

Sir
Quatuors
pour

2 Violons, Alto et Violoncelle

composés et dédiés

à son Altesse Monseigneur

LE PRINCE DE LOBKOWITZ



PAR

Louis van Beethoven.

OP. 13.

N° 6

Chaque Pt. { Partition Fl. 1.
Parties séparées Fl. 2.

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82 Montagne de la Cour.

159 Regent Street.

1 Rue Auber (M^{re} du G^d Hôtel.)

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QUARTETTO VI.

VIOLINO I.

L.van BEETHOVEN Op.18.Nº 6.

Allegro con brio.

fp sf fp p

pp fp sf

cresc. sf

f sf f

B f sf

p pp cresc. sf p decresc. pp cresc. sf sf sf

p cresc.

p cresc. f p

sf cresc.

f ff f sf

sf p pp cresc. fp

cresc. fp cresc. f sf

Violino I musical score, measures 66-71. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The music features various dynamics and articulations, including accents, slurs, and fingerings. The measures are labeled with letters E, F, G, H, I, J, and K.

Measures 66-71:

- Measure 66: **E** 4. Dynamics: *p*, *f*, *p*. Includes a first ending bracket.
- Measure 67: Dynamics: *f*, *p*, *cresc.*
- Measure 68: Dynamics: *f*, *ff*, *sf*.
- Measure 69: **F**. Dynamics: *fp*, *pp*. Includes an accent.
- Measure 70: Dynamics: *p*. Includes a first ending bracket and a key signature change to G major (one sharp).
- Measure 71: **G** 2. Dynamics: *cresc.*
- Measure 72: **H**. Dynamics: *p*, *pp*, *fp*, *sf*. Includes a first ending bracket.
- Measure 73: Dynamics: *pp*. Includes a triplet and a first ending bracket.
- Measure 74: Dynamics: *f*, *sf*, *sf*, *sf*, *sf*, *f*, *p*.
- Measure 75: **I**. Dynamics: *f*, *sf*.
- Measure 76: **J**. Dynamics: *sf*.
- Measure 77: Dynamics: *sf*.
- Measure 78: **K**. Dynamics: *f*, *p*. Includes an accent.

VIOLINO I.

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Violino I musical score page 5. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features various dynamics including *sf*, *p*, *pp*, *cresc.*, *decresc.*, and *tr*. The second staff continues the melodic line with *sf*, *p*, and *cresc.* markings. The third staff includes a *cresc.* marking and a trill (*tr*) with a *sf* dynamic. The fourth staff is marked with a 'M' and a *p* dynamic, followed by a *cresc.* marking. The fifth staff features a *f* dynamic and a *ff* dynamic, with measures 8, 10, and 20 indicated. The sixth staff is marked 'Adagio ma non troppo.' and begins with a *p* dynamic. The seventh staff continues with a *p* dynamic. The eighth staff includes a *pp* dynamic and a *cresc.* marking. The ninth staff features a *pp* dynamic and a *cresc.* marking. The tenth staff includes a *p* dynamic, *sf* dynamics, *fp* dynamics, *cresc.*, *decresc.*, and *pp* dynamics. The score concludes with a *pp* dynamic. The page number '5' is in the top right corner.

[illegible]

Allegro.

SCHERZO.

SCHERZO. *Allegro.*

p sf sf sf sf sf p

f p f p cresc. p

VIOLINO I.

Violino I musical score, measures 1-12. The music is in G major, 2/4 time. It features a series of sixteenth-note runs and chords. Dynamics include *sf*, *f*, *p*, and *cresc.* The piece ends with a trill and a final note marked *Fine*.

TRIO.

Trio musical score, measures 13-24. The music is in G major, 2/4 time. It features a series of sixteenth-note runs and chords. Dynamics include *p*, *fp*, and *sf*. The piece ends with a trill and a final note marked *Fine*.

Questo pezzo si deve trattare colla piu grand delicatezza.

Scherzo D.C.

La Malinconia Adagio

La Malinconia Adagio musical score, measures 1-12. The music is in G major, 2/4 time. It features a series of sixteenth-note runs and chords. Dynamics include *p*, *f*, *pp*, and *cresc.* The piece ends with a trill and a final note marked *Fine*.

Attacca subito il Allegretto.

Allegretto quasi Allegro.

This musical score for Violino I is written in 3/8 time and B-flat major. It consists of 66 measures, with the final measure being a double bar line. The score is divided into several sections labeled A through F. The dynamics range from piano (p) to fortissimo (sf). The tempo is marked 'Allegretto quasi Allegro'. The score includes various musical notations such as slurs, accents, and fingerings.

Section A (Measures 1-10): Starts with a piano (p) dynamic, followed by a fortissimo (sf) dynamic. The section ends with a decrescendo (decrease) marking.

Section B (Measures 11-20): Starts with a piano (p) dynamic, followed by a fortissimo (sf) dynamic. The section ends with a decrescendo (decrease) marking.

Section C (Measures 21-30): Starts with a piano (p) dynamic, followed by a fortissimo (sf) dynamic. The section ends with a crescendo (cresc.) marking.

Section D (Measures 31-40): Starts with a fortissimo (sf) dynamic, followed by a decrescendo (decrease) marking. The section ends with a fortissimo (sf) dynamic.

Section E (Measures 41-50): Starts with a piano (p) dynamic, followed by a fortissimo (sf) dynamic. The section ends with a fortissimo (sf) dynamic.

Section F (Measures 51-66): Starts with a fortissimo (sf) dynamic, followed by a piano (p) dynamic. The section ends with a piano (p) dynamic.

7

66.6.

Fine.

570