


Belwin

CONCERT STRING ORCHESTRA

PRESTO

(from String Quartet Opus 131)

LUDWIG VAN BEETHOVEN

Arranged by TIM McCARRICK

INSTRUMENTATION

1	Conductor
8	1st Violin
8	2nd Violin
5	Viola
5	Cello
5	String Bass

PROGRAM NOTES

Most biographies of Beethoven emphasize his dark moods and his suffering of deafness and physical ailments. Yet even in his difficult final years, he produced music that is truly joyous: *Symphony 8*; the “Ode to Joy” of *Symphony 9*; and this exuberant presto from *String Quartet #14, Opus 131*. In this presto you can hear Beethoven at his most playful, bouncing the melodies between players like a game until he interrupts with a totally unexpected pizzicato passage. This work proves that even in 1826, only months before his death in March 1827, Beethoven still could produce works of great joy, and he gave us this presto to prove it.

NOTES TO THE CONDUCTOR

The first thing the students should sense about this piece is that it is fun and very enjoyable to play! The second thing they should know is that making it sound as effortless and fun as it should sound will take much effort. The section beginning at bar 25, where each section answers the other, can be a problem if players overestimate the length of the quarter-note rest. The ping-ponging passages beginning at m.87 are simplified, yet will still call for tight ensemble playing.

The pizzicato entries (m.163) can be as loud as possible and the cello at 169 seems to remind the players to get back to the tune; a little Beethoven humor! Good luck and have fun!

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor



For my mother, who taught
so many to play Beethoven

Presto

CONDUCTOR SCORE

Duration - 3:50

(from String Quartet Opus 131)

Ludwig van Beethoven
Arranged by Tim McCarrick

Presto (♩ = 150)

Violins

Viola

Cello

String Bass

1 2 3 4 5

Vlns.

Vla.

Cello

Str. Bass

6 7 8 9 10

11

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

III -1 2

11 12 13 14

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

ff

mf

ff

ff

mf

ff

15 16 17 18

19

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *cresc.*

1 3 1 3 2 4

III -3

1 3 1 3

mf *cresc.*

1

mf *cresc.*

19 20 21 22 23

24 25 26 27 28 29 30

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

29

4

p *p* *p*

rit.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

31 32 33 34 35

37 a tempo

I -2

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

36 37 38 39 40

p *f*

rit.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

41 42 43 44 45

46 a tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

46 47 48 49 50 51

mf *mp* *mf* *mp* *mf* *mp*

x3 4

The musical score for measures 57-61 features five staves: Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#). The score includes a large red watermark reading "Legal Use Required".

- Violins I (Vlns. I):** Measures 57-58 are marked *simile*. Measures 59-61 show a *cresc.* (crescendo) marking.
- Violins II (Vlns. II):** Measures 57-58 have fingerings 2 and 2. Measures 59-61 show a *cresc.* (crescendo) marking.
- Viola (Vla.):** Measures 57-58 have fingerings 3 and 4. Measures 59-61 show a *cresc.* (crescendo) marking.
- Cello:** Measures 57-58 have fingerings 3 and 4. Measures 59-61 show a *cresc.* (crescendo) marking.
- String Bass (Str. Bass):** Measures 57-58 have fingerings 3 and 4. Measures 59-61 show a *cresc.* (crescendo) marking.

Measures 57, 58, 59, 60, and 61 are indicated at the bottom of the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

62 63 64 65 66

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

1. *Optional Repeat* 2.

67 68 69 70 71

f *f* *mf* broadly *mf* broadly *mp*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

72 73 74 75 76

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

77 78 79 80 81

79

f

f

V V

III -1 2 3 1

4

I

Vlns.

II

Vla.

Cello

Str. Bass

82 83 84 85 86

87

I

Vlns.

II

Vla.

Cello

Str. Bass

87 88 89 90 91

95

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mp

f broadly

f broadly

mp

92 93 94 95 96

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

97 98 99 100 101

Score for measures 102 to 106, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins (Vlns.): Part I and II. Measure 102 includes a *pp* (pianissimo) dynamic marking.

Viola (Vla.): Part I. Measure 102 includes a *pp* (pianissimo) dynamic marking.

Cello: Part I. Measure 102 includes a *pp* (pianissimo) dynamic marking.

Str. Bass: Part I. Measure 102 includes a *pp* (pianissimo) dynamic marking.

Measures 102, 103, 104, 105, and 106 are indicated at the bottom of the score.

Score for measures 107 to 111, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins (Vlns.): Part I and II. Measure 107 includes a *pp* (pianissimo) dynamic marking.

Viola (Vla.): Part I. Measure 107 includes a *pp* (pianissimo) dynamic marking.

Cello: Part I. Measure 107 includes a *pp* (pianissimo) dynamic marking.

Str. Bass: Part I. Measure 107 includes a *pp* (pianissimo) dynamic marking.

Measures 107, 108, 109, 110, and 111 are indicated at the bottom of the score.

113

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

112 113 114 115 116 117

121

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

118 119 120 121 122

Score for measures 123 to 127, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Vlns. I: Treble clef, playing a melodic line with eighth and quarter notes, often beamed in pairs.

Vlns. II: Treble clef, playing a similar melodic line to Vlns. I, with some rests.

Vla.: Alto clef, playing a melodic line with eighth and quarter notes, often beamed in pairs.

Cello: Bass clef, playing a melodic line with eighth and quarter notes, often beamed in pairs.

Str. Bass: Bass clef, playing a steady eighth-note accompaniment.

Measures 123, 124, 125, 126, 127.

Score for measures 128 to 132, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Vlns. I: Treble clef, playing a melodic line with eighth and quarter notes, often beamed in pairs.

Vlns. II: Treble clef, playing a melodic line with eighth and quarter notes, often beamed in pairs.

Vla.: Alto clef, playing a melodic line with eighth and quarter notes, often beamed in pairs.

Cello: Bass clef, playing a melodic line with eighth and quarter notes, often beamed in pairs.

Str. Bass: Bass clef, playing a steady eighth-note accompaniment.

Measures 128, 129, 130, 131, 132.

Vlns.

I

II

Vla.

Cello

Str. Bass

137

133

134

135

136

137

Vlns.

I

II

Vla.

Cello

Str. Bass

138

139

140

141

142

143

Vlns. I *ff*

Vlns. II

Vla.

Cello

Str. Bass

143 144 145 146 147

III -3 I -1

4 V V

151

Vlns. I *mf*

Vlns. II

Vla.

Cello

Str. Bass

148 149 150 151 152

mf *ff* *mf*

V V

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

153 154 155 156 157

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

158 159 160 161 162 163 164

pizz. *fff* pizz. *fff*

Score for measures 165 to 170. The score includes parts for Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#).

Measure 165: Vlns. I & II have whole rests. Vla. has a half note F#4 marked *pizz.* and *fff*. Cello and Str. Bass have whole rests.

Measure 166: Vlns. I & II have whole rests. Vla. has a half note F#4 marked *fff*. Cello has a half note F#3 marked *pizz.* and *fff*. Str. Bass has a half note F#2 marked *pizz.* and *fff*.

Measure 167: Vlns. I & II have whole rests. Vla. has a half note F#4 marked *fff*. Cello has a half note F#3 marked *fff*. Str. Bass has a half note F#2 marked *fff*.

Measure 168: Vlns. I & II have whole rests. Vla. has a half note F#4 marked *fff*. Cello has a half note F#3 marked *fff*. Str. Bass has a half note F#2 marked *fff*.

Measure 169: Vlns. I & II have whole rests. Vla. has a half note F#4 marked *fff*. Cello has a half note F#3 marked *fff*. Str. Bass has a half note F#2 marked *fff*.

Measure 170: Vlns. I & II have whole rests. Vla. has a half note F#4 marked *fff*. Cello has a half note F#3 marked *fff*. Str. Bass has a half note F#2 marked *fff*.

Score for measures 171 to 175. The score includes parts for Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#).

Measure 171: Vlns. I & II have half notes F#4 and G#4 marked *f*. Vla. has a half note F#4 marked *f*. Cello has a half note F#3 marked *Tutti* and *p*. Str. Bass has a half note F#2 marked *p*.

Measure 172: Vlns. I & II have half notes G#4 and A#4 marked *f*. Vla. has a half note G#4 marked *f*. Cello has a half note G#3 marked *Tutti* and *p*. Str. Bass has a half note G#2 marked *p*.

Measure 173: Vlns. I & II have half notes A#4 and B#4 marked *f*. Vla. has a half note A#4 marked *f*. Cello has a half note A#3 marked *Tutti* and *p*. Str. Bass has a half note A#2 marked *p*.

Measure 174: Vlns. I & II have half notes B#4 and C#5 marked *f*. Vla. has a half note B#4 marked *f*. Cello has a half note B#3 marked *Tutti* and *p*. Str. Bass has a half note B#2 marked *p*.

Measure 175: Vlns. I & II have half notes C#5 and D#5 marked *f*. Vla. has a half note C#5 marked *f*. Cello has a half note C#4 marked *Tutti* and *p*. Str. Bass has a half note C#3 marked *p*.

179

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

mf

ff

mf

ff

p

176 177 178 179 180

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

181 182 183 184 185

187

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

186 187 188 189 190

III
-3

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

191 192 193 194 195

196

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

196 197 198 199 200 201

rit.

205 a tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

202 203 204 205 206

p

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 207 to 211.

Violins (Vlns.): Part I and II. Measure 207: *mp*. Measure 211: *rit.* (ritardando).

Viola (Vla.): Part I. Measure 207: *p*.

Cello: Part I. Measure 207: *p*.

Str. Bass: Part I. Measure 207: *p*.

Measures 207, 208, 209, 210, and 211 are indicated below the staves.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 212 to 216.

Violins (Vlns.): Part I and II. Measure 214: *mf* (mezzo-forte).

Viola (Vla.): Part I. Measure 214: *mf*.

Cello: Part I. Measure 214: *mf*.

Str. Bass: Part I. Measure 214: *mf*.

Measures 212, 213, 214, 215, and 216 are indicated below the staves.

Measure 214 is marked **214 a tempo**.

Measure 216 is marked **III -1**.

Vlns. I *I* *-4* *V* *V* *simile* *f*
 Vlns. II *f*
 Vla. *V* *3* *f*
 Cello *f*
 Str. Bass *f*

217 218 219 220 221

Vlns. I *223* *V* *V* *III* *-1* *cresc.*
 Vlns. II *cresc.*
 Vla. *4* *cresc.*
 Cello *cresc.*
 Str. Bass *cresc.*

222 223 224 225 226

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 227 to 231.

Violins (Vlns.) I and II: Measures 227-231. Violin I has fingerings I, -2, V, V. Dynamics: *ff* (measures 227-230) and *fff* (measure 231).

Viola (Vla.): Measures 227-231. Dynamics: *ff* (measures 227-230) and *fff* (measure 231).

Cello: Measures 227-231. Dynamics: *ff* (measures 227-230) and *fff* (measure 231).

Str. Bass: Measures 227-231. Dynamics: *ff* (measures 227-230) and *fff* (measure 231).

Measures 227, 228, 229, 230, 231 are indicated below the staves.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 232 to 236.

Violins (Vlns.) I and II: Measures 232-236. Dynamics: *ff* (measures 232-235) and *fff* (measure 236).

Viola (Vla.): Measures 232-236. Dynamics: *ff* (measures 232-235) and *fff* (measure 236).

Cello: Measures 232-236. Dynamics: *ff* (measures 232-235) and *fff* (measure 236).

Str. Bass: Measures 232-236. Dynamics: *ff* (measures 232-235) and *fff* (measure 236).

Measures 232, 233, 234, 235, 236 are indicated below the staves.