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**Eilftes Quartett für zwey Violinen, Bratsche und
Violoncelle**

Beethoven, Ludwig

Wien, [1826?]

[urn:nbn:de:bsz:31-261270](https://nbn-resolving.org/urn:nbn:de:bsz:31-261270)

Beethoven

Andante favori Op. 35. Pag. 2.

Quatuor Es Dur Op. 74. " 9.

Quatuor f moll Op. 95. " 20.

Grand Quat. Es Dur Op. 127. " 32.

Grand Quat. B. Dur Op. 130. " 48.

Grand Quat. Es moll Op. 131. " 65.

Violino I^{mo}

M 1713RH

Aus: Die Erinnerungen von Beethoven v. Fr. Kerst Bd.I. (Verlag
J.Hoffmann, Stuttgart) Seite 54.

Aus den Erinnerungen von Karl Czerny, für Otto Jahn
geschrieben:

„..... Das Andante Favori F-Dur Nr. 35 wird im Katalog als Ori-
ginal für Streichquartett angegeben. Das ist nicht richtig. Beet-
hoven schrieb es anfangs für Pianoforte Solo, und zwar als Mittel-
stück zur großen C-Dur-Sonate op. 53. Da es jedoch dazu zu lang
war, gab er es einzeln in Stich und wegen seiner Beliebtheit (weil
es Beethoven häufig in Zirkeln spielte) gab er ihm den Namen An-
dante favori. Ich weiß das umso genauer, als mir Beethoven damals
(1804) die Stichkorrektur samt seinem Manuskript zur Durchsicht
sandte. Ich habe noch ein Exemplar der Originalauflage, wie es in
dem damaligen Kunst- und Industriekontor erschien.

Das Arrangement für Streichquartett mag weit später (vielleicht
von Ries) gemacht worden sein.....“

Elftes

QUARTETT

für

zwey Violinen, Bratsche und Violoncelle.

Seinem Freunde

Dem Herrn. Kapellmeister

Mik: Guteskall von Donarowetz

gewidmet

von

Ludwig van Beethoven

95^{tes} Werk

Eigenthum des Verlegers.

Nr 2380

2. Aufl. 1826
Preis 5/10 gr.

Wien, bei Tobias Haslinger
am Graben Nr. 372.

[nach 1826]



VIOLENO PRIMO.
non legato

loco

cres:

dim.

pp

cres.

ff

sf

sf

sf

dim

p

dim:

pp

S. et C. 25 SO.

V I O L I N O P R I M O .

Allegretto
ma non troppo.

mezza voce

tr

cres

12

cres.

cres...

pp

staccato.

sempre Piano

cres.

sempre...

sempre staccato

cres.

sf sf sf sf sf

dim.

pp

dolce

S. et C. 2550.

VIOLINO PRIMO

The musical score for Violino Primo on page 5 contains the following elements:

- Staff 1:** Starts with a *pp* dynamic.
- Staff 2:** Includes a trill (*tr*) and a *cres.* marking.
- Staff 3:** Includes a *cres.* marking.
- Staff 4:** Includes a *cres.* marking and a *dim.* marking.
- Staff 5:** Includes a *cres.* marking and a *tr* marking.
- Staff 6:** Includes a *p* dynamic.
- Staff 7:** Includes a *f* dynamic.
- Staff 8:** Includes a *p* dynamic and a *cres.* marking.
- Staff 9:** Includes a *p* dynamic and a *cresc.* marking.
- Staff 10:** Includes a *tr* marking and a *cres.* marking.
- Staff 11:** Includes a *p* dynamic and a *tr* marking.
- Staff 12:** Includes a *pp* dynamic and the marking *espressivo*.
- Staff 13:** Includes a *pp* dynamic.
- Staff 14:** Ends with a double bar line, a key signature change to F major, and the instruction *attacca subito*.

NO. 2450.

attacca subito

6 Allegro assai vivace ma serio. VIOLINO PRIMO.

The musical score is written for Violino Primo and consists of 15 staves. The tempo is 'Allegro assai vivace ma serio'. The key signature has two flats (B-flat major). The score includes various dynamic markings such as *f*, *sf*, *ff*, *p*, *pp*, and *cres.*. Performance instructions include *espressivo* and *dolce*. The piece ends with a first ending bracket marked '1'.

S. et C. Q. 580.

V I O L I N I P R I M O 7

Handwritten musical score for Violin I, page 7. The score consists of 14 staves of music. The first staff has a '1' above it. The music is in a key with two flats and a 3/4 time signature. Dynamics include *f*, *ff*, and *cres.*. The piece concludes with a *Piu Allegro* section marked with a double bar line.

S. et C. 2550

VIOLINO PRIMO.

tr

cres. p cres. p

cres. f sf sf sf sf sf p

ff p

f sf sf sf sf sf sf sf sf

f p cres.

f p pp pp pp cres.

f sempre f

sf dim. p pp pi

poco ritardando Allro molto leggiermente.

pp ppp Sempre p.

sempre pp sempre p

cres. Svanum loco

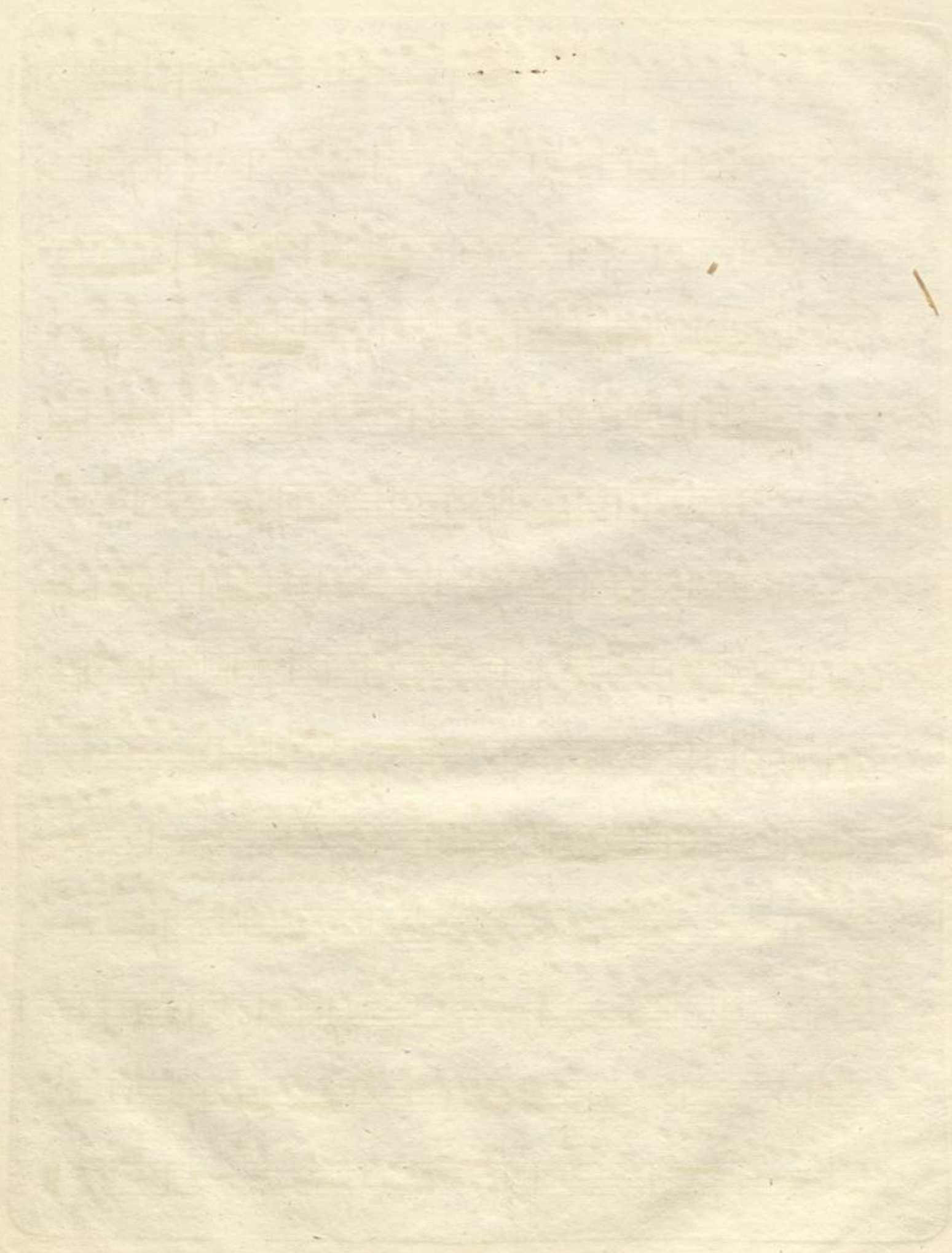
f p sempre p

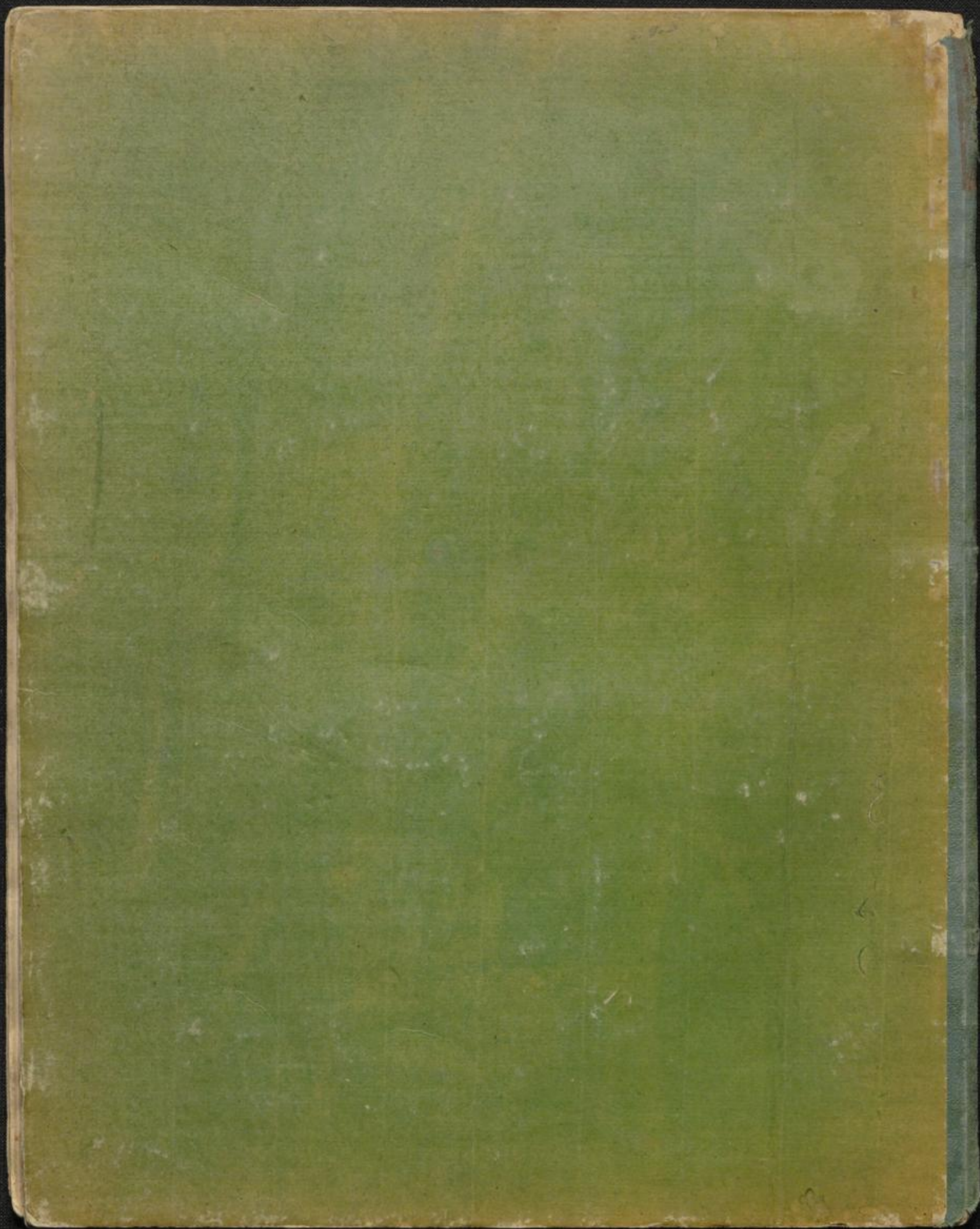
cres. Svanum loco

p cres. f

FINE.

50550





Beethoven

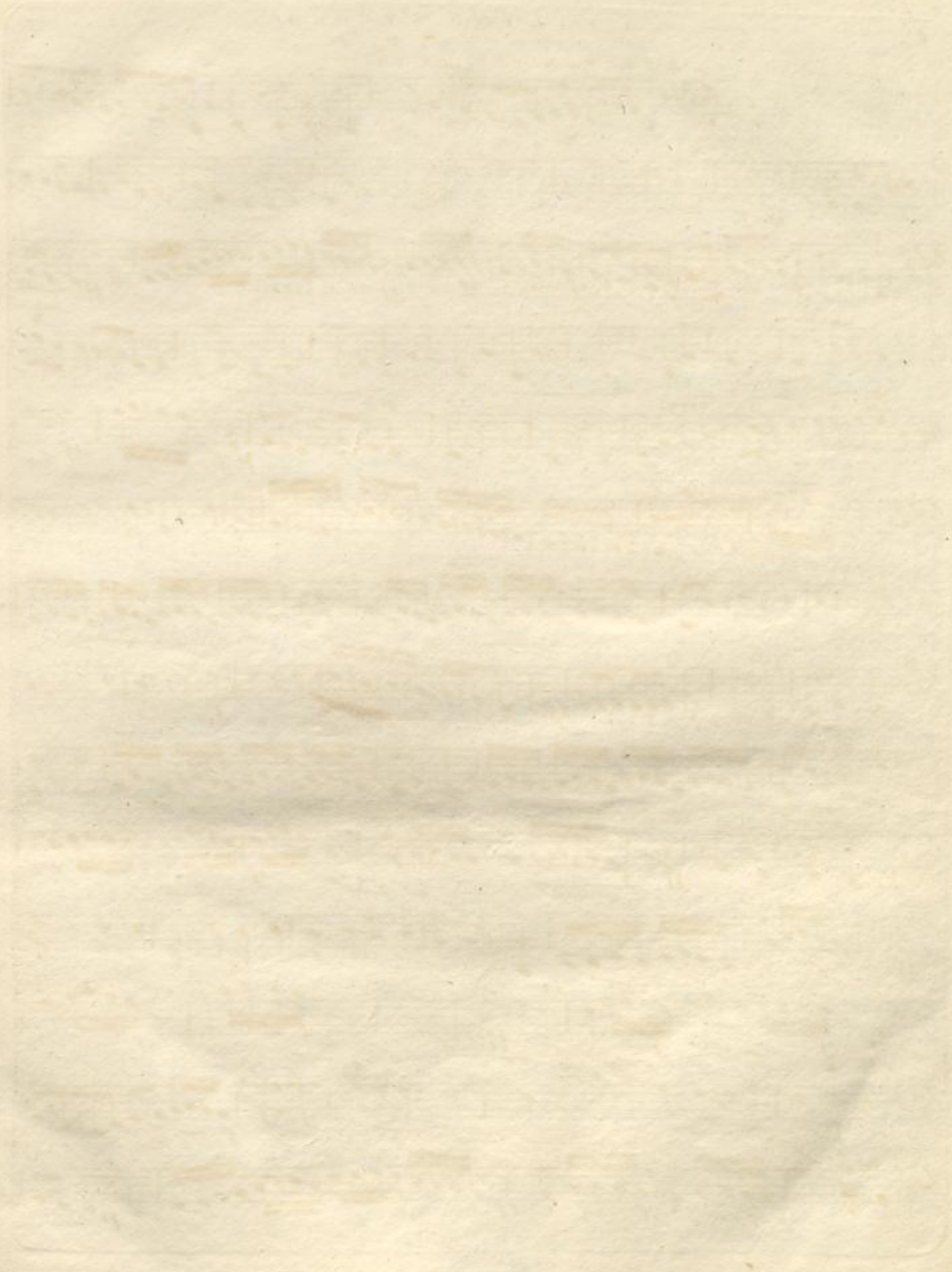
Andante favore Op. 35 Pag. 3.
Quatuor E. Dur 4 7
Quatuor F. moll 4 16.
Grand Quat. E. Dur 4 26.
Grand Quat. B. Dur 4 39.
Grand Quat. C. moll 4 54.

Violino II^{do}

Michaelisgang

M 1713RH

11. Okt.
13.



V I O L I N O S E C O N D O .

2

QUARTETTO *f* *Allegro con brio.*

cres. *f* *sf* *sf* *ff* non legato *p*

3 *3* *cres.* *dim.* *p* *f* *sf*

pp *cres.* *ff* *f* *ff* *f*

ff *f* *f* *sf* *sf* *pp* *f* *f*

p *f* *f* *f* *f* *f* *f* *f*

f *f* *ff* non legato *p*

S. et C. 2580.



V I O L I N O S E C O N D O .

Handwritten musical score for Violino Secondo, page 3. The score consists of 14 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features various dynamics including p, f, ff, pp, and mp, along with performance markings such as 'cres.', 'dim.', and 'dimin.'. There are also some handwritten annotations in red ink, including a scribble on the sixth staff and a '3' above a triplet on the second staff.

S. et N. 2580.

dimin.

mp

VIOLINO SECONDO.

Allegretto
ma non troppo.

The musical score is written for the second violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto ma non troppo'. The score contains 14 staves of music. Dynamics include piano (p), piano-piano (pp), forte (f), sforzando (sf), and crescendo (cres.). Articulation includes staccato, sempre staccato, and sempre piano. Performance markings include first and third endings. The piece ends with a double bar line and a repeat sign. The number 'c. 2580.' is written at the bottom of the page.

V I O L I N O S E C O N D O .

5

The musical score for Violino Secondo, page 5, is written in G major and 2/4 time. It consists of 15 staves of music. The first staff begins with the marking 'dolce'. The second staff has a 'p' dynamic. The third staff starts with 'cres.' and ends with 'p'. The fourth staff has a 'p' dynamic. The fifth staff has 'cres.' and ends with 'p'. The sixth staff has 'cres.' and ends with 'p'. The seventh staff has 'f' and 'dimin.' markings. The eighth staff has 'p'. The ninth staff has 'cres.' and ends with 'f'. The tenth staff has 'p' and 'f' markings. The eleventh staff has 'p' and 'cres.' markings. The twelfth staff has 'cres.' and 'p' markings. The thirteenth staff has a triplet of eighth notes and 'cres.' markings. The fourteenth staff has 'p' and 'espressivo' markings. The fifteenth staff has 'pp' and 'attacca subito.' markings. The score concludes with a key signature change to E-flat major.

S. et C. 9580 .

attacca subito.

6

V I O L I N O . S E C O N D O .

Allegro assai vivace ma serioso.

The musical score is written for the second violin. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro assai vivace ma serioso'. The score contains 14 staves of music. Dynamics range from fortissimo (f) to pianissimo (pp). Performance instructions include 'cres.' (crescendo), 'dimin.' (diminuendo), and 'pp.' (pianissimo). The piece ends with a double bar line and a repeat sign.

S. et C. 2580.

V I O L I N O S E C O N D O .

The musical score consists of 14 staves of music. The first staff begins with a *res.* marking and a *f* dynamic. The second staff has a *ff* dynamic. The third and fourth staves also feature *f* and *ff* dynamics. The fifth staff has a *p* dynamic. The sixth staff includes a triplet of eighth notes marked *po.* and a first fingering '1'. The seventh staff has a *pp* dynamic and a first fingering '1'. The eighth staff is marked *Più Allegro.* and begins with a first fingering '1'. The ninth staff has a *cres.* marking and a *f* dynamic. The tenth and eleventh staves continue with *f* dynamics. The twelfth staff has a *ff* dynamic. The thirteenth and fourteenth staves conclude the piece with *f* dynamics.

S. et C. 9580.

5

V I O L I N O S E C O N D O .

espressivo

Allegretto agitato.

dimi.

cres.

dimi.

cres.

Allegretto agitato.

cres.

p

cres.

p

cres.

p

cres.

ff

pp

cres.

ff

ff

p

f

f

f

f

f

f

f

f

f

fp

fp

dim.

p

pp

cres.

p

cres.

p

cres.

f

f

f

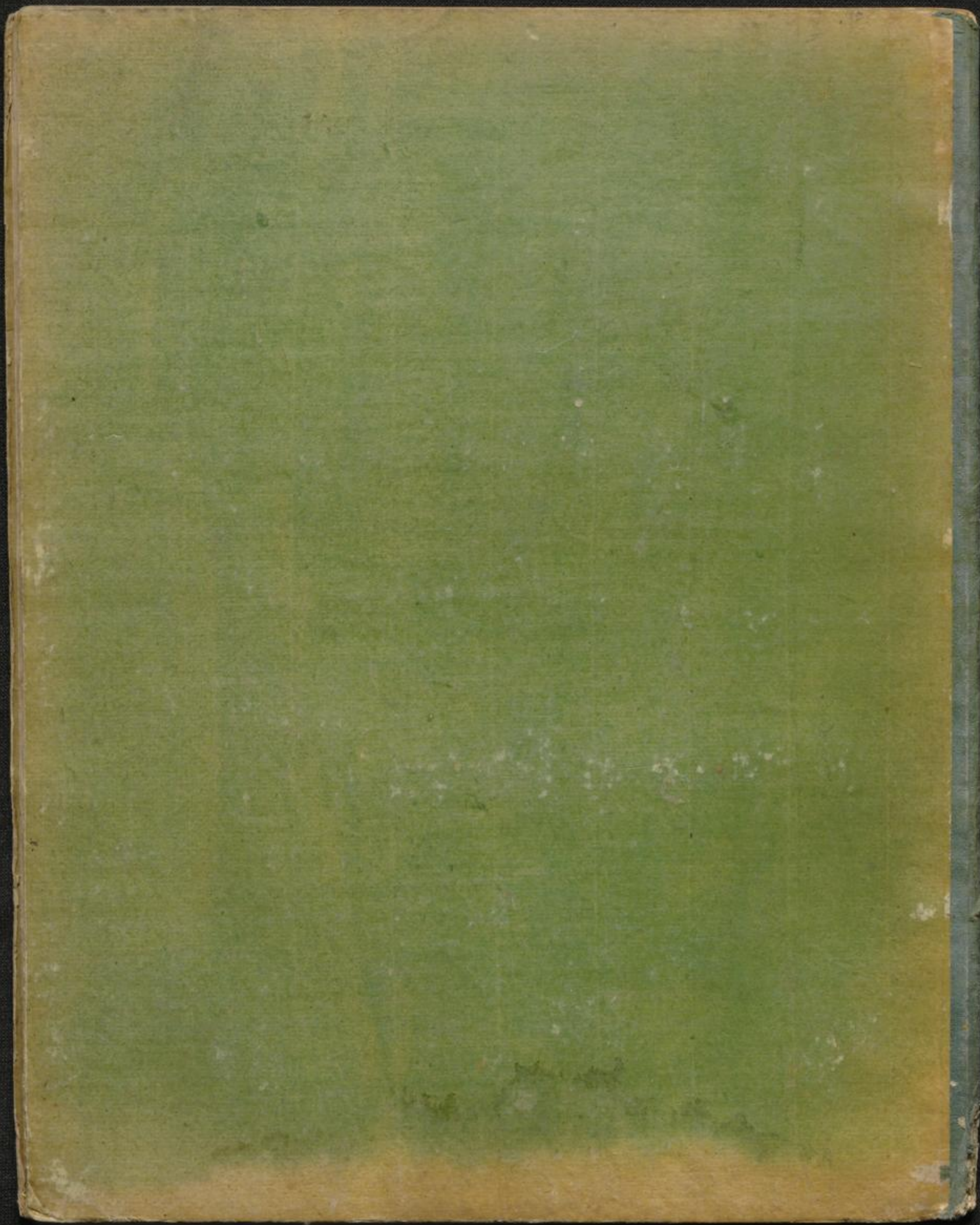
f

ff

S. et G. 2580.

20

24.



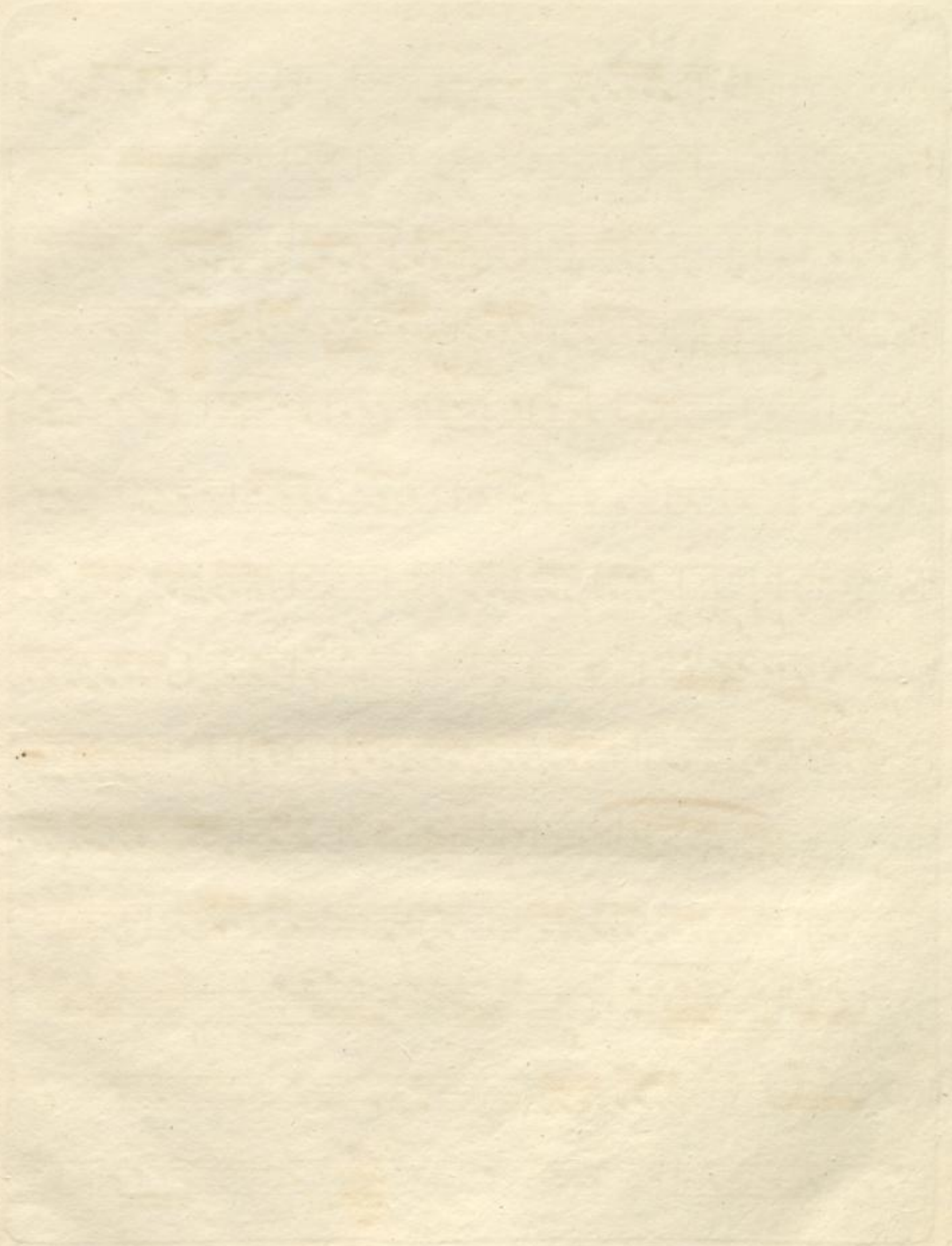
Beethoven	Anclante favori	Op 35.	Page 3
	Quatuor E Dur	4 74.	4 7
	Quatuor F Moll.	4 95.	4 16
	Grand Quat. E Dur.	4 127.	4 26.
	Grand Quat. B. Dur.	4 130.	4 34
	Grand Quat. C. Moll.	4 131.	4 52.
<u>Viola</u>			

Schaeffer's Handwritten Signature
1839.

M 1713 RH

2. Karta 11.

15.



V I O L A .

Allegro con brio.

QUARTETTO. *f*

sf *p* *ten.* *ten.* *cres.* *non legato* *sf* *sf* *ff* *p* *cres.* *dim:* *p* *f* *sf* *f* *ff* *p* *pp.* *cres.* *ff* *p* *pp* *ff* *ff* *ff* *f*

S. et G. 9590. 2



V I O L A .

3

pp f sf p
sf sf ff non legato p
dim. p
pp cres. ff p
pp
ff sf sf sf sf sf sf sf sf sf sf sf
ff
dim.
p dim. pp

S. et C. 2350.

14
18.

V I O L A .

Allegretto
ma non troppo.

The musical score consists of 14 staves of music. The first staff begins with the tempo marking 'Allegretto ma non troppo.' and a dynamic marking 'p'. The music is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score includes various dynamic markings such as 'p', 'cres.', 'f', and 'pp'. Articulation markings include 'staccato' and 'cres.'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and beams. The piece concludes with a final dynamic marking 'p'.

S. d. C. 280.

V I O L A .

The musical score for Viola, Op. 2580, consists of 14 staves of music. The piece begins with a dynamic of *p* and a *cres.* marking. The first staff features a melodic line with dynamics *p*, *cres.*, *f*, *sf*, and *f*. The second staff includes *dim.*, *sf*, *sf*, *p*, *pp*, and *dolce*. The third staff has *p*. The fourth staff has *cres.*. The fifth staff has *p*. The sixth staff has *cres.* and *p*. The seventh staff has *cres.* and *dim.*. The eighth staff has *p*. The ninth staff has *p*, *f*, *p*, and *cres.*. The tenth staff has *p*, *cres.*, and *p*. The eleventh staff has *cres.* and *p*. The twelfth staff has *cres.* and *p*. The thirteenth staff has *pp* and *espressivo*. The final staff concludes with *pp* and *attacca subito*.

S. et C. 2580.

5 V I O L A ..

Allegro assai vivace ma serioso.

S. et C. Q. 50.

V I O L A .

Si et C. Q = 80.

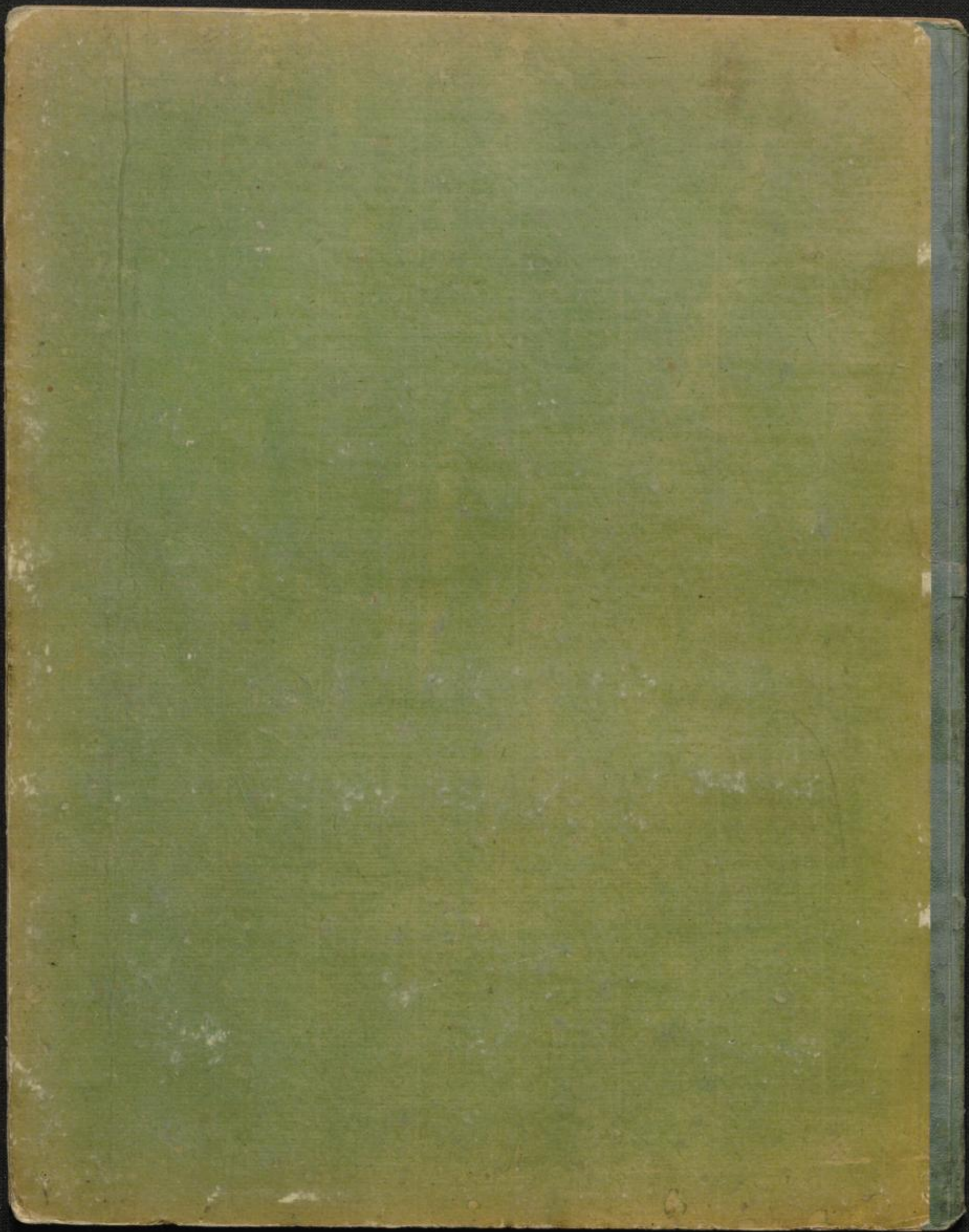
V I O L A .

The musical score for Viola consists of 15 staves. The first staff begins with a dynamic of *f* and includes markings for *f*, *sf*, *ff*, and *p*. The second staff starts with *ff* and *p*. The third staff features *f*, *sf*, and *sfp*. The fourth staff includes *cres.*. The fifth staff has *p*, *pp*, *cres.*, and *f*. The sixth staff contains *sempre f*, *sf*, *sf*, *dim.*, and *p*. The seventh staff is marked *1*. The eighth staff includes *poco ritardando*, *All^o molto. legiermente*, *pp*, *ppp*, and *Sempre piano*. The ninth staff is *sempre piano*. The tenth staff has *cres.*. The eleventh staff starts with *f*. The twelfth staff includes *cres.*. The thirteenth staff has *f*. The fourteenth staff includes *p* and *cres.*. The fifteenth staff ends with *f*.

S. et G. 2550.

20.

24.



Beethoven

Andante favori	Op. 35.	Page	5.
Quatuor. C. Dur	Op. 74	4	7.
Quatuor. A. Moll.	Op. 95.	4	16.
Grand Quat. C. Dur	Op. 127.	4	26.
Grand Quat. B. Dur	Op. 130.	4	39.
Grand Quat. C. Moll.	Op. 131.	4	52.

Violoncello

Schaffhausen

M 1713 RH

11.
15.

V I O L O N C E L L O .
Allegro con brio.

Q U A R T E T T O

The musical score is written for a quartet of violoncellos. It begins with a forte (f) dynamic and includes a variety of rhythmic patterns and articulations. Key markings include *cres.*, *non legato*, *dim.*, *pp*, and *ff*. The piece concludes with a first ending marked with a '1' and a *pp* dynamic.

S. et C. 2580.



V I O L O N C E L L O . 3

ff non legato

dim.

cres.

pp

ff

dim.

dim.

pp

S. et. n. 2580.

V I O L O N C E L L O .

Allegretto
ma non troppo .

mezza voce

The musical score consists of ten staves of music in bass clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegretto ma non troppo' and the dynamics are 'mezza voce'. The score includes various dynamic markings such as *p*, *f*, *pp*, and *cres.* (crescendo). There are also performance markings like *8* and *6* above certain staves, and *pp* at the end of the piece. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents.

S. et 0. 2580 .

V I O L O N C E L L O .

Musical score for Violoncello, page 3. The score consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of dynamics and performance instructions:

- Staff 1: *cres.*, *f*, *sf*, *sf*, *sf*, *sf*, *sf*, *dimin.*, *p*
- Staff 2: *pp*, *sotto voce*, *dolce*
- Staff 3: *p*
- Staff 4: *cres.*
- Staff 5: *p*
- Staff 6: *cres.*
- Staff 7: *dim.*
- Staff 8: *cres.*, *Tr*, *f*, *p*
- Staff 9: *rinforzando*
- Staff 10: *cres.*
- Staff 11: *f*, *p*, *f*, *p*
- Staff 12: *cres.*, *p*, *cres.*
- Staff 13: *cres.*, *p*, *espressivo*
- Staff 14: *pp*, *attacca subito*

S. et C. Q. 80.

6 Allegro assai vivace ma serio V I O L O N C E L L O .

The musical score consists of 14 staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo and mood are indicated as 'Allegro assai vivace ma serio'. The score includes various dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). There are also markings for *cres.* (crescendo) and *dim.* (diminuendo). The notation includes eighth and sixteenth notes, rests, and some triplet markings (indicated by a '3' over a group of notes). The piece concludes with a final cadence on the 14th staff.

S. et. C. 2580.

V I O L O N C E L L O .

pp

p *cres.* *f* *f*

ff *f*

ff *f*

pp. *3* *pp.*

1 *2* *1* *cres.*

pp

Più Allegro. *f* *f* *f*

ff *f* *f*

ff *f* *f*

S. et C. 2580.

V I O L O N C E L L O .

espressivo.

Larghetto

First staff of music, starting with a treble clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'cres.' and 'dim.'.

Allegretto agitato.

Second staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'p', 'cres.', and '>p'.

Third staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'cres.' and 'ff'.

Fourth staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'f', 'cres.', 'ff', and 'pp'.

Fifth staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'f', 'ff', 'p', and 'f'.

Sixth staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'p', 'ff', and 'p'.

Seventh staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'p', 'ff', and 'p'.

Eighth staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'rinforz.', 'fp', 'fp', and 'p'.

Ninth staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'f', 'f', 'f', 'f', 'f', and 'dim.'.

Tenth staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'p', 'pp', and 'p'.

Eleventh staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'cres.', 'p', and 'cres.'.

Twelfth staff of music, starting with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with dynamic markings 'cres.', 'f', 'f', 'f', 'f', and 'p'.

