Beethoven Op. 59, No. 3
Manuscript Expressive Markings Edition
by Nicholas Kitchen

For a more thorough discussion of Beethoven's Manuscript Espressive Markings
see the article by Nicholas Kitchen
"Meaningful Details: Expressive Markings in Beethoven Manuscripts, with a focus on Opus 127"
This article can be found as Chapter 13 in
The New Beethoven: Evolution, Analysis, Interpretation
a book dedicated to Lewis Lockwood
Edited by Jeremy Yudkin
University of Rochester Press
Released September 1, 2020

In this Manuscript Expressive Markings Edition:

M1, M2, M3... above the score indicates that this is the measure where that page of the manuscript begins.
The number refers to the hand-written page numbers in the margin of each manuscript page

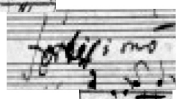
"d" on a slur means Beethoven appears to be closing the slur at the point that the "d" is marked,
but while drawing the slur seems to decide (thus "d") to extend the slur further

"i" on a slur means that at a line or page break Beethoven was incomplete (thus "i") in either
sending the slur to the next line ("i" marked on the left of the barline),
or receiving it on the next line ("i" marked on the right of the barline)

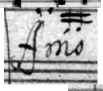
The next two pages provide a guide to the Manuscript Expressive Markings
and possible ways to interpret their meaning

This edition strives to make what one sees directly in the manuscript more legible.
It is intended to be used in combination with urtext editions such as Henle or Baerenreiter
to ensure awareness of both the manuscript and elements that changed after the manuscript stage

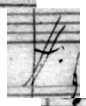
fff - even more extremely loud and vibrant than ff



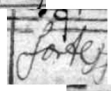
fortissimo - extremely loud and vibrant with even more special intensity and importance than ffmo and ff



ffmo - extremely loud and vibrant with more special intensity and importance than ff



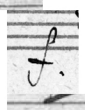
ff - extremely loud and vibrant



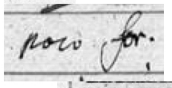
forte - strong and more important and more featured than f and fo and for

for - strong and more important and more featured than f and fo

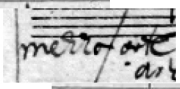
fo - strong and more important and more featured than f



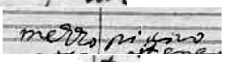
f - strong



poco forte - less strong than f



mezzoforte - less strong than f or poco forte



mezzopiano - more than p but less that mf

p - soft like normal speaking volume

p/ - soft with emotional intensity

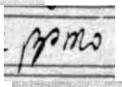
p// - soft with vibrant emotional intensity

pp - very soft

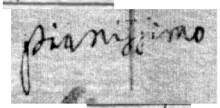
pp/ - very soft with emotional intensity

pp// - very soft with vibrant emotional intensity

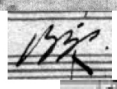
ppmo - very soft with vibrant emotional intensity and a greater importance in the dramatic sequence



pianissimo - very soft with vibrant emotional intensity and an even greater importance in the dramatic sequence than ppmo



ppp - extremely soft



ppp/ - extremely soft with emotional intensity

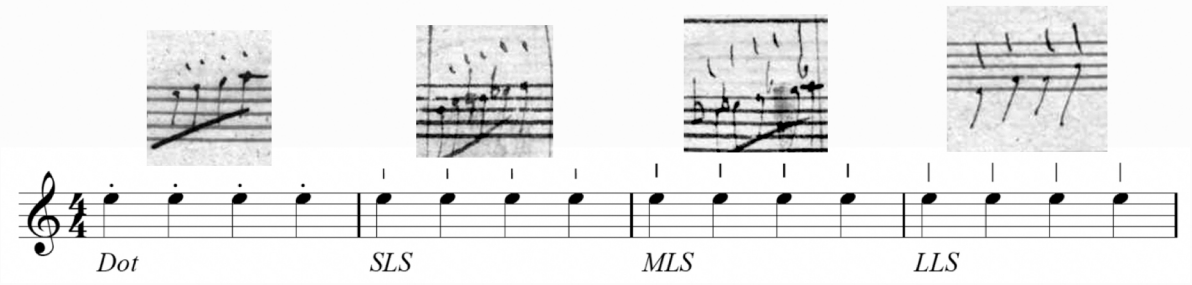
ppp// - extremely soft with vibrant emotional intensity

Long Line Staccato LLS - extreme energy in the initial articulation like PPa

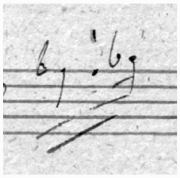
Medium Line Staccato MLS - less energy in the initial articulation than LLS like Pa

Short Line Staccato SLS - less energy in the initial articulation than LLS or MLS, like Ta

Dot - most delicate in the energy of the initial articulation like ta

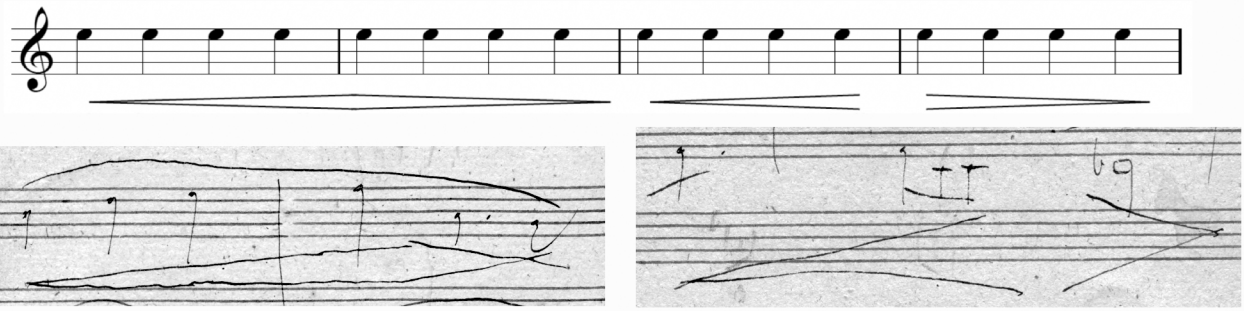


Staccato is basically short and detached but length can vary by context and Beethoven sometimes uses staccato to indicate some kind of energy that can happen in the middle of a long note showing that his undertanding of the meaning of the staccato mark is more complicated



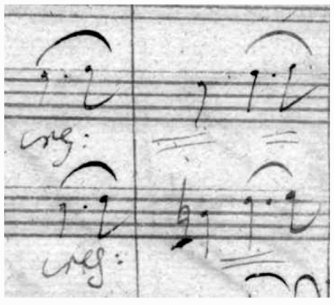
Diamond swell pair - a rise and then a fall in emotional intensity (usually volume also) felt as one event - "in one line"

Separated swell pair - a rise in emotional intensity (usually volume also) felt as one event followed by a fall in emotional intensity (usually volume also) felt as a second event

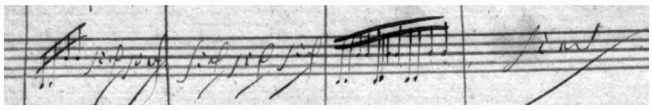


These swells seem to benefit from some amount of pulling back of the time at the wide part of the swell

Crescendo or diminuendo reinforcer - greater numbers during a time span in a certain part show that that part is featured in the crescendo or diminuendo



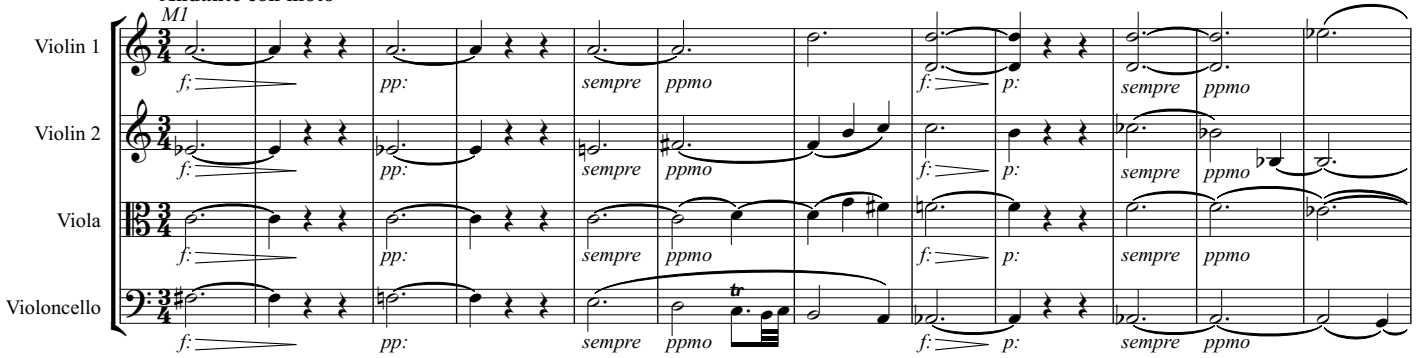
Beaming - the choice of how to beam notes together shows where Beethoven wanted to feel notes grouped in larger units and where he wanted to feel notes separated into smaller units.

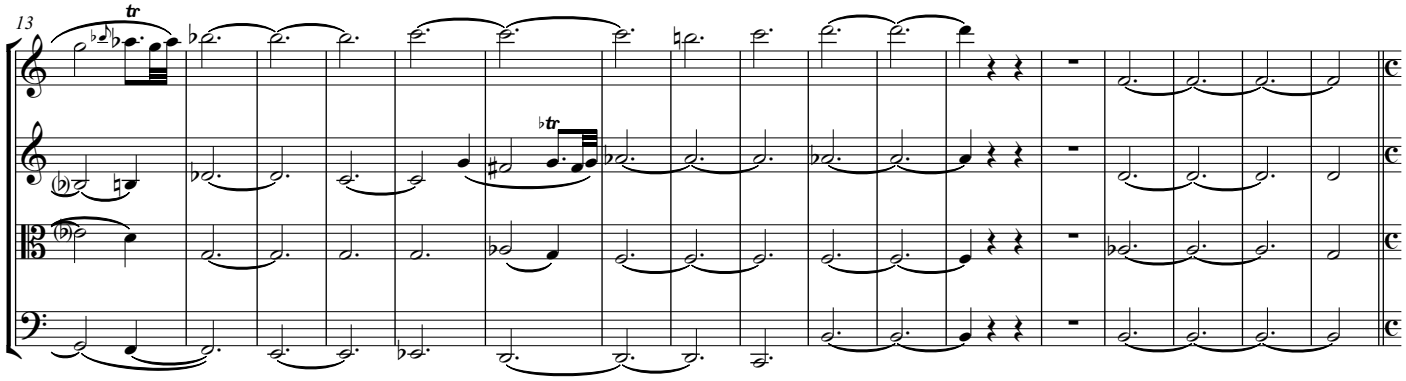


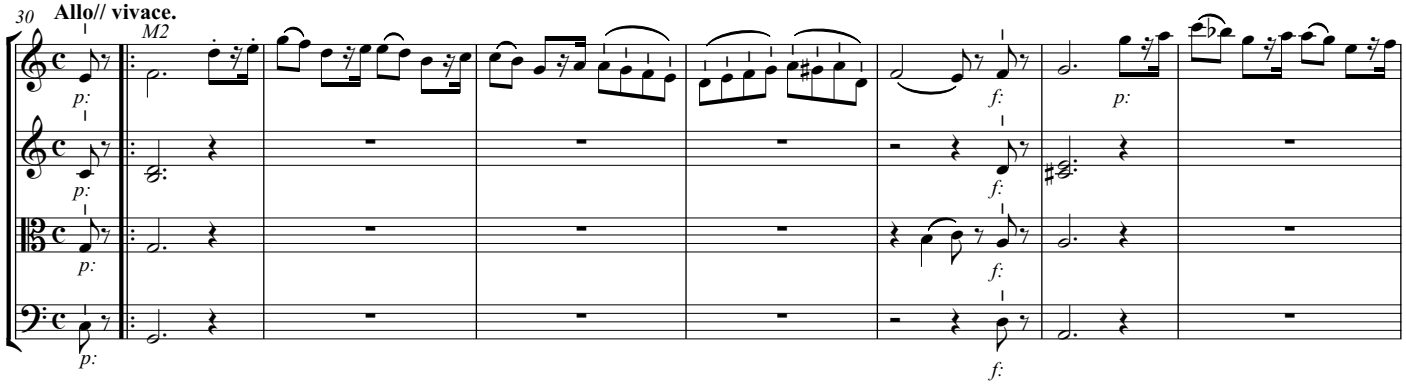
Beethoven Op. 59, No. 3 Manuscript Expressive Markings Edition by Nicholas Kitchen

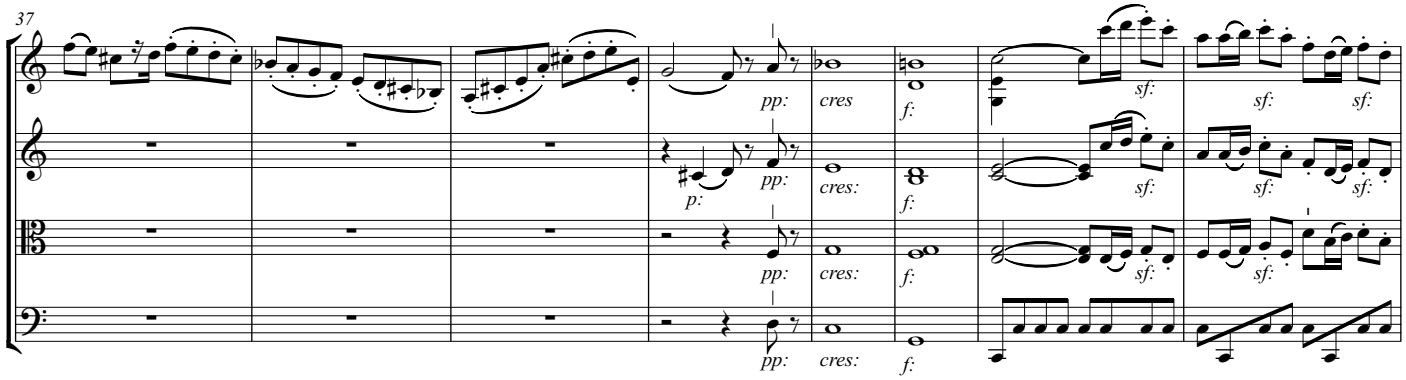
Ludwig van Beethoven (1770-1827)

Introduzione.
Andante con moto









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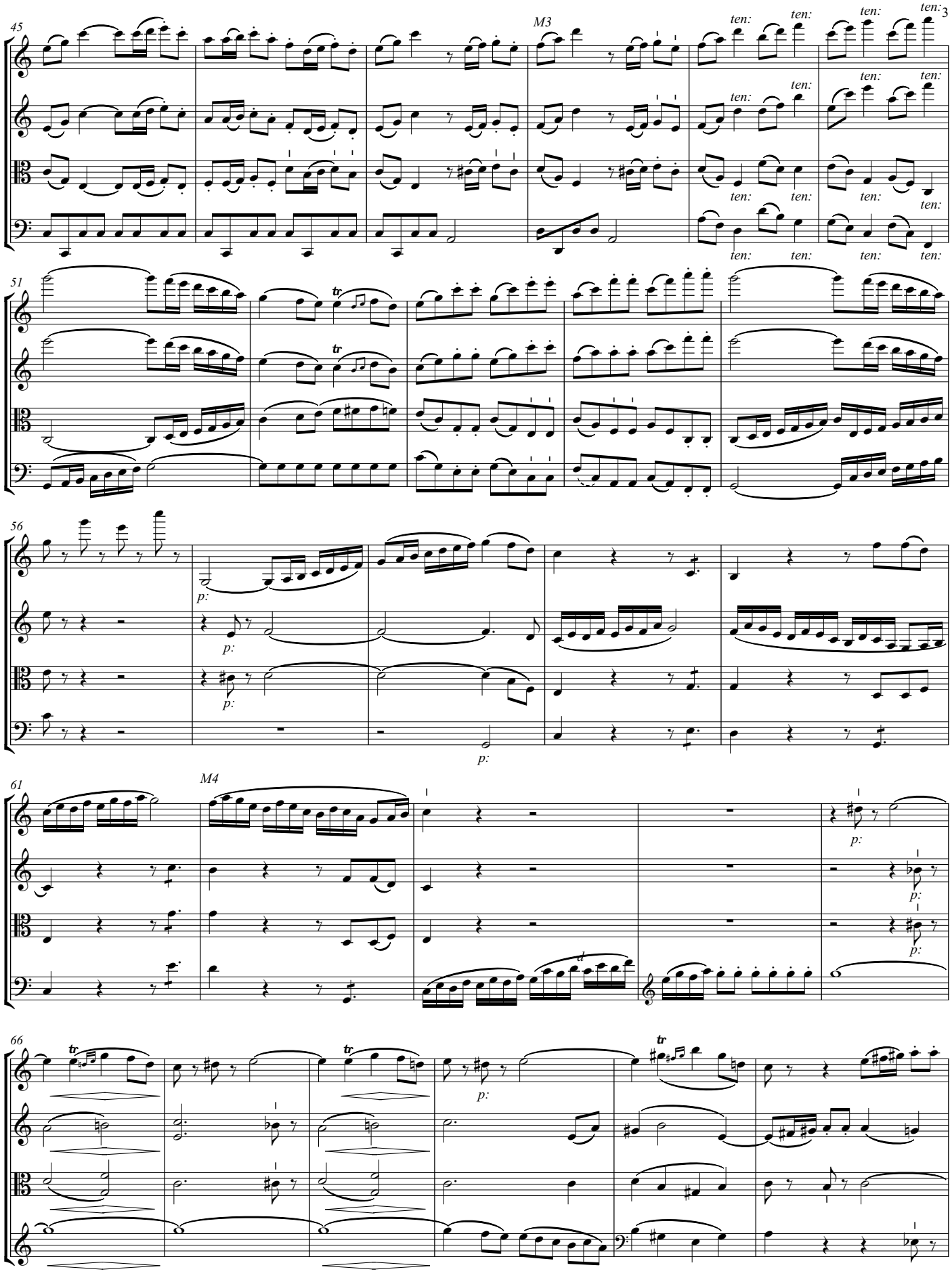
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56
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M4
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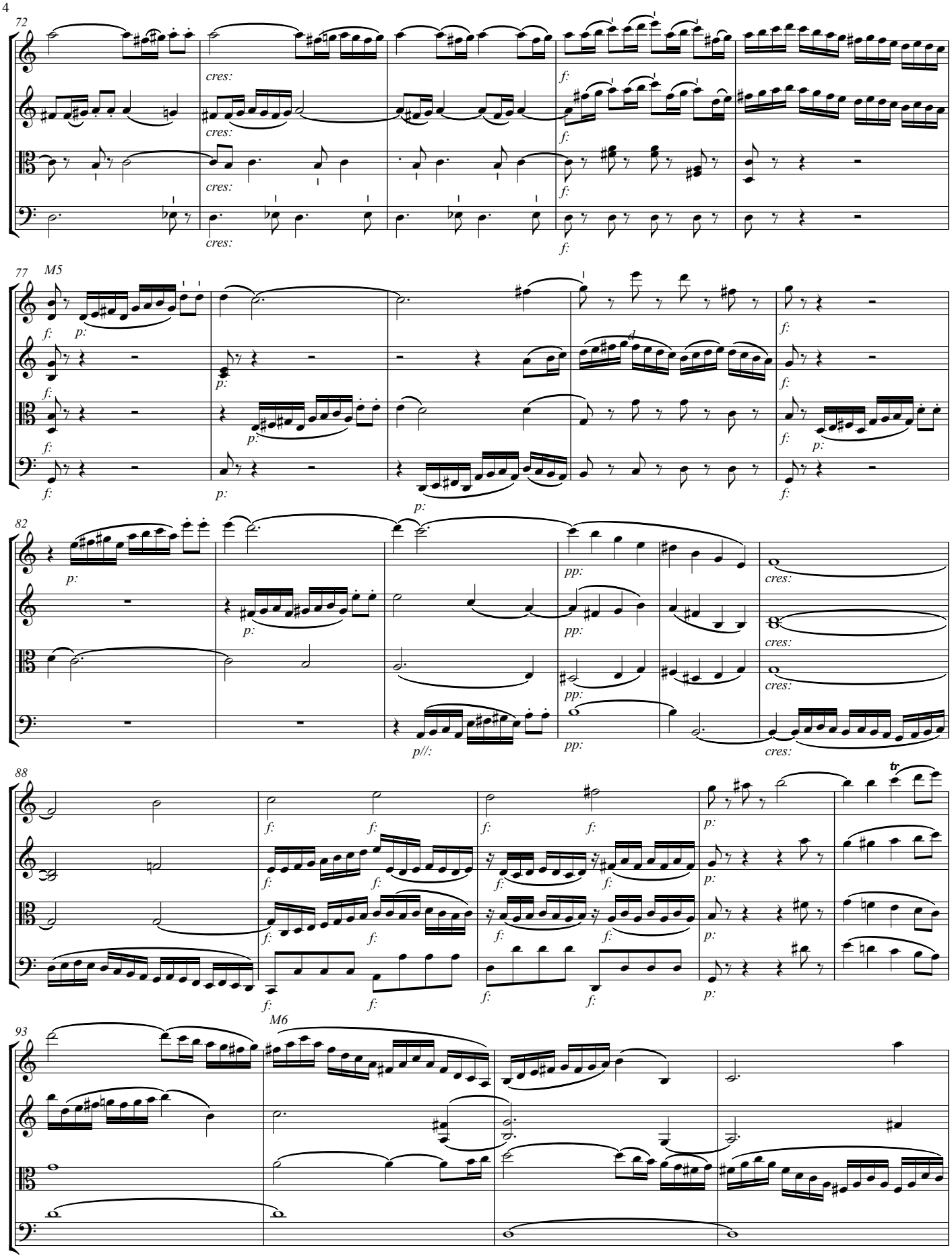
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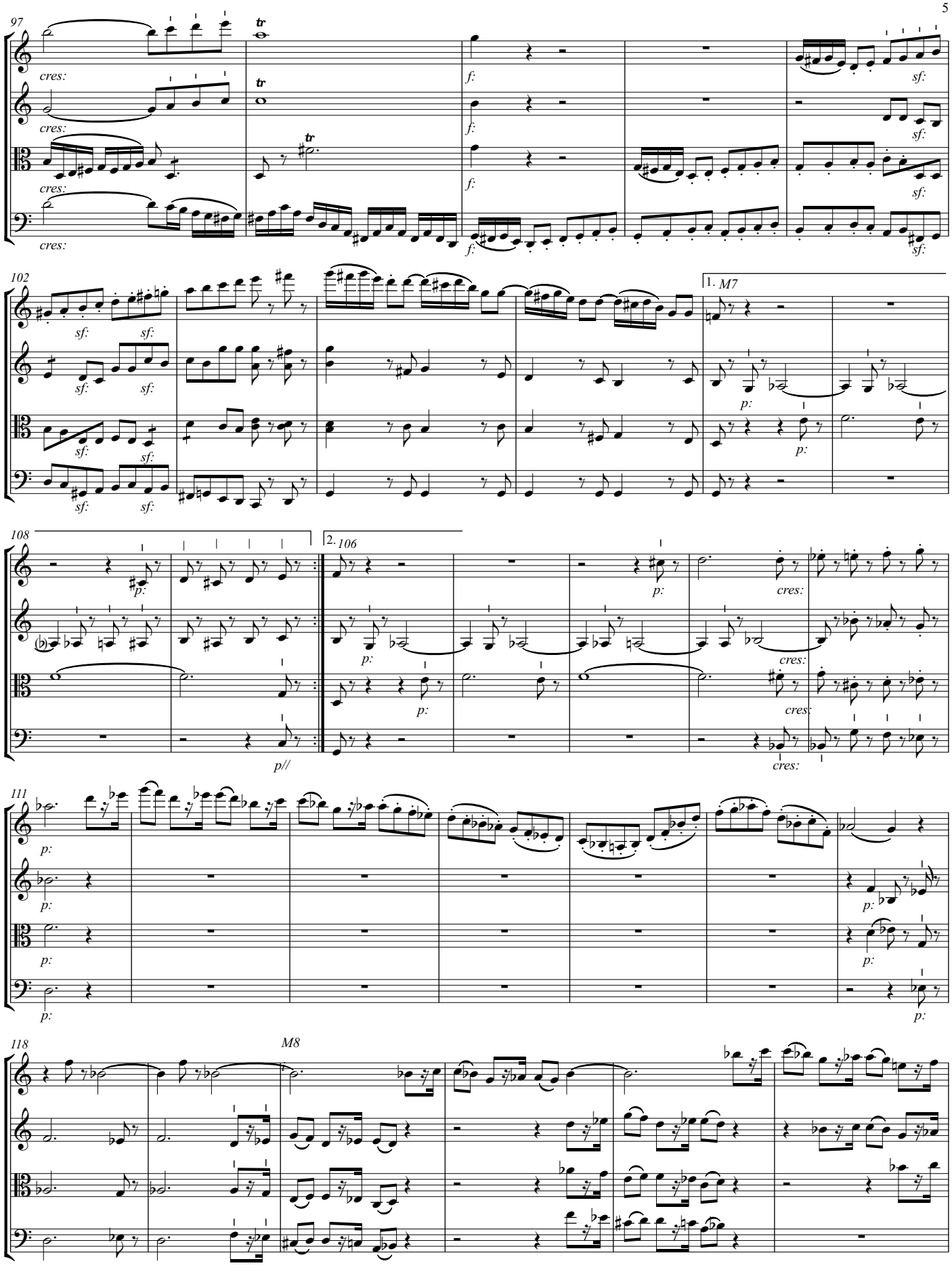
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1. M7
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108
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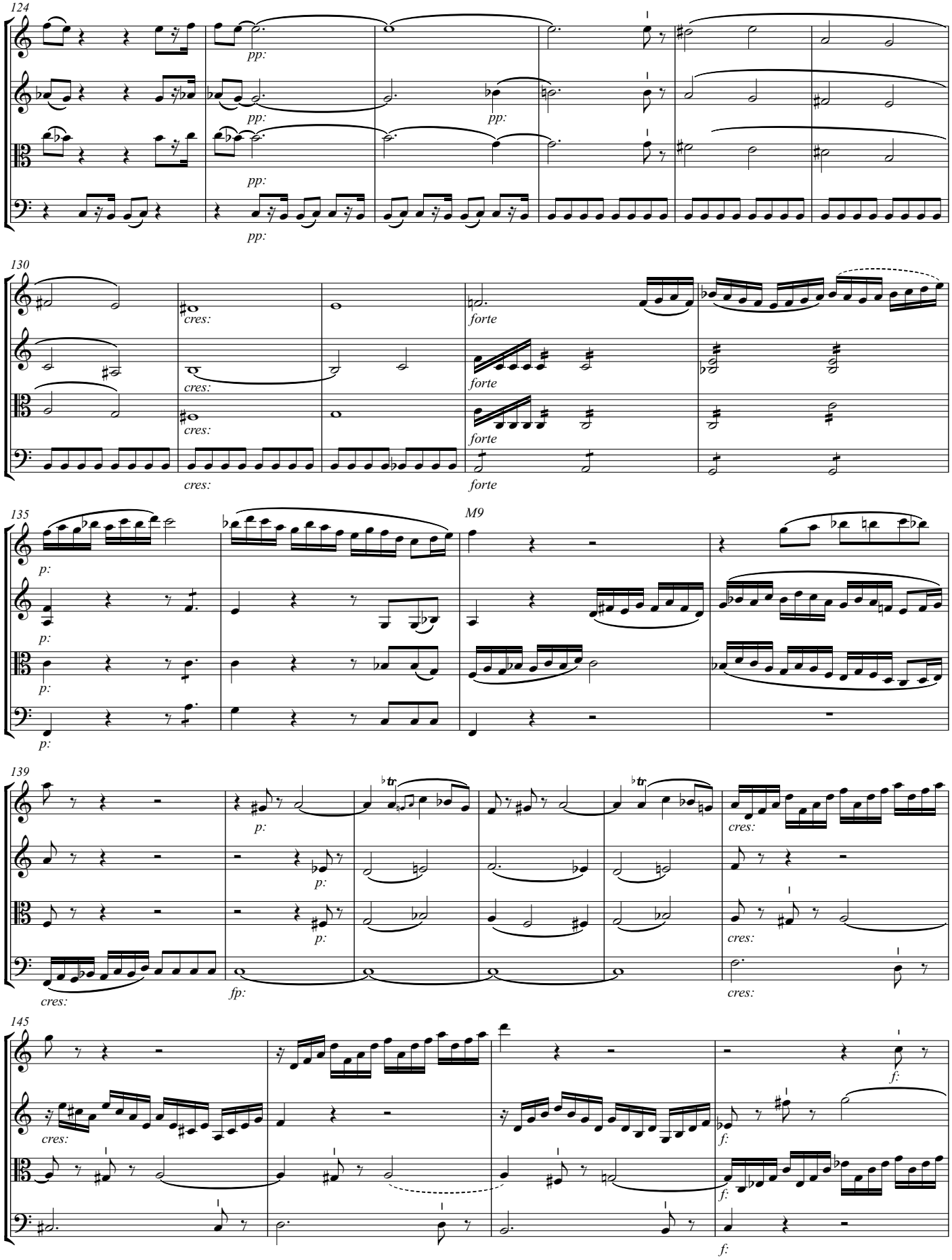
2. 106
cres:
p//
111
118
M8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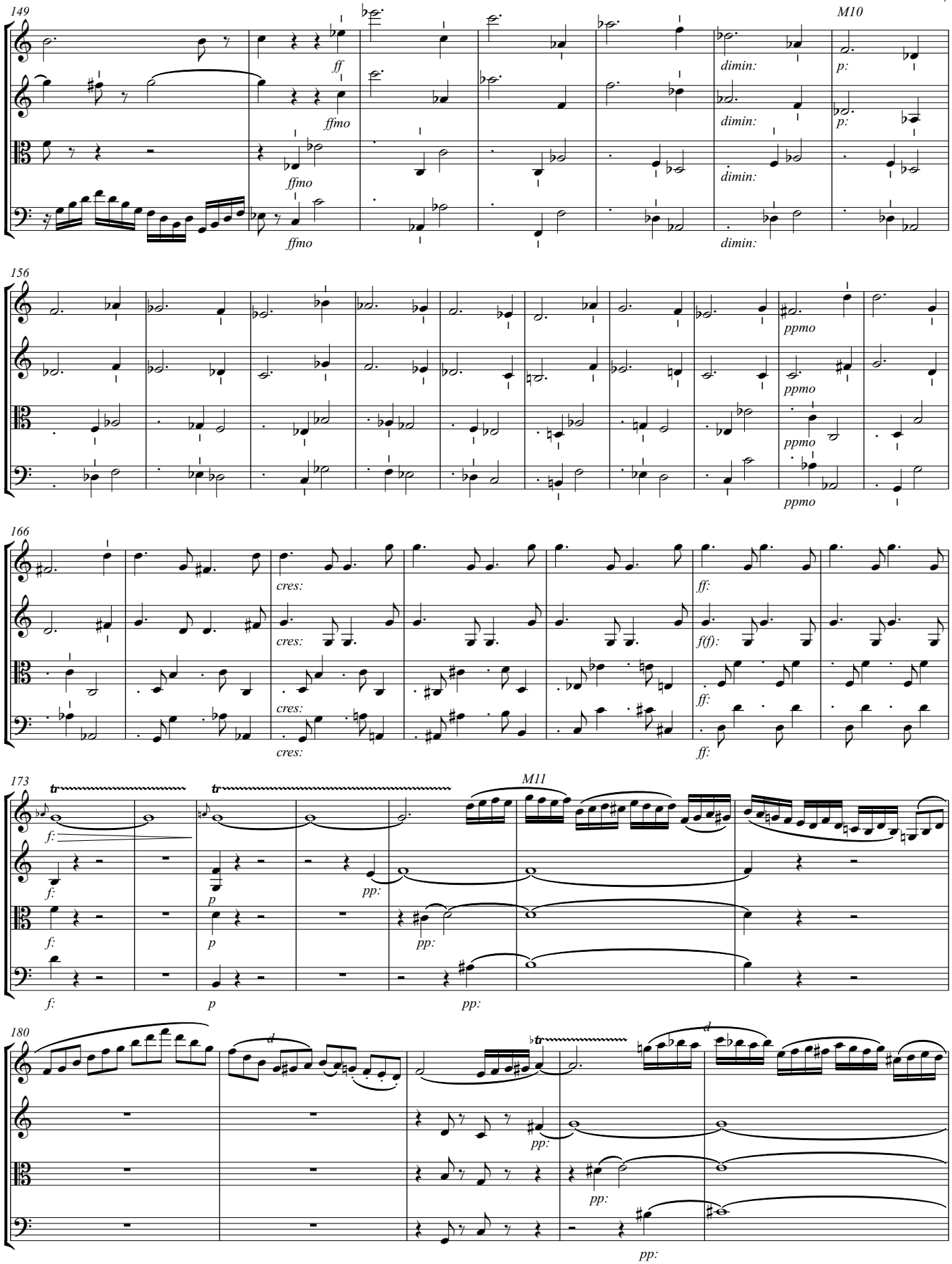
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ppmo
ppmo
166
cres:
cres:
cres:
cres:
ff:
f(f):
ff:
ff:
173
M11
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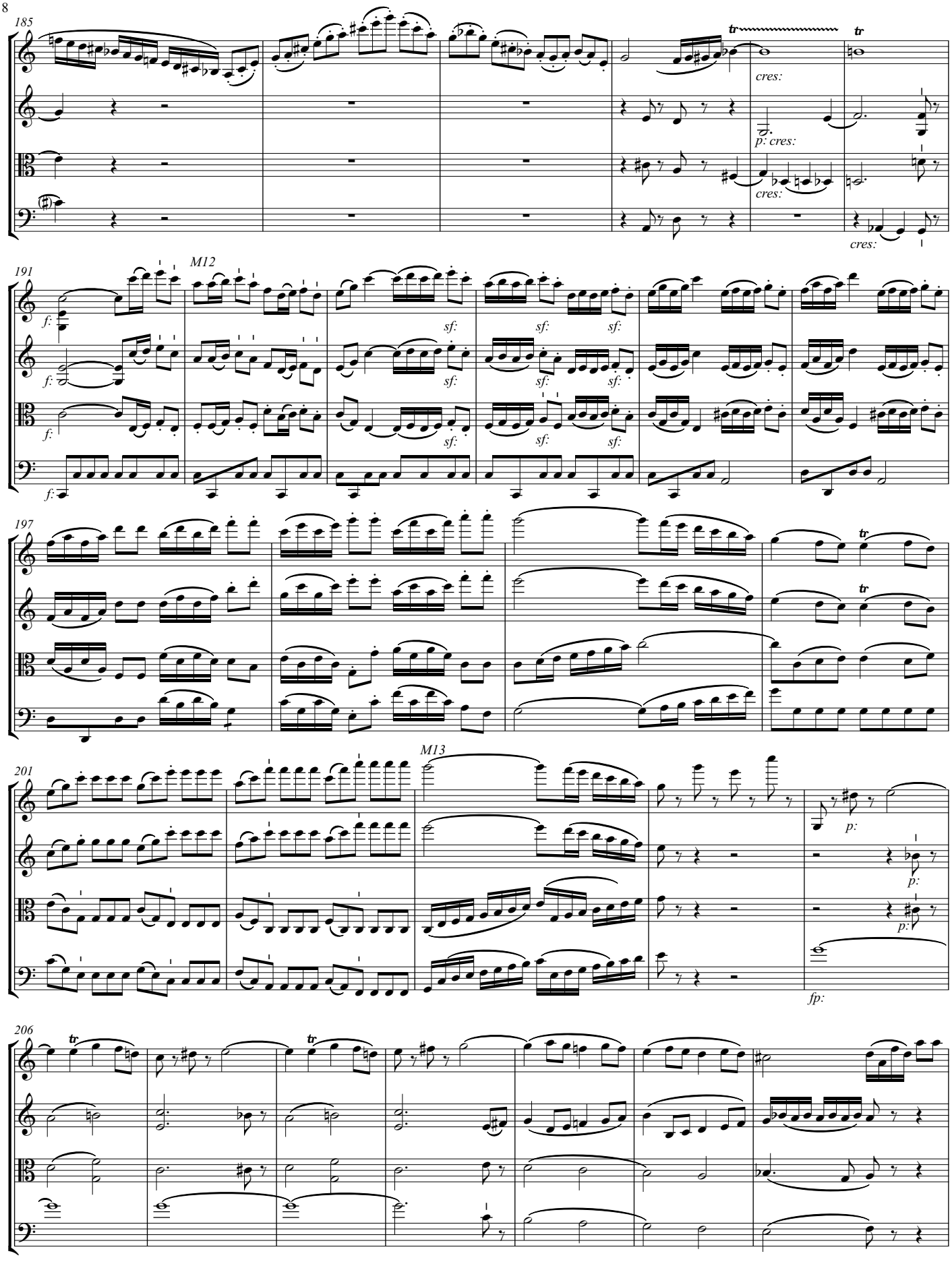
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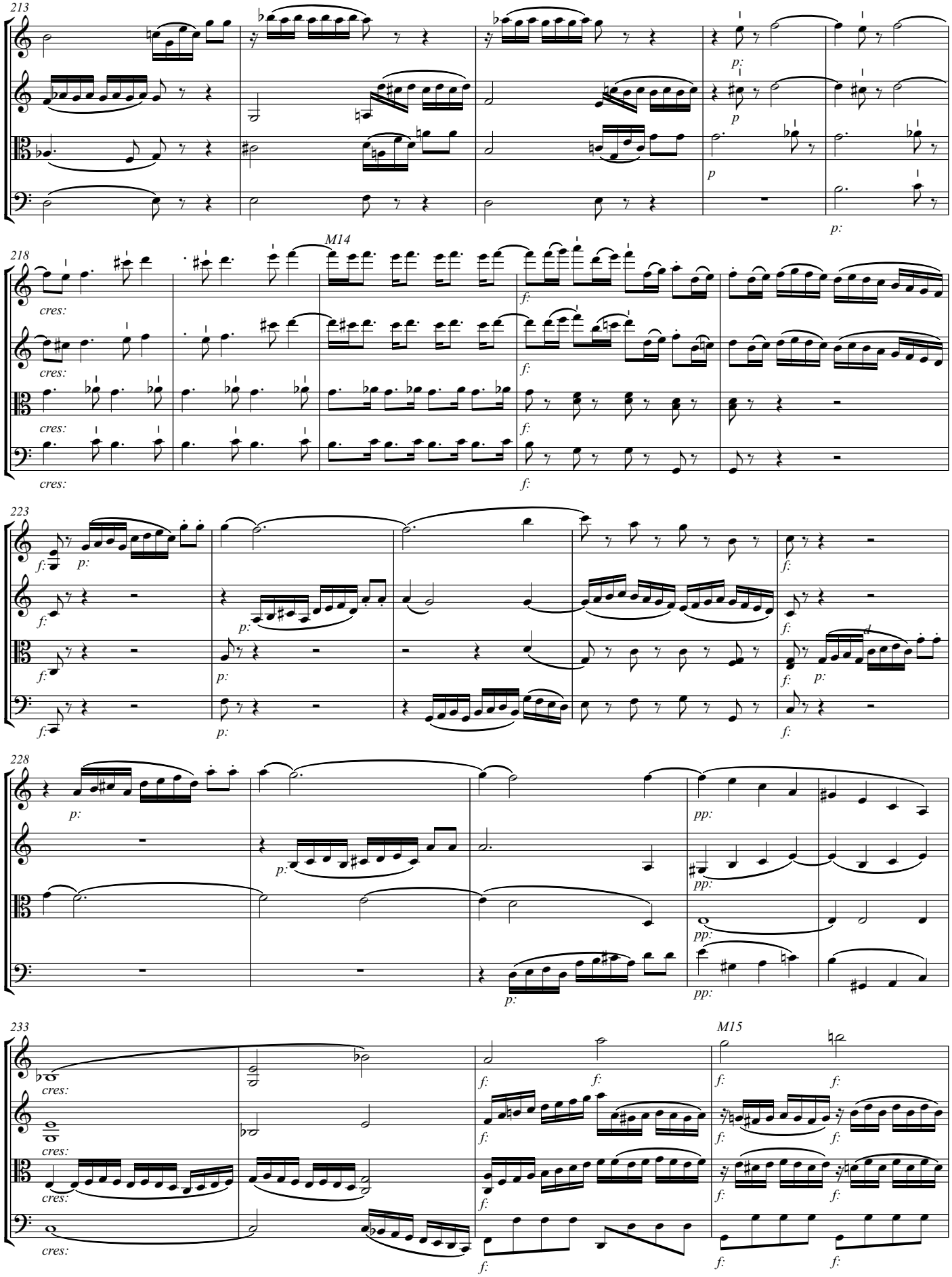
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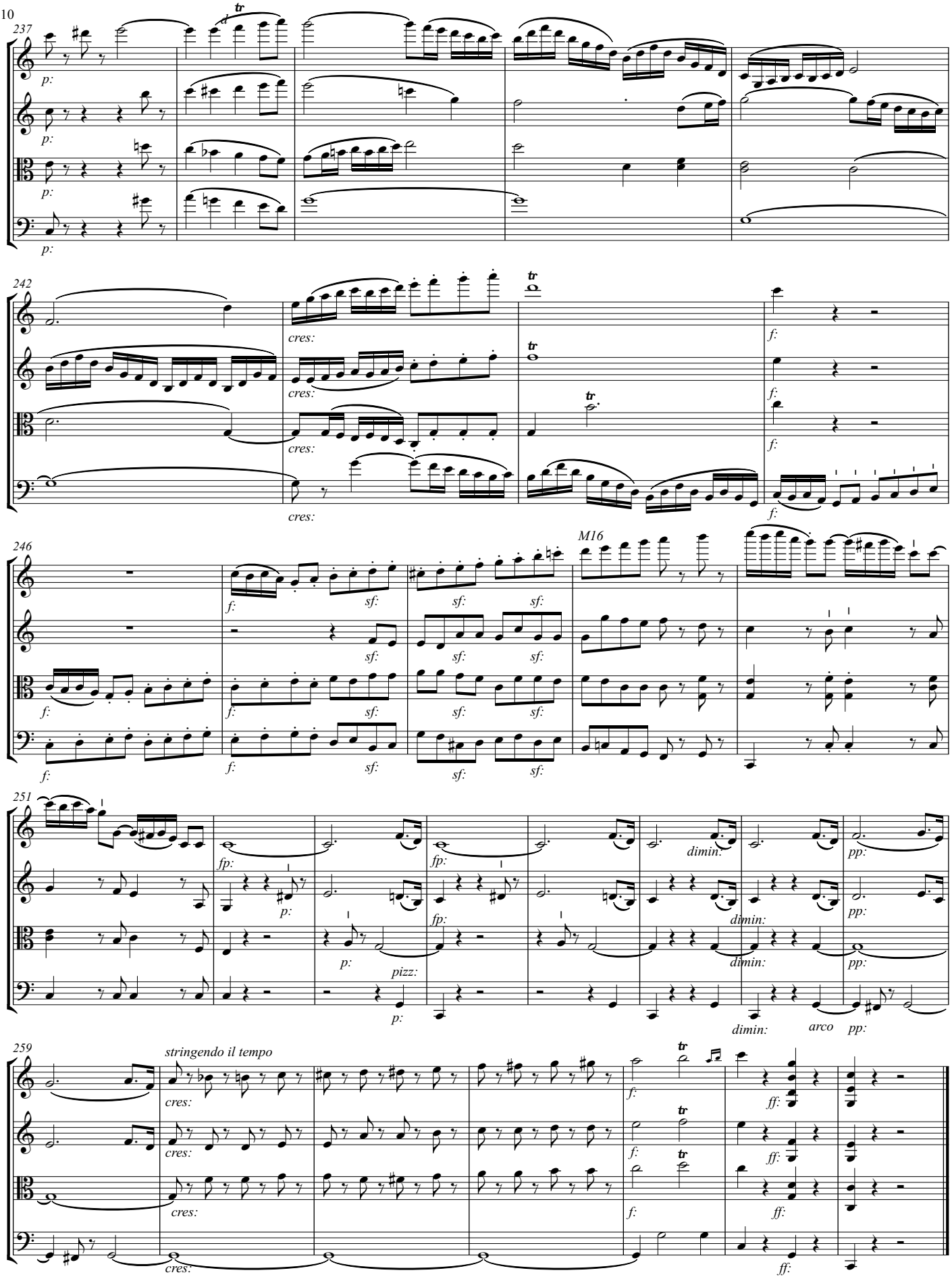
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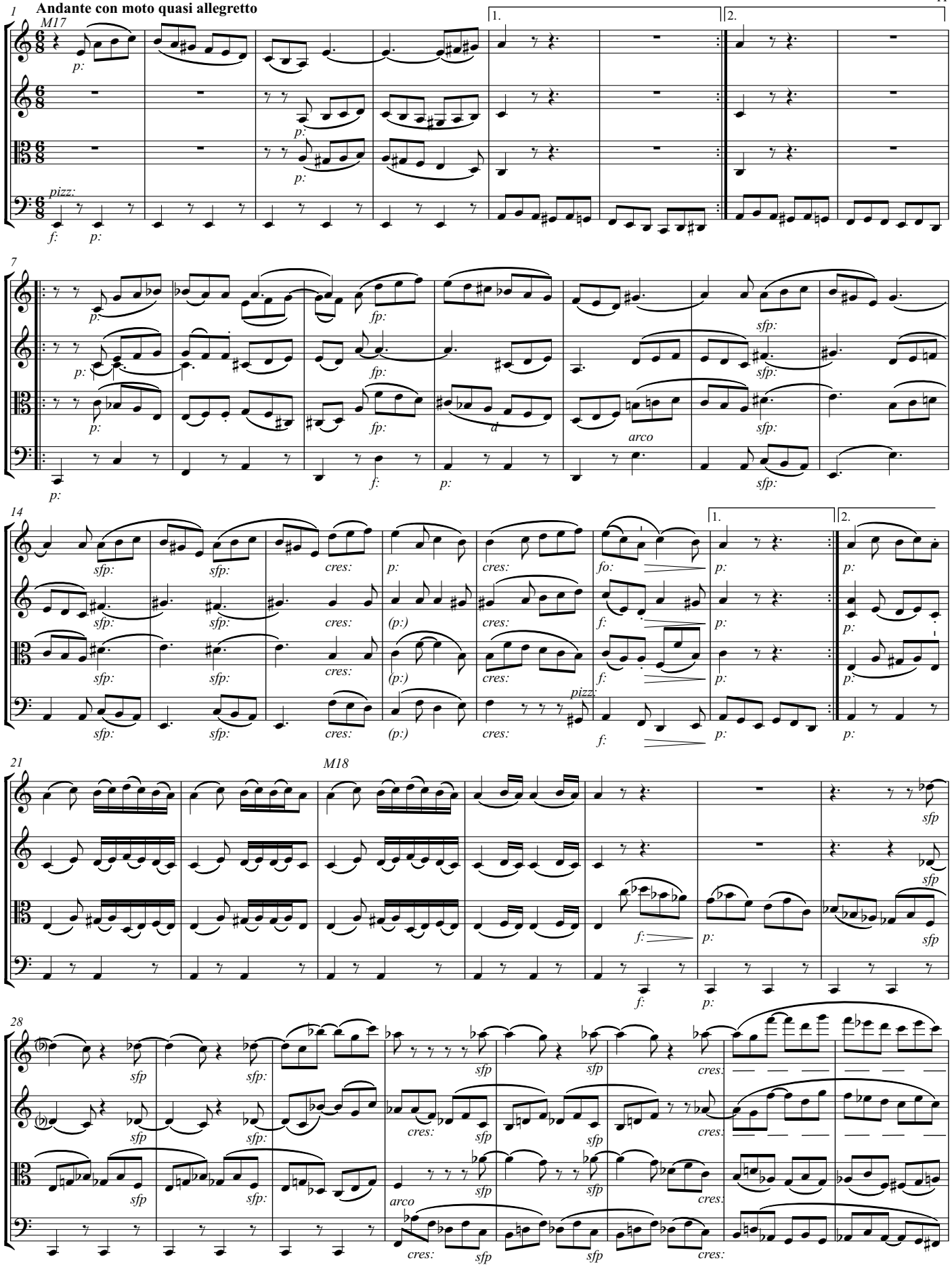

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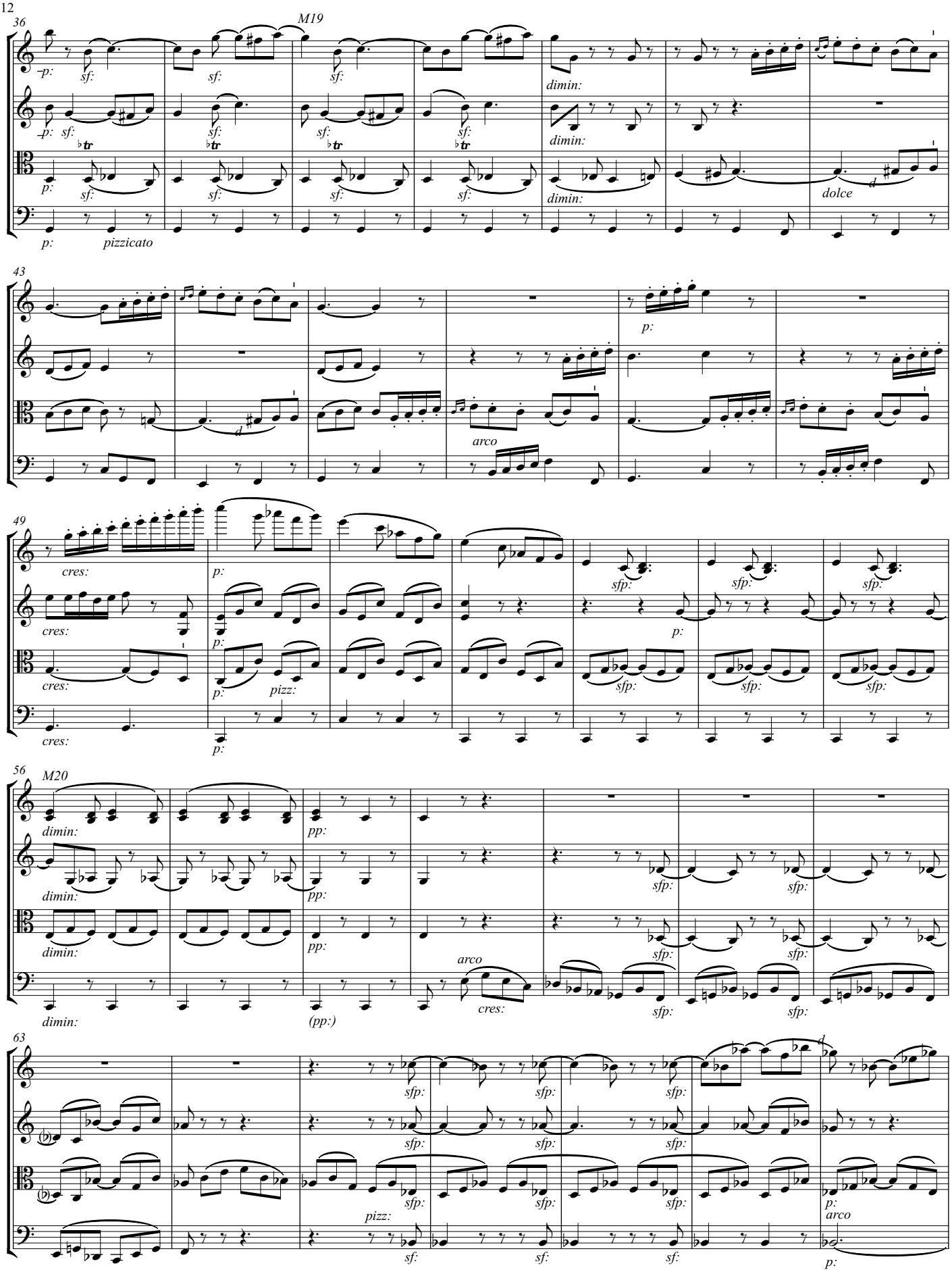
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M19
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sf:
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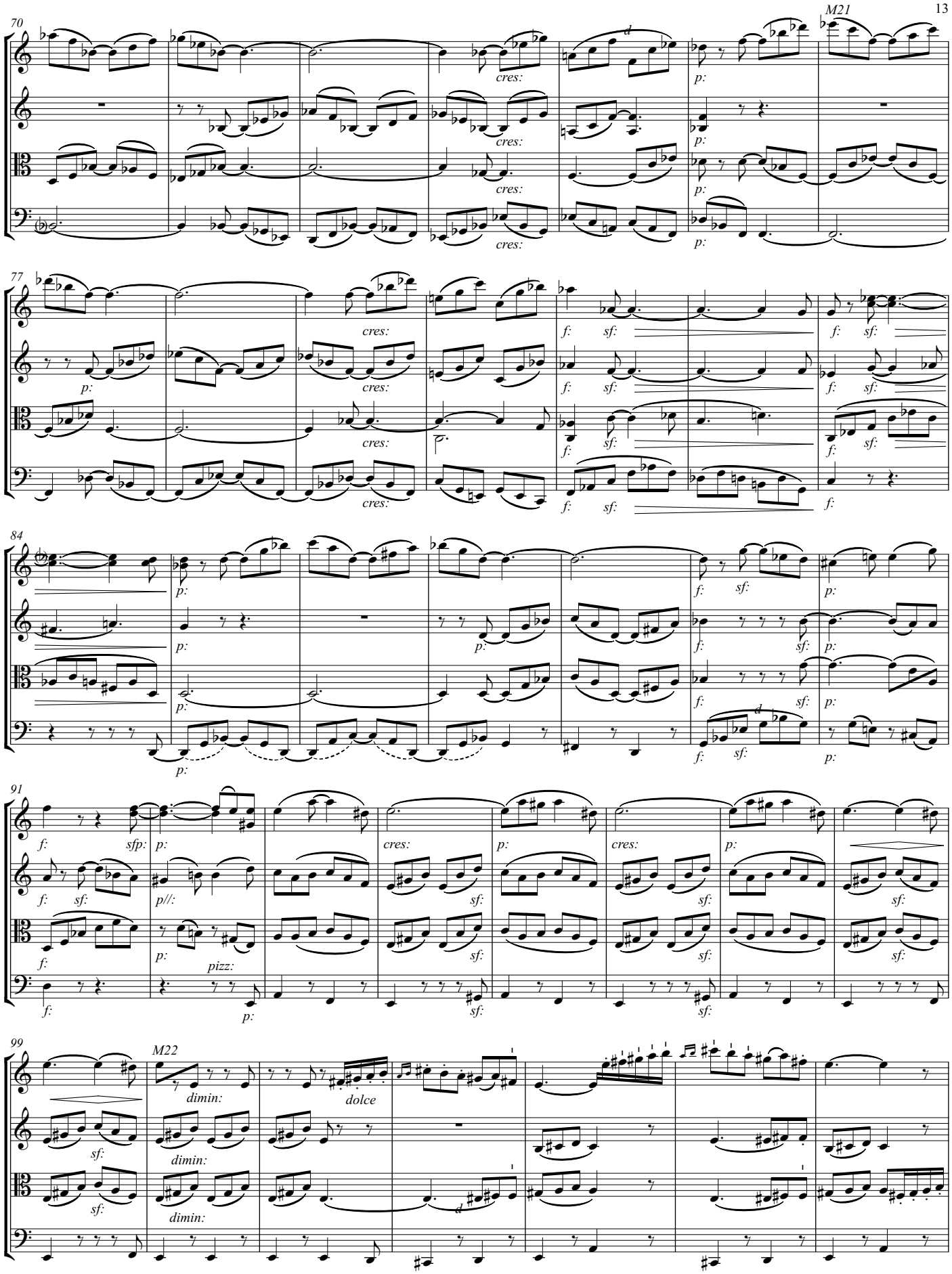
(pp:)
63
arco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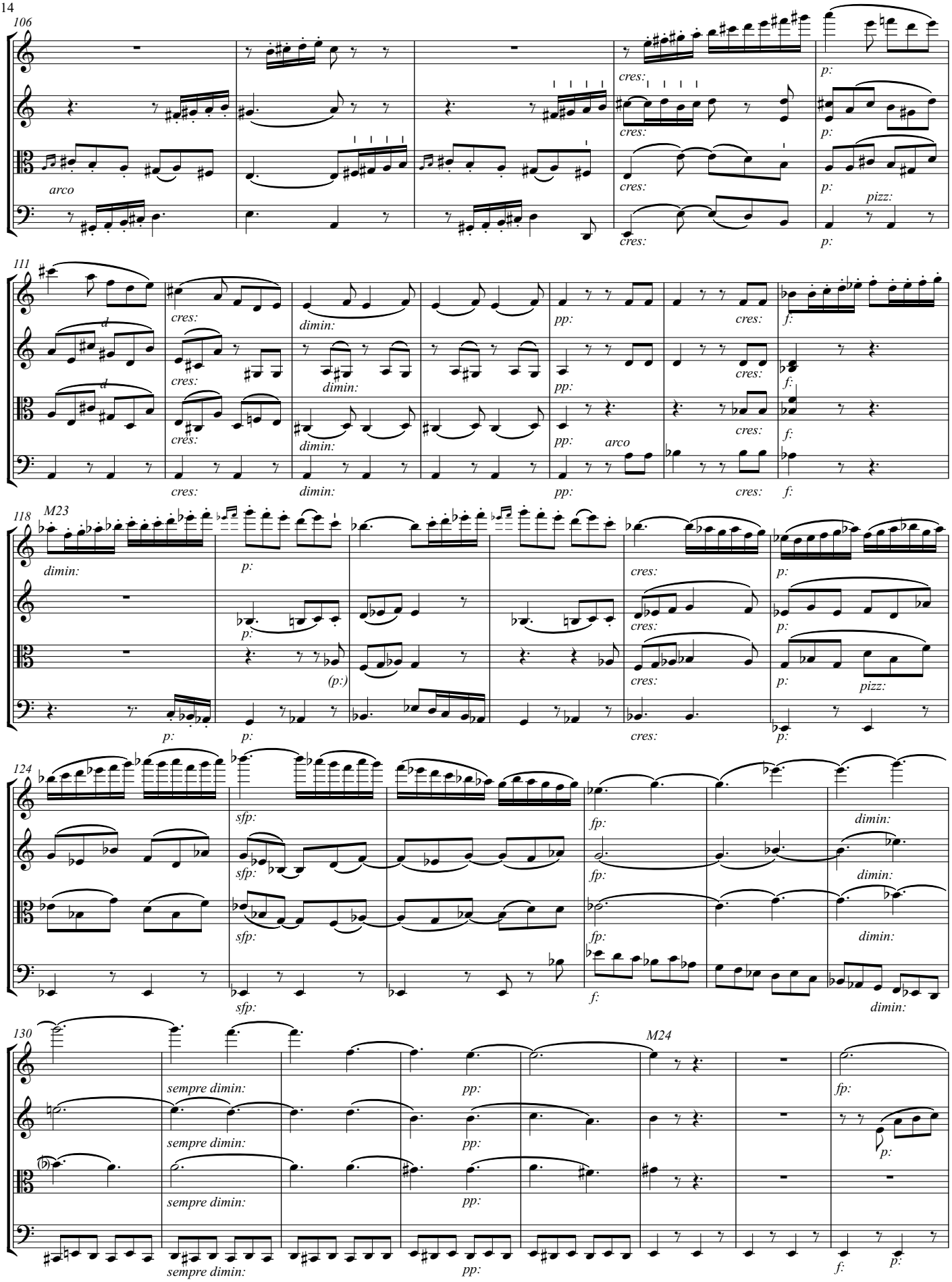
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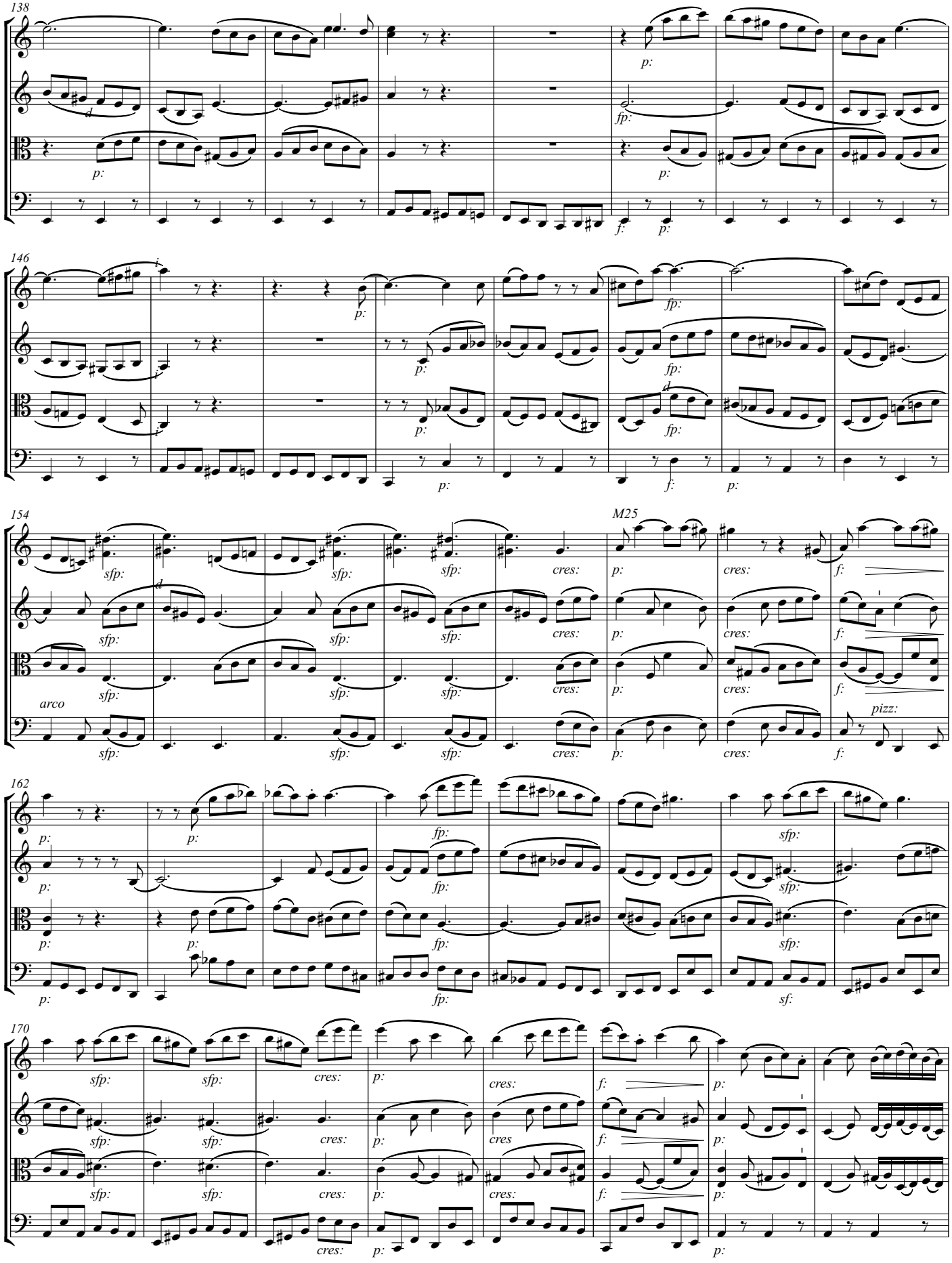
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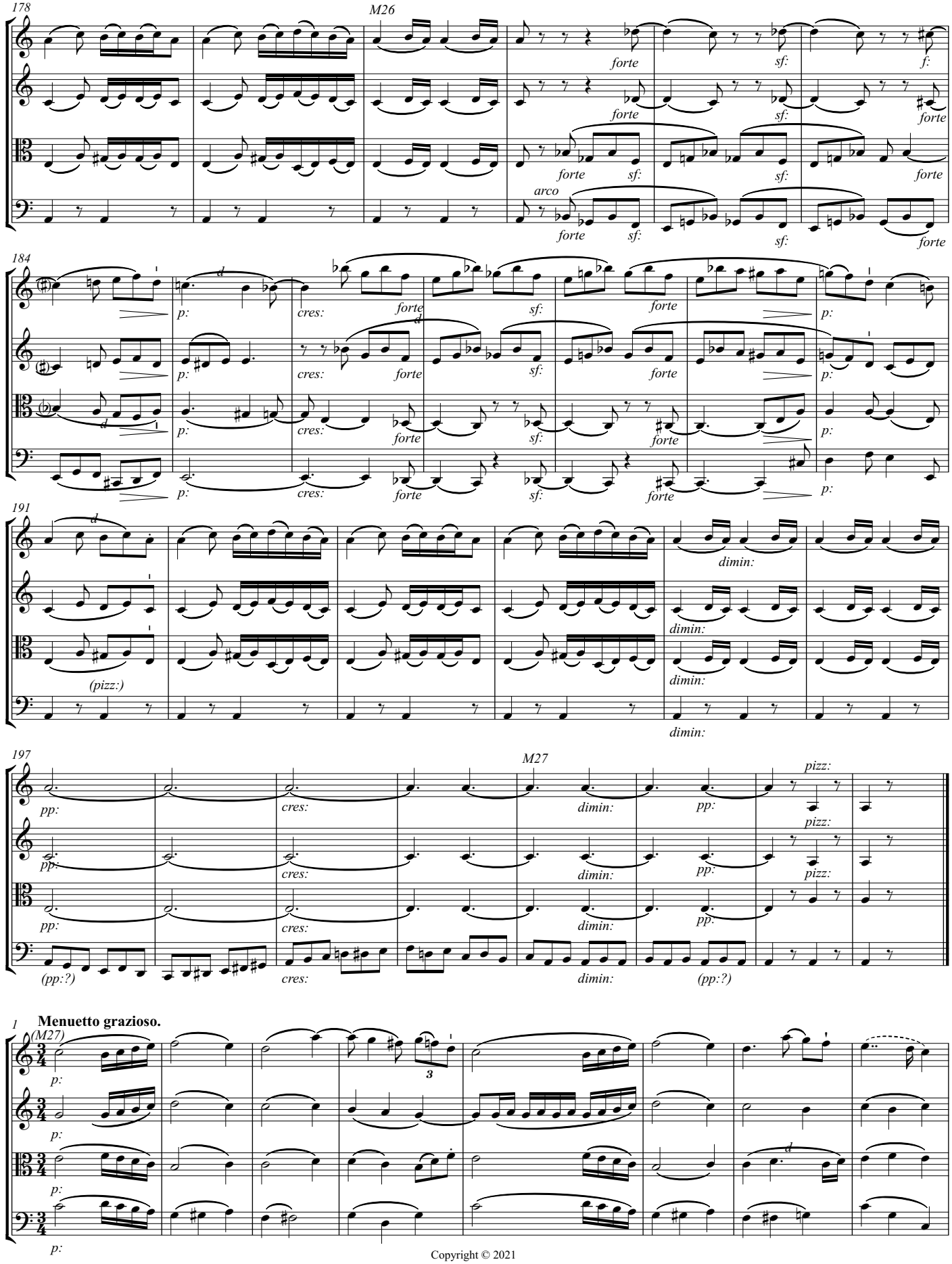

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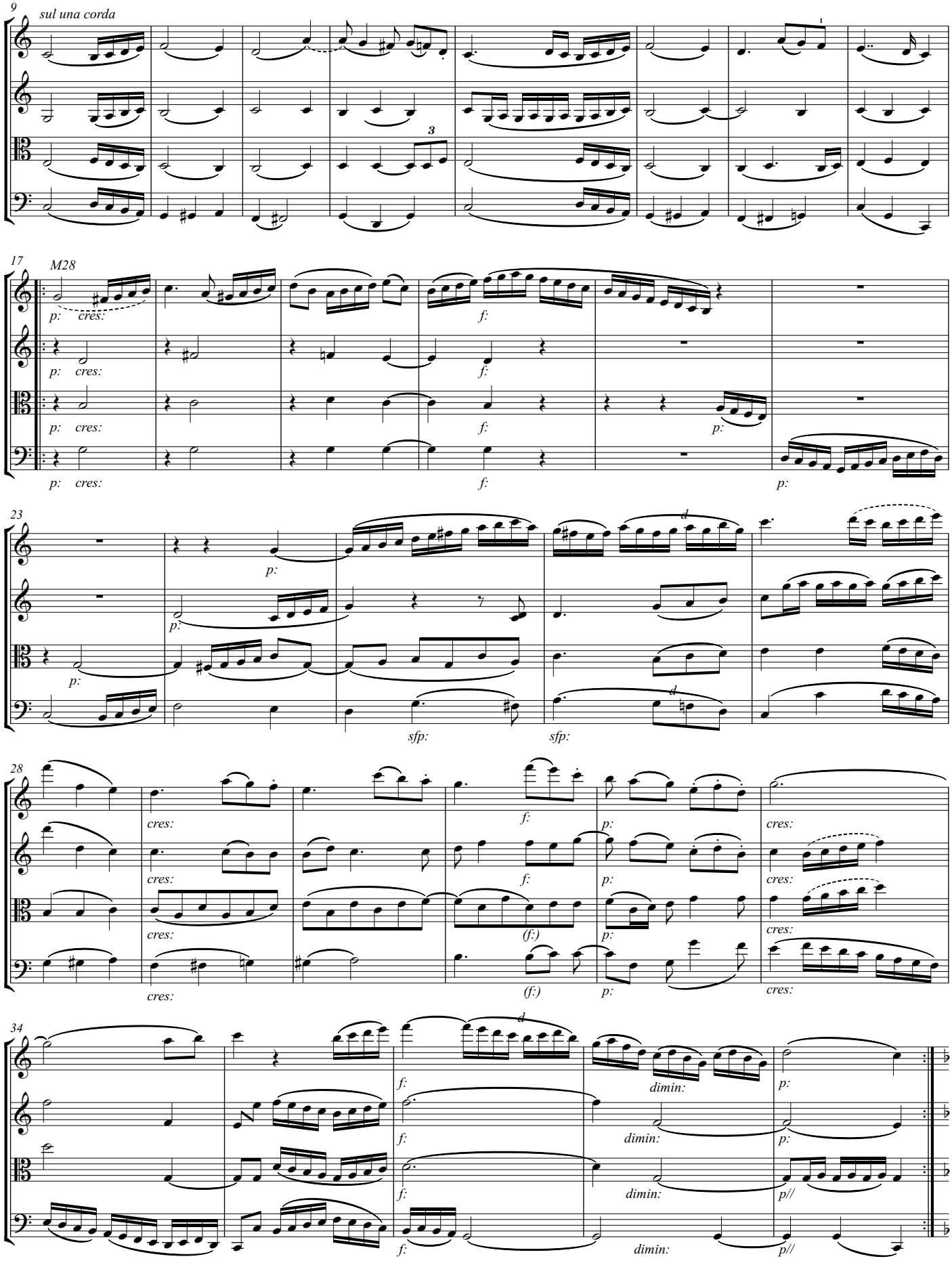
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sul una corda
3
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34
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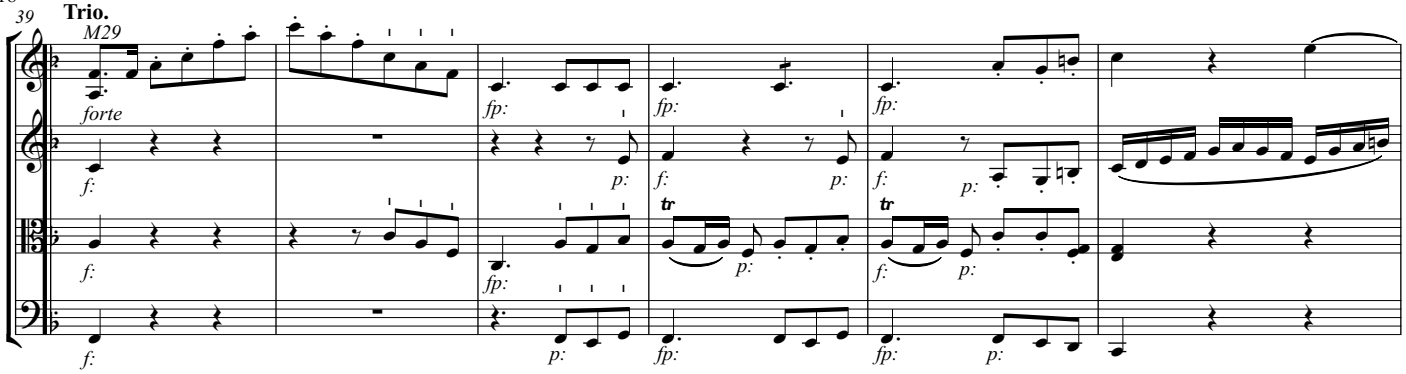
Trio.

39 M29



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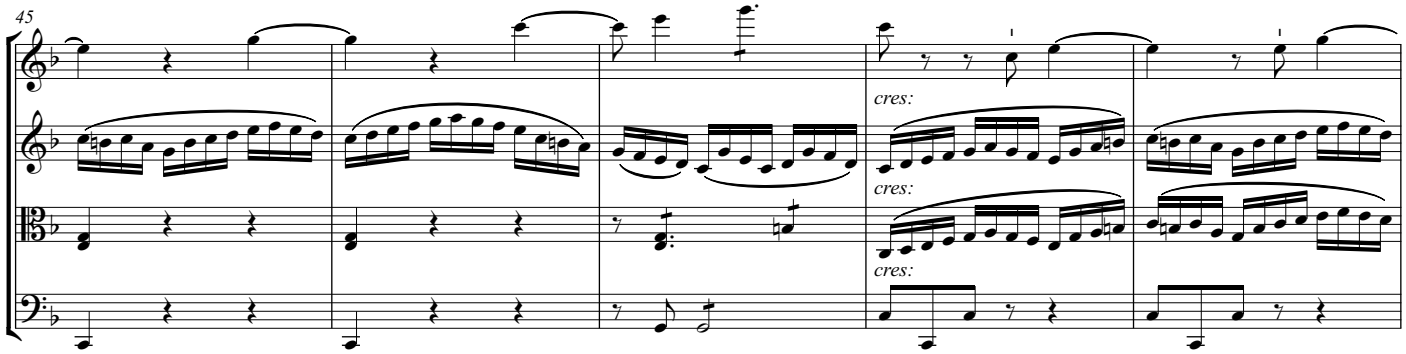

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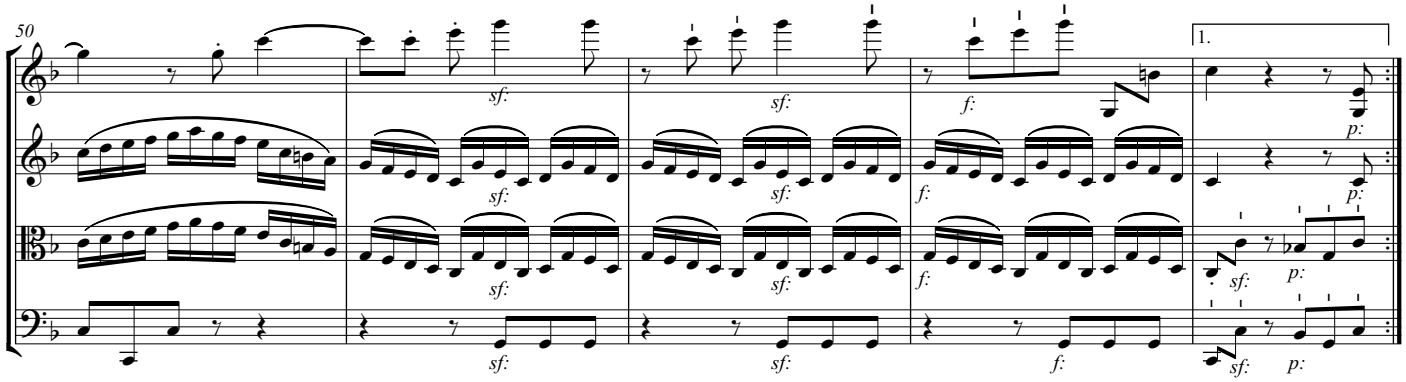

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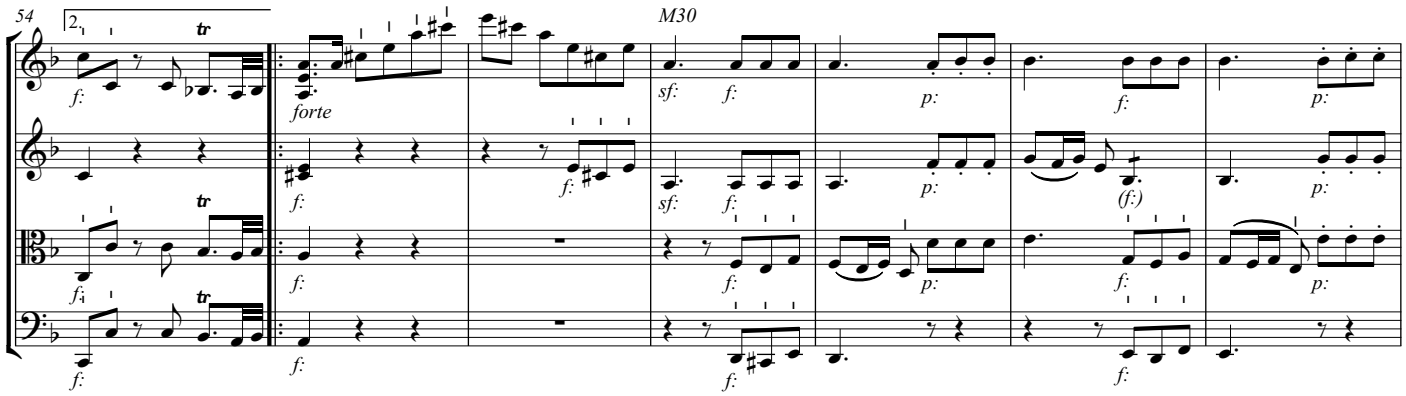

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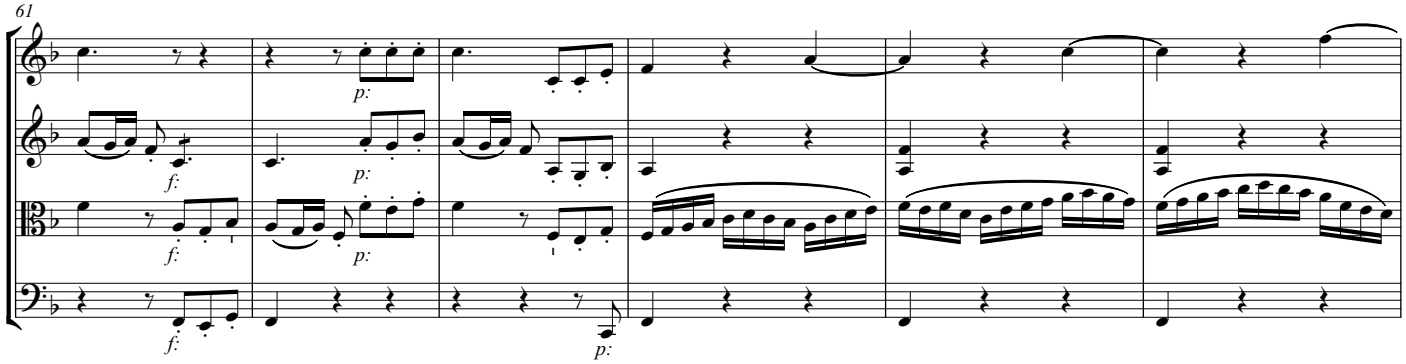

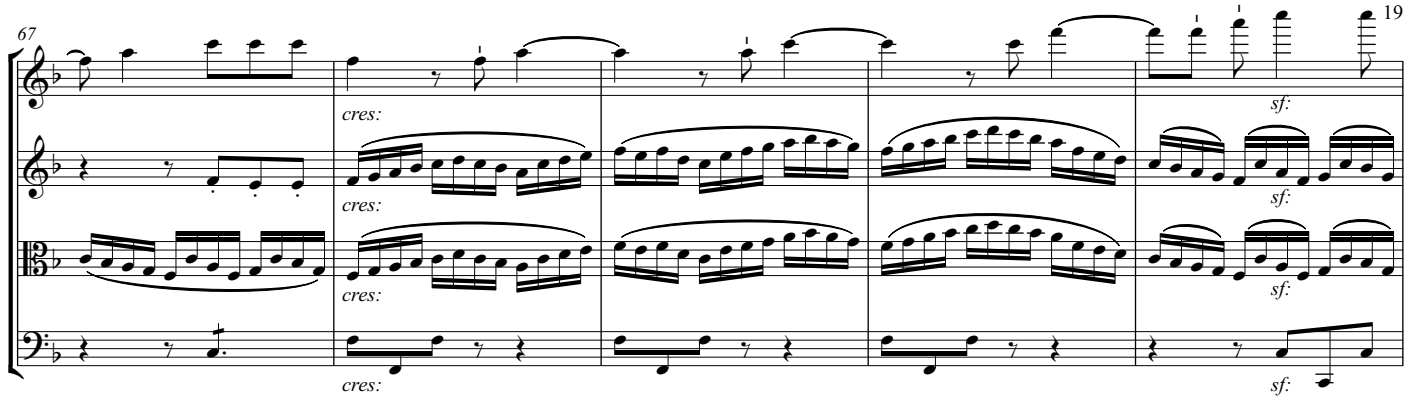
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cres:
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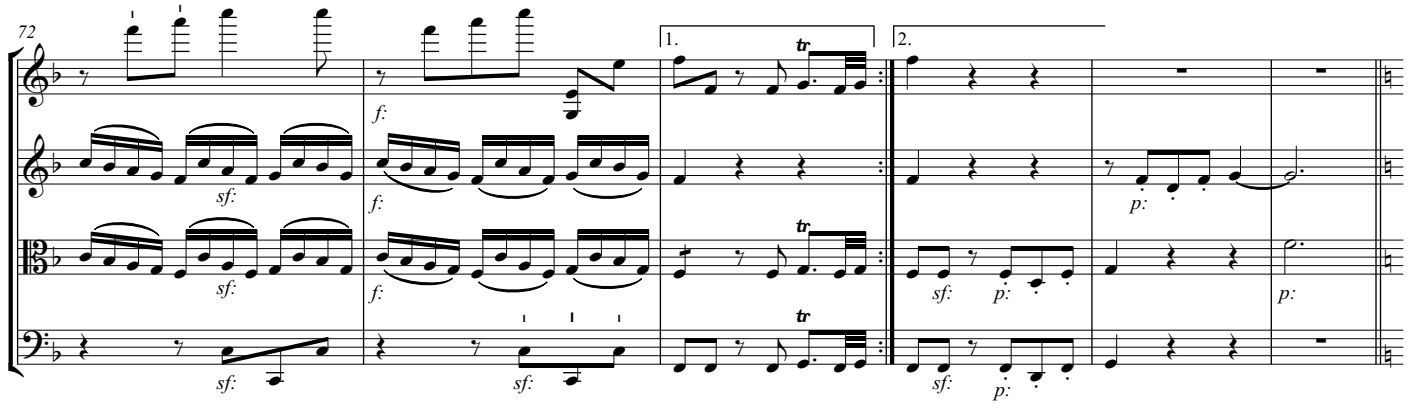
72
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1.
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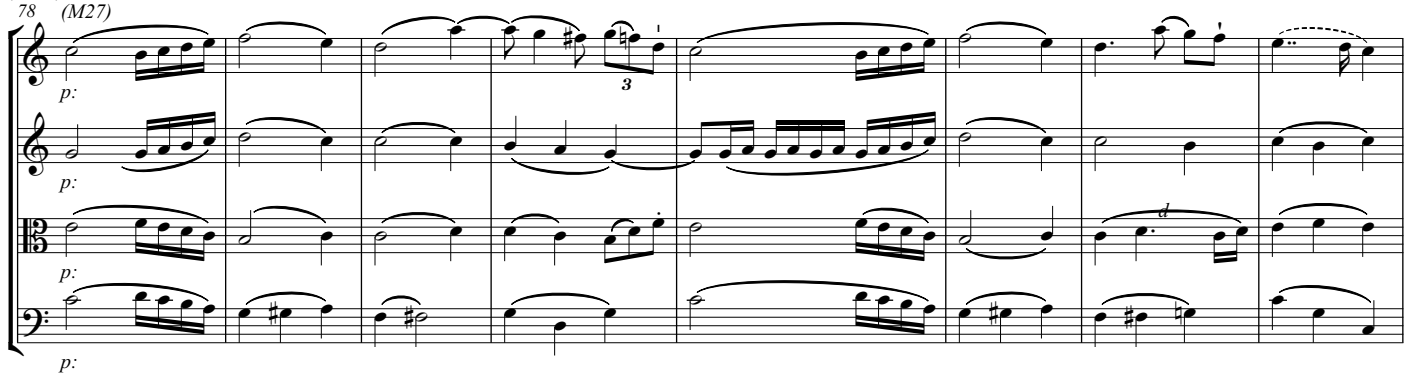
(D.C.)
78
(M27)
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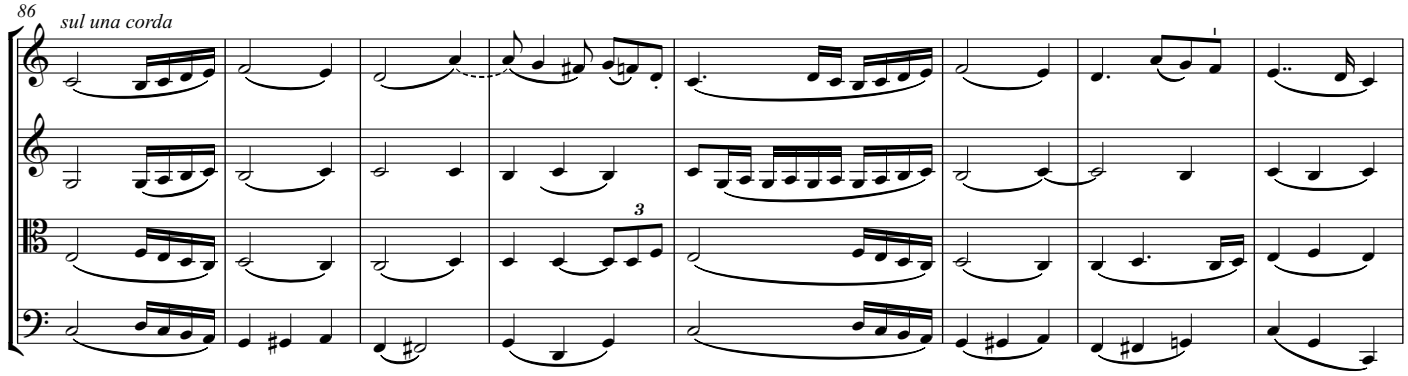
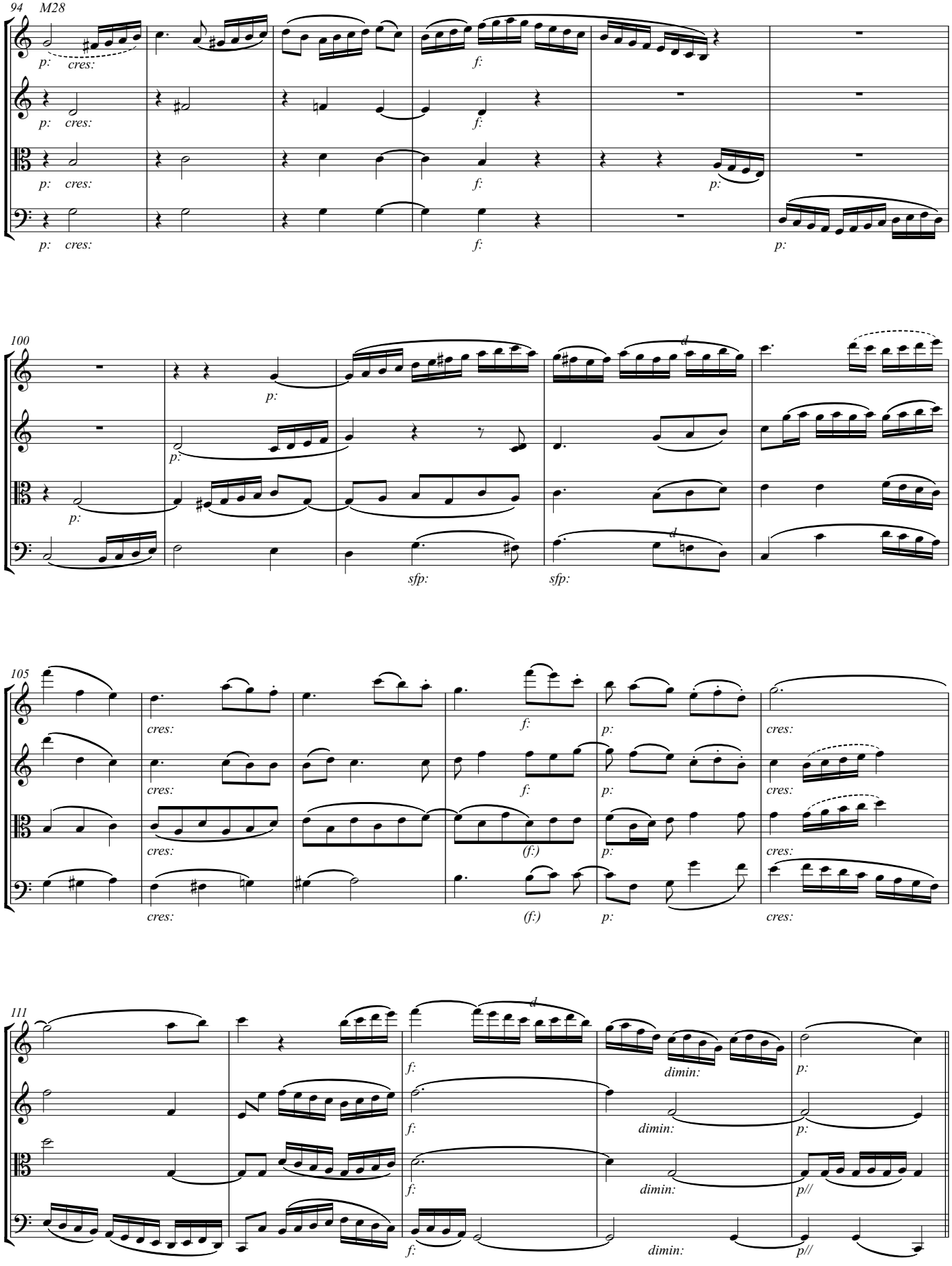
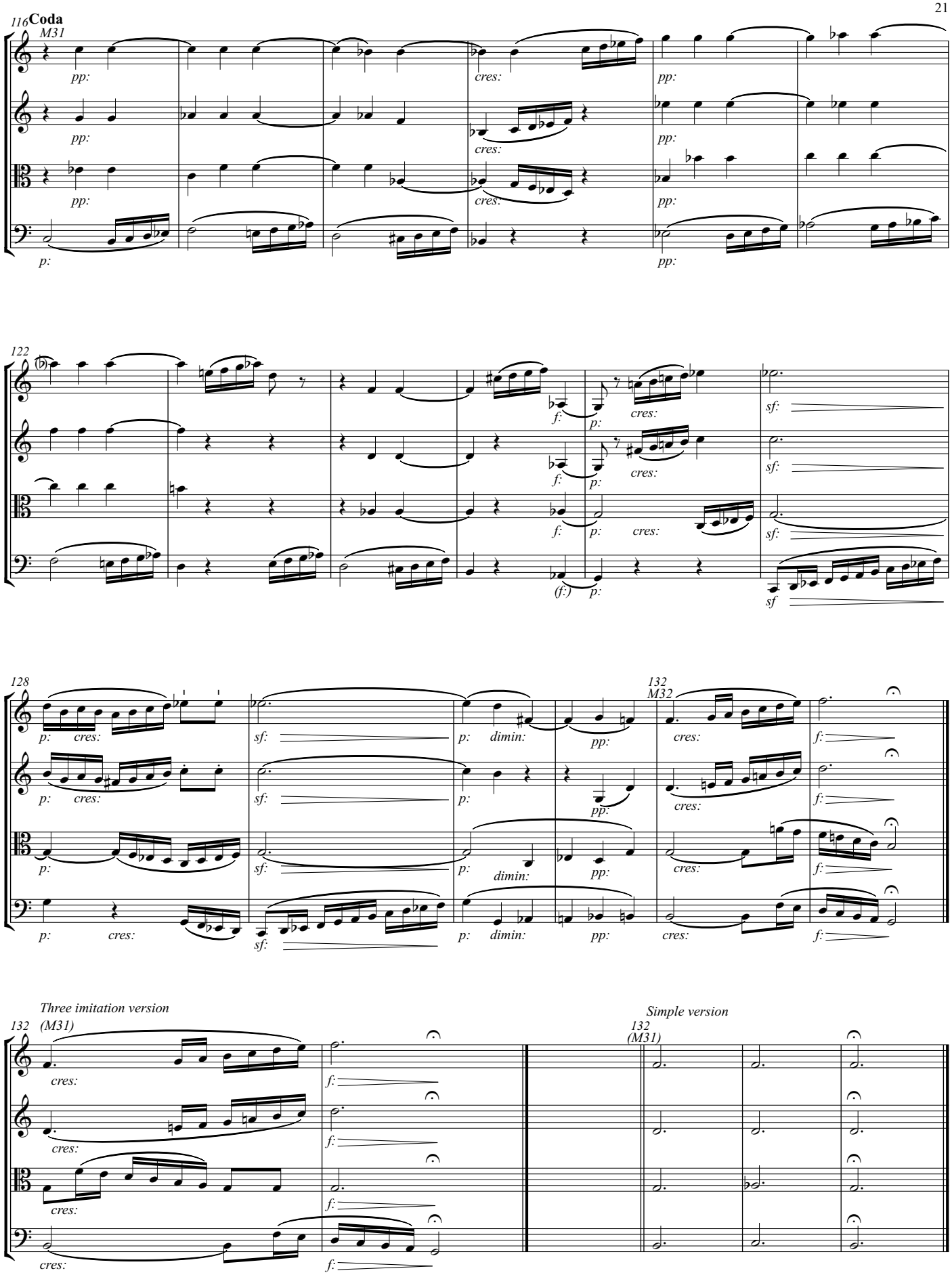
p:
3

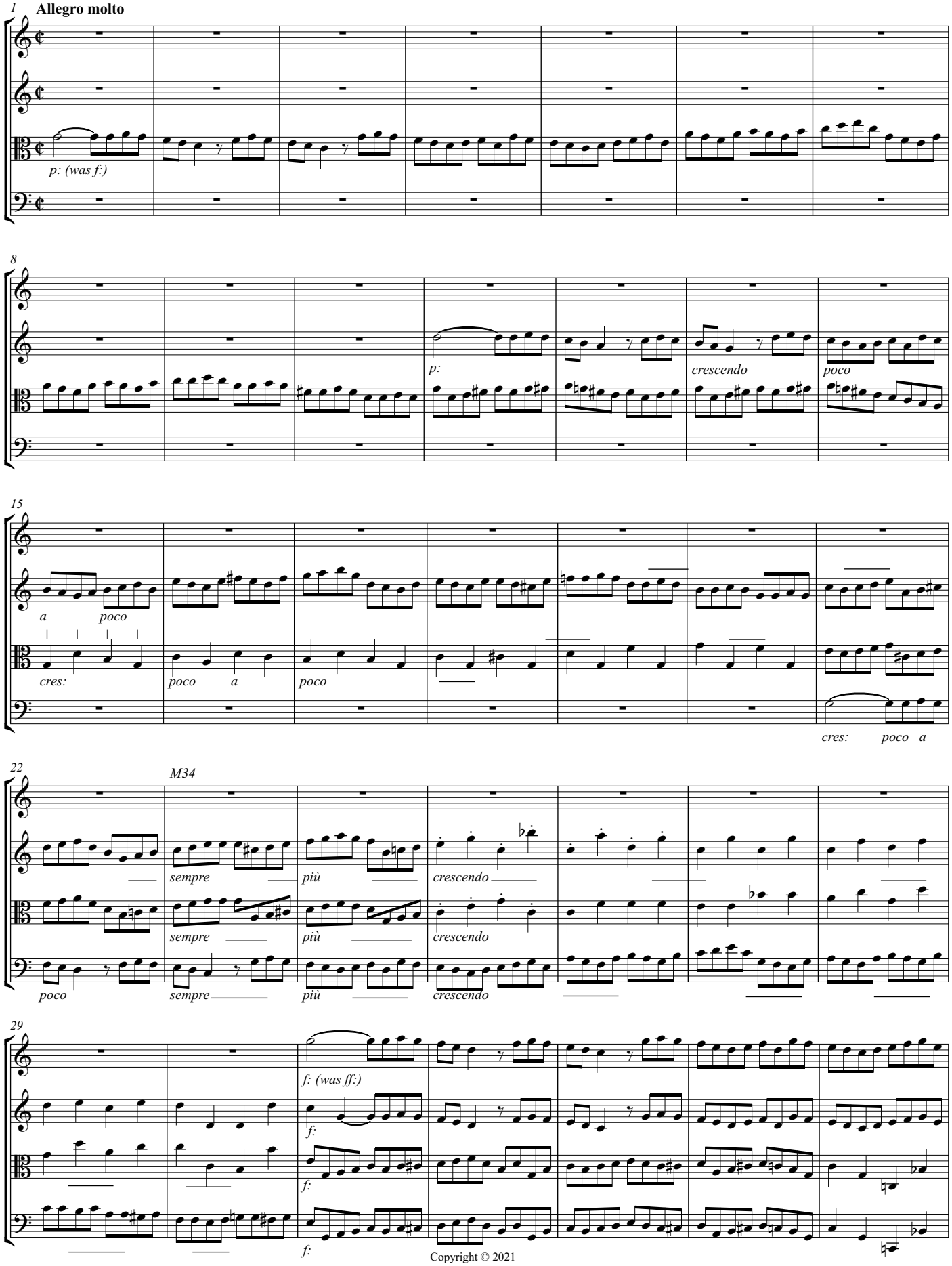

86
sul una corda
3


94
M28
p:
cres:
f:
p:
100
sfp:
105
cres:
(f:)
111
dimin:
p//


116 Coda
M31
122
128
132
M32
Three imitation version
132 (M31)
Simple version
132
(M31)

M33

1 **Allegro molto**



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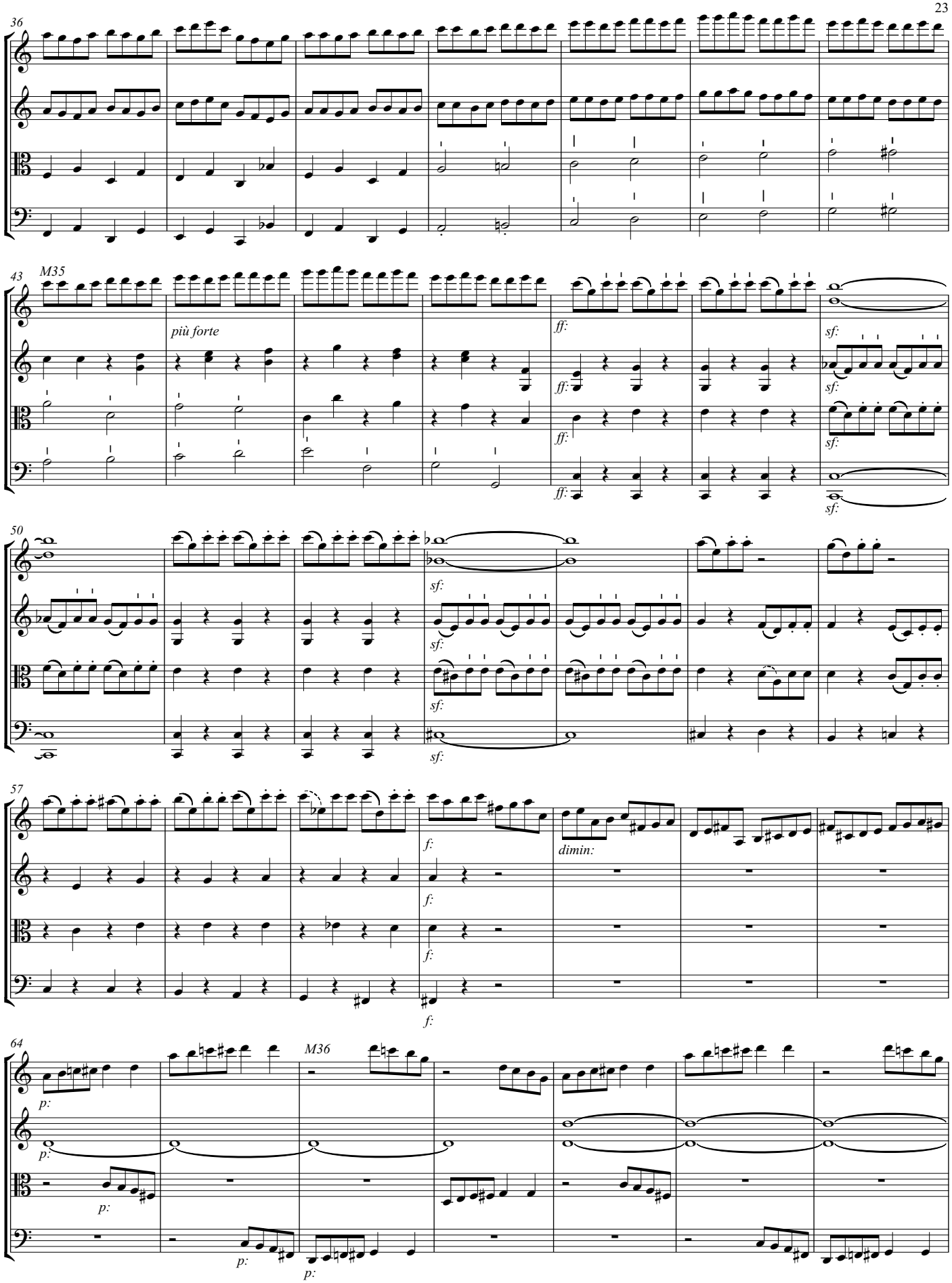
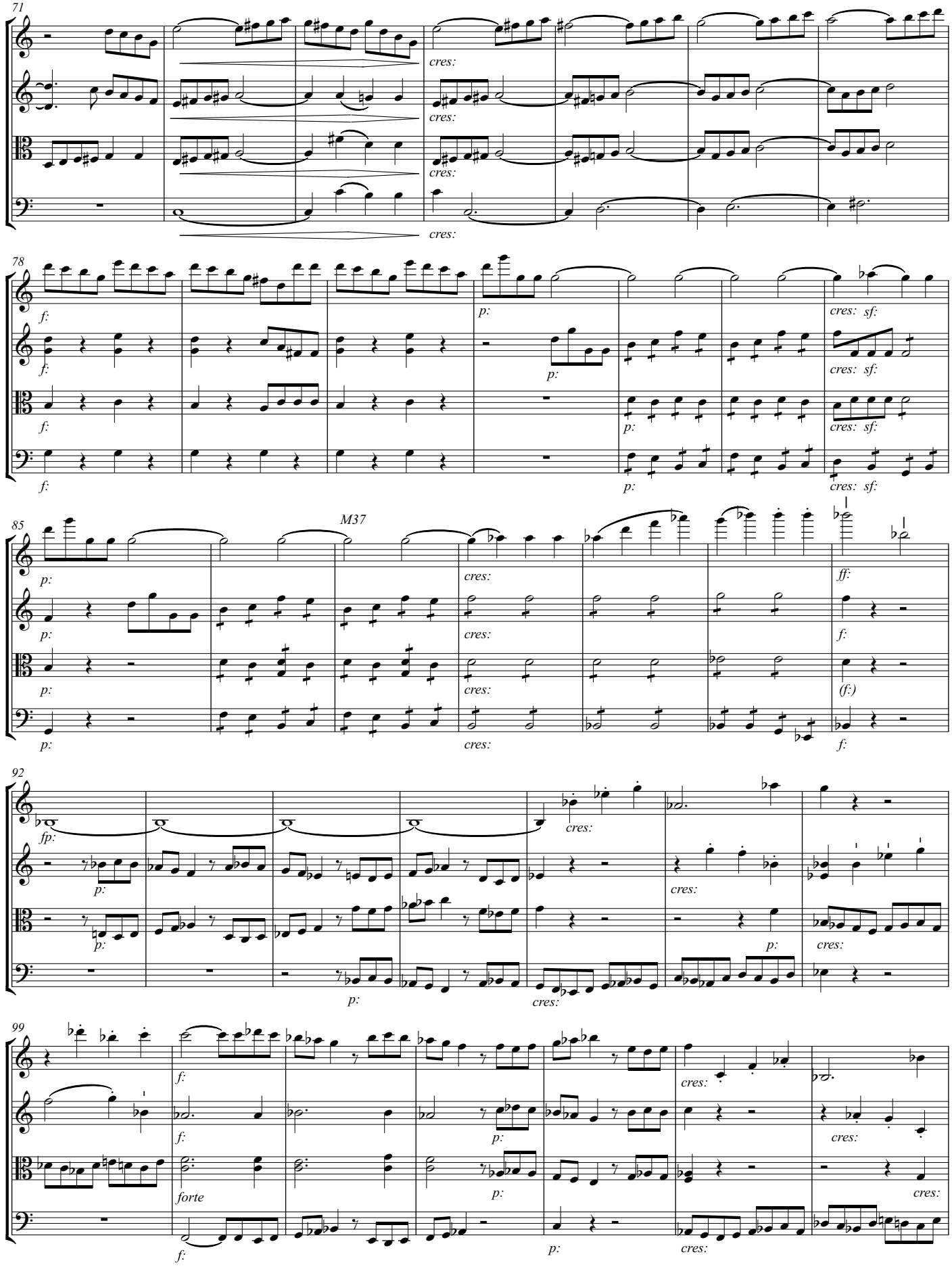
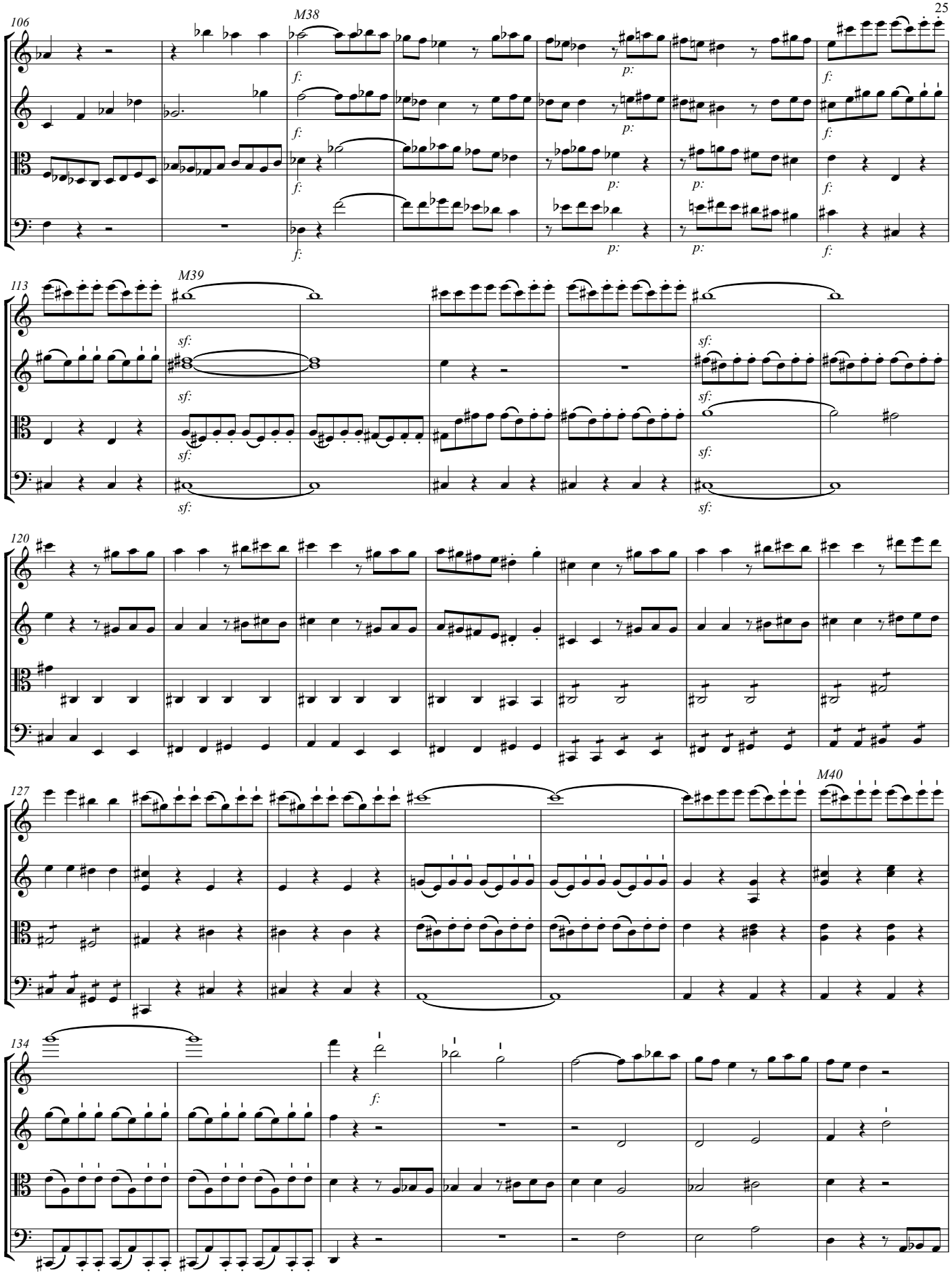
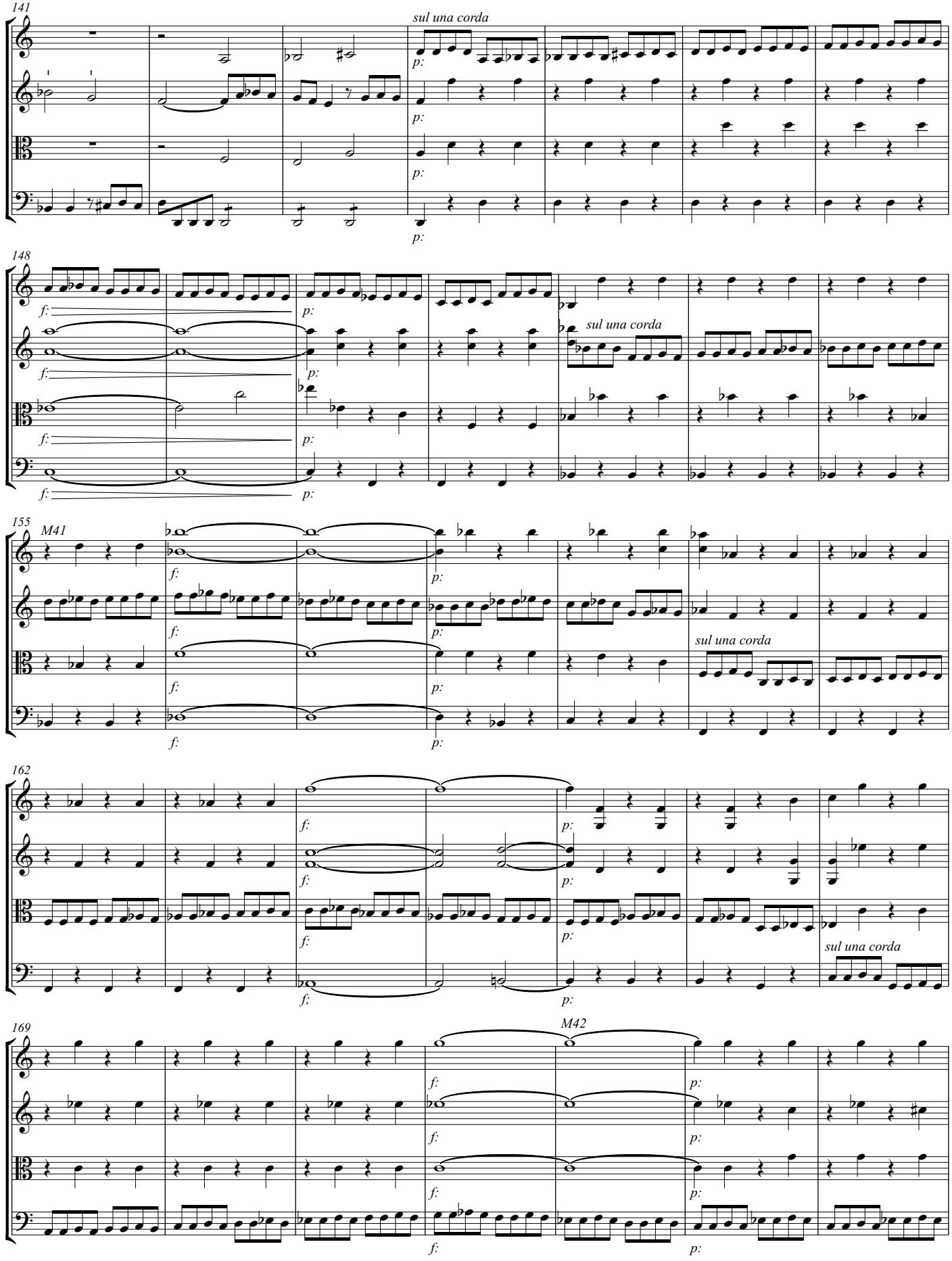
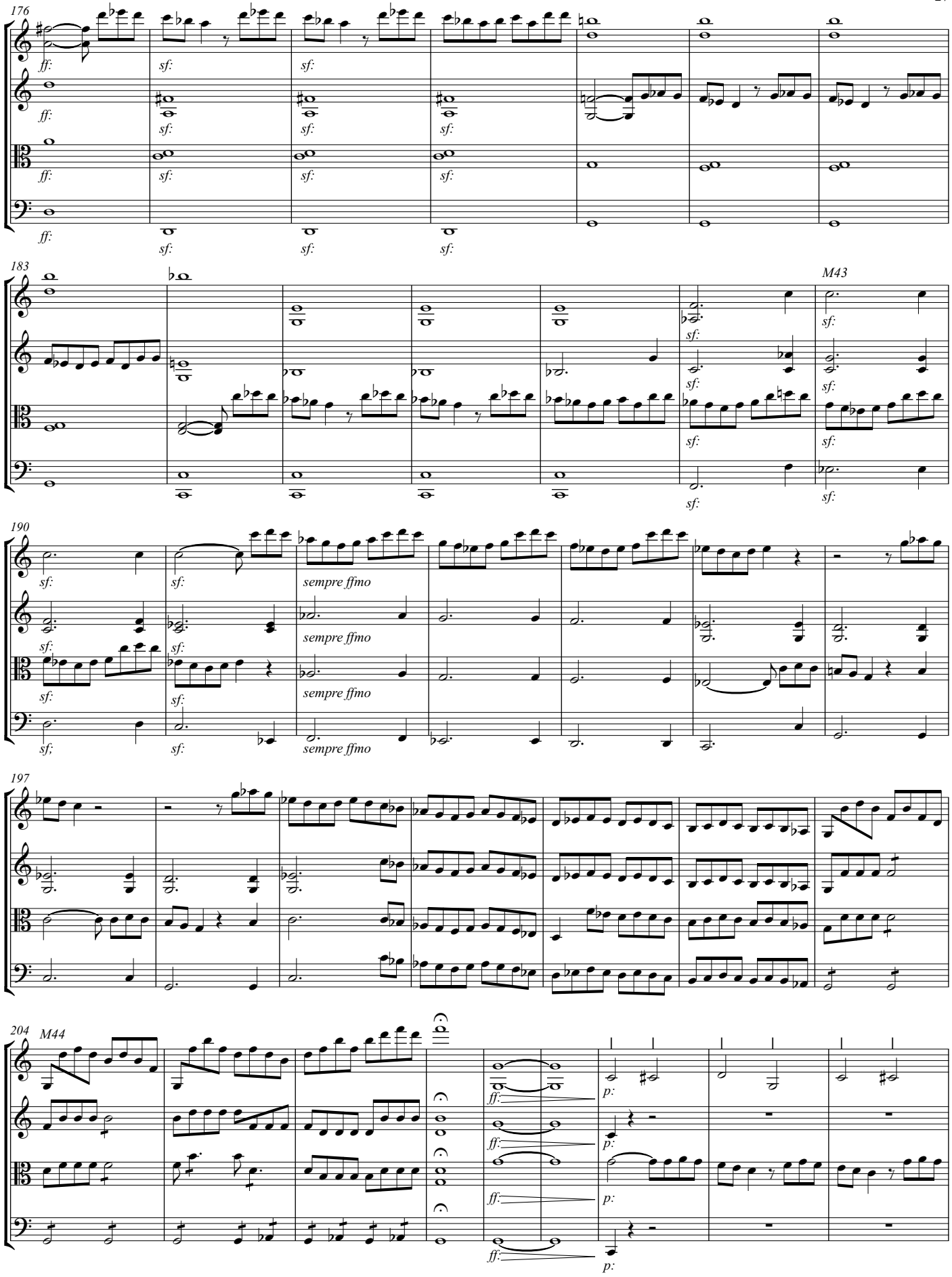
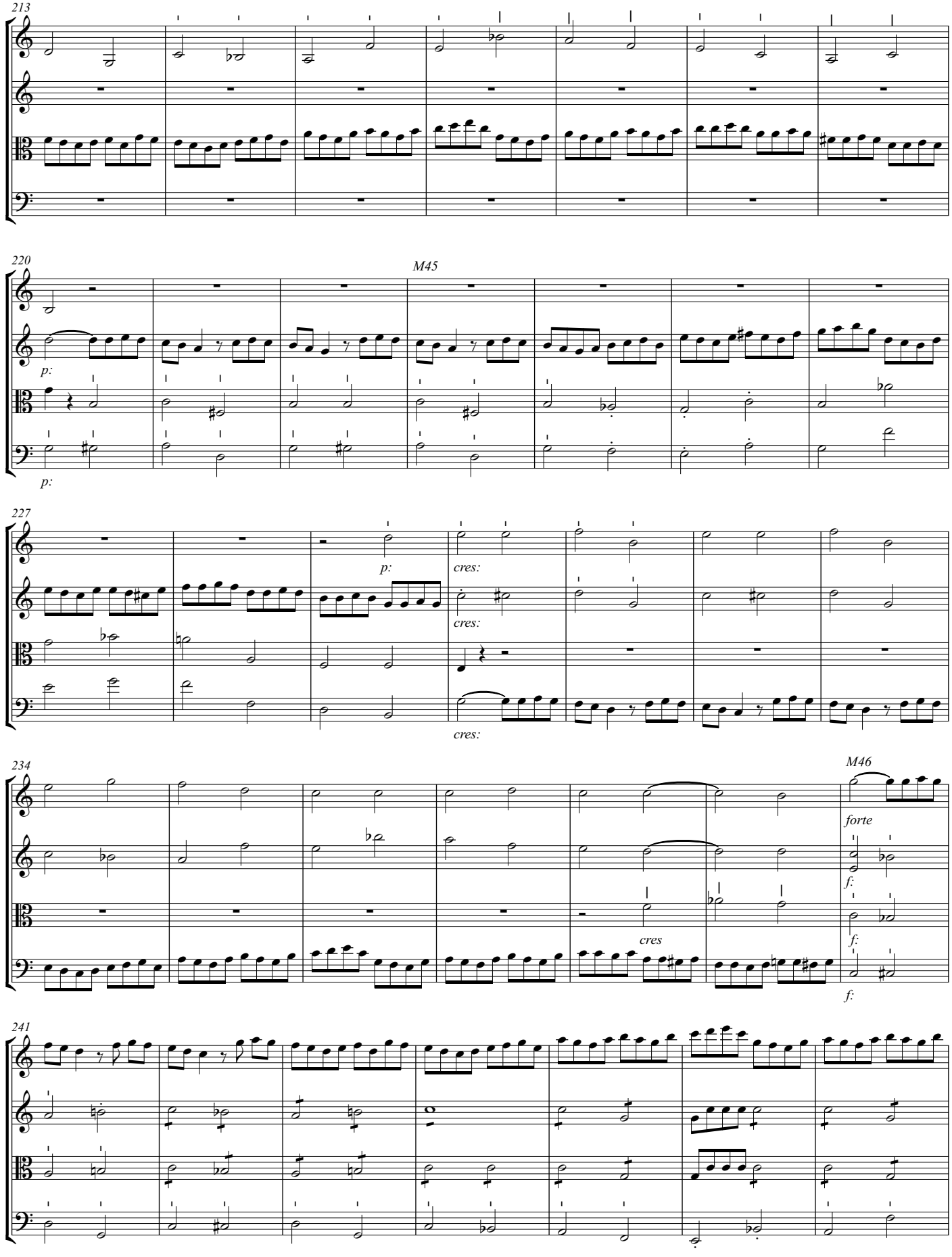

36
43
M35
più forte
ff:
sf:
50
57
f:
dimin:
64
M36
p:

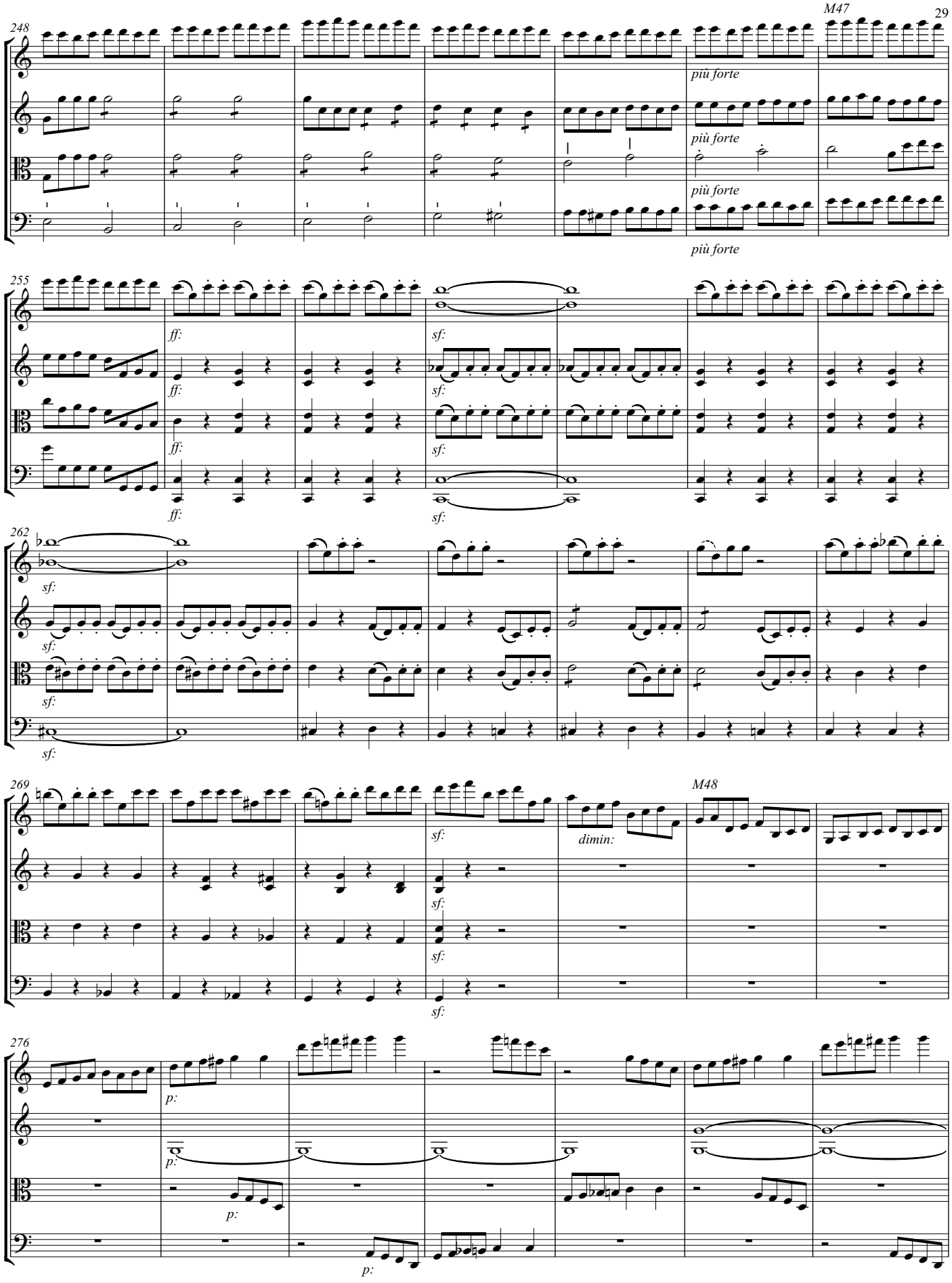

71
cres:
78
f:
p:
cres: sf:
85
M37
ff:
92
fp:
99
forte

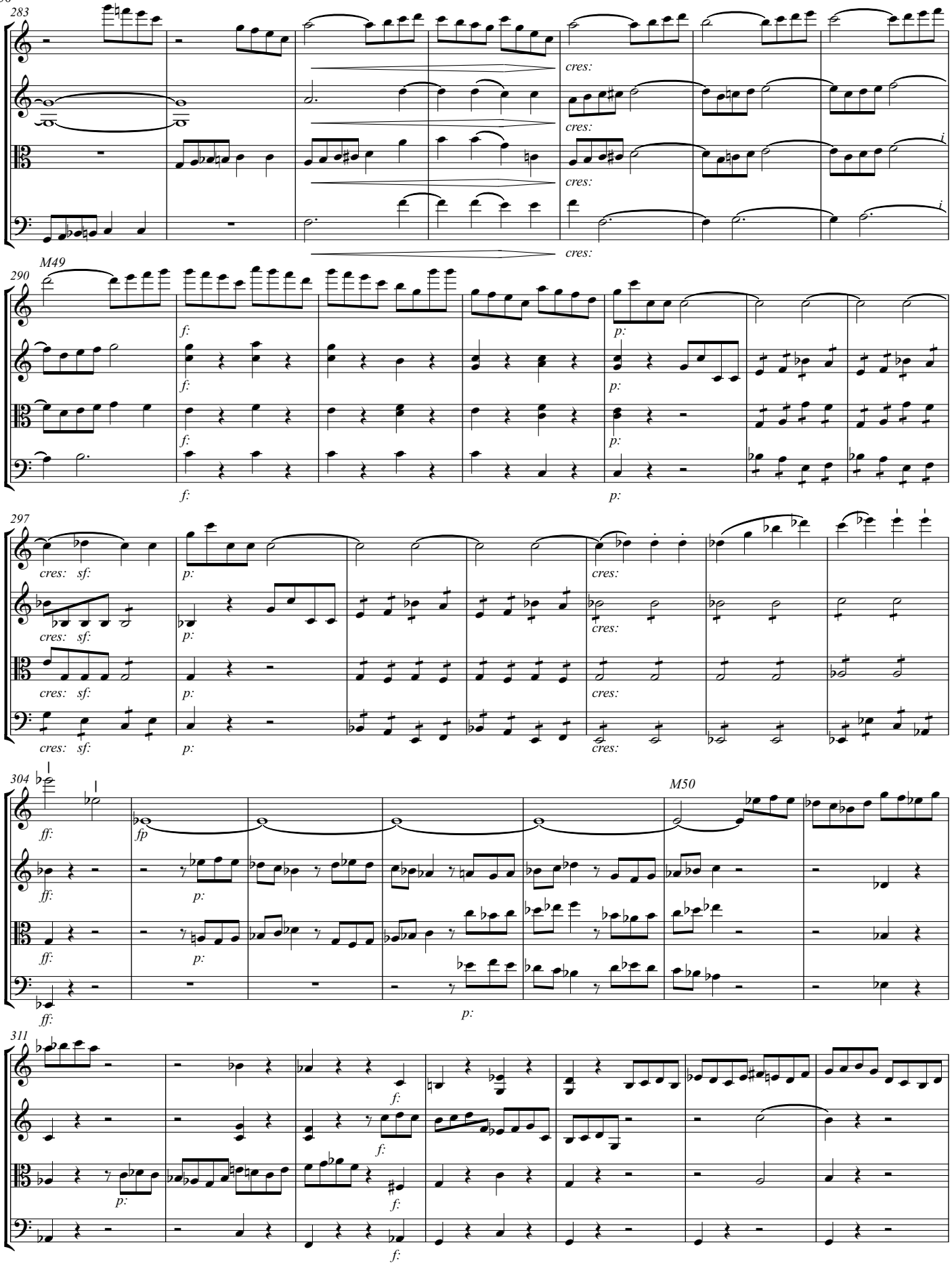

106
M38
f:
p:
113
M39
sf:
120
127
M40
134

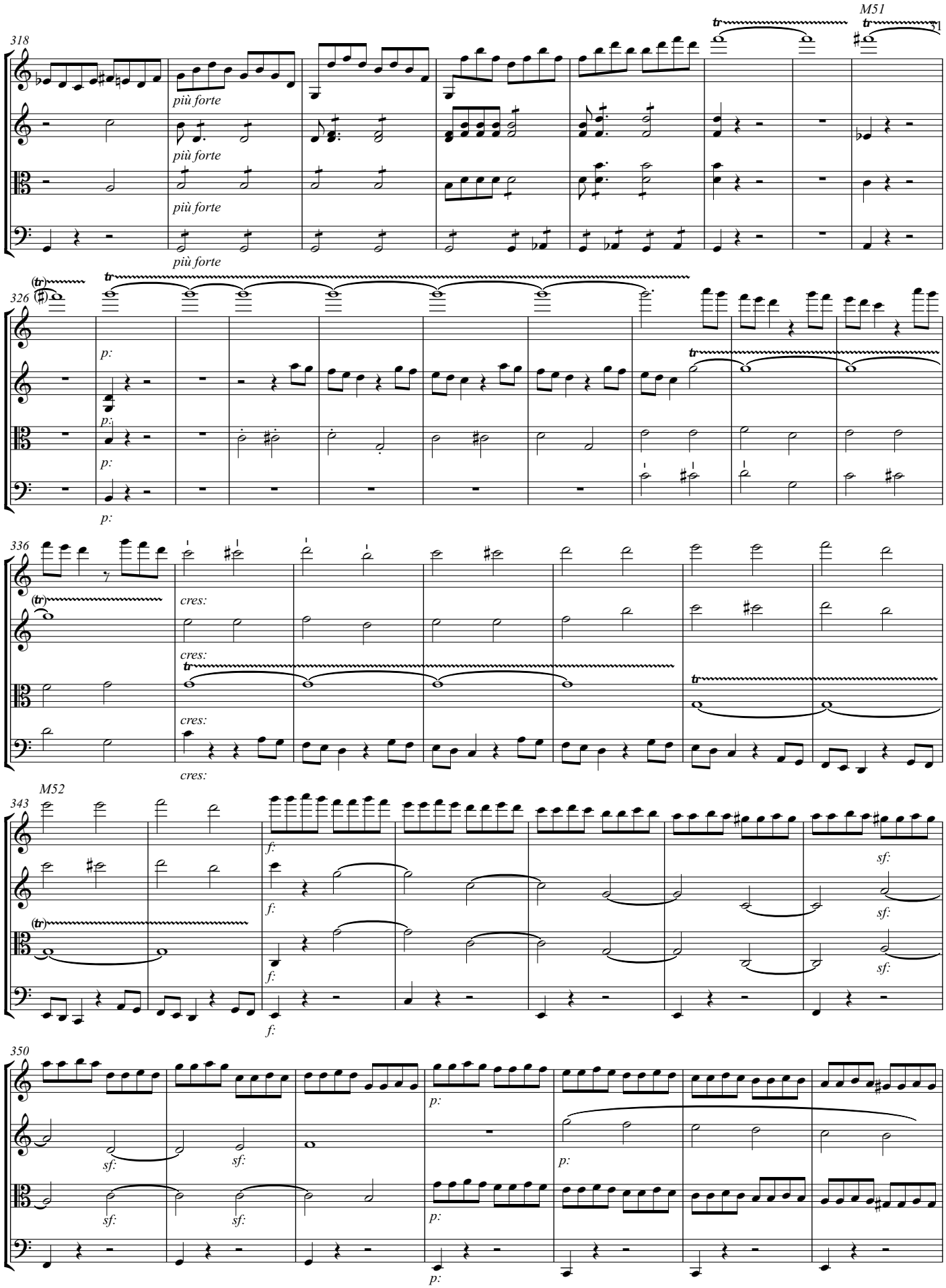

141
sul una corda
148
sul una corda
155
M41
sul una corda
162
sul una corda
169
M42

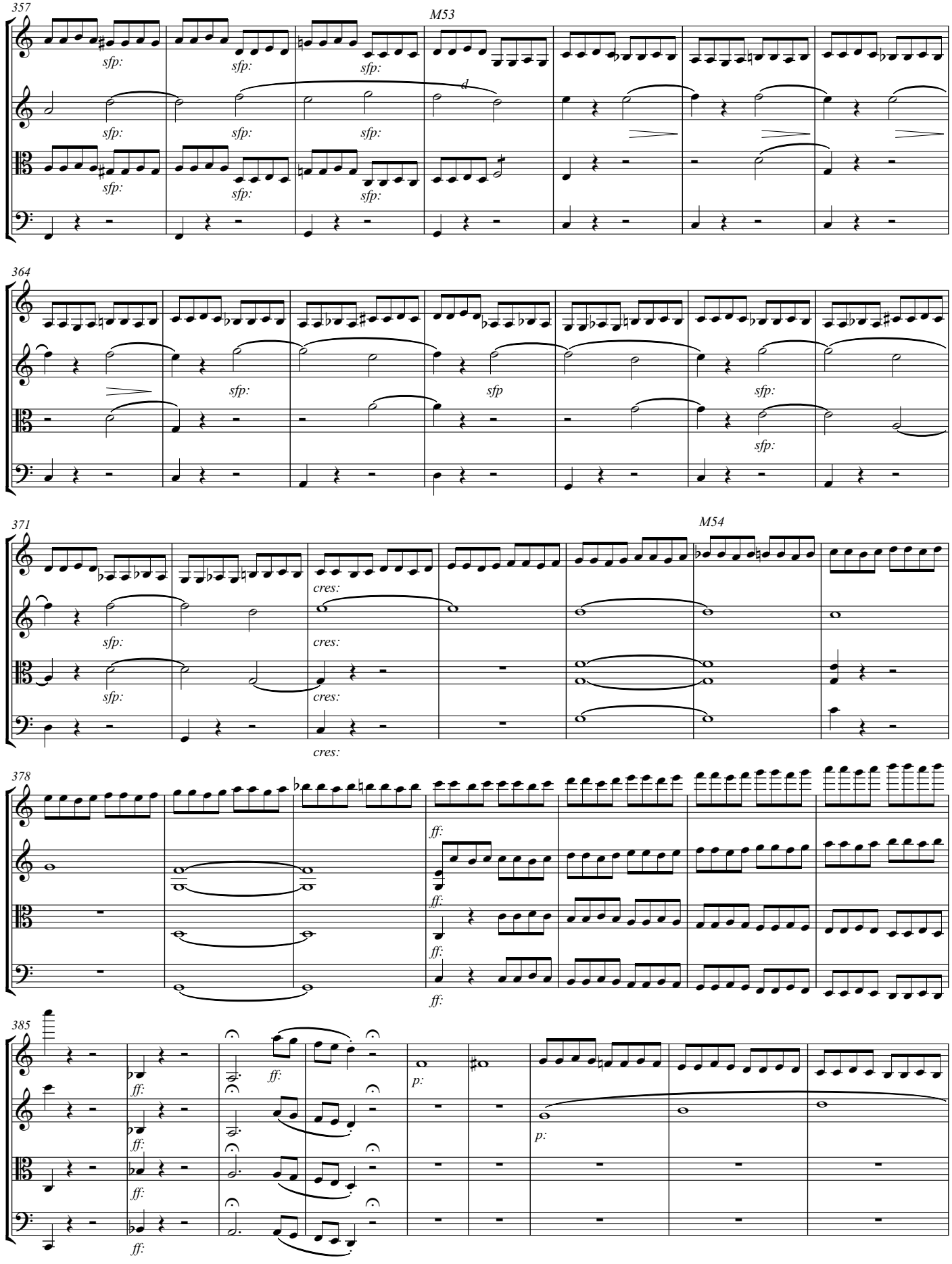

176
ff:
sf:
183
M43
190
sempre ffmo
197
204
M44
p:

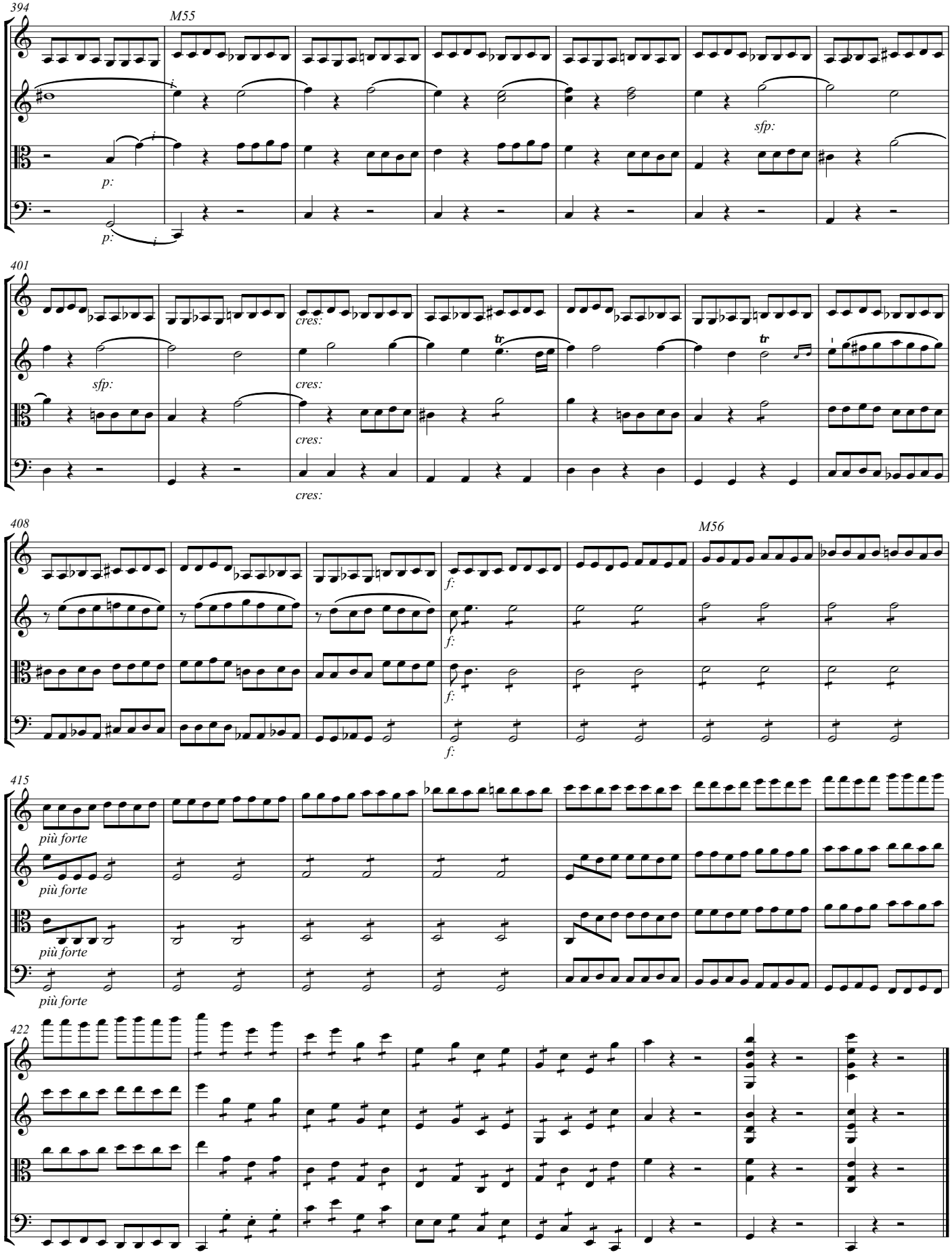

213
220
M45
p:
p:
227
p:
cres:
cres:
cres:
234
M46
forte
f:
f:
cres
f:
241


248
M47
più forte
più forte
più forte
più forte
255
ff:
sf:
262
sf:
269
M48
dimin:
276
p:


283
cres:
290
M49
f:
p:
297
cres: sf:
304
ff:
fp
M50
311


M51
318
più forte
più forte
più forte
più forte
326
p:
p:
p:
p:
336
cres:
cres:
cres:
cres:
M52
343
f:
f:
f:
f:
sf:
sf:
sf:
sf:
350
sf:
sf:
sf:
sf:
p:
p:
p:
p:


357
M53
sfp:
d
364
sfp
371
M54
cres:
378
ff:
385
p:


394
M55
p:
p:
sfp:
401
sfp:
cres:
cres:
cres:
cres:
tr
tr
408
M56
f:
f:
f:
415
più forte
più forte
più forte
più forte
422