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BEETHOVEN

Op. 37

Concerto No. III

In C minor

For the Piano

(F. KULLAK)

Score: [redacted]

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Vol. 623

LUDWIG VAN BEETHOVEN

Op. 37

Concerto No. III

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 C minor

By FRANZ KULLAK

Our readings for the pianoforte-part of the Third Concerto are based on an edition published by Steiner et Comp. (No. 4029)*. This edition, except one newly engraved plate**, is to be regarded as an impression from the original plates, which thereafter (as we think we have established by a comparison with the original impression of the "Bureau d'Arts et d'Industrie") underwent no further correction.

Of the two versions of this edition, we have taken into consideration only the one which is accommodated to the extension (in 1804) of the pianoforte upwards to c^4. We have retained no distinctions in the staccato (' or •), having been unable to discover any consistent plan in their employment.

The arrangement of the orchestral accompaniment is based on Breitkopf & Härtel's score.

We were also enabled to collate the original manuscript score, in which, however, the piano-part still appears (in places) in a simpler form, and is not in all cases completely written out. But later additions and sketches (compare sketch on the last page) frequently permit us to recognize the present form. (*Cf.* Thayer, "Beethoven's Leben," Vol. II., p. 256.)

The parentheses () indicate an addition, or, in the Tutti, that different expression-marks are extant; the brackets [] annul any sign enclosed in them.

* Full title: "*Grand Concerto / pour le / Pianoforte / 2 Violons, Alto, 2 Flûtes, 2 Hautbois, 2 Clarinettes, 2 Cors, / 2 Bassons, 2 Trompettes et Timbales, Violoncelle et Basse / composée* [?] *et dédié / À Son Altesse Royale Monseigneur le Prince / Louis Ferdinand de Prusse / par / Louis van Beethoven / Op. 37. / (Propriété des Éditeurs).*
No. 4029 . . . . Pr. f 6—C. M. /
À Vienne chez S. A. Steiner et Comp."
(Inside) "*S. u. C. 4029. H.*"—The old register No. 289 can still be readily made out in several places, beneath the new one.—The title of the original edition was precisely similar, except, at the end, "[No.] *289* [Price] *4 f 30 x^r. A Vienne au Bureau d'Arts et d'Industrie.*" It appears that Steiner & Comp., in 1823, purchased of the Industrie Comptoir their rights in Beethoven's works, either entirely or in part. We have also seen the following Steiner editions: No. 4013 (song, "Sehnsucht") [No. 631 of the Ind. Compt.]; No. 4032 (op. 56) [583]; No. 4047 (op. 33) [171]; No. 4054 (Variations on "Rule, Britannia") [406]; finally, the Fourth Concerto, op. 58, "*Vienna bei Tob. Haslinger No. 4031*" (inside: "*S. u. C. 4031. H.*"), formerly No. 592 of the Ind. Compt.

** This new plate begins with measure 10 on p. 35 of our edition, and comprises 38 measures. It contains some easily recognizable errors of engraving.—Other deviations from the original impression have been corrected in accord with said impression, and noted in the proper places.—The Steiner edition dates, presumably, from the year 1823. Compare Nottebohm's Thematic Catalogue, Second Edition, op. 114 and 121a.

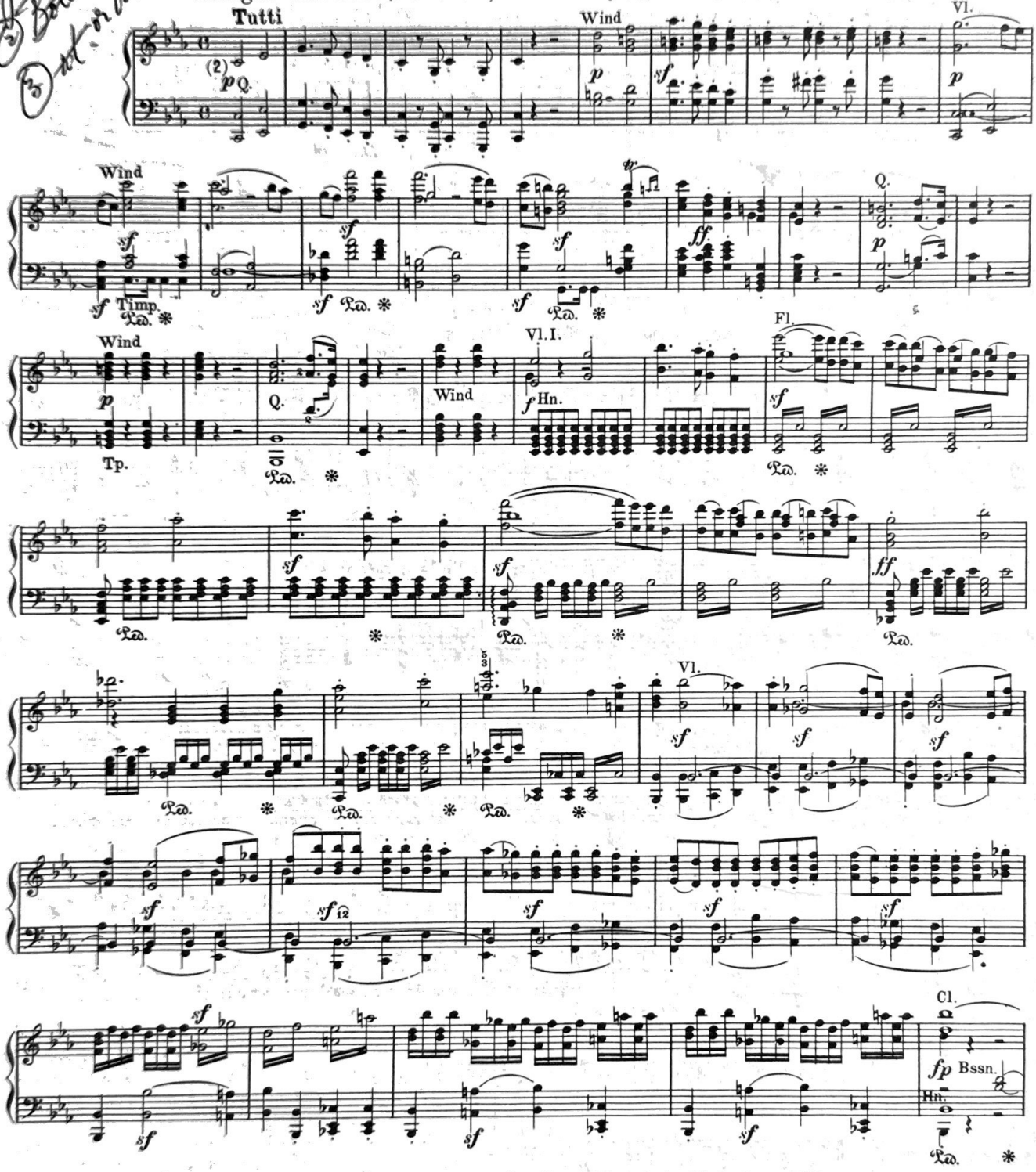
Third Concerto.

Dedicated to H.R.H. Prince Louis Ferdinand of Prussia.

Composed 1800, First (?) publicly performed, and played by the composer, on April 5, 1803. Published, Vienna, in the Bureau d' Arts et d' Industrie (1804).

L. van BEETHOVEN Op. 37.
New revised edition, 1882.

Allegro con brio. (M.M. ♩= 138; acc. to Czerny (1) ♩= 144.)



(1) Carl Czerny: "Die Kunst des Vortrags." Supplement to the Great Pianoforte-Method, op. 500.
(2) **C** (not ¢), in agreement with the original manuscript score in the Royal Library, Berlin.

15357

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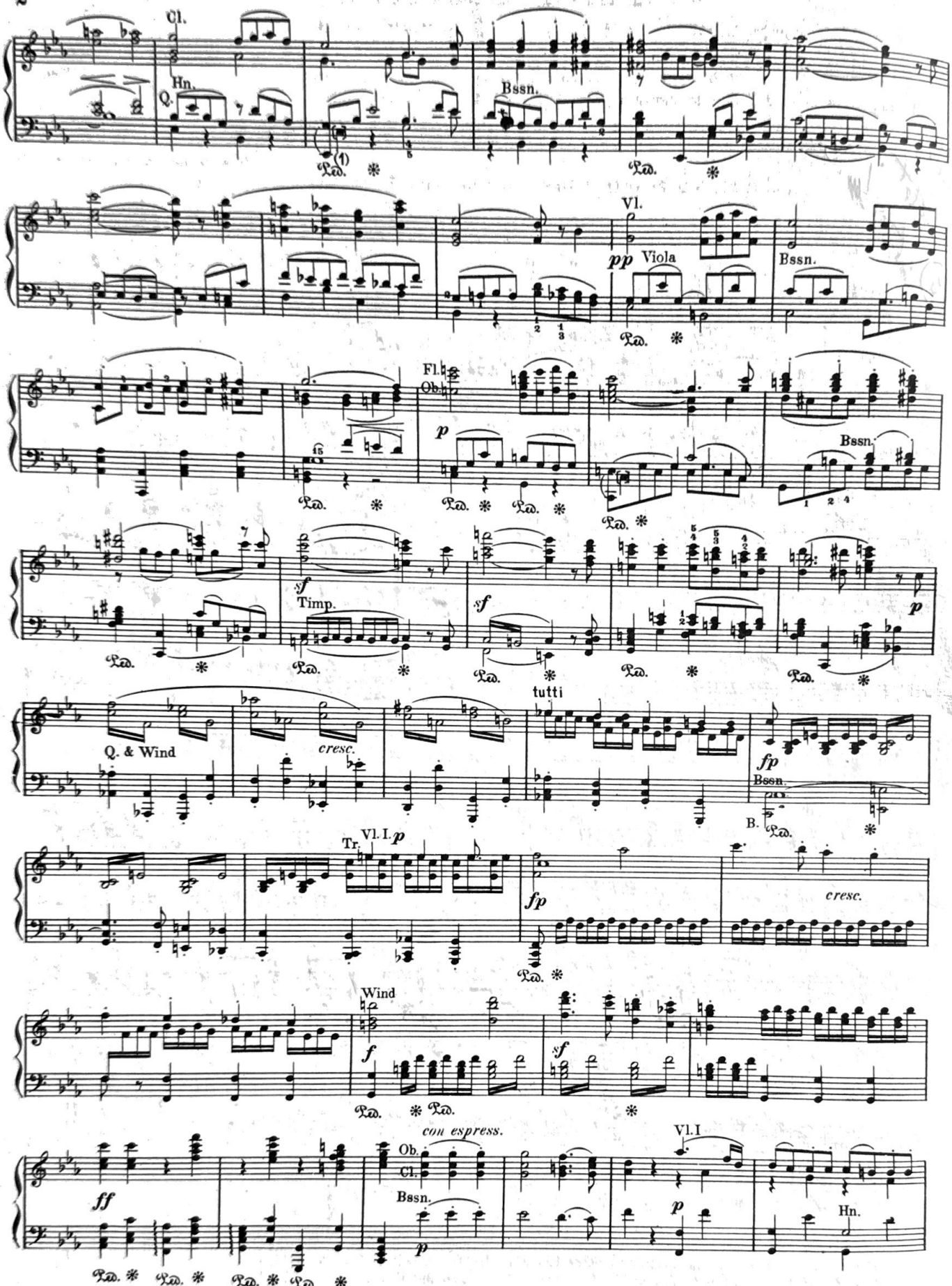
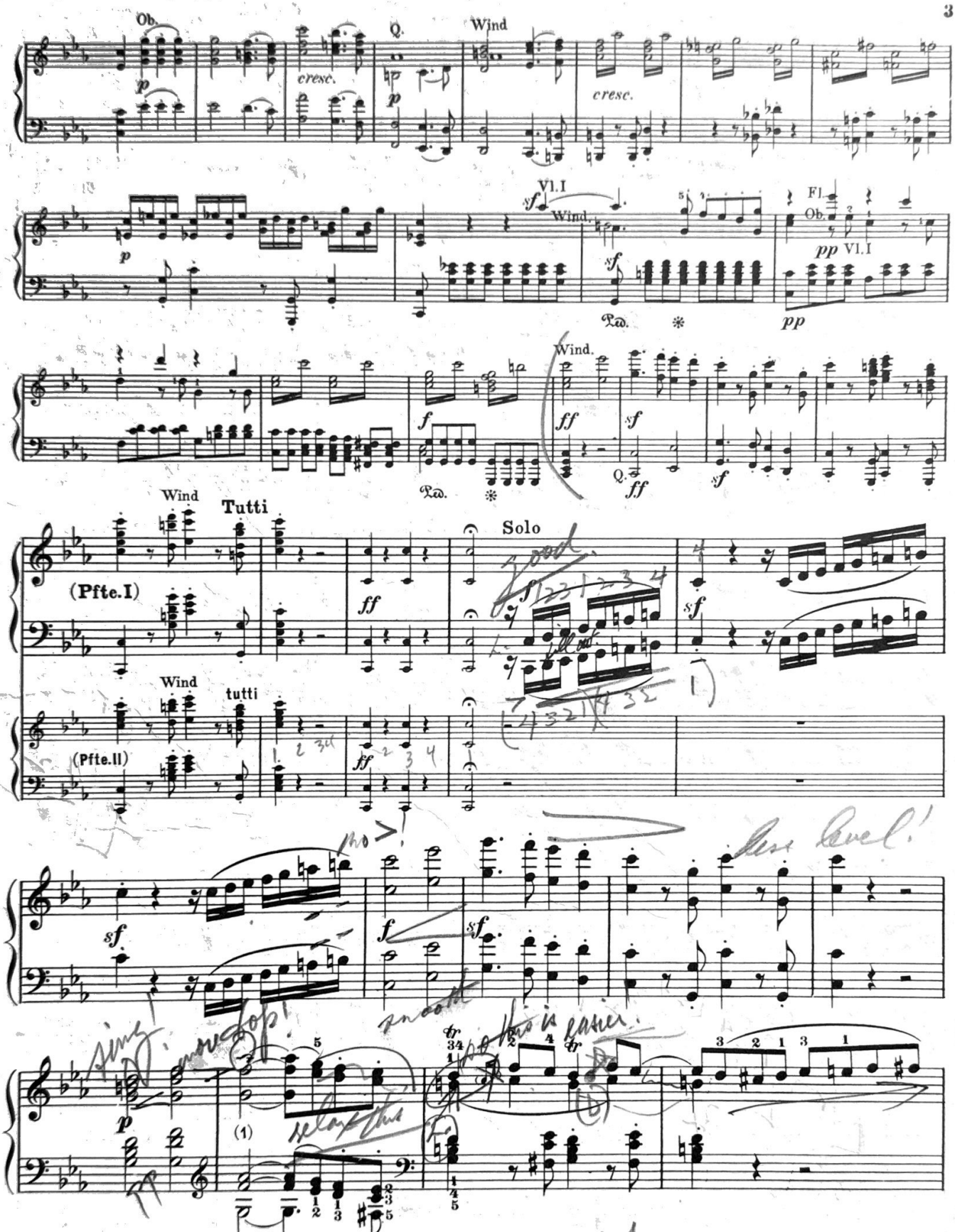
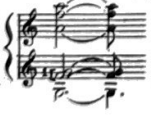
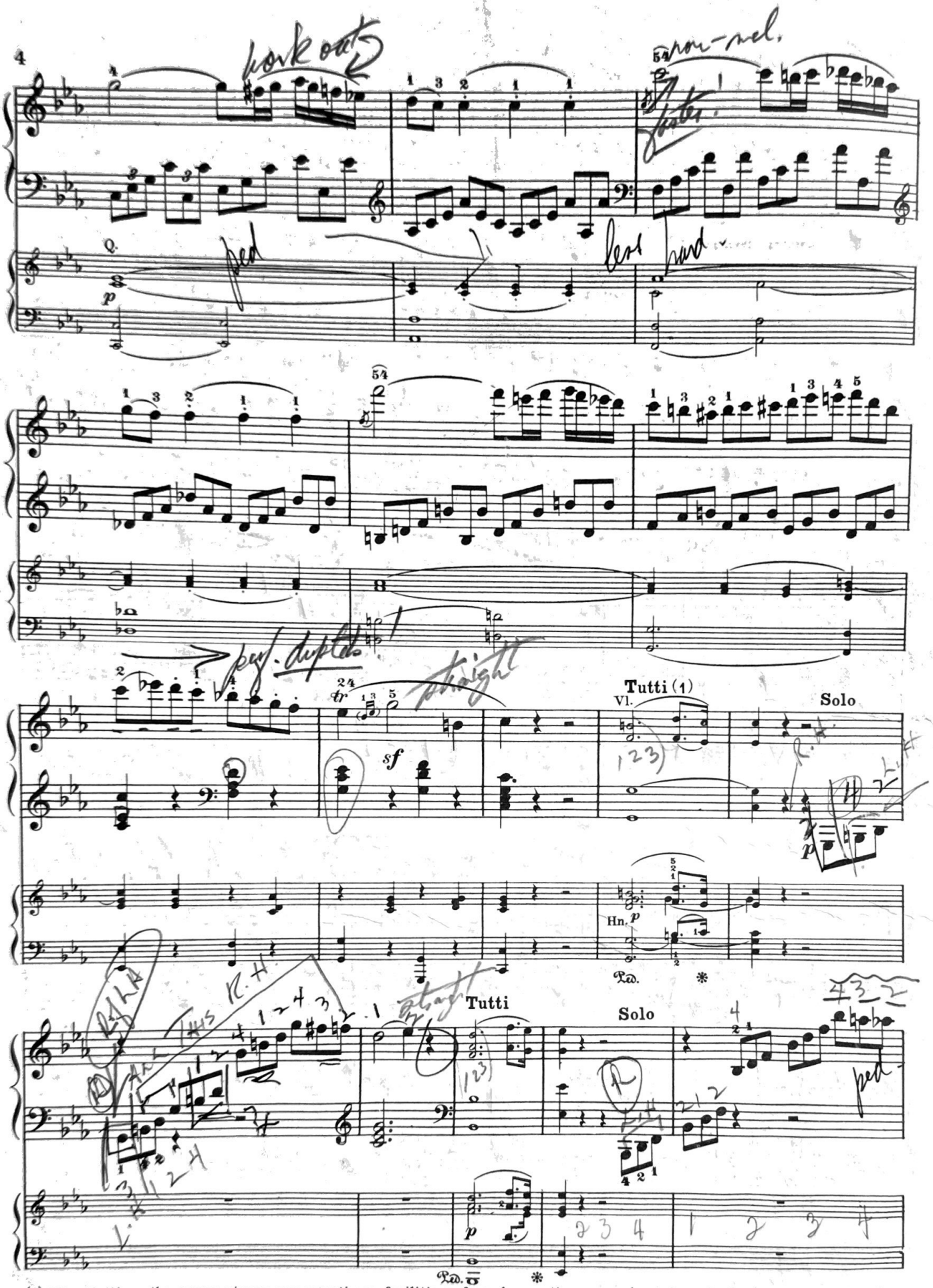


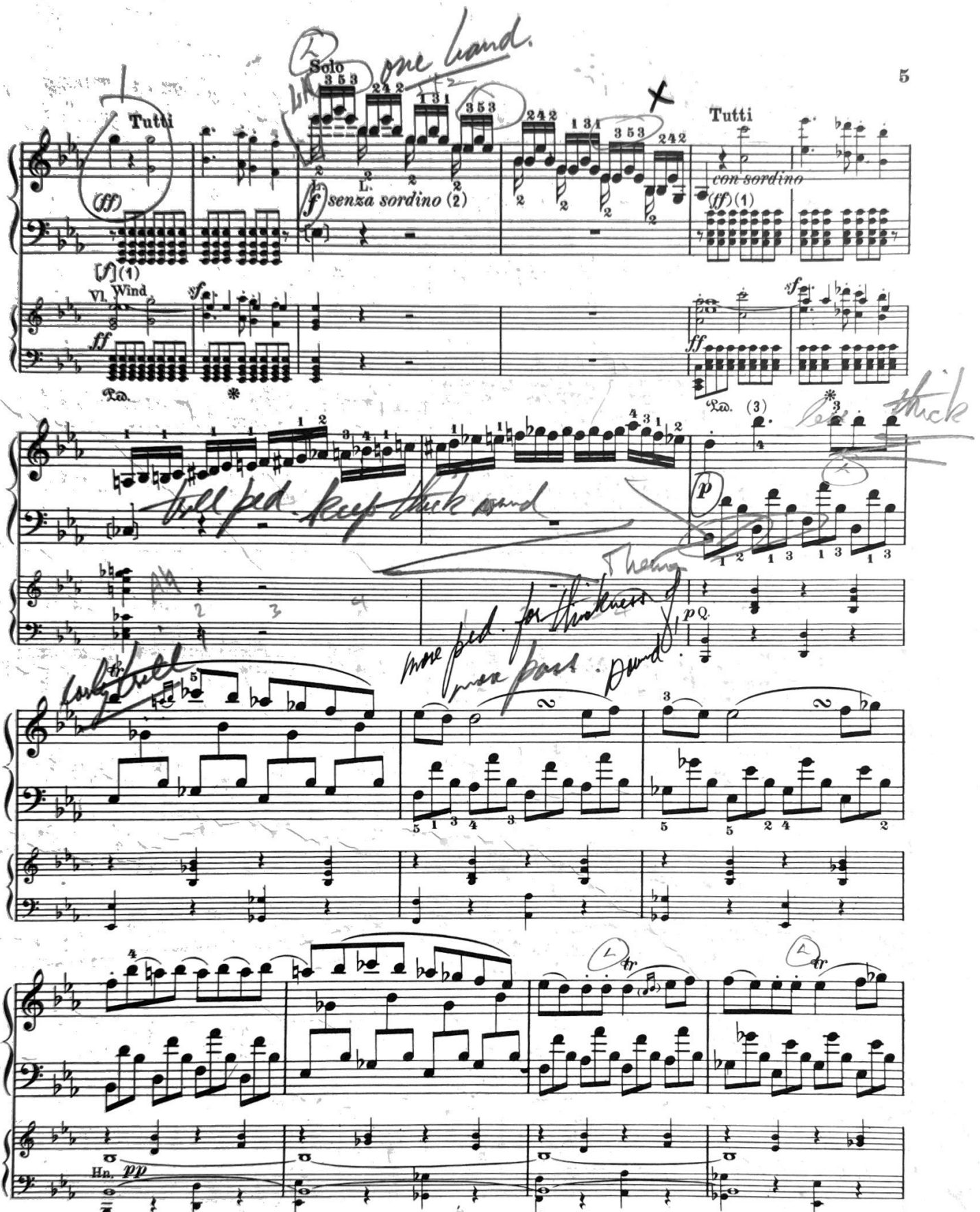
(1) The Third instead of the Tenth, to facilitate playing.



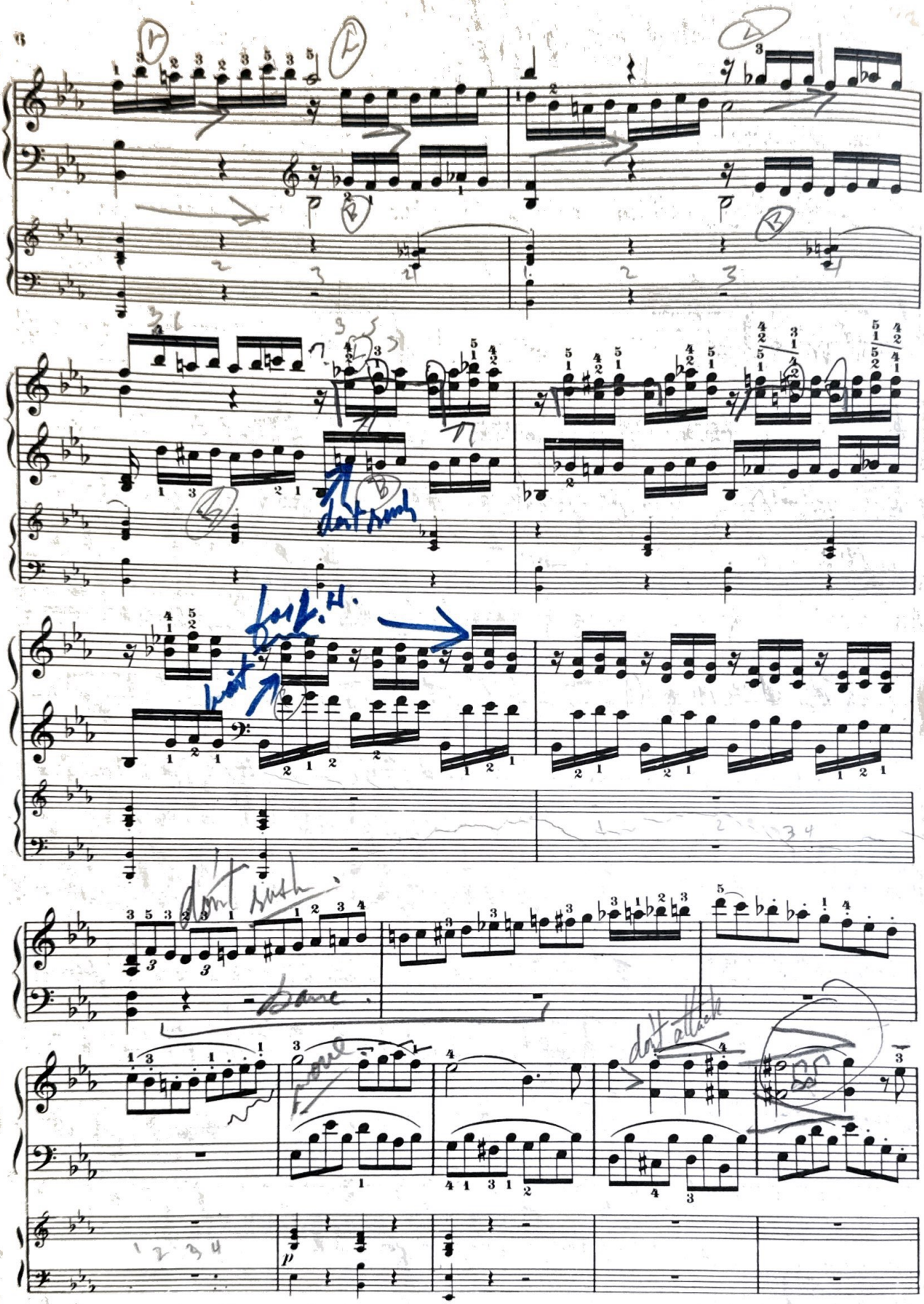
(1) Facilitation:  However, according to Czerny, the last three chords should be arpeggio'd: this would render our transposition superfluous. On the execution of the trill, *cf.* Introduction to op. 15.

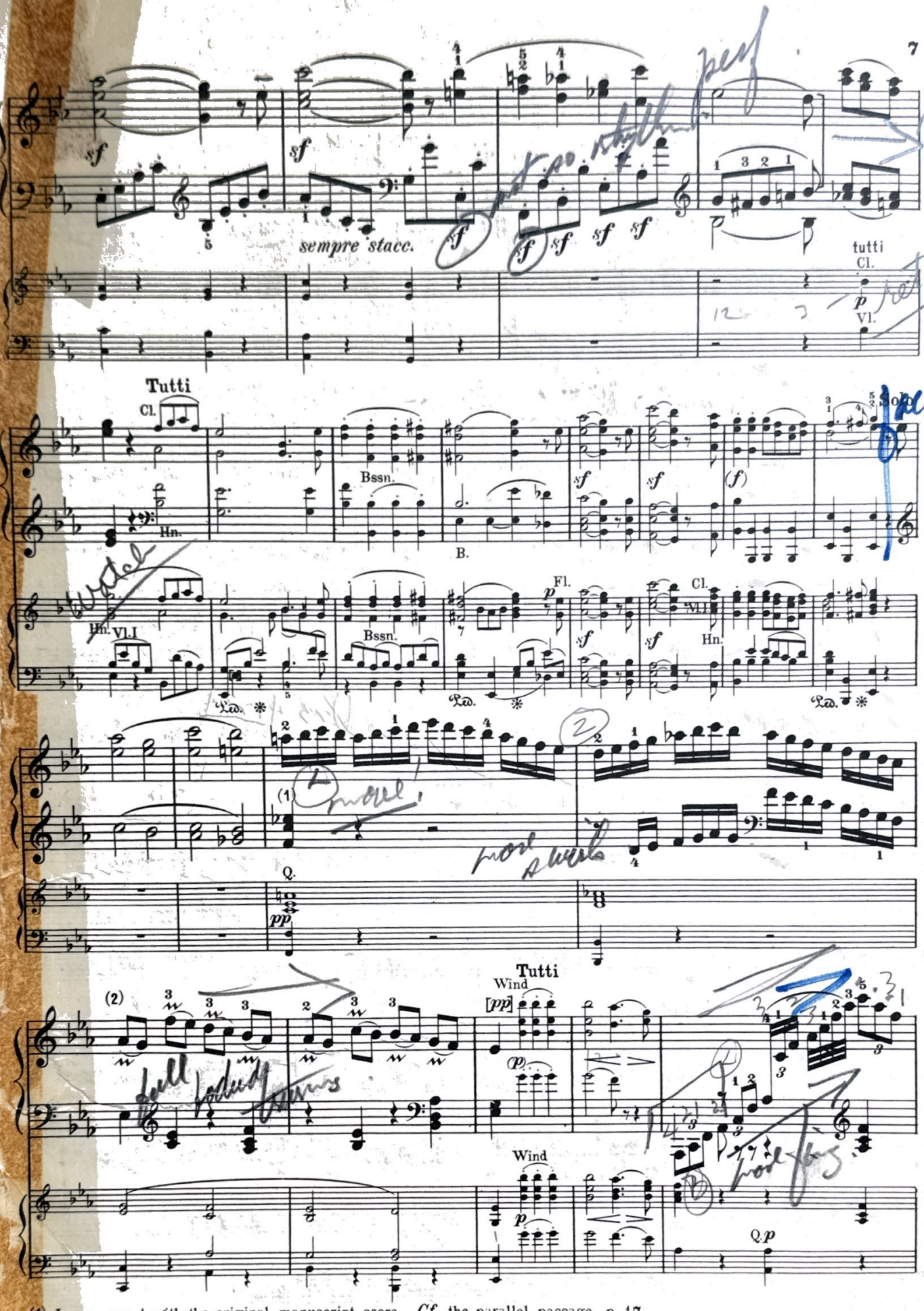


(1) The Tutti on the upper staves are sometimes facilitions of, and sometimes supplementary to, the lower arrangement.



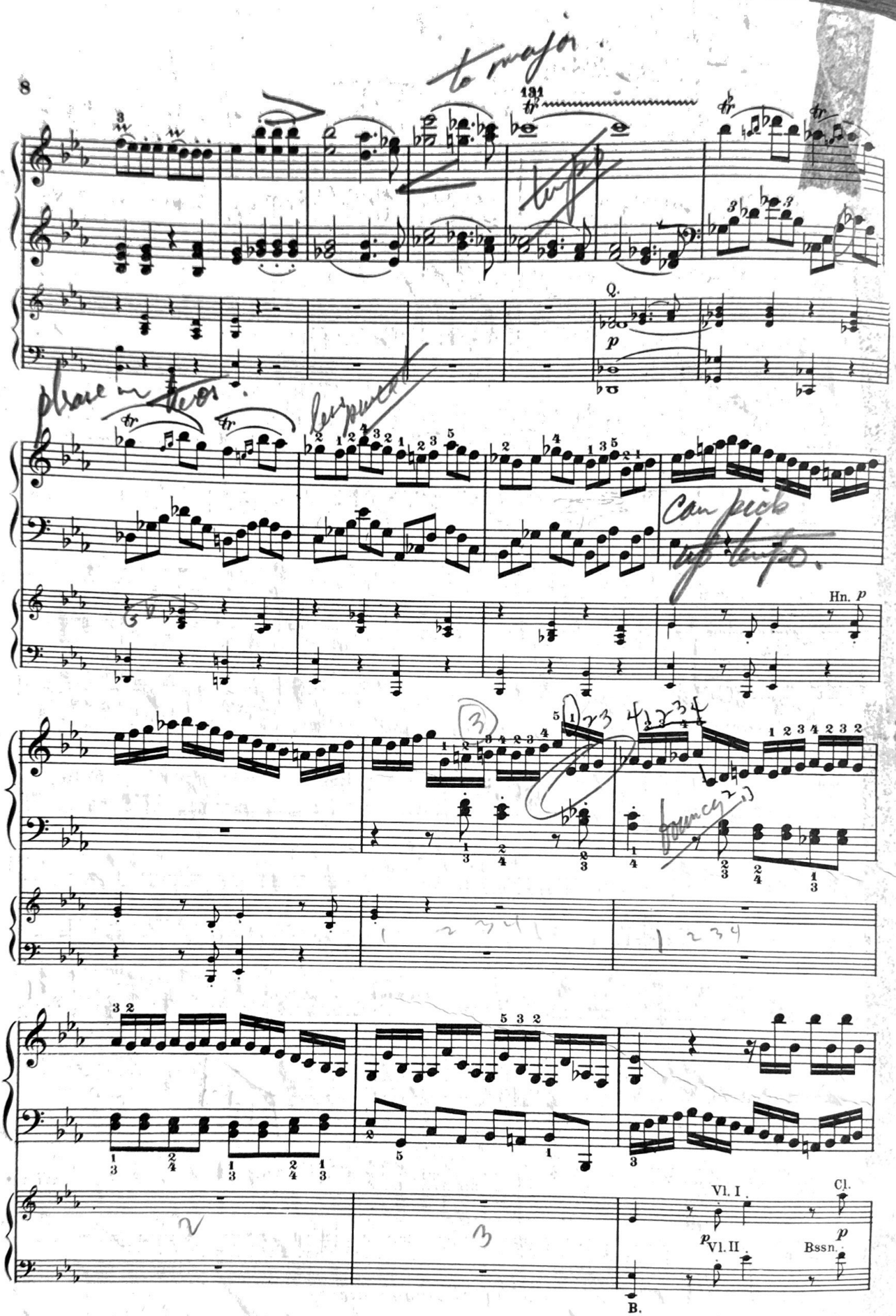
(1) In the edition which we follow, the expression-marks for Tutti and Solo are of the same size. Although we do not hold espression-marks in the Tutti to be binding for Solo-entrances unprovided with expression-marks (either in the original or in our own edition), we have, nevertheless, to aid the player's judgment in certain passages, added the old marks, where they seemed doubtful, in [ ] ; and marks borrowed from the score, in ( ). Also *cf.* pp. 23, 35, and (for this passage in particular) p. 60.
(2) "Senza sordino" with pedal; "con sordino" without pedal (*).
(3) Should it be *sf*? See p. 15.





(1) In agreement with the original manuscript score. *Cf.* the parallel passage, p. 17.

(2)


Hn. p
Vl. I
Cl.
p
Vl. II
Bssn.
p
B.

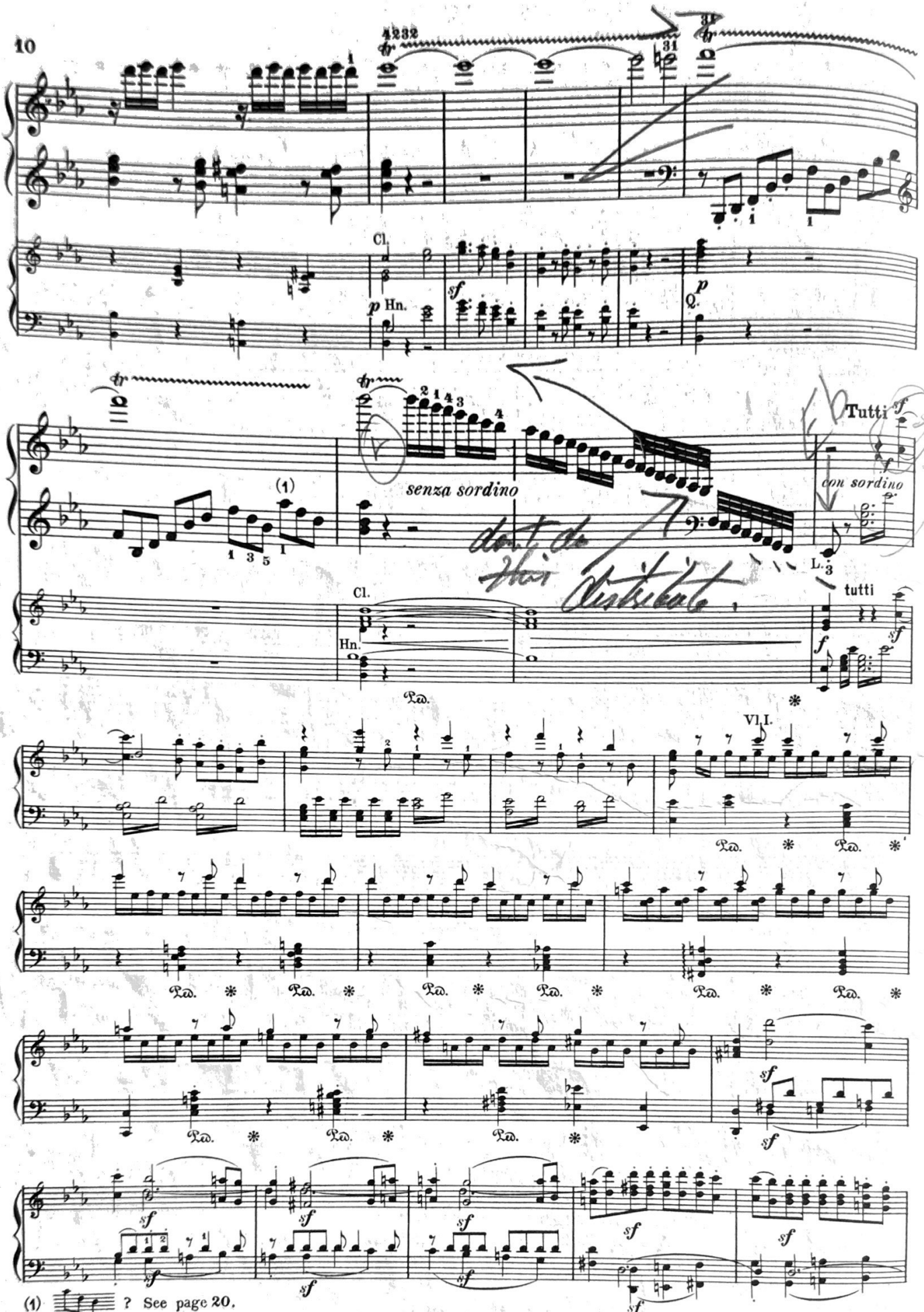
more color throughout.

Vl. Cl. Bssn.

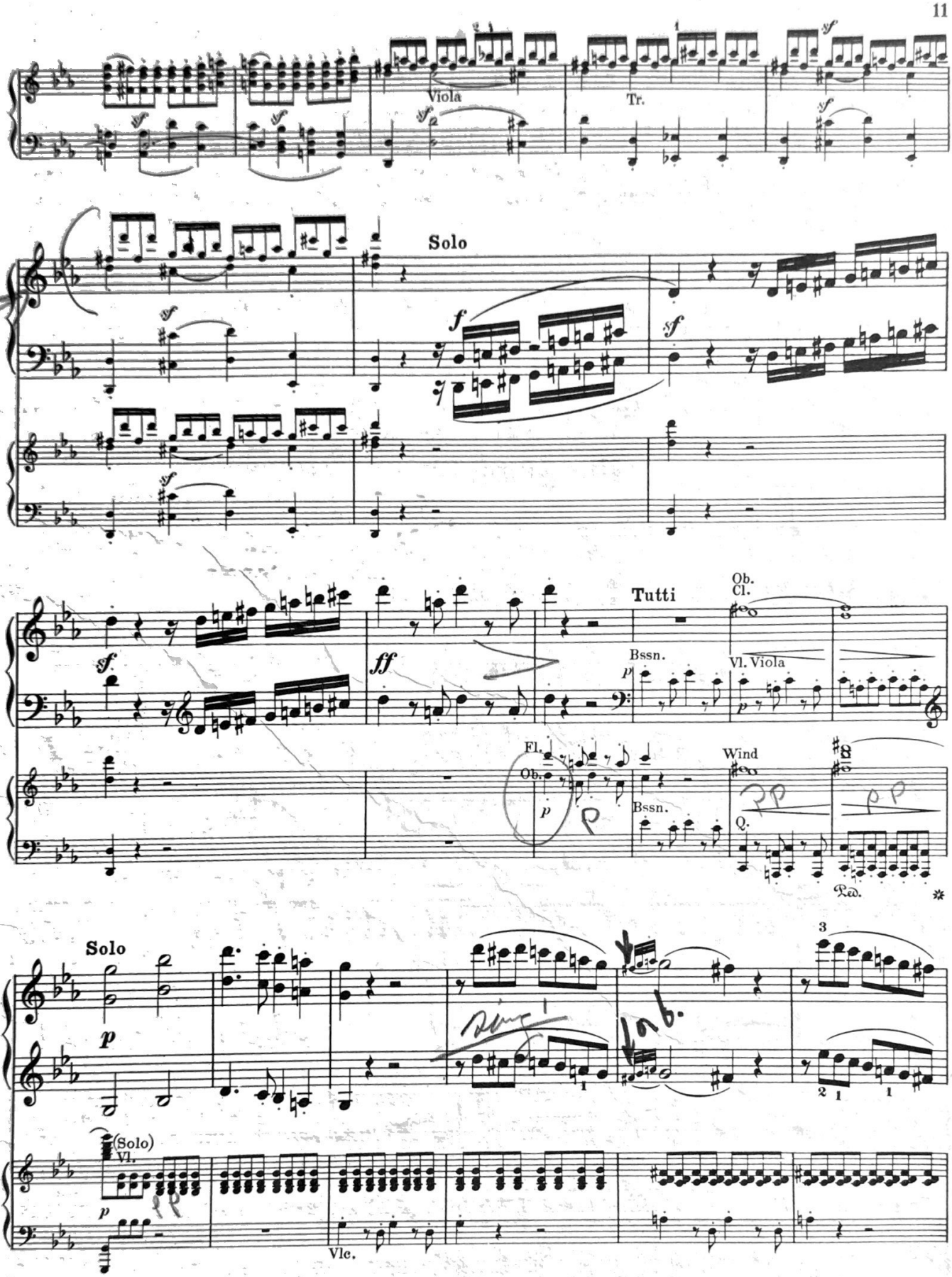
Ob. pp Bssn. Q. Vl.I. (p) Vl.II.

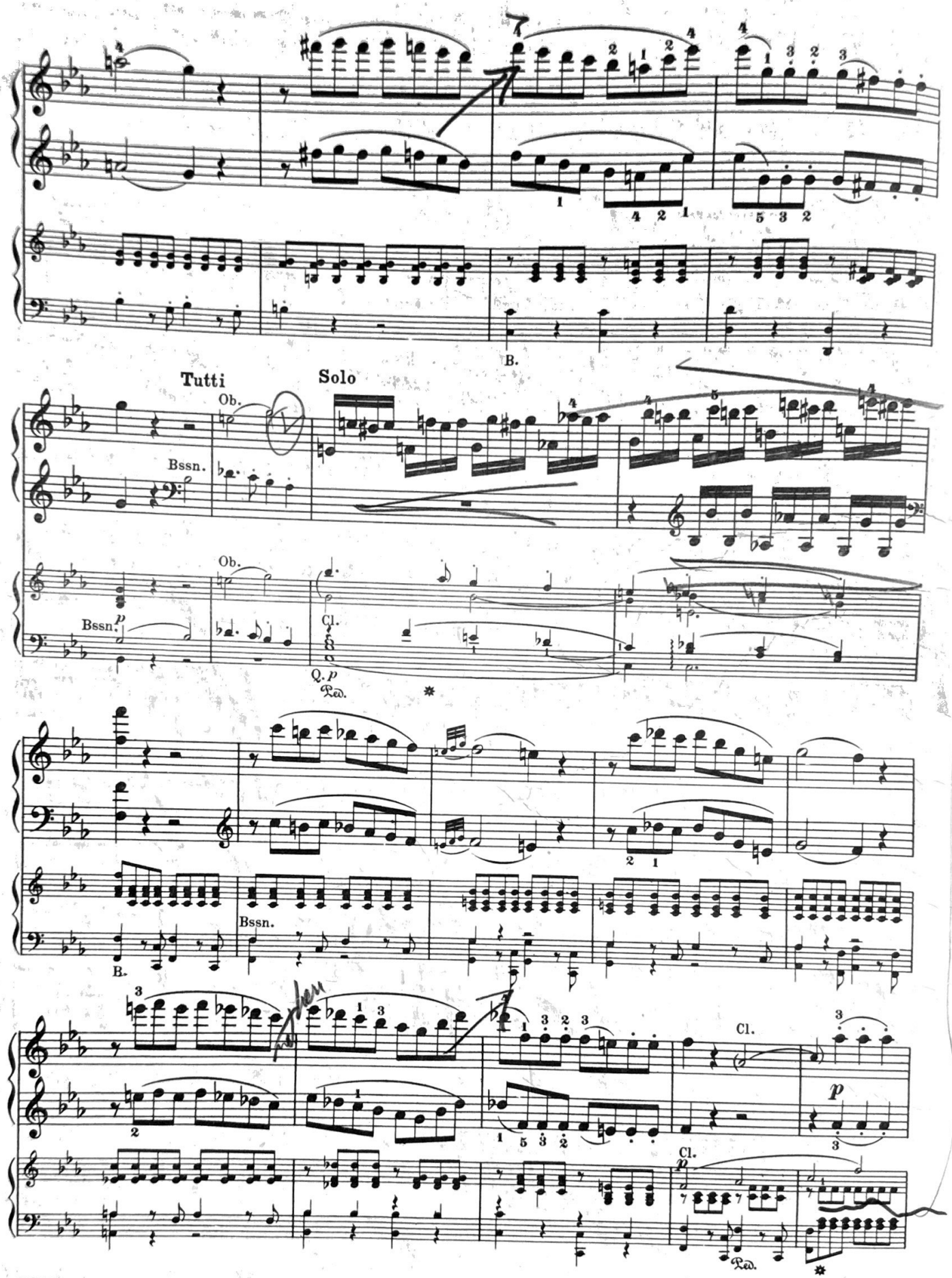
Bssn. Viola (p) B.

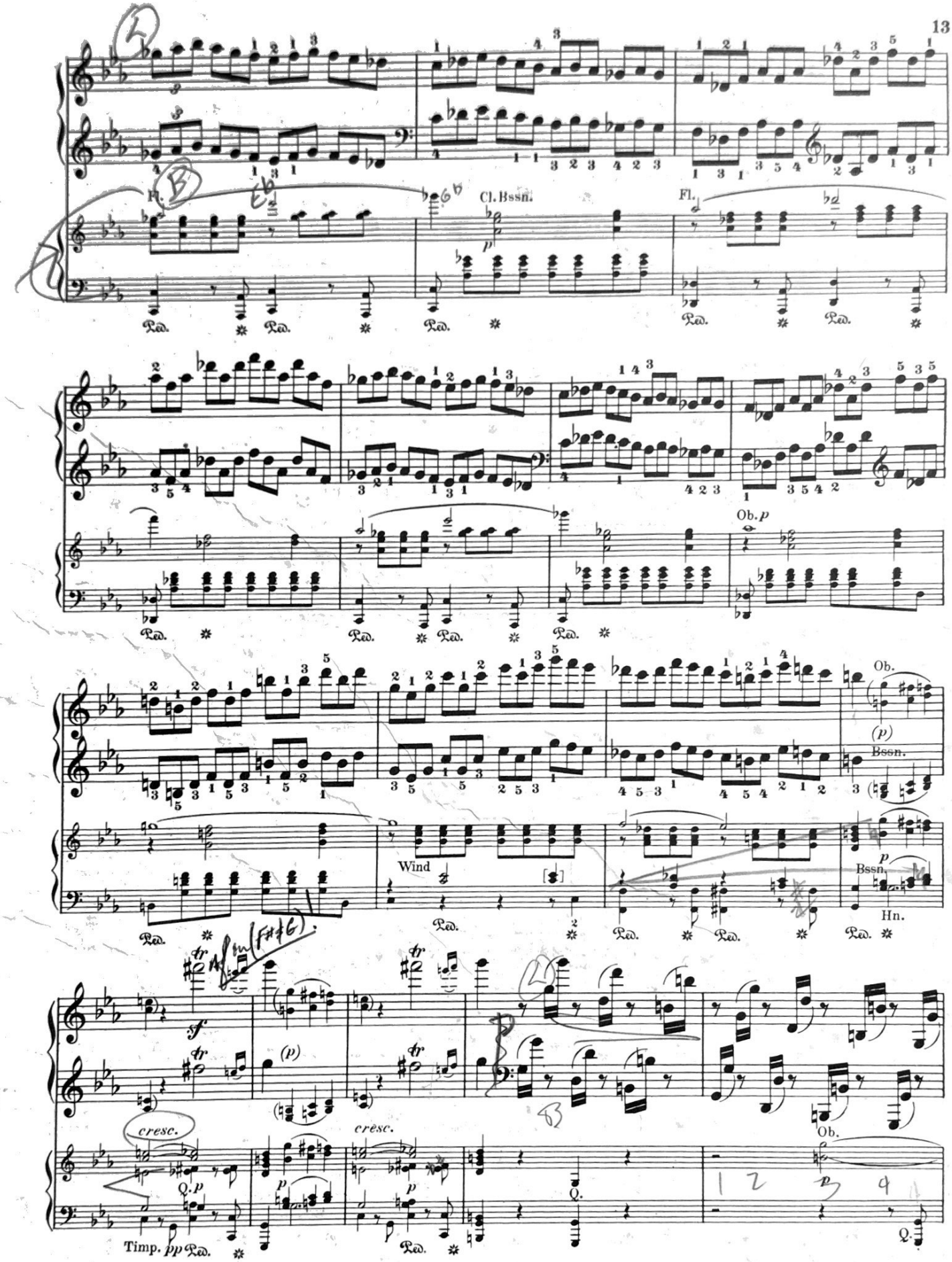
senza sordino con sordino

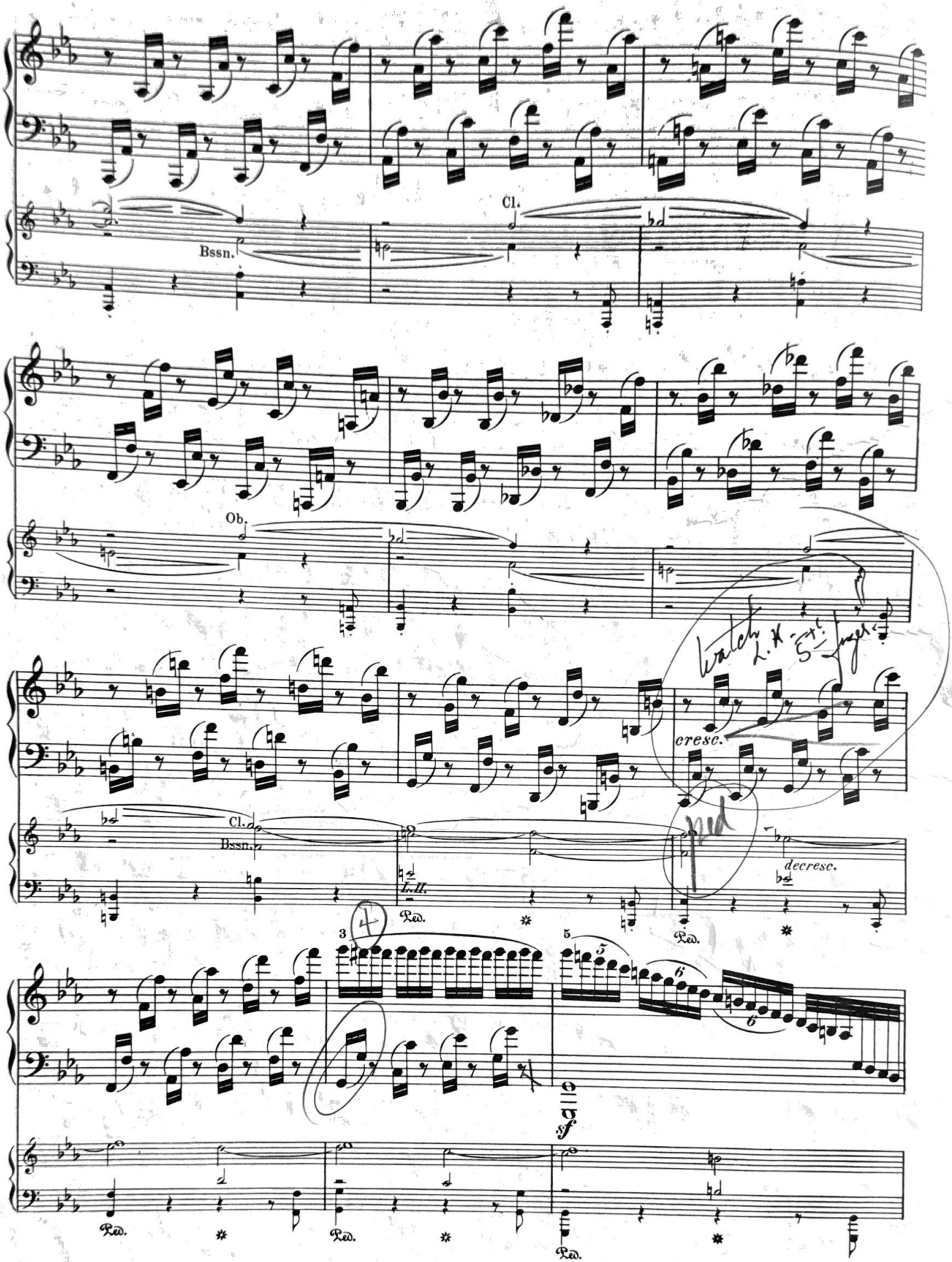


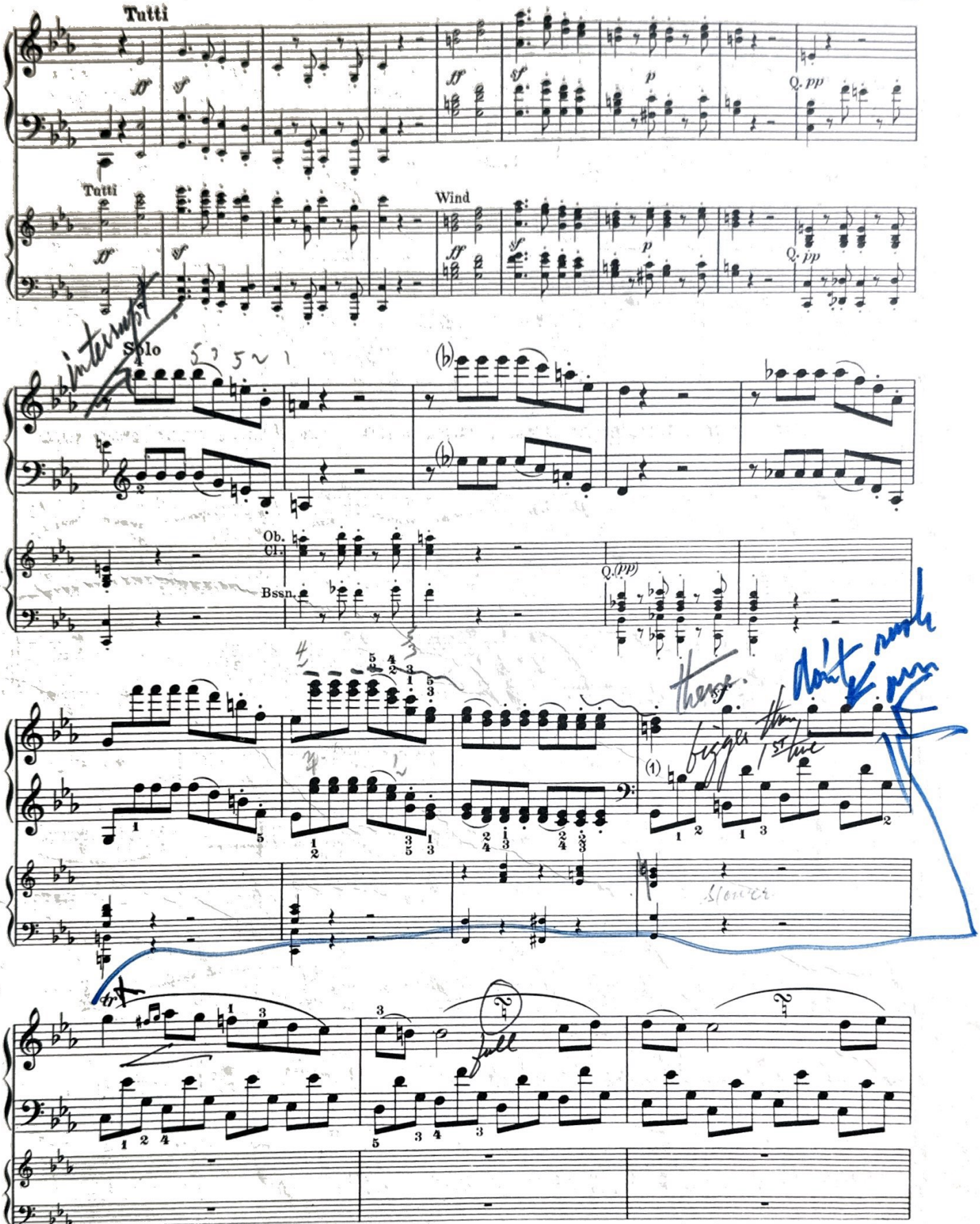
(1) ? See page 20.


Viola
Tr.
Solo
Tutti
Ob.
Cl.
Bssn.
Vl. Viola
Fl.
Ob.
Wind
Bssn.
Ped.
Solo
(Solo)
Vl.
Vlc.

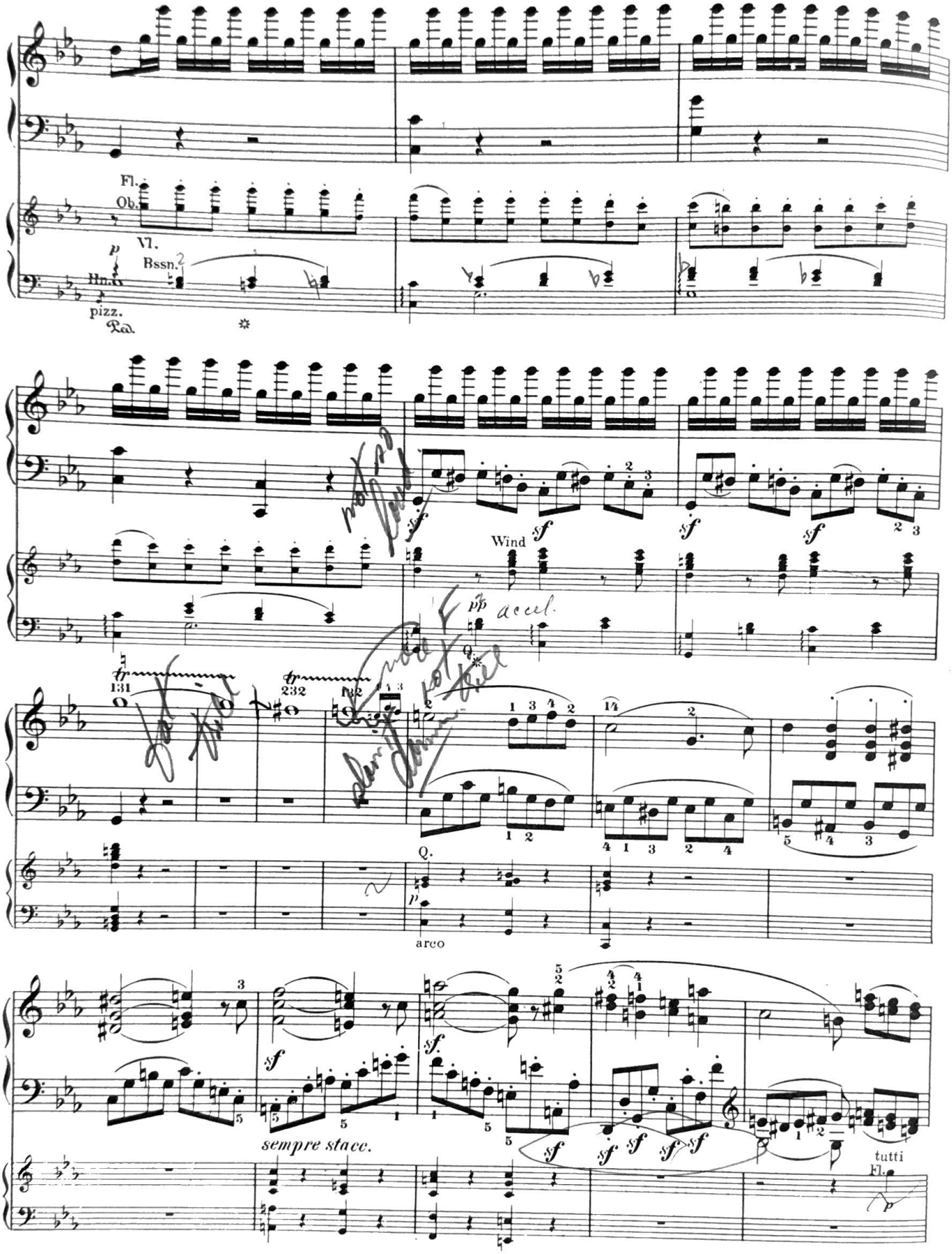

B.
Tutti
Ob.
Solo
Bssn.
Ob.
Bssn.
Cl.
Q. P
Ped.
B.
Bssn.
Cl.
p
Cl.
p
Ped.

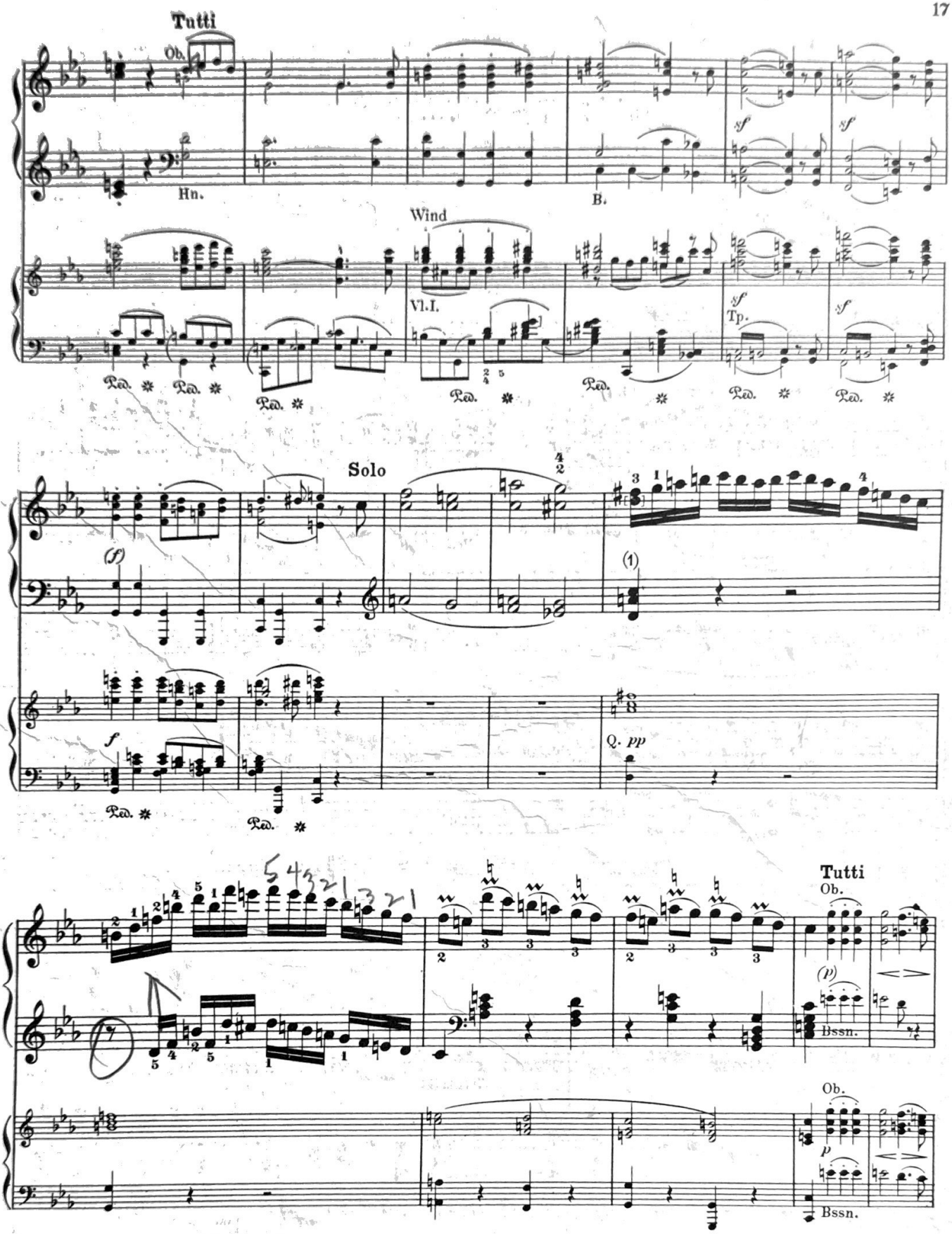

Fl.
Cl. Bssn.
Fl.
Ob. p
Ob.
(p)
Bssn.
Wind
Bssn.
Hn.
cresc.
Q. p
Timp. pp
cresc.
Q.
Ob.
Q.


Cl.
Bssn.
Ob.
cresc.
Cl.
Bssn.
L.H.
decresc.
Ped.
Ped.
Ped.
Ped.
Ped.
f

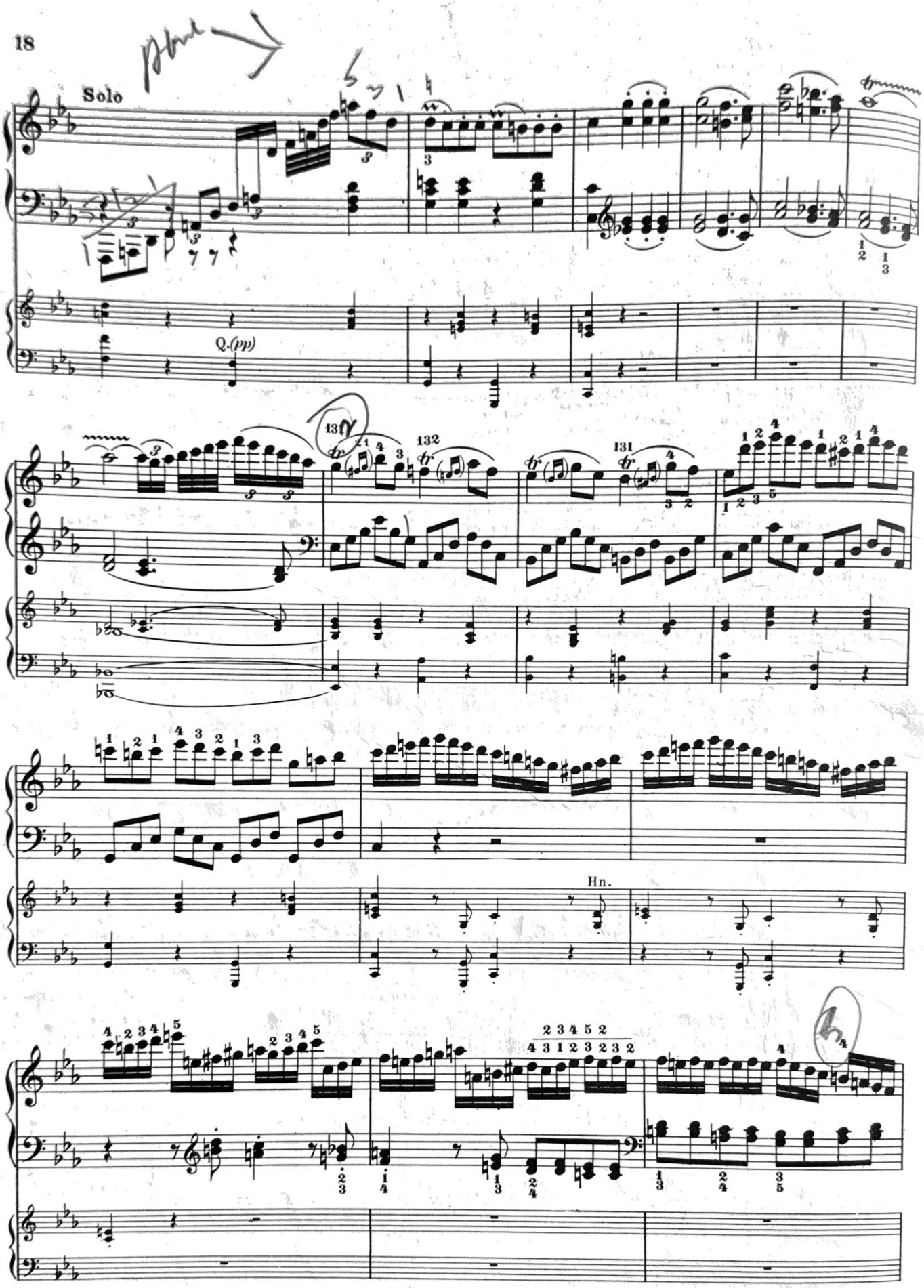


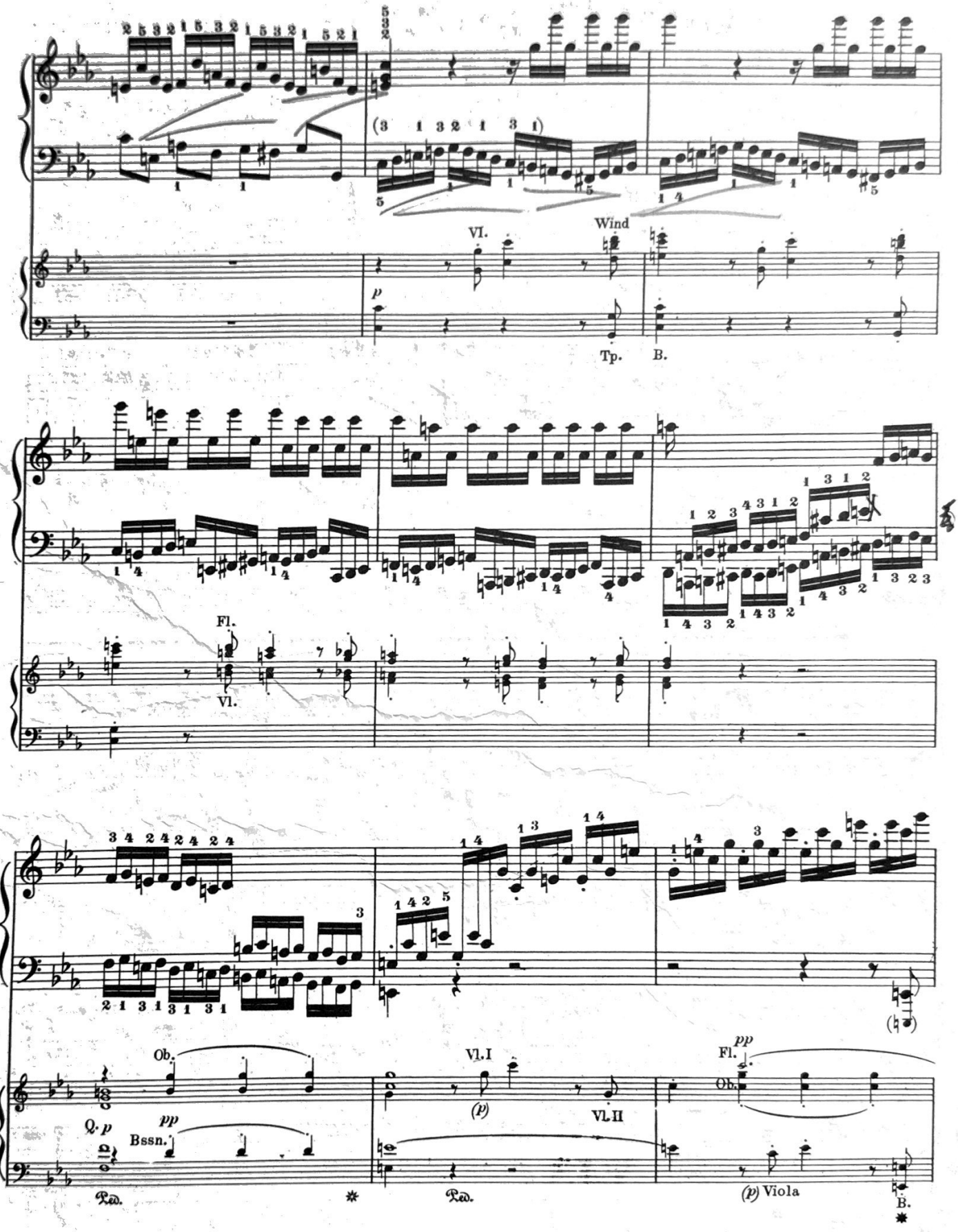
(1) Acc. to the parallel passage on p. 5. "*p*."

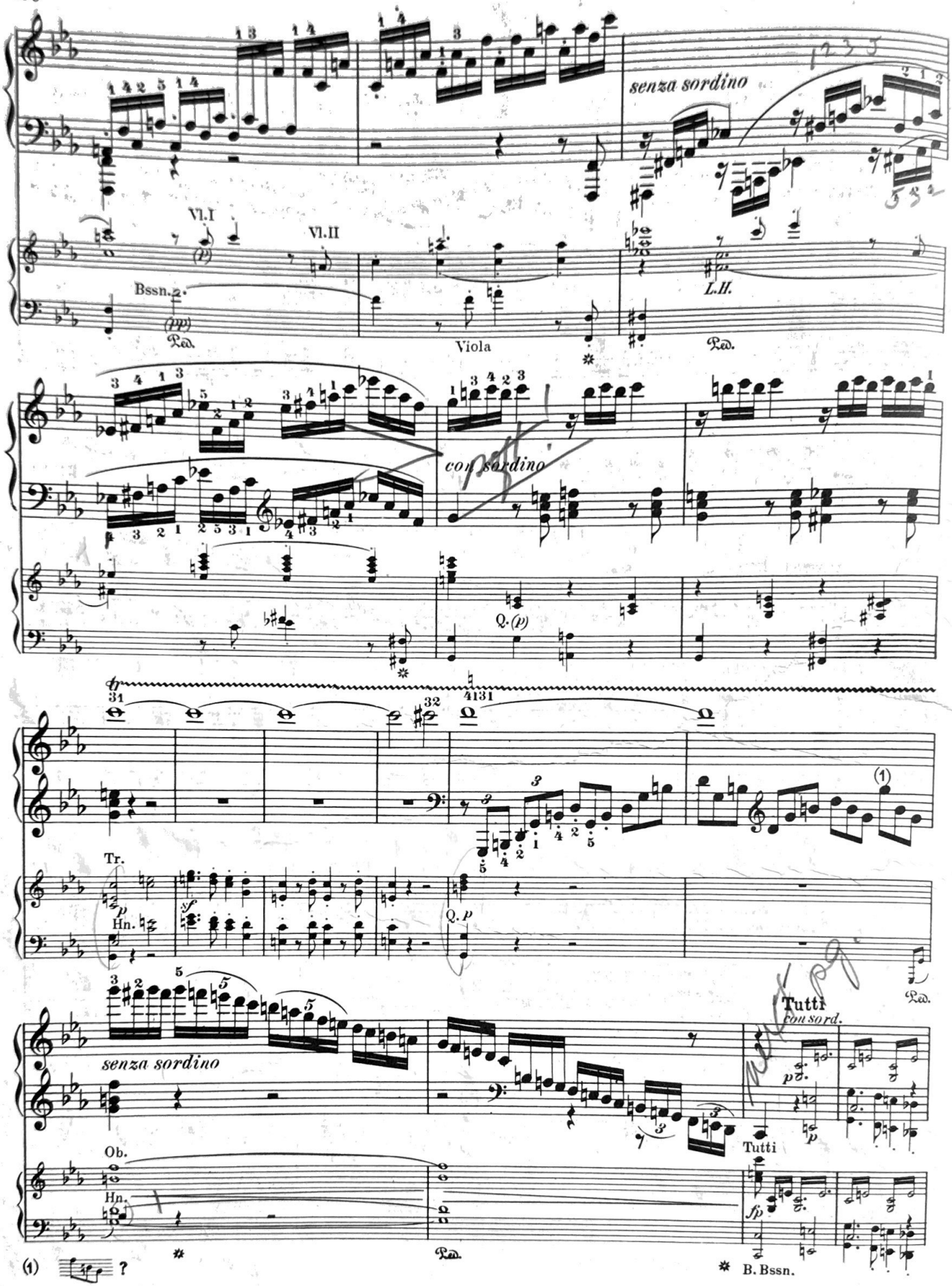

Fl.
Ob.
Vl.
Bssn.
Hn.
pizz.
Va.
Wind
accel.
Q.
arco
sempre stacc.
tutti
Fl.

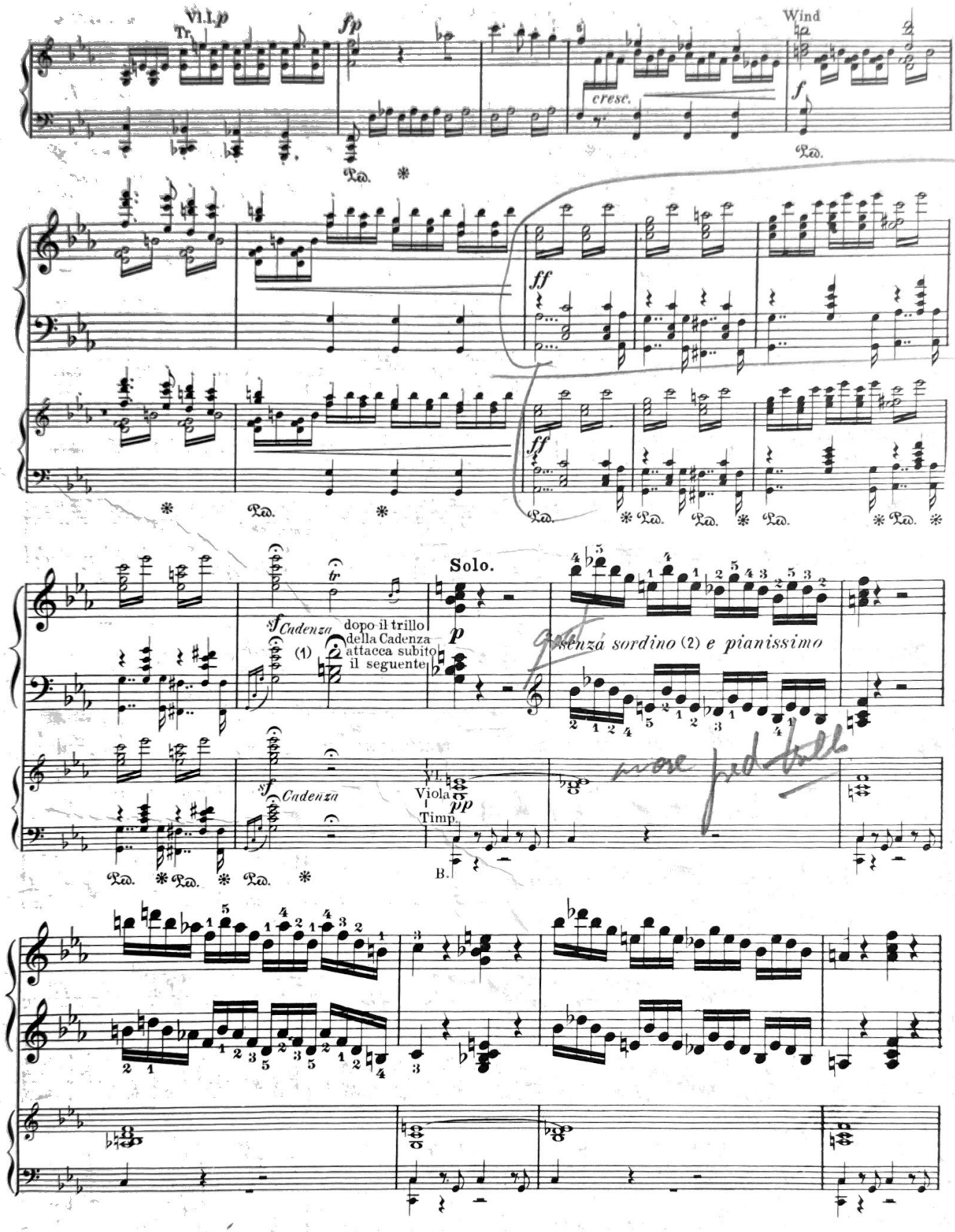


(1) Only f♯, if the parallel passage were followed. The original manuscript score, too, has only f♯; in the left hand, rather indistinctly, *(d, or c?).*


Solo
Q. (pp)
Hn.

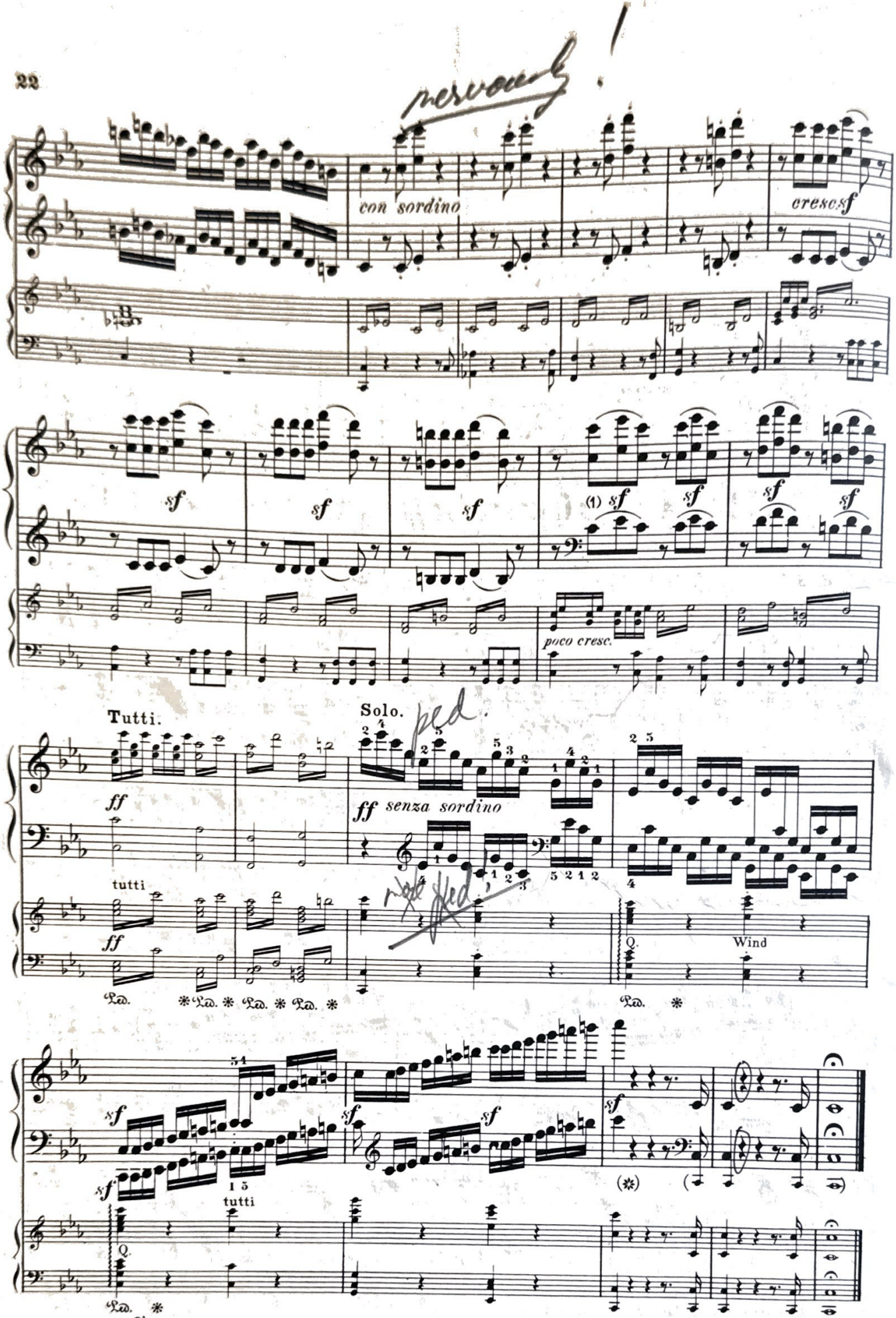

Vl.
Wind
p
Tp.
B.
Fl.
Vl.
Ob.
Q. p
pp
Bssn.
Ped.
Vl. I
(p)
Vl. II
Ped.
Fl.
pp
Ob.
(p) Viola
B.


senza sordino
Vl.I
Vl.II
Bssn.
Viola
L.H.
con sordino
Q.
Tr.
Hn.
Tutti
con sord.
Ob.
B. Bssn.

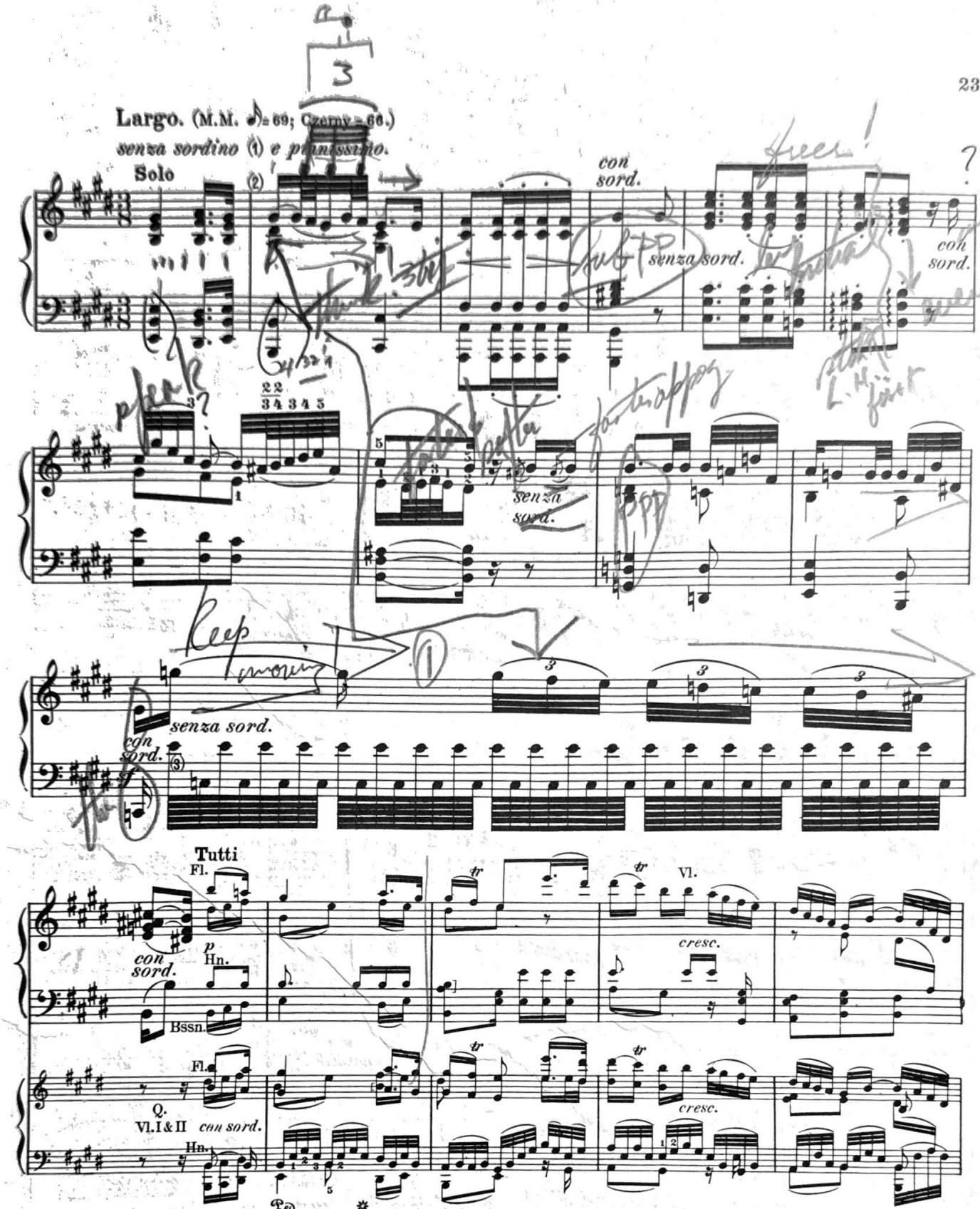


(1) For Cadenza by Beethoven, see Appendix.

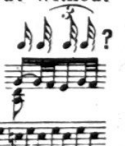
(2) See Note on use of pedal, in the Largo, p.23.

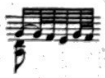


(1) These 4 *sf's* belong to the *middle* notes of their respective groups.



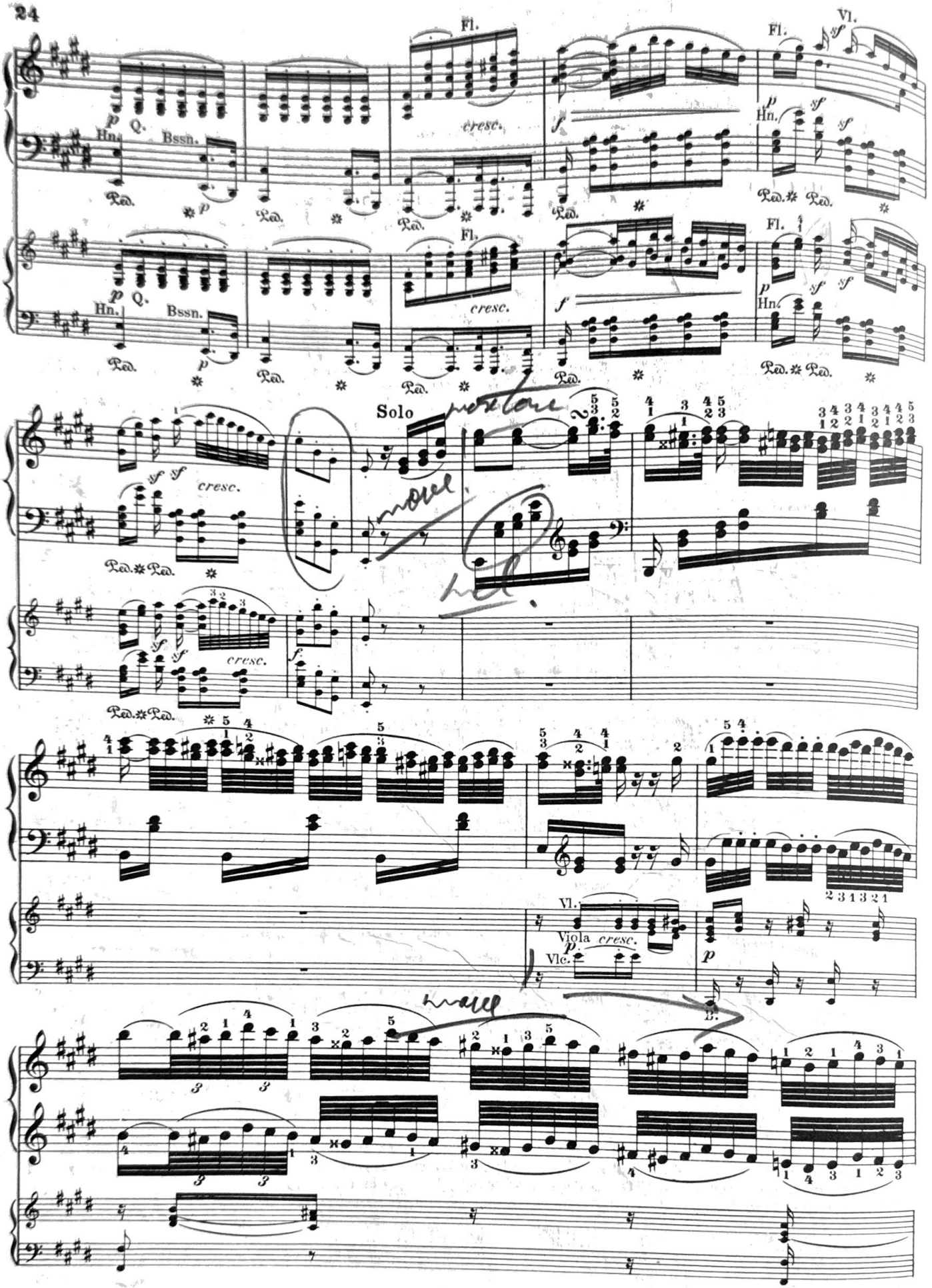
(1) "Beethoven," says Czerny, "who played this concerto in 1803 in public, held the pedal down through the entire theme, which did very well on the weaksounding pianos of the time, more especially when the soft pedal was also taken. But now that the tone has become far stronger, we should advise taking the loud pedal anew at each important change of harmony, but without causing any audible break in the sound." Our modern pianos require yet greater reserve.

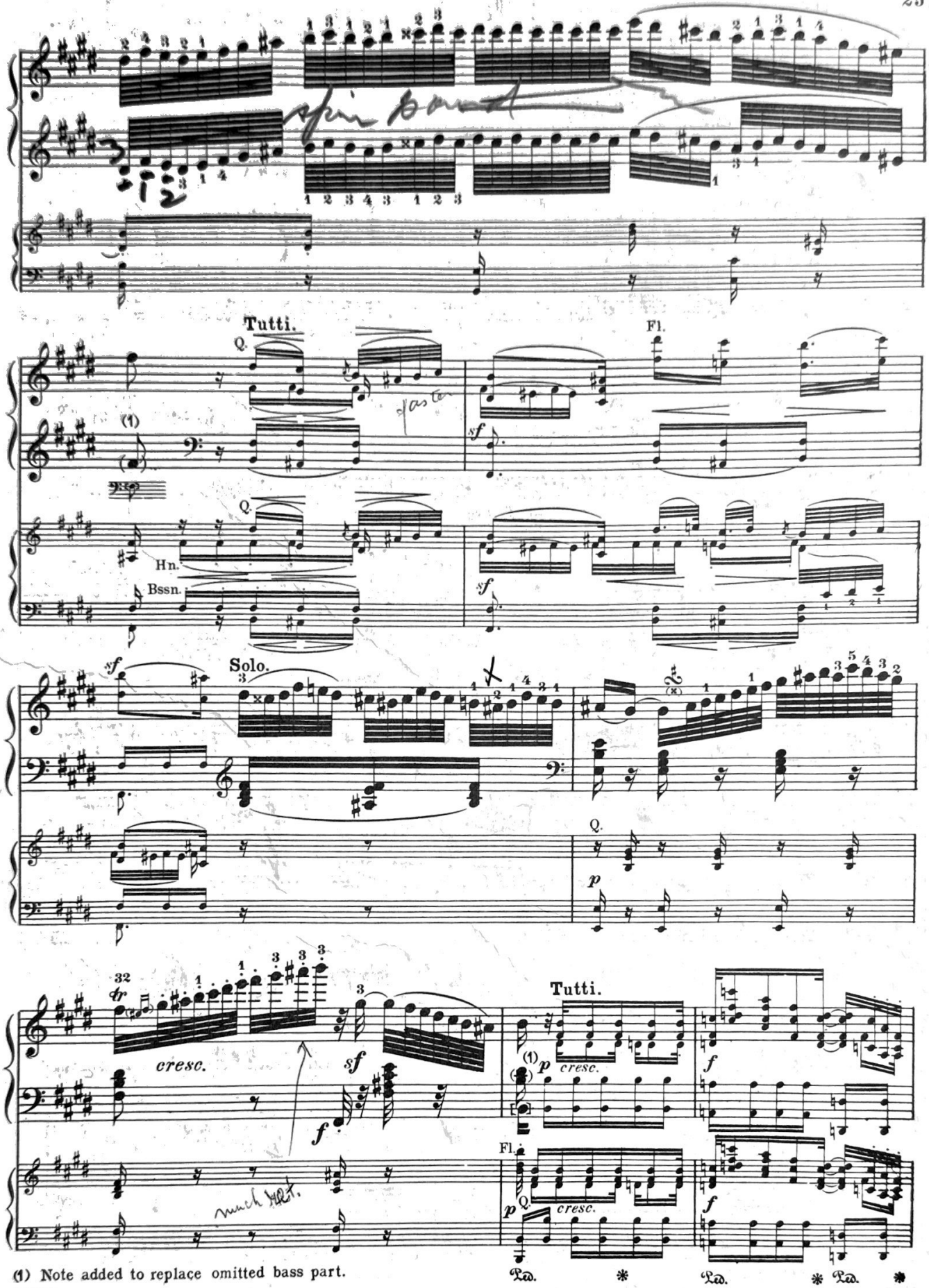
(2) Reads as follows in the Steiner edition, which is, however, frequently incorrect in this movement in the matter of division: 

It would be more easily intelligible thus:  The ordinary emendation reads: Czerny gives:

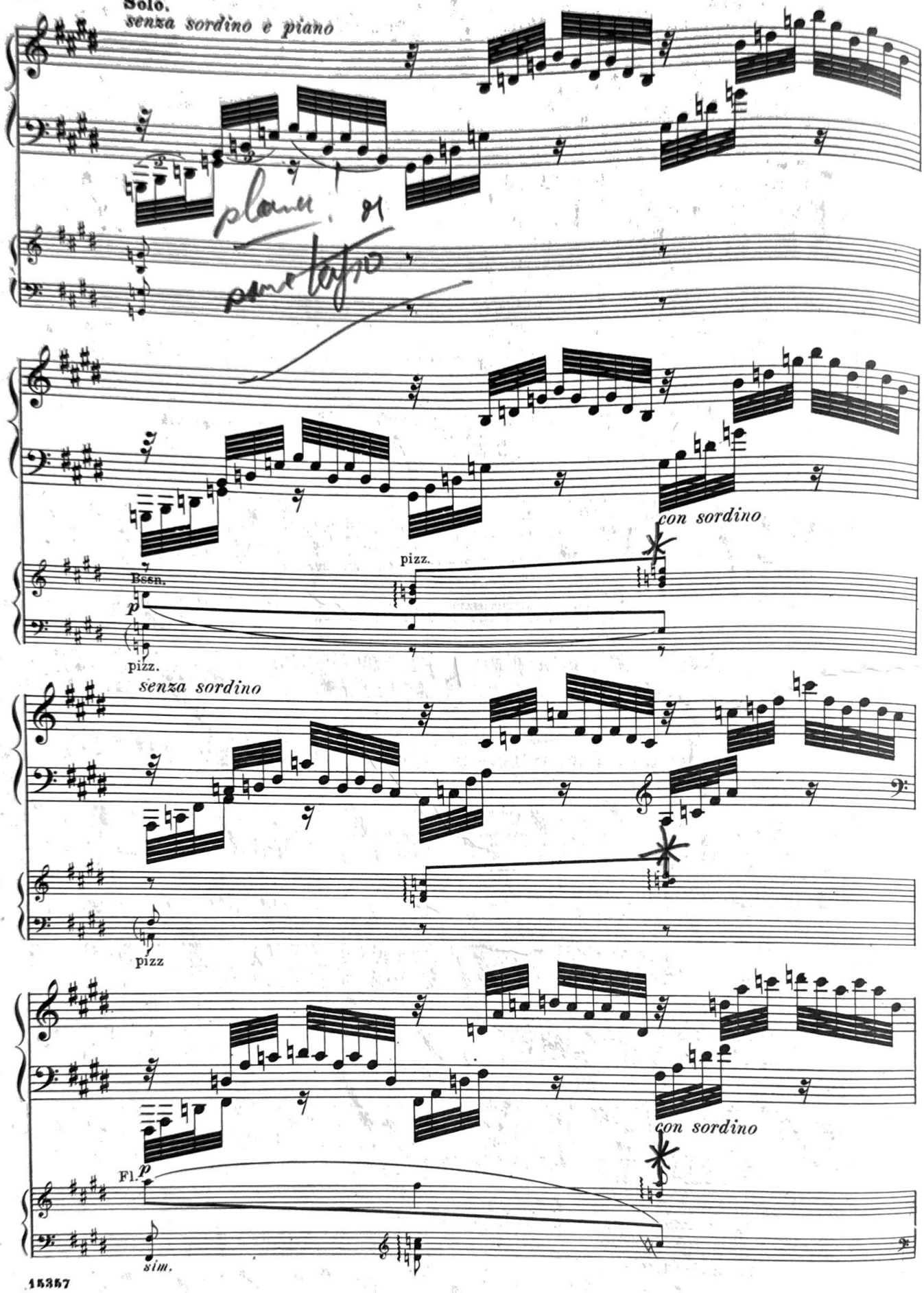
For a sketch from the autograph, see p. 60.

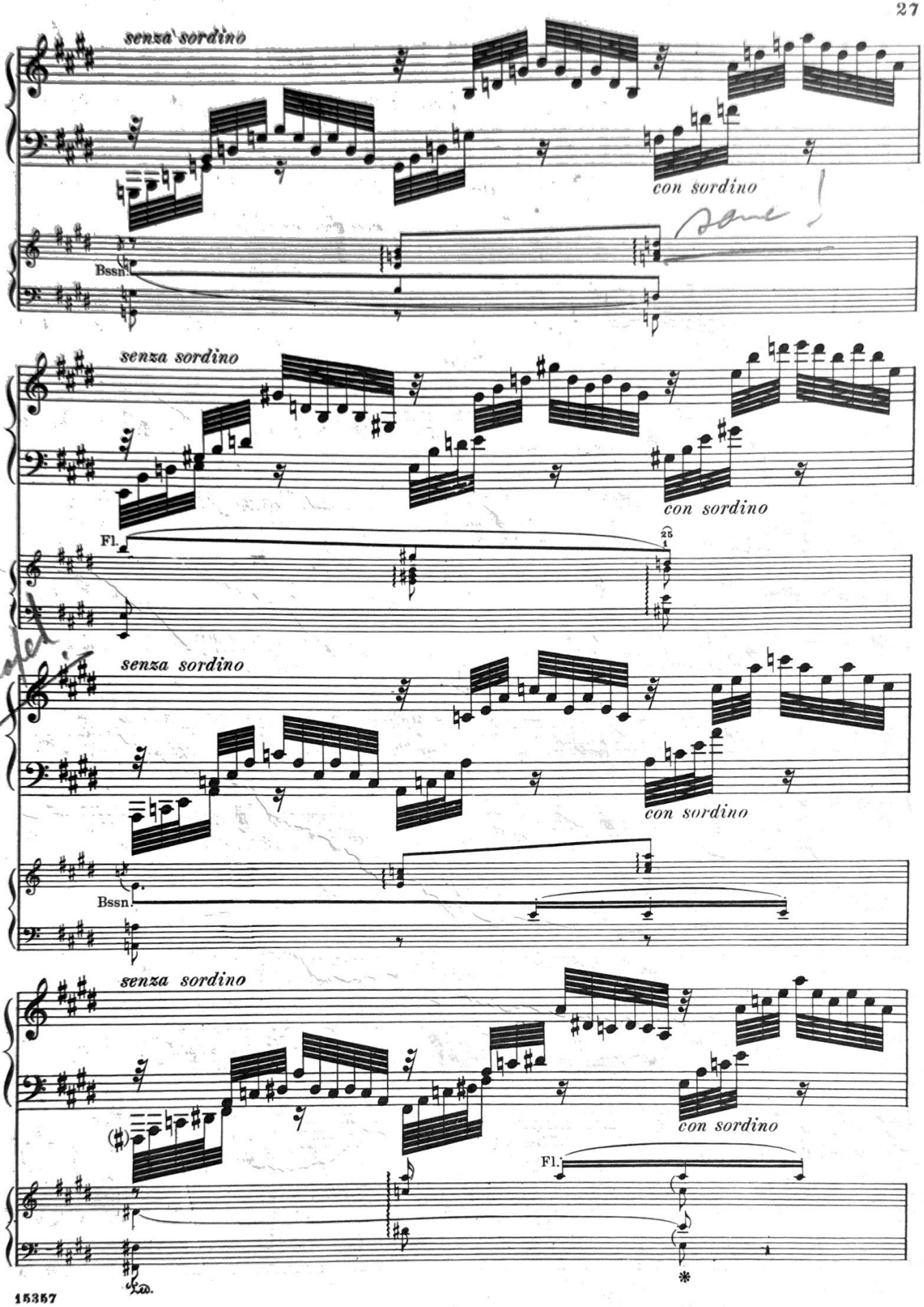
(3) Facilitation:

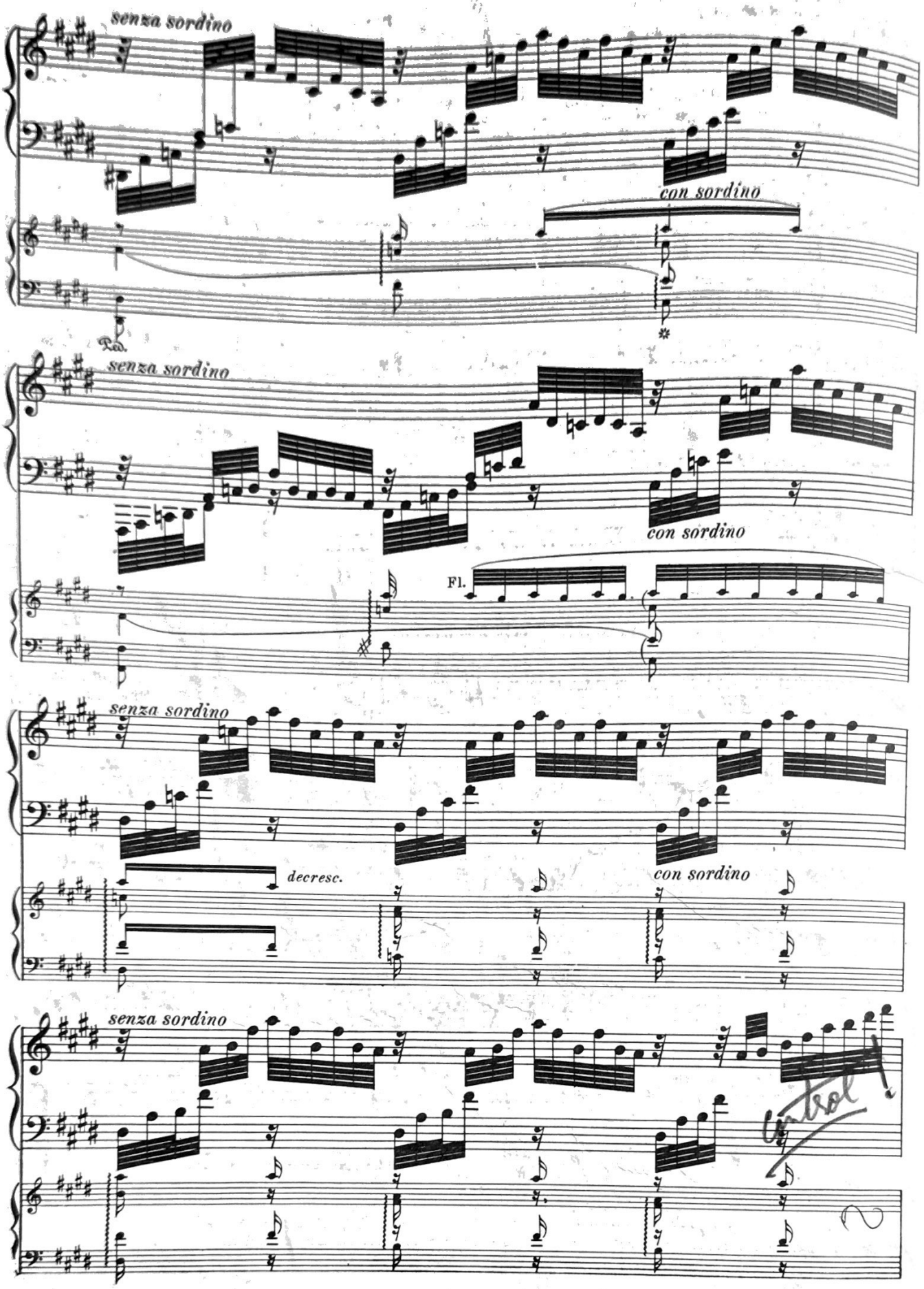

Fl.
Vl.
Hn.
Q.
Bssn.
cresc.
Solo
Vl.
Viola
Vlc.

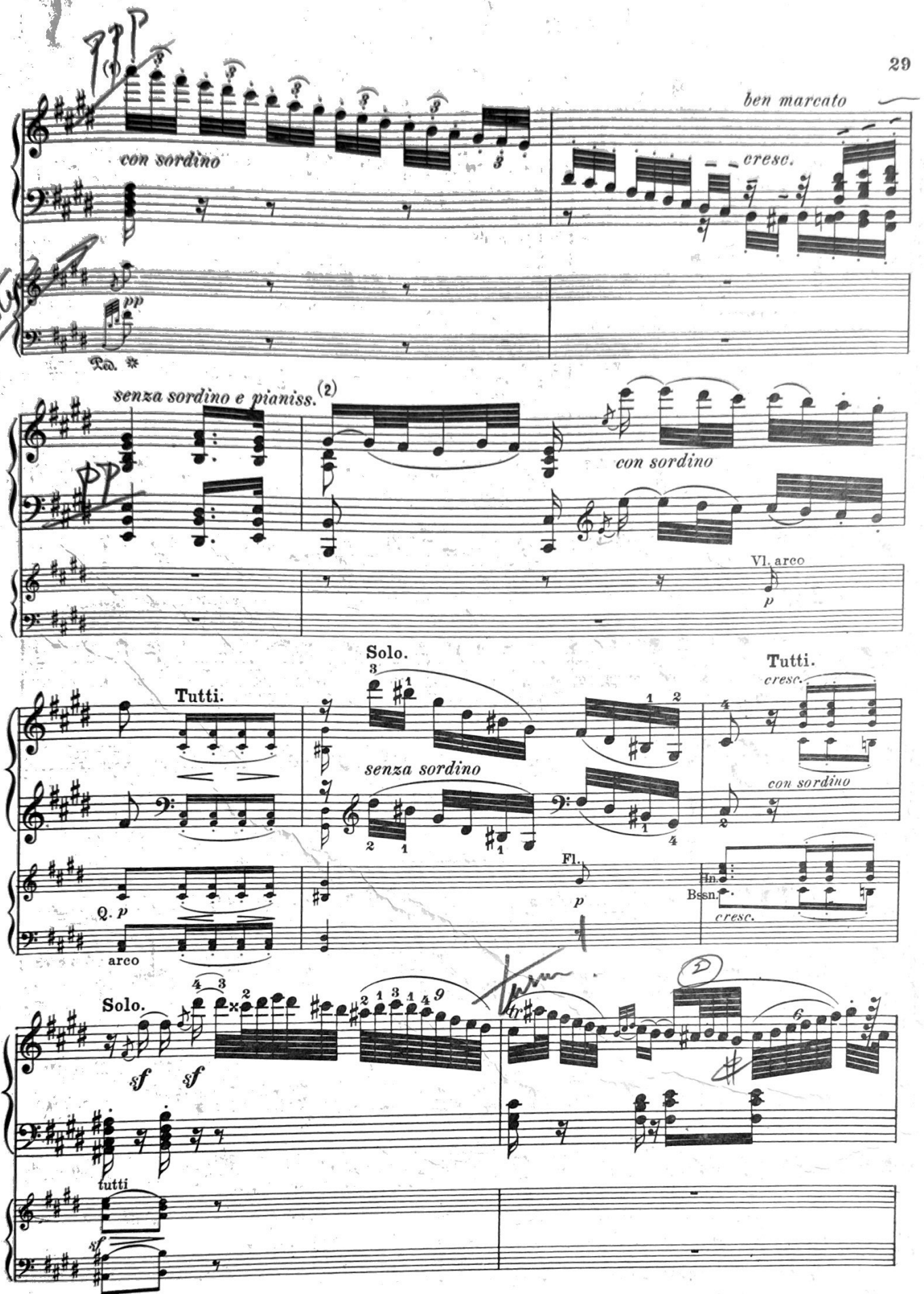


(1) Note added to replace omitted bass part.

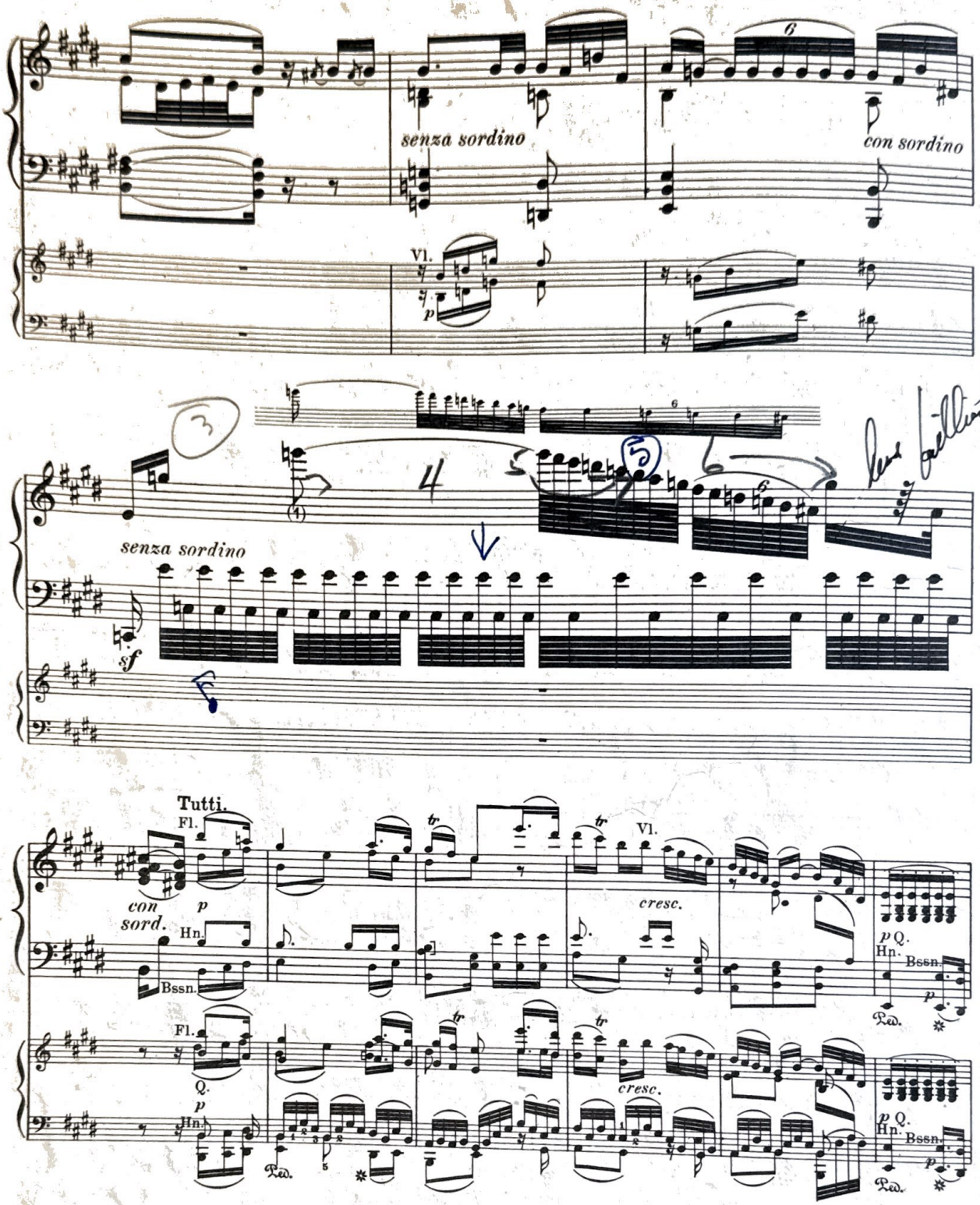

Solo.
senza sordino e piano
con sordino
pizz.
Bssn.
p
pizz.
senza sordino
pizz
con sordino
Fl.
p
sim.


senza sordino
con sordino
Bssn.
senza sordino
con sordino
Fl.
25
senza sordino
con sordino
Bssn.
senza sordino
con sordino
Fl.
Ped.

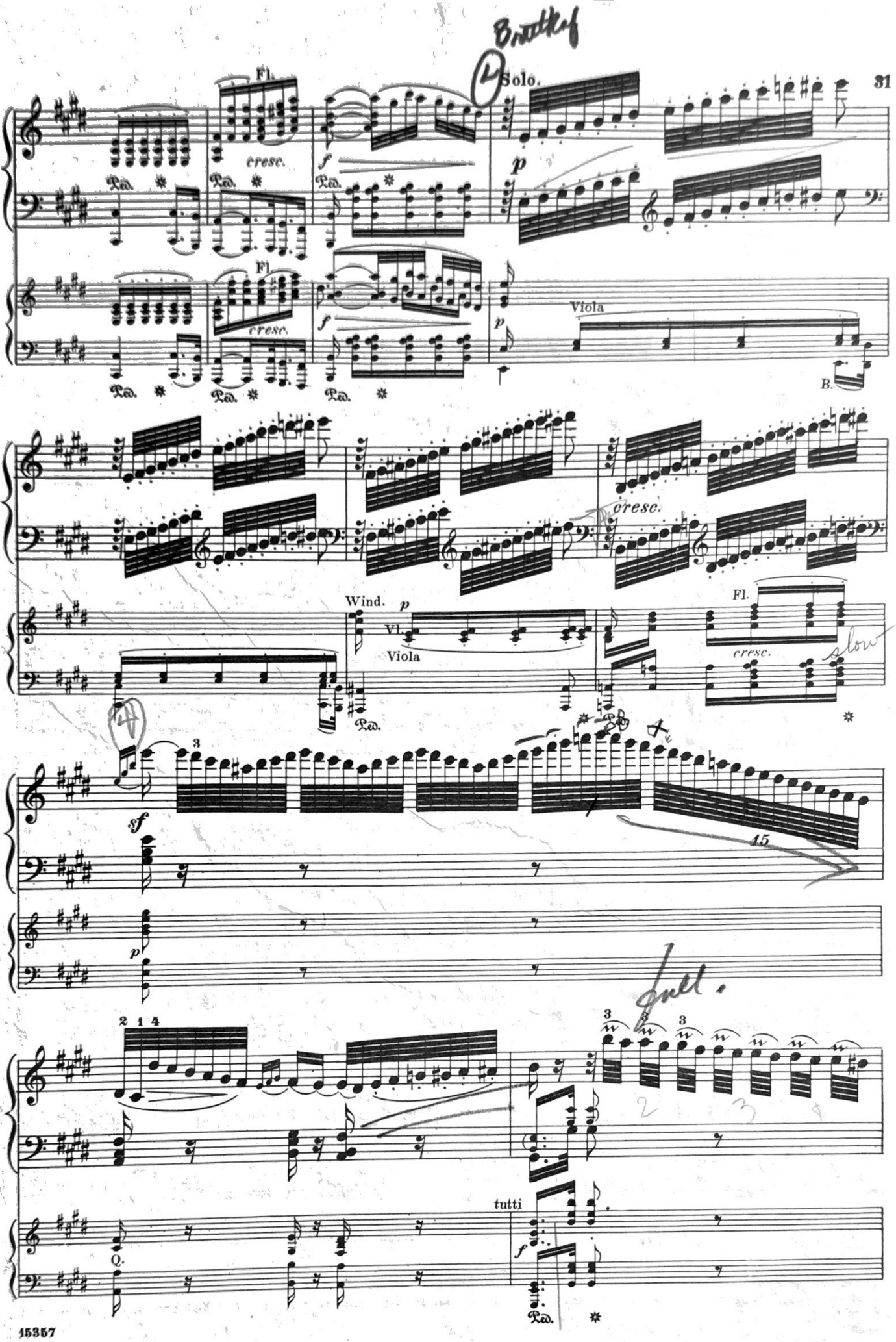

senza sordino
con sordino
Ped.
senza sordino
con sordino
Fl.
senza sordino
decresc.
con sordino
senza sordino
Ped.

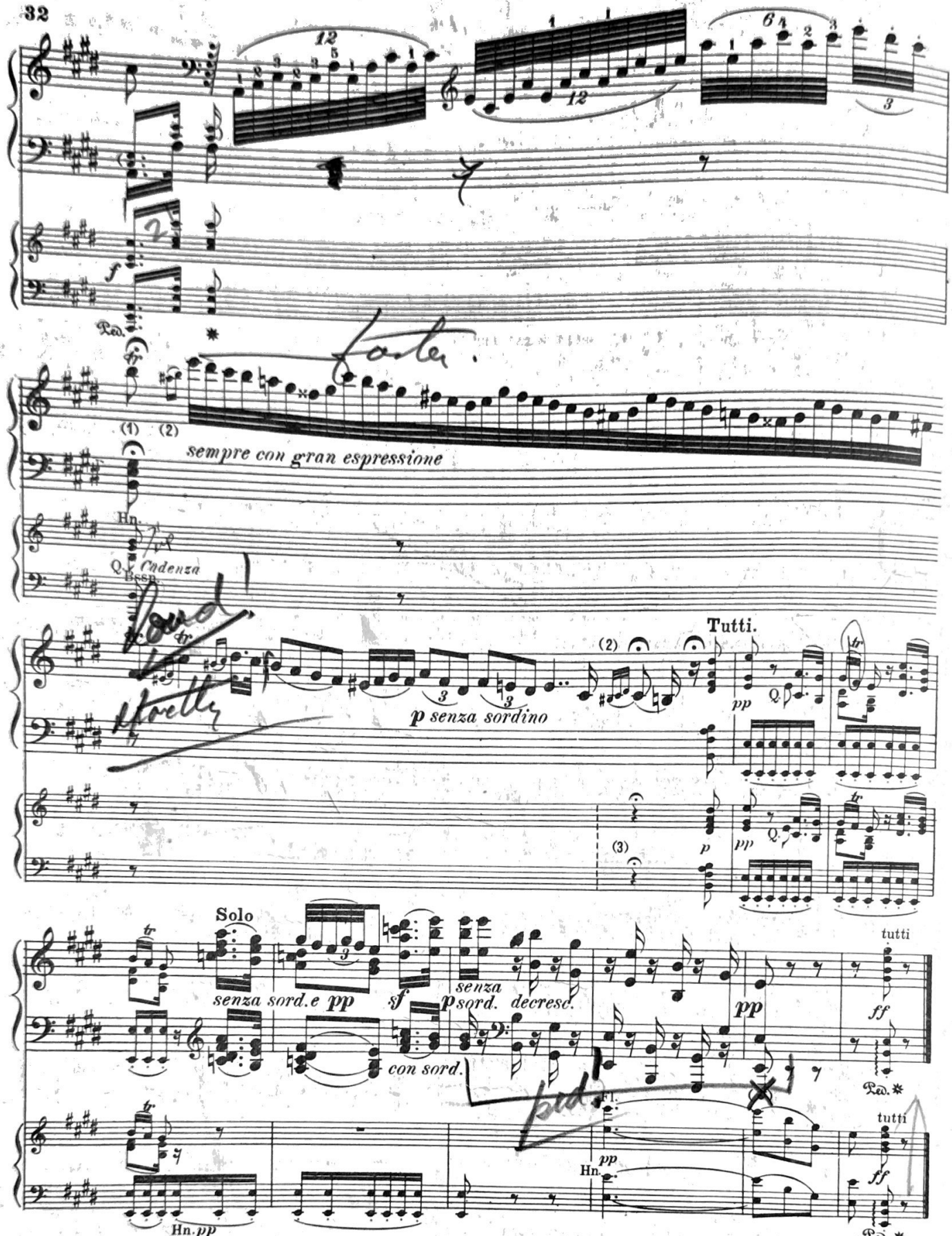


(1) Slurs belong only to the *3*.
(2) Here the same reading as above.



(1) The edition which we follow gives this *g* as an eighth-note. True, the following figure has a note-bar too few, but the notes are similarly placed over each other. — Other editions correct *g* to a 16th-note.


Fl.
cresc.
Solo.
Viola
Wind.
Vl.
Viola
cresc.
Fl.
cresc.
slow
sf
15
full.
tutti
Q.



(1) In the original edition the *tr* is doubled (written above and below the *b*); perhaps one of these signs was intended to be an *f* or *sf*.

(2) Probably an engraver's mistake, in the Steiner edition, to make a♯–b eighth–notes; similarly, just before the hold to give the back turn in *large* note–heads.

(3) After the arrangement of the original manuscript score; but the Cadenza given in the latter had not assumed its present form.

Rondo.

Allegro. (M. M. ♩ = 108.) Czerny omits.

Solo

(1)

sf sf

p

Ob.

p Hn. Bssn.

pizz.

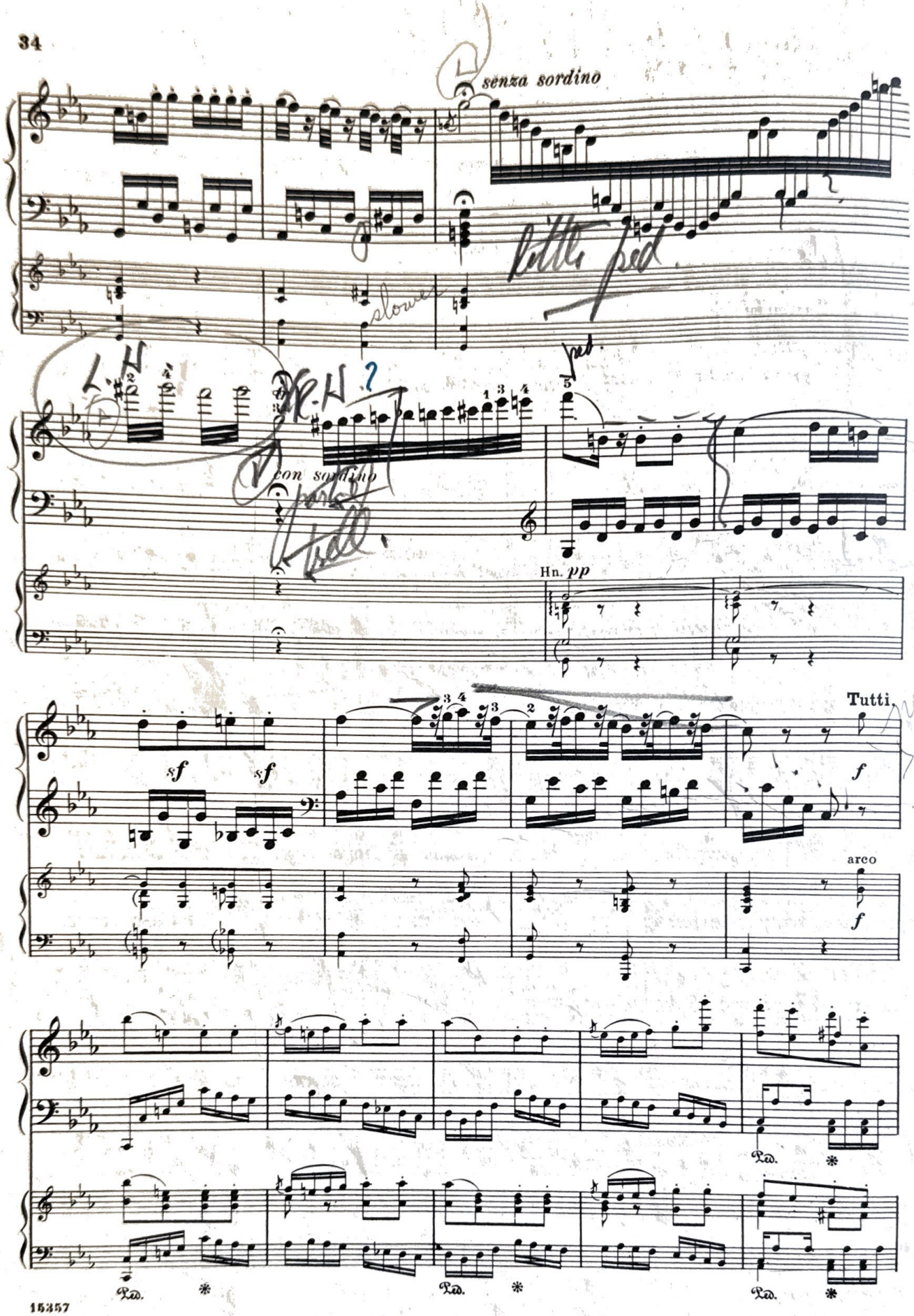
Vc. pizz.

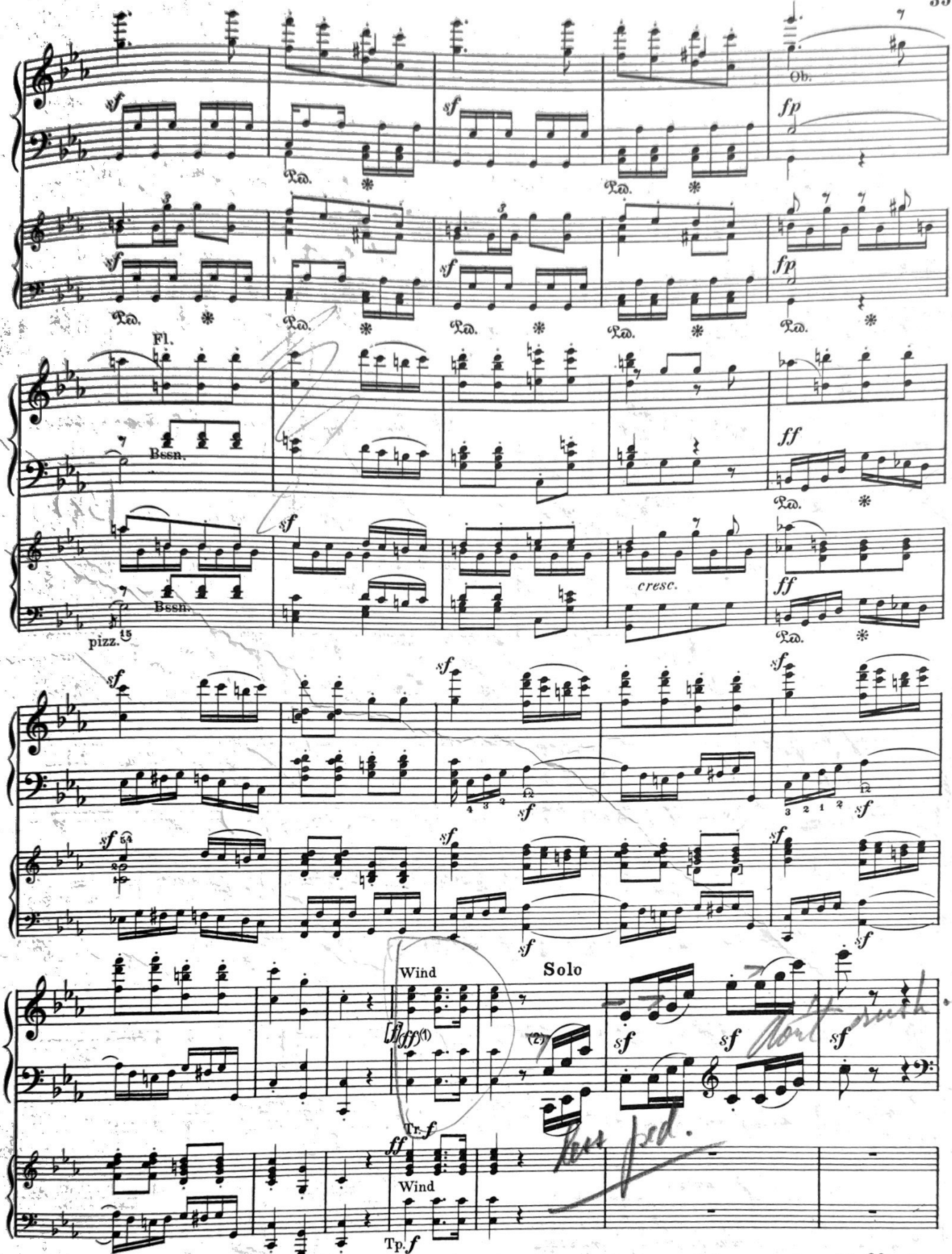
calando

ritard.

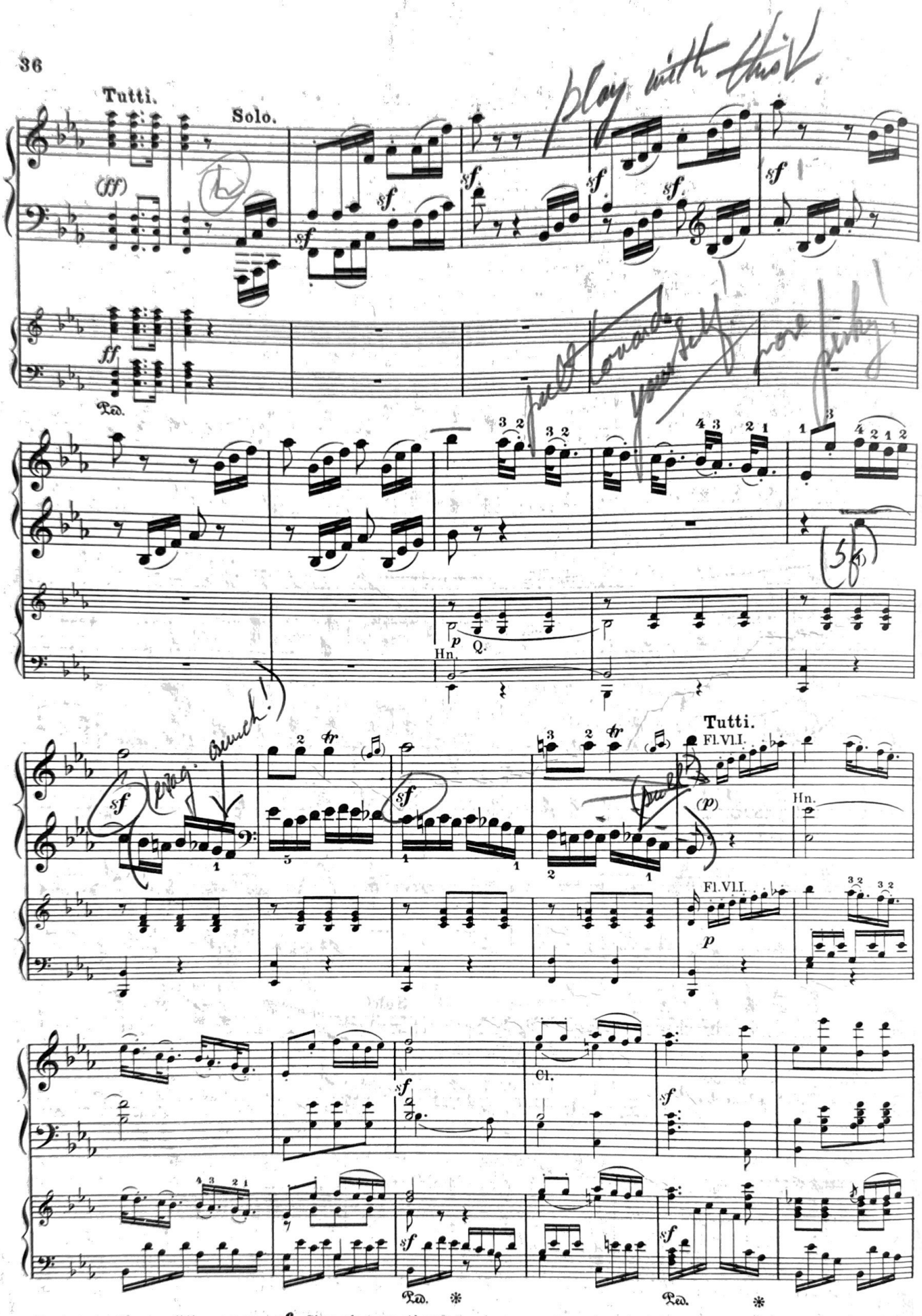
calando

(1) Czerny adds *p*.

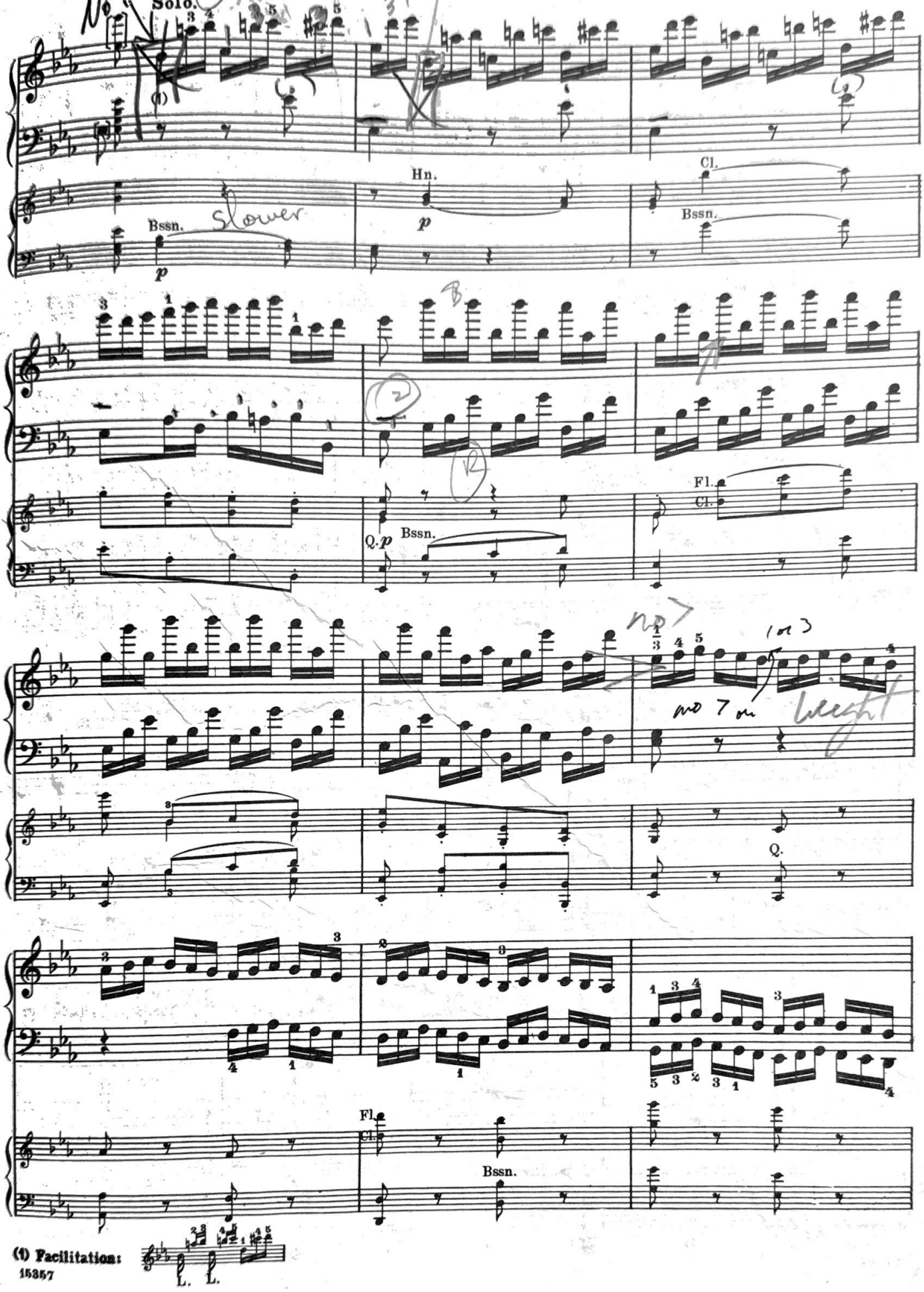

senza sordino
slower
con sordino
Hn. pp
Tutti.
arco
Ped.

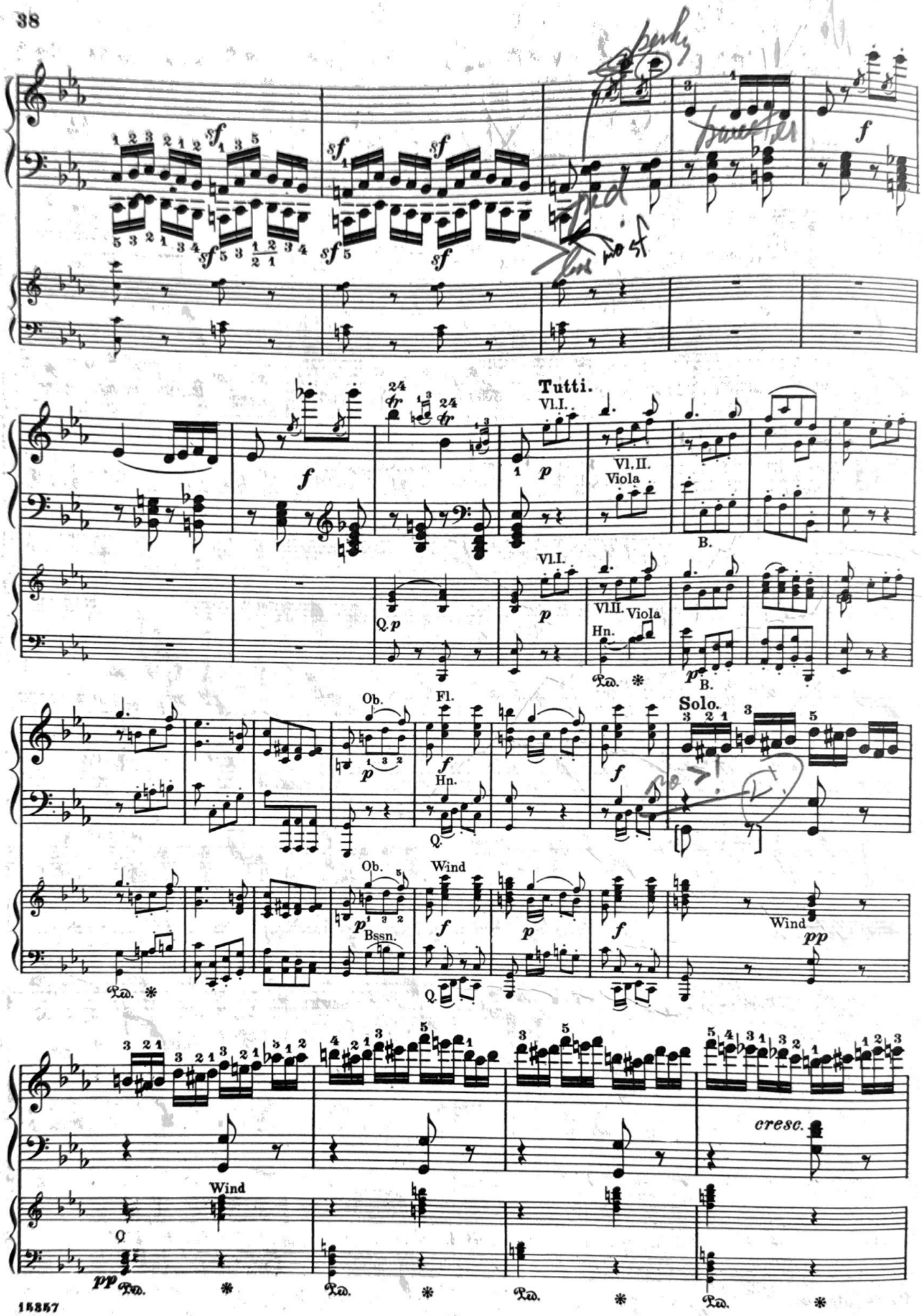


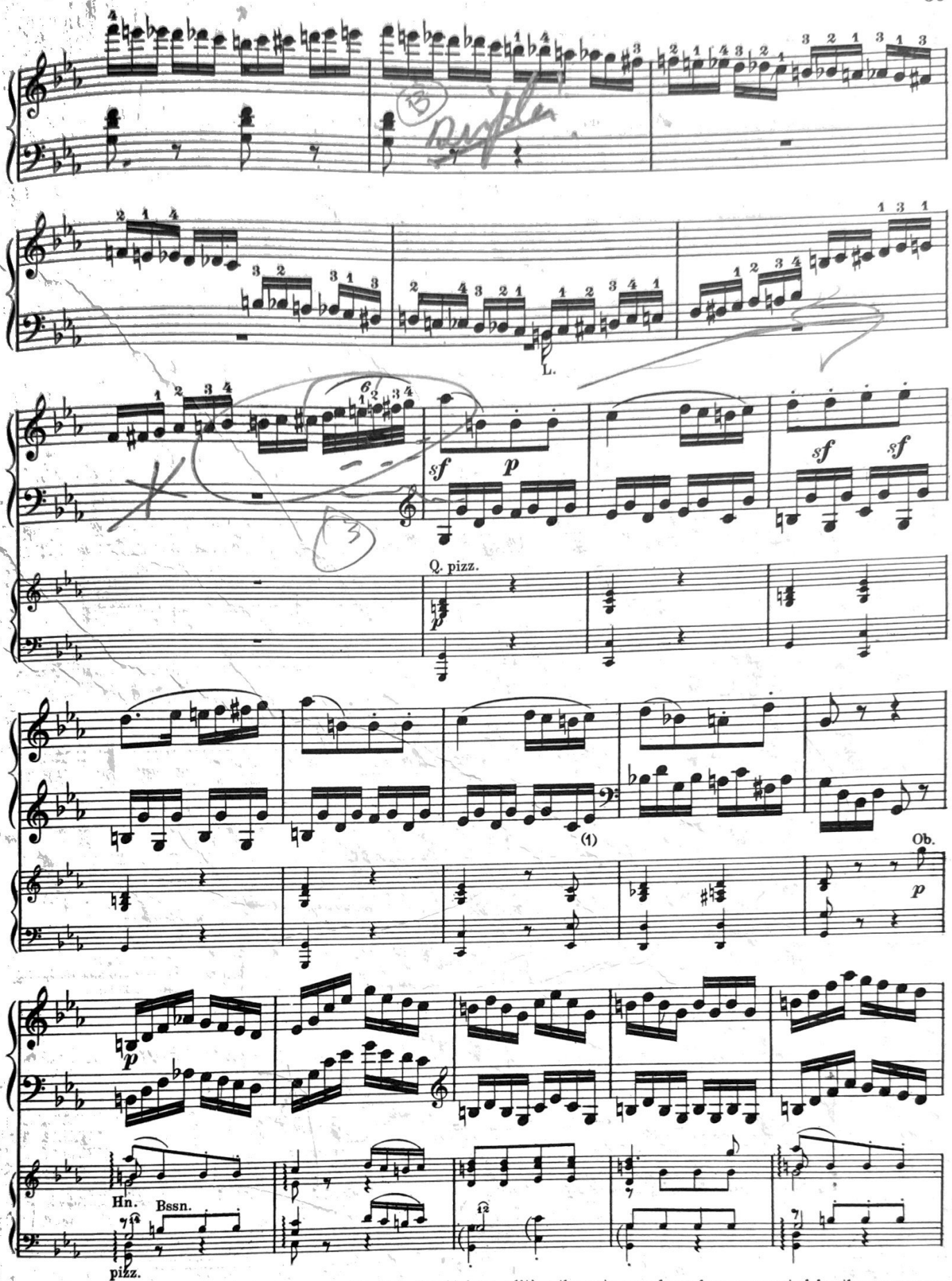
(1) If this *f* were to continue in force, it would extend through 44 measures. In the parallel passage on p. 48, *ff* is given both times.
(2) One of these slurs was prolonged to the next-following eighth-note (see the parallel passage). Execution probably the same in either case.



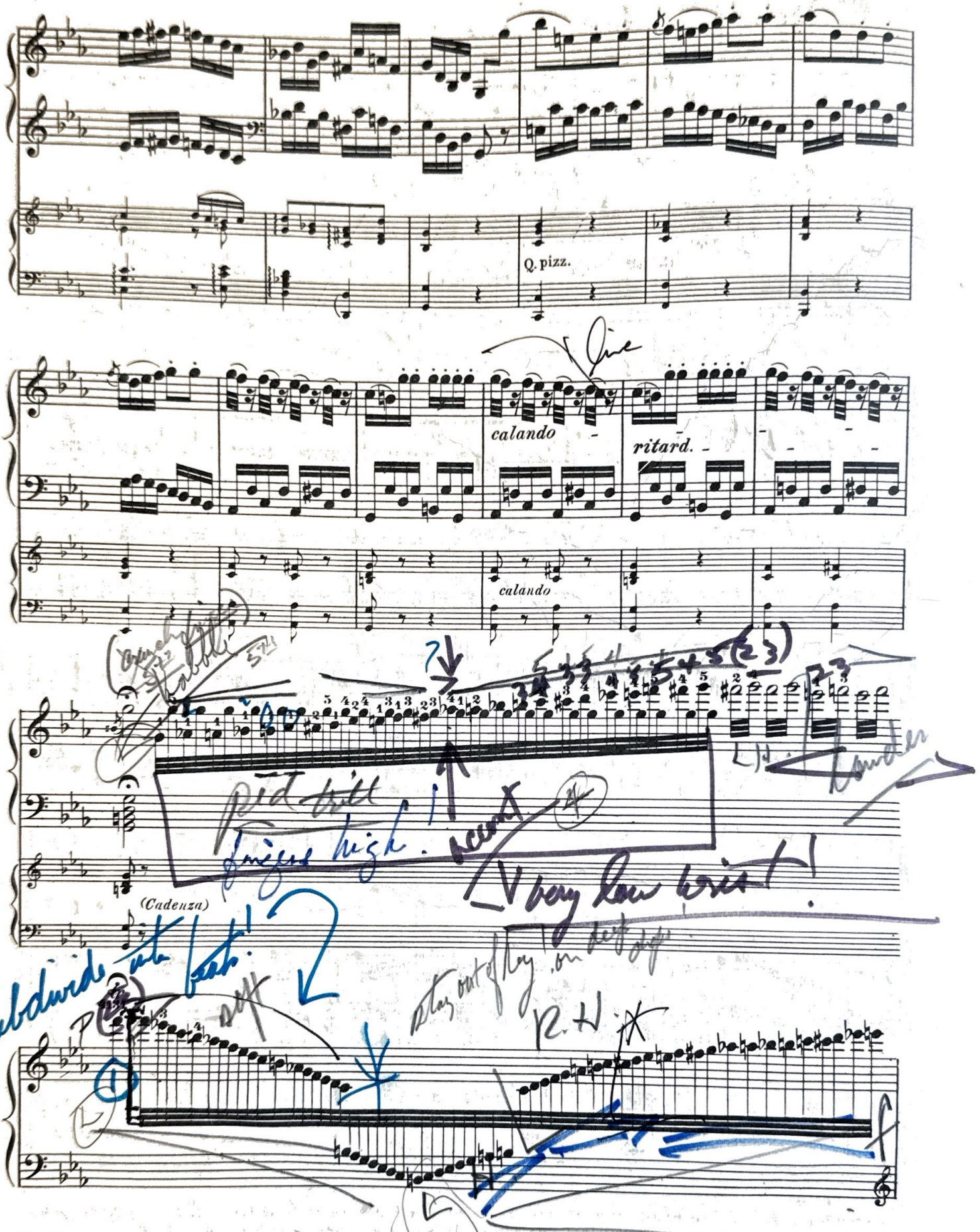
(1) Acc. to the parallel passage, *sf* Slur also wanting.

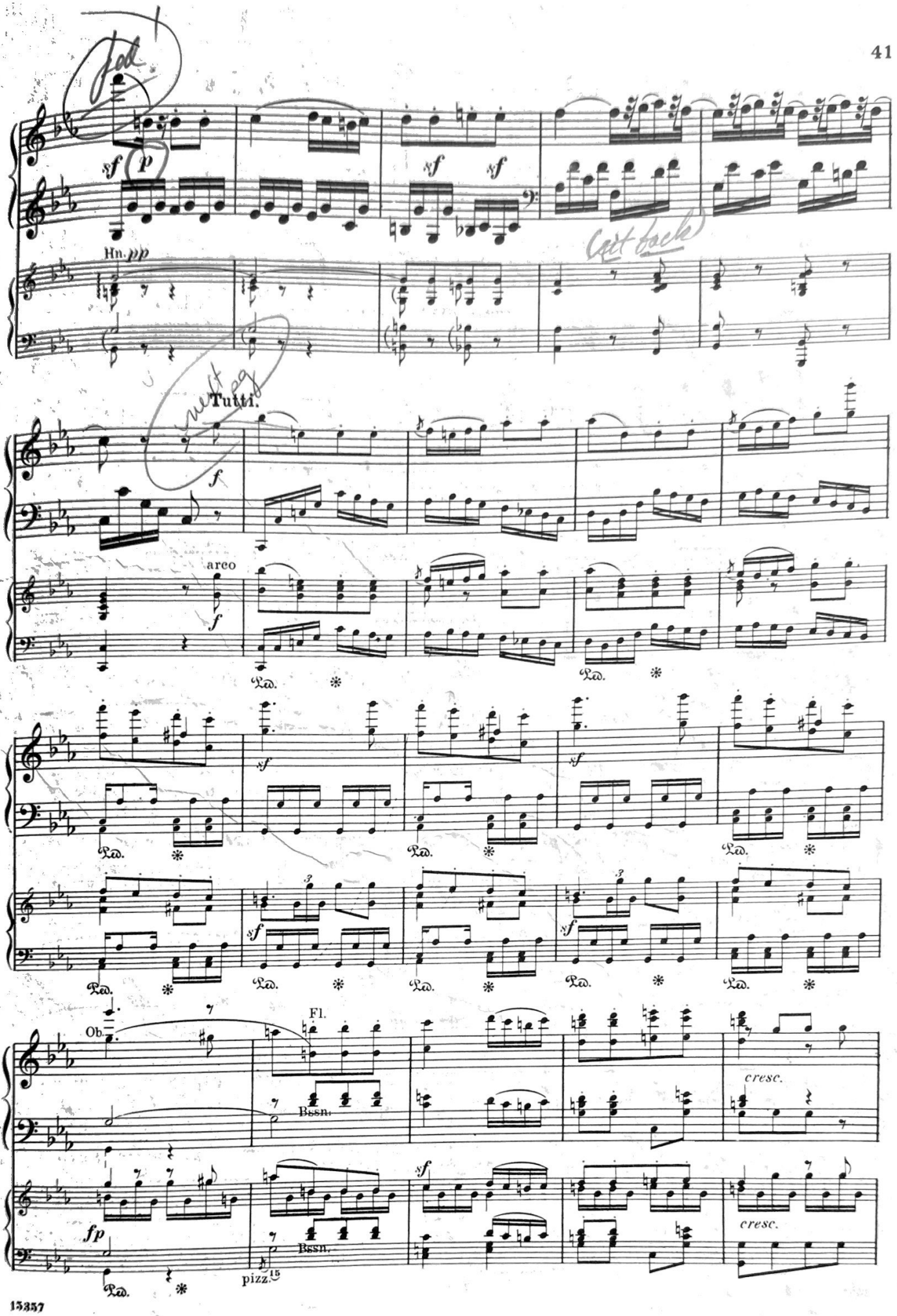

Solo.
Bssn.
Hn.
Cl.
Bssn.
Q.
Bssn.
Fl.
Cl.
Q.
Fl.
Cl.
Bssn.
(1) Facilitation:
L. L.

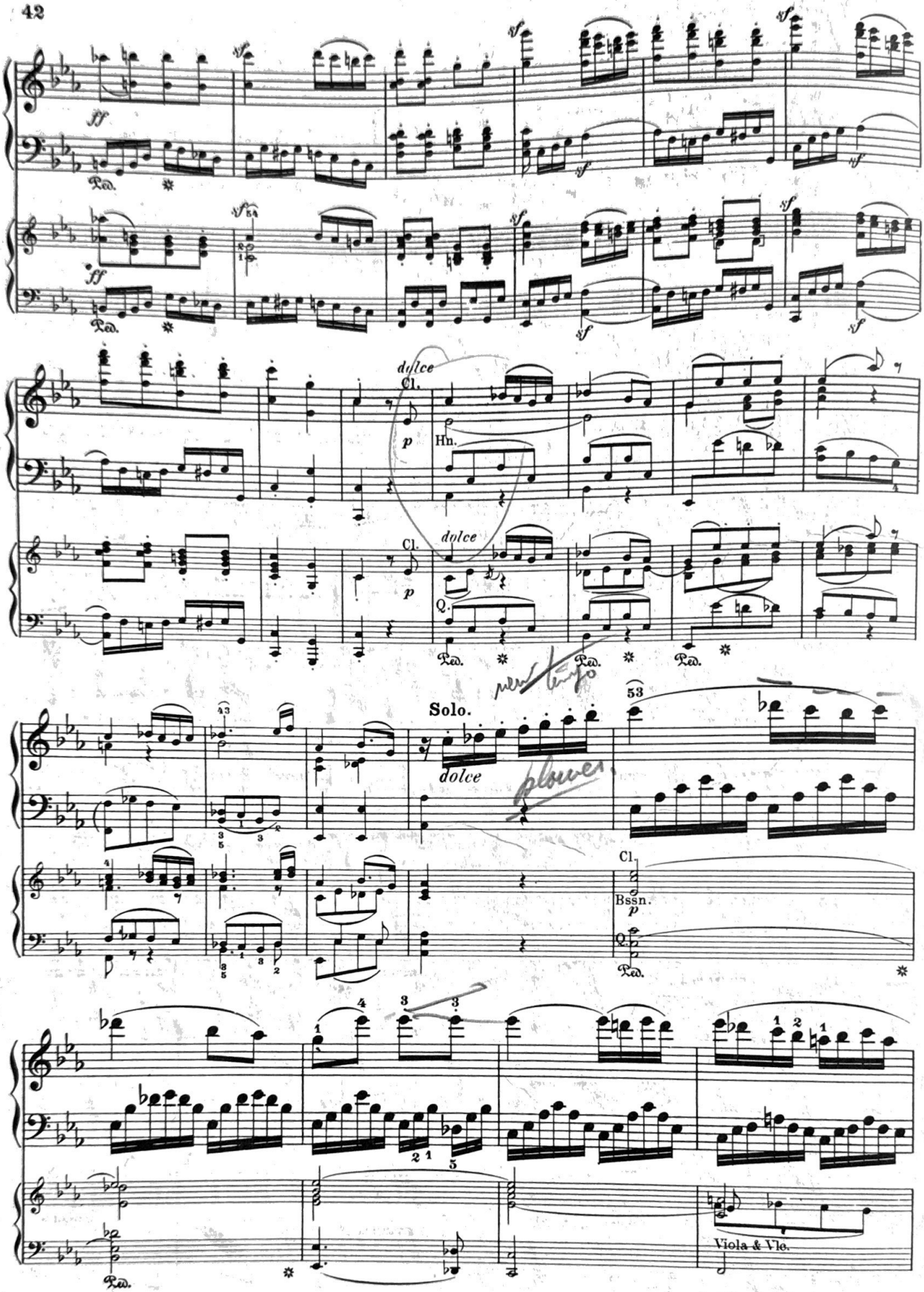

Tutti.
Vl.I.
Vl.II.
Viola
B.
Vl.I.
Vl.II.
Viola
Hn.
B.
Solo.
Ob.
Fl.
Hn.
Ob.
Bssn.
Wind
Wind
Wind
cresc.

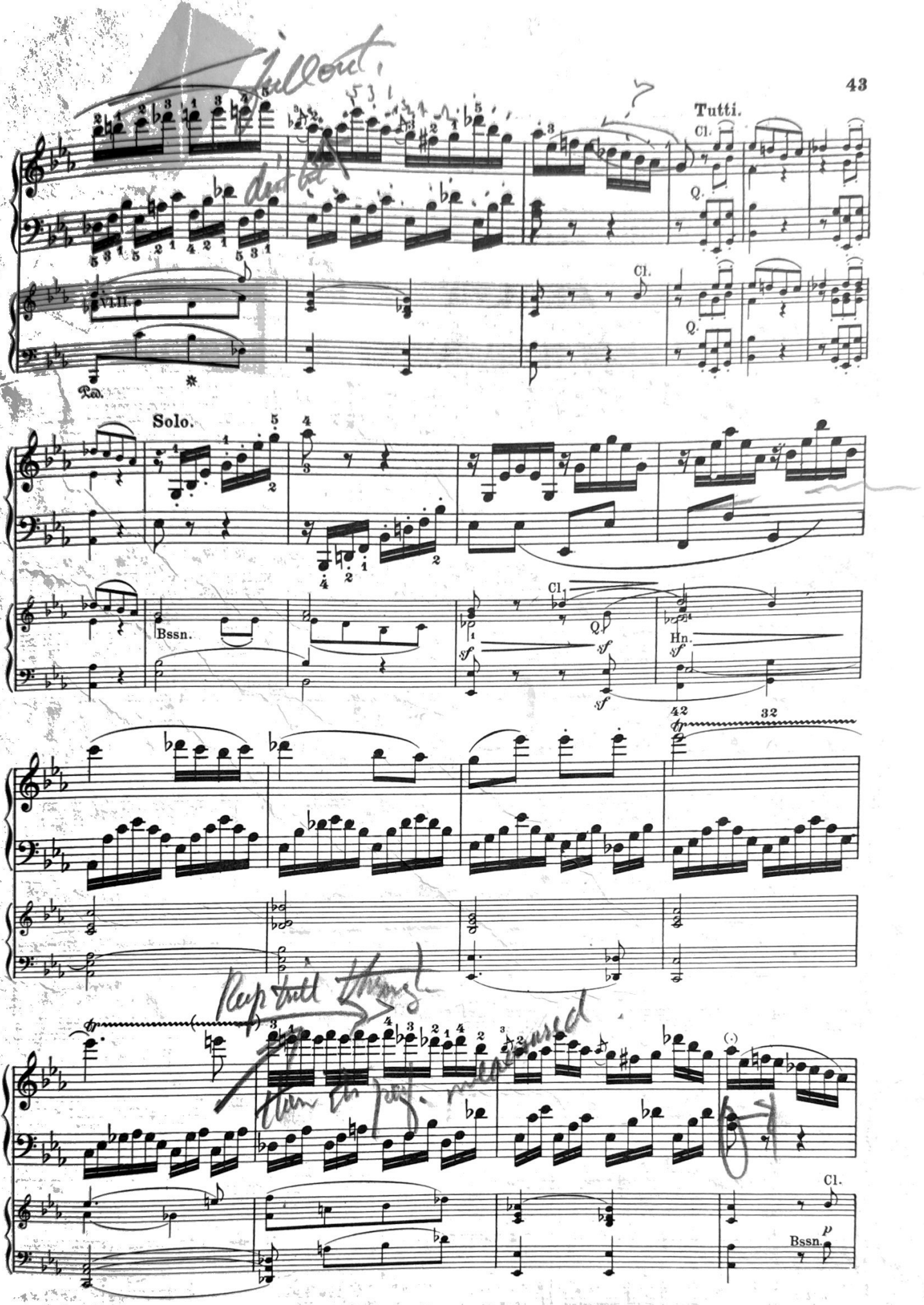


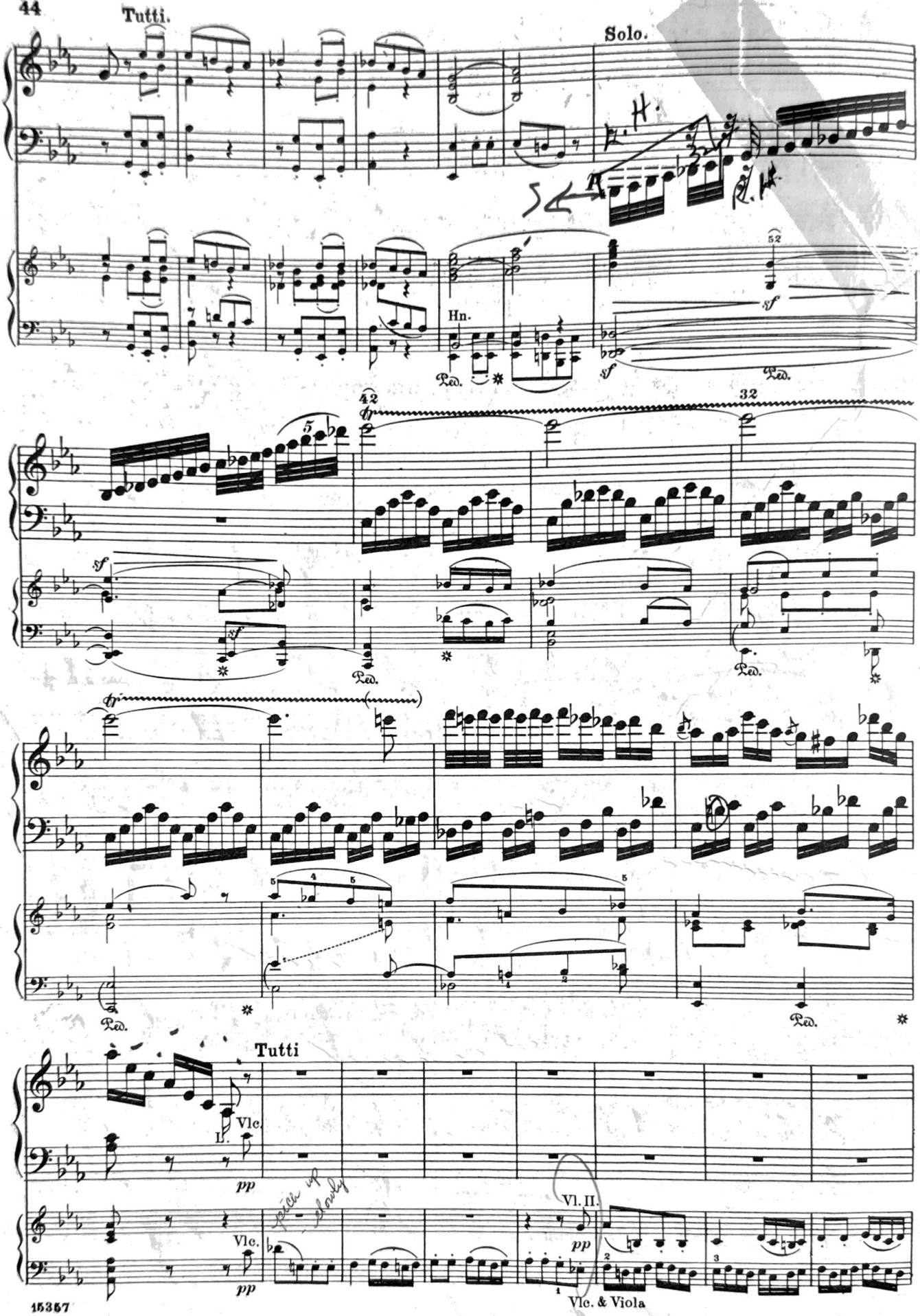
(1) According to the analogous passage on p. 47, *g*; in the Steiner edition the note may have been corrected by the composer from *g*. In these two cases the orchestral accompaniment differs. The Autograph leaves the matter in doubt.

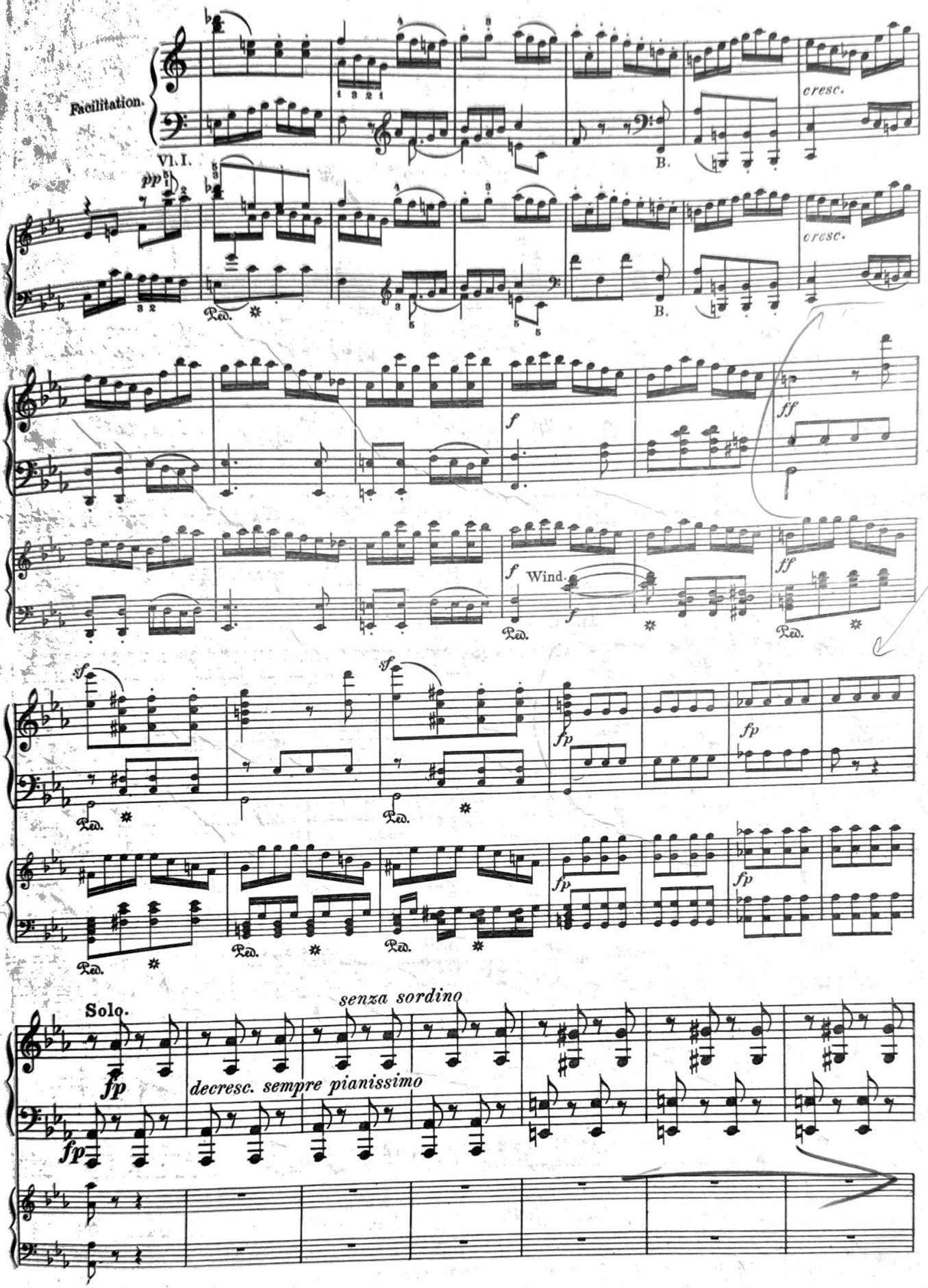

Q. pizz.
calando
ritard.
calando
(Cadenza)

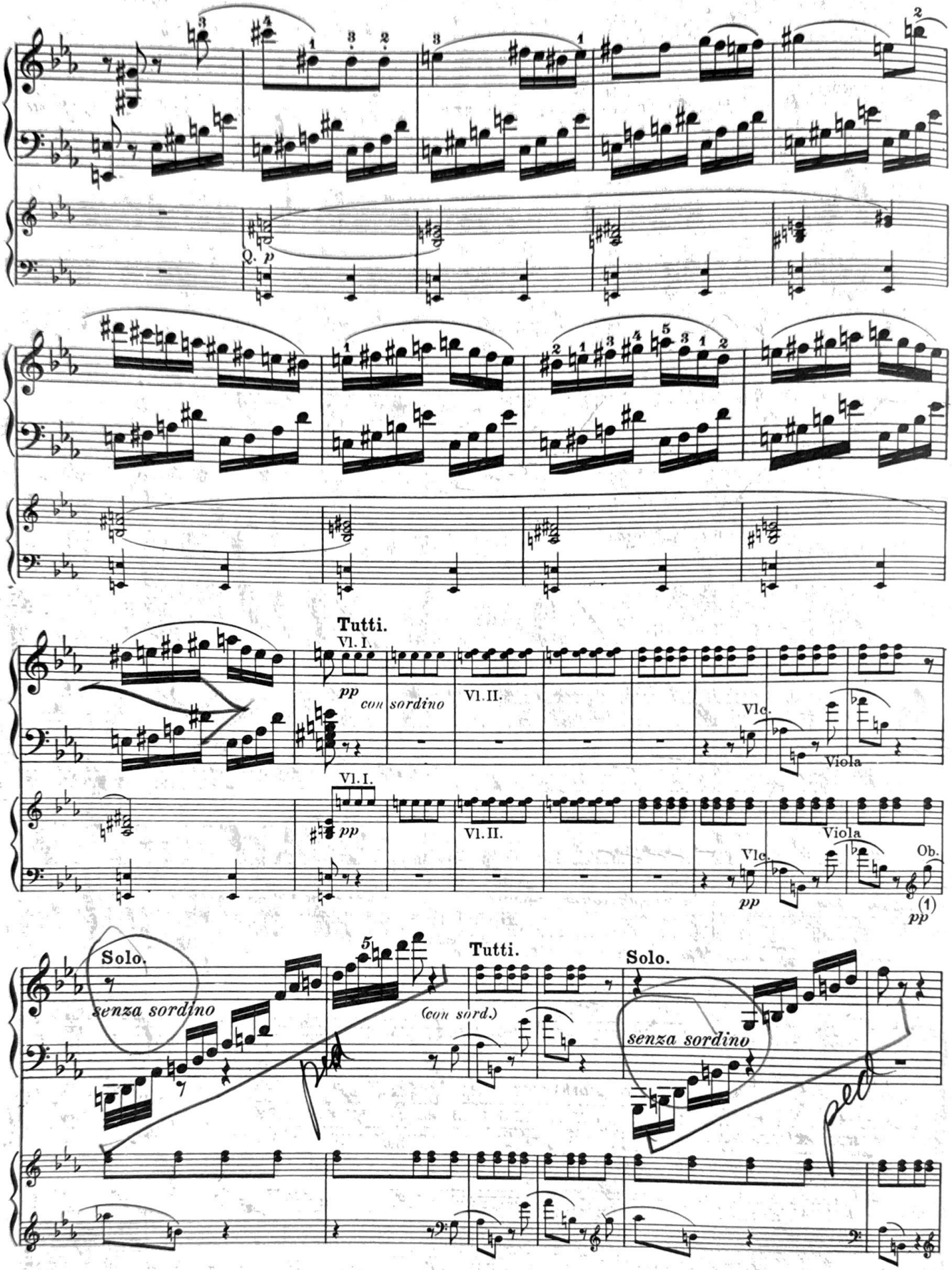

Hn.
Tutti.
arco
Ob.
Fl.
Bssn.
cresc.
pizz.


ff
sf
Ped.
dolce
Cl.
p
Hn.
Q.
Solo.
53
Bssn.
Viola & Vlc.

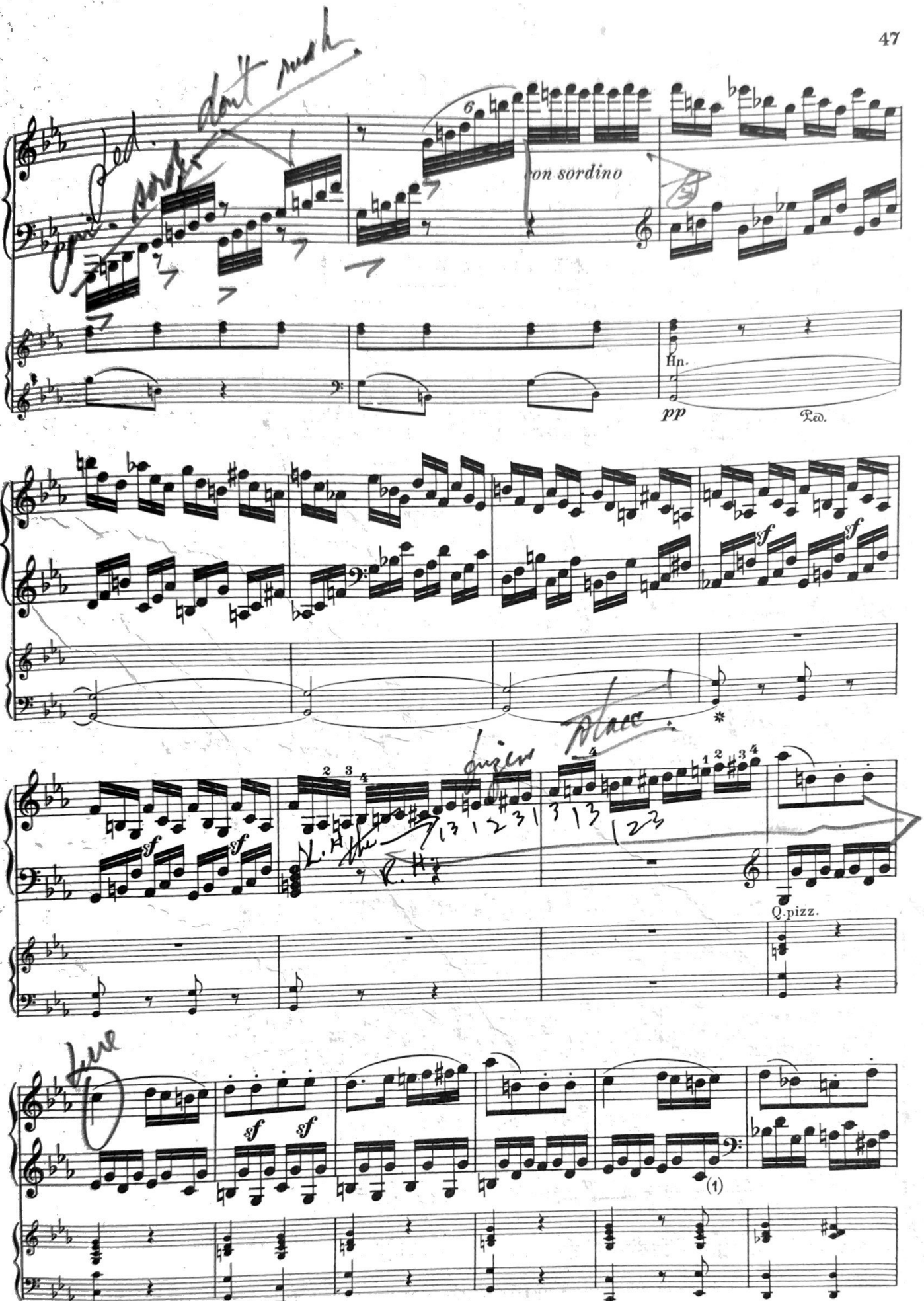

Tutti.
Cl.
Q.
Cl.
Q.
Ped.
Solo.
Bssn.
Cl.
Q.
Hn.
42
32
Cl.
Bssn.


Tutti.
Solo.
Hn.
Ped.
sf
Tutti
Vlc.
L.
pp
pick up slowly
Vl. II.
Vlc. & Viola

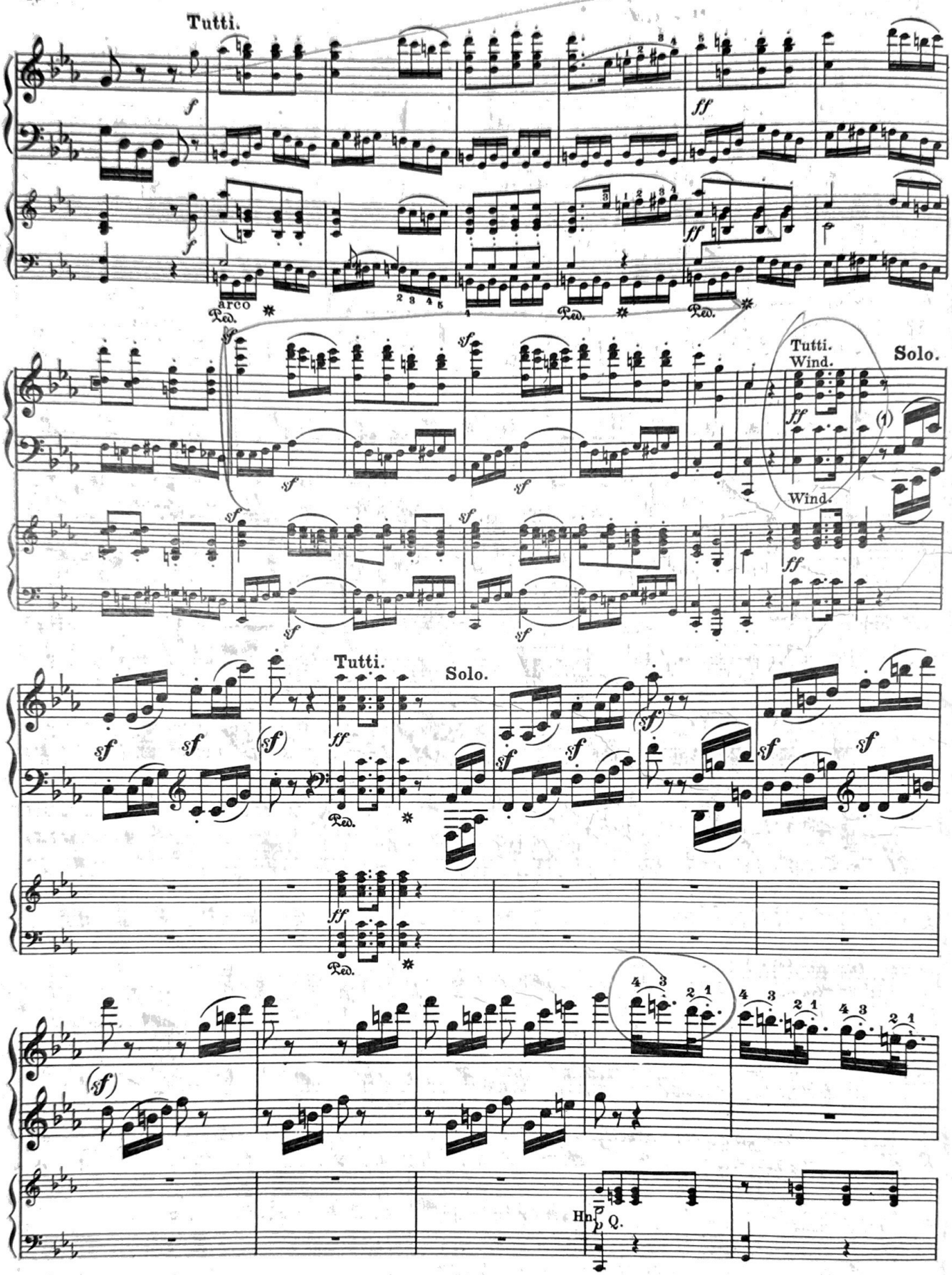

Facilitation.
Vl. I.
cresc.
B.
ppp
Ped.
f
ff
Wind.
sf
fp
Solo.
senza sordino
fp
decresc. sempre pianissimo



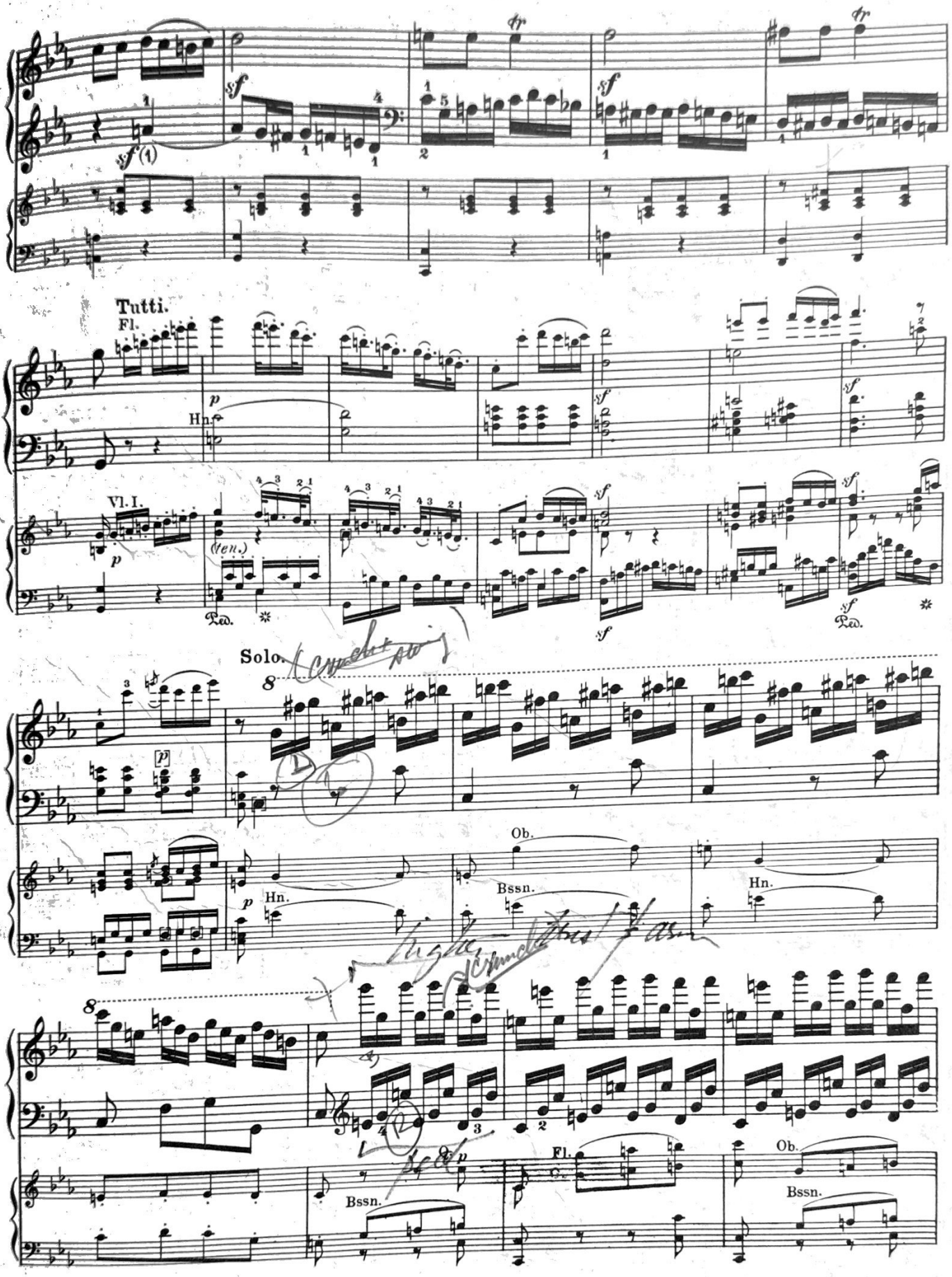
(1) In the Autograph the first *p* is rather indistinct. Perhaps the copyist read only *p*.



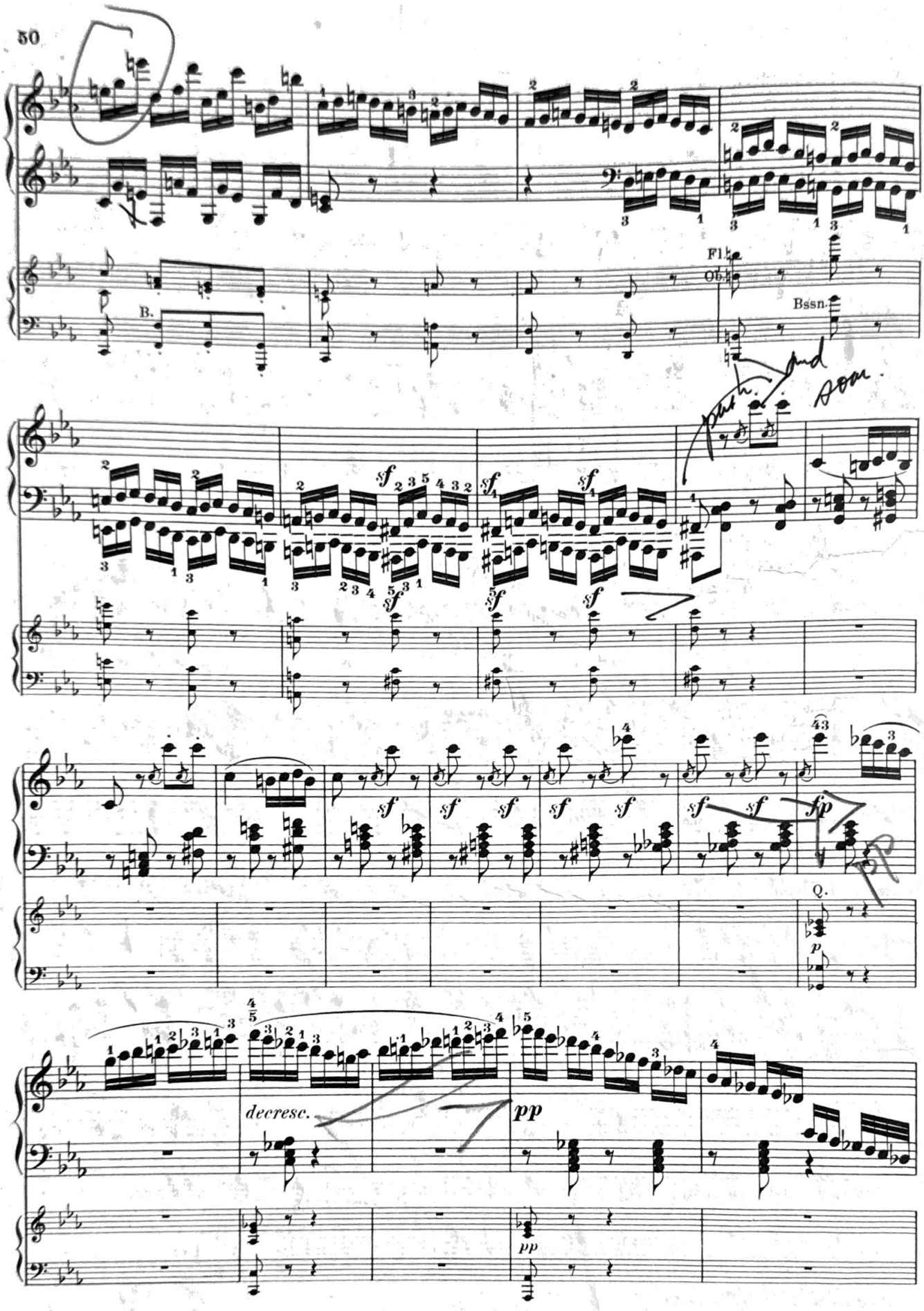
(1) Here *g* (*cf.* page 39).

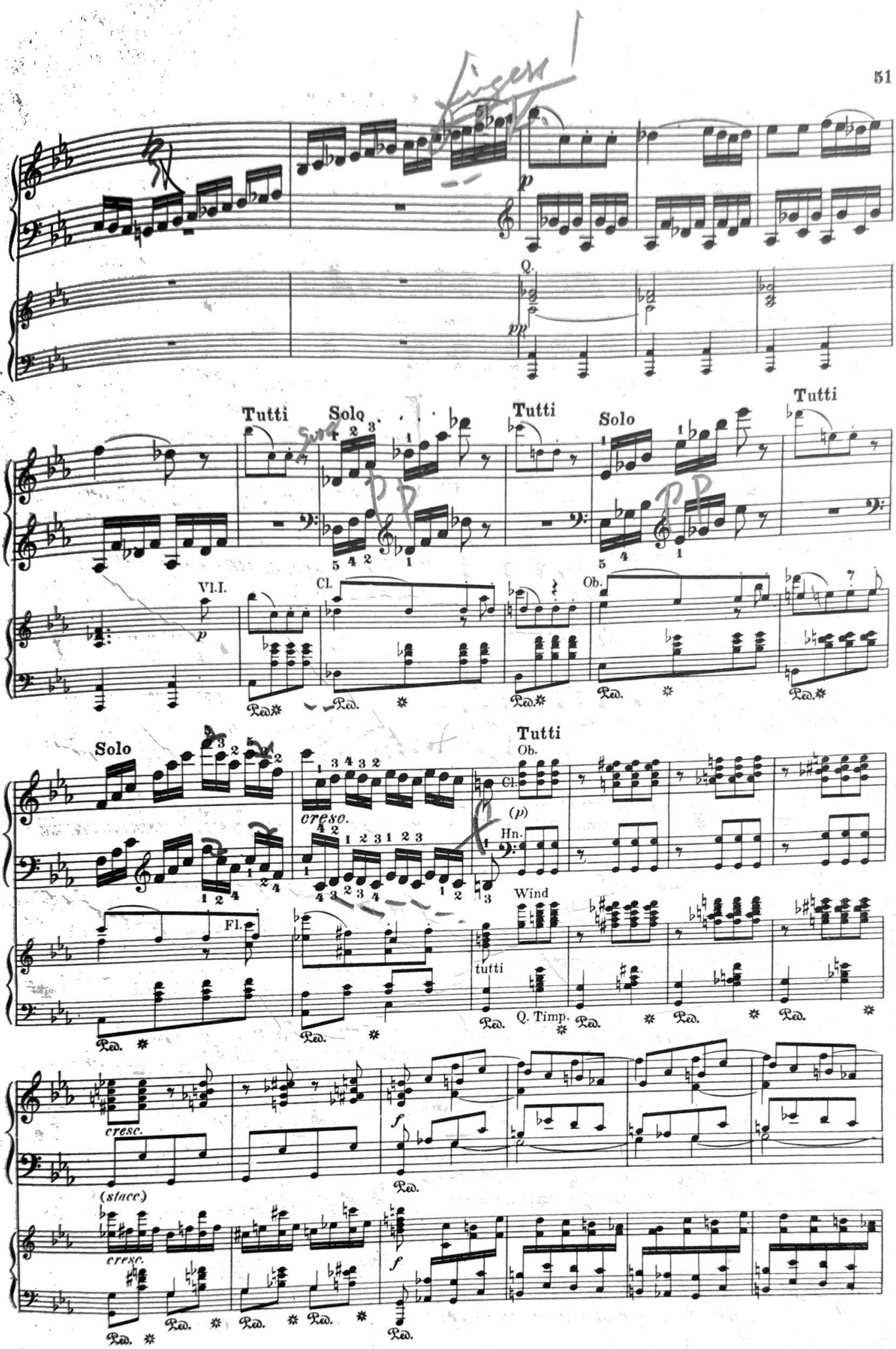


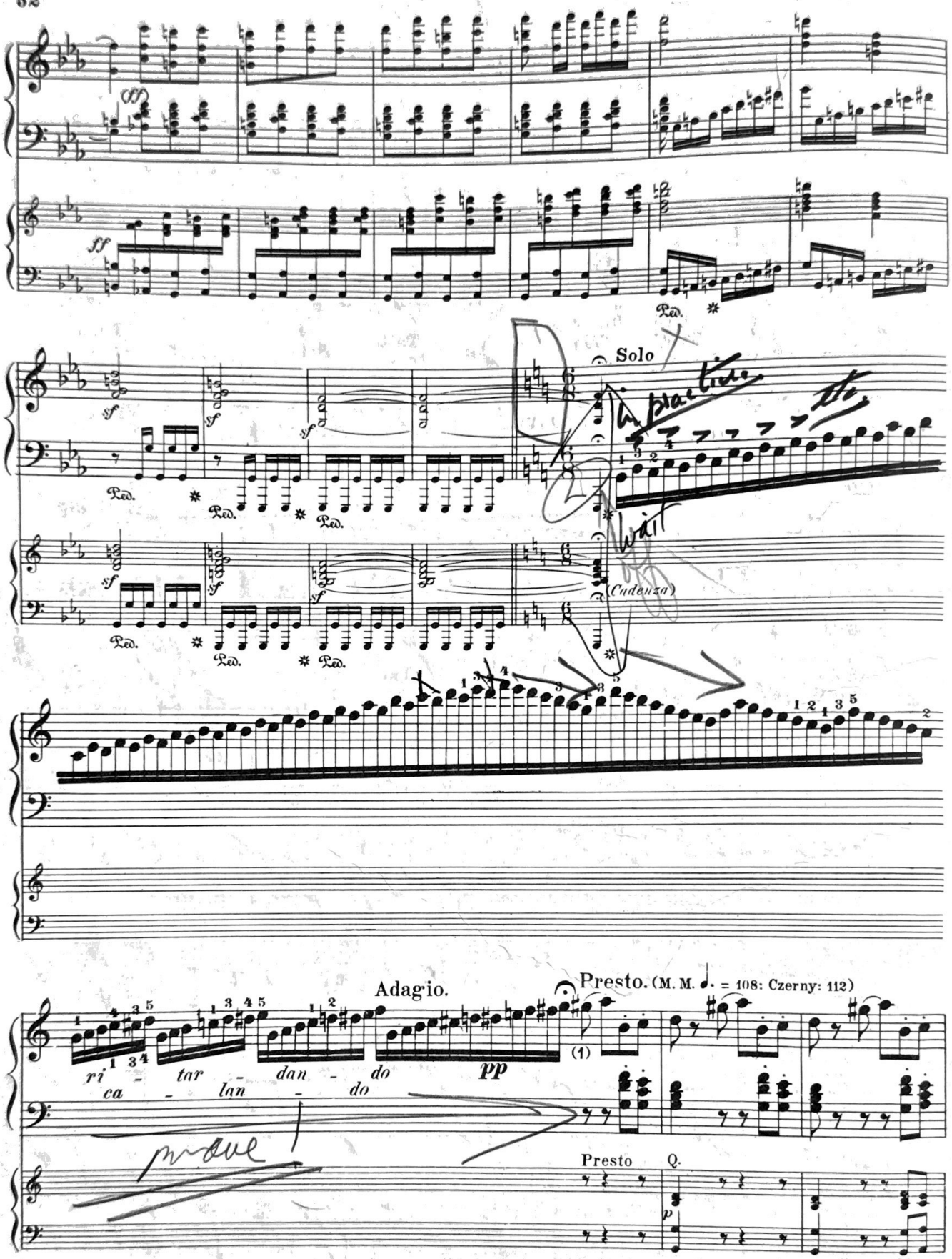
(1) In the original impression, 14 of these slurs are prolonged to the eighth-note. (In the new plates, still more.)



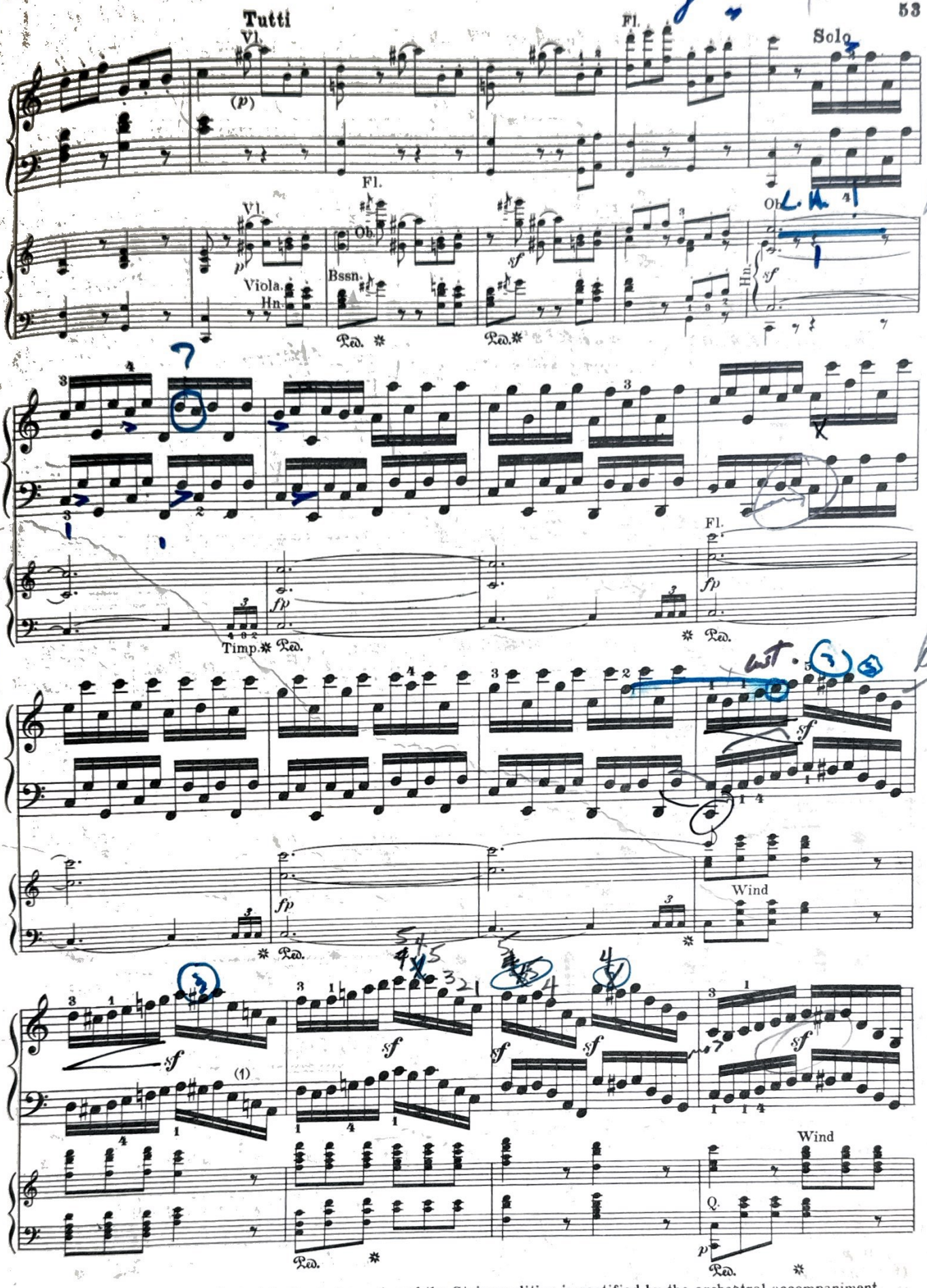
(1) In the new plates, *sf* is omitted.


B.
Fl
Ob
Bssn
sf
fp
Q.
p
decresc.
pp

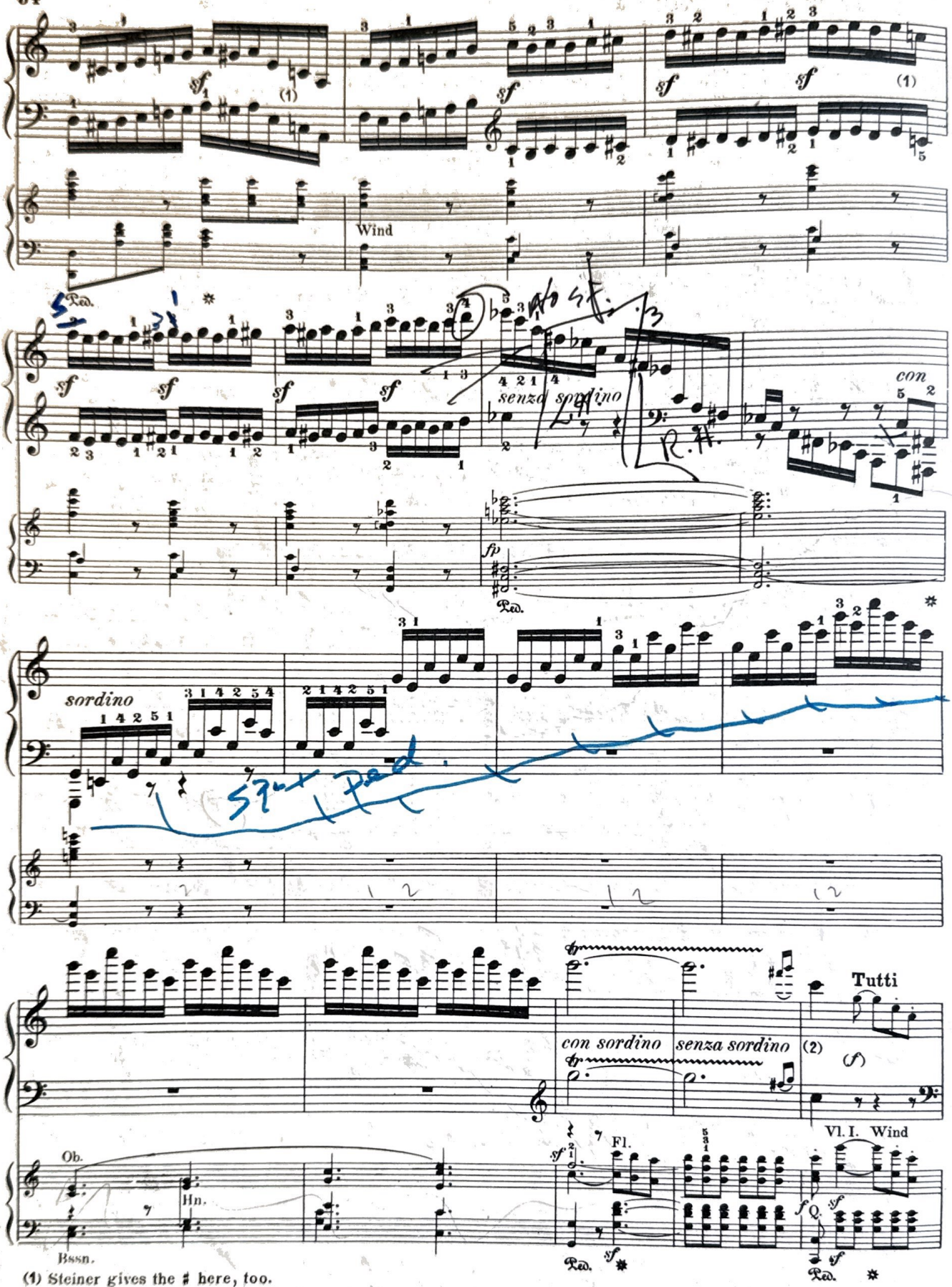

Tutti
Solo
Tutti
Solo
Tutti
Vl.I.
Cl.
Ob.
Solo
Tutti
Ob.
Cl.
Hn.
Fl.
Wind
tutti
Q. Timp.
cresc.
(stacc)
cresc.



(1) The direction "*pp*" would appear to be anulled with the termination of the Cadenza. *Cf.* the orchestral accompaniment.



(1) A repeated ♯ (instead of ♮), both in the Autograph and the Steiner edition, is rectified by the orchestral accompaniment.



(1) Steiner gives the ♯ here, too.

(2) The words "con sordino" and "senza sordino" seem to have been interchanged; or else a preceding "senza sordino" was omitted.

Solo

Tutti

Solo

Vl.

Hn.

Bssn.

Ped.

Ob.

Ped.

Ob.

Hn.

tutti

Tutti

Tr.

Hn.

Tp.

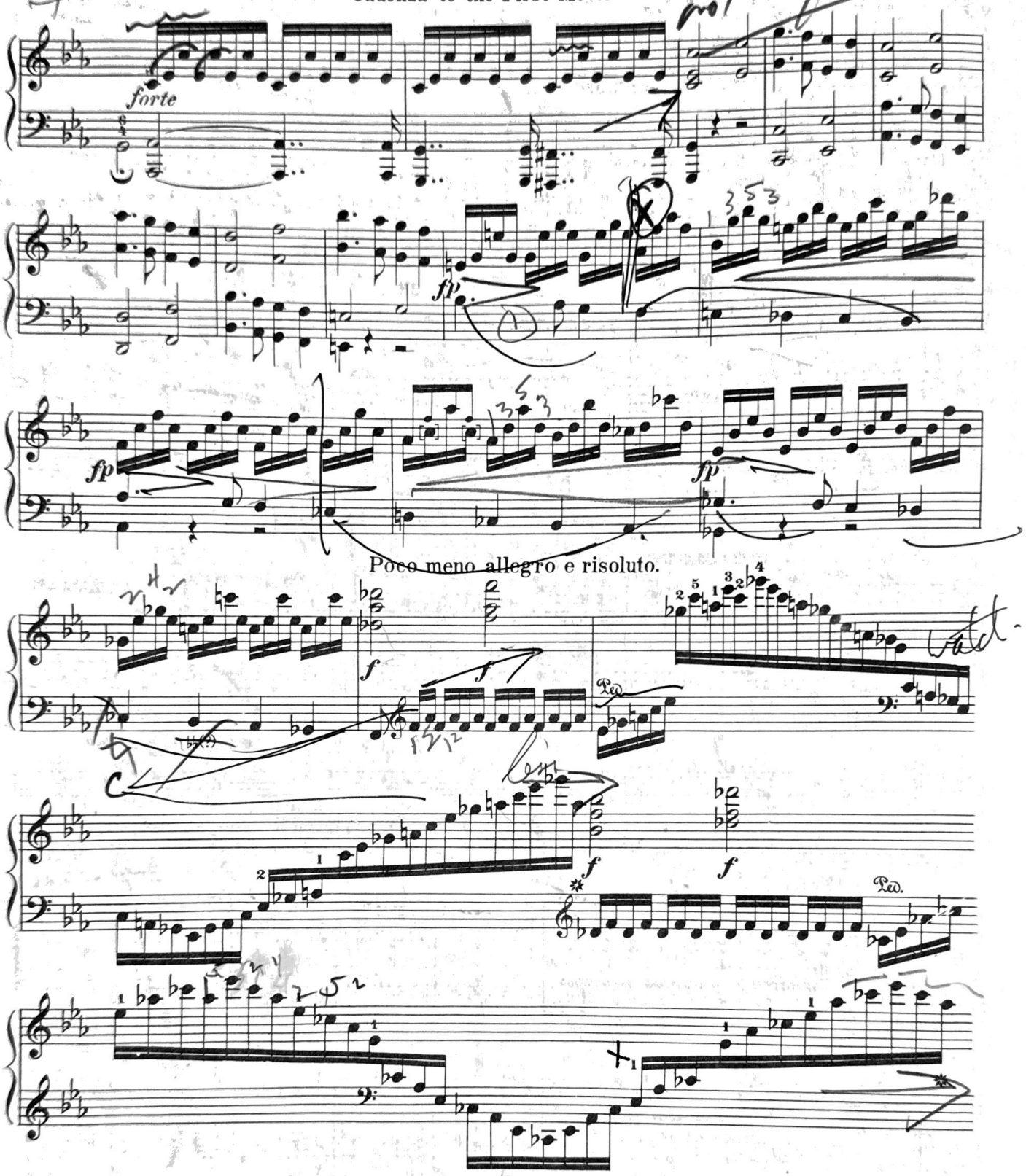
Ped.

(1) Facilitation:

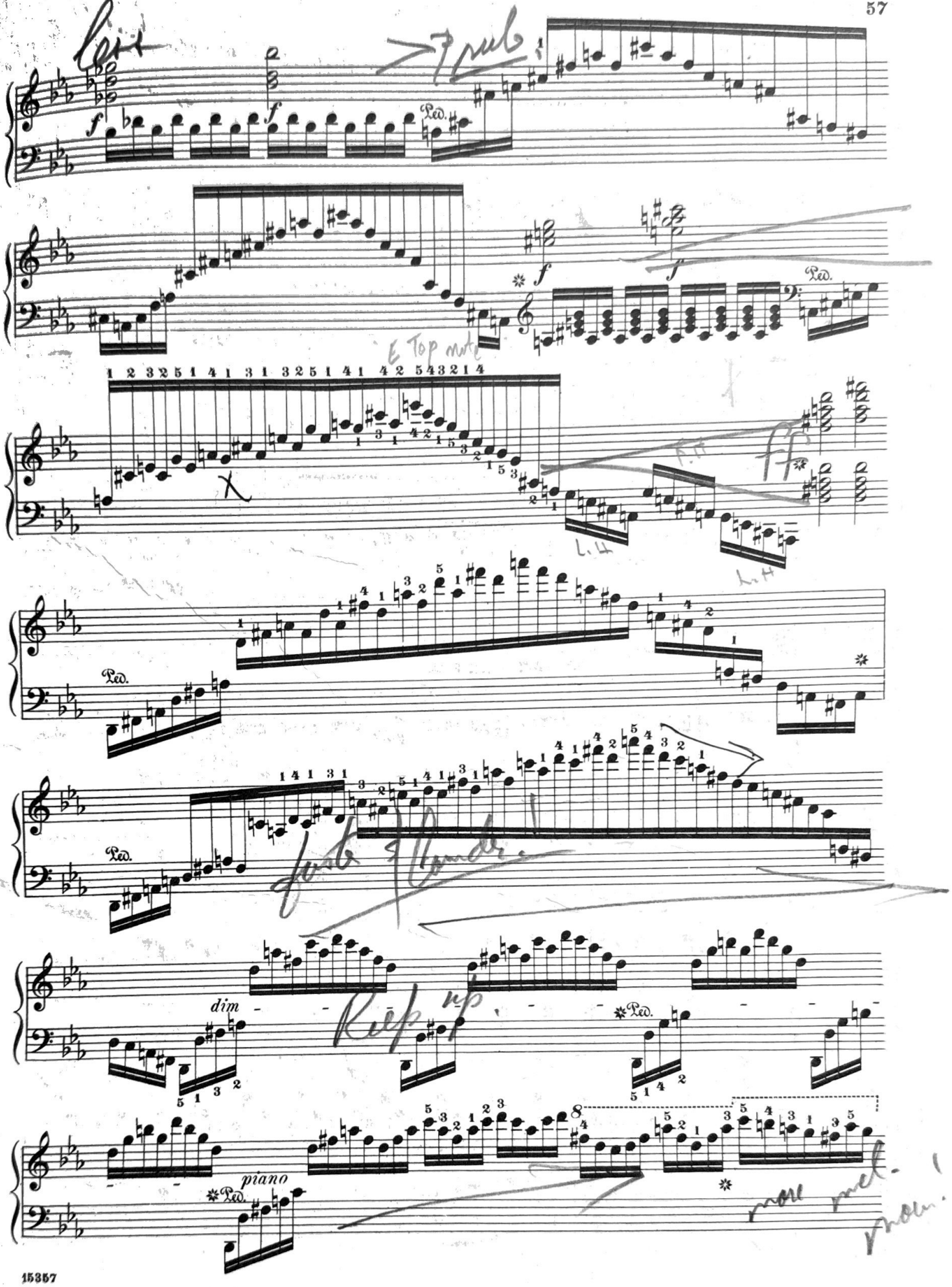
cresc.

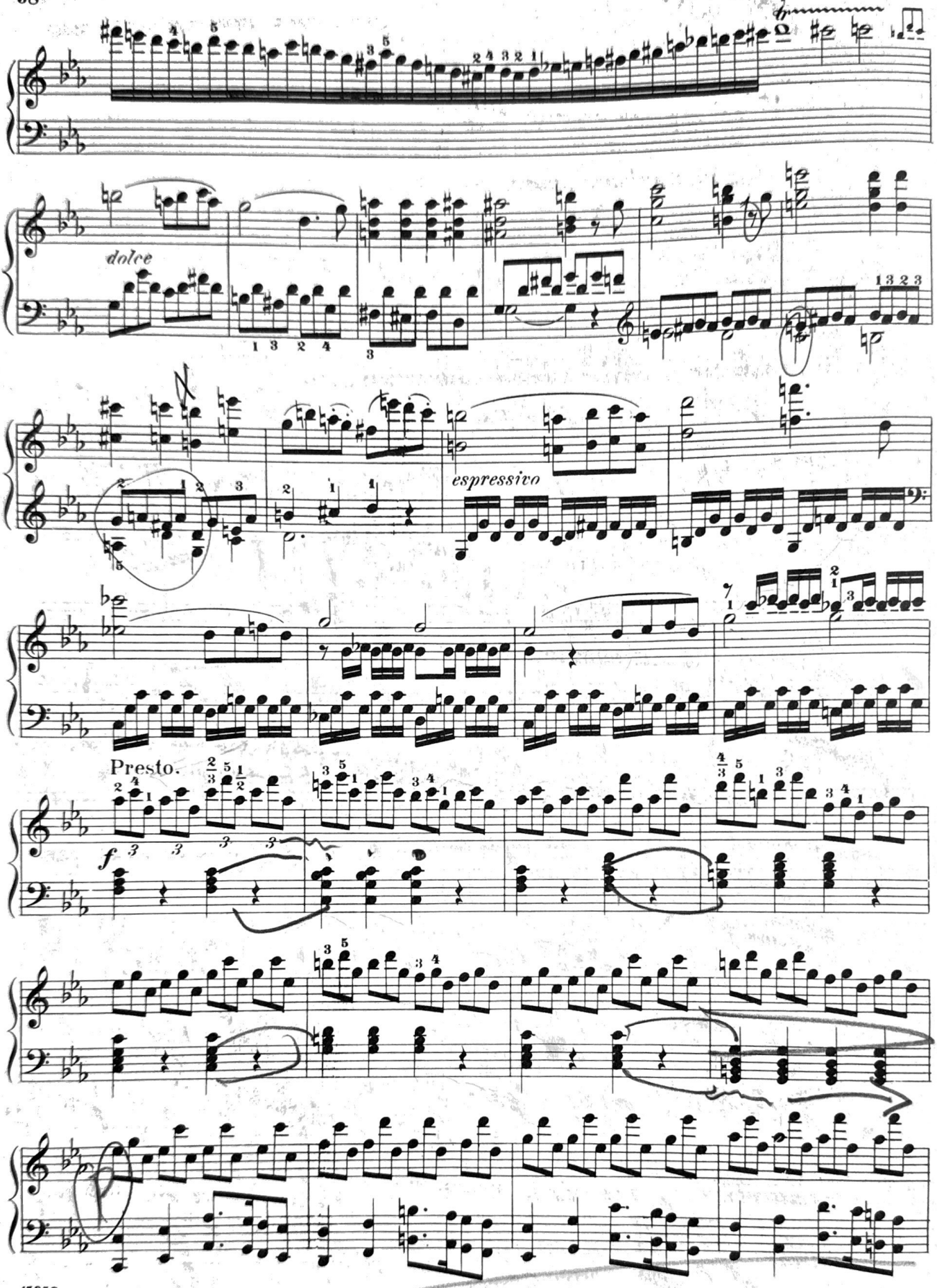
Appendix.

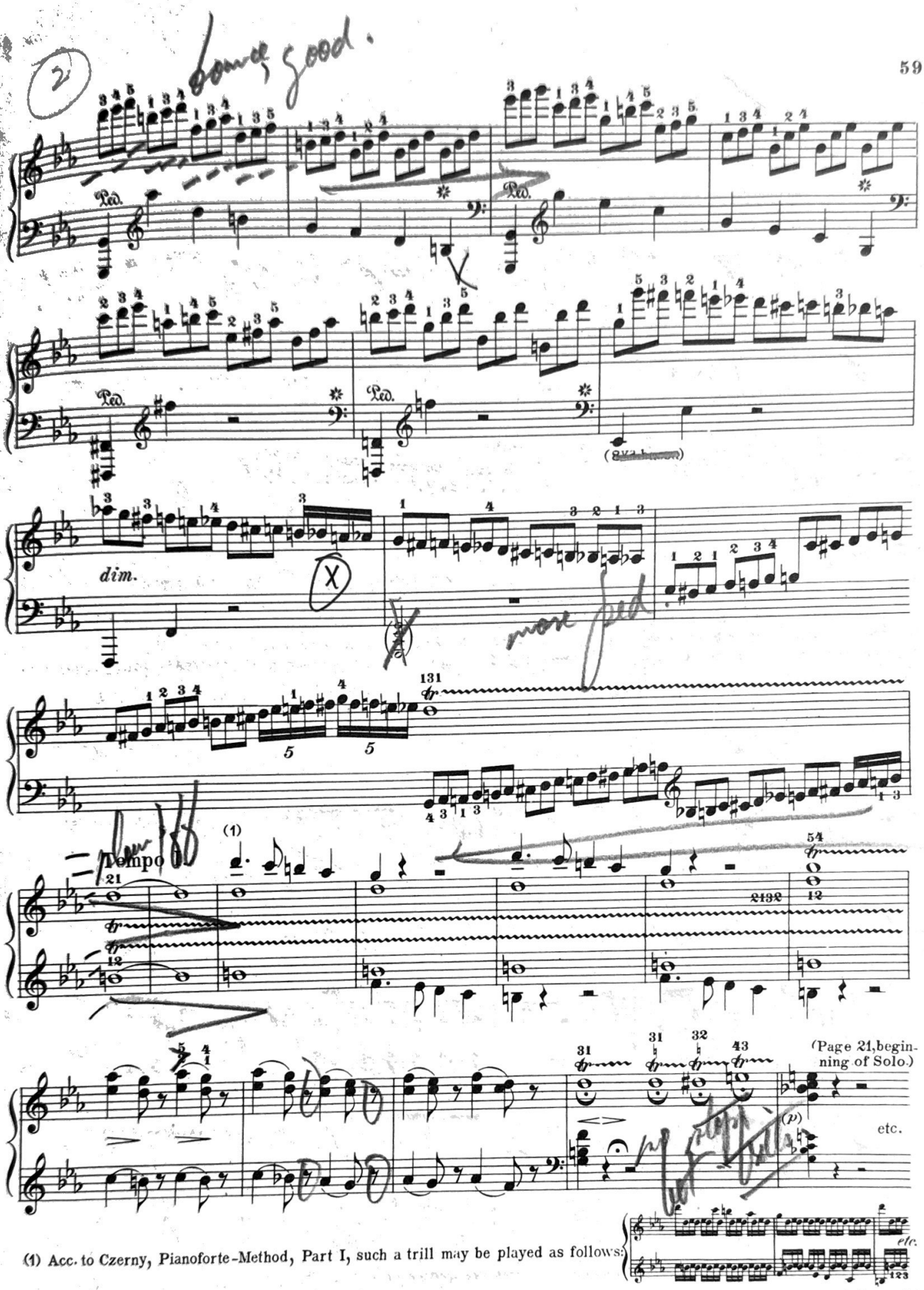
Cadenza to the First Movement.(1)



(1) This Cadenza was first published, as far as we know, by Breitkopf & Härtel in their Complete Edition of Beethoven's works, about 1861–63. Nottebohm's Thematic Catalogue of 1868 affords no information concerning the whereabouts of the Autograph; but says that the autographs of Beethoven's Cadenzas to his other Pianoforte-concertos are in the possession of Breitkopf & Härtel. — Among Fischhof's literary remains (Royal Library, Berlin) we find *copies* of Beethoven's Cadenzas to his original pianoforte-concertos only to the op. 15, 19 and 58.


Ped.
dim
piano


dolce
espressivo
Presto.
f

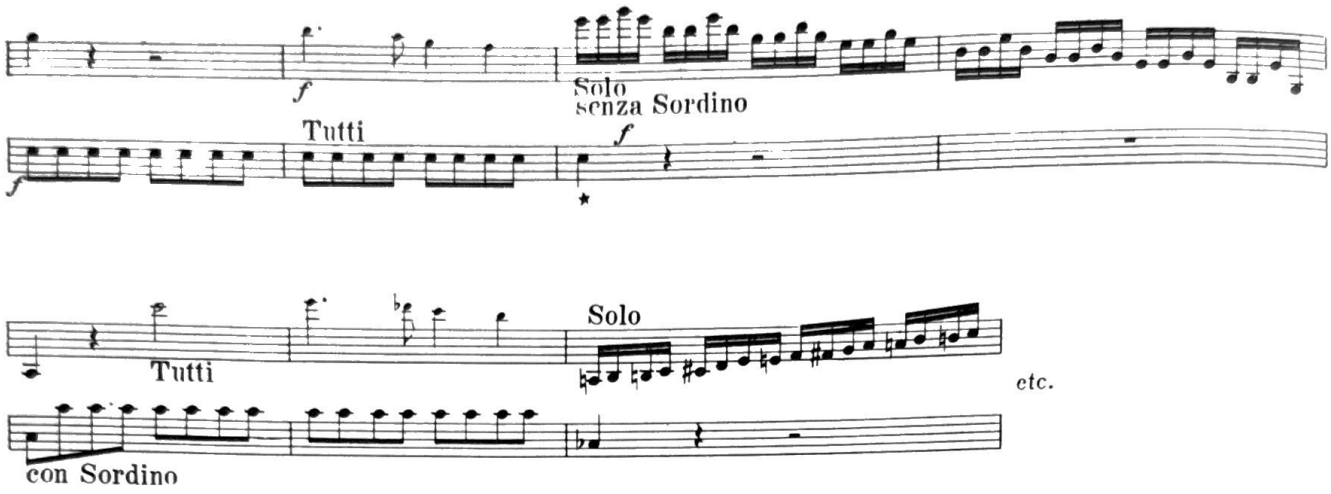


(1) Acc. to Czerny, Pianoforte-Method, Part I, such a trill may be played as follows:

It appears, however, that Beethoven did not leave out trill-tones in this manner; this is shown by a manuscript elucidation of a trill in Sonata 53. (Given in Thayer's Chronological Catalogue, p. 53.)

Soli and Tutti in the original impression.

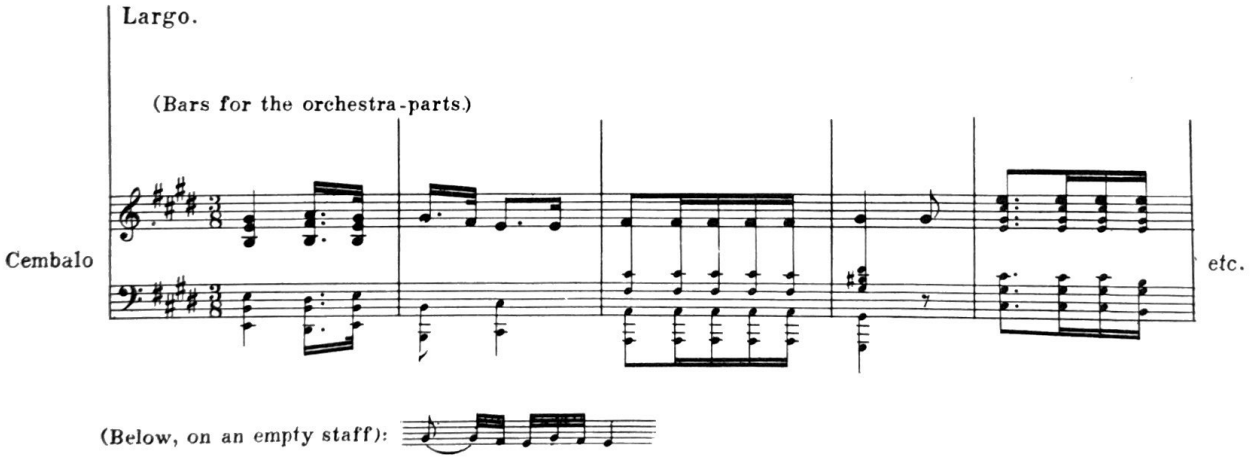
(To page 5.)



The bass part (also, on p. 46 of the Rondo, the viola-part and an [incorrect] oboe-note) is written with large note-heads. Hence it might appear as if it had been executed with the rest in performance (*cf.* particularly the *Largo*). According to present custom, single bass notes coinciding with the solo would have a disturbing influence. We have, therefore, written them in [ ]. In the Autograph, in which the Tutti is omitted in the piano-part, we find, moreover, the chord at the place marked *; and, in the following solo, only *eb*, which, for evident reasons, is set an octave lower.

A Passage from the Autograph.

(To page 23.)



(The smaller notes are written in darker ink.)

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