

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

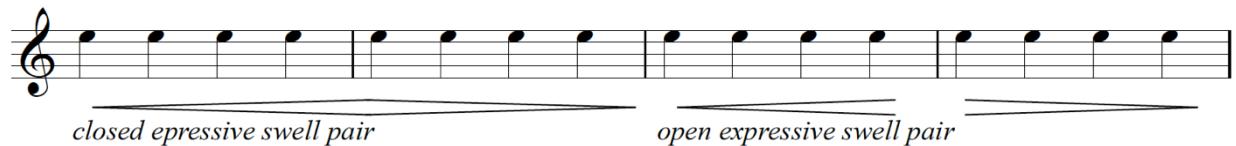
ff

ffmo

fortissimo

ffff

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

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Ludwig van Beethoven

maestoso

Vno Imo 1/1 *fo* *sf* *sf* *sf* *sf* *p* *sf* *p* *d* *sempre p e dolce*

Vno// 2do *f.* *sf.* *sf.* *sf.* *sf.* *p* *d* *sempre p e dolce*

Viola *f.* *sf.* *sf.* *sf.* *p* *d* *sempre p e dolce*

Violoncello *sf.* *sf.* *sf.* *p* *d* *sempre p e dolce*

Allol/ teneramente

d *sempre p e dolce* *sempre p e dolce* *sempre p e dolce* *sempre p e dolce*

9

1/3 *d* *i* *p*

17

p *cres* *cres* *cres* *f* *f.* *f.* *fo*

d *=* *=* *=* *=* *=* *=* *=*

24

2/2 2/3

sf. *sf.* *sf.*

sf. *sf.* *sf.*

sf. *sf.*

31

sf.

p.

p.

38

cres

p

cres

cres =

p

p

45

dimin. = *cres* *p.*

dimin: *cres:* *p.*

dimin: = *cres:* *p.*

dimin: = *cres:* *p.*

52

4/1

dimin. *cres* = = *p*

dimin. *cres.* = = *p*

cres. = = *p*

cres. = = *p*

59

cres. = = *for* *f.*

cres: = = *f.*

cres: = = *f.*

cres: = = *f.*

4/3 *cres.* = = *for* *f.* *5/1* *f.* *f.* *tenute* *f.* *p:* *f.*

67

75

6/1

81

1 line of music pasted over here
before m. 89

5

86

7/1.

cres: d fo f. f.

d f. f.

Cello line is blocked by paper
pasted over bottom line

7/2

95

p

7/3 d

8/1

cres: d

d cres

p

p/

cres:

104

8/2

f. f. f. p

f. f. f. p:

f. f. f. p

d f. f. f. p

4 lines of music
pasted over before

m. 117

$9/2$

112

dimin.

pp

cres: =

dimin.

pp

cres: =

dimin.

pp

cres: =

dimin:

pp//

cres: =

m. 117

$9/2$

cres: =

cres: =

cres: =

cres: =

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

120

=

ffmo

ff.

ff.

$9/3$

126

10/1

ff.

10/2

(b)

131

10/3

II/I

135

II/2

144

II/3

152

p.

f.

p

f. sf.

p

f. sf.

p

f. sf.

f. sf.

160 12/2

p.

f. sf.

p

f. sf.

p

cres:

cres:

cres:

d

168 13/1

d

d

d

d

175 13/2

cres. =
cres. =
cres. =
cres.: = =

181 13/3

= f.
= f.
= f.
i = f.
= = f.
erased portato

14/1 f.

188 f.

f. =
= =
= =
= =

14/2

Musical score for orchestra, page 194, measures 1-10. The score consists of four staves. Measure 1: Violin 1 (G clef) plays eighth-note pairs, dynamic sf. Measure 2: Violin 2 (C clef) plays eighth-note pairs, dynamic sf. Measure 3: Cello (C clef) plays eighth-note pairs, dynamic sf. Measure 4: Bassoon (F clef) plays eighth-note pairs, dynamic sf. Measures 5-6: Violin 1 (G clef) plays eighth-note pairs, dynamic sf. Measures 7-8: Violin 2 (C clef) plays eighth-note pairs, dynamic sf. Measures 9-10: Cello (C clef) plays eighth-note pairs, dynamic sf. Measure 11: Violin 1 (G clef) plays eighth-note pairs, dynamic sf. Measure 12: Violin 2 (C clef) plays eighth-note pairs, dynamic sf. Measure 13: Cello (C clef) plays eighth-note pairs, dynamic sf. Measure 14: Bassoon (F clef) plays eighth-note pairs, dynamic sf. Measure 15: Violin 1 (G clef) plays eighth-note pairs, dynamic sf. Measure 16: Violin 2 (C clef) plays eighth-note pairs, dynamic sf. Measure 17: Cello (C clef) plays eighth-note pairs, dynamic sf. Measure 18: Bassoon (F clef) plays eighth-note pairs, dynamic sf.

Musical score for piano, page 15, measures 201-202. The score consists of four staves: Treble, Alto, Bass, and Pedal. Measure 201 starts with a forte dynamic. Measure 202 begins with a piano dynamic. Measure 203 starts with a crescendo dynamic. Measure 204 starts with a piano dynamic. Measure 205 starts with a crescendo dynamic. Measure 206 starts with a piano dynamic.

Musical score for piano, page 11, measures 215-216. The score consists of four staves: Treble, Alto, Bass, and a separate staff for the right hand. Measure 215 ends with a fermata over the bass note. Measure 216 begins with a dynamic f . The tempo is marked $16/1$. The bass staff has a sustained note with a dot. The right-hand staff starts with a sixteenth-note pattern. Measure 217 begins with a dynamic *dimin.* The bass staff has a sustained note with a dot. The right-hand staff continues with sixteenth-note patterns. Measure 218 begins with a dynamic *d*. The bass staff has a sustained note with a dot. The right-hand staff continues with sixteenth-note patterns.

221

16/2

16/3

d

cres =

f p

cres = =

cres:

cres:

cres:

cres: =

cres: =

p

cres. =

238

p:

tr

17/2

17/3

247

cres

cres:

cres:

cres

18/1

255

18/2

p:

p

p:

Musical score for orchestra, page 10, measures 275-280. The score consists of four staves: Violin I (top), Violin II, Viola, and Cello/Bass. The key signature is three flats. Measure 275 starts with a forte dynamic. Measure 276 begins with a piano dynamic. Measure 277 starts with a piano dynamic. Measure 278 starts with a piano dynamic. Measure 279 starts with a piano dynamic. Measure 280 starts with a piano dynamic.

1/1 Adagio ma non troppo e molto cantabile.

Violin I

Violin II

Viola

Violoncello

4

1/3

8

2/1

12 2/2

2/3

16

cres: = p

cres: = p

cres: = p

cres: = p

3/1

19

3/2

dimin: cres: = p pp p

dimin: cres: p pp p

dimin: cres: p pp p

dimin: cres: = p pp(//) p

22

3/3

cres.

24

4/1 4/2

cres. = dimin: cres.

cres. = dimin: cres.

cres: = dimin: cres.

cres: = dimin: cres.

cres:

cres:

cres:

cres:

27

4/3

cres.

cres.

cres.

cres.

sf: >

sf: >

sf: >

sf: >

30 5/1

d

cres: = = =

cres: = = =

cres: = =

cres: = =

32 5/2

cres: = = *sf* > *cres:*

cres: = = *sf.* *cres:*

cres: = = *sf.* *cres:*

cres = = *sf.* *cres:*

34

sf >

cres: = =

cres: = = =

cres: = = =

cres: = = =

36

6/2

dimin: = = *cres:*

dimin: = = *cres:*

dimin: = = *cres:*

dimin: = = *cres:*

p pp//

p pp//

p pp//

p pp//

Andante con moto

6/3

39

p:

p

p

40

7/1

p:

7/2

42

cres: = = = *dimin:*

43 7/3

pp//

pp

pp

pp

44 8/1

tr *tr*

tr *tr*

tr *tr*

tr *tr*

45 8/2

cres *tr*

cres:

cres:

cres

p

Musical score for orchestra and piano, page 10, measures 46-47. The score consists of five staves. The top two staves are for the orchestra, featuring woodwind and brass parts. The third staff is for the piano's right hand. The bottom two staves are for the piano's left hand. Measure 46 begins with a forte dynamic. Measure 47 starts with a forte dynamic followed by a trill instruction (*btr*) over a sustained note.

49

f. *p* 9/2

f. *sf.* *p*

sf. *p.*

f. *sf.* *p*

51

cres:

cres:

cres:

cres:

53 10/1

p: dolce

tr

tr

p. dol.

p. dol.

p. dol.

54

10/2

tr

tr

tr

55

cres.

=

b tr

cres.

cres.

cres.

56

11/1

p//

d

d

d

tr

tr

p:

57 11/2

dimin: = *cres:* = =

dimin: *cres.*

dimin:

cres:

58 11/3

Adagio

12/1

dimin: = = = *p.*

p.

p.

p.

61

12/2

cres:

p

cres: = *p*

cres:

p:

24 65

cres. = = *f* *p* *cres:* *p* *p* *cres:* =

f. *p* *cres* *p* *p*

cres: *f.* *p* *cres:* *p*

cres: *f.* *p* *cres:* *p* crossed out tie *cres:*

70

f > *p* *espressivo*

f. > *p*

f. > *p*

f. > *p*

cres: = = =

cres: =

cres: *f.*

74

f > *p*: *dimin:* = = =

f. > *p* *dimin.*

fo > *p* *dimin:*

f. > *p* *dimin.*

tempo primo

12/8 *pp* //

12/8 *pp*

12/8 *pp*

12/8 *pp*

77 13/3

cantabile

tr

79 14/1

cres. = = p: cres

cres. = = p. cres. p.

cres. p. cres. p.

cres. p. tr p. tr cres. p.

81 14/2

tr

tr

cantabile

14/3

83

cres:
= = >
p:
cres:
= =
cres:
= > >
p.
cres:

85

15/1

= =
rinf.
= =
rinf.
= =
rinf.
= =
tr
rinf: tr
= =

87

15/2

rinf.
= = = >
p
cres:
rinf.
= =
p.
cres:
= =
p
tr
cres:

89 15/3

cres. *rinfo*

cres. *rinfor*

rinf.

rinf.

91 16/1

rinf. *cres.*

rinfor *cres.*

rinf. *cres.*

rinf. *cres.*

93 16/2

dimin. *p*

dimin. *p*

dimin. *p*

dimin. *p:*

16/3

tr *tr*

sotto voce

pp//

pp//

pp//

96

pizz

sotto voce

pizz:

99 17/1

cres.

arco

cres.

cres.

d

cres.

102 17/2

p.

cres:

p

cres:

=

d

p.

p.

cres:

=

=

p.

p.

cres

=

=

p.

106 17/3

cres: = = =

p: dol.

cres: = = =

p dol.

cres: = = = >

d

cres: = = = >

d

cres: = = = >

d

109 19/2

p: dol.

p:

p

p:

d

20/1

III 20/2

> >

cres: = = p

cres: = p.

cres: p

p

113 20/3 21/1

cres.

cres: = = =

cres: = = =

cres.

d

d

d

115 21/2 21/3

for

p

cres:

d

f.

p.

cres:

d

f.

p.

cres:

d

117 22/1 22/2

dimin.

= = \diamond *cres:* >

dimin.

\diamond *cres.* >

dimin.

pp

tr.

dimin.

pp

pizz

120

22/3 23/1

cres: = = > *p*//

cres: = = = > *p* *pp*//

cres: = = = > *p*

cres: = = = *p*

Musical score for orchestra, page 123, measures 123-124. The score consists of four staves: Violin I (G clef), Violin II (G clef), Viola (C clef), and Cello/Bass (F clef). Measure 123 starts with a rest in Violin I, followed by a dynamic *cres* (crescendo) and a sixteenth-note pattern. Measure 124 begins with a dynamic *p* (piano). The violins play eighth-note patterns, while the cellos provide harmonic support. Measure 125 continues with eighth-note patterns, with a dynamic *p* and a forte section marked *pp*. Measure 126 concludes with a dynamic *pp//?*, followed by a melodic line in the violins and a bassoon solo in the cellos.

125

cres.

23/3 *ri -* *tardando* *tenu.*

cres.

tenu.

cres.

tenu.

cres.

tenu.

Scherzo Vivace

Musical score for orchestra, page 7, measures 1-10. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 1: Both staves show rests. Measure 2: Both staves show rests. Measure 3: Both staves show rests. Measure 4: Both staves show rests. Measure 5: Both staves show rests. Measure 6: Both staves show rests. Measure 7: Both staves show rests. Measure 8: Both staves show rests. Measure 9: Both staves show rests. Measure 10: Both staves show rests. Measure 11: Both staves show rests. Measure 12: Both staves show rests. Measure 13: Both staves show rests. Measure 14: Both staves show rests. Measure 15: Both staves show rests. Measure 16: Both staves show rests. Measure 17: Both staves show rests. Measure 18: Both staves show rests. Measure 19: Both staves show rests. Measure 20: Both staves show rests.

Musical score for orchestra, measures 11-12:

- Violin 1:** Crescendo, trill, dynamic ***f***, trill.
- Violin 2:** Crescendo, dynamic ***f***.
- Viola:** Crescendo, dynamic ***fp***, trill.
- Cello/Bass:** Crescendo, dynamic ***fp***.

Tempo: **2/1**

Dynamics: ***p.***

21

2/2

tr

p cres:

tr

p cres:

tr

b2

tr

p cres:

tr

p cres:

p cres:

33

34

f.

f.

ff.

ff.

ff.

38

4/1

p

p:

p

43 4/2

cres.

p

cres.

p

4/3

p

49

cres.

p

cres.

p

5/1

cres.

p

54

cres

=

p/cres.

=

cres:

=

rinf.

=

rinf:

=

cres:

=

=

=

rinf

=

rinf

=

59

=

ff.

=

=

ff

=

=

ff

=

=

ff

63

6/1

pp//

f.

pp//

f.

pp//

f.

pp//

f.

67

6/2

Allo//

6/3

p.

74

tempo primo

pp//

Allo//

7/1

Tempo primo

pp//

pp

pp//

pp

82

7/2

cres:

pp//

cres:

tr

d

cres:

tr

cres:

tr

p: cres:

cres:

tr

88

f.

semper fo

f.

semper fo

f.

semper fo

f.

semper fo

tr

93

8/2

f

tr

98

8/3

tr

9/1

f

tr

103

sf: **tr** **cres:**
tr **tr** **cres:**
tr **tr** **cres:** =
tr **tr** **cres:** =
sf.

108

tr **tr** **9/3** **f.** **p.** **10/1**
f. **p.** **f.** **p.** **f.** **p.**
f. **p.** **f.** **p.** **f.** **p.**
f. **p.** **f.** **p.** **f.** **p.**

116

f. **p:** **10/2** **cres:** =
f. **p.** **f.** **cres:** =
f. **p:** **f.** **cres:** =
f. **p.** **f.** **cres:** =
f. **p.**

129

cres:

dimin:

tr

=

=p.

cres:

dimin:

tr

=

p

cres:

dimin

=

=

=p

=p

=p

=p

=p

=p

cres:

dimin

=

=

=

=p

134

più piano = *tr*

più piano *pp//*

più piano *pp:=*

più piano *pp:*

pp

139

12/2

Presto

cres.

sempre ppmo

sempre ppmo

sempre ppmo

148

12/3

13/1

fo pp//

f pp//

cres:

cres:

f pp//

cres:

cres:

=

Musical score for orchestra, page 167, measures 1.13/3 through 14/1. The score consists of four staves (Violin I, Violin II, Viola, Cello/Bass) in common time, 3 flats key signature, and dynamic markings: *p*, *cres.*, *f*, *ff*, *sf*. Measure 1.13/3 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 14/1 concludes with a piano dynamic.

Musical score for orchestra, page 176, measures 14/2-15. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. The key signature is B-flat major (two flats). Measure 14/2 starts with a forte dynamic (f) in the bassoon and cellos. The alto and bass staves play eighth-note patterns. The treble staff has a sustained note. Measure 15 begins with a dynamic change to sf. The bassoon and cellos play eighth-note patterns. The alto and bass staves have sustained notes. The treble staff has a sustained note.

186

f.

f.

f.

f.

pp//

pp

f.

f.

pp//

pp//

(14/4)

196

cres:

cres:

cres:

cres:

cres:

ff (was fo)

ff (was fo)

ff (was fo)

ff (was fo)

206

15/2

f.

f.

sf:

sf

sf.

sf.

sf.

sf.

sf.

f.

216 15/3

16/1

pp//

pp

pp

pp

226

16/2

cres. = = = = =

cres. = = = = =

cres. = = = = =

cres. =

Musical score for orchestra, page 136, measures 1-3. The score consists of four staves: Violin I (G clef), Violin II (G clef), Viola (C clef), and Cello/Bass (F clef). The key signature is B-flat major (two flats). The time signature is 16/3. Dynamics include *ff*, *f*, and *p*. Measure 1: Violin I plays eighth-note pairs, Violin II eighth-note pairs, Viola eighth-note pairs, Cello/Bass eighth-note pairs. Measure 2: Violin I eighth-note pairs, Violin II eighth-note pairs, Viola eighth-note pairs, Cello/Bass eighth-note pairs. Measure 3: Violin I eighth-note pairs, Violin II eighth-note pairs, Viola eighth-note pairs, Cello/Bass eighth-note pairs.

Musical score for orchestra, page 245, measures 17/1 and 17/2. The score consists of four staves: Violin I (top), Violin II, Cello, and Double Bass (bottom). The key signature changes between B-flat major (measures 1-8) and G major (measures 9-10). Measure 17/1 starts with a forte dynamic (f.) in B-flat major. Measure 17/2 begins with a forte dynamic (f.) in G major. The score includes dynamic markings such as *sf.*, *f.*, and *p.*. Measure 17/2 concludes with a forte dynamic (f.) in G major.

273

sempre pp

sempre ppmo

sempre pp

pp//

18/2

279

tr

pp//

begin come sopra (c.s.)

tr

begin come sopra (c.s.)

tr

18/3

begin come sopra (c.s.)

tr

begin come sopra (c.s.)

tr

287

cres.

f.

fp

p.

cres.

=

(c.s.)

cres.

=

fp

(c.s.)

tr

tr

tr

tr

19/1

(c.s.)

292 19/2 19/3

p. cres.

p cres:

p cres:

p: cres:

298 20/1

f

p

f.

p.

cres: =

cres: = =

cres: =

cres: =

305 20/2 20/3

(c.s.)

f.

ff.

(c.s.)

(c.s.)

f.

ff.

(c.s.)

(c.s.)

ff.

(c.s.)

Musical score for orchestra and piano, page 11, measures 310-311. The score consists of five staves. The top three staves are for the orchestra (two violins, viola, cello/bass) and the bottom two staves are for the piano. Measure 310 starts with a forte dynamic. Measure 311 begins with a piano dynamic (p). The piano part features eighth-note patterns in the bass and sixteenth-note patterns in the treble. The orchestra parts show sustained notes and eighth-note patterns. Measure 312 continues with the piano's eighth-note bass line and sixteenth-note treble line.

325

330

22/3

ffmo

(c.s.)

ff

(c.s.)

ff

(c.s.)

338 23/2

Allo//
23/3

(c.s.)

(c.s.)

(c.s.)

p.

345 tempo primo 24/1

Allo//

(c.s.)

(c.s.)

(c.s.)

tempo primo

pp//

pp//

pp//

pp

pp

353 24/2

24/3

(c.s.)

(c.s.)

(c.s.)

cres:

cres:

tr

cres: tr

tr

cres:

p. cres:

p. cres:

359

f.

(c.s.)

f.

sempre fo/

(c.s.)

f.

sempre fo

(c.s.)

f.

sempre fo

f.

sempre fo

tr

25/1

364

25/2

(c.s.)

(c.s.)

(c.s.)

(c.s.)

(c.s.)

tr

(c.s.)

(c.s.)

(c.s.)

369

25/3

(c.s.)

(c.s.)

(c.s.)

tr

(c.s.)

(c.s.)

(c.s.)

374

26/1

sf.
(*c.s.*)

tr.

p.

cres.

tr.

(c.s.)

tr.

tr.

p.

cres.

tr.

tr.

sf.
(*c.s.*)

tr.

p.

tr.

cres.

=

cres.

=

379

387

f.

p.

cres:

cres: =

=

f.

p:

cres: =

=

f.

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.

(c.s.) **tr**

p.

397 27/2

tr

cres:

(c.s.)

cres:

(c.s.) **tr**

cres:

cres:

cres:

cres:

402 27/3

tr

tr

tr

ppmo

dimin:

tr

=

(c.s.)

=

p

più piano

pp//

dimin:

tr

=

(c.s.)

=

p

più piano

pp//

dimin

=

(c.s.)

=

p

più piano

pp//

dimin

=

=

p

più piano

pp//

407 *btr*

28/1 29/1

c.s.

pp

(c.s.)

pp

(c.s.)

pp

(c.s.)

pp

finish c.s.

pp

semper ppmo

finish pp

c.s.

pp

semper ppmo

3

4

415 **Presto** 29/2

431

pp/

30/1

cres:

f.

cres:

f.

cres.

f.

This musical score page contains four staves of music for a piano. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is three flats. Measure 431 begins with a dynamic marking of *pp/*, followed by a rhythmic pattern labeled *30/1*. This pattern consists of six eighth-note pairs, each pair containing one or more grace notes and rests. The dynamics for this section include *cres:* (crescendo) and *f.* (fortissimo). Measures 432 through 435 continue this pattern, with dynamics *cres:*, *f.*, *cres.*, and *f.* appearing sequentially. Measures 436 and 437 conclude the section, ending with a repeat sign.

Allo//

1 1/1 1/2

Violin I
Violin II
Viola
Violoncello

7 1/3

14 2/1 2/2

21

fo *f.* *p.* *f.*

f. *f.*

f. *f.*

f.

28

3/1

p: *f.* *p*

p: *f.*

f.

f. *p*

34

3/3

f. *pp*

f. *pp*

d

f. *pp//*

f. *pp//*

39

sempre pp

4/1 d

sempre pp

44

sempre pp

sempre pp

sempre pp

sempre pp

4/2

4/3

sempre pp

sempre pp

49

d

cres

cres:

cres:

5/1

cres:

cres:

54

f.
sf. f. f. f. f.

61

sf. f. f. p. f. f. f. f.

67

p f. p. f. p sf. f. ffmo
f. f. f. f. f. ff
f. f. f. ff ff ff ff

74

ff.

ff.

ff.

6/3

ff.

80

7/1

for

f.

f.

p.

f.

7/2

86

7/3

p.

p.

p.

p.

p.

p.

91

8/1

pp

cres.

cres.

pp//

cres.

97

8/2

f. *sf.* *p.*

f. *sf.* *p.*

f. *sf.* *p.*

f. *sf.* *p.*

d

sempre p.

p

d

d

i

d

8/3

104

pp//

pp

pp

pp

9/1

III

9/2

f. f. f. f. sf. f. f.

f. f. f. f. sf. f. f.

f. sf. f. f. sf.

f. sf. f. f. sf.

118

9/3

pp

pp

pp

10/1

f. f. sf. f. f. pp

f. f. f. f. - pp

f. f. f. f. pp

124

10/2

pp cres = = f f p

cres: f f p.

cres: f f p.

cres: f f p.

129

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

d

134

II/1

sempre p. *a* *cres.*
d *cres:* =
cres: =
cres: =

139

II/2

= = *dimin.* = *pp//*
= = *dimin.* = *pp* *d*
= = = = = = = = = *pp*
d = = = = = = = = *pp*

144 (tr) 11/3 tr

p:
p
p.
p.

150 (tr) 12/1

d
d
d
d
d
d

156 12/2 12/3

d
d
d
d
d
d
p

Musical score for piano, page 169, measures 1-10. The score consists of four staves: Treble, Alto, Bass, and a fourth staff below the bass. The key signature is three flats. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic *d*. Measures 5-6 show sixteenth-note patterns. Measure 7 starts with a dynamic *f*. Measures 8-9 show eighth-note patterns. Measure 10 ends with a dynamic *f.*

176 *13/3*

cres. = = = *dimin.*

cres: = = = *dimin.* =

cres. = = = *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

cres: = = *p:*

cres:

p.

cres:

d *p:*

f:

f

f.

f.

f.

Musical score for orchestra, page 105, measures 205-210. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. Measure 205 starts with a melodic line in the Treble staff. Measure 206 begins with a rhythmic pattern of eighth-note pairs in the Treble staff, followed by a dynamic marking $16/1$. Measures 207-208 show a continuation of the melodic line in the Treble staff, with a dynamic *p*: above the staff. Measures 209-210 show a continuation of the melodic line in the Treble staff, with dynamics *p* and *p* above the staff. The Bass staff provides harmonic support throughout the section.

Musical score for piano, page 209, measures 1-4. The score consists of four staves. The top staff (treble clef) starts with a forte dynamic (f.) and a sixteenth-note pattern. The second staff (treble clef) starts with a forte dynamic (f.). The third staff (bass clef) starts with a forte dynamic (f.). The fourth staff (bass clef) starts with a forte dynamic (f.). Measure 1 ends with a forte dynamic (f.). Measure 2 begins with a dynamic of 16/2. Measure 3 begins with a dynamic of p. Measure 4 begins with a dynamic of p'.

213

f.

p:

p.

f.

p

f.

217

17/1

f.

f.

f.

f.

17/2

sf

f.

f.

223

17/3

f

f

p:

p

18/1

f.

sf

f.

f.

f.

f.

f.

f.

Musical score for orchestra, page 18, measures 230-231. The score consists of four staves. Measure 230 starts with a forte dynamic (f) in all voices. The first staff has a tempo marking of 18/2. Measures 230 and 231 are divided by vertical bar lines. Measure 231 begins with a piano dynamic (p) in the first and third staves. The bassoon staff has a dynamic of sf. at the start of measure 231.

Musical score for orchestra, page 10, measures 237-238. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. Measure 237 starts with a dynamic ff. Measure 238 begins with a measure repeat sign. The key signature changes from B-flat major to A major (no sharps or flats). The time signature changes to 18/3. The music features complex rhythmic patterns with sixteenth-note figures and sustained notes. Measure 238 ends with a dynamic ff.

Musical score for piano, page 19, measures 243-244. The score consists of four staves: Treble, Alto, Bass, and Pedal. Measure 243 starts with a treble clef, two flats, and a common time signature. It features eighth-note patterns in the upper voices and sixteenth-note patterns in the bass and pedal. Measure 244 begins with a treble clef, one sharp, and a common time signature. The bass and pedal continue their sixteenth-note patterns. Measure 245 starts with a bass clef, two flats, and a common time signature. The bass and pedal maintain their sixteenth-note patterns. Measure 246 starts with a bass clef, one sharp, and a common time signature. The bass and pedal continue their sixteenth-note patterns. Measure 247 starts with a bass clef, one sharp, and a common time signature. The bass and pedal continue their sixteenth-note patterns. Measure 248 starts with a bass clef, one sharp, and a common time signature. The bass and pedal continue their sixteenth-note patterns.

248

f.

dimin: = = = = = =

f.

dimin: = = = = = =

f.

dimin: = = = = = =

dimin = =

20/1

254

dimin:

p ri - tar pp// - dando

cres: tr pp

p ri - tar pp - dan - do

cres: tr pp//

p ri - tar pp dan do

cres: > pp//

Allo// Comodo 20/2

260

20/3

sempre ppmo

sempre ppmo

i

262

sempre ppmo

sempre ppmo

21/1

d

264

sempre ppmo

sempre ppmo

sempre ppmo

sempre ppmo

21/2

266

21/3

d

268

d

22/1

ppmo

ppmo

ppmo

d

ppmo

270

3

cres.

cres.

cres.

cres.

22/2

272

natural?

22/3

275

ff. sf.

ff. sf.

ff.

ff.

278

sf.

sf.

sf.

280

23/2

p. cres.

p. cres.

p. cres.

p. cres.

282 23/3

284 24/1

fo p cres: =

24/2

fo p cres: =

f. p cres: =

f. p cres: =

288

ff non legato

24/3

ff. non ligato ff. non ligato

ff. non ligato ff. non ligato

291

25/1

pp//

pp//

pp

sempre pp//

sempre pp

sempre pp

pp//

25/2

295

25/3

3

3

pp//

297

cres:

f.

ff.

cres:

f.

ff.

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

maestoso

1/1 2/4 fo sf sf sf sf p 6

7 **Allo// teneramente** d 3/4 sempre p e dolce

14 2 p cresc = = = =

22 2/2 f sf 2/3 sf. sf.

29 2 sf sf. sf.

35 3/1 p cresc

41 3/2 p dimin. = cresc

48 4/1 p.

53 dimin. cresc = = p V.S.

The musical score consists of ten staves of music for string quartet. The first staff begins with a dynamic of *fo* (fogato) and changes to *sff* (sforzando). The second staff starts with *sff* and ends with *p* (pianissimo) followed by a dynamic of *6*. The third staff is labeled *Allo// teneramente* with a dynamic of *d* (dolcissimo) and *sempre p e dolce*. The fourth staff shows a transition from *p* to *cresc* (crescendo). The fifth staff features a dynamic of *sf* (sforzando) and *sf.* (sforzando). The sixth staff shows a dynamic of *sf.* and *cresc* (crescendo). The seventh staff begins with *p* and ends with *cresc* (crescendo). The eighth staff shows a dynamic of *p* and *dimin.* (diminuendo). The ninth staff shows a dynamic of *p* and *4/1*. The tenth staff shows a dynamic of *dimin.*, *cresc*, *=*, *=*, *p*, and *V.S.* (Vivace sostenuto).

Vno Imo

59

cres. = = for f

67

p f. p

74

pp f sf. sf.

80

p. 6 6/1

1 line of music pasted over here
before m. 89

86

cres: = fo f. fo

94

p 7/2

104

= = = f. f. f.

110

p pp dimin. 2

**4 lines of music
pasted over before
m. 117**

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

Musical score for piano, page 116-177. The score consists of ten staves of music with various dynamics, time signatures, and performance instructions like crescendo, decrescendo, and trills.

116

III. II.

116 9/2 *cres:* = = *ffmo* 9/3

124 10/1

130 10/2

135 10/3 *ff:* *sf.* *sf.* *f* — *p*

144 11/2 *3* *f* 11/3 *p*

150 12/1 *f.* *p.* *f.* *p*

157 12/2 *f.* *p.*

163 12/3 *f.* *p* *cres:* > *p.* *d*

170 13/1

176 13/2 *cres* = = = = *f.* V.S.

Vno Imo

183

190

14/2

196

14/3

sf.

sf.

p/.

15/1

202

p

cres

p

15/2

cres

p

15/3

dimin.

cres

p

214

p

dimin.

221

cres

f

p

16/2

16/3

cres

p

228

for

tr

17/1

p

f.

tenù.

tr

236

p:

17/2

tr

Vno Imo

I/I Adagio ma non troppo e molto cantabile.

1/2

4

7

10

14

18

22

24

pp/ cresc. p tr

cres: > >

pp:

cres: =

p. dimin: cresc: = p pp p =

3/3

cres. = dimin: cresc. tr tr

26 4/2

cres.

29

sf: >

5/1

d

cres.

31

5/2

cres. = =

33

5/3

sf>

cres.

sf>

d

35

6/1

cres. = =

p

d

37

6/2

dimin: = =

cres.

p

pp//

C

Vno Imo

Andante con moto

39

6/3

7/1

p:

d

cres: = = = = *dimin:*

7/3

tr

tr

pp//

tr

tr

cres = = *p//*

8/2

8/3

poco cres

9/1

f.

p

9/2

cres:

p: dolce

10/1

10/2

tr

tr

Vno Imo

Sheet music for piano, page 14, measures 79-103. The music is in common time and consists of two staves. Measure 79 starts with a forte dynamic (crescendo) followed by a decrescendo. Measure 80 begins with a piano dynamic (p). Measures 81-82 show a series of trills. Measure 83 starts with a piano dynamic (p), followed by a crescendo. Measure 84 shows a trill. Measure 85 starts with a piano dynamic (p), followed by a crescendo. Measures 86-87 show a series of trills. Measure 88 starts with a piano dynamic (p), followed by a crescendo. Measures 89-90 show a series of trills. Measure 91 starts with a piano dynamic (p), followed by a crescendo. Measures 92-93 show a series of trills. Measure 94 starts with a piano dynamic (p), followed by a crescendo. Measures 95-96 show a series of trills. Measure 97 starts with a piano dynamic (p), followed by a crescendo. Measures 98-99 show a series of trills. Measure 100 starts with a piano dynamic (p), followed by a crescendo. Measures 101-102 show a series of trills. Measure 103 starts with a piano dynamic (p), followed by a crescendo.

105 Vno Impres

cres: = = =

107 19(skip 18)/I

p: dol.

cres: = = = >

109 19/2

p: dol.

110 d 20/1

III 20/2

112 cres: = = p 20/3 21/I

115 21/2 for >p 21/3 i

22/1 117 dimin. = = < > cres: 22/2

Vno Imo

119 *tr.* 22/3

cres: = = >

122 23/1 23/2

p// *cres* *p* *p pp//*

125 23/3 *ri - tardando* *tenu.*

cres: = = *p pp//*

I Scherzo Vivace 1/1 4 1/2 6 1/3 *tr.*

pizz *arco pp//*

16 2/1 2 2/2 *tr.*

cres. = *f* *p.*

24 2/3 *Ritmo di tre battute:*

p cres: *f.* *p.* *f.* *p.*

32 3/1 3/2 *cres.*

cres. = = *f.*

3/3 *ff.*

40 4/1 4/2 *p*

45

Vno Imo

96

102 9/1 8/3 9/2 tr tr

sf: p cresc:

108 tr 9/3 tr 10/1

= = = |:f: Ritmo di tre p: battute :| f. p.

115 f. p: 10/2 cresc: = =

121 fo 10/3 1. 2. 11/1

124 p tr 11/2 tr tr

cres: dimin: = p. più piano pp// 12/1 pp//

130 4 12/2 Presto 3 12/3

cres fo pp//

150 13/1 cresc: =

Vno Imo

15

158 *13/2* *d*

166 *fo* *p* *cres:* *f.* *ff* *[1. 13/3] [2.]*

173 *14/1* *f.* *14/2*

182 *14/3* *(14/4)*

190 *pp//*

198 *cres:* *=* *=* *=* *ff (was fo)* *15/1*

206 *15/2* *f.* *15/3* *sf.*

214

222 *16/1* *pp//*

230 *cres:* *=* *=* *=* *ff* *V.S.* *16/2*

Vno Imo

237 *f.*

16/3

245 17/1

253 17/2 17/3

261 3/4 **Tempo primo** dim. = p dimin. =

269 18/1 18/2 *pp:* *sempre ppmo* *tr* 19/1 *tr*

277 2 18/3 4 *pp* *cres:*

288 *f.* 2 *p.* 19/2 *tr*

295 *tr* 19/3 *p. cres* *fo* 20/1 *p* *f.*

303 *cres:* = = 20/2 *f.* *ff.*

308 20/3 21/1 *p*

312

313

21/2

314

21/3

p:

cresc.

22/1

Db?

315

c?

22/2

rinf.

316

22/3

ffmo

317

23/1

pp

318

23/2

tempo primo

319

f.

Allo//

23/3

5

tempo primo

320

24/1

pp//

321

24/2

pp//

cresc.

322

24/3

f

sempre fo/

323

25/1

Vno Imo

367 25/2 *tr*

373 26/1 *tr* *s.f.* 26/2 *p.* *cres:*

379 *tr* *tr* *f.* *p.* *p.* *f.* *p.*

387 26/3 *cres:*

392 27/1 *fo* *p* *tr*

397 27/2 *tr* *tr* *tr* *cres:* *dimin:* =

404 *btr* *btr* *btr* *28/1* *29/1* **4**

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

424 **tempo Imo** *29/3* *3/4* *pp//*

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

1 **Allo//** **I/I** **f.** **sf.** **p:** **I/2** **p.**

7 **I/3**

13 **2/I**

19 **2/2** **fo** **2/3** **p.<**

25 **f:** **3/I**

31 **f.** **3/2** **f.** **3/3**

37 **pp** **sempre pp** **sempre ppmo** **d**

44 **4/2** **sempre pp** **4/3**

49 **cres** **d** **5/I**

55 **f.** **sf.** **f** **f.** **f.** **f.** **5/2**

V.S.

Vno Imo

Sheet music for piano, page 11, featuring ten staves of musical notation:

- Staff 1 (Measures 61-64): 5/3 time. Dynamics: *sf.*, *f*, *f*, *p.*, *f.*, *f.*
- Staff 2 (Measure 66): 6/1 time. Dynamics: *f.*, *f.*, *p*, *f.*, *p.*, *f.*, *p*, *sf.*
- Staff 3 (Measures 72-75): 6/2 time. Dynamics: *p*, *f.*, *ffmo*, *ff*.
- Staff 4 (Measures 78-81): 7/1 time. Dynamics: *for*
- Staff 5 (Measures 82-85): 7/2 time. Dynamics: *f*
- Staff 6 (Measures 88-91): 7/3 time. Dynamics: *p*, *p.*
- Staff 7 (Measures 93-96): 8/1 time. Dynamics: *pp*, *cres.*, *=*, *f.*, *sf.*
- Staff 8 (Measures 98-101): 8/3 time. Dynamics: *p.*, *sempre p.*, *9/1*
- Staff 9 (Measures 104-107): 9/2 time. Dynamics: *pp//*
- Staff 10 (Measures 110-113): 9/2 time. Dynamics: *f.*, *f.*, *f.*, *f.*, *sf.*

Vno Imo

21

116

121

127

132

137

142

150

156

Vno Imo

164

170

176

181

187

193

198

203

208

212

Vno Imo

23

Musical score for Vno Imo, page 23, featuring six staves of music for a single instrument. The score consists of six staves, each with a treble clef and a key signature of one flat. Measure 216 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 217 begins with a dynamic *sf*, followed by *f*, *f.*, *f.*, *17/1*, *I7/2*, and *I7/3*. Measure 218 continues the sixteenth-note patterns. Measure 219 starts with *p:*, followed by *f.*, *sf*, *f*, *f*, *f*, *p:*, and *f.*. Measure 220 begins with *18/1*, followed by *f.*, *p*, *f.*, *p*, *f*, *ff*, and *18/2*. Measure 221 starts with *ff*, followed by *18/3*. Measure 222 begins with *19/1*, followed by *ff*, *19/2*, and ends with a rest. Measure 223 starts with *ff*, followed by *19/2*.

Vno Imo

248 *f.* 19/3 *dimin:* =

252 20/1 *dimin:* *pri - tar* *pp// - dando* **6**

Allo// Comodo 20/2 *cres:* = > *pp*

261 20/3 *sempre ppmo*

263 21/1 *d*

265 21/2 *sempre ppmo* 21/3 *d*

267 22/1 *ppmo* 3 *cres:* = 22/2 = 23/1 = *natural* =

274 22/3 *ff.* *sf.* *sf.*

279 23/2 *p* *cres* 23/3

283 Vno Imo
24/1 *fo* 24/2 *cres:* =

288 24/3 *ff non legato*

291 25/1 *pp//* 25/2 *sempre pp//*

295 25/3 *cres: f. ff.*

A musical score for string instruments (Vno Imo) featuring four staves of music. The score is divided into measures 283 through 295. Measure 283 begins with eighth-note pairs followed by sixteenth-note patterns. Measure 288 consists of eighth-note pairs. Measure 291 shows eighth-note chords transitioning to sixteenth-note patterns. Measure 295 concludes with eighth-note chords. Various dynamics are indicated throughout, including *fo*, *ff non legato*, *pp//*, *sempre pp//*, *cres:*, *f.*, and *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

The musical score for the Vno //2do part of Beethoven's String Quartet in Eb Major, Op. 127, is presented in 12 staves. The key signature is Eb major (one flat). The time signature varies between 2/4 and 3/4. Expressive markings include dynamic changes (f., sf., sf:), crescendos (cres.), diminuendos (dimin.), and tenutos (tenute). The score begins with a forte dynamic (f.) and includes markings such as 'Allo//', 'sempre p e dolce', 'd', 'l', 'i', 'cres', '=', 'sf.', 'sf.', 'f.', 'cres', 'sf.', 'sf.', 'p.', 'cres', 'dimin.', 'cres:', 'p.', 'dimin.', 'cres.', 'cres:', 'tenute', 'p.', and 'V.S.'.

69

f. *p.* *tenute* *tr* *tr*
pp//

75

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

81

86

1 line of music pasted over here
before m. 89

cres: = = = *d* *d*
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

143

150

158

166

174

181

187

192

Vno// 2do

200

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: = = = = *cres.* = = = = *d* = = = = *dimin.*

275

= = = *p* *pp:*

Adagio ma non troppo e molto cantabile.

12

5

9

12

15

18

21

23

25

28

V.S.

Vno// 2do

30

48

più cres. *f.* *sf.* *p*

50

52

cres: = *cres:*

53

p. dol. *tr* *tr*

54

tr *tr*

55

cres: *d* *btr* *d*

56

p: *tr* *tr*

57

dimin. *cres.* *tr*

58

tr *tr* *tr* *p*

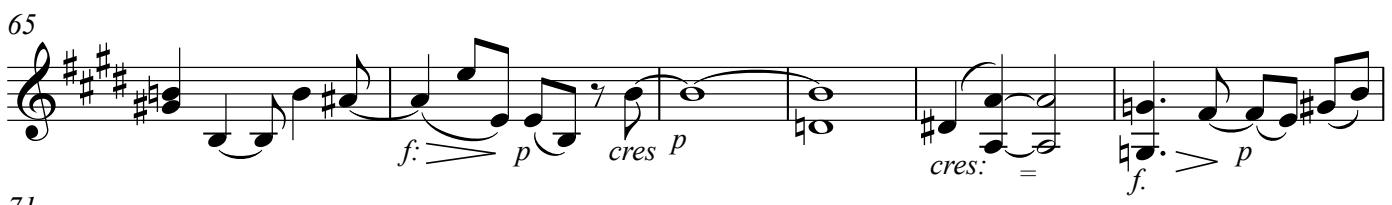
59

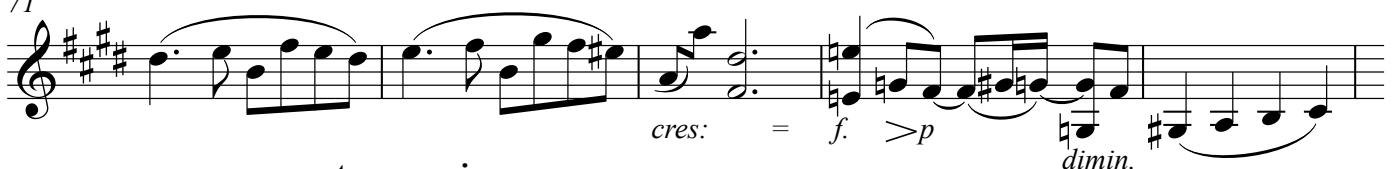
Adagio

cres: = *p*

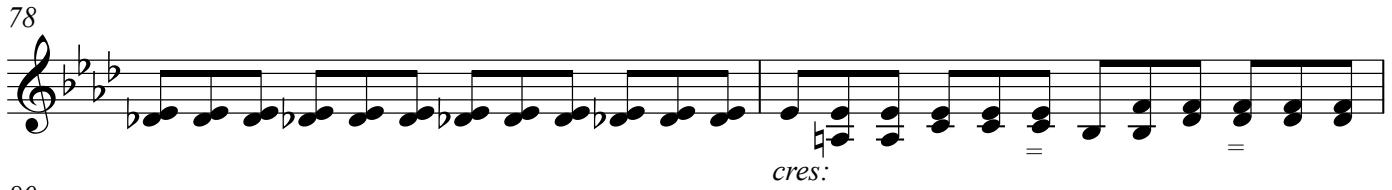
V.S.

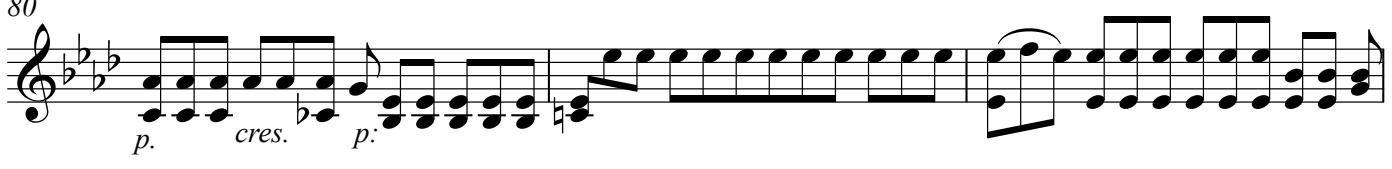
Vno// 2do

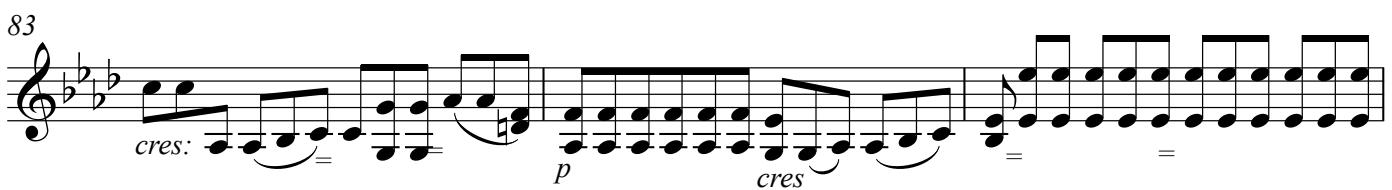
65 

71 

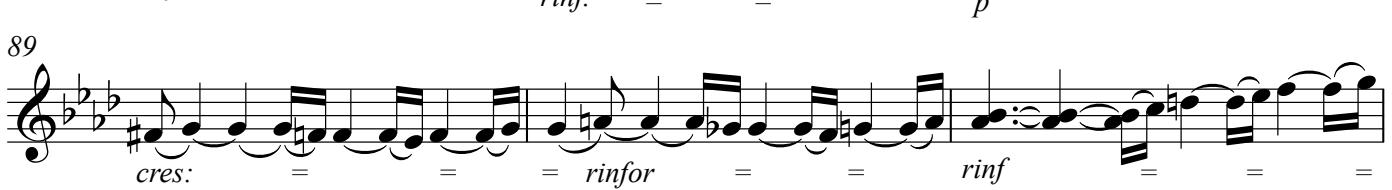
76 tempo primo 77 

78 

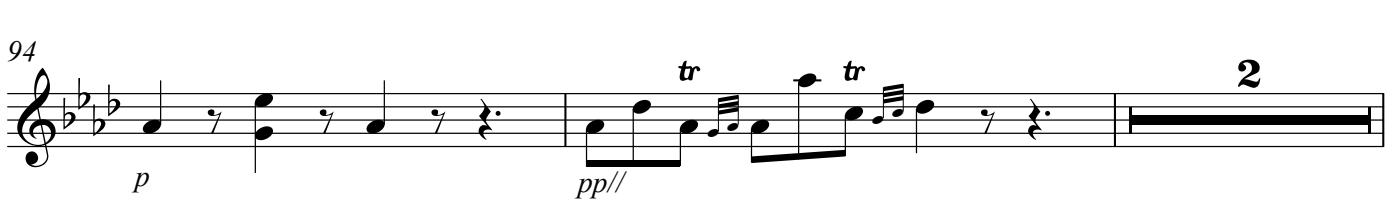
80 

83 

86 

89 

92 

94 

98

100

104

107

110

113

115

116

118

121

V.S.

pizz

cres:

p.

p dol.

cres:

cres:

p.

d

p.

cres:

d

dimin:

cres.

pp

cres:

=

=

> p

pp//

124

A musical score for a woodwind instrument (Vno// 2do) in 124 and 126. The score consists of two staves. The first staff (measures 124) starts with a dynamic *p*. It features a series of eighth-note pairs followed by sixteenth-note patterns. The second staff (measure 126) begins with a single note followed by a series of sustained notes with grace notes above them. The dynamic *p* is marked under the first note of the sustained pattern, and *pp* is marked under the third note. The word *tenu.* is written above the fourth note of the sustained pattern. The score concludes with a double bar line.

I Scherzo Vivace

7 *arco tr* *tr* *tr*

pizz *pp/*

cres. = *fp*

21 *tr* *f* *p cres:* *f* *p.*

f. *p.* *cres:* = = = *f*

36 [1.] [2.] *ff*

39 *p:*

46 *cres:* *p* *cres:*

51 *p* *p/cres.* = =

57 *rinf:* = = *ff*

62 *pp//*

66 *f.* *V.S.*

70 Allo// 5 tempo primo

78 Allo// 3 Tempo primo

86 cresc. = = = f. sempre fo tr

92

98

104

108 p cresc. = = f. p p f.

114 p f. p. cresc. =

120 1. 2. f.

124 p.

128 tr cresc. dimin. =

133 p più piano pp//

137

Vno// 2do

137

pp

sempre ppmo

144 **Presto**

cres:

f pp//

150

cres:

158

166

f. *p. cres.* *f* *ff*

173

f. *sf.* *sf.* *f.* *ff.* *f.*

184

f *f.* *f.* *f.* *pp* *f*

194

202

ff (was fo) *cres:* *f.* *sf:*

211

sf *sf.* *f.* *sf.* *f.* *f.*

223

f. *pp*

230

cres:

ff.

V.S.

237

246

258

269 **Tempo primo**

278

286

293

302

307

310

The musical score for Vno// 2do, page 14, contains ten staves of music. The key signature is one flat throughout. The tempo is marked 'Tempo primo' at the beginning of staff 269. The score includes various dynamics such as *sf.*, *f.*, *pp//*, *cres.*, *fp*, *tr*, *sempre pp*, *p*, *p cres.*, *f*, *p.*, *f.*, and *p:*. There are also performance instructions like 'dimin:' and '=' symbols indicating dynamic changes. The score features complex rhythmic patterns, including eighth and sixteenth note figures, and some grace notes. Measure numbers 237 through 310 are visible above the staves.

315

Vno// 2do

15

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
tempo primo

349 Allo// (c.s.) 3
tempo primo

358 (c.s.) pp// cres:
f. sempre fo

364 (c.s.) tr (c.s.)

370 (c.s.)

375 (c.s.) p cres: V.S.

Vno// 2do

379

385

391

396

400

405

409

415

421

427

432

I Allo//

1

8

15

22

28

34

39

45

50

56

V.S.

Vno// 2do

62

69

76

82

88

93

98

104

110

116

122

128

134

139

144

149

156

Vno// 2do

163

164

165

166

167

168

169

170

171

172

173

174

175

182

183

184

185

186

187

188

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227

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251

256 Allo// Comodo

260

263

265

V.

Vno// 2do

268

ppmo

cres:

ff. sf.

sf:

p. cresc:

fo

non ligato

pp// sempre pp

3 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

Ludwig van Beethoven

Viola

maestoso

The musical score for the Viola part of Beethoven's String Quartet in Eb Major, Op. 127, page 1, features 14 staves of music. The key signature is Eb major (one flat). The time signature starts at 2/4 and changes to 3/4 at measure 7. The tempo is marked 'maestoso'. Expressive markings include dynamic changes (f., sf., cresc., dimin., p.), performance techniques (tenute), and dynamic swells (swells indicated by arrows above the staff). Measure numbers are provided at the beginning of each staff.

7 **Allo//**

15

22 *cres* = = =

28 = *f.*

35 *sf.* *sf.*

41 *cres* =

49 *p.* *dimin:* = *cres:* *p.*

56 = *p* *cres:* = =

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

69 *f.* *tenute* *p.*

Viola

74

80

1 line of music pasted over here
before m. 89

86

93

101

III

4 lines of music
pasted over before
m. 117

117

125

130

135

143

Viola

f. sf. p

150

f. p

158

f. sf. p cresc.

166

p

173

f. p

179

cres. f

185

f

191

sf. sf.

196

p// p

200

2

Viola

205

213

222

229

237

246

253

260

267

275

Adagio ma non troppo e molto cantabile.

Musical score for Viola, page 5, measures 5-10. The key signature is B-flat major (two flats). The time signature changes from 12/8 to 8/8 at measure 10. Measure 5: Measures 5-6 start with a dotted half note followed by eighth notes. Measure 7 begins with a dotted half note followed by eighth notes, with dynamics *pp*, *cres:*, and *p*. Measure 8: Measures 8-9 start with a dotted half note followed by eighth notes. Measure 10: Measures 10-11 start with a dotted half note followed by eighth notes, with dynamics *p* and *>>*.

Measure 10: Measures 10-11 start with a dotted half note followed by eighth notes, with dynamics *p* and *>>*. Measure 13: Measures 12-13 start with a dotted half note followed by eighth notes, with dynamics *pp*.

Measure 13: Measures 12-13 start with a dotted half note followed by eighth notes, with dynamics *pp*. Measure 16: Measures 14-16 start with a dotted half note followed by eighth notes, with dynamics *cres:*, *=*, *=*, and *p*.

Measure 19: Measures 17-19 start with a dotted half note followed by eighth notes, with dynamics *dimin:*, *cres:*, *=*, *p*, *pp*, *p*, and a diamond-shaped dynamic symbol. Measure 22: Measures 20-22 start with a dotted half note followed by eighth notes, with dynamics *>*, *>*, *>*, and *>*.

Measure 24: Measures 22-24 start with a dotted half note followed by eighth notes, with dynamics *cres:*, *=*, *dimin:*, *cres.*, *<*, *<*, and *cres:*. Measure 27: Measures 25-27 start with a dotted half note followed by eighth notes, with dynamics *cres:*, *sfp:*, and *>*.

Measure 30: Measures 27-30 start with a dotted half note followed by eighth notes, with dynamics *sfp:*, *> p*, *cres:*, *=*, and *cres:*.

Measure 32: Measures 30-32 start with a dotted half note followed by eighth notes, with dynamics *cres:*, *=*, *=*, *sfp:*, *>*, and *cres:*. Measure 35: Measures 32-35 start with a dotted half note followed by eighth notes, with dynamics *cres:*, *V.S.*, and *V.S.*

Viola

34

35

cres:

36

$> p$

dimin:

=

= cres:

p

pp//

C

Andante con moto 39

37

p

41

cres:

=

= dimin:

43

pp

45

cres:

=

47

poco cres:

=

=

=

più cres.

49

f.

sf

p.

51

cres:

=

=

=

53

p. dol.

Viola

7

55

57

59 **Adagio**

65

67

71

tempo primo 77

79

81

83

85

87

89

91

93

V.S.

Viola

95

99

102

105

107

110

113

115

116

118

121

124

126

Scherzo Vivace

1 3 9 17 32 40 47

10 52

Viola

57

rinf

61

pp//

65

f.

69 *Allo//*

75 **tempo primo**

81 **Tempo primo**

pp//

87

f.

sempr fo

92

tr

98

sf.

104 *tr*

p:

cres:

f.

p

Viola

11

112

119

cres: = = *f.*

129

tr

cres: *dimin* = =

133

= *p* *più piano* *pp:=*

137

pp *sempre ppmo*

144

Presto

cres: = = = | : = = =

150

= =

158

= = = = =

166

[1.] [2.]

173

f. *p.* *cres:* *f.* *ff.*

184

f. *sf.* *sf.* *f.* *f.* *f.*

V.S.

12
194

Viola



202



211



223



230



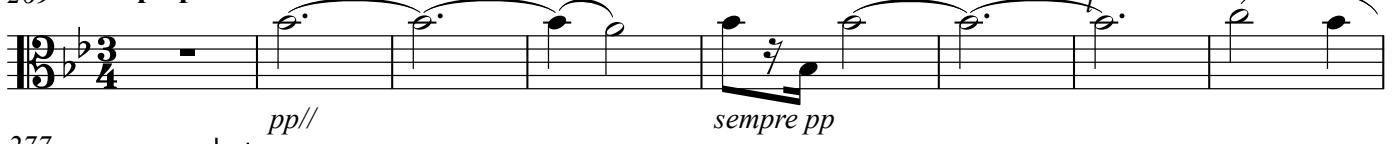
237



246



257

269 **Tempo primo**

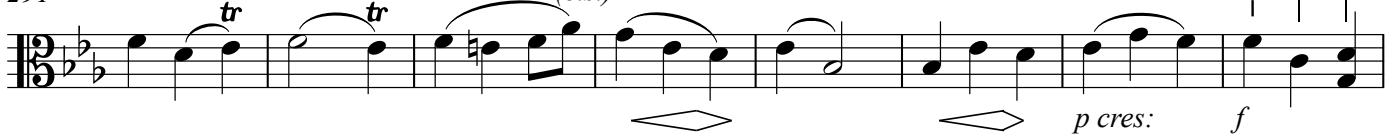
277



283



291



14
358

Viola

363

369

376

383

390

395

401

409

415

421

427 **tempo Imo****Viola**

15

3

pp *sempre pp*

432

cres. *f*

I **All off//**

f. *sf.* *p.*

8

d

15

22

f *f.*

28

p: *f.* *p*

34

f. *> pp//* *sempre*

40

pp *sempre pp*

45

sempre pp *d* *d*

V.S.

Viola

50

56

62

69

76

82

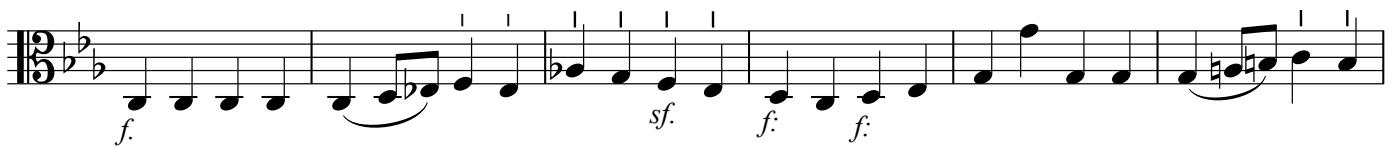
87

93

99

105

III



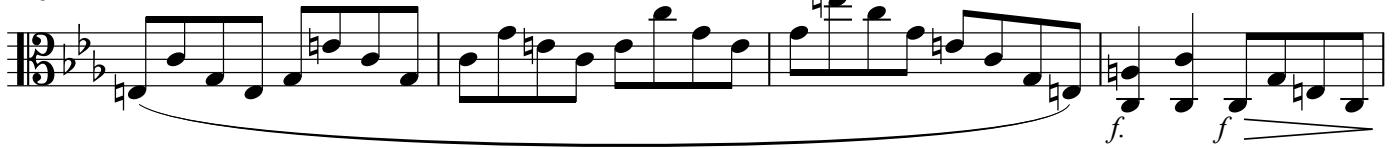
117



123



128



132



137



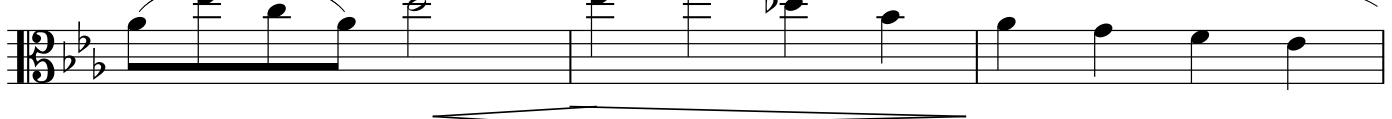
143



149



155



158



18
162

Viola

162

168

174

184

191

197

203

207

212

218

224

p. cres:

cres:

f.

p

dol.

dol.

cres:

p.

f.

p

f.

p

f.

p

f.

f.

p

f.

f.

Viola

230

Musical score for Viola, page 19, measures 230-237. The score consists of two staves. The top staff starts with a dynamic of *f.*, followed by *f*, *p*, and *f.*. The bottom staff starts with *ff.* and ends with *ff*. Measure 237 concludes with a fermata over the first note of the next measure.

243

Musical score for Viola, page 19, measures 243-250. The score consists of two staves. The top staff shows eighth-note patterns with dynamics *p.* and *p.* The bottom staff shows sixteenth-note patterns with a dynamic of *p.*

252

Musical score for Viola, page 19, measures 252-255. The score consists of two staves. The top staff shows eighth-note patterns with a dynamic of *f*. The bottom staff shows sixteenth-note patterns with a dynamic of *p.* The text "ri-tar" appears above the notes, and "dimin:" is written below the notes in the second measure.

256 Allo// Comodo

2

Musical score for Viola, page 19, measures 256-261. The score consists of two staves. The top staff shows eighth-note patterns with a dynamic of *pp*. The bottom staff shows sixteenth-note patterns with a dynamic of *pp*.

262

Musical score for Viola, page 19, measures 262-267. The score consists of two staves. The top staff shows eighth-note patterns with a dynamic of *sempre ppmo*. The bottom staff shows sixteenth-note patterns with a dynamic of *sempre ppmo*.

264

Musical score for Viola, page 19, measures 264-269. The score consists of two staves. The top staff shows eighth-note patterns with a dynamic of *sempre ppmo*. The bottom staff shows sixteenth-note patterns with a dynamic of *sempre ppmo*.

268

Musical score for Viola, page 19, measures 268-273. The score consists of two staves. The top staff shows eighth-note patterns with a dynamic of *ppmo*. The bottom staff shows sixteenth-note patterns with a dynamic of *cres:*

272

Musical score for Viola, page 19, measures 272-277. The score consists of two staves. The top staff shows eighth-note patterns with a dynamic of *V.S.* The bottom staff shows sixteenth-note patterns with a dynamic of *V.S.*

Viola

275

277
ff:

279

281

p cres:
= f.
p

283

cres:
= f.
= ff.

287

non ligato
pp

294

sempre pp
cres:
f.
ff
ff

297

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

in the manuscript of Op. 127

Ludwig van Beethoven

maestoso

The musical score consists of ten staves of cello music. Staff 1 (measures 1-6) starts in 2/4 time with dynamic *sf.*, changes to 3/4 time at measure 4 with dynamic *sf:*, and ends with dynamic *p.* Staff 2 (measures 7-25) starts with dynamic *sempre p e dolce* and includes dynamics *d* and *fo*. Staff 3 (measures 26-35) includes dynamics *cres.*, *d*, *sf.*, and *sf*. Staff 4 (measures 36-45) includes dynamics *p.* and *d*. Staff 5 (measures 46-55) includes dynamics *cres.*, *p.*, and *dimin.* Staff 6 (measures 56-62) includes dynamics *cres.*, *p.*, and *cres.*

2

Violoncello

68 *tenute* *p* *f.* *tenute* **tr** **pp//**

75

f. *sf.* *sf.* *>p/*

86

1 line of music pasted over here
before m. 89

Cello line is blocked by paper
pasted over bottom line

95

p *p/* *cres:*

104

d *f.* *f.*

III

p *dimin:* *pp//*

4 lines of music
pasted over before
m. 117

117

cres: *ff.*

125

132

sf. *sf.*

Violoncello

3

140

146

153

159

167

175

181

187

193

196

2

i

f.

erased

portato

d

cres:

s.f.

s.f.

s.f.

Violoncello

201

209

dimin. *cres* = *p*

217

cres:

223

p *cres.* = *fo*

tenute

230

tenute

238

248

cres = = = = = =

259

p: *cres.*

267

p: *dimin:* *cres:* = = =

d

275

3

p: *pp//*

Adagio ma non troppo e molto cantabile.

12

6 *pp* *cres* *p*

9

13 > > *pp/*

16

19 *cres:* = *p* *pp(//)* *diamond*

22 *diamond* > > > >

24 *cres:* = *dimin:* *cres:* = *diamond* *cres.*

27

30 *sfp* *cres:* = =

32 *cres* = = *sfp* *cres:*

V.S.

Violoncello

6 34

36

Andante con moto

41

44

46

48

50

52

55

57

Violoncello

Adagio

59

65 crossed
out tie

cres: f: > p cres: p cres:

70

f. > p

73 tempo primo 77 dimin.

12/8

79 pp tr tr

cres. p tr cres: p

81 cantabile

15/8 cres: = > >

84 p. cres: = tr

86 rinf: tr = =

88 p tr cres: = =

90 rinf. = = rinf. = = cres: = V.S.

Violoncello

93

Violoncello

93

dimin.

p:

pp//

96 **2**

pizz:

arco

100

cres:

p

103

p.

cres:

d

107

p.

cres:

p:

110

p

113

cres.

d

115

f.

p:

cres:

116

dimin.

119

pizz

cres:

p

123

pp//?

arco

Violoncello

9

125

Musical score for Violoncello, page 9, measure 125. The score shows a melodic line with various dynamics and performance instructions like crescendo, decrescendo, and trills.

1

Scherzo Vivace*arco*

Musical score for Violoncello, page 9, measure 1. The section is labeled "Scherzo Vivace". Dynamics include "pizz.", "pp//", and "tr".

7

Musical score for Violoncello, page 9, measure 7. It features trills and dynamic markings like "tr", "tr", and "tr".

16

Musical score for Violoncello, page 9, measure 16. It includes dynamics like "cres." and "fp".

22

Musical score for Violoncello, page 9, measure 22. It includes dynamics like "tr", "p: cres.", "f", and "p".

29

Musical score for Violoncello, page 9, measure 29. It includes dynamics like "f.", "p.", "cres.", "=", and "=".

Musical score for Violoncello, page 9, measures 30-31. It includes dynamics like "f." and "ff".

38

Musical score for Violoncello, page 9, measure 38. It includes dynamics like "p".

43

Musical score for Violoncello, page 9, measure 43. It includes dynamics like "cres." and "p".

Violoncello

50

cres: *p* *cres:*

55

rinf

60

ff

64

pp// *f.*

68

Allo//

75

tempo primo

Allo//

pp//

81

Tempo primo

pp *tr* *tr* *tr* *tr*

cres: *p.* *d* *cres:* *p: cres:* *tr*

89

f. *sempre fo*

95

101

sf. *tr*

107

cres:

f.

p.

cres:

114

p.

f.

p.

cres:

121

f.

1. 2.

124

tr

tr

tr

cres: dimin

132

p= più piano pp:

pp

sempre ppmo

141

Presto

3

3

cres:

f pp//

149

156

164

f:

p: cres:

f.

ff

171

f.

sf.

f.

f.

V.S.

Violoncello

181

Violoncello

181

Bass clef

Key Signature: B-flat major (two flats)

Tempo: 181

Dynamics: $f.$, $f.$, $f.$, $f.$, $f.$, $f.$, $pp//$

192

Dynamics: cresc.: =

200

Dynamics: ff (was fo)

208

Dynamics: $f.$, $sf.$, $f.$, $sf:$, $sf.$, $f.$

220

Dynamics: $f.$, $f.$, pp

229

Dynamics: cresc.: = ff

237

Dynamics: $f.$, $sf.$

246

Dynamics: $f.$, $f.$, $f.$, $f.$

258

Dynamics: $dimin.$, $p:$, $dimin.$

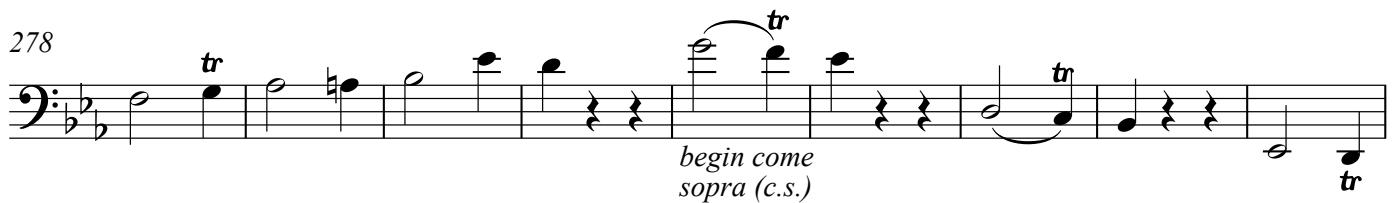
Time Signature: $\frac{3}{4}$

Violoncello

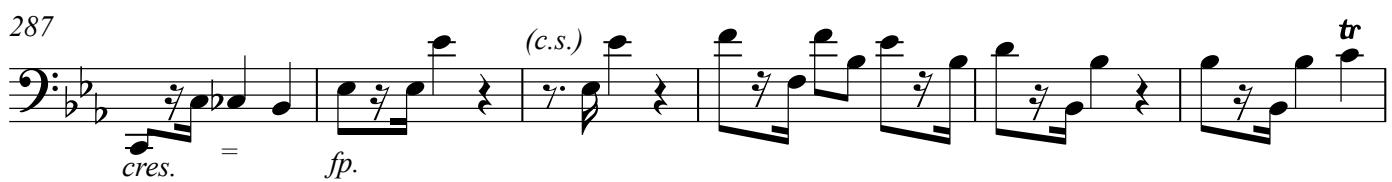
13

269 **Tempo primo**

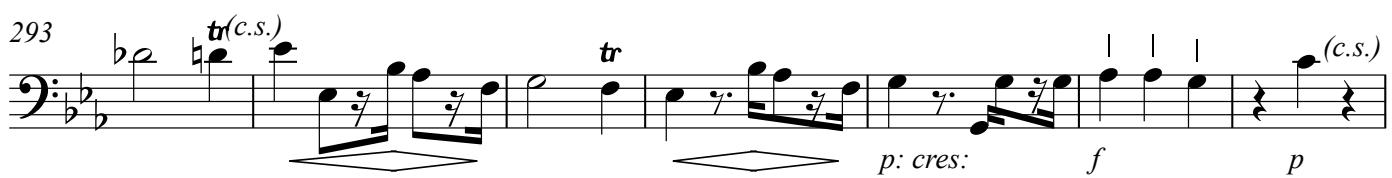
278



287



293



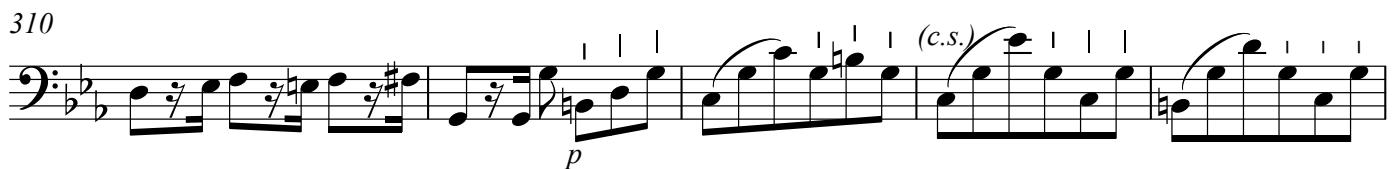
300



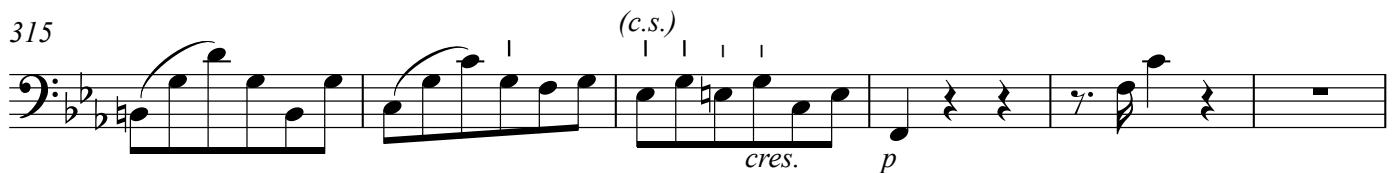
306



310



315



Violoncello

321 (c.s.) *cres:* *p* (c.s.) *cres:*

326 (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:* *p.* *d* *cres* *p: cres:* *tr* *tr* *tr* *tr* (c.s.)

360 (c.s.) *f.* *sempre fo* *tr*

366 (c.s.)

372 (c.s.) *s.f.* *tr*

Violoncello

15

378
 Crescendo (cres.) dynamic instruction. Measure 378 starts with a bass note followed by eighth-note pairs. Measure 385 begins with a forte dynamic (f.). Measures 392 and 398 show trills (tr) over sustained notes. Measure 408 ends with a dynamic instruction: finish pp c.s. (crescendo sostenuto).

385
 Measure 385 continues with eighth-note pairs. Measure 392 shows a crescendo (cres.) dynamic. Measures 398 and 408 show trills (tr) over sustained notes.

392
 Measure 392 shows a crescendo (cres.) dynamic. Measures 398 and 408 show trills (tr) over sustained notes.

398
 Measure 398 shows a crescendo (cres.) dynamic. Measures 398 and 408 show trills (tr) over sustained notes.

408
 Measure 408 shows a crescendo (cres.) dynamic. Measures 398 and 408 show trills (tr) over sustained notes.

415
 Measure 415 starts with a dynamic instruction: cresc. Measures 421 and 427 show eighth-note pairs. Measure 432 shows a dynamic instruction: cresc.

421
 Measure 421 shows eighth-note pairs. Measure 427 starts with a tempo instruction: tempo Imo.

427
 Measure 427 starts with a tempo instruction: tempo Imo. Measures 427 and 432 show eighth-note pairs.

432
 Measure 432 shows eighth-note pairs. Measures 427 and 432 show eighth-note pairs.

Violoncello

Violoncello

1 **Allo//**

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

14

21

27

33 *f.* *f.* *p*

38

43 *sempre pp* *sempre pp*

50

55 *cres:* = = = = =

61 *f.* *f.* *f.* *f.*

67 *p* *f*

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Violoncello

17

73

79

84

89

96

102

109

115

121

129

137

Violoncello

146 **7**

158

164

170

176

184

191

198

204

209

Violoncello

19

214

Violoncello score for measure 214. The music is in bass clef. The dynamic is *p*. The melody consists of eighth-note pairs followed by sixteenth-note pairs. A dynamic wedge indicates a transition to *f.*

219

Continuation of the Violoncello score from measure 214. The dynamic is *p*. The melody continues with eighth-note pairs and sixteenth-note pairs. The dynamics change to *f.*, *sf.*, and *f.*

225

Continuation of the Violoncello score from measure 219. The dynamic is *p*. The melody continues with eighth-note pairs and sixteenth-note pairs. The dynamics change to *f.*, *f.*, *sf.*, and *f.*

231

Continuation of the Violoncello score from measure 225. The dynamic is *p*. The melody continues with eighth-note pairs and sixteenth-note pairs. The dynamics change to *f*, *f*, *p.*, *f.*, *p*, and *f*.

237

Continuation of the Violoncello score from measure 231. The dynamic is *ff*. The melody continues with eighth-note pairs and sixteenth-note pairs. The dynamics change to *ff* and *p*.

243

Continuation of the Violoncello score from measure 237. The dynamic is *p*. The melody continues with eighth-note pairs and sixteenth-note pairs. The dynamic changes to *dimin*.

248

Continuation of the Violoncello score from measure 243. The dynamic is *f*. The melody continues with eighth-note pairs and sixteenth-note pairs. The dynamic changes to *=*, *p ri*, *pp tar - dando*, and **6/8**.

256 Allo// Comodo

Continuation of the Violoncello score from measure 248. The dynamic is *cres*. The melody continues with eighth-note pairs and sixteenth-note pairs. The dynamic changes to *>*, *pp//*, *sempre ppmo*, and **6/8**.

264

Continuation of the Violoncello score from measure 256. The dynamic is *sempre ppmo*. The melody continues with eighth-note pairs and sixteenth-note pairs. The dynamic changes to *V.S.*

Violoncello

269 *ppmo*

271 *cres.*

273 = = = = =

276 *ff.*

278 = = = = =

280 *p.* *cres.*

282 = = = = = *f.*

285 *p* *cres.* = = = = =

289 *ff.* *non ligato*

293 *pp//*

297 *cres.* *f.* *ff.*