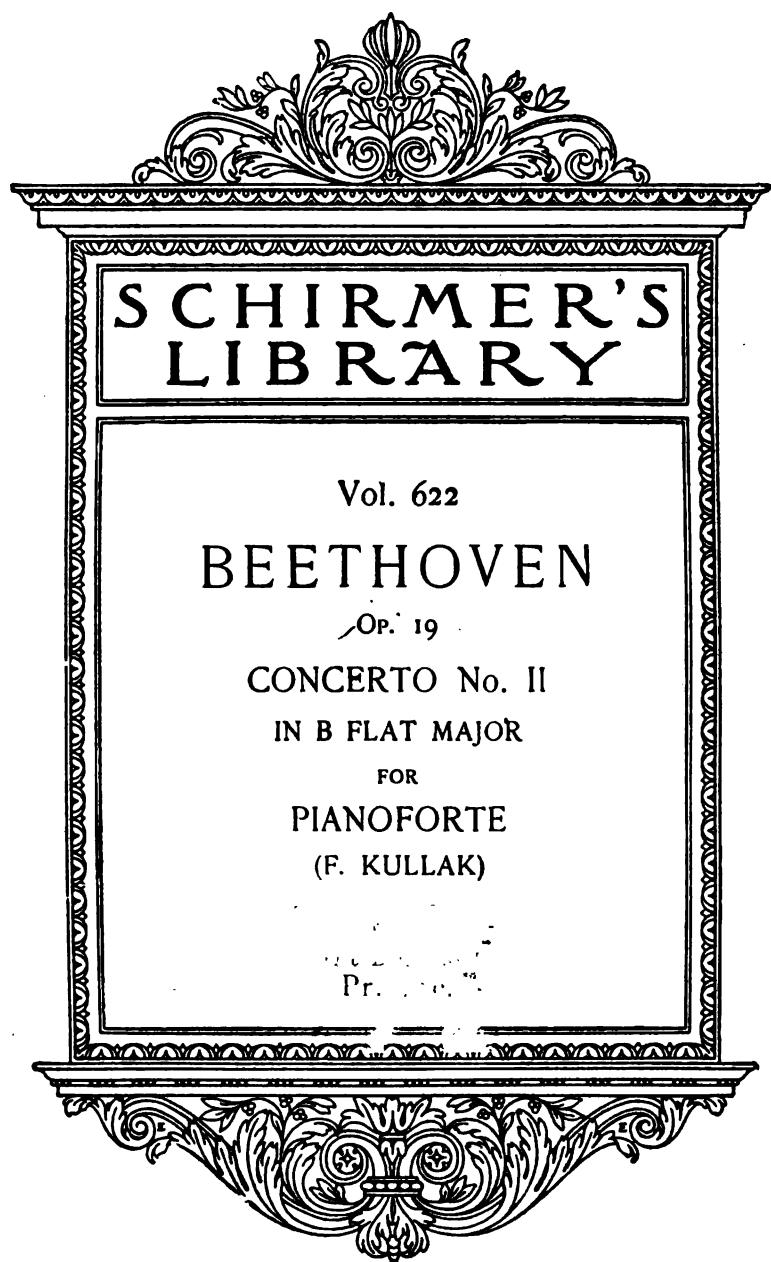


Mus 628.1.214 F



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LUDWIG VAN BEETHOVEN CONCERTOS FOR THE PIANOFORTE

PROVIDED WITH FINGERING, AND WITH A COMPLETE ARRANGEMENT, FOR PIANOFORTE, OF THE ORCHESTRAL ACCOMPANIMENT

BY

FRANZ KULLAK

THE INTRODUCTION AND NOTES TRANSLATED FROM THE GERMAN BY
DR. TH. BAKER

- No. 1. CONCERTO, Op. 15, in C MAJOR
" 2. CONCERTO, Op. 19, in B FLAT MAJOR
" 3. CONCERTO, Op. 37, in C MINOR
" 4. CONCERTO, Op. 58, in G MAJOR
" 5. CONCERTO, Op. 73, in B FLAT MAJOR

To be had separately: FRANZ KULLAK, THE ART OF BEETHOVEN'S PIANO-PLAYING

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MUS 628.1.214 (2)



Booth found

Notes to Beethoven's Concerto in B flat

BY FRANZ KULLAK

This Second Concerto, according to the composer's own statement*, was composed earlier than the one published as op. 15, in C major. Although Beethoven himself did not style his work "The Second," but simply "Concert" (or "Concerto"), he nevertheless gave rise, by appending the opus-number "19," to the current designation.

The apparent reason for this was, that when he entered into negotiations with Hoffmeister, his publisher, he had no lower opus-number at his disposal**. But the Concerto was finished before the publication of the three trios, op. 1 (Oct., 1795). The period of its composition is set by Nottebohm between the first half of 1794 and Mar. 29, 1795, which he designates as the probable date of the first performance***.

The autograph of the score, which, according to Nottebohm (Them. Catalogue, 2nd ed.), was in private hands as late as 1868, is at present in the possession of the Royal Library at Berlin. For the first two movements, there are only a few fragments of the pianoforte-part, some of them being different readings; for the third, somewhat further developed passages, but also fragmentary (sketches), some indicated only in one hand.

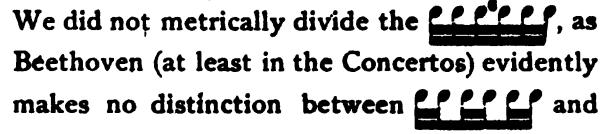
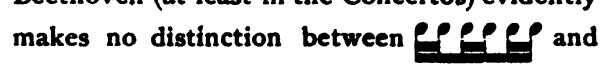
* In a letter to Breitkopf & Härtel. The fact was established by Nottebohm, by comparing Beethoven's musical sketches ("Mus. Wochenblatt," VI, No. 48).

** Letter of Dec. 15, 1800, to Hoffmeister. [Thayer, II, 209.] According to Nottebohm's Thematic Catalogue, Second Edition, op. 15, 16 and 17 appeared in March, 1801; op. 18, Part I, in the summer, and Part II in October of that year (publ. by Mollo & Co., Vienna); and op. 19 towards the end of 1801.

*** "Mus. Wochenblatt" No. 48 (Nov. 26, 1875).—Thayer (I, p. 249) assumes that the Concerto played on the above date was already the C-major Concerto. For details, see the passage noted.

The reading of the solo piano-part, in the present edition, follows in general an edition of Hoffmeister & Co. (No. 65, oblong)†.

Orchestral parts, evidently from the same publishing-house, and likewise marked "65," we have designated, briefly, as "Original Parts." Our reading of the orchestral portion has been carefully compared with the Autograph.

We have indicated staccato by dots only. (Dots appear originally only in measures 2 and 6 of the second solo.) In the case of the turn-sign $\text{--} \text{--}$, we follow the (more rational) modern usage of placing a chromatic sign altering the *lower auxiliary*, *below* the turn-sign. We did not metrically divide the , as Beethoven (at least in the Concertos) evidently makes no distinction between  and . (Cf. the *Largo* of the C-minor Concerto.) Emendations of the text of other editions, mentioned in the Notes, are supported *inter alia* by the following sources: For the score-parts, by the *orchestral parts* copied (and probably revised by the composer himself) from the Autograph; for the solo pianoforte-part, by the *Autograph* (or the copy) of the pianoforte-part.

† The full title of this edition is as follows:

"Concert / pour le / Pianoforte / avec deux Violons, Viole, Violoncelle et Basse, / une Flûte, 2 Oboes, 2 Cors, 2 Bassons, / composé et dédié / à Monsieur Charles Niel / Noble de Nihalberg, Conseiller au conseil de sa Majesté Impériale et Royale / par / Louis van Beethoven, / Bureau XIIX. / à Vienne chez Hoffmeister & Comp. / à Leipzig au Bureau de Musique. / No. 65*. Prix 4 Rthlr. 10 grs..—This was, according to Thayer ("Chronological Catalogue," No. 58), the original edition.—Nottebohm says (Th., V, Second Edition): "Title of the earliest edition, published towards the end of 1801 by Hoffmeister & Künnel (Bureau de Musique) at Leipzig: 'Concerto, etc.'"—"Concerto" is given on p. 2 of the edition aforesaid.

¹Thayer gives "S." ²Another proof from the original plates has in place of the words "à Vienne chez Hoffmeister & Comp." the words "chez A. Künnel." (Between 1806 and 1814.) ³Omitted by Thayer. ⁴Omitted by Thayer and Nottebohm.

Second Concerto.

Dedicated to C. Nikl, Edler von Nikelsberg.

Published, in this
arrangement, 1881.
Revised, 1885.

L.van BEETHOVEN, Op. 19.

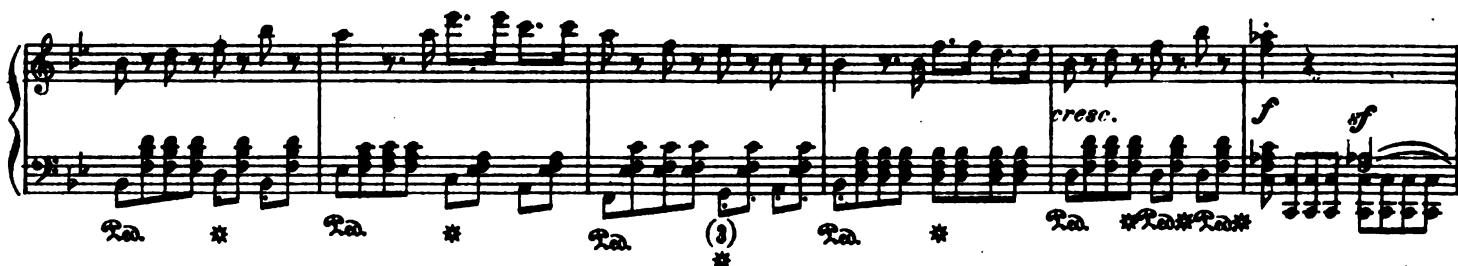
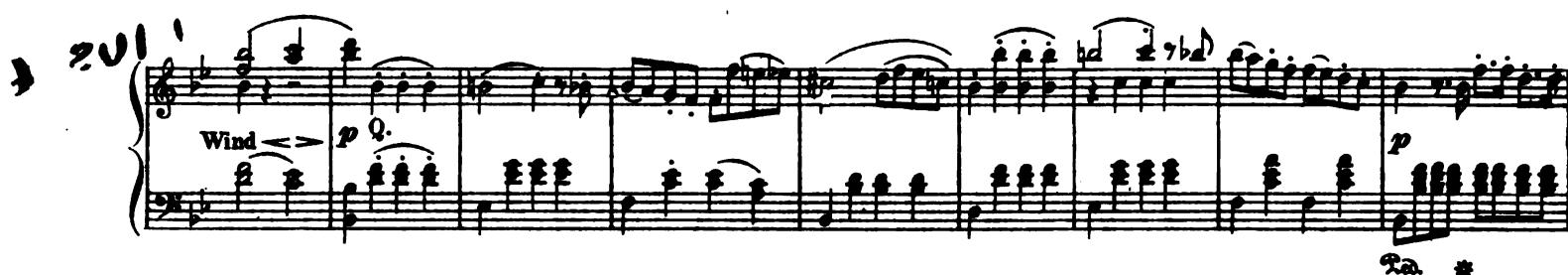
Allegro con brio. (M.M. $\frac{2}{4}$ = 132; acc. to Czerny, (1) $\frac{2}{4}$ = 152.)

Tutti

VI.I.

VI.I.

Concerto.
(Pfte. I or II.)



(1) Carl Czerny: "Die Kunst des Vortrags der ältern und neuern Claviercompositionen" [The Art of Interpreting Early and Modern Compositions for the Pianoforte], Supplement to the Great Pianoforte-Method. op. 500.— Is not the "5" in "152" an engraver's mistake?

(2) Flute, 2 Oboes, 2 Bassoons, 2 Horns in B \flat , and String-quartet (quintet).— In arranging the orchestral part of this Concerto, the editor thought it best to place ease of execution above completeness of harmony.

(3) Here we follow, with regard to the bass, the reading of the original bass part which has also been adopted in the printed scores (Breitkopf & Härtel; Peters).— In the Autograph, this is changed, by a later correction, to

Musical score for orchestra and piano, page 10, measures 10-12. The score consists of eight staves. Measures 10-11 show woodwind entries (Flute, Clarinet, Bassoon) with dynamic markings like *f*, *p*, *pp*, and *fp*. Measures 12-13 feature sustained notes and rhythmic patterns, with dynamics including *f*, *sf*, *pp*, *cresc.*, and *p*. The score includes rehearsal marks VI.I., VI.II., and VI.III.

(1) The *sf* belongs, according to the Autograph, to this syncopation, not to the preceding one.



Musical score page 4, measures 4-6. The top staff shows piano music with dynamics ff, p, Q., Wind p, ff tutti, and p. The bottom staff shows a bassoon part with 'ff' and 'p' markings.

Solo

Musical score page 4, measures 7-9. The top staff shows a piano solo part with dynamic p and fingerings 5, 4, 3, 2, 1. The bottom staff shows piano II parts.

Musical score page 4, measures 10-12. The top staff shows piano music with dynamic cresc. and fingerings 4, 3, 2, 1. The bottom staff shows piano II parts with dynamic Q. p.

84

Tutti VI.I. VI.II. VI.I. Ob. Fl.

sf *sf* *p* *cresc.* *f*

sf *p* *cresc.* *f*

Fl.

Solo

f *sf* *sf*

sf *sf*

Q.p.

5

sf *sf* *sf*

sf *sf* *sf*

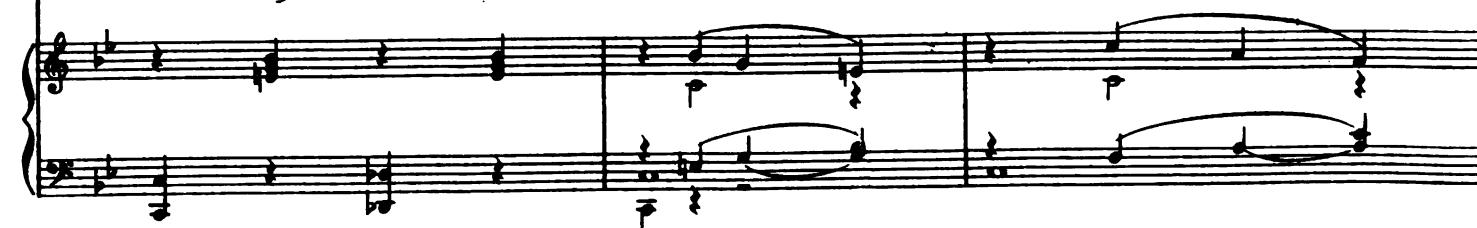
sf *sf* *sf*

(1) Originally:

Tutti Solo

p *f* *f*

(The bass-notes in the Tutti, as usual, with large heads; expression-marks of same size both for Tutti and Solo.)



7

Score for orchestra, page 7, featuring four staves of music:

- Top Staff:** Violin I (Treble clef) playing sixteenth-note patterns. Fingerings: 3 1 2 3 4, 5 3, 4, 4, 5 4, 5 4.
- Second Staff:** Bassoon (Bass clef) playing eighth notes. Fingerings: 1 2, 2 5, 1 2.
- Third Staff:** Double bass (Clefless) playing eighth notes. Fingerings: 1 2, 2 5.
- Fourth Staff:** Wind instrument (Clefless) playing eighth notes. Dynamics: *p*.

Second System:

- Top Staff:** Violin I (Treble clef) playing sixteenth-note patterns. Fingerings: 1 1, 8 1, 3 1, 2 3, 4.
- Middle Staff:** Viola (Clefless) playing eighth notes. Dynamics: *pp*, *p cresc.*
- Bottom Staff:** Viola (Clefless) playing eighth notes. Dynamics: *p cresc.*

Third System:

- Top Staff:** Tutti (Violins I and II) playing eighth notes. Dynamics: *f*.
- Middle Staff:** Flute (Clefless) playing sixteenth-note patterns. Dynamics: *f*.
- Bottom Staff:** Trombones (Clefless) playing eighth notes. Dynamics: *f*.

Fourth System:

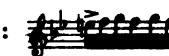
- Top Staff:** Solo Violin (Treble clef) playing sixteenth-note patterns. Fingerings: 5 2, 4 3 1 2, 1, 2, 3, 2, 1, 2 3 1.
- Middle Staff:** Double bass (Clefless) playing eighth notes. Fingerings: 3 2, 3 2, 1 2 3 1.
- Bottom Staff:** Double bass (Clefless) playing eighth notes. Dynamics: *p*.

(1) Slur and \ll are wanting in the Autograph here and in the parallel passage on p. 19. (Were they crossed out the first time? Quite illegible.) The slur is also omitted in both passages in the original violin - part; Hoffmeister's pianoforte - part gives, in this place,  ; in the parallel passage, no sign whatever. (Bassoon I has, in the original part, only staccato-dots without a slur; in the Autograph, no sign at all.)

Ob.
Bsn.

pp
q.pp

(p)(2)
ff
p

(1) Originally:  etc. Trill with lower appoggiatura. Played:  etc.

(2) *p* in analogy to the parallel passage on p. 20.

Musical score page 9, featuring five staves of music. The top staff uses a treble clef and includes dynamic markings *ff*, *f*, and *p*. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef and includes dynamic markings *ff* and *p*. The fifth staff uses a bass clef.

10

(Woodwind section)

(String section)

ff

ff

ff

ff

Tutti

Tutti

Solo

Tutti

Solo

Tutti

Solo

cresc.

ff

ff

ff

ff

*R. **

*R. **

*R. **

*R. **

p decresc.

pp *cresc.*

f

1 5 3 2 4 4 3 4 2 1 3 3

(1)

q.p.

Tutti

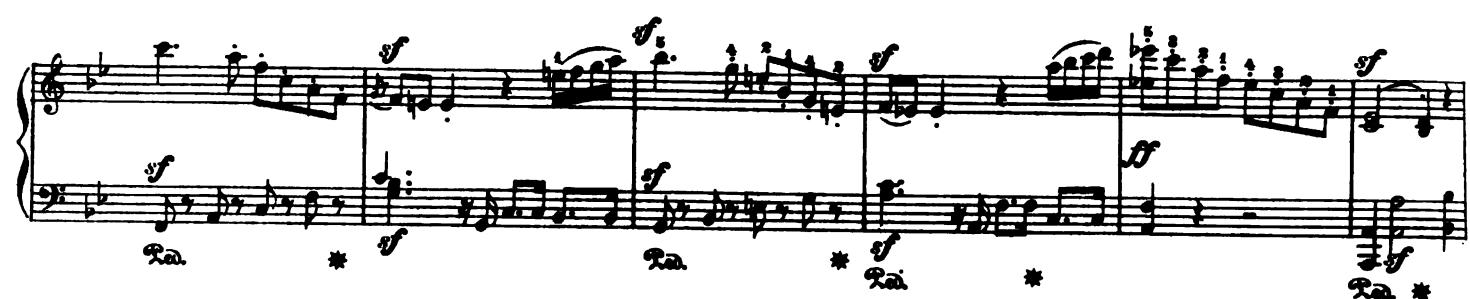
Ria. *

tutti

f

Ria. *

(1) In the bass (by mistake?) originally



Solo

p

cresc.

VI.II.

VI.I.

Tutti

Fl.

ff

q.pp

fp

fp

Rd. *

Rd. *

Rd. *

Fl.

ff

q.pp

fp

fp

Rd. *

Rd. *

Rd. *

Solo

fp

Rd. *

Rd. 4/5

4321

Rd. *

Rd. *

Rd. *

Musical score for orchestra, page 14, measures 42-52.

Measure 42:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: cresc.
- Bassoon: 5 (staccato)

Measure 43:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: 5 (staccato)

Measure 44:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: 5 (staccato)

Measure 45:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: 5 (staccato)

Measure 46:

- Violin 1: ff (staccato)
- Violin 2: p (staccato)
- Cello: 5 (staccato)

Measure 47:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: 5 (staccato)

Measure 48:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: 5 (staccato)

Measure 49:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: 5 (staccato)

Measure 50:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: 5 (staccato)

Measure 51:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: 5 (staccato)

Measure 52:

- Violin 1: 1 2 3 (staccato)
- Violin 2: 1 2 3 (staccato)
- Cello: 5 (staccato)

Bassoon (Bassoon part):

p Vl. & Viola

Musical score page 15, featuring six staves of music for piano and wind instruments. The score includes:

- Piano (Top Staff):** Features two hands playing eighth-note patterns. Fingerings 4, 3, and 2 are indicated above the treble staff, while 5, 4, 2, 1, and 3 are indicated below the bass staff.
- Wind (Second Staff):** Playing eighth-note patterns with dynamic *sf*.
- Piano (Third Staff):** Playing eighth-note patterns with dynamic *p*.
- Bassoon (Fourth Staff):** Playing eighth-note patterns.
- Piano (Fifth Staff):** Playing eighth-note patterns with dynamic *p*.
- Piano (Sixth Staff):** Playing eighth-note patterns with dynamic *p*.

The score concludes with a dynamic *sf decresc.* followed by *p*, and a final dynamic *q.p.*

Musical score page 16, featuring five staves of music for orchestra. The score includes parts for Violin I (VI.I.), Violin II (VI.II.), Viola, Cello, Double Bass, and various woodwind instruments. The music consists of six measures. Measure 1: Violin I and II play eighth-note patterns. Viola and Cello provide harmonic support. Measure 2: Woodwinds enter with sustained notes. Measure 3: Violin I and II continue their eighth-note patterns. Measure 4: Woodwinds play eighth-note patterns. Measure 5: Violin I and II play eighth-note patterns. Measure 6: Woodwinds play eighth-note patterns.

Measure 1: Violin I and II play eighth-note patterns. Viola and Cello provide harmonic support.

Measure 2: Woodwinds enter with sustained notes.

Measure 3: Violin I and II continue their eighth-note patterns.

Measure 4: Woodwinds play eighth-note patterns.

Measure 5: Violin I and II play eighth-note patterns.

Measure 6: Woodwinds play eighth-note patterns.

(1) "Senza sordino", with *pedal*; "con sordino", without *pedal* (*). — It is best, with our modern pianos, to take the pedal anew with each measure, and to release it during the scale.

(2) ?

Musical score for orchestra and piano. The top staff shows the piano in treble clef with dynamic *p*, and the orchestra in bass clef. Measure 5: piano eighth-note chords, orchestra sustained notes. Measure 6: piano eighth-note chords, orchestra eighth-note chords. Measure 7: piano eighth-note chords, orchestra eighth-note chords. Measure 8: piano eighth-note chords, orchestra eighth-note chords.

A musical score for piano and flute. The top two staves are for the piano in common time, featuring treble and bass clefs. The piano part includes dynamic markings like forte (f), piano (p), and sforzando (sf). The bottom two staves are for the flute, also in common time. The flute part includes dynamic markings like forte (f), piano (p), and sforzando (sf). Measure 11 starts with a forte dynamic in the piano's treble clef staff. Measure 12 begins with a piano dynamic in the piano's bass clef staff. The flute part features grace notes and slurs.

A musical score page featuring four staves. The top staff is soprano, the second is bass, the third is alto, and the fourth is tenor. Measure 11 starts with a forte dynamic (f) in the bass and continues through measure 12. Measure 12 concludes with a repeat sign and a bassoon solo instruction.

Tutti

Fl. VI.I. tutti *d* *fp* *sf* *fp*

Viola *cresc.* *Ria ** *Ria ** *Ria **

Fl. (1) VI.I. tutti *d* *fp* *sf* *fp*

Viola *f* *cresc.* *Ria ** *Ria ** *Ria **

Solo

p *p*

(1) The flute has in the Autograph only , (in the original part, dots); the 1st violin adds Compare the parallel passage, p. 7.

Musical score for orchestra and piano, page 10, measures 8-10. The score consists of ten staves. Measures 8-9 show woodwind entries (Ob., Bsn., Q.) with dynamic markings *p* and *pp*. Measure 10 begins with a forte dynamic **f** for the piano, followed by woodwind entries and a crescendo.

(1) Did the composer forget the *sf*?— Compare the parallel passage, p. 10.

Musical score for piano, page 23, featuring five staves of music. The score includes dynamic markings such as *p*, *decresc.*, *pp*, *cresc.*, *f*, *q.p.*, and *p*. Fingerings are indicated above certain notes and chords. The music consists of six measures per staff, with the final measure of each staff being a repeat sign with a '1' above it.

(1) Originally (probably a mere mistake): 

32
43

Tutti
VI. II. Ob.

VI. I. Ob.

Ra. f*

tutti
f VI. II. Ob. f

VI. I. Ob. f

Ra. f*

f Ra. * Ra. * Ra. * Ra. *

Ob. Viola

sf (Cadenza) (1)

Solo

Tutti
VI. I.

Ob. Viola

sf (Cadenza)

tutti
VI. I.

sf

Q. Wind cresc. p ff

Wind p cresc. p ff

(1) For Cadenza by Beethoven, see Appendix.

Adagio. (M.M. $\text{♩} = 80$; acc. to Czerny, = 84.)

Tutti

This page contains two staves of musical notation. The top staff is for the piano (Pfte. I) and orchestra. It starts with a dynamic of *p*, followed by *cresc.*, *f*, *f*, *ff*, *fp*, and ends with *pp*. The bottom staff is for the piano (Pfte. II). It starts with *f*, followed by *pp*, and ends with *pp*.

Tutti

p Q. (& Bass) cresc. *f* *f* *ff* *fp*
Ran * Ran *

VII.

VII. *p* cresc. *f* *p* *cresc.* *ff* Q. *tutti*
Vi. II. Viola cresc. *f* *pp*

Solo

(Pfte. I) *f* (1) *p* *pp* *pp*

(Pfte. II) *f* *pp* *pp*

Tutti

f tutti *fp* *pp* *pp*
Ran Ran Ran * *pp*

Solo

f tutti *fp* *pp* *pp*
Ran Ran Ran * *pp*

(1) This **f** is inadvertently omitted in the original Tutti-arrangement (but not the preceding **ff**). — Breitkopf & Härtel add **f** at beginning of Solo; Peters adds only the **f** in the Tutti.

Sheet music for orchestra, page 26.

The score consists of six staves:

- Violin 1 (Top Staff):** Playing eighth-note patterns with fingerings like 1 3 4 8, 4 1 2 3 5, and 4 3 2 3 2.
- Violin 2 (Second Staff):** Playing eighth-note patterns with fingerings like 1 2, 4 2, and 3 5.
- Cello (Third Staff):** Playing eighth-note patterns.
- Bassoon (Fourth Staff):** Playing eighth-note patterns.
- Violin 3 (Fifth Staff):** Playing eighth-note patterns.
- Double Bass (Bottom Staff):** Playing eighth-note patterns.

Performance instructions and dynamics:

- Tutti:** Occurs at measures 343, 45, and 482.
- Solo:** Occurs at measures 343, 43, and 482.
- Viola cresc.**: Viola part at measure 44.
- H. p**: Horn part at measure 44.
- sf**: Sforzando (fortissimo) dynamic.
- p cresc.**: Crescendo dynamic.
- f**: Forte (loud) dynamic.
- p.p**: Pianissimo (very quiet) dynamic.
- Re. ***: Rehearsal mark.

A large bracket spans measures 343 to 482, indicating a section of the music.

Tutti

(1)

(2)

tutti

VII.

cresc.

Bsn.

Rca. *

tutti

VII.

cresc.

Bsn.

Rca. *

Solo

p⁸ cresc.

fp

H.

Rca. *

Vl.

Vcl.

Cello

Double Bass

(1) Corrected, in Peters and Breitkopf & Härtel, thus:

(2) Originally:

(in large note-heads). The notation of the figure in etc. the second measure is inexact, compared with the Autograph and the original parts.

(3) Dotted bars added by the editor, to facilitate reading.

Ob.
Wind
p
pizz. (= stacc.)

Vl. pizz.

Ob.
Wind

Musical score page 29, measures 1-4. The top two staves show complex rhythmic patterns with grace notes and slurs. The bottom two staves show sustained notes.

Musical score page 29, measures 5-8. The top two staves continue the rhythmic patterns. The bottom two staves show sustained notes. A label "VI.(pizz.)" is present in the middle staff.

Musical score page 29, measures 9-12. The top two staves feature sixteenth-note patterns with grace notes. The bottom two staves show sustained notes.

Solo

Tutti

solo

cresc.

solo

tutti

VI.

H. cresc.

p cresc.

sf

cresc.

sf

q.p.

arco

arco

*R. ad. **

*R. ad. **

4

3 8

8 8

8 8

8 8

4 3

5 3

8 2 1

3 4

48

5 4

1 3

2 1

2 3

4 5

5 3 1

2

VI. I.

Viola

(1) According to the original parts, and the Autograph, *cresc.* (not *cresc. poco*).

(2) Was a "cresc." forgotten here? Compare the following *decresc.*, which to be sure, passes over into *pp*. — The *cresc.* missed by us occurs (though not till the beginning of the following measure) in later editions of the *Bureau de Musique de C. F. Peters*. One of these editions is entitled: *Deuxième Concert....Nouvelle Edition, revue et corrigée.** Leipzig, etc. ... Pr. 2½ Thlr. (Pour Piano seul 1 Thlr.) [Register: 65.] — The title of the other reads: *Deuxième Grand Concert...arrangé avec deux Violins, Viola et Violoncelle et augmenté d'une Cadence par Charles Czerny... Pr. 2 Thlr.* [Register: 8695.]

* "par l'auteur" is doubtless *not* appended. — The largely increased number of expression-marks in the last movement, greatly resembling those in the following edition (Czerny's), admit of the possibility that Czerny also had a hand in this edition.

Musical score page 32, measures 41-42. The score consists of four staves. The top two staves begin with a dynamic of *decresc.* (diminishing). The third staff begins with a dynamic of *p* (piano). The fourth staff begins with a dynamic of *pp* (pianissimo). Measure 41 ends with a fermata over the first two staves. Measure 42 begins with a dynamic of *decresc.* (diminishing).

Musical score page 32, measures 43-44. The score consists of four staves. The top two staves begin with a dynamic of *cresc.* (increasing). The third staff begins with a dynamic of *pp* (pianissimo). The fourth staff begins with a dynamic of *p* (piano). Measure 43 ends with a fermata over the first two staves. Measure 44 begins with a dynamic of *p* (piano).

Musical score page 32, measures 45-46. The score consists of four staves. Measure 45 begins with a dynamic of *ff* (fortissimo). The third staff begins with a dynamic of *f* (forte). The fourth staff begins with a dynamic of *f* (forte). Measure 45 ends with a fermata over the first two staves. Measure 46 begins with a dynamic of *f* (forte). The third staff begins with a dynamic of *f* (forte). The fourth staff begins with a dynamic of *f* (forte). Measure 46 ends with a fermata over the first two staves.

Tutti

Solo

pp

Solo

con sordino ad libitum (2)

ad libitum

This image shows two staves of a musical score. The top staff consists of four staves: Treble, Bass, Alto, and Tenor. The bottom staff consists of two staves: Treble and Bass. The score includes dynamic markings such as 'Tutti' (all), 'Solo' (solo), 'pp' (pianissimo), and 'ad libitum'. Performance instructions like 'con sordino ad libitum (2)' and 'ad libitum' are also present. Measure numbers 53 and 54 are indicated above the staves.

Musical score for orchestra, page 8, measures 8-10. The score includes parts for Tutti (Ob., Fl., Vl.I., H., Wind), Bassoon (Bassoon, *), and Double Bass (Double Bass, *). Measure 8: Tutti play eighth-note chords. Bassoon plays eighth-note chords. Double Bass plays eighth-note chords. Measure 9: Tutti play eighth-note chords. Bassoon plays eighth-note chords. Double Bass plays eighth-note chords. Measure 10: Tutti play eighth-note chords. Bassoon plays eighth-note chords. Double Bass plays eighth-note chords.

(1) Corrected in Peters, and Br. & H., to  The Peters Edition (No. 65) already contains the above simplification of the embellishment, but not the above-mentioned one by Czerny (No. 3695).

(2) Peters (No 65) writes "*con sordino, ad libitum*" The insertion of the comma is quite to the point, because the "*ad libitum*" can refer only to the *tempo*, as may be seen from the orchestral direction in the same place.

Rondo.

Allegro molto. (M. M. $\frac{1}{4}$ = 104, acc. to Czerny, 112.)

Sole

Solo

(1) *sf* *sf*

Tutti

tutti *sf*

V.I.

V.II.

tutti

V.II.

Bassn. B.

Viol.

Solo

Tutti

sf

(1) Here without expression-mark. At the repeat, *p.* — Except in a few places noted further on (see p. 37), the original Tutti-arrangement of this movement contains no expression-marks except the oft-recurring *sf*.

(2) Staccato, in analogy with the parallel passage on p. 43.

Solo

Musical score for piano solo, page 36. The first four measures show the right hand playing eighth-note patterns on the treble clef staff, while the left hand provides harmonic support on the bass clef staff. Measure 1 starts with a dynamic of *sf*. Measures 2 and 3 also include dynamic markings of *sf*. Measure 4 concludes with a dynamic of *sf*.

Measures 5 through 8 continue the eighth-note patterns from the previous measures. Measure 5 begins with *sf*, followed by *sf* in measure 6, and *sf* again in measure 7. Measure 8 ends with a dynamic of *p*.

Measures 9 through 12 feature more complex eighth-note patterns. Measure 9 includes fingerings above the notes: 1, 4, 3, 2, 1, 4, 3, 2. Measure 10 includes fingerings: 1, 4, 3, 2, 1, 4, 3, 2. Measure 11 includes fingerings: 5, 4, 3, 2, 1, 3, 2, 1. Measure 12 ends with a dynamic of *p*.

Measures 13 through 16 conclude the solo section. Measure 13 includes fingerings: 1, 3, 2, 1, 4, 3, 2. Measure 14 includes fingerings: 1, 3, 2, 1, 4, 3, 2. Measure 15 includes fingerings: 1, 5, 4, 3, 2, 1, 2, 5, 4, 3, 2, 1. Measure 16 concludes with a dynamic of *p*.

Musical score for orchestra, page 10, measures 1-10. The score consists of four systems of music. The first system shows a dynamic transition from $\frac{8}{4}$ to $\frac{5}{4}$, followed by a section for 'Tutti' (measures 5-6) and 'Solo' (measures 7-8). The second system begins with 'Fl. tutti' (measure 9), followed by 'p cresc.' and 'sf'. The third system continues with 'Tutti' (measures 10-11) and 'Solo' (measures 12-13). The fourth system features 'Tutti' (measures 14-15), 'Solo' (measures 16-17), and concludes with 'Tutti' (measures 18-19). Various instruments are highlighted with dynamics and markings such as *p*, *p cresc.*, *sf*, and *p. p*.

(1) Originally . But *cf* the parallel passage on p. 44.

(2) Here, in the old Tutti-arrangement, "*f*" [!], and then, to the closing Tutti, no further expression-marks except the *sf*.

(3) According to the Autograph and the original parts, "f," then "ff," in the instruments bearing the melody. (The *f* for the viola is omitted here in the original part; in the parallel passage on p. 45 it is merely inadvertently misplaced.)

Solo

(1)

(2)

Bssn.

F_p

Ob.

Fl.

(1) In Peters and Br. & H., "staccato". — Peters (No. 65) reads The staccato-signs also occur in the Czerny-Peters Edition No. 3695, though without the additional "**p cresc.**"

(2) The two Peters editions just mentioned have, at the beginning of this measure, "**f**", followed two measures later by "**p**", then in the next measure by "**cresc.**", etc.

decreso.

cresc.

p

Tutti

tutti

V.I.

V.II.

p Viola

p

15856

(1) Original notation:  etc. In the Autograph, however, the eighth-notes are joined, as above.

Musical score page 42, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has dynamic markings "cresc." and "decrec." with a fermata. The bottom staff uses a bass clef and has a dynamic marking "pizz.". The music features eighth-note patterns and rests.

Musical score page 42, measures 5-8. The top staff starts with "pp" dynamics. The bottom staff shows eighth-note patterns and sixteenth-note figures. The music continues with eighth-note patterns and rests.

Musical score page 42, measures 9-12. The top staff begins with a dynamic marking "Tutti". The bottom staff shows eighth-note patterns and sixteenth-note figures. The music concludes with eighth-note patterns and rests.

Musical score page 42, measures 13-16. The top staff shows eighth-note patterns and sixteenth-note figures. The bottom staff shows eighth-note patterns and rests.

Musical score page 42, measures 17-20. The top staff starts with "V.I." and "sf" dynamics. The middle staff starts with "VI.II." and "p Viola". The bottom staff starts with "Bassn." and "B.". The music features eighth-note patterns and rests, with a dynamic marking "p" at the end.

Musical score for orchestra, page 44, measures 1-4. The score consists of four staves. The top two staves feature woodwind parts with fingerings and slurs. The bottom two staves show bassoon parts with slurs and rests. Measure 1 starts with woodwind eighth-note patterns. Measure 2 continues with woodwind patterns and includes bassoon slurs. Measures 3 and 4 show woodwind sixteenth-note patterns and bassoon sustained notes.

Tutti

VI.I. Ob. *p* cresc. *sf* *ta.** Tutti *p*

Solo

VI.I. Ob. *p* cresc. *sf* *ta.** *p*

Musical score for orchestra, page 44, measures 5-8. The score features two staves. The top staff shows woodwind parts with slurs and dynamic markings. The bottom staff shows bassoon parts with slurs and dynamic markings. The section begins with a tutti dynamic, followed by a solo section for woodwinds, and concludes with a tutti dynamic again.

(1) Slurs and dots in analogy with the parallel passage on p. 87.

(2) But *of*. Note on p. 88.

(3) Violin I has *a*, acc. to the Autograph; the original part, and also the scores of Peters and Breitkopf & Härtel, have, on the contrary, only a $\frac{1}{2}$ (no doubt by mistake).

Musical score for orchestra, page 46, featuring four staves of music:

- Staff 1 (Top):** Treble clef, key signature of one flat. Measures show complex patterns of eighth and sixteenth notes with fingerings (e.g., 2, 4, 2, 4, 1, 5) and rests.
- Staff 2 (Second from Top):** Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns.
- Staff 3 (Third from Top):** Oboe (Ob.) part. Dynamics include *p*, *p*, and *p*.
- Staff 4 (Bottom):** Bassoon (Bassn.) part.

Second System:

- Staff 1 (Top):** Treble clef, key signature of one flat. Measures show eighth and sixteenth note patterns with fingerings (e.g., 1, 3, 1, 4, 3, 2, 1, 5).
- Staff 2 (Second from Top):** Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns with fingerings (e.g., 5, 4, 3, 2, 1, 2, 1, 3, 2, 1, 4).
- Staff 3 (Third from Top):** Flute (Fl.) part. Dynamics include *p* and *pp*.
- Staff 4 (Bottom):** Bassoon (Bassn.) part.

Third System:

- Staff 1 (Top):** Treble clef, key signature of one flat. Measures show eighth and sixteenth note patterns with fingerings (e.g., 1, 2, 1, 3, 2, 1, 4, 3, 2, 1, 5).
- Staff 2 (Second from Top):** Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns with fingerings (e.g., 2, 1, 3, 2, 1, 4, 3, 2, 1, 5).
- Staff 3 (Third from Top):** Dynamics include *decrec.* (decrescendo).
- Staff 4 (Bottom):** Bassoon (Bassn.) part.

Fourth System:

- Staff 1 (Top):** Treble clef, key signature of one flat. Measures show eighth and sixteenth note patterns with fingerings (e.g., 1, 2, 1, 3, 2, 1, 4, 3, 2, 1, 5).
- Staff 2 (Second from Top):** Bass clef, key signature of one flat. Dynamics include *pp*, *p*, and *p*.
- Staff 3 (Third from Top):** Bassoon (Bassn.) part. Dynamics include *p*.
- Staff 4 (Bottom):** Bassoon (Bassn.) part.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the fourth is bass. The piano part is on the bottom staff. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The vocal parts sing eighth-note patterns, while the piano provides harmonic support.

Musical score for orchestra, page 10, measures 11-12. The score consists of four staves. The top two staves begin with a dynamic of *cresc.* The third staff starts with *Q & H.* and *cresc.* The fourth staff begins with *Ran.* Measure 11 ends with a fermata over the first three staves. Measure 12 begins with *tutti ff* and ends with *Ran.* The score includes various dynamics like *f*, *ff*, and *p*, and performance instructions like *cresc.* and *Q & H.*

A musical score page featuring two staves. The top staff is for the piano, labeled "Solo (1)" with dynamic markings "sf" and "ff". It includes fingerings (e.g., 1, 2, 3, 4) and slurs. The bottom staff shows parts for Viola, Bassoon (Bssn.), and Cello (Cello). The viola part has dynamics "p sf" and "sf". The bassoon part has dynamics "sf" and "sf". The cello part has dynamics "sf" and "sf". Measure numbers 5, 6, 7, and 8 are indicated above the staves.

(1) The word "Solo" was originally placed a little further to the right, so that it might seem doubtful whether the \flat was meant to be included. But this \flat is already written *large*; besides, just here a bit of piano-sketch in the Autograph begins with this \flat (in the right hand).

Tutti
VI.I.

Solo Tutti.

Solo

(1) (1)

Q.p

(1) Even when practising this Concerto, play these measures either very softly, or not at all.

48

5

(2) 1 2 3 4 5

cresc.

VI.I.

Violins

(1)

pp

4 3 2 1

3

decrec.

p

pp

8 1 4 4

5

Tutti.

Wind $\frac{5}{4}$

pp

Q. pizz.

Wind

tutti.

arco

* * * * Fine.

Q. pizz.

pp

arco

* * * *

(1) The notation agrees with the Autograph and Br. & H.'s score. According to the original viola-part it would read:
 (evidently wrong). The two preceding measures are simply provided with marks of repetition.

(2) This fingering is also recommended by Czerny.

Appendix.

Cadenza⁽¹⁾

to the First Movement.

The musical score consists of eight staves of piano music. The top staff begins with a forte dynamic (f) and a common time signature. The bottom staff follows with a common time signature. The music features various dynamics including p, f, ff, cresc., decresc., and dolce. Fingerings are marked above many notes. The score is divided into measures by vertical bar lines.

(1) This Cadenza is given, in Nottebohm's Thematic Catalogue of Beethoven's compositions (Second Edition, p. 148), among the authentic works without opus-number; the Autograph, according to an appended note, is in the possession of Breitkopf & Härtel. Not published during the composer's lifetime, it was printed for the first time, so far as we know, by the above firm. We have taken the liberty of providing this interesting piece with expression-marks, which, being engraved in smaller type, will be recognizable as not belonging to the original edition. — For youthful players, this Cadenza hardly appears suitable.

(2) A copy of this Cadenza, from Prof. Fischhof's literary remains (now in the Royal Library, Berlin), reads g^b.

(1) Unless this σ is an editorial addition (which is the less to be assumed, as it is also confirmed by the above-mentioned copy), this Cadenza can hardly have been written long before the Trio op. 70, No. 2 (published by Br. & H. in 1809, register 1840), as it was not until about this time that the composer employed $e^{\#}$ and $f^{\#}$ in notation (in the G-major Concerto he does not yet reach d^4). Certain peculiarities of style, which remind the editor of op. 101 and 106 (the latter composed about 1818), tend to indicate an even later period of composition than that of the Trio. [Cf. Nottebom, "Neue Beethoveniana XLIII" (in the "Musikalisches Wochenblatt", Vol. X, No. 81), according to which the compass of the piano had been extended to f^4 as early as the end of 1808.]

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Sheet music for piano, page 52, featuring six staves of musical notation. The music includes dynamic markings such as *dolce*, *cresc.*, *f marcato*, *ff*, *pp*, *leggiornemente*, *poco a poco*, *cresc.*, *cresc. sim.*, and *f*. Performance instructions like *(sotto)* and *(sopra)* are also present. Fingerings are indicated above the notes.

(1) The above-mentioned copy also reads only $\frac{5}{4}$ (+g).

dolento

sempr p

rit.

molto trang.

All' ricogliendosi

p cres.

una corda

(1)

etc. *p tutti*

cresc.

p ff

(1) The customary trill is avoided in this closing passage, as at the close of the Rondo of the Eb-major Concerto.