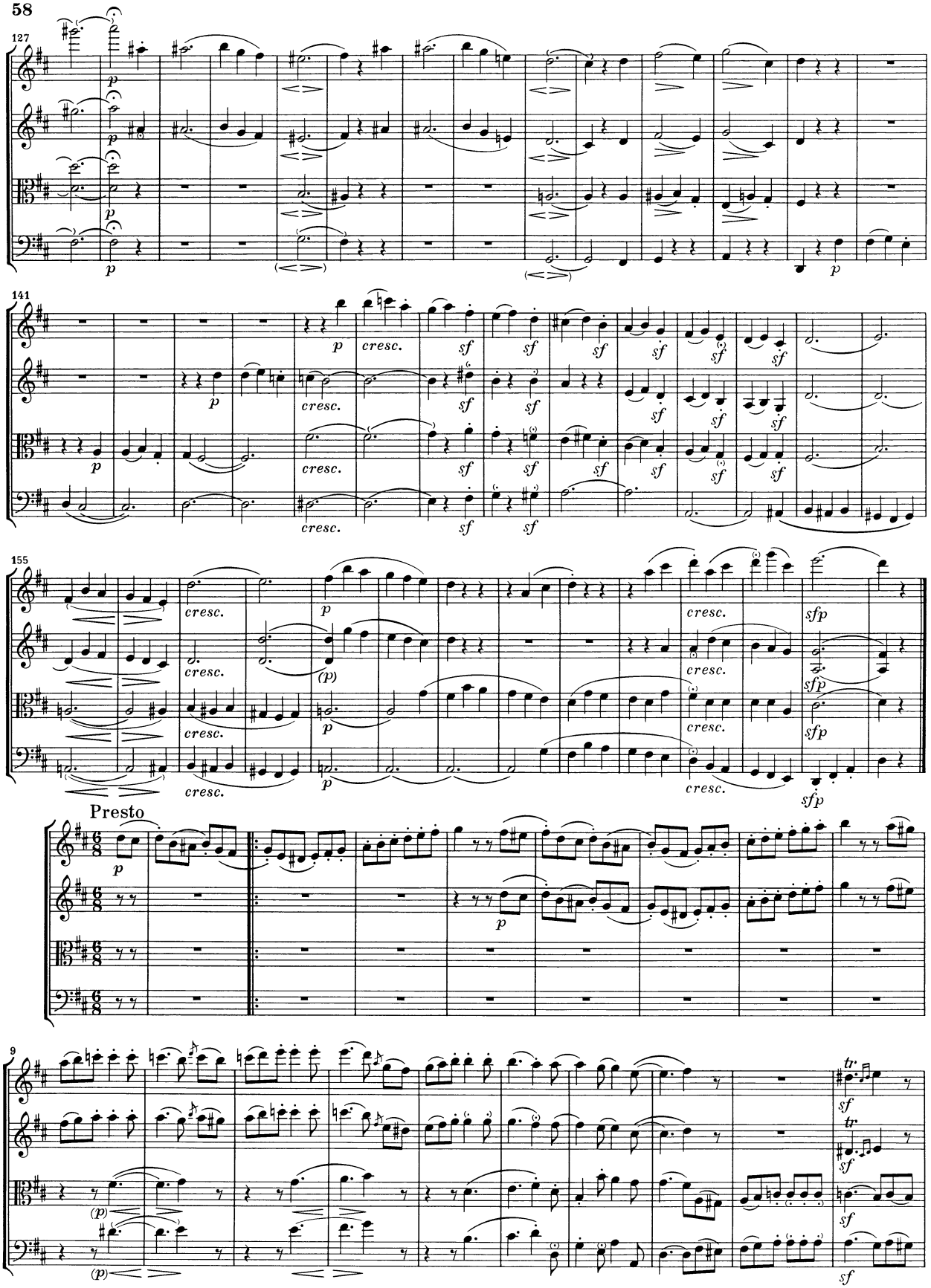

Allegro
14
31
47
Minore
63

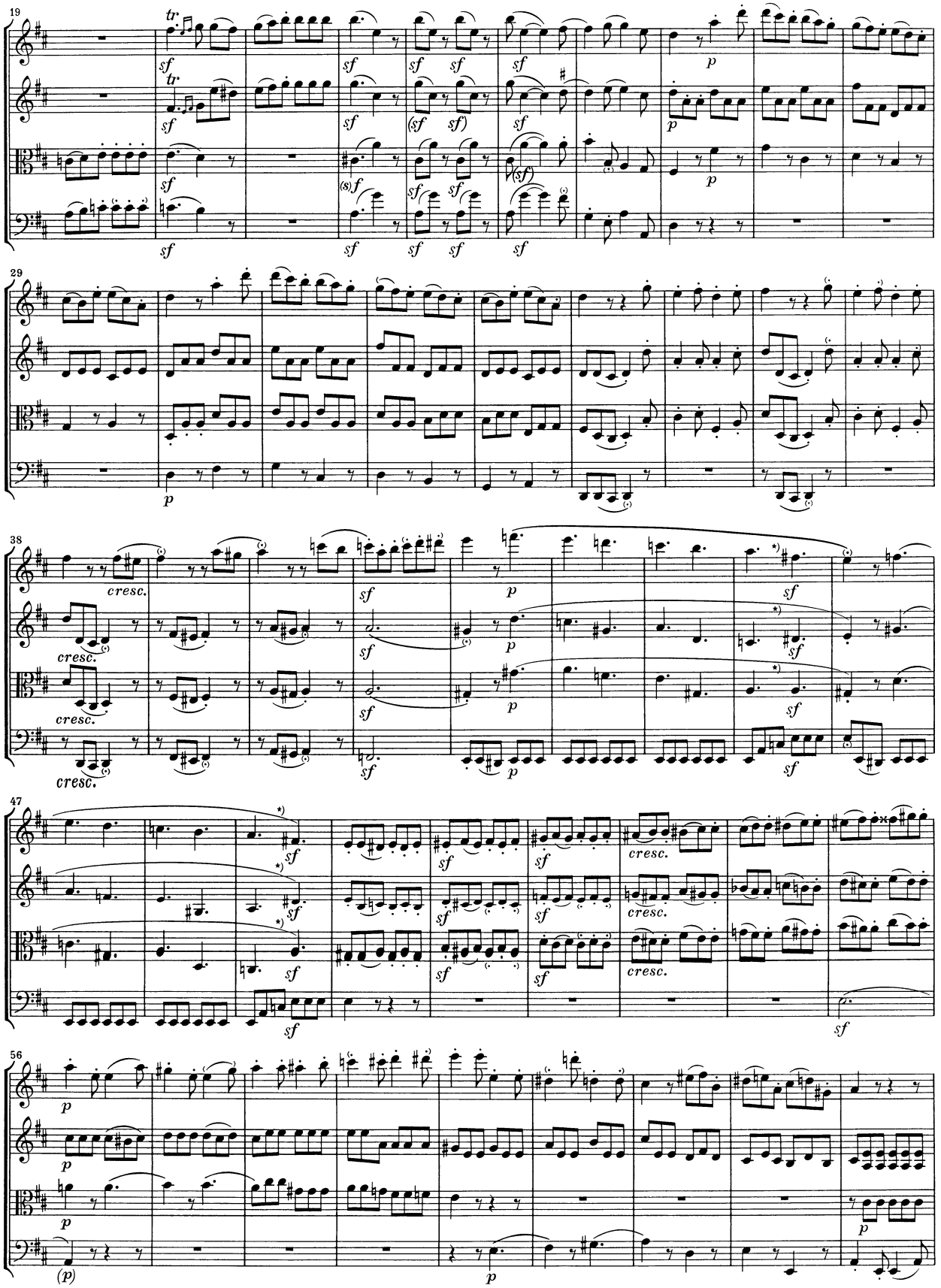


*) In den Quellen ♯ vor f^1; folgerichtig entsprechend damaliger Notationspraxis kein ♯ vor 2. Note T 76. Es wäre aber andererseits die einzige Stelle mit übermäßiger Sekunde.

*) Sources have ♯ on f^1 and consequently omit ♯ on second note of M 76, as was common practice at that time. On the other hand, this would be the only passage with an augmented second.

*) Les sources notent ♯ devant fa^1; en toute logique, conformément à la notation usuelle de l'époque, pas de ♯ devant la 2ème note de M 76. Ce serait cependant le seul endroit présentant une seconde augmentée.

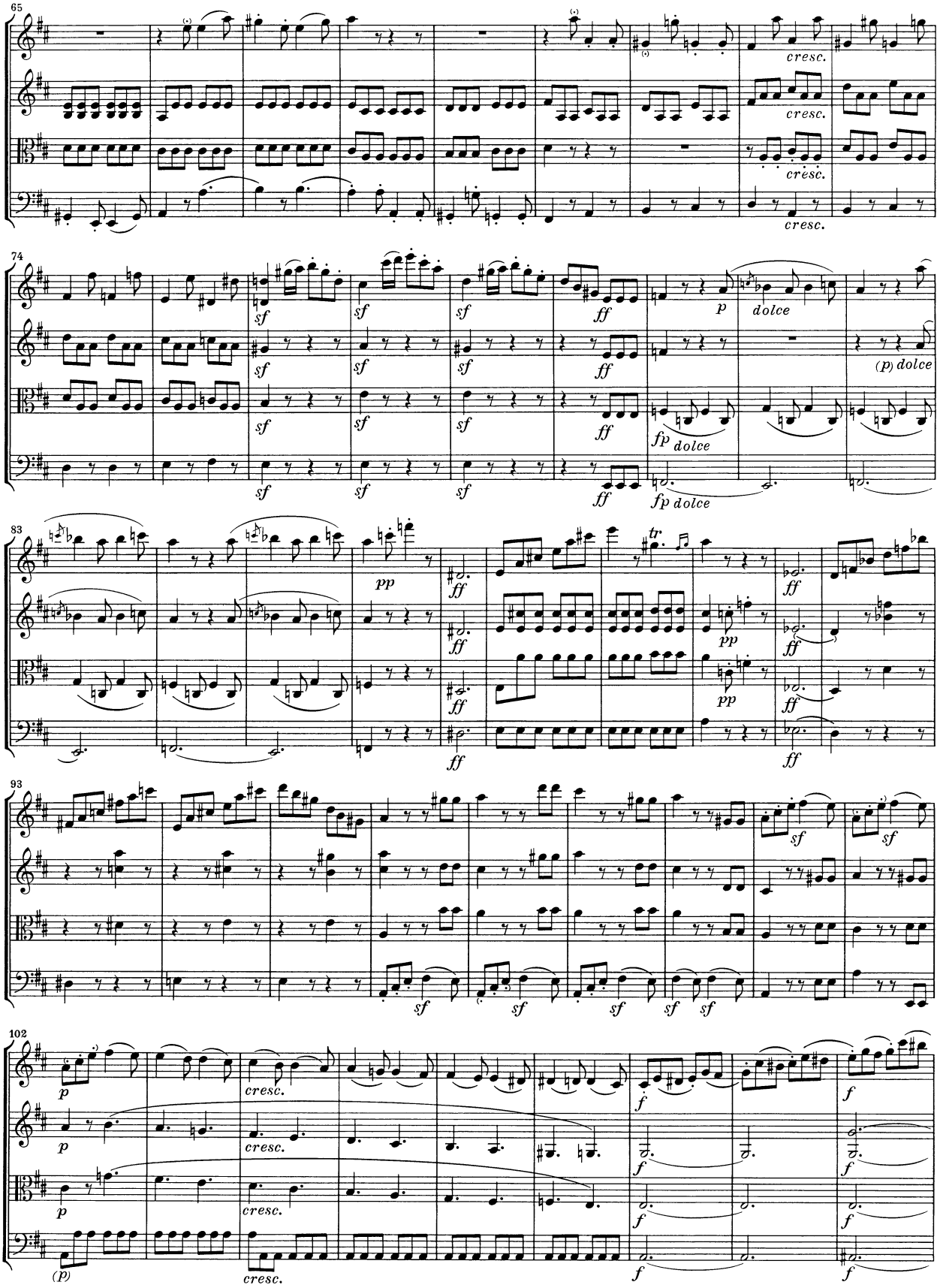

127
141
155
Presto
9

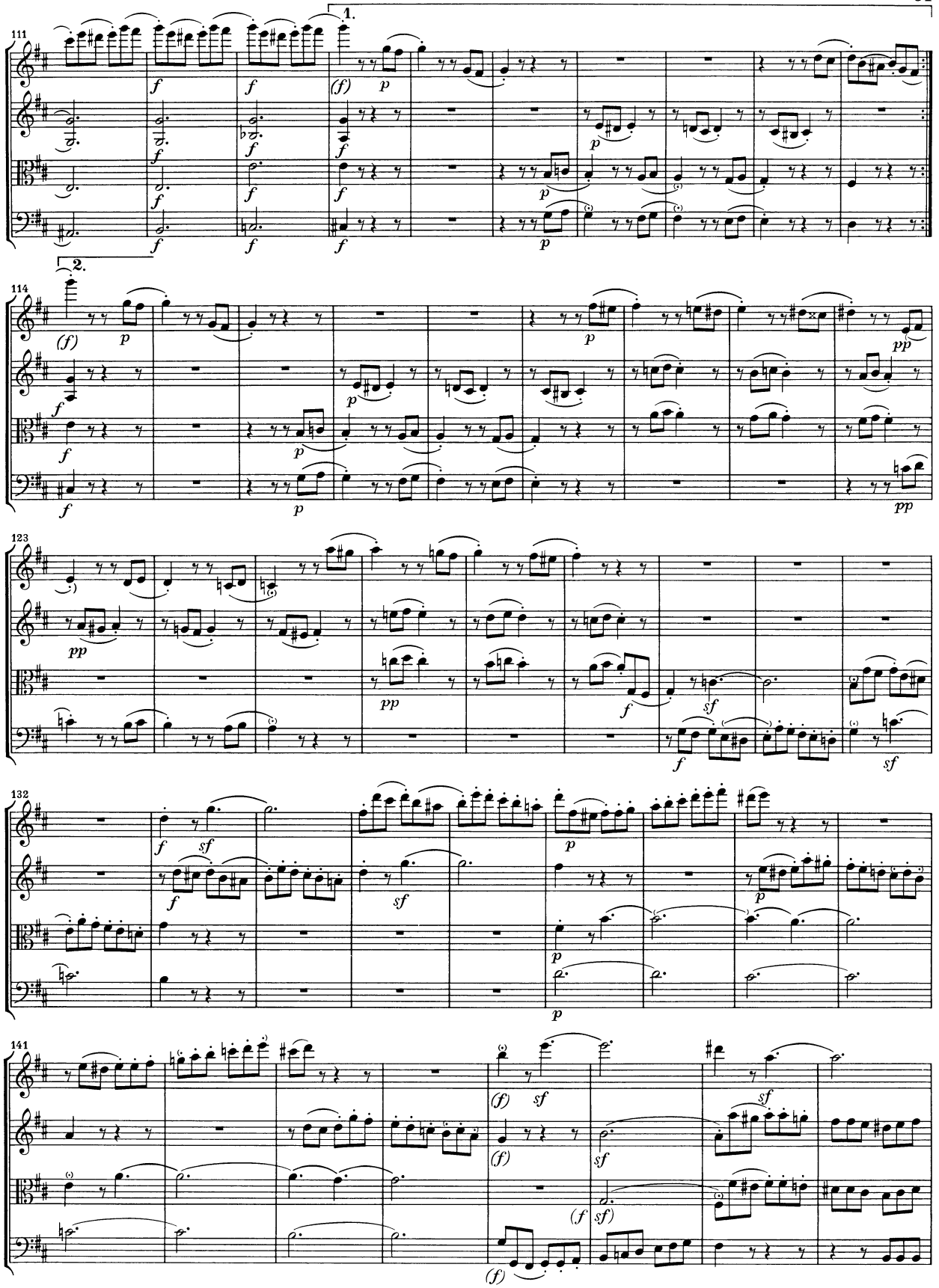


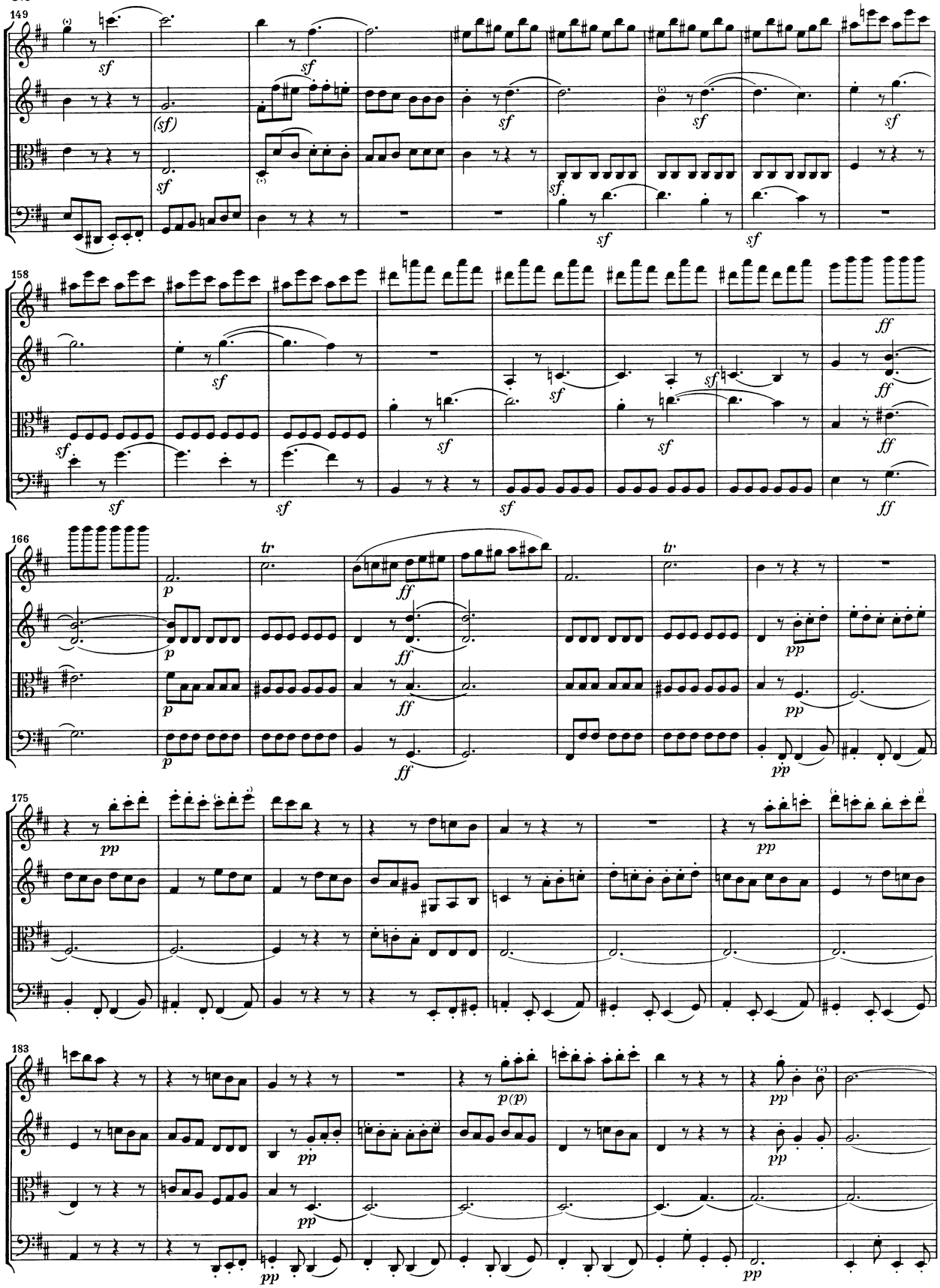
*) Bogensetzung in den Quellen uneinheitlich. Es könnte auch Bogenteilung vor dem *sf* gemeint sein, T 49 dann Bogen von letzter Note bis eins T 50.

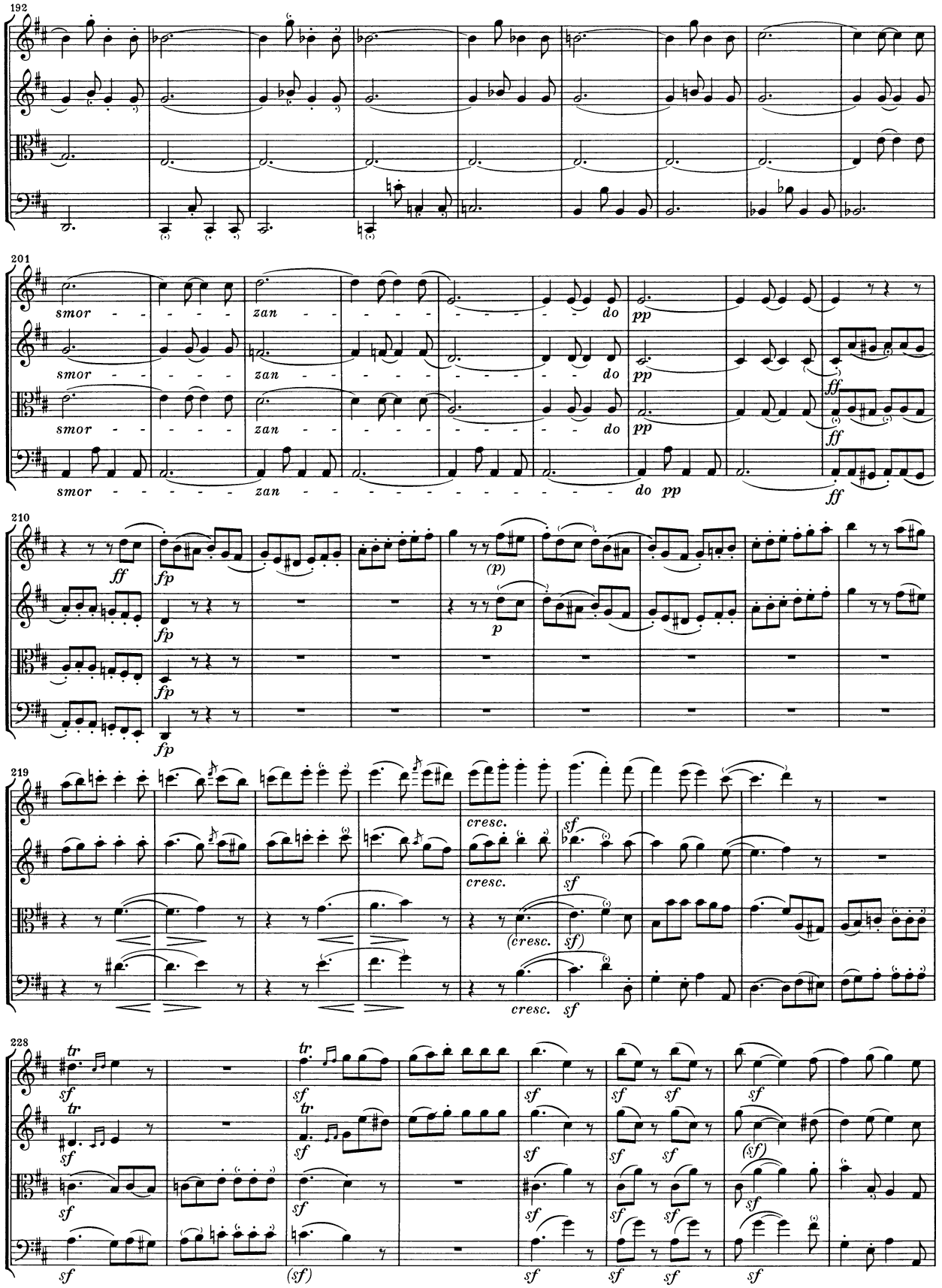
*) Slurring inconsistent in the sources. A break before *sf* may also have been intended, in which case M 49 would have a slur from the final note to beat 1 of M 50.

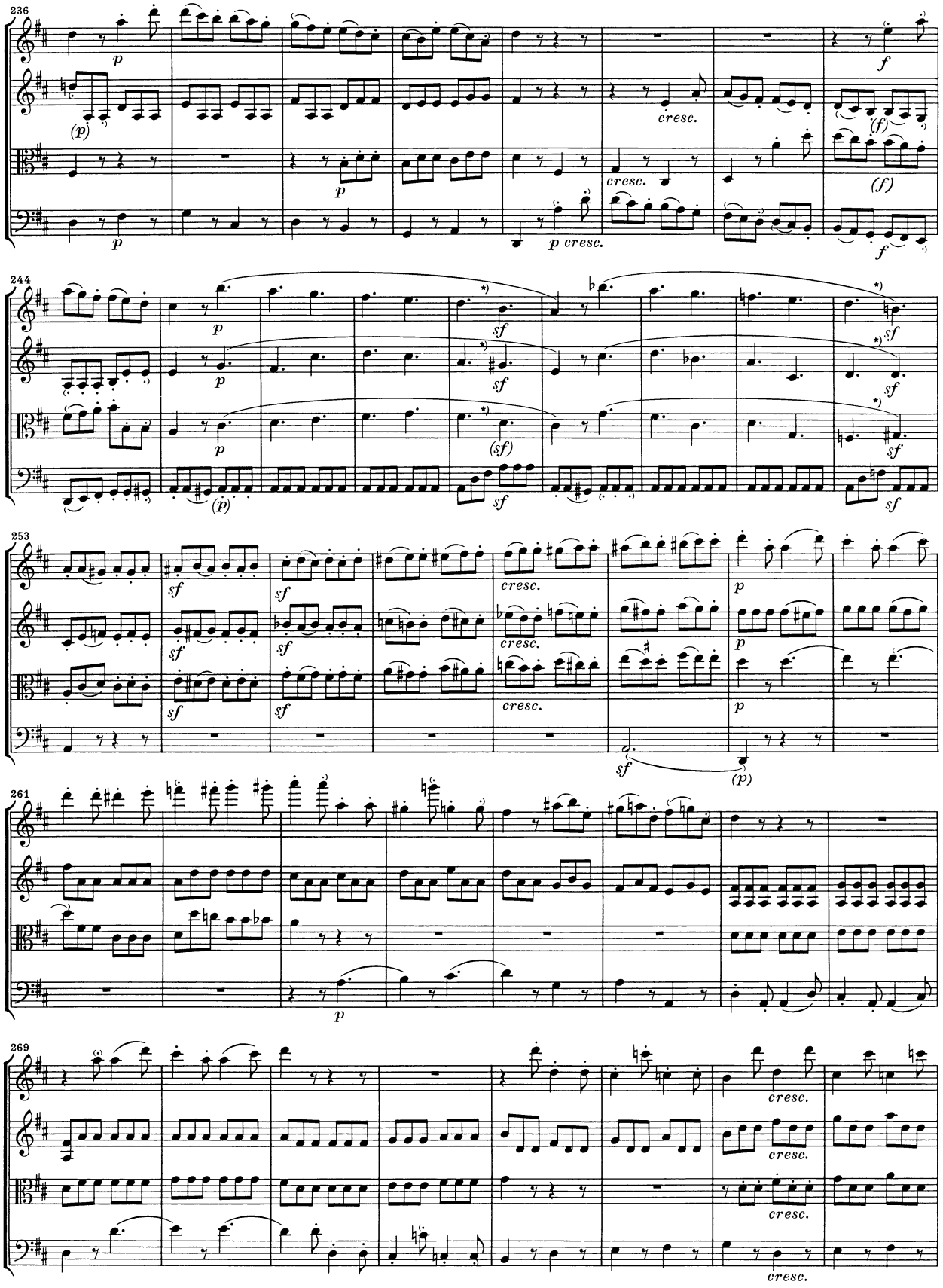
*) Tracé de liaison non homogène dans les sources. Il pourrait aussi s'agir d'une division de la liaison avant le *sf* pois, à M 49, d'une nouvelle liaison entre la dernière note et le 1er temps de M 50.


65
cresc.
cresc.
cresc.
cresc.
74
sf
ff
p
dolce
(p) dolce
fp dolce
83
pp
ff
tr.
93
sf
102
p
cresc.
(p)
f


111
1.
2.
114
123
132
141


149
158
166
175
183

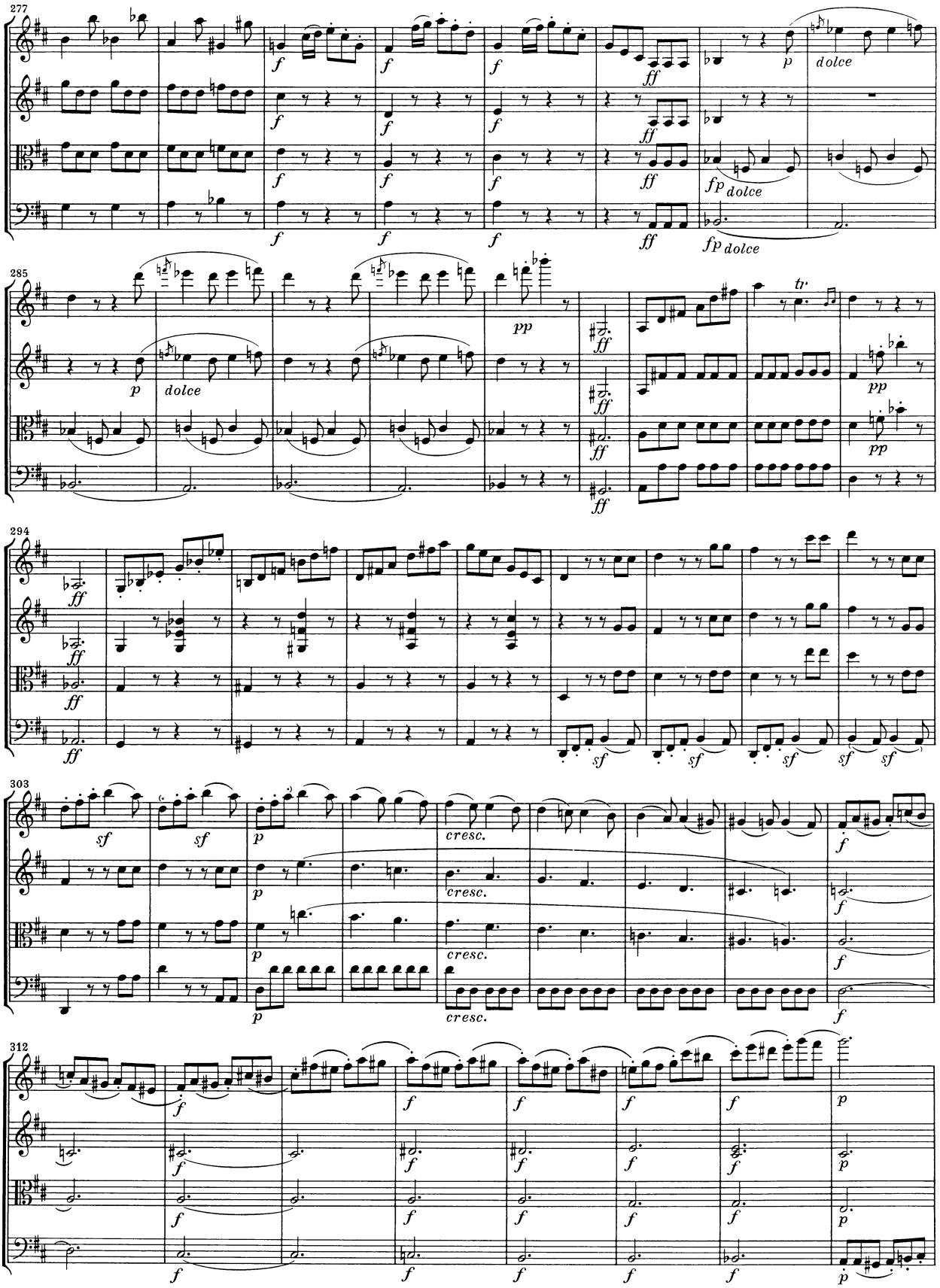

192
201
smor - - - - - zan - - - - - - - - - - - - do
pp
ff
210
ff
fp
(p)
p
219
cresc.
sf
(cresc.
228
tr
(sf)

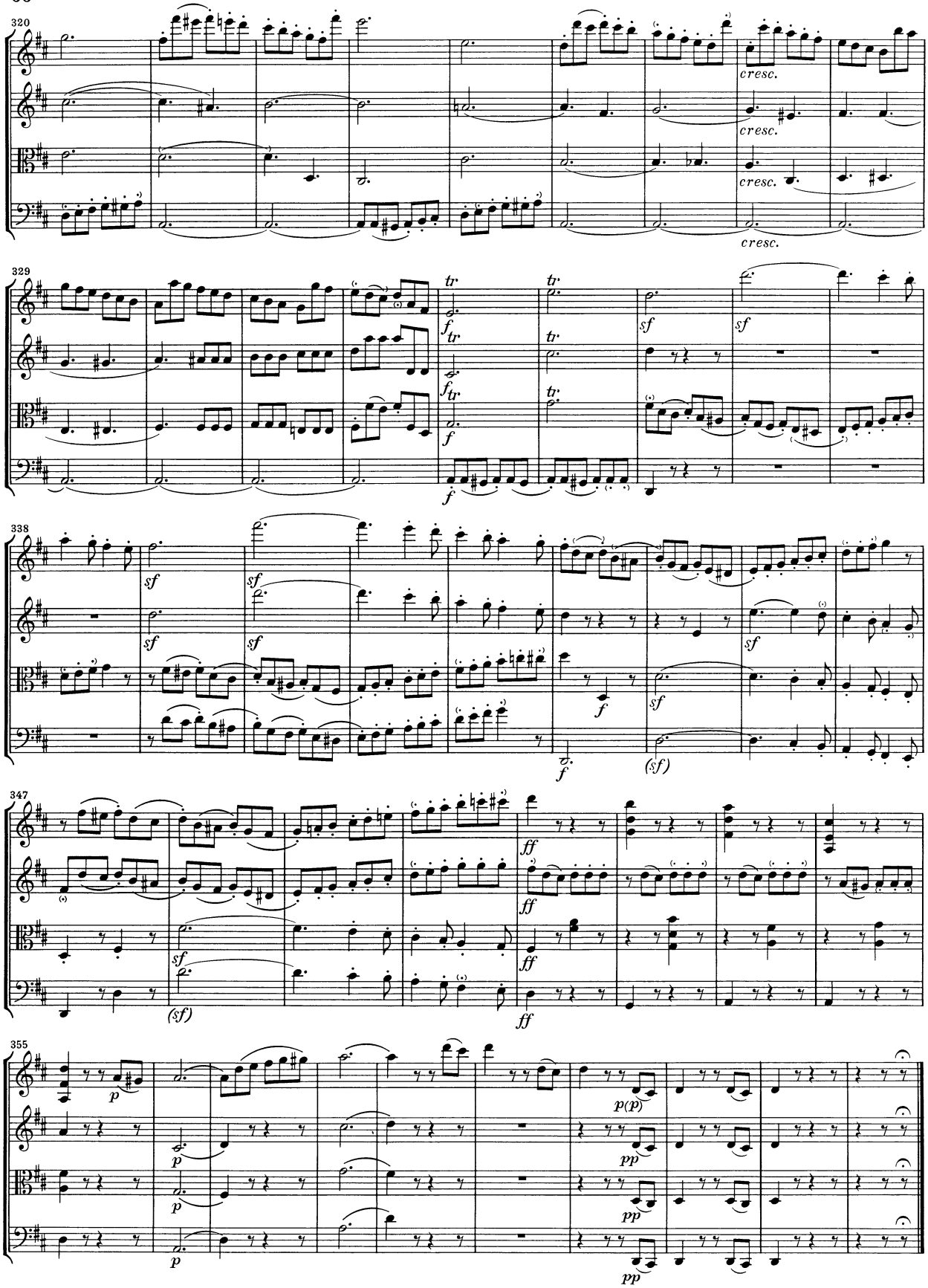


*) Siehe Fußnote zu T 45/49.

*) See footnote to M 45/49.

*) Cf. note relative à M 45/49.


277
285
294
303
312
dolce
tr
cresc.

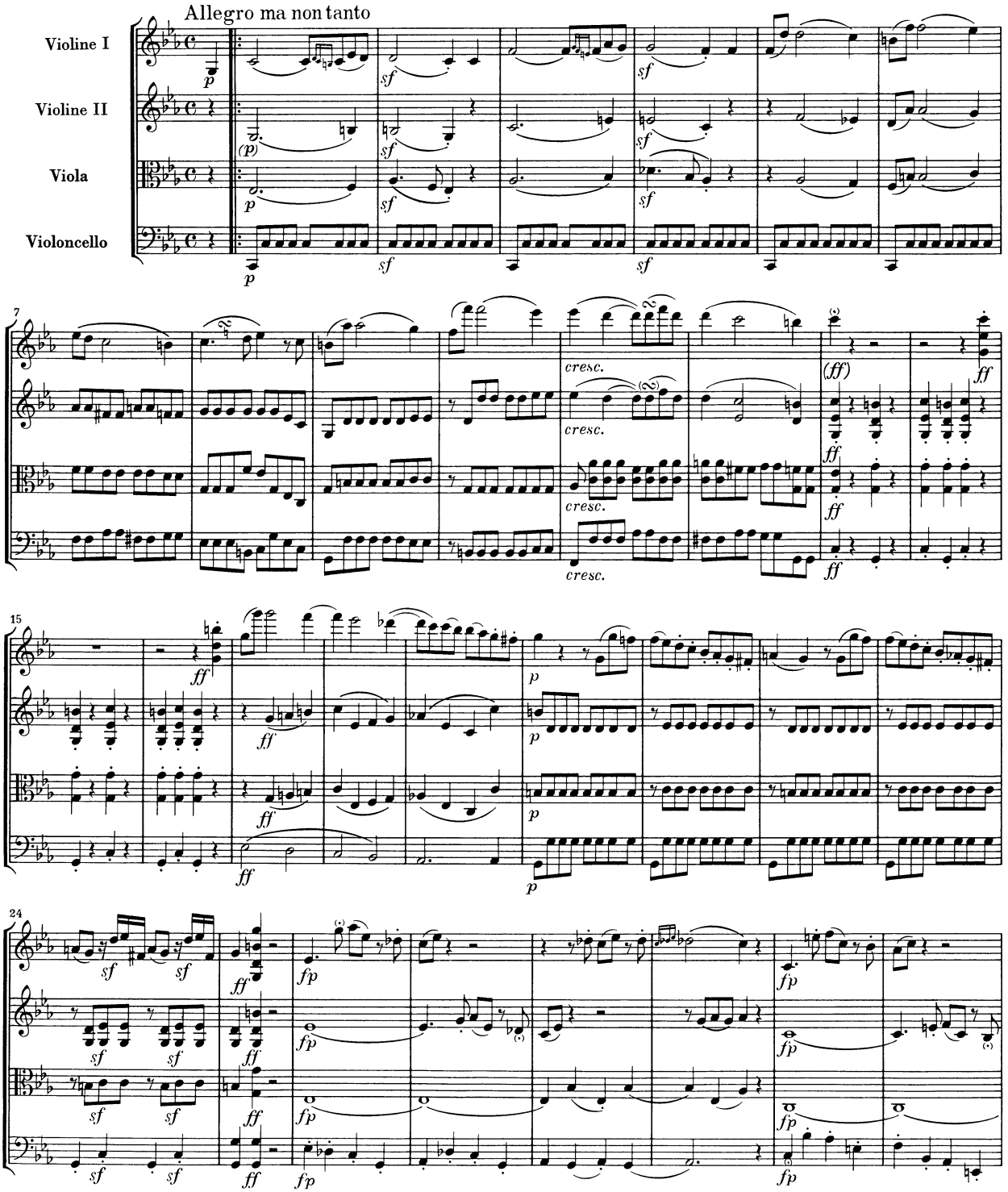

320
cresc.
cresc.
cresc.
cresc.
329
tr
f
sf
338
sf
f
(sf)
347
ff
(sf)
355
p
p(p)
pp

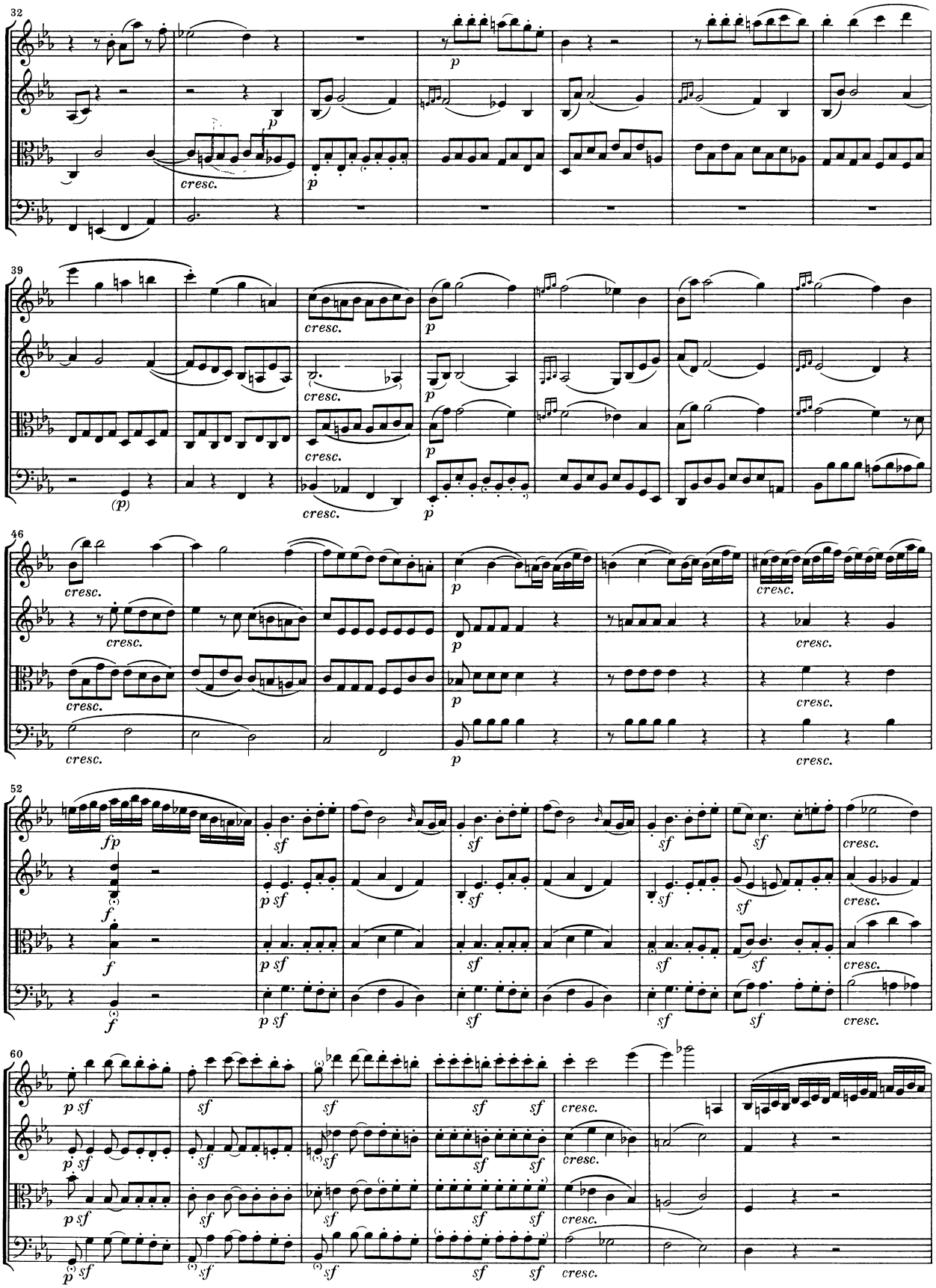
STREICHQUARTETT

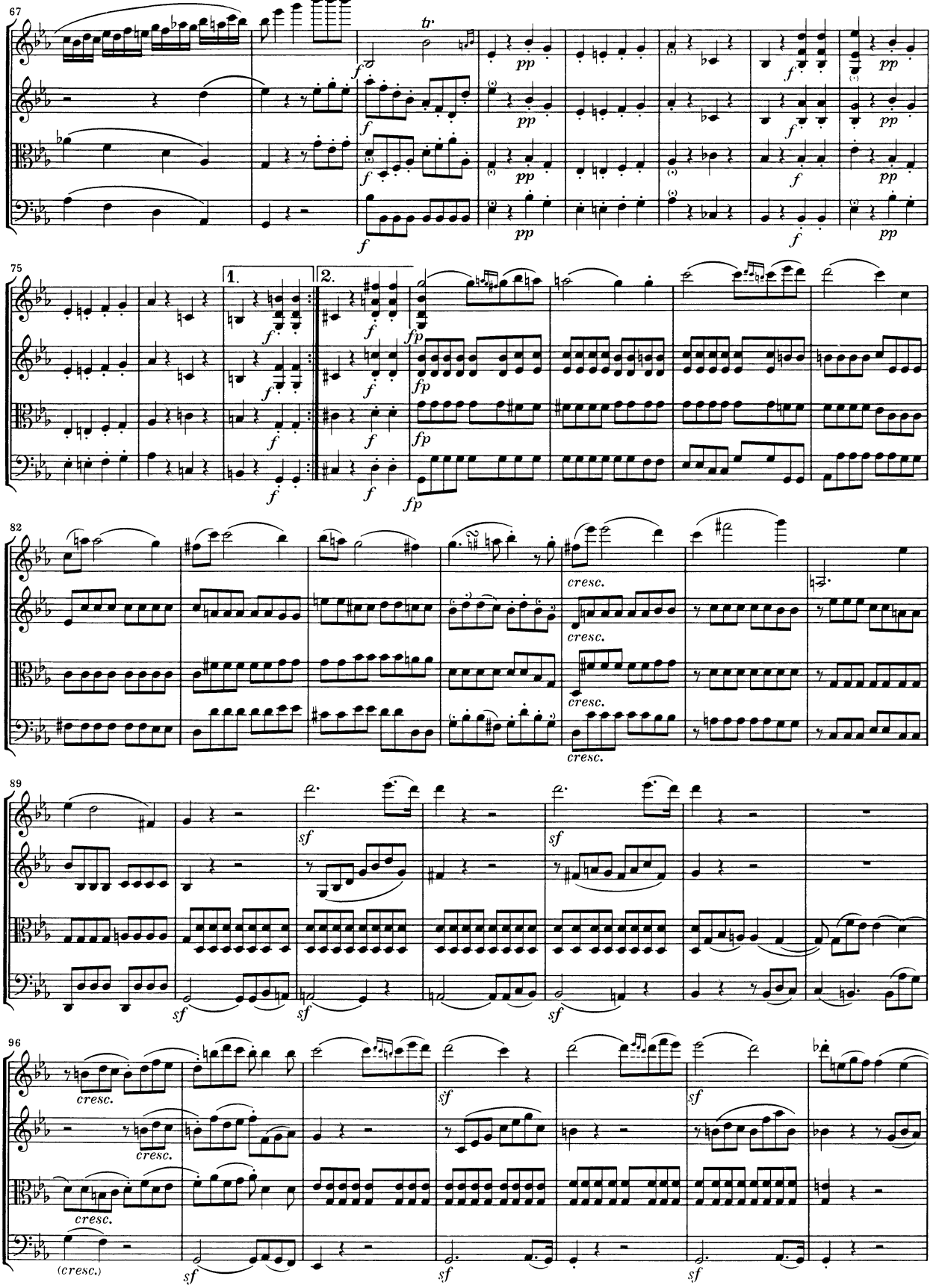
c-moll

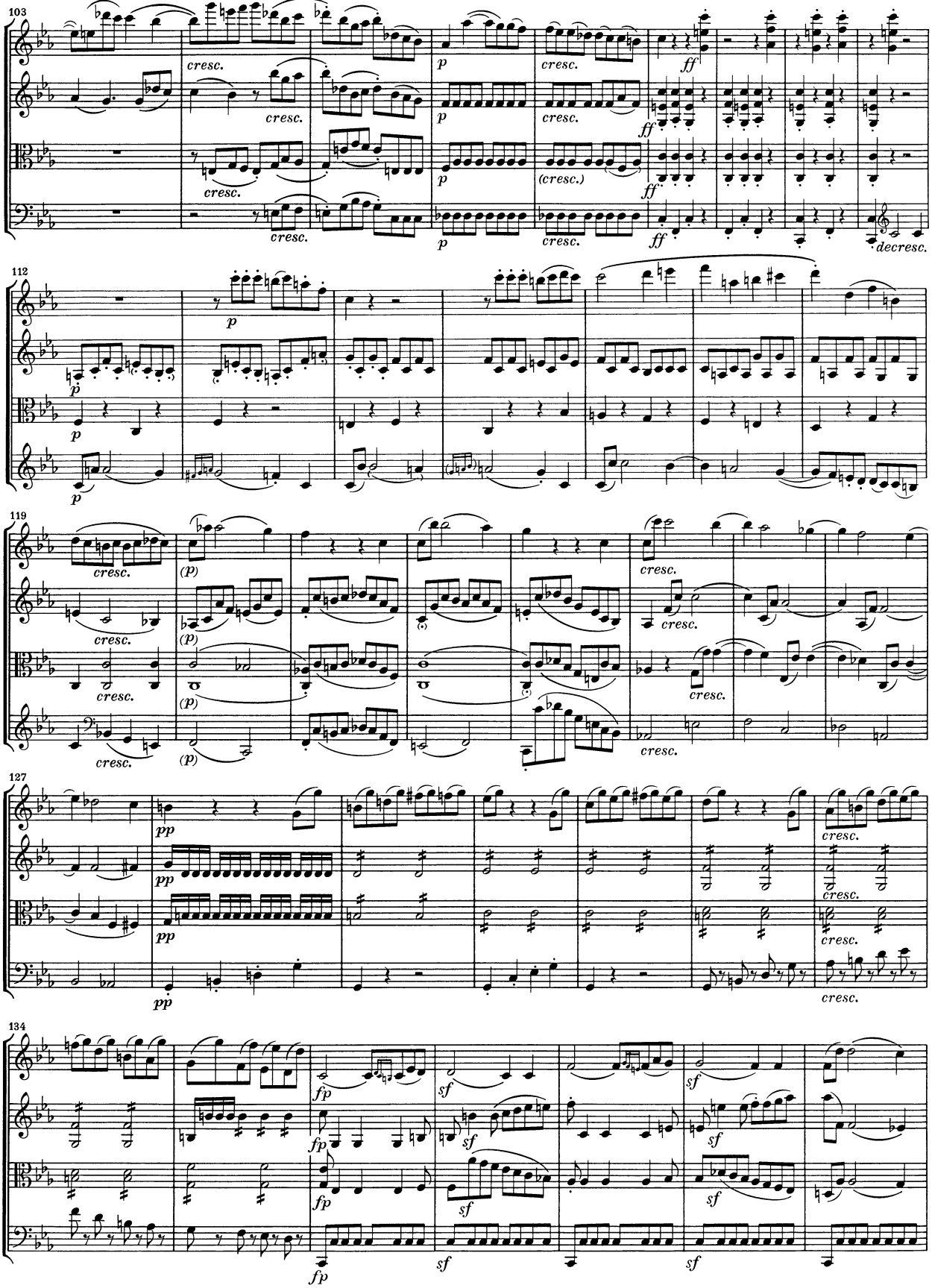
Dem Fürsten Franz Joseph v. Lobkowitz gewidmet

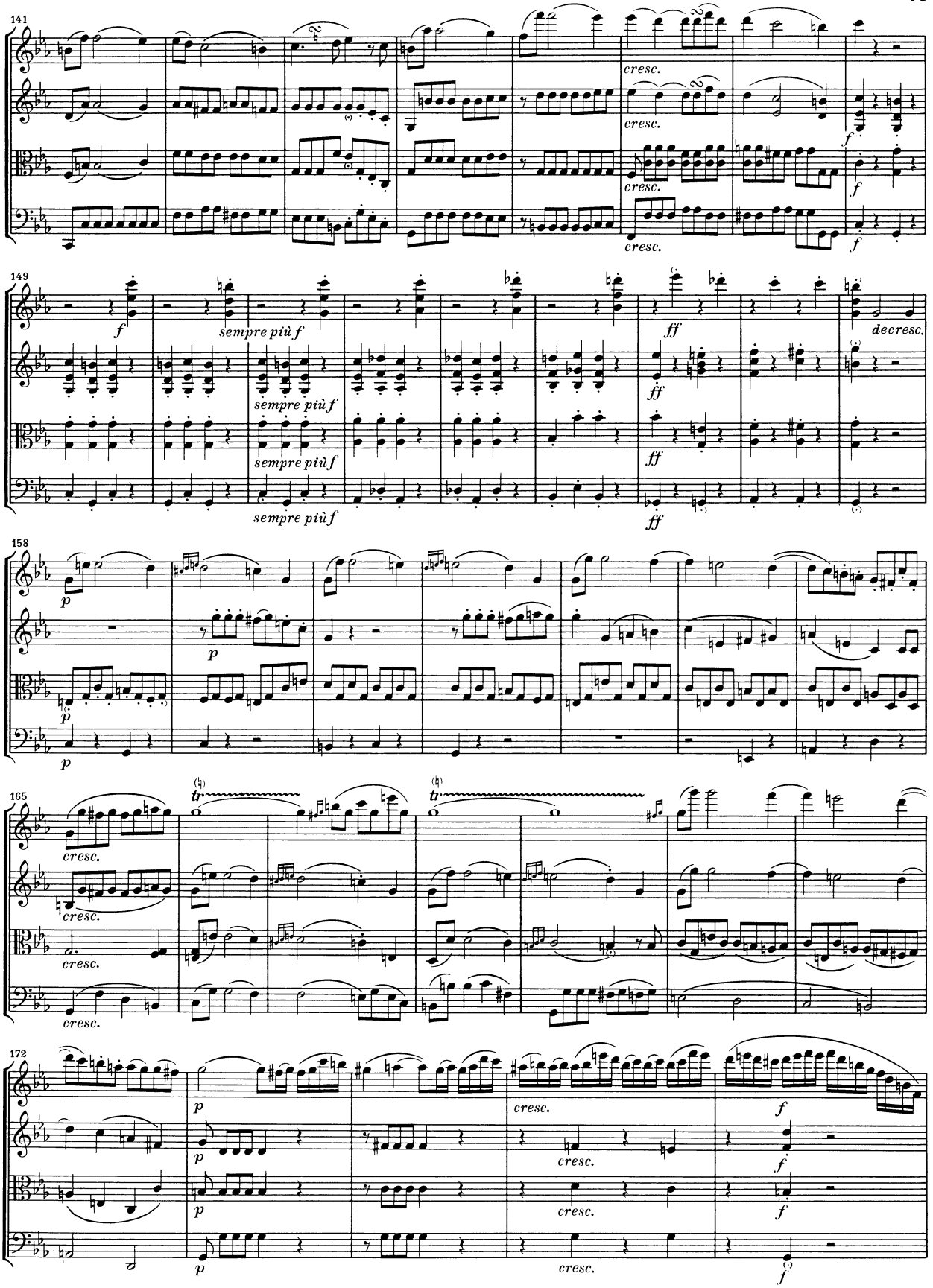
Opus 18 Nr. 4

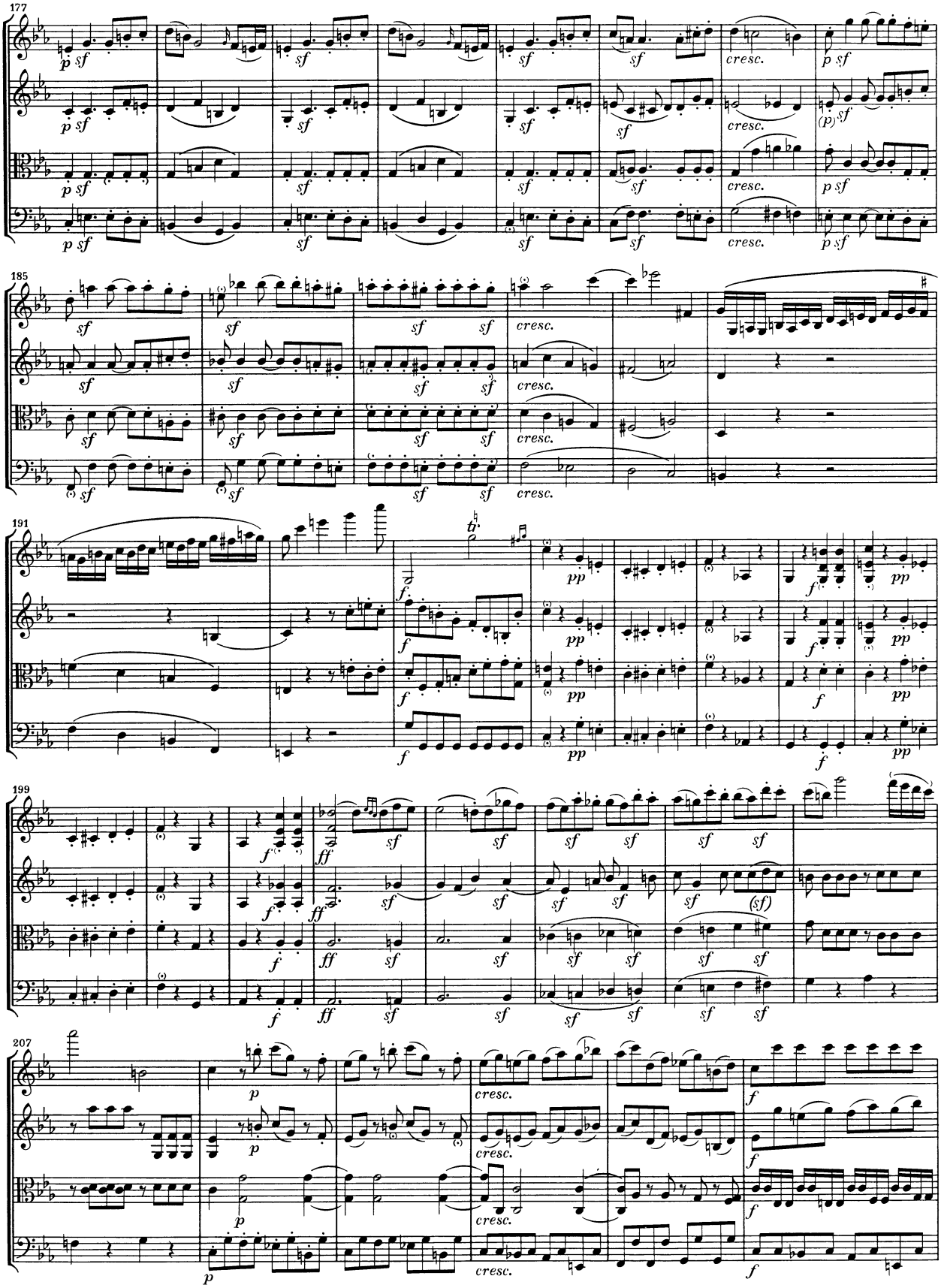


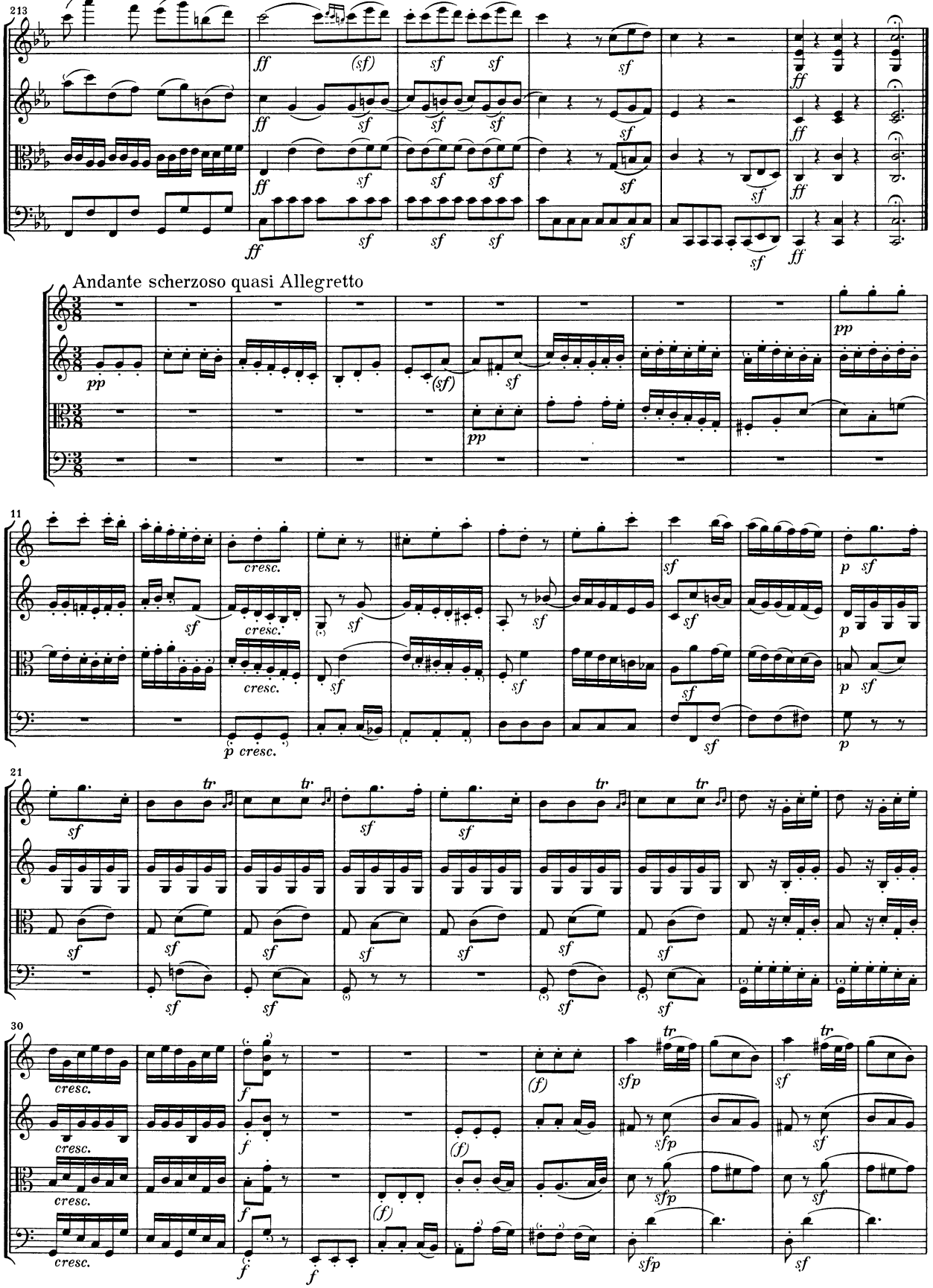

32
39
46
52
60
cresc.
p
sf
fp
(p)

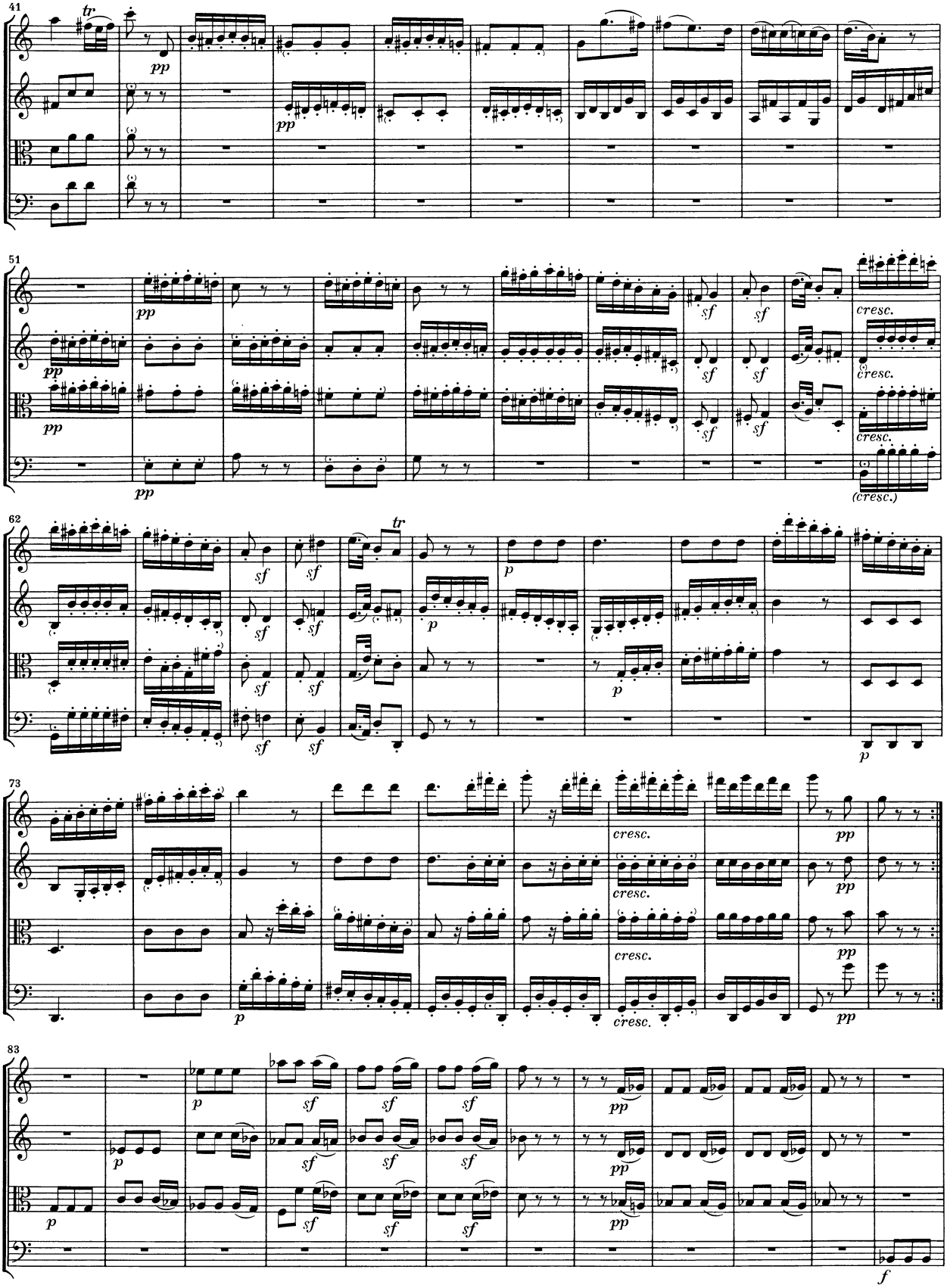

67
tr.
f
pp
75
1.
2.
fp
82
cresc.
89
sf
96
(cresc.)

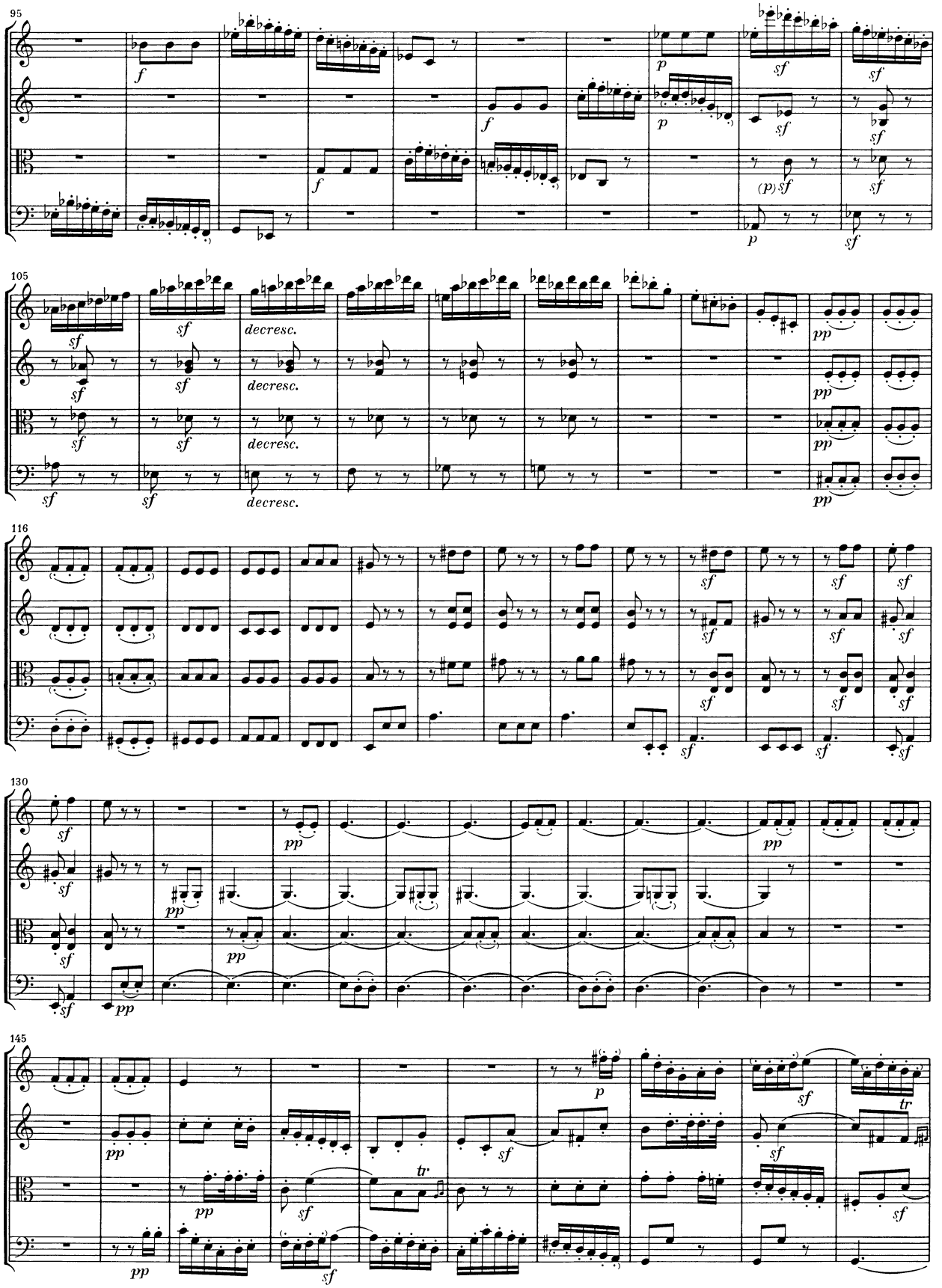

103
cresc.
p
ff
(cresc.)
decresc.
112
119
(p)
127
pp
134
fp
sf

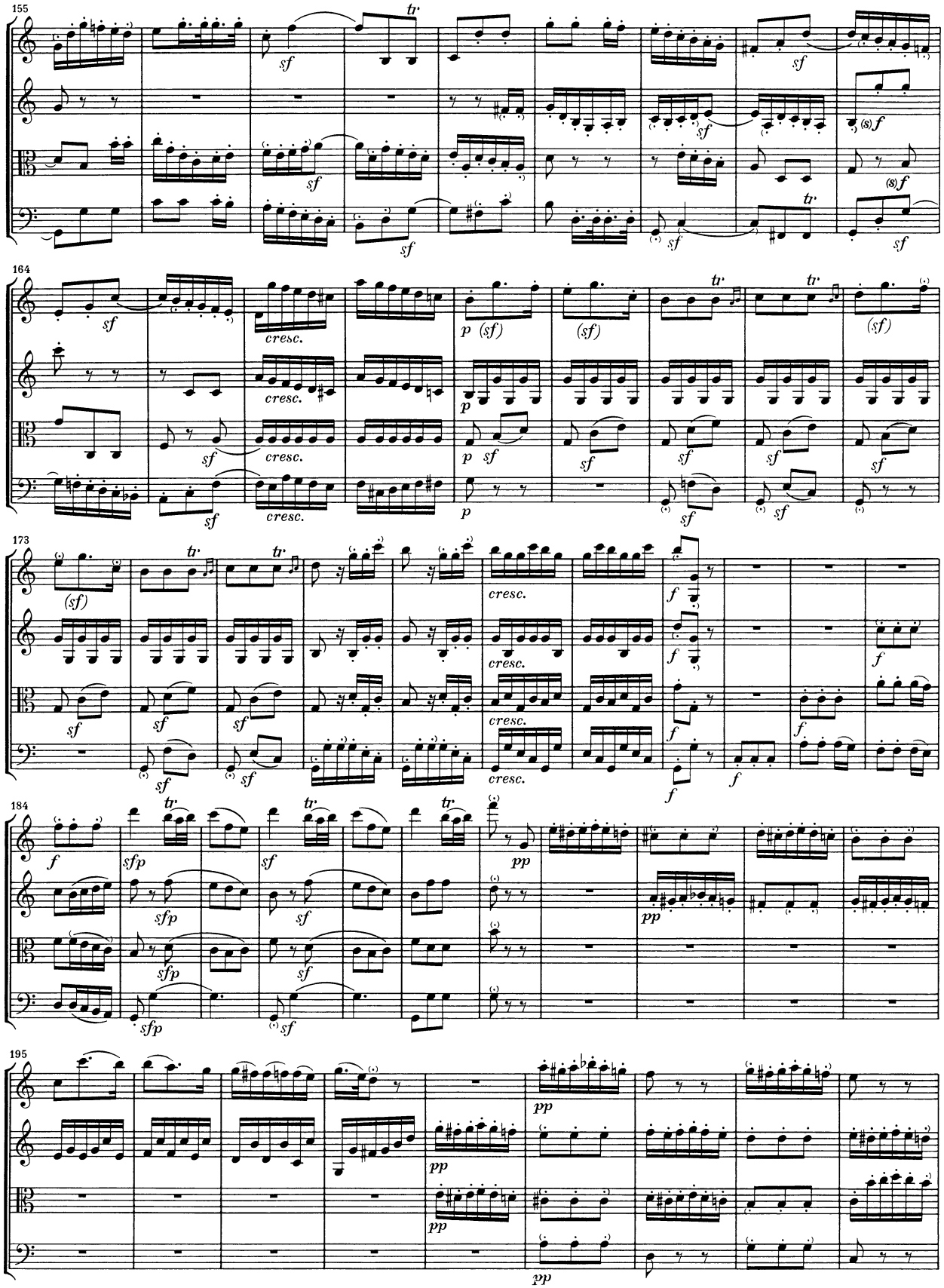

141
cresc.
cresc.
cresc.
cresc.
f
f
f
149
sempre più f
sempre più f
sempre più f
sempre più f
ff
ff
ff
decresc.
158
p
p
p
p
165
tr
tr
cresc.
cresc.
cresc.
cresc.
172
p
p
p
p
cresc.
cresc.
cresc.
cresc.
f
f
f
f

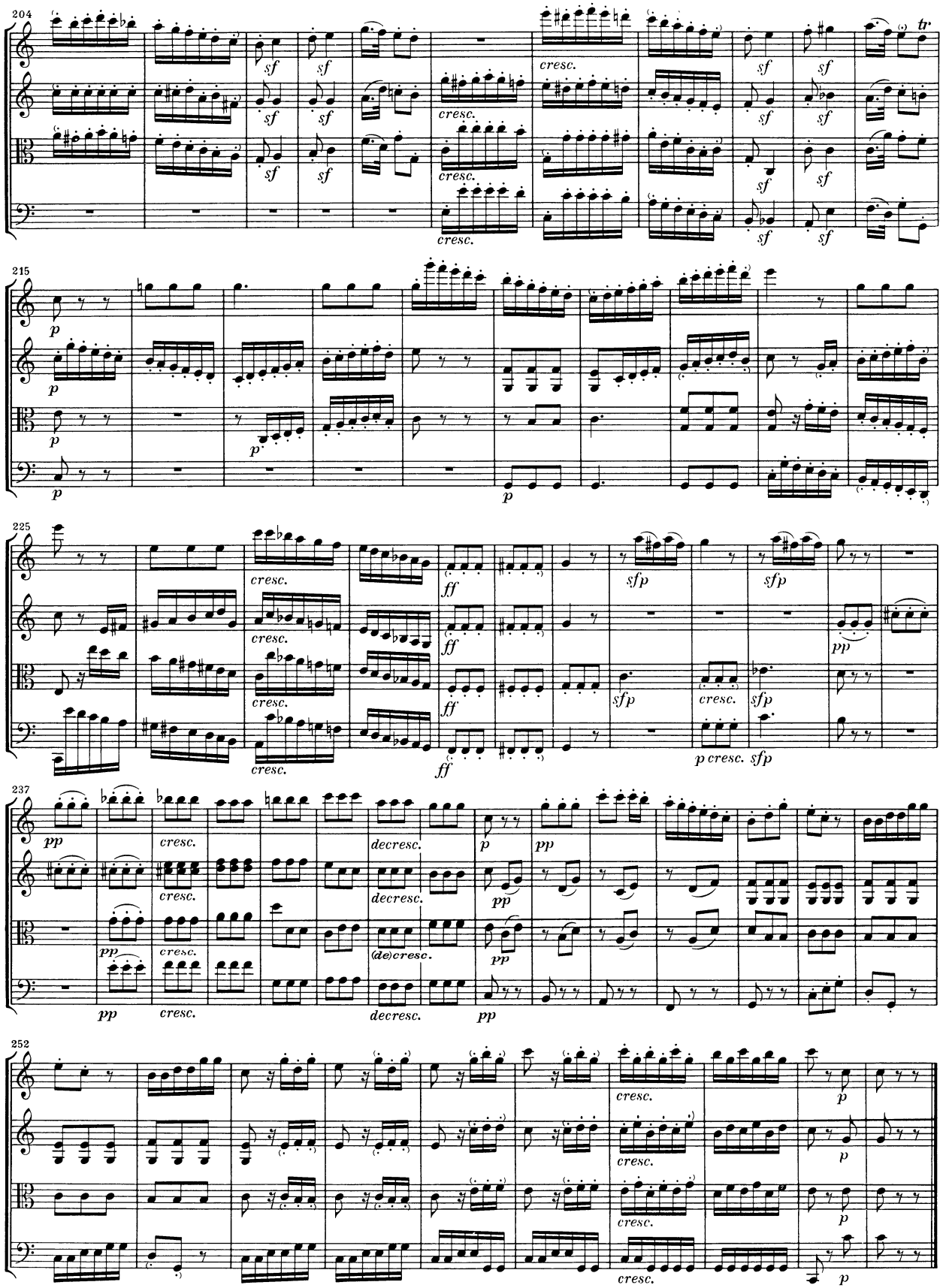

177
185
191
199
207

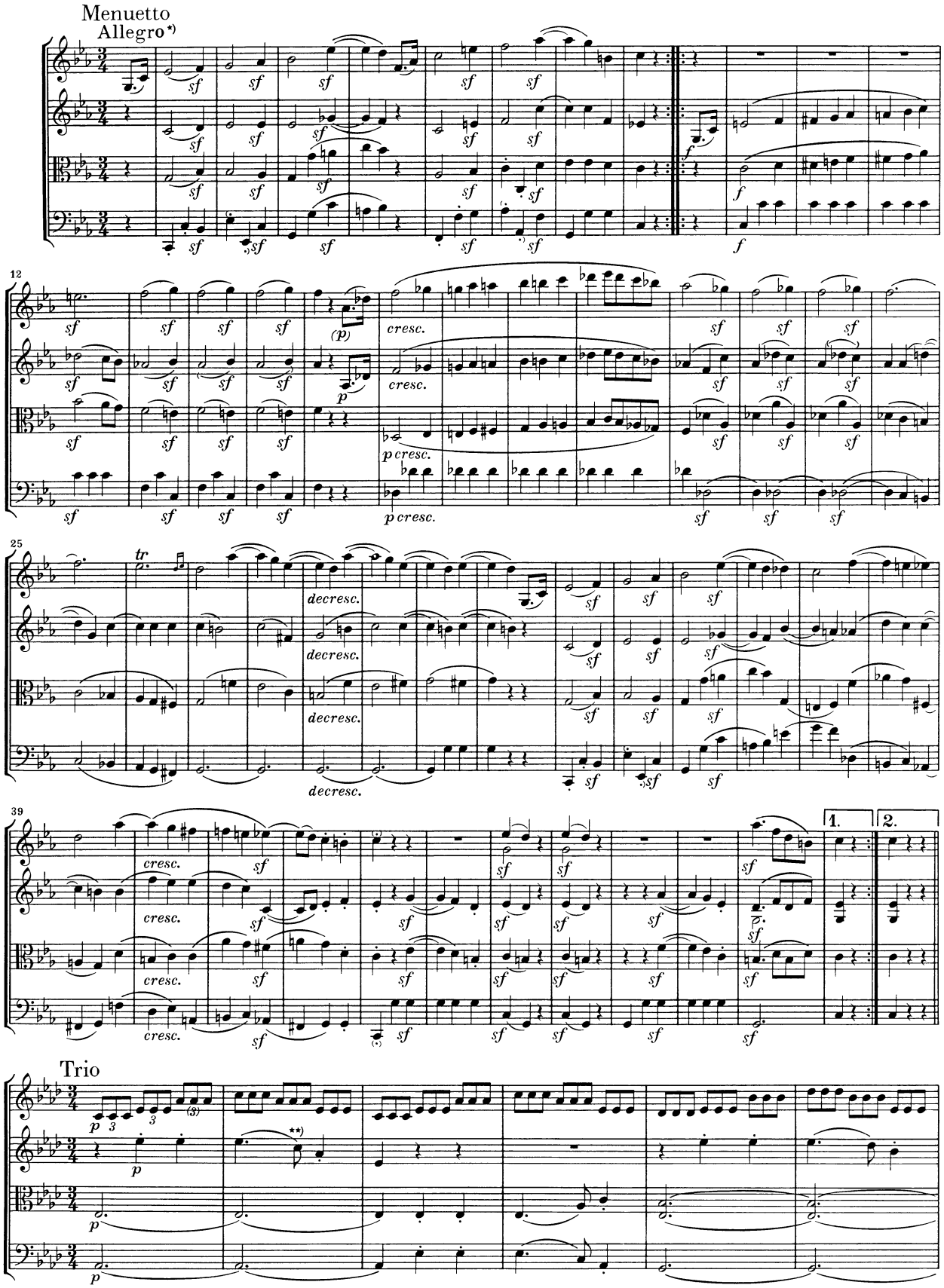

213
Andante scherzoso quasi Allegretto
11
21
30


41
tr
pp
pp
51
pp
pp
pp
pp
sf
sf
sf
sf
sf
sf
cresc.
cresc.
cresc.
(cresc.)
62
tr
sf
sf
sf
sf
sf
sf
p
p
p
73
cresc.
cresc.
cresc.
cresc.
p
pp
pp
pp
83
p
p
sf
sf
sf
sf
pp
pp
pp
f


95
105
decresc.
116
130
145
tr


155
164
173
184
195
cresc.
p (sf)
(sf)
sf
sfp
f
pp
tr


204
tr
sf
cresc.
215
p
225
ff
sfp
pp
p cresc.
237
decresc.
(de)cresc.
252



*) In Erstausgabe für VI/II *Allegretto* statt *Allegro*. Die Lobkowitz-Abschrift hat einheitlich *Allegro*. Siehe auch Bemerkung am Ende des Trios.

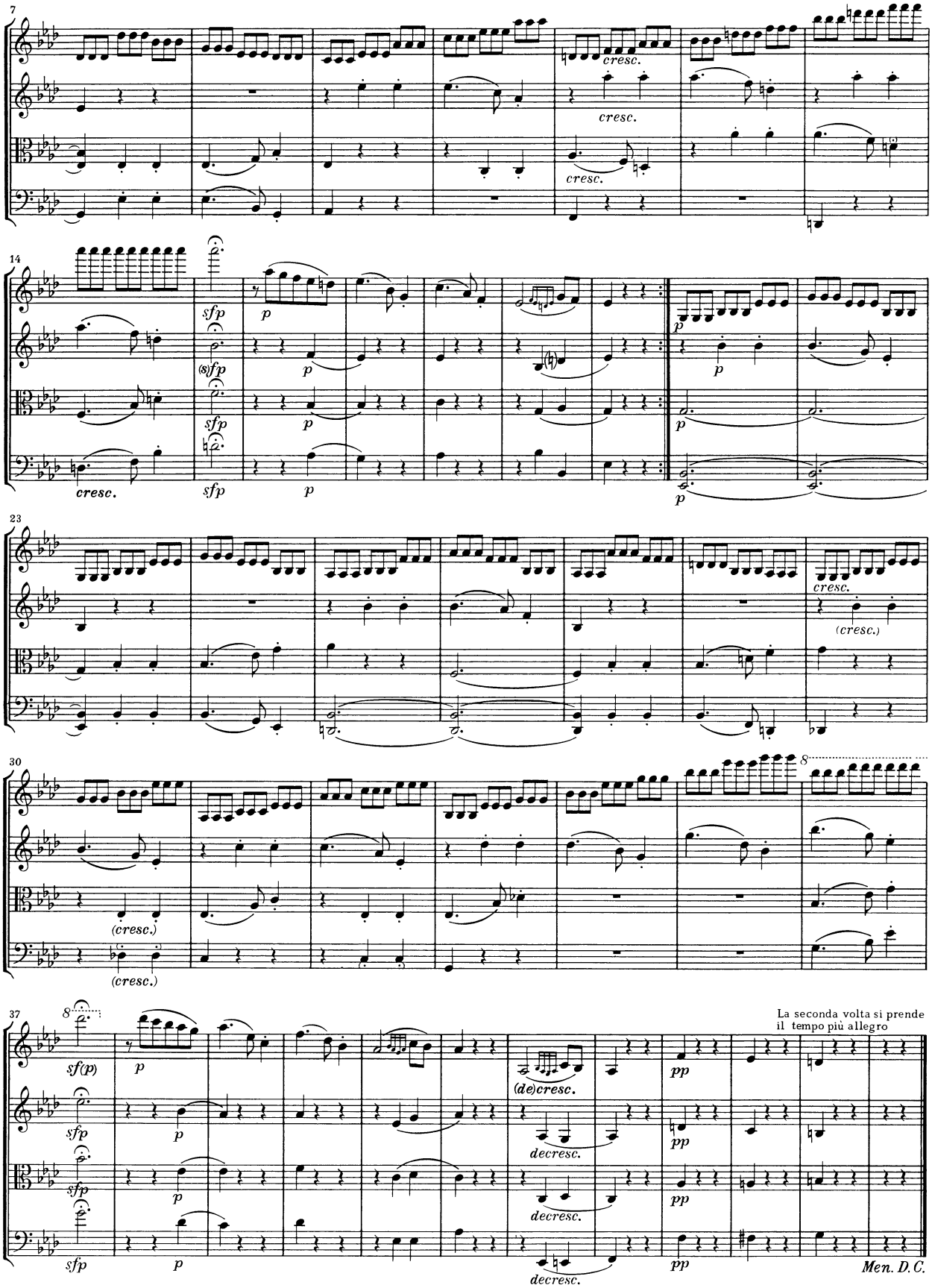
**) Bogenbezeichnung in den Quellen uneinheitlich. Bogen könnte auch bis 3. Viertel gemeint sein.

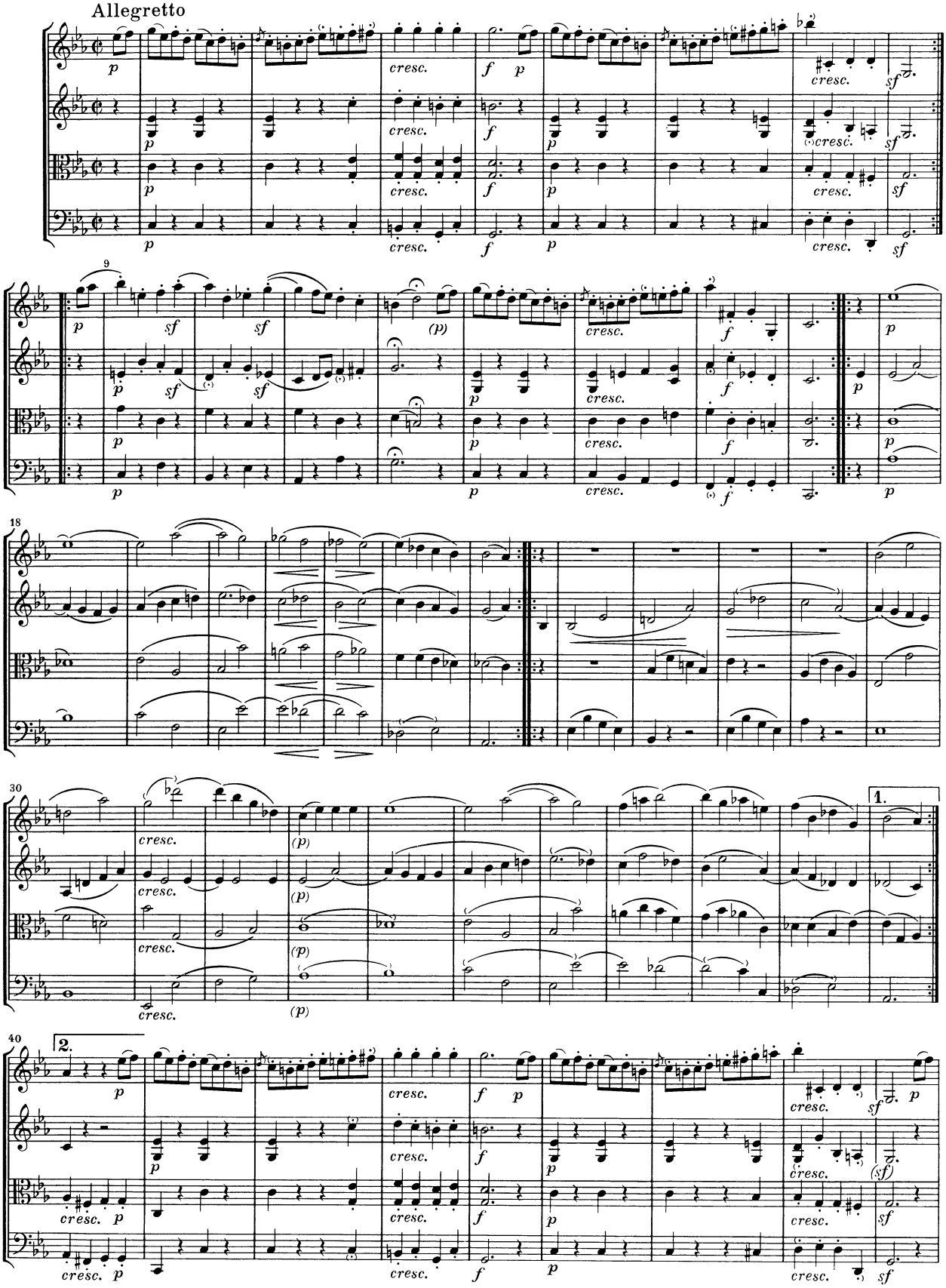
*) First edition has *Allegretto* instead of *Allegro* for vn1/2. The Lobkowitz copy consistently gives *Allegro*. See also comment at end of trio.

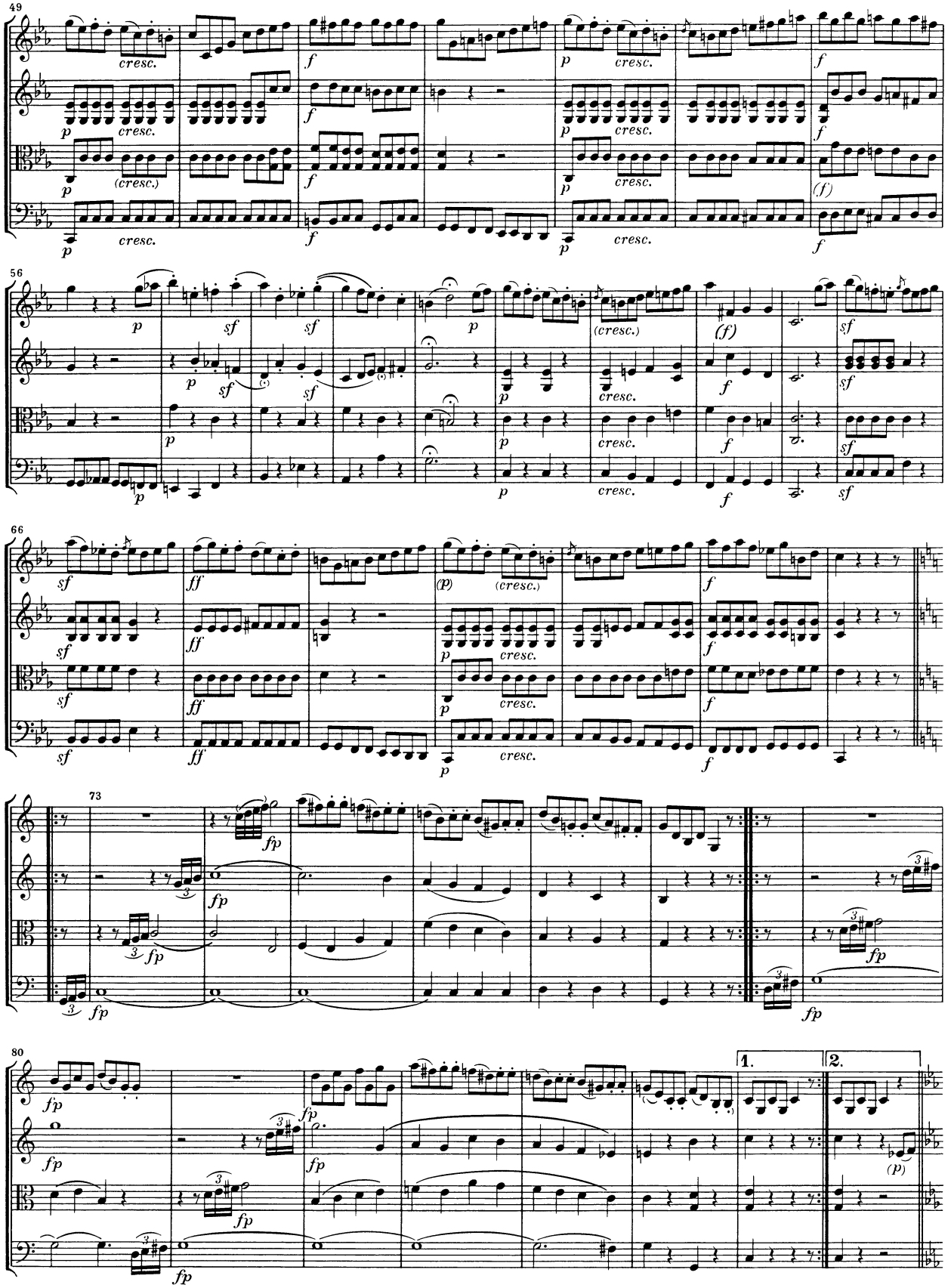
**) Slurring inconsistent in the sources. Slur to third quarter-note may also have been intended.

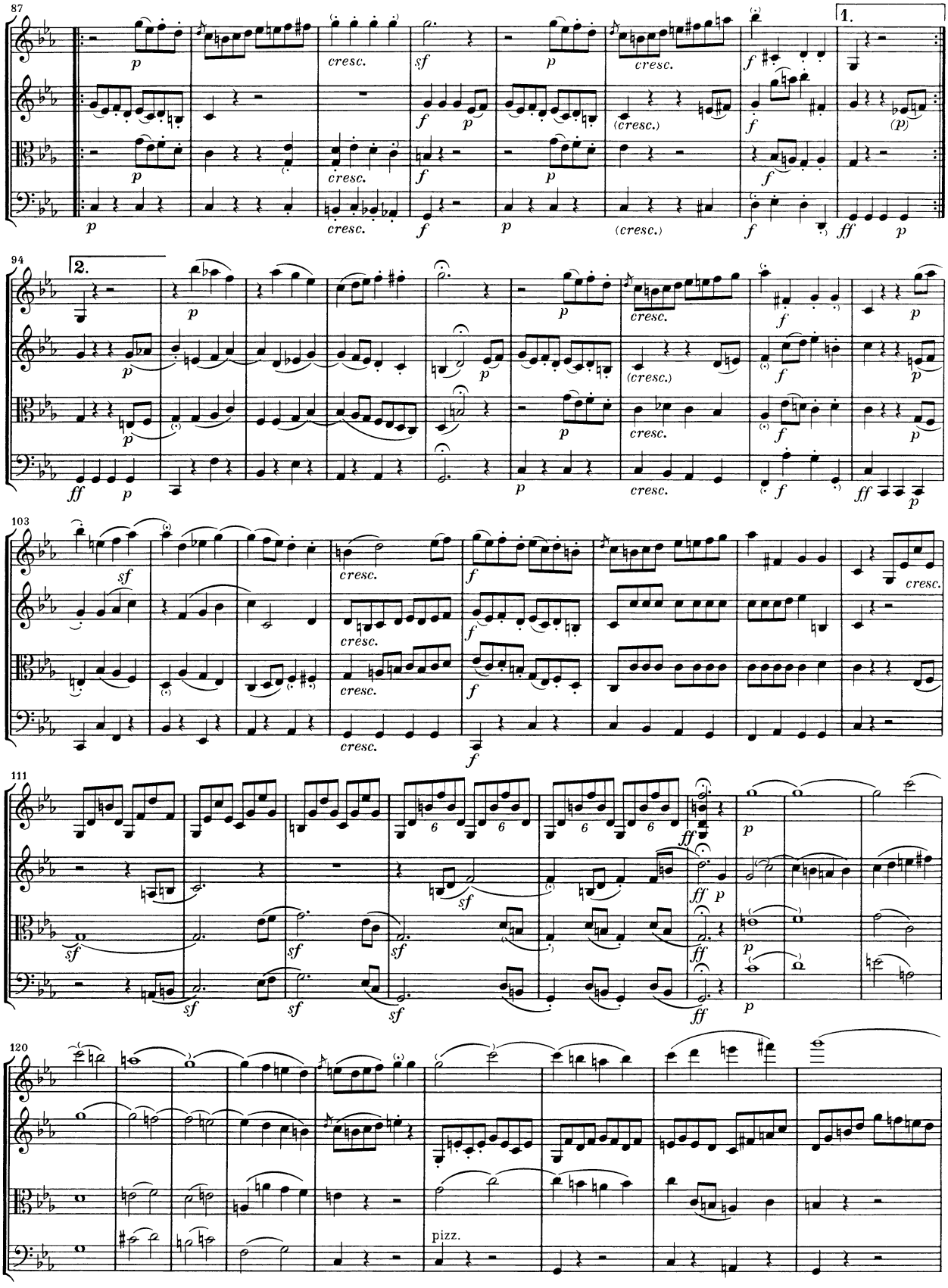
*) La première édition indique *Allegretto* au lieu de *Allegro* pour vl I/II. La copie Lobkowitz note uniformément *Allegro*. Cf. aussi remarque à la fin du trio.

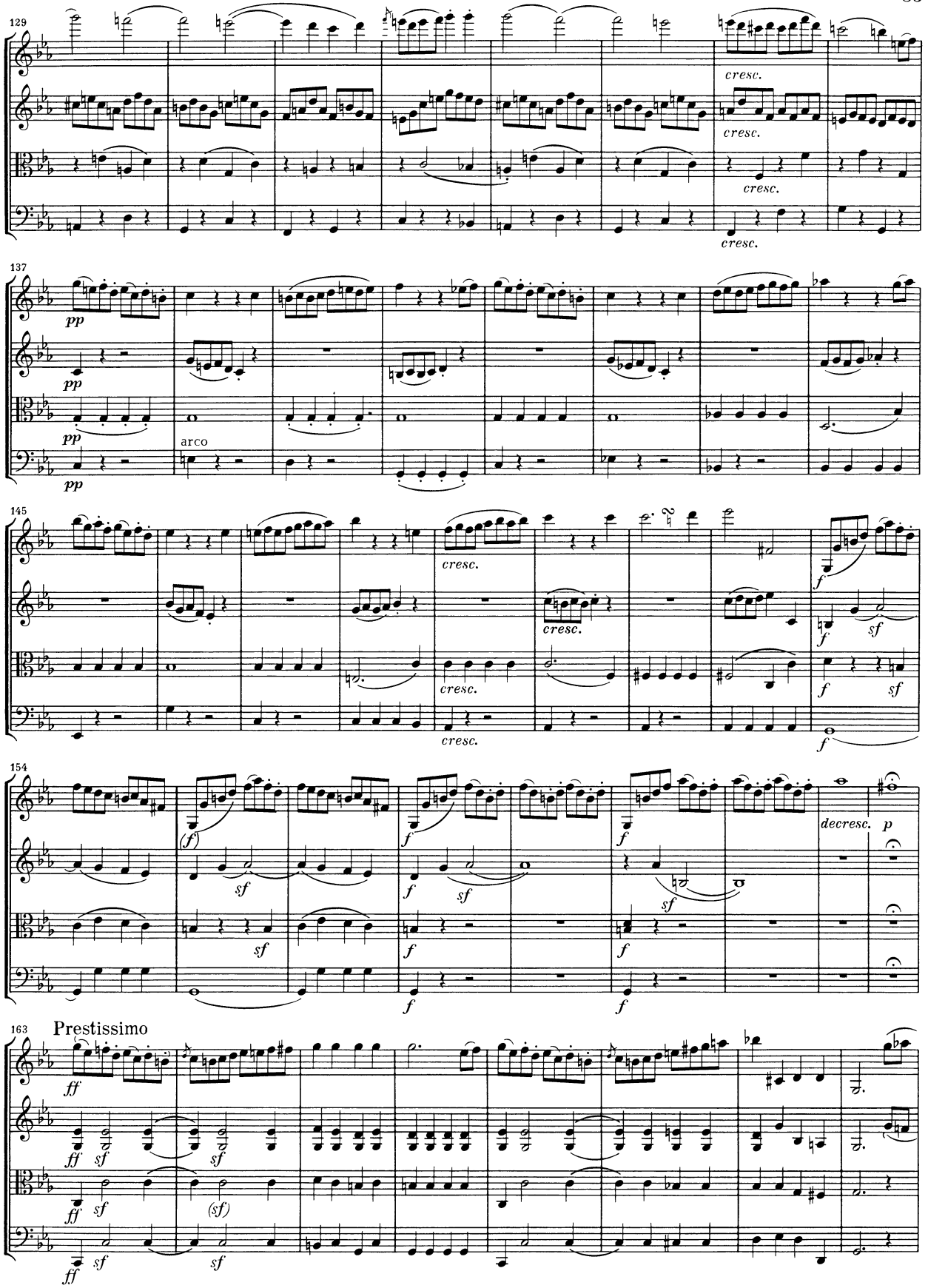
**) Tracé de liaison non homogène dans les sources. Il pourrait aussi s'agir d'une liaison allant jusqu'à la 3ème noire.

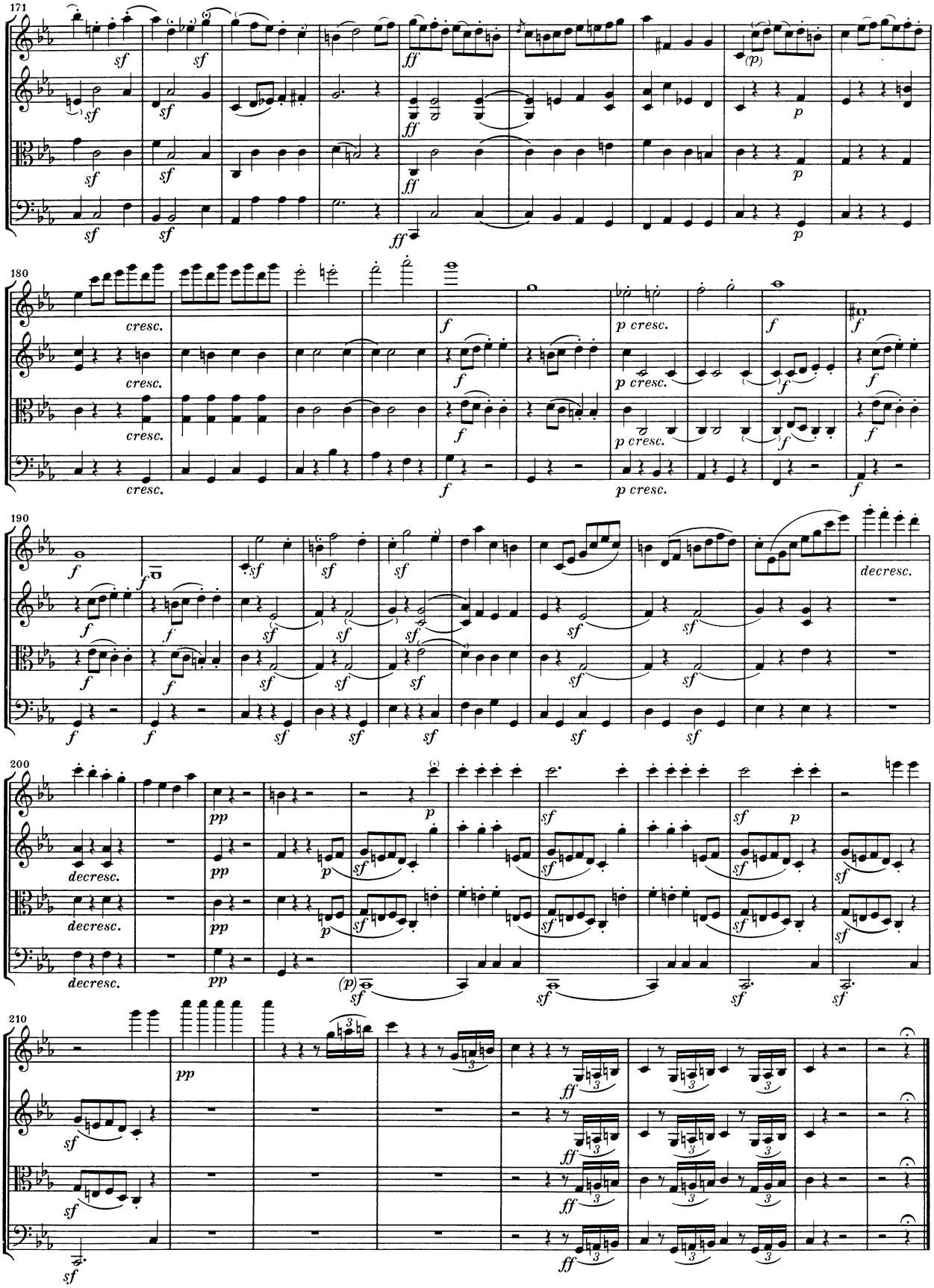

7
cresc.
cresc.
cresc.
14
sfp
(s)fp
sfp
sfp
p
p
p
p
p
p
cresc.
23
cresc.
(cresc.)
30
8
(cresc.)
(cresc.)
37
8
sf(p)
sfp
sfp
sfp
p
p
p
p
(de)cresc.
decresc.
decresc.
decresc.
pp
pp
pp
pp
La seconda volta si prende il tempo più allegro
Men. D. C.


Allegretto
9
18
30
40
1.
2.


49
cresc.
f
p
(cresc.)
56
sf
(f)
66
ff
(p)
73
fp
80
1.
2.


87
1.
cresc.
(cresc.)
(p)
94
2.
103
111
120
pizz.


129
cresc.
cresc.
cresc.
cresc.
137
pp
pp
pp
pp
arco
145
cresc.
cresc.
cresc.
cresc.
f
f
sf
f
sf
f
154
(f)
sf
sf
f
f
sf
f
f
f
f
f
decresc.
p
163
Prestissimo
ff
ff
sf
sf
ff
sf
(sf)
ff
sf
sf

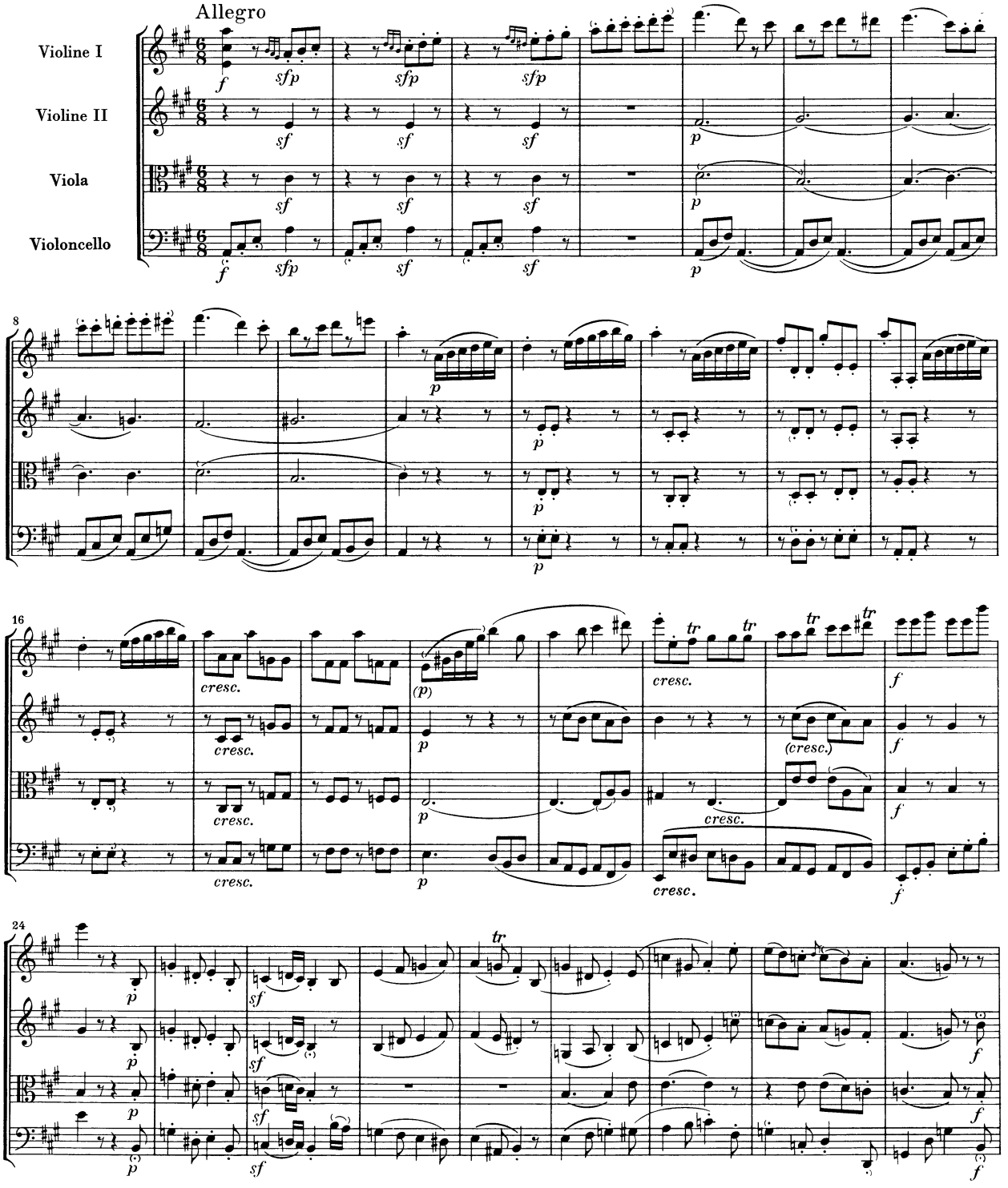

171
180
190
200
210
cresc.
decresc.
p cresc.

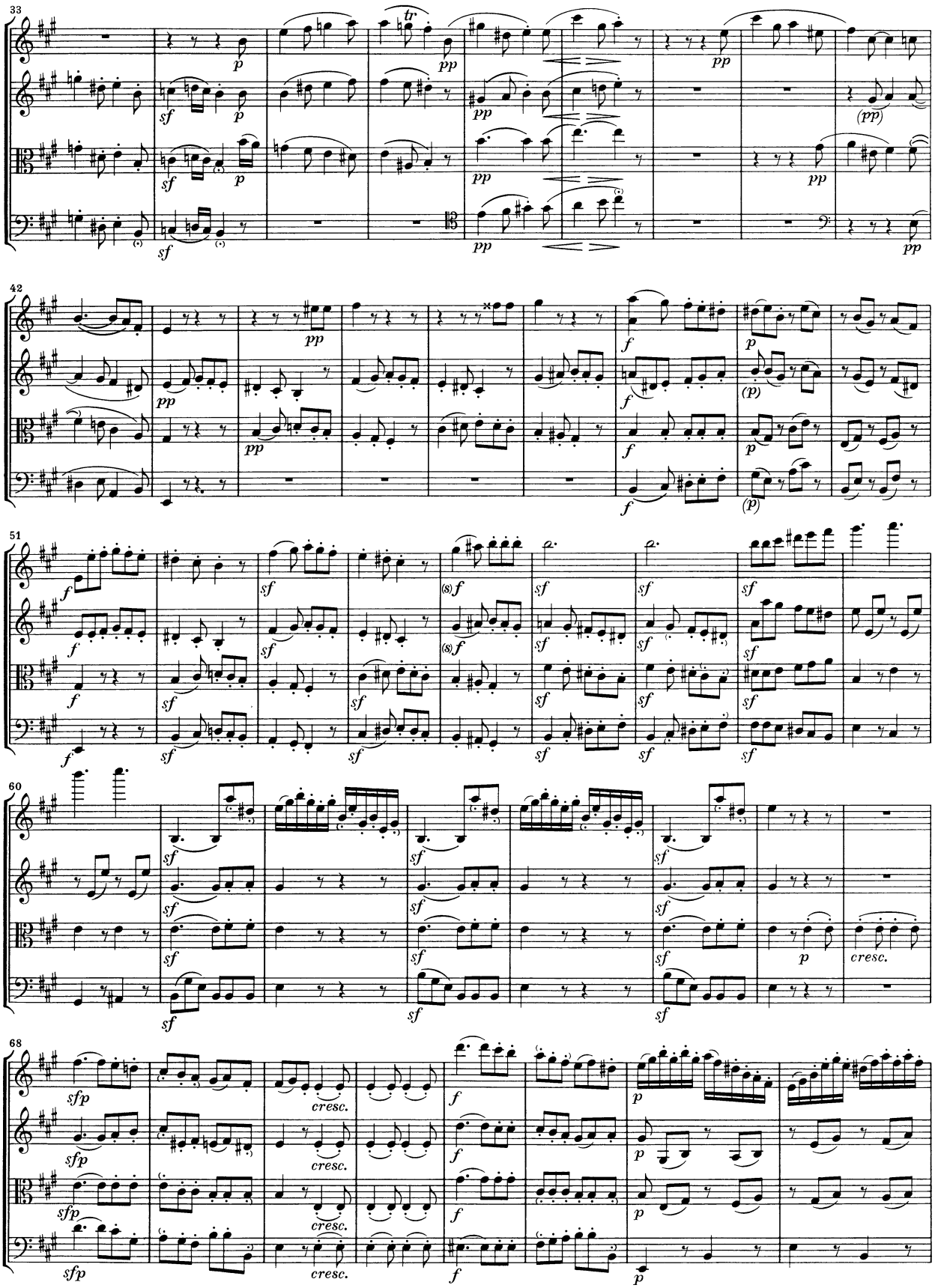
STREICHQUARTETT

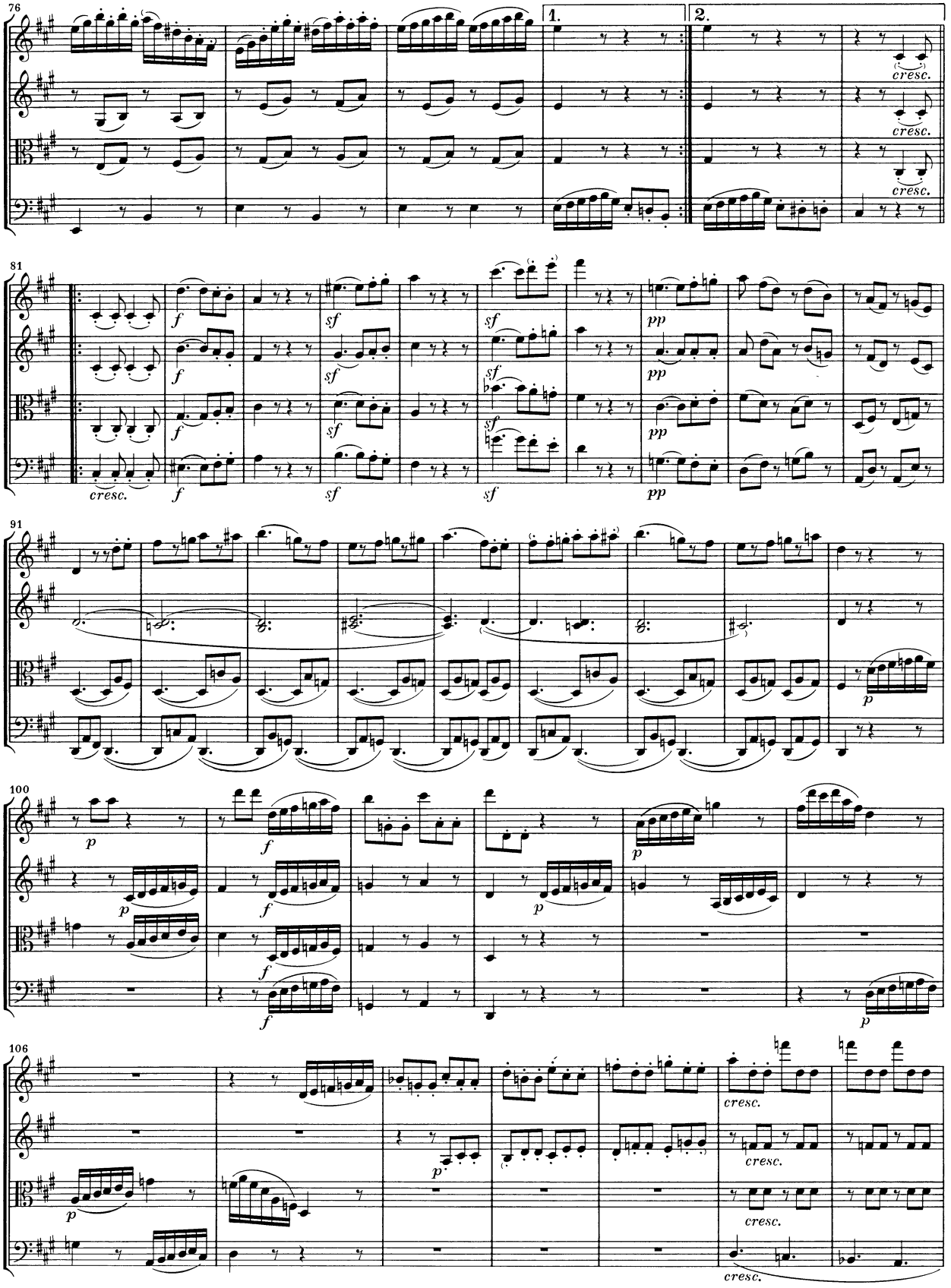
A-dur

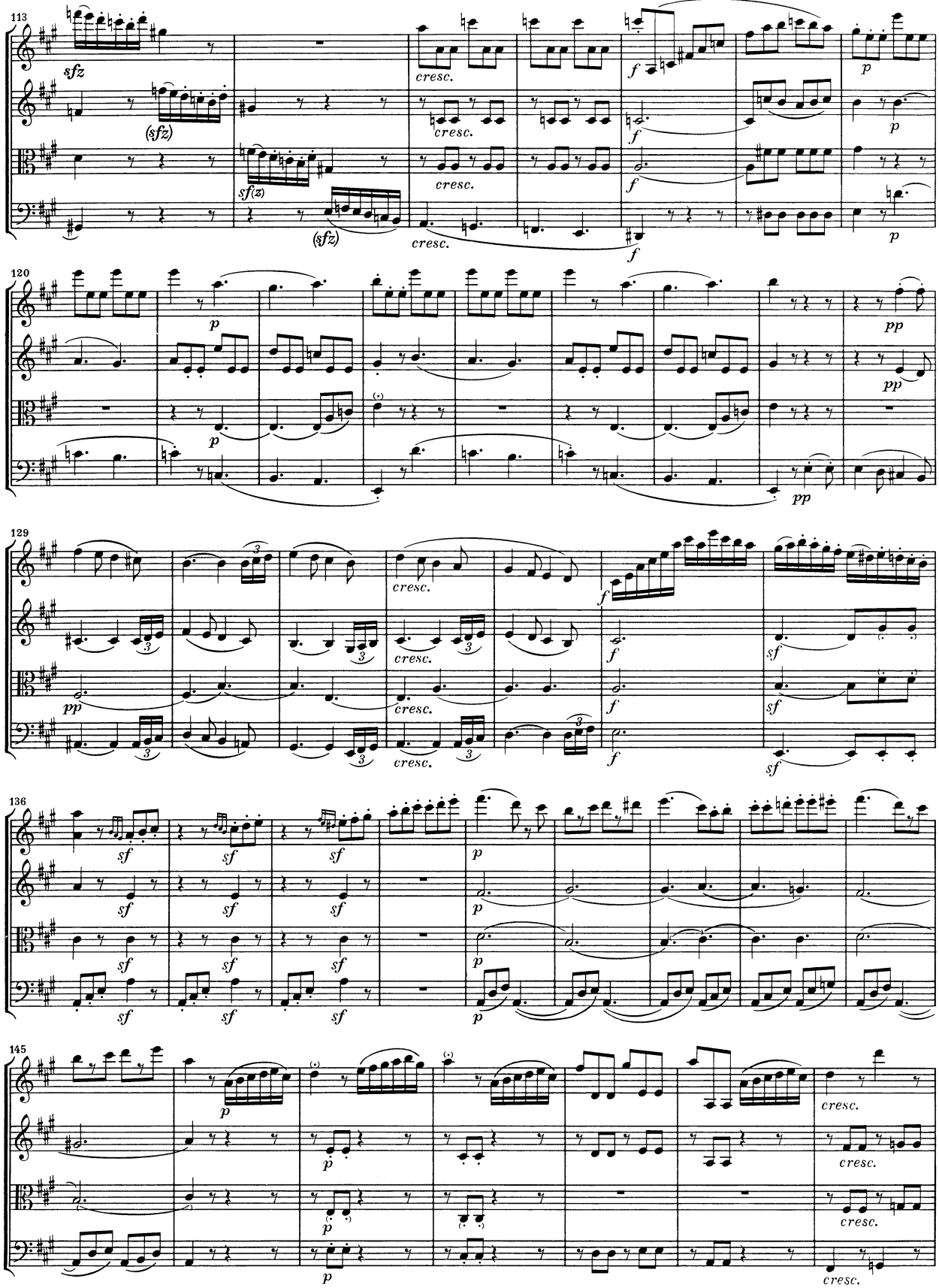
Dem Fürsten Franz Joseph v. Lobkowitz gewidmet

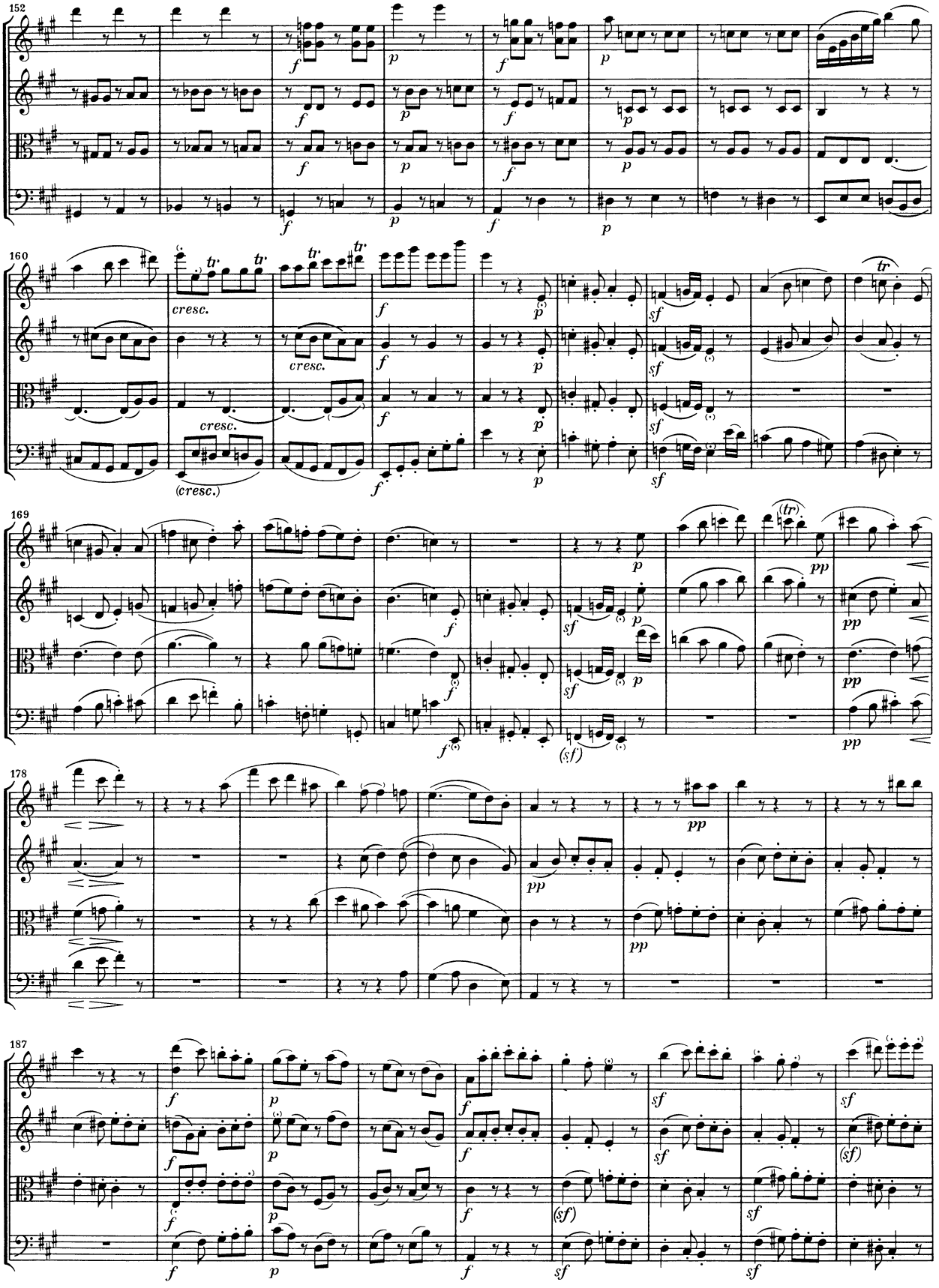
Opus 18 Nr. 5

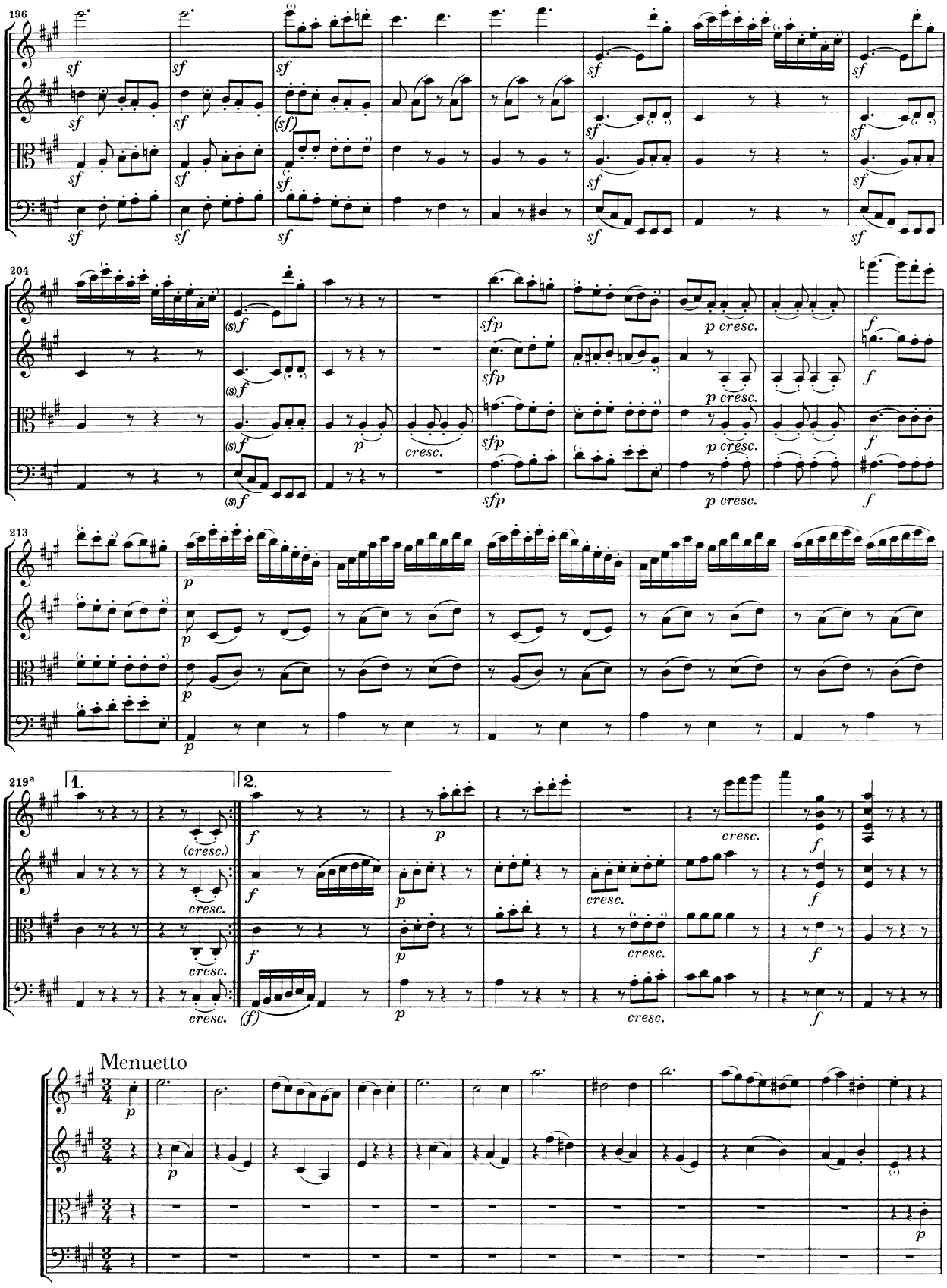


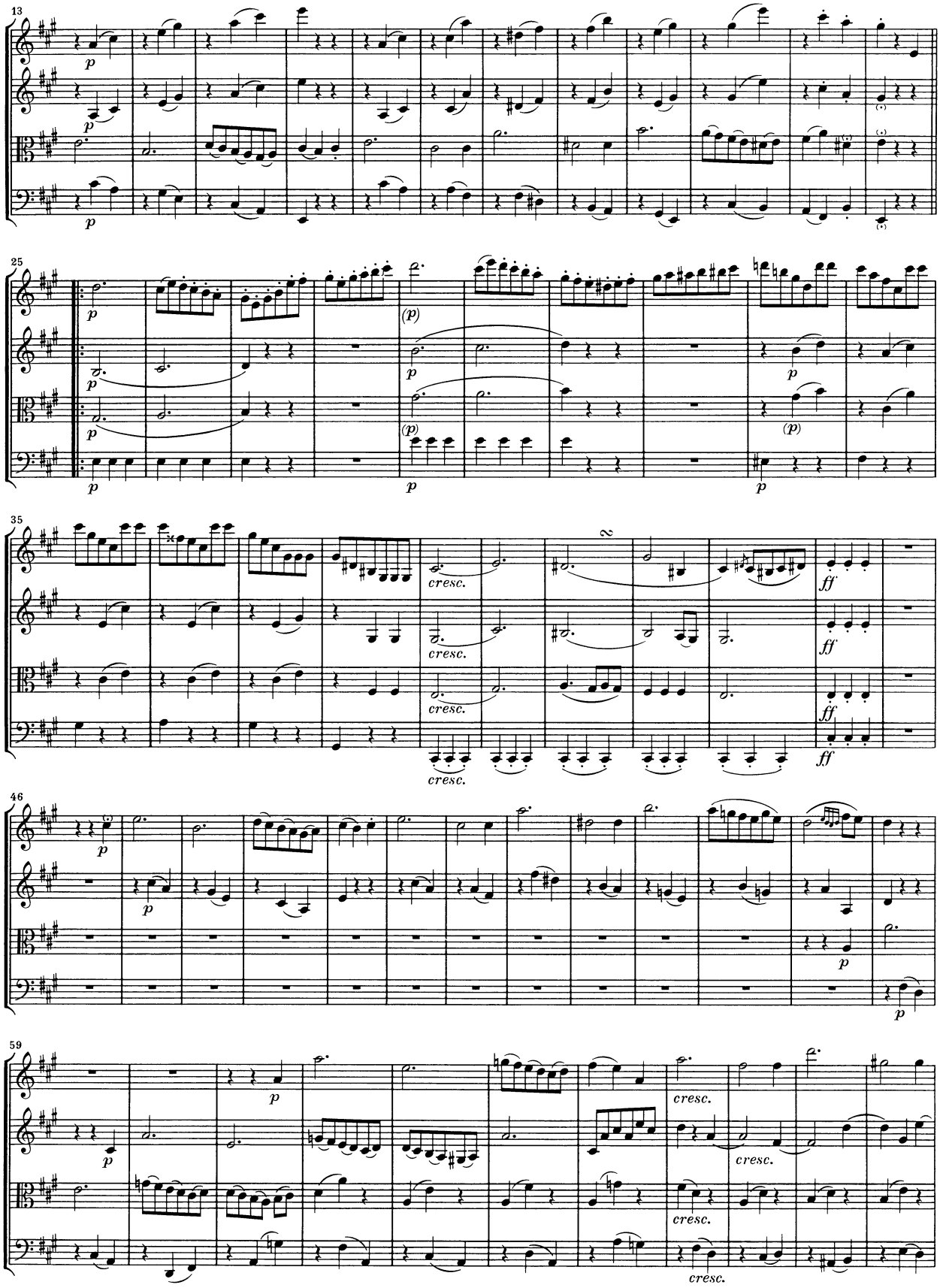

33
42
51
60
68
cresc.

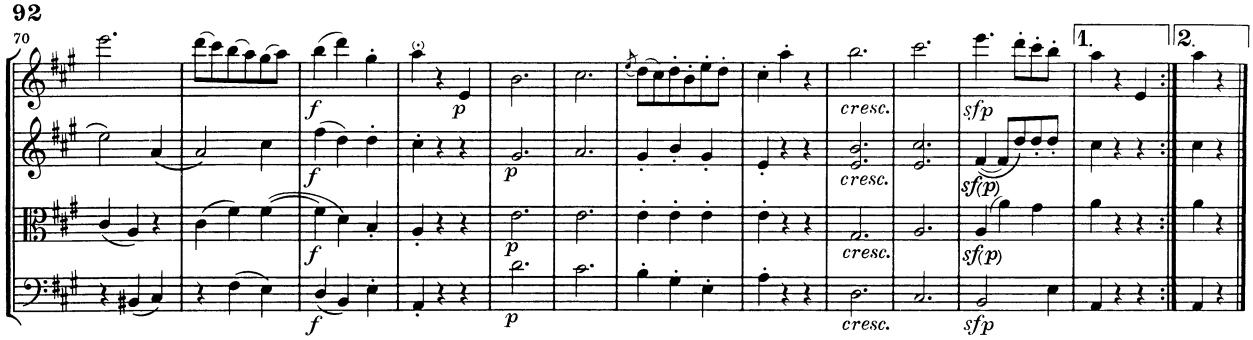

76
1.
2.
cresc.
81
cresc.
91
100
106


113
sfz
(sfz)
sfz
(sfz)
cresc.
cresc.
cresc.
cresc.
f
f
f
p
p
p
120
p
p
pp
pp
pp
129
cresc.
cresc.
cresc.
cresc.
f
f
f
f
pp
sf
sf
sf
136
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
p
p
145
p
p
p
cresc.
cresc.
cresc.

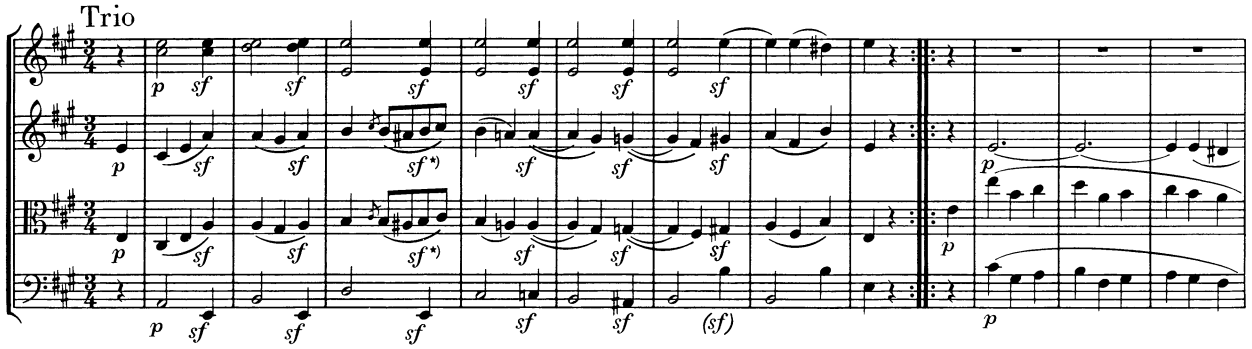

152
160
169
178
187

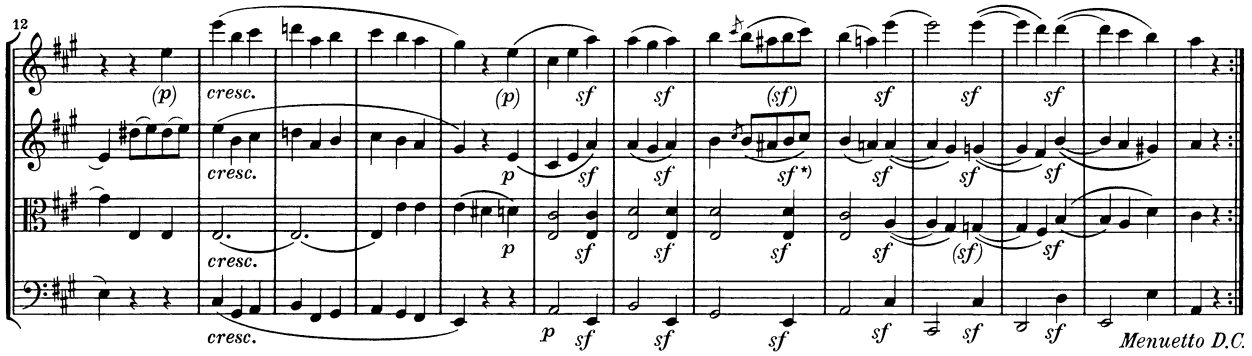

196
204
213
219a
1.
2.
cresc.
Menuetto


13
25
35
cresc.
ff
46
59
cresc.

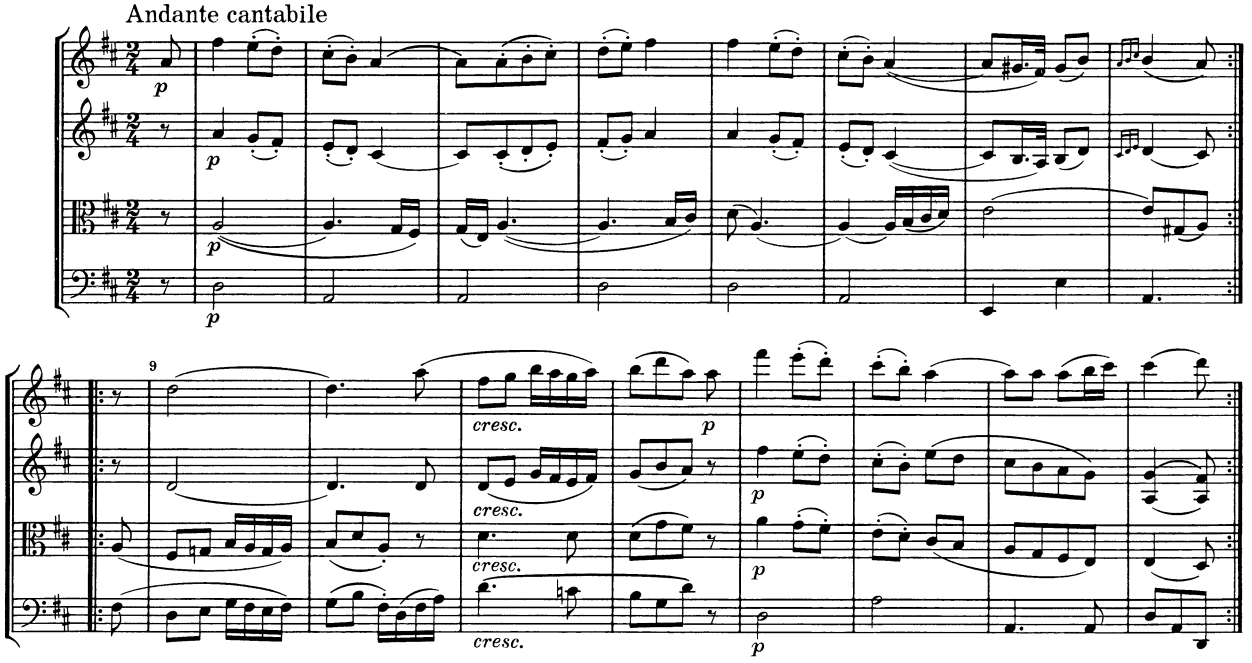


Trio





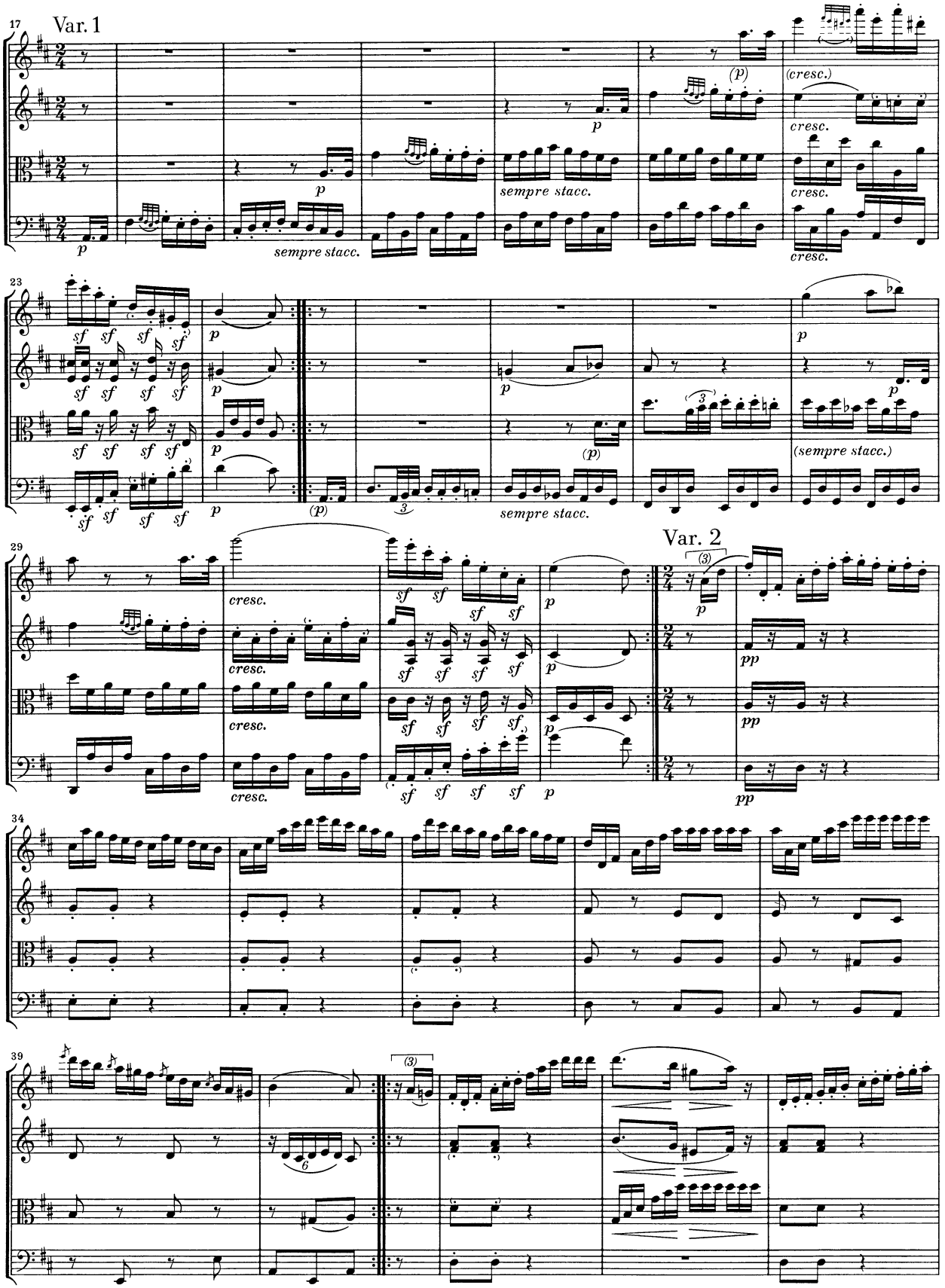
Andante cantabile

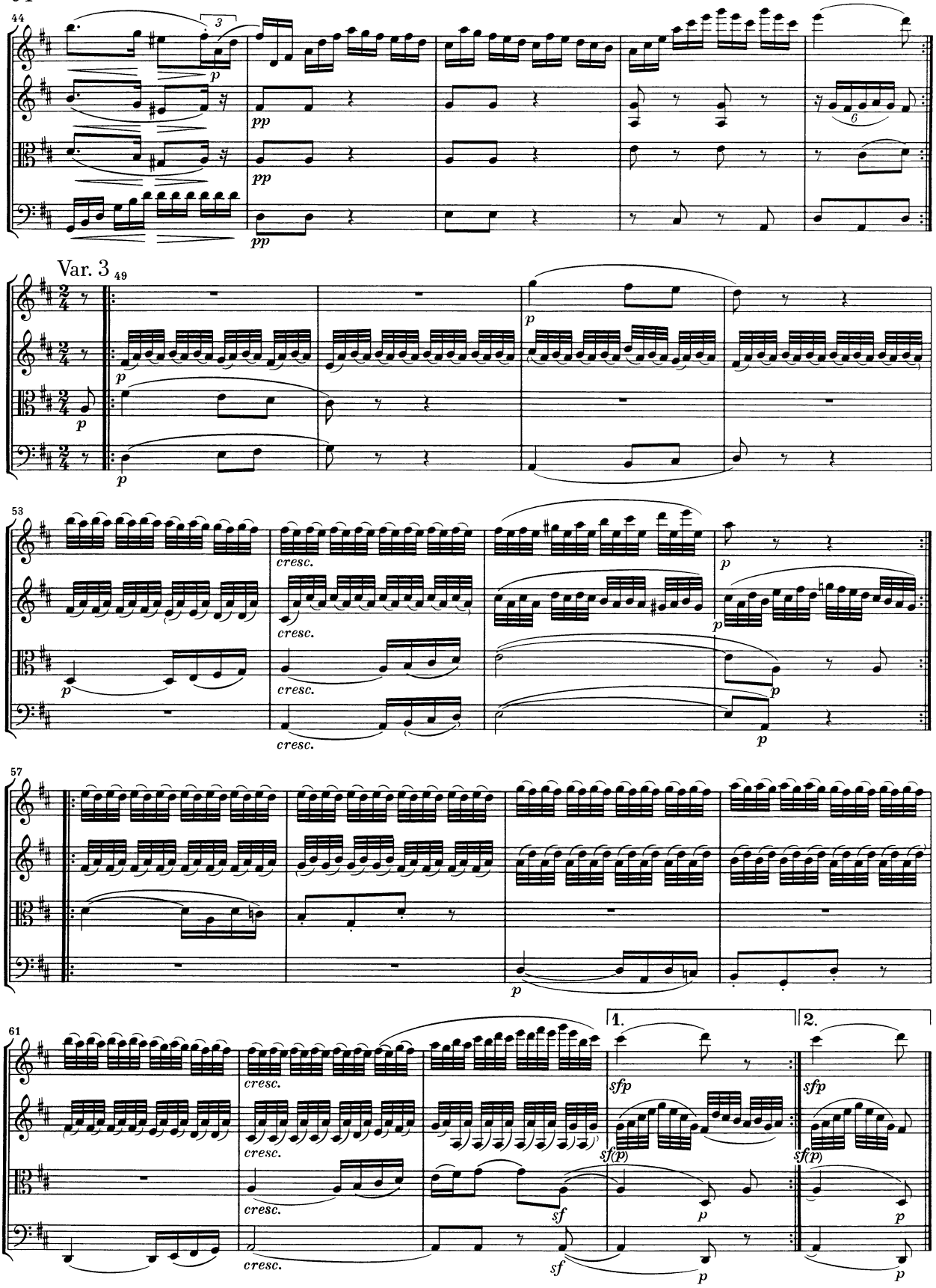


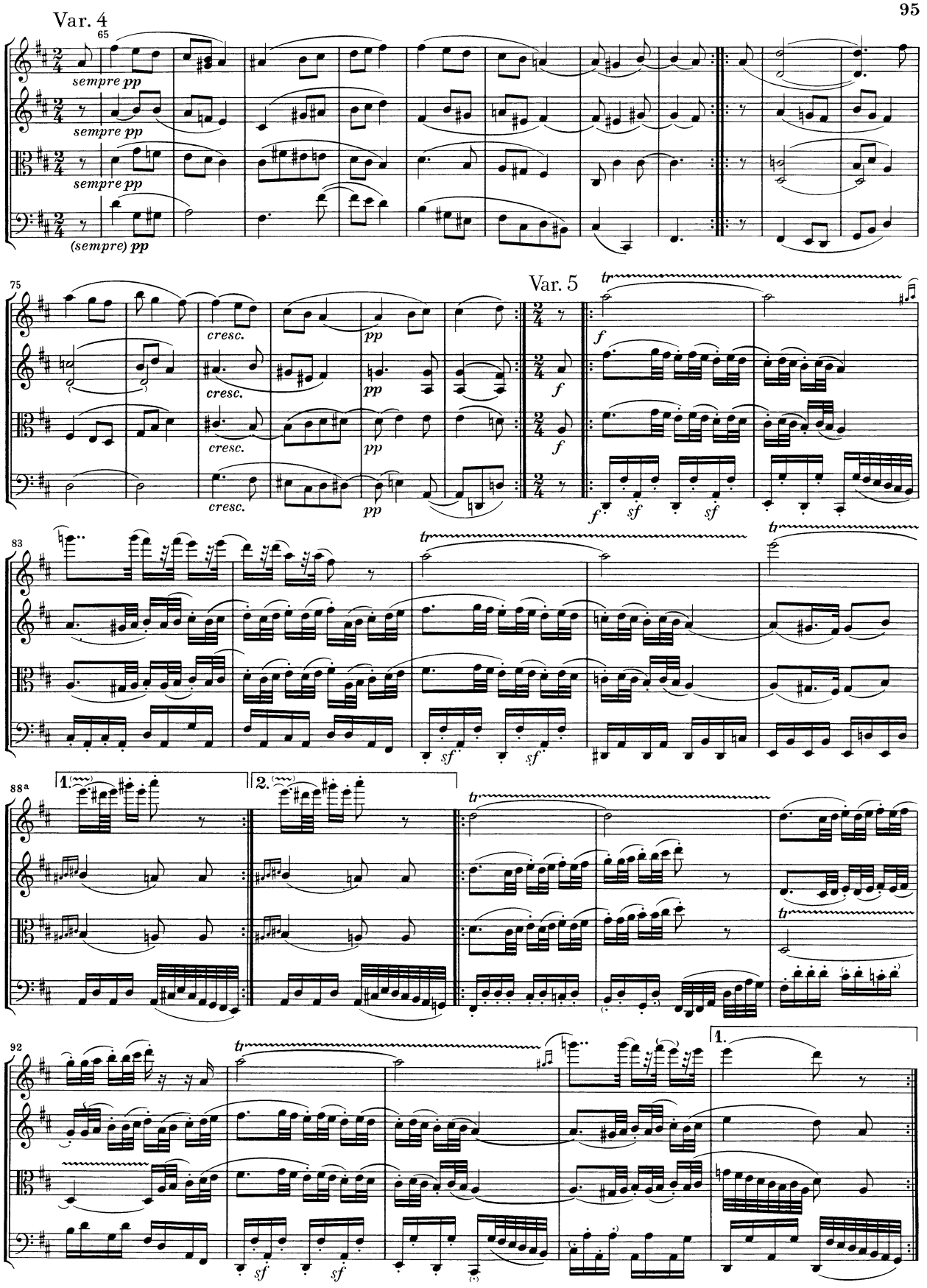
*) *sf* in den Quellen erst auf letzter Note. Versehen oder Absicht?

*) Sources postpone *sf* to final note – by mistake or intention?

*) Les sources notent *sf* sur la dernière note seulement. Erreur ou notation intentionnelle?


17
Var. 1
23
29
Var. 2
34
39


44
3
p
pp
pp
pp
6
Var. 3
49
p
p
p
53
cresc.
cresc.
cresc.
p
p
p
57
p
61
cresc.
cresc.
cresc.
cresc.
sf
sf
1.
2.
sfp
sfp
sf(p)
sf(p)
p
p
p
p


Var. 4
65
sempre pp
sempre pp
sempre pp
(sempre) pp
75
cresc.
cresc.
cresc.
cresc.
pp
pp
pp
Var. 5
tr
f
f
f
f
sf
sf
83
tr
tr
sf
sf
88a
1.
2.
tr
tr
92
tr
sf
sf
1.

2.

96

(p) decresc. pp pp pp (pizz.) pp cresc. cresc. cresc. (cresc.)

102

p p p cresc. tr. cresc. cresc. arco cresc. pp pp pp

108

cresc. cresc. cresc. cresc.

114

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

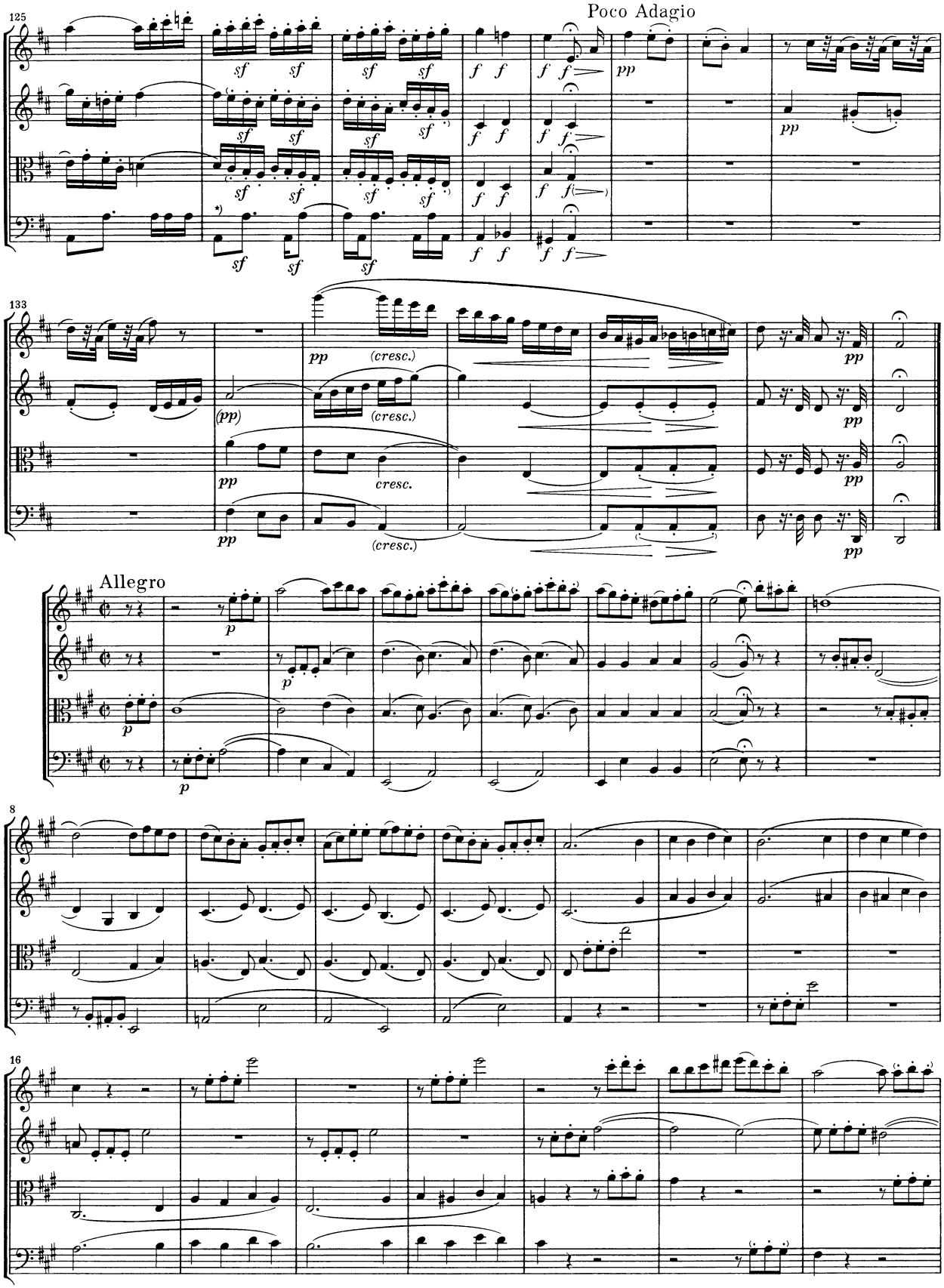
120

p (p) p p cresc. cresc. (cresc.) cresc.

*) In einer späteren Auflage der Erstausgabe die drei Halbenoten T 116–118 mit Abbreviaturstrich. Nachträgliche Korrektur Beethovens?

*) In a later reissue of the first edition, the half-notes in M 116–118 were notated with abbreviation signs. Subsequent correction by Beethoven?

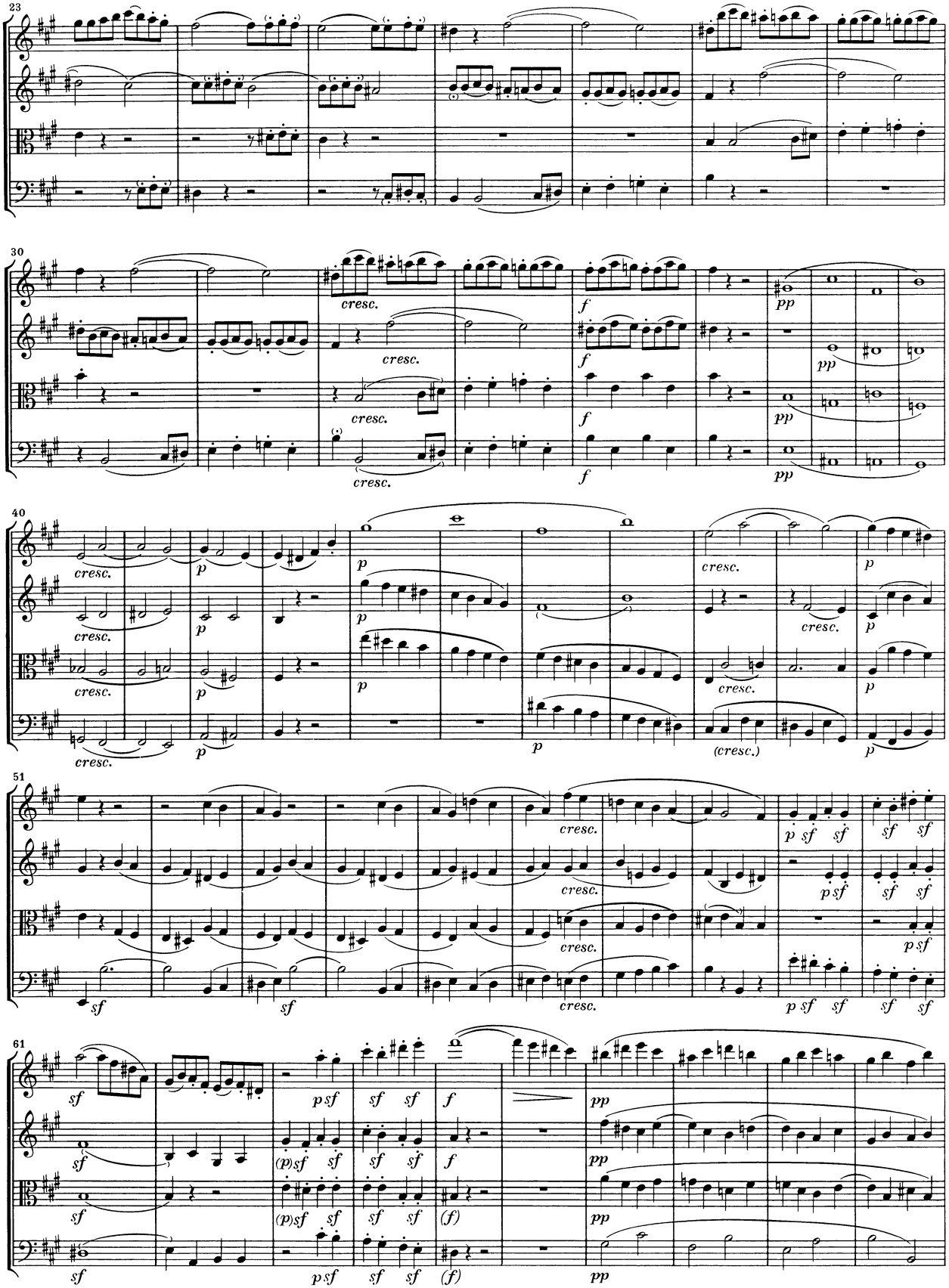
*) Dans un retirage ultérieur de la première édition, les trois blanches de M 116–118 sont pourvues d'un trait d'abréviation. Eventuellement correction de Beethoven faite après coup?

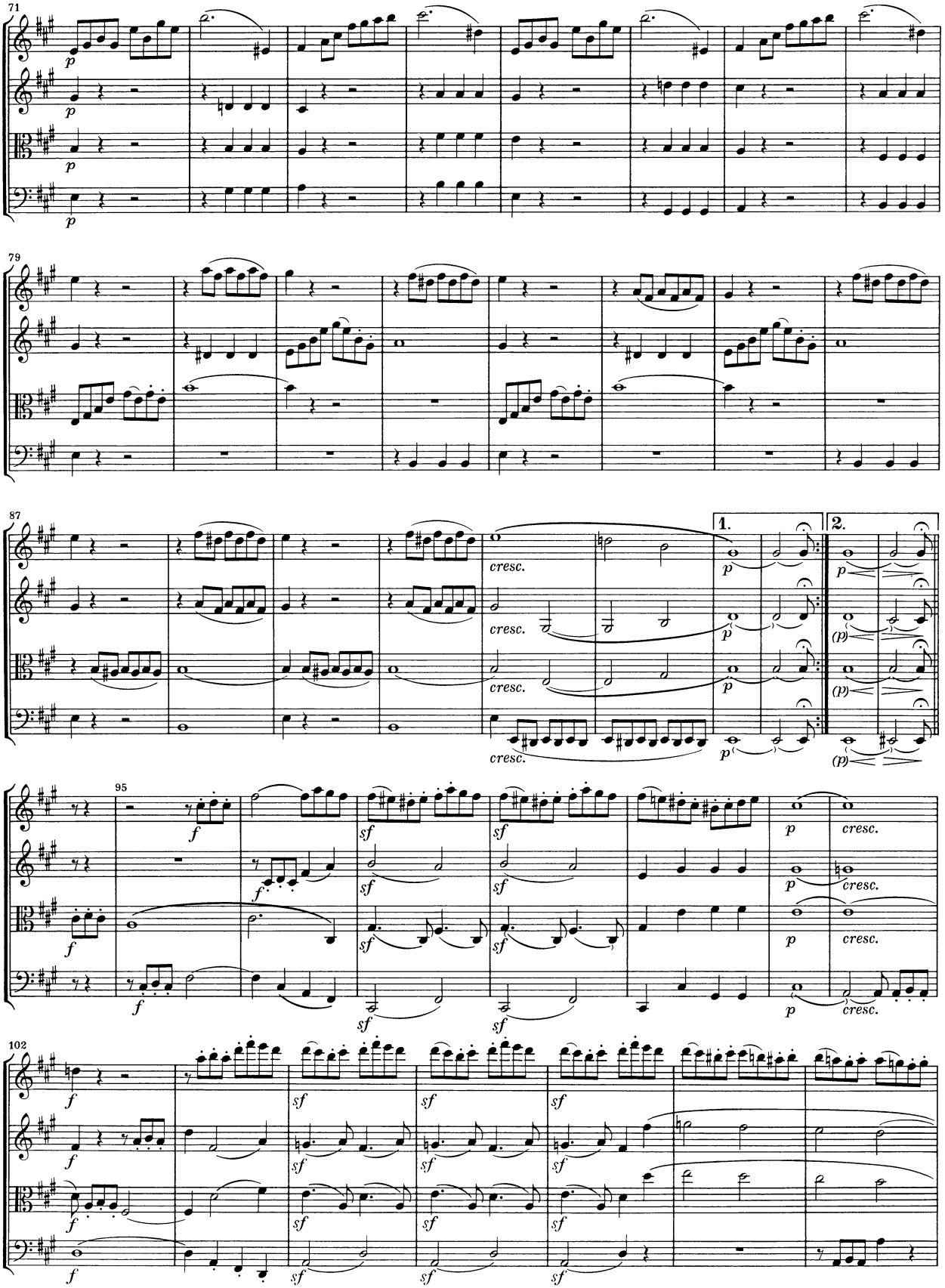


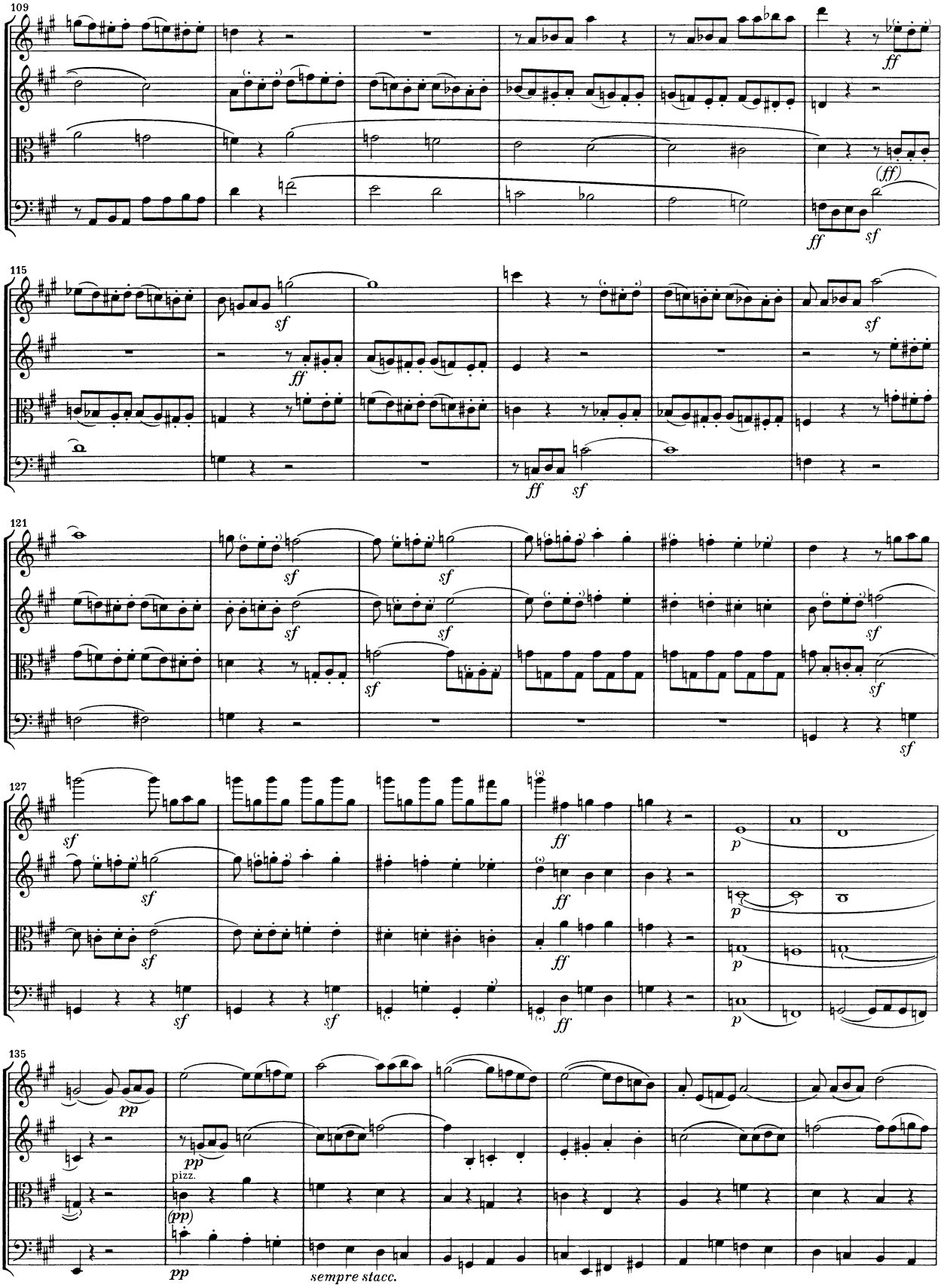
*) Rhythmische Notierung in T 126/127 nach der Lobkowitz-Abschrift und der Simrock-Ausgabe von 1802. In der Erstausgabe fehlerhaft.

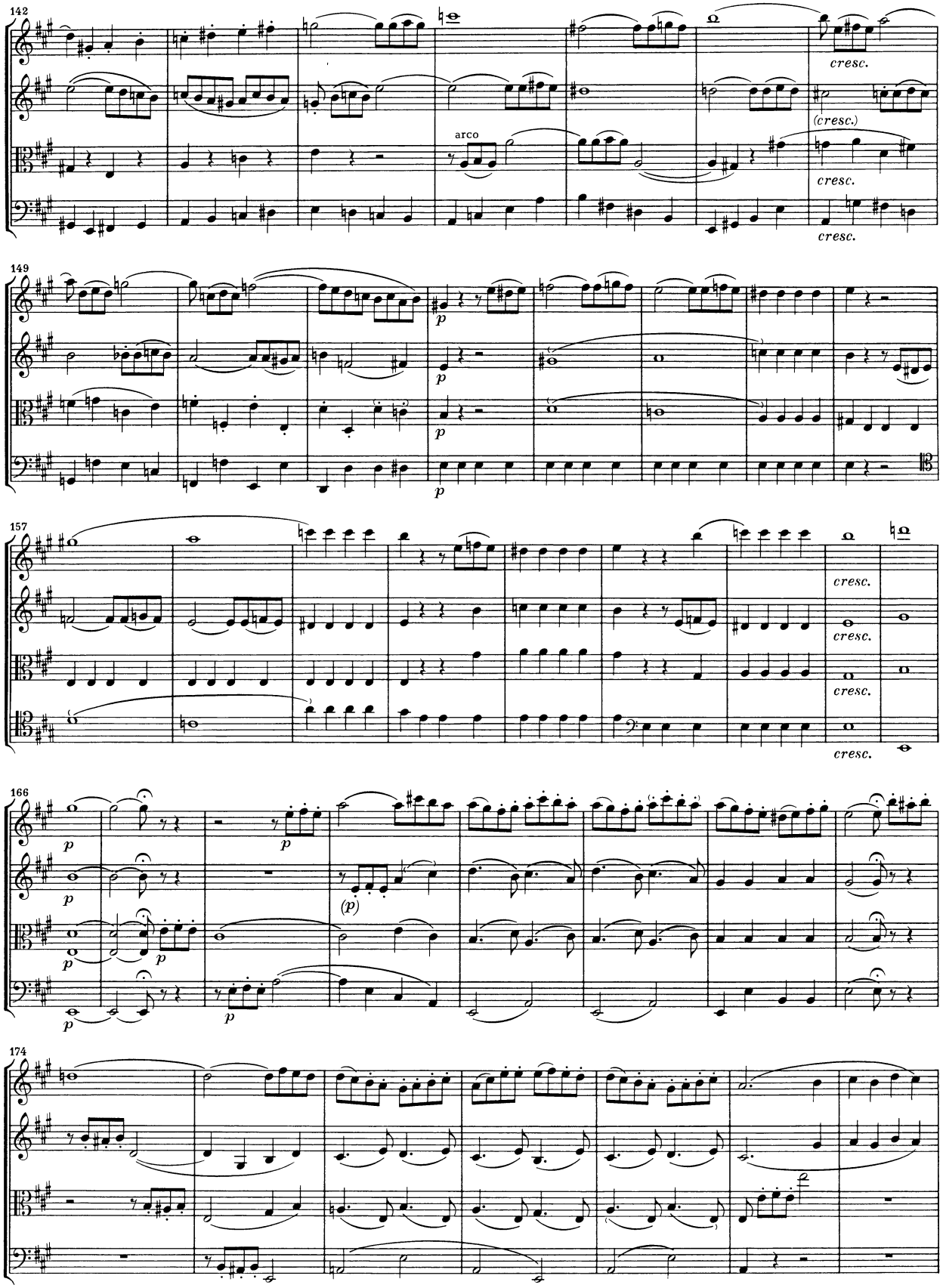
*) Rhythmic notation in M 126/127 taken from Lobkowitz copy and Simrock print of 1802. Incorrect in first edition.

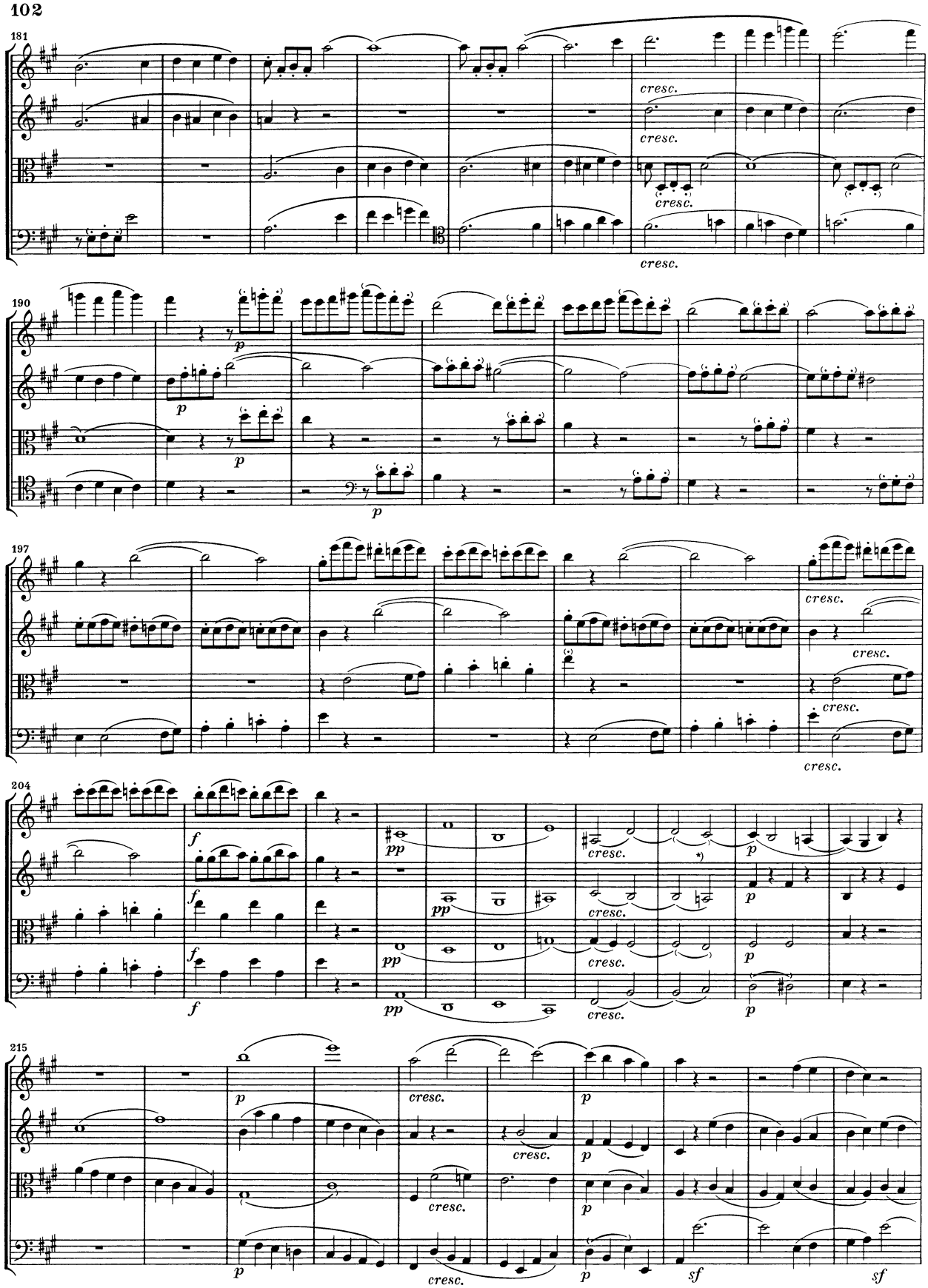
*) Notation rythmique de M 126/127 selon la copie Lobkowitz et l'édition Simrock de 1802. La première édition comporte de nombreuses fautes.


23
30
40
51
61
cresc.
f
pp
p
sf
(cresc.)
(p)sf
(f)


71
79
87
1.
2.
95
102


109
ff
(ff)
ff
sf
115
sf
ff
sf
ff
sf
121
sf
sf
sf
sf
sf
sf
sf
127
sf
sf
sf
sf
ff
ff
ff
p
p
p
p
135
pp
pp
pizz.
(pp)
pp
sempre stacc.

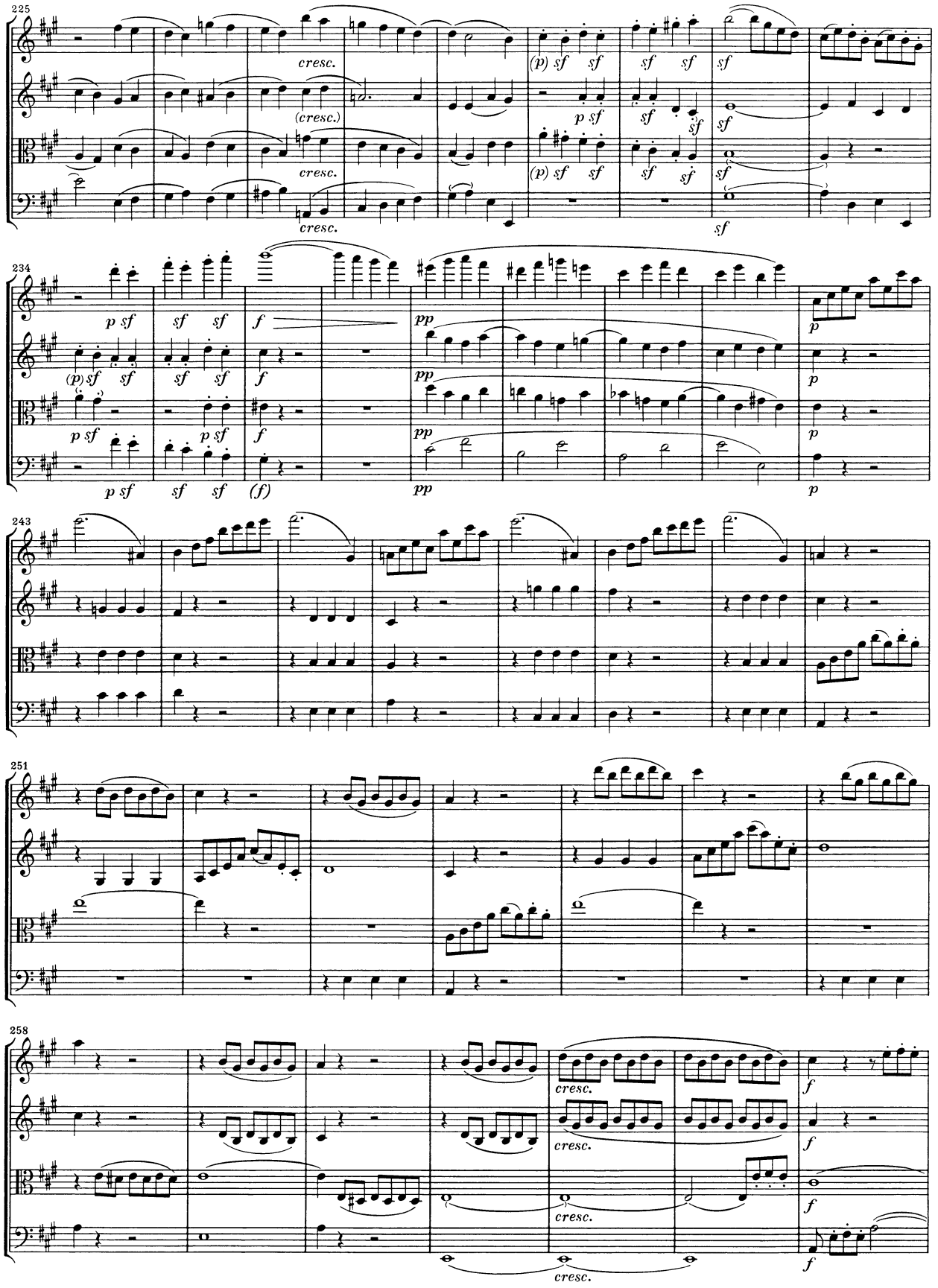

142
cresc.
(cresc.)
arco
cresc.
cresc.
149
p
p
p
p
157
cresc.
cresc.
cresc.
cresc.
166
p
p
p
p
(p)
p
174

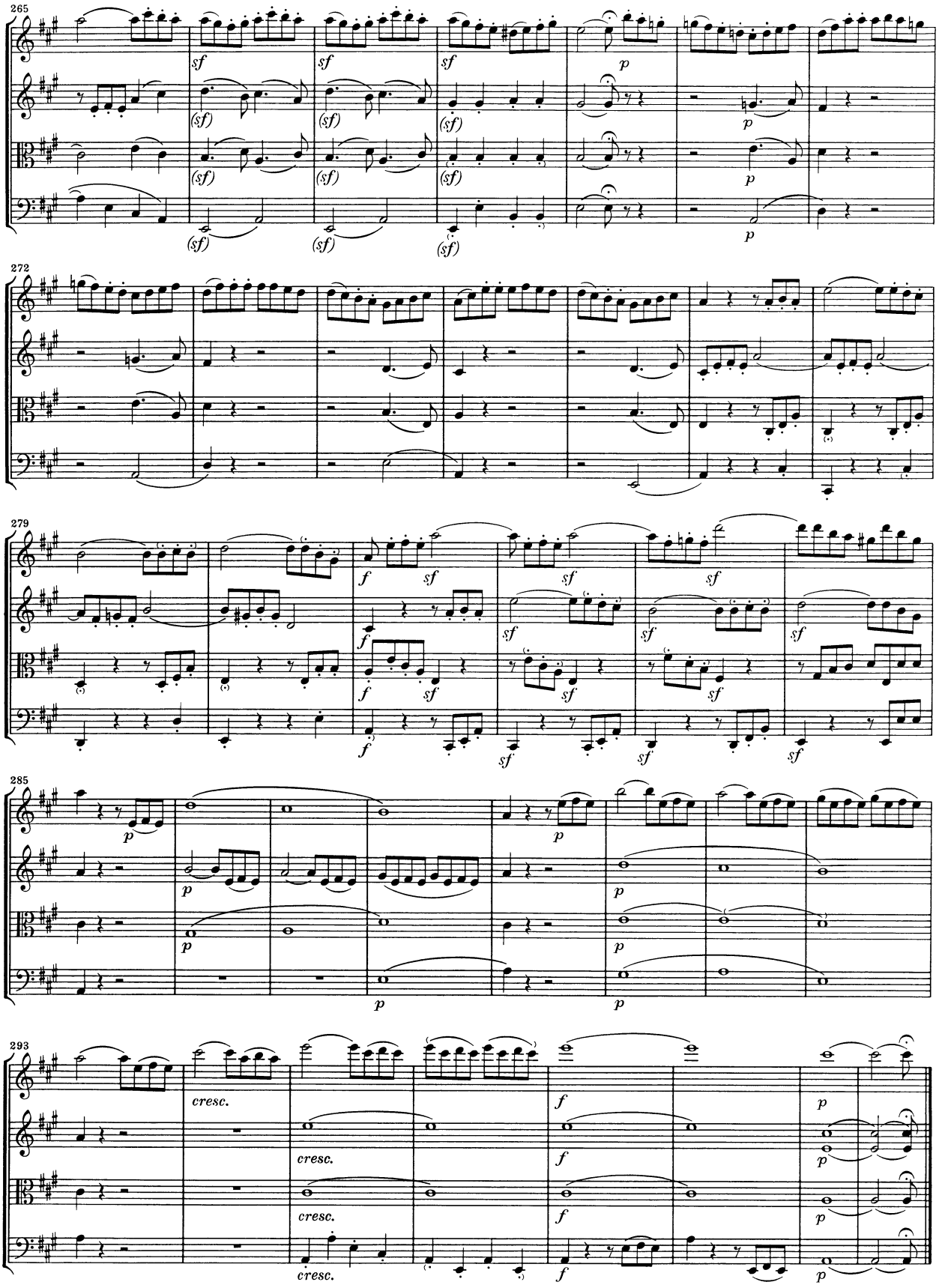


*) ♮ nach der Haslinger-Ausgabe von 1833 in Anlehnung an T 41. In den Originalquellen jedoch übereinstimmend ♯. Ein Versehen ist jedoch nicht auszuschließen.

*) ♮ taken from Haslinger print of 1833 by analogy with M 41. However, the original sources uniformly give ♯ – conceivably by mistake.

*) ♮ conformément à l'édition Haslinger de 1833 par analogie avec M 41. Les sources originales indiquent toutes un ♯, mais on ne peut exclure une erreur.


225
cresc.
(cresc.)
(p) sf
p sf
sf
234
f
pp
p
(f)
243
251
258
cresc.

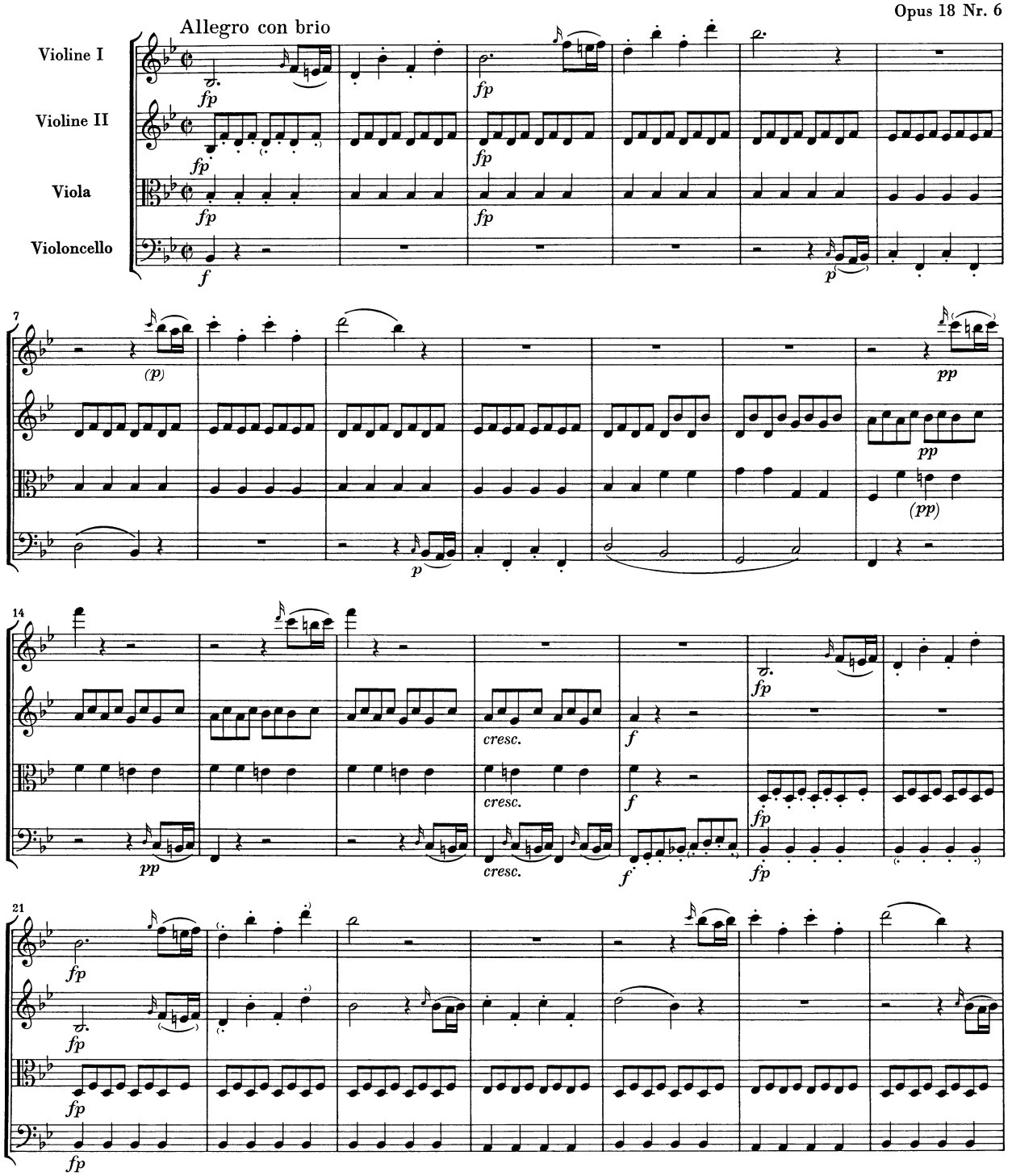

265
sf
(sf)
p
272
279
f
sf
285
293
cresc.
f
p

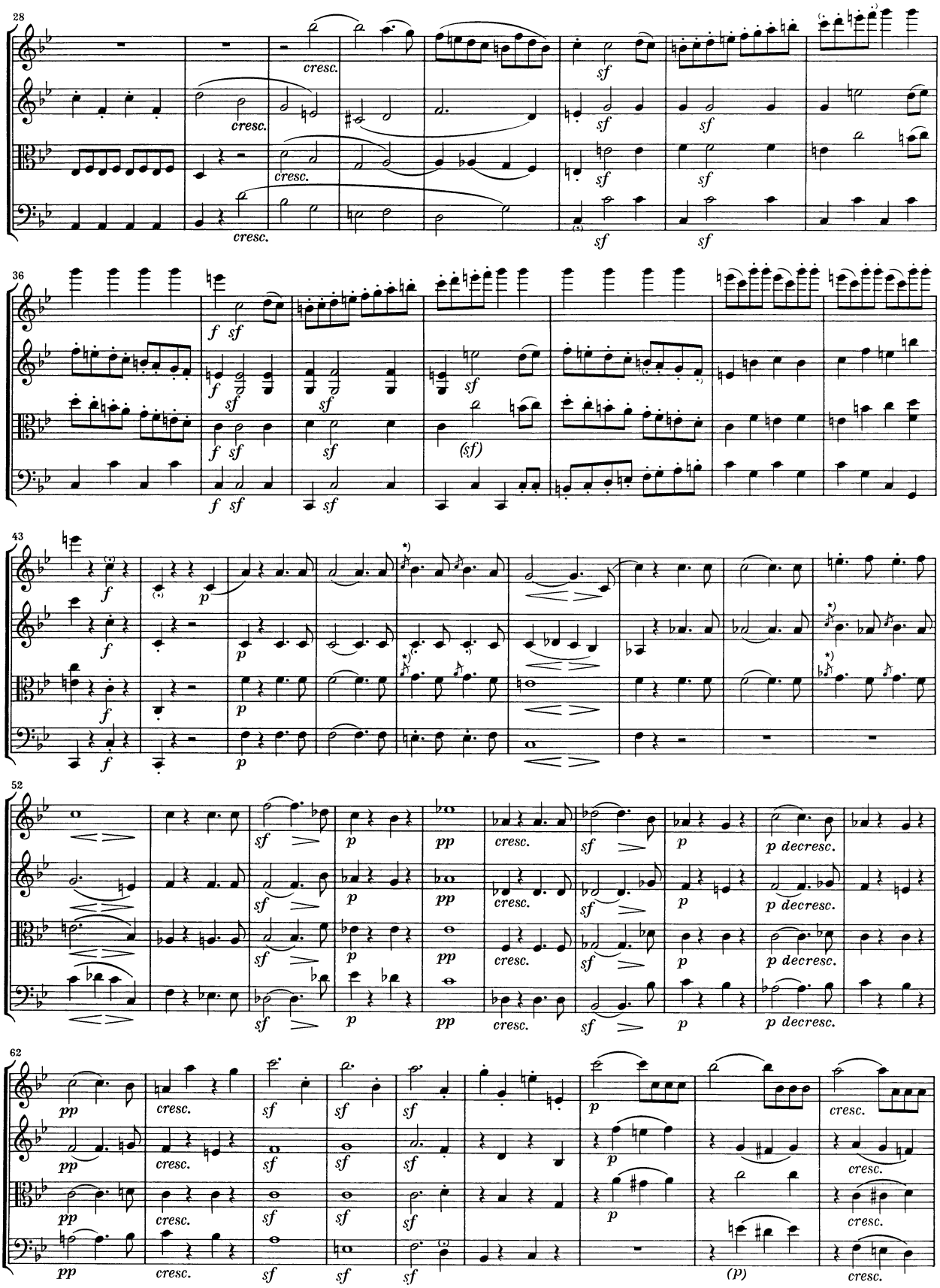
STREICHQUARTETT

B-dur

Dem Fürsten Franz Joseph v. Lobkowitz gewidmet

Opus 18 Nr. 6

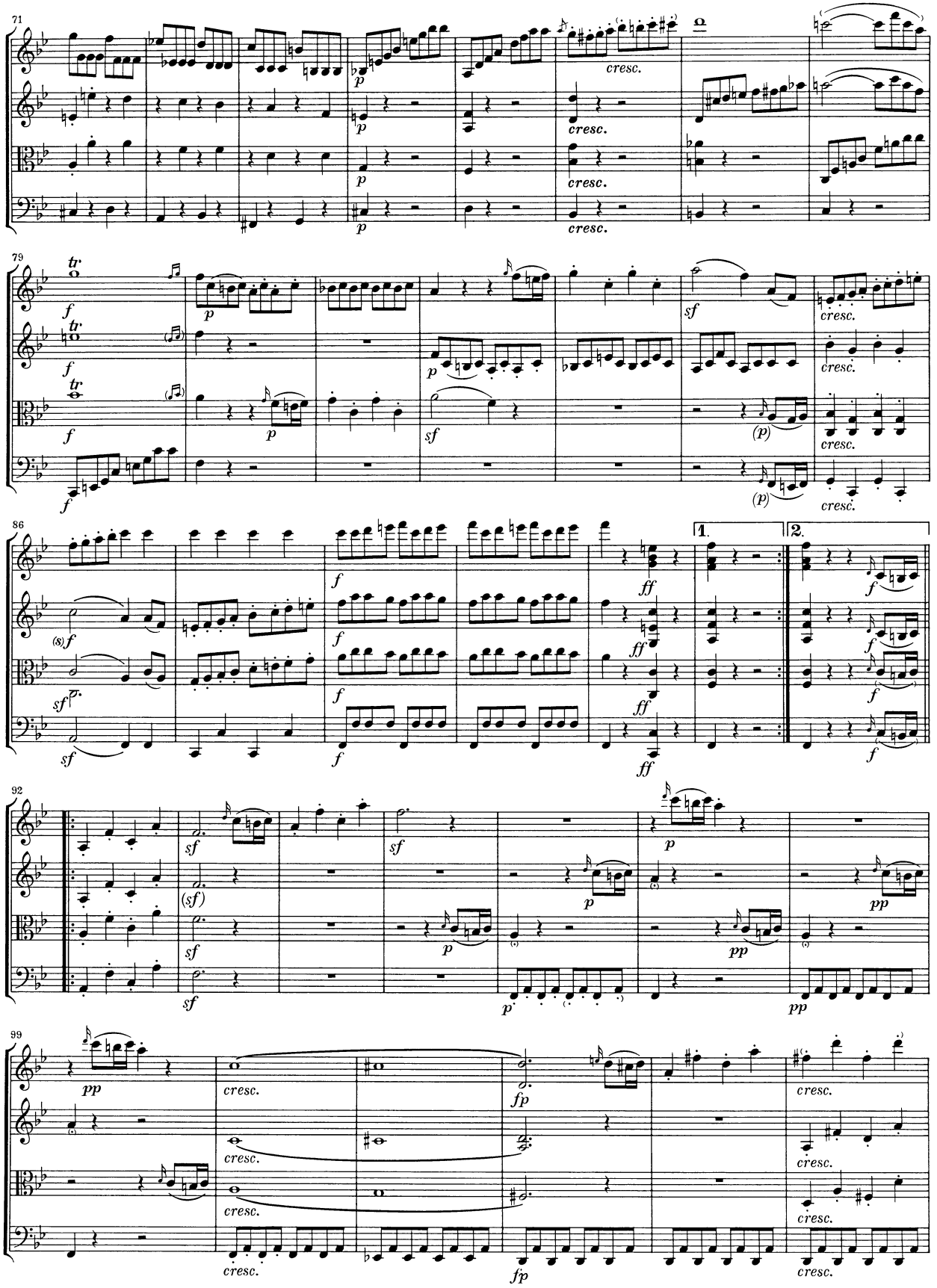


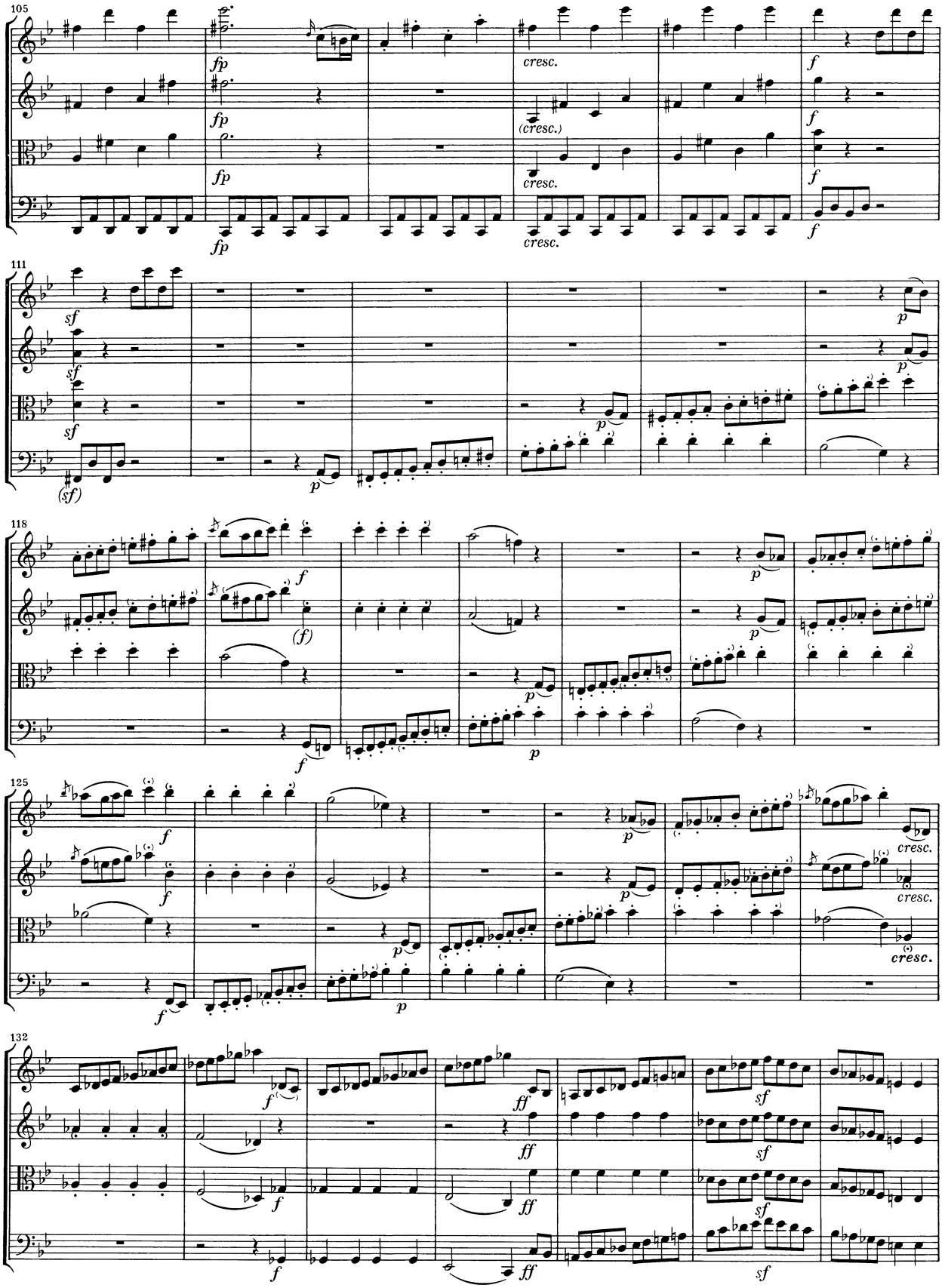


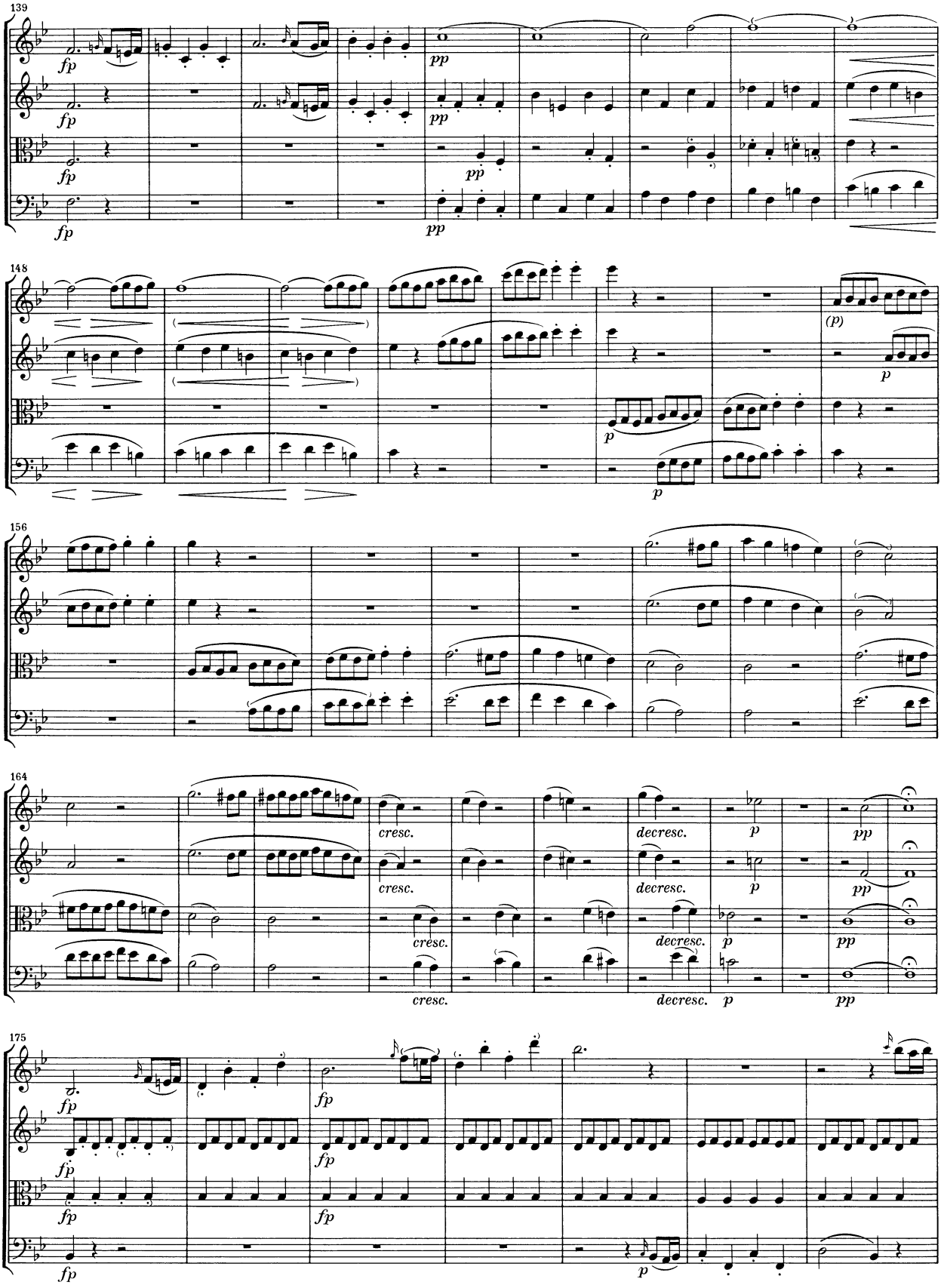
*) Vorschläge hier und an den analogen Stellen T 220/224 in den Quellen als ♪ notiert, allerdings nicht ganz einheitlich. Langer Vorschlag gemeint?

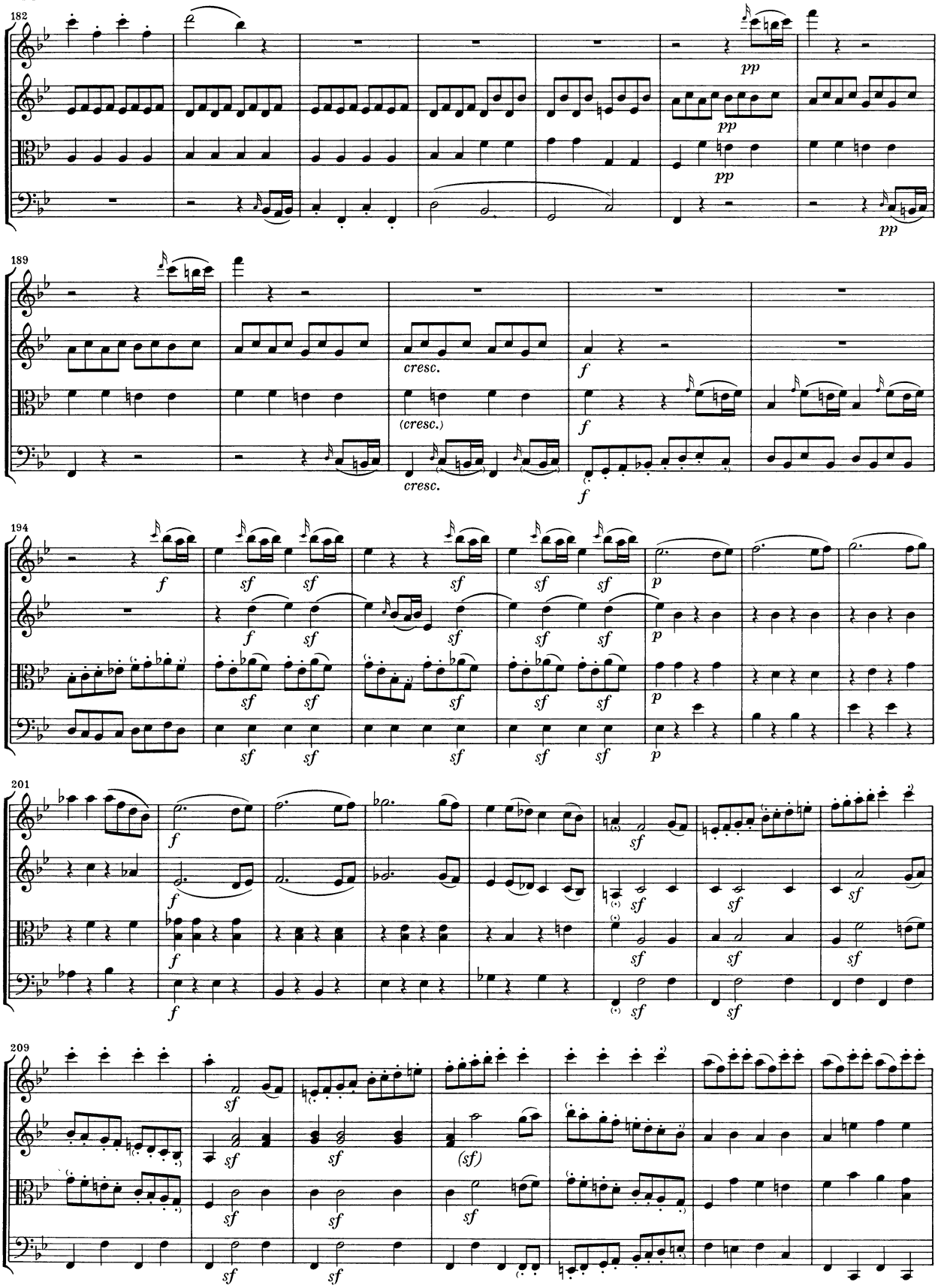
*) Here and in the parallel passages M 220/224 the sources give appoggiaturas as ♪, albeit not always consistently. Long appoggiatura intended?

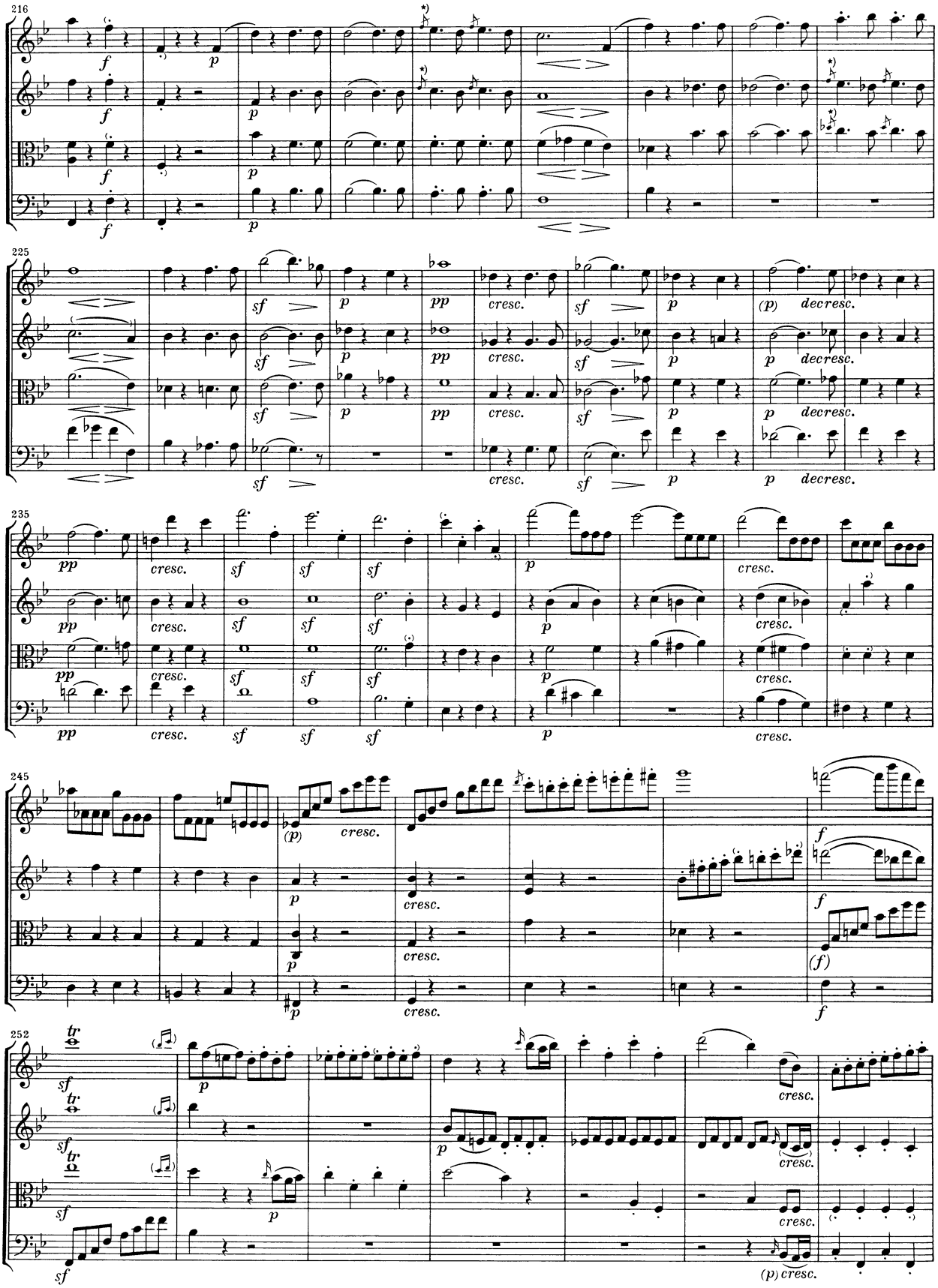
*) Ici et aux passages analogues de M 220/224, les sources notent les appoggiatures sous la forme ♪, mais la notation n'est pas toujours homogène. Pourrait-il s'agir d'une appoggiature longue?


71
cresc.
79
tr
f
p
sf
(p)
86
(s)f
ff
1.
2.
92
(sf)
pp
99
fp


105
fp
fp
fp
fp
cresc.
(cresc.)
cresc.
cresc.
f
f
f
f
111
sf
sf
sf
(sf)
p
p
p
p
118
f
(f)
f
p
p
p
125
f
f
f
p
p
p
cresc.
cresc.
cresc.
132
f
f
ff
ff
ff
sf
sf
sf
sf


139
fp
pp
148
(p)
p
156
164
cresc.
decresc.
p
pp
175
fp
fp


182
pp
pp
pp
pp
189
cresc.
(cresc.)
cresc.
f
f
f
194
f
sf
p
201
f
sf
209
sf
(sf)



*) Siehe Fußnote zu T 47/51.

*) See footnote to M 47/51.

*) Cf. note relative à M 47/51.

259

1. 2.

Adagio ma non troppo

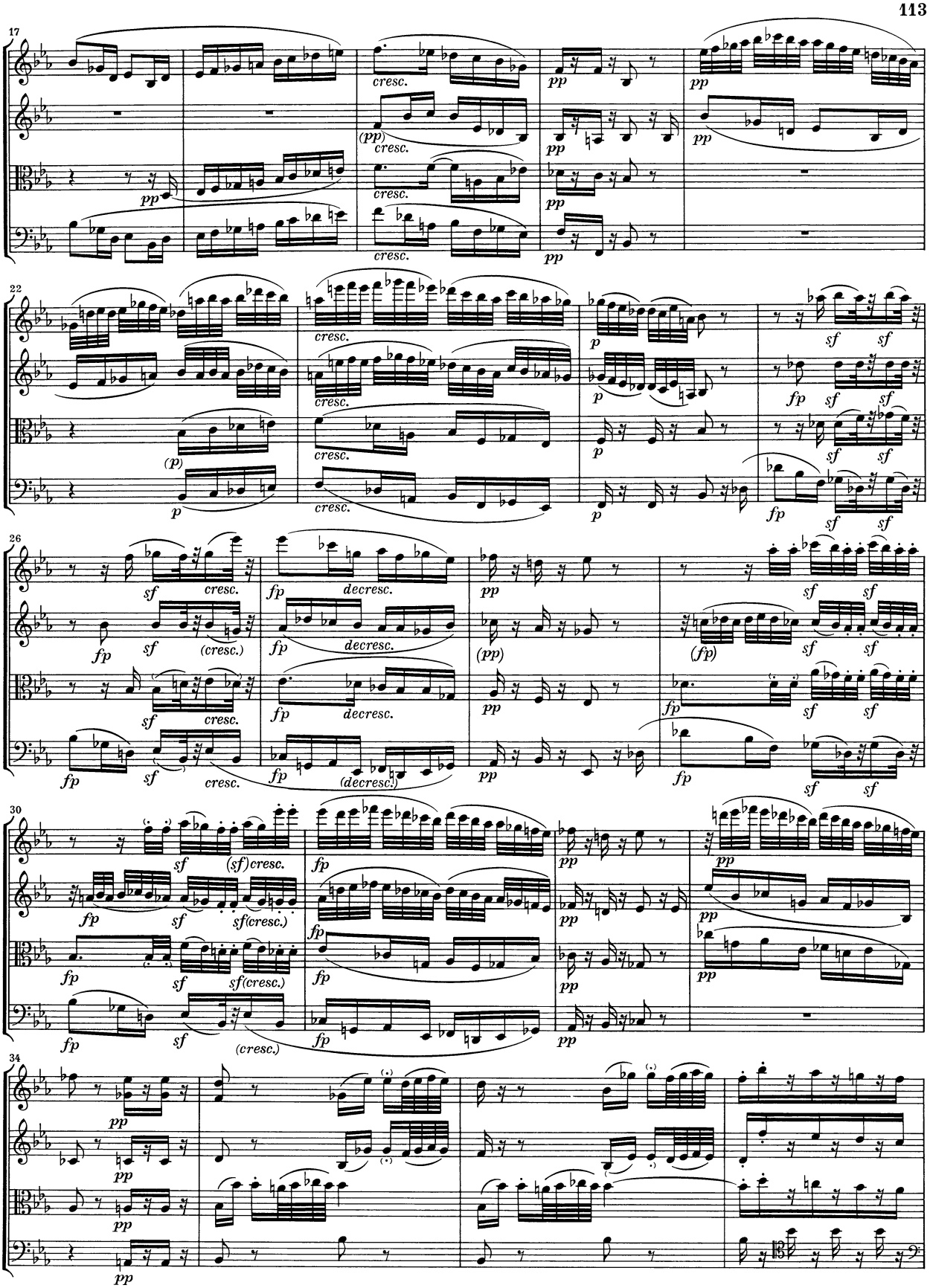
6

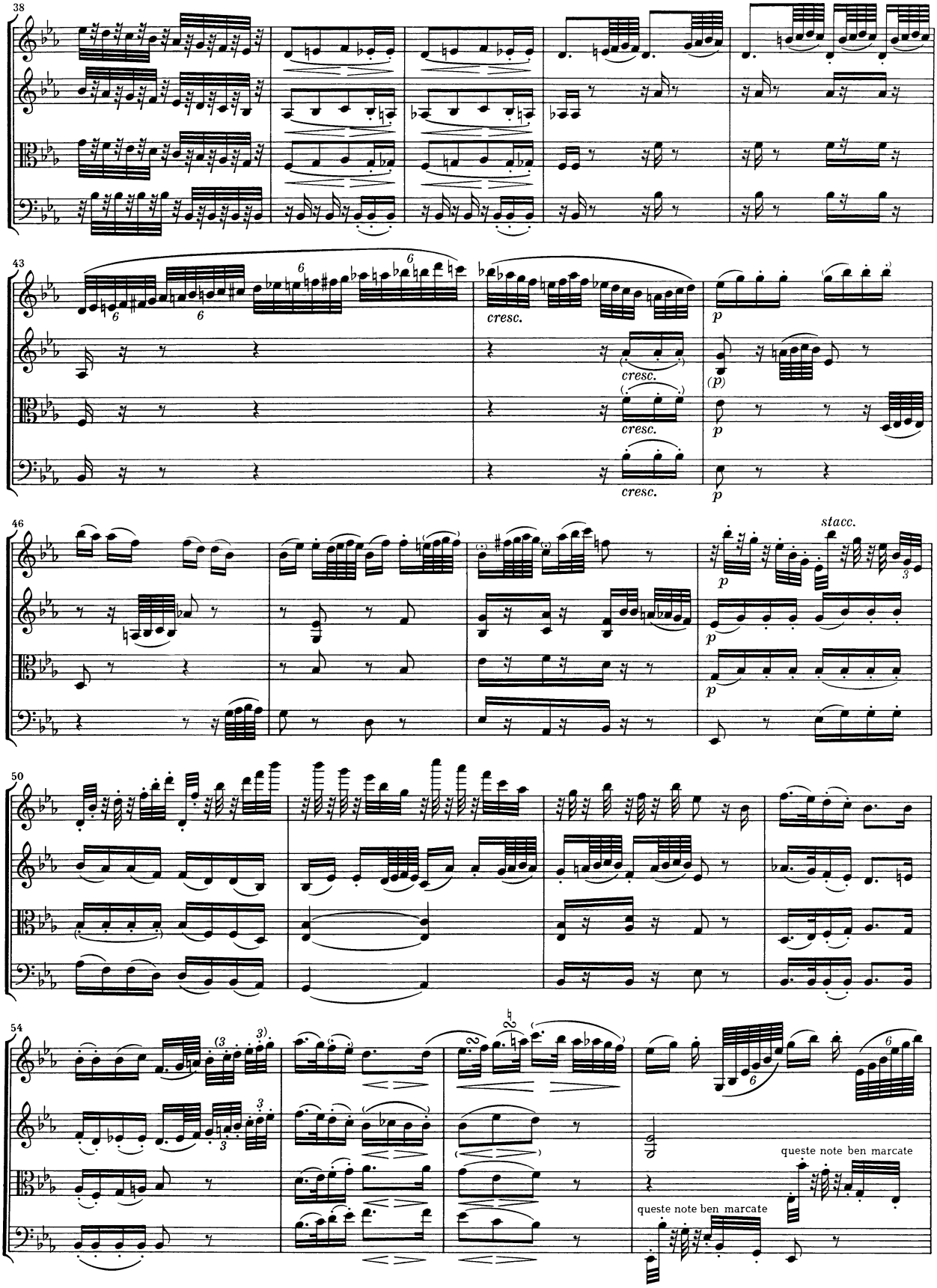
10

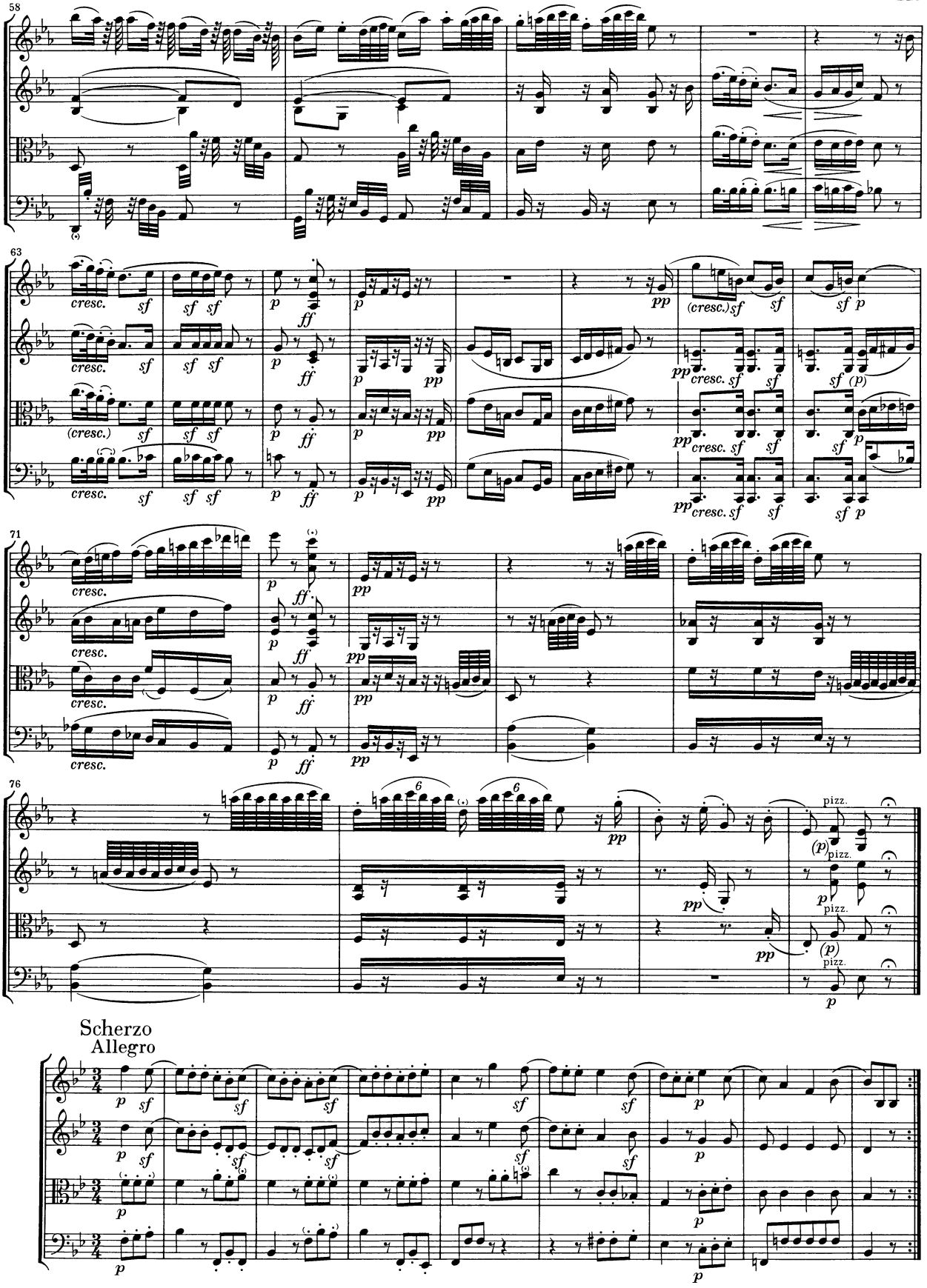
queste note ben marcate

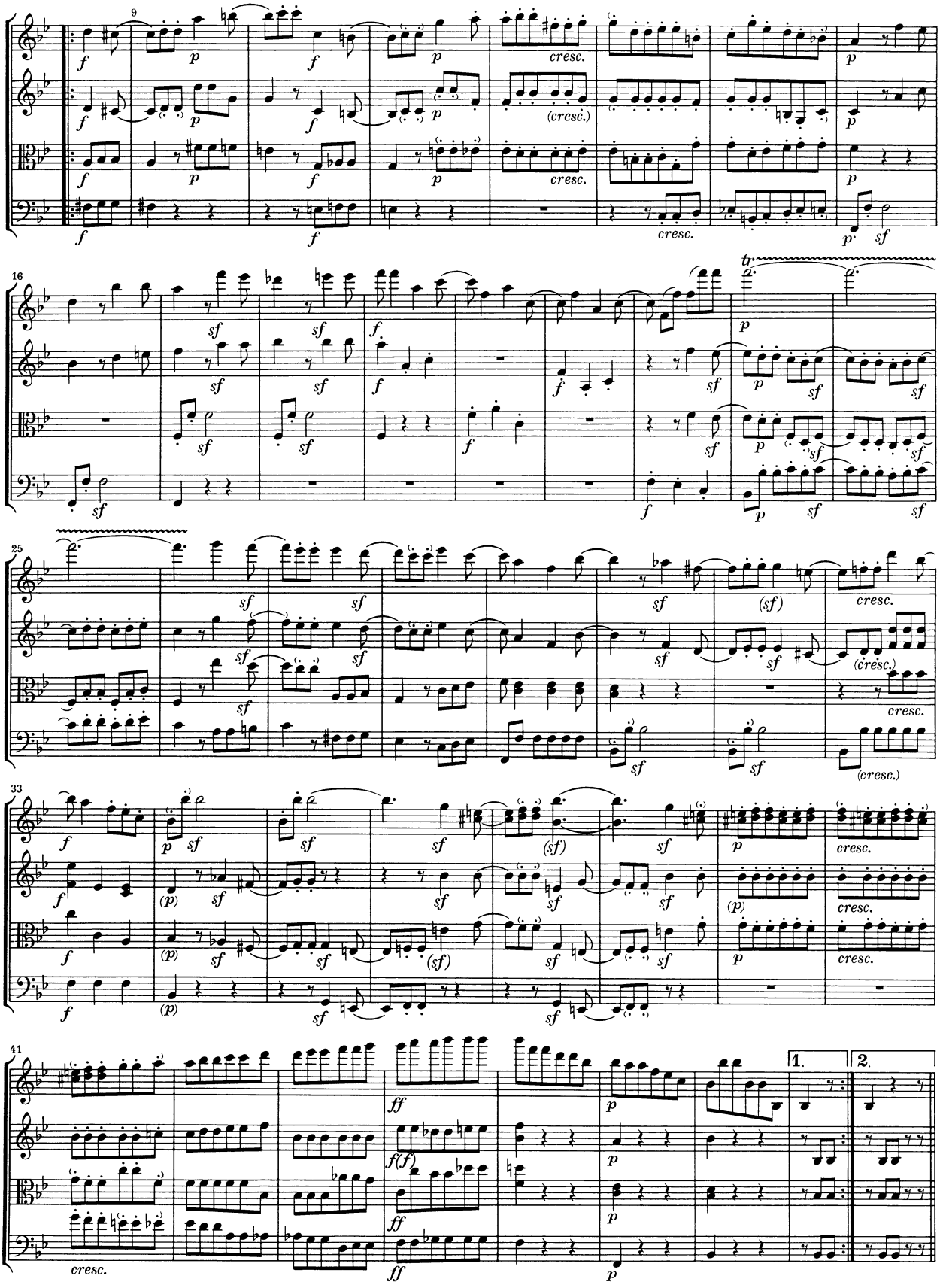
queste note ben marcate

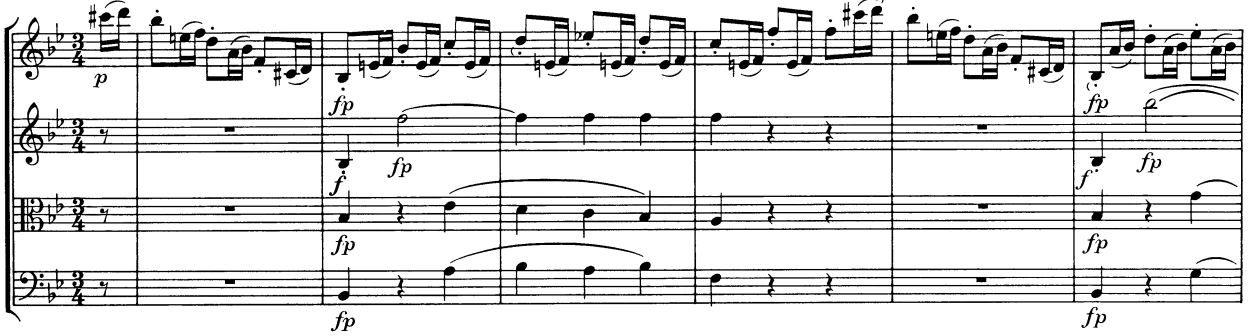
14

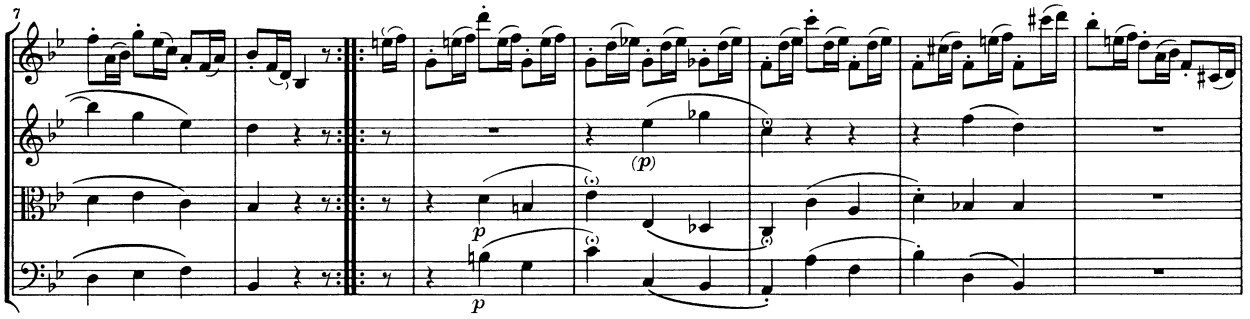

17
cresc.
(pp)
pp
22
p
(p)
sf
fp
26
decresc.
(cresc.)
(decresc.)
(pp)
(fp)
30
(sf)cresc.
sf(cresc.)
34

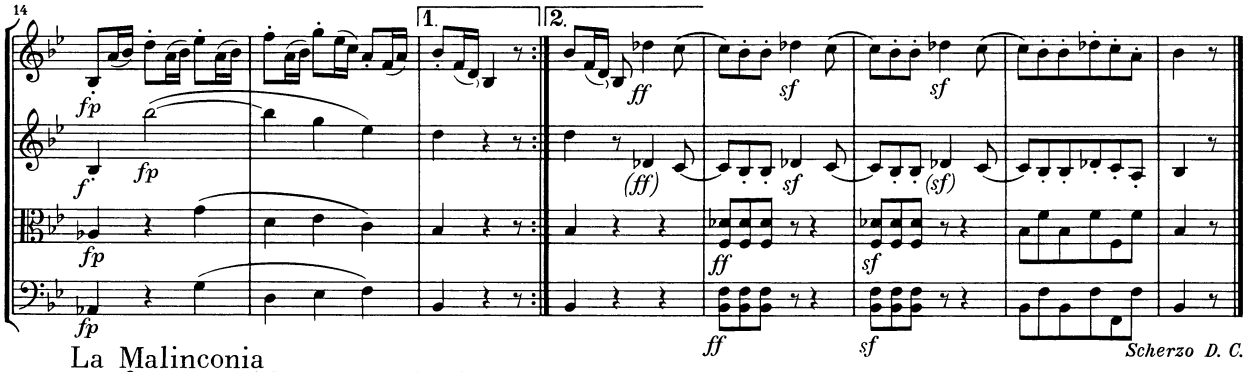

38
43
cresc.
cresc.
cresc.
cresc.
p
(p)
p
p
46
stacc.
p
p
50
54
queste note ben marcate
queste note ben marcate


58
63
71
76
pizz.
Scherzo
Allegro


9
16
25
33
41
cresc.
(cresc.)
tr
(sf)
(p)
ff
f(f)
1.
2.



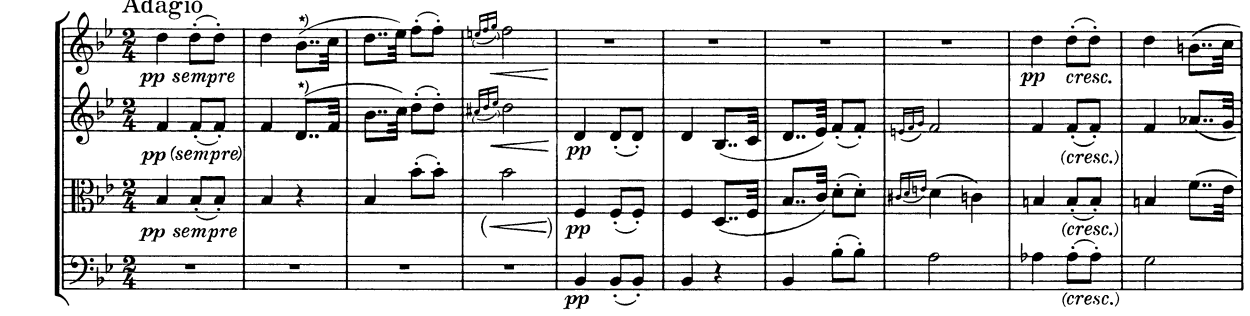


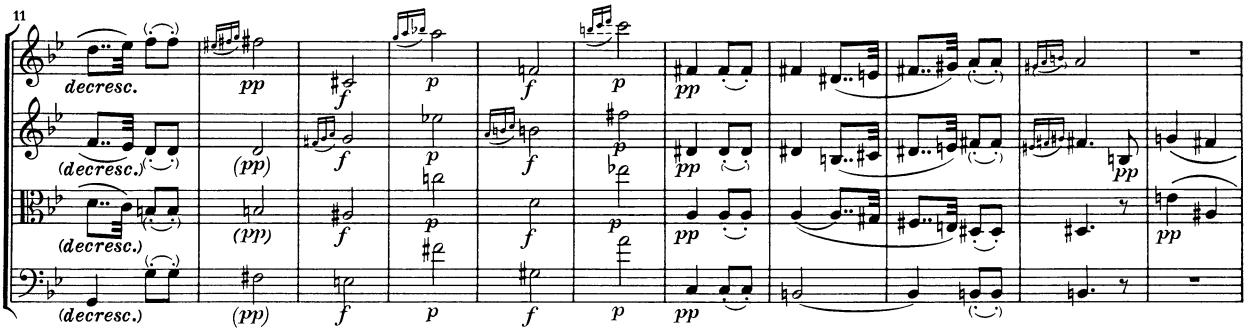


La Malinconia

Questo pezzo si deve trattare colla più gran delicatezza

Adagio

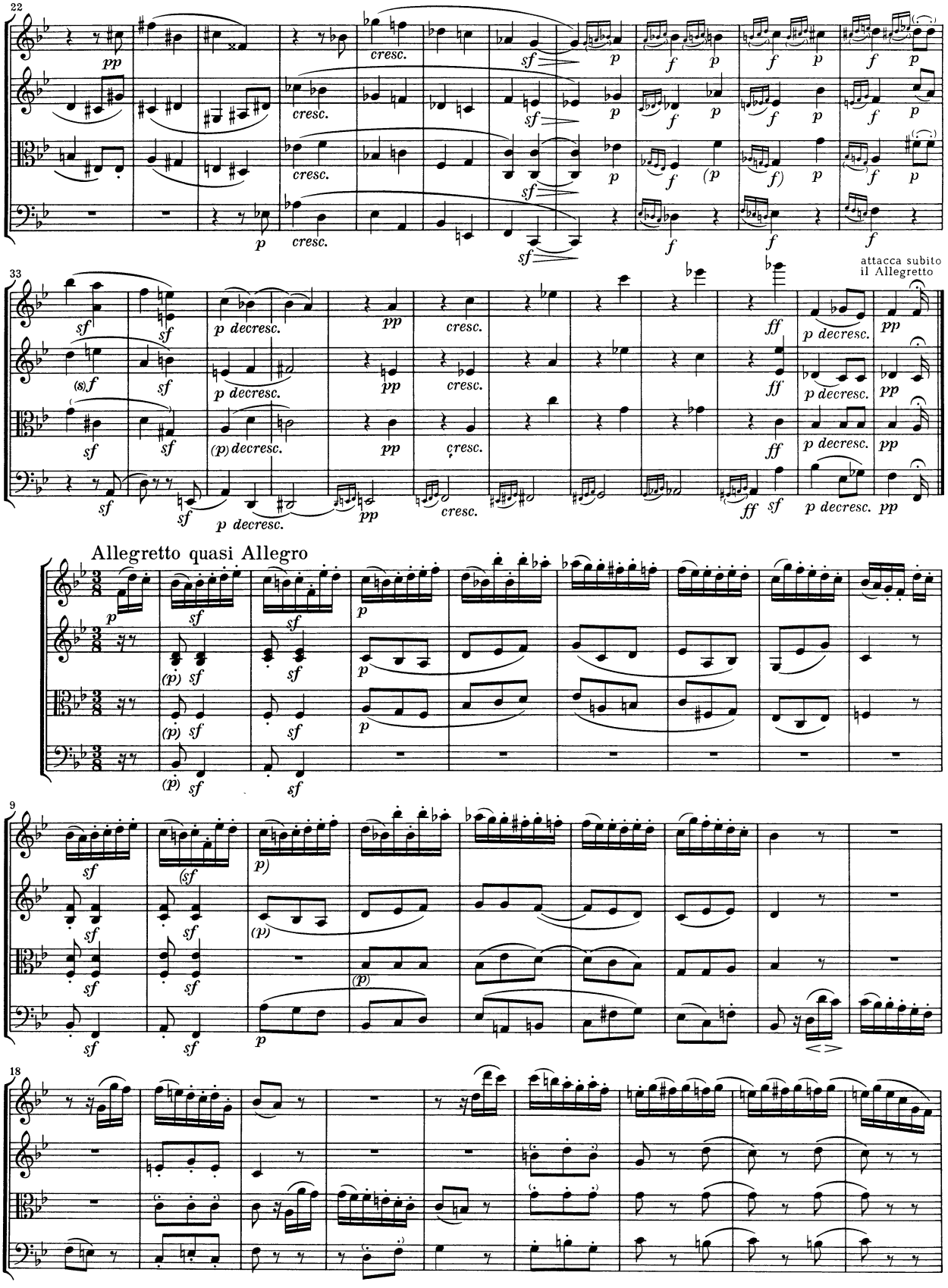


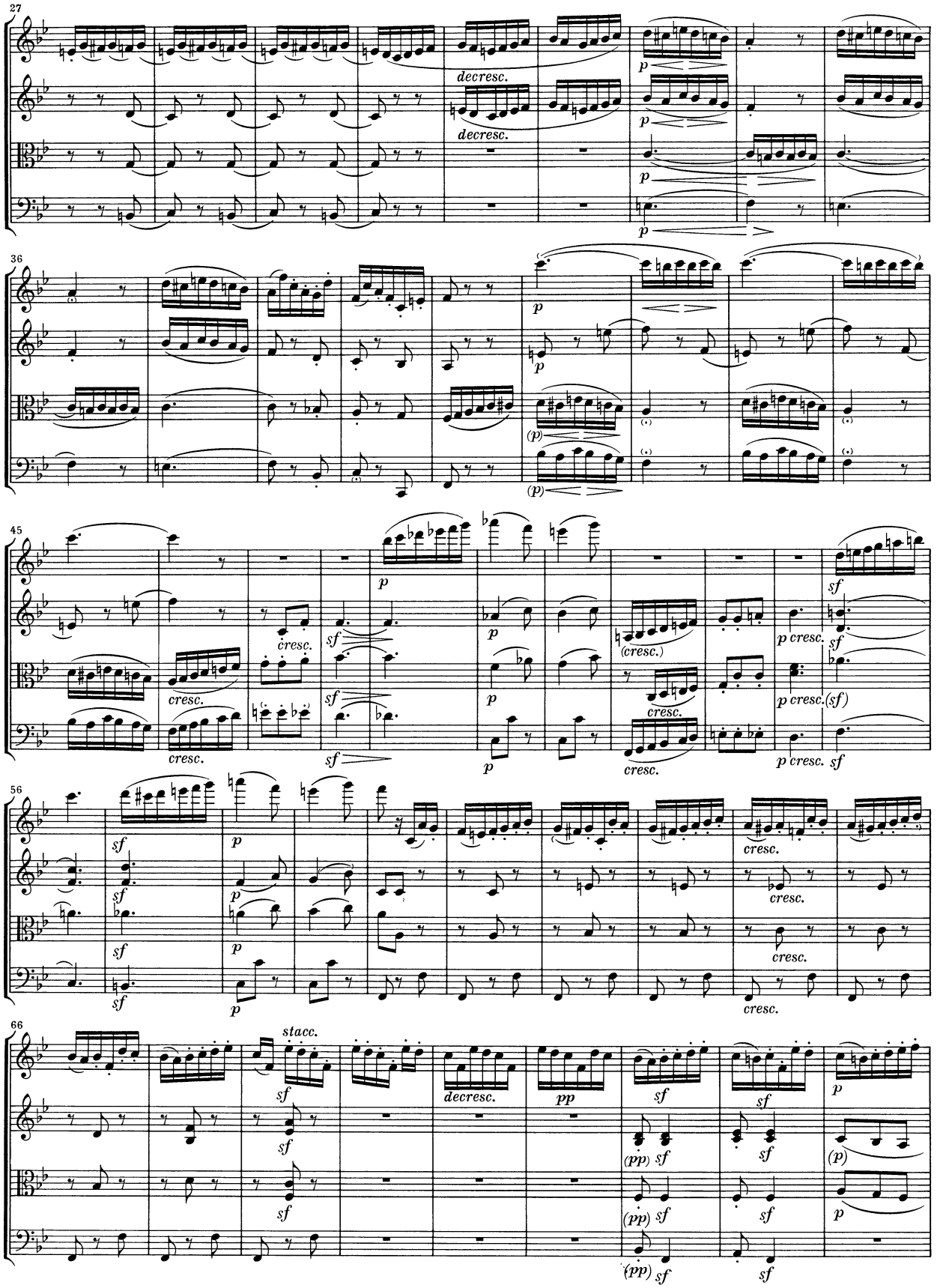


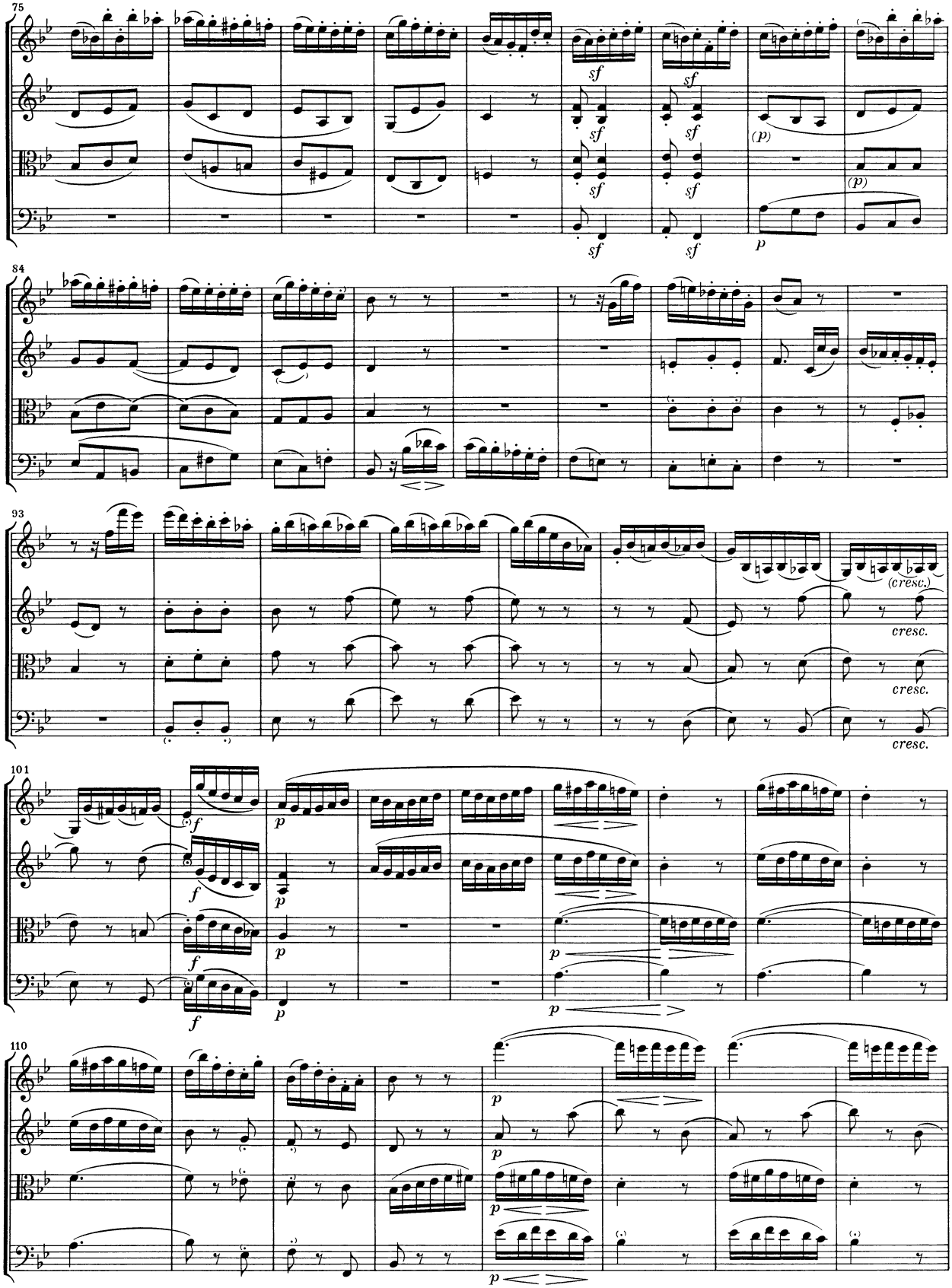
*) Bogensetzung in den Quellen uneinheitlich. An manchen Stellen ab 1. Note. In T 18 in der Lobkowitz-Abschrift nachträglich nach links verlängert.

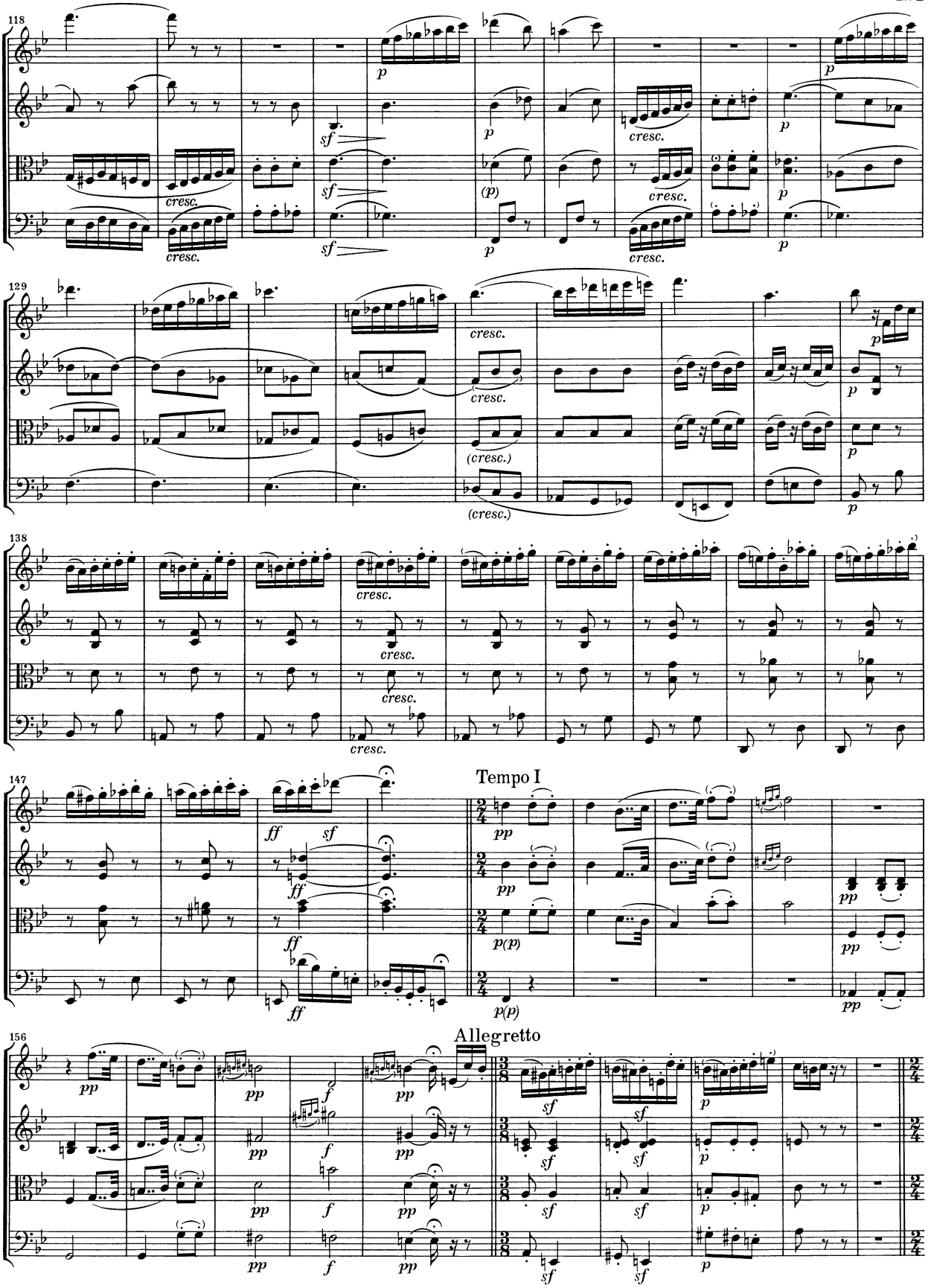
*) Slurring inconsistent in the sources, often beginning at first note. Later extended to the left in M 18 of Lobkowitz copy.

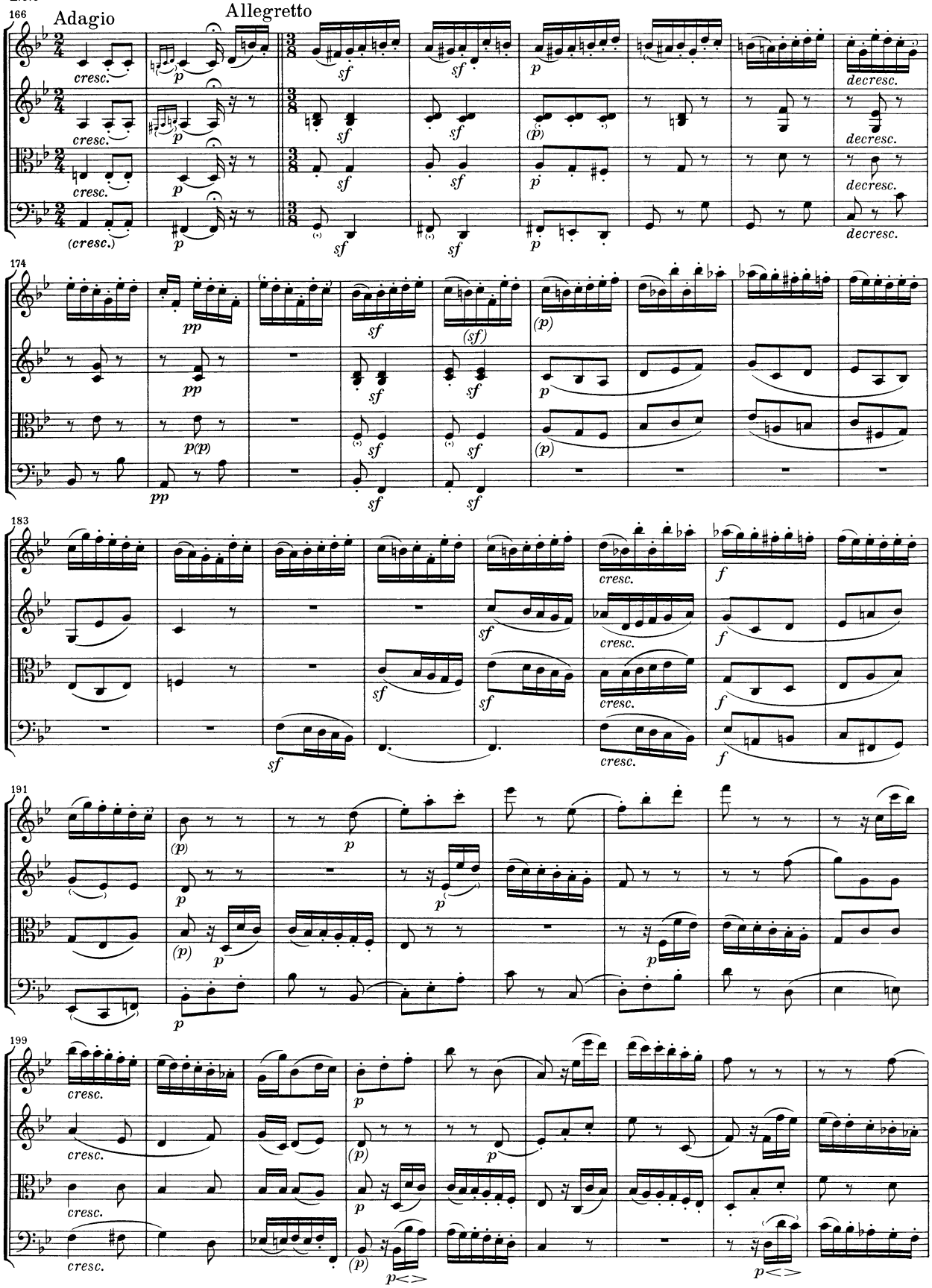
*) Tracé de liaison non homogène dans les sources. La liaison débute à la 1ère note à plusieurs endroits; dans la copie Lobkowitz, M 18 tracé prolongé après coup vers la gauche.

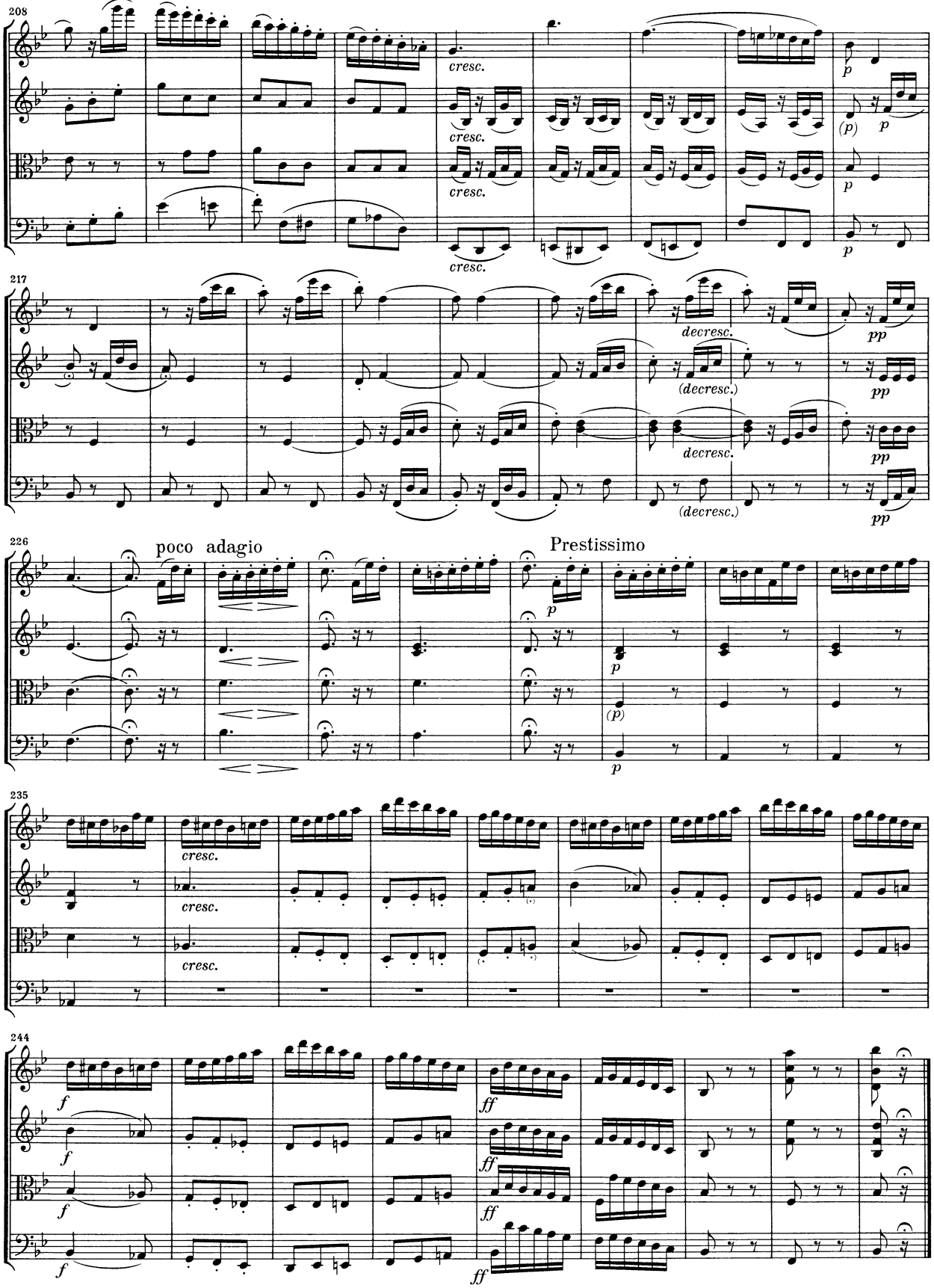

attacca subito
il Allegretto
Allegretto quasi Allegro


27
decresc.
decresc.
p
p
p
36
p
p
(p)
(p)
45
p
cresc.
cresc.
sf
sf
p
p
(cresc.)
cresc.
p cresc.
sf
p cresc.
(sf)
p cresc.
sf
56
sf
sf
sf
p
p
p
cresc.
cresc.
cresc.
66
stacc.
sf
sf
sf
decresc.
pp
(pp)
sf
(pp)
sf
sf
sf
sf
p
(p)
p


75
sf
(p)
p
84
93
(cresc.)
cresc.
101
f
p
110


118
cresc.
sf
p
(p)
129
(cresc.)
138
147
ff
Tempo I
p(p)
156
Allegretto


166
Adagio
Allegretto
cresc.
decresc.
174
183
191
199


208
cresc.
cresc.
cresc.
cresc.
p
(p)
p
p
217
decresc.
(decresc.)
decresc.
(decresc.)
pp
pp
pp
pp
226
poco adagio
Prestissimo
p
p
(p)
p
235
cresc.
cresc.
cresc.
244
f
f
f
f
ff
ff
ff
ff