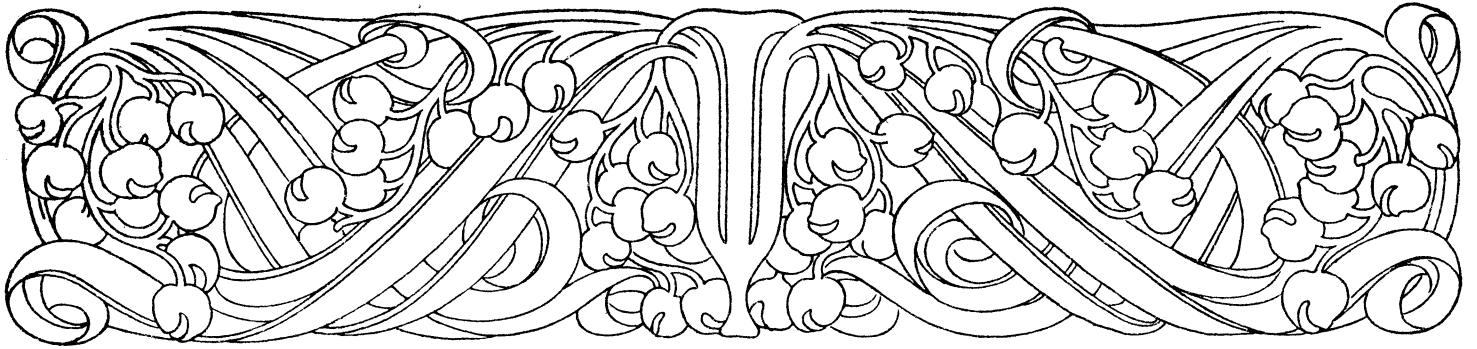


Fritz Schenker



L. VAN BEETHOVEN KLAVIER-KONZERTE

OP. 58 und 73

in kritisch-instruktiver Ausgabe
mit erläuternden Anmerkungen

von

EUGEN D'ALBERT

Klavierstimme

Op. 73. Fünftes Konzert in Es dur



VORWORT.

Die vorliegende Ausgabe ist eine rein subjektiv empfundene. Der Herausgeber will die angegebenen Weisungen, die Phrasierungszeichen, die Fingersätze und Bemerkungen zum Verständnis der Auffassung durchaus nicht als unbedingt massgebend oder alleinig richtig hinstellen. Dieselben sollen nur als Leitfaden für den vorgeschrittenen Schüler dienen und keineswegs die freie Entwicklung seiner individuellen Auffassung in akademisch-pedantischer Weise beeinträchtigen. Sie sollen als Beitrag zur Erläuterung der Werke betrachtet werden, frei von aller Schulmeisterei. Die Tonquelle Beethovens ist eine unerschöpfliche; die unzähligen kritischen Ausgaben, welche erscheinen, können daher alle mehr oder weniger Erläuterungen von Wert enthalten. Sich einzubilden, die einzig richtige und wahre Lesart gefunden zu haben, wäre Selbstüberhebung. In unserer heutigen Zeit, wo bei Orchestervorträgen das »Mätzchenmachen« — die traurige Folge des Missverständnisses des Bülow'schen Geistes — an der Tagesordnung ist, kann man den Schüler nicht genügend vor derartigen Verirrungen warnen. Er spiele natürlich und wahr, versuche das betreffende Werk im grossen Geiste des Komponisten und nicht in seinem eigenen, jedenfalls kleineren, wiederzugeben. — Sollte die Bekanntmachung der langjährigen Erfahrungen des Herausgebers ihm dabei als nicht engherziger Führer zur richtigen Interpretation der Beethoven'schen Tonschöpfungen verhelfen können, so ist ihr Zweck vollständig erfüllt.

Frankfurt a. M., März 1900.

Eugen d'Albert.

AVANT-PROPOS.

La présente édition est purement subjective. L'éditeur ne prétend pas ériger en préceptes absolus et seuls justes les indications qu'il donne, les signes du phrasé, les doigtés et les remarques servant à l'intelligence de l'interprétation. Ces indications ne doivent servir que de guide à l'élève avancé, sans cependant, d'une façon académique et pédantesque, porter préjudice à sa conception individuelle. Elles doivent être considérées comme des pièces pour servir à l'interprétation des œuvres, sans aucune pédanterie. Les œuvres de Beethoven constituant un fonds musical inépuisable, d'innombrables éditions critiques peuvent paraître, avoir toutes leur valeur et contenir toutes des indications importantes. S'imaginer avoir trouvé la seule version juste serait de la présomption. Aujourd'hui, où dans les concerts d'orchestre, les «enjolivements» — triste conséquence de la fausse interprétation de l'esprit de Bülow — sont à l'ordre du jour, on ne saurait trop prévenir l'élève contre de telles aberrations. Qu'il joue avec naturel et vérité, qu'il essaye de rendre l'œuvre dans le grand esprit du compositeur, non dans le sien propre, assurément moins grand. Si cette publication, fruit de longues années d'expérience de l'éditeur, conduit l'élève à une juste interprétation des créations de Beethoven, sans cependant être pour lui un guide à l'esprit étroit, elle aura parfaitement atteint son but.

Frankfort sur-le-Main, Mars 1900.

Eugen d'Albert.

PREFACE.

The present edition is treated purely from the subjective point of view. The editor thereof by no means seeks to put forward the directions given, the phrasing-signs, the fingerings and the remarks tending to facilitate the conception of the contents as being absolutely authoritative, or the only correct ones. They are, on the contrary, intended to serve as a general guide to the more advanced student only and by no means to influence his individual interpretation of the same in the direction of academical pedantry. They must be regarded as contributions towards the elucidation of the works, and as intended to be devoid of anything savoring of scholastic stiffness. Beethoven's fountain of melody is so inexhaustible that innumerable critical editions may appear and yet each one of them contain valuable elucidations. It would be a case of overestimating one's own powers to presume to imagine that the suggestions made are the only correct ones. At the present time, when, in orchestral performances, affected mannerisms and striving after effect — the regrettable consequences of misunderstanding the von Bülow spirit — are the order of the day, the student cannot be too much warned against degenerating into such faults. He must aim at playing naturally and unartificially, striving to interpret the work he takes in hand not in his own, certainly more limited, spirit but in that of the great composer. — If giving publicity to the experience gained by the editor during many years of devotion thereto should have enabled him to come forward as a not narrow-minded mentor in the correct interpretation of the Beethoven tone-creations, his aim will have met with the full amount of hoped-for success.

Frankfort o/M., March 1900.

Eugen d'Albert.

Konzert N^o 5

für das Pianoforte
von
L. VAN BEETHOVEN.
Op. 73.

Kritisch-instruktive Ausgabe
von Eugen d'Albert.

Allegro. M.M. ♩ = 132.

Pianoforte.

Tutti. a)

ff **Solo.** *ff*

Red.

non legato *sempre ff*

*

espressivo poco dim. **Tutti.** *ff* **Solo.**

Red.

non legato

*

3 1 3 1 3 2 3 2 3 1 3 2 3 2 13 2 1 4

a) Der Eingang in das erhabenste aller Klavierkonzerte kann nicht gross und breit genug vorgetragen werden. Die Finger müssen wie Stahl sein.

The introduction to the most sublime of all existing Concertos cannot be treated with too much breadth and grandeur. The fingers must have the strength and elasticity of steel-springs.

L'introduction de ce concerto, le plus sublime de tous ceux qui existent, ne peut être exécutée avec trop de grandeur et d'ampleur. Les doigts doivent être comme des ressorts d'acier.

The musical score consists of several systems of piano music. The first system includes a treble and bass clef with various articulations like trills and slurs, and dynamics such as *andante*, *espressivo*, *poco dim.*, and *ff*. The second system is marked *vivace* and *Solo*, with dynamics *ff* and *poco dim.*. The third system includes markings like *più lento*, *stretto*, *mf*, *cresc.*, *f veloce*, and *dim.*. The fourth system is marked *Tutti* and *b)*. The fifth system includes parts for Clarinet and Flute, with dynamics *p*, *f*, and *sf*.

a) Diese Vorahnung des Nebenthemas

This foreboding of the secondary theme

On doit jouer ce précurseur du thème secondaire



muss langsam beginnend, nach und nach rascher und mit zunehmender Stärke gespielt werden.

must be begun slowly and be gradually increased both in respect of tempo and of dynamics.

lentement en commençant et peu à peu plus vite et avec une force croissante.

b) Anfangszeitmass M.M. ♩ = 132. Die Triole

The original tempo, M.M. ♩ = 132. The triplet

Mouvement initial M.M. ♩ = 132. Le triolet



darf nicht zu kurz gespielt werden. Liszt hat stets besonderen Wert auf eine breite Ausführung der Triole gelegt.

must not be played too short. Liszt always attached great importance to a broad rendering of this triplet.

ne doit pas être trop court. Liszt a toujours attaché une grande importance à une exécution large de ce triolet.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include *sf* (sforzando).

Second system of a piano score. The tempo is marked *animato*. The right hand has a more active melodic line with slurs. Dynamics include *sf*.

Third system of a piano score. The right hand features a complex, rapid melodic passage with many slurs. Dynamics include *sf*.

Fourth system of a piano score. The tempo is marked *tranquillo*. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

Fifth system of a piano score. The right hand has a melodic line with slurs. Dynamics include *Cor.* (Corno) and *sempre p* (sempre piano).

Sixth system of a piano score. The right hand has a melodic line with slurs. Dynamics include *Viol.* (Violino), *pp* (pianissimo), *Basso.* (Basso), *animato*, and *cresc.* (crescendo).

Tempo primo.

First system of musical notation, piano introduction. Treble and bass staves. Includes dynamic marking *f*.

Second system of musical notation. Includes dynamic marking *f* and the instruction *Viola e Basso.*

Third system of musical notation. Includes dynamic marking *ff*.

Fourth system of musical notation, woodwind entries. Treble staff. Includes markings *tranquillo*, *Oboe.*, *p dolce*, *Fl.*, and *a tempo*.

Fifth system of musical notation. Includes markings *tranquillo*, *a tempo*, and *cresc.*

Sixth system of musical notation. Includes dynamic marking *f*.

The musical score is divided into several systems. The first system shows piano accompaniment with dynamics *sf*, *dim.*, and *p*. The second system introduces the Oboe and Cor parts, with dynamics *p* and *cresc.*, and a *Solo* section for the Oboe. The third system features woodwinds (Blasinstr.) and piano accompaniment, with dynamics *p*, *dim.*, and *dolce*. The tempo is marked *Molto meno mosso. M.M. ♩ = 104.* and includes markings like *fr.*, *a)*, *cantabile*, and *Qd.*. The fourth system contains piano accompaniment with dynamics *poco stretto*, *poco cresc.*, and *f*, along with fingering numbers. The fifth system shows piano accompaniment with dynamics *p* and *dim.*, and includes markings like *Qd.* and ***.

- a) Diese vier Takte sind langsamer als das Vorhergehende, mit ziemlicher Breite zu spielen. Das erste Erscheinen des Hauptthemas für Klavier im ersten Satze des B dur Konzerts von Brahms bietet ein analoges Beispiel.
- b) Dieses staccato ist im ächt Beethovenschen Sinne aufzufassen und nur ein halbmal so kurz als die gewöhnlichen Staccati zu spielen.
- a) *These four bars must be played more slowly than the foregoing, and rather broadly. The first occurrence of the principal theme for the pianoforte in the first movement of Brahms' B-flat Major Concerto presents an analogous example.*
- b) *This staccato must be rendered in true Beethoven-style and be played only half as short as the ordinary staccato.*
- a) Ces quatre mesures doivent être jouées plus lentement que ce qui précède, avec une ampleur solennelle. La première apparition du thème principal pour piano dans la première phrase du concerto en si-bémol majeur de Brahms offre un exemple analogue.
- b) Ce staccato doit être conçu dans le véritable style de Beethoven et doit se jouer moitié aussi brièvement que les staccati ordinaires.

8

4 1 7 3 5 5

cresc.

3 1 3 2 1 3 2 1 1 1

Tempo primo. ♩ = 132.

Tutti.

f poco riten.

Solo.

p espressivo ma semplice

cresc.

animato ♩ = 138-144

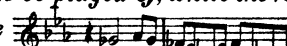
a)

sf

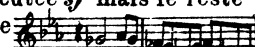
b)

a) Die Bezeichnung Beethoven's sforzato ist hier so zu verstehen, dass die erste Note *sf* das Uebrige aber *p* vorzutragen ist. Das Klavier ist nur begleitendes Instrument und das Thema  muss durch das Fagott deutlich zu Gehör gebracht werden.

b) Die durch die Phrasierung bedingte Trennung der Figur ist genau zu beachten.

a) Beethoven's term „sforzato“ must be understood to mean here that the first note is to be played *sf*; while the remainder must be *p* because the pianoforte is only an accompanying instrument at this passage and the theme  entrusted to the bassoon must be distinctly heard.

b) The separating of this figure being indispensable to the correct phrasing thereof must be carefully observed.

a) L'indication de Beethoven sforzato doit être interprétée ici dans ce sens: la première note doit être exécutée *sf* mais le reste *p*, le piano n'étant que l'instrument d'accompagnement et le basson devant faire entendre distinctement le thème 

b) Il faut observer exactement la séparation de la figure qu'exige le phrasé.

a)

b) *calmandosi*

c)

pp leggieramente

$\text{♩} = 132.$

a) Dieser Fingersatz ist besonders dafür geeignet, den stürmisch leidenschaftlichen Charakter der aufsteigenden Figur zur Geltung zu bringen.

b) Allmählich in ein legato und legatissimo übergehend.

c) Die Konturen der Melodie sind besonders hervorzuheben.

a) *This fingering is specially suited to give prominence to the stormily-passionate character of the ascending figure.*

b) *Passing gradually into a legato and legatissimo.*

c) *The outlines of the melody must be made specially prominent.*

a) *Ce doigté est tout particulièrement propre à faire valoir le caractère fougueux et passionné de la figure ascendante.*

b) *Passer graduellement à un legato et à un legatissimo.*

c) *Les contours de la mélodie doivent être particulièrement bien détachés.*

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and ties. Bass clef contains a supporting line. Tempo marking: *a) Un poco più lento.* Performance markings: *poco rit.* and *p*. A *Red.* (resonance) symbol is placed below the first bass note.

System 2: Continuation of the previous system. Treble clef continues the melodic line. Bass clef continues the supporting line. Performance marking: *sempre p*. Four *Red.* symbols are placed below the bass line.

System 3: Treble clef begins with a triplet of eighth notes, marked *b) 3* and *cresc.*. Bass clef continues with a steady eighth-note accompaniment. Performance markings: *atempo*, *Tutti.*, *f*, *ten.*, and *sf*. *Red.* symbols are present below the bass line.

System 4: Treble clef features a solo passage marked *Solo. 3* and *dolce*. It includes fingering numbers: 2 5 1, 4 2 5 1, and 1. Bass clef continues with the accompaniment. *Red.* symbols are present below the bass line.

System 5: Treble clef continues the solo passage with slurs and ties. Bass clef continues with the accompaniment. Performance marking: *cresc.*. *Red.* symbols are present below the bass line.

a) Mit Ausdruck. Die rechte Hand nicht zu schwach, der Ton muss ein warmer, seelenvoller sein. Die erste Bassnote ist etwas zu betonen, damit sie während drei Takten nachhallt.

With expression. The right hand must not be too faint; the tone must have a warm and soulful coloring. The first note in the bass must be somewhat emphasised, in order that it may resound throughout three bars.

Avec expression. La main droite ne doit pas être trop faible; le son doit être plein de chaleur et d'âme. Il faut accentuer un peu la première note de basse afin qu'elle résonne pendant trois mesures.

b) Der Herausgeber gebraucht folgenden Fingersatz:

The editor uses the following fingering:

L'éditeur emploie le doigté suivant:

A musical diagram showing the fingering for the first measure of the solo passage. The notes are G4, A4, B4, A4, G4. The fingering is 3, 1, 1, 1, 1. The first note (G4) is marked with a *3*.

Poco animato.

8

Poco animato.

molto cresc.

non legato

sempre staccato

a) Feuerig und kräftig vorzutragen. Tausig nahm zur herabsteigenden Figur der linken Hand fortgesetzt den dritten Finger, Rubinstein spielte sie in Oktaven. Beides dürfte wenig zu empfehlen sein, da der Vortrag dadurch leicht einen virtuosen - haft äusserlichen Charakter erhält.

To be rendered with fire and vigor. Tausig continuously used the third finger for the descending figure in the left hand; Rubinstein played it in octaves. Neither of these deserves being recommended, as the rendering of the passage is thereby liable to degenerate into a virtuoso-like superficial character.

Exécuter avec feu et vigueur. Tausig se servait pour la figure descendante continuellement du troisième doigt; Rubinstein la jouait en octaves. Ces deux manières de jouer ne peuvent être recommandées, car elles prêtent facilement à l'exécution le caractère superficiel de la virtuosité.

- a) Der obere Fingersatz rührt von Beethoven selbst her.
- b) Die Bögen sind hier angebracht, um die Phrasierung zu bezeichnen. Ein ausgesprochenes non legato ist am Platz, um das im folgenden Takte auftretende legatissimo wirksam zur Geltung zu bringen.
- c) Die tiefen Basstöne sind glockenartig hervorzuheben, wozu der Gebrauch des Daumens zu empfehlen ist.
- a) *The fingering shown above is that given by Beethoven himself.*
- b) *The loops here serve solely to show the form of phrasing. A distinct non legato is in place here, in order to render the legatissimo in the following bar effective.*
- c) *The deep bass-notes must sound bell-like; the use of the thumb for the purpose is, therefore, advisable.*
- a) Le doigté supérieur est de Beethoven lui-même.
- b) Les liaisons servent ici à indiquer le phrasé. Un legato bien distinct est ici à sa place pour bien faire valoir le legatissimo de la mesure suivante.
- c) Les notes profondes de basse doivent sonner comme des cloches; c'est pourquoi nous recommandons l'emploi du pouce.

5 a)

3 * *Red.* 5 *

staccatissimo

cresc.

8

b)

8

c) *p leggieramente*

8 5

3 4

3 4

pp 1

Red.

a) Manche Dirigenten ahmen hier gern dem Klavierspieler im Vortrag des Themas

Many conductors are fond of imitating piano-forte-playing in the rendering of the theme;

Beaucoup de chefs d'orchestre imitent volontiers ici les pianistes dans l'exécution du thème;



nach; hier ist aber kein Zurückhalten des Zeitmasses zulässig.

but a retarding of the tempo is here inadmissible.

mais un ralentissement de la mesure est ici inadmissible.

b) non legato quasi staccato

c) legatissimo

a) Die Takteile müssen in beiden Händen miteinander übereinstimmen, weshalb eine genaue Einteilung erforderlich ist. Der Herausgeber spielt die linke Hand non legato.

The beats must be simultaneous in both hands, so that an exact apportionment is necessary. The editor plays the left hand non legato.

Les temps de la mesure doivent être simultanés dans les deux mains, ce qui rend nécessaire une exacte division. L'éditeur joue la main gauche non legato.

Clar. Ob. Fl.

p dolce

cresc.

f

ff

p

3

cresc.

f

Fl.

Solo.

p

cresc.

Fag.

dim.

p

dim.

13

312

13
tr
pp
312
tr
tr

a)
sempre p
non legato

b)
leggieramente
Ped.
*

come prima

- a) Diese begleitenden Figuren sind durchaus nebensächlich zu behandeln.
 b) Hier tritt das Klavier wieder hervor. In den nächsten acht Takten wiederholt sich dieselbe Nuancierung.
- a) These accompaniment-figures must be treated throughout as secondary.
 b) Here the pianoforte comes into prominence again. In the next eight bars the same tone-coloring is repeated.
- a) Ces figures d'accompagnement doivent être traitées comme tout-à-fait secondaires.
 b) Ici, le jeu du piano ressort de nouveau. Dans les huit mesures suivantes, la même nuance se répète.

Red. *f* *

a) (*con bravura*)

molto cresc.

(*poco a poco più animato*)

8.....

ff *f* *ff*

Tutti. *Solo.* *Tutti.*

Fl. Ob.

$\text{♩} = 138.$

a) Die rhythmische Betonung rührt von Franz Liszt her.
The rhythmic accentuation emanates from Franz Liszt.
 L'accentuation rythmique est de Franz Liszt.

a)
 Molto più animato
 M.M. ♩ = 168.

Solo. Tutti. Solo. Tutti. Solo.

ff *ff* *ff*

*Red. ** *Red. ** *Red. **

sempre staccato

dim.

p sempre più p

The musical score consists of six systems of two staves each (treble and bass clef). The first system includes dynamic markings *ff* and *Red. ** (ritardando) under the first, third, and fifth measures. The second system is marked *sempre staccato*. The third system has a *ff* marking. The fourth system is marked *dim.* (diminuendo). The fifth system is marked *p sempre più p* (piano, gradually becoming even softer). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

- a) Die Oktaven sind in erheblich rascherem Tempo auszuführen; in den ersten zwölf Takten mit steifem Handgelenk und eingezogenen Fingern, von da an aber, wo das diminuendo beginnt, muss die Hand immer lockerer werden, bis die letzten Oktaven mit leichtestem Handgelenk leggerissimo zur Ausführung kommen.

The octaves must be played in materially quicker tempo; in the first twelve bars with a stiff wrist and contracted fingers, but thence onwards, from where the diminuendo begins, the hand must become more and more relaxed, until the last octaves are rendered leggerissimo, with the wrist as supple as ever possible.

Les octaves doivent être jouées dans un mouvement considérablement plus rapide, dans les douze premières mesures avec le poignet raide et les doigts repliés; mais à partir du commencement du diminuendo, on doit relâcher la main de plus en plus, de manière que les dernières octaves soient exécutées leggerissimo et avec le poignet le plus léger possible.

8..... a) (tranquillo) M.M. ♩ = 126. b)

The musical score consists of two systems. The first system includes piano and clarinet parts. The piano part has a complex rhythmic pattern with triplets and sixteenth notes. The clarinet part has a melodic line with trills and slurs. Dynamics include *p*, *cresc.*, and *pp*. Performance instructions include *espressivo* and *cresc.*. The second system includes piano and oboe parts. The piano part continues with the same rhythmic pattern. The oboe part has a melodic line with trills and slurs. Dynamics include *p*, *cresc.*, and *dim.*. Performance instructions include *espressivo* and *cresc.*. The score is marked with a tempo of *(tranquillo)* and a metronome marking of *M.M. ♩ = 126*. The key signature has two flats, and the time signature is 3/4.

a) Der Herausgeber spielt:
The editor renders this thus:
L'éditeur joue:

The editor's rendering shows a different interpretation of the piano part for the first system. It features a simpler rhythmic pattern with a *Ped.* (pedal) marking.

b) Mit innigstem Ausdruck.
With heartfelt expression.
Avec l'expression la plus tendre.

8.....

più piano

8.....

pp una corda

cresc.

Viola.

Viol. II. *stringendo sino al tempo primo*

Viol. I.

Bassi.

Tempo primo.

Solo.

ff

martellato

Red.

Tutti.

Solo.

ff

Red.

8.....

Tutti.

ff

Red.

senza tempo
Solo.

M.M. ♩ = 132. Tutti.

a) Siehe Anmerkung a auf Seite 3.

b) Jede Abweichung von dieser Kadenz, auch das Hinaufgehen in die höhere Oktave, ist zu verwerfen. Die rhythmische Eintheilung gegen das Ende hin und die Bassnote am Schluss erleichtern dem Dirigenten den Einsatz; aus demselben Grund empfiehlt es sich ein kleines ritardando eintreten zu lassen.

c) Die Triller mit Nachschlag. Brahms war sogar der Meinung, dass man sich keinen Triller ohne Nachschlag denken könne.

a) See Foot-note a on Page 3.

b) Every deviation from this cadenza, even the ascending to the higher octave, is objectionable. The rhythmical apportioning towards its close and the final bass-note give the conductor his cue for coming in. For the same reason it is advisable to introduce a slight ritardando.

c) Execute the shakes with a note-of-complement. Brahms was even of opinion that a note-of-complement was essential to the finish of every shake.

a) Voir la remarque à la page 3.

b) Il ne faut ni s'écarter de cette cadence ni monter à l'octave supérieure. La division rythmique vers la fin et la note de basse à la fin facilitent la rentrée au chef d'orchestre; pour la même raison, nous recommandons de jouer un peu ritardando.

c) Le trille avec note de complément. Brahms était même d'avis que l'on ne pouvait concevoir un trille sans note de complément.

pp

3

8

animato

sfp

a)

a) Bülow spielte hier

v. Bülow played this



Bülow jouait ici

weil das H bei dieser Wiederholung im Orchester nicht aufgelöst wird, indessen wurde diese Ansicht durch nichts bekräftigt.

on the ground that the B in this repetition in the orchestra is not resolved. This view is, however, in no wise substantiated.

parce que le si, à cette répétition à l'orchestre, n'est pas résous; cependant, rien n'a confirmé cette opinion.

The musical score is written for piano and consists of six systems of staves. The first system shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system features a complex texture with triplets and dynamic markings of *ff* and *sf*. The third system continues with intricate patterns and dynamic markings of *sf*. The fourth system includes a tempo marking of $\text{♩} = 132$ and dynamic markings of *dim.* and *pp leggieramente*. The fifth system shows a melodic line with a *poco rit.* instruction. The sixth system concludes the piece with a *poco rit.* instruction.

Un poco più lento.

The musical score is divided into four systems. The first system is marked "Un poco più lento." and contains two staves with piano (p) dynamics and a "sempre p" instruction. The second system includes the instruction "a tempo Tutti." and features a crescendo (cresc.) leading to a forte (f) dynamic. The third system is marked "Solo." and includes a piano (p) dynamic. The fourth system includes a crescendo (cresc.) marking. The score is filled with complex fingerings, slurs, and dynamic markings.

a) Beim Auswendiglernen präge man sich die abweichenden Formen dieser und der analogen Stelle auf Seite 9 genau ein.
In learning this by heart one must have the deviating forms of this and the other analogous passages on Page 9 thoroughly impressed on the mind.

En apprenant par cœur, il faut bien se graver dans la mémoire les formes dissemblables de ce passage et du passage analogue à la page 9.

Poco animato.

The musical score consists of eight systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The tempo is marked 'Poco animato'. The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *ff* (fortissimo), and *sempre ff*. Performance instructions include *non legato*, *molto cresc.* (molto crescendo), and *staccato*. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks (accents, slurs, and staccato dots). A repeat sign with first and second endings is present in the first system. The piece concludes with a *Reo.* (ritardando) marking and a final flourish.

4 1 4 2 4
 4 1 3 1
dim.
Red.

a) *poco rit.* *più tranquillo*
pp *espressivo*
Red.
Sua basso

a tempo
pp
Red. 3 3 3 3 5 5 5 5

b) *staccatissimo* *cresc.* *stacc.*

f *p* *leggeramente*
 3 3 4

a) Analog der nämlichen Stelle auf Seite 11 spielt der Herausgeber hier:
Analogous to the like passage on Page 11 the editor plays this:
 Comme dans le même passage à la page 11, l'éditeur joue ici:

b) Der Herausgeber spielt hier auch:
The editor also renders this:
 Ici, l'éditeur joue aussi:

The musical score is written for piano and consists of six systems of staves. The first system shows a melodic line in the right hand with fingerings 4, 4, 5, 4, 3 and a bass line with a 'Red.' marking. The second system begins with a piano (*pp*) dynamic and continues with a similar melodic and bass line. The third system includes a *cresc.* marking and a first ending marked 'a)'. The fourth system features a forte (*f*) dynamic, followed by a fortissimo (*ff*) section marked 'Tutti.' with a 'Red.' marking. The fifth system continues the fortissimo texture. The sixth system features a solo section for the right hand marked 'Solo. ff' and 'Red.', followed by another fortissimo section marked 'Tutti. f'.

a) Vergleiche die Anmerkung auf Seite 13.

b) Das Klavier setzt auf das zweite Viertel ein, also während dem Aushalten des Akkords im Orchester.

a) Compare with the foot-note on Page 13.

b) The pianoforte comes in on the second beat of the bar, i. e. while the chord is being sustained by the Orchestra.

a) Comparer la remarque à la page 13.

b) Le piano rentre au deuxième temps; c'est-à-dire pendant que l'accord est soutenu par l'orchestre.

Solo. *ff* *Ad.* *8* *Tutti.* *f*

a) Solo. *f* *sf* *sf* *sf* *sf* *sf*

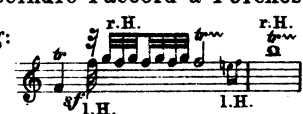
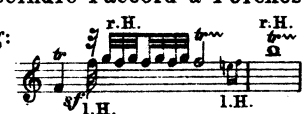
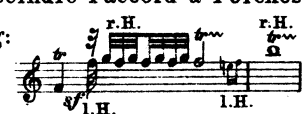
Non si fa una Cadenza, ma s'attacca subito il seguente.


sempre cresc. *f* *sf* *sf* *sf* *sf* *sf*

Ad. quasi staccato

b) *a piacere* *a tempo* *dim.* *pp leggieramente*

c) *a tempo* *d)* *pochissimo rit.*

- a) Man lasse den Akkord im Orchester gut ausklingen, bevor man mit der Kadenz einsetze.
 Allow the chord in the orchestra to quite die away before coming in with the cadenza.
 Laisser s'éteindre l'accord à l'orchestre avant de rentrer avec la cadence.
- b) Ausführung:  Langes, bis ins Feinste ausgearbeitetes diminuendo.
 Execution:  A long drawn-out delicately ending diminuendo.
 Exécution:  Long diminuendo, à exécuter le plus délicatement et le plus finement possible.
- c) Beethovensches staccato, also nur ein mezzo staccato.
 A Beethoven-staccato, consequently only a mezzo staccato.
 Staccato de Beethoven, c'est-à-dire un mezzo staccato.
- d) Der Einsatz in den Hörnern (Auftakt) muss genau mit dem As
 Die folgende Stelle ist möglichst gebunden und zart zu spielen.
 The French Horns must come in exactly with the A-flat
 forte-part. The passage following thereon must be rendered as legato and softly
 La rentrée dans les cors (temps levé) doit coïncider exactement avec le la bemol
 Le passage suivant doit être joué aussi legato et aussi doucement que possible.

des vierten Viertels im Klavier übereinstimmen.
 in the up-beat of the fourth beat in the piano-as possible.
 du quatrième temps dans la partition du piano.

♩ = 116.

pp legatissimo

♩ = 132.

pp leggieramente

molto cresc.

Tutti.

molto cresc. *f*

a) *Meno allegro, slargando.*

Solo.

ff *Red.* *

a tempo

Tutti.

a) Die Einsätze des Klavieres erheblich breiter als das Hauptzeitmass.
 The pianoforte must come in with considerably greater breadth than the prevailing tempo.
 Les rentrées du piano doivent être considérablement plus larges que la mesure générale.

Meno allegro.
Solo.

a tempo

Ob.

Fag. sempre f

ff

Red.

poco incalzando

ff

Red.

* Red.

a) non legato

* Red.

dim.

p

a) Allmählich von einem non legato in ein legatissimo übergehend.

Pass gradually from a non legato over to a legatissimo.

Passer graduellement de non legato à legatissimo.

8.....

più piano

* *ped.* *

8.....

ped. * *ped.* *

pesante *f* *poco a poco* *stringendo* *dim.*

p

a) Poco più animato. ♩ = 144.

8.....

pp più piano

8.....

pp

2 3 3 4 3 3

4 5 5 5 5 5

a) Aus erklärlichen Gründen lässt der Herausgeber die erleichterte Lesart hier fort.
 For self-evident reasons the editor had eliminated the simplified notation.
 Pour des raisons faciles à concevoir, l'auteur élimine ici la notation simplifiée.

leggieramente

a) *cresc.*

poco a poco

f *Ped.*

fff ** sempre Ped.*

- a) Alles non legato. Die Anfangsnoten jeder Gruppe staccatissimo.
 The whole non legato. The initial-note of each group to be played staccatissimo.
 Le tout non legato. Les notes initiales de chaque groupe staccatissimo.

a) Adagio un poco mosso. M. M. ♩ = 63.

Tutti.
Str. I.

Fl. Clar. Fag.

Viol.

Clar.

M. M. ♩ = 58.

b) Solo.

a) Einzelne Ausgaben (z.B. Kullak) vertreten die Bezeichnung Φ . Es ist indessen unmöglich diesen Satz alla breve zu dirigiren.
 b) Bei aller Zartheit und Durchsichtigkeit des Vortrags muss derselbe stets männlich bleiben; man darf sich namentlich nicht verleiten lassen, Chopinsche Vortragsmanier hier anzuwenden.

a) Some few editions (p.e. Kullak's) give the tempo-sign as Φ , but it is impossible to direct this movement as alla breve.
 b) Notwithstanding the delicacy and transparency of this movement it must remain virile throughout. It is, therefore, inadmissible to apply the visionary style of Chopin to it.

a) Quelques éditions (p.ex. celle de Kullak) donnent la mesure Φ . Cependant, il est impossible de diriger cette phrase alla breve.
 b) Malgré toute la délicatesse et la transparence de l'exécution, celle-ci doit toujours rester virile; on doit se garder d'employer ici le style rêveur de Chopin.

c) Ausführung:
 Execution:
 Exécution:

e) Ausführung des letzten Viertels:
 Execution of the last beat.
 Exécution du dernier temps:

Kein Zurückhalten.
 No retardation.
 Ne pas ralentir.

d) Der Herausgeber spielt:
 The editor renders this thus:
 L'éditeur joue:

a) *pp espressivo*

Ped. * Ped.

p cantabile

* Ped.

Poco più animato. ♩ = 66.

b) *f*

c) *dim.* *p*

cresc. *poco riten.*

a) Noch zarter im Vortrag als das erste Mal.

b) Beethovensches staccato. Siehe Seite 6, Anmerkung b.

c) Die Triller sind sämtlich ohne Nachschlag zu spielen.

a) The rendering must be even more delicate than the first time.

b) A Beethoven-staccato. See P. 6 F.-N. b.

c) The whole of these shakes must be played without a note-of-complement.

a) L'exécution doit être encore plus délicate que la première fois.

b) Staccato de Beethoven. Voir page 6, remarque b.

c) Les trilles doivent tous être joués sans note de complément.

a) Tempo primo. ♩ = 63.

mp cantabile

b) *tr*

c) *Tutti Solo.*

cresc.

f dim. p molto legato

cresc. dim.

cresc. dolce

- a) Das Thema ist mit vollem, warmen Ton vorzutragen.
The theme must be rendered with a full, warm tone-color.
 Ce thème doit être rendu dans un ton plein et chaud.

b) Ausführung:

Execution:
Exécution:



c) Ausführung:

Execution:
Exécution:



d) Ausführung:

Execution:
Exécution:



- e) Die Phrasierungsbögen sind genau zu befolgen, also die Sechzehntel je zwei und zwei von einander zu trennen und hüte man sich in ein verschwommenes legato zu verfallen.
The phrasing-loops must be strictly observed, therefore, the semiquavers must be detached from each other in groups of two. Be careful not to lapse into a blurred legato.
 Les liaisons du phrasé doivent être observées strictement; les doubles-croches doivent être séparées par groupes de deux. Se garder de tomber dans un legato embrouillé.
- f) Die Konturen der Melodie

The contours of the melody



Les contours de la mélodie

u.s.w. sind plastisch hervorzuheben. Man lese über diesen herrlichen Effekt das von Berlioz in seiner Instrumentationslehre Gesagte. etc. must be brought out plastically. One should read what Berlioz says anent the glorious effect of this in his work on Instrumentation! etc. doivent être détachés plastiquement. Lire ce que Berlioz dit de ce magnifique effet dans sa méthode d'instrumentation.

First system of musical notation, consisting of two staves. The music features a complex, rhythmic pattern with many slurs and accents, typical of a virtuosic piano piece.

Second system of musical notation, consisting of two staves. The music continues with similar rhythmic complexity. A dynamic marking *poco cresc.* is present in the lower staff.

Third system of musical notation, consisting of two staves. The music continues with similar rhythmic complexity. Dynamic markings *dim.* and *cresc.* are present in the lower staff.

Fourth system of musical notation, consisting of two staves. The music continues with similar rhythmic complexity. Dynamic markings *cresc.* and *dim.* are present in the lower staff.

Fifth system of musical notation, consisting of two staves. The music continues with similar rhythmic complexity. A dynamic marking *pp* is present in the lower staff.

Sixth system of musical notation, consisting of two staves. The music concludes with a final flourish. Dynamic markings *sempre più dim.*, *morendo*, and *pp* are present in the lower staff. The system ends with a fermata and a star symbol.

Poco più adagio.

a) *pp* *una corda* *semplice poco tenuto* *Attacca il Rondo.*

Rondo.
Allegro. ♩ = 92.

c) *ff* *tre corde* *sf* *p* *ff* *sf* *Mit Nachdruck.*

espressivo

Tutti.

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

- a) Wie aus weitester Ferne erklingend, muss diese Vorahnung des Rondothemas mit zartestem Anschlag hingehaucht werden.
 b) Das B ist sehr lang und mit ausgiebigem Pedalgebrauch nachhallen zu lassen. Auf einem guten Steinway wird dies am besten gelingen.

c) Der Rhythmus stark ausgeprägt, das sforzato auf dem zweiten Achtel sehr stark.

- a) This must sound as if wafted from afar, and as a precursor of the rondo-theme. The touch must be of the lightest.
 b) The B-flat must be sustained for a long time, with ample use of the pedal. This will sound at its best on a good Steinway.
 c) The rhythm must be brought out prominently; the sforzato on the second quaver must be very vigorous.

a) Ceci doit sonner comme dans le lointain et comme un précurseur du thème de rondeau et doit être joué avec le toucher le plus léger possible.

b) Le si-bémol doit être soutenu très longtemps et avec un large emploi de la pédale. Ceci réussira le mieux sur un bon Steinway.

c) Le rythme doit être bien prononcé, le sforzato sur la deuxième croche doit être très vigoureux.

Solo.

a) Ausführung:
 Execution:
 Exécution:

b) Die Vorschläge kurz und als Auftakt zur Hauptnote.

c) Die Arpeggieen möglichst geschlossen, beinahe zusammen angeschlagen.

b) The appoggiaturas must be short and serve as up-beats to the principal notes.

c) The arpeggios must be as short as possible, almost as if struck simultaneously with the principal note.

b) Les notes d'agrément doivent être courtes et servir de temps levé pour la note principale.

c) Les arpèges doivent être aussi resserrés que possible, les notes étant touchées presque ensemble.

Tutti.
Clar.

Solo.

f *p Fag.* *f* *p poco rit.*

Red. *

Tutti. Solo.

a tempo

f *p poco ritard.* *ff* *ff*

Red.

*

scherzando

p dolce

dolce

cresc. - - -

ff con bravura

Red.

a) *dim.* *p poco ritard.*
 a tempo *f* *p* *ff*
espress. *Mit Nachdruck.* *animato Solo.*
 Tutti. *cresc.* *p* *pp* *p*
Mit Nachdruck. *leggieramente*

a) Allmählich in ein *legatissimo* übergehend.

b) Eine ächt Beethovensche Nüance $\leftarrow p$

c) Alles non legato, eine bei Beethoven häufig wiederkehrende Anschlagsform.

a) *Gliding gradually into a legatissimo.*

b) *A thoroughly Beethoven-coloring* $\leftarrow p$

c) *The whole non legato— a style of touch which is frequently found in Beethoven's works.*

a) *Passer graduellement à un legatissimo.*

b) *Une véritable nuance de style de Beethoven.*

c) *Le tout non legato— une maniere de toucher très fréquente chez Beethoven.*

The musical score consists of several systems of staves. The first system shows the piano accompaniment with fingerings (2, 1, 4, 3, 4, 2, 1) and dynamics (2, 4). The second system includes piano accompaniment with *cresc.*, *ff*, and *f* markings, and the **Tutti.** section. The third system features the Flute (Fl.) and Oboe/Bassoon (Ob. Fag.) parts with *ff* and *f* dynamics, and a **Solo.** section. The fourth system shows piano accompaniment with *ff* dynamics and a **Red.** marking. The fifth system continues the piano accompaniment with *f* dynamics. The sixth system includes piano accompaniment with *dim.* markings and a **8.** marking.

- a) Der zweigliedrige Rhythmus scharf markirt. Diese Stelle ist mit Feuer und Bravour vorzutragen.
 Mark the rhythmic apportionment into groups of two-strongly. This passage must be played with fire and bravura.
 Marquer nettement le rythme binaire. Ce passage doit être joué avec feu et con bravura.

8.....

p più piano *pp* *f* *(f)* *sf*

8.....

sf *sf* *sempre forte*

**Ped. non legato* **Ped.*

2

ff *sf sempre forte*

**Ped.*

8.....

ff *Tutti.* *Viola.*

Clar.

sf *ff* *pp*

Viola. *Corni.*

Un poco più tranquillo.

a)

Solo.

pp *espressivo*

animato
pp

pp

pp *leggiero*

pp

Tempo primo.
Tutti.
Viol. Trombe. Corni. Viol.
sf

- a) Jene Dirigenten, welche gar möglichst viel Eignes in Beethovensche Werke hineinzudichten sich berufen fühlen, bringen hier oft ein läppisches ritenuto an, welches durchaus zu verwerfen ist; bei Eintritt des Klaviers jedoch empfiehlt es sich die ersten fünf Takte ruhiger und ausdrucksvoll zu spielen und erst beim sechsten Takte ins Hauptzeitmass zurückzukehren. *Those conductors who imagine themselves called to introduce much of their own ideas into Beethoven-works frequently take upon themselves to employ a trivial ritenuto here. This must be vigorously resisted. Nevertheless, when the pianoforte comes in it is advisable to take the first five bars more quietly and with much expression and only to revert to the prevailing tempo at the sixth bar.* Les chefs d'orchestre qui se croient appelés à introduire dans les œuvres de Beethoven le plus possible de leurs idées propres, placent souvent ici un ritenuto inepte qui doit être sévèrement condamné. Cependant, à la rentrée du piano, nous recommandons de jouer les cinq premières mesures plus tranquillement et avec expression et de revenir au tempo général seulement à la sixième mesure.

a) Ob. Solo. *pp* *Fag.* *pp*

b) *pp* *Red.* *sempre legato e pp*

c) *pp* *Red.* *sostenuto* *cresc.* *f con bravura*

f *Tutti.* *ff* *f Fag.* *Fag.*

- a) Siehe Seite 42.
- b) Im Gegensatz zum vorhergehenden Auftreten des Themas hat dasselbe hier frisch und lebendig einzusetzen.
- c) Zart, duftig, durchsichtig.
- a) See P. 42.
- b) By way of contrast to the preceding rendering of the theme, it must here come in with freshness and animation.
- c) Softly, ethereally, as it were, transparently.
- a) Voir page 42.
- b) Comme faisant contraste avec la précédente apparition du thème, ce dernier doit ici rentrer franchement et vivement.
- c) Suave, aérien, diaphane.

Solo.
non legato

a) Die von vielen Virtuosen angewandte Erleichterung:

The simplification of this figure, as adopted very many virtuosi:
La simplification adoptée par beaucoup de virtuoses:

ist nicht zu empfehlen. Die Figur ist von einer Hand auszuführen. cannot be recommended. ne peut être recommandée. La figure doit être jouée d'une main.

b) Ausführung:
Execution:
Exécution:

First system of the musical score. The piano part (top two staves) features a melodic line with a *cresc.* marking and a *p* dynamic. The violin part (bottom staff) is marked *a) Viol.* and *p*. The system concludes with a double bar line and a fermata over the final notes.

Second system of the musical score. The piano part continues with dynamic markings *f*, *sf*, *p*, and *ff*. The violin part includes a *Red.* marking. The system ends with a double bar line and a fermata.

Third system of the musical score. The piano part features dynamic markings *sf* and *p*, along with the instruction *espressivo*. The violin part includes a *trm* marking. The system ends with a double bar line and a fermata.


Fourth system of the musical score. The piano part includes dynamic markings *f*, *p*, and *cresc.*, and the instruction *Tutti.* The violin part includes a *Red.* marking. The system ends with a double bar line and a fermata.

Fifth system of the musical score. The piano part features a *cresc.* marking. The violin part includes a *trm* marking. The system ends with a double bar line and a fermata.

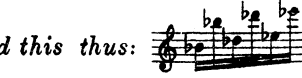
Sixth system of the musical score. The piano part includes a *sf* marking. The violin part includes a *trm* marking. The system ends with a double bar line and a fermata.

Seventh system of the musical score. The piano part includes a *sf* marking. The violin part includes a *trm* marking. The system ends with a double bar line and a fermata.


a) Kein Zurückhalten. a) No retard. a) Pas retenir.

a) Bülow spielte hier  u. s.w. analog der nämlichen Stelle auf Seite 39. Er vertritt aber sonst in Bezug auf ähnliche Fälle in seinen Ausgaben die Ansicht „variatio delectat“ und sind wir hier ebenfalls dieser Meinung.

b) Breiter, das Orchester alsdann frisch einsetzend. Man vergleiche dieselbe Vortragsweise im ersten Satze Seite 28.

a) Von Bülow played this thus:  etc. as analogous to the similar passage on P. 39. But, otherwise, in respect of similar instances, he in his editions advocates the principle of “variatio delectat;” and in such opinion we concur.

b) With greater breadth, the orchestra coming in immediately and brightly. Compare with the same style of execution in the first movement— see P. 28.

a) Bülow jouait ici  etc., comme dans le même passage à la page 39. Cependant il soutient, en ce qui concerne des cas semblables dans ses éditions, le principe «variatio delectat» et nous sommes ici de cet avis.

b) Avec plus d'ampleur, l'orchestre rentrant ensuite franchement. Comparer ce même style d'exécution dans la première phrase, page 28.

Meno allegro.

a tempo
Tutti.

meno
Solo.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in a key with two flats. The tempo is marked 'Meno allegro.' and 'a tempo Tutti.' There are dynamic markings of *f* and *p*. A section is marked 'Solo.' with the instruction 'p espressivo'. Below the staff, there are performance instructions: 'Ped.' (pedal), 'Mit Nachdruck.' (with emphasis), and fingerings '2 3 1' and '3 1'.

Second system of the musical score. It continues the grand staff notation. The tempo is 'a tempo Tutti.' and 'Solo.' with 'poco accelerando'. Dynamics include *p*, *cresc. molto*, and *ff*. The system ends with 'Tutti.' and a *p* dynamic. Fingerings '4 2' and '2 1' are indicated.

Third system of the musical score. The tempo is 'a tempo'. The music features a 'cresc.' (crescendo) marking. The notation includes various rhythmic patterns and articulation marks.

Fourth system of the musical score. It continues the grand staff notation with various dynamics and articulation marks. The tempo remains 'a tempo'.

Fifth system of the musical score. The tempo is 'Animato. Solo.' with 'leggero e grazioso'. Dynamics include *p* and *Cor.* (Corno). The system includes performance instructions for 'Fag.' (Fagotto) and 'Cor.' (Corno).

Sixth system of the musical score. It features a grand staff with treble and bass clefs. The system includes a measure number '4524' and a 'tr.' (trill) marking. The notation is dense with many notes.

Seventh system of the musical score. It features a grand staff with treble and bass clefs. The system includes a measure number '2435' and a 'tr.' (trill) marking. The notation is dense with many notes.

8.....

8.....

p subito

Tutti.

p espress.

Solo.

poco cresc.

incalzando

cresc.

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

5 1 1 4 1 3 1 3

f animato

1 4 1 1

5 2

8.....

cresc.

Tutti.

f Trombe.

f Corni.

3 2 5 5

Solo.

p

3 3 3

First system of the musical score. The treble clef part features a melodic line with slurs and fingerings (1, 2, 3, 4). The bass clef part has a steady accompaniment. Dynamics include *p* and *sf*.

Second system of the musical score. The treble clef part continues with slurs and fingerings. The bass clef part has a steady accompaniment. Dynamics include *sf* and *sempre dim.*

Third system of the musical score. The treble clef part has a melodic line with slurs. The bass clef part has a steady accompaniment. Dynamics include *pp* and *ritard.*. The tempo marking **Adagio.** is present on the right.

Più allegro. M.M. ♩ = 132.

Fourth system of the musical score. The treble clef part features a melodic line with slurs and fingerings (1, 2, 3). The bass clef part has a steady accompaniment. Dynamics include *f* and *sf*.

Fifth system of the musical score. The treble clef part features a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). The bass clef part has a steady accompaniment. Dynamics include *sf* and *ff*.

Sixth system of the musical score. The treble clef part features a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). The bass clef part has a steady accompaniment. Dynamics include *f*, *sf*, and *ff*. The tempo marking **Tutti.** is present on the left.

a) Vor einem zu frühen ritardando ist zu vermeiden!
 Be particularly careful to
 Se garder d'un ritardando