

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 13 2 1 3 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 *espressivo* and *ff*. The second system is marked *vivace* and *Solo*, with dynamics like *rit.*, *meno*, and *ff*. The third system includes markings for *più lento*, *stretto*, and *a tempo*, with dynamics ranging from *mf* to *f veloce*. The fourth system is marked *Tutti* and *b)*. The fifth system includes parts for Clarinet and Flute, with dynamics like *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 ties, while the left hand provides a rhythmic accompaniment with chords and eighth notes. 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 dense texture of chords and sixteenth notes. Dynamics include *sf*.

Fourth system of a piano score. The tempo is marked *tranquillo*. The right hand has a melodic line with slurs. 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*, *Basso.* (Basso), *animato*, and *cresc.* (crescendo).

Tempo primo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*f*) dynamic marking and a triplet of eighth notes in the bass line.

Second system of musical notation, continuing the grand staff. It includes a *Viola e Basso.* instruction and a *ff* dynamic marking.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *ff* dynamic marking and a triplet of eighth notes in the bass line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *tranquillo* marking for the Oboe part, a *p dolce* dynamic marking, and a *Fl.* marking for the Flute part. The tempo is marked *a tempo*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *tranquillo* marking, a *cresc.* (crescendo) marking, and a *f* dynamic marking. The tempo is marked *a tempo*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *ff* dynamic marking and a *sf* dynamic marking.

The musical score consists of several systems. The first system shows piano accompaniment with dynamics *sf*, *dim.*, and *p*. The second system includes piano and woodwinds (Oboi., Cor., Fag., Cor.), with dynamics *cresc.*, *p*, and *cresc.*. The third system features piano and woodwinds (Blasinstr.), with dynamics *dim.*, *p*, and *dolce*. The fourth system is a piano solo with dynamics *poco stretto*, *poco cresc.*, and *f*, and includes fingering numbers. The fifth system continues the piano solo with dynamics *p* and *dim.*. The score is marked *Molto meno mosso. M.M. ♩ = 104.* and includes performance instructions like *cantabile* and *dolce*.

- 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 staccati.*
- 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 1 3 2 1 3 2 1 1 1

cresc.

rw.

1 1 4 1 4 1 4 1 4

f poco riten.

f

Tutti. *Tempo primo.* ♩ = 132.

Solo.

p espressivo ma semplice

cresc.

animato ♩ = 138-144

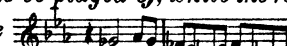
sf

a)

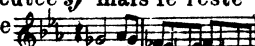
b)

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.*

a) Un poco più lento.

poco rit.

p

Ped.

8.....

sempre p

* Ped. * Ped. * Ped. * Ped. *

b) *3* *1 3 1*

cresc.

f

a tempo

Tutti.

ten.

sf

ten.

sf

ten.

Ped. * Ped. * Ped. * Ped. *

Solo. *3* *2 5 1* *4 2 5 1* *1*

dolce

Ped. * Ped.

8.....

3 *5 2* *5*

4 *1* *3* *3* *8.....*

cresc.

* Ped. *

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:

Poco animato.

8

Musical score for the first system, featuring a treble and bass clef with various notes, rests, and dynamic markings like 'f' and 'sf'.

Rw.

molto cresc.

non legato

Musical score for the second system, including dynamic markings 'ff' and 'sf', and performance instructions like 'non legato' and 'molto cresc.'

a)

♩ = 138.

Musical score for the third system, featuring 'sempre staccato' and various fingerings and slurs.

sempre staccato

Musical score for the fourth system, showing complex rhythmic patterns and fingerings.

Musical score for the fifth system, concluding with various notes and rests.

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.

ff a) sforzato

sempre ff

dim.

Ped.

Ped. poco rit.

Ped.

Più tranquillo.

pp espressivo

a tempo

Ped.

- 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.

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

* Ped.

a)

cresc. - - - - - f

* *

$\text{♩} = 132.$ Tutti.

* Ped. *

ff

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
2
5
4
1
3
tr
2
tr

pp
tr
3

312
1
1
2 1 4

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.*

Musical score for piano, featuring six systems of music. The first system includes a "Ped." marking and a star. The second system is marked "a) (con bravura)". The third system has a "molto cresc." marking. The fourth system is marked "(poco a poco più animato)". The fifth system includes "Tutti." and "Solo." markings. The sixth system includes "Fl.", "Ob.", and "ff" markings.

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*

Ped. * *Ped.* * *Ped.* *

sempre staccato

dim.

p sempre più p

The musical score consists of five systems of two staves each (treble and bass clef). The first system includes dynamic markings *ff* and *ff*, and pedal markings *Ped.* with asterisks. The second system is marked *sempre staccato*. The third system has a *dim.* marking. The fourth system is marked *p sempre più p*. 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 three systems of staves. The first system is for the piano, with two staves. The second system is for the Clarinet (Clar.) and Oboe (Ob.), with two staves. The third system is for the piano, with two staves. The score includes various musical notations such as triplets, trills, and dynamic markings.

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

Musical notation for the editor's rendering of the first system, showing a specific phrasing with a 'Ped.' 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

Re.

Tutti.

Solo.

ff

* Re.

8.....

Tutti.

ff

* Re. *

senza tempo
Solo.

ff *f* *dim.* *p*

tr *crescendo*

ff

M.M. ♩ = 132. Tutti.

Clar. *p dolce* *p poco cresc. cresc.* *a tempo* *p cantabile*
Corni.

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 bass line in the left hand, both featuring eighth-note patterns. The second system includes dynamic markings *ff* and *sf*, along with fingering numbers (1, 3) and triplet markings. The third system continues with *sf* dynamics and includes fingering for triplets (1, 3) and a sequence of notes (1 2 3 4 1 2 3 4). The fourth system features a *calmandosi* instruction, a tempo marking of $\text{♩} = 132$, and dynamics *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 dynamics (*p*) and "sempre *p*". 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 piano (*p*) and tenuto (*ten.*) markings. The fourth system includes a crescendo (*cresc.*) and is marked with "8" above the staff. The score includes various musical notations such as slurs, accents, 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 is written for piano and consists of ten systems of staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a time signature of 3/4. The score is marked 'Poco animato' and includes various dynamics such as *f*, *sf*, *ff*, *staccato*, and *sempre ff*. Fingerings are indicated by numbers 1-5 above or below notes. There are also some performance instructions like 'non legato' and 'molto cresc.'. The score ends with a double bar line and a 'Ped.' (pedal) marking.

4 1 4 2 4

1 4 1 3 1

dim.

Red.

a) *poco rit.* *più tranquillo*

pp espressivo

8va basso

a tempo

pp

Red.

Red.

b) *staccatissimo cresc.* *stacc.*

f *p leggermente*

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 notation includes various musical elements:

- System 1:** Features a melodic line in the right hand with fingerings 4, 4, 5, 4, 3 and a bass line. A slur spans across the first two measures.
- System 2:** Starts with a piano (*pp*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A 'Red.' marking is present below the first measure.
- System 3:** Includes a *cresc.* (crescendo) marking. The right hand has a melodic line with slurs and fingerings 1, 1, 2, 3. A 'Red.' marking is below the first measure.
- System 4:** Features a *f* (forte) dynamic in the left hand and a *ff* (fortissimo) dynamic in the right hand. The right hand has a melodic line with slurs and fingerings 6, 6, 8, 1, 3. A 'Tutti.' marking is above the first measure.
- System 5:** The right hand has a melodic line with slurs and a 'Tutti.' marking above the first measure. The left hand has a rhythmic accompaniment.
- System 6:** The right hand has a melodic line with slurs and a 'Solo. ff' marking above the first measure. The left hand has a rhythmic accompaniment. A 'Tutti.' marking is above the first measure.

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*

Tutti.

a) Solo. *f* *sf*

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

sempre cresc.

quasi staccato

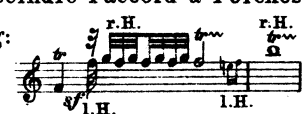
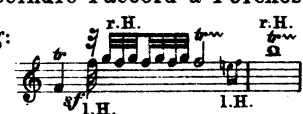
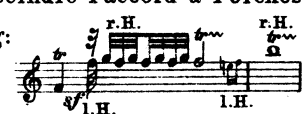
b) a piacere


c) a tempo

dim.

pp leggieramente

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 leggermente

molto cresc.

Tutti.

a) *Meno allegro, slargando.*

Solo.

ff

Red.

Tutti.

a tempo

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

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 dirigieren.
 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*

tr

cresc. *poco riten.*

tr

- 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'execution 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

p

b)

c)

d)

cresc.

f

dim.

p molto legato

Tutti

Solo.

e)

cresc.

dim.

f)

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. Dynamic markings *dim.* and *cresc.* are visible in the lower staff.

Fourth system of musical notation, consisting of two staves. Dynamic markings *cresc.* and *dim.* are visible in the lower staff.

Fifth system of musical notation, consisting of two staves. A dynamic marking *pp* is visible in the lower staff.

Sixth system of musical notation, consisting of two staves. Dynamic markings *sempre più dim.*, *morendo*, and *pp* are visible in the lower staff. The system concludes with a *Fag.* (Fagotto) instruction 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.

First system of the musical score, featuring a treble and bass clef with various rhythmic patterns and dynamics.

Second system of the musical score, continuing the melodic and harmonic development.

Third system of the musical score, marked "Solo." and featuring intricate fingerings and dynamics such as *f* and *sf*.

Fourth system of the musical score, characterized by repeated triplet patterns and a *dim.* (diminuendo) marking.

Fifth system of the musical score, including a *dolce* marking and a trill (*tr*) in the upper register.

Sixth system of the musical score, featuring dynamics *p*, *cresc.*, and *f*, along with a *Fag.* (Fagotto) marking.

a) Ausführung:
Execution:
Exécution:

A small musical notation example showing a triplet of notes with fingerings 3, 4, and 1.

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.

First system of the musical score. The Clarinet part begins with a **Tutti.** marking and a **Solo.** marking. The Piano part features dynamics of **f**, **p**, and **p poco rit.**. A **Red. *** marking is present below the piano part.

Tutti. Solo.

a tempo

Second system of the musical score. The Clarinet part includes **a tempo** and **ff** markings. The Piano part includes **p poco ritard.**, **ff**, and **Red.** markings. A ***** marking is located below the piano part.

scherzando

p dolce

Third system of the musical score. The Clarinet part is marked **scherzando**. The Piano part is marked **p dolce**.

dolce

Fourth system of the musical score. The Clarinet part includes a **dolce** marking.

cresc. -

ff con bravura

Red.

Fifth system of the musical score. The Clarinet part includes **cresc. -** and **ff con bravura** markings. The Piano part includes a **Red.** marking.

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 tempo
f *p* *ff*
dim. *p poco ritard.*
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 is arranged in systems. The first system shows the piano part with fingerings (2, 1, 4, 3, 4, 2, 1) and a 2/4 time signature. The second system includes the piano part with a *cresc.* marking, followed by a *ff* section with triplets, and a *Tutti* section. The third system features woodwinds: Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.), with a *Solo* marking and a *ff* dynamic. The fourth system shows the piano part with a *Red.* marking. The fifth system continues the piano part with a *dim.* marking. The sixth system features a woodwind part with a *dim.* marking and a fermata over a group of notes.

- 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.

tr.

ff *sf sempre forte*

* Ped.

8.....

ff

Tutti.

ff Viola.

Clar.

sf *ff* *pp*

Viola. Corni.

Un poco più tranquillo.

a)

Solo.

pp espressivo

8.....

animato

sempre pp

8.....

sempre pp

8.....

sempre pp leggiero

8.....

sempre pp

Tempo primo.

Tutti.

Viol. Trombe. Corni. Viol.

- 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* *pp*

b) *pp* *pp* *sempre legato e pp*

c) *f* *con bravura* *sostenuto* *ff* *Fag.* *Tutti.*

- 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 of *f*, *sf*, *p*, and *ff*. The violin part includes a *Red.* (ritardando) marking. The system ends with a double bar line and a fermata.

Third system of the musical score. The piano part features *sf* and *p* dynamics. The violin part includes a *trm* (trill) marking and an *espressivo* instruction. The system concludes with a double bar line and a fermata.

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

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

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

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

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

Solo.

sf *f*

dim. *dolce*

tr *p* *p*


Tutti. *p* *cresc.* *ff* *ff* *p* *f*

Ob. *p* Clar. *p* *f*


Red. * *p* Fag. *f*

Solo. *p poco ritard.* *p poco ritard.* *ff* *ff*


a) Siehe Seite 43 b.
 See page 43 b.
 Voir page 43 b.

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 musical notation. Treble and bass staves. Includes markings: *ped.*, *f*, *p espressivo*, and *Mit Nachdruck.* with fingerings 2, 3, 1, 3, 1.

a tempo
Tutti.

Solo.

poco accelerando

Tutti.

Second system of musical notation. Treble and bass staves. Includes markings: *p*, *cresc. molto*, *ff*, and *p*. Fingerings 4, 2, 2, 1, 2, 1 are shown.

a tempo

cresc.

Third system of musical notation. Treble and bass staves. Includes marking: *f*.

Fourth system of musical notation. Treble and bass staves. Includes marking: *tr*.

Animato.
Solo.

p Fag.

Cor.

p leggiero e grazioso

Fifth system of musical notation. Treble and bass staves. Includes markings: *p*, *Cor.*, and *leggiero e grazioso*.

4524

Sixth system of musical notation. Treble and bass staves. Includes marking: *tr*.

2435

Seventh system of musical notation. Treble and bass staves.

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.....

Tutti.

cresc.

ff

f Trombe.

f Corni.

3 2 5 5

Solo.

p

3 3 3

First system of the musical score, featuring a grand staff with treble and bass clefs. The music includes various articulations such as slurs, accents, and dynamic markings like *p* and *sf*. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes.

Second system of the musical score, continuing the grand staff notation. It features dynamic markings such as *sf* and *sempre dim.* (sempre diminuendo).

Third system of the musical score, marked **Adagio.** It includes the instruction *pp ritard.* (pianissimo ritardando). A small 'a)' is written above the first measure, and a star symbol is at the end of the system.

Più allegro. M.M. $\text{♩} = 132.$

Fourth system of the musical score, marked **Più allegro. M.M. $\text{♩} = 132.$** It features dynamic markings *f* and *sf*, and includes triplet markings (3) over groups of notes.

Fifth system of the musical score, featuring dynamic markings *sf* and *ff* (fortissimo), and extensive triplet markings (3) throughout the piece.

Sixth system of the musical score, marked **Tutti.** It features dynamic markings *f*, *sf*, and *ff*, and includes a section with a dotted line above the notes.

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