



No. 3375a

# Beethoven

Mit zwei obligaten Augengläsern

Viola and Violoncello

DER vorliegende, von Beethoven selbst als „Duett mit zwei obligaten Augengläsern“ bezeichnete Sonatensatz für Viola und Violoncello Solo wird hiermit zum ersten Male nach dem im sogenannten Kafkaschen Skizzenband Beethovens (Brit. Museum zu London, add. M. SS. 29801 Fol. 135–137) enthaltenen Original veröffentlicht. Die Überschrift läßt vermuten, daß der Satz für zwei bestimmte Spieler berechnet war, auf deren Kurzsichtigkeit Beethoven mit den „obligaten Augengläsern“ scherzhafterweise anspielen wollte.

In der II. Auflage von THAYERS Beethoven-Biographie (Band II. S. 38 u. 188 ff.) bringt HUGO RIEMANN eine kurze Besprechung des Duetts und betont dabei besonders dessen auffallende thematische Verwandtschaft mit dem 1. Satz des c-moll-Quartetts aus op. 18, die die Annahme einer gleichzeitigen Entstehung der beiden Sätze nahelegt. Nach inneren Gründen zu schließen, dürften etwa die Jahre 1795–98 als Entstehungszeit in Betracht kommen.

Das flüchtig geschriebene und stellenweise kaum zu entziffernde Autograph gibt lediglich den Notentext. Dynamische Bezeichnungen fehlen vollständig, und nur an drei Stellen sind die Stricharten angedeutet: in Takt 43 und 49 (die Legato-Bögen in der Violoncell-Stimme) und in Takt 61, wo Beethoven über die Achtelnoten des Violoncells Staccato-Keile (••••) gesetzt hat, die er bekanntlich als Zeichen für ein scharfes, kurzes Abstoßen des Tones von den, ein weniger kurzes Staccato heischenden Punkten (••••) deutlich unterschied (vergleiche hierzu den Aufsatz: „Punkte und Striche“ in G. Nottebohms Beethoveniana 1872 S. 107 ff.) Original sind ferner noch die Angaben *pizz.* und *col arco* in der Violastimme der Takte 105–106 und das „Adagio“ in Takt 108. Alle übrigen Bezeichnungen für Tempo, Dynamik und Vortragsart (Stricharten) wurden vom Herausgeber hinzugefügt, sind also lediglich als unverbindliche Vorschläge zu betrachten.

Dr. FRITZ STEIN

**B**EETHOVEN himself called this sonata movement for viola and violoncello “Duett mit zwei obligaten Augengläsern” (Duet requiring two pairs of spectacles). He probably wrote the movement for two players of his acquaintance of whose shortsightedness he was making fun.

The present edition is the first publication after the original in the British Museum. There is a striking melodic resemblance between this duet and the first movement of Beethoven's string quartet in C minor, op. 18 No. 4. Hence it may be assumed that both works were composed at about the same time, 1795-98.

The autograph is hastily written and partly illegible. Dynamic marks are entirely lacking, and only in three places are there indications as to legato and staccato. The words “*pizz.*” and “*con arco*” in bars 105-106 of the viola part and “Adagio” in bar 108 are authentic. All the other tempo, expression, phrasing and bowing marks are editorial suggestions.

Dr. FRITZ STEIN

# Duett mit zwei obligaten Augengläsern.

Sonatensatz für Viola und Violoncello.

Allegro.

L. van Beethoven.

Viola. *f*

Violoncello. *mf*

*mf*

*f*

10

*f*

15 V

*tr*

*tr*

20

*p*

*p*

25

*cresc.*

*f*

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand starts with a whole rest, followed by a series of eighth notes and chords. The left hand begins with a forte (*f*) dynamic, playing a descending eighth-note scale. A dynamic of piano (*p*) is indicated at the end of the system.

Second system of musical notation, measures 5-8. Measure 5 is marked with the number 30. The right hand features a complex, rapid sixteenth-note passage. The left hand continues with a descending eighth-note scale, marked with a forte (*f*) dynamic. A piano (*p*) dynamic is indicated at the end of the system.

Third system of musical notation, measures 9-12. Measure 9 is marked with the number 35. The tempo is marked *poco riten.* and the mood is *espressivo*. The right hand has a melodic line with slurs. The left hand has a descending eighth-note scale. Dynamics include piano (*p*) and a forte (*f*) dynamic.

Fourth system of musical notation, measures 13-16. Measure 13 is marked with the number 40. The right hand continues with a melodic line, and the left hand has a descending eighth-note scale. A forte (*f*) dynamic is indicated.

Fifth system of musical notation, measures 17-20. Measure 17 is marked with the number 45. The right hand has a melodic line with slurs. The left hand has a descending eighth-note scale. A piano (*p*) dynamic is indicated.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs. The left hand has a descending eighth-note scale. Dynamics include *cresc.* (crescendo) and piano (*p*).

50

*cresc.* *fp* *cresc.*

*cresc.* *f* *p*

Detailed description: This system contains measures 50 through 54. The right hand features a complex, multi-measure arpeggiated figure with various accidentals. The left hand has a similar arpeggiated pattern. Dynamics include *cresc.*, *fp*, *cresc.*, *f*, and *p*.

55

*f* *p*

*f* *p spiccato*

Detailed description: This system contains measures 55 through 59. The right hand has a melodic line with a *tr* (trill) in measure 55. The left hand has a melodic line with a *tr* in measure 55. Dynamics include *f*, *p*, *f*, and *p spiccato*.

*cresc.* *cresc.* *tr*

Detailed description: This system contains measures 60 through 64. The right hand has a melodic line with a *tr* in measure 60. The left hand has a melodic line with a *tr* in measure 60. Dynamics include *cresc.*, *cresc.*, and *tr*.

60

*f* *mp* *p*

*fp* *mp*

Detailed description: This system contains measures 60 through 64. The right hand has a melodic line with a *V* (accents) in measure 60. The left hand has a melodic line with a *V* in measure 60. Dynamics include *f*, *mp*, *p*, *fp*, and *mp*.

65

*mp* *cresc.* *f* *p*

*p*

Detailed description: This system contains measures 65 through 69. The right hand has a melodic line with a *V* in measure 65. The left hand has a melodic line with a *V* in measure 65. Dynamics include *mp*, *cresc.*, *f*, *p*, and *p*.

1. 2.

*cresc.* *f* *cresc.* *f*

Detailed description: This system contains measures 70 through 74. The right hand has a melodic line with a *V* in measure 70. The left hand has a melodic line with a *V* in measure 70. Dynamics include *cresc.*, *f*, *cresc.*, and *f*.

70

75

80

85

*mf* *espressivo cantabile*

90

95

*cresc.*

*fp*

*cresc.*

100

*molto*

*ff*

105

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

*Adagio.*

*arco*

*dimin. e ritard.*

*pp* *f*

*arco*

110

Musical notation for measures 110-114. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with slurs and a bass line in the lower staff. A dynamic marking of *mf* is present in the lower staff.

115

Musical notation for measures 115-119. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with slurs and a bass line in the lower staff. Dynamic markings of *mf* and *f* are present.

120

Musical notation for measures 120-124. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with slurs and a bass line in the lower staff. A dynamic marking of *f* is present.

125

Musical notation for measures 125-129. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with slurs and a bass line in the lower staff. Dynamic markings of *dimin.*, *p*, and *cresc.* are present.

130

Musical notation for measures 130-134. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with slurs and a bass line in the lower staff. Dynamic markings of *f* are present.

135

Musical notation for measures 135-139. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with slurs and a bass line in the lower staff. Dynamic markings of *dimin.*, *p*, and *mf* are present.



140

*ten.* *espr.*

*p* *calando* *a tempo*

145

*p*

150

*mp* *p* *mp*

*p* *cresc.* *p* *cresc.*

155

*fp* *cresc.* *f*

160

*p* *spiccato* *cresc.*

Vcello:

This musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). Measure numbers 165, 170, 175, 180, 185, 190, and 195 are indicated at the beginning of their respective systems. The score includes various dynamics such as *cresc.*, *f*, *p*, *pp*, and *ff*. Trills are marked with *(tr)*. The final system ends with the instruction *cresc. al Fine*. The music features complex rhythmic patterns, including sixteenth-note runs and triplets.

# MINUETTO

Der erste Satz der Sonate "Duett mit zwei obligaten Augengläsern" für Viola und Violoncello wurde von Fritz Stein nach dem Autograph im Britischen Museum (Add. MSS. 29801 Fol. 135-137) herausgegeben (Edition Peters No. 3375a).

1948 wurde ein Minuetto gleichfalls im Britischen Museum entdeckt. Wegen der Ähnlichkeit im Charakter, Schlüssel, Besetzung, Tinte und Papier ist anzunehmen, dass dieses Minuetto der zweite Satz der "Augengläser" Sonate ist.

Takt 11 bis 13 der Viola Stimme sind in dem reichlich flüchtig skizzierten Autograph unleserlich. Sie wurden deshalb vom Herausgeber ergänzt, und gleichfalls die gänzlich fehlenden Phrasierungs- und Ausdrucksbezeichnungen.

Vom dritten Satz in C dur sind nur 21 Takte der Viola Stimme und 3 Takte der Violoncello Stimme erhalten.

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The first movement of the Sonata for Viola and Violoncello "Duett mit zwei obligaten Augengläsern" (Duet with two obligato eyeglasses) was edited by Fritz Stein after the autograph in the British Museum (Add. MSS. 29801 Fol. 135-137) (Peters Edition No. 3375a).

In 1948, a Minuetto was discovered in Folio 119 of the same MSS. Owing to similarities of character, key, instrumentation, ink, paper, etc., it is assumed that this Minuetto is the second movement of the same Duet-Sonata.

In the hastily written autograph, bars 11-12-13 of the viola part are illegible; they are here reconstructed by the editor. Bowing and expression marks are entirely lacking and these too have been added.

The opening of a third movement (in C major) is in Folio 137 (21 bars for the viola and three bars of the cello part).

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Le premier mouvement de la Sonate pour alto et violoncelle "Duett mit zwei obligaten Augengläsern" (Duo pour deux lorgnons obligés) a été publié par Fritz Stein d'après le manuscrit du British Museum (Add. MSS. 29801 Fol. 135-137).

En 1948, on découvrait un Menuet au folio 119 du même manuscrit. La similitude d'écriture, de ton, des instruments, d'encre, de papier etc. a permis de conclure que ce Menuet est le second mouvement de cette même Sonate.

Dans ce manuscrit, écrit à la hâte, les mesures 11, 12 et 13 de la partie d'alto sont illisibles; elles ont été reconstituées par l'éditeur. Le phrasé et les nuances manquent complètement; ils ont été ajoutés.

Le début du troisième mouvement (en ut majeur) est au folio 137 (21 mesures pour l'alto et 3 mesures pour le violoncelle).