

BEMERKUNGEN

Hrn = Horn; Vl = Violine; Va = Viola; Vc = Violoncello; T = Takt(e)

Quellen

AB Überprüfte Kopistenabschrift, Stimmen. Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, Signatur HCB Mh 58. 35 Blätter im Hochformat, 64 beschriebene Seiten: Vl 1, 2, Va, Vc, Hrñ 2 je 11 Seiten; Hrñ 1 9 Seiten. Die 1. Seite jeweils nur mit der Bezeichnung der Stimme, letzte Seite leer. Spätere Blattzählung von fremder Hand. Vl 1, 1. Seite, von Beethoven ergänzt: *Sestetto | da | L. v. Beethoven*. Bögen, Punkte und Dynamikangaben großenteils nachträglich, mutmaßlich von Beethovens Hand. Die Abschrift diente als Stichvorlage für die Originalausgabe.

OA Originalausgabe, Stimmen. Bonn, N. Simrock, Plattennummer 706, erschienen im Frühjahr oder Sommer 1810. Titel (nur Vl 1): *SEXTUOR | pour | deux Violons, Alt, Violoncelle, | et deux Cors, obligés | composé | PAR | L. VAN BEETHOVEN*. | [links:] *Oeuvre 81*. [rechts:] *Prix 4 fr: 50 C^{mes} | A BONN | chez N. Simrock. | Propriété de l'Editeur: Déposée à la Bibliothèque imperiale. | N^o 706*. 6 Stimmen im Hochformat. Umfang: Vl 1 S. 1–6 (Notentext ab S. 3); Vl 2 S. 1–4; Va, Vc e Basso, Hrñ 1/2, jeweils S. 1–3 (Rückseite unbedruckt). Die Stimme Vc e Basso unterscheidet zwischen Partien für *VII^o* und für *Bassi* (siehe *Vorwort*). Verwendete Exemplare: Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, Signatur HCB C op. 81b; Wien, Österreichische Nationalbibliothek, Musiksammlung, Signatur S. H. Beethoven 348.

Zur Edition

Hauptquelle für die Edition ist die Originalausgabe OA. Sie beruht auf der von Beethoven selbst durchgesehenen Abschrift AB, enthält aber gegenüber AB zahlreiche Korrekturen, Ergänzungen und Änderungen. Auch wenn sich nicht beweisen lässt, dass Beethoven den Drucklegungsvorgang überwacht oder gar betreut hat, liegt der Gedanke daran angesichts einiger signifikanter Abweichungen von OA gegenüber AB nahe. OA bietet daher einen optimierten Text und repräsentiert zugleich eine andere Fassung (vgl. *Vorwort*).

Da OA weder fehlerfrei noch ohne Widersprüche ist, wird in allen Fällen, in denen intentional Übereinstimmung zwischen den Quellen herrscht, AB mit herangezogen. Entscheidungen gegen OA stützen sich also, sofern nicht anders begründet, auf AB. Zeichen in runden Klammern stellen Ergänzungen des Herausgebers dar. Geringfügige Abweichungen einzelner Stimmen in Bezeichnung und Positionierung von Dynamik werden (als ein für die Überlieferung in Stimmen typischer Fehler) stillschweigend gemäß den anderen Stimmen korrigiert.

Zur weiteren Information, insbesondere zu den Varianten von AB, siehe den Kritischen Bericht in: *Beethoven Werke*, Abteilung VI, Bd. 1, *Kammermusik mit Blasinstrumenten*, hrsg. von Egon Voss, München 2008, S. 347–351.

Einzelbemerkungen



I Allegro con brio

4 Va: In AB, OA Bogen ab 3. Note.

8 Va: In AB, OA Bogen ab 2. Note.



25 f. Vl 1: In OA 4. Note staccato.

- 30 Hrn 1: In AB, OA $\frac{1}{2}$ vor 2. Note.
 32 Vc: In OA 2. Bogen ab 1. Note.
 33, 128 Vc: In OA 2. Bogen bis Taktstrich.
 33f. Hrn 2: In AB, OA Bogen ab 3. Note T 33 bis 1. Note T 34.
 36–38 Va: In OA in T 36f. taktweise gebunden, vgl. aber T 31f., 126f., 131ff. Vc.
 39 VI 1: In AB, OA staccato.
 55 VI 1: In OA \succ ab 2. Note.
 VI 2: In AB, OA 2. Bogen ab 2. Note.
 56–58 VI 1/2: In OA Bogen bis 2. Note T 58.
 58f. VI 1: In OA Bogen ab 1. Note T 59 bis 2. Note T 60.
 VI 2: In OA Bogen 1.–2. Note T 59.
 Va: In OA Bogen bis 1. Note T 60.
 61 Hrn 1: In AB, OA 1. Note staccato.
 67–71 Va: In AB, OA Bogen bis T 69.
 98 VI 2: In OA \prec ab 2. Note.
 109 Hrn 2: In AB, OA Bogen ab 2. Note.
 113 VI 1: In OA beginnt Bogen vor 1. Note und endet 1. Note T 114.
 128 Vc: Siehe Bemerkung zu T 33.
 129 Vc: In AB, OA Bogen bis 4. Note, vgl. aber T 34.
 137 Hrn 1: In OA fehlt Staccatopunkt.
 151 Hrn 1: In AB, OA durchgehender Bogen.
 153 VI 1: In OA fehlt Bogen.
 154 VI 1: In OA \succ ab T 153 auf Vier.
 164 VI 1: In AB, OA *ff* schon T 163 auf Drei.
 172 Hrn 2: In AB, OA *sfp* statt *sf*.
- II Adagio**
- 3, 51 Hrn 2: In OA, T 3 auch in AB, Bogen ab 1. Note.
 10 VI 1: In OA Bogen bis 1. Note T 12.
 15 VI 2: In AB, OA durchgehender Bogen bis 2. Note T 16.
 Bassi: In AB, OA Bogen ab 1. Note.
 17 Bassi: In OA Bogen bis 1. Note T 18.
 18f. VI 1: In OA taktweise gebunden.
 26 Hrn 2: In OA Bogen bis 1. Note T 27.
 51 Hrn 2: Siehe Bemerkung zu T 3.
 Vc: In OA Bogen bis T 52.
 53 Hrn 1: In OA Bogen bis 2. Note.
 54f. Vc: In OA Bogen von T 55 1. Note bis T 56.

- 57 Hrn 1: In OA portato ab 2. Note T 56, Bogen bis 1. Note T 58.
 Hrn 2: In OA portato bis 1. Note T 58.
 58 VI 1: In AB, OA γ  statt γ 
 VI 1/2: In OA Bogen erst ab 1. Note T 59.
 63 VI 1: In OA Bogen ab 1. Note.
 Bassi: In OA fehlt Staccatopunkt, Bogen ab 1. Note.
 66 Va: In AB, OA Bogen ab 2. Note.
 76–79 VI 2: In OA Bogen bis 1. Note T 78.
 80 Hrn 2: Portatobogen fehlt in OA, in AB undeutlich.
 84 Hrn 2: In OA fehlen Portatopunkte.

III Rondo. Allegro

- 7 Va: In OA Bogen erst ab 2. Note und nur bis 1. Note T 8.
 8 VI 1: In OA 2. Bogen bis 3. Note.
 11 Va: In OA 4.–5. Note staccato.
 17 VI 2, Va: In AB, OA *ff* statt *f*, in Va zu 2. Note.
 23, 25 Bassi: In AB, OA Bogen bis 5. Note.
 26f. VI 2: In OA Bogen bis T 28.
 37 VI 1: In AB, OA staccato.
 45 VI 1: In AB, OA Bogen bis 5. Note.
 46 Hrn 2: In AB, OA *fp* statt *f*.
 47 Va: In AB, OA 2.–4. Note gebunden, *fp* statt *sf*.
 49 Va: In AB, OA *fp* statt *sf*.
 50 VI 1: In OA *fp* statt *fpf*.
 50–53 Va: In AB, OA Bogen bis 1. Note T 52.
 52 Hrn 1: In OA \prec erst nach 2. Note, in T 53 \succ zwischen 1. und 2. Note.
 53f. VI 1: In OA fehlt Haltebogen.
 63 VI 1: In OA 1. Bogen ab 2. Note.
 66 VI 2: In AB, OA 1. Bogen ab 2. Note, 2. Bogen ab 6. Note.
 78 Bassi: In OA Bogen bis 1. Note T 79.
 82f. VI 2: In AB, OA Bogen nur bis 1. Note T 83.
 Va: In OA nur T 82 gebunden.
 83 VI 1: In OA 4. Note staccato.
 86 VI 1: In AB, OA 2.–3. Note gebunden.
 92 VI 2: In AB, OA *ff* statt *f*.
 94 VI 1: In AB, OA 1. Note *es*² statt *g*², vgl. aber T 200.

- 106 Hrn 1: In AB, OA 2. Note mit zusätzlichem Staccatopunkt, in AB mit Bogen überschrieben.
Hrn 2: In OA fehlt Staccatopunkt.
- 106, 108 Va: In AB, OA Bogen bis 3. Note.
- 109 Va: In AB, OA 3.–5. Note gebunden, was im Widerspruch steht zum Staccato in den Bassi, andererseits könnte auch die Lesart der Va die intendierte sein, die dann auf die Bassi anzuwenden wäre. – Bassi in AB Bogen bis 3. Note.
- 117 Hrn 1: In OA *f* zu Auftakt 117.
- 121 VI 1: In OA *pp* zur 3. Note, 3. Staccatopunkt fehlt.
- 124 Va: In OA fehlen Staccatopunkte.
Bassi: In OA fehlt 3. Staccatopunkt.
- 137f. VI 2: In AB, OA Bogen nur T 138.
- 138 VI 1: In AB, OA 2. Bogen bis 3. Note.
Va: In AB, OA in 2. Takthälfte  statt , dennoch Bogen bis letzte Note.
- 139f. Va: In T 139 AB, OA 5. Note mit zusätzlichem Staccatopunkt, in OA 1. Bogen 3.–4. Note. – In AB, OA am Taktübergang Bogen nur bis letzte Note T 139, 1. Note T 140 staccato. – In OA Bogen 3.–4. Note.
- 141 VI 1: In AB, OA 2. Bogen bis 6. Note.
VI 2: In AB, OA *ff* statt *f*.
Va: In OA *ff* statt *f*.
- 142 VI 1: In AB, OA Bogen bis 3. Note.
- 151f. VI 1, Va: In OA Bogen bis T 153.
- 159 VI 1: In OA ein durchgehender Bogen.
- 166 Hrn 2: In OA Bogen bis 3. Note.
- 172 VI 2: In AB, OA 1.–2. Note gebunden.
- 177f. Hrn 2: In OA \leftarrow ab 1. Note T 175.
VI 2: In OA (nach Zeilenwechsel) erst in T 178 Bogen, dort bis 2. Note.
Va: In AB, OA \leftarrow in T 176 ab Eins, in T 177 zu 2. Note *sf*.
- 178 Hrn 2: In AB, OA \natural vor 1. Note (vermutlich Irrtum, vgl. \flat vor 1. Note T 179).
- 184 VI 2: In T 184 nur *sf*, *p* in T 185 zur 1. (OA) bzw. 2. (AB) Note.
- 188 VI 1: In OA 1. Bogen ab 1. Note.
- 194 VI 1/2: In OA 2. Bogen ab 1. Note.
VI 2: In AB, OA \leftarrow erst ab T 195.
- 194–196 Bassi: In OA fehlt Bogen.
- 196 VI 2: In AB, OA 2. Bogen erst ab 1. Note T 197.
- 198 VI 2: In AB, OA *fp* statt *f*, vgl. T 196.
- 206–208 Va: In AB, OA \leftarrow nur bis T 207 1. Note (AB) bzw. 2. Note (OA), danach \rightarrow bis Ende T 207.
- 216 VI 2: In OA *ff* statt *f*.
Va: In AB, OA *f* statt *ff*, zu 1. Note.

München, Herbst 2009
Egon Voss

COMMENTS

hn = horn; *vn* = violin; *va* = viola; *vc* = violoncello; *M* = measure(s)

Sources

C Copy reviewed by Beethoven, parts. Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, shelfmark HCB Mh 58. 35 leaves in upright format, 64 written pages: 11 pages each for vn 1, 2, va, vc, hn 2; 9 pages for hn 1. Each 1st page bears only the name of the part; last page empty. Later leaf numbering by another hand. vn 1, 1st page, added by Beethoven: *Sestetto | da | L. v. Beethoven*. Most slurs, dots and dynamic markings added later, presumably in Beethoven's hand. The copy served as the engraver's copy for the original edition.

OE Original edition, parts. Bonn, N. Simrock, plate number 706, published in spring or summer 1810. Title (only in vn 1 part): *SEXTUOR | pour | deux Violons, Alt, Violoncelle, | et deux Cors, obligés | composé | PAR | L. VAN BEETHOVEN. | [left:] Oeuvre 81. [right:] Prix 4 fr: 50 C^{mes} | A BONN | chez N. Simrock. | Propriété de l'Editeur: Déposée à la Bibliotheque imperiale. | N^o 706. 6 parts in upright format. Contents: vn 1 pp. 1–6 (musical text from p. 3); vn 2 pp. 1–4; va, vc e basso, hn 1/2, each pp. 1–3 (verso left unprinted). The vc e basso part differentiates between parts for *Vll^o* and for *Bassi* (see *Preface*). Copies consulted: Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, shelfmark HCB C op. 81b; Vienna, Österreichische Nationalbibliothek, Musiksammlung, shelfmark S.H. Beethoven 348.*

About this edition

The primary source for our publication is the original edition OE. It is based on the copy C which was personally examined by Beethoven, but contains many corrections, additions and alterations in comparison to C. Even if it is impossible to prove that Beethoven supervised or was even responsible for the printing process itself, it seems plausible in view of some significant divergences in OE with respect to C. OE thus offers an optimised text while offering a different version at the same time (see *Preface*).

Since OE is neither free of errors nor without inconsistencies, C has been consulted in all cases in which there is intentional agreement between the sources. Decisions contrary to readings in OE are thus based on C, inasmuch as they are not otherwise legitimated. Markings in parentheses represent additions made by the editor. Slight divergences in individual parts with respect to the marking and positioning of dynamics (a typical error for the transmission in parts) have been tacitly corrected in agreement with the other parts.

For further information, in particular on the variants from C, see the Critical Report in: *Beethoven Werke*, section VI, vol. 1, *Kammermusik mit Blasinstrumenten*, ed. by Egon Voss, Munich, 2008, pp. 347–351.

Individual comments

I Allegro con brio

4 va: In C, OE slur from 3rd note.

8 va: In C, OE slur from 2nd note.



25 f. vn 1: In OE 4th note staccato.

30 hn 1: In C, OE ♯ before 2nd note.

- 32 vc: In OE 2nd slur from 1st note.
 33, 128 vc: In OE 2nd slur extends to bar line.
 33 f. hn 2: In C, OE slur from 3rd note of M 33 to 1st note of M 34.
 36–38 va: OE has measure-long slur over each of M 36f.; but see M 31f., 126f., 131ff. vc.
 39 vn 1: In C, OE staccato.
 55 vn 1: In OA \succ from 2nd note.
 vn 2: In C, OE 2nd slur from 2nd note.
 56–58 vn 1/2: In OE slur to 2nd note of M 58.
 58 f. vn 1: In OE slur from 1st note of M 59 to 2nd note of M 60.
 vn 2: In OE 1st–2nd notes of M 59 slurred.
 va: In OE slur to 1st note of M 60.
 61 hn 1: In C, OE 1st note staccato.
 67–71 va: In C, OE slur to M 69.
 98 vn 2: In OE \prec from 2nd note.
 109 hn 2: In C, OE slur from 2nd note.
 113 vn 1: In OE slur begins before 1st note and ends at 1st note of M 114.
 128 vc: See comment on M 33.
 129 vc: In C, OE slur to 4th note, but see M 34.
 137 hn 1: In OE staccato dot missing.
 151 hn 1: In C, OE undivided slur.
 153 vn 1: In OE slur missing.
 154 vn 1: In OE \succ on 4th beat from M 153.
 164 vn 1: In C, OE *ff* already on 3rd beat of M 163.
 172 hn 2: In C, OE *sfp* instead of *sf*.



II Adagio

- 3, 51 hn 2: In OE, M 3 also in C, slur from 1st note.
 10 vn 1: In OE slur to 1st note of M 12.
 15 vn 2: In C, OE undivided slur to 2nd note of M 16.
 Bassi: In C, OE slur from 1st note.
 17 Bassi: In OE slur to 1st note of M 18.
 18 f. vn 1: Full-measure slurs in OE.
 26 hn 2: In OE slur to 1st note of M 27.
 51 hn 2: See comment on M 3.
 vc: In OE slur to M 52.

- 53 hn 1: In OE slur to 2nd note.
 54 f. vc: In OE slur from M 55 1st note to M 56.
 57 hn 1: In OE portato from 2nd note of M 56, slur to 1st note of M 58.
 hn 2: In OE portato to 1st note of M 58.
 58 vn 1: In C, OE γ  instead of γ 
 vn 1/2: In OE slur begins only at 1st note of M 59.
 63 vn 1: In OE slur from 1st note.
 Bassi: In OE staccato dot missing, slur from 1st note.
 66 va: In C, OE slur from 2nd note.
 76–79 vn 2: In OE slur to 1st note of M 78.
 80 hn 2: Portato slur missing in OE, unclear in C.
 84 hn 2: In OE portato dots missing.

III Rondo. Allegro

- 7 va: In OE slur begins at 2nd note and extends only to 1st note of M 8.
 8 vn 1: In OE 2nd slur extends to 3rd note.
 11 va: In OE 4th–5th notes staccato.
 17 vn 2, va: In C, OE *ff* instead of *f*, in va at 2nd note.
 23, 25 Bassi: In C, OE slur to 5th note.
 26 f. vn 2: In OE slur to M 28.
 37 vn 1: In C, OE staccato.
 45 vn 1: In C, OE slur to 5th note.
 46 hn 2: In C, OE *fp* instead of *f*.
 47 va: In C, OE 2nd–4th notes slurred, *fp* instead of *sf*.
 49 va: In C, OE *fp* instead of *sf*.
 50 vn 1: In OE *fp* instead of *fpp*.
 50–53 va: In C, OE slur to 1st note of M 52.
 52 hn 1: In OE \prec begins only after 2nd note, in M 53 \succ between 1st and 2nd notes.
 53 f. vn 1: In OE tie missing.
 63 vn 1: In OE 1st slur from 2nd note.
 66 vn 2: In C, OE 1st slur from 2nd note, 2nd slur from 6th note.
 78 Bassi: In OE slur to 1st note of M 79.
 82 f. vn 2: In C, OE slur only to 1st note of M 83.
 va: In OE only M 82 slurred.
 83 vn 1: In OE 4th note staccato.

- 86 vn 1: In C, OE 2nd–3rd notes slurred.
 92 vn 2: In C, OE *ff* instead of *f*.
 94 vn 1: In C, OE 1st note *eb*² instead of *g*², but see M 200.
 106 hn 1: In C, OE 2nd note with additional staccato dot, in C slur written over it.
 hn 2: In OE staccato dot missing.
 106, 108 va: In C, OE slur to 3rd note.
 109 va: In C, OE 3rd–5th notes slurred, which contradicts the staccato in the Bassi; on the other hand, the reading of the va could also be intended here, and would then be applicable to the Bassi. – Bassi in C have slur to 3rd note.
 117 hn 1: In OE *f* at upbeat to 117.
 121 vn 1: In OE *pp* at 3rd note, 3rd staccato dot missing.
 124 va: In OE staccato dots missing.
 Bassi: In OE 3rd staccato dot missing.
 137 f. vn 2: In C, OE slur only at M 138.
 138 vn 1: In C, OE 2nd slur to 3rd note.
 va: In C, OE in 2nd half of measure  instead of , nevertheless, slur to last note.
 139 f. va: In M 139 C, OE 5th note with additional staccato dot, in OE 1st slur over 3rd–4th notes. – In C, OE at change of measure, slur only to last note of M 139, 1st note of M 140 staccato. – In OE 3rd–4th notes slurred.
 141 vn 1: In C, OE 2nd slur to 6th note.
 vn 2: In C, OE *ff* instead of *f*.
 va: In OE *ff* instead of *f*.
 142 vn 1: In C, OE slur to 3rd note.
 151 f. vn 1, va: In OE slur to M 153.
 159 vn 1: In OE one undivided slur.
 166 hn 2: In OE slur to 3rd note.
 172 vn 2: In C, OE 1st–2nd notes slurred.
 177 f. hn 2: In OE \llcorner from 1st note of M 175.
 vn 2: In OE (after change of line) slur not before M 178, there up to 2nd note.
 va: In C, OE \llcorner in M 176 from 1st beat, *sf* at 2nd note of M 177.
 178 hn 2: In C, OE \natural before 1st note (presumably by error, see \natural before 1st note of M 179).
 184 vn 2: In M 184 only *sf*, *p* in M 185 at 1st (OE) and 2nd (C) notes.
 188 vn 1: In OE 1st slur from 1st note.
 194 vn 1/2: In OE 2nd slur from 1st note.
 vn 2: In C, OE \llcorner not until M 195.
 194–196 Bassi: In OE slur missing.
 196 vn 2: In C, OE 2nd slur not until 1st note of M 197.
 198 vn 2: In C, OE *fp* instead of *f*, see M 196.
 206–208 va: In C, OE \llcorner only to 1st note (C) and 2nd note (OE) of M 207, afterwards \triangleright to end of M 207.
 216 vn 2: In OE *ff* instead of *f*.
 va: In C, OE *f* instead of *ff*, at 1st note.

Munich, autumn 2009
 Egon Voss