THE ANALYTICAL SIGNIFICANCE OF BEETHOVEN'S SKETCHES FOR THE STRING QUARTET IN F MAJOR, OPUS 135

VOLUME II

TRANSCRIPTIONS

PETER HENRY JAMES McCALLUM

A thesis submitted in fulfilment
of the requirements for the degree of
Doctor of Philosophy

Department of Music

University of Sydney

MARCH, 1995

TABLE OF CONTENTS

INTRODUCTION 1
A Note on the Transcriptions 1
Layout of Volume II 5

TRANSCRIPTIONS AND FACSIMILES 10
DESK SKETCHBOOKS 10
Sketches for opus 135 and related material in *Kullak* 10
Facsimile of *Kullak*, f. 39r, 39v 48
INDIVIDUAL LEAVES IN DESK SKETCHBOOK FORMAT 51
Vienna A74A 51
POCKET SKETCHBOOKS 53
Sketches for the D♭ theme as Coda for opus 131 in *Autograph 9, Bundle 4* 53
Sketches for the D♭ theme as Coda for opus 131 in *Autograph 10, Bundle 1* 56
Sketches for opus 135 and related material in *Artaria 205, Bundle 3* 58
INDIVIDUAL LEAVES IN POCKET SKETCHBOOK FORMAT 83
MS 66(6) 83
SCORE SKETCHES 88
Score Sketches for the First Movement 88
Facsimile of *Artaria 216*, p. 85 88
Score Draft 1 (a) 90
Score Draft 1 (b) 97
Facsimile of *Artaria 210*, p. 319 106
Fragment 1 108
Fragment 2 111
Facsimile of *Artaria 216*, p. 69 116
Score Draft 2 (a) 118
Score Draft 2 (b 135
Discarded Autograph Fragments 146
Other Score Fragments 153
Score Sketches for the Second Movement 158
Score Draft 1 158
Score Draft 2 165
Score Draft 3 173
Score Draft 4 182
Fragments 197
Score Sketches for D♭ theme as Coda for opus 131 205
Coda for draft autograph of opus 131, VII 205
Sketch for transition to D♭ Coda 210
Score Sketches for the Third Movement 212
Score Draft 1 212
Score Draft 2 (a) 217
Facsimile of *Artaria 209*, p. 39 226

Score Draft 2 (b) 228
Score Draft 3 235
Fragments 246
Score Sketches for the canon, WoO 196 "Es muß sein" 253
Facsimiles of sketches and autograph for the canon, WoO 196 "Es muß sein" 260
Score Sketches for the Fourth Movement 268
Score Draft 1 268
Score Draft 2 283
Score Draft 3 288
Fragments 293

AUTOGRAPH EXCERPTS 298
Excerpts from the second movement Bonn, BH, Bmh 7/47 299
Aut 1085/2c (autograph for the second movement) 304

RECONSTRUCTED POCKET SKETCHBOOK
Pocket Sketchbook *MS 62/66* ..... INSERT IN BACK COVER

INTRODUCTION

A Note on the Transcriptions

Editing and transcribing the sketches of Beethoven involves a continuous tension between the demands of faithfulness to the text and the reader's need for clarity. On the one hand the transcriber (particularly, perhaps, the analytically oriented transcriber) is reluctant to alter any mark or positioning of notes, no matter how idiosyncratic, in case it might indicate a hidden voice-leading connection or unexpected analytical implication for a future reader. However, such an approach taken to the extreme would start to resemble that of those idealistic cartographers, imagined by Carroll, Borges and Eco, whose maps are on a scale of 1:1 (not, in itself, as impractical a task for sketch transcription as for cartography), and which reduplicate every aspect of the original point for point, including their illegibility[1].

The range of approaches to the presentation of Beethoven's sketches is witness to a wide variety of practices, from the strictly diplomatic transcriptions with facsimiles to the construction of hypothetical performance scores from unfinished, or even barely started compositions. In some, it has been editorial policy to add clefs and time signatures where these do not appear in the original sketch, to aid readability. Winter and Frohlich, for example, regularise note placement and stem direction as well as adding editorial clefs and key signatures[2]. However, anyone who has ever taken seriously Schenker's exclamation "*so!*" about the direction of the bass stems in bar 22 of Bach's Prelude in C major from the *Well-Tempered Clavier, I*[3], or his comments on autograph study in *Free Composition*, would probably feel uncomfortable with this approach[4]. Diplomatic transcriptions as well as those with a degree of Schenkerian orientation, tend to respect Beethoven's usual habit of placing most stems downwards, since deviation from this practice can be an indication of some kind of voice-leading significance. Drabkin's study, for example, adds editorial clefs and key signatures, but respects the original stem directions[5].

A second issue is the extent to which the transcriptions should resemble the page layout of the original sketch. While the separation of different layers of corrections onto different staves (as attempted, for example, in Bumpass/diss) has a superficial logic,

in practice it does not always represent the stages of composition more accurately. The status of each separated line is not always clear and in most cases the meaning of each successive layer is predicated on the previous one. In some cases, the separated line indicates a later thought which supercedes the original, while in others it represents an addition which modifies the line. In still others it can represent another voice to be played simultaneously with the first. Such a strategy also gives the misleading impression that the layers of revision can be easily separated in the originals or that all the revisions entered on one stave of her transcription were made at the same time. As Winter has argued, Beethoven's corrections are not simply a question of one layer placed upon an earlier layer, but rather a case of alterations in which the relationships between the first version and later versions can become quite complex[6].

In the present study, stem directions have been maintained as in the original sketches and editorial clefs have, as a general policy, been omitted (with the exception mentioned below). In most cases, the clefs are obvious, and can be easily deduced either from the content, from the placement of accidentals, or, in the case of the score sketches, from the score layout. The rationale for eschewing a policy of pervasive editorial clefs and key signatures is that such additions are unnecessary when they are obvious and potentially misleading when they are not. When the meaning is genuinely unclear, editorial marks tend to lock the reader into the transcriber's preconceptions too readily and prevent other possible interpretations from emerging. It is not uncommon in Beethoven sketch research for later transcribers to correct misapprehensions of earlier writers[7]. A particular case in point is the genuine scope for different readings of the sketches for the *Es muß sein* motto, sketches for which could represent with equal plausibility either the canon WoO 196, which are in the tenor clef, or a sketch for the *finale* of opus 135, in a key other than the tonic[8]. However, as well as cases where the clefs are obvious or ambiguous, there is a third case in which the implied clefs are initially puzzling but make perfect sense when the puzzle is solved (as in Beethoven's habit of sometimes changing from treble to bass clef on a single stave sketch without indicating where the clef changes[9]). In such cases, it would seem perverse for the transcriber who happens to have solved the puzzle to withhold the solution in a misplaced respect for editorial purity and in such cases I have supplied suggested clefs

and/or key signatures. All editorial additions in the transcriptions are given in square brackets.

However, following standard engraving practice (and the defaults of the SCORE®[10] notation program used to transcribe the sketches), I have placed downward stems on the left of the notehead and upward stems on the right, rather than following Beethoven's practice of placing all stems, down and up, on the right. All computer typesetting of the examples was done by the author.

On the issue of notating different layers of corrections, the transcriptions in this study contain all layers on a single page. Different layers and corrections are indicated by means of different sized note heads and, where one layer has been deleted, simple diagonal lines. The latter are used sparingly, since any attempt to reproduce all of Beethoven's crossings out would also reproduce the resultant illegibility. As a general rule smaller noteheads indicate earlier versions and larger noteheads later versions. However, in some cases, the different sized note heads are used simply to visually separate two layers where the order of correction cannot be stated with certainty (for example, in cases where all the versions have been crossed out). Only in the case of the main theme of the first movement have I found it useful to separate out the layers, and these versions are contained in Volume I (see Chapter 6).

In general, no attempt is made in these transcriptions to indicate consistently whether a particular sketch is in pencil or ink. This information has been provided in verbal notes in square brackets where it is pertinent to an understanding of the chronology. Since the different layers were indicated by different sized note heads, it was felt that this was sufficient in most cases. While the contrast between pencil and ink in the originals is frequently of interest (a pencil addition to an ink sketch, for example, suggesting an addition at a different sitting), to have distinguished between the two in these transcriptions would have created an undesirable clutter. Ideally the present transcriptions would be read against a facsimile of the originals as in the publications of the *Beethovenhaus* and the British Museum. However, clear facsimiles for all the sketches are beyond both the scope and resources of the present study. Where such a

reading helps the argument in Volume I, a photocopy of the original has been provided in the present volume.

A fundamental assumption of the transcriptions is that, however much he was in a hurry, Beethoven was unlikely to jot down ideas which, from the point of view of musical syntax of the day, made no harmonic sense at all. While, as many writers have noted, he was not always careful about the values of rests and notes in his sketches (the dotted semiquavers and double dotted quavers in the first movement and the final variation of the third movement of opus 135 caused particular confusion), his pitch notation in the sketches for opus 135, however illegible and hurried, is always written with a specific pitch in mind.

It is in this respect that the transcriptions in this study differ most from those in Bumpass/diss. Her approach has been to take Beethoven's somewhat approximate note-placings literally even when the the result is an harmonic or tonal solecism[11]. The approach in this study has been to seek out a solution which is consistent with Beethoven's harmonic language as in Winter/diss.

Bumpass said of her own transcriptions;

> "Given the many uncertainties surrounding the reading of the manuscripts, the transcriptions provided in this study must be considered tentative or provisional readings, the author's best interpretation at a given time. The author has sought to make transcriptions as comprehensible as possible, and to make visually clear many passages which, in the sources, are not clear at all. These are therefore not diplomatic transcriptions in any strict sense."[12]

All the transcriptions in this volume were done before Bumpass's transcriptions were available to the me. Needless to say, where I was able to refine my readings on the basis of hers, this has been acknowledged in the text. Even in cases where my final readings differ substantially from hers, the present readings have still benefited from the comparison. In several cases, a divergence between her reading and mine has prompted

a re-examination of the material out of which a third reading has emerged. Such dialectical evolution of sketch transcriptions is by no means uncommon in the Beethoven sketch literature. Divergent readings exist in the three post-war studies of Opus 109 for example, and in the different transcriptions of the *Wittgenstein* sketchbook given by William Kinderman in *Beethoven's Diabelli Variations* and by Joseph Schmidt-Görg in the edition published by the Beethovenhaus[13].

Kinderman's comments about the differences between his transcriptions and those of Schmidt-Görg apply just as aptly to the differences between those in the present study and those in Bumpass's:

> "The reader is referred to this edition and to the authoritative review of it by Robert Winter[14]. Its facsimile is an indispensable means of evaluating the present transcription, which, like most sketch transcriptions, is inevitably interpretative. Unfortunately, as we have seen, the Bonn edition omits the two Paris leaves. I am of course indebted to Schmidt-Görg's published transcription. There are, however, substantial differences between it and the present transcription, both in the musical reading and in the identification of sketch material."[15]

Layout of Volume II

The layout of each page of transcriptions is designed to resemble the layout on the original sketches. In each case the number of staves on the page is identical with that on the original with any hand drawn staves indicated by a note in square brackets.

For the desk sketchbook, *Kullak*, and the pocket sketchbooks, *Autograph 9, Bundle 4*, *Autograph 10, Bundle 1*, *Artaria 205, Bundle 3*, and *MS 62/66*, I have provided complete transcriptions of any page which contains material relevant to opus 135 (including those parts of the page unrelated to opus 135). The single exception is the final page of sketches for opus 135 in *Kullak*, f. 60v (II, p. 46) which is cluttered with sketches from opus 130, VI, an incomplete quintet and other material. Since material written after opus 135 cannot have had an impact on that work, this material had no relevance to this study[16]. By providing complete transcriptions for all other pages, I have sometimes included material unrelated to opus 135, which nevertheless provides a context for the opus 135 sketches. In some cases, where a sequence of pages for opus

135 is interrupted by a page of unrelated material, I have also included that page, again to set the sketches for opus 135 in a broad context. For example f. 51v of *Kullak* (II, p. 31) has no material which is obviously related to opus 135. However, the presence of two sketches for material in F minor on this page (st. 3 and 11 - 14) is of interest since the material surrounding this page indicates that the format of opus 135 was just beginning to crystallise. Similarly the sketch for the canon, "Esel aller Esel", Hess 277 on this page is evidence of Beethoven's continuing interest in joke canons at this stage of his life.

I have also provided transcriptions of all the material for the third movement of opus 135 which was originally written as part of opus 131. However where, as frequently happens, this material forms part of a longer draft for opus 131, VI, I have not included the complete draft but rather, have referred the reader to the relevant pages in Winter/diss.

A complete transcription of *MS 62/66* is given as an insert in the back cover. Rather than binding the pages of this pocket sketchbook into a fixed order with the rest of the transcriptions, the pages of the current *MS 62* and *MS 66* are reconstructed and loosely tied together in the order given in *The Beethoven Sketchbooks*[17]. This is to enable the reader to follow the discussion in Chapter 4 of Volume I and to conceptualise the current, and possible past physical state of this manuscript more easily. Although the sketches for the new finale of opus 130, which make up most of the second half of this book are not relevant to the analytical argument in this study, they are important in considering any reconstruction of this sketchbook and are therefore included in the transcriptions.

The individual leaves of sketches in desk sketchbook format (*A74A*) and pocket sketchbook format (*MS 66(6)*) are given after the desk sketchbook and the pocket sketchbooks as appropriate.

In the case of the score sketches, the presentation is slightly different. Since the score sketches were on loose leafs and bifolia and are bound today in random order, they have

been reordered here by movement. For each movement the long drafts are given first in what, from musical evidence, would seem to be their probable order of composition, followed by the fragments on which Beethoven appears to have worked out details and problematic passages.

Pagination is given by folio (retro and verso as appropriate) or by page, according to the pagination of the original manuscript. In the case of the score sketches the layout on title sheets for each draft give information on the folia, bifolia and original sheets according to the conventions used in Volume I and in *The Beethoven Sketchbooks*[18].

NOTES TO THE INTRODUCTION

1. Carroll in his story "Sylvie and Bruno Concluded". see *The Magic Of Lewis Carroll*, ed. John Fisher, (Harmondsworth: Penguin, 1973): 101-2; Jorge Luis Borges, "Exactitude In Science," in *A Universal History Of Infamy*, trans. Norman Thomas di Giovanni, (Harmondsworth: Penguin, 1975): 131; Jorge Luis Borges, "Partial Magic In The Quixote, " *Labyrinths* (New York: New Directions, 1964); Umberto Eco, "On The Impossibility Of Drawing A Map Of The Empire On A Scale Of 1 To 1," in *How To Travel With A Salmon And Other Essays,* trans. William Weaver (London: Secker & Warburg, 1994),84-94.

2. Winter/diss; Martha Frohlich, *Beethoven's `Appassionata' Sonata* (Oxford: Clarendon, 1994).

3. Heinrich Schenker, *Five Graphic Music Analyses* with an introduction by Felix Salzer (New York: Dover, 1969), 36-37.

4. Heinrich Schenker, *Free Composition* 2 vols, trans. and ed. Ernst Oster (New York: Longman, 1979).

"Anyone who has seen *sketches* by the great composers must have encountered voice-leading progressions which are far more than brief ideas or mere suggestions. These voice-leading progressions really present structural goals and the paths to them in a manner which could only stem from the far-flung inspiration of a genius" (:7)

"I have often stressed that information of the greatest significance regarding the principles of art, the creation of musical coherence, the individual style of notation, etc., is to be derived from autographs as well as from sketches." (:7, n).

5. William Drabkin, "The Sketches For Beethoven's Piano Sonata In C Minor, Opus 111" (Ph.D. diss., Princeton University, 1977), vol . II.

6. Winter/diss: xiv-xvi.

7. An extreme example is Winter's correction of Schindler's transcriptions of sketches for the finale of opus 131 in the supplement, "The Theme Of The Finale Of The Quartet In C Sharp Minor, Opus 131" to the second edition of his *Biographie Von Ludwig Van Beethoven*, (see Felix Anton Schindler, *Beethoven As I Knew Him*, trans. Constance S. Jolly, ed. Donald MacArdle (London: Faber, 1966), 494-498; Winter/diss: 138-141). However, such revisions and corrections are also possible among sketch experts (which Schindler was not). William Kinderman's transcriptions of the Wittgenstein Sketchbook in his study of the *Diabelli Variations* contain many variants of the readings given in Schmidt-Görg's edition (William Kinderman, *Beethoven's Diabelli Variations* (Oxford: Clarendon Press, 1987), 180-193, 202-215; Ludwig van Beethoven *Ein Skizzenbuch Zu Den Diabelli-Variationen Und Zur Missa Solemnis, SV154* ed. and trans. Joseph Schmidt-Görg, (Bonn: Beethovenhaus, facsimile 1968, transcription 1972). See, for example Kinderman 1987:182, st. 7 and Beethoven/Schmidt-Görg 1972: vol I, 7, st. 7, where the *8ve* sign of line 6 has been inadvertently transcribed as a semiquaver beam on line 7 by Schmidt-Görg. For more general discussion of sketch transcription see

Lewis Lockwood, "On Beethoven's Sketches And Autographs: Some Problems Of Definition And Interpretation," : *Acta Musicologica* 42 (1970): 32-47; Philip Gossett, "Beethoven's Sixth Symphony, Sketches For The First Movement," *JAMS* 27 (1974): 248-284; and Robert Winter, "Review Of Wittgenstein Sketchbook," *JAMS* 28 (1975): 135.

8. For example *MS 66(6)vb*, st. 3, which could be the motto theme in its original key of F major in the tenor clef or in E/E♭ in the treble clef.

9. See, for example, *Kullak* f. 55r, st. 4, where the bass clef motto and treble clef response are notated on the same stave without any indication of change of clef.

10. SCORE is a trademark of Passport Designs, Inc.

11. For example, her reading of the first stave of f. 50r of *Kullak*, bar 4 gives the reading *e#' f' g' d''*, the *e#' f'* being repeated on stave 4 (Bumpass/diss. Vol II: 11). Since the key is clearly F major, the apparent *e#' f'* must surely be a poorly placed *f#' g'*. There are many examples, in her study, of such problems with taking an overly literal view of Beethoven's sometimes approximate notehead placement.

12. Bumpass/diss: 45.

13. Allen Forte, *The Compositional Matrix* (New York: Baldwin, 1961); Nicholas Marston, "Beethoven's Sketches For The Piano Sonata In E, Opus 109" (Ph.D. diss., Cambridge University, 1986); William Meredith, "The Sources For Beethoven's Piano Sonata In E Major, Opus 109" (Ph.D. diss., University of North Carolina at Chapel, 1985). For discrepancies between Kinderman and Schmidt-Görg see endnote 7 of this volume.

14. Robert Winter, Review of *Ludwig Van Beethoven: Ein Skizzenbuch Zu Den Diabelli-Variationen Und Zur Missa Solemnis* SV 154, ed. Joseph Schmidt-Görg, *JAMS* 28 (1975): 135-8.

15. Kinderman, op. cit., 134.

16. For discussion of this page and other material relating to the late quartet, including that in *MS 62/66*, see Martin Staehelin, "Another Approach To Beethoven's Last String Quartet Oeuvre: The Unfinished String Quartet Of 1826/27," in *The String Quartets Of Haydn, Mozart and Beethoven: Studies Of The Autograph Manuscripts*, ed. Christoph Wolff (Cambridge, Mass: Cambridge University Press, 1980), 302-333.

17. *The Beethoven Sketchbooks*: 454-455.

18. *The Beethoven Sketchbooks*: 66-67.

TRANSCRIPTIONS AND FACSIMILES

DESK SKETCHBOOKS

Sketches for opus 135 and related material in *Kullak*

f. 5r
f. 39r
f. 39v
f. 40r
f. 40v
f. 41r
f. 41v
f. 42r
f. 42v
f. 43r

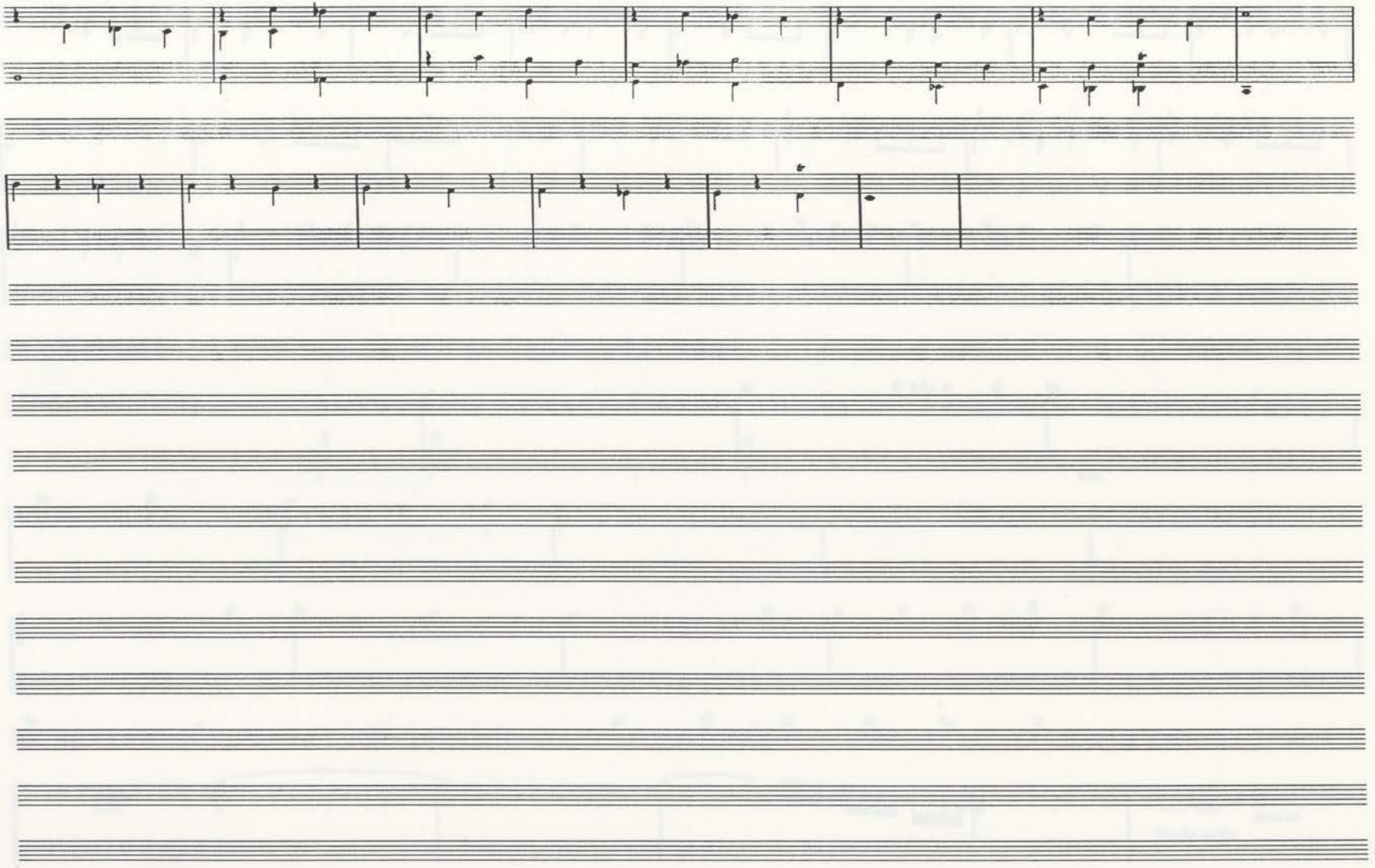
f. 46r[1]
f. 46v
f. 47r
f. 47v
f. 48r
f. 48v
f. 49r
f. 49v
f. 50r
f. 50v
f. 51r
f. 51v
f. 52r
f. 52v
f. 53r
f. 53v
f. 54r
f. 54v
f. 55r
f. 55v
f. 56r
f. 56v
f. 57r
f. 57v
f. 58r
f. 58v

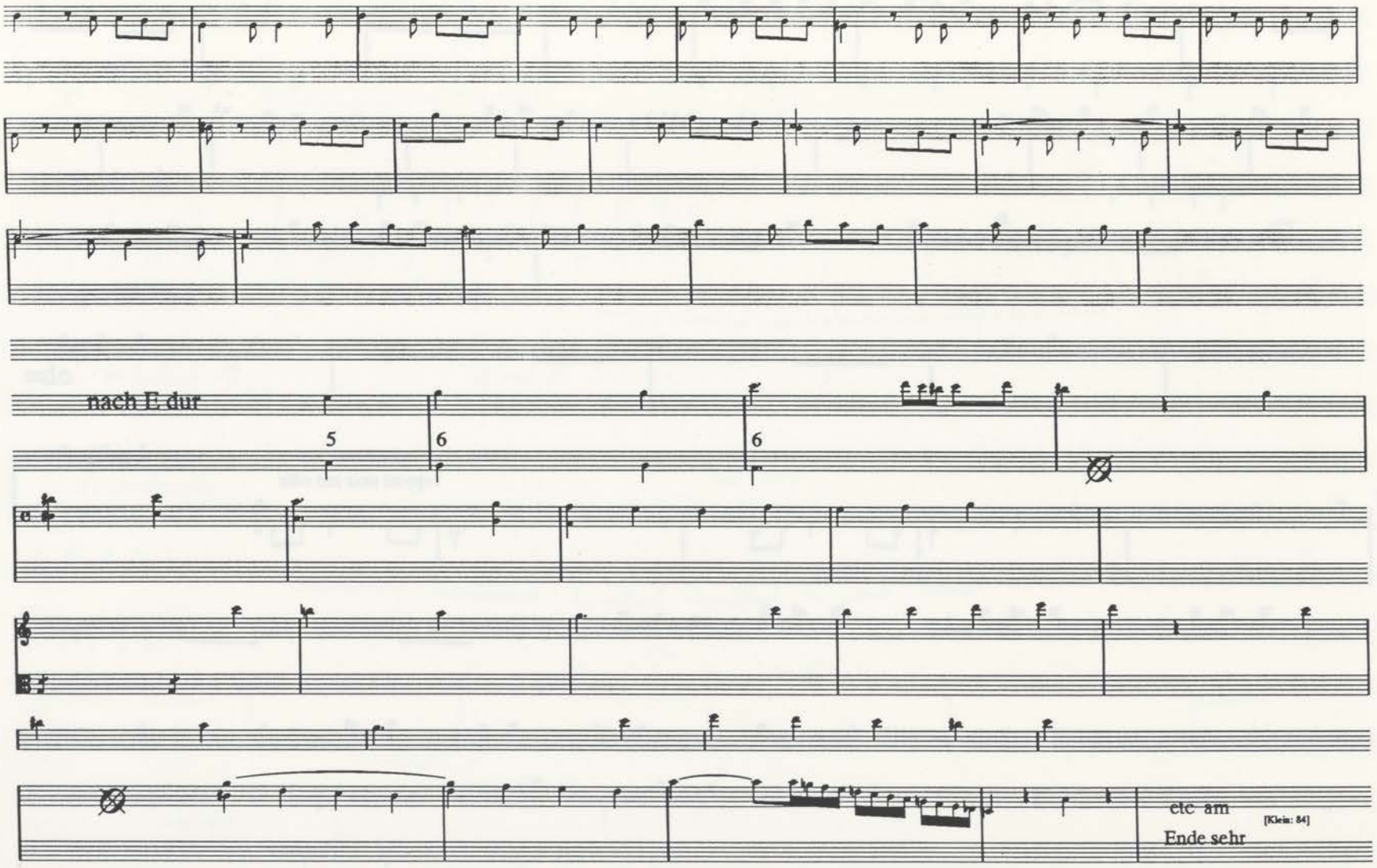
f. 60v

---

[1]For a complete transcription of the draft for opus 131, VII on f. 43v-f46v, see Winter/diss: 264-274.

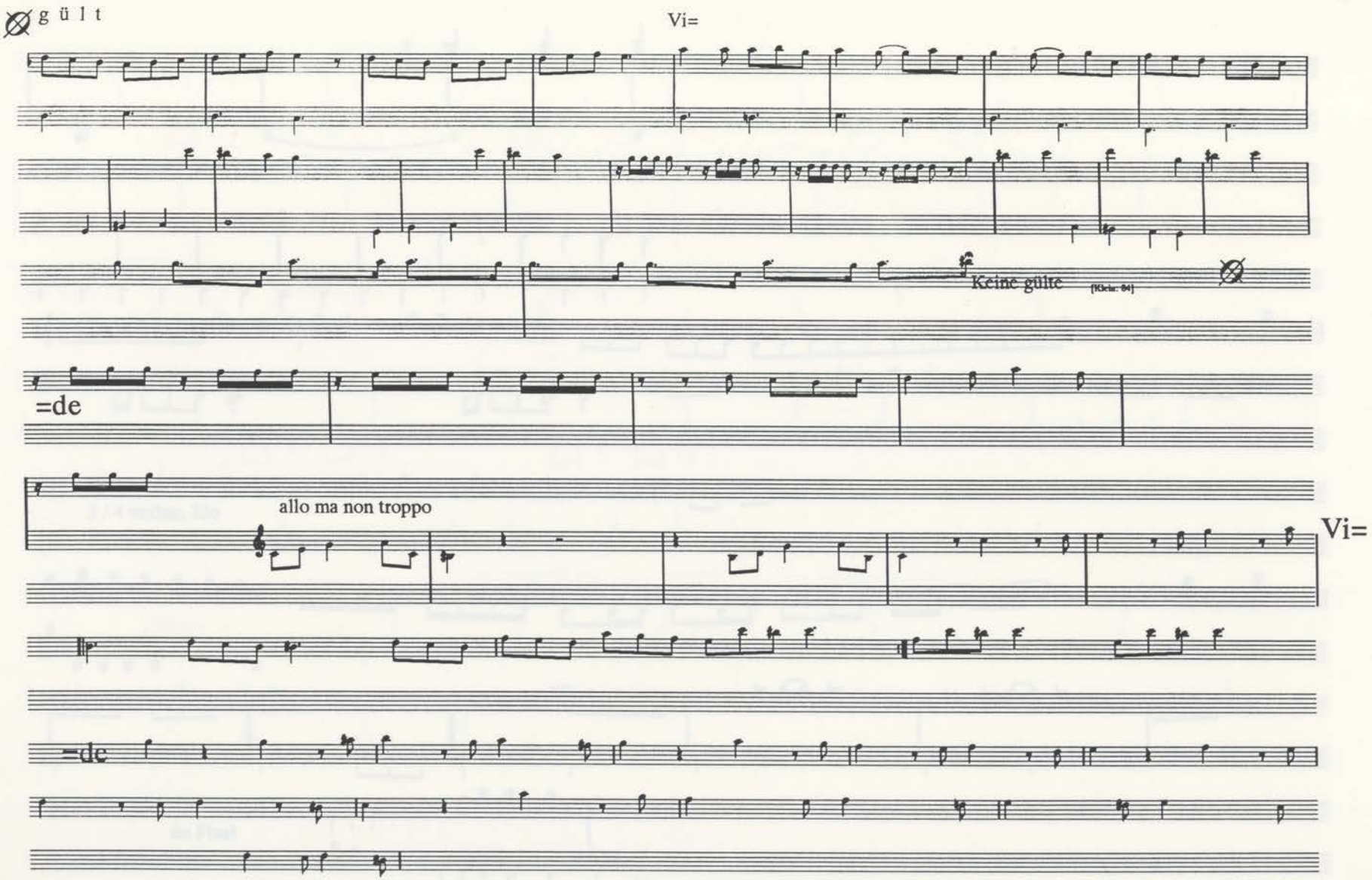
[Kullak, f. 5v]

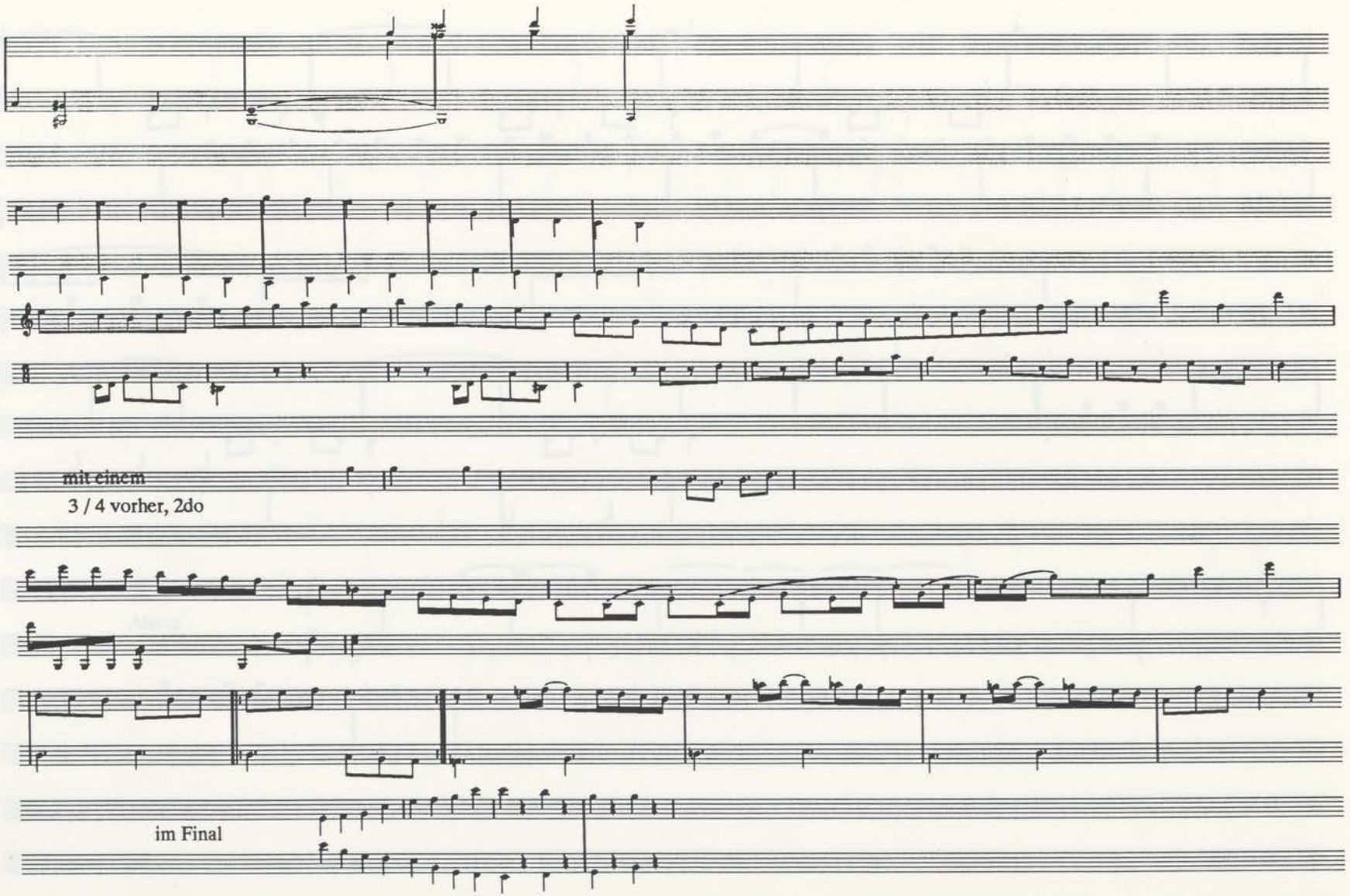




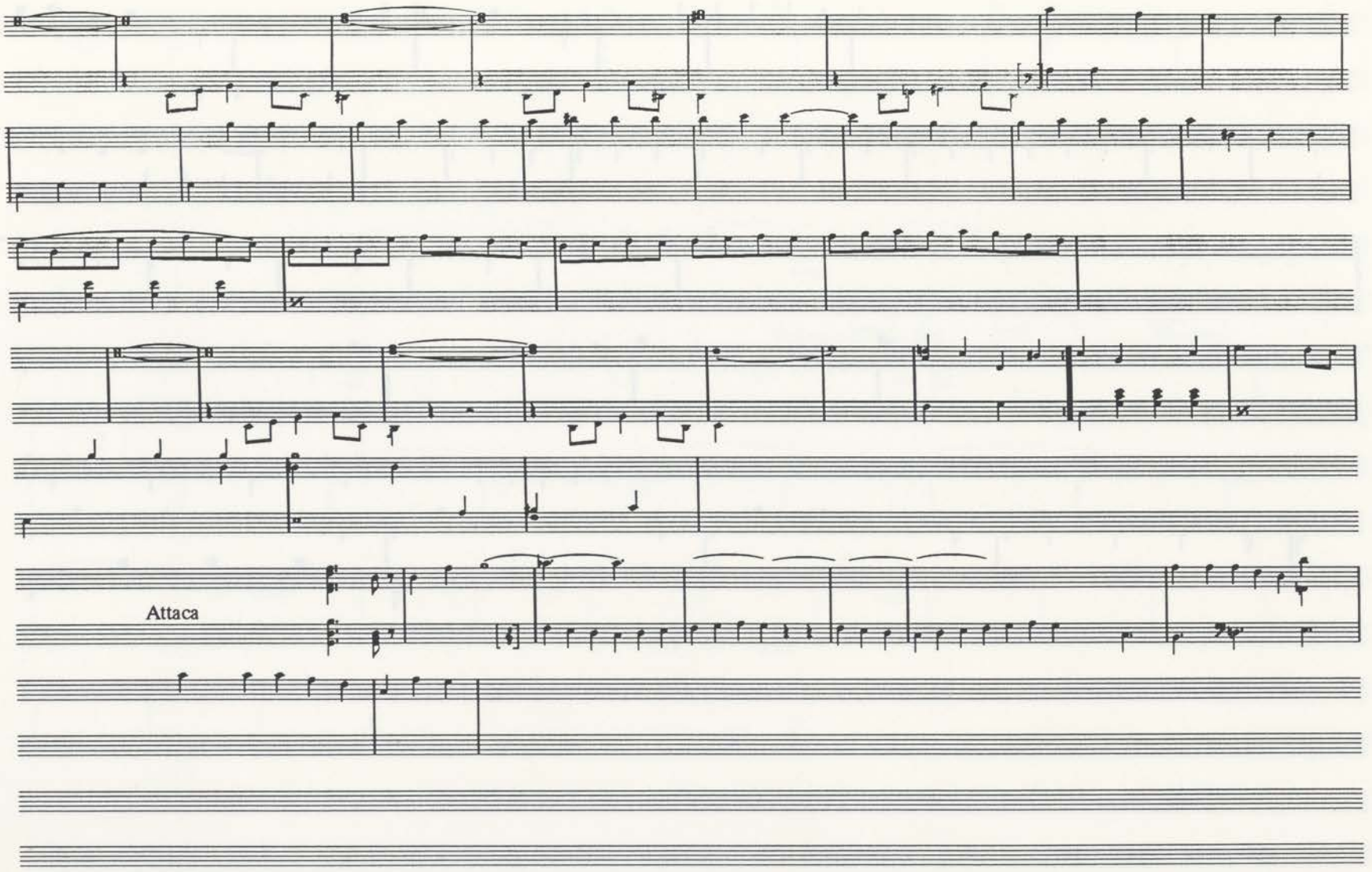
diminuendo aus dem

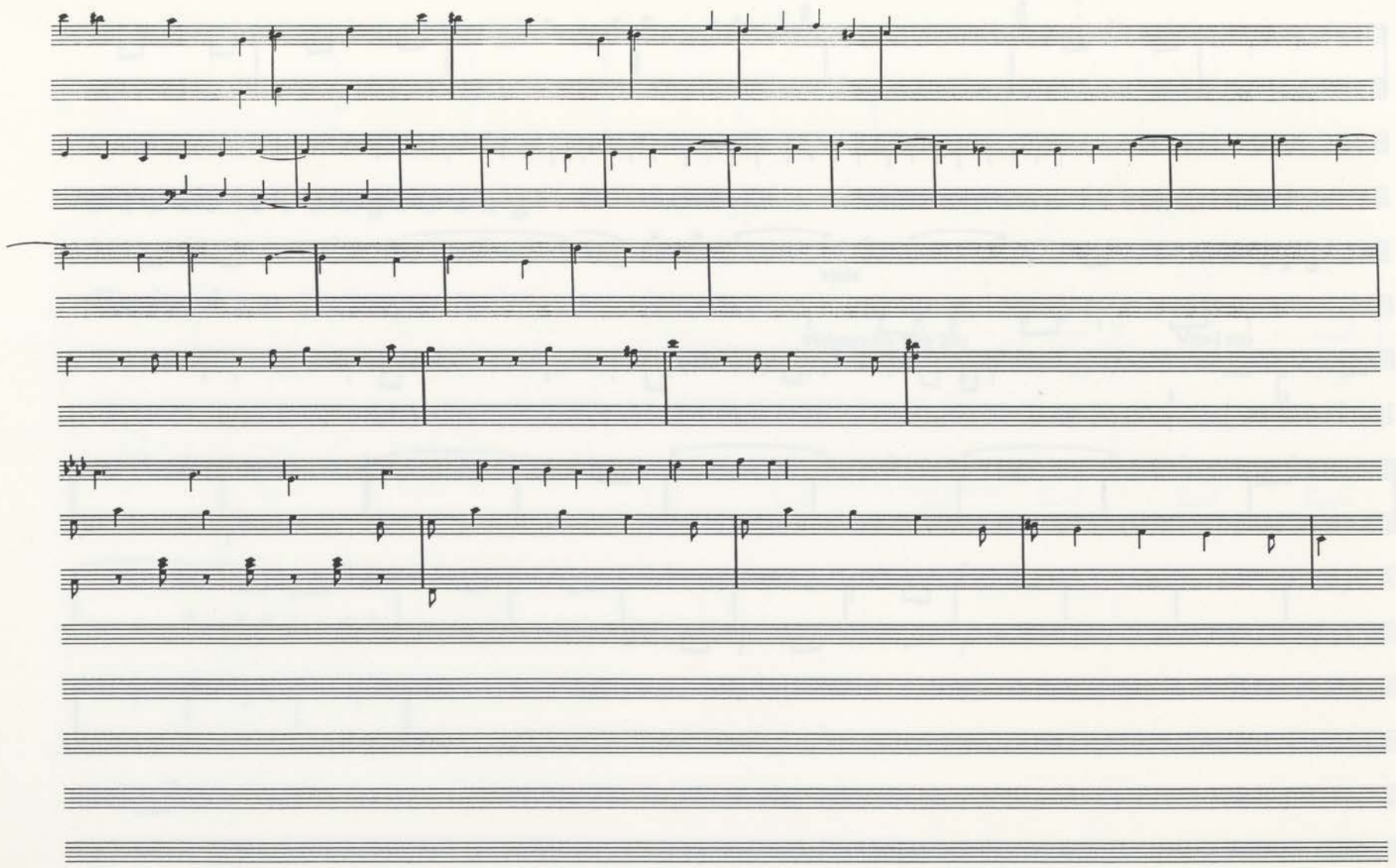
[Kullak, f. 39v]



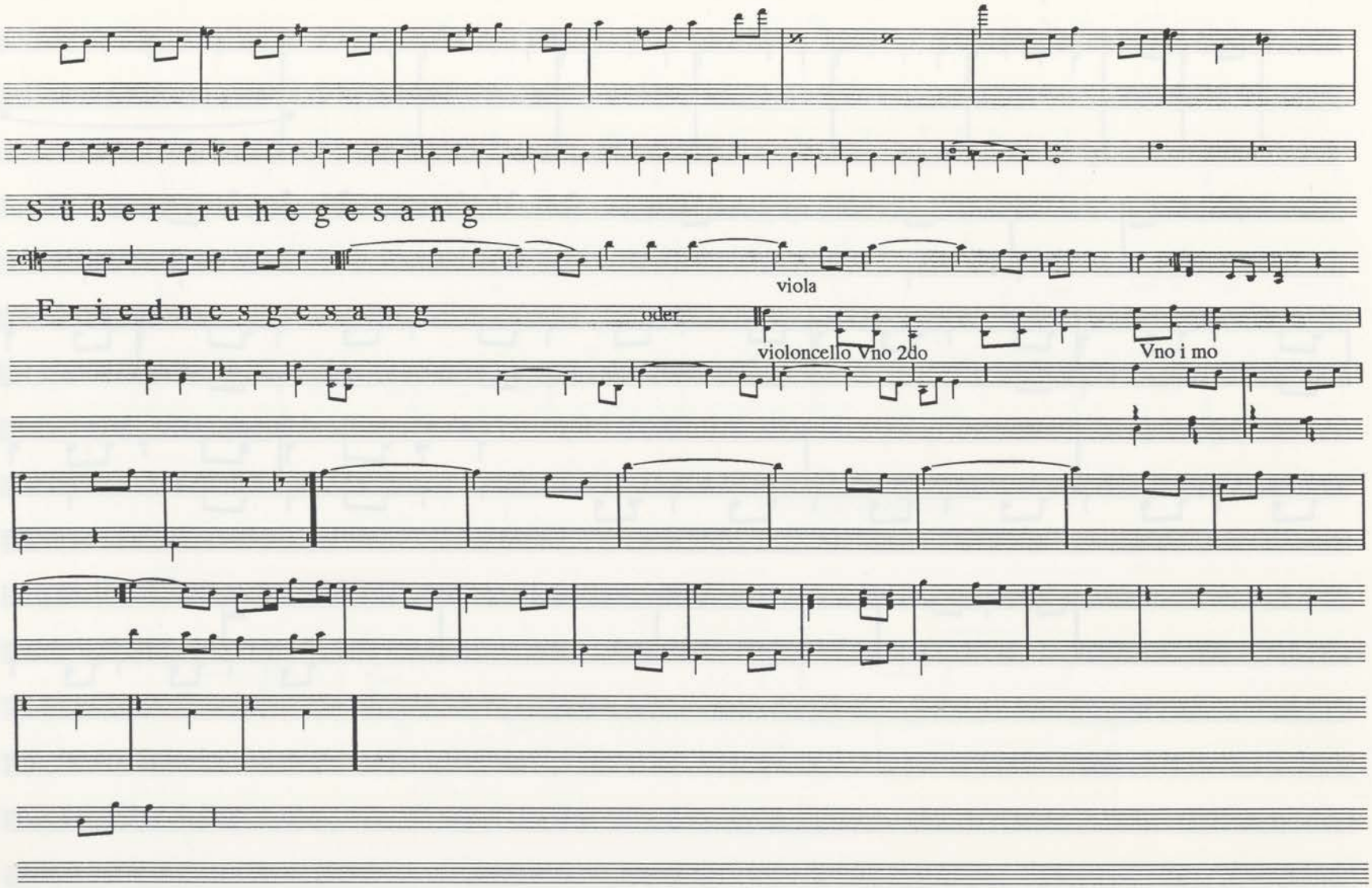

mit einem
3 / 4 vorher, 2do
im Final

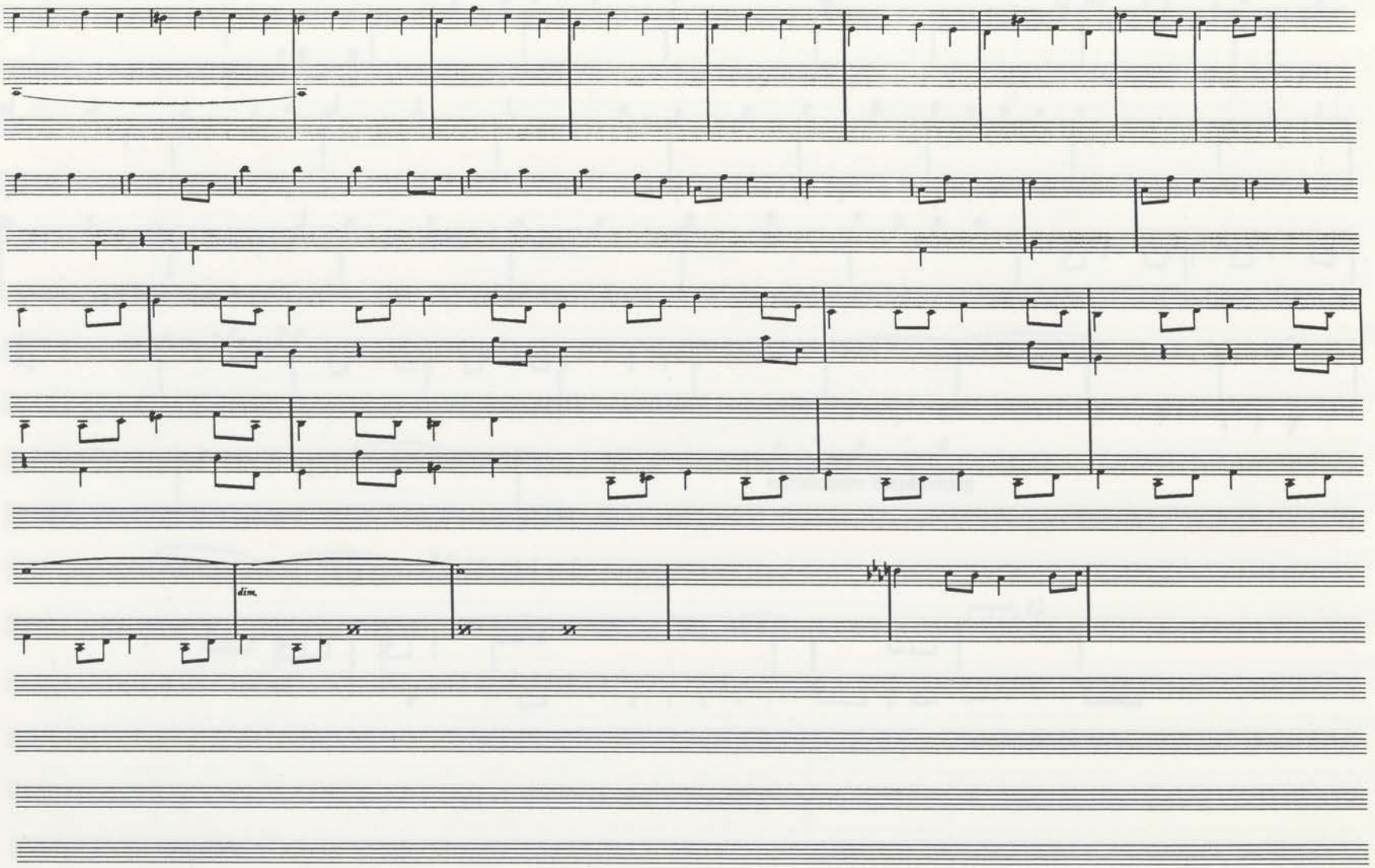
[Kullak, f. 40v]

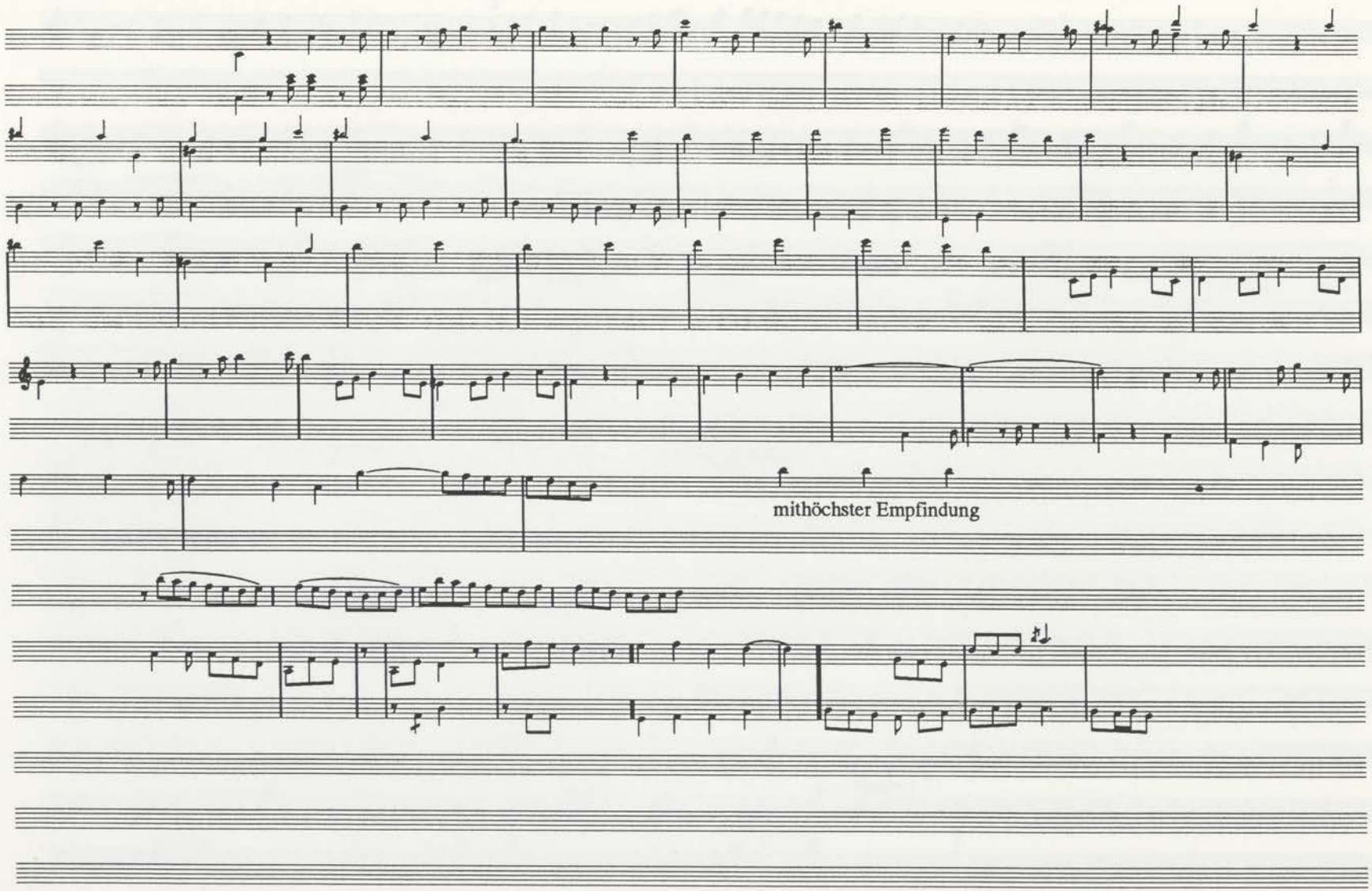


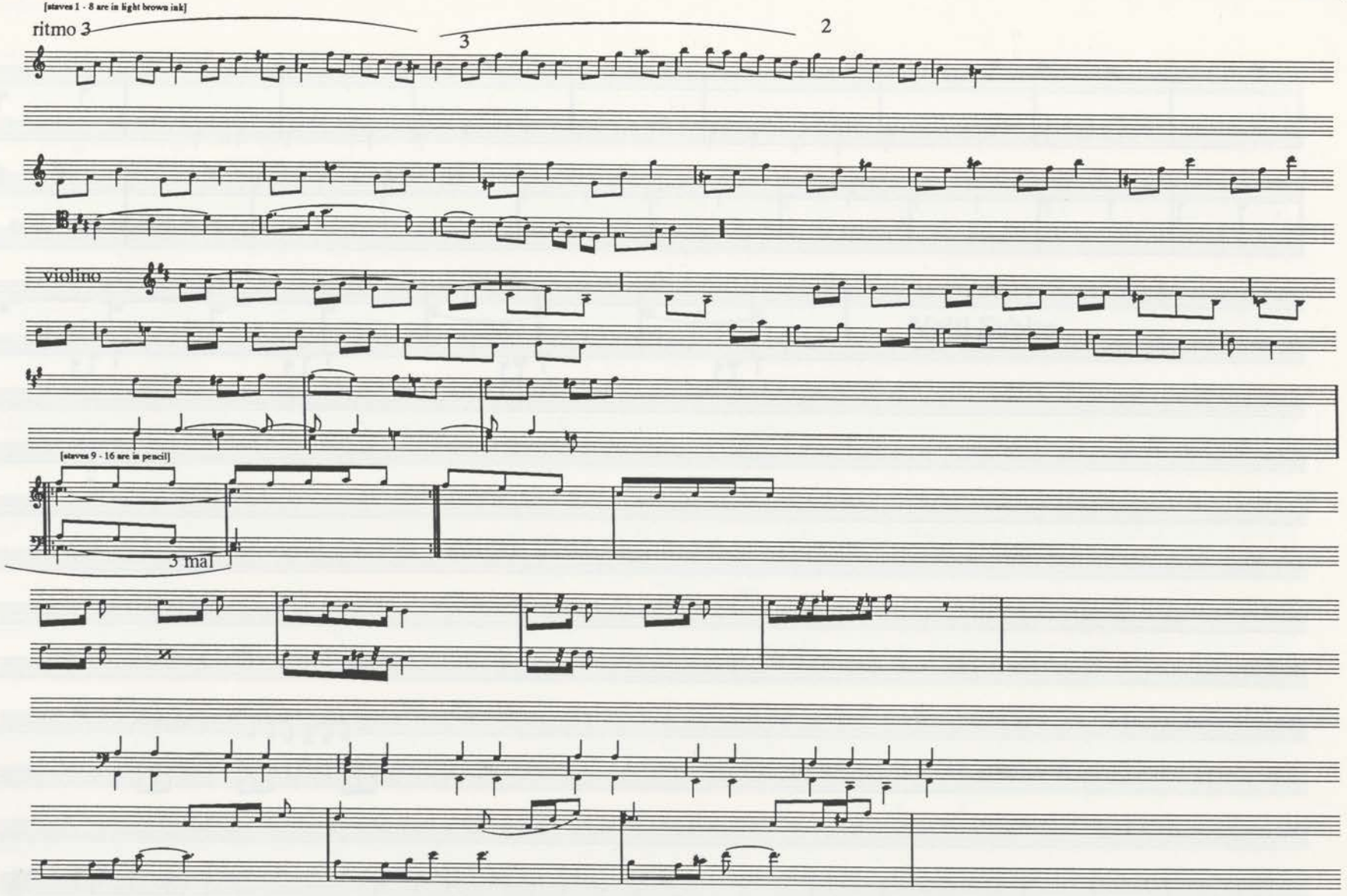


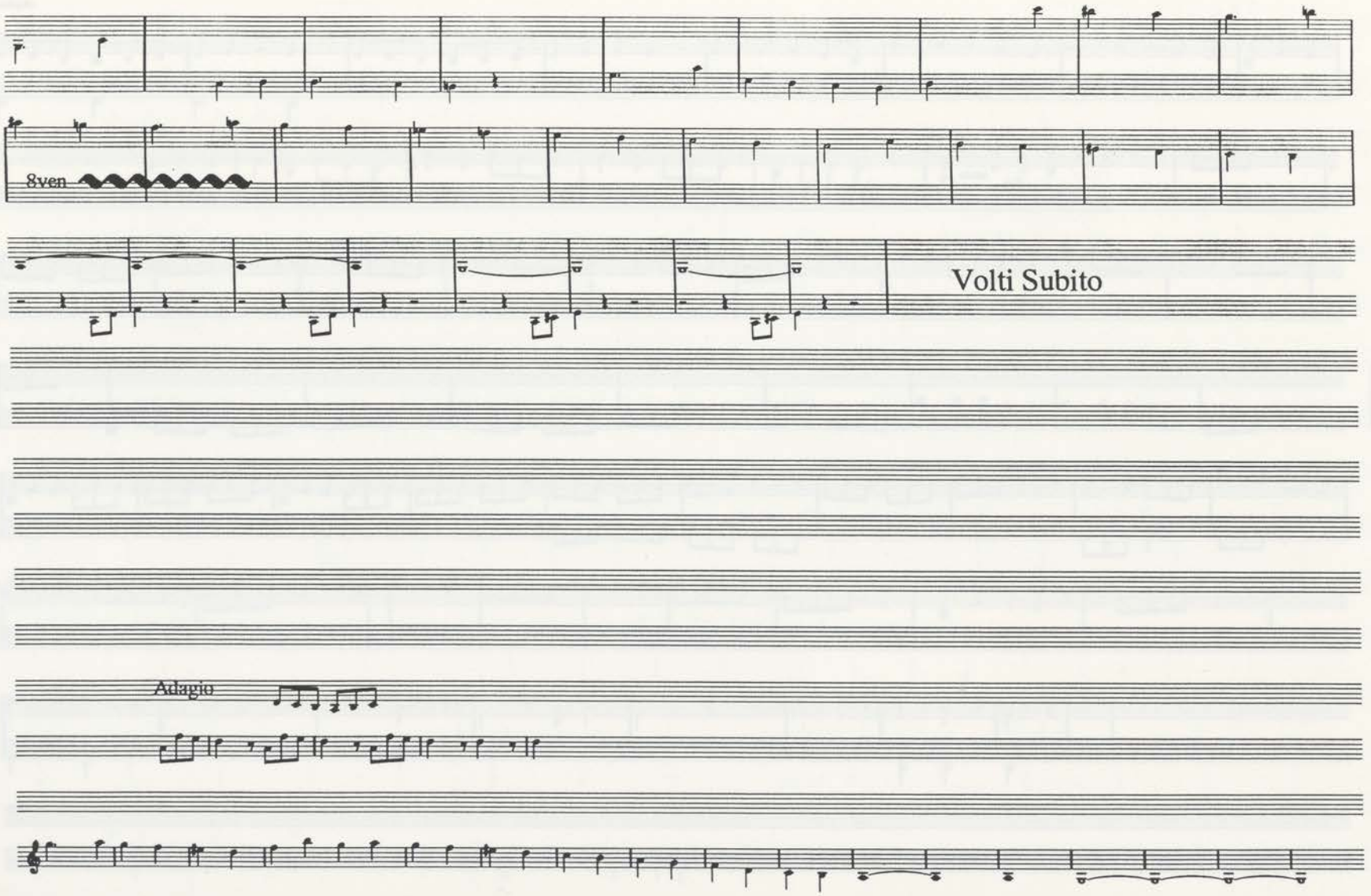
[Kullak, f. 41v]


Süßer ruhegesang
viola
Friednesgesang
oder
violoncello Vno 2do
Vno i mo

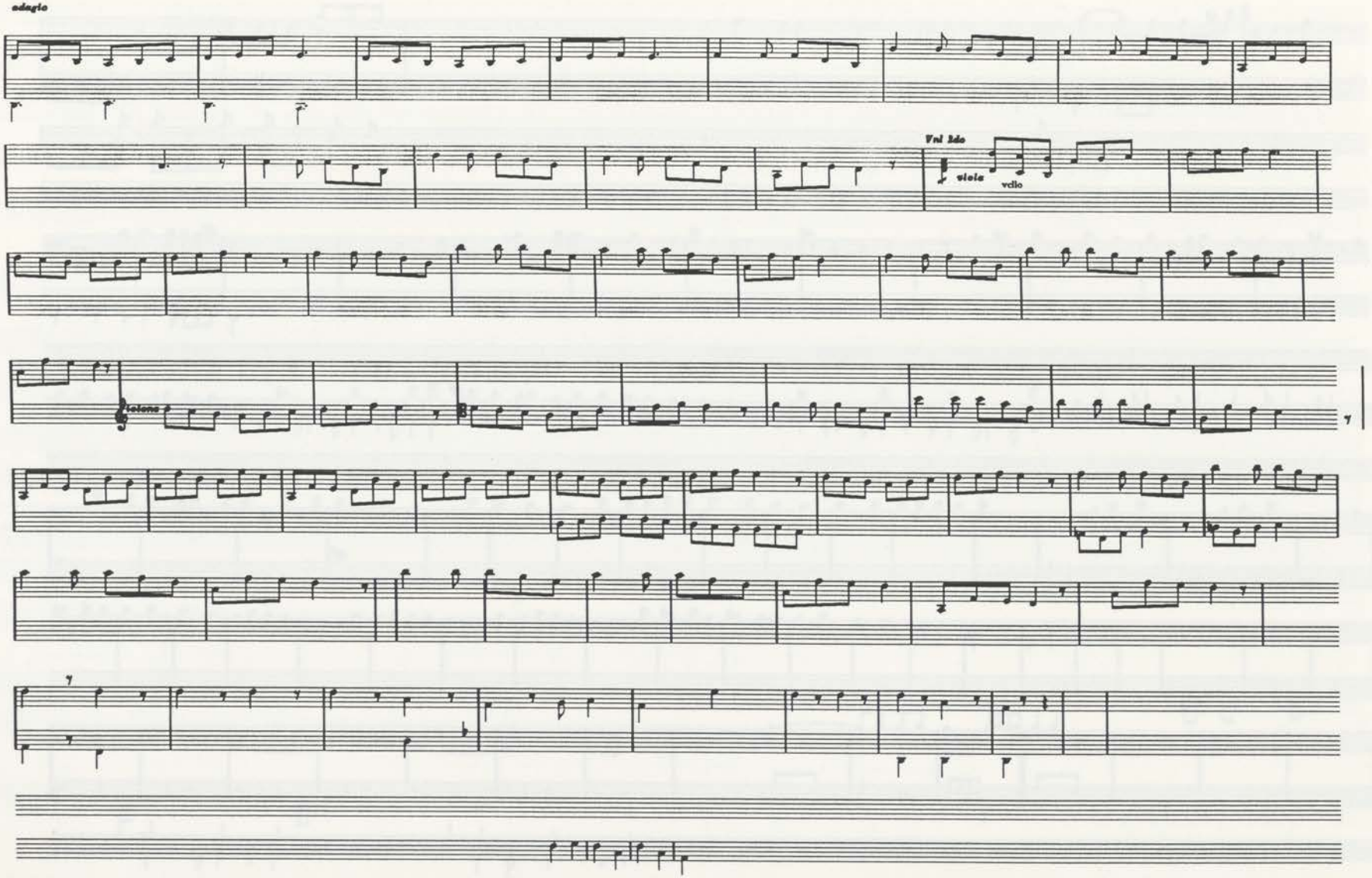

dim.

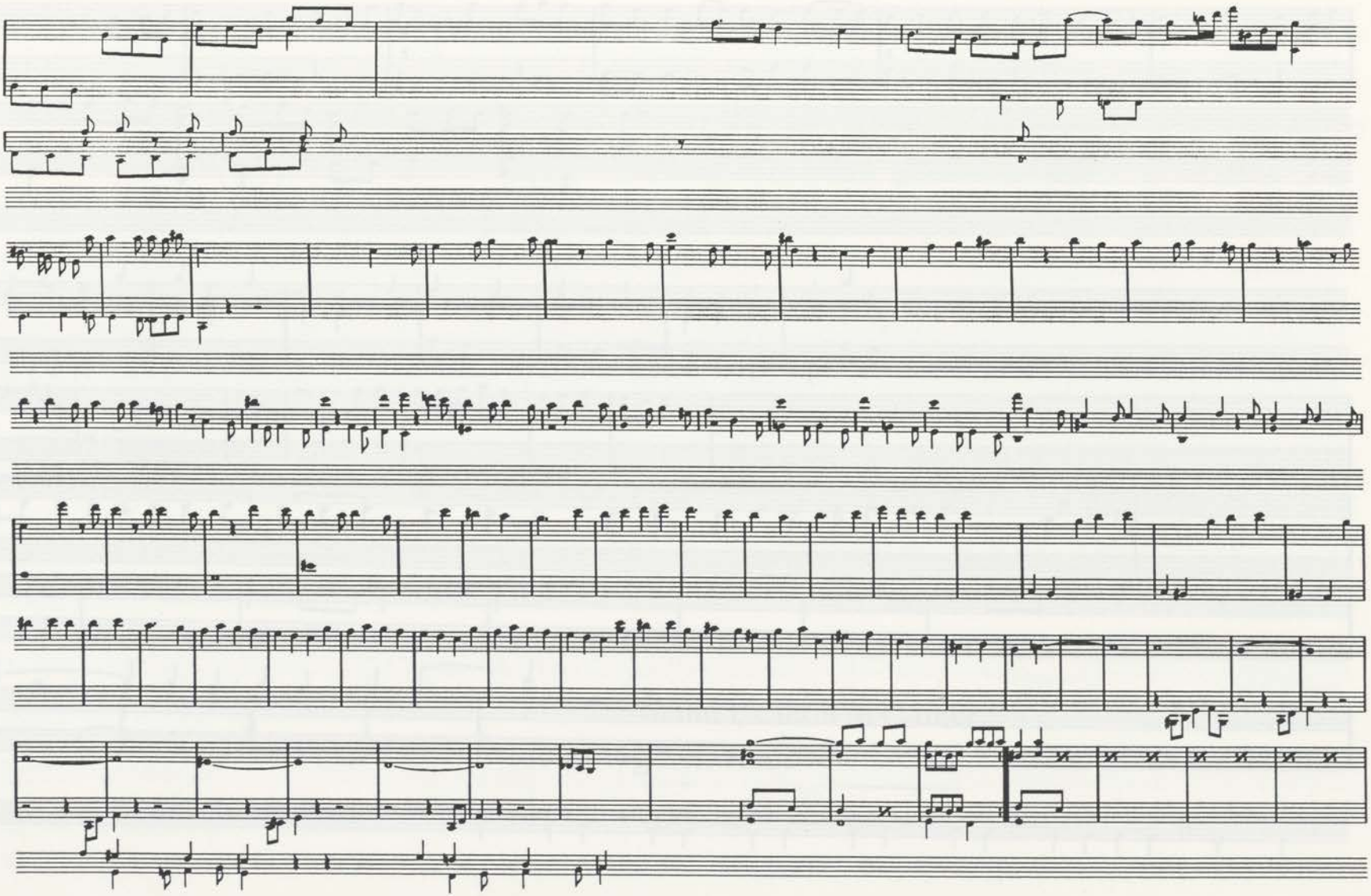

mithöchster Empfindung


[staves 1 - 8 are in light brown ink]
ritmo 3
3
2
violino
[staves 9 - 16 are in pencil]
3 mal

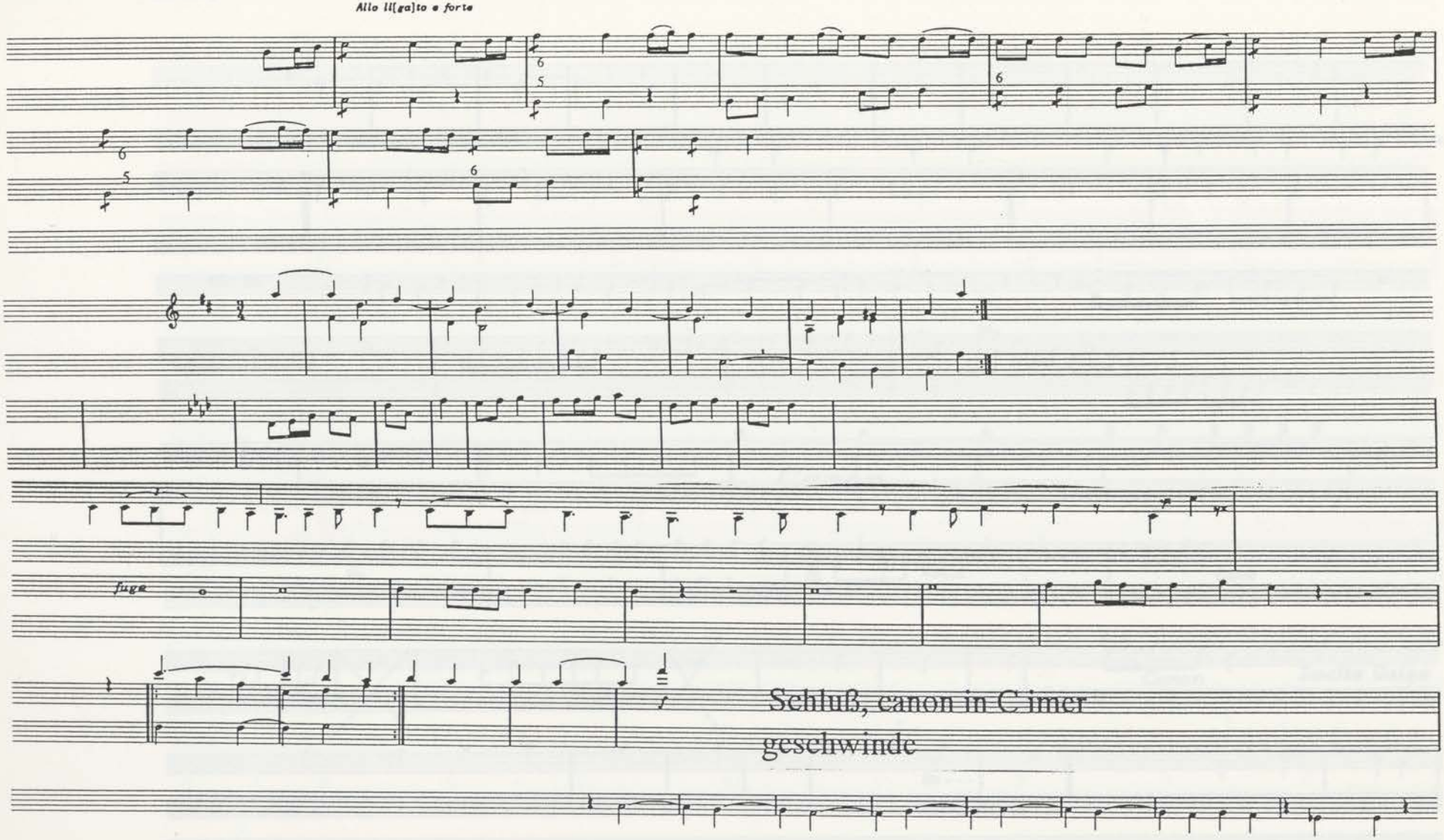

8ven
Volti Subito
Adagio

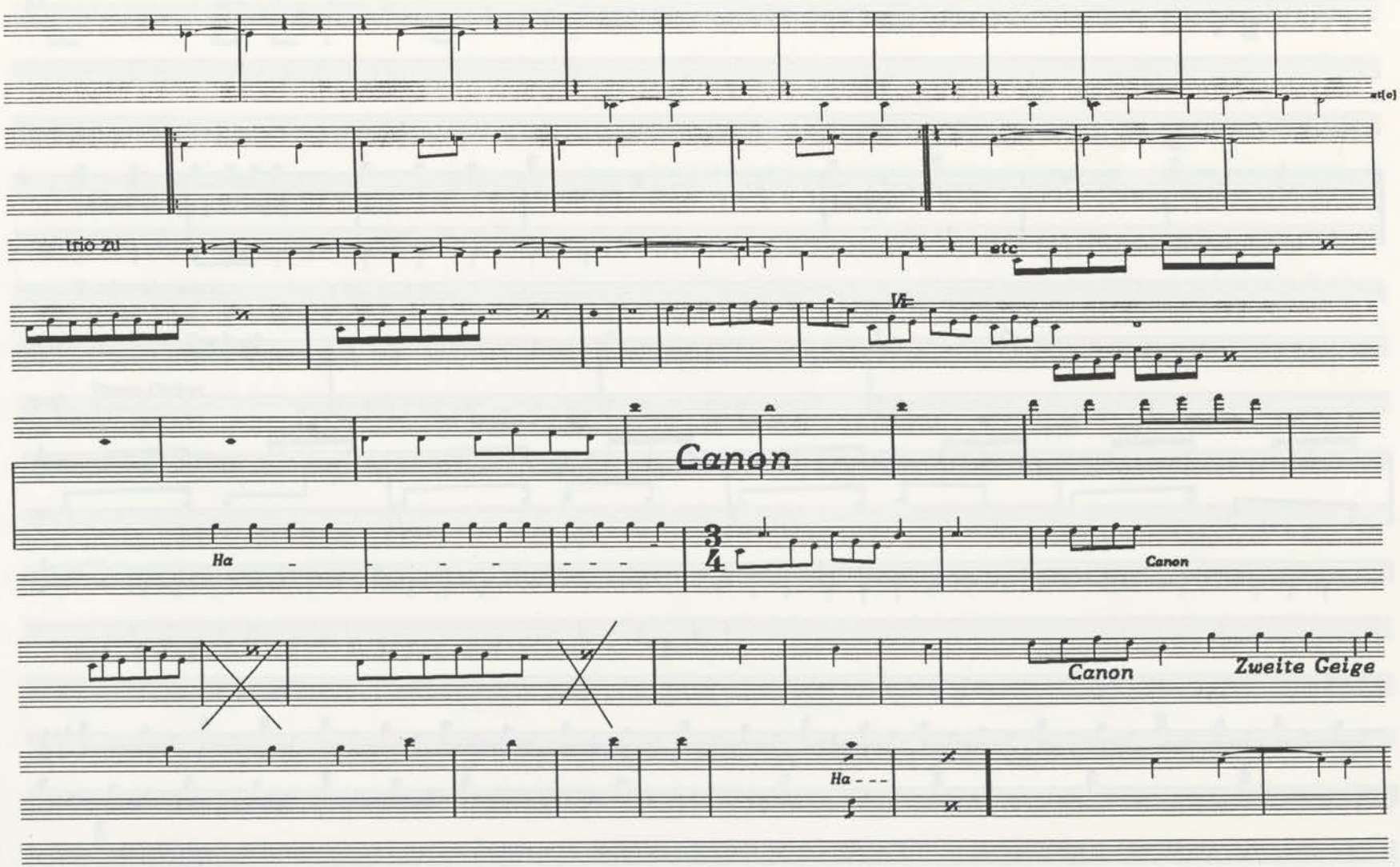
[Kullak, f. 46v]



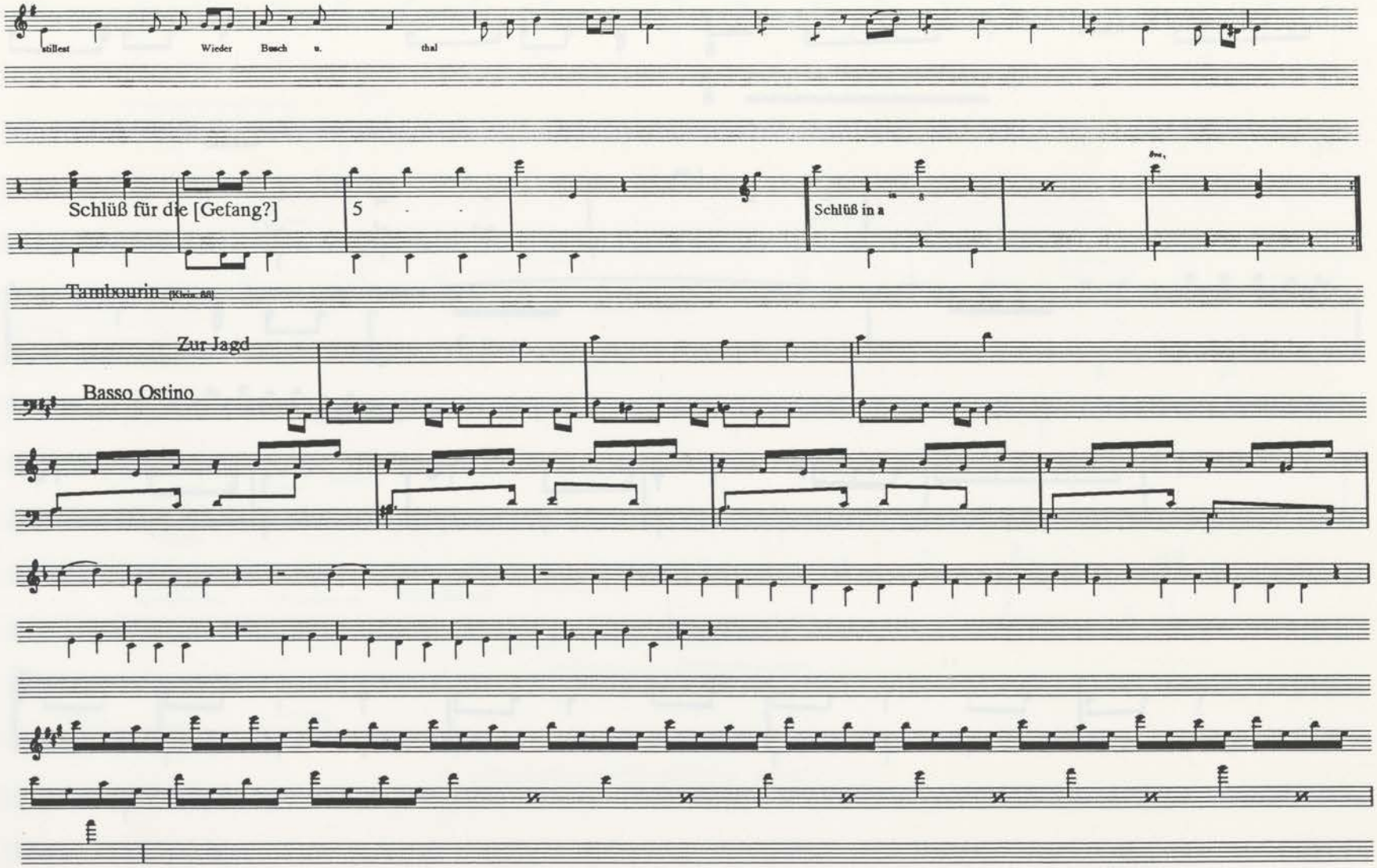


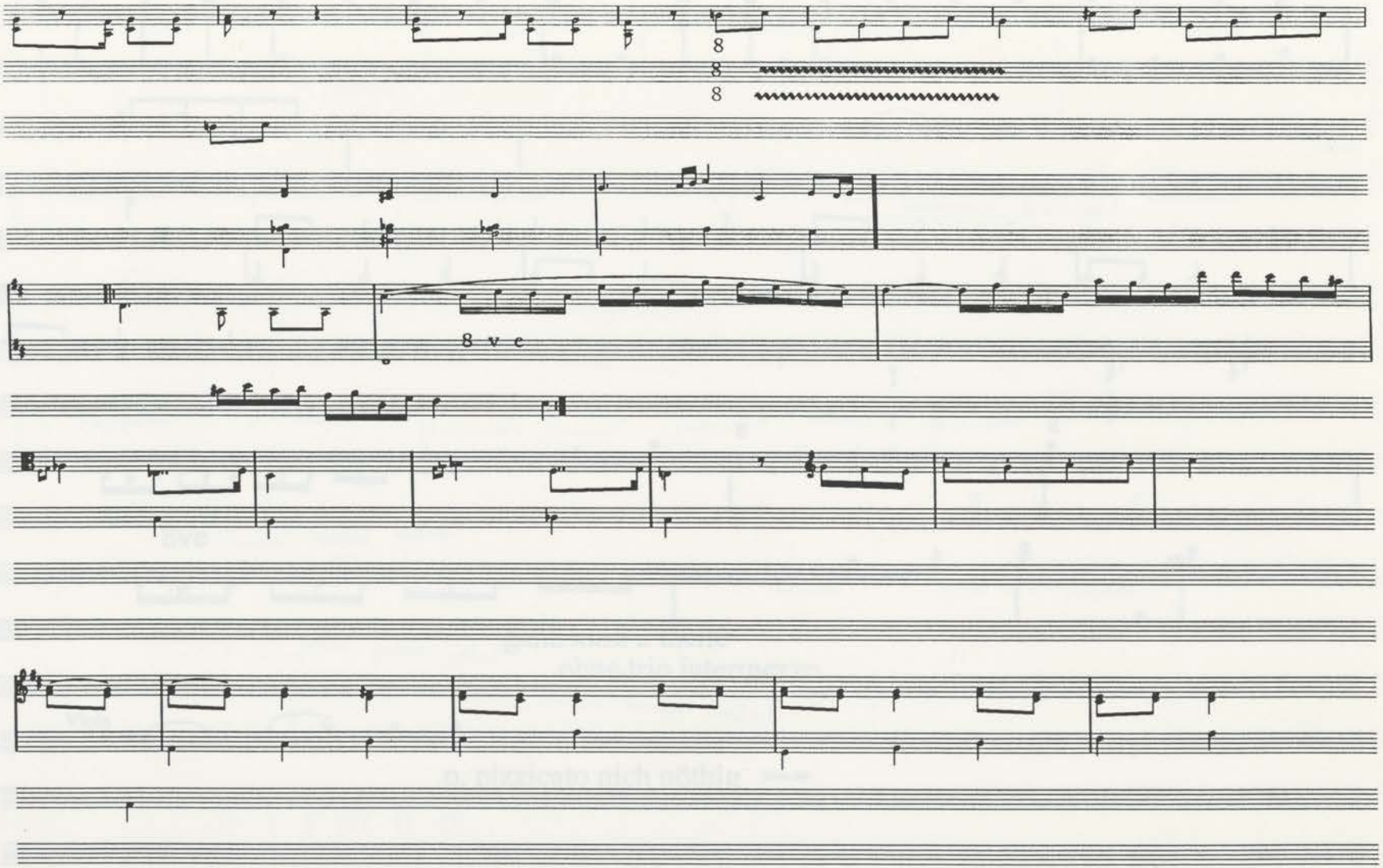
[Kullak, f. 47v]




Trio 2di
etc
Canon
Ha
Canon
Canon
Zweite Geige
Ha

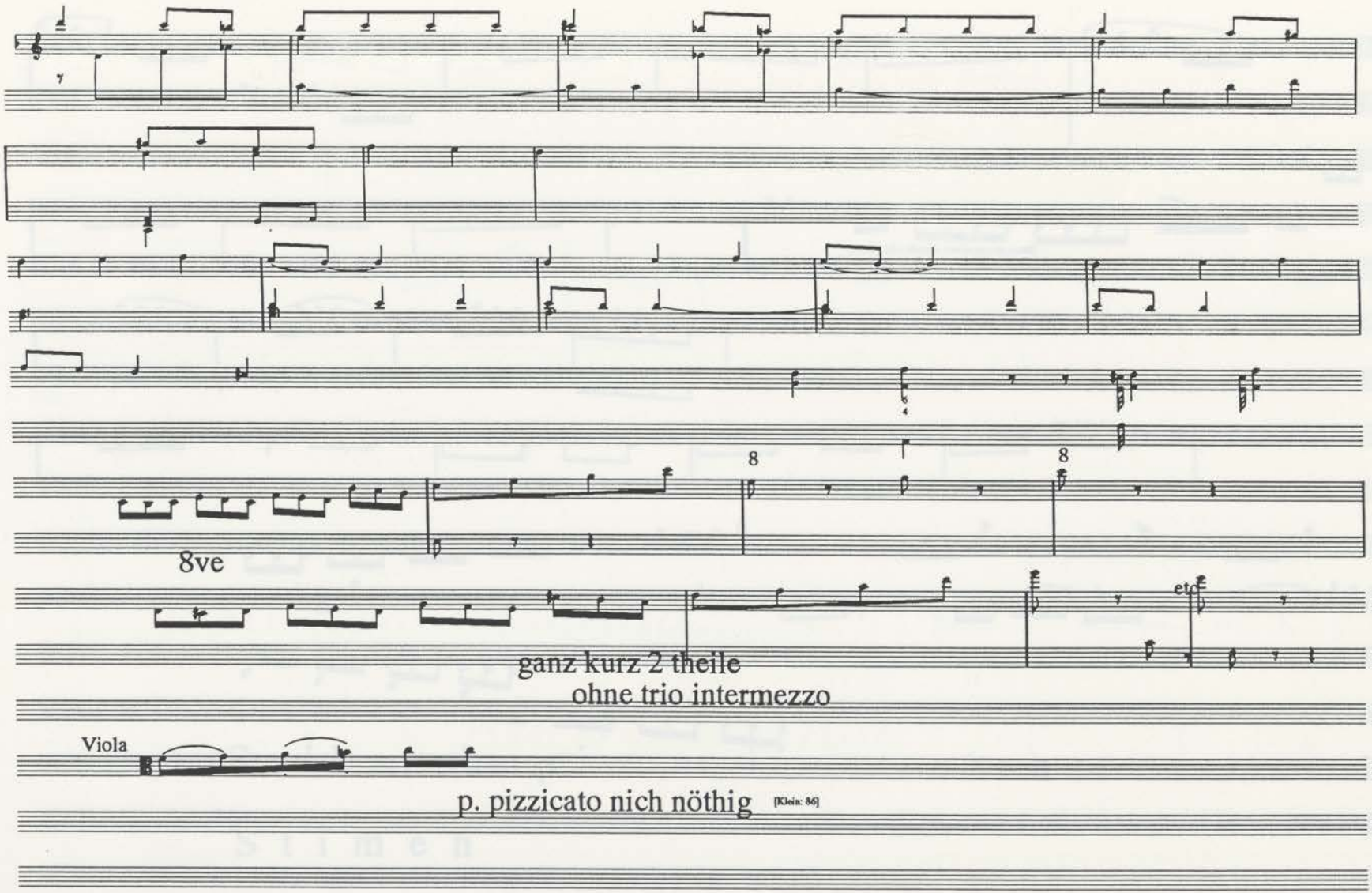
[Kullak, f. 48v]

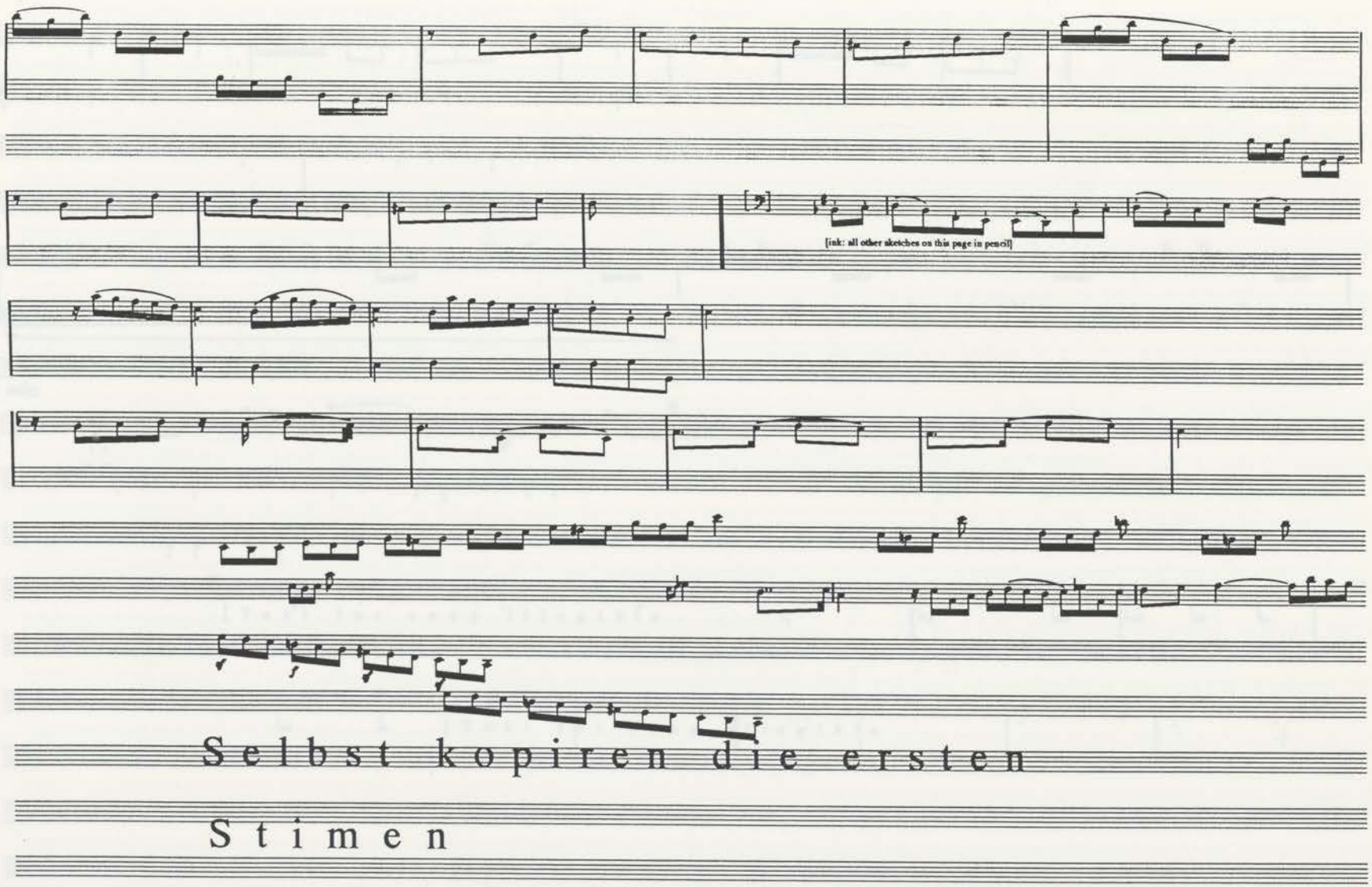

stillest
Wieder
Busch
u.
thal
Schlüß für die [Gefang?]
5
Schlüß in a
Tambourin
Zur Jagd
Basso Ostino


8
8
8
8 v c

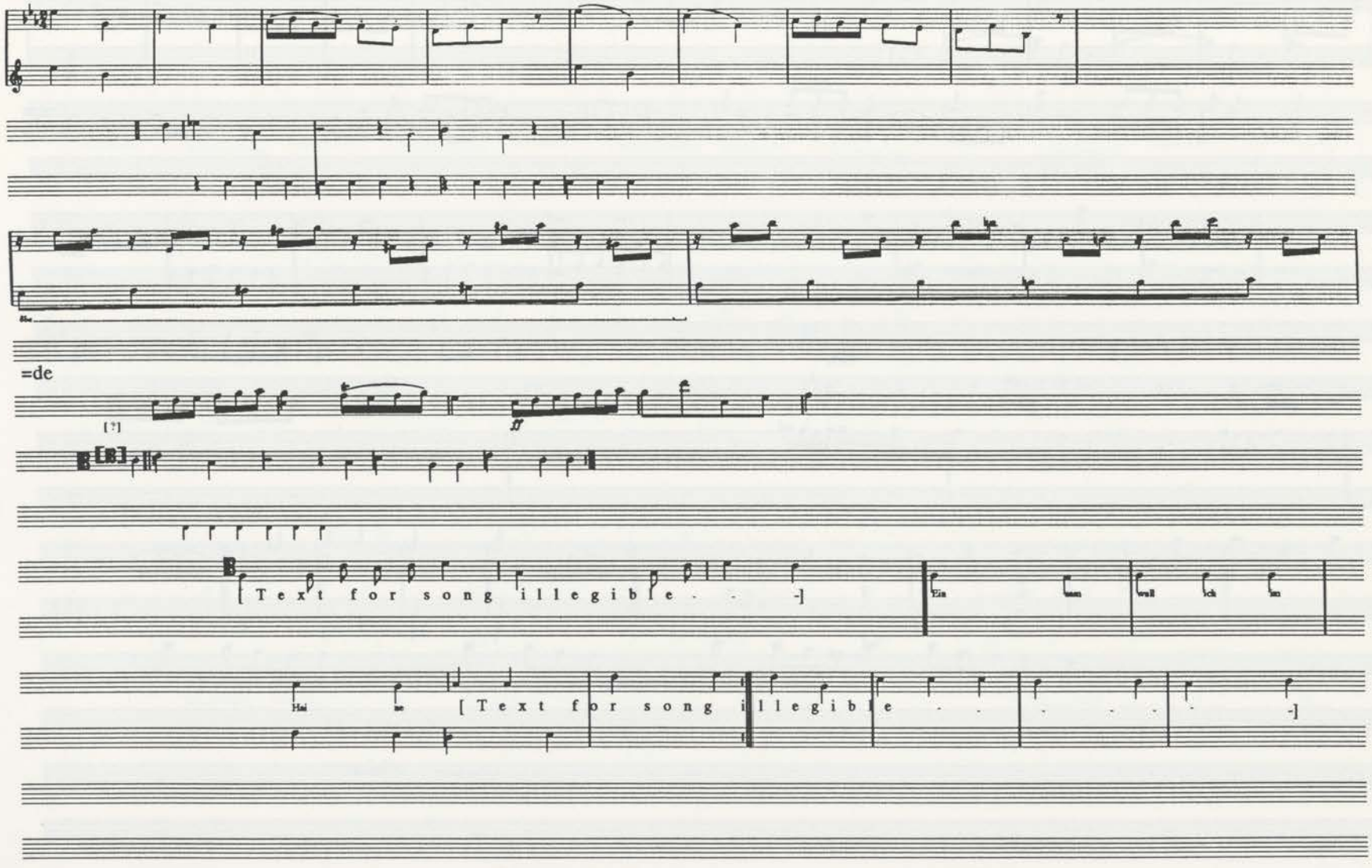
[Kullak, f. 49v]

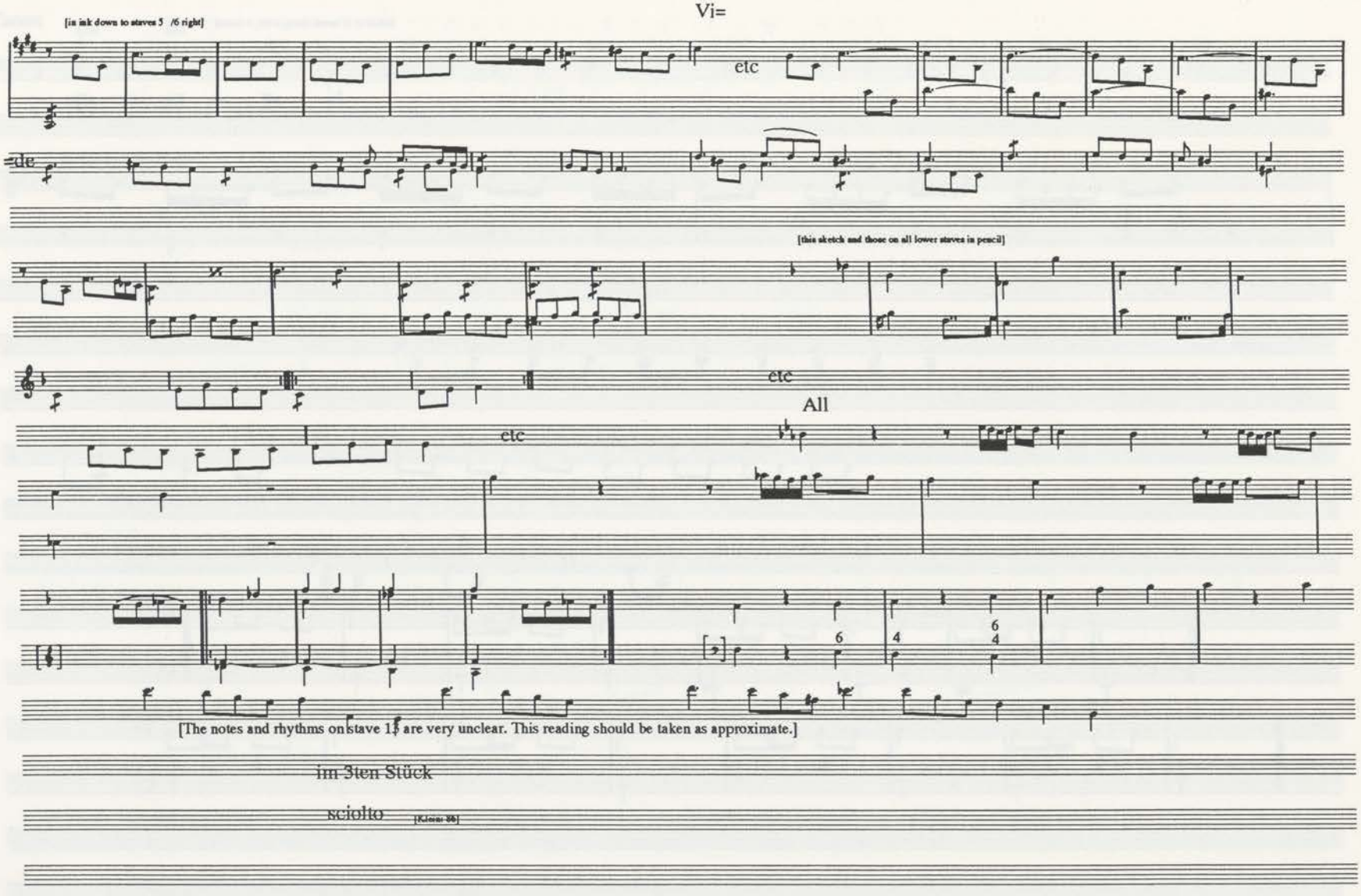
D mol



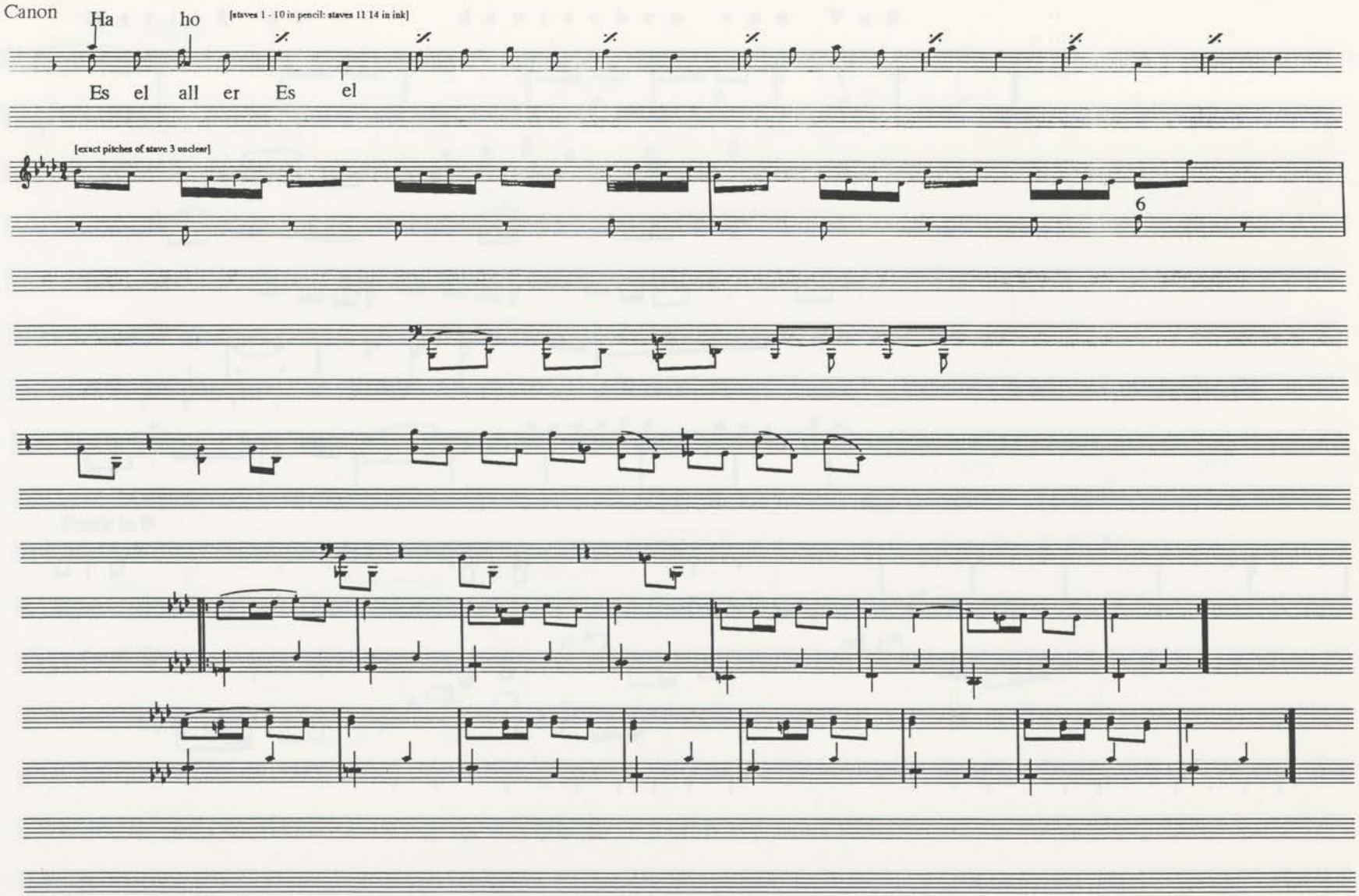

[ink: all other sketches on this page in pencil]
Selbst kopiren die ersten
Stimen

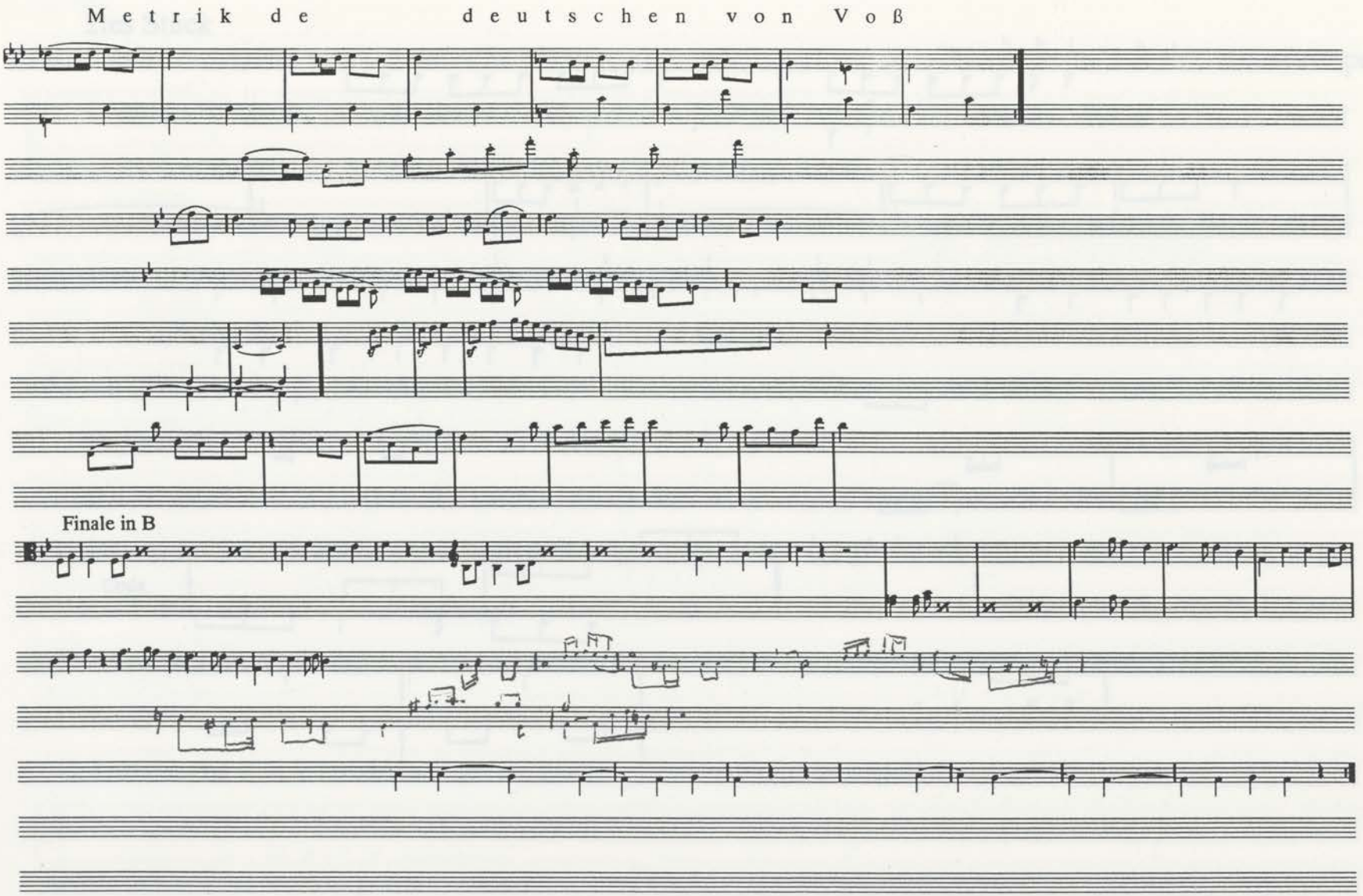
[Kollak, f. 50v]

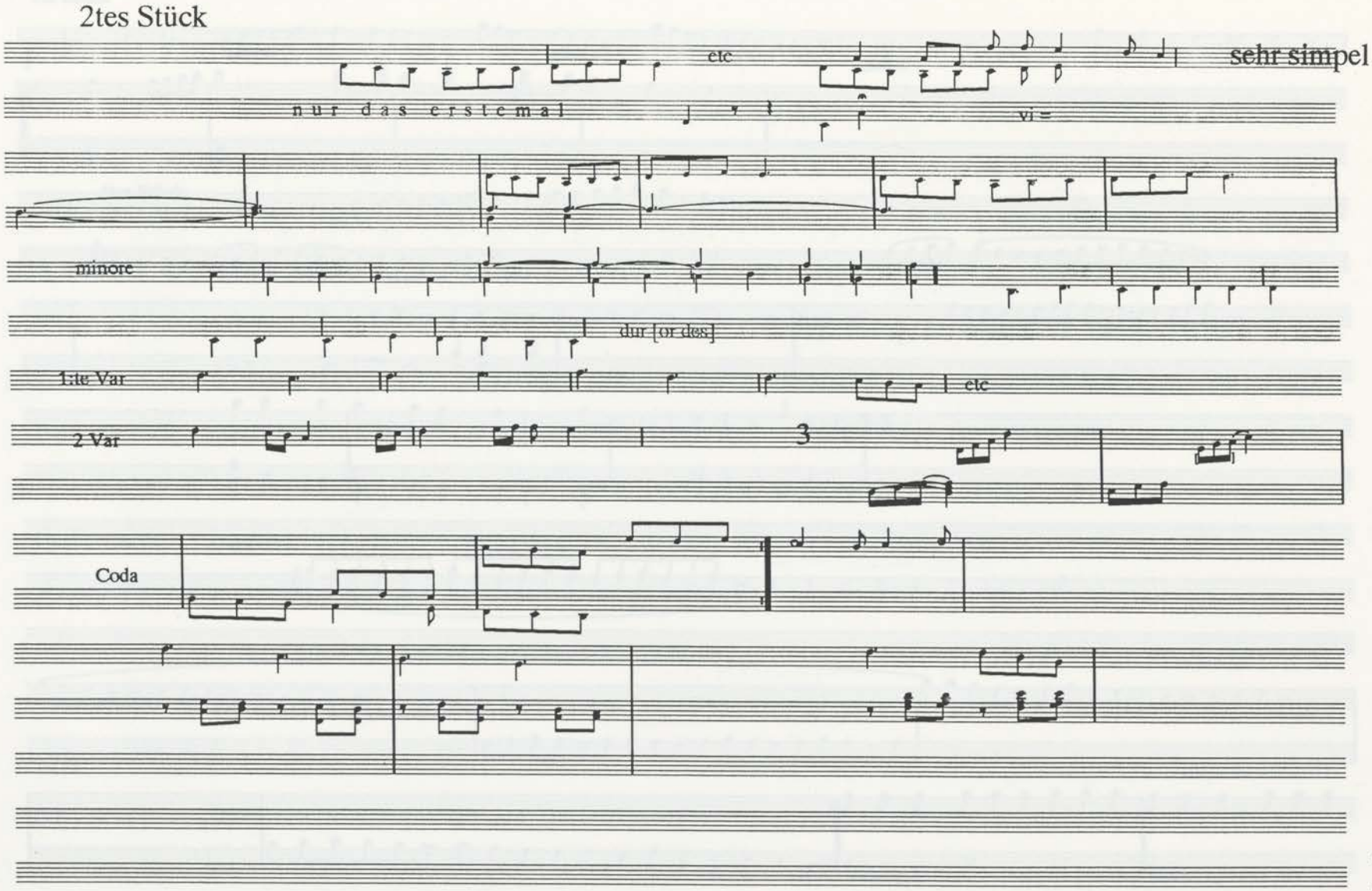



Vi=
[in ink down to staves 5 /6 right]
etc
de
[this sketch and those on all lower staves in pencil]
etc
All
etc
6
4
6
4
[The notes and rhythms on stave 13 are very unclear. This reading should be taken as approximate.]
im 3ten Stück
sciolto

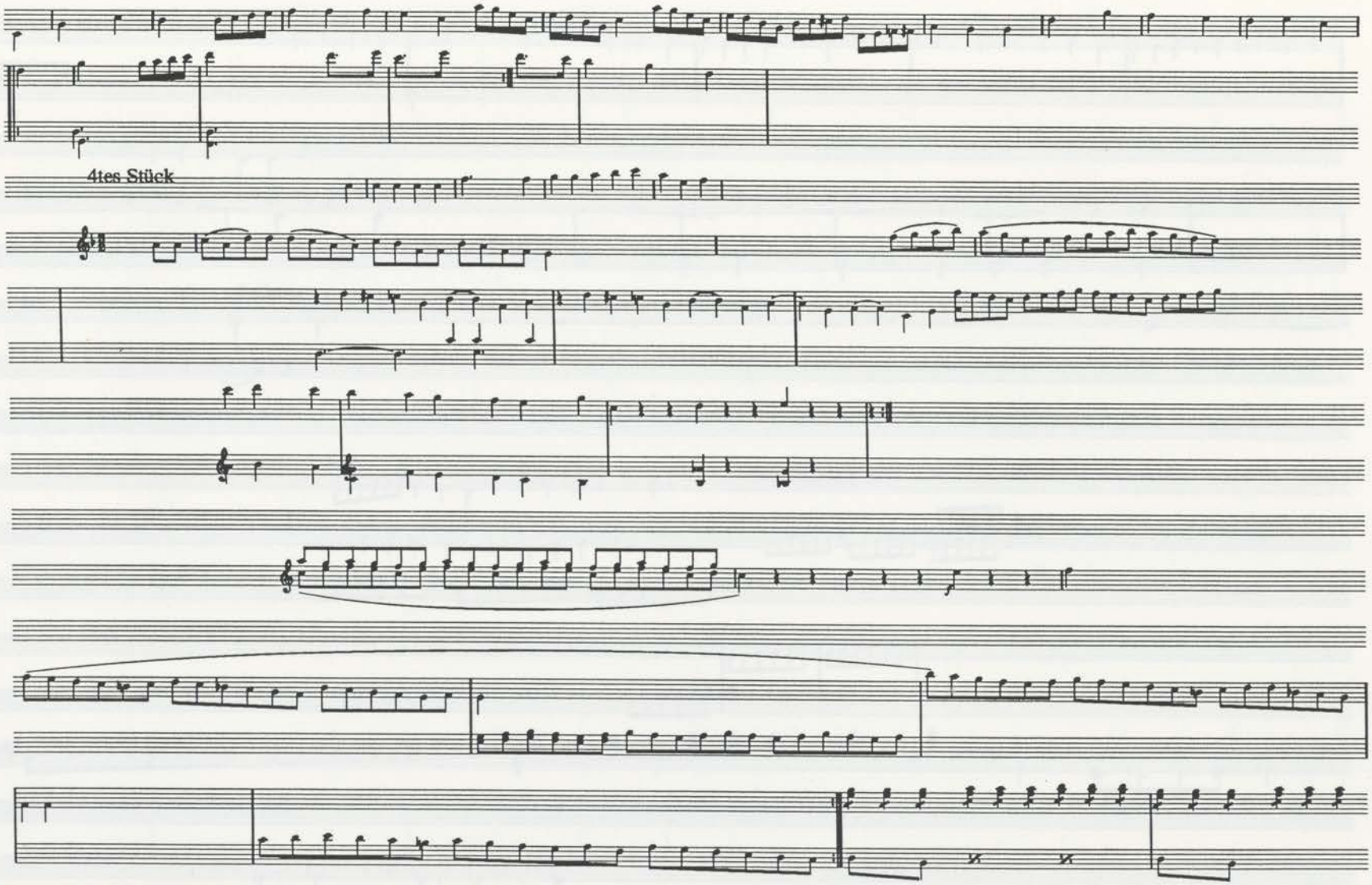
[Kollak, f. 51v]

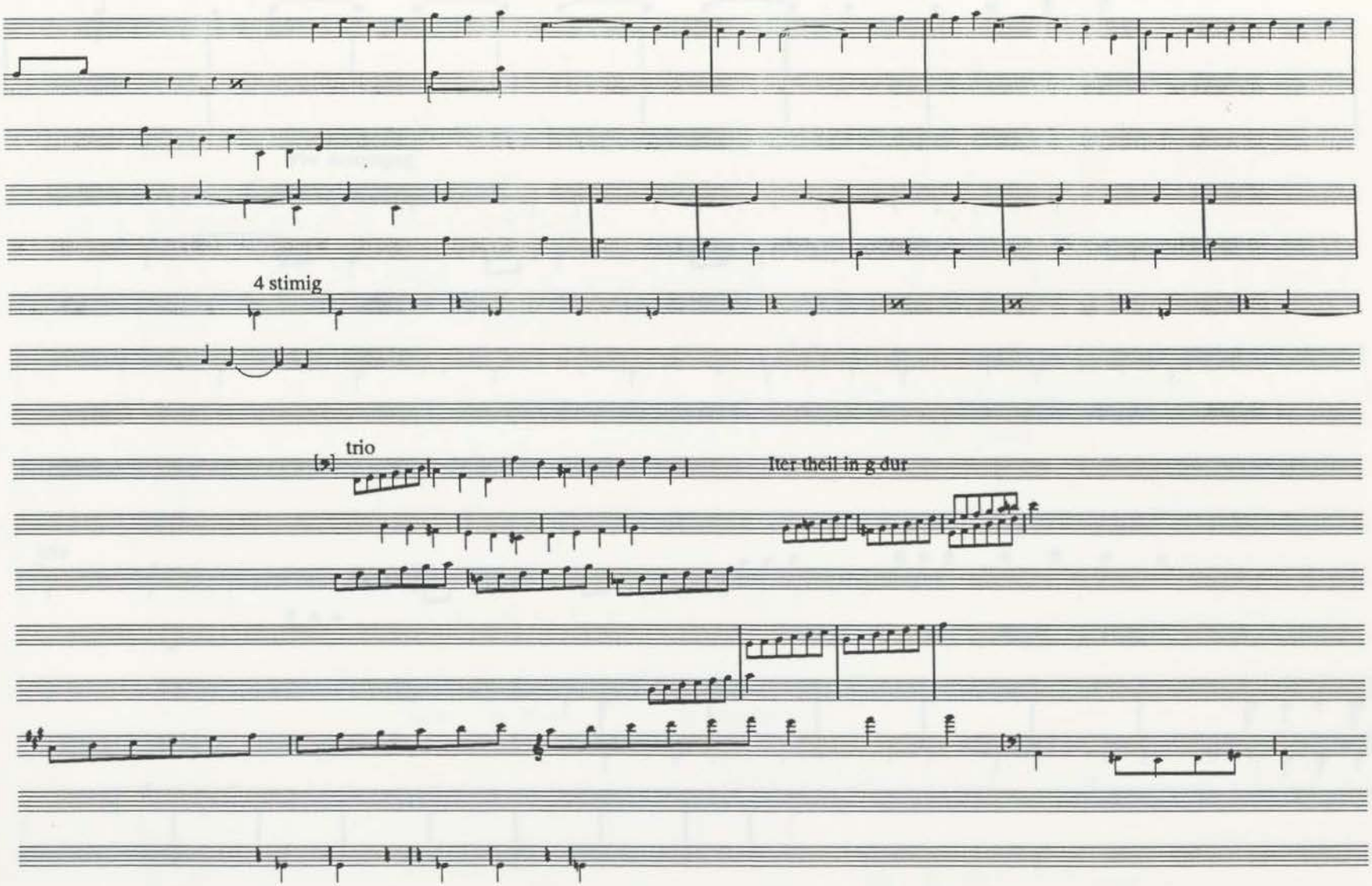

Canon
Ha ho
[staves 1 - 10 in pencil: staves 11 14 in ink]
Es el all er Es el
[exact pitches of stave 3 unclear]
6

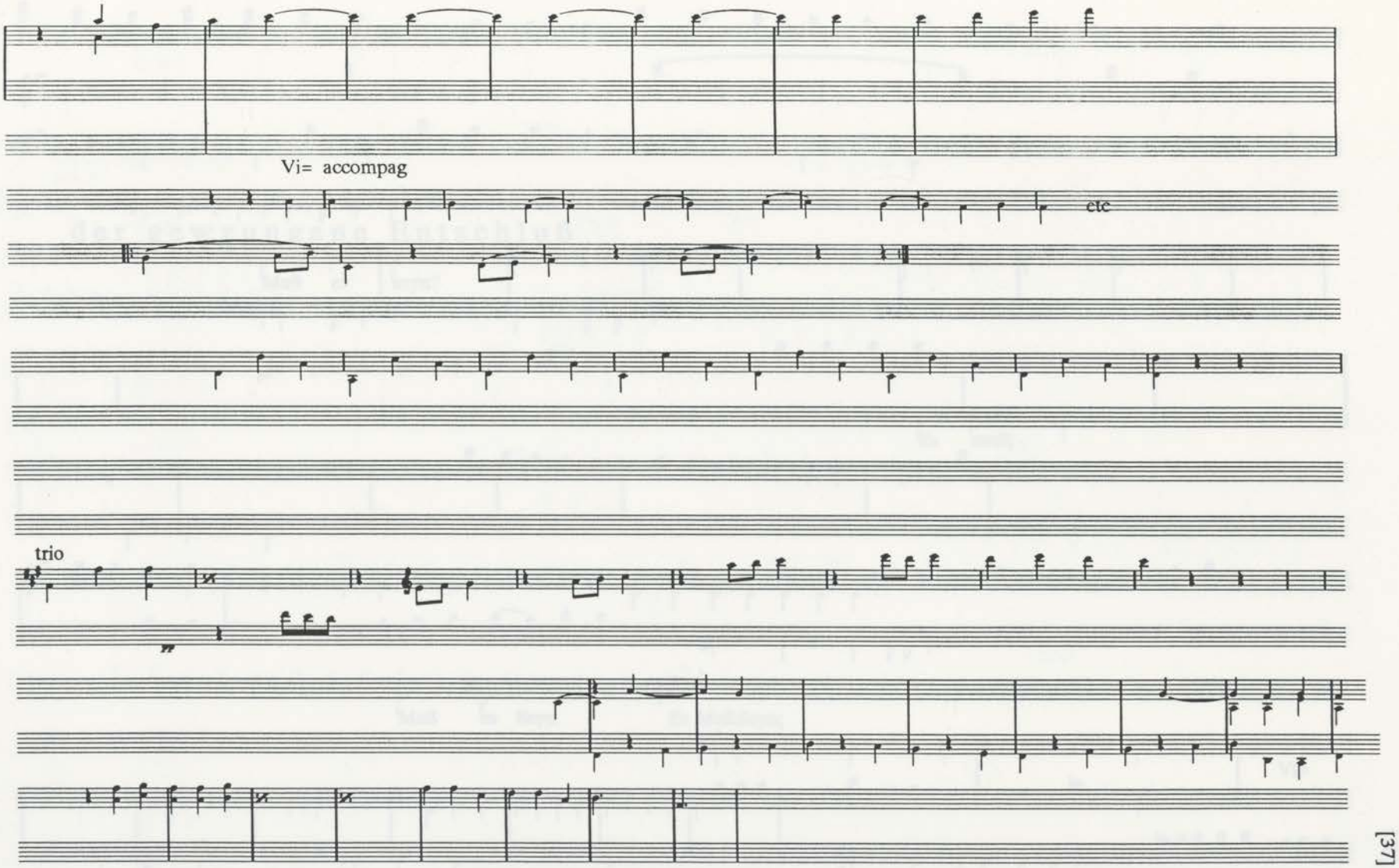

Metrik de deutschen von Voß
Finale in B


2tes Stück
etc
sehr simpel
n u r d a s e r s t e m a l
vi =
minore
dur [or des]
1:te Var
etc
2 Var
3
Coda

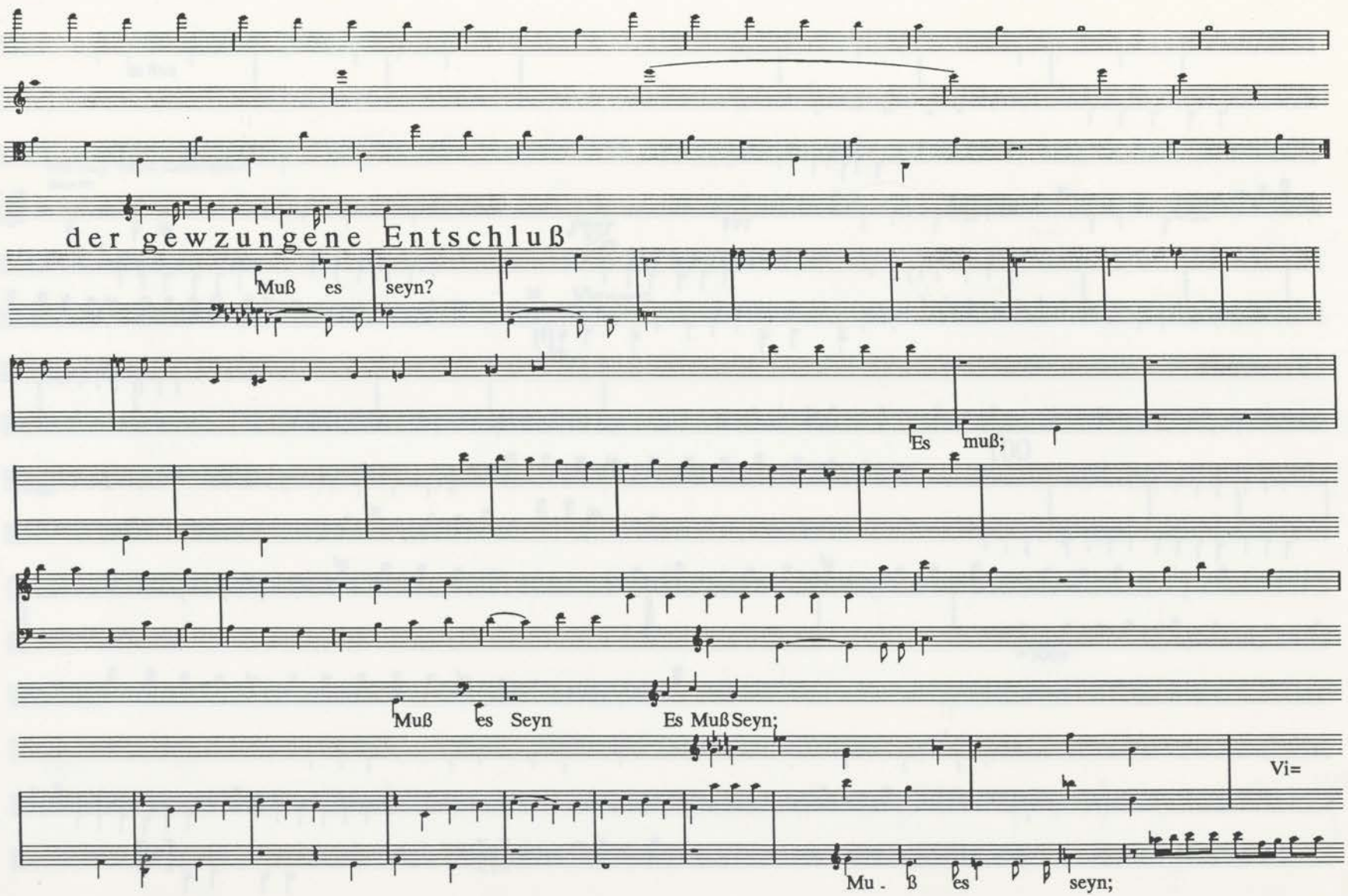
3te Stück

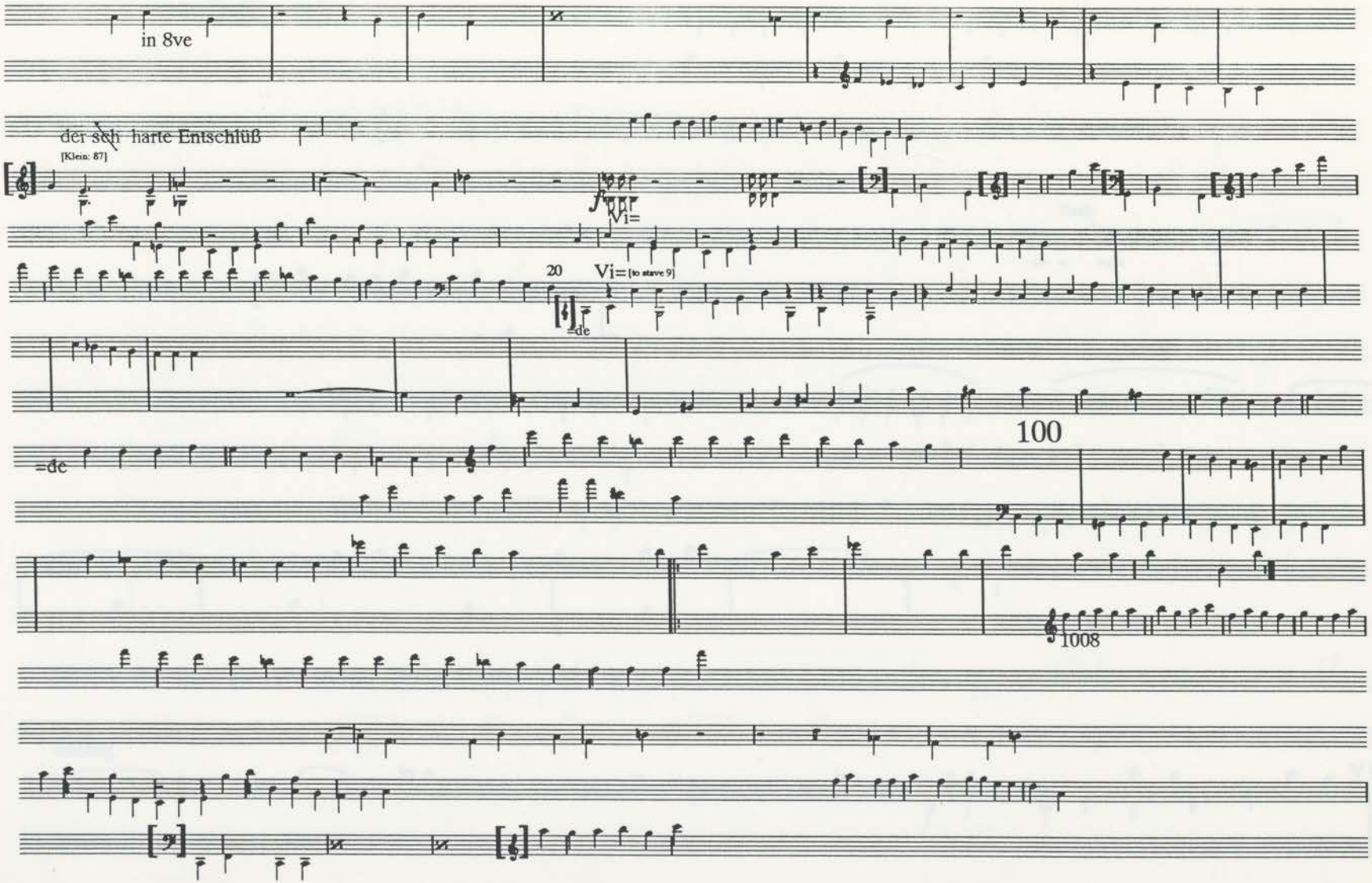


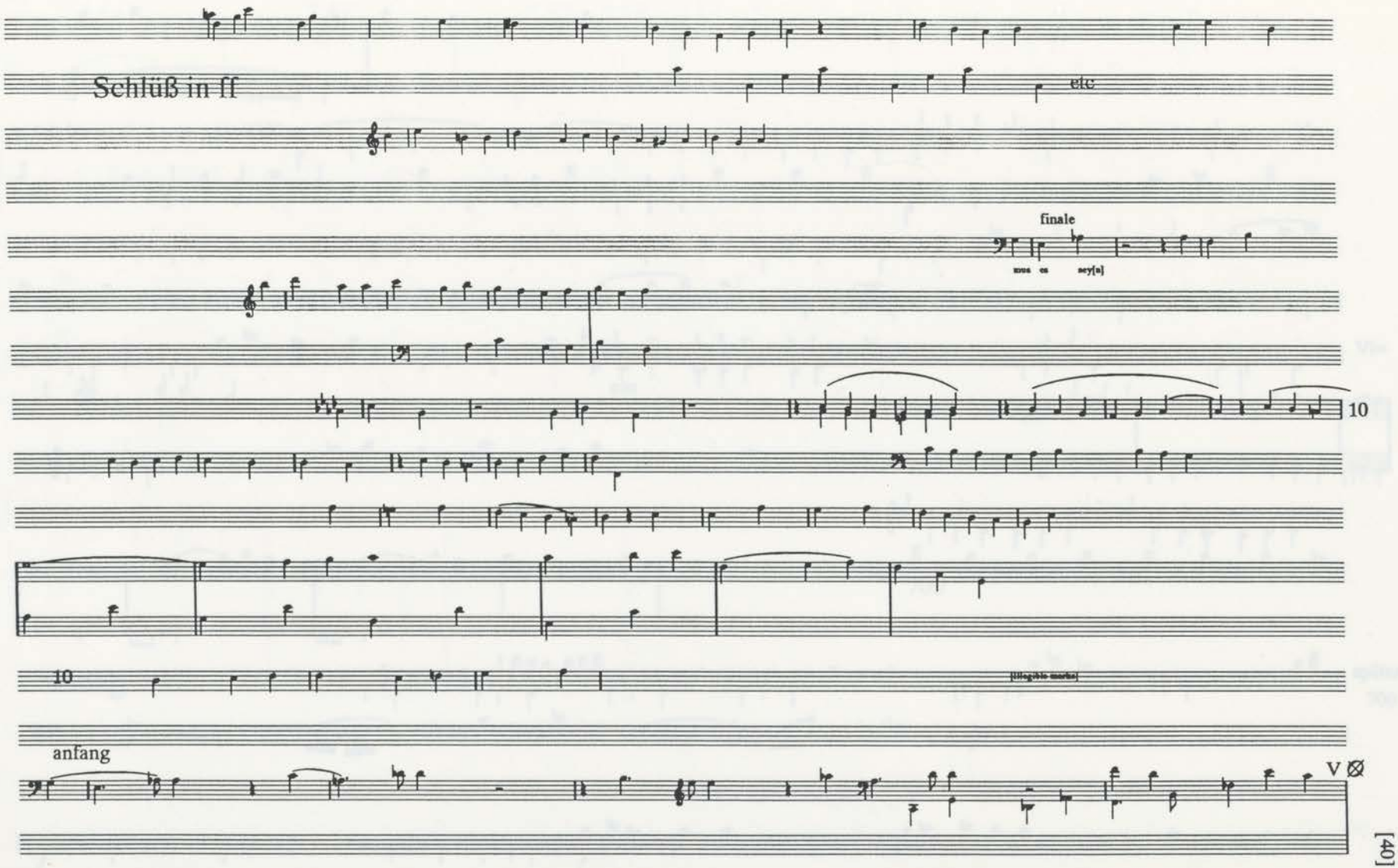

4 stimig
trio
Iter theil in g dur

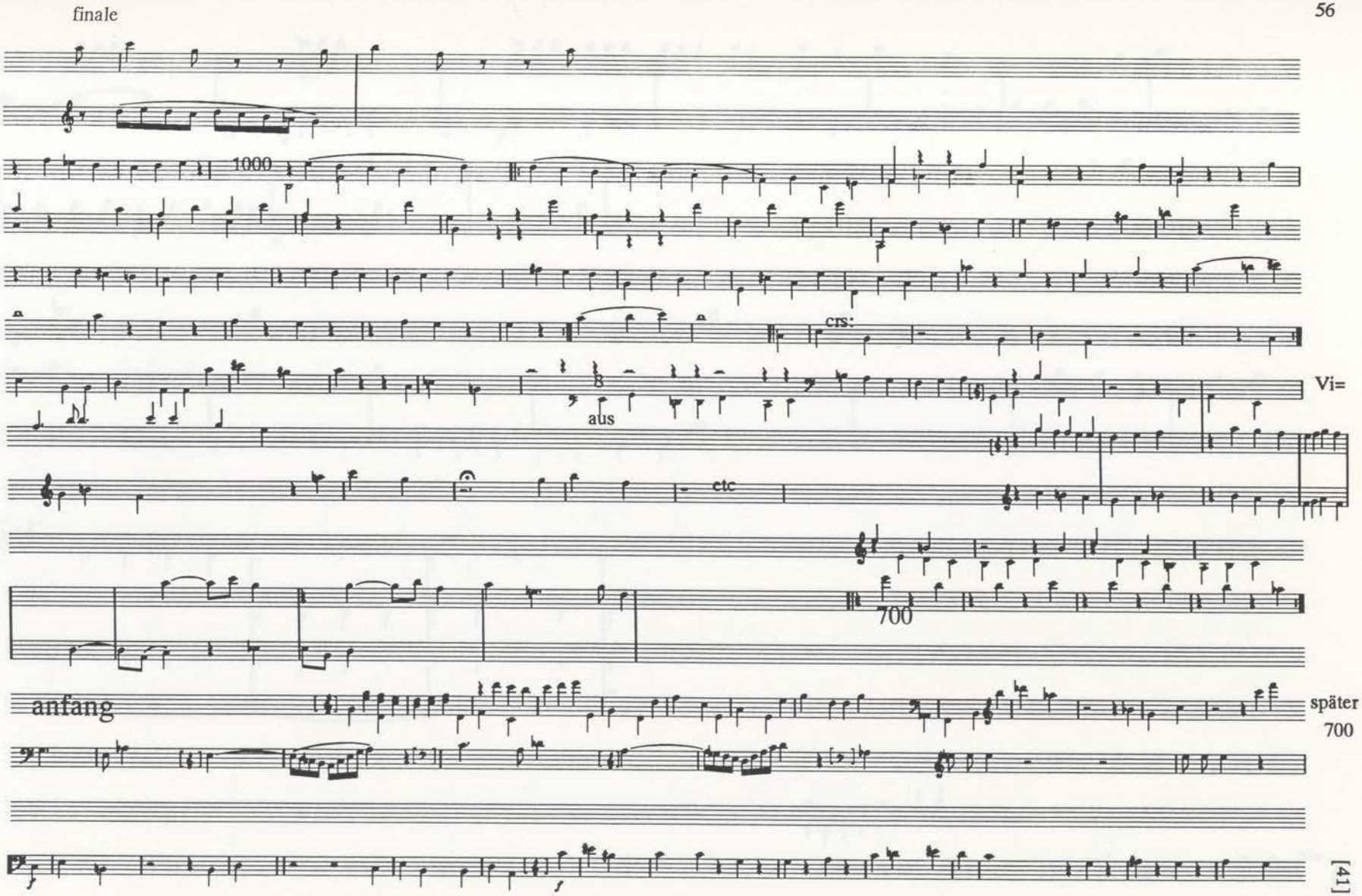

Vi= accompag
etc
trio

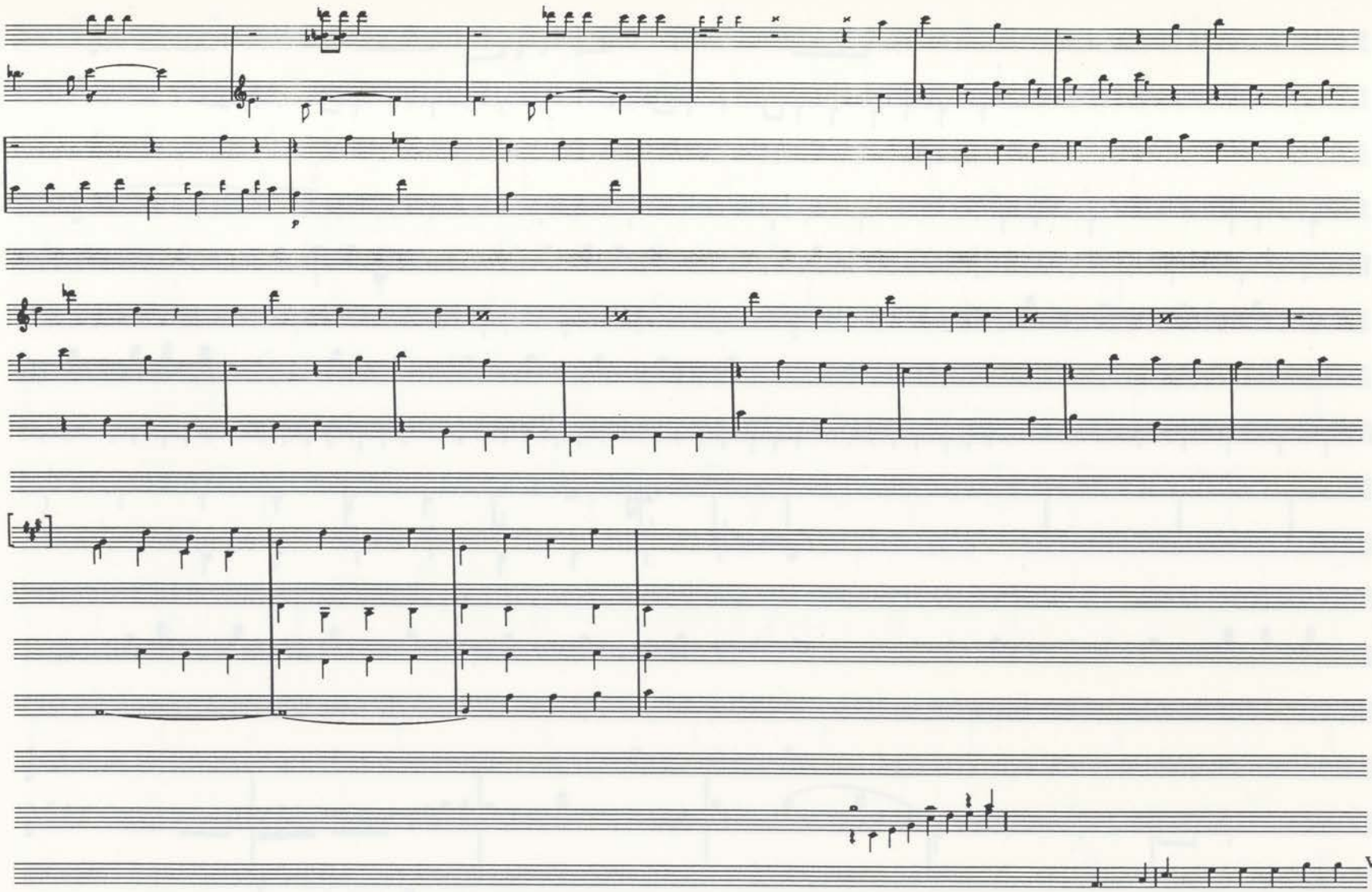
[Kullak, f. 54v]

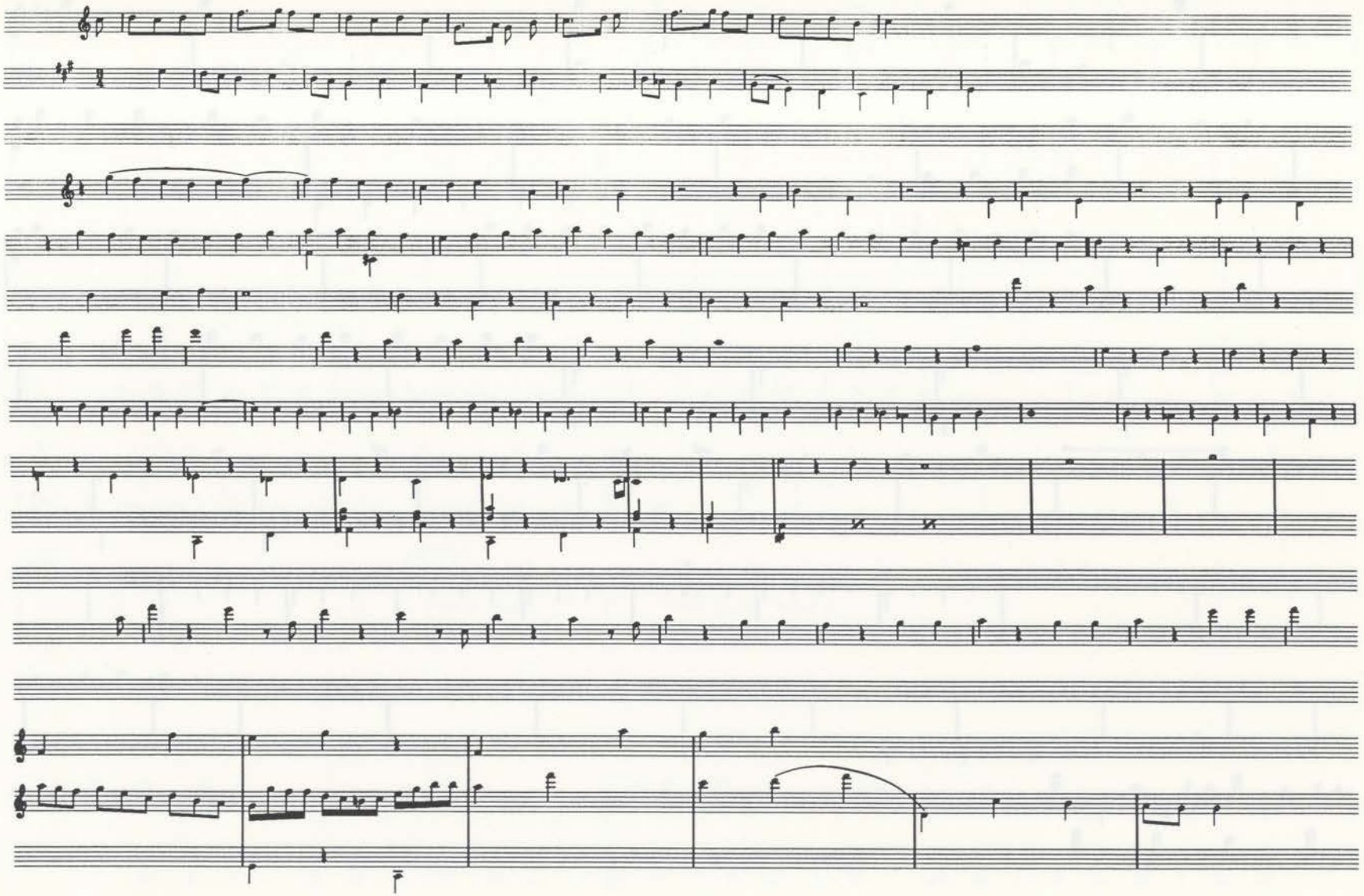

der gewzungene Entschluß
Muß es seyn?
Es muß;
Muß es Seyn
Es Muß Seyn;
Vi=
Mu - ß es seyn;


in 8ve
der sch harte Entschluß
[Klein: 87]
Vi=
20
Vi= [to stave 9]
=de
100
=de
1008

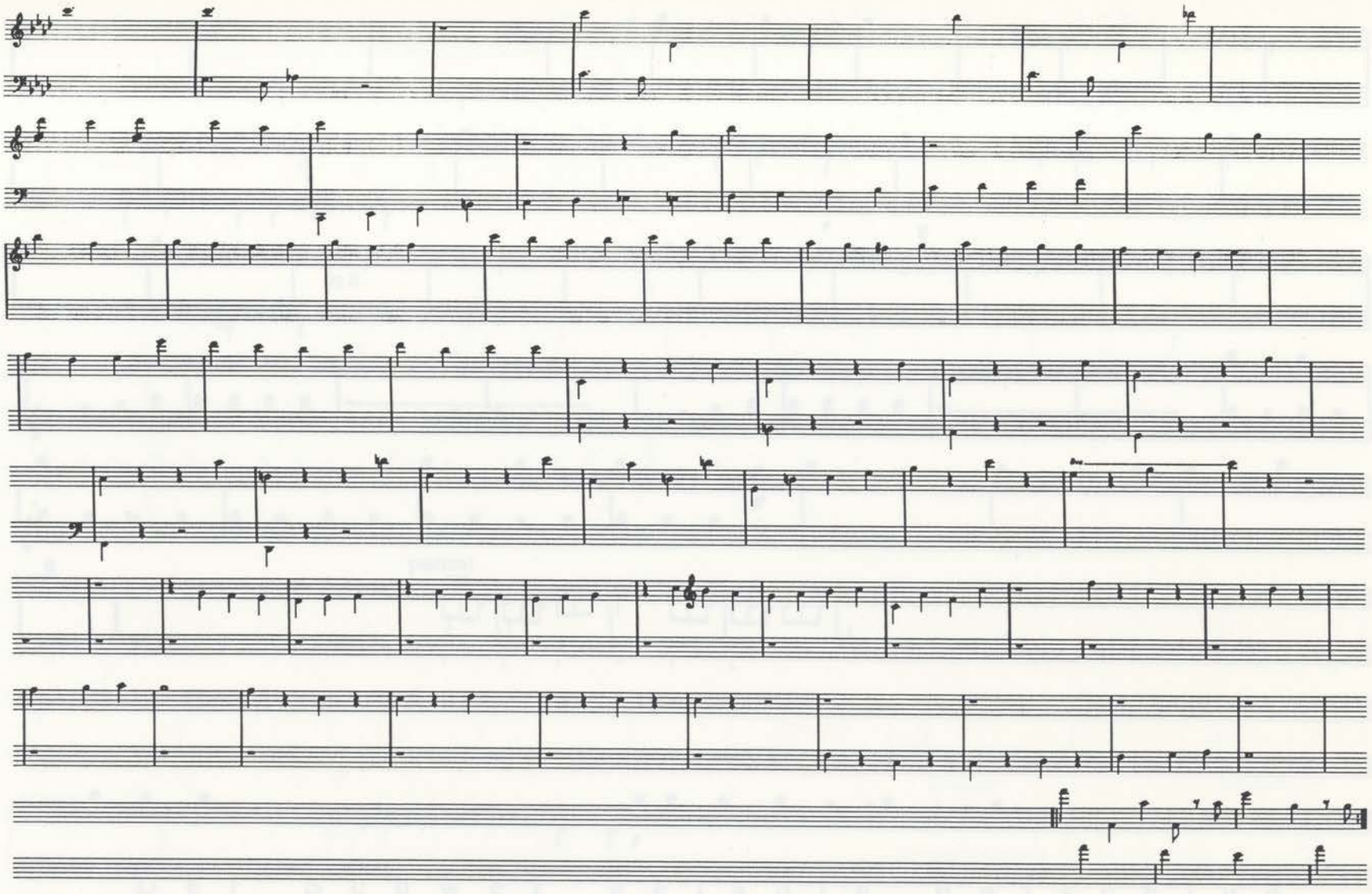

Schlüß in ff
etc
finale
10
10
anfang
V

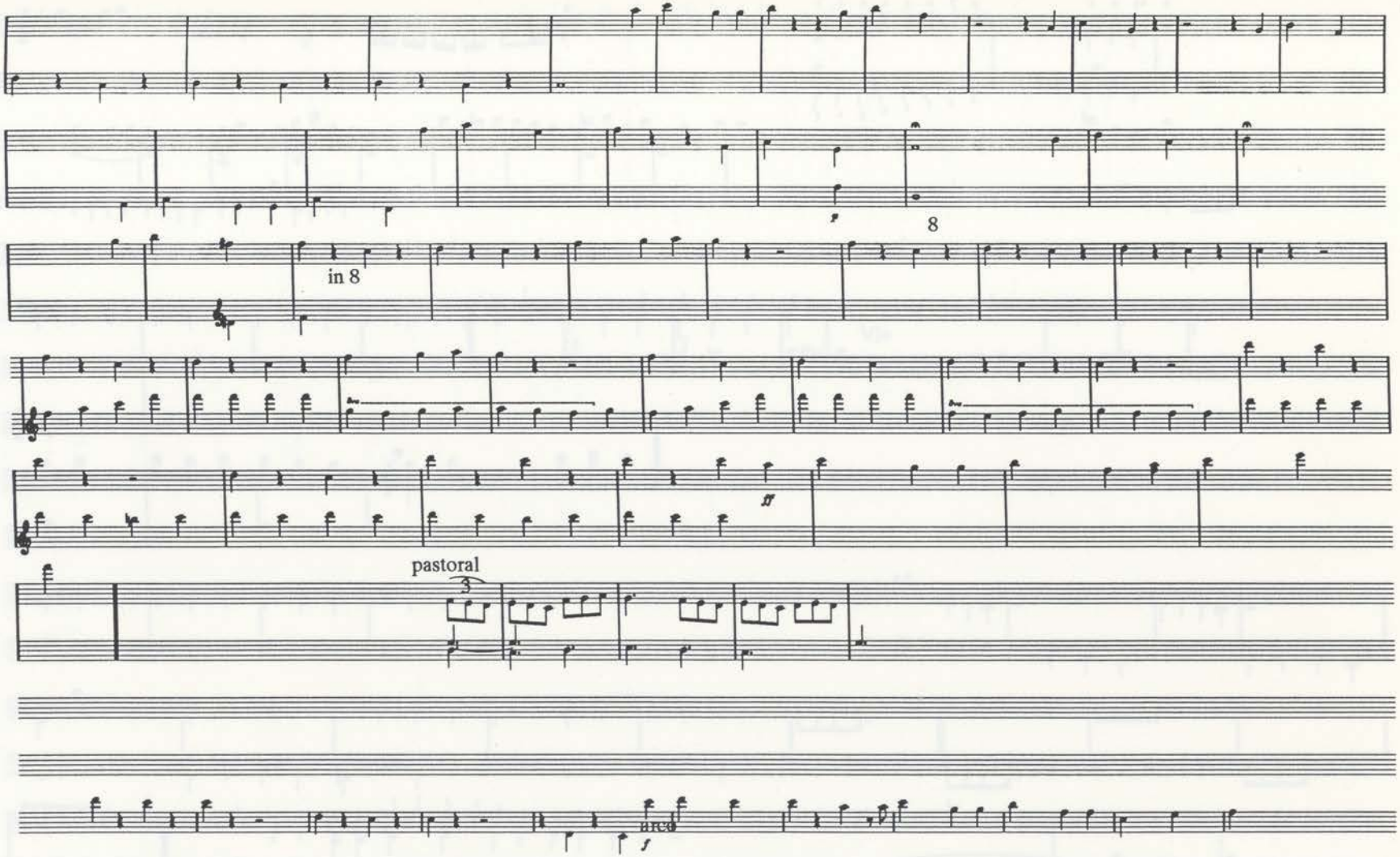

finale
1000
crs:
aus
Vi=
etc
700
anfang
später
700


Vi=



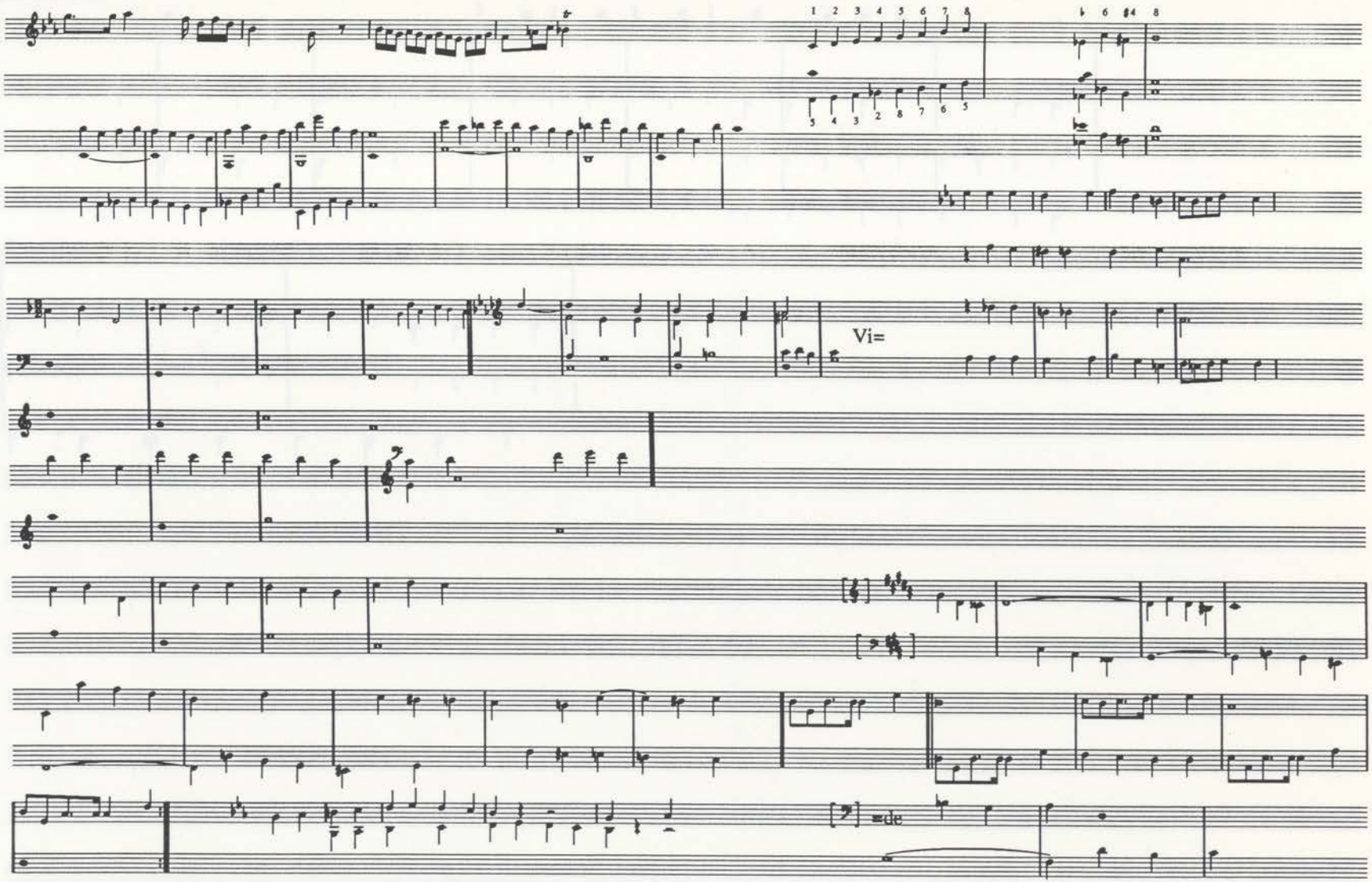
[Kollak, f. 57v]




8
in 8
pastoral
3
arco
Der Schwer gefaßte Entschluß

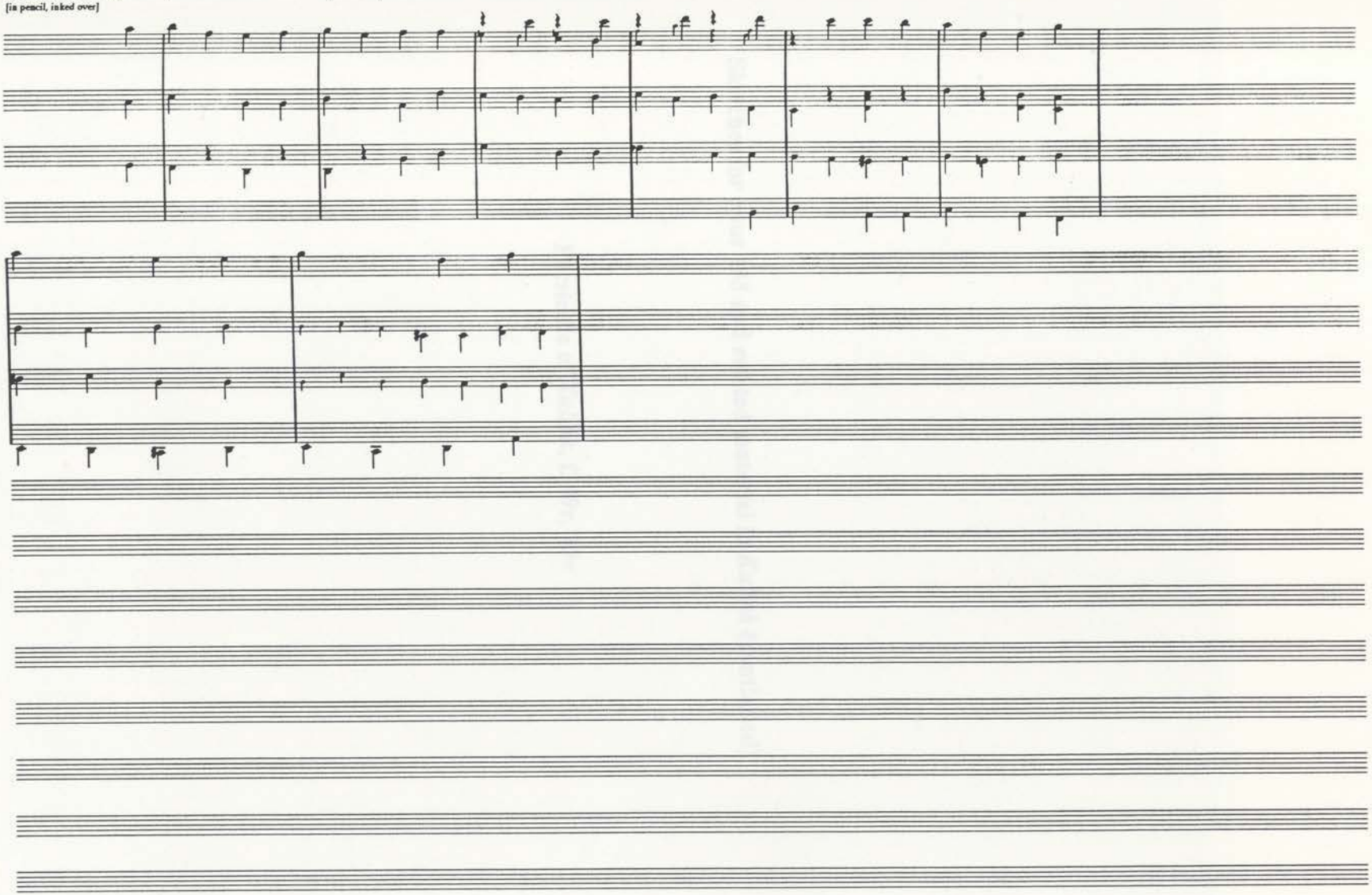
[Kullak, f. 58v]

alla zigan



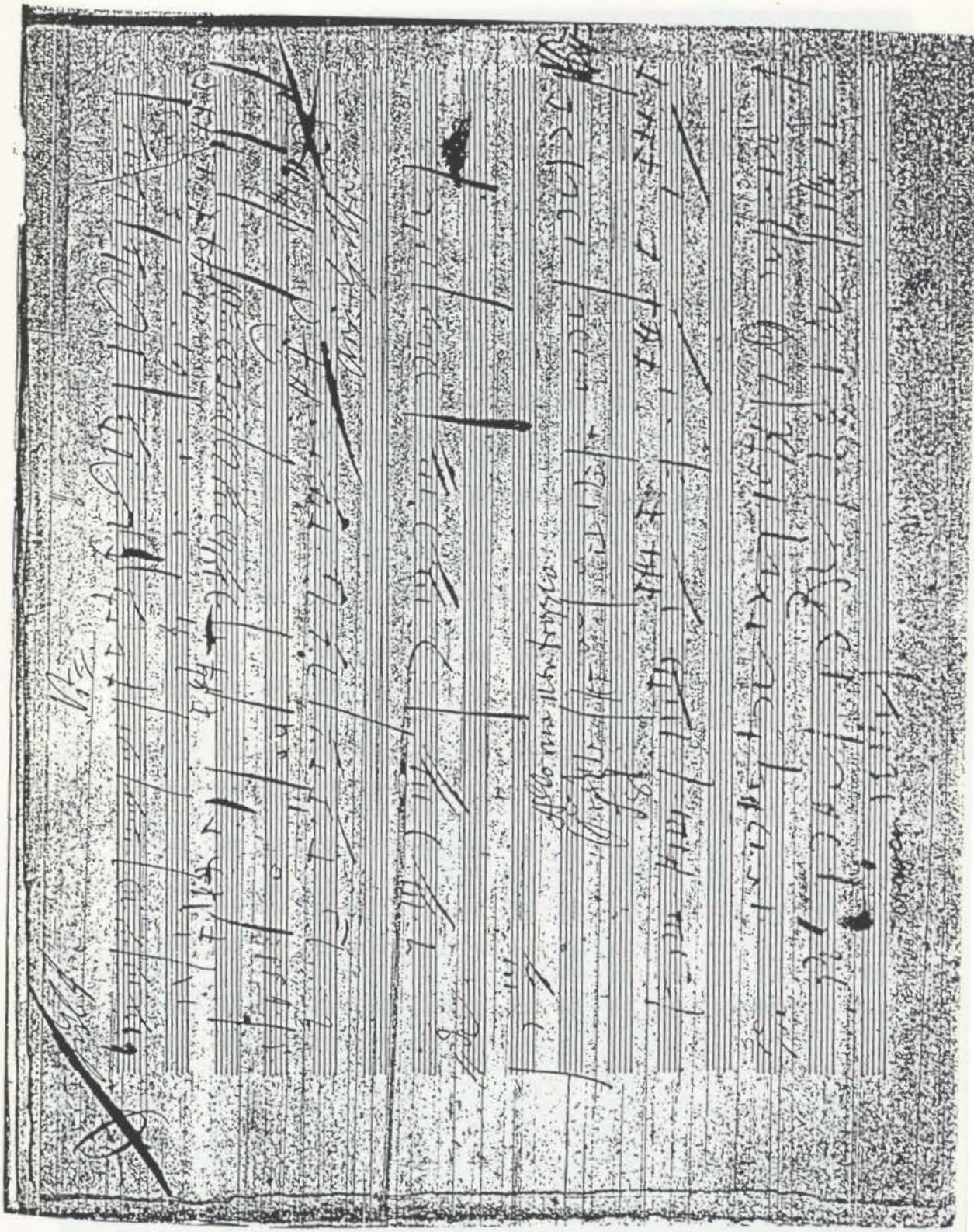
[Kullak, f. 60v]

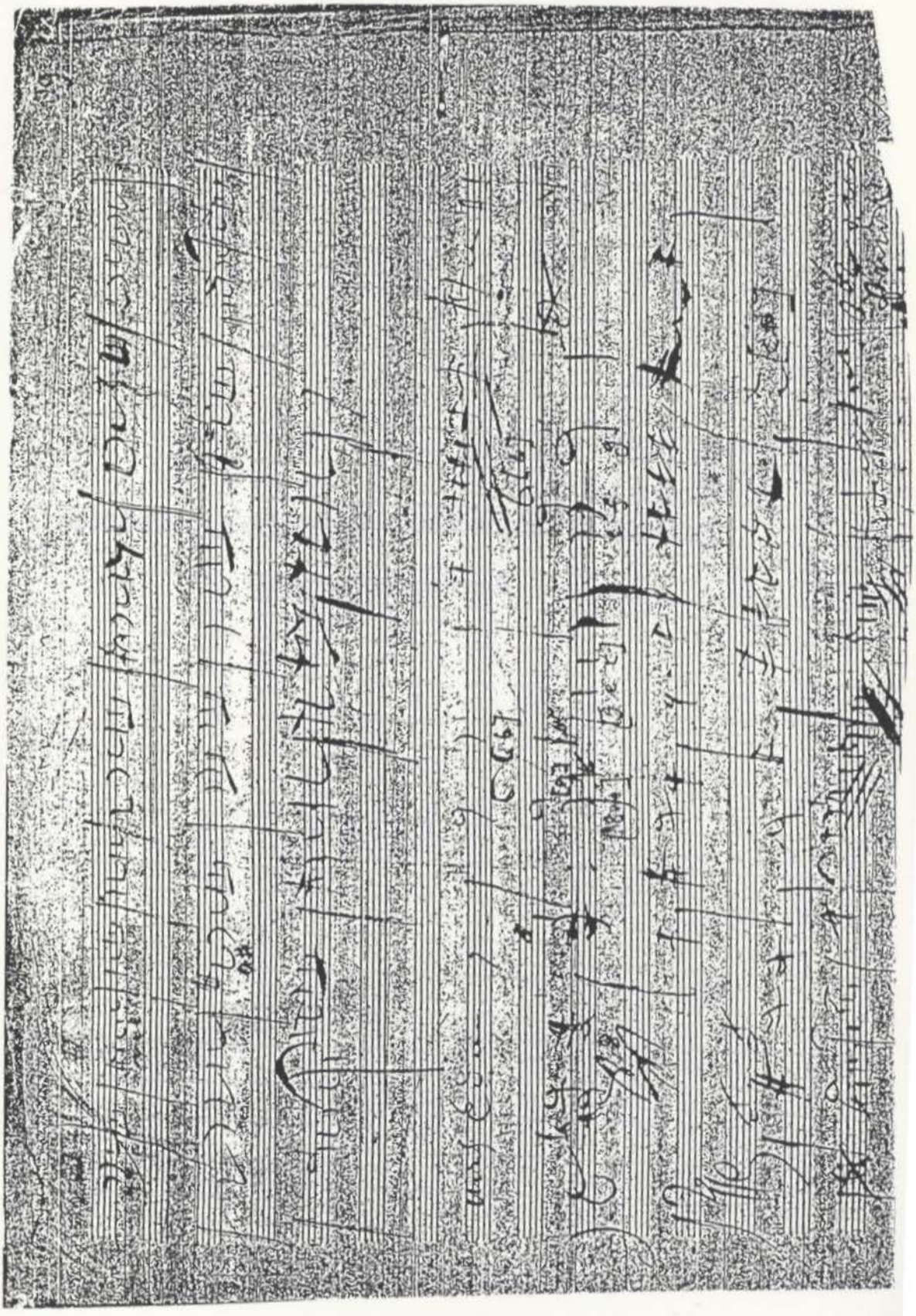
[The remainder of this page is taken up with sketches for the new finale of opus 130, a quintet and other unidentified sketches. See Staehelin 1970: 305]
[in pencil, inked over]



Sketches for opus 135 and related material in *Kullak* (continued)

Facsimile of *Kullak*, f. 39r, 39v

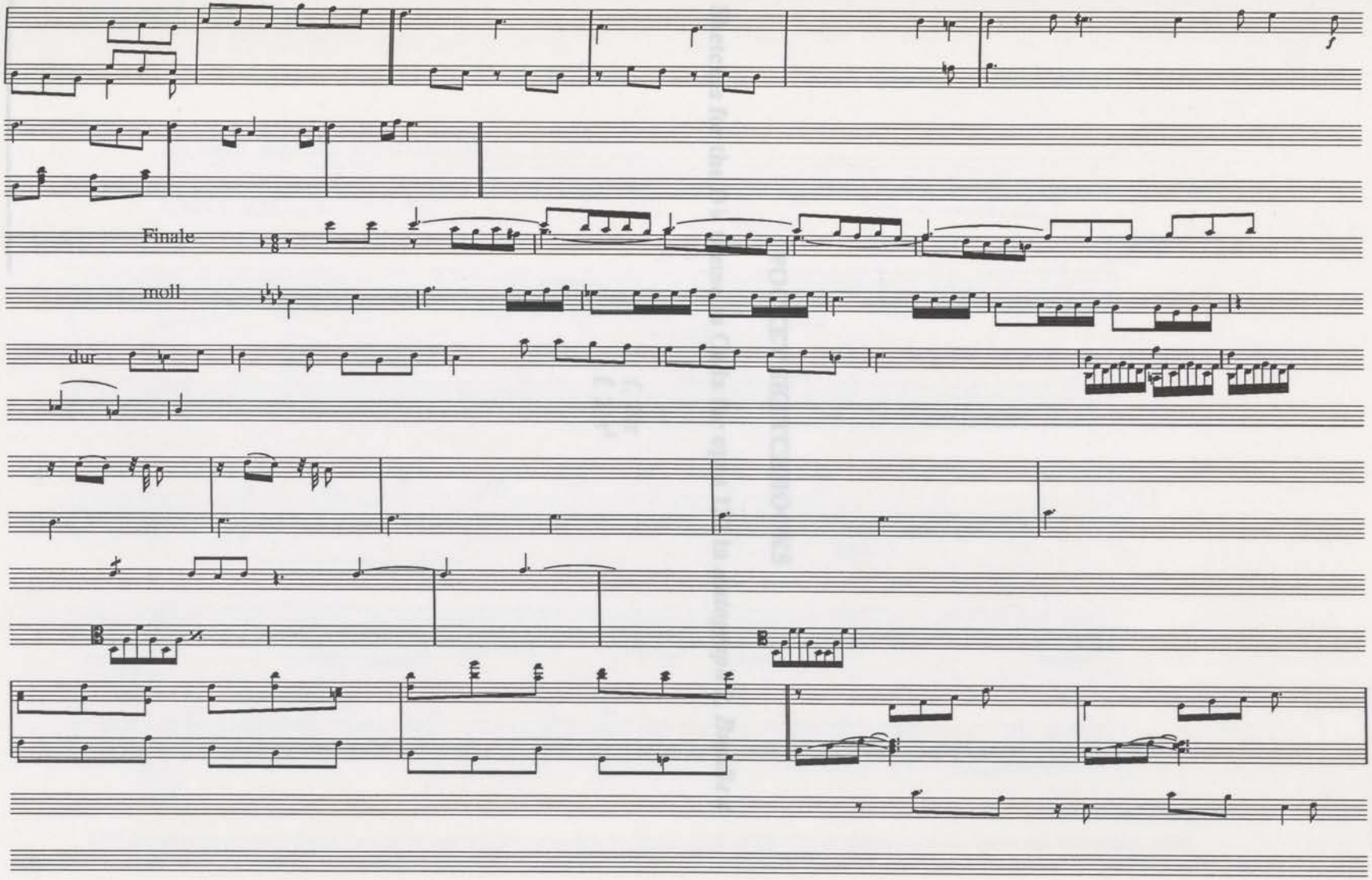




INDIVIDUAL LEAVES IN DESK SKETCHBOOK FORMAT

Vienna A74A (single leaf)

[Vienna A74A]



[52]

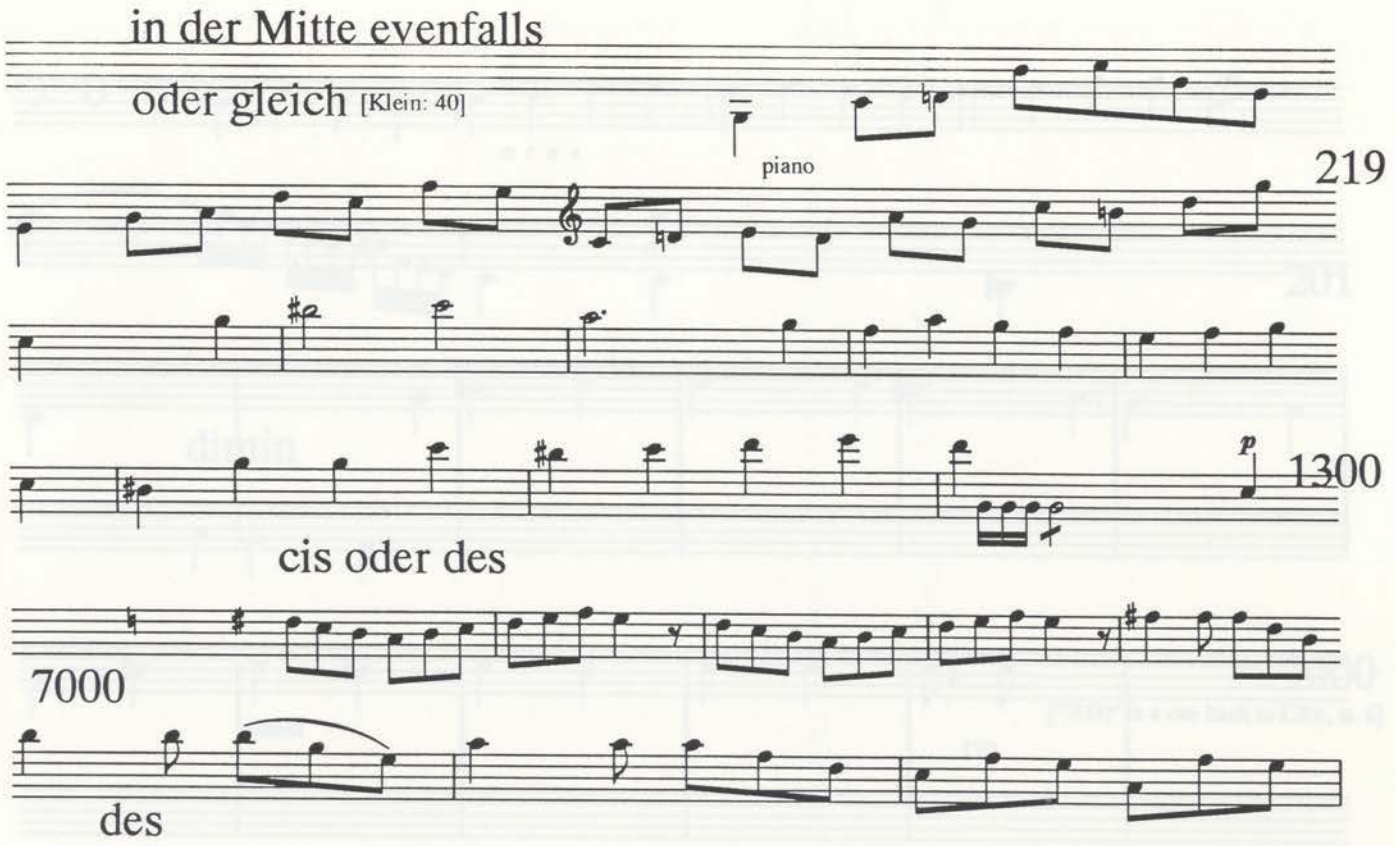
POCKET SKETCHBOOKS

Sketches for the D♭ theme as Coda for opus 131 in *Autograph 9, Bundle 4*

f. 20r
f. 21r[1]

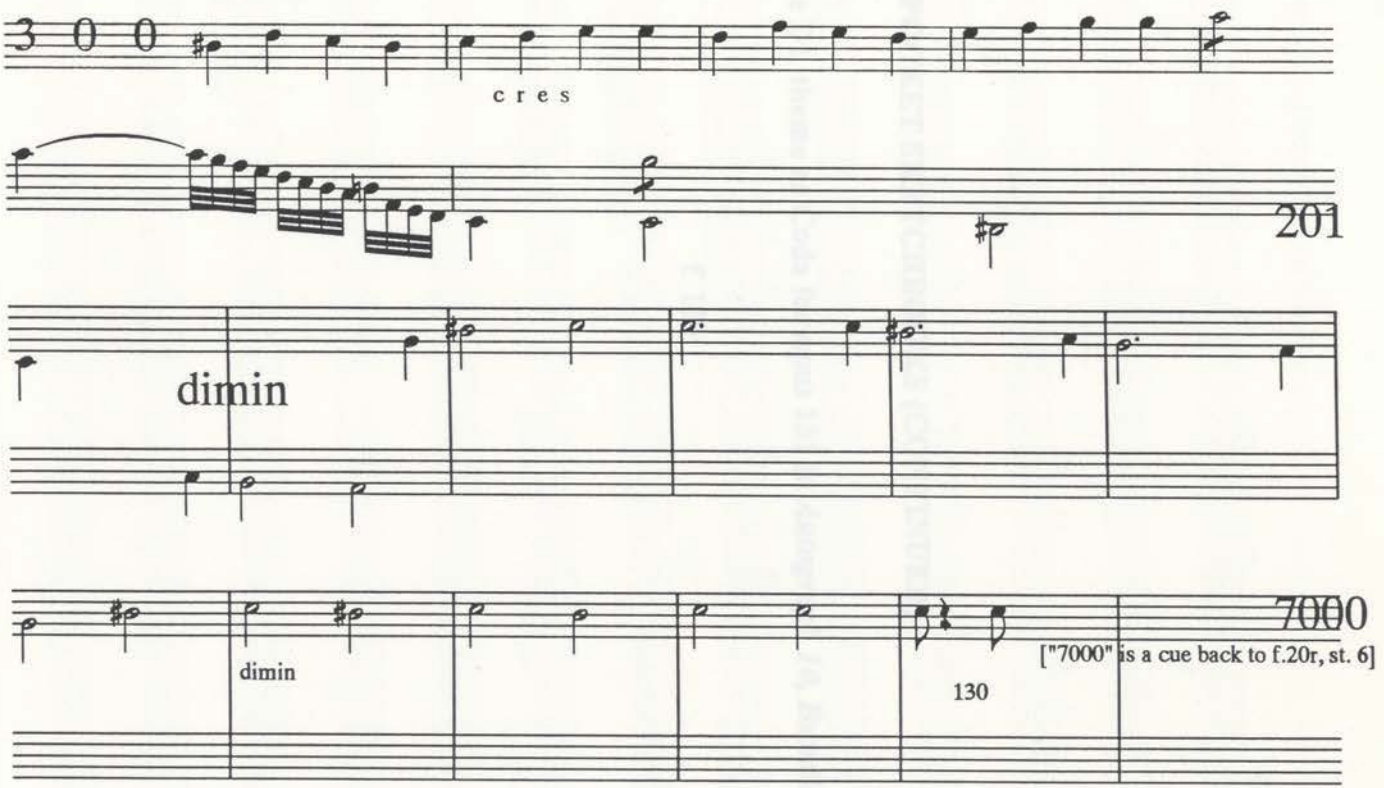
[1]For a stringing together of the cueings and cross references on these two pages, and facsimiles, see Winter/diss: 168-169.

[Autograph 9, Bundle 4 f. 20r]



[The sharps presumably indicate vacillation over whether to notate the theme in D♭ or C♯. For an alternative transcription see Winter/diss: 168]

[Autograph 9, Bundle 4, f. 21r]



POCKET SKETCHBOOKS (CONTINUED)

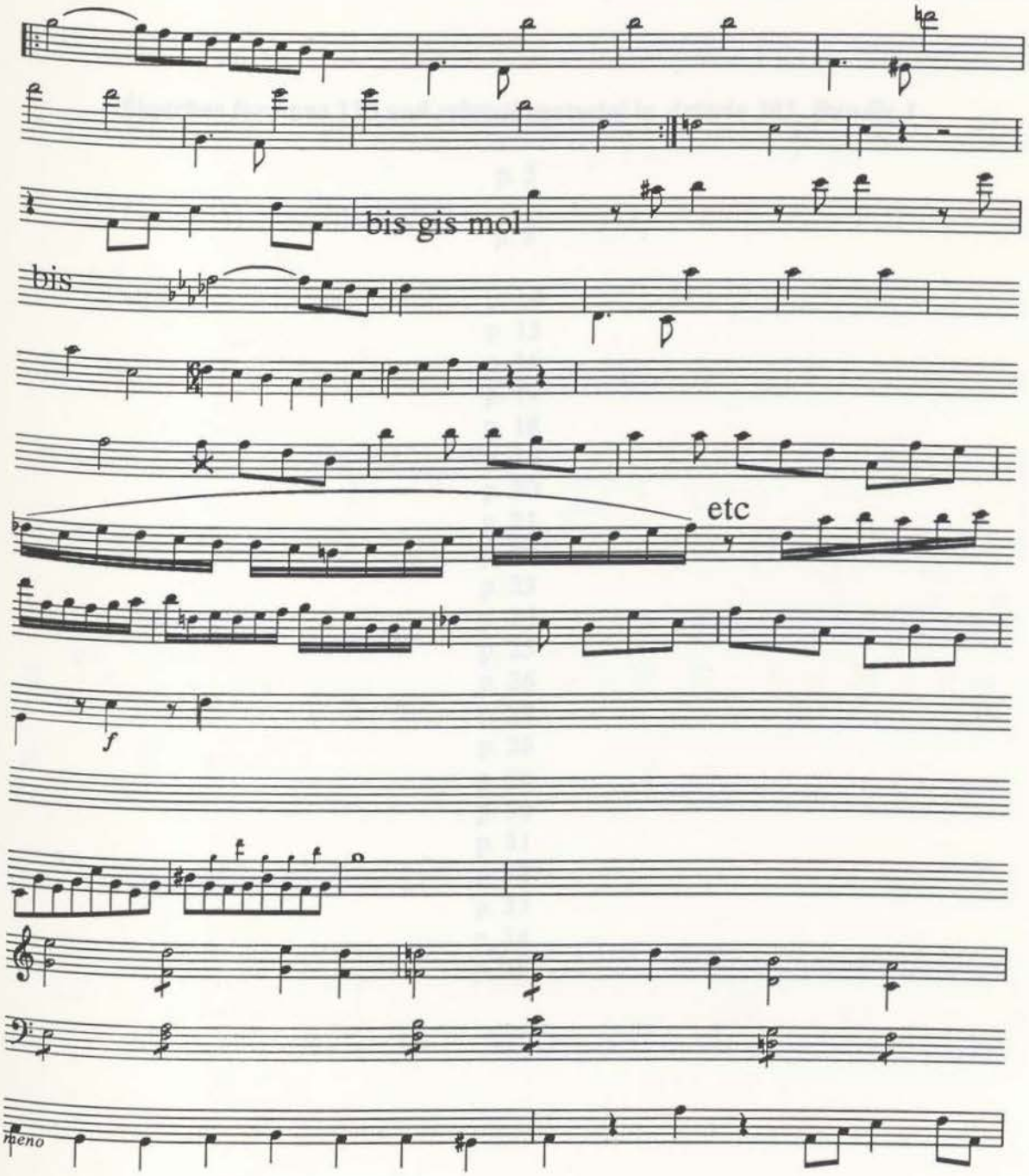
Sketches for the D♭ theme as Coda for opus 131 in *Autograph 10, Bundle 1*

f. 15v[1]

[1] This page is part of a draft for the final part of opus 131, VII which spans f. 15r- f. 15v. For a trascription of the complete draft see Winter/diss: 185.

[Autograph 10, Bundle 1, f. 15v]

[continuation of f. 15r: for transcription of complete draft, see Winter/diss:185]



POCKET SKETCHBOOKS (CONTINUED)

Sketches for opus 135 and related material in *Artaria 205, Bundle 3*

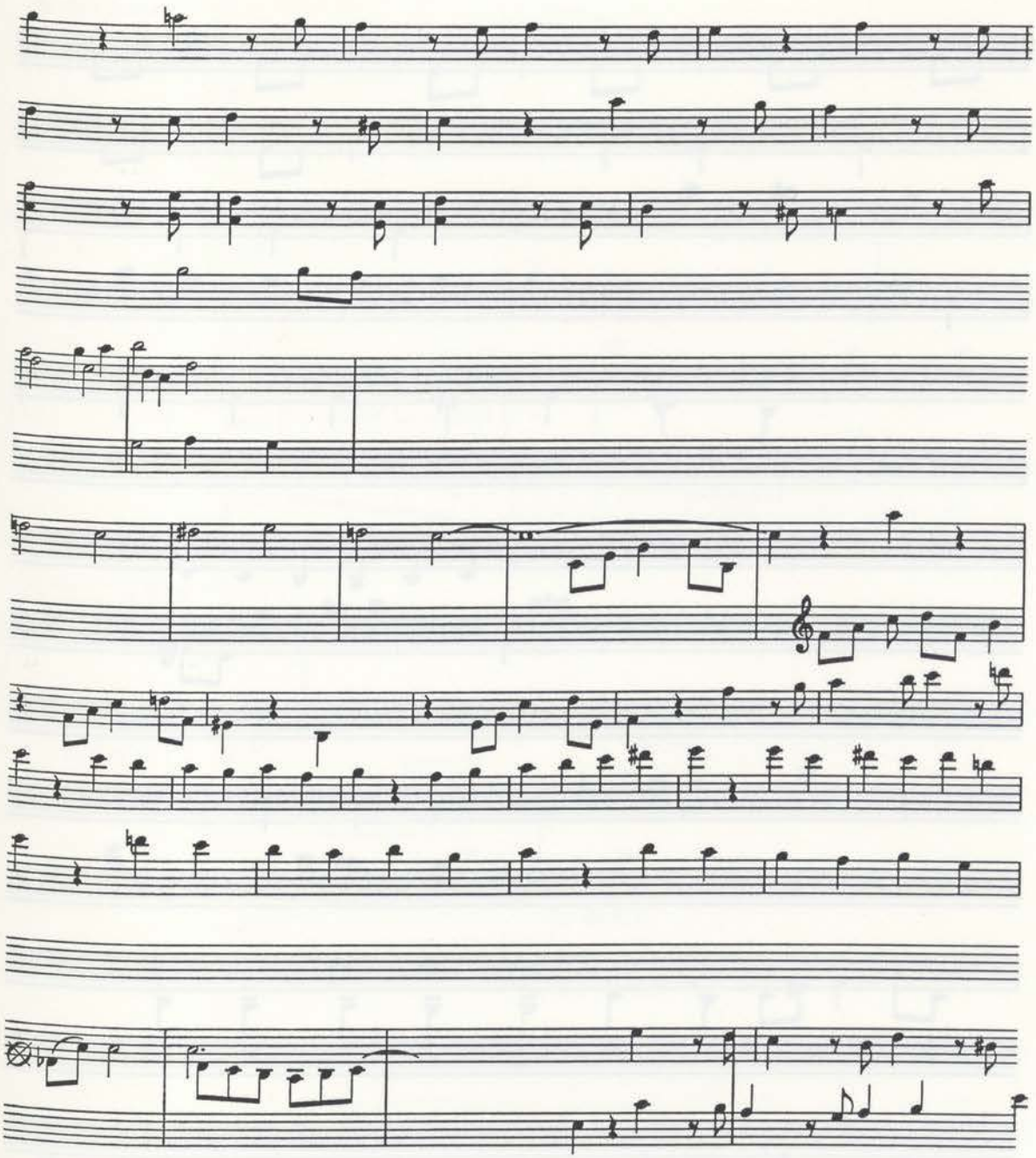
p. 5

p. 8

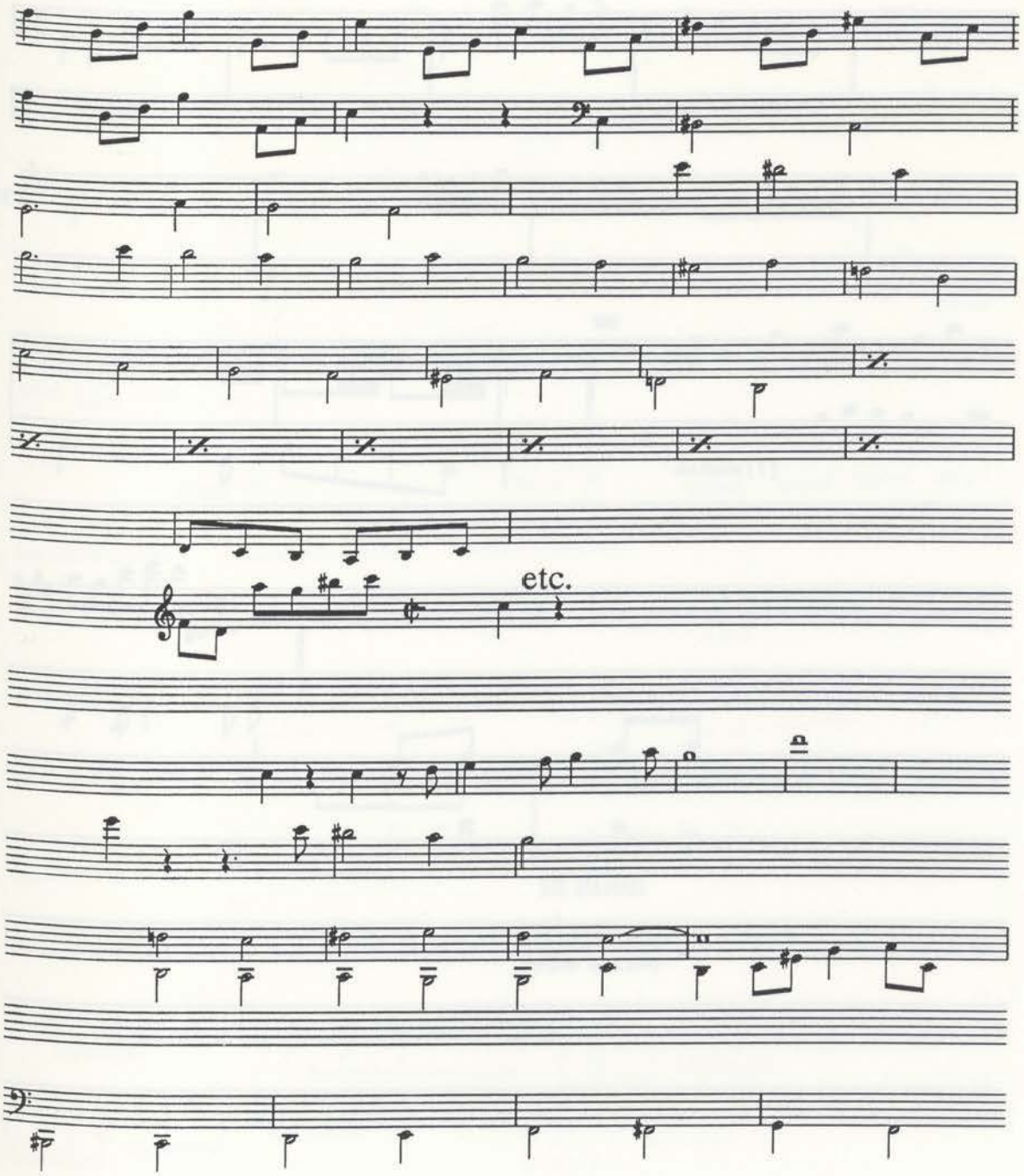
p. 14
p. 15
p. 16
p. 17
p. 18
p. 19
p. 20
p. 21
p. 22
p. 23
p. 24
p. 25
p. 26
p. 27
p. 28
p. 29
p. 30
p. 31
p. 32
p. 33
p. 34
p. 35

[Artaria 205, Bundle 3, p. 5]

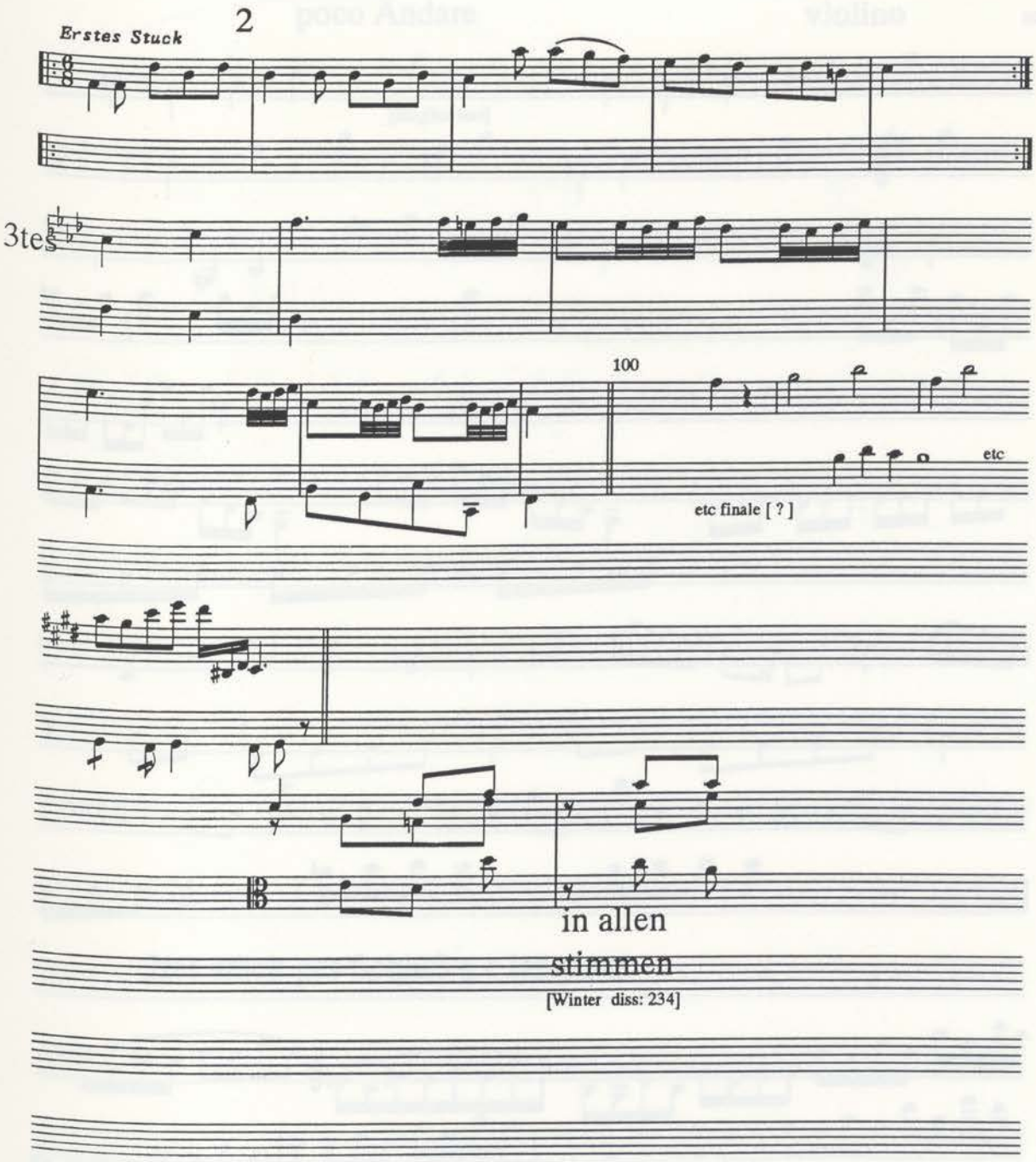
5



[Artaria 205, Bundle 3, p. 8]



[Artaria 205, Bundle 3, p. 14]

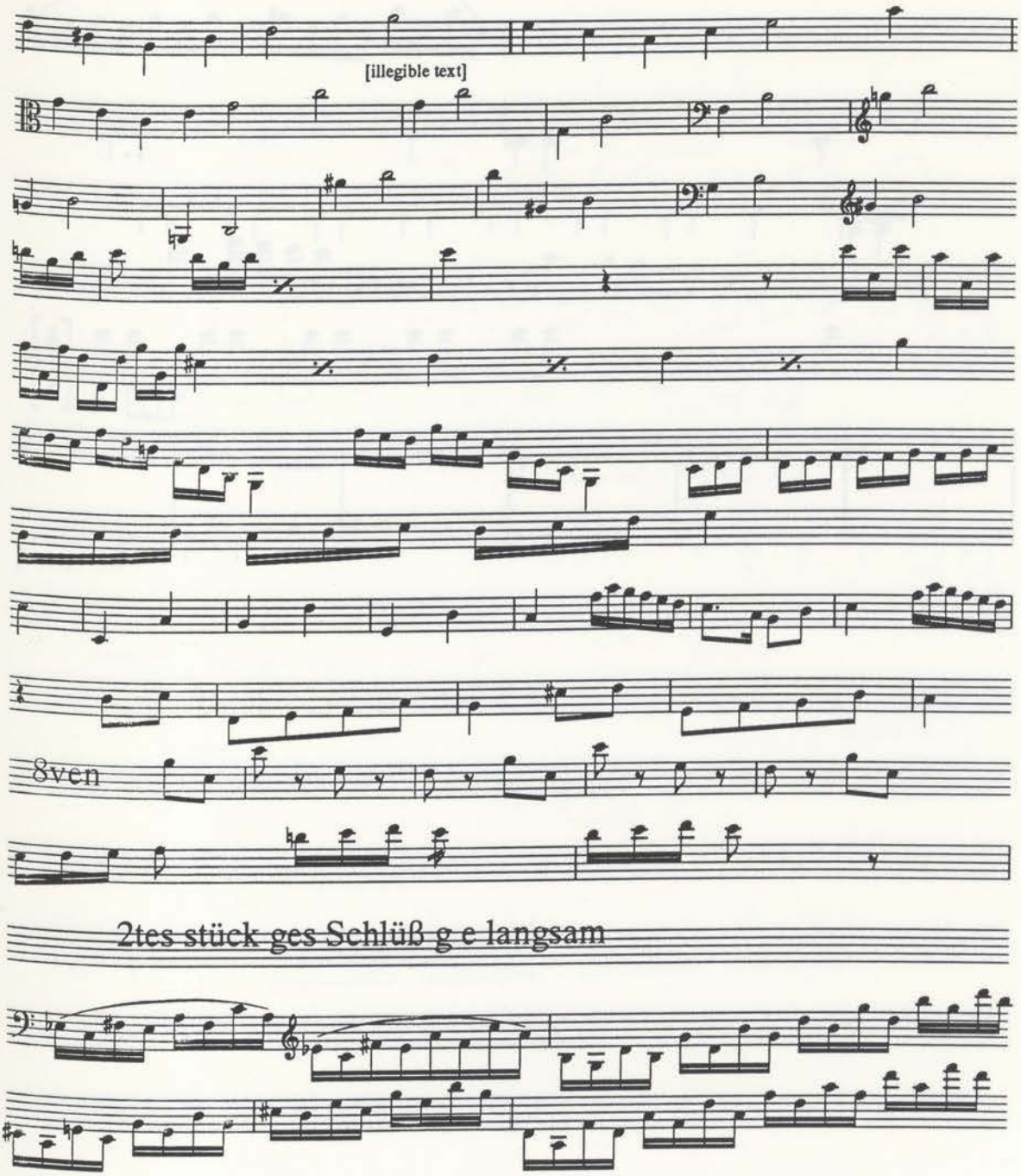


[Winter diss: 234]

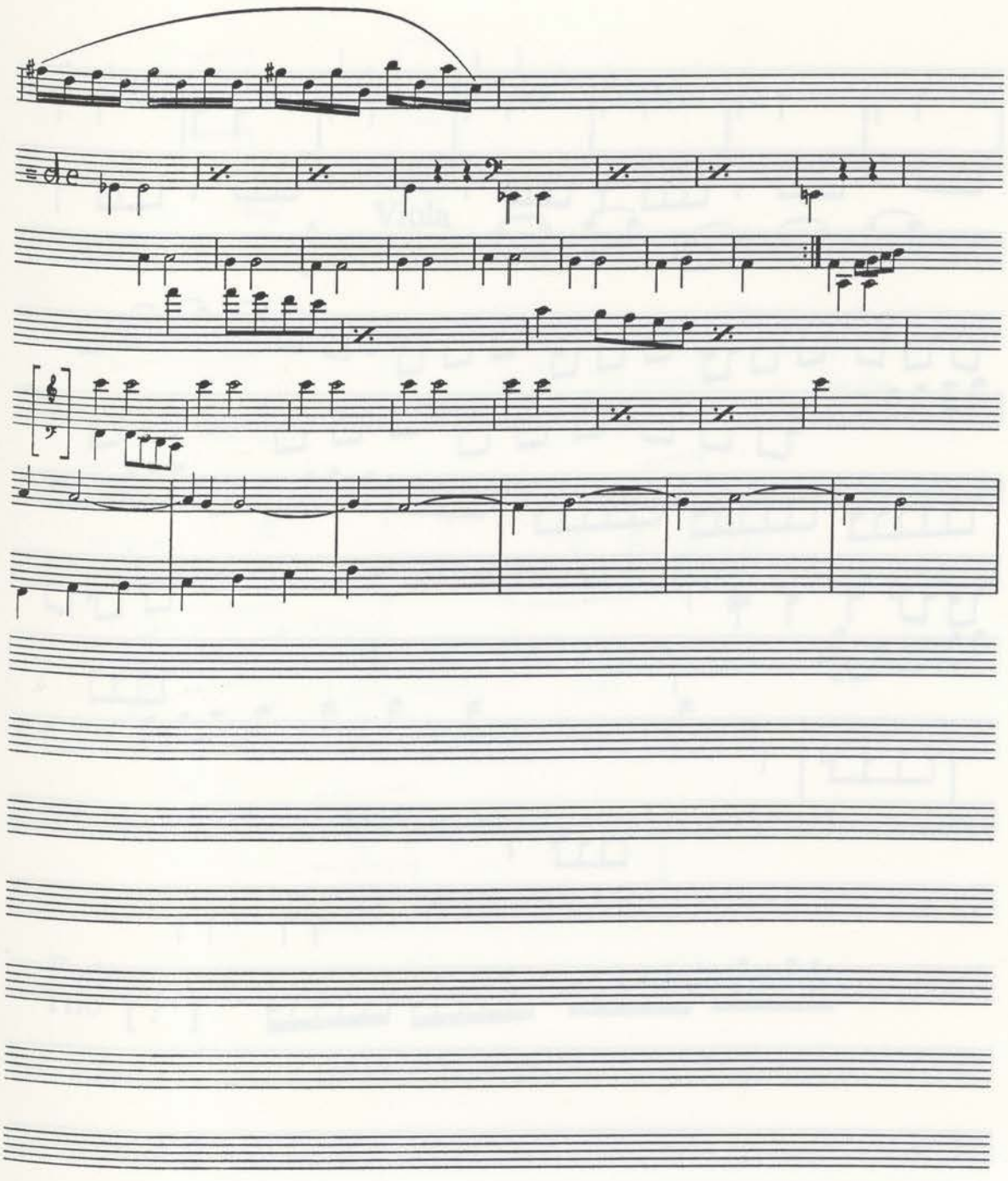
[Artaria 205, Bundle 3, p. 15]

15

poco a
poco Andare violino 100

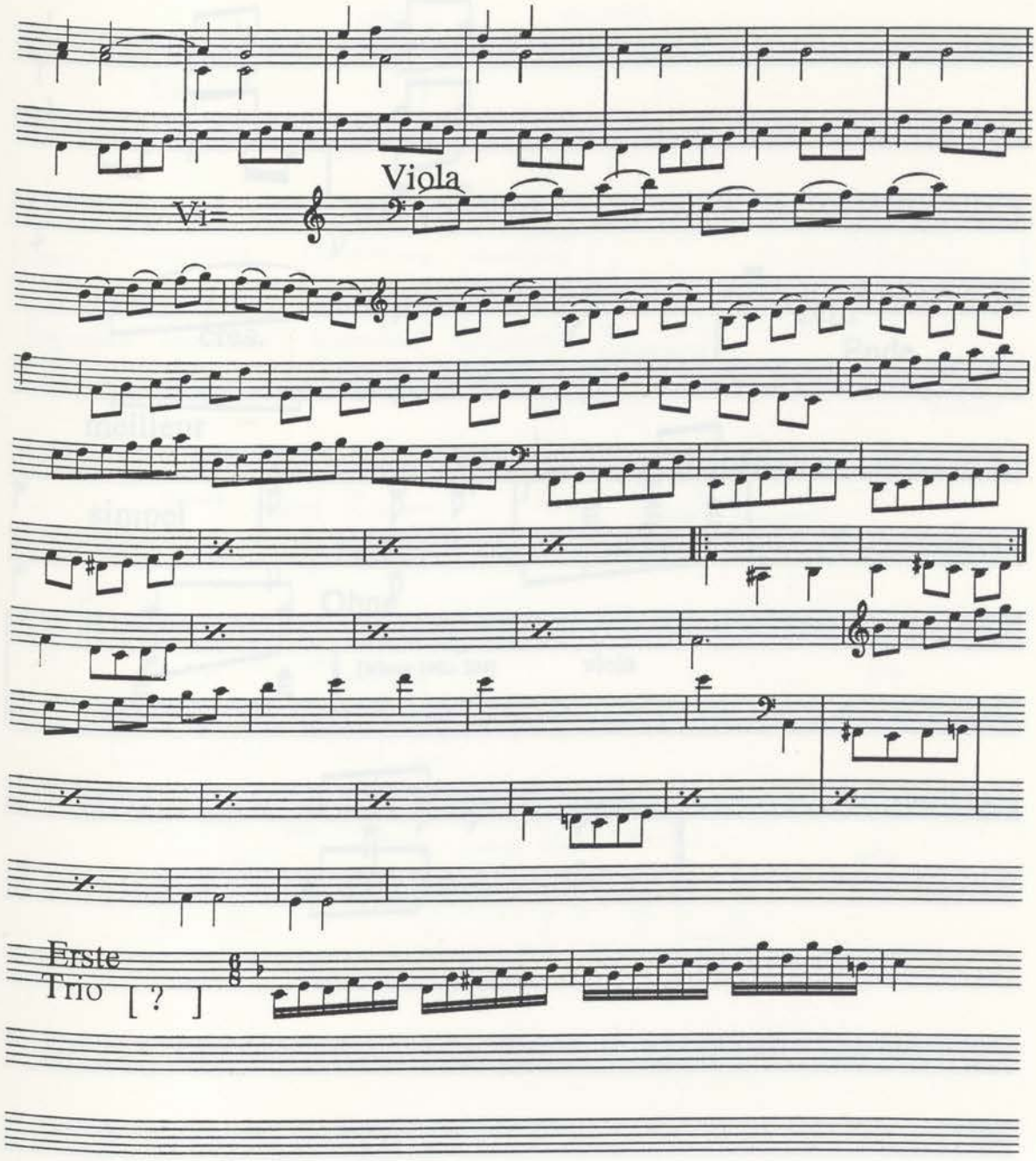


[Artaria 205, Bundle 3, p. 16]

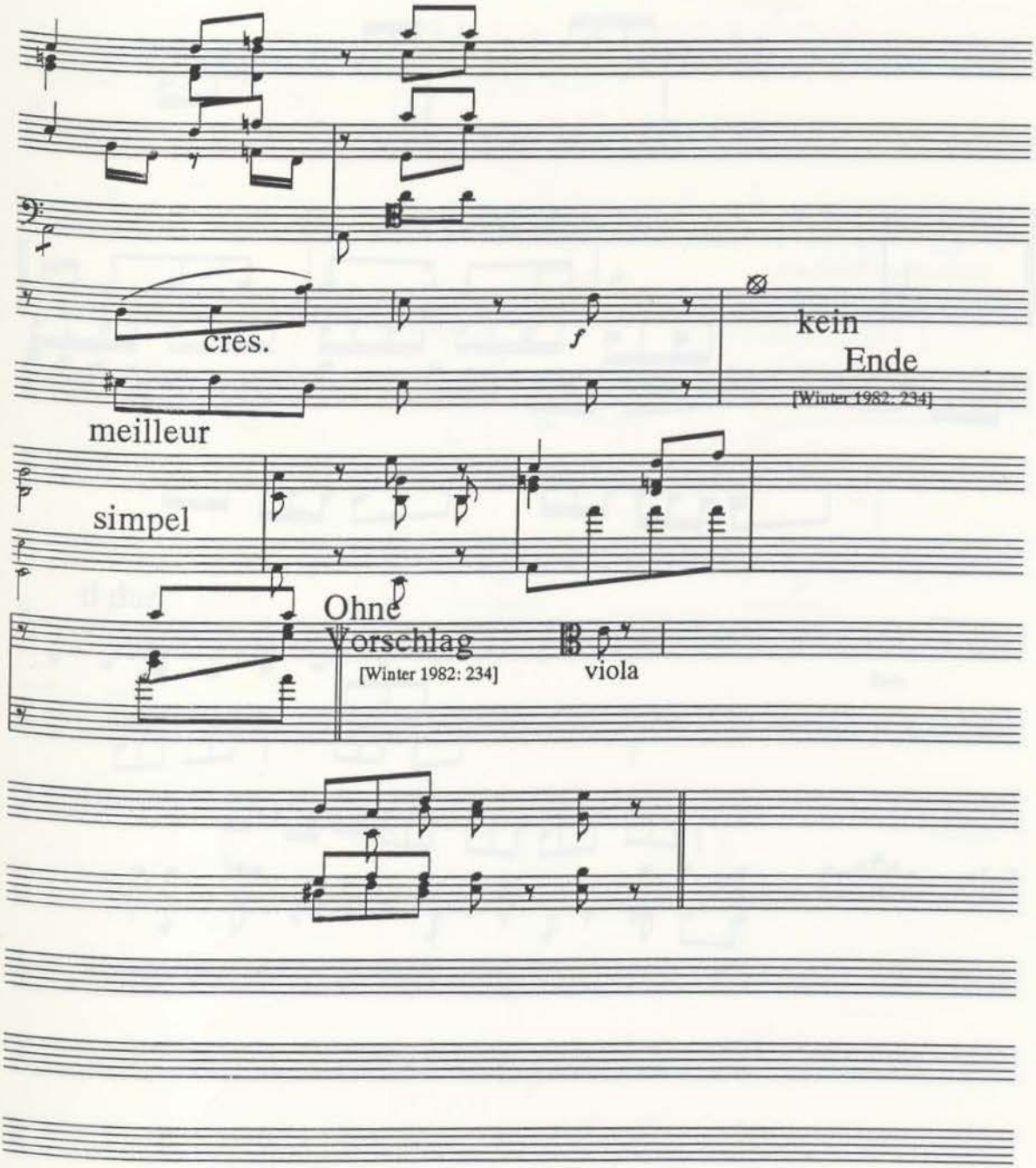


[Artaria 205, Bundle 3, p. 17]

17

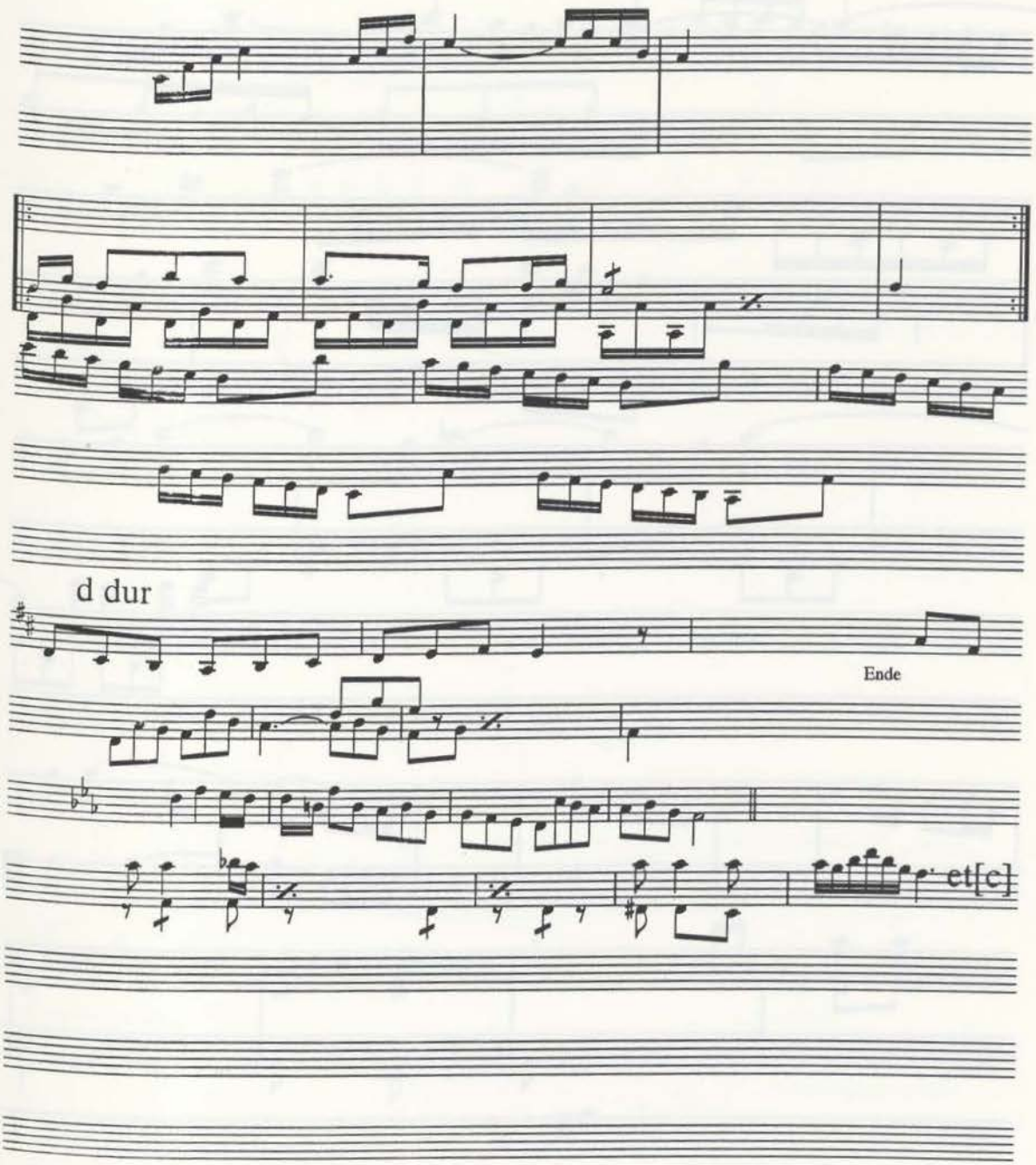


[Artaria 205, Bundle 3, p. 18]



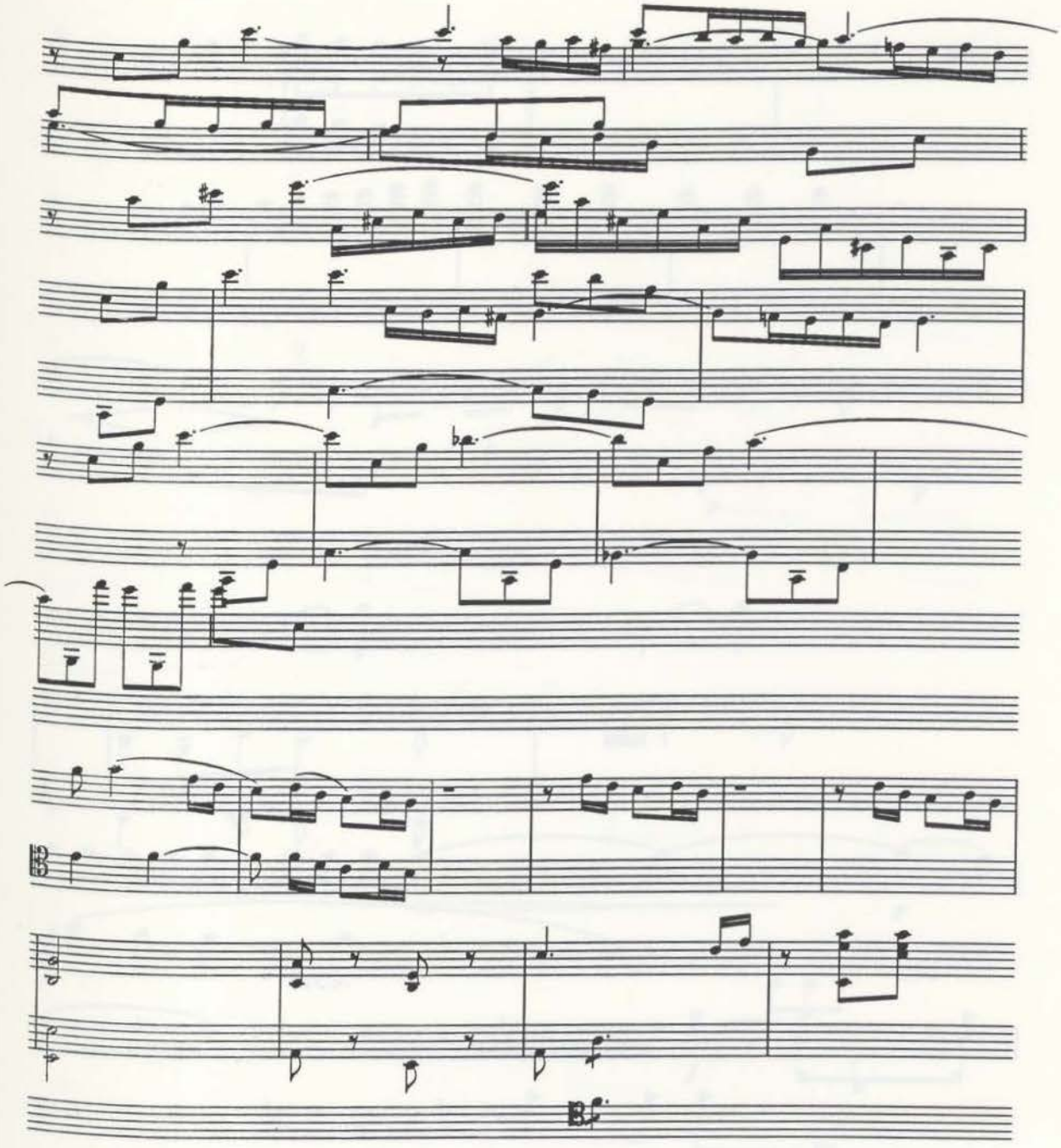
[Artaria 205, Bundle 3, p. 19]

19

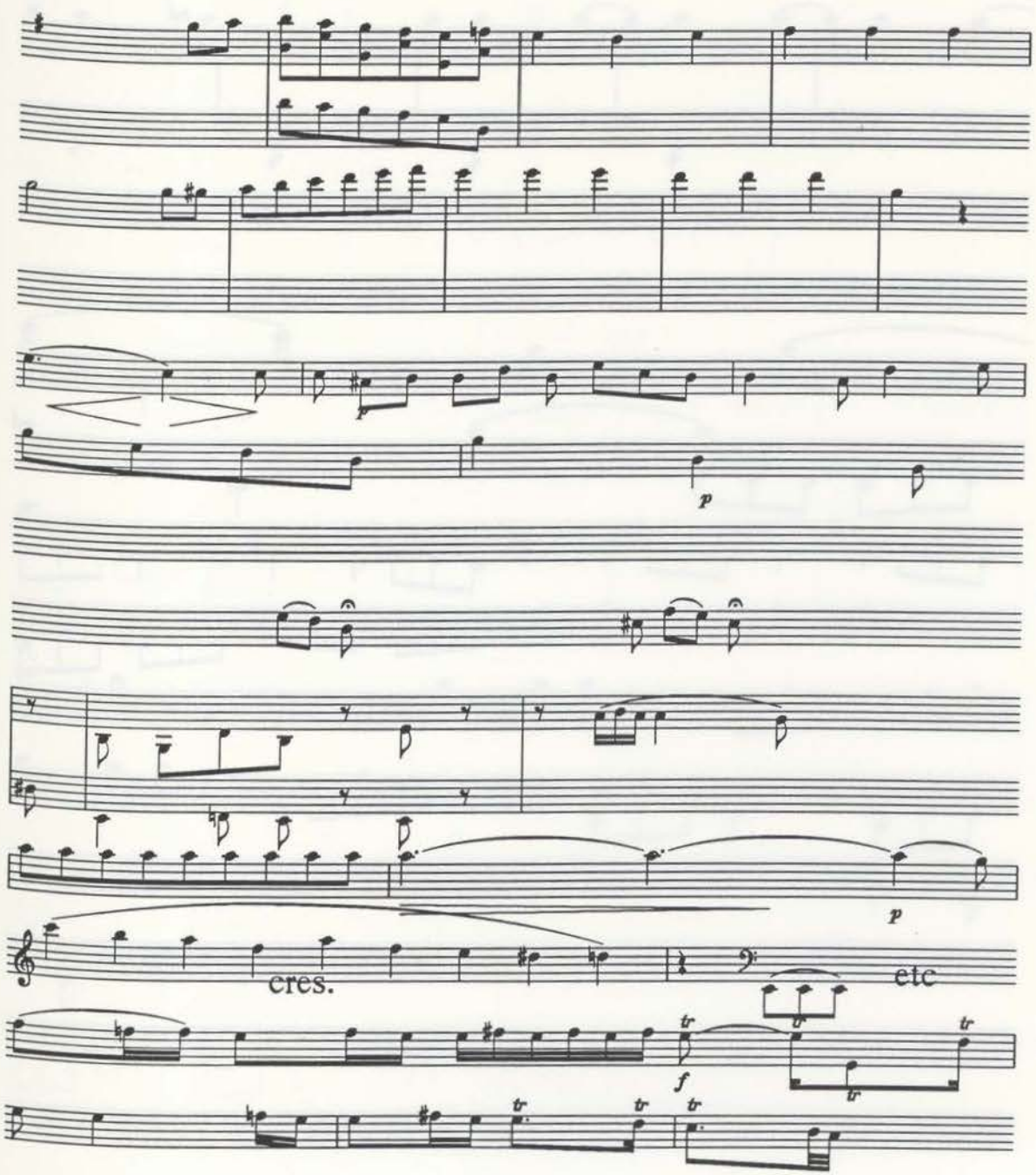


[Artaria 205, Bundle 3 p. 20]

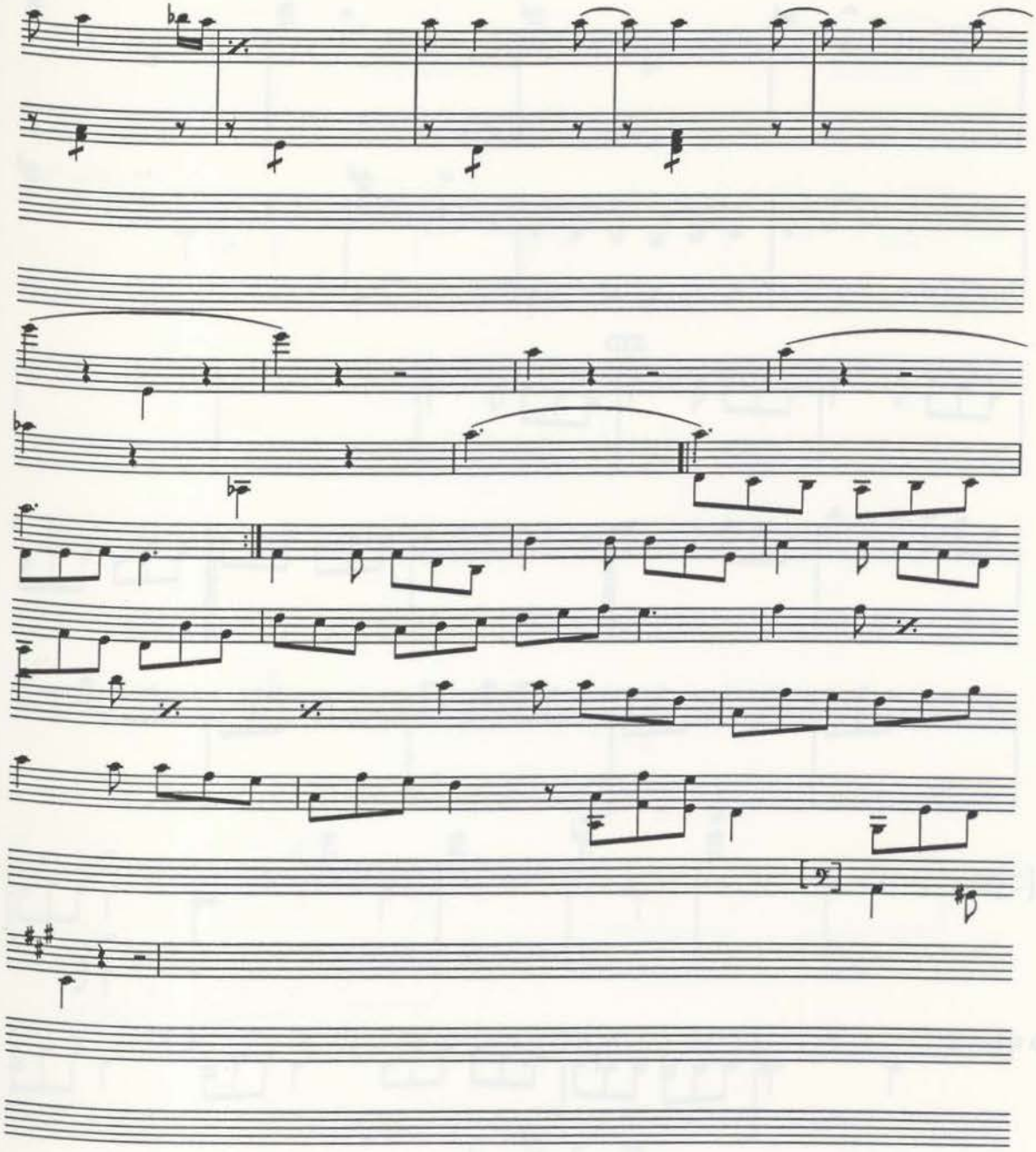
finale



[Artaria 205, Bundle 3, p. 21]

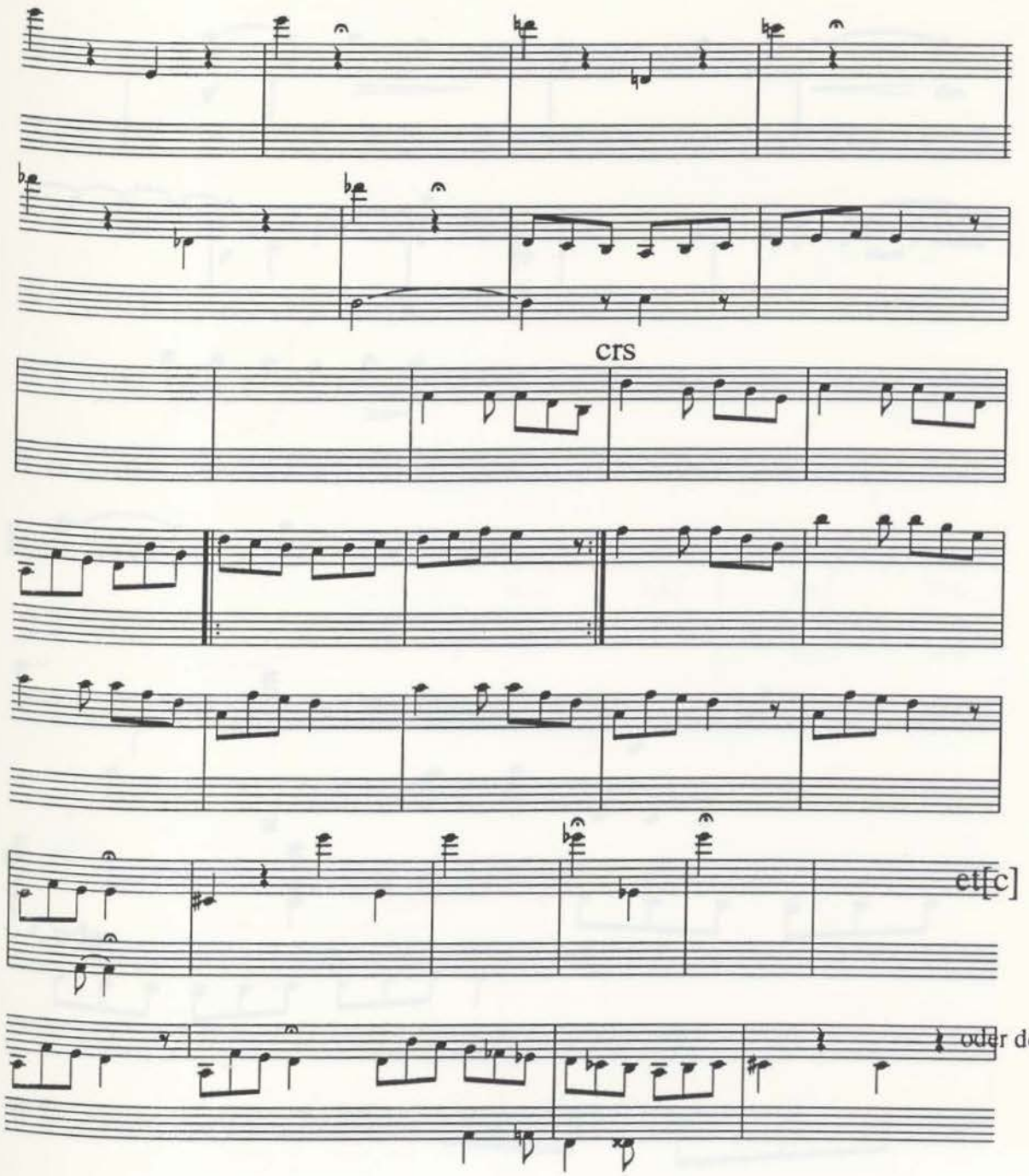


[Artaria 205, Bundle 3, p. 22]

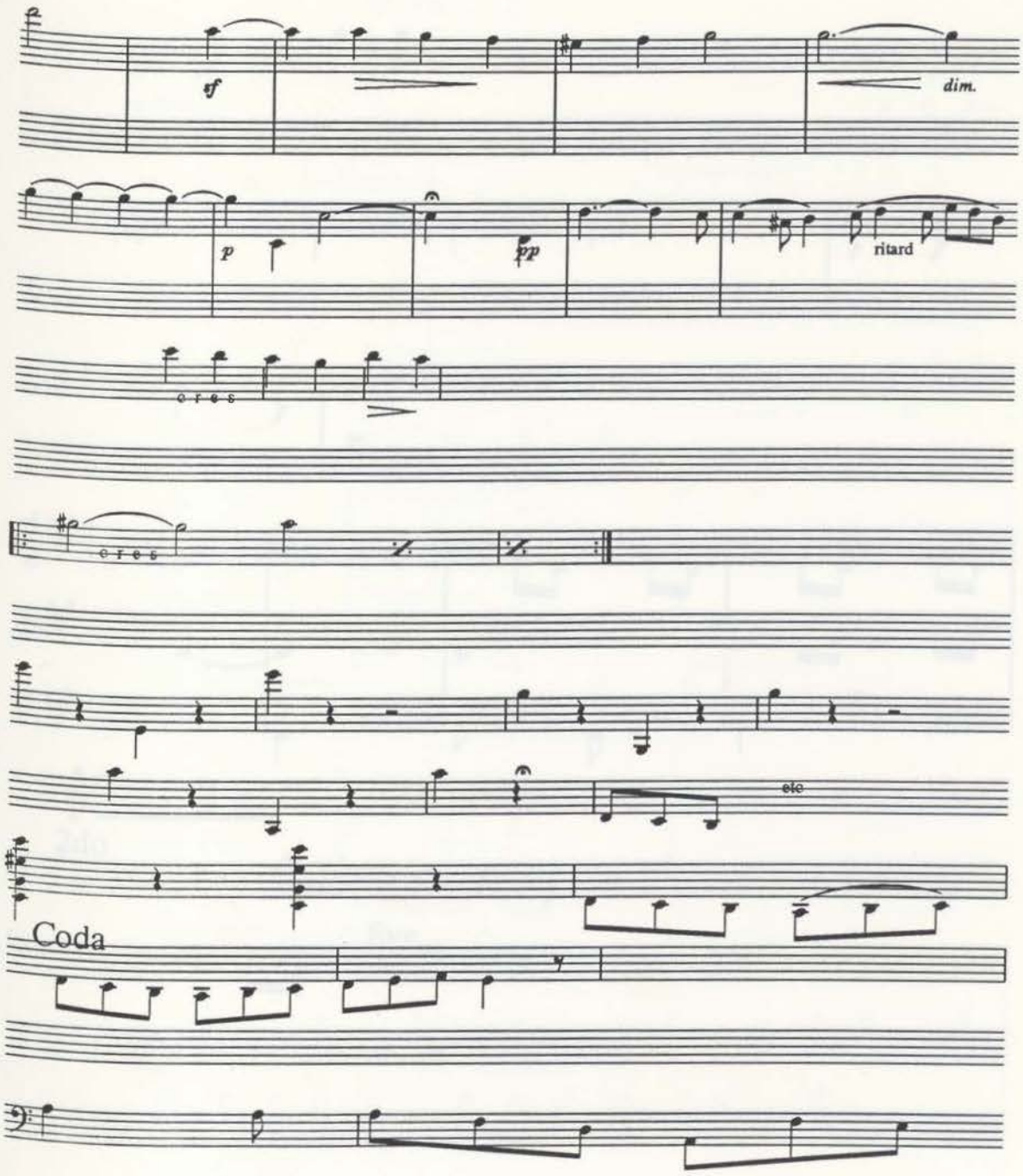


[Artaria 205, Bundle 3, p. 23]

23

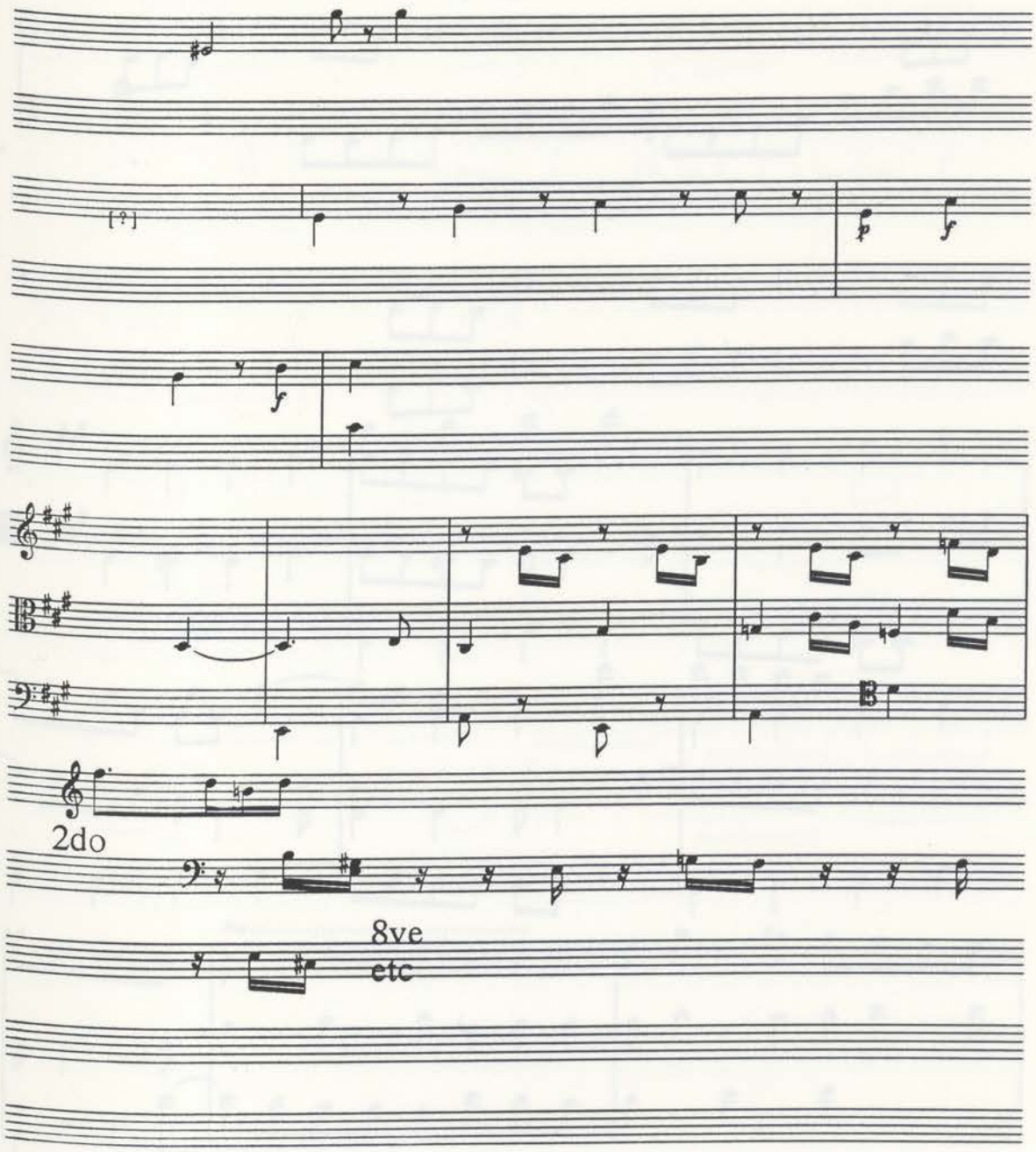


[Artaria 205, Bundle 3, p. 24]

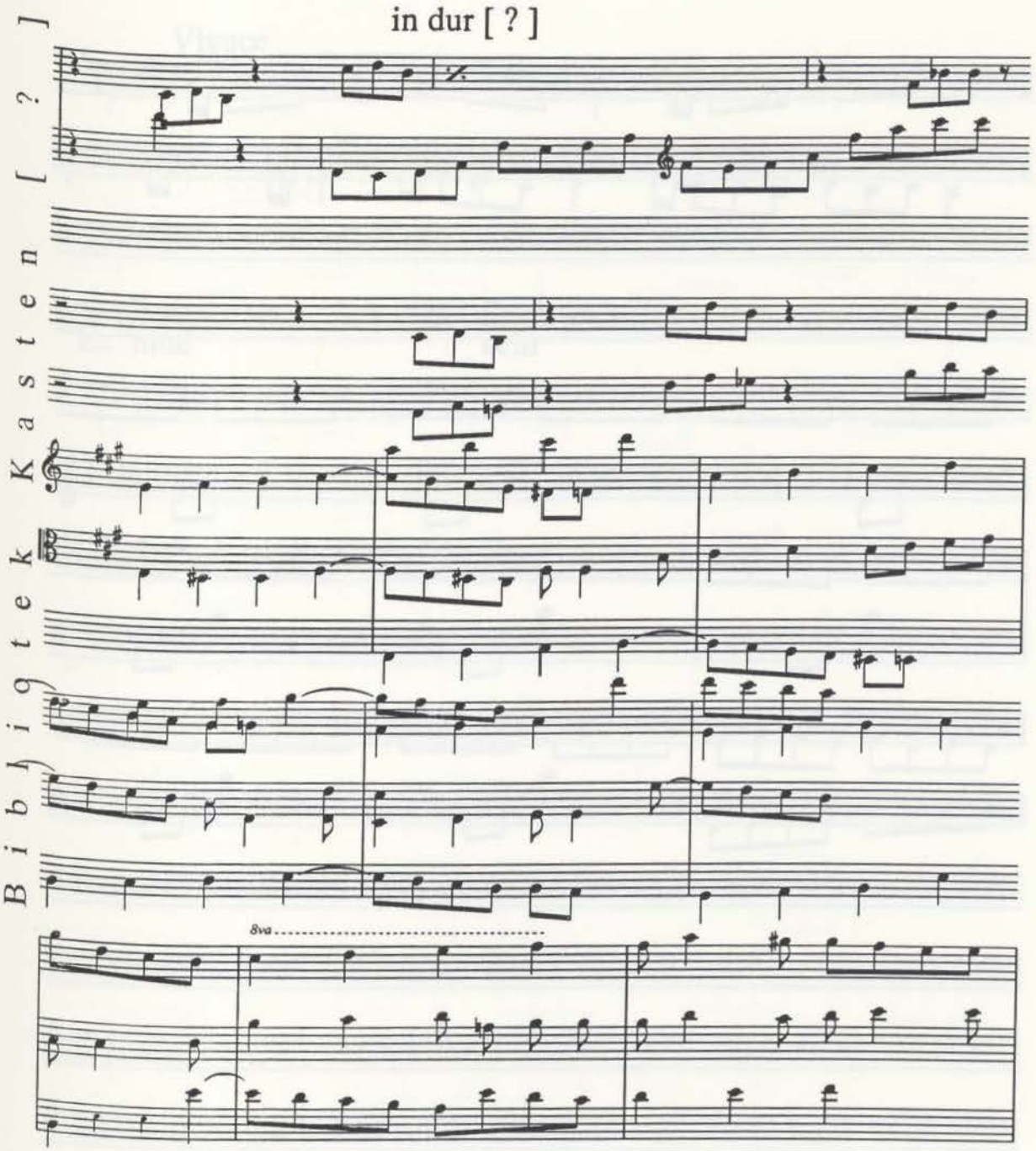


[Artaria 205, Bundle 3, p. 25]

2 5

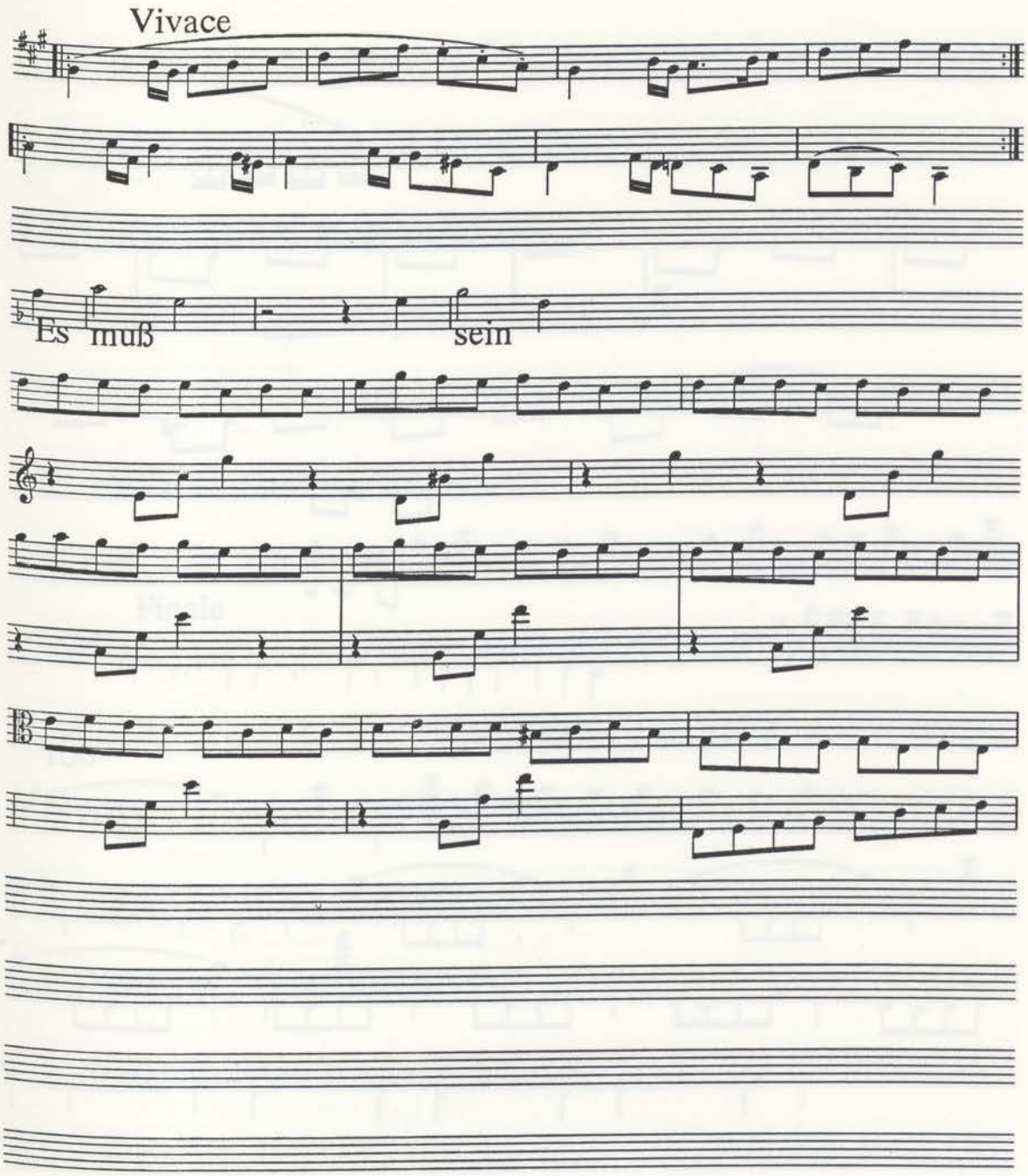


[Artaria 205, Bundle 3, p. 26]

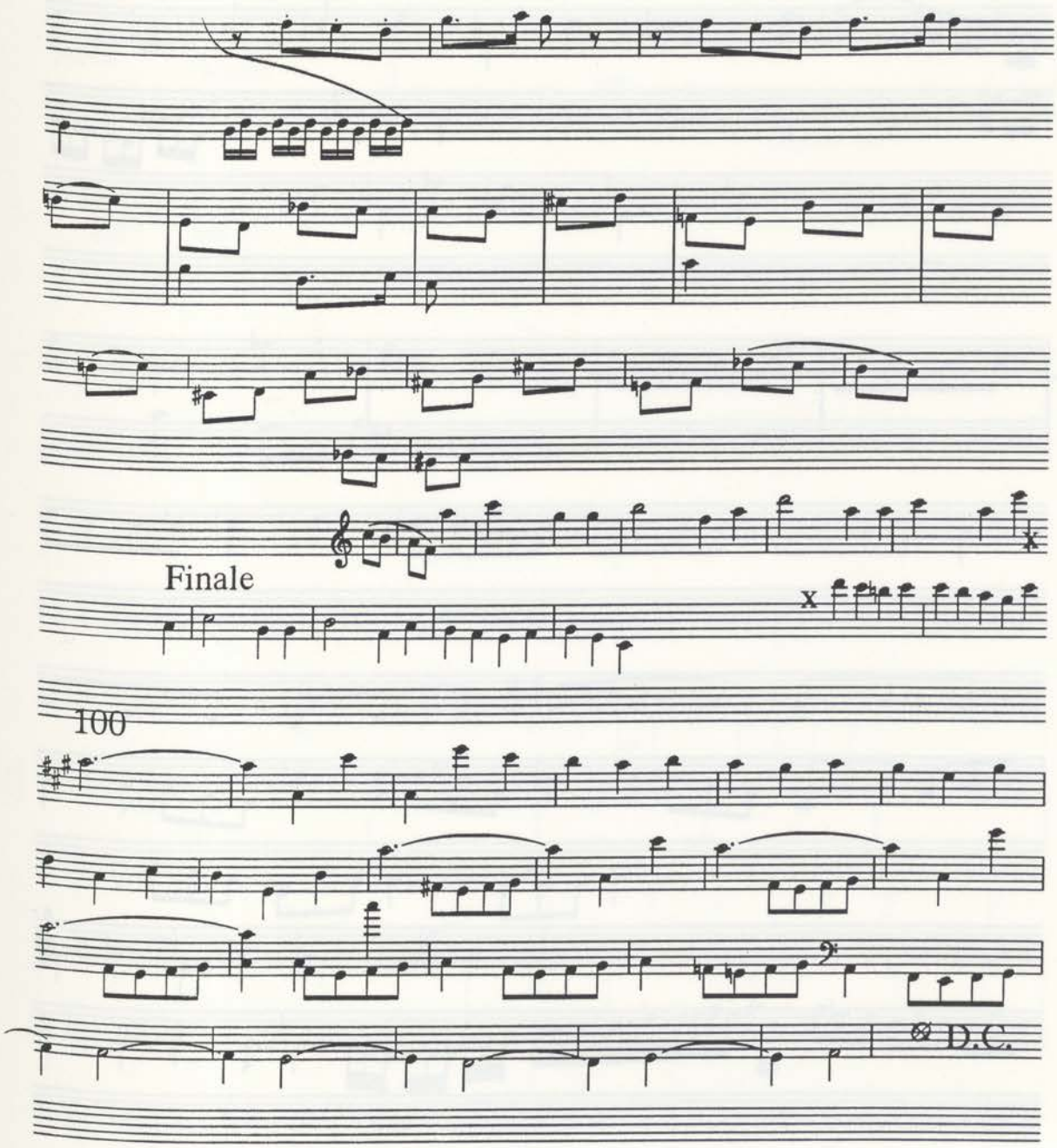


[Artaria 205, Bundle 3, p. 27]

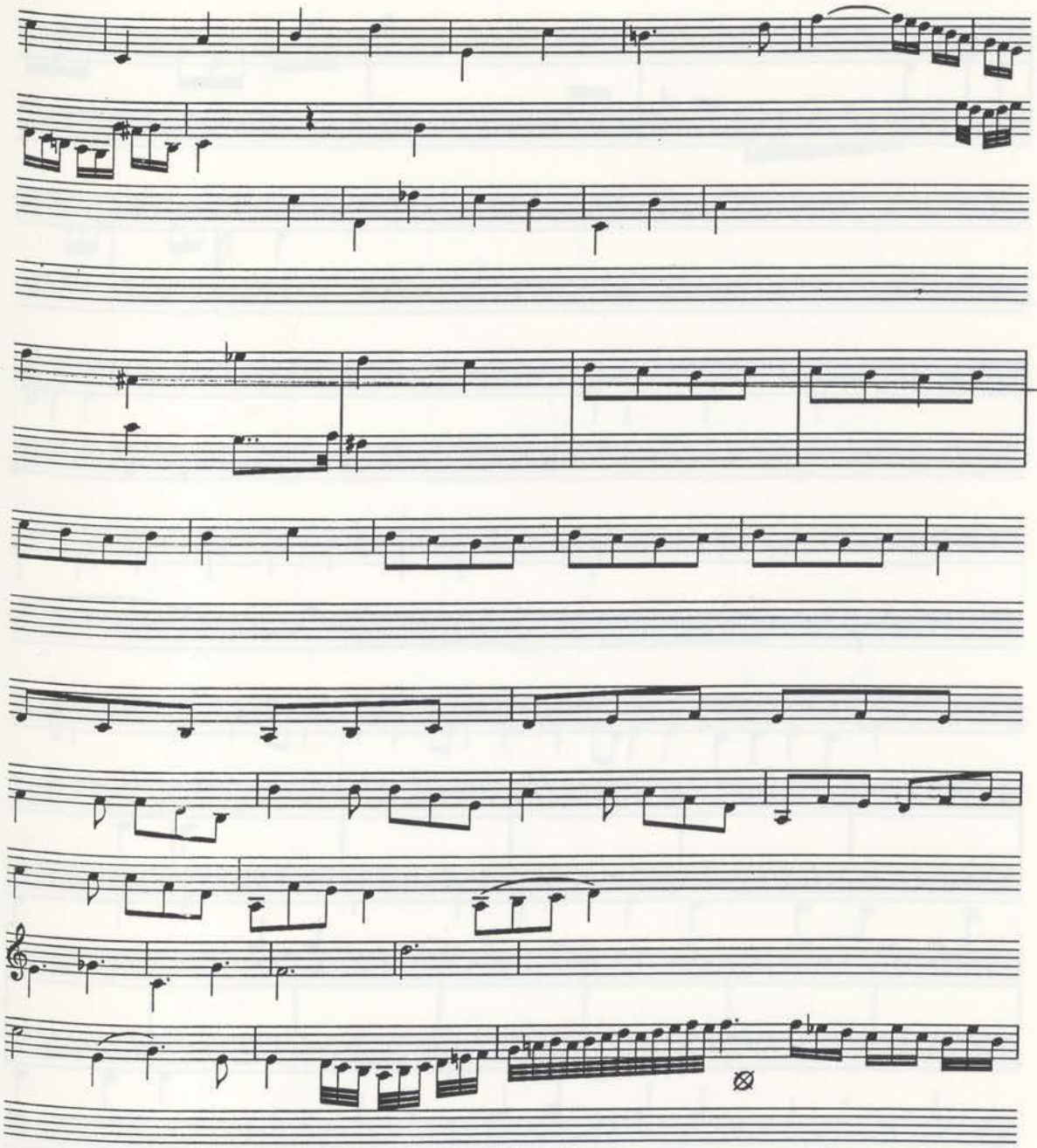
27



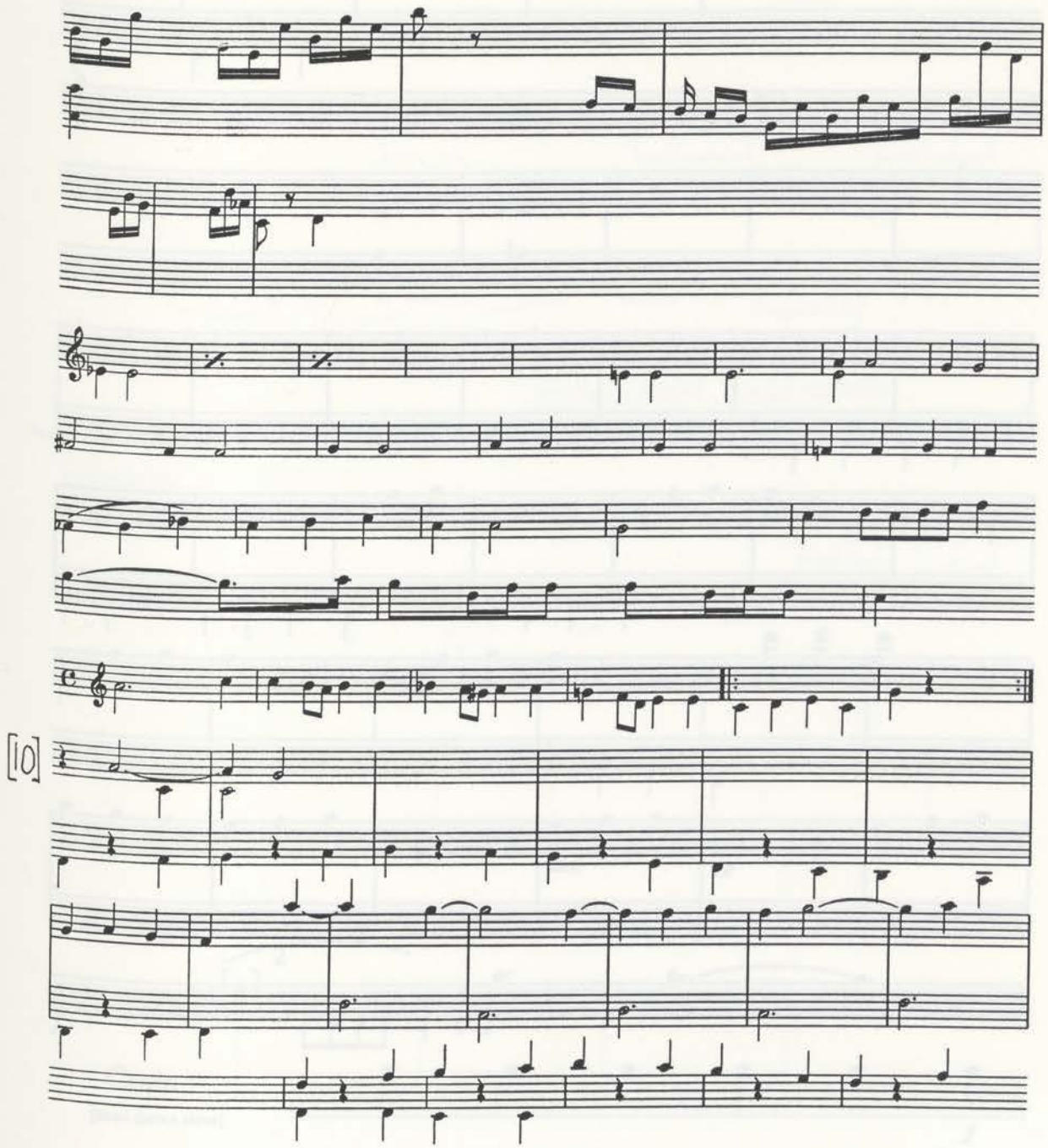
[Artaria 205, Bundle 3, p. 28]



[Artaria 205, Bundle 3, p. 29]

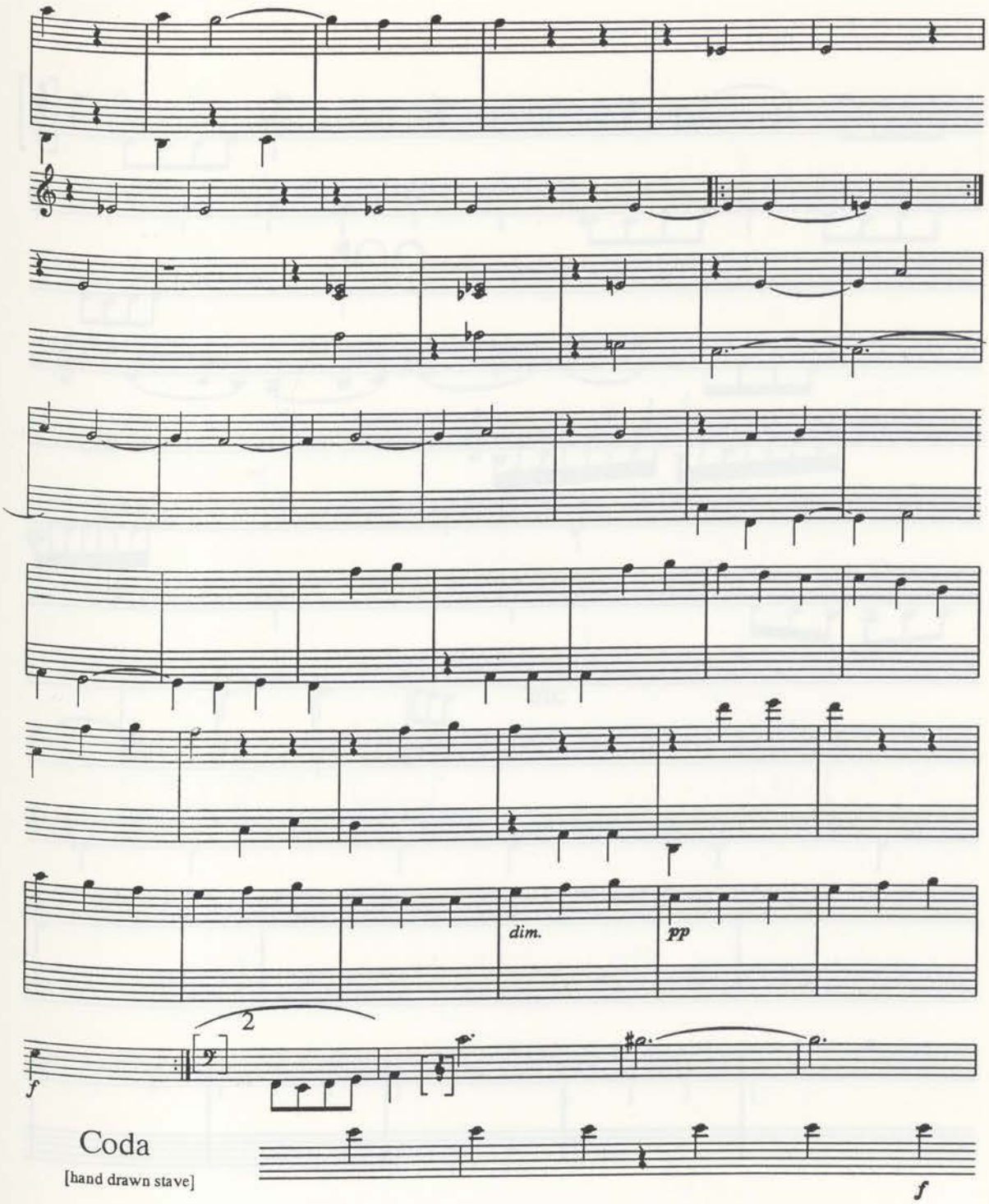


[Artaria 205, Bundle 3, p. 30]

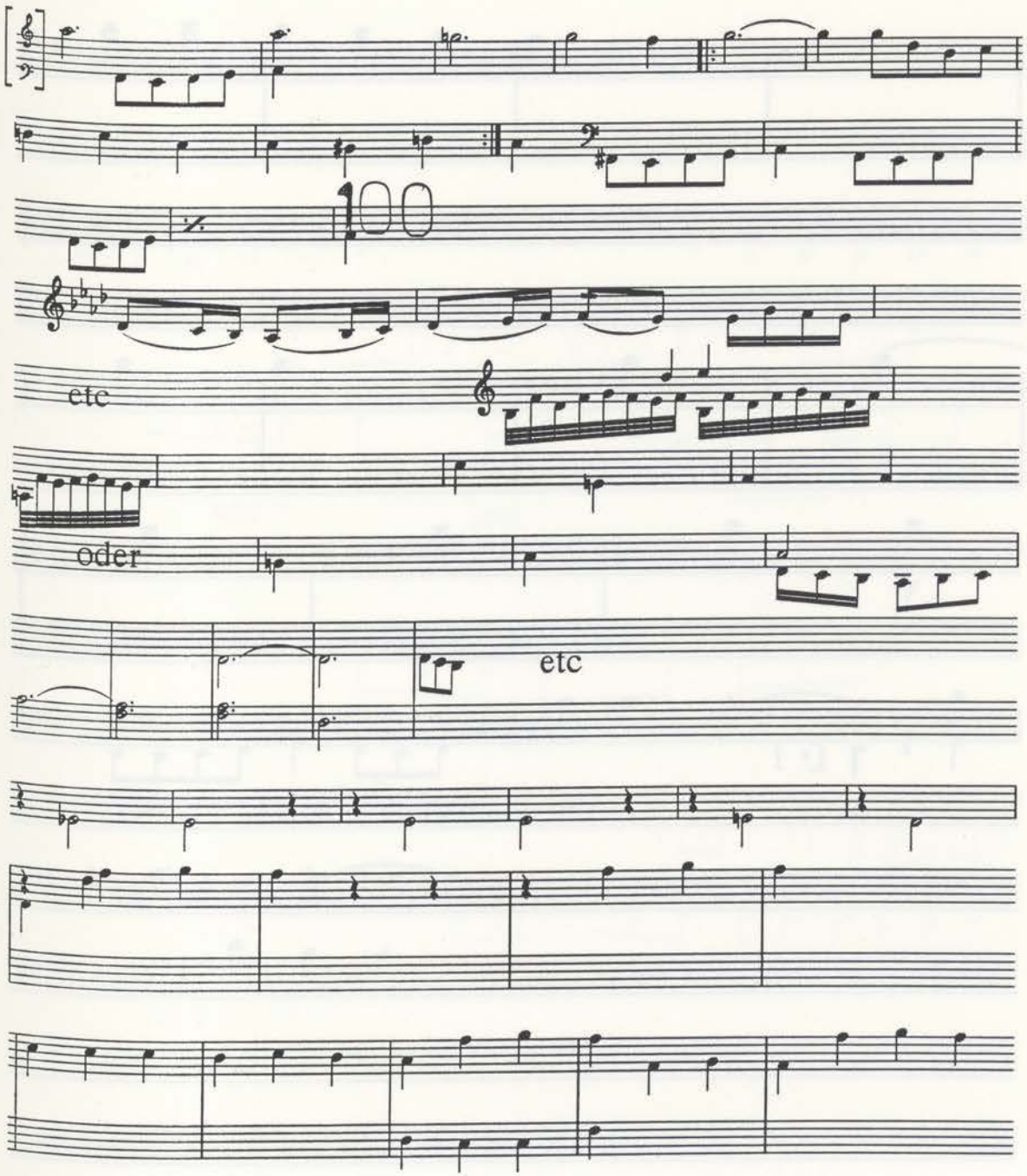


[Artaria 205, Bundle 3, p. 31]

31

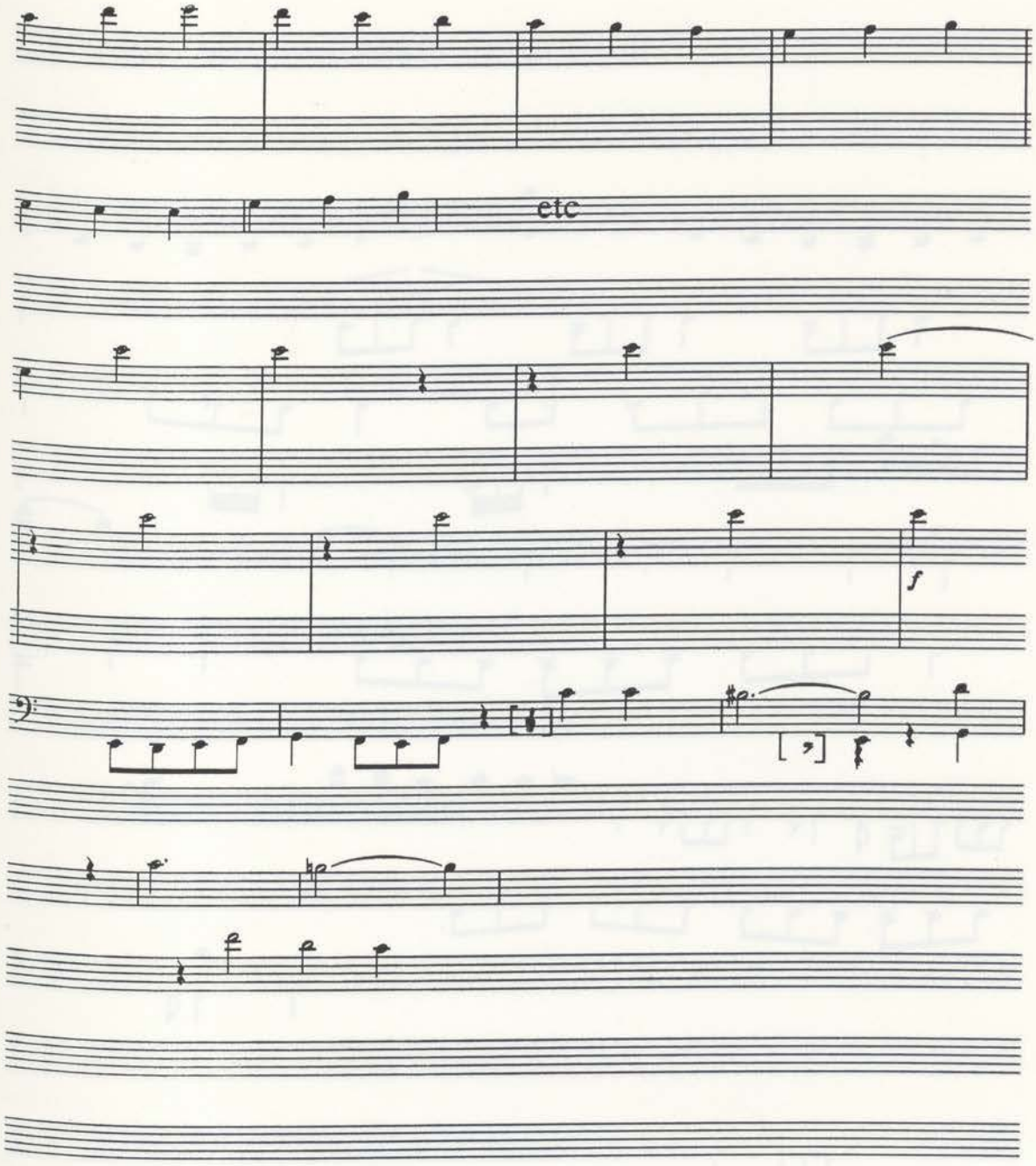


[Artaria 205, Bundle, p. 32]

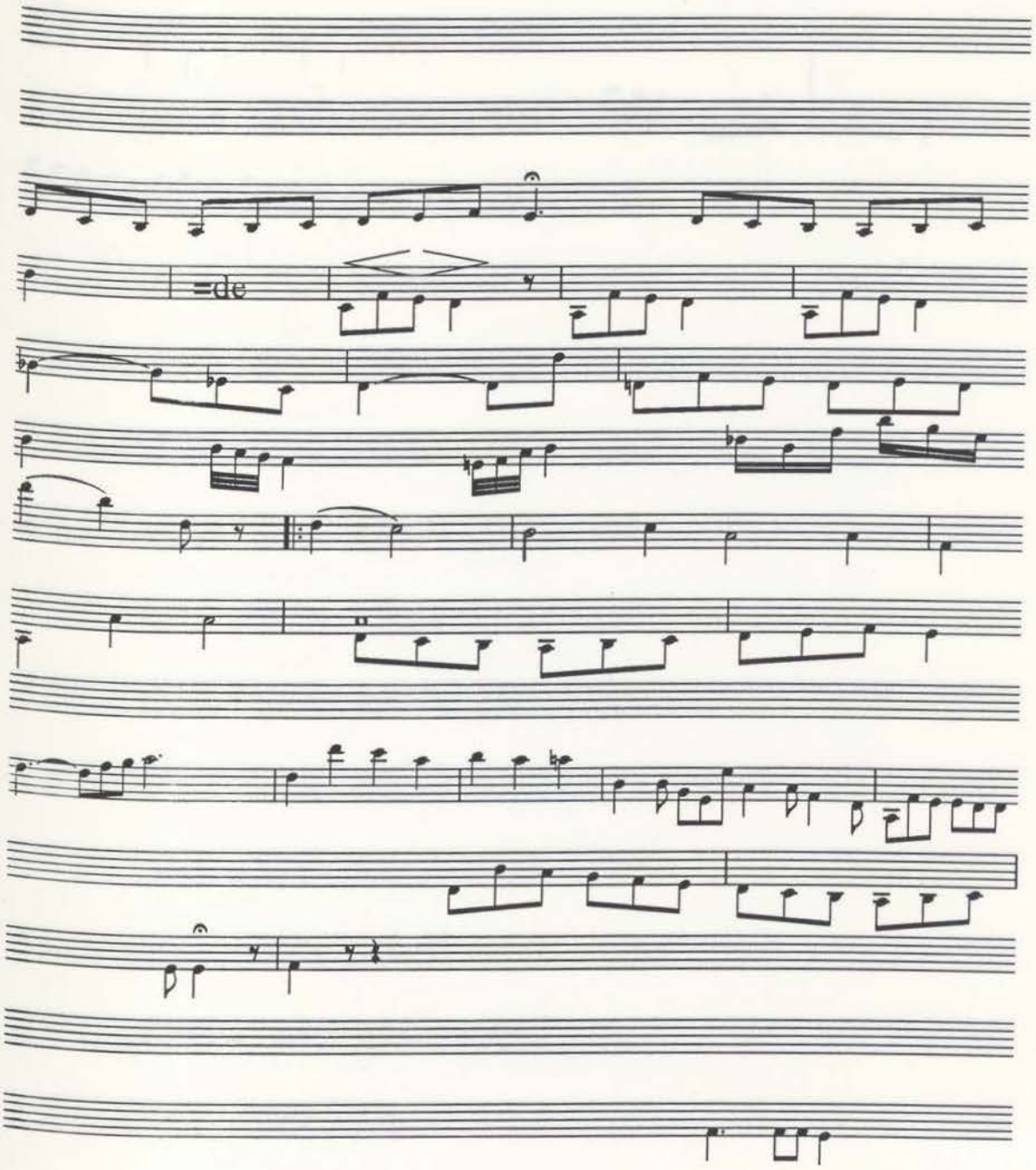


[Artaria 205, Bundle 3, p. 33]

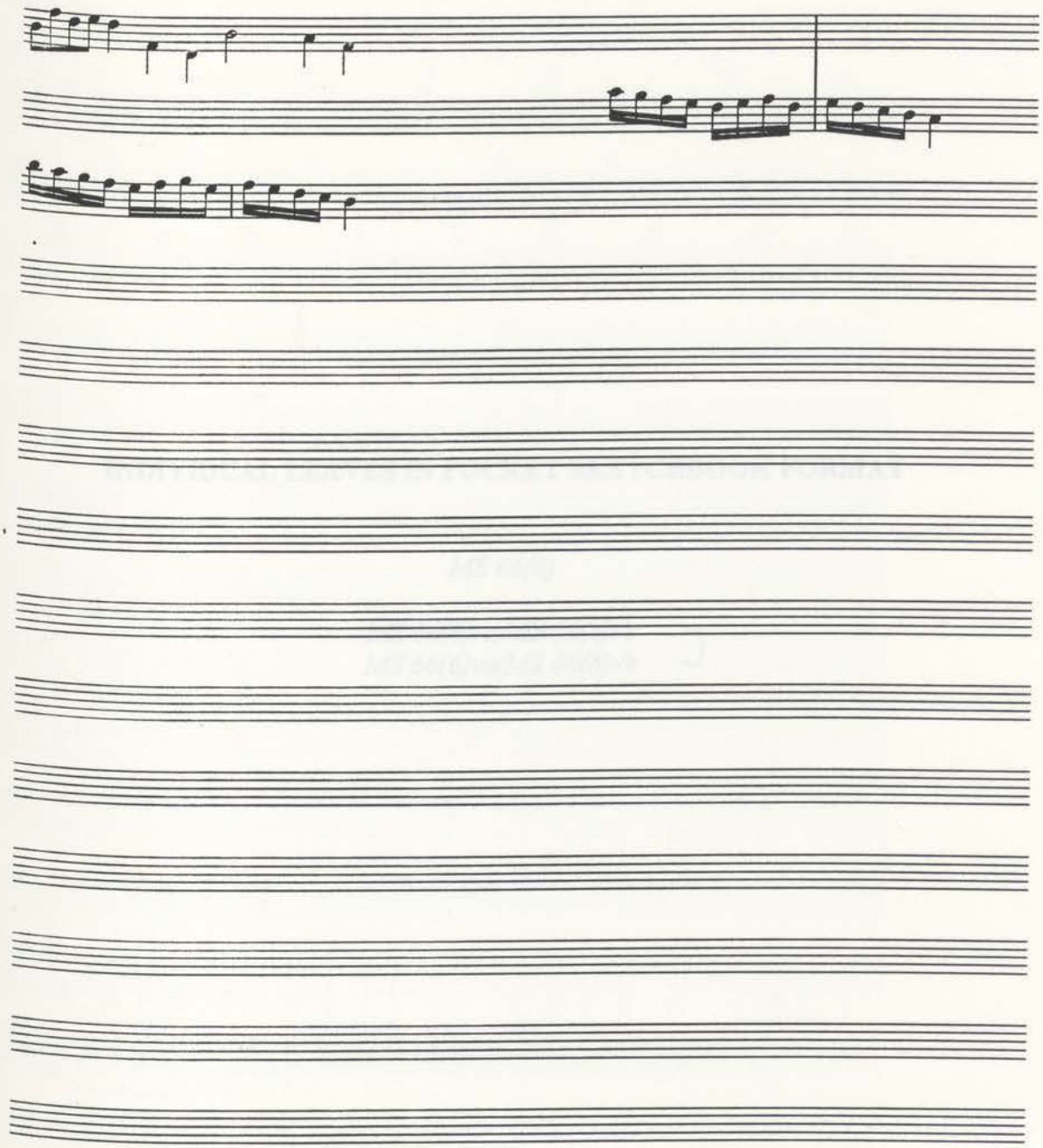
33



[Artaria 205, Bundle 3, p. 34]



[Artaria 205, Bundle 3, p. 35]

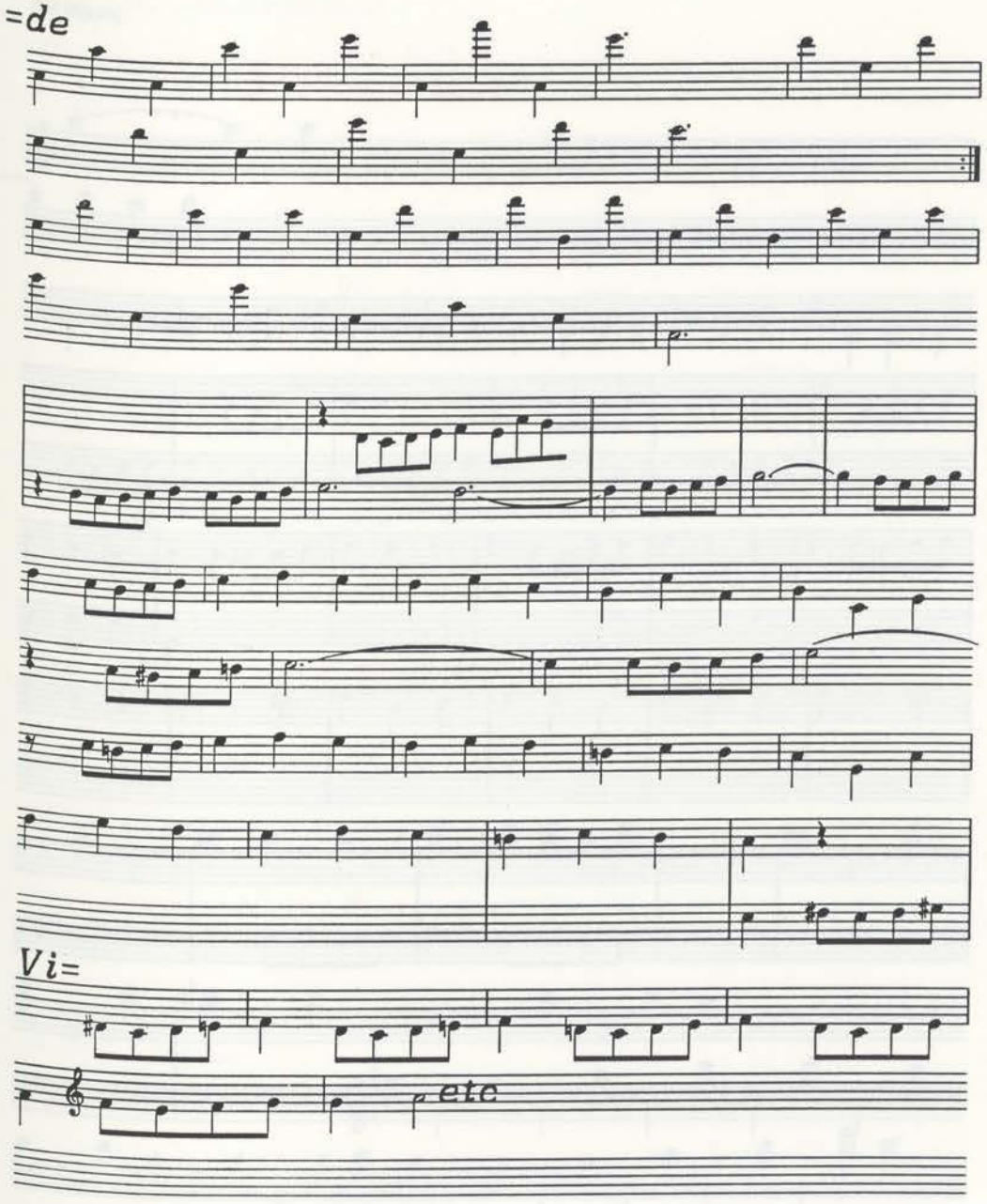


INDIVIDUAL LEAVES IN POCKET SKETCHBOOK FORMAT

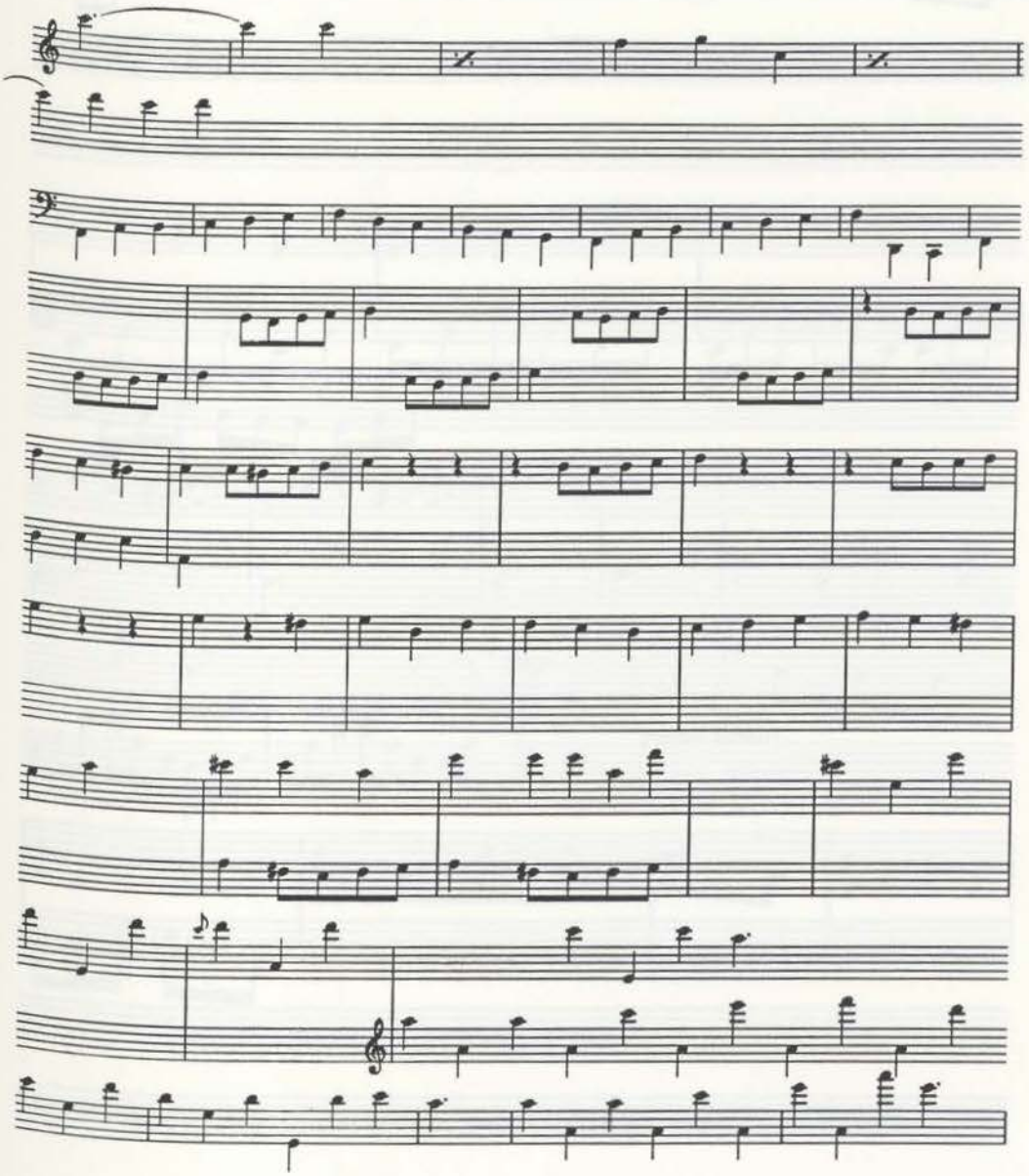
MS 66(6)

MS 66(6)ra/MS 66(6)rb
MS 66(6)va/MS 66(6)vb

[MS 66(6)ra]

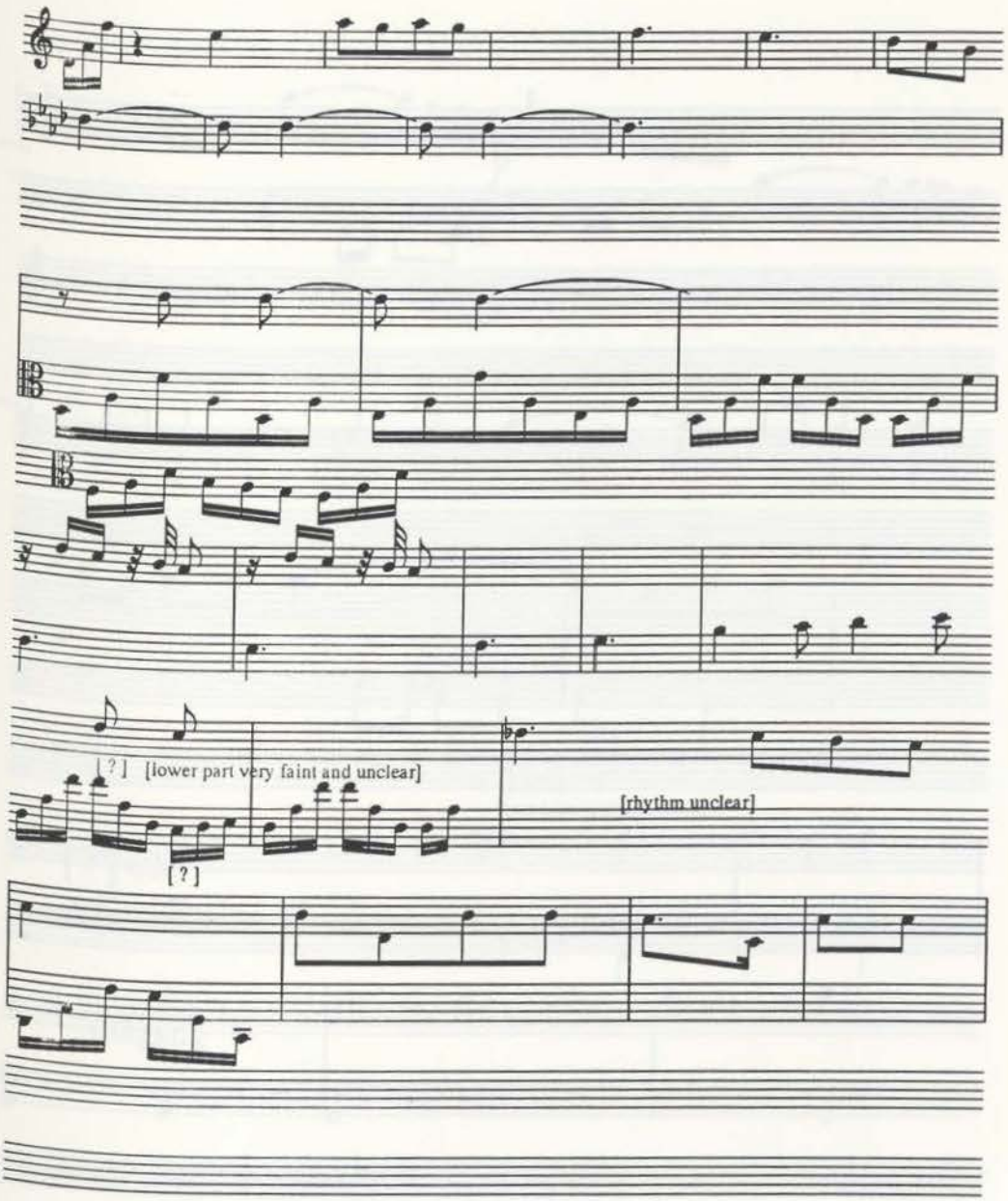


[MS 66(6)fb]

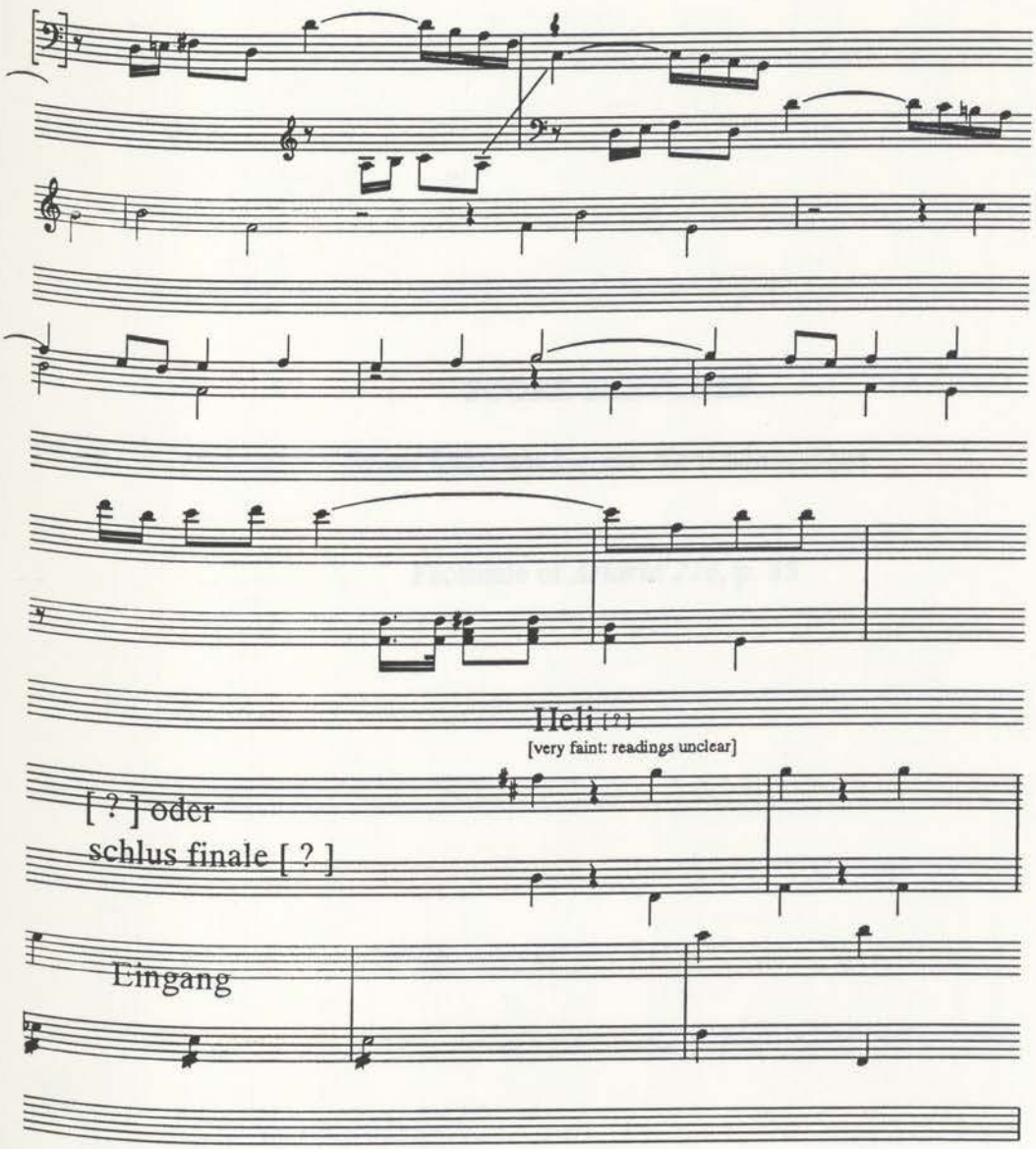


[MS 66(6)va]

[Staves 1-2 are very faint and the readings unclear, but contain sketches which appear to relate to the third movement. The transcription given here is fragmentary.]



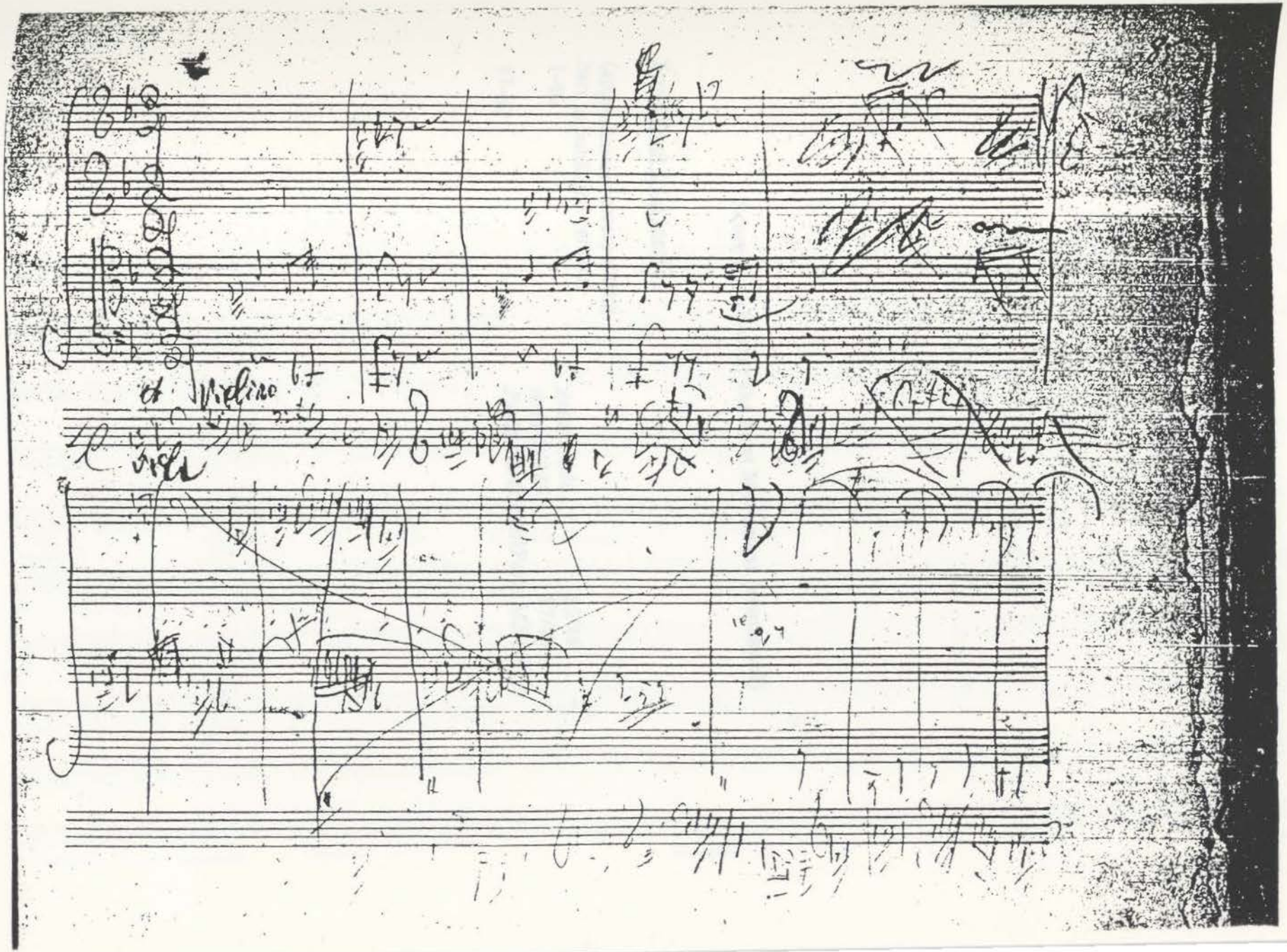
[MS 66(6)vb]


Heli [?]
[very faint: readings unclear]
[?] oder
schlus finale [?]
Eingang

SCORE SKETCHES

Score Sketches for the First Movement

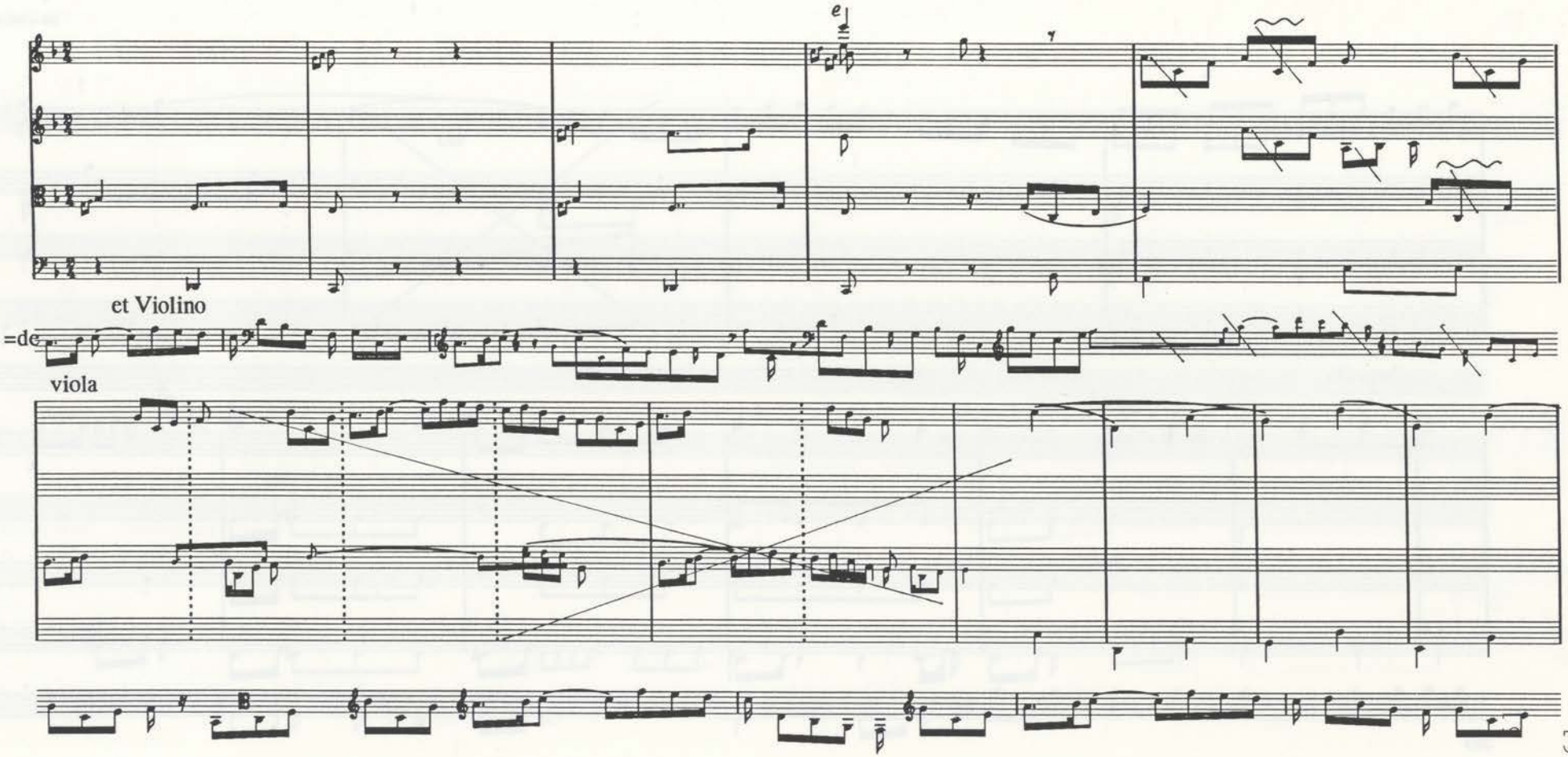
Facsimile of *Artaria 216*, p. 85


Violino

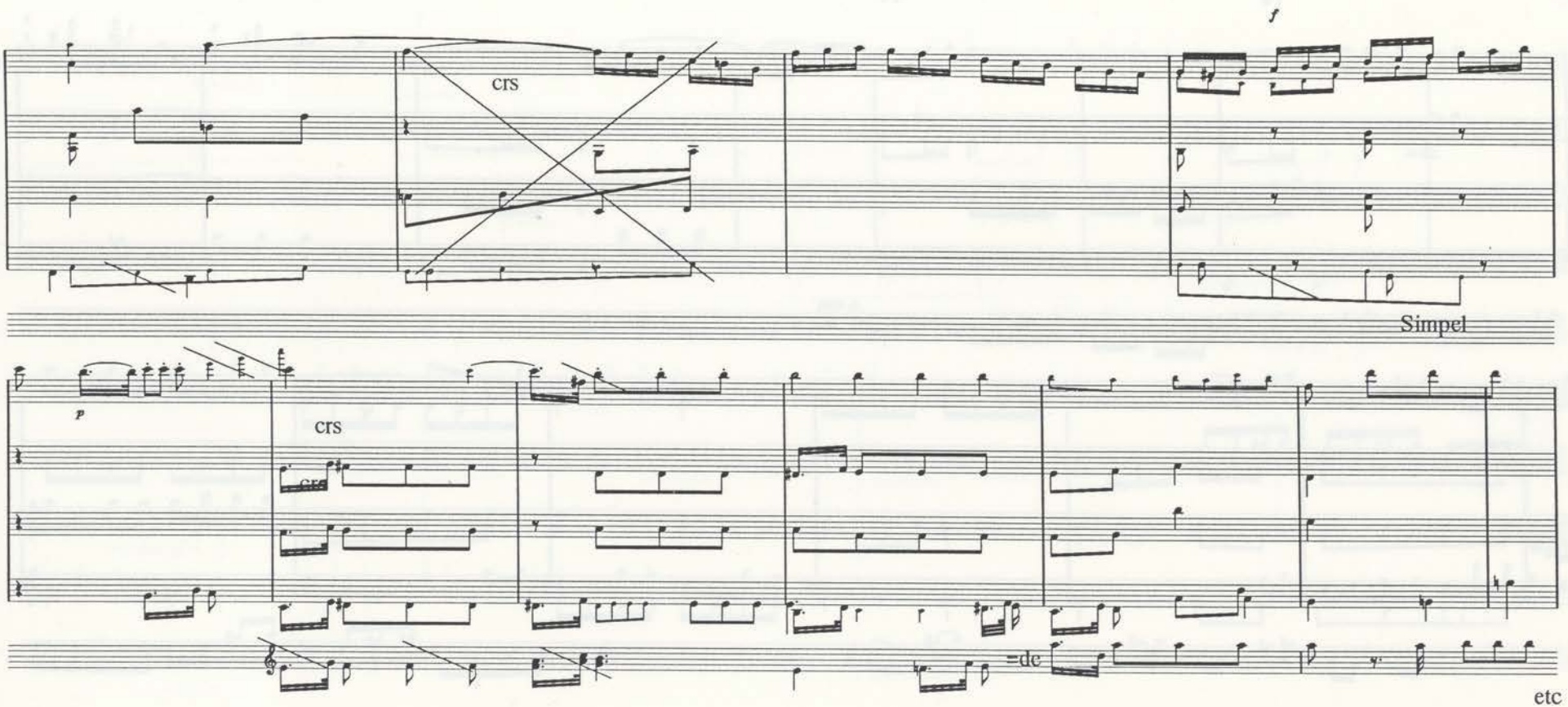
Score Sketches for the First Movement (continued)

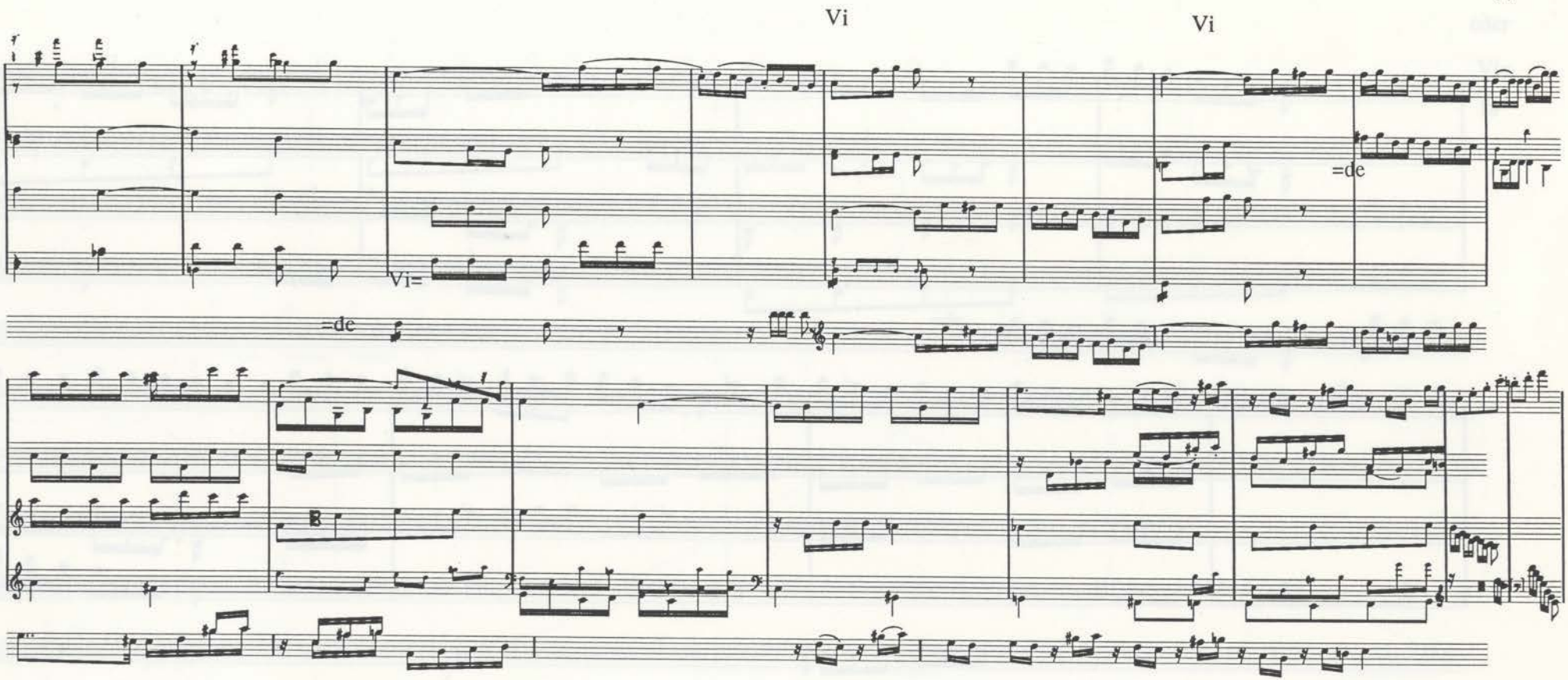
Score Draft 1 (a) (pencil)

(approximate corresponding bars in published version)		
1-46	*Artaria 216*	85/86
	Artaria 216	87/88
47-62	*Paris MS 66/(1)r/Paris MS 66(1)v*	


Vi=
et Violino
=de
viola

[Artaria 216, p. 86]



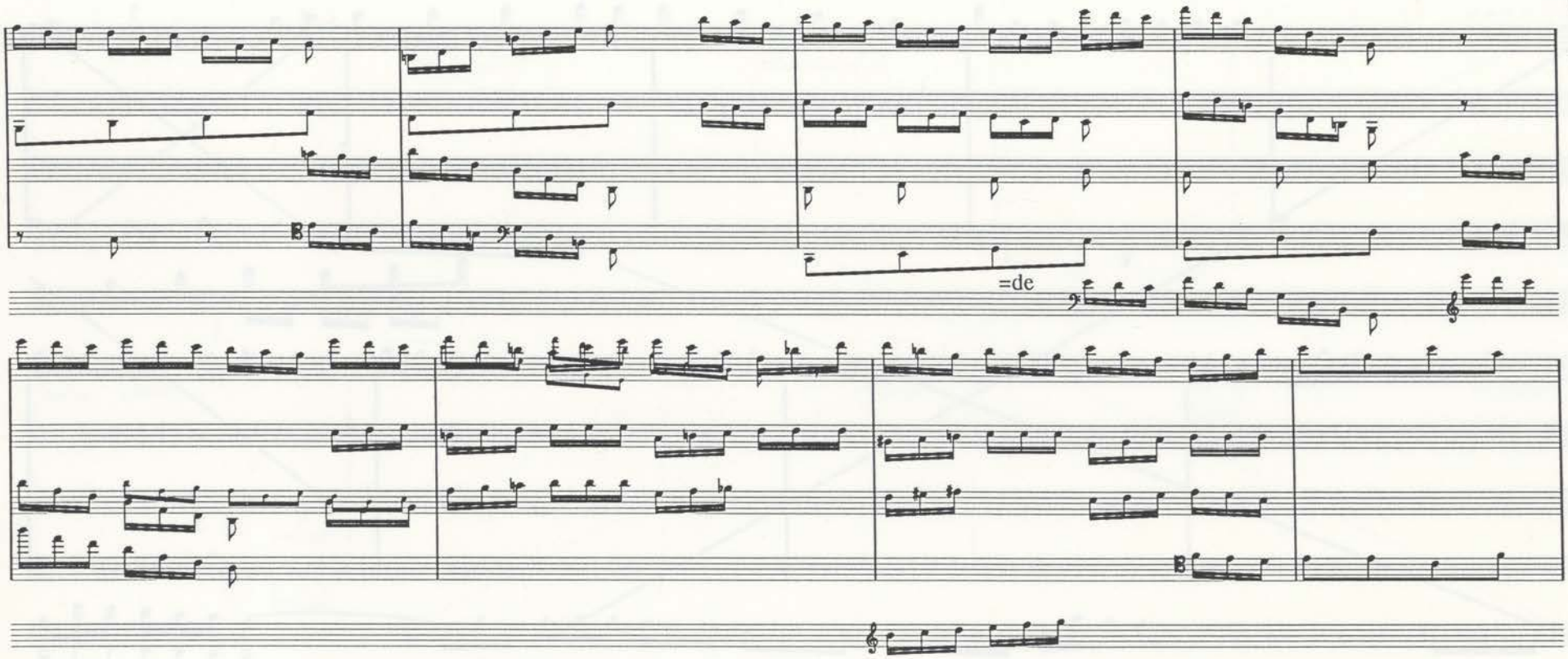

Vi
Vi
Vi=
=de
=de

[Artaria 216, p. 88]

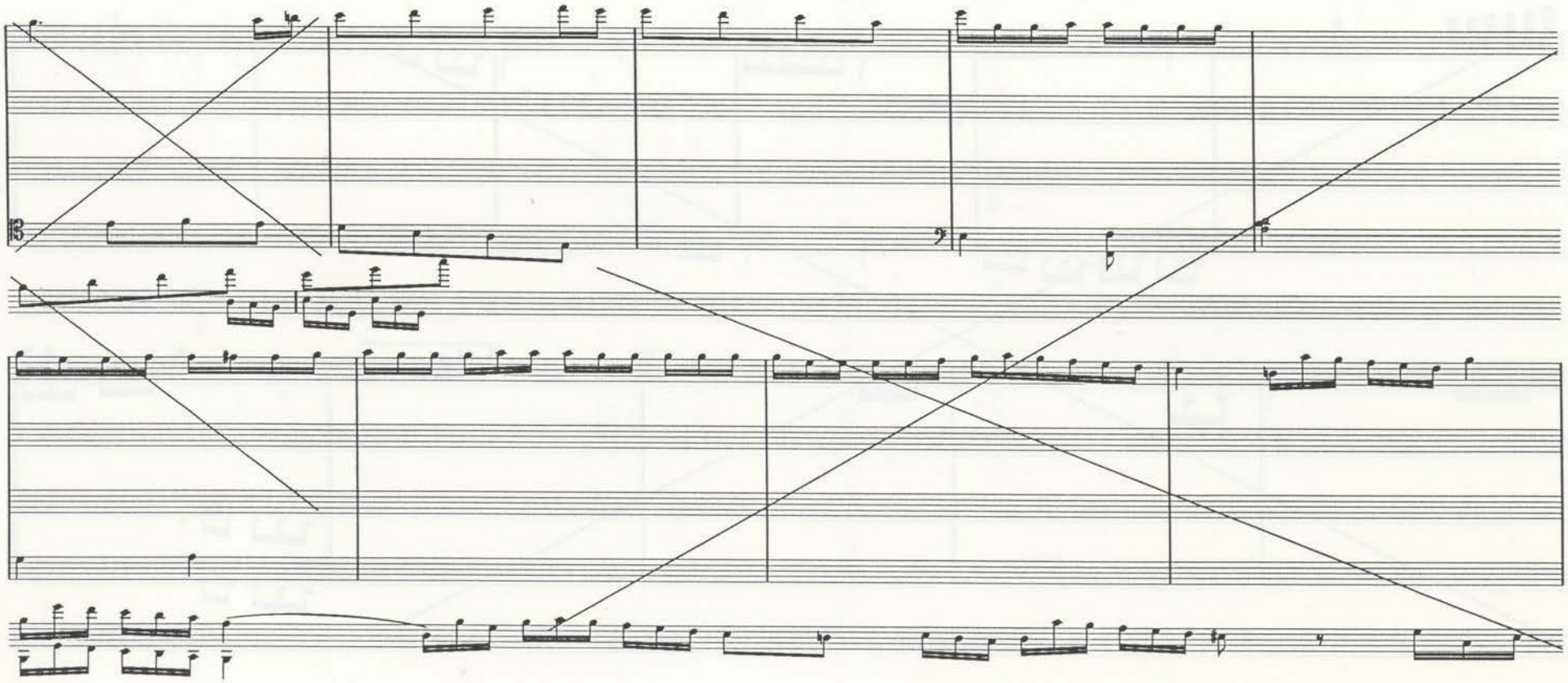
oder

Vi=

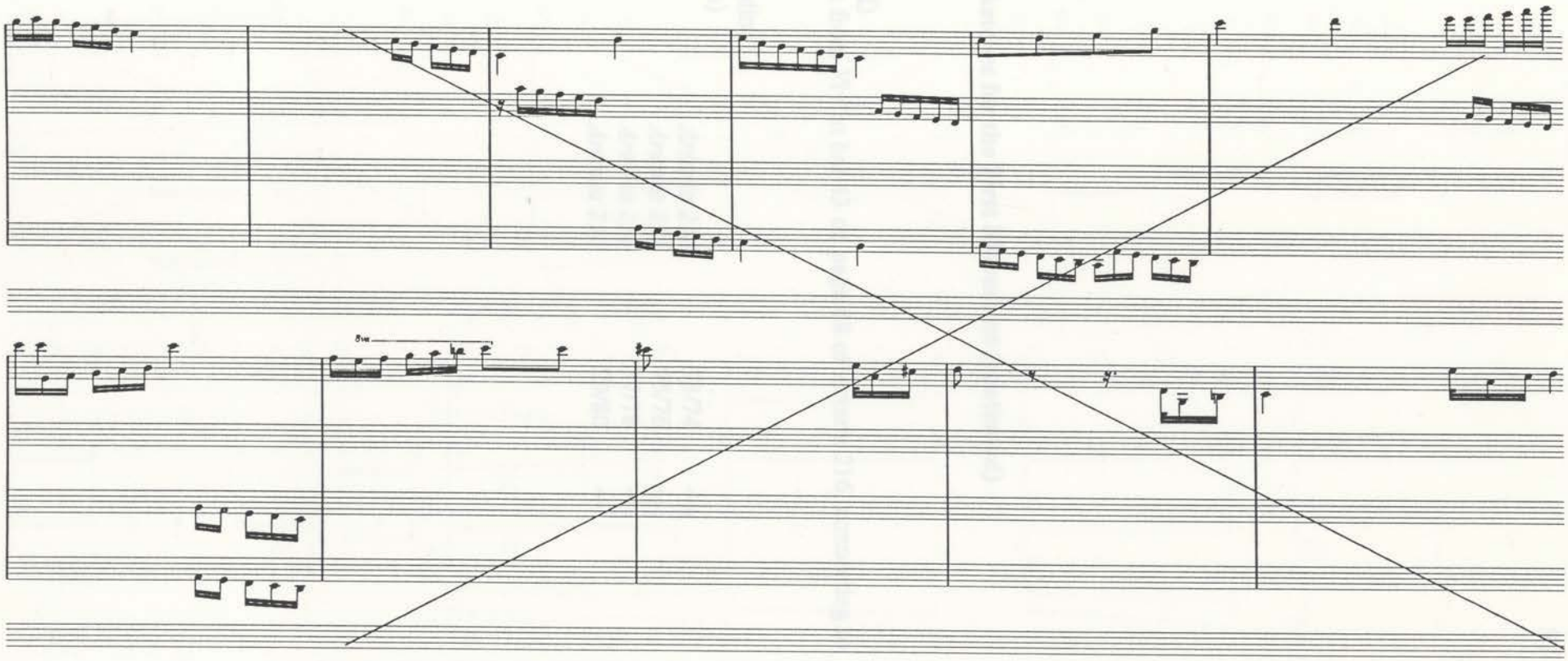
18



[MS66(1)r]



[MS66(1)v]

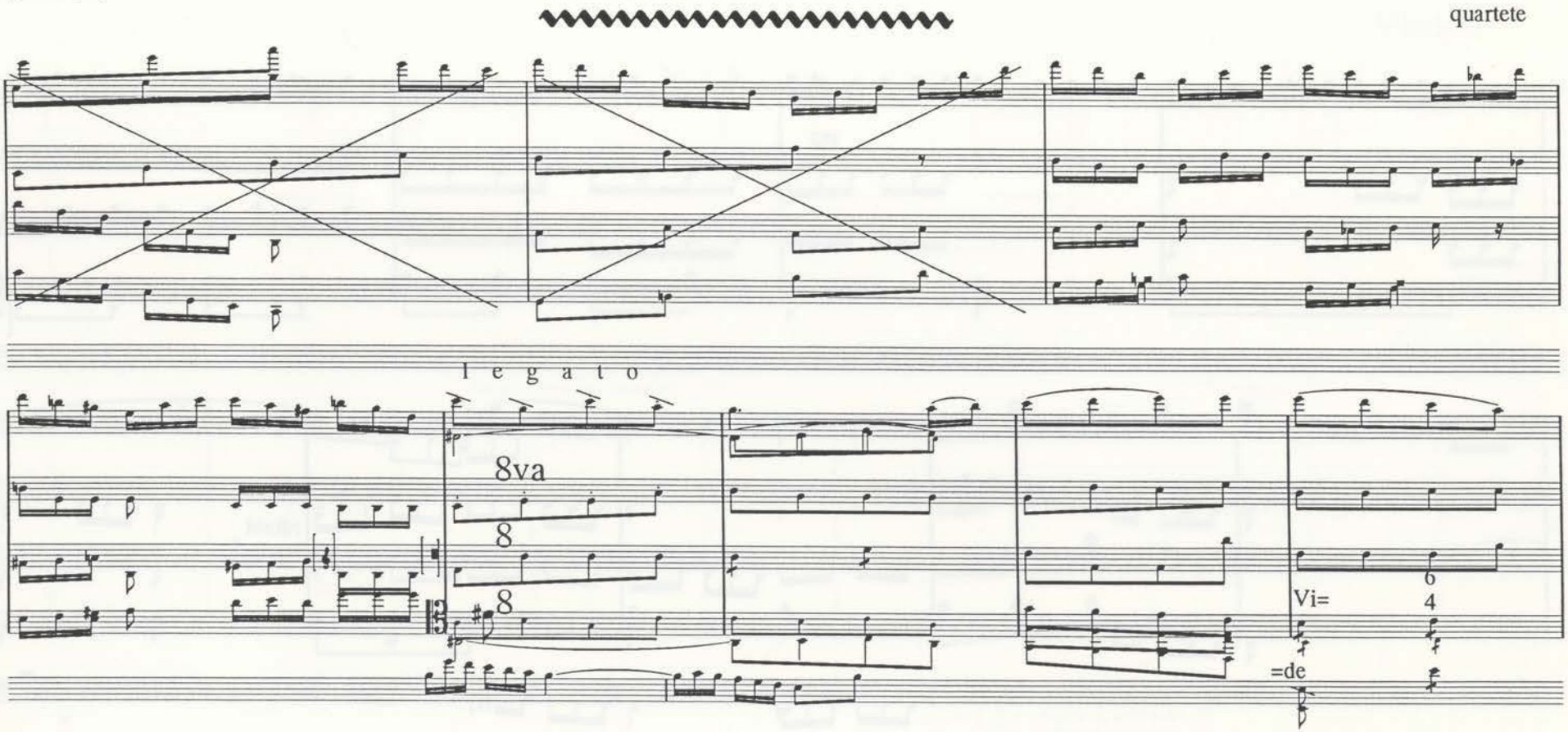


Score Sketches for the First Movement (continued)

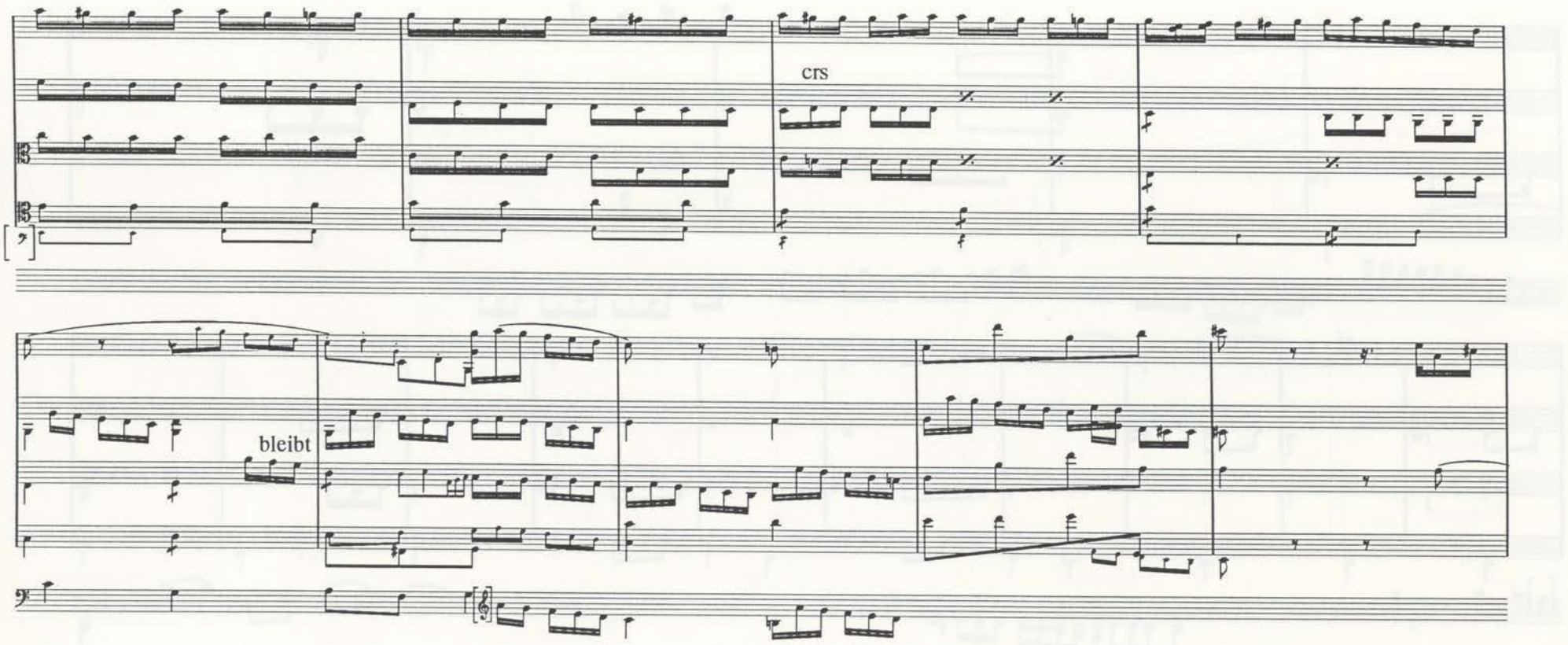
Score Draft 1 (b) (pencil)
Alternative continuation from *Vi*= at bar 43 on page 88 of Artaria 216, connecting to =*de* on page

(approximate corresponding bars in published version)
41-64

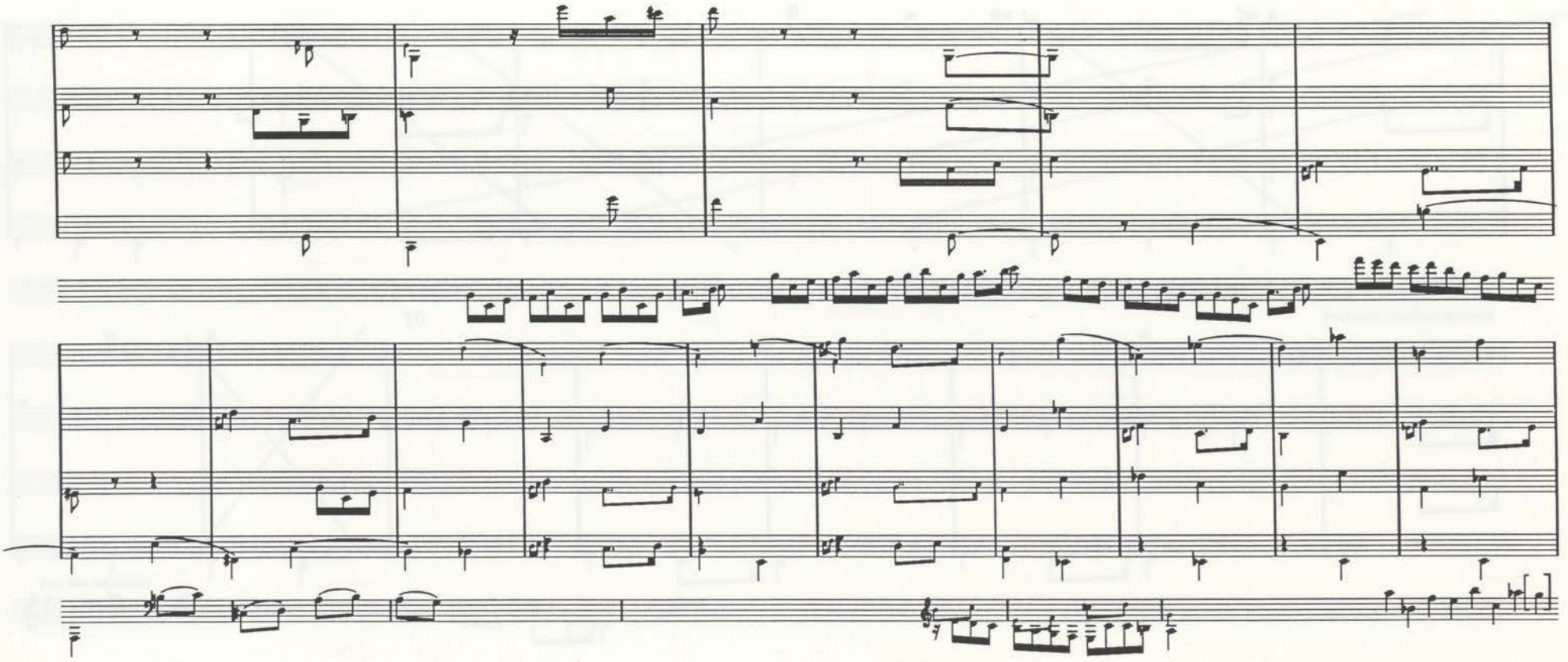
Artaria 216	73/74
Artaria 216	75/76
Artaria 216	77/78
Artaria 216	79/80


l e g a t o
8va
8
8
Vi=
6
4
=de

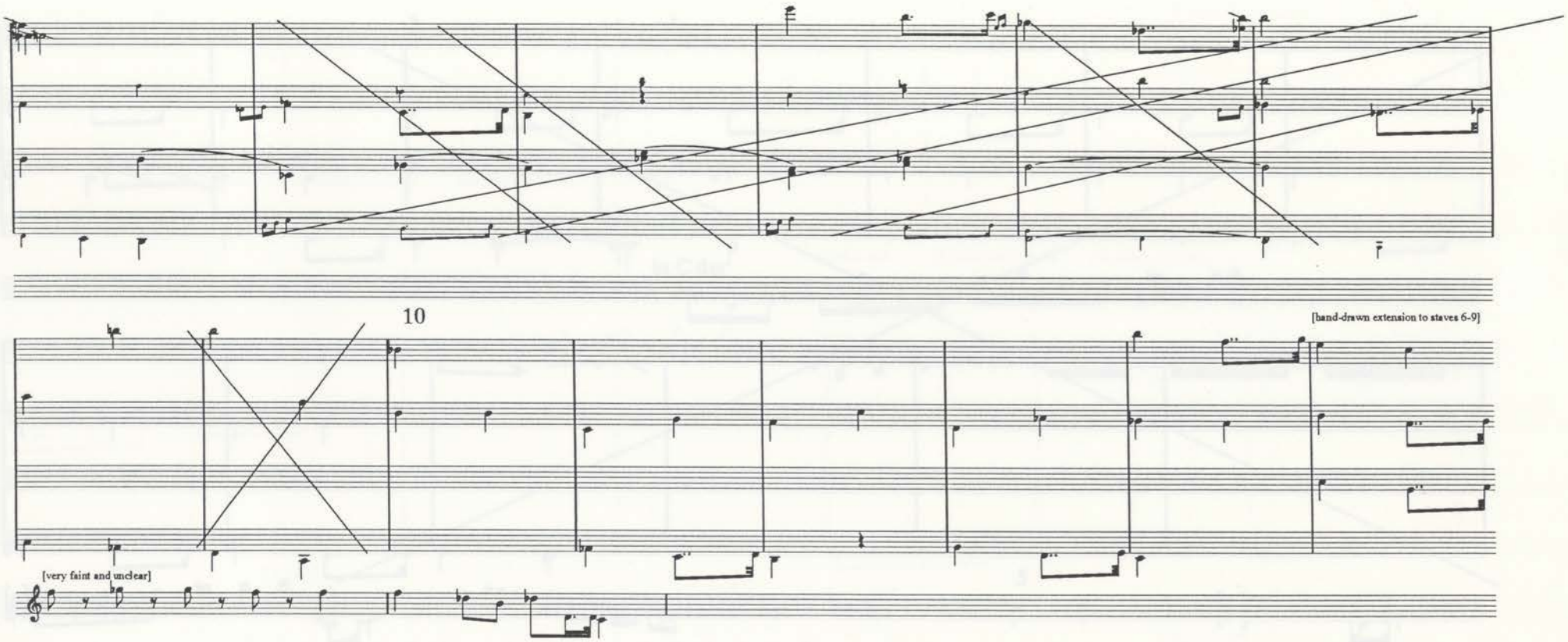
[Artaria 216, p. 74]

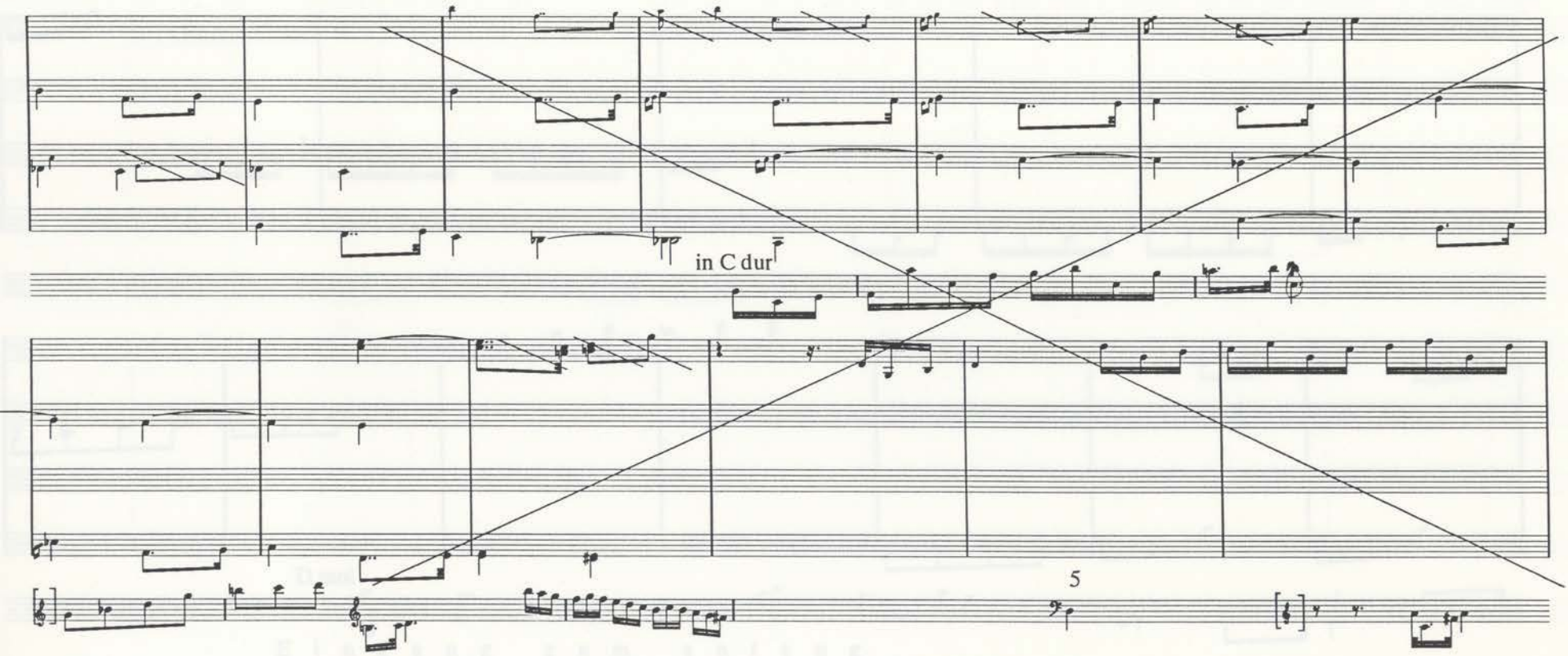


Vi=100

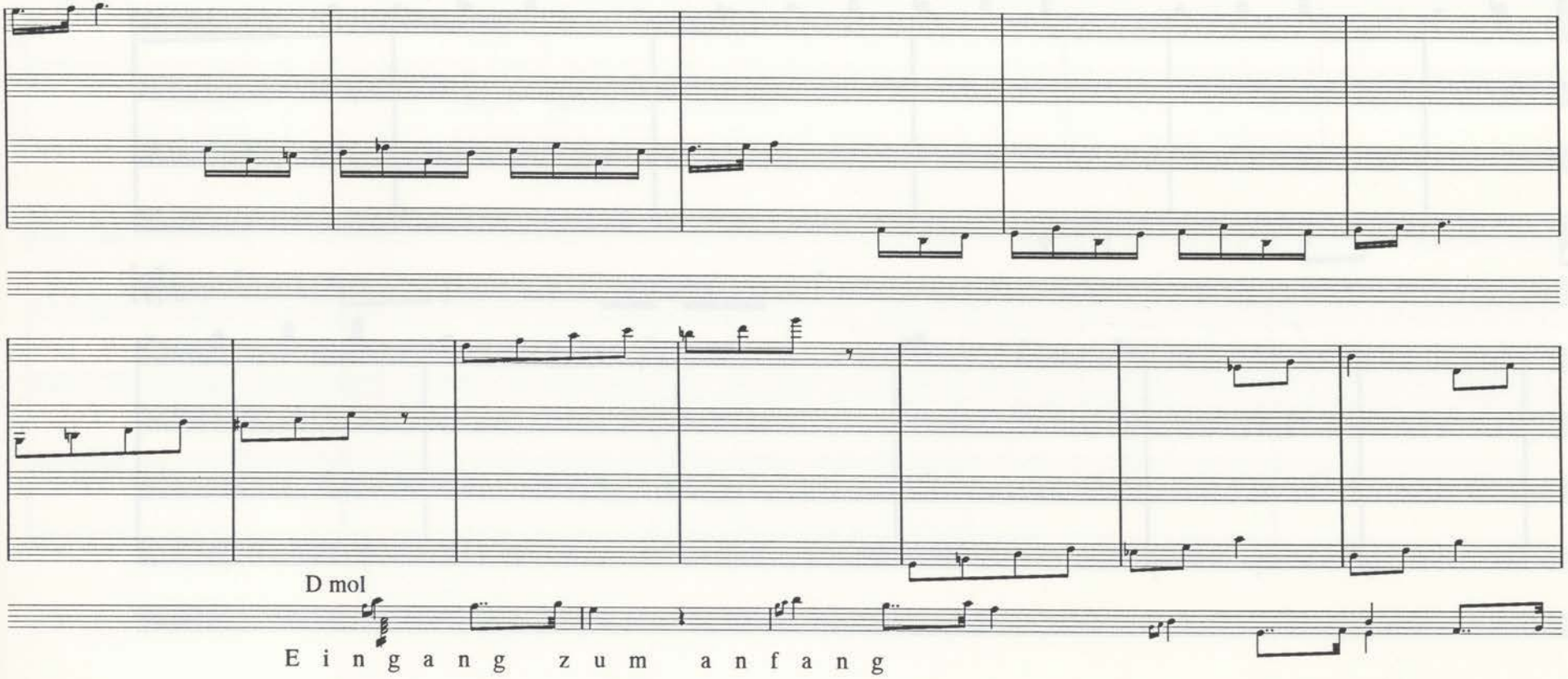


[Artaria 216, p. 76]

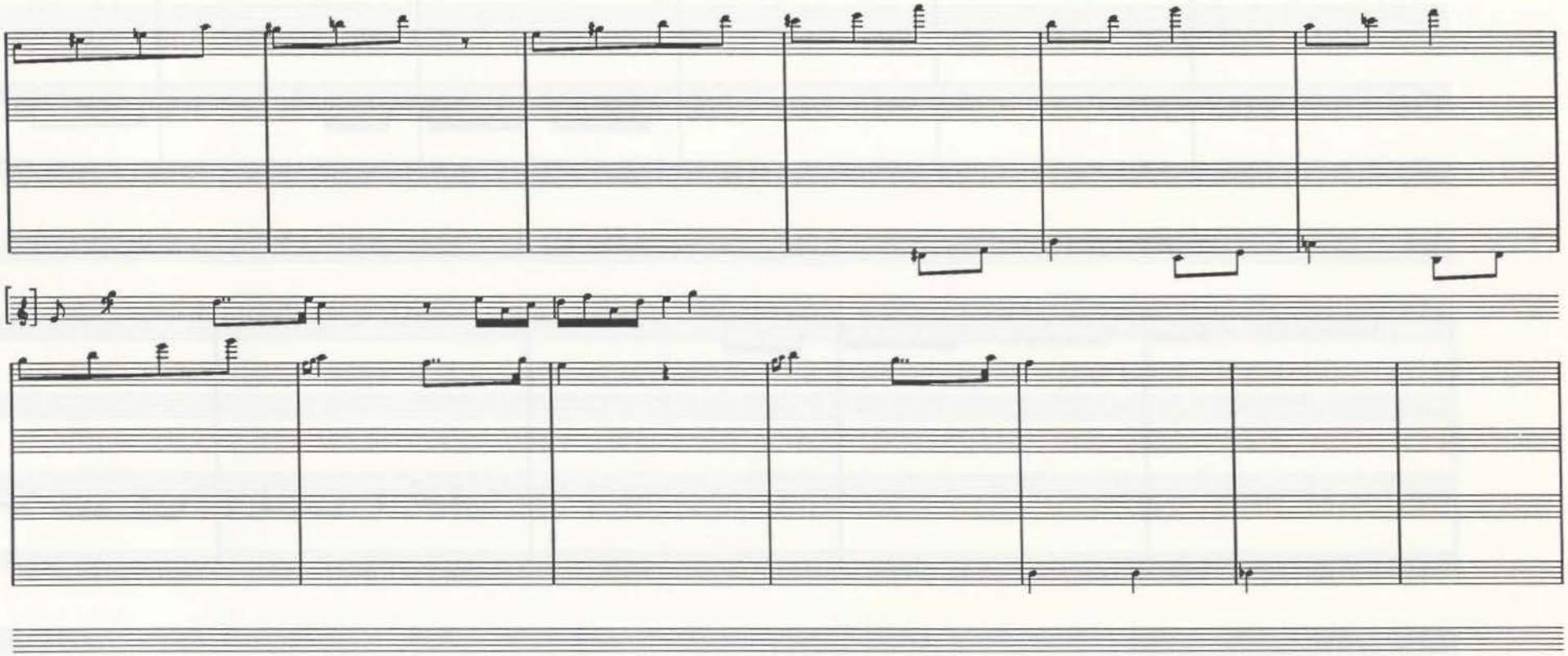



in C dur
5

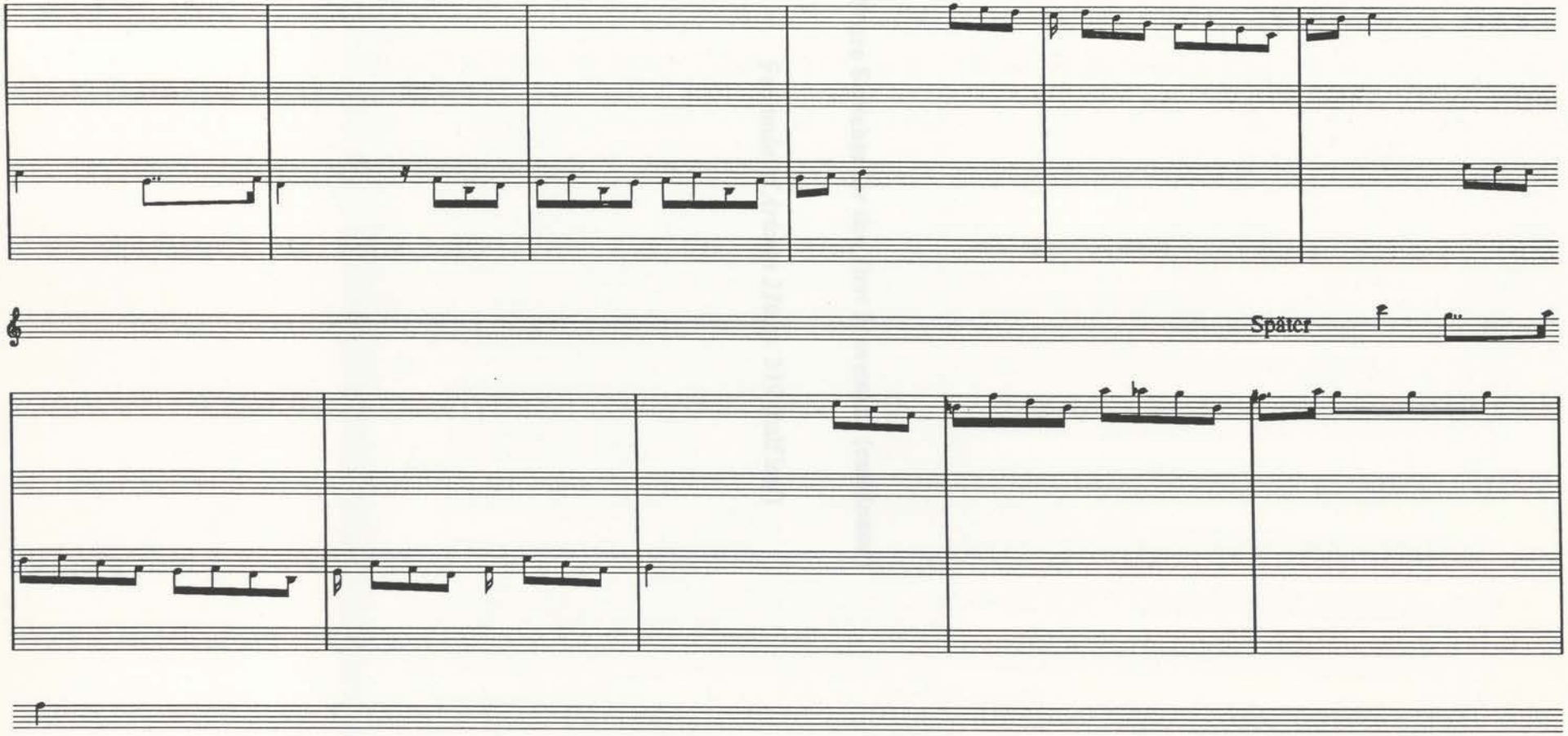
[Artaria 216, p. 78]



[Artaria 216, p. 79]



[Arteris 216, p. 80]



Score Sketches for the First Movement (continued)

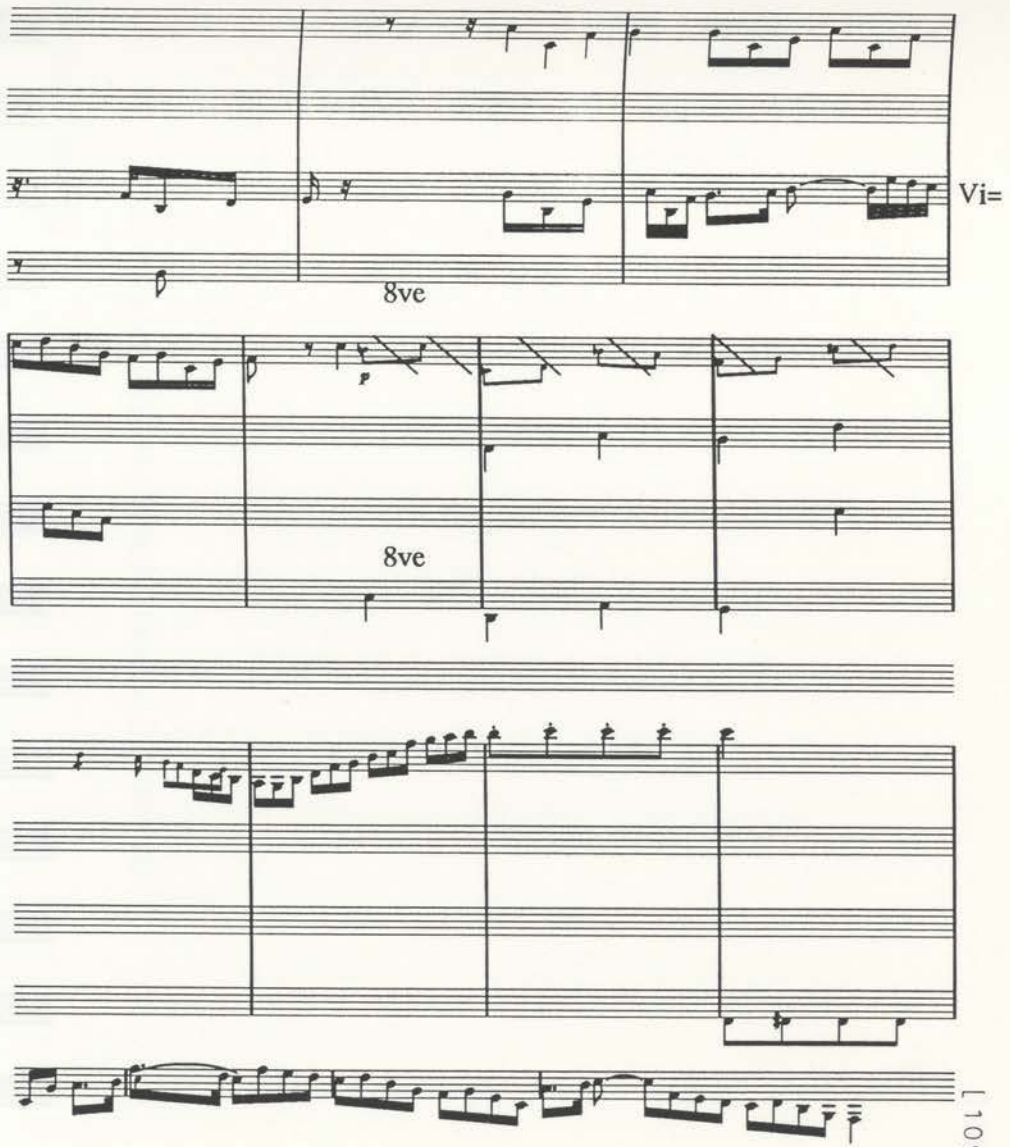
Facsimile of *Artaria 210*, p. 319 (half leaf)

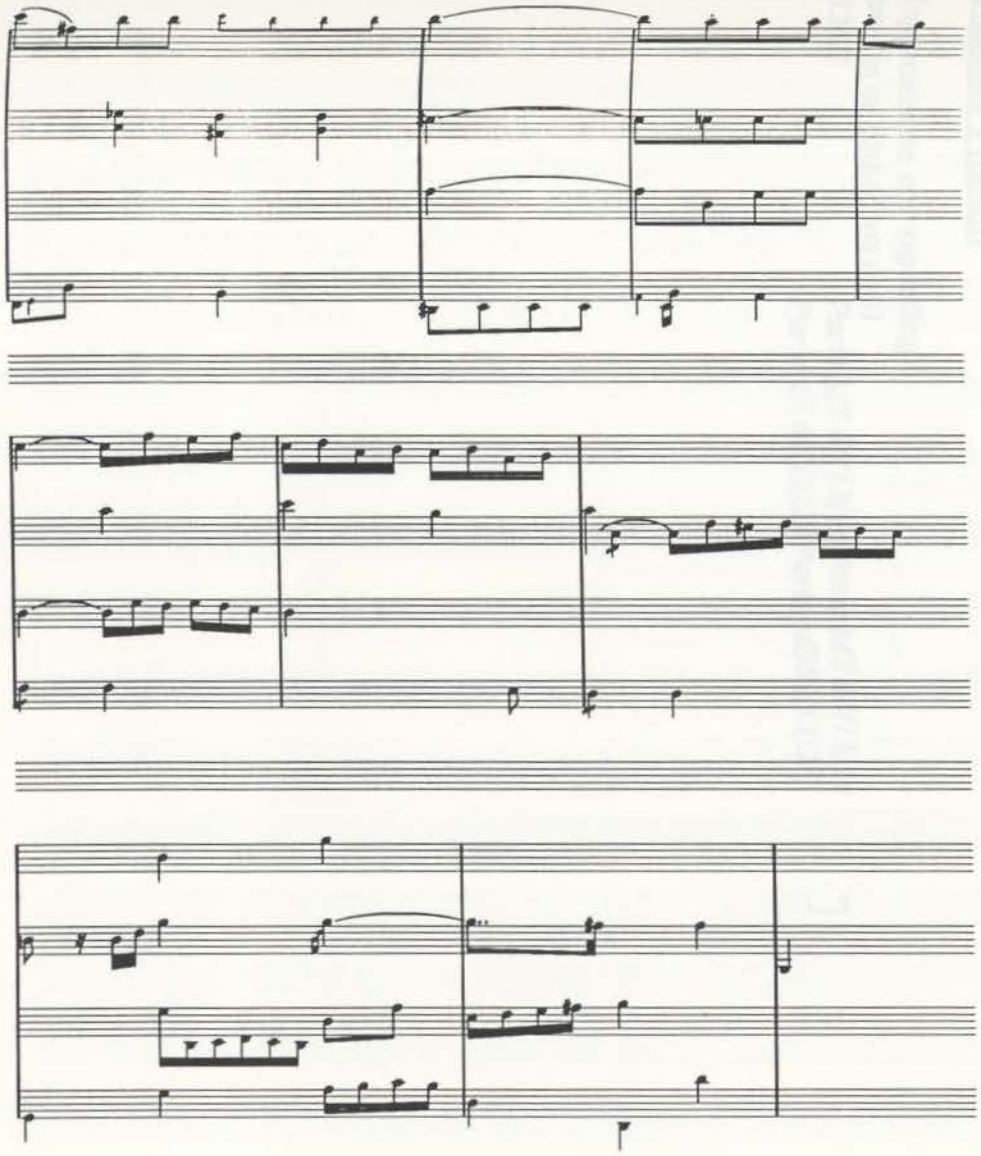
Score Sketches for the First Movement (continued)

Fragment 1 (pencil)

(approximate corresponding bars in published version)		
1-32 (Interrupted)	*Artaria 210*	319/320

(half leaf containing portions of bars 4-6,9-12,16-17,19-21,25-27,31-32)

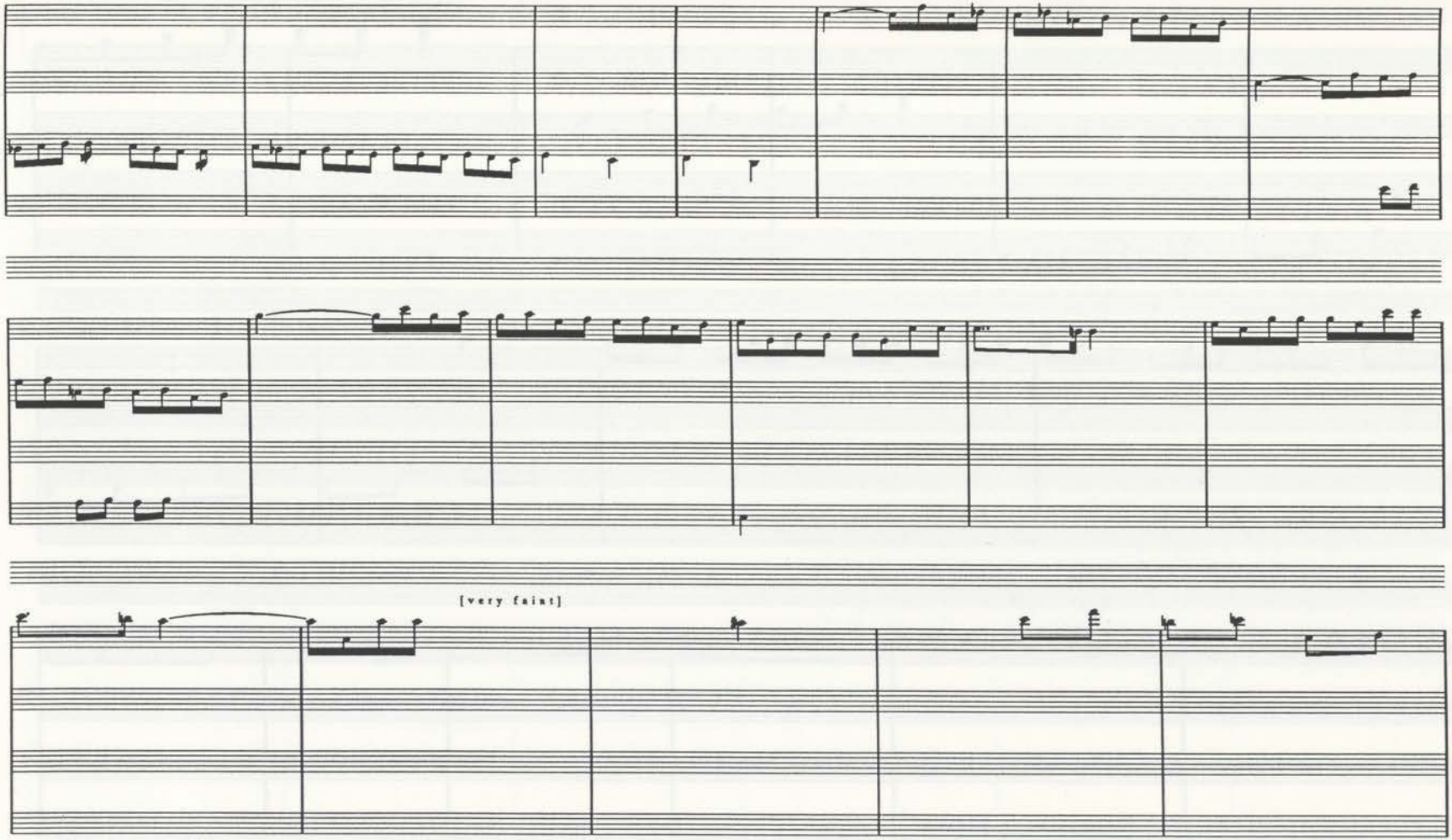

Vi=
8ve
8ve



Score Sketches for the First Movement (continued)

Fragment 2 (pencil)

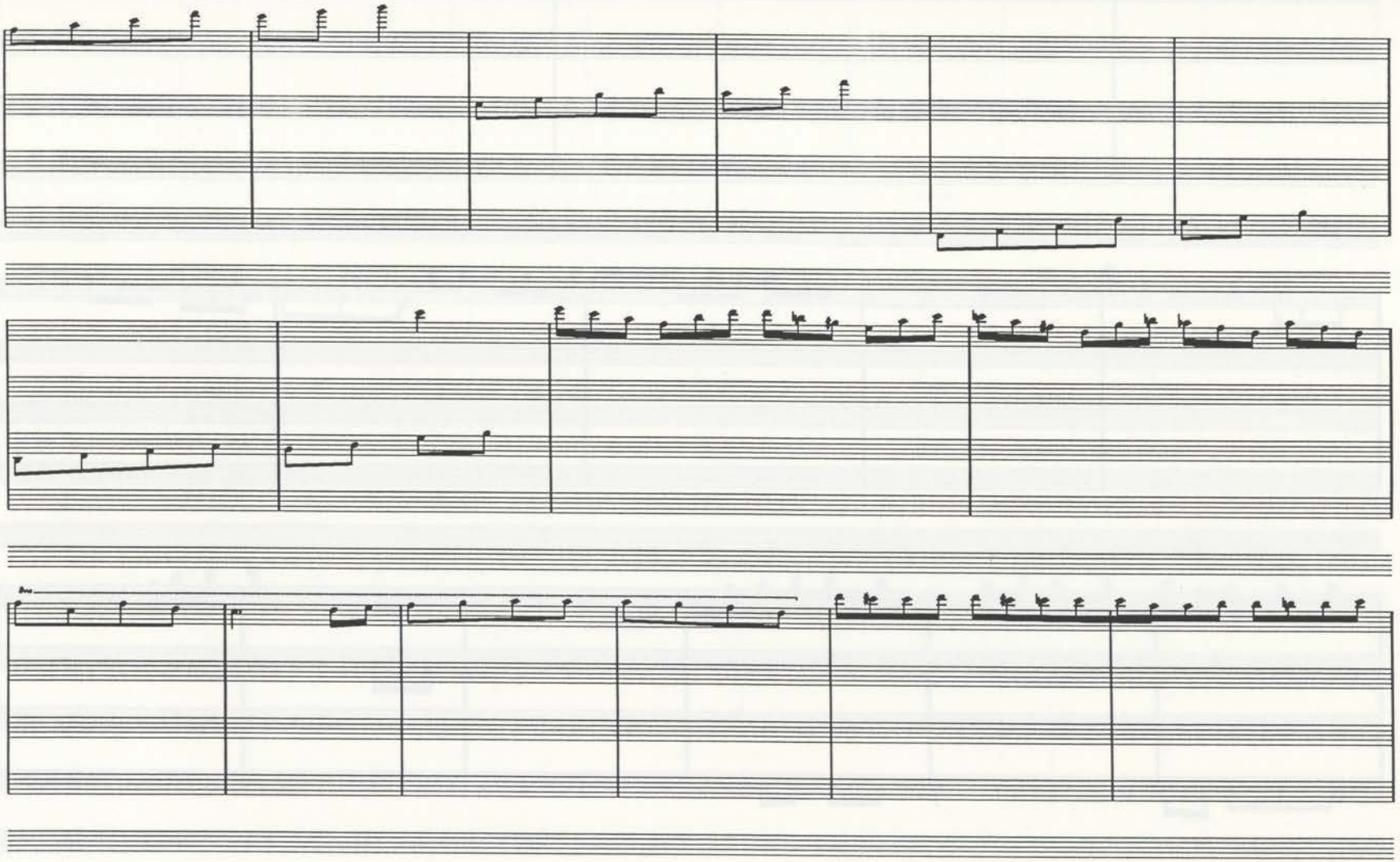
(approximate corresponding
bars in published version)
125ff *Paris MS 66(13)1r/Paris MS 66(13)1v*
ParisMS 66(13)2r/Paris MS66(13)2v

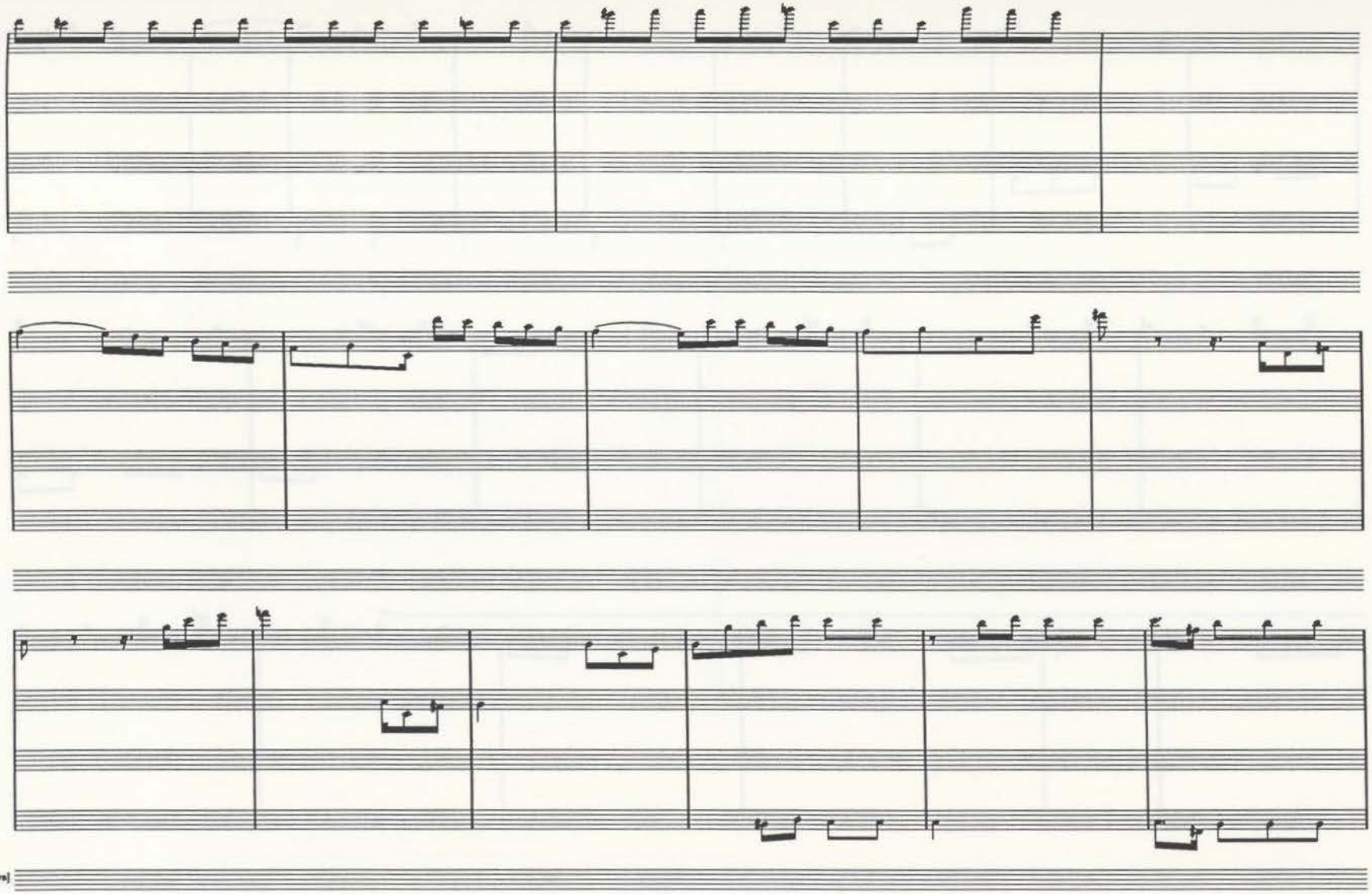


[hand drawn]

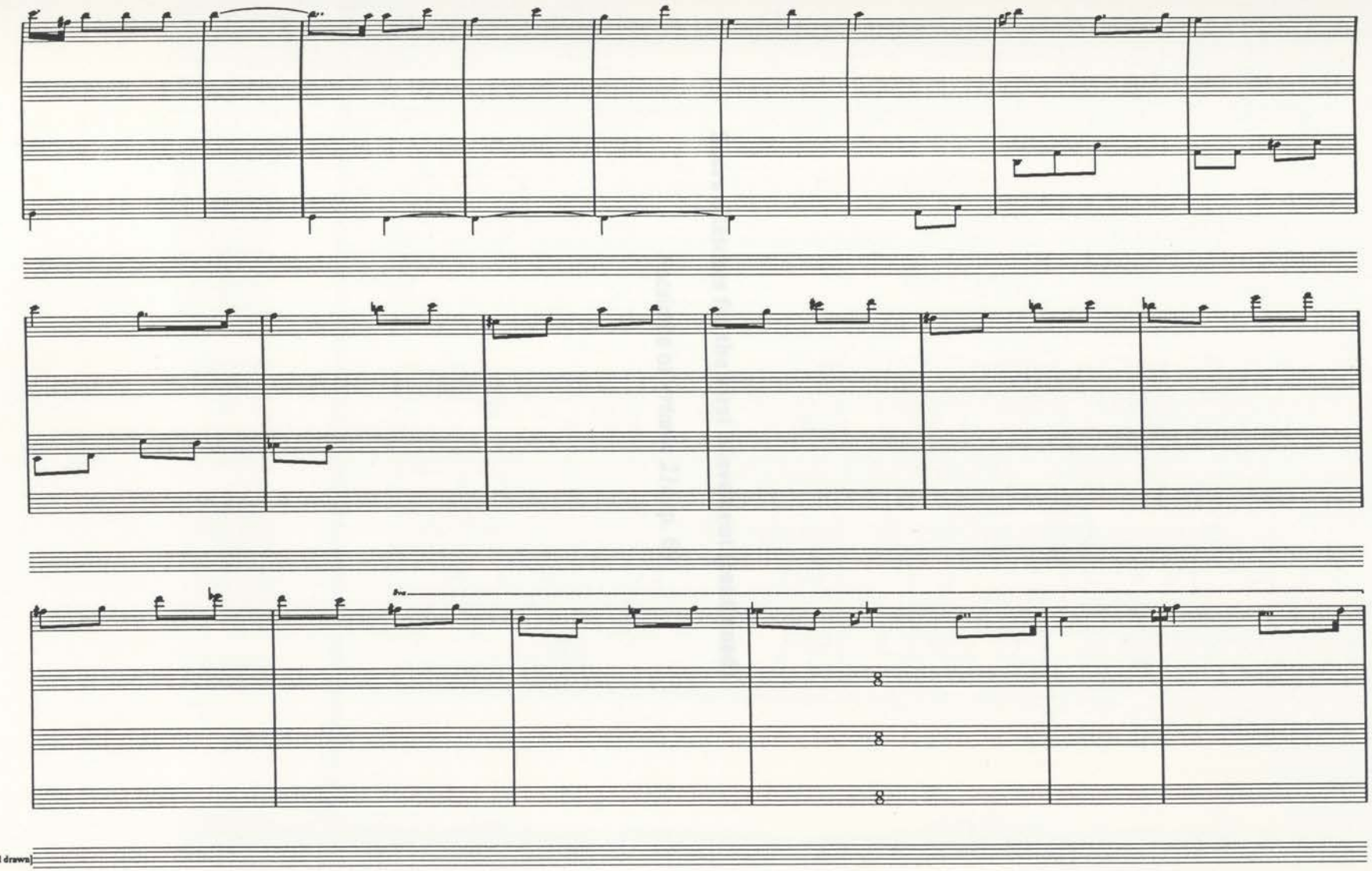
H3

[MS 66(13)1v]





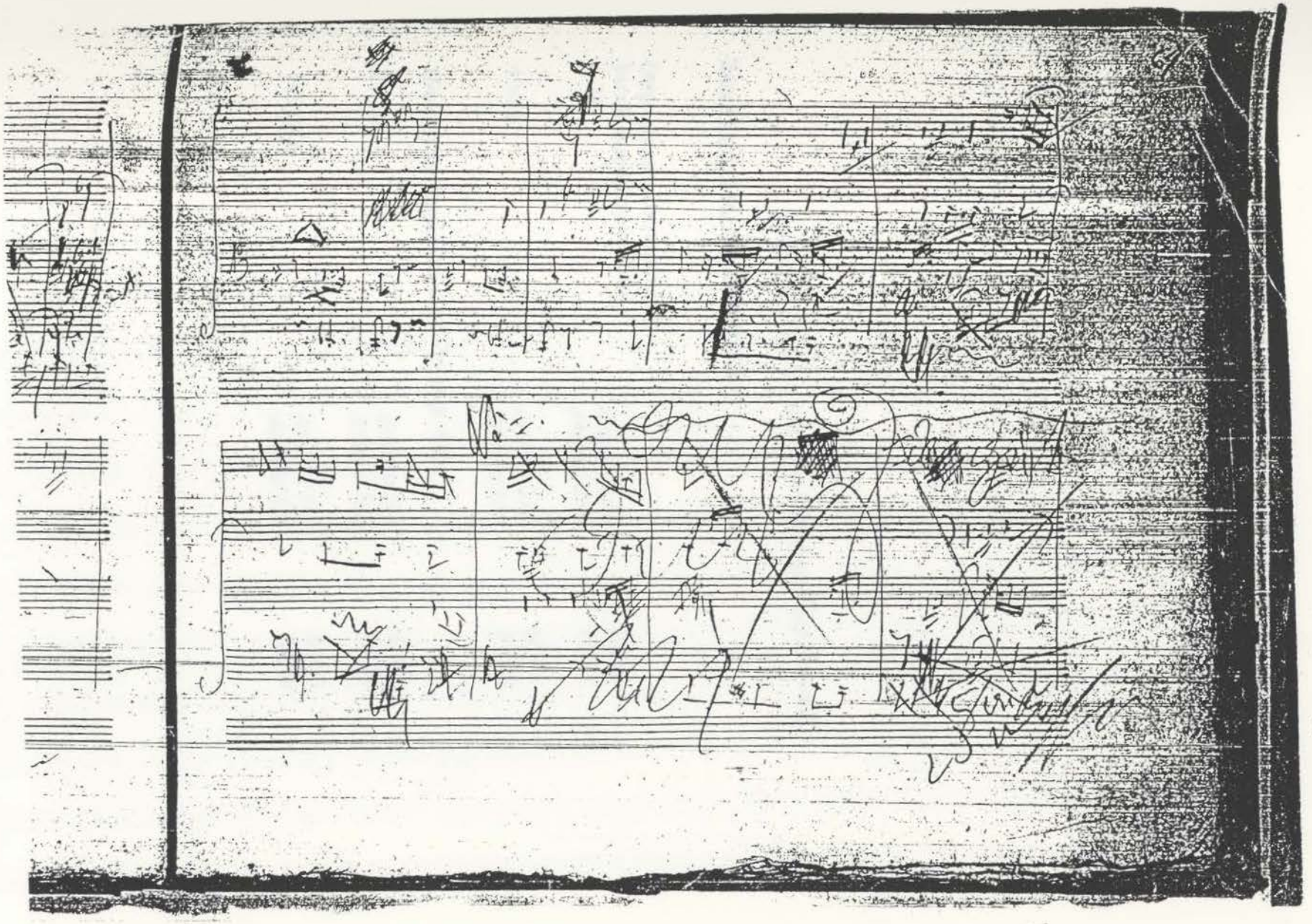
[hand drawn]



[hand drawn]

Score Sketches for the First Movement (continued)

Facsimile of *Artaria 216*, p. 69



Score Sketches for the First Movement (continued)

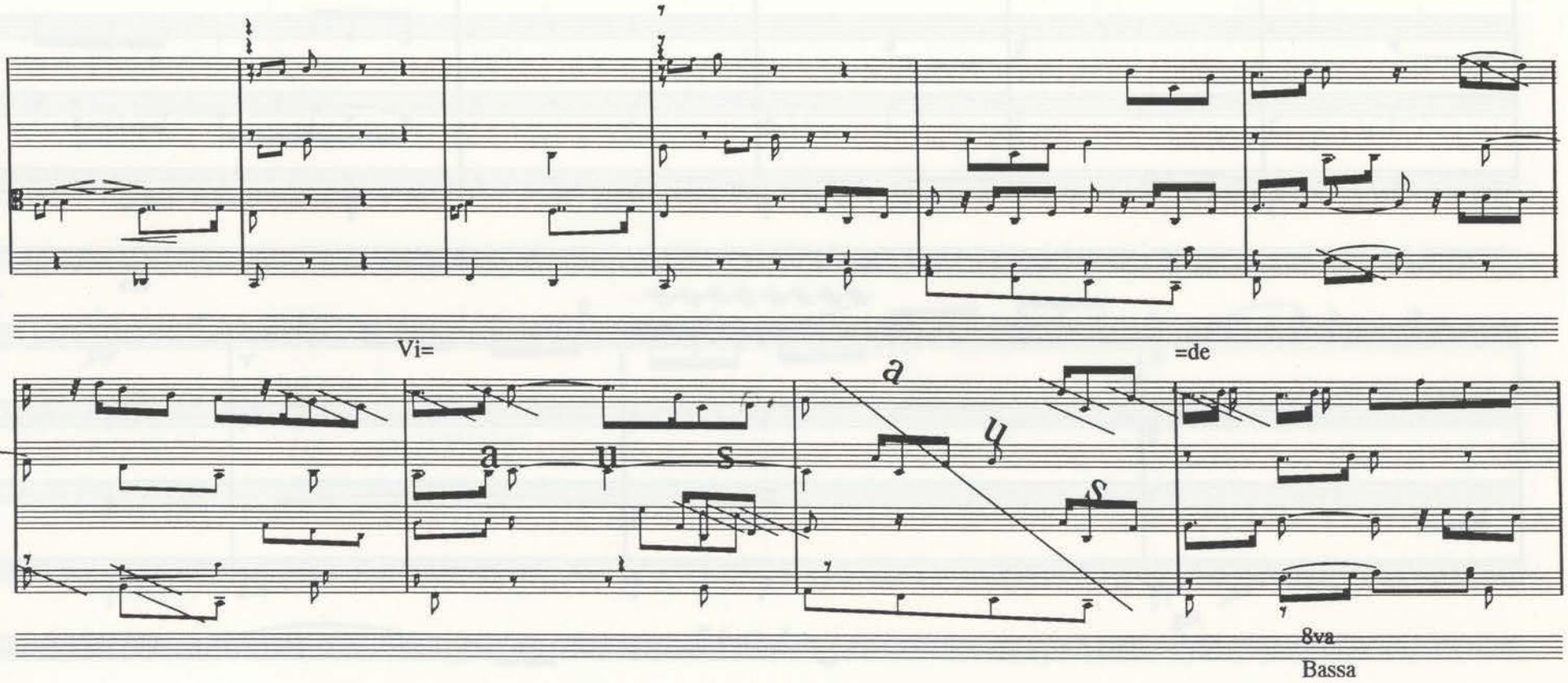
Score Draft 2 (a) (ink with pencil)

(approximate corresponding bars in published version)			
1-39	*Artaria 216*	69/70	⌉
	Artaria 216	71/72	⌋
	↕		
40-82	*Artaria 216*	65/66	⌉
	Artaria 216	67/68	⌋

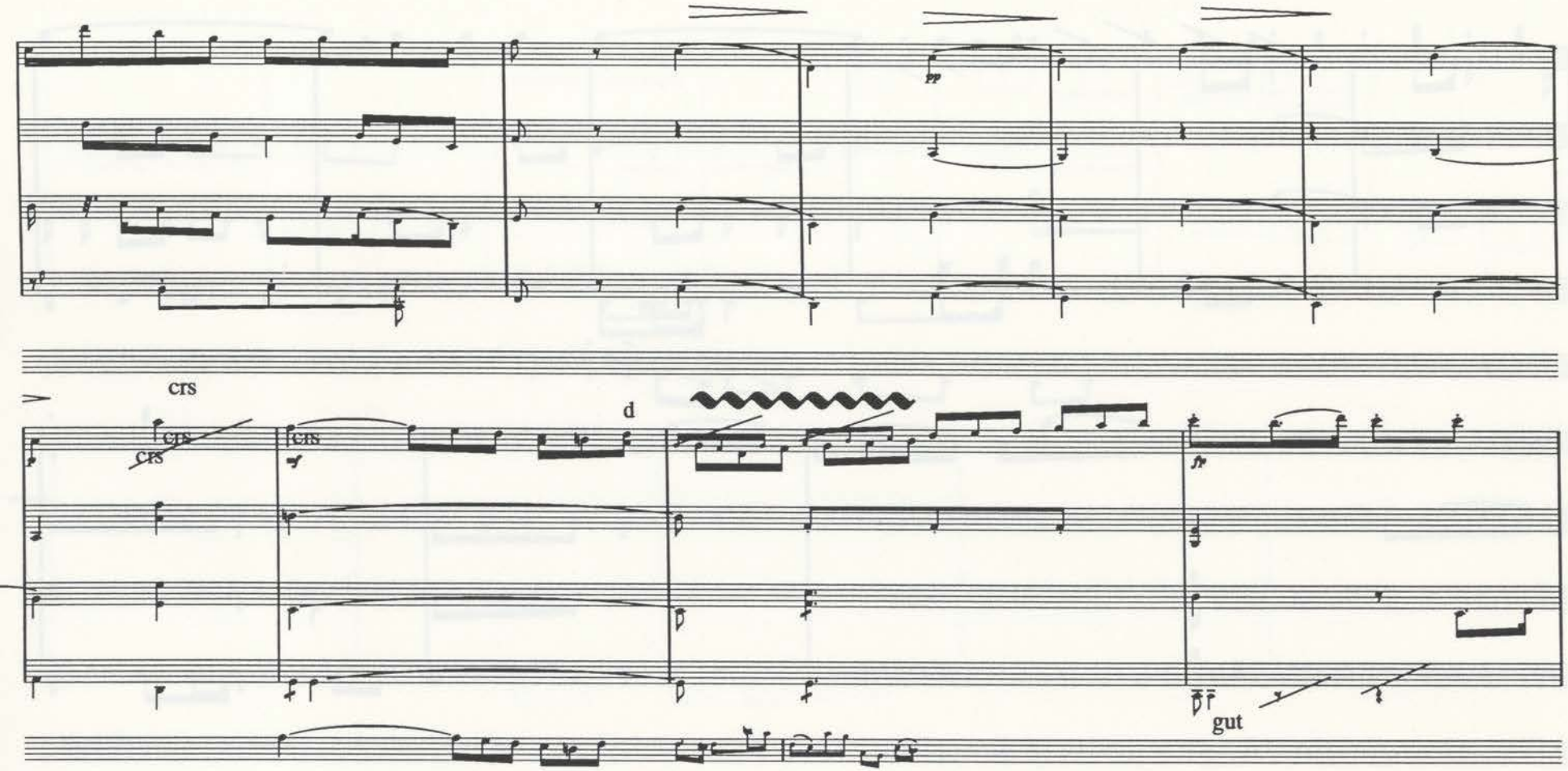
(See (b) for continuation of Vi= on p. 68)

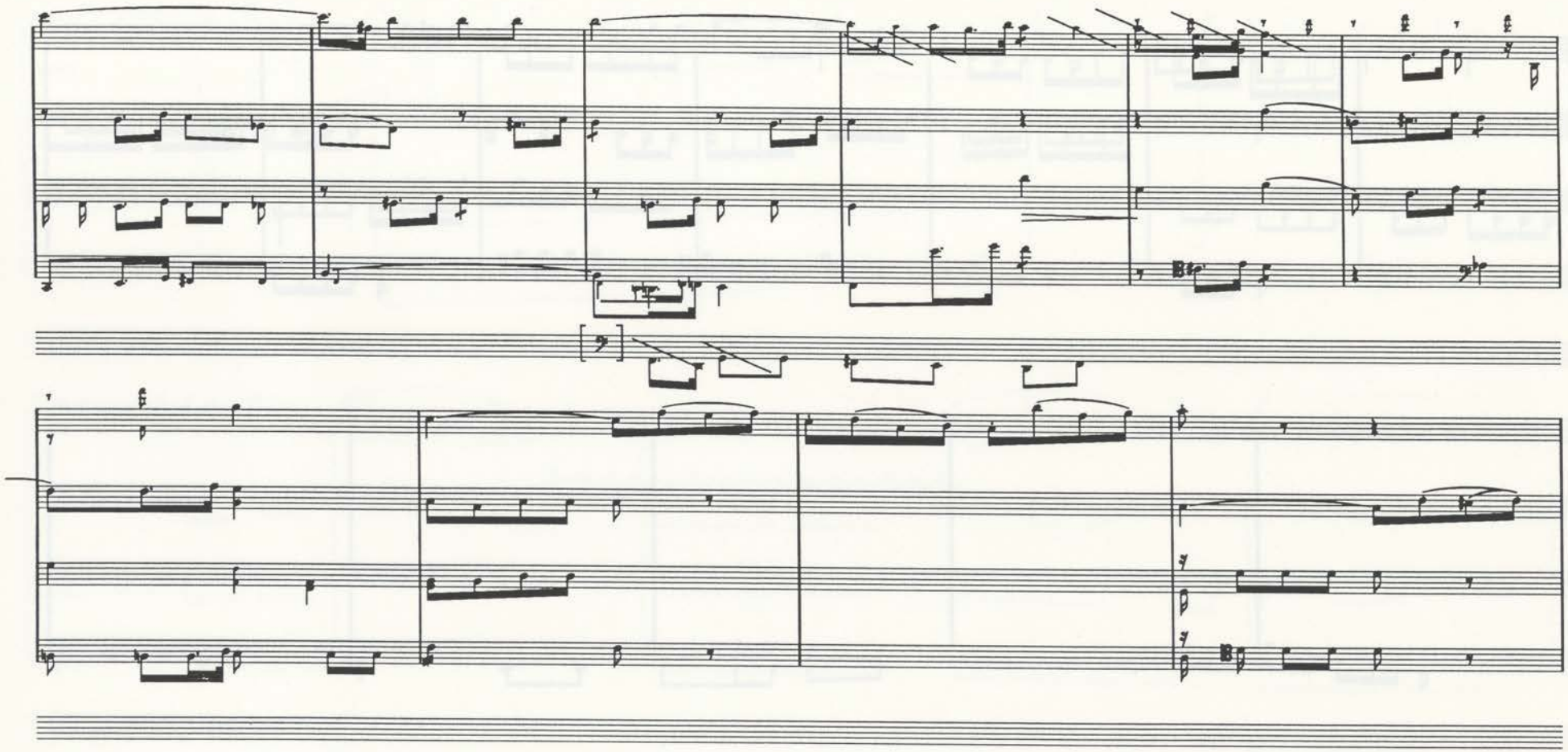
83-108	*Artaria 216*	61/62	⌉
	Artaria 216	63/64	⌋
	↕		
109-158	*Artaria 216*	81/82	⌉
	Artaria 216	83/84	⌋

[Ariaria 216, p. 69]

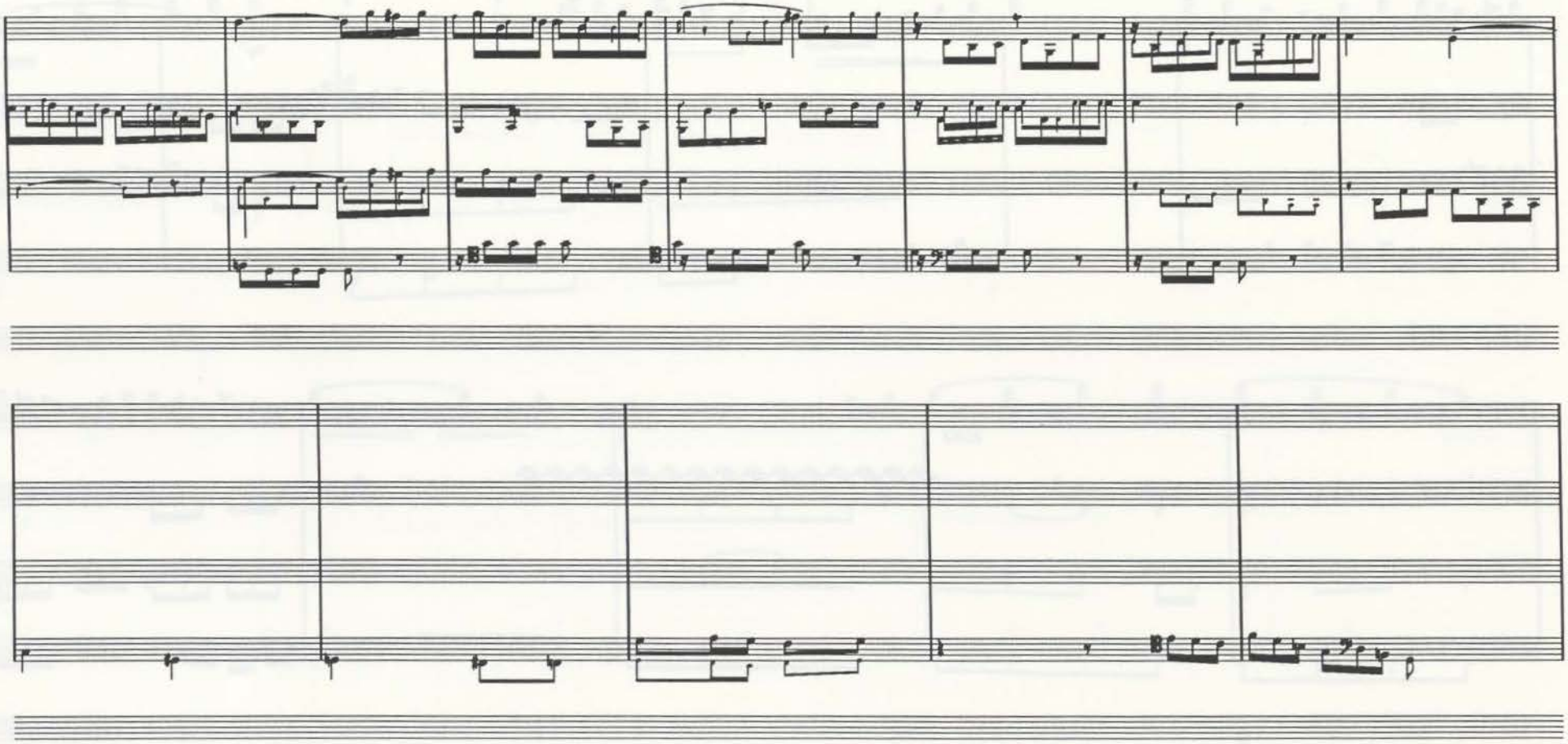


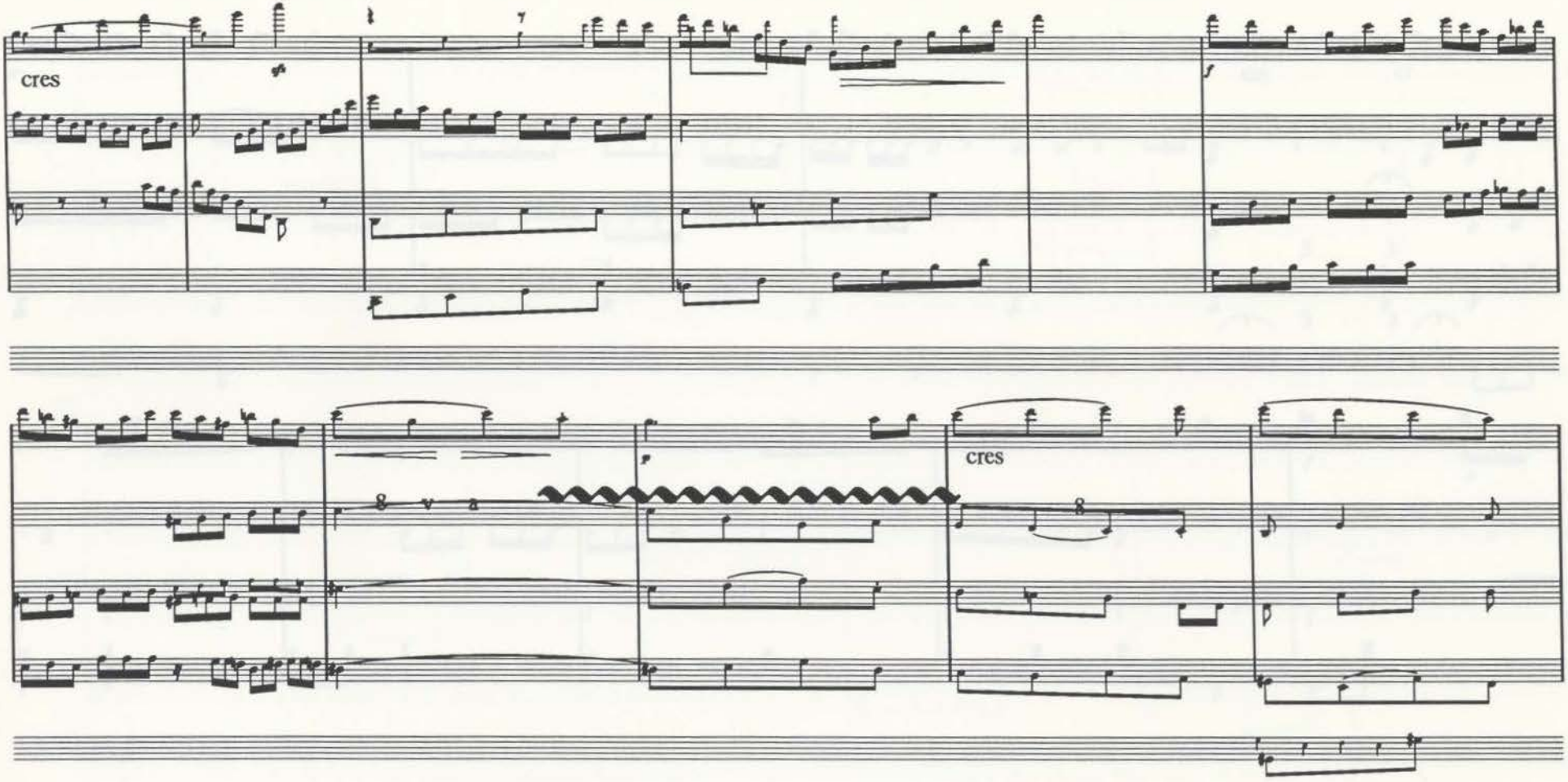
[Artaria 216, p. 70]



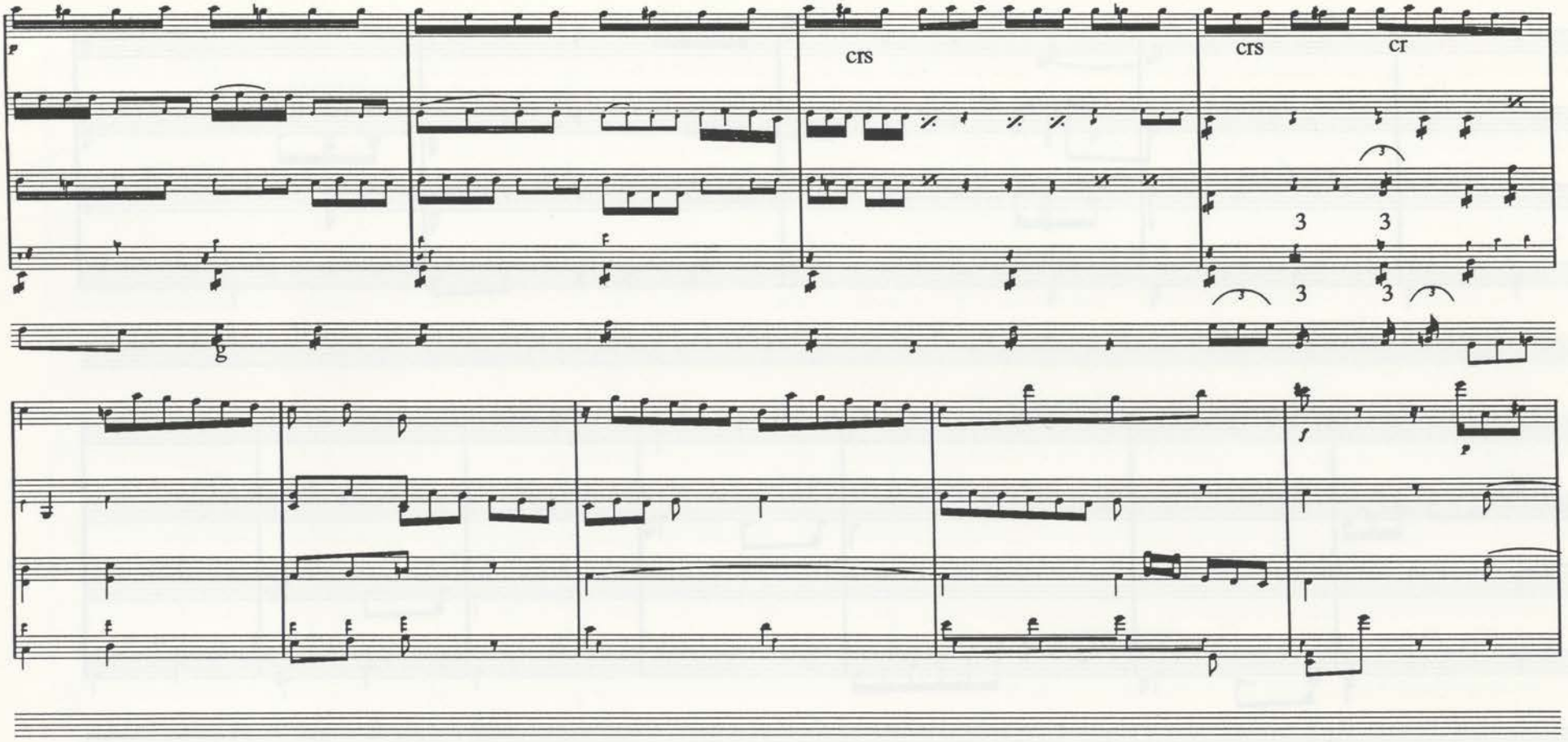


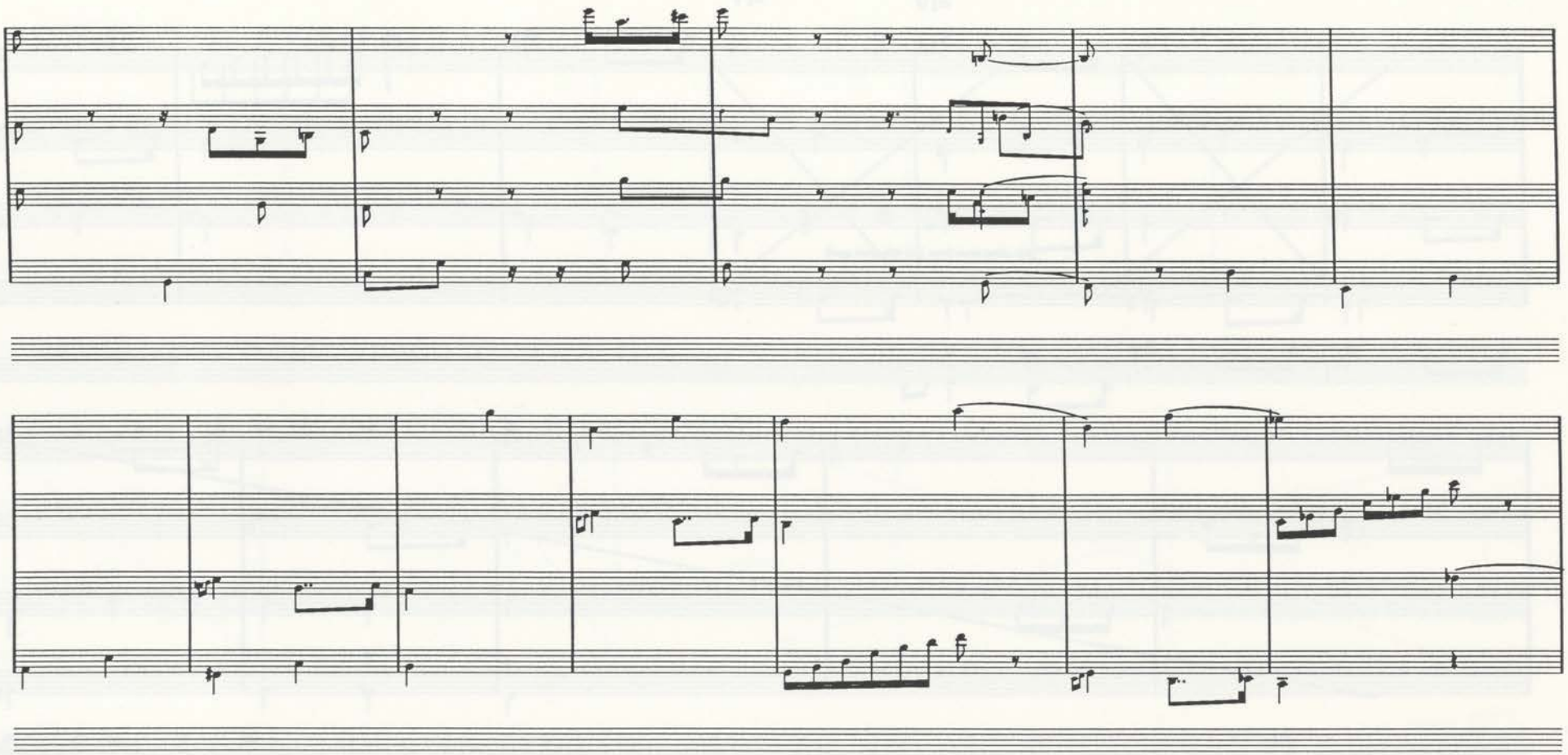
[Artaria 216, p. 72]




cres
cres

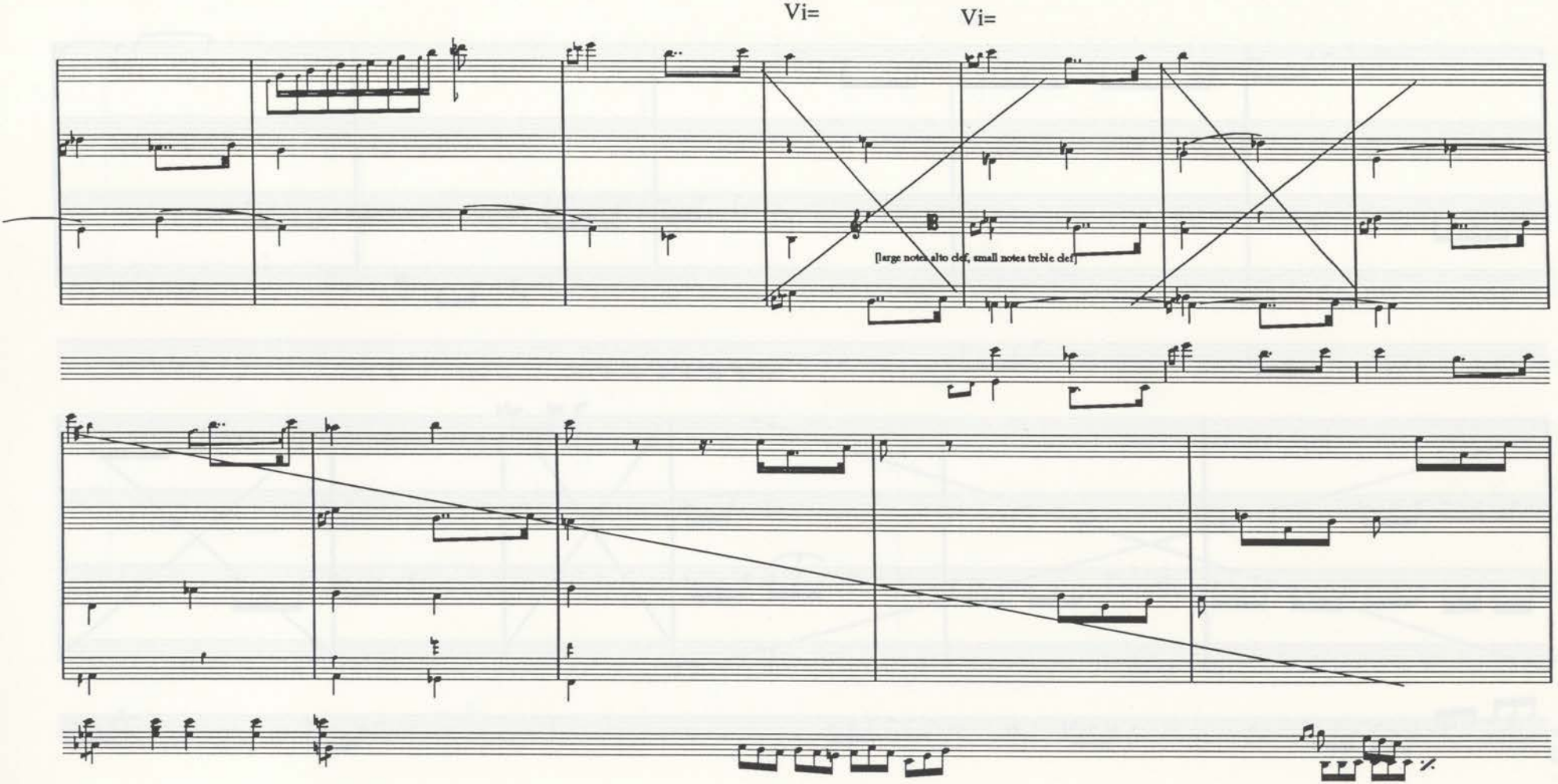
[Artaria 216, p. 66]



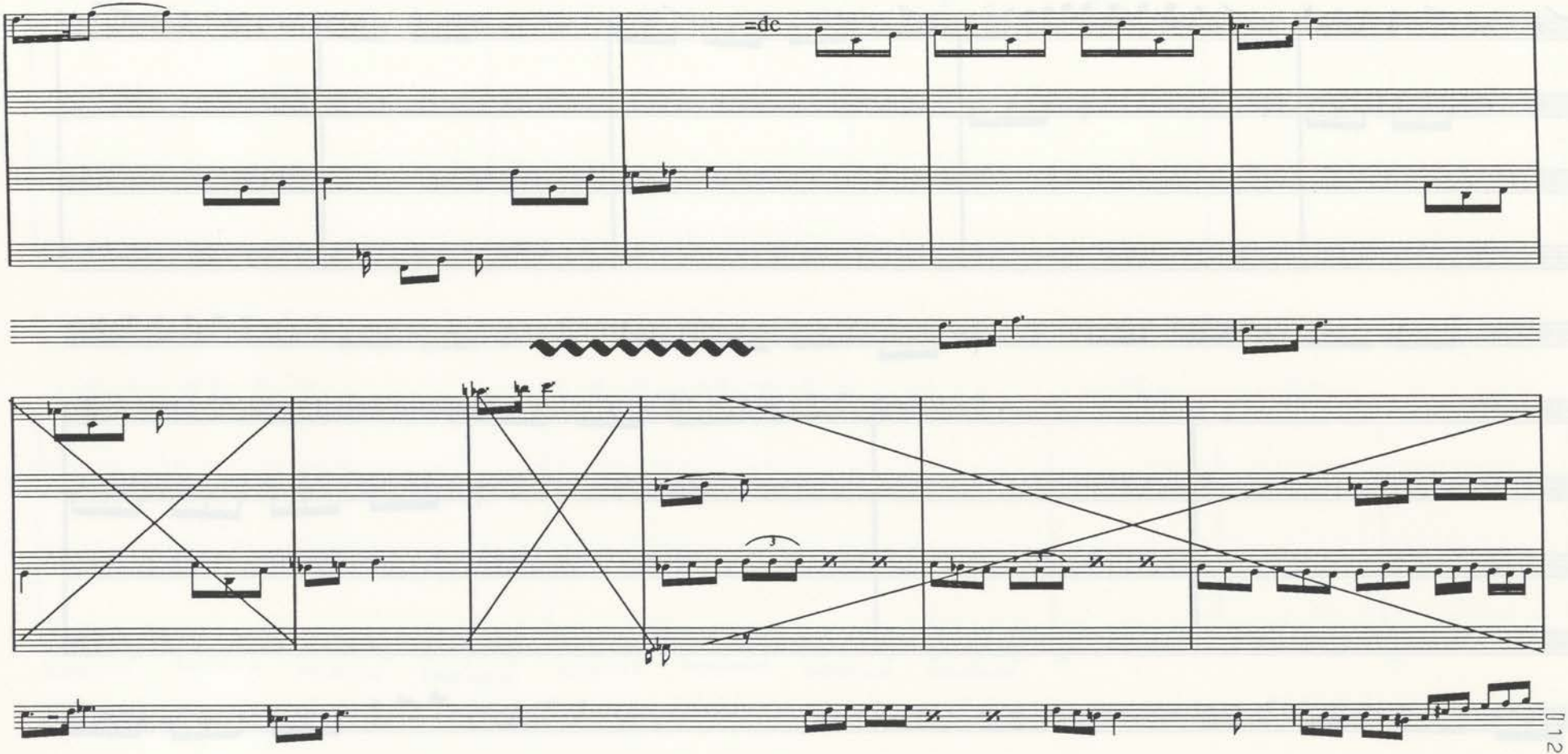


[Artaria 216, p. 68]

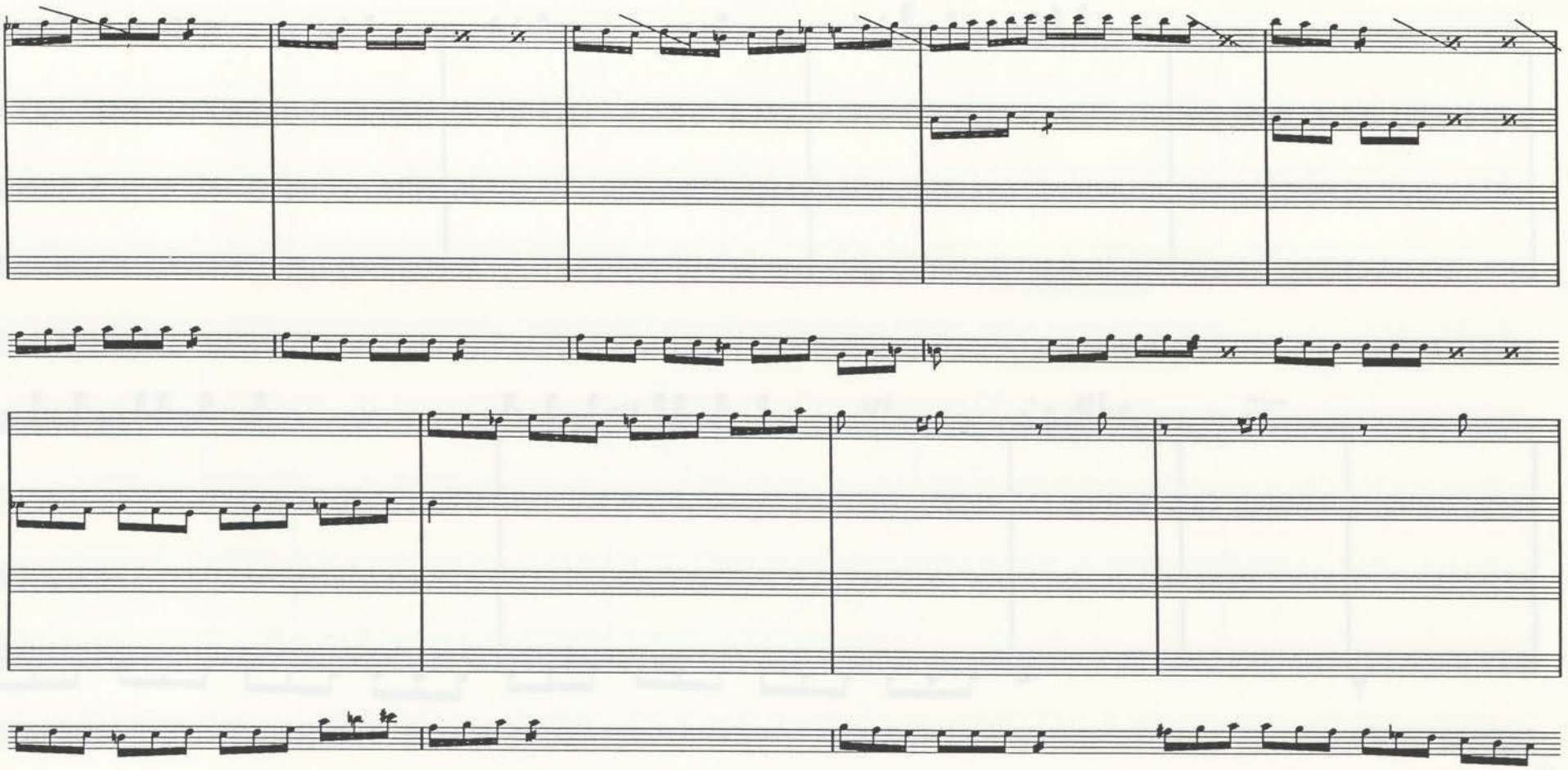
10[connects to Artaria 216, p. 141 (p. 136 of this volume)]



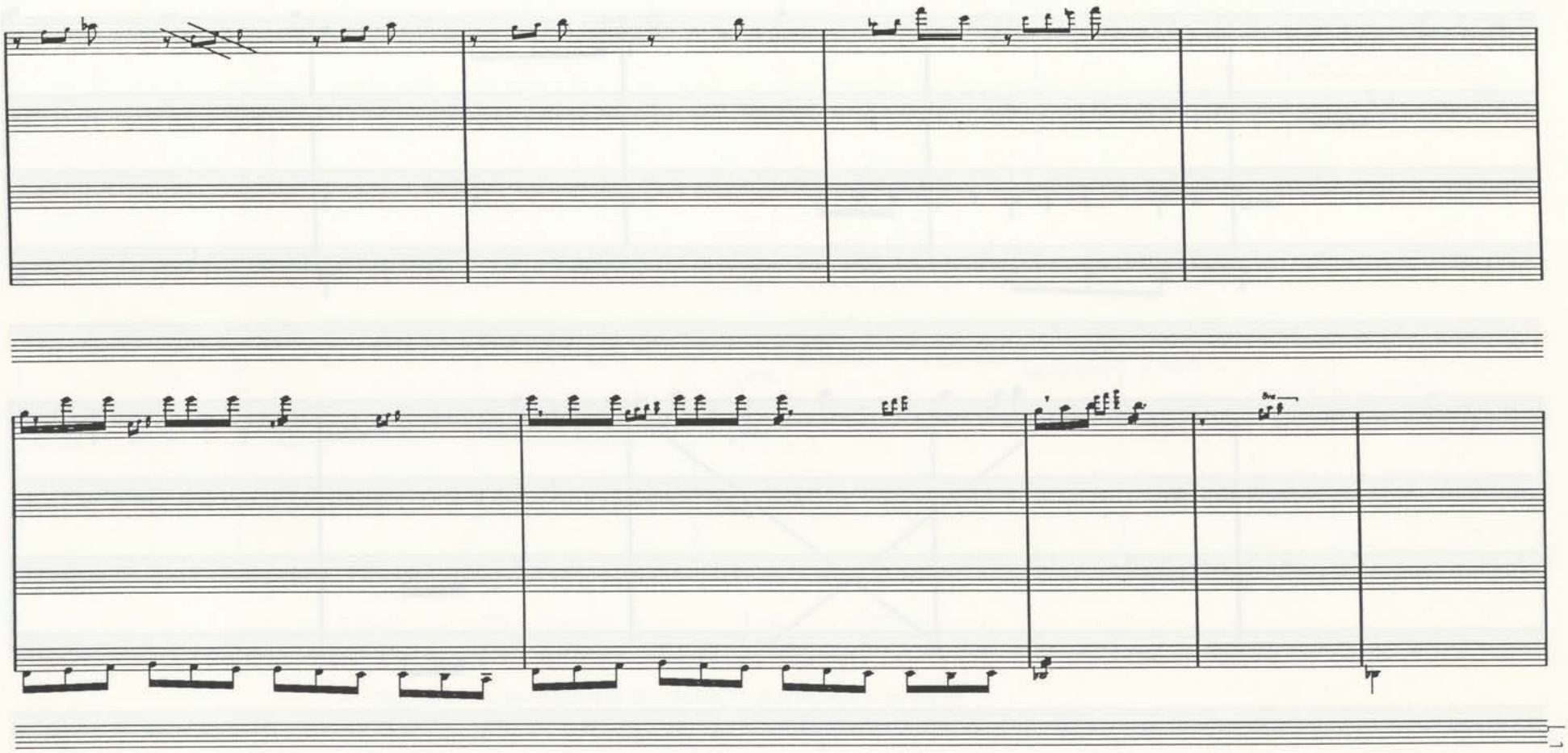
dur



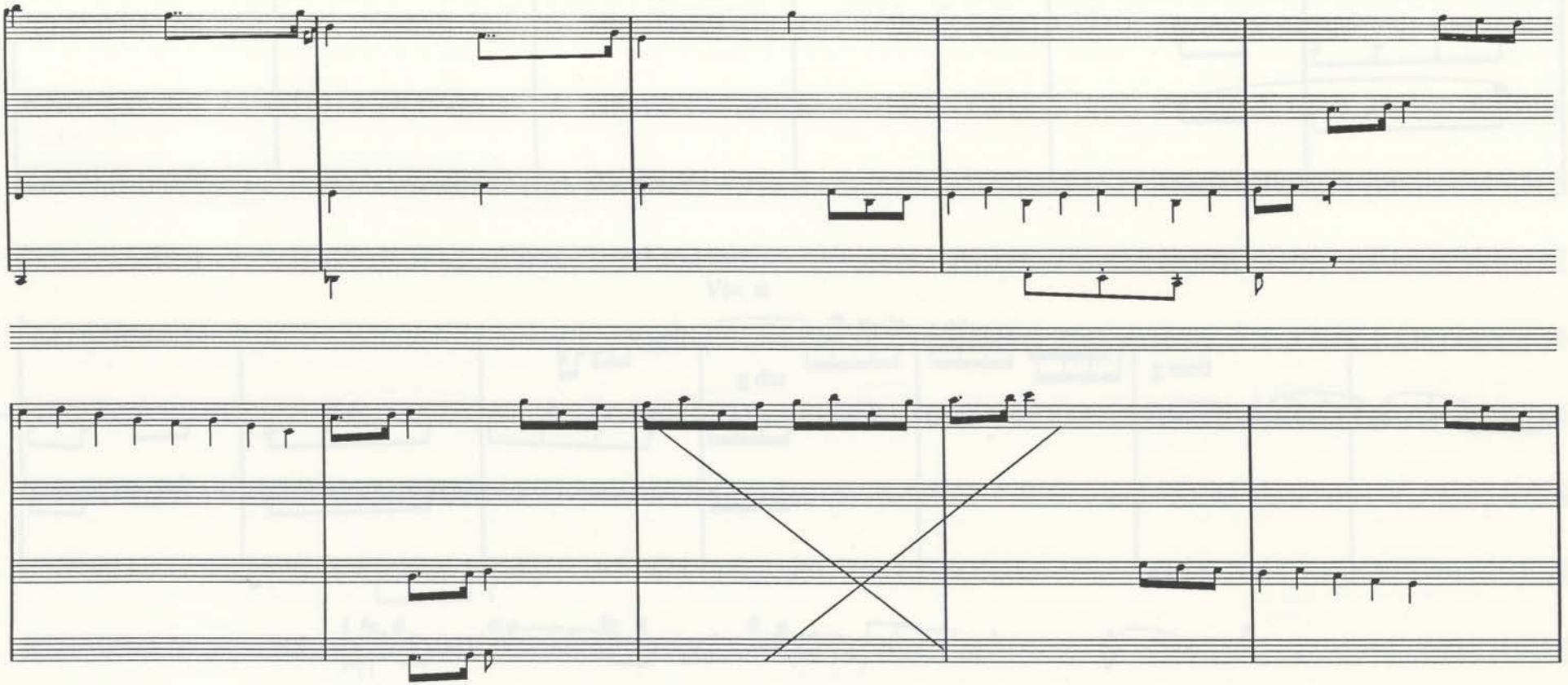
[Artaria 216, p. 62]

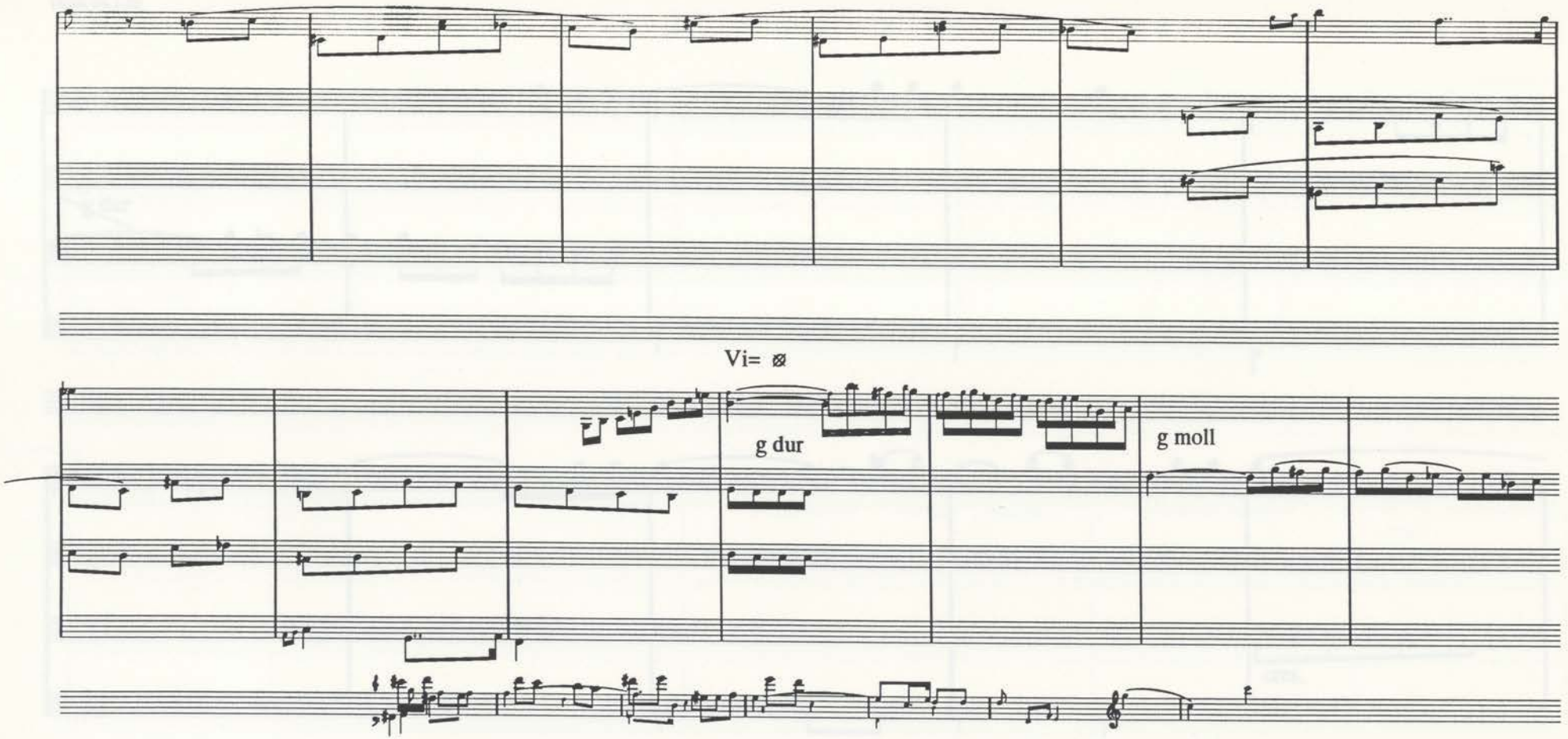


[Artaria 216, p. 63]



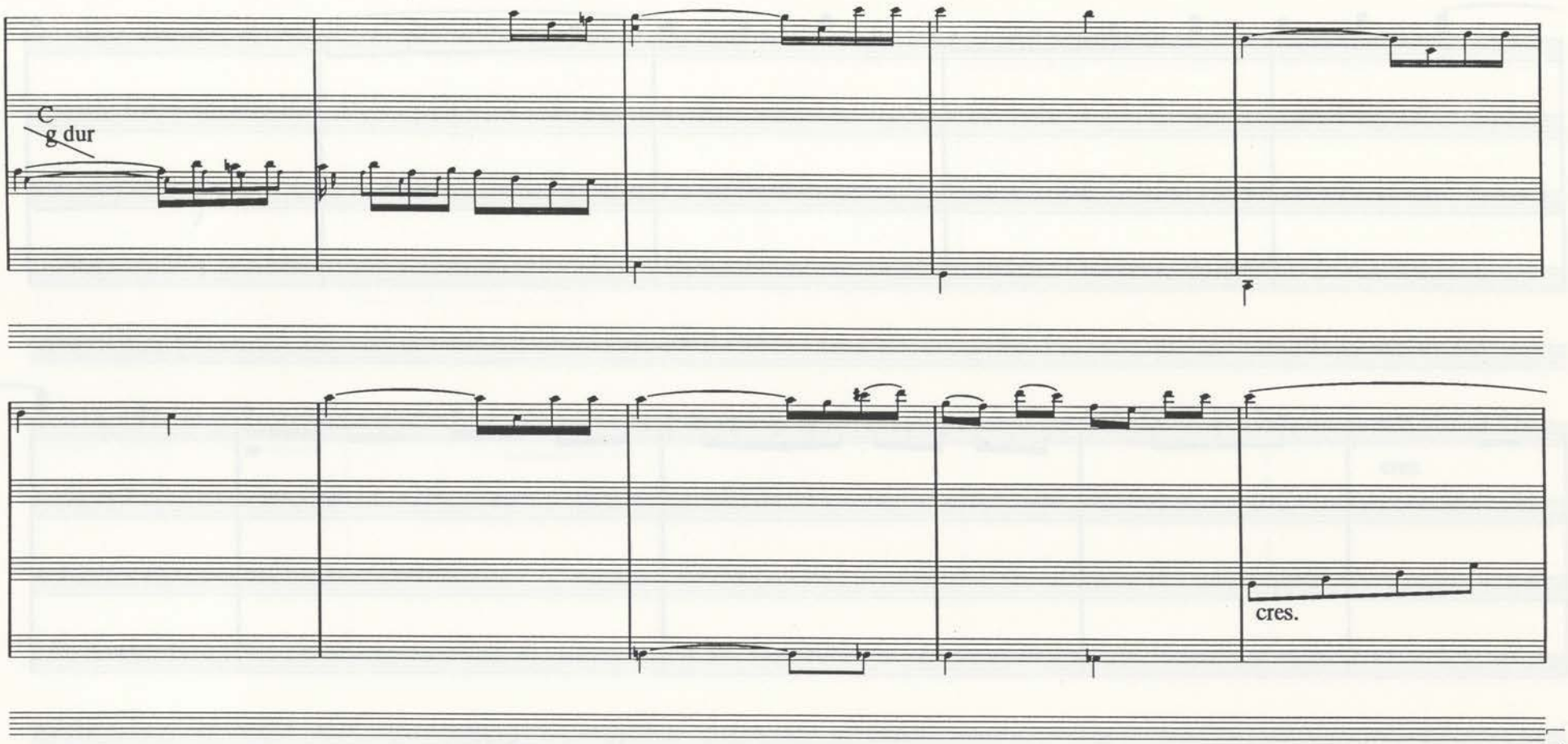
[Artaria 216, p. 64]

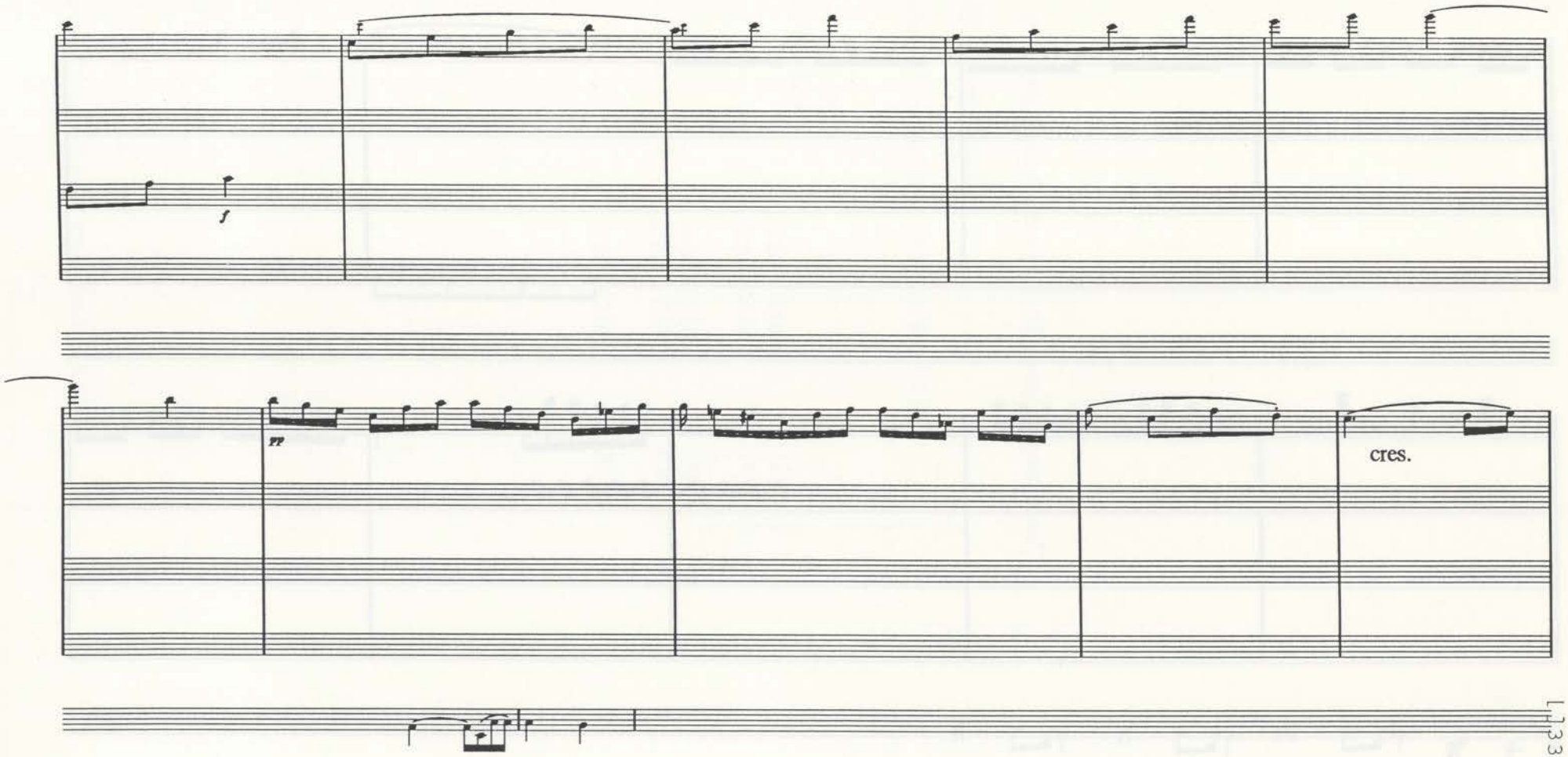




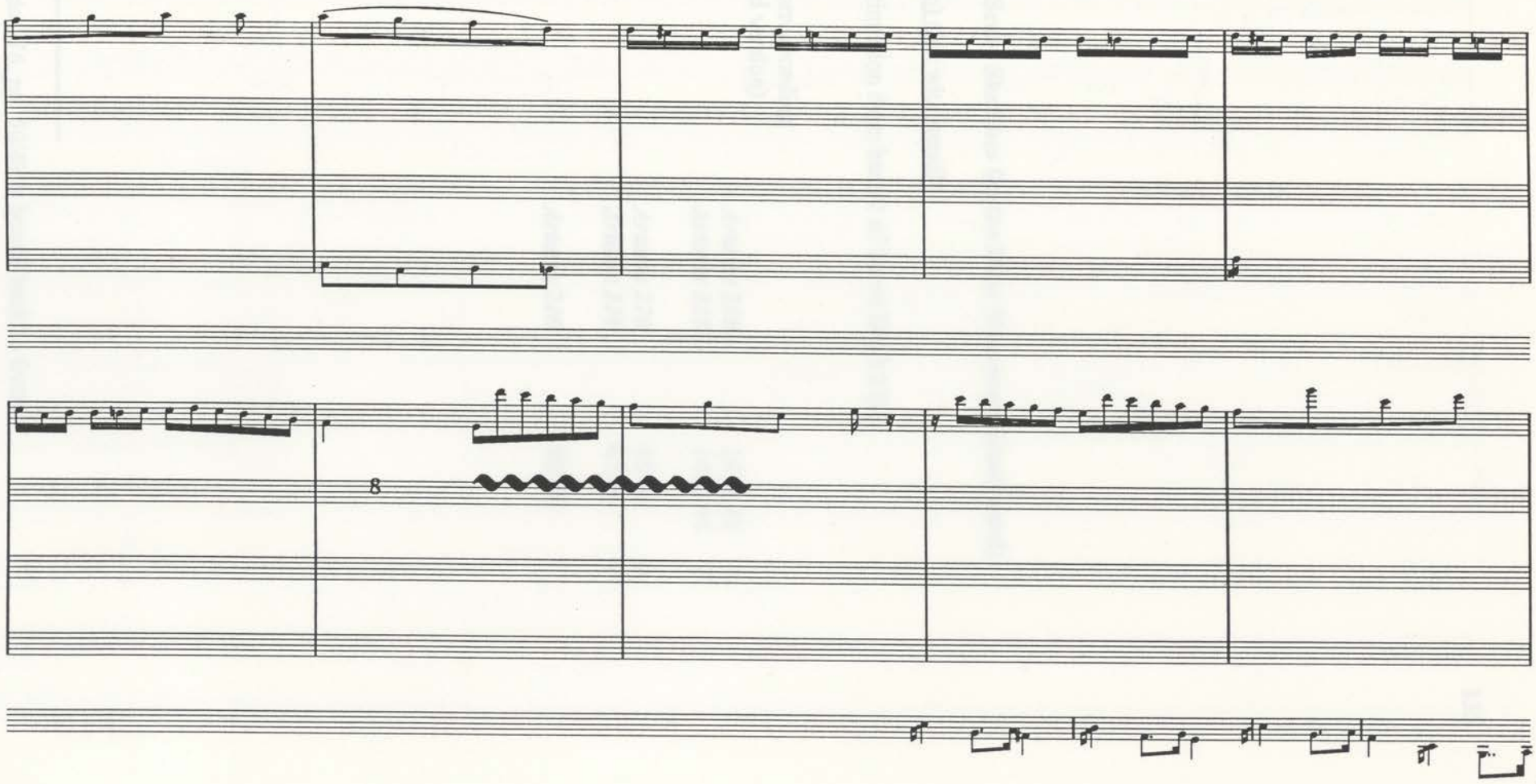
[Stave 10 has two superimposed sketches each of two part, making four parts in all:
* a sketch for the sequential transition (cf bars 121-125) with cantus firmus theme as counterpoint (small notes)
* a treble and bass sketch (bass part has only two notes) of quaver varient o cantus firmus theme (large notes)]

[Artaria 216, p. 82]




f
pp
cres.

[Artaria 216, p. 84]



Score Sketches for the First Movement (continued)

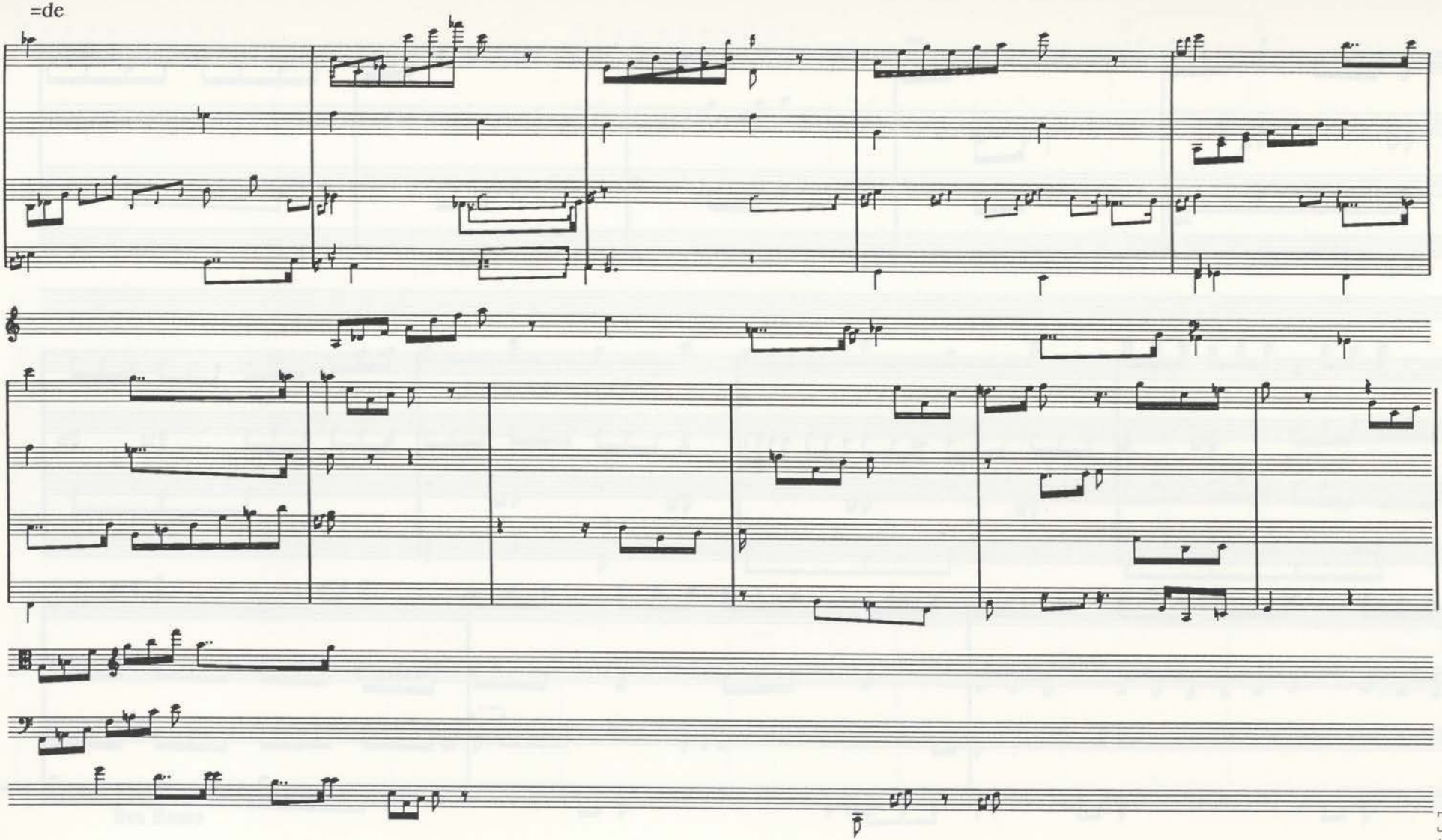
Score Draft 2 (b) (ink with pencil)

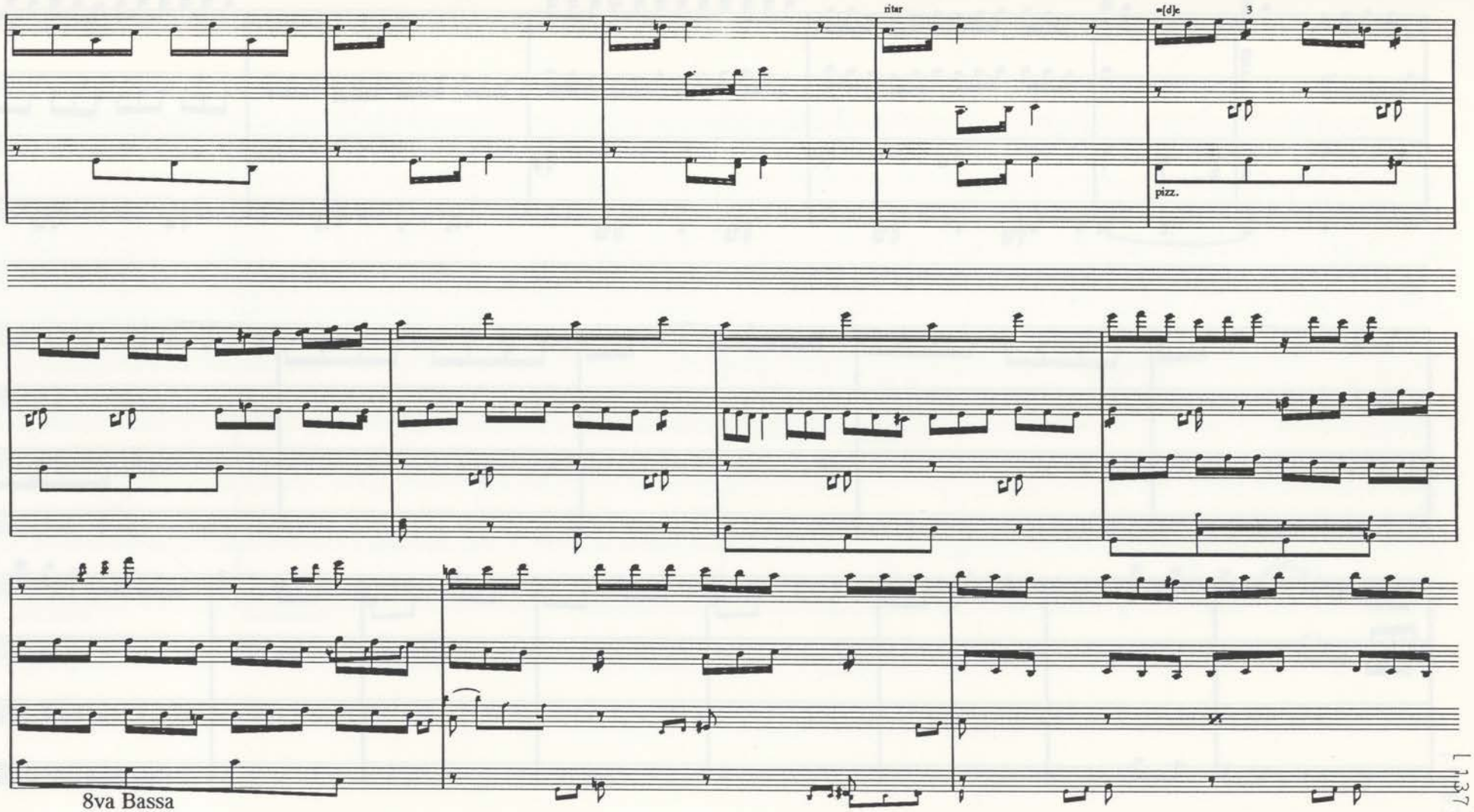
Alternative continuation from bar 82 of Score Draft 2 (a).

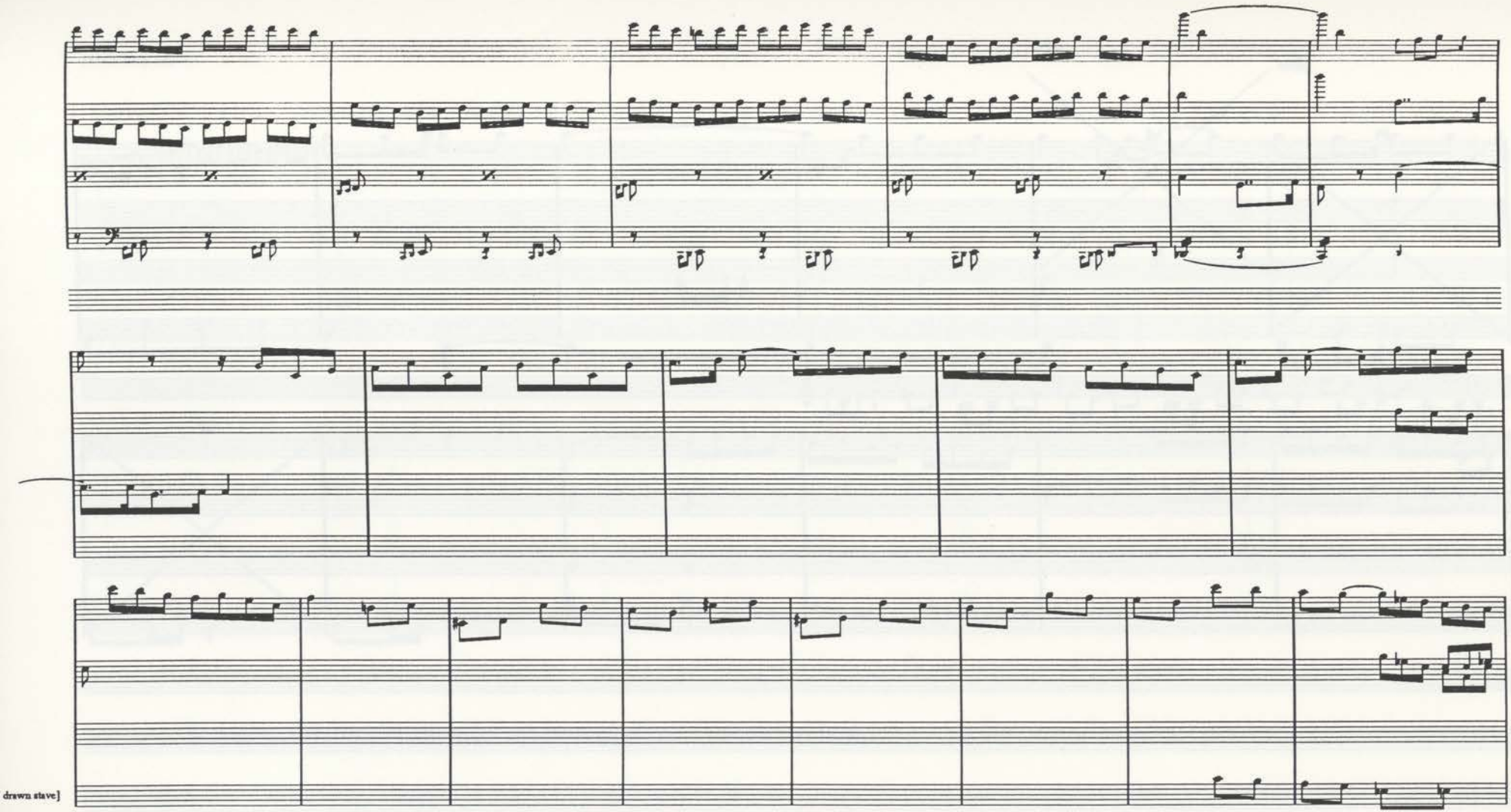
(approximate corresponding bars in published version)		
74-128	*Artaria 216*	141/142 ⌝
	Artaria 216	143/144 ⌟
	Artaria 216	45/46 ⌝
	Artaria 216	47/48 ⌟
171-191	*Artaria 216*	50/49[1]

[1] The sheet, *Artaria 216*, pp. 50/49 is bound back to front.

=de

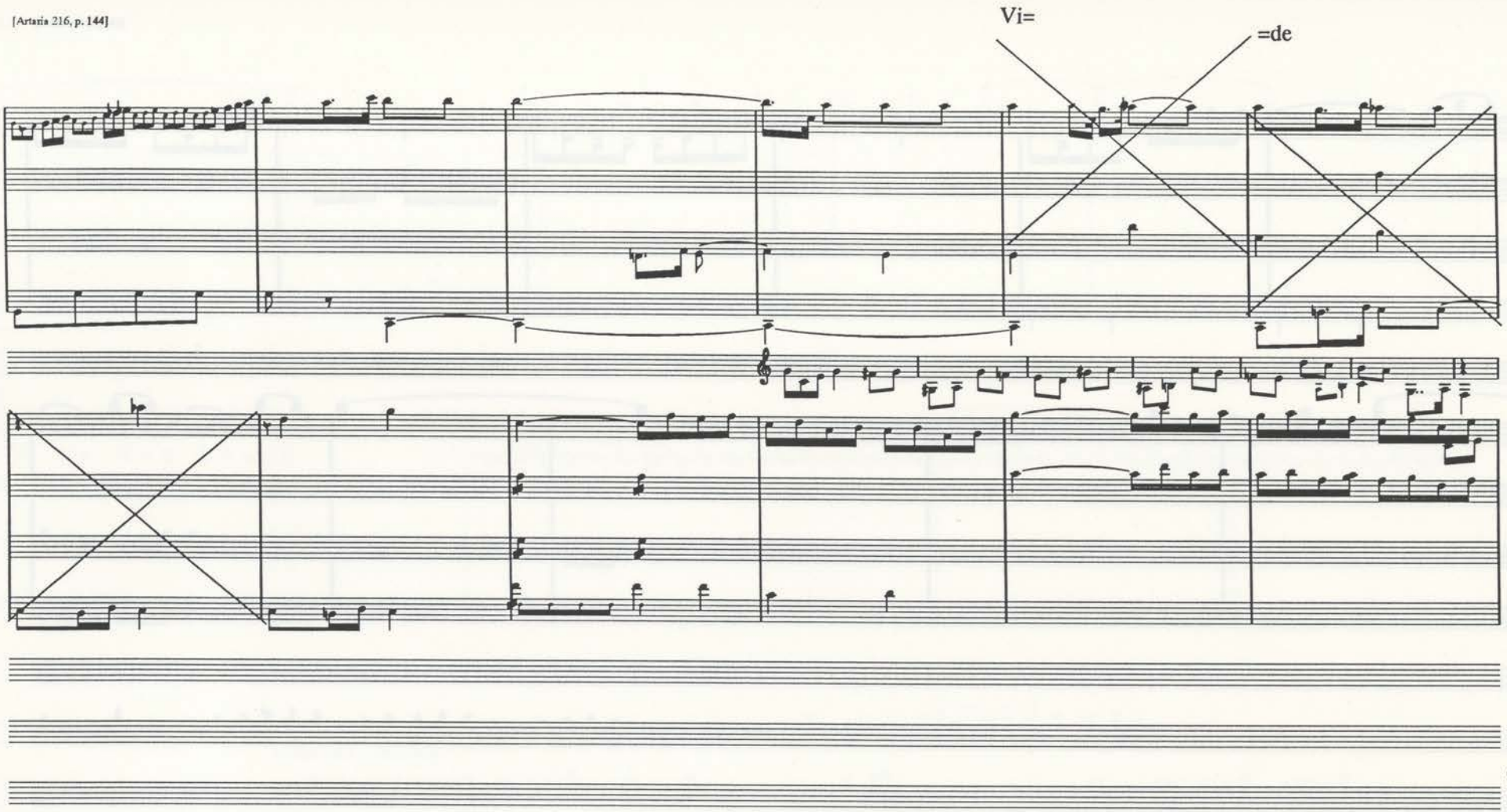


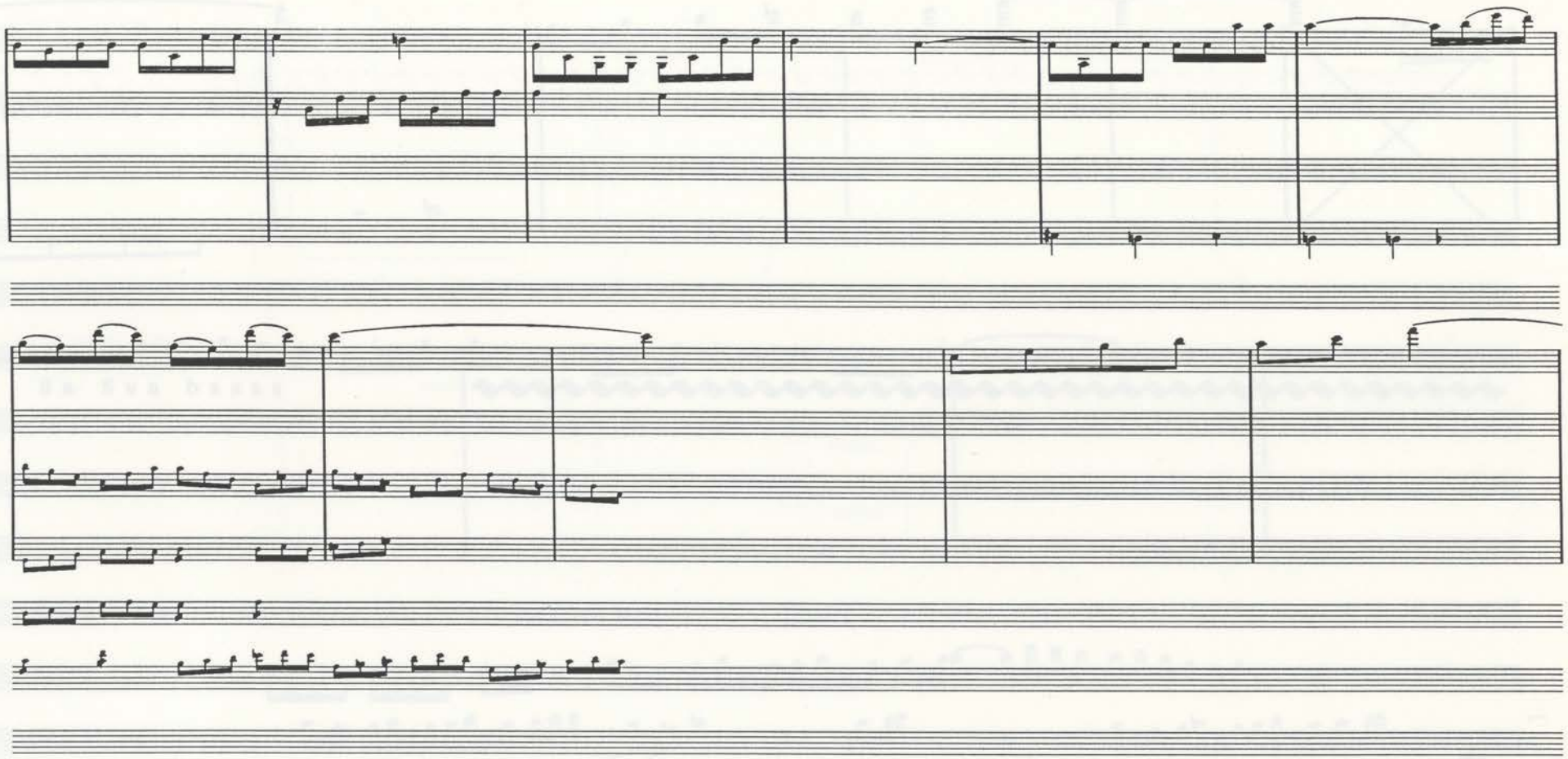

ritar
=[d]c
3
pizz.
drawn stave]
8va Bassa

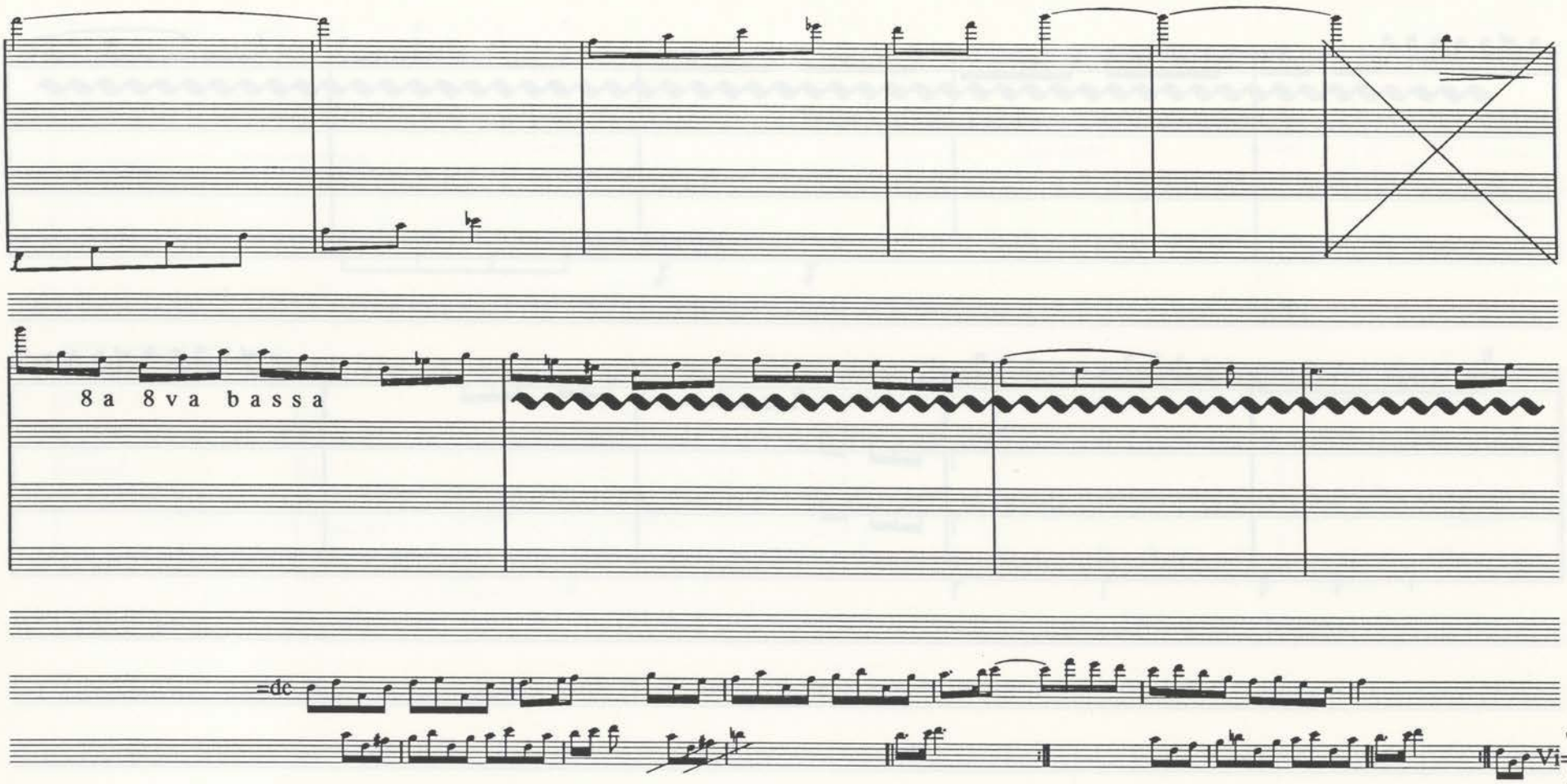


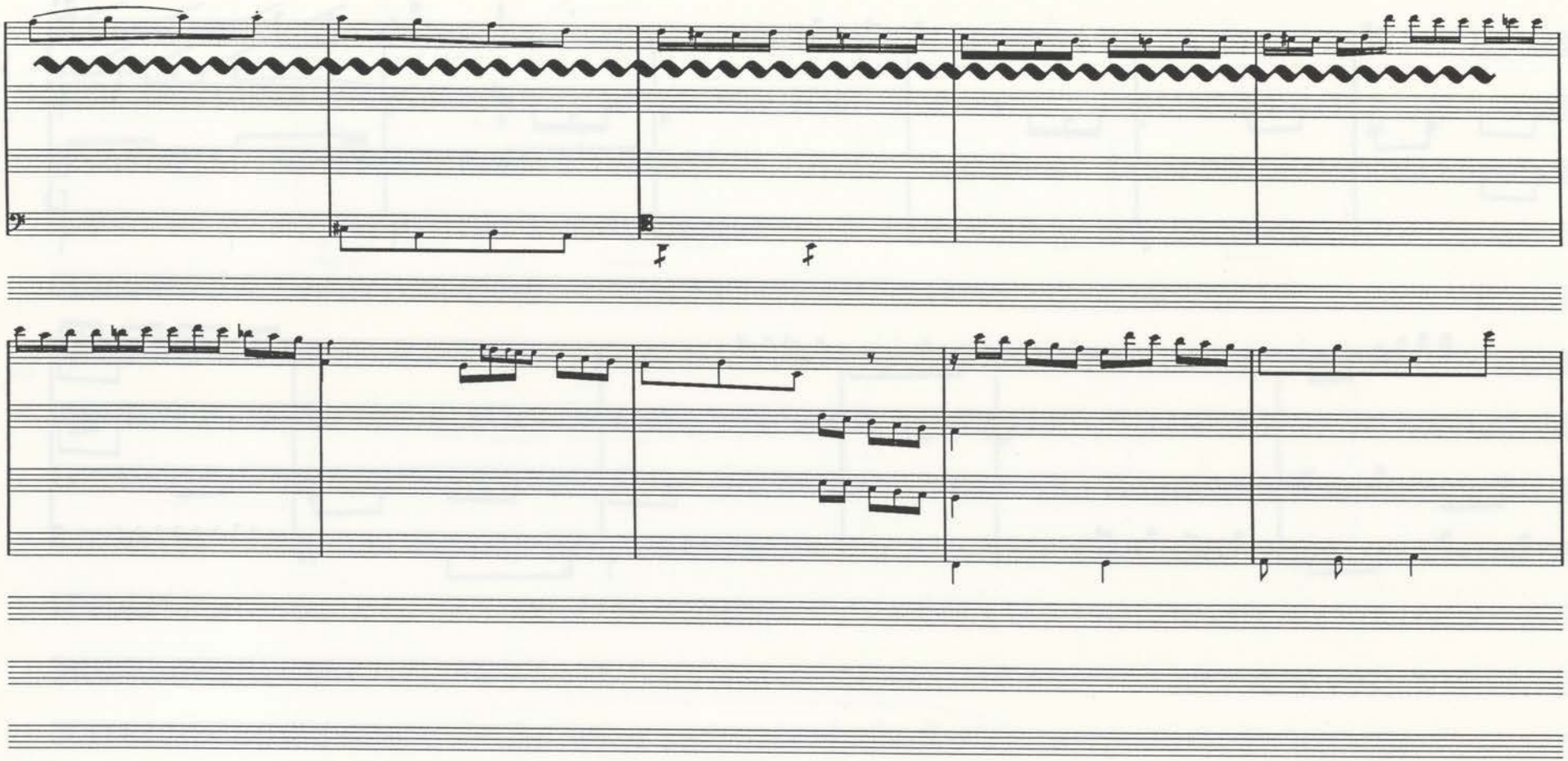
drawn stave]

[Artaria 216, p. 144]

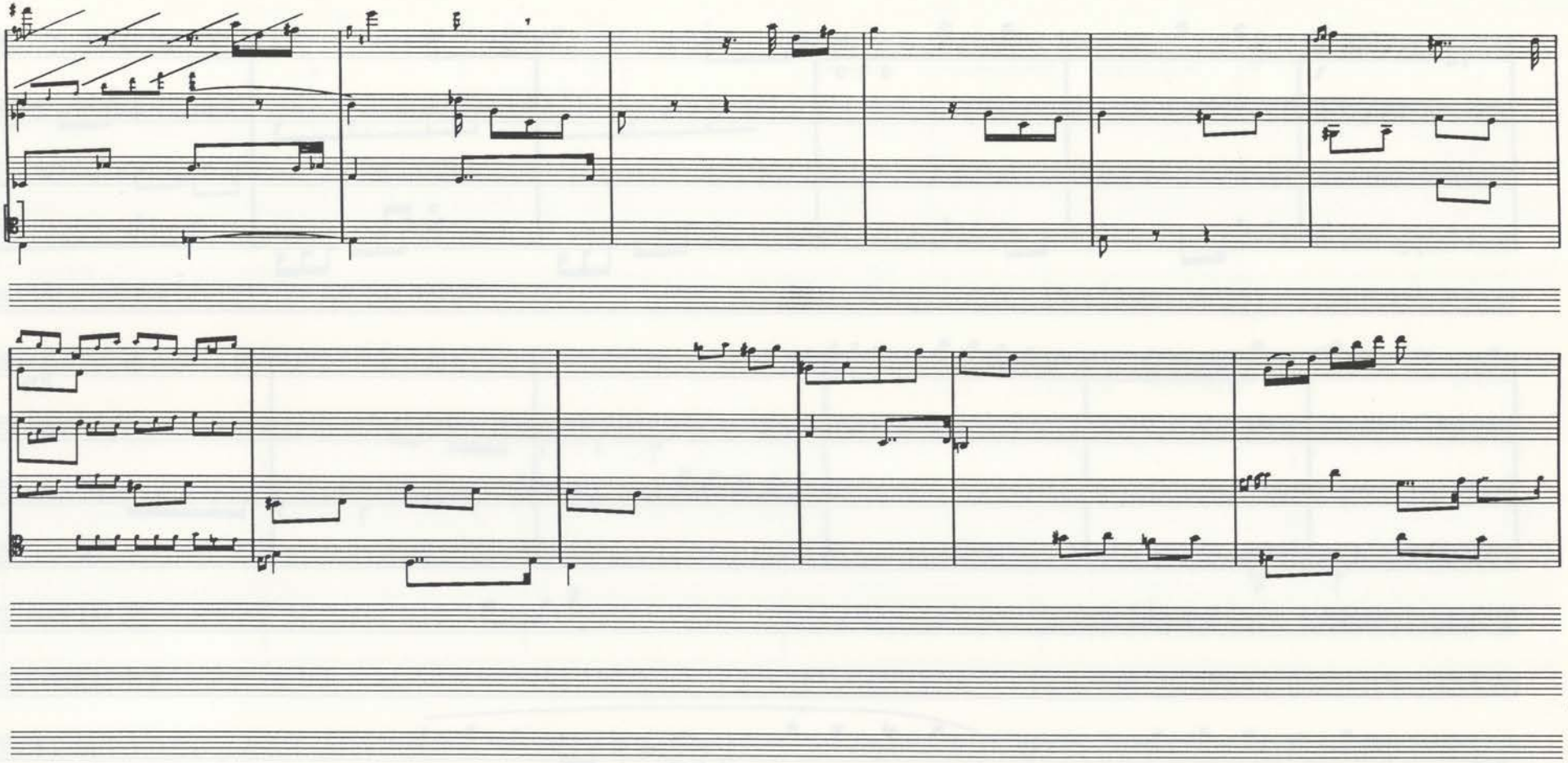




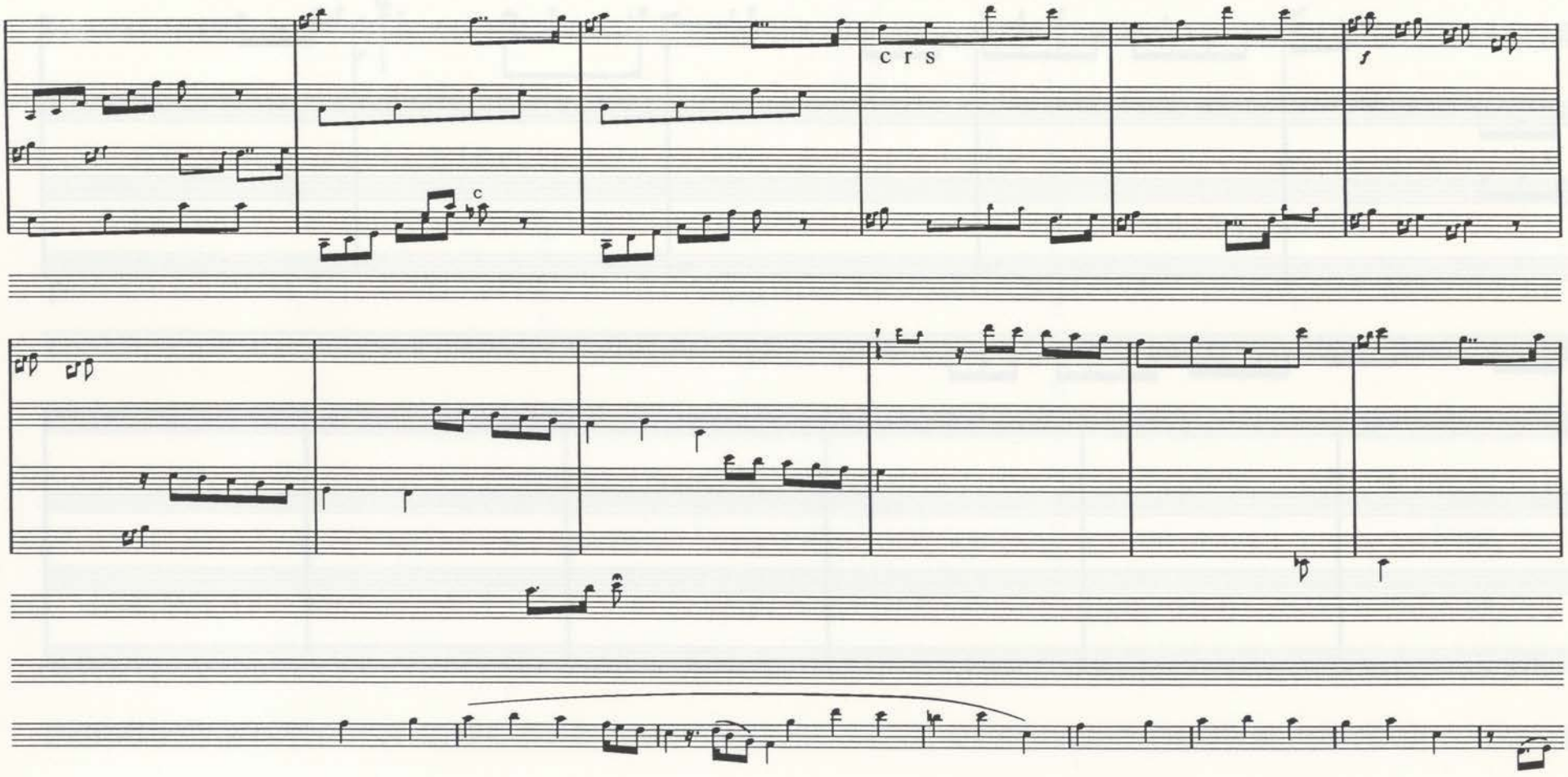

8 a 8 v a b a s s a
=dc
Vi=



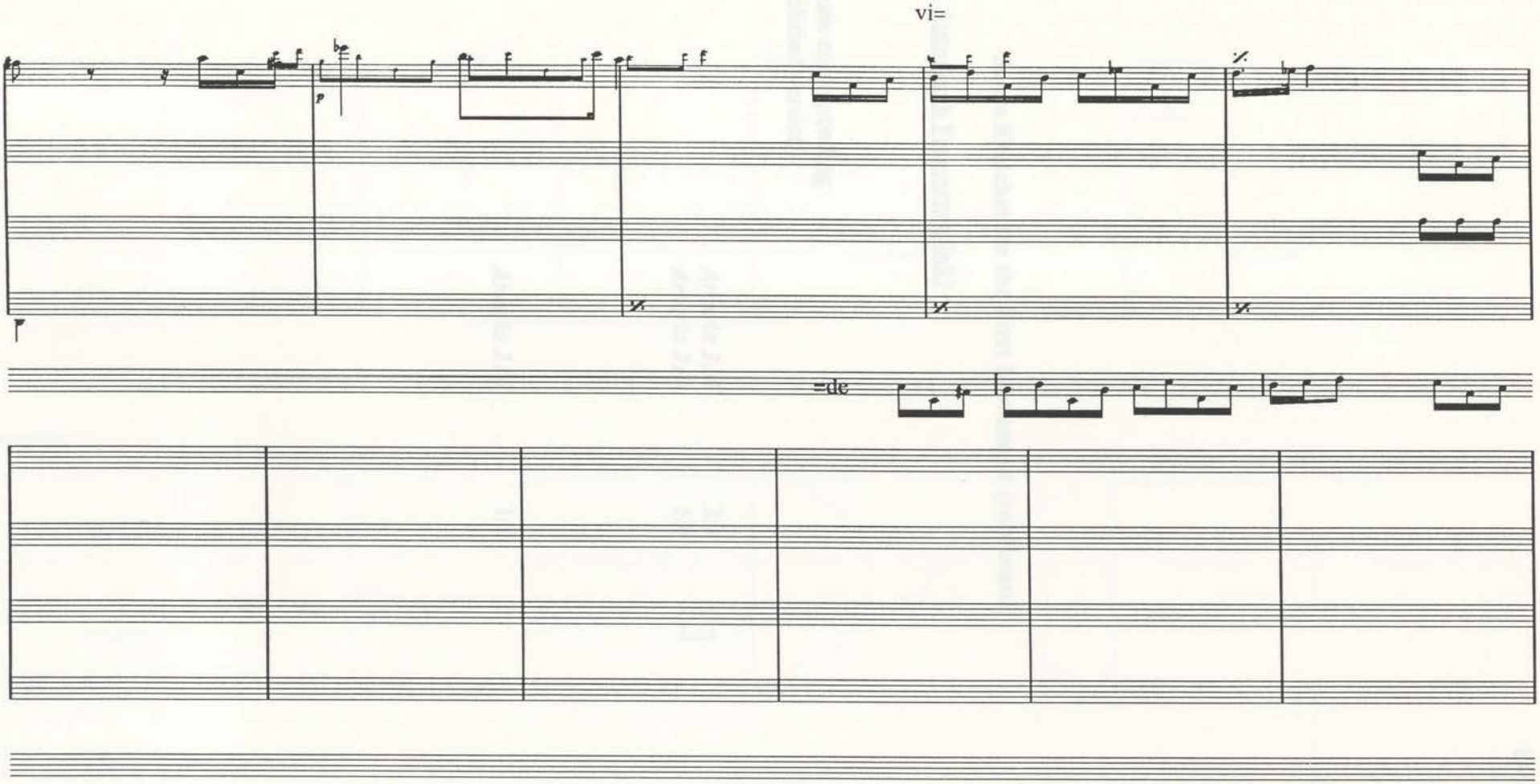
[Artaria 216, p. 48]



[Artaria 216, p. 50]



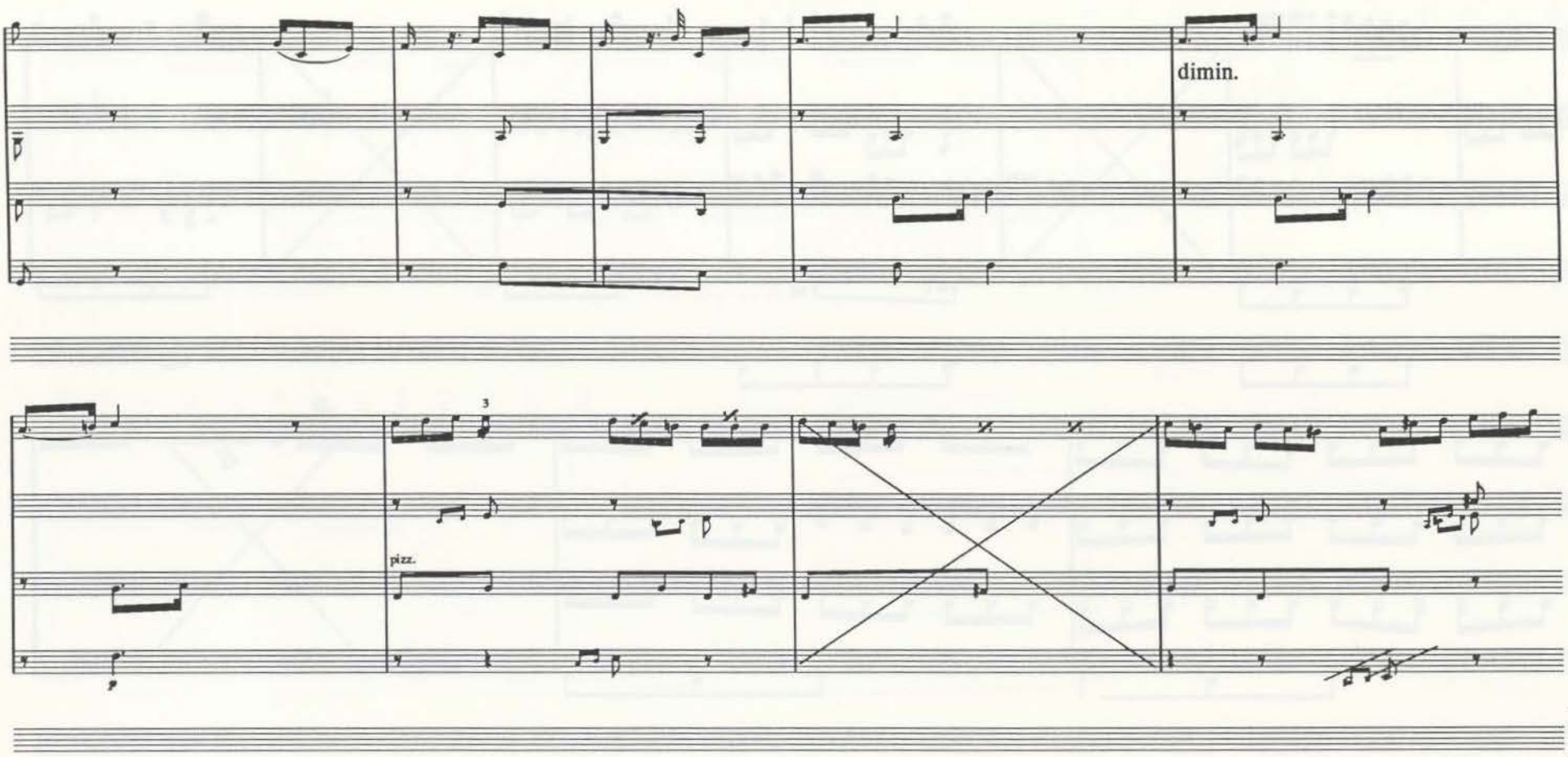
[Artaria 216, p. 49]



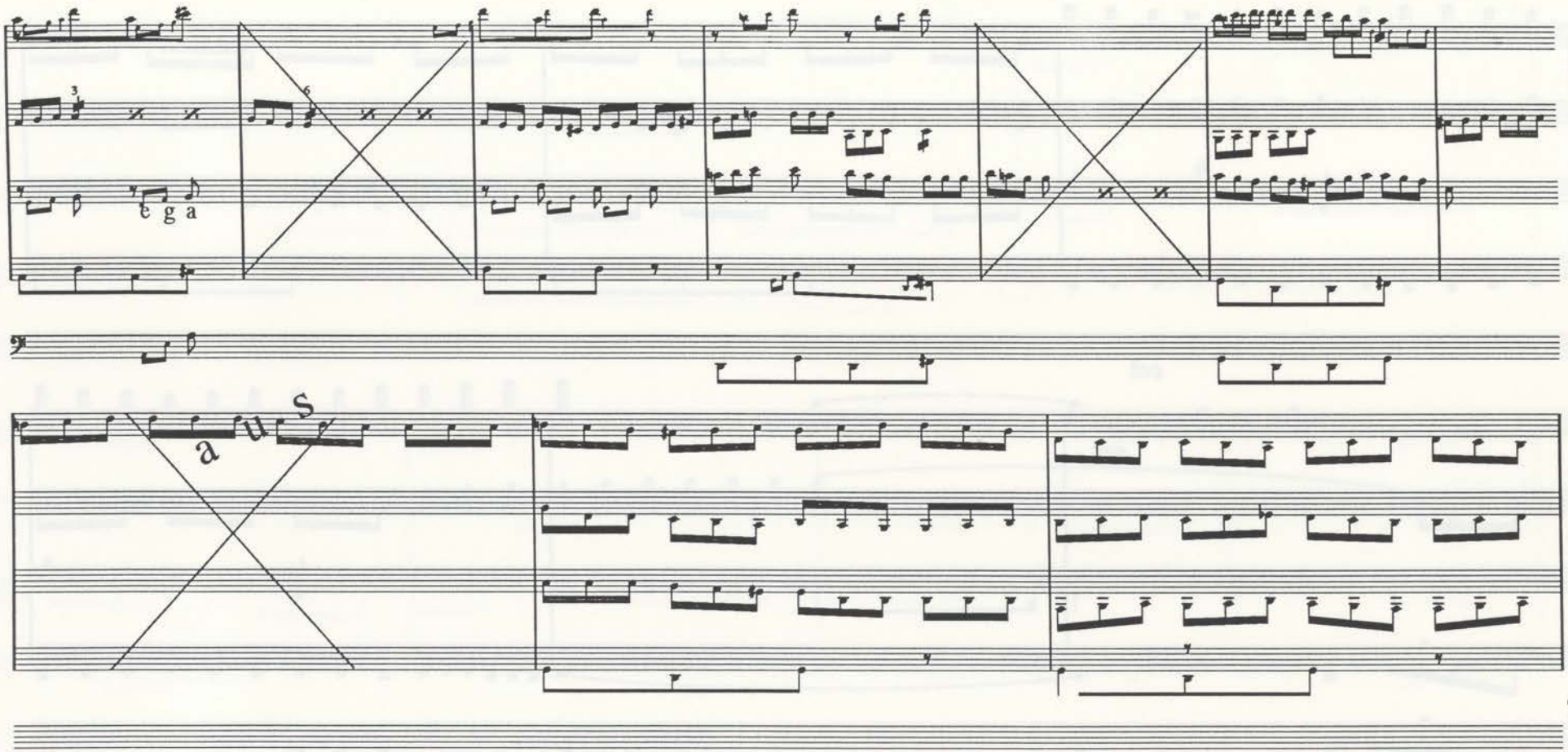
Score Sketches for the First Movement (continued)

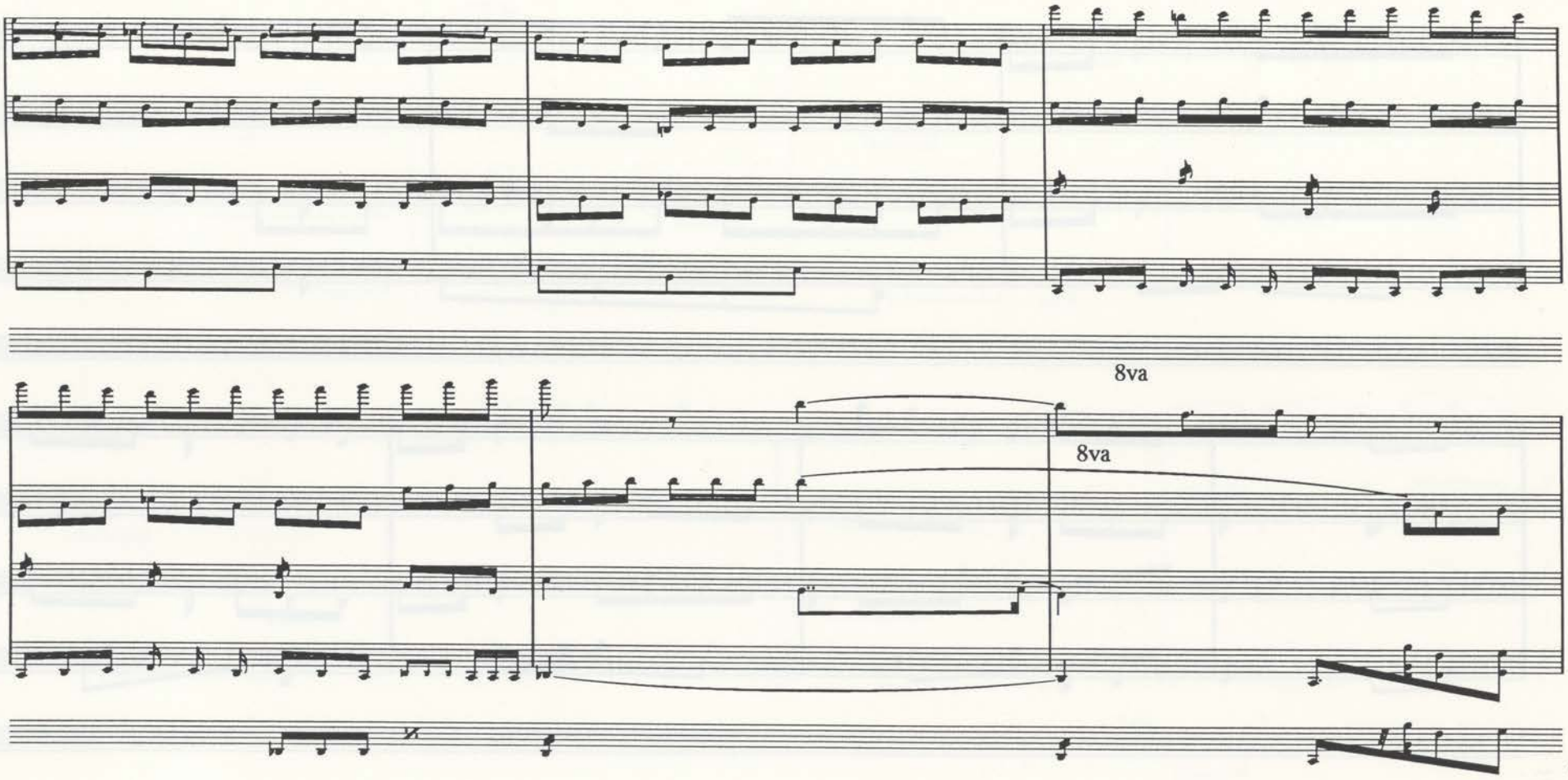
Discarded Autograph Fragments (ink)

(approximate corresponding bars in published version)			
1.			
84-109	*Artaria 216*	3/4	⌐
	Artaria 216	5/6	⌙
2.			
184-193	*Artaria 216*	1/2	

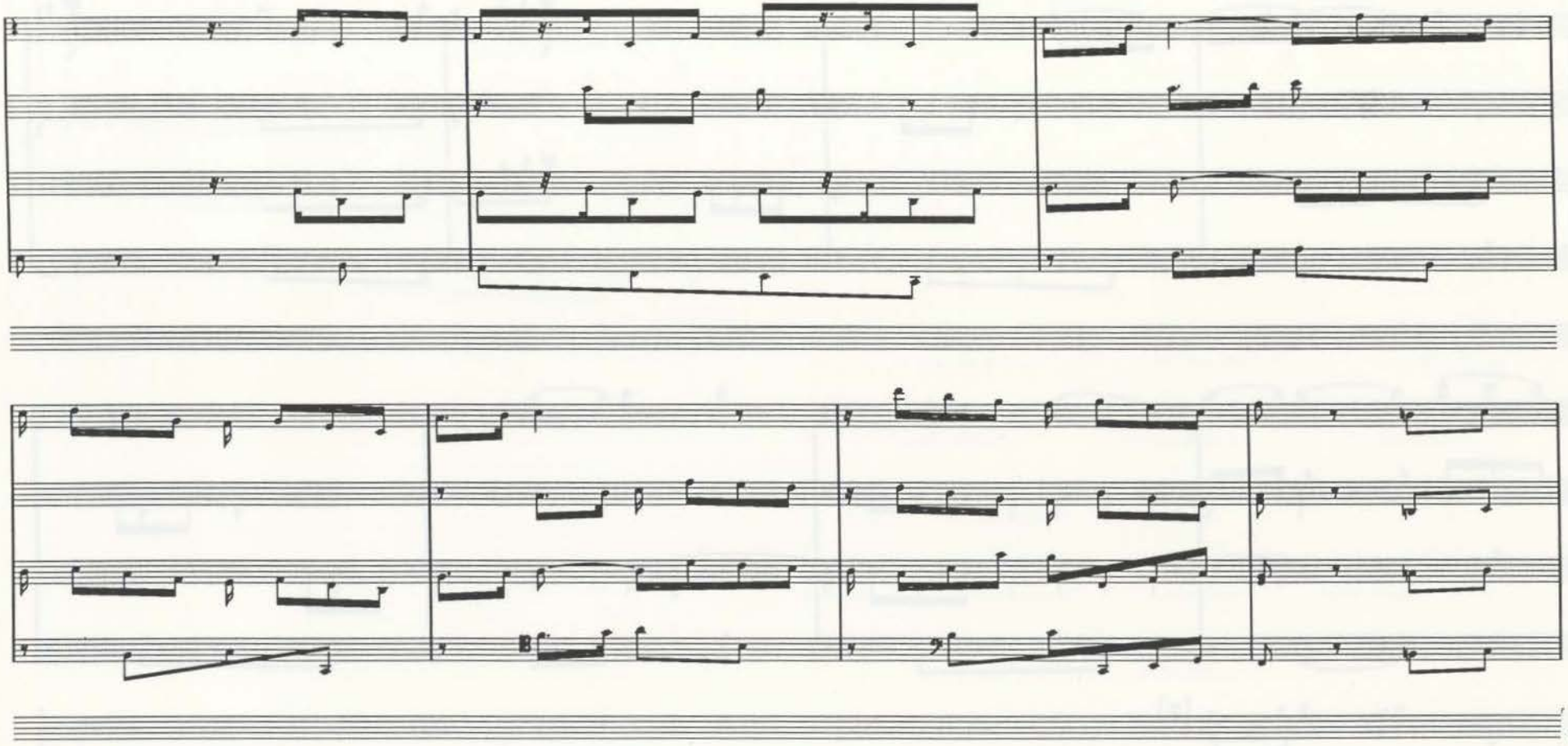

dimin.
3
pizz.
p

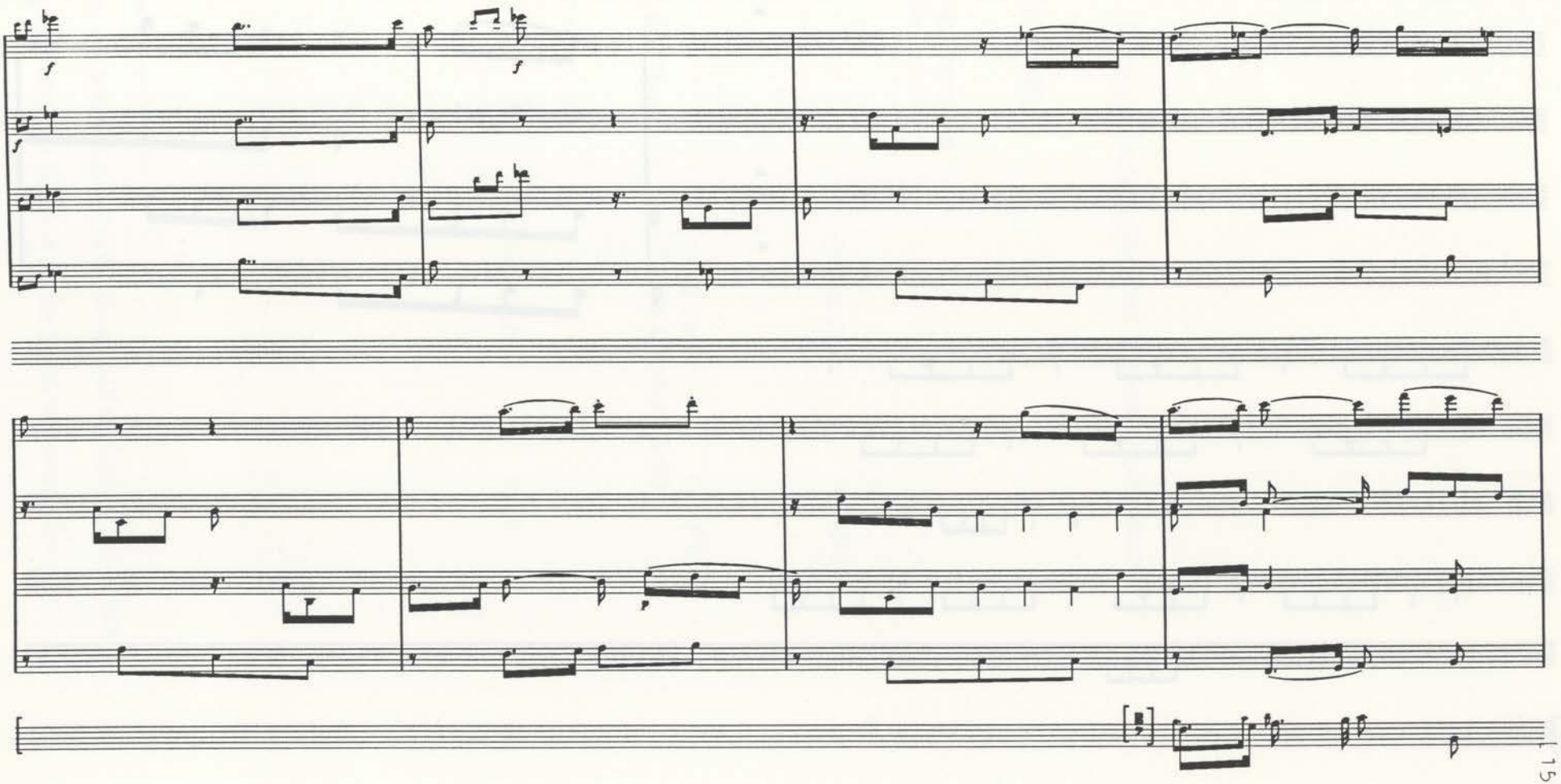
[Artaria 216, p. 4]



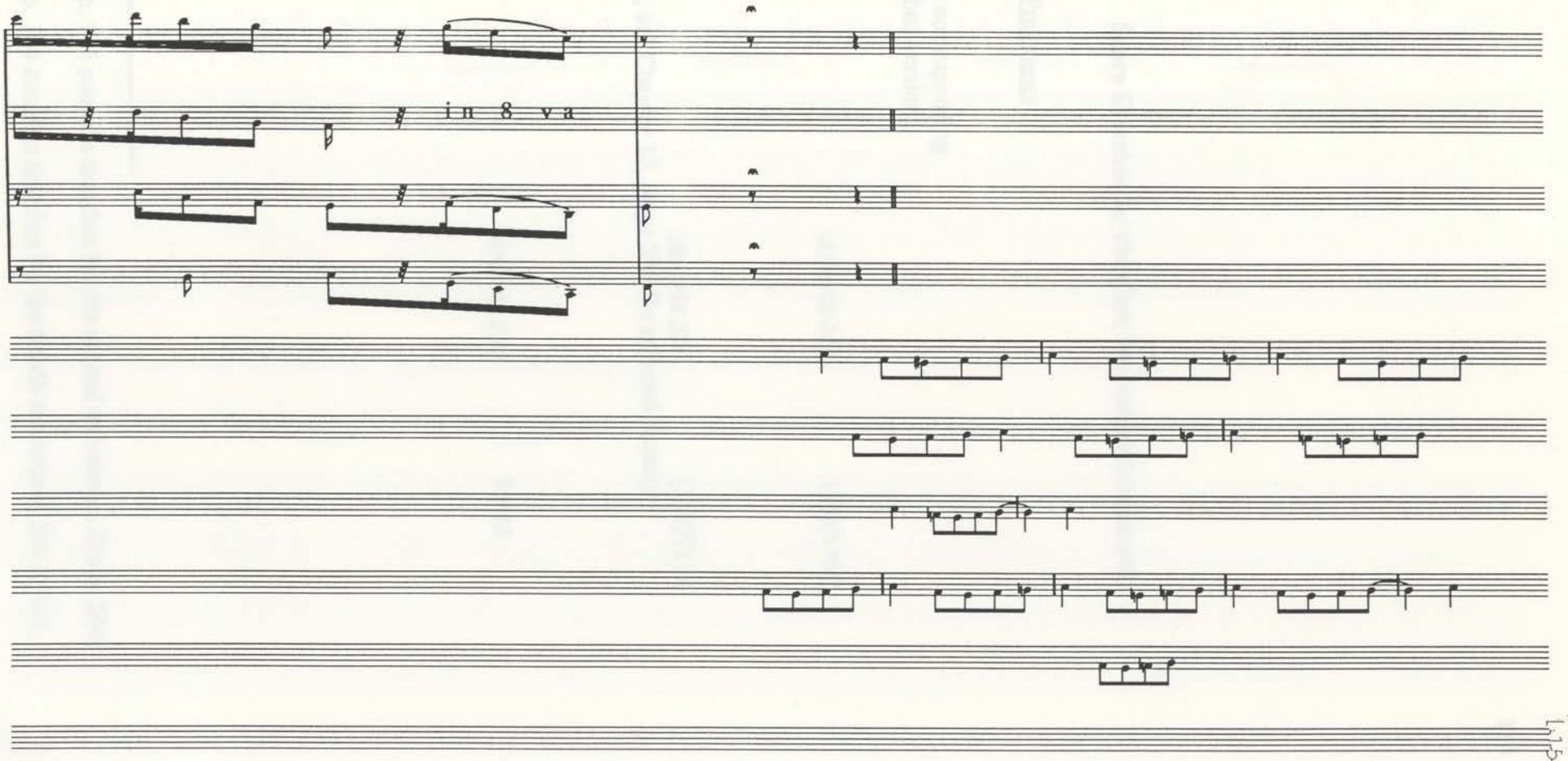

8va
8va

[Artaria 216, p. 6]




f
f
f
p

[Artaria 216, p. 2]



Score Sketches for the First Movement (continued)

Other Score Fragments

(approximate corresponding bars in published version)

Fragment 3
144-146 *Artaria 216* 145/(146)[1]

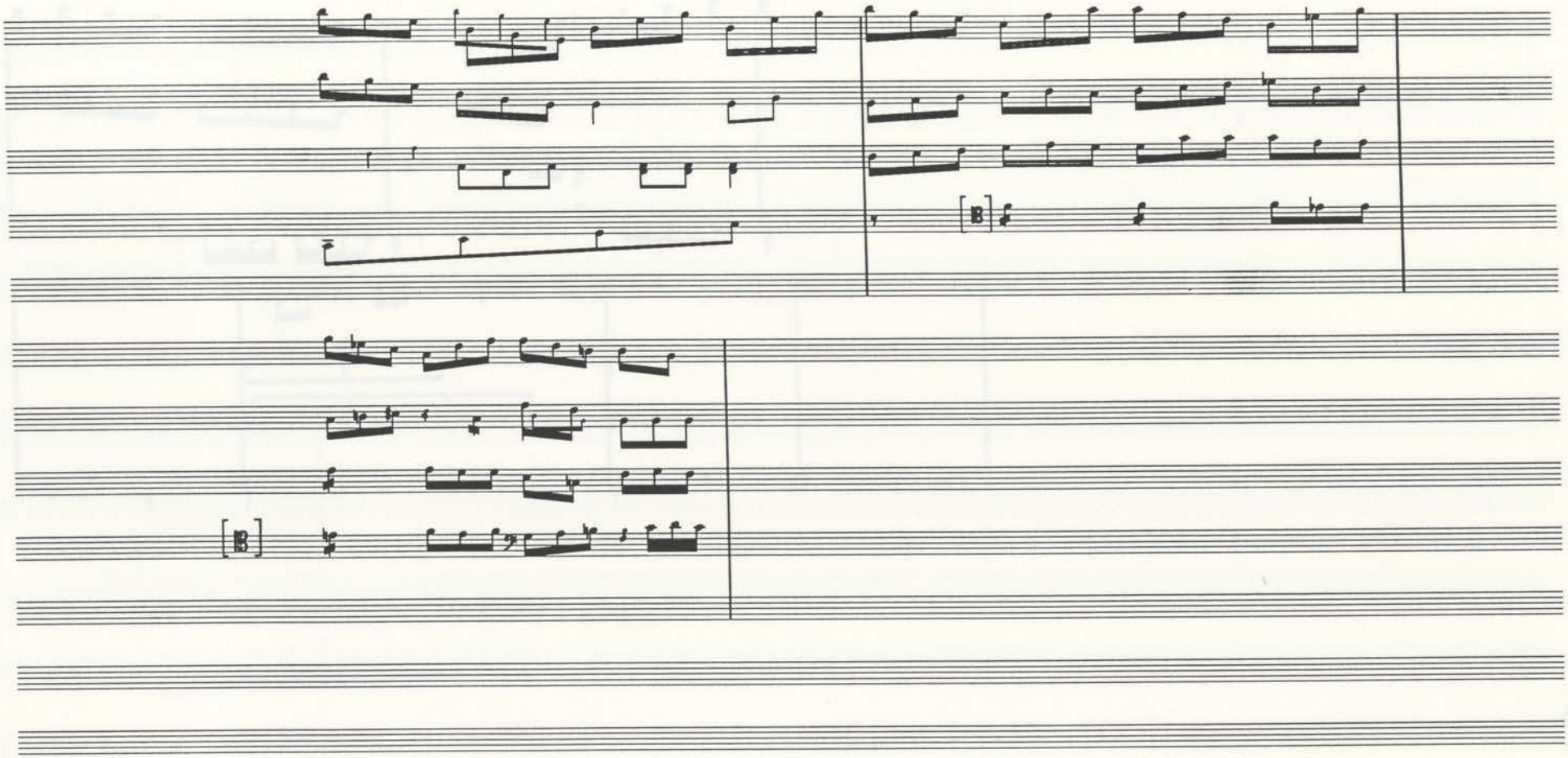
Fragment 4
108-109 *Artaria 216* (153)[2]/154
(in among IV, see Chapter 10, ,page 288 for adjacent sheets)

Fragment 5
72-80 *Artaria 216* 39/40

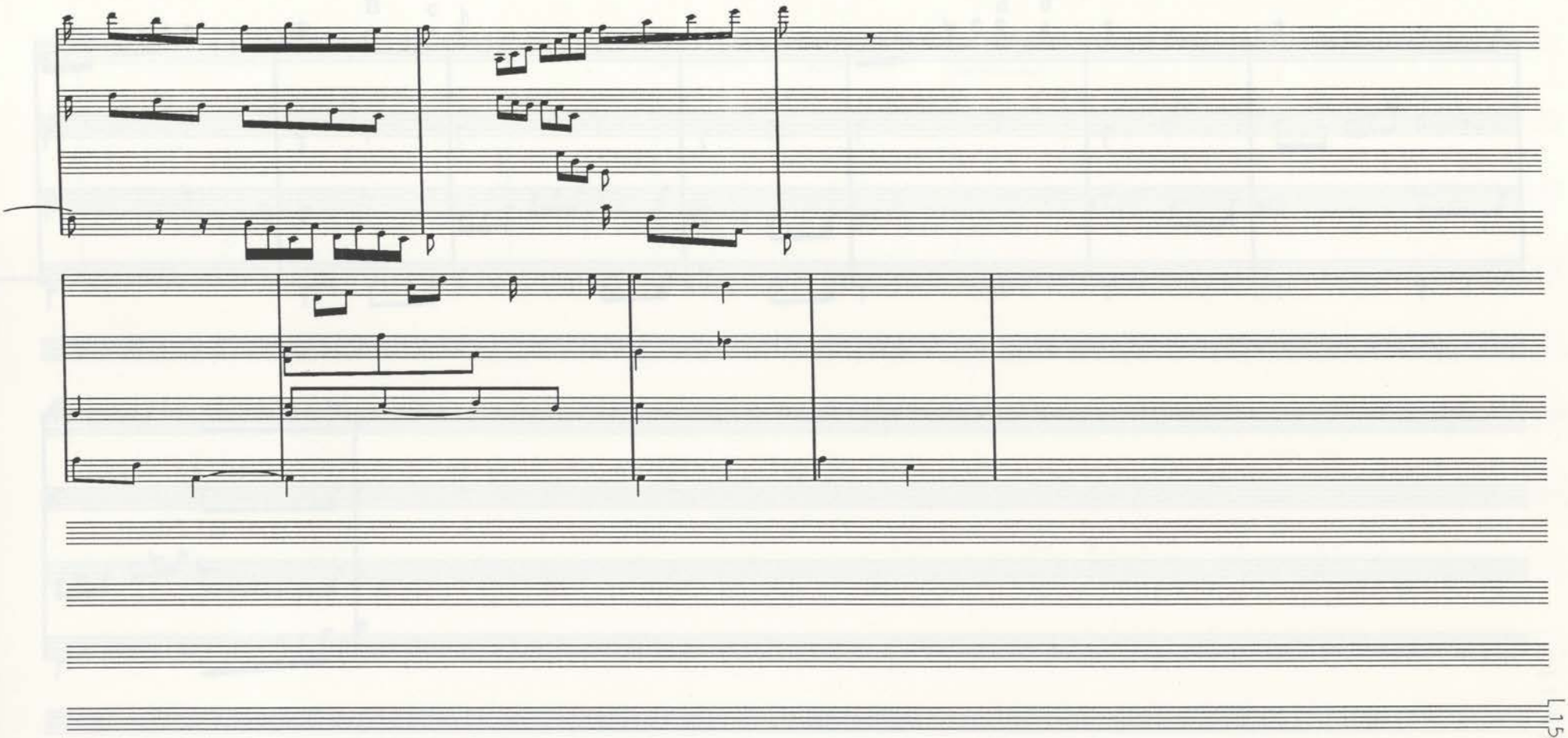
---

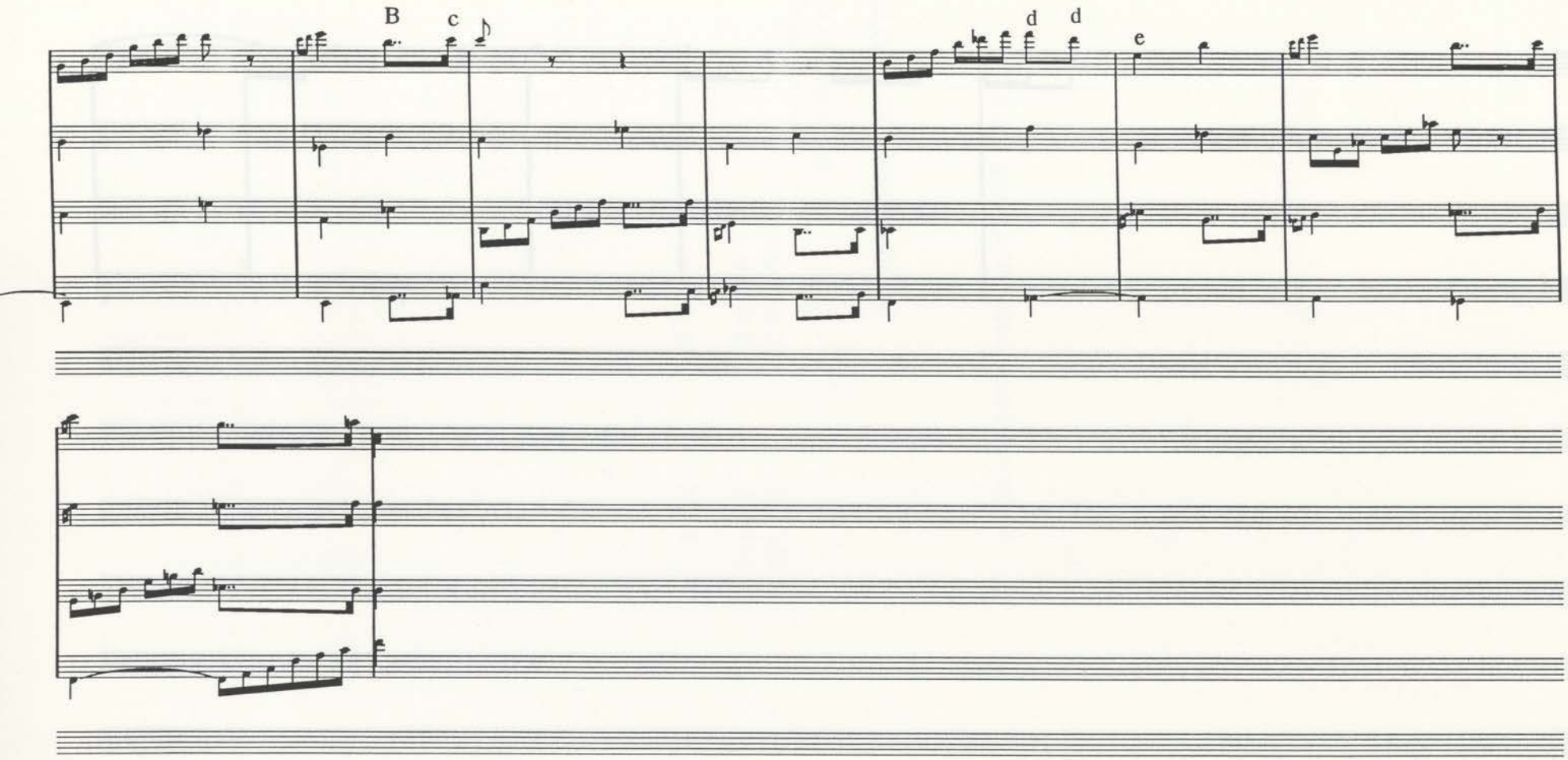
[1] *Artaria 216*, p. 146 contains sketches for the second movement. See p. 204.

Artaria 216, p. 154 contains sketches for the fourth movement. See p. 301.

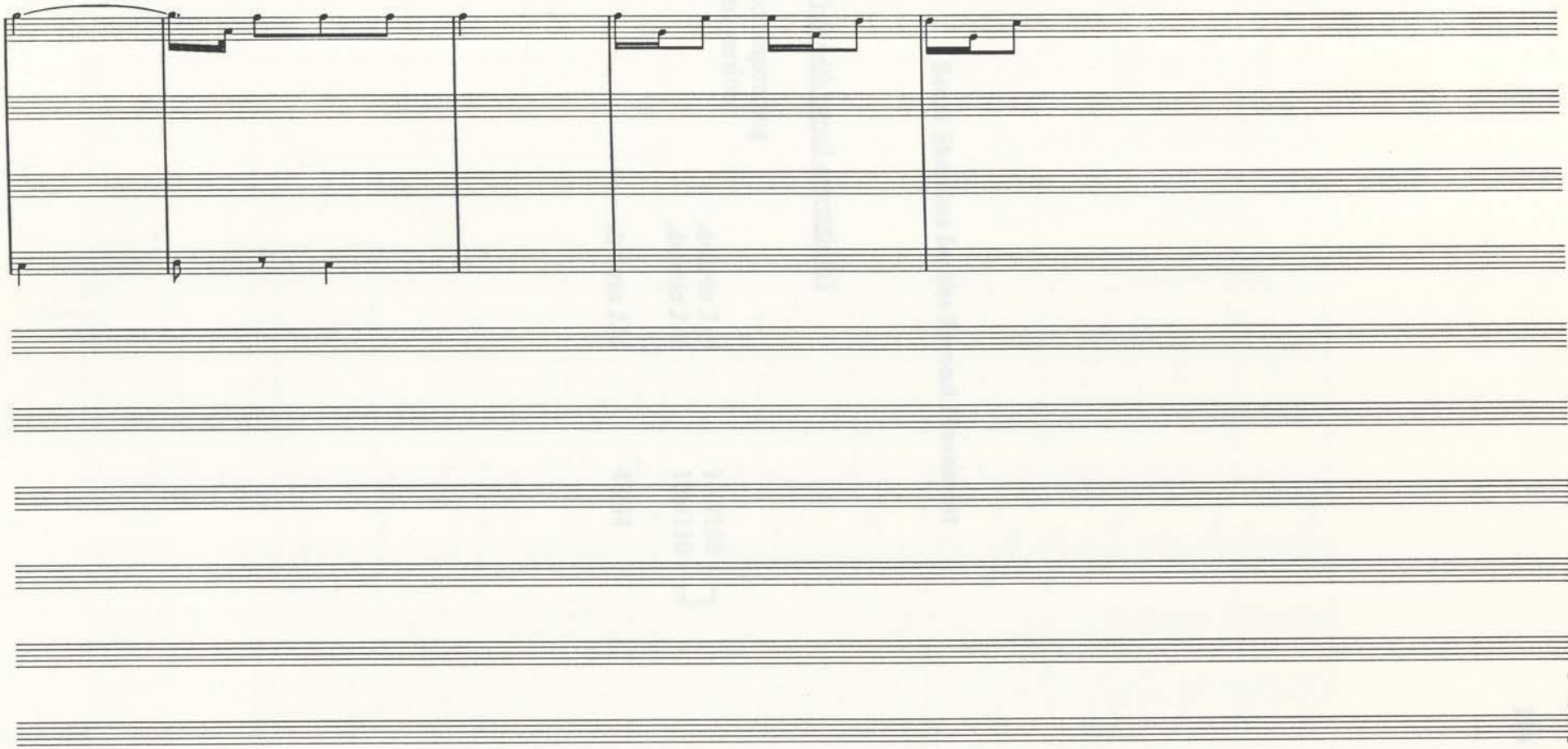


[Artaria 216, p. 154]




B
c
d
d
e

[Artaria 216, p. 40]

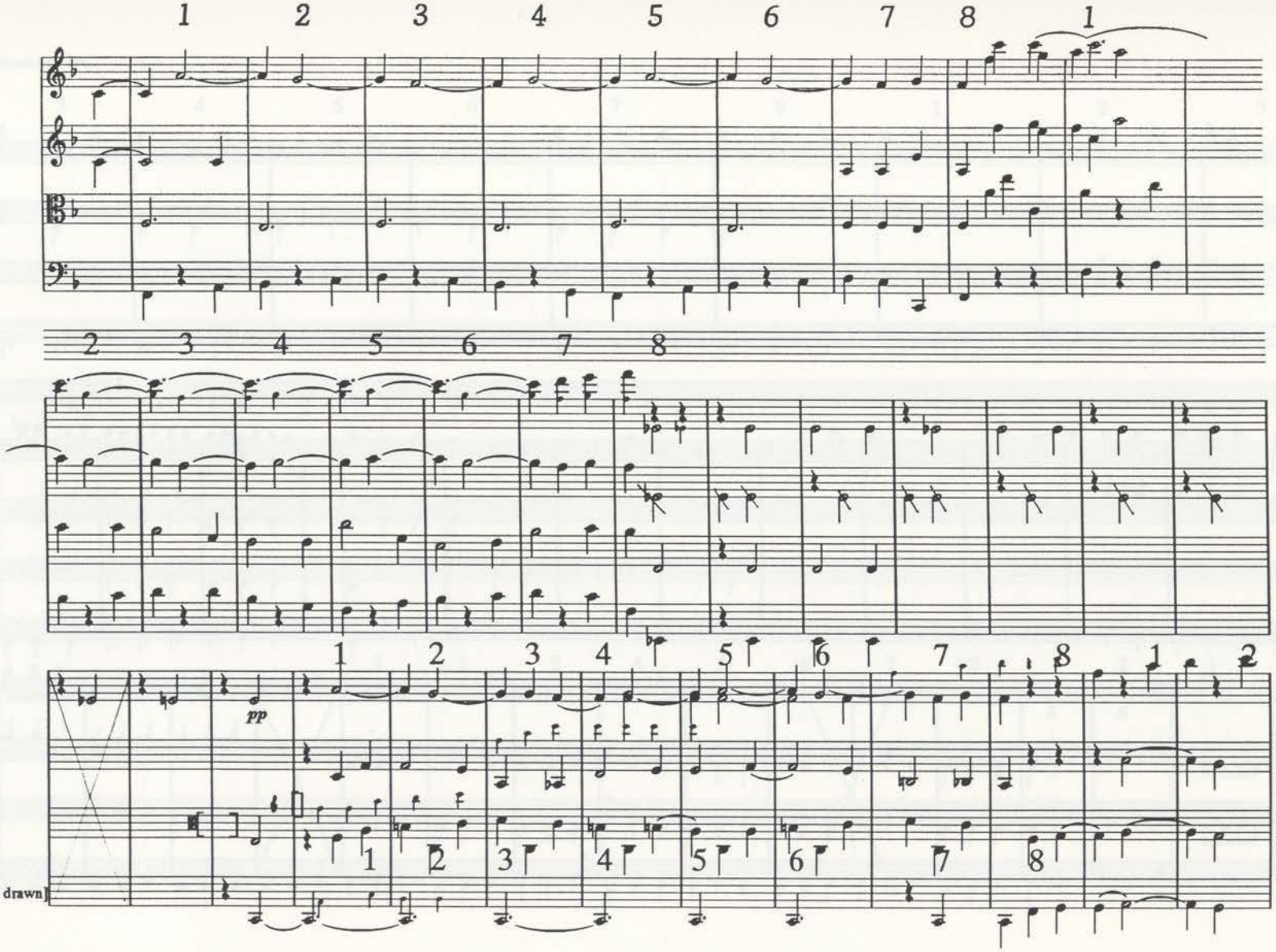


Score Sketches for the Second Movement

Score Draft 1 (ink with pencil corrections)

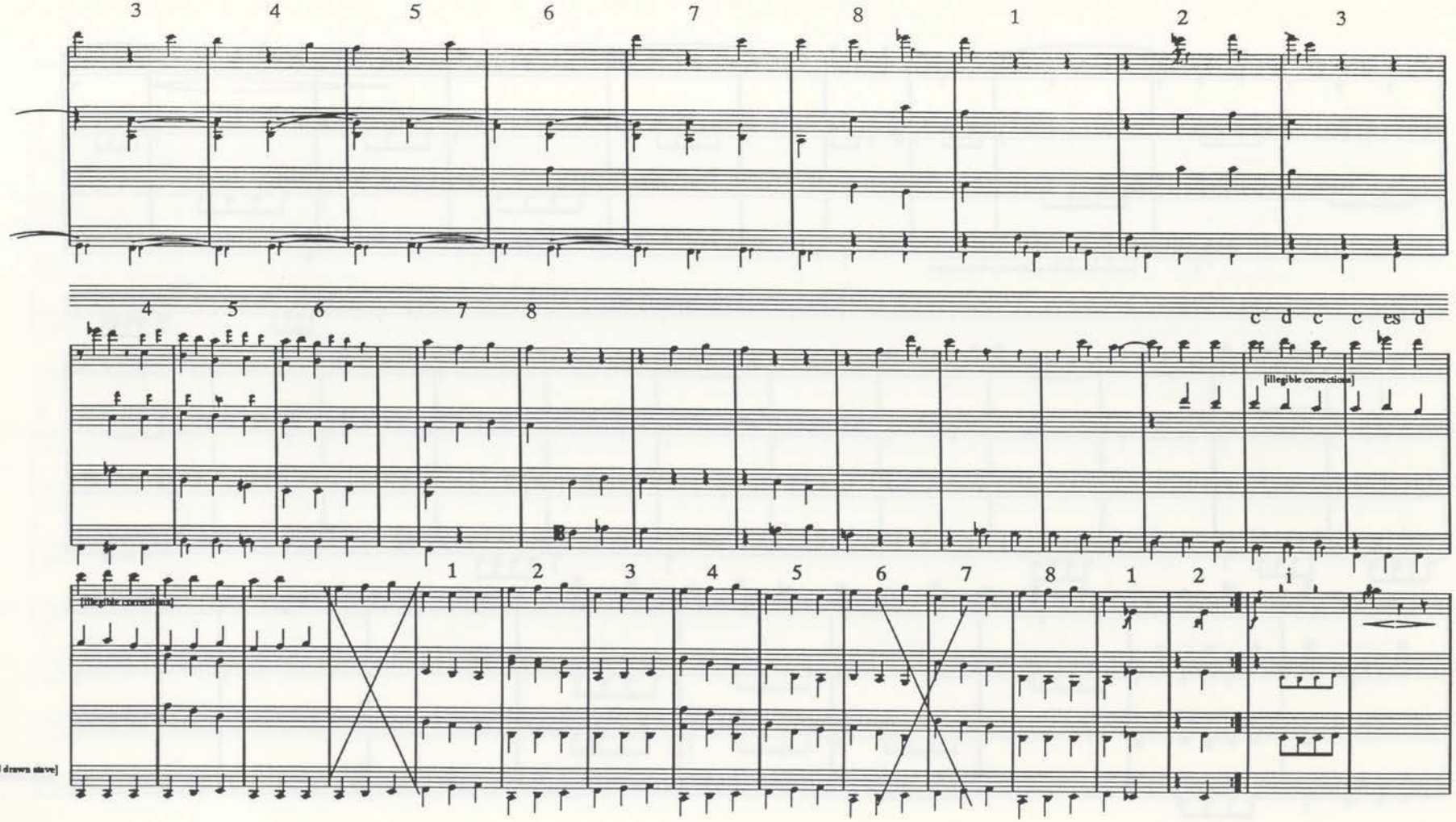
(approximate corresponding bars in published version)		
1-161	*Artaria 216*	107/108 ⌝
	Artaria 216	109/110 ⌟
	↕	
162-200	*Artaria 216*	43/44

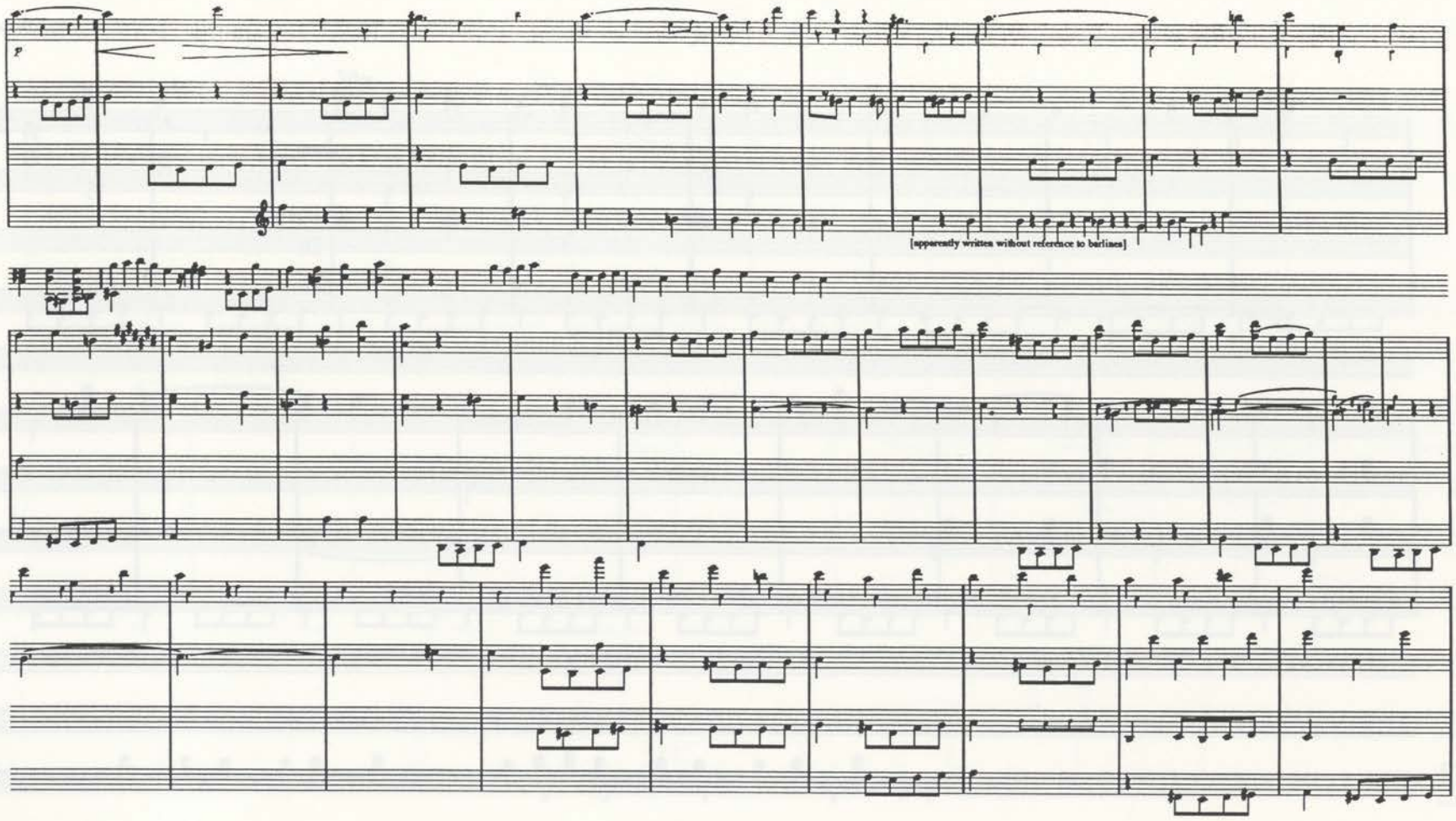
[Artaria 216, p. 107]



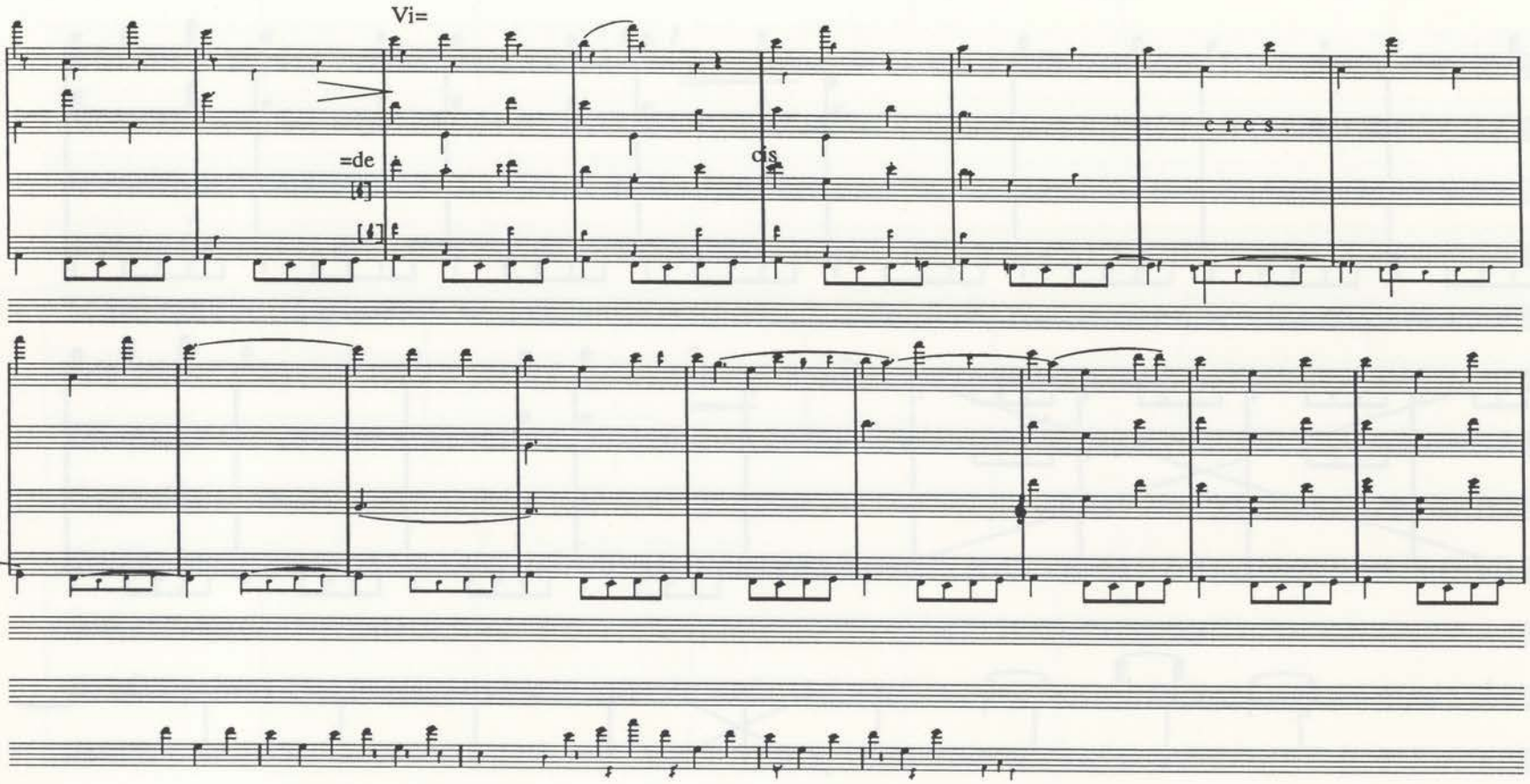
[hand drawn]

[Artaria 216, p. 108]

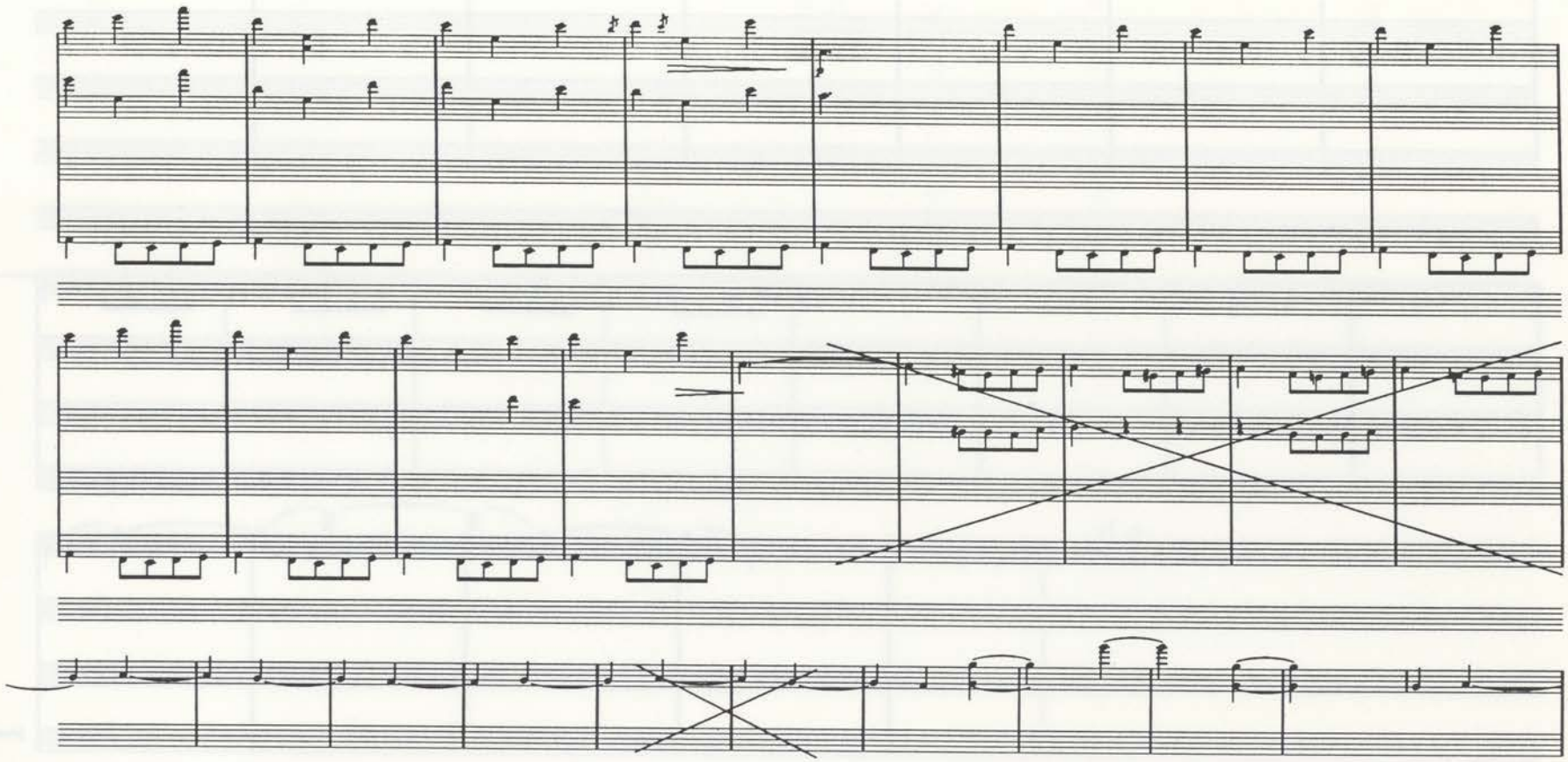



p
[apparently written without reference to barlines]
[hand drawn stave]

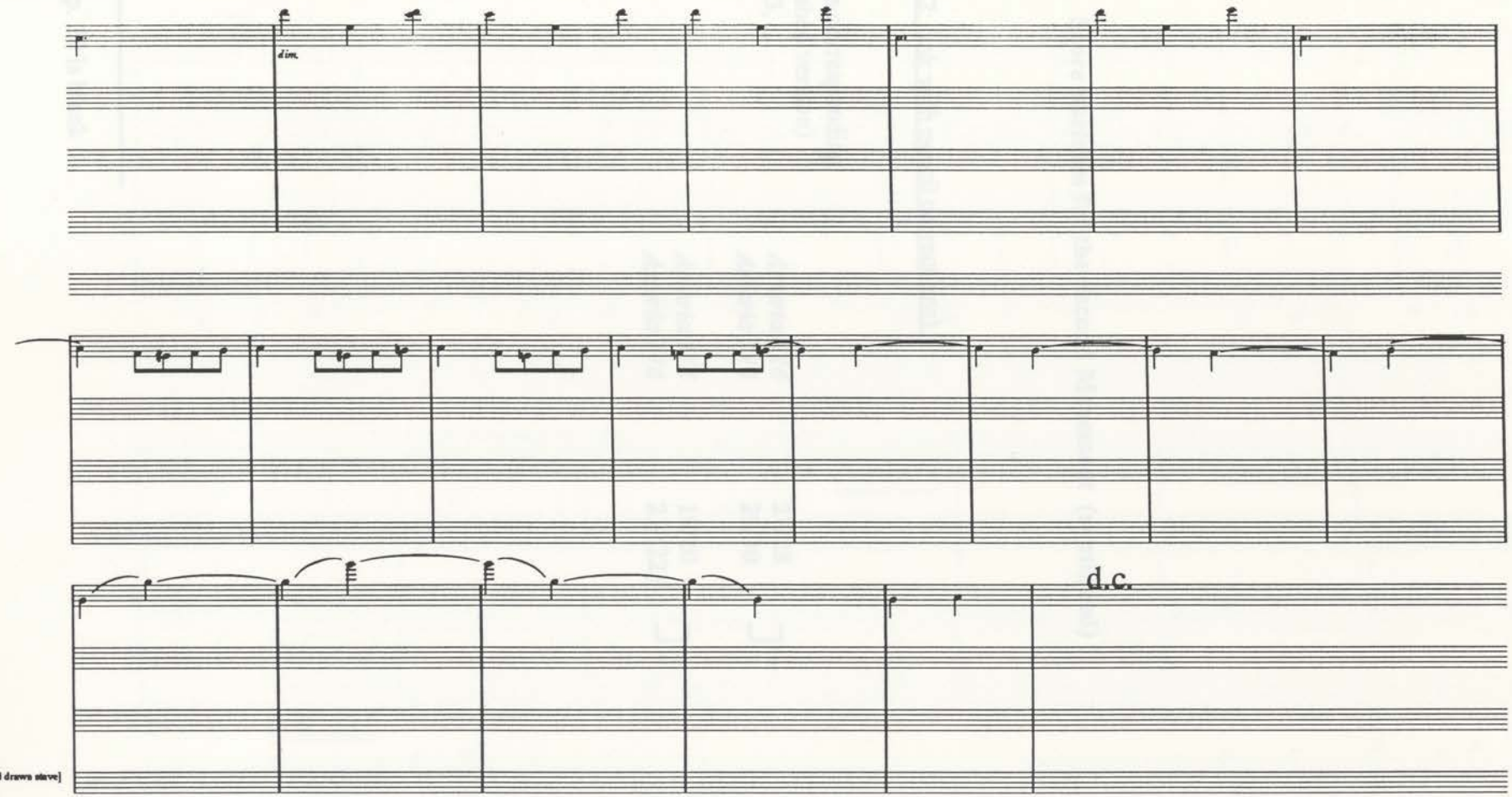
[Artaria 216, p. 110]



[Artaria 216, p. 43]



[Artaria 216, p. 44]



[hand drawn stave]

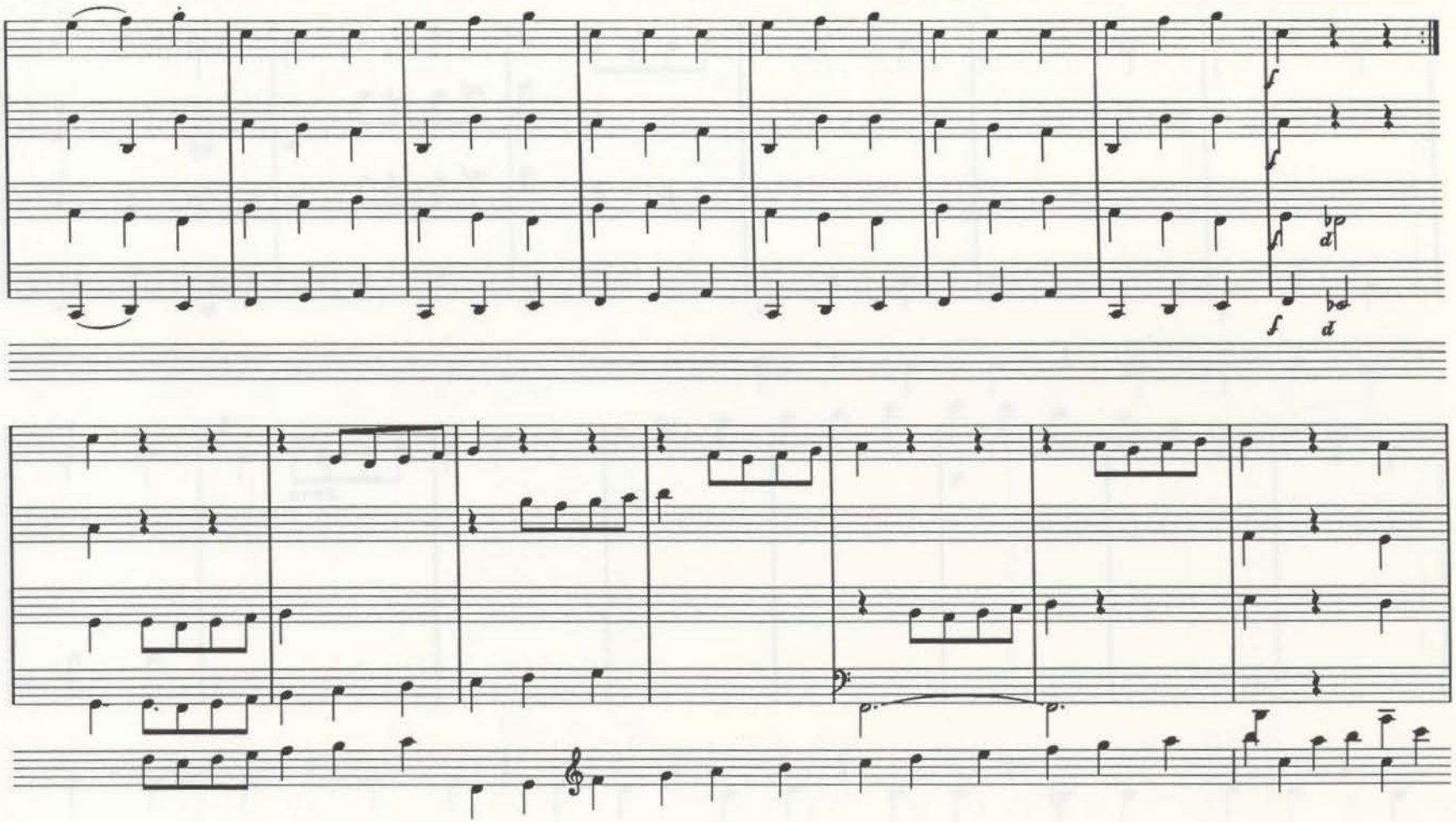
Score Sketches for the Second Movement (continued)

Score Draft 2: (ink with pencil corrections)

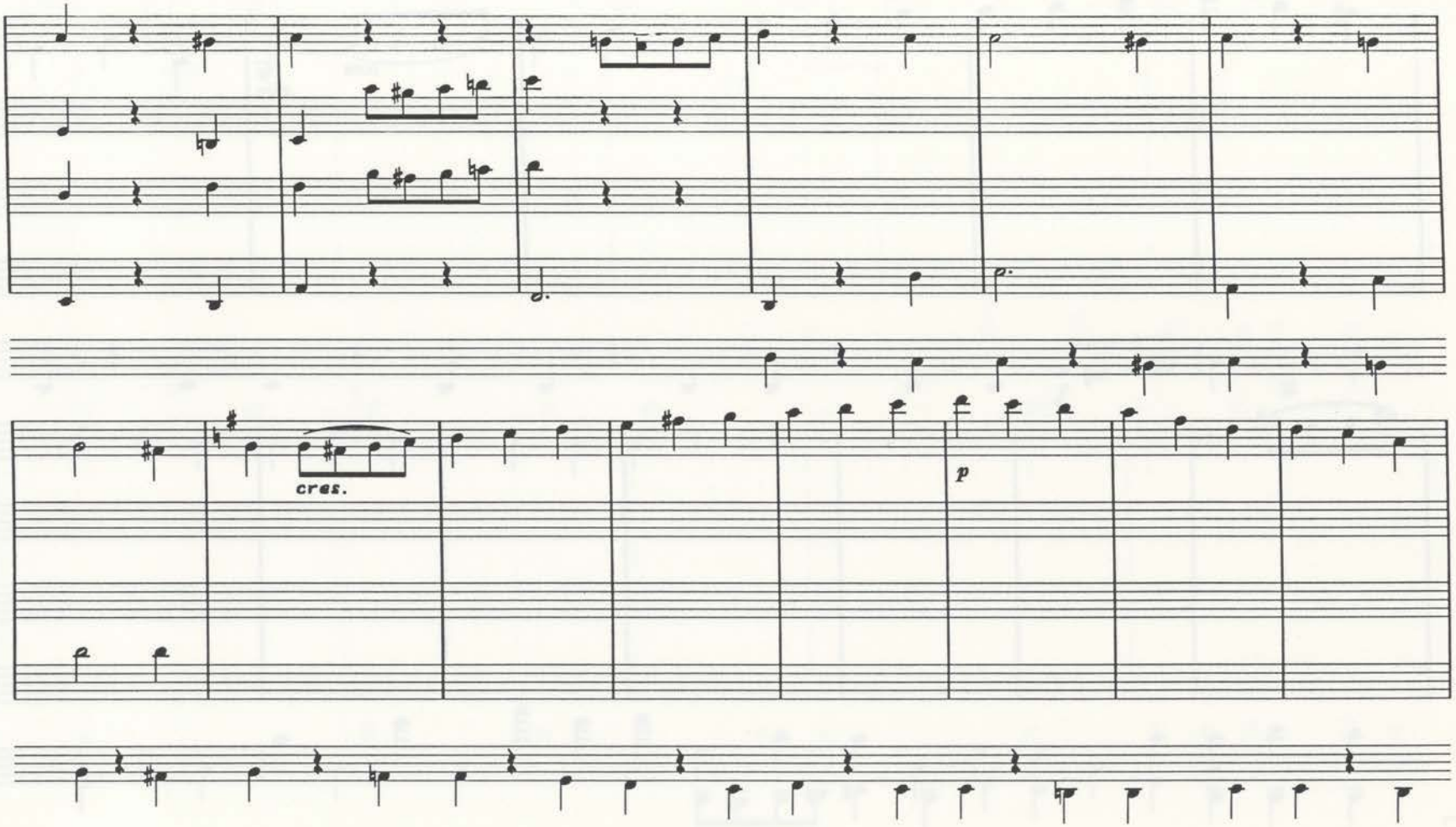
(approximate corresponding bars in published version)			
53-67,83-123,	*Artaria 216*	27/28	]
142-152	*Artaria 216*	29/30	]
c.153-201	*Artaria 216*	19/20	]
	Artaria 216	21/(22)[1]	]

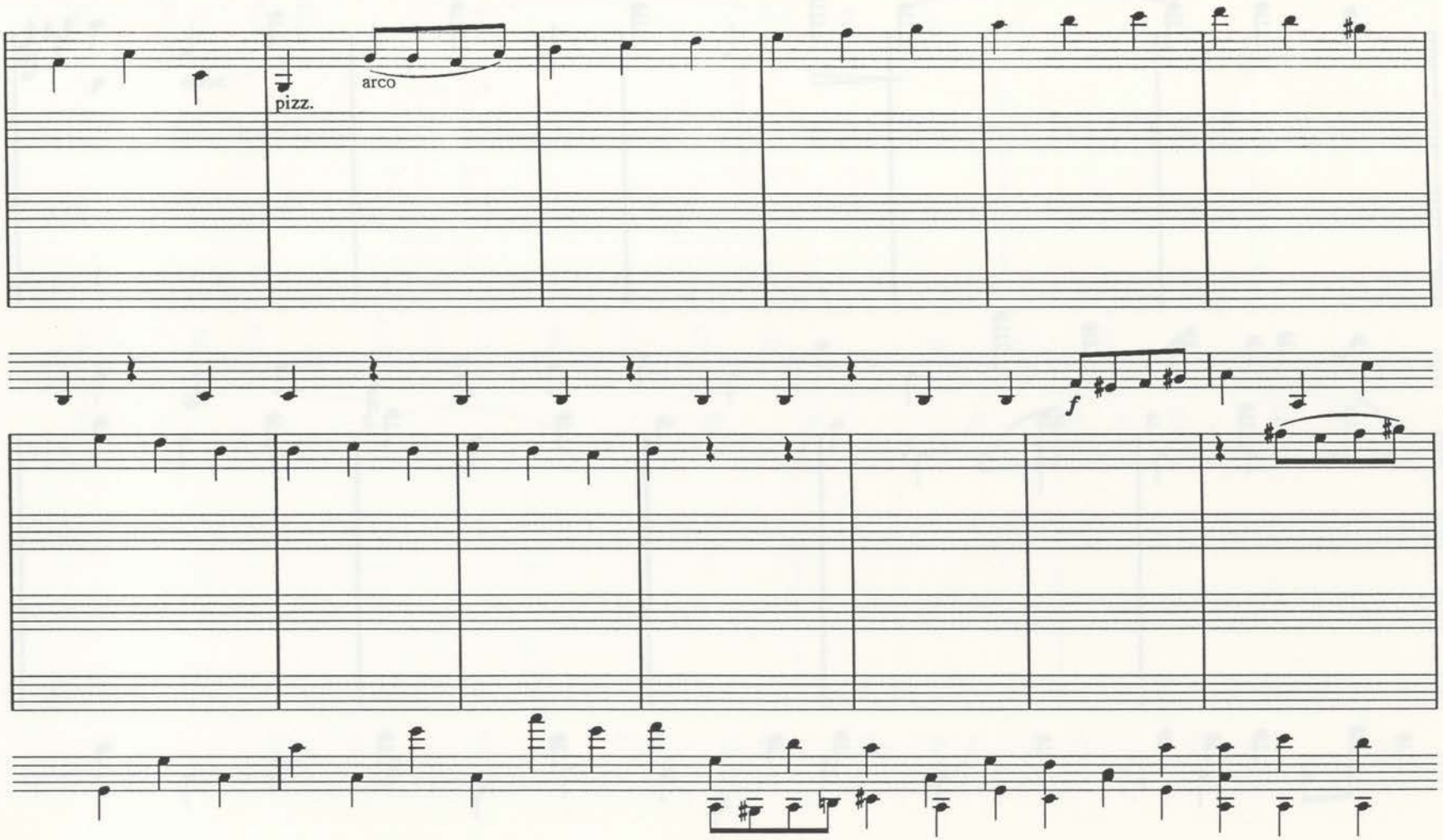
[1] *Artaria 216*, p. 22 is blank

[Artaria 216, p. 27]

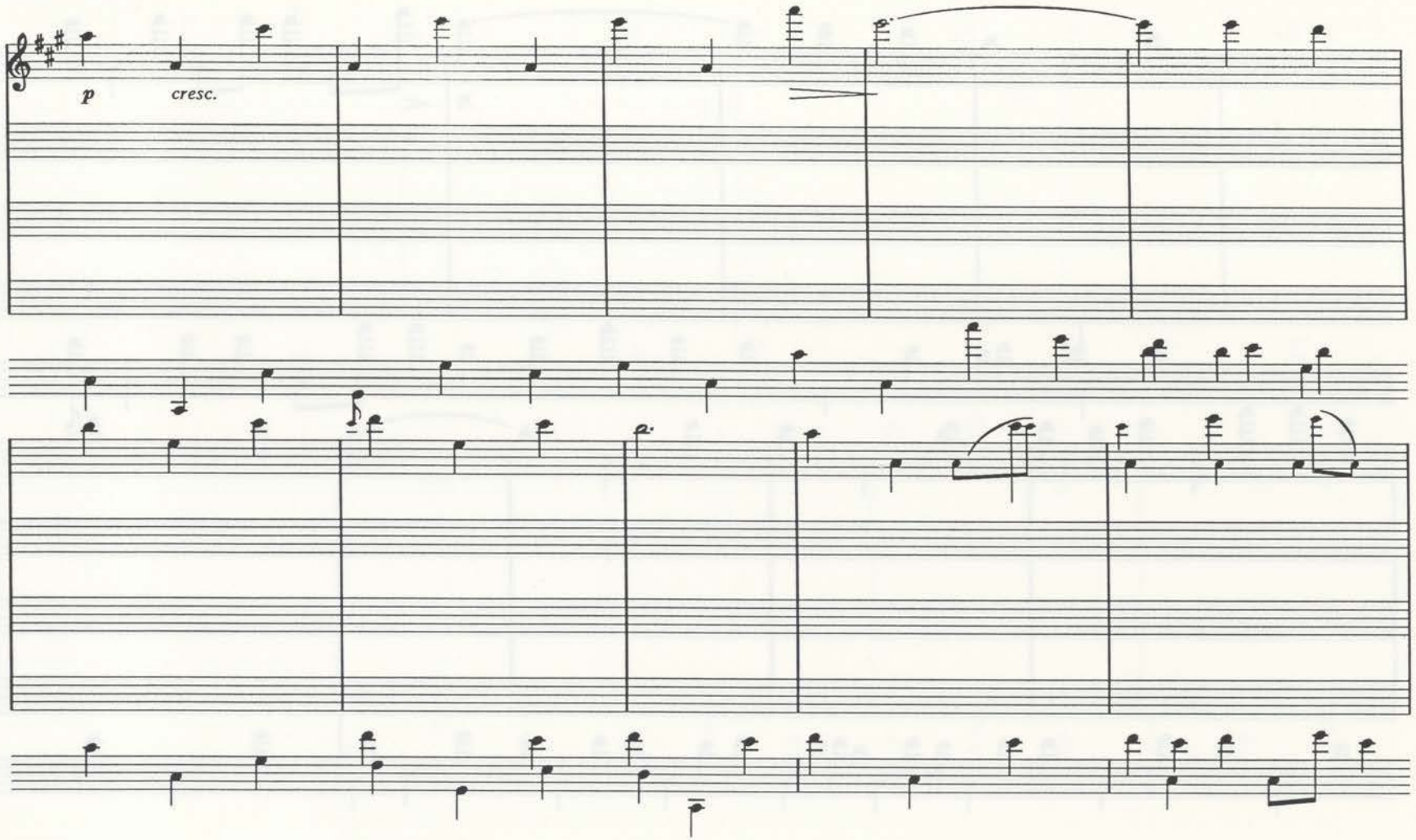


[Artaria 216, p. 28]

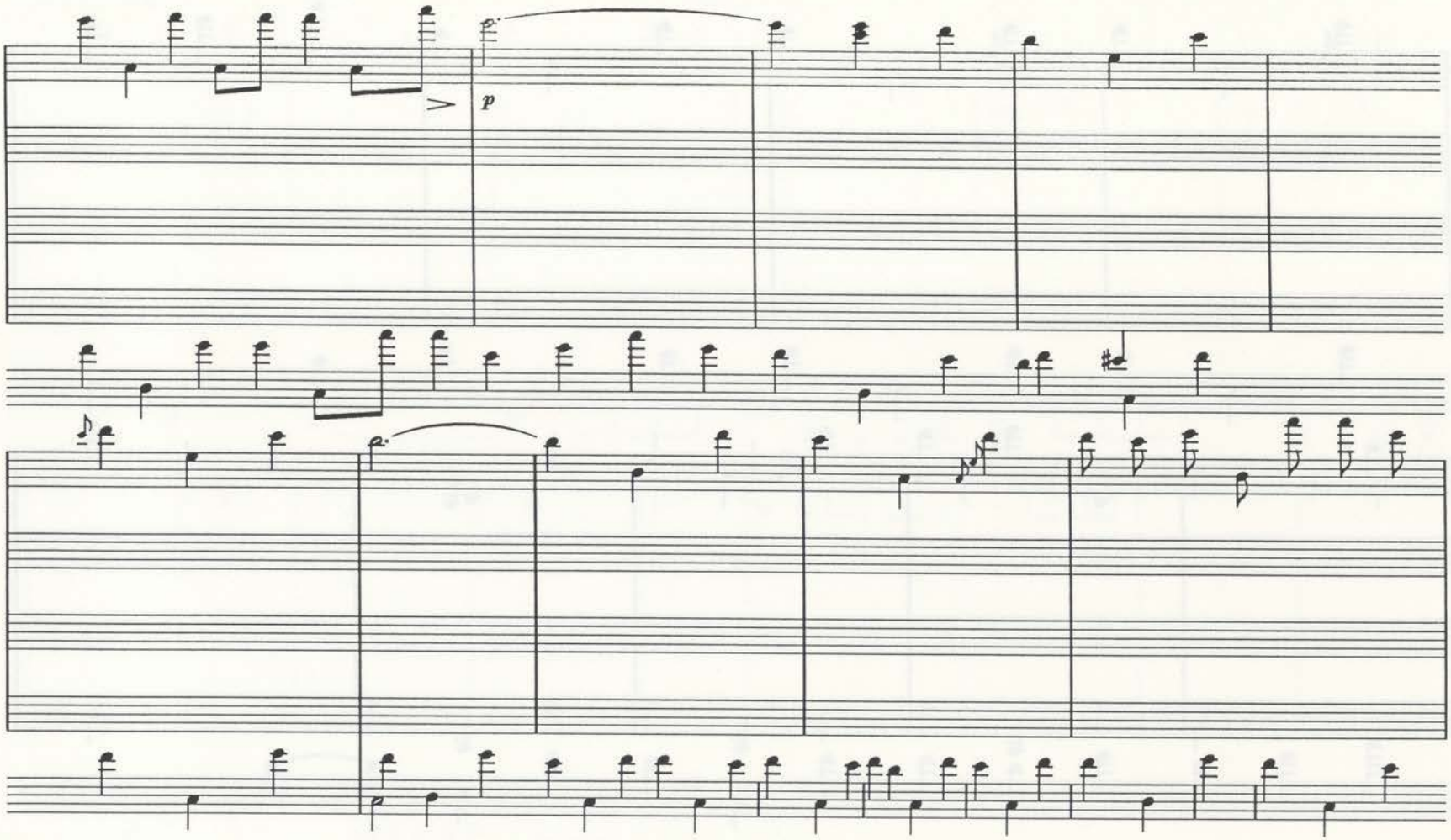



pizz.
arco
f

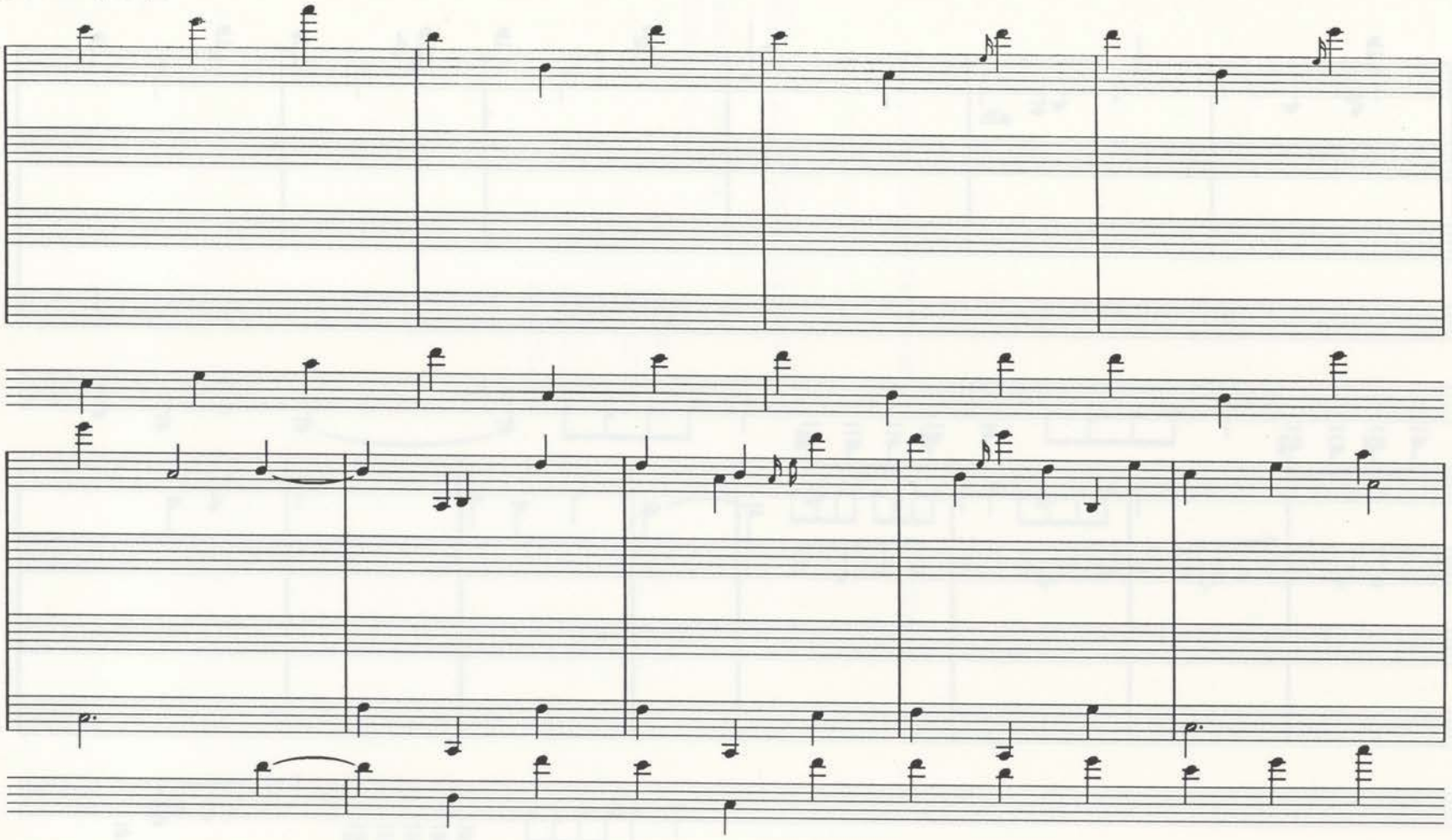
[Artaria 216, p. 30]



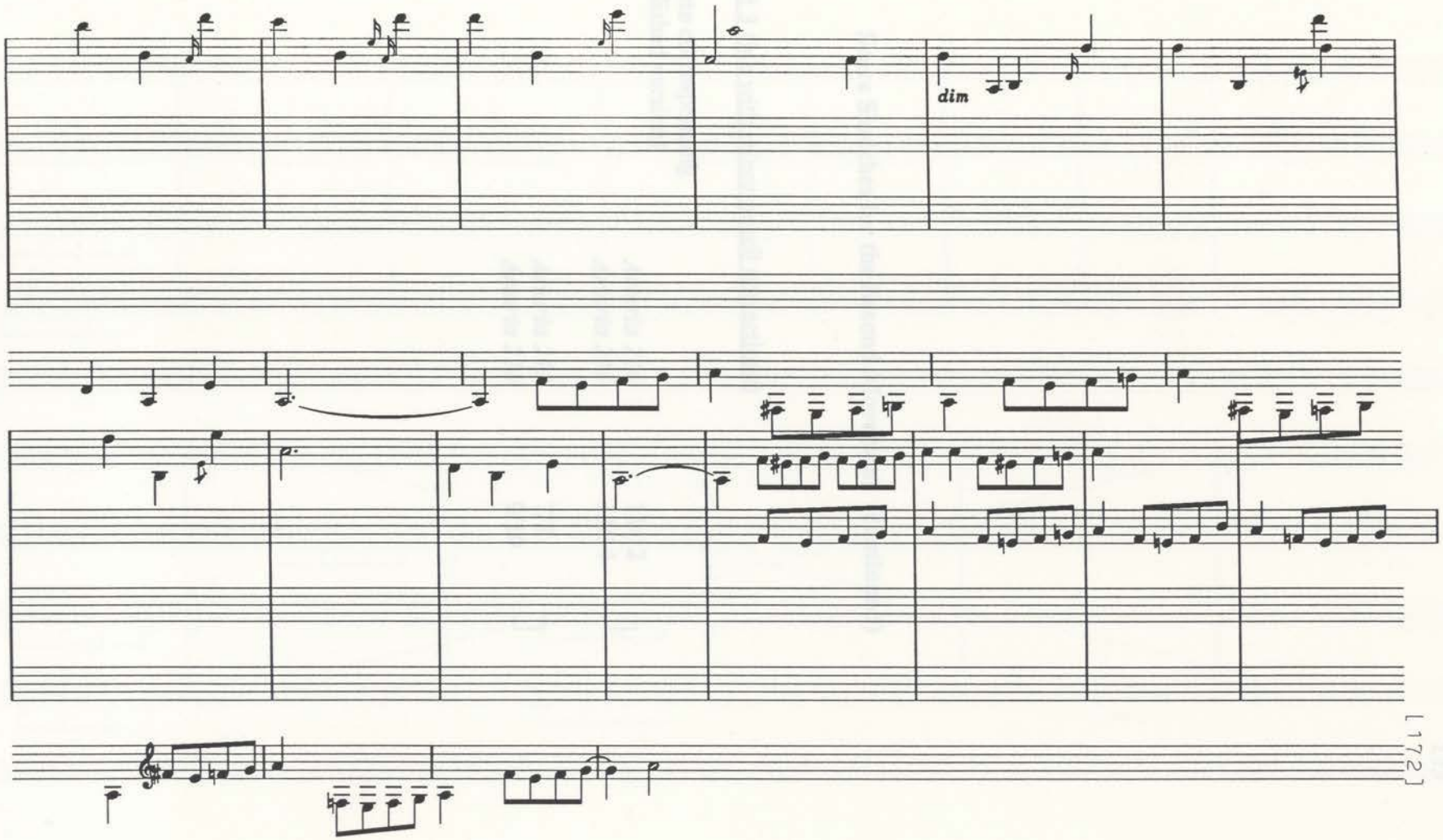
[Artaria 216, p. 19]



[Artaria 216, p. 20]



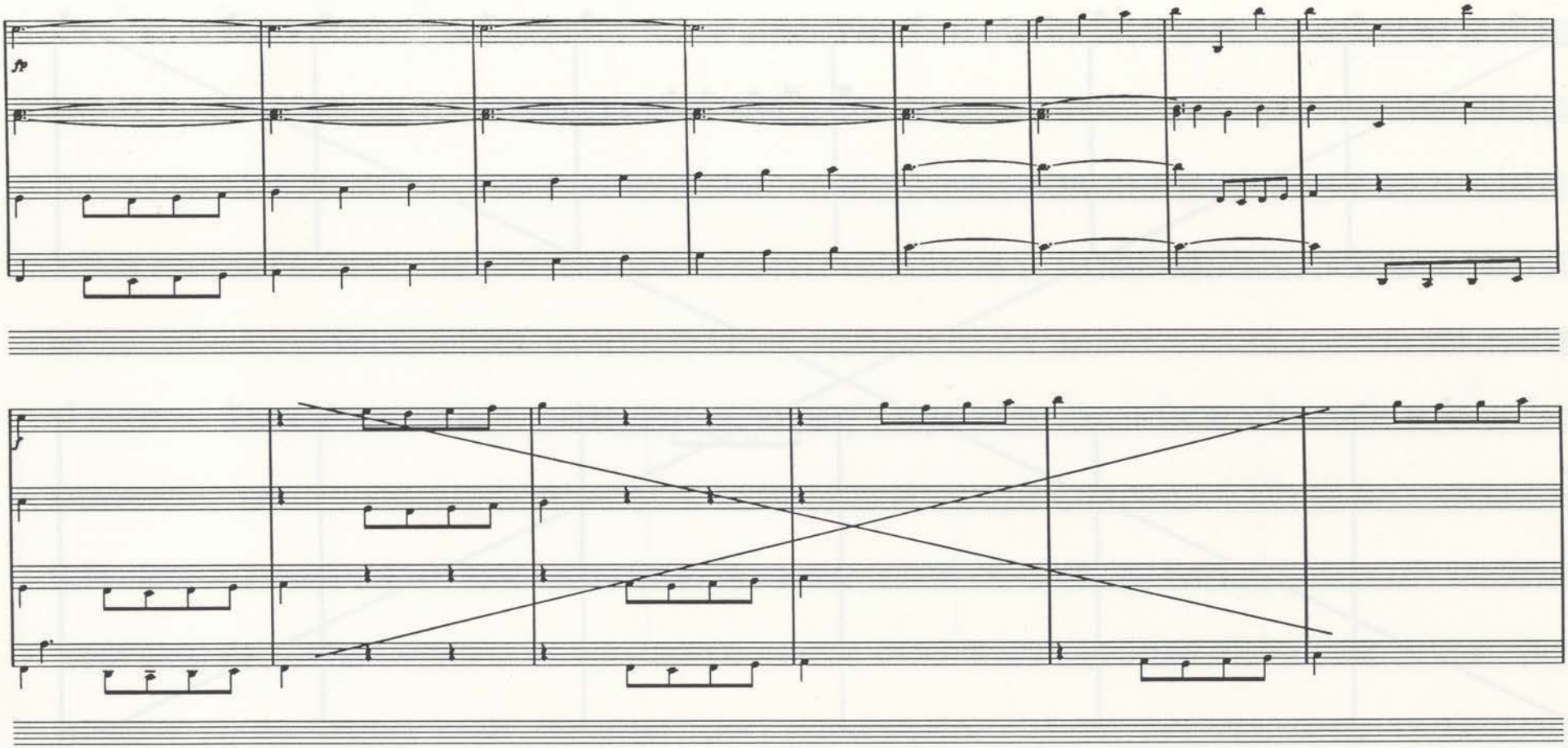
[Artaria 216, p. 21]

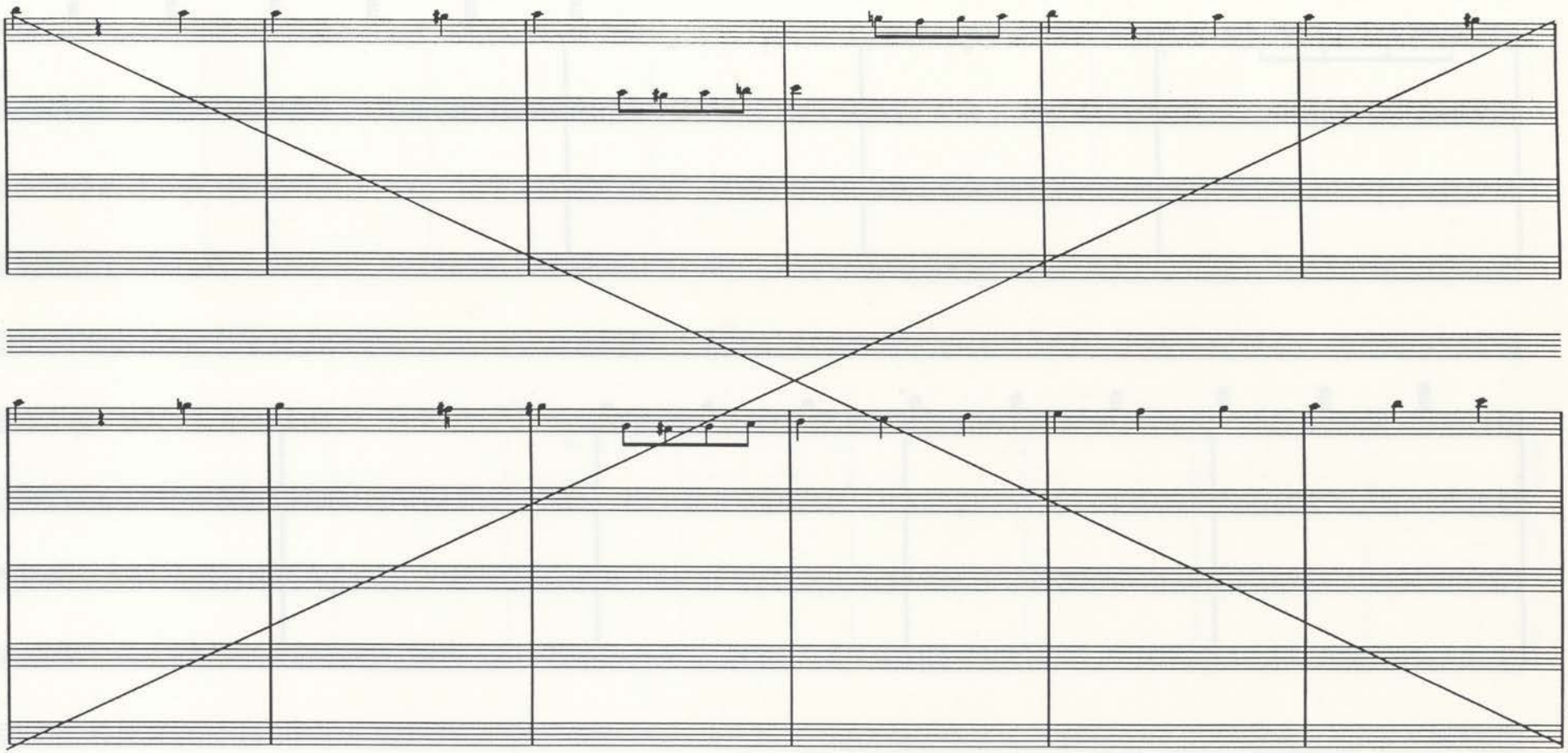


Score Sketches for the Second Movement (continued)

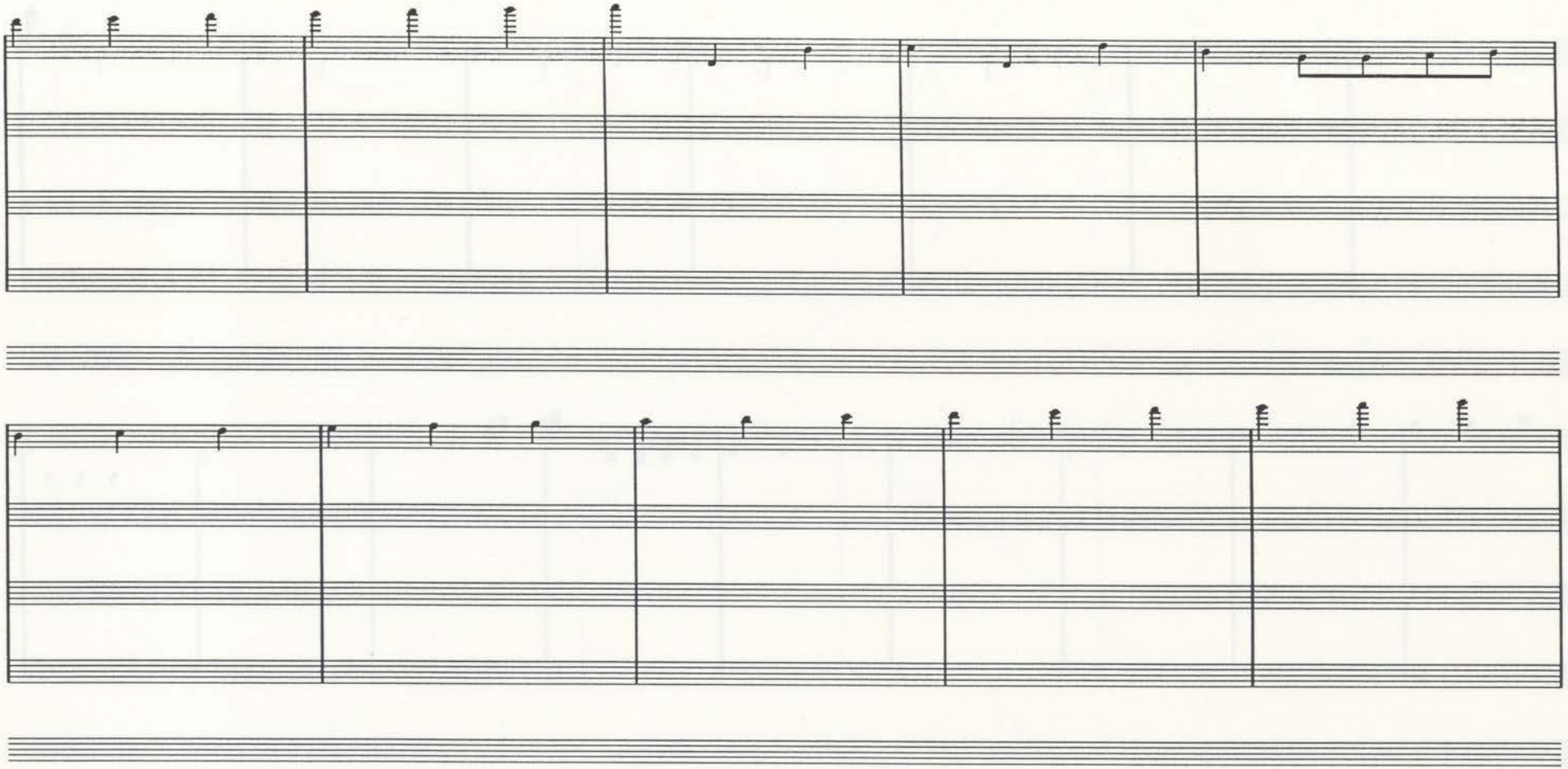
Score Draft 3 (ink with minor pencil corrections)

(approximate corresponding bars in published version)			
67-128	*Artaria 216*	11/12	⌋
	Artaria 216	13/14	⌋
129-200	*Artaria 216*	7/8	⌋
	Artaria 216	9/10	⌋

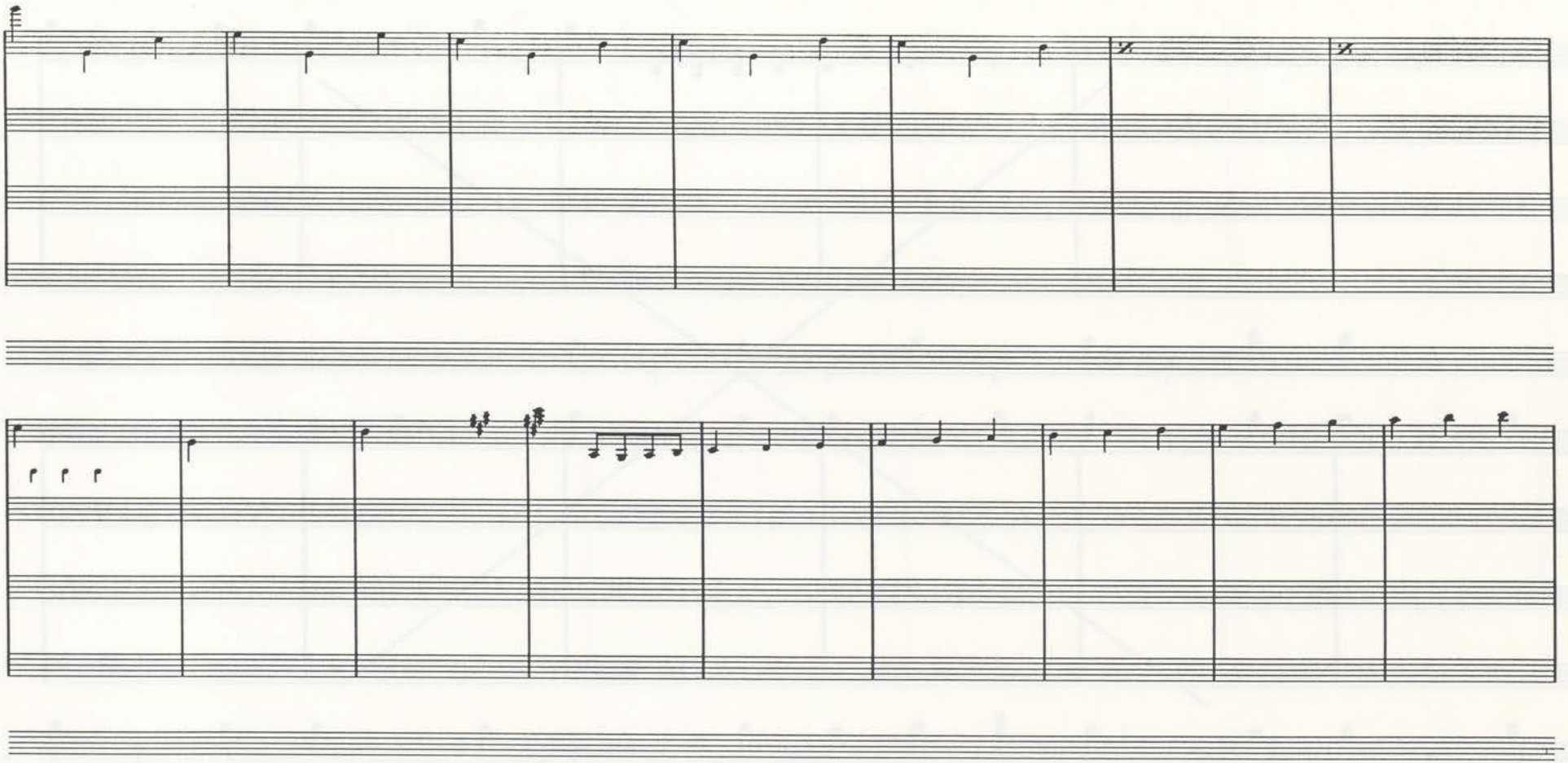

fp
f

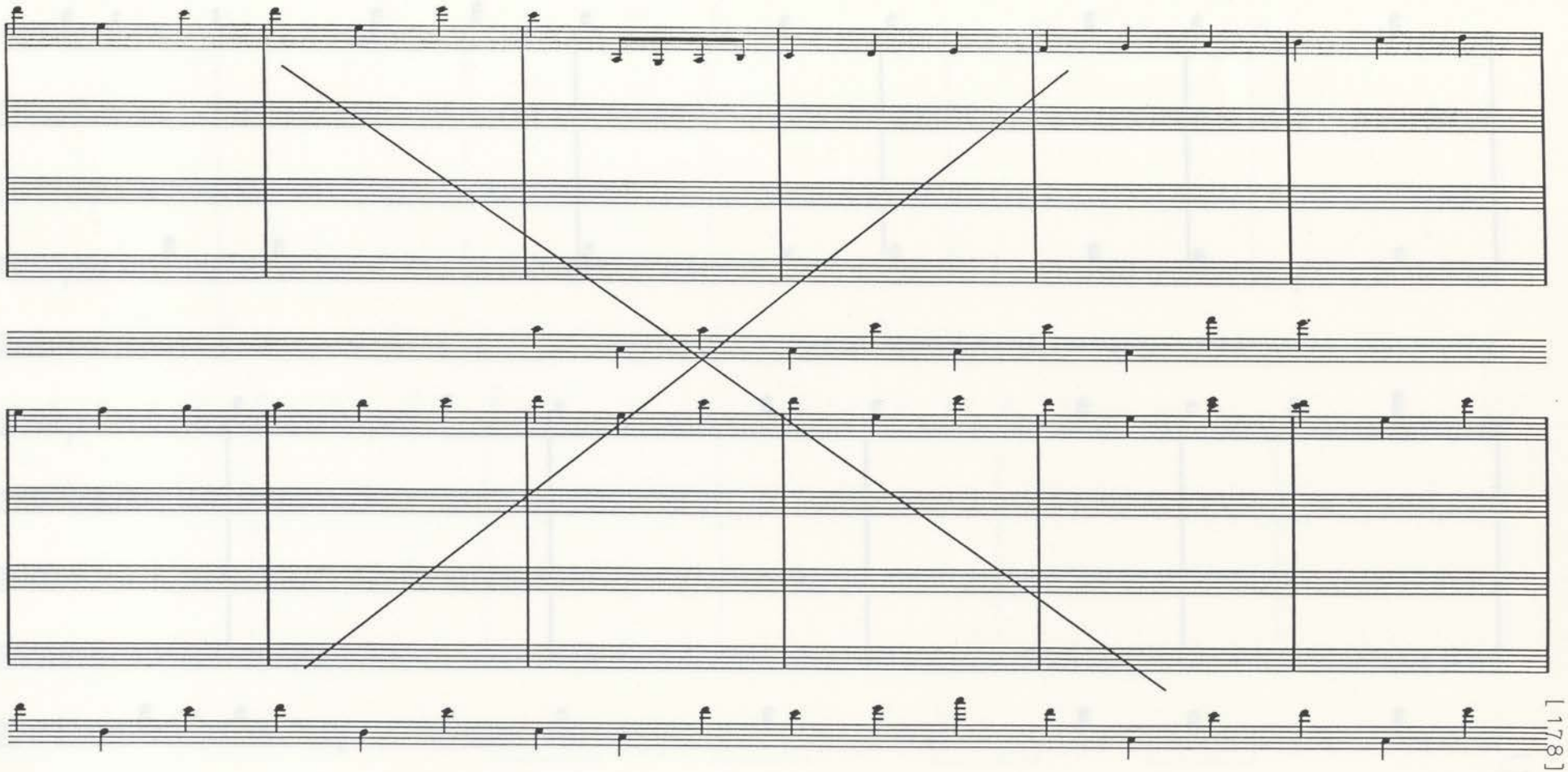


[Artaria 216, p. 13]

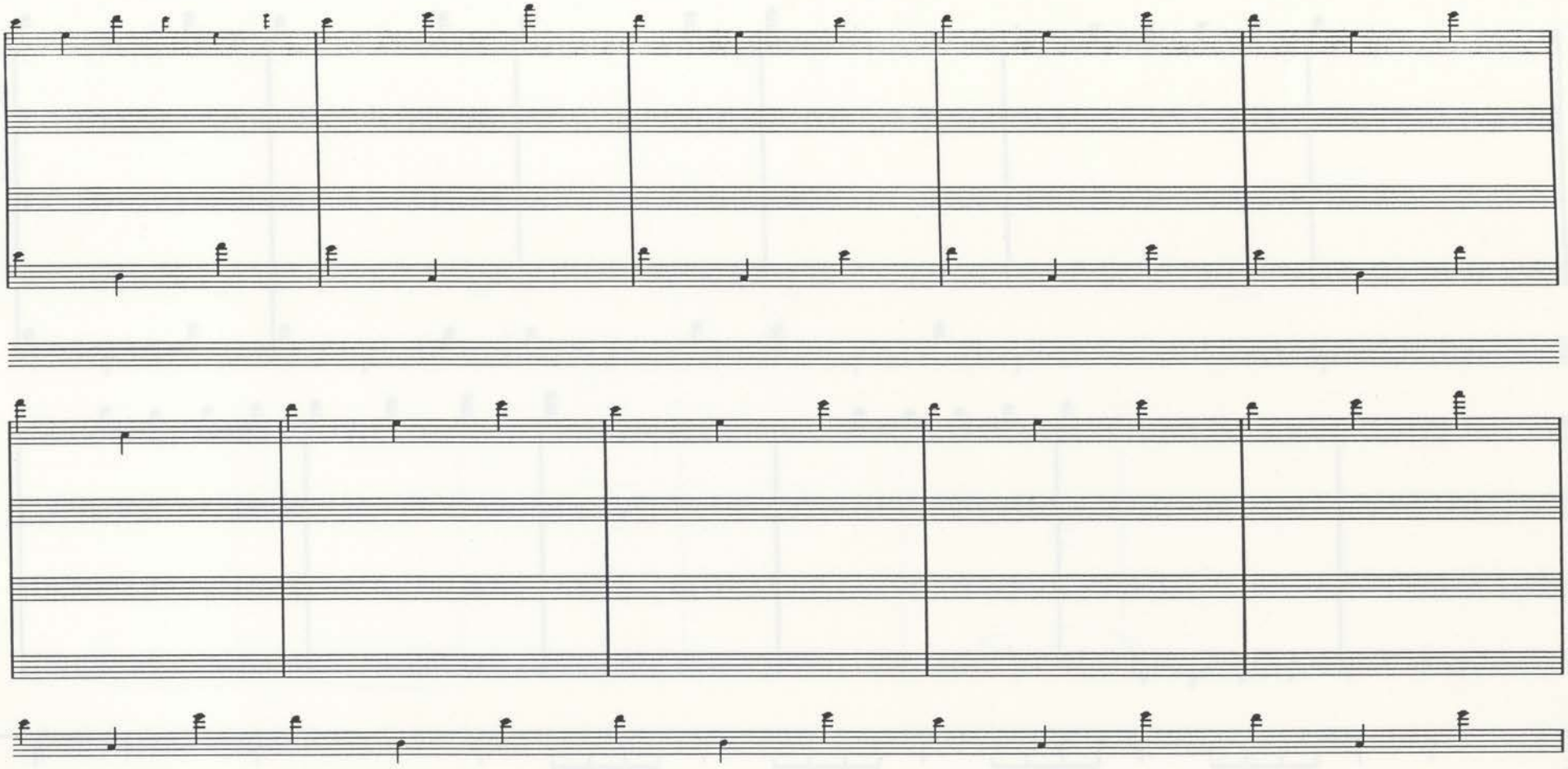


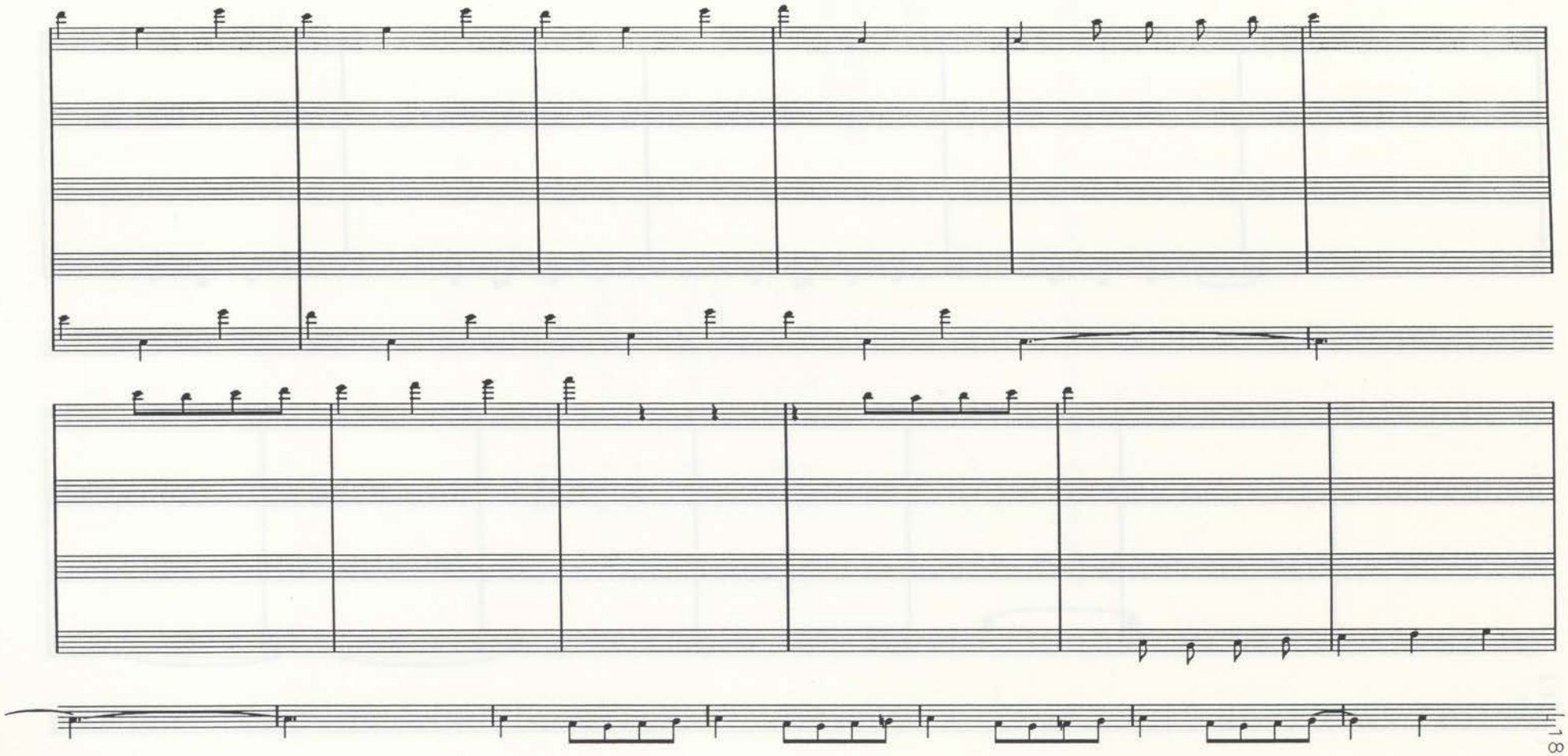
[Artaria 216, p. 14]



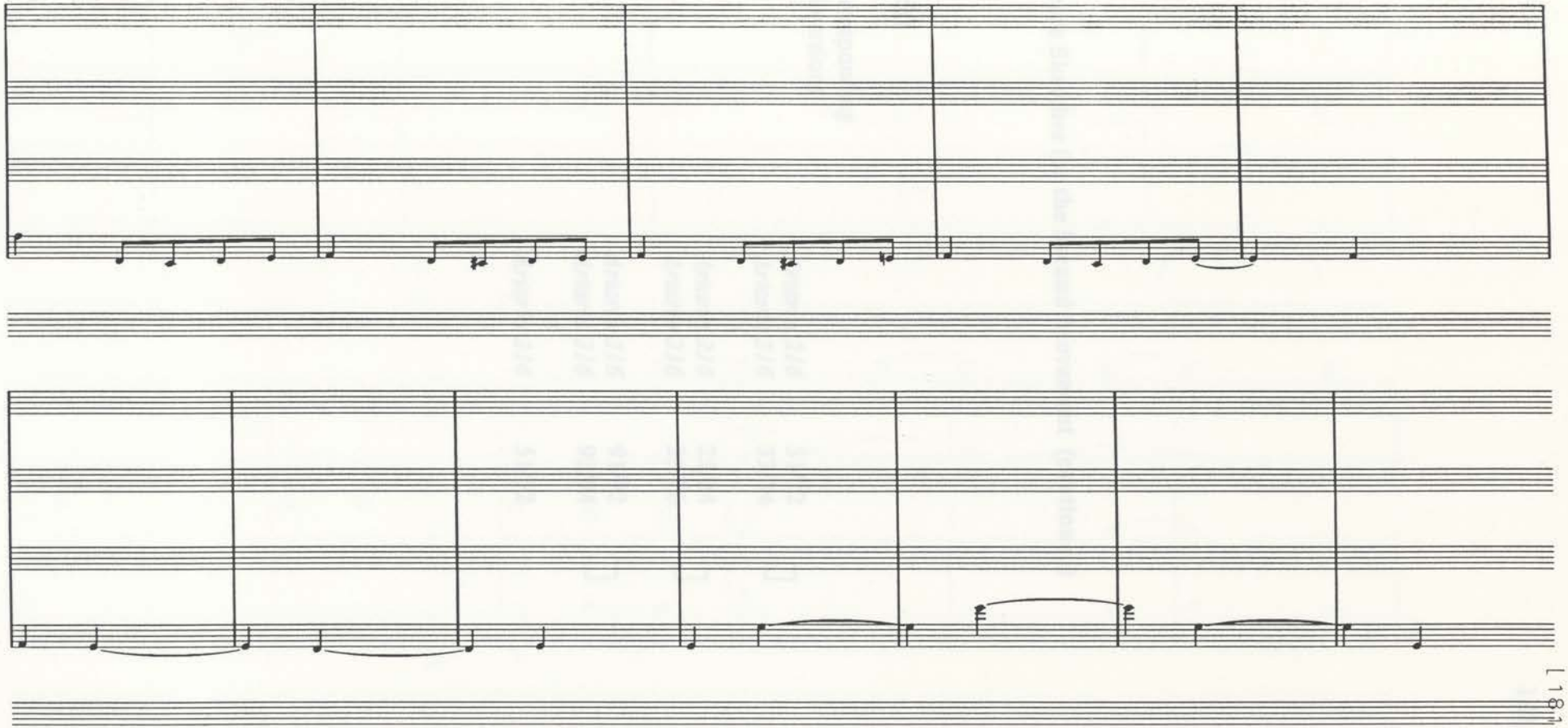


[Artaria 216, p. 8]





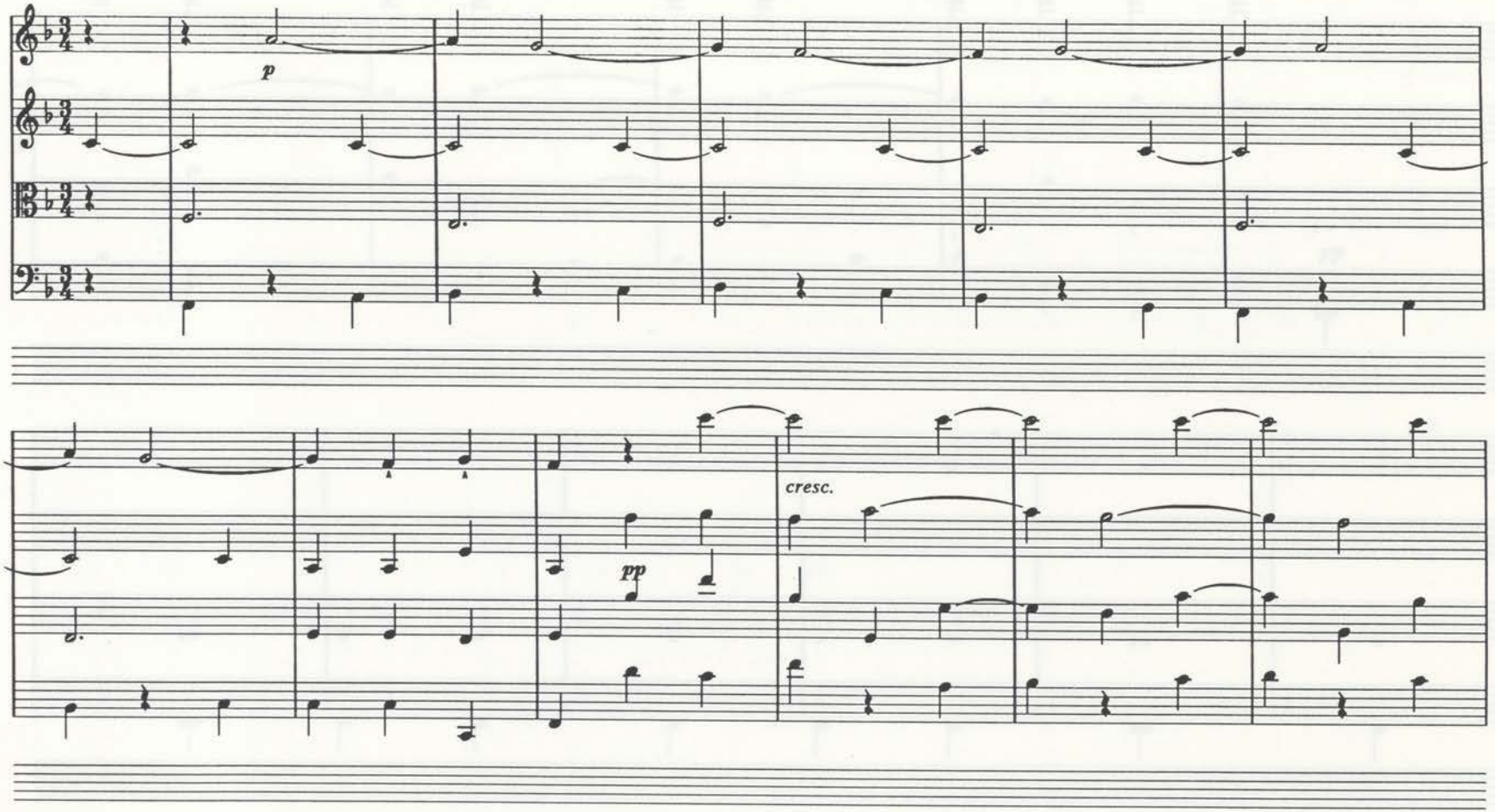
[Artaria 216, p. 10]



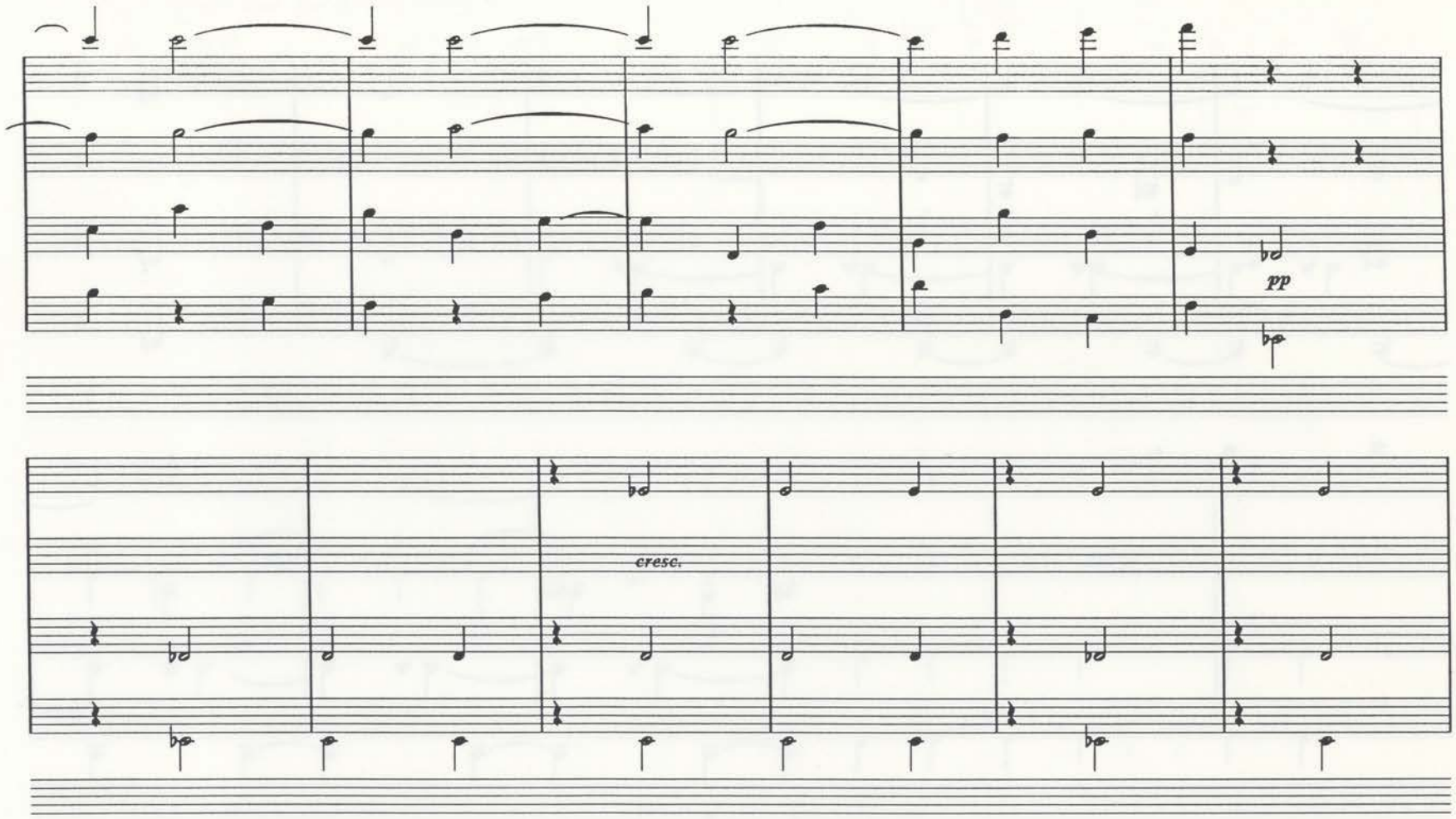
Score Sketches for the Second Movement (continued)

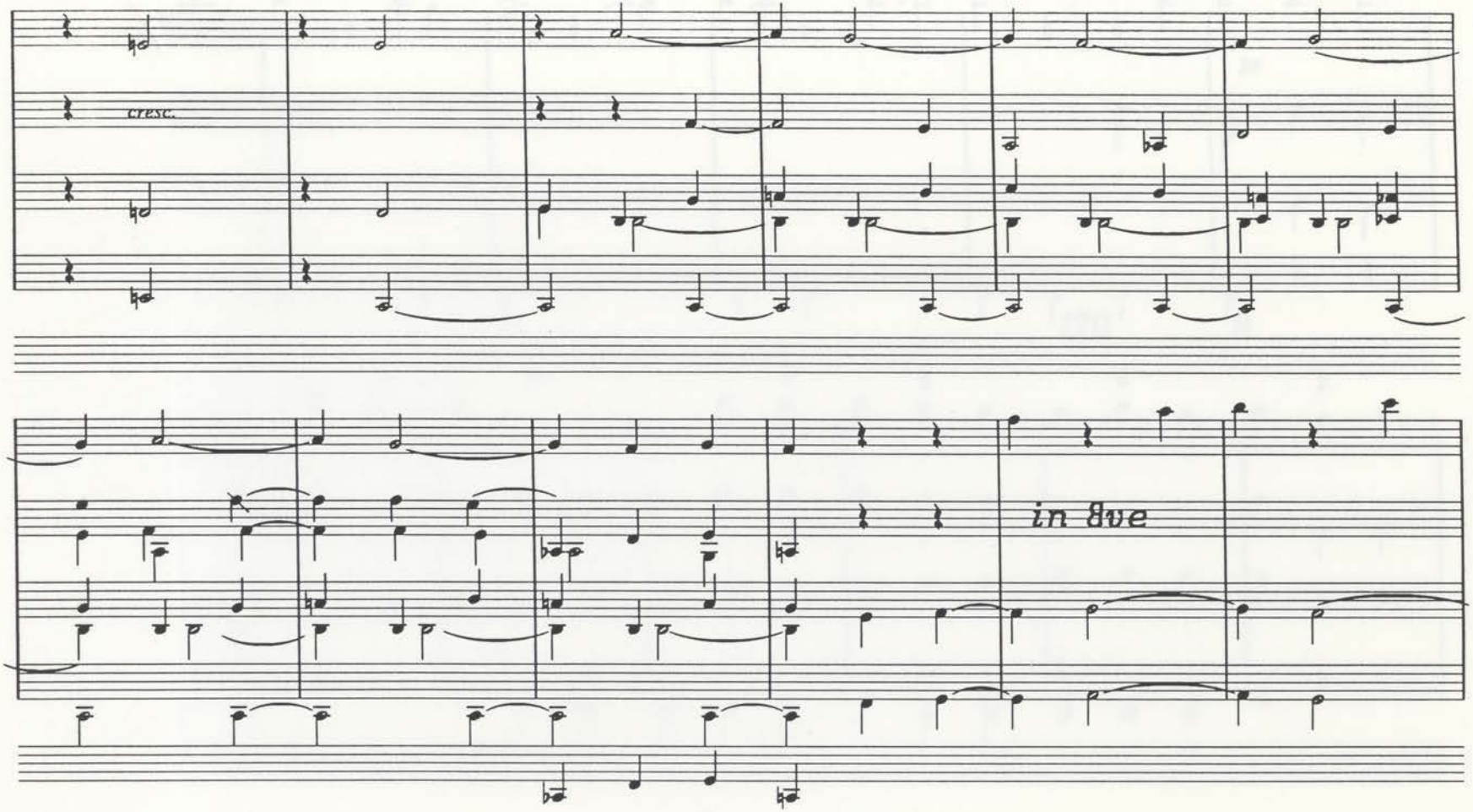
Score Draft 4 (ink)

(approximate corresponding bars in published version)			
1-47	*Artaria 216*	31/32	⌋
	Artaria 216	33/34	⌋
	↕		
48-116	*Artaria 216*	23/24	⌋
	Artaria 216	25/26	⌋
117-174	*Artaria 216*	91/92	⌋
	Artaria 216	93/94	⌋
	↕		
175-200	*Artaria 216*	51/52	

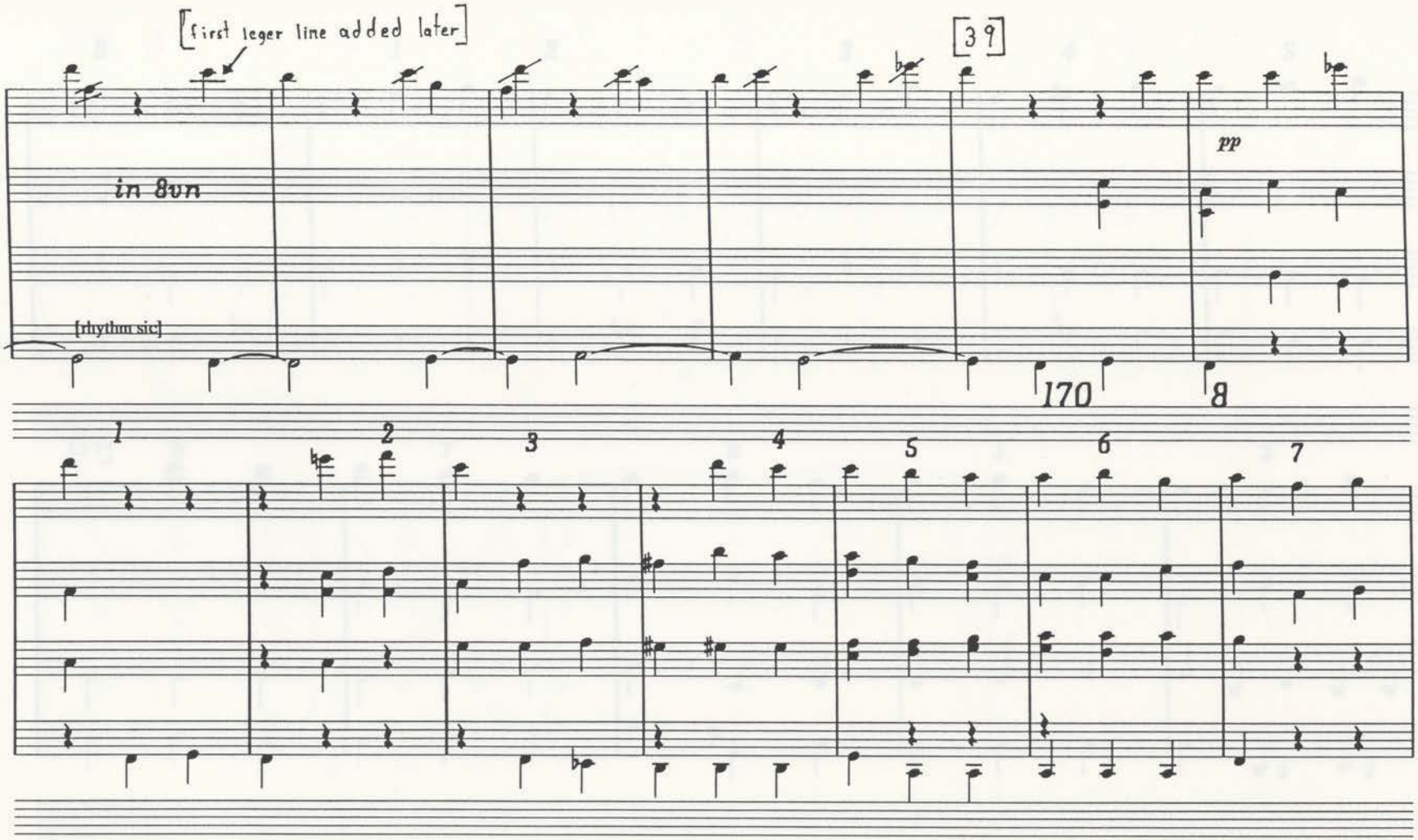

p
cresc.
pp

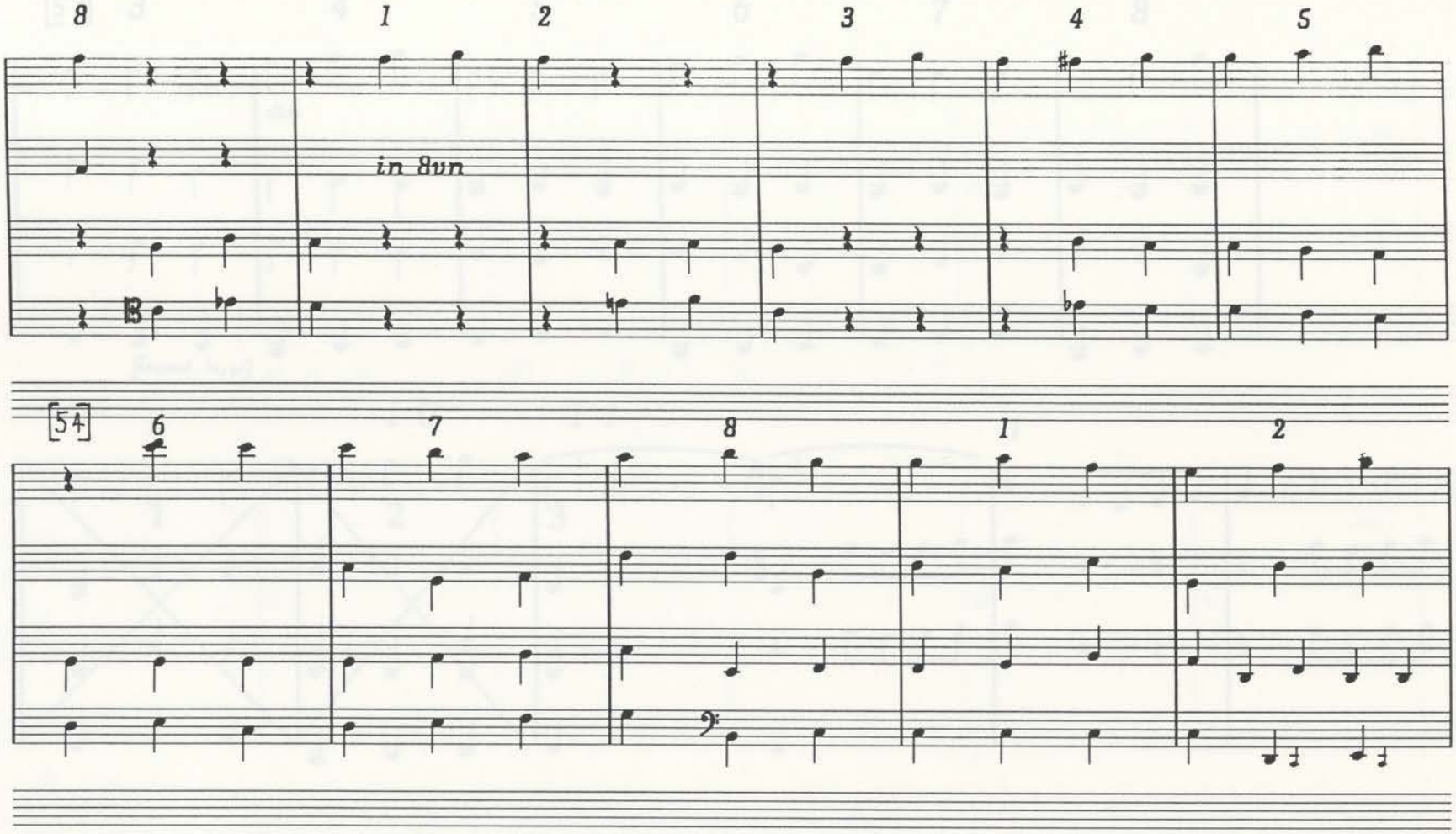
[Artaria 216, p. 32]

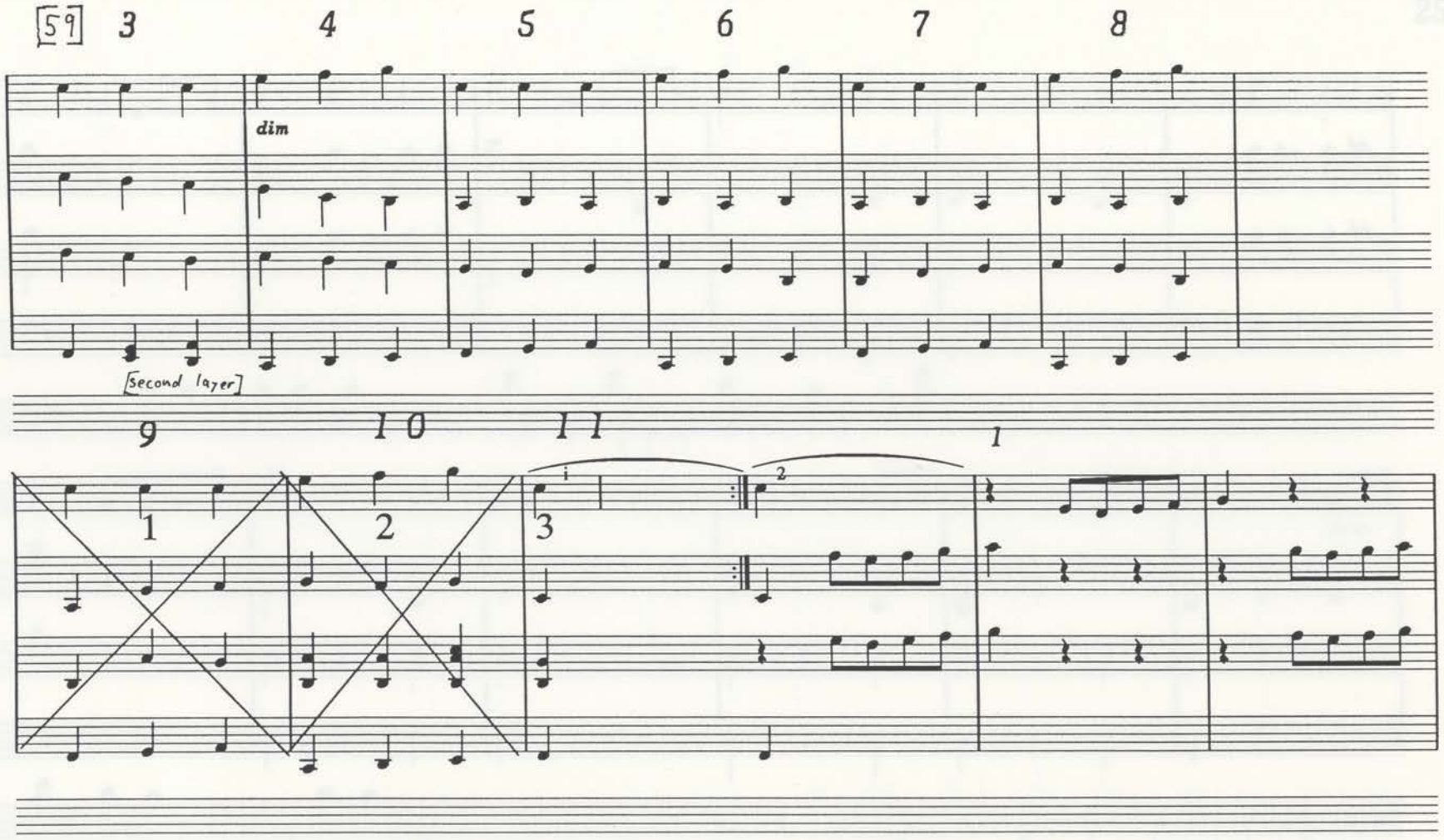


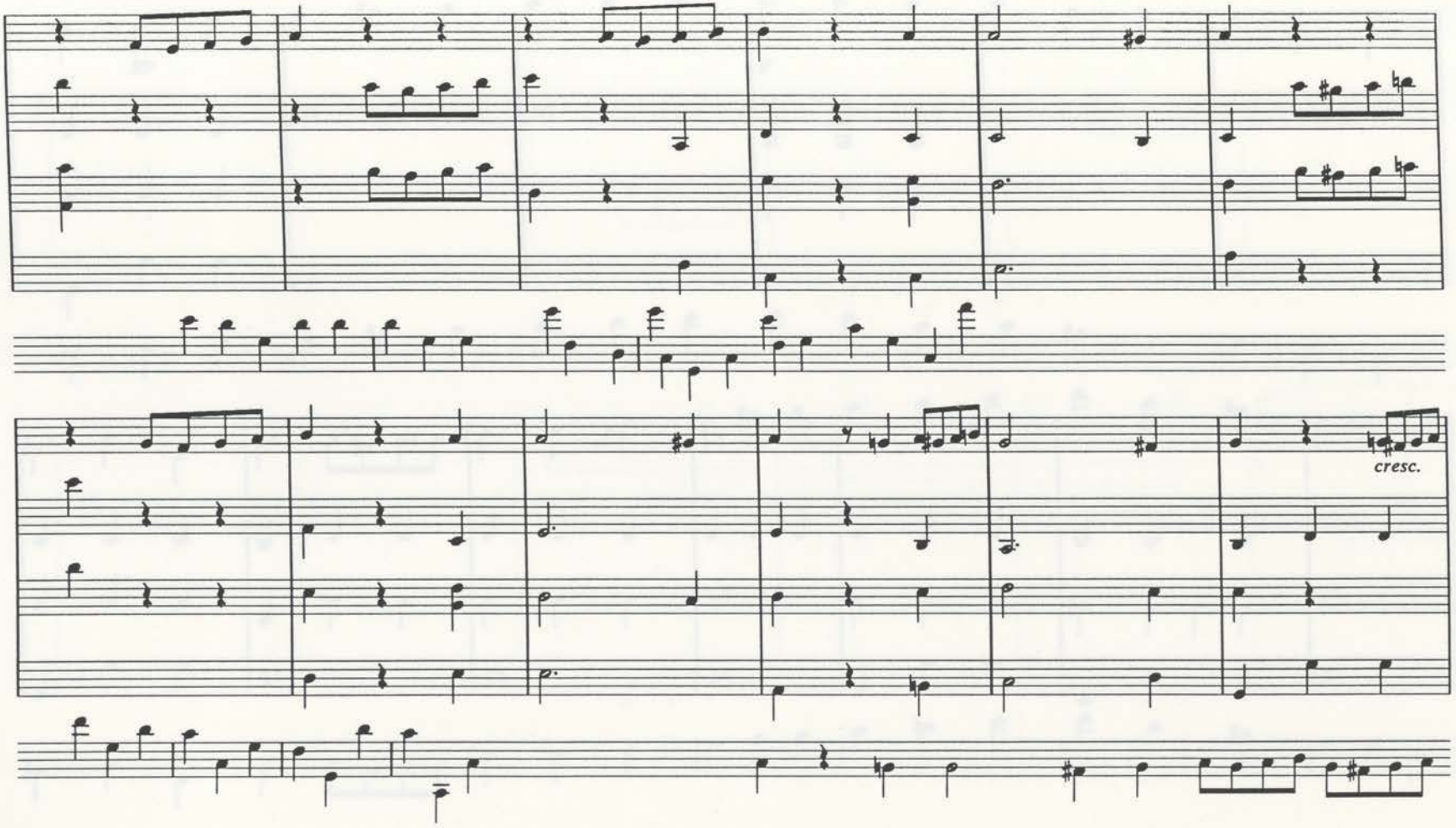

cresc.
in 8ve

[Artaria 216, p. 34]

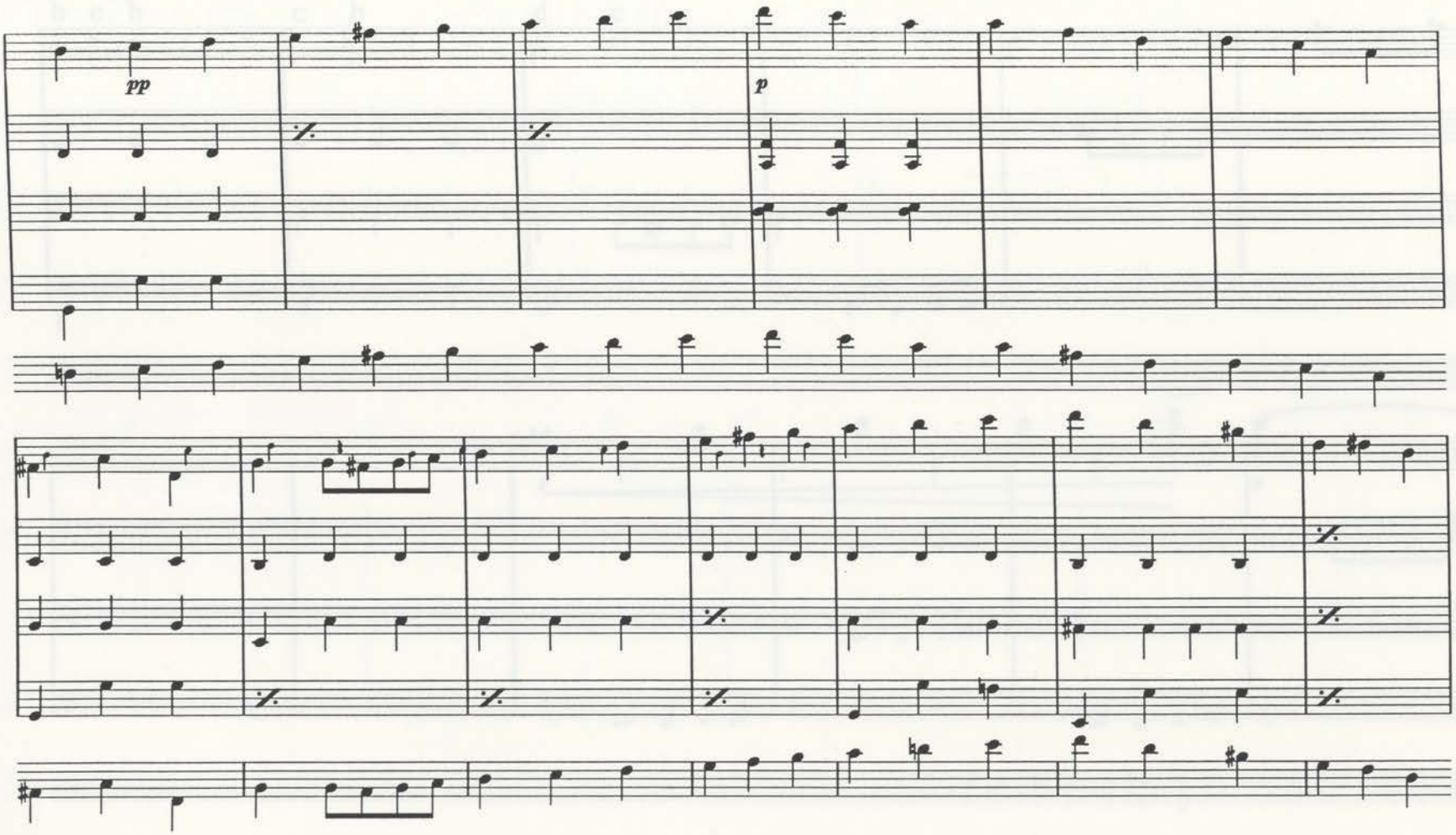


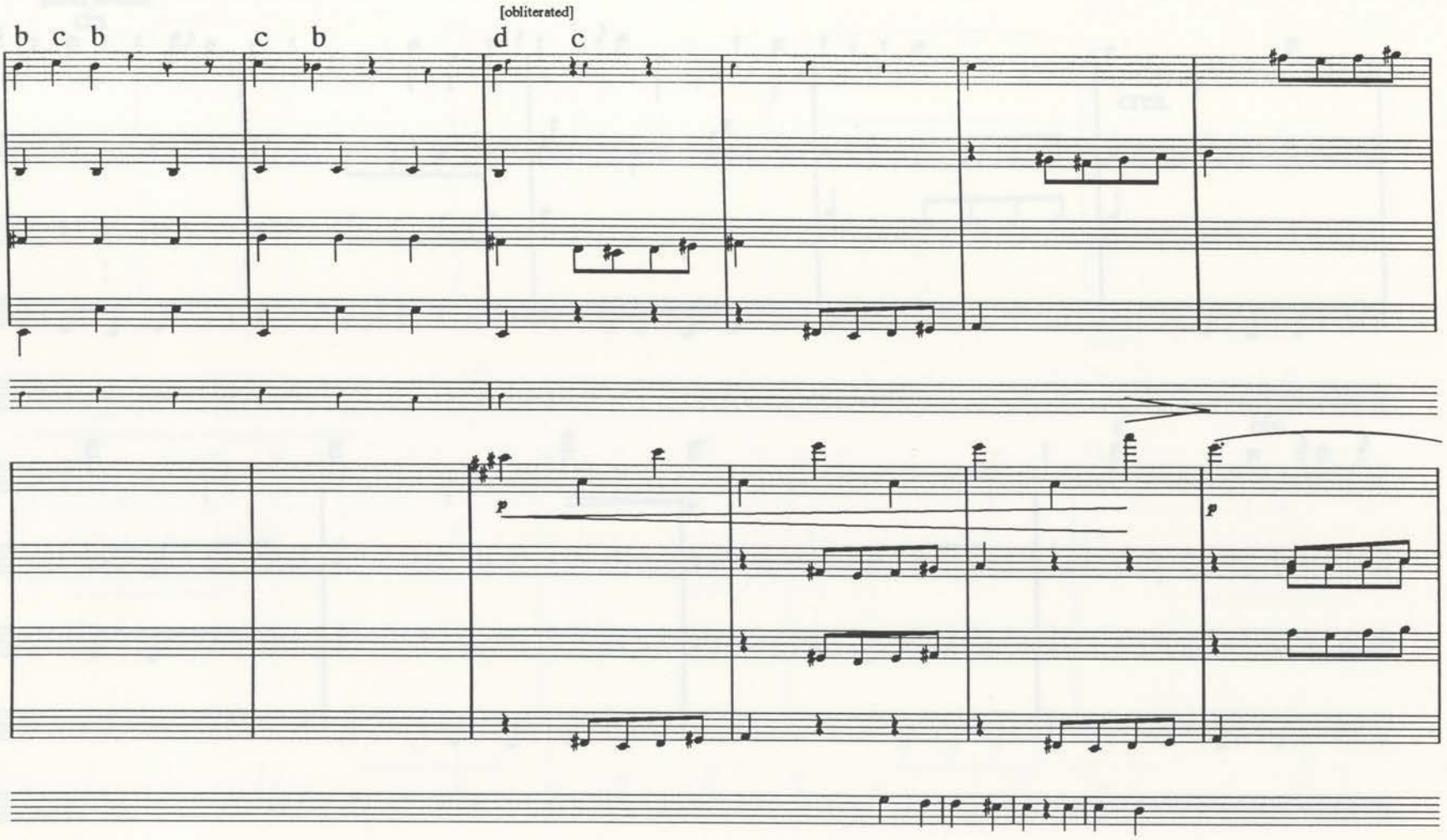

8
1
2
3
4
5
in 8va
54
6
7
8
1
2


[59]
3
4
5
6
7
8
dim
[second layer]
9
10
11
1
1
2
3
2

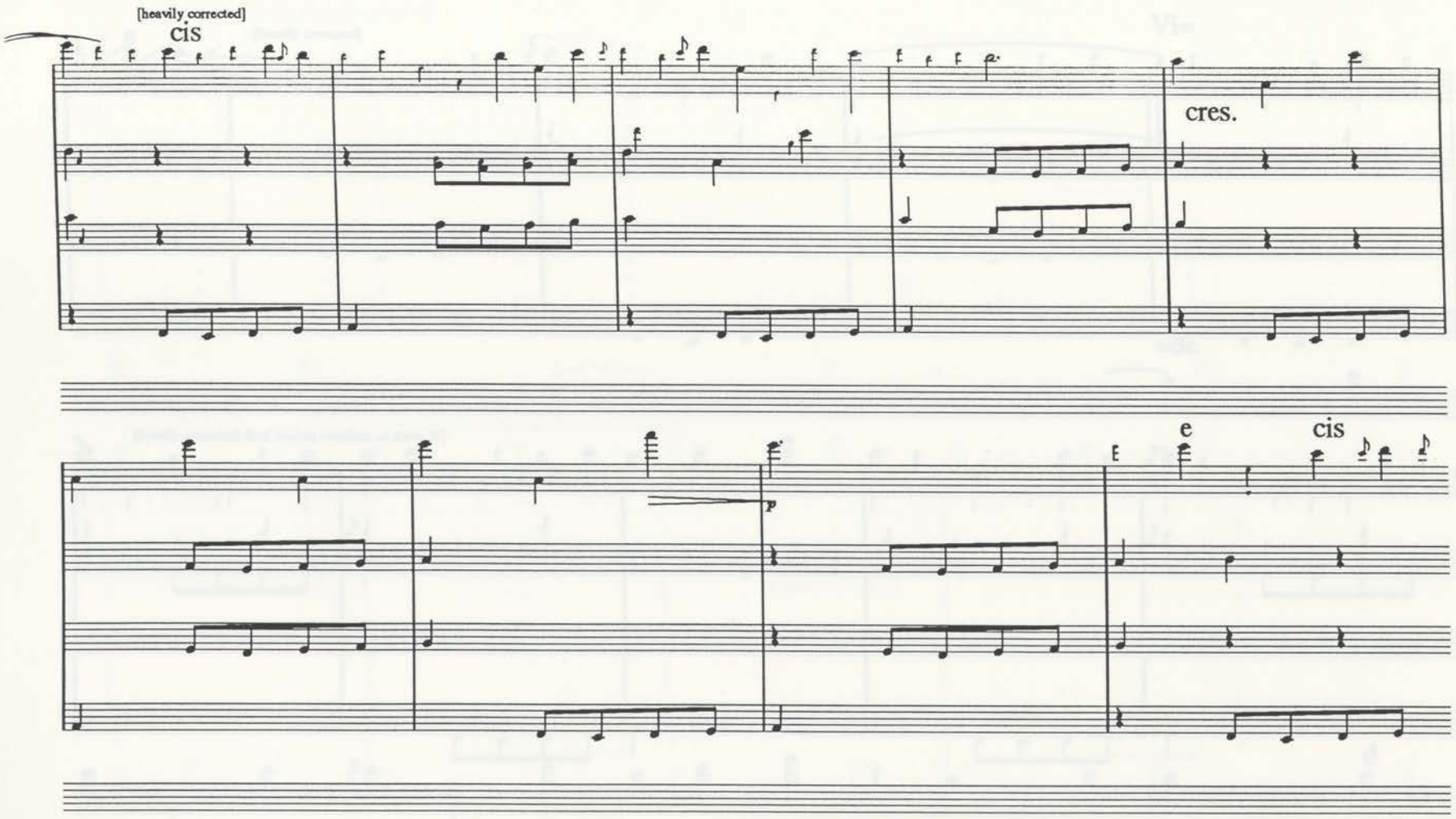

cresc.

[Artaria 216, p. 26]

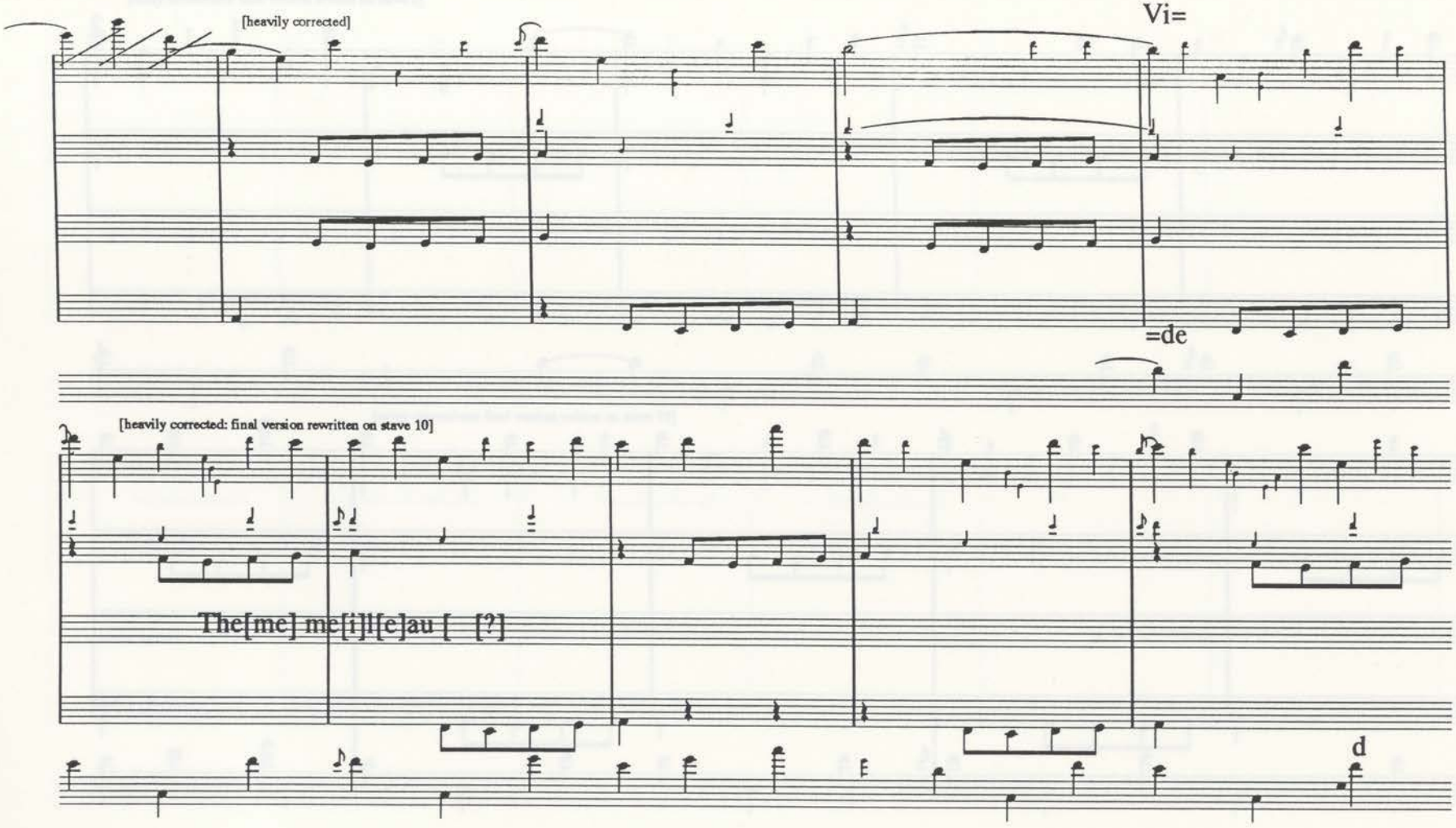



[obliterated]
b c b
c b
d c
p
p

[Artaria 216, p. 92]



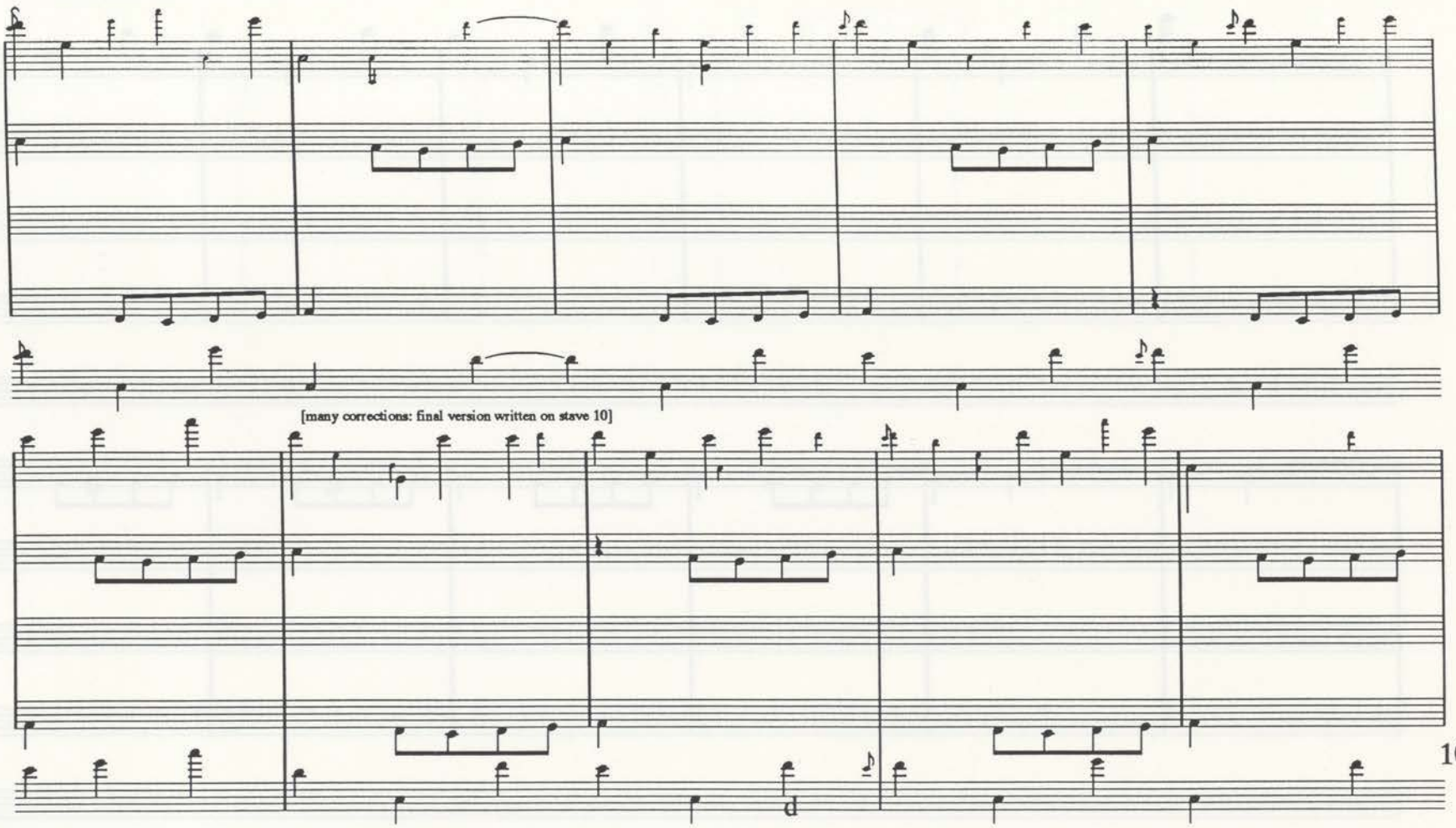
[Artaria 216, p. 93]



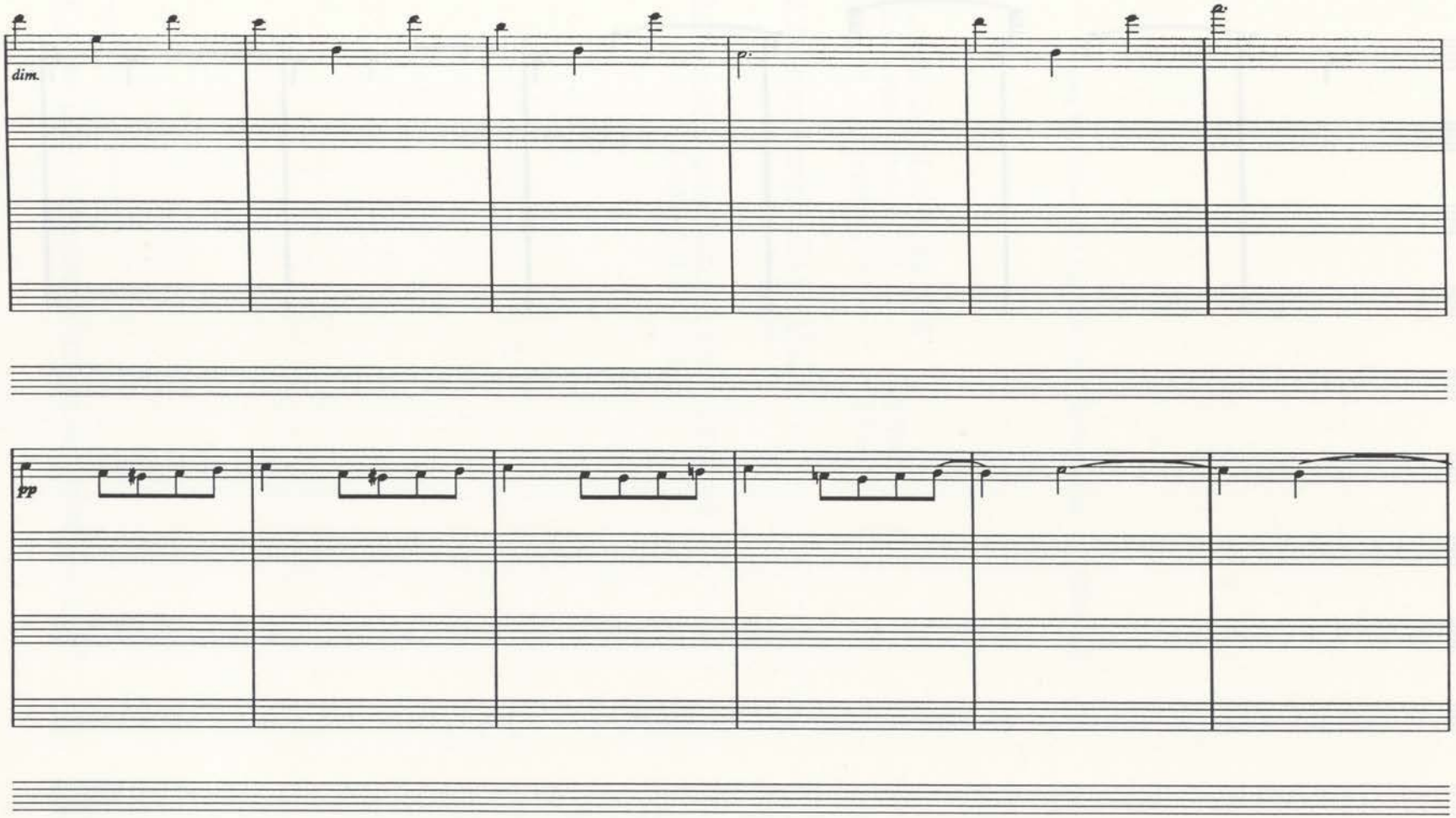
[Artaria 216, p. 94]

[many corrections: final version written on stave 5]

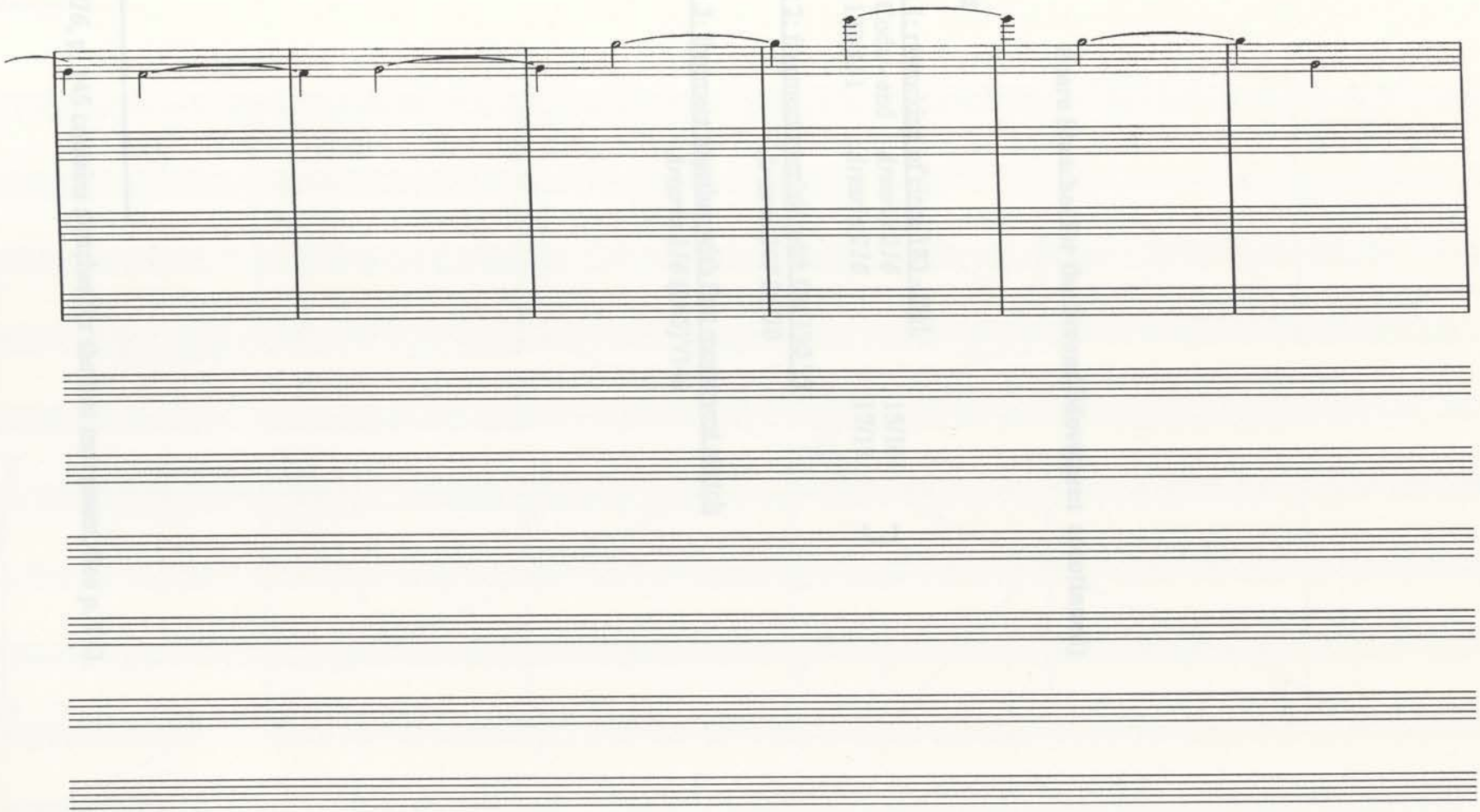
[many corrections: final version written on stave 10]



100


dim.
pp

[Artaria 216, p. 52]



Score Sketches for the Second Movement (continued)

Fragments

Fragment 1: reworking of circa 183 - 201

193-201, Coda - end	*Artaria 216*	15/16	⌋
186-201, 183-201	*Artaria 216*	17/18	

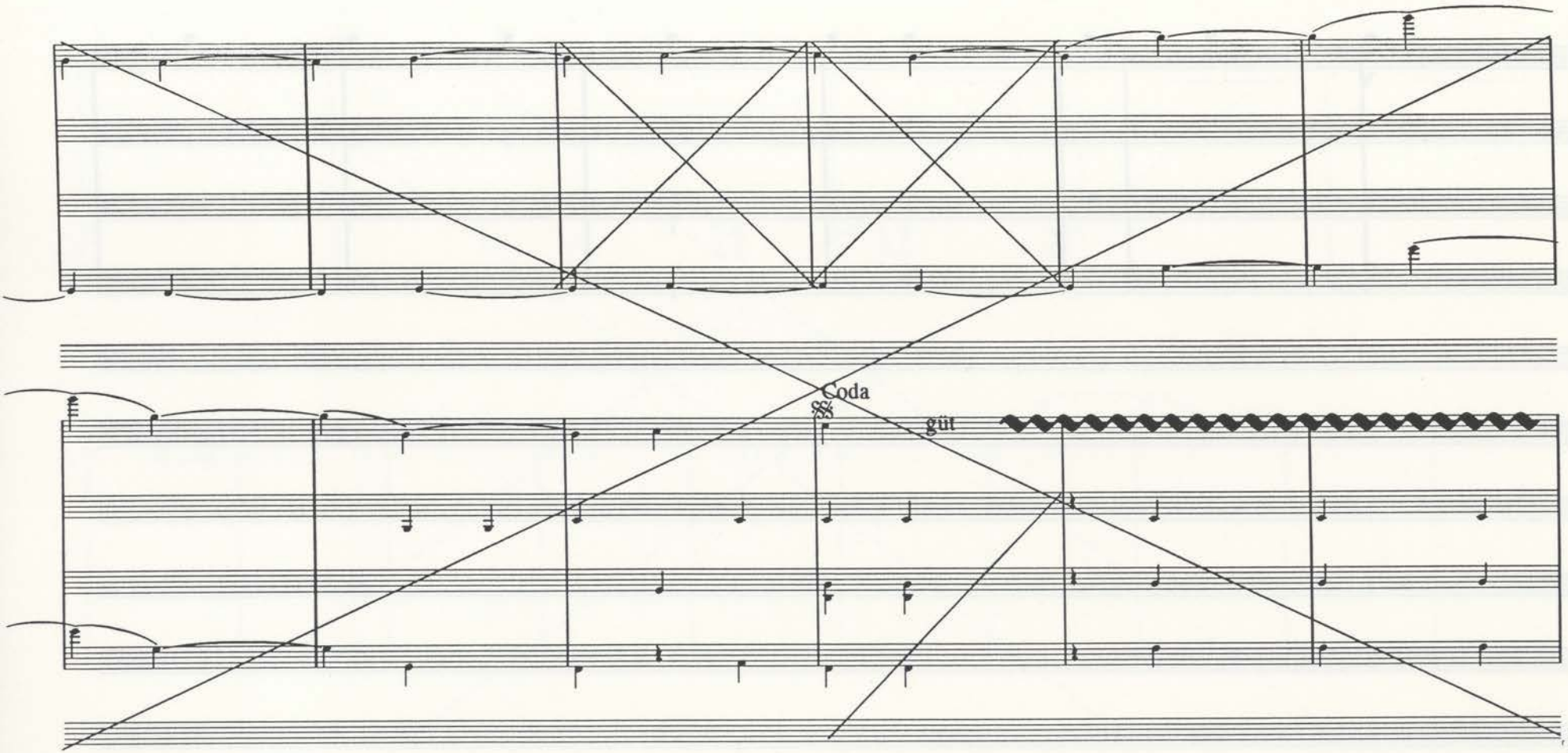
Fragment 2: fragment overlaid with Op 130 VI

184-211	*Artaria 209*	29/30

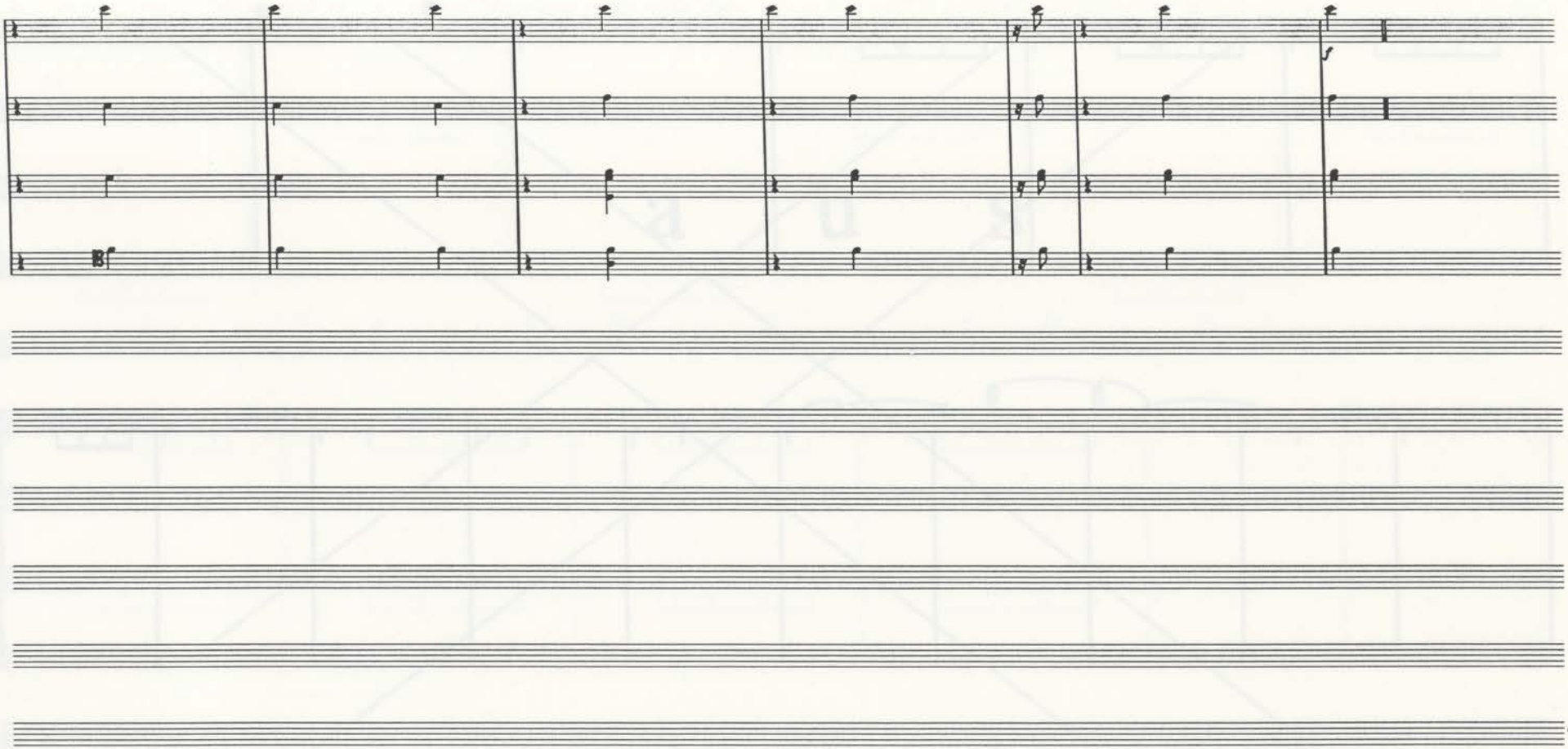
Fragment 3: fragment together with first movement sketch

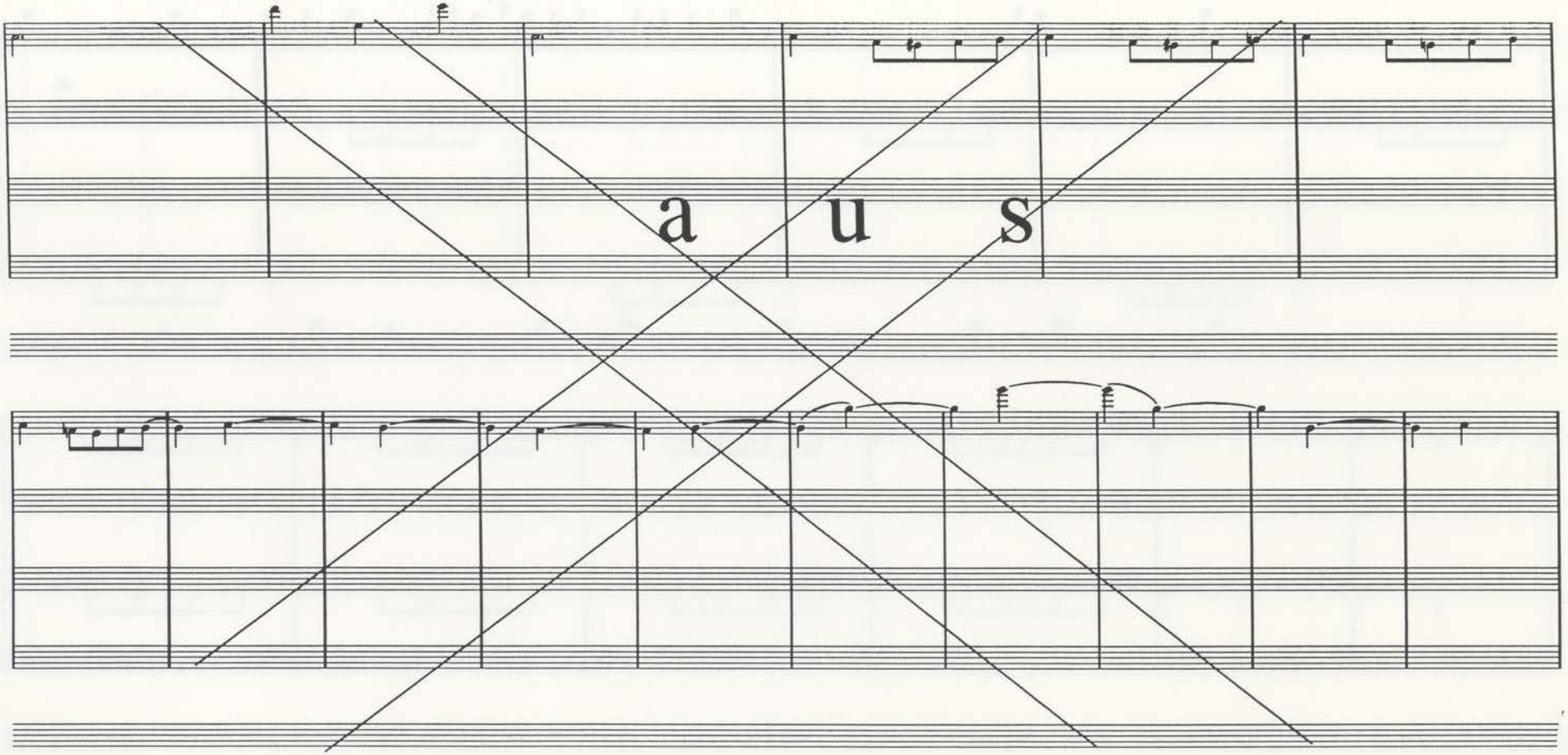
85-110	*Artaria 216*	(145)[1]/146

[1] *Artaria 216*, p. 145 contains sketches for the first movement. See p. 143.


Coda
güt

[Artaria 216, p. 16]



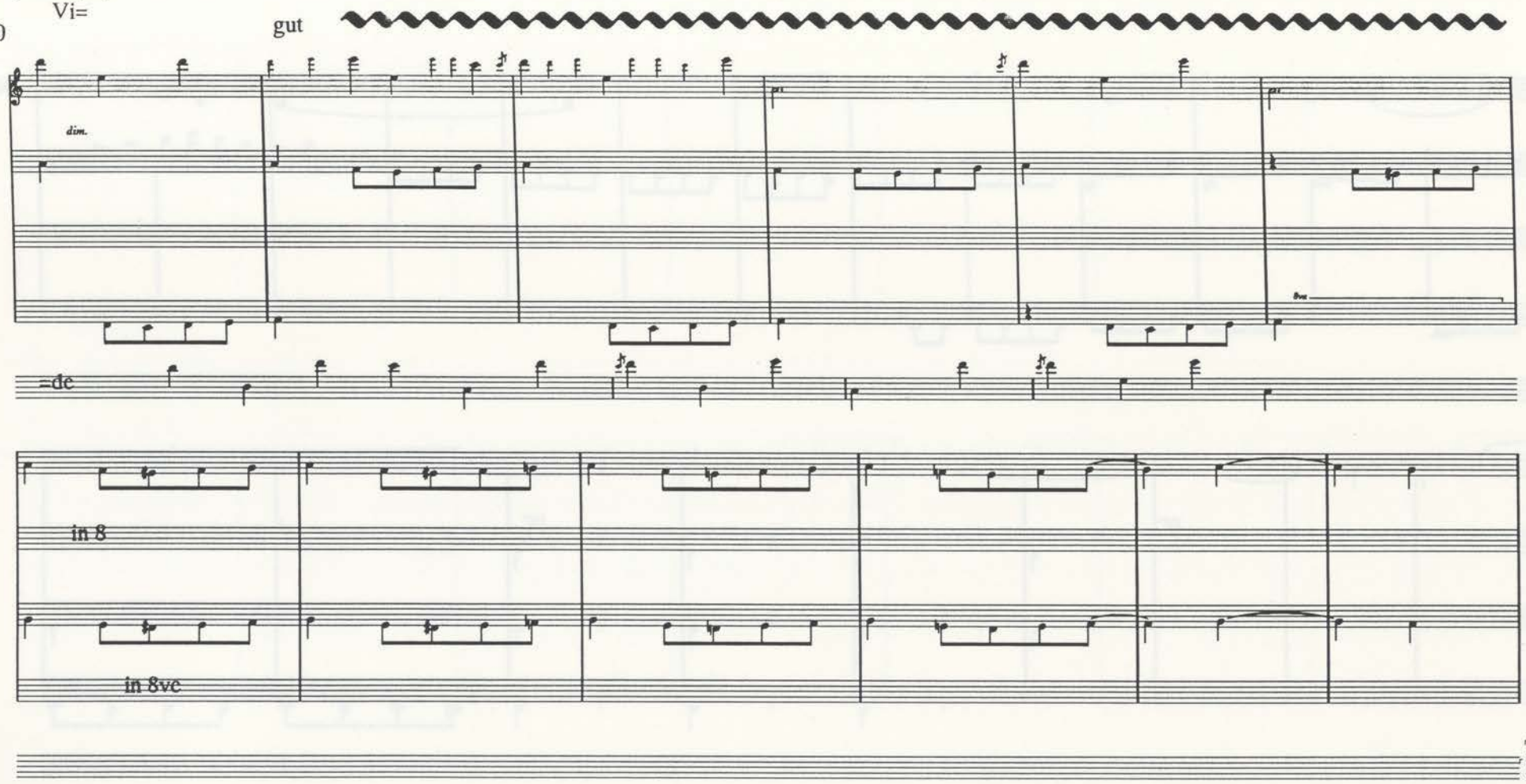

a u s

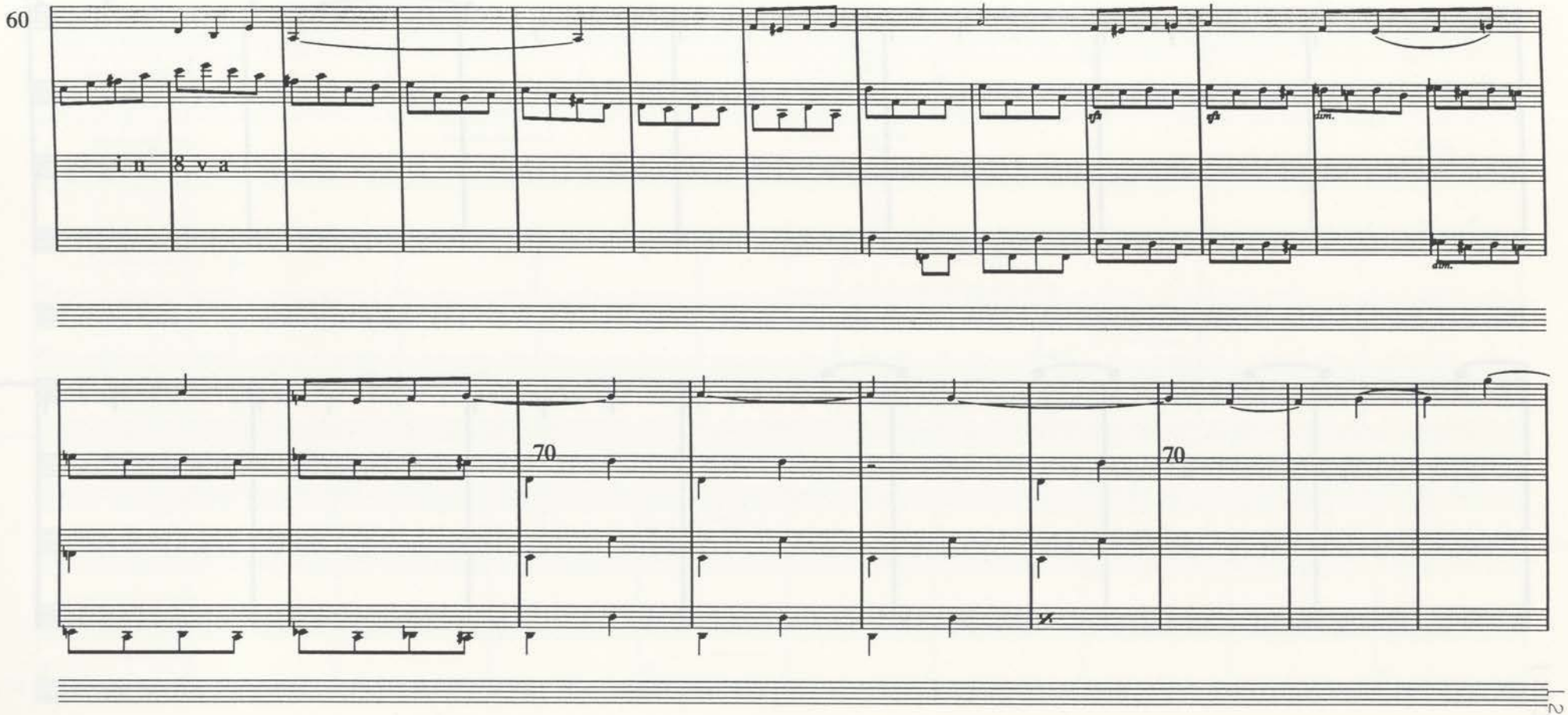
[Artaria 216, p. 18]

100

Vi=

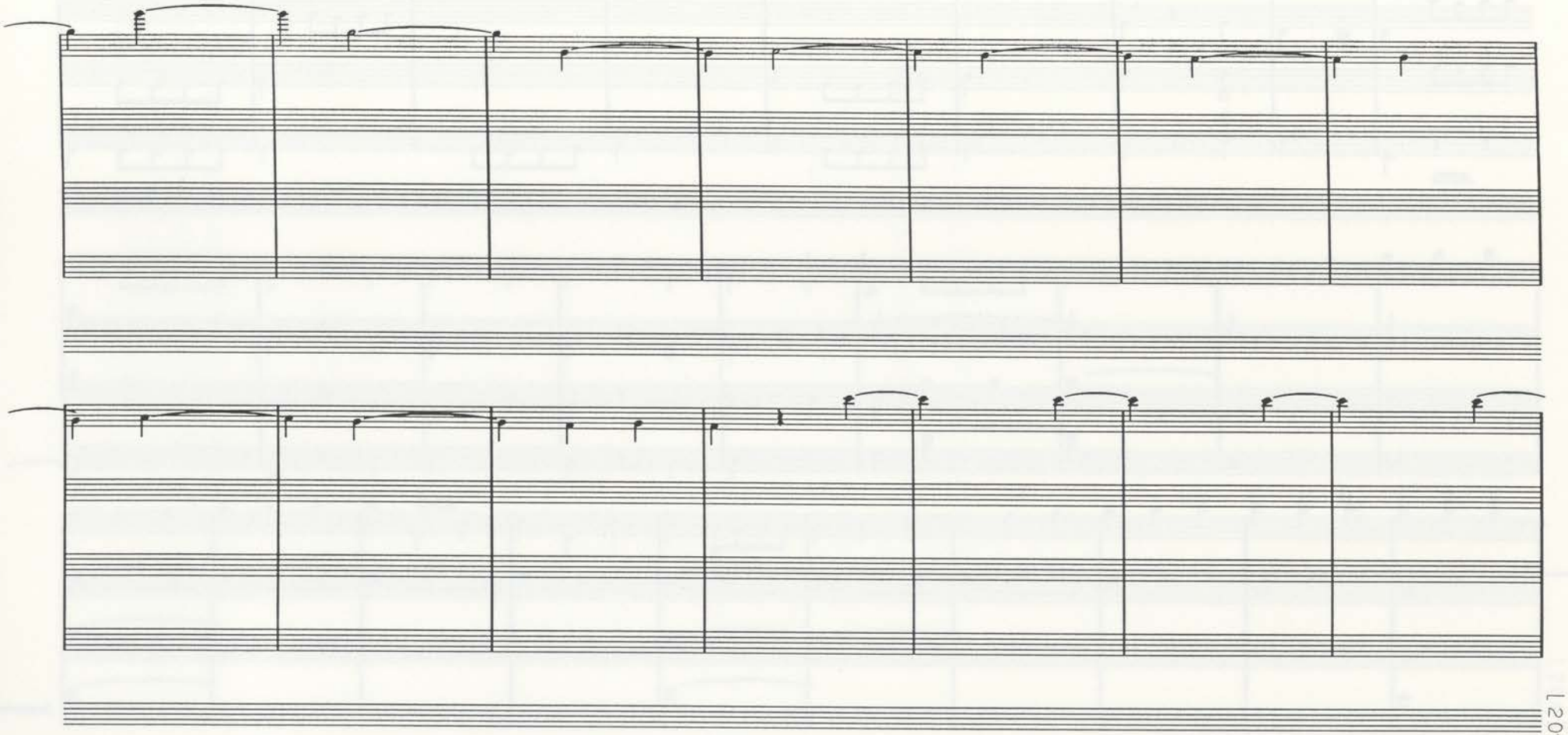
gut

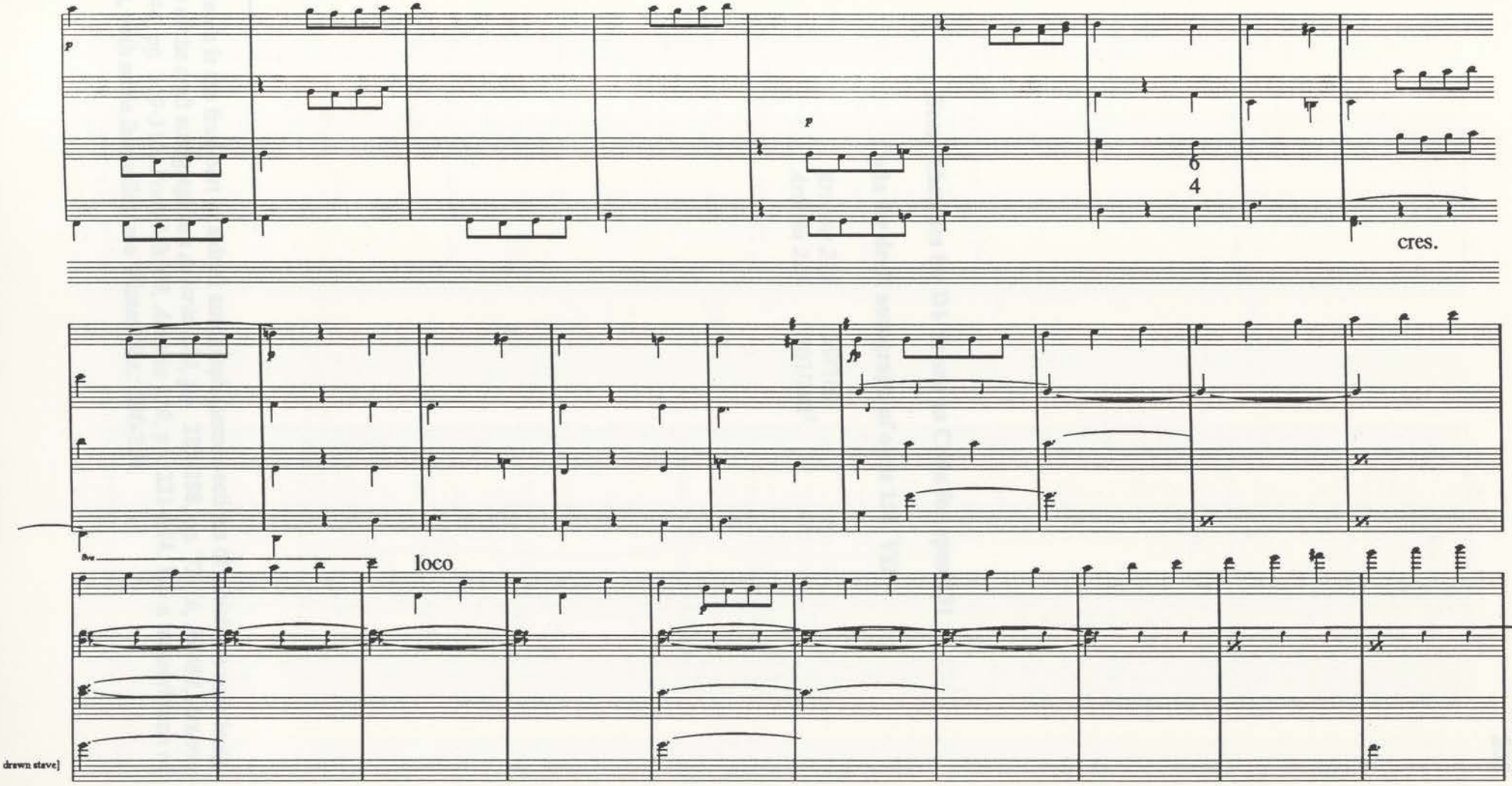




[202]

[Artaria 209, p. 30]





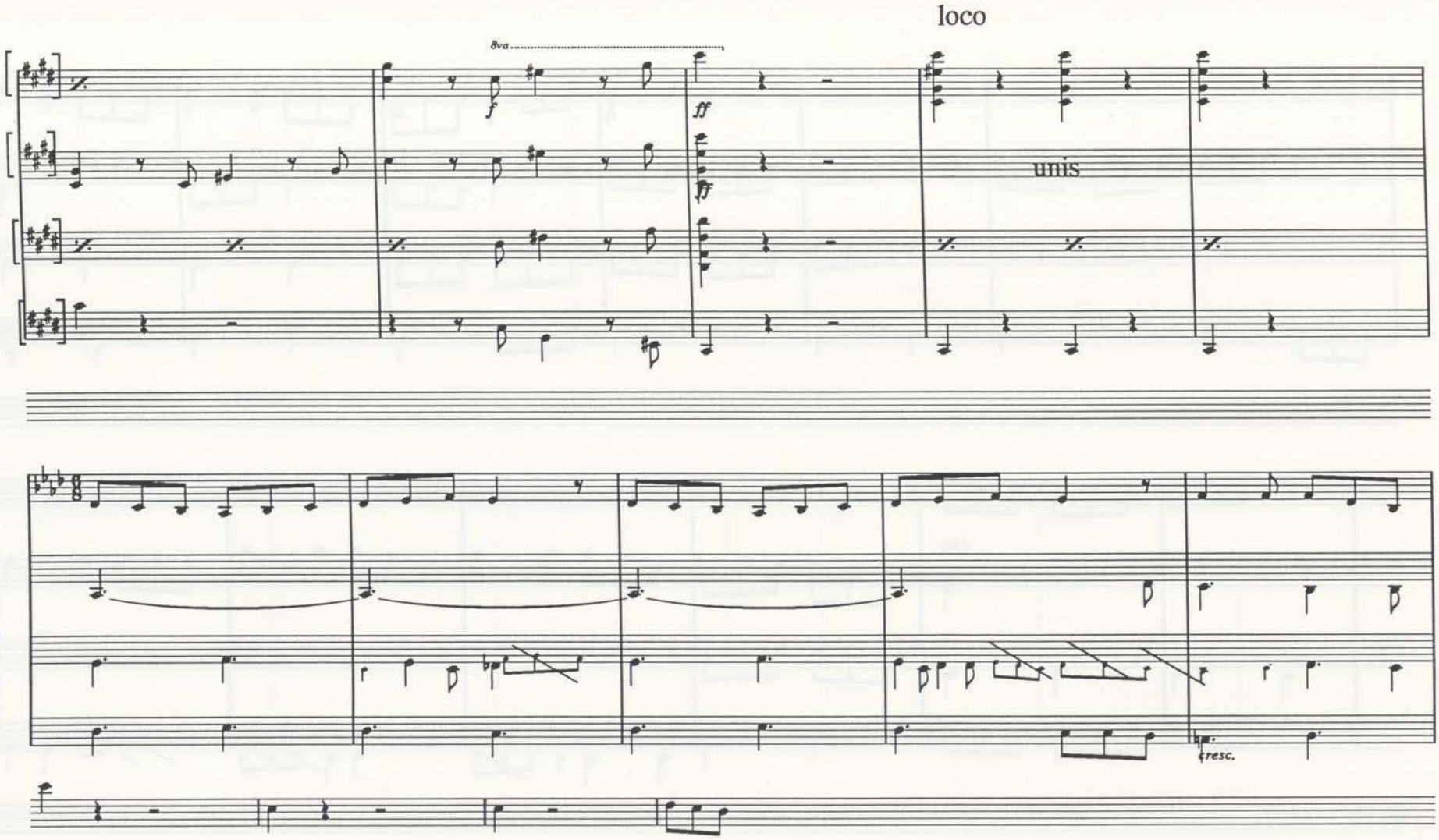
drawn stave]

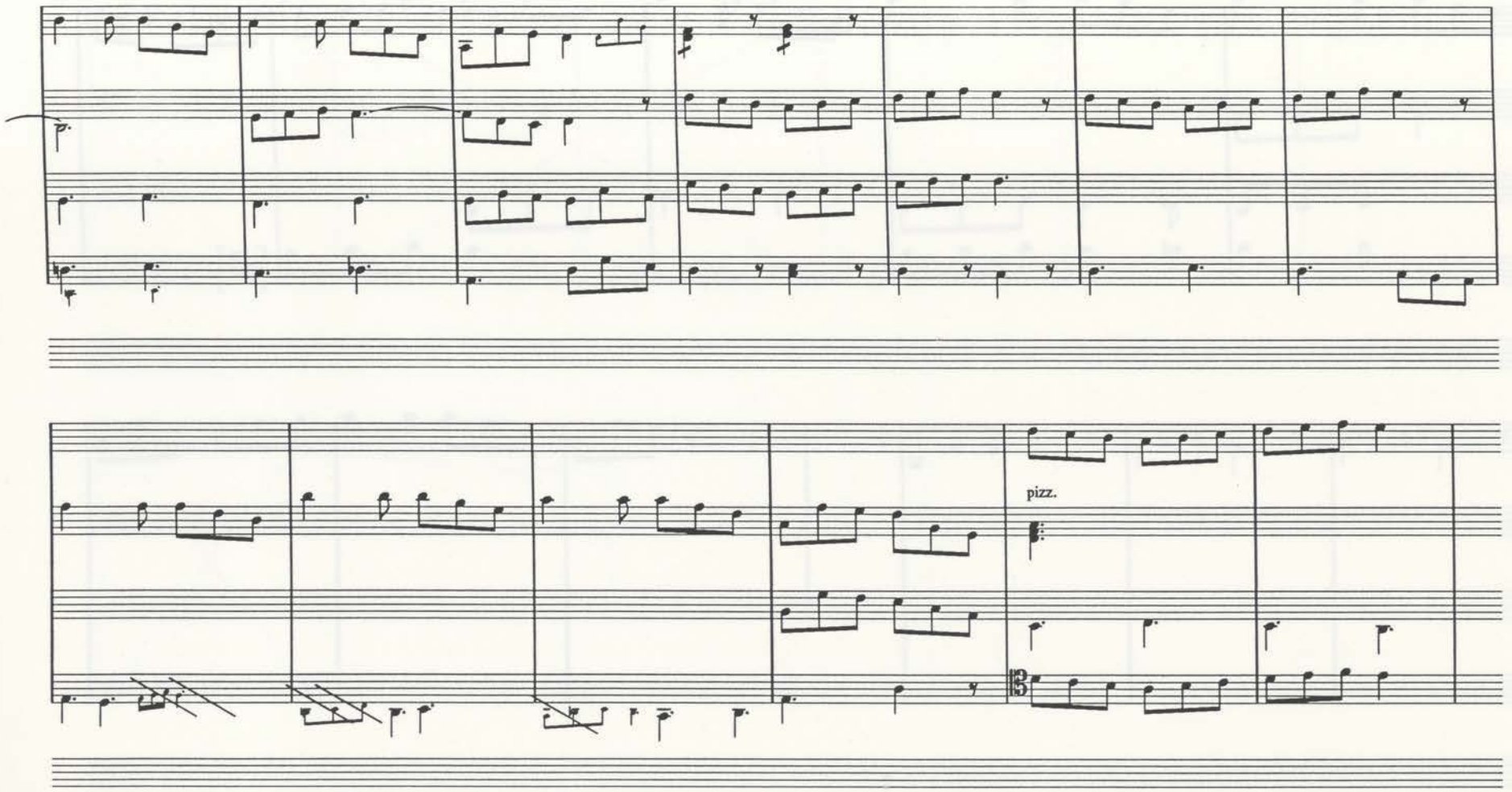
Score Sketches for D♭ theme as Coda for opus 131

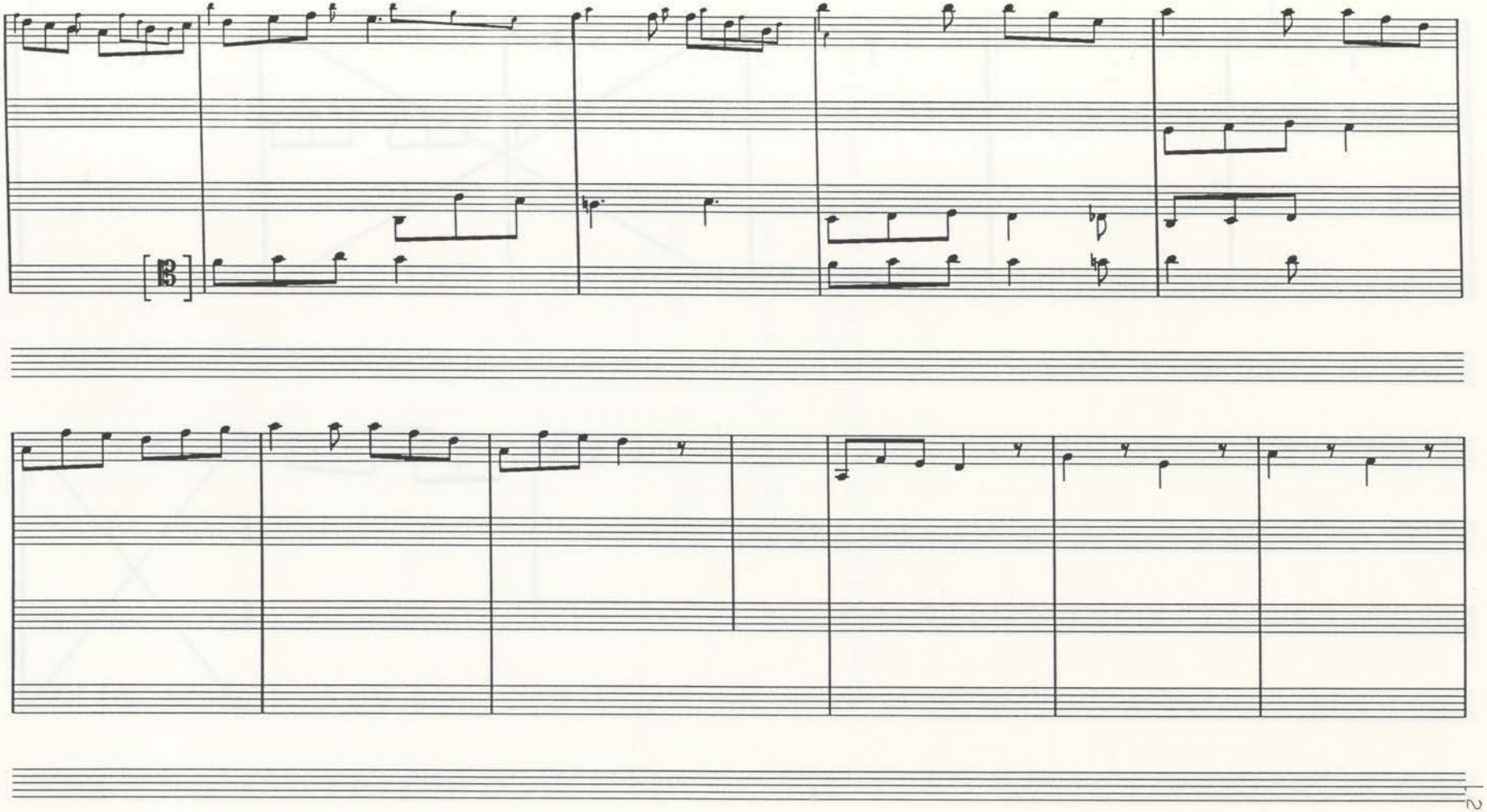
Coda for draft autograph of opus 131, VII

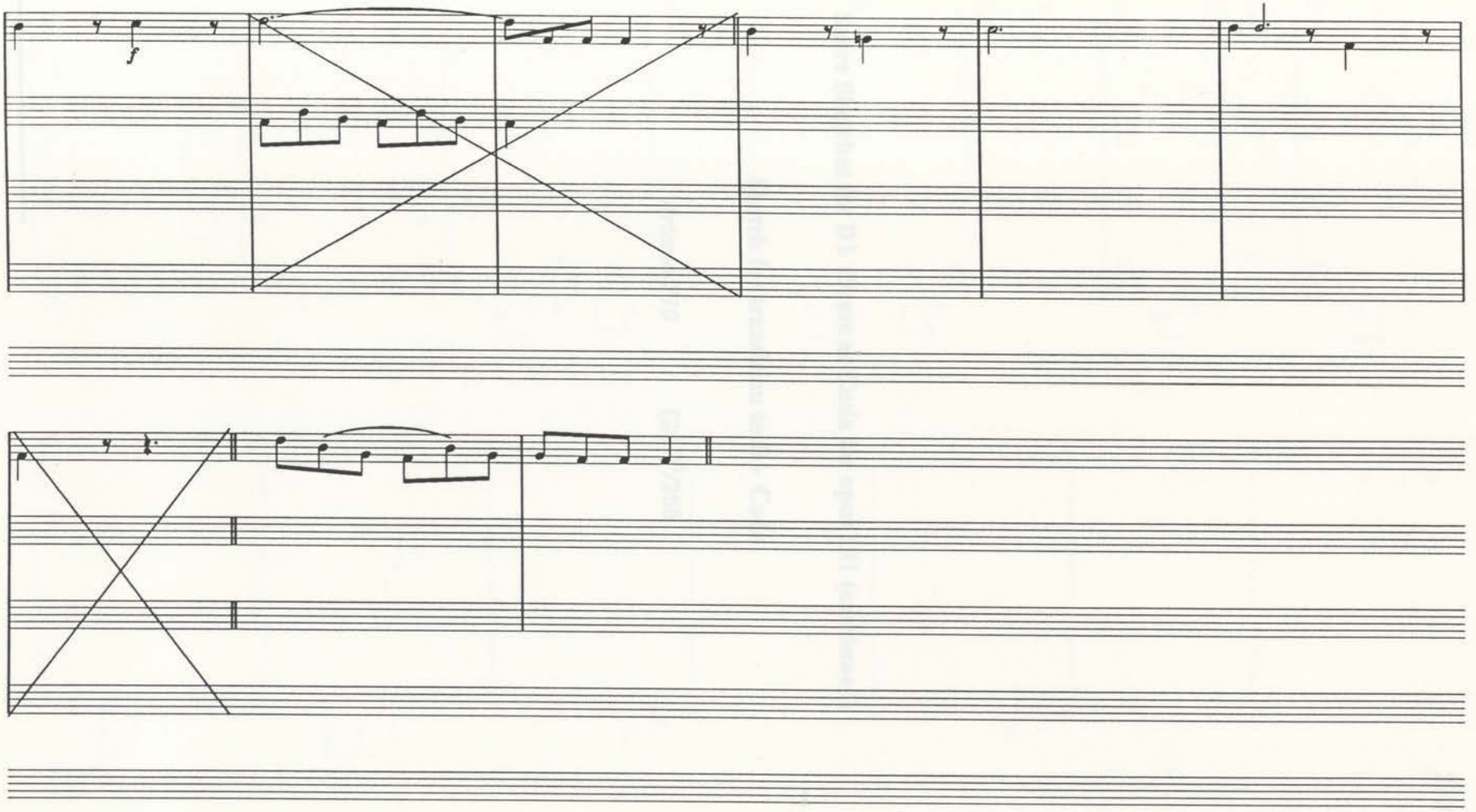
Artaria 216	99/100	⌐
Artaria 216	101/102[1]	⌙

[1]This sketch is the final part of a draft autograph (some sections of which are now lost). The other pages of the draft autograph are *Artaria 210*, pp. 285-288, pp. 73-76, *SV384*, *Artaria 210*, pp. 241-244, pp. 309-312, *Bonn Mh103, Artaria 210*, pp. 221-224. For a transcription of the other pages, with some facsimiles, see Winter/diss.: 290-324.


loco
8va
f
ff
unis
cresc.


pizz.



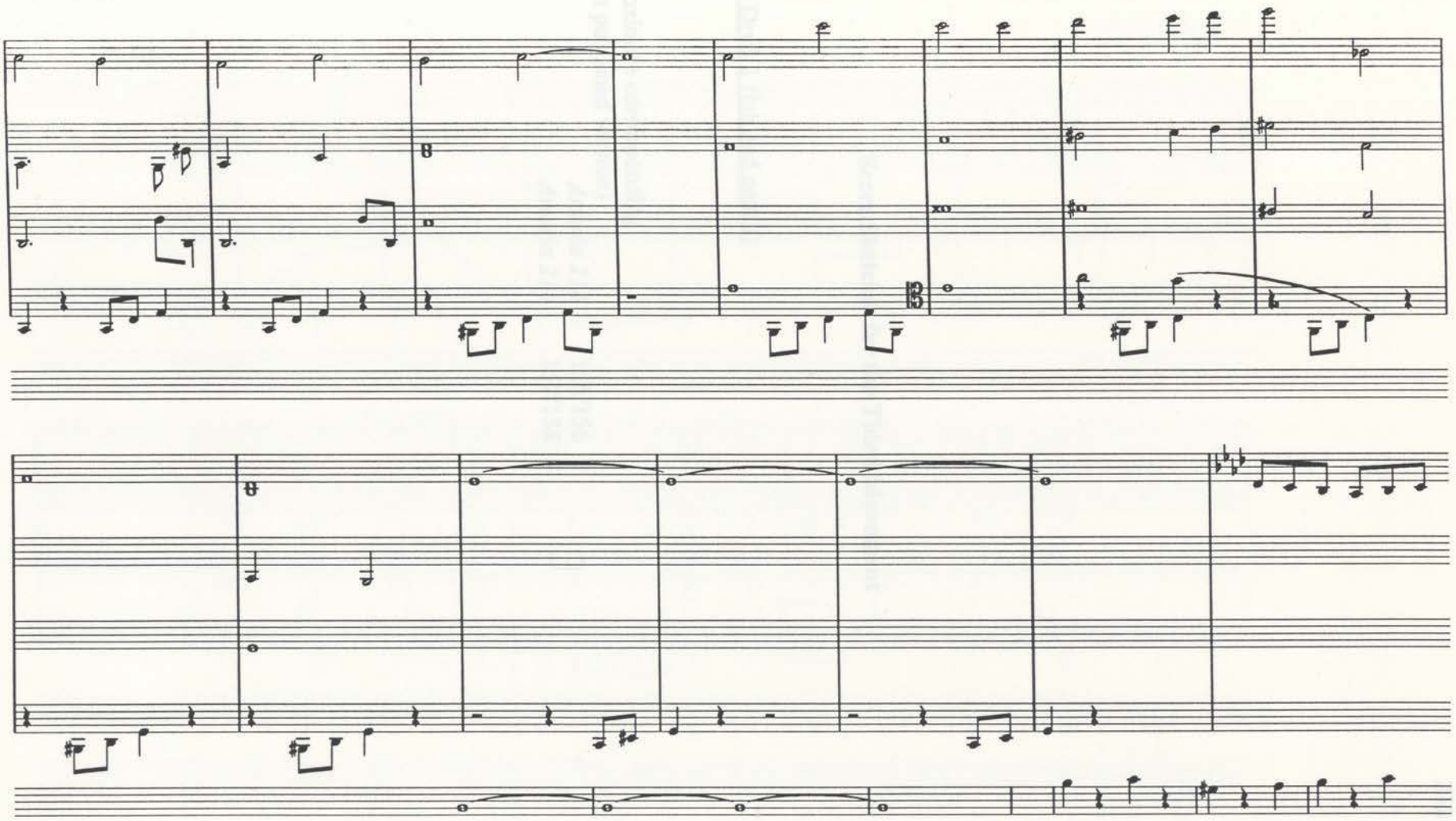

f

Score Sketches for D♭ theme as Coda for opus 131 (continued)

Sketch for transition to D♭ Coda

Artaria 210 (267)[1]/268

[1]P. 267 has an unrelated sketch for opus 131, I.

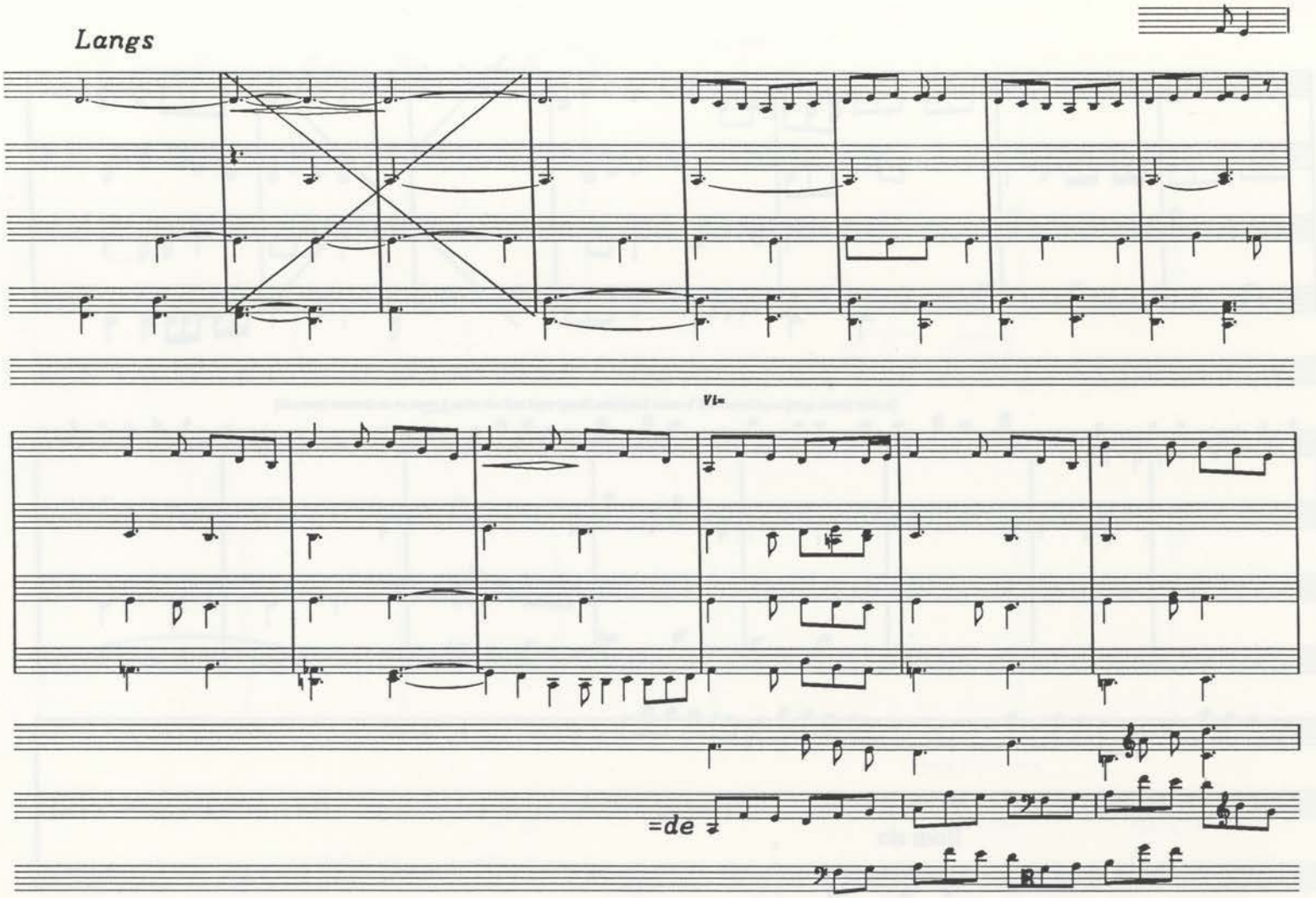


Score Sketches for the Third Movement

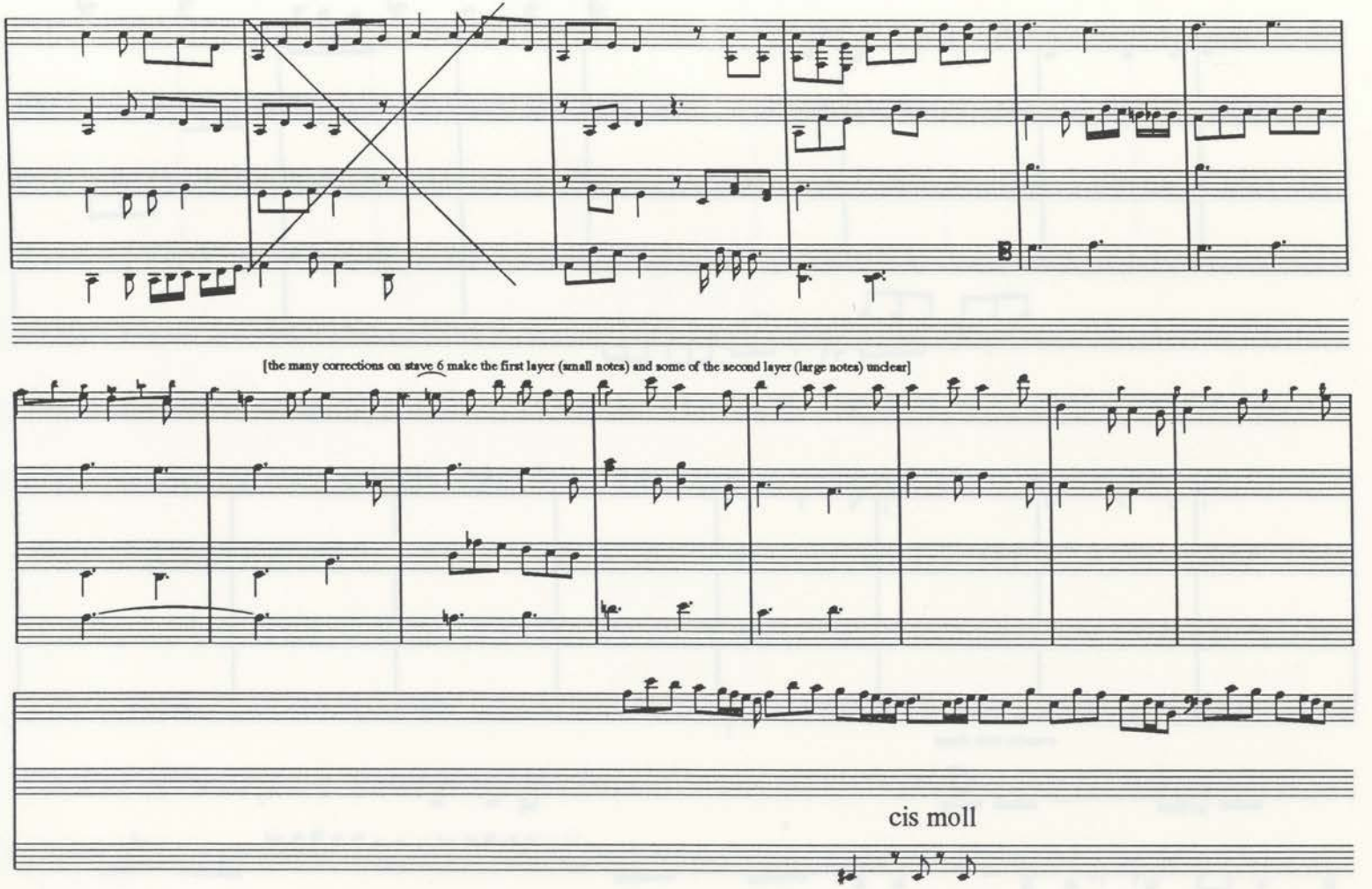
Score Draft 1 (ink and pencil)

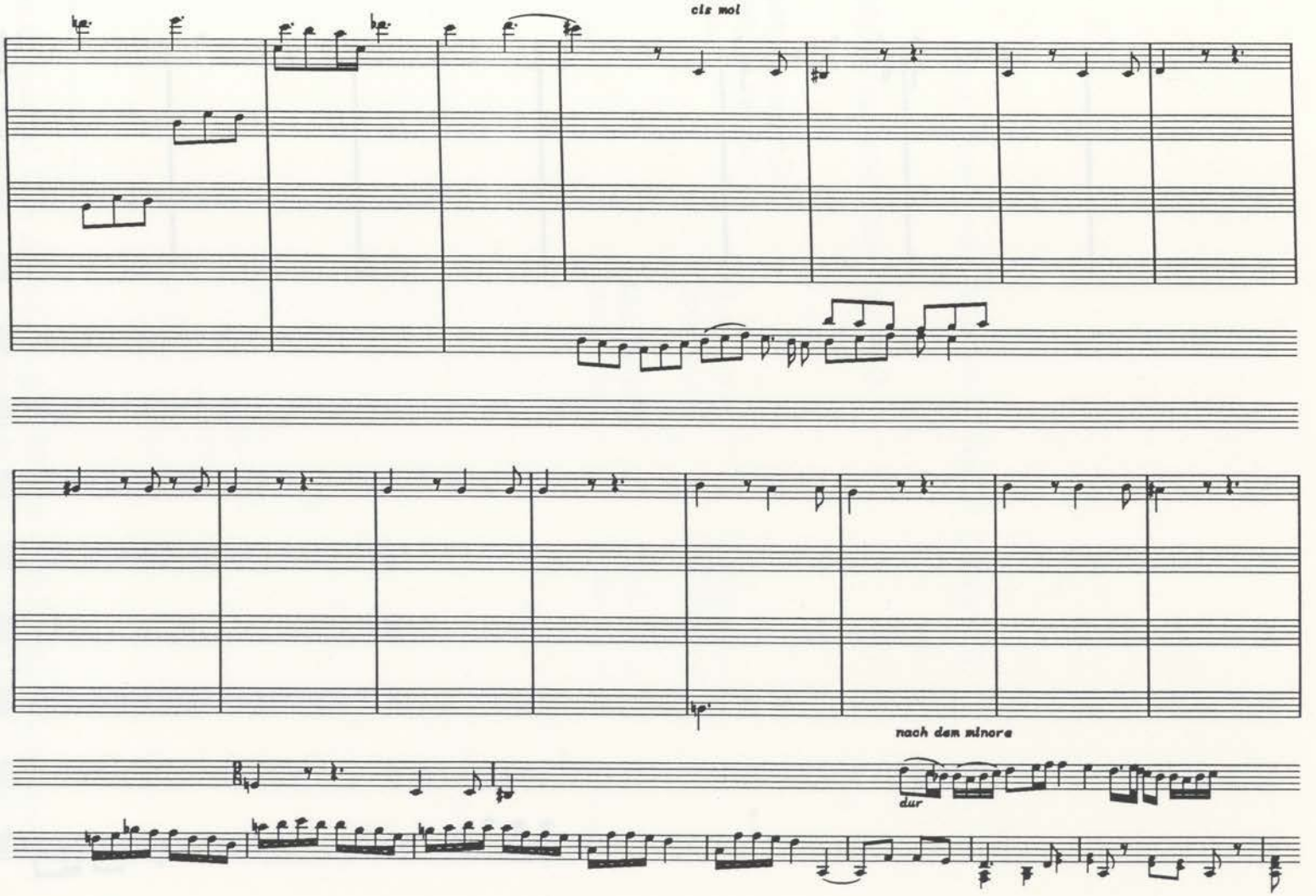
(approximate corresponding bars in published version)			
1-32	*Artaria 216*	155/156	]
	Artaria 216	157/158	

[Artaria 216, p. 155]



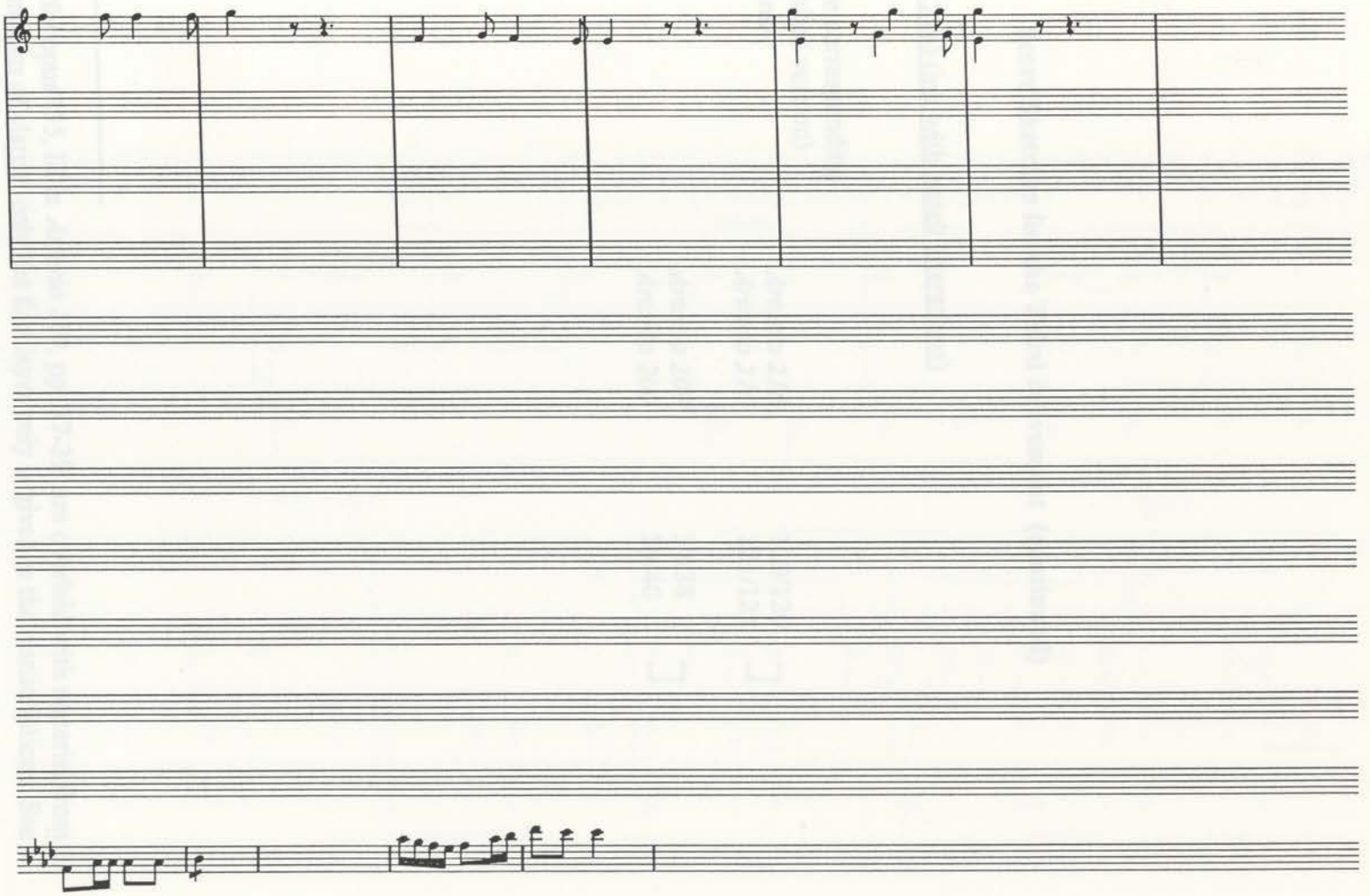
[Artaria 216, p. 156]




cis mol
nach dem minore
dur

[Artaria 216, p. 158]

158

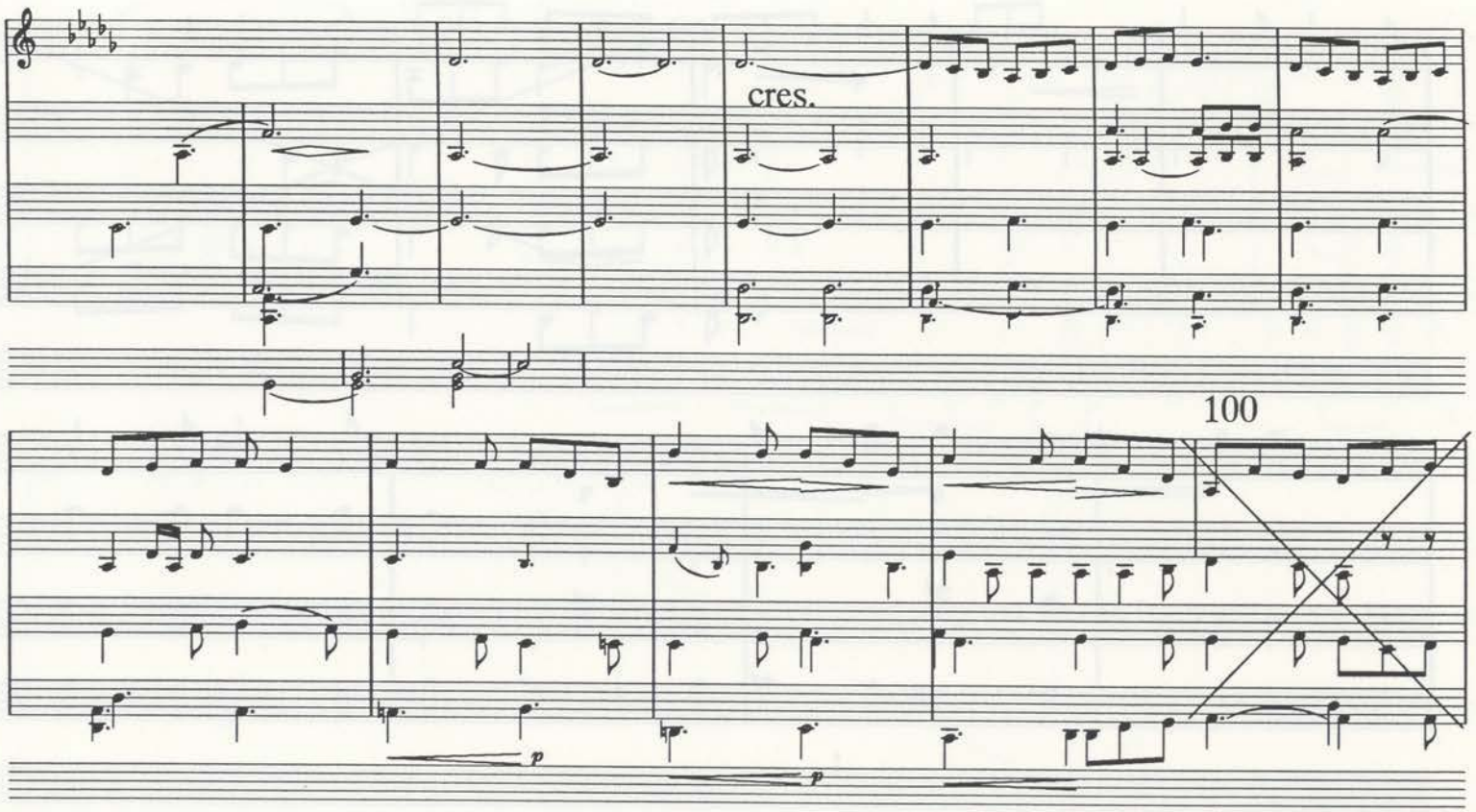


Score Sketches for the Third Movement (continued)

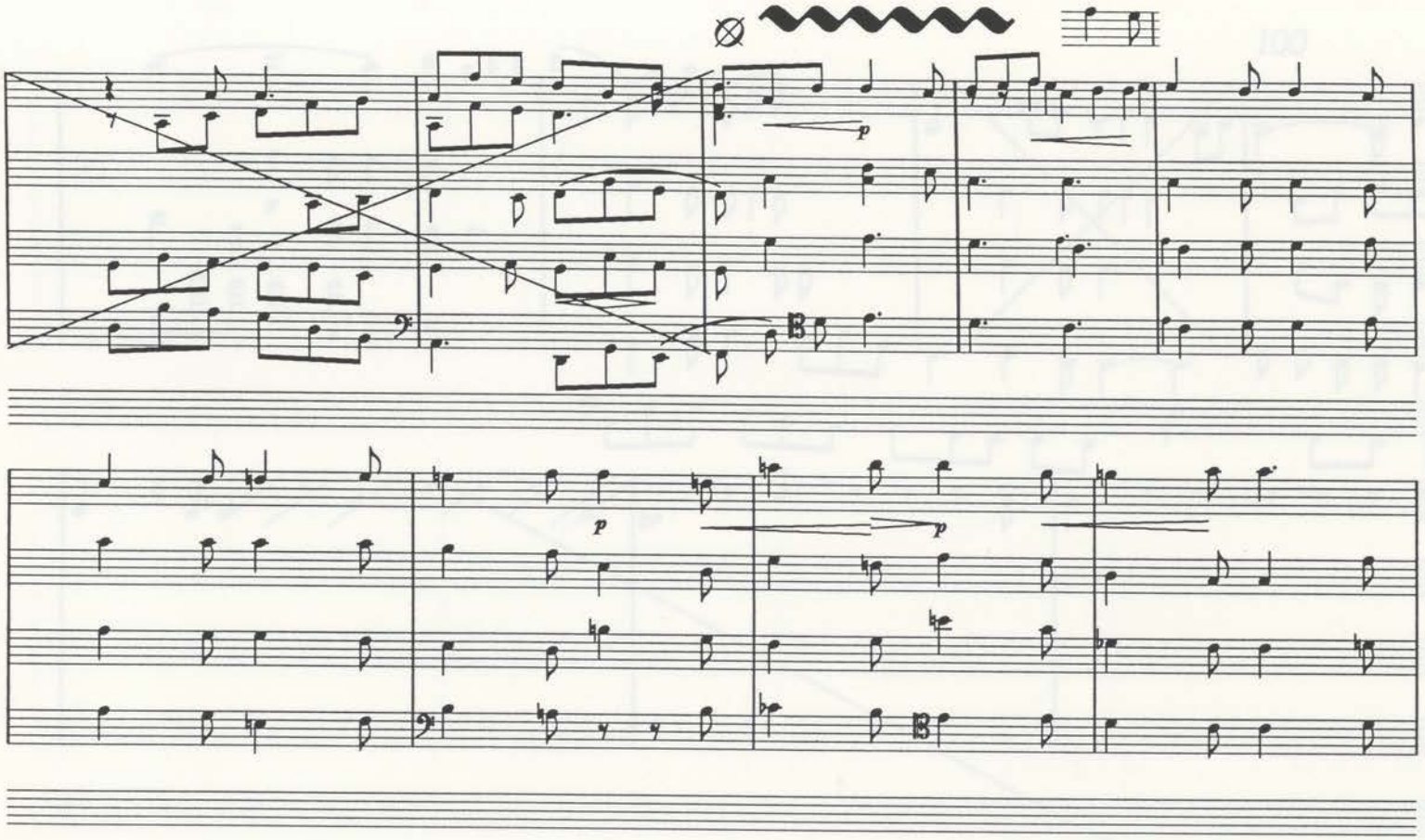
Score Draft 2 (a) (ink with pencil alterations)

(approximate corresponding bars in published version)		
1-22 + continuation	*Artaria 216*	119/120 ⌝
	Artaria 216	121/122 ⌟
	↕	
	Artaria 209[1]	37/38 ⌝
	Artaria 209	39/40 ⌟

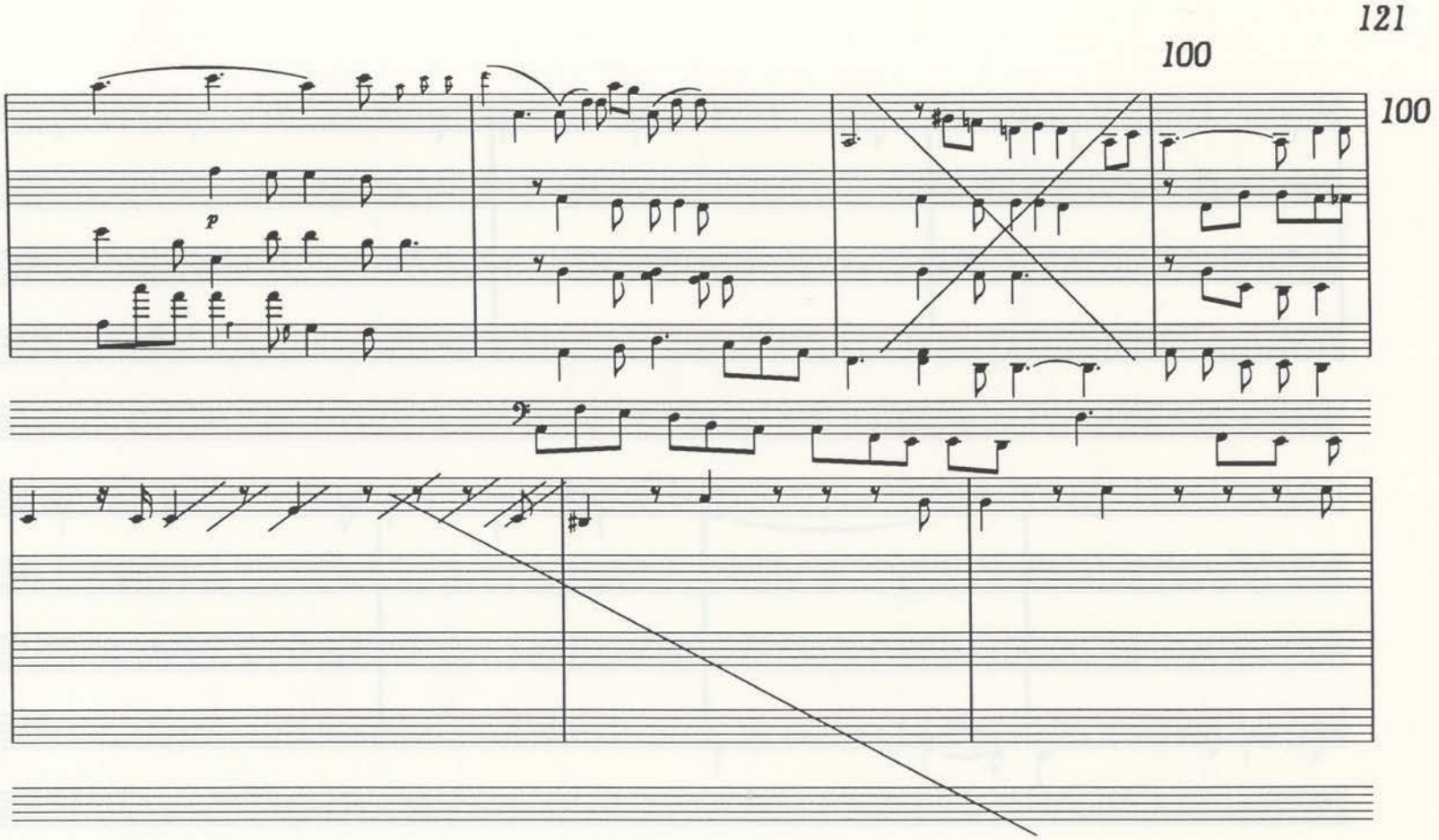
[1]The sketches for opus 135, III in *Artaria 209*, pp. 37-39 are overlaid with material from opus 130/VI. In the interests of clarity, only the first layer only is given in the transcriptions. See facsimile on page 220.


cres.
100
p
p

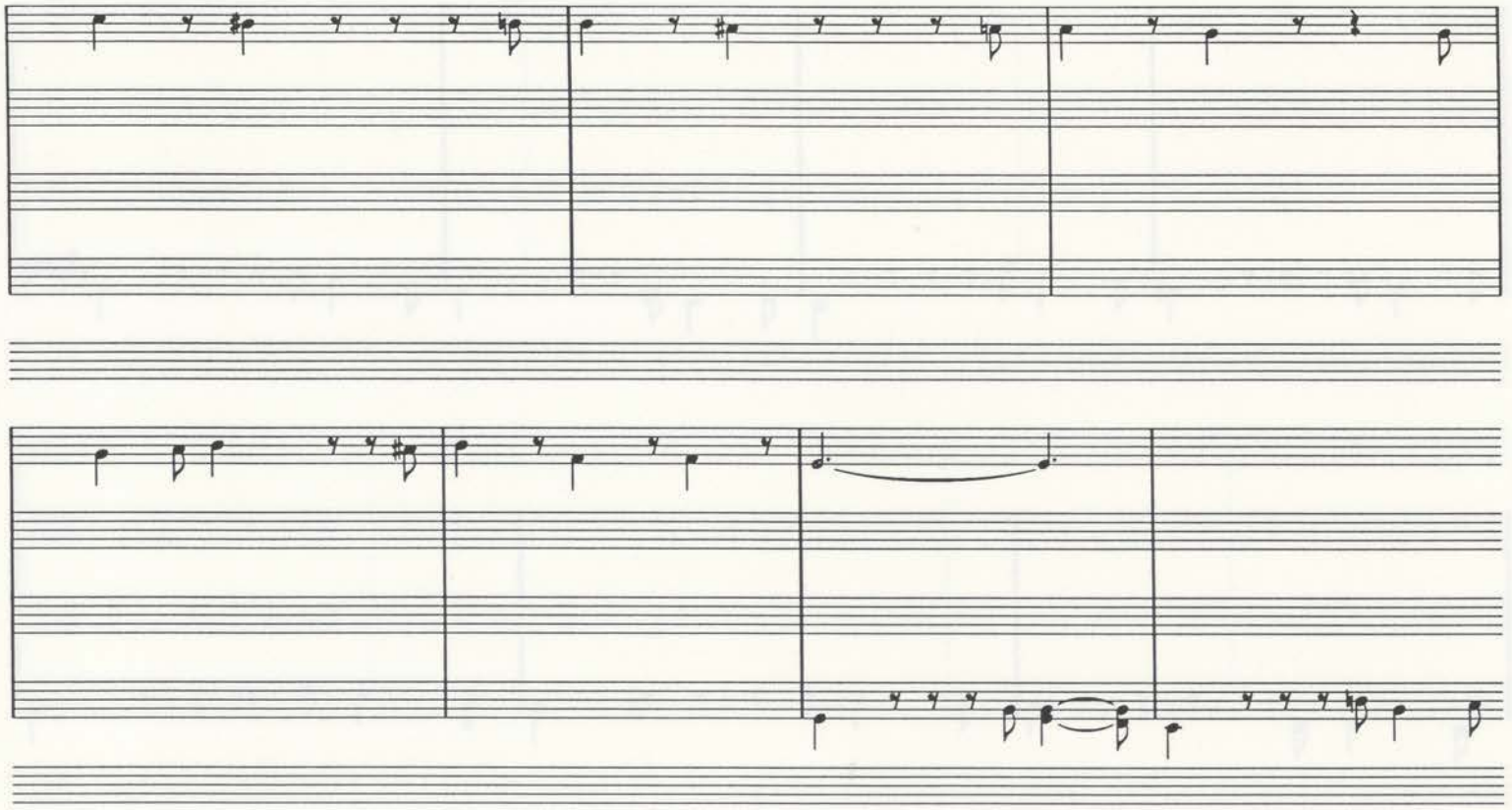
[Artaria 216, p. 120]



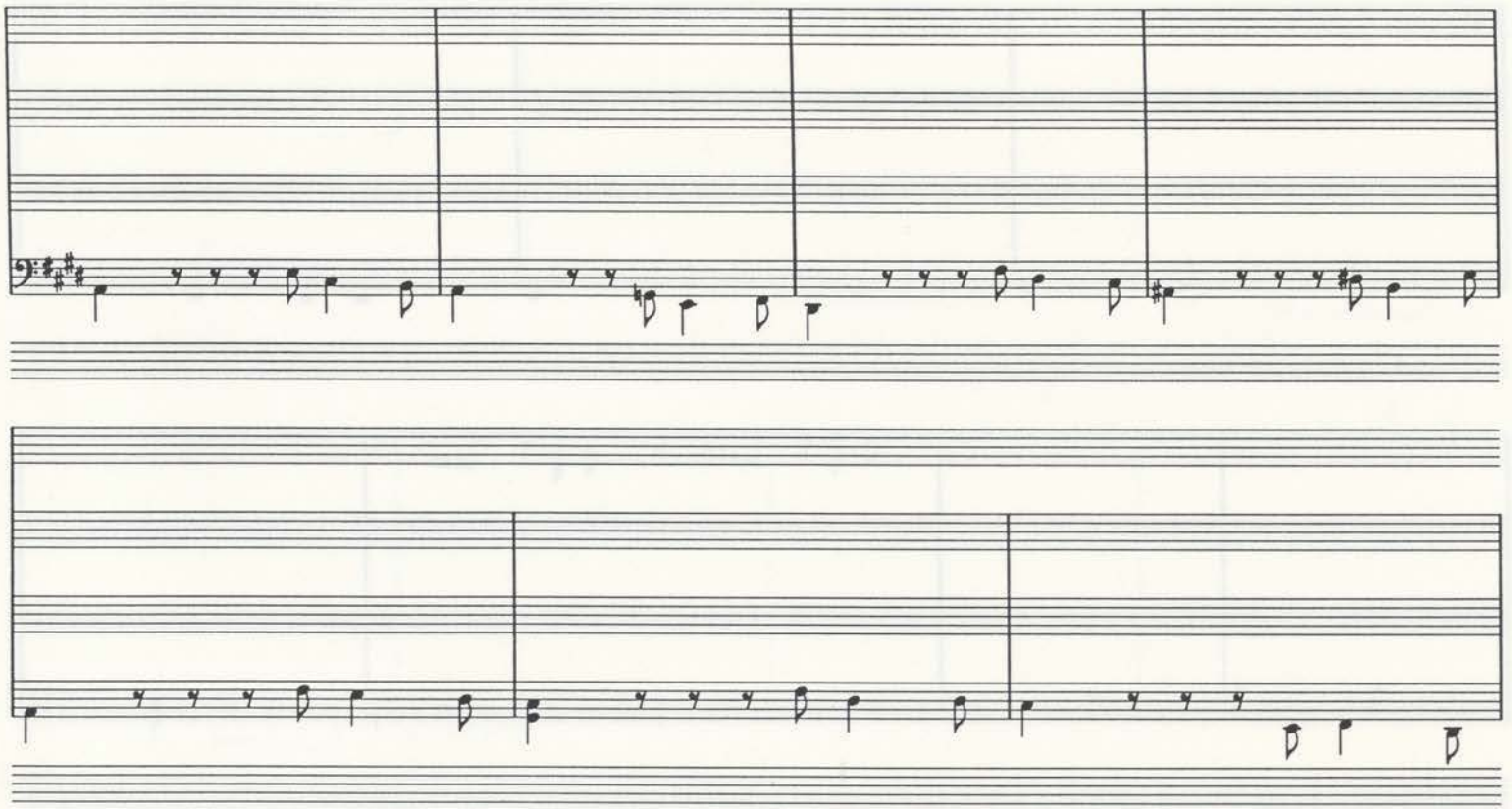
[Artaria 216, p. 121]



[Artaria 216, p. 122]

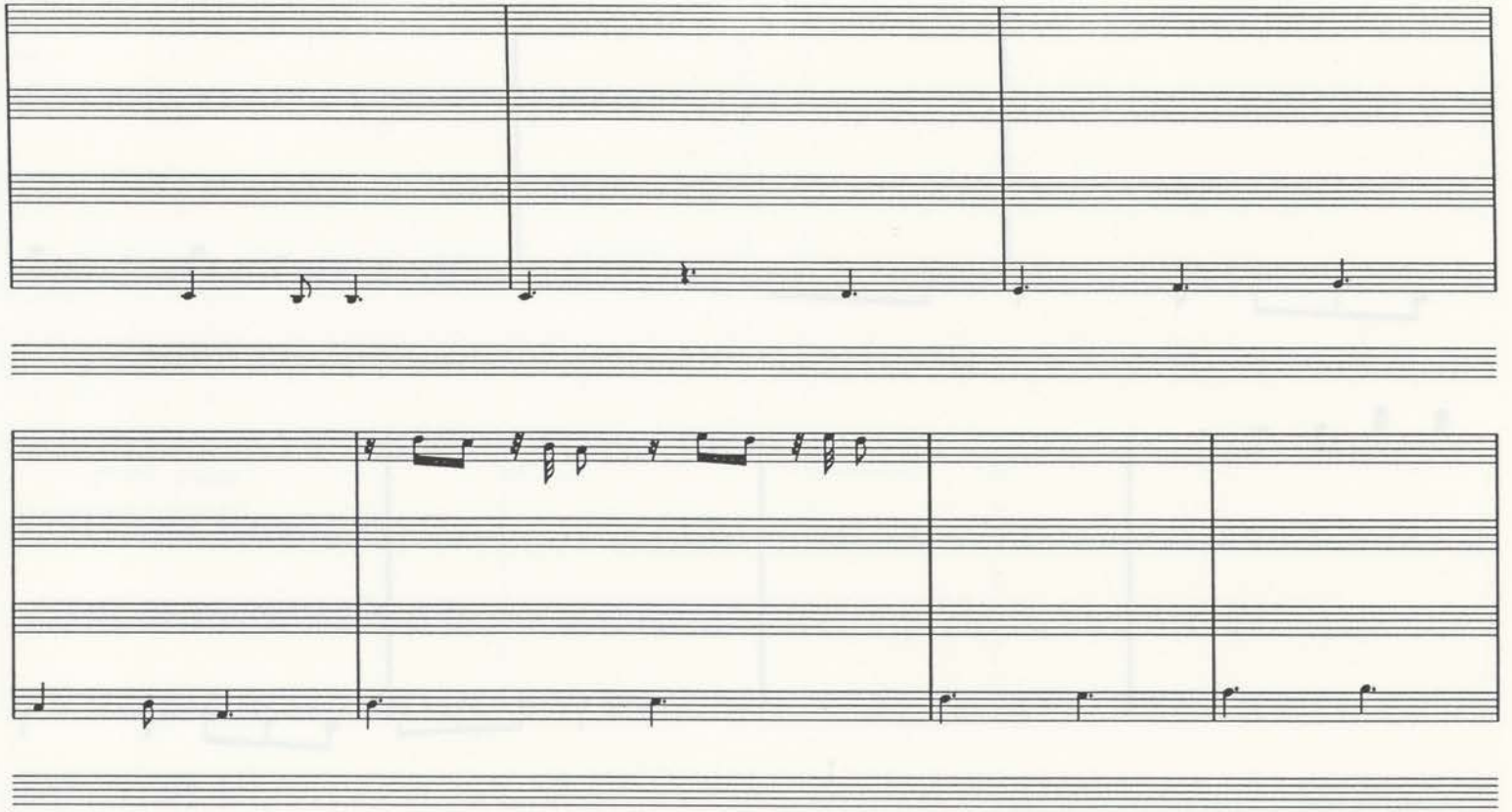


[Artaria 209, p. 37, (layer 1)]



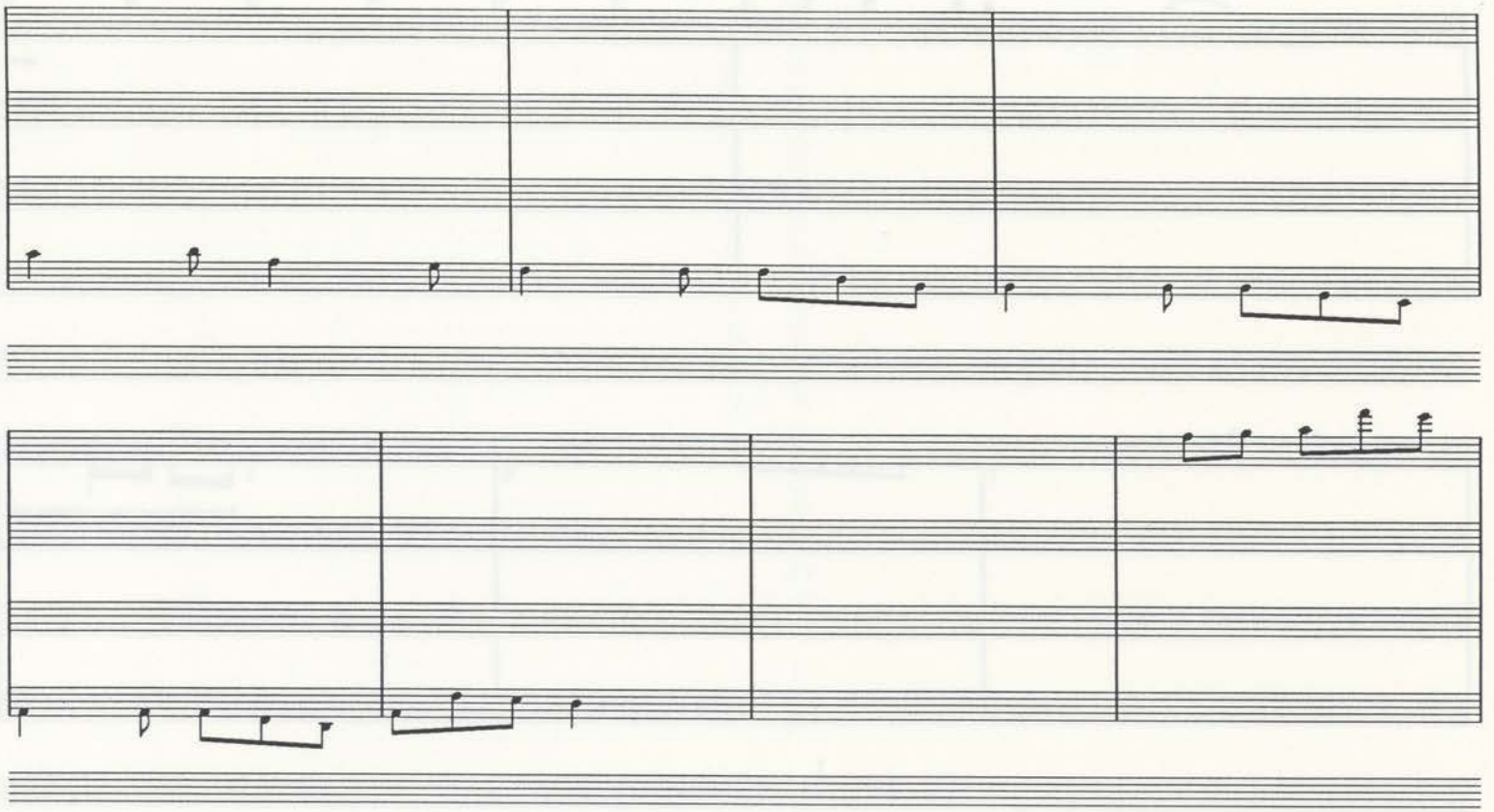
[This page is overlaid with detailed score sketches for opus 130, VI. The second layer is omitted here in the interests of clarity.]

[Artaria 209, p. 38 (1st layer)]



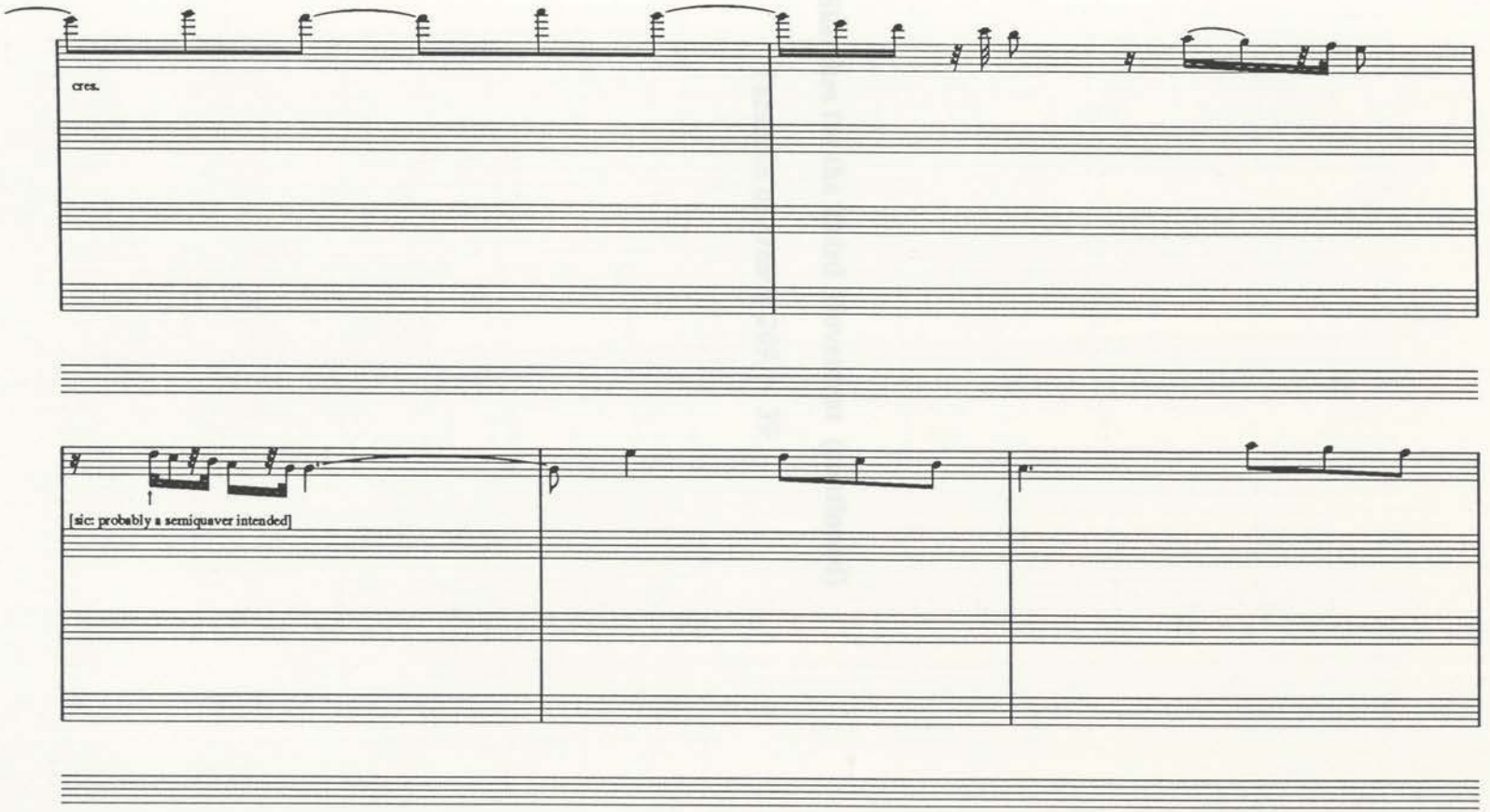
[This page is overlaid with detailed sketches for opus 130, VI. The second layer has been omitted here in the interests of clarity.]

[Artaria 209, p. 39]



[Staves 1, 2, 3, and 10 contain sketches for opus 130, VI (though in much less detail than on the previous two pages). These have been omitted here in the interests of clarity.]

[Artaria 209, p. 40]



[This page contains only sketches for opus 135, all of which are shown here.]

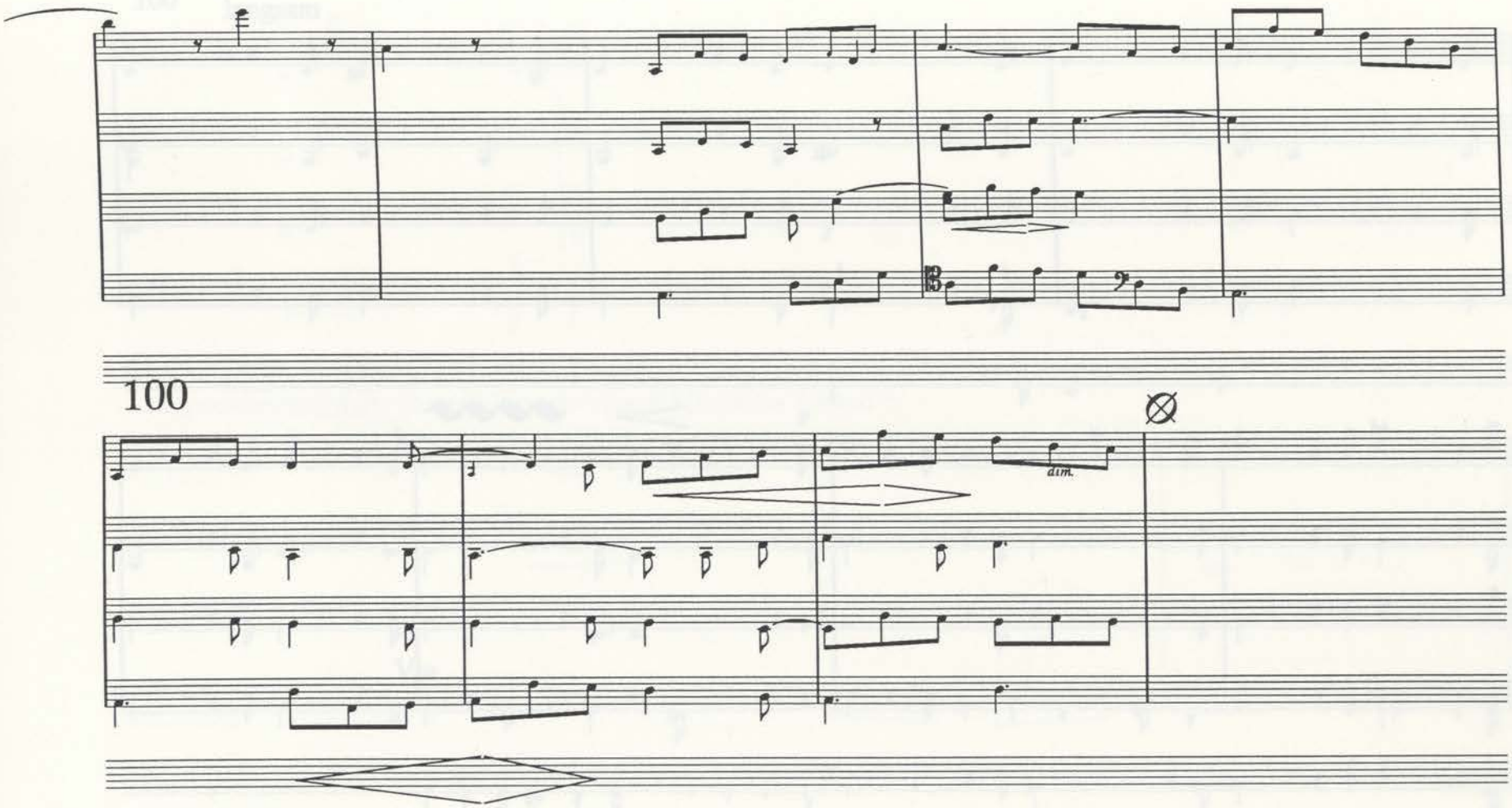
Score Sketches for the Third Movement (continued)

Facsimile of *Artaria 209*, p. 39

Score Sketches for the Third Movement (continued)

Score Draft 2 (b) (ink with pencil alterations)
Alternative continuation from p 122.

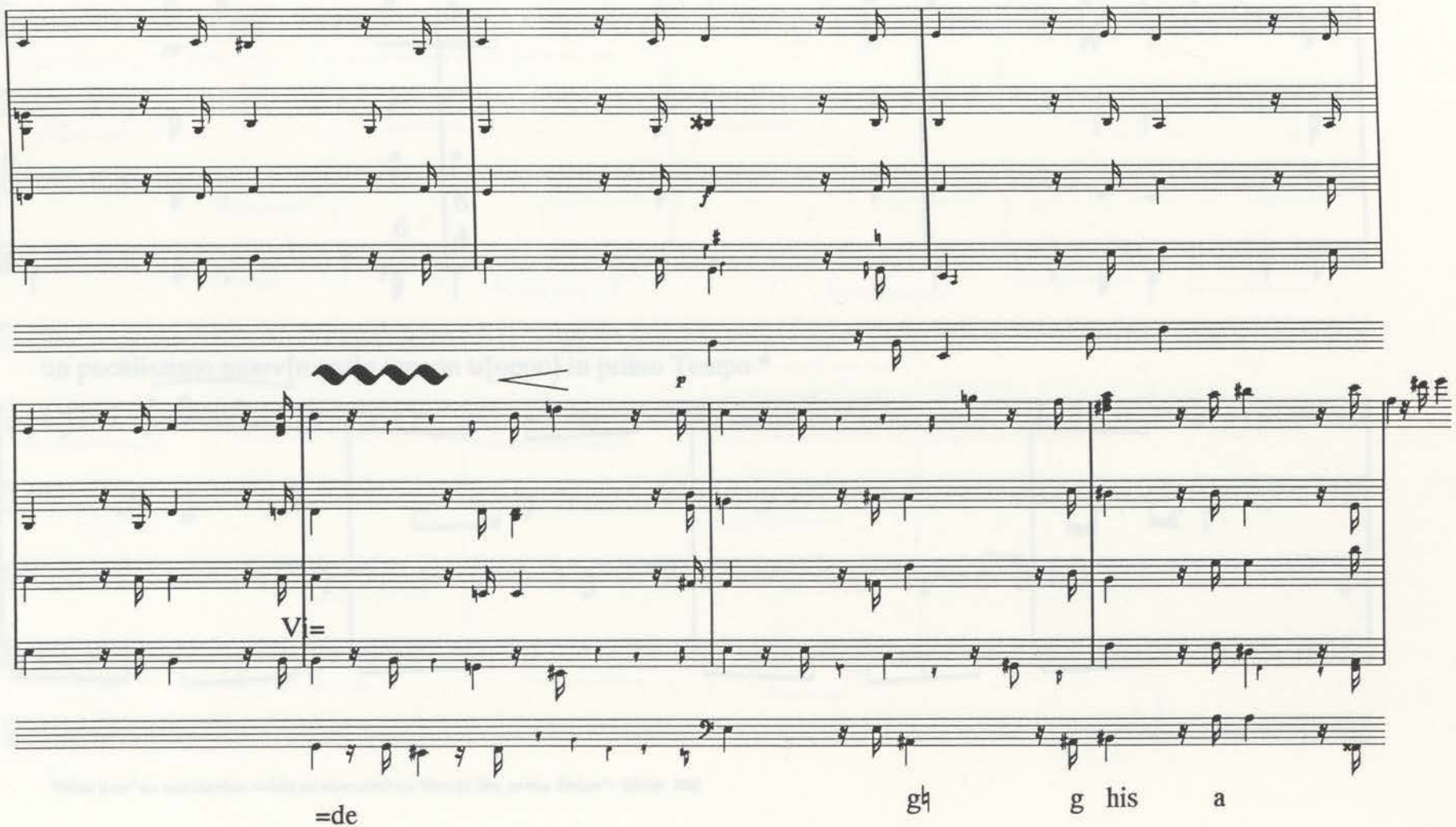
Artaria 216	149/150 ┐
Artaria 216	151/152 ┘
Artaria 216	113/114

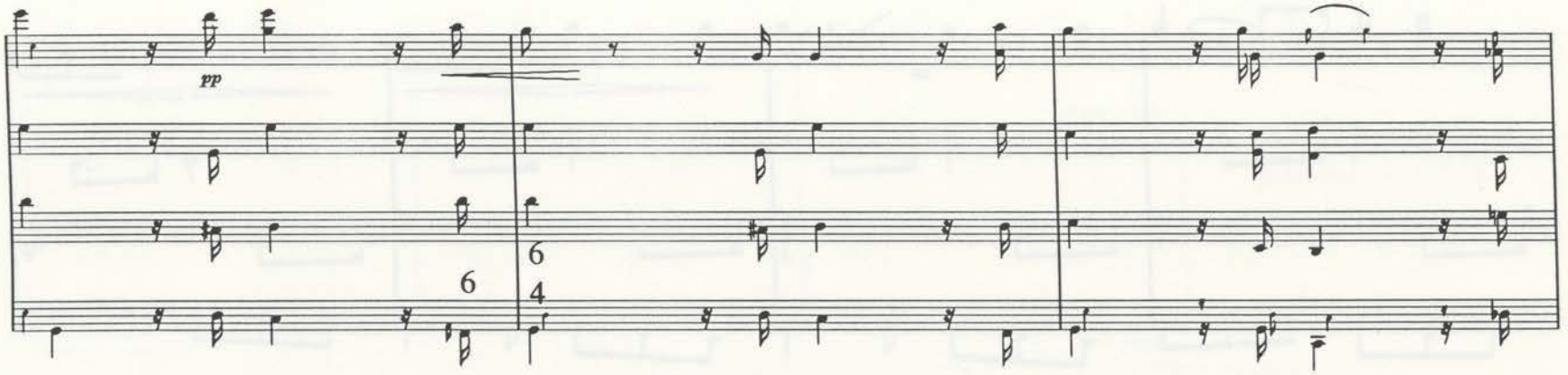

100
dim.

[Artaria 216, p. 150]

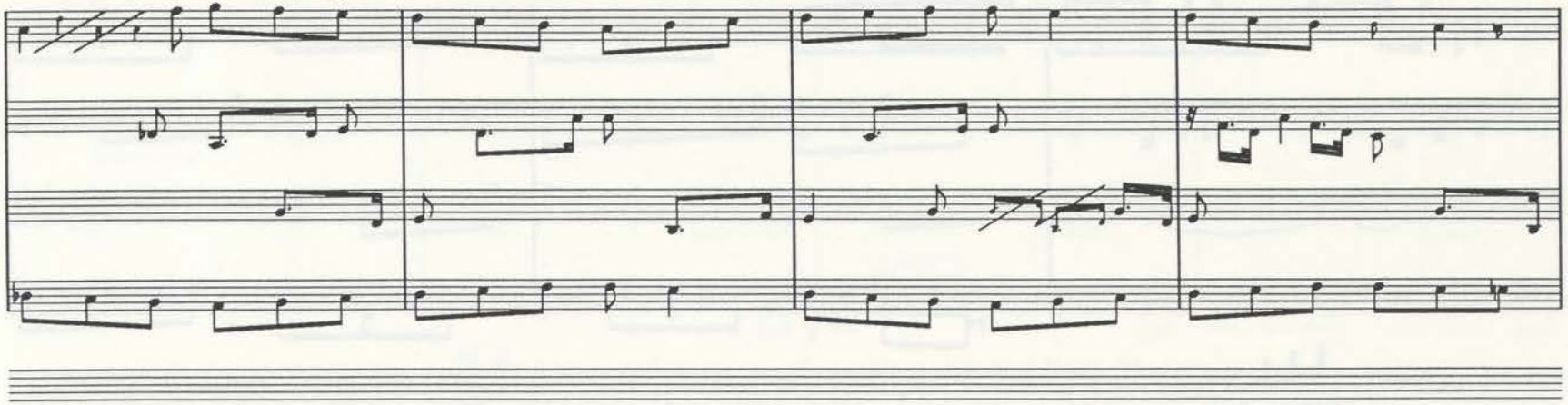
piu adagio

100 langsam



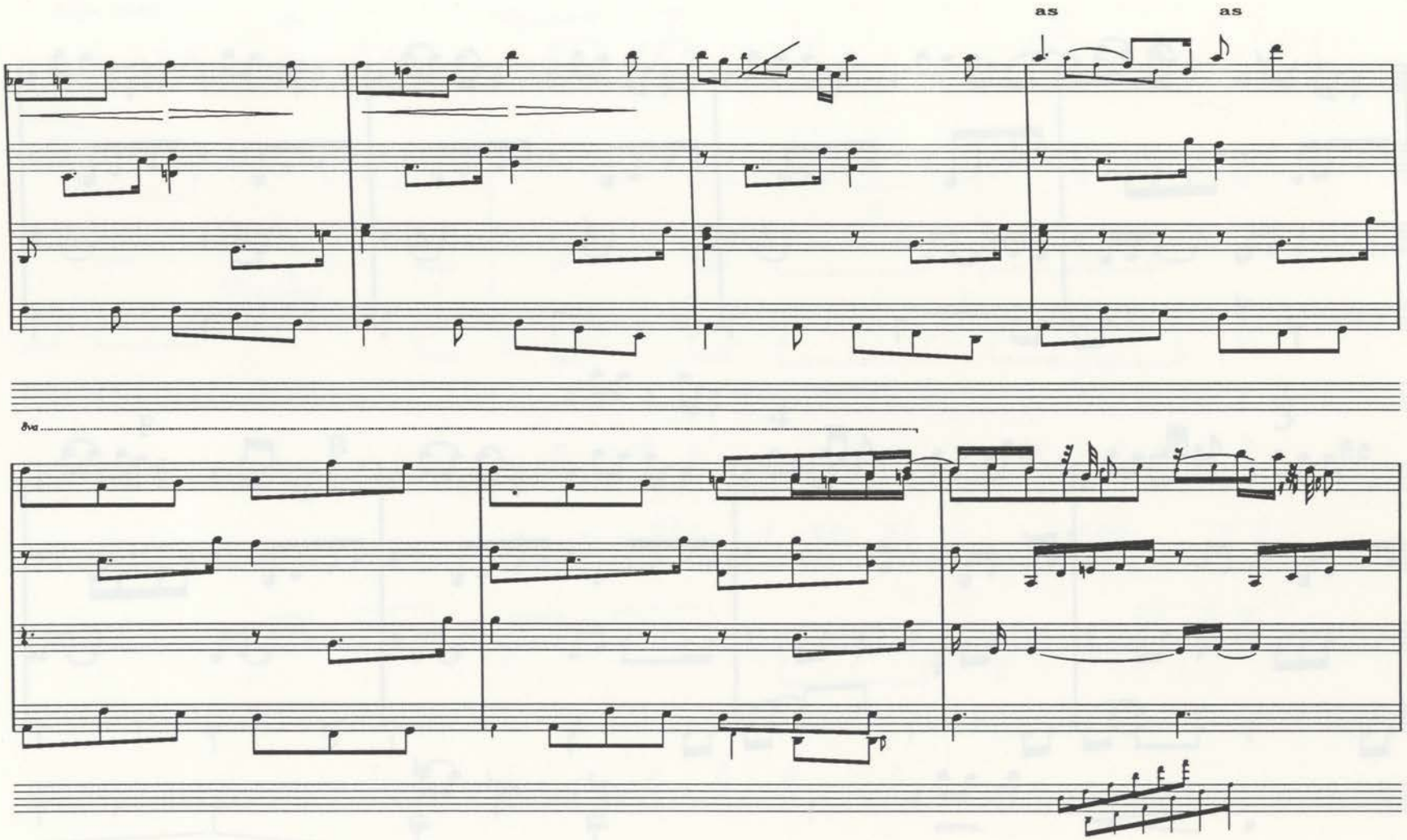


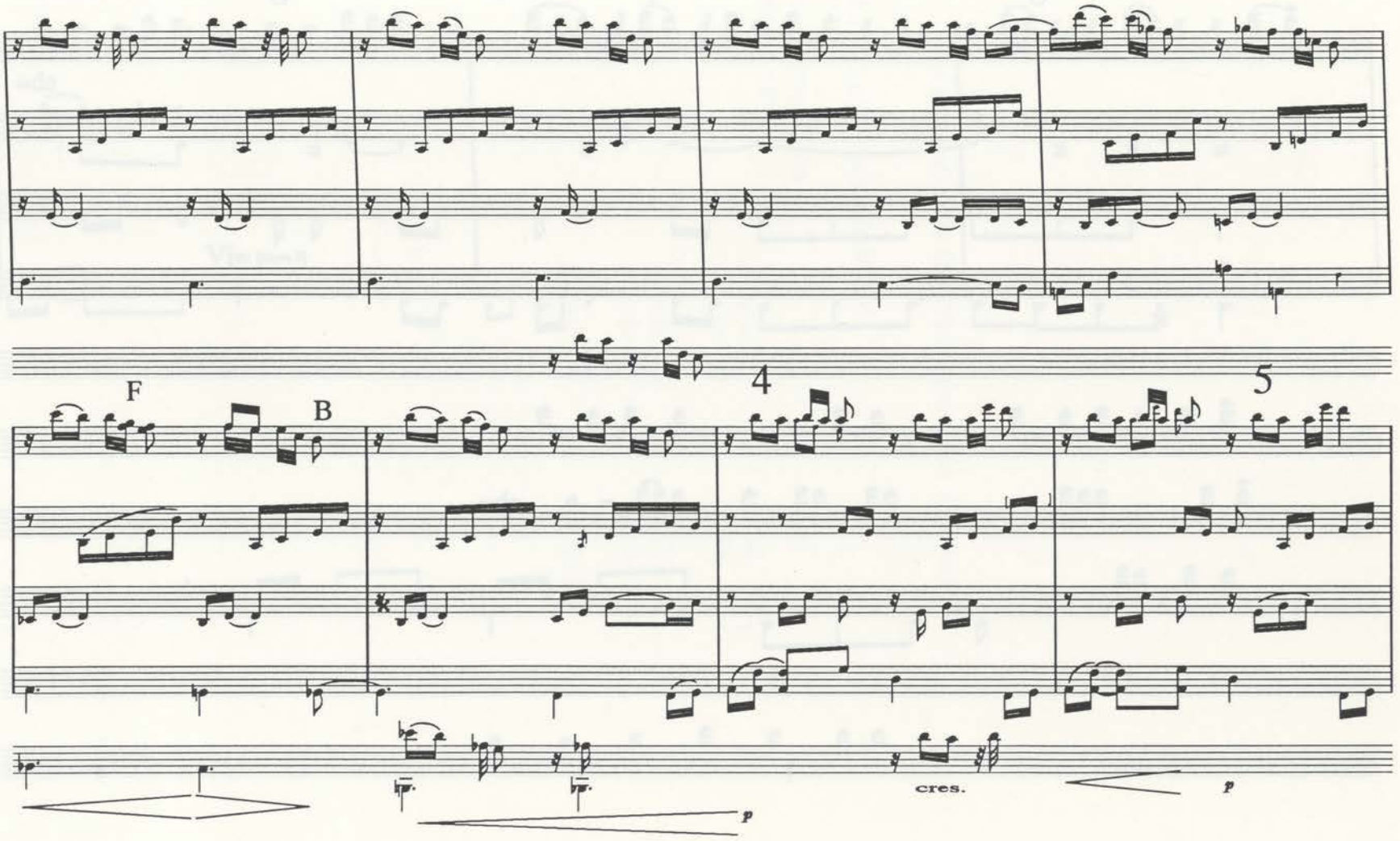
un pochiissimo mouv[ment]o manon tr[oppo] in primo Tempo *



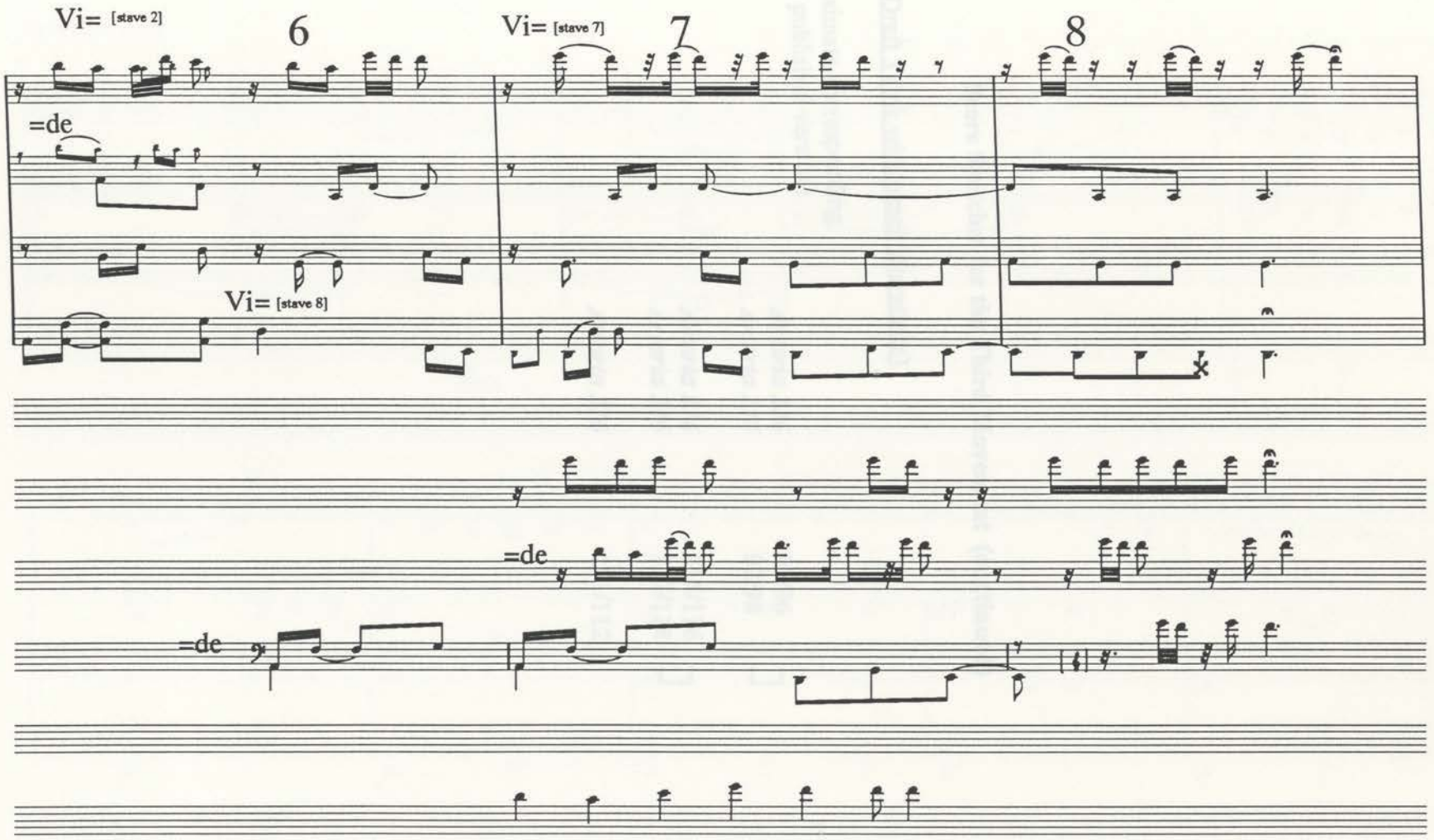
*[Klein gives "***un pochissimo,*** es folgt ein schwere lesbares Wort, ***in Imo primo Tempo***": ***Klein: 225***]

[Artaria 216, p. 152]




F
B
4
5
cres.
p
p

[Artaria 216, p. 114]

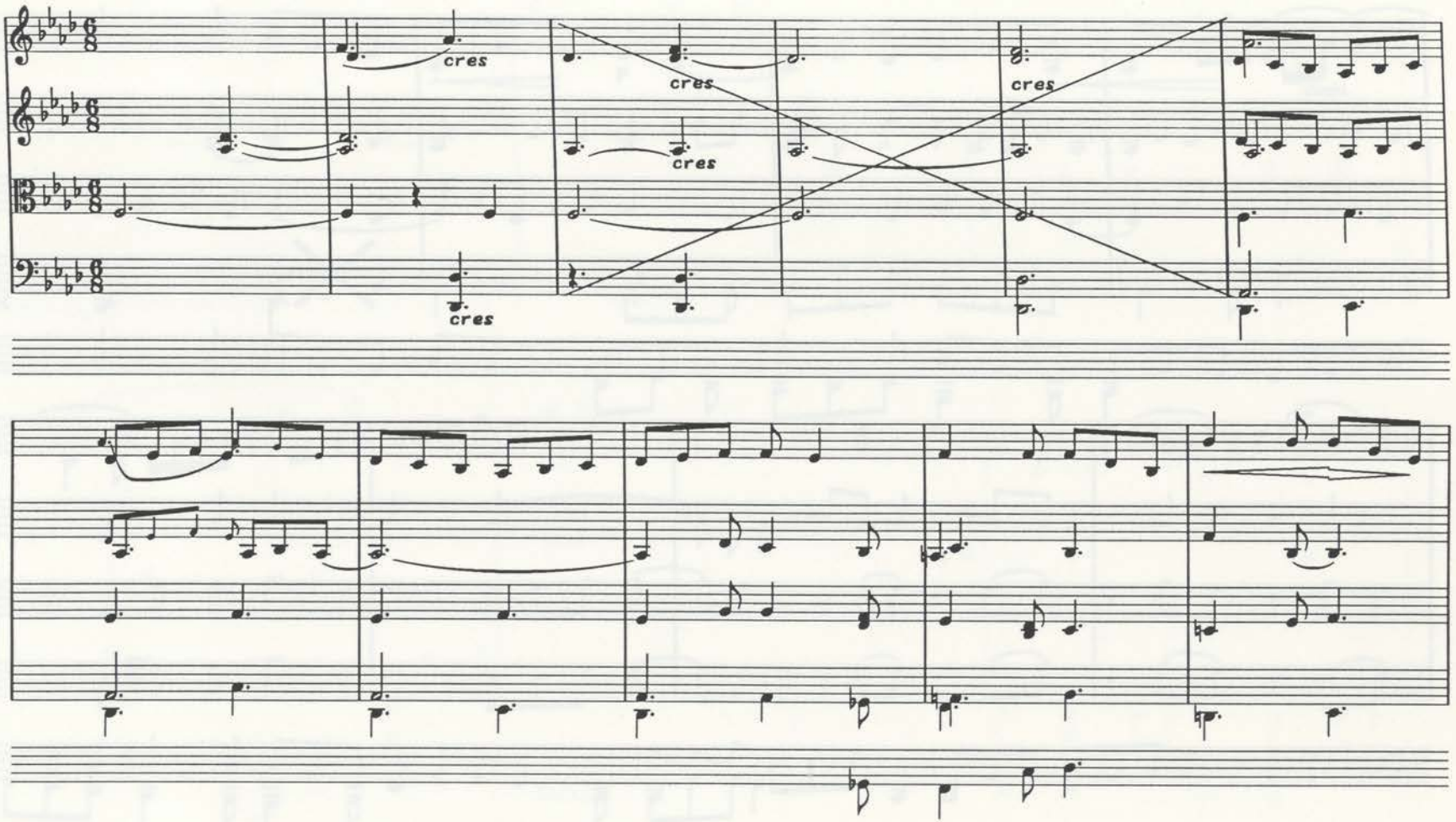


Score Sketches for the Third Movement (continued)

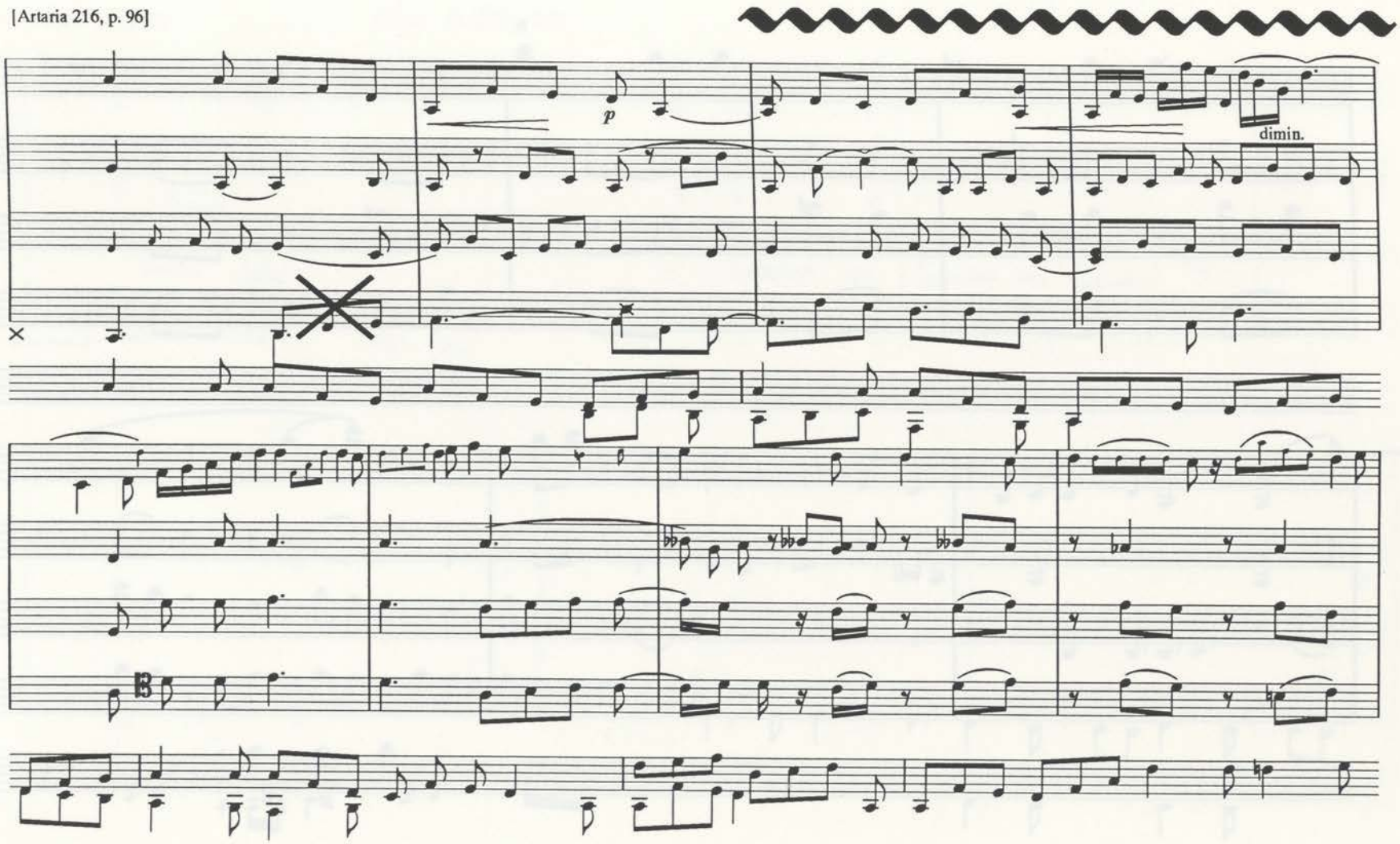
Score Draft 3 (ink with pencil alterations)

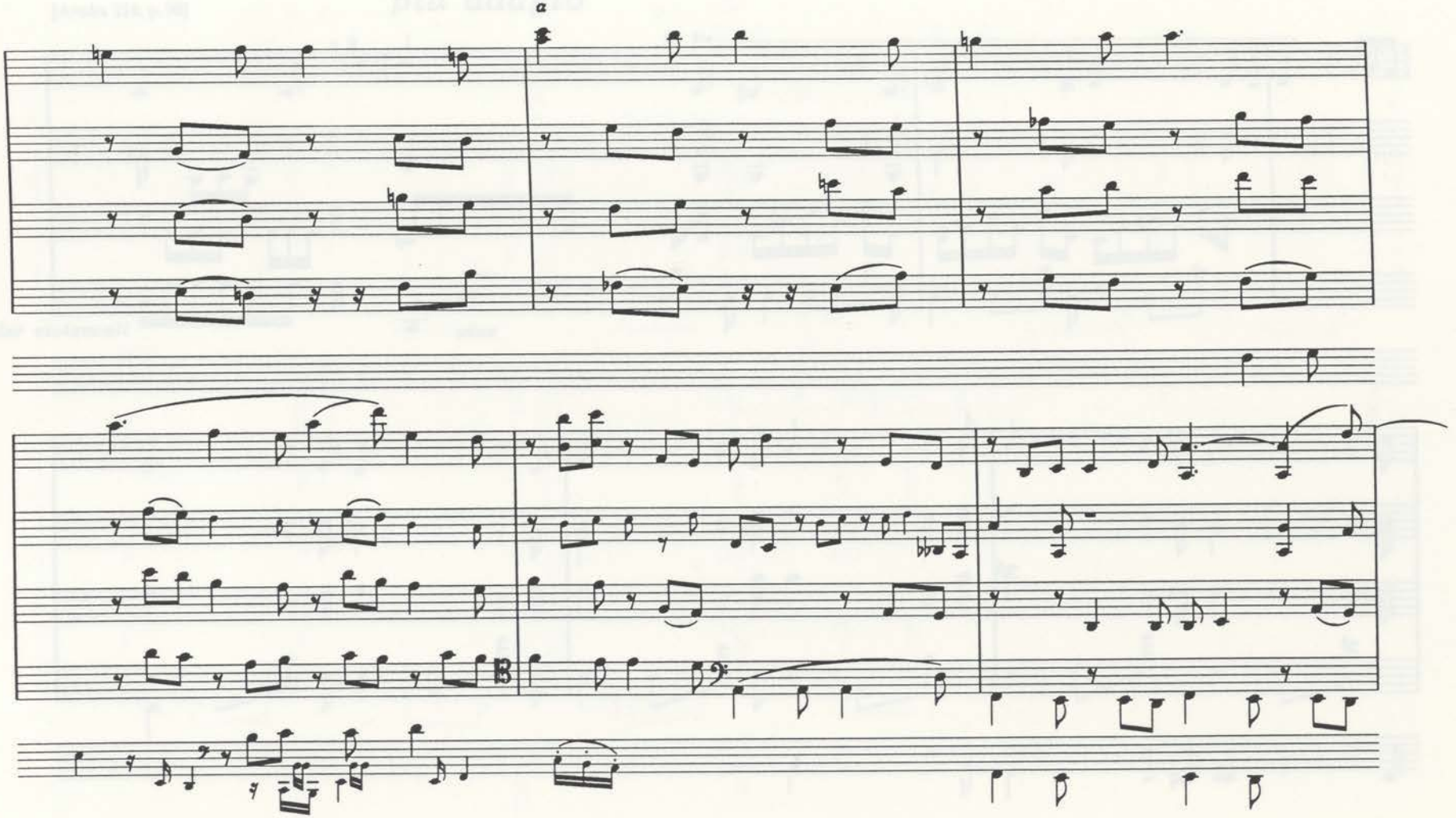
(approximate corresponding bars in published version)			
1-54	*Artaria 216*	95/96	⌐
	Artaria 216	97/98	⌙
	Artaria 216	115/116	⌐
	Artaria 216	117/118	⌙
	Artaria 216	111/112	

[Artaria 216, p. 95]

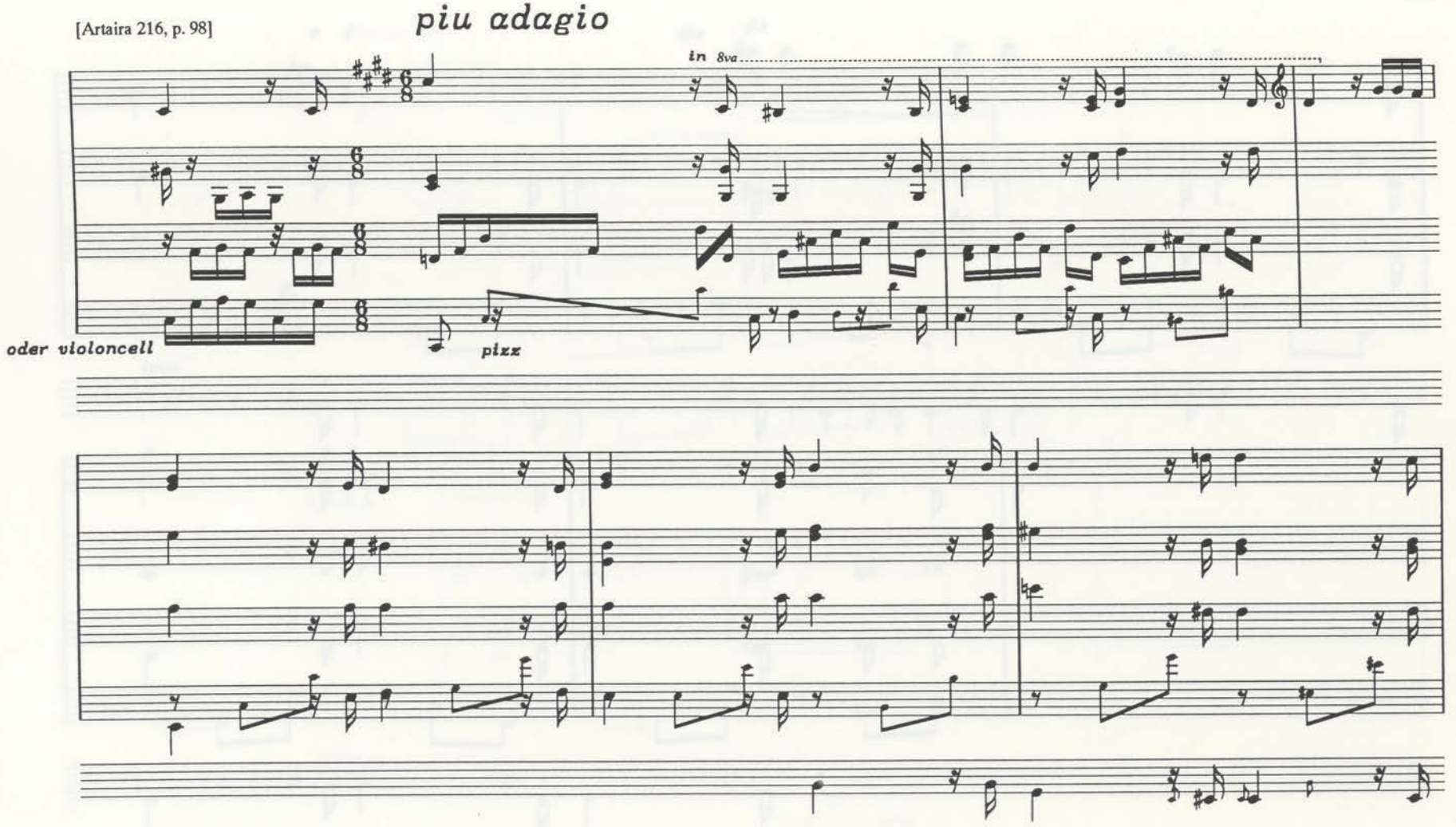


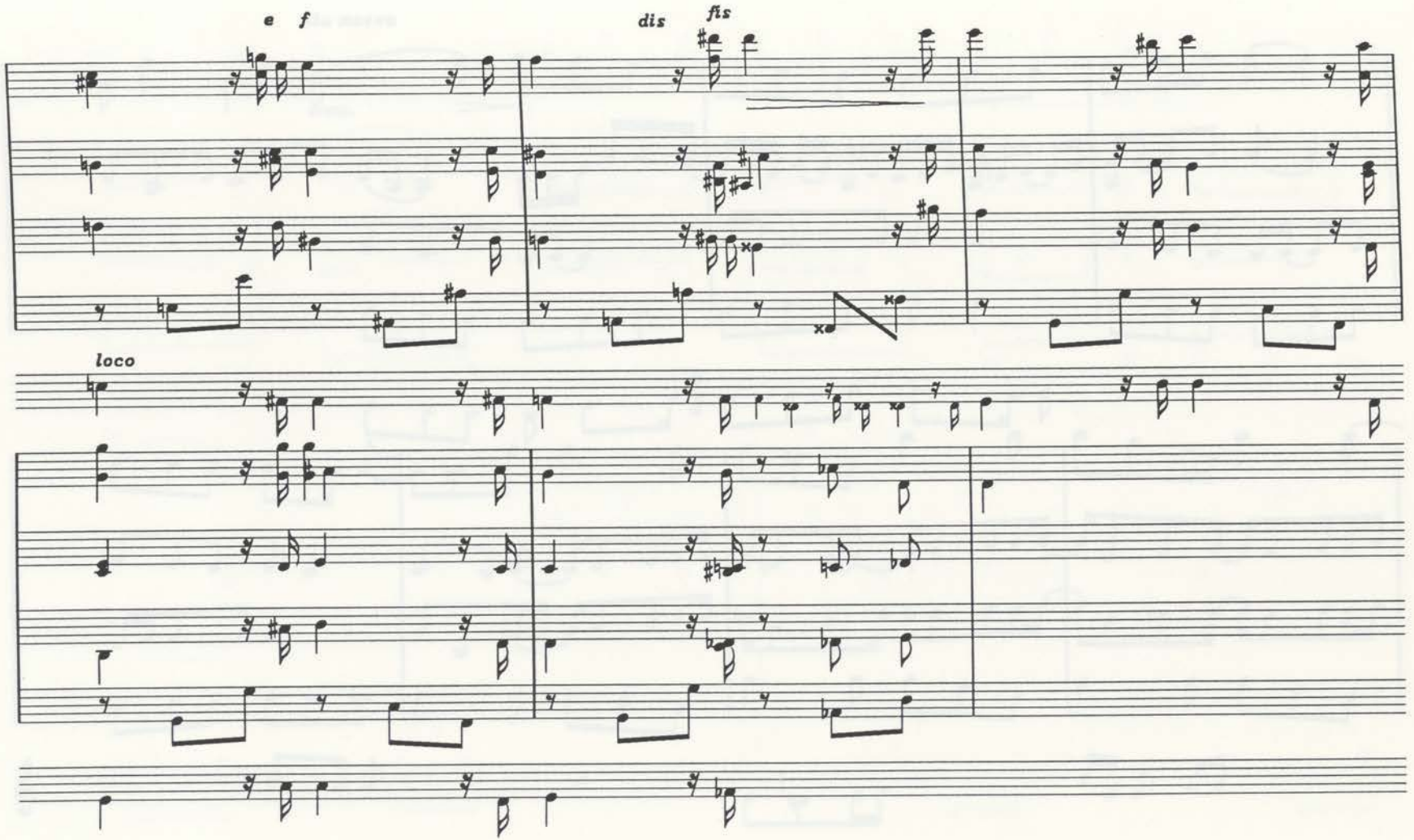
[Artaria 216, p. 96]



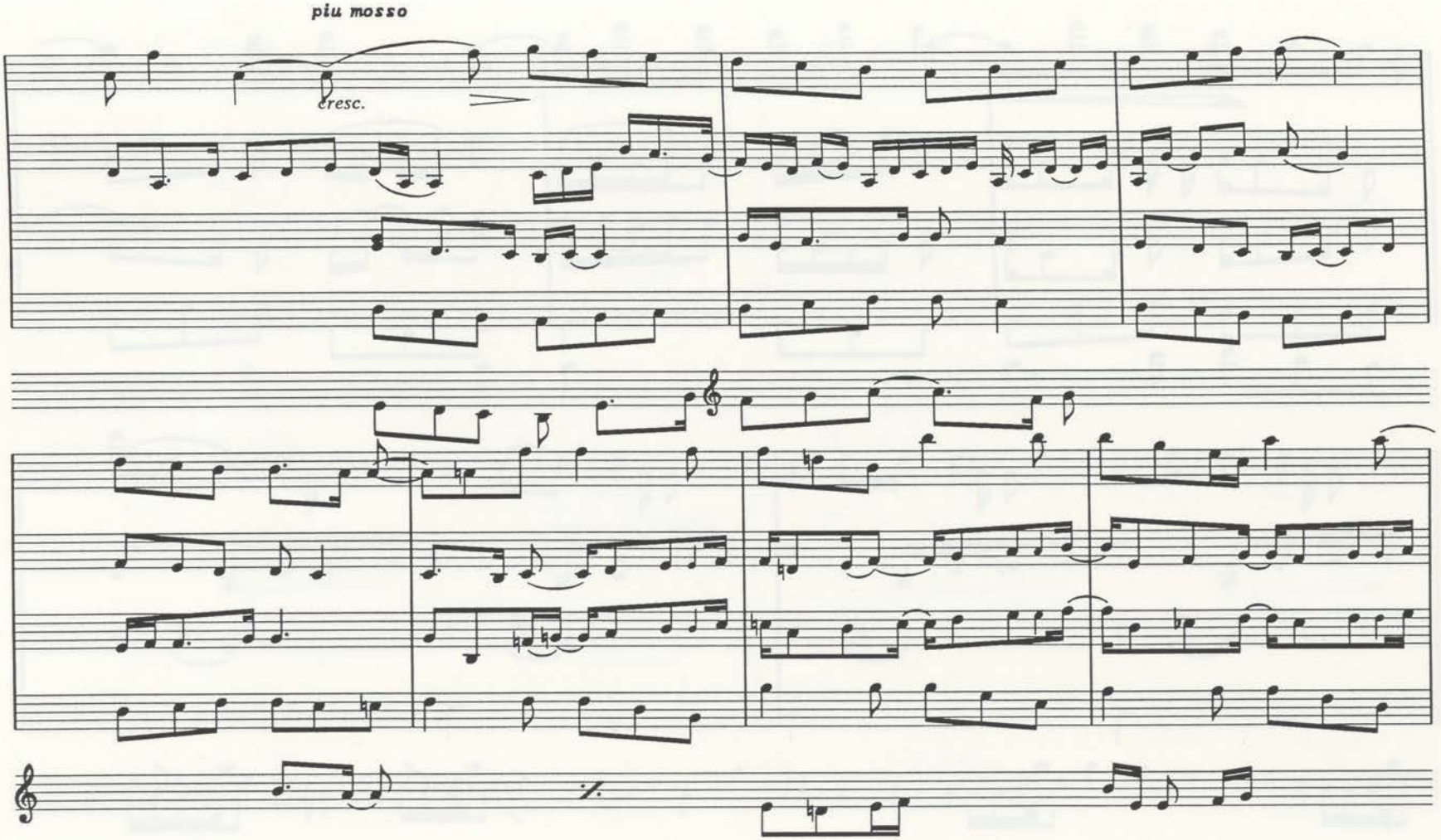


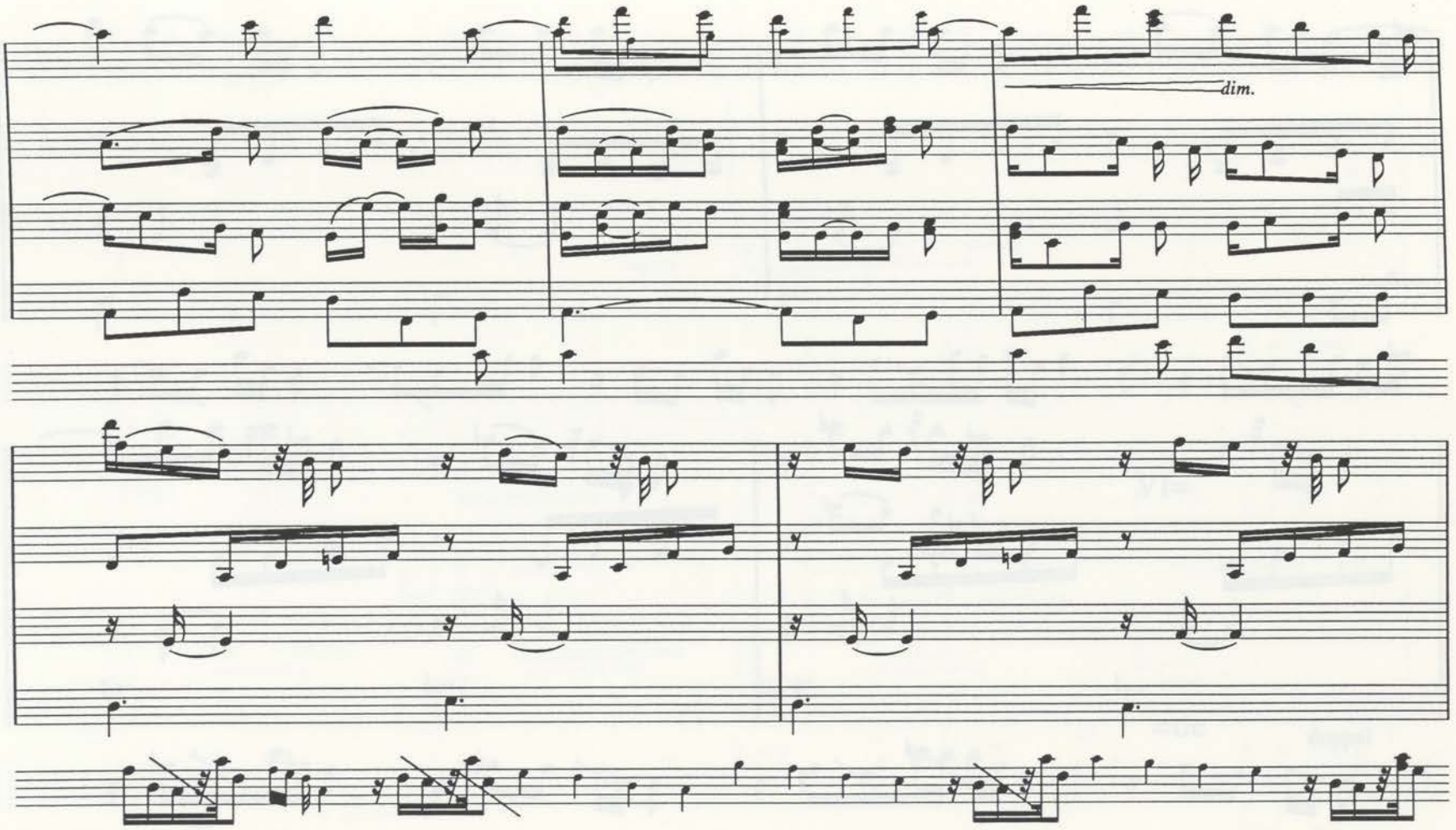
[Artaira 216, p. 98]

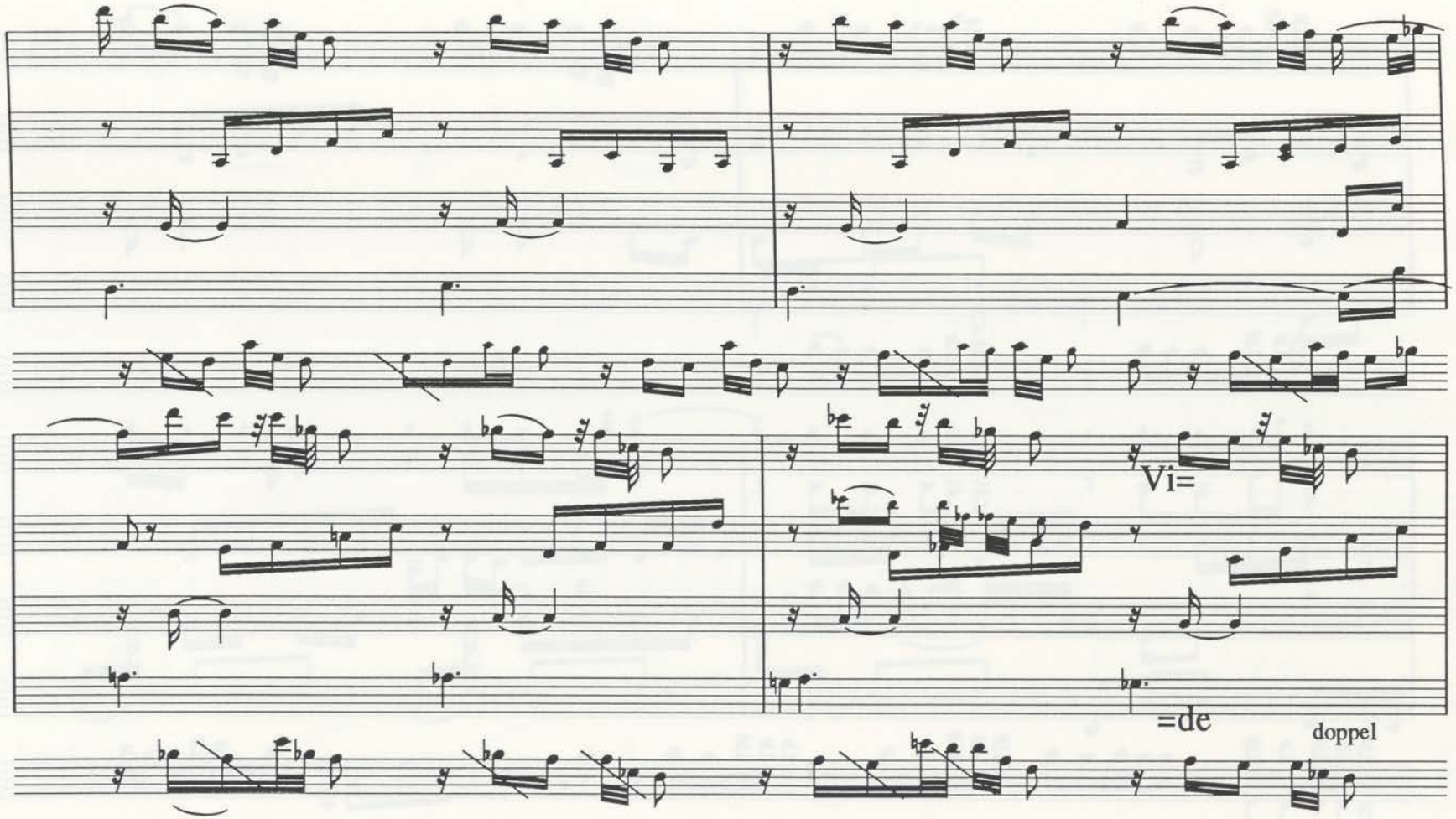


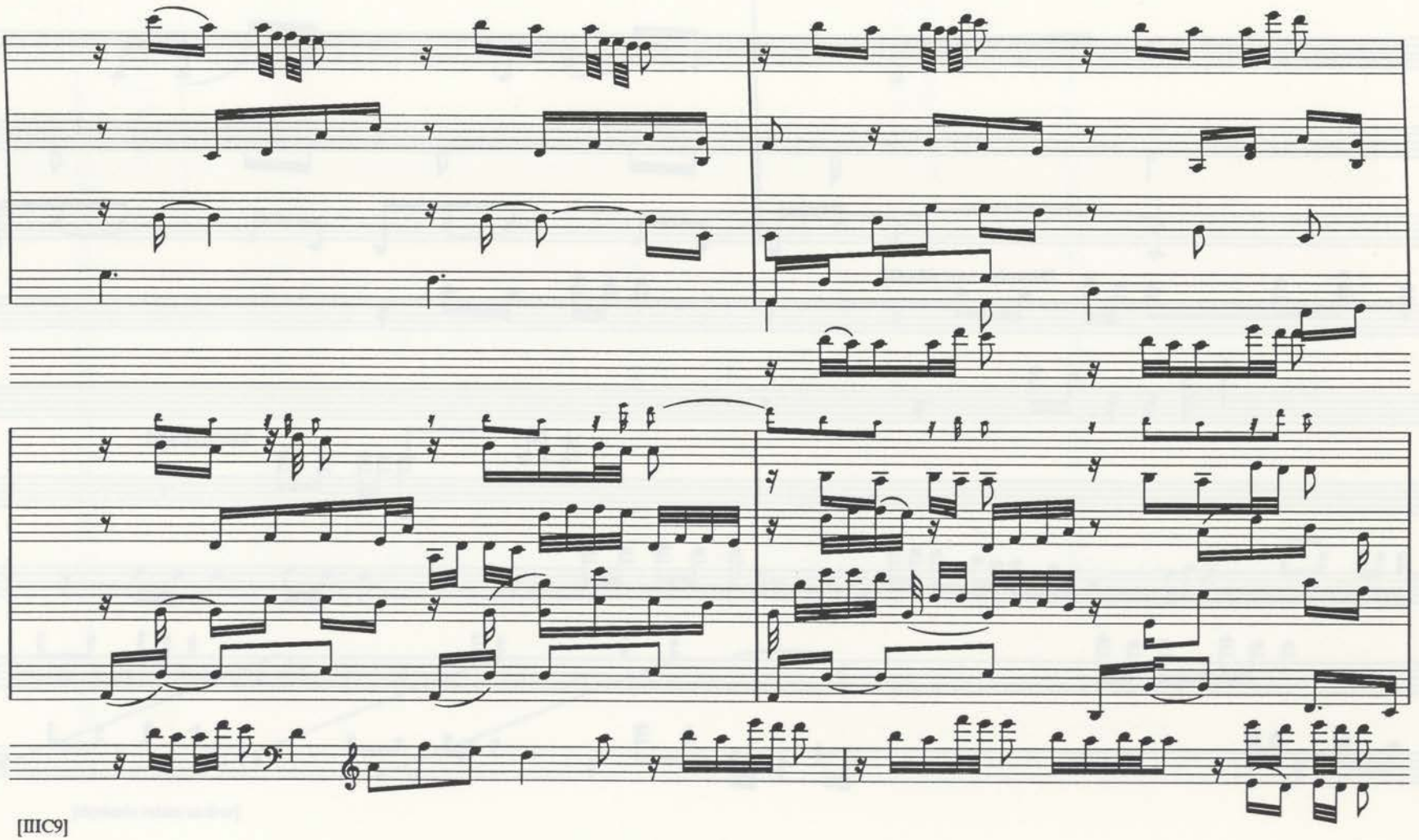

e f
dis fis
loco

[Artaria 216, p. 116]

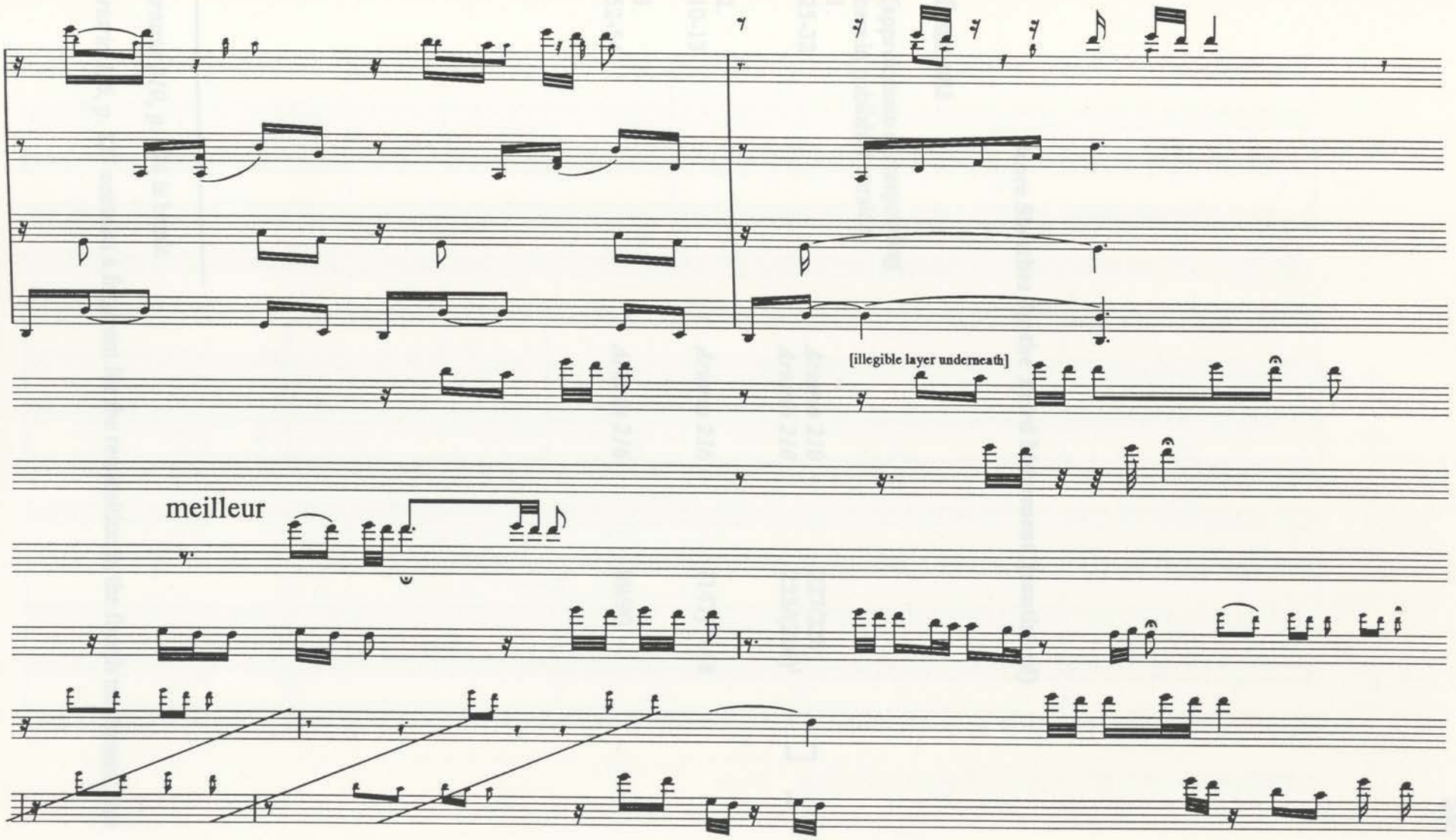



dim.


Vi=
=de
doppel



[IIIC9]


[illegible layer underneath]
meilleur
[rhythmic values unclear]

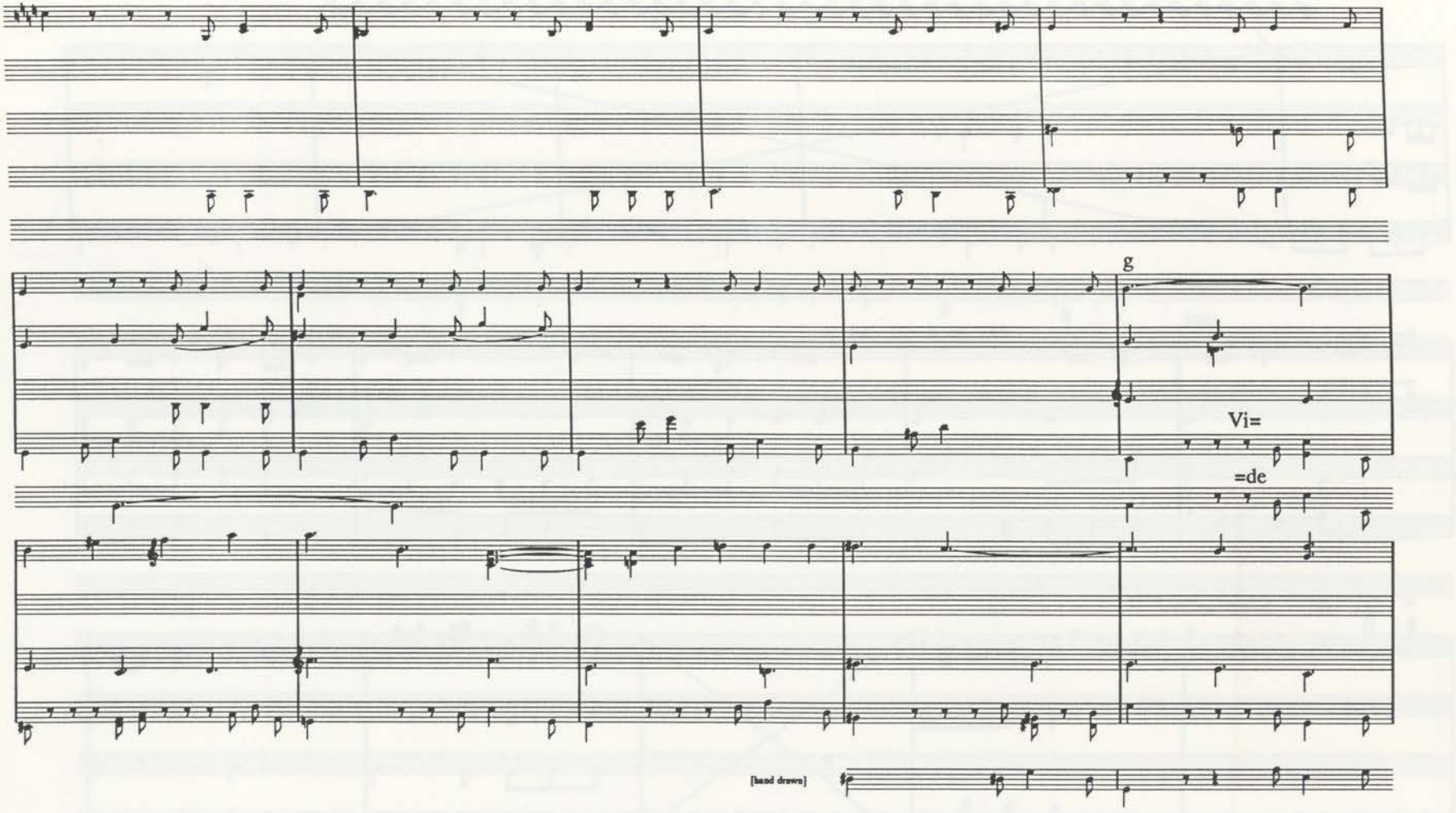
Score Sketches for the Third Movement (continued)

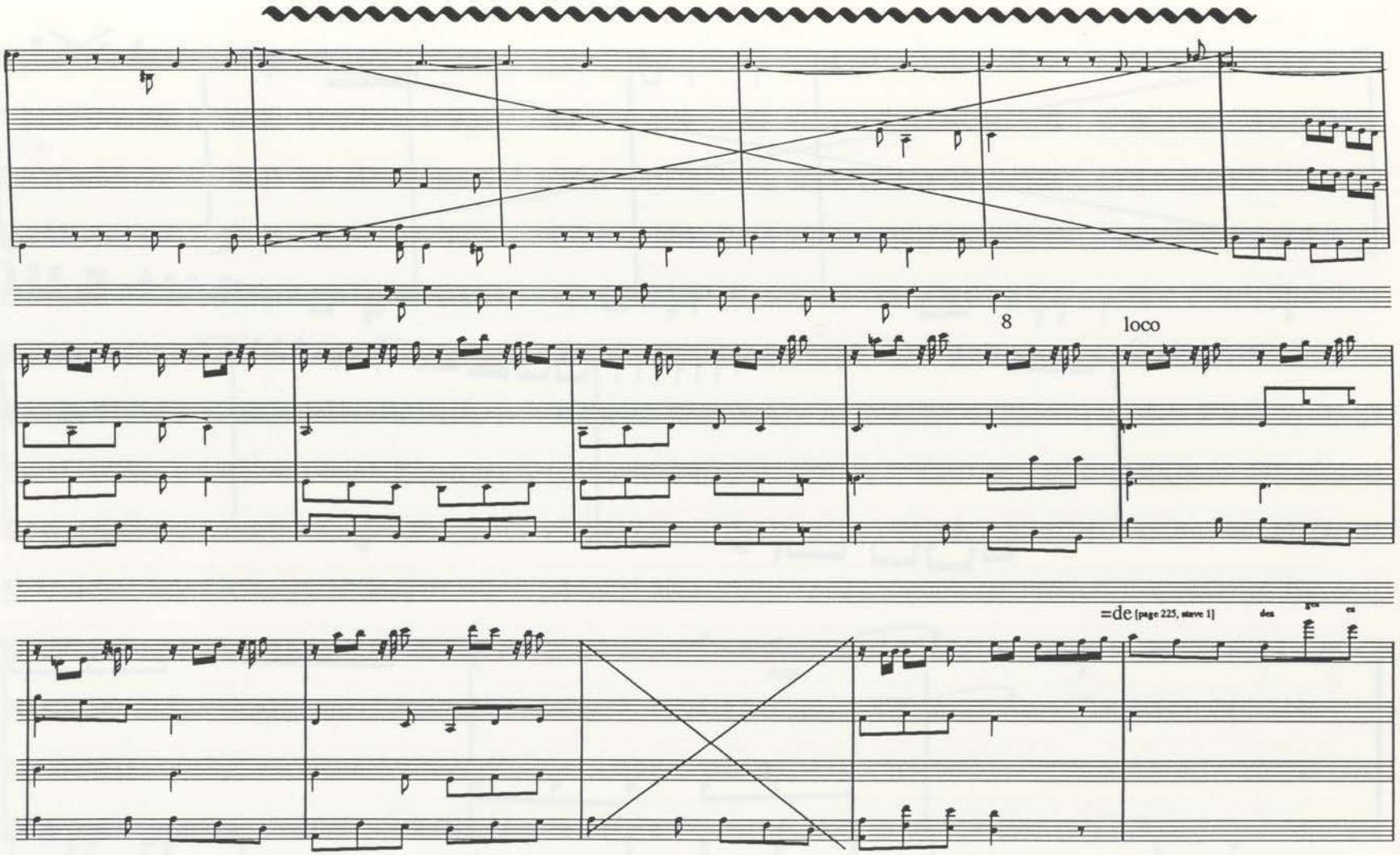
Fragments

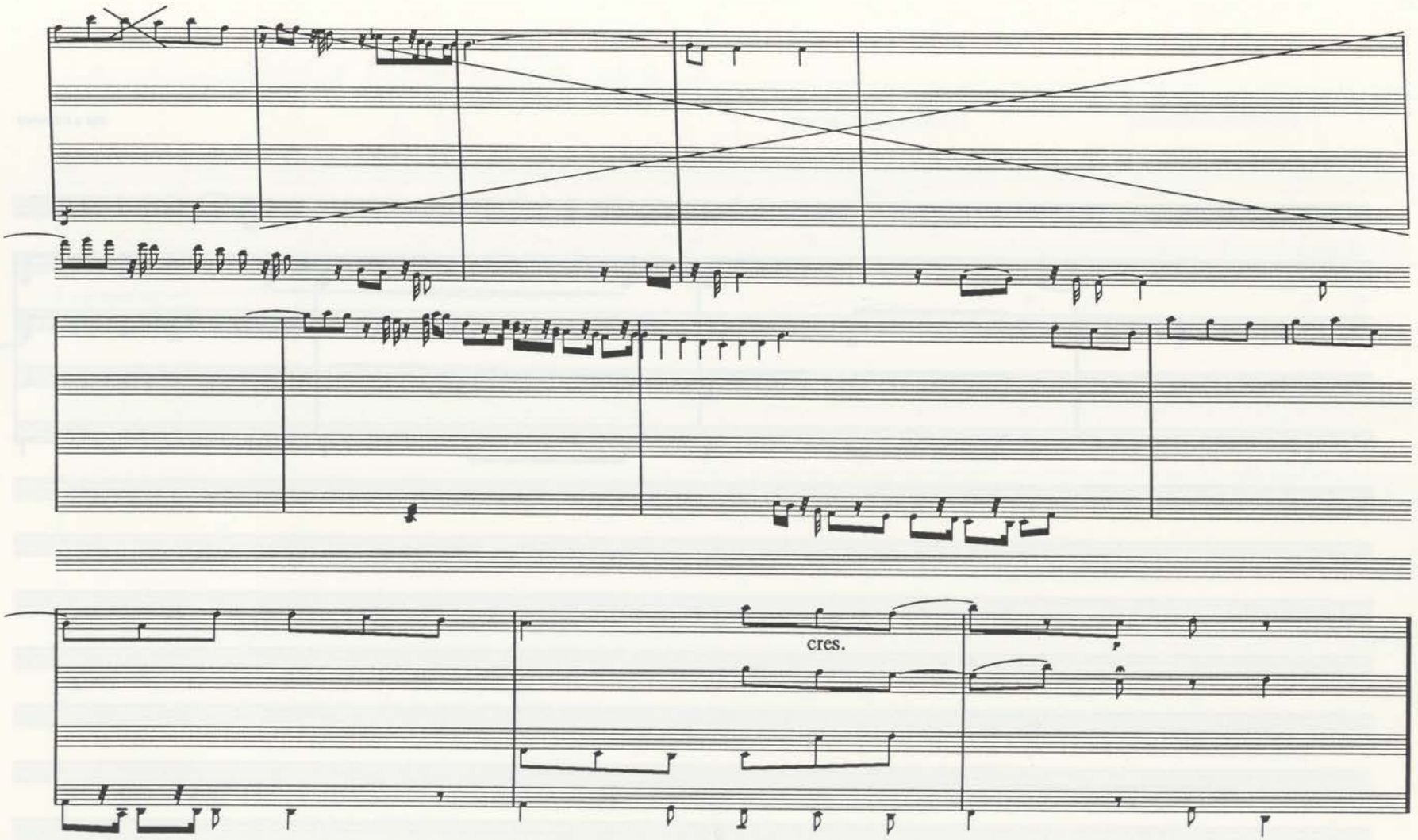
(approximate corresponding bars in published version)		
1.		
25-32	*Artaria 210*	227/228
	Artaria 210	225/(226)[1]
2.		
10-13	*Artaria 216*	(147)[2]/148
3.		
52-54	*Artaria 216*	89/90

[1]*Artaria 210*, p. 226 is blank.

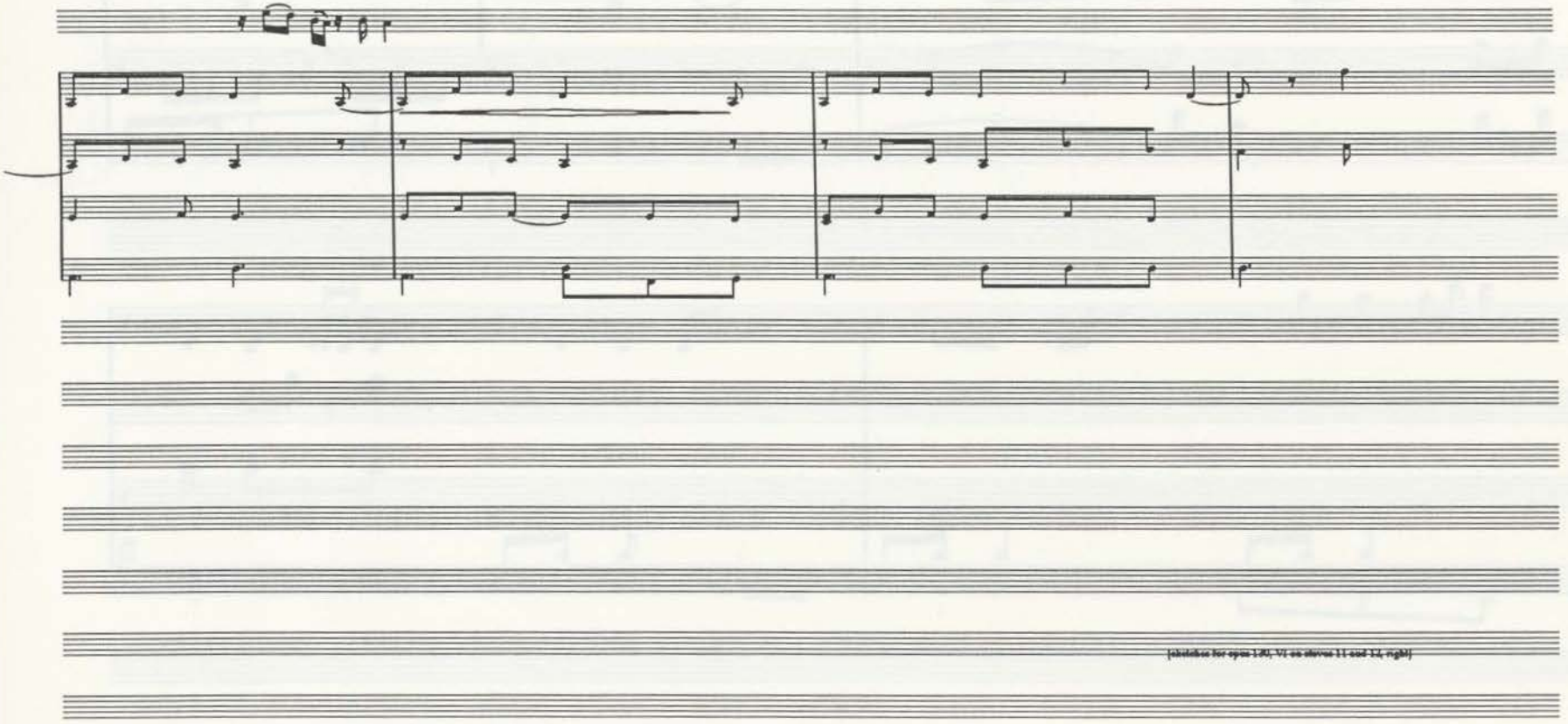
[2]*Artaria 216*, p. 127 contains a fragment for the retransition in the fourth movement. See page


g
Vi=
=de
[hand drawn]

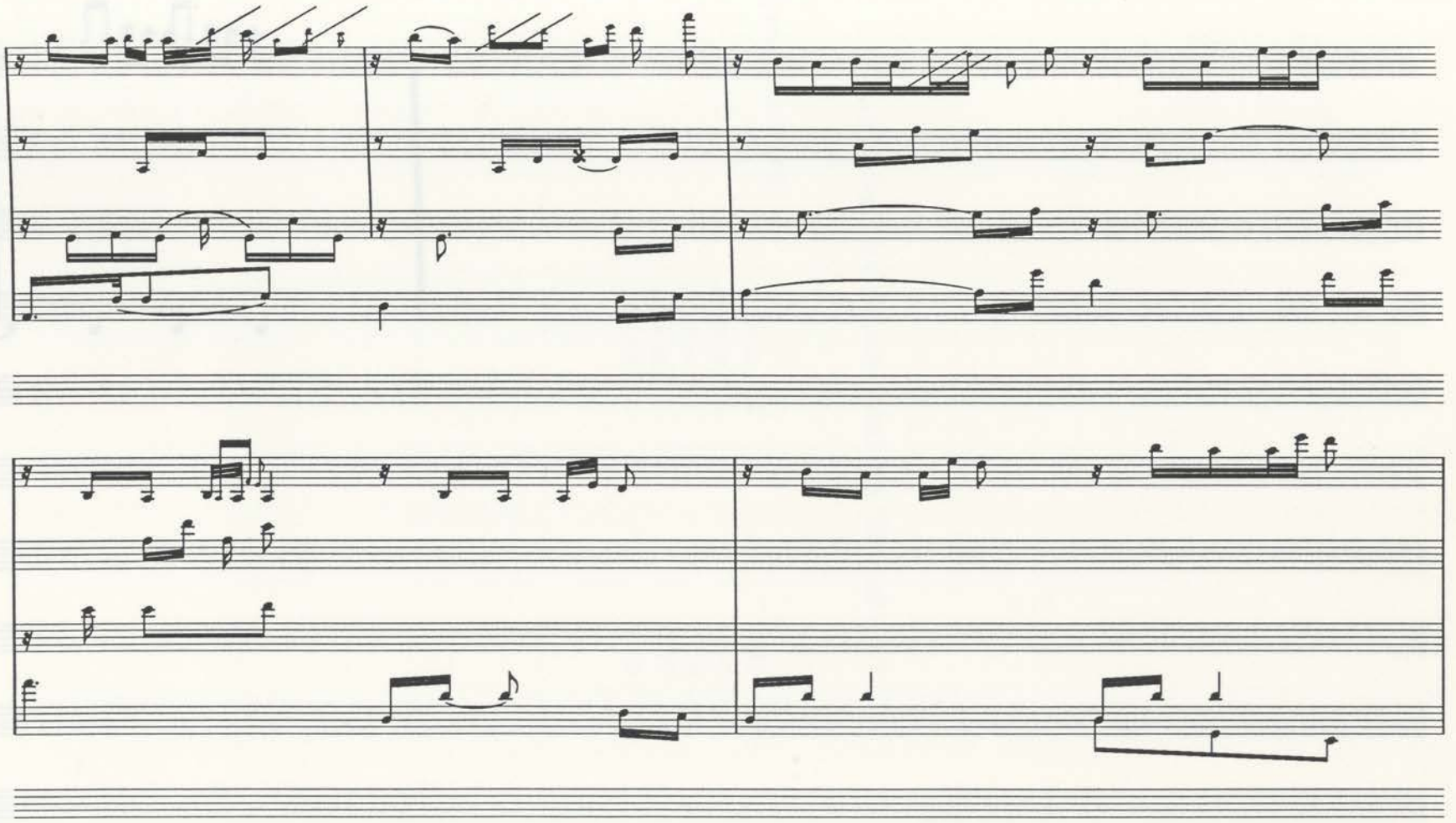

8
loco
=de [page 225, stave 1]
des
es


cres.

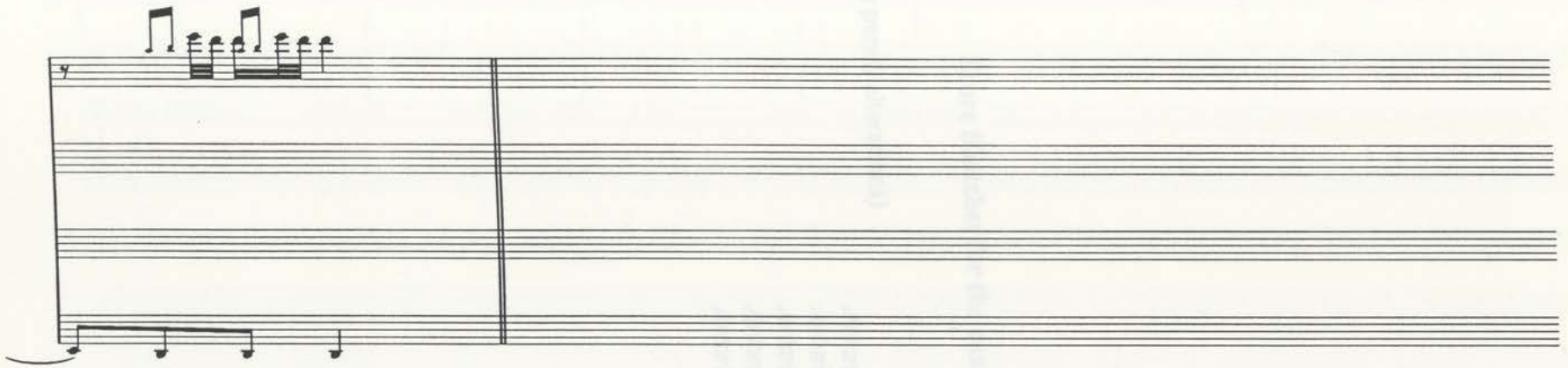
[Artaria 216, p. 148]



[sketches for opus 180, VI on staves 11 and 12, right]



[Artaria 216, p. 90]



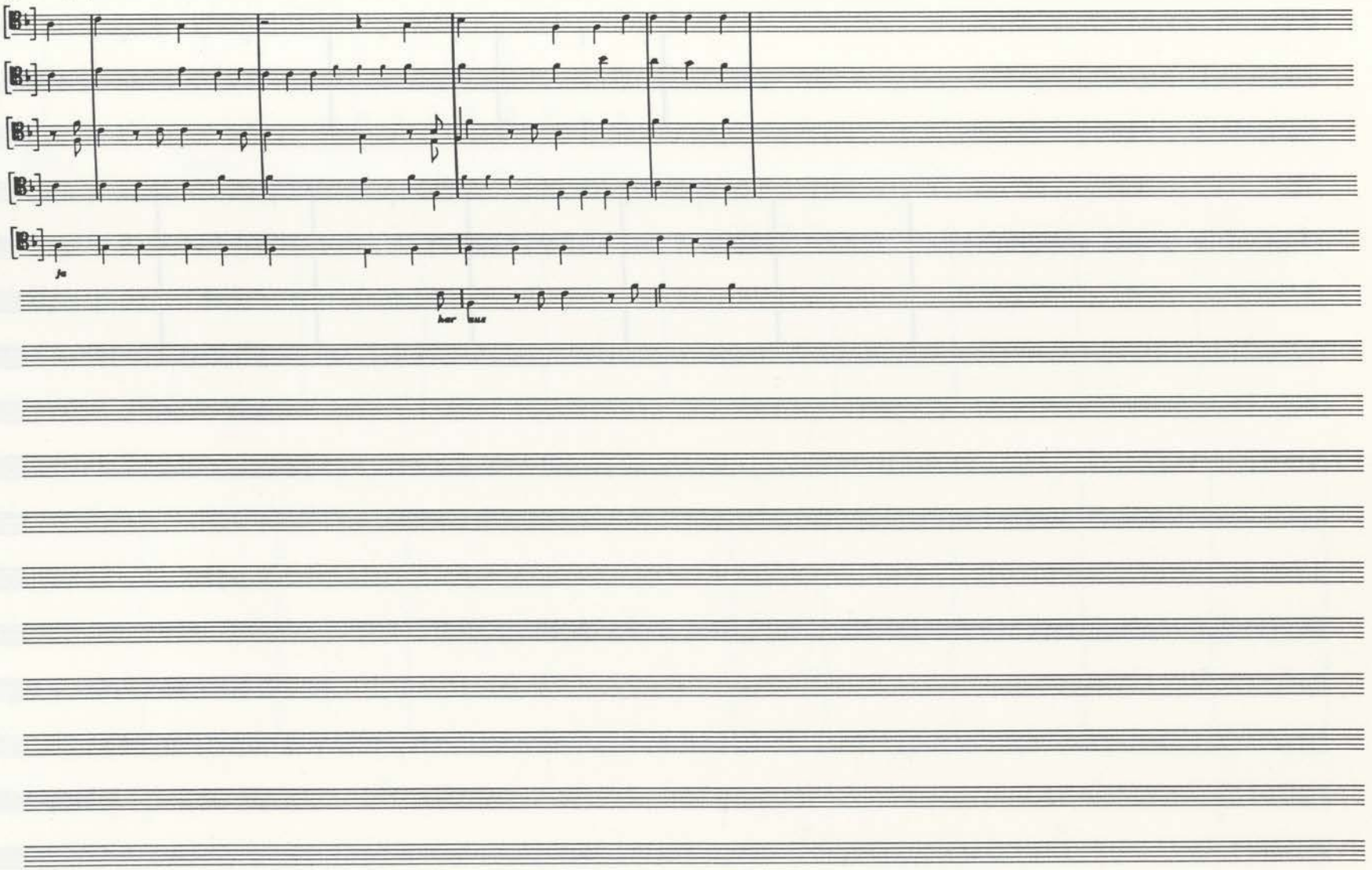
[The remaining space on this page is filled with sketches for opus 130, VI which are omitted here.]

Score Sketches for the canon, WoO 196 "Es muß sein"

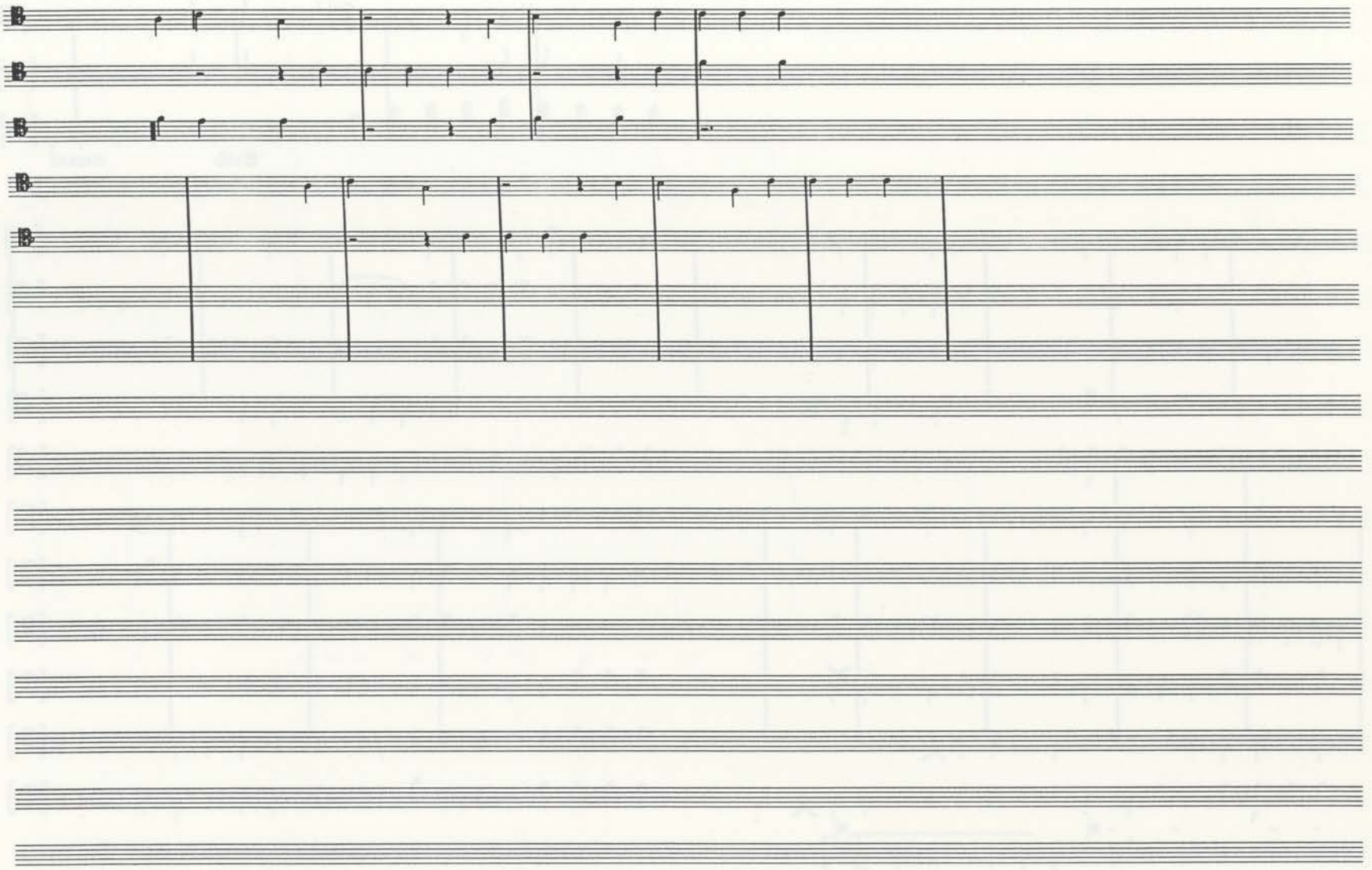
(ink with pencil alterations)

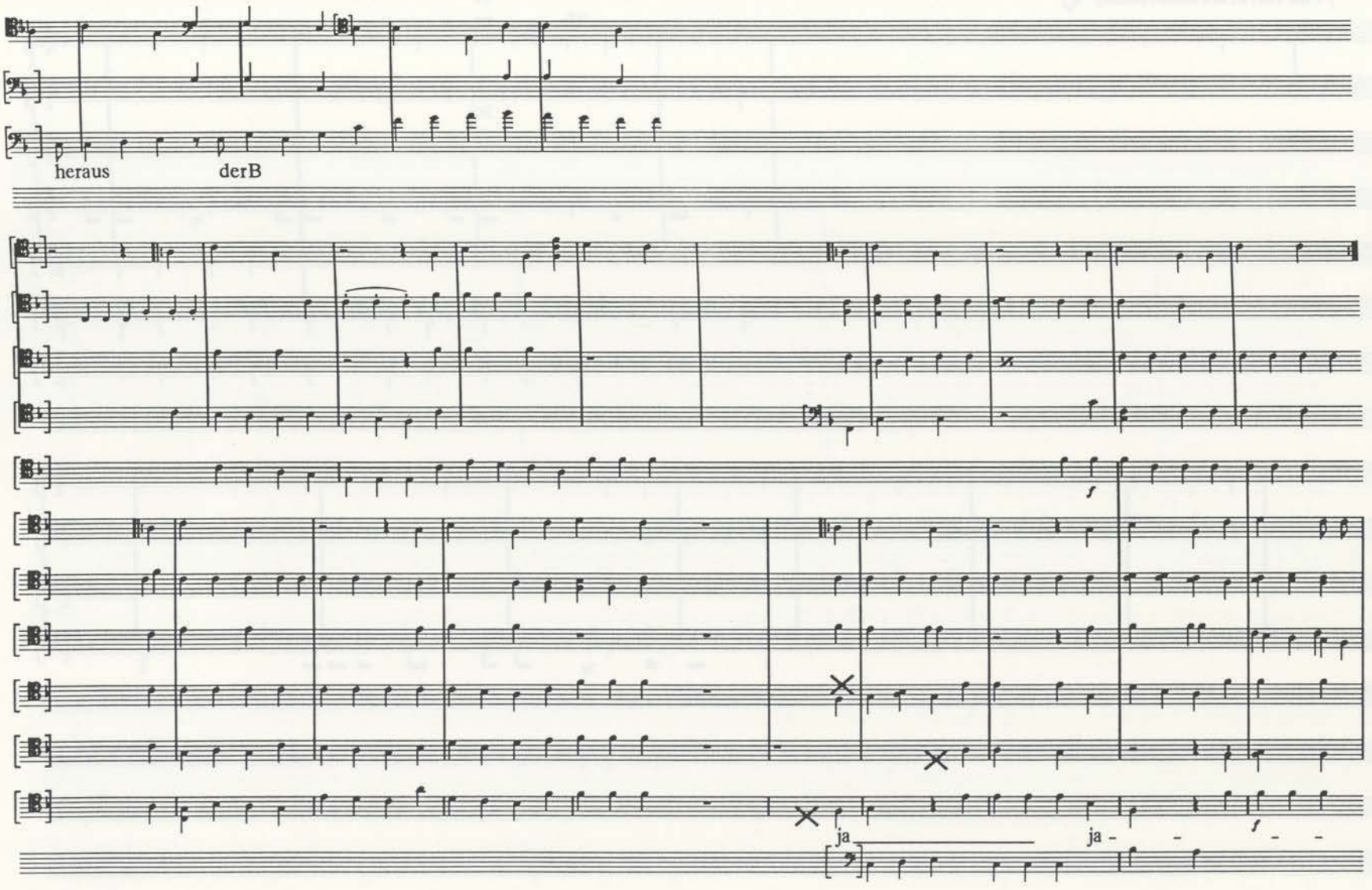
Artaria 216	41
Artaria 216	53/54
Artaria 216	56
Artaria 216	57
Artaria 216	60

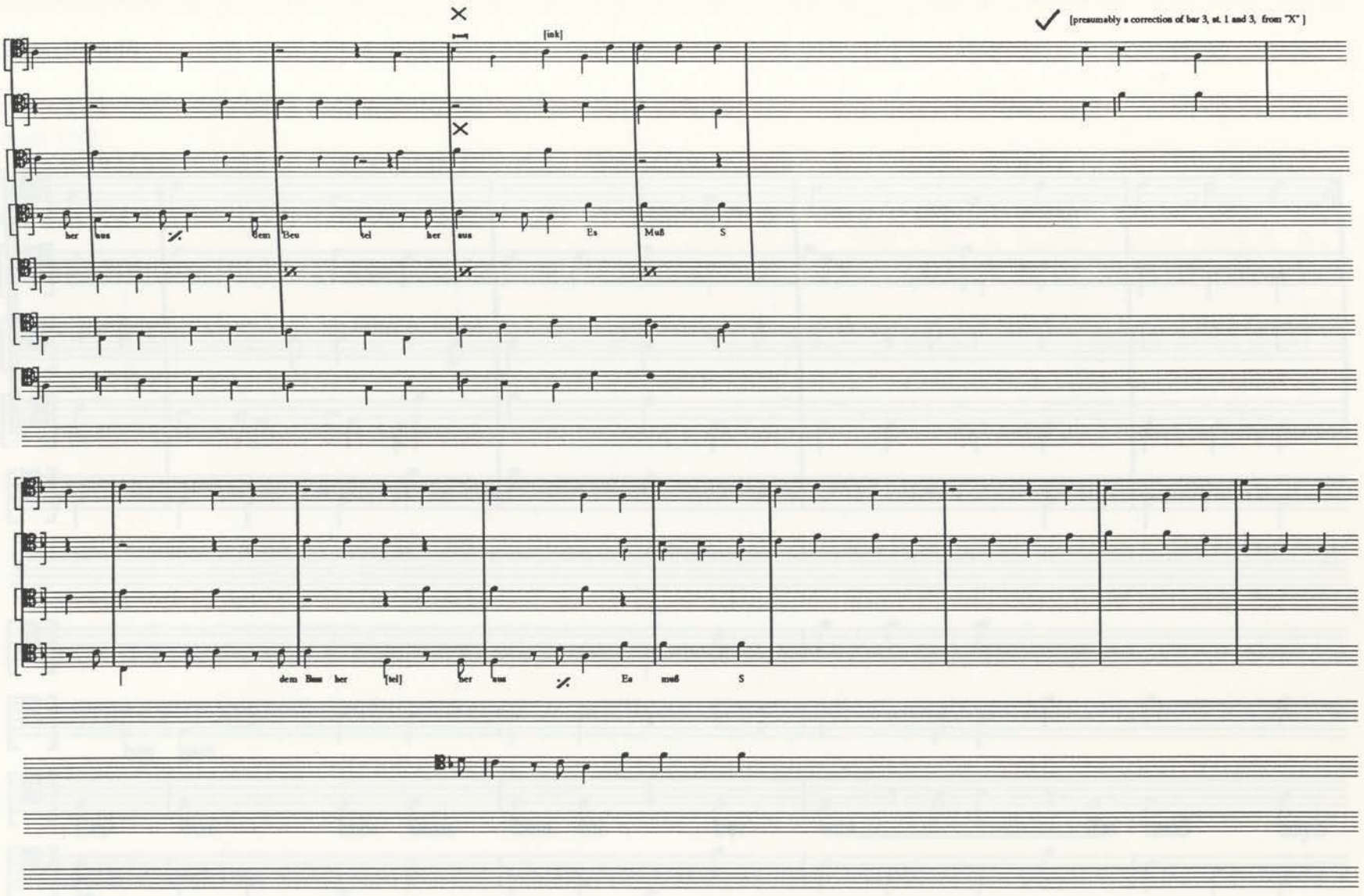
[Artaria 216, p. 41]



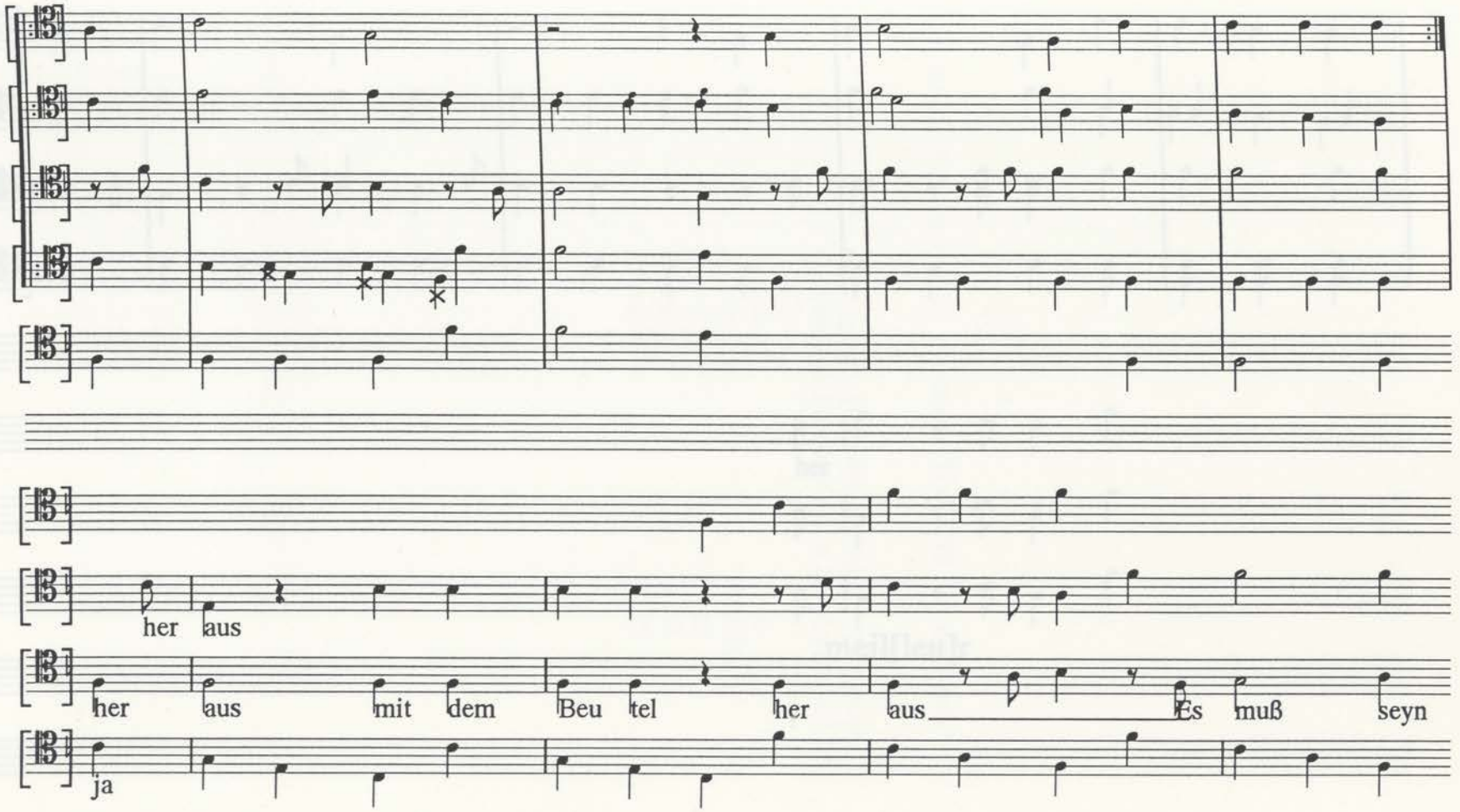
[Artaria 216, p. 54 (heavily obliterated with thick ink quill)]



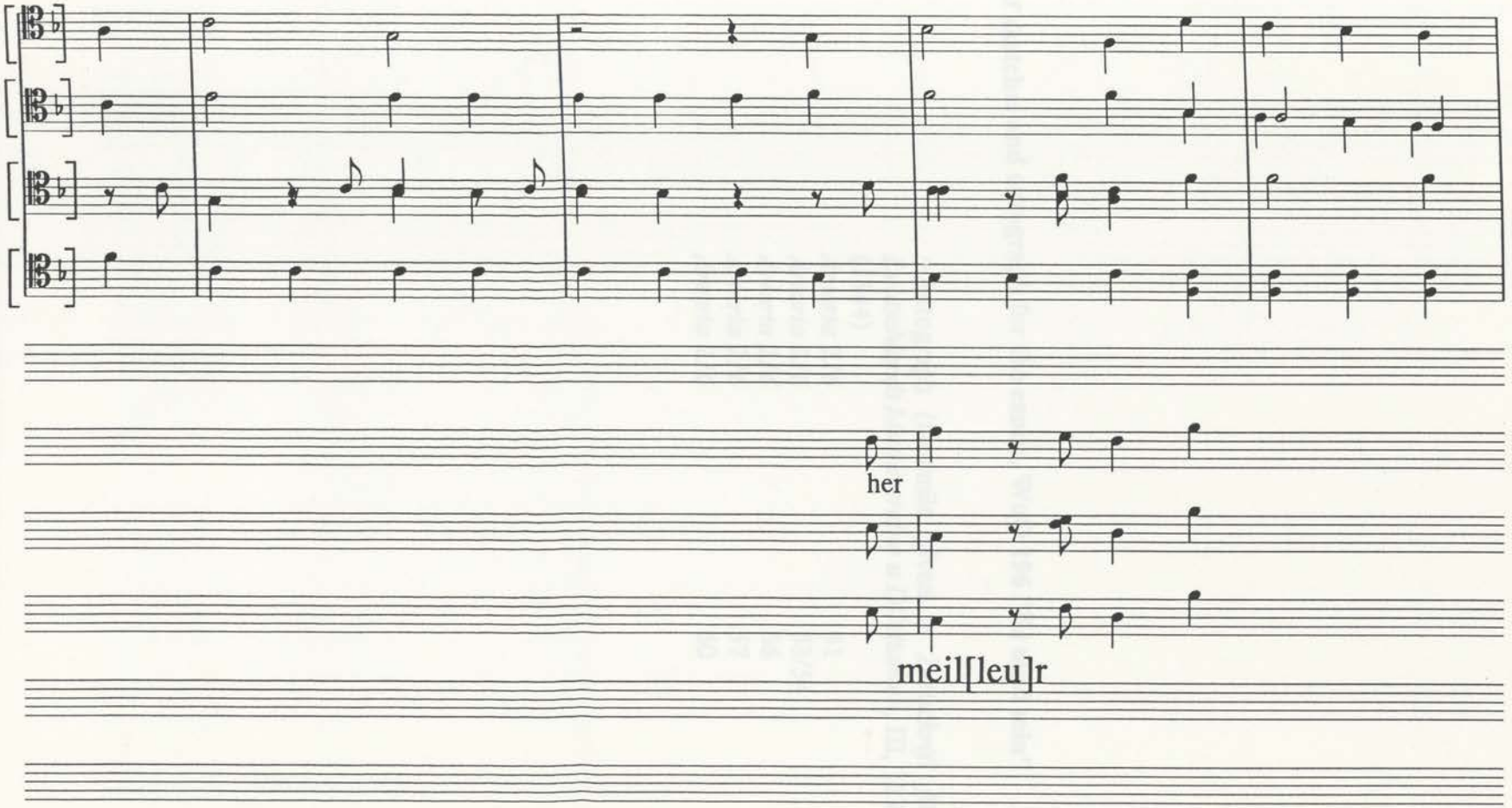

heraus
derB
f
ja
ja -
f


[ink]
✓ [presumably a correction of bar 3, st. 1 and 3, from "X"]
her aus dem Beu tel her aus Es Muß S
dem Baus her [tel] ber aus Es muß S

[Artaria 216, p. 57]

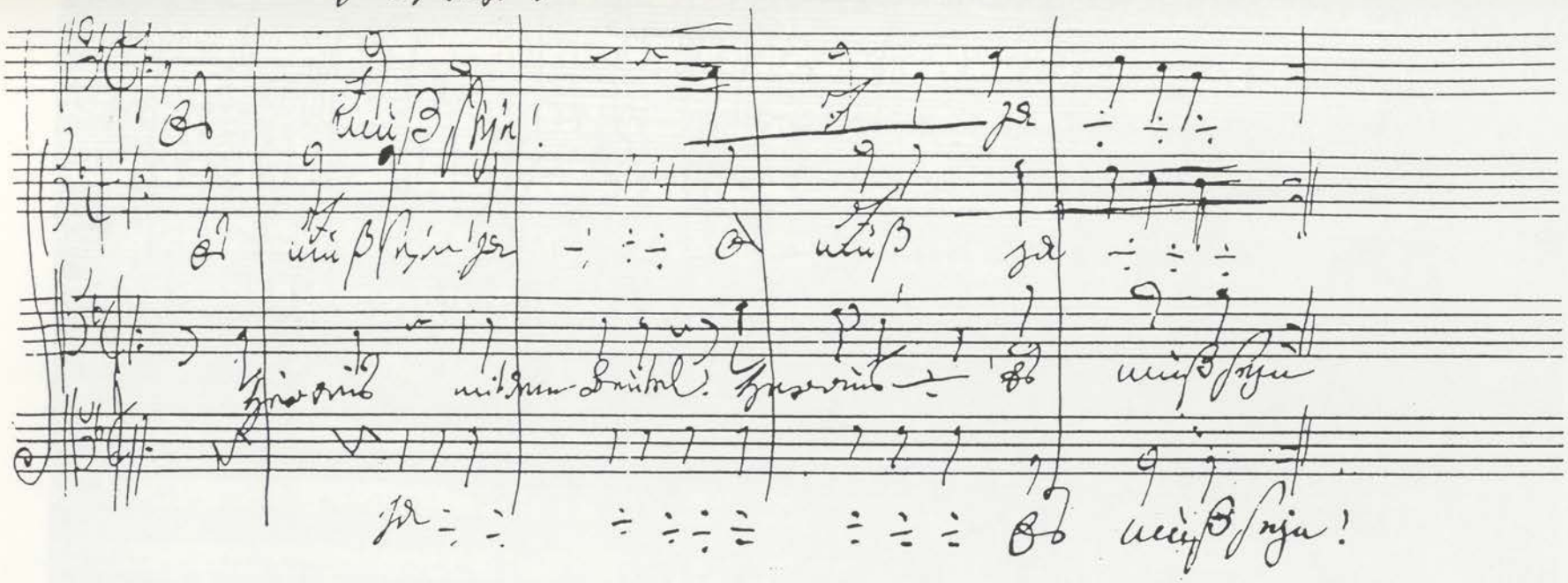


[Artaria 216, p. 60]

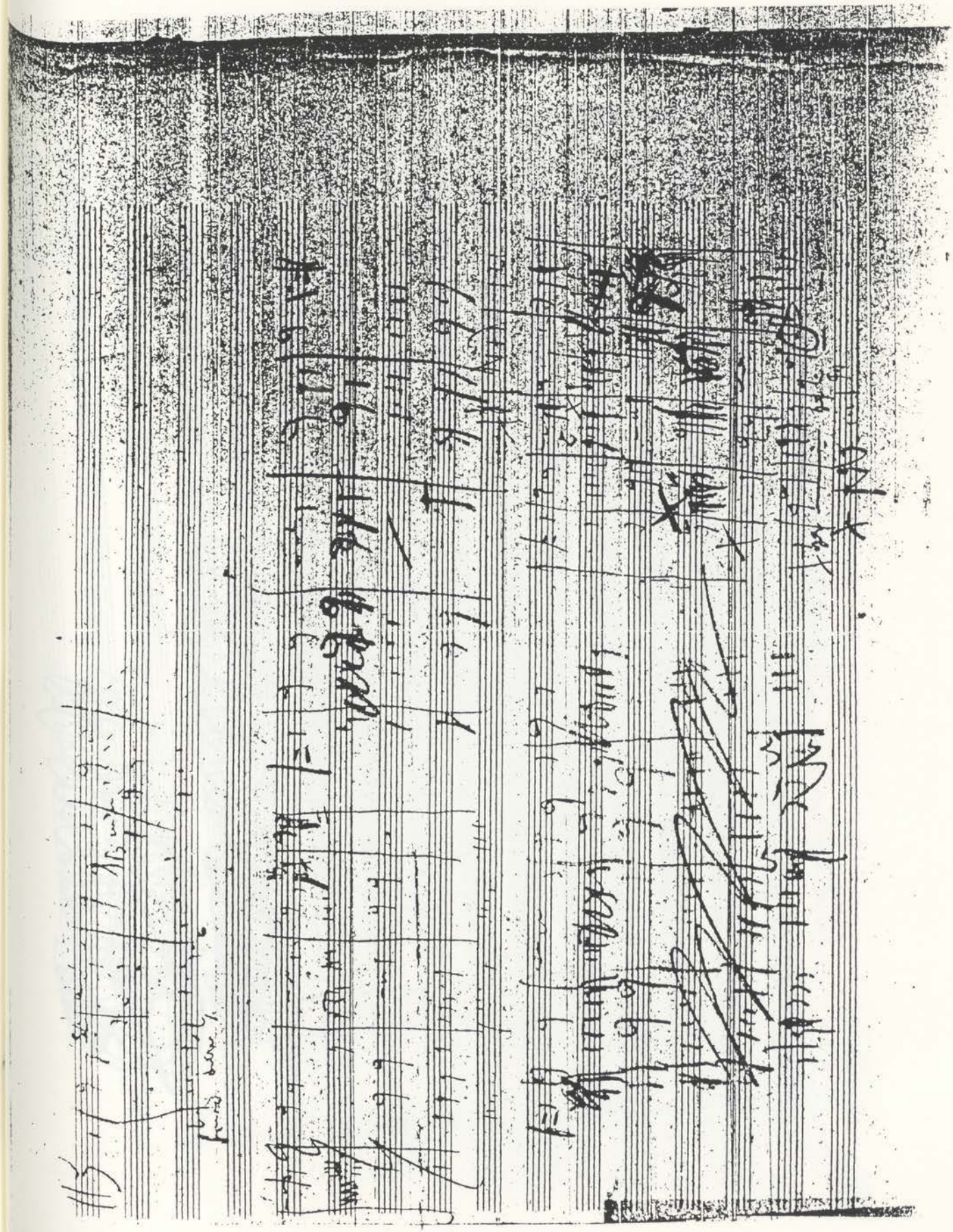


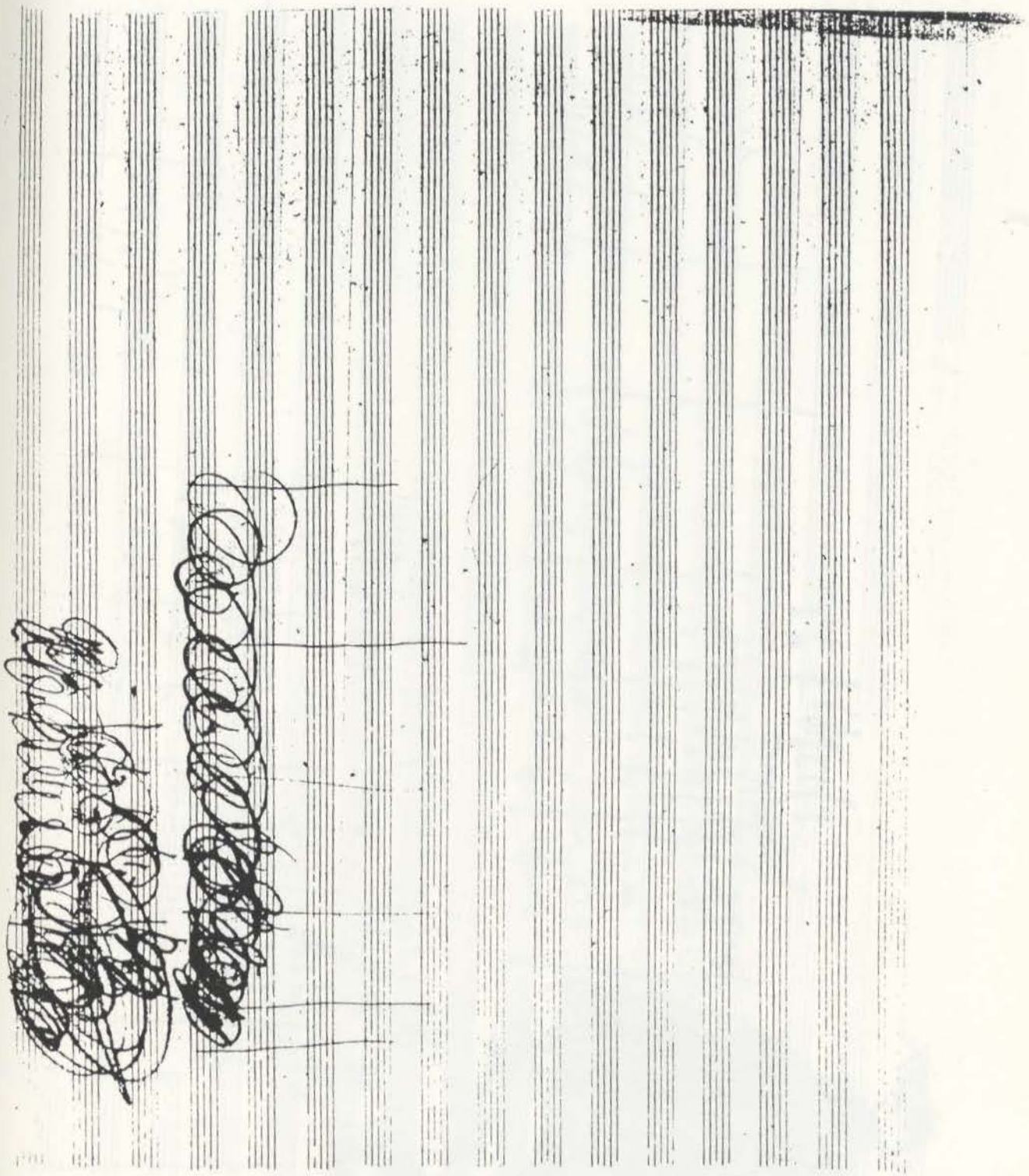
Facsimiles of sketches and autograph for the canon, WoO 196 "Es muß sein"

Autograph (facsimile given in *Zeitschrift fü Deutschlands Musikvereine u Dilettanten*, III, 133 (1844)	
Artaria 216	41
Artaria 216	53/54
Artaria 216	56
Artaria 216	57
Artaria 216	60



12620





Score Sketches for the Fourth Movement

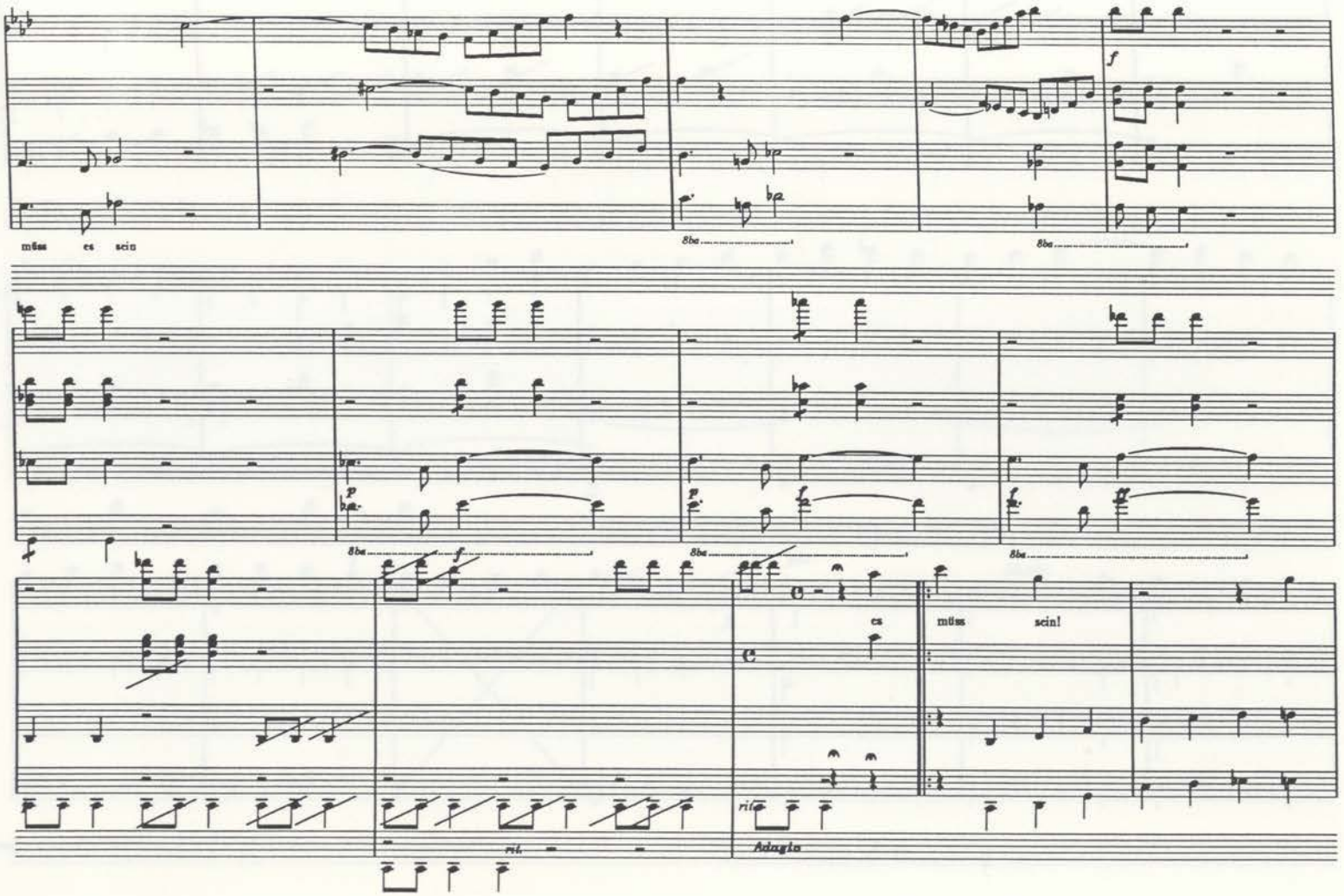
Score Draft 1 (ink)

(approximate corresponding bars in published version)			
1-82	*Artaria 216*	35/36	⌋
	Artaria 216	37/38	
80-171	*Artaria 216*	131/132	⌋
	Artaria 216	132a/132b	
172-251	*Artaria 216*	123/124	⌋
	Artaria 216	125/126	
252-277	*Artaria 216*	127/128	⌋
	Artaria 216	(129)[1]/(130)[2]	

[1] *Artaria 216*, p. 129 has a sketch unrelated to opus 135 on stave 1. The other staves are blank.

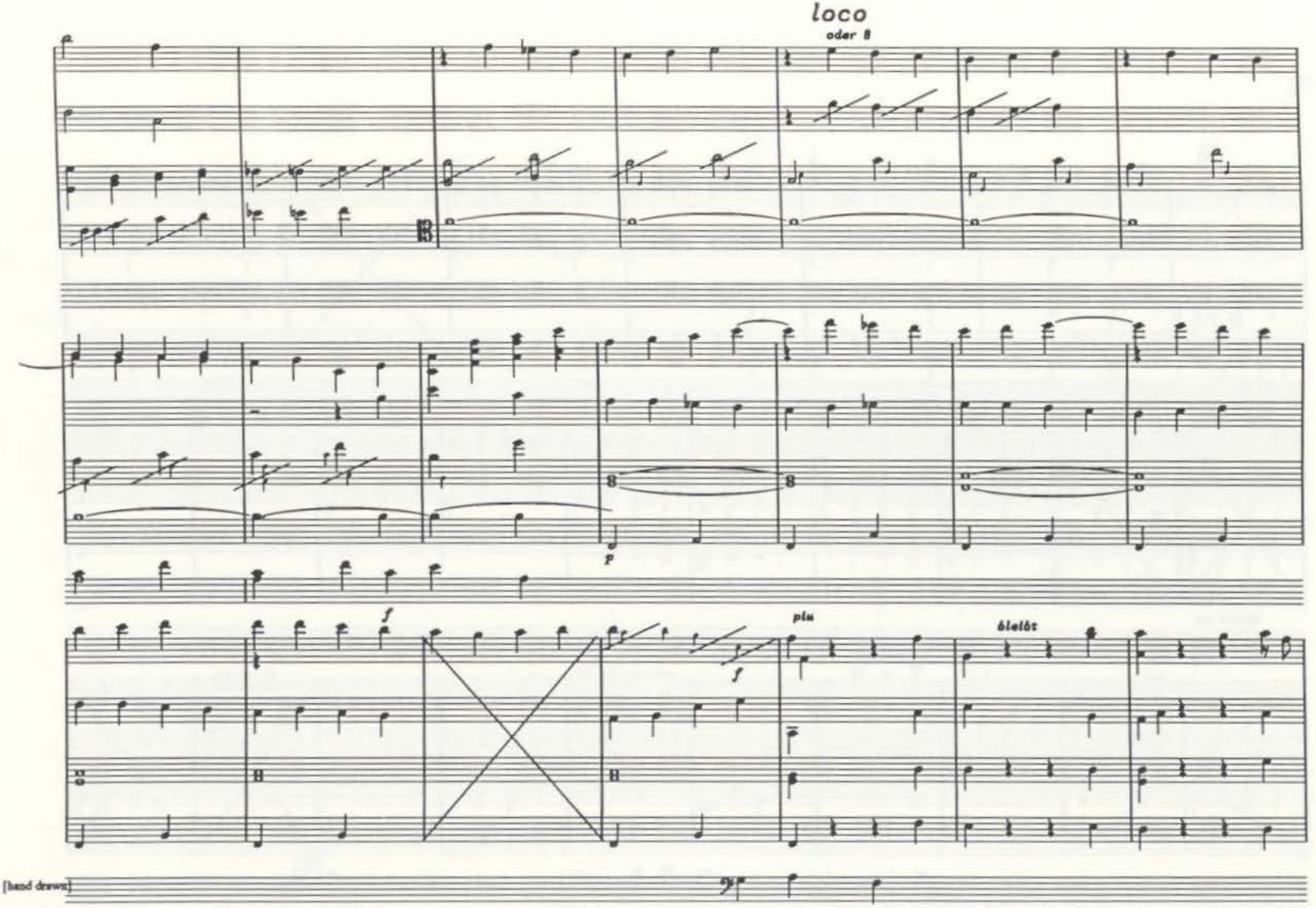
[2] *Artaria 216*, p. 130 is blank.

der schwer gefaßte Entschluß



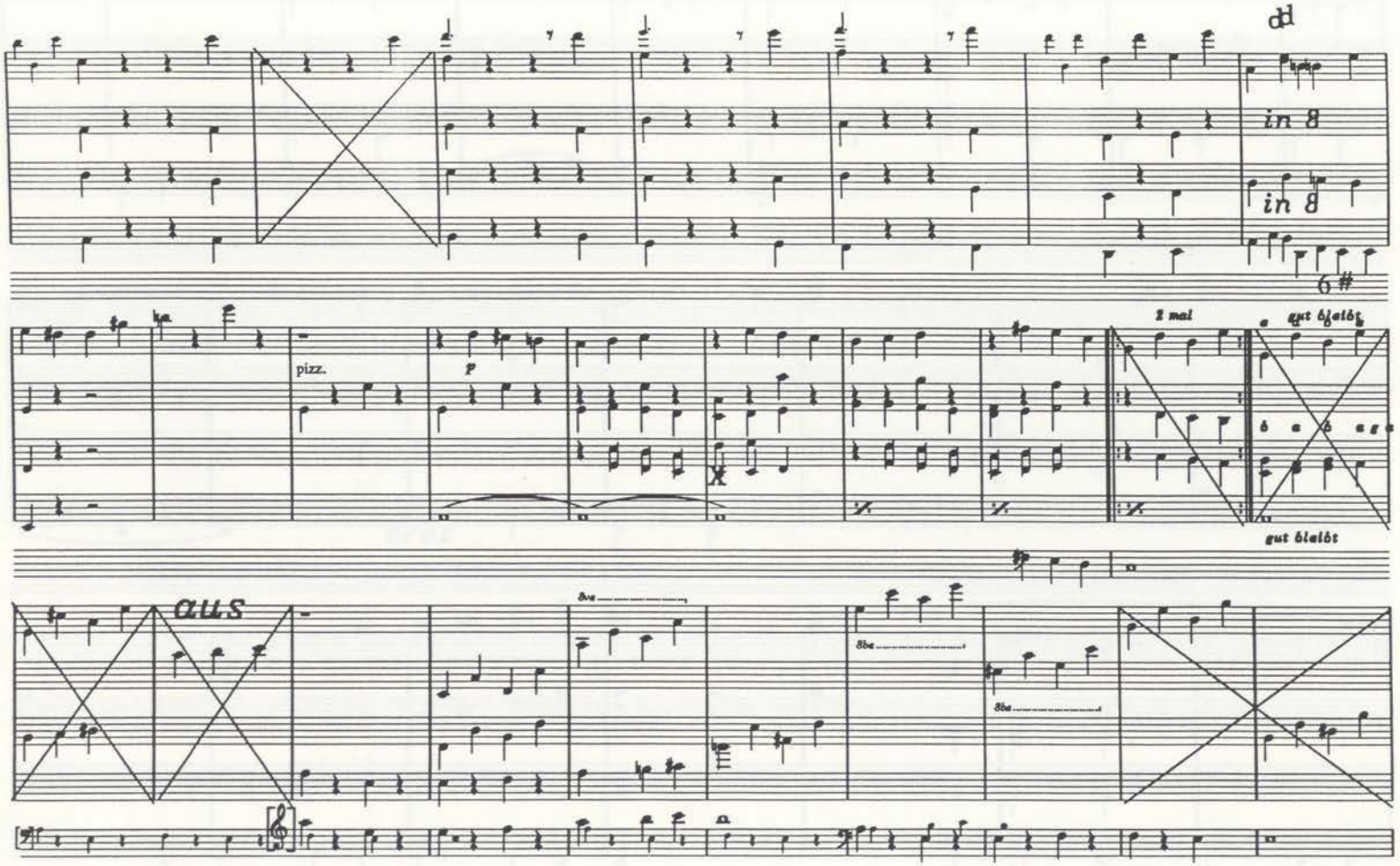
12690

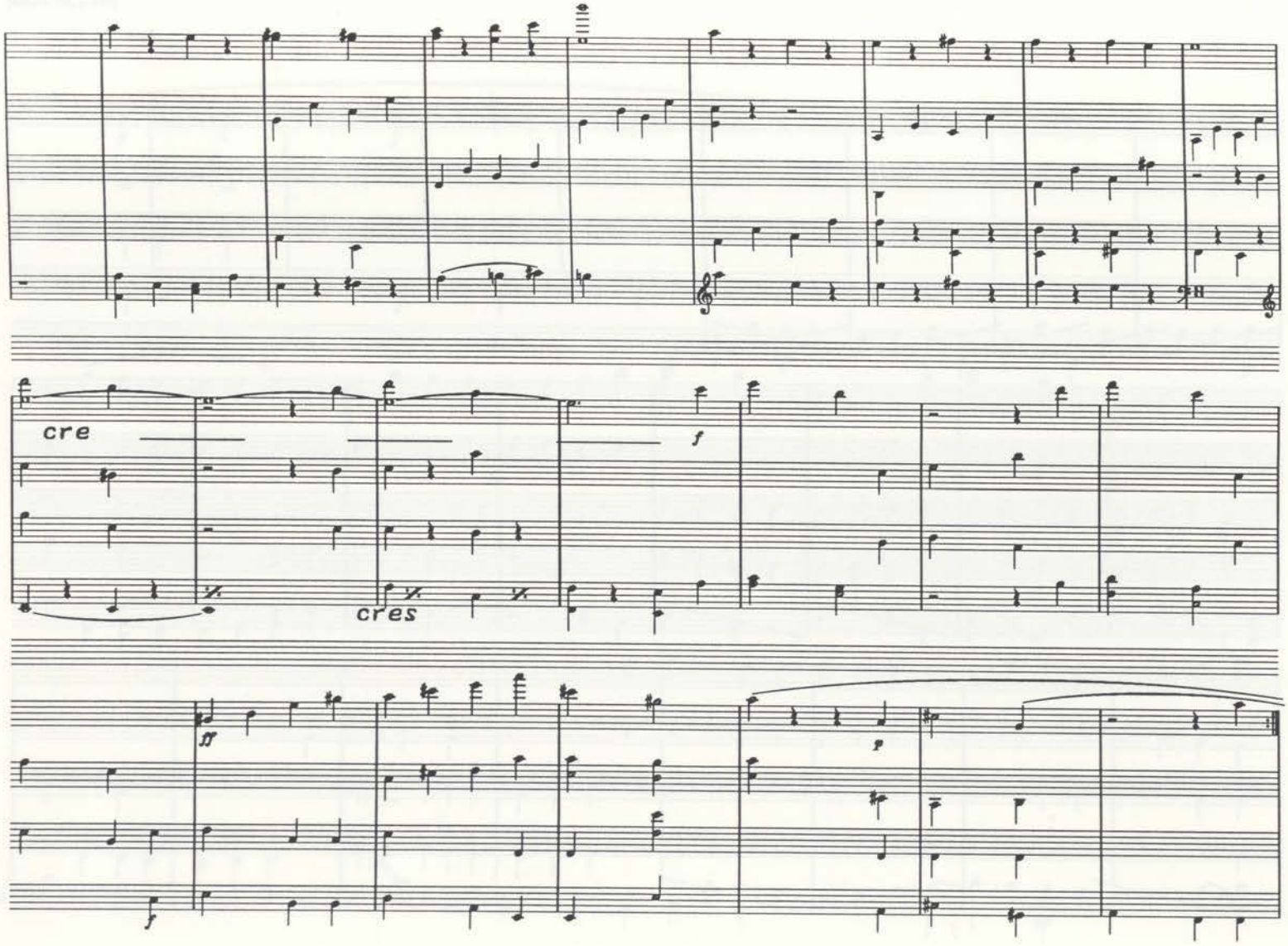
[Artaria 216: p. 36]



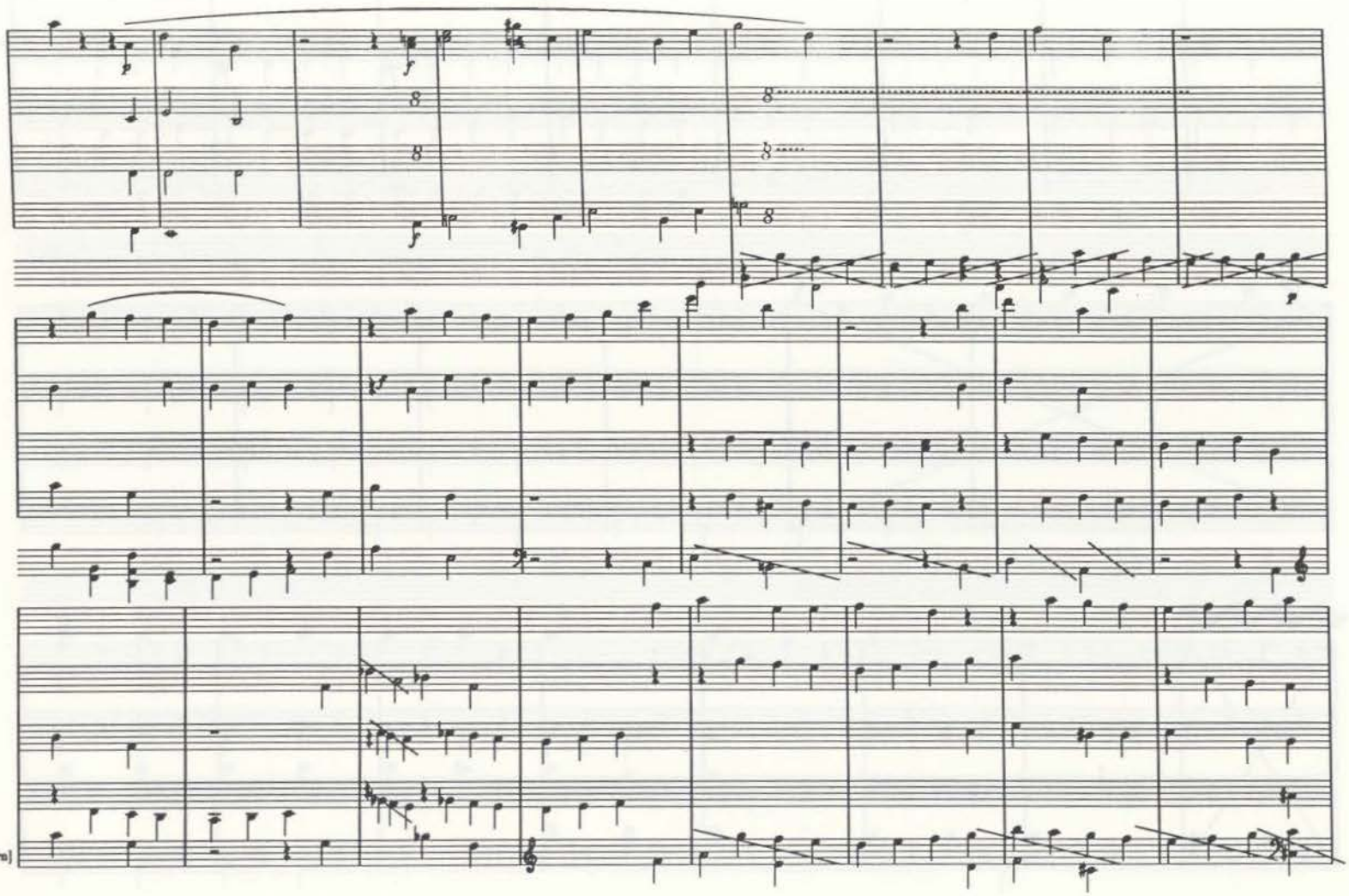
[hand drawn]

[Artaria 216, p. 37]

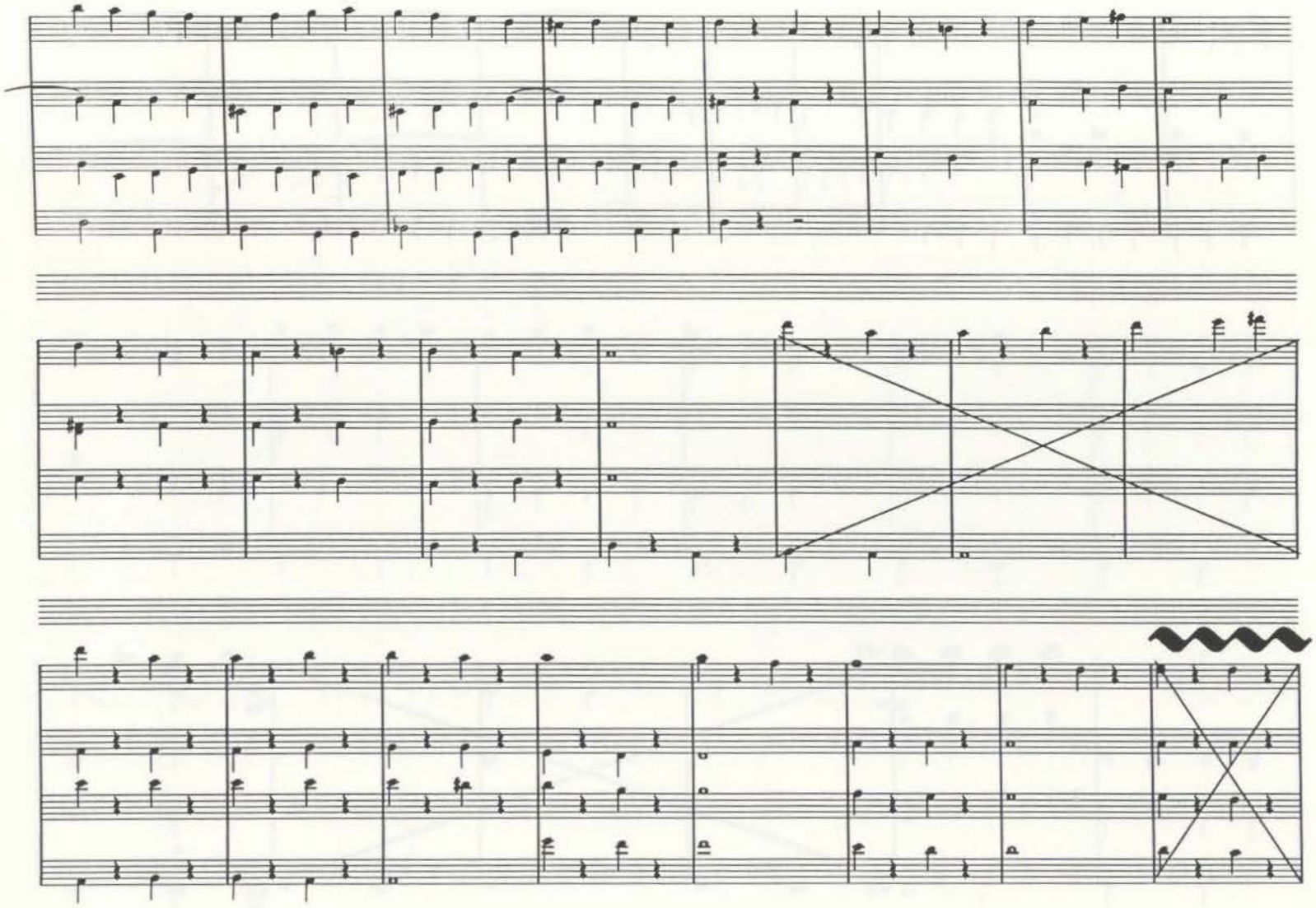



cre
cres
f
ff
p
f

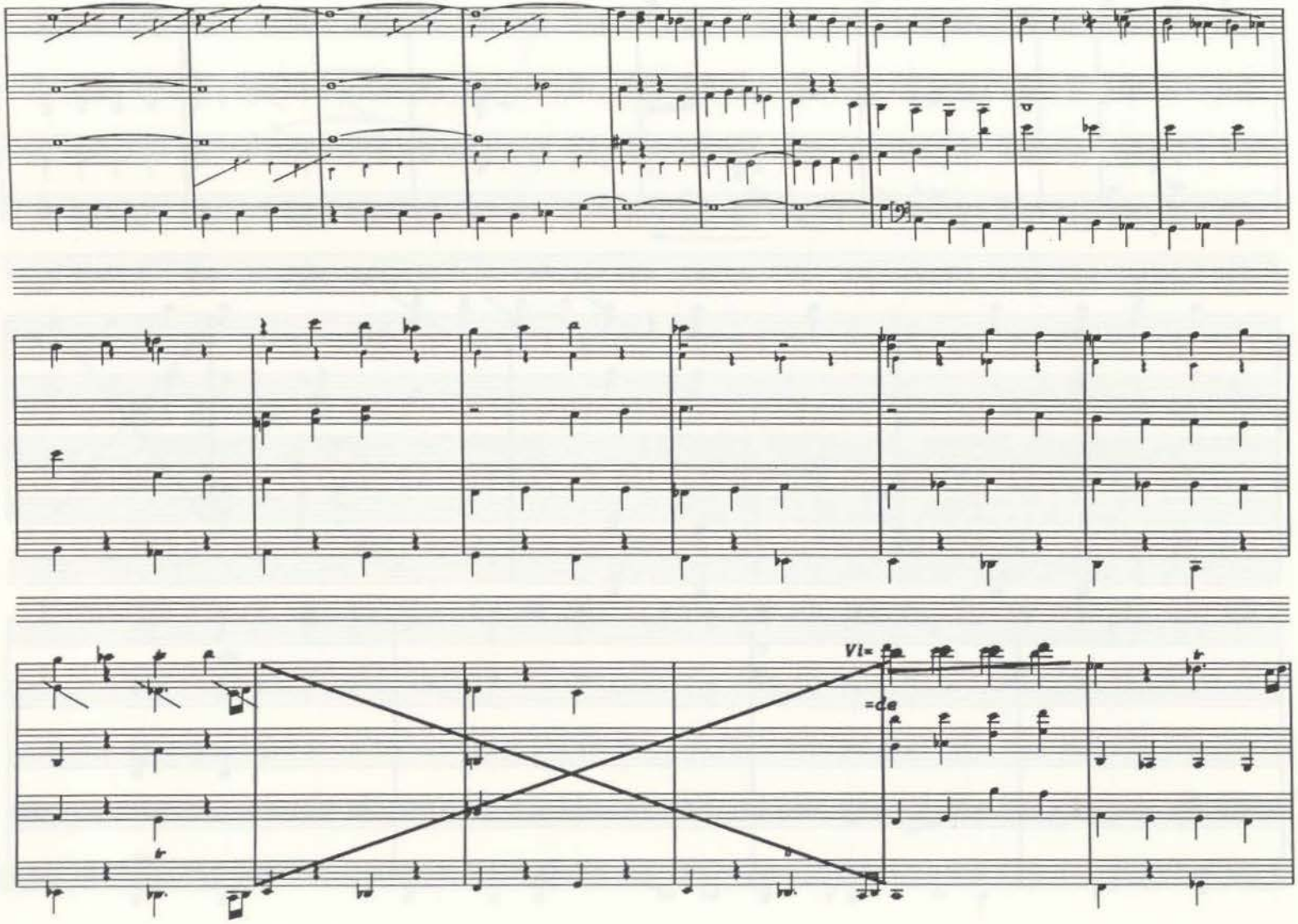
[Artaria 216, p. 131]



[hand drawn]

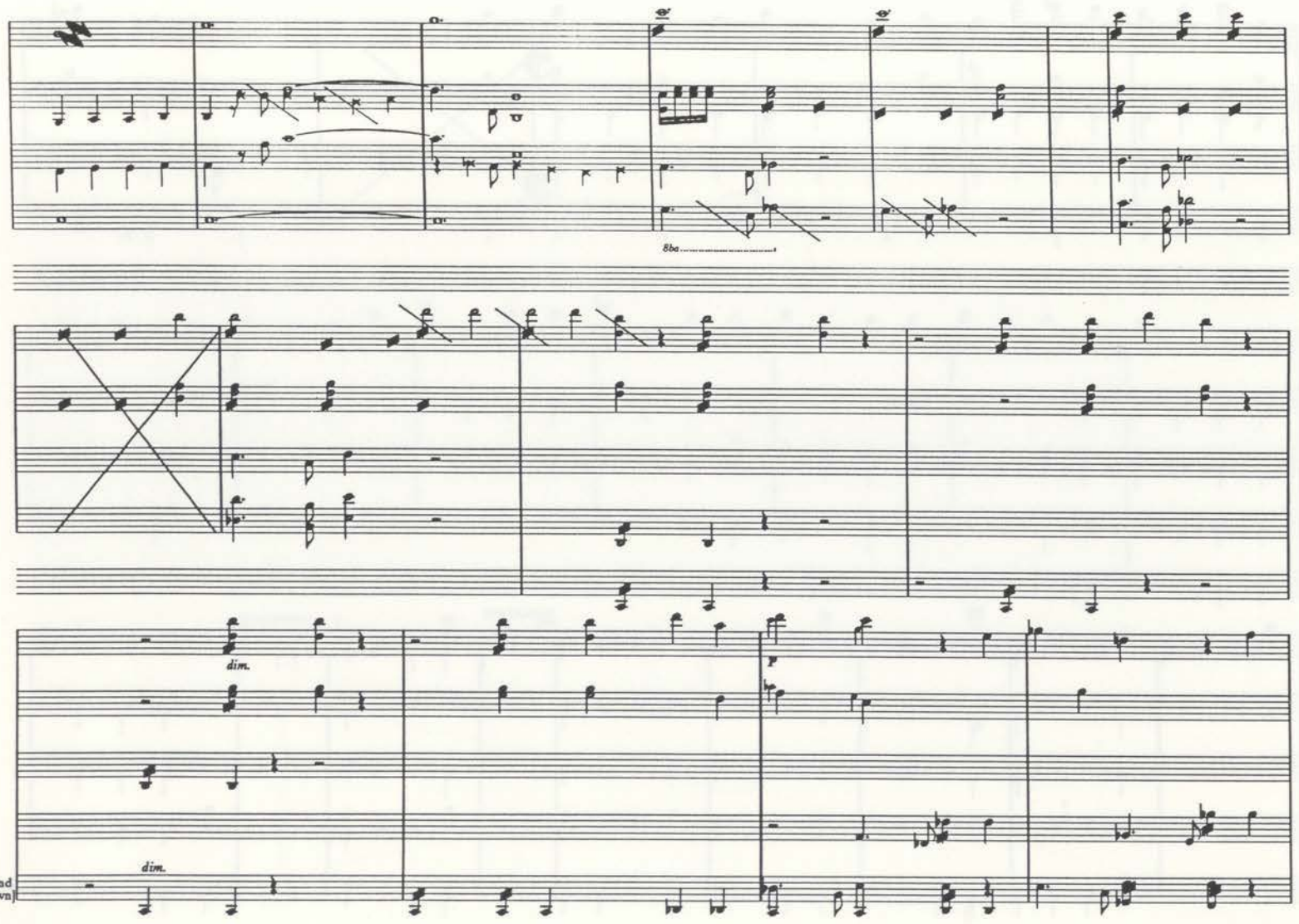


[Artaria 216, p. 132a]

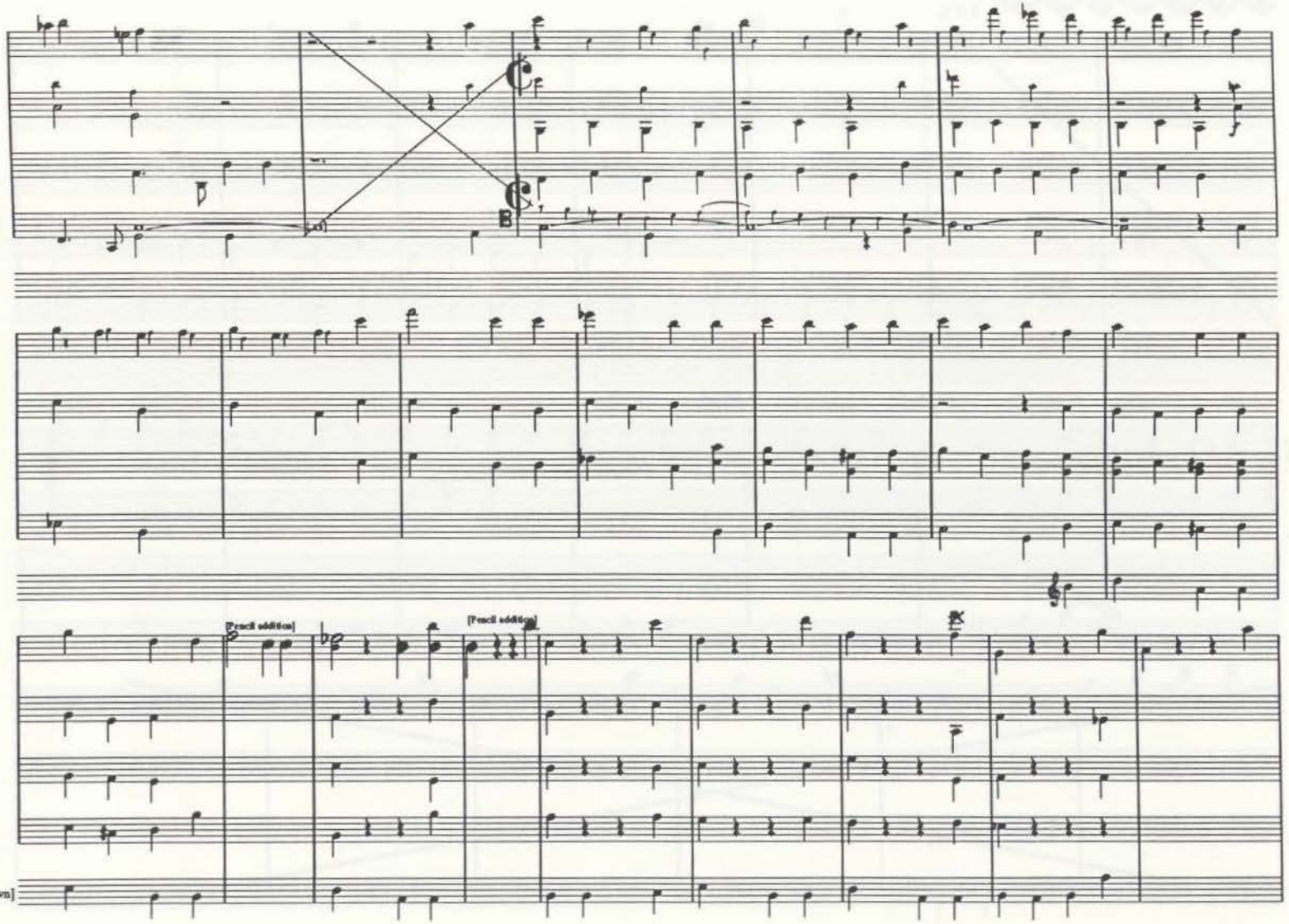


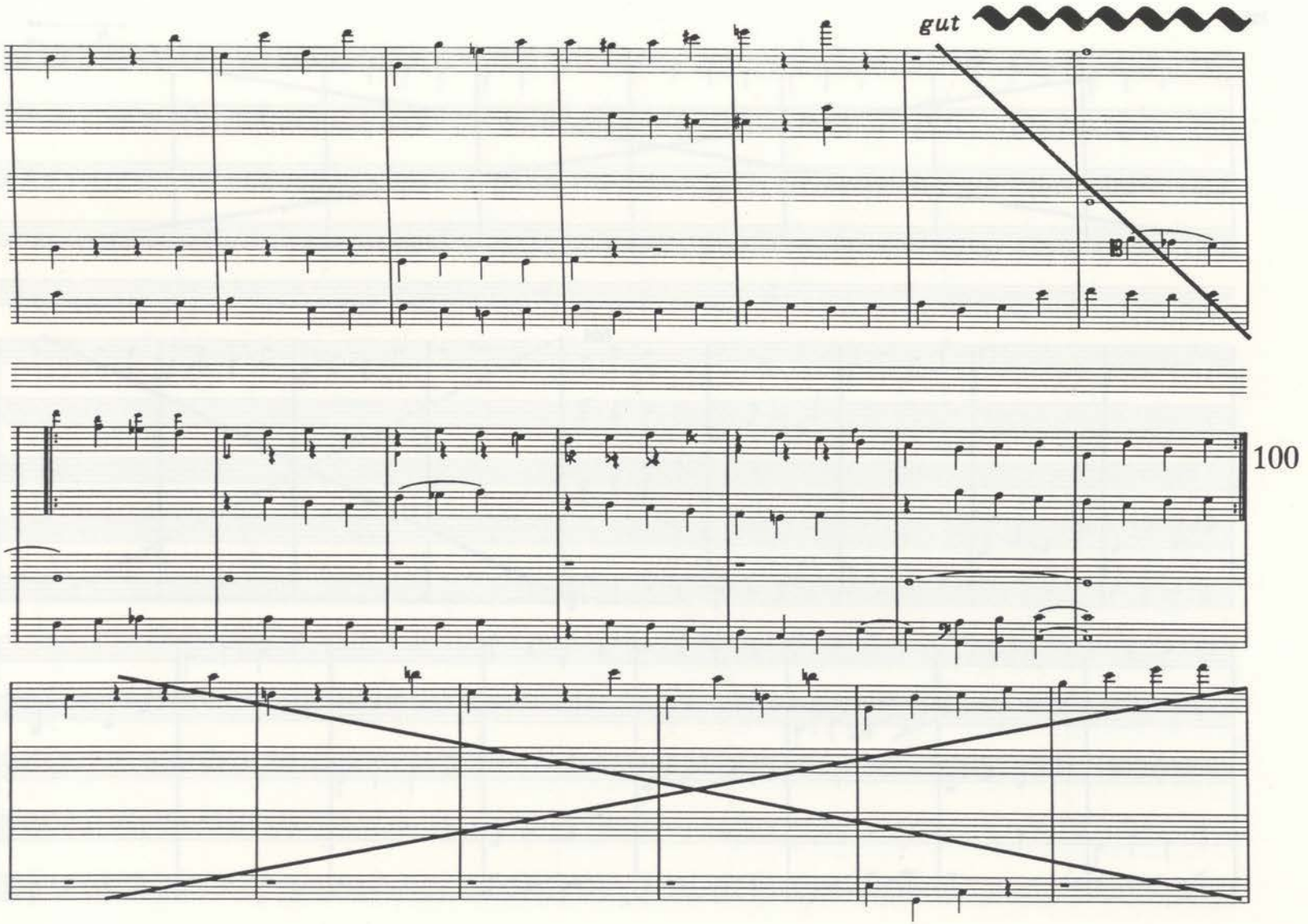
1326

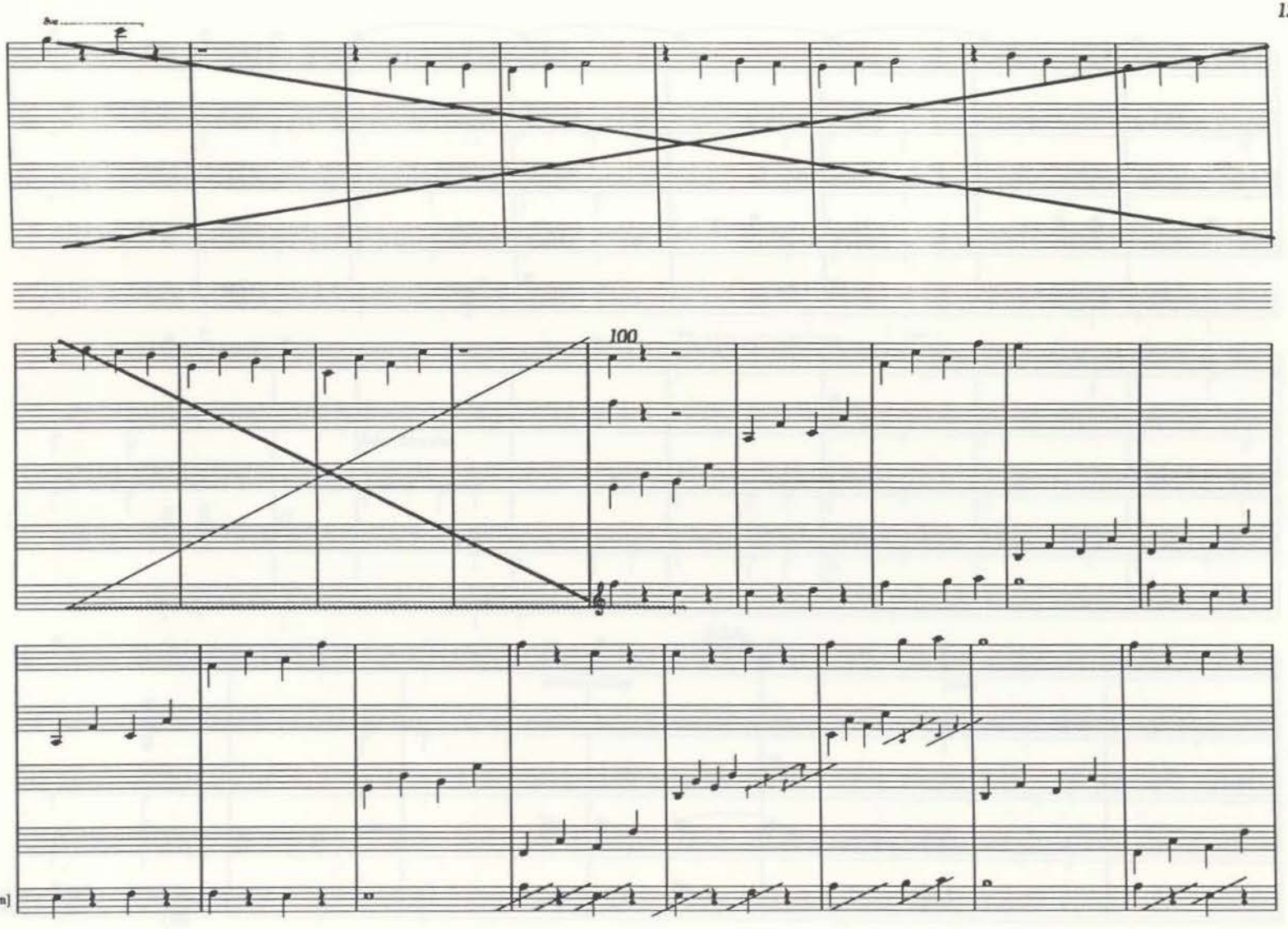
[Artaria 216, p. 132b]



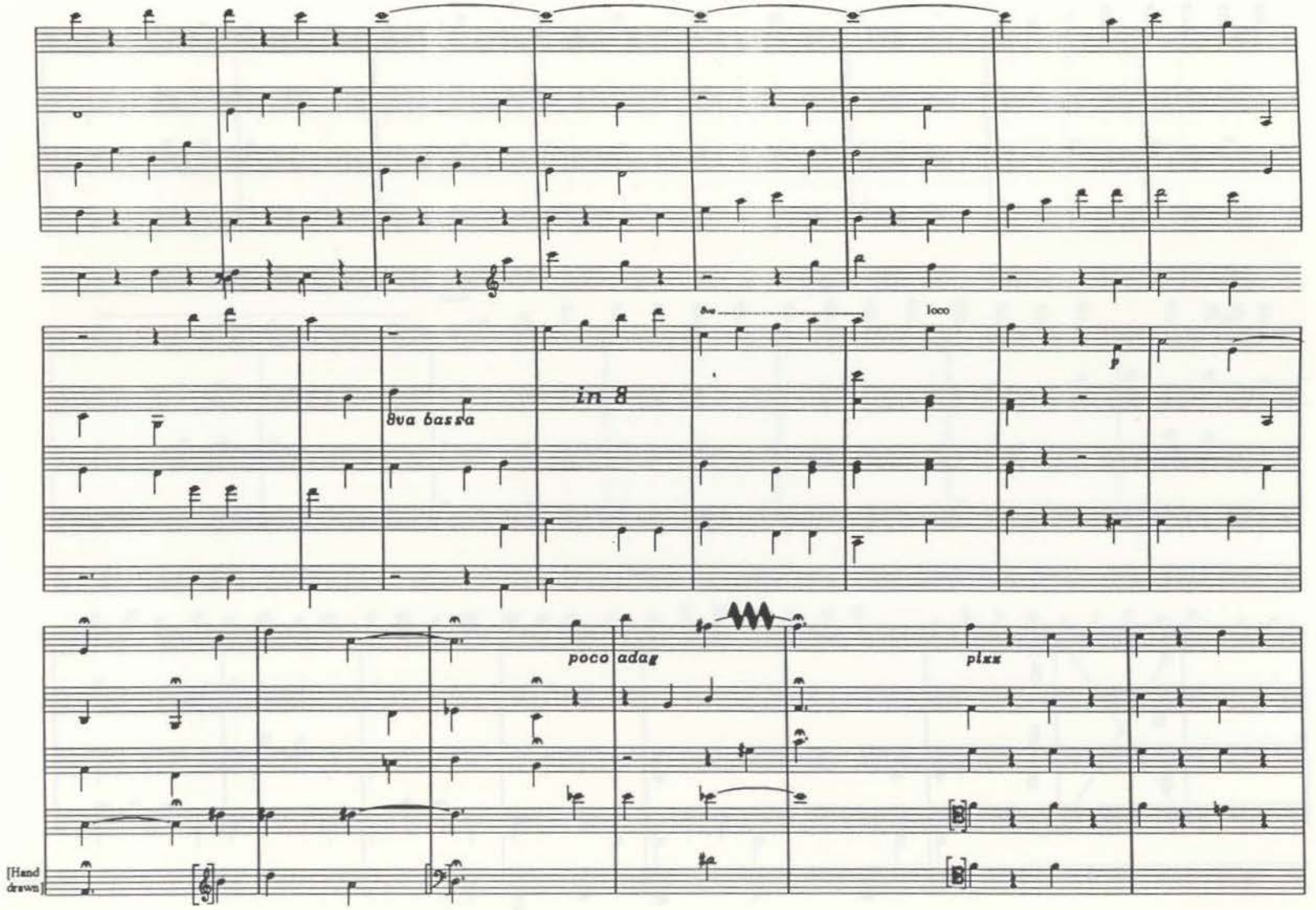
[Hand drawn]


[Pencil addition]
[Pencil addition]
[hand drawn]

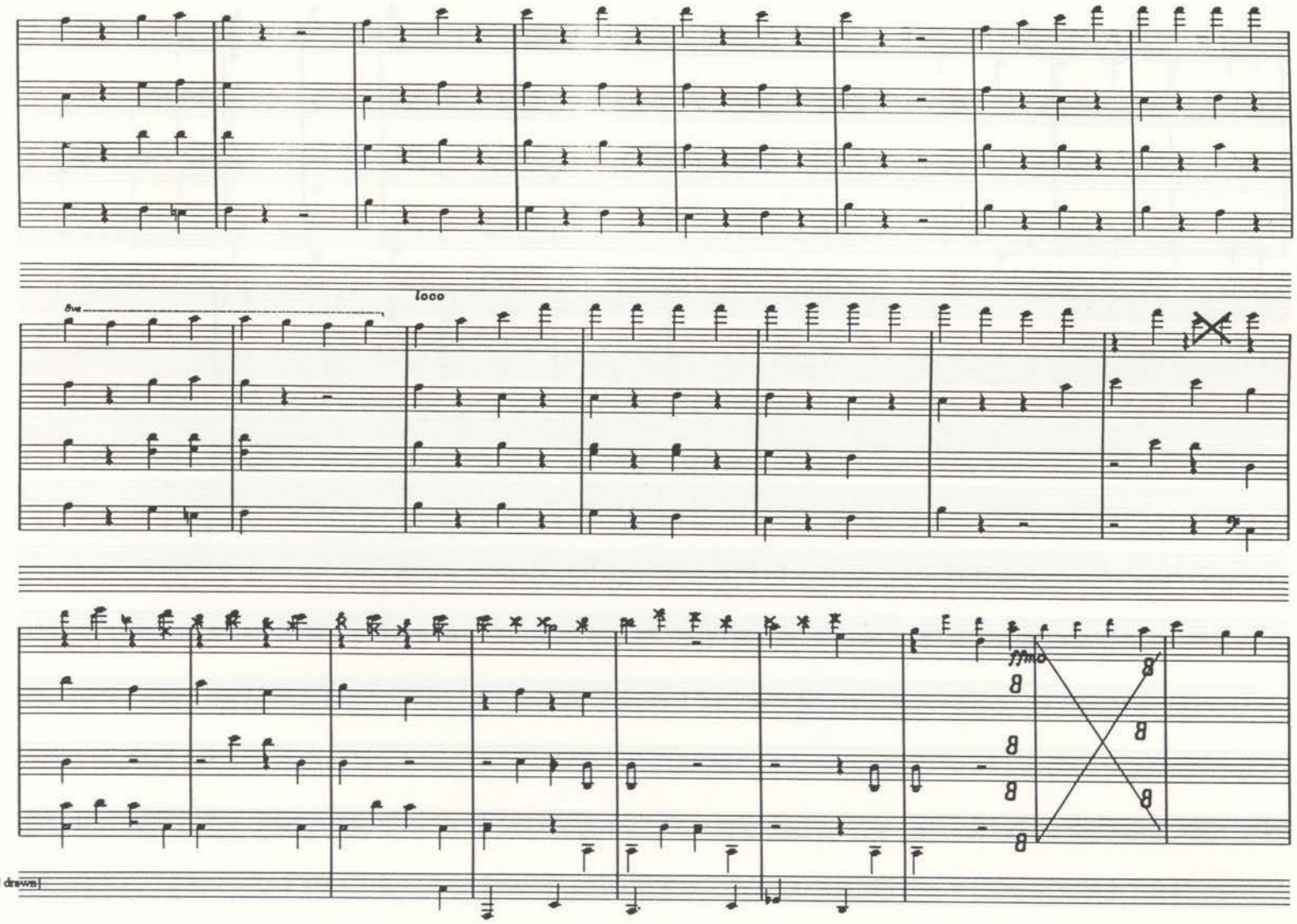

gut
100

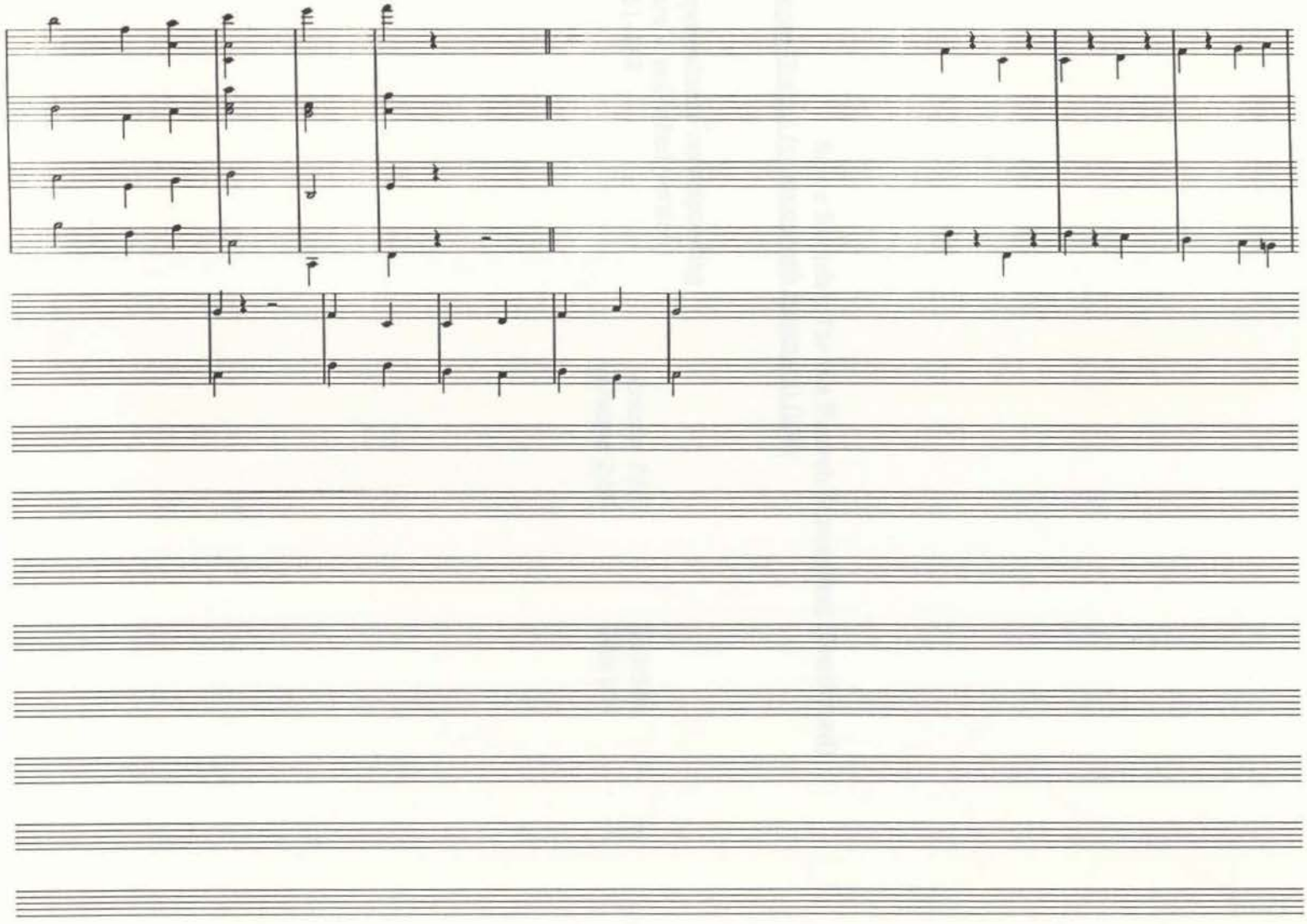


[hand drawn]



[Hand drawn]


8va
loco
fffmo
[hand drawn]

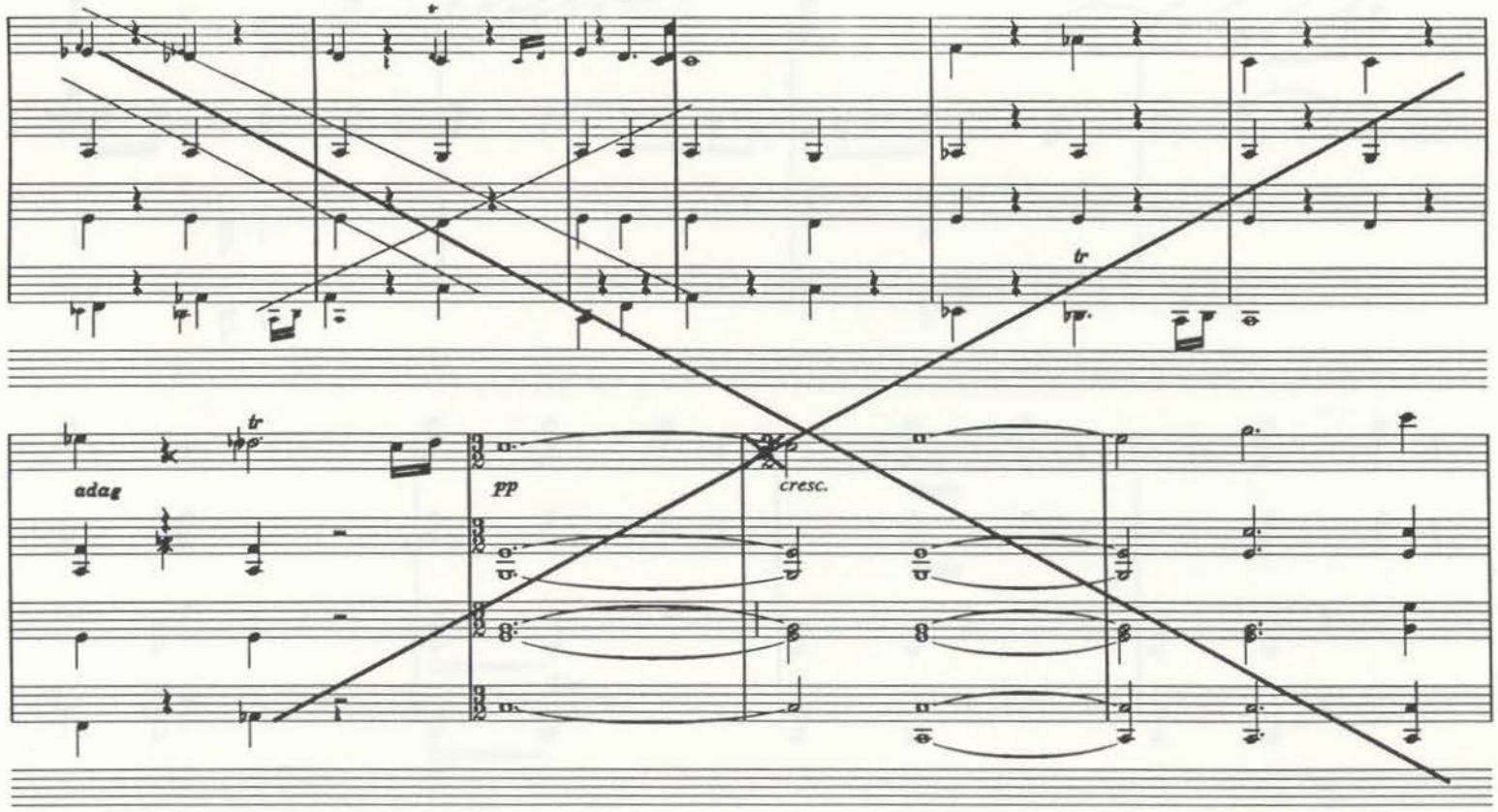


Score Sketches for the Fourth Movement (continued)

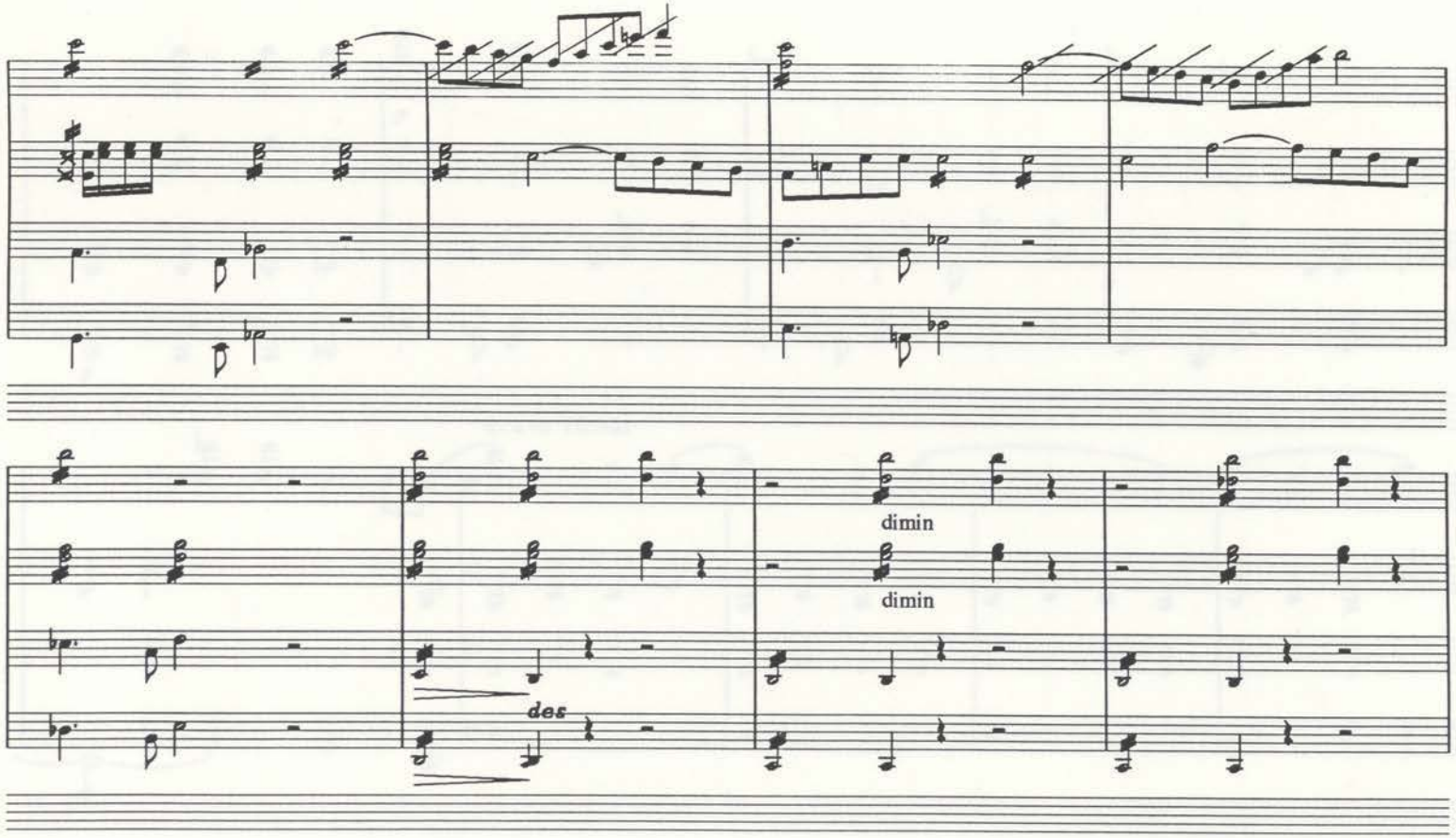
Score Draft 2 (or autograph fragment) (ink)

(approximate corresponding bars in published version)			
151-188	*Artaria 216*	103/104	⌐
	Artaria 216	105/106	⌙

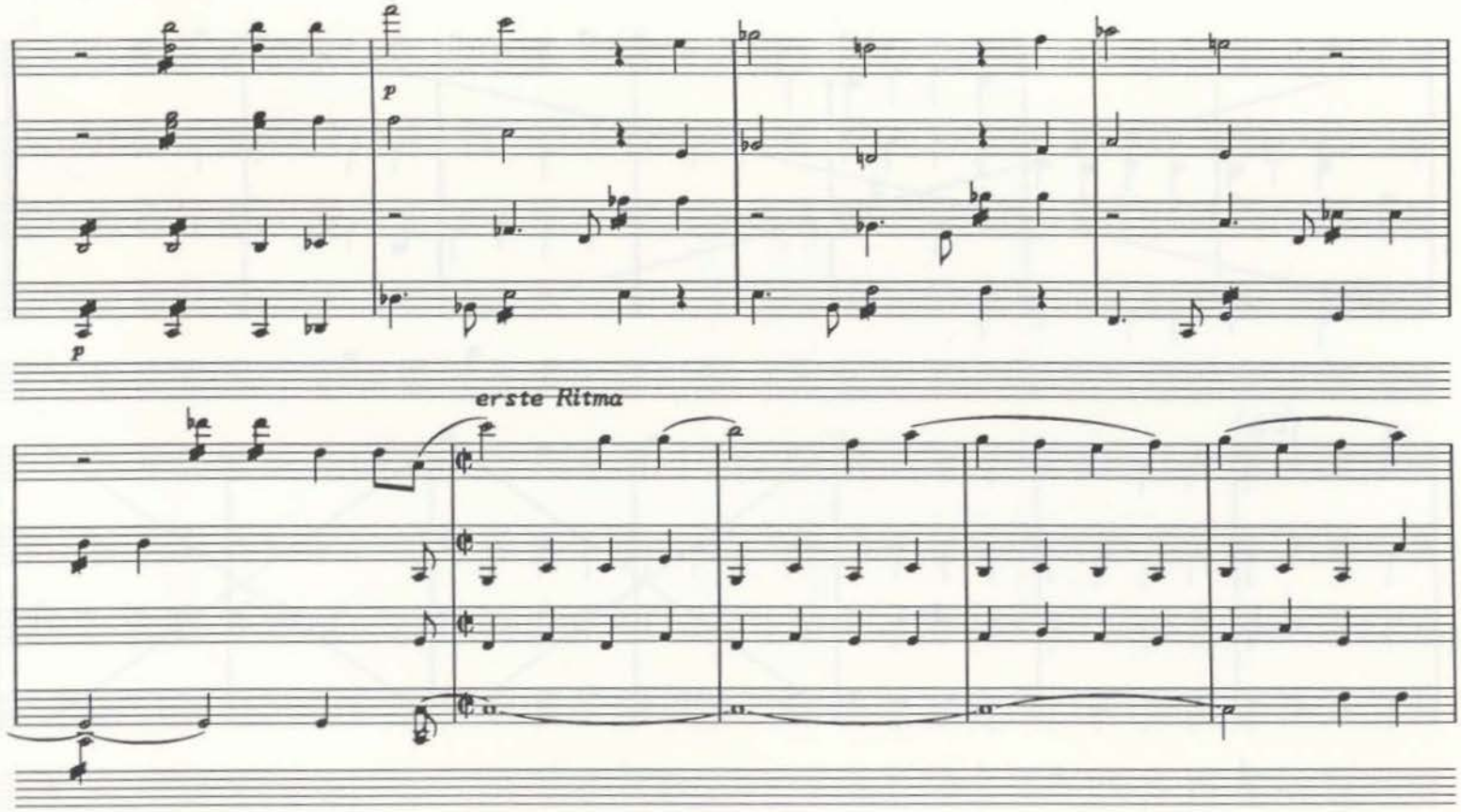
[Artaria 216, p. 103]



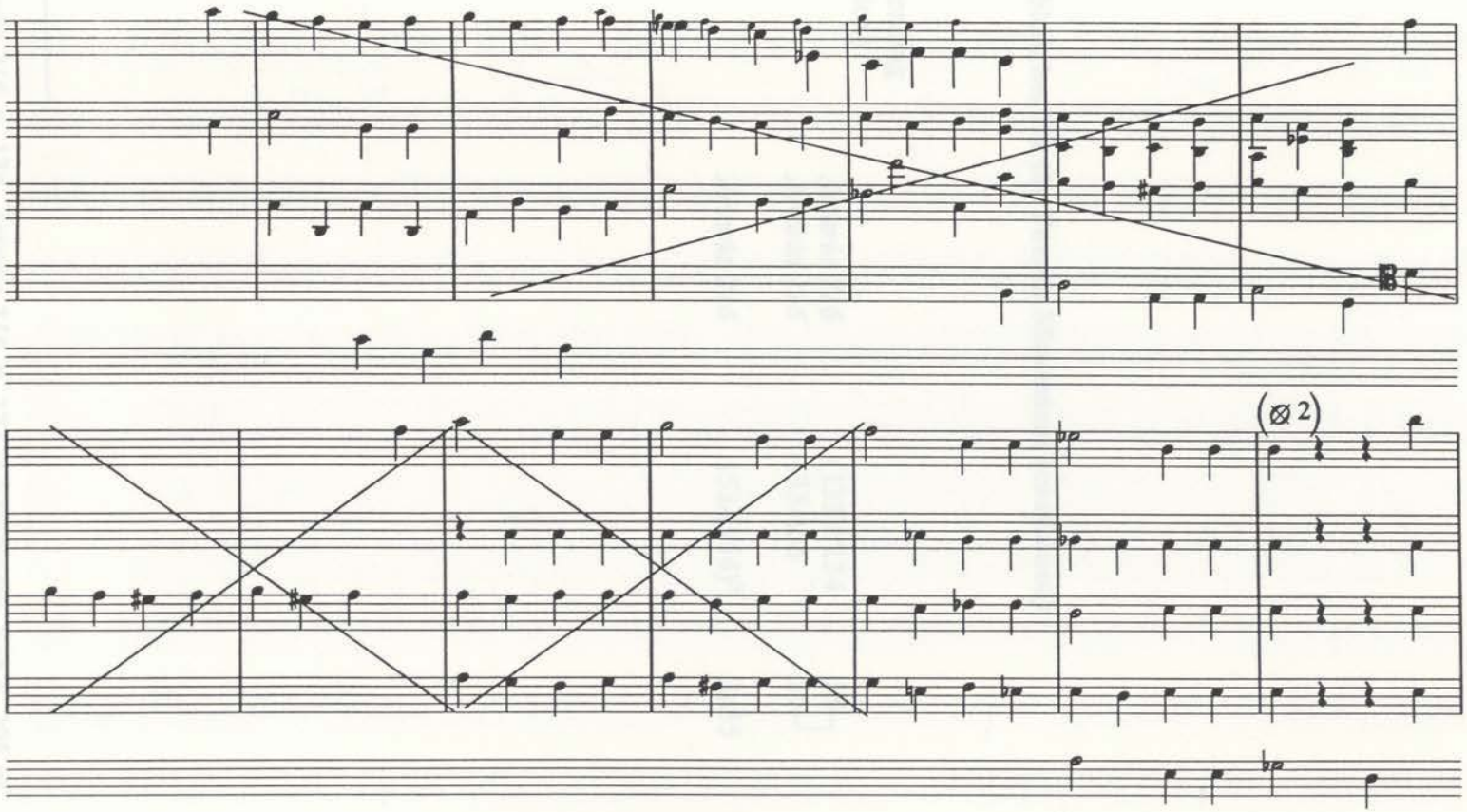
[Artaria 216, p. 104]



[Artaria 216, p. 105]



[Artaria 216, p. 106]



Score Sketches for the Fourth Movement (continued)

Score Draft 3 (ink)

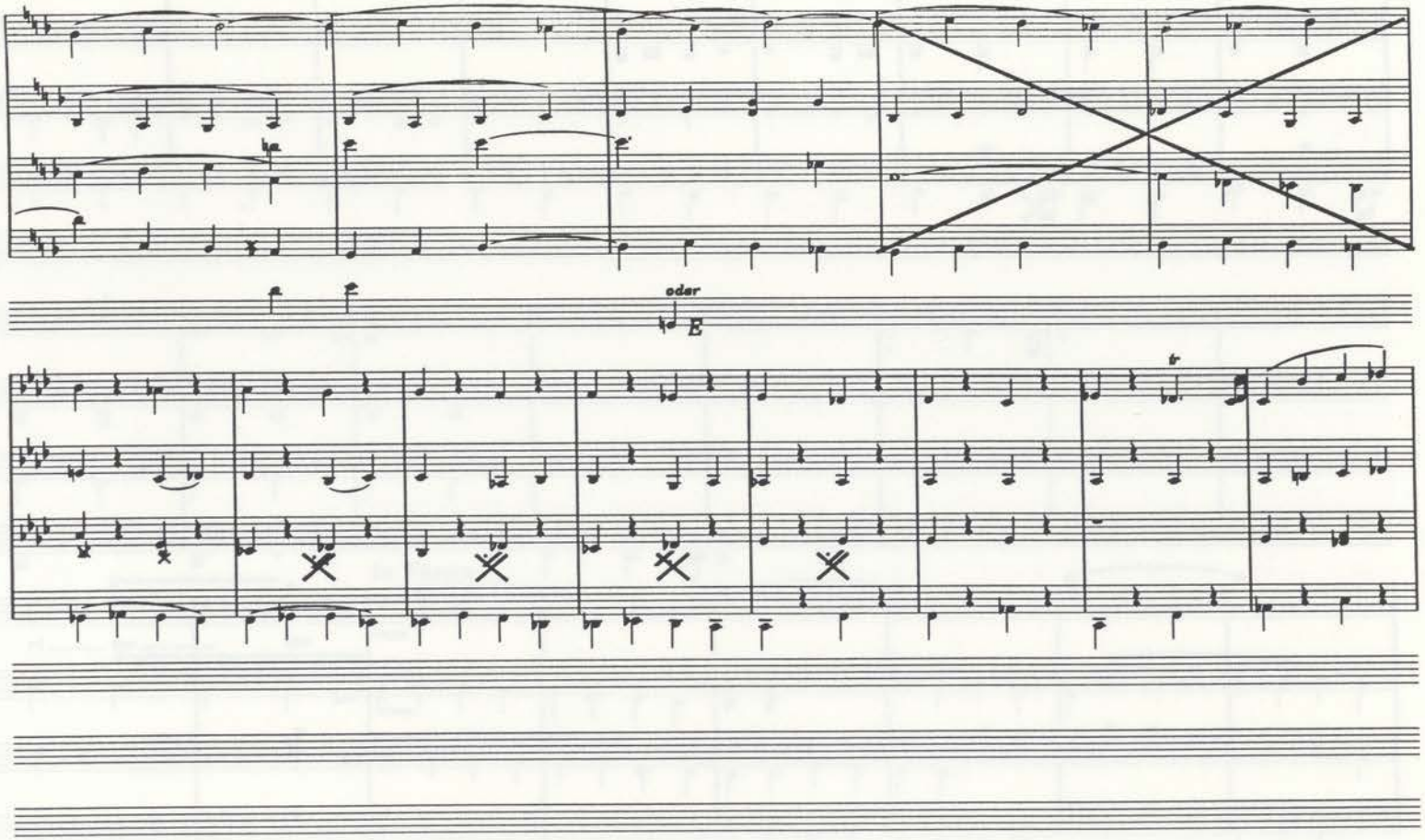
(approximate corresponding bars in published version)			
130-188	*Artaria 216*	(133)[1]/134	55
	Artaria 216	135/136	55
	Artaria 216	153/(154)[2]	3a55

[1] The draft starts on *Artaria 216*, p. 134. *Artaria 216*, p. 133 is a fragment. See p. 295 of this volume

[2] *Artaria 216*, p. 154 contains sketches for I. See p. 155 of this volume.

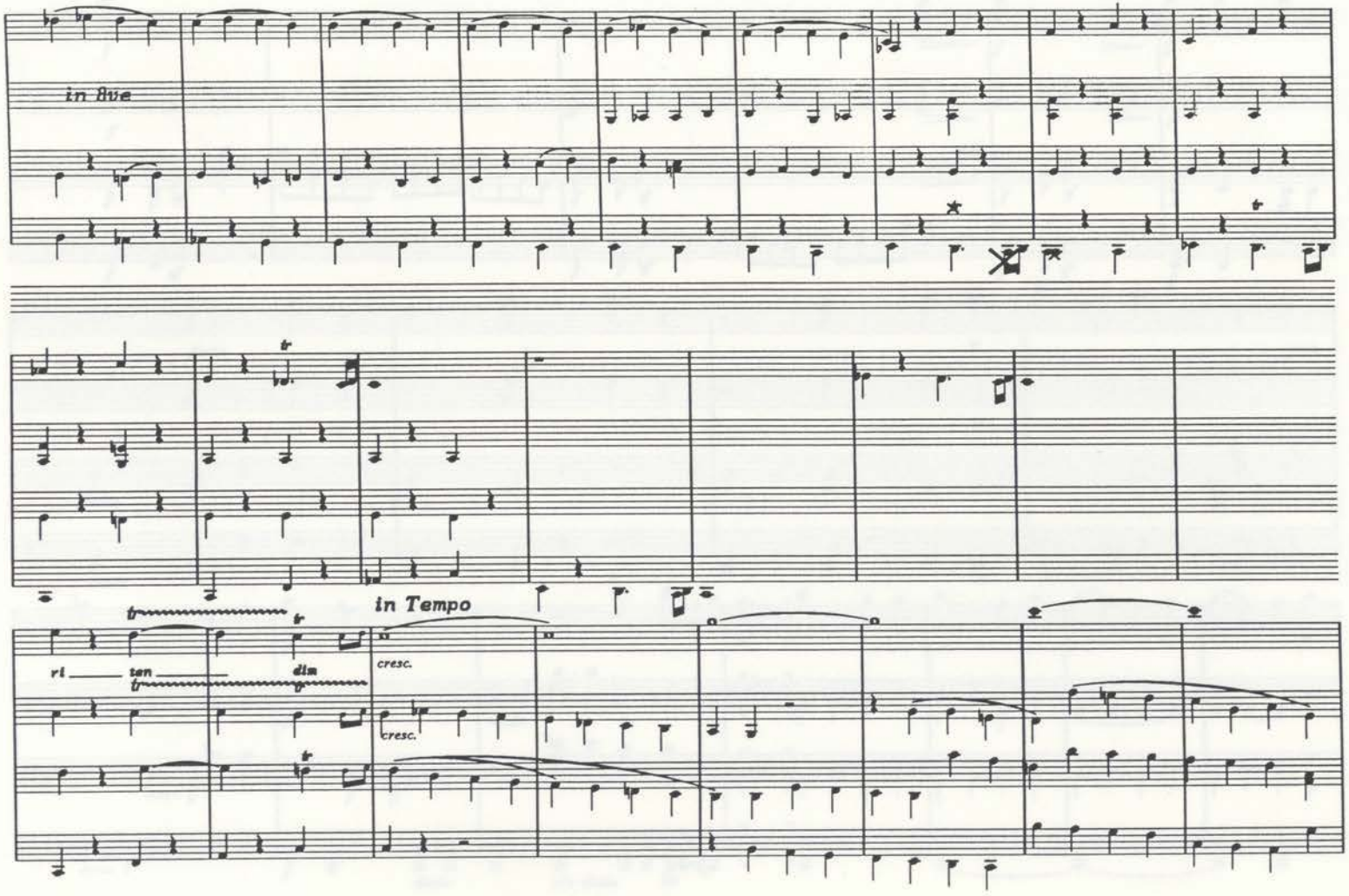
[Artaria 216, p. 134]

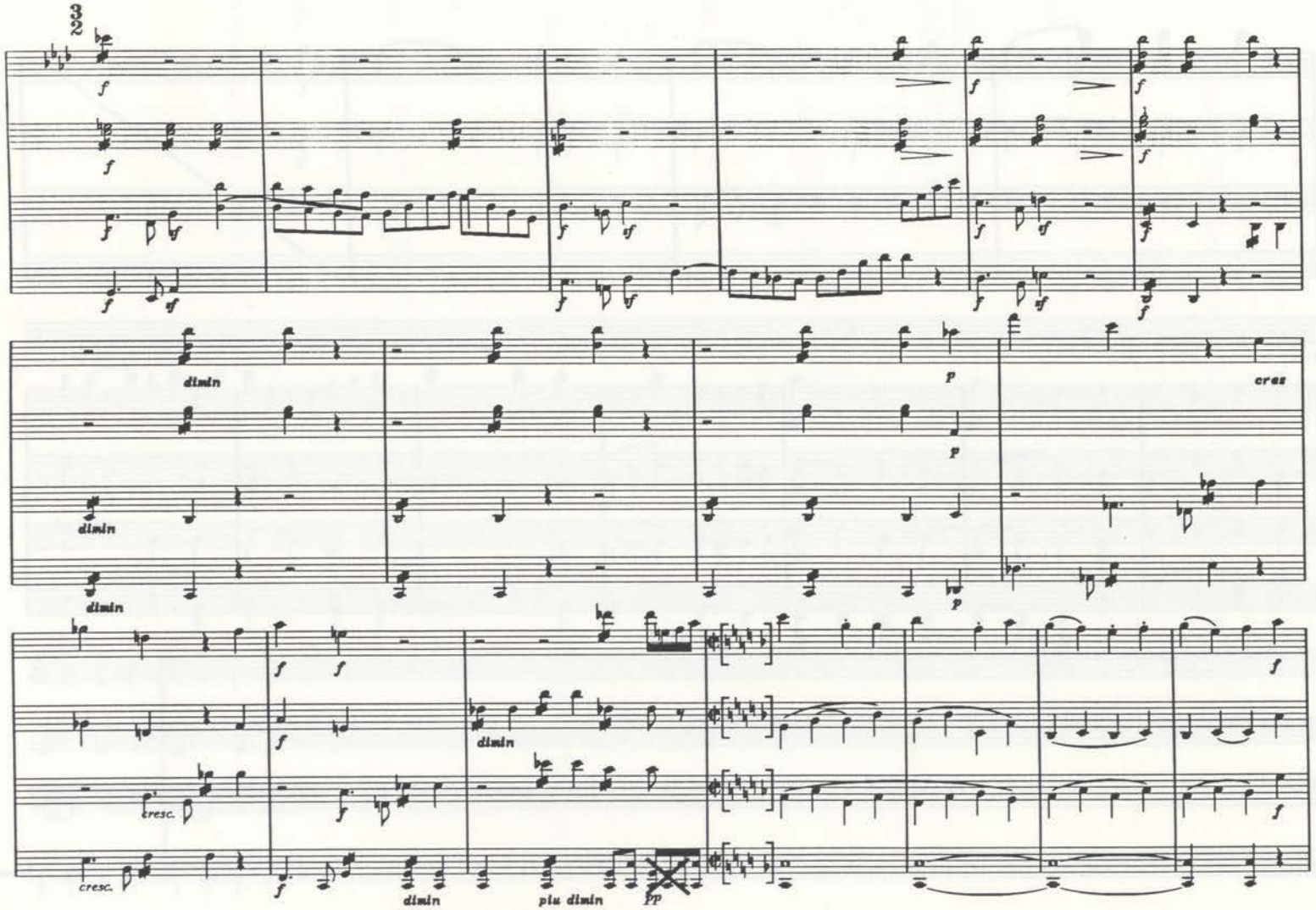
=de 2)



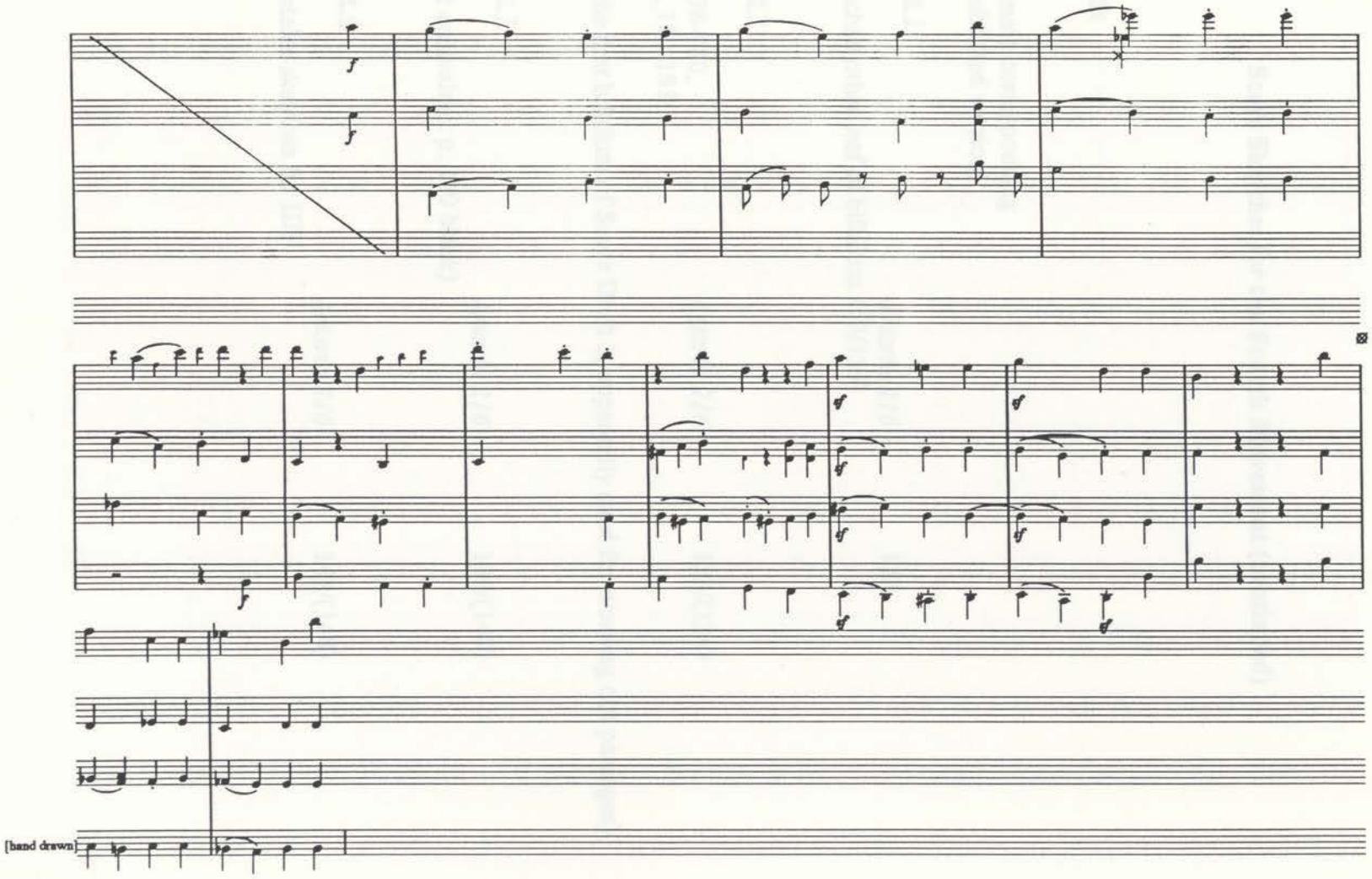
[Artaria 216, p. 135]

=de 2)




32
f
dimin
p
cres
cresc.
dimin
piu dimin
pp

[Artaria 216, p. 153]



Score Sketches for the Fourth Movement (continued)

Fragments

(approximate corresponding bars in published version)

Fragment 1

132-162	*Artaria 216*	137

(the detached other leaf of bifolium 153/154)

Fragment 2

50-52, 178-180, 181-185, 180-181	*Artaria 216*	133/(134)

(part of the first bifolium of Score Draft 3, apparently used for working out passages)

Fragment 3

cf 200	*Artaria 216*	139/(140)

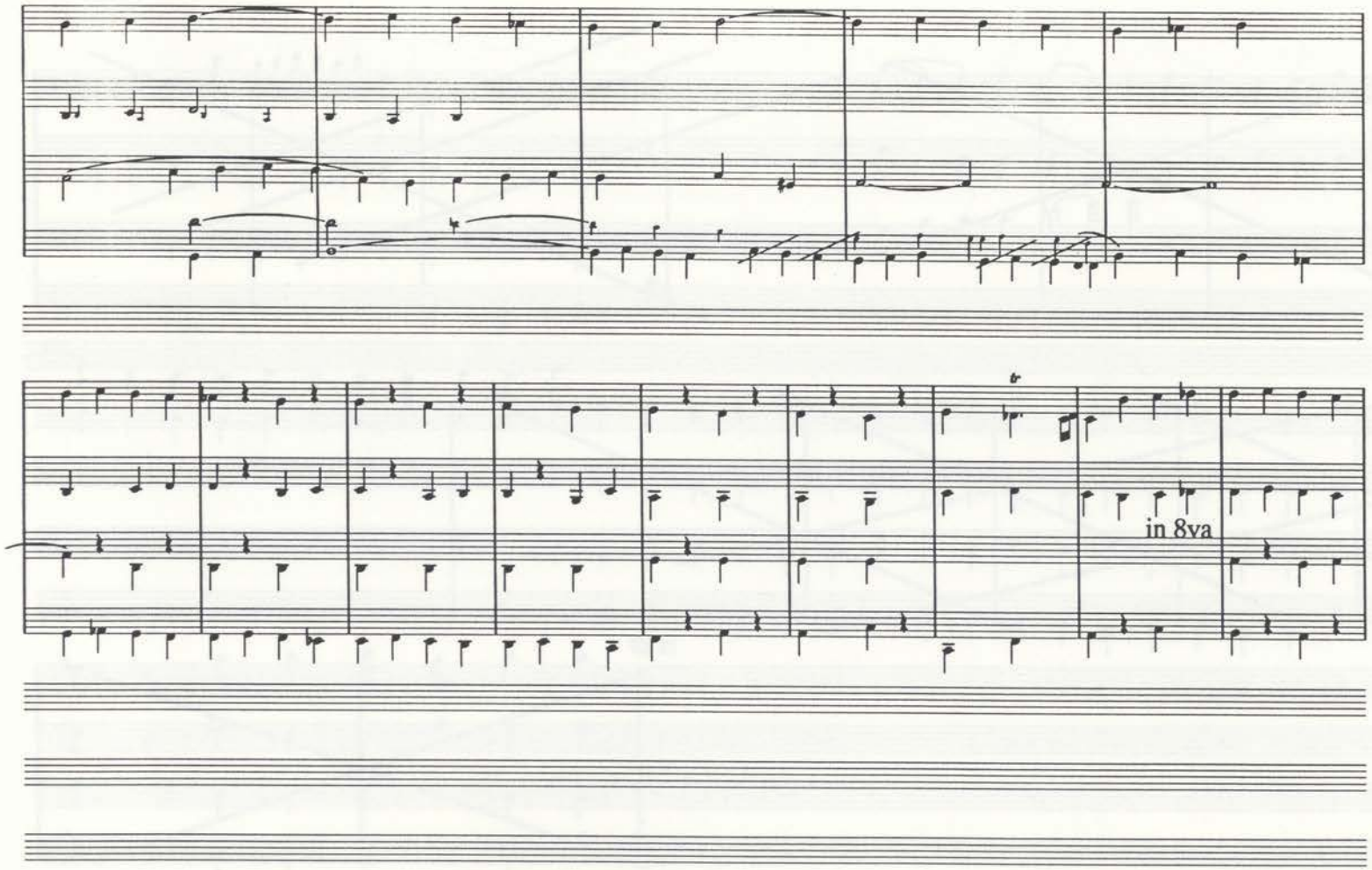
(no exact equivalent: p. 140 blank)

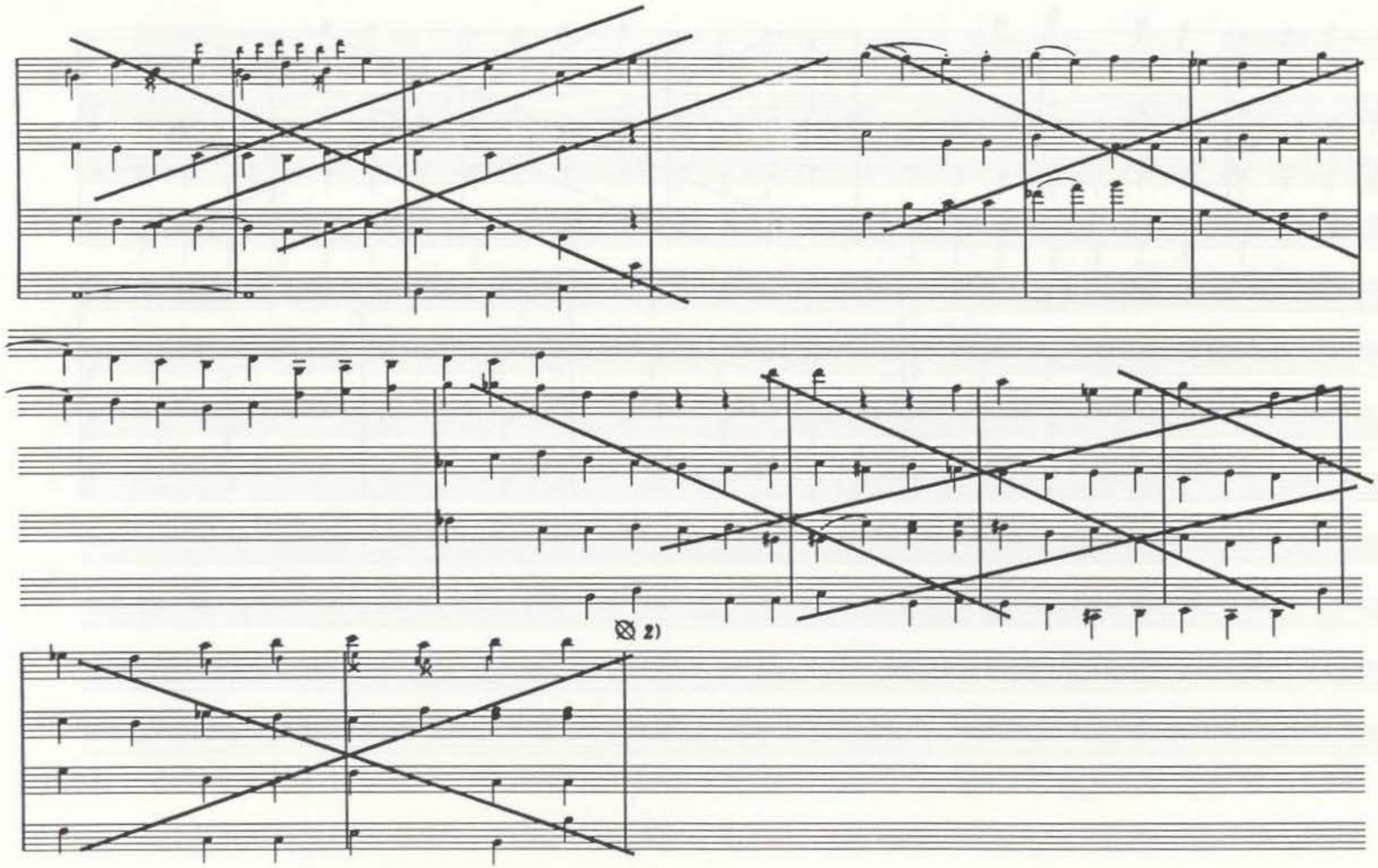
Fragment 4

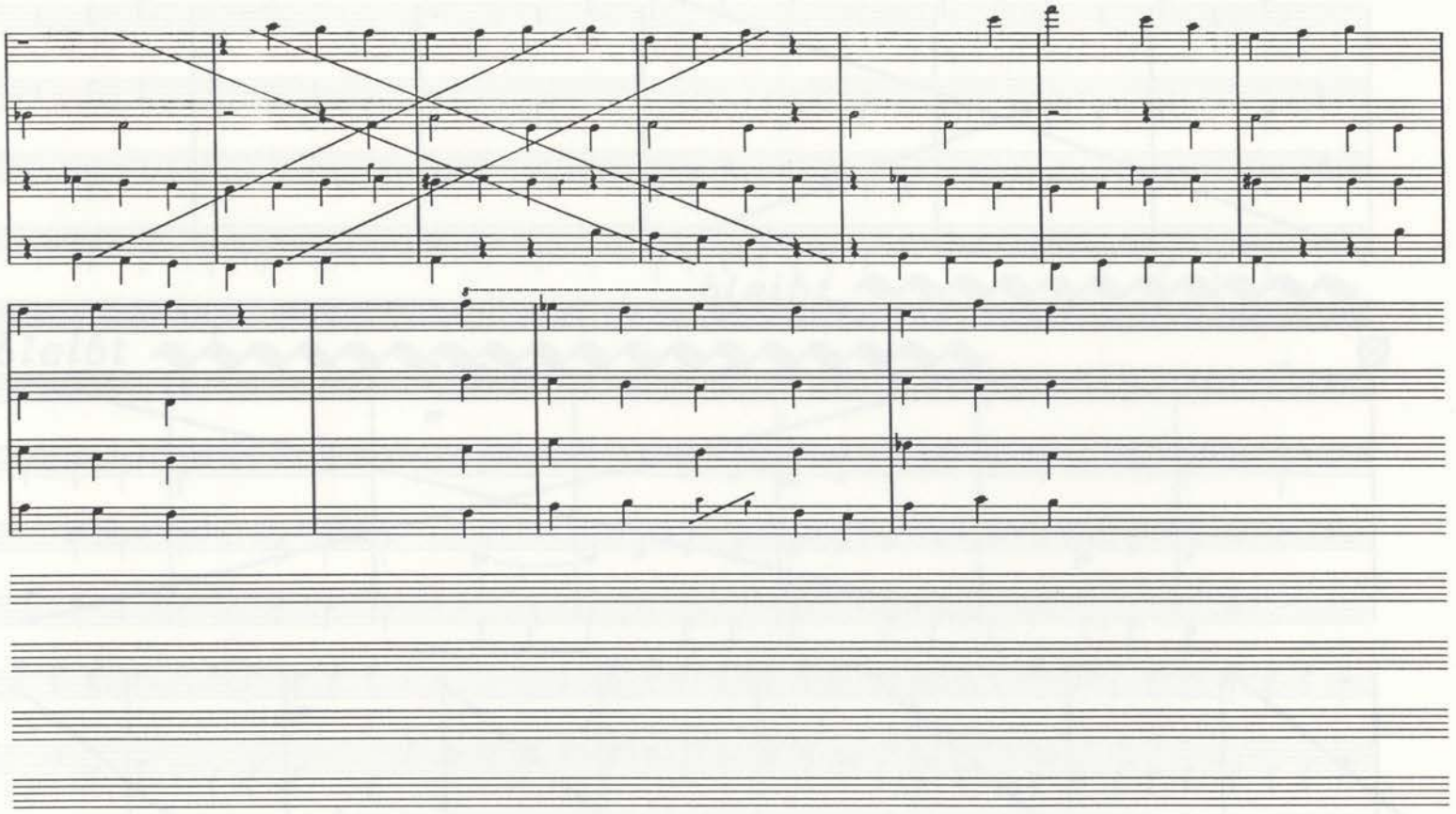
97-108	*Artaria 216*	147/(148)

(148 contains sketches for III)

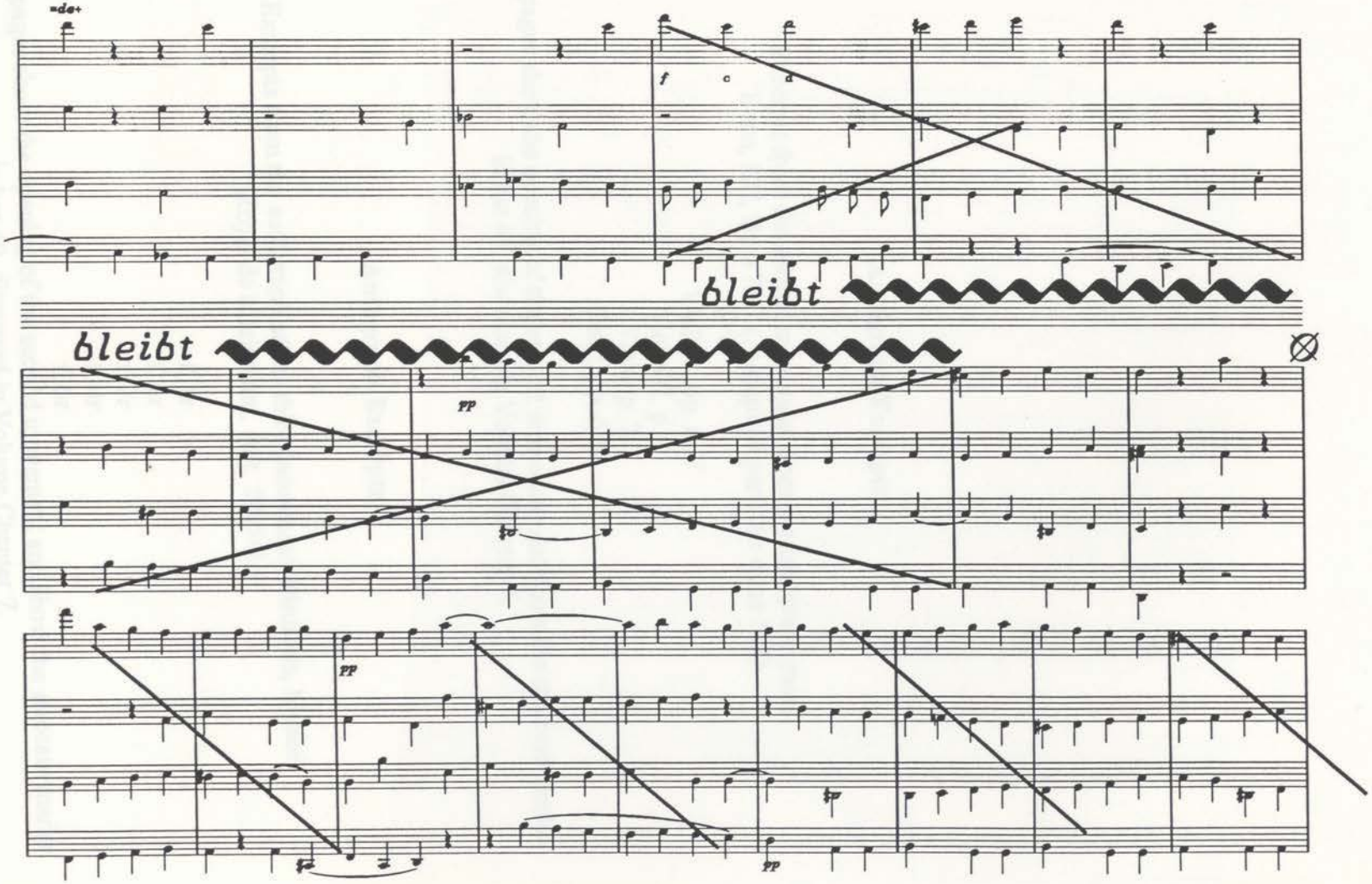
[Artaria 216, p. 137]




2)



[Artaria 216, p. 147]



Autograph Excerpts

Excerpts from the second movement from the autograph parts
Bonn, BH, Bmh 7/47 (Autograph parts for opus 135)

Violin I, pp. 6- 7
Violin II, p. 7
Viola, p. 7
Cello, pp. 5-6

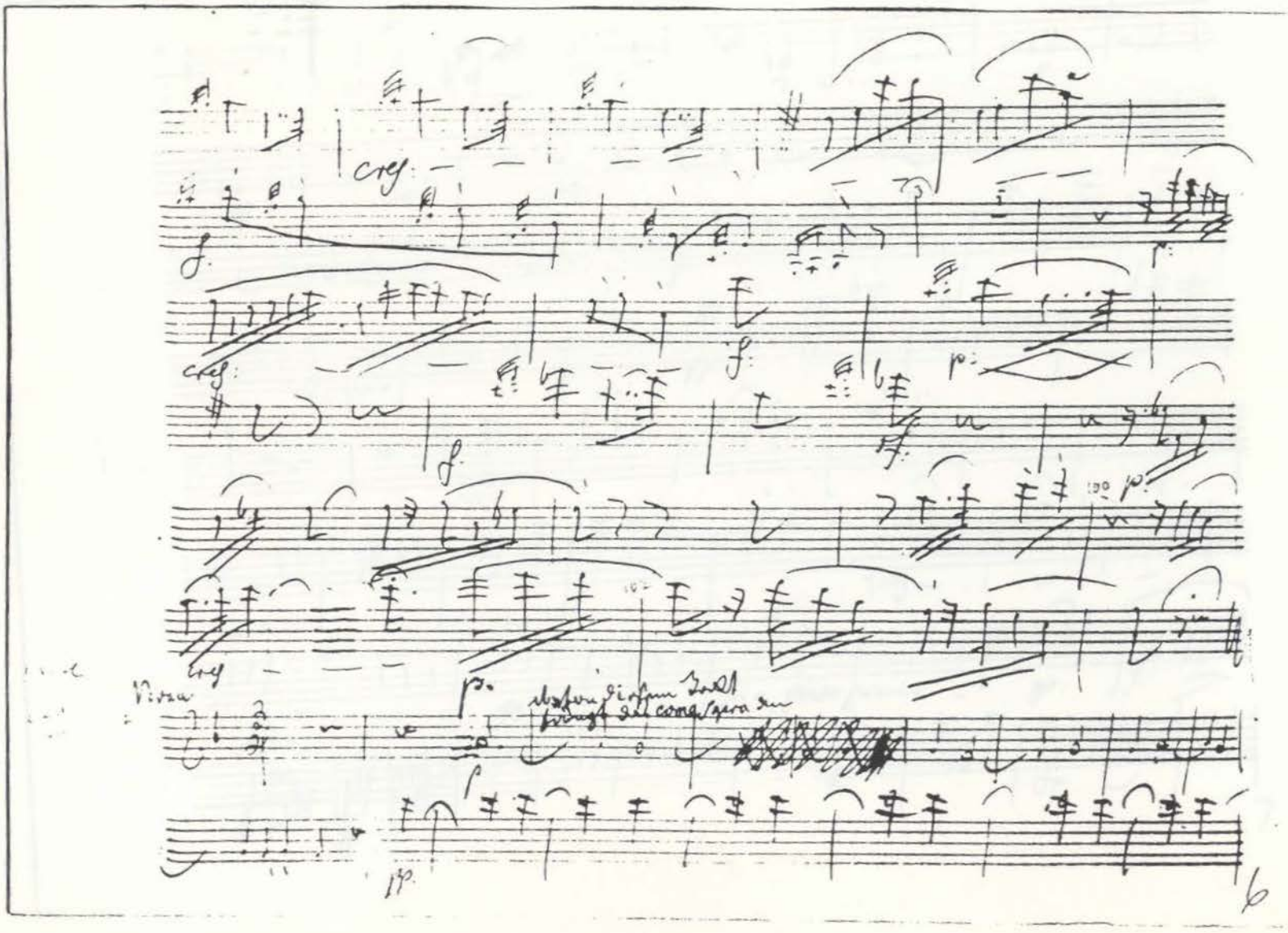
These pages show the opening of the second movement and show the staccato marks in bar 40, discussed in Volume Chapter 7.

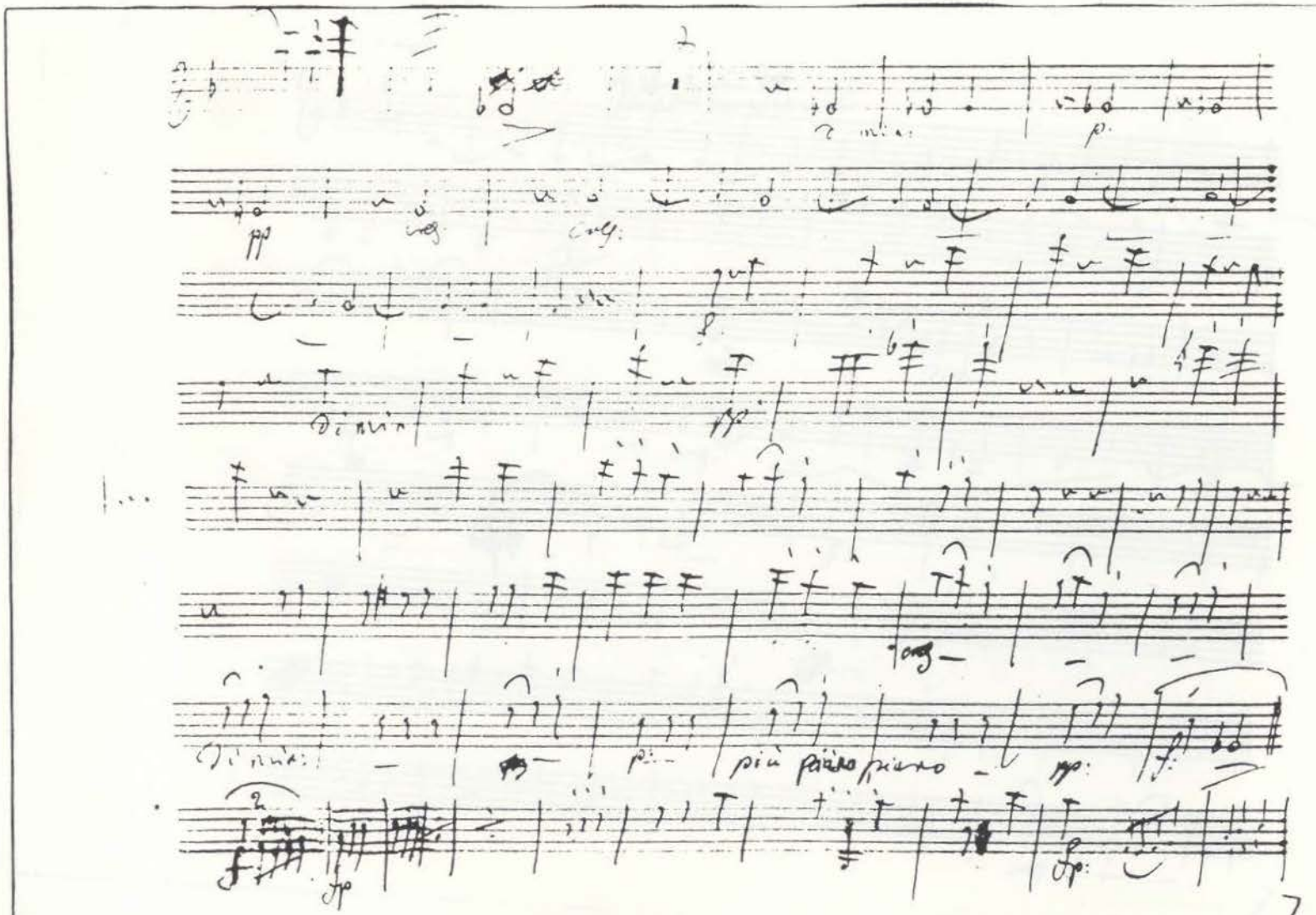
Autograph Excerpts

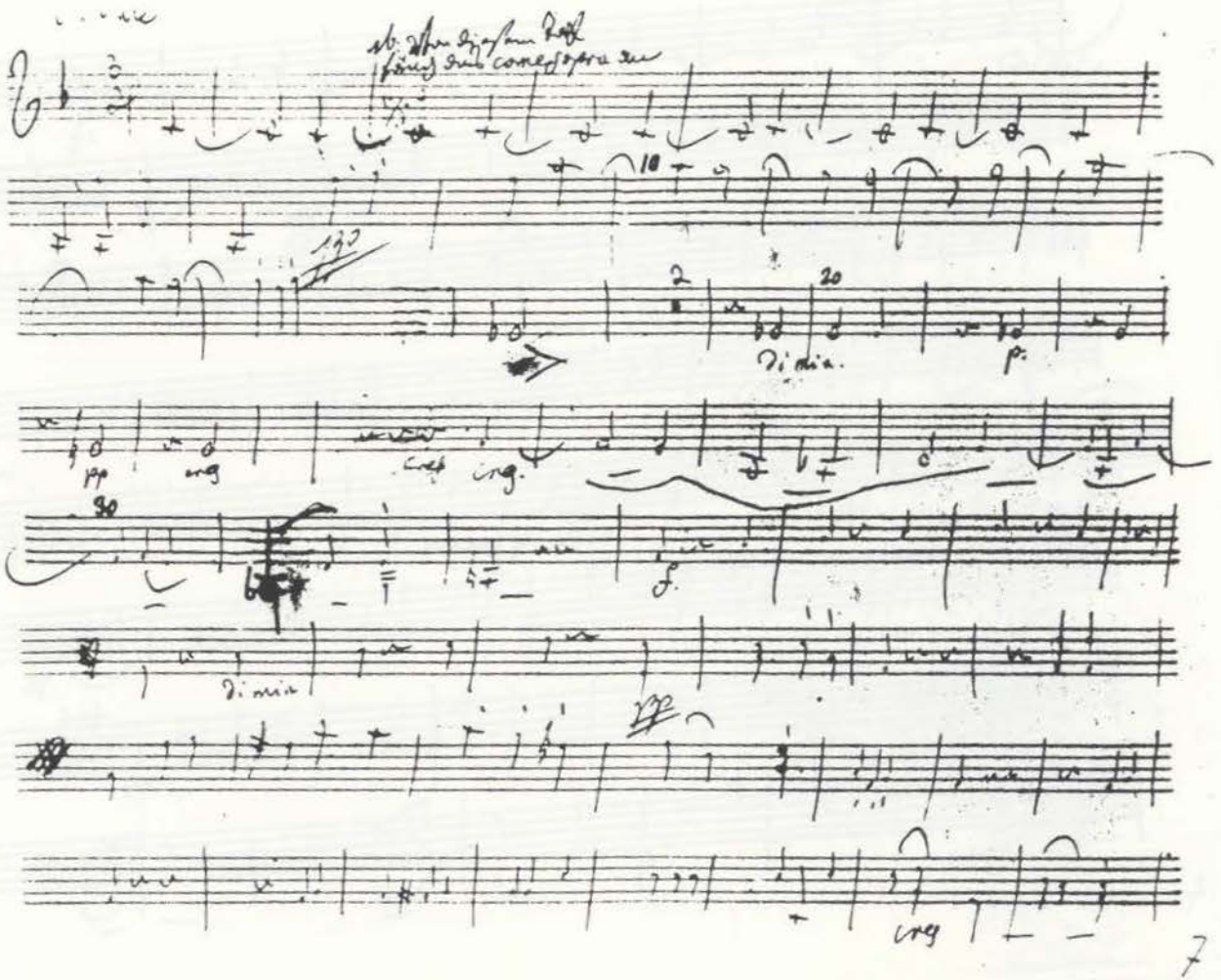
Excerpts from the autograph of the third movement, Mrussels, Musée Royal de Mariemont, Aut. 1085/2c

f. 1r
f. 2r
f. 3r
f. 4r
f. 5r

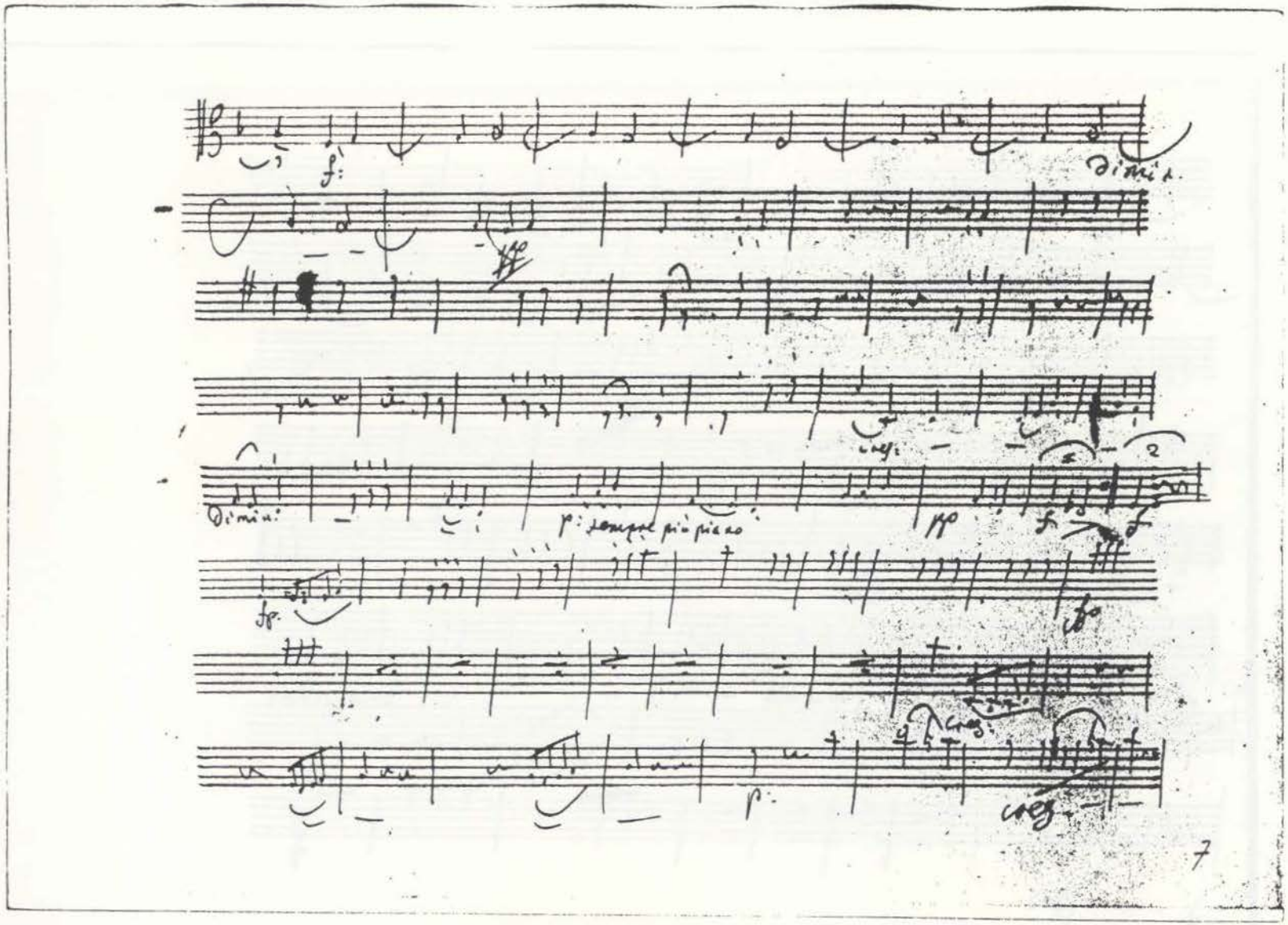
These pages show the opening of the second movement and show the staccato marks in bar 40, discussed in Volume Chapter 7.

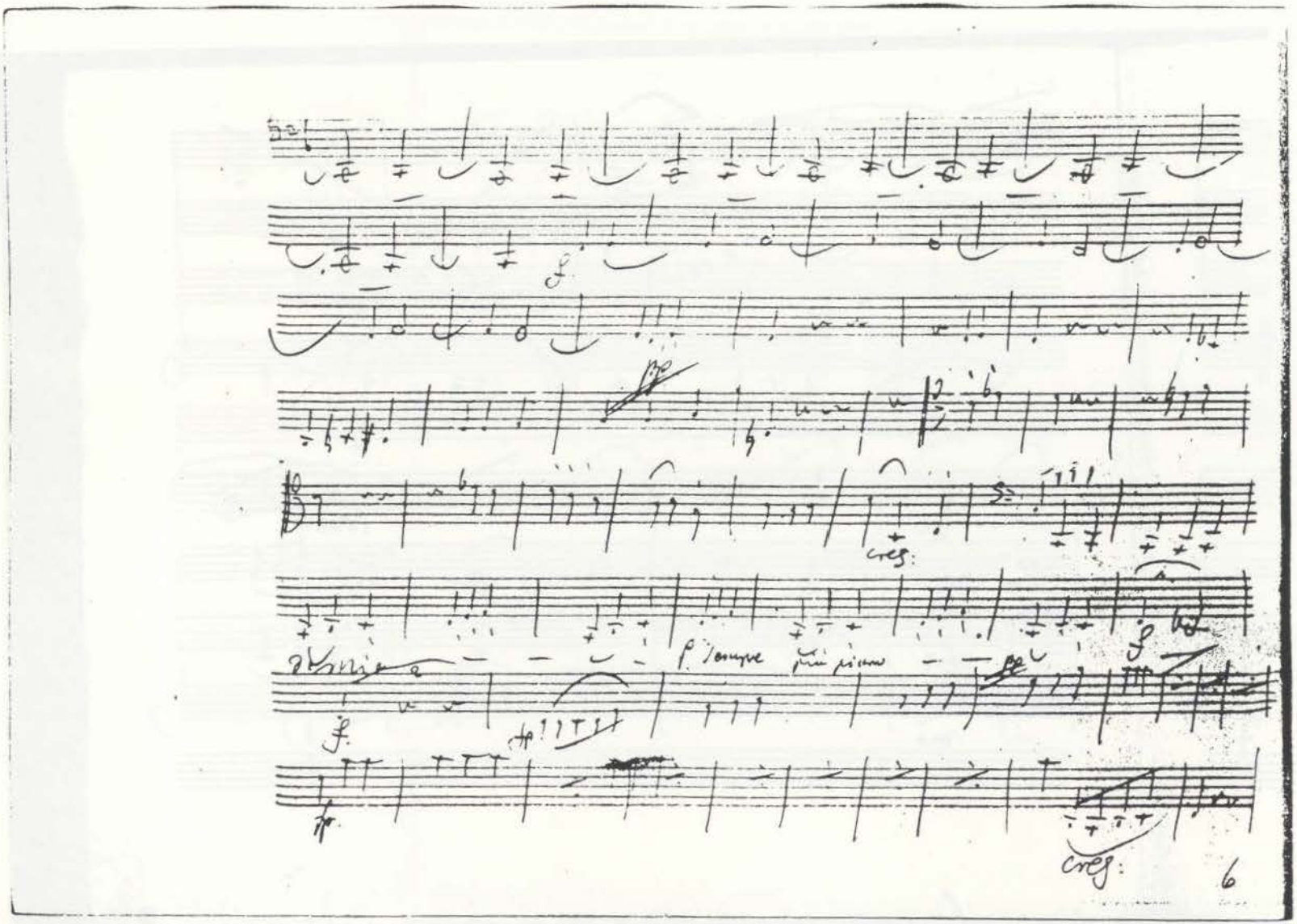

cres
f
p
cres
f
p
cres
p
Viola
p
p
6

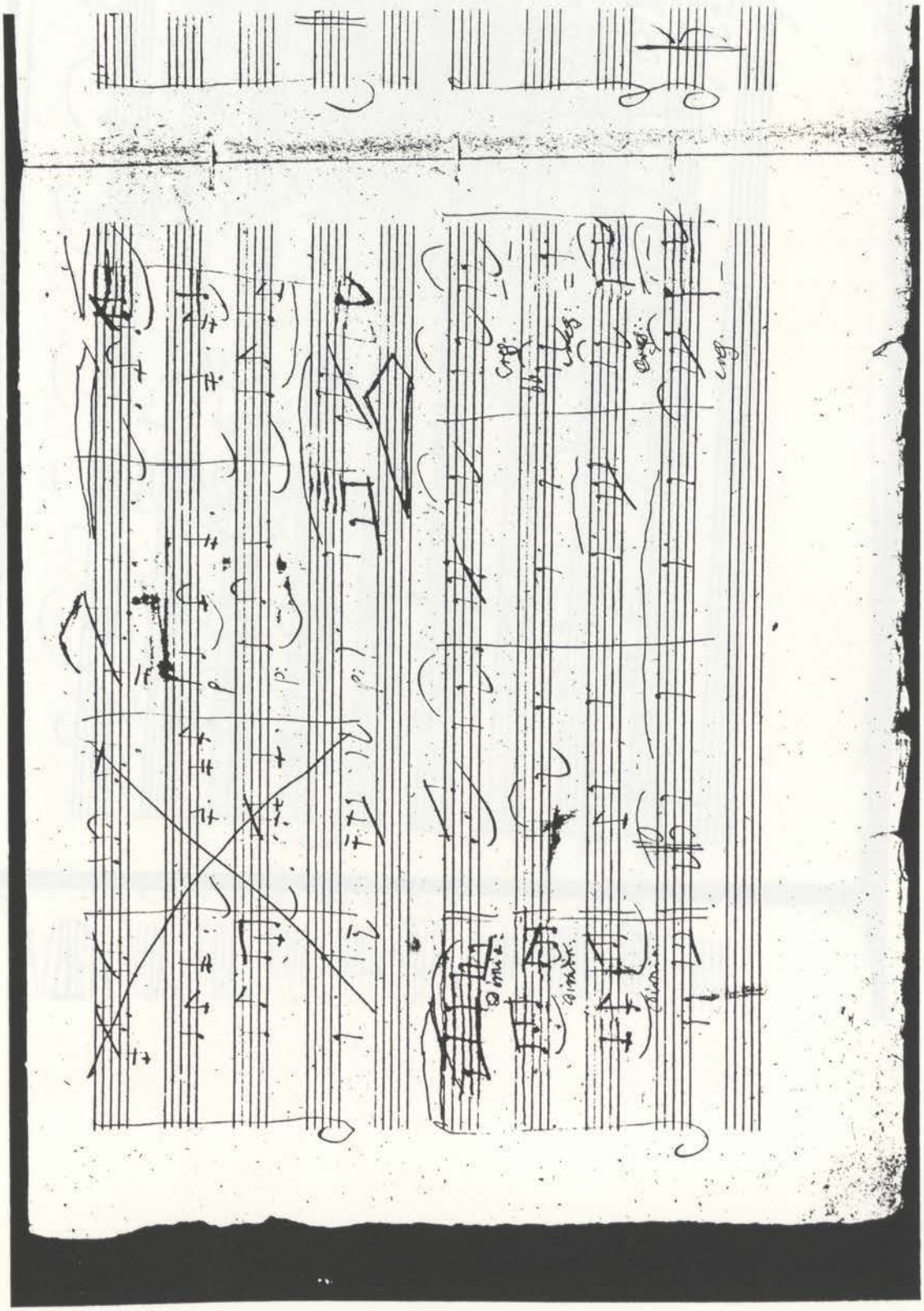

più piano
più piano

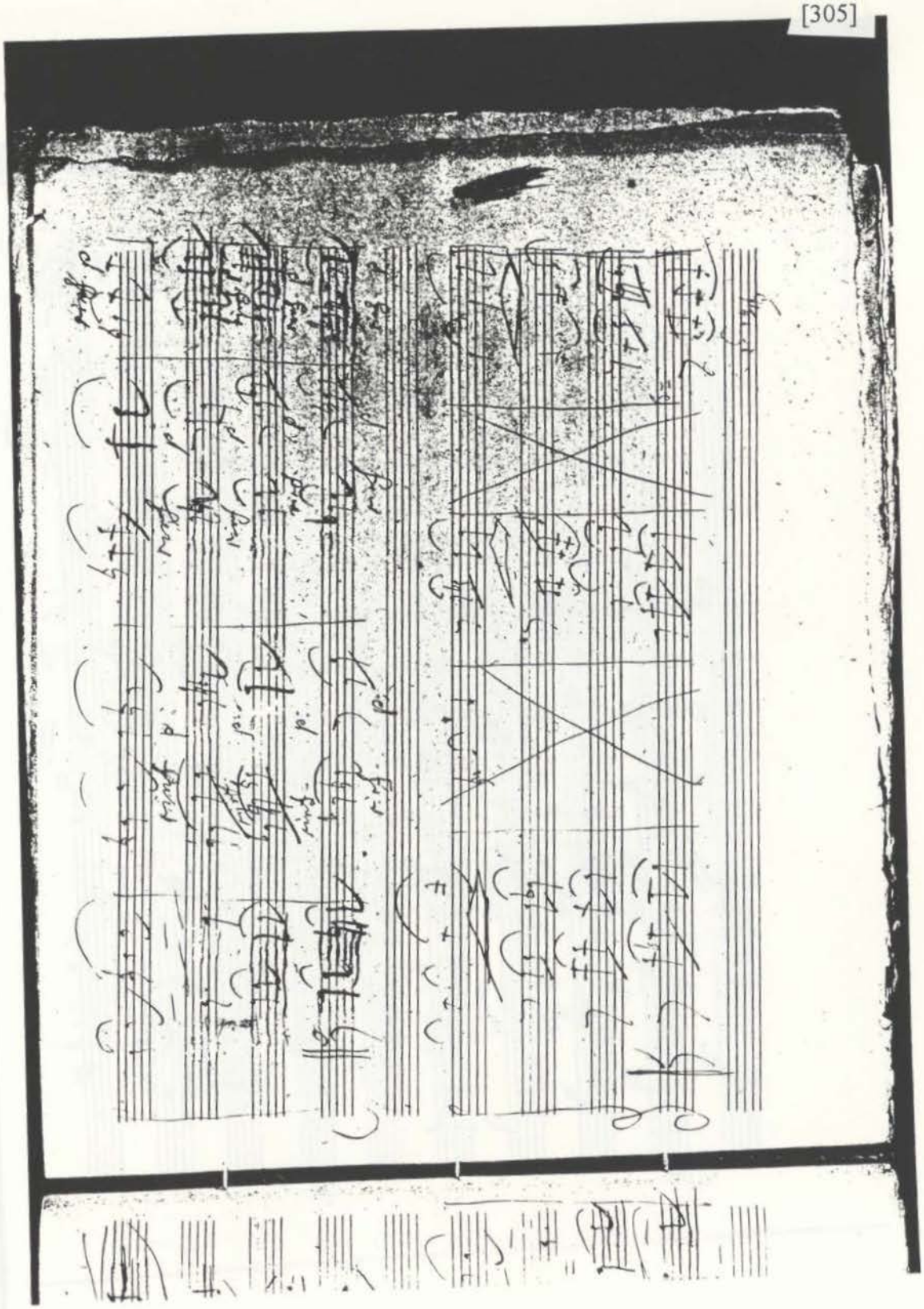


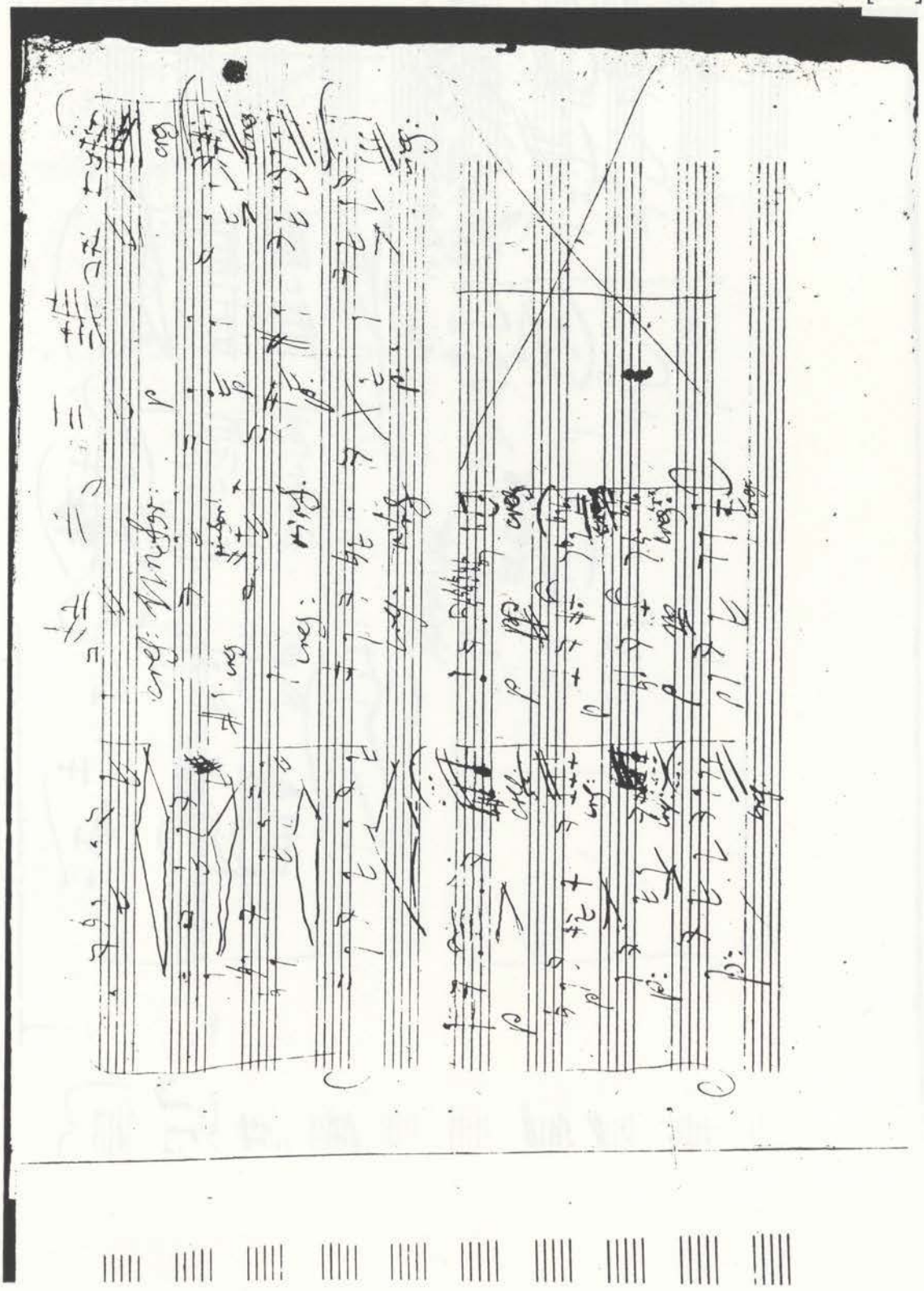
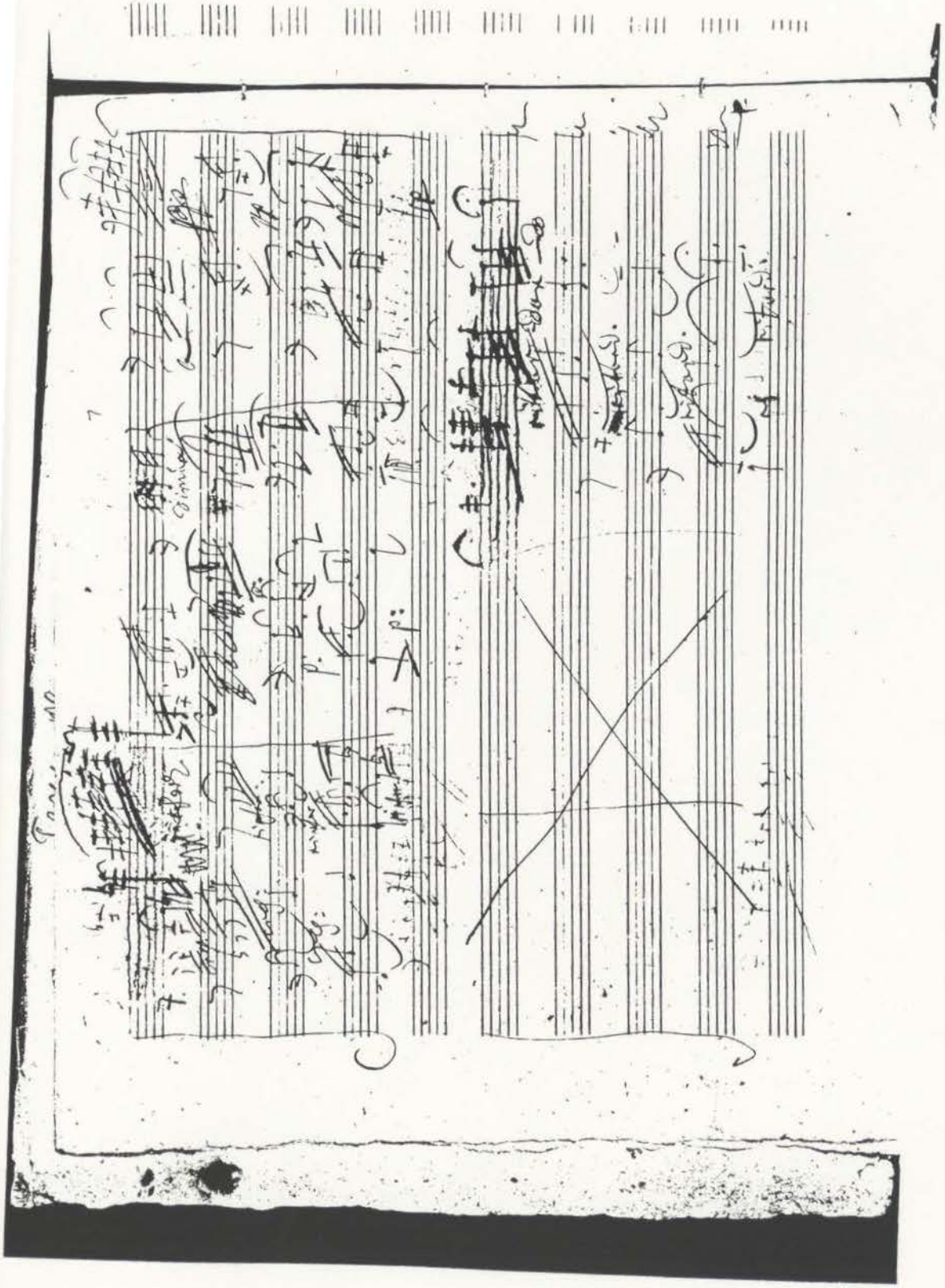
7


dimin.
dimin.
p: sempre più piano
7


cresc:
p sempre più piano
cresc:
6







[307]