BEETHOVEN

Variationen
für Klavier und Violoncello

Variations
for Pianoforte and Violoncello

WoO 45, Op. 66, WoO 46

Urtext

Herausgegeben von / Edited by
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INTRODUCTION

Beethoven's three sets of variations for piano and violoncello belong to the latter end of his so-called early period, having been composed during the years 1796–1801. By 1796 he had composed several chamber works that use both piano and cello, including piano quartets and piano trios, but it was not until that year that he composed his first works for these two instruments alone. What prompted him was apparently a trip from Vienna, where he was living, to the Prussian court at Berlin. He arrived there around early May and remained for two or three months, during which time he met King Friedrich Wilhelm II. The king was a great lover of music and particularly the cello, and employed two outstanding Parisian cellists, Jean-Pierre Duport and his brother Jean-Louis. Thus Beethoven was prompted, perhaps commissioned, to compose two violoncello sonatas (Op. 5) and a set of variations to variations at that time.

The choice of this first set of variations, 'Se[illegible]', from Handel's oratorio [illegible] for several reasons [illegible] to hear the oratorio [illegible] under the patronage of [illegible] in 1794, and [illegible] performed by [illegible] later years Beethoven was the greatest [illegible] have formed this [illegible] most popular theme from [illegible] for a set of variations, especially as [illegible] most numbers in the oratorio, it contains a short and clear-cut melody that is easily susceptible to variation treatment. The choice of theme could also have been an attempt to honour the king, as a latter-day Judas Maccabeus and heroic leader. Beethoven's main 'heroic' works such as the *Eroica* Symphony and the opera *Fidelio* still lay several years in the future, but his interest in the concept of heroism is already evident in this set of variations.

The autograph score was written out on non-Viennese paper that Beethoven presumably obtained during his travels, but it was not until about a year after his return to Vienna that the work was published by Artaria & Co. The precise date has not been established, but the plate number (710) suggests that the work appeared in summer or early autumn 1797. As it is only a short work it was not given an opus number but placed as 'No. 5' in a series of Beethoven's lesser publications, most of which are other sets of variations. The designation WoO 45 comes from Georg Kinsky's thematic catalogue, *Das Werk Beethovens: Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*, completed and ed. Hans Halm (Munich, 1955). The work was dedicated to Princess Maria Christiane von Lichnowsky (1765–1841), wife of Beethoven's first Viennese patron Prince Karl von Lichnowsky.

At this period the piano was usually the dominant instrument in music for piano and string instrument, with the string part sometimes even merely optional. This relationship applies for much of the time in the 'See the conq'ring hero' variations: in the theme the cello just plays the bass line or is even absent altogether, and it is silent throughout Variation 1. The piano continues to have the more challenging part up to Variation 5, but in Variation 6 the division of material is much more evenly equal, and in Variation 7 the cello has given the more virtuosic figuration. Thereafter the division of labour is more even. As was common, there is one variation in the minor key (No. 4), and one slow variation (No. 1), while the final variation compresses the theme in $^3/_8$ time before dissolving into coda, which includes a brief excursion into the remote key of C sharp minor followed by a neat modulation back to the tonic for a final restatement of the compressed version of the first part of the theme.

Beethoven's other set of cello variations from about the same time is based on the aria 'Ein Mädchen oder Weibchen' from Mozart's *Die Zauberflöte* (*The Magic Flute*). The date of the work is difficult to establish, since the autograph score is missing, but a few early sketches survive in the 'Kafka' Sketch Miscellany in the British Library. They are found on a leaf that was acquired in Vienna before Beethoven's trip to Berlin in 1796, and the verso of this leaf was originally designed as the first page of a full score of a symphony in C. While in Berlin, however, Beethoven made further sketches for the opening bars of the symphony, thus making the original leaf redundant. The blank recto side of the leaf was then used for various piano figurations, and for sketches for the variations on 'Ein Mädchen'. These sketches are clearly preliminary ideas – chiefly for Variations 4, 6 and 8 (though not sketched in this order) –

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The customary minor-key variation occurs in the middle of the set (Variation 4); the slow variation is the penultimate one, and once again the final variation is a fast one, with an extended coda that provides much-needed tonal contrast through the episode in C minor and G minor. Although the work was criticised in the *Allgemeine musikalische Zeitung* (8 December 1802) as being not among Beethoven's best, its success in the market place is clear from publications of reprints and arrangements (probably not made by Beethoven himself) in the ensuing years. However, Beethoven seems to have lost interest in this type of chamber music after 1801, preferring to write more ambitious works during his second period.

Barry Cooper

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PREFACE

Sources

WoO 45

A …bly composed in 1796, …Gesellschaft der Mu… …d in separate Pf … …na.

…796, no …then- …e preparation… …a single source… …hed in separate Pf … …ienna.

WoO 46

A Autograph score, composed in late 1801, housed in the Beethovenhaus, Bonn.

P First Edition (1802), published in separate Pf and Vc parts by Mollo, Vienna.

For a full account of these sources and their interrelationships, see Critical Commentary.

Specific Editorial Problems

Wherever possible, Beethoven's own notation, clefs, spelling of dynamic and tempo markings, note-groupings, and (in the Pf part) layout have been retained. However, in a few obvious cases the original notation has been modernized. Beethoven's characteristic *cres*: marking changed to *cresc.*; hairpins to the first note of a bar written <|> instead of his frequent <+> ; his early notation *senza sordini* … *con sordini* (WoO 46 bars 53–5) for the use of the sustaining pedal is given its modern form 𝄮 … ✻; and 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 (WoO 46 bars 9–10) obviously has to be notated 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯. Other abbreviated forms occur seldom in these works, always unsatisfactorily, and the few instances of 𝆒𝆑 (WoO 45 Var. 2, op.66 Var. 11), 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 (WoO 46 Var. 3) and 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 (WoO 46 Var. 6) have all been given in full as 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 and 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 respectively. Moreover, where we can say that the only reason why Beethoven beamed notes separately (WoO 46 bar 51) was to enable him to employ time-saving ditto marks (𝅘𝅥𝅯𝅘𝅥𝅯 // //), it has seemed preferable to resolve his note-grouping as 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯. But the most important problem of Beethoven's notation is his clefs in Vc, for in these works, apart from 𝄢, Beethoven used exclusively (the now universally-hated) 𝄞 sounding an octave lower than written. This has the twin disadvantages of ambiguity and a propensity towards many leger lines, and we have instead adopted the convention that where Beethoven uses 𝄢 we have retained it, but where he uses 𝄞 we have preferred either 𝄡 or 𝄞 (at pitch), the latter choice being exercised merely according to convenience.

Editorial insertions and emendations are distinguished by the use of either square brackets or (in the case of slurs and hairpins) by broken type.

Slurs to and from Repeated Notes

These were by no means inconceivable for Beethoven, and have been retained as they stand in the sources, as for example in WoO 45 bars 71, 288.

Slurs to and from Grace Notes

Beethoven generally did not write slurs round grace notes, or between grace notes and main notes, though they were invariably assumed in practice. We have retained this convention, so that whether (exceptionally) a slur is notated, as in WoO 45 bar 7, or not, as in bar 23 and generally throughout (bars 103/11, 121 etc.), makes no difference at all to the execution. The same applies identically to Nachschläge after trills, whether written as grace notes (as usually occurs, e.g. WoO 45 bar 63) or as real 𝅘𝅥𝅯𝅘𝅥𝅯 (WoO 46 bars 59–60); these are still to be understood as trill notation and thus slurred as a matter of course, like bars 87, 91 where the slur happens to be notated.

Accents and Hairpins

though less frequent than Sch
ematic. Like Schubert's, some
ed centrally beneath the note;
nethin[illegible]y close to the
like Schubert's, others are
ath the not[illegible] thus lookin
though from their co[illegible]ext
ething closer t[illegible]an accent;
ert hairpin', and depending
differing degrees of both ac-
together. Nowadays there is no
notate unambiguously such a sign
which is, by its very nature, ambiguous. Recent urtext editions have generally elected to standardize these as accents, but this belittles the very real element of diminuendo they contain. Yet to the eyes of modern musicians the fundamental difference between an accent and a diminuendo is that an accent does not affect the general dynamic level, whereas a diminuendo does; so that at least the accent notation made clear that the general dynamic remains unaltered. But for the present edition it has nevertheless been judged preferable to retain the appearance of the original sources rather than adding modern-looking accents which transmit a subtly different musical message, and it must be clear that the hairpins in WoO 45 bar 276 are to be read as long accents (or 'Schubert hairpins'), and not as diminuendos affecting the general dynamic. All other hairpins in these variations – in WoO 45 Var. 1 and WoO 46 Vars 1, 3, 4, 6 – are of the quasi-accent type described earlier, and although we have preferred to retain the original notation, placing them always beneath the note, they obviously apply only to each single note, and (again) do not affect the general dynamic.

Punkte and Striche

Beethoven was said (cf. Nottebohm, *Beethoveniana* (1872), pp. 107–25) to be [illegible]ctilious about the difference between Punkte and S[illegible]the dots and dashes), and Nottebohm cites two essential pieces of evidence for this: first (on pp. 107–) Beethoven's copious corrections to the first p[illegible]formance parts of the Allegretto of Symphony No.7, op.92, viz: ♩ 𝅗𝅥 ♩ ♩ ♩ (etc.), secondly a letter of 15 August 1[illegible]5 to Karl Holz (Emily Anderson, *The Letters of Beethoven* (1961), No.1421) in which Beethoven gives the firm instruction that "♩ ♩ ♩ and 𝅗𝅥 are not identical". But the whole point about both these is that Beethoven's requests are absolutely consistent: his staccato signs should always be given as Striche, unless they are beneath slurs, in which case this is [illegible]oor to indicate they should of course be Punkte. This principle is entirely without problem or necessity for any exceptions, and we have adhered strictly to it.

Acknowledgements

I record here with pleasure all those to whom thanks are due: first and foremost, to Steven Isserlis, who worked with me through the variations with patience and insight, constantly pleading the case for an exact adherence to the reading in the sources, however improbable it may at first have seemed. The staffs of the various libraries in which I conducted my research have been consistently willing and helpful, and I thank them for their kindness and patience: the Archiv der Gesellschaft der Musikfreunde, Vienna; the Beethovenhaus, Bonn; the Österreichische Nationalbibliothek, Vienna; the British Library, London; and the Library of the Royal College of Music, London. Finally, I am most grateful to Oliver Davies for his insight into Beethoven's pianoforte writing, and help with some of the inherent notational problems.

Jonathan Del Mar

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EINLEITUNG

Beethovens drei Variationszyklen für Klavier und Violoncello, komponiert in den Jahren 1796 bis 1801, gehören dem Ende der so genannten frühen Schaffensphase an. Bis 1796 hatte er einige Kammermusikwerke geschrieben, die auch, wie etwa die Klavierquartette WoO 36 und die Trios Op. 1, Klavier und Violoncello berücksichtigen, aber erst in diesem Jahr kombinierte er erstmals diese beiden Instrumente ausdrücklich. Vermutlich veranlasste ihn hierzu eine Reise von seinem Wohnort Wien zum Preußischen Hof in Berlin, wo er Anfang Mai eintraf und während eines zwei- oder dreimonatigen Aufenthalts mit König Friedrich Wilhelm II. in persönlichen Kontakt kam. Der Monarch, ein dezidierter Musikliebhaber mit besonderer Begeisterung für das Violoncello, beschäftigte mit den Brüdern Jean-Pierre und Jean-Louis Duport zwei renommierte Pariser Cellisten. Vor diesem Hintergrund sah sich Beethoven angeregt, möglicherweise gar beauftragt, die beiden Sonaten für Violoncello und Klavier Op. 5 sowie einen Variationszyklus zu komponieren.

Für jene Zeit war das Klavier üblicherweise das dominierende Instrument in der streicherbetonten Kammermusik, und gelegentlich ist der Violoncellopart sogar als optional gekennzeichnet. Diese Konstellation gilt weitgehend auch für die Händel-Variationen. Beim Vortrag des Themas spielt das Cello, wenn es überhaupt beteiligt ist, lediglich die Basslinie, und in der ersten Variation schweigt es ganz. Bis Variation 5 besitzt das Klavier ebenfalls den anspruchsvolleren Part, aber in der 6. Variation ist die Verteilung des musikalischen Materials so gut wie ausgeglichen, und in der folgenden Variation erhält das Cello am Ende sogar die virtuoseren Figurationen. Anschließend sind die Aufgaben gleichermaßen auf beide Instrumente verteilt. Wie üblich besitzt das Werk eine Variation in Moll (Nr. 4) und eine weitere in langsamem Tempo (Nr. 11); im Finale wird das Thema in einen $^{3}/_{8}$-Takt komprimiert, bevor es in eine Coda mündet, die einen kurzen Abstecher nach cis-Moll beinhaltet, gefolgt von einer reizvollen Modulation zurück zur Tonika. Hier wird letztmals eine verkürzte Version des ersten Thementeils formuliert.

Für die autographe Partitur benutzte Beethoven nicht aus Wien stammendes Papier, das er sich vermutlich während seiner Reise beschafft hatte. Erst etwa ein Jahr nach seiner Rückkehr erschien die Komposition bei Artaria & Co. Zwar ist der genaue Zeitpunkt der Veröffentlichung nicht bekannt, doch verweist die Plattennummer (710) auf Sommer oder Frühherbst 1797. Da es sich nur um ein kleines Werk handelt, erhielt es keine Opuszahl, sondern wurde, wie auch andere Variationszyklen, in die Folge der weniger wichtigen Kompositionen Beethovens eingereiht, und zwar als „No. 5“. Im Werkverzeichnis von Georg Kinsky (*Das Werk Beethovens. Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*, herausgegeben von Hans Halm, München 1955) wird es als WoO 45 gezählt. Gewidmet sind die Variationen Fürstin Maria Christiane von Lichnowsky (1765–1841), der Gattin Karl von Lichnowskys, des ersten Wiener Gönners Beethovens.

Beethovens zweite Folge von Variationen für Klavier und Violoncello basiert auf der Arie „Ein Mädchen oder Weibchen“ aus Mozarts *Zauberflöte*. Der Zeitpunkt der Komposition ist nicht exakt zu bestimmen, zumal das Autograph fehlt. Allerdings finden sich einige frühe Skizzen im Kafkaschen Skizzenbuch (London, The

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graf von Browne in dieser Weise interpretiert werden, vielleicht auch als Gegengabe für die eine oder andere Gefälligkeit des Grafen in der Vergangenheit. Wenn dem so ist, dann mögen von Browne auch drei Monate einer exklusiven Nutzung des Werks, bevor es in den Handel kam, zugestanden worden sein, was dann als Ursache für die späte öffentliche Ankündigung der gedruckten Ausgabe anzunehmen wäre.

Mozarts Thema erfuhr eine weit geringere Veränderung als im Falle von „Ein Mädchen oder Weibchen", wenn auch Beethoven das originale Andantino durch Andante ersetze. Nach dem Anfangsakkord trägt das Klavier die melodische Linie über vier Takte hinweg, und das Cello antwortet in den folgenden vier Takten. Diese beiden Viertakter entsprechen genau dem Anfang des Duetts von Pamina und Papageno, und der Duett-Charakter ist mithin in Beethovens Präsentation des Themas sorgfältig bewahrt. Die letzten sechs Themen-Takte korrespondieren zudem mit den sechs Takten, in denen die beiden Figuren im Original duettgemeinsam singen. In der Oper begegnet, gefolgt von einer Coda, noch eine zweite, leicht variierte Strophe aus dieser integrierenden Wiederholung der vokalen Varianten in seine Mozarts Coda zurück.

Anders als bei den beiden früheren Variationszyklen ist das Cello von Anfang an und durchgehend beteiligt – vielleicht ein Grund für die Bevorzugung dieses Werks durch die Cellisten. Die übliche Moll-Variation ist als Nr. 4 in der Mitte platziert, die langsame Variation begegnet als vorletzte, und wiederum ist die abschließende Variation in schnellem Tempo gehalten. Die ausgedehnte Coda enthält mit den Episoden in c-Moll und g-Moll einen willkommenen harmonischen Kontrast. Obwohl der Kritiker der *Allgemeinen musikalischen Zeitung* (8. Dezember 1802) die Variationen „nicht unter die vorzüglichsten" des Komponisten zählte, hatten sie in der Öffentlichkeit Erfolg, wie Neuausgaben und (wahrscheinlich nicht von Beethoven selbst verfasste) Bearbeitungen belegen, die in den folgenden Jahren herauskamen. Dennoch scheint Beethoven an dieser Form der Kammermusik nach 1802 das Interesse verloren zu haben, und er zog es vor, sich den ambitionierteren Kompositionsprojekten zuzuwenden, die seine zweite Schaffensperiode charakterisieren.

Barry Cooper
(Übersetzung: Axel Beer)

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VORWORT

Quellen

WoO 45

A Autographe Partitur, vermutlich im Jahr 1796 niedergeschrieben, im Bestand des Archivs der Gesellschaft der Musikfreunde, Wien.

P Originalausgabe in Stimmen (Klavier und Violoncello), erschienen 1797 bei Artaria, Wien.

Opus 66

Zu Op. 66, vermutlich auch 1796 komponiert, sind keine authentischen Handschriften überliefert. Die vorliegende Urtext-Edition basiert somit auf einer einzigen Quelle:

P Originalausgabe in Stimmen (Klavier und Violoncello), erschienen 1798 bei Traeg, Wien.

WoO 46

A Autographe Partitur, gegen Ende 1801 entstanden, im Bestand des Beethovenhauses, Bonn.

P Originalausgabe in Stimmen (Klavier und Violoncello), erschienen 1797 bei Mollo, Wien.

Einen ausführlichen Bericht über diese Quellen und ihre Abhängigkeiten vermittelt der Critical Commentary.

Spezielle Editionsprobleme

Wo immer möglich, werden Eigenheiten von Beethovens Notation, seine Schlüssel, die Schreibweise von Dynamik und Tempobezeichnungen, die Notengrup-

pierungen sowie die äußere Anlage des Klavierparts beibehalten. In Einzelfällen erwies es sich jedoch als notwendig, die Notationsweise heutigen Gewohnheiten anzupassen. Das für Beethoven charakteristische *cres*: wird als *cresc.* wiedergegeben. Crescendo-Decrescendo-Gabeln zur ersten Note eines Taktes erscheinen als  statt der bei Beethoven häufigen Schreibung . Seine altertümliche Anweisung *senza sordino … con sordino* (WoO 46, T. 153–155) für den Pedalgebrauch wird durch die moderne Schreibweise  ersetzt.  (WoO 46, T. 9–10) muss selbstredend als  notiert werden. Andere Abkürzungen begegnen in diesen Werken selten und sind ungeeignet für eine moderne Ausgabe; in den wenigen Fällen, wo  (WoO 45 Var. 2, Op. 66 Var. 11),  (WoO 46 Var. 3) und  (WoO 46 Var. 6) erscheinen, werden diese Figuren als ,  bzw.  ausgeschrieben. Darüber hinaus schien es geraten, jene Fälle, an denen Beethoven ganz offensichtlich nur die wegen Noten paarweise zusammenbalkt (WoO 45, T. 91), um seine zeitsparenden Abkürzungen () verwenden zu  aufzufassen. Ein wesentliches N[illegible] doch Beethovens Schlüssel[illegible]ung d[illegible] n er verwendet, in diesen [illegible]issel a[illegible]schließlich den Vio[illegible]e eine Oktave tiefer klingen [illegible]praxis ist heute allgemein [illegible]fachen Nachteil besitzt: d[illegible] d die Tendenz zur Härtung [illegible]n darum dem allgemeinen [illegible] Bassschlüssel entsprechend [illegible]s bei, verwenden aber statt des [illegible]er den  oder den  ohne Okta-

Durch den Herausgeber vorgenommene Ergänzungen und Emendationen werden gekennzeichnet, und zwar durch eckige Klammern oder (im Falle von Artikulations- und Haltebögen sowie Gabeln) durch Strichelung.

Bögen bei Tonwiederholungen

Sie waren für Beethoven keineswegs undenkbar und wurden so übernommen, wie sie in den Quellen stehen. Ein offenkundiges Beispiel hierfür sind die Takte 71 und 288 in WoO 45.

Bögen bei Ziernoten

Im Allgemeinen setzt Beethoven weder Bögen zu Ziernoten noch zwischen Zier- und Hauptnoten, obwohl sie in der damaligen Praxis durchgehend angewendet wurden. Die vorliegende Edition folgt prinzipiell Beethovens Notation, wobei es für die tatsächliche Ausführung keinen Unterschied bedeutet, ob, wie in WoO 45, T. 7, ein Bogen (ausnahmsweise) notiert ist oder nicht, wie in T. 23 und weiterhin (T. 103/111, 121 etc.). Das Gleiche gilt für Nachschlagsnoten bei Trillern, gleichgültig, ob sie als Ziernoten wie fast immer in diesen Variationen (z. B. WoO 45, T. 63) oder als Hauptnoten (WoO 46, T. 59/60) erscheinen; alle diese Stellen sind als Trillernotation zu verstehen und dementsprechend gelegentlich zu spielen, wie in den Takten 87 und 91, [illegible] ausnahmsweise Bögen notiert sind.

Akzente und Diminuendo-Gabeln

Beethovens , wenn sie auch etwas seltener vorkommen als bei Schubert, nicht weniger problematisch. Wie bei Schubert sind einige kurz gestrichen und oft [illegible] unterhalb der Note platziert. Diese kommen [illegible]sicherlich eine Bedeutung vergleichbar dem [illegible] Akzent zu. Ebenfalls wie bei Schubert sind [illegible] lang notiert, [illegible] aber auch direkt unter der Note und gewinnen so ganz besonders das Aussehen einer Diminuendo-Gabel, obwohl aus dem Kontext zu schließen ist, dass sie ihrer Bedeutung nach einem Akzent näher stehen. Dies sind die klassischen ‚Schubert-Gabeln', und je nach musikalischem Zusammenhang bezeichnen sie verschiedene Abstufungen zwischen Akzent und Diminuendo zugleich. Es gibt heute keine Möglichkeit, solche mehrdeutigen Zeichen in moderne Notation umzusetzen. Neuere Urtext-Ausgaben gehen in der Regel den Weg der Standardisierung im Sinne von Akzenten, freilich bedeutet dies, ihre Aussagekraft hinsichtlich des Diminuendo zu verschleiern. Tatsächlich besteht nach der Auffassung der gegenwärtigen Musiker der fundamentale Unterschied zwischen einem Akzent und einem Diminuendo darin, dass ein Akzent im Gegensatz zu letzterem den aktuellen dynamischen Level nicht berührt. Für die vorliegende Edition wurde der Beibehaltung des originalen Quellenbefunds der Vorzug gegeben statt vermeintlich moderne Akzente zu verwenden, die eine geringfügig abweichende musikalische Aussage vermitteln würden. Es muss klar sein, dass die Gabeln in WoO 45 (Takt 276) als lange Akzente (‚Schubert-Gabeln') zu verstehen sind und nicht als Diminuendo-Gabeln mit Auswirkung auf die herrschende Dynamik. Alle weiteren Gabeln

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in WoO 45 (Var. 1) und WoO 46 (Var. 1, 3, 4 und 6) haben die oben beschriebene Bedeutung eines Quasi-Akzents. Auch wenn die originale Schreibweise, also die Platzierung stets unterhalb der Note, beibehalten wurde, beziehen sich diese Gabeln dezidiert auf eine einzige Note und, es sei noch einmal betont, nicht auf die Dynamik generell.

Punkte und Striche

Beethoven, so wurde behauptet (Gustav Nottebohm, *Beethoveniana*, Leipzig 1872, S. 107–125), habe zwischen Staccato-Punken und -Strichen peinlich genau unterschieden. Nottebohm stützt seine Behauptungen auf zwei wichtige Beweisstücke, einmal (S. 107–109) auf Beethovens zahlreiche Korrekturen im Erstaufführungsmaterial zum Allegretto der Symphonie Nr. 7 op. 92 , zum anderen auf einen Brief Beethovens vom 15. August 1825 an K[illegible]z (Siegfried Brandenburg, *Ludwig van Beethoven: Briefwechsel. Gesamtausgabe*, Band 6, München 1996, Nr. 2[illegible]), mit der eindeutig[illegible] und  seien nicht dasselb[illegible] Anweisungen hinsichtlich[illegible] beiden Zeichen ab[illegible] stets als Striche[illegible] unter Bögen in[illegible] verständlich als Punkte zu notieren sind. Dieses Prinzip erwies sich als völlig problemlos und erzwingt auch keinerlei Ausnahmen, sodass wir es durchgängig anwenden konnten.

Bärenreiter
Leseprobe
Sample page

Dank

Es ist mir eine Freude, an dieser Stelle all die zu nennen, denen Dank zu sagen ist: als erstem und vor allem Steven Isserlis, der gemeinsam mit mir die Variationen mit Geduld und Einsicht durchgearbeitet hat, immer mit Nachdruck darauf bestehend, dem Quellenbefund, so wenig sinnvoll es zunächst auch erscheinen mochte, genau zu folgen. Die Mitarbeiterinnen und Mitarbeiter der Bibliotheken, in denen ich meine Forschungen durchgeführt habe, standen mir stets hilfreich zur Seite, und ich danke ihnen für ihre Hilfsbereitschaft und Geduld: im Archiv der Gesellschaft der Musikfreunde in Wien, dem Beethovenhaus in Bonn, der Österreichischen Nationalbibliothek in Wien, der British Library in London und der Bibliothek des Royal College of Music in London. Schließlich bin ich Oliver Davies dafür besonders dankbar verpflichtet, dass ich von seiner tiefen Kenntnis hinsichtlich der pianistischen Schreibweise Beethovens profitieren und seine Hilfe bei allen bezüglichen Notationsproblemen in Anspruch nehmen durfte.

Jonathan Del Mar
(Übersetzung: Guaula Schütz)

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À Son Altesse Madame La Princesse de Lichnowsky née Comtesse de Thunn

Zwölf Variationen
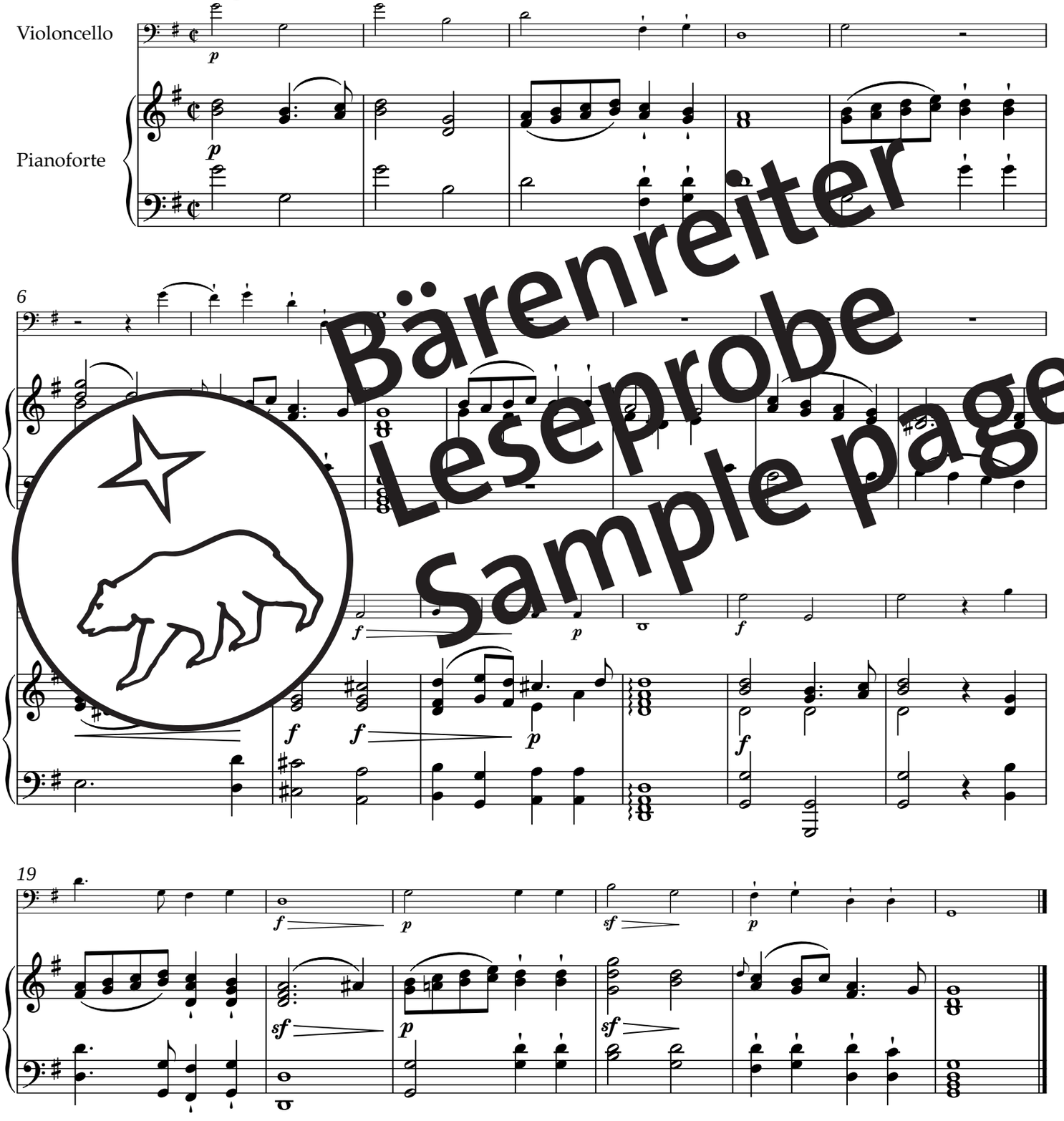
über ein Thema aus dem Oratorium „Judas Maccabäus“ von Händel

WoO 45

Thema

Allegretto

Ludwig van Beethoven



Bärenreiter
Leseprobe
Sample page

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25 Var. 1
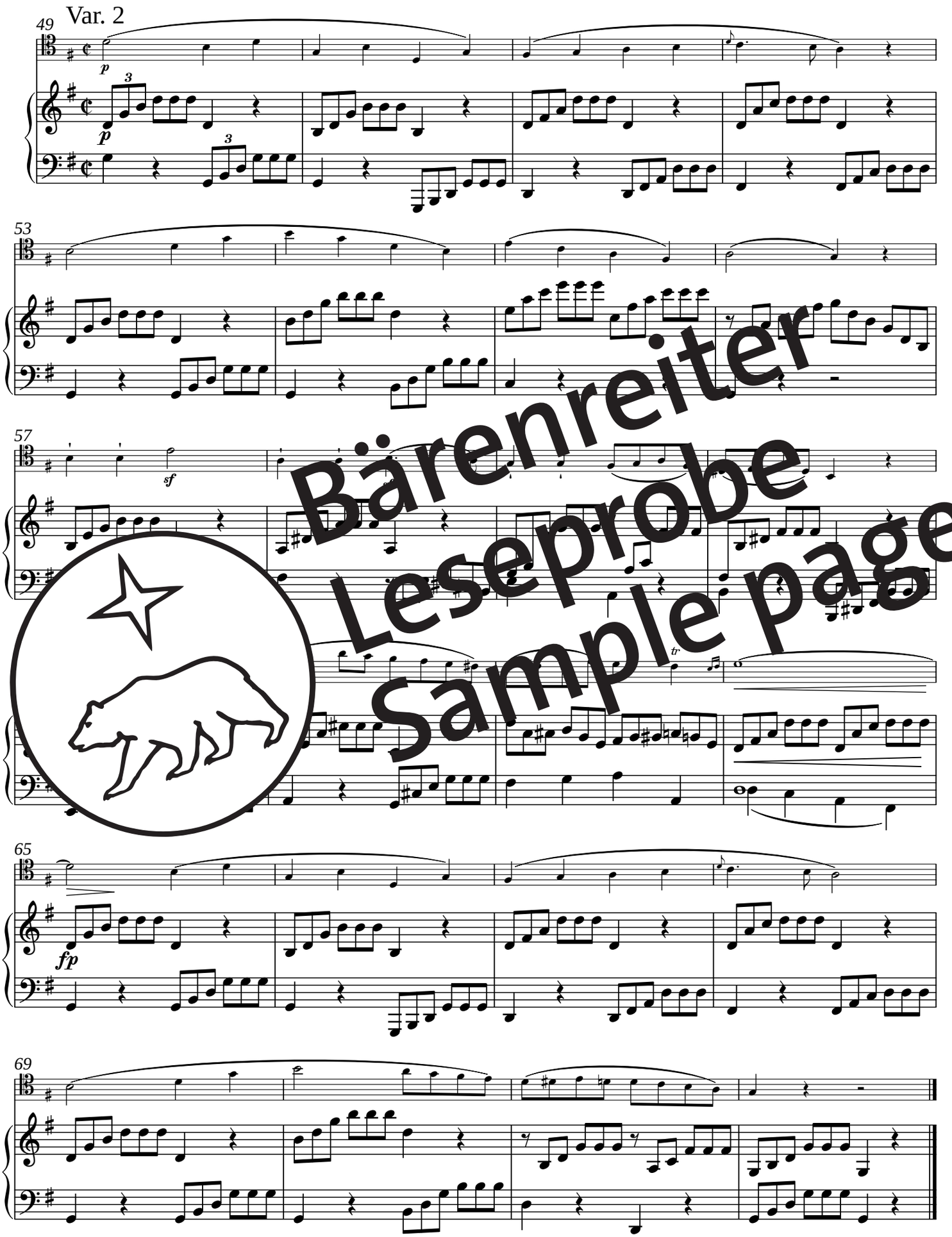
30

35



Bärenreiter
Leseprobe
Sample page

44



Bärenreiter
Leseprobe
Sample page
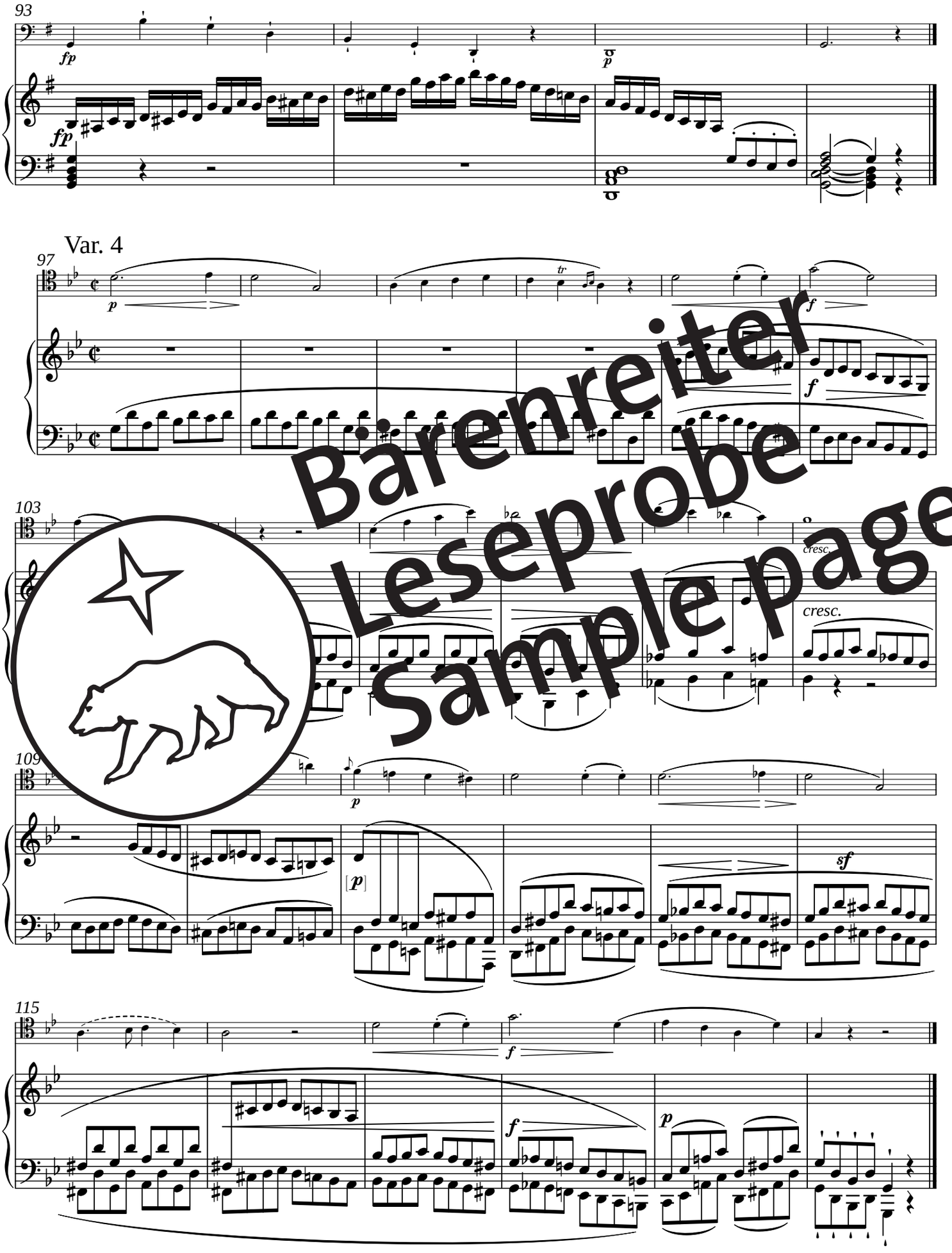
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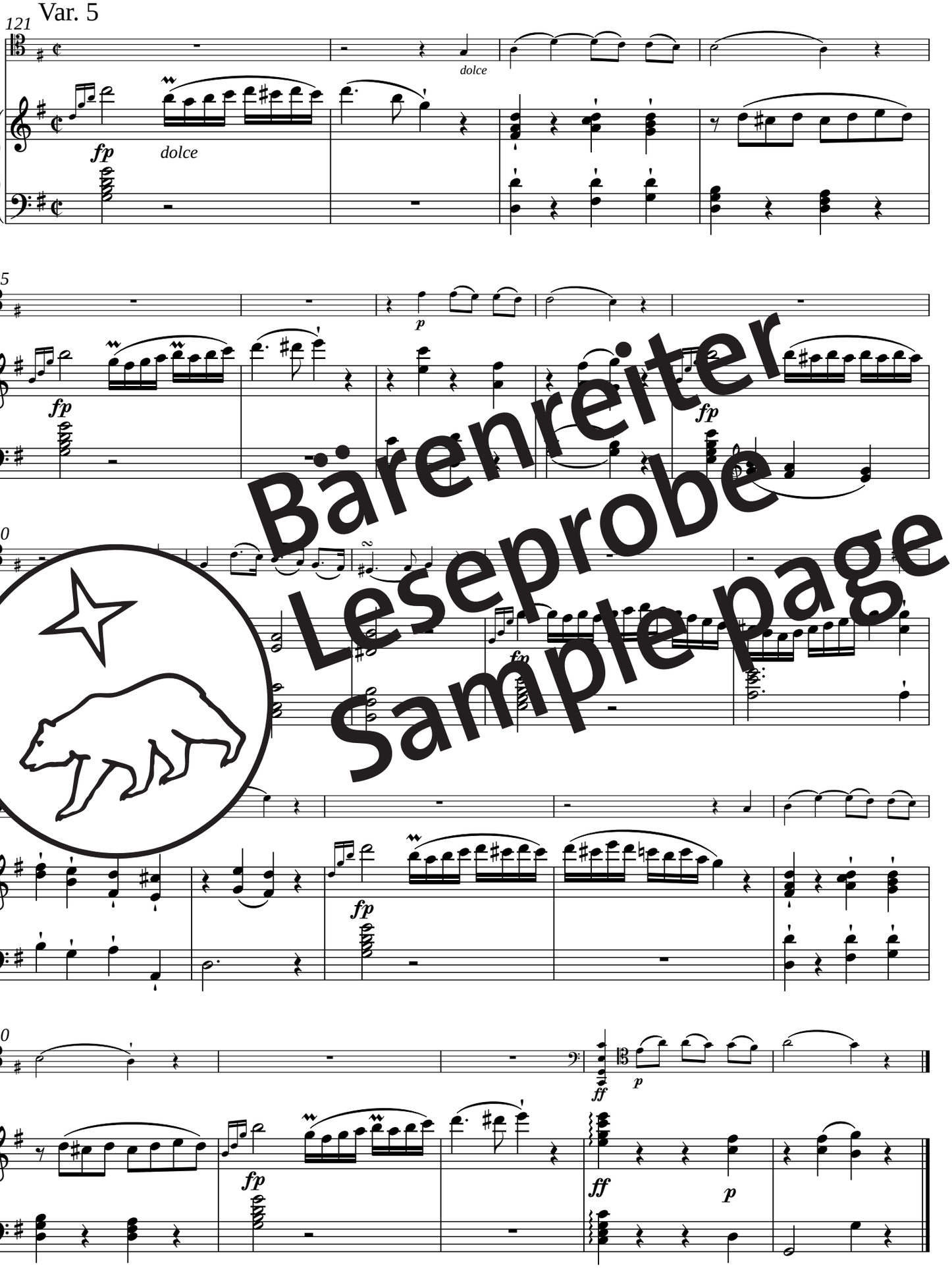


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Bärenreiter
Leseprobe
Sample page

Var. 5



Bärenreiter
Leseprobe
Sample page

Var. 6

145

piano e dolce

piano e dolce

149

154

159

164

Bärenreiter
Leseprobe
Sample page

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Var. 8

193

196
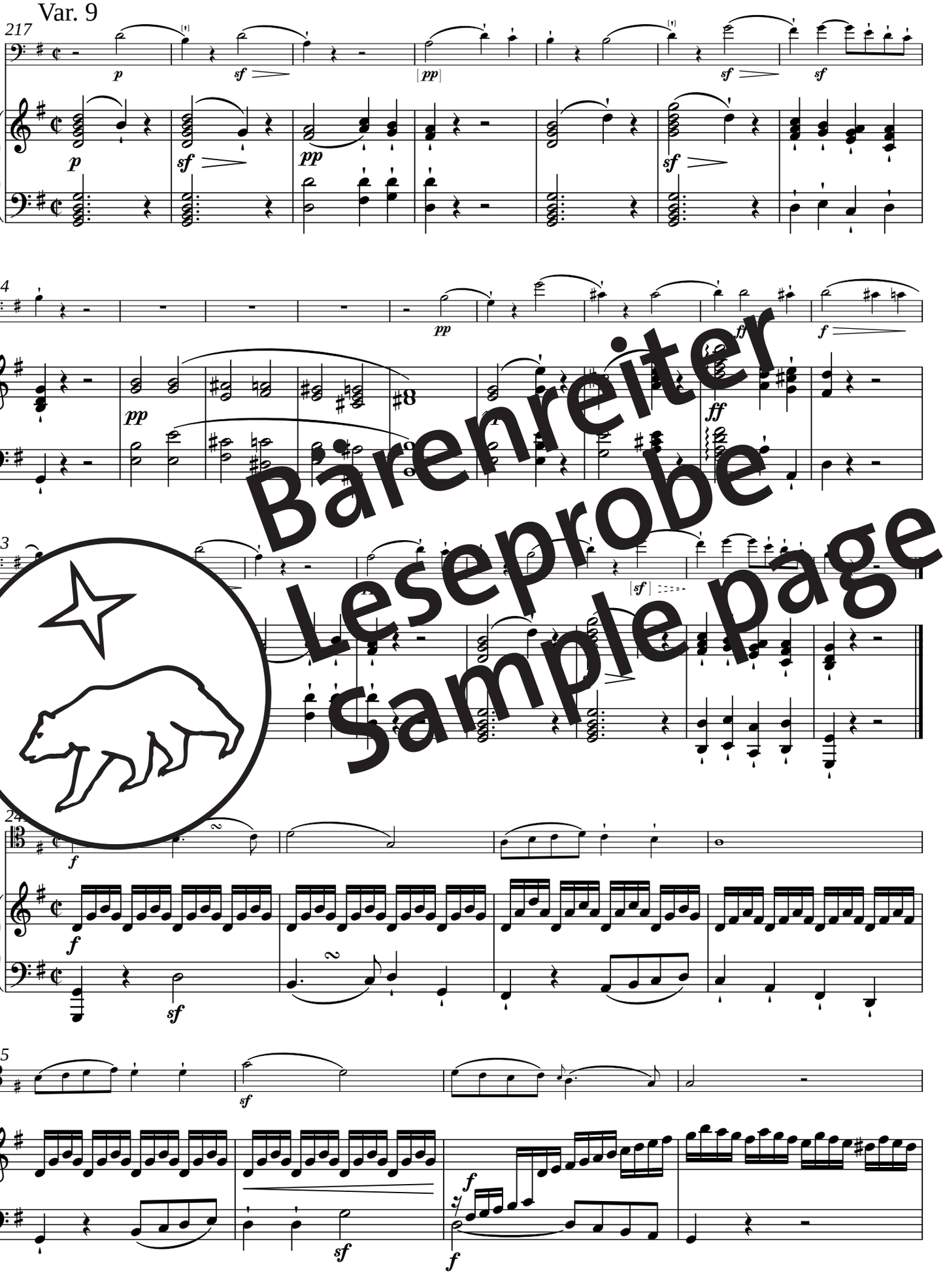
199

211

214

Bärenreiter
Leseprobe
Sample page

Var. 9



Bärenreiter
Leseprobe
Sample page

249

[p]

p

252

[cresc.]

cresc.

f

255

ff

ff

258

261

sf

sf

ff

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277

279

te - - - - nu - - to

281

284

287

Bärenreiter
Leseprobe
Sample page

Var. 12

289 **Allegro**

296

303

318

Bärenreiter
Leseprobe
Sample page

325 ritardando a tempo

331

338

343

353

Bärenreiter Leseprobe Sample page
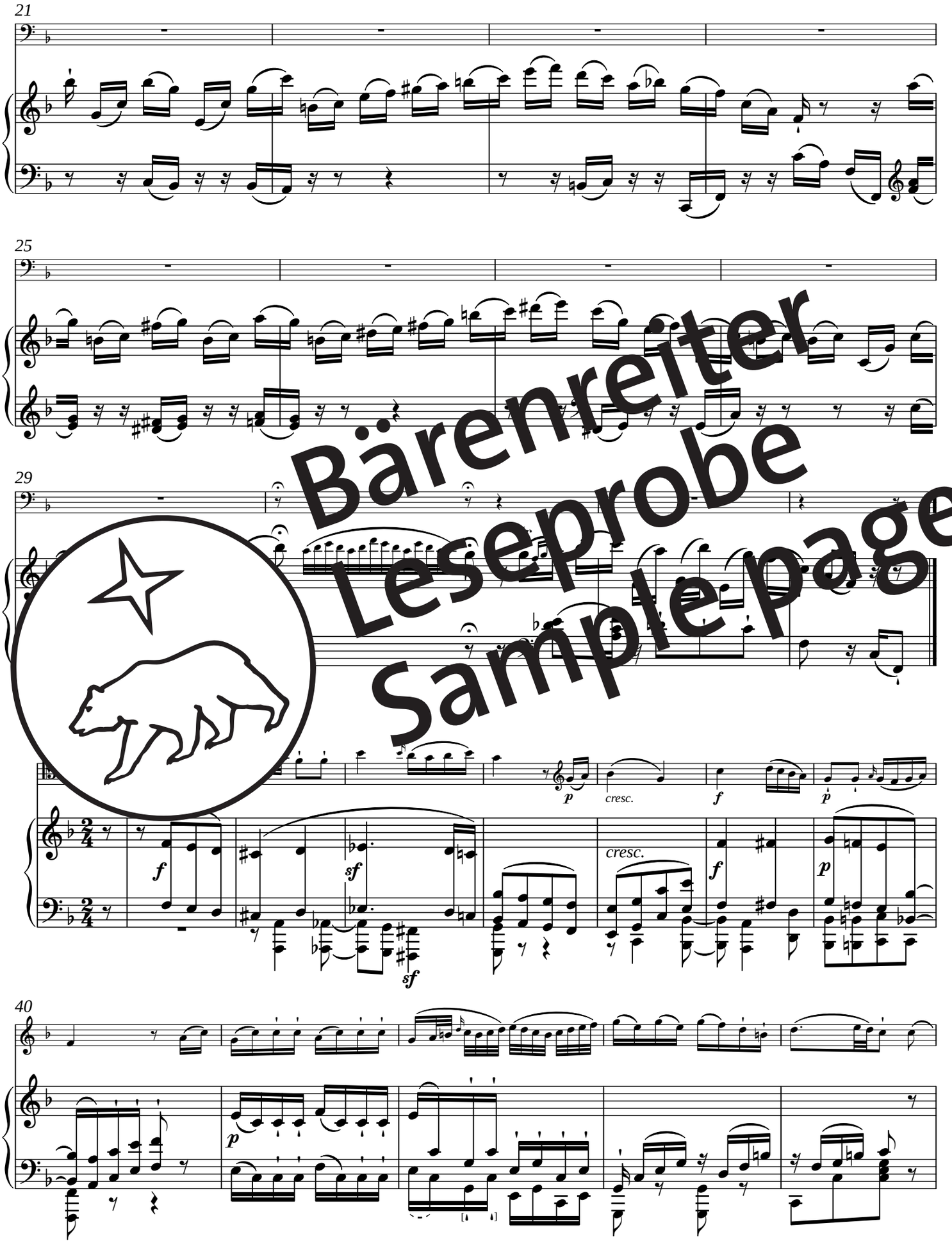
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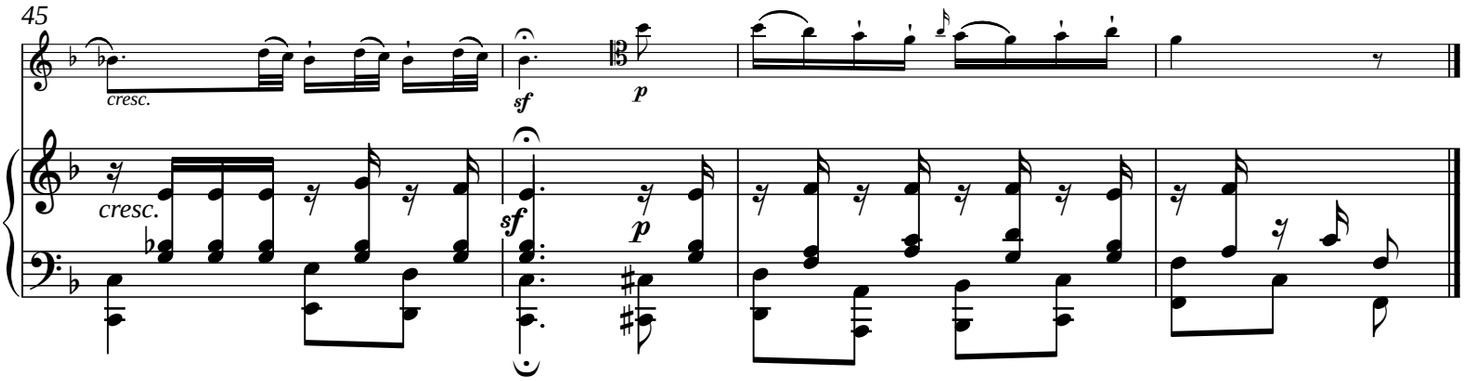


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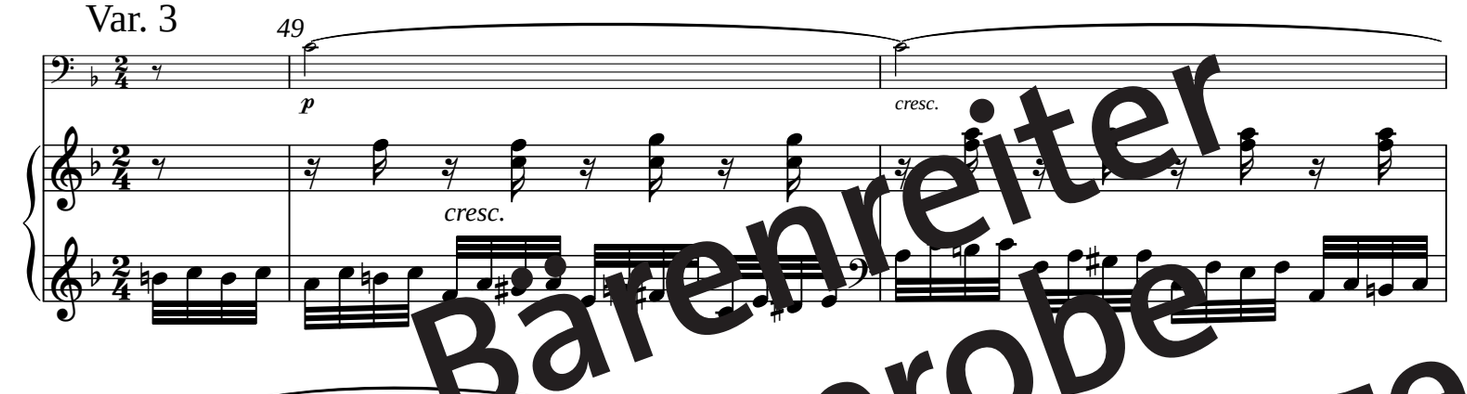
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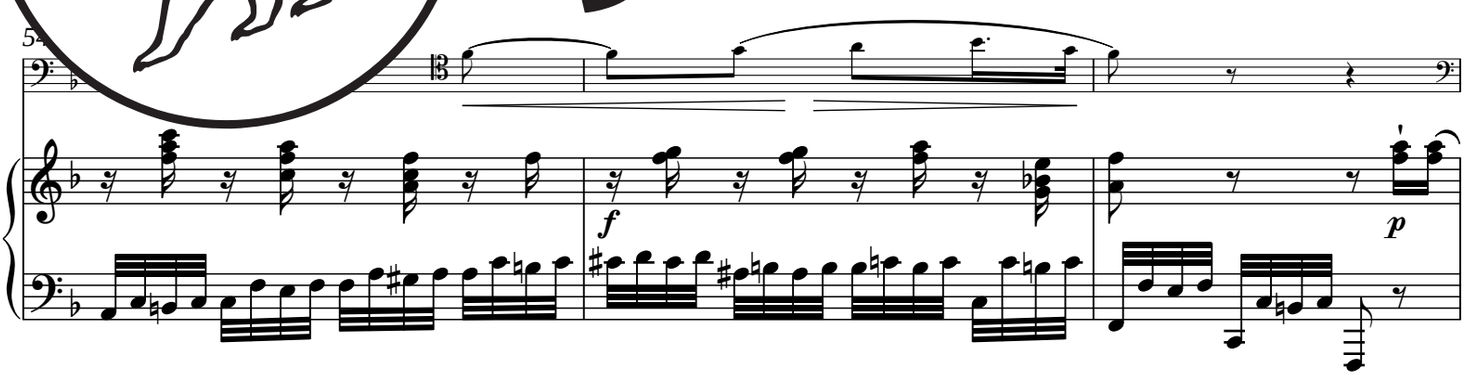


Bärenreiter
Leseprobe
Sample page

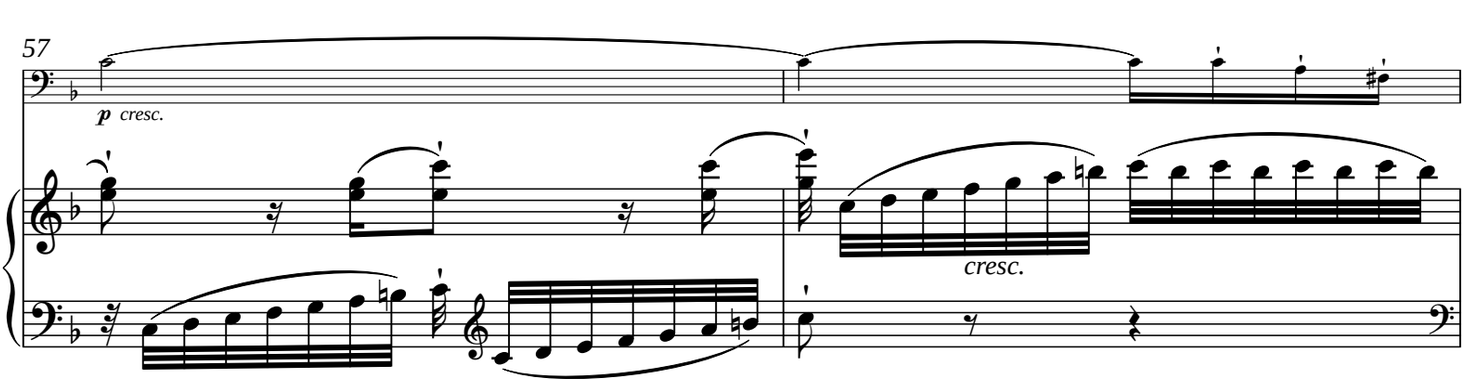


Var. 3









Bärenreiter
Leseprobe
Sample page

59

f

p [*cresc.*]

f

p

cresc.

62

sf

sf

Var. 4

65

p e d.

p

71

p

76

sf

sf

p

Bärenreiter
Leseprobe
Sample page

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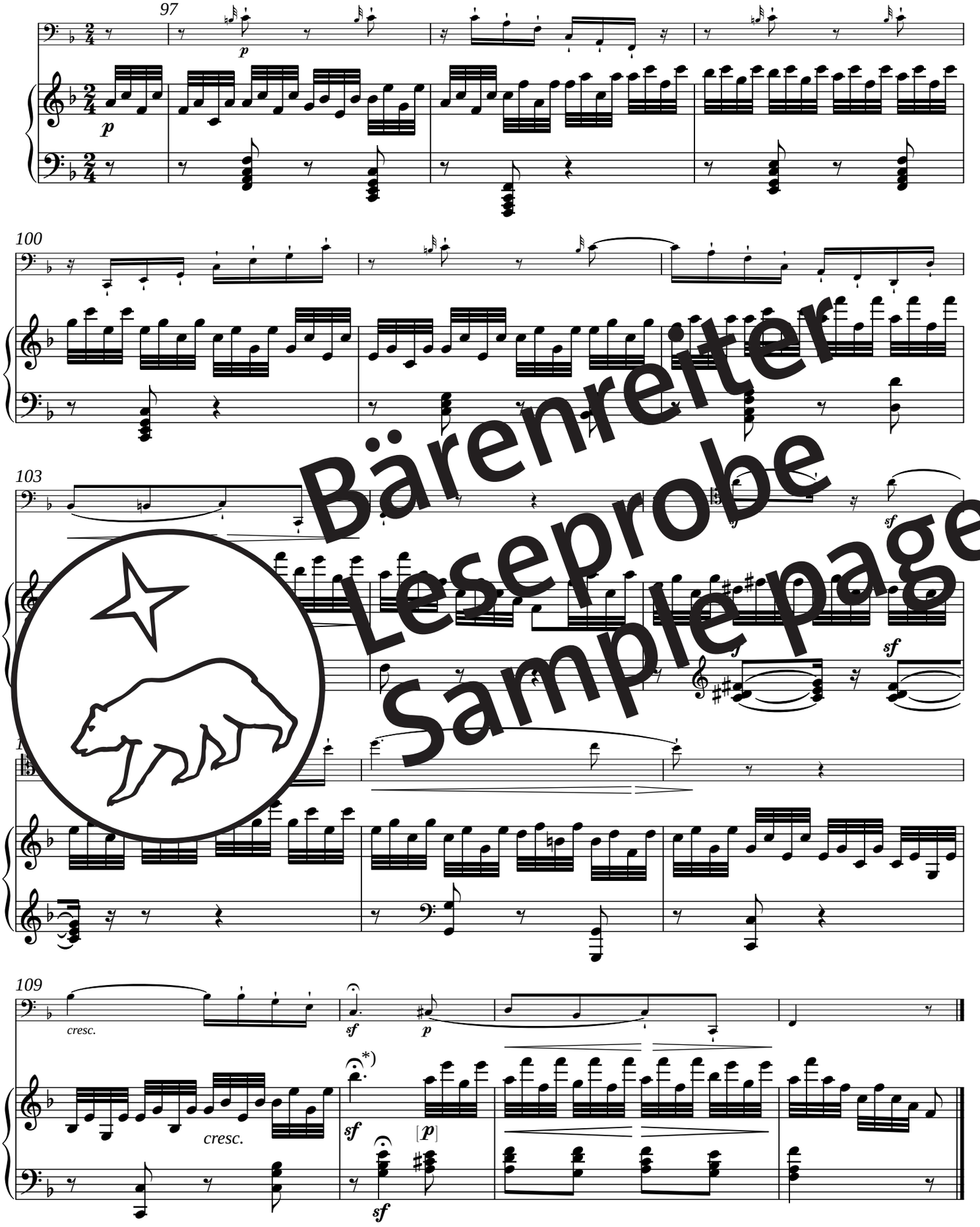
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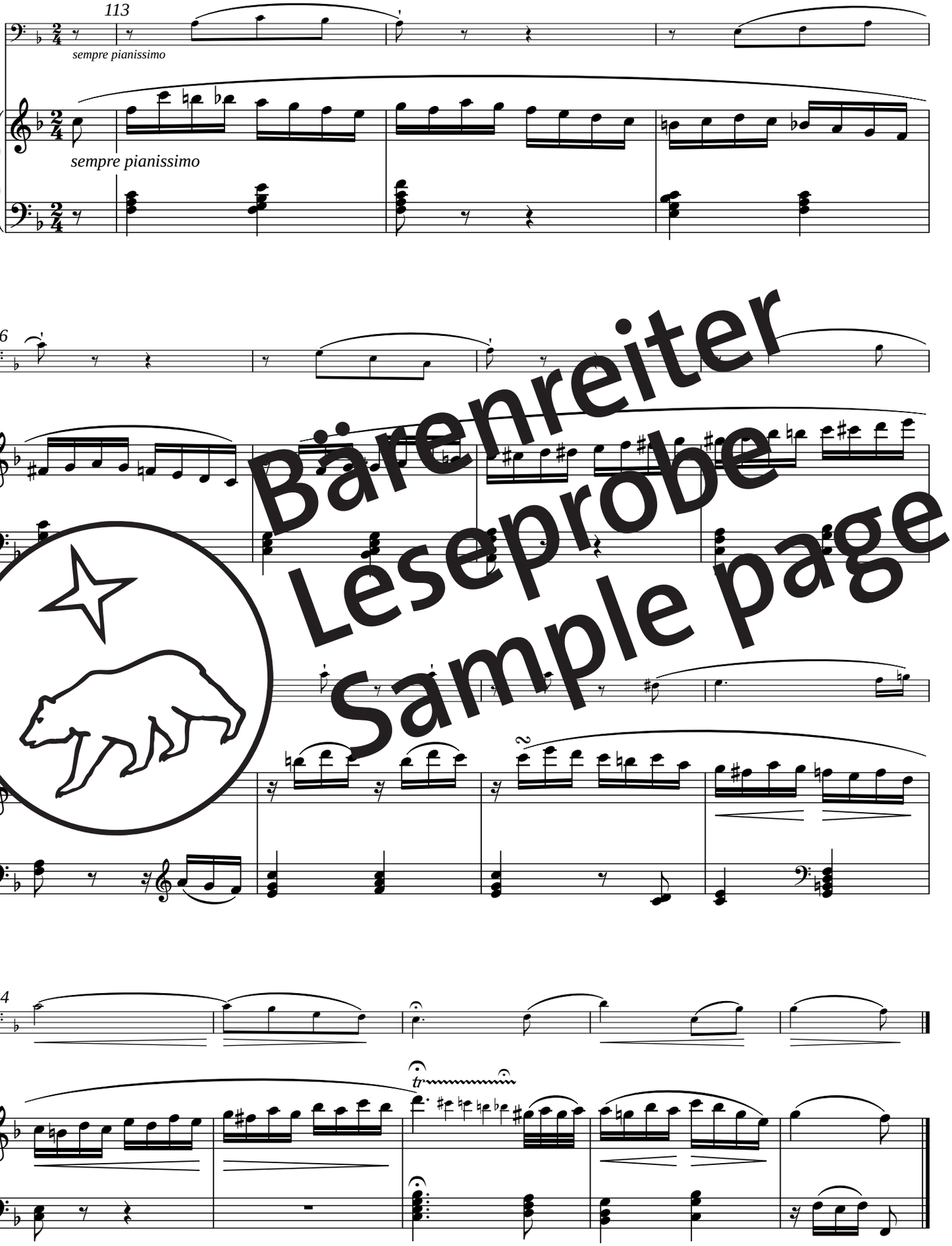
Var. 6



Bärenreiter
Leseprobe
Sample page
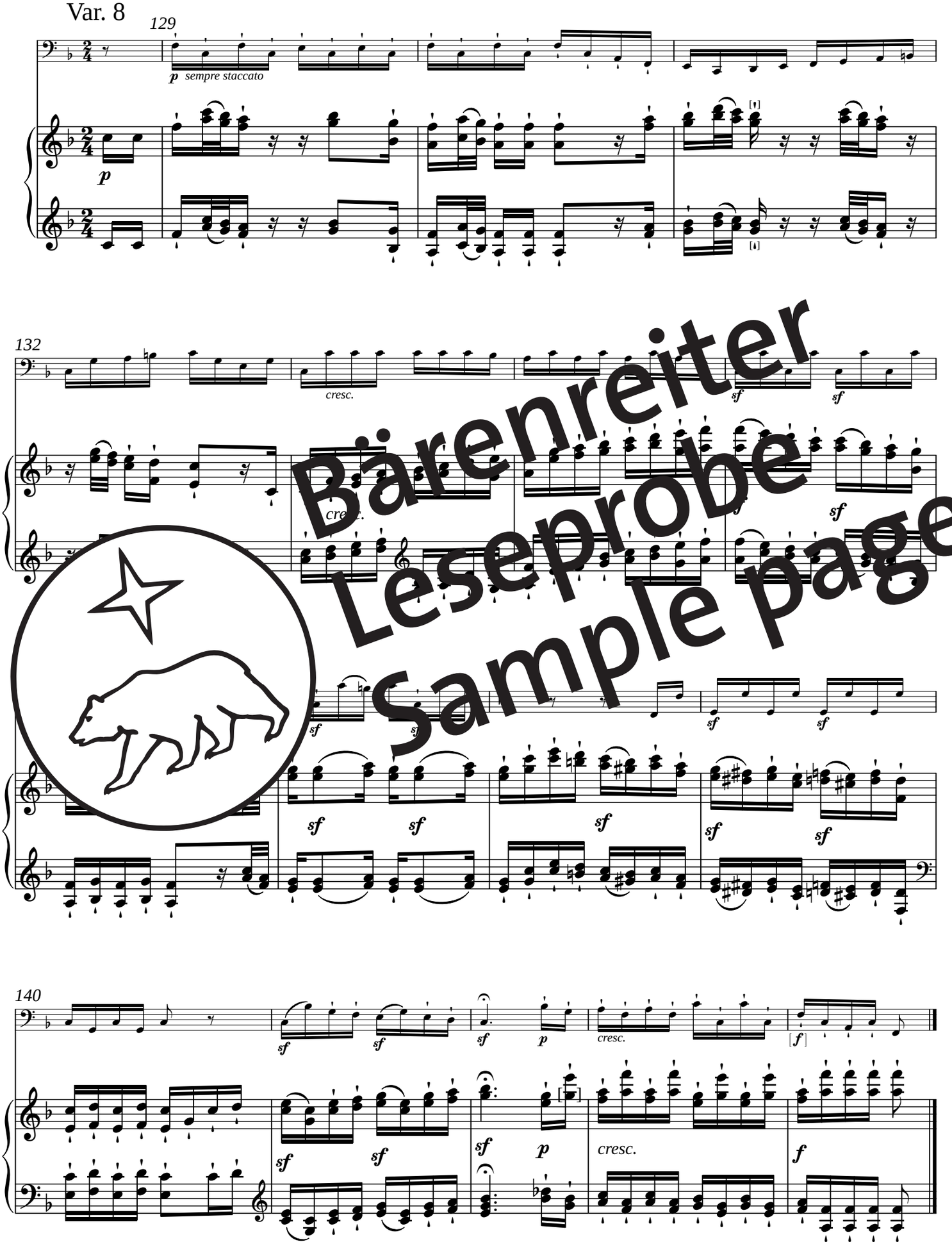
*) Bar 110: Regarding these two ***sf*** in Pf, see Critical Commentary / Takt 110: Bezüglich dieser beiden ***sf*** im Pfte. siehe Critical Commentary

Var. 7



Bärenreiter
Leseprobe
Sample page

Var. 8



Bärenreiter
Leseprobe
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173

cresc.

f

sfp

cresc.

f

sfp

Var. 11

Poco Adagio quasi Andante

177

p e dolce

3

p

3

182

p

cresc.

188

fp

pp

sf

sf

fp

192

pp

p

calando

pp

pp

ca - lan - do

pp

attacca subito

Bärenreiter Leseprobe Sample page

Var. 12
Allegro

198

p e dolce

204

[f]

sempre staccato

f *sf* *sf* *sf*

209

sf

215

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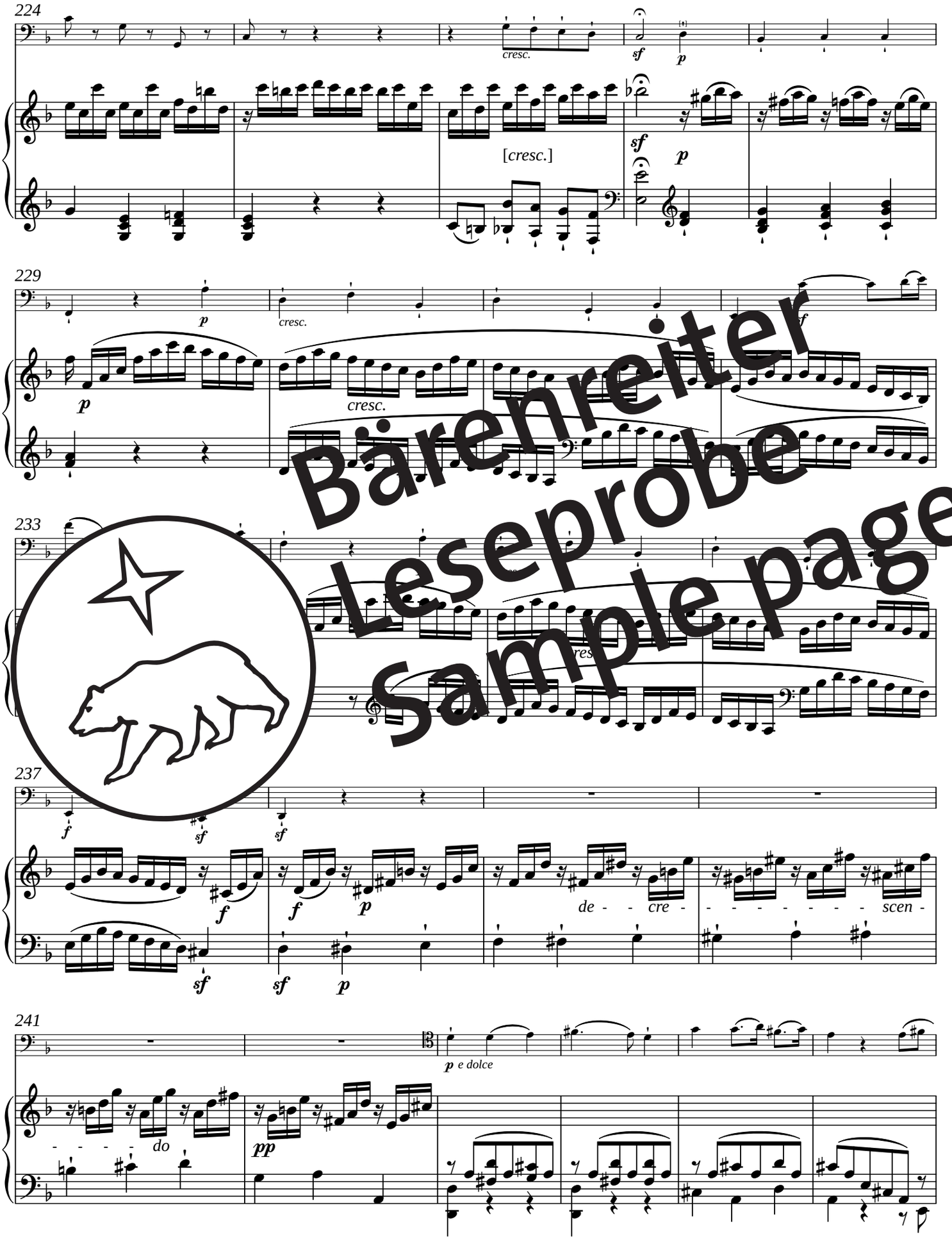
p *sf* *sf* *cresc.*

219

sf *p* *sf* *sf*

[s] f *p* *sf* *sf*

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Leseprobe
Sample page



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Sieben Variationen

über das Thema „Bei Männern, welche Liebe fühlen"
aus der Oper „Die Zauberflöte" von Mozart
WoO 46
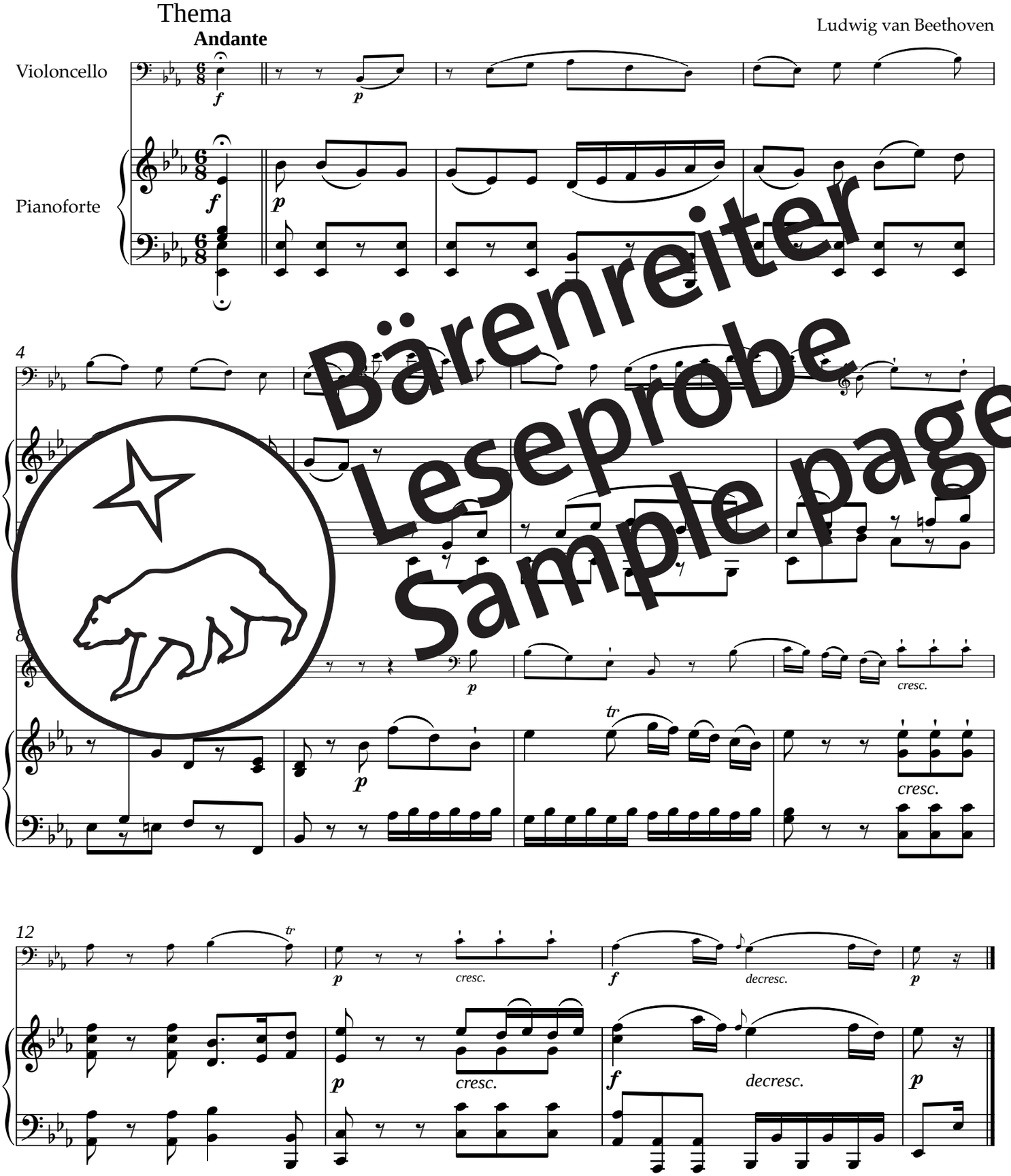
Thema

Ludwig van Beethoven

Andante

Violoncello

Pianoforte



Bärenreiter
Leseprobe
Sample page

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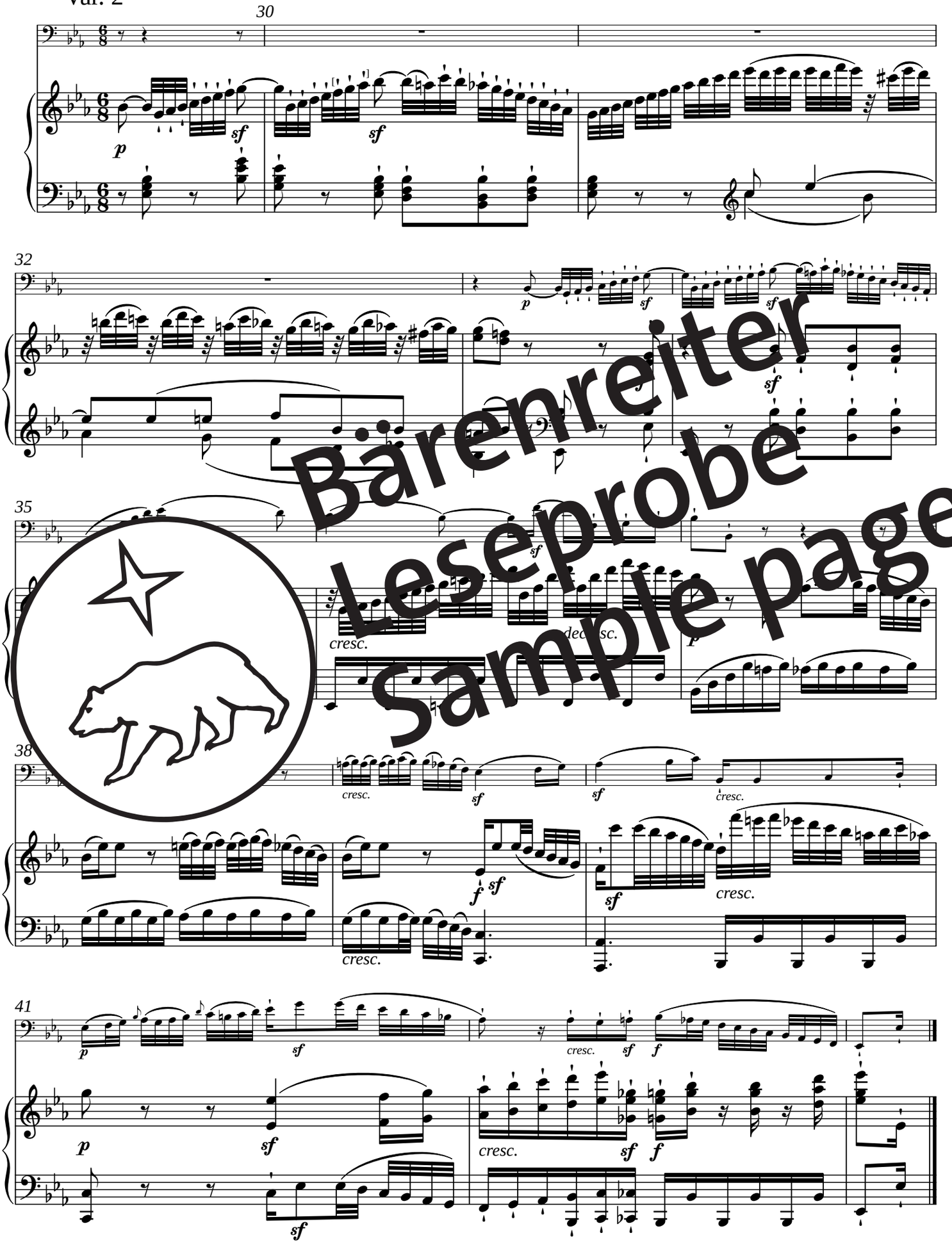
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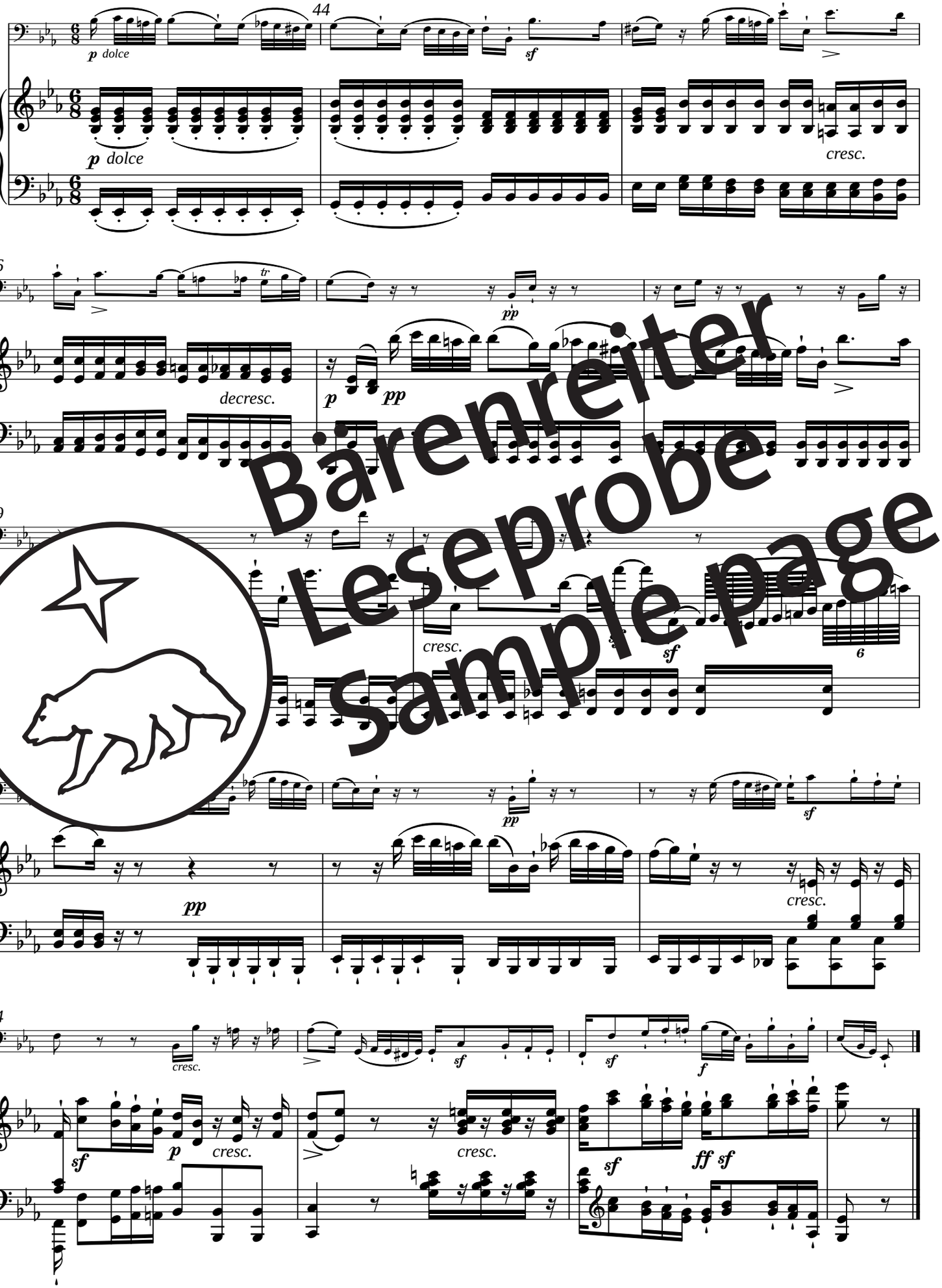
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Var. 2



Bärenreiter
Leseprobe
Sample page

Var. 3



Bärenreiter
Leseprobe
Sample page

Var. 4

58

59

62

65

68

Bärenreiter
Leseprobe
Sample page

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Var. 6

Adagio

86

p dolce

87

tr

89

p

91

cresc.

p

cresc.

p

93

p

Bärenreiter
Leseprobe
Sample page

95

cresc.

cresc.

96

2

p

cresc.

p

cresc.

98

p

attacca subito Var. 7

ppo

p

p

104

tr

p

Bärenreiter
Leseprobe
Sample page

108

cresc.

cresc.

112

Coda

116

120

pizz.

123

Bärenreiter
Leseprobe
Sample page
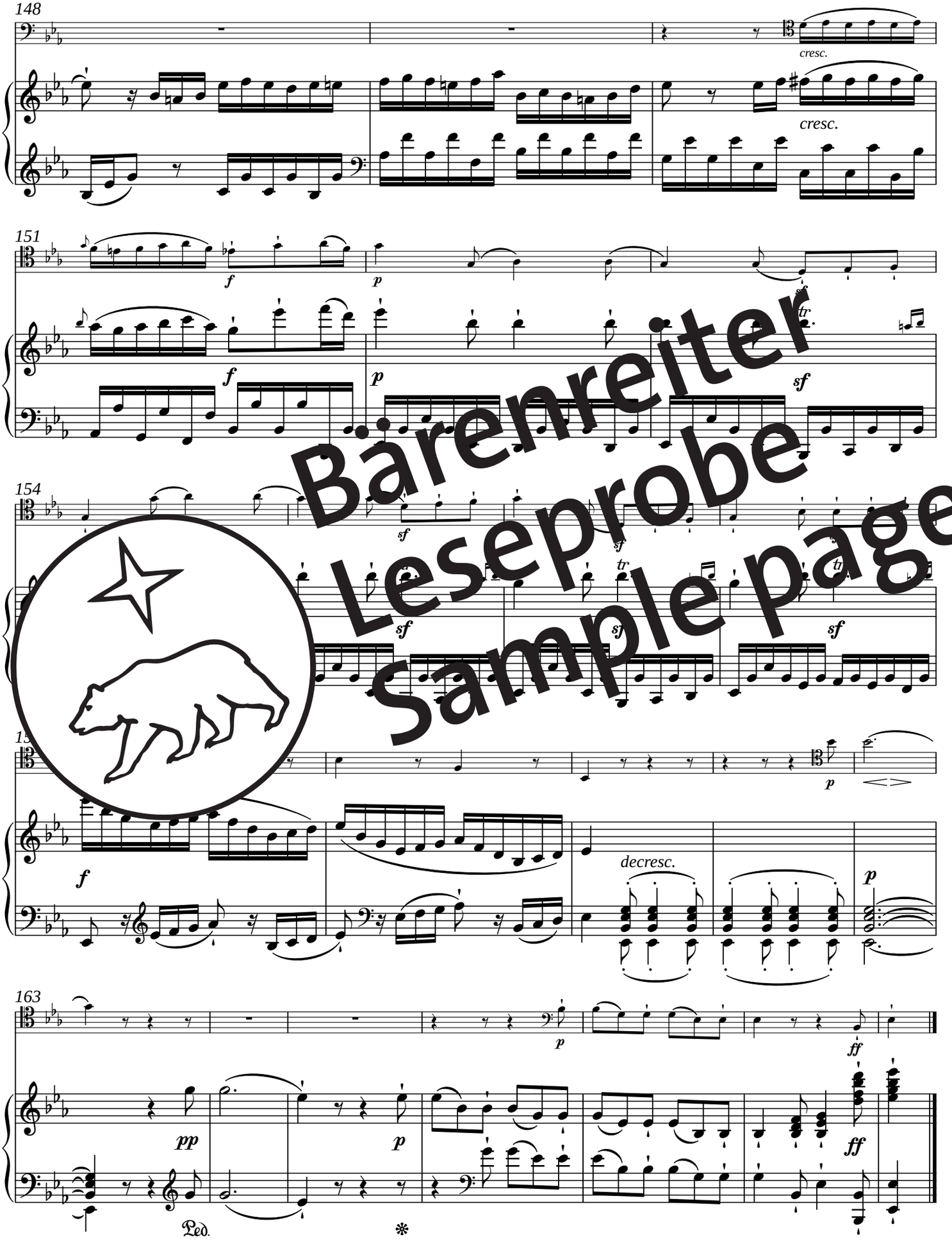
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Sample page



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Sample page

WoO 45, A page 15 (bars 175–85), showing clear placing of *sf* in 181–3, and of *pp* in 185. (Gesellschaft der Musikfreunde, Vienna)



Bärenreiter
Leseprobe
Sample page

WoO 45, A page 26 (bars 280–6), showing the difficulty of interpreting Beethoven's ha[illegible]s in 283. (Gesellschaft der Musikfreunde, Vienna)

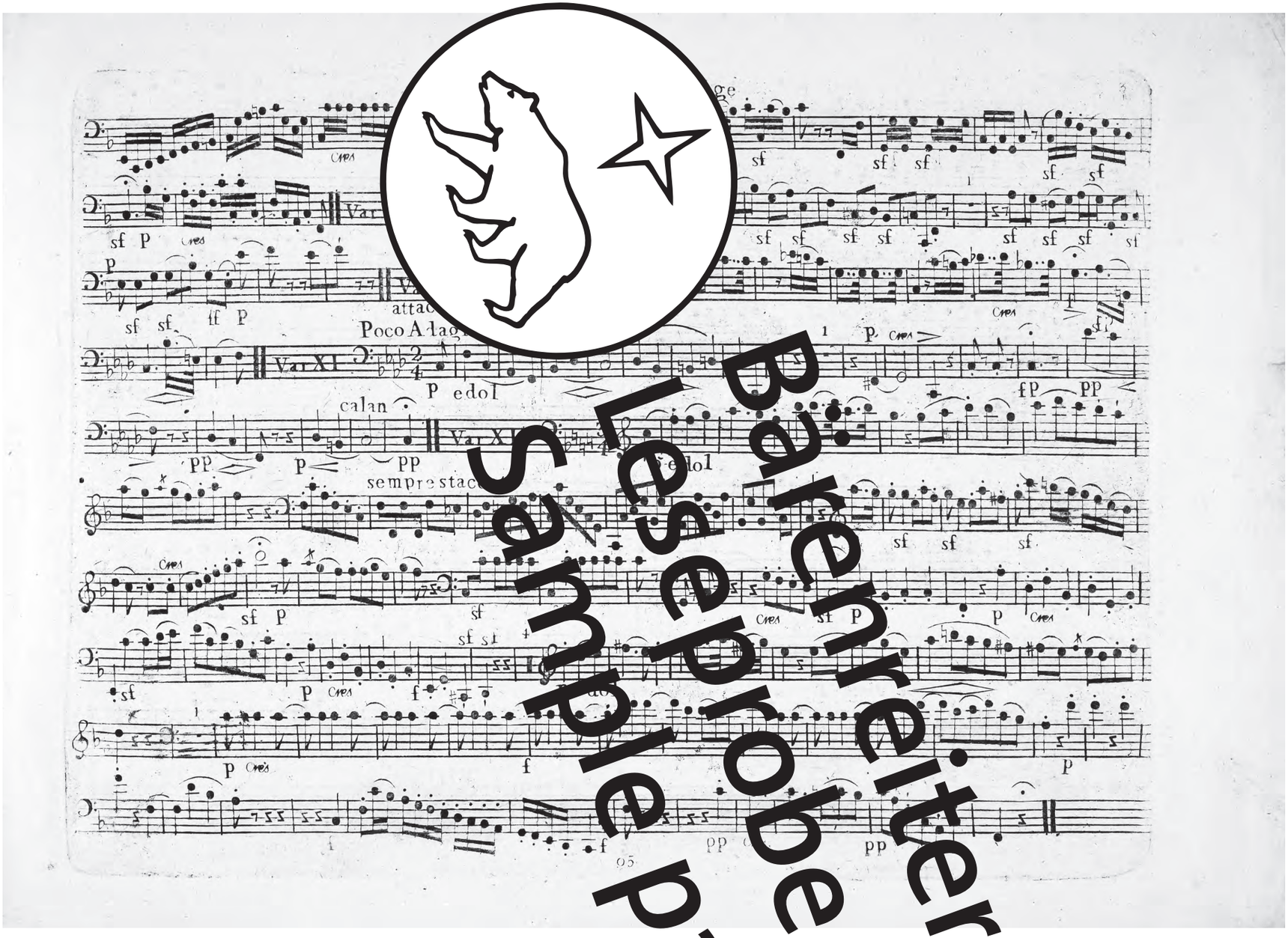
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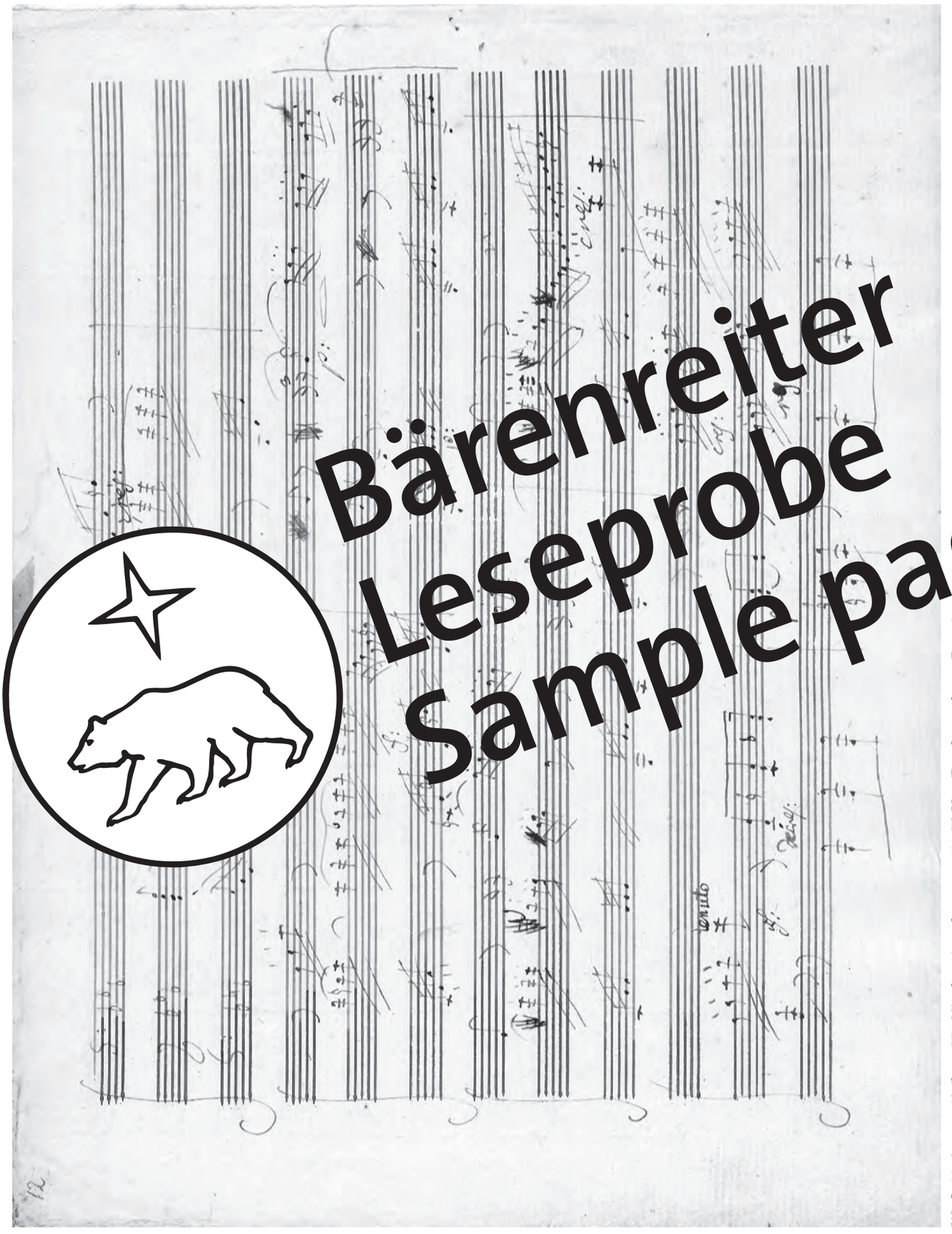
Op.66, P Vc page 3 (bars 131–276), illustrating the problems of interpreting the hairpins (bars 187–93). (British Library, London)

Bärenreiter
Leseprobe
Sample page



Bärenreiter
Leseprobe
Sample page

WoO 46, A page 3 (bars 1–15), showing the deleted dedication. (Beethovenhaus, Bonn)



Bärenreiter
Leseprobe
Sample page

WoO 46, A page 12 (bars 77–83), showing the extra ‘r’ in 78 Vc. (Beethovenhaus, Bonn)

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Explanation of some signs and conventions used in the Critical Commentary

1. The system of pitch notation adopted simply indicates the number of whole octaves higher than middle c (c^0). Ascending in fifths, then, we have g^0, d^1, a^1, e^2; descending, f_1, $b\flat_2$. Upper case (capital) letters are only used to denote sources.
2. Notes are counted including tied notes (e. g. n.2 may be tied to n.3), but excluding grace notes. In the case of a chord at, say, n.3, the top note is n.3a, then n.3b, and so on. Notes in the piano part may be identified either vertically or horizontally: the top note of a chord on the first beat is n.1a, then n.1b and so on downwards; but if on the other hand the writing is more contrapuntal, the entire upper line is designated RH(a), the lower RH(b).
3. Vers.I indicates an original version, subsequently revised. Vers.II may then signify either the final version, or an intermediate one later altered to the final version (Vers.III).
4. LvB = in Beethoven's handwriting.
5. RH = Pf right hand; LH = Pf left hand.
6. 81–4 = 81 to (through) 84
   81/4 = 81 and 84
   Therefore: 95–6 = both 95 and 96
   But: 95/6 = one marking (e.g. a slur) that starts in 95 and finishes in 96.

Bärenreiter Leseprobe Sample page

WoO 45

A

Autograph score, in oblong format (24 × 30½ cm), housed in the Archiv der Gesellschaft der Musikfreunde, Vienna (shelf mark A 2). The manuscript is bound in card, with the Archiv's own label on the front. There are 15 folios, both paginated 1–30 in the outer lower corners in large, rough numbers in red crayon, perhaps by the engraver, then also foliated 1–15 (at the top, as usual), in pencil in a later hand, perhaps c.1900.

At the top of p. 1 Beethoven has simply headed the work *Variations par l. v Beethoven*; the staves are labelled *Violoncello* and *Cembalo*, to the left of which Beethoven wrote (perhaps first, prior to the heading) *thema Con Variazioni*. The manuscript is remarkable for its almost complete absence of corrections; Beethoven seems to have written the whole piece out fluently as a fair copy, presumably from a previous autograph score. Only on one did he have to make a major correction (see Kraaß 2004:99–102): he copied the first eight bars of Var. 5 (193–200) then became confused between 200 and 216, [illegible] with bar 9 and consequently having (cumbersomely) to insert an extra leaf in order to re[illegible]issing 195–210 (and relatively simply, convert[illegible] 211–3).

[illegible]ichvorlage for P; ※ marki[illegible]s in r[illegible] [illegible]espond [illegible]page-[illegible]eak[illegible]n P Pf and [illegible]graver.

[illegible]e parts by Artaria in Autum[illegible] [illegible]air numbe[illegible]r revi[illegible]an[illegible] which so[illegible]e are visible[illegible]al-[illegible]tly Beethoven w[illegible]c[illegible]el[illegible]n-[illegible]s. The chief revi[illegible]n, where P [illegible]rom A, is the last Vc note of all, [illegible]G_2; others are the added turn in 132 [illegible]89–90 Vc. The most important correc[illegible]a 90 Vc, where the plates have clearly been doctored, as also 182 Pf (placing of *sf*).

Though there are certainly instances of a lack of precision in the placing of staccato and slurs, there are few serious mistakes or ambiguities in P, and it seems likely that Beethoven must have been involved in the publishing process, perhaps indeed correcting proofs quite carefully. There is ample evidence of corrections in the plates; in particular, visible on pp. 4–5 of P Pf (Vars. 4–7) is that wherever *sf* stands, the plate originally read *rinf*. The clear implication is that the engraver misunderstood Beethoven's *sf* marking, and that the composer made him correct it every time. Just one was [illegible]forgotten: 110 n.1 originally had *rinf.* in both [illegible]ands, but as a replacement *sf*, though almost certainly this is the correct reading (see note on this bar below). The placing of [illegible] in P Vc was corrected several times in the plates (82, originally n.5; 135/7/9, n.2, 6; 222–3, n.1), and even the placing of some hairpins was minutely adjusted (180/2 Pf where ≻ originally finished a half bar). Corrections to slurs are harder to detect but a clear one is 91 Vc, where n.1 stacc. was altered to a slur from 90. Staccato may be identifiable from the fact that [illegible]nail in general, all staccato is printed as Pu[illegible]bte, [illegible]ew [illegible]e Str[illegible]he [illegible] Vc, only 3, 97/9, 101; 103 n.3; 160, 203; [illegible]37 n[illegible]–[illegible]8; 275), and these were perhaps added at the proofs [illegible] Be[illegible]hoven.

Opus numbe[illegible]

It will be noted (see [illegible] above) that op.[illegible] was published without opus nu[illegible]; indeed by September 1798 Beethoven had only che[illegible] op.[illegible]. The number 66 is first found in a letter from Ar[illegible]ia [illegible] to Beethoven of 24 July 1819 (BG 1317), as one of sev[illegible]al hitherto missing numbers which Artaria suggest Beethoven might like to assign to a list of some 20 works of which this is one. Beethoven's reply to Artaria is unknown, but when Artaria issued their catalogue of Beethoven's works, published together with a *Titelauflage* of the 'Hammerklavier' Sonata op.106 in October 1819, it included the present set of variations listed under op.66.

op.66

A

Autograph score; lost, probably since Beethoven's lifetime.

P

First edition, published in separate parts by J. Traeg, Vienna in September 1798. The earliest copies have no plate number, but later ones (such as that in the British Library, shelf mark Hirsch iv. 306) have the number 05 engraved on every page of music (not only handwritten on the title page, as stated in Kinsky/Halm 1955:156). Since Traeg's Pl. No. 42 is found on op.9, published in July 1798, and Pl. No. 58 on WoO 72 (November 1798), it seems highly probable that "05" was simply an engraver's error for 50.

WoO 46

A

Autograph score, in oblong format (24 × 32 cm), housed in the Beethovenhaus, Bonn (shelf mark BH 77). The manuscript is unbound, but kept in a green folder. There are 11 folios, both paginated [1], 2–22 and then also foliated 1–11, both in pencil, probably in 20th-century hands.

Page 1 is the title-page, inscribed by Beethoven: *Variations / sur le thême / "bej Männern, welche Liebe fühlen" / composès* [sic] */ par / Louis van Beethoven*. Above this is written (not LvB) *Der Grfin v Fries gewidmet / gebohrne fürstin v. Hohenloh*. This was evidently subsequently revoked, however, as can be seen on p. 3 where a dedication (LvB), probably to Countess von Fries, is obliterated. At the top right of p. 1 is the number 4., probably of the collector Friedrich Amerling whose stamped initials appear

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in red at bottom left. Page 2 is blank; the music starts on p. 3, headed by Beethoven: *No.12. Variationen über das Thema "Bej Männern, welche Liebe fühlen" / komponirt* [deletion of dedication] *von L. van Bthvn.* Already at this date (1801) Beethoven labels the Pf staves *piano-forte*. Page 22 is blank except for (LvB) the enharmonic rewriting of 69 n.2 –70 n.8 Vc, originally (in the body of A, on p. 11) notated in flats (and 69 n.4 b𝄫).

A is essentially a fair copy with few revisions or corrections; one that is curious, however, is at the end of Var. 2 where Beethoven originally continued with what is now Var. 4, then crossed out the 1½ bars and wrote out Var. 3 instead (this is investigated in full in Maaß 2004:88–92). The manuscript is generally written in light-brown ink (some of the staccato is extremely faint, and 30 RH n.10–11 slur almost invisible), though the colour becomes darker during the coda. Just one marking, however, is in Rötel: 28 Vc n.3 *f*. This is not in P, but since n.1 *sf* is also not in P (no room in P for either), probably nothing can be deduced from this. Uh p. 60 raises the intriguing suggestion that Beethoven might have made revisions in A after P was printed, as appears especially implied by 166/8 un poco calando, a tempo in P Vc but deleted in A. Yet even this is correctly absent in P Pf (see note on these bars below), so the deletion in A was contemporaneous, at least, with the process of engraving, and the other three relevant places are all inconclusive: n.1 *f* Rötel in A, absent in P (discussed above), 66 Vc n.3–6 two slurs in A altered to one [illegible] P (but A easily misread here due to stave-line [illegible] engraver could also simply have match[illegible] to n.6 in A, but n.5 in P (bu[illegible] that correct in P, s[illegible]

was t[illegible] Stichv[illegible] as a handwritten in A. Certainly cept in Va[illegible], for page of P[illegible] each. in A – four X, Pf – remain une[illegible] ey applied to the earliest [illegible] altered, convincing. In Var.7 e[illegible] 121 and 147; the X in A at 121 is clearly [illegible] no X either at 147 or nearby). Surely these X refer to page-ends in the lost manuscript Stichvorlage parts. Apart from these, the only mark in A that is not LvB is one ink bass clef in 33 LH (on p. 5), probably written by the copyist of the Stichvorlage.

A complete colour facsimile of A is included in Bonn 1997: 29–50.

P

First edition, published in separate parts by T. Mollo, Vienna in April 1802 (the title-page is dated *Le I^er^ Jenvrier 1802*, probably because the work was intended as a New Year's present for its dedicatee, see Brandenburg 1997:19); Plate No. 222. The Pf part is generously spaced with consequently few errors, but the Vc part is all squashed and squeezed into just two pages with the result that wherever space is lacking, markings such as slurs, staccato, dynamics and hairpins were simply omitted. Many *sf* appear instead as *fz* or only *f*. But the Pf part also suffers from numerous errors, including wrong notes.

At the same time it is certain (despite Uh p. 60!) that Beethoven was to some extent involved in the preparation of P. Firstly there are many additional markings in P, absent in A, which a copyist or engraver could not have invented (bar 7 Vc n.4–5 stacc., 56 Vc n.6 *f*) though others were perhaps more obvious (bar 1 Vc *f*, 14 RH n.4–6 slur, 23 LH, 24 RH n.1–3 stacc., 55 Vc n.1–2 slur, 58 LH(a) n.7–12 slur, etc.). Secondly: no engraver could have understood the rewriting of 69–70 (see A above) without Beethoven's personal explanation of what this was and where it belonged. Thirdly: though staccato is printed throughout as Punkte, just two bars (42/4 Vc) have Striche, and it seems likely that these were corrections made by Beethoven at proof stage. See also notes on 166/8 under A above, and in the main Commentary below.

WoO 45, Op. 66, WoO 46

Of the many later editions, the following have been examined:

Br

Full score, published in 1864 as part of the Gesamtausgabe by Breitkopf & Härtel, Leipzig. The authentic sources were not followed very closely indeed, for these works Br hardly qualifies as a Critical Edition (*"kritisch durchgesehene, überall berechtigte Ausgabe"* – but it was prepared intelligently; everything works, there are only very few tiny printing errors, and in practice Breitkopf's derivatives (such as Peters, Schirmer etc.) served the musical world well for nearly a hundred years. In one notable flaw is in WoO 45 where Br restored certain readings in A (chiefly 132–[illegible]9/89–90, 3[illegible] Vc) thereby suppressing what were certainly revisions made by Beethoven in the proofs of P.

Henle, He, Uh, Uz

The well-known Henle edition, first published in 1949 by G. Henle, München, has appeared in many different guises and more than a dozen printings over the past sixty years. For the present investigation three have been studied, one early (He), the collected edition volume (Uh), and a new and entirely different one (Uz). He and Uz are performing editions with fingerings in the piano part and separate cello part containing bowings and fingerings; Uh is the musicological, library copy with no performance markings and no separate cello part. In He and Uh bar numbering starts again at 1 for each new variation; Uz counts through as in the present edition.

He

This 2nd printing (with the small letter B beneath the final barline), edited – like the first one in 1949 – by Hans Münch-Holland and Günter Henle, appeared c.1956; its text in fact hardly differs from Br.

Uh

Urtext Edition, edited by Bernard van der Linde and published in 1971 together with the five sonatas as Abteilung V, Band 3 of the *Neue Beethoven Gesamtausgabe*. This was a completely new revision, ignoring previous Henle printings (He and its successors) and for its model reverting to Br, with which A and P were quite

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7 RH: slur from n.1 (like 23) in Br,Ur, and indeed Beethoven's notation normally excludes grace notes from slur (see Preface); but here (despite 23) A absolutely clearly as our text, also (vaguely) P.

7, 23 RH: Vorschlag (grace note) 𝅘𝅥𝅯 in Uh, but 𝅘𝅥𝅮 in A,P,Uz.

15 Vc: n.3 *p* in Br,Ur, but clearly (despite Pf) n.4 in A,P.

15 RH: n.1–3 slur not in A,Br,Uz, but is in P (= Uh), and entirely plausible.

17 RH(a): n.2–3 slur added in Ur, but despite bar 1, not inevitable due to new *f* dynamic.

20 RH: slur not in A,Br,Uz, but there in P.

23 LH: n.3–4 stacc. on basis 7, and from P where (however) n.3–4 are notated with double stems (as in A, but there no stacc.), and stacc. only below LH(b), surely due to lack of space above LH(a).

Var. 1

25 LH: arpegg. tacitly added in Br,Uh, but not in A,P and entirely plausible thus; cf. op.57 II, [illegible] bar. Uz/k = our text.

33–5 Pf: hairpins notated as modern accents in Uh, but as our text in Uz; see Preface.

35 [illegible] clearly from n.1 in P (= Br,Ur),

41 [illegible] presumably from [illegible] bar, as far as note 42, [illegible] Br,Uh).

[illegible] in P due to page-[illegible] correct.

[illegible] 65–8 in both A), [illegible], since in practice

52, 6[illegible]; 𝅘𝅥𝅯 in P,Uh.

61–3 [illegible] surely editorial; nothing in sou[illegible]

64 LH(a): 𝅗𝅥 from A,P (= Uz/k); 𝅗𝅥 in Br,Uh (but stem down, i.e. voices reversed, also Uz, this uncorrected in Uk).

Var. 3

73 RH: n.1–4 fingerings in both A and P.

76, 92 RH: n.1–4 portato from A, also (unambiguously) 76 in P. Neither slur reaches n.5 in A (despite Ur!), but 92 far enough that P assumed n.1–5 portato, doubtless wrongly.

81–2 RH: slur to n.6 (= Br,Ur) from A in 82 where specifically extended from n.5 to n.6, and on basis LH, and all in 85–6; 81 more likely to n.5 in A (though vague), both to n.5 in P.

82 RH: n.7 no ♮ in sources, but may be assumed from 81 n.7 and 83 LH n.1c, both obviously ♮.

86 LH: n.4–5 g f♯ from P (= Br,Ur), clearly corrected in plate from A's a g(!).

90 Vc: n.1–3 from P, clearly corrected in plate from A's b_2 g_2 d_2(!).

Var. 4

103/11 Vc: grace notes 𝅘𝅥𝅰, 𝅘𝅥𝅯 are retained as in A (= Uz), but 𝅘𝅥𝅰 in P,Uh.

105–6 RH: one slur in P (= Br,Ur), but barwise in A, misread due to line-change.

106 Vc, Pf: hairpins appear to peak inside 106 in A (Vc after n.1, Pf just before half bar – hence Br,Ur variously as late as half bar), but Beethoven's hairpins are notoriously unfathomable and he often clarified and/or revised them in proofs. Our text, therefore, from P, where both clearly enough n.1.

108 RH/109–10 LH: slurs from [illegible], but 109 line-change in P, hence split here in Br,Ur. Also one slur in Uz/k, but 109/10 clearly split in both A (despite Uh p. 53), P.

111 P[illegible] on basis Vc; no dynamic in sources (as Uk confesses), but inevitable due to preceding *cresc.*

113 Vc: hairpin's peak at n.2, from A, and on basis 97; sooner (matching Pf) in P,Br,Ur.

[illegible] Vc: slur (as in Br,Ur) only on basis 109, hardly analogous, but 113/4 also no slur in A, this added in P, so surely 115 should have been added similarly. Had Beethoven warranted 115 with a slur (contrary to the character of the rest of the variation), he would surely have written a slur in 113/4.

5/6 Pf: slurs split at [illegible]rline in P,Br,Uh, but Ur is probably right that this is only due to page-turn in A and that the slurs in A seem to continue into and from, margin. Cf. similar 119/6 Ur, line-change in A, all one slur in P.

120 P n.5 [illegible]cc in A, but squeezed in rather small, overlooked in P,Br,Ur.

Var. 5

121 Pf: simply n.1 *fp dolce* in Br,Ur, but placing of *dolce* beneath n.2 seems intentional in A, also = P.

132 Vc: ∾ only from P (∽ in P, but see note on 147 etc. below); not in A.

138 RH: slur to n.9 from P and on basis 122/30; would rather be read as to n.8 in A.

140 Vc: n.2 stacc. in A,P (despite 124!); omitted in Br,Uh, restored in Uz/k.

143 Vc: n.1 arpegg. in Br,Uh, but not in A,P (= Uz/k).

Var. 6

In this variation there is some ambiguity as to whether slurs extend over to the final 𝅗𝅥, but enough evidence of Beethoven taking care that the slur includes it, or is specifically extended to it, and of this being followed faithfully in P, that this pattern is in principle adopted. For example 159 Vc, RH, 161/3/5 RH could be read either way in A, but are all long in our score, as in P (and Ur). But there are still exceptions such as 151 RH (but page-break in A!), 150/4 Vc, where clearly short slurs in both sources, so that this version must sometimes inevitably stand.

147/56/65 RH: ∽ in P, but see note on Sonata op.5 no.1 I 14–6 etc.; Beethoven always wrote ∾ (= Br,Ur).

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147–9 LH; 149–50 Vc: each all one slur in Br,Uh, but as our text in A,P,Uz.

149–50/7–8 Vc, RH: placing of *sf* (= Br,Ur) from A, especially in 157–8 where all three (Vc, RH, LH) *sf* always vertically aligned. In A 149–50 could be read as *sf* one note later, and placing of all *sf* in P Pf suggests one note later (P Vc inconsistent), but the harmonies that would be thus emphasized (especially last note 149!) are too bizarre for this reading to merit serious consideration.

154 RH; 162 Vc: slur on basis 146 Vc.

156 RH: slur from n.3 in Br,Uh, but from n.2 in A,P,Uz/k.

160 LH: slur to 161 in P (= Br,Ur), but at this juncture doubtful; ends well before barline in A.

162/3 RH: slur split at barline in Br,Uh, but all one (despite 146–7) in A,P,Uz/k.

166 RH: all one slur from 165 n.6 in Br,Uh, but split at barline in A,P,Uz/k. (Indeed, the slur in 165 could be argued to be merely a triplet slur, not a 'real' slur at all.)

167 Pf: Vers.I slur to n.8 in A, both slurs extended over barline, but LH only just over (not as far as note), hence only RH in P (LH to n.8). Uh p. 53 claims Beethoven extended the slurs after P was engraved, but this cannot have been so, for the extension to LH was made at the same time, yet was [illegible] in P.

168 LH: n.5 stacc. (= Ur) chief[illegible] on basis 1[illegible], but a very small [illegible] in A could possibly (as Uh p. 53 avers) be ink[illegible] not in P.

[illegible] omitted in Uh[illegible] A, all in P (despite Uh's brack[illegible], given the quantity of revi[illegible] suggests this and others (e[illegible] slur) were conjectural ac[illegible] This must be overwhelmingly [illegible] would hardly have [illegible] the

[illegible] Uz); see facsimile on p. 44. In P, [illegible]fter n.7, but not (despite footnote [illegible] faithfully representing a revision by [illegible] the proofs. On the contrary, a correction in the plate shows that P originally had *sf* at n.9, and it was moved back, only slightly too far. Uh n.2, 7, however.

183 Pf: n.10–12, 184 n.7–12 no stacc. in sources (despite Uh).

185 Pf: LH *pp* in P,Br,Ur, but only due to lack of space in P; clearly from RH n.1 in A. See facsimile on p. 44; Uk correct.

Var. 8

196 Vc: n.1 *f* in P (absent in Br,Ur). Uk restores it, but sees the worrying possibility of conjecture (matching 211) by an interfering engraver. But there are enough revisions in P that can only have come from Beethoven, that we need have no serious doubt.

199, 215 Vc, Pf: odd though it may seem, A and P both unambiguously have *f* in 199 RH + LH, but 215–6 Vc + LH; from Beethoven's clear placing in A no error seems possible. Uz essentially as our text, but Uh adjusts 199–200 to match 215–6; Uk restores 199 RH *f*, but fails to remove it in Vc.

204 RH: n.1b 𝅝 in Br,Uh, and could be argued to be ambiguous in A, but P's 𝅗𝅥 (= Uz) ist doubtless correct.

207 RH: n.2a no accidental in A,P,Uz, and ♭(!) in Br,Uh, but ♮ can be assumed from 206, and cf. also 111 (as Uz concedes in a footnote).

209–10 Vc, Pf: some doubt as to dynamics here. Probably Beethoven's first idea was (as we might expect) 209 *f*. He wrote *f* in Vc, then firmly crossed it out, in favour of (both Vc, Pf) *f* in 211; so Vers.II (final text in A) is 208–10 *p/pp*, 211 subito *f*. However, *f* is added in P Pf in 210 (marked at RH n.1, but no room earlier, inevitably applies to LH n.1), so apparently Beethoven revised this again, and Vers.III is 208–9 *p/pp*, 210 Pf subito *f*. This is suppressed in Ur (which follows Vers.II in 210), while Br has 209 *f*, i.e. Vers.I. Uz is correct, however.

210 RH: grace note [illegible] from A (= Uz); 𝆕 in P,Uh.

Var. [illegible]

[illegible]/22 Vc: n.1 stacc. on basis 217/21 RH, and 234/8.

220 Vc: *pp* on basis 219 Pf, and 23[illegible]

225–8 Pf: slurs from [illegible] (= Br,Ur) hardly beyond 227 n.2 in P.

229–30 LH: Br,Uh's n.2 stacc. [illegible] not in sources. Uh p. 54 pleads 229 lack of space in A, hence RH stacc. intended for both hands, but not so, as 230 shows. P,Uz correct.

231 Vc: articulation as our text in A; 232 slur misprinted in P as 231 n.3 –232 n.2, and [illegible] stacc. absent from corrupt readings in Br,Uh. Uz correct.

233 Vc: H[illegible] Uz add [illegible] stacc., but no analogy on which to [illegible] it.

[illegible] Vc: [illegible] on basis Pf, and 222.

Var. 10

241–58 Regarding turns, see note on 147 etc. above.

245/59/61 LH: n.1 stacc. from A; but all absent in P, conceivably by intention.

247/55/63 Vc: grace note 𝆕 from A (= Uz); 𝆕 in P,Uh.

251/2 *p cresc.* derives solely from P Pf; not in A at all. In Br,Uz it is rejected (i.e. treated as a wild error), but it seems a plausible revision, perhaps omitted in P Vc due to lack of space. Uh = our text.

258 LH: n.2 only c_1 from A, where the additional Vers.I c_2 is obliterated and "*c*" added above c_1; surely Beethoven deleted c_2 in order to achieve the same legato as in 242. P has n.2 octaves, however, so the deletion was either overlooked or misunderstood. Br,Uh = P; Uz = our text.

261/3 Vc: n.5–6 stacc., slur respectively on basis 245/7; 261–3 no articulation or *sf* in A, remainder in P.

263 LH: clearly only n.3–5 stacc. in A; also n.2 in P.

Var. 11

265 RH: slur over to n.18 in Br,Uh, but as our text in A,P,Uz/k.

266/78 RH: slur from 6th last note in Br,Uh, but only thus in P, 278; A, and 266 in P, clearly as our text (= Uz/k).

272 Vc: n.6 *pp* in Br,Uh, from P where (however) it applies to 284 in line below where no room. Our text from A (= Uz/k).

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272/87–8 RH: last few slurs on basis 269/85 etc., clearly omitted in A due to haste (and P simply = A).

275 Pf:  peak at 3rd ♩ in Br,Uh, from P where line-change at half bar, so  placed on new line; clearly before LH n.3 in A. Uz = our text (Uh p. 54 agrees, but no correction in Uk!).

276 RH: regarding hairpins, see 33–5 above.

276 RH; 284 Vc: strictly speaking in A *pp* is written one note later in 284 than 276, yet clearly enough applies to the first portato note (P Pf too soon, apparently strengthening the case for a difference). Our text = Uh in 276 (Uz/k too soon), = Uz in 284 (Uh too soon!).

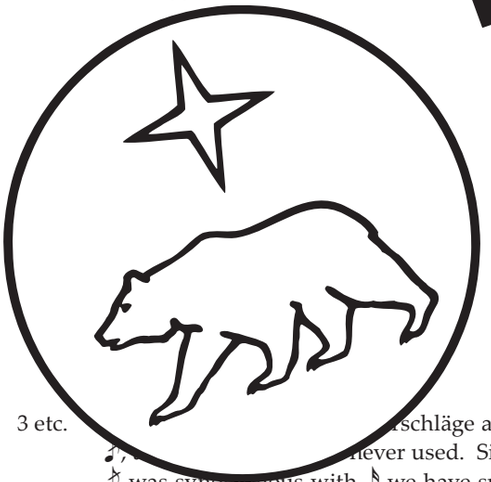
279 RH: gruppetto slur in A,P (like 267); missing in Uh.

282 Vc:  peak at n.5 in Ur, but as our text (sooner) in A,P.

283 Vc, Pf: as so often in Beethoven (see note on 106), peak of hairpins is somewhat open to doubt. See facsimile on p. 45; here we follow A since it seems both clear enough and plausible, but the fact that in A both pairs of hairpins are vertically aligned could support the notion that Beethoven intended the same peak for both instruments. Indeed, in P both peak arguably at 3rd beat (Pf only ♪ later), Br,Uh 3rd be[illegible] Uz however an alternative interpretation of Pf in A[illegible]t.

285 Pf: n.1 *pp* (as in Br,Ur) on basis Vc.

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3 etc. [illegible]rschläge are given in P as ♪, [illegible] never used. Since at this time ♪ was synonymous with ♪ we have substituted ♪ for P's ♪ wherever it occurs, though it would have been characteristic (see WoO 46) for Beethoven to have written many as ♪.

16 Vc: stacc. in P; despite RH, seems possible (omitted in Uh, restored in Uz/k).

Var. 1

17 n.5, 18 n.1 RH: only 18 n.1 stacc. in P, necessarily extended (as in Br,Uh) to 17 n.5. Uz instead rejects both, which seems unwarranted.

18 RH: n.3 c in P (= Ur); error (a) in Br,He.

19 RH: n.1 no stacc. in P (despite Uz), but on basis 21.

29/30 LH: line-change in P, so impossible to be certain whether n.4 tie to 30 n.1c (as in Br,Uh) or slur to 30 n.1d (as in He,Uz), but WoO 46 bars 98/9 RH show that the tie is perhaps more likely.

Var. 12

290/4 Pf; 298 Vc: *sf* only from P, not in A, evidently revision. (298 *sfz* in P, certainly error, despite Uk; Beethoven never wrote *sfz*.)

310 Pf: n.1 *sf* from A; not in P, surely error. However, since all 290/4/8 *sf* are only in P, not A, it remains possible that 310 *sf* was deleted as part of the revision.

318 LH: n.1-2 slur in Br,Ur, but not in sources (like bar 6, perhaps).

325 Vc, Pf: ritardando stretches into 326 in Uh, but only due to lack of space in P; as our text in A.

328 RH: slur from n.2 in A, but vague in P, hence from n.1 in Br,Ur.

336 Vc: n.1 *f* (= Br,Ur) on basis Pf; surely inevitable.

339 RH(b): n.2 stacc. in Br,Ur but as our text in A,P.

349–58 RH: the ties are an essential part of Beethoven's notation and are all in A,[illegible]Uz, but missing in Br,Uh.

352 RH: *cresc.* in [illegible], absent in P; possibly revoked in proofs, [illegible]words so well, balancing the natural growth (due to repeated *f*) in [illegible] and LH, that its omission in P might rather be suggested to have been an engraver's oversight. Certainly however it should not be editorially extended (as in Ur!) to Vc.

Var. 2

38 Vc: n.1 *f* (= Br,Ur) on basis Pf; n.2 in P.

40 RH: n.5 stacc. in P (= Br,Uh), not in Uz.

42 Vc: line-change at half bar in P, first slur beyond n.7 into margin but second slur precisely from n.8. Br,Ur all one slur (i.e. observing the first), but the more practical, hence more likely reading, is surely to observe the second. Yet clearly either is possible.

42 LH: no articulation in P; n.1–4 (on basis RH) is perhaps the minimum necessary.

43 RH: n.1 stacc. in P (missing in Br,Uh); here Uz is correct.

44 RH: slur n.1–3 on basis 43; n.2–3 in P (no room before n.2, arguably).

44 RH: Uz's n.4 stacc. is not in P (Br,Uh correct).

45 Vc: n.1 *cresc.* (= Br,Ur) on basis Pf; n.4 in P.

Var. 3

48 LH: Br,Ur add *p* (indisputable, from Vc, like 52/3), yet unnecessary, perhaps, since already *p* from 46, and may also be assumed, as at the beginning (bar 0).

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151 LH: n.2–3 slur, n.4 stacc. on basis RH; not in P (despite Ur).

154 Vc: slur to 155 n.1 on basis RH, and 150/1; not in P (despite Ur).

154 RH: n.2–3 slur on basis LH, and 149/53: not in P (despite Ur).

154 n.4 –155 n.3 LH(a): slurs added only in Uh (not Br,Uz), but surely deducible on basis RH, and 155/6; only ties in P.

156 n.4 –157 n.3 Vc: slurs only on basis 157/8 Pf; not in P (despite Ur).

157 Vc: P has an odd *p* above(!) the key signature which is accepted (n.1 *p*) in Uk, but makes no possible sense and can only be a printing error.

157 Pf: last note *sf* (= Br,Ur) on basis Vc, and LH n.1.

159 Vc: Br,Uh add n.2 *pp*, but nothing in P, and not inevitable, perhaps. Uz = our text.

160 Vc: stacc. Strich in P, so perhaps added in proofs by Beethoven. Br,Uh extend to Pf n.2, but perhaps not inevitable; Uz = our text.

Var. 10

164 RH: slur n.1–5, ∾ between n.1/2 in Br,Uh, but as our text in P,Uz.

171 RH; n.3c ♮ missing in P,Br,Uh, but surely to be assumed (from 170 Vc), as in Uz. (187 Pf n.4 also needs ♮ before d in P.)

173 Vc: [illegible] our text in P (also = Pf, see

173 [illegible] is against it; presel[illegible]

[illegible] n Br,Uh, but as our [illegible]ble.

[illegible]st certainly from [illegible]f space, but dis-

[illegible]ely, adjusted (as

Var.

Tempo [illegible] in Uz, but only from He; no comma [illegible]

177 Vc: slur from 176 in Br,He,Uz, but clearly not before n.1 (between n.1/2, indeed) in P; Uh correct.

179 Vc, Pf: ≺ from n.1 in Br,Uh, but clearly only from half bar in P Pf, and Uz is doubtless correct that this is the intention in P Vc too – like 181.

182 Vc: ≻ on basis Pf in P (where carefully corrected in plate); ends hardly beyond n.1 in P Vc.

187 Vc, Pf: ≺ from half bar 186 in Br,Uh, but only 187, and Vc *cresc.* (not hairpin) in P,Uz. Peak of hairpins uncertain; P Vc see facsimile on p. 47 (cramped!), P Pf f≺≻f. This, and Vc's *cresc.* (as opposed to Pf's ≺), might suggest the two instruments phrase independently, but probably does not; cf. Piano Concerto No.5 I 341 WW. Hence our half-bar peak, but other interpretations could be equally justified by the unsatisfactory source situation.

189 Pf: n.4 stacc. (as in Uz/k) from RH in P (LH also on basis n.1).

190 RH: note-values variously adjusted in modern editions to add up (n.1 𝅗𝅥 in Br,Uh, n.2–3 𝅗𝅥 𝅗𝅥 in Uz), but P – despite mathematics – as our text. The gruppetto is notated in 32nds in all Br,Ur, but 16ths in P.

190 RH: Br,Ur add n.4 *pp*, but not inevitable, perhaps.

191 Vc, Pf: ≺ from beginning of bar in Br,Uh, but hardly before half bar in P. P Vc has 192 ≻ 𝅗𝅥 on new line, but in both 191/3 P Pf suggests ≻ not beyond barline, hence precise peak taken from P Pf (see following note).

191/3/5 Pf: ≺≻ peak clearly and consistently at penultimate RH note in P.

193 Vc: ≺≻ peak (= Br,Uh) on basis Pf in 191/3/5; at n.2 in P (cramped), also (despite Pf!) Uz.

195 Vc: ≺ | in Br,Uh, but not beyond n.2 in P (= Uz). Hence our ≻ on basis Pf (especially Uz, of course); perhaps the engraver reconsidered his overlap by *calando* which starts already in n.2 in P Vc (for lack of space, probably; P Pf clearly as our text, see following note).

195/6 Pf ≺ ≻ in Br,Uz, but as our text (only 195) in P,Uk. *calando* from beginning of 196 in Br,Ur, but as our text in P.

197 Vc, LH: 𝅗𝅥. in Br,Uh, but ♩. in P,Uz.

197 RH: *pp* beneath n.2 in P (= Br,Ur), but doubtless only due to lack of space; Beethoven can only have written n.1 (= Uh).

197 Arpeggio (as here in Br,Ur) from P Pf, and on basis of the set of variations (WoO 46, 65, 71, and Op.35 written in the same decade of Beethoven's life which show that he characteristically wrote *attacca* before the final variation; in Vc *attacca subito* appears instead at the beginning of Var. 11, doubtless error.

Var. 11

198, 243 P Br,Ur all read *p*, but 243 *sempre pp* entirely possible, so 198 perhaps best left undefined (cf. Theme, Vars. 3, 5).

[illegible] RH: slur (= Br,Ur) on basis 247.

206 Vc: *f* (= Br,Ur) on basis Pf; nothing in P.

206/8 RH: n.2 *sf* on basis 207/10–1; n.3 in P, surely error.

213 RH: n.2–3 slur (= Br,Ur) on basis Vc.

214 LH: n.1 own *p* in P, but surely superfluous.

215 Vc: n.1 stacc. not in P (despite Ur!), but on basis 214/6, also RH.

215 Vc: n.2 *sf* on basis 214/6, and Pf; n.1 in P.

219 Pf: *sf* (= Br,Ur) on basis Vc, and 227; only *f* in P.

225 RH: n.8 b in P, but seems very possibly error for g.

226 Pf: *cresc.* (= Br,Ur) on basis Vc.

227 Vc: n.2 stacc. (= Ur) on basis LH, and 228–9.

230/5 Vc: n.2 *cresc.* in Ur, but despite Pf, both clearly n.1 in P.

247 Vc: n.2 ≺ on basis LH; from n.3 in P.

247 LH: ≺ from n.1 in Br,Uh, but n.2 in P (correction in plate), Uz.

252 Vc, Pf: *cresc.* exactly as our text in both P, but very possibly intended from n.1, of course.

266 Vc: slur from n.2 in Br,Ur, but n.1 in P. (Uh p. 58 claims 265 n.2 –267 in P, but not so.)

268 Vc: stacc. added in Br,Ur, but (despite Pf) not inevitable, perhaps.

268 RH: n.5 stacc.in P,Br,Uz (missing in Uh).

272 LH: n.6 stacc. (= Br,Ur) on basis RH, also 270.

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11 LH: n.2–4 no stacc. in sources (despite Uz). In op.5, too, stacc. is quite commonly notated only in RH, whether LH notated 𝅗𝅥· (as here) or not (as in 28, 54).

13 RH(a): slur vague in A (see facsimile on p. 48), from n.2 in Br,Uh; but since P clearly from n.3, this very possibly authoritative (like 66 Vc, perhaps). Uz correct.

14 Vc, RH: grace note notated 𝅘𝅥𝅯 in Uh, but 𝅘𝅥𝅮 in A,P,Br,Uz.

Var. 1

15–24 Hairpins printed as modern accents in Ur (partly also Br), but all below note in A,P. See Preface, also note on 45–6 etc. below.

15–28 LH: it will be seen that in the figure 𝅘𝅥𝅮𝅘𝅥𝅮, the incidence of 𝅘𝅥𝅯 stacc. is sporadic. We have retained it exactly as in the sources, though last note stacc. could additionally be argued in 15, 23 on basis 19, 24, and perhaps 28 n.4 on basis 26. An awareness of Beethoven's relative reluctance to notate this stacc. is perhaps more revealing, however.

23 Vc: n.1 *p* (= Br,Ur) not in [illegible] but on basis of f, and 27; inevitable for 23 n.2 –24.

24 [illegible] 5–7 stacc. on basis [illegible] Vc.

[illegible] basis 25; 𝅘𝅥𝅮. ♯ ♯ (!) in A, 𝅘𝅥𝅮 ♯ ♯ (!) in P, a[illegible] 𝅘𝅥𝅮 ♯ ♯, perhaps to match 23/[illegible] but 25

[illegible] from A, but not in P, conceivably [illegible] 25 RH [illegible] n.6–8, and 28 RH.

[illegible] y n.3 in A; Uz/k correct. (P n[illegible]

[illegible] on basis of f, and 14/5[illegible] ely [illegible] amic since *f* in [illegible]

[illegible] veen staves in A (30, at least), but [illegible] ed to place *sf* high, by RH. Br,Uh gen[illegible], Uz correct.

30 RH: n.6–8 stacc. not in sources (despite Uz), but on basis 29, also 34 Vc; only n.2–4 stacc. in A, also(!) n.5 in P.

31 RH: n.13–20 from A (= Ur); n.15–16 f e♭ (= n.19–20) in P, surely error. Due to P's repeated e♭ (n.16–17) Br splits into two slurs, which survived though the Br editors corrected the notes in the plate.

33 n.4, 34 3rd 𝅘𝅥𝅯 Pf: stacc. from A (= Ur), its omission in P most likely a (typical) error there, though in this case such a revision is also conceivable and cannot be ruled out.

34 Vc: n.2–8 stacc. from P (though there, misprinted on 33 n.10 + 34 n.2–7!), also on basis 33 n.3–9; not in A.

35 RH: n.10 stacc. in P,Uh, probably error, for nothing in A; Br,Uz correct.

36–7 Vc: doubtless intended to be dynamically independent of Pf; neither source has any *cresc.*, *decresc.*, *p* (added only in He).

39 Pf: general *cresc.* between staves in P,Br,Ur, but carefully only LH in A; surely this is what Beethoven intended.

39 LH: first slur from A, where Beethoven first wrote slur n.1–3, then extended it to n.5; but other ink splodges confuse the issue further, and P's two slurs n.1–2, 4–5 are more likely a misreading than a revision.

40 Vc: n.1 *sf* from A (= Uz/k); absent in P (= Uh), surely error (also, 39 n.13 only *f* in P).

41 Vc: 𝅘𝅥𝅮 grace notes from A (= Uz); 𝅘𝅥𝅯 in P, 𝅘𝅥𝅯 in Uh.

Var. 3

44 Vc: n.2 stacc. from P (though [illegible] printed above n.3!) and on basis [illegible]3 in A. [illegible] P is one of the few Striche (otherwise almost always Punkte), so probably added L[illegible] proofs. [illegible]oth [illegible]es are identically corrupted i[illegible]; there seems no chance that Beethoven wa[illegible] this in preference to his clear phrasing in A, especially since the original slurs in 47–8 RH are correct in P.

45–6 Vc; 48 RH; 55 Vc, RH; 59–60 [illegible], 94 RH; 95 Vc: see Preface, and note on 15–24 above: again all hairpins notated below [illegible] in both sources.

48 [illegible]: n.[illegible]–4 this from A; one ♮ missing in P, erroneously added [illegible]ead at end of bar in Br,Uh. Th[illegible] mo[illegible] recent printings of Uz are correct, as is [illegible].

4[illegible]–50 Vc: all stacc. in Br,Uh, but [illegible]t in [illegible]ces [illegible]h in practice can be assumed *similar* [illegible] of [illegible]se). U[illegible] correctly removes.

50 [illegible] n.[illegible]lar ink dot in A, conceivably intended as stac[illegible] (i[illegible] accent, cf. Symphony No.6 III 91 Ob, and many other works, especially early, e.g. Quartets op.18 nos.2–5, Symphonies 1–3); yet nothing in P, and with no other similar markings in this work, seems just too tenuous to be persuasive.

54 Pf: n.6 *p cresc.* in Br,Ur, but *cresc.* placed as our text in sources.

54 LH: n.3–5 stacc. in Br,Ur, but only from n.3 mark in paper in A (no stacc. at all in P); see note on 11 above.

55 Pf: *cresc.* clearly from RH n.3 in A, though vague in P, hence sooner in Br,Ur.

56 LH: no stacc. in A, but all there (only, n.2–5 instead of n.3–6! obvious error) in P.

56 Pf: n.6 *ff* from A (= Br,Ur); not in P, conceivably a revision since Vc only *f* (and this only in P, not A), but P is guilty of so many erroneous omissions that this is always the more likely explanation.

57 Vc: n.4 stacc. in A (= Uh), missing in P (= Uz).

Var. 4

58 Pf: < > peak as our text in A (before RH n.11 in P,Uh, at n.11 in Uz); Uk correct.

59–60 RH: all trill figures notated 𝅗𝅥 (!) in A,P, but aligned unambiguously above 59 LH(a) n.5–6, 11–12, 60 n.5–6, hence inevitably 𝅗𝅥 as in Br,Ur.

61 LH(a): n.1–2 slur in Br,Uh, but not in A,P; plausible, of course, but perhaps not inevitable (despite RH), and bravely removed in Uz.

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63 LH(a): n.1–12 slur in A, absent in P,Br (no room), Uh (overlooked), restored in Uz.

63 LH(b): n.1–4 slur only from A, absent ever since (P has no slurs at all in 63 Pf, so hardly revision); indubitably unorthodox, but meaningful nevertheless.

66 Vc: slurs n.3–4, 5–6 in Br,Ur, from P, but in A the two slurs are clearly connected, surely more likely misread in P (or mechanically altered to match 61?) than revised yet again back to Vers.I. Uk correct.

67 Vc: n.2 *cresc.* in Br,Ur, but clearly n.3 in sources (despite Pf, perhaps). Uh p.62 cites lack of space in A at n.2, but this cannot be sustained.

68 Vc: n.1–2 double-dotted in A, like 70 RH;  in P,Br,Ur, doubtless error due to both dots on top of stave-line in A, also one of n.2's two extra beams.

68 Pf: slurs (from 65) to n.12 in Br,Uh, but broken at n.6/7 as our text in A,P,Uz/k.

68 LH: n.7 b♭ (= Br,Ur) from (probably) A, and on basis 12, 26, 40, 54 etc.; a♭ in P. Hole in paper in A, from lower half of note-head downwards, so impossible to be certain that no third leger line was present, but seems (despite P) overwhelmingly unlikely.

69 LH: n.1 no stacc. in sources (despite Uz).

71 Vc: stacc. only from A, absent in P, almost certainly overlooked ever since (for very many stacc. are missing in P), the omission in P is not impossible. Cf. op.66 b

Var

71 A,P,Uz/ as our text.

cc. on basis 77, but

LH n.5 on basis

s stacc.; we have

r.

even below n.8

qually (or indeed, i

y) to the upper line,

both above and below

tion.

77 P A,P; (oddly) sooner in Br,Ur.

78 Vc: 1st half of bar 𝄾 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝄾 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 (!) in A,P (see facsimile on p. 49); due to imitation with LH, n.1–3 can only be placed as our text (= Br,Ur). It might still be tempting to concoct an alternative reading, preserving Beethoven's rest between n.3/4, such as 𝄾 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝄾 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 – but the resulting duplet/triplet conflict has no parallel in the rest of the variation and would be even more riskily conjectural.

79 Vc: n.2 *p* in A,P,Uz/k (missing in Uh, from error in Br).

79 Vc: n.2–3 spaced far apart in A,  in between; hardly room to squeeze this into any normal printing, however, and absent in P,Br,Ur. Uk attempts to restore it, but more likely it was renounced by Beethoven in the lost Stichvorlage.

79 LH: n.5 *p* from A; clearly applies only to LH, though placing vague and LH n.4 in P. Pf n.4 (between staves) in Uh (wrong); Uz correct.

81 RH: n.7–9 stacc. on basis remainder of bar.

81 Pf: *cresc.* from half bar in A (absent entirely in P); again (like 77) marginally sooner in Br,Ur.

Var. 6

85–6 RH; 89–90 Vc: 𝅘𝅥𝅯 grace notes from A (= Uz); 𝅘𝅥𝅰 or 𝅘𝅥𝅯 in P, all 𝅘𝅥𝅰 in Uh.

87 RH: cf. note on 59–60 above; again, n.10–12  (!) in A,P, but can only read as our text (= Br,Ur). 91 Vc also thus in A, but correct in P.

87 RH: n.10–14 slurs from A (= Br,Uz); in P the slur n.10–12 is missing, but even this cannot justify Uh's one slur n.10–14.

87 RH; 91 Vc: 64th beam starts from n.3 in P, but not in A (though 87 nearly!), and never dot after n.2 in either source, so doubtless merely error for our text (= Br,Ur).

88 RH: slur n.3–5 in Br,Ur, but only just past n.4 in A, and to n.4 in P.

88 RH: slur from n.6 in Uz but (again) hardly before n.7 in A, and P,Br from n.7.

88 RH: Uz prints above n.16 in P,Br,Uh, but as our text in A,Uz/k.

88 RH: cf. 87 RH above; again, last 3 notes  (!) in A,P, inevitably error for our text (= Br,Ur).

89 RH: slur to n.10 in Br,Ur, but n.9 in A,P,Uz. (Uk inexplicably "Z: "wirtlezte" (?) or may be error for vorletzte.)

89 LH(b): as 87 LH, 𝄾 𝄾 A,P,Br,Uz/k, missing in Uh. Now *p* (faint) in A, only here (not above RH) in A, therefore superfluous.

89–90 Vc: slurs from 89 n.3, 90 n.2 in A (90 is especially clear in A), followed by Ur, like 87–8 RH, but not in A,P. Yet P Vc is equally equivocal that both slurs start a note earlier, and though A could conceivably be misread thus in 89, could not in 90. It therefore seems overwhelmingly likely that the longer slurs in P (= Br) represent a revision – despite 85–6 RH. (Uk corrects 89, but not 90!)

Pf: three independent parts in A,P,Br,Uz, falsely telescoped into two in Uh.

92 Vc: n.1 *cresc.* (= Uh) on basis Pf; n.2 in A,Uz/k, missing entirely in P (as is n.7 *p*, too).

94 Pf: n.1 *p* in P, but not in A; surely mechanical extension from Vc, and reasonably omitted in Br,Ur, but restored in Uk.

94 RH: n.16 ♮ inevitable, but found only in He,Uz; missing in A,P,Br,Uh.

95 Vc: no hairpins in P, but P has all in 94 RH, so doubtless error.

95 Vc: slur n.15–16 from P, also A (since no continuation in 96), though A's slur extends into margin (characteristic of Beethoven, who by no means necessarily meant thereby that the slur reaches next bar), hence read as all one slur into 96 in Ur.

96 Vc: tie n.1–2 from A. Instead, P has slur n.1–3 (surely error); neither source has Br,Uz's slur to n.4.

96 LH: slur to n.5 in Uz, but only just past n.4 in A, certainly intended to n.4 as (clearly) in P (= Br,Uh).

97 Pf: in A both RH and LH slurs extend far into margin, but see note on 95 above; obviously does not include 98 LH n.1 (and Ur here correct), and clear new RH slur from 98 n.1 in A, so Uh's RH slur 97 n.12 –98 n.10 seems

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Appendix 1

POSSIBLE ERRORS

The following is a listing of any significant places in the Variations where an error in the sources is at least suspected. All are additionally discussed in the Critical Commentary above.

(a) Places where the text in the sources has nevertheless been retained:

op.66

84 LH: n.5 no stacc.? [then also 88]
159 Vc: n.2 *pp*?
225 RH: n.8 g?

(b) Places where the text in the sources has been amended:

WoO 45

115 Vc: no slur in sources

op.66

90 Vc: slur n.6–9
175 RH: slur to 176 n.1
206/8 RH: n.3 *sf* (not n.2)

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Appendix 2

ALTERNATIVE READINGS

The text presented in this edition is naturally [illegible] considered most likely to correspond [illegible] Beethoven's intentions, as discussed and justified by the [illegible] the Critical Commentary. However, there are places [illegible] different reading could be advocated on the basis of ex[illegible] and we accordingly present those of any significance here for the benefit of those interpreters who may wish t[illegible] their own personal preferenc[illegible] All a[illegible] additionally discussed in the Critical Commentary above.

W[illegible]

2[illegible]
25[illegible]
283 [illegible] P
310 [illegible]
352 RH[illegible]

op.66

29 LH: n.4 slur to 30 n.1 d (not tie), perhaps?
42 Vc: n.1–15 [illegible]l on slur?
187 [illegible]: ha[illegible]pin[illegible]pe[illegible] sooner in P

WoO 46

[illegible] RH(a): slur n.2–4 in A?
25 LH: n.3 no stacc. in P
33 n.4, 34 3rd ♪ Pf: no stacc. in P
50 RH: n.4 stacc.-accent in A?
56 Pf: n.6 no *ff* in P
71 Vc: n.1 no stacc. in P
79 Vc: n.2/3 < > in A
89–90 Vc: slur from 89 n.3, 90 n.2 in A
99 No attacca subito in P
117 RH: slur n.2–4 in A
152 *p* at Vc n.2, LH n.2 in A?
155 Vc: n.1 stacc. in A

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