Introduction by Nicholas Kitchen to this *manuscript expressive markings edition* score and parts for Beethoven String Quartet in Eb Major, Op. 127. This edition was created by violinist Nicholas Kitchen in order to have an easily legible document showing the details of the way Beethoven notated expressive markings in the manuscript of Op. 127.

What I have discovered working closely with Beethoven manuscripts is that Beethoven employed a far more elaborate system of expressive markings in his manuscripts than we see in print. By "expressive markings" I mean all the markings which communicate with the player how the notes should be played to achieve expression: this includes beaming of notes, ties of notes, staccati, slurs, swells, dynamics, changes of dynamics including continuation marks, and words denoting character. This more complex system is evident in the great majority of his manuscripts after Op. 30, and the elaborateness of his use of these markings increase with time, so that the manuscripts of works such as Opp. 123, 125, 126, 127, 130, 131, 132, 133 and 135 have the highest levels of complexity. I would feel remiss if I did not immediately mention Opp. 92 and 93 because these manuscripts are also spectacularly elaborate, and let me just mention Opp. 120, 111, 109, 102, 96, 95, 90, 73, 61, 59-3, 59-2, 53, to identify a few more particularly vibrant examples. Editors in general have treated the marks I include in this edition and that I am describing in this introduction as insignificant variants of basic markings. Choosing just one of multiple possible examples, when "fo", "for" or "forte" appear in the manuscript, editions have treated these all as equivalent to "f". In contrast, I do not consider "fo", "for" and "forte" to be equivalent. I find that a wide range of subtle distinctions is represented through the details of the way Beethoven wrote expressive markings in his manuscripts. I find these markings meaningful and very useful in understanding the expressive landscape of each work on both the small scale and large scale. It is for this reason that, where possible, I personally play directly from pdf files of the manuscripts while performing, keeping in mind corrections which occurred after the manuscript stage. In making this edition of Op. 127, I am taking a "diplomatic" approach to representing the expressive markings in the manuscript. This approach is similar to the approach scholars take when they create a "diplomatic" rendition of a Beethoven's sketch. In these renderings, the pitch content and the spatial content of the sketch page are preserved but they are put into

a more legible form. In this edition, I do not try to reproduce the spacing of Beethoven's writing on the page, but instead focus on the accurate representation of the expressive marks, trying to represent the marks just as Beethoven himself marked them. My hope is to allow players and scholars to more easily discuss and evaluate the content of these markings. As of now, if one does not read the manuscript directly, there is no way to know that this wider variety of expressive marks even exists. In terms of the level of detail shown, though I myself have not yet perceived any meaning to the difference between "p", "p.", and "p:", I have tried to preserve even these details of punctuation, representing whether he adds no punctuation, a period, or a colon. I have also preserved the nature of what one sees in the manuscript even when I personally see it as an accident. To observe one of these likely accidents one need only look at the first bar, where "f" is probably missing in the cello part. I have tried to react to every detail of the staccato marks even in the cases where I think the apparent distinctions may also be accidents, and this is because I believe in the majority of cases the distinctions are not accidents and that they are in fact intentional, clear and meaningful. So, again, looking at the very first bars, you will see I represented a few of the staccati as the longest variety. My personal musical thought is that all the staccati in the first four bars are probably intended to be the same type, but I am trying to let the reader judge for themselves by being as faithful as I can to the details. My suggestion to the reader is to use this score in combination with an urtext score such as the Henle or Bärenreiter edition. Comparing the various scores for each passage will allow the evaluation of the meaning of the manuscript expressive marks and also allow the evaluation of some items changed after the manuscript stage.

I will share with you here my opinion about possible meanings for each expressive mark. These opinions have survived testing through rehearsal and performance by the Borromeo String Quartet, the group in which I am first violinist. I fully expect that if others take interest in these markings, there will be many different points of view concerning the meaning of these marks. This variety of points of view exists for every expressive mark used by Beethoven, and the debate refines all of our sensitivity to what is possible in the realization of his music.

Though I am glad that this edition will provide an easily legible document, I hope that the reader will also view the manuscripts directly. All movements can be found online at the addresses below. I have no doubt that each reader of the manuscripts may disagree with some of the choices that I made, particularly regarding variety in staccato. Beethoven is often very distinct with the length of his staccati, but sometimes he is not. The same is true for the endings of slurs and the crests of expressive swell pairs, and many other details. I also have no doubt that despite my best efforts to proof-read the edition, there certainly will be mistakes I have made. Despite all of this, I am very excited to share with you a document which will provide a starting point for evaluation and discussion of this potentially wider range of expressive marks. Speaking in general of expression marks, it seems to me that in multiple categories, Beethoven invented distinctions that allowed him to create a more detailed description of his vision of how the sounds would be realized. Some of these details of extreme subtlety are printed, and they are printed whether or not there is a clear notion of how they should be played.

Consider a few subtle distinctions that ARE printed:

The distinctions of how note groups are beamed together;

The difference between a single pitch that is written as a longer rhythmic value or as a composite of same-pitch-notes slurred together ***(on this there is no real agreement on how to play the marking!);***

The distinctions between various "f" and "sf" marks within a passage;

The extremely detailed layering of heterogeneous slurring, often with multiple simultaneous layers even within the piano part and the combination of these marks with the occasional use of the word "ligato";

Subtle combinations for the piano of using pedal with combinations of rests during pedaling;

swells or even crescendo marked on single notes in the piano;

The specific usages of "sempre staccato" and "ben marcato";

The distinction between "poco cres", "cres", and "più cres";

Varieties of diminuendo markings: "decres", "dimin", più dimin", "mancando", "morendo", "perdendo", "smorzando";

The distinctions between "semplice", "sotto voce" "mezza voce", "dolce", "espressivo", and "cantabile"

Extreme expression markings such as "beklemmt" and "mit innigster empfindung".

Subtle instrumental instructions for orchestra such as "just a few violins" and "2 violas" and "2 cellos."

All these distinctions are printed (of course there is no question that they must be!) and they show us how Beethoven sought out detailed refinements within each category of expressive marking. I am here suggesting that his need to refine what he could communicate, and his invention of his own systems to do so, was active in more categories of expressive markings than the ones I mention that have been printed. The unprinted categories that I suggest that may also have these levels of refinement are: staccati (4 types), dynamics (22 distinctions) and expressive swell pairs (2 types). The distinct markings that I am pointing out that I believe show these distinctions ARE there in the manuscripts, put there in Beethoven's own hand thousands of times in the same form, year after year. And they are present even in manuscripts such as Op. 77, which was a fair copy that Beethoven prepared himself specifically to be used to make the plates for printing (the marks, by the way, did not make it into the printing). And contemplating the wide range of categories of expressive marks, it seems likely that his demand for subtle distinctions in one category would be present in other categories as well. With dynamics in particular, what I articulate here is in stark contrast to what I myself learned in Conservatory. I learned that Beethoven was rather austere in his treatment of dynamic distinctions, tending to avoid "mezzo forte" or "mezzo piano" or any other subtle modifiers to the basic "ppp", "pp", "p", "f", "ff" and "fff". What I am pointing to as most likely is that in every category of expressive marking, Beethoven would have felt compelled to develop an independent and personal system that allowed him to use a greater level of detail in organizing the expressive marks for his scores. And whatever his attitude might have been regarding whether or not he could plan for these marks to be printed, it is easy to see that in the manuscripts these more elaborate marks are present and appear with greater and greater frequency throughout the course of his life.

OUTLINE OF THE MANUSCRIPT EXPRESSIVE MARKINGS

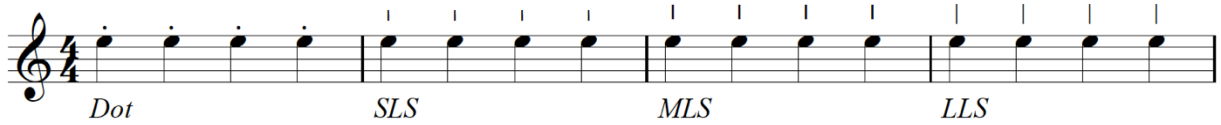
1. STACCATO: FOUR TYPES

Dot - a carefully formed dot

Small Line Staccato (SLS) - like a dot but with a tiny bit of length

Medium Line Staccato (MLS) - longer than the Small Line Staccato

Long Line Staccato (LLS) - longer than the Medium Line Staccato and sometimes approaching the length of a note stem



Suggested meaning: the varying length of the mark of staccato suggests a varying energy in the initial articulation of the note. This combines with a shortening or releasing of the note.

The Dot has the lightest energy,

Small Line Staccato - SLS - has slightly more energy,

Medium Line Staccato - MLS - has still more,

and Long Line Staccato - LLS - has the highest energy.

Different energies of articulation are often used simultaneously and this will create a particular voicing because of the different energies, but it does not mean that instruments play different lengths. Also, these energies are completely independent of dynamic - so one can have Long Line Staccato in pianissimo or a Dot in fortissimo.

As I am about to bring up in connection to dynamics, it is possible some of Beethoven's techniques of differentiation for staccato were inspired by Haydn. In his manuscripts Haydn uses at least 3 types of staccato: Dot, Medium Line Staccato and Long Line Staccato.

2. DYNAMICS: A SPECTRUM OF 22 DYNAMICS

In manuscripts Beethoven uses a wider spectrum of dynamics than what we see in print. In piano dynamics, he works with the letter or letters "p" by employing horizontal lines on the stem or stems: either 2 lines, 1 line, or no line. In forte dynamics, he chooses how many of the letters of the word "forte" to use: "f", "fo", "for" or "forte"; and how many letters of "fortissimo" to use: "ff", "ffmo" or "fortissimo". Noticing one related use of the horizontal lines that Beethoven puts on "p", there is a mode of abbreviation that Beethoven uses when he notates "Allegro": he puts "All" and then "o" with two horizontal lines beneath the "o", resulting in the mark "Allo//". [Please note that in this text and in the score, I have decided to mark the horizontal underlines using "/", so a "p" with two lines on the stem becomes "p//". I would prefer to find a better method, but this method seems durable to the way computers read fonts.] Regarding how many letters of a dynamic he includes, Beethoven may have taken some inspiration from Haydn. In Haydn's manuscripts, when he wants a special emotional quality in one or more parts, he will mark "pianiss." instead of just "pp". For Beethoven, in almost all opus numbers after Op. 30 there is active use of dynamics that incorporates single and double underlines on the stems of the letter "p" for piano dynamics and various numbers of letters used for the writing of the words "forte" and "fortissimo". There is also a pair of special opposite marks: the "ffmo" I mentioned above has its opposite, "ppmo". I think the meaning of the lines on the stem of the letter "p" is related to emotional intensity: one line has some emotional intensity, two lines has much more emotional intensity. The underlines do not change the volume level of the playing. An imperfect (and I stress imperfect!) analogy might be that adding one line is like adding the mark "dolce", and adding two lines is like adding the mark "espressivo". As far as the different markings of forte, where there are more letters it seems to serve to both identify a moment of importance in the unfolding of the musical sequence as well as ask for greater energy. "ppmo" and "ffmo" both seem to indicate that there is tremendous importance for that section of the music and that it should be played with the highest intensity: "ppmo" very soft, and "ffmo" very loud. The full word "pianissimo" or "fortissimo" seems to ask for an intensity even beyond "ppmo" and "ffmo". Here is the resulting spectrum:

The spectrum of Beethoven's dynamics uses in his manuscripts after Op. 30 (not all are present in each work):

ppp//

ppp/

ppp

pianissimo

ppmo

pp//

pp/

pp

p//

p/

p

mezzo piano

mezzo forte

poco forte

f

fo

for

forte

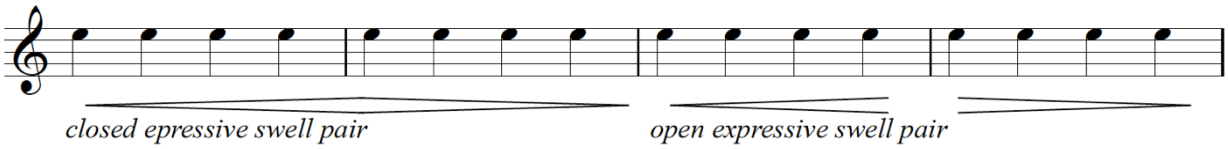
ff

ffmo

fortissimo

fff

3. EXPRESSIVE SWELLS PAIRS: TWO TYPES



Beethoven makes active use of expressive swells: the swell up "<", and the swell down ">". Single expressive swells up or down are represented very accurately in print, but when they are in pairs, "< >", there seems to be a very clear distinction for Beethoven between swell pairs that connect "<>" [please read these as if they connect into a diamond], and pairs that do not connect "< >". Beethoven will even correct swell pairs to reinforce the part that connects them. These distinctions are not preserved in print except in some early editions. Actually, in Op. 127, Beethoven uses almost exclusively closed swell pairs. What I have found over time is that the swells of all sorts are most successful musically when read as being led by expressive intensity. A swell up is a rise to a high expressive intensity and a swell down is a transition from a high expressive intensity to lower expressive intensity - this can amount to an expressive accent sometimes. This change in expressive intensity will affect the dynamic but the leading agent of change is expression. The connection or disconnection of the swell pairs is analogous (imperfectly, once again) to a certain portion of music being under one slur, or divided into two slurs. When a pair is joined into a diamond, there is one musical event (like one slur) which is a rise in expressive intensity joined with a fall in expressive intensity. When the pair is separated there is an event where the expressive intensity goes from low to high, and a separate event where goes from high to low. As I have mentioned, Op. 127 is basically full of closed (diamond) expressive swell pairs. In terms of playing, the increasing and decreasing of expressive intensity is naturally understood, but what has been extremely helpful is to read the expressive swells as quite directly affecting timing. The increased expressive intensity bends the time, with the higher intensity taking more time. It does not stop the pulse, but it pulls on it. This understanding has had enormous importance in our quartet, and it has proved an extremely reliable way to read these markings.

ONLINE RESOURCES TO VIEW THE MANUSCRIPTS DIRECTLY:

Movement 1:

https://jbc.bj.uj.edu.pl/dlibra/publication/390103/edition/370905/content?ref=desc

Movement 2:

https://jbc.bj.uj.edu.pl/dlibra/publication/390102/edition/370904/content?ref=desc

Movement 3:

http://juilliardmanuscriptcollection.org/manuscript/string-quartet-op-127-scherzo-vivace-Movement/

Movement 4:

https://www.beethoven.de/sixcms/detail.php?id=&template=dokseite_digitales_archiv_en&_eid=&_ug=&_werkid=129&_dokid=wm34&_opus=op.%20127&_mid=Works%20by%20Ludwig%20van%20Beethoven&suchparameter=werkidx:x:x129&_sucheinstieg=werksuche&_seite

SOME SPECIAL NOTATIONS USED IN THIS SCORE:

Throughout the score and in the first violin part you will see "page/system" number markers: 6/2, for example, would indicate the 6th page of that movement's manuscript and system 2 of that page. I am counting pages as they are referred to in pencil marks on the corners of the pages themselves, and these do not always agree with the page numbers of an actual pdf file. These numbers aim to make it easy for you to quickly compare the edition and the manuscript pages.

"i" on a slur means that it is a slur that spans a system change but that the spanning is incomplete. If the "i" is to right of the bar-line, the slur was "sent" from the previous system and not "caught" on the next system. If the "i" is to the left of the bar-line, the slur was not "sent" from the previous system but was "caught" on the next system.

"d" on a slur indicates that Beethoven made a "decision" about the slur as he was writing it. Beethoven seems to choose, while writing, how much music to include in the slur. There is some decision-making by me about times when a slur has special curving because of a decision, where I will give it a "d"; and where the slur has special curving because Beethoven was avoiding other material on the page. You may disagree with some of my choices, but many cases are unambiguous.

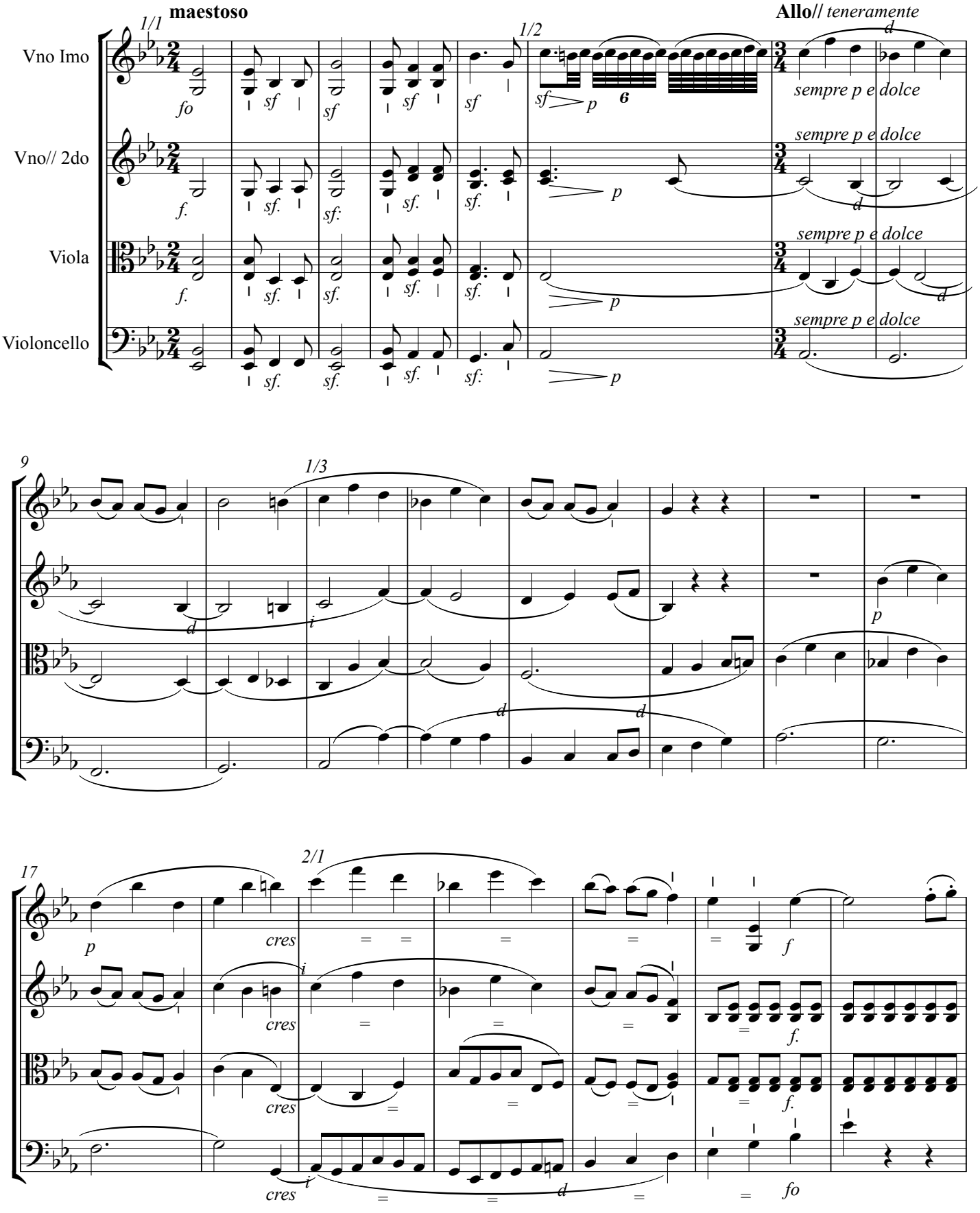
"c.s." in the third movement abbreviates "come sopra". So, what you see in the score where there is "c.s" has been copied exactly from where that material appeared earlier in the movement.

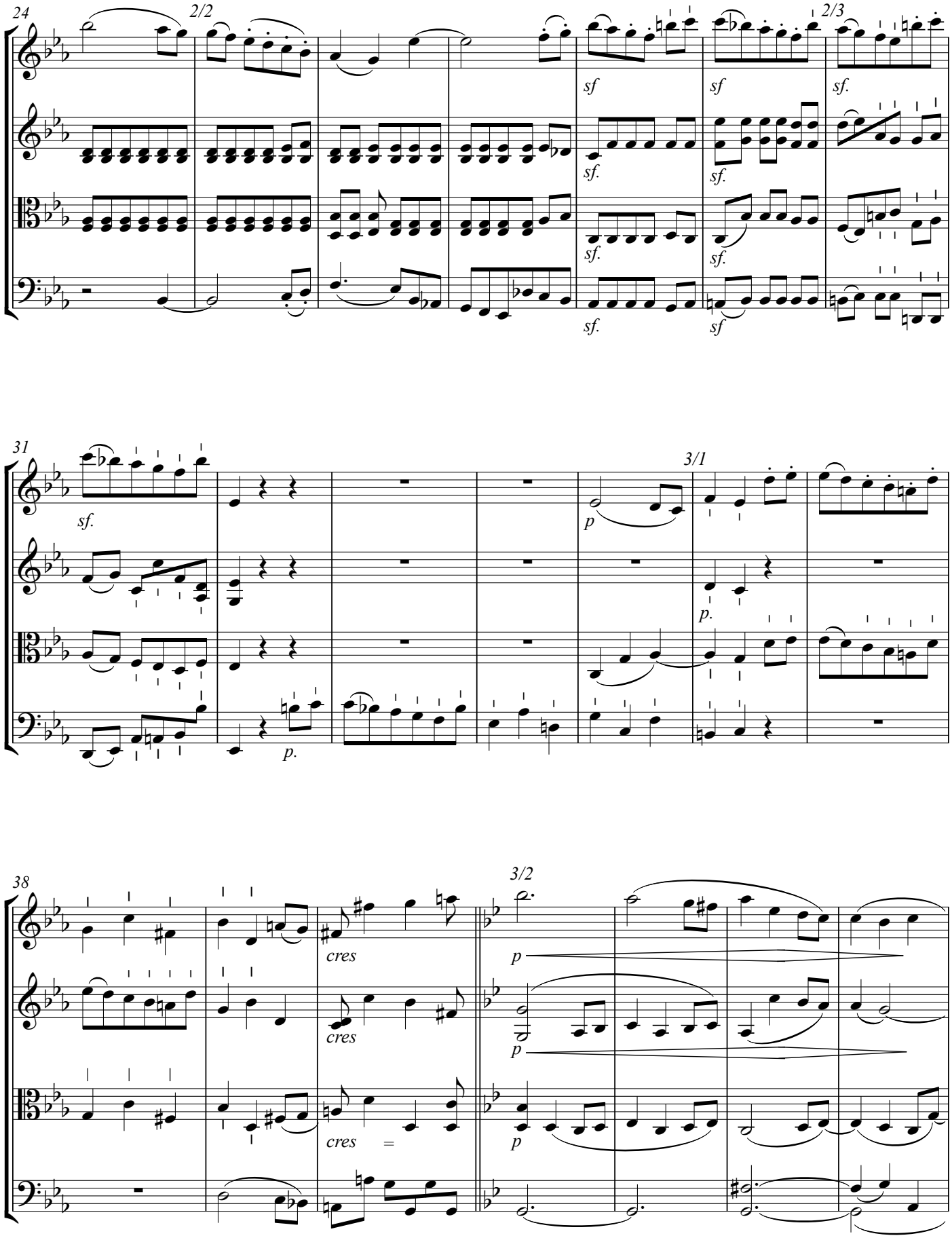
I am excited to share this score and these parts with you, and I hope this information is as inspiring for you as it has been for me. December 21, 2018

Beethoven String Quartet in Eb Major, Op. 127

This manuscript expressive markings edition has been created by Nicholas Kitchen in order to have an easily legible document showing the details of the way Beethoven notated expressive marks in the manuscript of Op. 127

Ludwig van Beethoven

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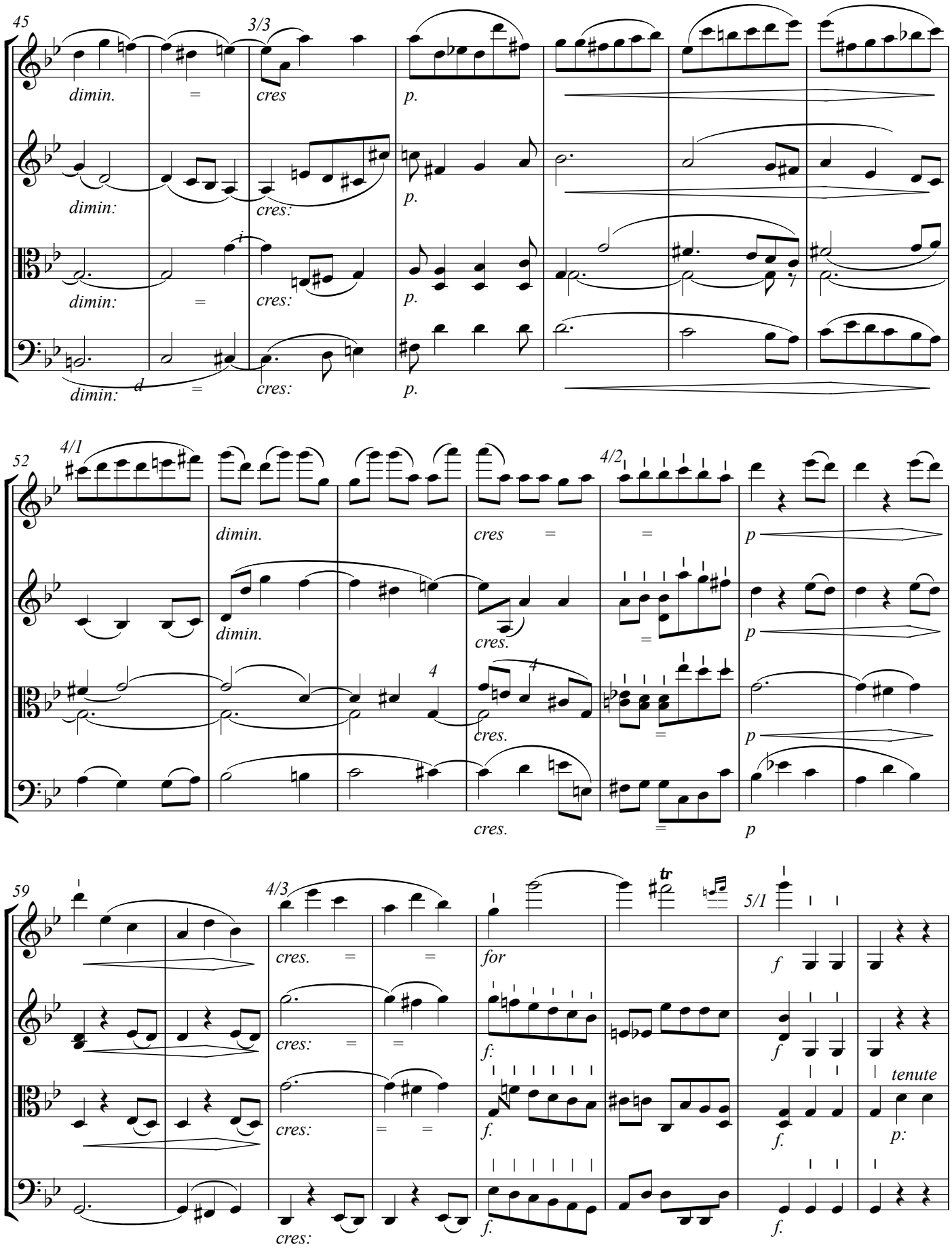
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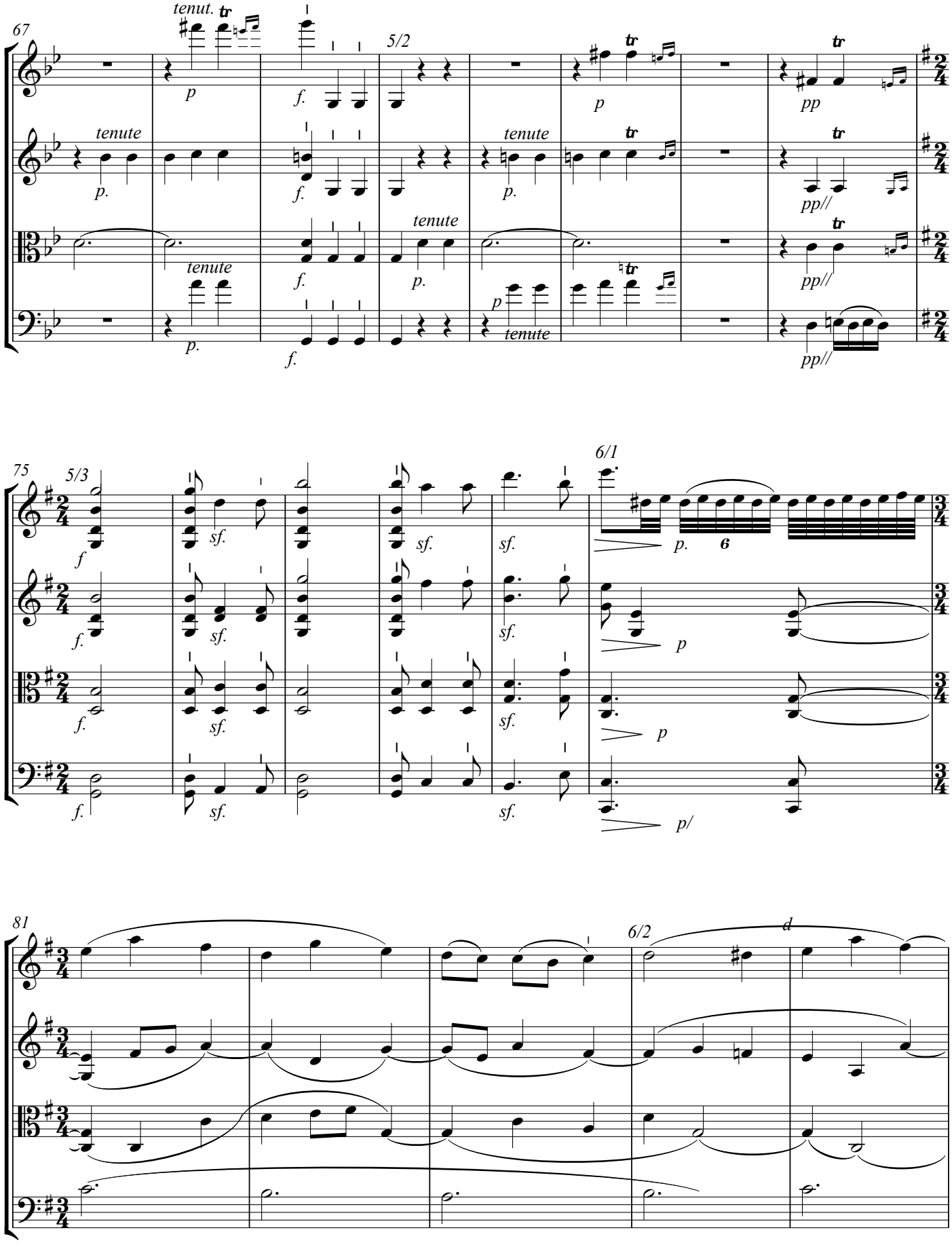
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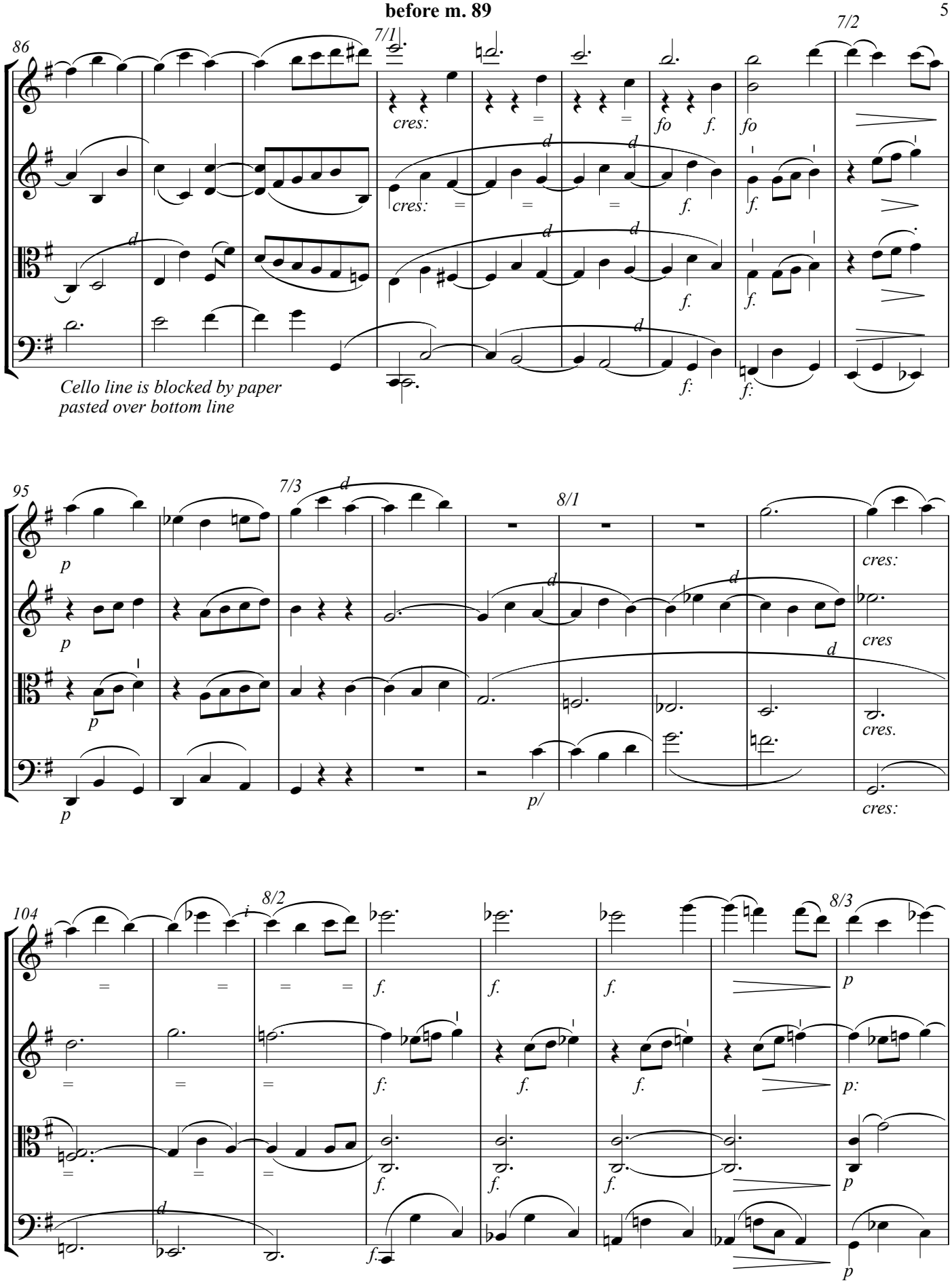

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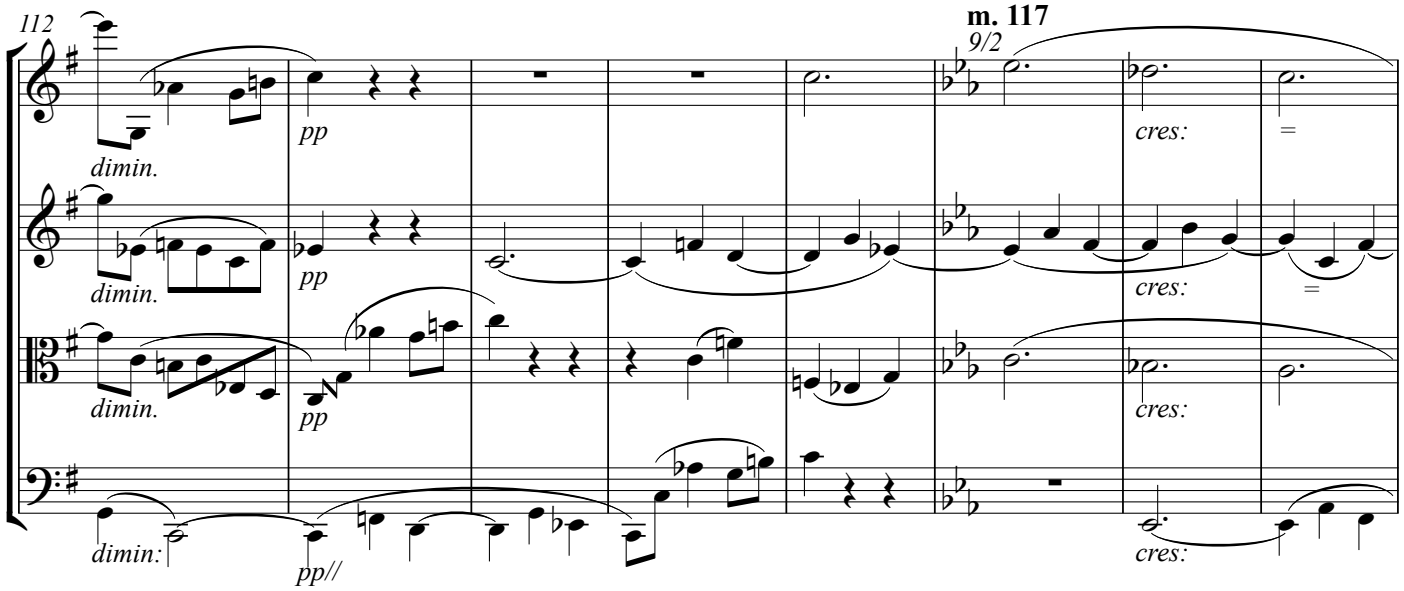
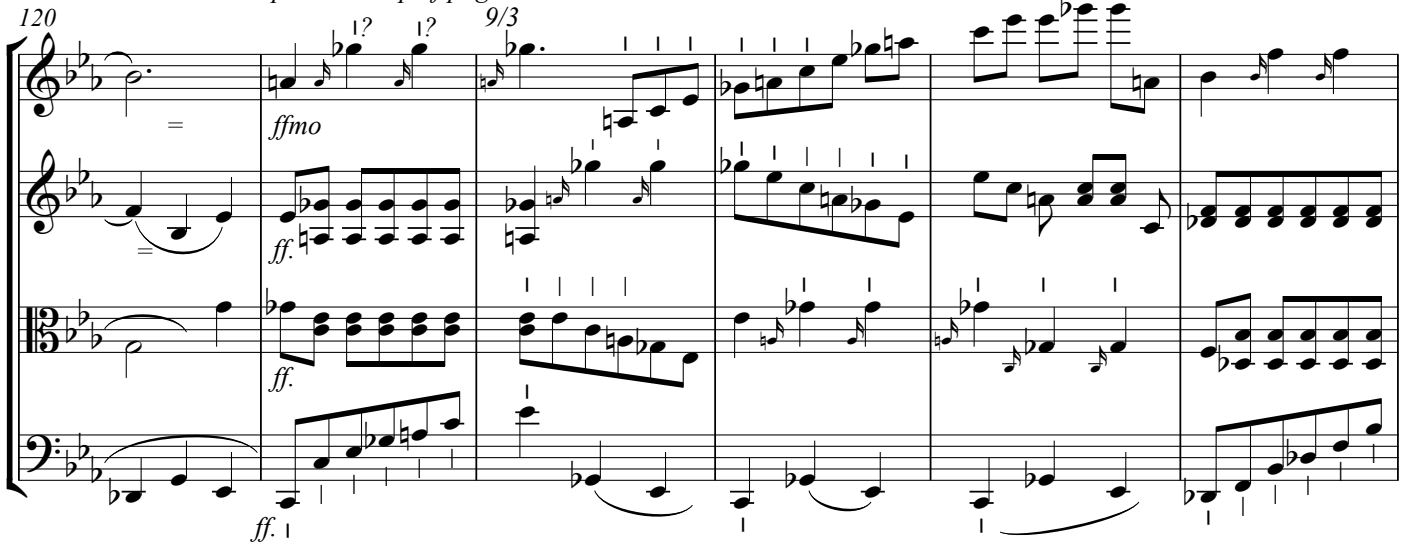
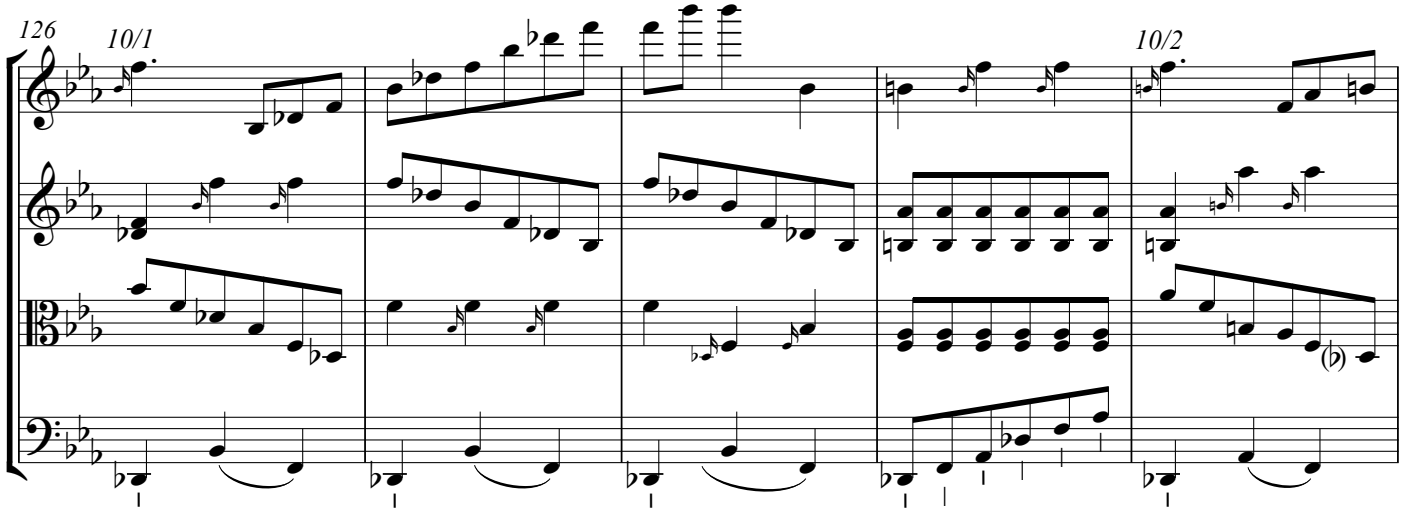
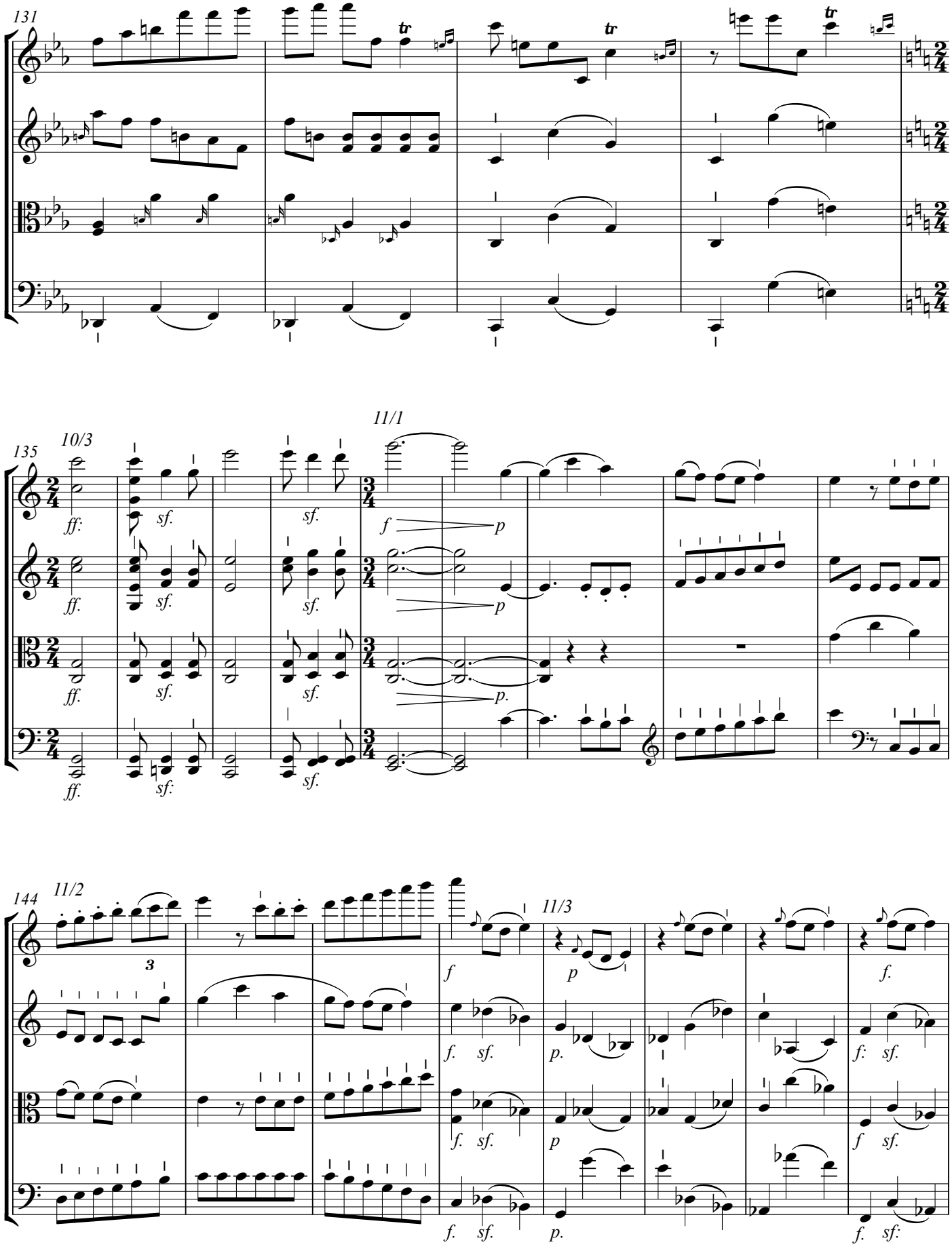


Staccati in Violin 1 are blocked by blank paper pasted at top of page



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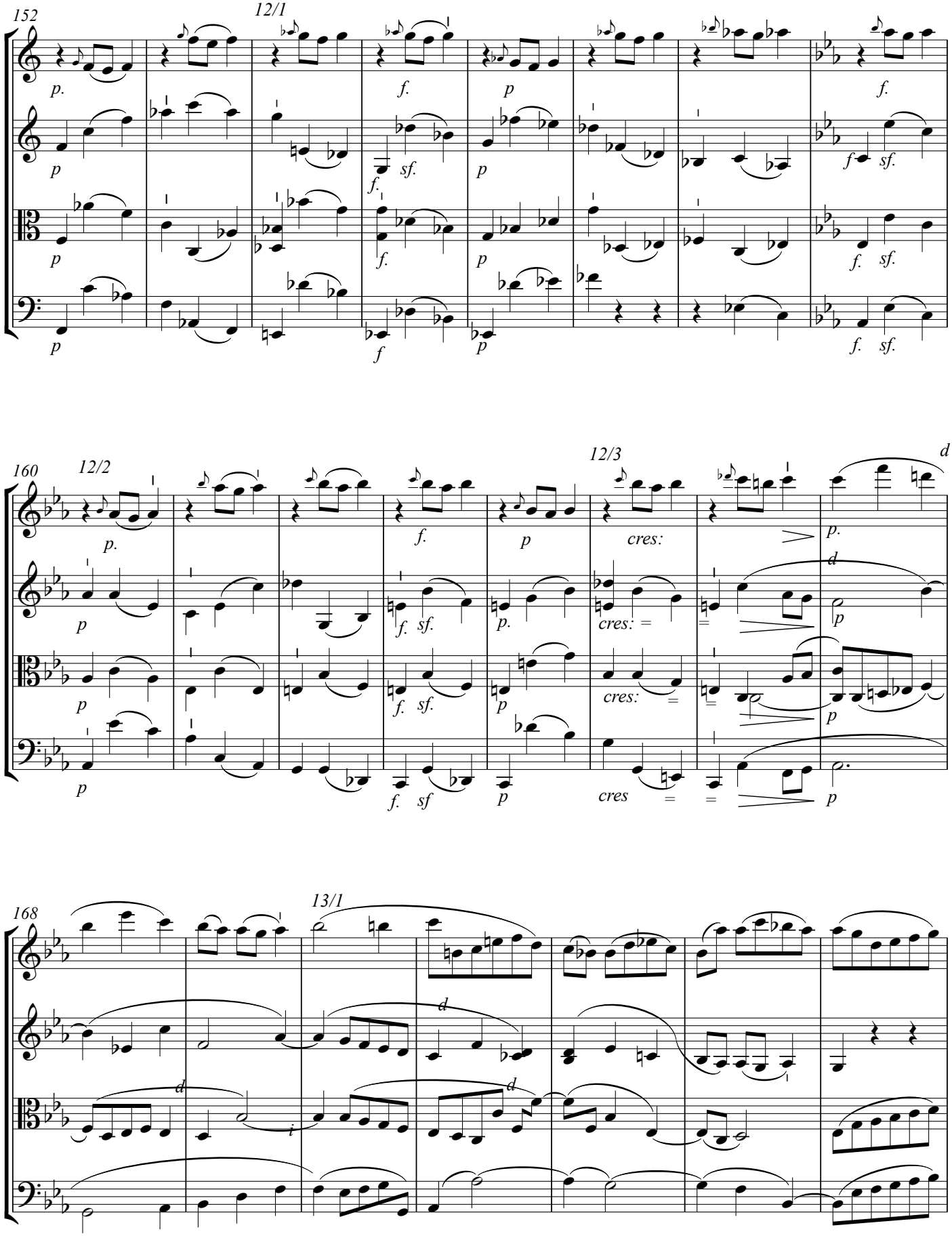
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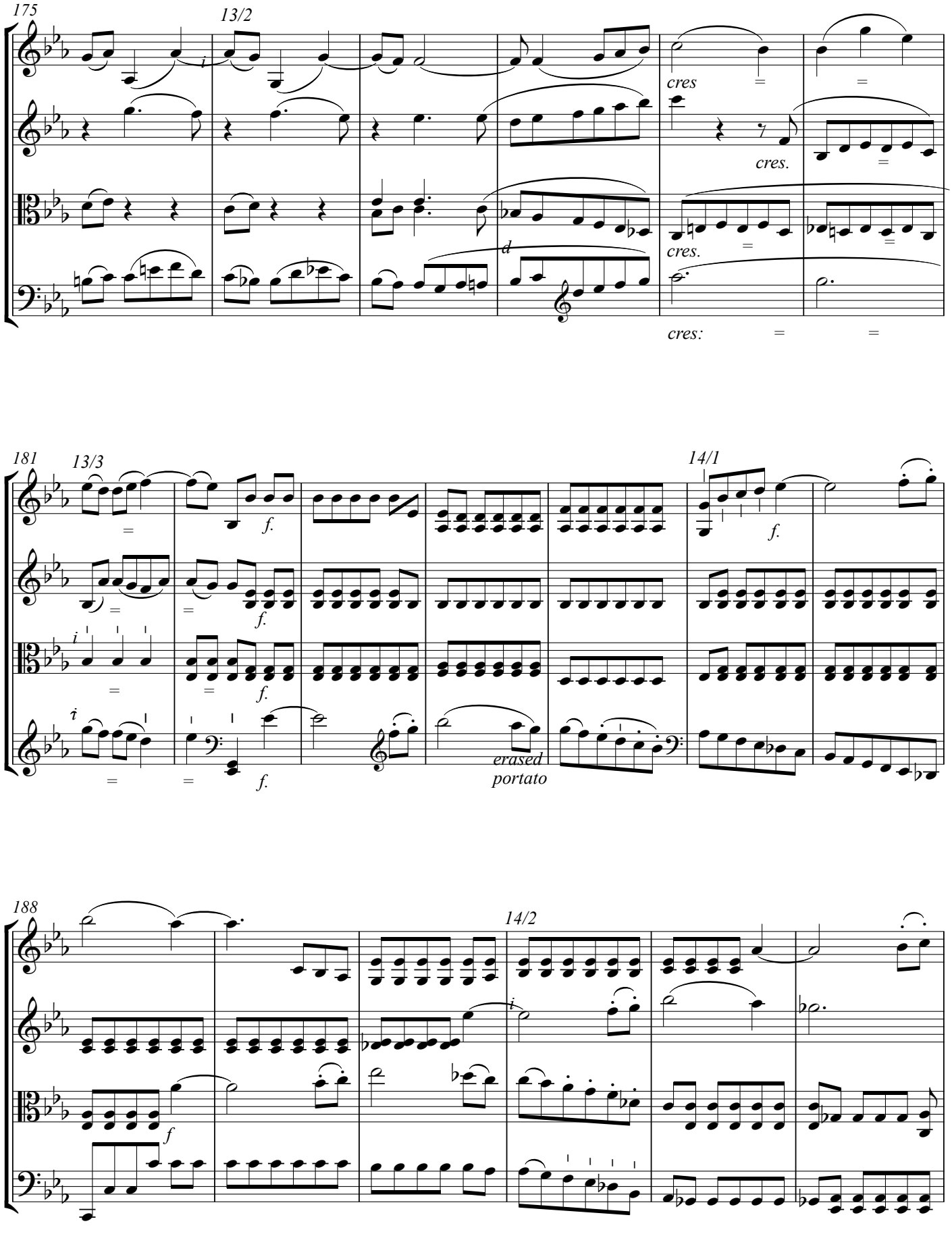
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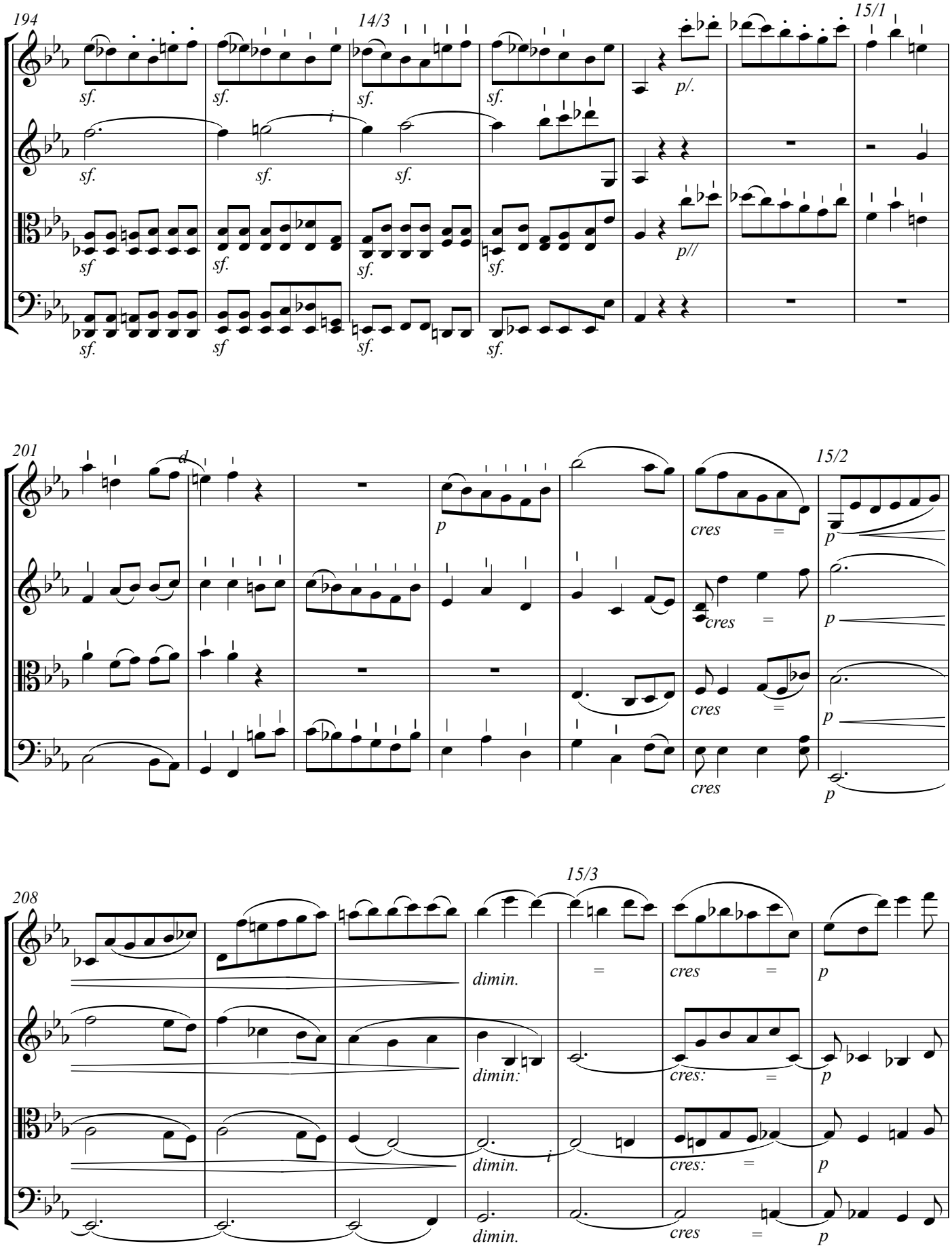
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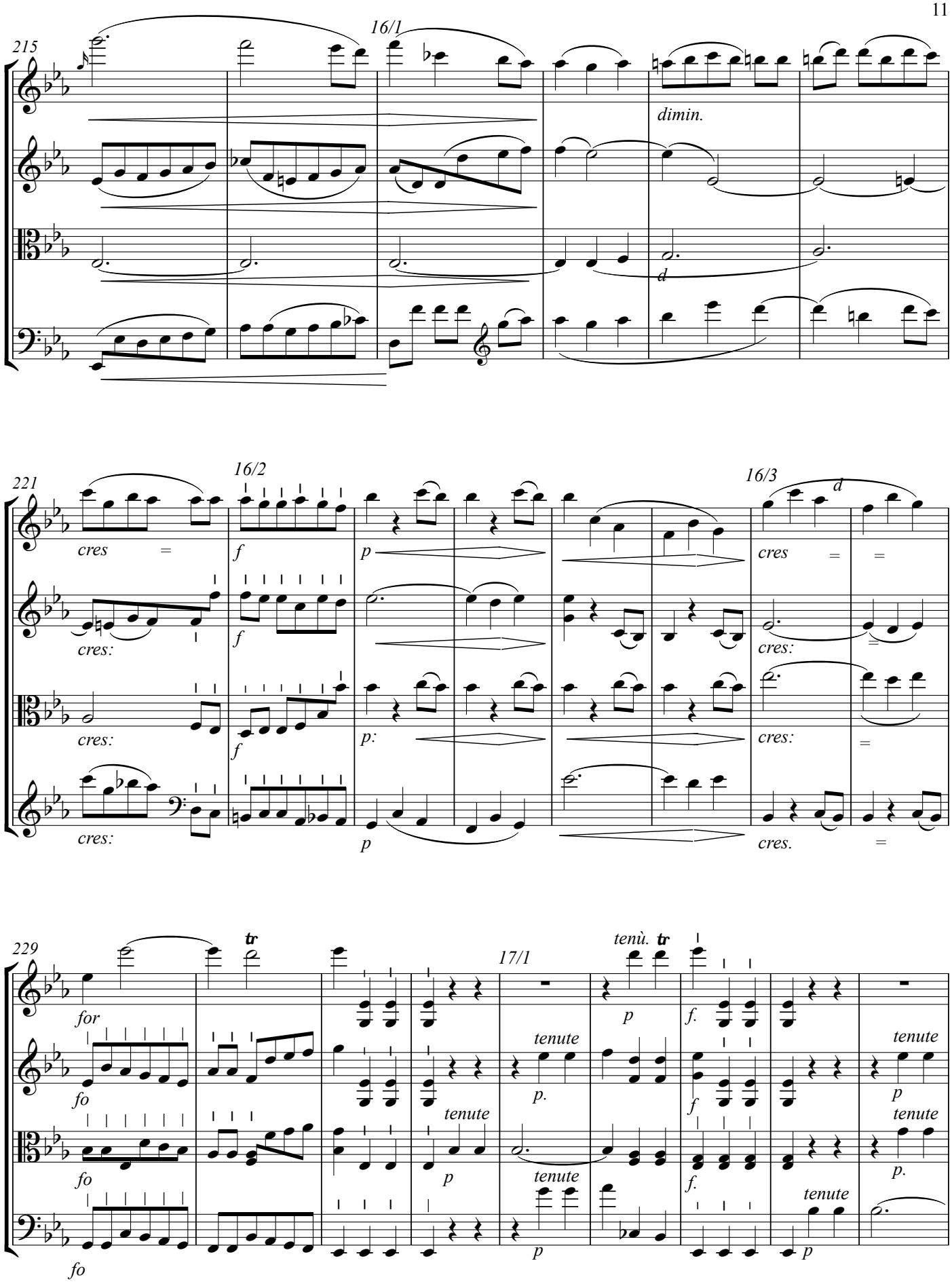
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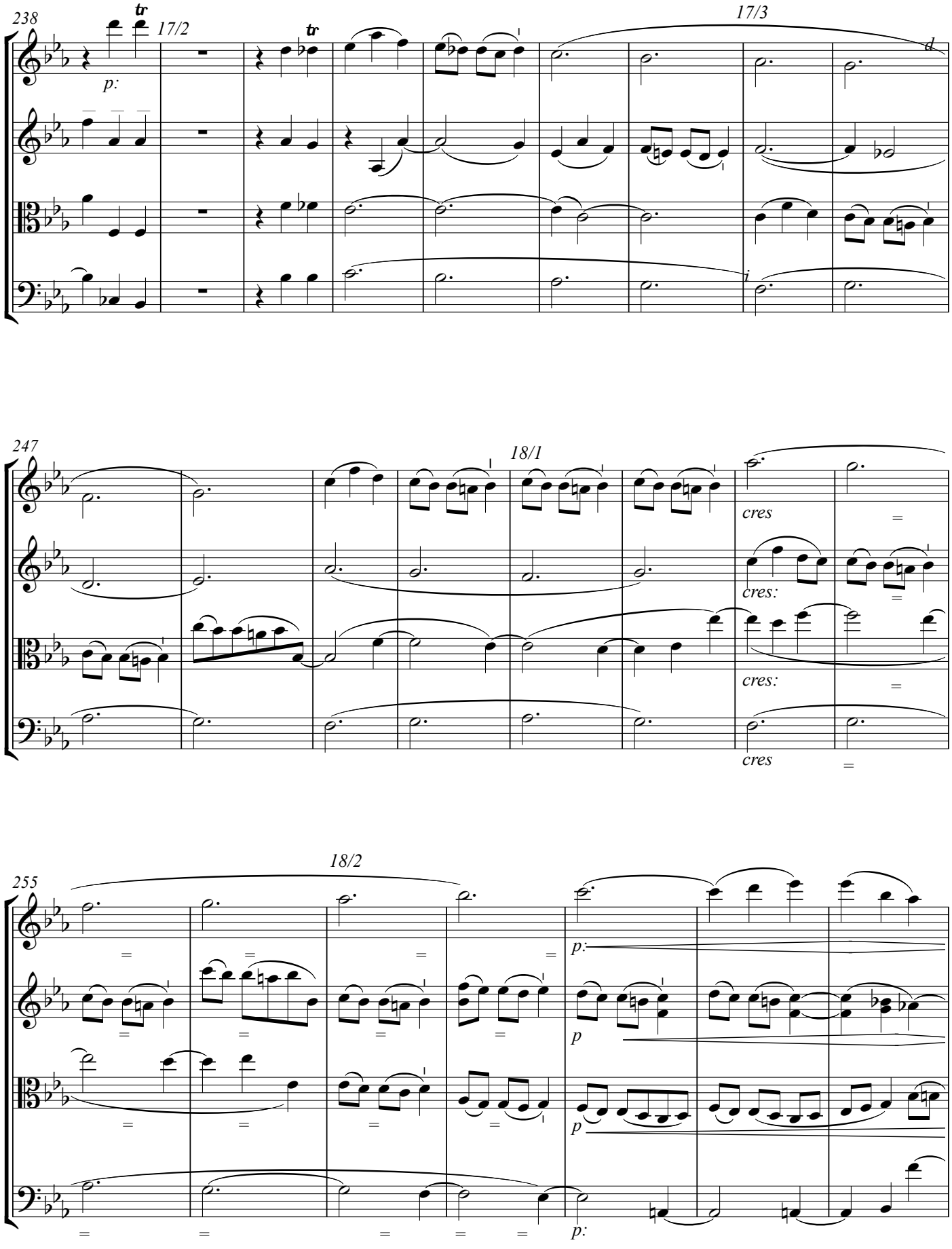
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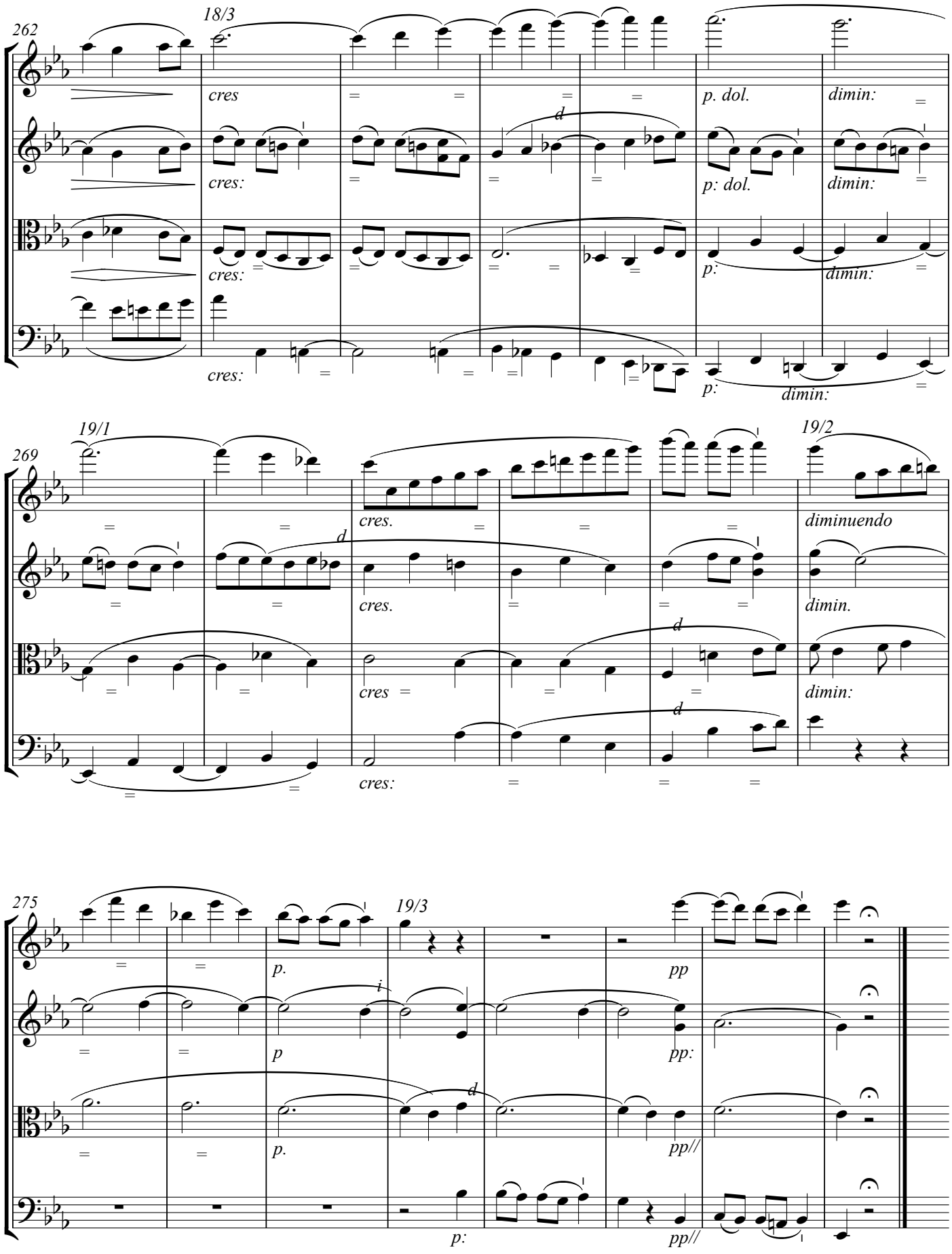
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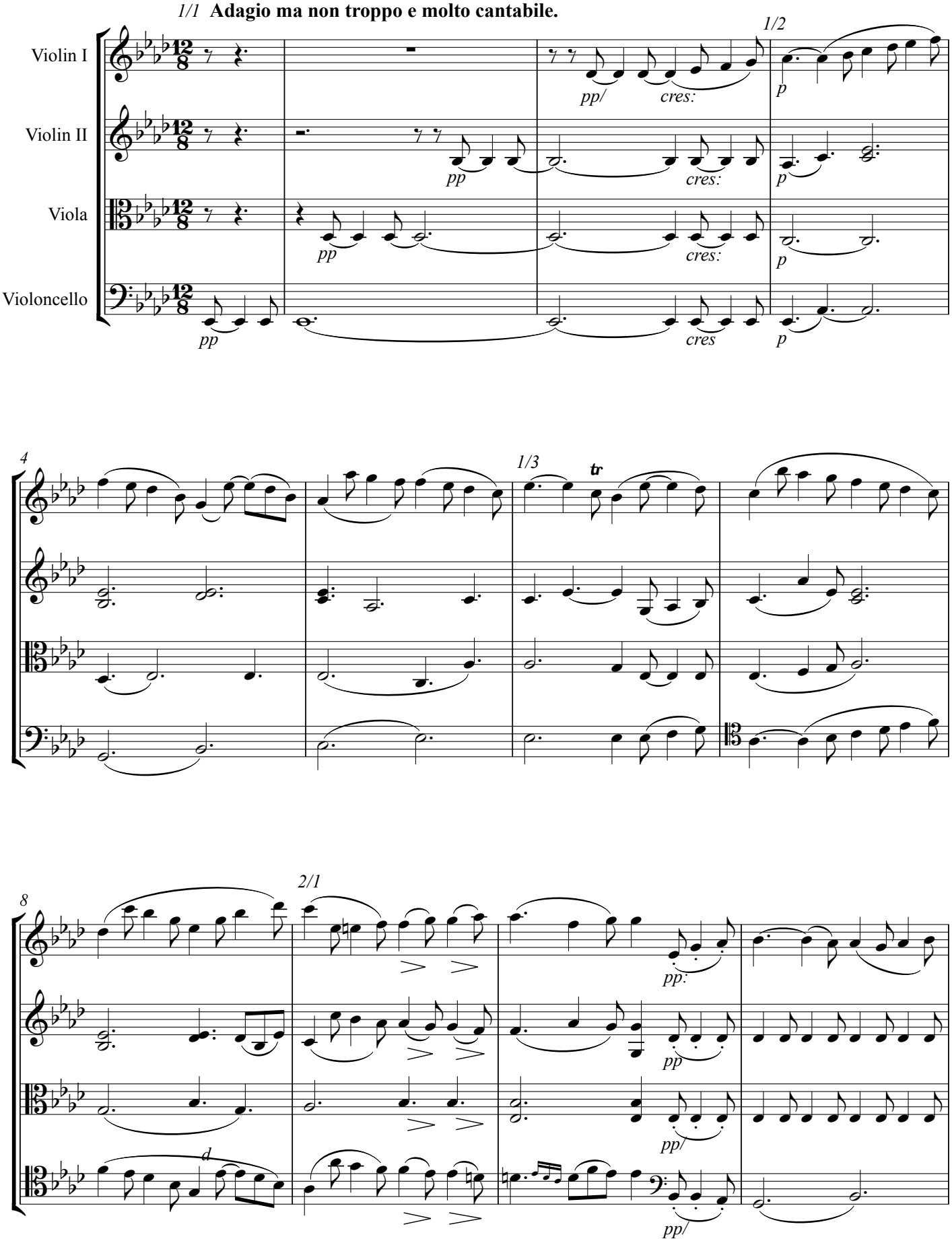

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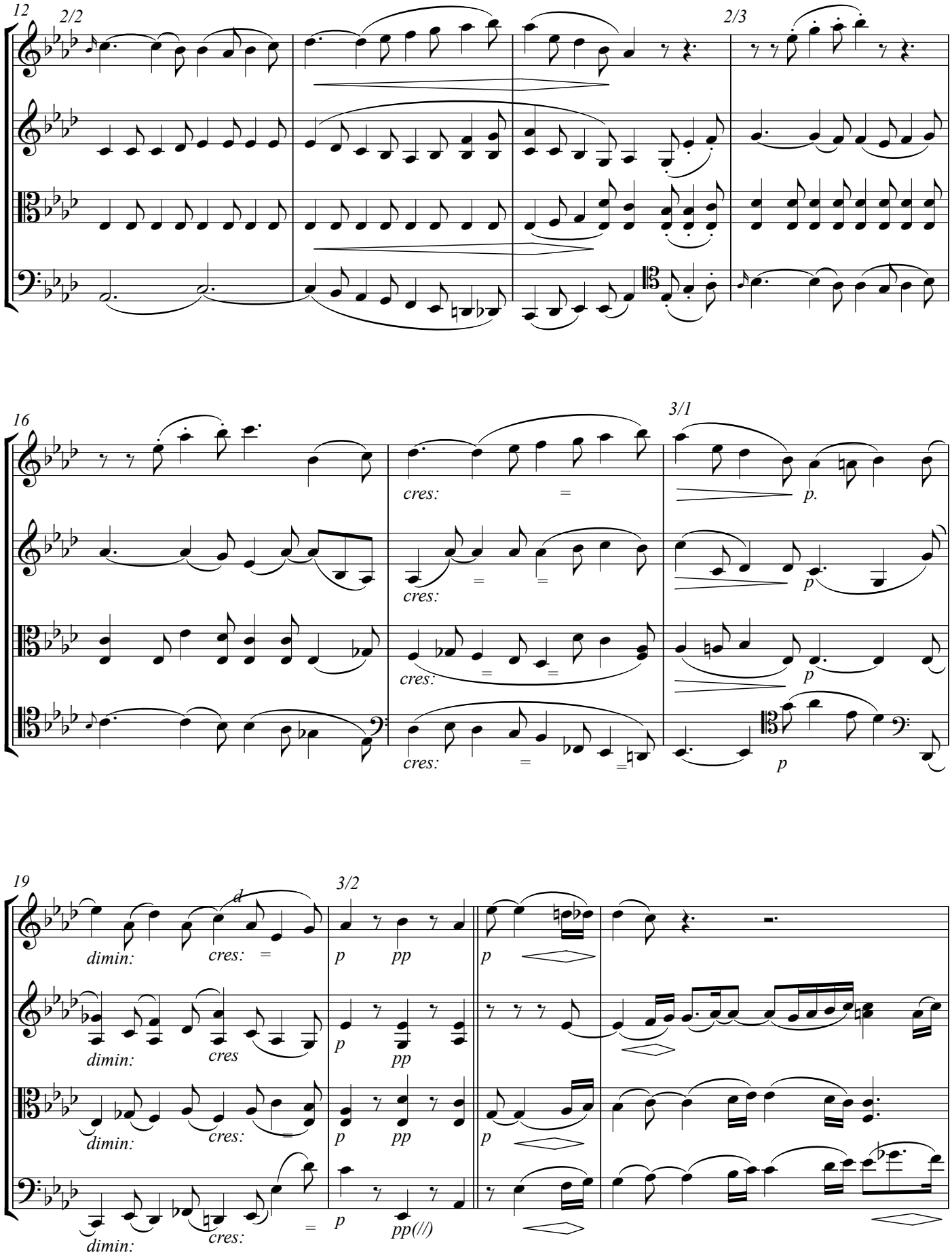
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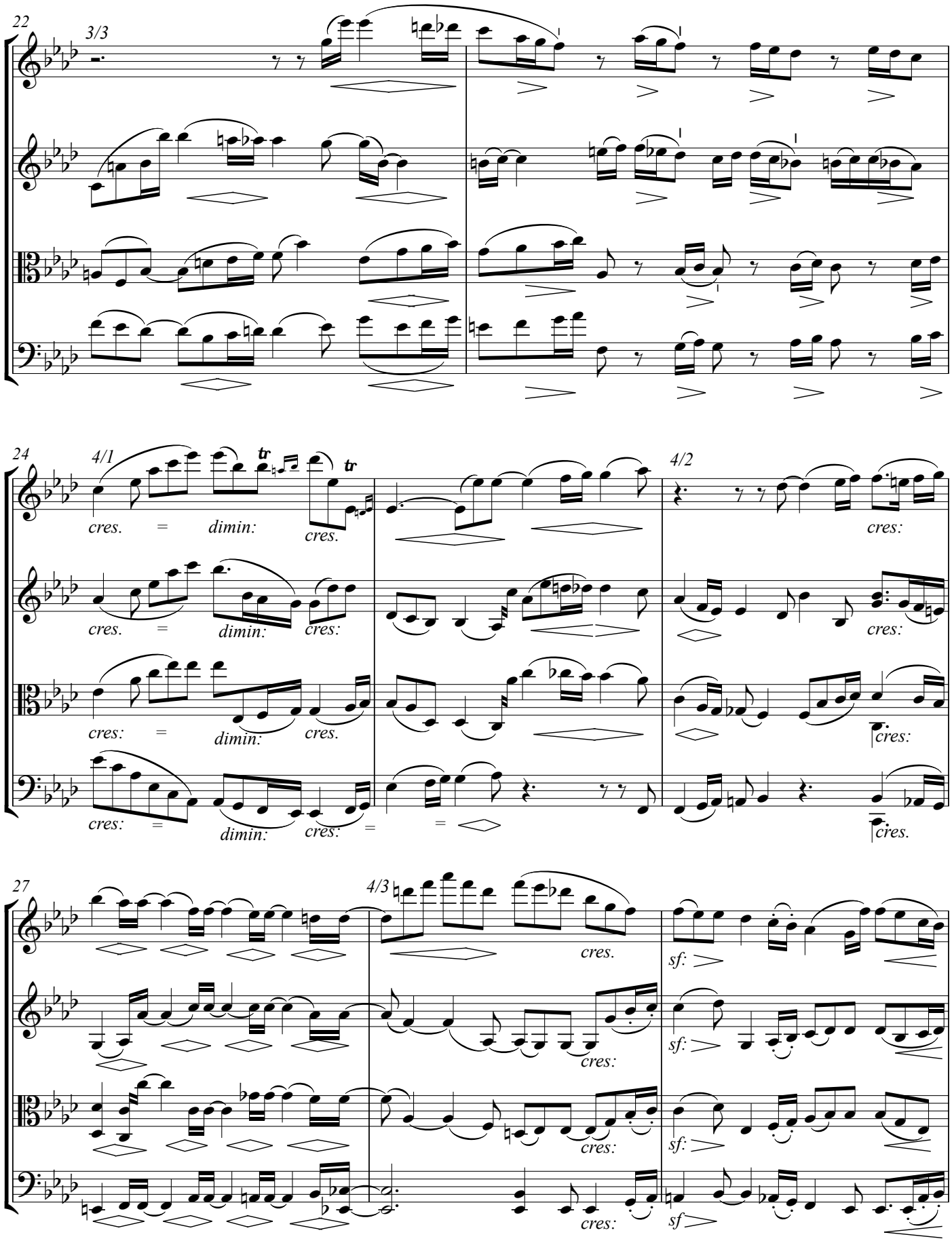
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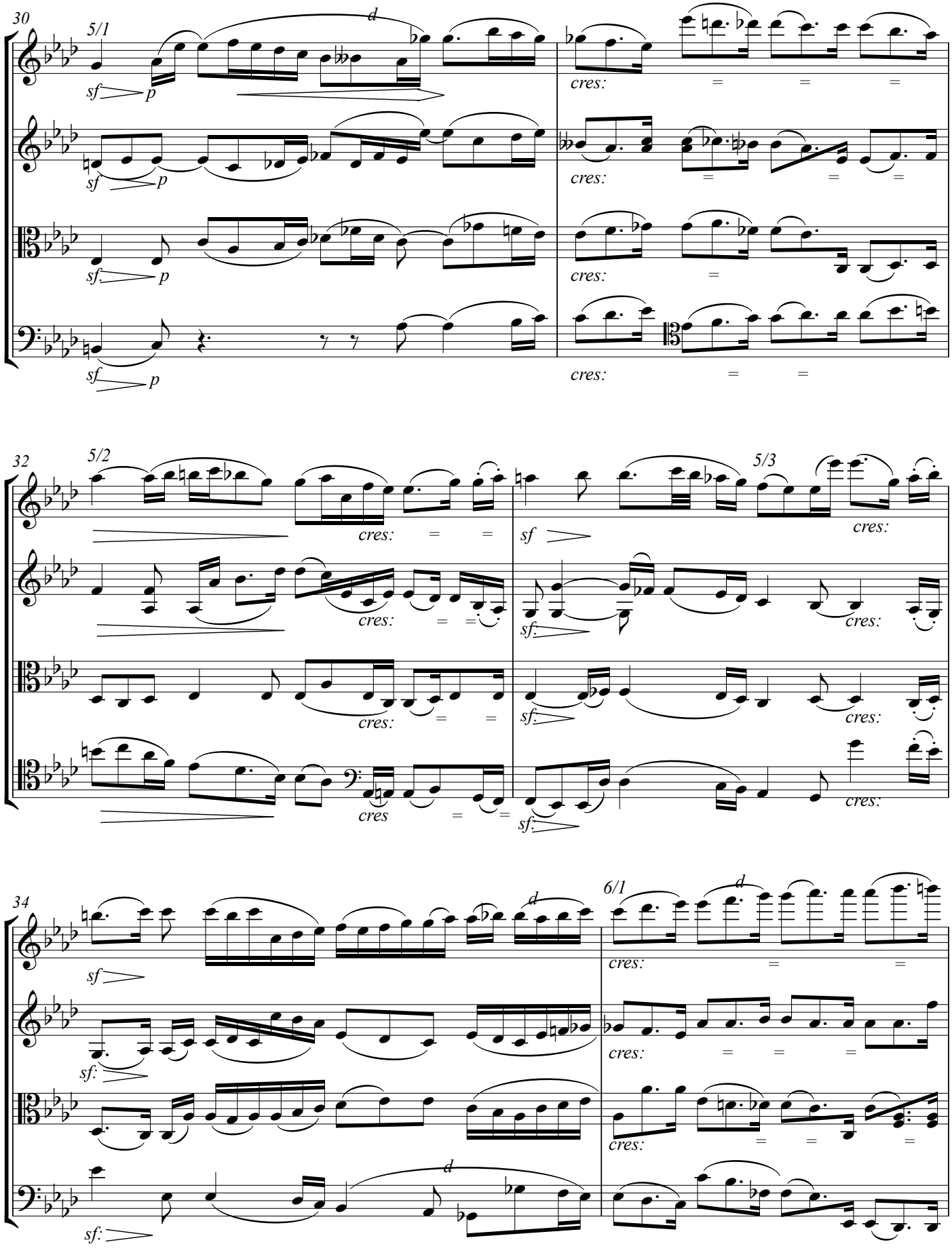
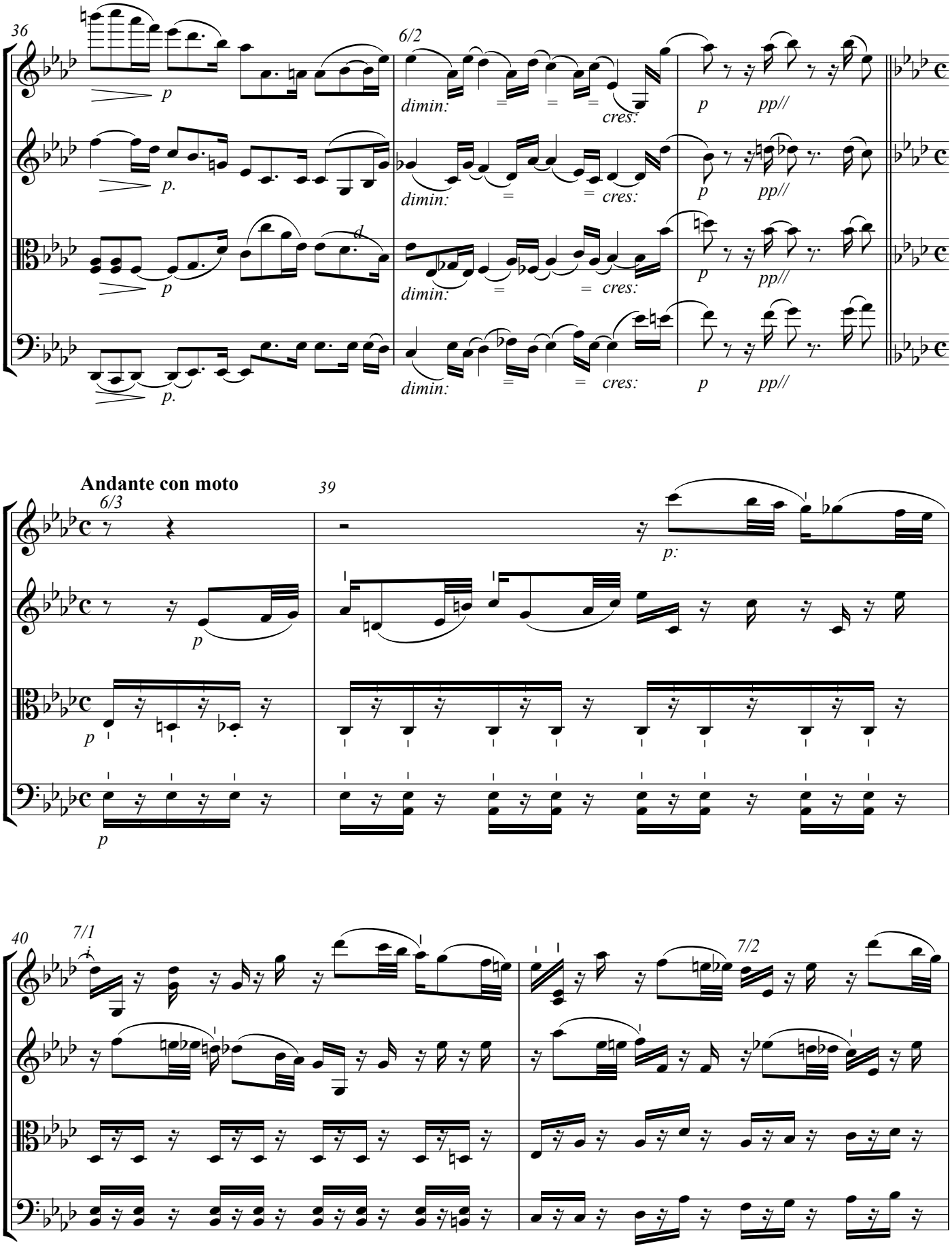
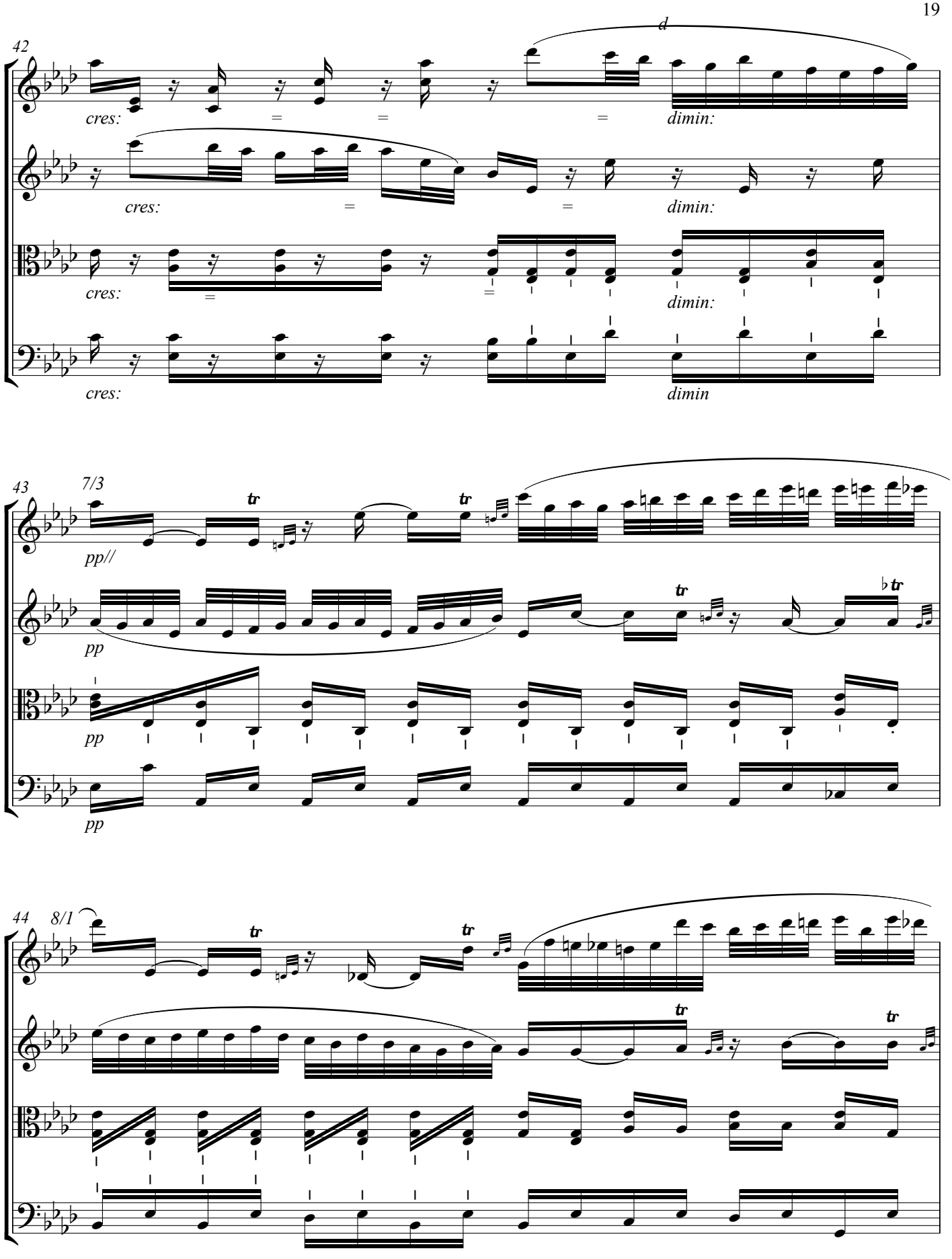
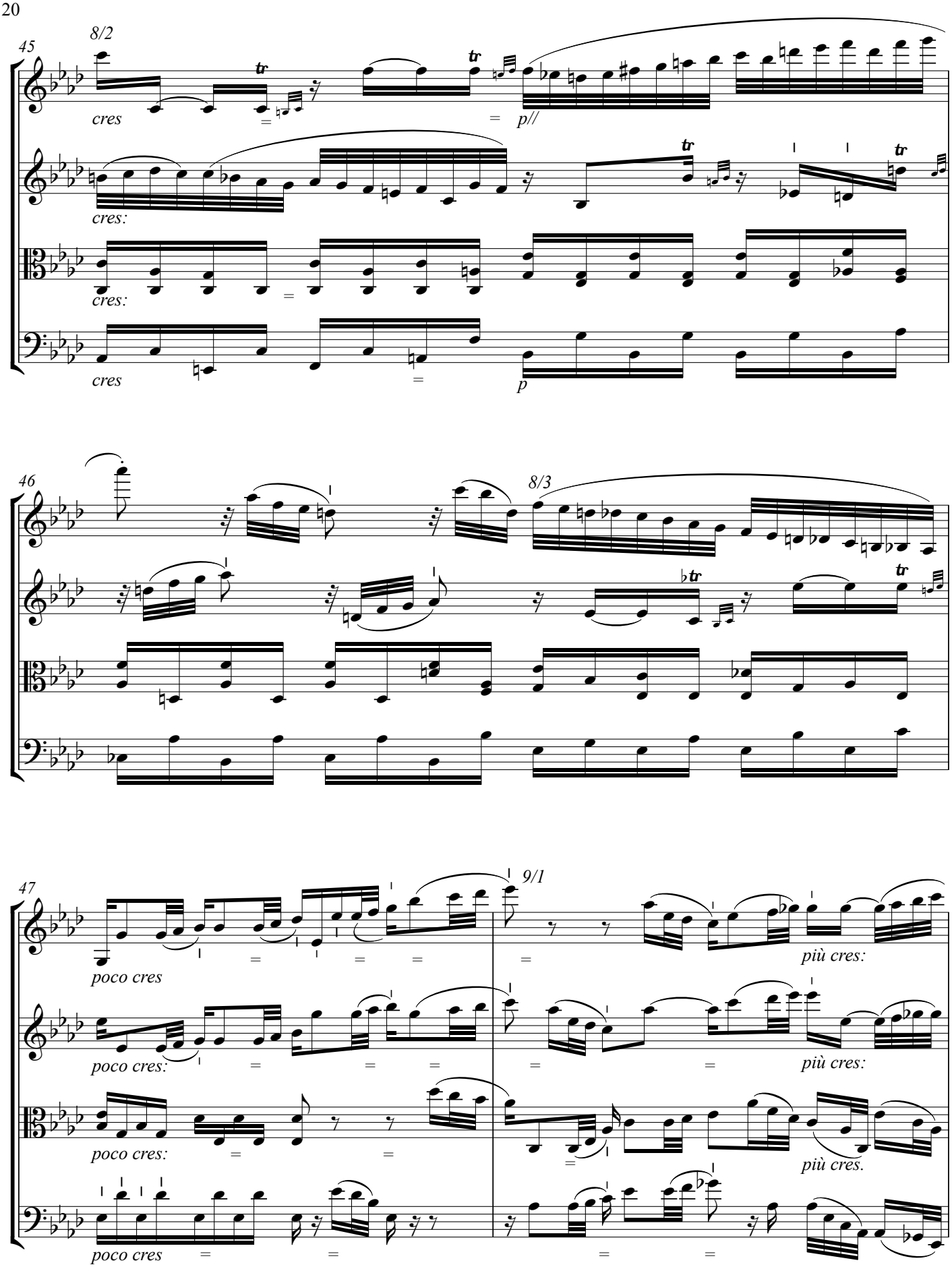
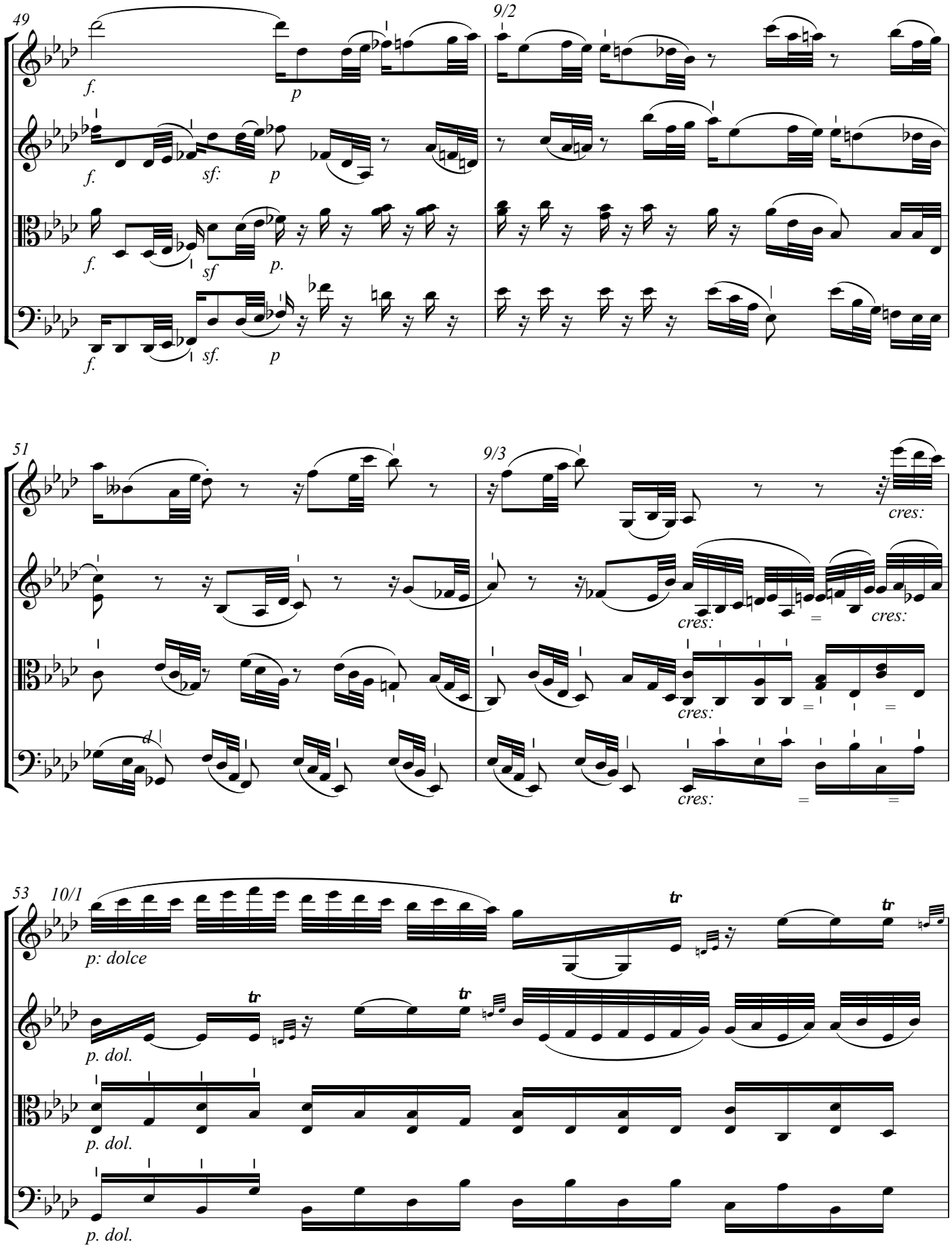
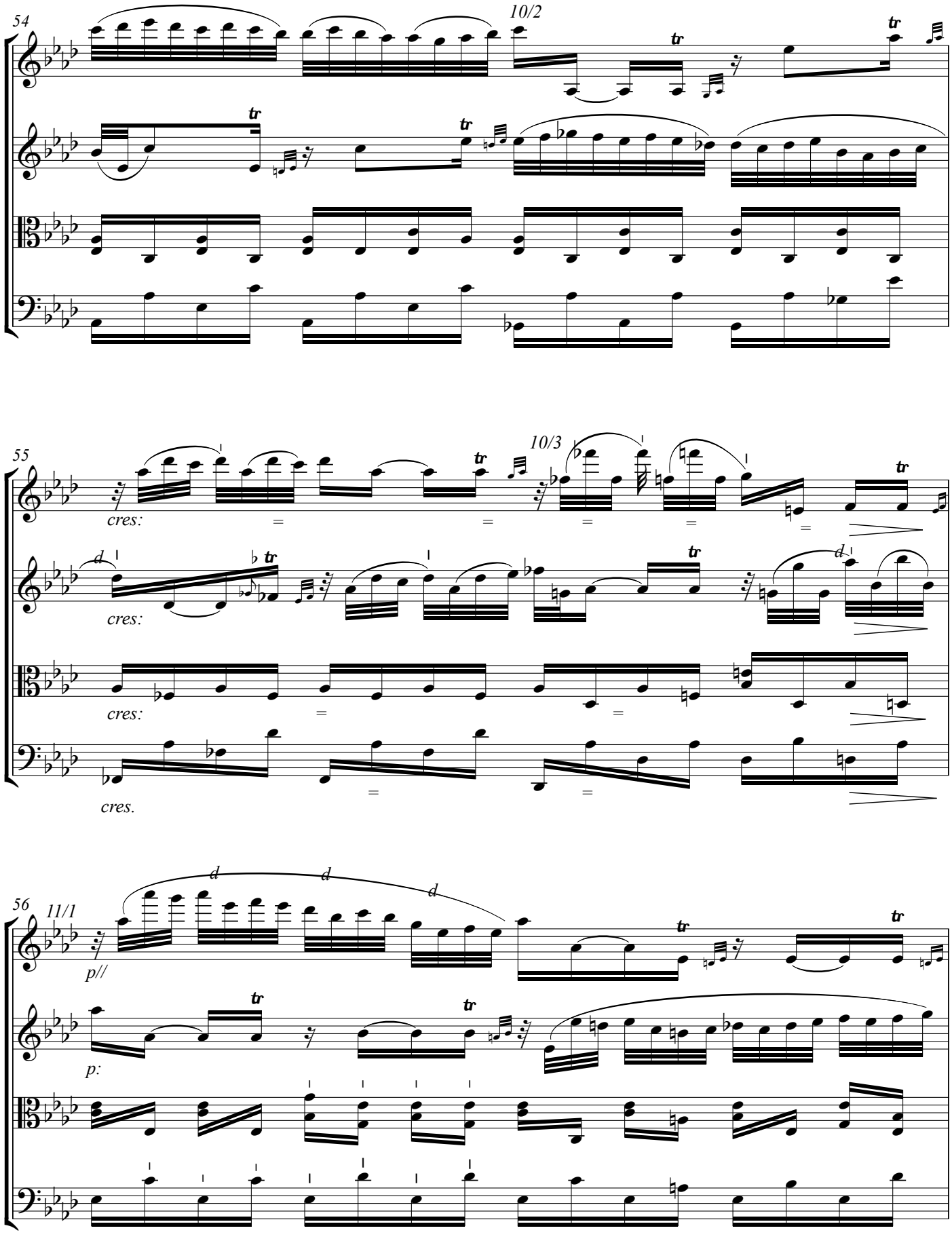

30
5/1
d
sf
p
cres:
32
5/2
5/3
sf
cres
34
6/1

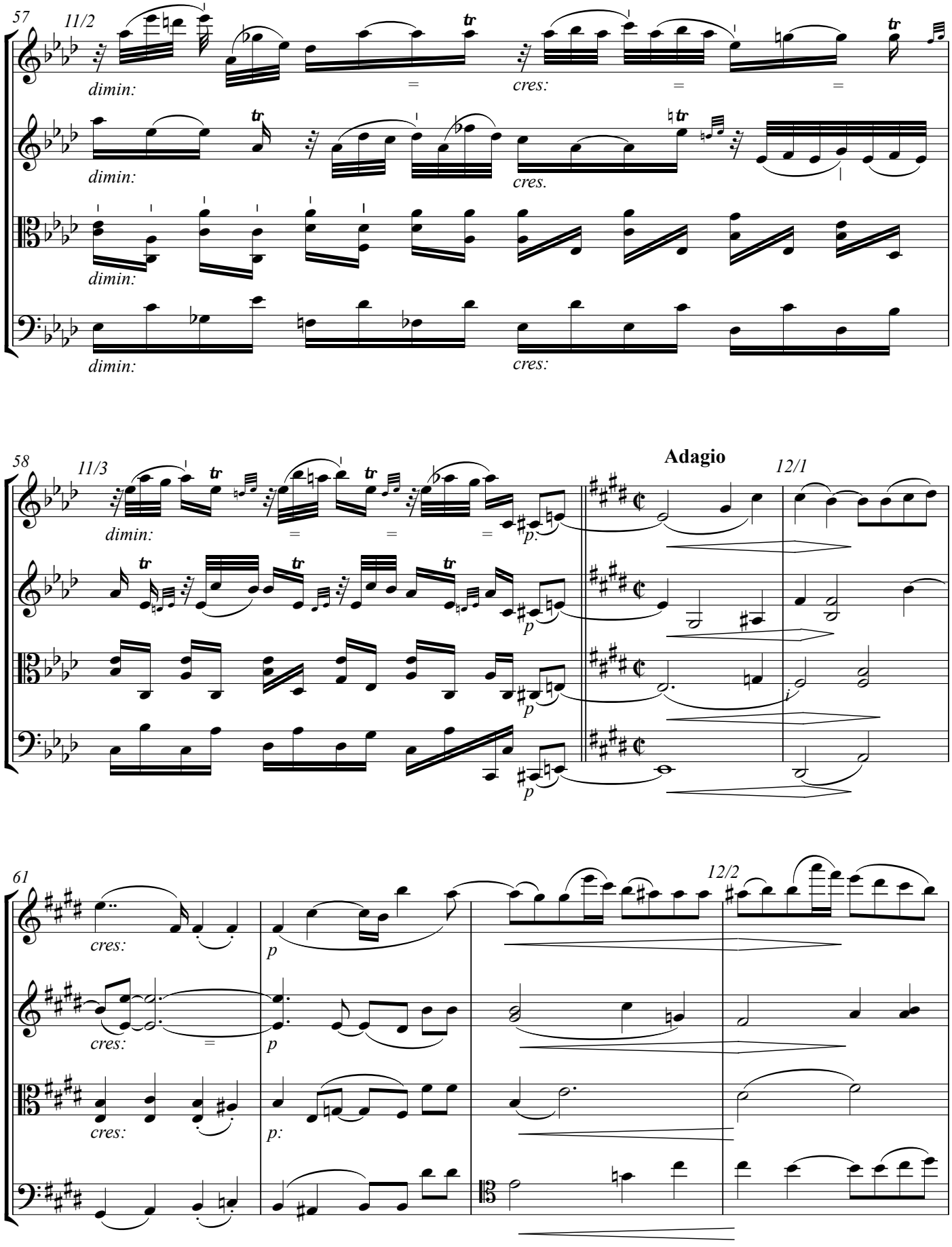

36
6/2
dimin:
cres:
p
pp//
Andante con moto
6/3
39
p:
40
7/1
7/2

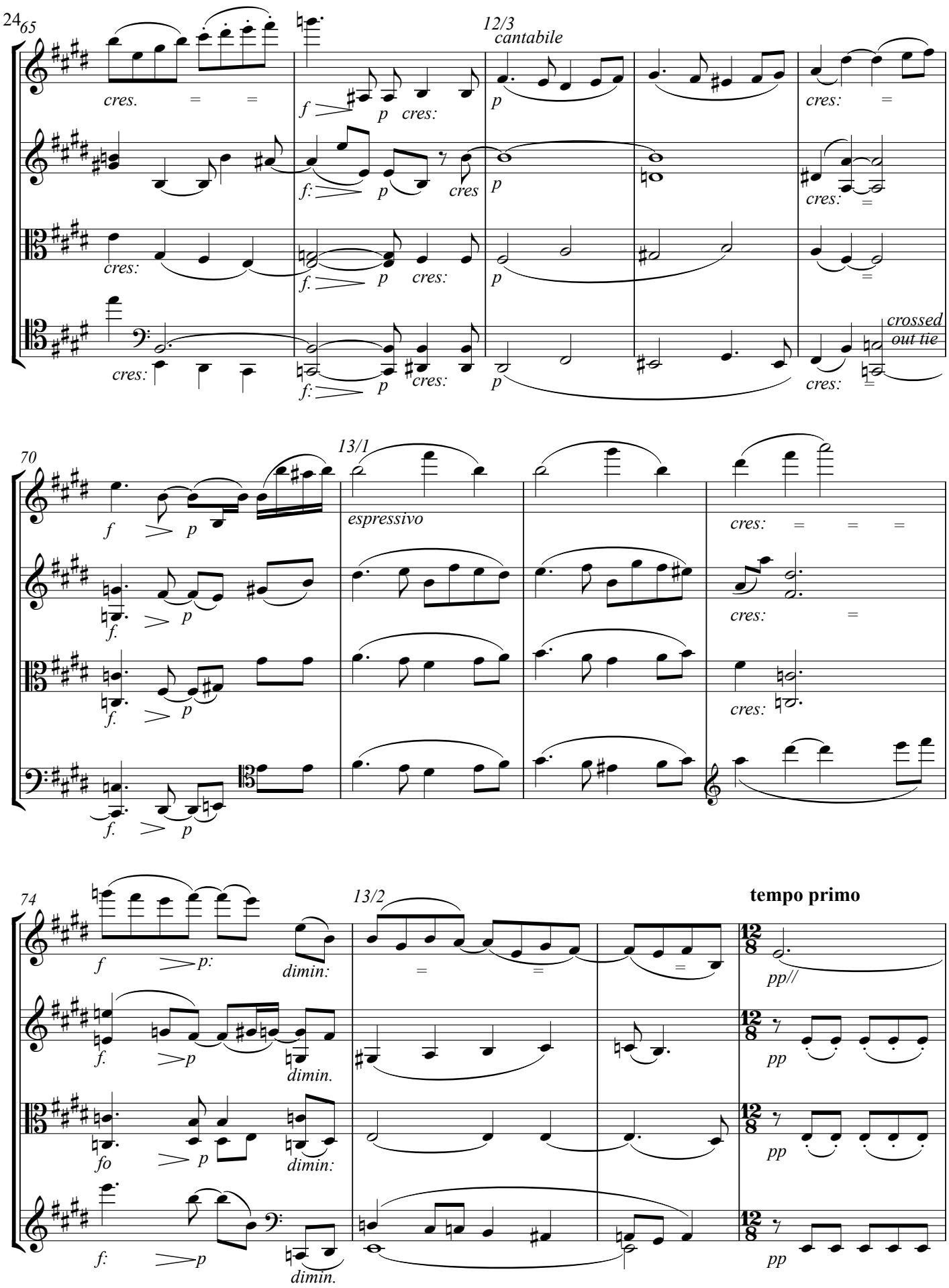

42
d
cres:
dimin:
cres:
dimin:
cres:
dimin:
cres:
dimin
43
7/3
pp//
pp
pp
pp
44
8/1

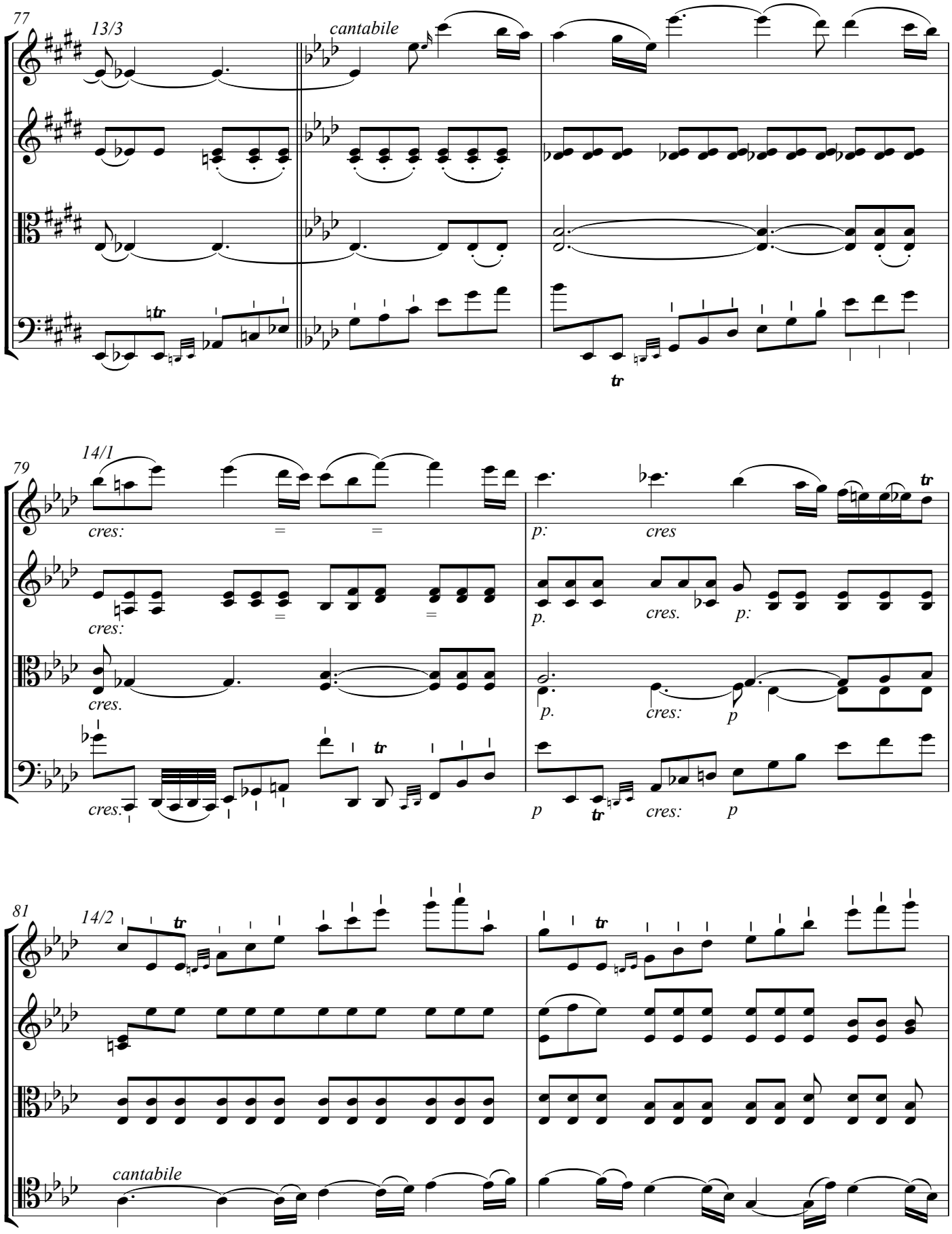

45
8/2
cres
p//
cres:
cres:
cres
p
46
8/3
47
9/1
poco cres
poco cres:
poco cres:
poco cres
più cres:
più cres:
più cres.

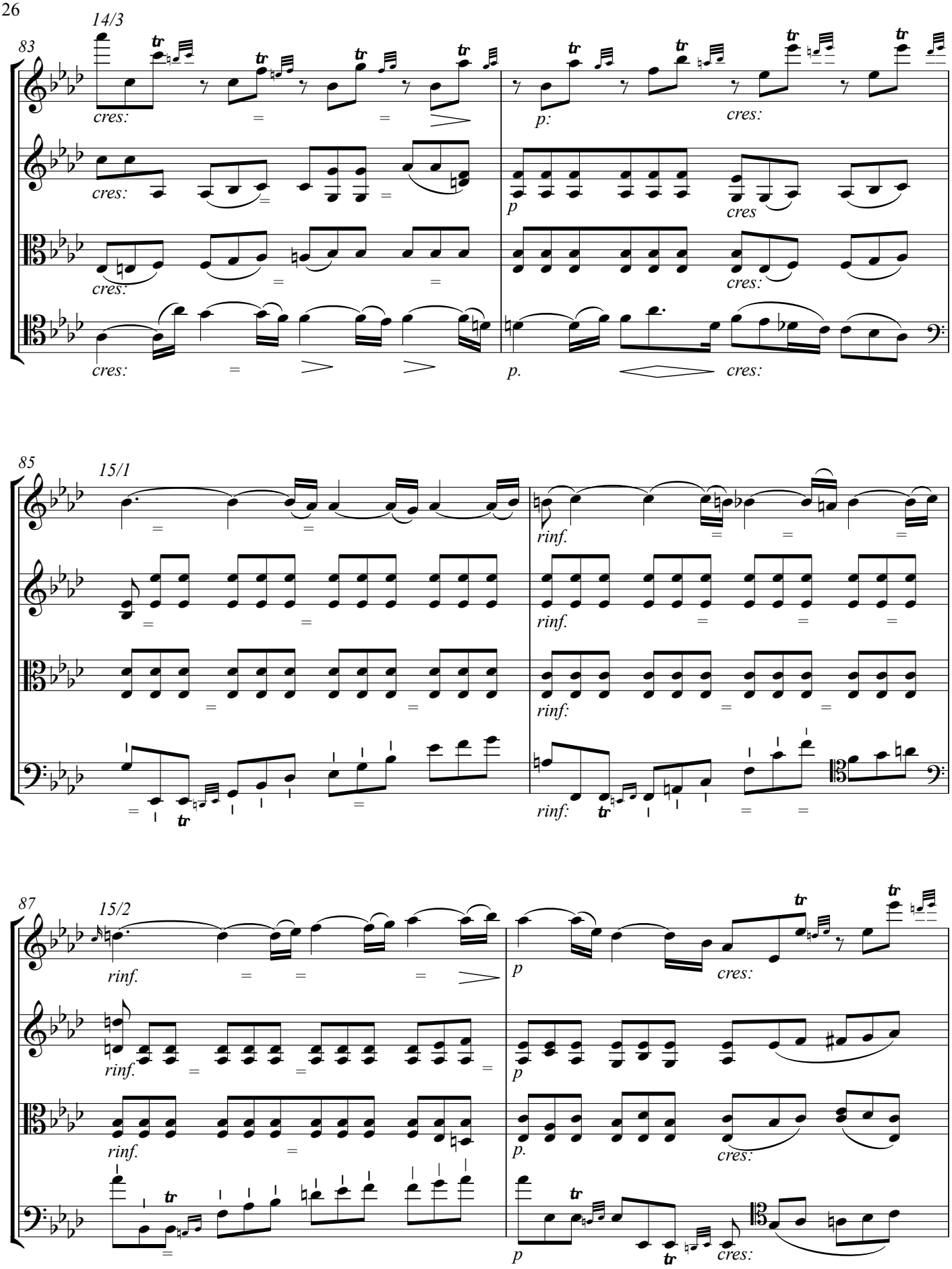

49
9/2
f.
p
sf:
sf
p.
sf.
51
9/3
cres:
53
10/1
p: dolce
tr
p. dol.

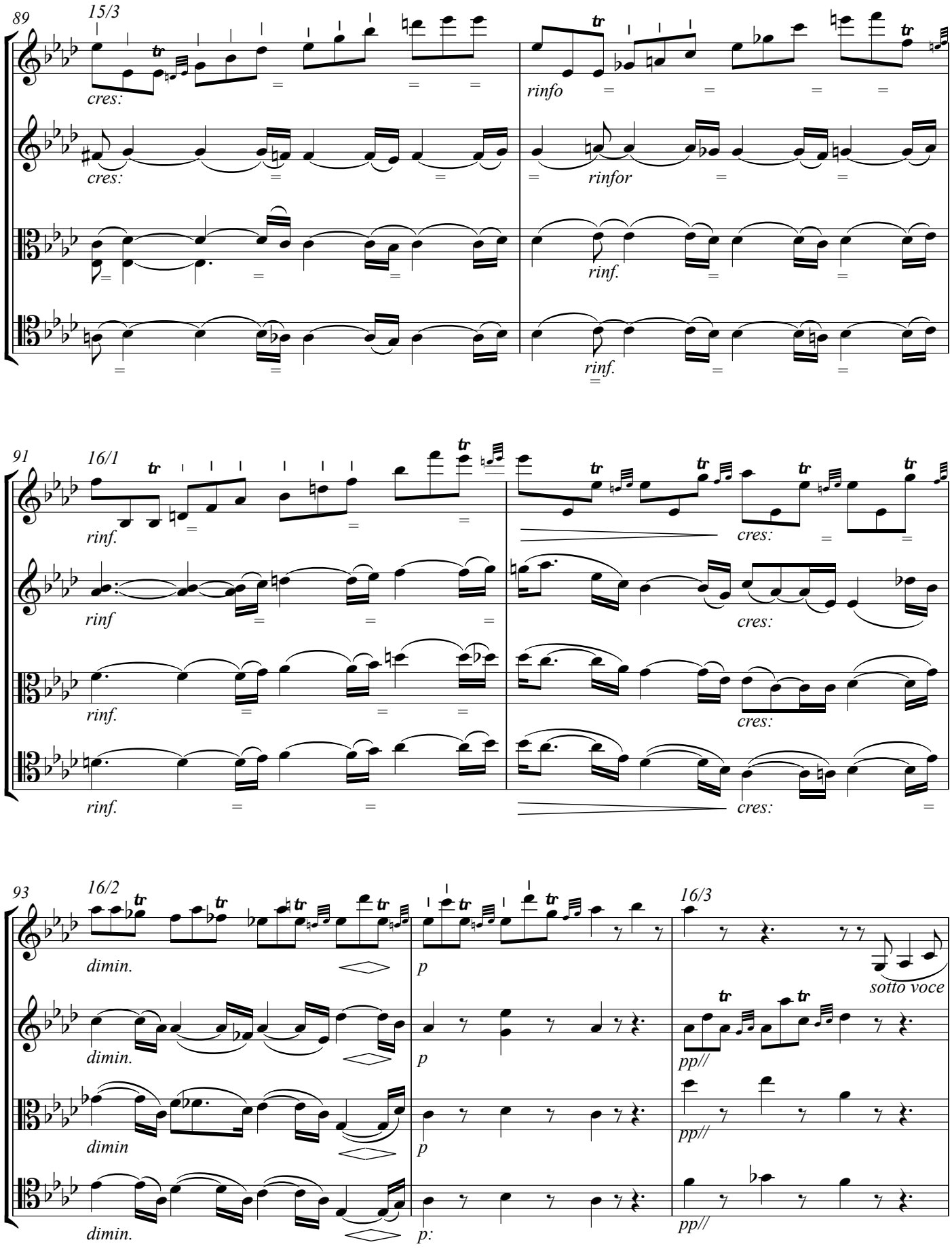

54
10/2
55
10/3
cres:
cres:
cres:
cres.
56
11/1
p//
p:

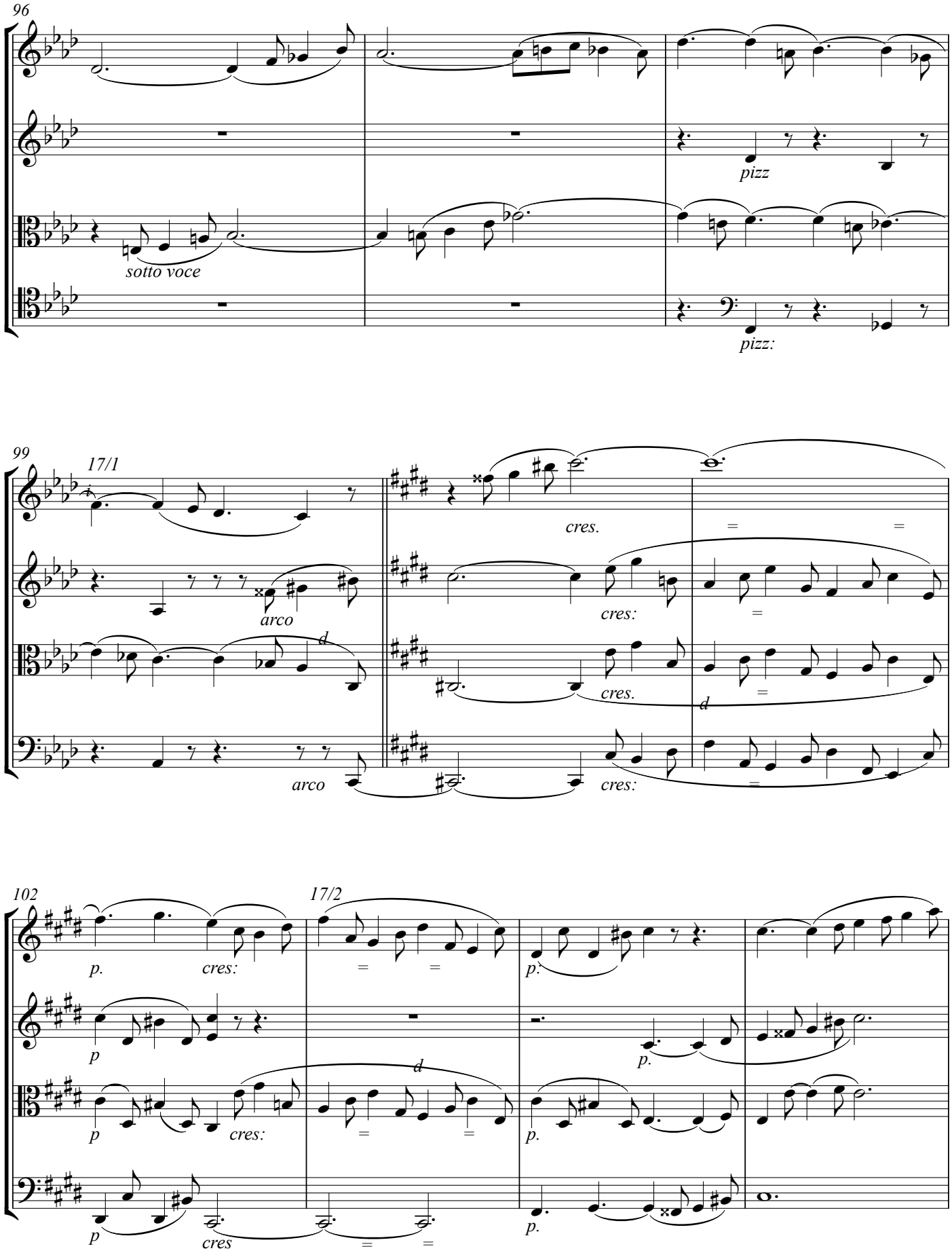

57
11/2
dimin:
cres:
58
11/3
Adagio
12/1
61
12/2

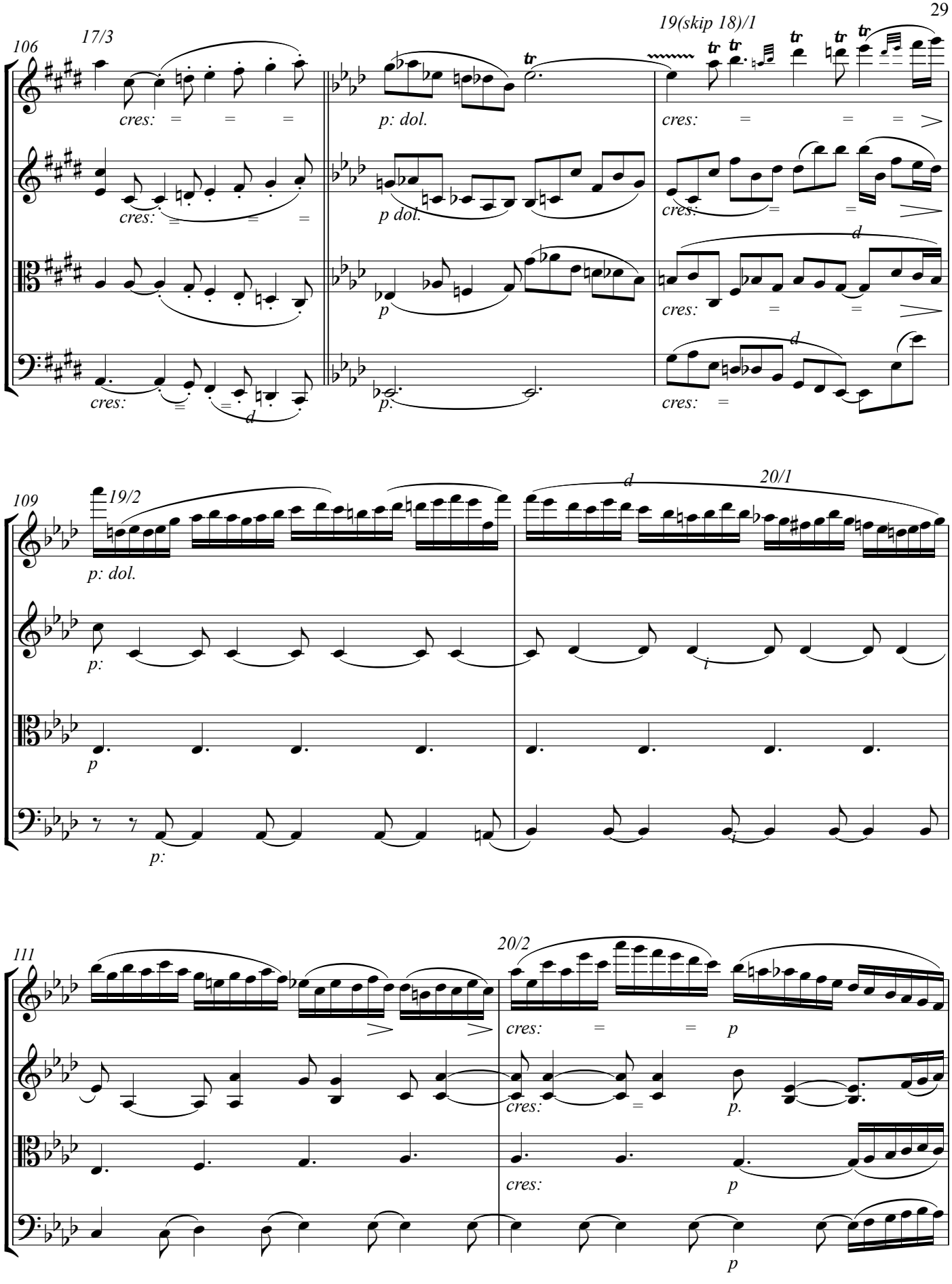

24
65
12/3
cantabile
cres.
f
p
cres:
f:
f.
crossed
out tie
70
13/1
espressivo
74
13/2
tempo primo
p:
dimin:
dimin.
fo
pp//
pp

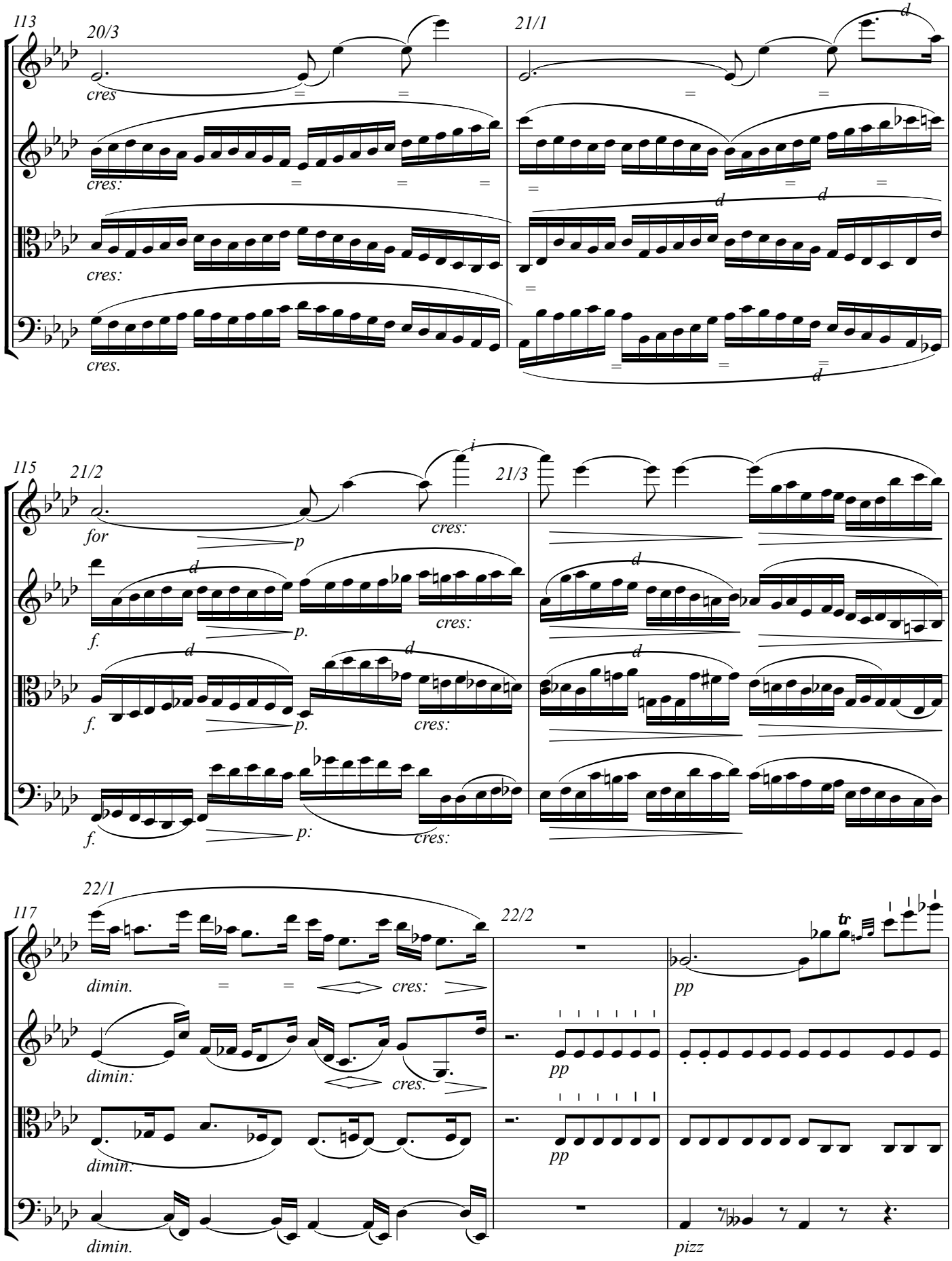

77
13/3
cantabile
79
14/1
cres:
p:
cres
p.
cres.
p:
cres:
p
81
14/2
cantabile

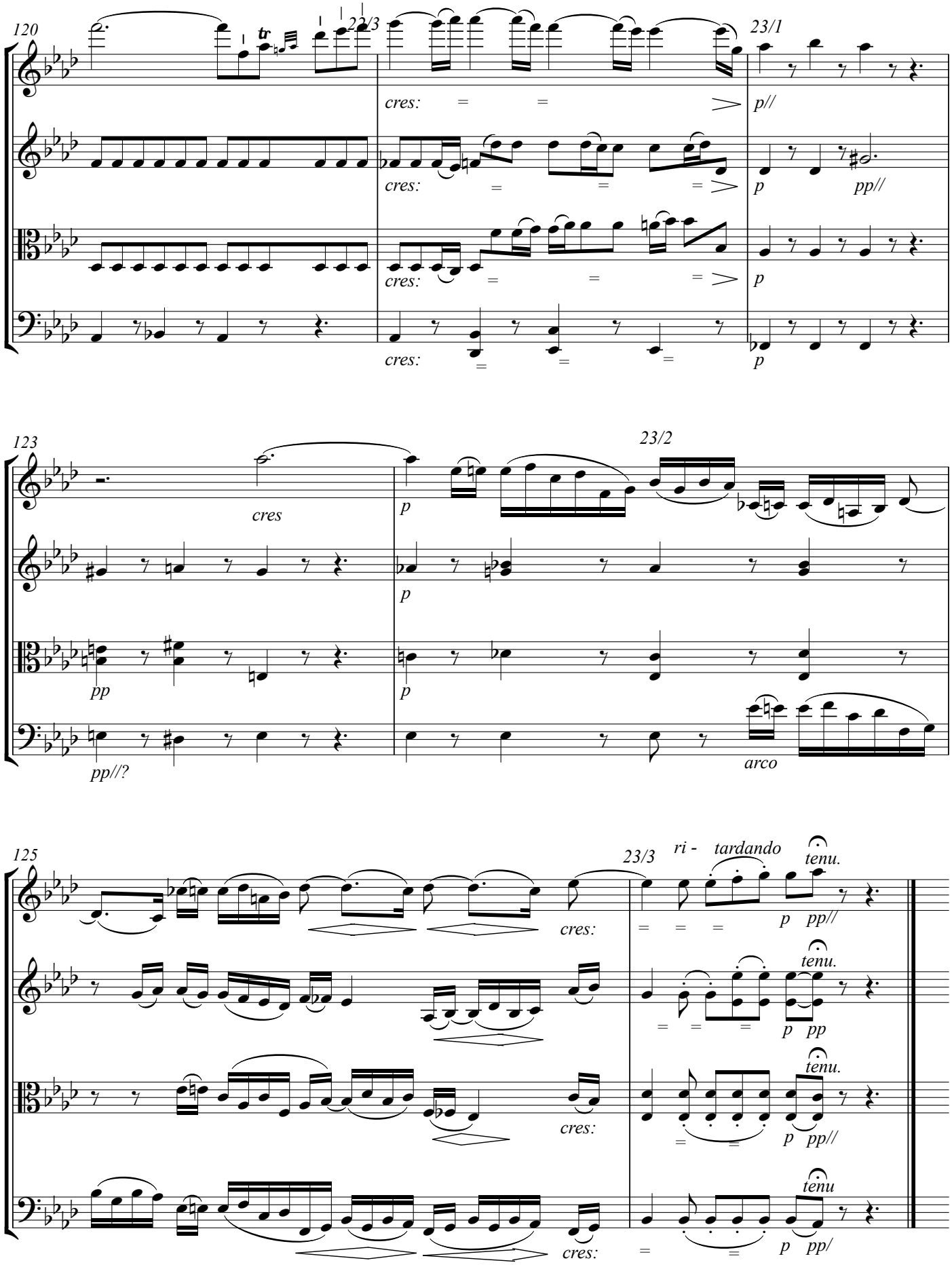

14/3
83
cres:
p:
cres:
p
cres
cres:
cres:
p.
cres:
85
15/1
rinf.
rinf.
rinf:
rinf:
87
15/2
rinf.
p
cres:
rinf.
p
rinf.
p.
cres:
p
cres:

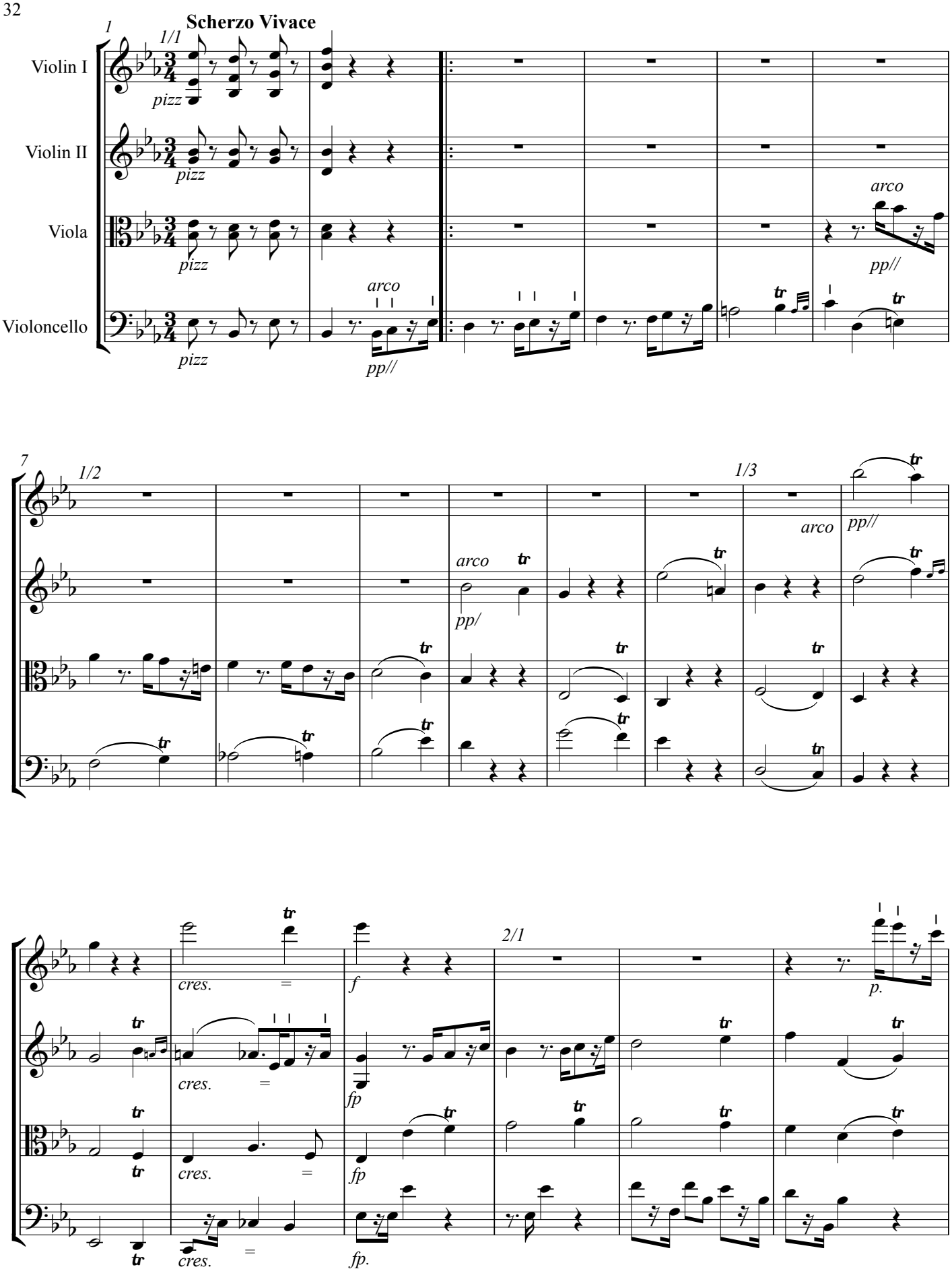

89
15/3
cres:
cres:
rinfo
rinfor
rinf.
rinf.
91
16/1
rinf.
rinf
rinf.
rinf.
cres:
cres:
cres:
cres:
93
16/2
dimin.
dimin.
dimin
dimin.
p
p
p
p:
16/3
sotto voce
pp//
pp//
pp//


96
sotto voce
pizz
pizz:
99
17/1
arco
cres.
cres:
d
arco
cres:
102
17/2
p.
cres:
p
p
cres:
p
cres
p.
p.
p.
p.


106
17/3
19(skip 18)/1
cres:
p: dol.
p dol.
p
d
109
19/2
20/1
111
20/2


113
20/3
21/1
cres
cres:
cres:
cres.
115
21/2
21/3
for
p
cres:
f.
p.
cres:
f.
p.
cres:
f.
p:
cres:
117
22/1
22/2
dimin.
cres:
dimin:
cres.
dimin:
dimin.
pp
pp
pp
pizz


120
23/3
23/1
cres:
p//
p
pp//
123
cres
23/2
pp
pp//?
arco
125
23/3
ri - tardando
tenu.
p pp//
p pp
p pp//
p pp/



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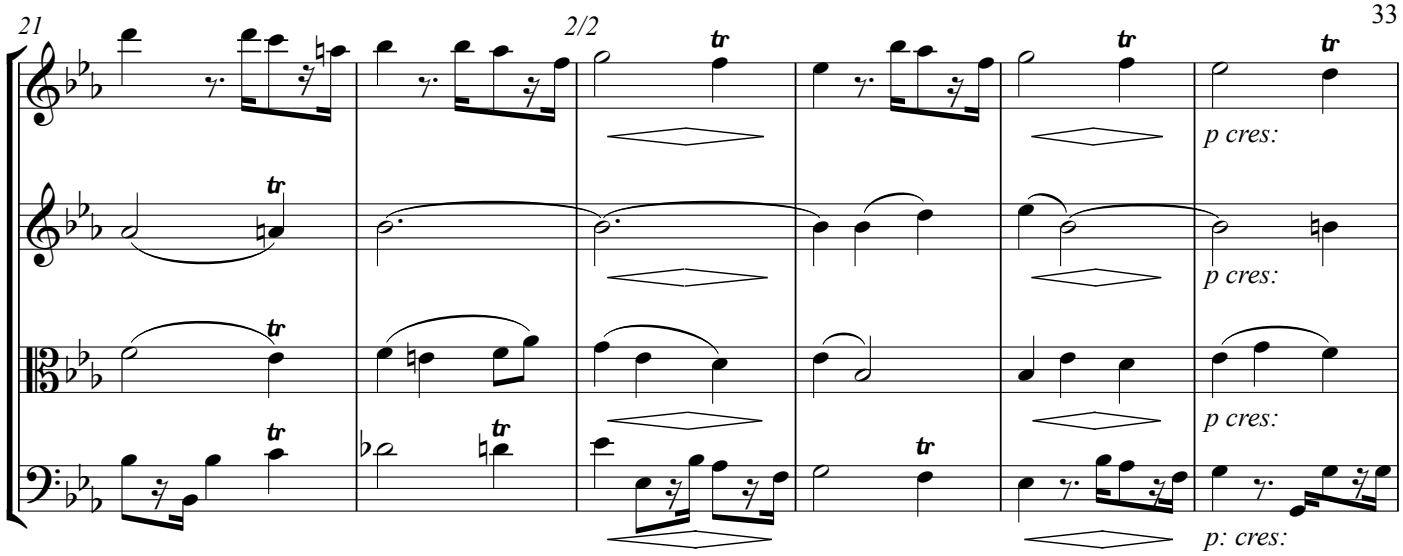
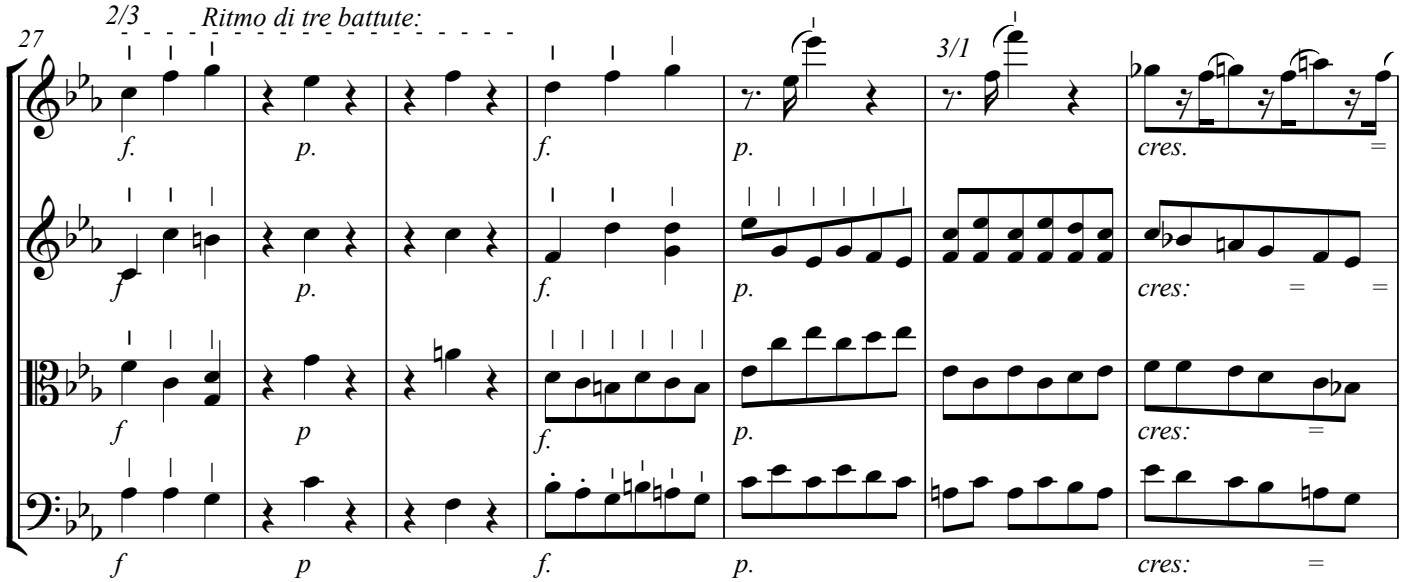
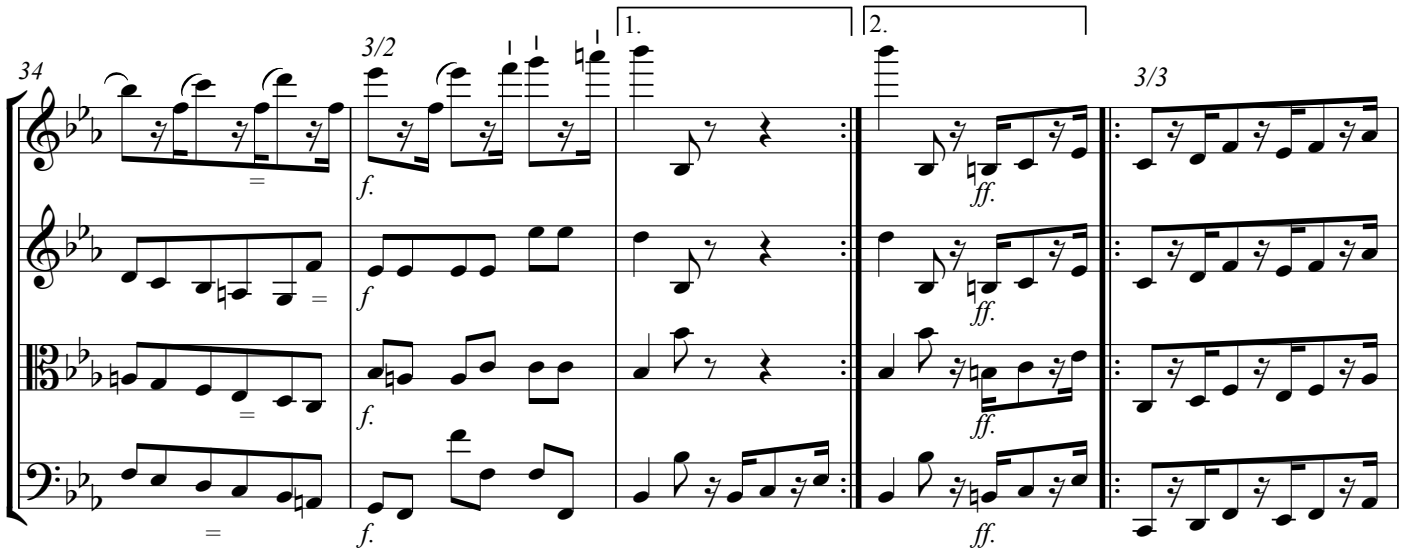
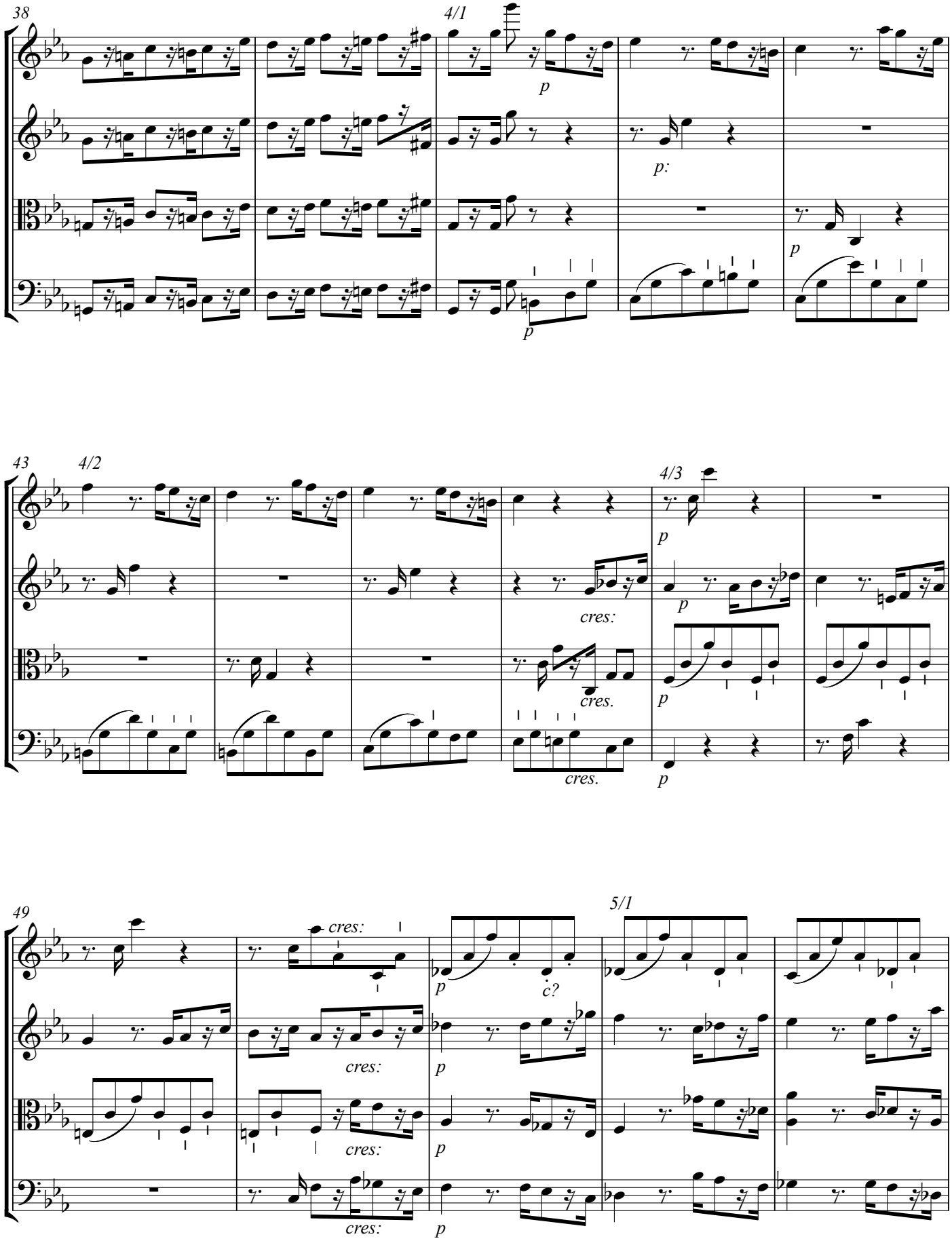
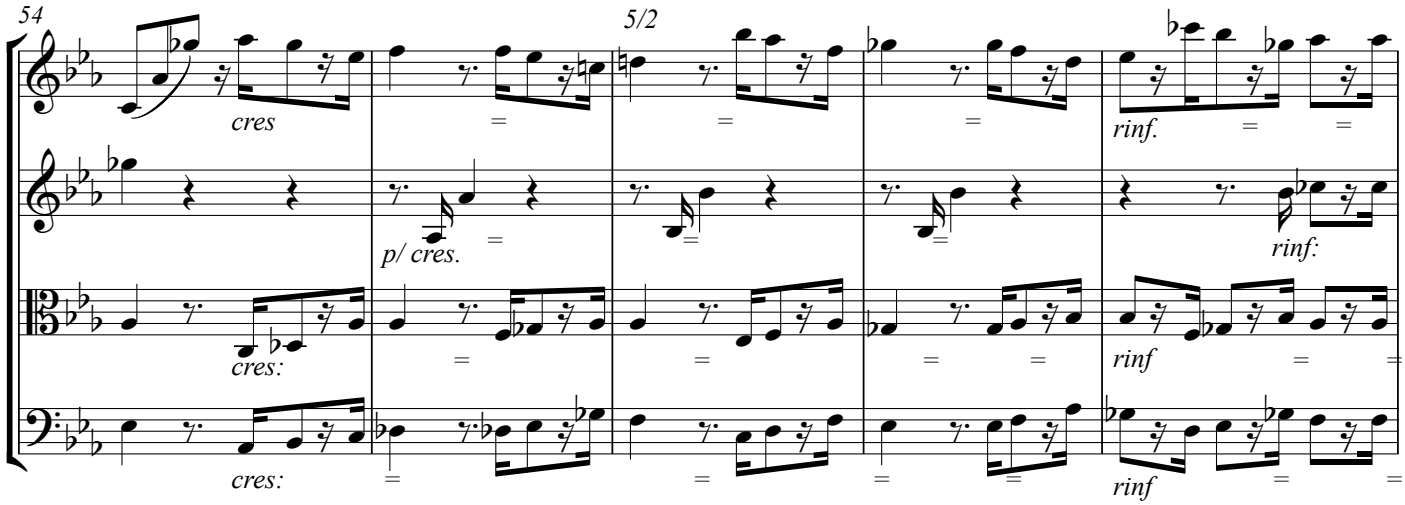
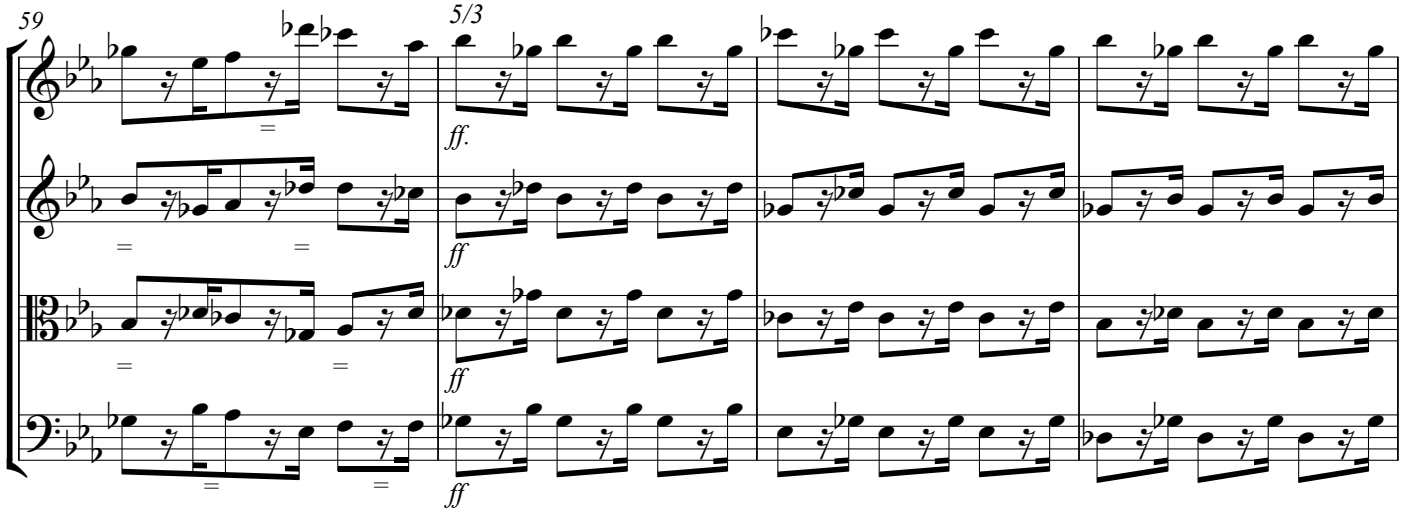

21
2/2
p cres:
p cres:
p cres:
p: cres:

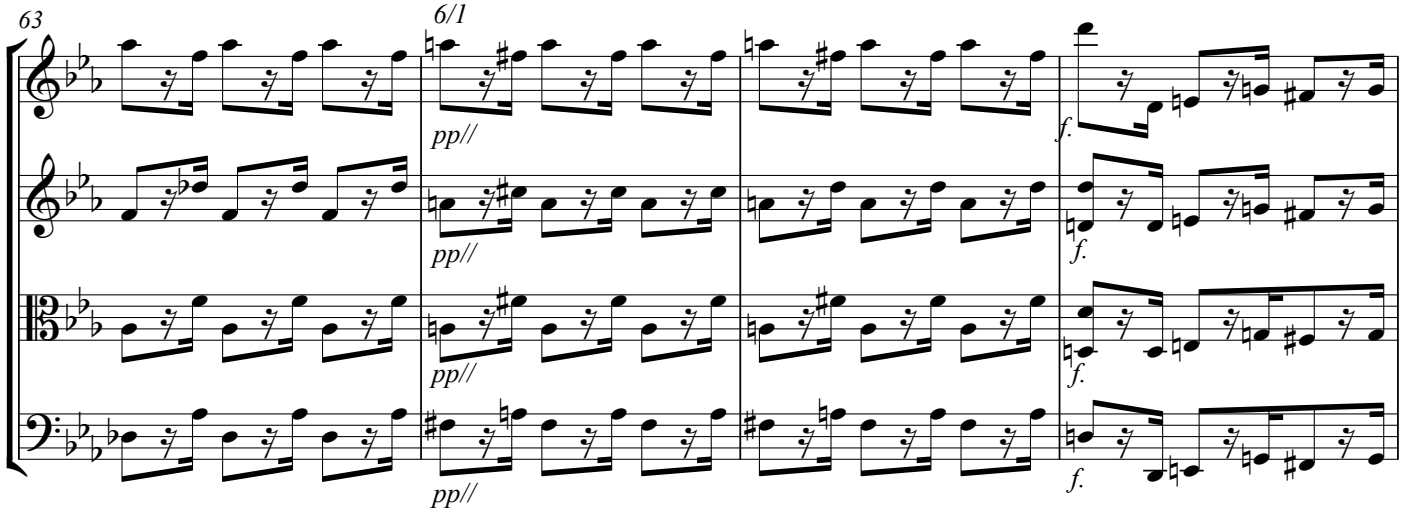

27
2/3
Ritmo di tre battute:
3/1
f.
p.
cres:

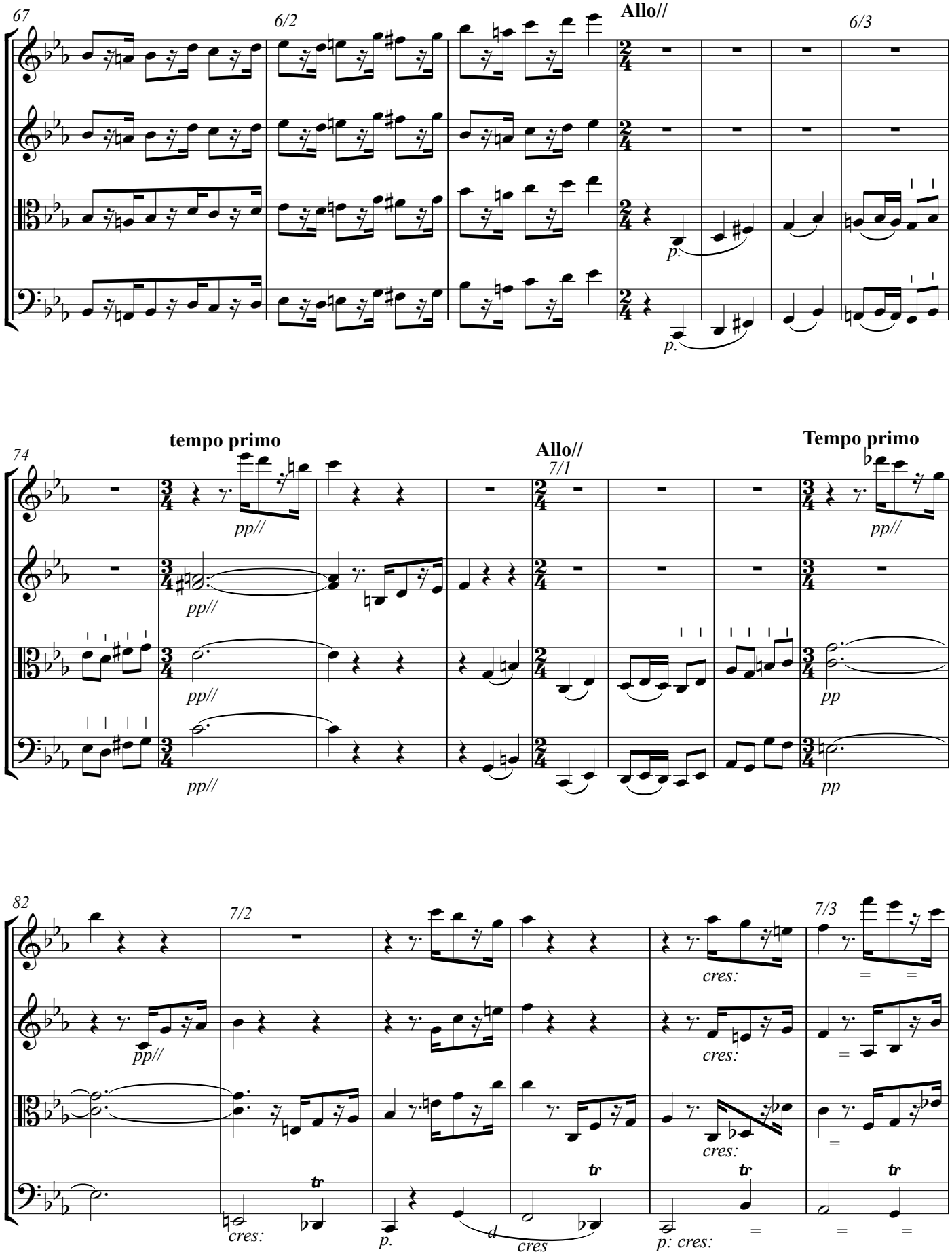

34
3/2
1.
2.
3/3
f.
ff.

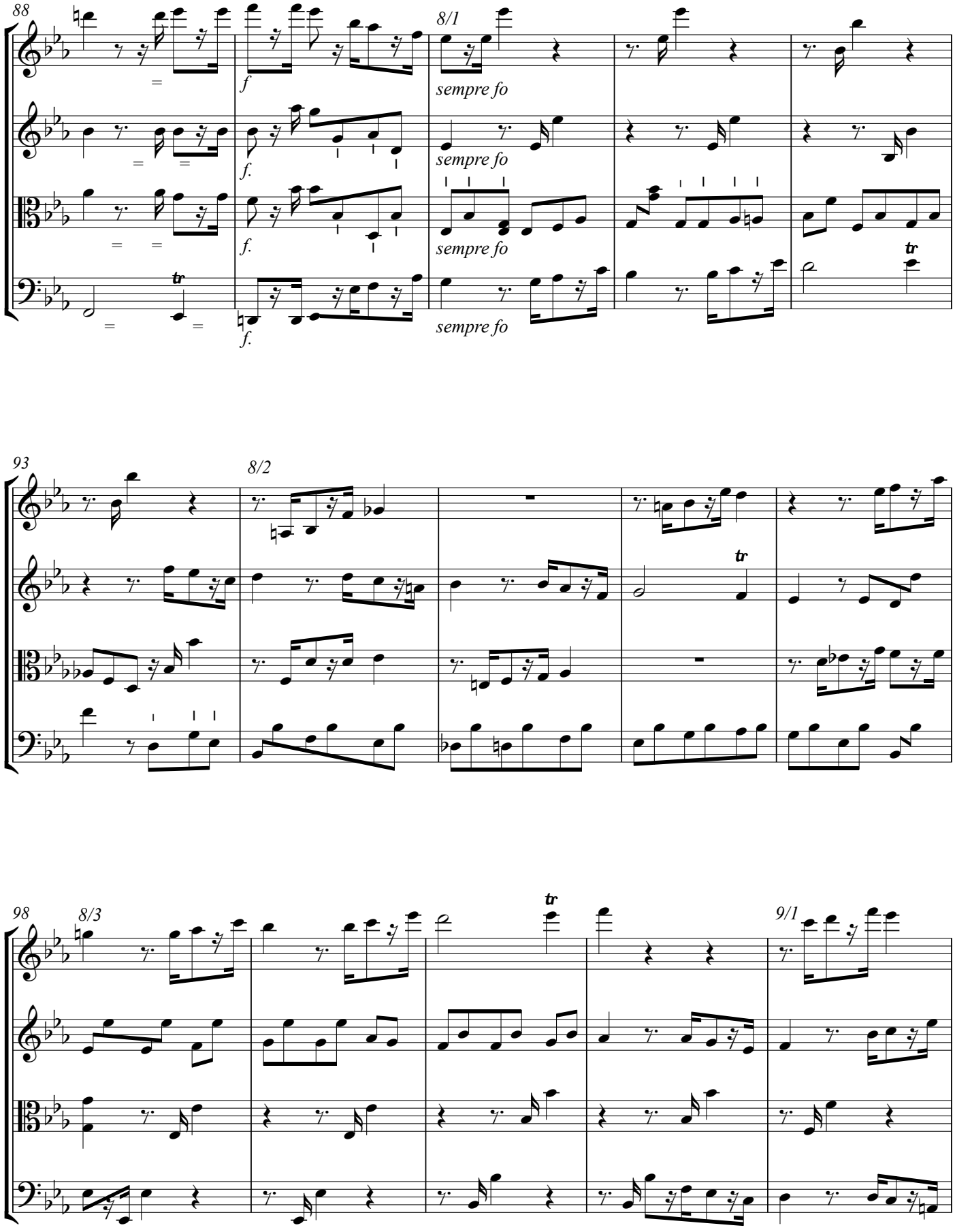

38
4/1
p
p:
p
p
43
4/2
4/3
p
cres:
p
cres.
p
cres.
p
49
cres:
5/1
p
ċ?
cres:
p
cres:
p
cres:
p

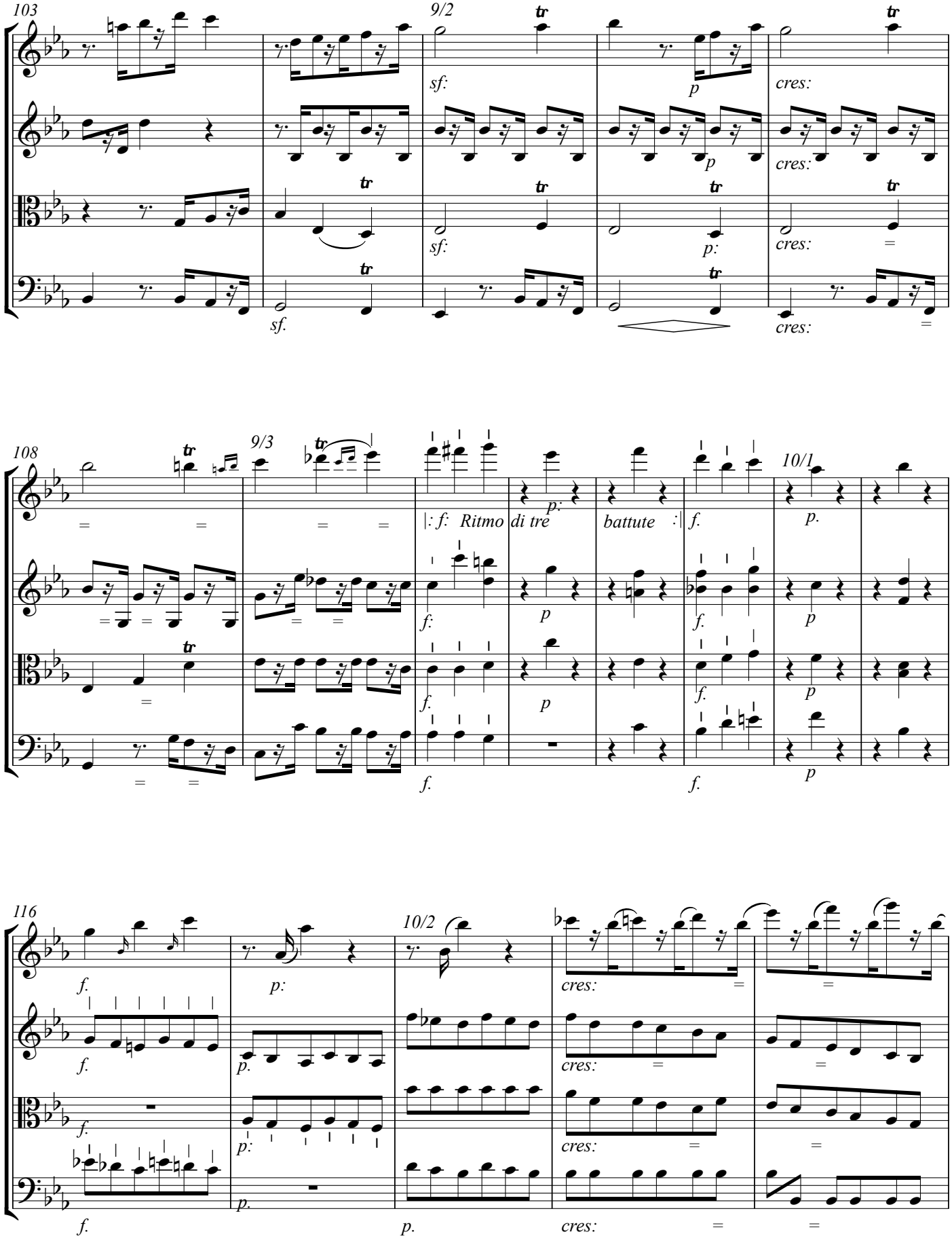

54
5/2
cres
p/ cres.
cres:
cres:
rinf.
rinf:
rinf
rinf

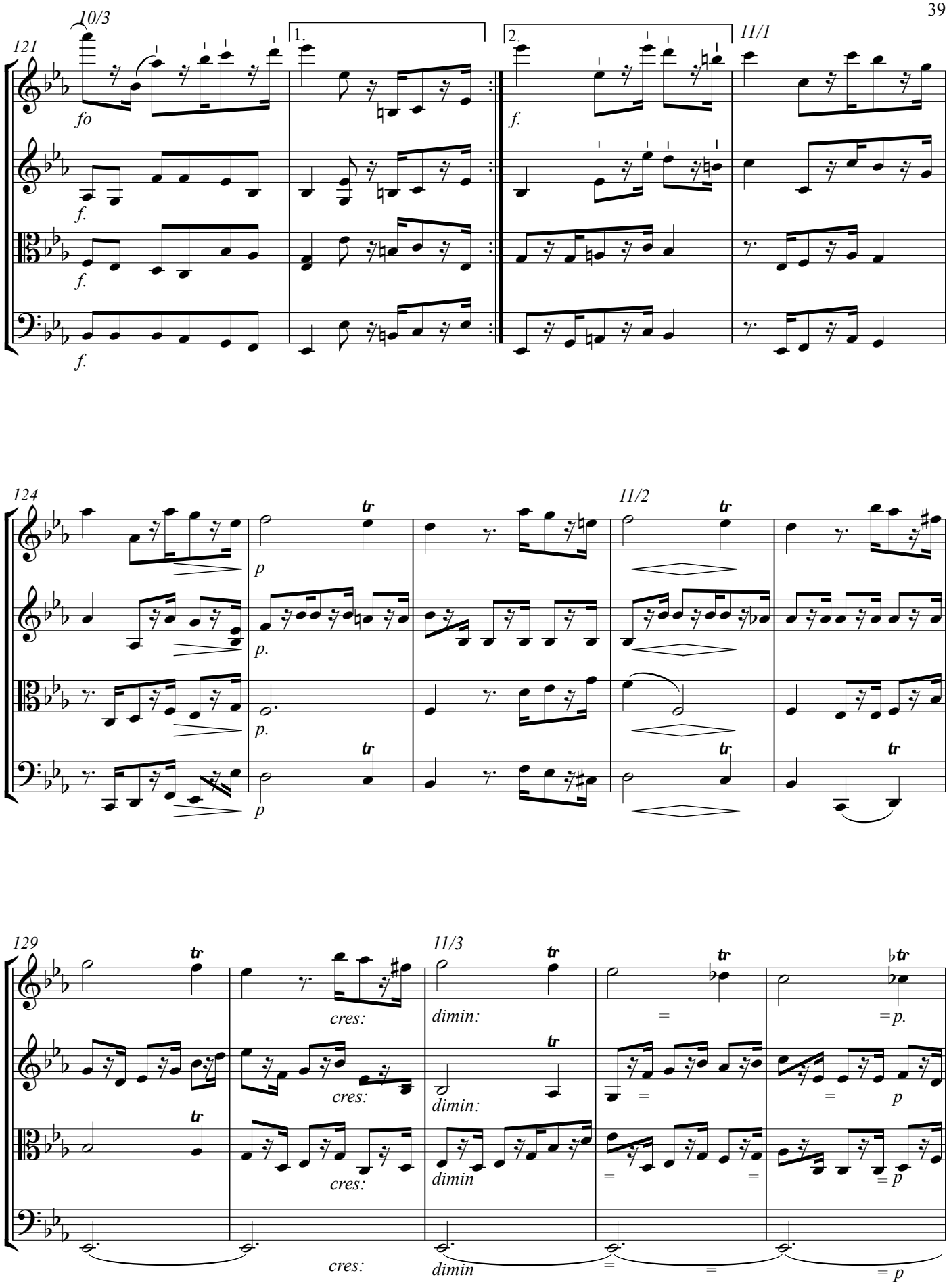

59
5/3
ff.
ff
ff
ff

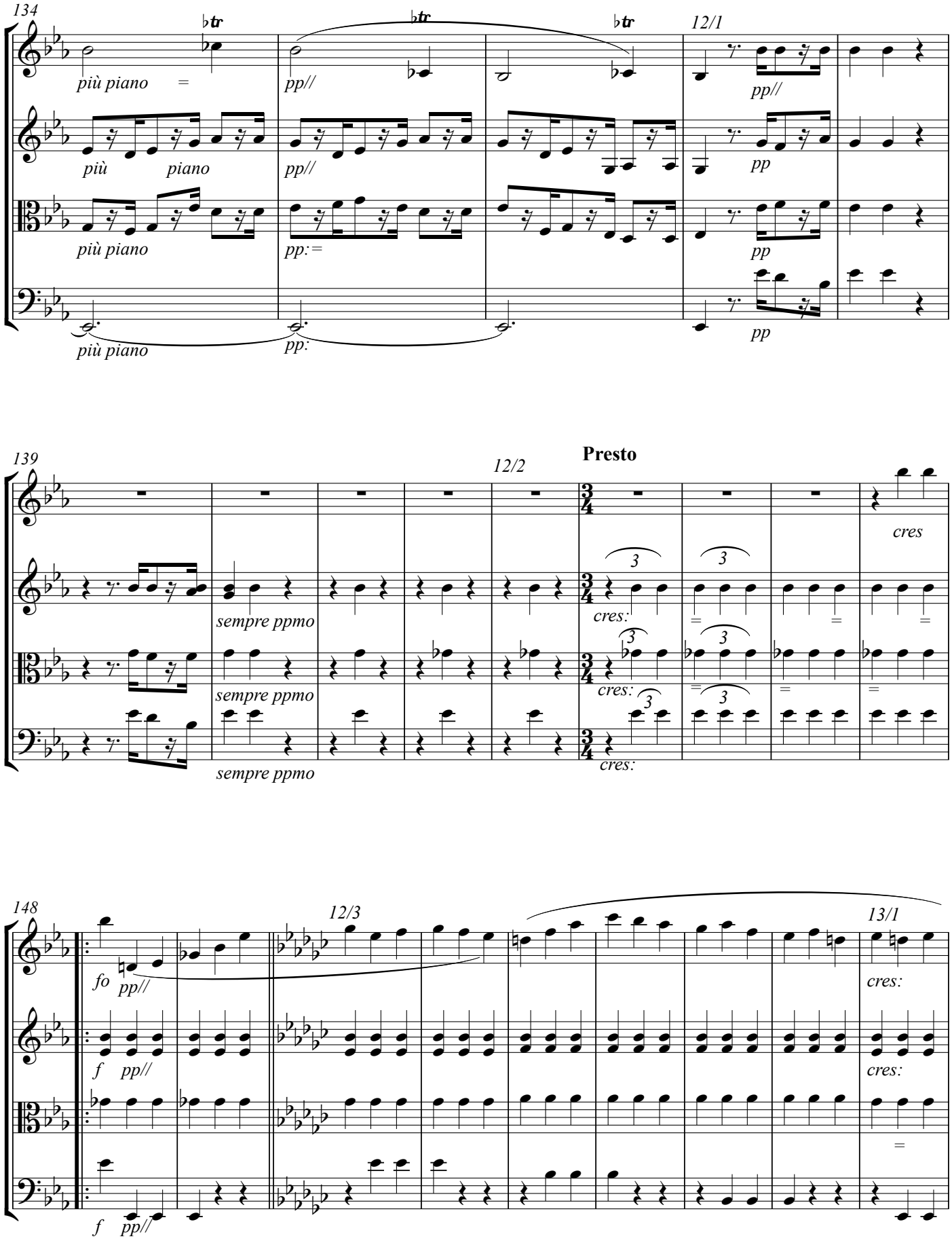

63
6/1
pp//
pp//
pp//
pp//
f.
f.
f.
f.

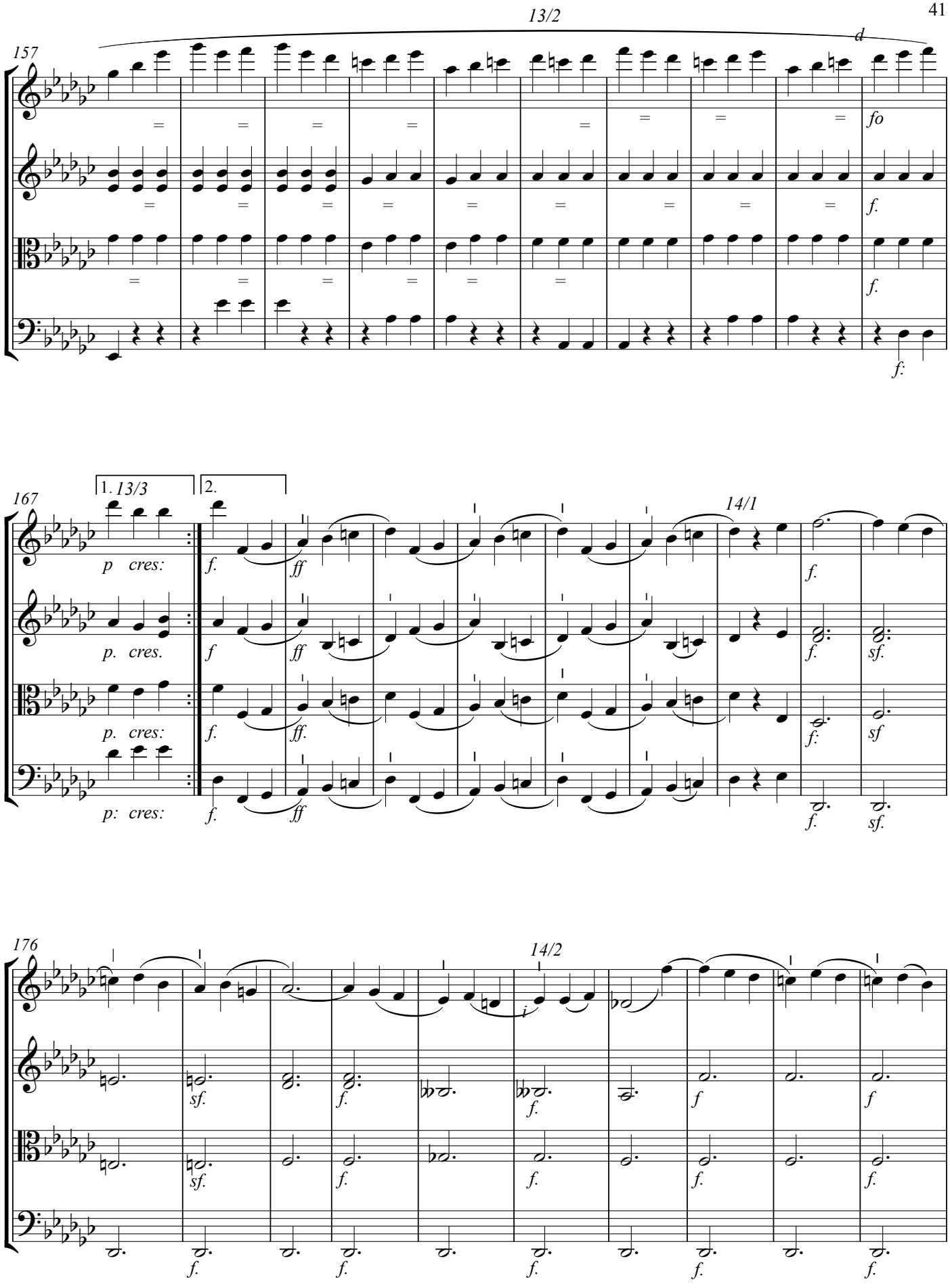

67
6/2
Allo//
6/3
p.
p.
74
tempo primo
Allo//
7/1
Tempo primo
pp//
pp//
pp//
pp//
pp//
pp
pp
82
7/2
7/3
pp//
cres:
cres:
cres:
cres:
tr
tr
tr
p.
d
cres
p: cres:

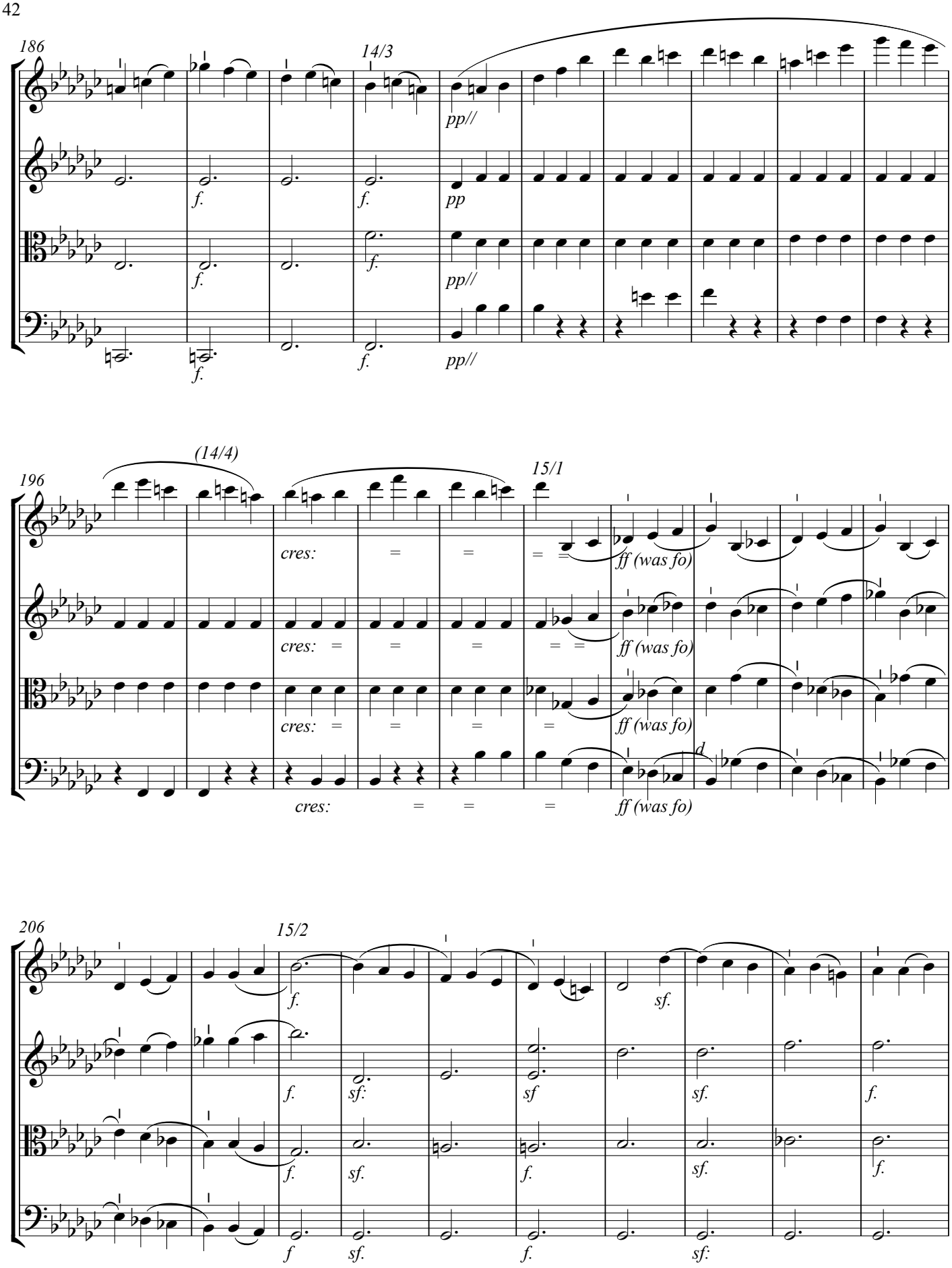

88
8/1
sempre fo
93
8/2
98
8/3
9/1

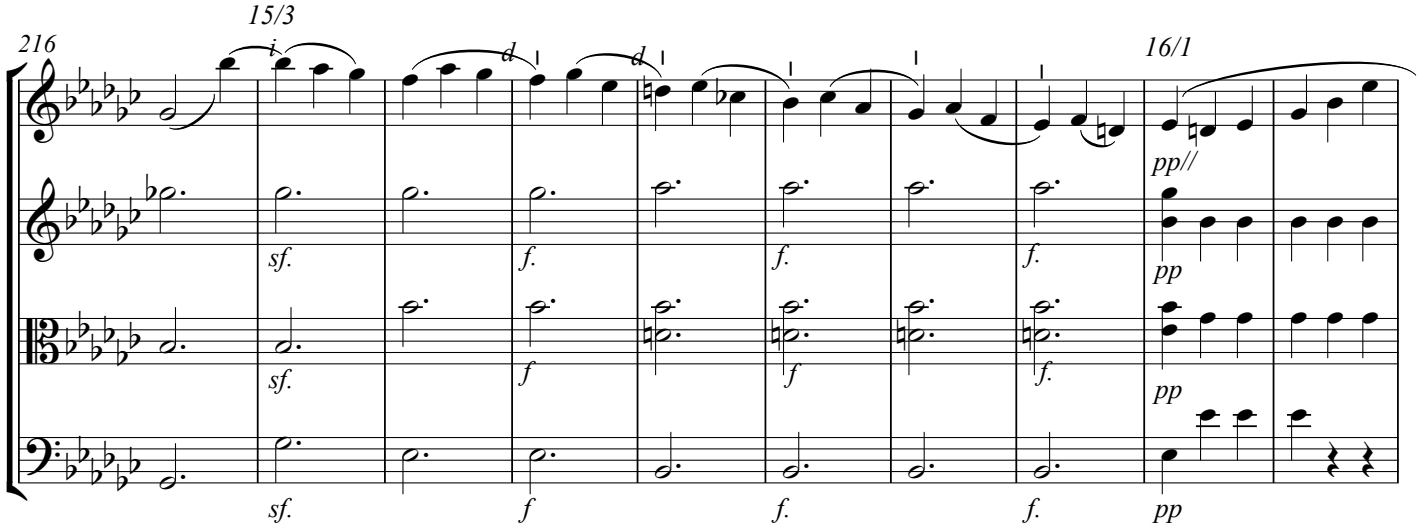

103
9/2
sf:
p
cres:
sf:
p:
sf.
108
9/3
10/1
|: f: Ritmo di tre
p:
battute :|
f.
p.
116
10/2
p:
cres:

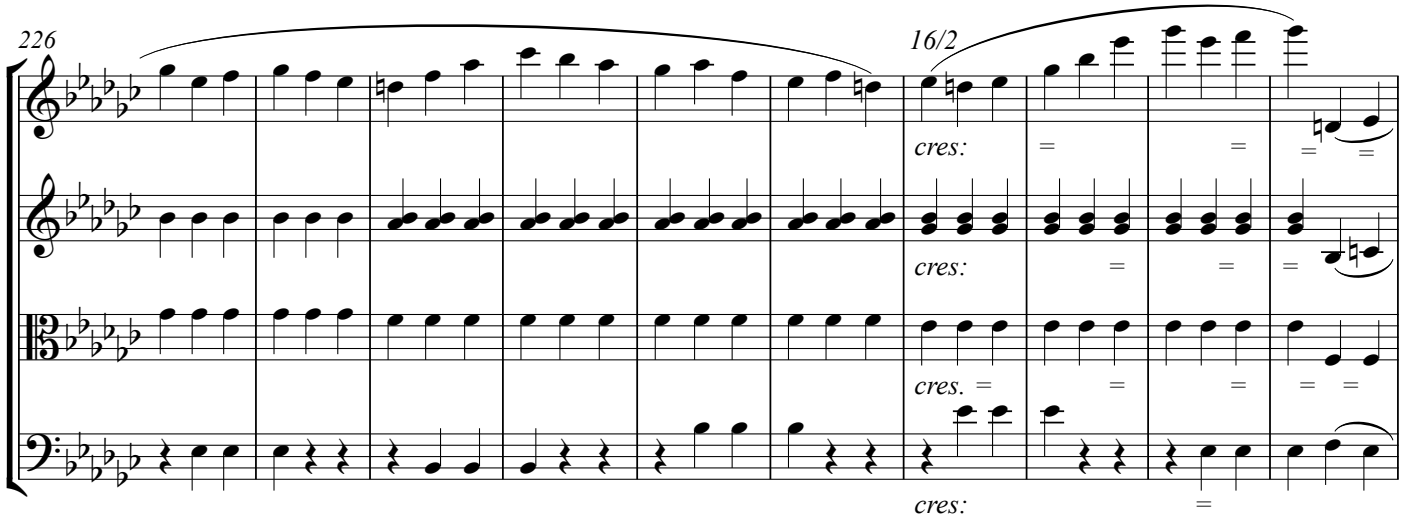

121
10/3
1.
2.
11/1
fo
f.
124
11/2
p
p.
tr
129
11/3
cres:
dimin:
dimin
= p.
= p

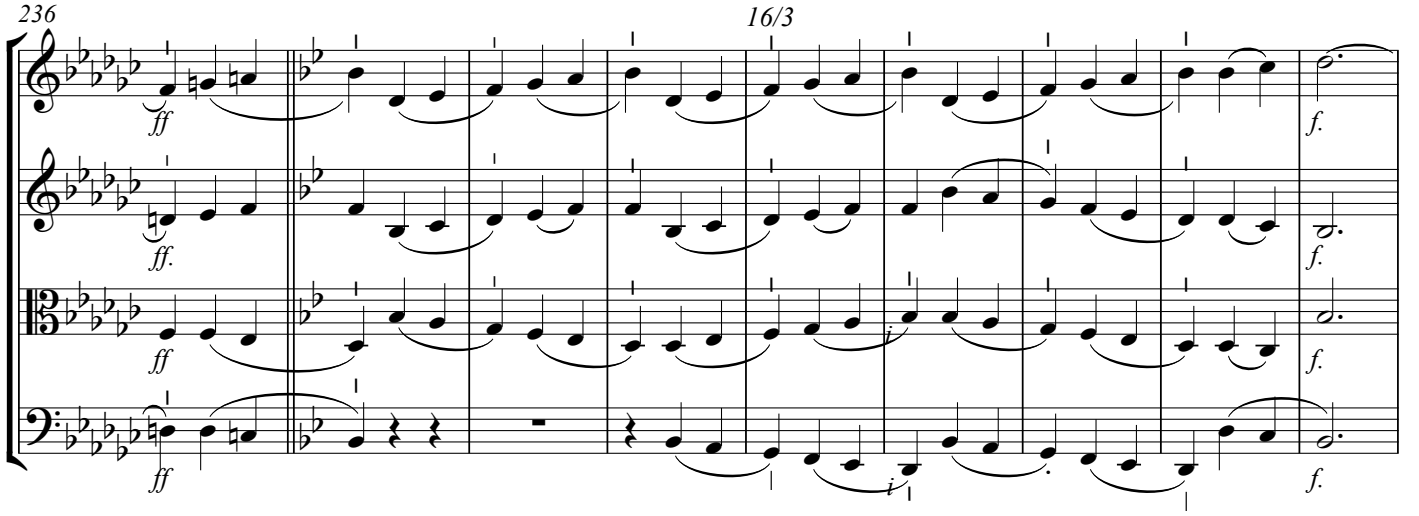

134
più piano
più piano
più piano
più piano
pp//
pp//
pp:=
pp:
12/1
pp//
pp
pp
pp
Presto
139
12/2
sempre ppmo
sempre ppmo
sempre ppmo
cres:
cres:
cres:
cres
148
12/3
13/1
fo
pp//
f
pp//
f
pp//
cres:
cres:

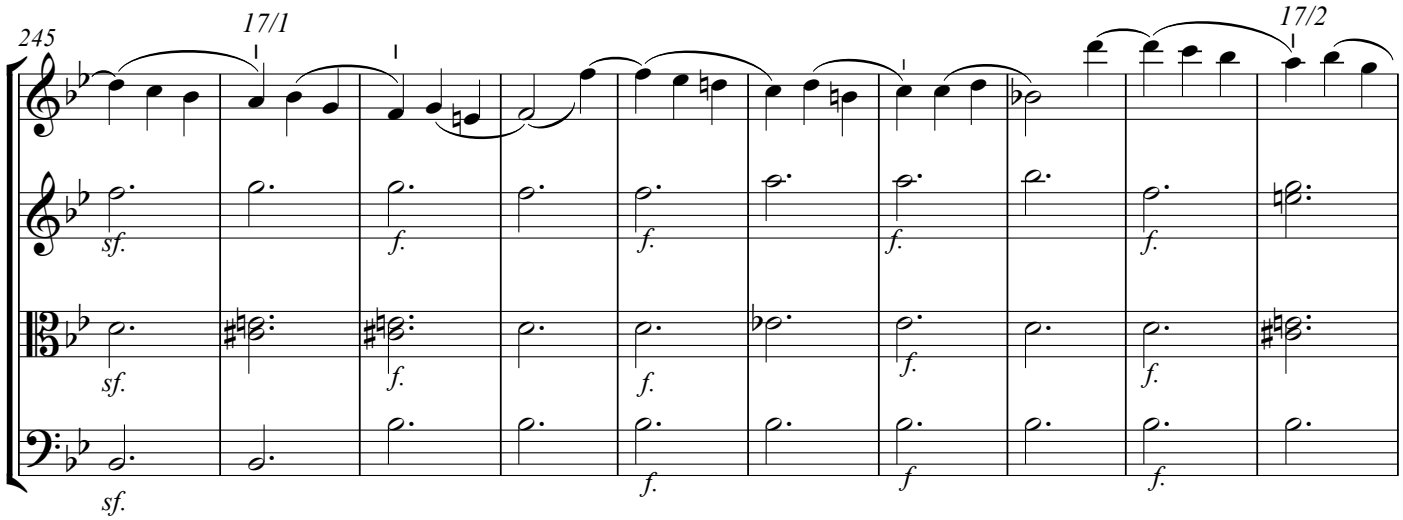

13/2
d
157
fo
f.
f.
167
1. 13/3
2.
14/1
p cres:
p. cres.
p. cres:
p: cres:
f.
ff
ff.
sf.
sf
176
14/2
i
sf.
f
f.

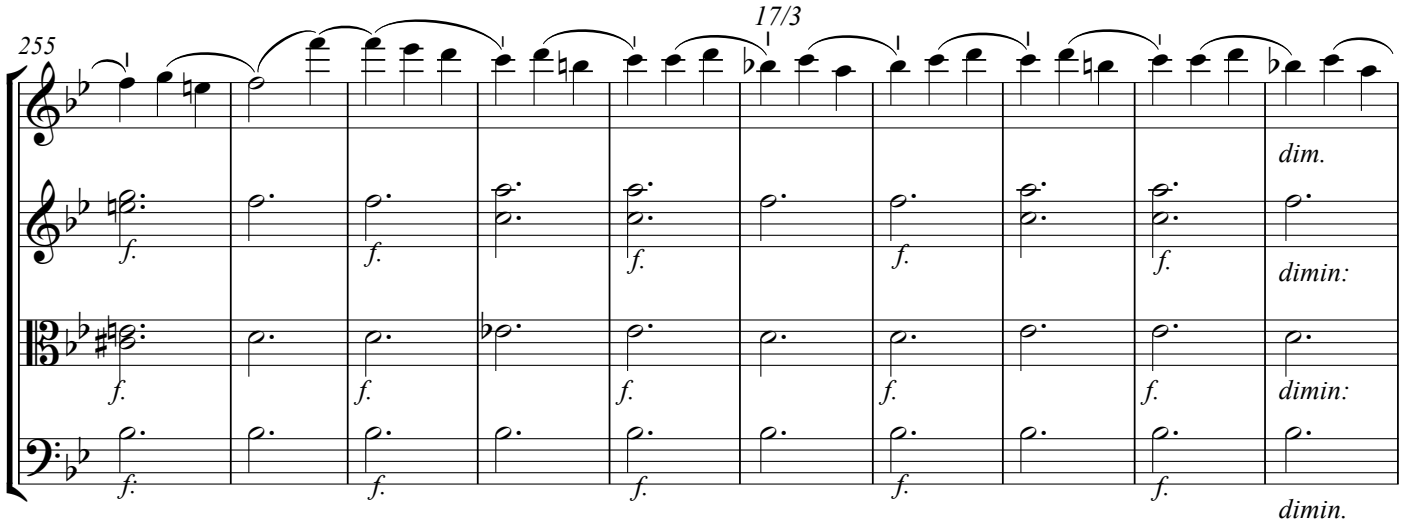

186
14/3
pp//
f.
pp
196
(14/4)
15/1
cres:
ff (was fo)
d
206
15/2
sf.
sf:
sf
f


216
15/3
16/1
sf.
f.
pp//
pp

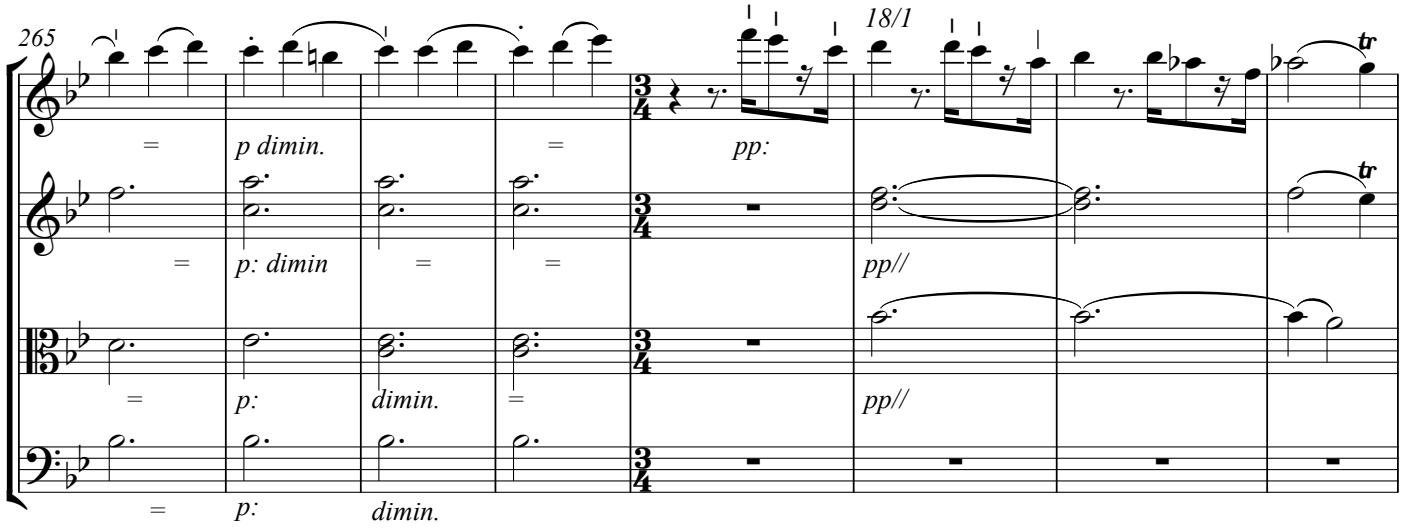

226
16/2
cres:

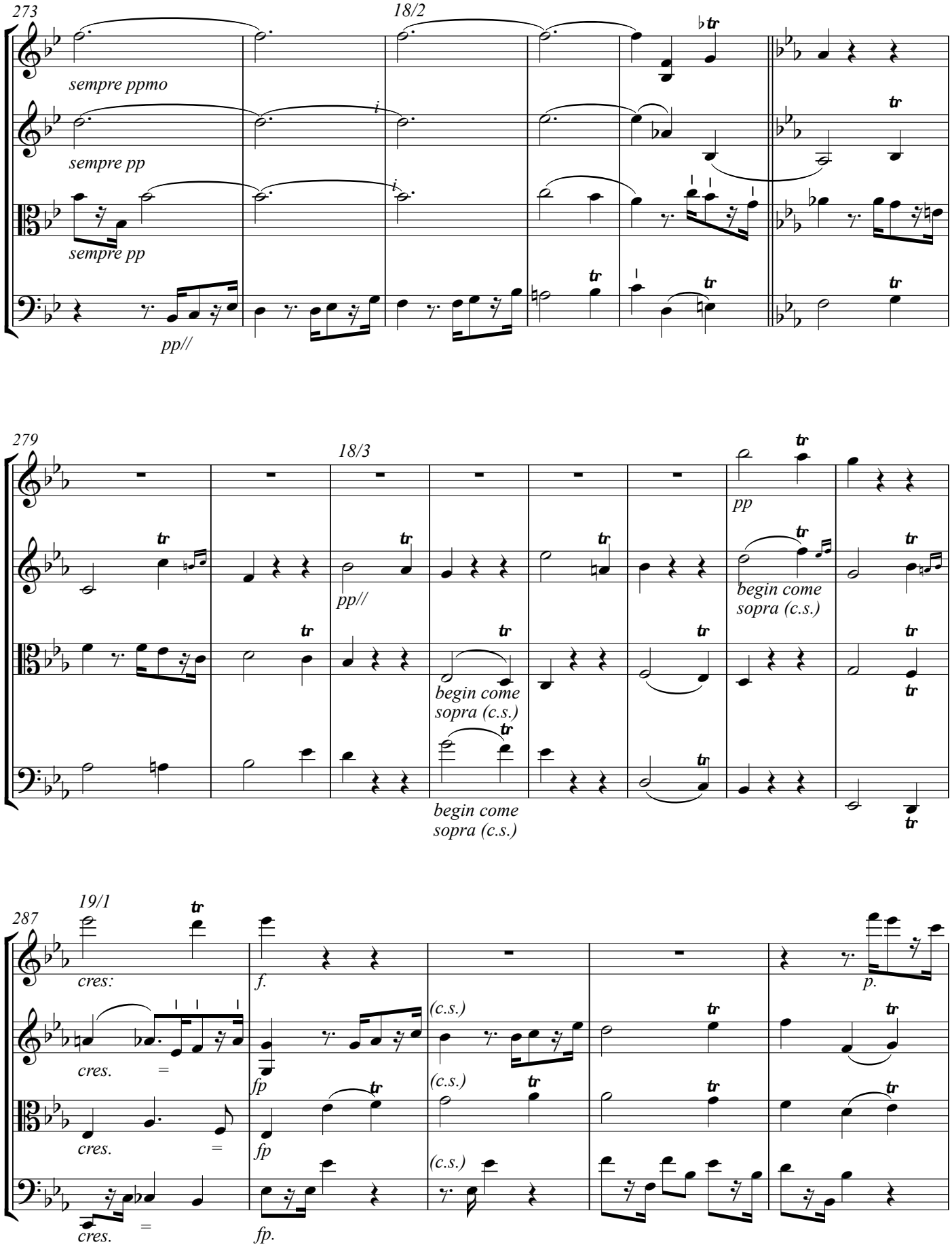

236
16/3
ff
ff.
f.

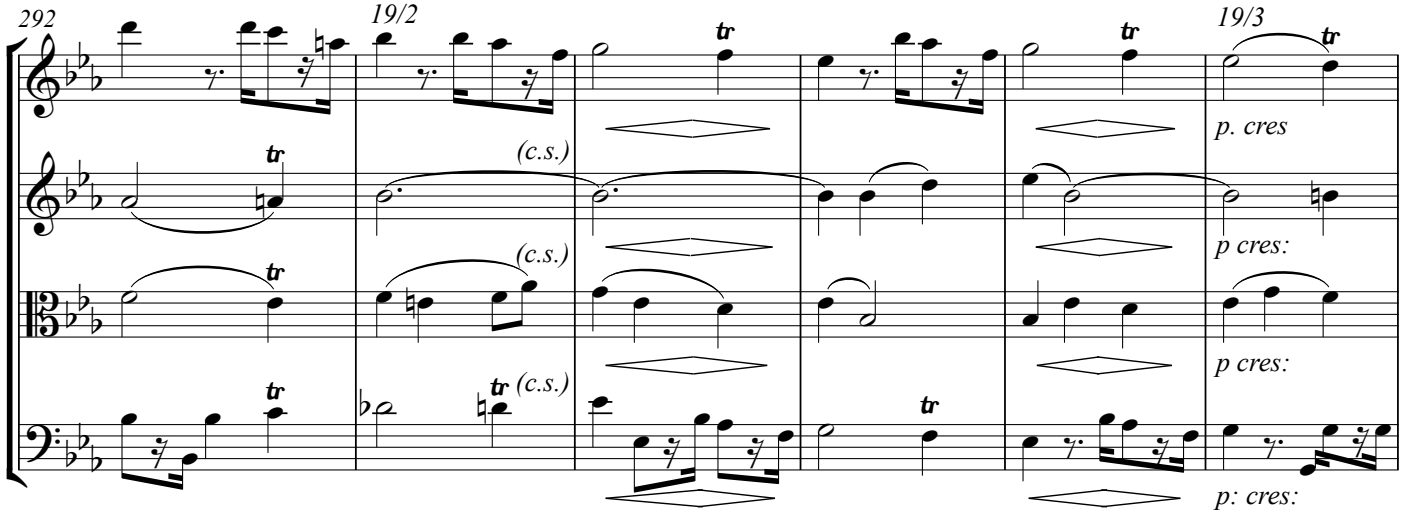

245
17/1
17/2
sf.
f.

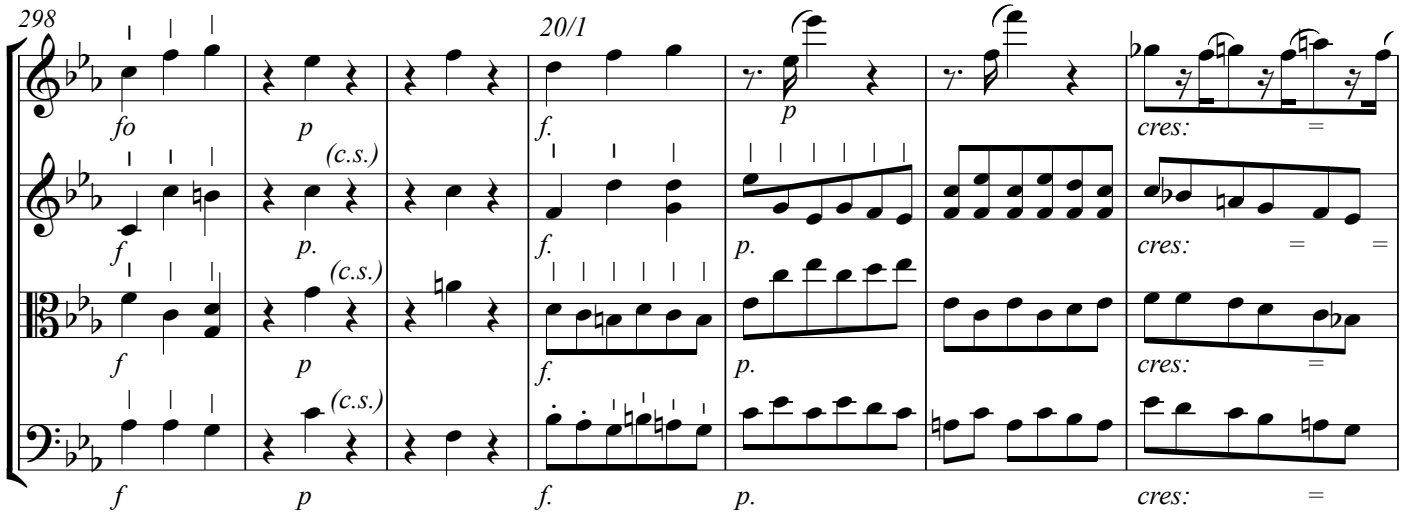

255
17/3
f.
dim.
dimin:
dimin.

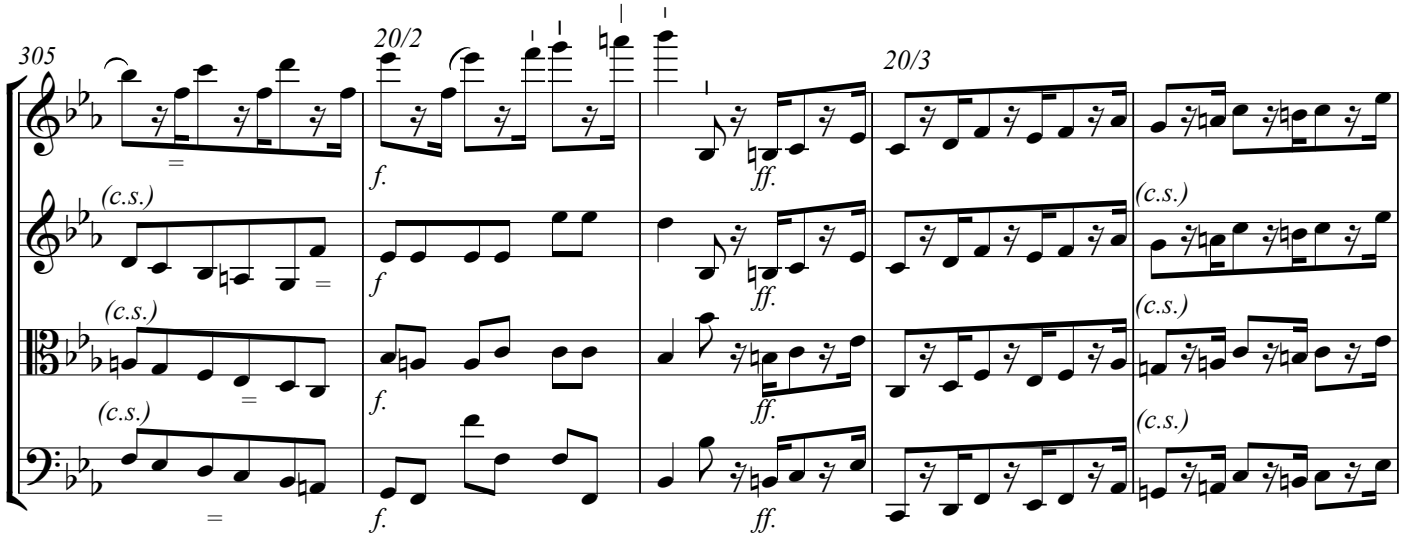
Tempo primo

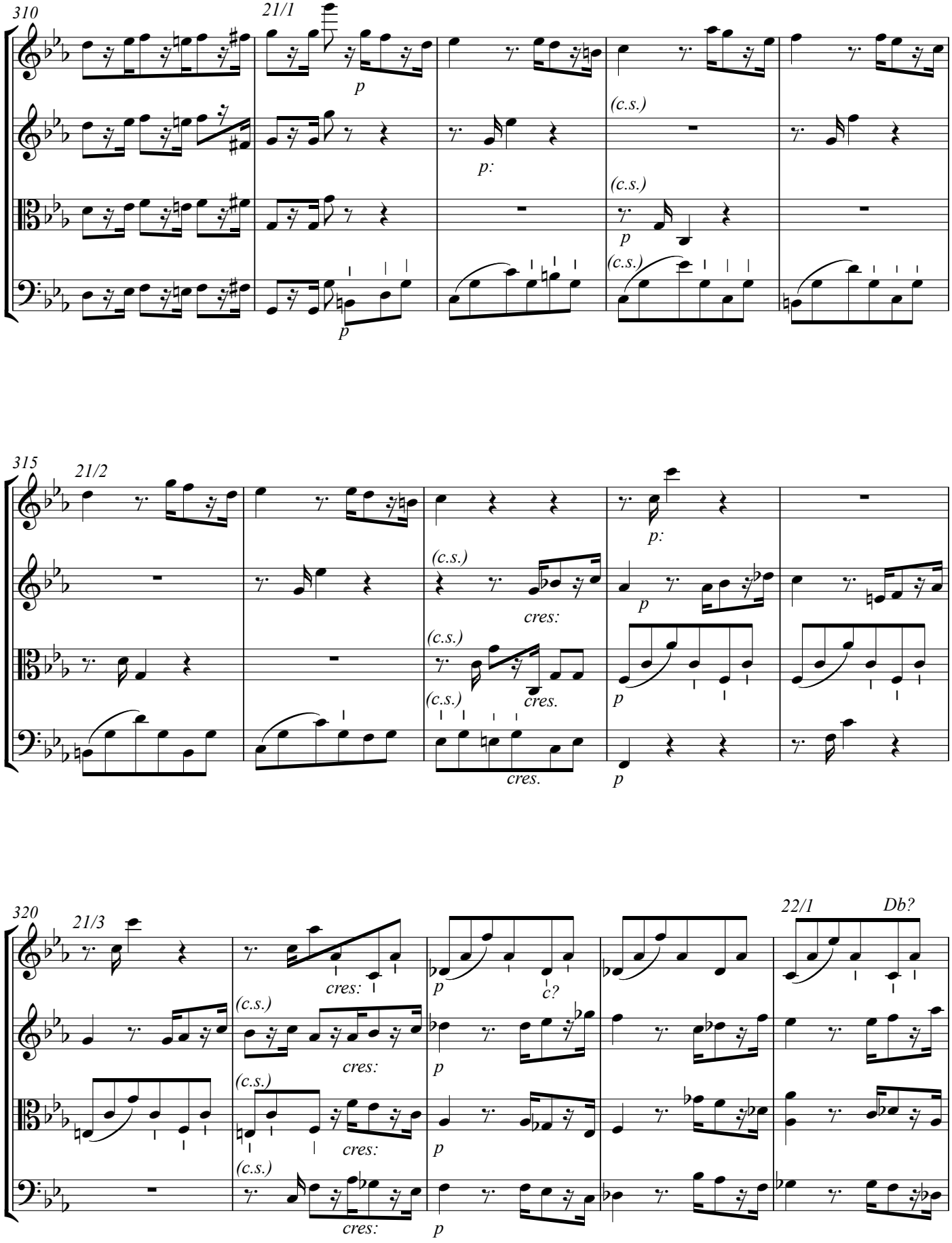

265
18/1
p dimin.
pp:
p: dimin
pp//
p:
dimin.
tr

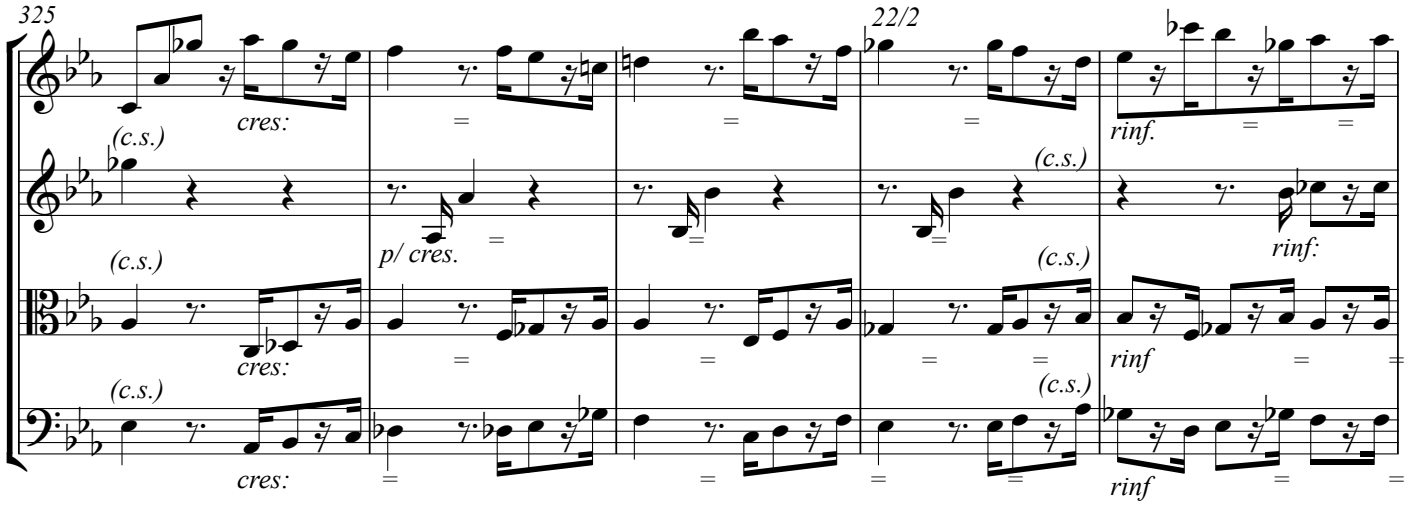

273
18/2
sempre ppmo
sempre pp
sempre pp
pp//
279
18/3
pp//
pp
begin come
sopra (c.s.)
begin come
sopra (c.s.)
begin come
sopra (c.s.)
287
19/1
cres:
f.
p.
cres.
cres.
cres.
fp
fp
fp.
(c.s.)
(c.s.)
(c.s.)

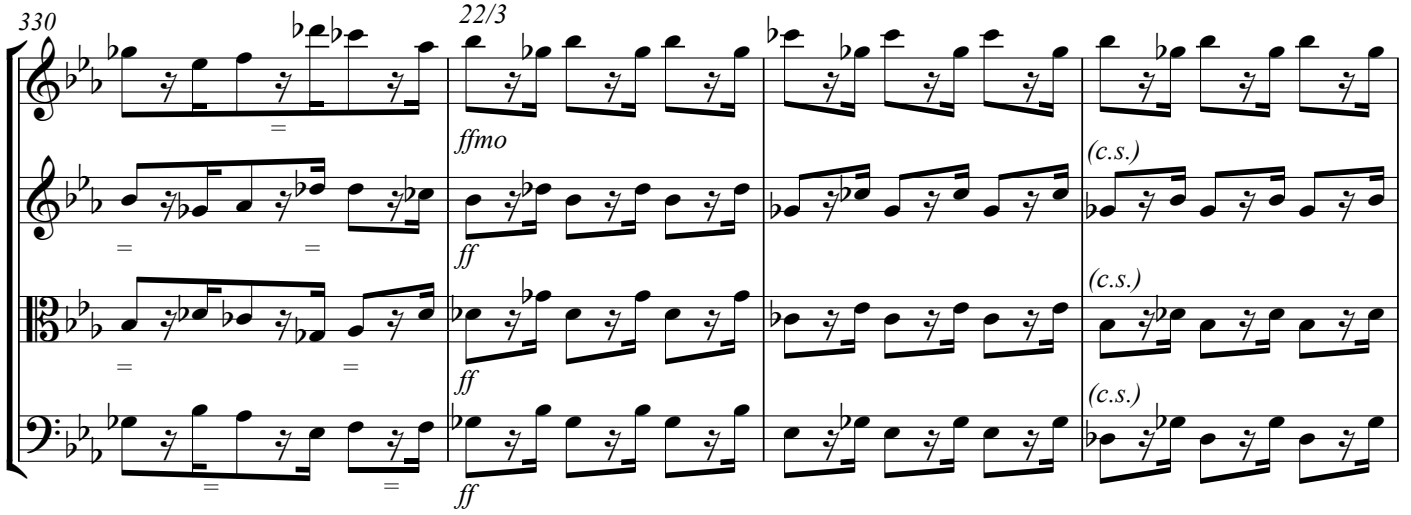

292
19/2
19/3
tr
(c.s.)
p. cres
p cres:
p cres:
p: cres:

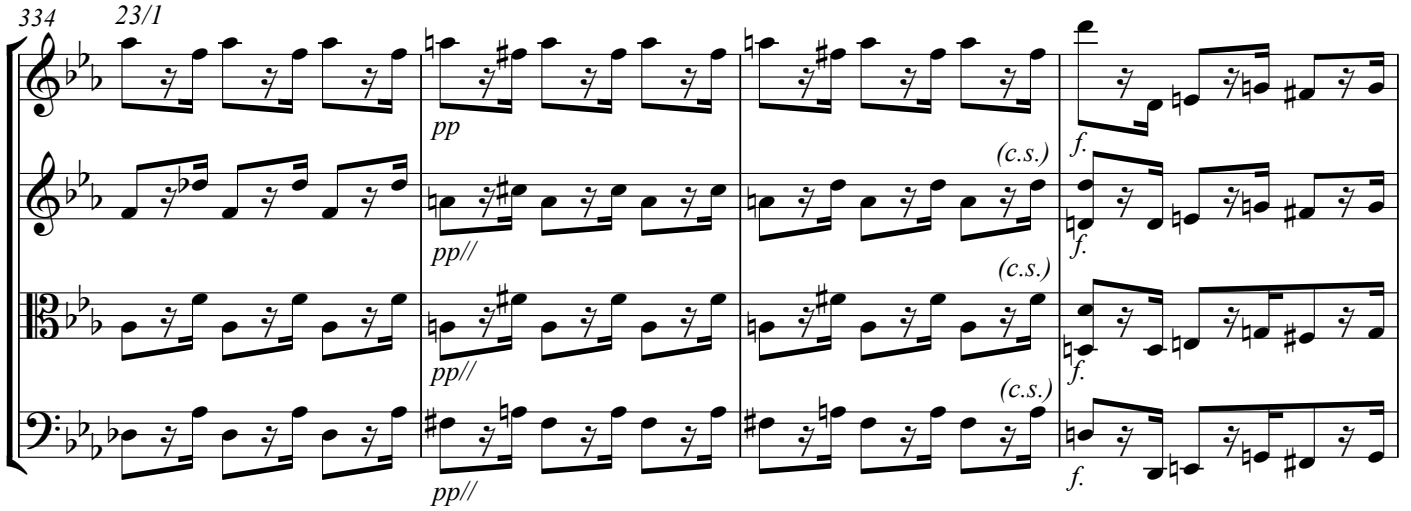

298
20/1
fo
p
f.
cres:
(c.s.)

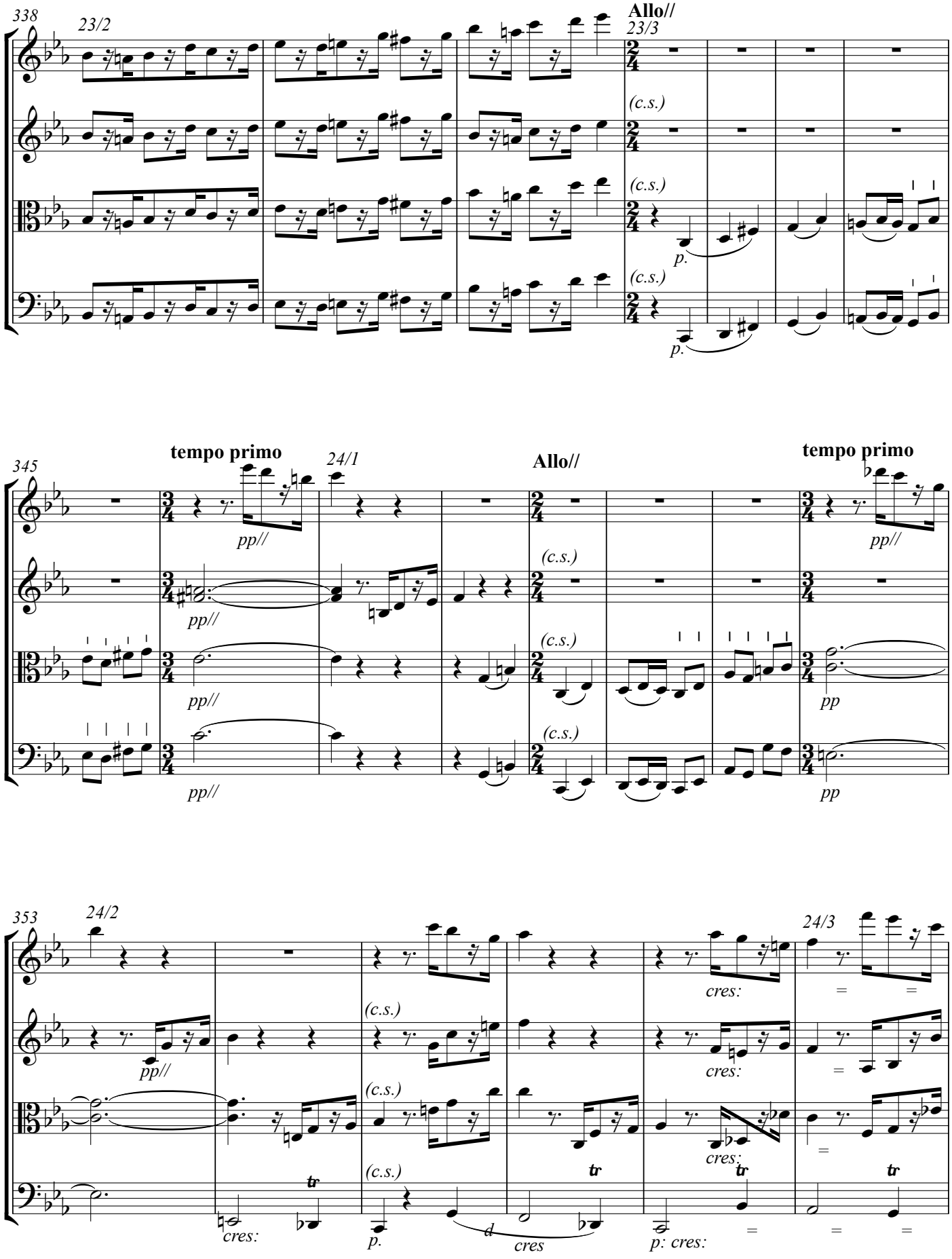

305
20/2
20/3
(c.s.)
f.
ff.

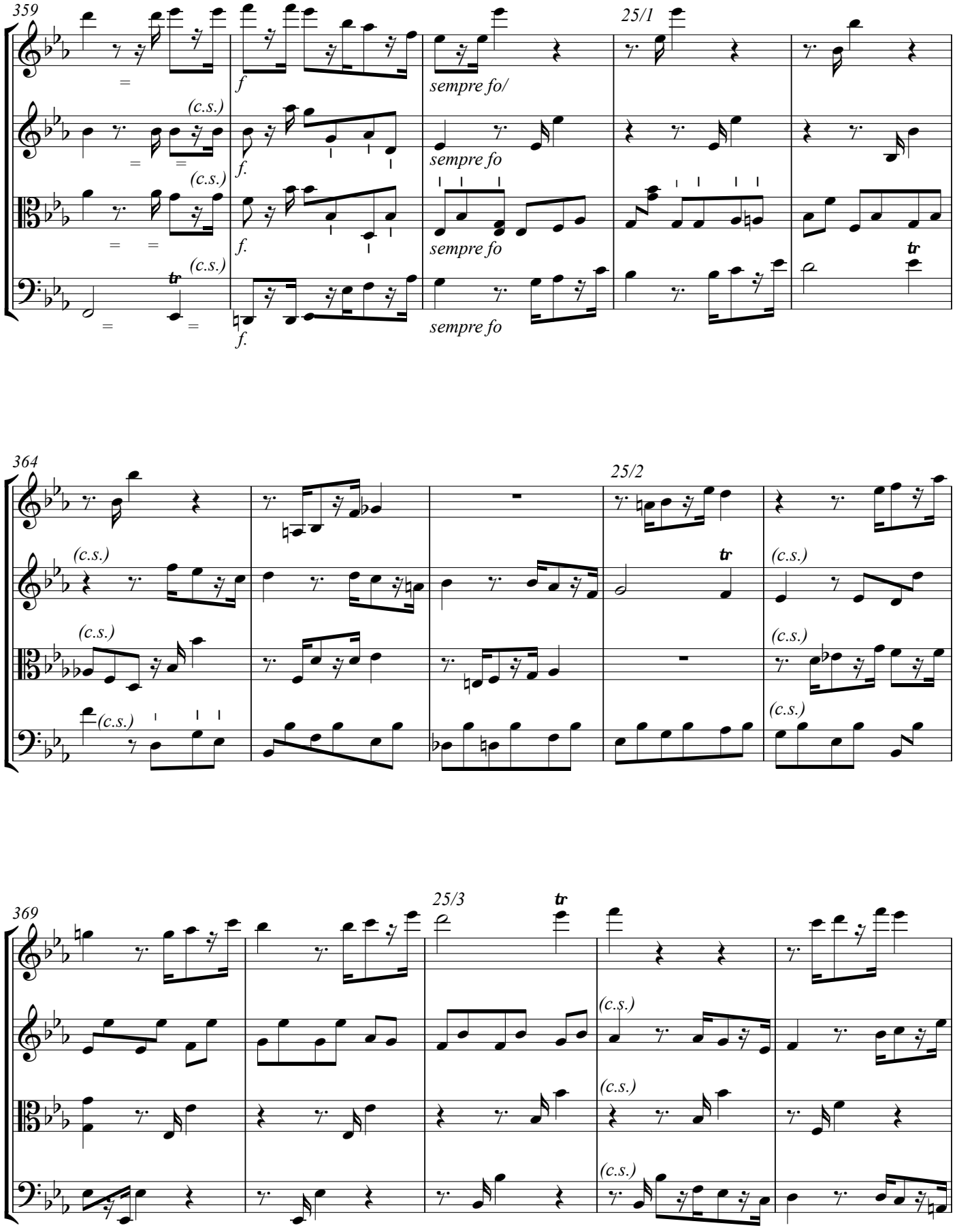

310
21/1
p
p:
(c.s.)
(c.s.)
p
(c.s.)
p
315
21/2
p:
(c.s.)
cres:
p
(c.s.)
cres.
(c.s.)
cres.
p
cres.
p
320
21/3
cres:
(c.s.)
cres:
(c.s.)
cres:
(c.s.)
cres:
p
c?
p
p
p
22/1
Db?

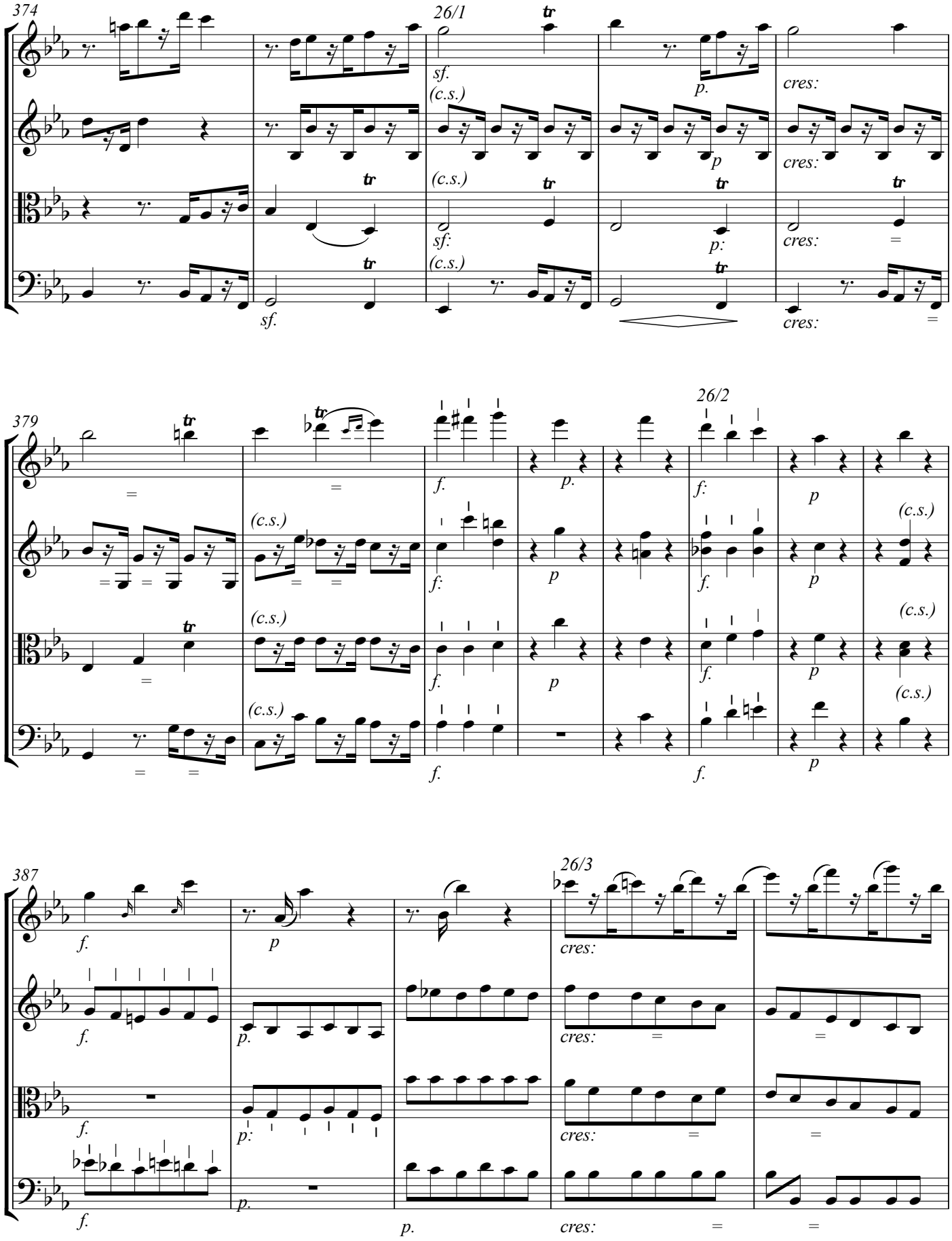

325
22/2
(c.s.)
cres:
p/ cres.
rinf.
rinf:
rinf

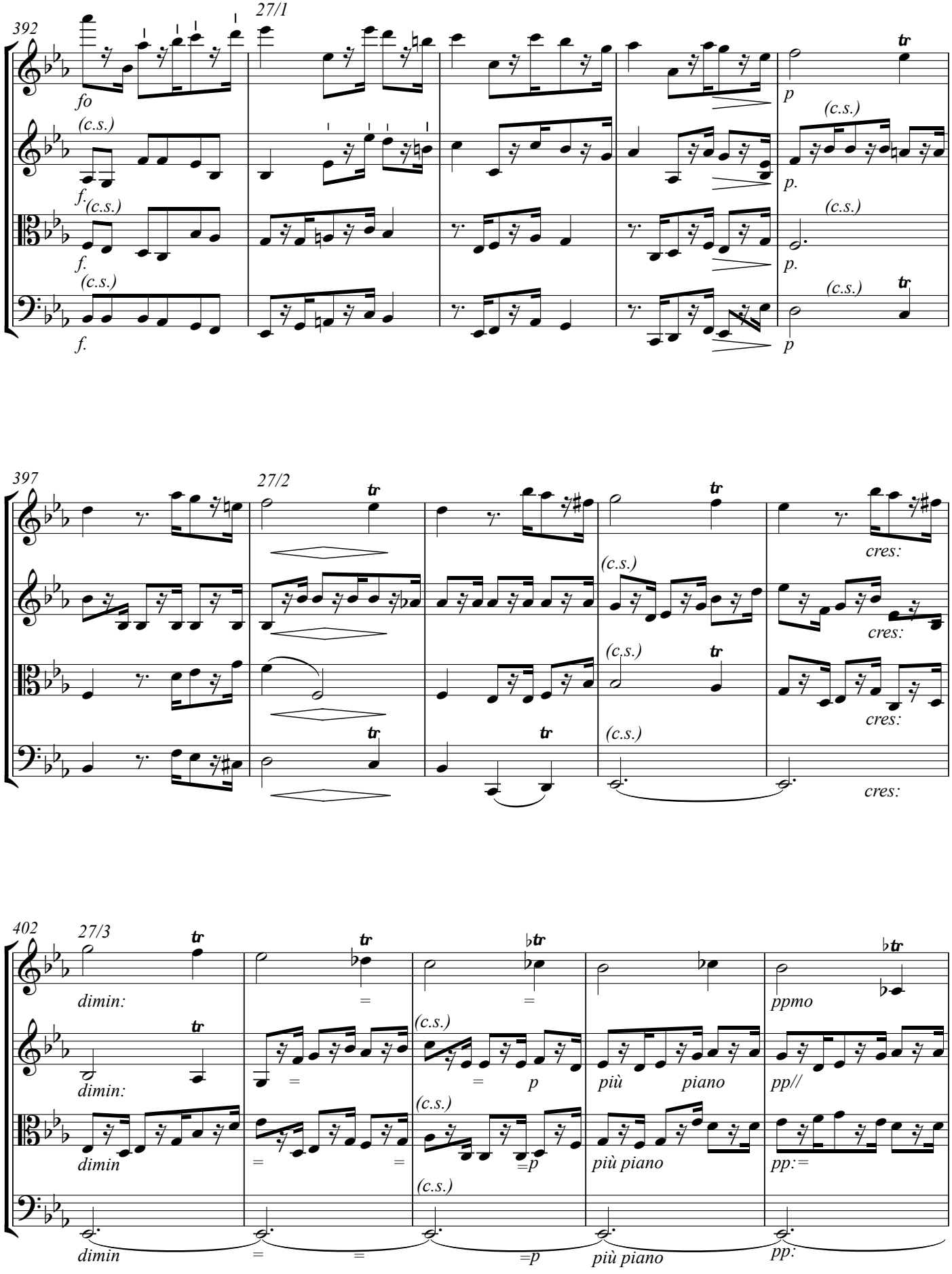

330
22/3
ffmo
ff
(c.s.)

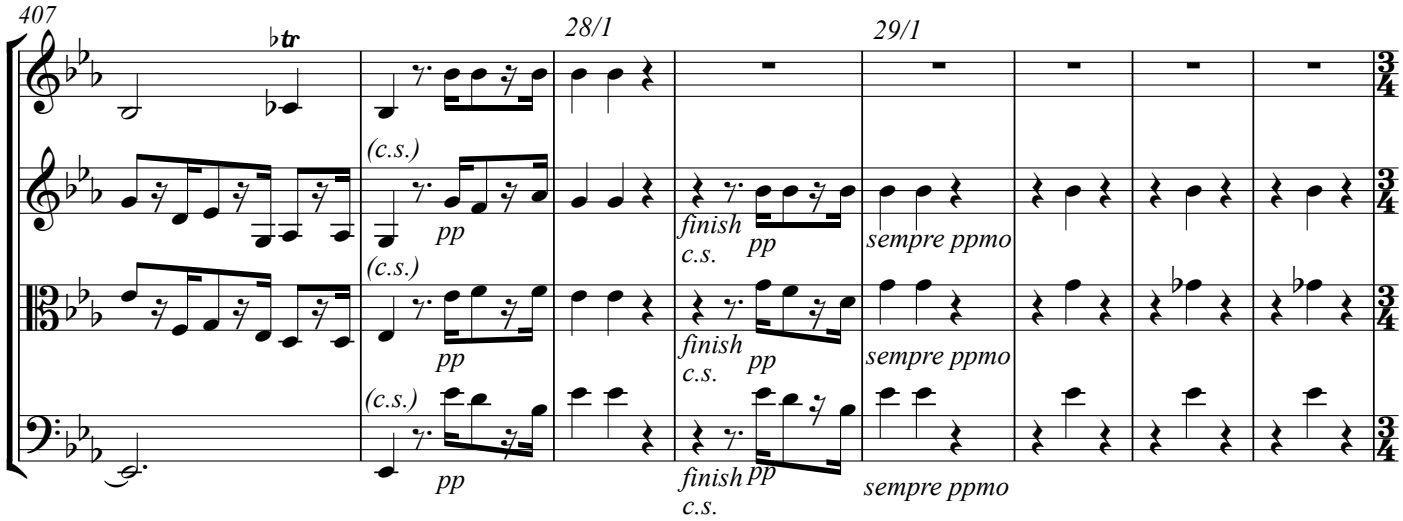

334
23/1
pp
pp//
(c.s.)
f.

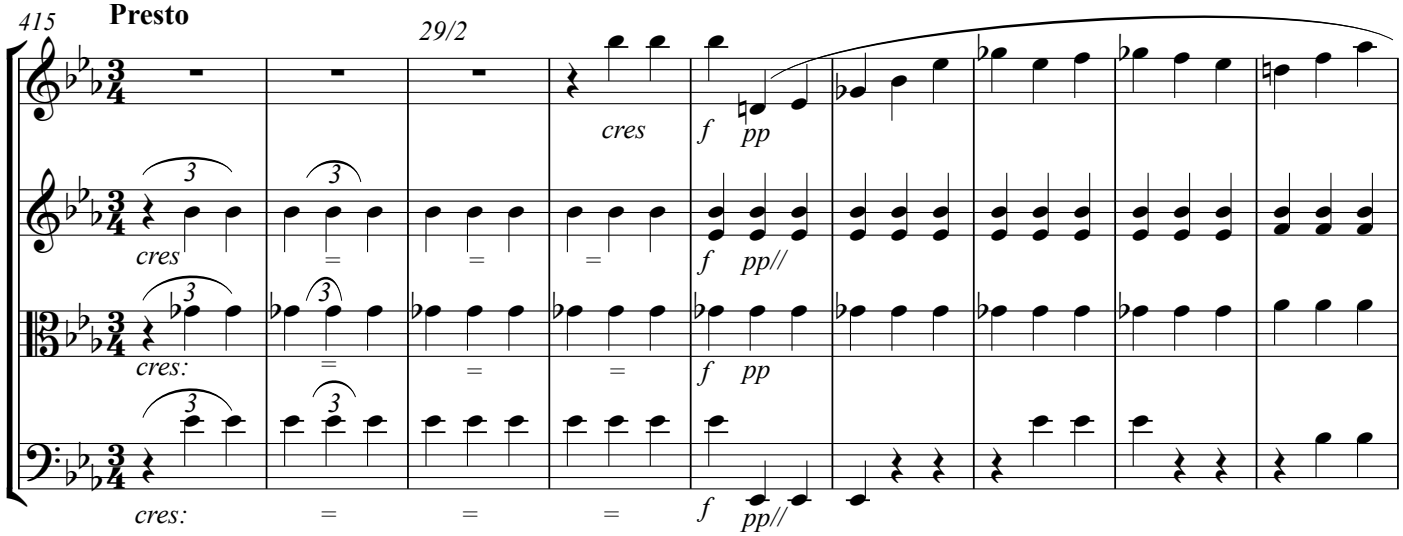

338
23/2
Allo//
23/3
(c.s.)
p.
345
tempo primo
24/1
Allo//
tempo primo
pp//
pp
353
24/2
24/3
cres:
p.
d
cres
p: cres:
tr

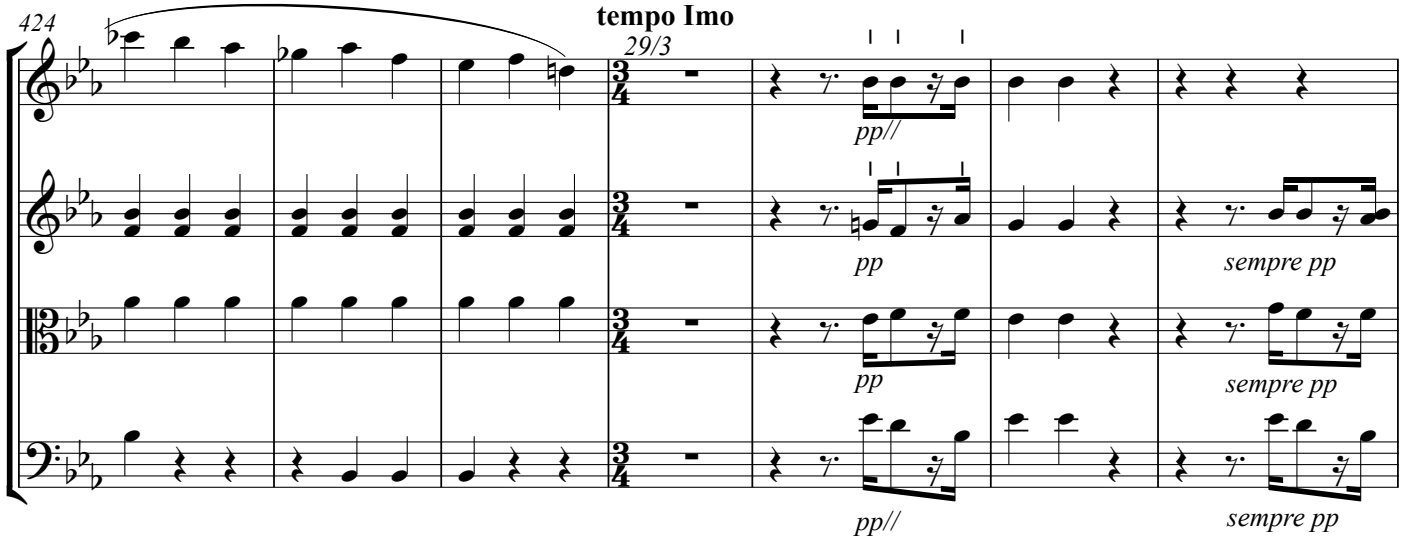

359
f
sempre fo/
(c.s.)
f.
sempre fo
25/1
tr
364
25/2
369
25/3

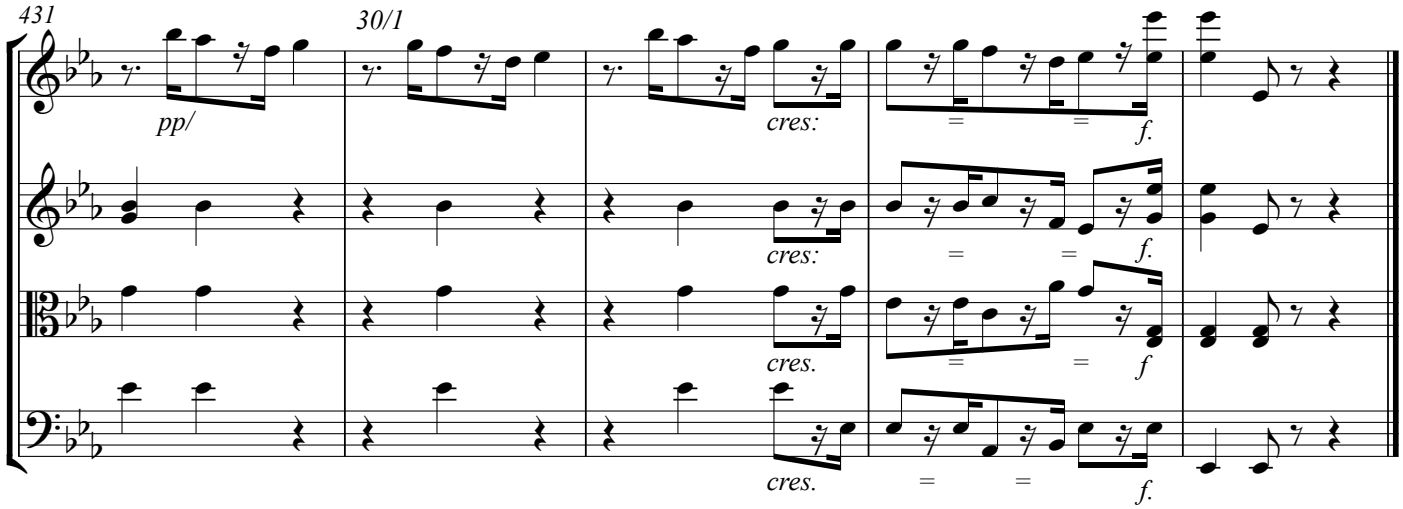

374
26/1
sf.
(c.s.)
p.
cres:
p
sf:
p:
379
26/2
f.
p.
f:
p
387
26/3
f.
p
p.
p:
cres:

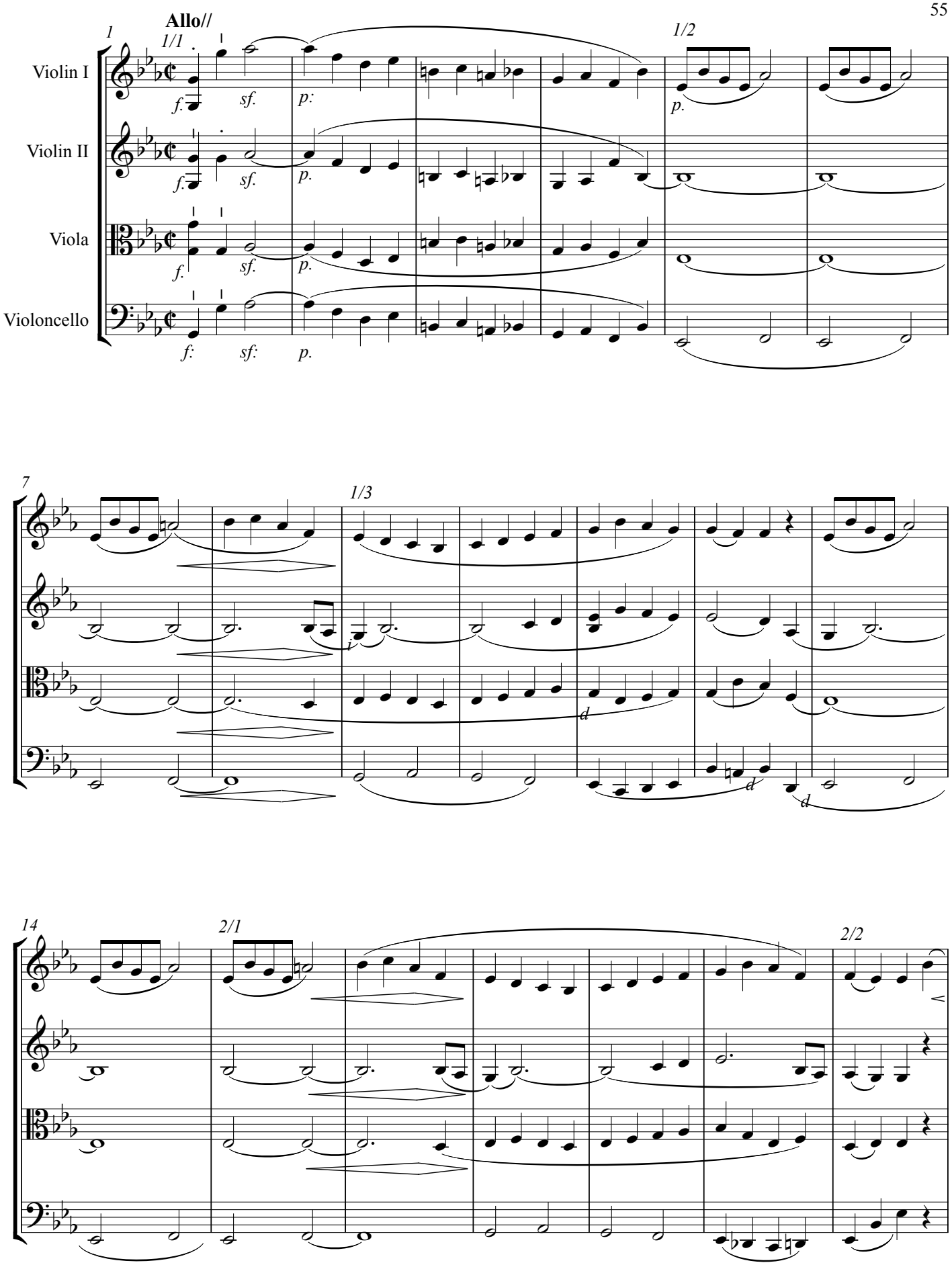

392
27/1
fo
(c.s.)
f.
(c.s.)
f.
(c.s.)
f.
p
(c.s.)
p.
(c.s.)
p.
(c.s.)
p
tr
397
27/2
tr
(c.s.)
cres:
cres:
cres:
cres:
402
27/3
dimin:
dimin:
dimin
dimin
(c.s.)
p
(c.s.)
=p
(c.s.)
=p
più
piano
più piano
più piano
ppmo
pp//
pp:=
pp:
♭tr


407
28/1
29/1
(c.s.)
pp
finish c.s.
sempre ppmo


415
Presto
29/2
cres
f
pp
cres:
pp//


424
tempo Imo
29/3
pp//
pp
sempre pp


431
30/1
pp/
cres:
f.
cres:
f.
cres.
f
cres.
f.



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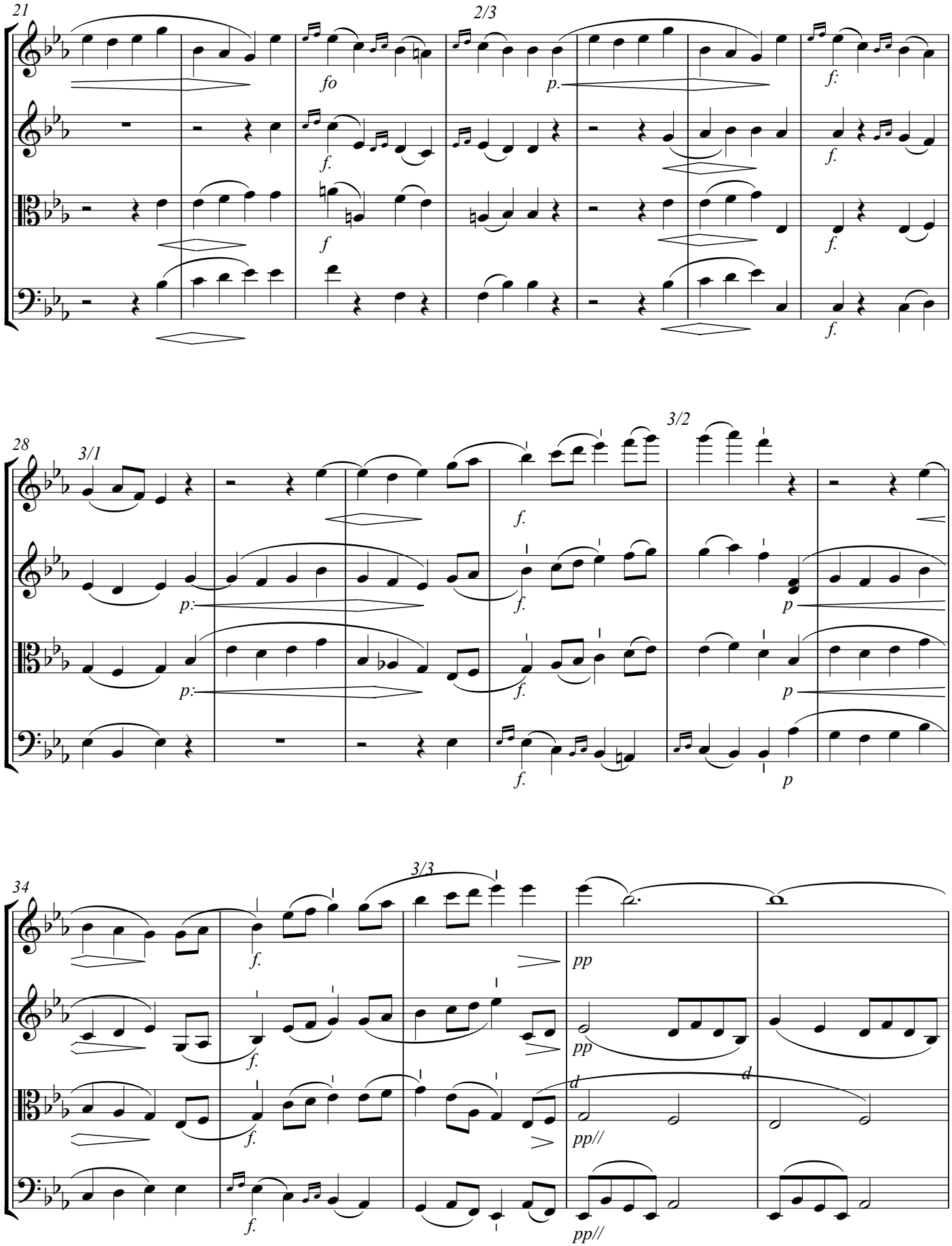
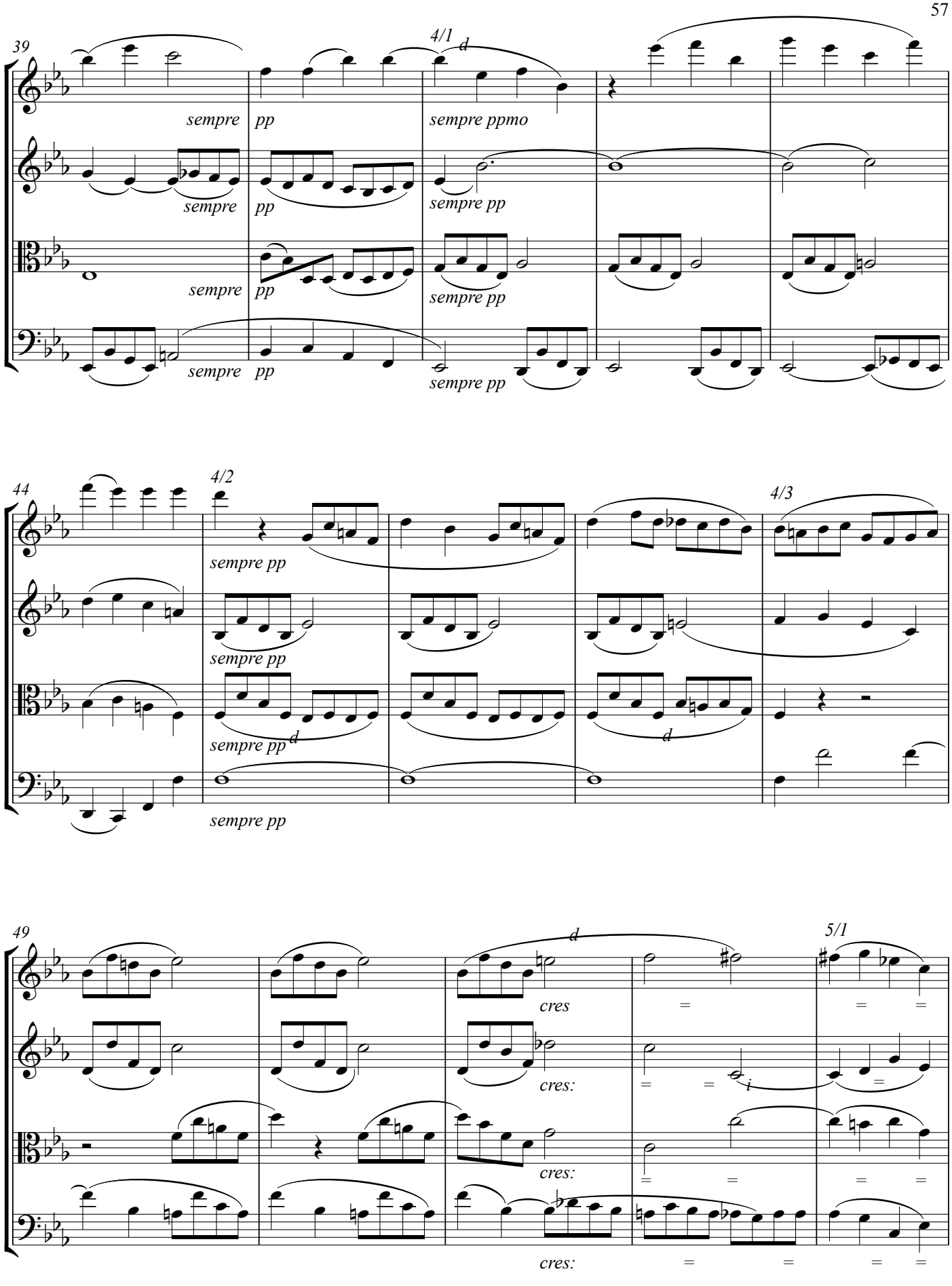
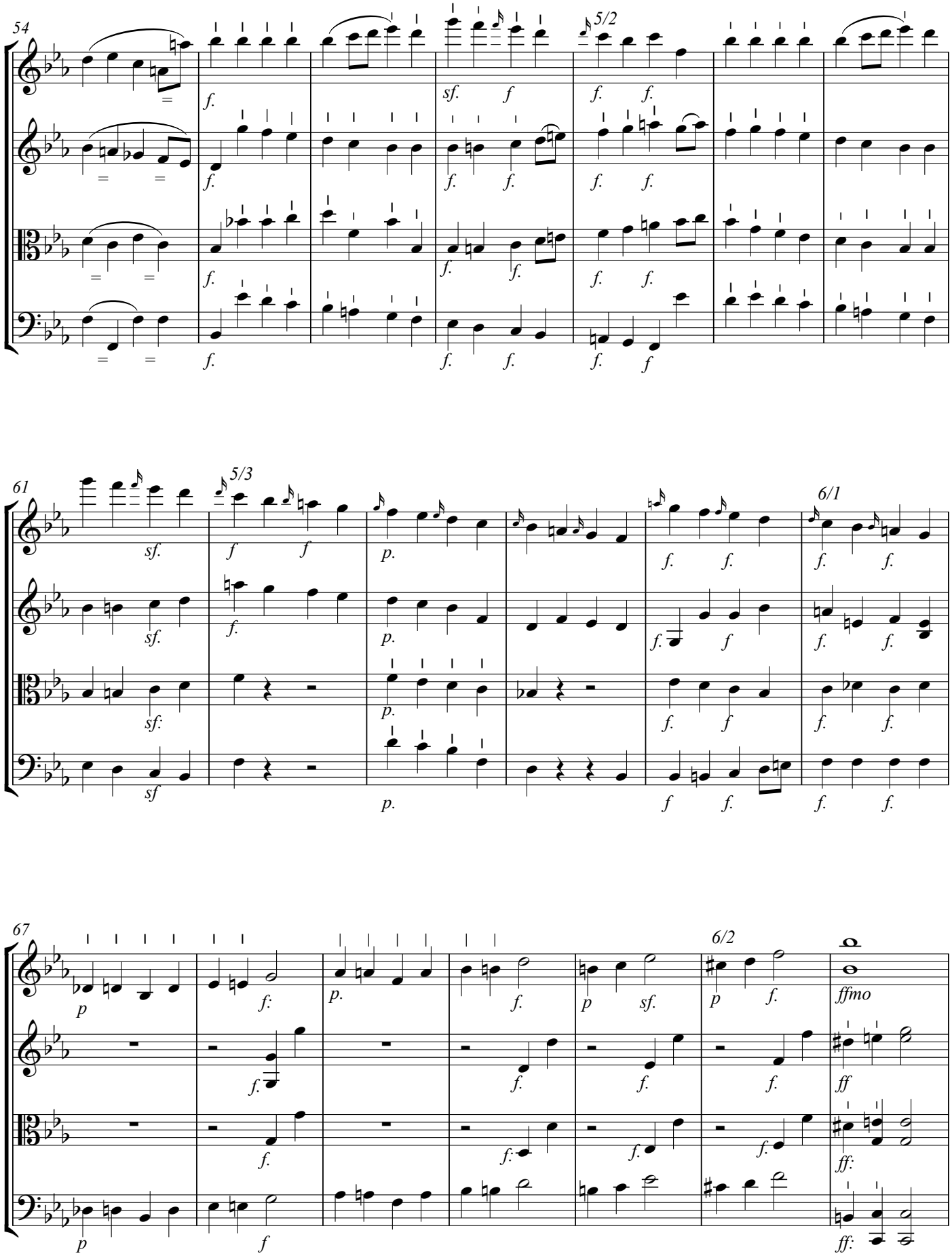
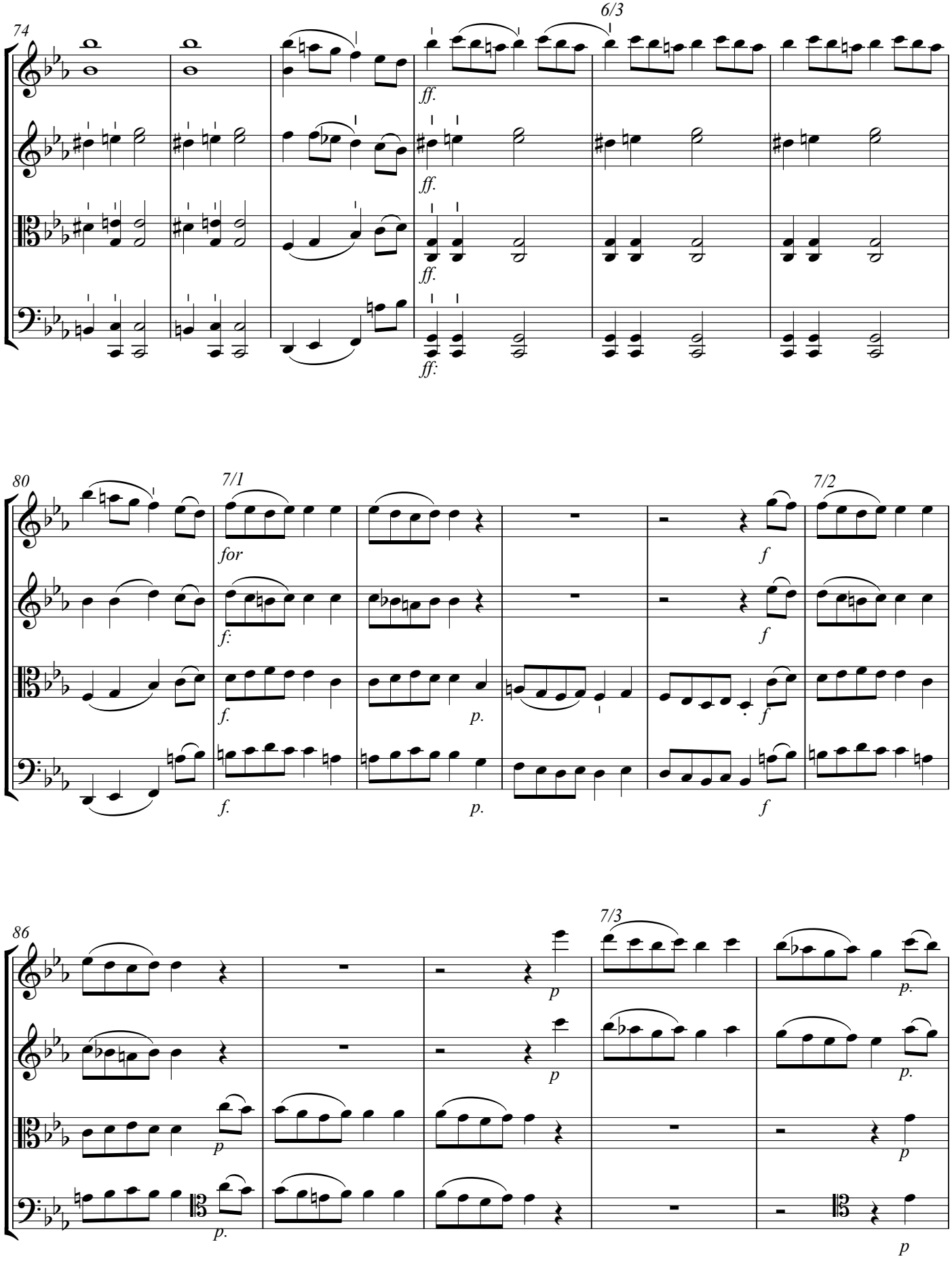
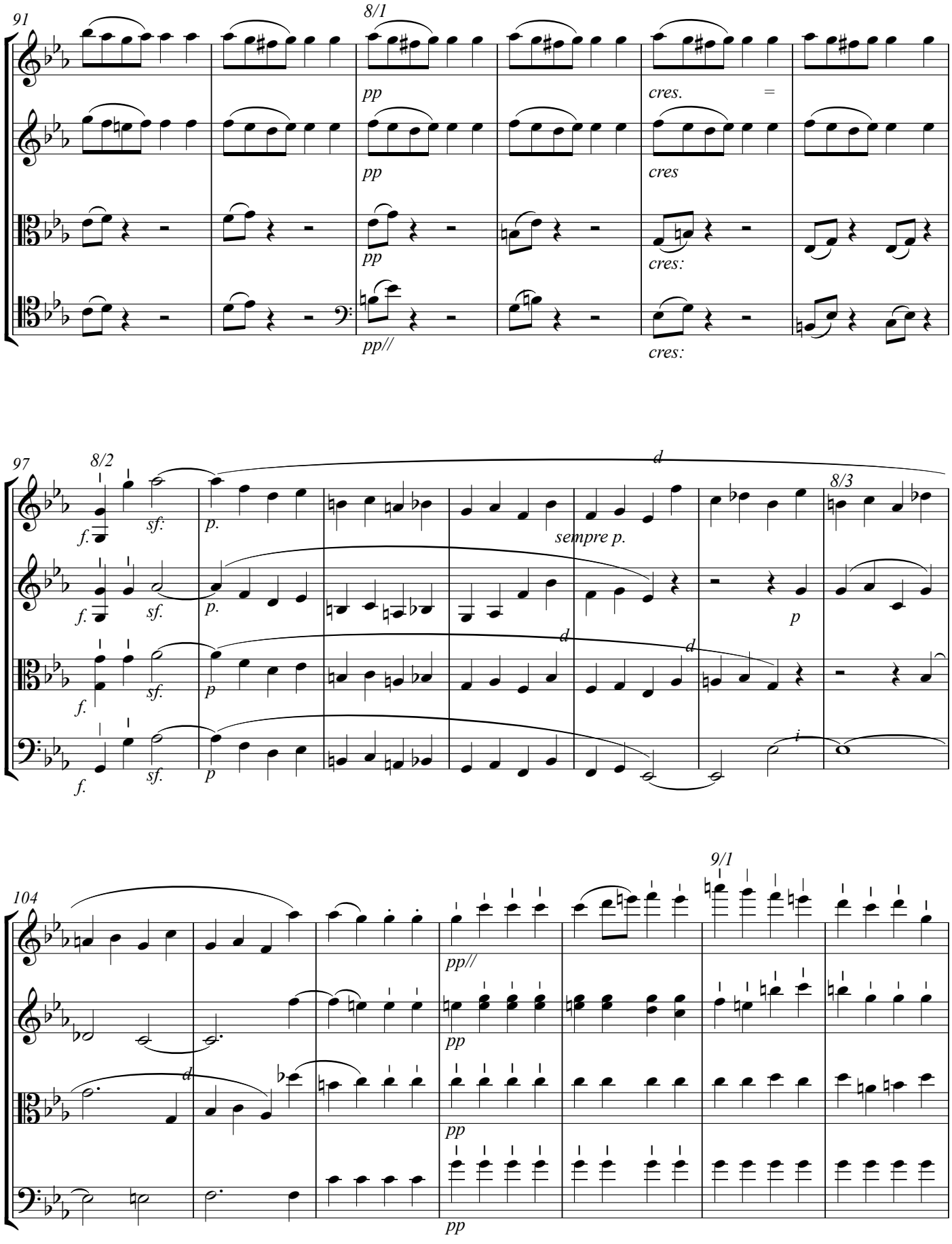
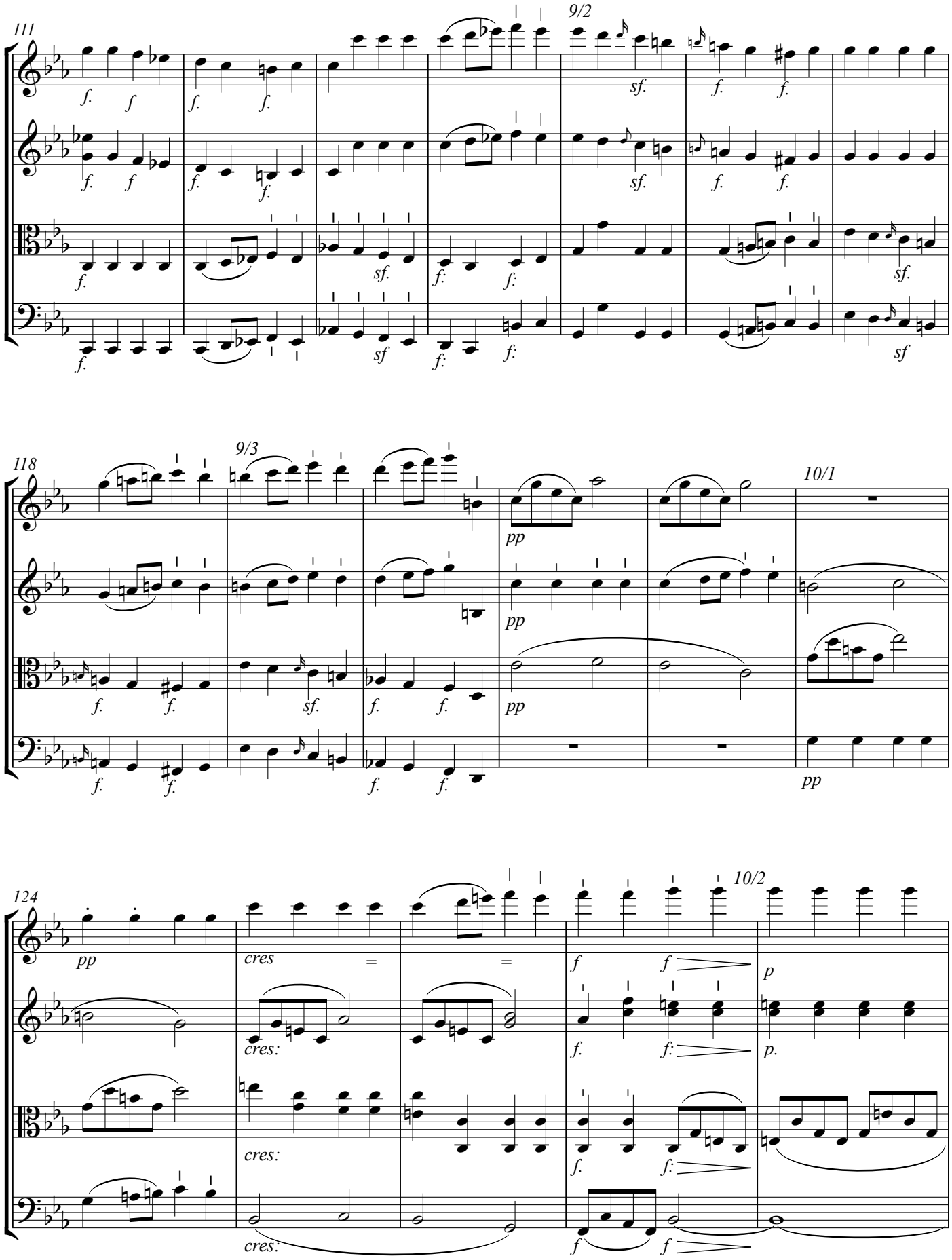

21
2/3
fo
p.
f.
f
28
3/1
3/2
p:
p
34
3/3
pp
pp//
d

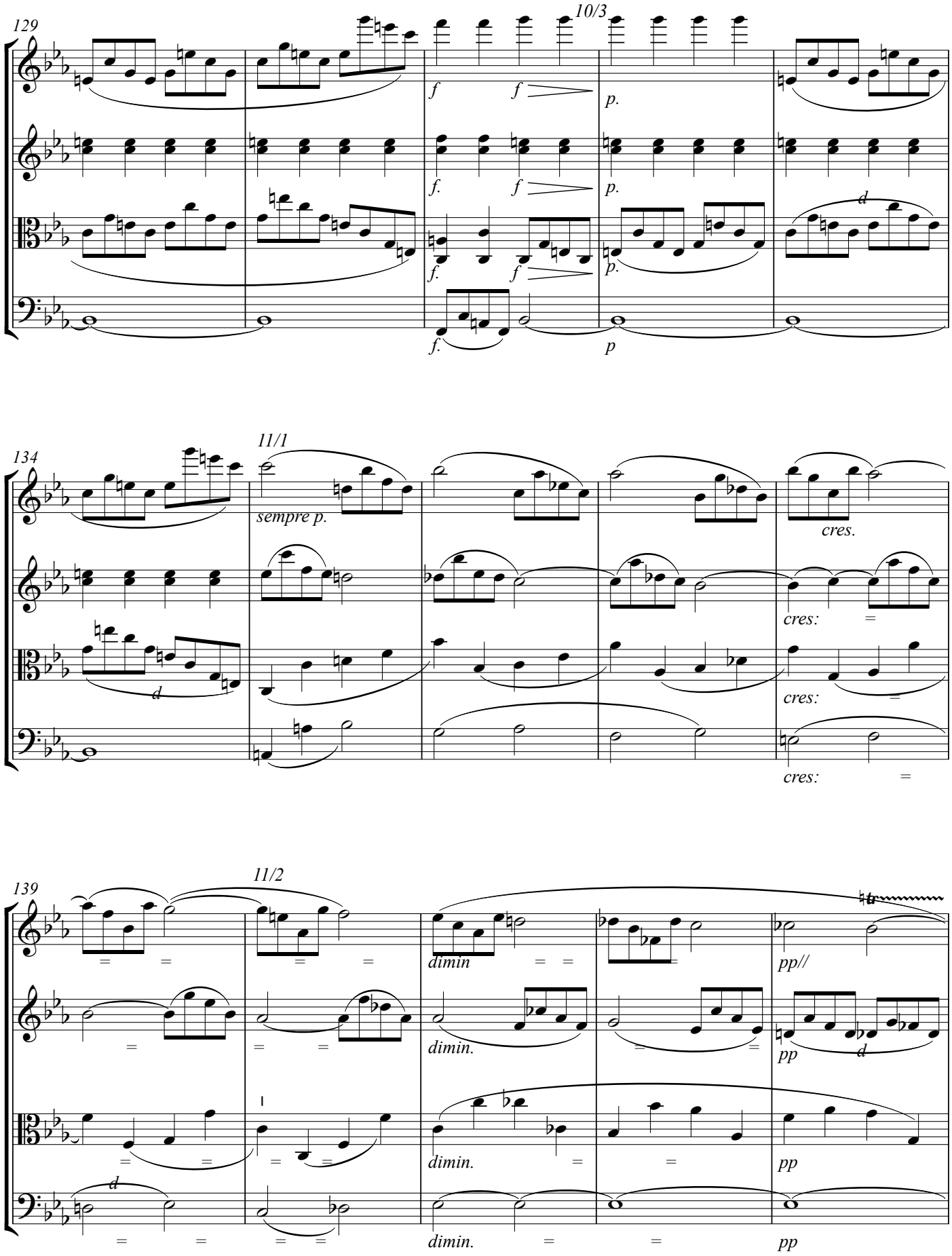

39
4/1
d
sempre
pp
sempre ppmo
sempre
pp
sempre pp
sempre
pp
sempre pp
sempre
pp
sempre pp
44
4/2
4/3
sempre pp
sempre pp
sempre pp
d
d
sempre pp
49
d
5/1
cres
cres:
cres:
cres:

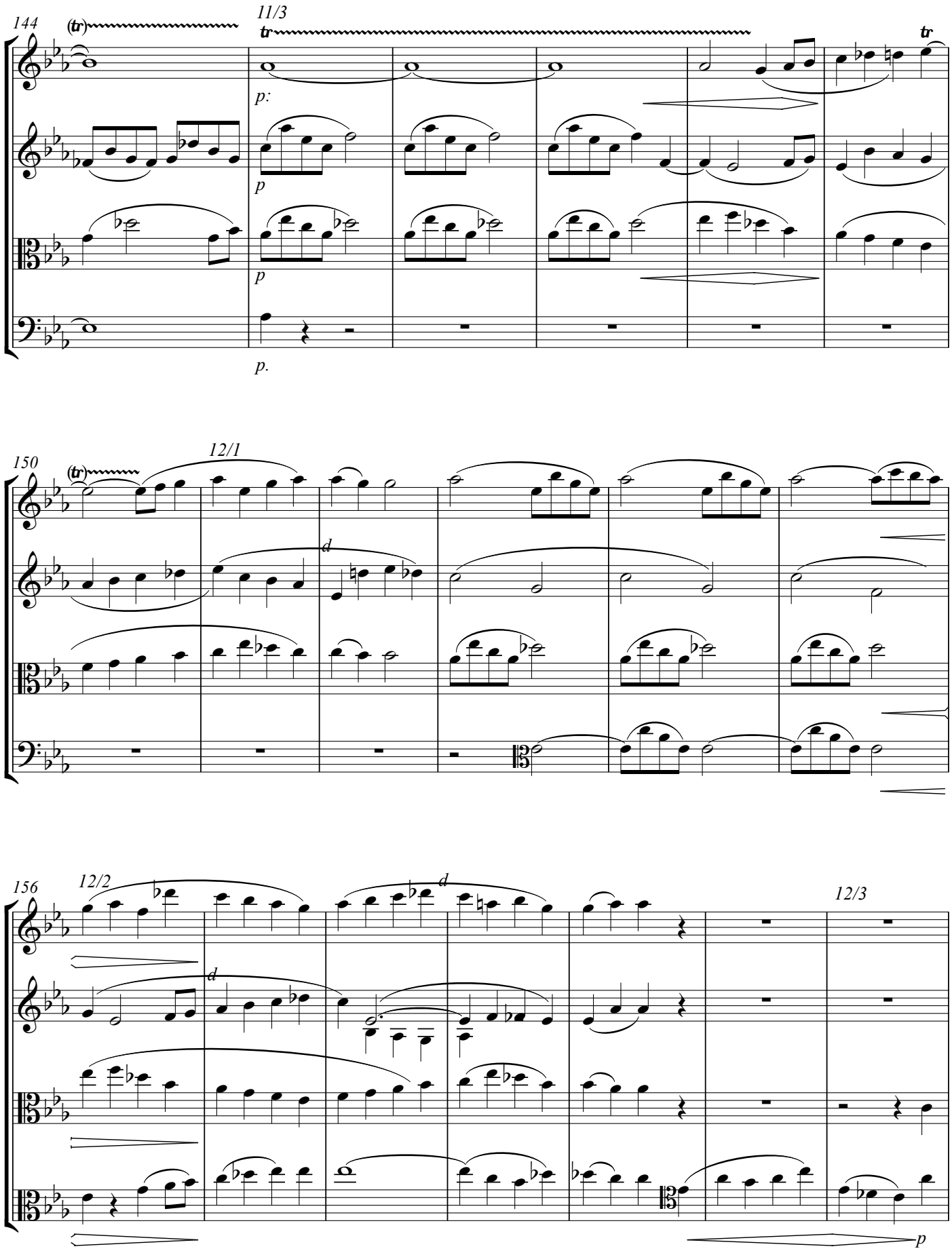

54
5/2
61
5/3
6/1
67
6/2

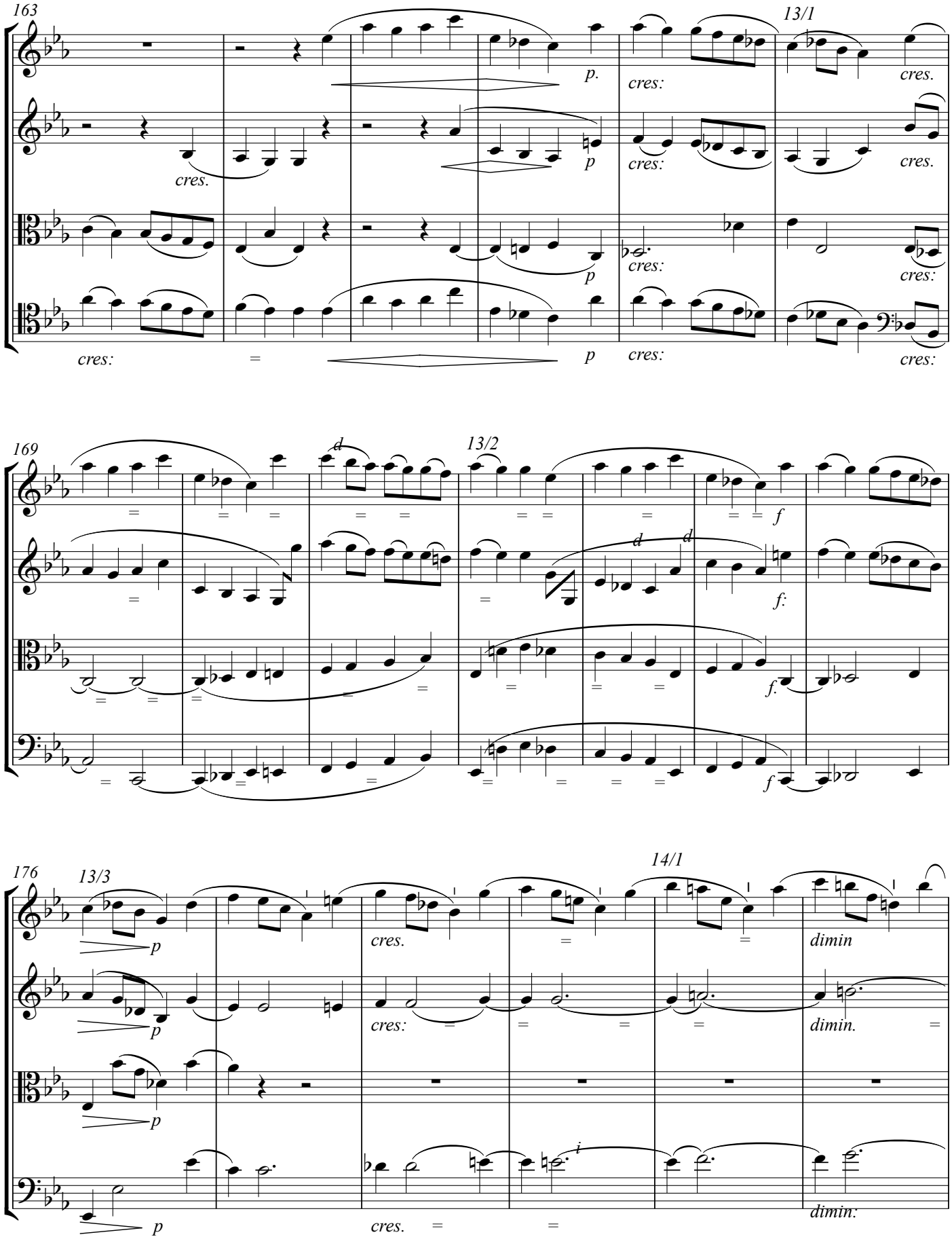

74
6/3
ff.
ff.
ff.
ff.
80
7/1
for
f.
f.
f.
p.
f.
p.
7/2
f
f
f
f
86
7/3
p
p
p
p
p.
p.
p.
p

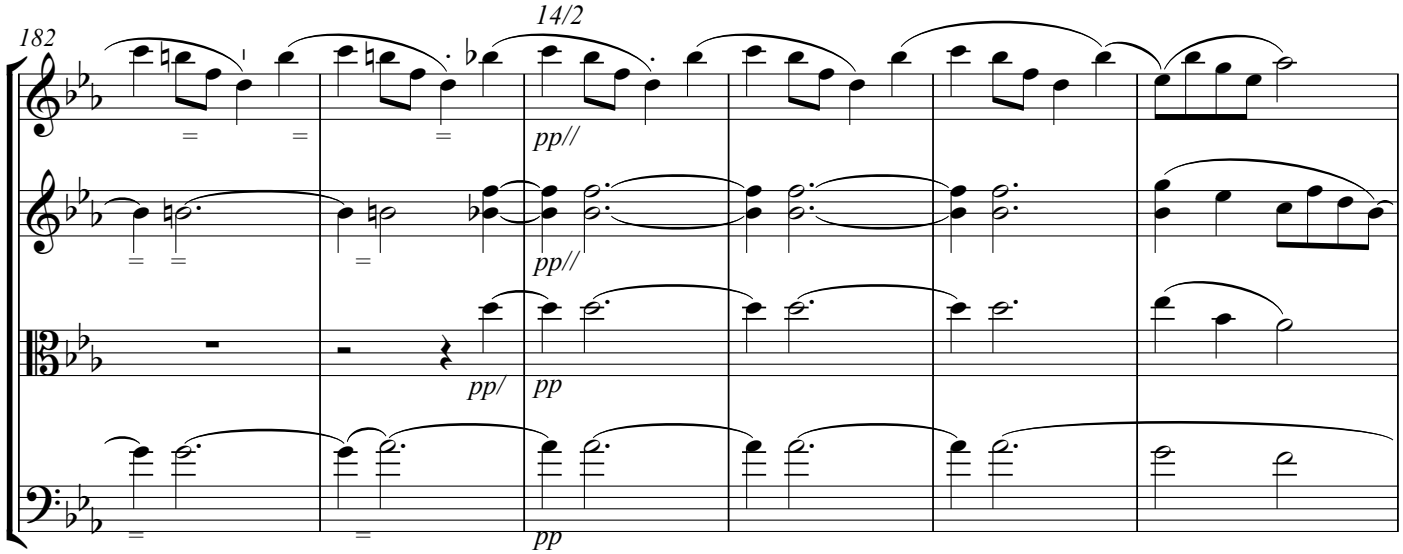

91
8/1
pp
cres.
pp
cres
pp
cres:
pp//
cres:
97
8/2
d
8/3
f.
sf.
p.
sempre p.
p
104
9/1
pp//
pp
pp
pp

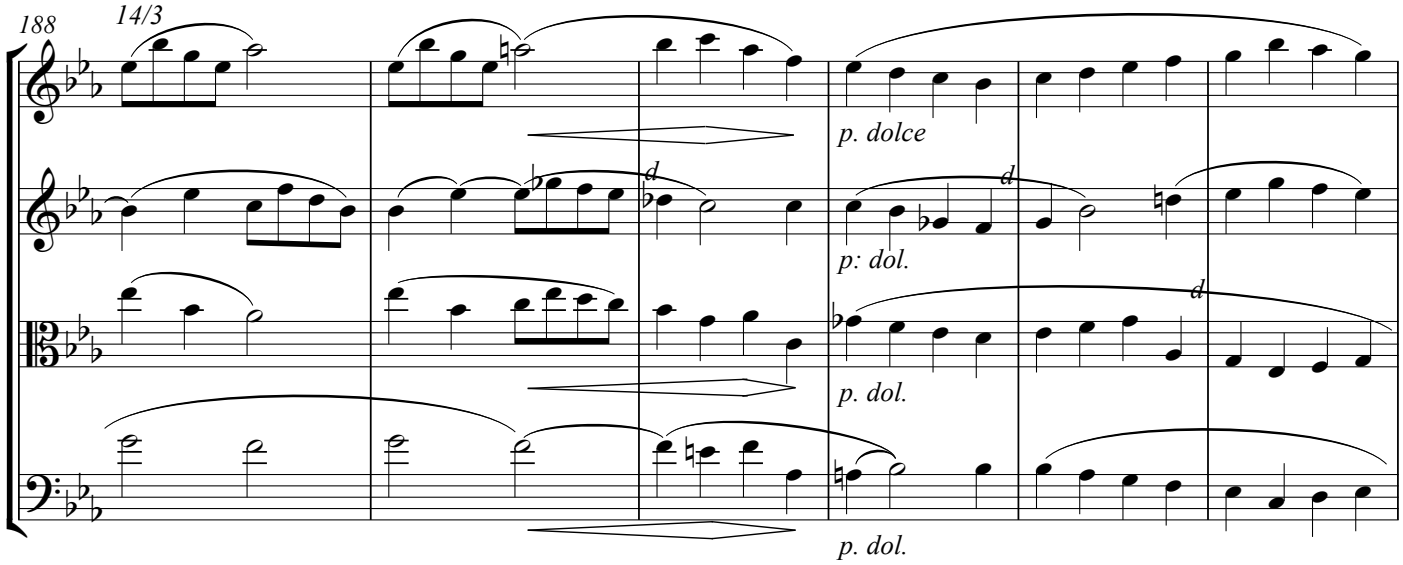

111
9/2
118
9/3
10/1
124
10/2
f.
f
sf.
sf
f:
pp
cres
cres:
p
p.

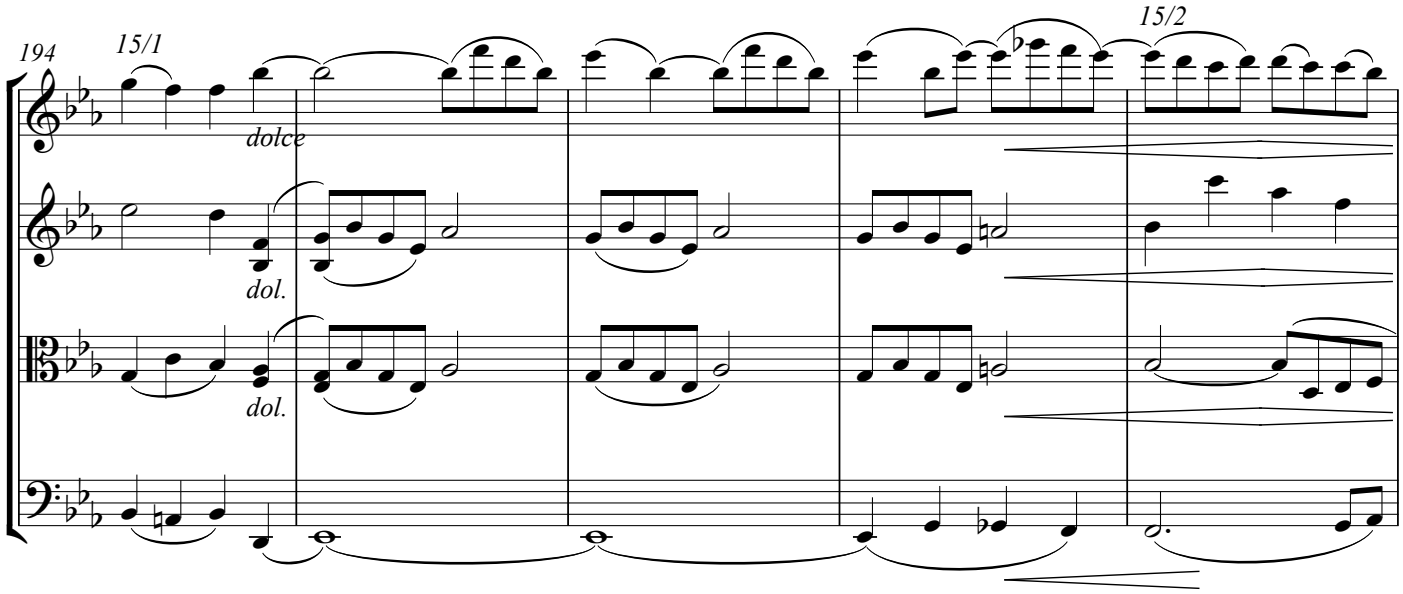

129
10/3
f
f
p.
f.
f
p.
f.
f
p.
f.
p
d
134
11/1
sempre p.
cres.
cres:
cres:
cres:
d
139
11/2
dimin
pp//
dimin.
pp
dimin.
pp
dimin.
pp
d

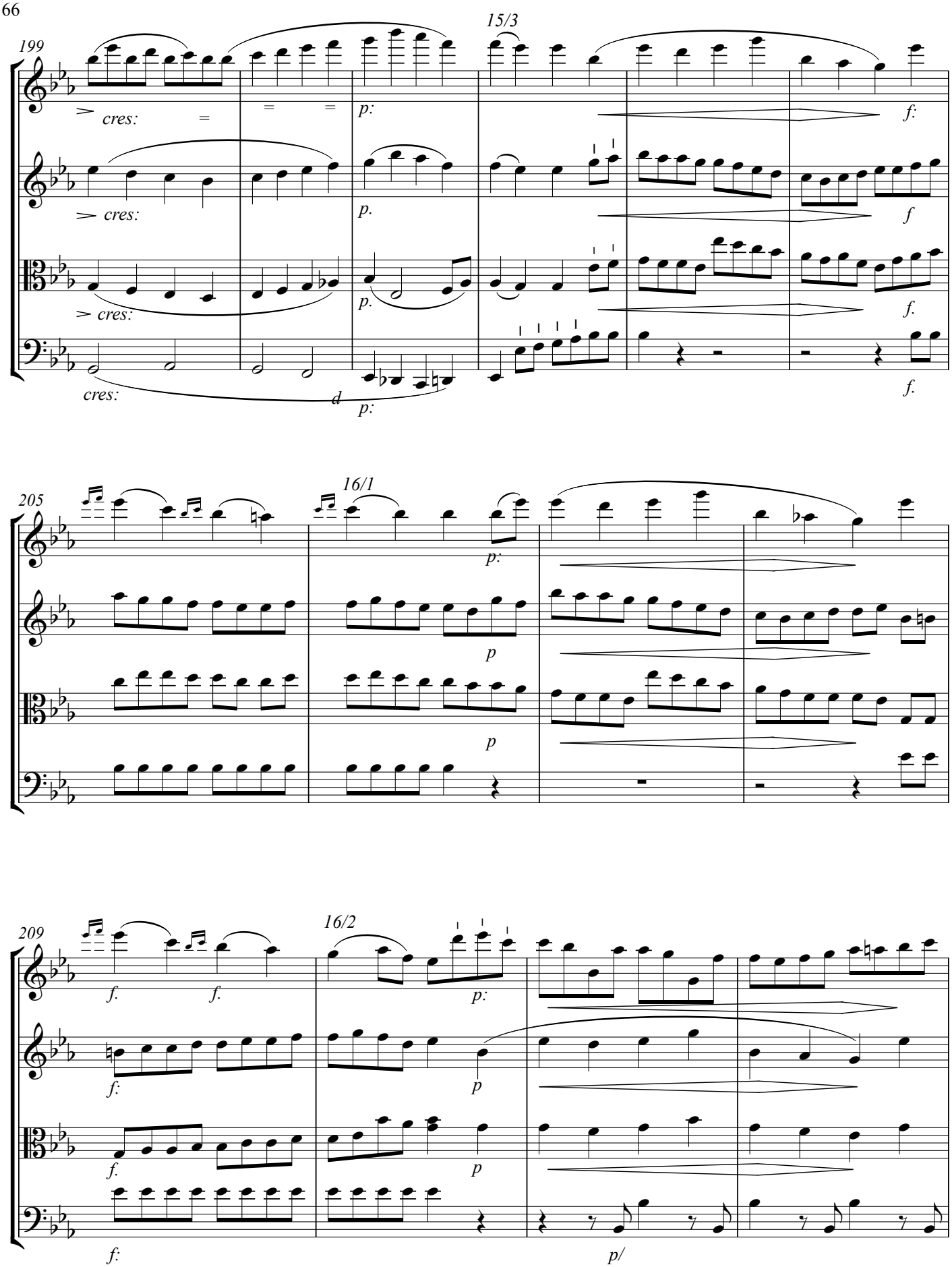

144
(tr)
11/3
tr
tr
p:
p
p
p.
150
(tr)
12/1
d
156
12/2
d
d
12/3
p

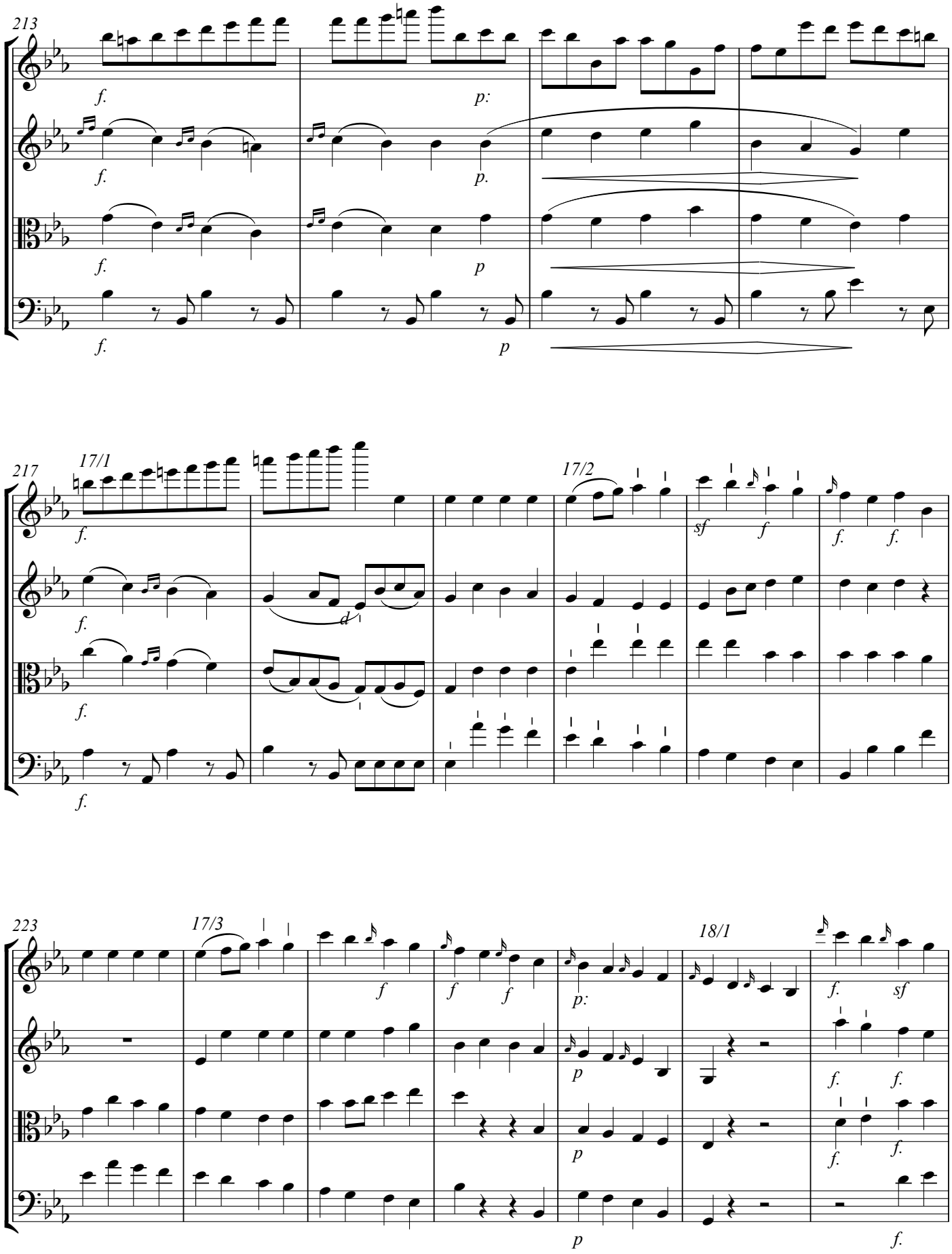

163
13/1
p.
cres:
cres.
p
cres:
cres.
p
cres:
cres:
cres:
p
cres:
cres:
169
13/2
d
d
d
f
f:
f.
f
176
13/3
14/1
p
p
p
p
cres.
cres:
cres.
dimin
dimin.
dimin:

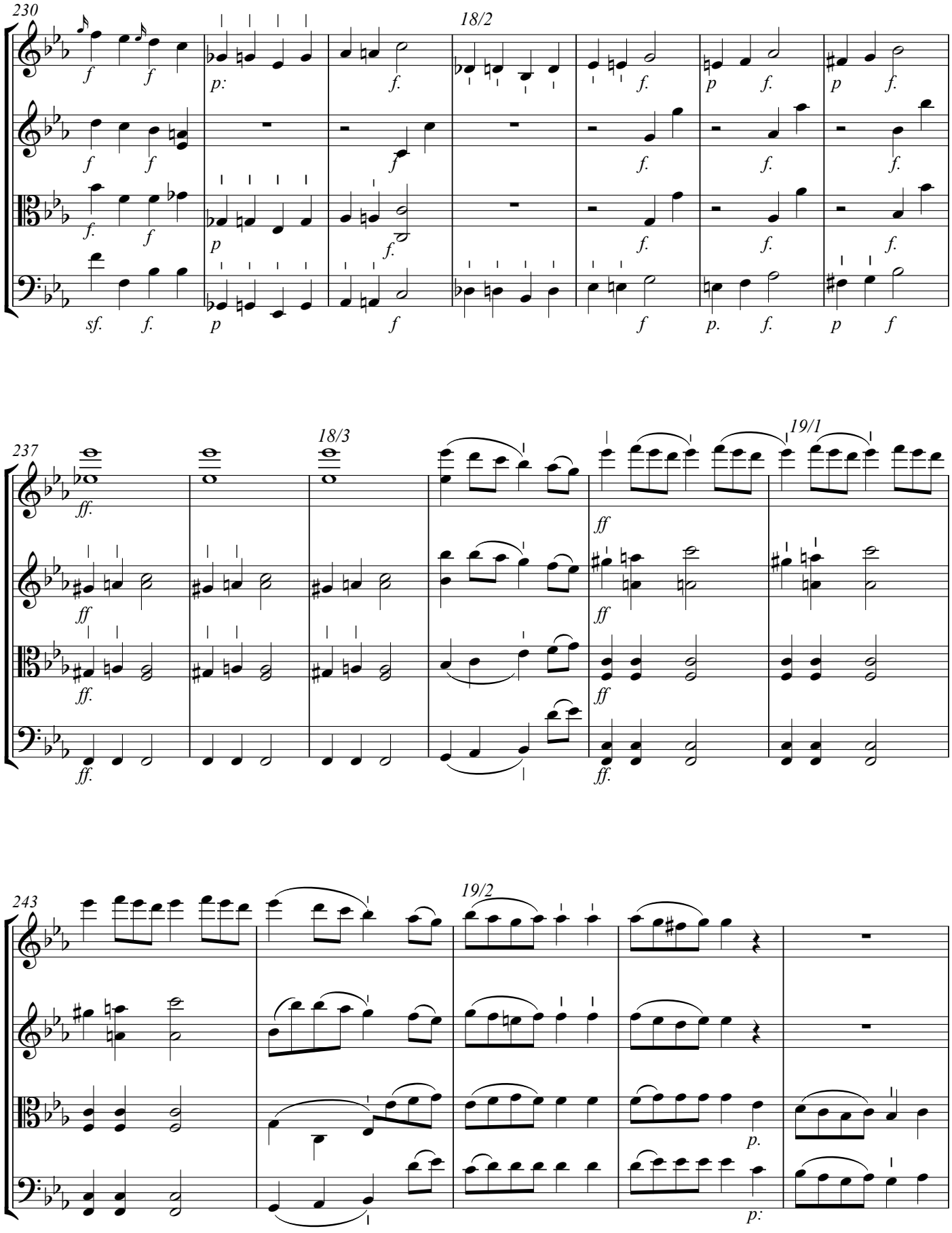

182
14/2
pp//
pp//
pp/
pp
pp

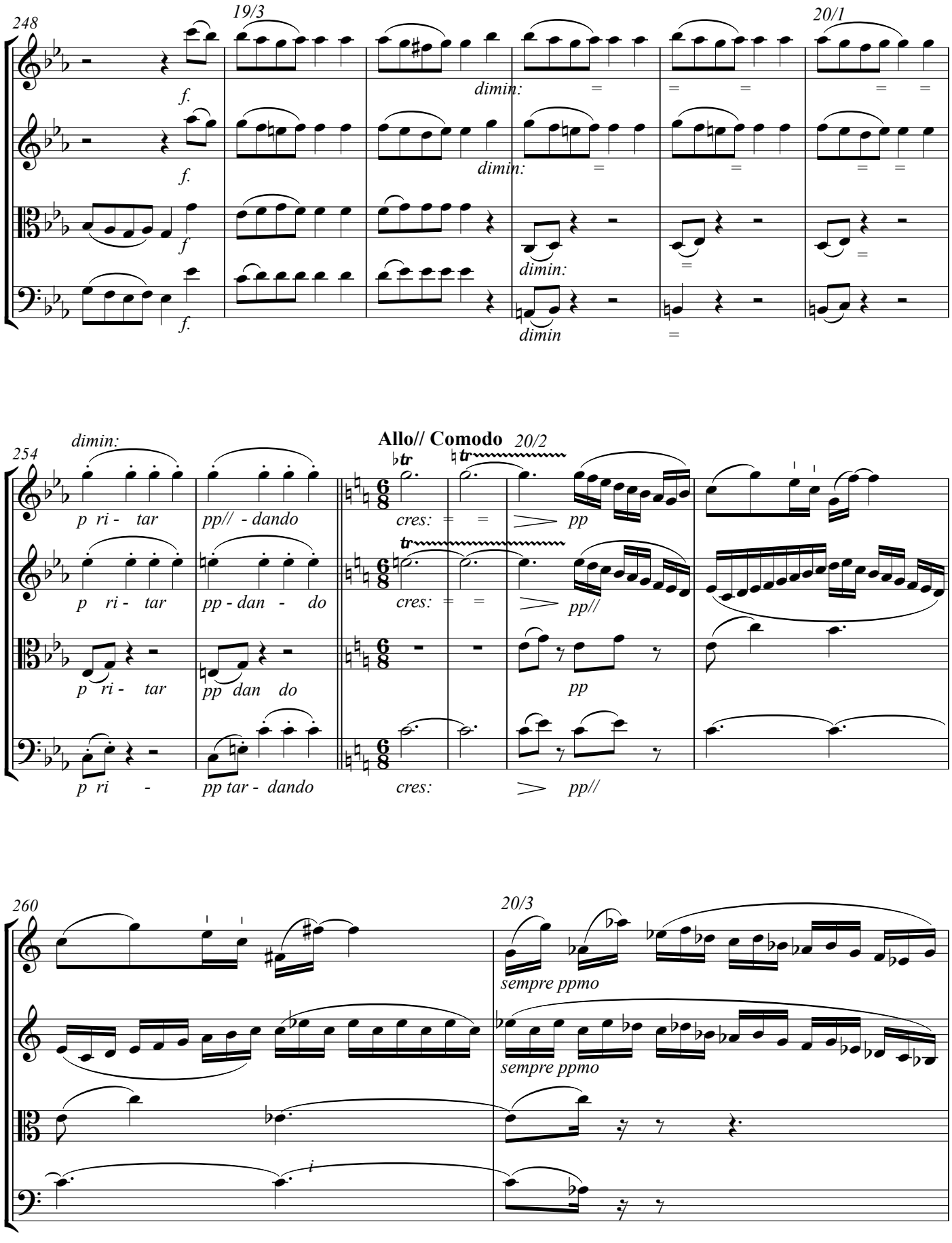

188
14/3
p. dolce
p: dol.
p. dol.
p. dol.

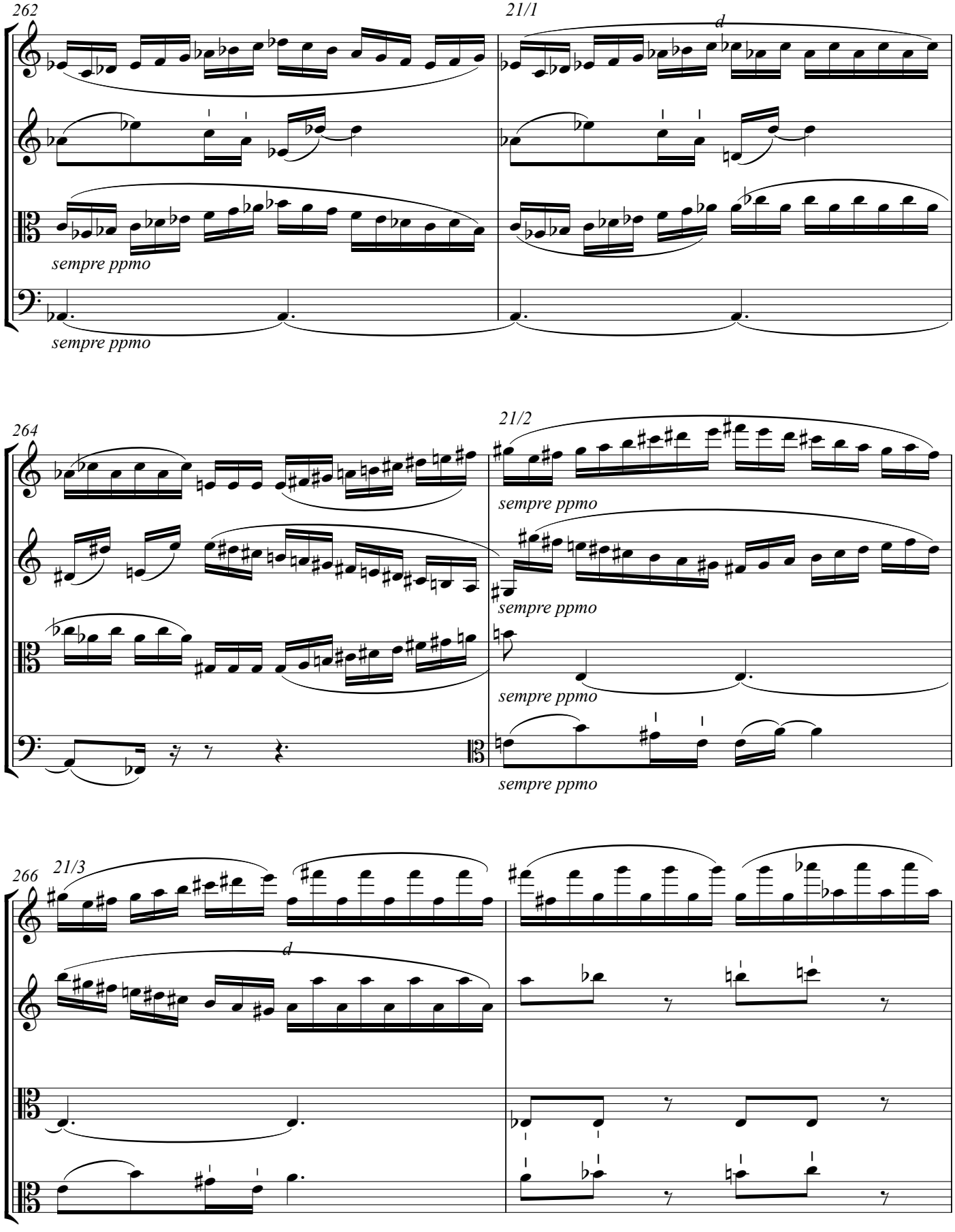

194
15/1
15/2
dolce
dol.
dol.

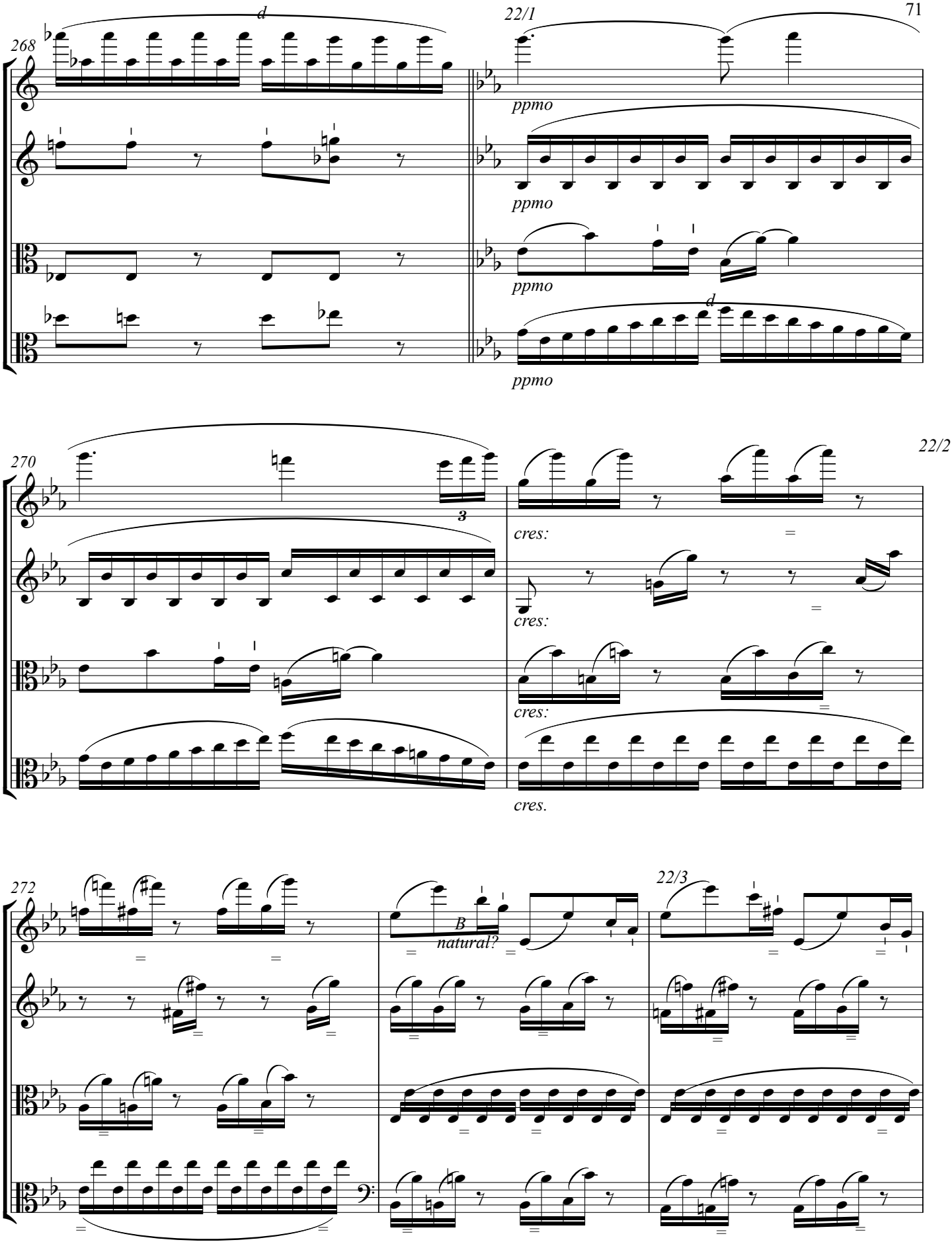

199
15/3
cres:
p:
f:
205
16/1
209
16/2
f:
p/

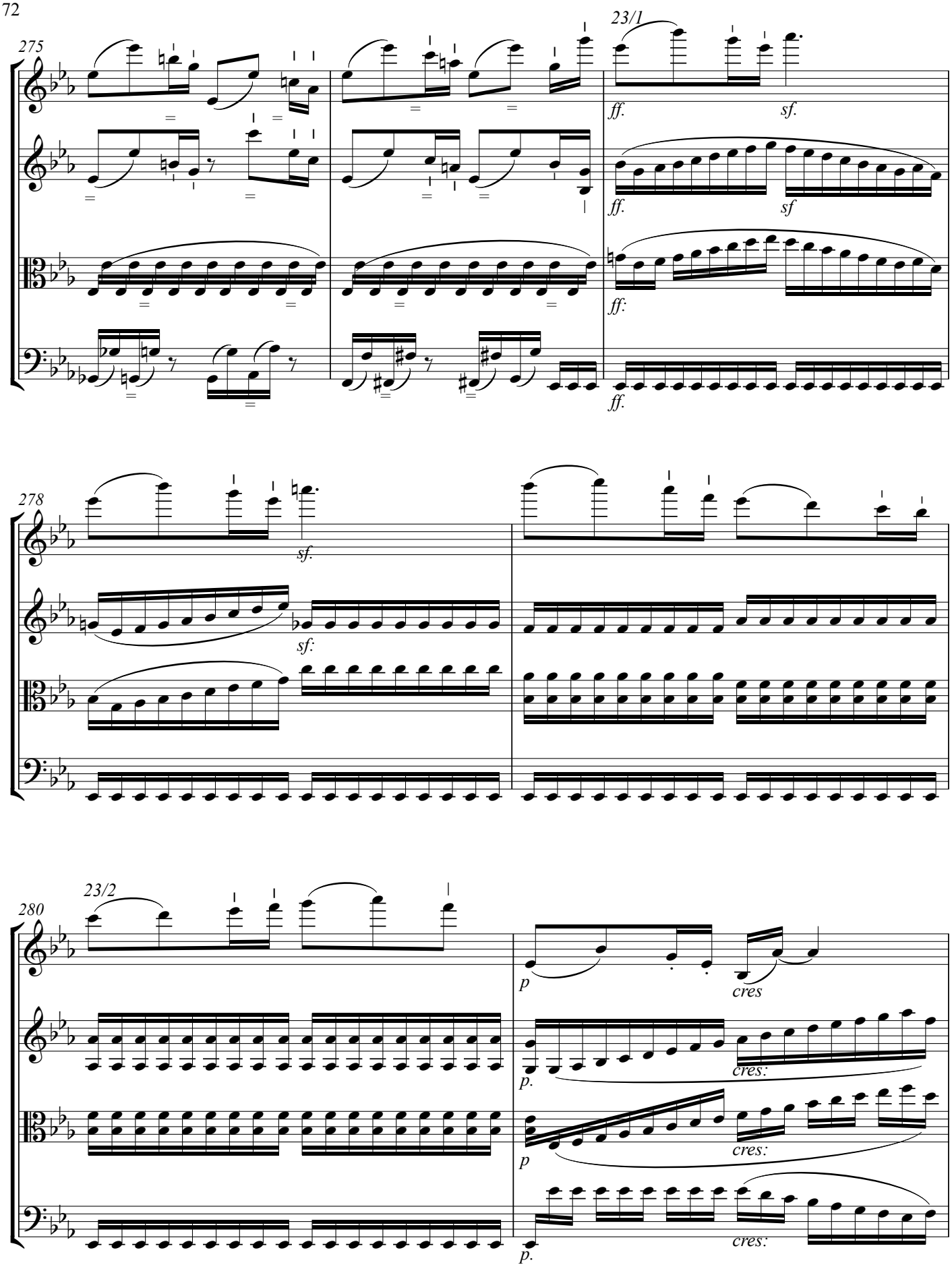

213
f.
p:
p.
p
217
17/1
17/2
sf
223
17/3
18/1

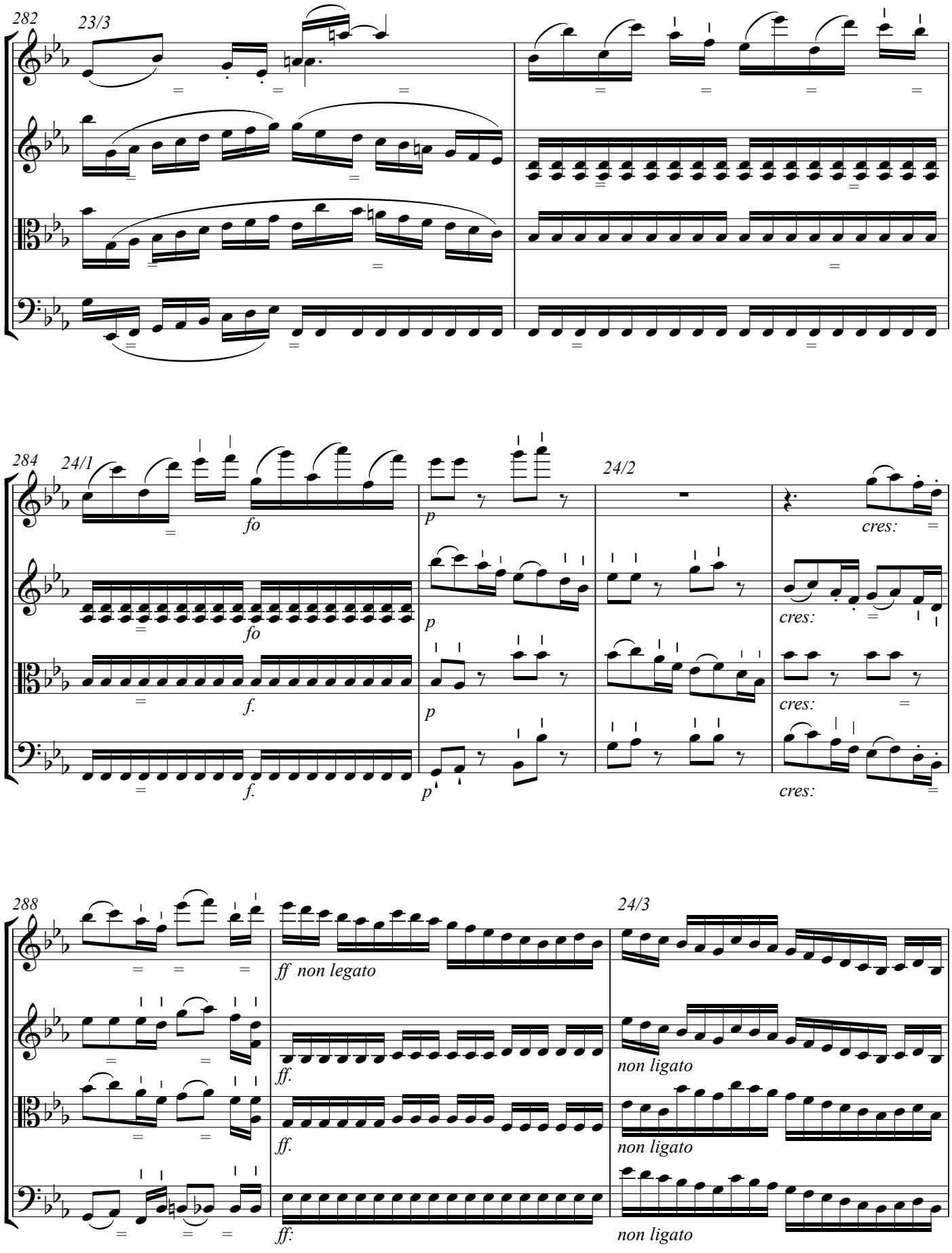

230
18/2
237
18/3
19/1
243
19/2

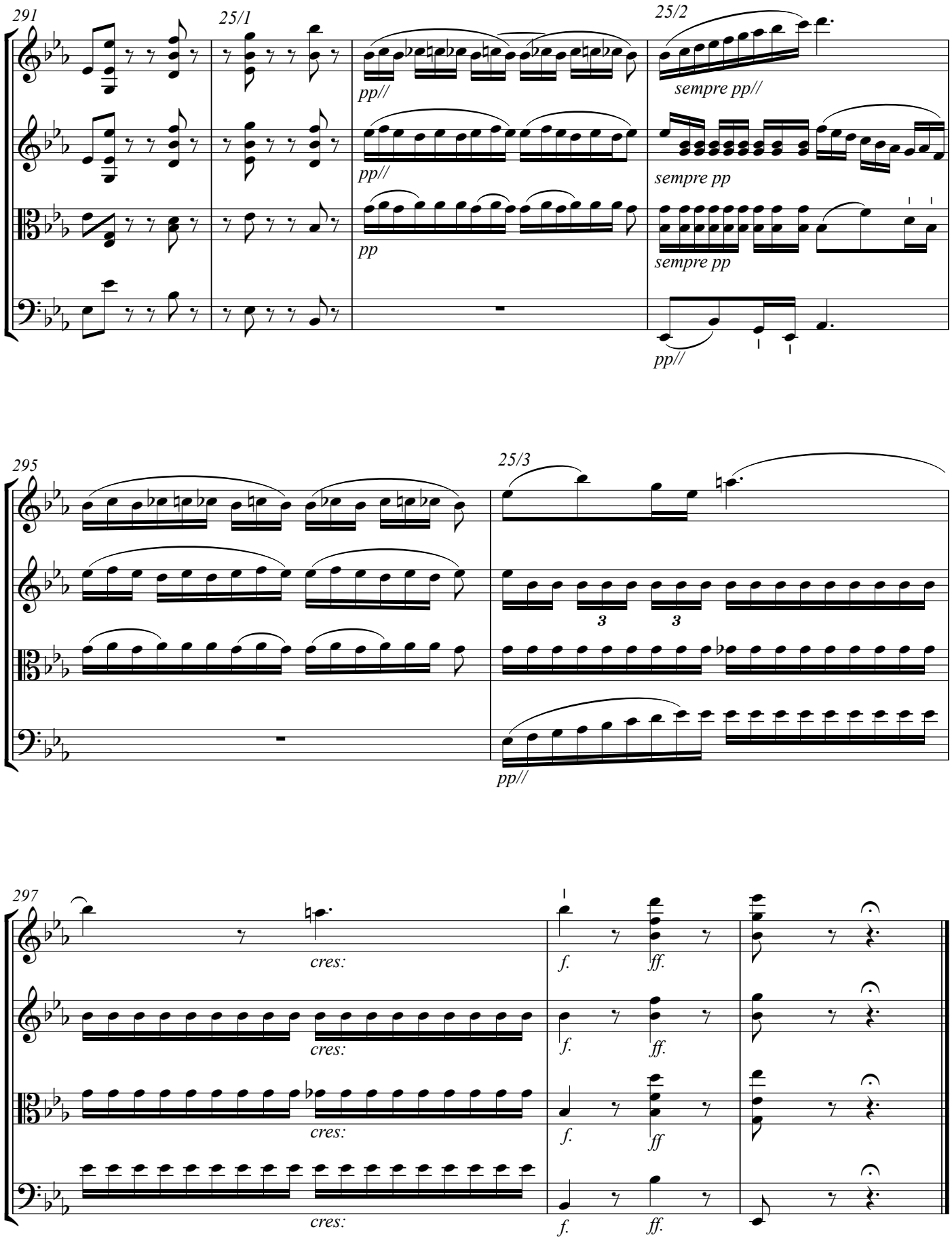

248
19/3
20/1
f.
dimin:
Allo// Comodo
20/2
254
p ri - tar
pp// - dando
cres:
pp
pp//
pp - dan - do
pp dan do
pp tar - dando
260
20/3
sempre ppmo


262
21/1
d
sempre ppmo
sempre ppmo
264
21/2
sempre ppmo
sempre ppmo
sempre ppmo
sempre ppmo
266
21/3
d


268
d
22/1
ppmo
ppmo
ppmo
d
ppmo
270
3
22/2
cres:
cres:
cres:
cres.
272
B
natural?
22/3


275
23/1
ff.
sf.
ff.
sf
ff:
ff.
278
sf.
sf:
280
23/2
p
cres
p.
cres:
p
cres:
p.
cres:

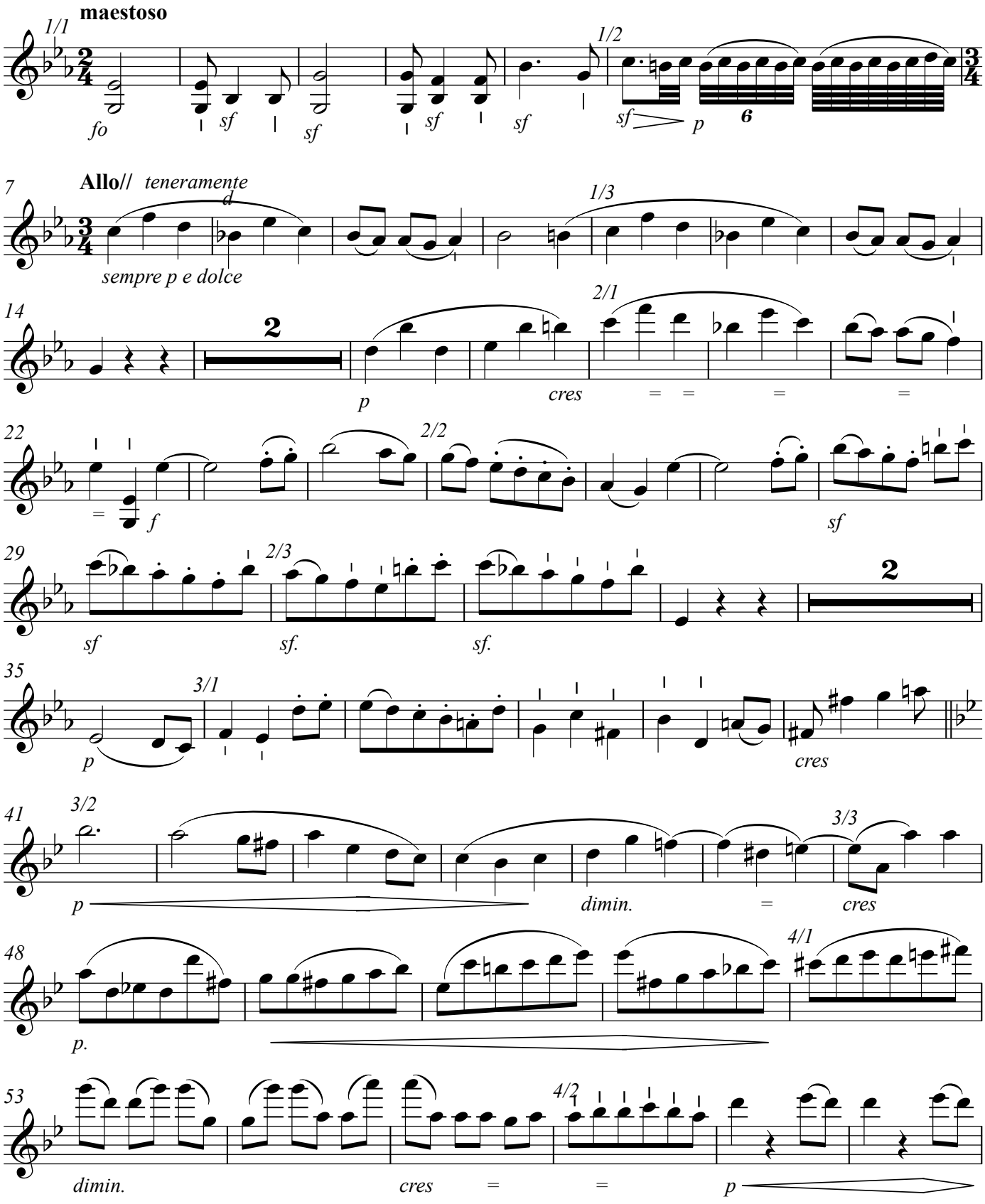

282
23/3
284
24/1
fo
fo
f.
f.
p
p
p
p
24/2
cres:
cres:
cres:
cres:
288
ff non legato
ff.
ff.
ff:
24/3
non ligato
non ligato
non ligato

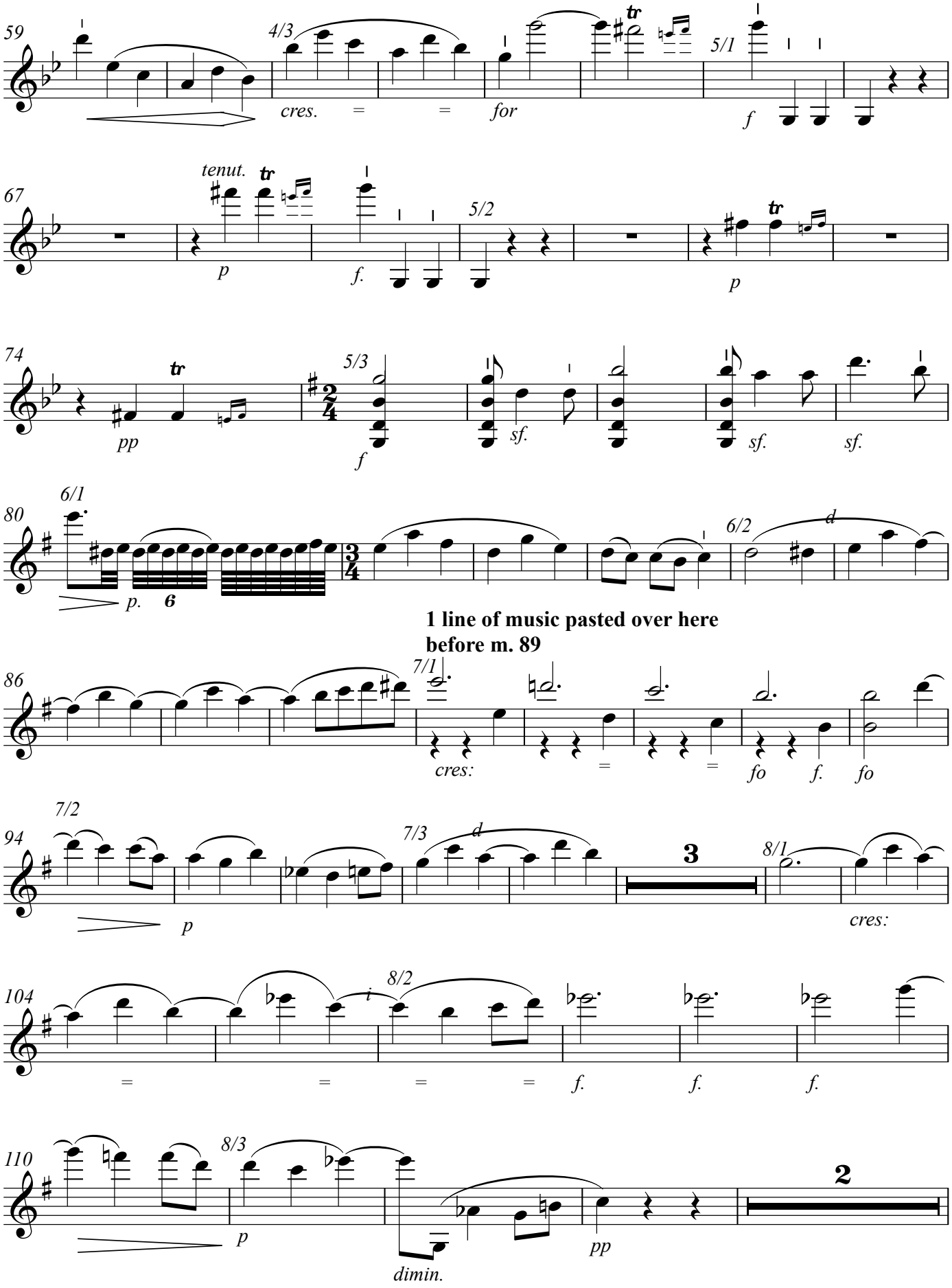

291
25/1
25/2
pp//
sempre pp//
pp//
sempre pp
pp
sempre pp
pp//
295
25/3
3
3
pp//
297
cres:
cres:
cres:
cres:
f.
ff.
f.
ff.
f.
ff
f.
ff.

Beethoven String Quartet in Eb Major, Op. 127

This manuscript expressive markings edition has been created by Nicholas Kitchen in order to have an easily legible document showing the details of the way Beethoven notated expressive marks in the manuscript of Op. 127

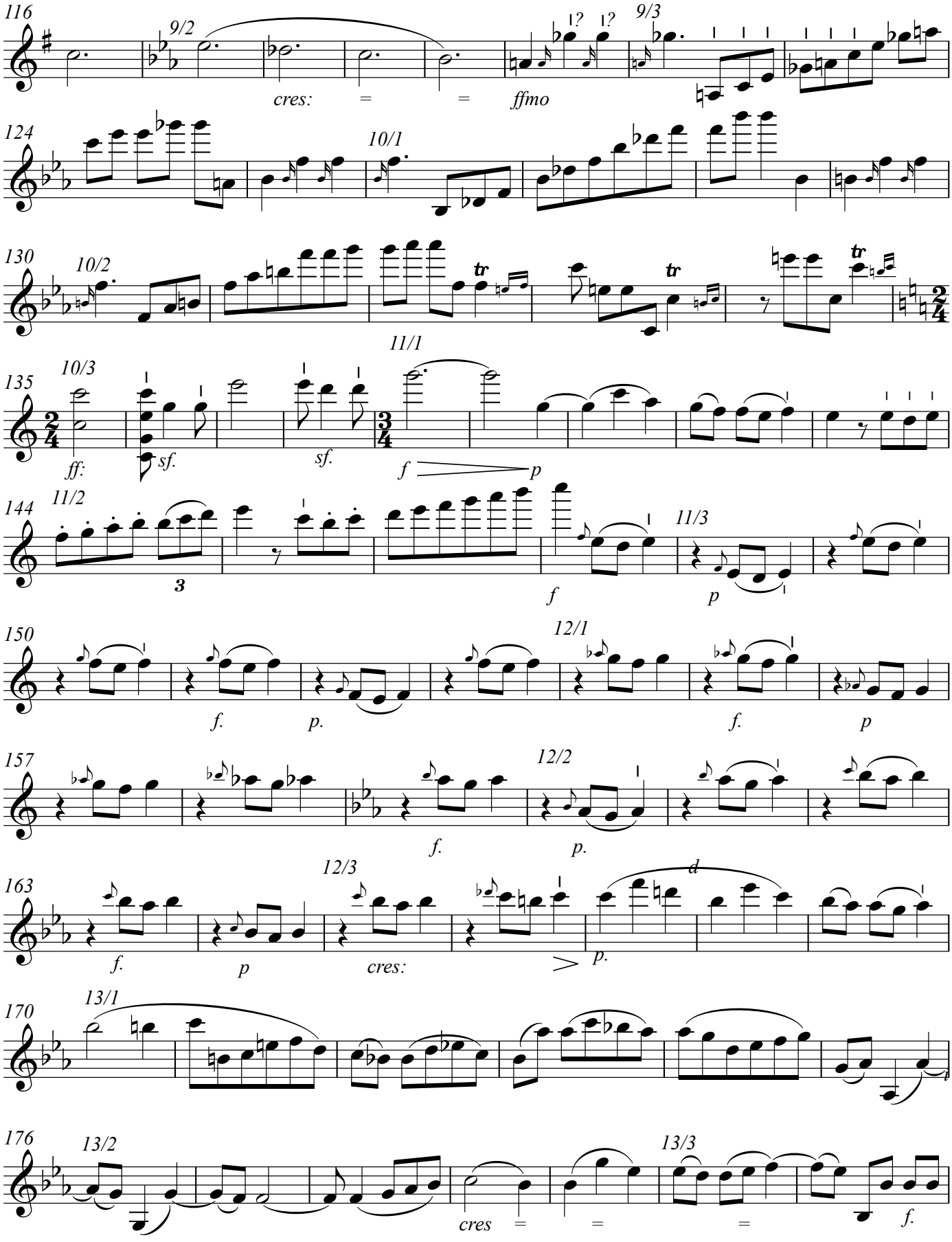
Ludwig van Beethoven

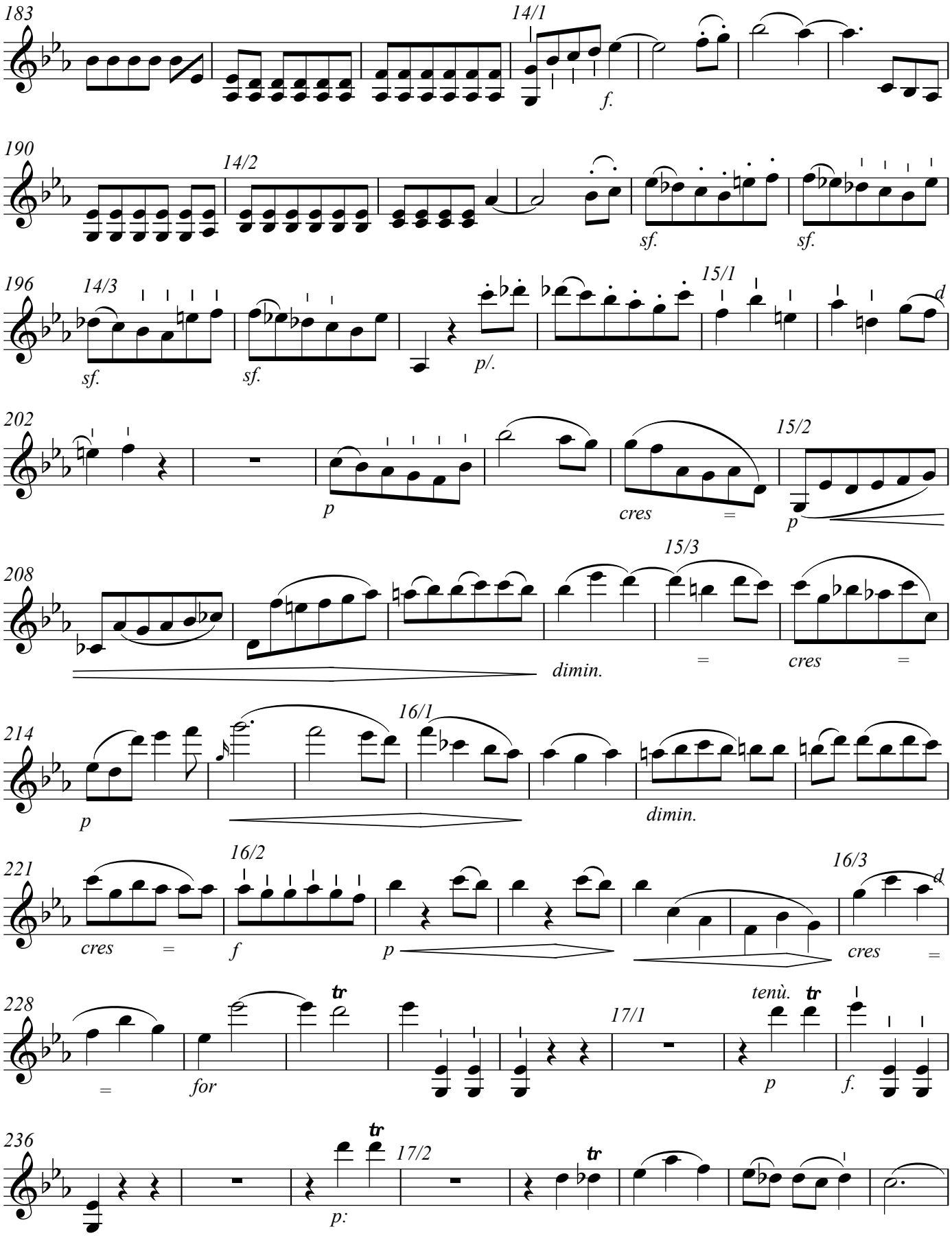


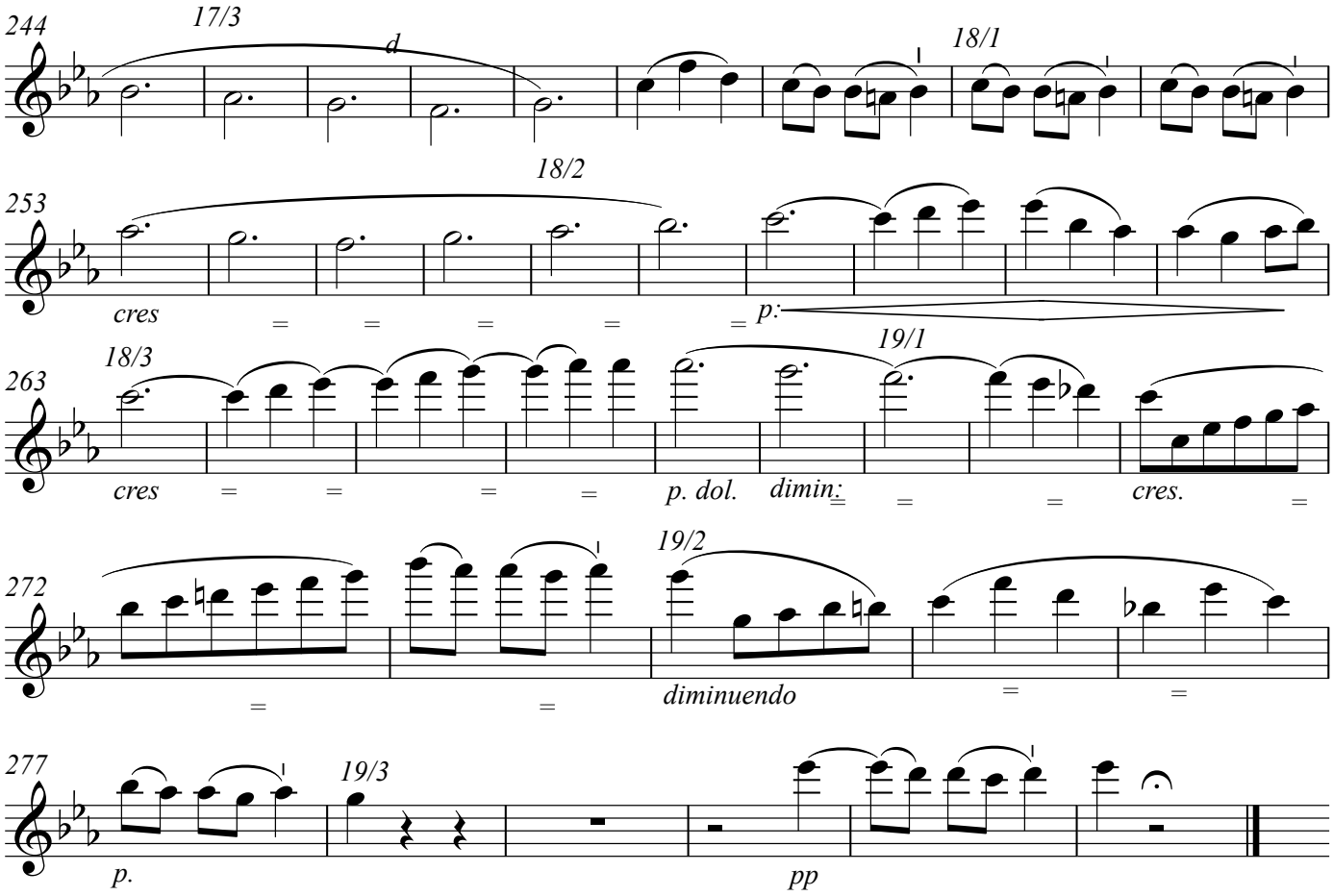

59
4/3
cres.
for
5/1
f
67
tenut.
p
f.
5/2
p
74
pp
5/3
f
sf.
sf.
sf.
80
6/1
p.
6/2
d
1 line of music pasted over here
before m. 89
86
7/1
cres:
fo
f.
fo
94
7/2
p
7/3
d
3
8/1
cres:
104
8/2
i
f.
f.
f.
110
8/3
p
dimin.
pp
2

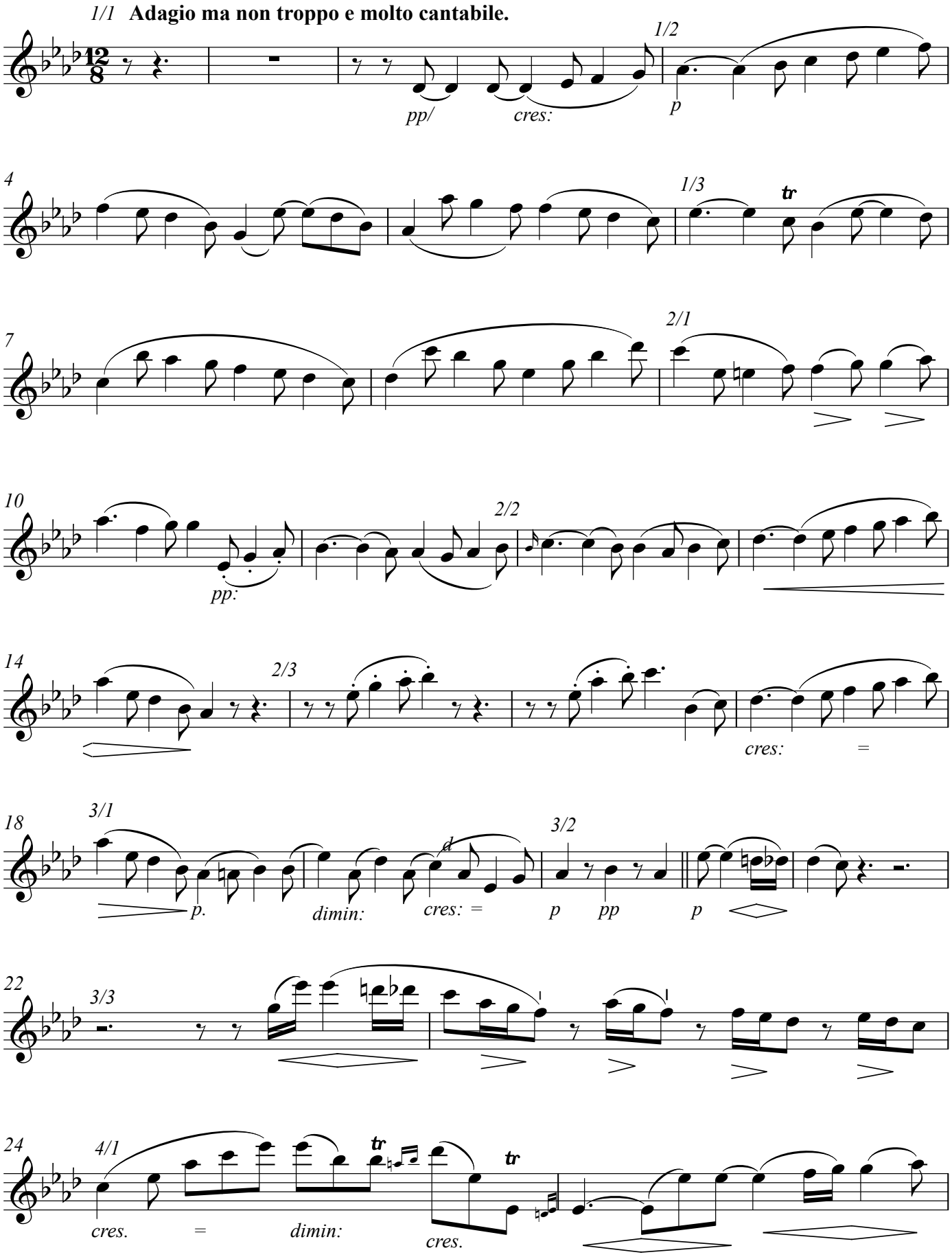
4 lines of music pasted over before m. 117

Staccati in Violin 1 are blocked by blank paper pasted at top of page




183
14/1
f.
190
14/2
sf.
sf.
196
14/3
sf.
sf.
p/.
15/1
202
p
cres
=
15/2
p
208
dimin.
15/3
=
cres
=
214
16/1
p
dimin.
221
16/2
cres
=
f
p
16/3
cres
=
228
=
for
tr
17/1
tenù.
tr
p
f.
236
tr
17/2
p:
tr


244
17/3
d
18/1
253
18/2
cres
p:
263
18/3
19/1
cres
p. dol.
dimin:
cres.
272
19/2
diminuendo
277
19/3
p.
pp



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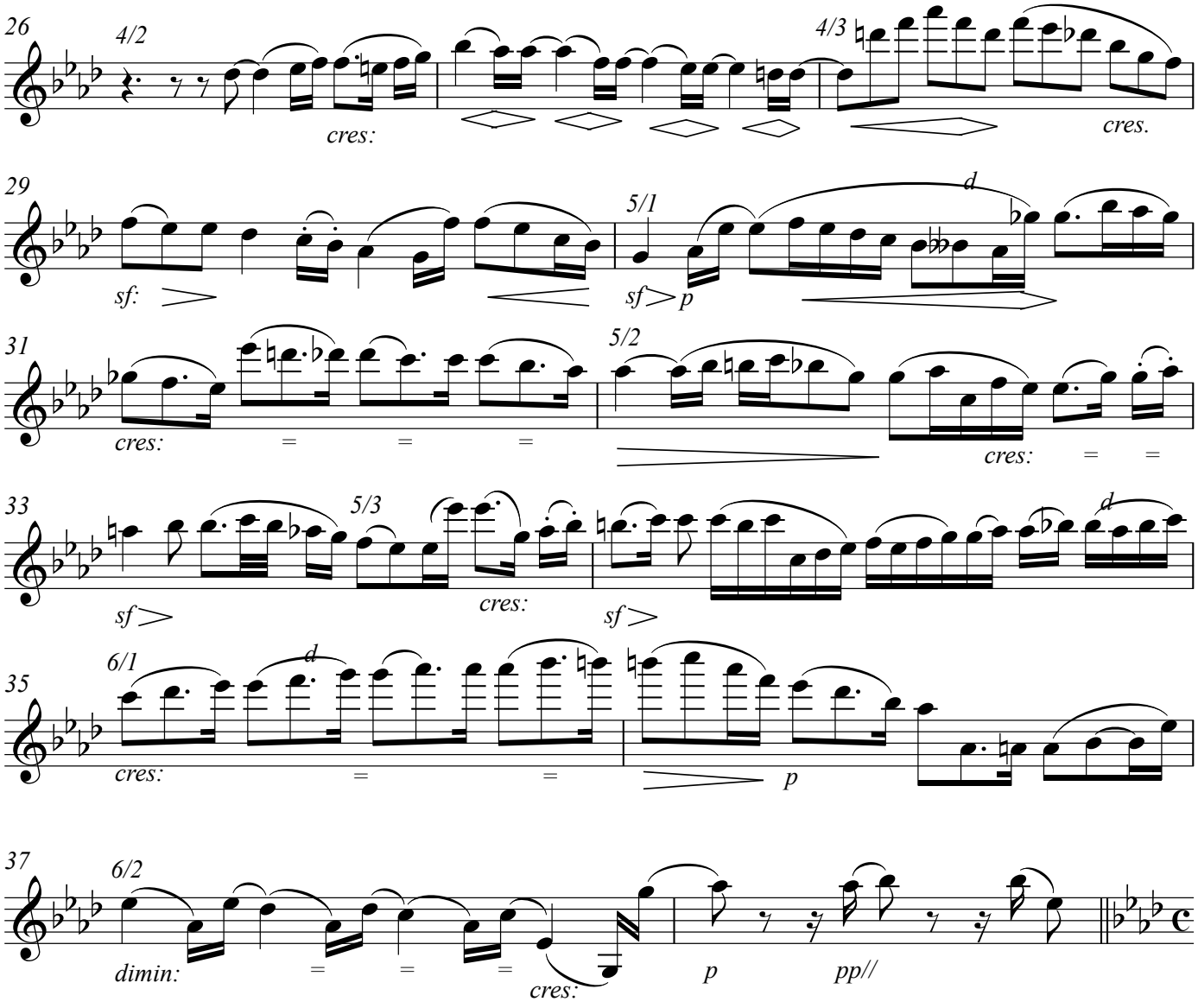
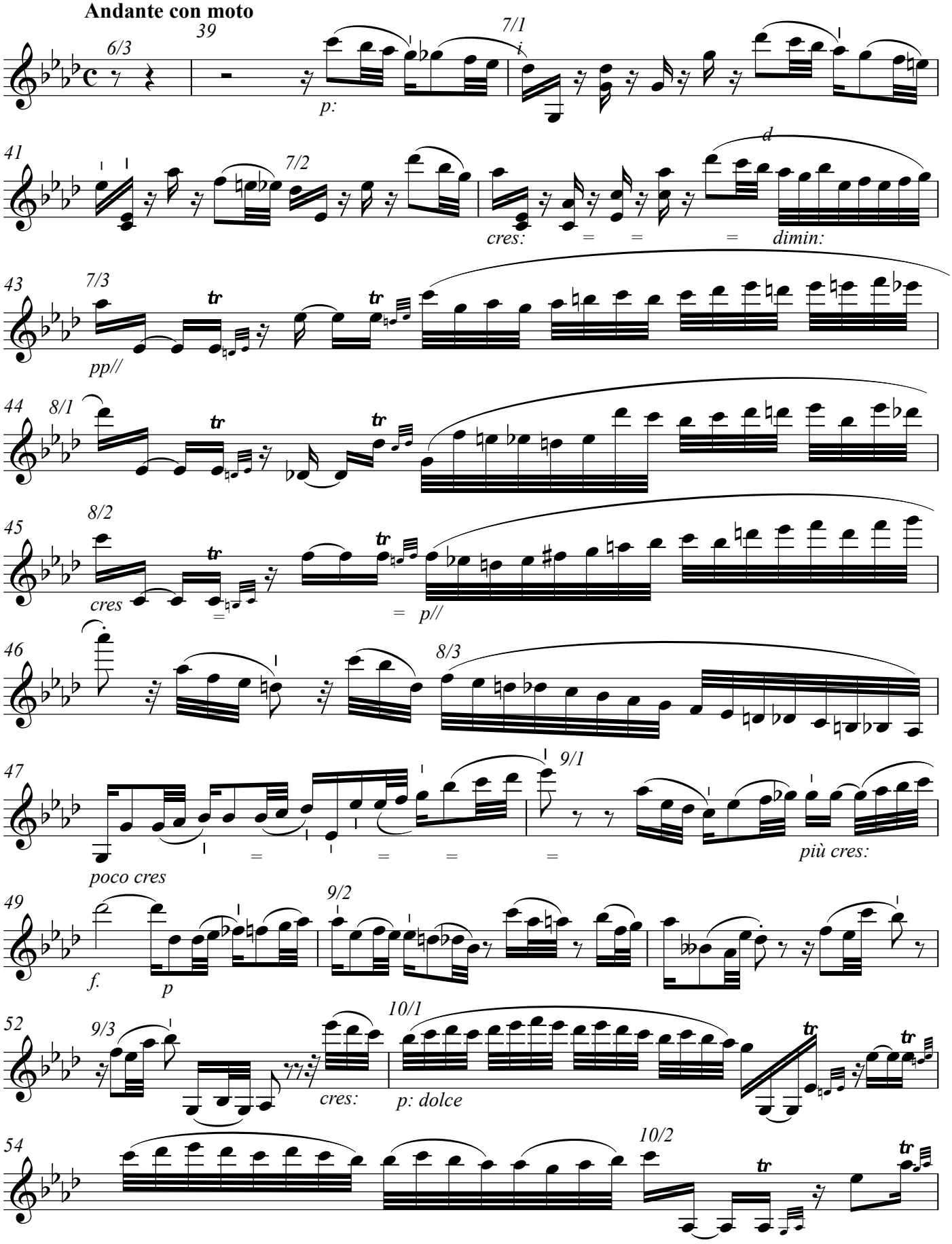
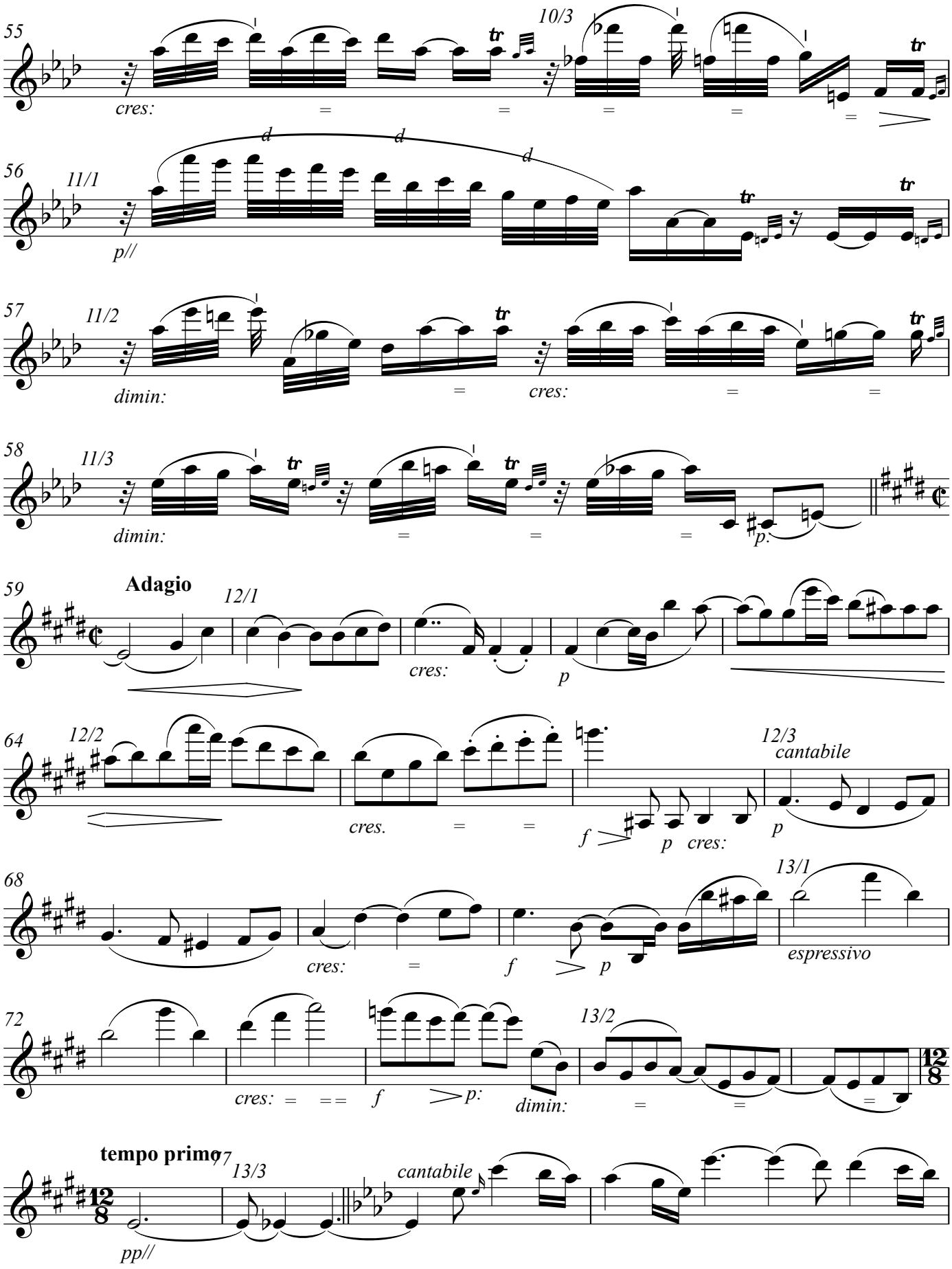
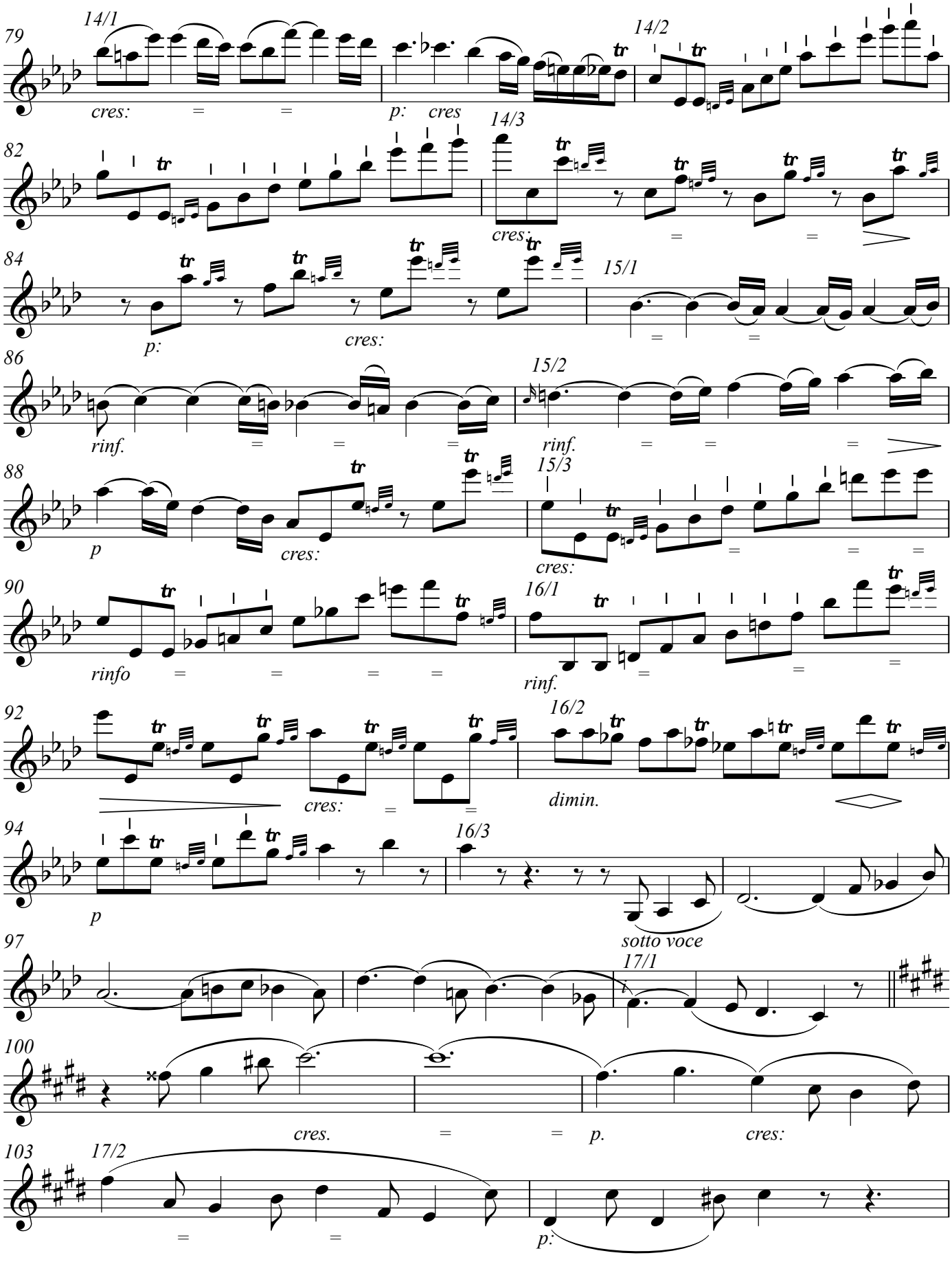
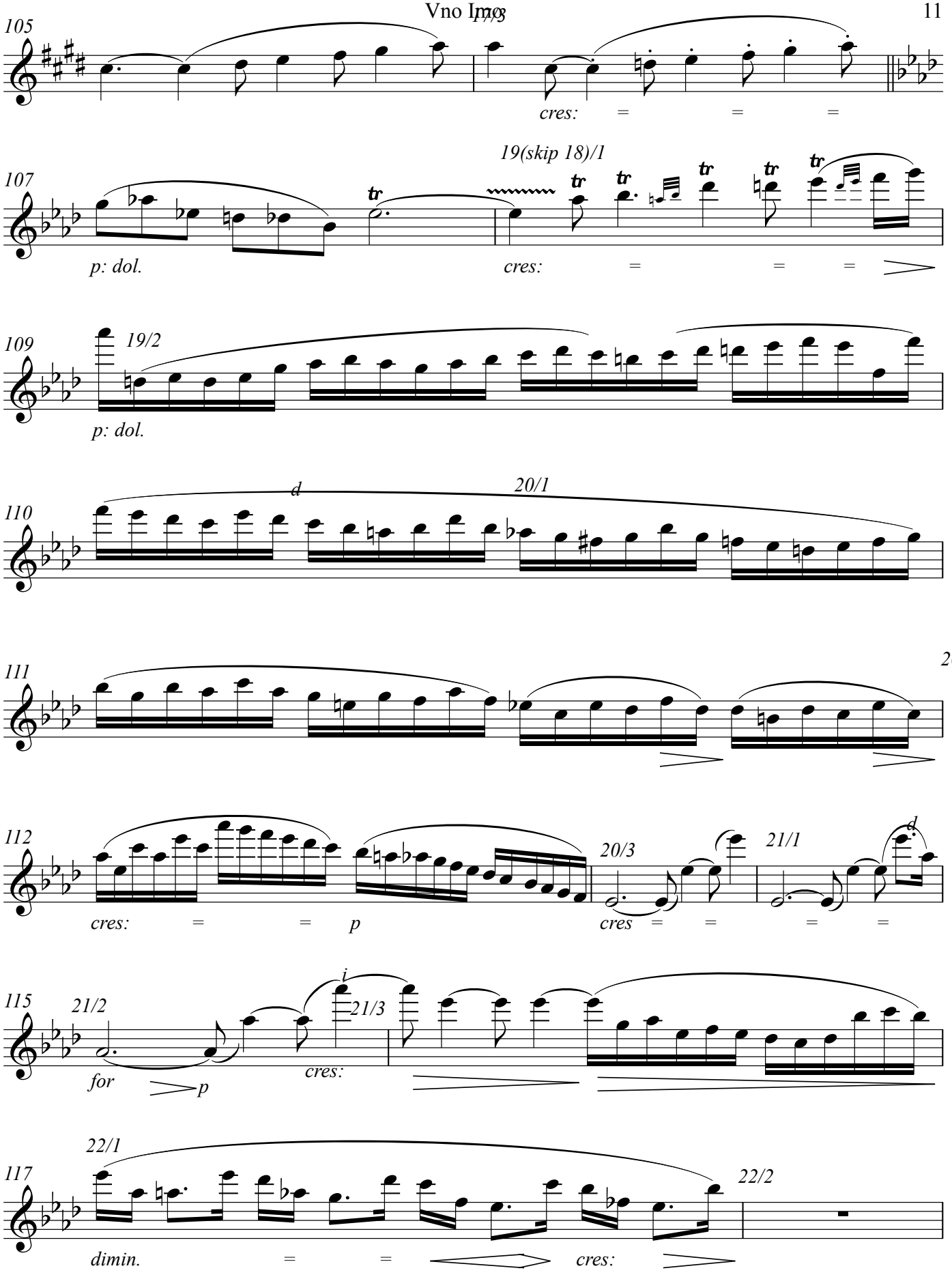

26
4/2
cres:
4/3
cres.
29
sf:
5/1
sf
p
d
31
cres:
5/2
cres:
33
sf
5/3
cres:
sf
d
35
6/1
cres:
d
p
37
6/2
dimin:
cres:
p
pp//

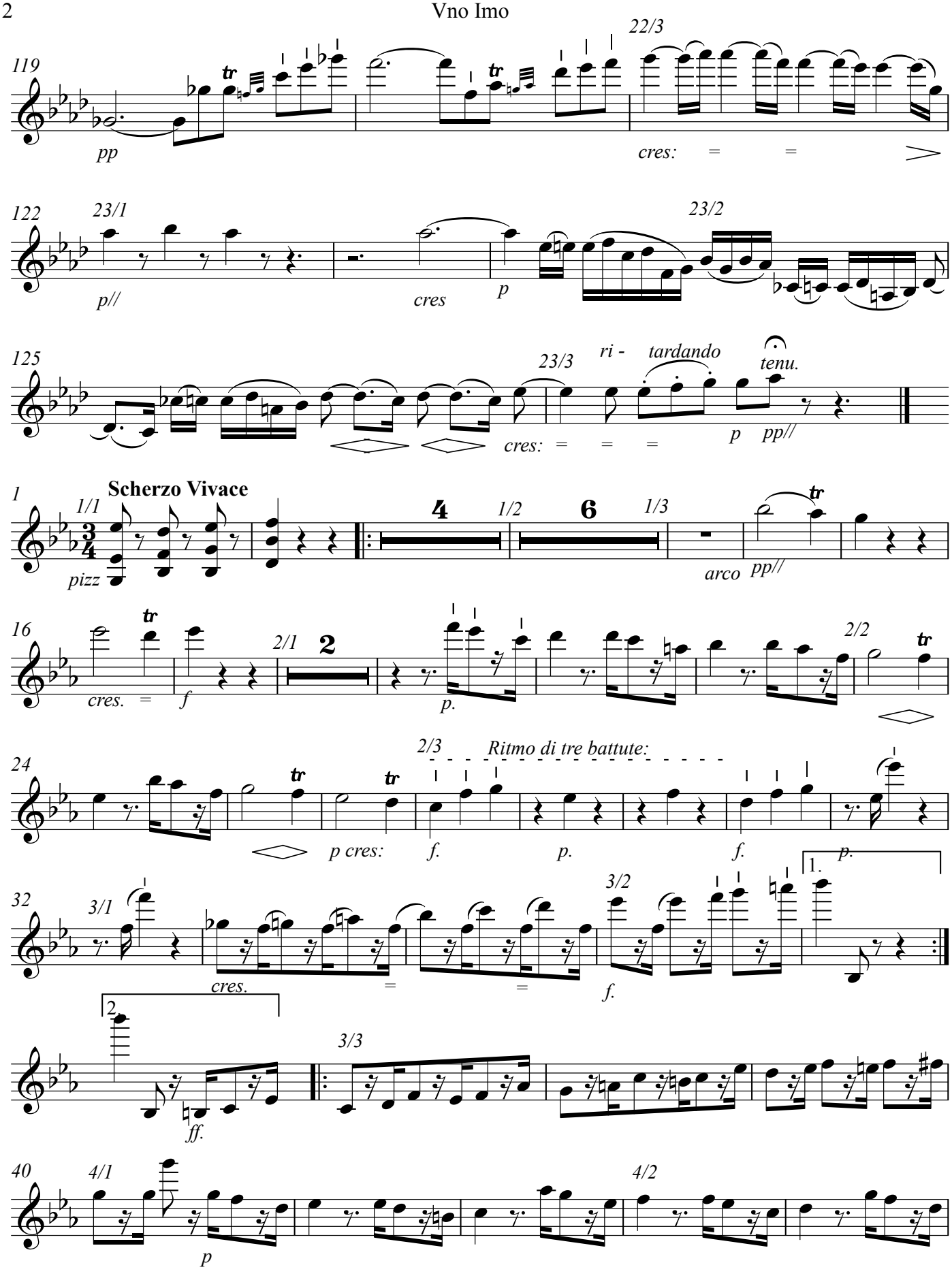

Andante con moto
39
6/3
7/1
i
p:
41
7/2
cres:
dimin:
d
43
7/3
pp//
44
8/1
45
8/2
cres
p//
46
8/3
47
9/1
poco cres
più cres:
49
9/2
f.
p
52
9/3
10/1
cres:
p: dolce
54
10/2


55
10/3
cres:
56
11/1
p//
57
11/2
dimin:
cres:
58
11/3
dimin:
p.
59
Adagio
12/1
cres:
p
64
12/2
cres.
12/3
cantabile
f
p cres:
p
68
13/1
cres:
f
p
espressivo
72
13/2
cres:
f
p:
dimin:
tempo primo
pp//
13/3
cantabile

V.S.


79
14/1
cres:
p:
cres
14/2
82
14/3
cres:
84
p:
cres:
15/1
86
rinf.
15/2
rinf.
88
p
cres:
15/3
cres:
90
rinfo
16/1
rinf.
92
cres:
16/2
dimin.
94
p
16/3
sotto voce
97
17/1
100
cres.
p.
cres:
103
17/2
p:


105
cres: = = =
19(skip 18)/1
107
p: dol.
cres: = = =
109
19/2
p: dol.
d
20/1
110
111
20/2
112
cres: = = p
20/3
cres = =
21/1
d
= =
115
21/2
for
p
i
21/3
cres:
22/1
117
22/2
dimin. = =
cres:



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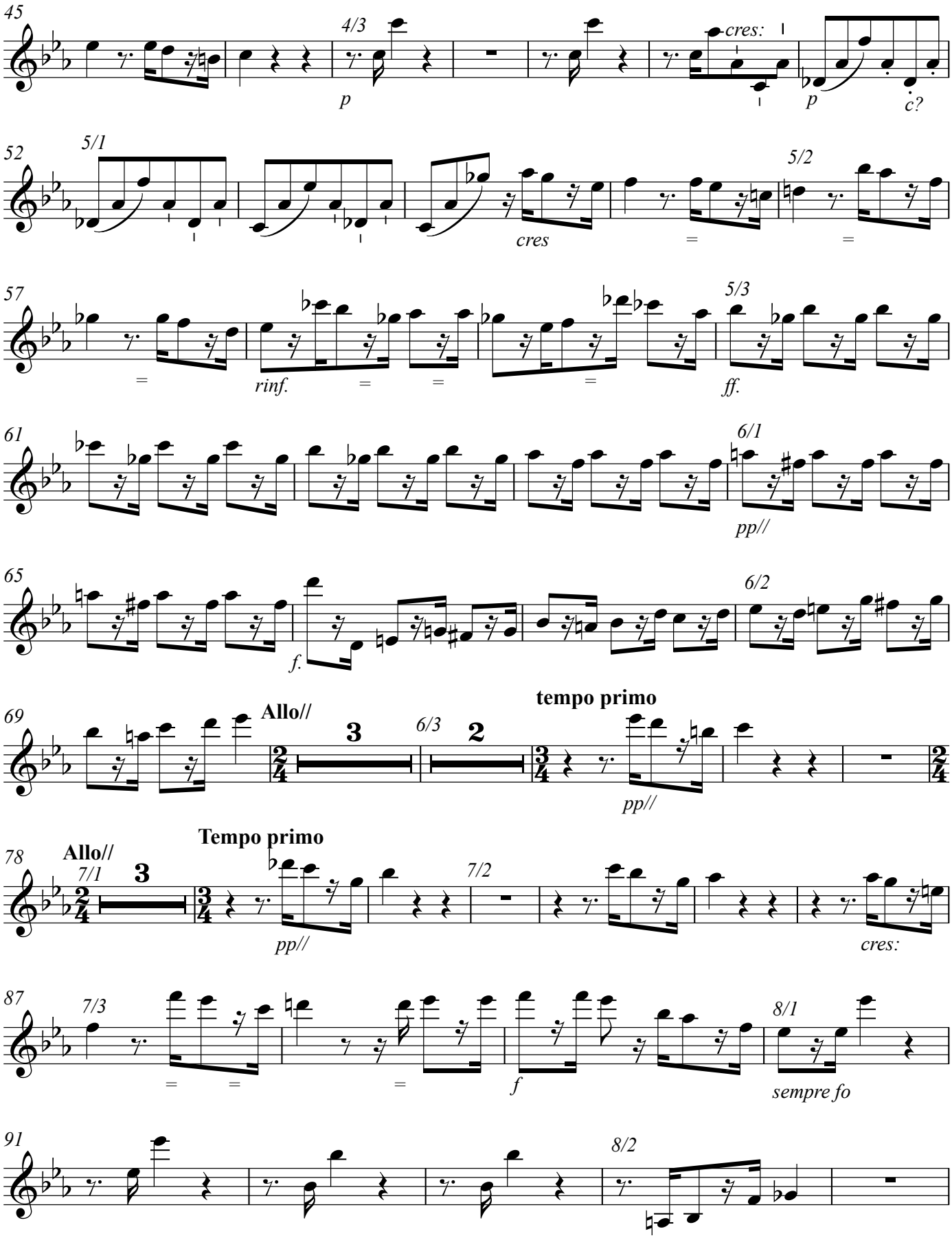
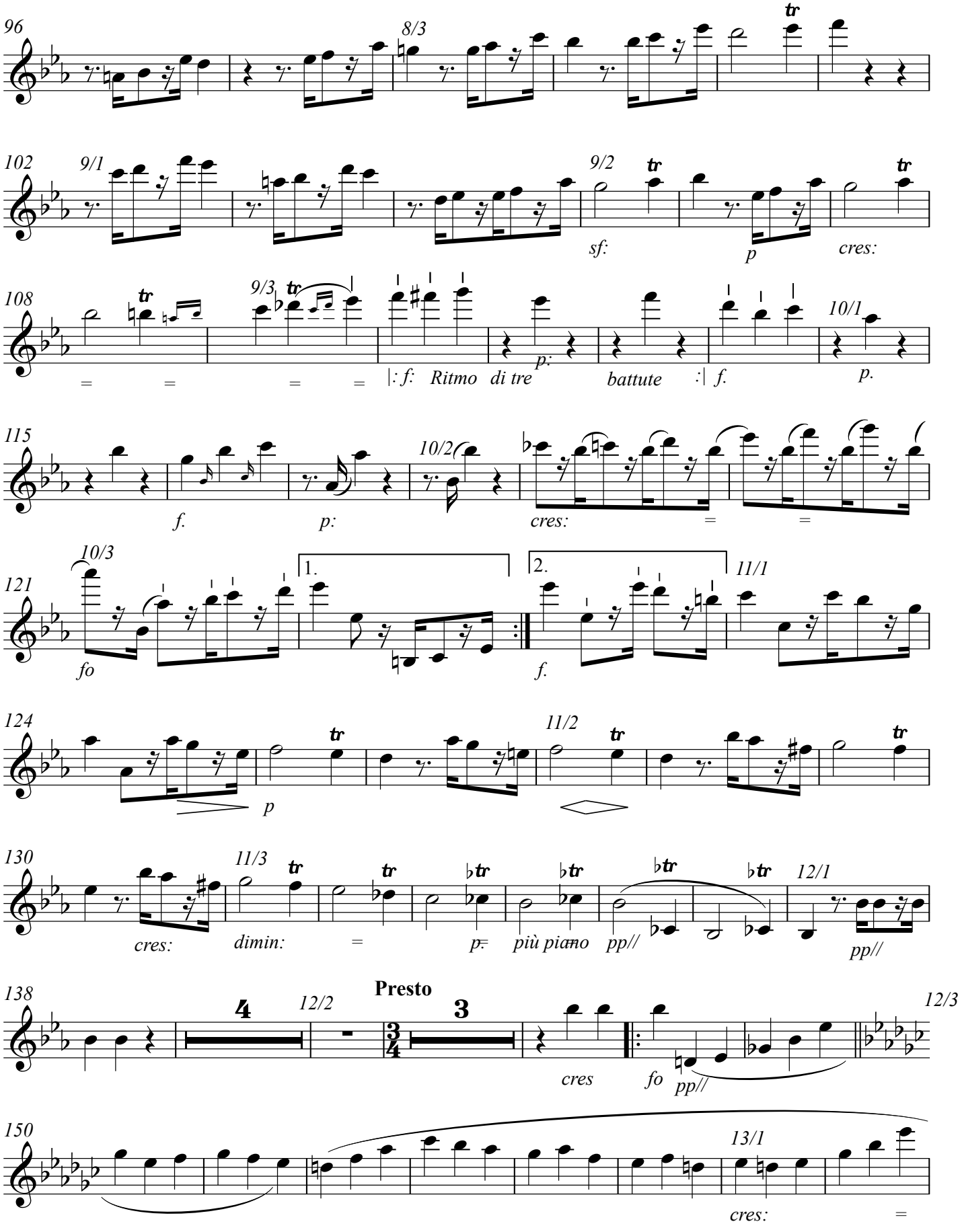
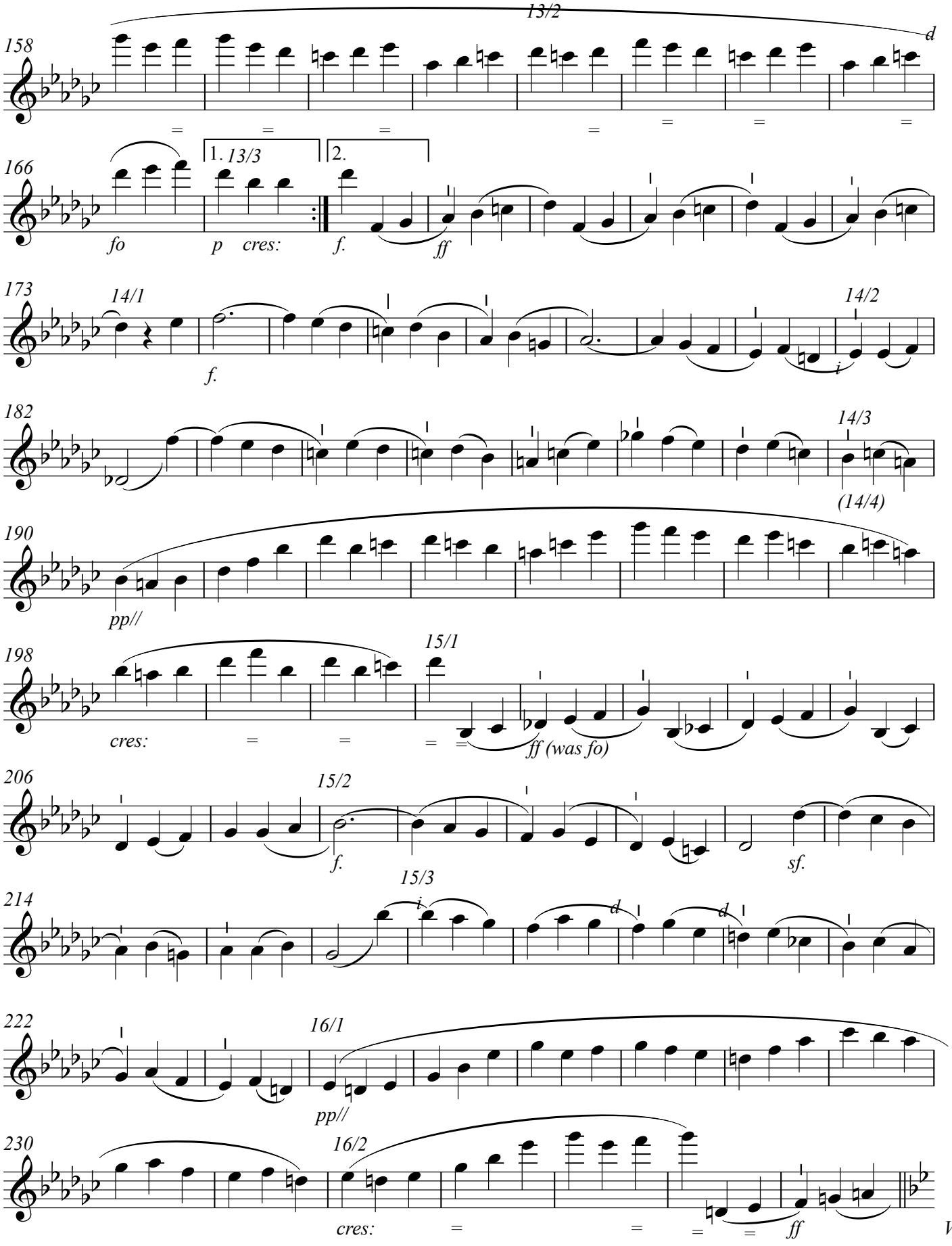
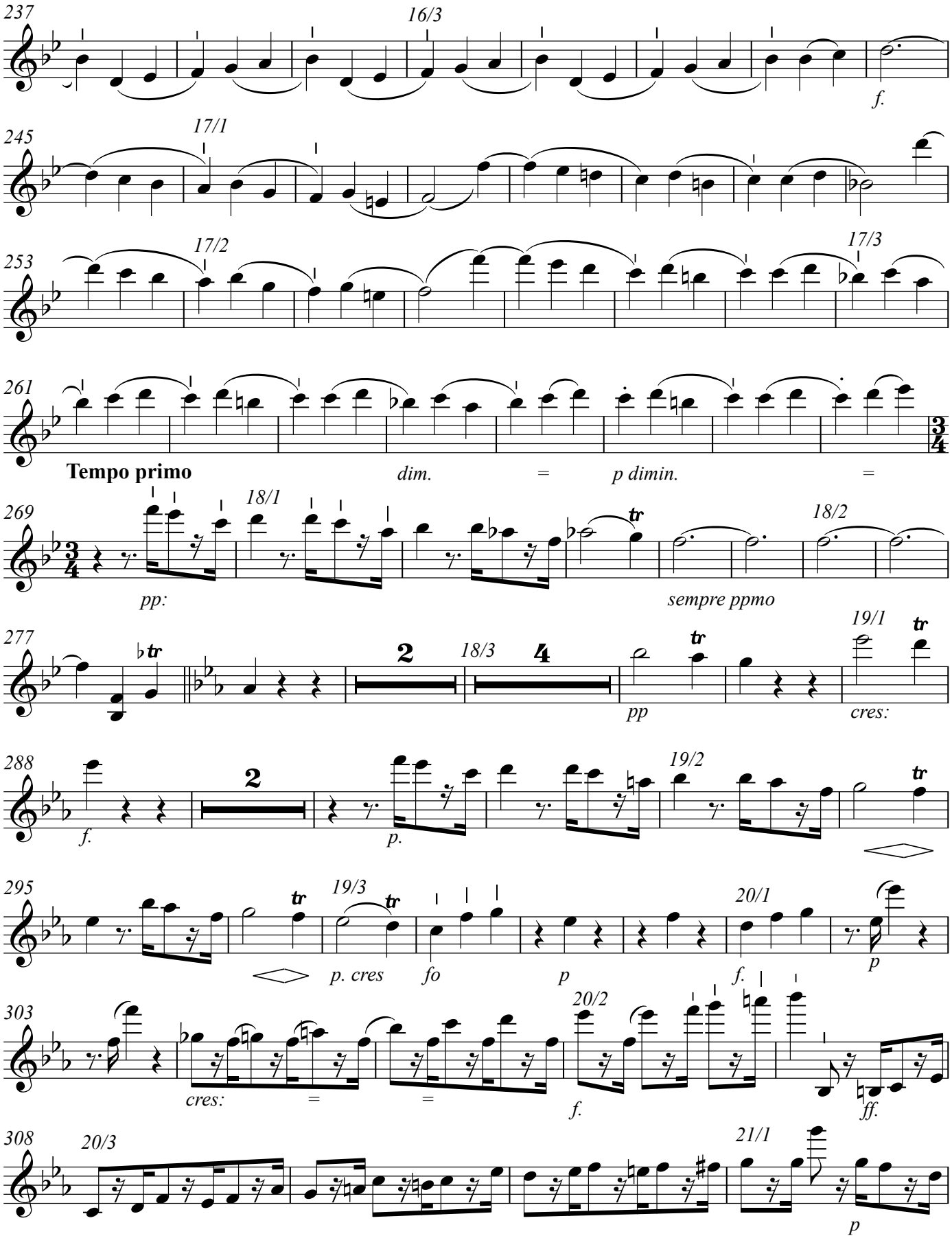
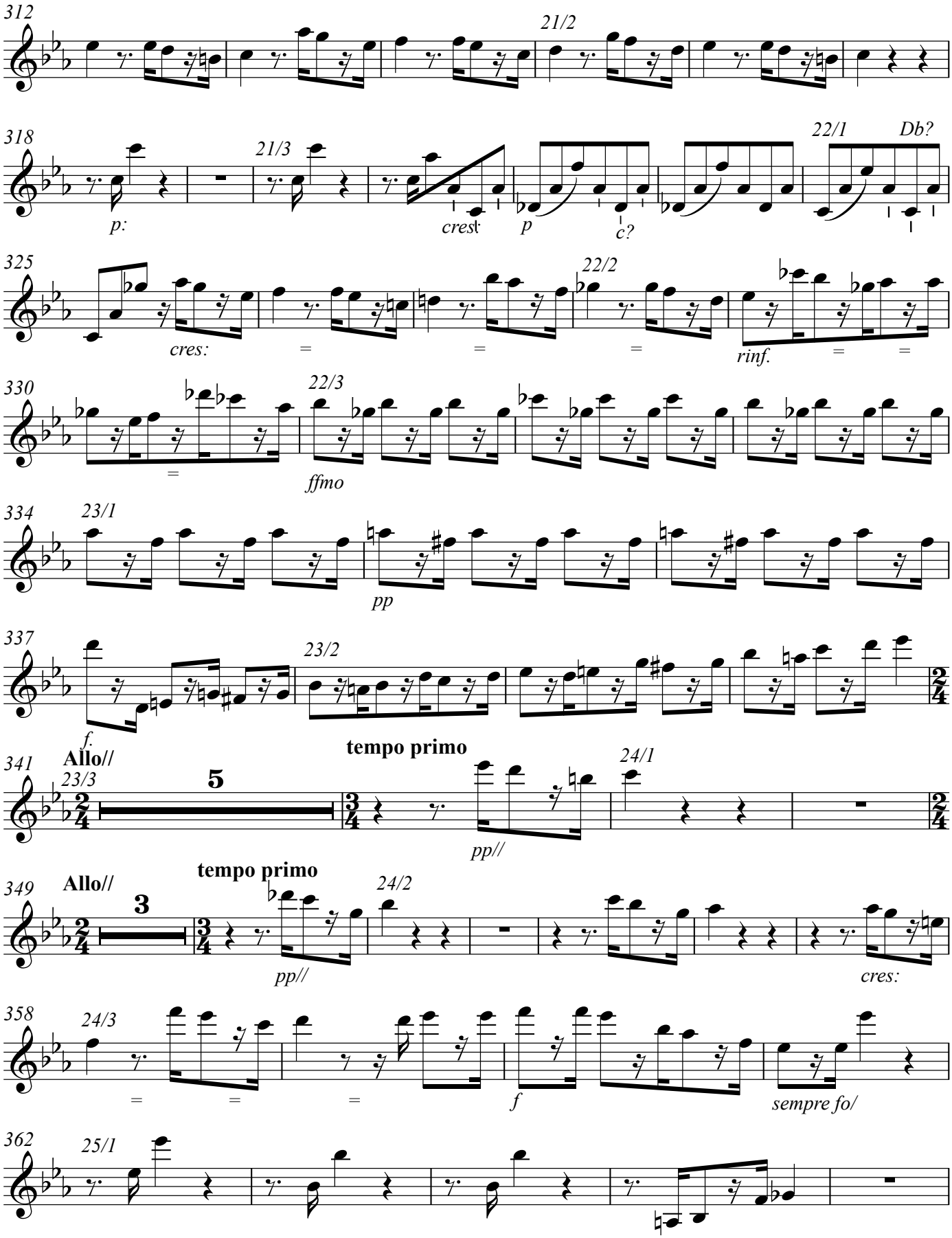
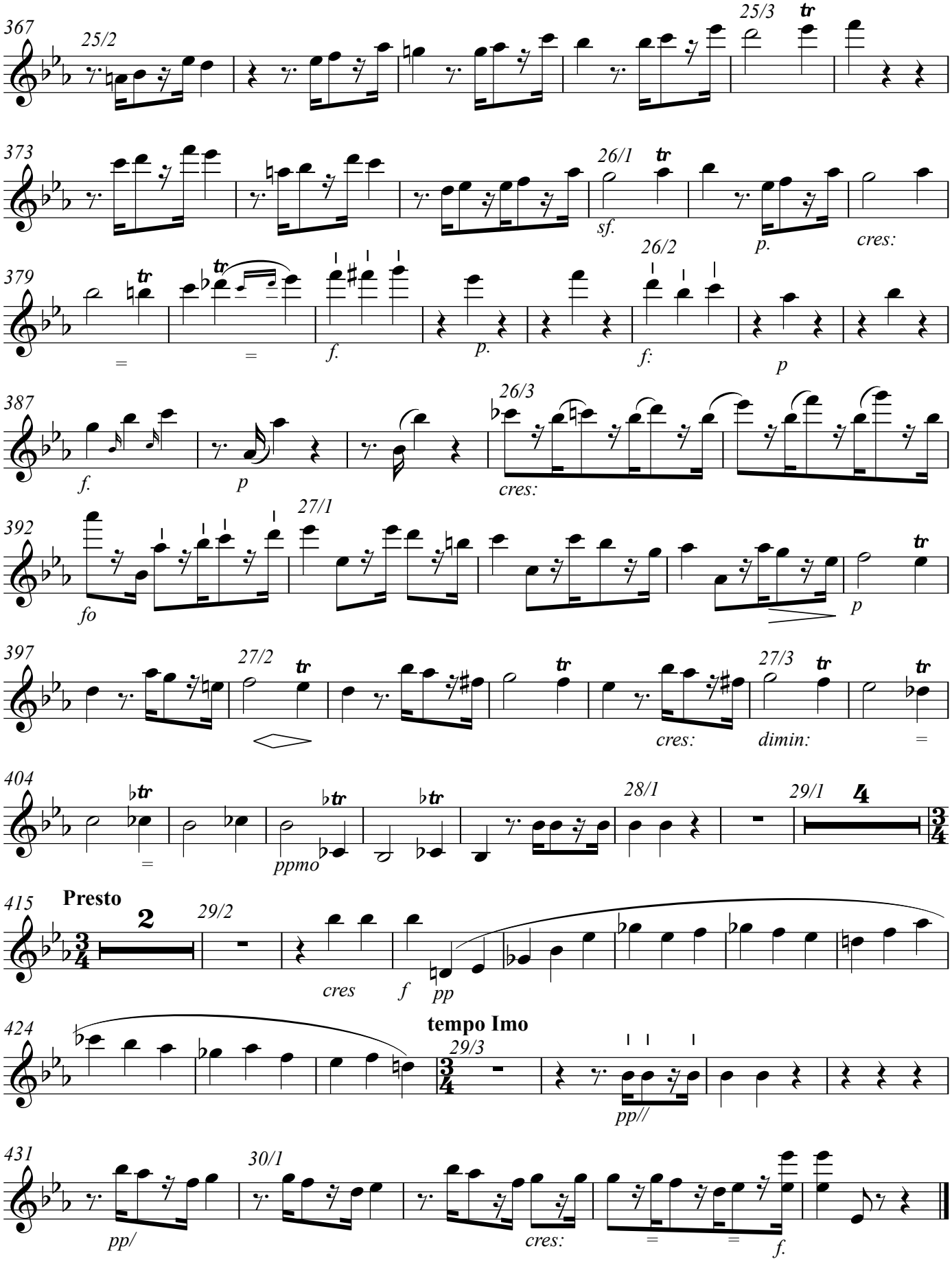

45
4/3
p
cres:
p
c?
52
5/1
cres
5/2
57
rinf.
5/3
ff.
61
6/1
pp//
65
f.
6/2
69
Allo//
6/3
tempo primo
pp//
78
Allo//
7/1
Tempo primo
pp//
7/2
cres:
87
7/3
f
8/1
sempre fo
91
8/2

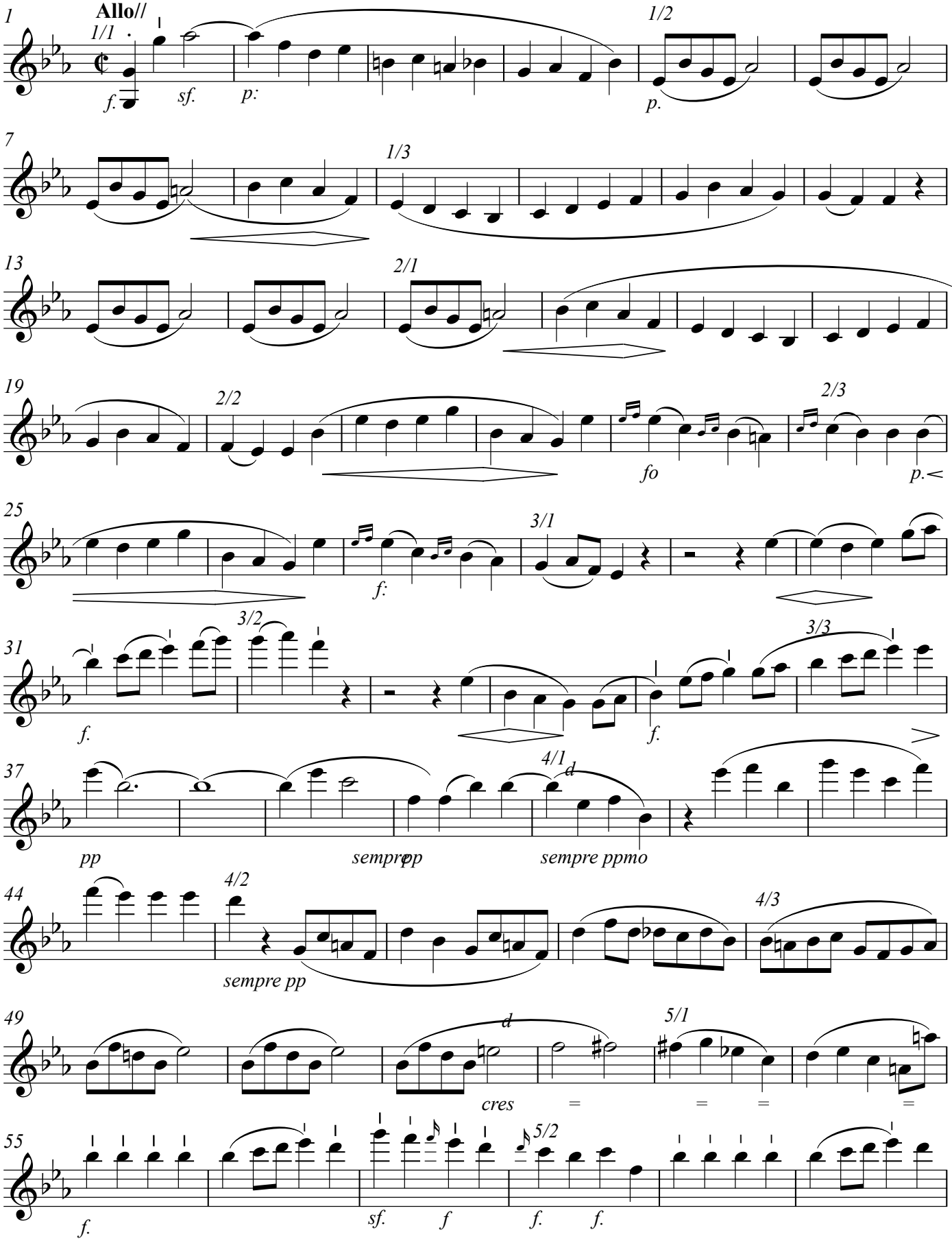

96
8/3
102
9/1
9/2
sf:
p
cres:
108
9/3
|: f: Ritmo di tre
p:
battute :|
f.
10/1
p.
115
f.
p:
10/2
cres:
121
10/3
fo
1.
2.
f.
11/1
124
p
11/2
130
cres:
11/3
dimin:
p
più piano
pp//
12/1
pp//
138
Presto
12/2
12/3
cres
fo
pp//
150
13/1
cres:


158
13/2
d
166
1. 13/3
2.
fo
p cres:
f.
ff
173
14/1
14/2
f.
i
182
14/3
(14/4)
190
pp//
198
15/1
cres:
ff (was fo)
206
15/2
f.
sf.
214
15/3
i
d
d
222
16/1
pp//
230
16/2
cres:
ff
V.S.


237
16/3
f.
245
17/1
253
17/2
17/3
261
Tempo primo
dim.
=
p dimin.
=
269
18/1
pp:
18/2
sempre ppmo
277
2
18/3
4
pp
19/1
cres:
288
2
f.
p.
19/2
295
19/3
p. cres
fo
p
20/1
f.
p
303
cres:
=
=
20/2
f.
ff.
308
20/3
21/1
p


312
21/2
318
21/3
22/1
Db?
p:
crest
p
c?
325
22/2
cres:
rinf.
330
22/3
ffmo
334
23/1
pp
337
23/2
f.
341
Allo//
23/3
5
tempo primo
24/1
pp//
349
Allo//
3
tempo primo
24/2
pp//
cres:
358
24/3
f
sempre fo/
362
25/1


367
25/2
25/3
373
26/1
sf.
p.
cres:
379
26/2
f.
p.
f:
p
387
26/3
f.
p
cres:
392
27/1
fo
p
397
27/2
cres:
27/3
dimin:
404
28/1
29/1
ppmo
415
Presto
29/2
cres
f
pp
424
tempo Imo
29/3
pp//
431
30/1
pp/
cres:
f.



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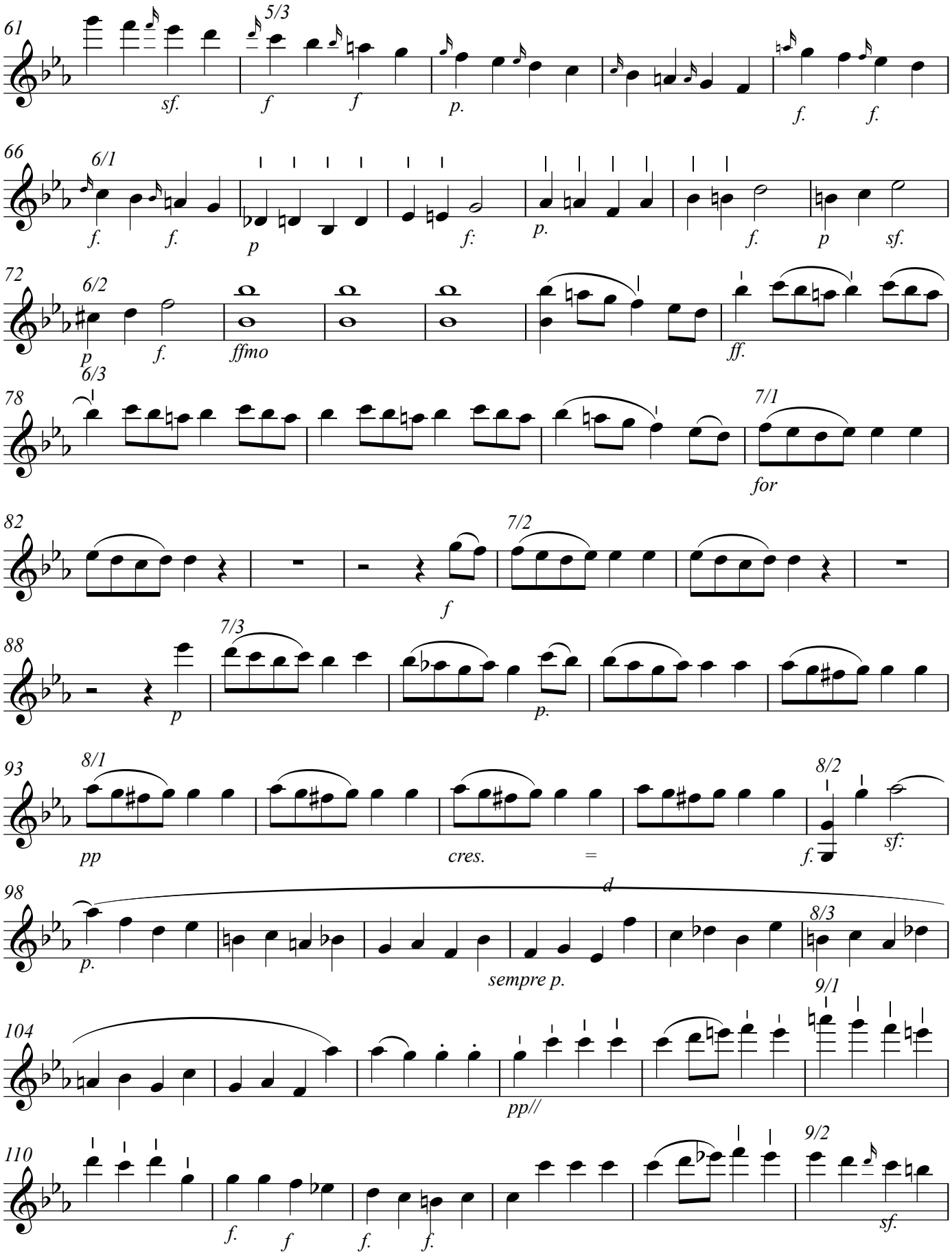
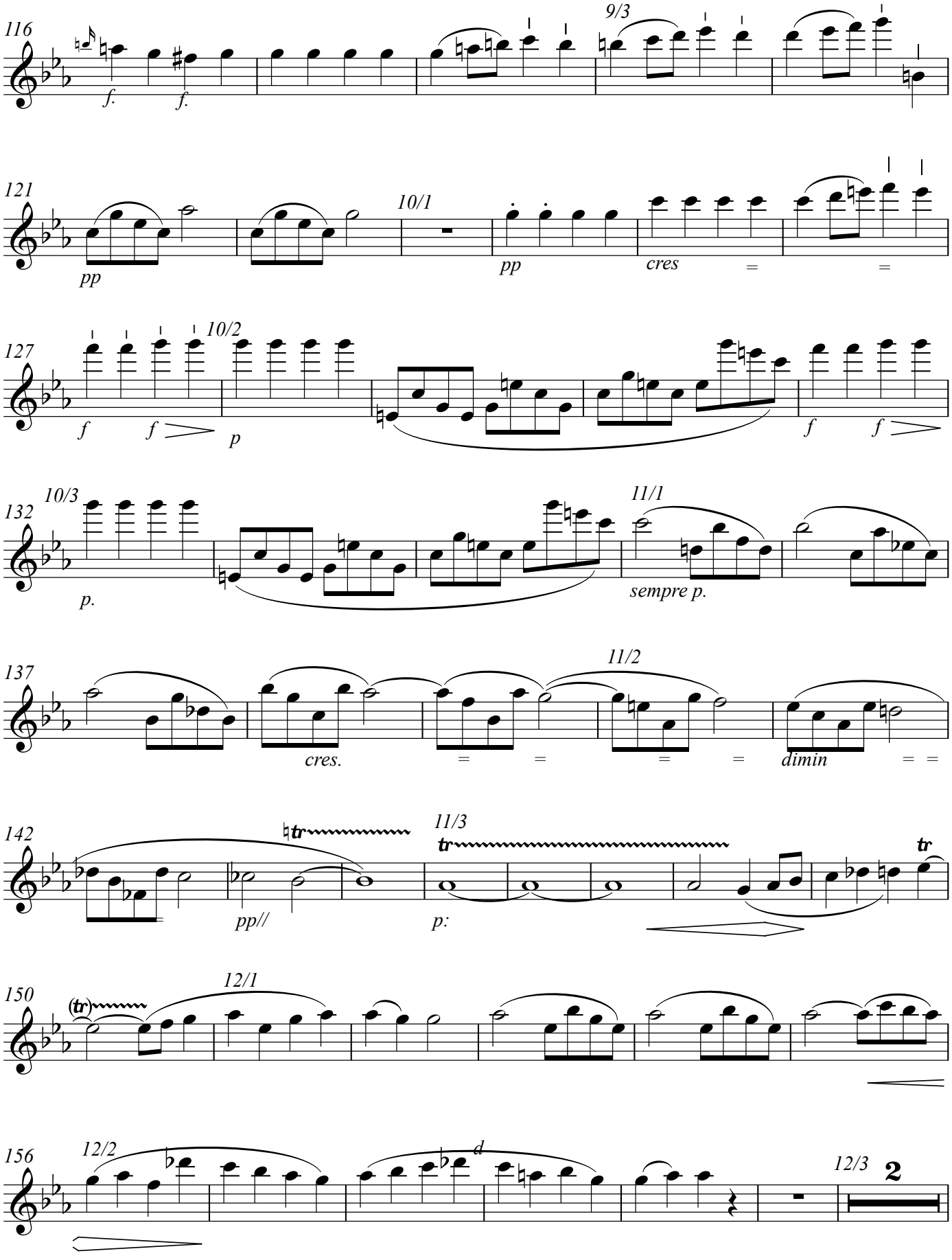
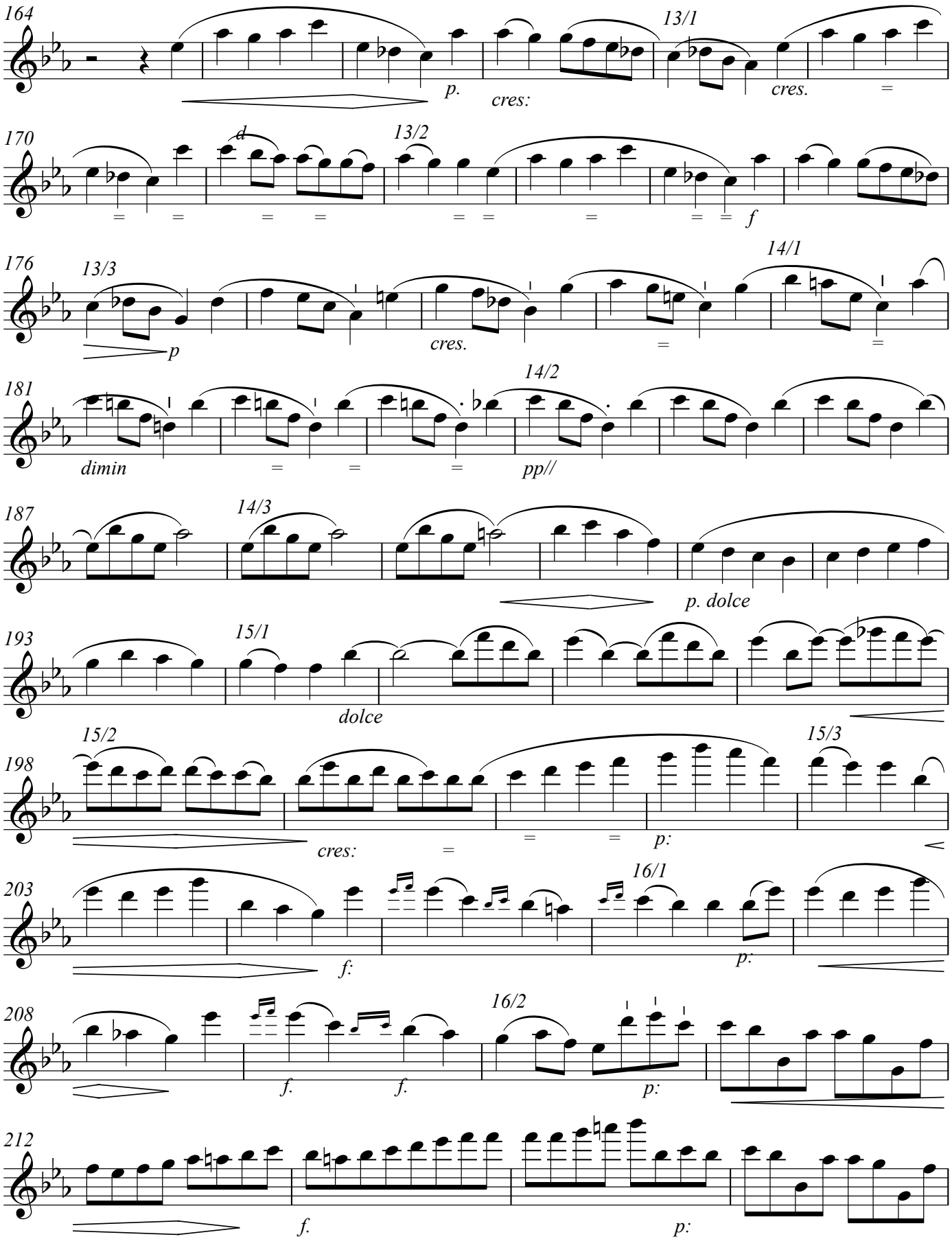
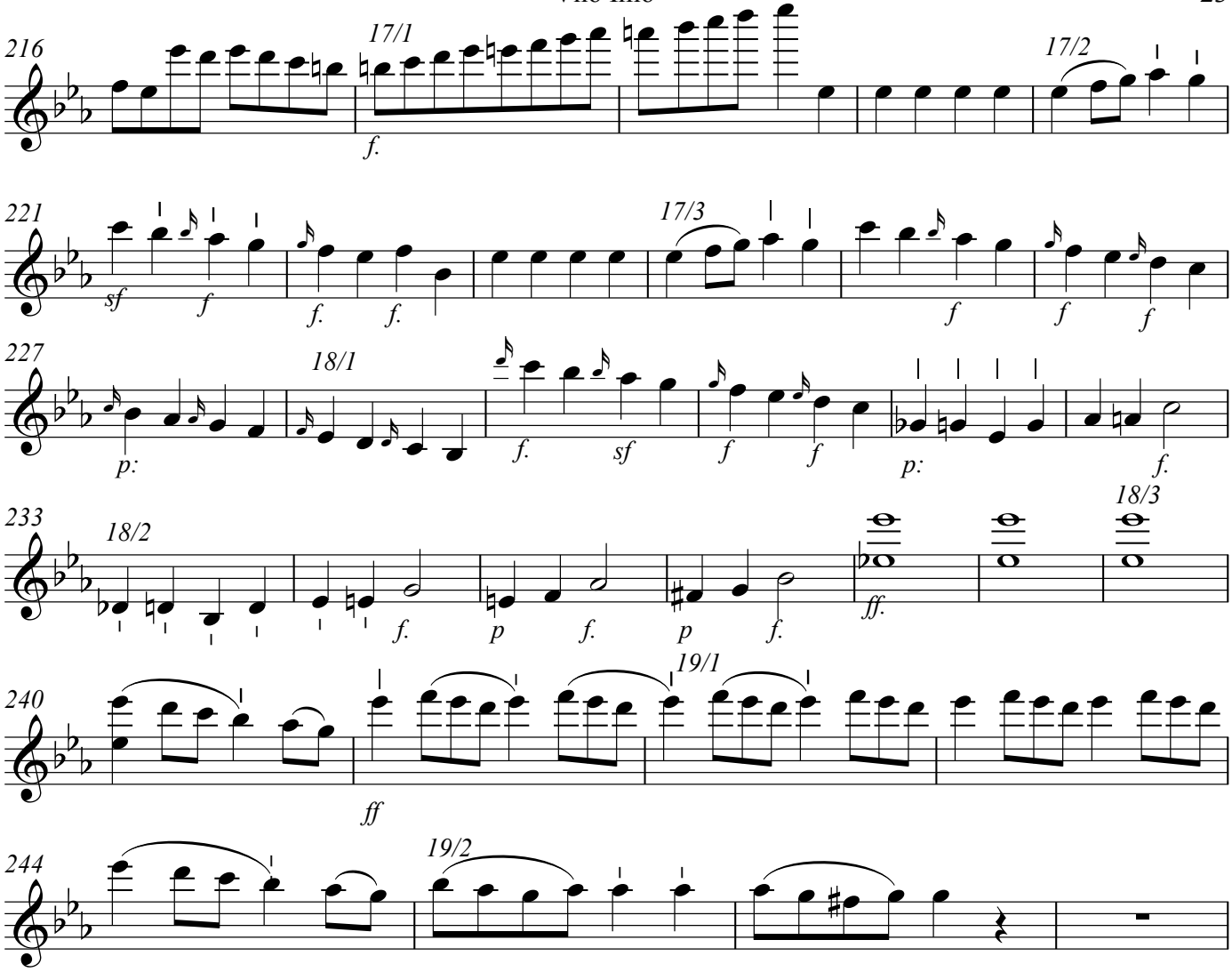
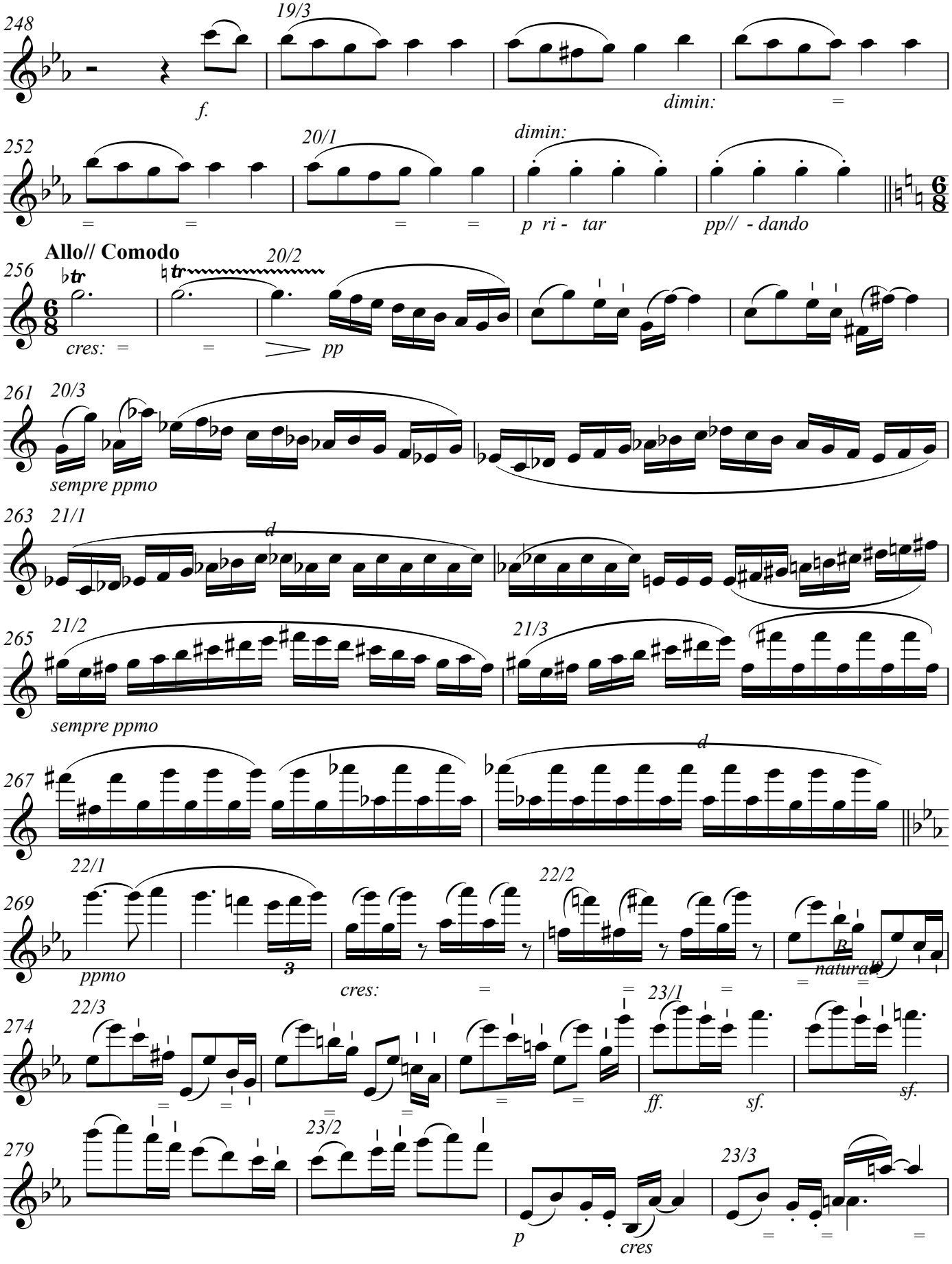
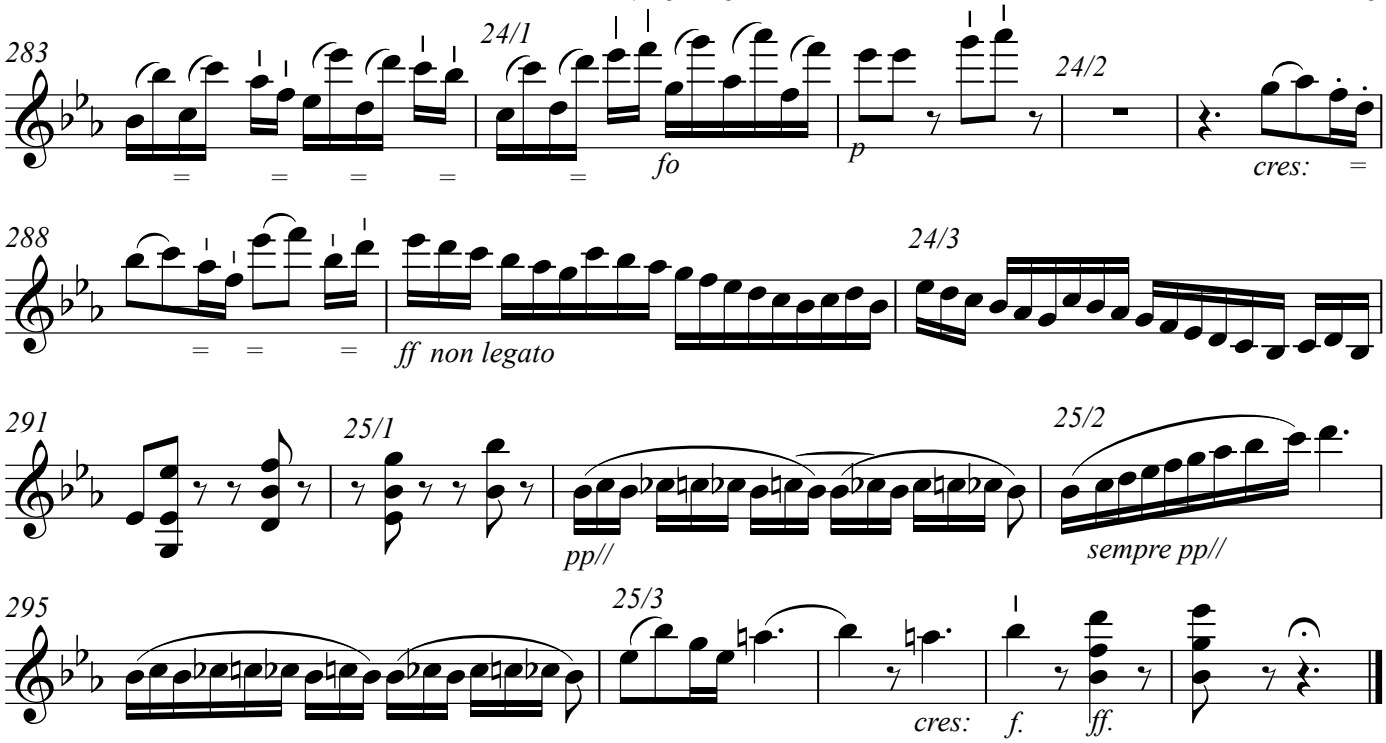

61
5/3
sf.
f
f
p.
f.
f.
66
6/1
f.
f.
p
f:
p.
f.
p
sf.
72
6/2
p
f.
ffmo
ff.
6/3
78
7/1
for
82
7/2
f
88
7/3
p
p.
93
8/1
pp
cres.
=
8/2
f.
sf:
98
d
p.
sempre p.
8/3
104
9/1
pp//
110
f.
f
f.
f.
9/2
sf.


116
9/3
f.
f.
121
10/1
pp
pp
cres
127
10/2
f
f
p
f
f
132
10/3
11/1
p.
sempre p.
137
11/2
cres.
dimin
142
11/3
pp//
p:
150
12/1
156
12/2
d
12/3
2


164
p.
cres:
13/1
cres.
170
d
13/2
f
176
13/3
p
cres.
14/1
181
dimin
14/2
pp//
187
14/3
p. dolce
193
15/1
dolce
198
15/2
cres:
15/3
p:
203
f:
16/1
p:
208
f.
f.
16/2
p:
212
f.
p:


216
17/1
f.
17/2
221
sf
f
f.
f.
17/3
f
f
f
227
p:
18/1
f.
sf
f
f
p:
f.
233
18/2
f.
p
f.
p
f.
ff.
18/3
240
ff
19/1
244
19/2


248
19/3
f.
dimin:
252
20/1
dimin:
p ri - tar
pp// - dando
Allo// Comodo
256
20/2
cres:
pp
261
20/3
sempre ppmo
263
21/1
d
265
21/2
21/3
sempre ppmo
267
d
269
22/1
ppmo
3
cres:
22/2
natural
274
22/3
23/1
ff.
sf.
sf.
279
23/2
23/3
p
cres


283
24/1
fo
p
24/2
cres:
288
ff non legato
24/3
291
25/1
pp//
25/2
sempre pp//
295
25/3
cres:
f.
ff.

Beethoven String Quartet in Eb Major, Op. 127

This manuscript expressive markings edition has been created by Nicholas Kitchen in order to have an easily legible document showing the details of the way Beethoven notated expressive marks in the manuscript of Op. 127

Vno //2do

Ludwig van Beethoven

maestoso

f. *sf.* *sf:* *sf.* *sf.* *p*

7 **Allo//**

sempre p e dolce

d *d* *t*

15

p *cres*

22

f.

28

sf. *sf.*

33

3

p. *cres*

41

p *dimin:* *cres:*

48

p. *dimin.* *cres.*

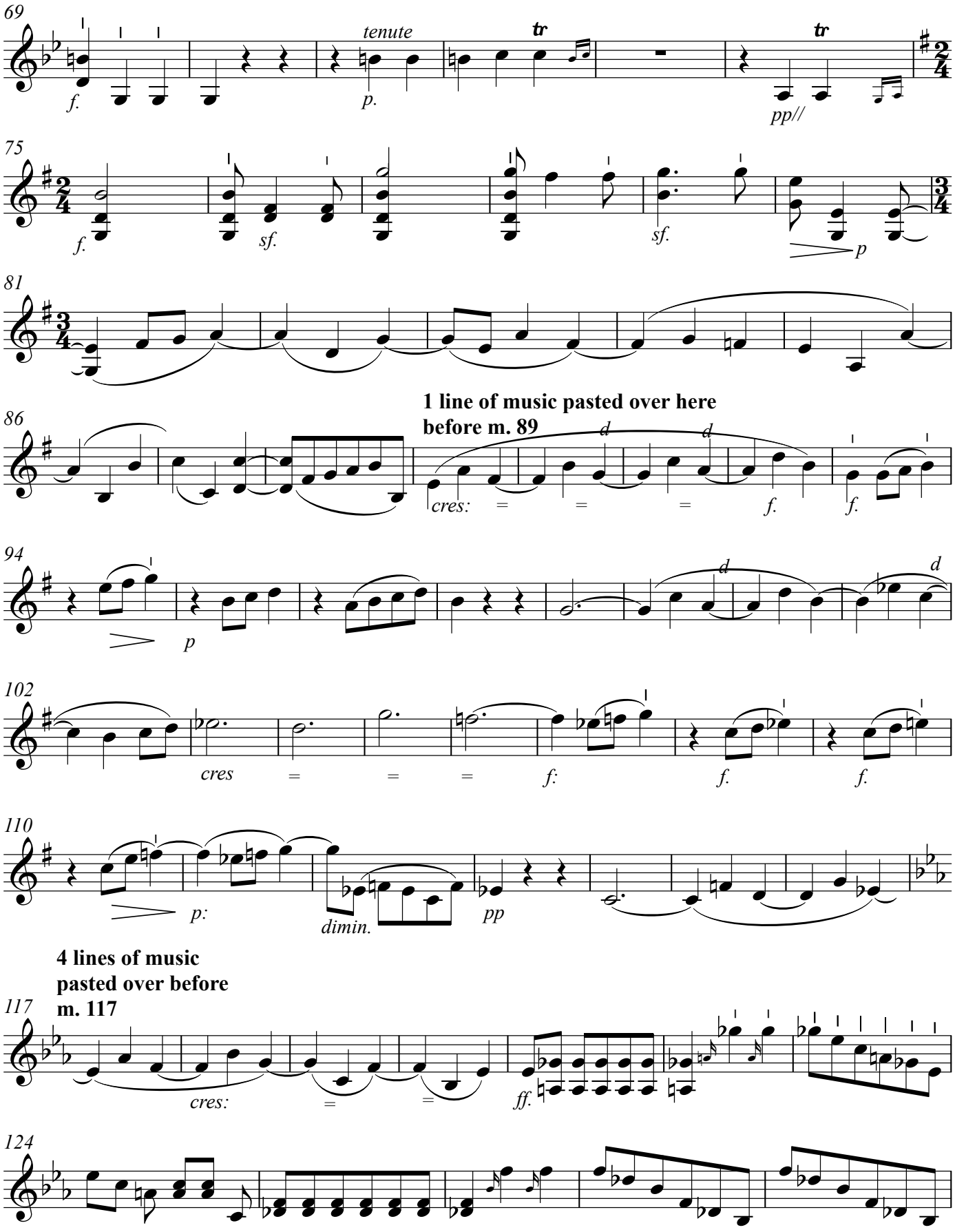
56

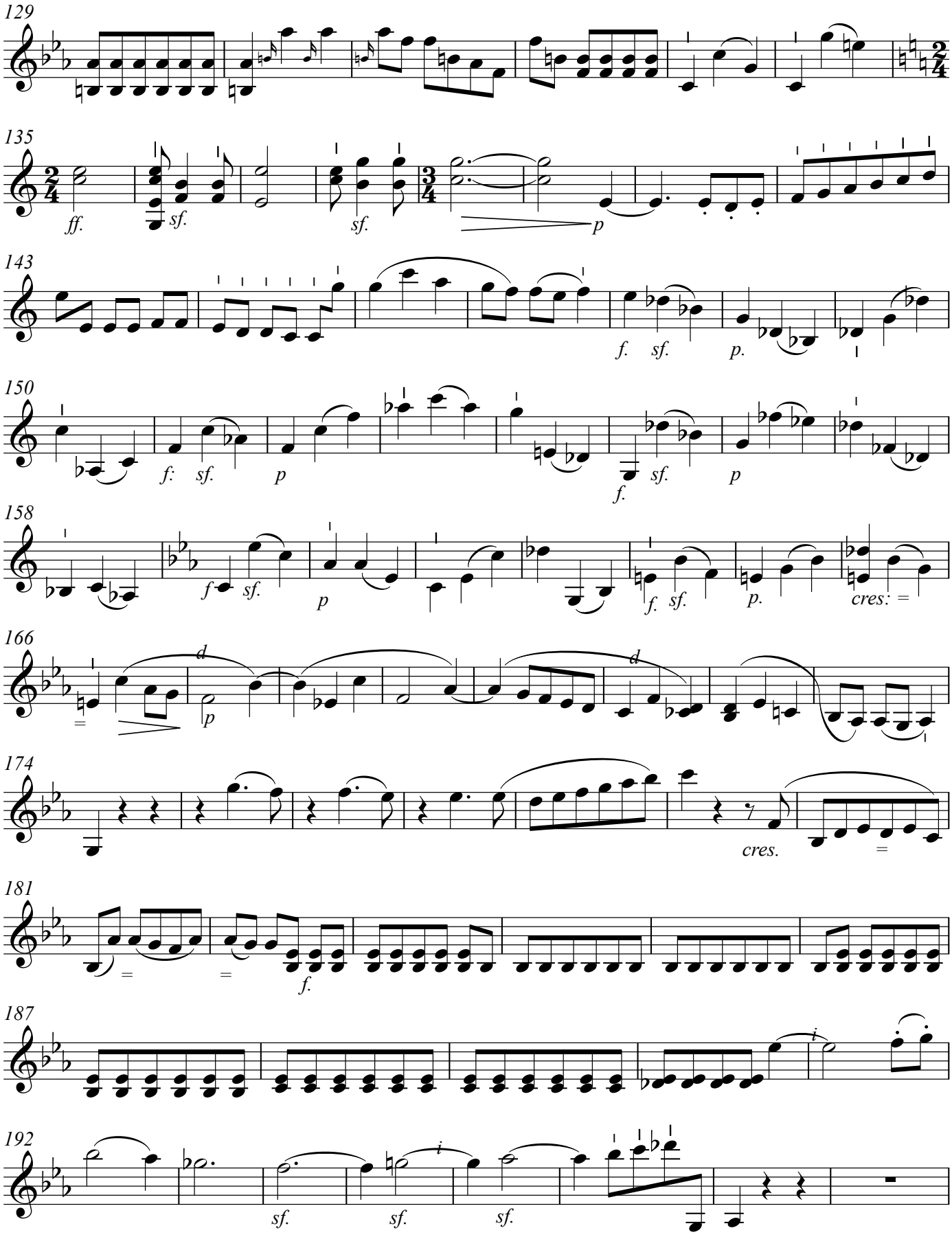
p *cres:*

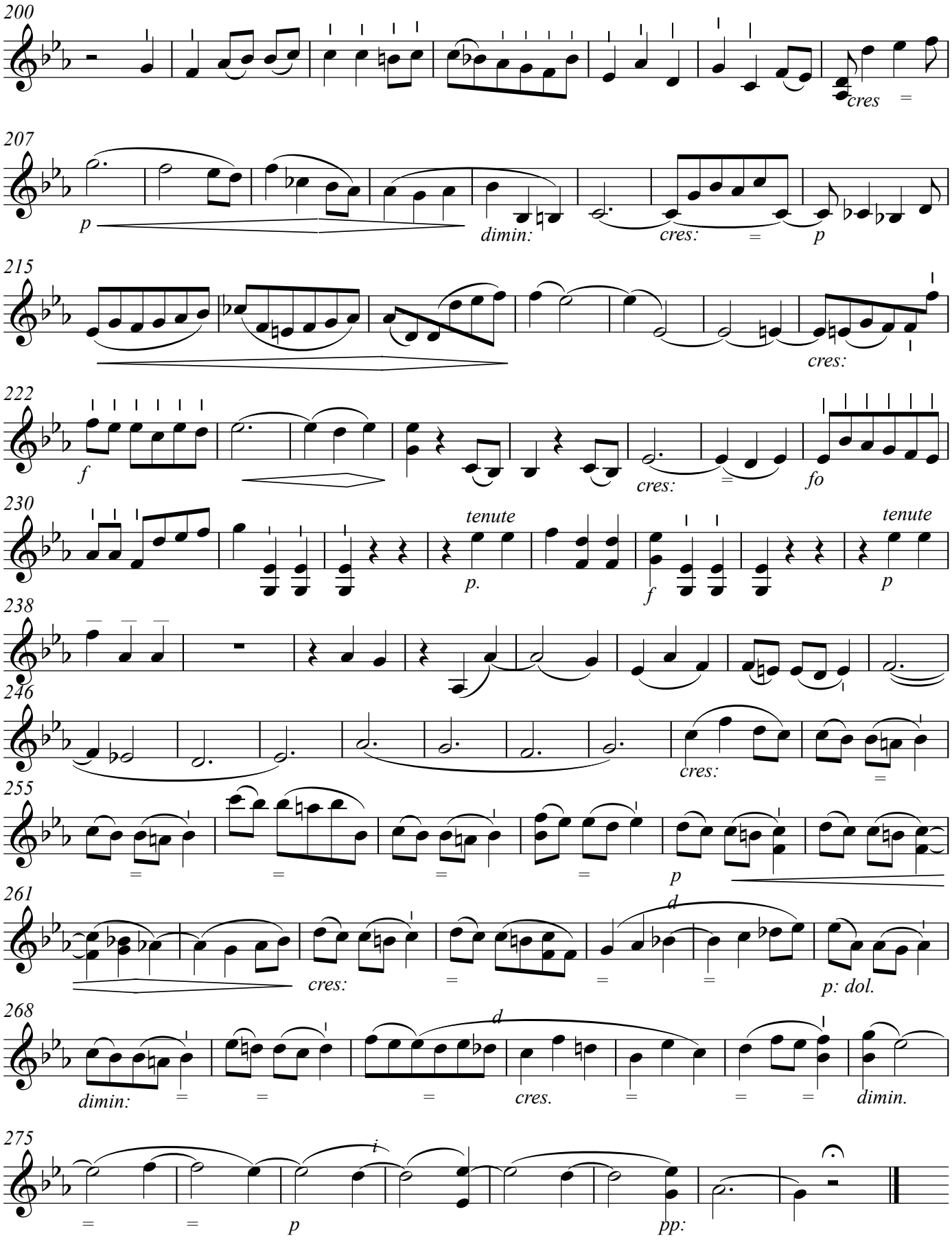
63

f: *f* *tenute* *p.*

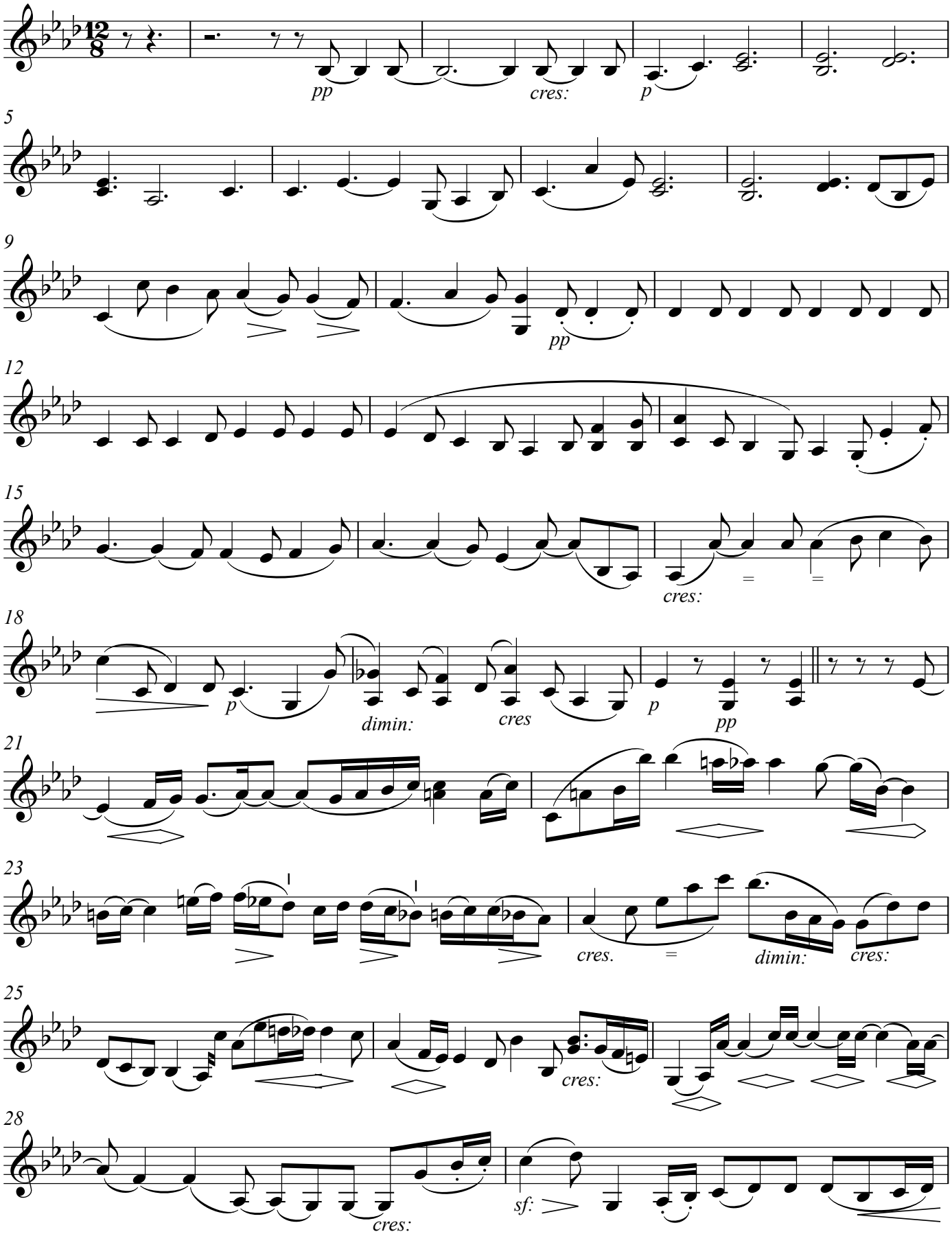
V.S.


69
f.
tenute
p.
tr
tr
pp//
75
f.
sf.
sf.
p
81
86
1 line of music pasted over here
before m. 89
cres:
f.
f.
94
p
102
cres
f:
f.
f.
110
p:
dimin.
pp
4 lines of music
pasted over before
m. 117
117
cres:
ff.
124


129
135
ff.
sf.
sf.
p
143
f.
sf.
p.
150
f:
sf.
p
f.
sf.
p
158
f
sf.
p
f.
sf.
p.
cres: =
166
d
p
d
174
cres.
=
181
=
=
f.
187
i
192
sf.
sf.
sf.


200
cres
207
p
dimin:
cres:
p
215
cres:
222
f
cres:
fo
230
tenute
p.
f
tenute
p
238
246
cres:
255
p
261
cres:
d
p: dol.
268
dimin:
d
cres.
dimin.
275
p
pp:

Adagio ma non troppo e molto cantabile.



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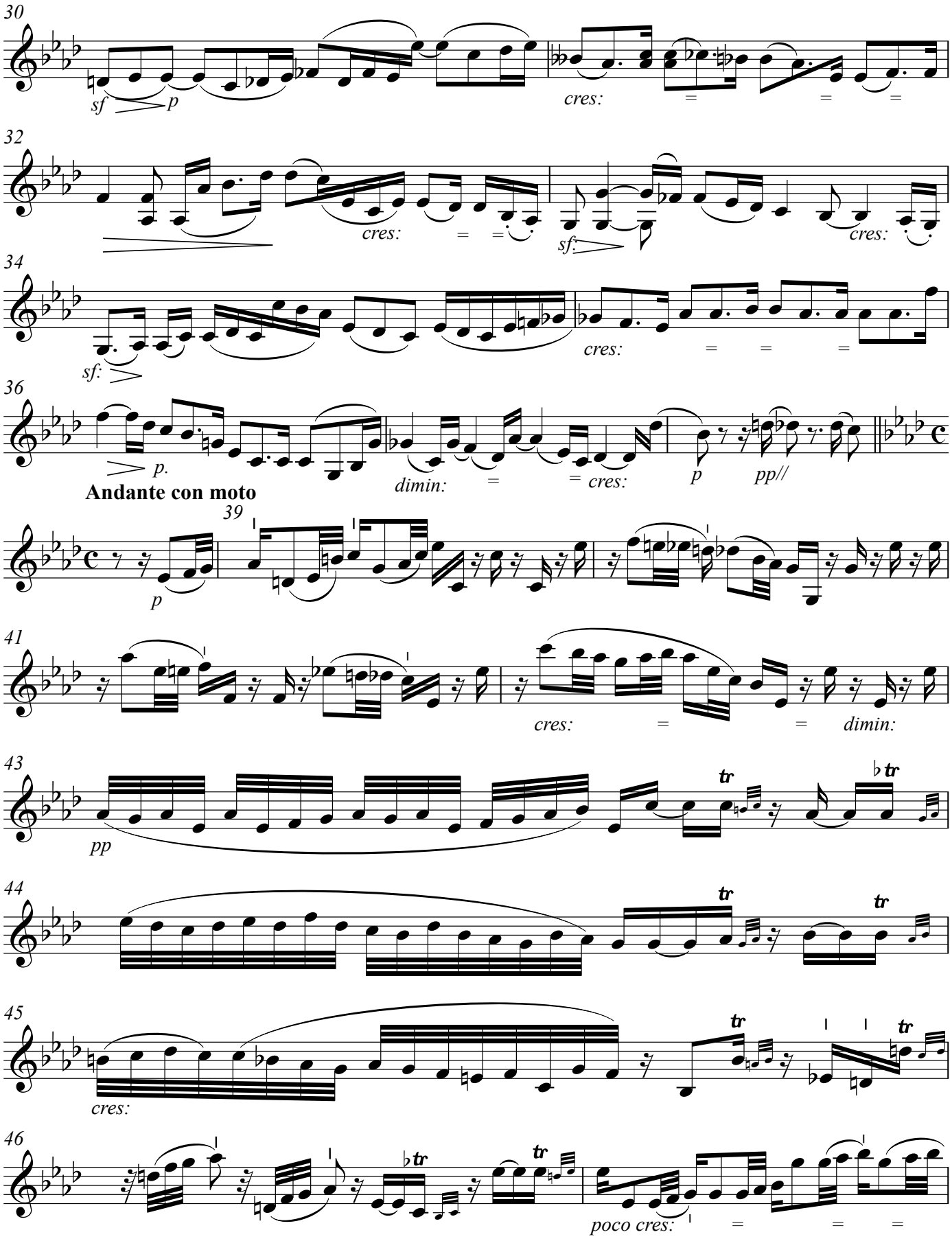
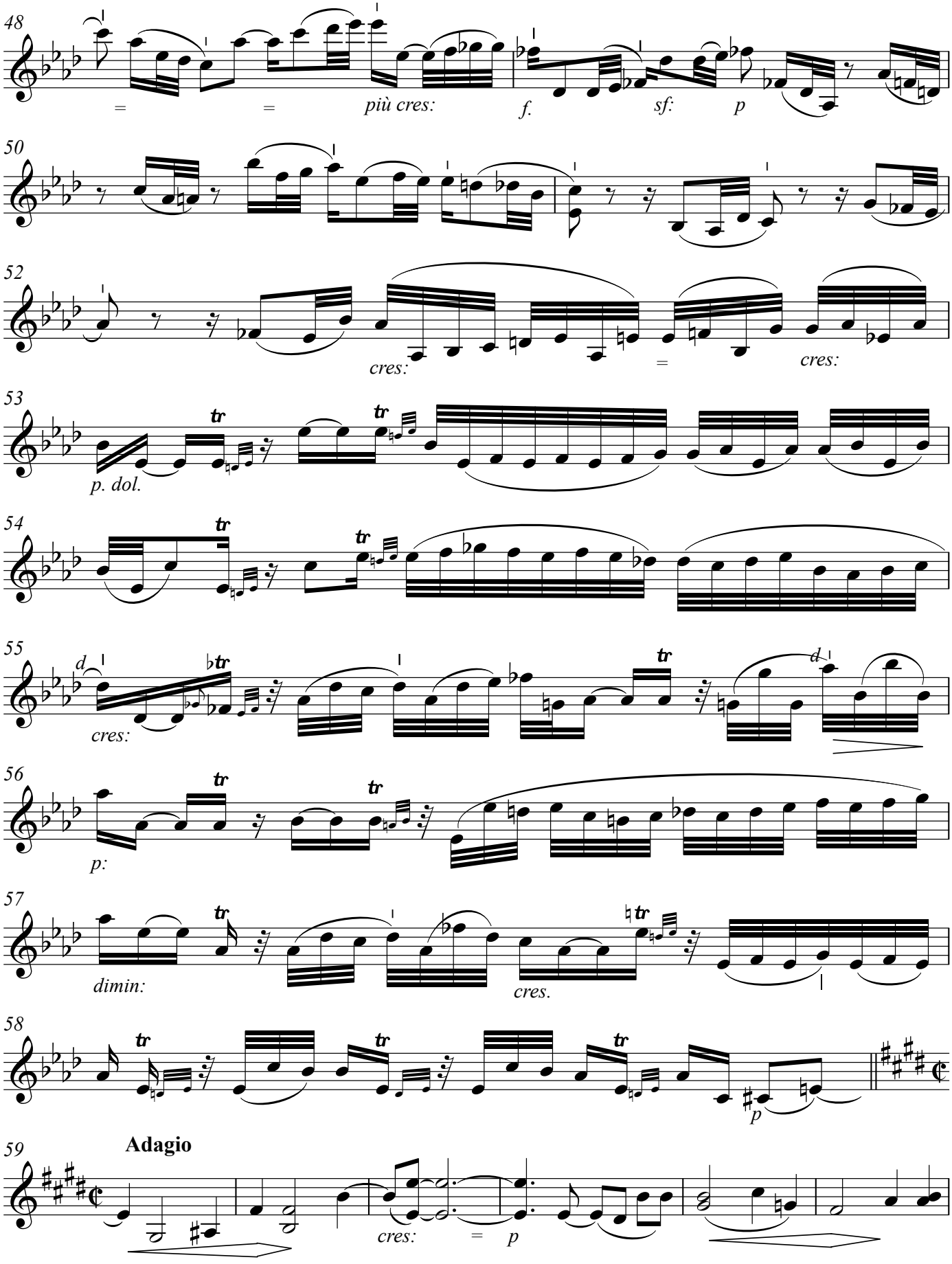
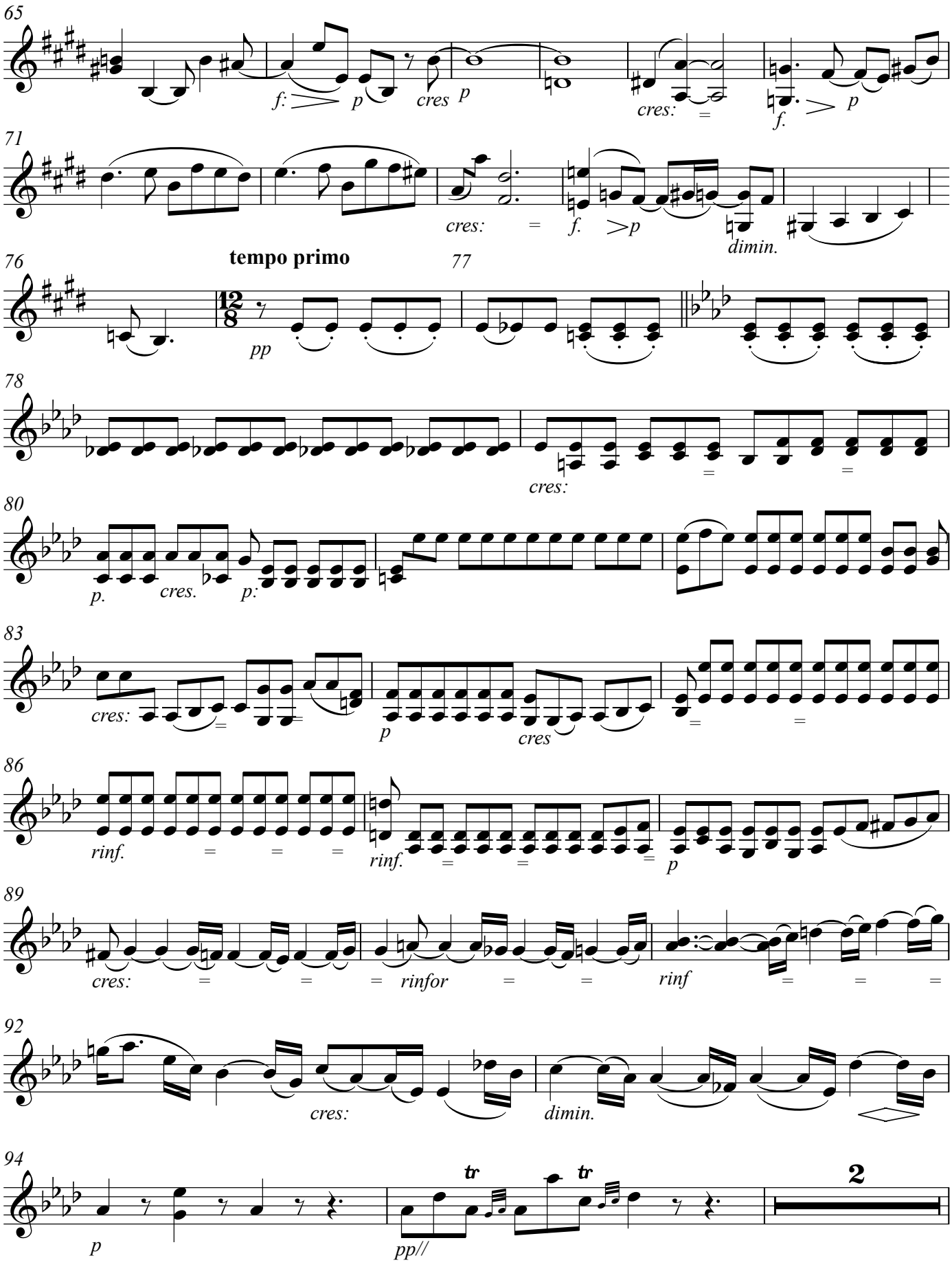
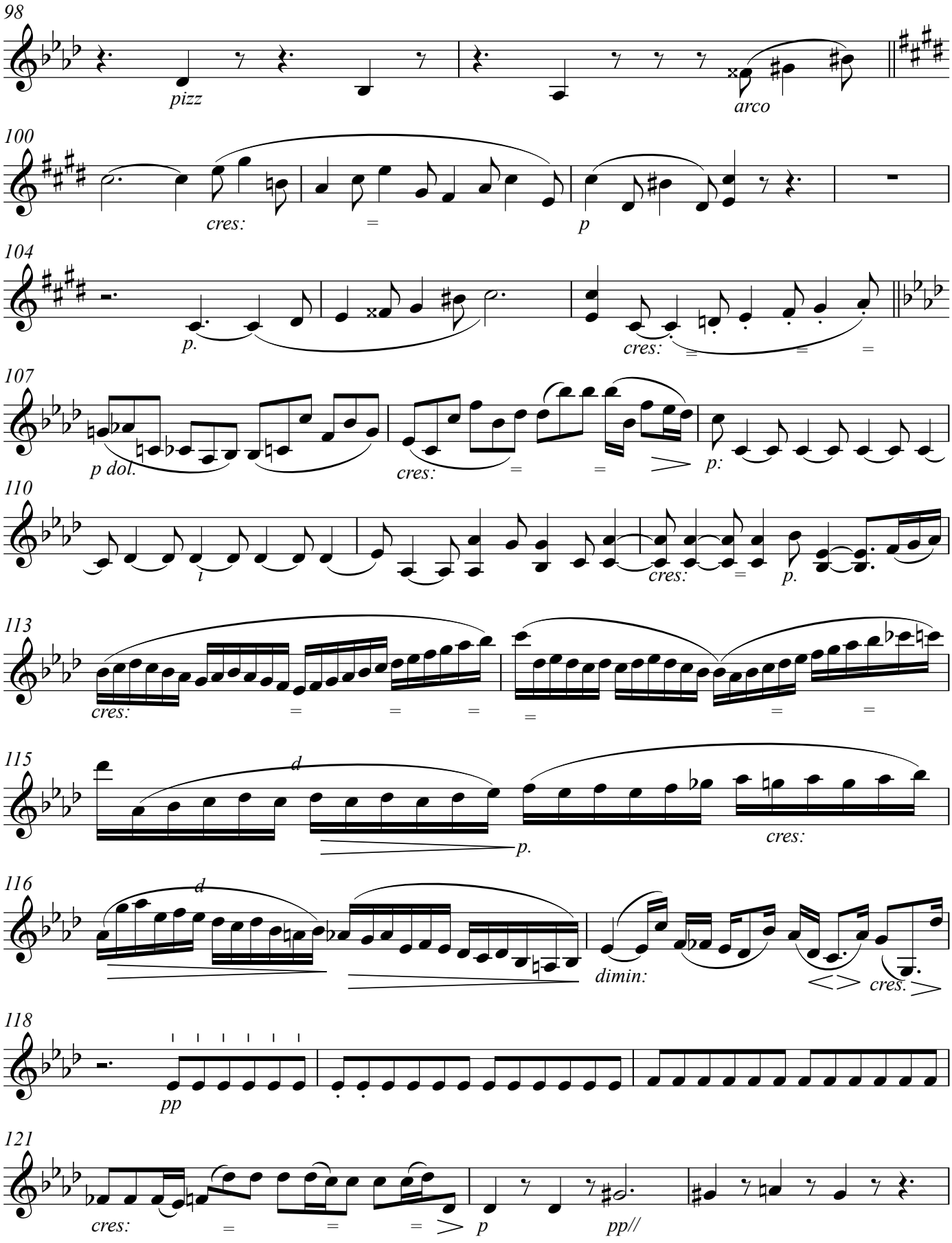
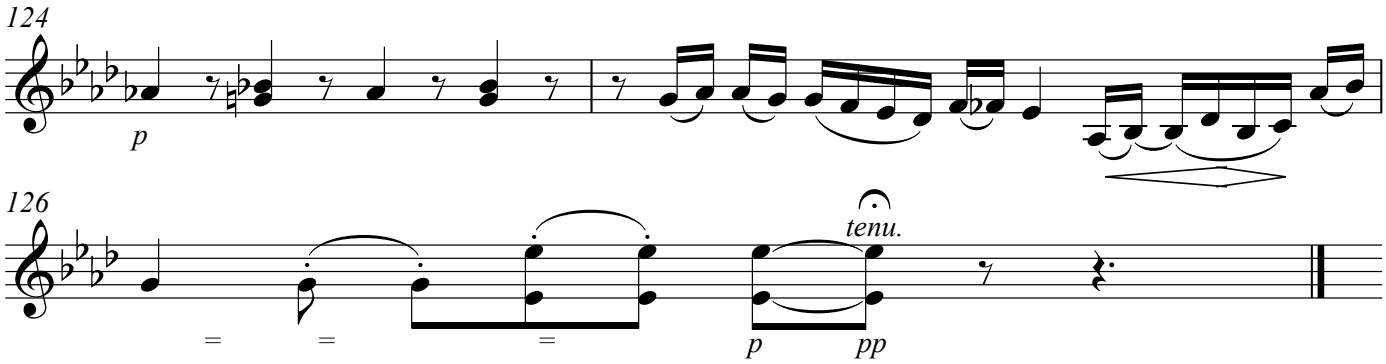

30
sf
p
cres:
32
cres:
sf:
cres:
34
sf:
cres:
36
p.
dimin:
cres:
p
pp//
Andante con moto
39
p
41
cres:
dimin:
43
pp
tr
44
tr
45
cres:
46
poco cres:

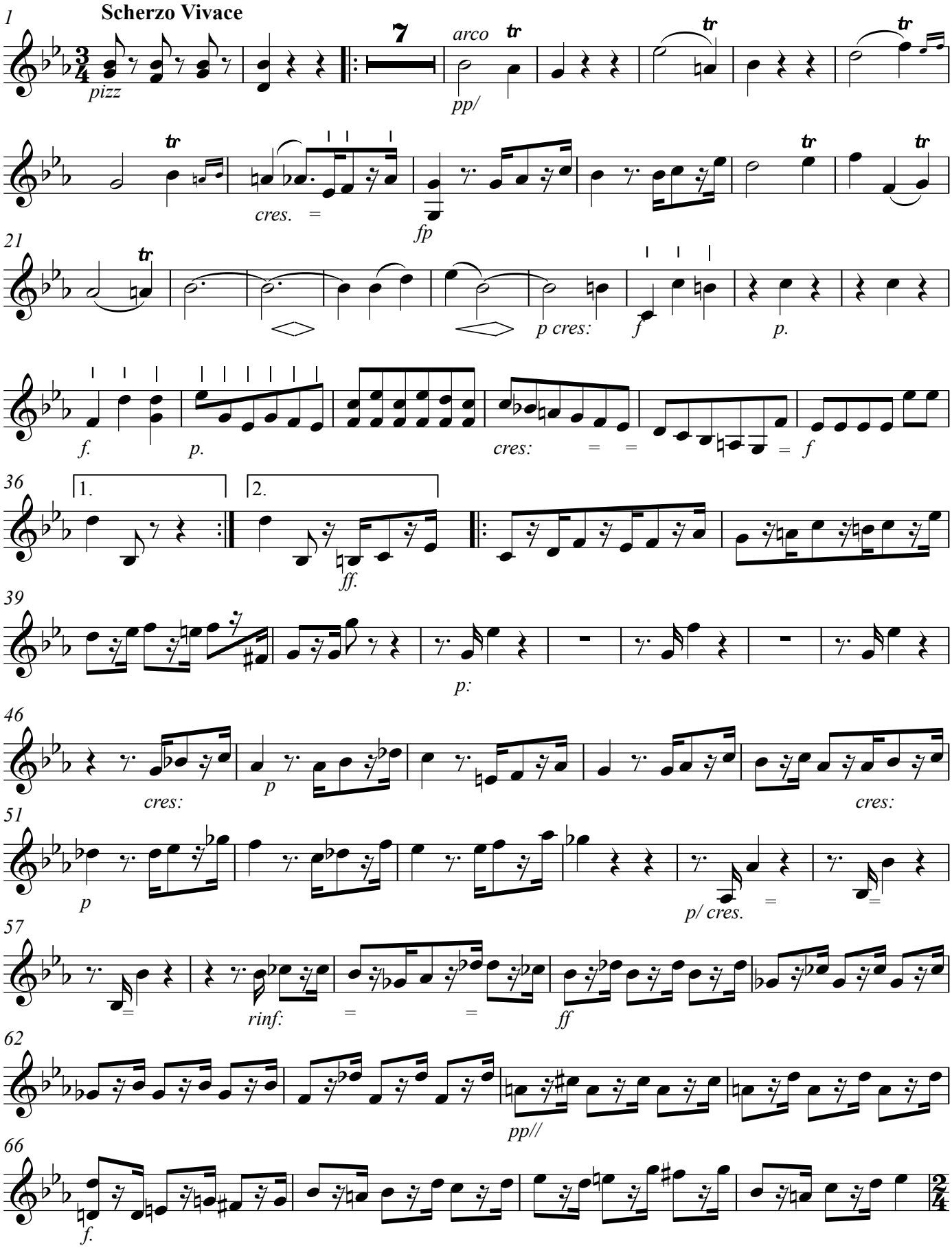

48
più cres:
f.
sf:
p
50
52
cres:
cres:
53
p. dol.
54
55
cres:
56
p:
57
dimin:
cres.
58
p
59
Adagio
cres:
p
V.S.


65
f:
p
cres
p
cres:
f.
p
71
cres:
f.
>p
dimin.
76
tempo primo
77
pp
78
cres:
80
p.
cres.
p:
83
cres:
p
cres
86
rinf.
rinf.
p
89
cres:
rinfor
rinf
92
cres:
dimin.
94
p
tr
tr
pp//
2


98
pizz
arco
100
cres:
p
104
p.
cres:
107
p dol.
cres:
p:
110
i
cres:
p.
113
cres:
115
d
p.
cres:
116
d
dimin:
cres.
118
pp
121
cres:
p
pp//

V.S.


124
p
126
tenu.
p
pp



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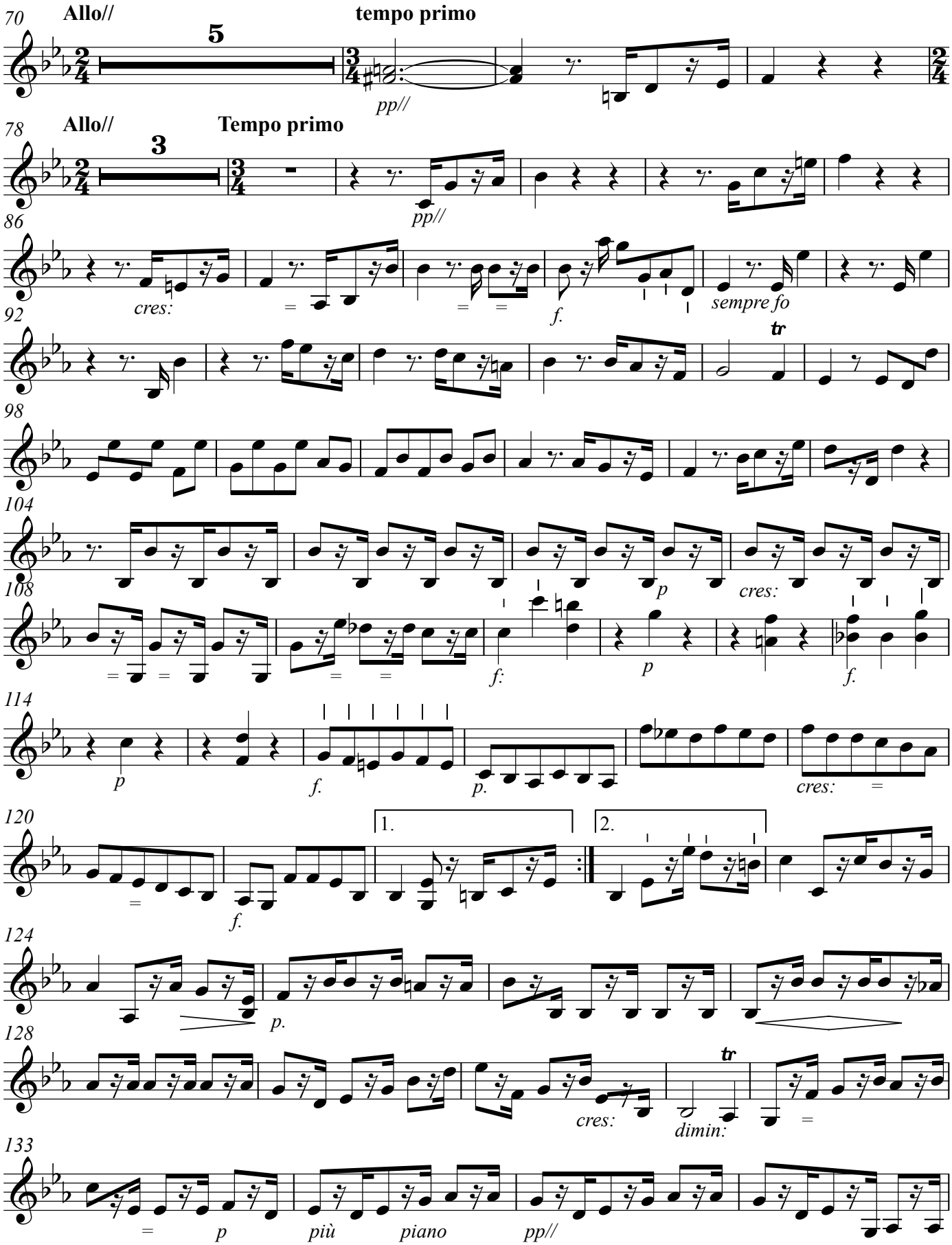
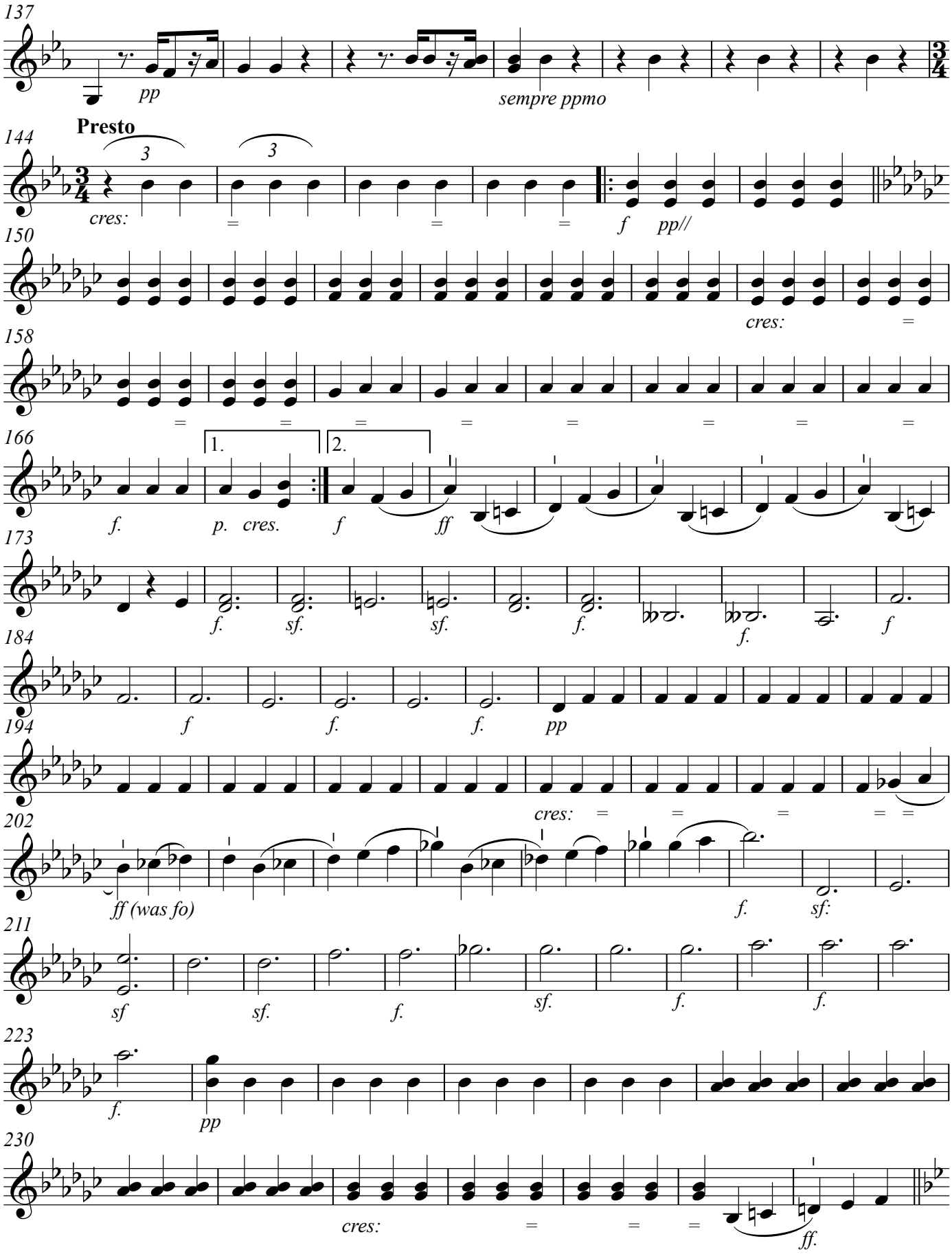
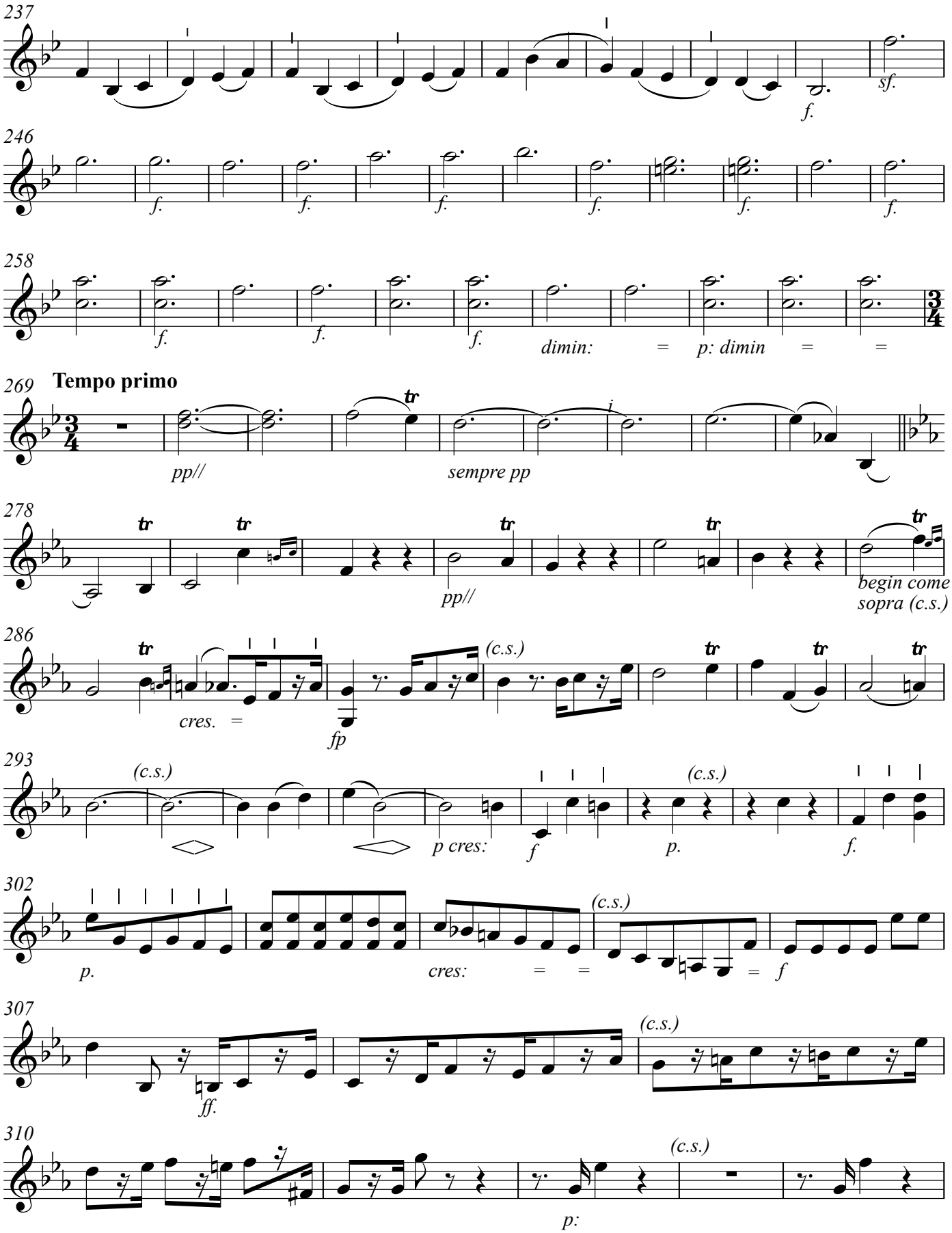
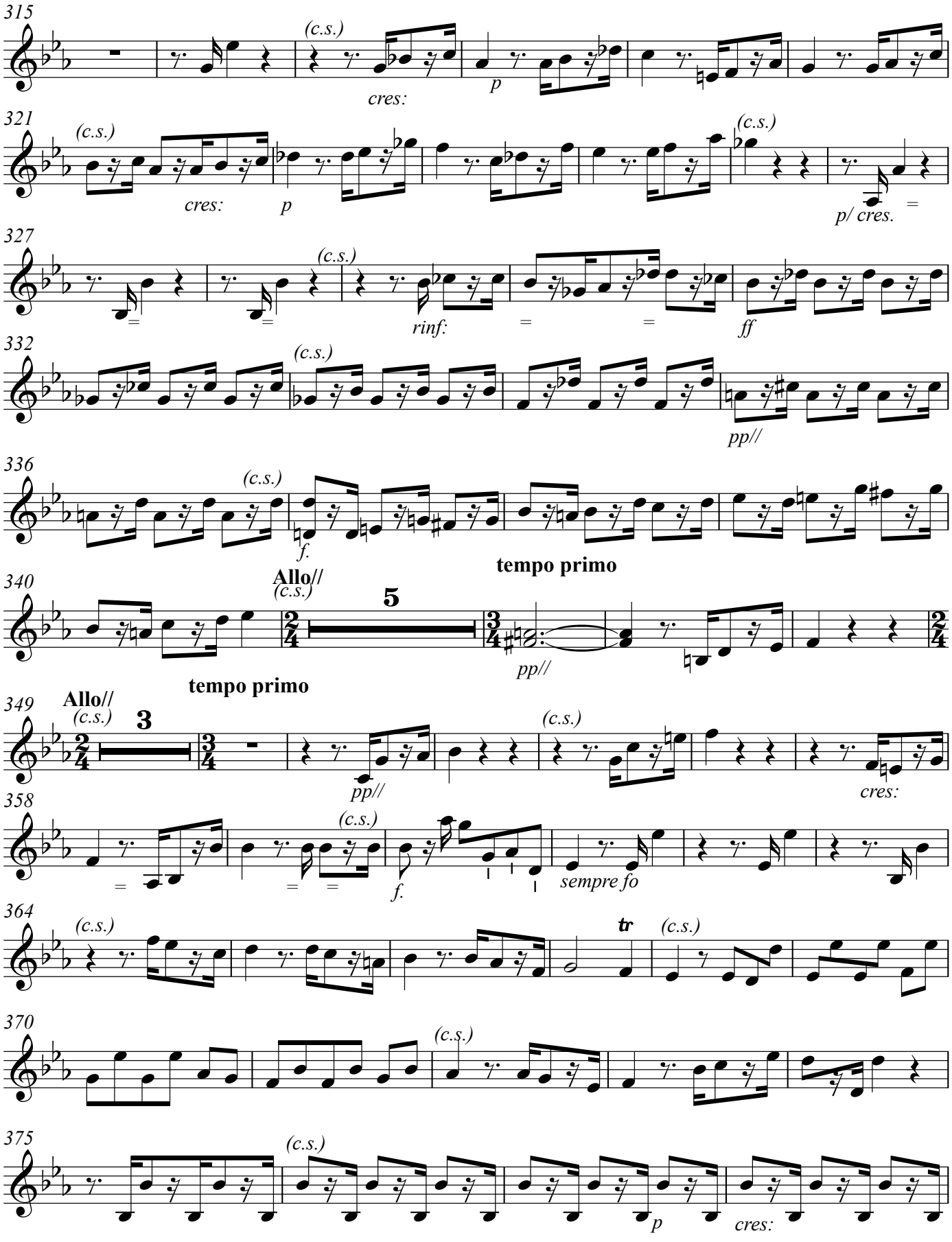

70
Allo//
5
tempo primo
pp//
78
Allo//
3
Tempo primo
pp//
86
cres:
f.
sempre fo
92
tr
98
104
p
cres:
108
f:
p
f.
114
p
f.
p.
cres:
120
1.
2.
f.
124
p.
128
cres:
dimin:
tr
133
p
più
piano
pp//

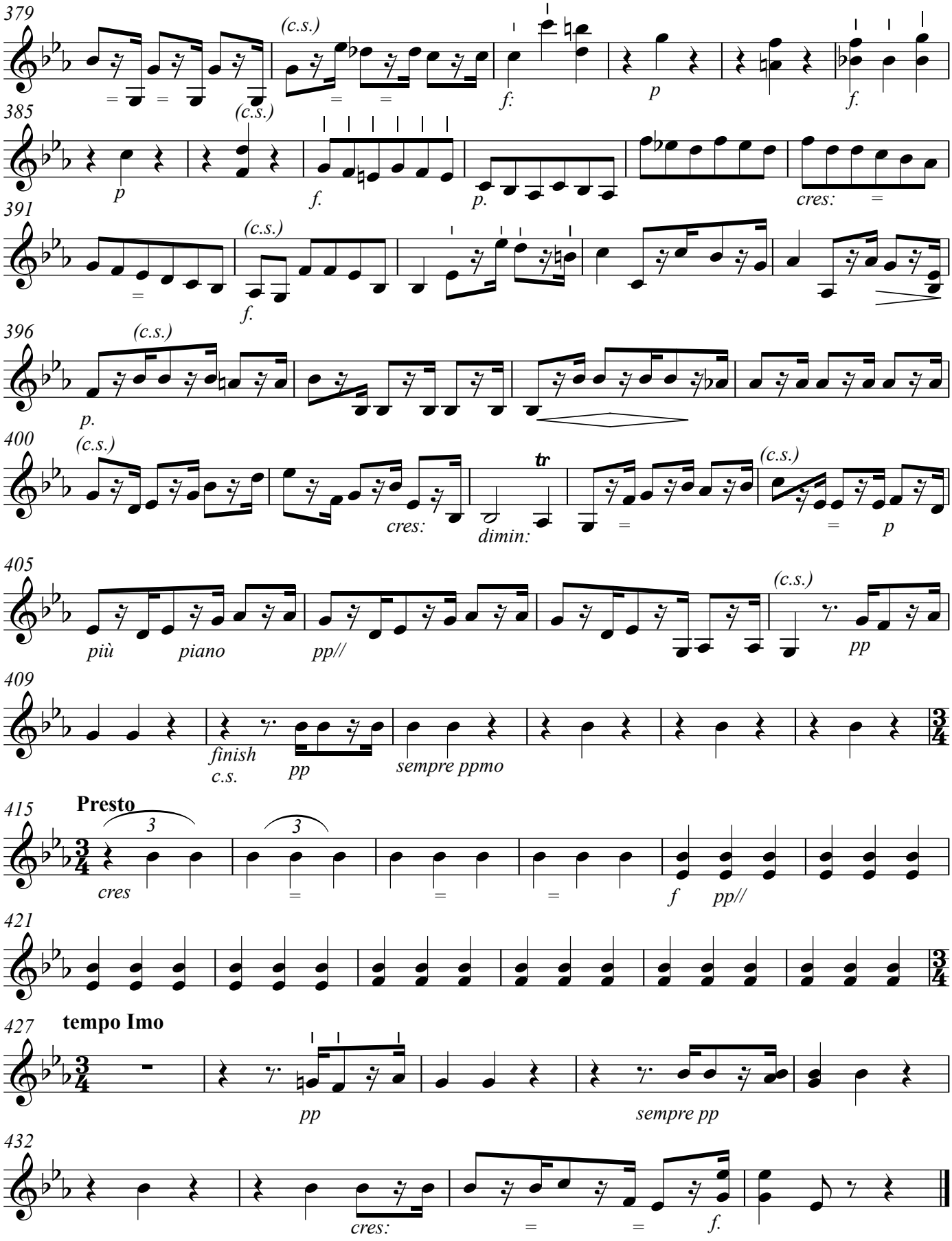

137
pp
sempre ppmo
Presto
144
3
3
cres:
=
=
=
f
pp//
150
cres:
=
158
=
=
=
=
=
=
=
=
166
1.
2.
f.
p.
cres.
f
ff
173
f.
sf.
sf.
f.
f.
f
184
f
f.
f.
pp
194
cres:
=
=
=
=
=
202
ff (was fo)
f.
sf:
211
sf
sf.
f.
sf.
f.
f.
223
f.
pp
230
cres:
=
=
=
ff.

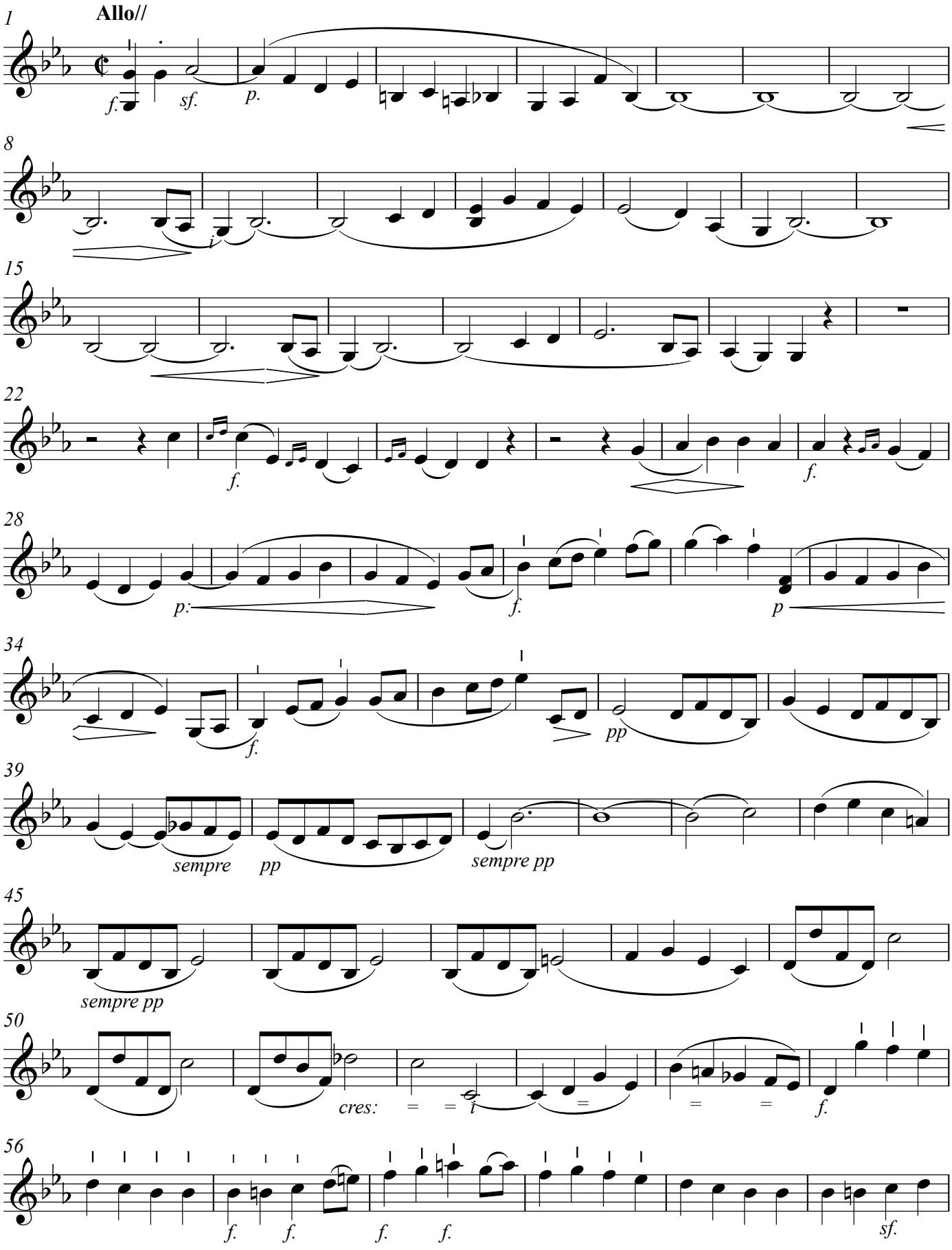
V.S.


237
f.
sf.
246
f.
f.
f.
f.
f.
f.
258
f.
f.
f.
dimin: = p: dimin = =
269
Tempo primo
pp//
sempre pp
278
pp//
begin come sopra (c.s.)
286
cres. =
fp
(c.s.)
293
(c.s.)
p cres:
f
(c.s.)
p.
f.
302
p.
cres: = =
(c.s.)
f
307
ff.
(c.s.)
310
(c.s.)
p:


315
(c.s.)
cres:
p
321
(c.s.)
cres:
p
(c.s.)
p/ cres.
327
(c.s.)
rinf:
ff
332
(c.s.)
pp//
336
(c.s.)
f.
tempo primo
340
Allo//
(c.s.)
5
pp//
tempo primo
349
Allo//
(c.s.)
3
pp//
(c.s.)
cres:
358
(c.s.)
f.
sempre fo
364
(c.s.)
tr
(c.s.)
370
(c.s.)
375
(c.s.)
p
cres:

V.S.


379
(c.s.)
f:
p
f.
385
(c.s.)
p
f.
p.
cres:
391
(c.s.)
f.
396
(c.s.)
p.
400
(c.s.)
cres:
tr
dimin:
(c.s.)
p
405
più
piano
pp//
(c.s.)
pp
409
finish
c.s.
pp
sempre ppmo
415
Presto
3
3
cres
f
pp//
421
427
tempo Imo
pp
sempre pp
432
cres:
f.



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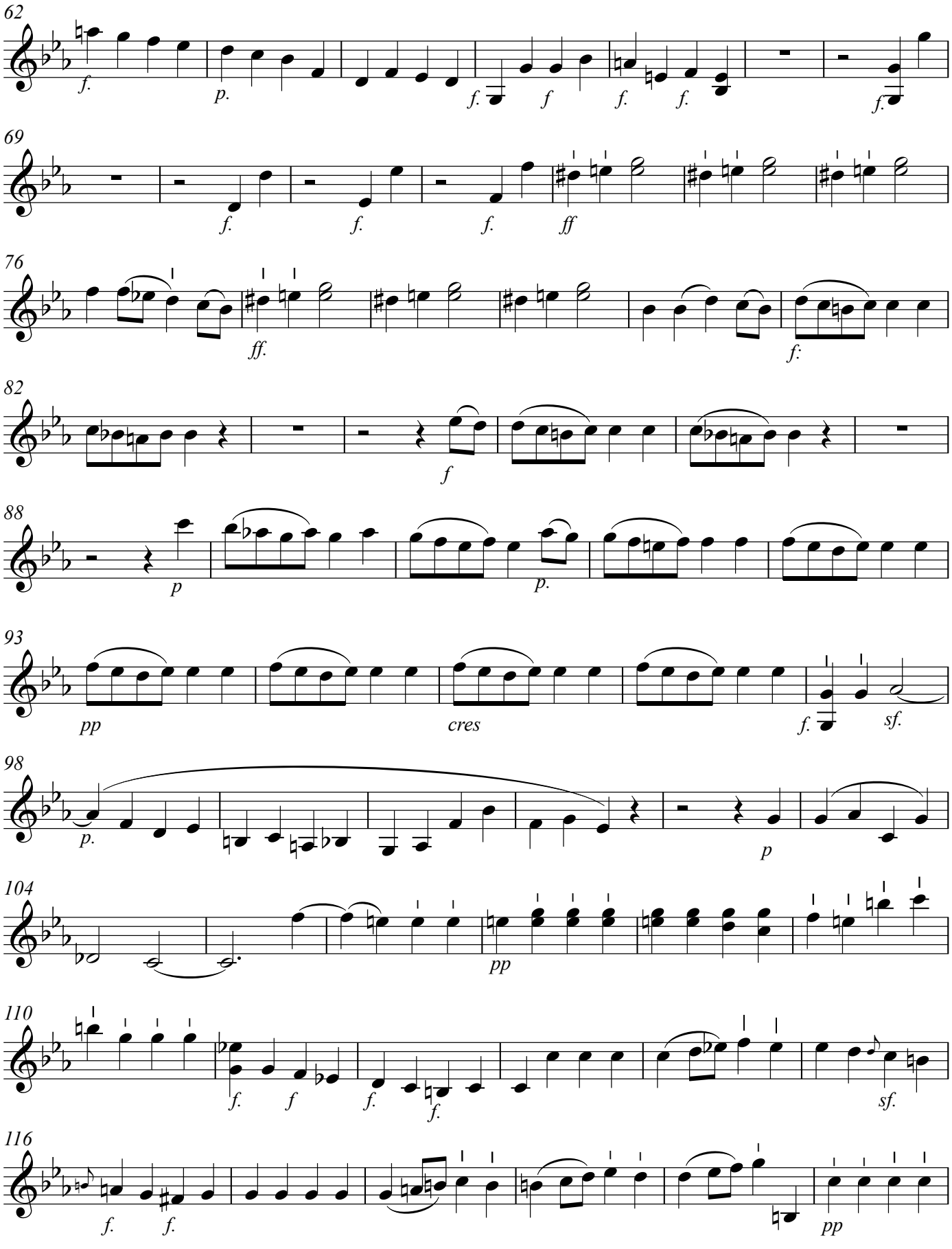
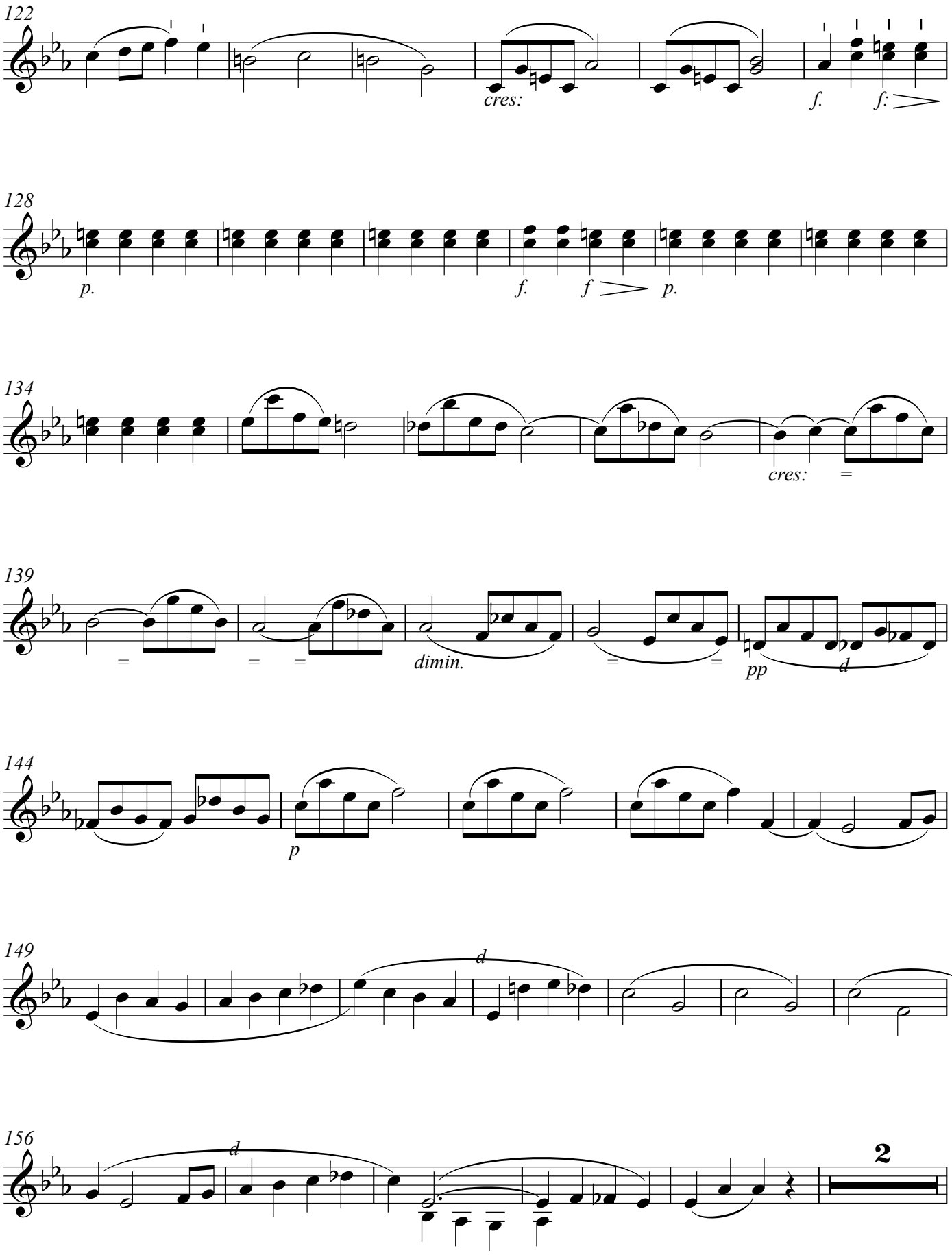
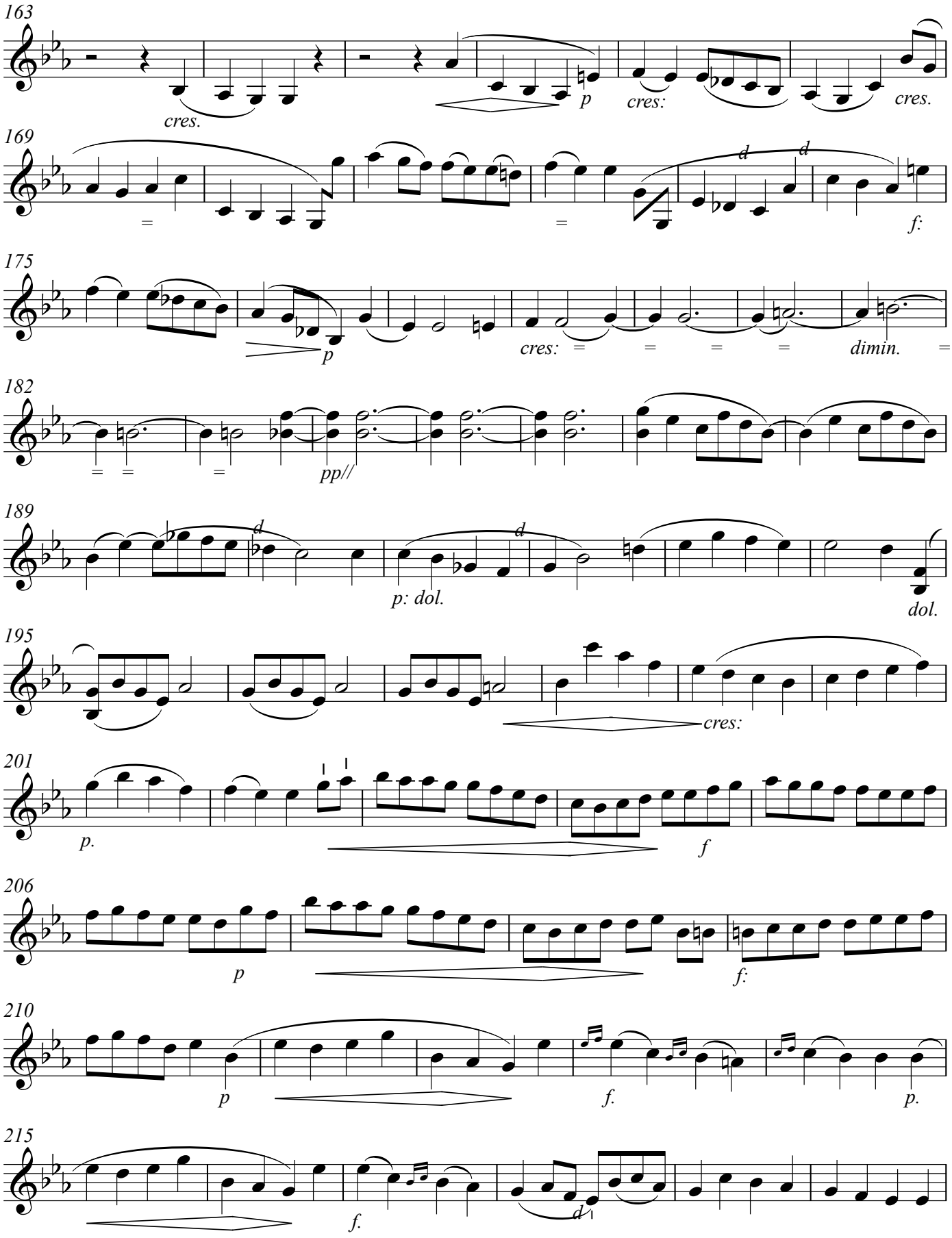
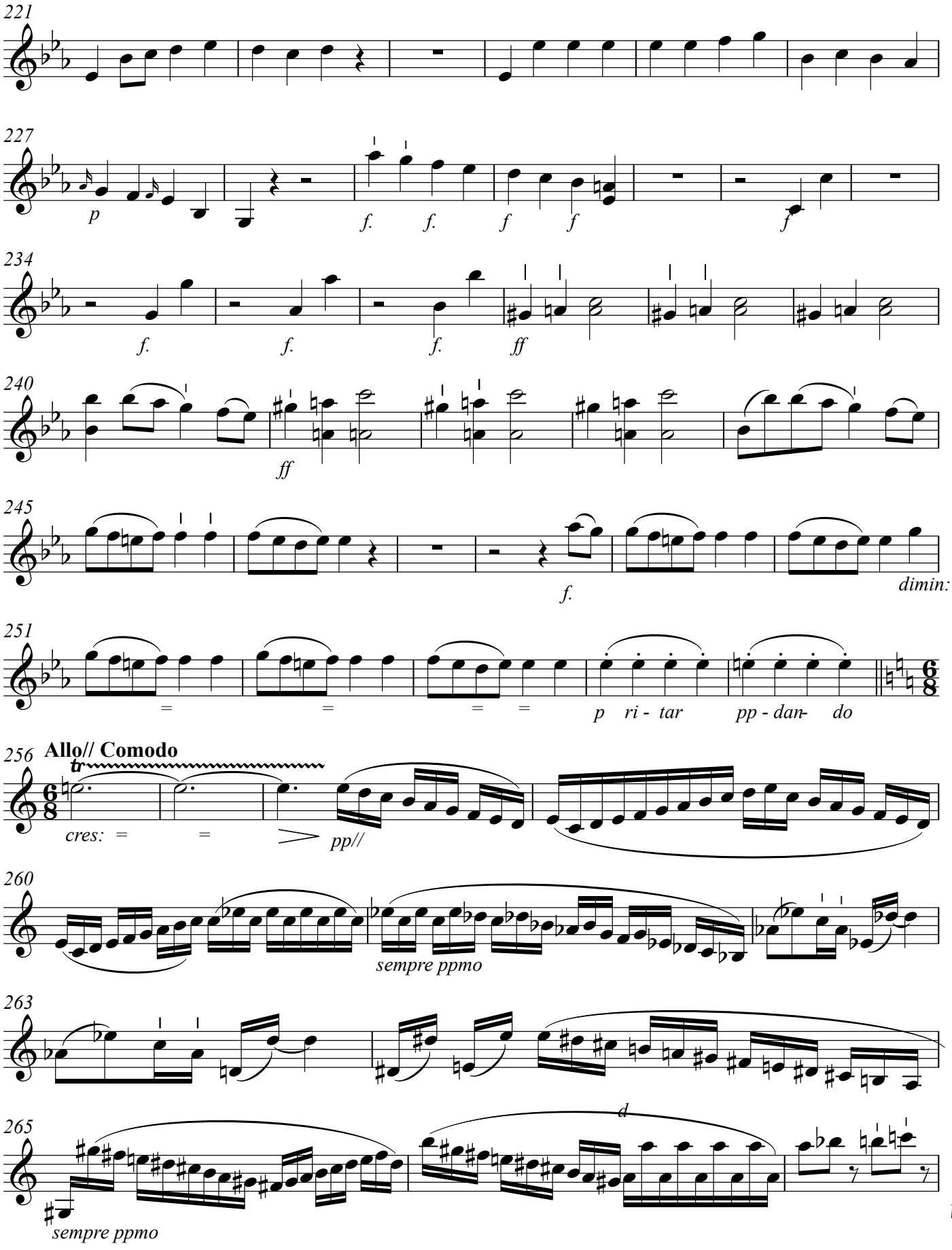
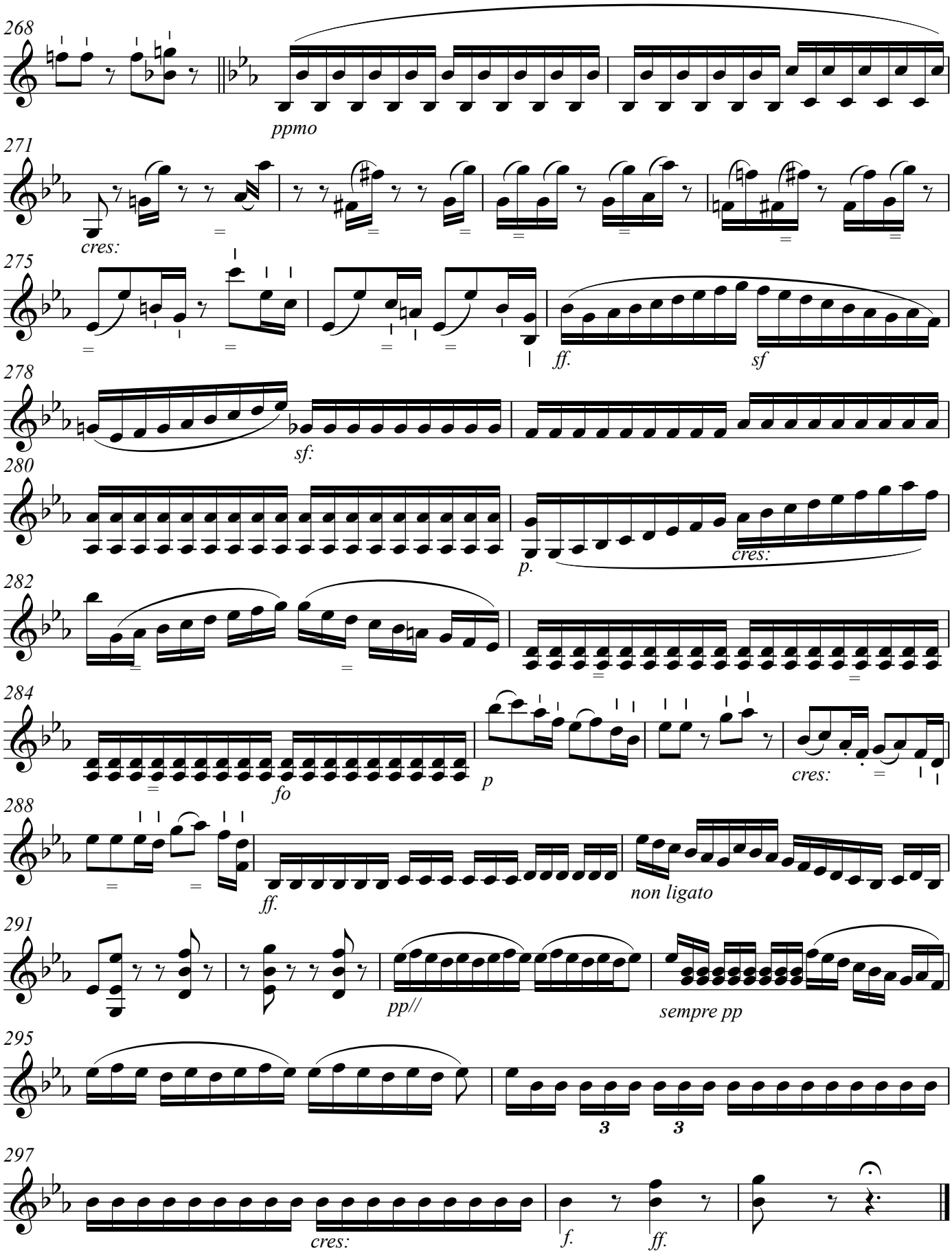

62
f.
p.
f.
f
f.
f.
f.
69
f.
f.
f.
ff
76
ff.
f:
82
f
88
p
p.
93
pp
cres
f.
sf.
98
p.
p
104
pp
110
f.
f
f.
f.
sf.
116
f.
f.
pp


122
cres:
f.
f:
128
p.
f.
f
p.
134
cres:
139
dimin.
pp
d
144
p
149
d
156
d
2


163
cres.
p
cres:
cres.
169
d
d
f:
175
p
cres:
dimin.
182
pp//
189
d
d
p: dol.
dol.
195
cres:
201
p.
f
206
p
f:
210
p
f.
p.
215
f.
d


221
227
p
f. f. f f
f
234
f. f. f. ff
240
ff
245
f.
dimin:
251
p ri - tar pp - dan- do
256
Allo// Comodo
tr
cres:
pp//
260
sempre ppmo
263
265
d
sempre ppmo
V.S.


268
ppmo
271
cres:
275
ff.
sf
278
sf:
280
p.
cres:
282
284
fo
p
cres:
288
ff.
non ligato
291
pp//
sempre pp
295
3
3
297
cres:
f.
ff.

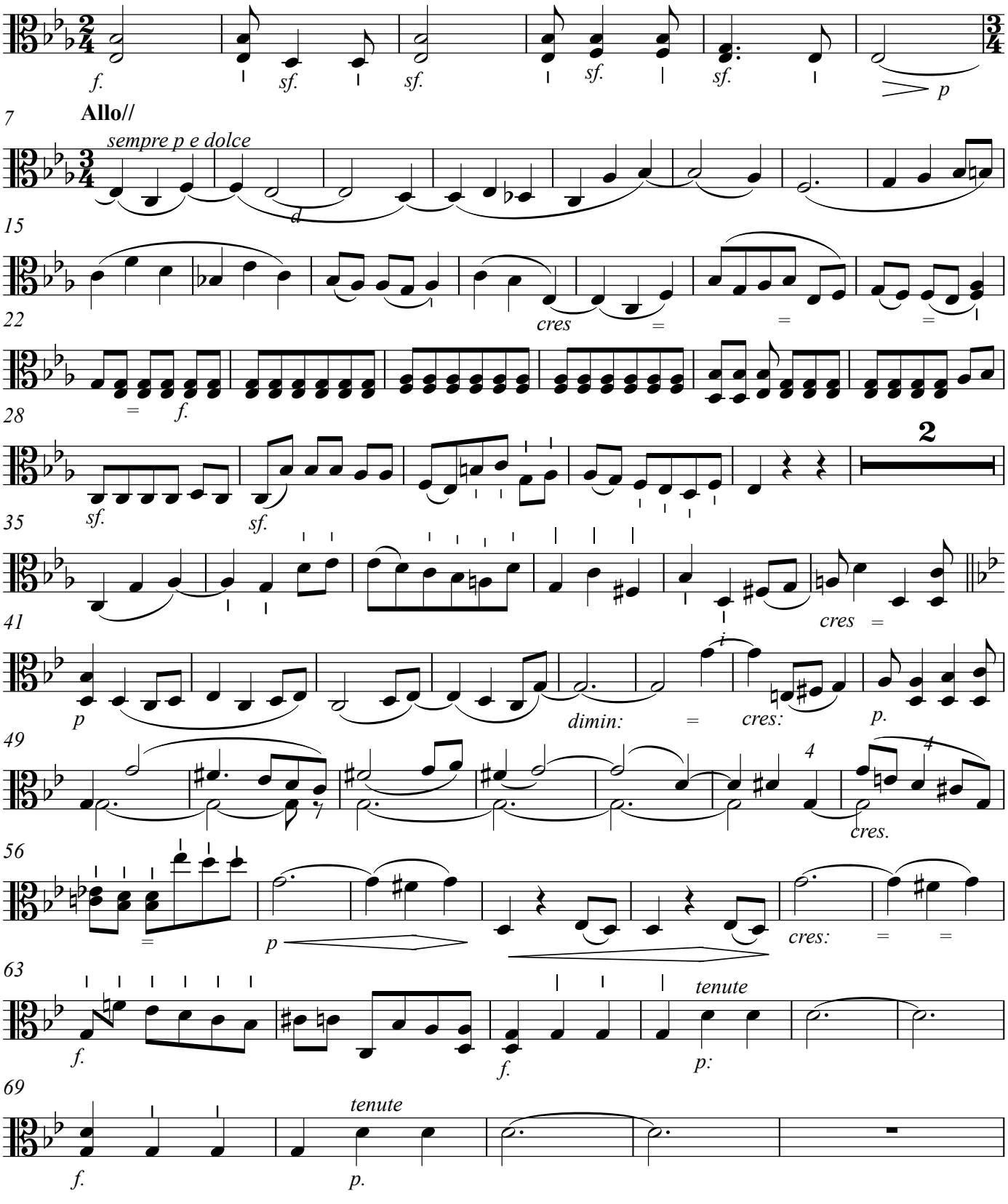
Beethoven String Quartet in Eb Major, Op. 127

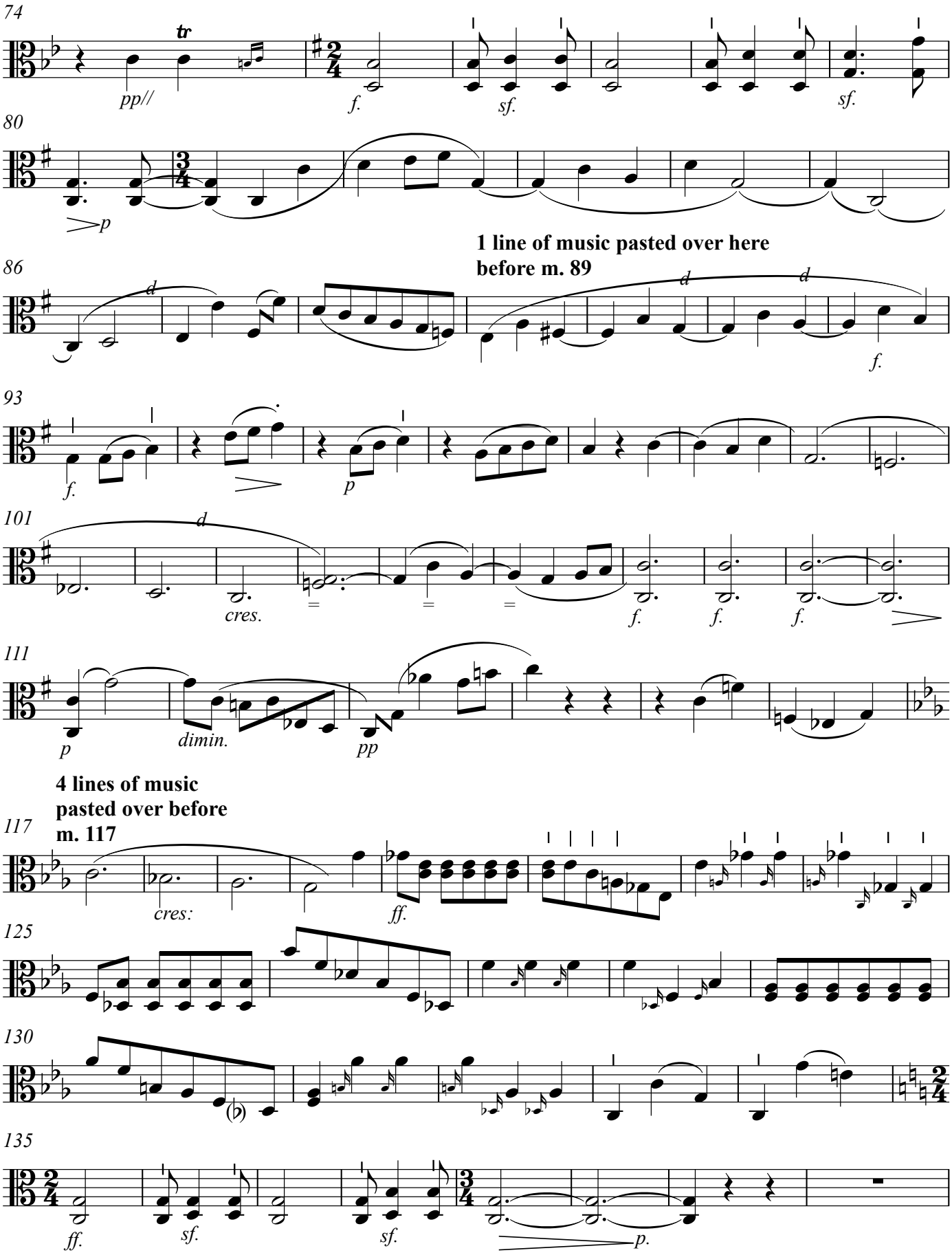
This manuscript expressive markings edition has been created by Nicholas Kitchen in order to have an easily legible document showing the details of the way Beethoven notated expressive marks in the manuscript of Op. 127

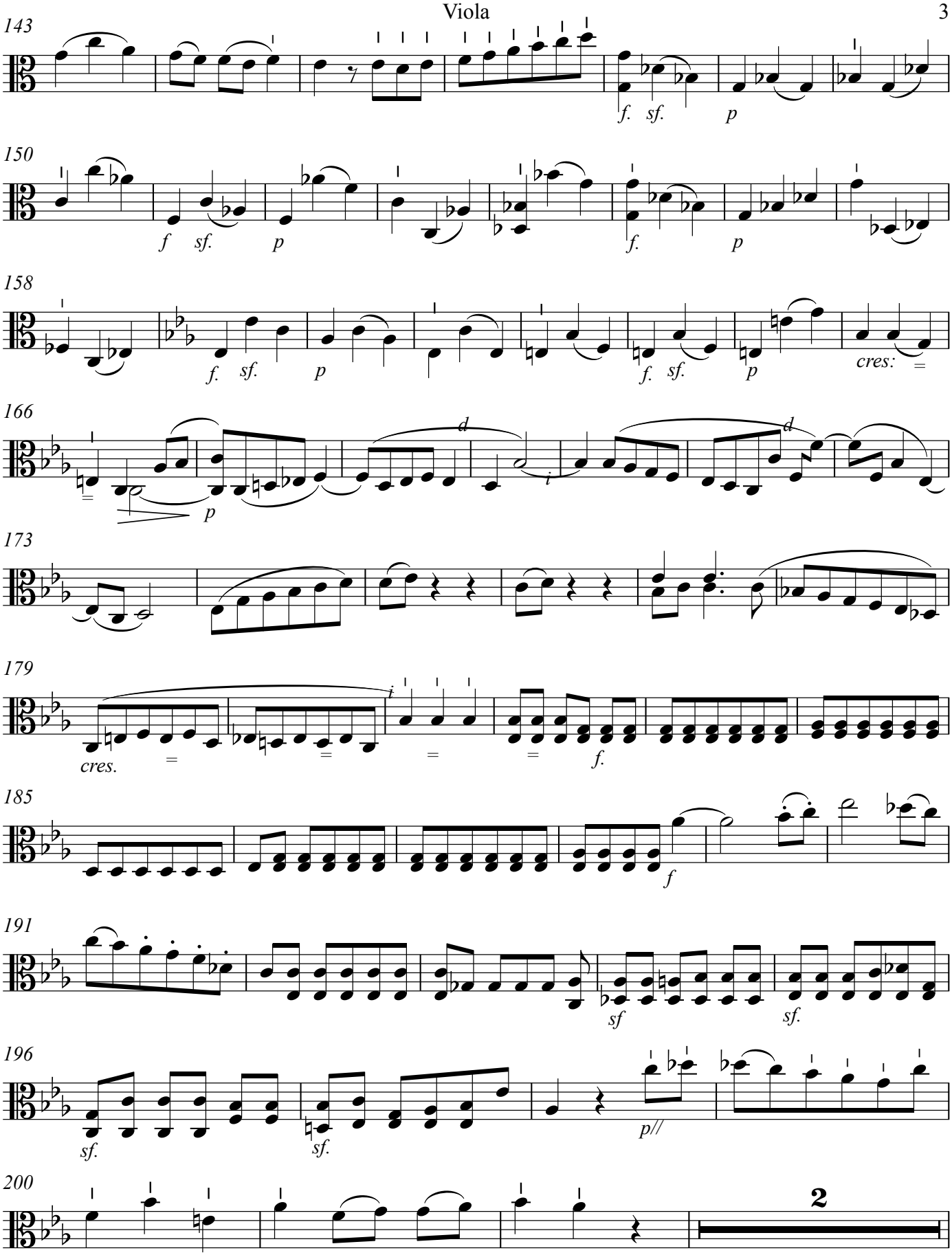
Ludwig van Beethoven

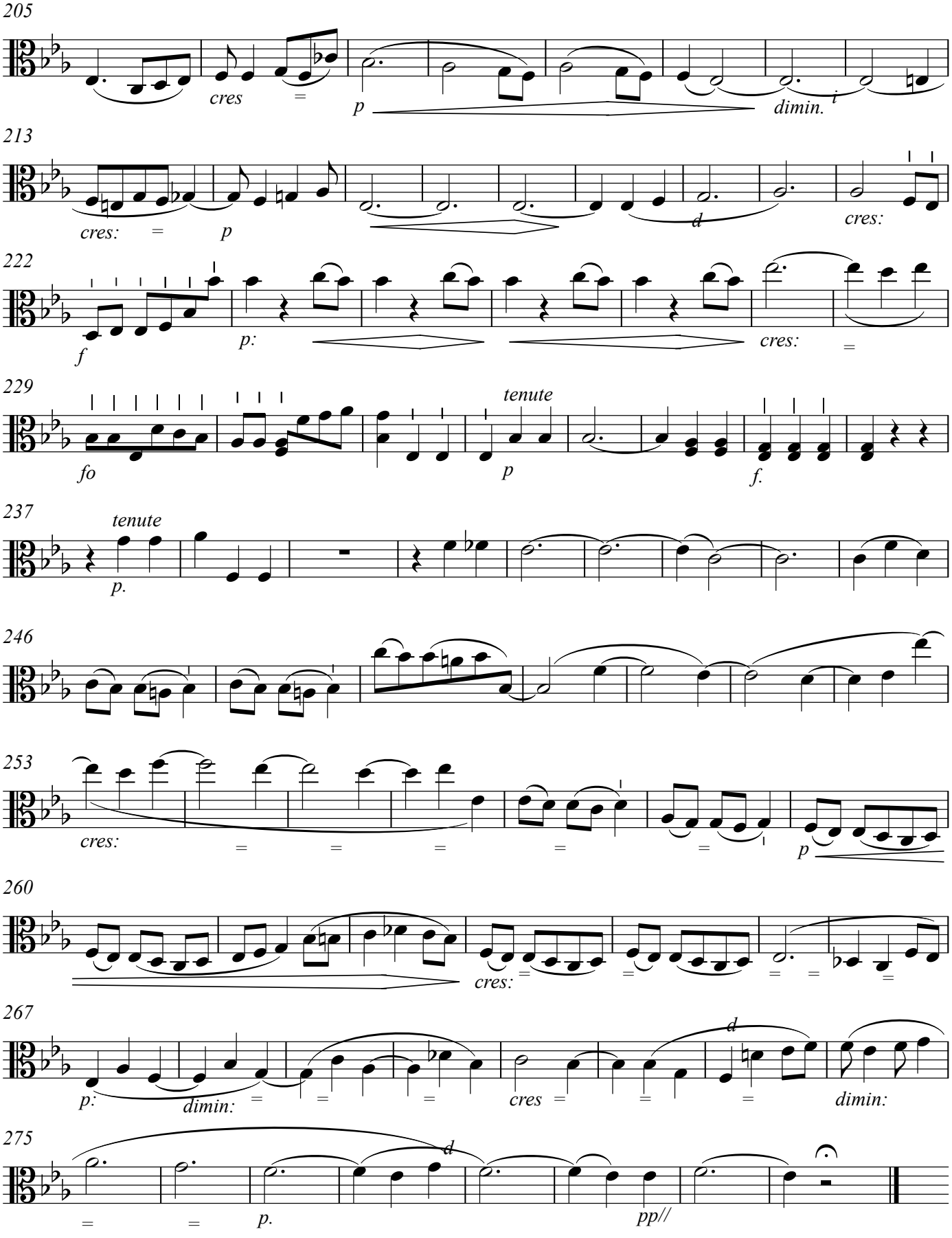
Viola

maestoso

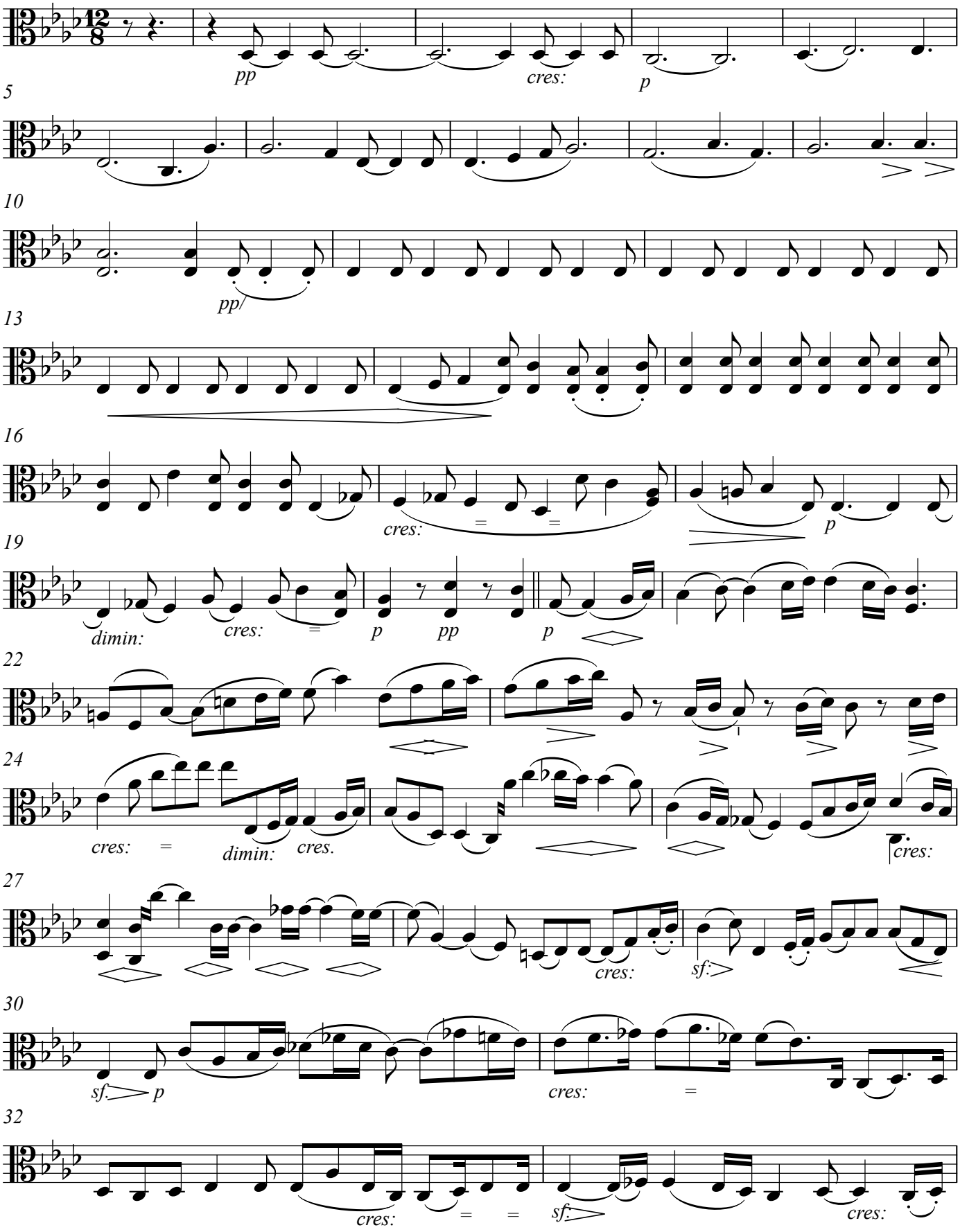



74
tr
pp//
f.
sf.
sf.
80
p
86
1 line of music pasted over here
before m. 89
f.
93
f.
p
101
cres.
f.
f.
f.
111
p
dimin.
pp
4 lines of music
pasted over before
m. 117
117
cres:
ff.
125
130
135
ff.
sf.
sf.
p.


143
f. sf.
p
150
f sf.
p
f.
p
158
f. sf.
p
f. sf.
p
cres:
166
p
173
179
cres.
f.
185
f
191
sf
sf.
196
sf.
sf.
p//
200
2


205
cres
=
p
dimin.
213
cres:
=
p
d
cres:
222
f
p:
cres:
=
229
fo
tenute
p
f.
237
tenute
p.
246
253
cres:
=
=
=
=
=
p
260
cres:
=
=
=
=
267
p:
dimin:
=
=
=
cres
=
=
=
d
dimin:
275
=
=
p.
d
pp//

Adagio ma non troppo e molto cantabile.



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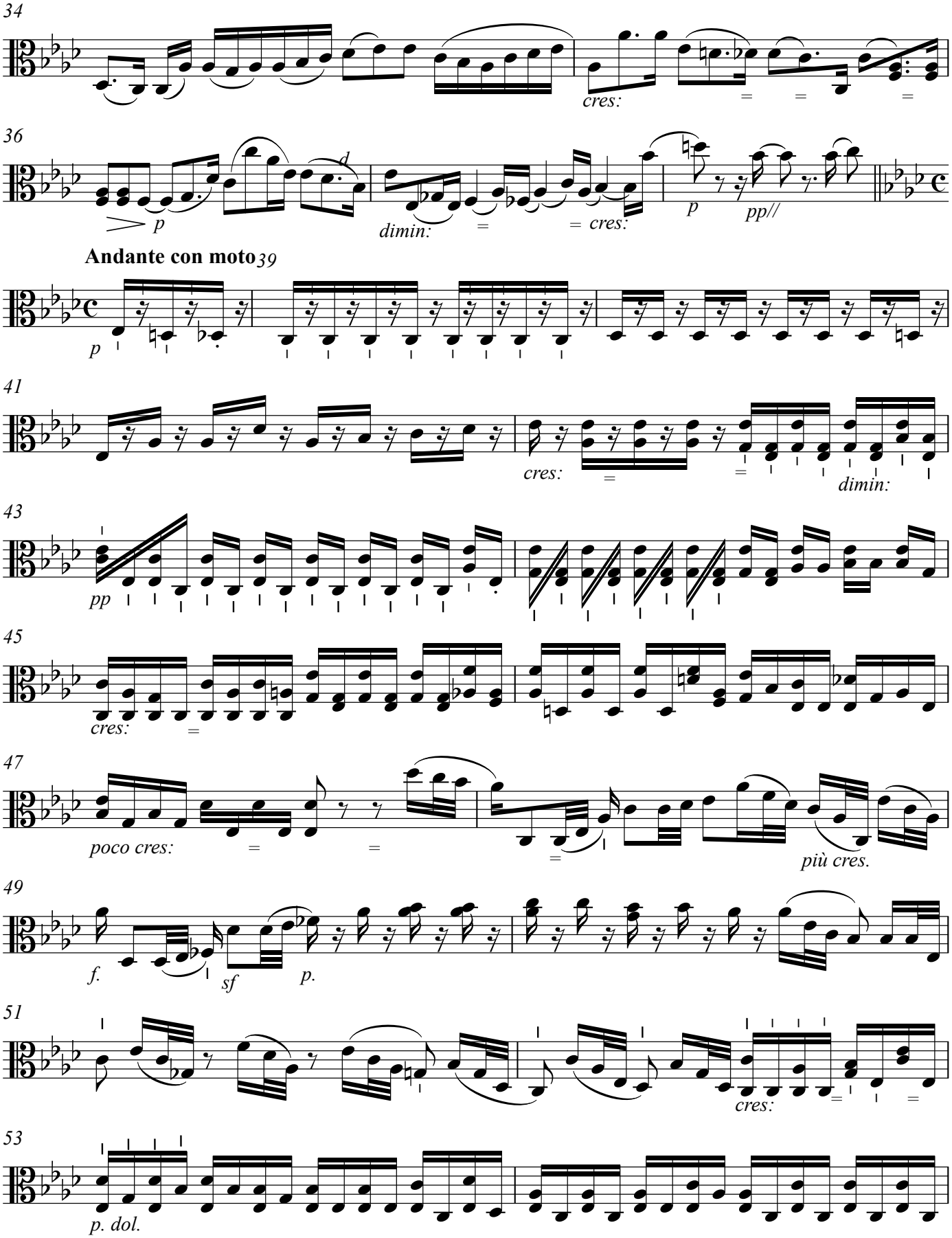
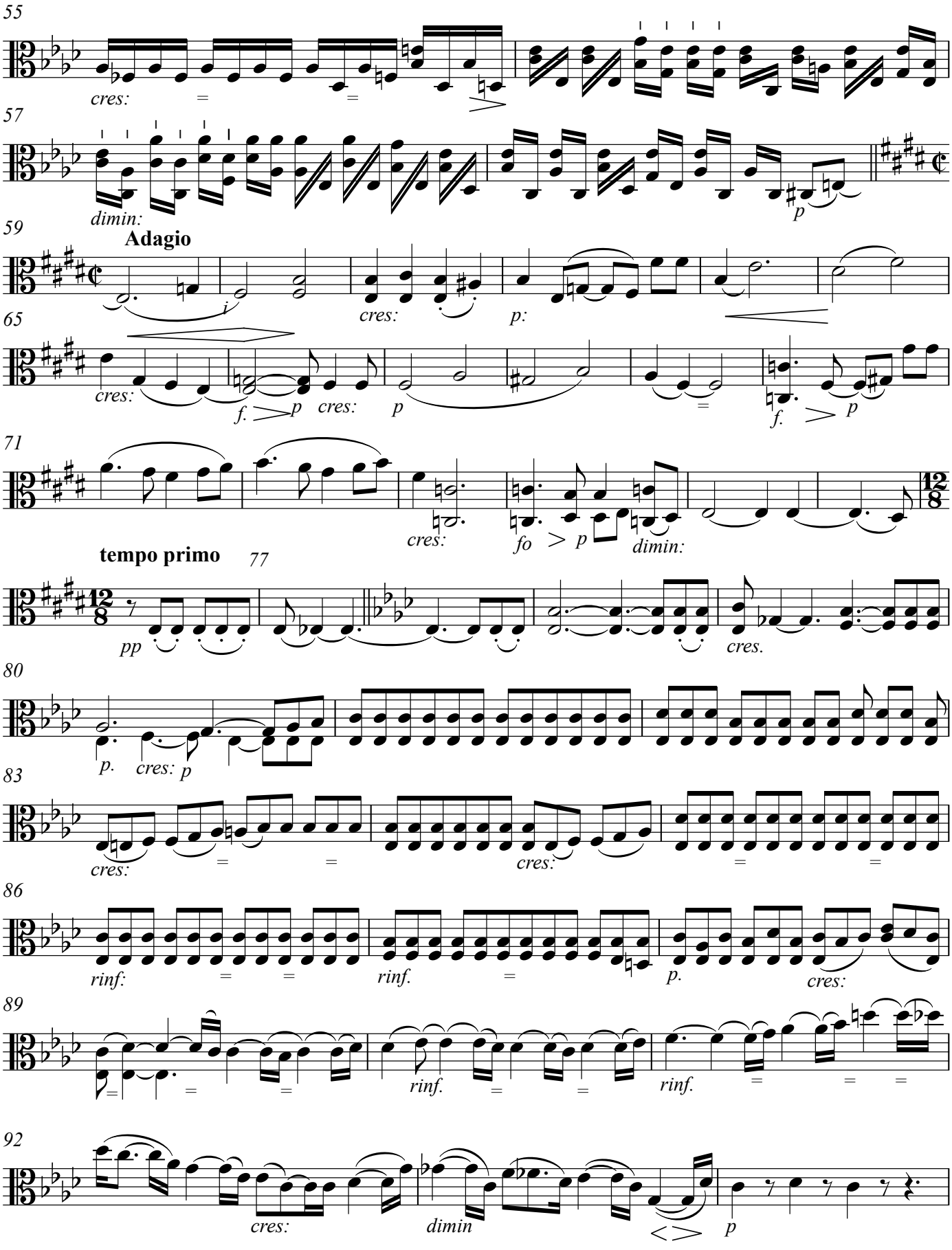
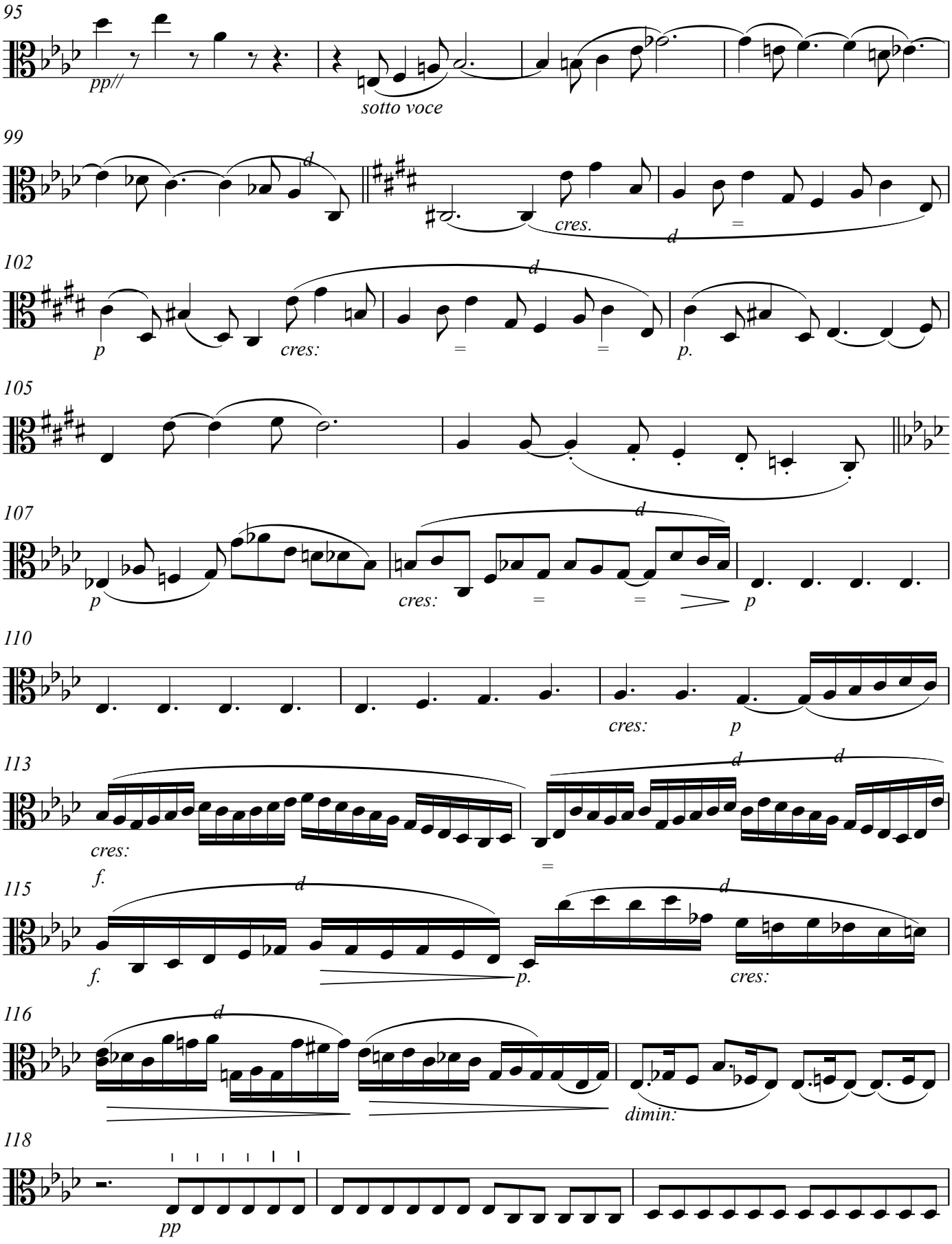
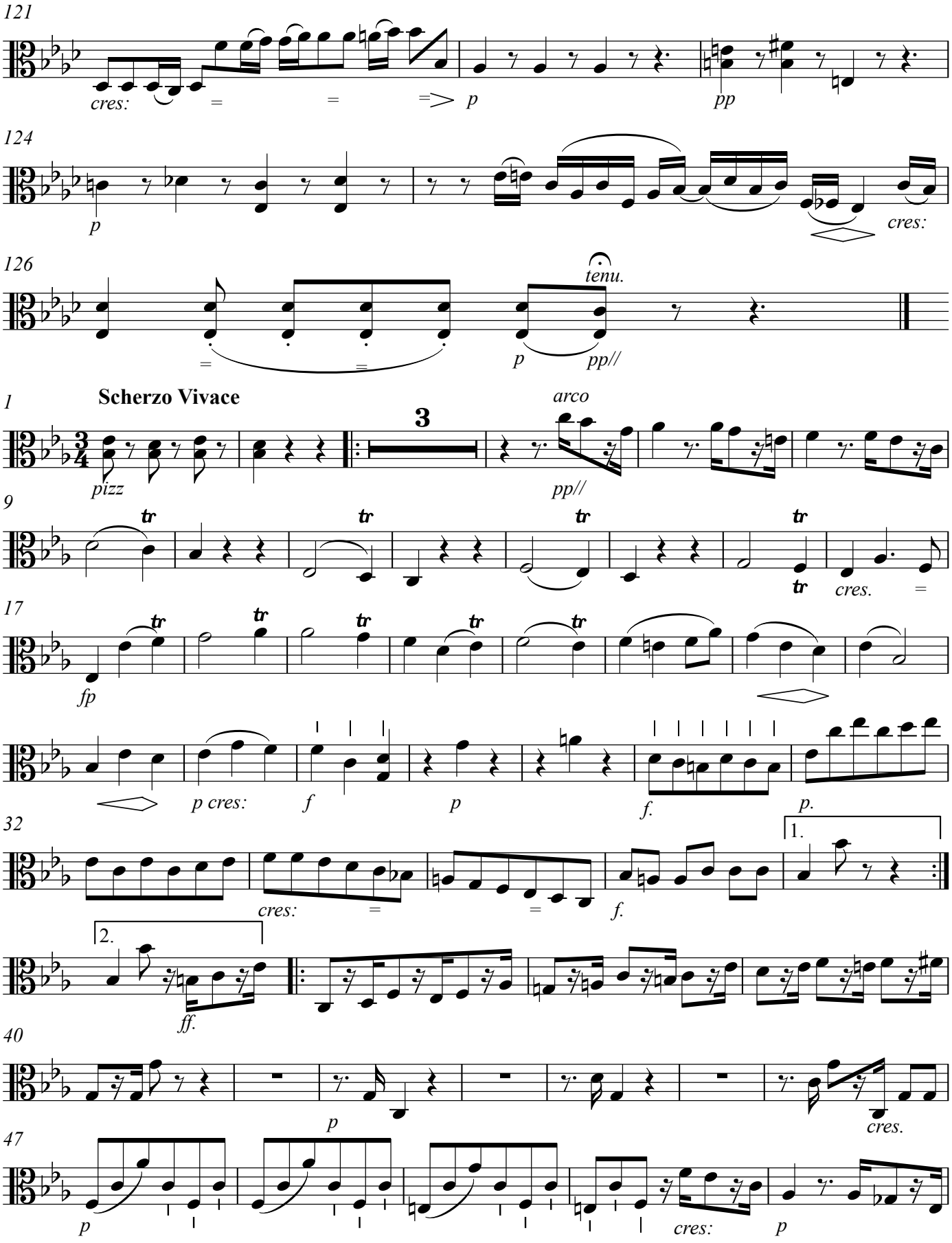

34
cres:
36
p
dimin:
cres:
p
pp//
Andante con moto 39
p
41
cres:
dimin:
43
pp
45
cres:
47
poco cres:
più cres.
49
f.
sf
p.
51
cres:
53
p. dol.


55
cres:
57
dimin:
p
59
Adagio
cres:
p:
65
cres:
f.
p
cres:
p
f.
p
71
cres:
fo
p
dimin:
tempo primo
77
pp
cres.
80
p.
cres:
p
83
cres:
cres:
86
rinf:
rinf.
p.
cres:
89
rinf.
rinf.
92
cres:
dimin
p
V.S.


95
pp//
sotto voce
99
cres.
102
p
cres:
p.
105
107
p
cres:
p
110
cres:
p
113
cres:
f.
115
f.
p.
cres:
116
dimin:
118
pp



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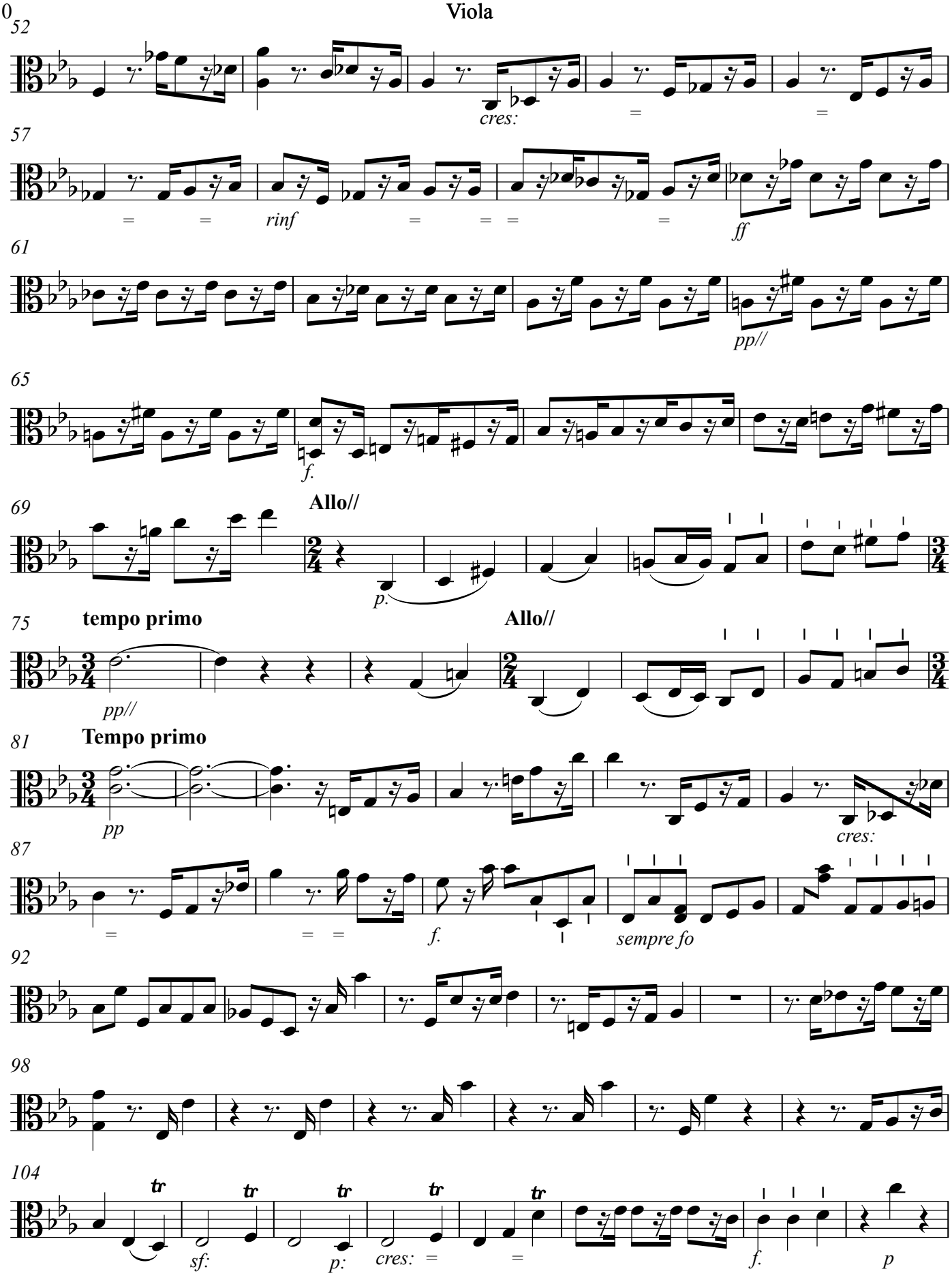
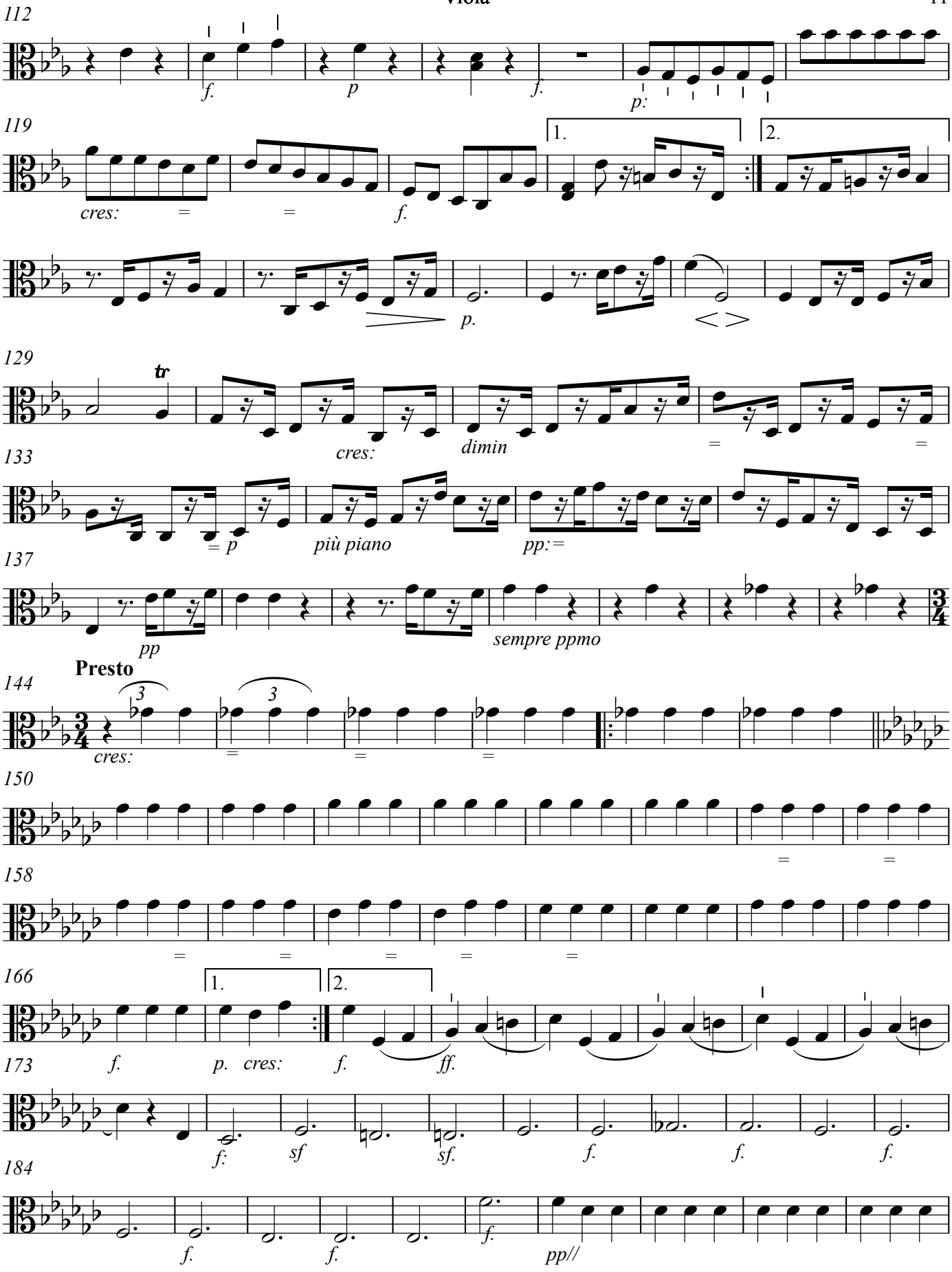
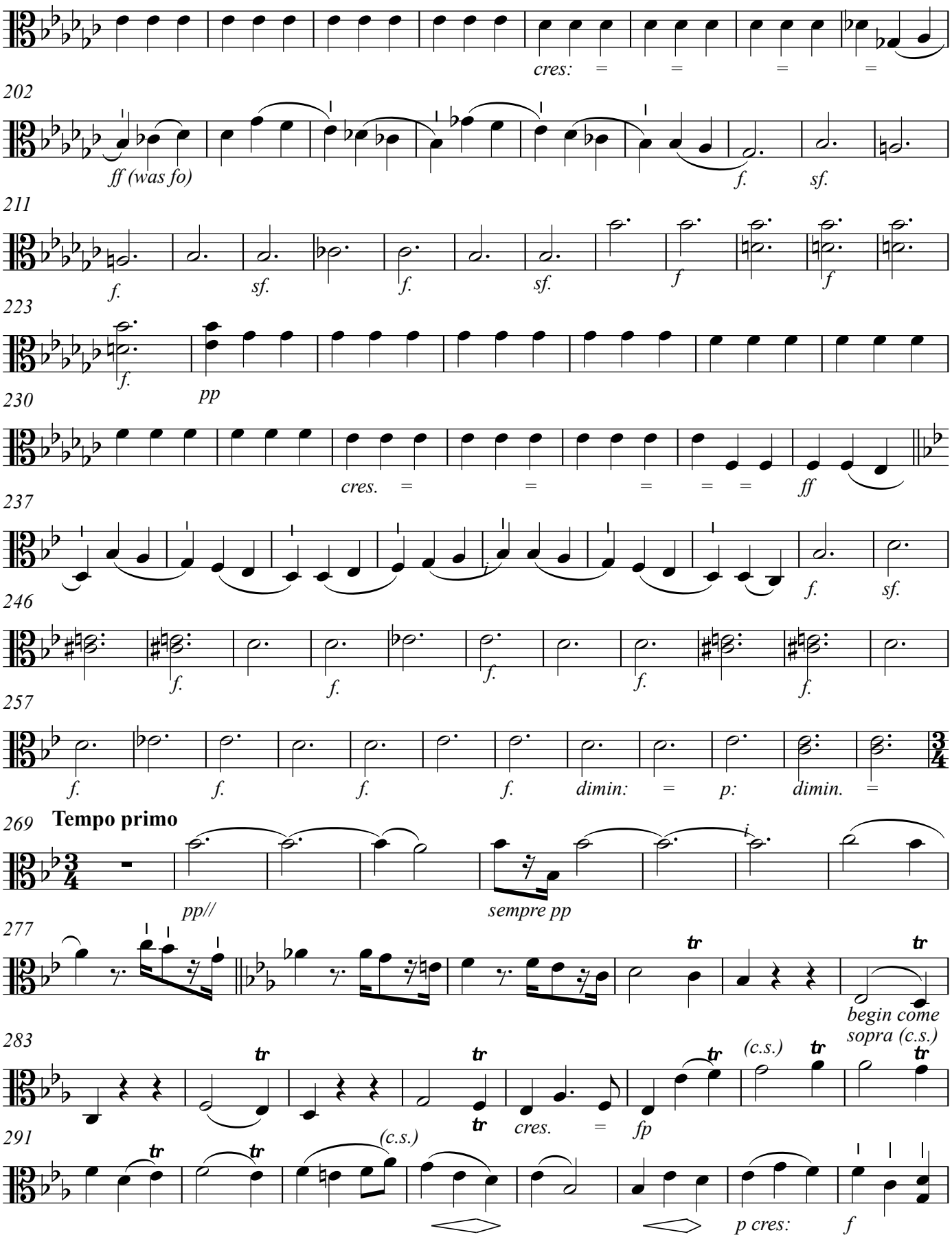
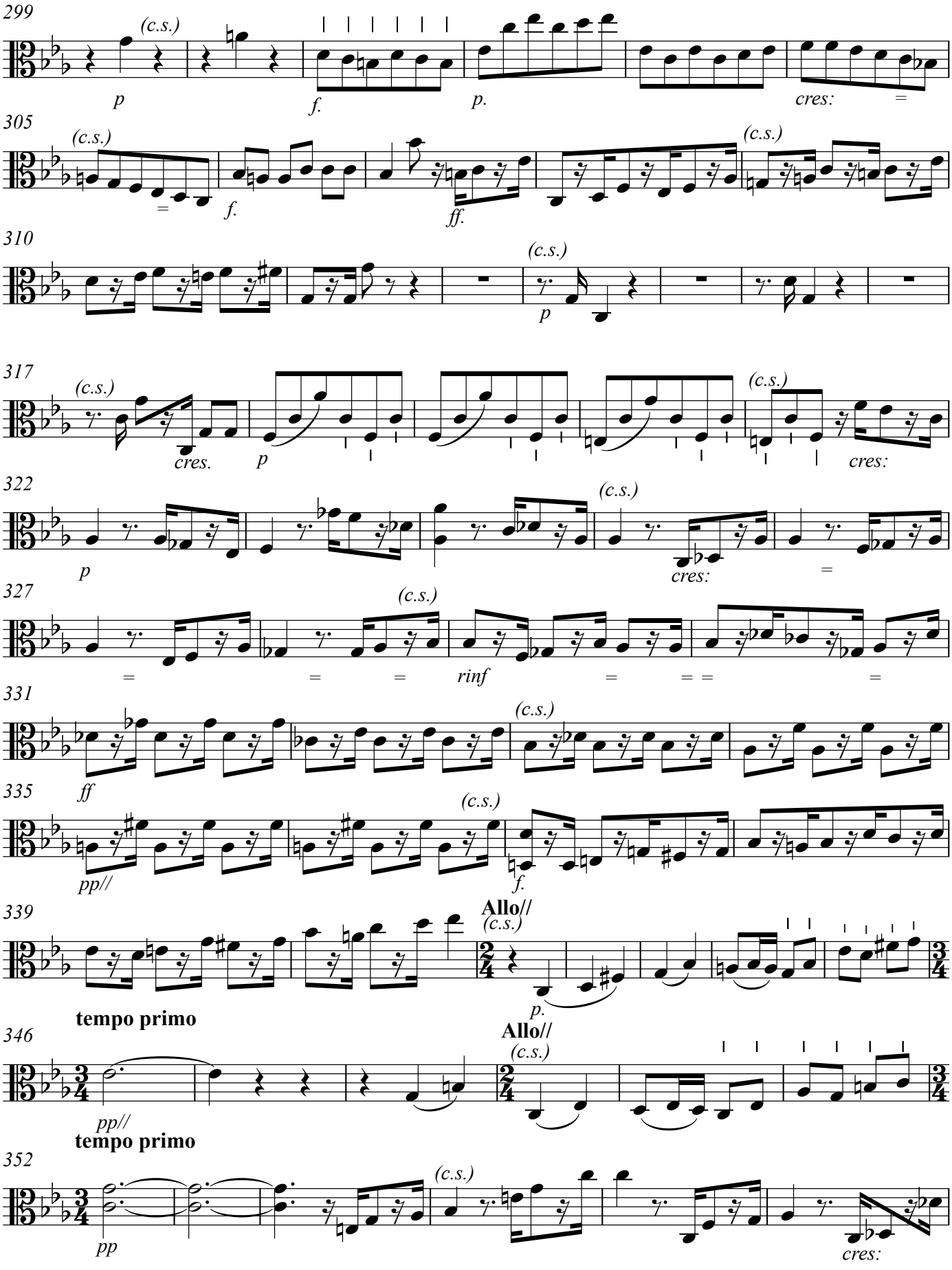
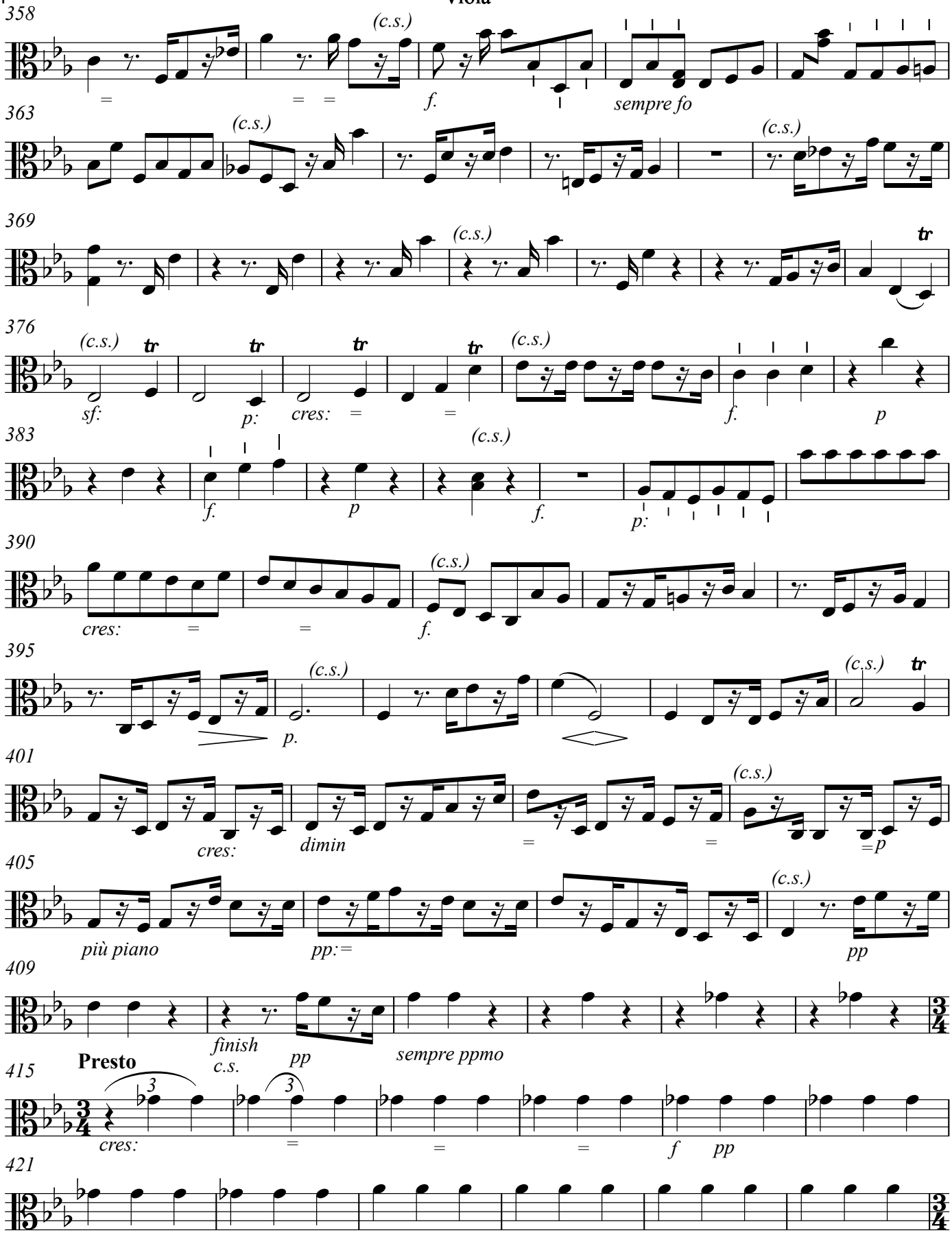

52
cres:
57
rinf
ff
61
pp//
65
f.
69
Allo//
p.
75
tempo primo
pp//
Allo//
81
Tempo primo
pp
cres:
87
f.
sempre fo
92
98
104
sf:
p:
cres:
f.
p


112
f.
p
f.
p:
119
cres:
f.
1.
2.
p.
129
tr
cres:
dimin
133
p
più piano
pp:=
137
pp
sempre ppmo
Presto
144
cres:
150
158
166
1.
2.
f.
p. cres:
f.
ff.
173
f:
sf
sf.
f.
f.
f.
184
f.
f.
f.
pp//
V.S.

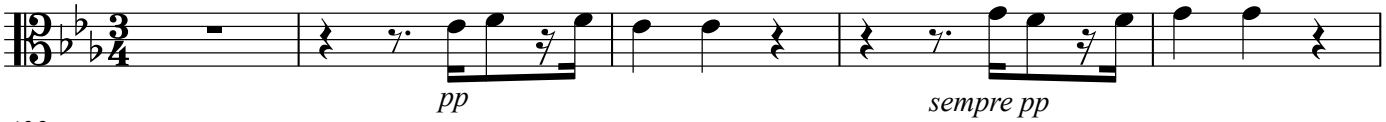

194
cres: = = = =
202
ff (was fo)
f.
sf.
211
f.
sf.
f.
sf.
f
f
223
f.
pp
230
cres. = = = = =
ff
237
f.
sf.
246
f.
f.
f.
f.
f.
257
f.
f.
f.
f.
dimin: = p: dimin. =
269
Tempo primo
pp//
sempre pp
277
begin come
sopra (c.s.)
283
(c.s.)
cres. =
fp
291
(c.s.)
p cres:
f


299
(c.s.)
p
f.
p.
cres:
305
(c.s.)
f.
ff.
(c.s.)
310
(c.s.)
p
317
(c.s.)
cres.
p
(c.s.)
cres:
322
p
(c.s.)
cres:
327
(c.s.)
rinf
331
(c.s.)
ff
335
(c.s.)
pp//
f.
339
Allo//
(c.s.)
p.
tempo primo
346
Allo//
(c.s.)
pp//
tempo primo
352
(c.s.)
pp
cres:

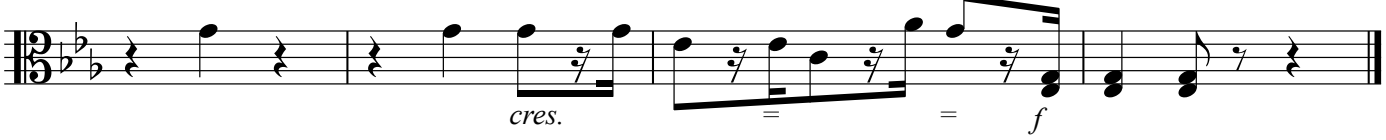
V.S.


358
(c.s.)
f.
sempre fo
363
(c.s.)
(c.s.)
369
(c.s.)
tr
376
(c.s.)
tr
sf:
p:
cres:
(c.s.)
f.
p
383
(c.s.)
f.
p
f.
p:
390
cres:
(c.s.)
f.
395
(c.s.)
p.
(c.s.)
tr
401
cres:
dimin
(c.s.)
=p
405
più piano
pp:=
(c.s.)
pp
409
finish
c.s.
pp
sempre ppmo
Presto
415
cres:
f
pp
421

427 **tempo Imo**

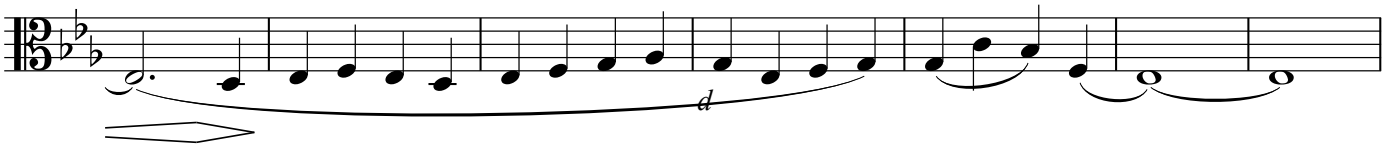


432



1 **Allo//**

8



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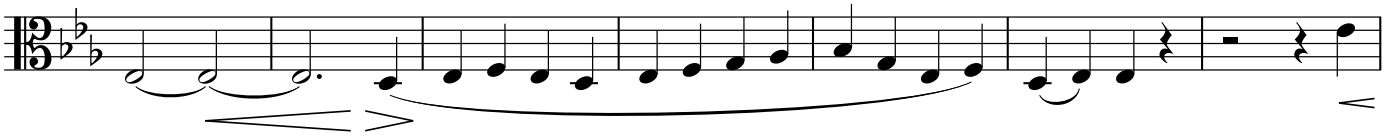

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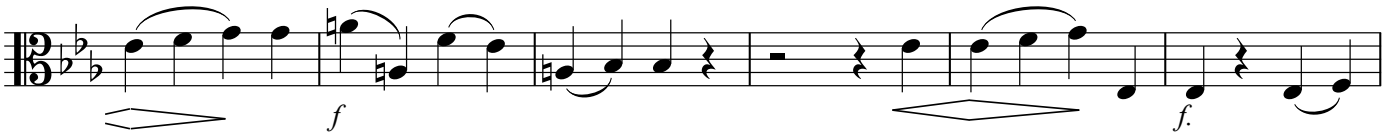

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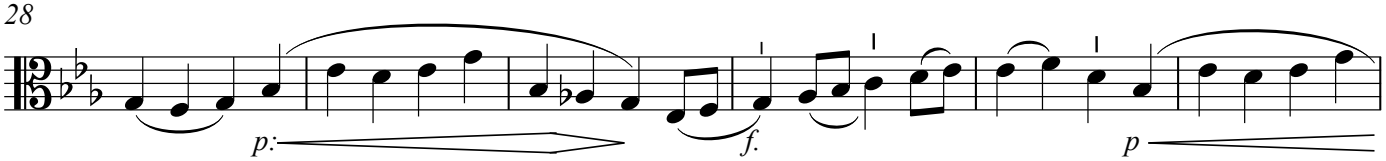
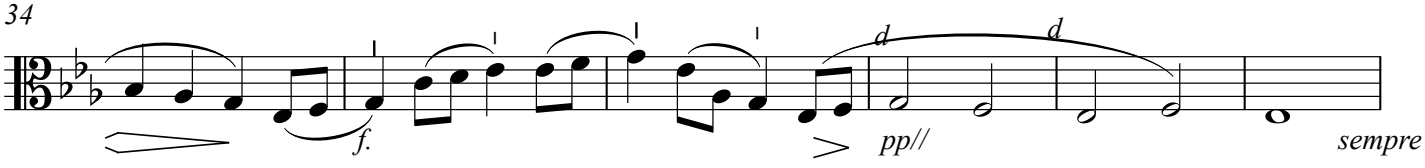


34



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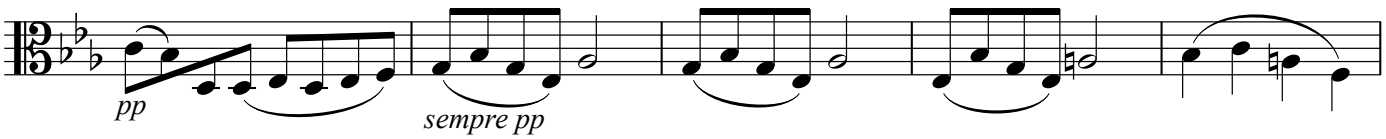

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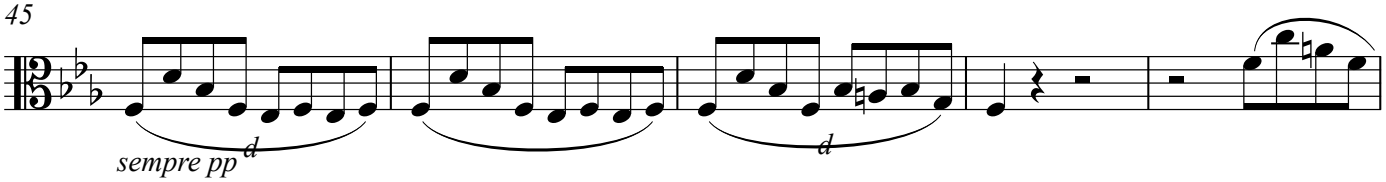

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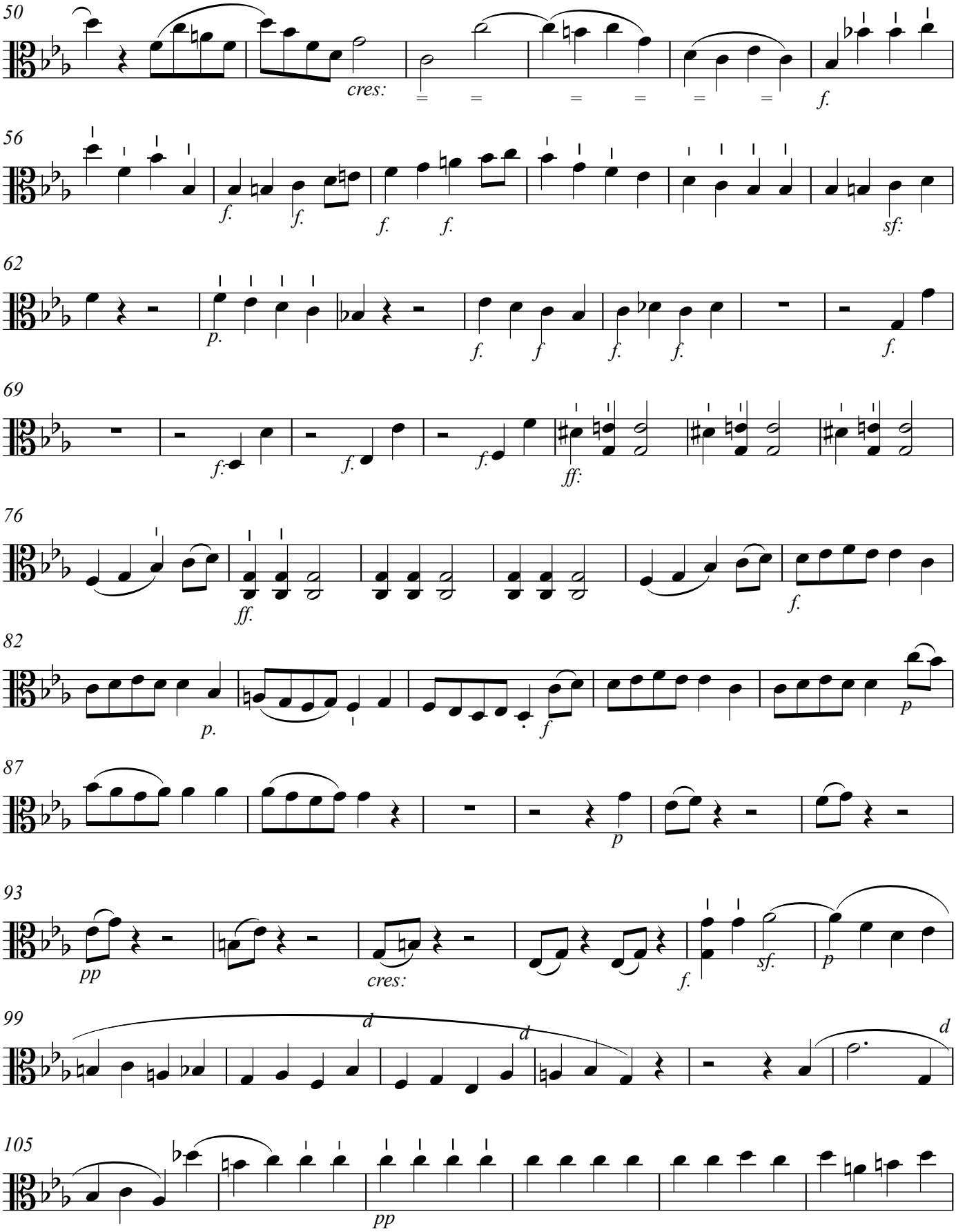
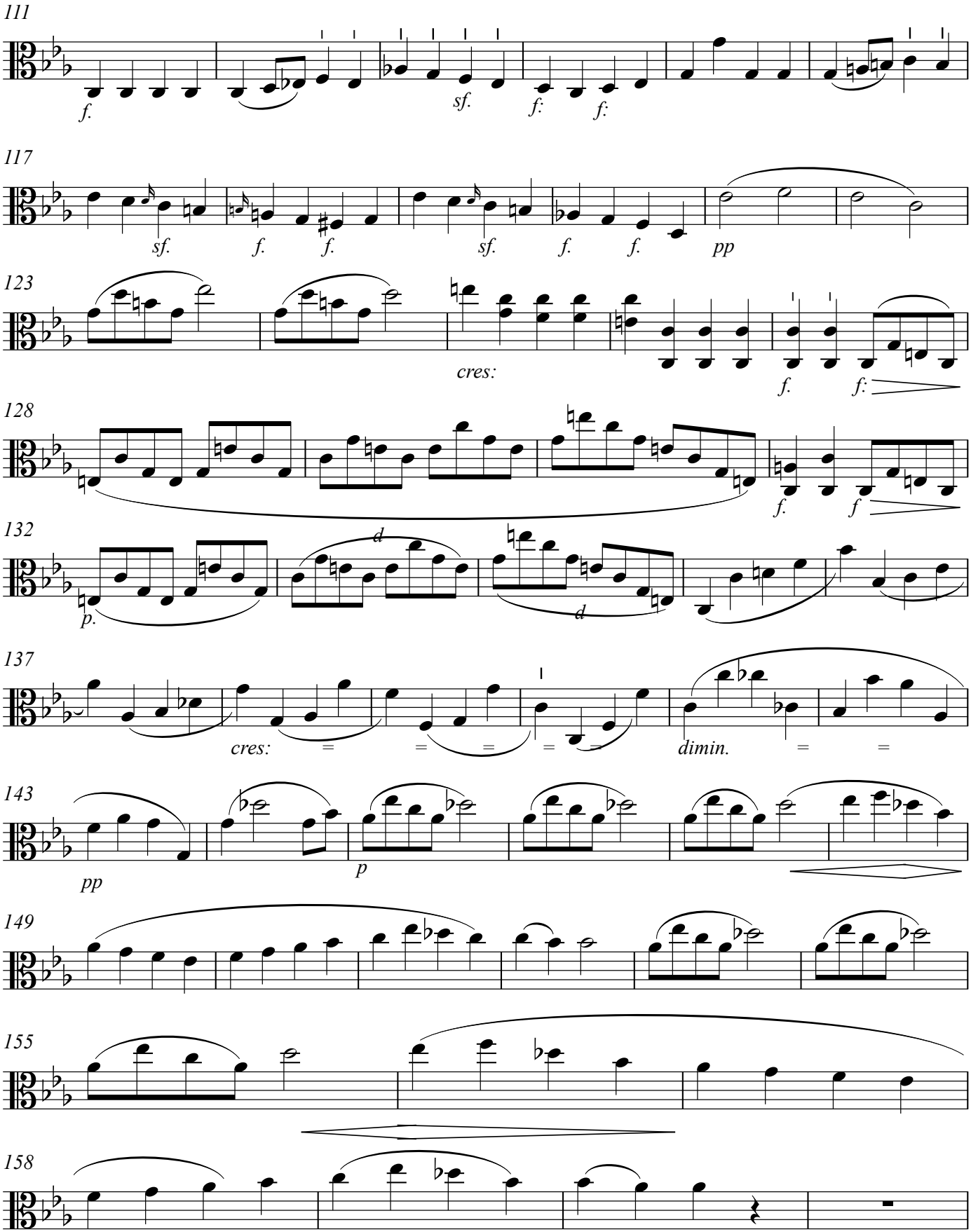
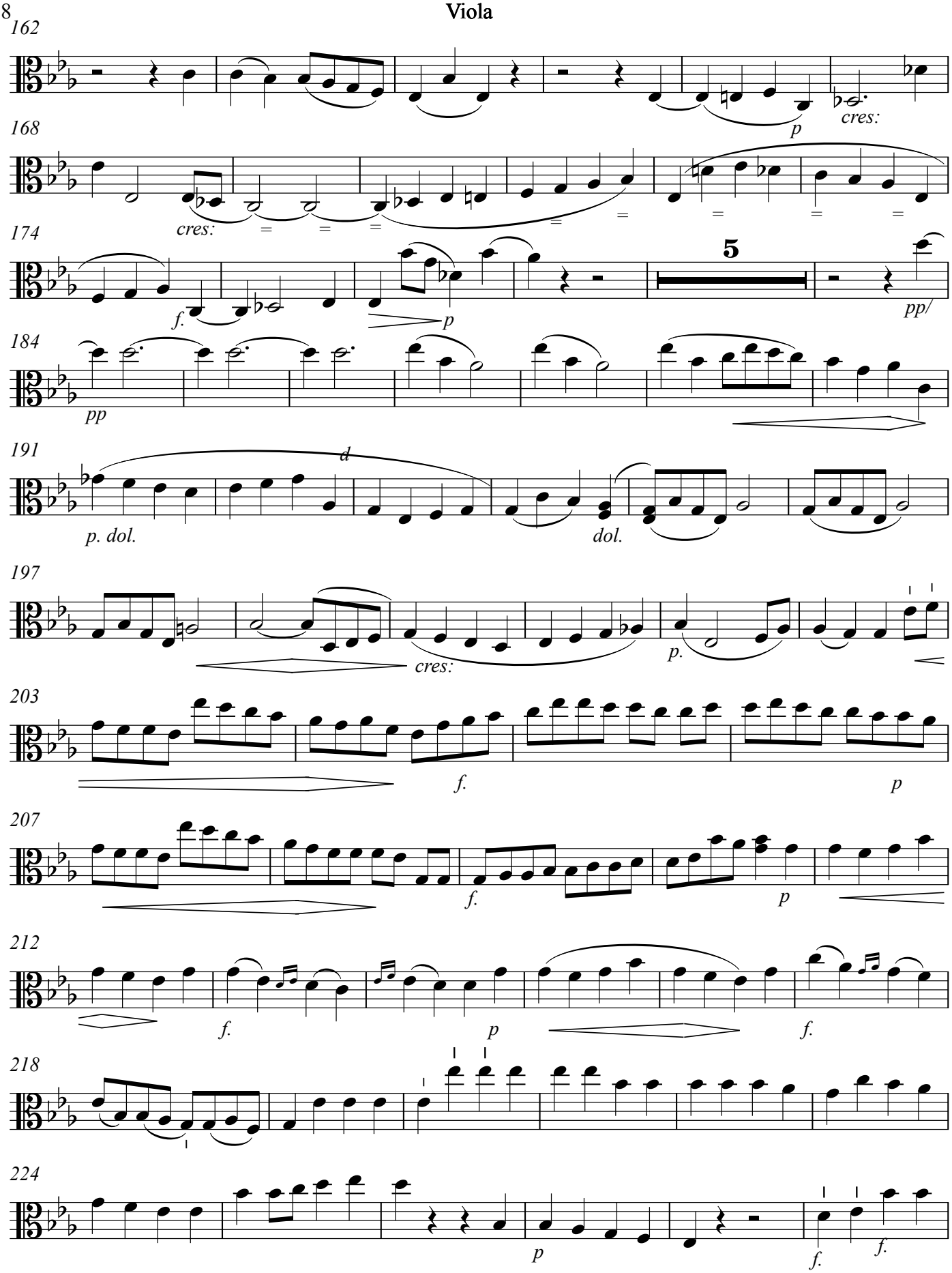
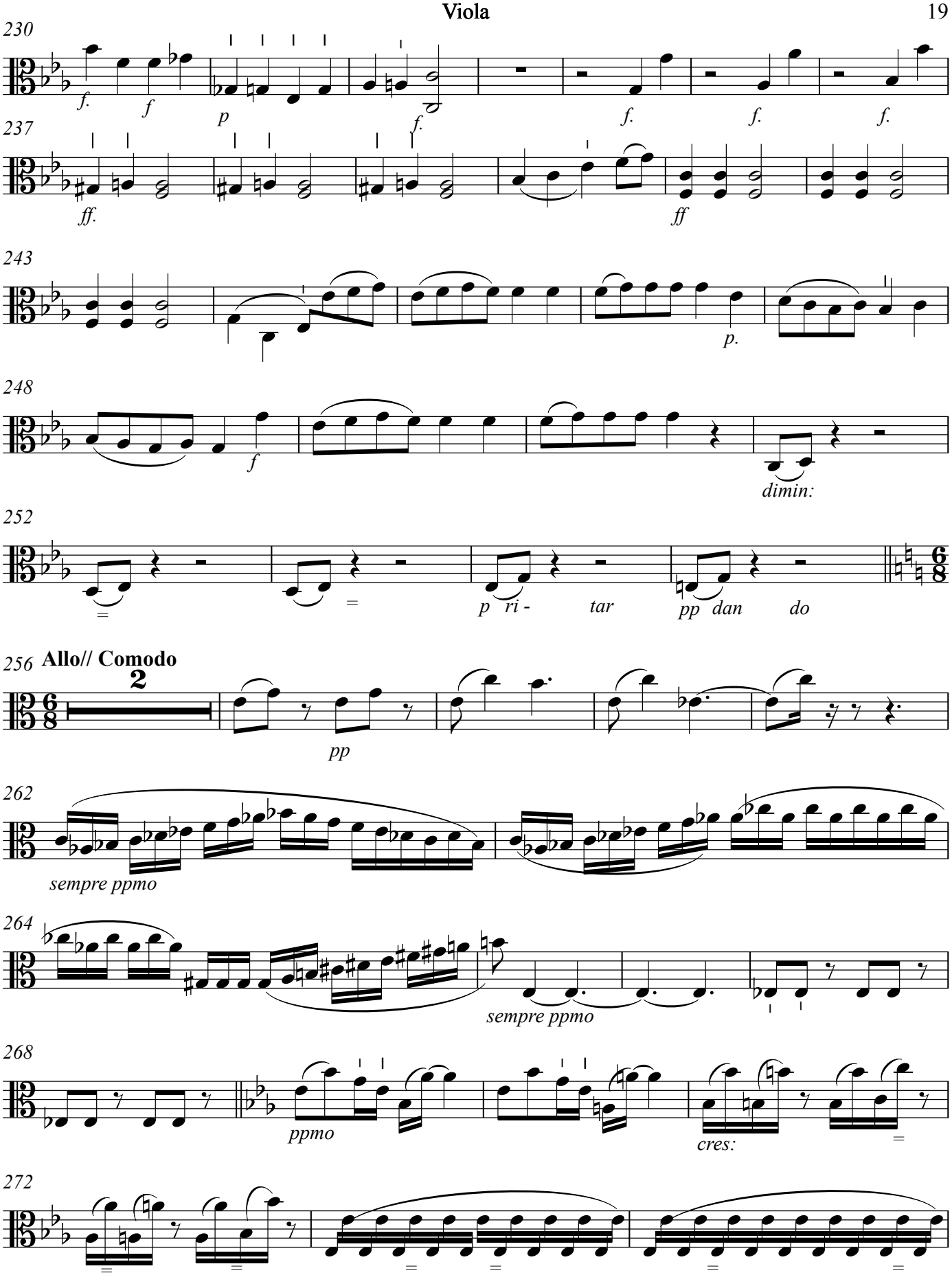
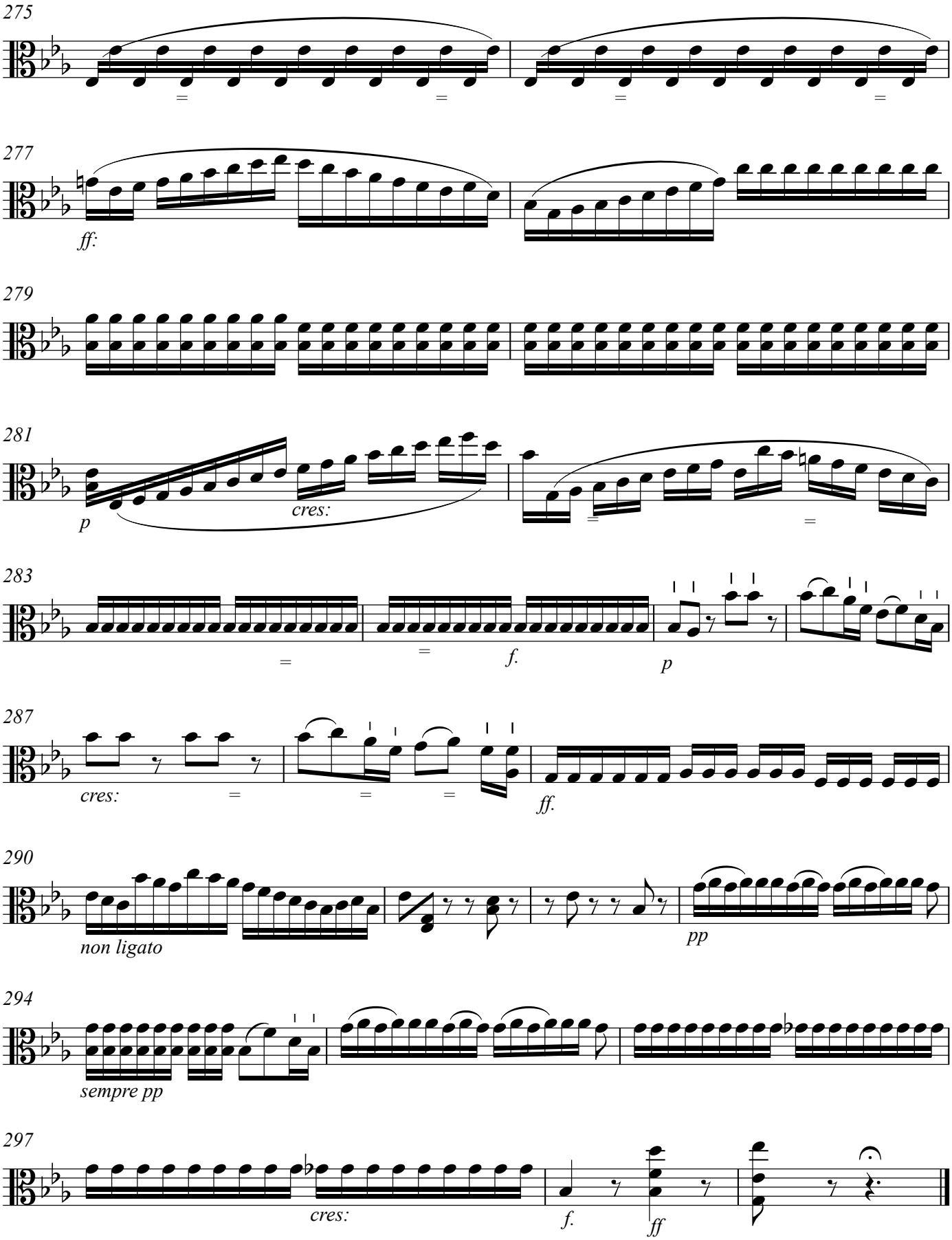

50
cres:
f.
56
f.
f.
f.
f.
sf:
62
p.
f.
f
f.
f.
f.
69
f:
f.
f.
ff:
76
ff.
f.
82
p.
f
p
87
p
93
pp
cres:
f.
sf.
p
99
d
d
d
105
pp


111
f.
sf.
f:
f:
117
sf.
f.
f.
sf.
f.
f.
pp
123
cres:
f.
f:
128
f.
f
132
p.
d
d
137
cres:
dimin.
143
pp
p
149
155
158


162
p
cres:
168
cres:
174
f.
p
5
pp/
184
pp
191
p. dol.
dol.
197
cres:
p.
203
f.
p
207
f.
p
212
f.
p
f.
218
224
p
f.
f.


230
f.
f
p
f.
f.
f.
f.
237
ff.
ff
243
p.
248
f
dimin:
252
p ri - tar
pp dan do
256 Allo// Comodo
2
pp
262
sempre ppmo
264
sempre ppmo
268
ppmo
cres:
272

V.S.


275
277
ff:
279
281
p
cres:
283
f.
p
287
cres:
ff.
290
non ligato
pp
294
sempre pp
297
cres:
f.
ff

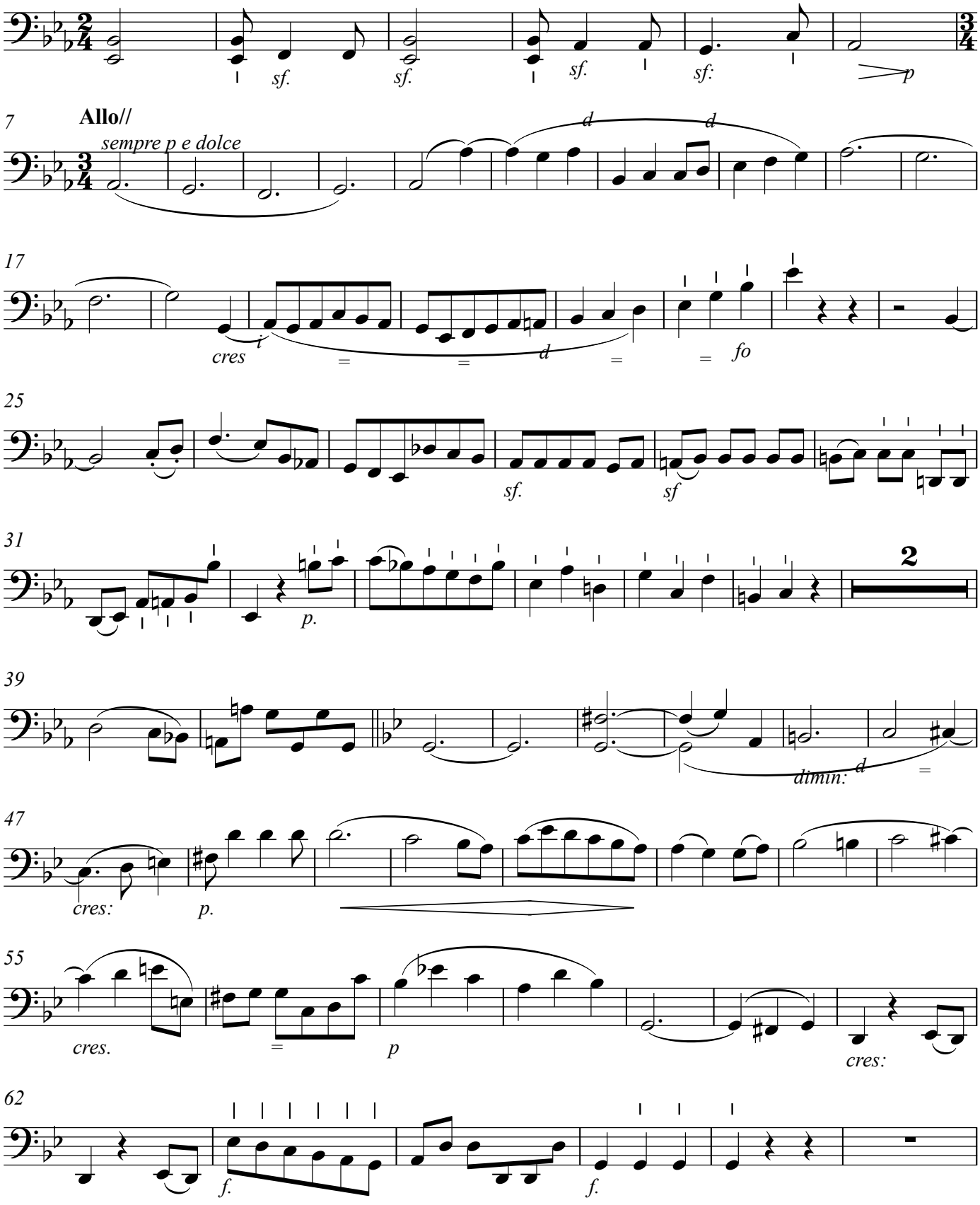
Beethoven String Quartet in Eb Major, Op. 127

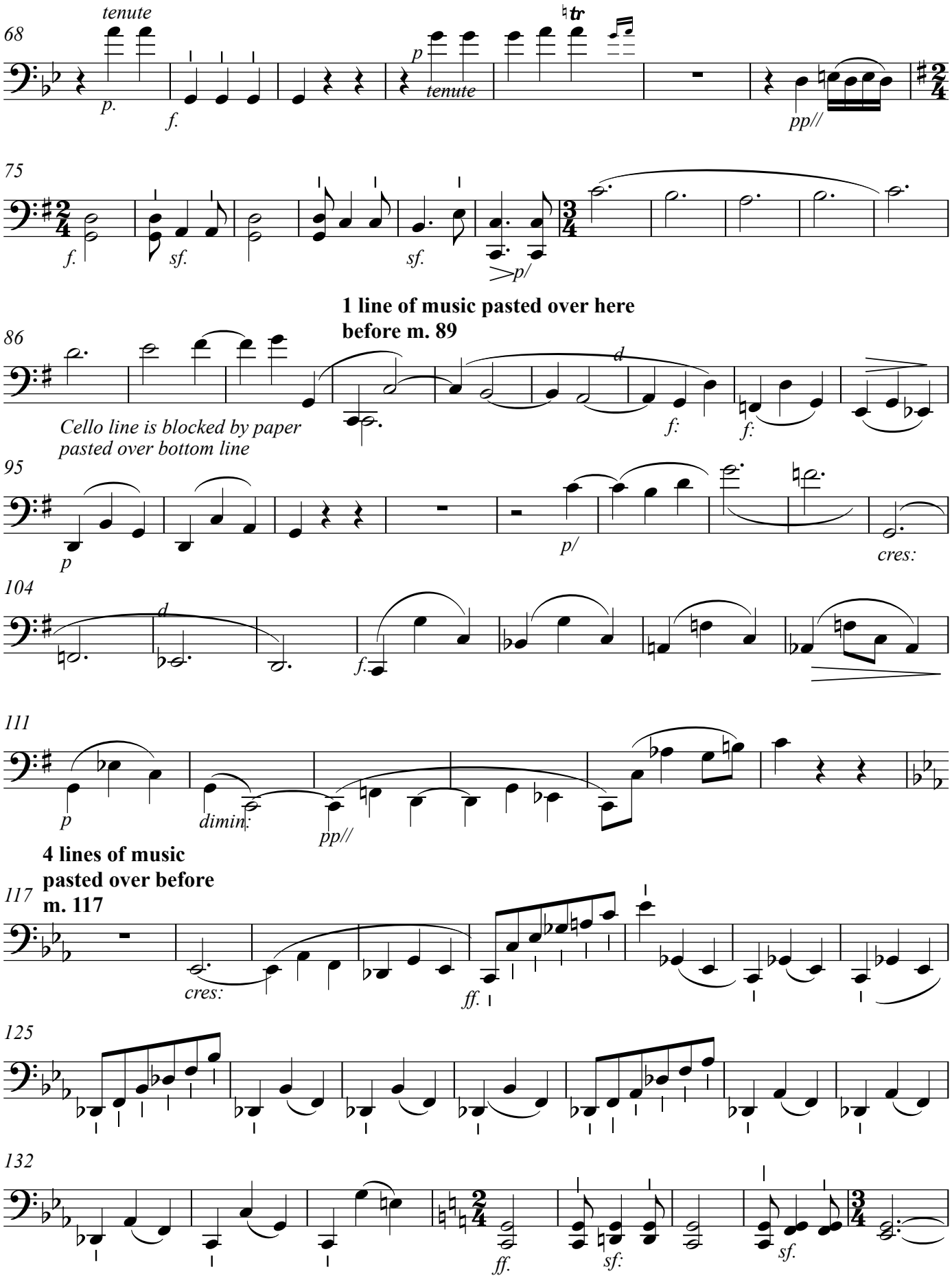
This manuscript expressive markings edition has been created by Nicholas Kitchen in order to have an easily legible document showing the details of the way Beethoven notated expressive marks in the manuscript of Op. 127

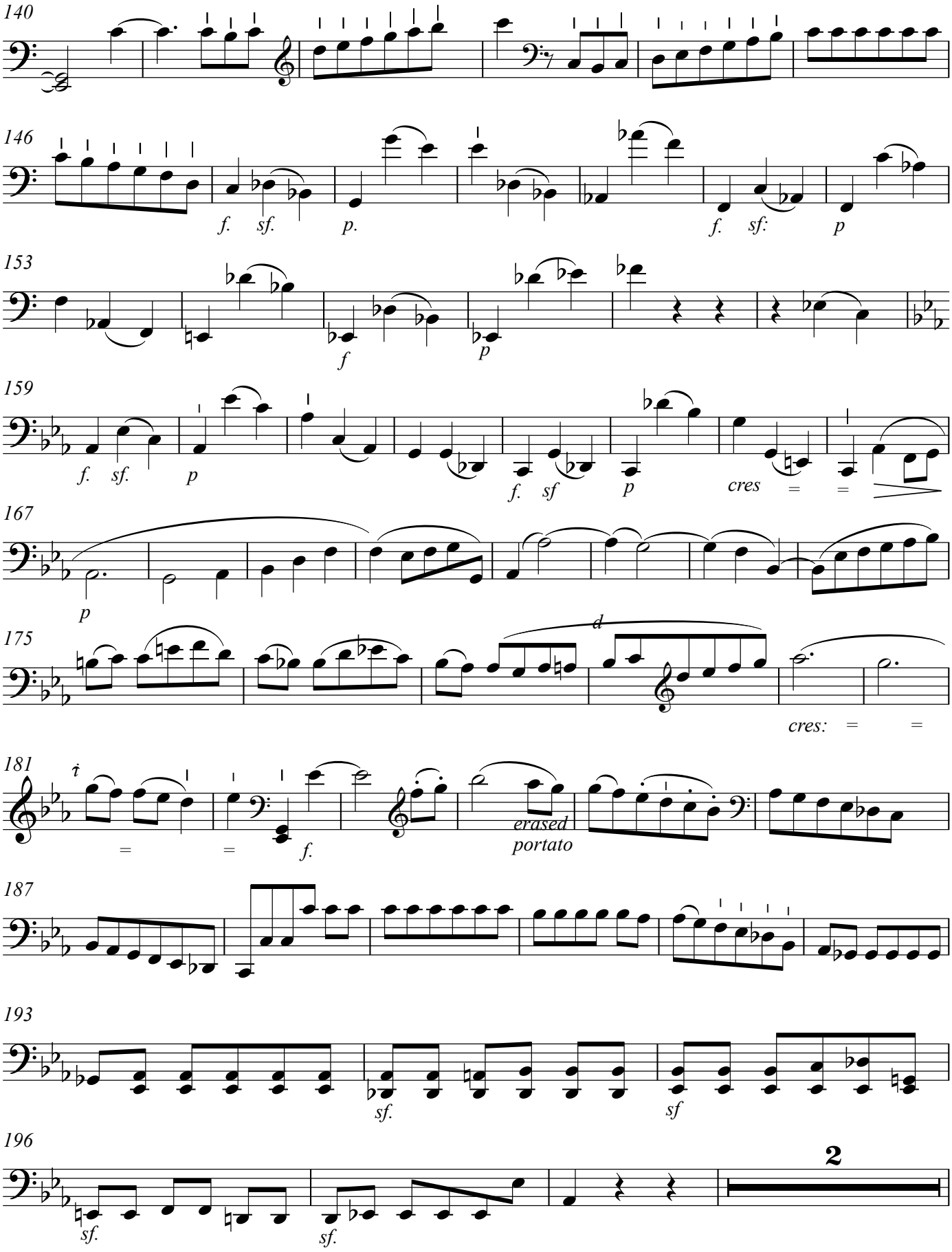
Violoncello

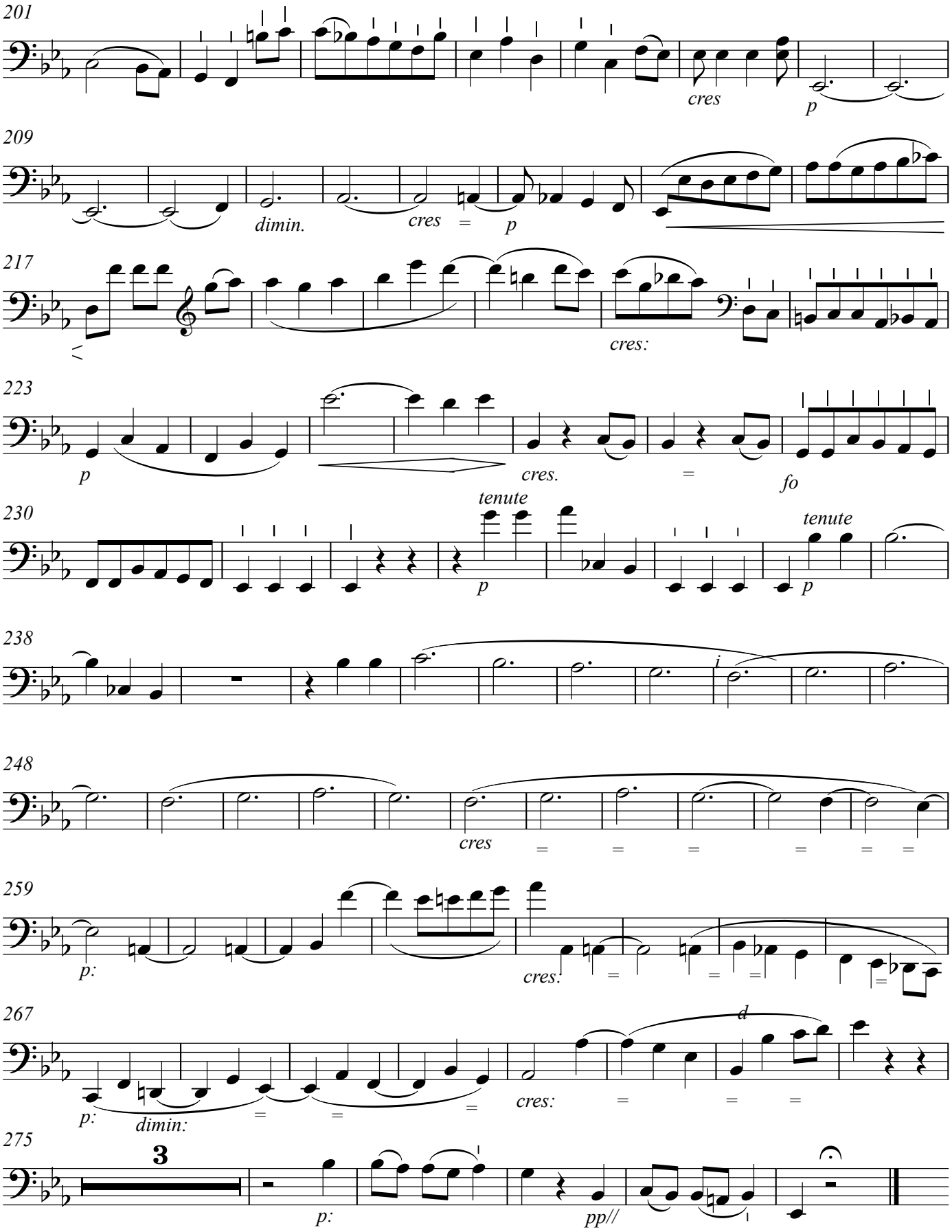
Ludwig van Beethoven

maestoso

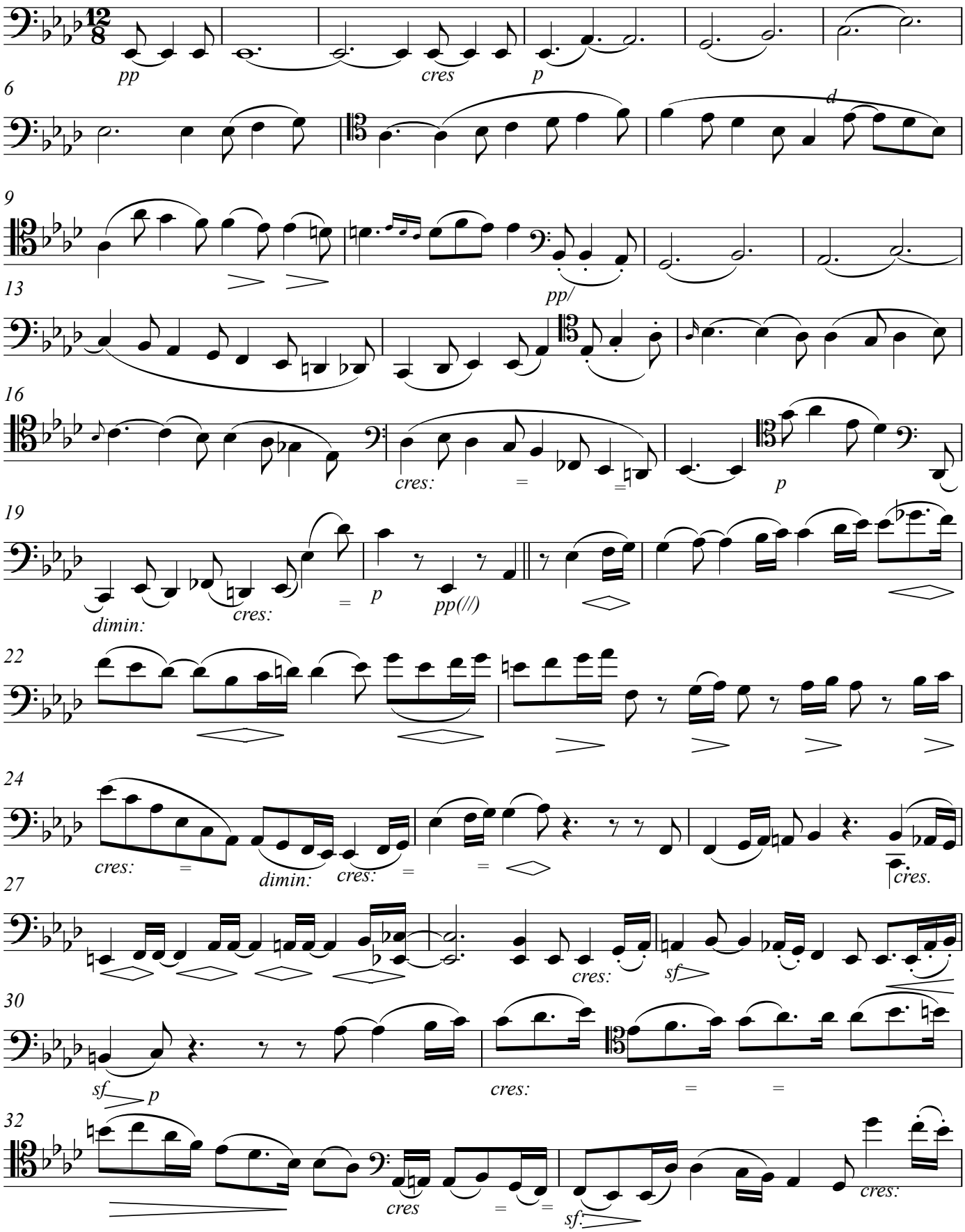



68
tenute
p.
f.
p
tenute
pp//
75
f.
sf.
sf.
p/
1 line of music pasted over here before m. 89
86
Cello line is blocked by paper pasted over bottom line
d
f:
f:
95
p
p/
cres:
104
d
f.
111
p
dimin:
pp//
4 lines of music pasted over before m. 117
117
cres:
ff.
125
132
ff.
sf:
sf.


140
146
f. sf.
p.
f. sf:
p
153
f
p
159
f. sf.
p
f. sf
p
cres
167
p
175
cres:
181
f.
erased
portato
187
193
sf.
sf
196
2
sf.
sf.


201
cres
p
209
dimin.
cres
p
217
cres:
223
p
cres.
fo
230
tenute
p
tenute
p
238
i
248
cres
259
p:
cres.
267
d
p:
dimin:
cres:
275
3
p:
pp//

Adagio ma non troppo e molto cantabile.



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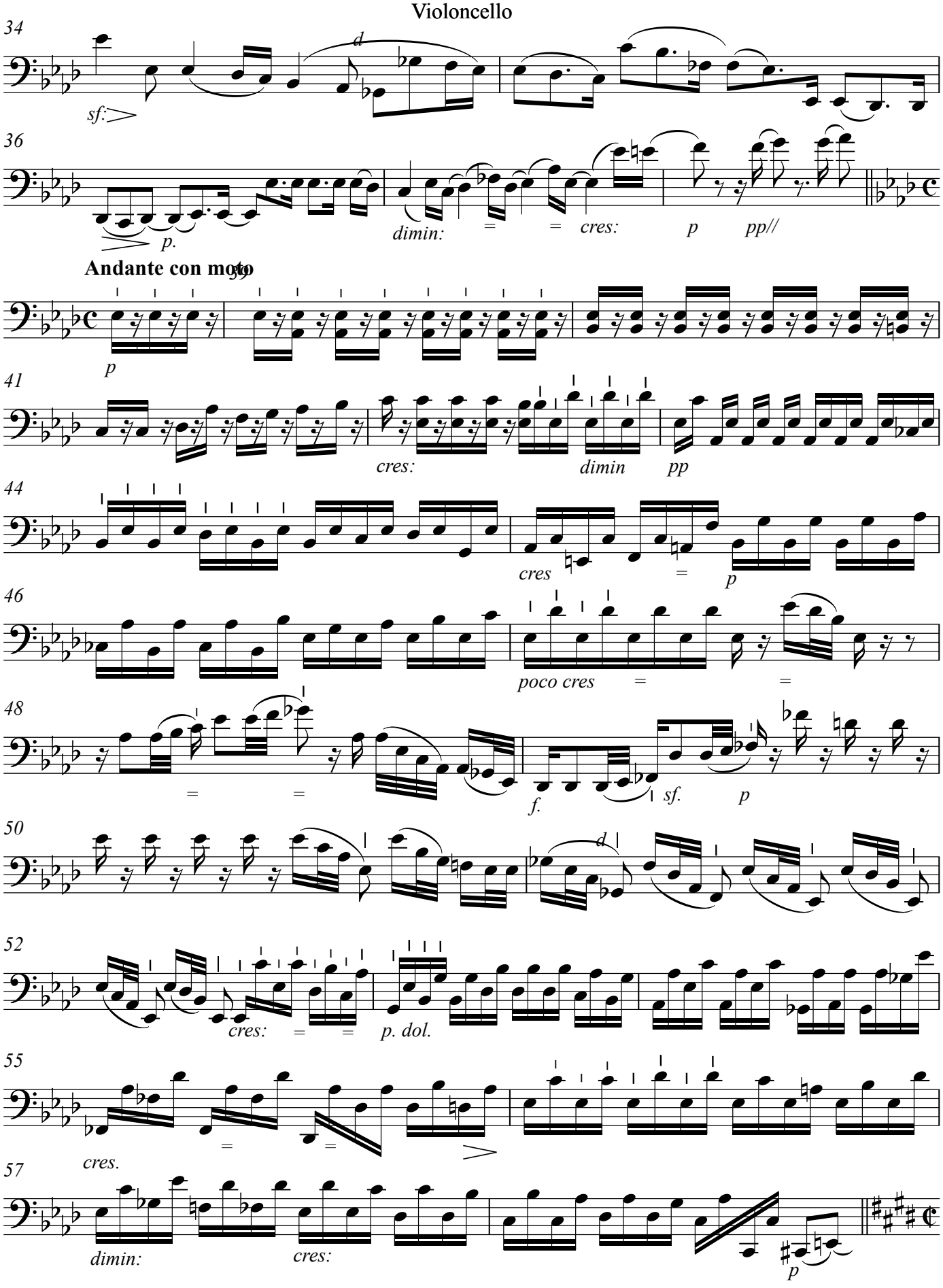
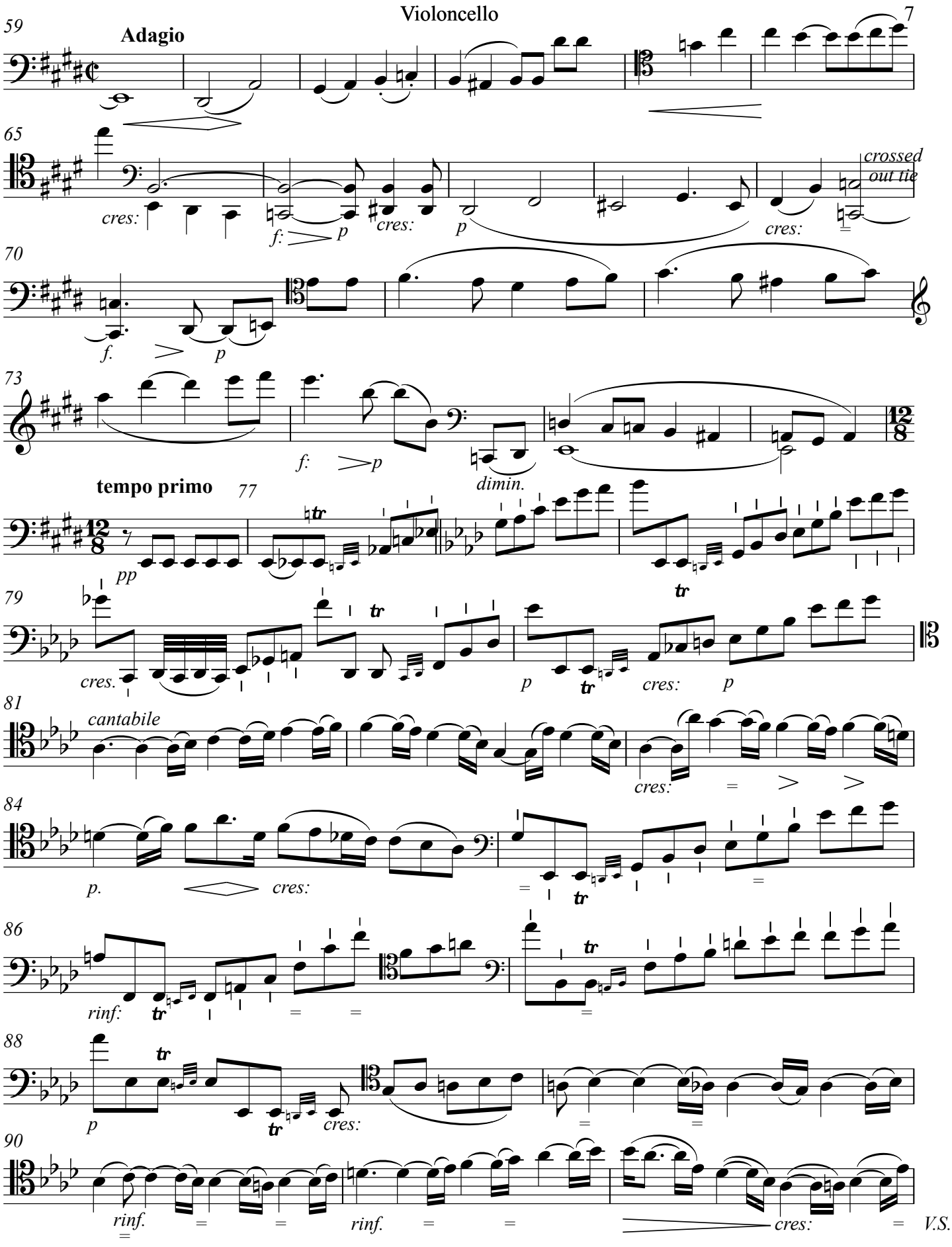
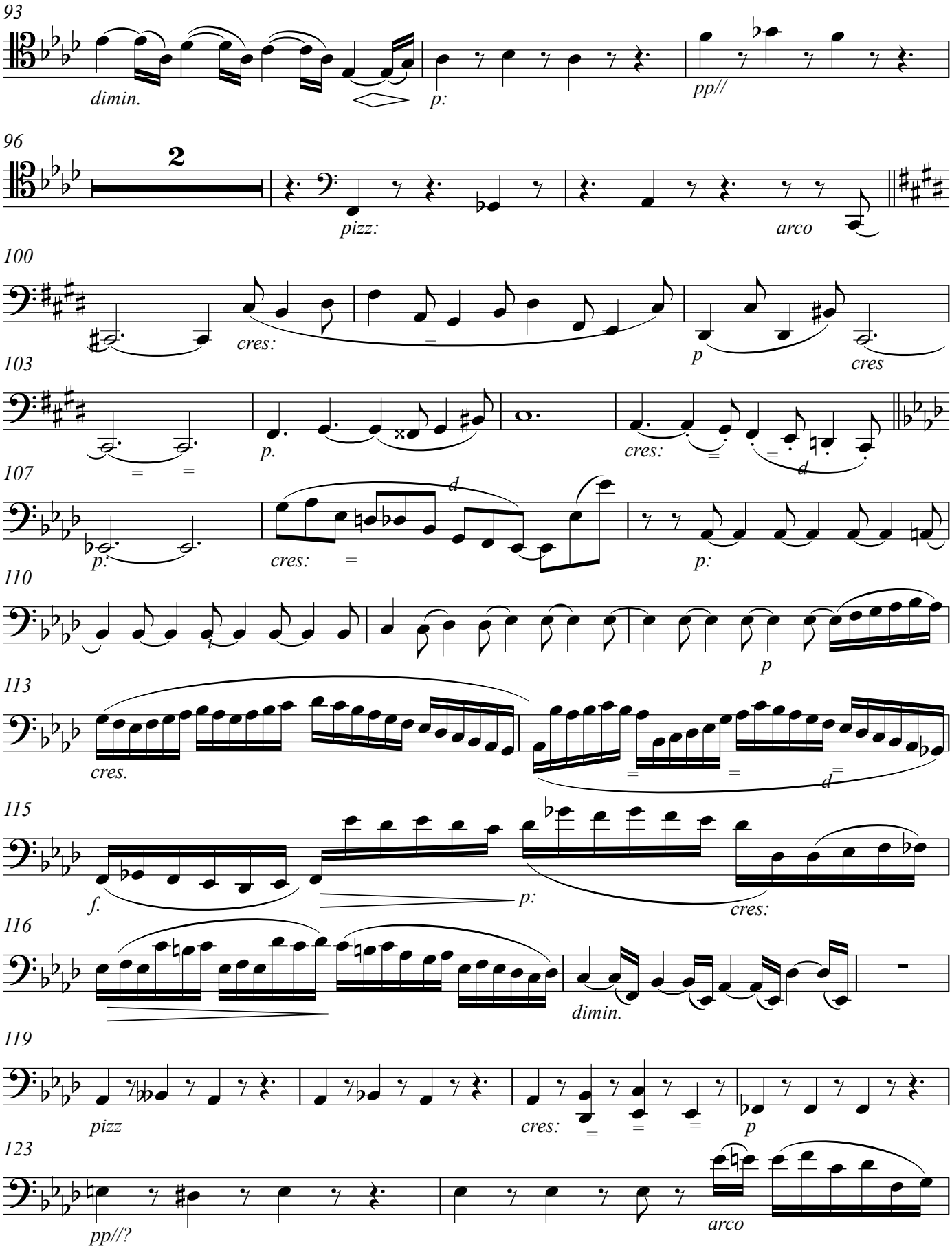
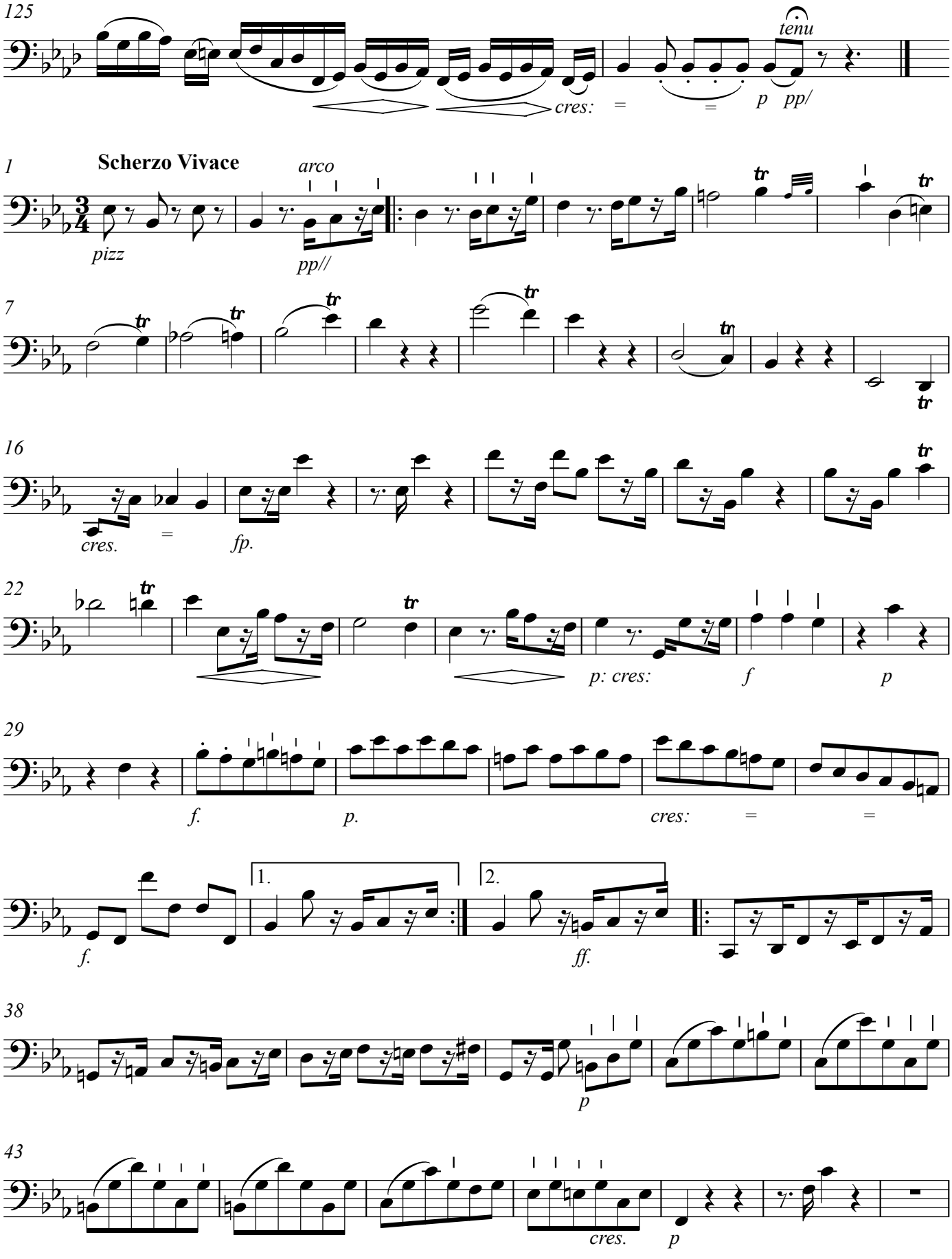

34
sf:
d
36
p.
dimin:
cres:
p
pp//
Andante con moto
39
p
41
cres:
dimin
pp
44
cres
p
46
poco cres
48
f.
sf.
p
50
d
52
cres:
p. dol.
55
cres.
57
dimin:
cres:
p


59
Adagio
65
cres:
f:
p
cres:
p
cres:
crossed out tie
70
f.
p
73
f:
p
dimin.
tempo primo
77
pp
79
cres.
p
cres:
p
81
cantabile
cres:
84
p.
cres:
86
rinf:
88
p
cres:
90
rinf.
rinf.
cres:
V.S.


93
dimin.
p:
pp//
96
2
pizz:
arco
100
cres:
p
cres
103
p.
cres:
d
107
p.
cres:
d
p:
110
p
113
cres.
d
115
f.
p:
cres:
116
dimin.
119
pizz
cres:
p
123
pp//?
arco



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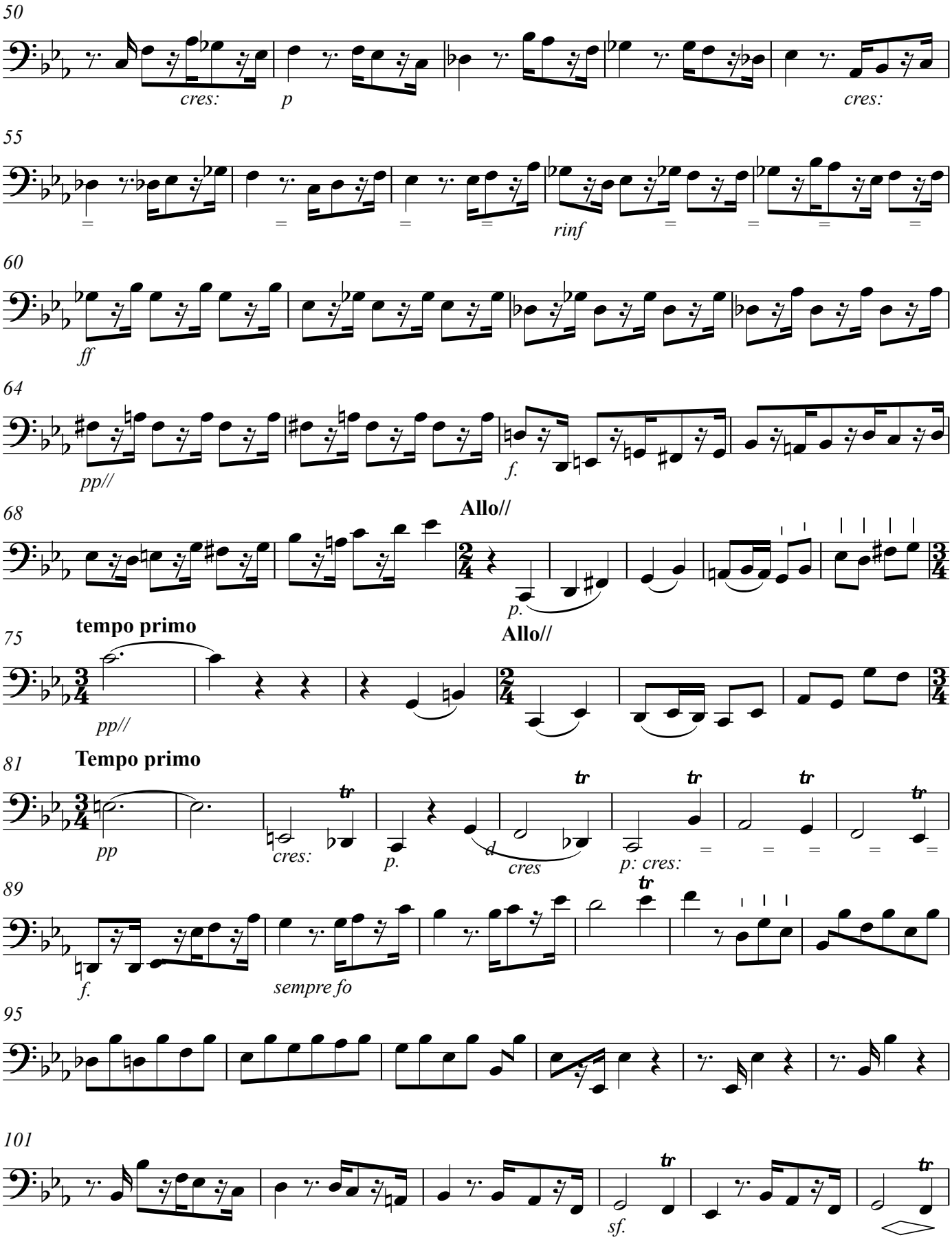
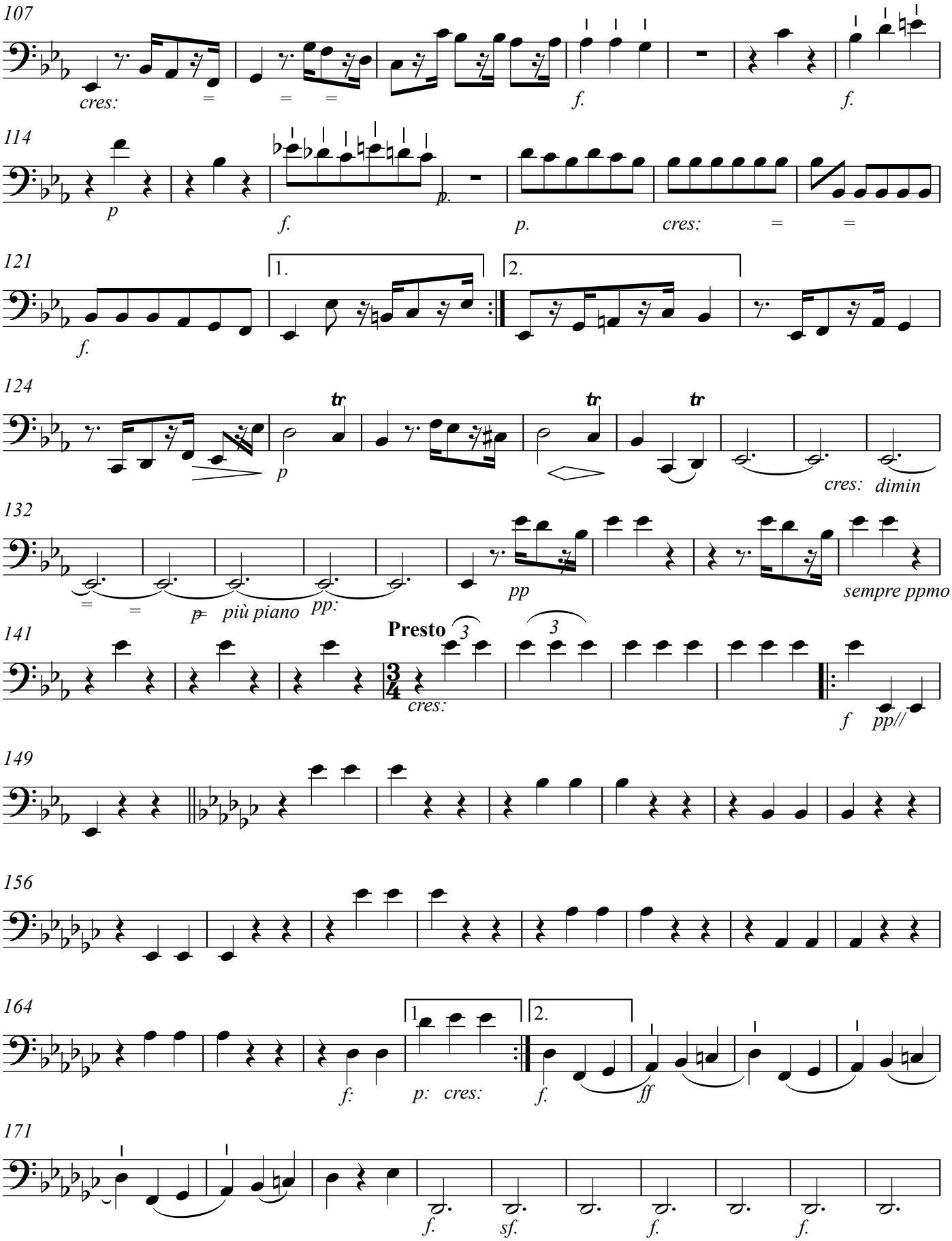
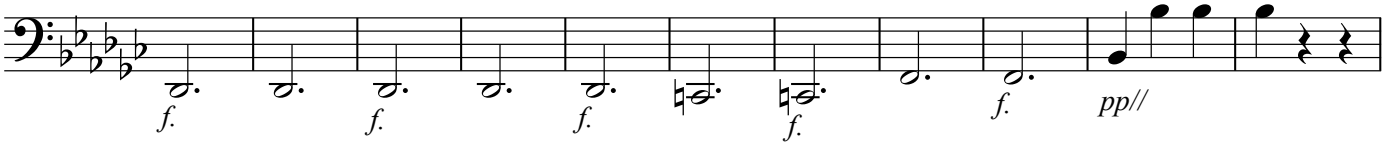

50
cres:
p
cres:
55
rinf
60
ff
64
pp//
f.
68
Allo//
p.
75
tempo primo
pp//
Allo//
81
Tempo primo
pp
cres:
p.
d
cres
p: cres:
89
f.
sempre fo
95
101
sf.


107
cres:
f.
f.
114
p
f.
p.
p.
cres:
121
1.
2.
f.
124
tr
tr
tr
p
cres: dimin
132
p
più piano
pp:
pp
sempre ppmo
141
Presto
cres:
f
pp//
149
156
164
1.
2.
f:
p: cres:
f.
ff
171
f.
sf.
f.
f.
V.S.

181



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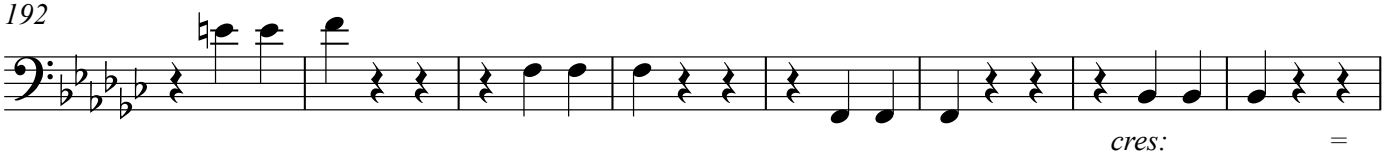

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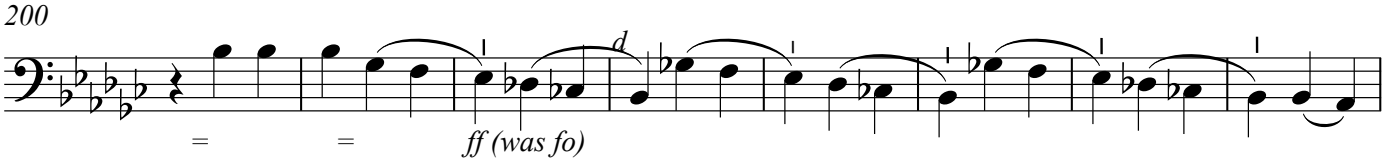
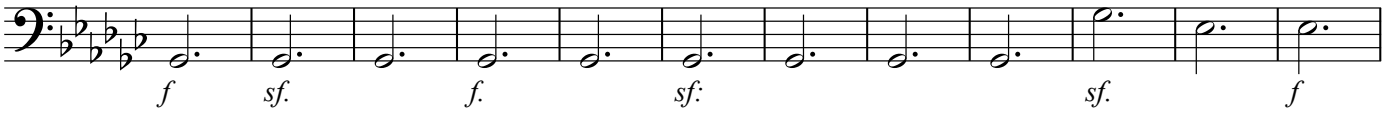


208



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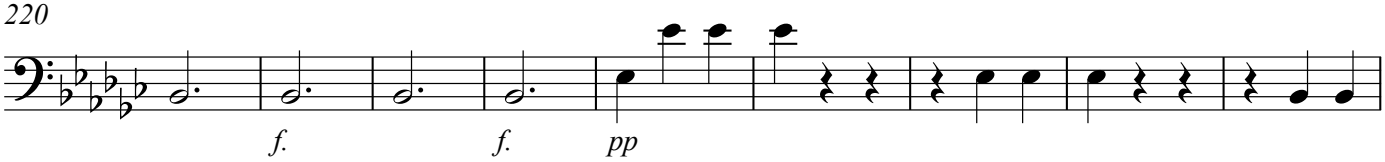

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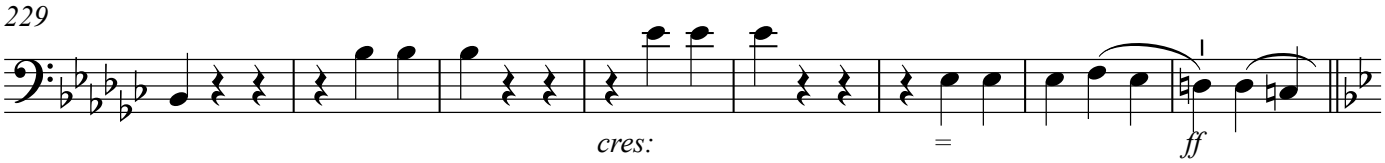
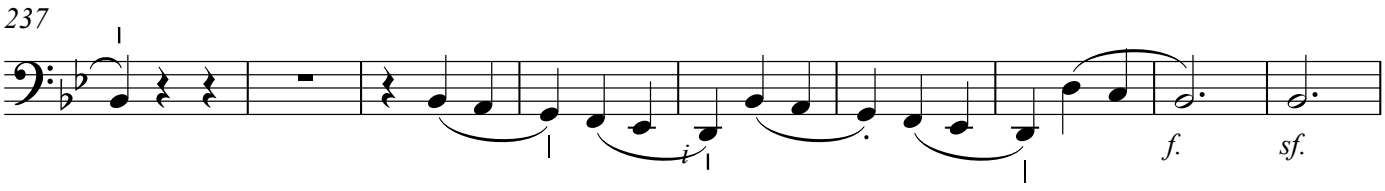


237



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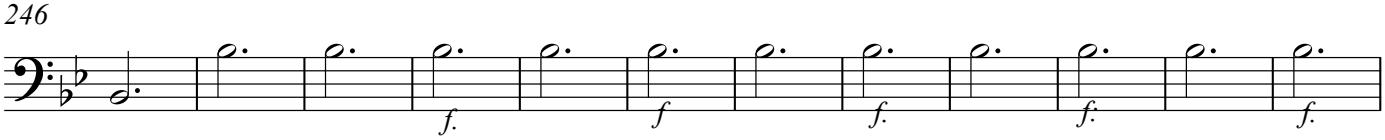

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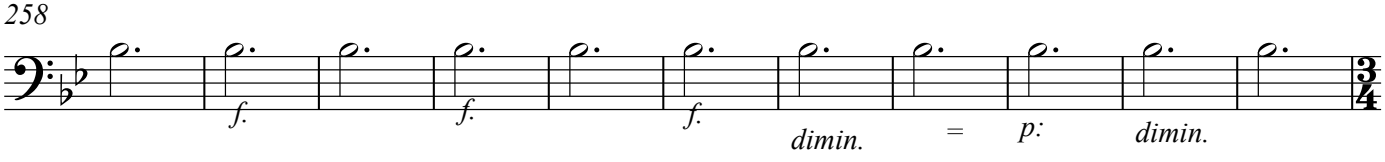
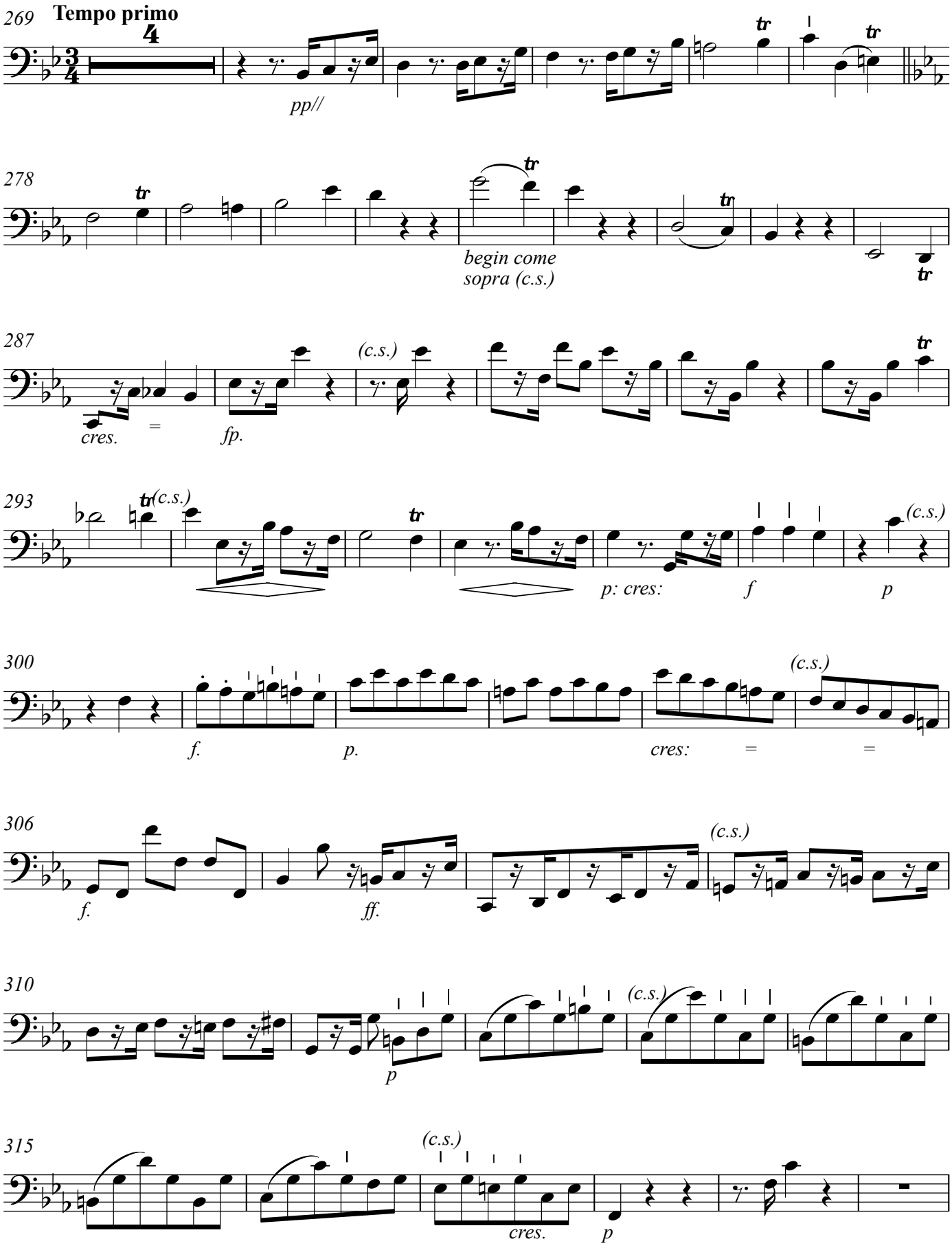
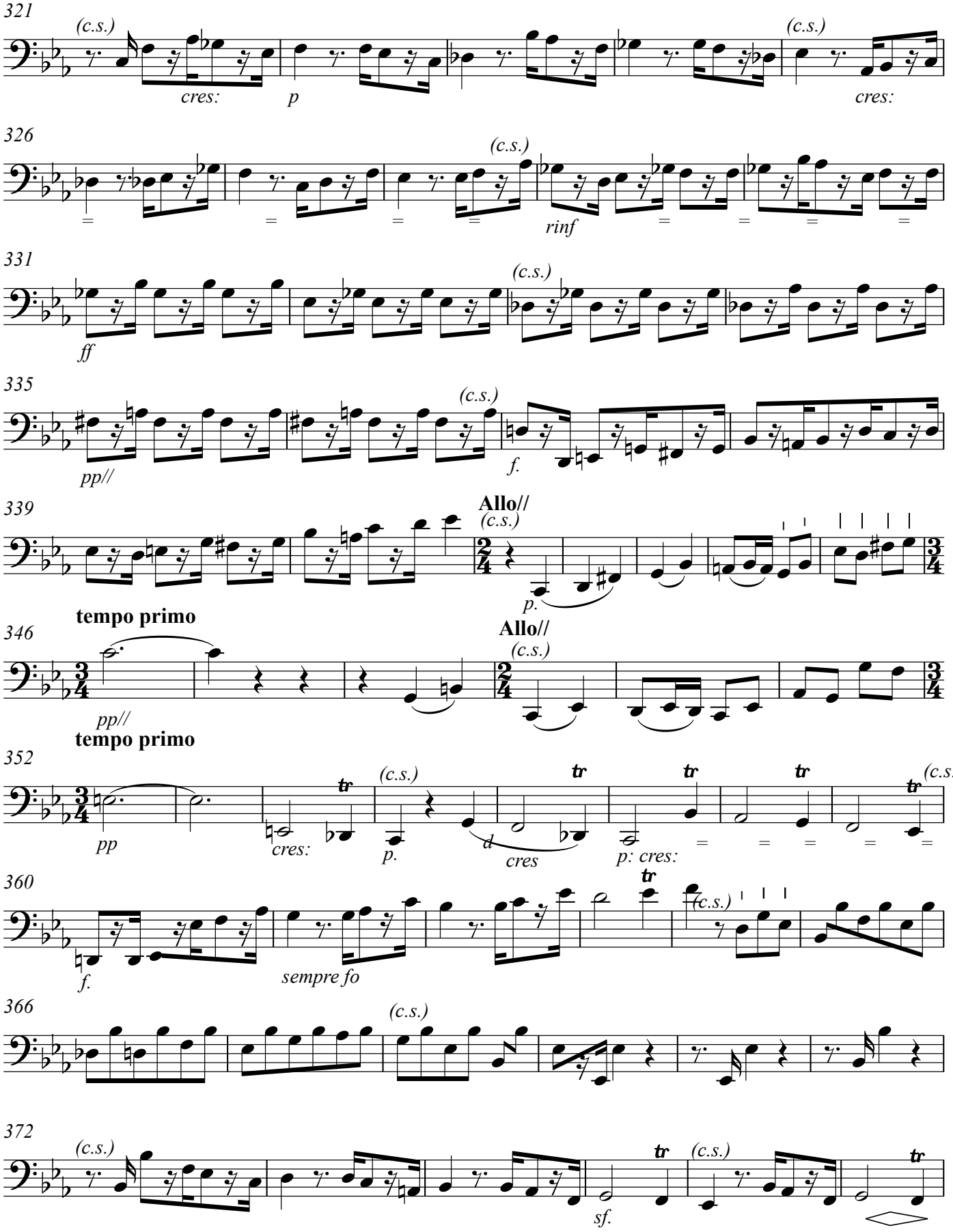
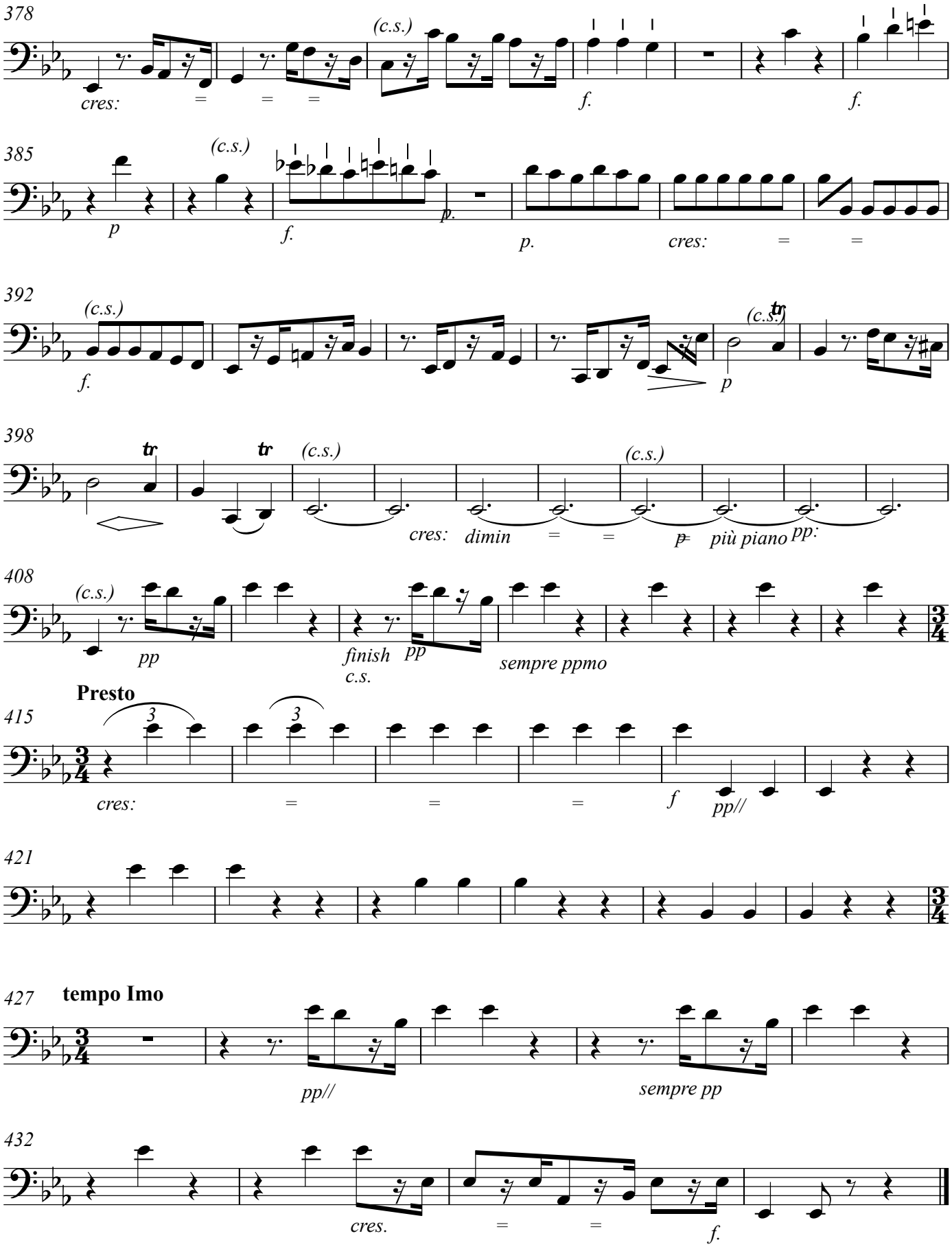
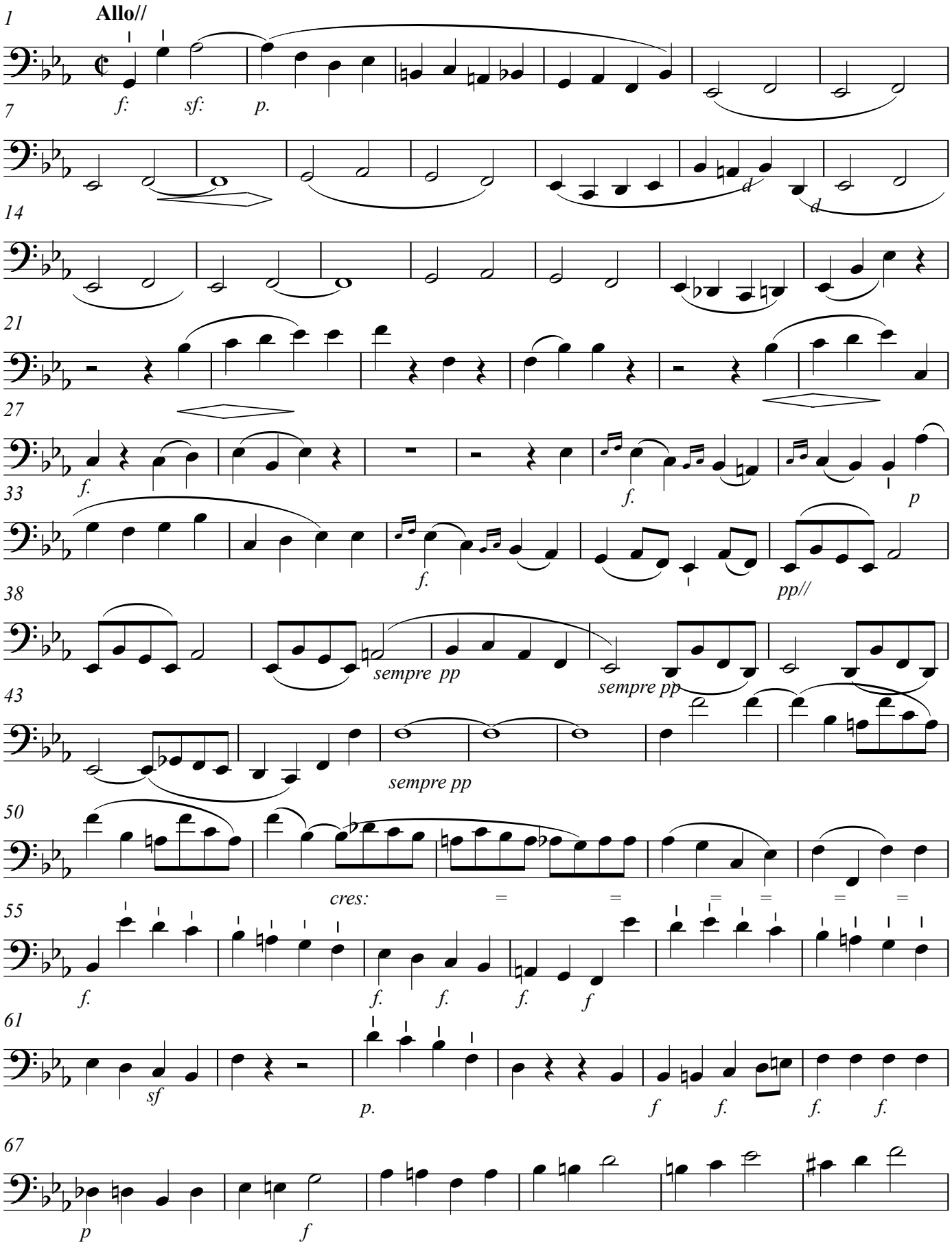



269
Tempo primo
pp//
278
begin come
sopra (c.s.)
287
(c.s.)
cres.
fp.
293
(c.s.)
p: cres:
f
p
(c.s.)
300
f.
p.
cres:
(c.s.)
306
f.
ff.
(c.s.)
310
p
(c.s.)
315
(c.s.)
cres.
p


321
(c.s.)
cres:
p
(c.s.)
cres:
326
(c.s.)
rinf
331
ff
(c.s.)
335
pp//
(c.s.)
f.
339
Allo//
(c.s.)
p.
tempo primo
346
pp//
Allo//
(c.s.)
tempo primo
352
pp
cres:
(c.s.)
p.
cres
p: cres:
(c.s.)
360
f.
sempre fo
(c.s.)
366
(c.s.)
372
(c.s.)
sf.
(c.s.)


378
(c.s.)
cres:
f.
f.
385
(c.s.)
p
f.
p.
p.
cres:
392
(c.s.)
f.
(c.s.)
p
398
(c.s.)
(c.s.)
cres:
dimin
più piano
pp:
408
(c.s.)
pp
finish
c.s.
pp
sempre ppmo
Presto
415
cres:
f
pp//
421
427
tempo Imo
pp//
sempre pp
432
cres.
f.

Violoncello



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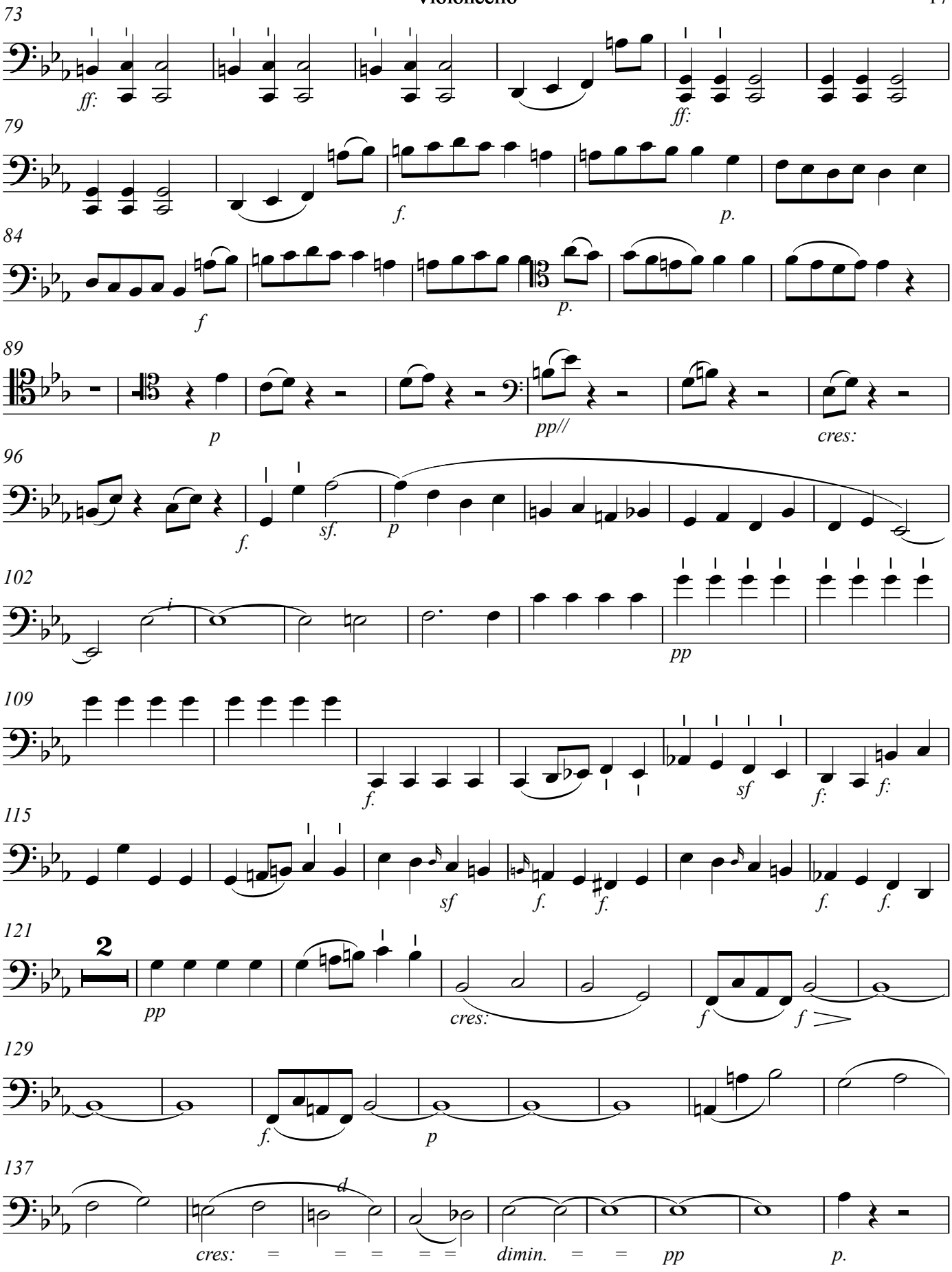
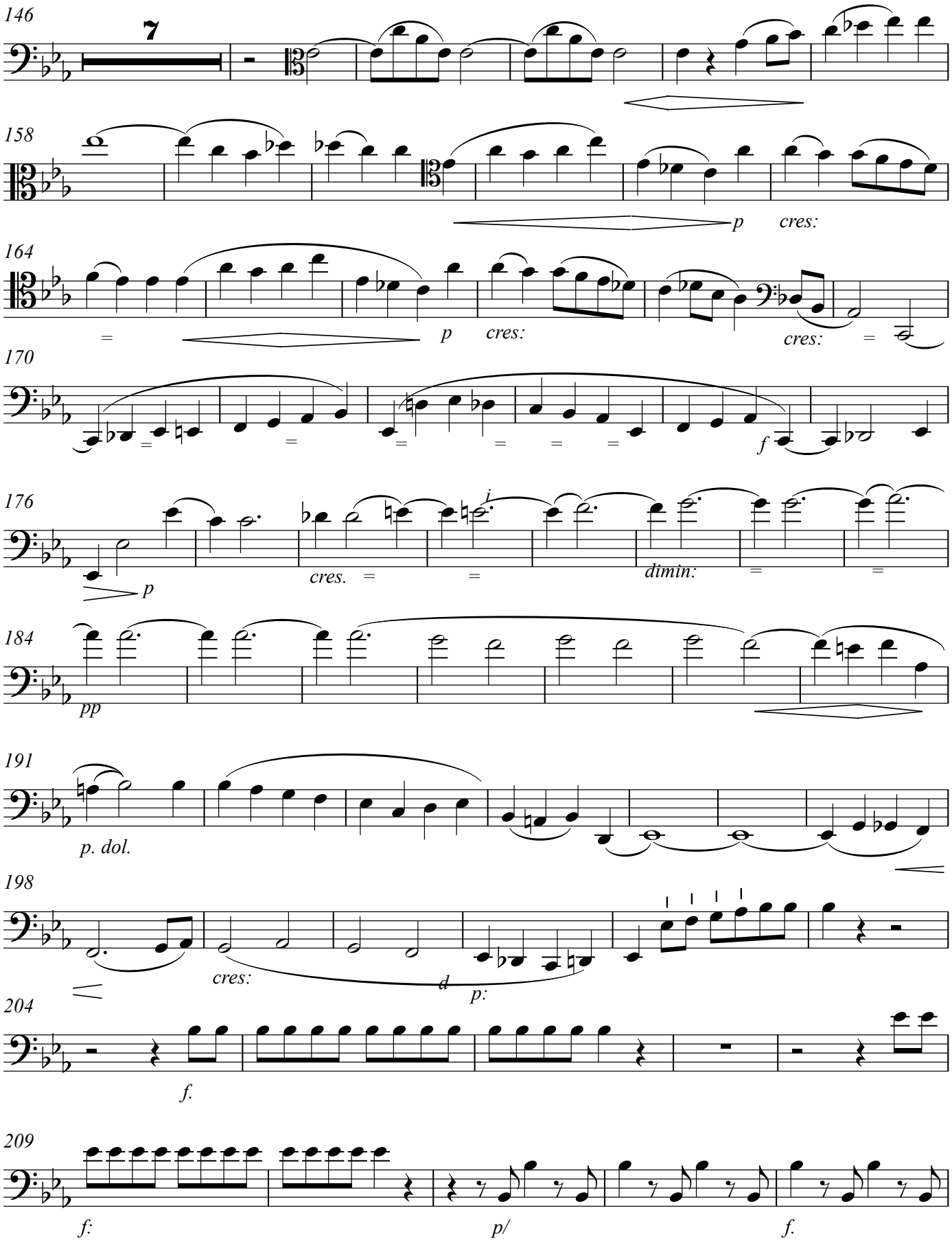
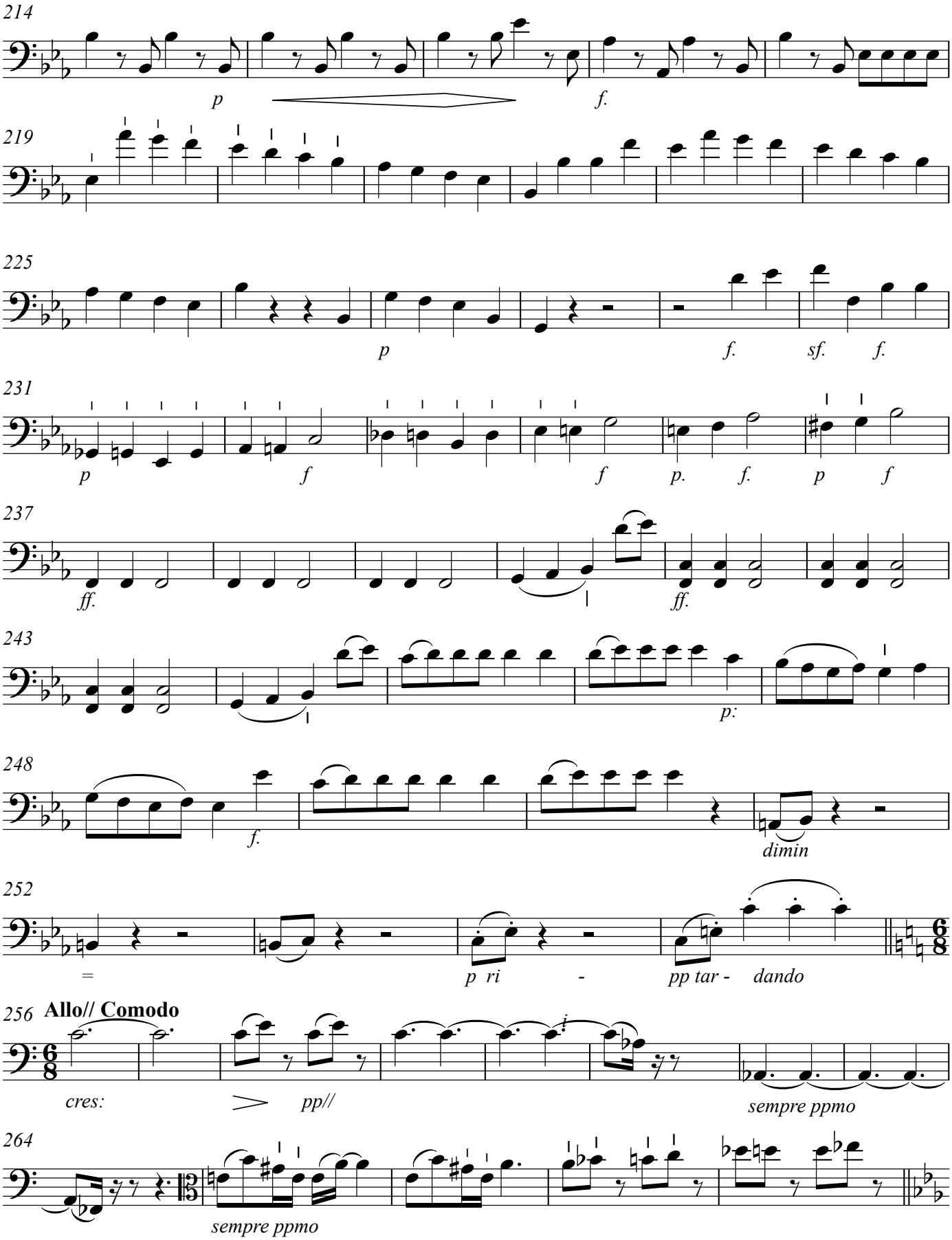
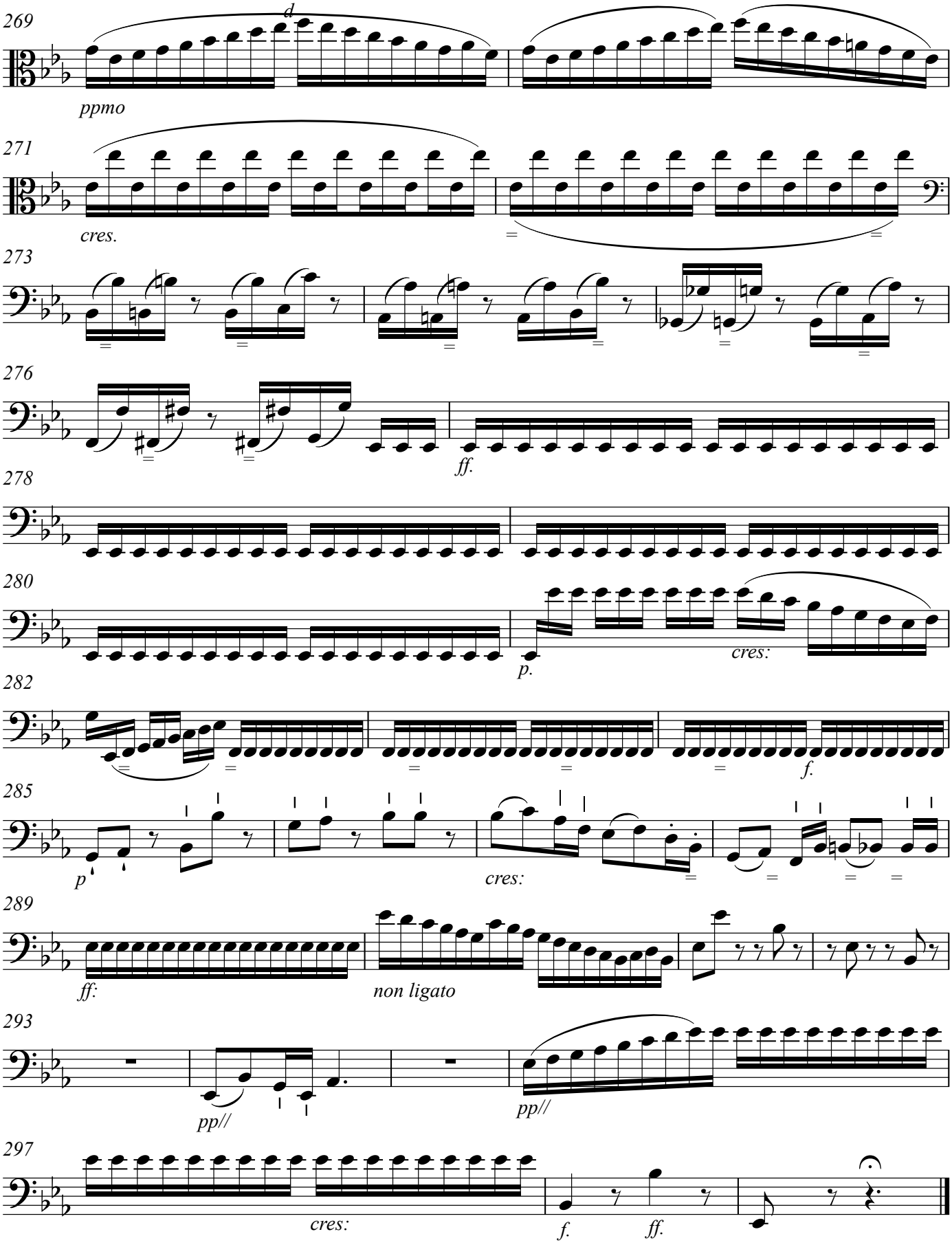

73
ff:
ff:
79
f.
p.
84
f
p.
89
p
pp//
cres:
96
f.
sf.
p
102
pp
109
f.
sf
f:
f:
115
sf
f.
f.
f.
f.
121
2
pp
cres:
f
f
129
f.
p
137
cres:
dimin.
pp
p.


146
7
158
p
cres:
164
p
cres:
cres:
170
f
176
p
cres.
dimin:
184
pp
191
p. dol.
198
cres:
d
p:
204
f.
209
f:
p/
f.


214
p
f.
219
225
p
f.
sf.
f.
231
p
f
f
p.
f.
p
f
237
ff.
ff.
243
p:
248
f.
dimin
252
=
p ri - pp tar - dando
256 Allo// Comodo
cres:
pp//
sempre ppmo
264
sempre ppmo

V.S.


269
d
ppmo
271
cres.
273
276
ff.
278
280
p.
cres:
282
f.
285
p
cres:
289
ff:
non ligato
293
pp//
pp//
297
cres:
f.
ff.