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Vol. 625

BEETHOVEN

Op. 73

Concerto No. V
In E-flat major

For the Piano

(F. KULLAK)

Score: $2.00

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LUDWIG VAN BEETHOVEN

Concerto No. V

For the Piano

Provided with Fingering, and with a
Complete Arrangement, for Piano,
of the Orchestral Accompaniment
by
FRANZ KULLAK

The Introduction and Notes
translated from the German
by
DR. THEODORE BAKER

Concerto No. I, Op. 15, In C major—Library Vol. 621
Concerto No. II, Op. 19, in B flat major—Library Vol. 622
Concerto No. III, Op. 37, in C minor—Library Vol. 623
Concerto No. IV, Op. 58, in G major, Library Vol. 624
Concerto No. V, Op. 73, in E flat major—Library Vol. 625

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New York

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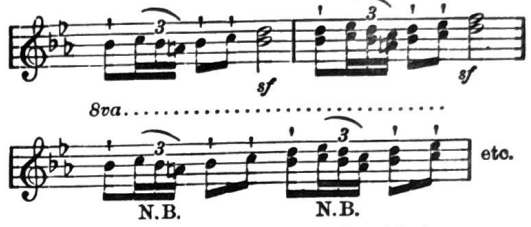
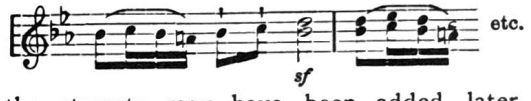
Notes to Beethoven's Concerto in E flat

By FRANZ KULLAK

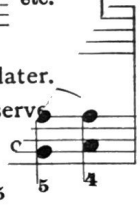
The present edition of this Fifth Concerto is the result of renewed revision. Besides comparison with the Autograph of the score (in the Royal Library, Berlin), we have collated the text with three different impressions of the original edition published by Breitkopf & Härtel, register [running number of publication] 1613, which we shall call A, B and C respectively. All three impressions were taken from the same plates; though C was provided with a new title-page. Impressions A and B* are quite similar externally; but in B a considerable number of errors are corrected, these errors being, in fact, of such a kind (to judge by the autograph of the score, at least) that they ought properly to have been corrected before the publication of A. As for the other corrections contained in B, there can hardly be a doubt, judging from external and internal evidence†, that they are directly traceable to the composer's own intentions. These changes, of course, are likewise to be found in C. Moreover, we give in the present edition as complete a list as possible of the differences between the Autograph and the Original Editions, and also between these latter, omitting, of course, mere mistakes in writing and engraving. Here we shall take note of one special case, for which there was no room in the foot-notes. The following passage [on p. 10, etc.] has (at least with regard to the non-staccato notes) the following notation in all the original editions:



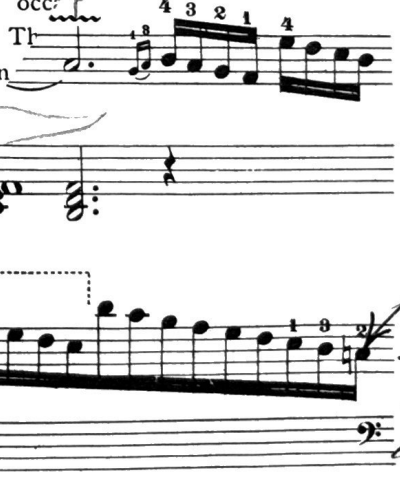
In the Autograph, the slurs in the third measure (at N. B.) are altered and prolonged by very heavy strokes, followed in our text and other recent editions. In fact, the original slurring appears to have been [Autogr. (former notation)]:



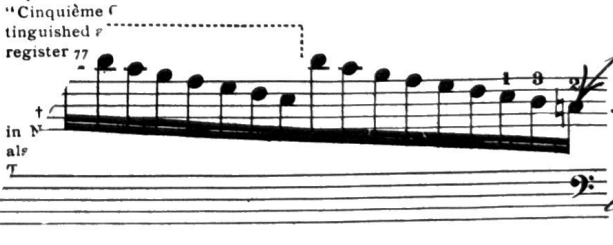
the staccato may have been added later. Touching the staccato we should also observe that the original editions do not admit consistent discrimination between the · · · · and ' ' ' ' The former appe in isolated instances. A few dots in th proved to be dashes in the Autogra



Finally, with regard to the be of interest to learn that the in the piano-part of the similarly in the Original F basses with large note-h melody-notes and occ in smaller notes. Th the present edition after a Breitkopf & Berlin, 188?



"shortly." In N whereas in No. V impression C "Cinquième tinguished register 77



Pedal Stars note to

* Their title, mostly in italics, reads literally: "*Grand / Concerto / Pour le Pianoforte / avec Accompagnement / de l'Orchestre / composé et dedié / à Son Altesse Imperiale / Roudolphe / Archi-Duc d'Autriche etc. / par / L. V. Beethoven / Propriété des Éditeurs / Ouev.* [sic!] 73.————*Pr. 4 Rthlr. / à Leipsic / Chez Breitkopf & Härtel.*"—Compare herewith Nottebohm's Thematic Catalogue of Beethoven's compositions (2nd Ed.), in which the title of the edition of May, 1811, is given word for word like the above (though omitting statement of price, and slightly deviating in orthography and punctuation). As to time of publication, also *cf.* the "Intelligenzblatt zur Allg. Mus. Zeitung" of 1811. In No. II (February) — the Concerto is advertised to appear

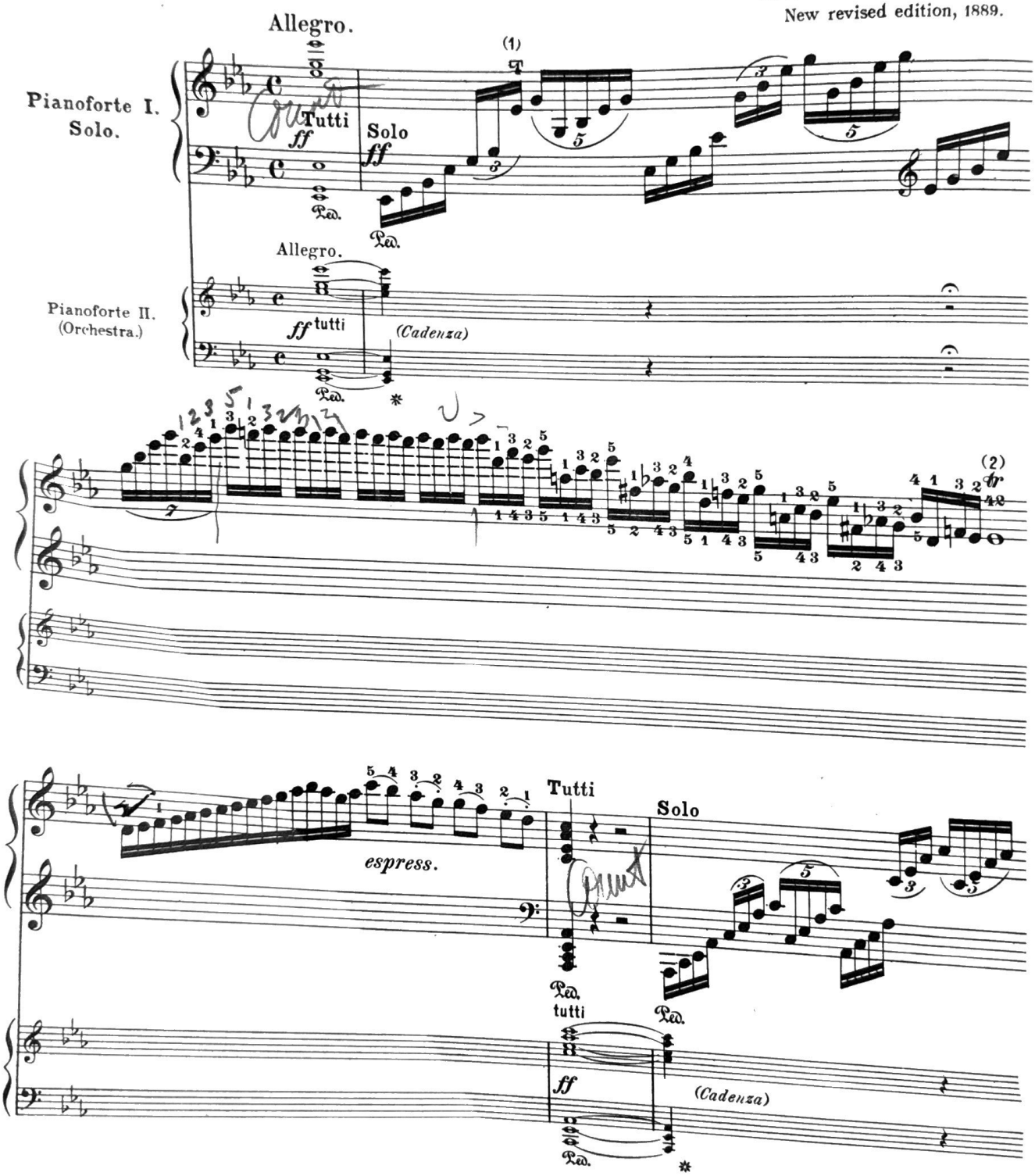
Fifth Concerto.

Dedicated to His Imperial Highness Archduke Rudolph.

Composed 1809. Published 1811, by Breitkopf & Härtel.

L. van BEETHOVEN. Op. 73.

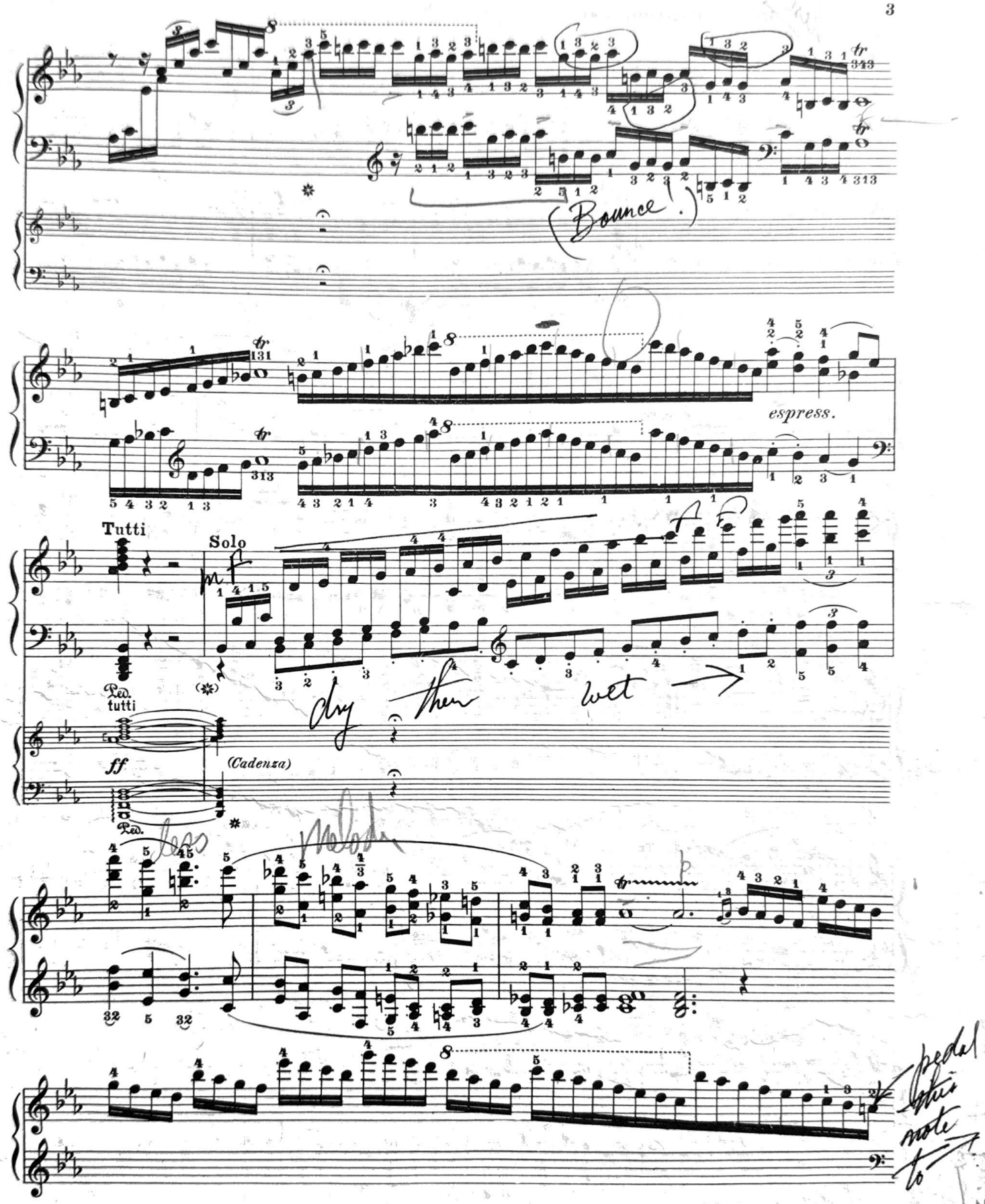
New revised edition, 1889.

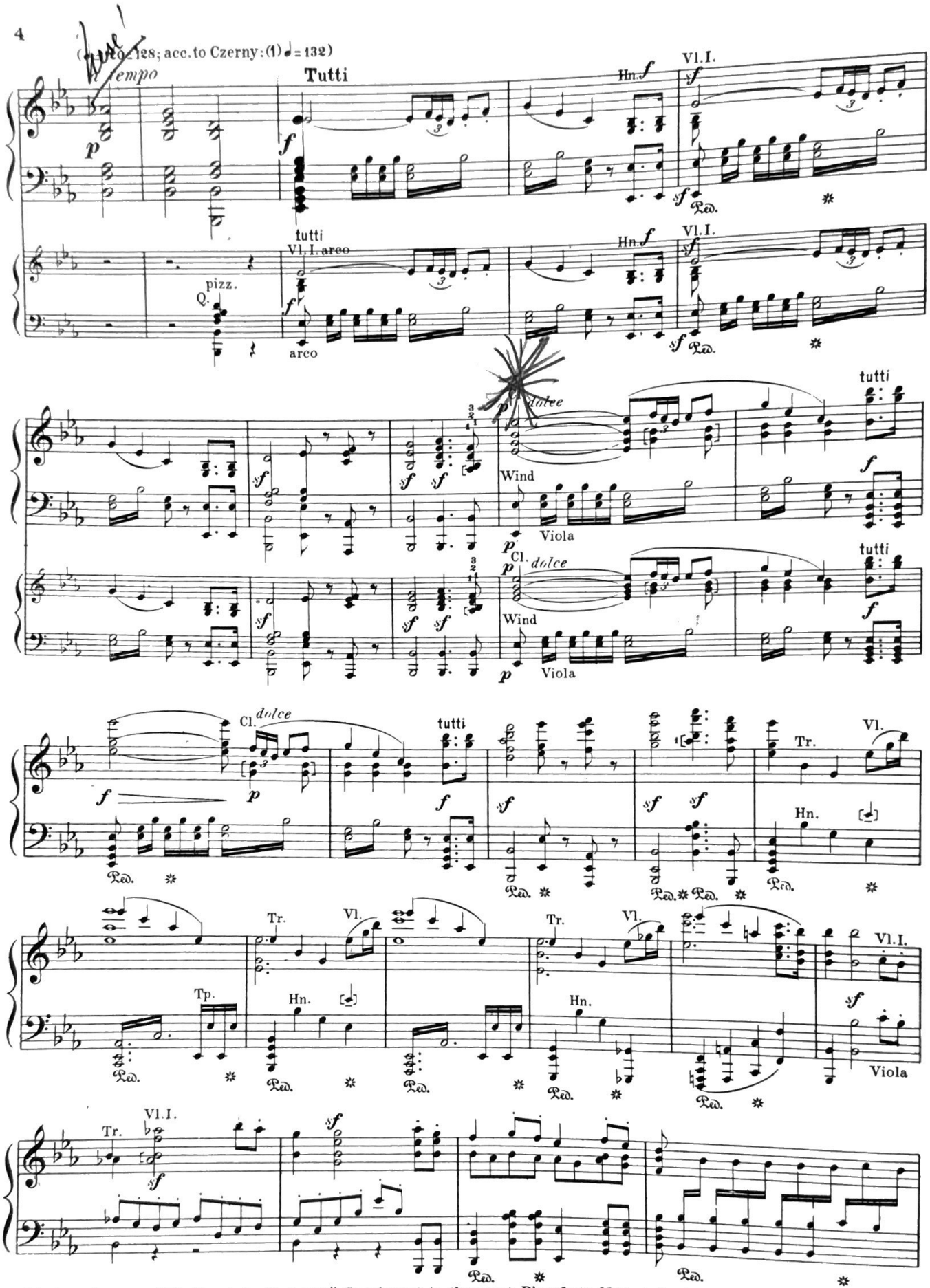


(1) Fingering from the Original Editions.

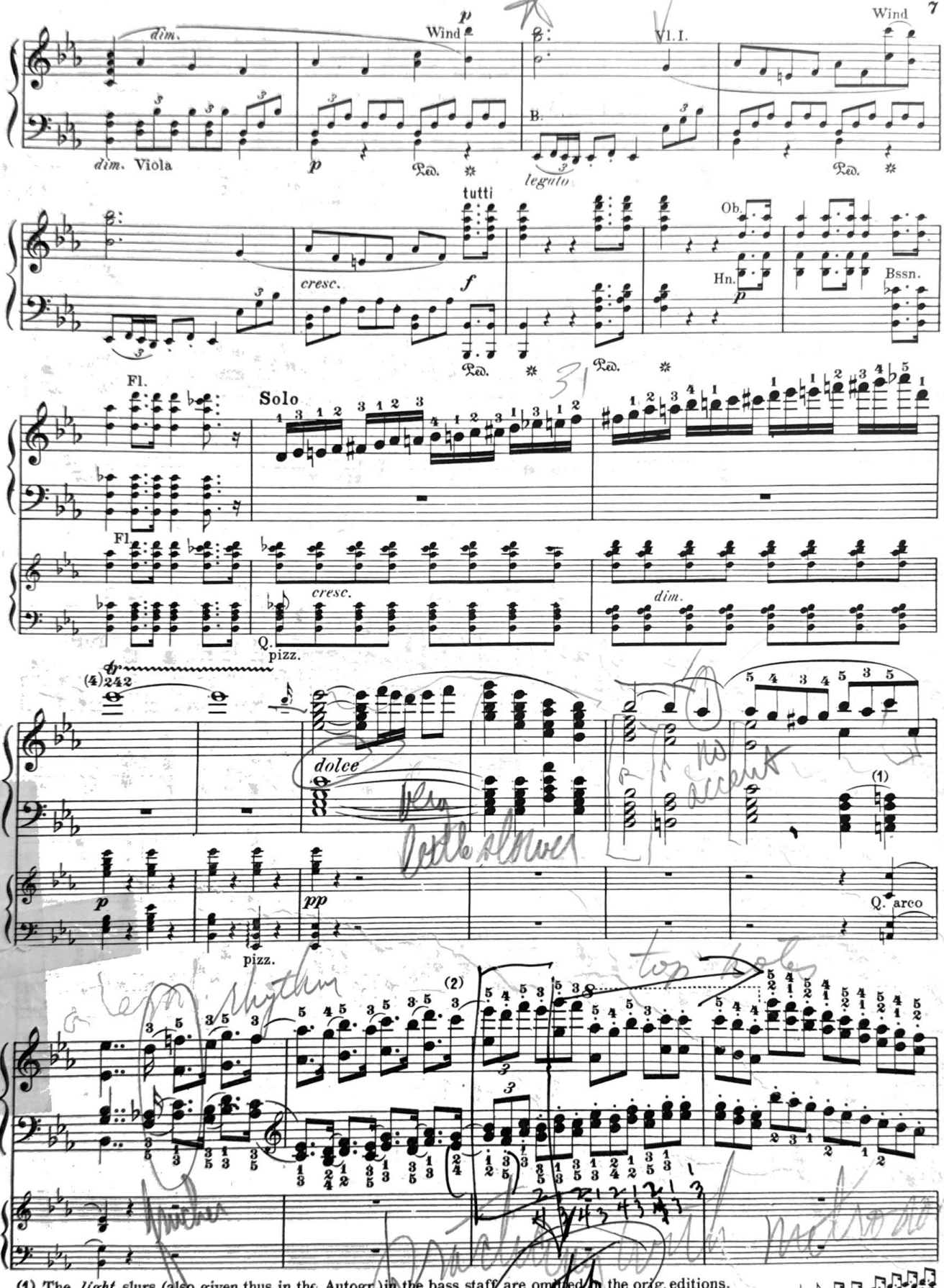
(2) On the execution of the trill, see Introduction to Op. 15.

Printed in the U. S. A.


(Bounce.)
espress.
Tutti
Solo
Ped.
tutti
ff
(Cadenza)
Ped.
dry then wet
less Melody
pedal this note to

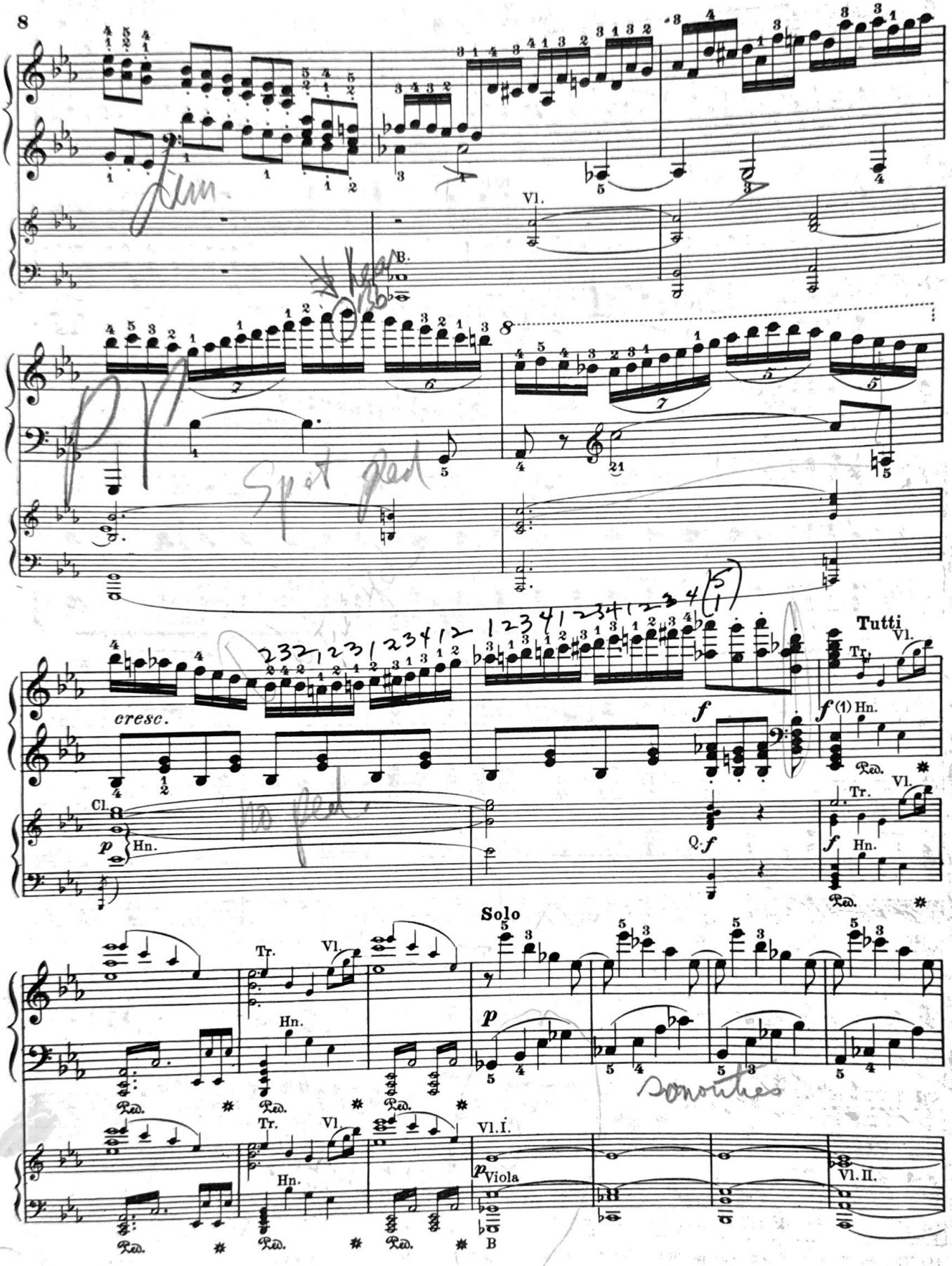


(1) Carl Czerny: "Die Kunst des Vortrags," Supplement to the great Pianoforte-Method, Op. 500.

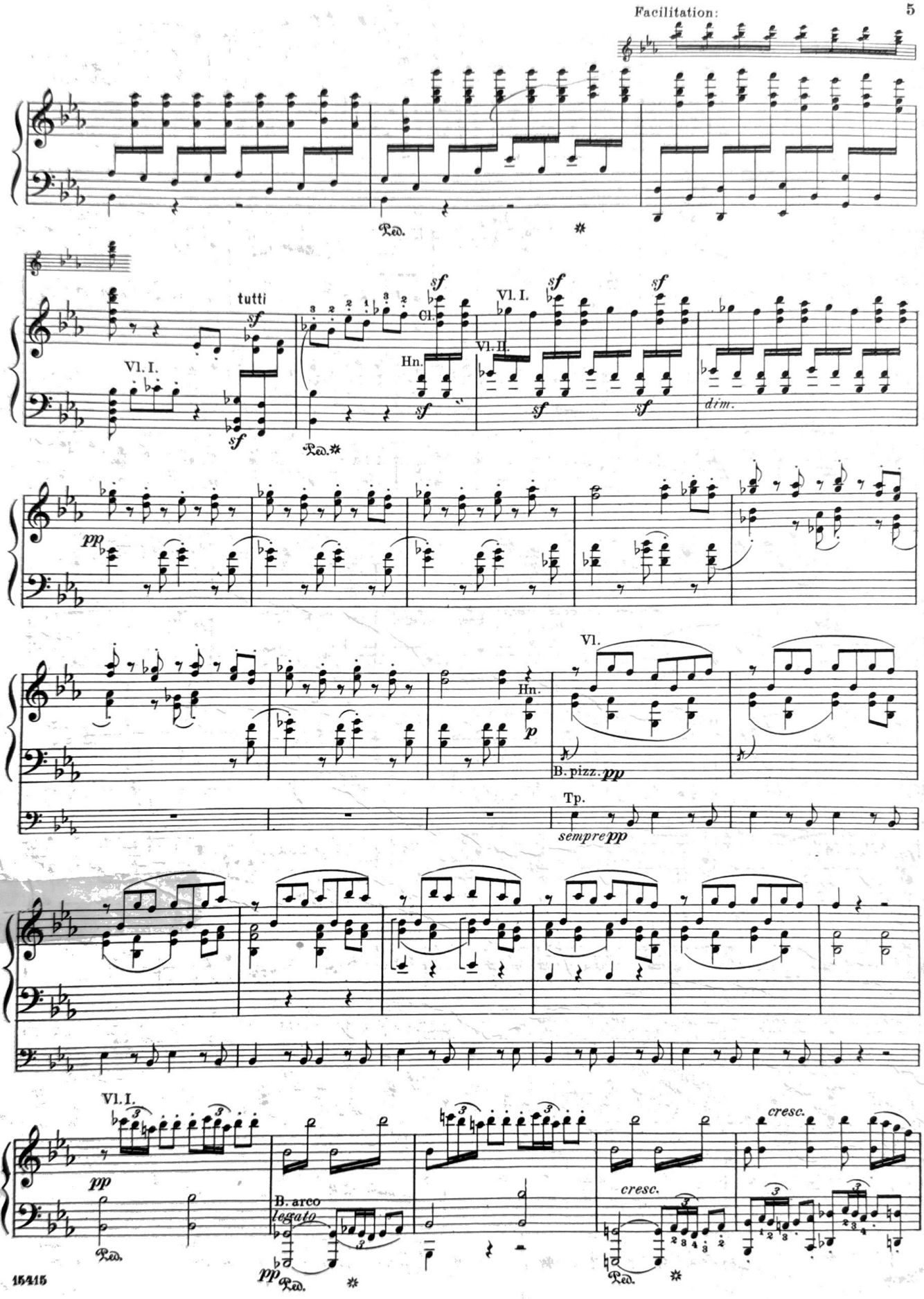


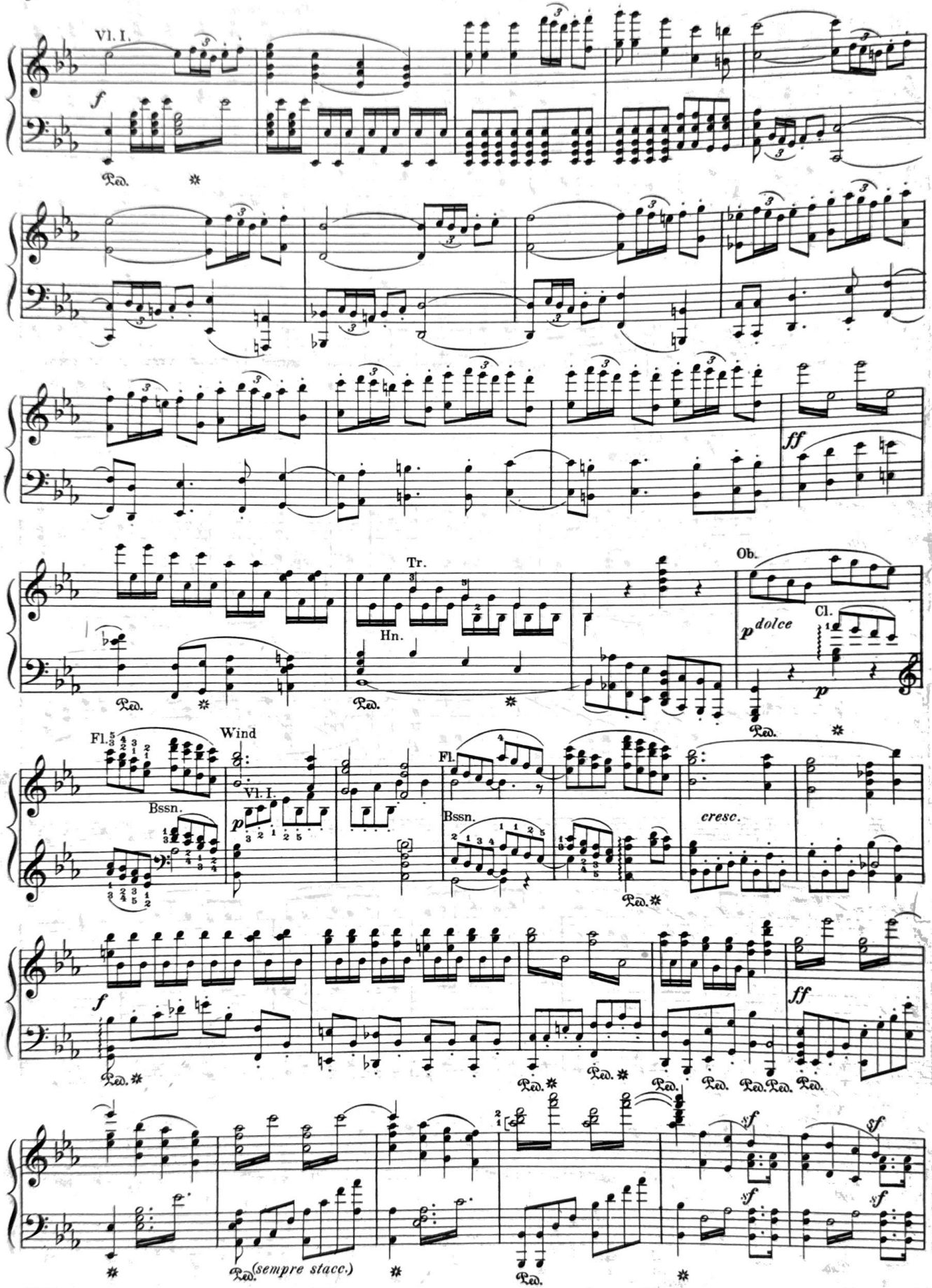
(1) The *light* slurs (also given thus in the Autogr.) in the bass staff are omitted in the orig. editions.

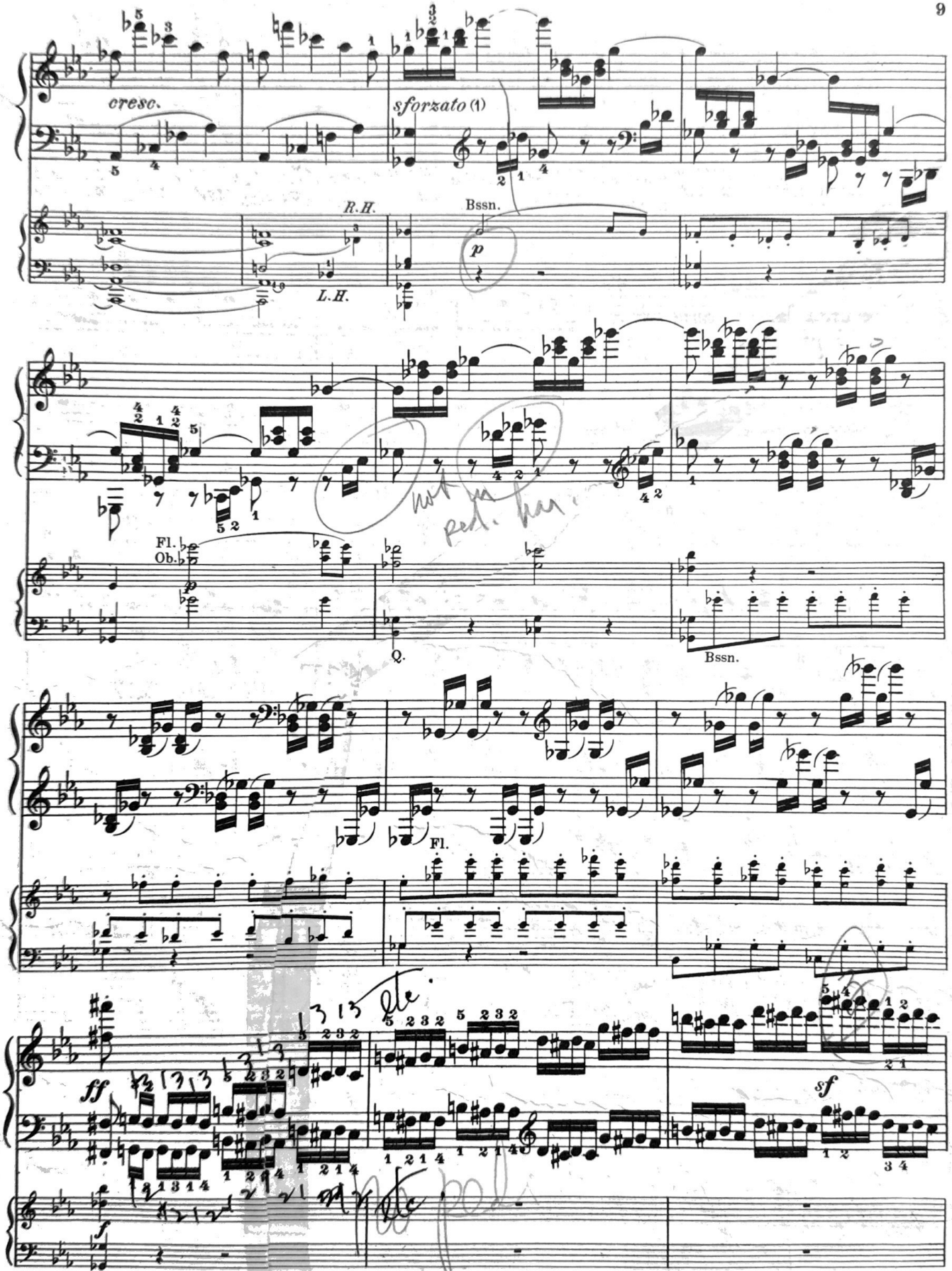
(2) In the last two measures the notation for the right hand, in the orig. editions, runs (improperly) thus:



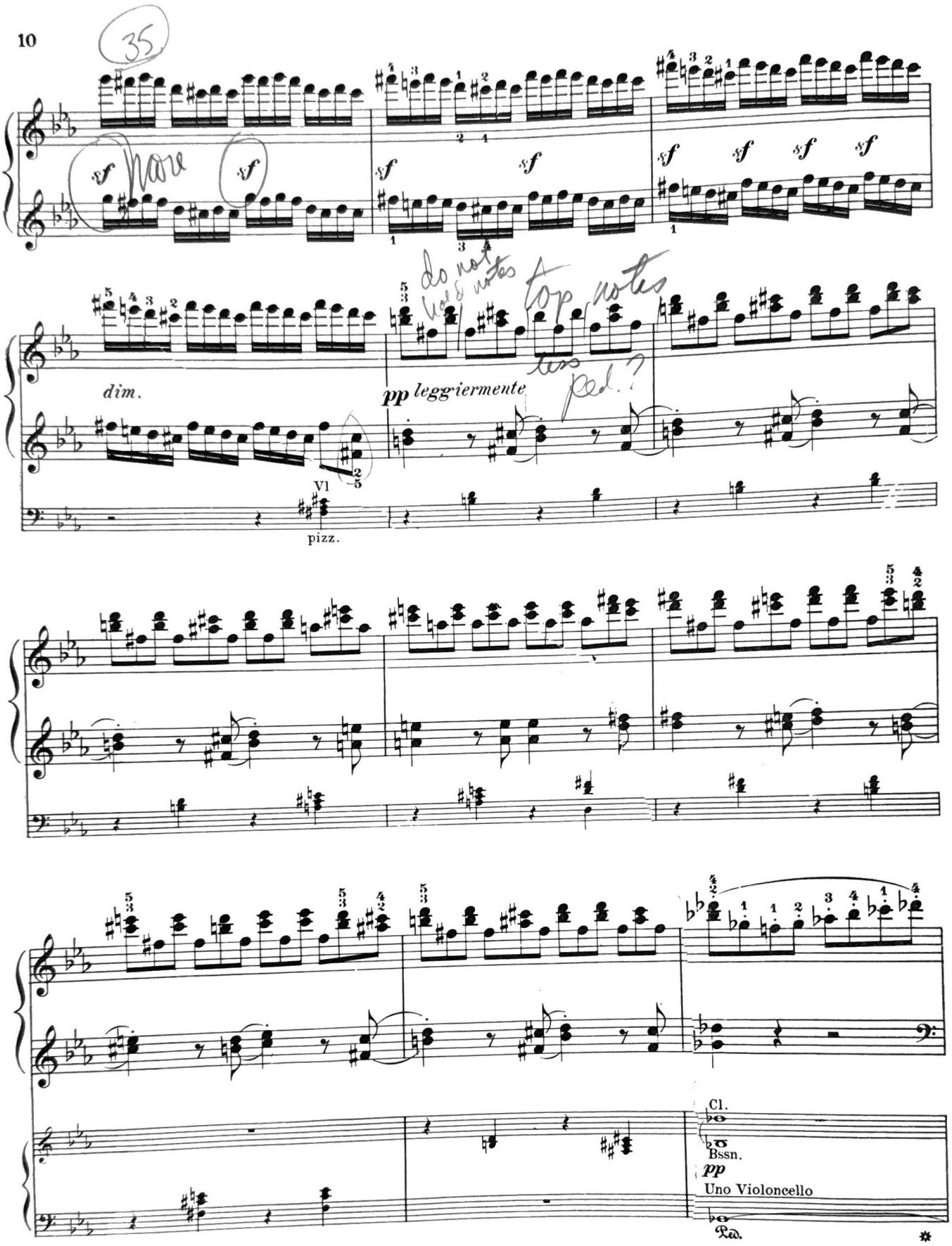
(1) This *f* is repeated in the Autogr.

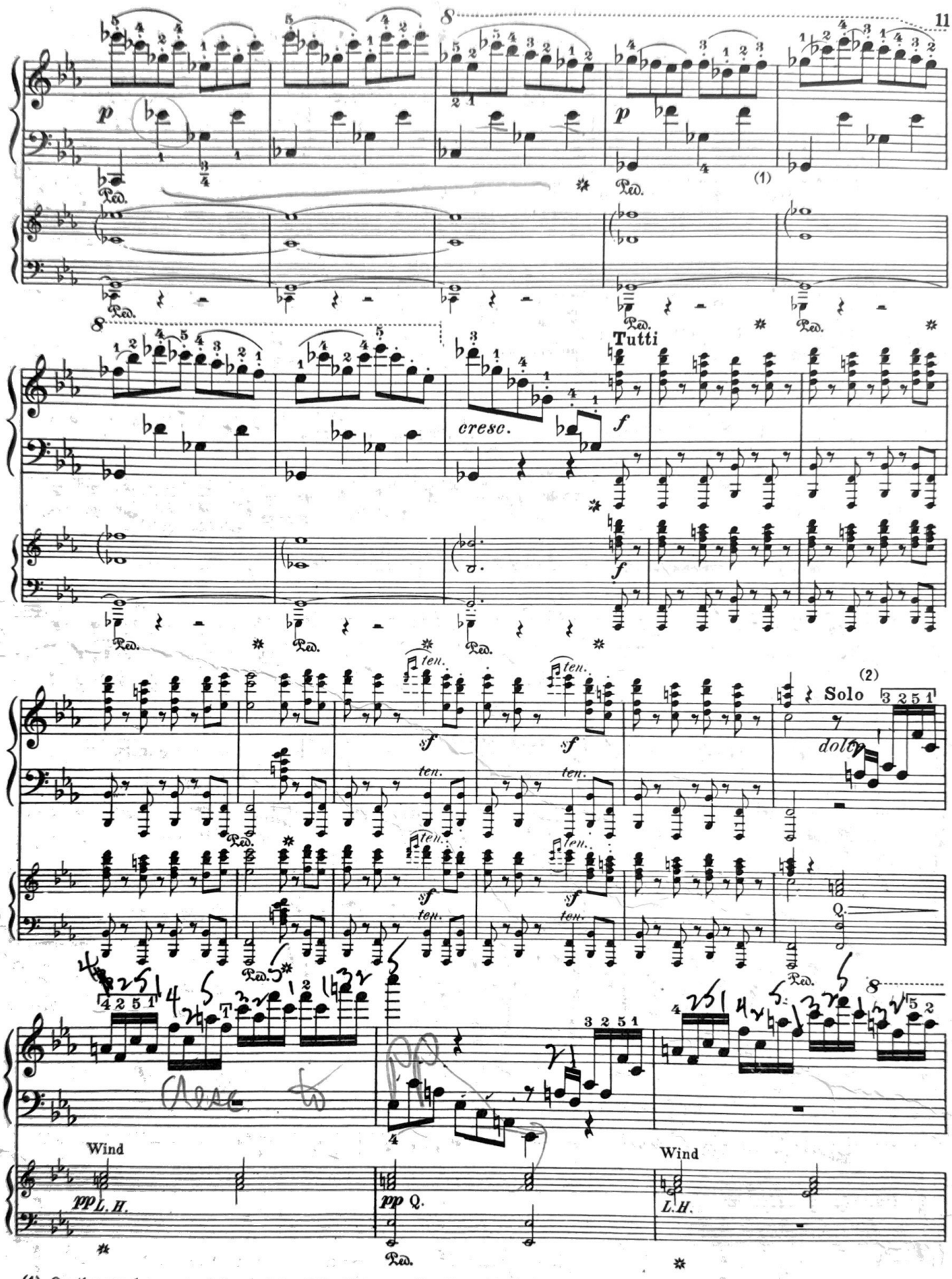

tutti
Vl. I.
Cl.
Hn.
Vl. II.
dim.
Vl.
B. pizz.
Tp.
sempre pp
B. arco
legato
cresc.


Vl. I.
f
Ped.
ff
Tr.
Hn.
Ob.
p dolce
Cl.
p
Fl.
Wind
Vl. I.
Bssn.
cresc.
(sempre stacc.)
sf



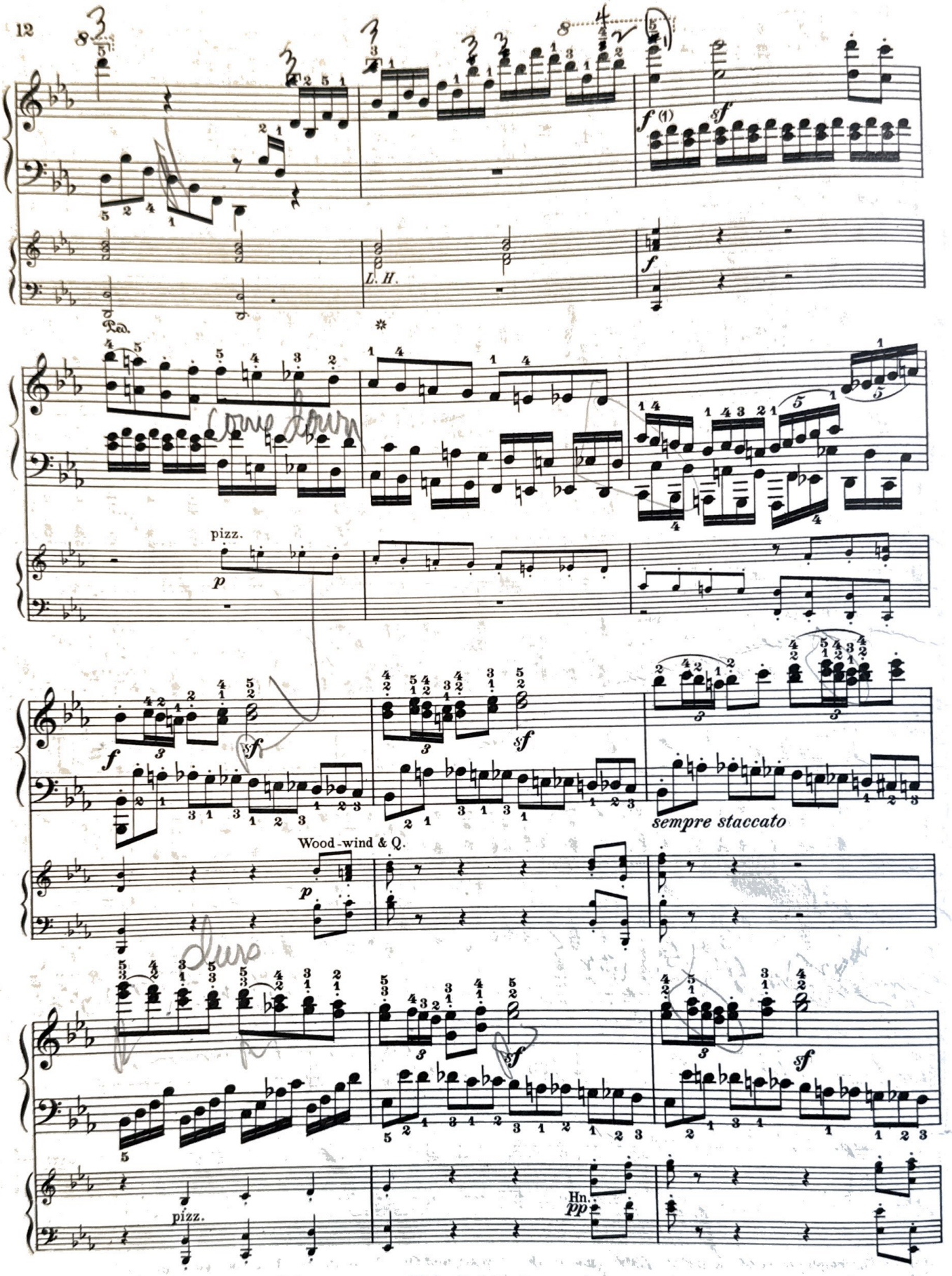
(1) Acc. to the Autogr., *"sforzato,"* in the orig. editions only *sfz* is given here, but further on *sforzato*.


sf
dim.
pp leggiermente
Vl
pizz.
Cl.
Bssn.
pp
Uno Violoncello
Ped.

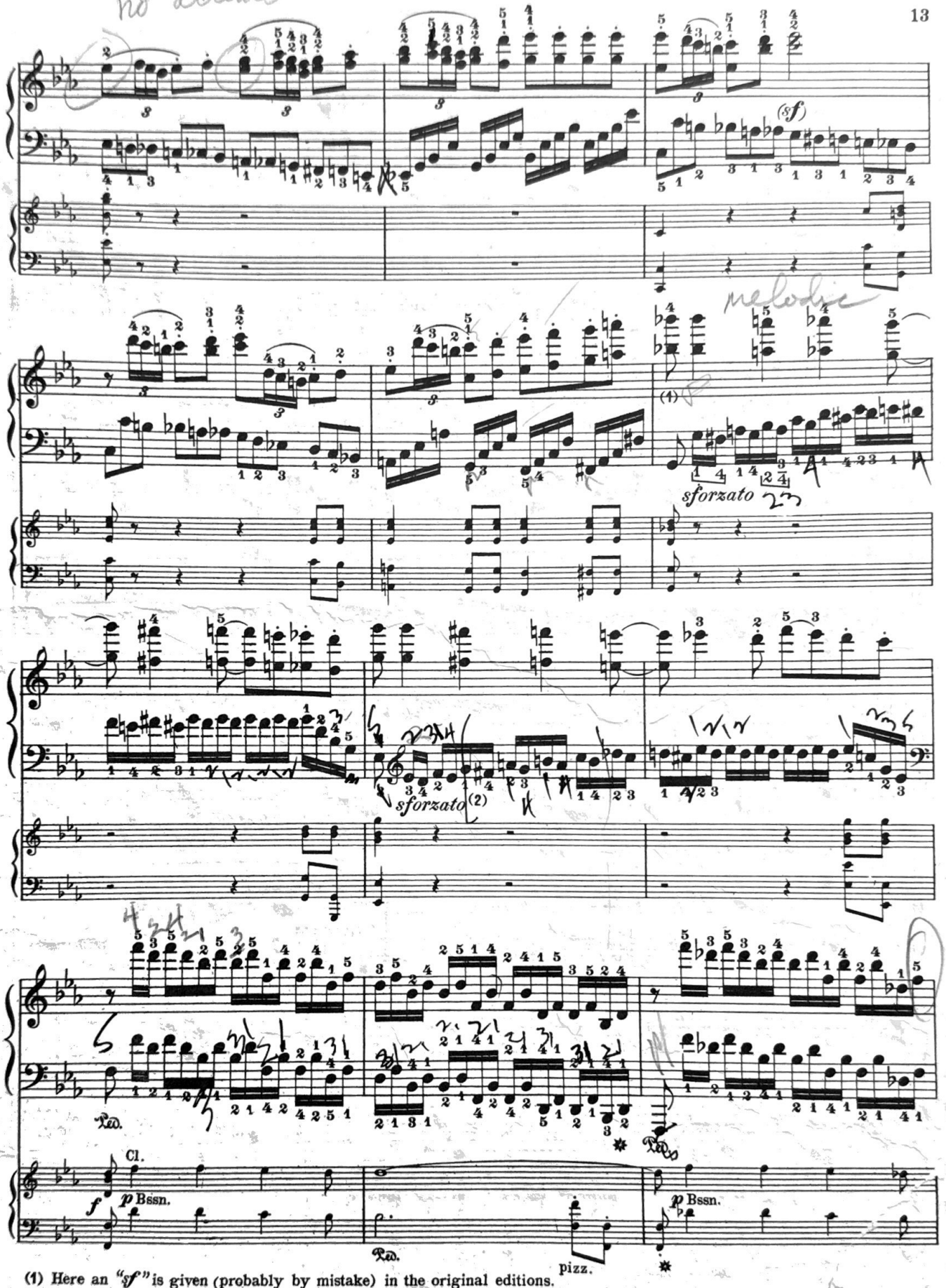


(1) On the employment of the pedal *cf.* the Notes to Op. 37 p. 23, and Op. 58, pp. 15 and 34 of our edition.

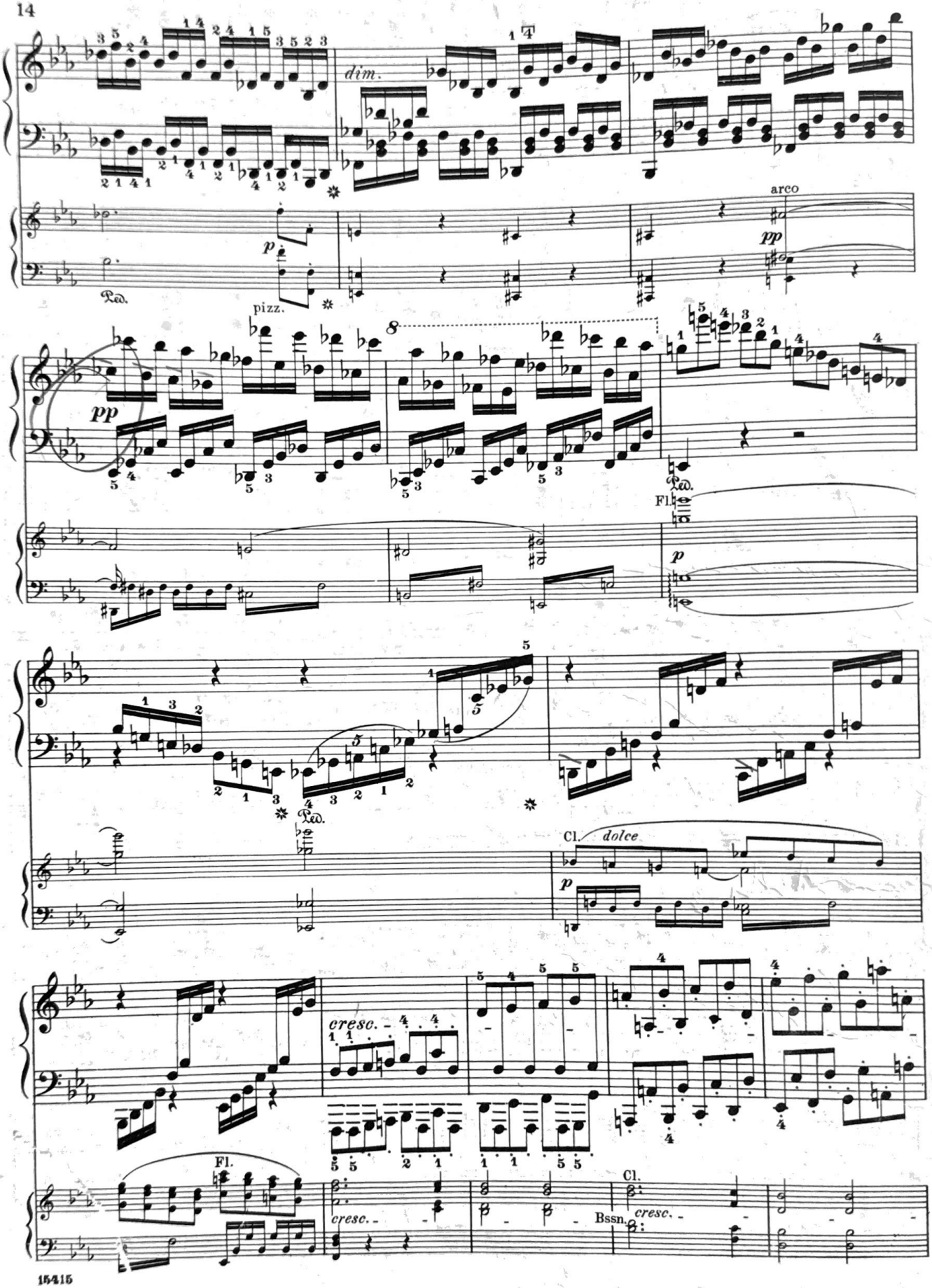
(2) ⌐¬ Fingerings of the orig. editions.

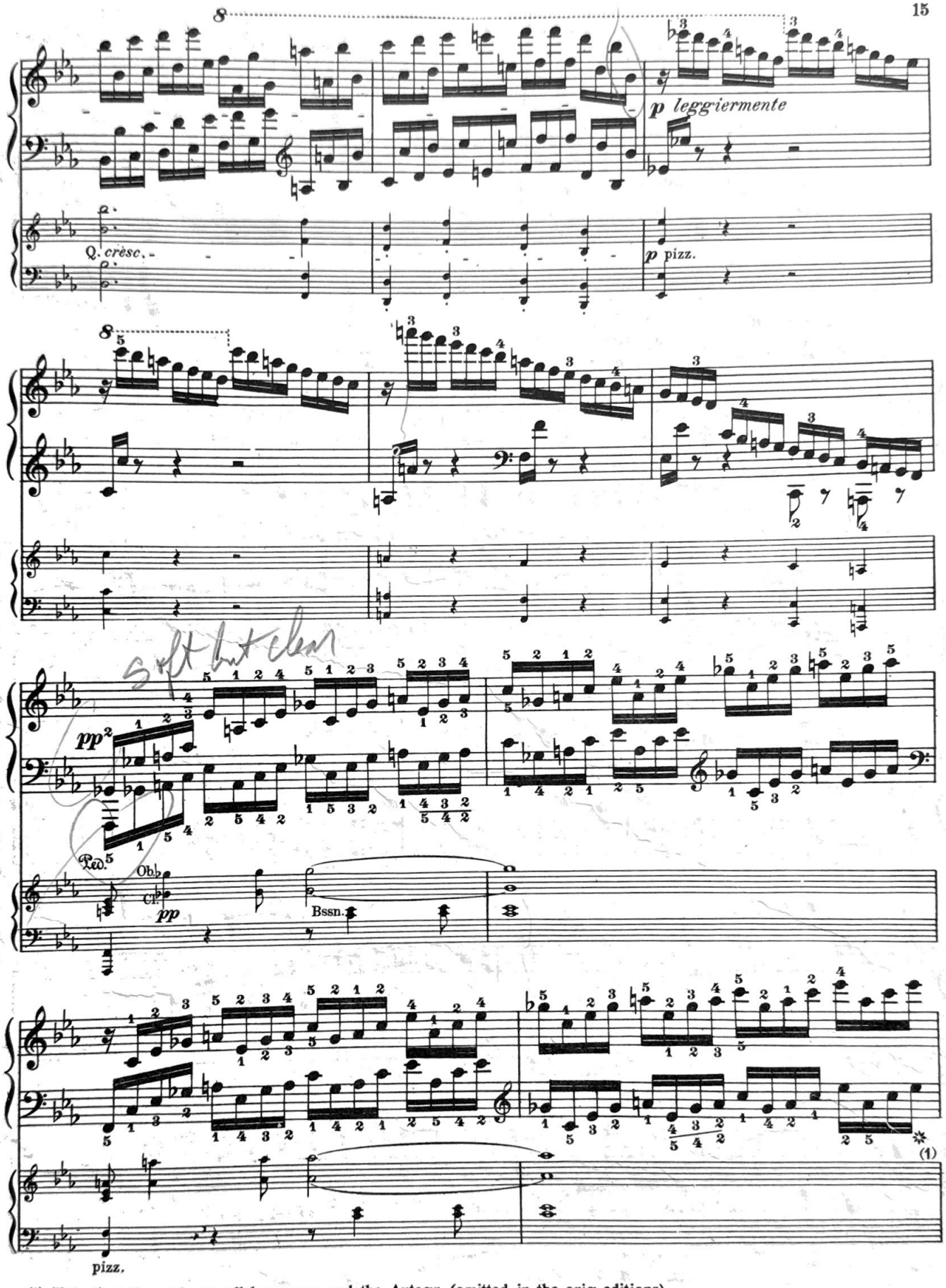


(1) *f* in analogy with the parallel passage on p. 29 (omitted in all sources).

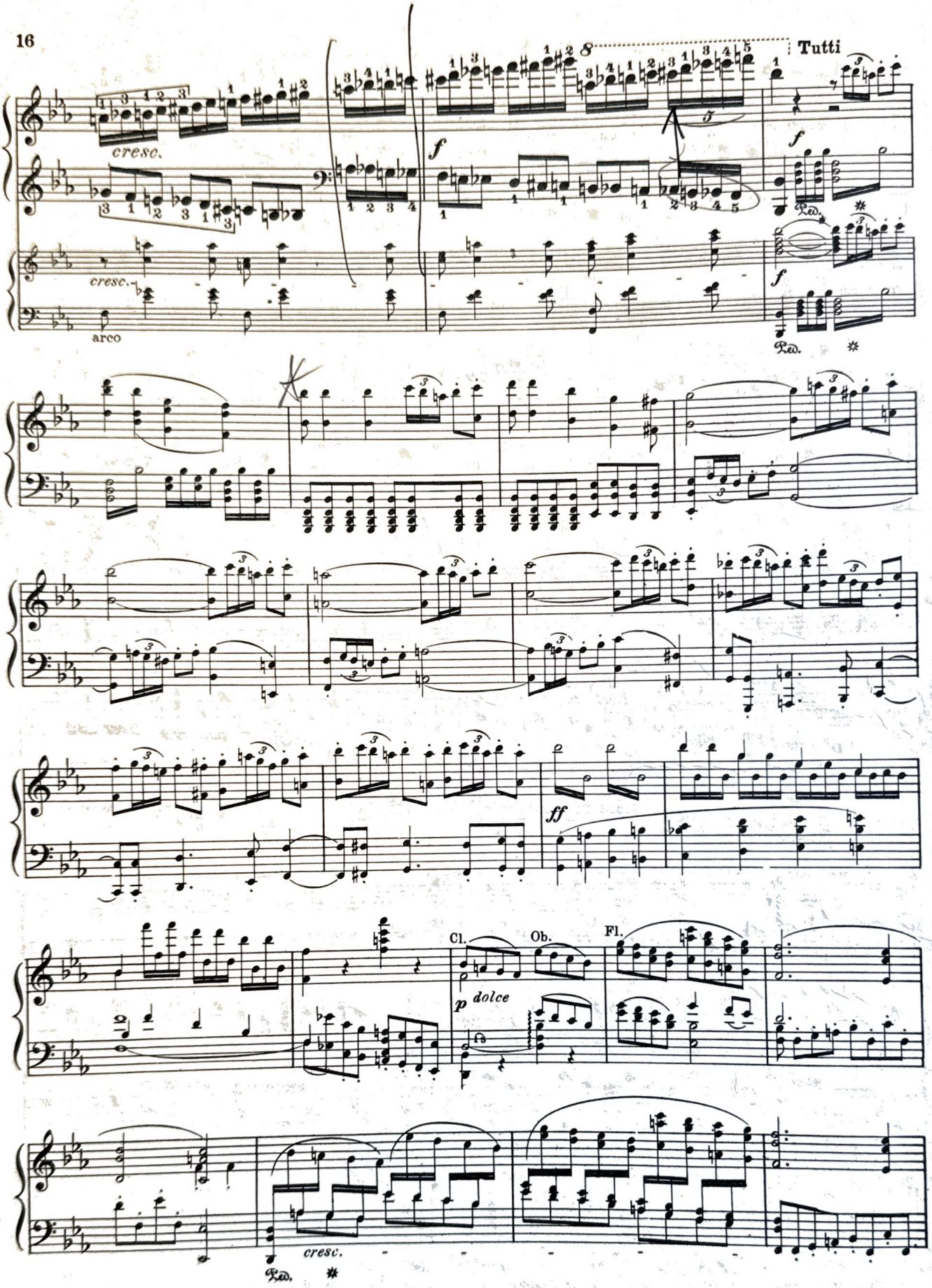


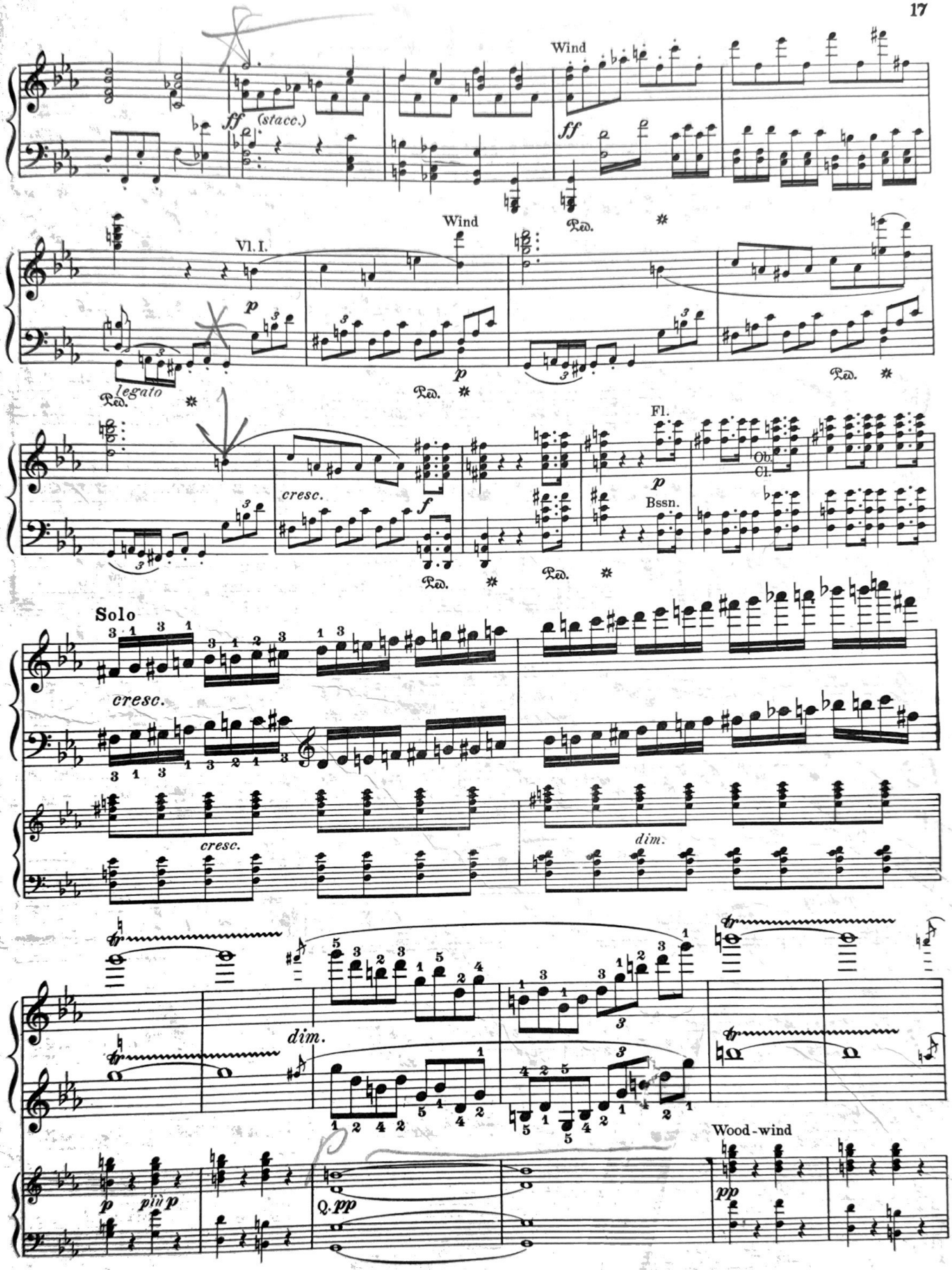
(1) Here an *"sf"* is given (probably by mistake) in the original editions.
(2) Repeated in the orig. editions.

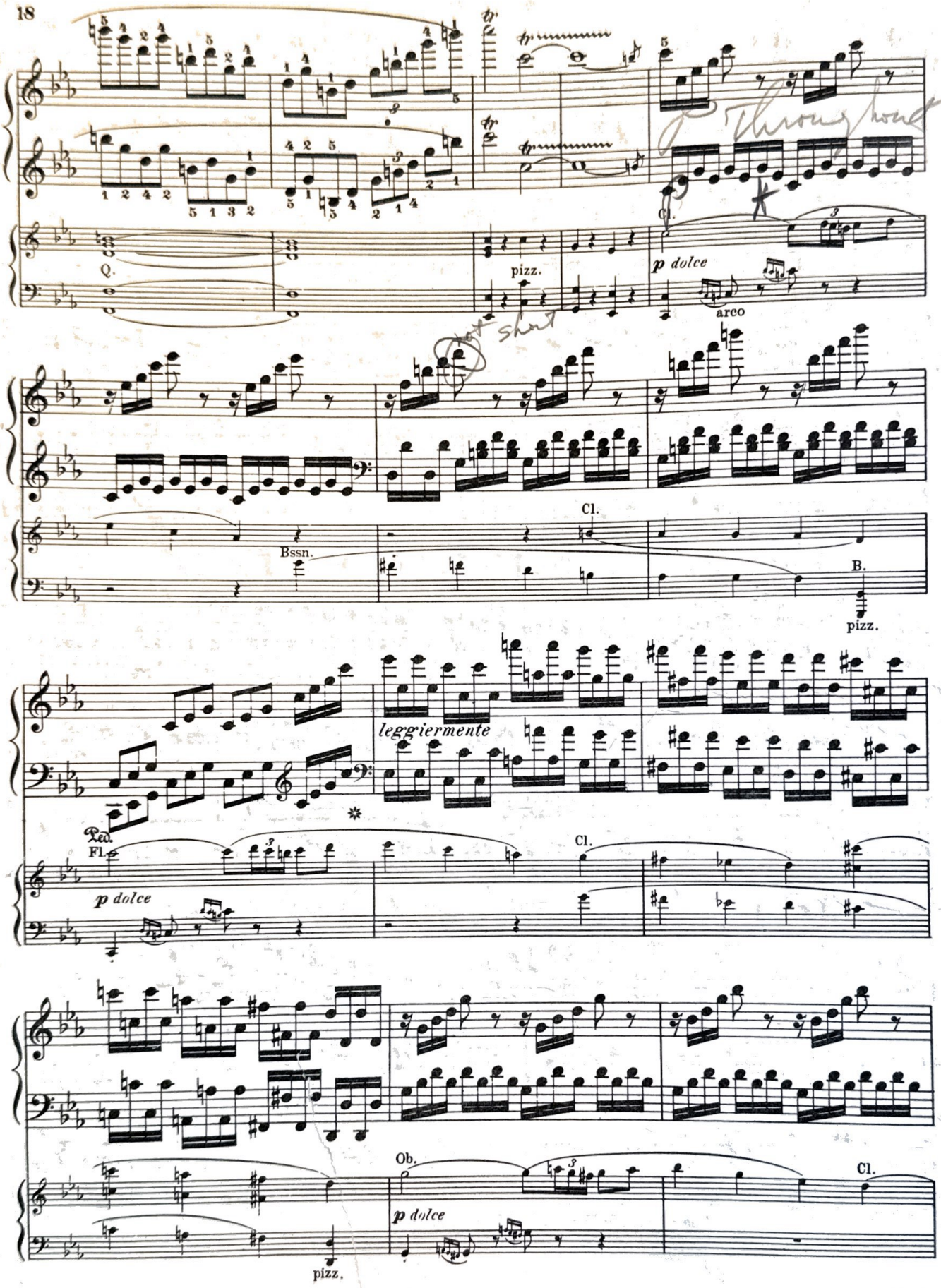

dim.
Ped.
pizz.
arco
pp
p
Fl.
Cl.
dolce
cresc.
Bssn.

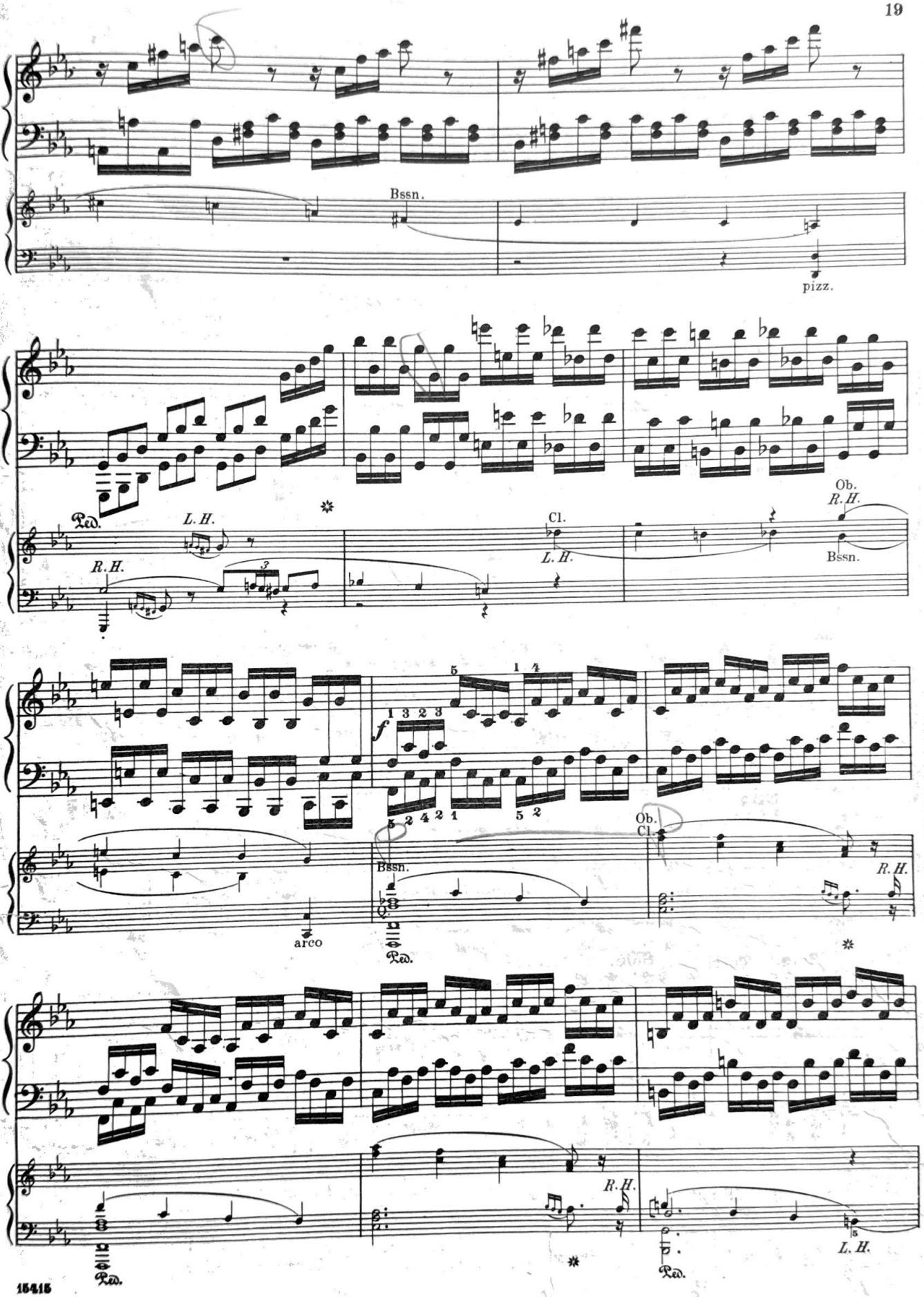


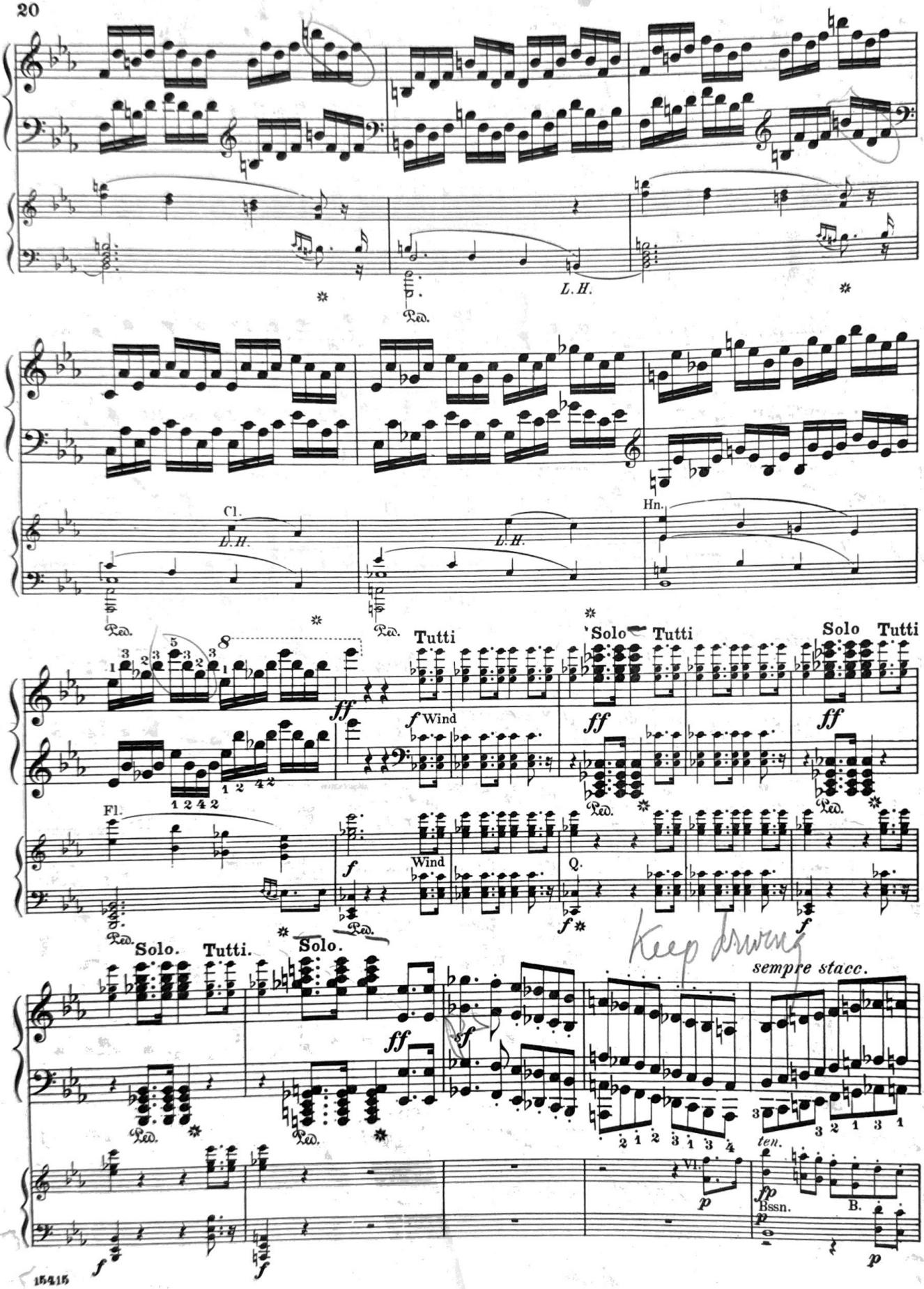
(1) This * follows the parallel passage and the Autogr. (omitted in the orig. editions).

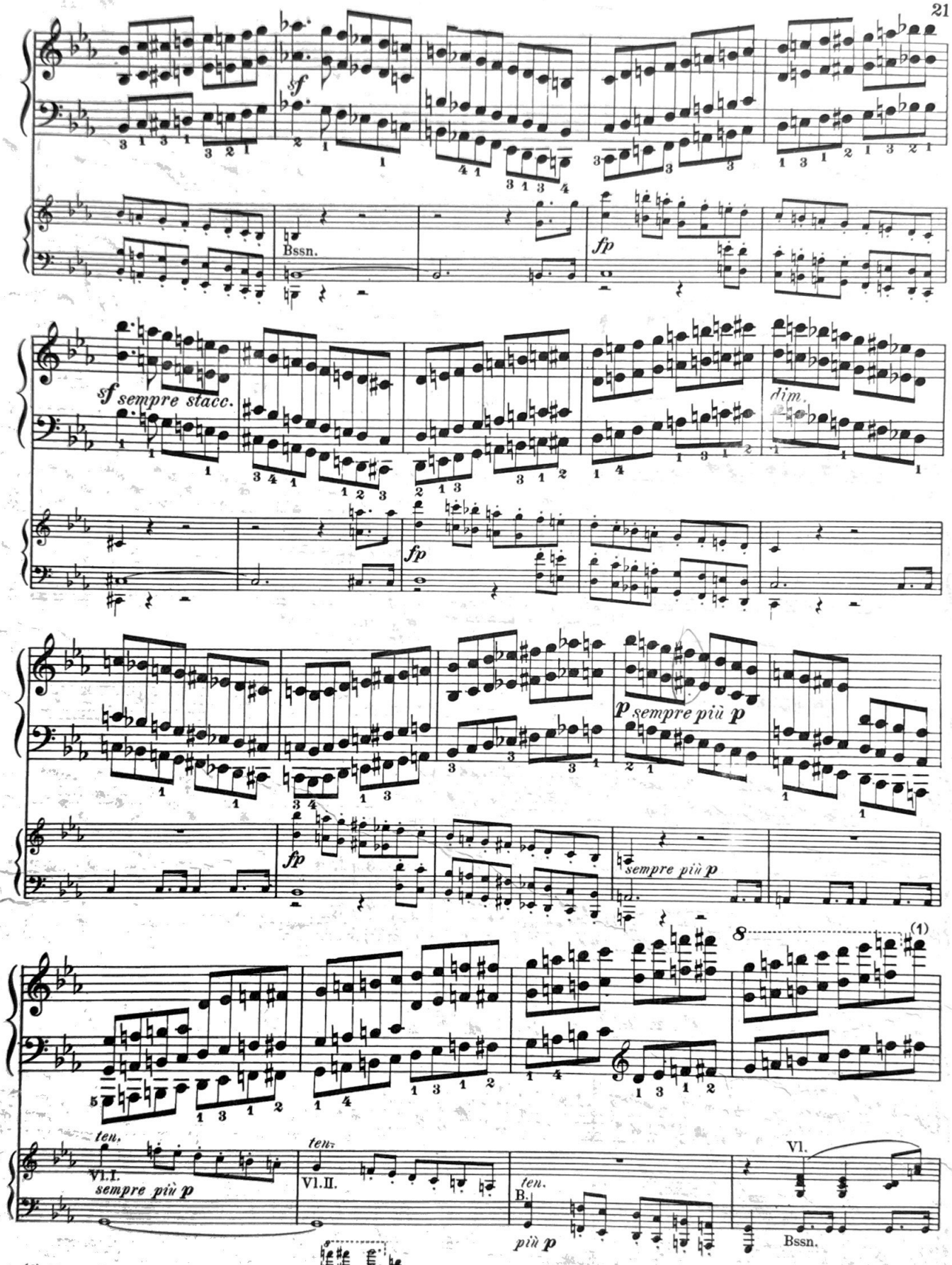

Tutti
cresc.
arco
Ped.
Cl.
Ob.
Fl.
p dolce
ff
cresc.


Wind
ff
(stacc.)
ff
Ped.
Wind
Vl. I.
p
legato
Ped.
p
Ped.
Ped.
cresc.
f
Ped.
Ped.
Fl.
p
Ob.
Cl.
Bssn.
Solo
cresc.
cresc.
dim.
dim.
p
più p
Q. pp
Wood-wind
pp

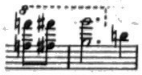

Q.
pizz.
Cl.
p dolce
arco
Bssn.
Cl.
B.
pizz.
leggiermente
Ped.
Fl.
p dolce
Cl.
Ob.
p dolce
Cl.
pizz.

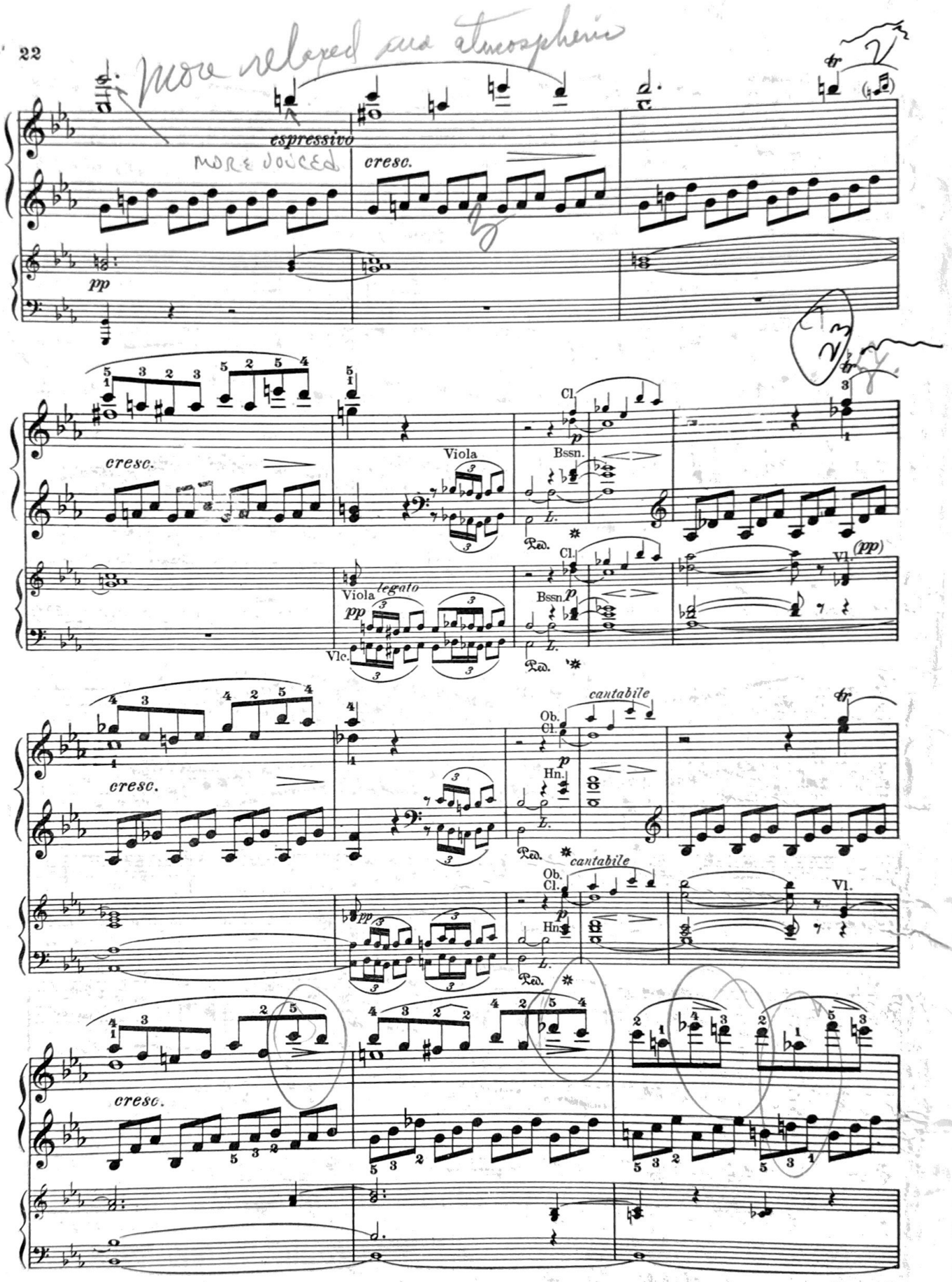

Bssn.
pizz.
Ped.
L.H.
R.H.
Cl.
L.H.
Ob.
R.H.
Bssn.
f
Bssn.
arco
Ob.
Cl.
R.H.
Ped.
R.H.
Ped.
L.H.

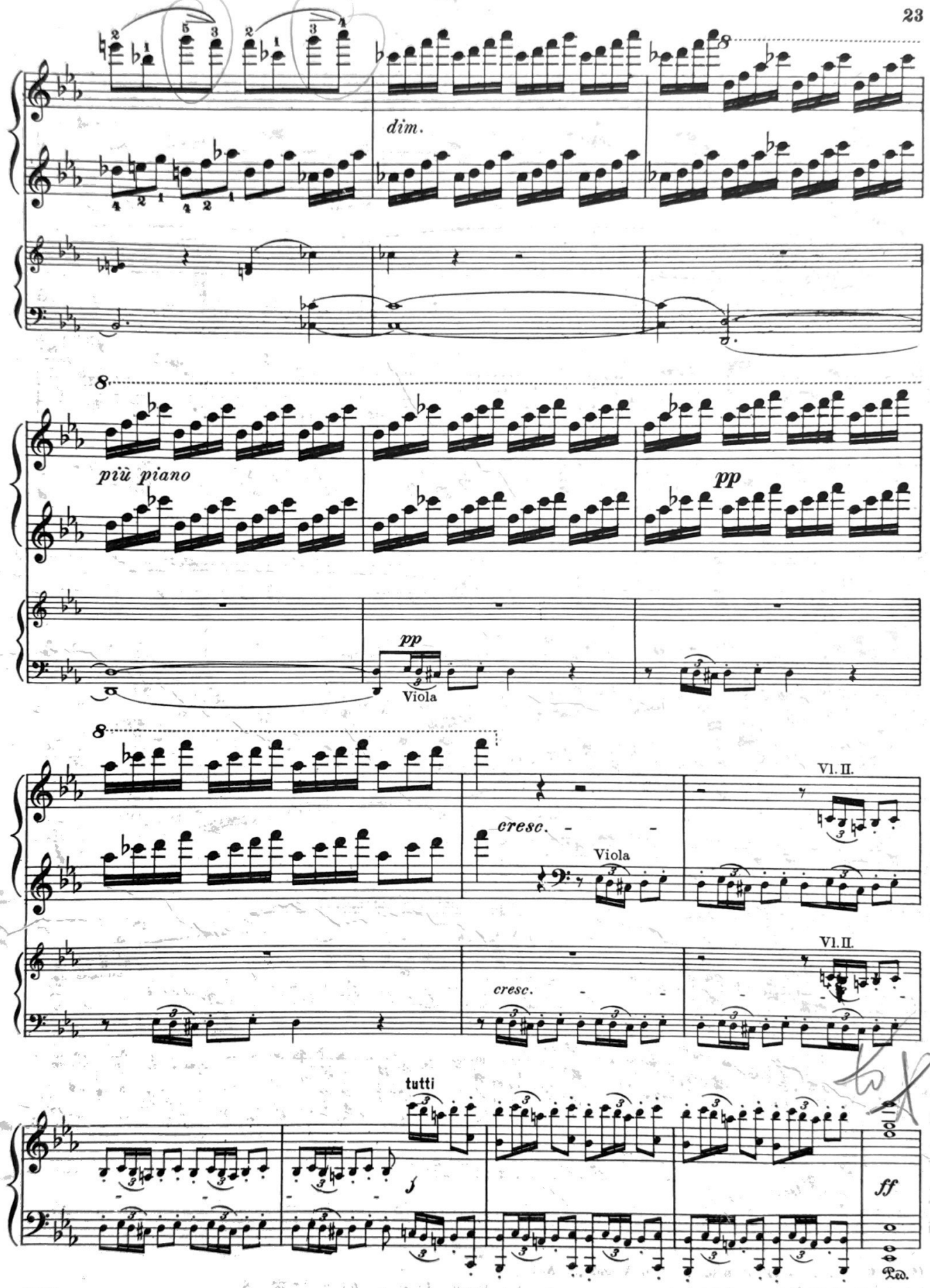

L.H.
Cl.
L.H.
L.H.
Hn.
Tutti
Solo
Tutti
Solo
Tutti
Wind
Fl.
Wind
Solo.
Tutti.
Solo.
sempre stacc.
ten.
Vl.
Bssn.
B.

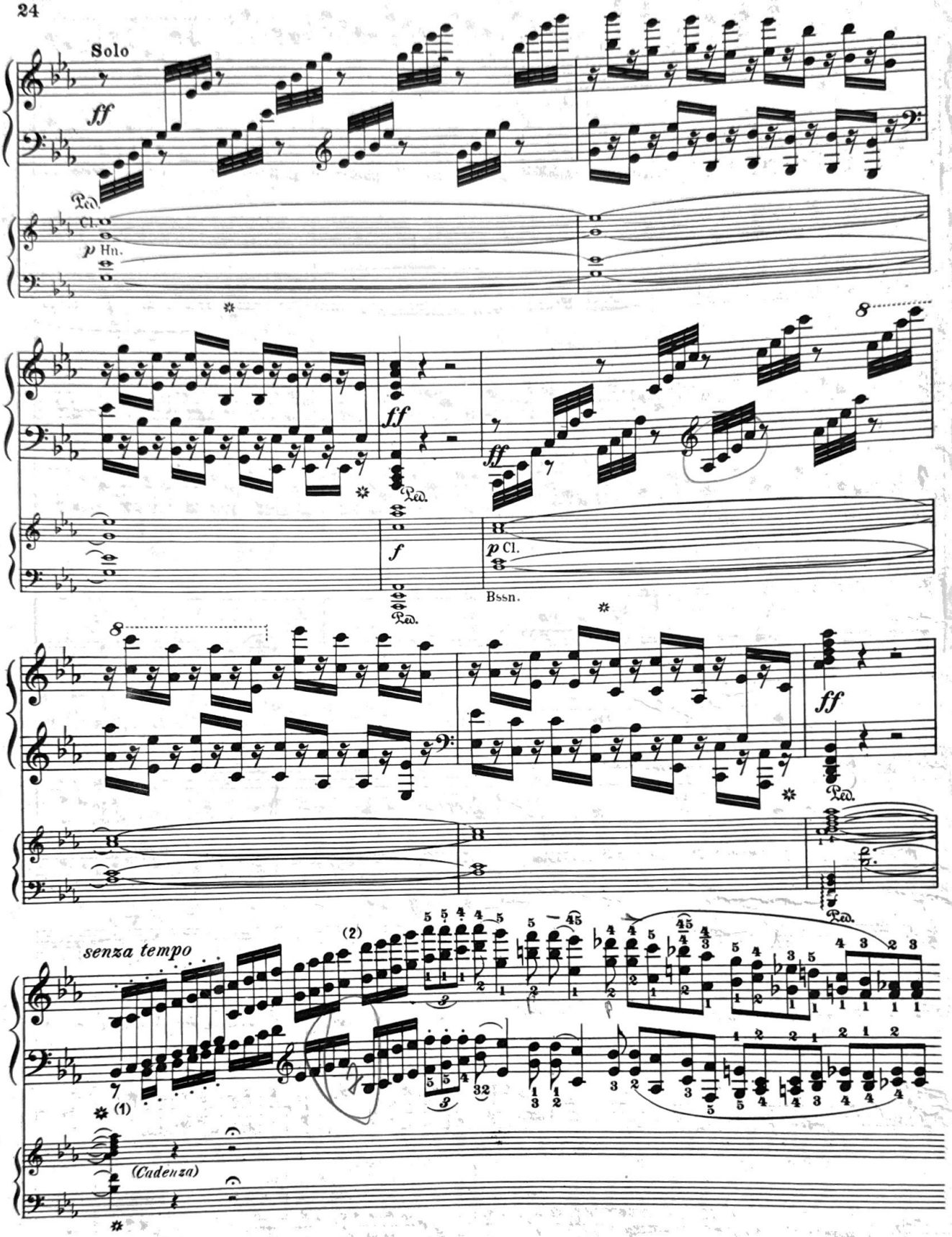


(1) Execution, on our modern pianos:

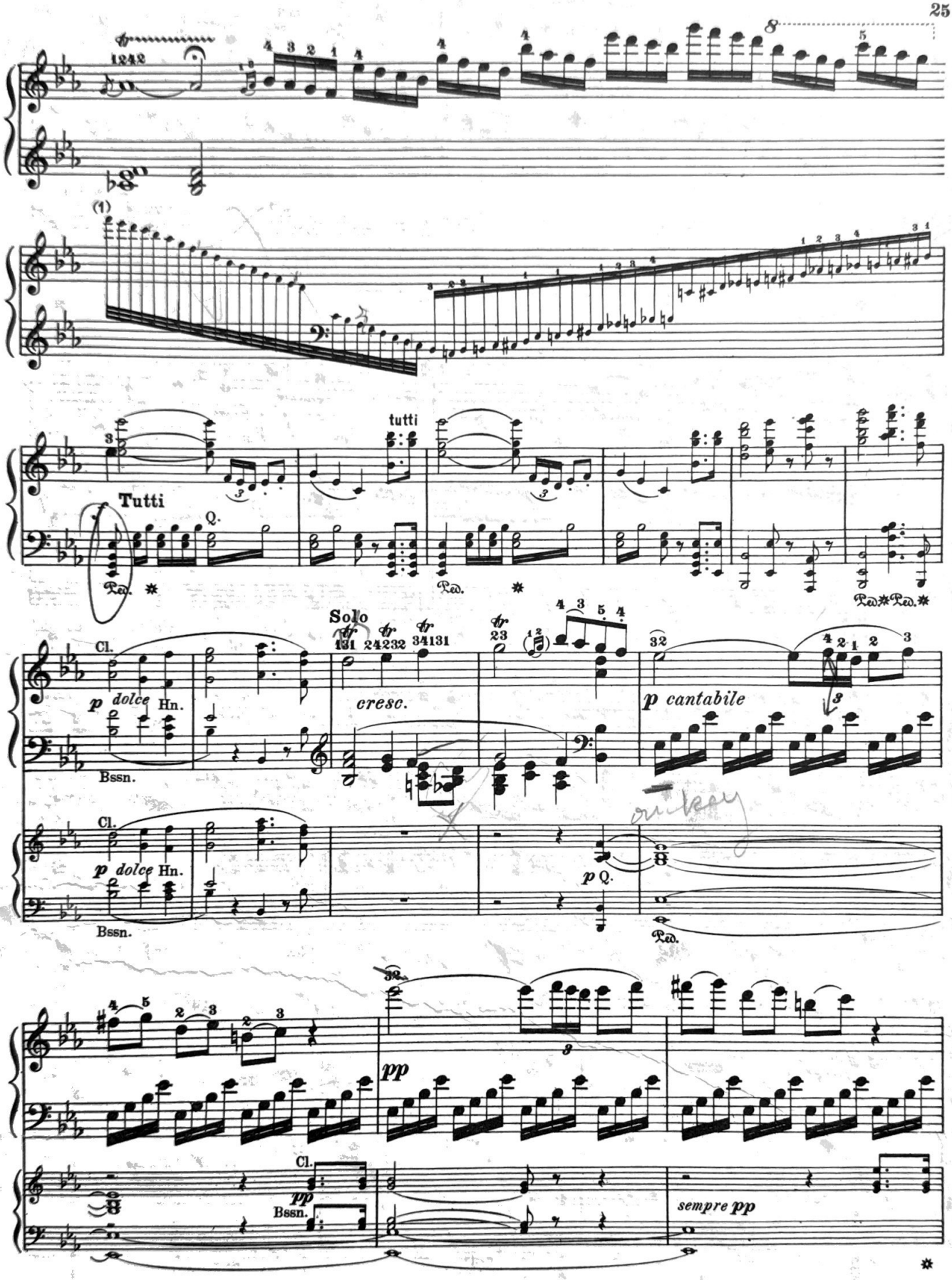



espressivo
cresc.
pp
Viola
Cl.
Bssn.
Vl.
(pp)
legato
Vlc.
cantabile
Ob.
Hn.
Vl.

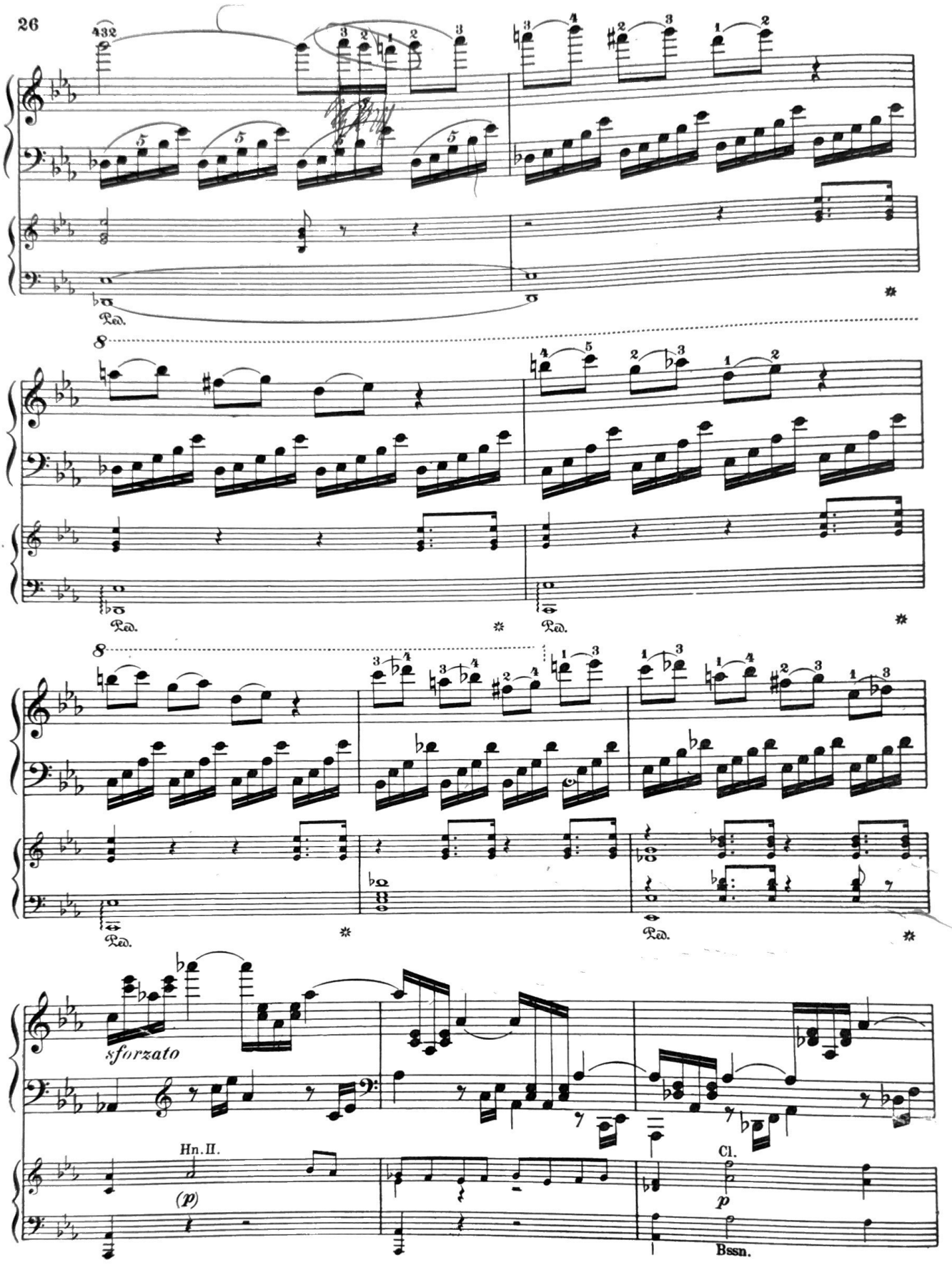

dim.
più piano
pp
pp
Viola
cresc.
Viola
Vl. II.
Vl. II.
cresc.
tutti
f
ff
Ped.

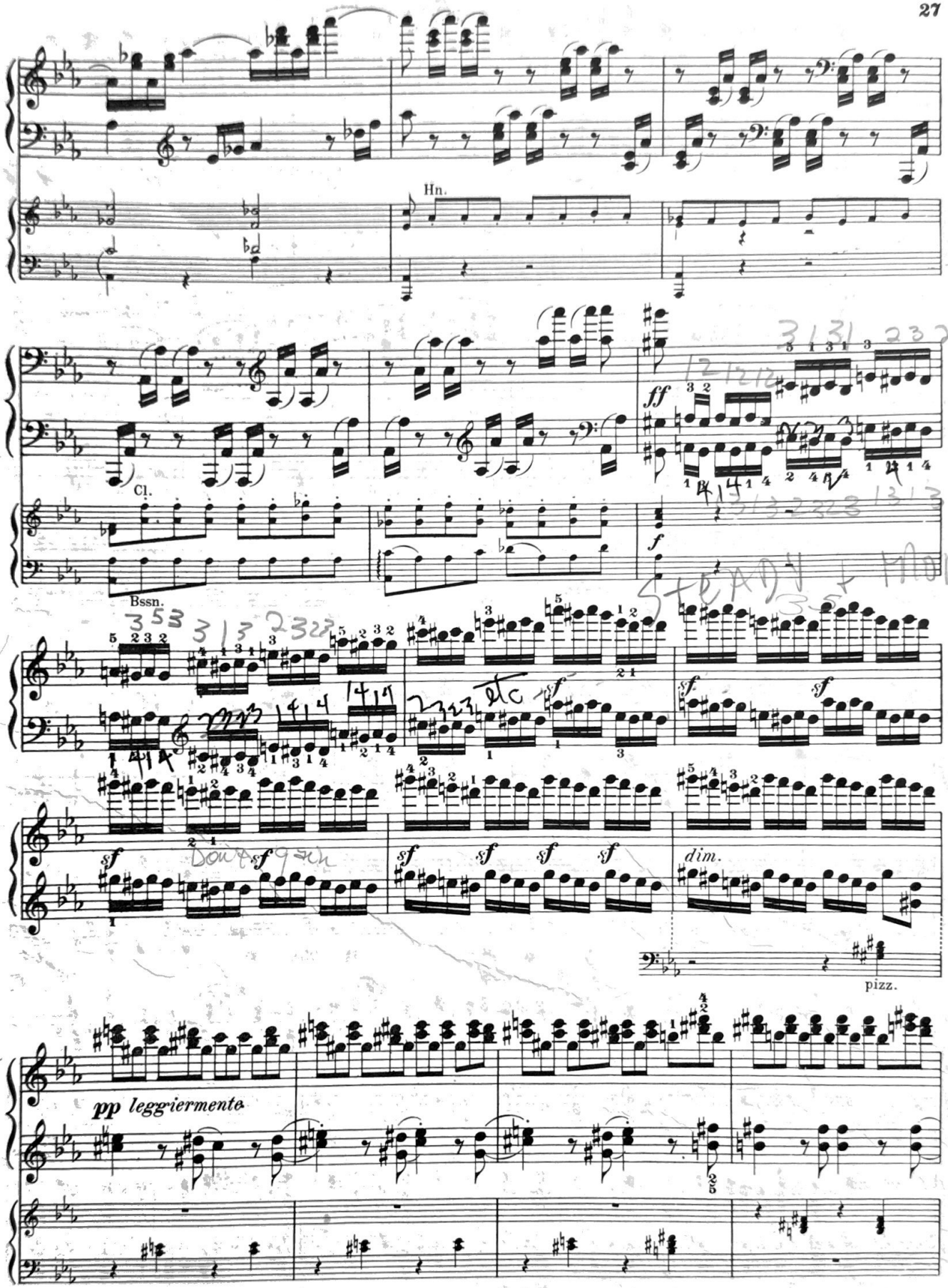


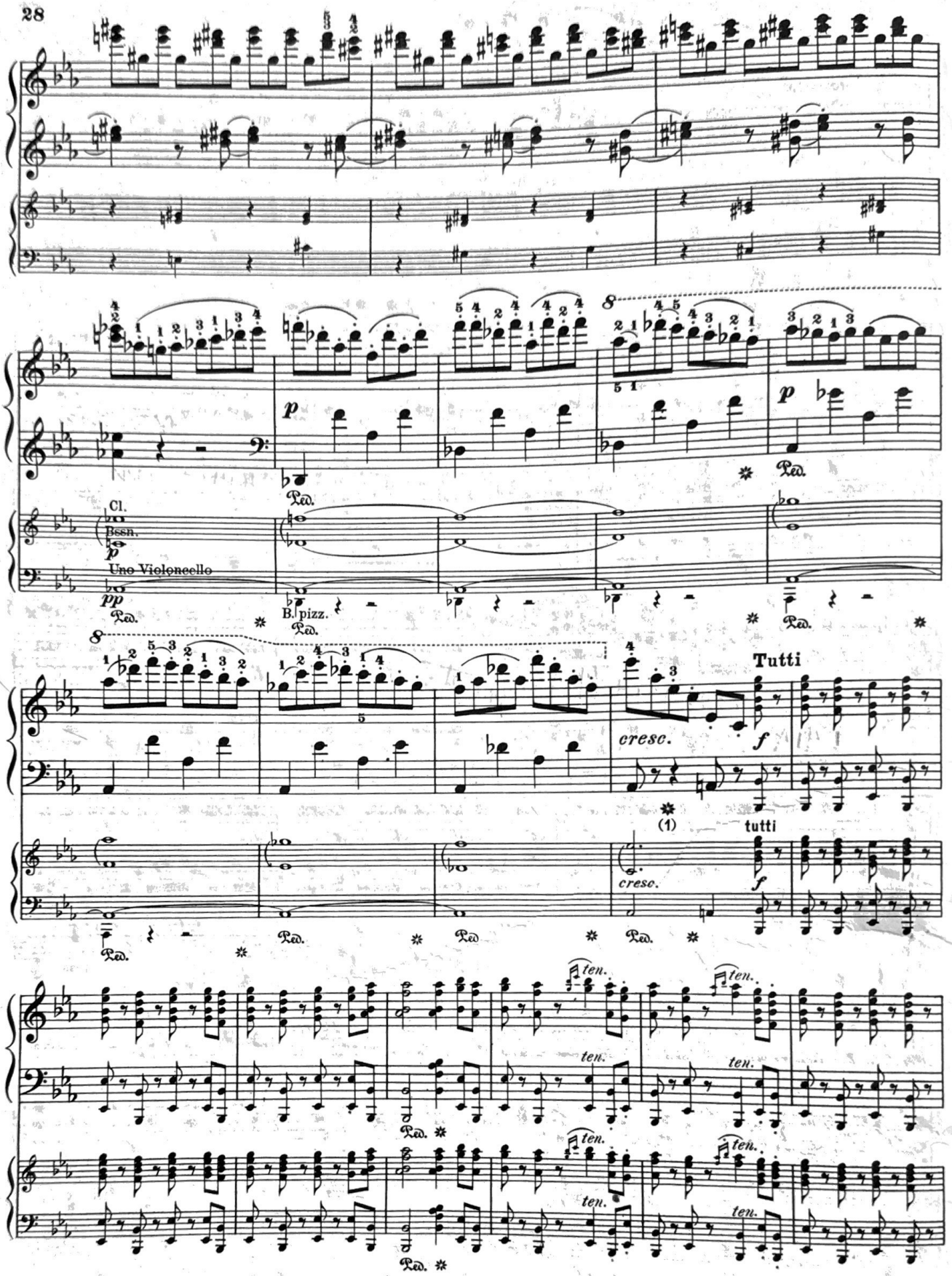
(1) In Edition B, ✲ is given (omitted in A and the Autogr.).
(2) A bar given here in the orig. editions is omitted in the Autogr. (erased: end of the page).



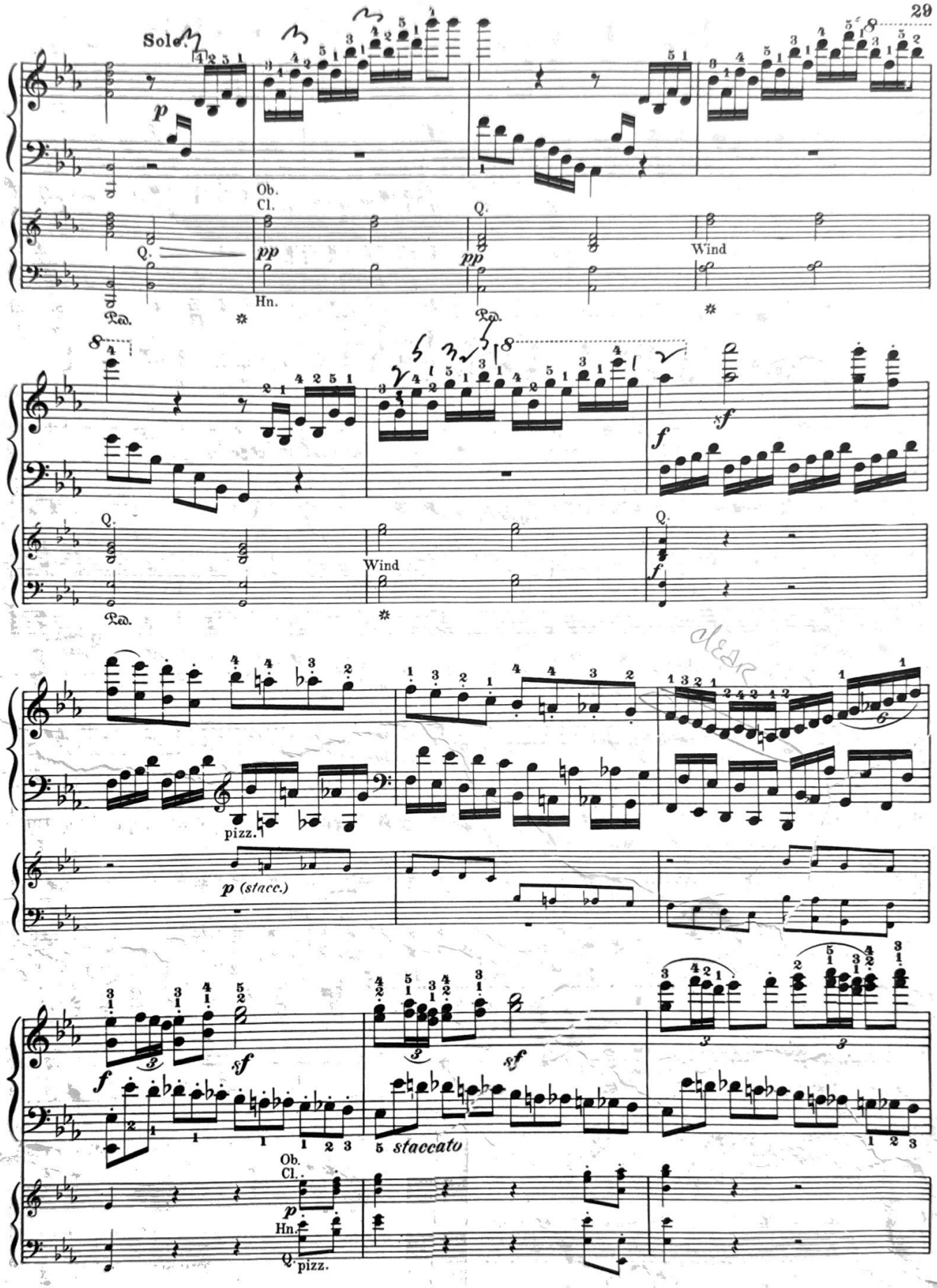
(1) In large note-heads, in the orig. editions.

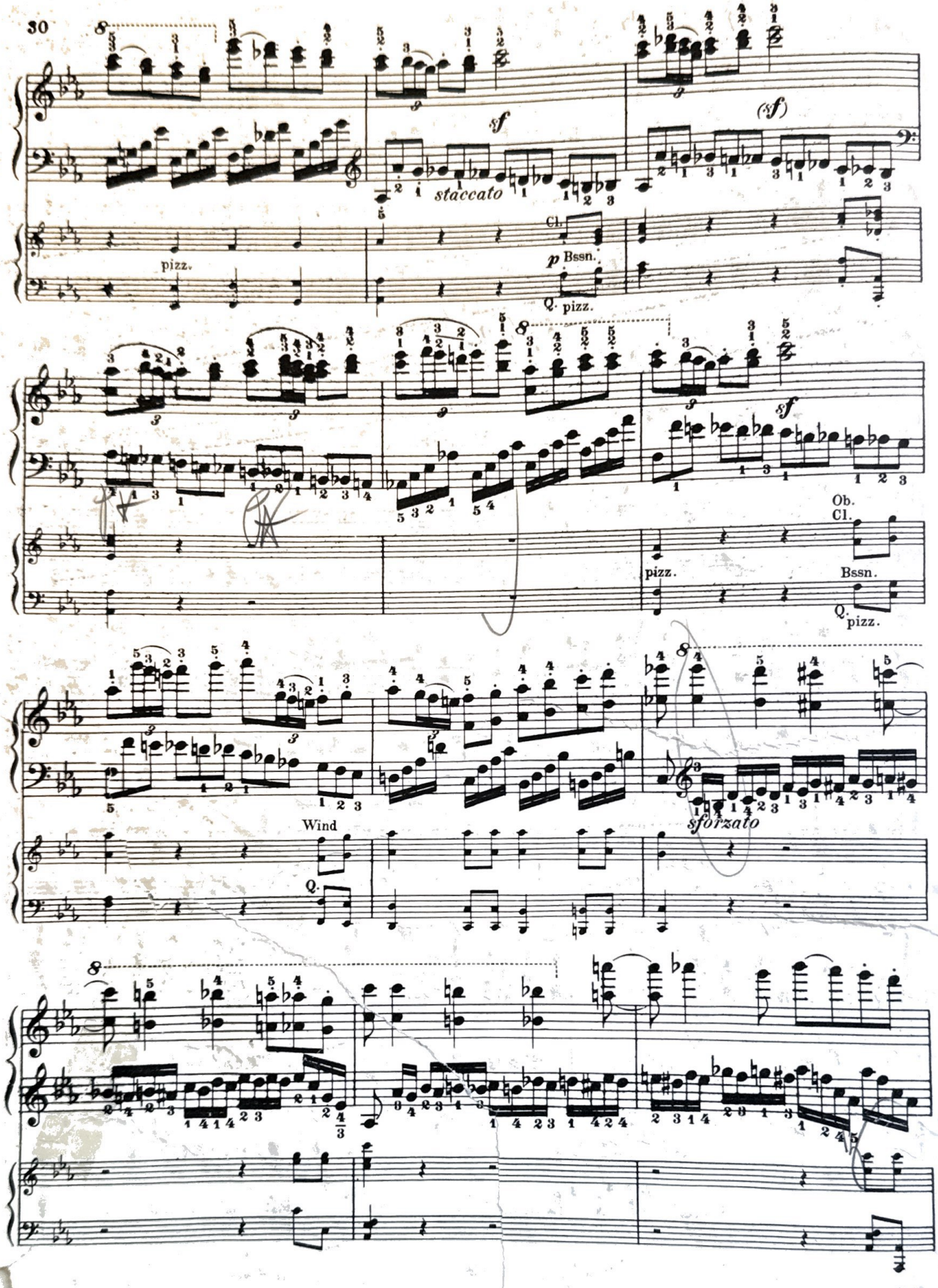

Ped.
Ped.
Ped.
Ped.
sforzato
Hn. II.
(p)
Cl.
p
Bssn.

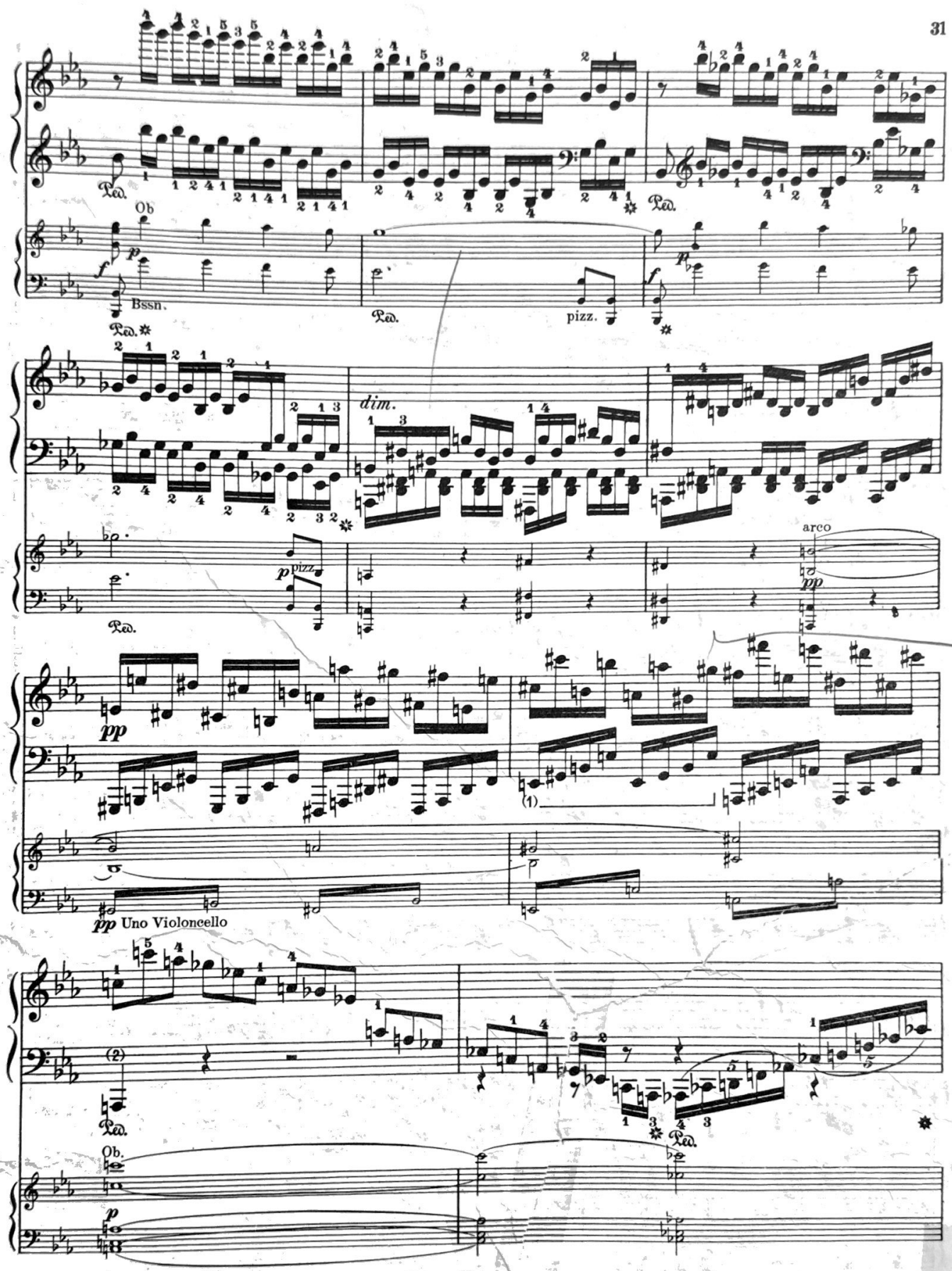

Hn.
Cl.
Bssn.
ff
f
sf
dim.
pizz.
pp leggiermente



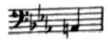
(1) In the Autogr., and likewise in the paralled passage in the orig. editions, ✱

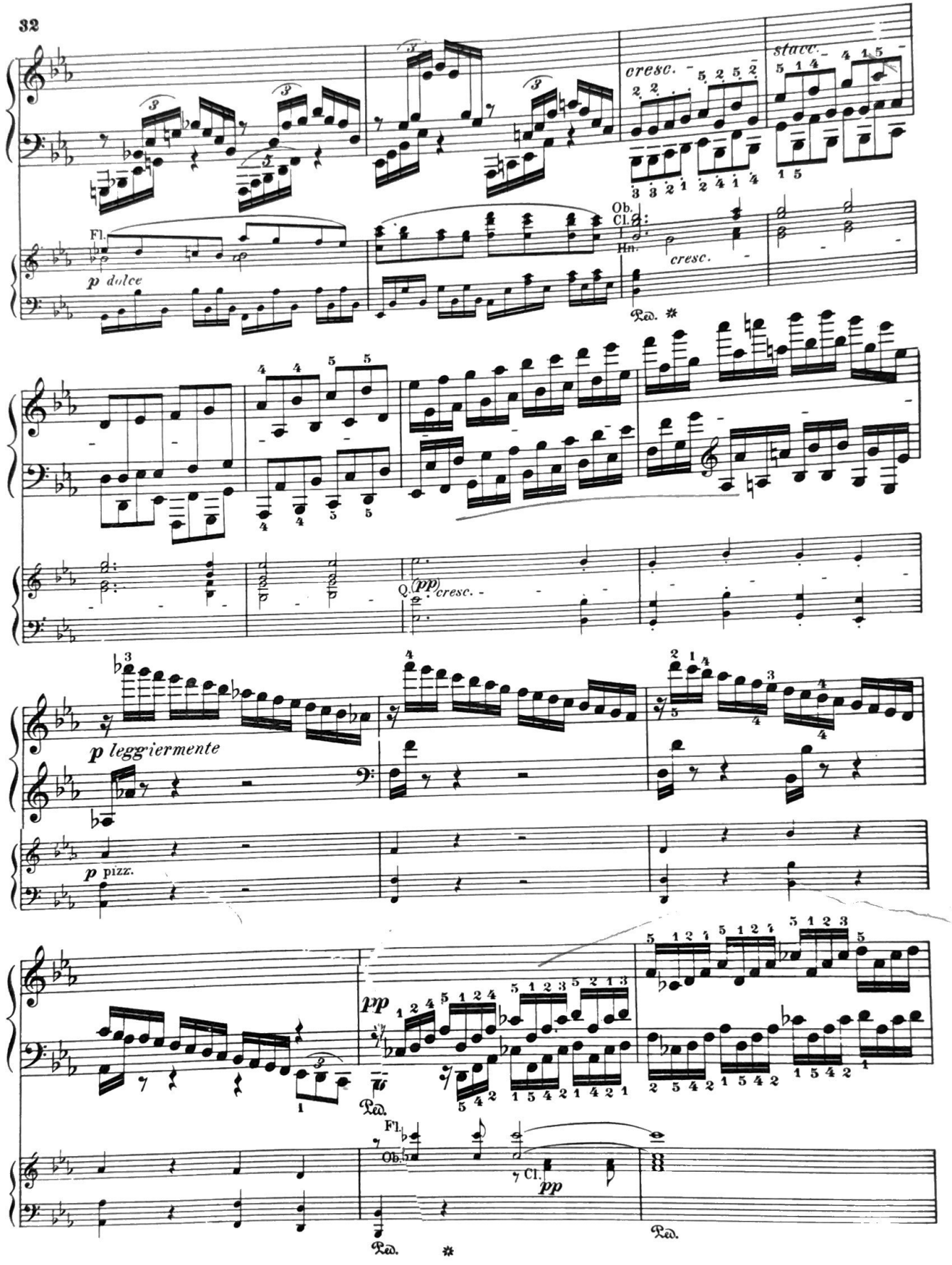

Solo
p
Ob.
Cl.
pp
Hn.
Q.
Wind
Ped.
sf
f
pizz.
p (stacc.)
staccato
clear

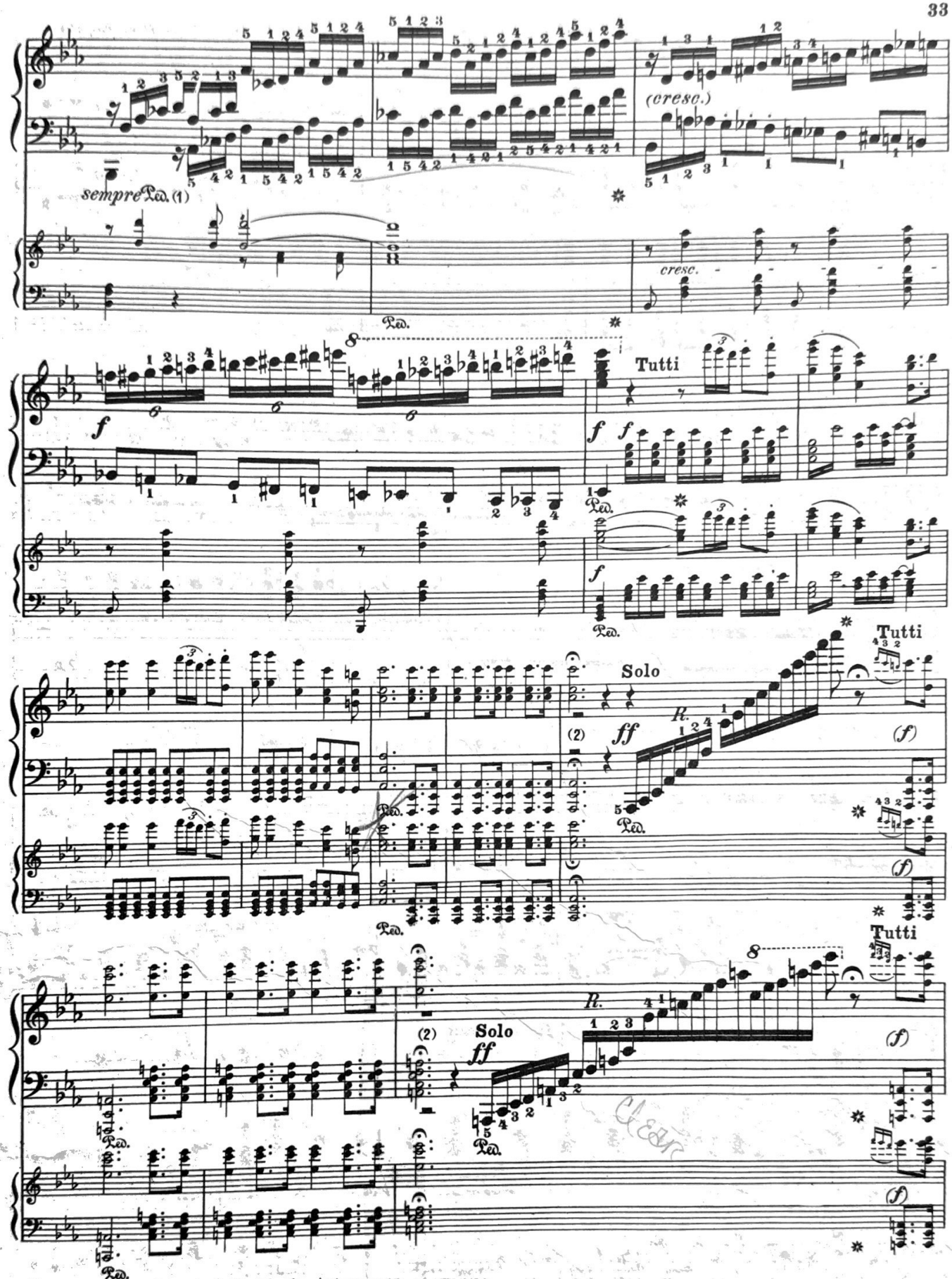

8
sf
staccato
(sf)
pizz.
Cl.
p Bssn.
Q. pizz.
sf
Ob.
Cl.
pizz.
Bssn.
Q.
pizz.
Wind
Q.
sforzato



(1) *8va bassa* on our modern pianos.

(2) Edition A gives  (ditto in the Autogr.); Edition B:


cresc.
stacc.
Fl.
p dolce
Ob.
Cl.
Hn.
cresc.
Ped.
(pp)
cresc.
p leggiermente
p pizz.
pp
Ped.
Fl.
Ob.
Cl.
pp
Ped.
Ped.

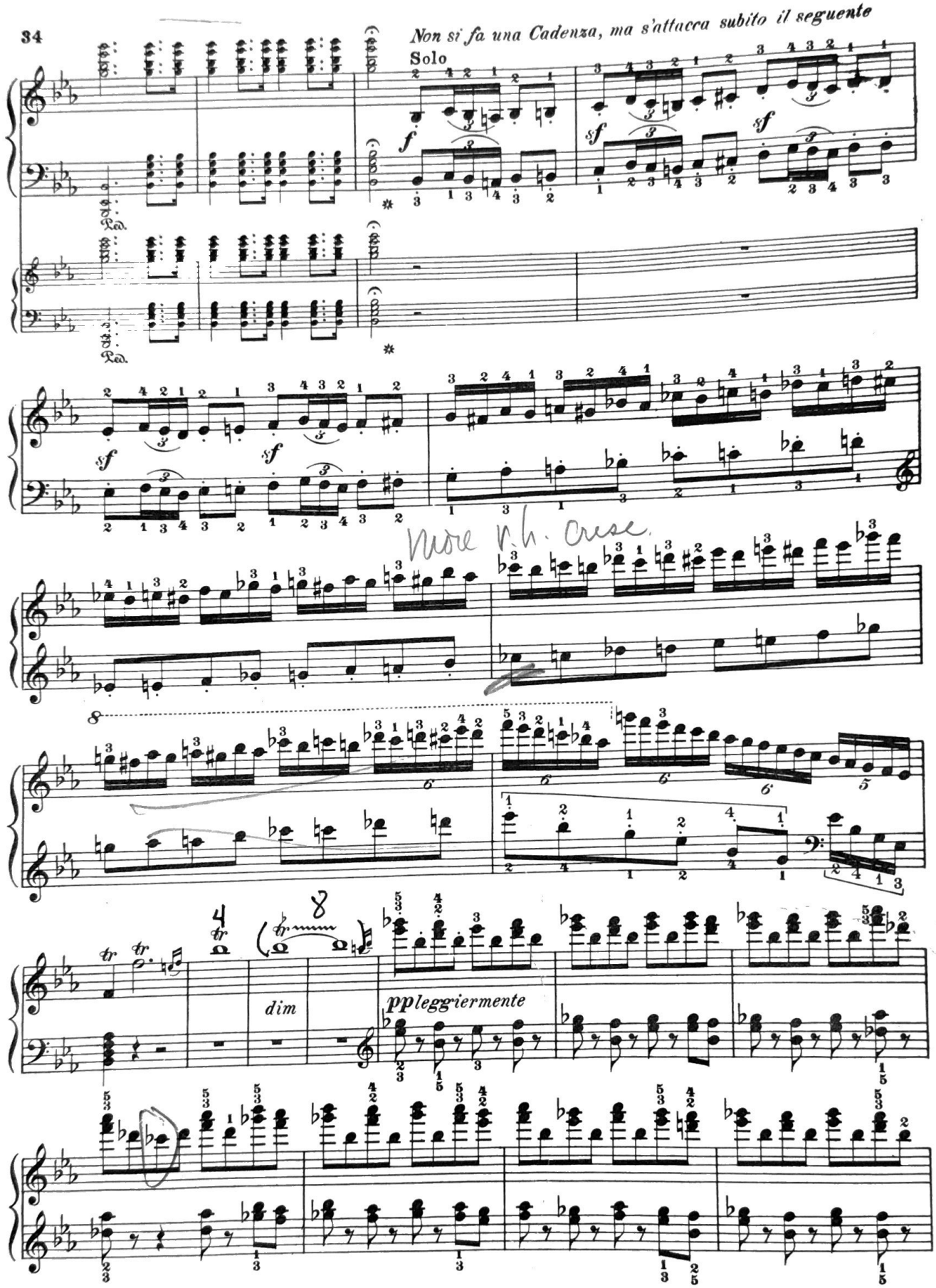


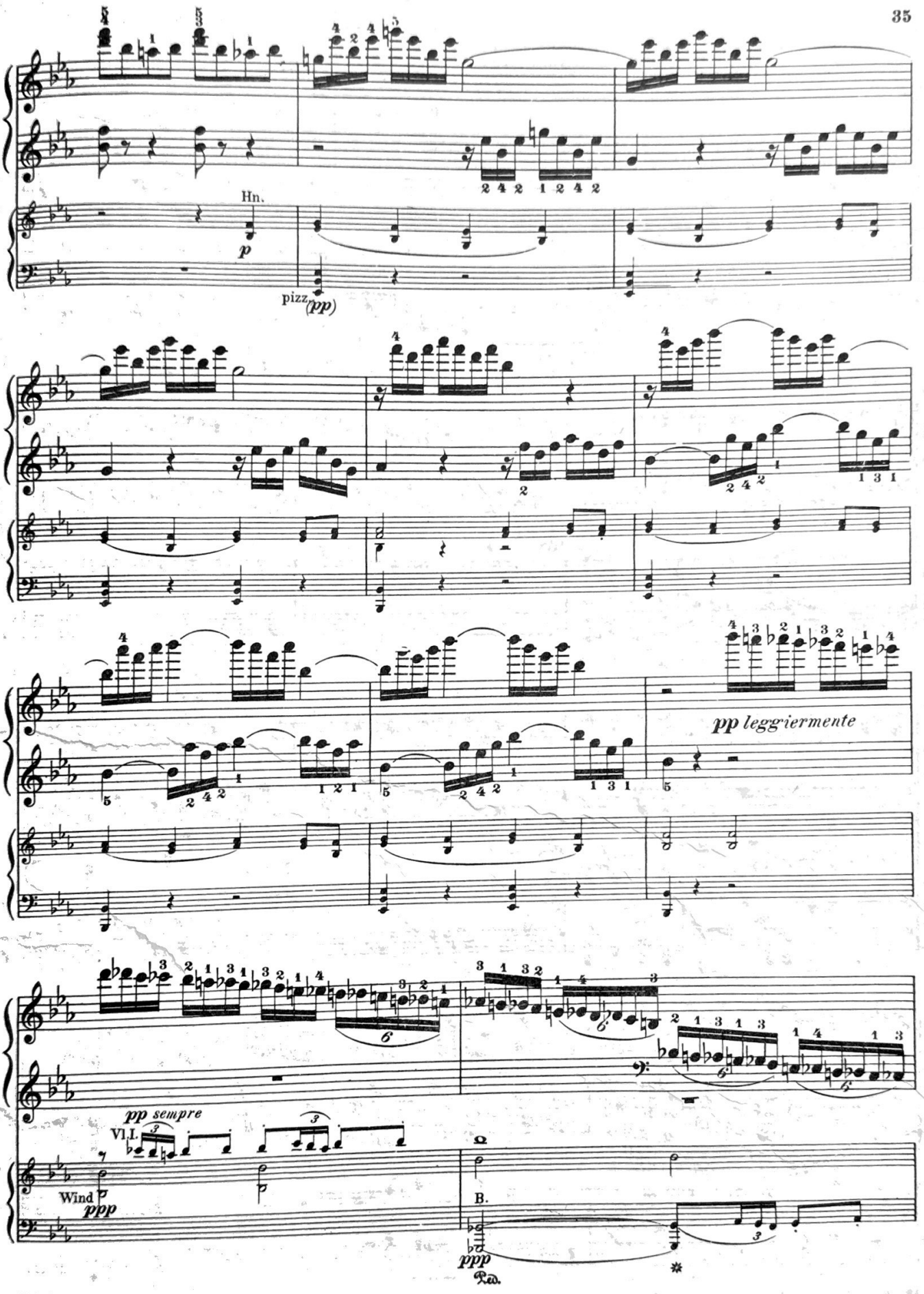
(1) In the orig. editions; omitted in the Autogr.

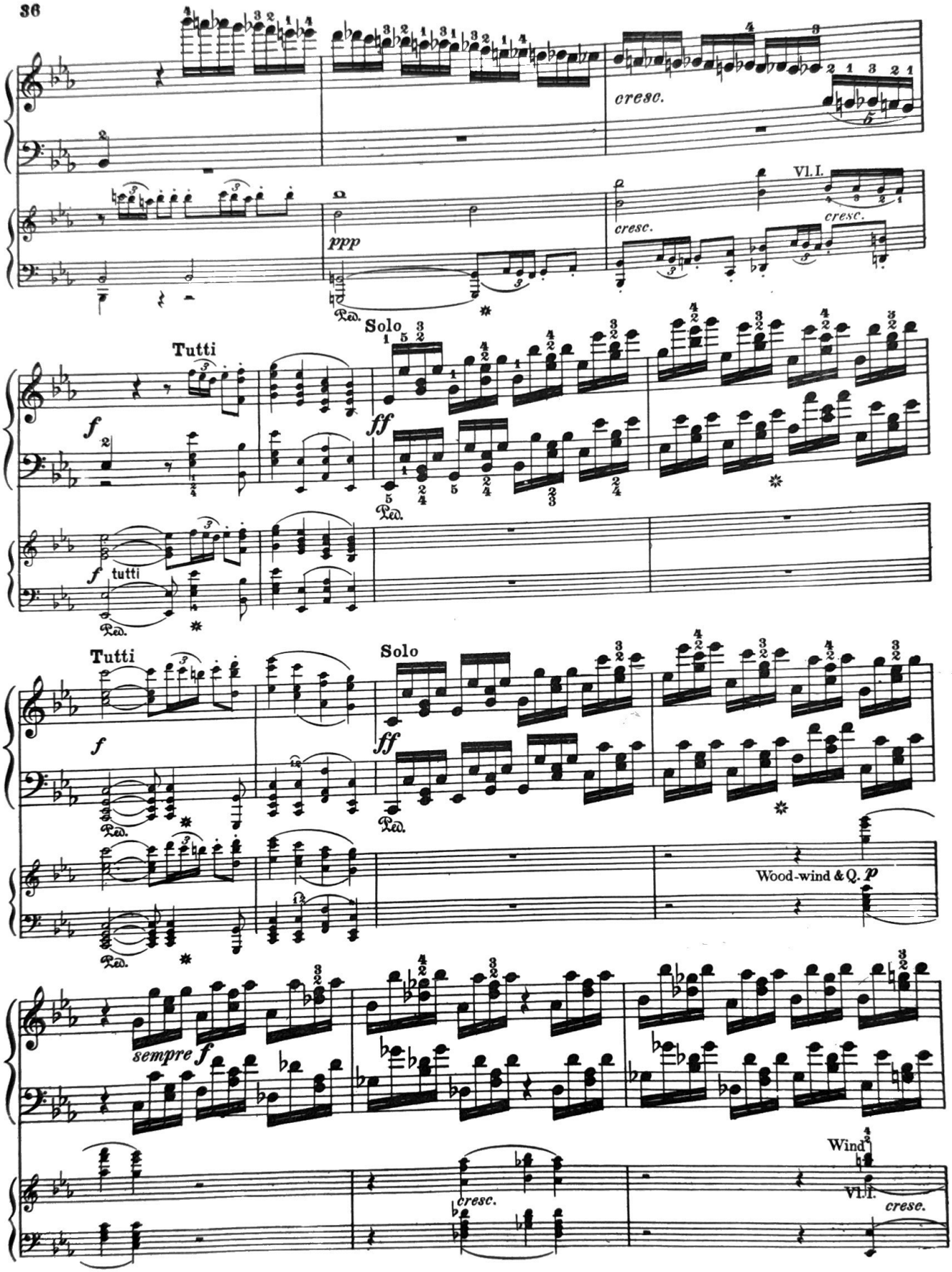
(2) The rests in the right hand follow the Autogr.; those in the left hand are also in the orig. editions.

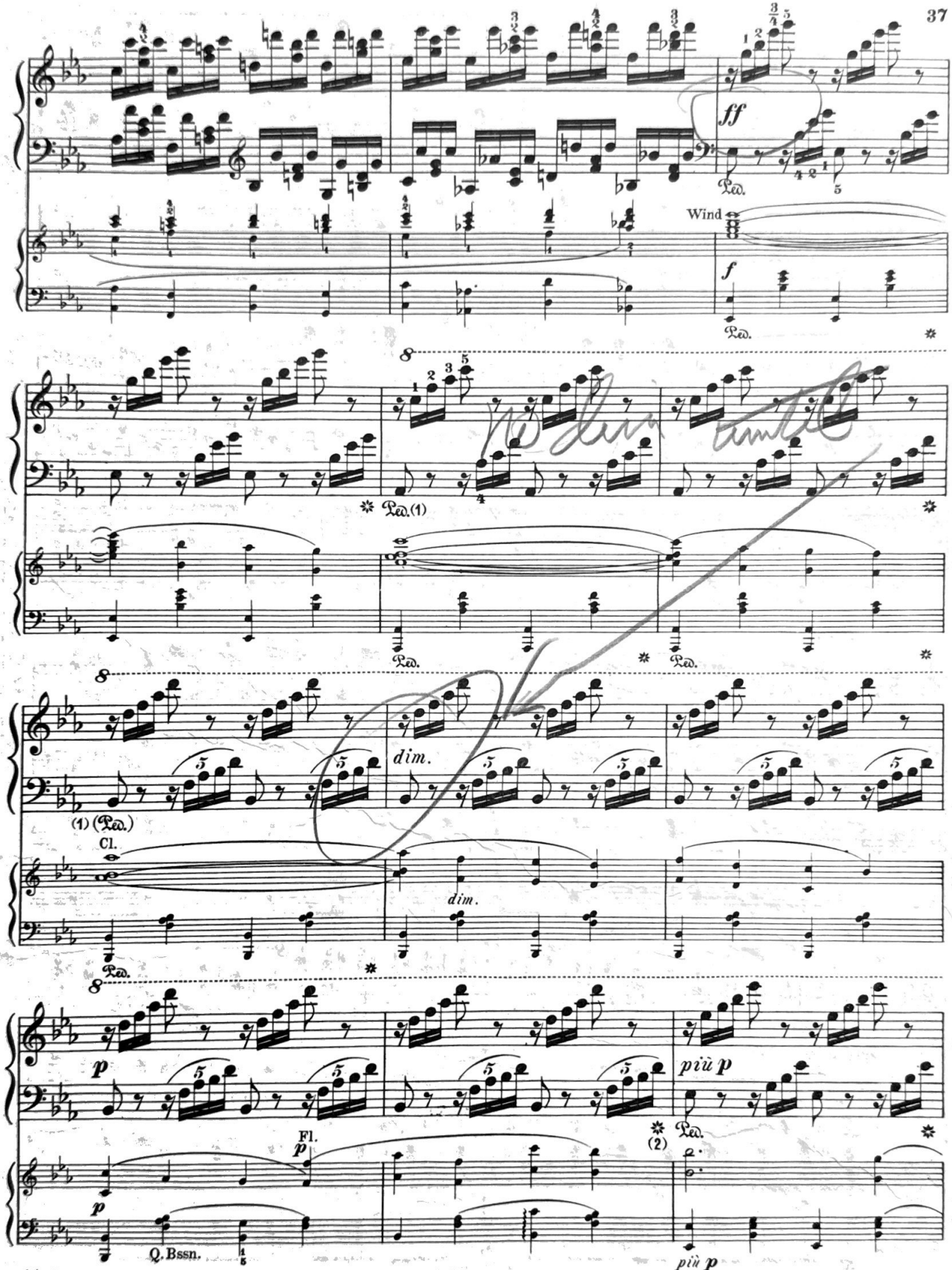
Non si fa una Cadenza, ma s'attacca subito il seguente

Solo



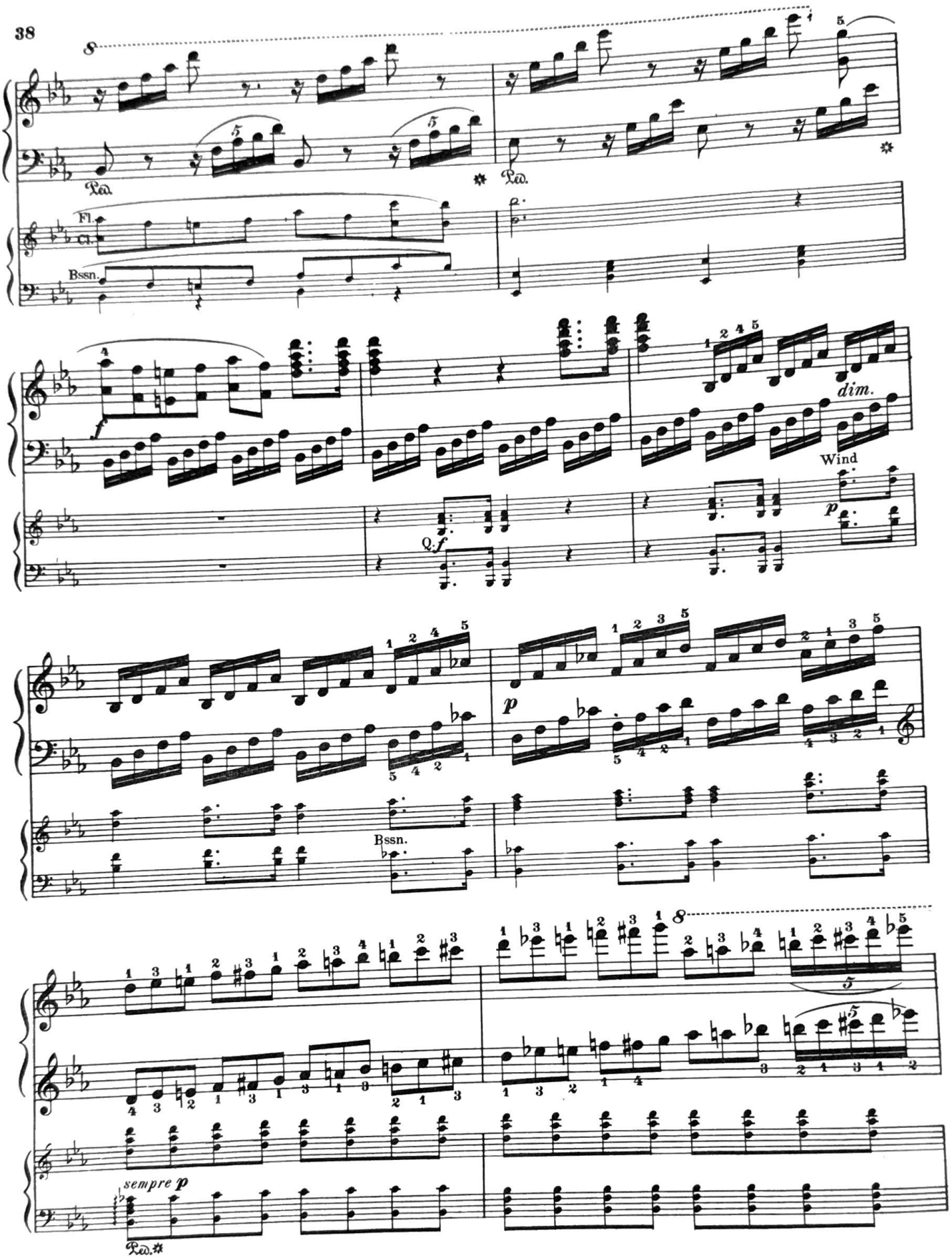

Hn.
p
pizz.
(pp)
pp leggiermente
pp sempre
Vl.I.
Wind
ppp
B.
ppp
Ped.

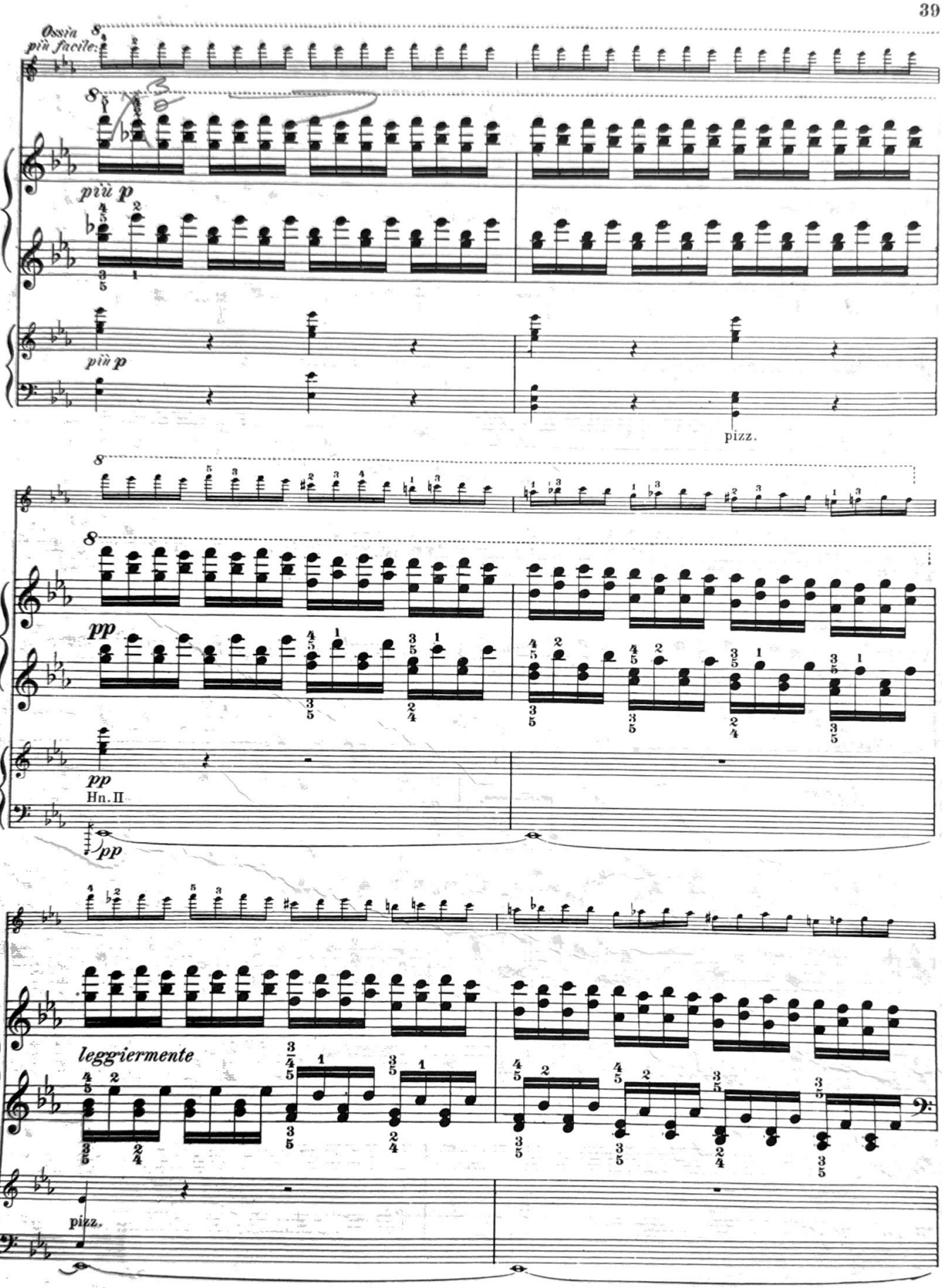

cresc.
Vl. I.
cresc.
cresc.
ppp
Ped.
Tutti
Solo
f
ff
Ped.
f
tutti
Ped.
Tutti
Solo
f
ff
Ped.
Ped.
Wood-wind & Q.
p
sempre f
cresc.
Wind
Vl. I.
cresc.

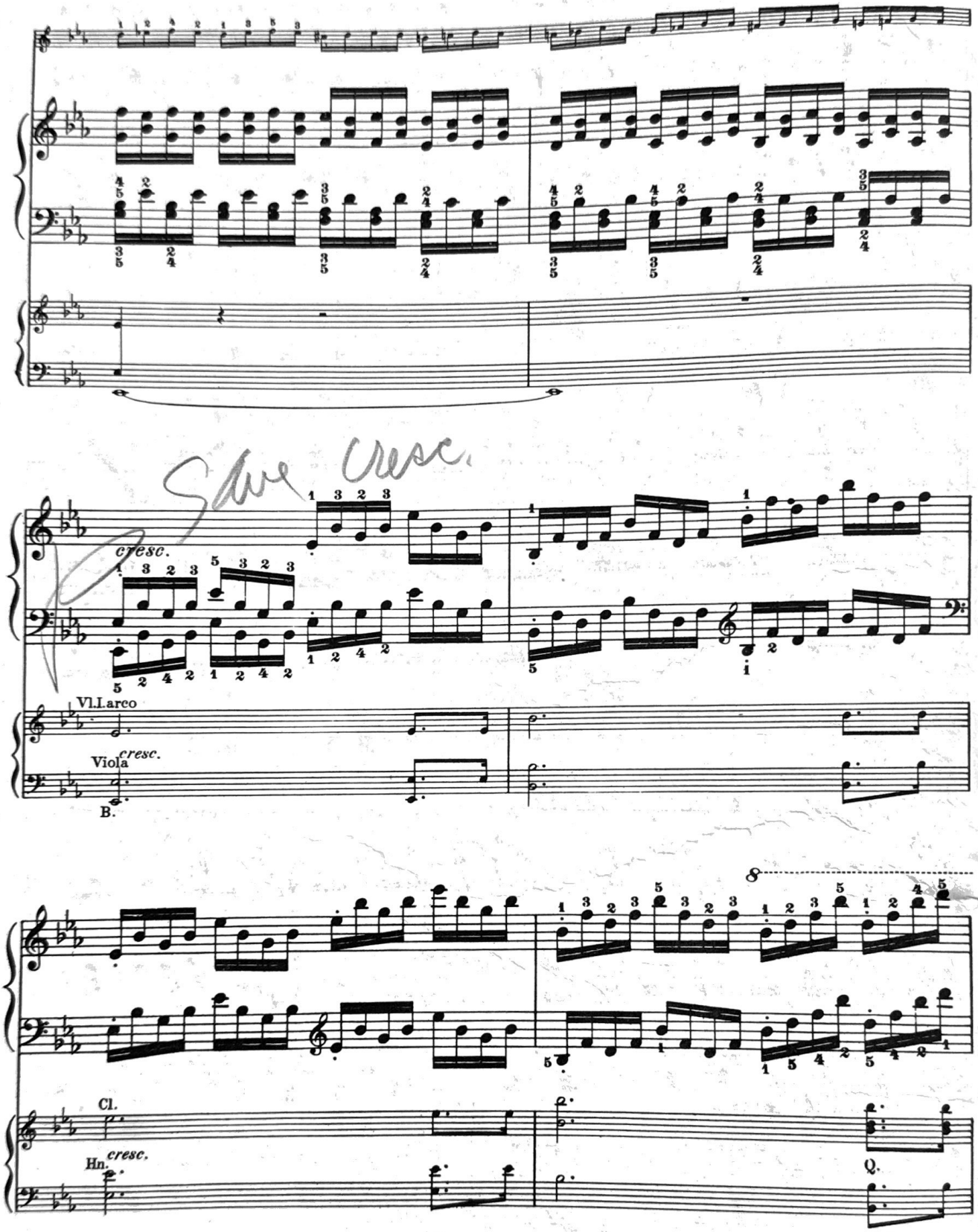


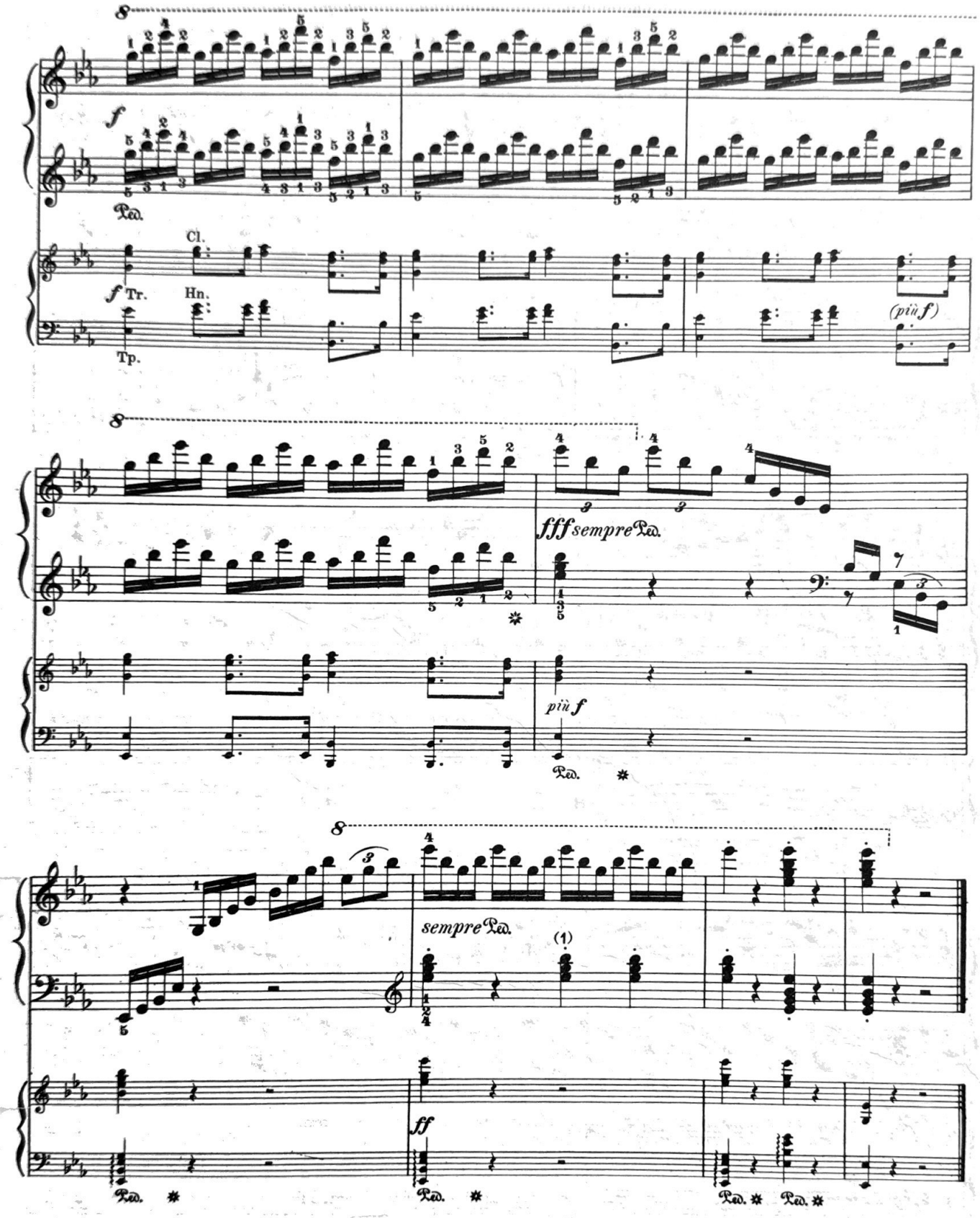
(1) Omitted in the Autograph.

(2) Acc. to the orig. editions ✲. In the Autogr. this measure, and the next 15, are lacking; they are given in a copy, but without the piano-part.

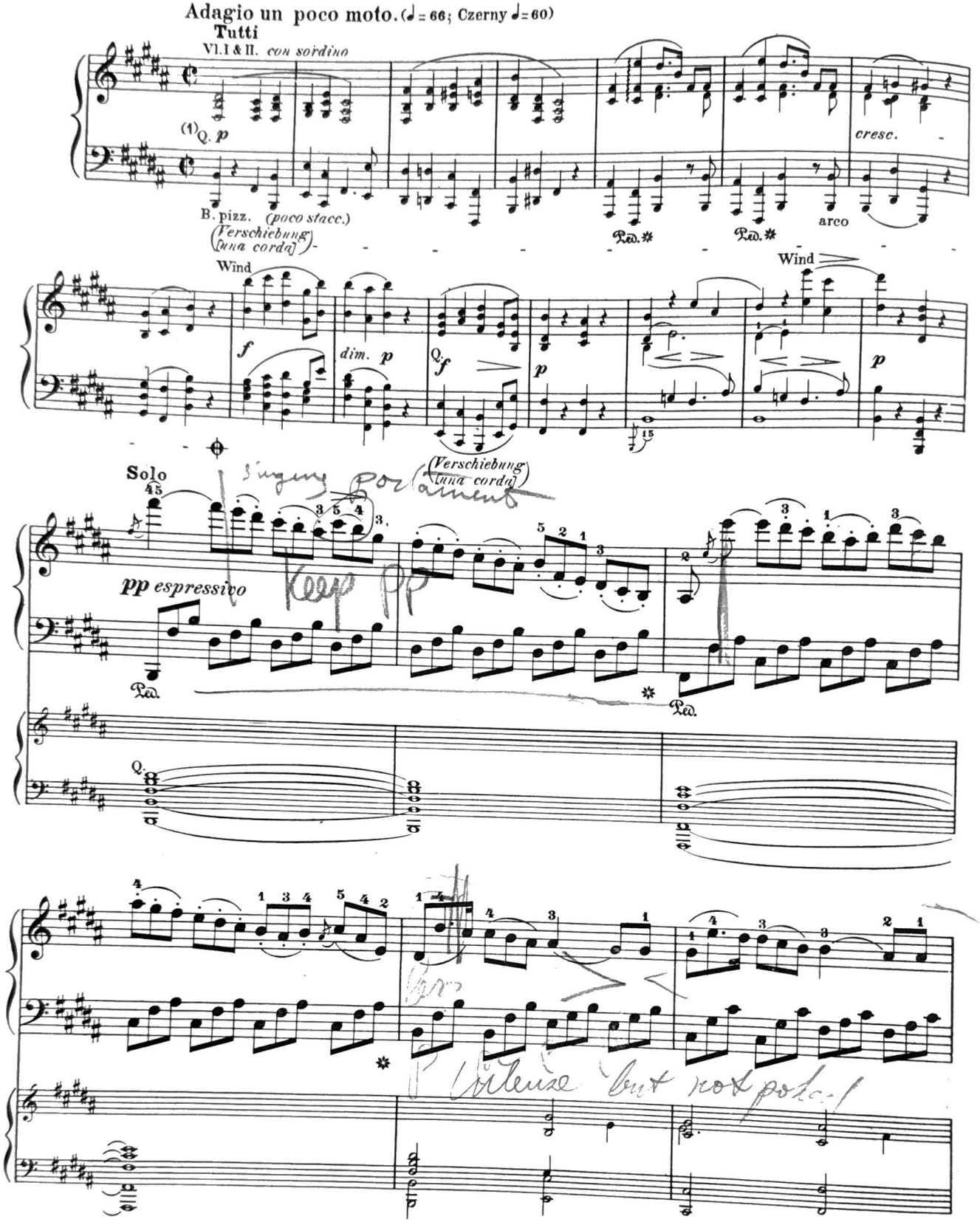

8
Ped.
Ped.
Fl.
Cl.
Bssn.
f
dim.
Wind
p
Q.f
p
Bssn.
8
sempre p
Ped.


Ossia più facile
più p
più p
pizz.
pp
pp
Hn. II
pp
leggiermente
pizz.

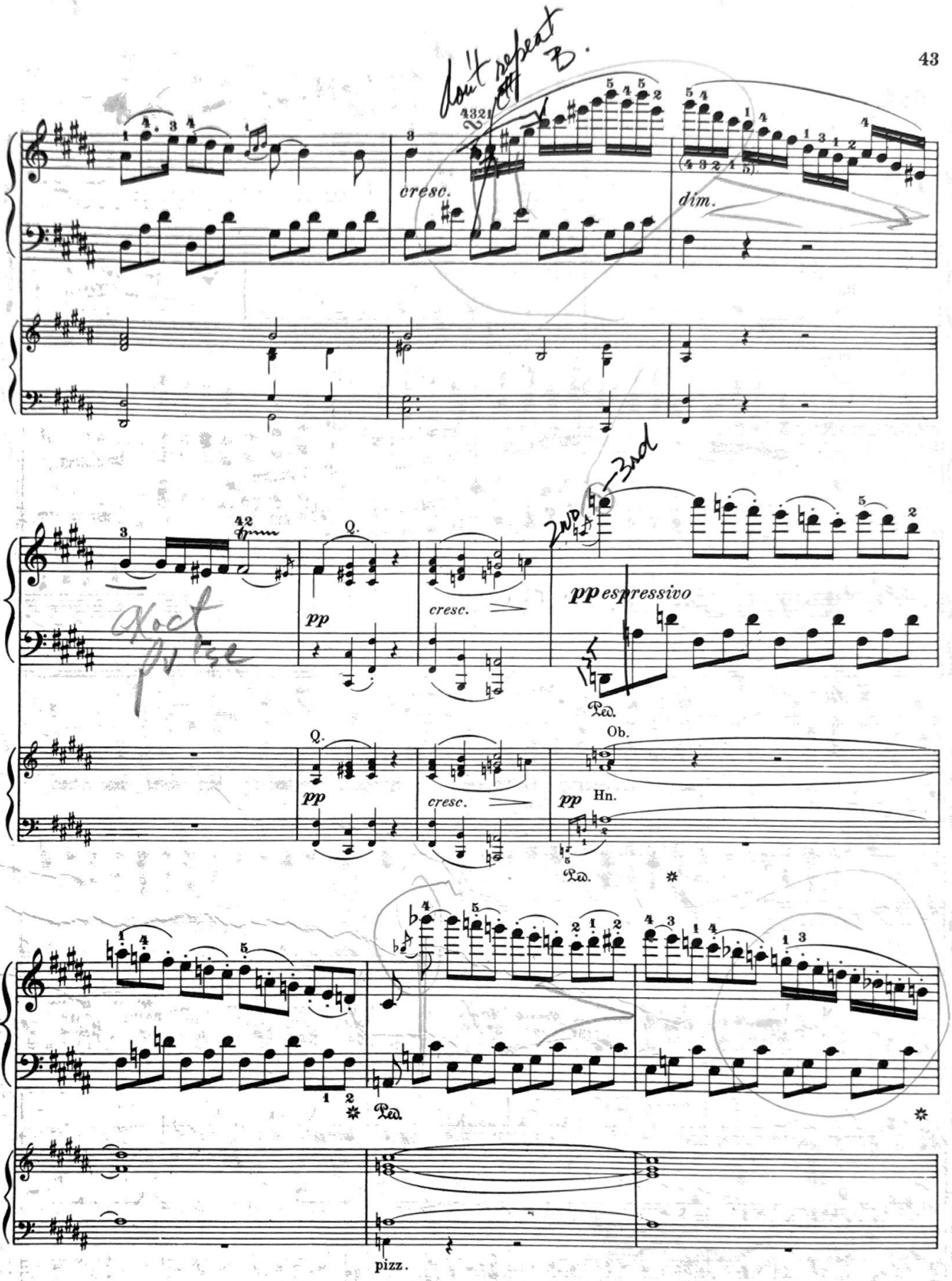

Slur. cresc.
cresc.
Vl.I arco
Viola
cresc.
B.
Cl.
Hn.
cresc.
Q.

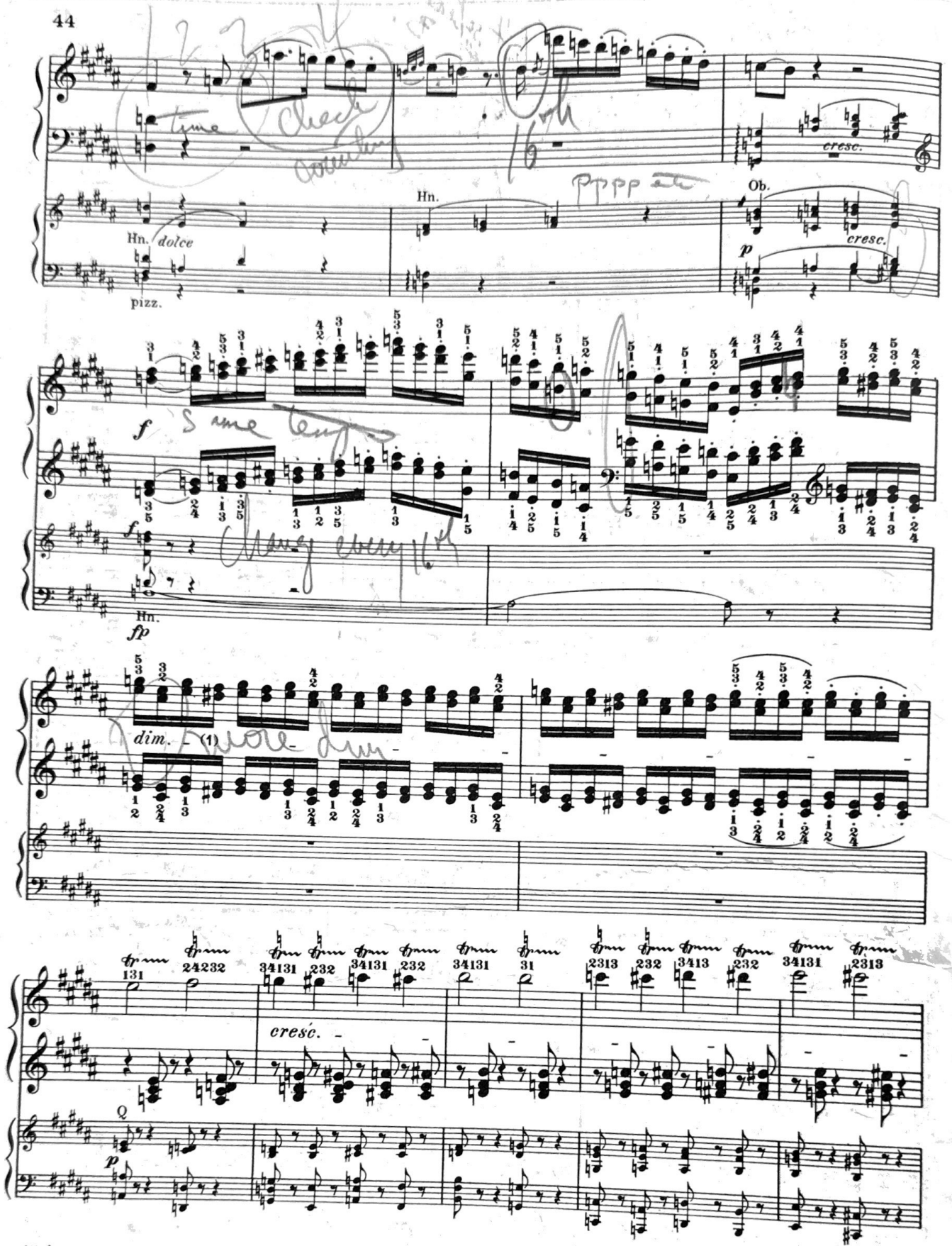


(1) All following staccato signs in this passage are omitted in the Autogr. (but given in the orig. editions).

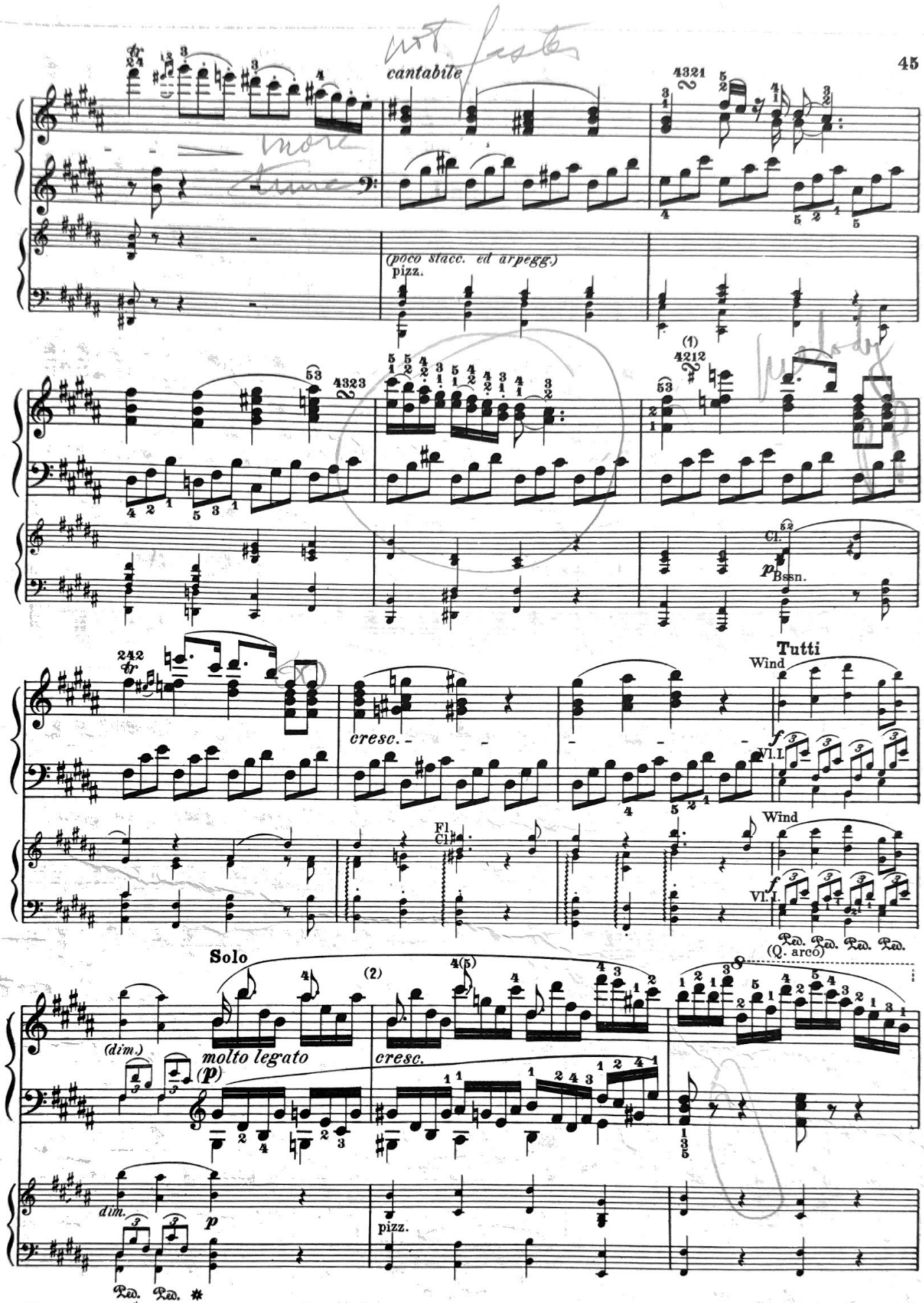


(1) 𝄵 (not 𝄴) acc. to the Autogr. and the orig. editions.

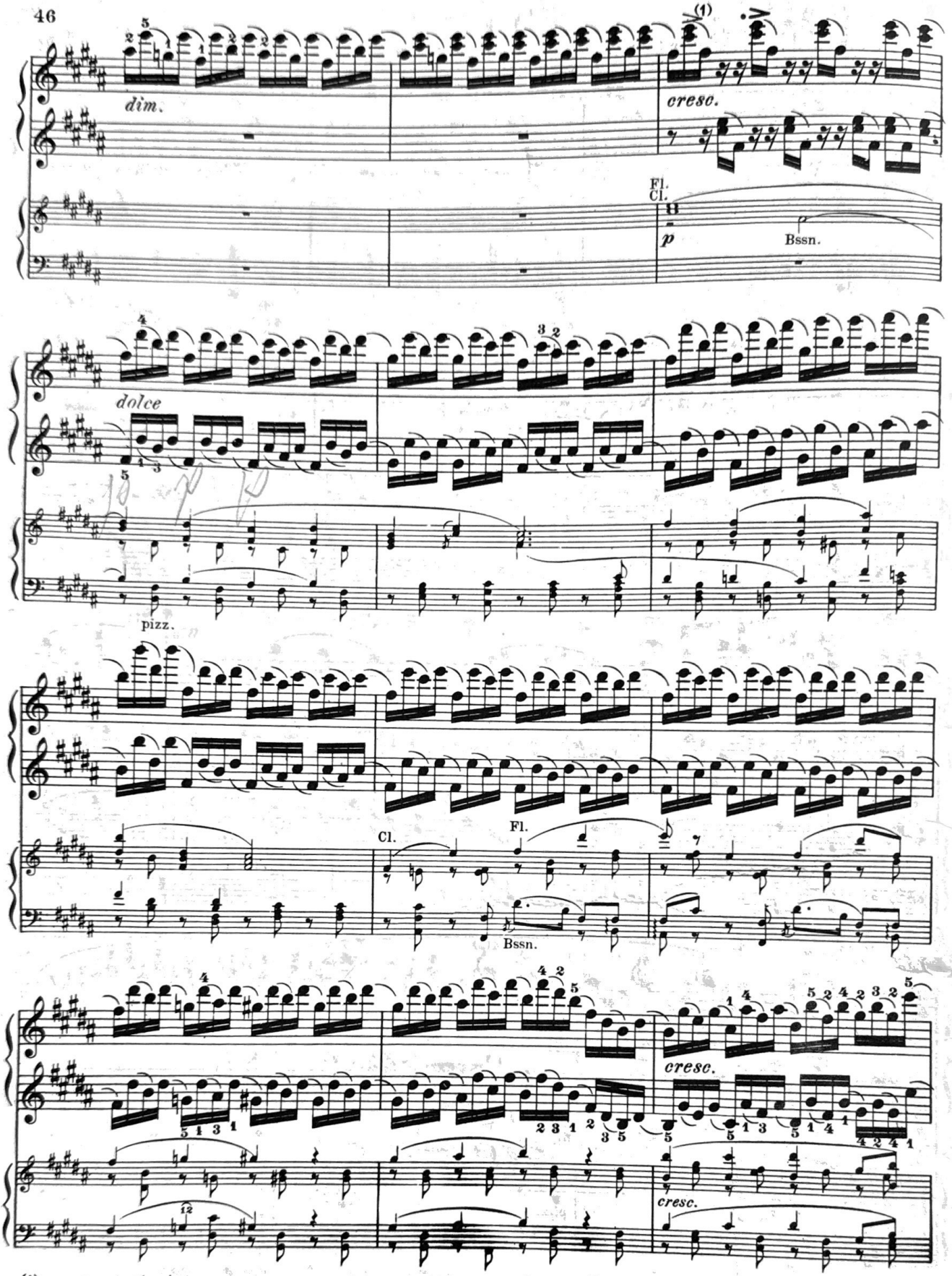

cresc.
dim.
Q.
pp
cresc.
pp espressivo
Ped.
Ob.
Hn.
pizz.



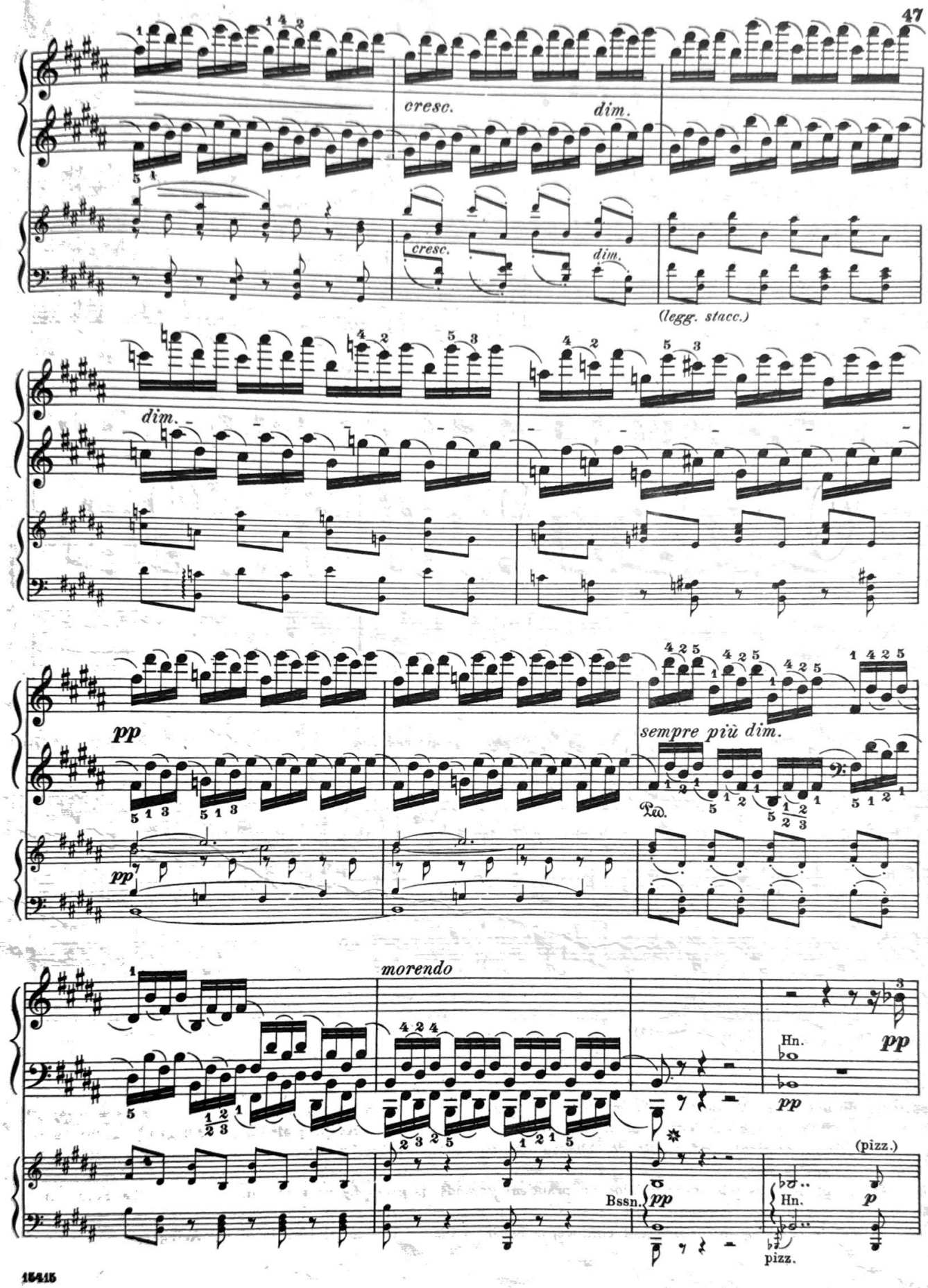
(1) The dashes of prolongation here and for the following *cresc.* are only in B and C.

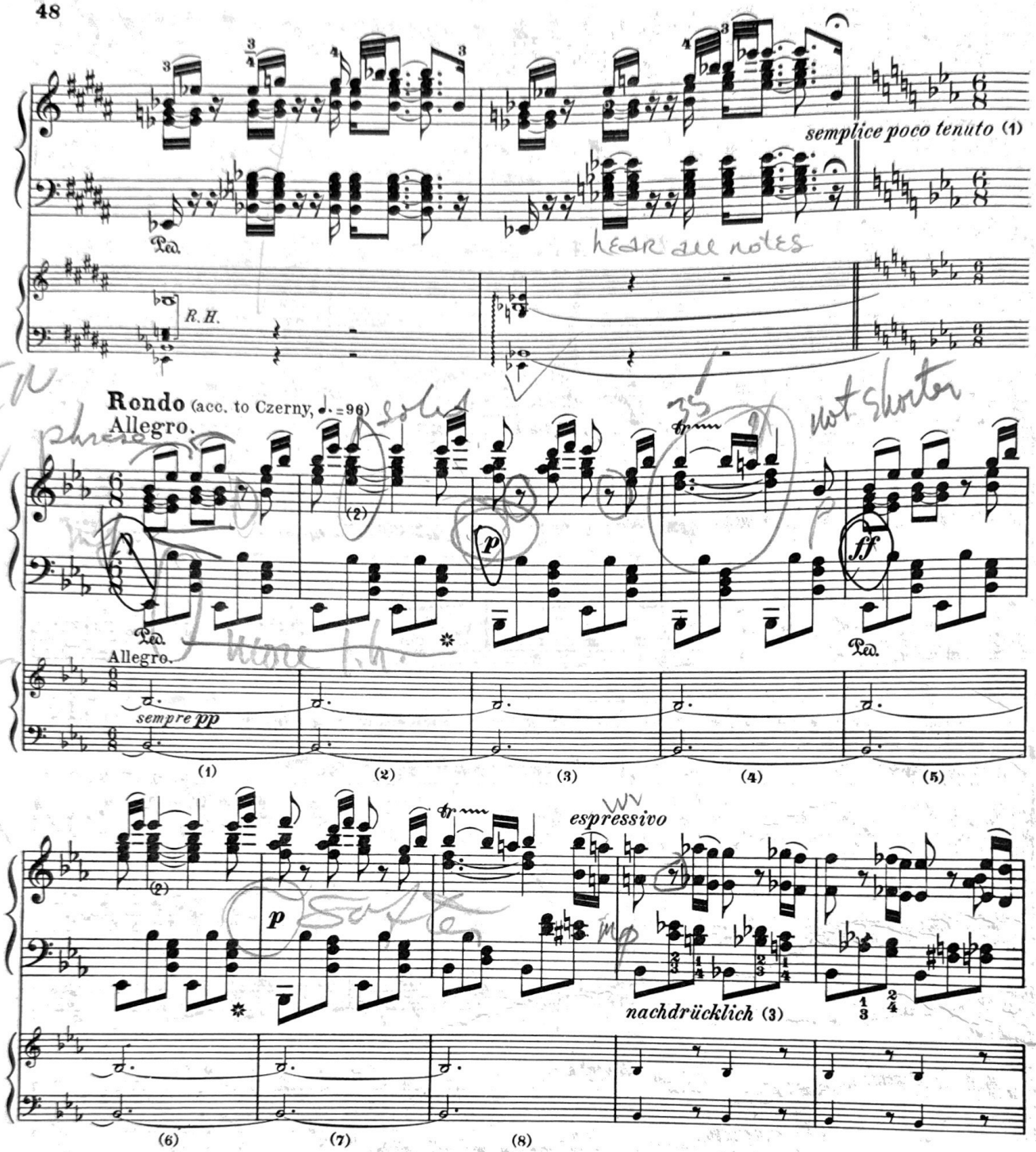


(1) Originally 𝅗𝅥. (2) Prolongation of the slurs acc. to Autogr.



(1) >> acc. to the Autogr.

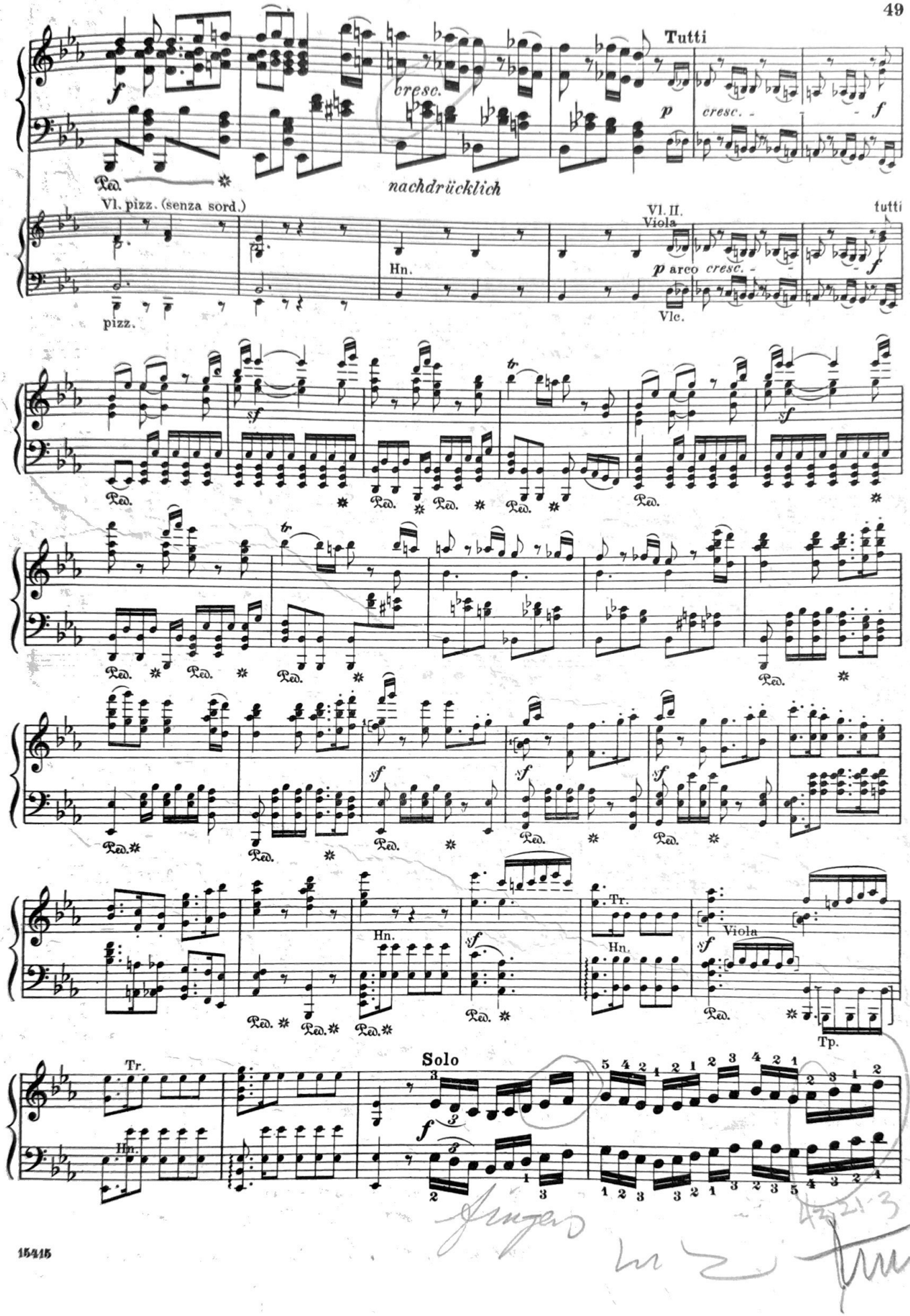

cresc.
dim.
cresc.
dim.
(legg. stacc.)
dim.
pp
pp
sempre più dim.
Ped.
morendo
Hn.
pp
pp
(pizz.)
Bssn.
pp
Hn.
p
pizz.

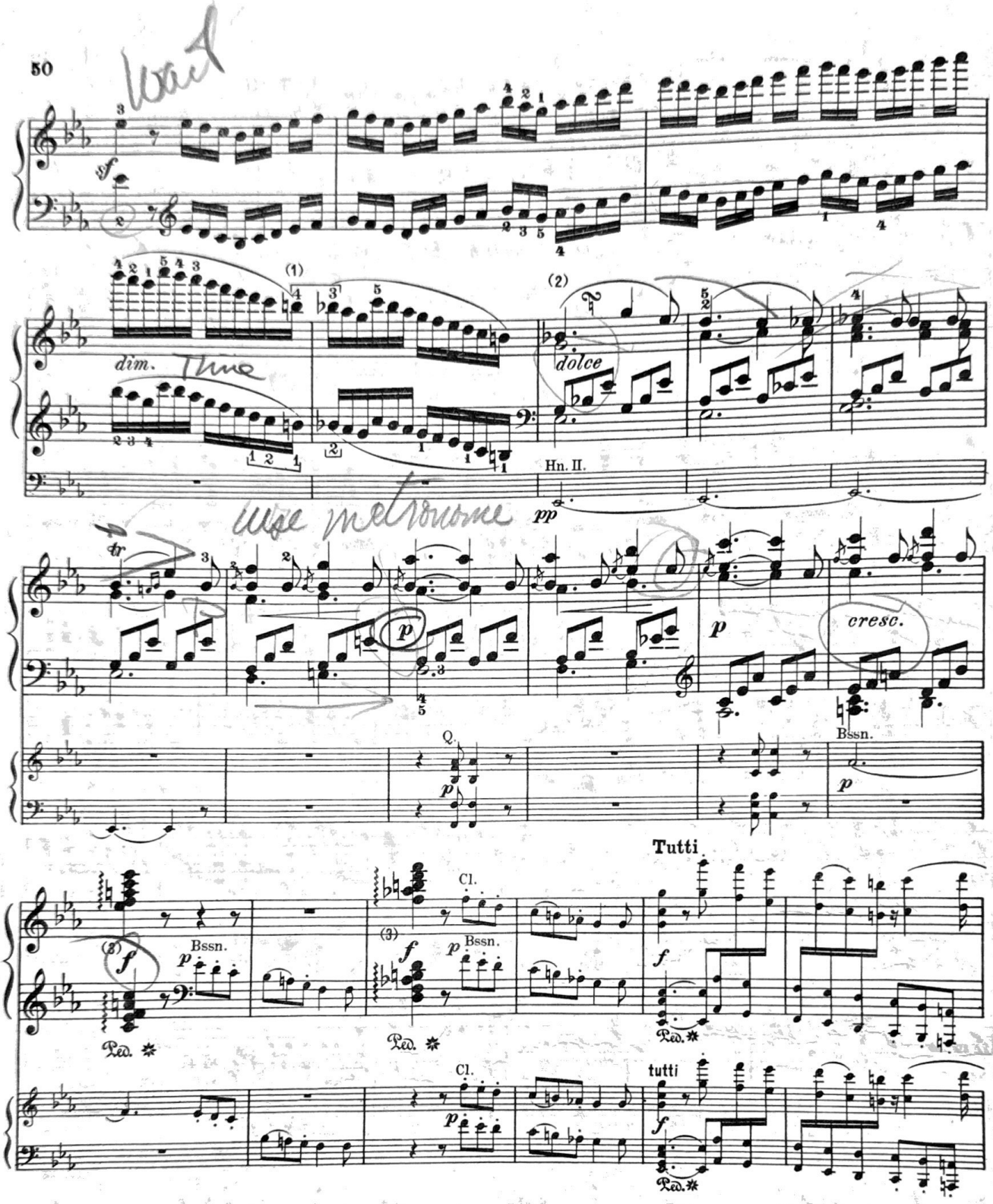


(1) This mark, *"semplice poco tenuto,"* together with the appertinent holds, is omitted in the Autogr. In the next measure, editions B and C contain between the lines, below (and belonging to?) the *ff*, the words *"ma non troppo."* In A this addition is lacking; indeed, there was no room for it in the corrected plate after "Allegro." In the Autograph there stood originally, after "Rondo Allegro" the words *"non tanto,"* which were later crossed out (probably by Beethoven himself) with pencil.

(2) *"sf,"* though perhaps wholly justifiable on practical grounds, is given by none of our sources in the Solo, for the principal theme; but is found in the arrangement (p. 41), and in the Tutti.

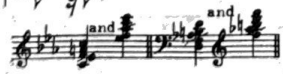
(3) This addition, lacking in the original editions, is found on the extreme lower margin of the Autograph.

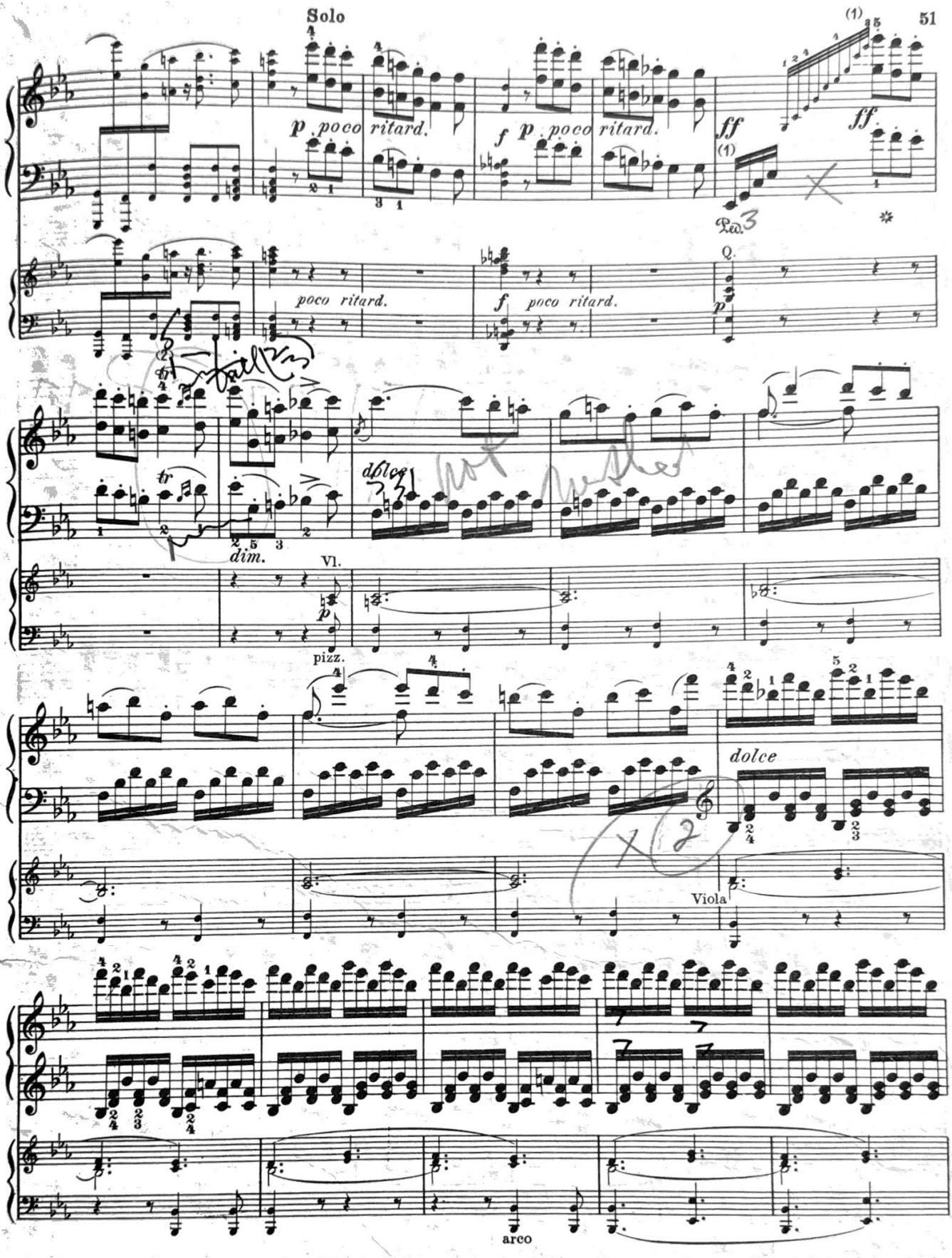

Tutti
f
cresc.
p
cresc.
f
nachdrücklich
Ped.
Vl. pizz. (senza sord.)
Hn.
Vl. II.
Viola
tutti
p arco cresc.
f
pizz.
Vlc.
sf
Tr.
Solo
Tp.



(1) Fingerings of the orig. editions; but not marked until the repetition of the passage on p. 63.

(2) Facilitated: originally written .

(3) The Autogr. gives:  These arpeggio-signs are all omitted in edition A; also in the parallel passage. In edition B the chords are crossed, as in the Autogr., but in different places.



(1–1) In the Autogr. (not in the orig. editions) all the note-heads of this entire arpeggio are (intented to be) of the same size.

(2) Slurs acc. to the parallel passage in the Autogr. *Cf.* also p. 64.

cresc.

ff

Ped.

cresc.

f

sf

dim.

p poco ritard.

a tempo

f

Ped.

poco ritard.

a tempo

pp Hn.

p

ff

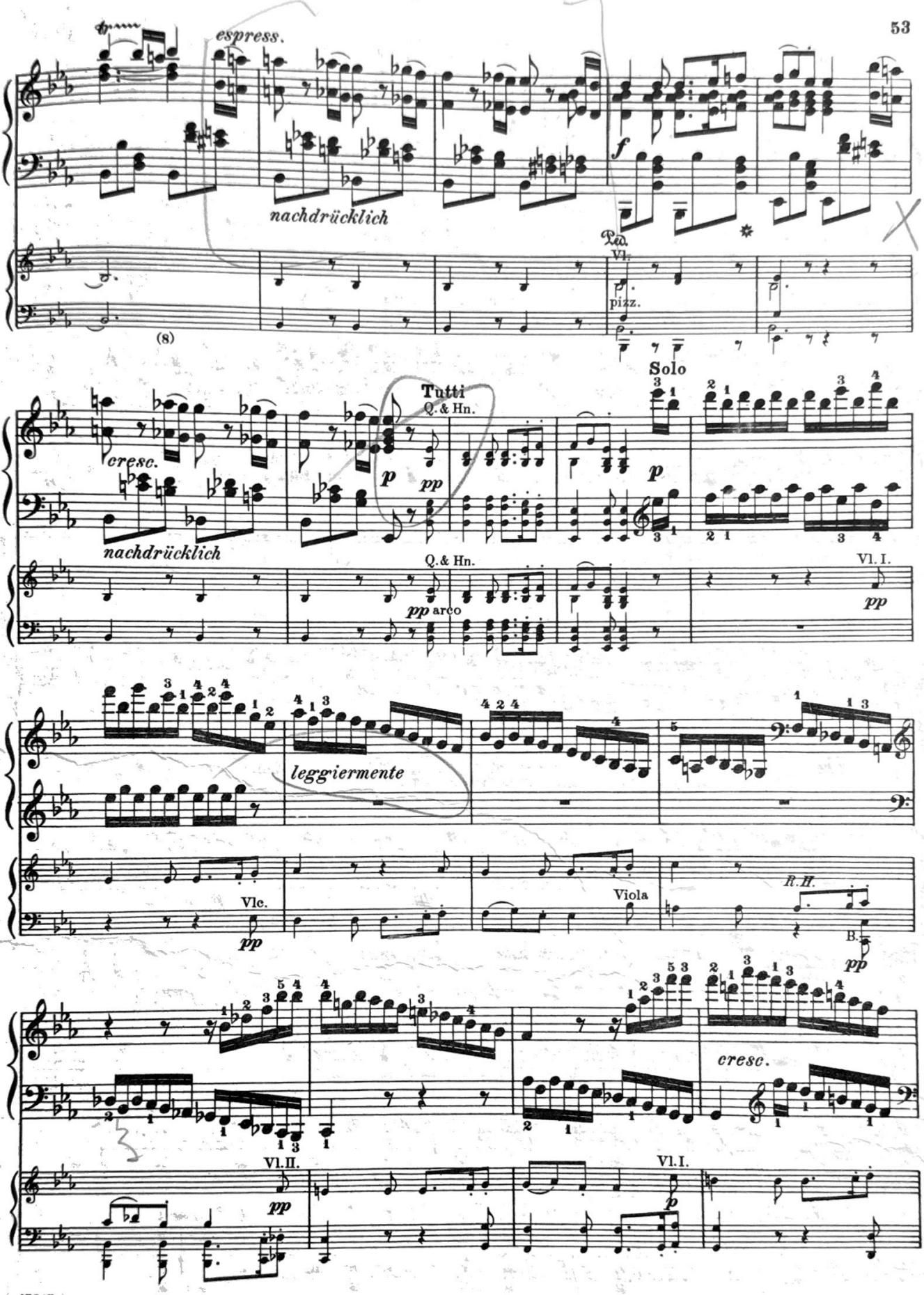
sf

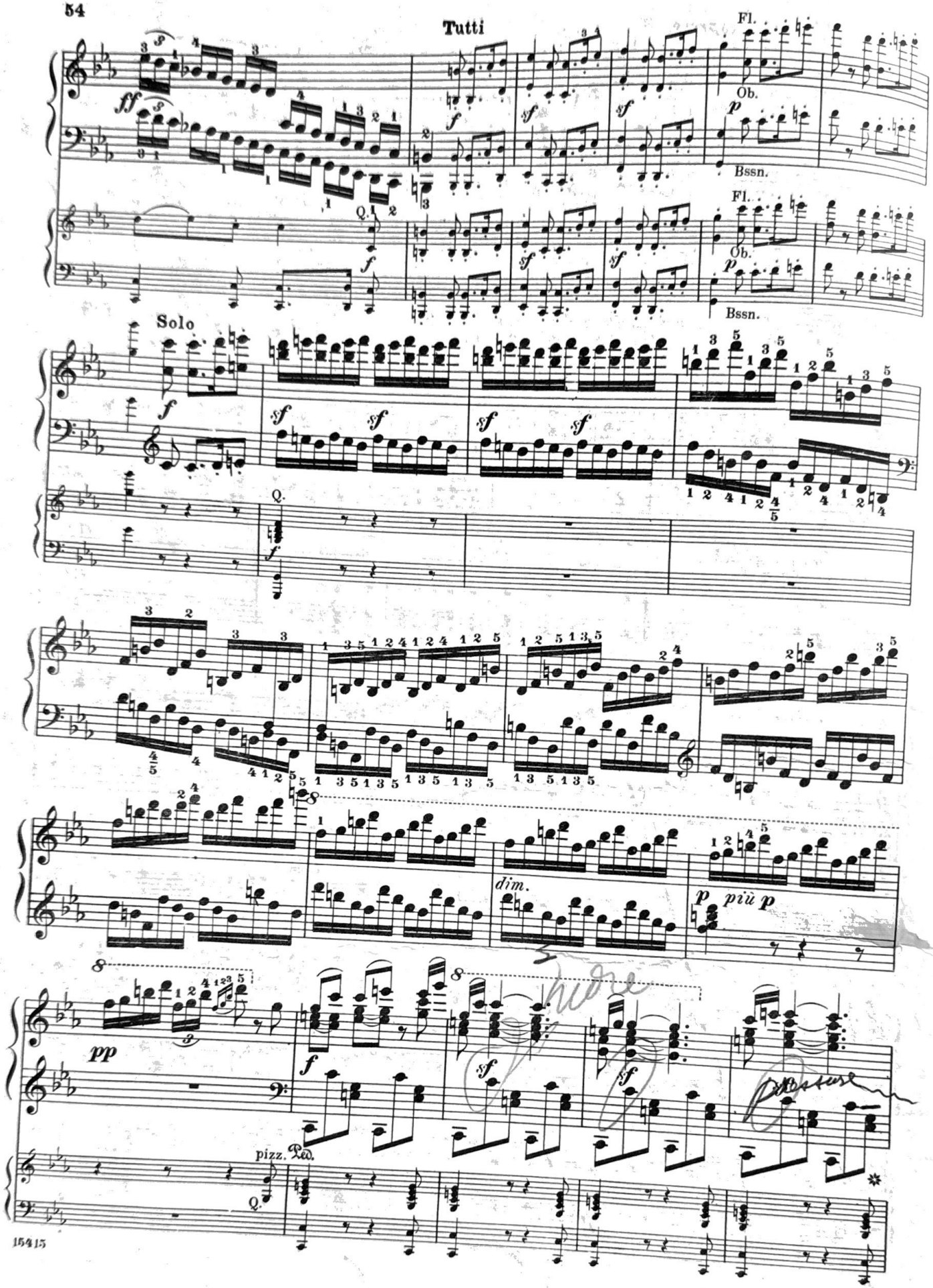
p

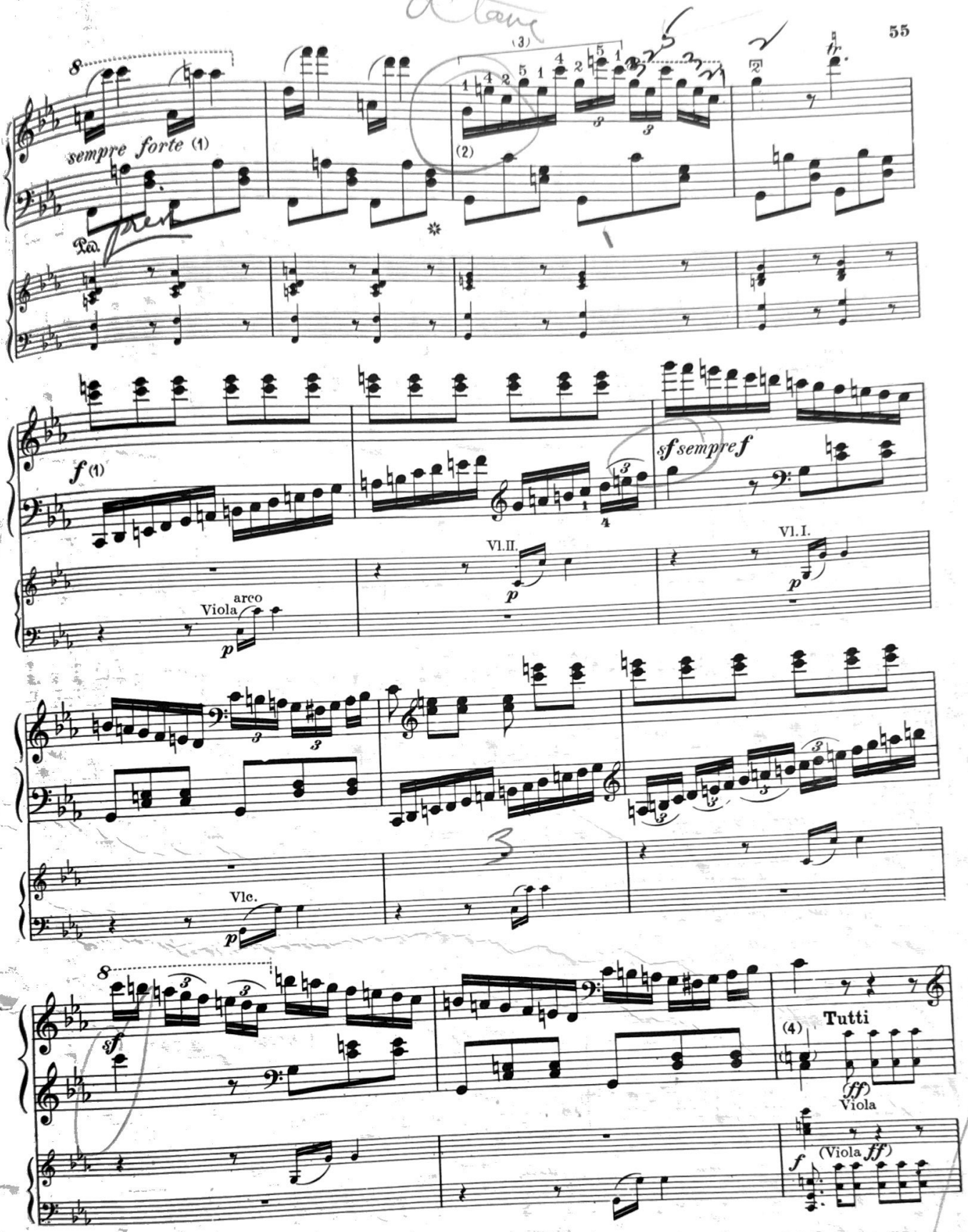
Ped.

(1) Facilitated:

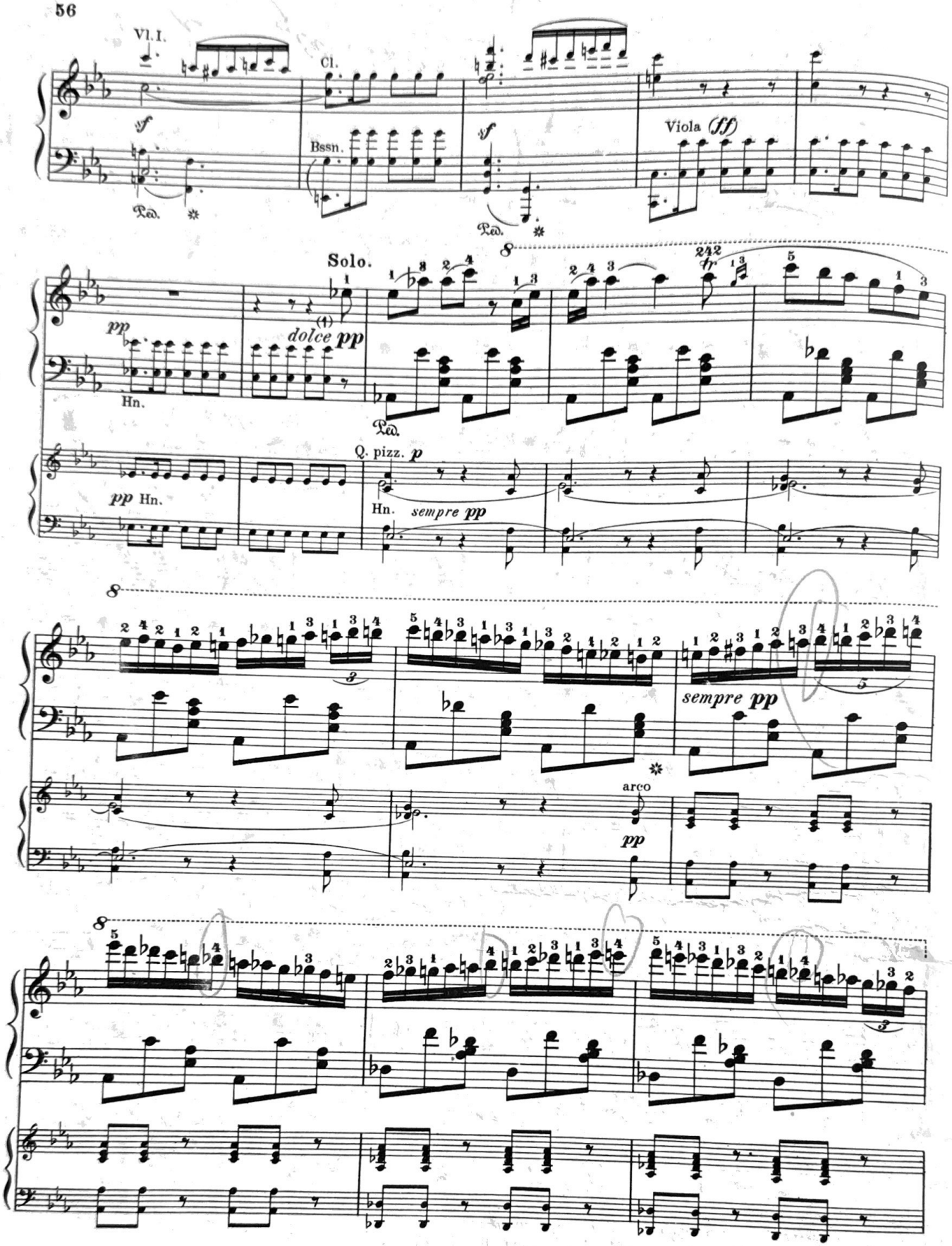
etc.


espress.
nachdrücklich
Vl.
pizz.
(8)
Solo
Tutti
Q. & Hn.
cresc.
nachdrücklich
Q. & Hn.
arco
Vl. I.
leggiermente
Vlc.
Viola
R.H.
cresc.
Vl. II.
Vl. I.

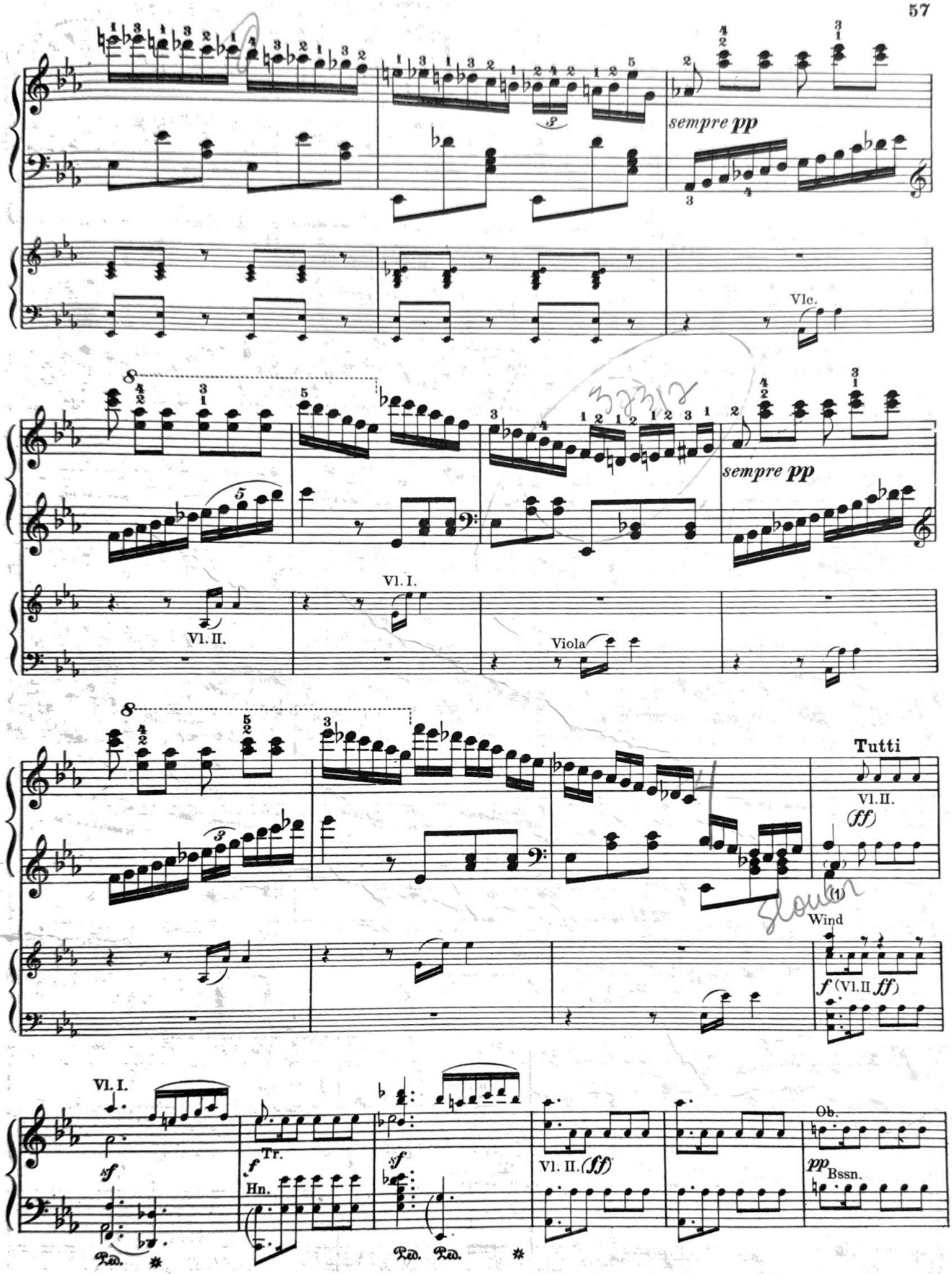

Tutti
Fl.
Ob.
Bssn.
Solo
dim.
più p
pizz.
Ped.



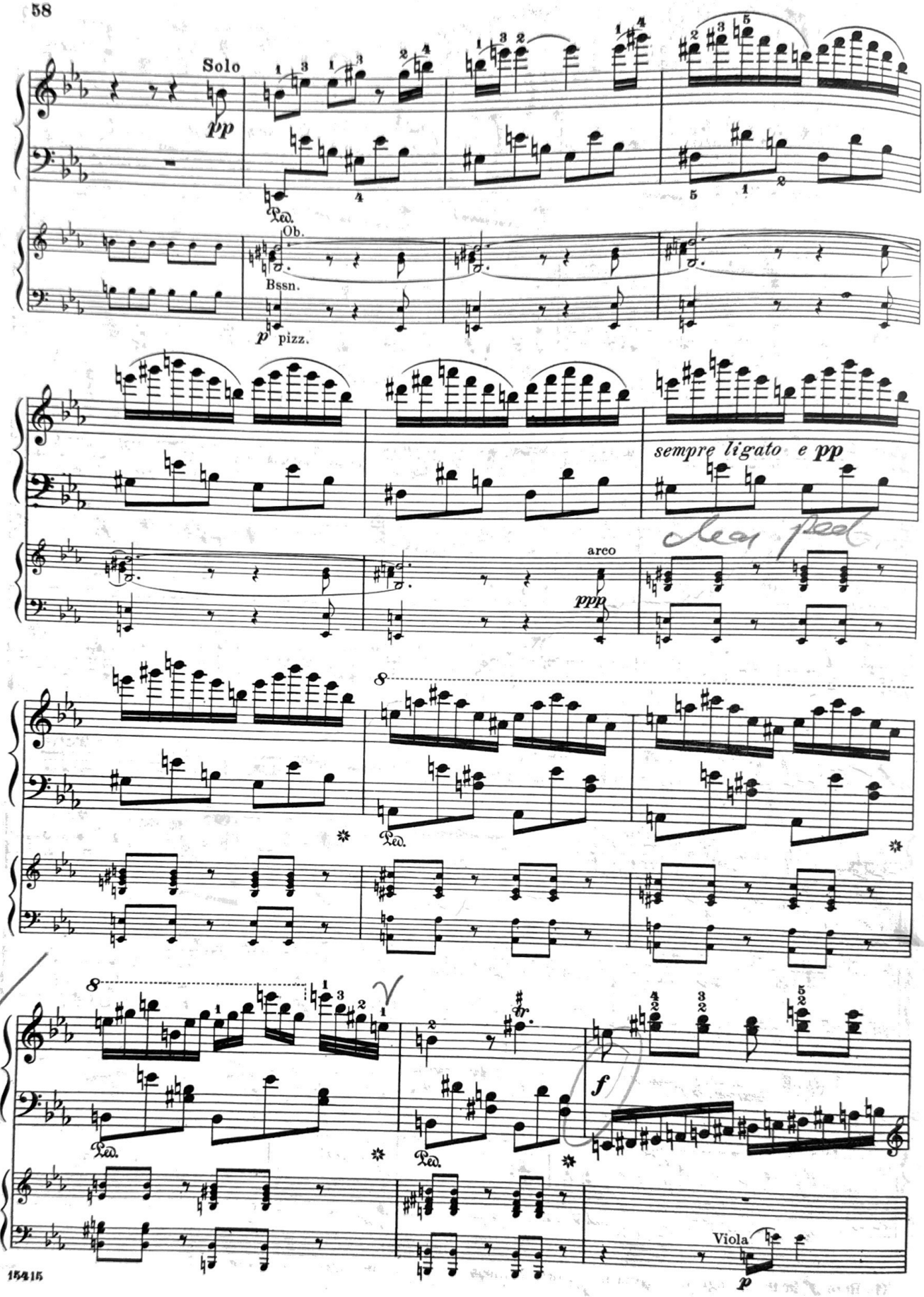
(1) Acc. to the Autogr.
(2) *"p"* in the orig. editions; inaistinct in the Autogr. *(Ped.?)*.
(3) Edition B has the 5th, ed. A (probably by mistake) the 4th finger.
(4) Added note in recent editions; originally only *c*. Also *cf.* p. 25 of our edition of the C-minor Concerto.

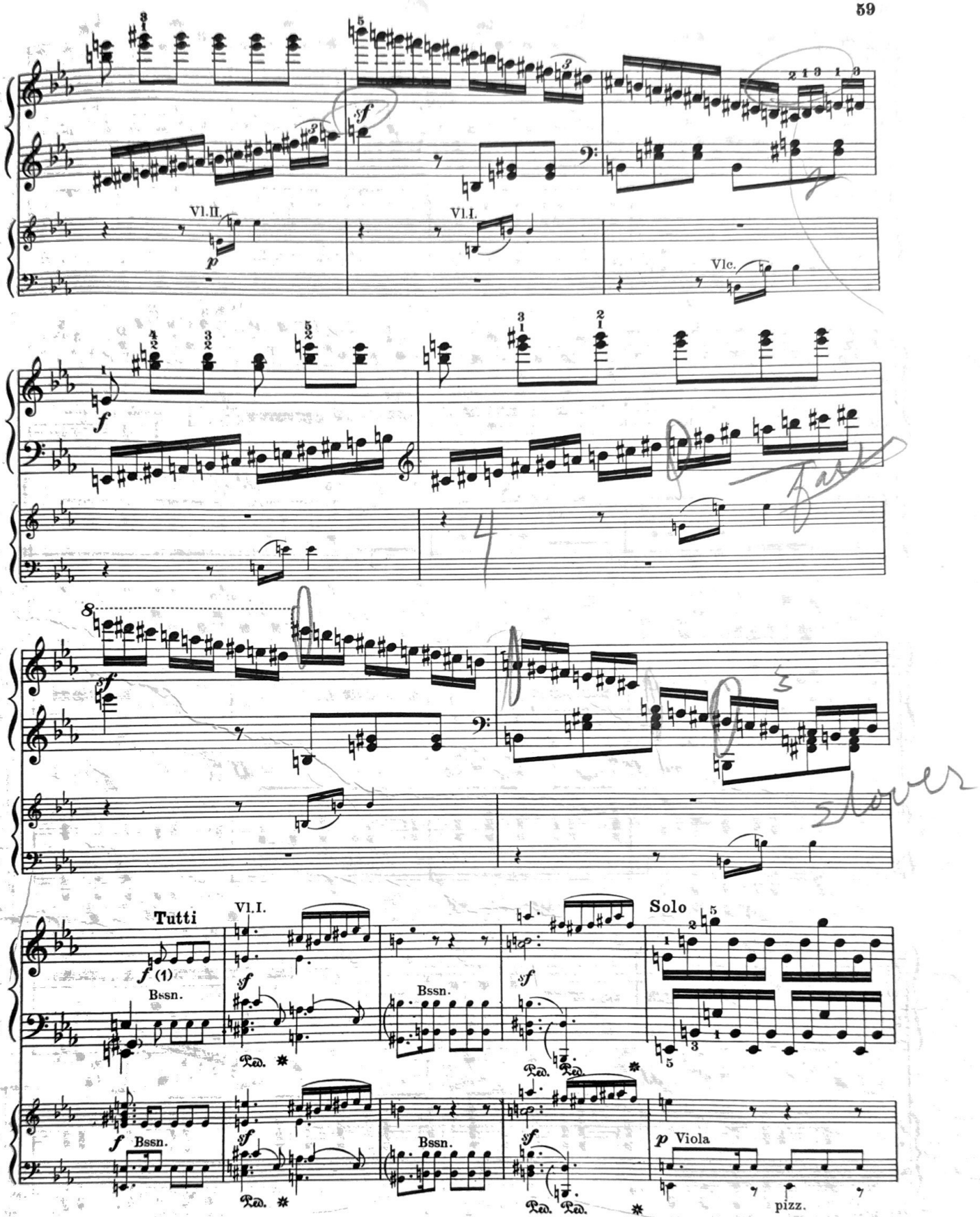


(1) In the Autograph, *"dolce"* (not given in the orig. editions).

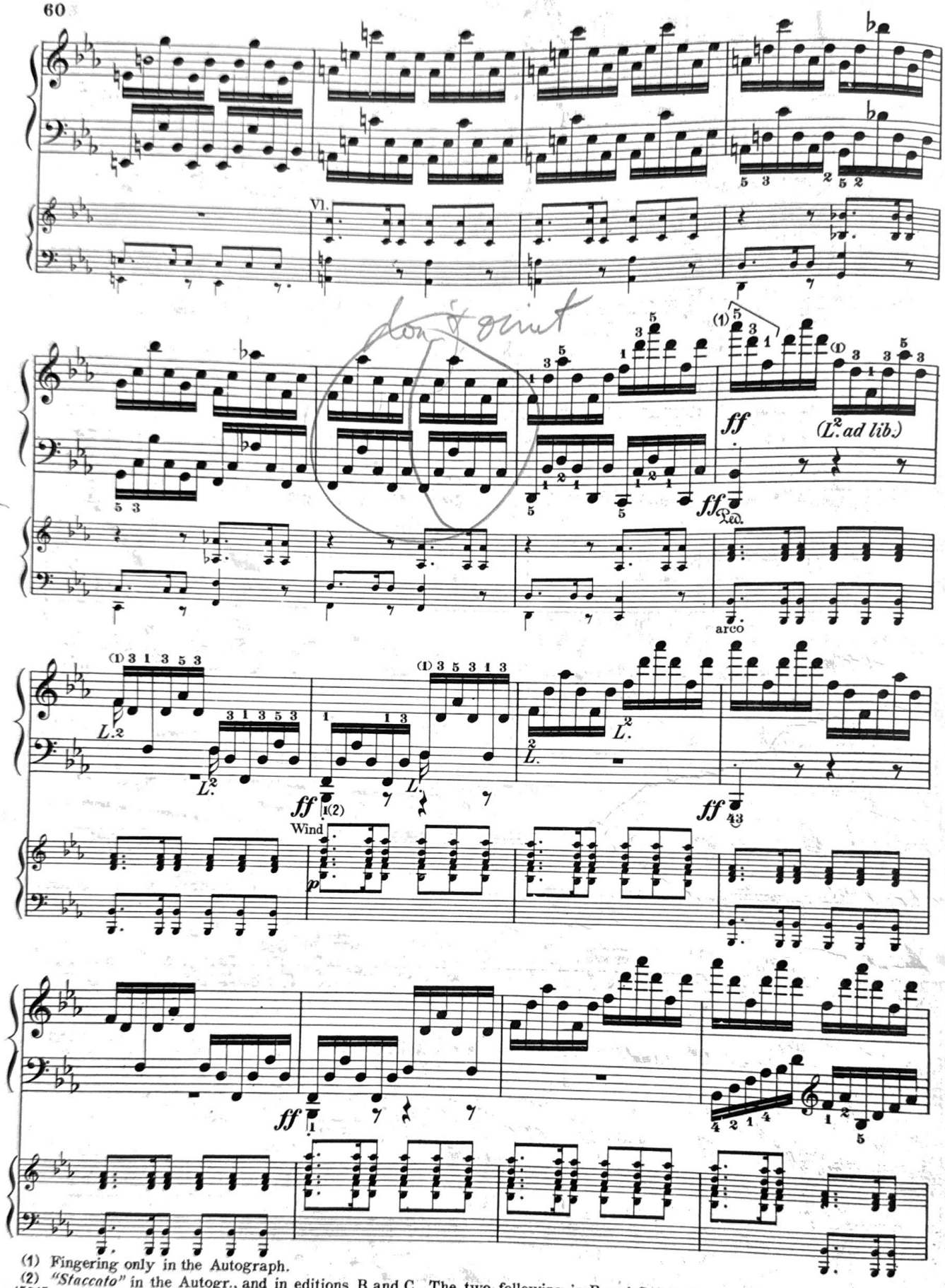


(1) Here *f* in the Autogr. (not given in the orig. editions). The *c* is an added note (as on pp. 55 and 59.

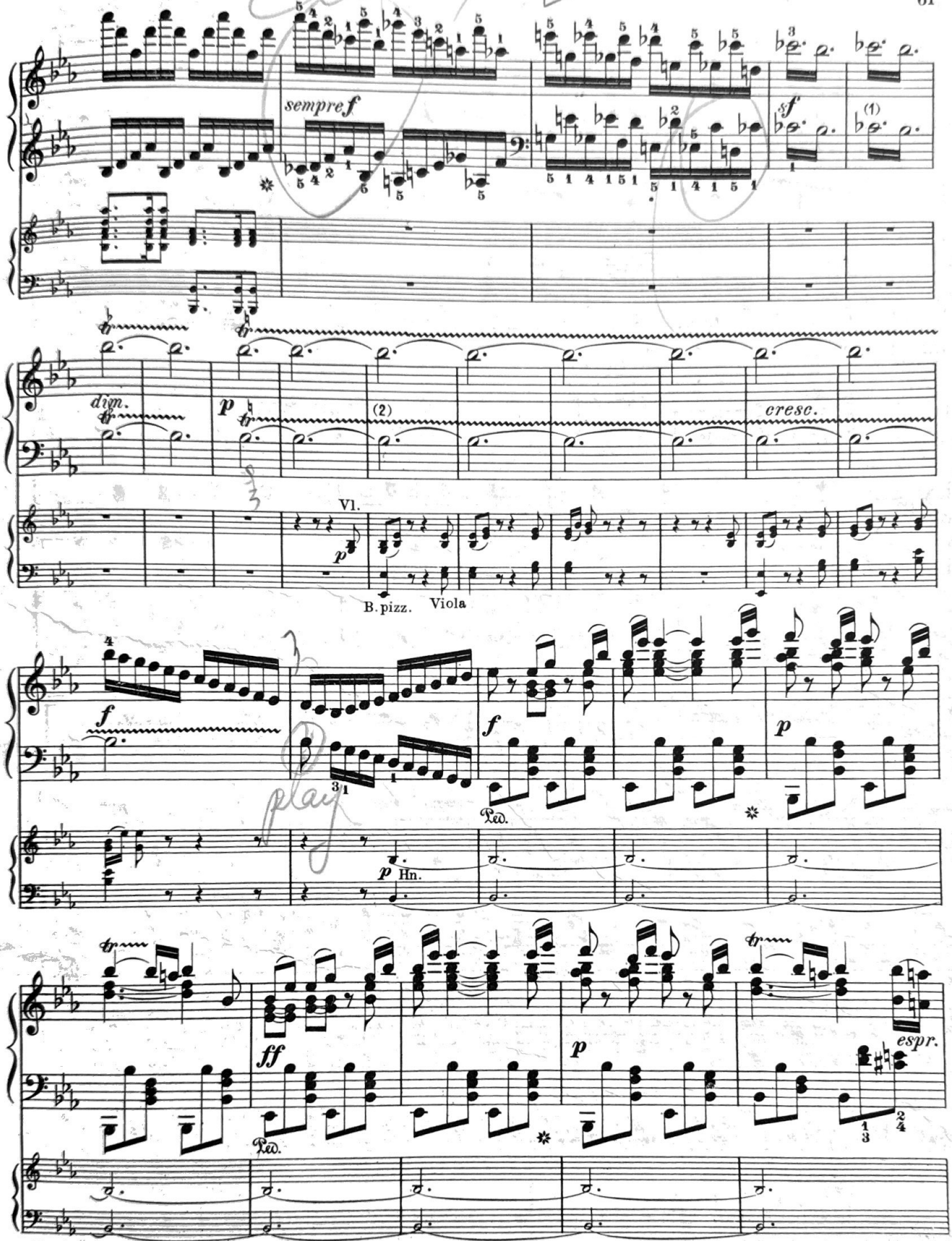

Solo
pp
Ped.
Ob.
Bssn.
p pizz.
sempre ligato e pp
arco
ppp
Ped.
Ped.
Ped.
f
Viola
p



(1) This *f* omitted in the Tutti-arrangement of the Autogr. The *g*♯ in the bass is an added note, as in the parallel passages.

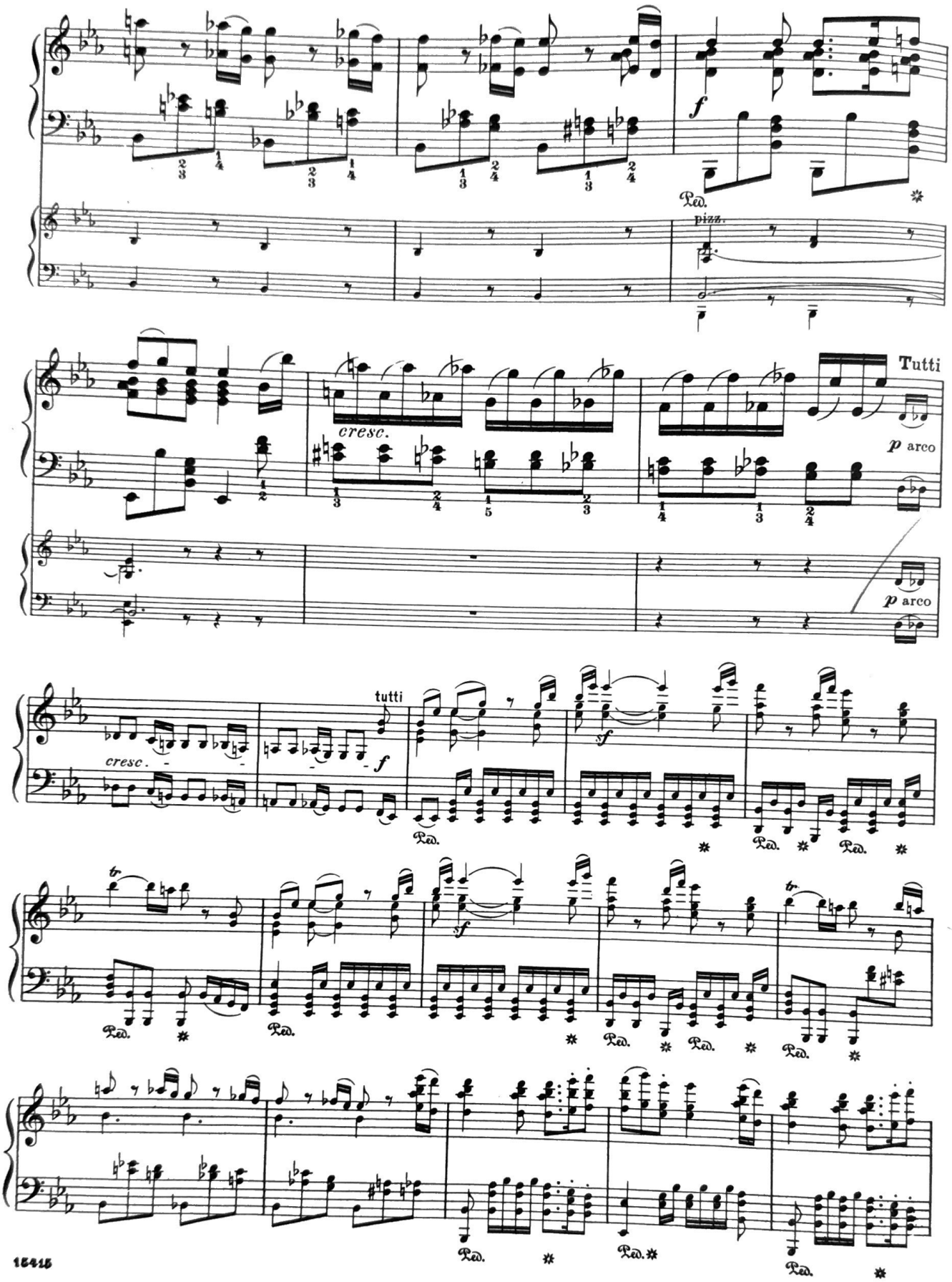


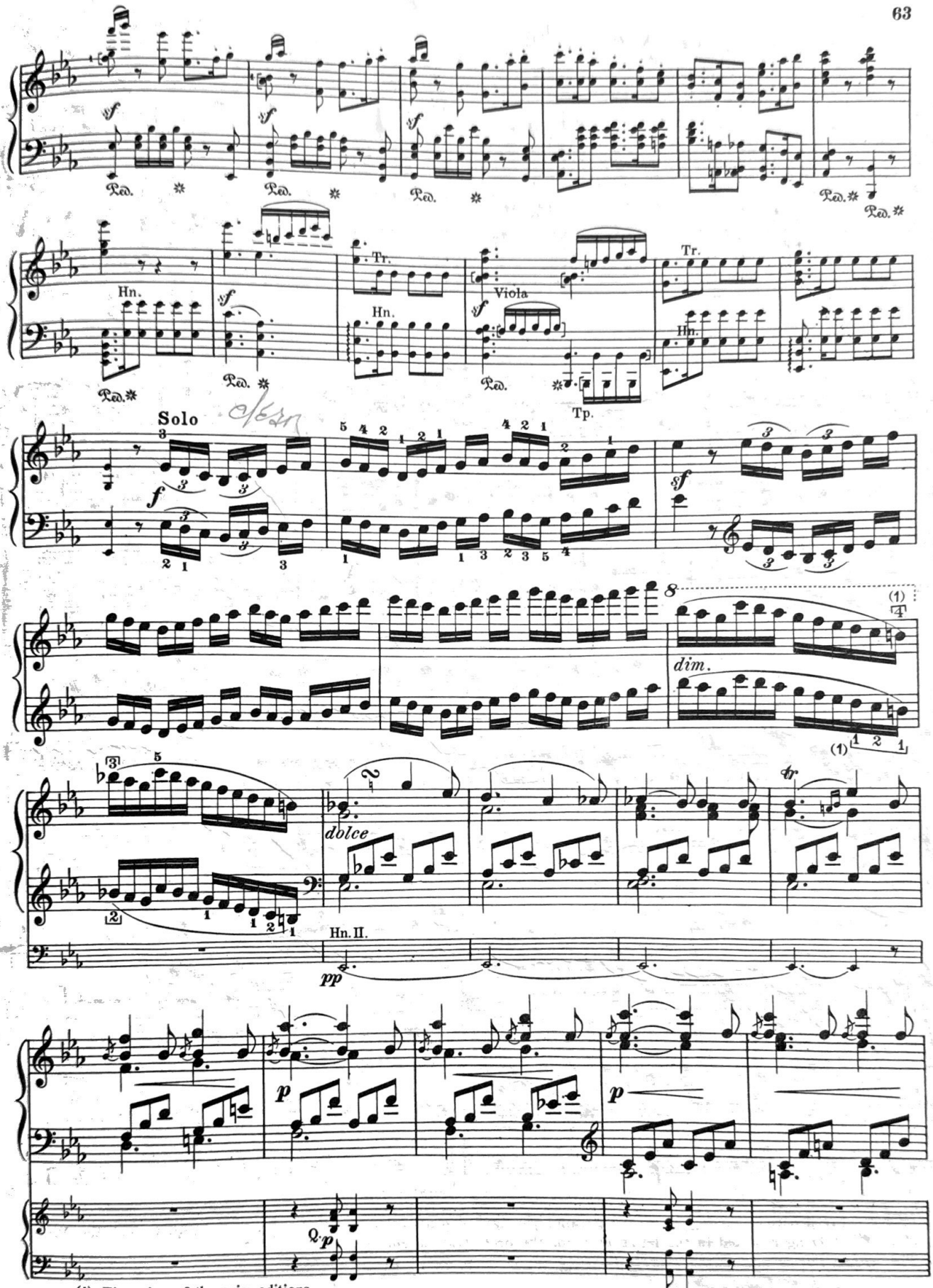
(1) Fingering only in the Autograph.
(2) *"Staccato"* in the Autogr., and in editions B and C. The two following in B and C only.



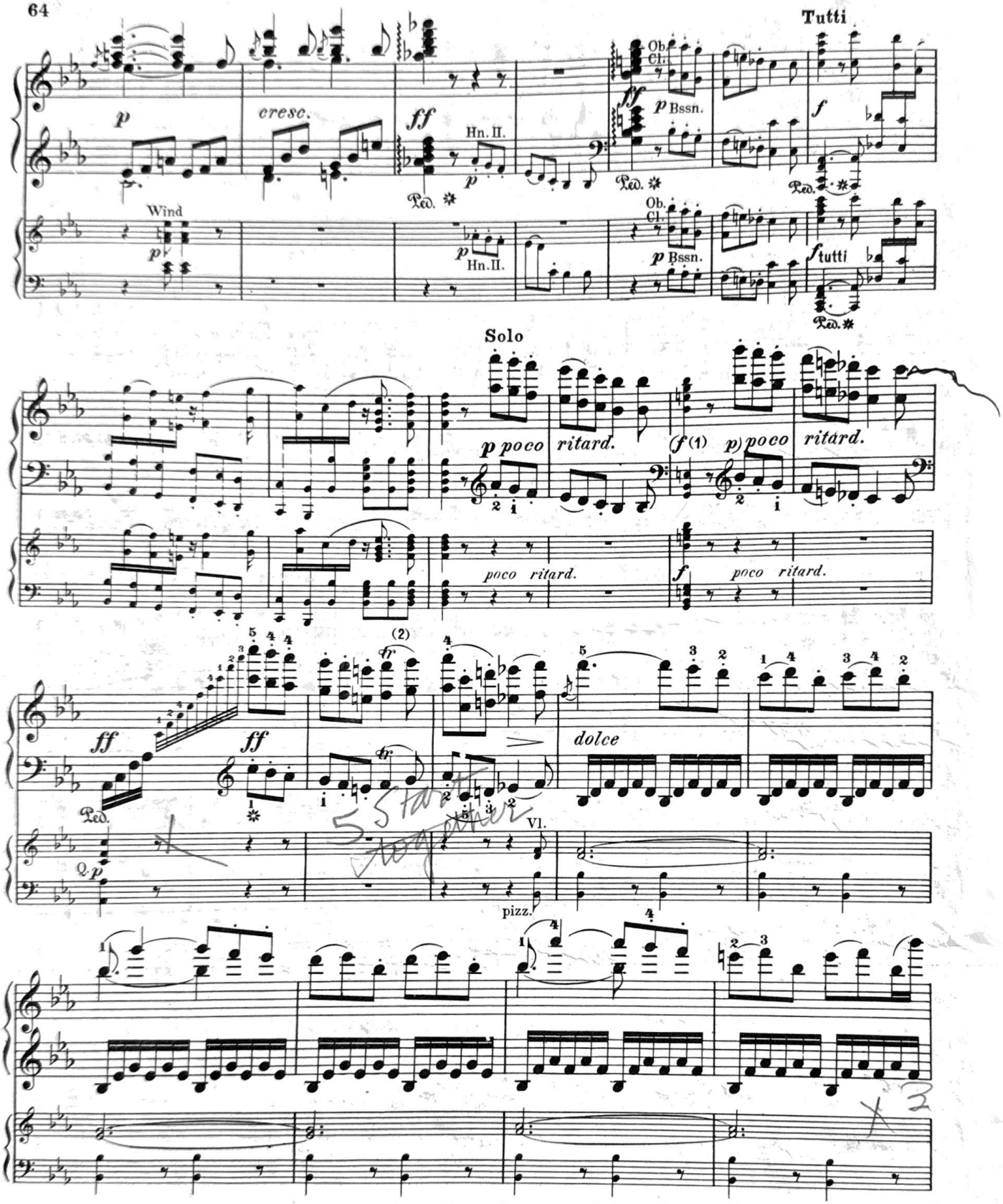
(1) In the orig. editions *sf* is repeated here. The Autograph has only a comprehensive sign of repetition (*"sim."*), which probably refers only to the notes.

(2) This *p*, repeated here in the orig. editions, appears to have been the sole such sign in this place in the Autograph; the preceding *p* was in pencil, then retraced in ink.

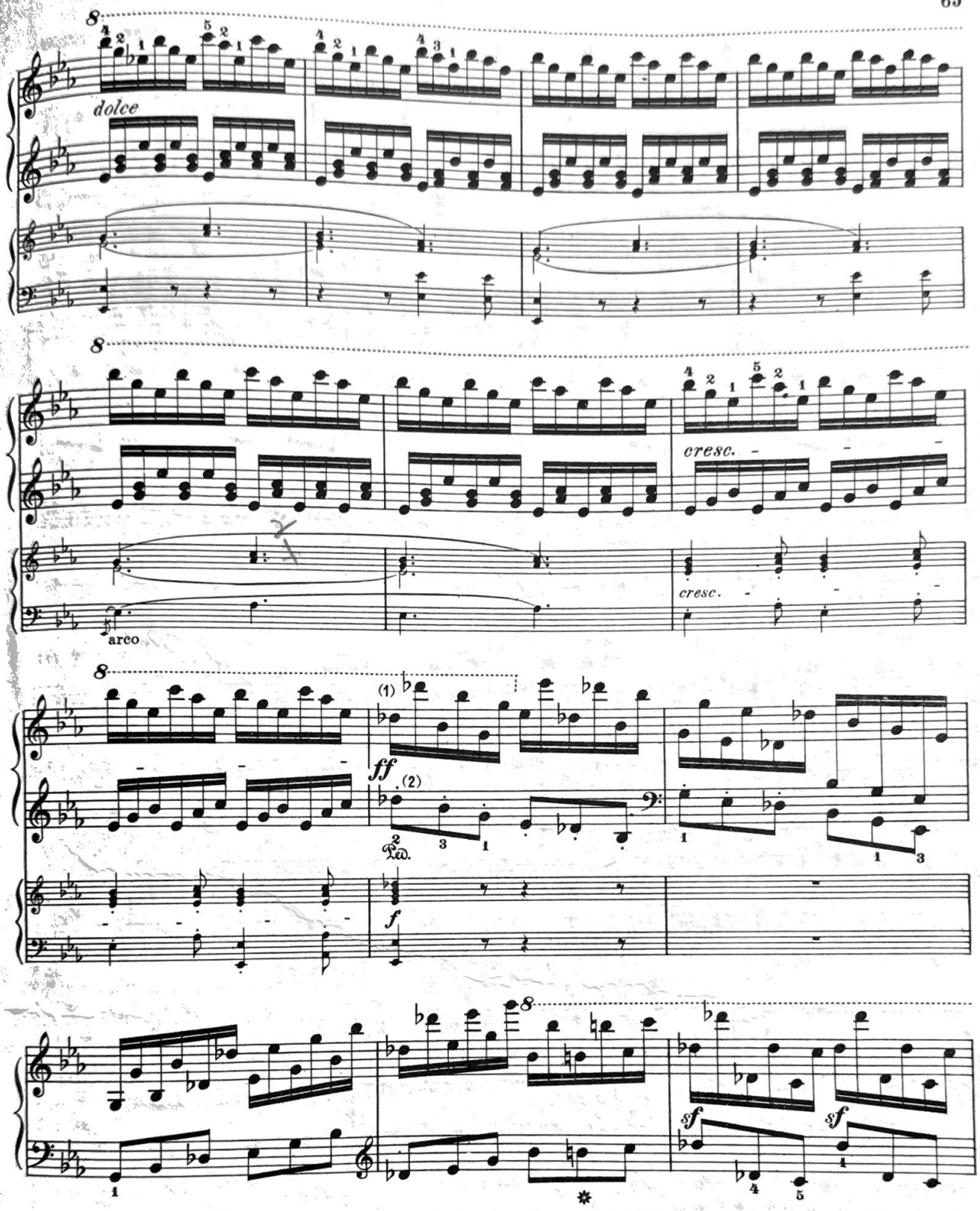

f
Ped.
pizz.
Tutti
cresc.
p arco
p arco
tutti
cresc.
f
sf
Ped.



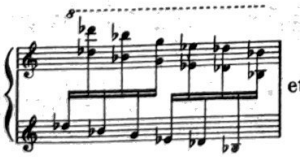
15415 (1) Fingering of the orig. editions.



(1) ***(f - p)***, given here in analogy with the parallel passage on p. 51, is omitted both in the orig. editions and the Autogr., this ***f*** not being repeated in the latter even for the orchestral instruments.
(2) The *upper* slur is also in the orig. editions (given in them *under* ***tr***).

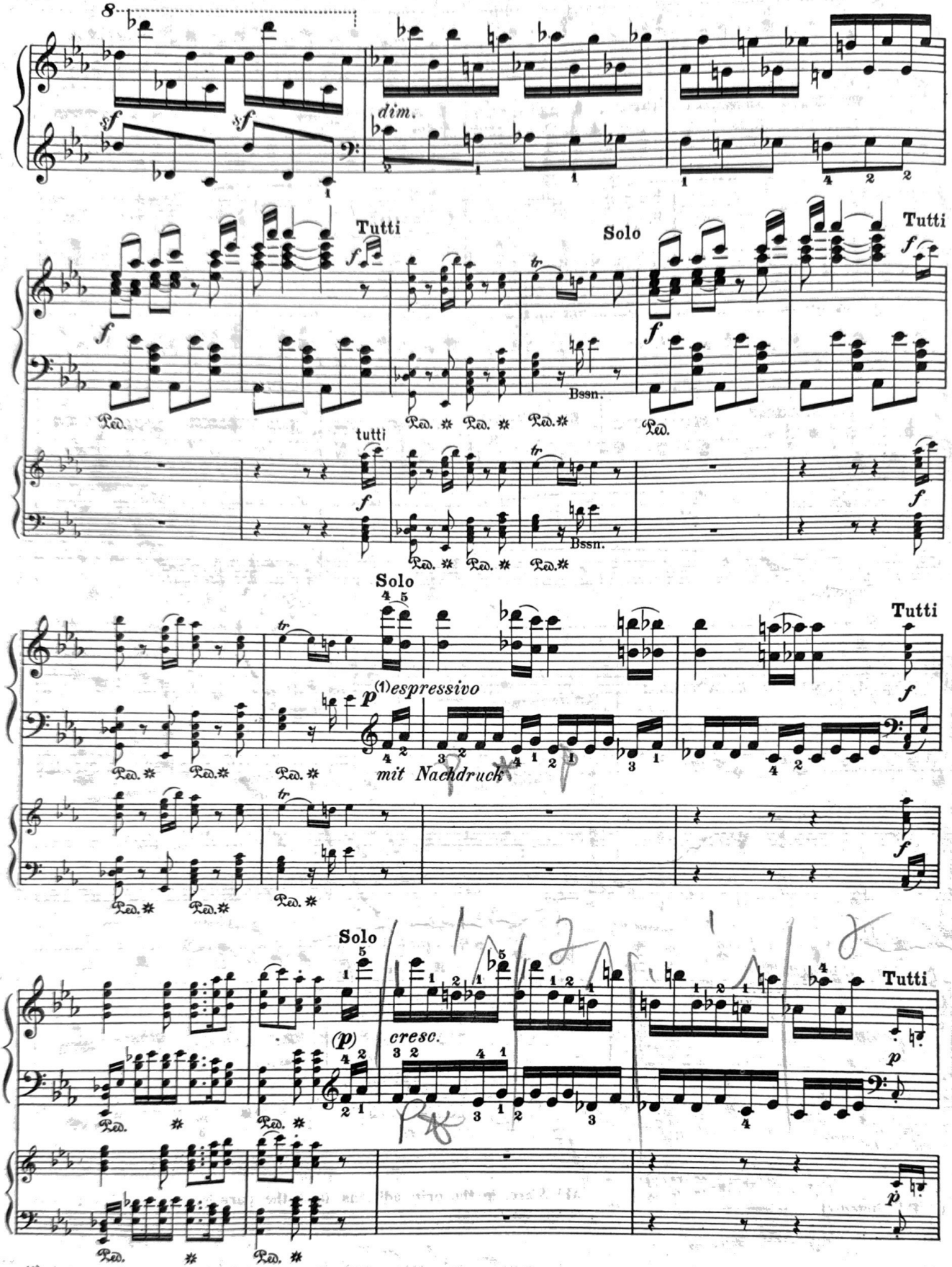


(1) Facilitated:

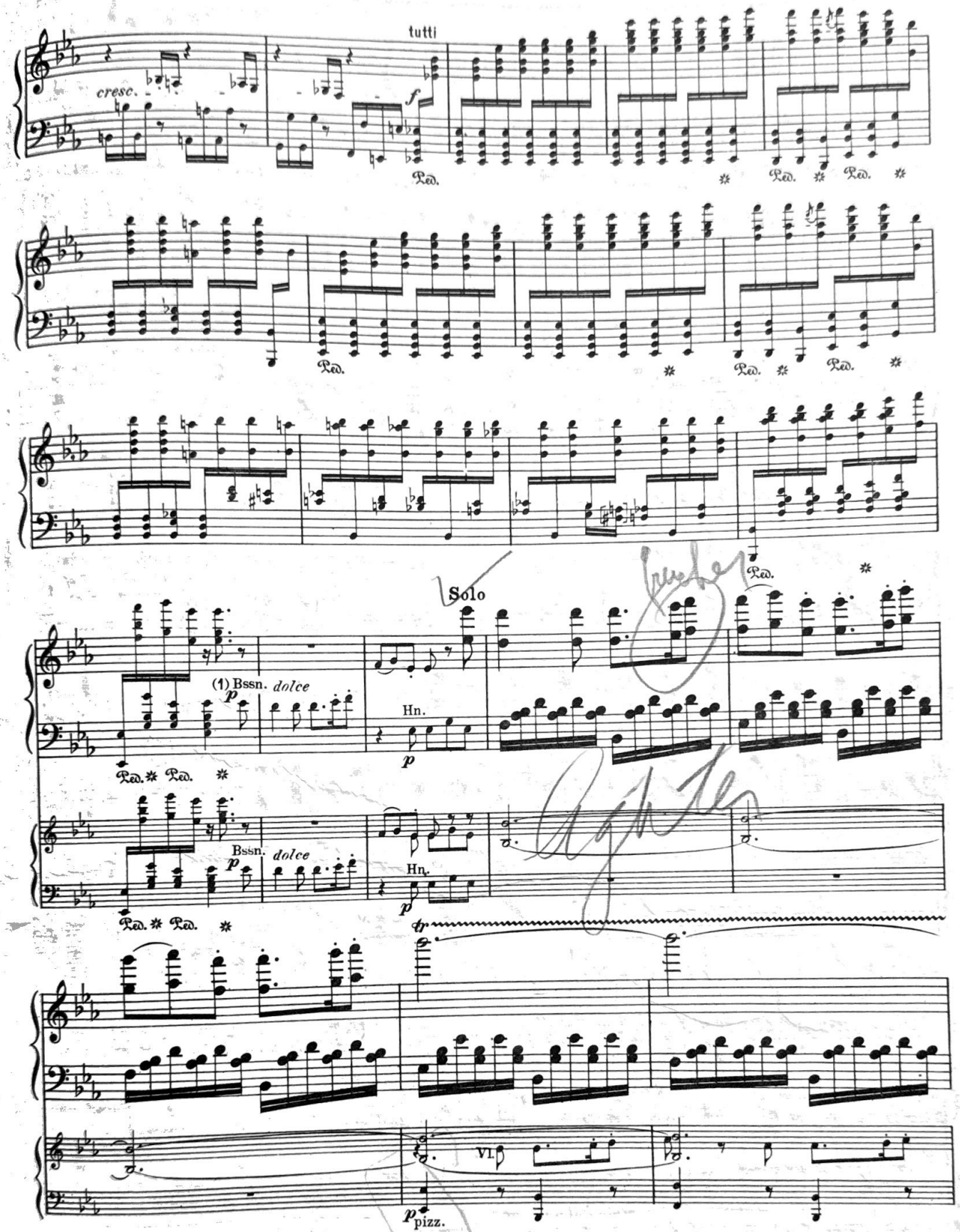


etc.

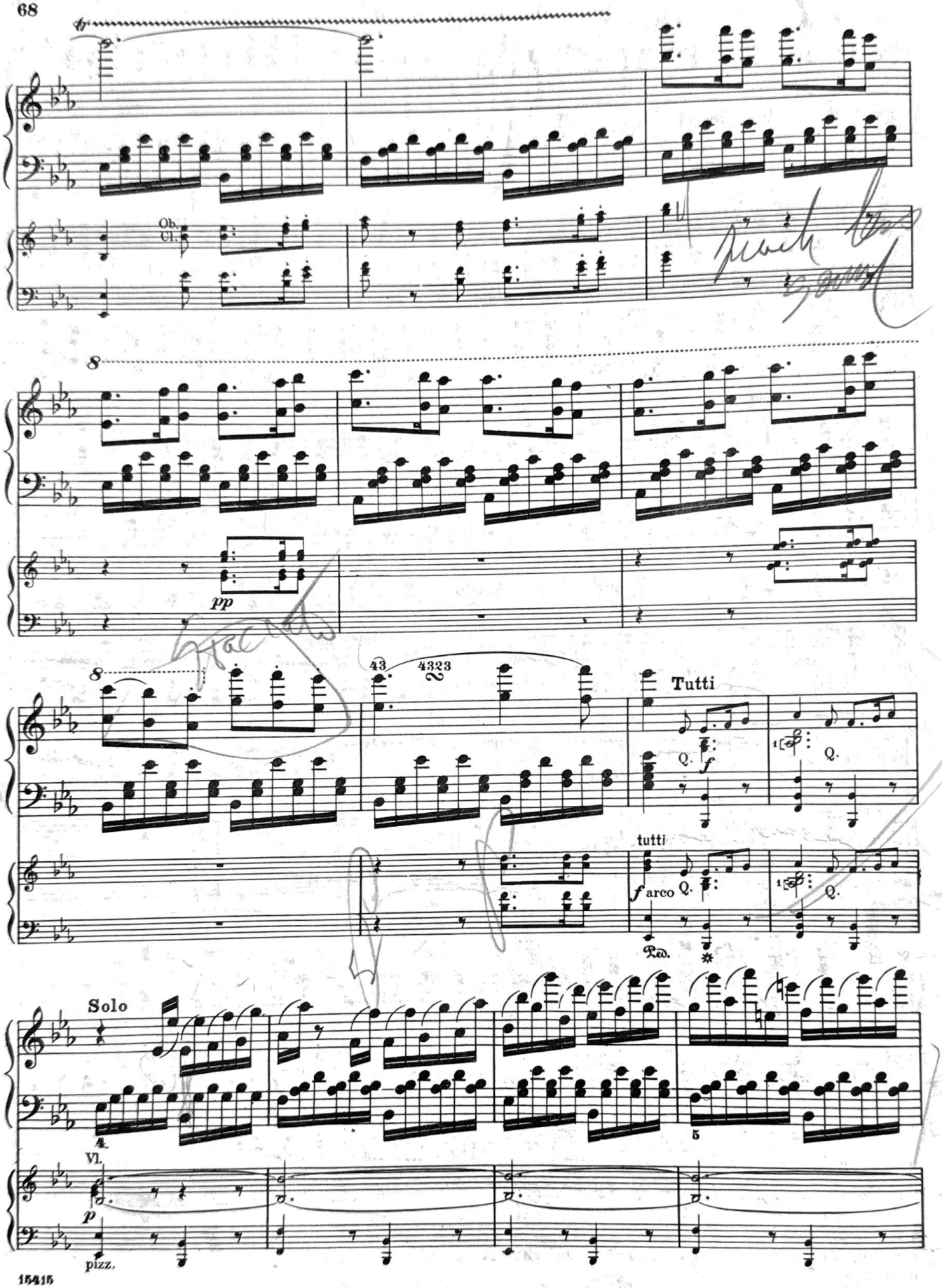
(2) *Stacc.* in the orig. editions (and the parallel passage); not given in the Autograph.

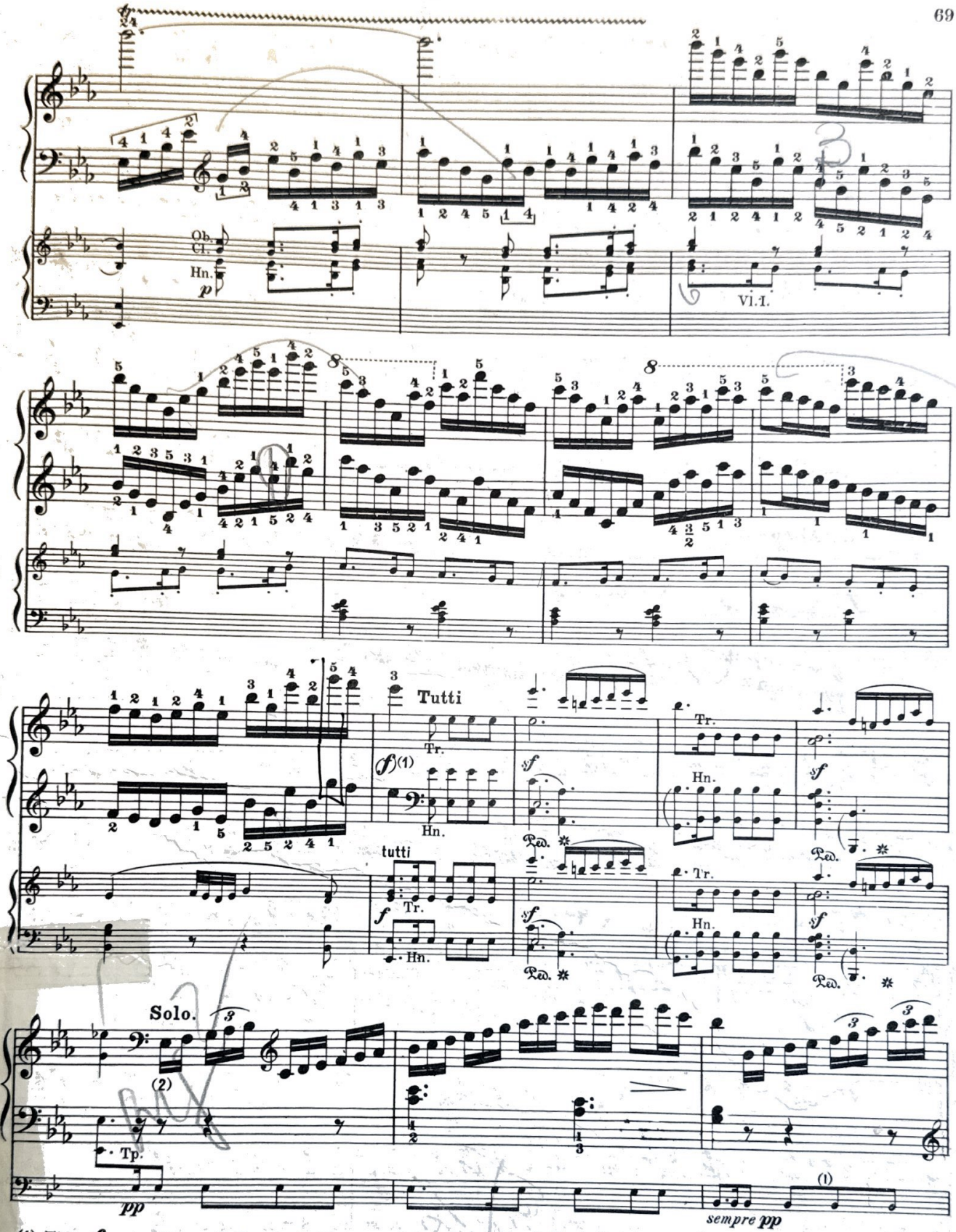


(1) Autogr. gives *p* (omitted in the orig. editions).



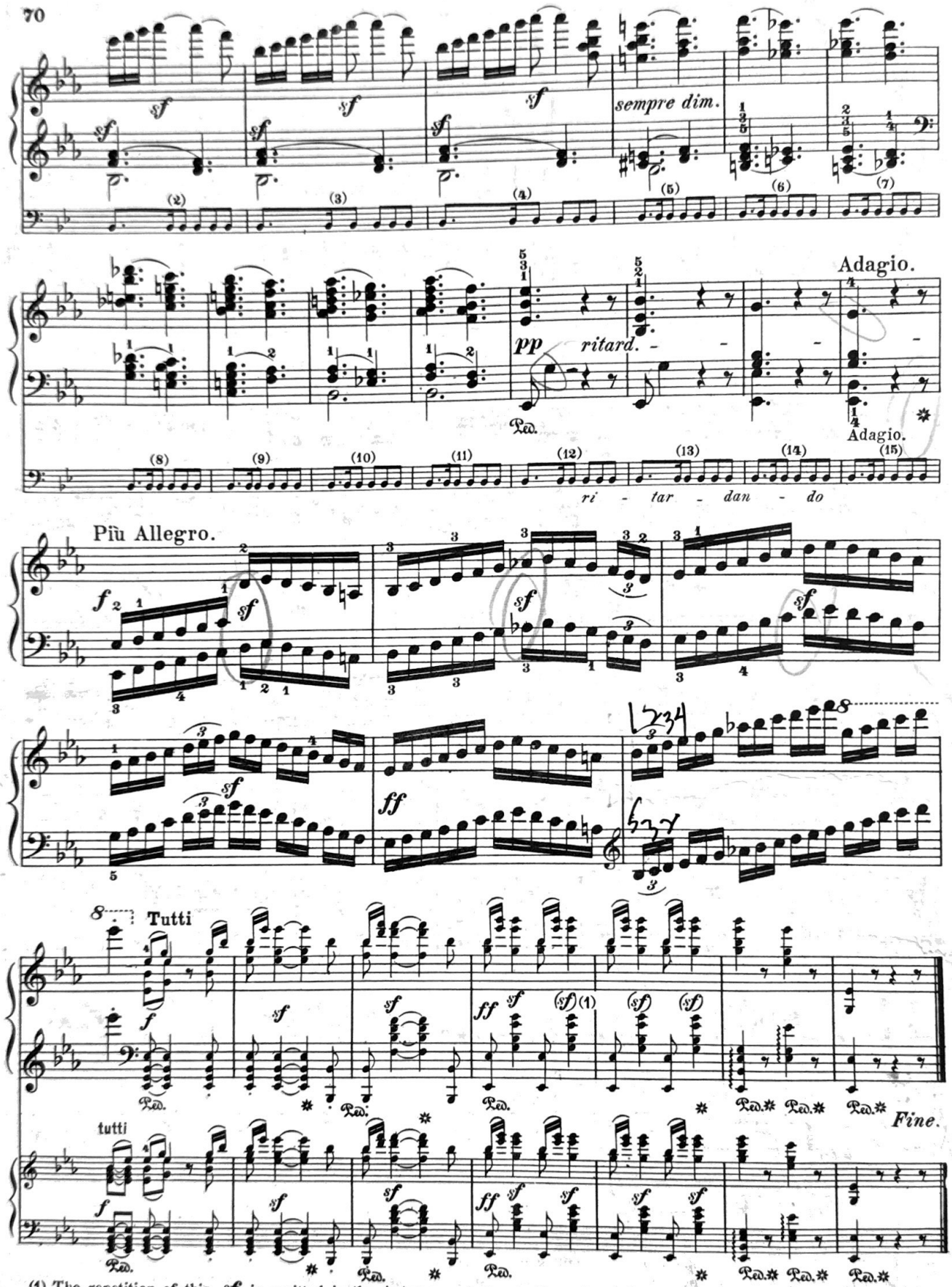
(1) The *p* in the Tutti-arrangement of the Autogr. is omitted in the orig. editions; _ in all four sources, the *p* is omitted for Cor.; in the Autogr., on the other hand, the bassoon has the direction *"Solo, dolce."*


Ob.
Cl.
pp
Tutti
f
Q.
tutti
f arco
Ped.
Solo
Vl.
p
pizz.



(1) This *f*, not quite as distinct in the Autogr. as the simultaneous *f* for the orchestral instruments (but in no event belonging to the Tutti-arrangement – Corni), is omitted in the orig. editions.

(2) More recent editions publ. by Br. & H., among them that by Moscheles, give *p* here and also two measures further on; just here a leaf of the Autograph is missing.



(1) The repetition of this *sf* is omitted in the Autogr., and also in the printed Orig. Quartet Parts (edition C), to which we are able to refer.

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