Quartett N°13

I

L.van Beethoven, Op.130

1770-1827

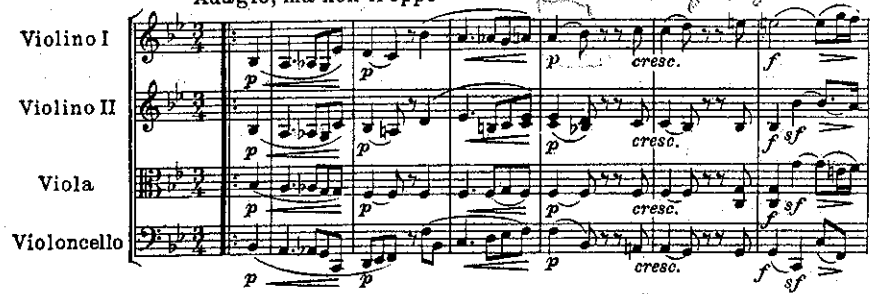
Adagio, ma non troppo

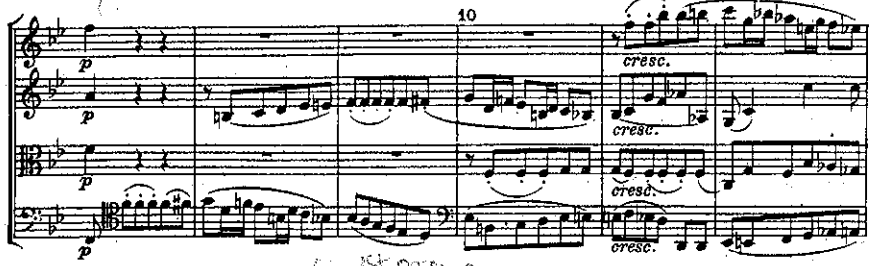
Violino I

Violino II

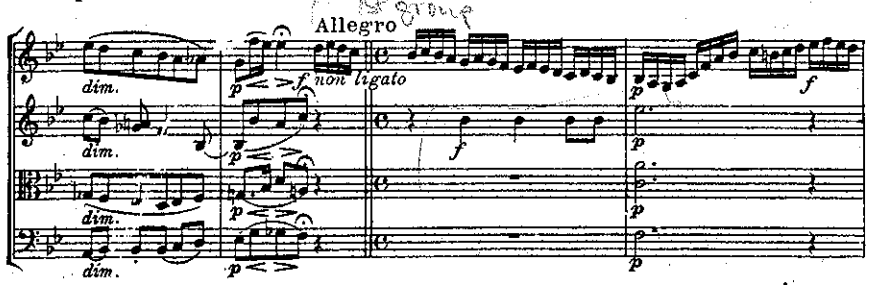
Viola

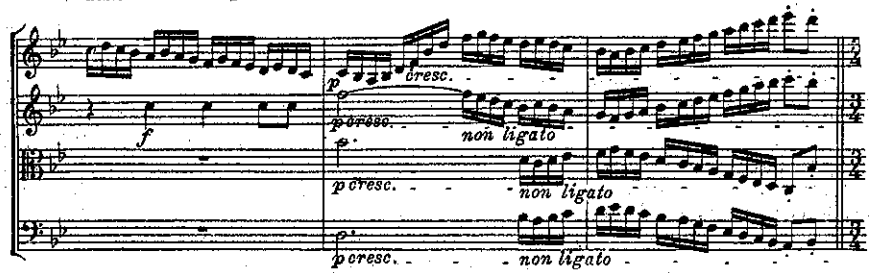
Violoncello



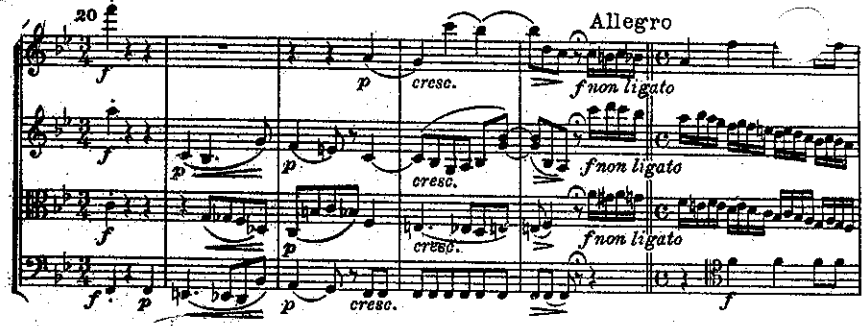


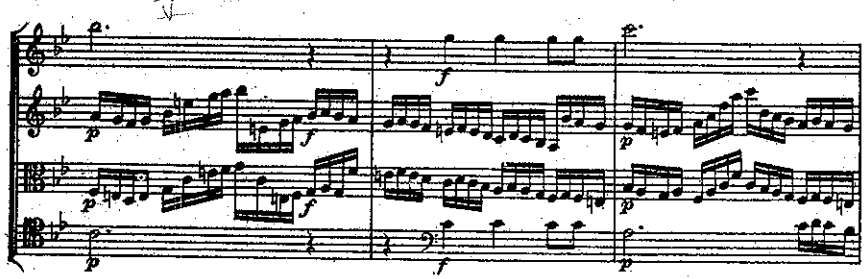
Allegro

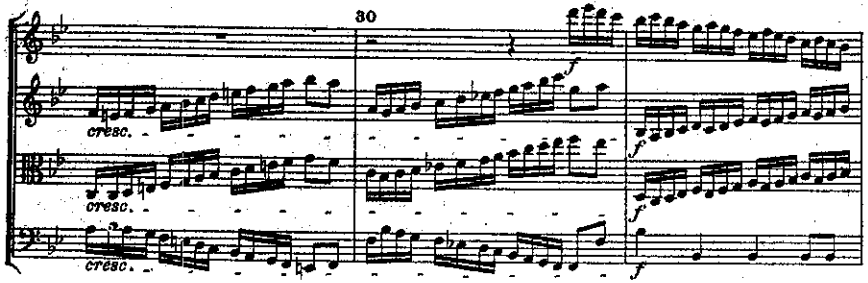


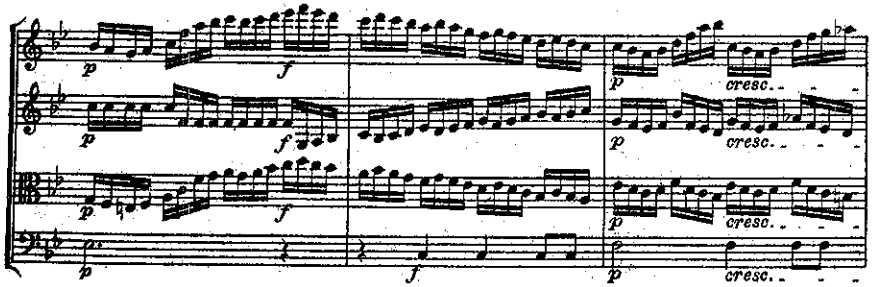


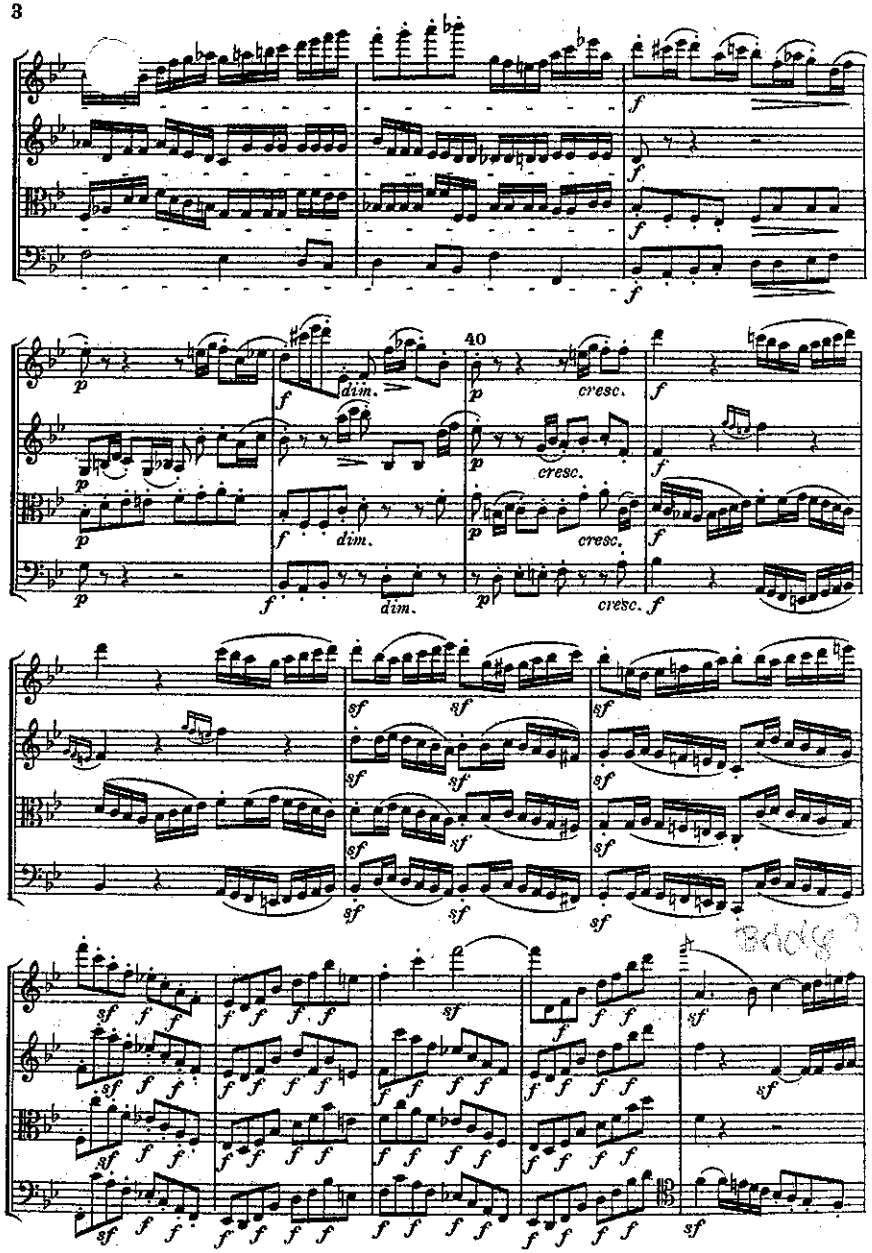
Tempo I

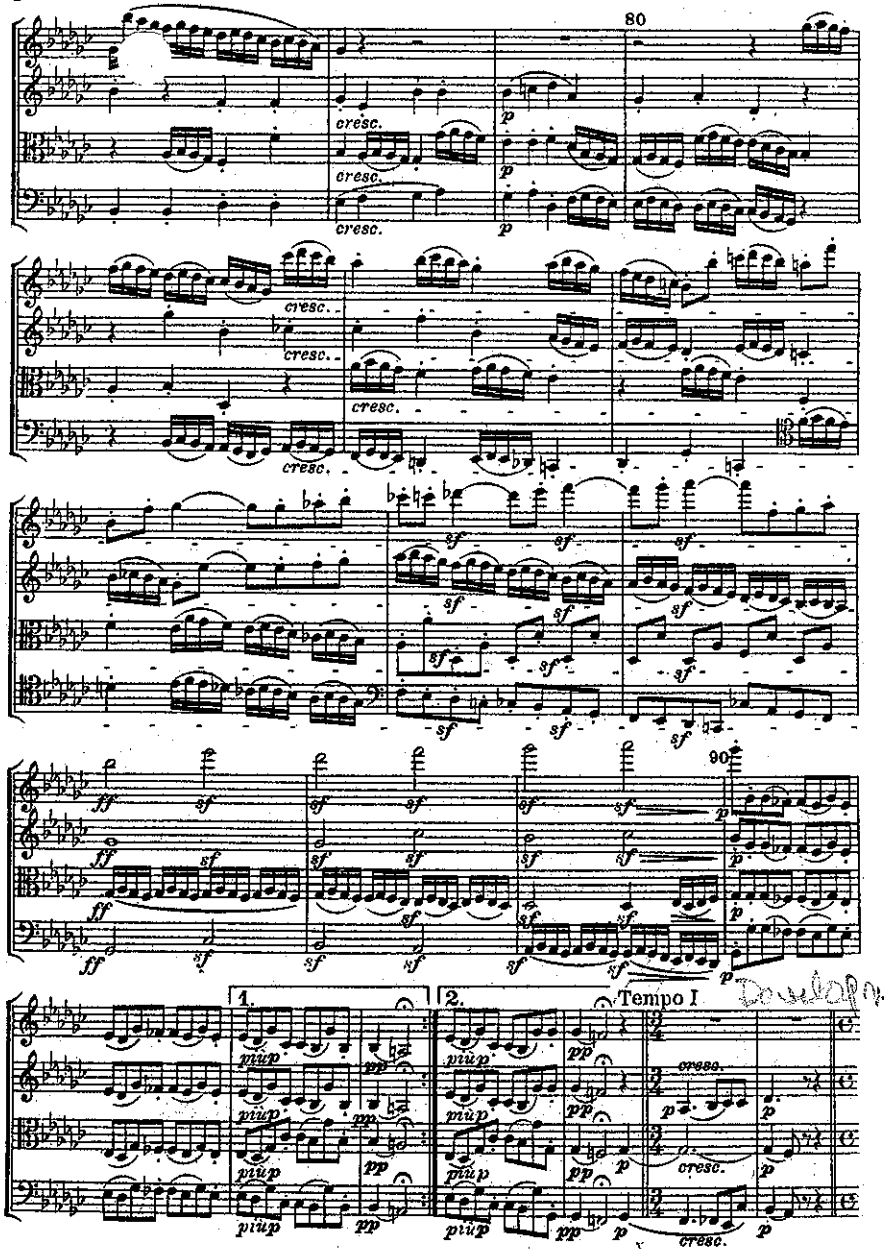


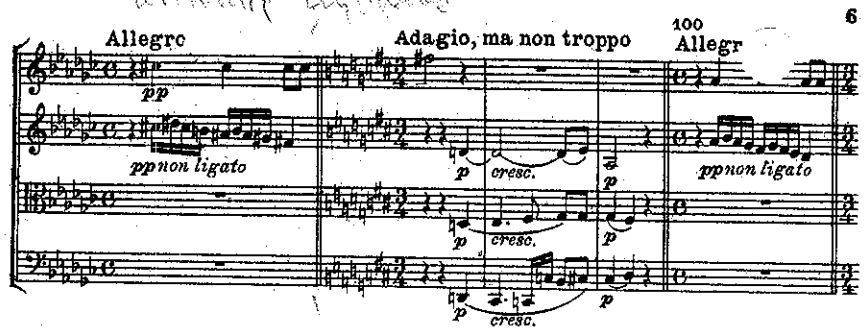


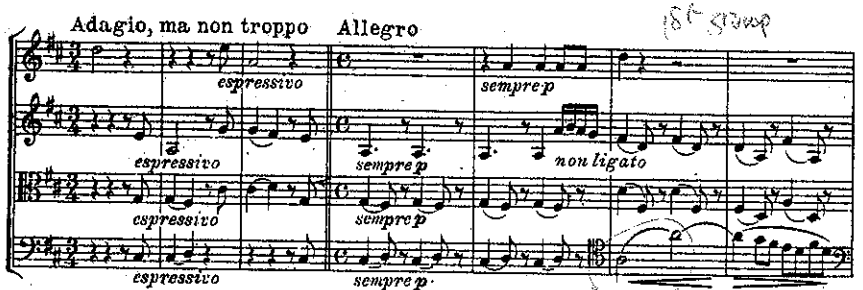


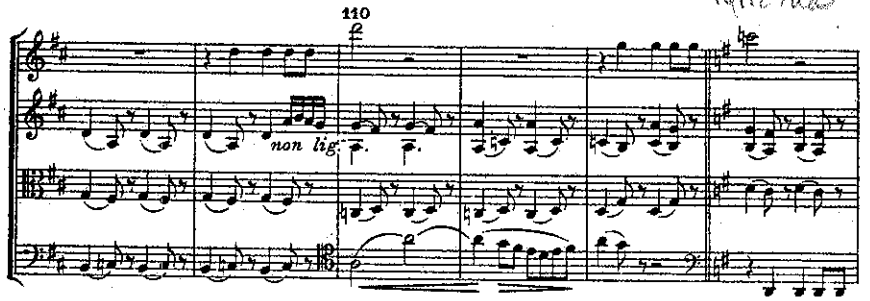


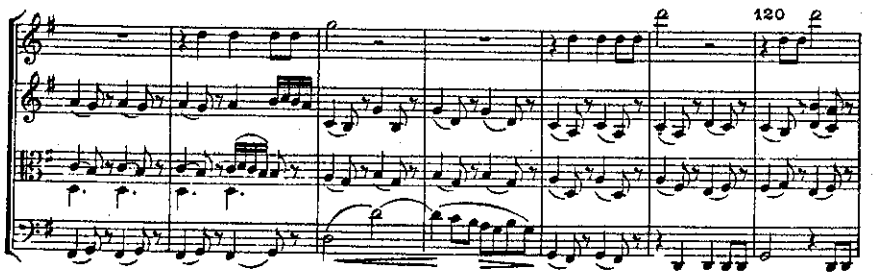

40
dim.
cresc.
sf
sf
sf

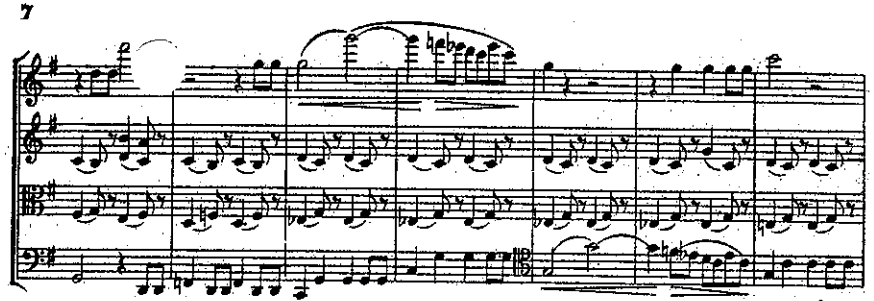

80
cresc.
p
sf
ff
90
1.
2.
Tempo I
piùp
pp

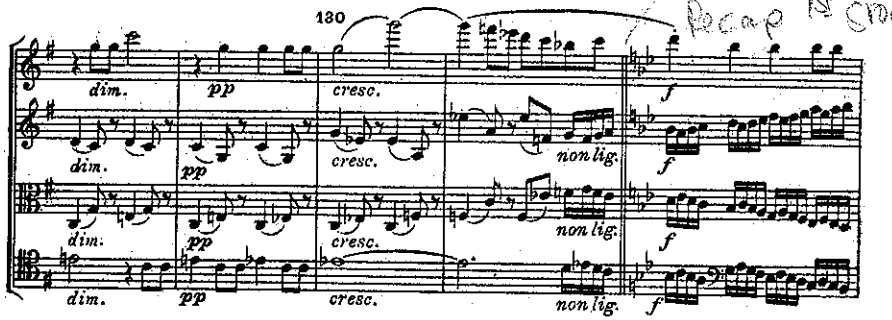

Allegro
Adagio, ma non troppo
100
Allegr
pp
ppnon ligato
p
cresc.


Adagio, ma non troppo
Allegro
espressivo
sempre p
non ligato

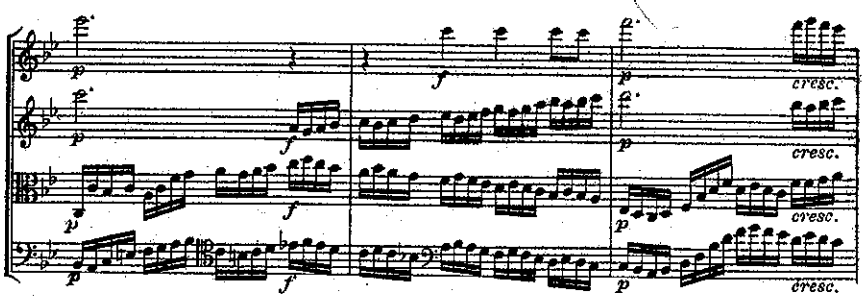

110
non lig.

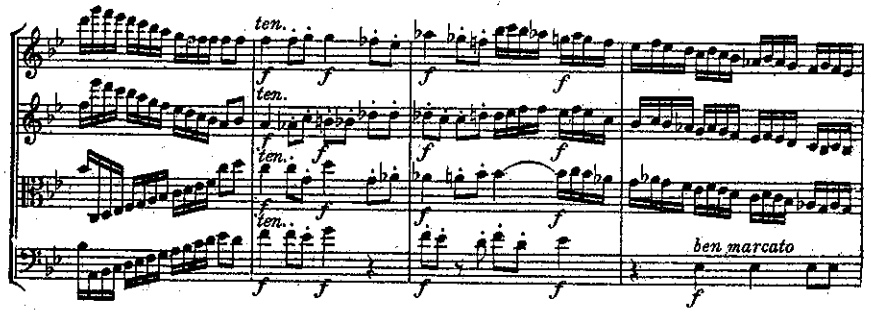

120

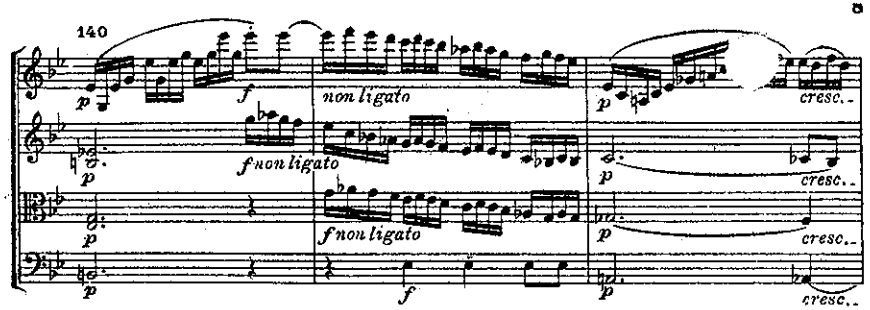


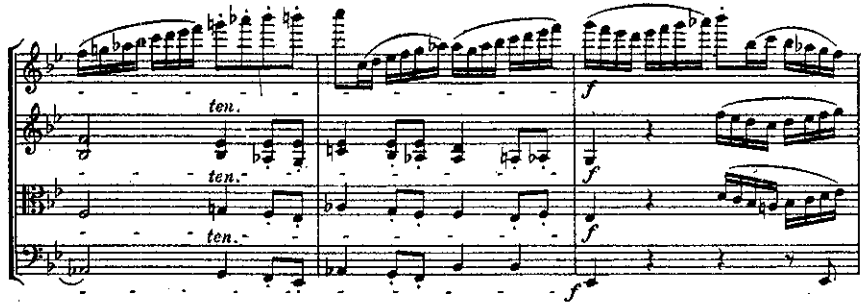


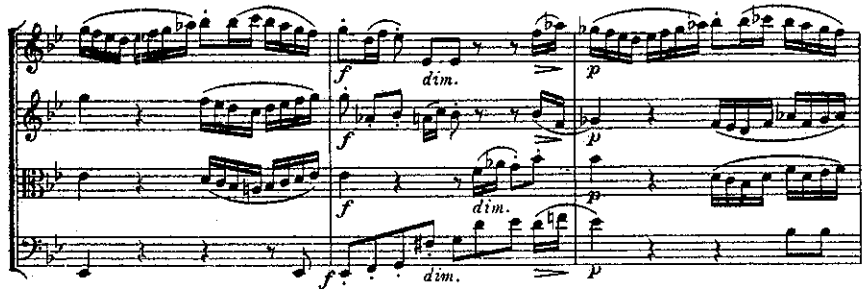
recap 1st chap

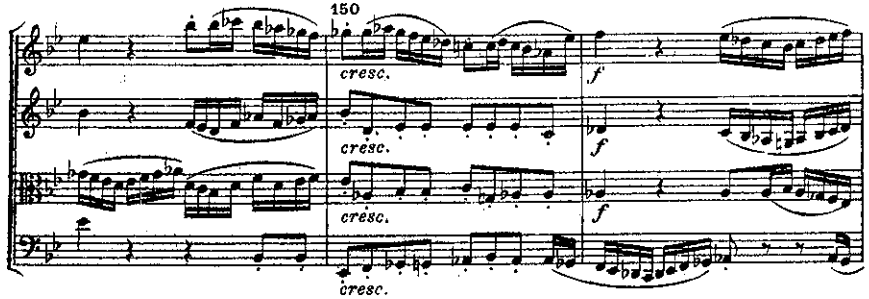


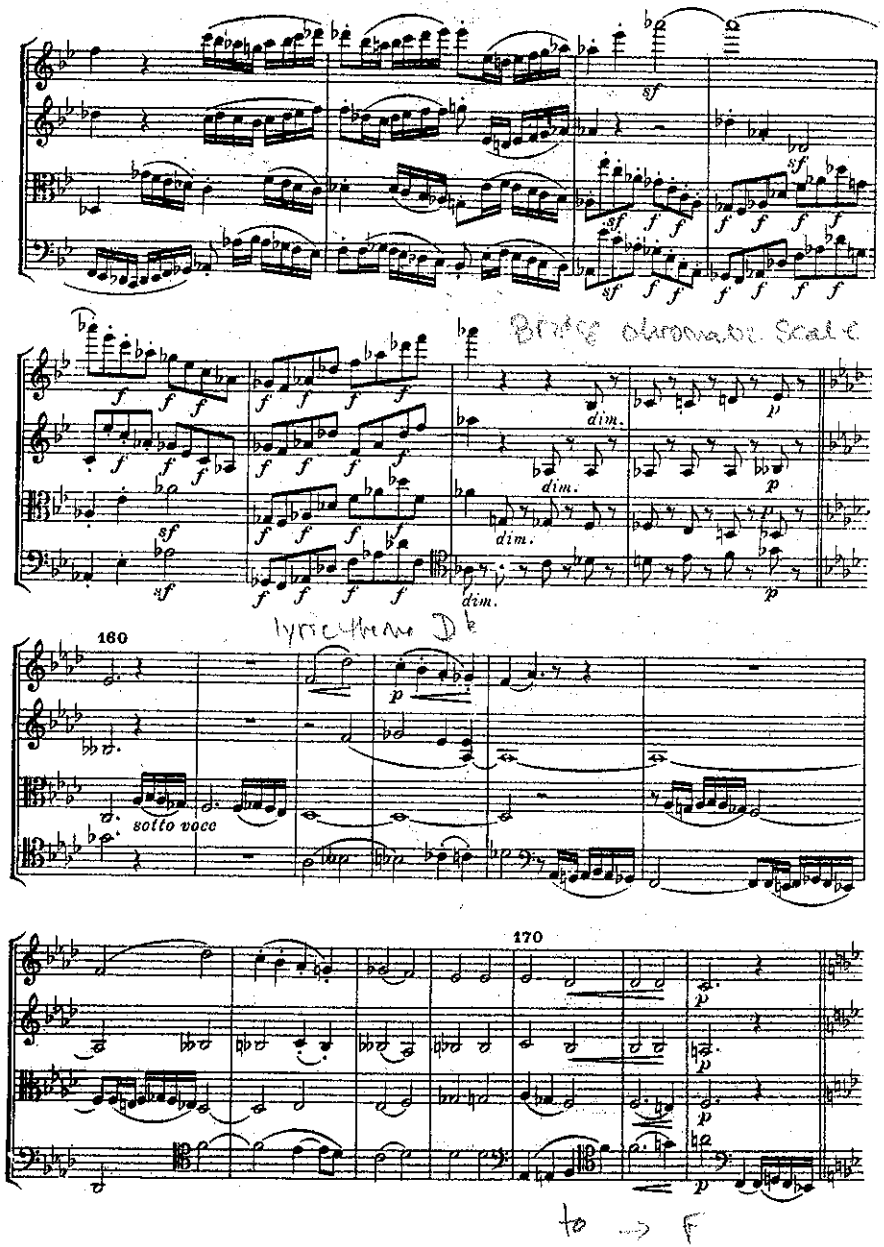


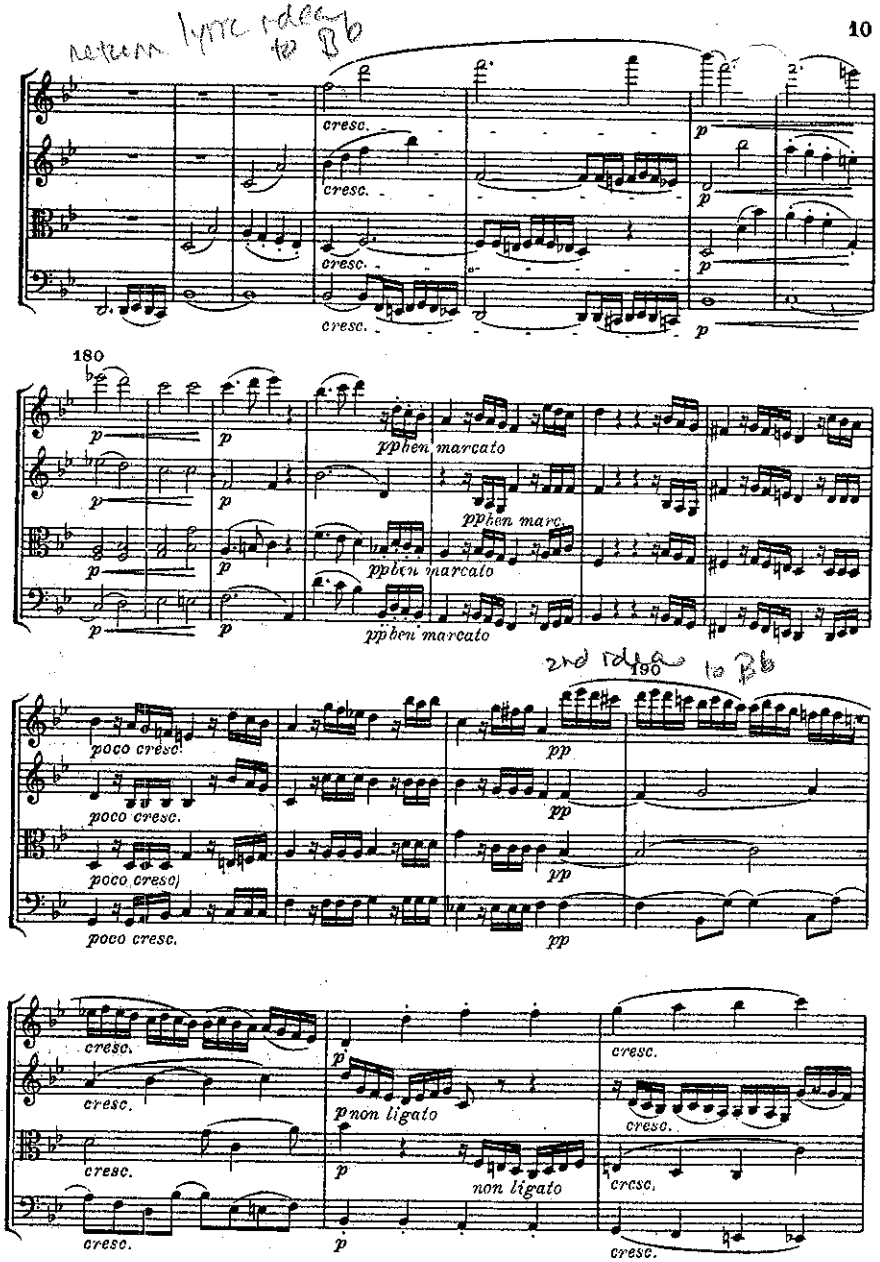


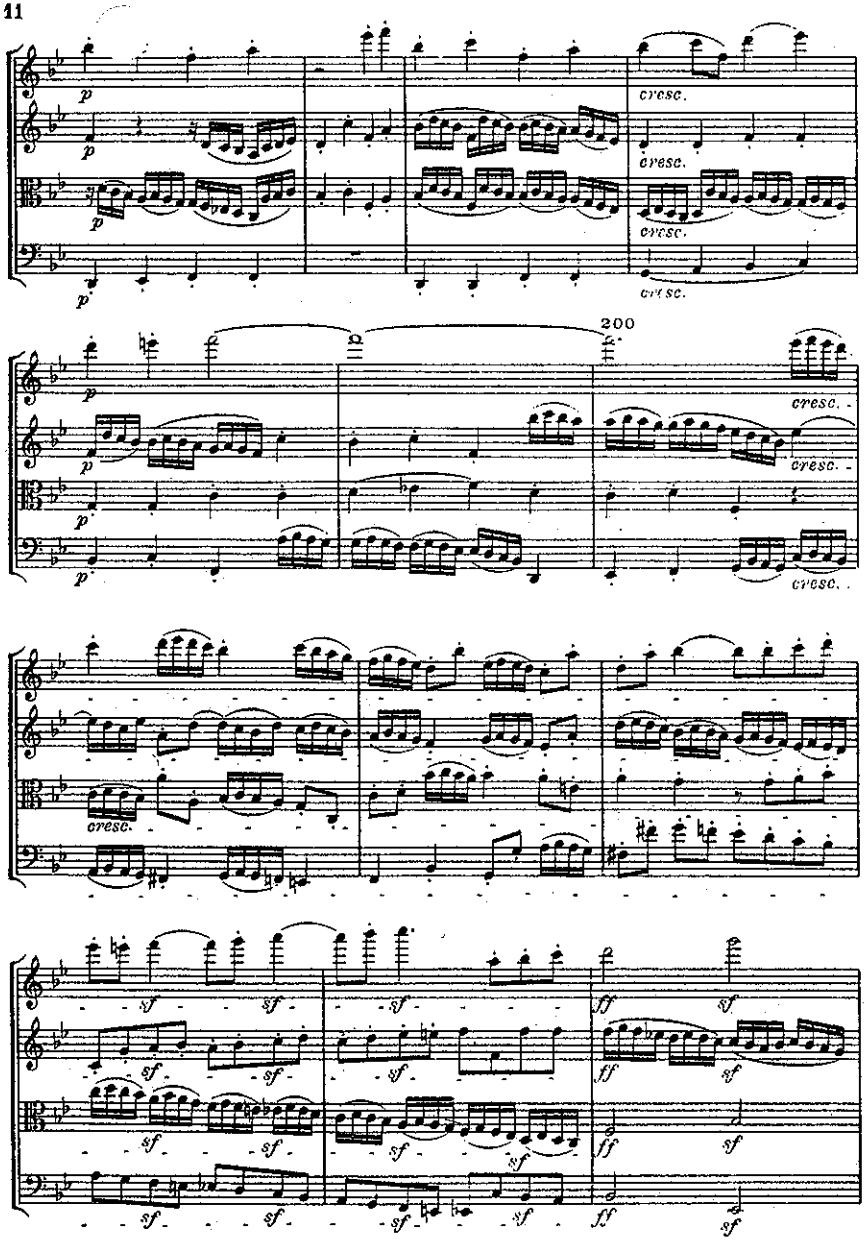


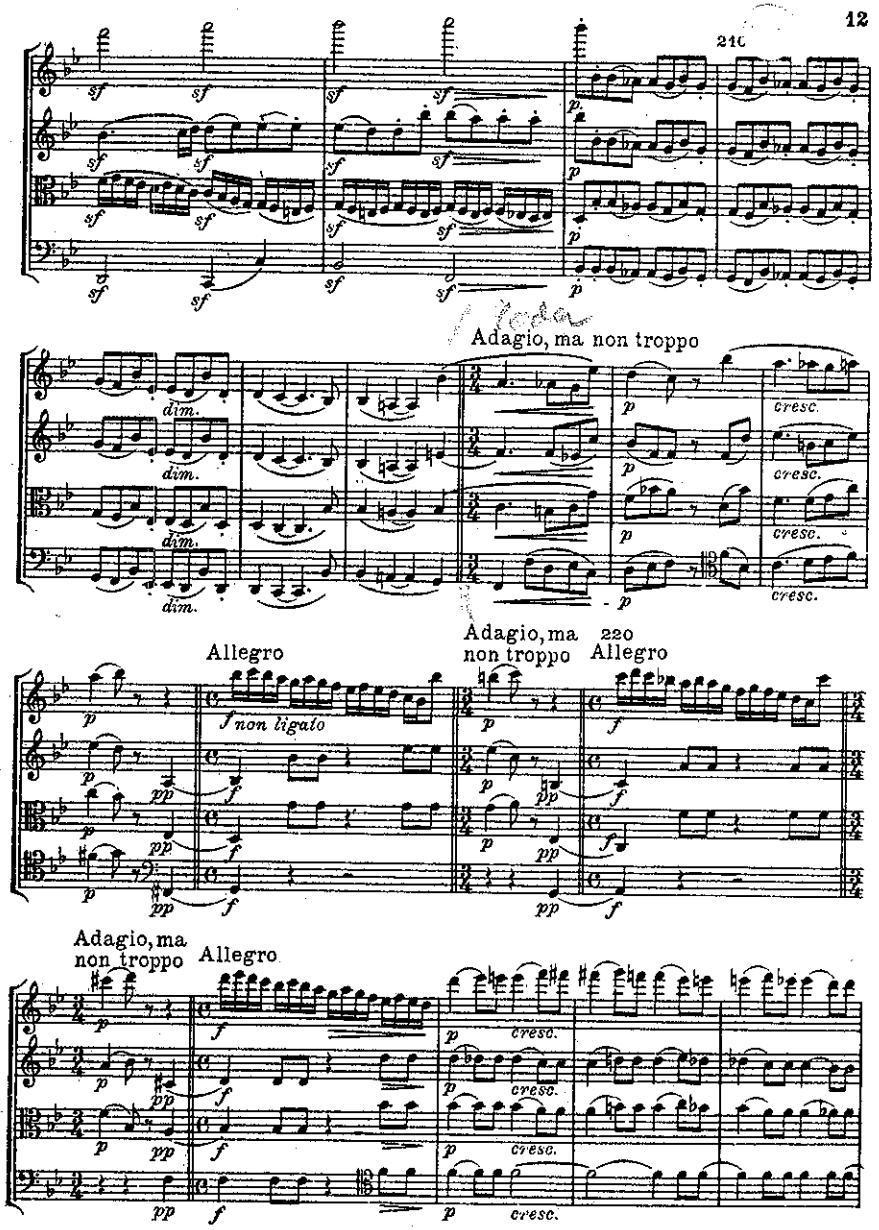


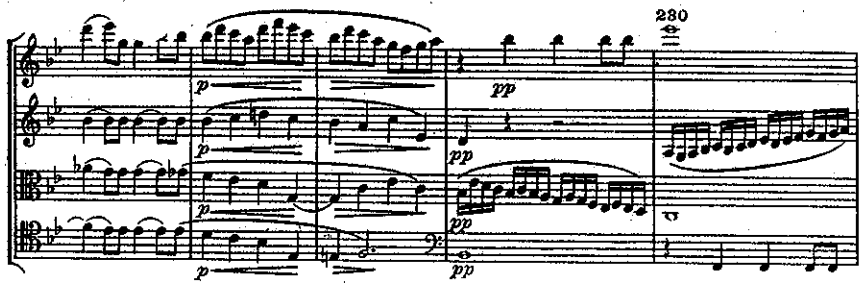


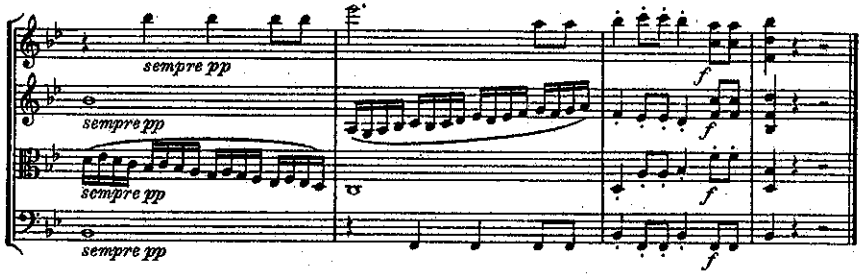

Bridge chromatic Scale
lyric theme Db
160
sotto voce
170
to → F


return lyric idea to Bb
cresc.
180
ppben marcato
2nd idea to Bb
190
poco cresc.
pp
non ligato


200
cresc.
dim.

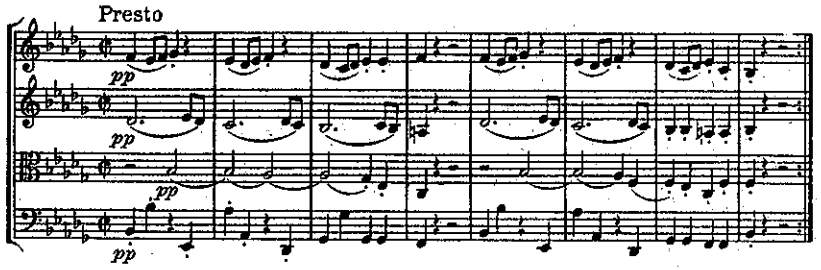

210
Adagio, ma non troppo
Allegro
Adagio, ma non troppo
220
Allegro
Adagio, ma non troppo
Allegro
cresc.
dim.
non ligato

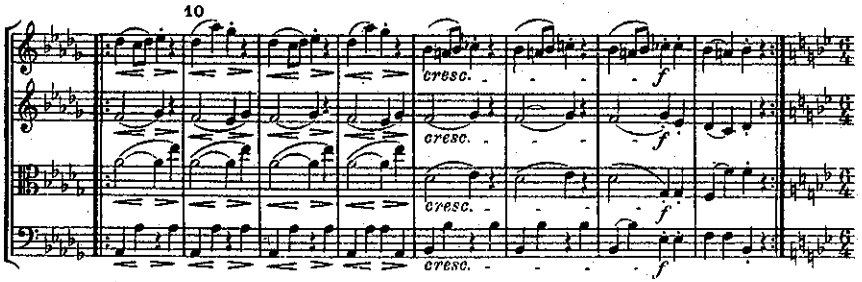




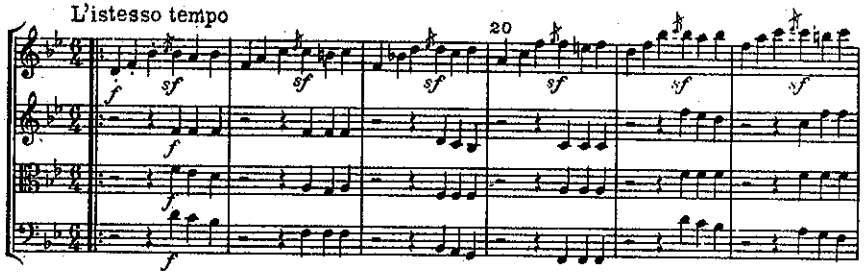
II

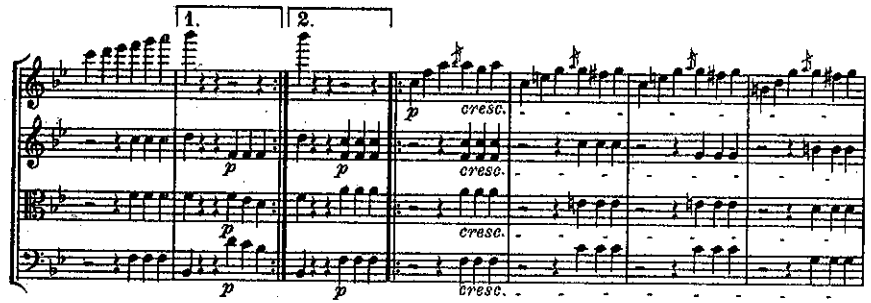
Presto

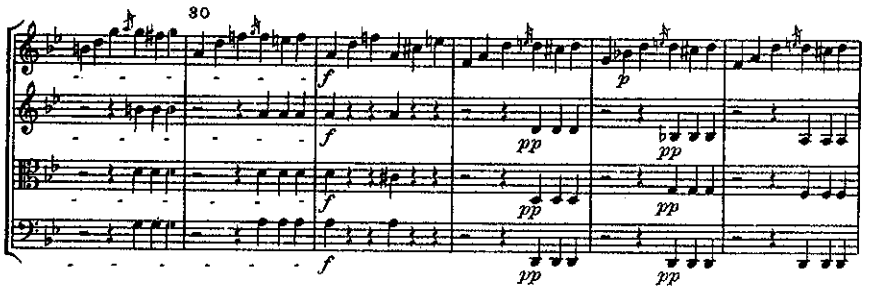


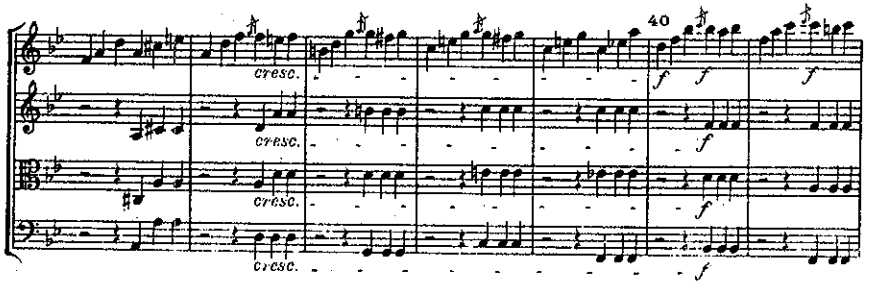


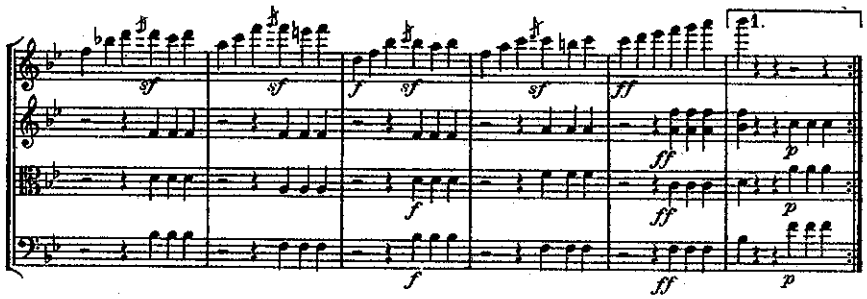
L'istesso tempo

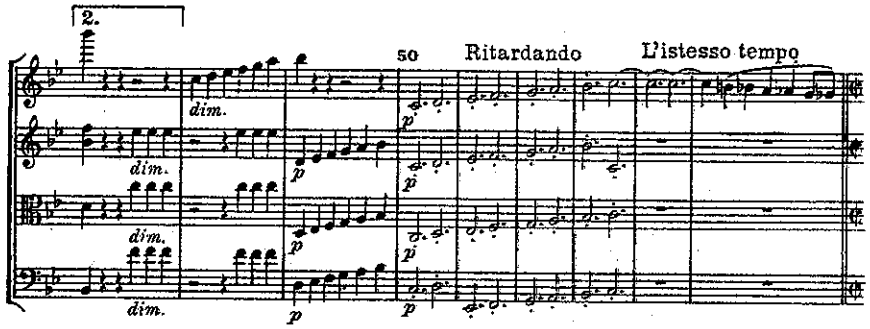


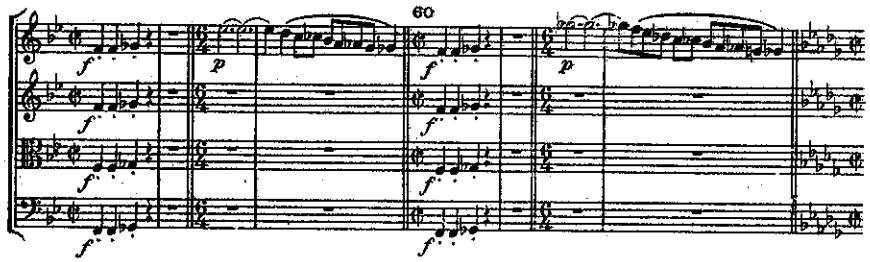


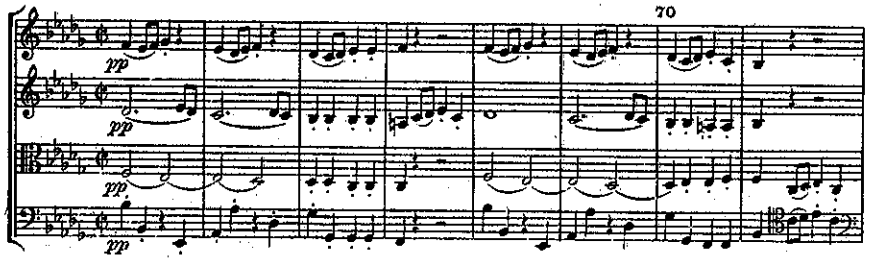


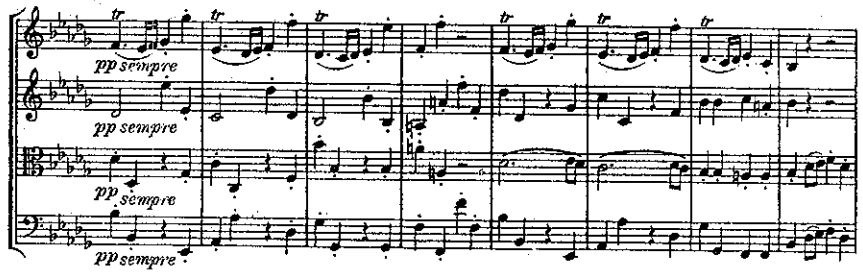


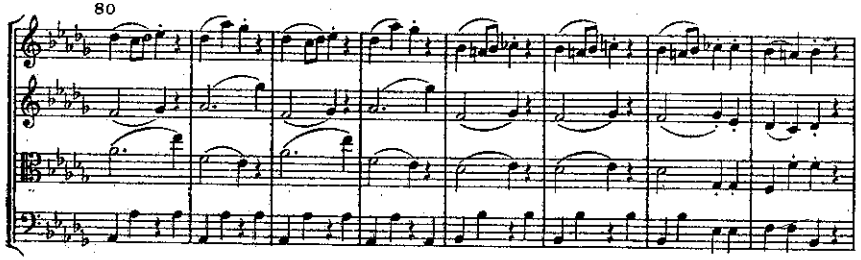

1.
sf
f
ff
p

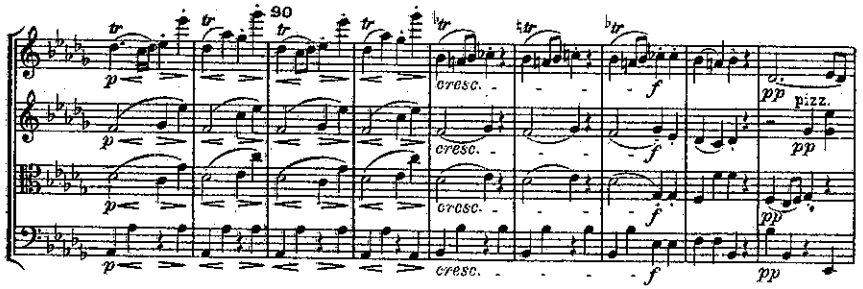

2.
dim.
p
50
Ritardando
L'istesso tempo

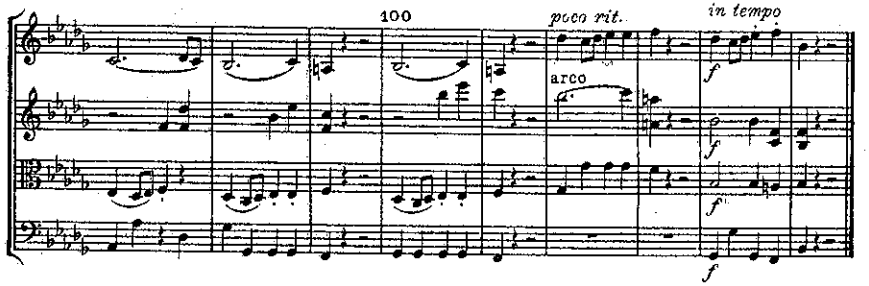

60
f
p


70
pp


pp sempre

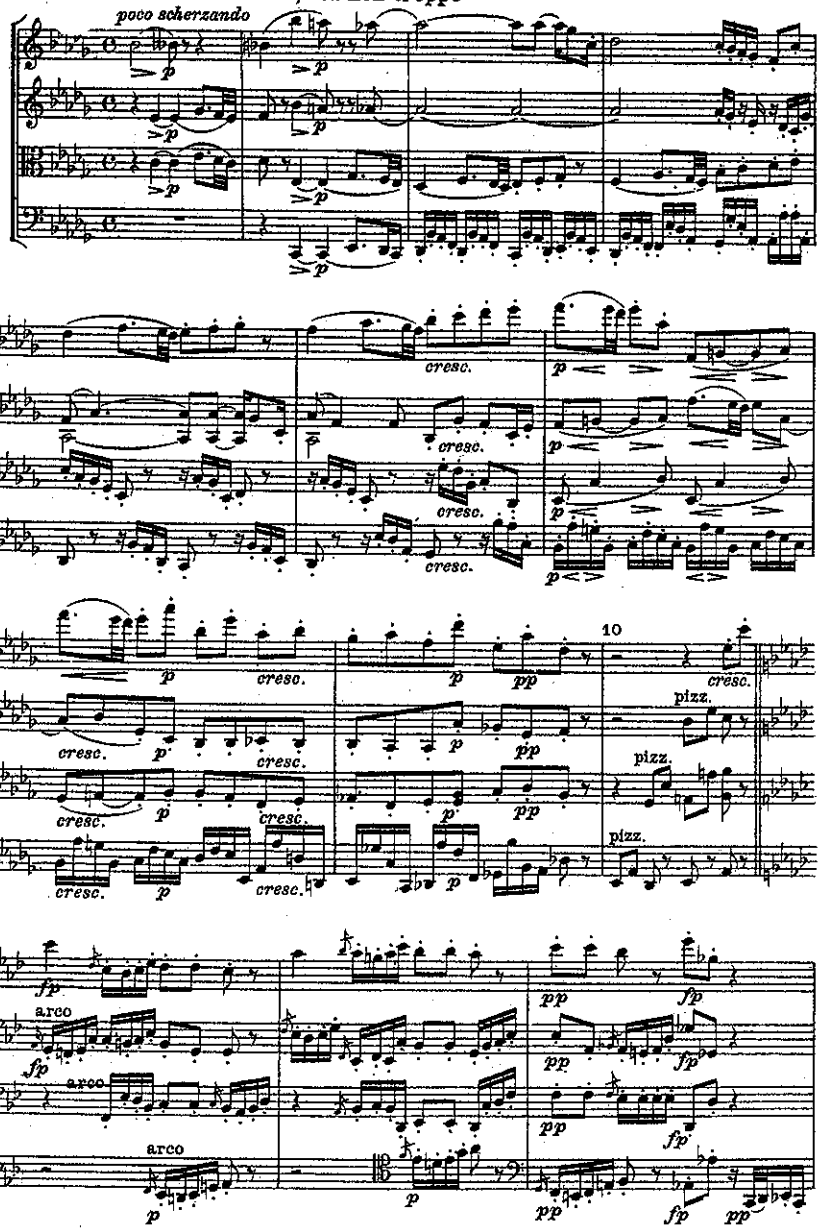

80

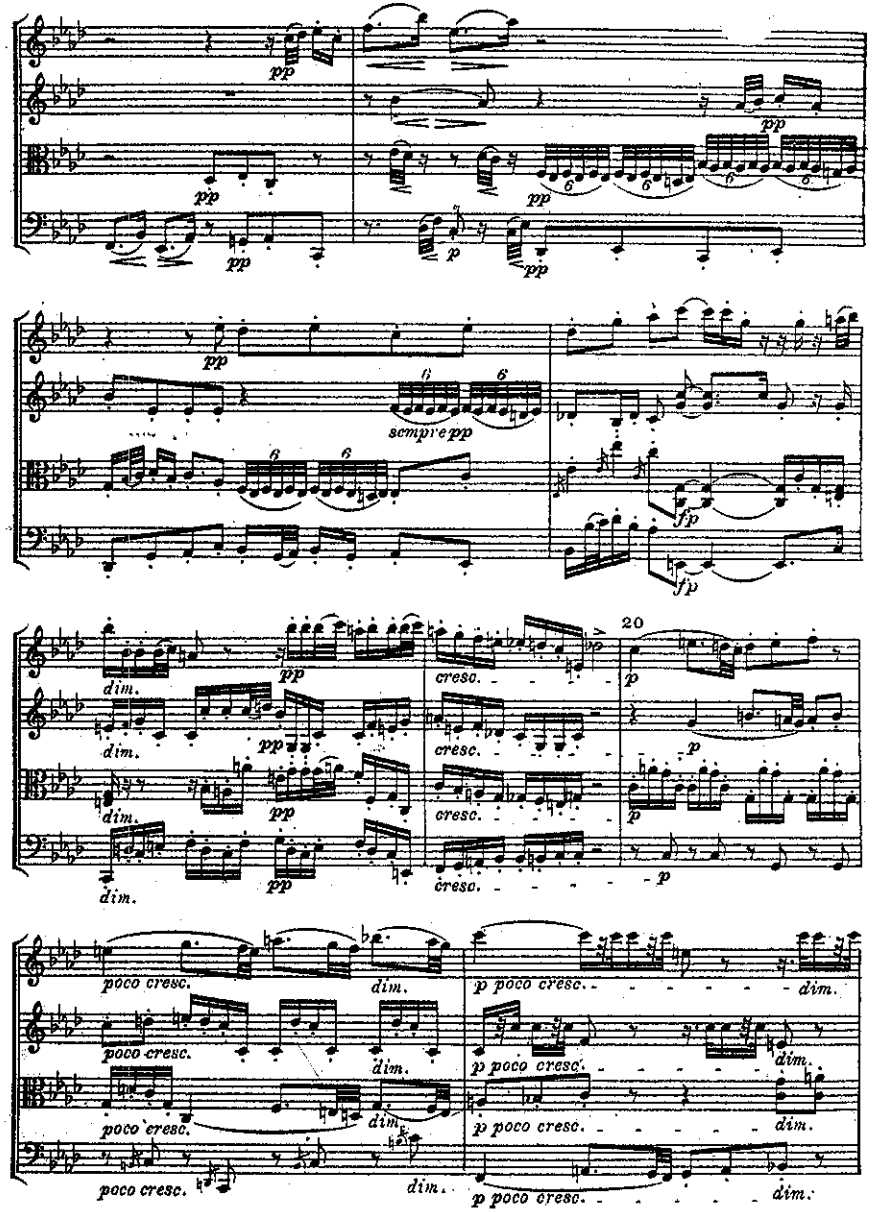

90
cresc.
pizz.
pp
f

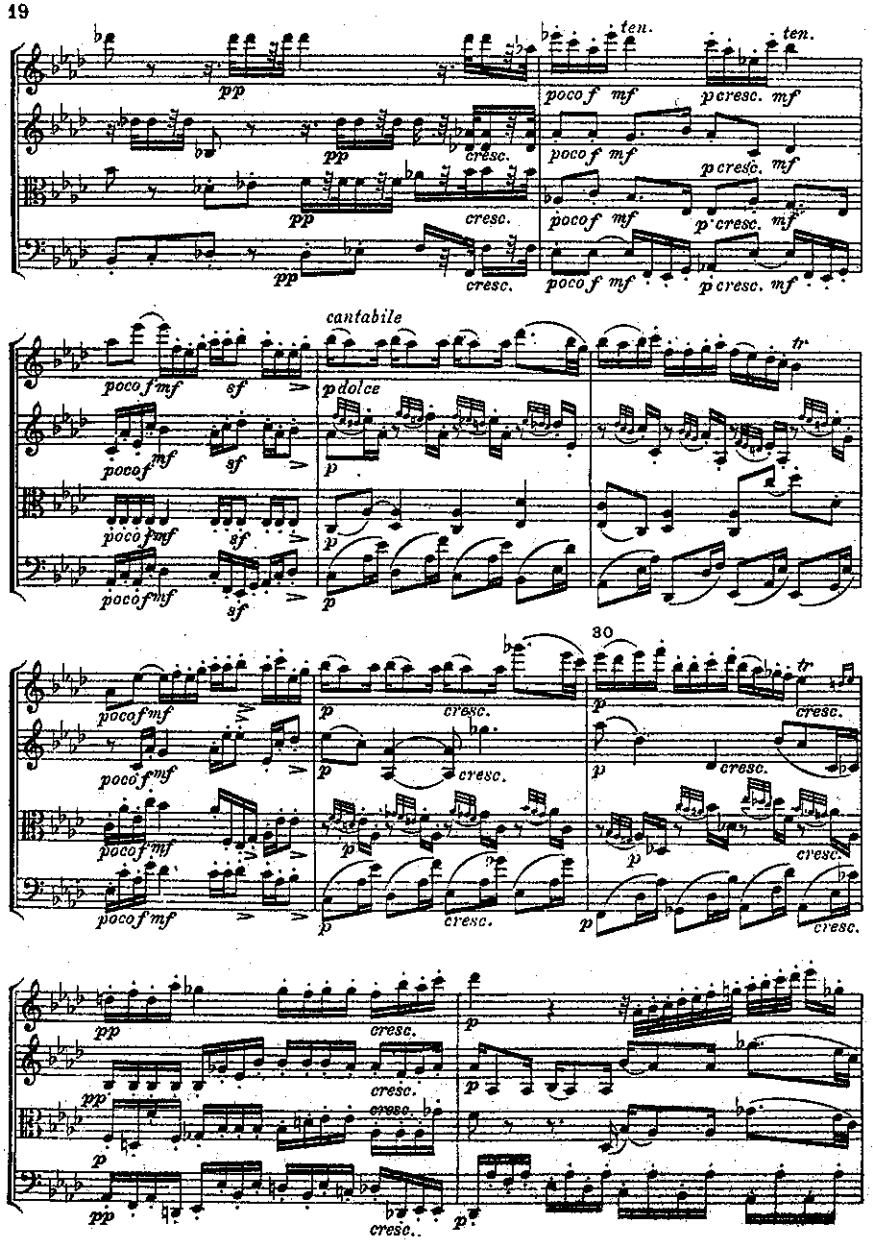

100
poco rit.
in tempo
arco
f

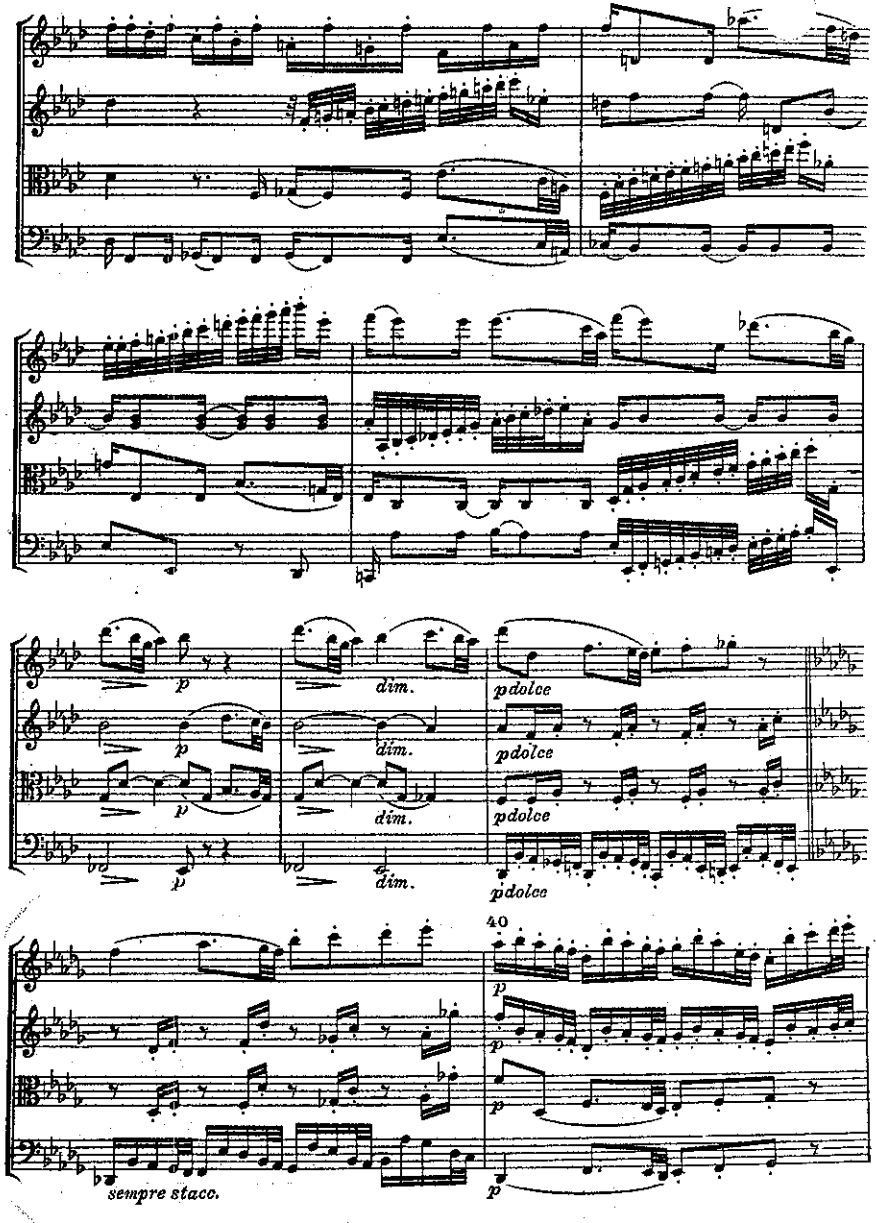
III

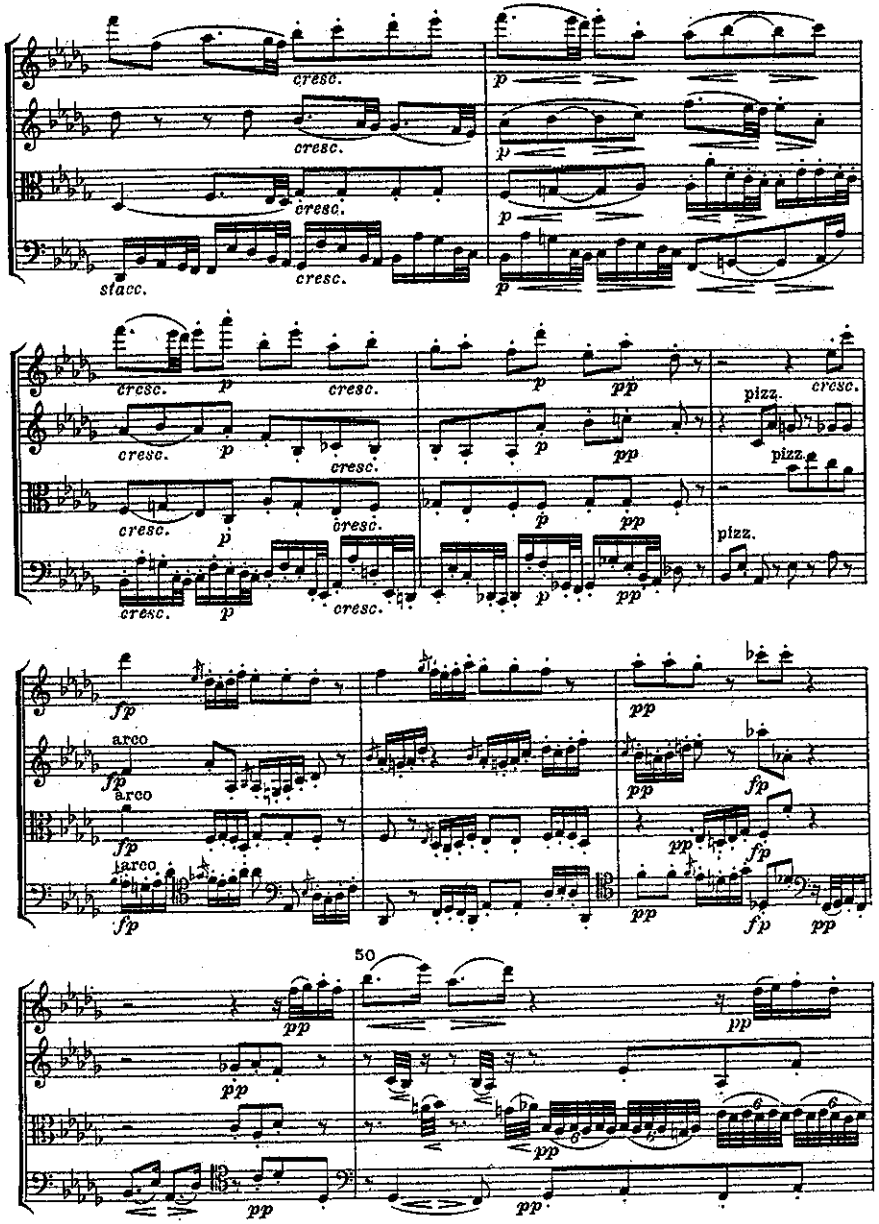
Andante con moto, ma non troppo

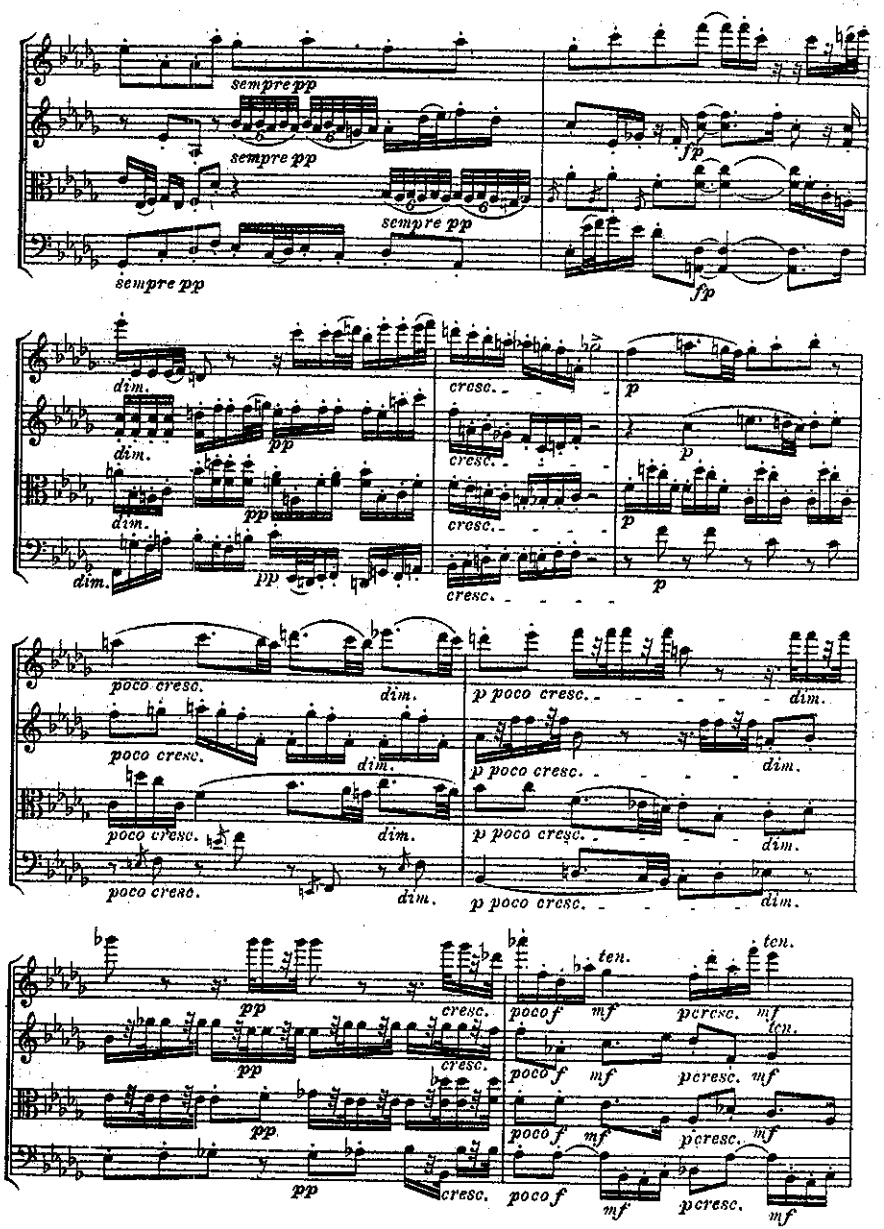


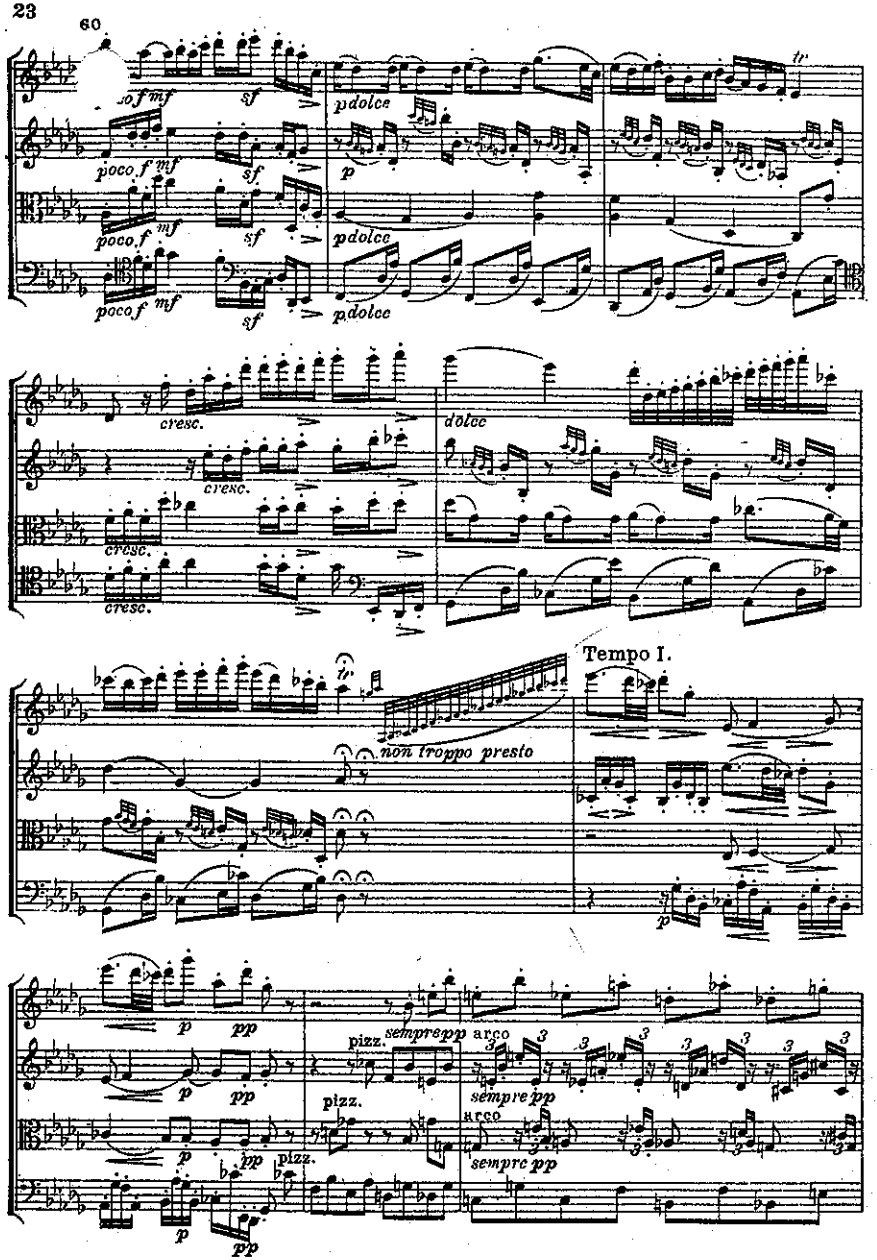


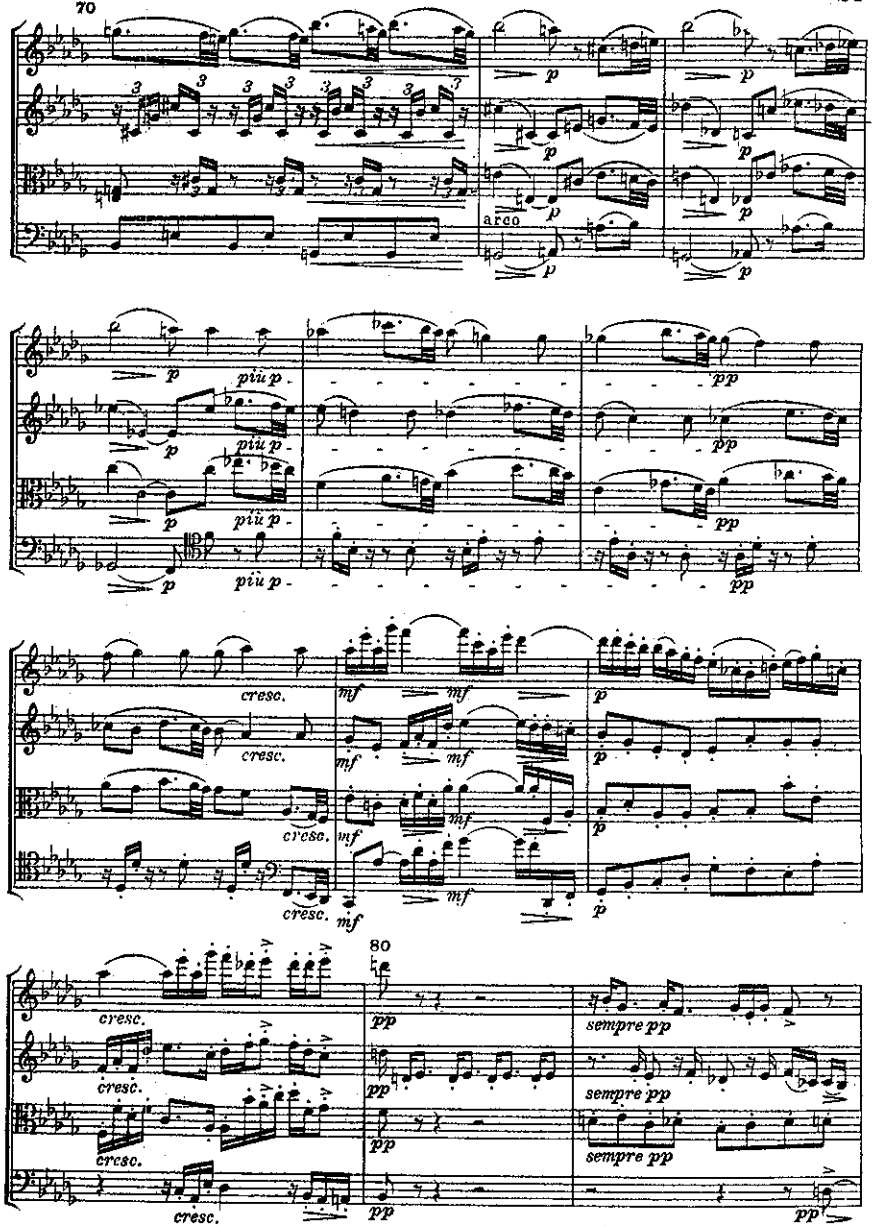

ten.
pp
poco f mf
p cresc. mf
cresc.
cantabile
p dolce
sf
tr
30
p
cresc.

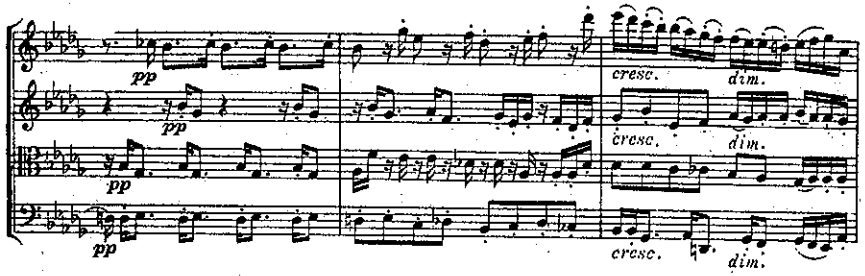

p
dim.
p dolce
40
sempre stacc.

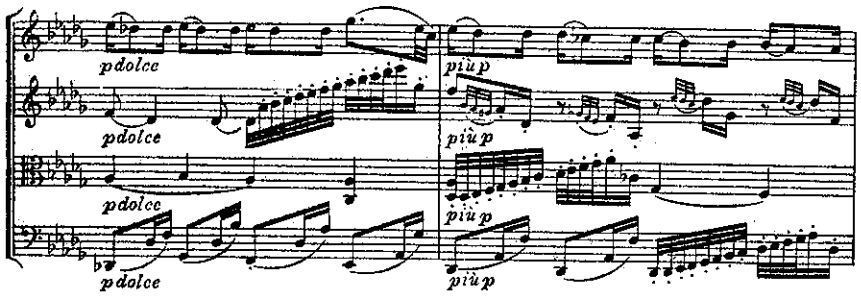

cresc.
p
stacc.
pizz.
arco
50

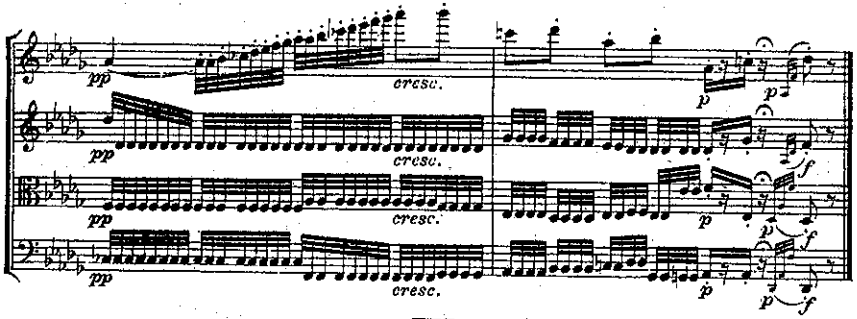

sempre pp
fp
dim.
poco cresc.
p poco cresc.
ten.
poco f
mf
p cresc.


60
poco f
mf
sf
p dolce
p
cresc.
dolce
non troppo presto
Tempo I.
pizz.
sempre pp
arco
pp


70
arco
p
più p
pp
cresc.
mf
80
sempre pp



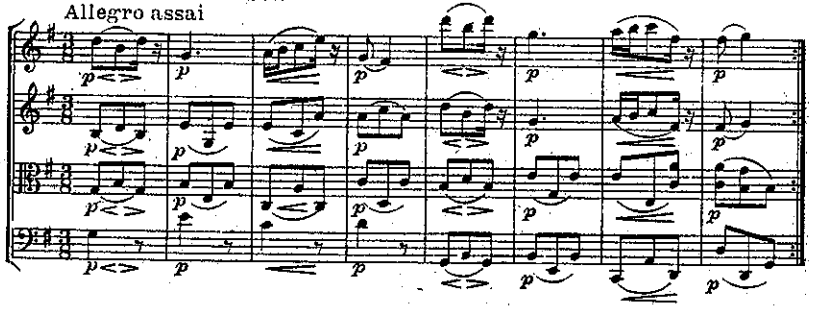


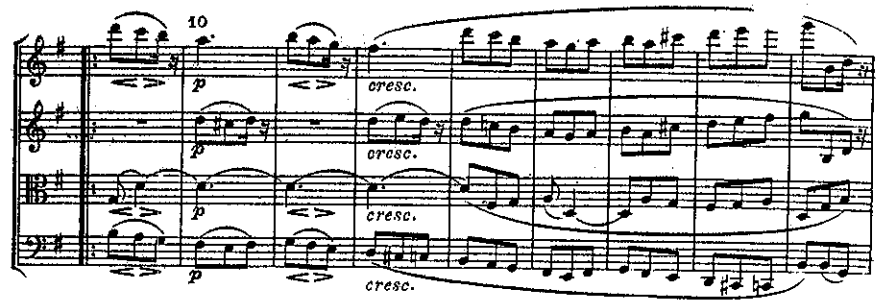


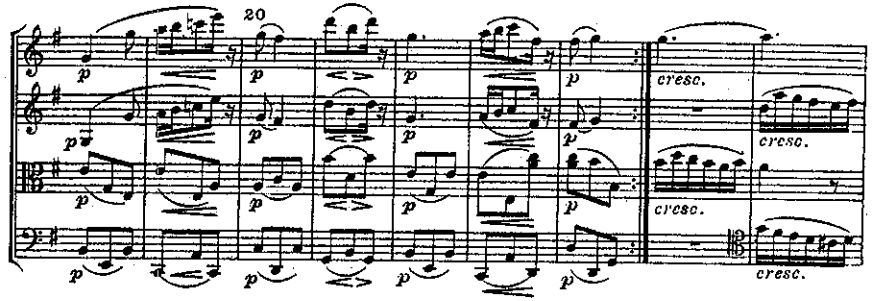
IV

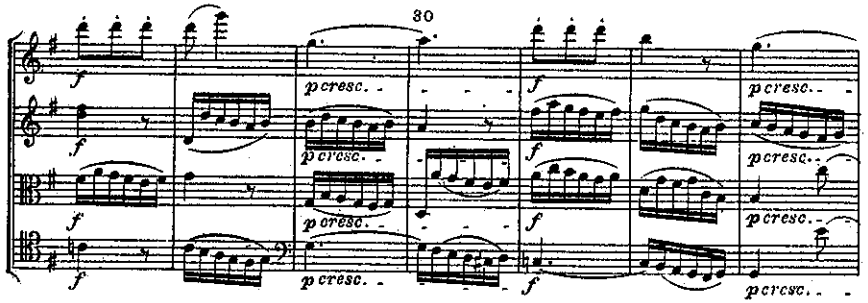
Alla danza tedesca

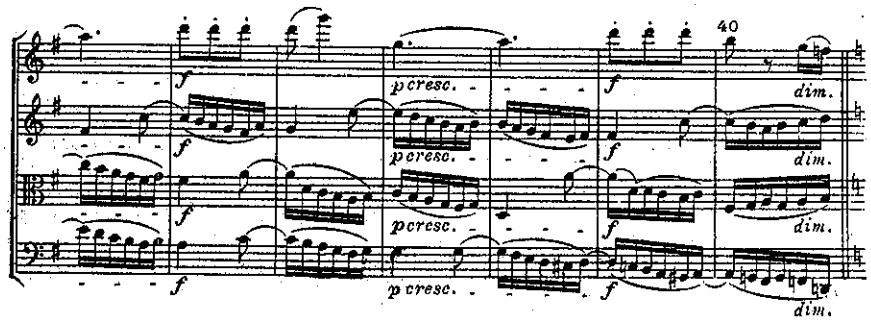
Allegro assai

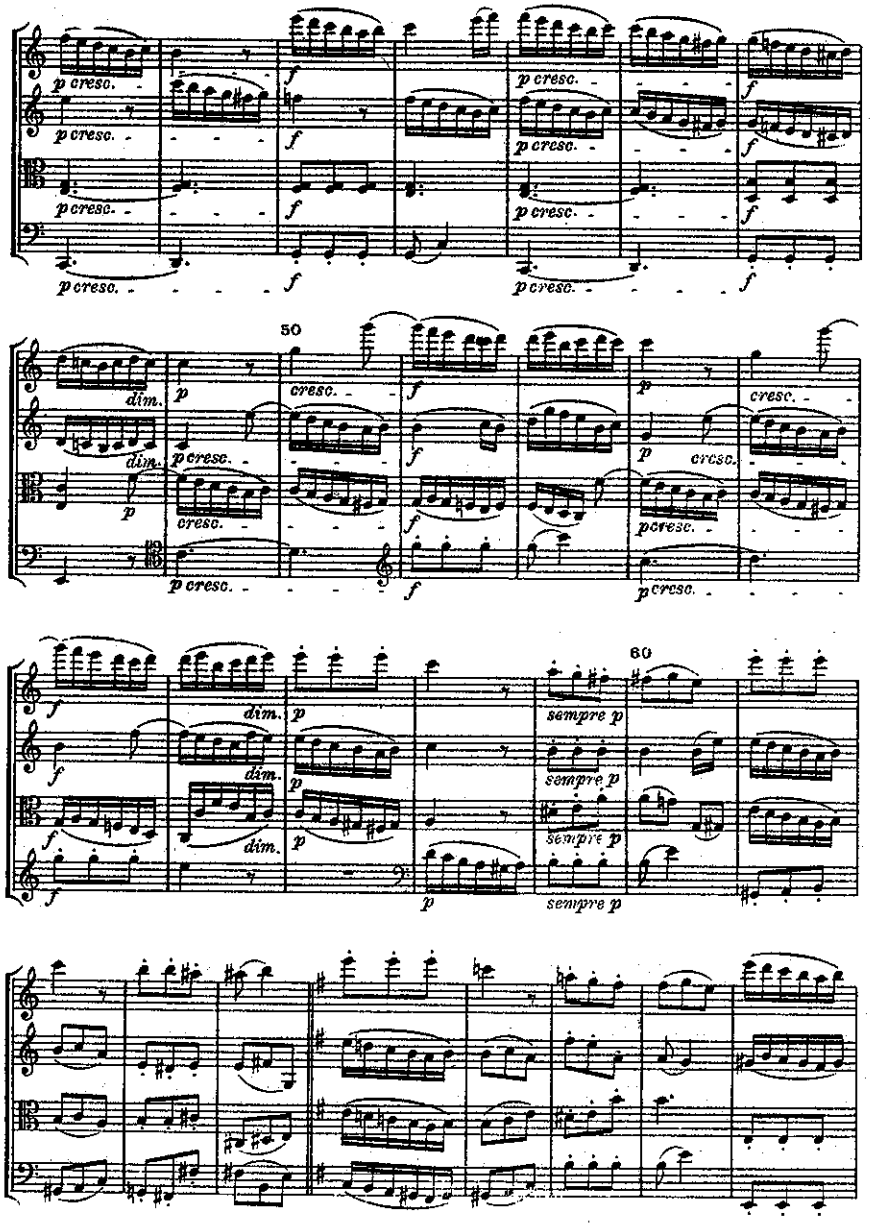


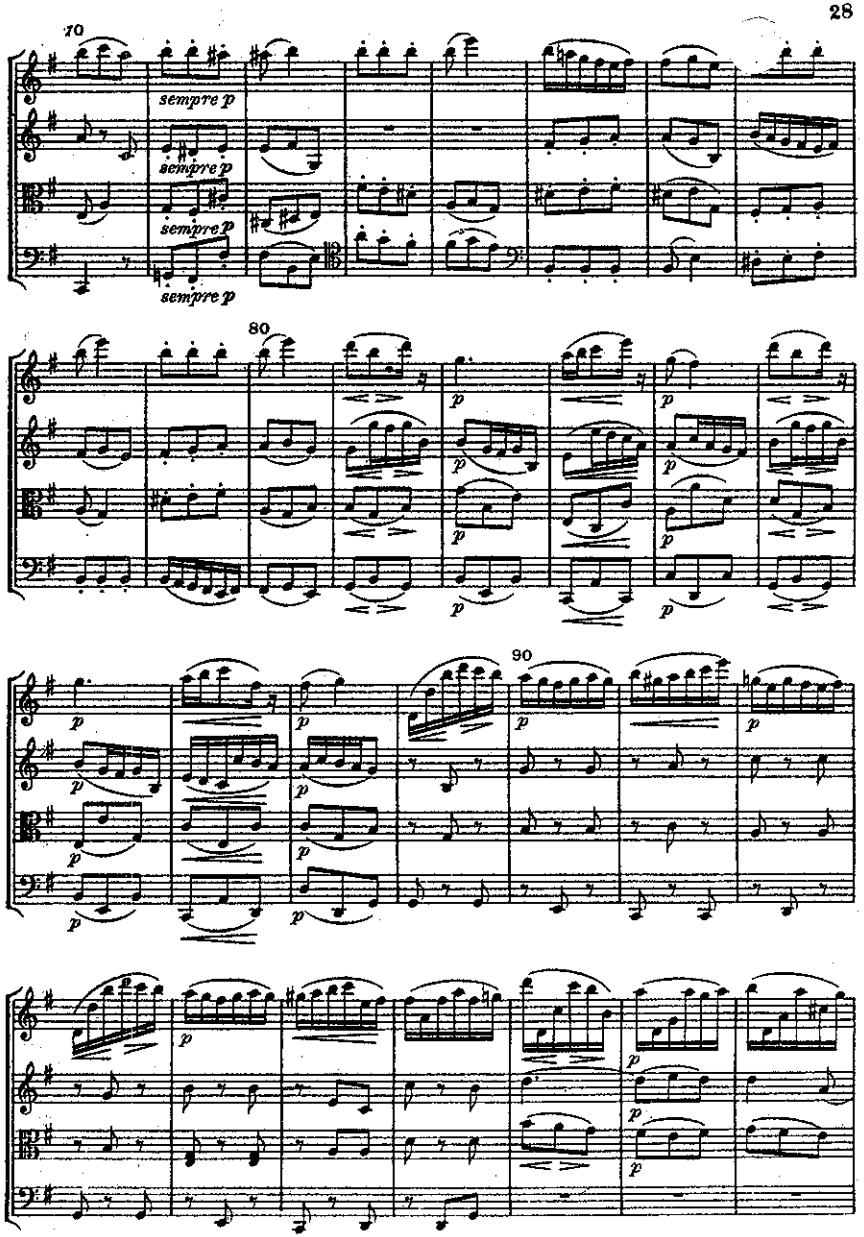


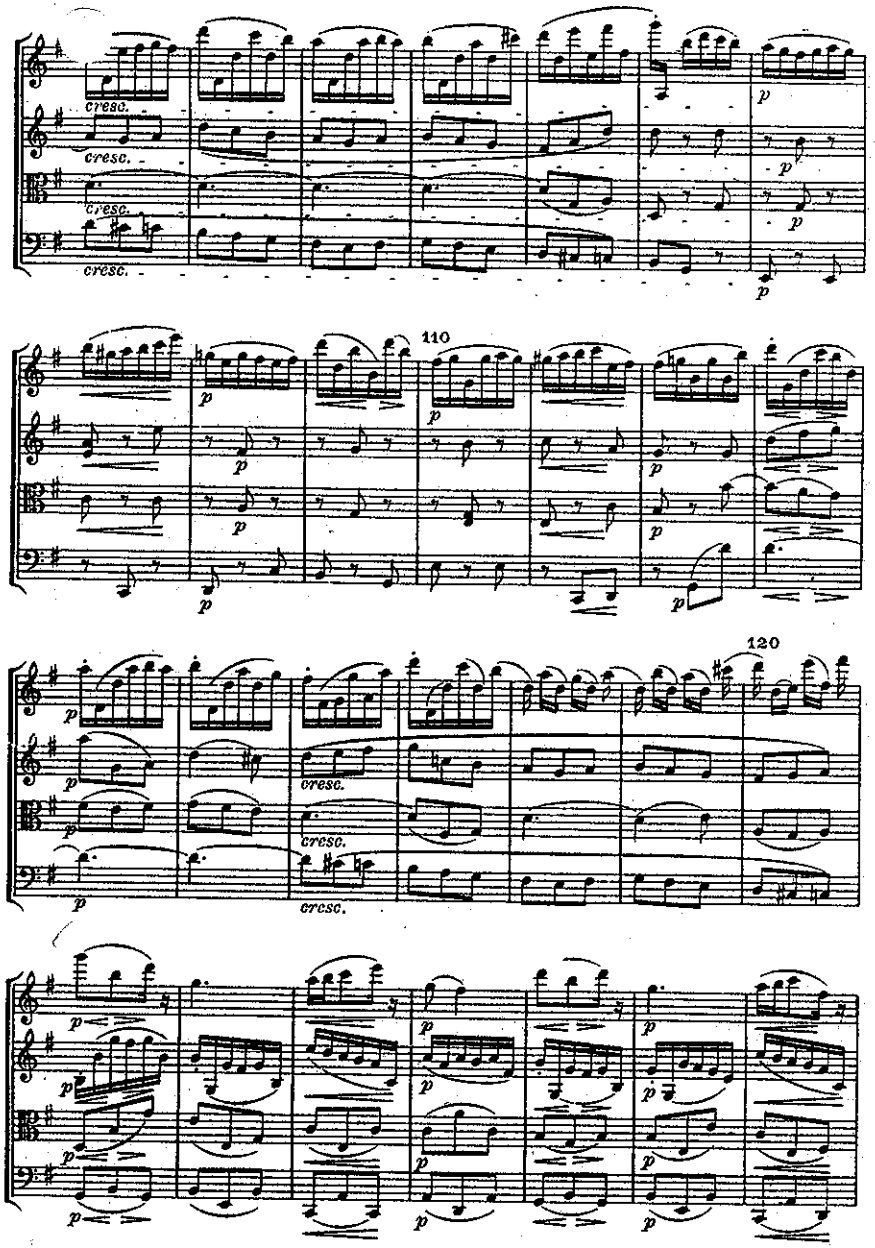


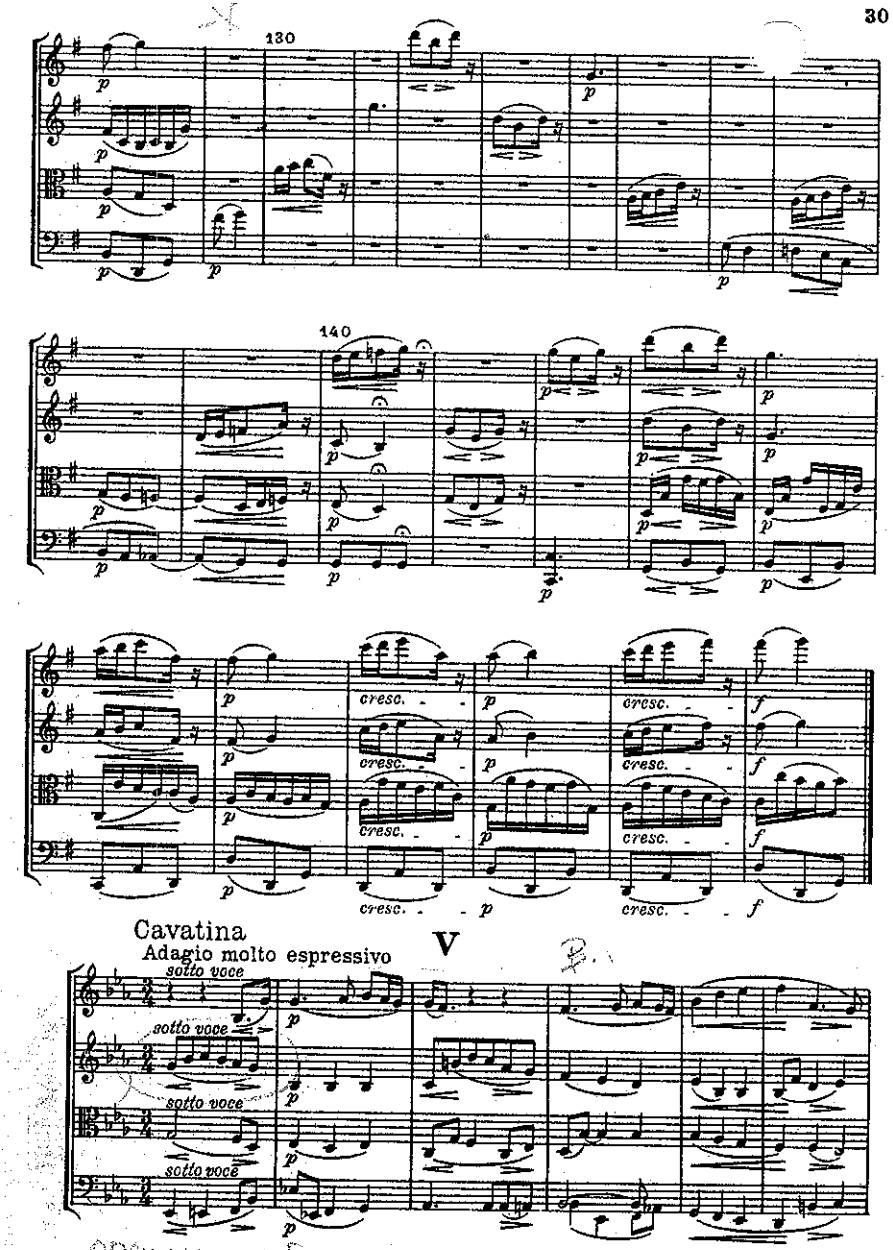




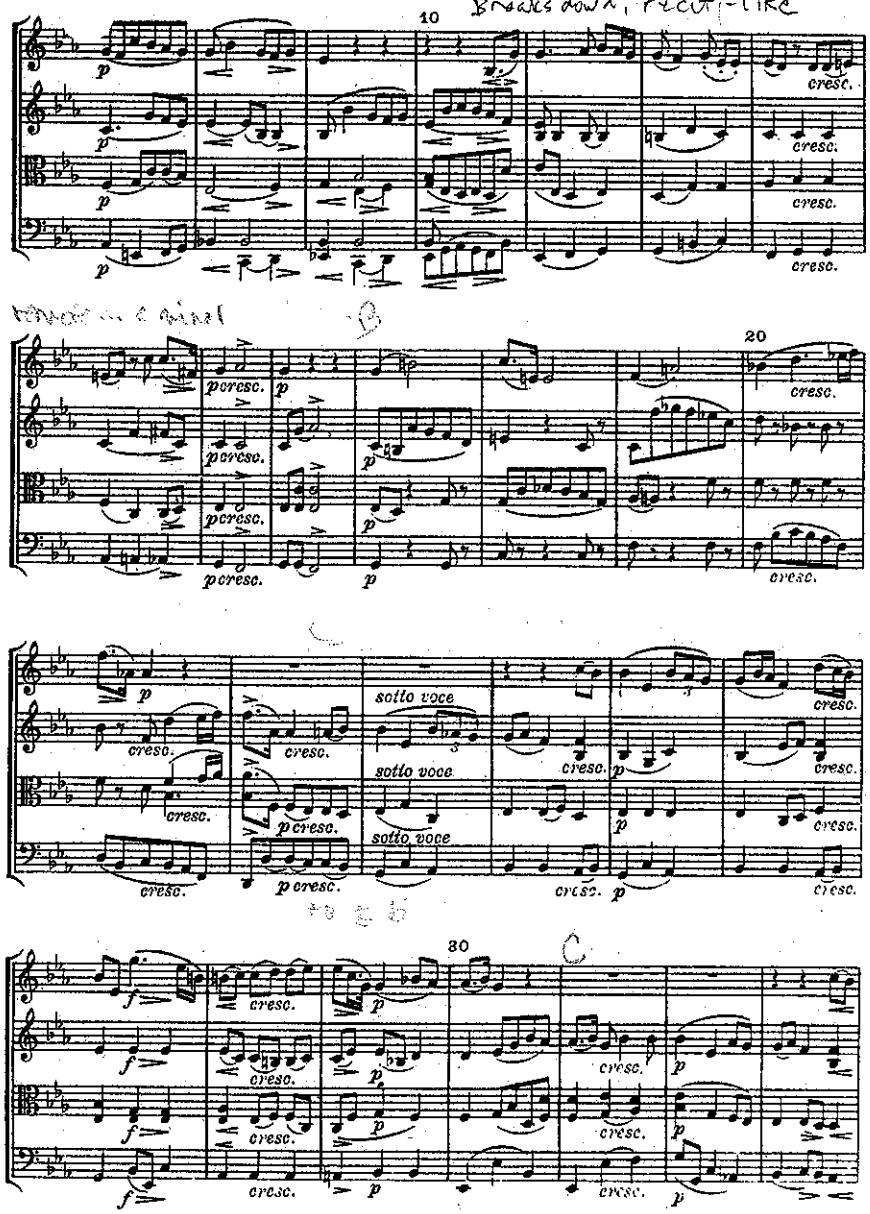

p cresc.
f
50
dim.
60
sempre p

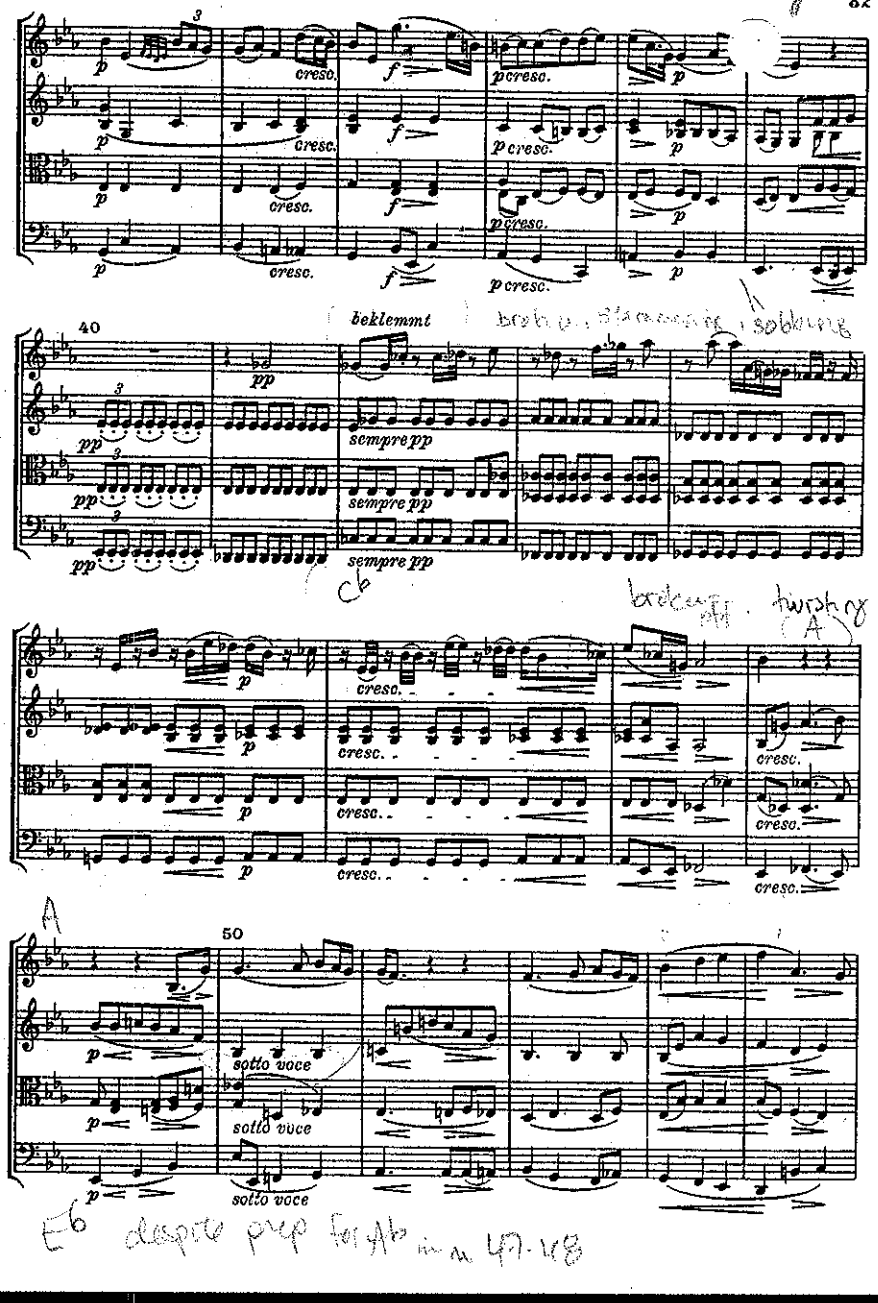

70
sempre p
80
90
p

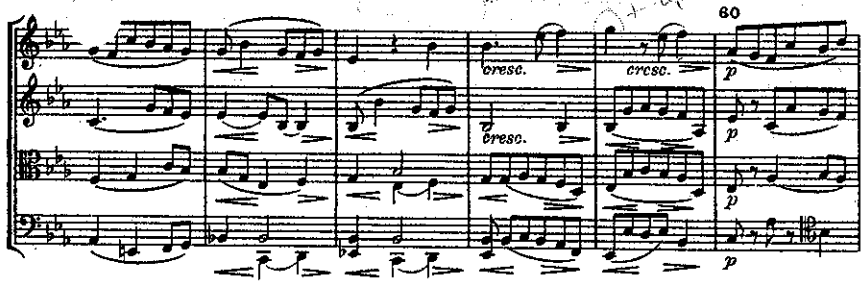


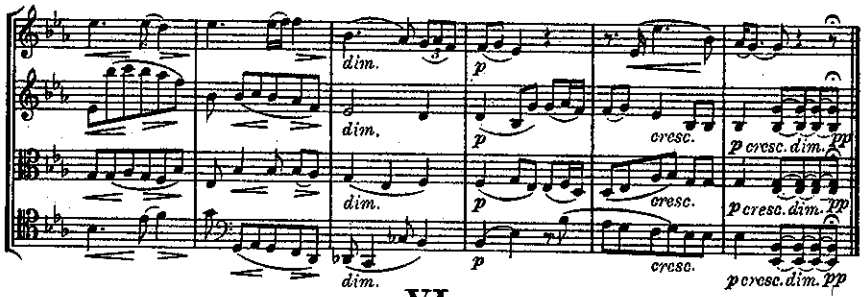


opening motif to assume importance in conclusion


10
20
30
cresc.
sotto voce

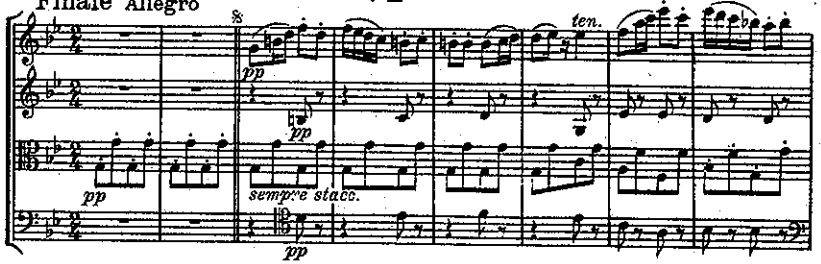

40
beklemmt
sempre pp
cresc.
sotto voce

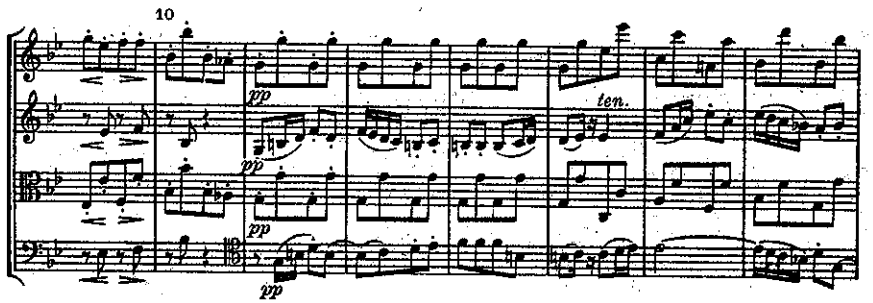


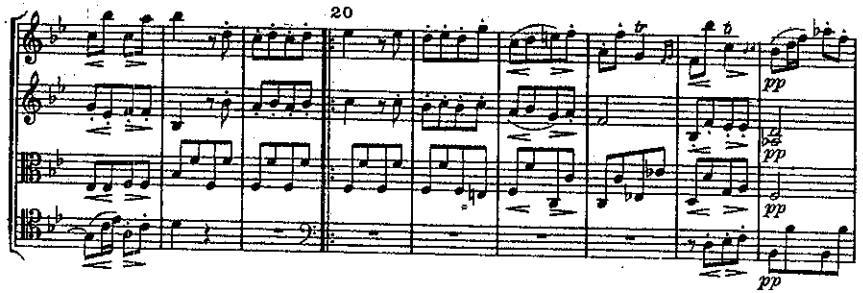


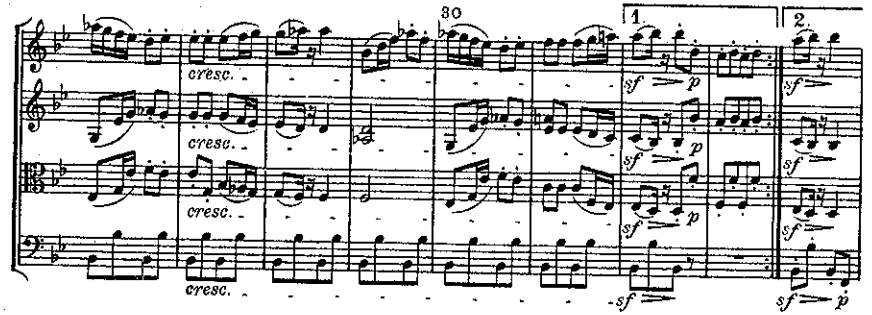
VI

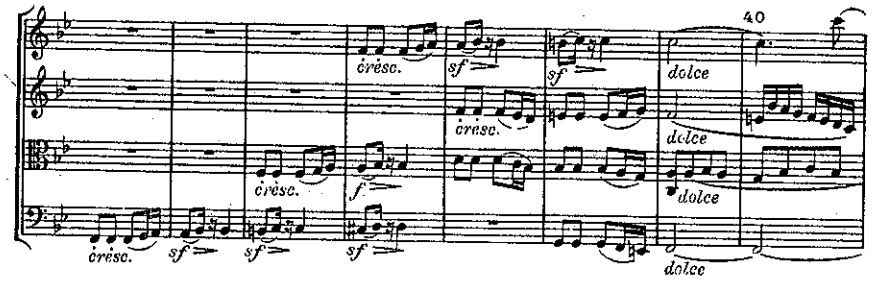
Finale Allegro

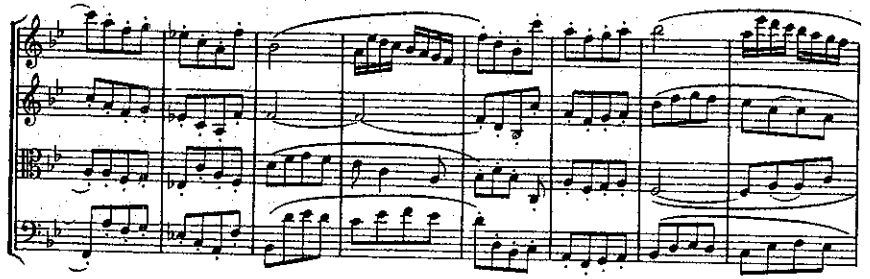


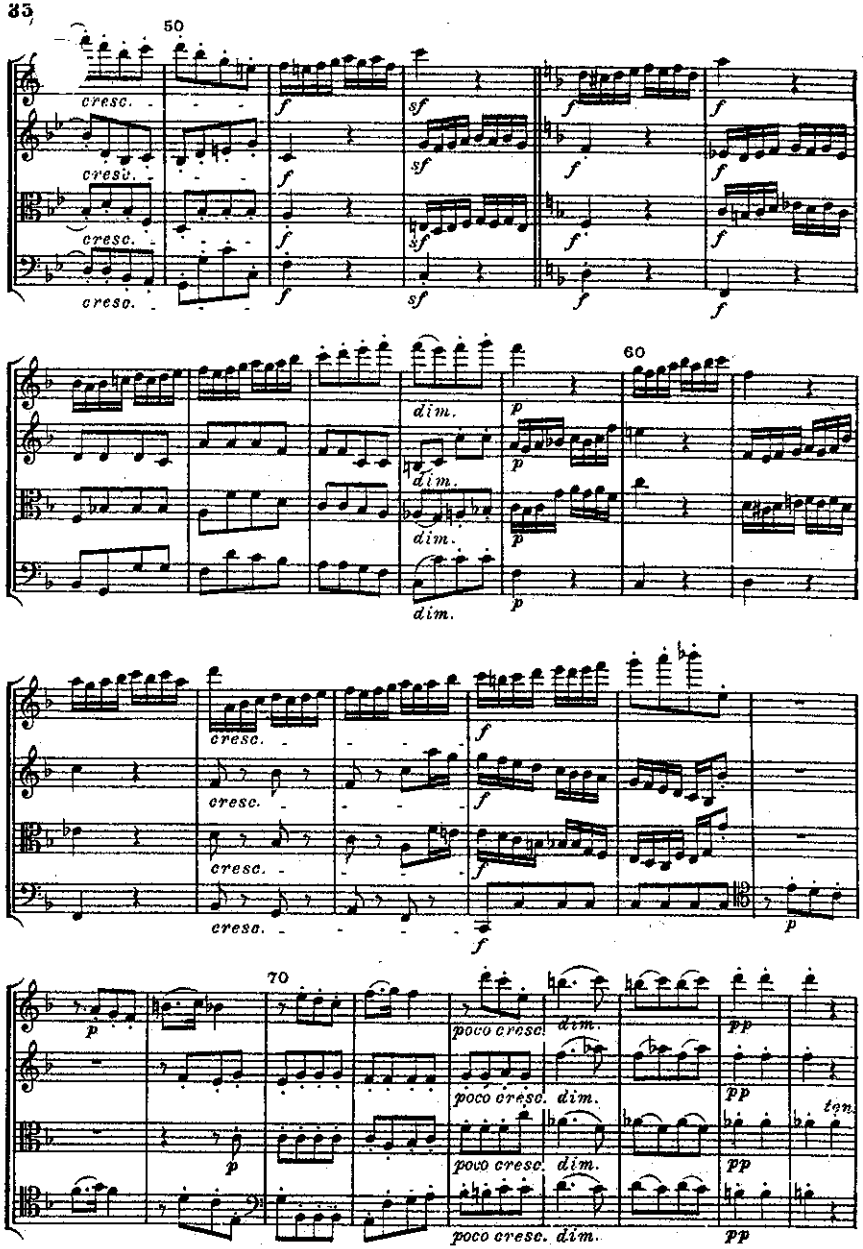


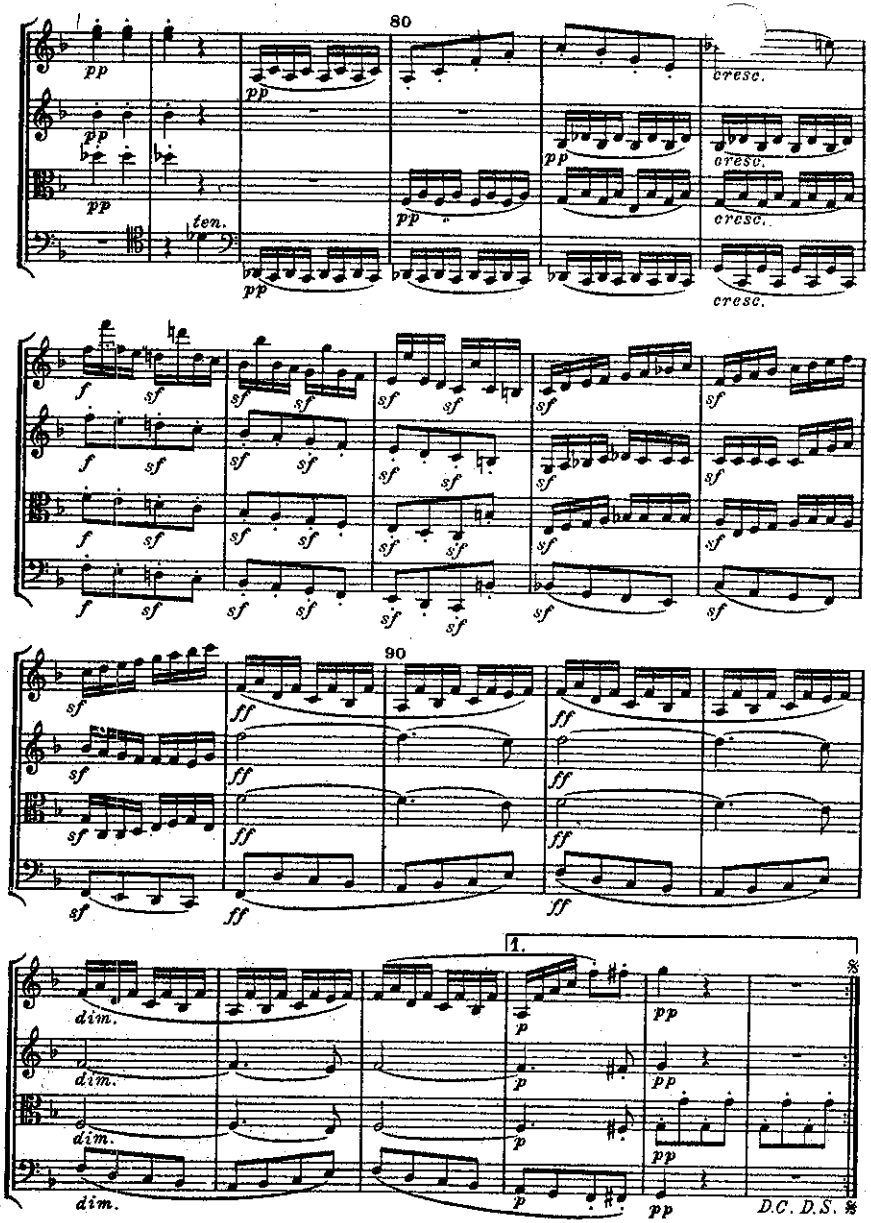


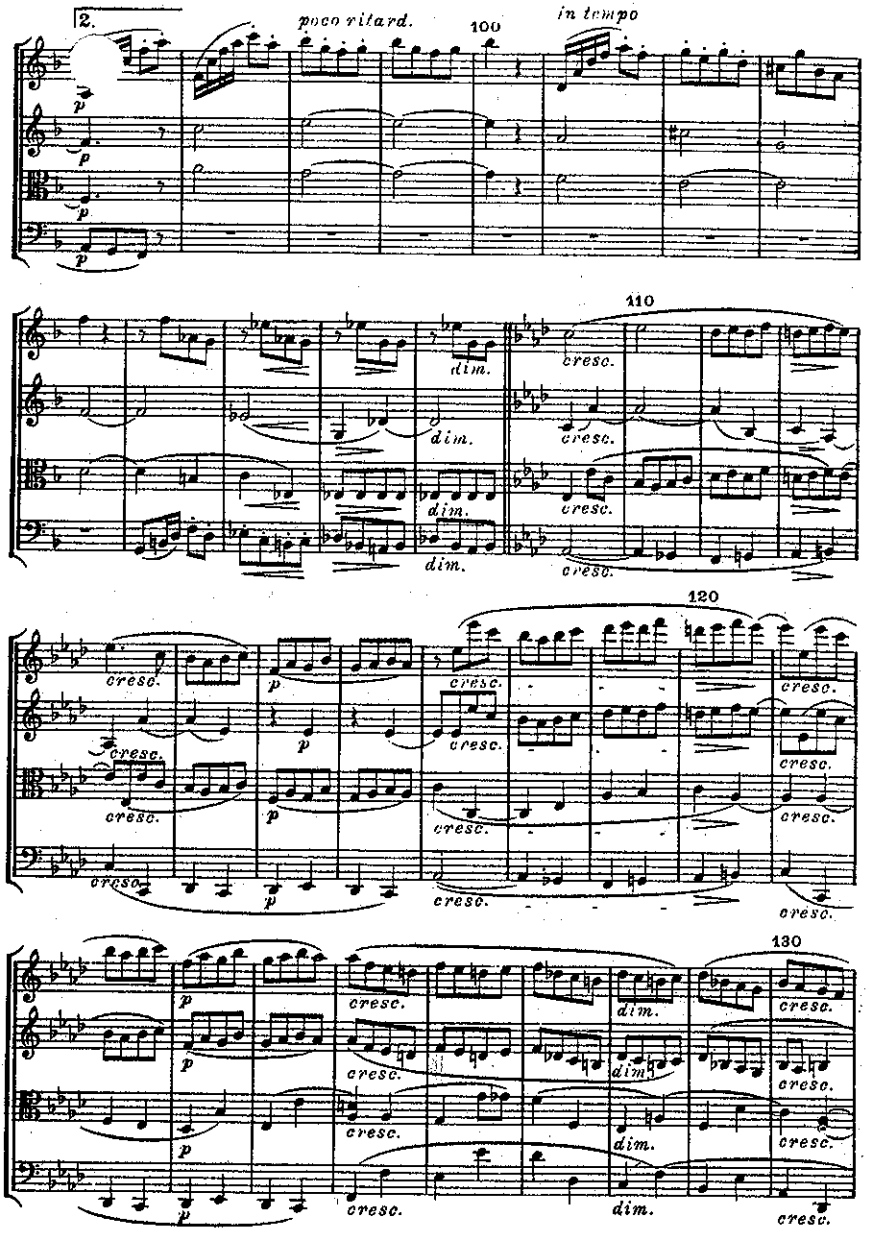


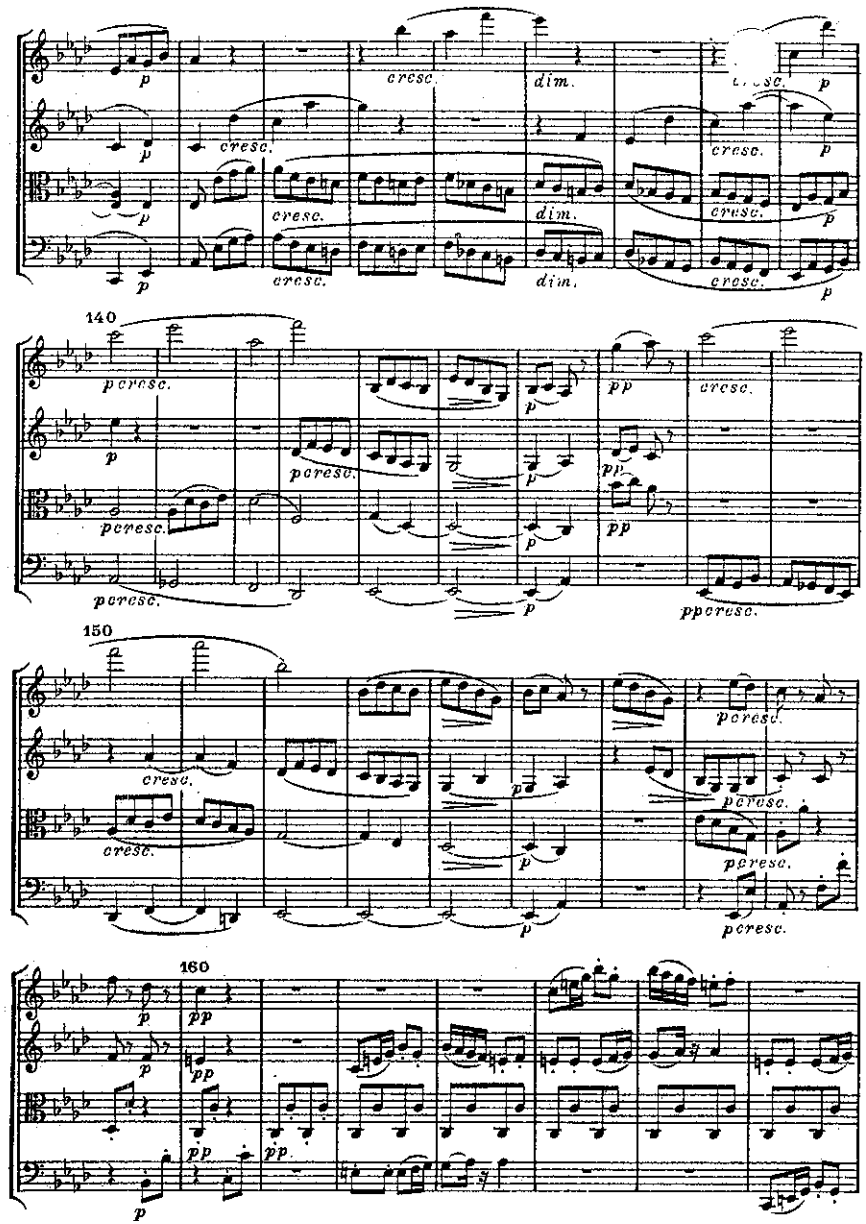


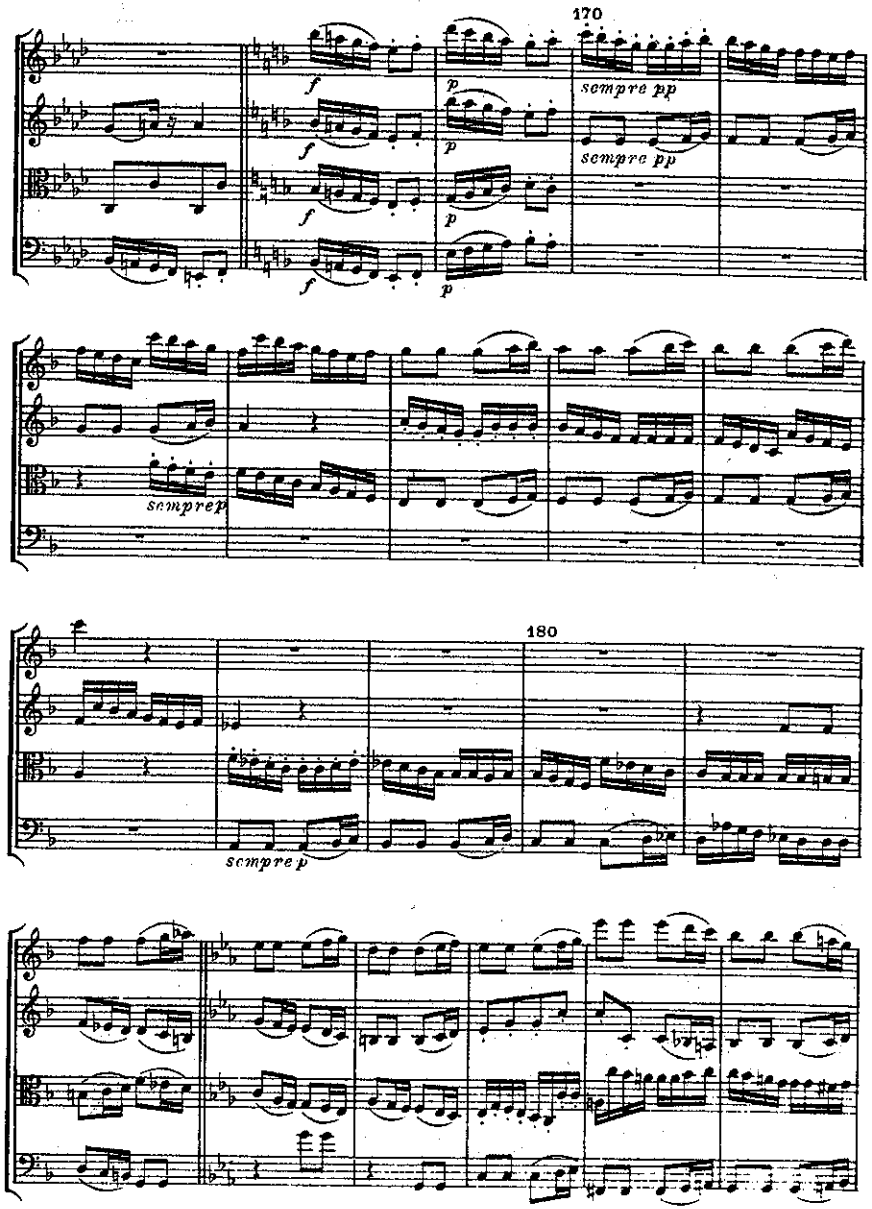


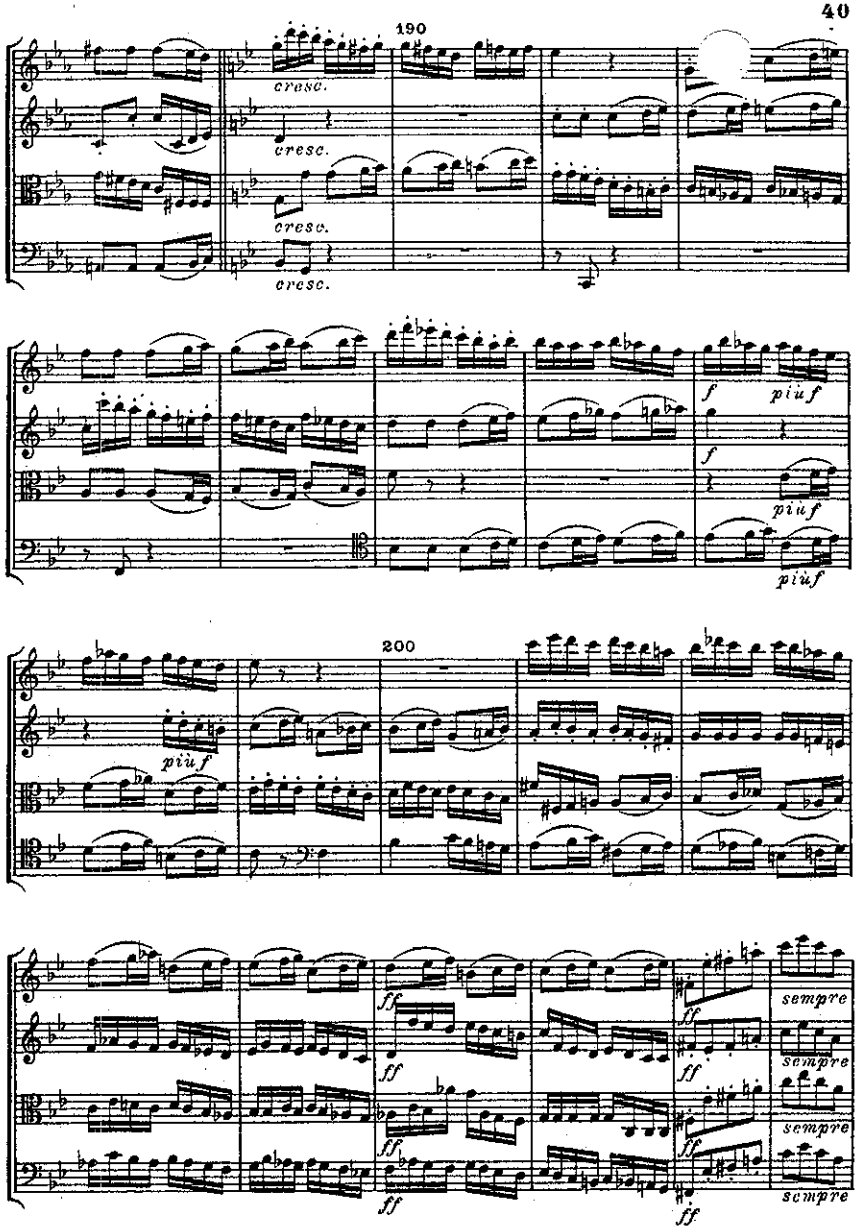

50
cresc.
f
sf
60
dim.
p
70
poco cresc.
pp
ten.

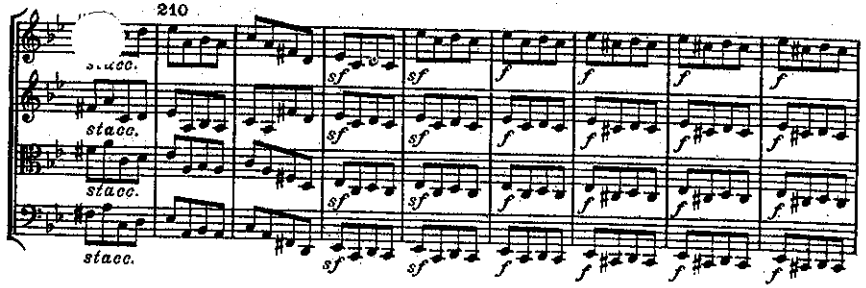

80
pp
ten.
cresc.
90
sf
ff
1.
dim.
p
D.C. D.S. %


2.
poco ritard.
100
in tempo
110
120
130
cresc.
dim.
p


140
150
160
cresc.
dim.
p
pp
pcresc.
ppcresc.


170
sempre pp
sempre pp
sempre p
180
sempre p


190
cresc.
cresc.
cresc.
cresc.
piùf
piùf
piùf
200
piùf
sempre
sempre
sempre
sempre


210
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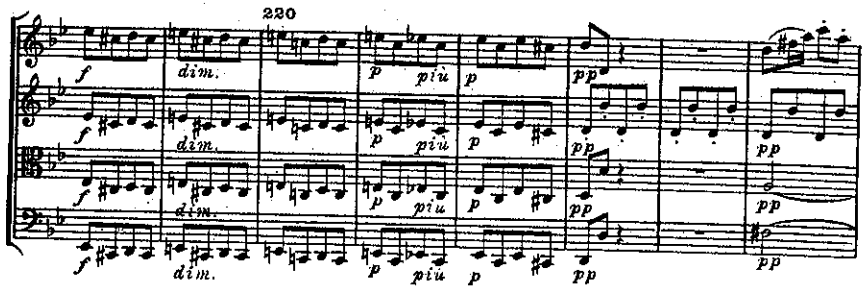
sf
f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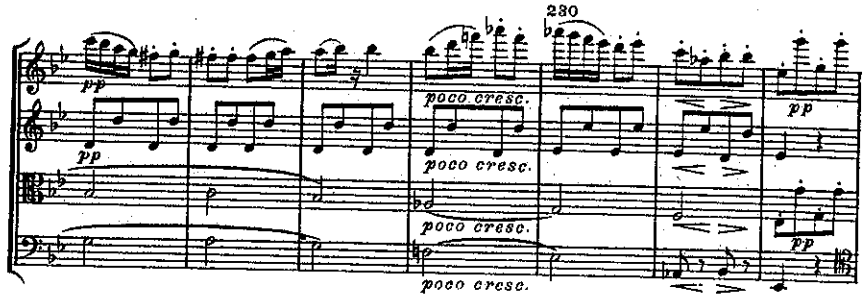
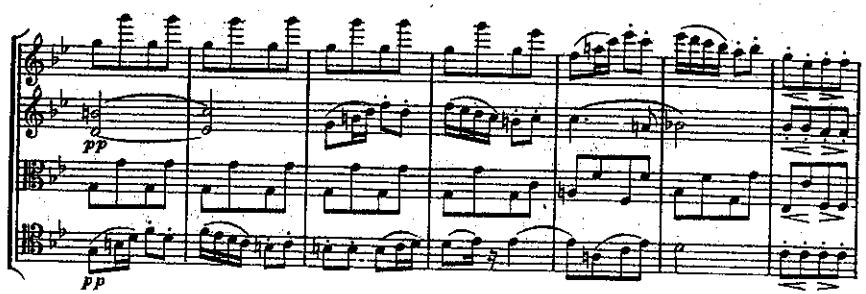
p
più
pp


230
pp
poco cresc.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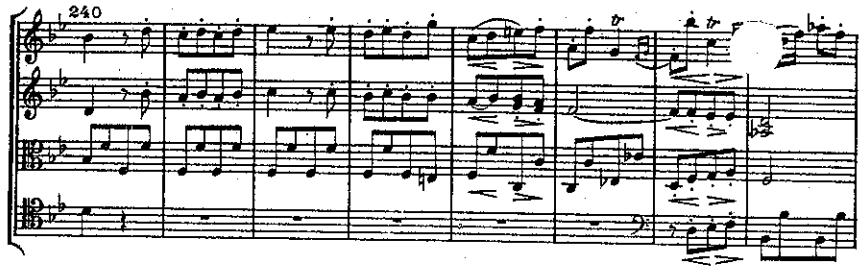
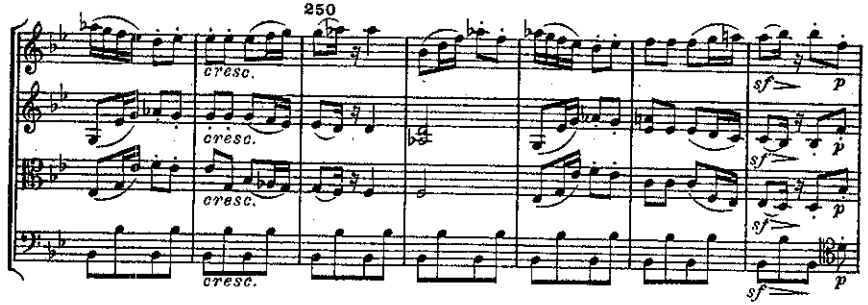

240
tr


250
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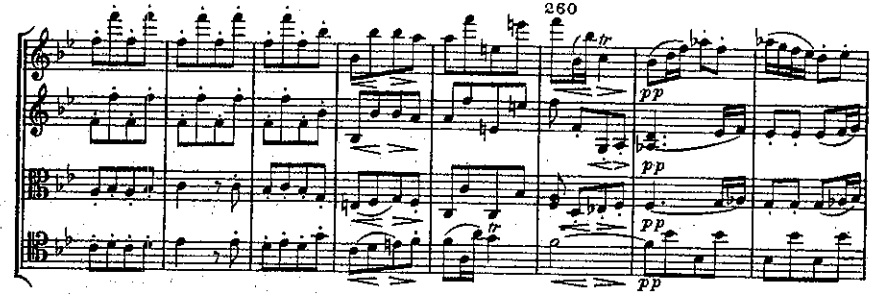
sf
p


260
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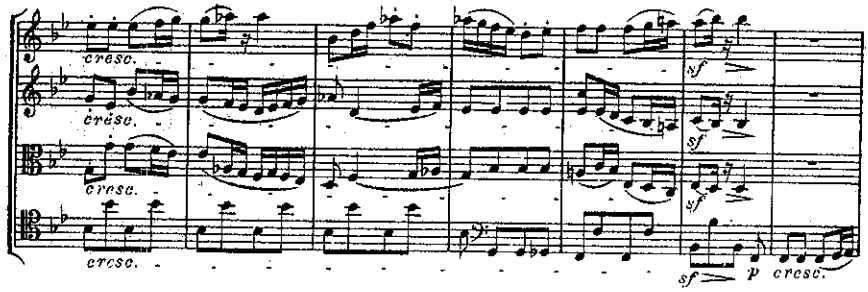
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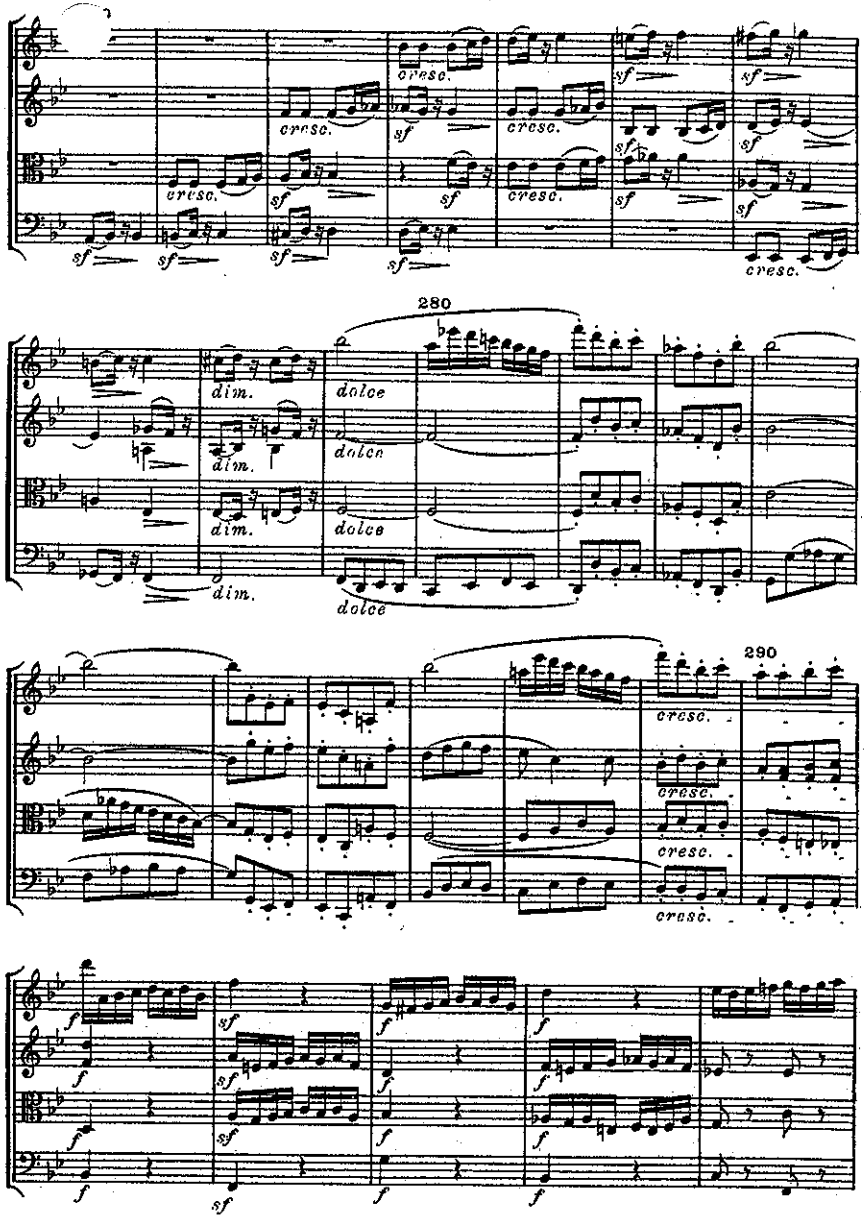
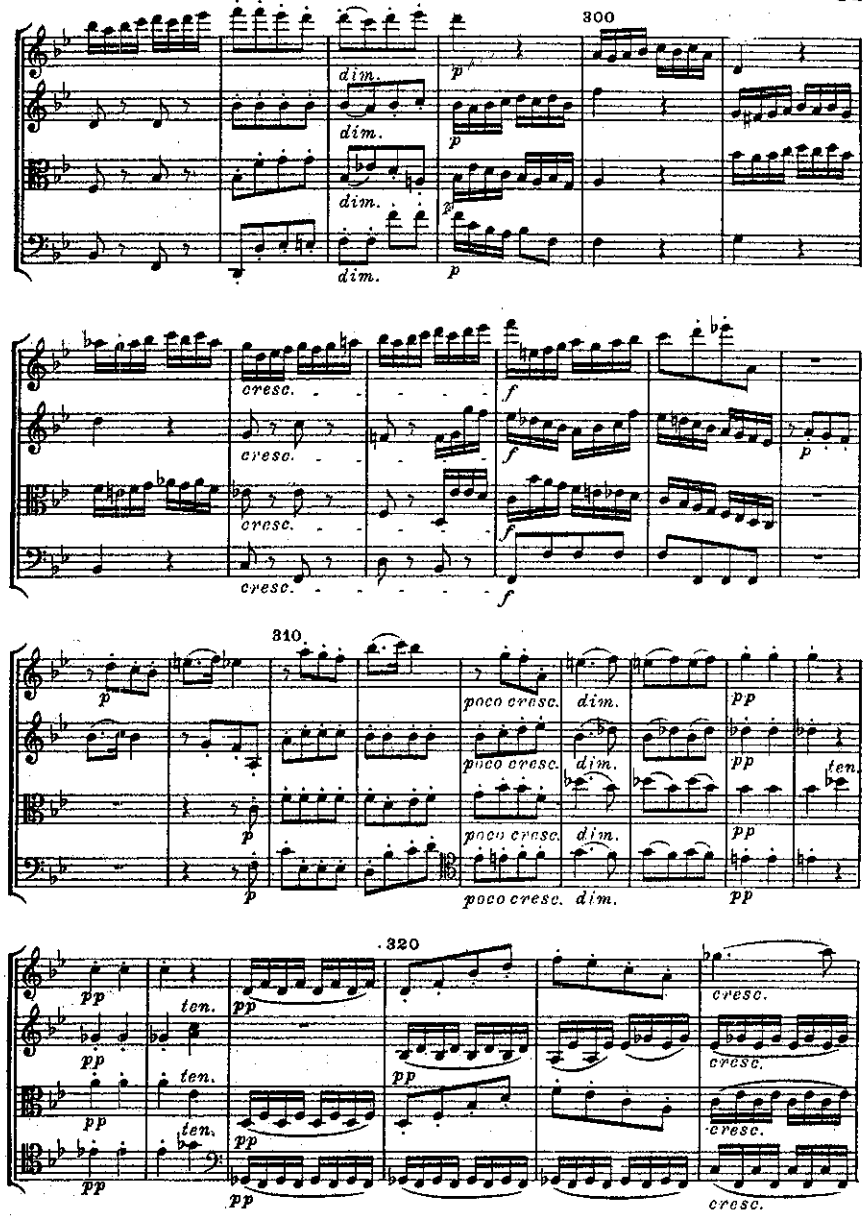
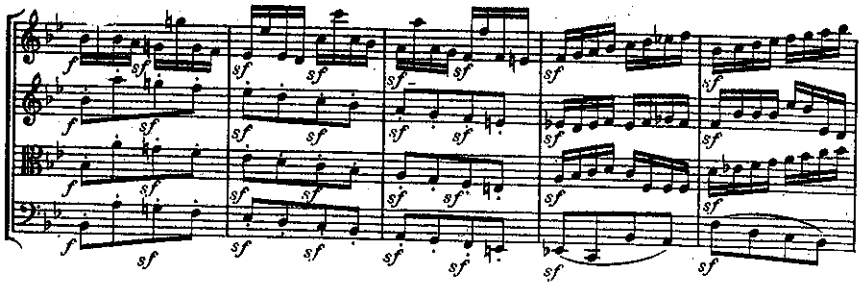
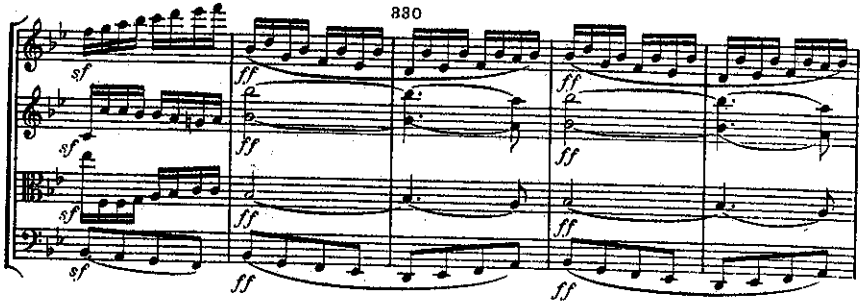
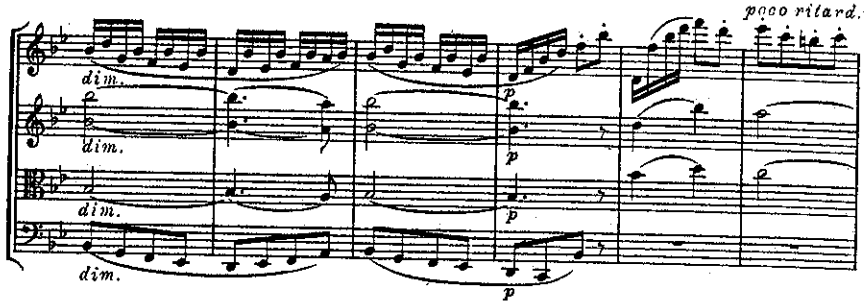
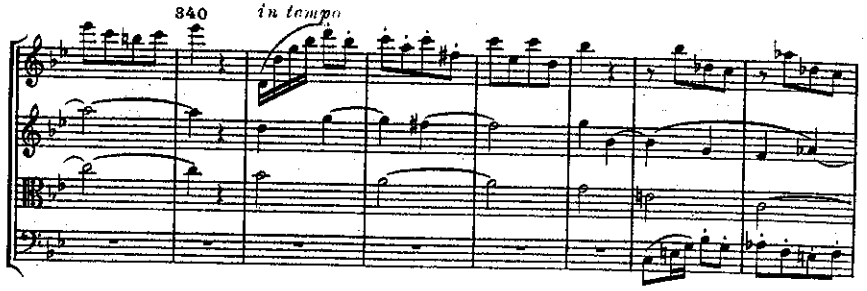

cresc.
sf
280
dim.
dolce
290
f
sf


300
dim.
p
cresc.
f
310
poco cresc.
pp
ten.
320


f
sf


330
sf
ff


poco ritard.
dim.
p


340
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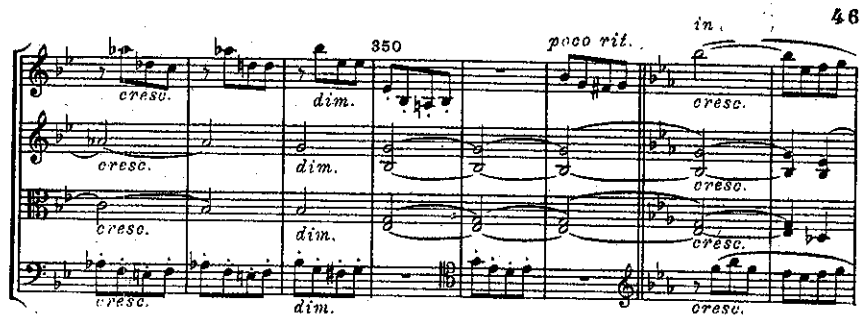
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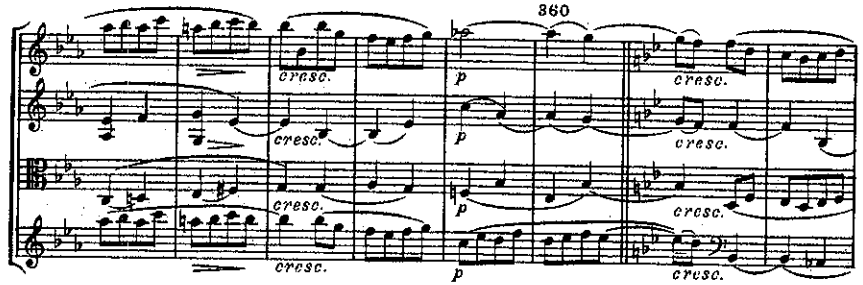
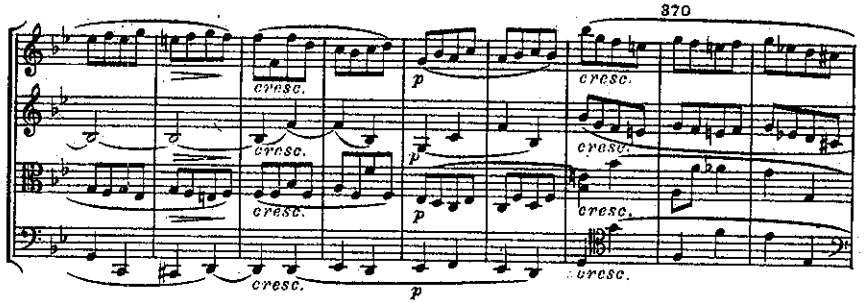
in
cresc.
dim.


360
cresc.
p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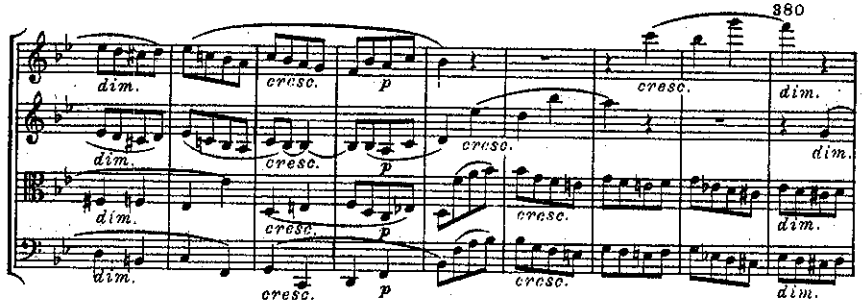
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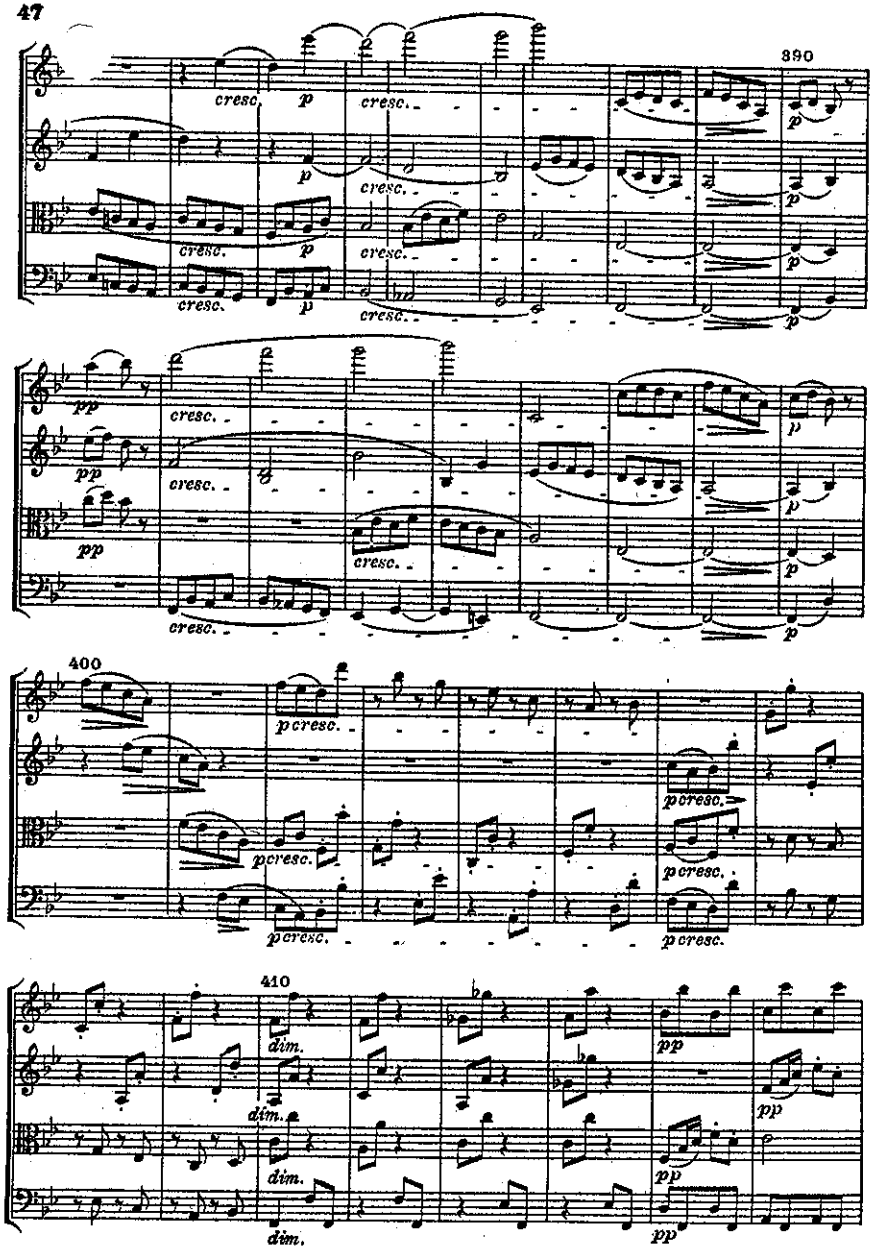
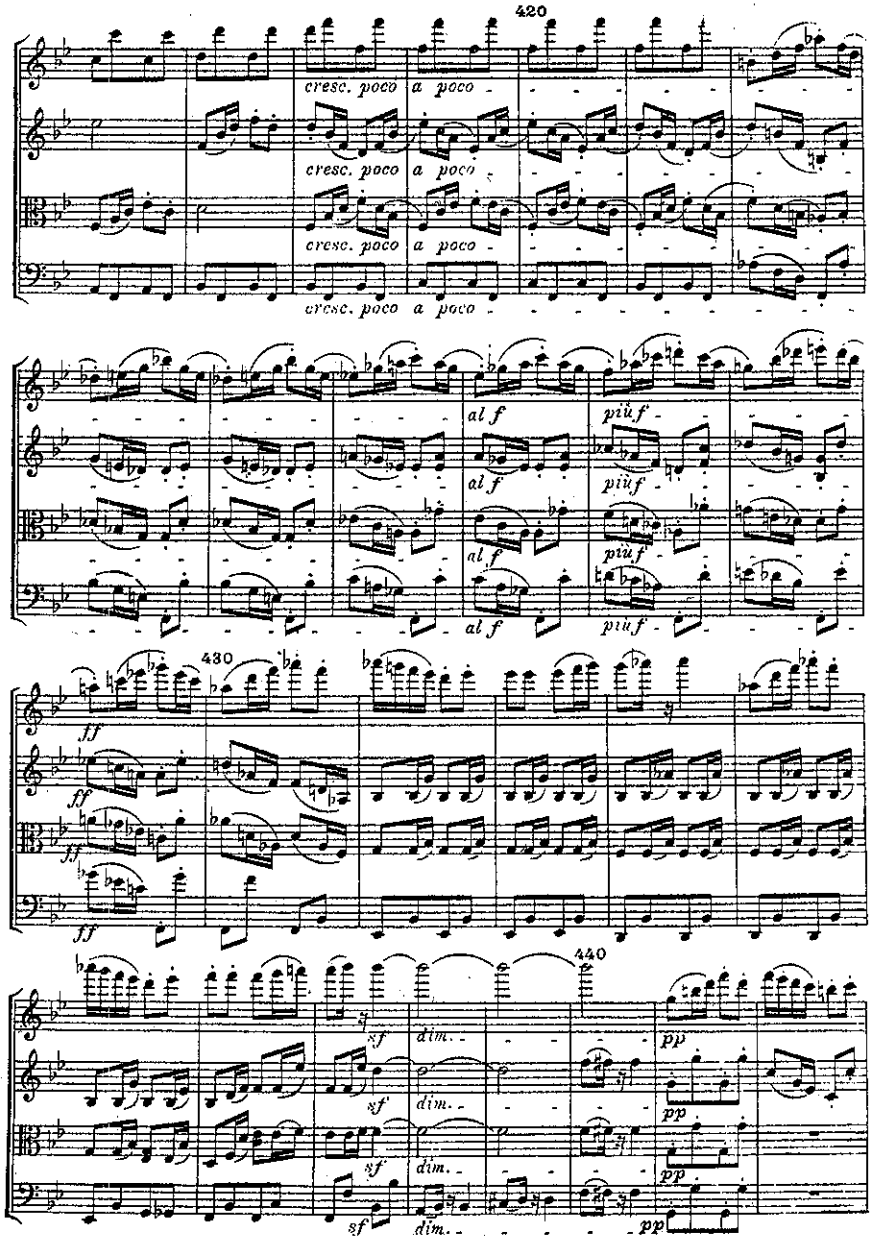
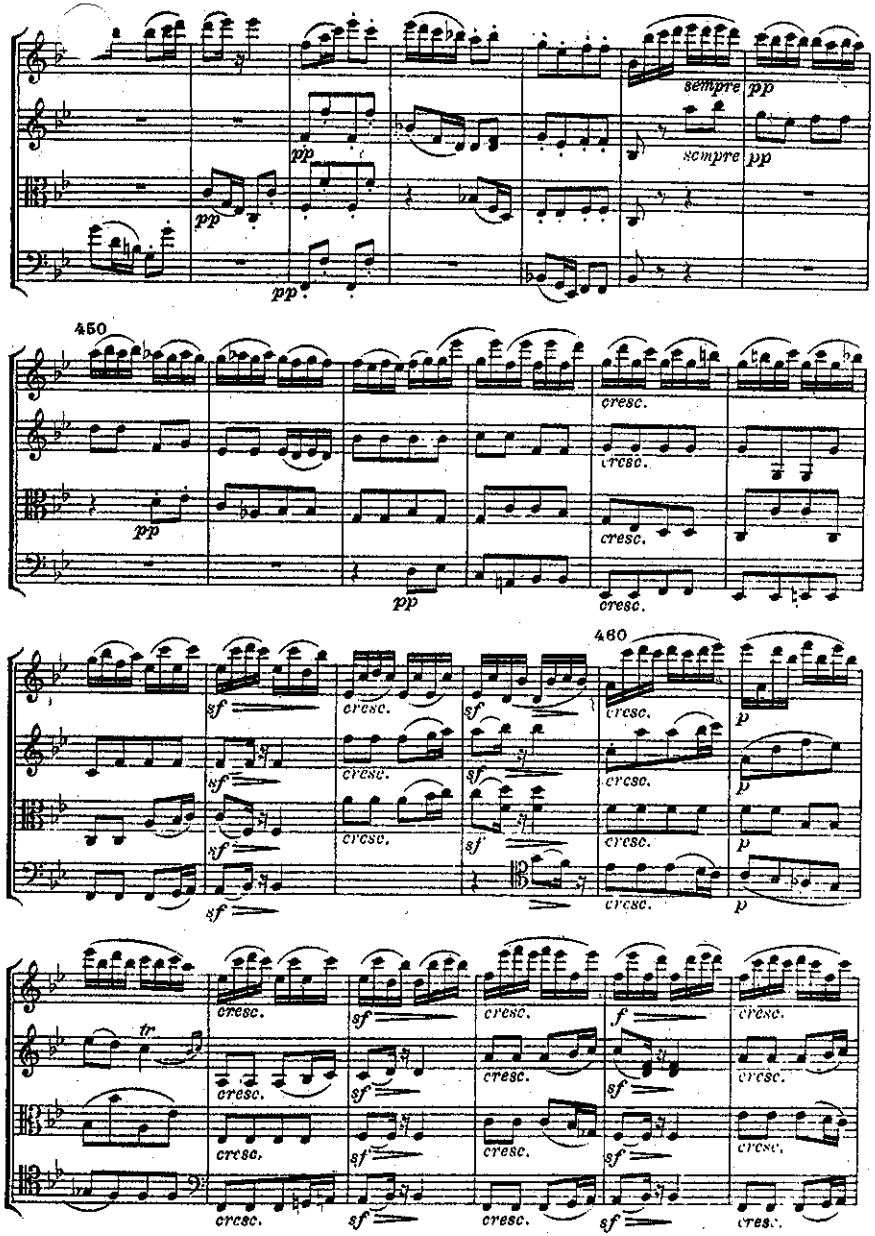
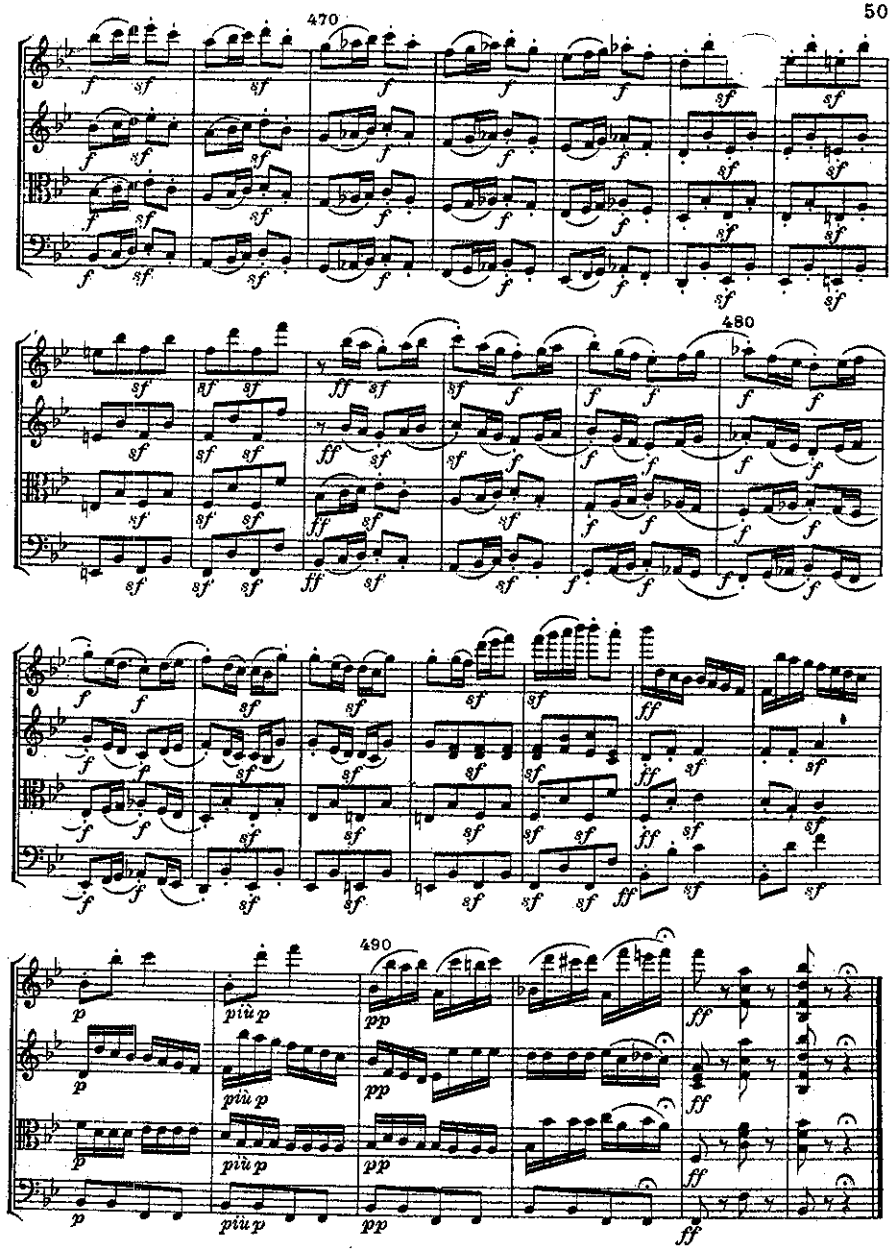
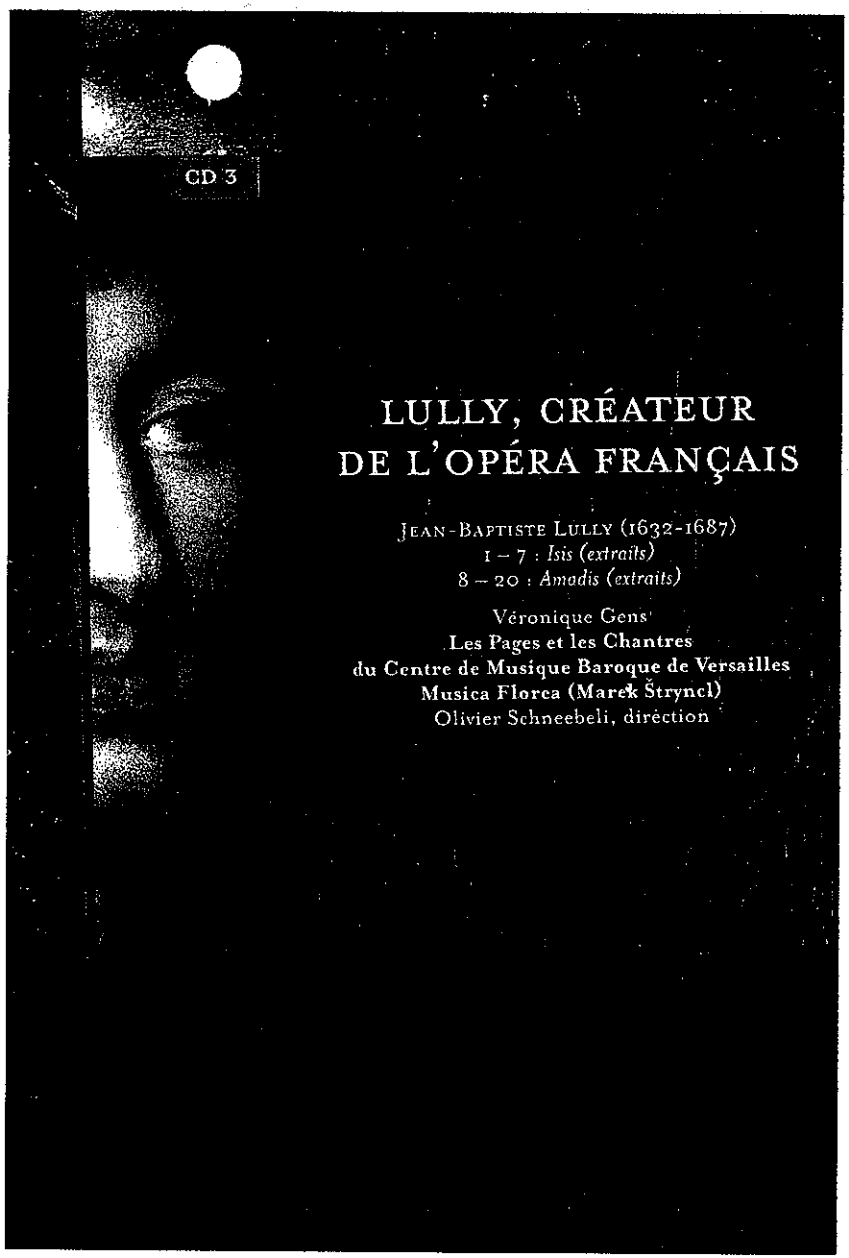
p

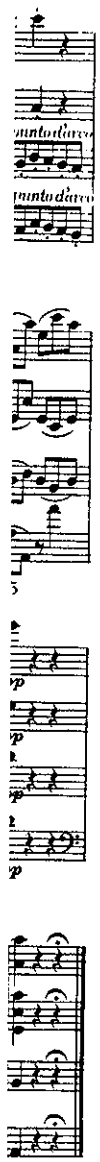

390
cresc.
p
400
pcresc.
410
dim.
pp


420
cresc. poco
a poco
al f
più f
430
ff
440
sf
dim.
pp


sempre pp
pp
450
cresc.
sf
460
p
tr
f


470
480
490
f
sf
ff
p
più p
pp





LUDWIG van BEETHOVEN

String quartet in B flat Major,

opus 133 (Fugue)

Beethoven's quartets opus 127, 130, 131, 132, 133, 135 were written during the last epoch of the Master's Life, from 1823 to 1826. At that time Beethoven was quite deaf and had not heard anything for a number of years. He could perceive sound only in his own brain and imagination. Thus shut off from the outer world and increasingly lonely his genius created probably the greatest quartet music of all times. The depth and originality of these quartets went far beyond the understanding of his contemporaries and even today they are played less frequently than his more facile compositions.

The "Great Fugue" as the quartet op. 133 is commonly called, was originally supposed to be the finale movement of opus 130. It was so completely misunderstood at its first performance March 21, 1826 when a part of opus 130, that Beethoven at the advice of his friends withdrew it and wrote a new finale for op. 130. Later on the Fugue was published as an independent string quartet. Weingartner wrote a bass part to it thus making it available for string orchestra.

Total time for performance 18 minutes.

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