

Beethoven. Op. 37.

CONCERTO No. III IN C MINOR

Piano

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BEETHOVEN

Op. 37

Concerto No. III

In C minor

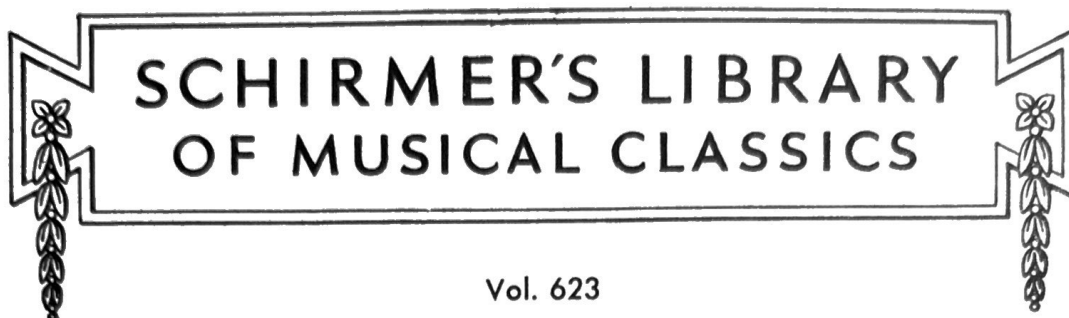
For the Piano

(F. KULLAK)

Score: 



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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

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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 Piano-forte 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. I (Propriété des Éditeurs). No. 4029 . . . Pr. 16—C. M. I

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 s. 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 20 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.

1

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).

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) © (not ©), in agreement with the original manuscript score in the Royal Library, Berlin.

2

Cl.

Hn.

Bsn.

Vl.

pp Viola

Bsn.

Fl.

Ob.

p

Bsn.

Timp.

sf

sf

p

Q. & Wind

cresc.

fp

Bsn.

Tr.

Vl. I. p

fp

cresc.

Wind

f

sf

con espress.

Vl. I.

ff

Bsn.

p

Hn.

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

Ob. Wind

p *cresc.* *p* *cresc.*

Vl. I Wind

p *sf* *pp* Vl. I

Wind

f *ff* *sf* *ff* *sf*

Wind Tutti

(Pfte. I) *ff*

Wind tutti

(Pfte. II) *ff*

Solo

Good

less level!

sing. more pop!

smooth

relax this

so this is easier

1 2 3 4 5

3 2 1 3 1

(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.

D = heart & left
RH.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with various annotations and corrections in pencil and ink. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score includes a variety of musical notations, including notes, rests, and dynamic markings. The following are the key features and annotations:

- Staff 1:** Starts with a treble clef and a key signature of two flats. The first measure is marked "4". The melody is written in a treble clef. The word "back out" is written above the staff.
- Staff 2:** Continues the melody. The word "back out" is written above the staff.
- Staff 3:** Continues the melody. The word "back out" is written above the staff.
- Staff 4:** Continues the melody. The word "back out" is written above the staff.
- Staff 5:** Continues the melody. The word "back out" is written above the staff.
- Staff 6:** Continues the melody. The word "back out" is written above the staff.
- Staff 7:** Continues the melody. The word "back out" is written above the staff.
- Staff 8:** Continues the melody. The word "back out" is written above the staff.
- Staff 9:** Continues the melody. The word "back out" is written above the staff.
- Staff 10:** Continues the melody. The word "back out" is written above the staff.

The score is heavily annotated with handwritten notes and corrections. The following are the key annotations:

- Staff 1:** "4" above the first measure.
- Staff 2:** "back out" above the staff.
- Staff 3:** "back out" above the staff.
- Staff 4:** "back out" above the staff.
- Staff 5:** "back out" above the staff.
- Staff 6:** "back out" above the staff.
- Staff 7:** "back out" above the staff.
- Staff 8:** "back out" above the staff.
- Staff 9:** "back out" above the staff.
- Staff 10:** "back out" above the staff.

The score is a complex piece of music, with many notes and rests. The annotations are extensive, covering almost every measure of the score. The handwriting is clear and legible, making it easy to read the corrections and notes. The score is a valuable resource for anyone interested in the music of "The Rose Tree".

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

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and various annotations.

Annotations and Markings:

- System 1:** Circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

to major

place in the

Can pick up tempo.

funny

VI. I.
p VI. II.
B. p
Bssn.

15357

more color throughout.

VI. Cl. Bssn.

Ob. Bssn. VI.I. (p) VI.II.

Bssn. Viola (p) B. *

senza sordino con sordino

Handwritten musical score for a symphony, page 10. The score is in G major and 4/4 time. It features a piano introduction with a tremolo in the right hand and a melodic line in the left hand. The piano part includes a triplet of eighth notes (1 3 5) and a sequence of chords marked with 'Rw.' and an asterisk. The woodwind section includes a clarinet (Cl.) and a horn (Hn.) part. The string section includes a violin I (Vl. I.) part. The score is marked with various dynamics including 'f' (forte), 'p' (piano), 'sf' (sforzando), and 'p' (piano). There are also markings for 'senza sordino' (without mute) and 'con sordino' (with mute). The score is handwritten and includes a large '7' and the words 'dant de' and 'Hais'.

(1) ? See page 20.

Viola Tr.

This system shows the Viola and Tr. parts. The Viola part features a series of sixteenth-note chords, while the Tr. part has a more melodic line with some grace notes.

Solo

f

This system is marked 'Solo'. It features a piano part with a series of sixteenth-note chords, and a solo line for the Viola/Tr. part marked with a forte (*f*) dynamic.

Tutti

ff

Ob. Cl.
Bsn.
Vl. Viola
Fl.
Ob.
Wind
Bsn.
Q.
Re.

This system is marked 'Tutti'. It features a piano part with a series of sixteenth-note chords, and a tutti section for the woodwinds and brass. Dynamics include *ff* and *p*.

Solo

p

(Solo) Vl.
Vle.

This system is marked 'Solo'. It features a piano part with a series of sixteenth-note chords, and a solo section for the Viola/Vle. part marked with a piano (*p*) dynamic. Handwritten notes 'ring' and 'lab.' are present.

First system of musical notation. The top staff is a solo line with various fingerings (4, 2, 1, 2, 4, 1, 3, 2, 3) and slurs. The bottom staff is a piano accompaniment with chords and single notes. A large slur covers the first two measures of the solo line.

Second system of musical notation. The top staff is a solo line with various fingerings (4, 2, 1, 2, 4, 1, 3, 2, 3) and slurs. The bottom staff is a piano accompaniment with chords and single notes. A large slur covers the first two measures of the solo line. The word "Tutti" is written above the first measure, and "Solo" is written above the second measure. The word "B." is written below the first measure.

Third system of musical notation. The top staff is a solo line with various fingerings (4, 2, 1, 2, 4, 1, 3, 2, 3) and slurs. The bottom staff is a piano accompaniment with chords and single notes. A large slur covers the first two measures of the solo line. The word "Tutti" is written above the first measure, and "Solo" is written above the second measure. The word "B." is written below the first measure.

Fourth system of musical notation. The top staff is a solo line with various fingerings (4, 2, 1, 2, 4, 1, 3, 2, 3) and slurs. The bottom staff is a piano accompaniment with chords and single notes. A large slur covers the first two measures of the solo line. The word "Tutti" is written above the first measure, and "Solo" is written above the second measure. The word "B." is written below the first measure.

[illegible]



First system of musical notation. It consists of three staves. The top two staves are a grand staff with a treble and bass clef, containing a continuous eighth-note melody. The third staff is a lower staff, likely for a double bassoon, with a long note and a half rest. Labels "Cl." and "Bssn." are present above the third staff.



Second system of musical notation. It consists of three staves. The top two staves continue the eighth-note melody. The third staff has a long note and a half rest. A label "Ob." is present above the third staff.



Third system of musical notation. It consists of three staves. The top two staves continue the eighth-note melody. The third staff has a long note and a half rest. A label "Cl." is present above the third staff. A handwritten note "watch 2. & 5. finger!" is written above the third staff. A circled area around the third staff contains the word "cresc." and a handwritten "red".



Fourth system of musical notation. It consists of three staves. The top two staves continue the eighth-note melody. The third staff has a long note and a half rest. A label "Bssn." is present above the third staff. A circled area around the third staff contains the word "decrese." and a handwritten "red". The system ends with a double bar line and a repeat sign.

The image shows a musical score for two sections: 'Tutti' and 'Wind'. The 'Tutti' section is written for a grand piano (treble and bass staves) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The 'Wind' section is written for a woodwind instrument (treble staff) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score is in 3/4 time and includes dynamic markings such as *pp* and *Q. pp*.

Handwritten musical score for the first system of 'The Rose Tree'. The score is written on three staves: Treble Clef (top), Ob. (middle), and Bsn. (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The music begins with a piano (p) dynamic marking. The Treble Clef staff contains a melody of eighth notes. The Ob. and Bsn. staves contain a harmonic accompaniment of eighth notes. The system ends with a double bar line and a repeat sign.

Handwritten musical score for "The Biggles" by The Beatles. The score is written on three staves (treble, middle, and bass clef) in B-flat major (two flats). It includes handwritten lyrics: "There's a biggles in me" and "I don't know". The score is heavily annotated with blue ink, including fingerings (1, 2, 3, 4, 5), breath marks, and a "slower" instruction. The music features a complex melody with many beamed notes and rests.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the song. The second system contains the next two measures. The third system contains the final measure of the song. The score is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The melody includes various ornaments, such as grace notes and trills, and is marked with 'full' and 'tr'. The key signature is one flat (B-flat), and the time signature is 4/4.

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

Fl.
Ob.

Vl.
Bssn.

Hrn.

pizz.
R.

Wind *sf*

acul.

Q.

arco

sempre stacc.

tutti
El.

not for

acul.

down

[illegible]

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

Solo

 $Q.(pp)$

Hn.

This musical score page contains measures 158 through 167. The notation is arranged in three systems, each with a grand staff (piano) and individual staves for various instruments.

System 1 (Measures 158-160): The piano part features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated with numbers 1-5. The woodwind section includes a VI (Viola) and Wind parts. The brass section includes a Tp. (Trumpet) and B. (Baritone).

System 2 (Measures 161-163): The piano part continues with dense rhythmic textures. The woodwind section includes a Fl. (Flute) and VI. (Viola) part. The brass section includes a B. (Baritone).

System 3 (Measures 164-167): The piano part concludes with a final melodic phrase. The woodwind section includes an Ob. (Oboe), Fl. (Flute), and Bssn. (Bassoon) parts. The brass section includes a Vl. I (Violin I), Vl. II (Violin II), (p) Viola, and B. (Baritone) parts. Dynamics include *pp* (pianissimo) and *p* (piano).

senza sordino
 VI.I
 VI.II
 Bssn. 2.
 (pp)
 R. w.
 Viola
 *
 R. w.
con sordino
 Q. (p)
 31
 32
 4131
 Tr.
 Hn. p
 Q. p
 3
 2
 5
 5
senza sordino
 Ob.
 Hn.
 Tutti
 con sord.
 p.
 Tutti
 f.
 (1) ?
 *
 R. w.
 * B. Bssn.

nervously!

con sordino *cresc. sf*

sf sf sf (1) sf sf sf *poco cresc.*

Tutti. Solo. *ped.* *ff senza sordino* *tutti* *ff* *Wind*

sf sf sf sf *tutti* (*) (*)

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

Largo. (M.M. ♩ = 69; Czerny = 66.)
senza sordino (1) e pianissimo.

Solo (2) *con sord.* *senza sord.* *con sord.*

free! *72* *con sord.*

22 *3 4 3 4 5*

Keep moving *1* *3* *3* *3*

con sord. *3*

Tutti
Fl. *p* Hn. *cresc.* *VI.*

con sord. *Bssn.*

Q. *VI. I & II con sord.* *Hn.* *cresc.*

(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: 

This is a page of a musical score, likely for a symphony, featuring complex notation and various dynamic markings. The score is written for multiple staves, including parts for Flute (Fl.), Violin (Vl.), Viola, and Violoncello (Vlc.).

Key features of the score include:

- Dynamic Markings:** *cresc.* (crescendo), *p* (piano), *f* (forte), *pp* (pianissimo), *ppp* (pianissimissimo).
- Tempo/Character Markings:** *Q.* (Quadrante), *Bssn.* (Basso).
- Handwritten Annotations:** *Solo*, *more*, *trill* (in red ink).
- Notation:** Complex rhythmic patterns, including triplets and sixteenth notes, are prominent throughout the score.
- Instrumentation:** The score includes parts for Flute (Fl.), Violin (Vl.), Viola, and Violoncello (Vlc.).

The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation is dense and detailed, reflecting the complexity of the musical composition.

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

spin bow

Tutti.

F1.

Solo.

f

Tutti.

cresc.

sf

p

f

much rest.

Fl.

(1) Note added to replace omitted bass part.

Solo.
senza sordino e piano

plano. si
come before

con sordino

pizz.

Been.

pizz.

senza sordino

pizz.

con sordino

Fl. *p*

sim.

senza sordino

con sordino

same!

Bssn.

senza sordino

con sordino

Fl.

senza sordino

con sordino

Bssn.

senza sordino

con sordino

Fl.

senza sordino

con sordino

senza sordino

con sordino

Fl.

senza sordino

decresc.

con sordino

senza sordino

control

29

ben marcato

con sordino

cresc.

Liszt

senza sordino e pianiss. (2)

con sordino

VI. arco

p

Solo.

Tutti.

senza sordino

con sordino

Tutti.

cresc.

p

Q. p

arco

Fl.

Hr.

Bsn.

cresc.

Handwritten musical score for a piece. The top staff is labeled "Solo." and features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music includes a series of eighth and sixteenth notes, with a large slur over a section of the melody. A handwritten "Solo." is written above the staff. The bottom staff is labeled "tutti" and features a bass clef, a key signature of three sharps, and a 2/4 time signature. The music includes a series of eighth and sixteenth notes, with a large slur over a section of the melody. A handwritten "tutti" is written above the staff. The score is written on a single page with a vertical fold line down the center.

- (1) Slurs belong only to the $\mathcal{B}$.
(2) Here the same reading as above.

senza sordino

con sordino

Vl. *p*

senza sordino

p

less brilliant

Tutti. Fl.

con sord. *p*

cresc.

p Q. Hn. Bssn.

Fl. *p*

cresc.

p Q. Hn. Bssn.

(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.

Bruckner

2 Solo.

Fl. *cresc.* *f* *p*

Re. *

Viola

Wind. *p*

Fl. *cresc.* *slow*

Re. *

f *p*

3 2 1 4

tutti

Re. *

45

2 3 3 2 3 2 3 2 3 2

forte

sempre con gran espressione

p senza sordino

Solo

tutti

senza sord. e pp

sf

p sord. decresc.

con sord.

pp

ff

Hn. pp

Hn. pp

*Rev. **

*Rev. **

(1) In the original edition the *tr* is doubled (written above and below the *δ*); 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. (N. M. = 108, Czerny omits.)
Solo

33

Handwritten notes:
- *little faster.*
- *out of key.*
- *dear much*
- *but*
- *near*
- *calando ritard.*
- *calando*

(1) Czerny adds *p*.

15357

senza sordino

lento

lento

con sordino

Hn. pp

Tutti

arco

*Re. **

*Re. **

*Re. **

15357

Ob.

fp

ff

cresc.

ff

Wind Solo

Tr. f

Wind

Tp. f

(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 eighthnote (see the parallel passage). Execution probably the same in either case.

Tutti. **Solo.**

play and

pull towards yourself more pinky!

ouch!

pull

Tutti. **Fl. VII.**

Fl. VII.

Cl.

Ped. *

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

37

Solo. 1

Bsn. *Slower* p

Hn. p

Cl. Bsn.

Fl. Cl. Bsn. Q. p

no 7 m weight

no 3 1 or 2

(1) Facilitation: 15357

Handwritten: pndy, traster, f

Handwritten: 24, 13, 24

Tutti.
V.I.
VI. II. Viola
B.
VII.
VIII. Viola
Hn.
Q. p

Handwritten: Solo, 3, 2, 1, 5

Ob. Fl.
Hn.
Solo.
3 2 1 5

Handwritten: 5, 3, 2, 1

Ob. Wind
Bssn.
Wind
pp

Handwritten: 3, 2, 1, 3, 2, 1, 3, 2, 1, 5, 1, 2, 4, 2, 1, 3, 5, 1, 3, 5, 4, 3, 1, 3, 2, 1, 1, 2, 1, 3

Wind
pp
cresc.

Handwritten musical score for piano and orchestra, page 39. The score is in G major (one sharp) and 4/4 time. It features complex piano passages with many fingerings and dynamic markings, and a sparse orchestral accompaniment. Handwritten annotations include 'B' in a circle, 'L.', and 'pizz.'.

The score consists of several systems of staves. The piano part is written in treble and bass clefs. The orchestral part includes staves for strings, woodwinds (Ob., Hn., Bsn.), and percussion (pizz.).

Key markings and annotations include:

- Dynamic markings:** *sf*, *p*, *pizz.*
- Handwritten notes:** 'B' in a circle, 'L.', 'pizz.'
- Instrument markings:** Ob., Hn., Bsn., pizz.
- Measure numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

(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. fine

(Cadenza) p'd till fingers high. Very low wrist!

subdivide into beats! stay out of key on det. app R.H. *

Handwritten musical score for "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The score is written on ten staves, with various instruments and dynamic markings. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegro".

Staves and Instruments:

- Staff 1:** Flute (Fl.) and Violin (Vn.).
- Staff 2:** Violin (Vn.).
- Staff 3:** Horn (Hn.).
- Staff 4:** Bassoon (Bsn.).
- Staff 5:** Violoncello (Vcl.).
- Staff 6:** Violoncello (Vcl.).
- Staff 7:** Violoncello (Vcl.).
- Staff 8:** Violoncello (Vcl.).
- Staff 9:** Violoncello (Vcl.).
- Staff 10:** Violoncello (Vcl.).

Dynamic Markings:

- Staff 1:** *sf*, *p*, *sf*, *sf*.
- Staff 3:** *Hn. pp*.
- Staff 4:** *f*.
- Staff 5:** *f*.
- Staff 6:** *f*.
- Staff 7:** *f*.
- Staff 8:** *f*.
- Staff 9:** *f*.
- Staff 10:** *f*.

Other Markings:

- Staff 1:** *Ad.* (circled).
- Staff 3:** *Tutti.* (circled).
- Staff 5:** *arco*.
- Staff 6:** *arco*.
- Staff 7:** *arco*.
- Staff 8:** *arco*.
- Staff 9:** *arco*.
- Staff 10:** *arco*.
- Staff 10:** *pizz.* (pizzicato).
- Staff 10:** *cresc.* (crescendo).

Handwritten Notes:

- Staff 3:** *Cart back* (circled).
- Staff 5:** *arco* (circled).
- Staff 6:** *arco* (circled).
- Staff 7:** *arco* (circled).
- Staff 8:** *arco* (circled).
- Staff 9:** *arco* (circled).
- Staff 10:** *arco* (circled).

This page of musical score, numbered 42, contains six systems of staves. The first two systems are for piano (p), with dynamics ranging from *ff* to *sf*. The third system introduces woodwind parts for Clarinet (Cl.) and Horn (Hn.), marked *p* and *dolce*. The fourth system continues the woodwind parts, with the Clarinet part marked *p* and *dolce*. The fifth system features a Solo section for the Clarinet, marked *dolce*, with a tempo change to *new tempo* and a *plow* instruction. The sixth system includes parts for Bassoon (Bssn.), Clarinet (Cl.), and Viola & Violoncello (Viola & Vle.), marked *p*. The score includes various musical notations such as notes, rests, and fingerings, as well as performance instructions like *ff*, *sf*, *p*, *dolce*, *Solo.*, *new tempo*, and *plow*.

Full out

dist. bet

Tutti.
Cl.

Q.

2a.

*

Solo.

Bssn.

Cl.

Hn.

Q.

42

32

Keep full through

then in pay. measured

Cl.

Bssn.

p

Tutti.

Solo.

[illegible]

[illegible]

The musical score on page 46 consists of several systems of staves. The first system shows a piano part with complex fingering (3, 4, 1, 3, 2, 3, 1) and a string part with a *Q. p* marking. The second system continues the piano part with more fingering (1, 2, 1, 3, 4, 5, 3, 1, 2) and the string part. The third system introduces the **Tutti.** section for VI. I. and VI. II. with a *pp con sordino* marking. It also includes parts for Viola and Vlc. The fourth system continues the **Tutti.** section with VI. I. and VI. II. parts, marked *pp*, and includes parts for Viola, Vlc., and Ob. (marked *pp* with a circled 1). The fifth system features **Solo.** sections for the piano part, marked *senza sordino*, and **Tutti.** sections for the string part, marked *(con sord.)*. The sixth system continues the **Solo.** sections for the piano part, marked *senza sordino*, and the string part. The seventh system shows the piano part with a *ped* marking and the string part.

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

don't rush.

ad.

on sordino

pp

Red.

finer

Place

N. H. the

Q. pizz.

fine

(1)

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

[illegible]

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

First system of musical notation, featuring piano (p) and violin (vl.) parts. The piano part includes dynamic markings *sf* and *f*. The violin part includes fingerings (1, 2, 4, 5) and a trill (*tr*).

Second system of musical notation, featuring *Tutti. Fl.* and *Hn.* parts. The *Hn.* part includes dynamic markings *p* and *sf*.

Third system of musical notation, featuring *VI. I.* and *Hn.* parts. The *VI. I.* part includes dynamic markings *p* and *sf*, and a *ten.* marking. The *Hn.* part includes a *sf* marking.

Fourth system of musical notation, featuring *Solo.* parts. The *Solo.* part includes dynamic markings *p* and *sf*. There are handwritten annotations in this system, including "Solo" and "Crescendo".

Fifth system of musical notation, featuring *Hn.*, *Ob.*, and *Bssn.* parts. The *Hn.* part includes dynamic markings *p* and *sf*. There are handwritten annotations in this system, including "Horn" and "Crescendo".

Sixth system of musical notation, featuring *Bssn.*, *Fl.*, and *Ob.* parts. The *Bssn.* part includes dynamic markings *p* and *sf*. There are handwritten annotations in this system, including "Bassoon" and "Crescendo".

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

Handwritten musical score for piano and orchestra, page 50. The score is in B-flat major and 3/4 time. It features complex piano passages with many triplets and sixteenth notes, and a more active orchestral accompaniment. Handwritten annotations include "push" and "down" with arrows pointing to specific notes. The score is divided into four systems, each with piano and orchestra staves.

System 1: Piano part features a complex melodic line with many triplets and sixteenth notes. The bass line is active with eighth notes. The orchestra part includes a Bassoon (Bsn.) and a Flute (Fl.) line.

System 2: Piano part continues with complex figures, including a triplet of eighth notes. The bass line is active with eighth notes. The orchestra part includes a Bassoon (Bsn.) and a Flute (Fl.) line.

System 3: Piano part features a complex melodic line with many triplets and sixteenth notes. The bass line is active with eighth notes. The orchestra part includes a Bassoon (Bsn.) and a Flute (Fl.) line.

System 4: Piano part features a complex melodic line with many triplets and sixteenth notes. The bass line is active with eighth notes. The orchestra part includes a Bassoon (Bsn.) and a Flute (Fl.) line.

Finch

p

pp

Tutti *Solo* *Tutti* *Solo* *Tutti*

pp

5 4 2 1 5 4 1

VI.I. Cl. Ob.

p

*Re. **

Solo *Tutti*

cresc. *(p)*

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

Fl. Hn. Wind

tutti

*Re. ** *Re. ** *Re. ** *Re. ** *Re. ** *Re. **

cresc. *(stacc.)* *cresc.*

f

*Re. ** *Re. ** *Re. ** *Re. ** *Re. ** *Re. **

Musical score for piano, featuring a cadenza and a solo section. The score includes handwritten annotations: "Solo", "Cadenza", "practise", "wait", and "the". The cadenza section is marked with "ff" and "pp". The solo section is marked with "Solo" and "Cadenza".

Musical score for piano, featuring a cadenza and a solo section. The score includes handwritten annotations: "Adagio.", "Presto. (M. M. ♩ = 108; Czerny: 112)", "ri ca - tar lan dan - do", "pp", "m. due", "Presto", and "Q.". The cadenza section is marked with "Adagio." and "Presto. (M. M. ♩ = 108; Czerny: 112)". The solo section is marked with "Presto" and "Q.".

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

[illegible]

Appendix.

Cadenza to the First Movement. (1)

forte

fp

not perfect

3 5 3

b

fp

Poco meno allegro e risoluto.

f

Valed.

f

f

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

(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.

leis *7 rub!*

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

Red.

1 4 1 3 1

dim *Keep up* **Red.*

**Red. piano* *more mel. more!*

This page of musical notation is for a piano piece, likely in B-flat major or D-flat major, given the key signature of two flats. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a long, flowing melodic line in the treble staff with numerous fingerings (1-5, 2-4, 3-2, 1). The bass staff provides harmonic support with chords and single notes.
- System 2:** The word *dolce* (sweet) is written above the treble staff. The melody continues with grace notes and slurs. The bass staff has fingerings 1 3 2 4 and 3.
- System 3:** The word *espressivo* (expressive) is written above the treble staff. The melody is more active, with slurs and accents. The bass staff has fingerings 2 3, 2 1 4, and 3.
- System 4:** Continues the melodic and harmonic development. The bass staff has a 7-measure rest in the first measure of the system.
- System 5:** The tempo marking *Presto.* (very fast) is written above the treble staff. The music becomes more rhythmic and energetic. The bass staff has a forte (*f*) dynamic marking and fingerings 2 4 1, 2 3 5 1/2, 3 5 1, 3 4 1, and 4 3 5 1 3 3 4 1.
- System 6:** Continues the fast-paced melody and accompaniment. The bass staff has fingerings 3 5 and 3 4.

The notation includes many slurs, accents, and specific fingerings for both hands, indicating a technically demanding piece. The overall structure suggests a single melodic theme being developed through various textures and dynamics.

2 *same, good.*

dim.

more fed

Tempo

(1)

(p)

etc.

(Page 21, beginning of Solo.)

etc.

(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 musical score consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff is marked with a forte *f* dynamic and includes the instruction "Solo senza Sordino". The bass staff is marked with a forte *f* dynamic and includes the instruction "Tutti". A star symbol (*) is placed below the bass staff. The second system also has two staves. The treble staff is marked with a forte *f* dynamic and includes the instruction "Solo". The bass staff is marked with a forte *f* dynamic and includes the instruction "Tutti con Sordino". The word "etc." appears at the end of the second system.

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 c^b , which, for evident reasons, is set an octave lower.

A Passage from the Autograph.

(To page 23.)

The musical score is for a piece in 3/8 time, marked "Largo." It is labeled "(Bars for the orchestra-parts)". The score is written for Cembalo (Cembalo) on a grand staff. The treble staff has a key signature of two sharps (F# and C#) and a 3/8 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 3/8 time signature. The score consists of several measures of music, with some measures containing chords. The word "etc." appears at the end of the score. Below the main score, there is a separate staff with the instruction "(Below, on an empty staff):" followed by a musical notation.

(The smaller notes are written in darker ink.)

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