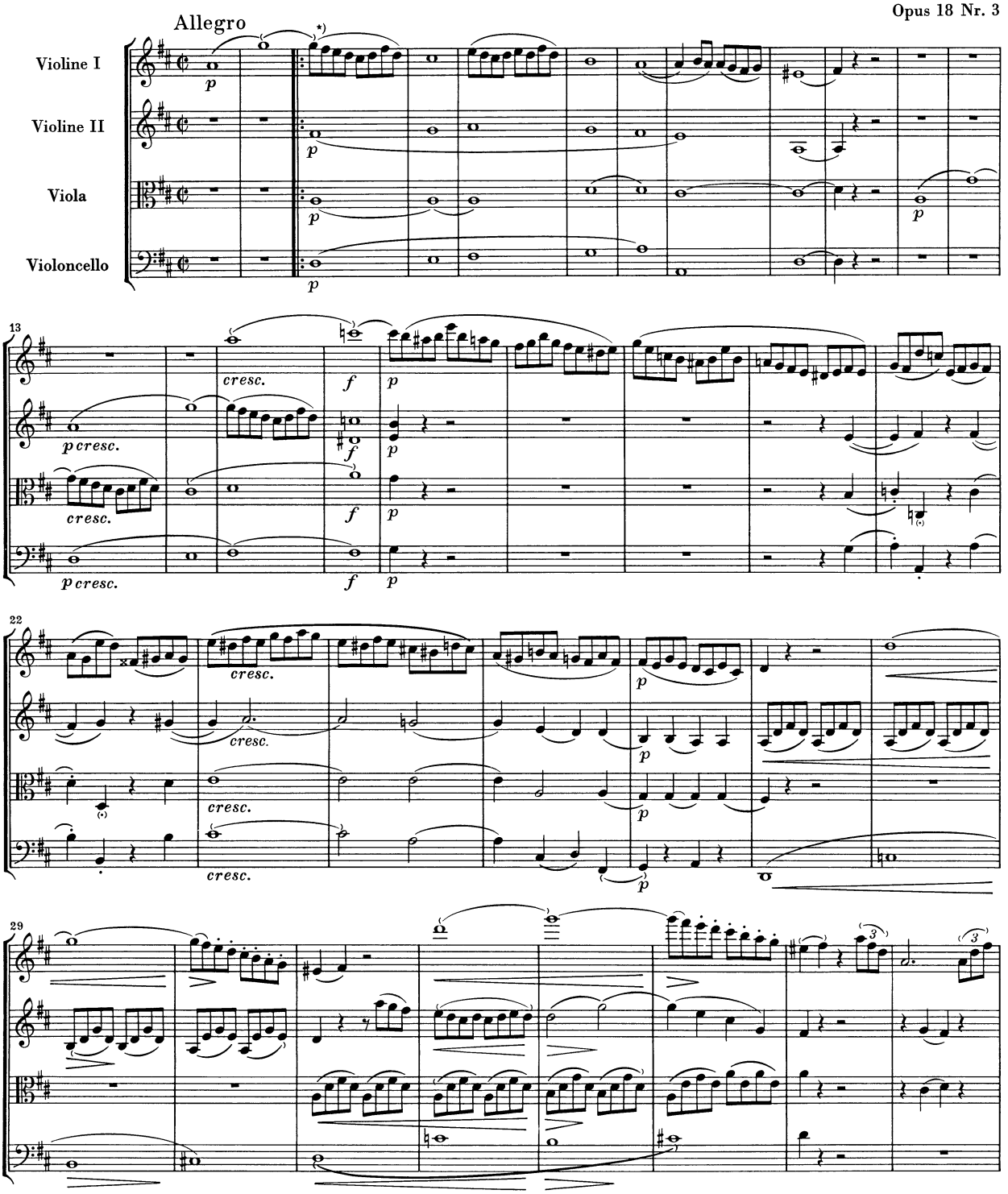
STREICHQUARTETT

D-dur

Dem Fürsten Franz Joseph v. Lobkowitz gewidmet

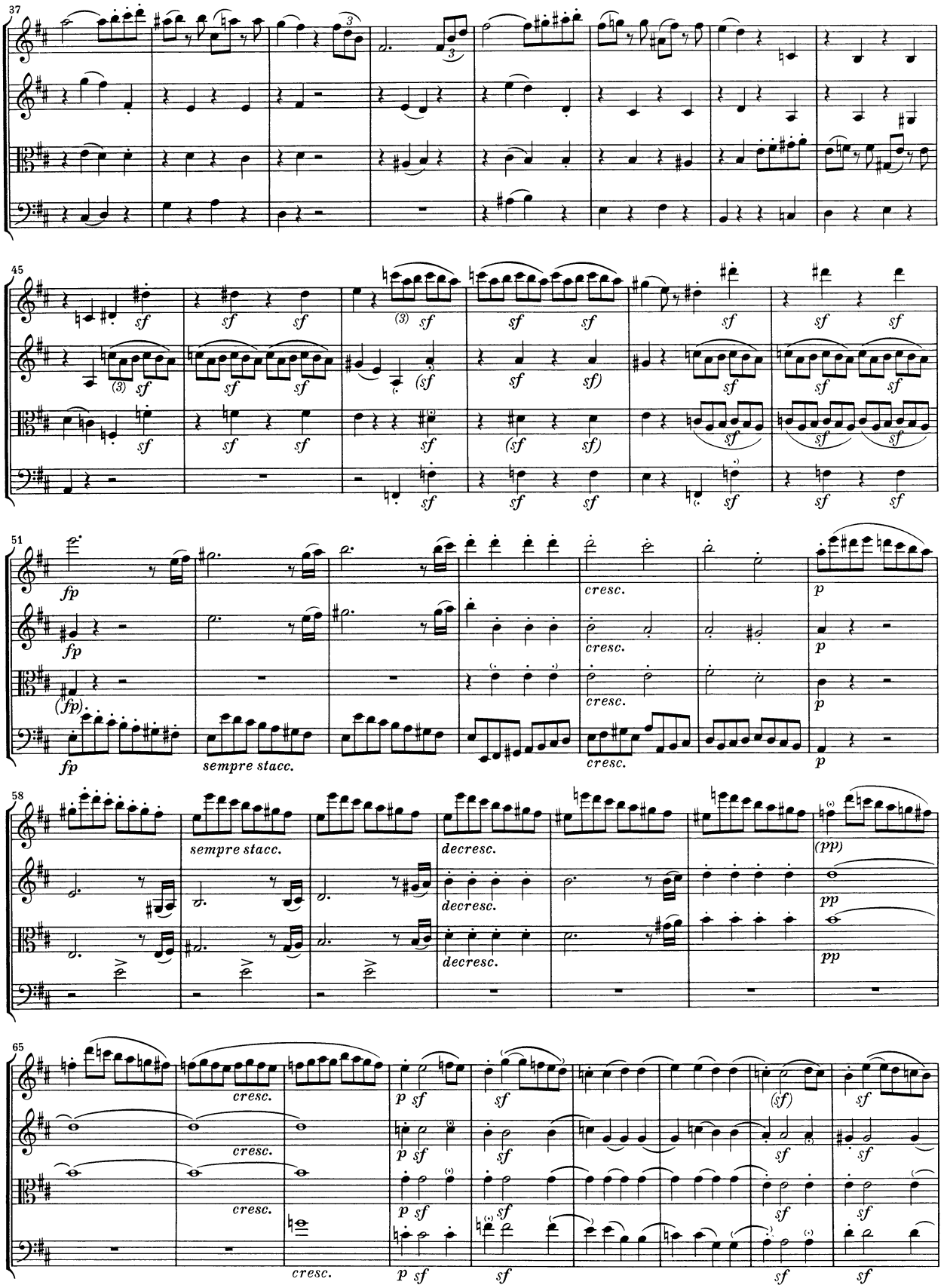
Opus 18 Nr. 3

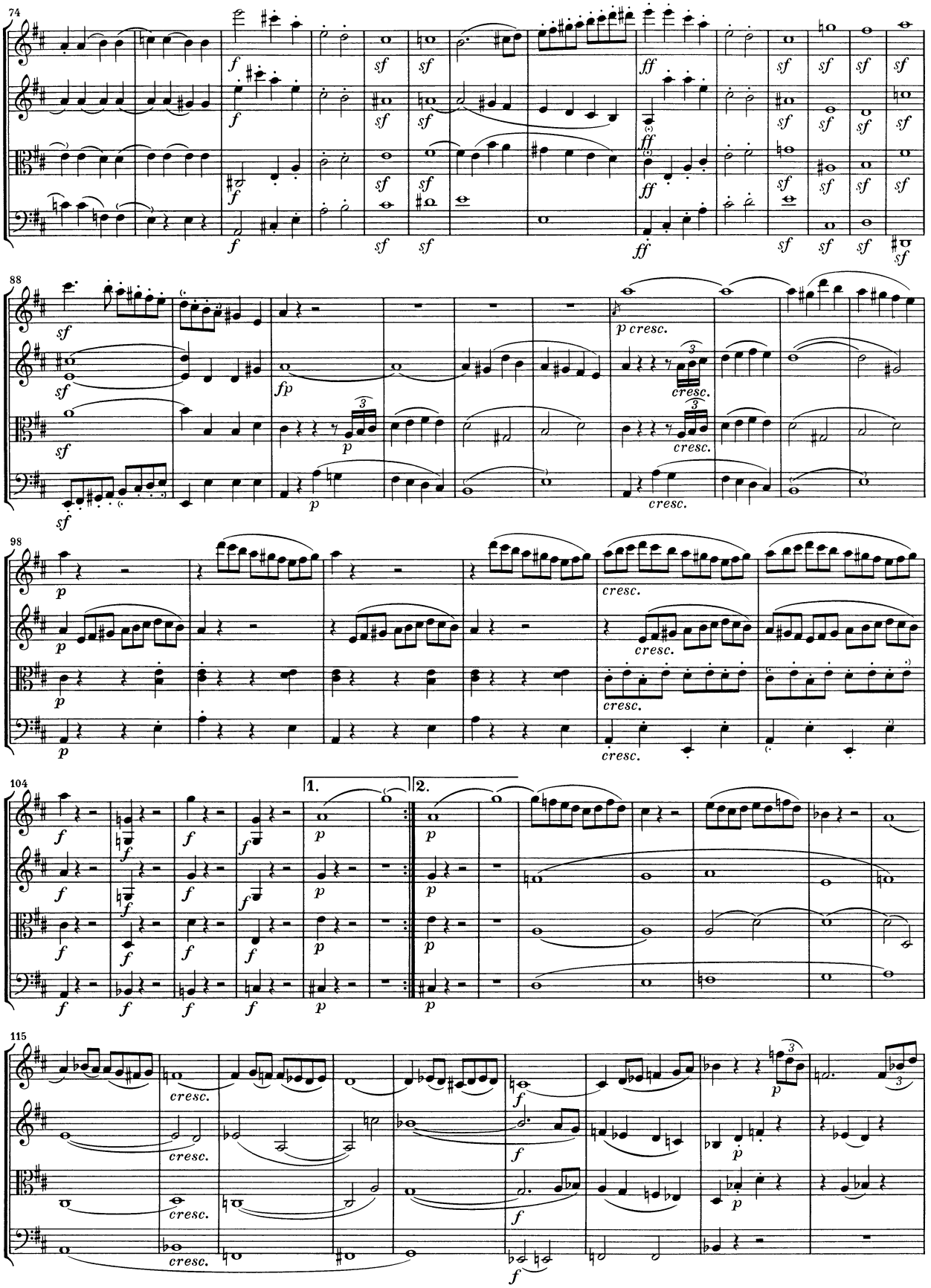


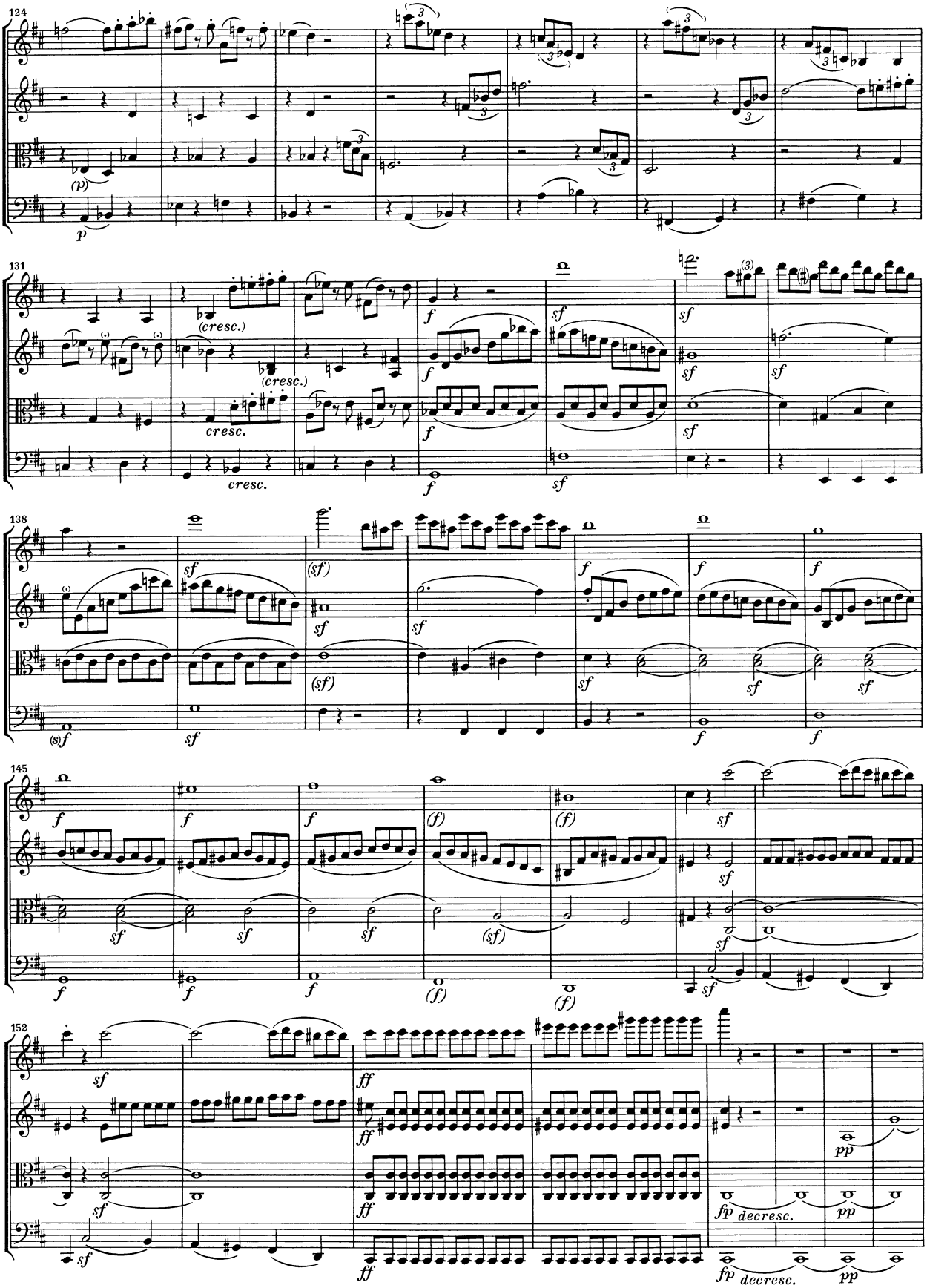
*) Bogen hier und an mehreren anderen Stellen in den Quellen erst ab 2. Note, vor allem zu Beginn des Satzes. Im weiteren Verlauf indifferent. Beethovens Absicht unklar.

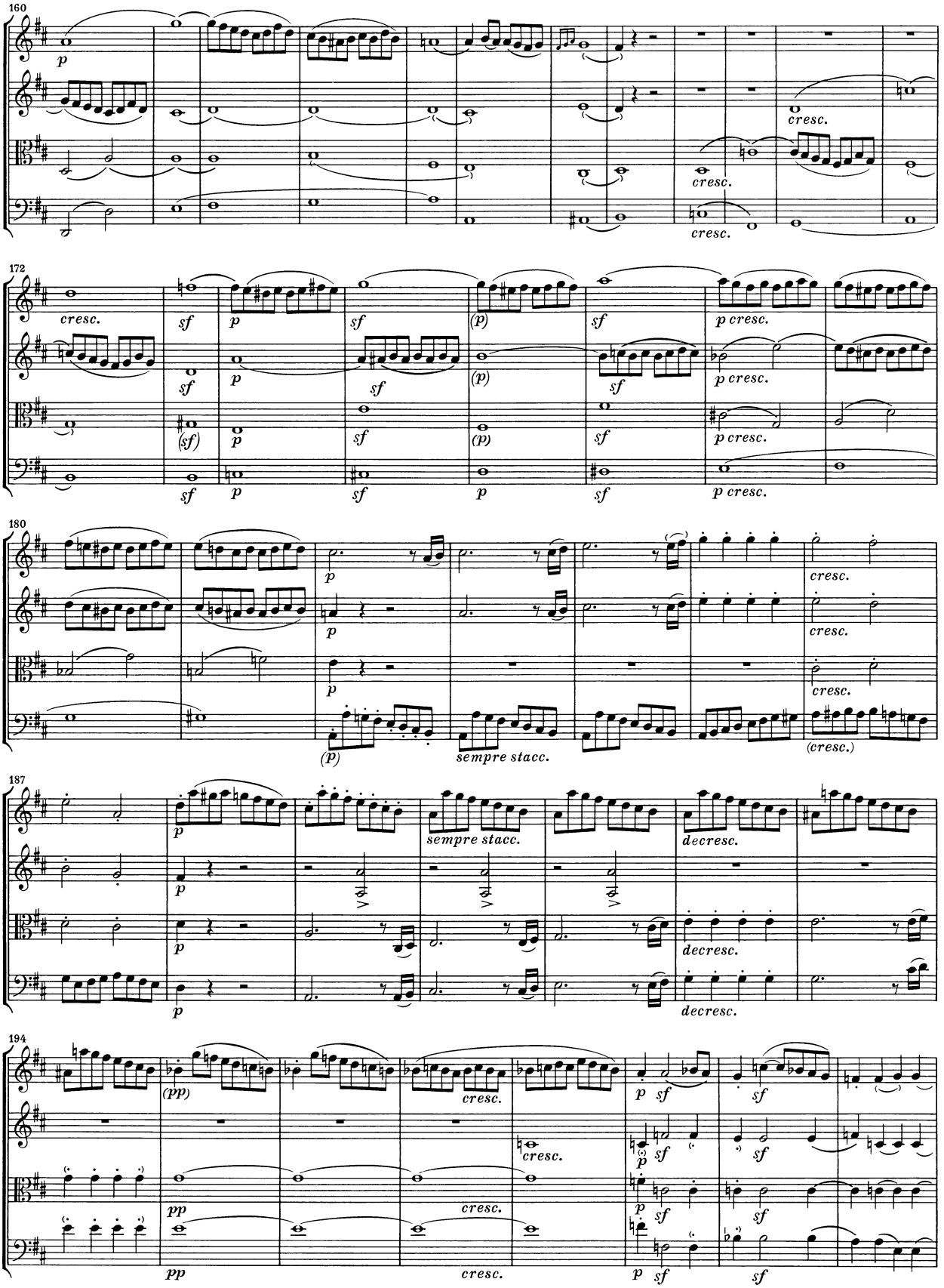
*) Sources postpone slur to note 2 here and in several other passages, especially at opening of movement. Inconsistent in rest of movement. Beethoven's intention ambiguous.

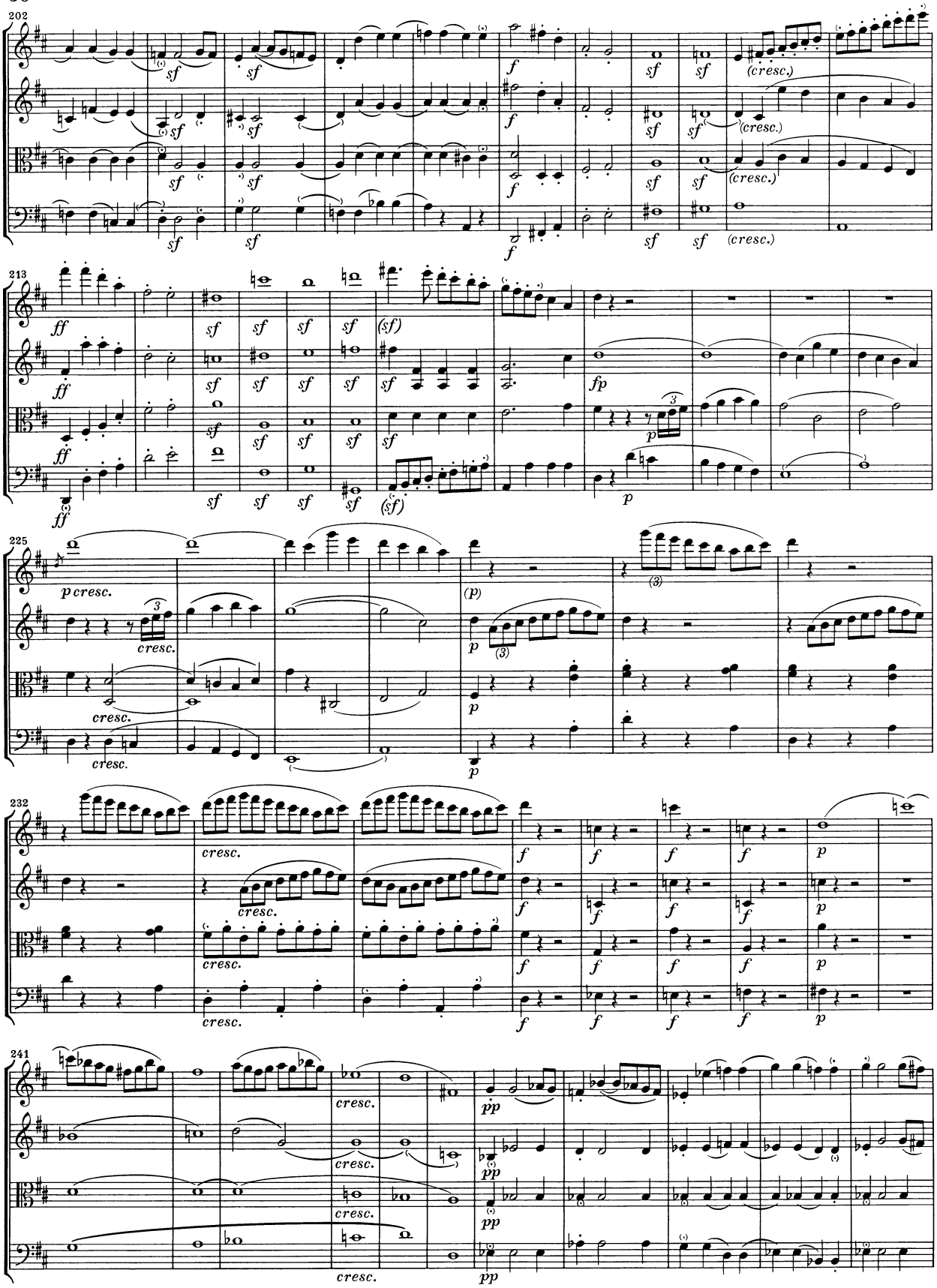
*) Dans les sources, ici et à divers autres endroits, liaison à partir de la 2ème note seulement, principalement au début du mouvement. Notation variable par la suite. L'intention de Beethoven n'est pas claire.

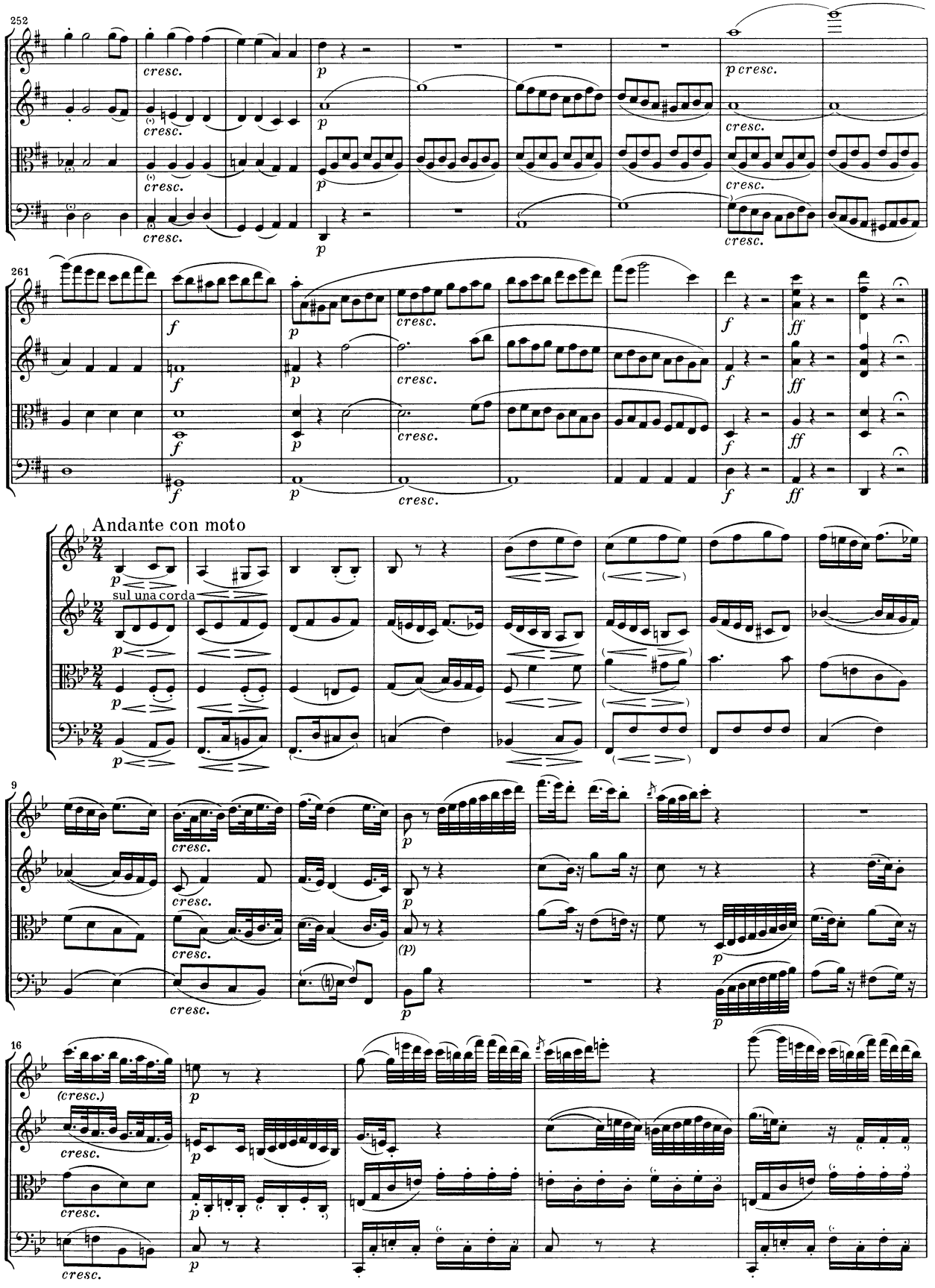

37
45
51
58
65
fp
sempre stacc.
cresc.
decresc.
sf
(sf)
(pp)
pp

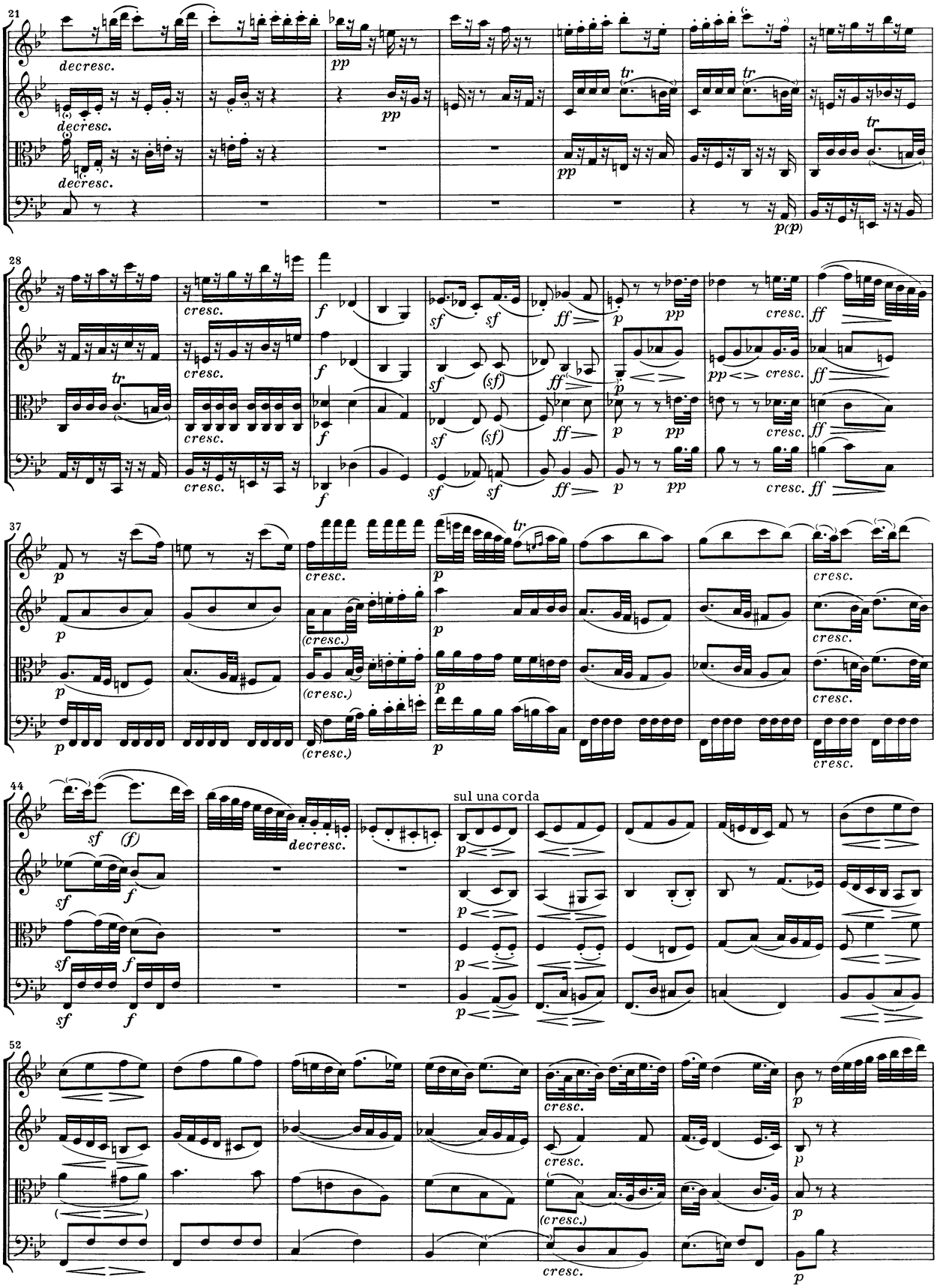

74
88
98
104
115
1.
2.

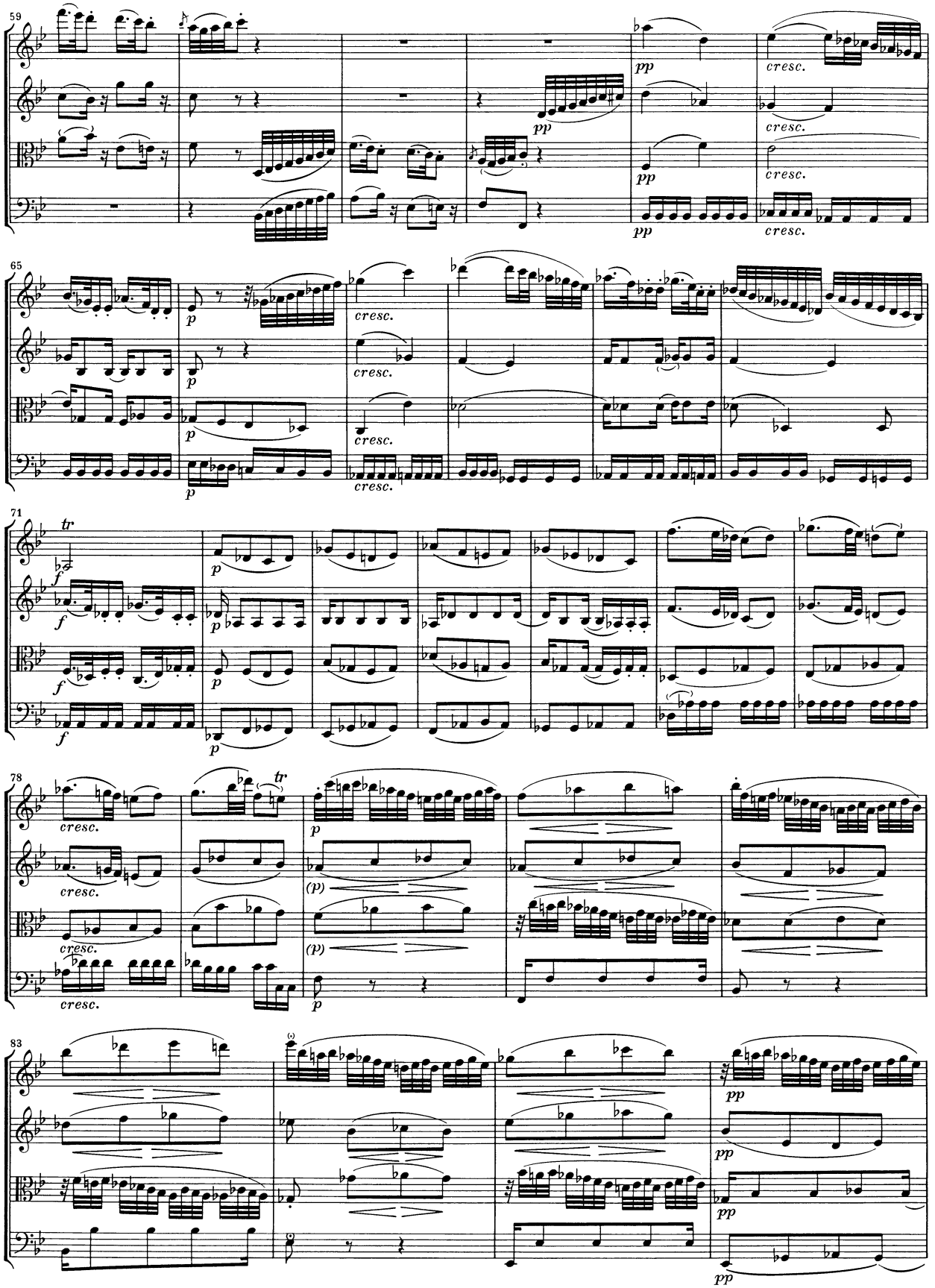

124
(p)
p
131
(cresc.)
cresc.
(cresc.)
cresc.
f
sf
138
(s)f
sf
(sf)
(sf)
f
145
(f)
(f)
152
ff
fp decresc.
pp

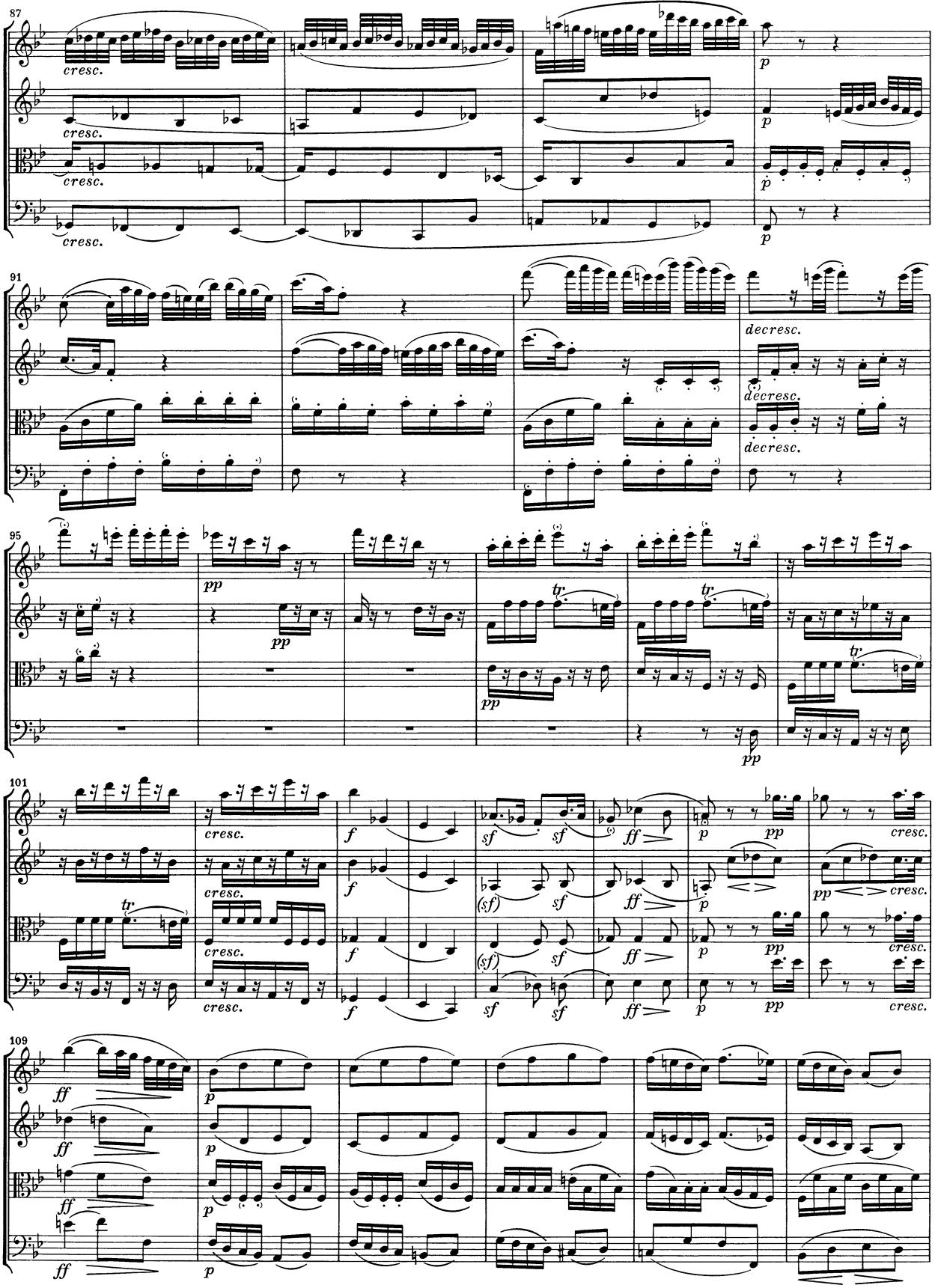

160
p
cresc.
cresc.
cresc.
172
cresc.
sf
p
sf
(p)
sf
p cresc.
(sf)
180
p
(p)
sempre stacc.
cresc.
(cresc.)
187
p
sempre stacc.
decresc.
194
(pp)
cresc.
pp
sf

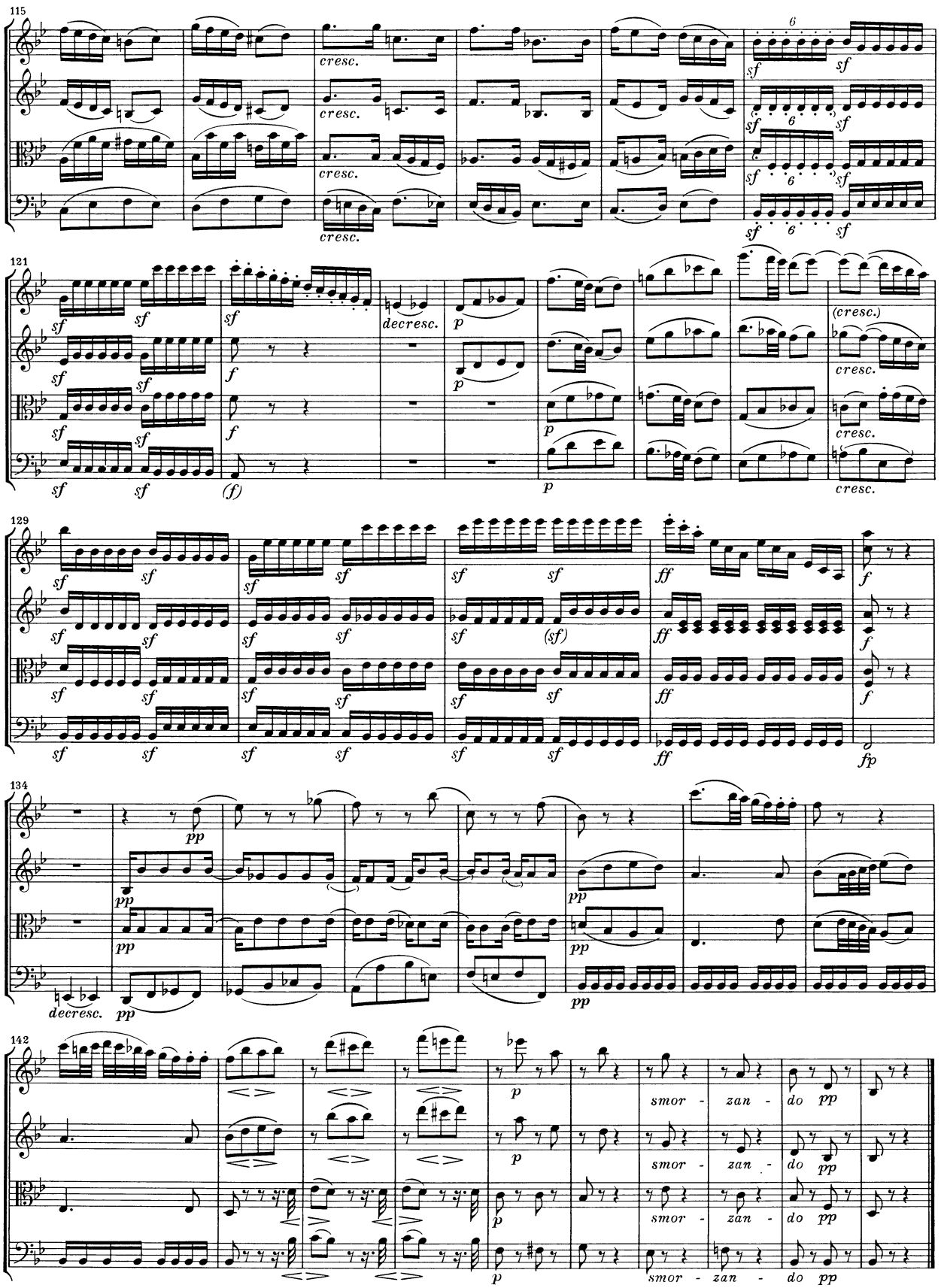

202
213
225
232
241

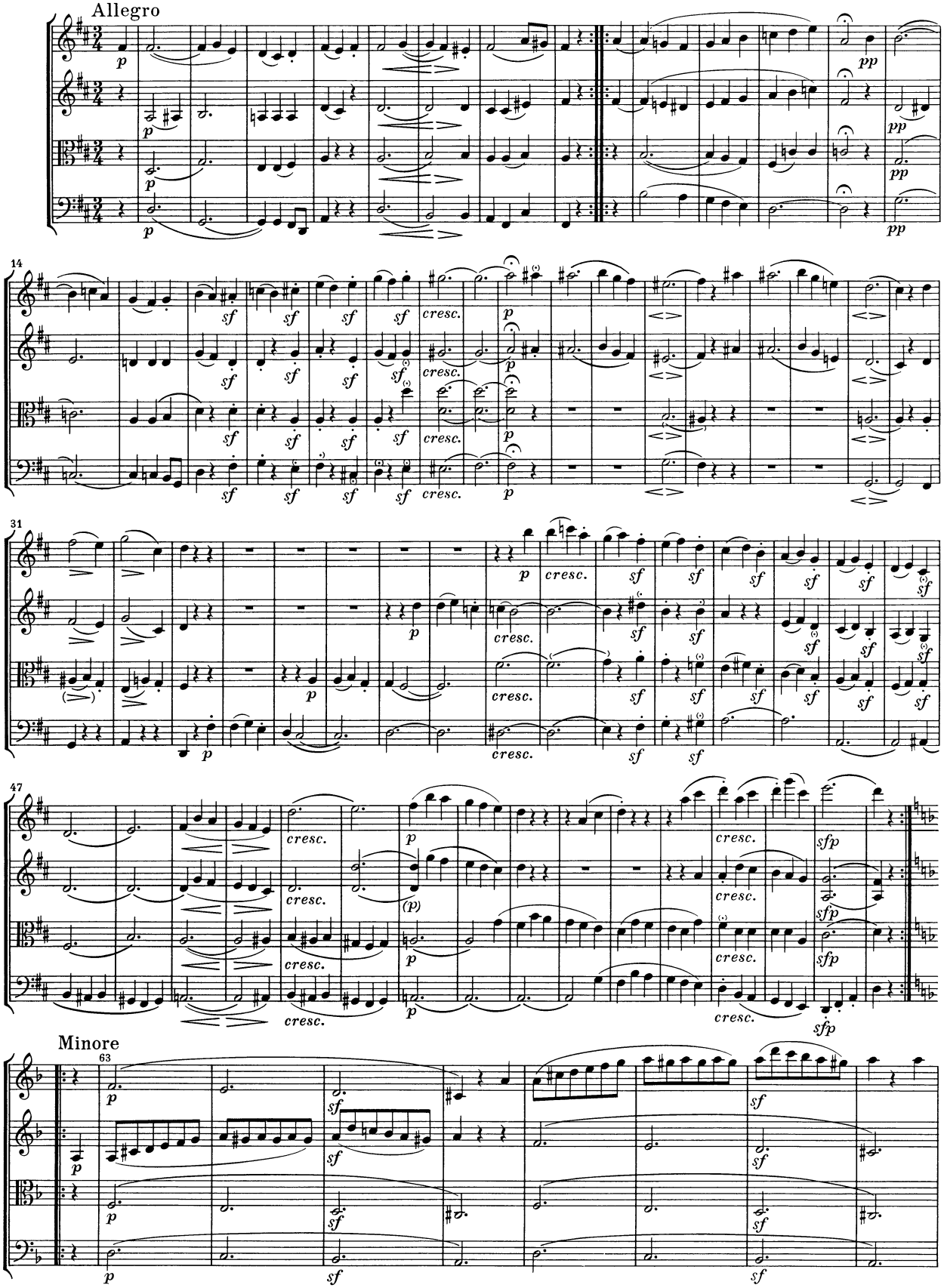

252
cresc.
p
p cresc.
261
f
ff
Andante con moto
sul una corda
9
(cresc.)
16

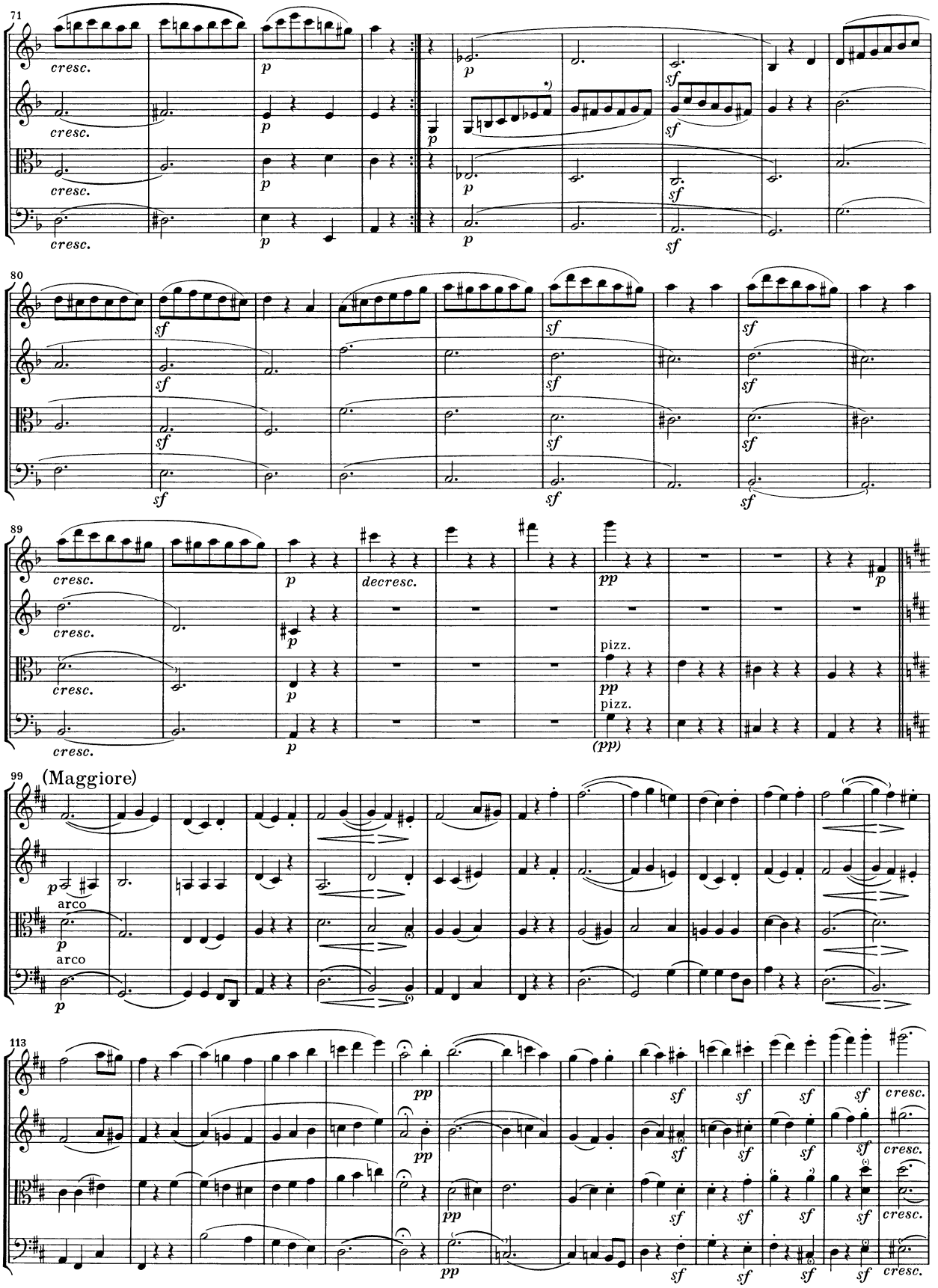

21
decresc.
pp
tr
p(p)
28
cresc.
f
sf
ff
p
pp
37
(cresc.)
44
sf
(f)
decresc.
sul una corda
52


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


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


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

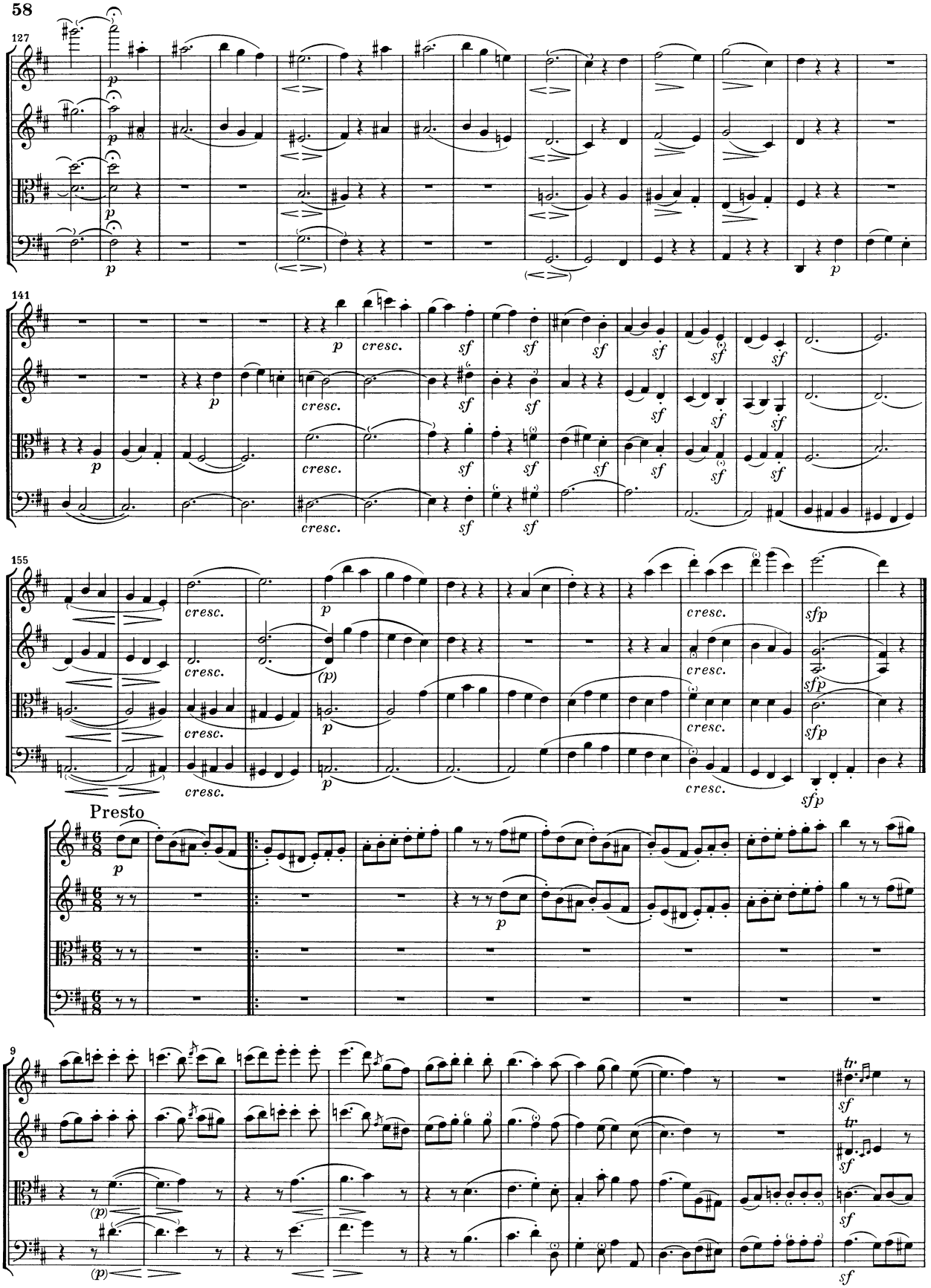

Allegro
14
31
47
Minore
63

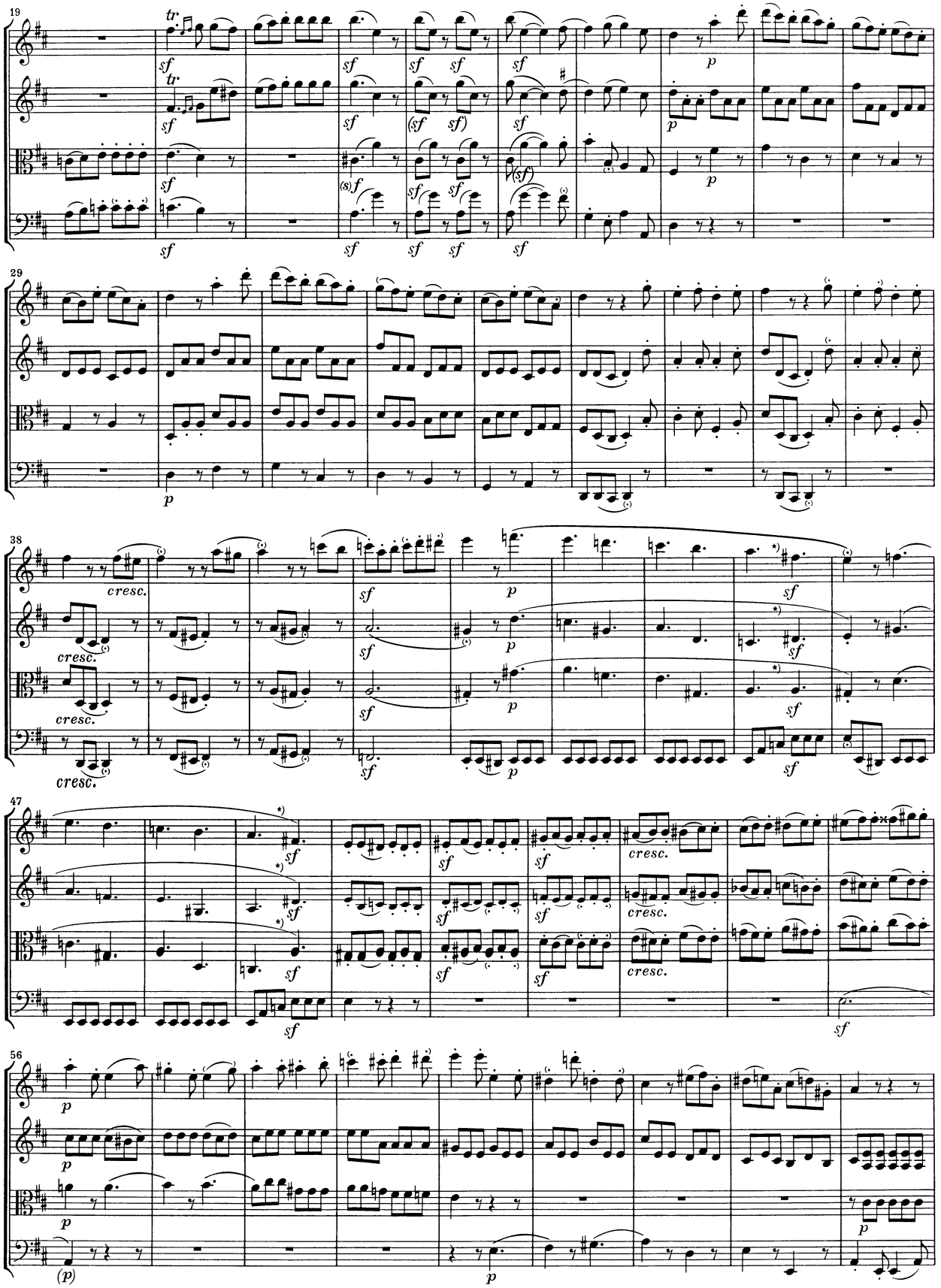


*) In den Quellen ♯ vor f^1; folgerichtig entsprechend damaliger Notationspraxis kein ♯ vor 2. Note T 76. Es wäre aber andererseits die einzige Stelle mit übermäßiger Sekunde.

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

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

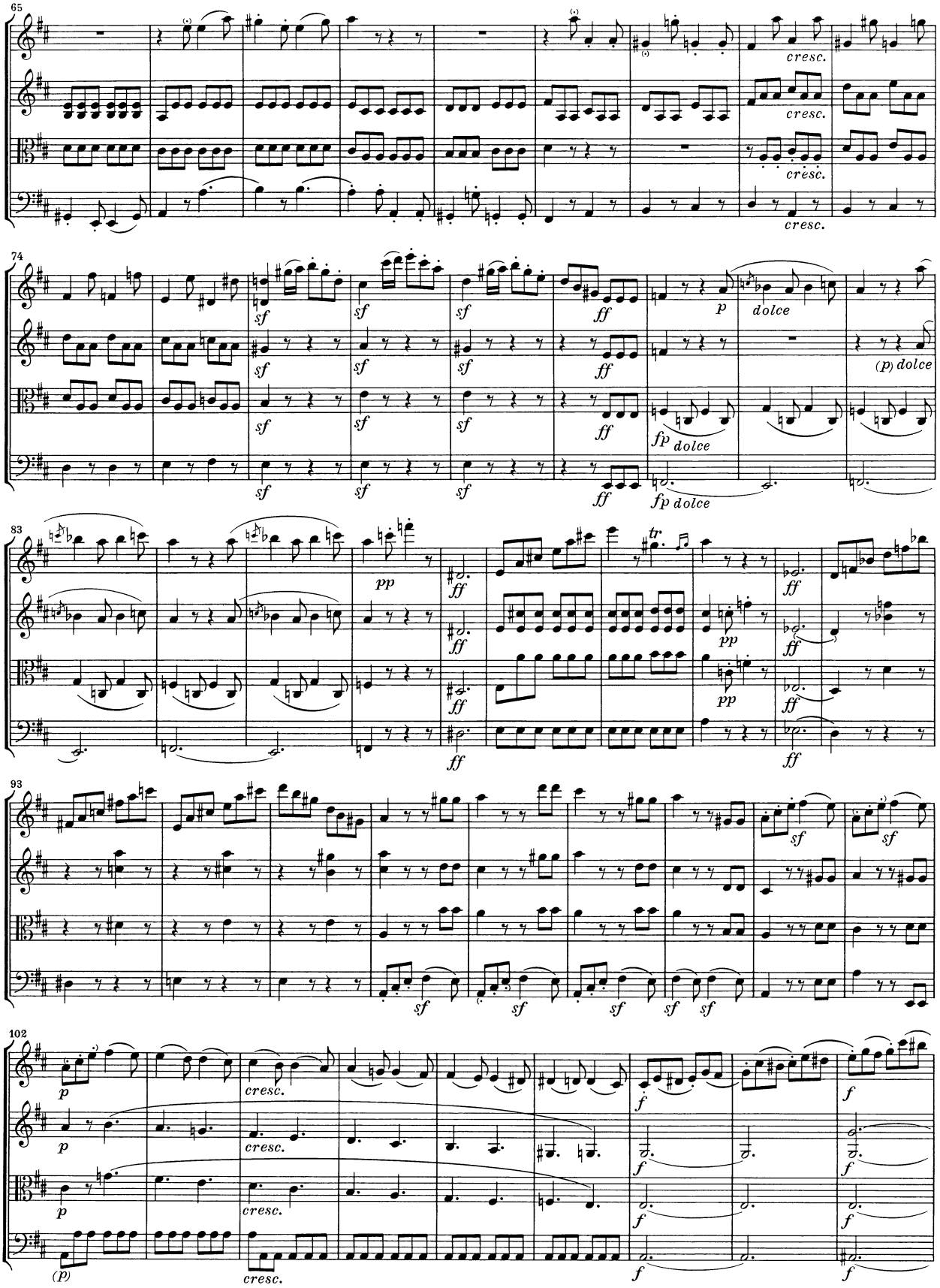

127
141
155
Presto
9

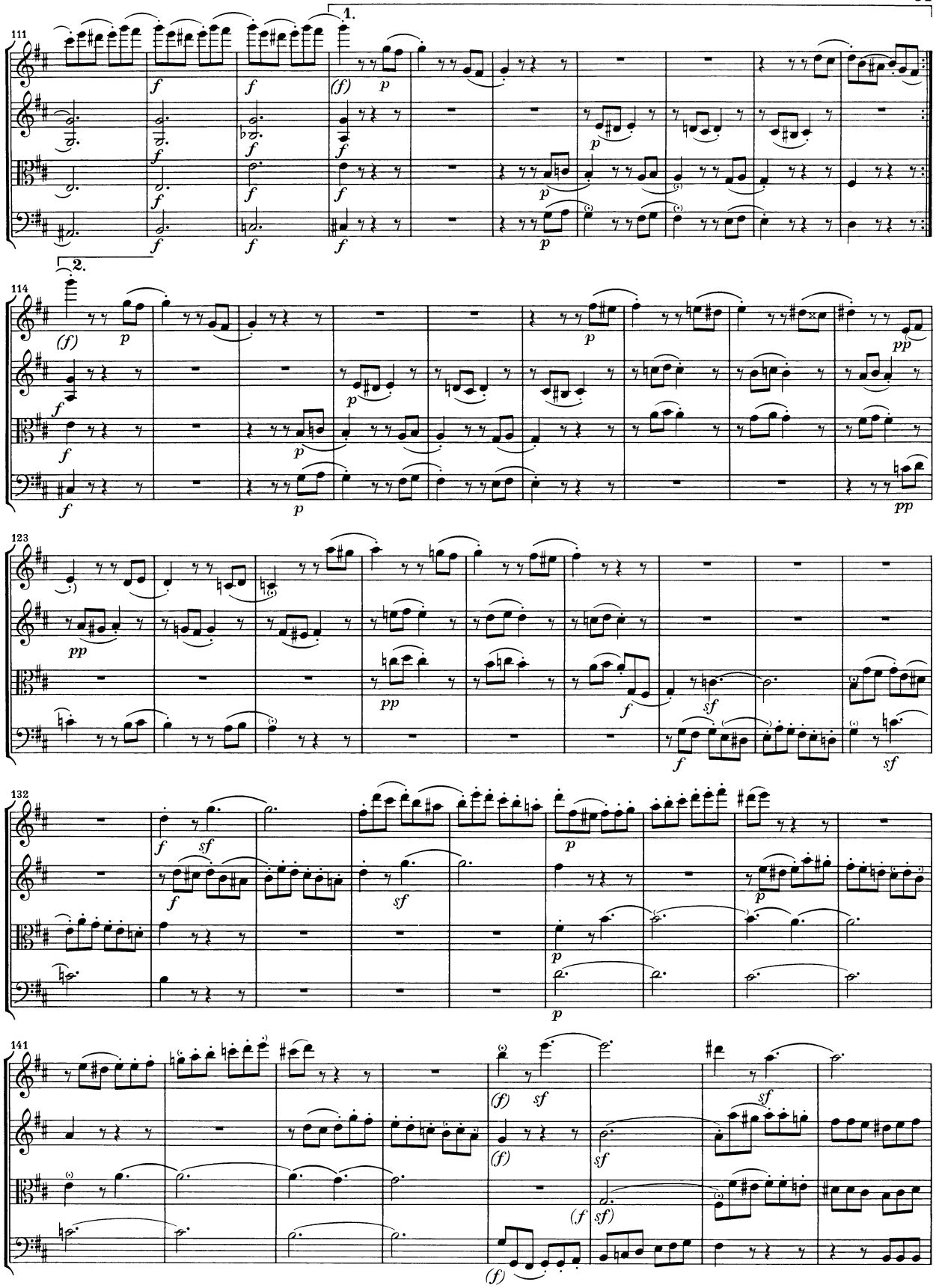


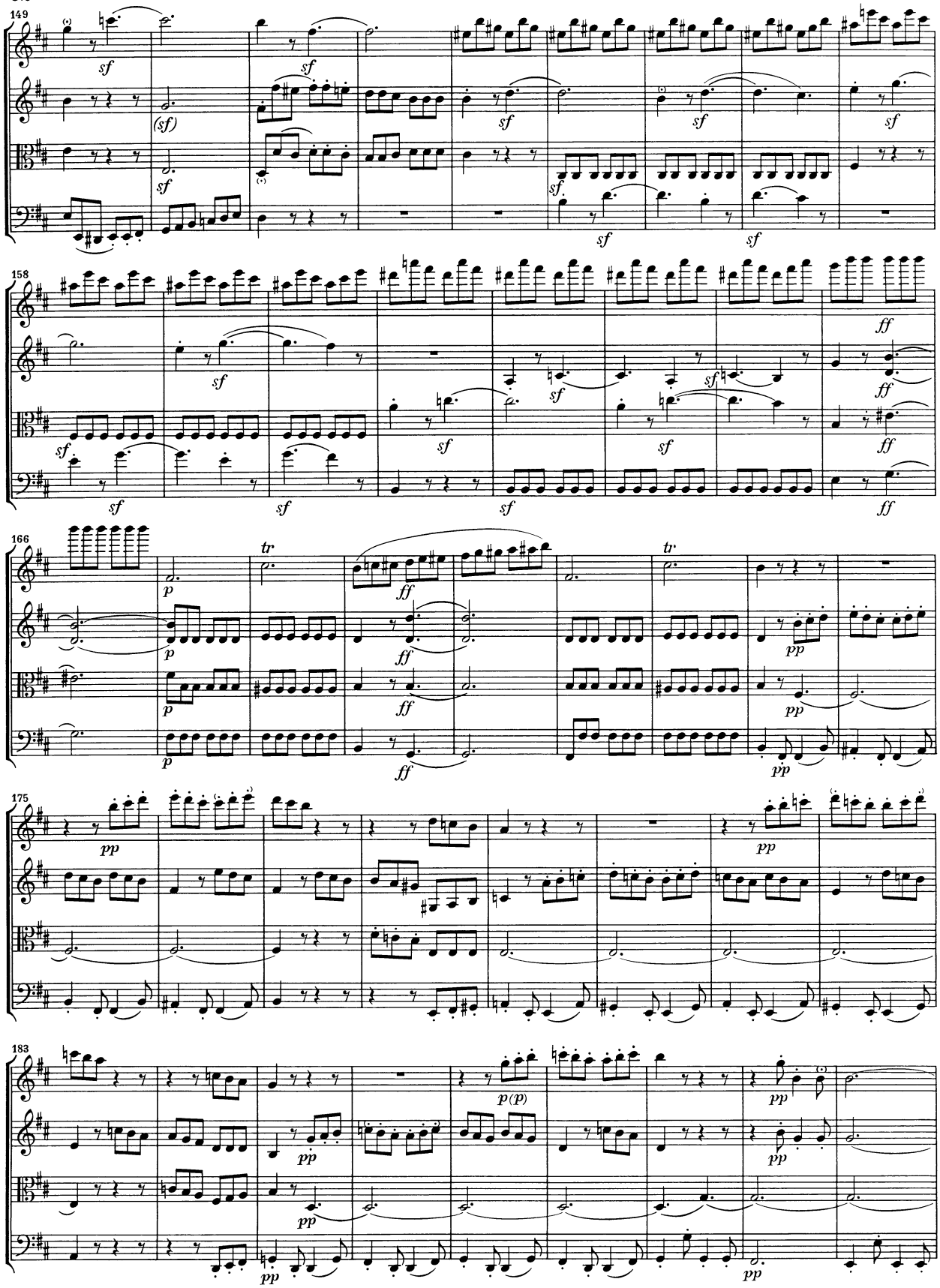
*) Bogensetzung in den Quellen uneinheitlich. Es könnte auch Bogenteilung vor dem *sf* gemeint sein, T 49 dann Bogen von letzter Note bis eins T 50.

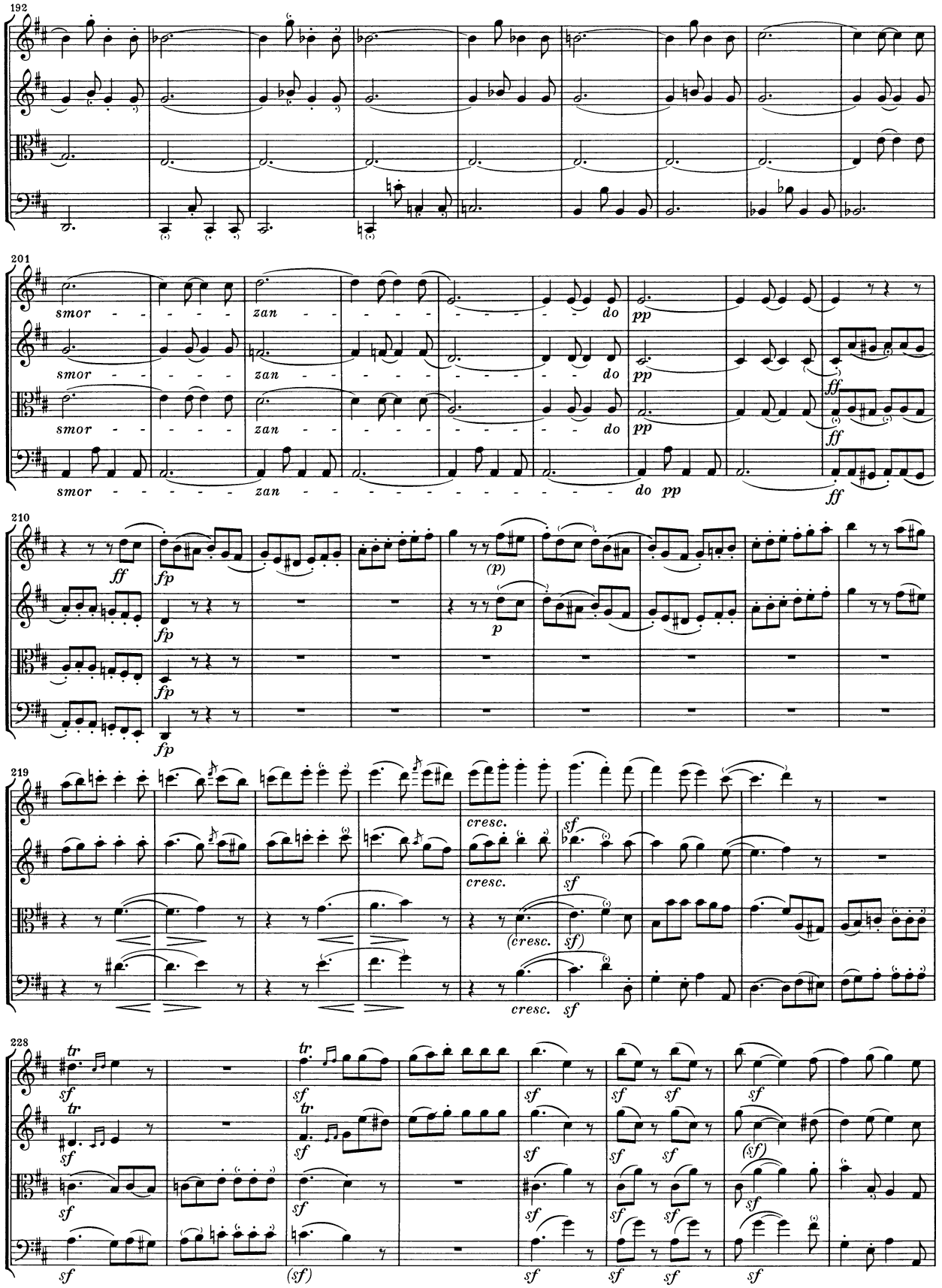
*) Slurring inconsistent in the sources. A break before *sf* may also have been intended, in which case M 49 would have a slur from the final note to beat 1 of M 50.

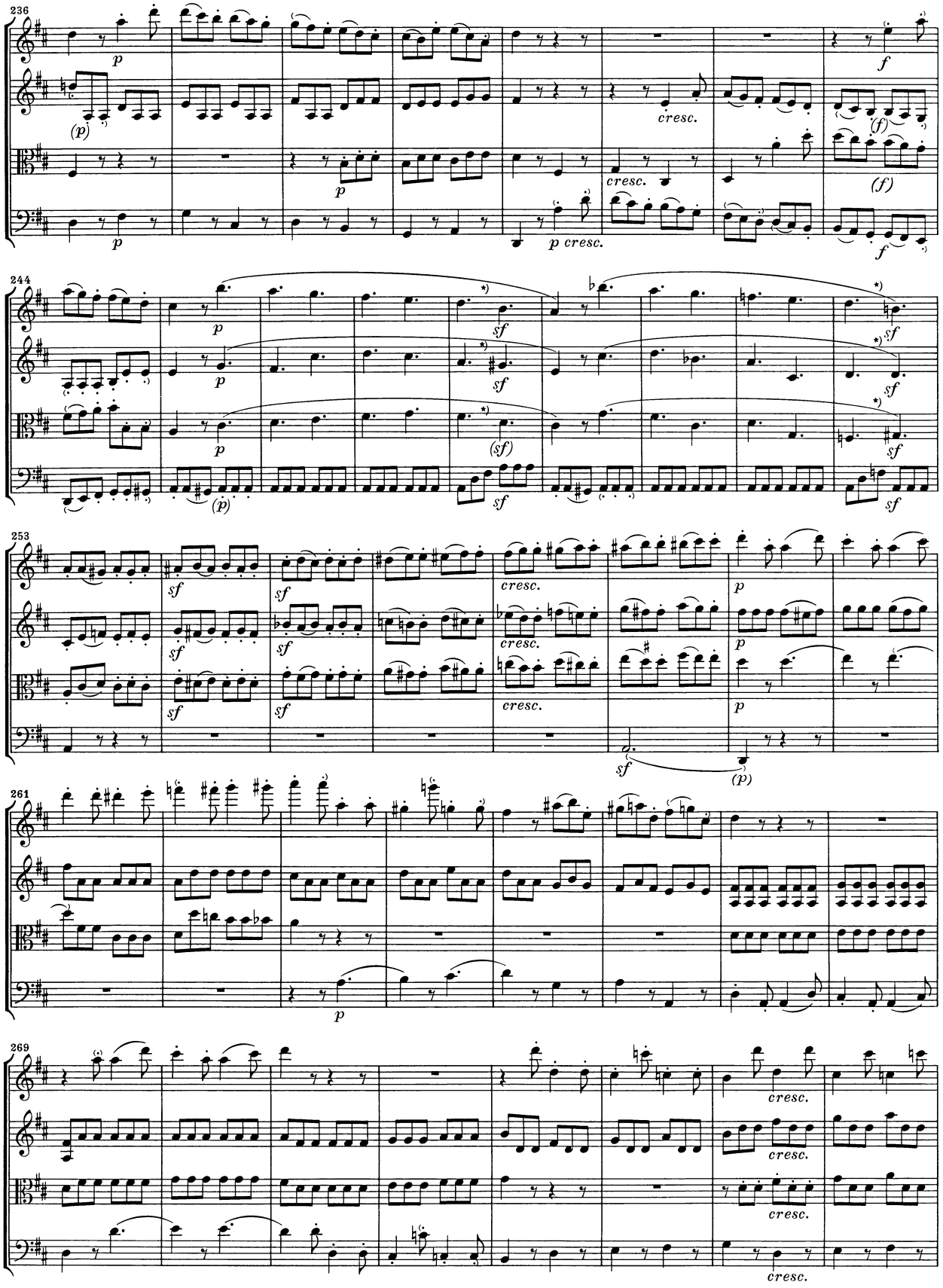
*) Tracé de liaison non homogène dans les sources. Il pourrait aussi s'agir d'une division de la liaison avant le *sf* pois, à M 49, d'une nouvelle liaison entre la dernière note et le 1er temps de M 50.


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


111
1.
2.
114
123
132
141


149
158
166
175
183

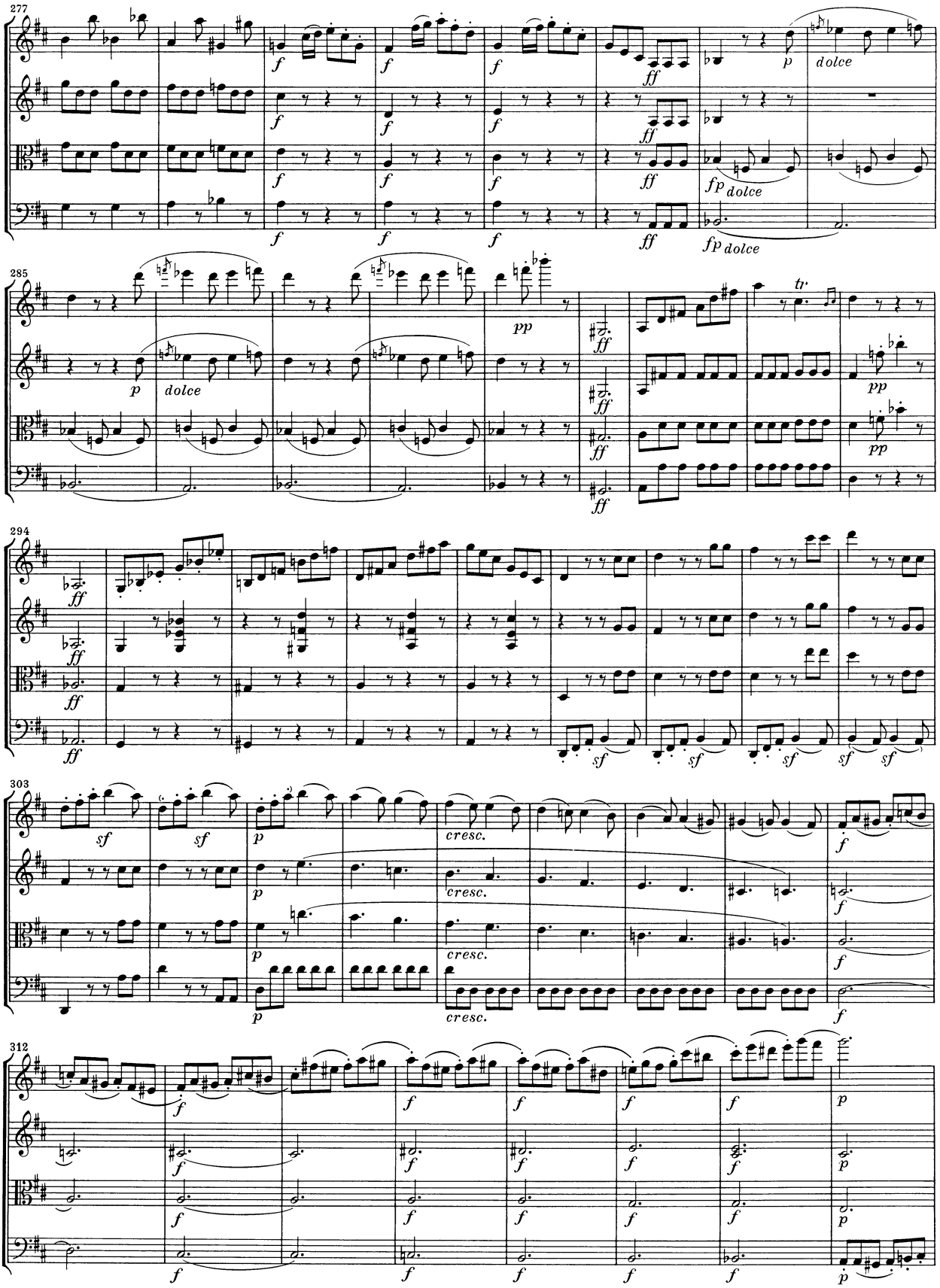

192
201
smor - - - - - zan - - - - - - - - - - - - do
pp
ff
210
ff
fp
(p)
p
219
cresc.
sf
(cresc.
228
tr
(sf)

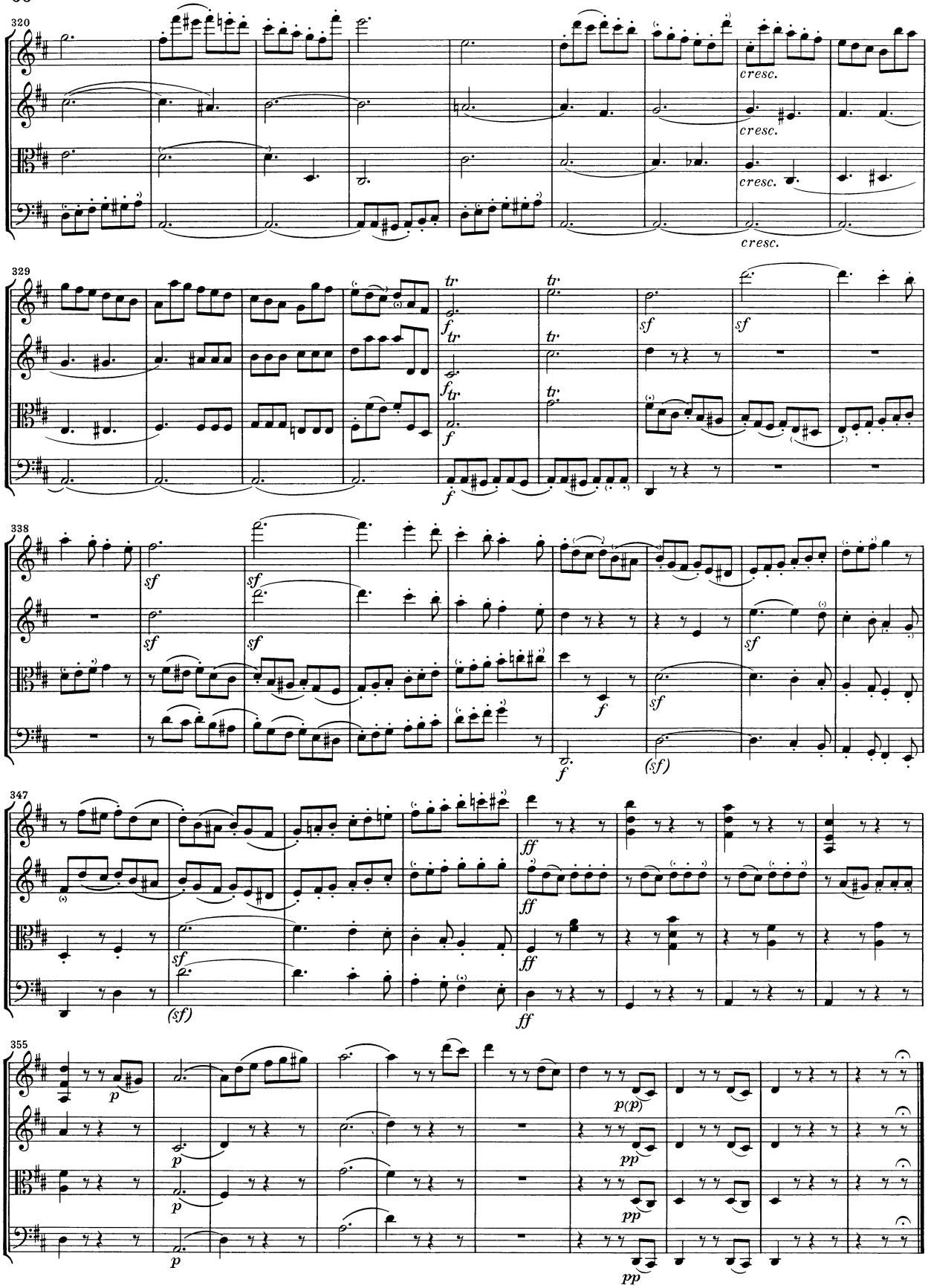


*) Siehe Fußnote zu T 45/49.

*) See footnote to M 45/49.

*) Cf. note relative à M 45/49.


277
285
294
303
312
dolce
tr
cresc.


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