
LUDWIG VAN BEETHOVEN

PIANO CONCERTO No. 5

E^b major/Es-Dur/Mi^b majeur

Op. 73

'Emperor'

Edited by/Herausgegeben
Paul Badura-Skoda / Herausgeber

PREVIEW
Low Resolution



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48 Great Marlborough Street
London W1F 7BB

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OPUS LIST: BEETHOVEN'S COMPOSITIONS, PERFORMANCES, PUBLICATION, DEDICATIONS, FRAGMENTS, AND REVISIONS. DATE OF COMPOSITION, DATE OF FIRST PERFORMANCE, DATE OF FIRST PUBLICATION, DEDICATION, FRAGMENTED WORKS, AND REVISIONS. DATE OF COMPOSITION, DATE OF FIRST PERFORMANCE, DATE OF FIRST PUBLICATION, DEDICATION, FRAGMENTED WORKS, AND REVISIONS.

Opus List: Beethoven's Compositions, Performances, Publication, Dedications, Fragments, and Revisions. Date of Composition, Date of First Performance, Date of First Publication, Dedication, Fragmented Works, and Revisions.

Opus	Title and Instrumentation	First performance/ Uraufführung	First edition/ Erscheinung	Dedication/ Widmung
Op.19	Piano Concerto No.1, B	29 March 1795, Vienna	Leipzig, 1801	Carl Nicklas von Nickselsberg
Op.15	Piano Concerto No.1, C	September 2 April 1800, Prague	Vienna, 1801	Fürst Barbara Odesskichi (geb. Gräfin von Keglevics)
Op.37	Piano Concerto No.3, C	11 April 1803, Vienna	Vienna, 1804	Fürst Louis Ferdinand von Preußen
Op.56	Triple Concerto, C Pfte, Vln, Vcl, Ovrch	1807, Vienna	Vienna, 1807	Fürst Franz Joseph von Lobkowitz
Op.58	Piano Concerto No.4, G	1815-6, Vienna	Vienna, 1808	Erzherzog Rudolph von Österreich
Op.61	Violin Concerto, D	1806, Vienna	Vienna, 1806 Leipzig, 1810	Stephan von Breuning
Op.73	Piano Concerto No.5, E ("Empire")	1809, Vienna	Vienna, 1810	Erzherzog Rudolph von Österreich

(Last excludes fragments, incomplete works, and soloistic works not titled "Concerto")
 (Stücke, die nicht mit "Konzert" betitelt sind.)

PREFACE

Beethoven composed the E flat major concerto in 1809. It was published in Leipzig in February 1811 by Breitkopf & Härtel, who also produced an improved titled edition during the same year. In November 1810, however, the firm of Clementi & Co had already published this concerto in London before the publication of the first German edition. The work is dedicated to the Austrian Archduke Rudolph who was Beethoven's pupil, friend and patron.

The premiere took place at the seventh of the Leipzig Gewandhaus Concerts on 28 November 1811 conducted by Johann Philipp Schulz (1777–1827) with Friedrich Schneider (1796–1857) as soloist and given an enthusiastic review by the music critic Friedrich Rochlitz (1799–1871) in the *Allgemeine musikalische Zeitung*. The first performance in Vienna was given in 1812 by Beethoven's pupil Carl Czerny (1791–1857), whose valuable recordings of this performance were published in *Carl Czerny's Piano Tutor*, Op. 500 (Leipzig, 1907). Neate (1784–1857) gave the first performance in England in 1813. The concerto was republished in 1837 by Beethoven's publisher, Breitkopf & Härtel. The first edition of the concerto was published by Carl Czerny in 1811. The title 'Eroica' was first used and title 'Emperor Concerto' was first invented by Johann Baptist Cramer (1731–1808), probably appeared in 1808. During the 1840s, after Beethoven's death in 1827, it has nothing to do with an emperor, least of all Napoleon, of whose high-spirited coronation Beethoven disapproved so strongly that he withdrew the dedication from the 'Eroica' Symphony. Rather, the title refers to the generous conception, the majestic 'im-

perial' gesture, particularly in the first movement, and the triumphal character of both outer movements to which it is linked by a deeply emotional middle movement with a strong contrast between the two. It is his own motivation, a sense of grandeur and tender pianissimo, which is contrasted with the dense intensity of the first and the B major key of the second movement is also anticipated, also in the dramatic guise of the first movement. The first movement of the *Andante*, the first movement is a 'coup de théâtre' which will have a startling effect on the listener. The concerto today (could be a masterpiece of the 19th century) have been an important work. It is worth mentioning that the concerto 'Eroica' between 1803 and 1812 seems to come to an end with this concerto. The sketches there are entries for 'Angriff – Sieg' ('to the battle, with resolution') and 'Angriff – Sieg' ('attack, with resolution'). Here, and in earlier heroic works like the Third and Fifth Symphonies, the 'battle' concept appears in a sublimated form. While soloist and orchestra confront each other more than once in 'fighting spirit', this contrast is overcome and resolved in a sphere of exalted harmony.

The historical aspect of Beethoven's concertos is summarized thus by Basil Deane:

Beethoven's contribution to the concerto was of outstanding importance. He started with the Mozartian concept of co-operative interplay between soloist and orchestra in the thematic presentation, adapted it to his own particular kind of dramatic symphonic expression, and finally made of the concerto a vehicle for extreme virtuosity, without in any way detracting from its musical content or lessening the importance of the orchestra. He arrived at a more open conception of the first movement, with early participation of the soloist. He sought, and found, alternatives to the 'set-form' slow movement. He related his movements to each other, not only by linking passages between

¹ Leipzig, XIX, 8.

² Carl Czerny, *Vollständige theoretisch praktische Pianoforte-Schule*, Op.500, Part 4: *Die Kunst der Vortrags* (Wien, 1842), 114–116; (London: Cock, 1845), 112–114

movements but also by interrelated tonal events. He left a legacy which influenced profoundly, both for good and bad, his 19th-century successors.³

The present edition of the Piano Concerto in E flat major represents a first attempt since Beethoven's times at re-establishing the original text (Urtext) according to Beethoven's intentions. Why, one may ask, were so many mistakes in the original edition, as well as in later printed scores based on this edition? The answer reveals an interesting aspect of the relations between Beethoven and his publishers.

During composition of the work the relations between Beethoven and Breitkopf & Härtel in Leipzig (who were publishing his major works at the time) were good, even friendly. Their collaboration took the following form: Beethoven checked the professionally prepared MS copies of his works and then sent them to Leipzig, keeping the autographs in Vienna. In spite of Beethoven's repeated requests the publishers never let him have proofs and proofs were sent rather quickly after they had been prepared by the publisher's own proofreaders. As a result inevitably this procedure led to errors in the original editions that were not corrected by Beethoven when he saw them.

Meanwhile, however, the publisher's copyist (regarding the piano concerto) had already written down the work in the engraver's copy. Here, too, there were mistakes, and these could be corrected only if the publisher had already bought the work. In my opinion, that, in my experience, was the reason why the mistakes written in my own copy were mostly correct in the engravings. Presumably, there will also be a number of mistakes in the original edition, even if it is looked over by the composer, he will not doubt overlook mistakes. (28 July 1809)

[...] regarding the very beautiful edition, I have to reproach you most emphatically: why is it not free from mistakes??? Why not first a copy for checking for which I have asked repeatedly? Mistakes tend to

³ *The Beethoven Companion/The Beethoven Reader*, ed. D. Arnold and N. Fortune (London/New York, 1971), 328.

creep into every copy but they can be corrected by any competent proof-reader [...] I am somehow rather angry about that. (2 November 1809)

I have also found the following mistake in the C minor Symphony, in the third movement in 3/4 time when the major 3rd returns to the minor, and when it appears in the bass part as follows:



The two crossed out lines are wrong and must be corrected. The notes in the bass which have been crossed out are:

The first two lines are a copy of the same notes as the first two lines, but asking whether they are correct. The third movement of the C minor Symphony has been eliminated. Perhaps the notes were never written, and therefore the notes were not written.

Beethoven expressly demanded that the notes be removed as superfluous and unnecessary. The notes in the Fifth Symphony were also removed today. They were indeed never written in the first edition of the parts, printed 15 months later, and were included, in spite of Beethoven's two letters, in the score which Breitkopf & Härtel published in 1826. The definitive correction was finally made by Mendelssohn on the occasion of the Lower Rhine Musical Festival in Aachen, 1846.⁴

In the [Fifth Piano] K [Concerto] there are rather a lot of mistakes. (c. 2 May 1811)

Mistakes – mistakes! You yourself are nothing but one big mistake! I shall have to send you my copyist, I must come myself, if I don't intend my works – published just as a mass of mistakes. The music tribunal in Leipzig does not apparently produce one single decent proof-reader, and you send the works away even before you have received the corrected proof.⁵ (6 May 1811)

⁴ See A.W. Thayer, *Ludwig van Beethoven's Leben*, rev. E. Forbes as *Thayer's Life of Beethoven* (Princeton, 1964), Vol. 1, 500f.

⁵ A possible explanation for this seemingly inexplicable behaviour of the publisher could be due to the postal conditions prevalent at the time; the sending and returning of proof material would have resulted in a delay of two months in the publication of a work by Beethoven. Fur-

Beethoven's list of corrections for the Fifth Piano Concerto was rediscovered in 1983 at auction by Sotheby's, London. This also explains why Breitkopf & Härtel published a new edition relatively quickly. While it is not substantially different in appearance (title-page, for instance), there are numerous corrections in the piano part which were evidently made directly onto the plates.⁶ That only Beethoven could have made these corrections is evident from the fact that many of those in the new edition were based on the autograph score.

Of particular interest are corrections in this new edition at places where even the autograph has mistakes or inaccuracies. For instance, in the first movement, b371, Beethoven had forgotten to add in the score the sign for lifting the pedal, as well as the ottava sign in b463 where it is musically necessary.

For quite some time Beethoven was unable to make up his mind regarding the tempo indication for the third movement. The autograph score bears the indication 'Andante' written in pencil. This would be in accordance with the indication in the first edition. However, in Beethoven's first revision, the tempo was more moderate, and he wrote 'Andante più tosto legno' in pencil. In the second revision, he wrote 'Andante' and also wrote 'Allegretto' in pencil. In the third revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the fourth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the fifth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the sixth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventh revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the ninth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the tenth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eleventh revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twelfth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the thirteenth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the fourteenth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the fifteenth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the sixteenth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventeenth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighteenth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the nineteenth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twentieth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twenty-first revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twenty-second revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twenty-third revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twenty-fourth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twenty-fifth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twenty-sixth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twenty-seventh revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twenty-eighth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the twenty-ninth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the thirtieth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the thirty-first revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the thirty-second revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the thirty-third revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the thirty-fourth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. 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In the sixty-second revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the sixty-third revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the sixty-fourth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the sixty-fifth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the sixty-sixth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the sixty-seventh revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the sixty-eighth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the sixty-ninth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventieth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventy-first revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventy-second revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventy-third revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventy-fourth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventy-fifth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventy-sixth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventy-seventh revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventy-eighth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the seventy-ninth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eightieth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighty-first revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighty-second revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighty-third revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighty-fourth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighty-fifth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighty-sixth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighty-seventh revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighty-eighth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the eighty-ninth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the ninetieth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil. In the hundredth revision, he wrote 'Allegretto' and also wrote 'Allegretto più tosto moderato' in pencil.

therefore, Breitkopf had to fear pirate editions, caused by indiscretion in Vienna, and that would have damaged him considerably.

⁶ Piano concertos and symphonies were, at that time, usually published in sets of parts; printed full scores were rare exceptions.

in any of the sources and does not make sense. The varied tutti, bb398–402, demands a *f* followed by a diminuendo.)

A comparison between the first and second editions of the original publication seems to suggest that Beethoven corrected only the piano part. This is a reasonable assumption if one considers that correcting orchestral scores in parts is a very laborious task, especially when and that Beethoven was concerned with the correct reproduction of his work. Thus it became a common practice to correct in the original score, as was the case with the present score, as well as the original edition. Although Wilhelm Furtwängler noted a few errors in the original score, he unfortunately left many mistakes uncorrected. As described in his *Critical Edition of the Piano Part*, the piano part of the original score contains many errors caused by the use of early nineteenth-century pianos. That even Furtwängler's edition of the piano part is not without errors is proved by Beethoven's first movement. In this passage, Beethoven had originally taken the octave up to the high *g* but then crossed out two of the high notes, presumably by necessity than by virtue.

In the present edition the piano part is printed also in the tutti passages, since this is the way in which it appears in both the autograph and the German first edition. Beethoven clearly differentiates between the large notes, and the small cue notes which indicate the entries of the various instruments. This kind of notation served as a substitute for a full score at a time when the publication of such scores, or versions for two pianos, had not become common practice. Since these notes in small print were surely not meant to be played, they are not reproduced in the present edition. With regard to the bass notes in large print, however, it can be assumed that Beethoven intended, at least in this concerto, that the piano should participate in the tutti passages by playing a kind of continuo part similar to those in Mozart's piano concertos. The following points are in support of this assumption:

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1. The bass (printed large) of the piano in the tutti passages follows the bass of the strings except when the bass line is passed on to the viola or a wind instrument; in this case it is printed in small notes.

2. The very careful figuring of the bass would hardly make sense if it were not intended as an indication actually to play with the orchestra; this is particularly evident in the numerous 'tasto solo' directions which are known to mean that only the bass line, and not the chords, are to be played.

Nevertheless, there is as yet no definitive answer to the question whether a figured bass was, in Beethoven's time, still realized in the tutti passages of piano concertos. The fact that, during this period, a transition towards the modern practice – a silent solo part in the tutti – had begun, is borne out by the first English edition which appeared before the original German

edition of the concerto. There, too, the bass notes are in bold print, and the cue notes are small. However, the figuring of the bass is omitted.⁷

Finally, we wish to extend our sincere thanks to the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, formerly the Deutsche Staatsbibliothek, for allowing the recording of Beethoven's autograph manuscript on microfilm available only through the assistance of the Musik-Abteilung der Nationalbibliothek zu Berlin, and the Musik-Abteilung der Staatsbibliothek zu Berlin.

Stefan Akira Inui
Shelari de Haan

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⁷ For a detailed discussion of performance practice for figured bass in Beethoven's piano concertos cf. 'Beethoven's Basso Continuo: Notation and Performance' in Robin Stowell ed., *Performing Beethoven*, Cambridge Studies in Performance Practice (Cambridge, 1994). (Review by Paul and Eva Badura-Skoda in *Performance Practice Review*, Vol. 10, No. 2, Madison Wisconsin, 1977.)