

Beethoven. Op. 73

CONCERTO No. V IN E_b MAJOR

Two-Piano Score

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BEETHOVEN

Op. 73

Concerto No. V In E-flat major

For the Piano

(F. KULLAK)

Score: \$2.00



John Almanian

Playing

Music

for

the

Violin

and

Violoncello

in

the

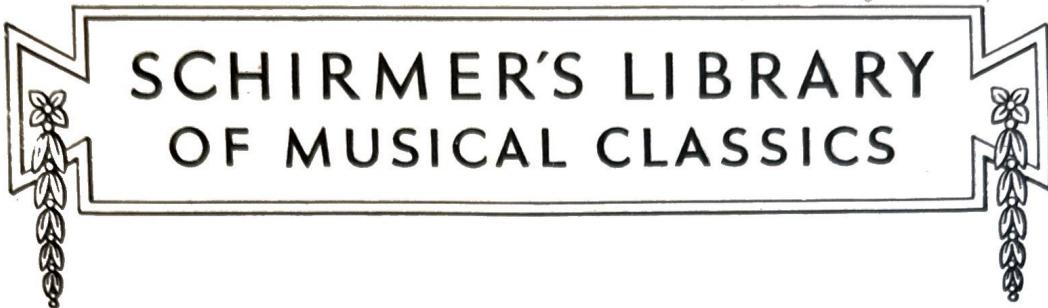
Style

of

the

Great

Masters



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

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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 5 and ' ' ' ' . The former appears in isolated instances. A few dots in the proved to be dashes in the Autograph.

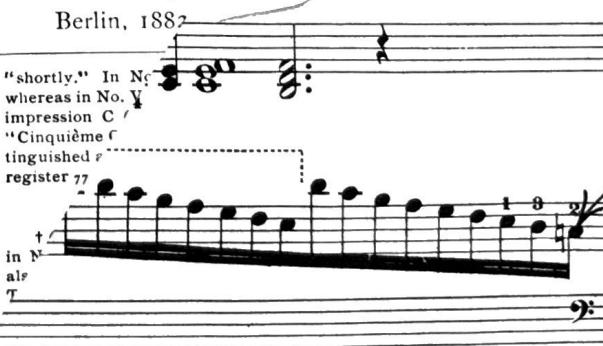
Finally, with regard to the piano-part of the score, it will be of interest to learn that they similarly in the Original Editions, and also in the basses with large note-heads, melody-notes and occasional smaller notes. The present edition after a Breitkopf & Härtel

Berlin, 1882

* Their title, mostly in italics, reads literally: "Grand / Concerto / Pour le Pianoforte / avec Accompagnement / de l'Orchestre / composé et dédié / à Son Altesse Impériale / Roudolphe / Archiduc d'Autriche etc. / par / L. V. Beethoven / Propriété des Éditeurs / Ouvr. [sic!] 73.—Pr. 4 Rthlr. / à Leipzig / 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

"shortly." In No. I, whereas in No. V impression C' "Cinquième C' distinguished c' register 77

in N^o. I
also
T



pedal
this
note
to

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.

Allegro.

Pianoforte I.
Solo.

Pianoforte II.
(Orchestra.)

Allegro.

(1)

ff tutti (Cadenza)

*

(2)

espress.

Tutti Solo

ff (Cadenza)

*

(1) Fingering from the Original Editions.

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

(Bounce.)
D
espress.
Tutti
Solo
Ped. tutti
dry then wet →
(Cadenza)
Melode
pedal this note to

4

(Tempo 128; acc. to Czerny: (1) $\text{d} = 132$)

tempo Tutti

Hn. f VI. I.

pizz. Q. tutti VI. I. areo

Hn. f VI. I.

tutti Wind Viola

Cl. dolce tutti Wind

Viola

Cl. dolce tutti Tr. VI.

Hn. Tr. Hn. VI. I.

Tp. Hn. VI. I.

Viola

VI. I.

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

dim. Wind *p* VI. I. Wind 7
 dim. Viola *p* Ad. * *legato*
 tutti Ob.
 cresc. f Hn. *p* Bssn.
 Fl. Solo 31 Ad. *
 Fl. cresc. dim.
 (4) 242 dolce *play* *della slava!* No accent (1)
 pizz. Q. arco
 pizz. *light rhythm* (2) *top holes*
higher *melodic*

(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:
 15415

8

dim.

B.

Spot ped.

No ped.

cresc.

f

f (1) Hn.

Rd.

Tr.

Q.f

f Hn.

Rd.

Solo

p

Sonorities

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

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

A detailed musical score page featuring six staves of music. The top staff shows a treble clef and bass clef, with a key signature of two flats. The second staff starts with a bass clef. The third staff has a bass clef. The fourth staff has a bass clef. The fifth staff has a bass clef. The sixth staff has a bass clef. Various dynamics are indicated throughout, such as *ff*, *sf*, *pp*, *tutti*, *VI. I.*, *VI. II.*, *Hn.*, *B. pizz. pp*, *Tp.*, *cresc.*, *pp*, *B. arco legato*, and *Facilitation:*. Performance instructions include *Reed.*, ***, *Reed.**, and *Reed. **. Measure numbers 15415 are at the bottom left.

VI. I.

f

Rd. *

Tr.

Hn.

Ob. *p dolce* Cl.

Fl. Wind

Bsn.

cresc.

Rd. *

Fl.

Bsn.

ff

Rd. *

Rd. *

Rd. Rd. Rd. Rd. Rd.

ff

Rd. *

Rd. *

Rd. Rd. Rd. Rd. Rd.

sf

Rd. (sempre stacc.) *

Rd. *

cresc.

sforzato (1)

R.H. Bsn.

L.H. p

Fl. Ob. Q.

Fl. Bsn.

ff sf

(1) Acc. to the Autogr., "sforzato," in the orig. editions only $\frac{sf}{s}$ is given here, but further on *sforzato*.

35

sf more sf sf sf sf sf

dim. pp leggiermente less ped.?

Vl pizz.

do not play notes top notes
less ped.?

C1.
Bsn.
pp
Uno Violoncello
Rd.

11

The musical score consists of six staves of music for piano. The top two staves are treble clef, and the bottom four are bass clef. The key signature is three flats. The music includes various dynamics such as *p*, *f*, *cresc.*, *ten.*, and *dolc.*. Fingerings are indicated by numbers above the notes. Performance instructions include *Tutti* and *Solo*. The score is numbered 11 at the top right. There are handwritten markings: a circled *b* on the first staff, a circled *Re.* on the second staff, and a circled *Re.* on the third staff. A large circle with a question mark is over the fourth staff. The bottom staff is labeled *Wind* and has dynamics *pp L.H.*, *pp Q.*, and *L.H.*.

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

(2) Fingering of the orig. editions.

12

3

Come down

pizz.

dura

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

no accents

melodic

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

(2) Repeated in the orig. editions.

14

Violin 1:
 3 5 2 4 1 4 2 4 1 5 3 5 2 3
 dim.
 Violin 2:
 2 1 4 1 2 1 4 1 2 1 4 1 2 *
 Pizz.
 Cello:
 pp
 Rd.
 Fl.
 Bassoon:
 p
 Fl.
 Clarinet: dolce
 p
 Cresc. -
 Fl.
 Cresc. -
 Bsn. cresc.
 Cl.
 15415

8

p leggiermente

Q. cresc. *pizz.*

Soft but clear

pp

Pno. *Ob.* *Cln.* *Bsns.*

pizz.

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

Tutti

cresc.

f

cresc.

arco

f

f

ff

p dolce

cresc.

*arco **

Wind

ff (stacc.)

Vl. I. Wind *Rwd.* *

legato * *Rwd.* * *Rwd.* *

cresc.

Fl. *Ob.* *Ct.* *Bssn.* *Rwd.* *

Solo
 $\begin{matrix} 3 & 1 & 3 & 1 \\ 3 & 1 & 2 & 3 \end{matrix}$ $\begin{matrix} 1 & 3 \\ 3 & 1 \end{matrix}$ $\begin{matrix} 3 & 1 & 3 & 1 \\ 3 & 1 & 2 & 3 \end{matrix}$ *cresc.*

cresc. *dim.*

Wood-wind

A handwritten musical score for orchestra, page 18. The score consists of eight staves of music. The first two staves show woodwind parts with fingerings and dynamics like "p" and "dolce". The third staff shows a bassoon part with "pizz." and "arco" markings. The fourth staff shows a cello part with "short" written above it. The fifth staff shows a bassoon part with "Bsn." and "Cl." markings. The sixth staff shows a flute part with "leggiermente" and "p dolce" markings. The seventh staff shows a bassoon part with "p dolce" and "Ob." markings. The eighth staff shows a cello part with "pizz." and "Cl." markings.

Bssn.

pizz.

R.H.

L.H.

*
Cl.

L.H.

Ob.
R.H.

Bssn.

arco

5 2 4 2 1 5 2

Ob. Cl.

R.H.

Bssn.

R.H.

*

arco

R.H.

L.H.

R.H.

R.H.

A handwritten musical score for orchestra, page 20. The score consists of ten staves of music. The instruments include two violins (Vl.), two cellos (Cello), bassoon (Bassoon), double bass (Double Bass), flute (Flute), oboe (Oboe), bassoon (Bassoon), trumpet (Trumpet), and timpani (Timpani). The music features dynamic markings such as *ff*, *f*, *p*, and *ff*. Performance instructions include "keep drawing" and "semper stacc." The score is filled with various musical markings, including slurs, grace notes, and fingerings. The page number 20 is at the top left, and the page number 15415 is at the bottom left.

Violin I (Vl.)

Violin II (Vl.)

Cello (Cello)

Bassoon (Bassoon)

Double Bass (Double Bass)

Flute (Fl.)

Oboe (Oboe)

Bassoon (Bassoon)

Trumpet (Trumpet)

Timpani (Timpani)

Dynamic markings: *ff*, *f*, *p*, *ff*

Performance instructions: "keep drawing", "semper stacc."

Fingerings: 3 2 3 2 3 2 1, 1 2 4 2, 2 1 2 3 1 3 4, 3 2 1 3 1

Page number: 20

Page number: 15415

Musical score for piano, page 21, featuring six staves of music. The score includes dynamic markings such as *f*, *fp*, *diss.*, *p*, *sempr. più p*, *sempr. più p*, *ten.*, *v.I.*, *v.II.*, *ten.*, *B.*, *più p*, and *Bass.*. Fingerings are indicated below the staves, such as "3 1 3 1" and "1 3 1 2 1 3 2 1". The score consists of six staves, likely for two hands, with the bass line labeled "Bass.".

(1) Execution, on our modern pianos:

More relaxed and atmospheric

espressivo

MORE SOFTED

cresc.

pp

cl. 2

Viola

Bsn.

Rd.

Cl.

Vl. (pp)

Viola legato

pp

Vlc.

Bsn. p

*Rd. **

cresc.

cantabile

Ob. Cl.

Hn.

E.

*Rd. **

Ob. Cl.

Hn.

Vl.

cresc.

cantabile

Ob. Cl.

Hn.

*Rd. **

cresc.

2 5

4 3 2 2

4 2 5 4

2 1

2 1 5 3

5 3 2

5 3 2

d.

dim.

più piano

pp

Viola

Vl. II.

cresc.

Viola

Vl. II.

cresc.

tutti

ff

senza tempo

(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).

1242

(1) X

Tutti

Solo

cresc.

p dolce Hn.

p cantabile

p Q.

on decay

semper pp

131 24232 34131 23 32 34 35 36

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

26

432

26

432

3 2 1 2 3

5 5 5 5

5

*

8

5 2 3 1 2

5 5 5 5

*

8

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

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

*

8

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

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

*

sforzato

Hn. II. (p)

Cl.

Bsns. p

Hn.

Cl.

Bsn.

Stereo + More

dim.

pizz.

pp leggiermente

Tutti

cresc.

(1) tutti

cresc.

ten.

ten.

ten.

ten.

ten.

ten.

ten.

ten.

(1) In the Autogr., and likewise in the paralleled passage in the orig. editions, *

Solemn

Ob.
Cl.

Q.

Wind

Hn.

Trom.

Bass.

Q.

Wind

Bass.

pizz.

p (stacc.)

Ob.
Cl.

Hn.

Q. pizz.

30

pizz.

staccato

sf

Q. pizz.

Ob. Cl.

pizz.

Bass.

Q. pizz.

Wind

sforzato

8

9

10

Musical score page 31, showing measures 1 through 10. The score includes parts for strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Bassoon), and brass (Trombone). The key signature changes frequently, and the time signature is mostly common time. The music features intricate patterns of sixteenth and thirty-second notes, dynamic markings (f, p, pp), and performance instructions (pizz., arco). Measure 10 concludes with a forte dynamic followed by a measure of silence.

(1) 8^{va} bassa on our modern pianos.

(2) Edition A gives $\begin{array}{c} \text{B} \\ \text{E} \\ \text{G} \\ \text{D} \\ \text{A} \end{array}$ (ditto in the Autogr.); Edition B: $\begin{array}{c} \text{B} \\ \text{E} \\ \text{G} \\ \text{D} \\ \text{A} \end{array}$

Violin 1 (stacc.) *cresc.* - 5, 2, 5, 2
 2, 2, 5, 2
 3, 3, 2, 1, 2, 4, 1, 4
 1, 5

Fl. *p dolce*
 Ob. Cl. Hn. *cresc.*
 Rd. *

4, 4, 5, 5

Q. (pp) *cresc.* -

p leggiermente

p pizz.

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

Rd. * Rd. *

Fl. Ob. Cl. pp Rd.

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

(cresc.)

sempre *R. ad.* (1)

R. ad.

cresc.

f *Tutti*

f *f* *f* *f*

R. ad.

f *Tutti*

Solo

(2) *ff* *R. 1 2 4* (f)

R. ad.

f

Tutti

R. ad.

Solo

(2) *ff* *R. 1 2 3* (f)

R. ad.

f

(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.

34

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

Solo

f *sf* *sf*

Molte r. h. crese.

dim

Hn.

p

pizz (pp)

pp leggiermente

V.I.

Wind ppp

B.

ppp

R. *

Sheet music for orchestra, page 36.

The score consists of six staves:

- Staff 1:** Treble clef, two flats. Measures show complex rhythmic patterns with grace notes and slurs. Dynamics: *cresc.*
- Staff 2:** Bass clef, two flats. Measures show sustained notes and slurs. Dynamics: *ppp*, *cresc.*
- Staff 3:** Treble clef, two flats. Measures show eighth-note patterns. Dynamics: *cresc.*
- Staff 4:** Bass clef, two flats. Measures show eighth-note patterns. Dynamics: *f*, *ff*.
- Staff 5:** Treble clef, two flats. Measures show eighth-note patterns. Dynamics: *tutti*, *f*.
- Staff 6:** Bass clef, two flats. Measures show eighth-note patterns. Dynamics: *Tutti*, *f*, *ff*, *solo*, *Wood-wind & Q. p*.

Measure 1: Treble clef, two flats. Measures show complex rhythmic patterns with grace notes and slurs. Dynamics: *cresc.*

Measure 2: Bass clef, two flats. Measures show sustained notes and slurs. Dynamics: *ppp*, *cresc.*

Measure 3: Treble clef, two flats. Measures show eighth-note patterns. Dynamics: *cresc.*

Measure 4: Bass clef, two flats. Measures show eighth-note patterns. Dynamics: *cresc.*

Measure 5: Treble clef, two flats. Measures show eighth-note patterns. Dynamics: *f*, *ff*.

Measure 6: Bass clef, two flats. Measures show eighth-note patterns. Dynamics: *tutti*, *f*.

Measure 7: Treble clef, two flats. Measures show eighth-note patterns. Dynamics: *Tutti*, *f*, *ff*, *solo*.

Measure 8: Bass clef, two flats. Measures show eighth-note patterns. Dynamics: *Wood-wind & Q. p*.

Measure 9: Treble clef, two flats. Measures show eighth-note patterns. Dynamics: *sempre f*.

Measure 10: Bass clef, two flats. Measures show eighth-note patterns. Dynamics: *cresc.*

Measure 11: Treble clef, two flats. Measures show eighth-note patterns. Dynamics: *Wind*, *V.L.*, *cresc.*

ff

Wind

R.

* R.(1)

dim.

(1) (R.)

Cl.

dim.

R.

p

più p

Fl.

(2) R.

p

Q. Bsns.

più p

(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.

Xo.

Xo.

Fl.

Bsn.

Wind

Q.f.

p

sempr. p

*Xo.**

Ossia 8
più facile:

8

più p

pizz.

pp
Hn. II

pp

leggiermente

cresc.

pizz.

Musical score for measures 1-6, featuring parts for Violin, Viola, Cello, Double Bass, and Bassoon. The score consists of six staves. Measures 1-3 show eighth-note chords. Measures 4-6 show sixteenth-note patterns.

Slow cresc.

Musical score for measures 7-10, featuring parts for Violin, Viola, Cello, Double Bass, and Bassoon. The score consists of six staves. Measures 7-8 show sixteenth-note patterns with dynamic markings 'cresc.' and 'i'. Measures 9-10 show eighth-note patterns. The section is labeled 'VI. Largo' and 'Viola cresc.'

Musical score for measures 11-14, featuring parts for Violin, Viola, Cello, Double Bass, and Bassoon. The score consists of six staves. Measures 11-12 show sixteenth-note patterns. Measures 13-14 show eighth-note patterns. The section is labeled 'Cl.', 'Hn. cresc.', and 'Q.'

8

f

Fl. *Cl.*

Tr. *Hn.*

Tp.

(più f)

fff sempre Ped.

più f

Ped. *

sempre Ped. (1)

ff

*Ped. ** *Ped. **

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

Adagio un poco moto. ($\text{♩} = 66$; Czerny $\text{♩} = 60$)

Tutti
VI. I & II. con sordino

(1) ♭ (not ♪) acc. to the Autogr. and the orig. editions.

Don't repeat B.

cresc. 4321 *dim.*

Noct pulse 42 *Q.* *pp* *cresc.* *pp espressivo* *R.ø.* *Ob.* *pp Hn.* *R.ø.* *

pizz.

44

Handwritten musical score for orchestra, page 44. The score consists of six staves. The first two staves feature woodwind parts (Horn, Oboe) with dynamic markings like *pizz.*, *dolce*, *cresc.*, and *p*. The third staff contains rhythmic patterns with fingerings (e.g., 3 5, 2 4, 1 3, 5 3, 2 1, 3 5). The fourth staff includes handwritten lyrics: "Same temp." and "Always every". The fifth staff shows a continuation of rhythmic patterns with fingerings. The sixth staff concludes with a dynamic marking *cresc.* followed by a series of eighth-note chords.

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

*not faster
cantabile*

more time

(poco stacc. ed arpeggi)
pizz.

(1) *4212*

53 *4323*

cresc.

Tutti Wind

VLL *f*

Wind

VI. I. *f*

Pd. Pd. Pd. Pd. *(Q. arco)*

Solo

(dim.) *(P)* *molto legato* *cresc.*

pizz.

dim. *p*

*Pd. Pd. **

(1) Originally $\ddot{\text{A}}$. (2) Prolongation of the slurs acc. to Autogr.

dim.

cresc.

Fl.
Cl.

p Bssn.

dolce

pizz.

Cl. Fl. Bssn.

cresc.

cresc.

(1) => acc. to the Autogr.

15415

47

cresc. *dim.*

cresc. *dim.*

(legg. stacc.)

dim.

pp *sempre più dim.*

pp

morendo

Hn. *pp*

Bsn. *pp* Hn. *p*

(pizz.)

pizz.

semplice poco tenuto (1)

hear see notes

R.H.

In R.

phrases

solid

more l.h.

not shorter

(1) (2) (3) (4) (5)

Allegro.

sempre pp

(1) (2) (3) (4) (5)

espressivo

soft

mp

nachdrücklich (3)

(6) (7) (8)

(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.

f bresc. *Tutti*
nachdrücklich
 Vl. pizz. (senza sord.) VI. II. Viola tutti
 Hn. p arco cresc.
 pizz. Vle.
sforz.
 R. ad. *
 R. ad. * R. ad. * R. ad. * R. ad. * R. ad. *
 R. ad. * R. ad. * R. ad. * R. ad. * R. ad. *
 R. ad. * R. ad. * R. ad. * R. ad. * R. ad. *
 R. ad. * R. ad. * R. ad. * R. ad. * R. ad. *
 Hn. f. Tr. Hn. f. Tr. Viola f. Tp.
 R. ad. *
 Solo 5 4 2 1 2 3 4 2 1 2 3 2 1 3 2 3 5 4 3 2 1
 Tr. Hn. f. 2 3 1 2 1 2 3 2 1 3 2 3 5 4 3 2 1

Finger 43213

in 2 time

50 *Waltz*

use metronome pp

(1)

(2)

Hn. II.

Bsn.

cresc.

Tutti

(3)

Bsn.

f

p

Cl.

f

tutti

Ped. *

Ped. *

Ped. *

Ped. *

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

(2) Facilitated:

(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.

Solo

51

p. poco ritard.

f p. poco ritard.

ff

(1)

Re. 3

p.

poco ritard.

f poco ritard.

tr.

dolce

dim.

v1.

pizz.

dolce

X(2)

Viola

areo

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

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

52

soft and corta

holo

Kellol changes

a tempo

poco ritard.

pp Hn.

a tempo

(1) Facilitated: etc.

espress.

nachdrücklich

(8)

Tutti Q. & Hn.

cresc.

nachdrücklich

pizz.

Solo

pp arco

VI. I.

leggiermente

Vlc.

Viola

R.H.

pp

cresc.

VI. I.

Tutti

Fl.

Ob.

Bssn.

Fl.

Ob.

Bssn.

Solo

Q.

1 2 4 1 2 4 1 2 4 5

3 2

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

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

2 4

2 5 3 5

dim.

p più p

pp

f

s.f.

s.f.

pizz. R&B

154.15

D. Lang

semper forte (1)

f (1) *sf semperf*

Viola arco

p *V.I.*

Vlc. *p*

(4) Tutti *ff Viola*

(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.

VI. I.

Cl.

Bsns.

Pd.

Viola (ff)

Solo.

dolce pp

Hn.

Pd.

Q. pizz. p

pp Hn.

Hn. *sempre pp*

sempre pp

arco

pp

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

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

57

sempre pp

Vlc.

VI. I.

VI. II.

Tutti

VI. II. (ff)

Wind

sf (VI. II ff)

VI. I.

Tr.

Hn.

sf

VI. II. (ff)

Ob.

pp Bsn.

(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 *p*

R. Ob.

Bssn.

pizz.

sempre ligato e pp

area

clear peal

R. Ed.

f

Viola

16415

(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.

shower

Tutti VI.I. Solo

Bass. Bass. Bass.

f *f* *p* Viola
Bass. Bass. pizz.

f *f* *f*

VI.

don't count

(1) 5
3 1 3 5 3
L.
3 1 3 5 3
1 1 3
L.
2 L.
ff (2)
Wind
ff 43

ff 1
ff 2
ff 3
ff 4
ff 5
ff 6
ff 7
ff 8
ff 9
ff 10
ff 11
ff 12
ff 13
ff 14
ff 15
ff 16
ff 17
ff 18
ff 19
ff 20
ff 21
ff 22
ff 23
ff 24
ff 25
ff 26
ff 27
ff 28
ff 29
ff 30
ff 31
ff 32
ff 33
ff 34
ff 35
ff 36
ff 37
ff 38
ff 39
ff 40
ff 41
ff 42
ff 43

ff 1
ff 2
ff 3
ff 4
ff 5
ff 6
ff 7
ff 8
ff 9
ff 10
ff 11
ff 12
ff 13
ff 14
ff 15
ff 16
ff 17
ff 18
ff 19
ff 20
ff 21
ff 22
ff 23
ff 24
ff 25
ff 26
ff 27
ff 28
ff 29
ff 30
ff 31
ff 32
ff 33
ff 34
ff 35
ff 36
ff 37
ff 38
ff 39
ff 40
ff 41
ff 42
ff 43

ff 1
ff 2
ff 3
ff 4
ff 5
ff 6
ff 7
ff 8
ff 9
ff 10
ff 11
ff 12
ff 13
ff 14
ff 15
ff 16
ff 17
ff 18
ff 19
ff 20
ff 21
ff 22
ff 23
ff 24
ff 25
ff 26
ff 27
ff 28
ff 29
ff 30
ff 31
ff 32
ff 33
ff 34
ff 35
ff 36
ff 37
ff 38
ff 39
ff 40
ff 41
ff 42
ff 43

ff 1
ff 2
ff 3
ff 4
ff 5
ff 6
ff 7
ff 8
ff 9
ff 10
ff 11
ff 12
ff 13
ff 14
ff 15
ff 16
ff 17
ff 18
ff 19
ff 20
ff 21
ff 22
ff 23
ff 24
ff 25
ff 26
ff 27
ff 28
ff 29
ff 30
ff 31
ff 32
ff 33
ff 34
ff 35
ff 36
ff 37
ff 38
ff 39
ff 40
ff 41
ff 42
ff 43

(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.

Camina ✓

sempre f.

dign.

p

(2)

cresc.

Vl.

B. pizz. Viola

f

f

p

play

31

R. Hn.

** R. Hn.*

ff

p

espr.

R. Hn.

1 2

3

(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.

15415

18416 (1) Fingering of the orig. editions.

Tutti

p *cresc.* *ff* *Hn. II.* *p* *Rwd.** *p* *Bsn.* *f* *tutti*

Wind *p* *Hn. II.* *Rwd.**

Solo

p *poco ritard.* *(f)* *p* *poco ritard.*

poco ritard. *f* *poco ritard.*

ff *ff* *dolce*

Rwd. *5 3 2 1 4 3 4 2* *VI.*

pizz.

1 *2*

(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*).

8.

dolce

8.

cresc. -

cresc. -

arco

8.

(1) *ff*

(2) *f*

Rit.

(1) *sf*

(2) *sf*

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

8.

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

tutti

Bwd.

Rwd. *

Solo

Bwd.

(1) *Bssn. dolce*

Hn.

p

Rwd. *

Rwd. *

Bssn. dolce

Hn.

p

Rwd. *

Rwd. *

fr.

VII

pizz.

(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."

68

Musical score page 68. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two flats. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 begins with a forte dynamic, followed by a melodic line labeled "Ob. Gl." with a handwritten note "Much less". Measures 5-6 continue the melodic line.

8

Musical score page 8. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two flats. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic labeled "pp". Measures 4-5 continue the melodic line.

8

Musical score page 8. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two flats. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic labeled "43. 4323". Measures 4-5 continue the melodic line. The section ends with a forte dynamic labeled "Tutti".

tutti

Musical score page 8. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two flats. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic labeled "Solo". Measures 4-5 continue the melodic line. The section ends with a forte dynamic labeled "Tutti".

15415

Tutti

Tr.

Hn.

Rd.

tutti

Tr.

Hn.

Rd.

Solo.

(2)

Tp.

(1)

sempre pp

(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.

70

15418

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