Recent Researches in the Music
of the Nineteenth and
Early Twentieth Centuries
Volumes III and IV

Johann Nepomuk Hummel

PIANO CONCERTO, OPUS 113

Edited by Joel Sachs

A-R Editions, Inc.
Madison

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RECENT RESEARCHES IN THE MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

Jerald C Graue, general editor

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Johann Nepomuk Hummel

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A-R EDITIONS, INC. • MADISON

KATALOG 550660 F

Copyright © 1980, A-R Editions, Inc.

ISSN 0193-5364

ISBN 0-89579-135-8

Library of Congress Cataloging in Publication Data:
Hummel, Johann Nepomuk, 1778-1837.
Piano concerto.

(Recent researches in the music of the nineteenth and early twentieth centuries ; v. 3-4)
"This edition is the first full-score publication of Op. 113. It is the result of a comparison of the autograph, the three printed editions approved and probably supervised by Hummel, and five other manuscript sources."
1. Concertos (Piano)—Scores. I. Sachs, Joel
II. Series.
M2.R23834 vol. 3-4 [M1010] 780'.904s 80-24676
ISBN 0-89579-135-8 [785.6'61054]

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Preface

The Composer

In the 1820s, Johann Nepomuk Hummel (1778-1837), a supremely successful musician, was admired as one of Europe's greatest pianists and composers—and as the finest representative of the post-Mozartian school A versatile composer-craftsman in the manner of the eighteenth-century masters, Hummel showed a great breadth of interests, writing ballets, operas, dances, Masses and other sacred works, songs, concertos, piano music, orchestral music, chamber music for many combinations, and miscellaneous compositions for civic and court occasions; it may only have been his rivalry with Beethoven that caused him to avoid the symphony.

Then as now, however, Hummel was known mainly for his piano concertos. In making his Viennese debut, the eleven-year-old Liszt chose to play a Hummel concerto, and critics in the 1820s often expressed the widely held opinion that all prodigies had to demonstrate their prowess by performing Hummel's famous concertos in A minor and B minor. This was music that compelled a soloist to transcend mere mastery of the keyboard and to exhibit the taste and delicacy that were the most striking qualities of Hummel's own playing. The early styles of young virtuosi such as Chopin, Schumann, and Liszt testify to Hummel's dominant position and influence among older composers for the piano.

Unfortunately, the association of Hummel with the style already being called "classical" was so strong that by the early 1830s younger "progressive" composers considered the middle-aged pianist stylistically anachronistic and temperamentally unsuited to Romanticism's grand gestures. At the same time, to critics and audiences—ever more hypnotized by spectacle—the old classic virtues of "taste" and "delicacy" were all too pallid beside the demonic brilliance of a Paganini. To be sure, Hummel and Paganini both represented commercialism, but their musical methods and their styles of appealing to the public were worlds apart. Sad as it is to say, the difference between Hummel's comfortably bourgeois grand girth and Paganini's other-worldly skeletal physique symbolizes the difference between their views of the concert stage as theatrical stage. And the difference was decisive: Hummel's reputation, which had earned him sums almost unheard of in his profession, did not outlast his death by many years. Although many of his older contemporaries believed that he had been the victim of the propaganda of self-appointed innovators, there is no question, from the vantage point of the twentieth century, that the "innovators" simply gave expression to fundamental changes in the musical world, and that the passing of Hummel and his stylistic brethren marked the end of the classical era Yet the new romantics and the younger virtuosi owed Hummel much more than they recognized. When we look back at the great performers and composers of the 1830s and 1840s, we see that classicism and romanticism formed a continuum, and that Hummel was one of the most important links in the chain of stylistic transformations that connect them.

The Music

Hummel's first piano concertos were a product of youthful years spent as a student of Mozart and as a touring prodigy, and of subsequent years of retirement from the concert stage during the Napoleonic wars. Reviews of his compositions and the remarks of those few who, from the mid-1790s to about 1814, had the rare good fortune to hear him play were nearly unanimous in their lavish praise; only the Beethoven faction disagreed Consequently, we may well understand how delighted the concert-going public was when, amidst the festivities of the Congress of Vienna (1814-1815), Hummel recommenced the virtuoso's career For the concert tours of the ensuing seasons he composed his most lasting works, the A-minor and B-minor piano concertos and the D-minor septet, a kind of chamber concerto. Those three compositions were the mainstays of his concert repertoire through the mid-1820s. Then, in 1825, Hummel made his first visit to Paris.[1] This was a tour of great importance, for which a new concerto should have been in order; however, he was utterly preoccupied with the completion of his treatise on performance entitled *A Complete Theoretical and Practical Course of Instructions for Playing the Pianoforte* (henceforth referred to here as *Piano Method*).[2] He therefore chose instead to unveil the concerto in E major, which he had composed in 1814. This concerto, presented as a farewell tribute to the Parisians and published after the tour with the title "Les Adieux," was accepted by all as a new work. But apparently C. F. Peters, Hummel's chief publisher at the time, knew of its 1814 origin, because he had been pressing Hummel for years to release the piece [3]

Composition of Op 113

The piano concerto in A-flat, Hummel's eighth work in this genre,[4] was therefore the next after the one in B minor. It too was presented as "new" on the occasion of a grand tour (Hummel's trip to Paris and London in 1830),[5] but in fact, Hummel had again merely delayed publication so that the appearance of the A-flat concerto could profit from the publicity generated by that tour. Actually, the concerto had been written in 1827—a decade after the B-minor concerto and shortly after the completion of the *Piano Method*—and was one of the major offerings on Hummel's tour of Germany in the spring of 1828.[6] Breitkopf and Härtel's house organ, the *Allgemeine musikalische Zeitung* (*AmZ*), reported on March 26, 1828, that Hummel was to have played the concerto in A-flat in Berlin earlier that month, calling it his newest composition.[7] Three weeks later (April 16), *AmZ* reported—with its usual unusual feeling for chronology—that the concerto had been heard in February at Weimar, where Hummel was *Kapellmeister*.[8] *AmZ* mentioned the concerto a third time, on April 23, in a much-delayed account of the Berlin concert: "The style of the composition is more gallant than grandiose, calculated for the broader public and fashionable taste, yet full of content and splendidly instrumented. The first movement particularly appealed to connoisseurs; the crowd liked the Spanish Rondo best."[9] *AmZ*'s Weimar correspondent had effused similarly, writing that this concerto was inferior to none of Hummel's earlier works, and that the third movement equaled any composition by any master of the first rank. (One must take into account the possibility that this anonymous writer was a friend of the composer!)

Publication of Op. 113

The Berlin critic mentioned in passing that the concerto was still in manuscript when he heard it in March, 1828. Late in the following summer, Hummel was finally making arrangements for its publication. This was not a simple process. According to the many separate copyright laws of the European nations and the German states (there was no international copyright agreement at that time), when a composition was published in any one country, it fell into the public domain for all other countries, where it could then be pirated legally. Since the importation of cut-rate foreign pirated editions into the country of authorized publication would inevitably eat into the original publisher's sales, the authorized publisher normally attempted to cover his losses in advance by paying a rather low fee to the composer for publication rights. A composition could be sold legally to publishers in several countries, however, and if all editions were issued on the same day, the rights of all publishers would be secured, and the composer would receive multiple fees. Needless to say, such an enterprise demanded considerable coordination and mutual trust among the chronically (and justifiably) suspicious publishers involved, but it was possible.[10]

Because his music was in great demand, Hummel had decided sometime around 1825 to take advantage of this situation by publishing each of his new compositions simultaneously in England, France, and either Austria or one of the German states; he was therefore, in a sense, simultaneously dealing with his German publisher's rivals. The date on which he sold the rights for the English edition of Op. 113 to Cramer, Addison & Beale is unknown, since virtually nothing remains of Hummel's correspondence with this publishing firm. French sources are slightly more informative concerning dates of sale: *La Revue Musicale* reported late in August, 1828,[11] that a young Parisian, Aristide Farrenc, had recently purchased French rights to the concerto and the *Piano Method*. The price was 3000 francs for the two.[12]

Arrangements for the "German" edition illustrate the complex dynamics of Hummel's relationships with his publishers at home. In 1825, Hummel had denied his Viennese friend Tobias Haslinger the rights to the concerto Op. 110, since first option on new works had always gone to C. F. Peters. Unruffled—and knowing that with Hummel's having put into effect the policy of simultaneous foreign publishing, the rights to new works were rights for German-speaking territory only—Haslinger asked Hummel to write a new concerto for him. Haslinger may therefore have stimulated the composition of Op. 113.[13] By the time the new concerto was finally finished, Peters had died, and as late as October, 1828, Hummel may still have not decided who would publish the "German" edition of it. On October 10, 1828, G. C. Härtel wrote to solicit the work for publication by Breitkopf und Härtel.[14] Undoubtedly Härtel hoped that the favorable reviews of the concerto in his *Allgemeine musikalische Zeitung* would influence Hummel, who had said that as a result of earlier unpleasant reviews in that journal, he would have nothing to do with Härtel's firm.[15] Härtel's appeal was, for whatever reason, unsuccessful, and the concerto went to Haslinger, whom it pleased greatly. In fact, Haslinger might have gotten the concerto even if Peters had still been alive; relations between Peters and Hummel had been deteriorating for several years over the issue of simultaneous foreign publication, to which the publisher was adamantly opposed.[16]

By the spring of 1830, when Hummel went to Paris and London, Op. 113 was virtually ready for release; however, in keeping with his usual practices, he delayed publication until shortly after the tour. Finally, on October 1, 1830, the three editions of the concerto saw daylight.[17] Farrenc's edition (plate no. 451) was dedicated to one Baronness du Verger; Haslinger's edition (no. 5601) was dedicated to a Frau Generalinn Albrecht (*née* von Lang) in Warsaw. The dedication of Cramer's edition (no. 877) is good evidence of the

success of Hummel's trip to England: Queen Adelaide herself consented to receive the dedication (see Plate I). While of the names of the three dedicatees, only the Queen's had lasting and international significance, all three dedications carried prestige and, quite possibly, money or gifts. Thus, from the composer's point of view, the publication of Op. 113 was a triumph, and the nearly unanimous praise of the critics must have been heartening.

While a handful of Hummel's works—including several Masses and the septet Op. 74—were published in the then still infrequent full-score format, Op. 113 was published, in typical early-nineteenth-century manner, as a set of partbooks. This format was highly adaptable. For example, the piano partbook also included a reduction (apparently made by Hummel himself) of the orchestral sections, which rendered the concerto playable as a piano solo. (This reduction appears in the present edition in cue-sized notation for purposes of study In performance with orchestra, the reduction of the orchestral passages would naturally be omitted.) In the string partbooks, the most important wind phrases were also included in cue-sized notation in order to make the concerto performable by piano with string accompaniment. This manner of publication should by no means be dismissed as a mere gimmick to enhance sales to a broad, ignorant public. On the contrary, full orchestras were often either prohibitively expensive or simply unavailable; occasionally even Hummel was accompanied by an incomplete ensemble in concert.[18] The popular last movement of the A-flat concerto was also published separately (with an introduction culled from the second movement) as No. 6 of Cramer, Addison & Beale's "Morceaux characteristiques et brillants, des pianistes le plus célèbres," with the title "Grand Rondeau pour le piano . . . Op. 118 [*sic*]." This version was probably not authorized by Hummel, but issuing it was within the publisher's legal rights.

Although there is little evidence of public performances of this concerto after Hummel's death, publishers seemingly had a lasting market for Op. 113. All versions were reprinted: the French edition came out in 1868 under the label of S. Richault, who had bought out Farrenc some years earlier; Haslinger's edition reappeared under the imprint of his son and successor, Carl; and Cramer's was reprinted under the firm's later name, Cramer, Beale & Co. Once the concerto had entered the public domain with the expiration of copyright, Breitkopf und Härtel included it in their *École de Piano du Conservatoire Royale de Bruxelles* as vol. XXXI. The first solo of the piano part was also published separately years later on two occasions. These later versions were published, heavily cut, as piano pieces by two Parisian firms, A. O. Kelly (1884) and Henry Lemoine (1906). Each of these pieces bowdlerized the opening solo, provided it with a "suitable termination," and effectively destroyed it.

Style Characteristics of Op 113

The A-flat concerto testifies to Hummel's position as an intermediate figure between the classicism of Mozart and the romantic style of Schumann, Mendelssohn, and Chopin. In the concerto, stylistic remnants of the vanishing world of Hummel's youth include the generally symmetrical phrase lengths, the strong tonic-dominant harmonic foundation, and the scoring for a relatively small orchestra; this orchestra lacked oboes, used only natural brass, and had cello and bass nearly always doubling each other. The limited use of the small orchestra was common practice at the time, probably as a result of the fact that the touring artist often had to cope with inferior players and very limited rehearsal time. Berlioz's stories of this are particularly horrifying, but by no means unusual. Hummel clearly remained within the limits of standard practice, avoiding the unusual effects that begin to mark such orchestration of the 1820s as that of Weber and Spohr. Hummel's lack of compulsion to stretch the bounds of orchestration should not, however, obscure his subtle manipulation of the colors in the accompaniment. In the piano part, Hummel's infrequent use of the pedal (discussed below) strongly distinguishes his style from that of the less-restrained Beethoven and the younger generation.

The following features of Op. 113 are associated with the more modern style: (1) melodic figuration and ornamentation that are expanded beyond Mozartian dignified elegance but which stop short of nineteenth-century excess; (2) the curious (for a great improviser) absence of a place for an improvised cadenza; (3) melodies, such as the one at m. 57 of the Rondo, that are reminiscent of contemporary Italian opera. The harmonic style of Op. 113 is generally that of the classic period, but a number of idiosyncrasies contained in the work suggest that the balance of forces in the older vocabulary was becoming unstable The number of abrupt modulations (e.g., first movement, mm. 410-414, and third movement mm. 150 ff.); the continual delaying of cadences; occasional progressions such as V-IV; odd spellings (e.g., violins, first movement, m. 340; piano, third movement, m. 89); interchange of major and minor modes; parallel fifths (e.g., piano, first movement, m. 205); the fondness for mediant relationships and secondary dominants; and the simultaneous combinations of key signatures (e.g., first movement, mm 269 ff.) are all symptoms of a persistent need for harmonic variety that chromaticism would soon satisfy within the context of romantic phrase structure. (The occasional open-fifth cadences in the orchestra, filled in by a third in the piano, seem a bit more like errors than deliberate innovations in voice-leading or in orchestration.)

As a whole, the style of the A-flat concerto is characteristically Hummelesque. Beethoven might hardly have existed except, perhaps, for the similarity between the opening of the slow movement of Op. 113

and that of Beethoven's G-major piano concerto; this similarity does not extend beyond the beginning of the movement. Details of style in Op. 113 typical of Hummel include the great care for good voice-leading and counterpoint, the fugatos in the last movement, and the virtuosic passages consisting of scale- or arpeggio-figures played over very static harmonies (e.g., first movement, mm. 401 ff.). Hummel probably developed such passage work (he employs it in most of his major piano works) as a result of his long experience as a conductor of opera, where similar display is common in the vocal writing. In his music, these passages usually have intrinsic artistic worth and are beautifully crafted; this is in sharp contrast to the works of such transparent showmen as Henri Herz, where the virtuoso passages are reduced to vacuous display

Performance Practice

Hummel's Piano

All of Hummel's music was intended for the older "Viennese" instrument. Although in his *Piano Method*, Hummel acknowledged the benefits of the newer English piano, with its more resistant action and larger sound, he went on to say:

> The Viennese piano may be played upon with ease by the weakest hand. It allows the performer to impart to his execution every possible degree of light and shade, speaks clearly and promptly, has a round, flute-like tone, which, particularly in a large room, contrasts well with the accompanying orchestra, and does not impede rapidity of execution by requiring too great an effort . These instruments are also durable and cost but half the price of the English piano-forte [19]

Performance Problems

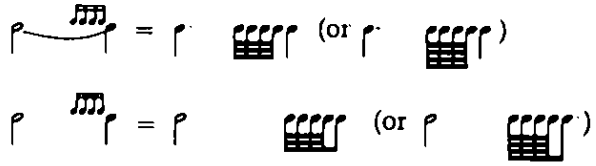
The present-day musician is indeed fortunate that Hummel wrote extensively about performance styles in the *Piano Method*. As a result of his detailed remarks, many of the modern performer's problems are more-or-less solved.[20] Performance suggestions pertinent to Op. 113 are summarized from the *Piano Method* as follows:

PERFORMANCE OF SINGLE GRACE NOTES

All grace notes are played on the beat (as in the music of Mozart), and their value is subtracted from the main note. Single grace notes written as cue-sized notes take half the value of the undotted note to which they are attached, two-thirds of the value if the main note is dotted, and four-sevenths of the value if the main note is double-dotted. (See Critical Notes entry for first movement, m 370.) The cue-sized eighth-note with a slash (♪) is to be played as quickly as possible, but nevertheless *on* the beat. The printed sources of Op. 113 disagree about notation of grace notes: in the French and Viennese editions almost every grace note is written as a cue-sized eighth-note with a slash; in the English edition, grace notes are usually written as cue-sized sixteenth-notes without the slash. The autograph and the other manuscripts affirm that the English notation must be considered a local deviation from standard practice; that is, ♪ is generally correct. Occasionally these short grace notes will have to be performed in a leisurely manner to avoid the sense of hectic activity in relaxed phrases; and some grace notes written as cue-sized sixteenths seem, in context, to demand performance as a leisurely ♪ rather than according to the half-the-value rules. The grace note not described in the *Piano Method*, probably signifies extremely rapid execution.

PERFORMANCE OF MULTIPLE GRACE NOTES

The time value of double, triple, and more complex groups of grace notes is also subtracted from the main note: ♫ = ♬ . (Realizations are only approximate, since the execution of all ornaments was to be free and flexible.) Frequently groups of grace notes occur between two longer notes. If such groups of grace notes are bound to the preceding note by a slur, their time value is subtracted from that note; if they are not so bound, the time value is subtracted from the succeeding note, as the following examples show:



PERFORMANCE OF TRILLS

Trills always commence on the main note (in contrast to Mozartian practice) unless the upper note is expressly indicated by a grace note, as in the piano part of the first movement at m. 340. The sign ~ indicates a short trill beginning, as always, on the principal note and ending without a terminating *Nachschlag*. The symbol ✦ represents an even shorter trill (perhaps only one oscillation), played very rapidly. Unlike its baroque counterpart, the very short trill involves the main note and its *upper* neighbor

PERFORMANCE OF TURNS

In the *Piano Method*, Hummel distinguishes between two kinds of turns—normal (∽ = ♬) and inverted (∽ = ♬). Hummel also used ∽ to indicate the inverted turn. On the manuscript of the A-flat concerto sent to Cramer, however, Hummel stated that the inverted turn was not to be used at all in this work.[21] The sign ∽ , used for almost every turn in Cramer's edition of Op. 113, is not mentioned by Hummel and must have been the engraver's personal version of ∽ [22]

PERFORMANCE OF THE DYNAMICS SF, FZ, PF, RF

Both *sf* and *fz* are used in this edition. In all sources these signs were employed in an apparently random

manner, with each source frequently giving variant readings for parallel passages or simultaneously played phrases. Hummel mentions only *sf* in the *Piano Method*, defining it as "played with emphasis"; yet in the autograph of Op. 113, *fz* greatly predominates. Both *sf* and *fz* probably have exactly the same significance; at any rate, the usage in the A-flat concerto renders any difference undetectable. Most discrepancies were easily resolved; the remainder have been preserved as an illustration of Hummel's usage. They present no performance problems.

Although it is not defined by Hummel, *pf* can probably be assumed to mean *poco forte*. *Rf* indicates *rinforzando*, and probably means the same as *sf* and *fz*.

PERFORMANCE OF ARPEGGIATION

Arpeggiation of chords proceeds from bottom to top. Stylistic consistency suggests that the initial note be played on the beat. The symbol ((used in all sources except Haslinger's edition to denote broken octaves) has not been preserved here, since Hummel does not differentiate between it and the normal sign, |, in the *Piano Method*; Haslinger uses only the | sign

PERFORMANCE OF STACCATO AND ACCENT

While Haslinger indicates staccato by a vertical slash, all other sources use a dot. Hummel mentions both in the *Piano Method*, implying by his lack of further comment that there is no difference. Likewise < and ^ both indicate an accent; Moreover, ^ is always used to indicate an accent, and never as a bowing sign; indeed, the orchestral parts lack bowing signs altogether

USE OF PEDAL

The sustaining pedal was to be used very sparingly. (See Critical Notes entry for first movement, m. 334) Since Hummel believed that clarity was the finest attribute of masterful performance, he recommended reserving the pedal almost exclusively for slow movements in places where the harmonies change slowly, saying: "A performance with the dampers almost constantly raised, resorted to by way of a cloak to an impure and indistinct method of playing, has become so much the fashion, that many players would no longer be recognized, if they were debarred the use of the pedals."[23] Curiously, two of the four pedal signs (first movement, mm. 168-169, reiterated at first movement, mm 377-378) make no sense in his style.

CALANDO

This instruction implies a falling-off more of volume than of tempo.

PERFORMING FILIGREE MELODIES

In describing the execution of very long embellishments, Hummel tells us that the left hand must act independently and keep strict time. Against this foundation, the notes of the florid right hand are placed without regularity, but carefully proportioned so that the player will not have to decrease speed at the end of the measure or leave a gap in order to fill out the remaining time.[24] Thus, in the first movement at m. 421, the sextuplet and septuplet signs indicate synchronization, but not necessarily evenness.

Final decisions on all aspects of performance—selection of tempo, communication of mood, use of ornaments, etc.—should be made in light of Hummel's words: "[All] must be done with moderation, and in the proper place."[25]

Sources

This edition is the first full-score publication of Op. 113. It is the result of a comparison of the autograph, the three printed editions approved and probably supervised by Hummel, and five other manuscript sources.

Manuscripts

The autograph is a full score, dated 1827, formerly in the collection (in Florence) of the composer's grandniece, the late Maria Hummel, and now at the Goethe Museum, Düsseldorf. It is an important but not definitive source. Much of it, especially the piano part, is totally lacking in dynamics and articulation signs, and some passages are not fully written out. Although the pitches and rhythms of the autograph's orchestral parts are virtually identical to those in the printed editions, certain passages in the piano part were substantially altered for publication so that the florid sections would be more flexible rhythmically. Long slurrings in the strings were later broken down into more practical bowings The changes made for the printed editions and the many corrections and deletions in the autograph give this manuscript the appearance of a penultimate version

In addition to the autograph, two other manuscripts of the concerto come directly from Hummel's own library (which the English purchased in the 1880s and which is now housed in the British Library). One of them, a piano part in the hand of Hummel's anonymous copyist, bears the composer's additions and corrections in a different-colored ink [26] Its resemblance to Haslinger's edition suggests that it may have been the manuscript from which the Austrian edition was engraved The other British Library manuscript is a complete set of orchestral parts, not written by Hummel's usual copyist.[27] Hummel often mentioned in his letters that he carried sets of parts with him on tour, and this one is indeed well thumb-marked. The tympani part bears the penciled notation "Breslau d. 21. Mrz.," which may well refer to Hummel's concert there in March, 1828.

The third non-autograph manuscript, at present in the custody of Dr. David Brock (Powick/Worcester, England), is, like the British Library's manuscripts, a piano score with piano reduction of the orchestral in-

troduction This piano reduction, together with some of the many corrections added to the Brock manuscript, are in the composer's hand. The Brock manuscript was owned at one point by Hummel's nephew and pupil Eduard Röckel, and it might have been written out for or by him.[28]

A fourth non-autograph manuscript is held by the Library of Congress. This is a copy—again in a familiar hand of a Weimar copyist whose work pervades the Hummel collection at the British Library—of the piano part, with a title page indicating that Cramer's edition was engraved from it. The manuscript of the piano part is accompanied by orchestral parts copied by several persons. The insignificance of deviations between this manuscript and Cramer's publication testifies to the careful work of the English engravers and proofreaders.

The last non-autograph manuscript source, in the Staatsbibliothek, W. Berlin, is a full score that is not in the handwriting of Hummel's usual copyist, and most certainly not in the handwriting of Hummel himself; however, the paper and style of writing suggest that it was copied during Hummel's lifetime.[29] This copy and Farrenc's edition are very similar in the way they deviate from other sources, but there is no evidence linking the two. Considering the rarity of full scores, this manuscript was probably prepared from the French publication, rather than *vice-versa*.

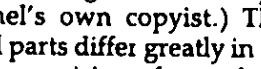
Manuscripts and Prints: A Comparison

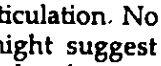
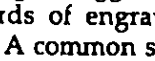
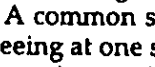
One reason Hummel gave for commencing multiple foreign publication (see above) was financial. His other main concern was with the inaccuracies of cheaply prepared pirated editions.[30] Consequently, the neutral comparison of all the sources (both manuscripts and prints) for Op. 113 provided an interesting opportunity to test the results of his new policy. Hummel obviously believed that if he or a trusted friend—perhaps Moscheles in London—read and corrected proofs, all editions would be accurate. In fact, the editions did agree to an extent that must have pleased him. There were only thirteen deviations of pitch among the three prints, and these are all inconsequential (e.g., a note missing from a chord) copyists' errors. (Hummel may have been annoyed that Cramer gave the first movement's time signature as ¢, but the fault—as the Library of Congress manuscript shows—was that of Hummel's own copyist.) The various sources of orchestral parts differ greatly in the barring of long rests and the provision of cues, but such differences are not "errors" and have no bearing on the full score. Otherwise, there is widespread inconsistency in marks of articulation. No constant pattern of deviation, which might suggest local performance practices or standards of engraving, is discernible among the sources. A common situation finds six of the nine sources agreeing at one statement of a given phrase, with a different six agreeing when the phrase reappears. Indeed, within a single edition, a certain phrase played in unison or octaves may appear once with differences of articulation among instruments and may later be restated with identical articulation in all instruments. This is particularly true of the opening phrase of the Rondo. The only generalization that can be made is that the increase in disagreements in the last movement suggests that the copyists were tiring! In almost every instance, the solution to these discrepancies was so obvious that a list of variants was unnecessary. Those that presented special problems are listed in the Critical Notes. In few cases was the autograph score helpful; it lacks most of the dynamic signs and articulative marks that were added for the printed versions. On the whole, the agreement of the majority of sources was so clear that the determination of the final form of a puzzling passage for this edition was relatively trouble-free. However, while all of the sources were in close agreement and had been corrected by Hummel himself, four of them (other than the autograph score) were especially worthy of careful consideration: Haslinger's edition (over which Hummel may have had the most direct control, since he and Haslinger were good friends); the British Library piano score; the Library of Congress manuscript; and the Brock manuscript.

The Edition

Beaming

Agreement among sources leads to the conclusion that Hummel took great pains to beam small note-values so that the sense of the phrase would be projected. Sometimes this practice resulted in beaming that seems fussy to the eye. Usually, however, Hummel's flexible style of beaming reflects the harmonic rhythm, particularly in the first and last movements. Where harmonic changes occur in half-measures, the accompaniment is beamed in groups of four eighth-notes; where harmonic changes occur in quarter-measures, the eighth-notes are paired. Where the bass moves in particularly forceful quarter-note pulses, the eighth-notes are also beamed in pairs, even if the harmonic rhythm is still in half-notes.

At some points, the desire to emphasize a strong feeling of phrase-motion led Hummel to the then-unusual beaming  He apparently beamed this way to call the player's attention to the third beat of the measure.

The slow movement of Op. 113 contains another illustration of Hummel's unusual beaming. There, Hummel often employs the pattern  in place of  or  ; he does this not to imply a change from $\frac{3}{4}$ to $\frac{6}{8}$ but rather, it seems, to emphasize the feeling of "beginning" after the long note.

With the exception of the few places where the original beaming either made reading extremely clumsy

and seemed to serve no musical purpose, or was inexplicably inconsistent, Hummel's beaming (which is always musical, though often inconsistent) has been preserved

Harmonic Language

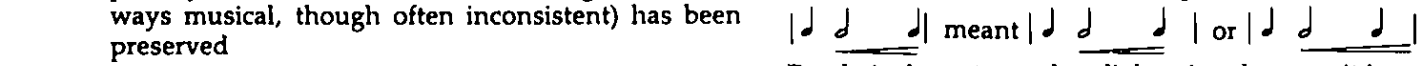
This edition preserves many of the redundant accidentals that originate in the autograph and continue through all sources, most often appearing in highly modulatory regions. Although usually the context would be perfectly clear without the repeated sharps, flats, or naturals, such repetition helps the eye "hear" the individual line and reminds the player of the local tonal instability. Moreover, these accidentals reflect something of the still-nascent state of chromatic harmonization. Such oddities of harmonic language as the simultaneous occurrence of c-sharp and d-flat in the first movement at m. 340 serve to remind us that Hummel never lost his sense for the linear. Conflicting dynamics likewise stem from linear considerations.

General Procedures

Hummel's own piano reduction of the orchestral parts, originally included in the piano partbook of the three printed editions of Op. 113, is given in the present edition in cue-sized notation (see above, p. ix). This piano reduction appears in the edition only for purposes of study.

Although editorial procedures were applied consistently, the reader should by no means expect a completely consistent concerto. Articulation of parallel passages varies, and series of similar measures may have different articulations. This is particularly true of the many passages with patterned accompaniments in which slurring is not continued (e.g., first movement, mm. 392, ff.). These inconsistencies could have been removed by the editor, but to do so would have been unfaithful to the sources which, in general, do agree with one another. Many of the tiny changes in articulation (such as an isolated staccato, first movement, m. 160, l.h.) and inconsistencies of orchestration and orchestral phrasing may not be errors or oversights, but, rather, tangible evidence of Hummel's famous subtlety of inflection. These inconsistencies in parallel orchestral passages are analogous to the frequent minor changes of figuration that occur when sections are restated. The performer should rely on his own good sense to determine whether, for example, the absence of continued slurring in a patterned accompaniment indicates a change in articulation or an implied *simile*. Since Hummel was one of the greatest improvisers of his era, we may speculate that he varied the articulation of his compositions from one performance to another.

One question that remains unanswered concerns the use of the hairpin sign for crescendo in the orchestral notation. In the partbooks, the copyists' and engravers' concern for saving space caused them to place barlines right up against the last note of each measure As a result, we cannot know unequivocally whether



Rarely is the autograph enlightening, because it is so incomplete dynamically. The placement of the original symbols has been preserved in this edition; conductors will certainly have to experiment in many cases.

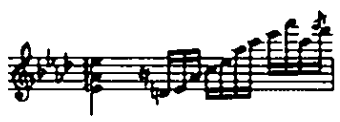
Critical Notes

The user is reminded that the passages in the piano part written in cue-sized notation are for study only and are not to be performed. A question-mark in the score indicates an editorial addition at a point where conflicts within the sources and among instrumental parts suggest several possible solutions to a problematic phrase. The performer should experiment to find the most satisfactory resolution. The editor has included below some of the earlier (autograph score) versions of passages in the piano part. These are presented for historical interest only; the first editions and other early manuscripts clearly embody Hummel's final thoughts about this composition. To perform these variants would be unfair to Hummel.

Pitches are designated below according to the usual system, wherein middle C is c', the C above middle C is c'', and so forth.

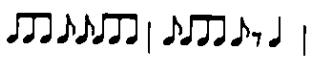
Allegro moderato

M. 1, Cramer's edition gives the time signature as ¢, but the Library of Congress manuscript, which was used by Cramer's engravers, makes it clear that the cut-time sign was an error committed by Hummel's copyist, not Cramer's. M. 13, piano, the grace note in Hummel's orchestral reduction is not reflected in the clarinet part at this point in any of the sources. M. 78, piano and strings, see the section *Performance Problems* concerning the *sf* and *fz* markings; the autograph manuscript provides no assistance in solving the puzzle of these notations. M. 79, piano and strings, the *sf* marking is given as *fz* in the autograph. Mm. 85-86, strings, notes of these mm. are slurred in autograph. M. 101, piano r h., autograph gives this m. as:

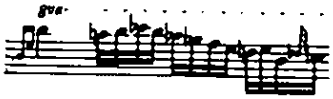


M. 141, strings, dynamic sign *p* appears at different places in each source; sometimes the *p*'s appear in the middle of the second or fourth beat, sometimes just before the second or fifth eighth-note, and sometimes as *sfp* or *fzp* In the context, an accented *forte-piano*

seems the most convincing. M. 143, piano r.h., autograph rhythm for fourth beat is 2 sixteenths beamed together, 4 thirty-seconds beamed together, the first *f* is omitted. M. 169, piano, the pedal mark, as well as its recapitulation at mm. 377-378 (included here because the majority of authoritative sources show it), not only makes little sense in Hummel's style, but is a matter of great disagreement among the sources and within individual sources. Cramer's edition even places the pedal release at the end of the measure; Farrenc does not have any pedal indication at all. The autograph is no help: this passage has neither dynamic nor articulative indications. Mm. 189-192, piano l.h., autograph has this part written in a less interesting, "oom-pah" style, with low octaves on virtually every beat; the final version focuses more attention on the r.h. melody. M. 195, piano, no release indication is given for the pedal. Mm. 197-198, piano l.h., autograph alternates eighth-rests and triplets of sixteenths that double the right hand at the octave below. Hummel's final version presented in this edition seems to strengthen the strings. M. 200, all parts, *calando* does not appear here in the autograph. Mm. 210-211, piano l.h., all notes are trilled in the autograph. M. 228, viola, cello, bass, beaming in autograph is as follows:



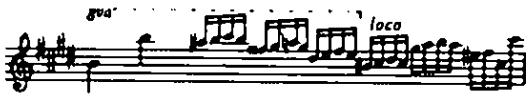
M. 229, viola, cello, bass, note 1 is flagged separately, notes 2-4 are beamed together in the autograph. M. 251, piano r.h. is as follows in the autograph:



M. 263, piano r.h., notes 5-10 replaced by an eighth-note triplet (d'', f'', a''-flat) in the autograph. M. 267, piano r.h., rhythm is quarter, dotted eighth, 3 thirty-seconds (presumably intended as a triplet), and, for the last 2 beats, an ascending scale of 13 sixteenth-notes in the autograph. M. 276, the discrepancy among the rests in the woodwinds is present in the autograph; the longer note for the bassoons links them with the melody just commencing in the strings. M. 279, piano l.h., beats 1 and 2 are slurred together in the autograph; flutes, beats 1 and 2 are not slurred together in the autograph; thus the apparent discrepancy was reversed in the printed editions. Mm. 291-292, piano l.h., the autograph gives nothing whatever here. Mm. 303-304, in the autograph, the pitches of the first, fourth, and seventh groups of four sixteenths are g, b, c, e. Hummel's final version throws more weight onto the non-chord tones. Mm. 307 and 309, piano, ascending arpeggios begin an octave higher, with the rhythm of 4 sixteenths, sextuplet, eighth-note, eighth-rest in the autograph. M. 311, piano, rhythm is quarter-rest, 4 sixteenths, and 15 thirty-seconds in the final two quarters in the autograph. M. 330, piano r.h., rhythm of beat 3 is 2 eighth-note triplets each comprised of the pitches g', b'-flat, and d''-flat. M. 334, piano l.h., the bass notes are quarter-notes where the line cannot be sustained with the hand—Hummel apparently prefers that the sustaining pedal not be used (see *Performance Problems*). M. 337, piano r.h., notes 1-9 are unmeasured, cue-sized quarter-notes in the autograph. M. 338, piano r.h., notes 1-11 are beamed together over the first half of the m., followed by 8 sixteenth-notes in the autograph. Mm. 340-341, violin I, notes 1 and 2 of m. 340 and note 1 of m. 341 were first written as c''-sharps in the autograph, but then crossed out and changed to d''-flats; Hummel may have felt that the d''-flat notation better reflected the linear motion. M. 347, cello and bass, dynamic marking is *fp* in autograph. M. 370, piano r.h., the cue-sized sixteenth before note 1 may indicate a very slow grace note played on the beat, rather than observance of the half-the-value rule stated above in the section *Performance Problems*. M. 391, piano r.h., all notes written as cue-sized eighths (suggesting performance without internal stress of beats, or perhaps rubato) in the autograph. M. 392, piano r.h., last 11 notes written as cue-sized sixteenths (suggesting performance without internal stress of beats, or perhaps rubato) in autograph. M. 418, strings, notes 1-5; change in slurring, as compared with the analogous passage at m. 197, reflects the addition of the trill in flute I in m. 418. M. 422, all parts, after this m., the autograph includes a nine-measure segment of scale- and arpeggio-passages, accompanied by winds and strings, which Hummel later decided was redundant and which was cut in all other manuscript copies and in the prints. M. 430, violins I and II, pizzicato first indicated in the m. in the autograph, but then crossed out.

Romanze. Larghetto con moto

Many grace notes were added for the published versions of this movement; the autograph does not have these graces. M. 13, piano l.h., notes 1-5 written as a chord with arpeggiation sign on the downbeat in the autograph; final 3 chords in l.h. replaced by 1 quarter-note chord on beat 3 in autograph; the final version nicely continues the upbeat motive of the previous m. M. 14, piano r.h., beat 1 rhythm is eighth and 4 thirty-seconds (d''-flat, d''-flat, e''-flat, f'', g''). M. 20, piano r.h., notes 2-9, this broken-chord figuration written in cue-sized quarter-notes (perhaps suggesting more rubato) in the autograph. M. 24, piano r.h., this detailed beaming already exists in the autograph; also the *ppp* in the next measure, despite the general lack of dynamics throughout the concerto. M. 26, piano r.h., autograph version of this m. is as follows:



M. 35, piano r.h., beats 2 and 3 comprise only a scale of 6 cue-sized quarter-notes (e''', d'''-sharp, c'''-sharp, b'', a''-sharp, a'') in the autograph; the elaborate concluding figure is entirely lacking in the autograph. M. 37, piano r.h., eighth-rest omitted, and notes 2-27 all written as cue-sized eighths over two full beats. M. 38, piano l.h., notes 2-4 are octaves (b-B), rather than c-flat—C-flat, with basso-continuo figures $^{6}_{4-3}$ in autograph; such continuo figures appear fairly often in Hummel's MSS. Mm. 40-41, piano is silent in these mm. in autograph. M. 42, piano r.h., a single trill throughout entire m. in autograph; l.h., blank space for this m. in autograph. M. 43, piano r.h., cadential graces missing in autograph; autograph simply has indication, "segue cadenza."

Rondo, alla Spagniola

M. 23, bassoon, the only source to slur this m. like that of the clarinet part is the Berlin MS, which is not a primary source (see *Sources*). M. 43, the final versions are all clear that the violins are articulated differently, but the autograph slurs both, which actually makes good sense; the present edition preserves what were apparently Hummel's final thoughts. M. 52, apart from sustaining the piano's first note, the autograph is silent for the soloist until m. 56. M. 62, piano r.h., despite Hummel's instructions not to use the inverted turn sign anywhere in the concerto, Haslinger used it here. Mm. 65-66, piano r.h., the written-out turns before the ascending scales are lacking in the autograph. M. 67, piano r.h., the unusual beaming at the end of the measure exists in the autograph. Mm. 73-75, piano l.h., these mm. are blank in the autograph. M. 96, piano r.h., the cue-sized sixteenth might indicate something somewhat shorter than half the value of the quarter to which it is attached. Mm. 99-101, piano l.h. is blank in the autograph. M. 100, violin I, final note, although the final versions show this note as being slurred to note 1 of m. 101, the autograph, in which all strings lack the slur over the barline, makes good sense. M. 105, all strings, "*cresc.*" indicated on beat 3 in autograph. M. 106, violin I, cello, and bass, "*cresc.*" indicated on beat 3; violin II and viola, "*cresc.*" omitted in autograph. M. 107, flutes, sources all agree that the flutes have a quarter-note here, while other winds have eighth-notes. M. 137, piano r.h., note 8, again Haslinger uses the inverted turn sign (see entry above for m. 62). M. 139, piano r.h., grace note before note 1 is cue-sized eighth-note with a slash in British Library MS. Mm. 143-148, piano l.h. is blank in the autograph. M. 155, all strings, dynamic is *piano* on final eighth-note beat in autograph. M. 165, clarinet I, both the autograph and the secondary Berlin MS slur the clarinet like the bassoon; all other sources show the different articulation given here. M. 170, piano r.h., final beat, the autograph has only 4 sixteenths (g'', b''-flat, d'''-flat, f'''). Mm. 187-188, piano l.h. is blank in the autograph. Mm. 189-190, piano l.h., instead of arpeggiated chords, the autograph has motion similar to that of the r.h. M. 200, horns I and II, the autograph, the only full score among the primary manuscripts and printed editions, also uses two transpositions simultaneously to save space. M. 202, clarinet I is slurred like bassoon I in Berlin Ms. M. 219, piano l.h., the time values in this m. are those given in the piano reductions; the autograph shows a half-note here; probably it is best to observe the same rests as in the orchestra. M. 220, piano, the piano-score sources are equivocal about whether or not the pianist plays the final chord; but the autograph clearly indicates that the chord is left to the orchestra

Acknowledgments

I should like to convey my deepest thanks to the staffs of the New York Public Library (Music Division), the British Library, the Bibliothèque nationale in Paris, the Goethe Museum, Düsseldorf, the State Archive, Leipzig, the State Library (Preussischer Kulturbesitz, Musikabteilung), W. Berlin, and Dr. David Brock, for their generous assistance, which made the task of editing this work all the more pleasant and rewarding The aid of the Hummel Classical Foundation in providing photocopies of the autograph and of the plates is gratefully acknowledged.

Joel Sachs
Brooklyn College
April, 1980 City University of New York

Notes

1 A trip projected for the early 1790s was canceled because of civil turmoil during the French Revolution, according to a diary kept by Hummel's father (Formerly in the possession of Maria Hummel, Florence, the diary is now at the Goethe Museum, Düsseldorf; it was published in part in the appendix to Karl Benyovszky's *J N Hummel, der Mensch und Künstler* [Bratislava: Eos, 1934].) See also Joel Sachs, *Kapellmeister Hummel in England and France* (Detroit: Information Coordinators, 1977), pp. 17-29.

2. The *Piano Method* was published by Haslinger (Vienna), Farrenc (Paris), and Boosey (London) in 1828 Its German title is *Ausführliche theoretisch-praktische Anweisung zum Piano-forte Spiel.*

3 Various letters from Hummel to Peters in uncatalogued collection, Leipzig, State Archive

4 Op. 113 is the sixth published piano concerto Hummel's manuscripts, now in the British Library, also contain a piano concerto in A major (not in his handwriting), possibly composed during the tour of England in the 1790s (Add 32, 316, ff 148-157.) Maria Hummel owned another early concerto, also in A major (now at the Goethe Museum, Düsseldorf) The concerto published as Op. 17 has violin and piano soloists

5. See Sachs, *Kapellmeister Hummel*, pp. 30-65.

6. Hermann Mendel (*Musikalisches Conversations-Lexikon*, completed by Dr. August Reissmann, 12 vols [Leipzig: List und Francke, 1870-1883], V: 329) says that Hummel played the A-flat concerto in Vienna in 1827 for the first time. Although Hummel was there in March of that year, the available accounts of the trip say nothing of a performance of the A-flat concerto. See also Francis Mitchell, "The Piano Concertos of Johann Nepomuk Hummel" (Ph.D. diss., Northwestern University, 1957), p. 181.

7 *Allgemeine musikalische Zeitung*, March 26, 1828, col. 208

8 Ibid., April 16, 1828, cols 264-265

9. Ibid., April 23, 1828, col 280

10. See Joel Sachs, "Hummel and the Pirates," *Musical Quarterly* LIX, No. 1 (January 1973): 31-60, and Idem., "Authentic English and French Editions of J.N. Hummel," *Journal of the American Musicological Society* XXV, No 2 (1972): 203-229

11. *La Revue Musicale* IV (Paris, August 1828): 71.

12. According to a letter from Farrenc to Hummel, February 1, 1829 (collection of Maria Hummel, Goethe Museum, Düsseldorf); for an extract see Dieter Zimmerschied, "Die Kammermusik J. N. Hummels" (Ph D diss , Mainz, 1966), p 454 Farrenc had also published the French edition of the concerto Op. 110.

13. Unpublished letter to Hummel, November 10, 1825, held by the Gesellschaft der Musikfreunde, Vienna.

14. Letter in Breitkopf und Härtel copybook ledgers, State Archive, Leipzig.

15. Various letters from Hummel to Peters in uncatalogued collection, Leipzig, State Archive.

16. See Sachs, "Hummel and the Pirates," pp. 44 ff

17. According to the records of Stationers' Hall, London, and the Dépôt National, Paris.

18. In a letter to C Mühlenfeldt of Rotterdam, dated October 8, 1823, Hummel said that he would not object to playing with a smaller orchestra if it were dictated by economic necessity. The letter, in the Maria Hummel collection at the Goethe Museum, Düsseldorf, also appears in Zimmerschied, "Die Kammermusik," pp. 421-422

19 J N Hummel, *A Complete Theoretical and Practical Course of Instructions* [Piano Method] (London: Boosey, 1828), Part III, p. 64.

20 One of the unsolved problems is always fingering. In view of the incredible number of examples of fingering in the *Piano Method*, the absence of any fingering indications in the concerto Op 113 is rather remarkable.

21 Nevertheless, Haslinger used the inverted turn twice, in the last movement at mm 62 and 137

22 This is discussed rather confusedly in Boosey's English edition of Hummel's *Piano Method* (Part II, p 390); the German original is perfectly lucid (Haslinger's edition, Part II, p. 9).

23. J. N Hummel, *Piano Method*, English edition, Part III, p 62

24. Ibid , Part III, p 53

25. Ibid., Part III, p. 40.

26. British Library Add 32,216, ff. 130-147'

27. British Library Add 32,217, ff 45-105'.

28 I am indebted to Dr David Brock, who called my attention to this manuscript.

29. Staatsbibliothek, W Berlin, Preussischer Kulturbesitz, Musikabteilung, Mus ms 10986(8).

30. Expressed repeatedly in letters to his publishers See Benyovszky, *J N Hummel, der Mensch und Künstler*

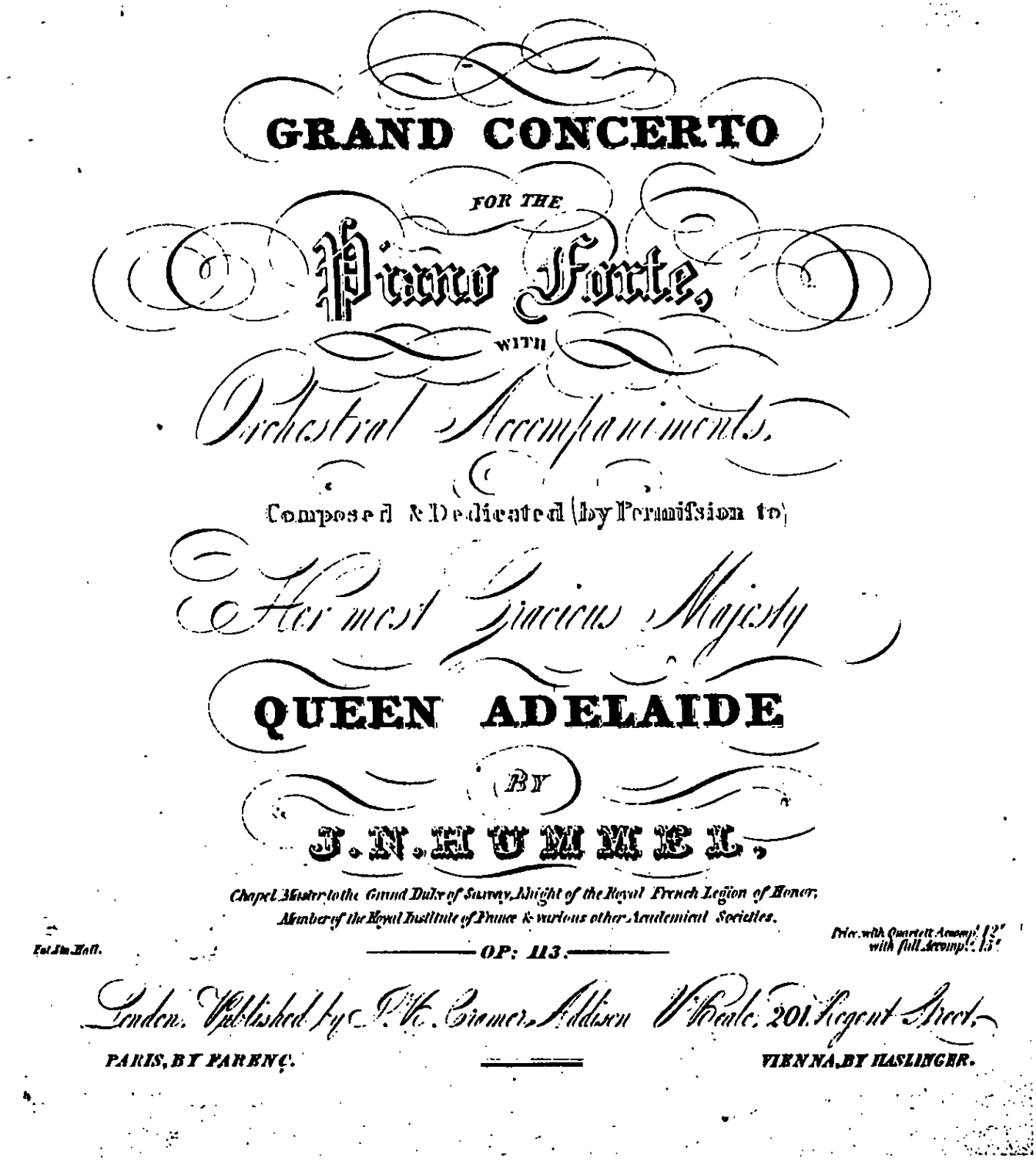


Plate I. Johann Nepomuk Hummel, *Piano Concerto*, Op. 113, title page of the edition issued by Cramer, Addison & Beale. (Collection of the Editor)

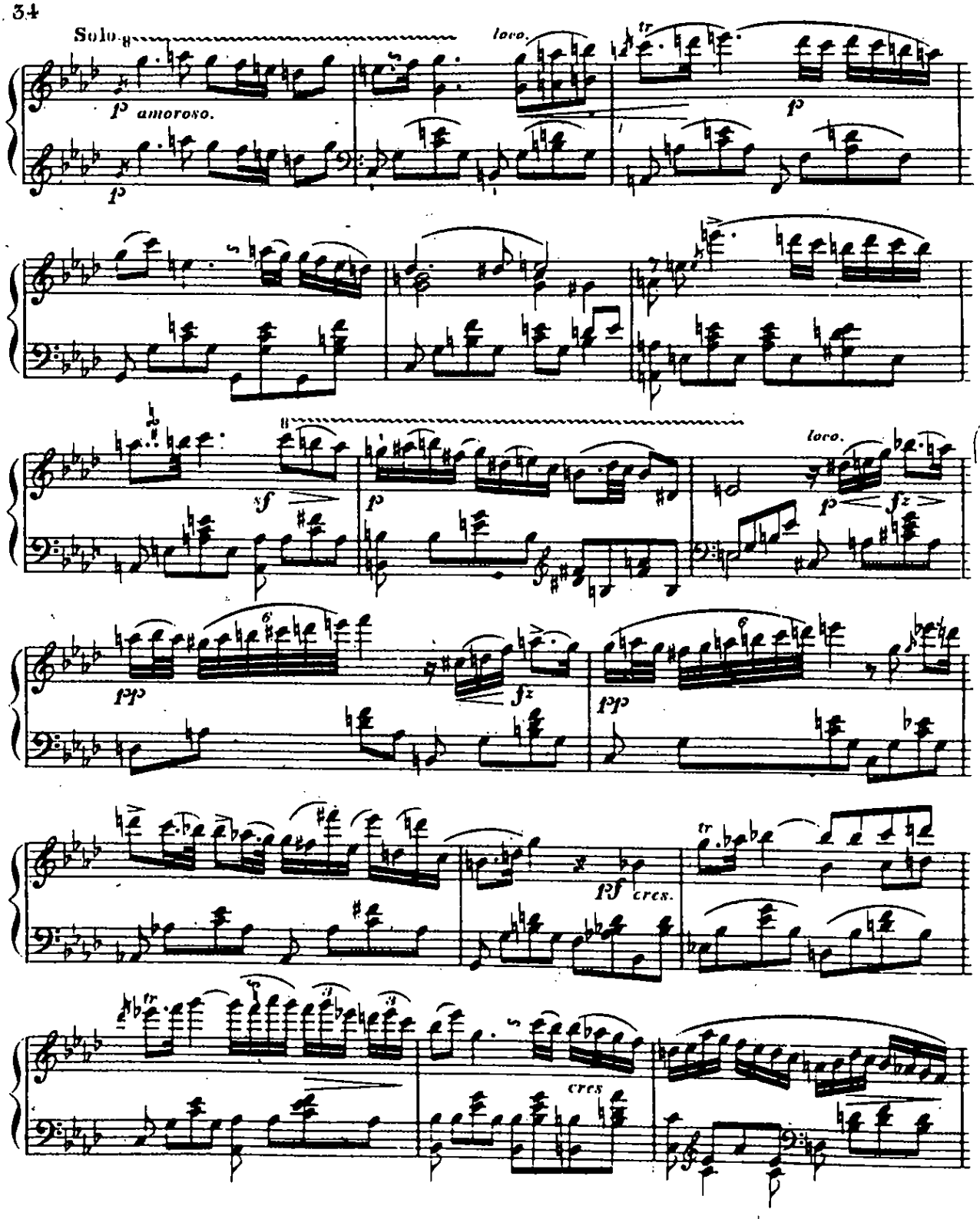
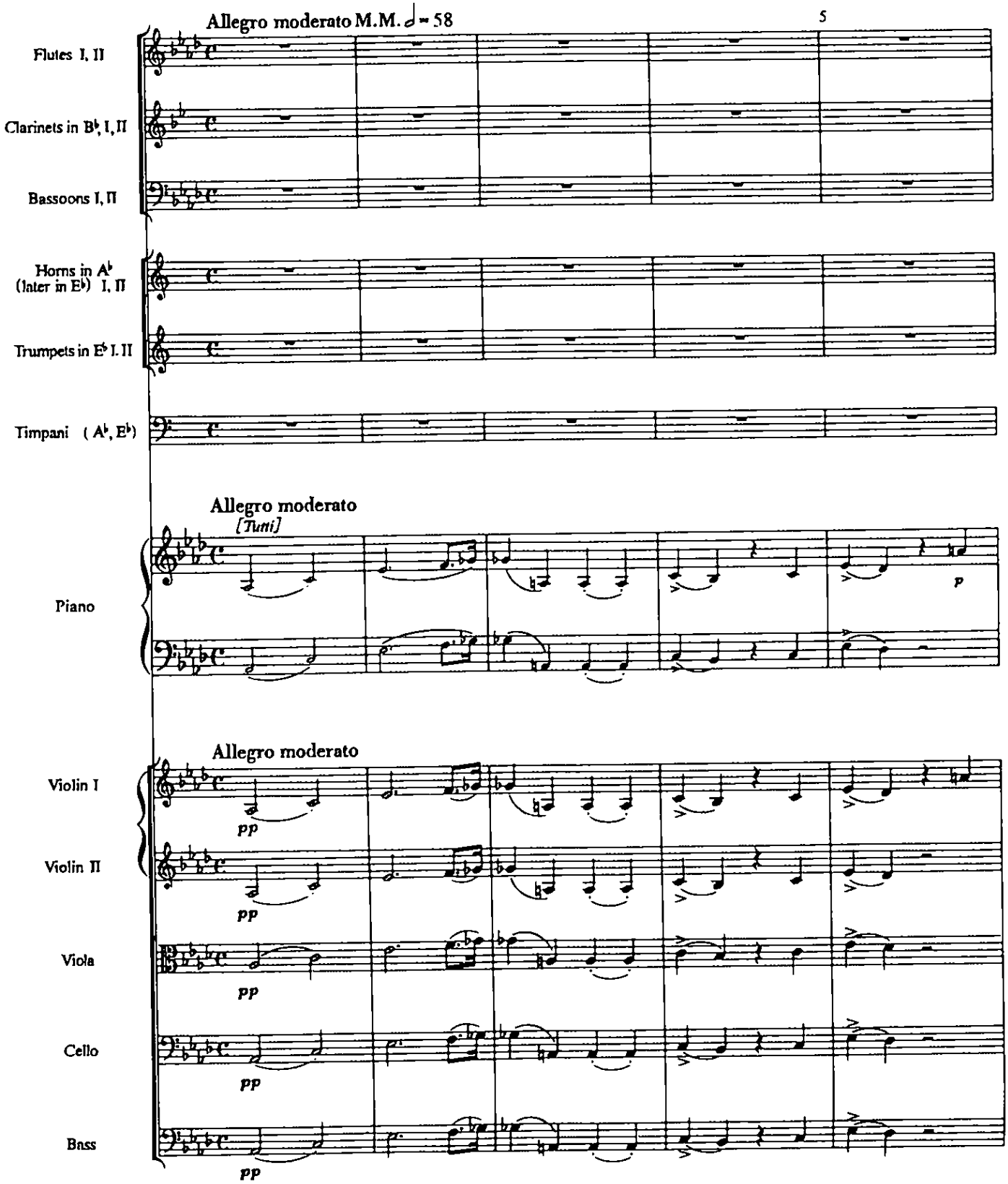


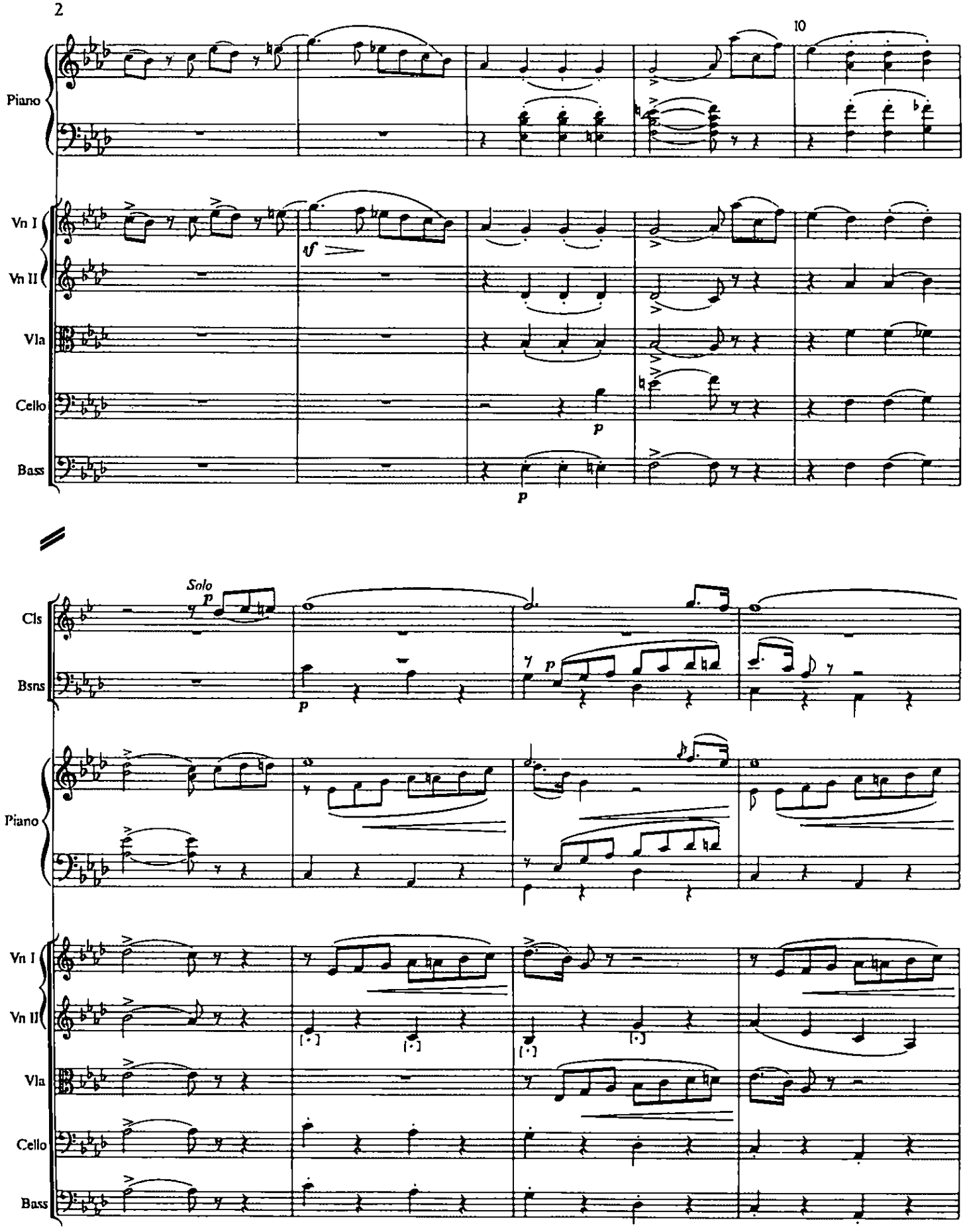
Plate II. Johann Nepomuk Hummel, *Piano Concerto*, Op. 113,
third movement, Haslinger's edition, showing the use of the inverted turn at m. 62
(Courtesy, New York Public Library)

PIANO CONCERTO, OPUS 113

Piano concerto

Opus 113

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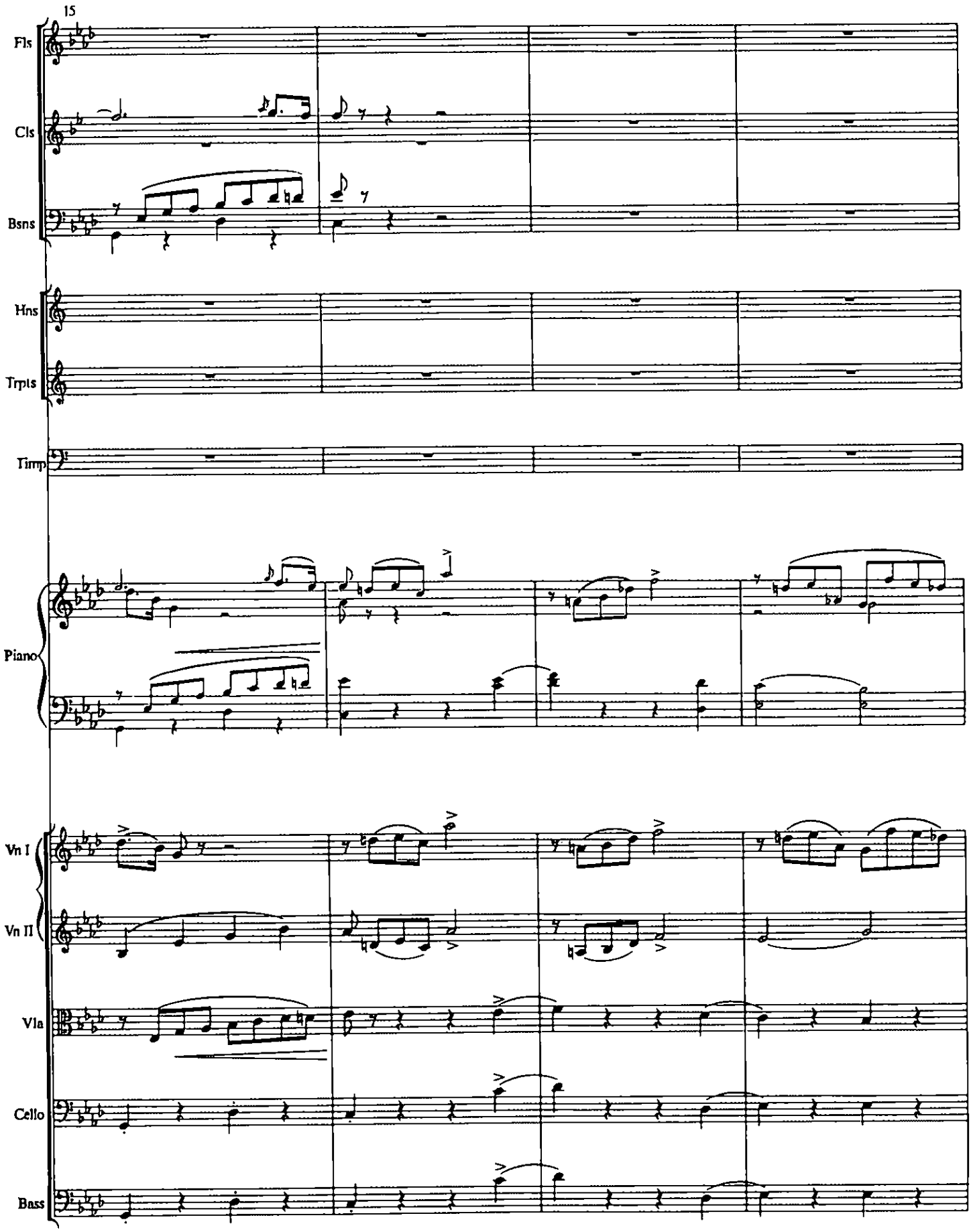
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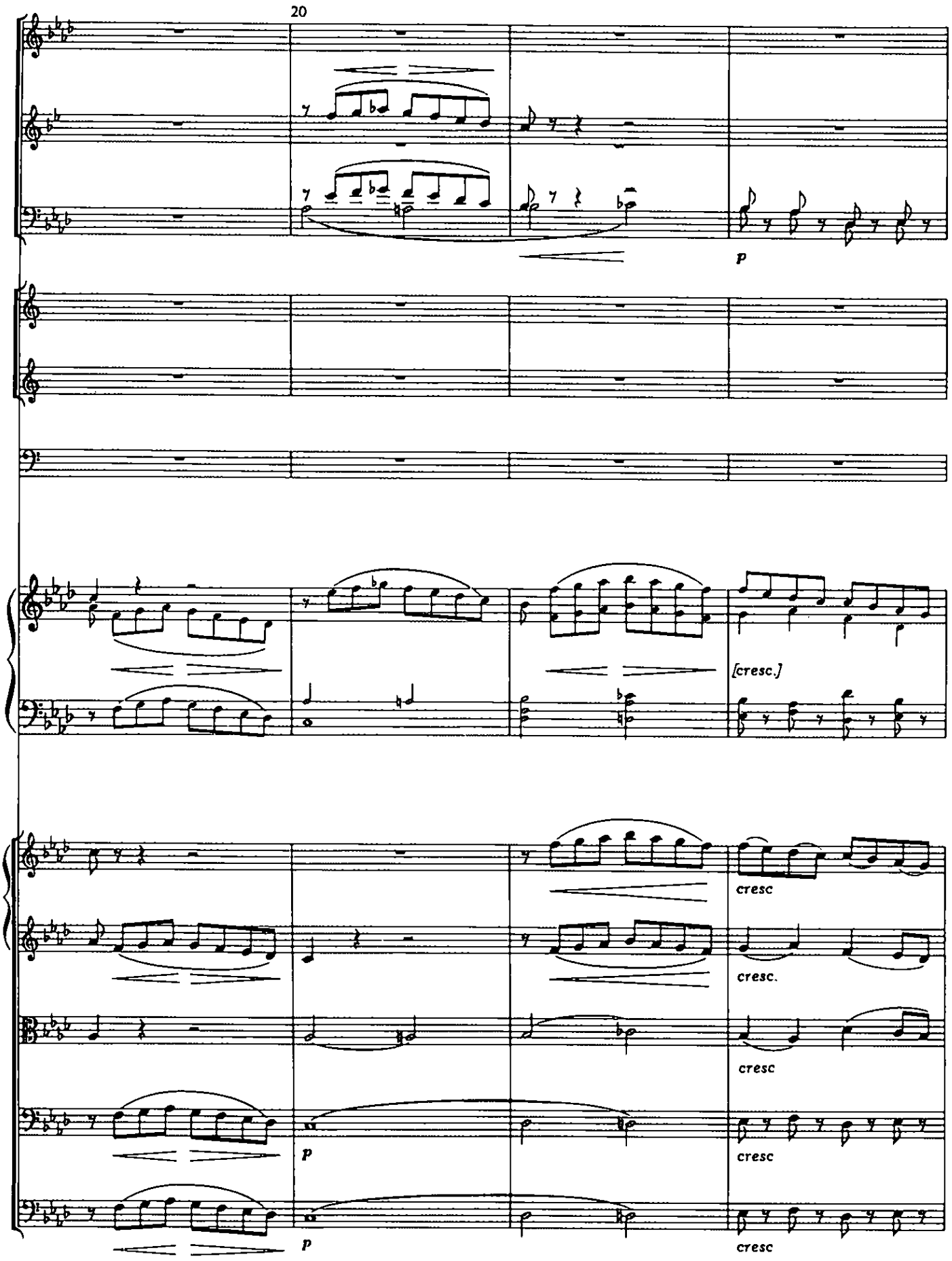
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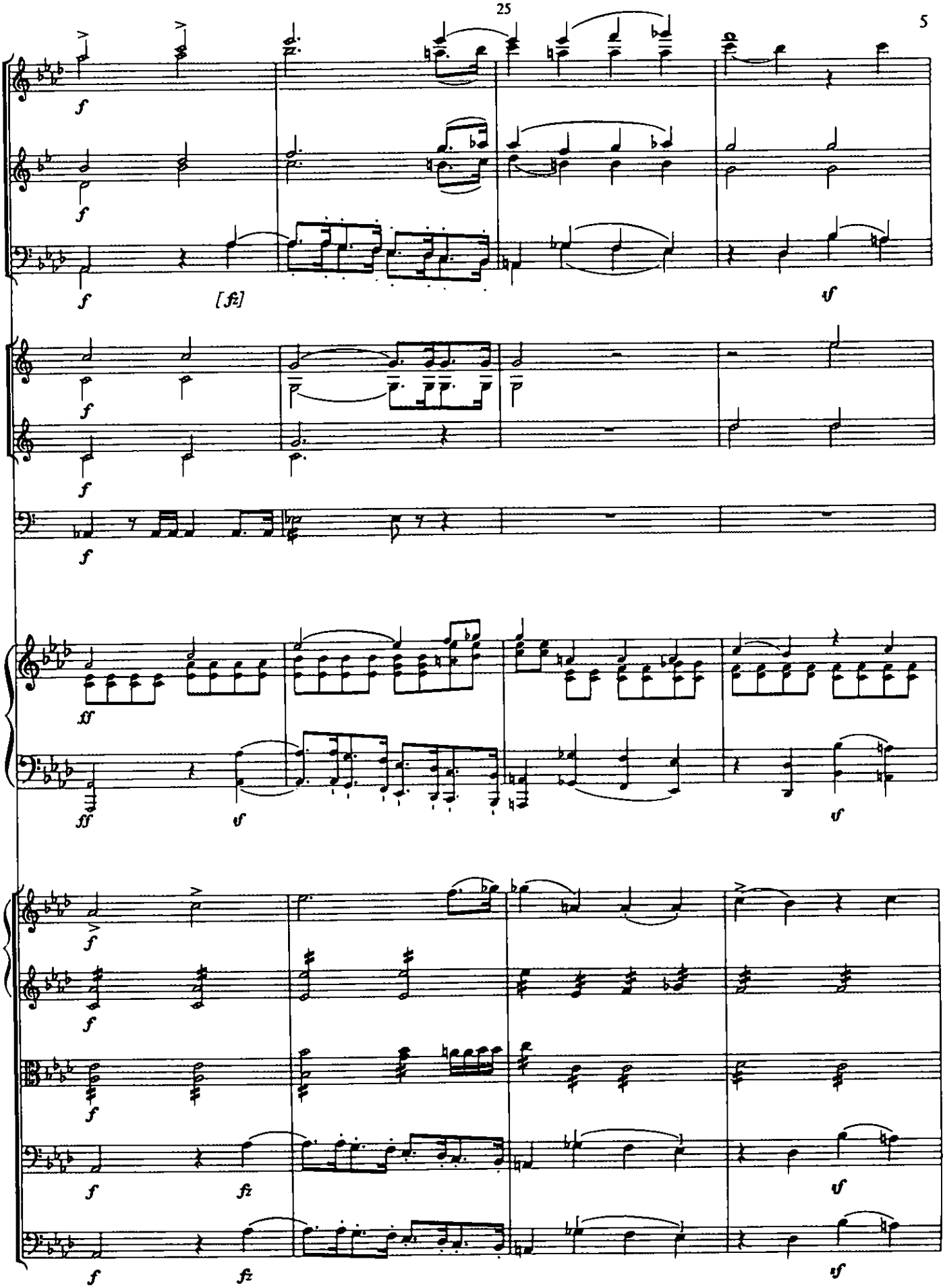
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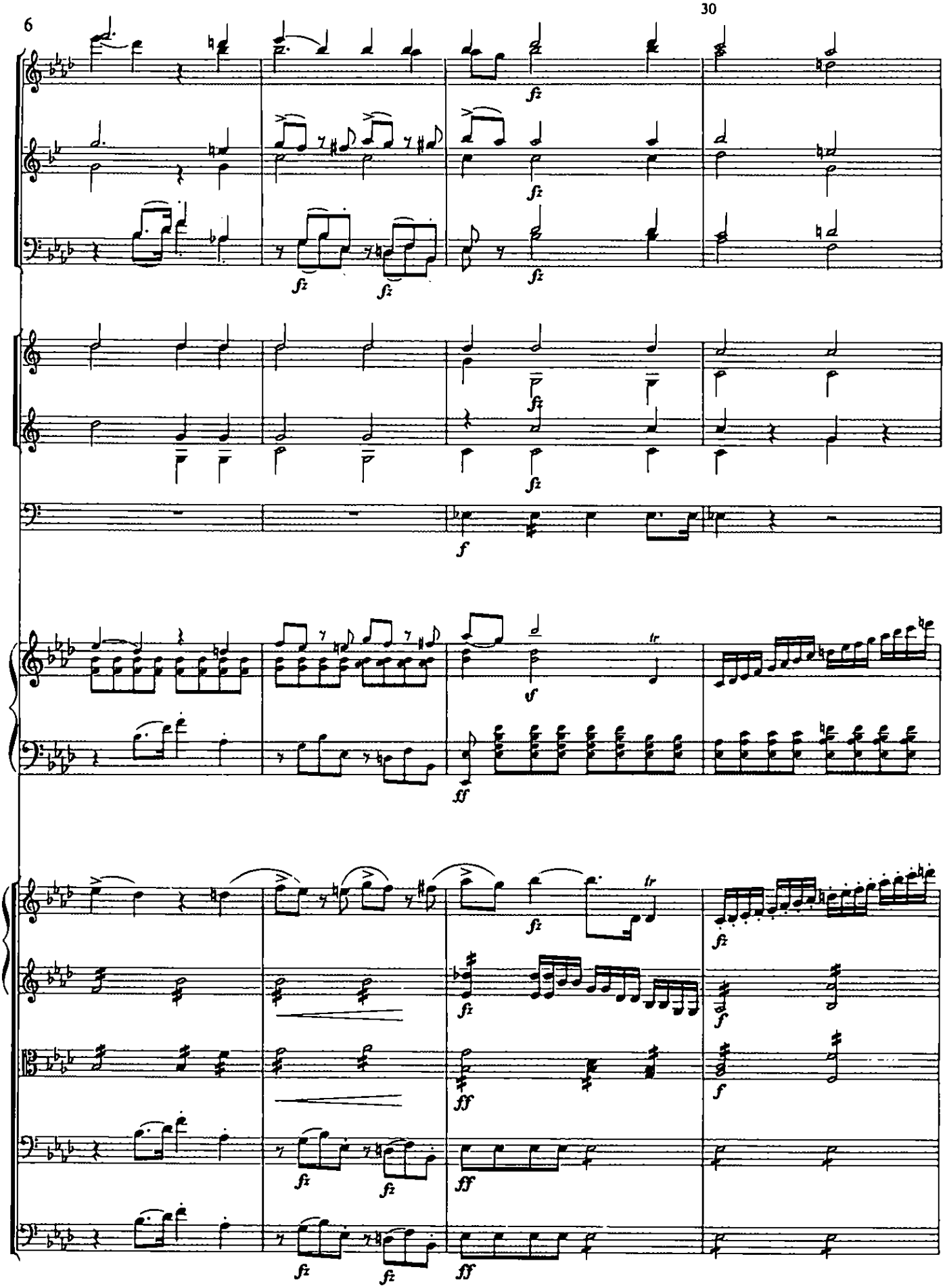
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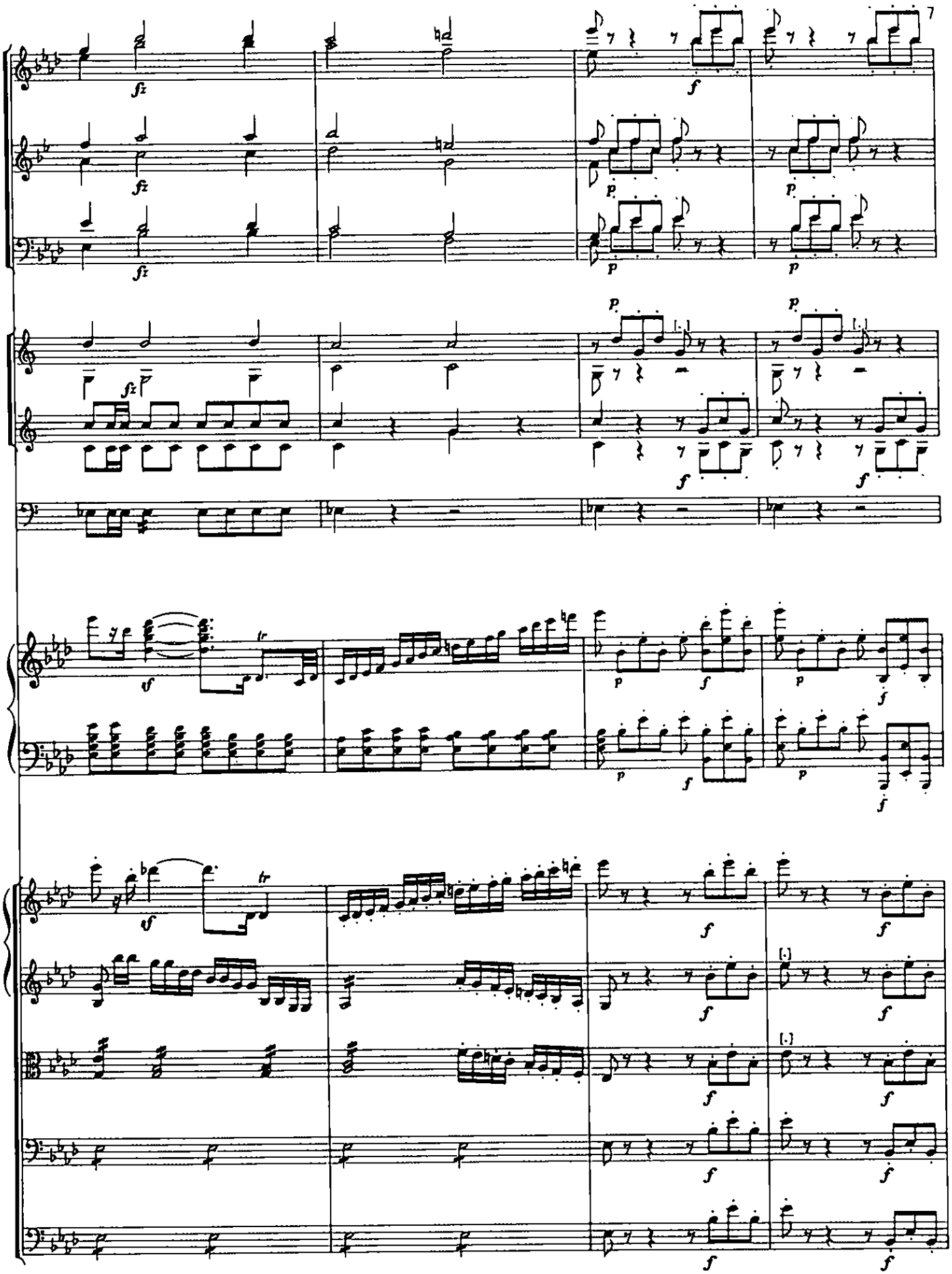
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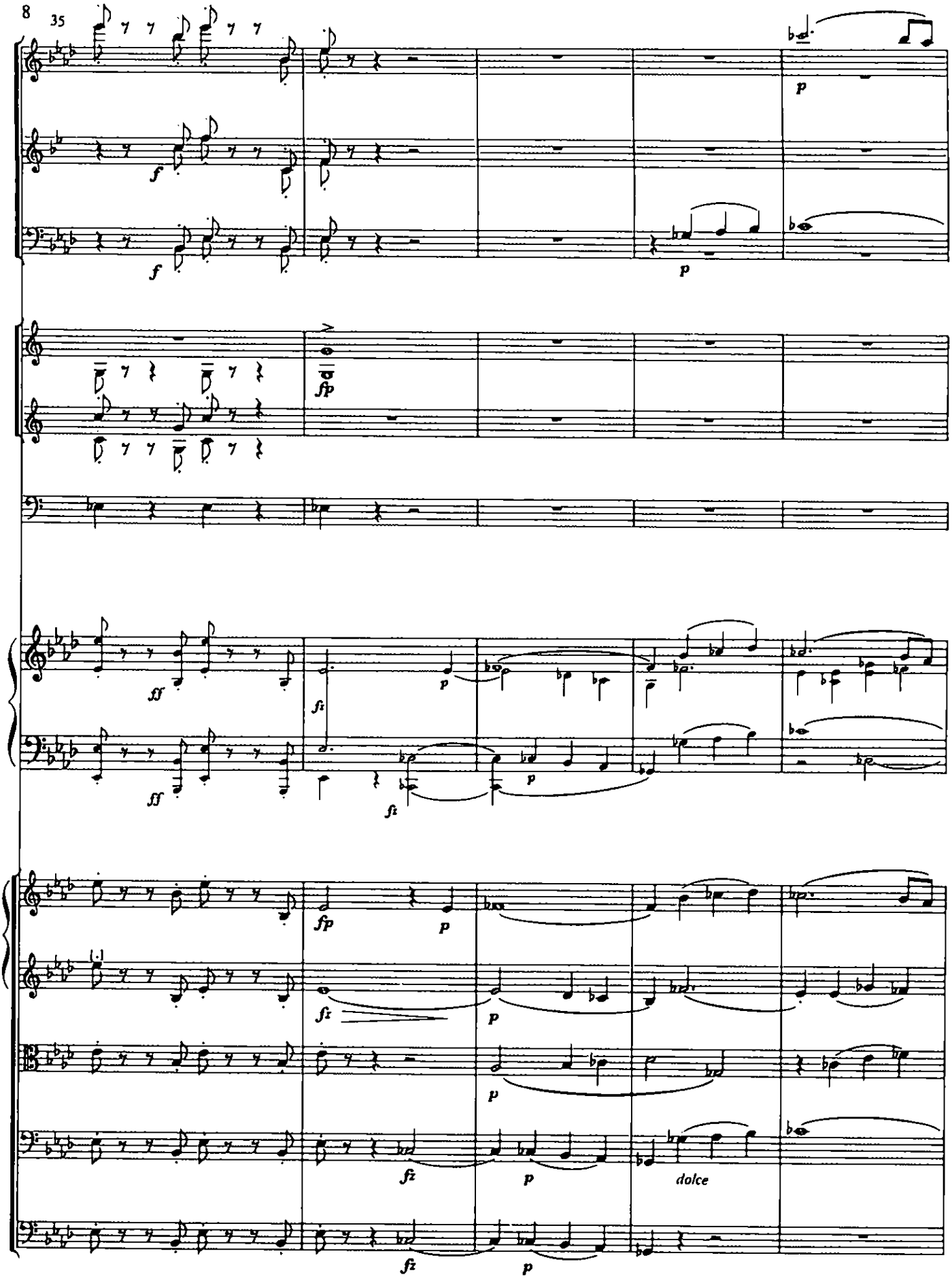
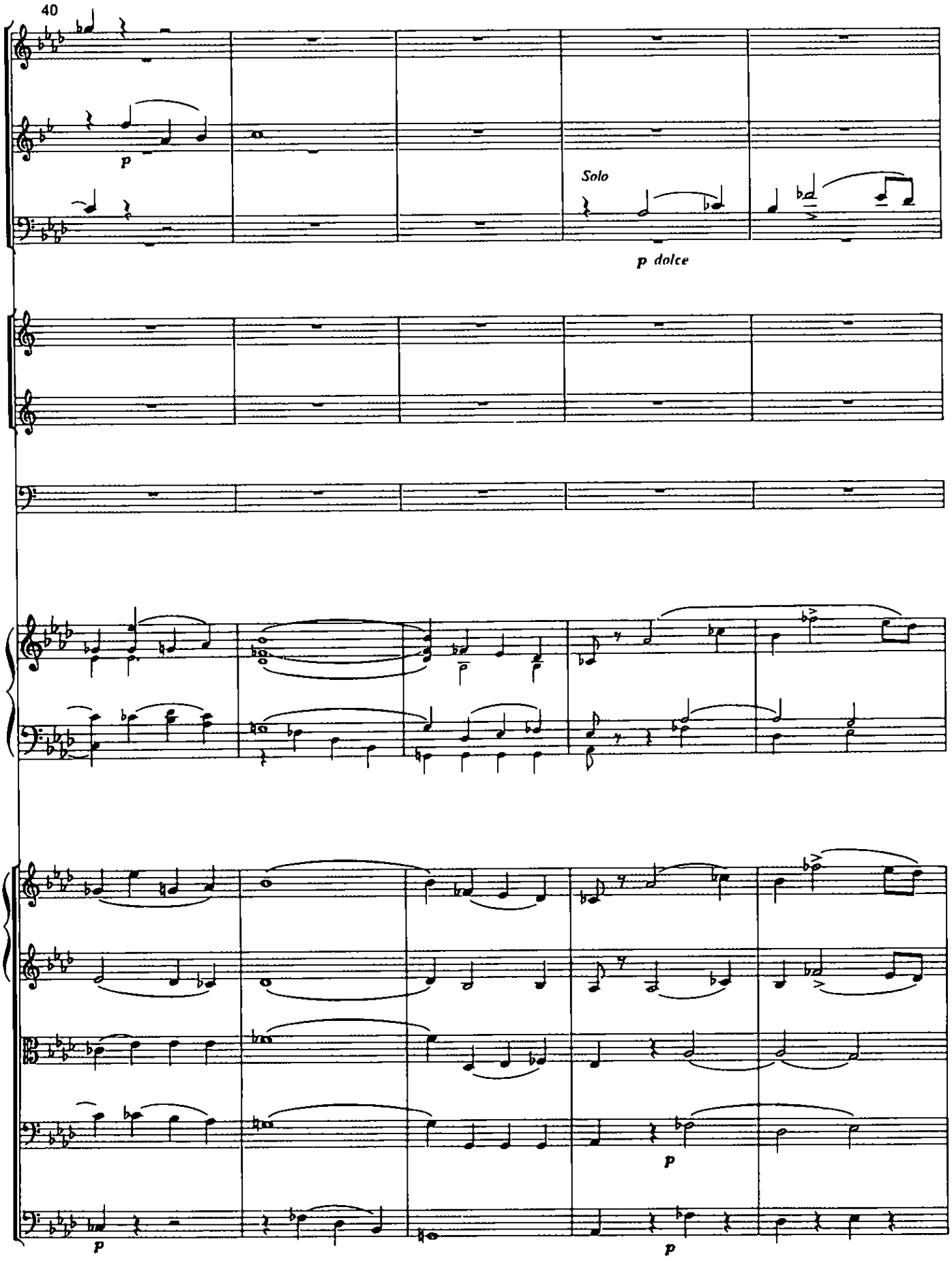
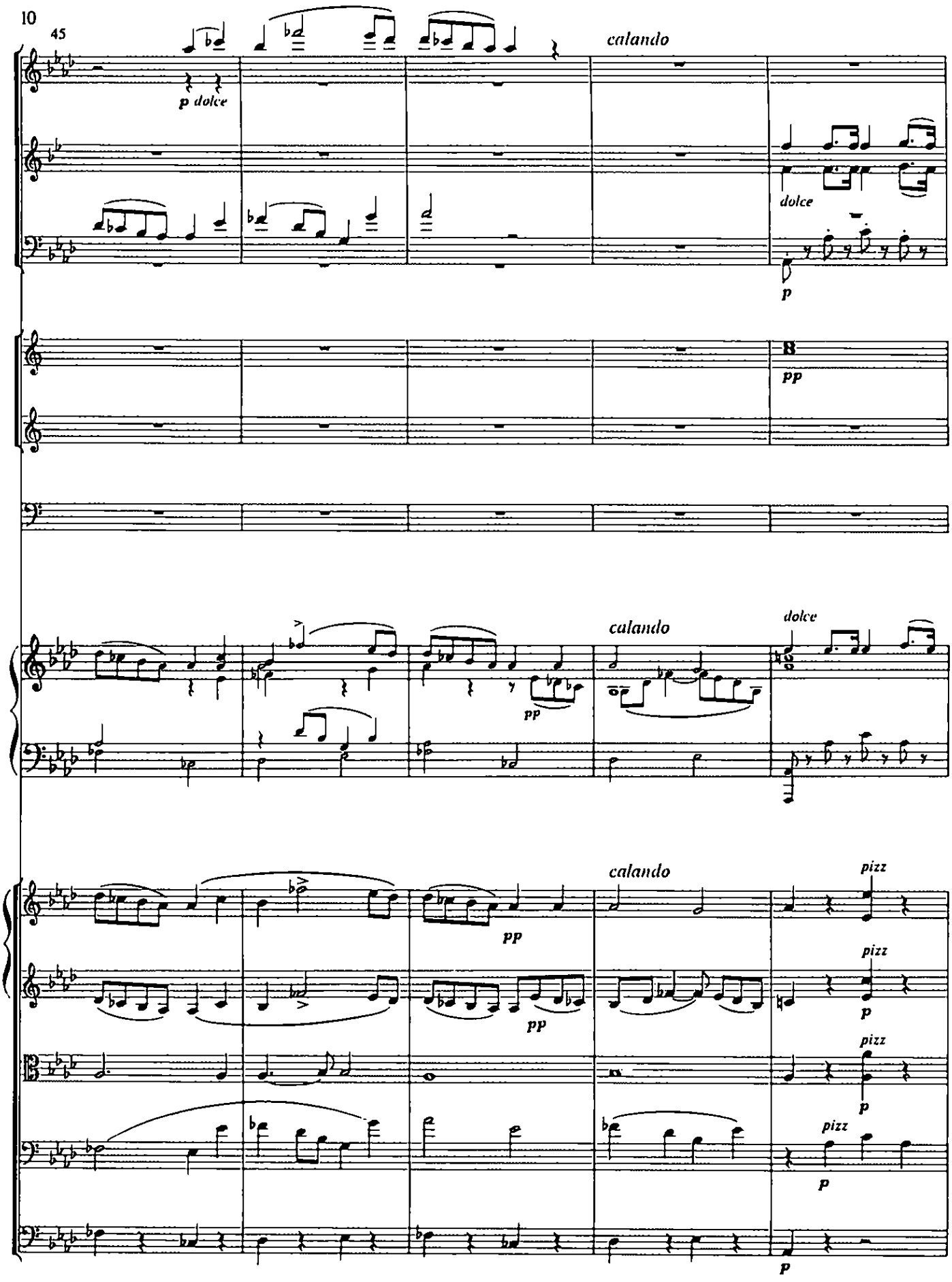
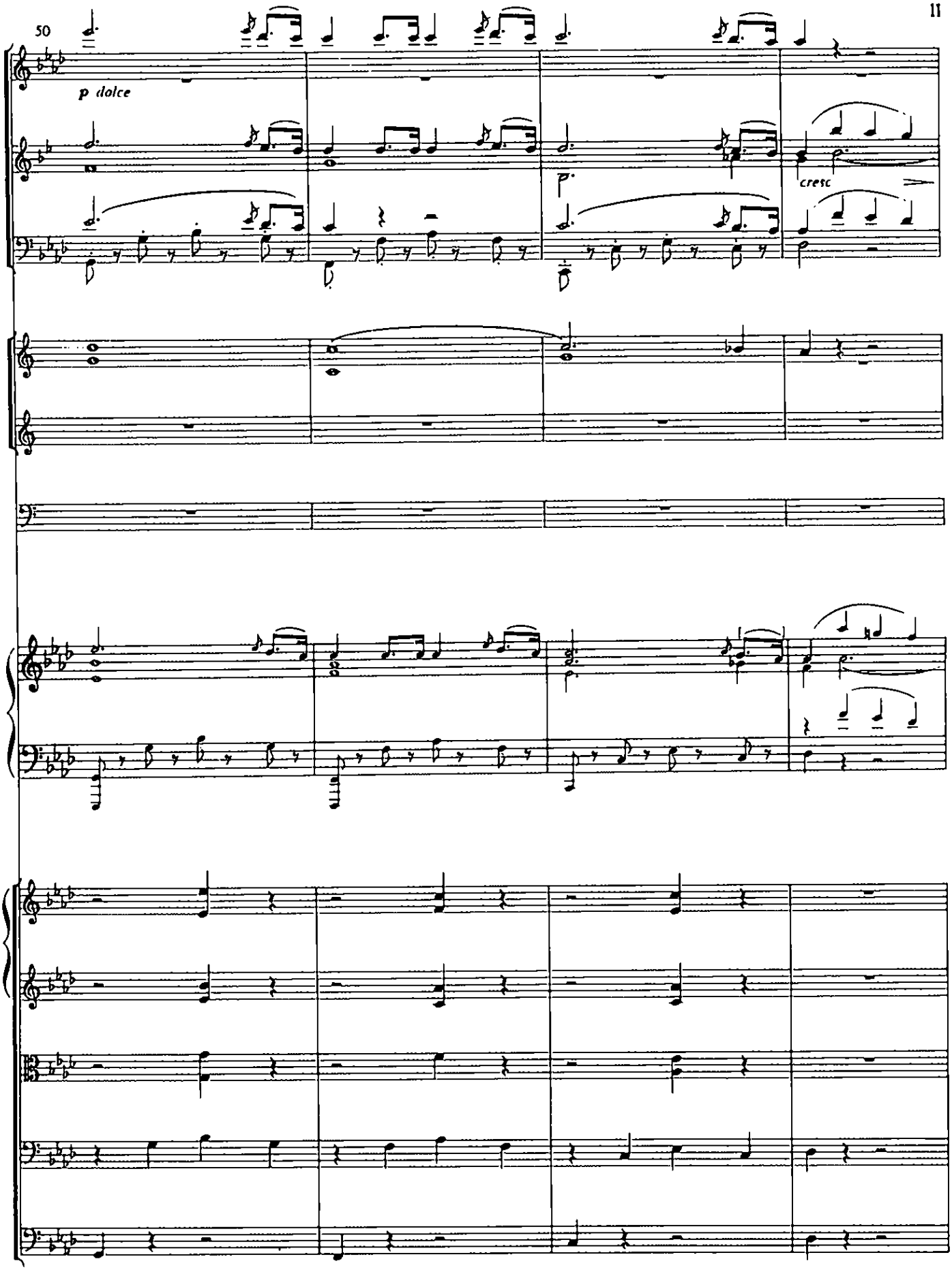
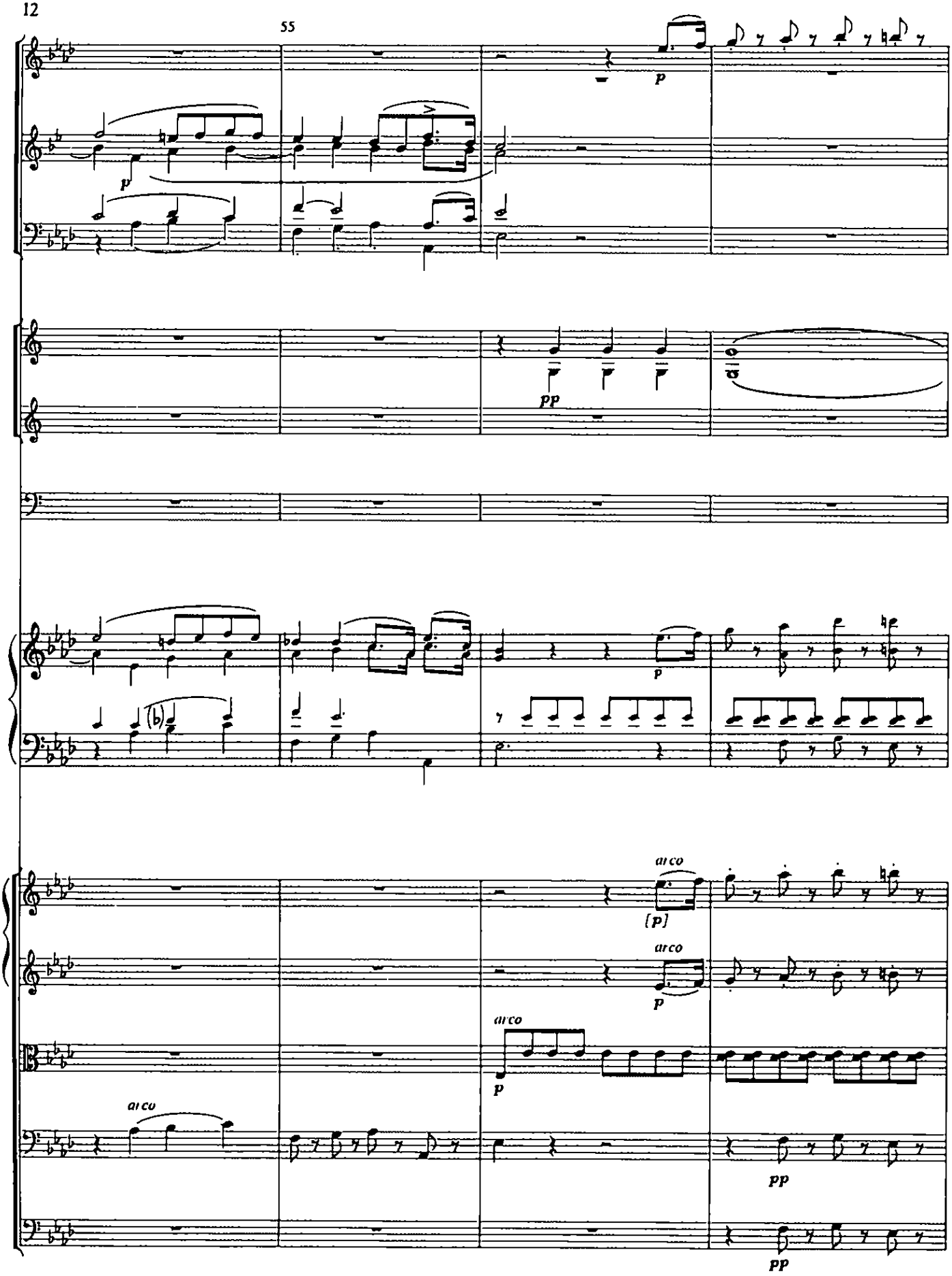
p
tr


35
f
f
p
p
fp
ff
ff
fz
fz
p
p
fp
p
fz
p
p
fz
p
dolce
fz
p


40
p
Solo
p dolce
p
p
p


45
p dolce
calando
dolce
p
8
pp
calando
dolce
pp
calando
pizz
pp
pizz
p
pizz
p
pizz
p
p

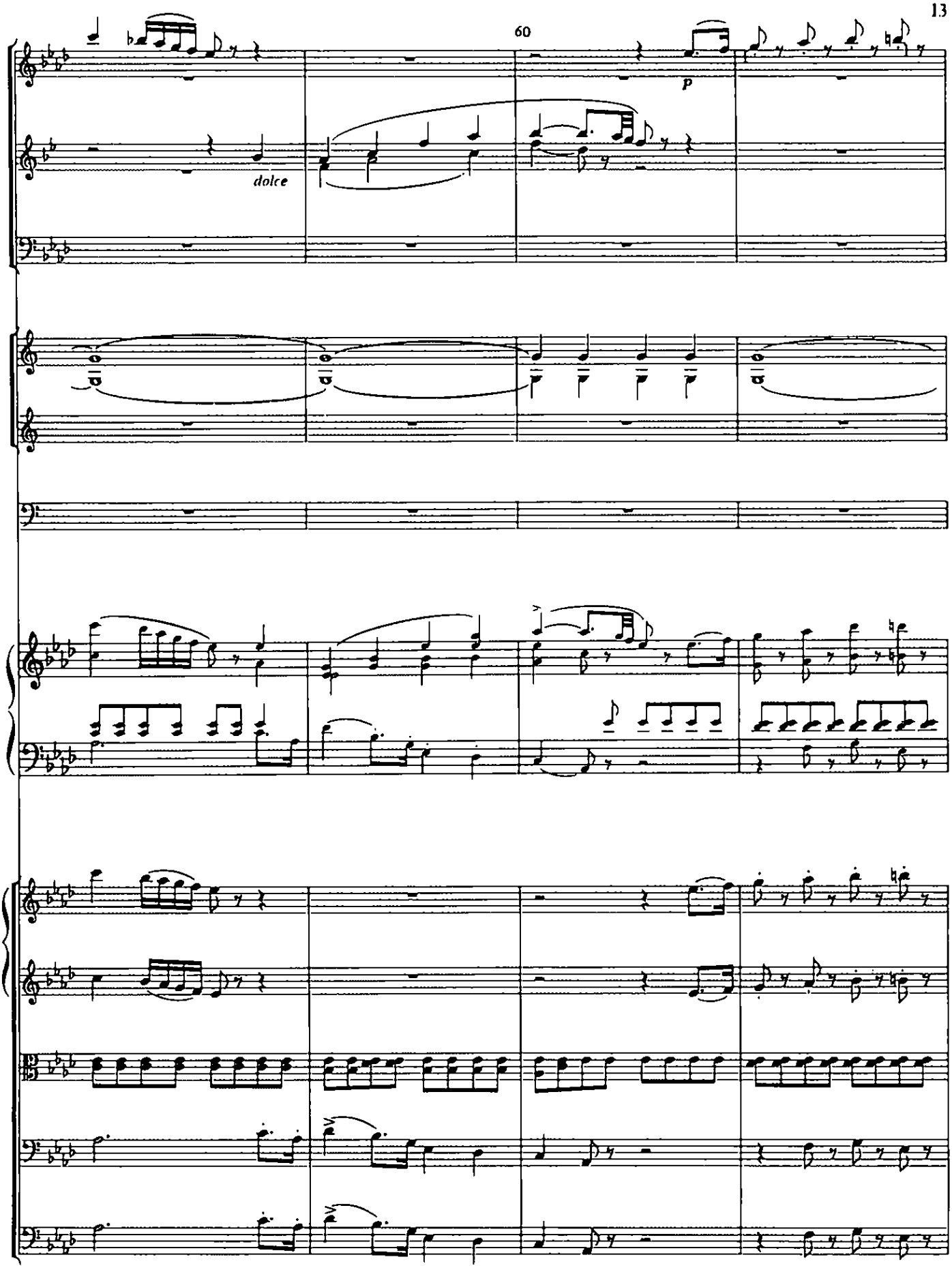

50
p dolce
cresc

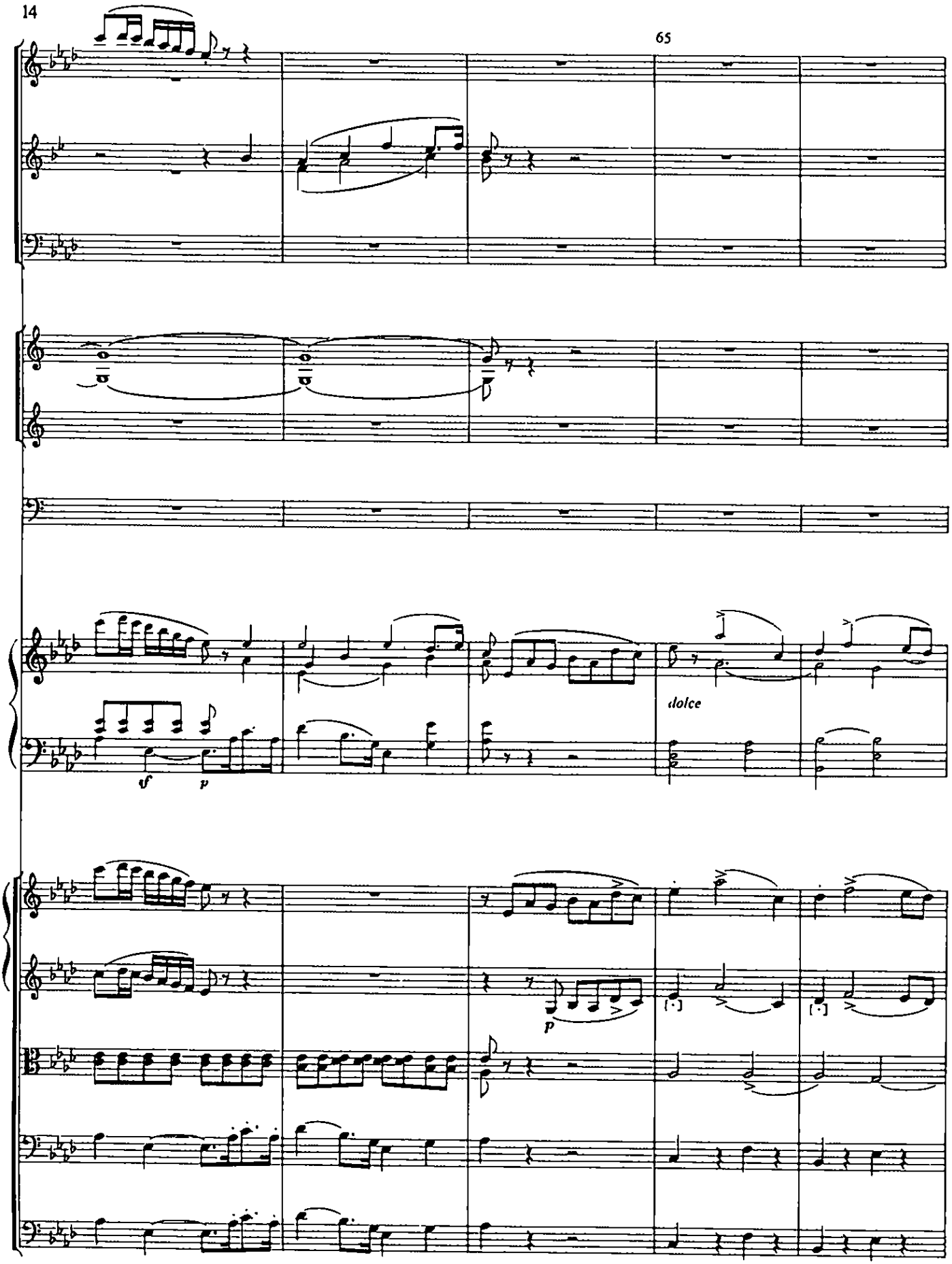

55
p
p
pp
p
arco
[p]
arco
p
arco
p
arco
pp
pp

60

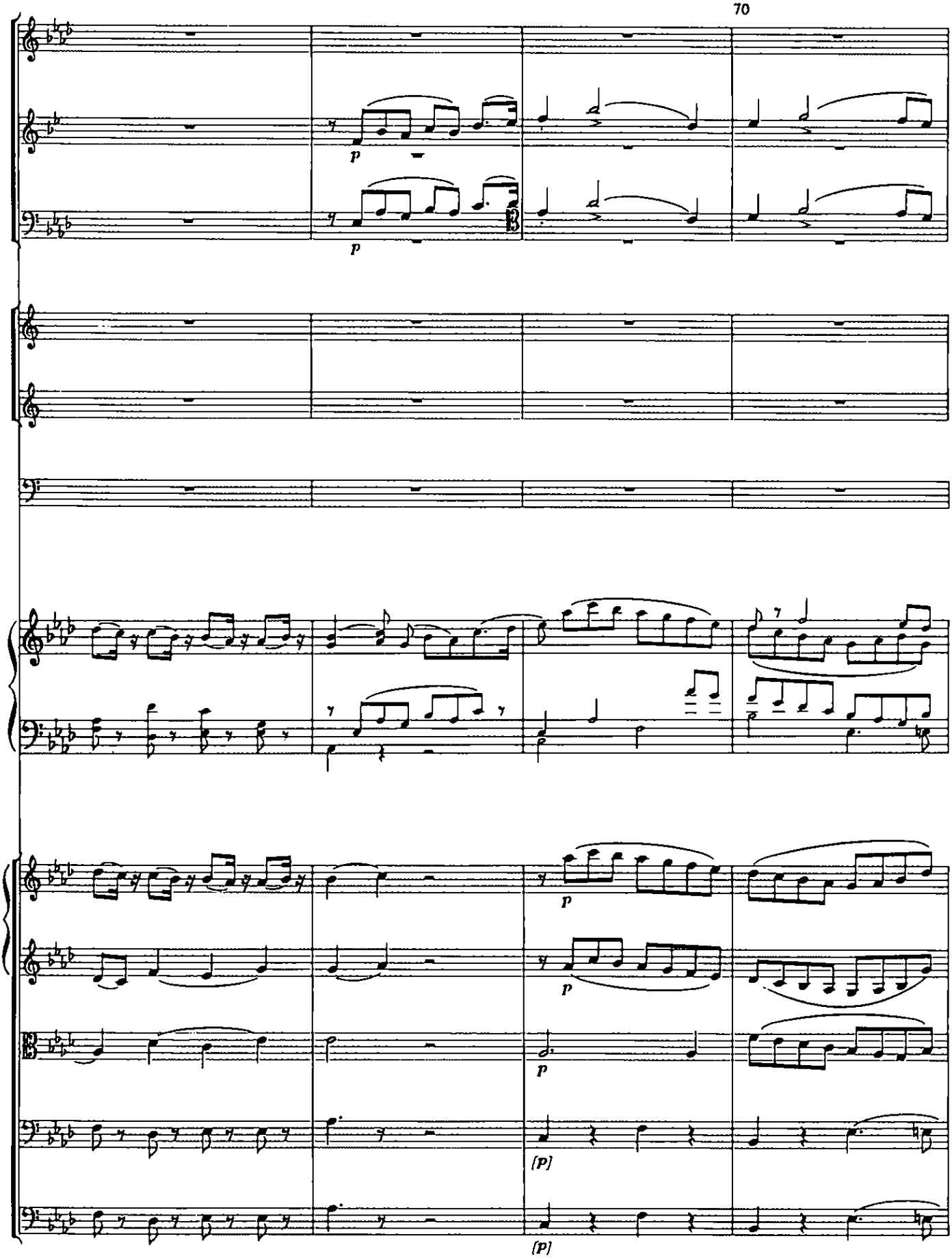
dolce

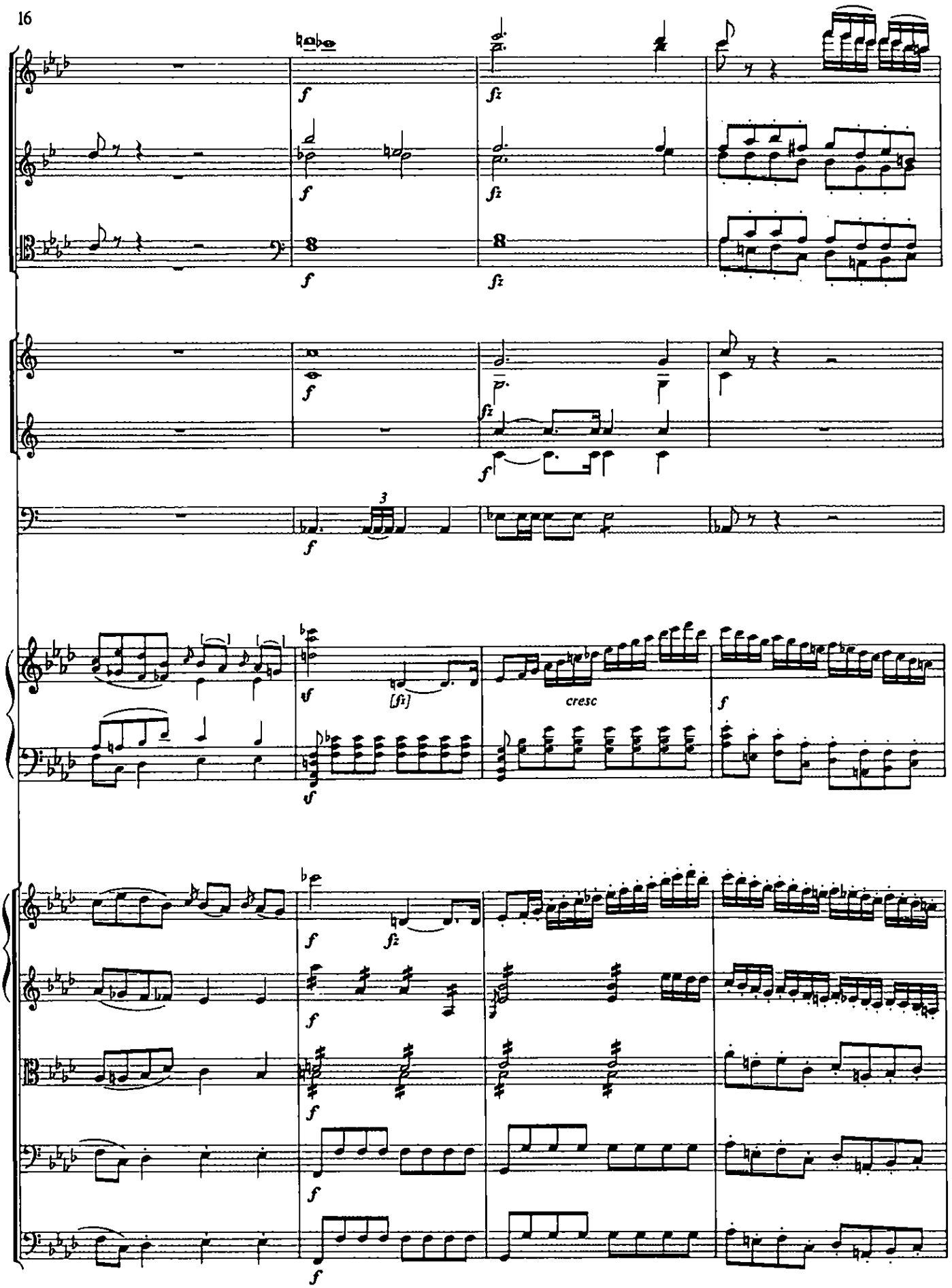
p

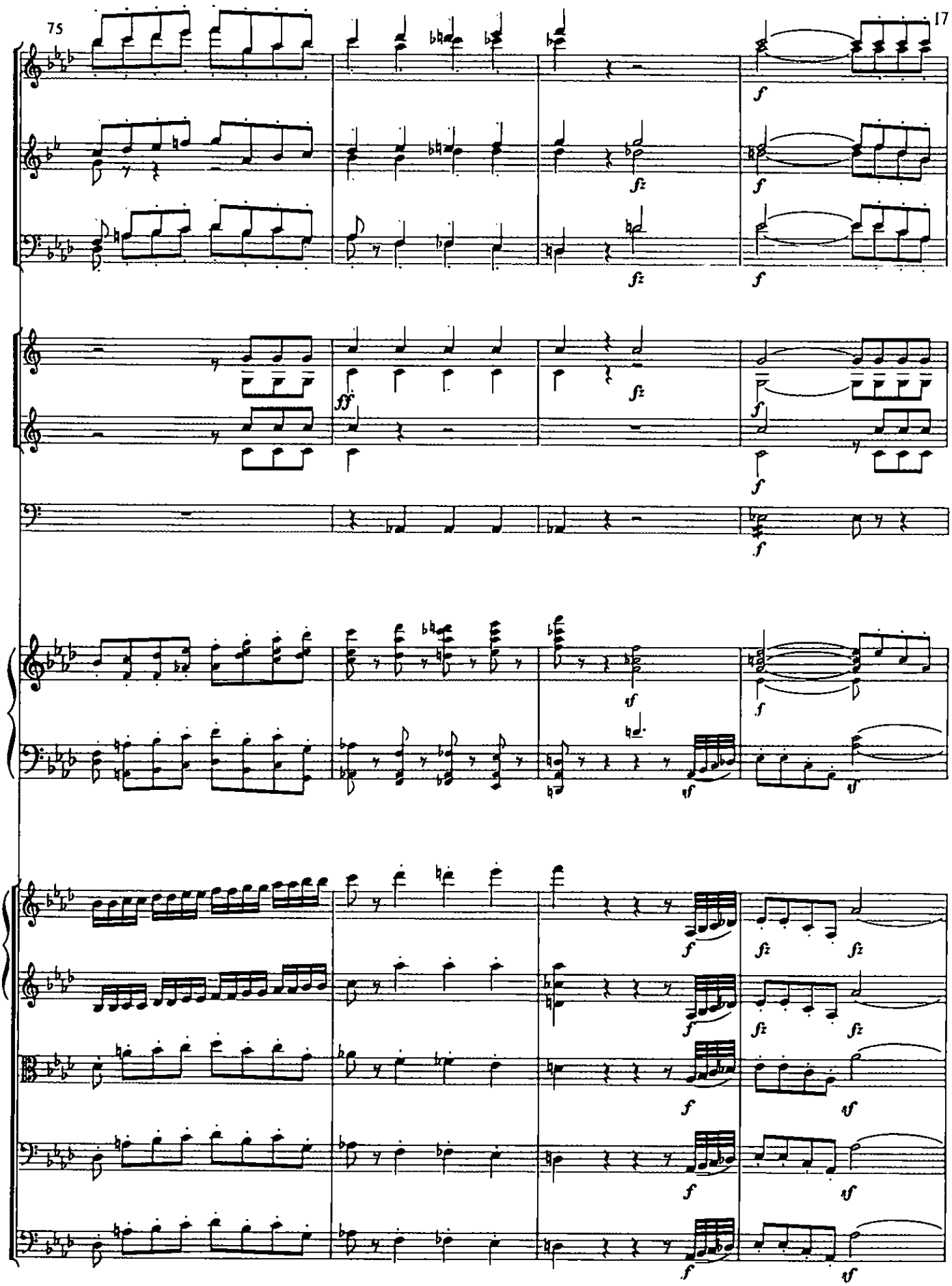


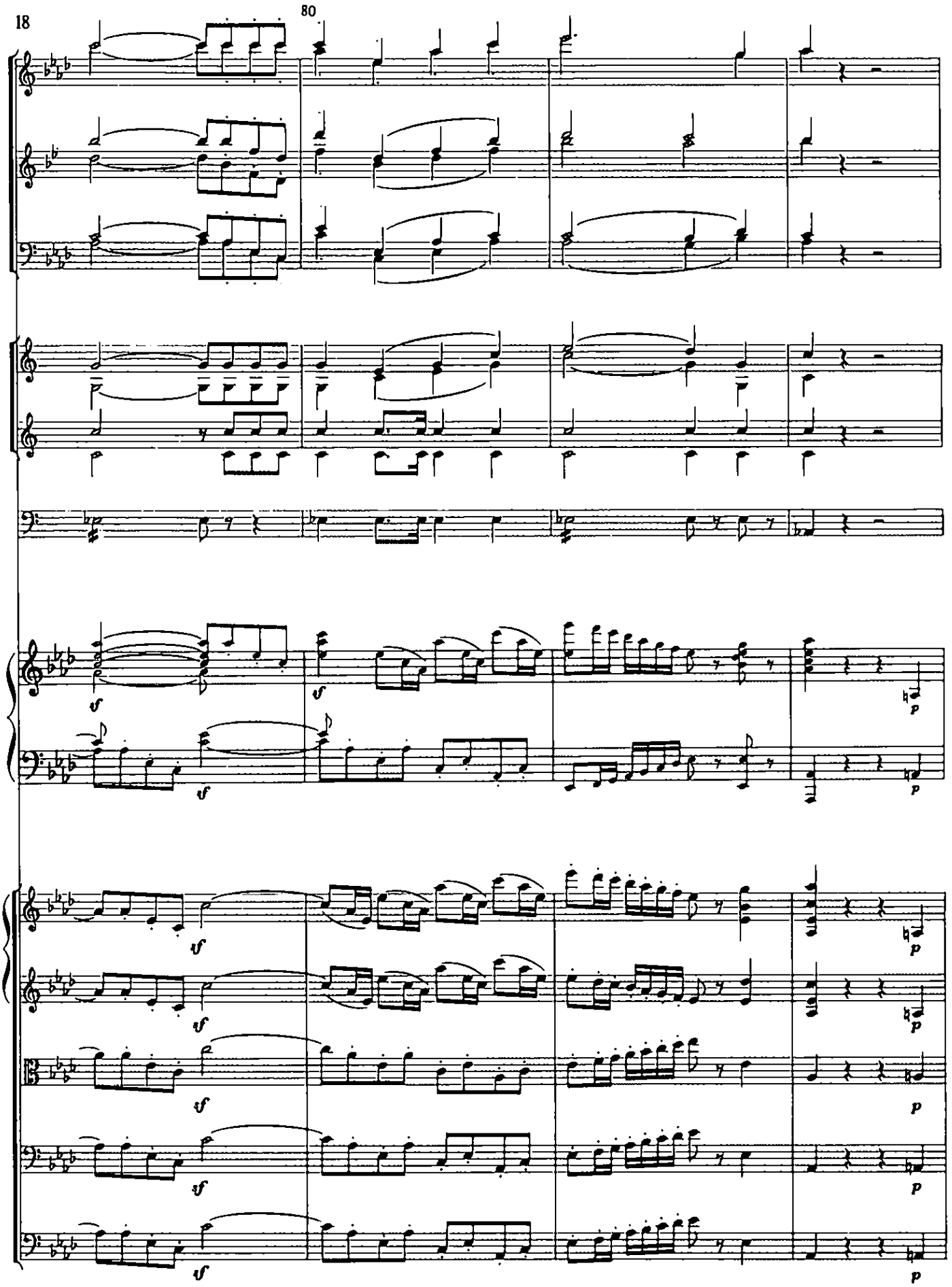

65
sf
p
dolce
p

70




f
fz
3
sf
[fz]
cresc


f
fz
ff
sf


80
sf
p

85

p dolce

p dolce

p

p

Solo.

p

p

p

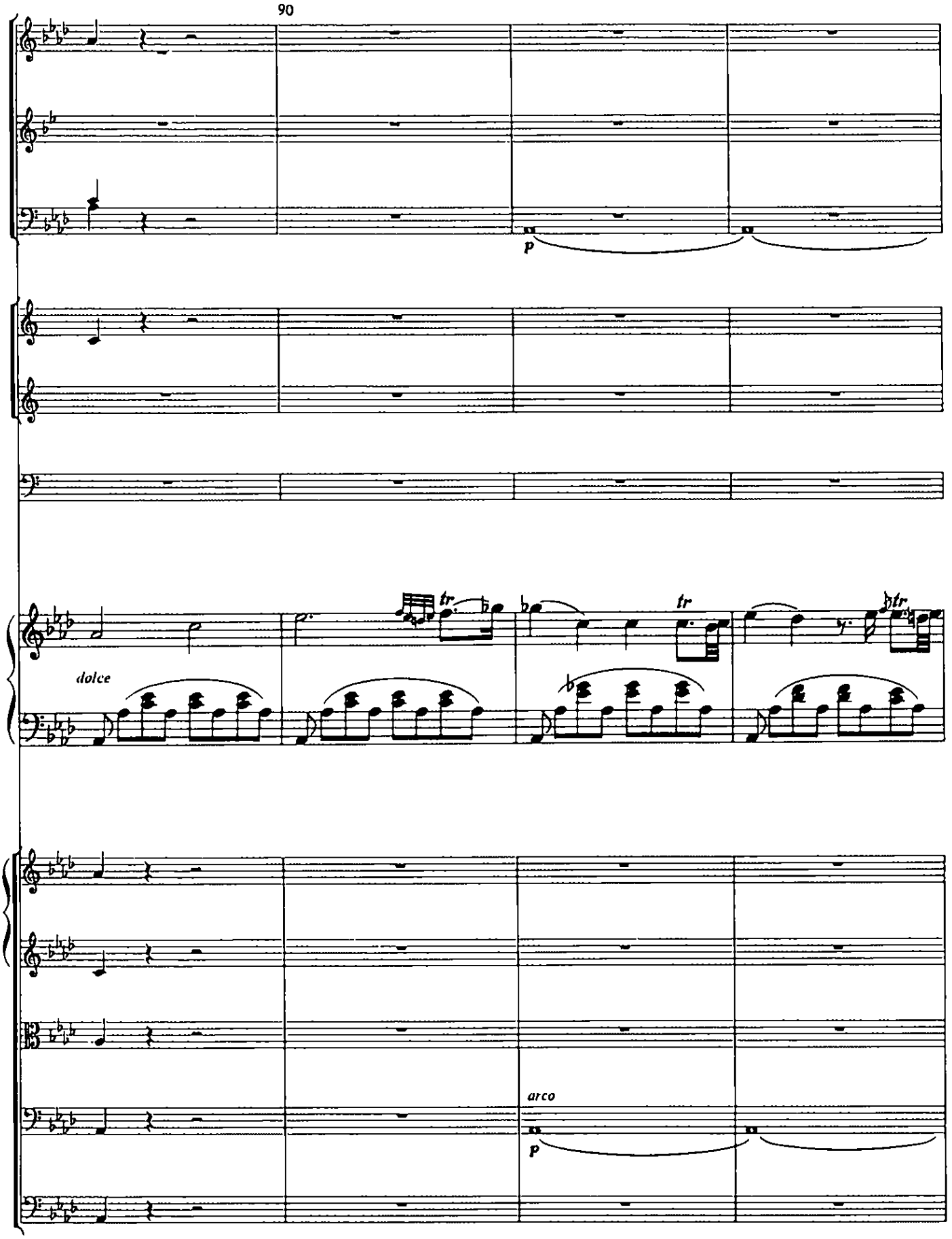
p

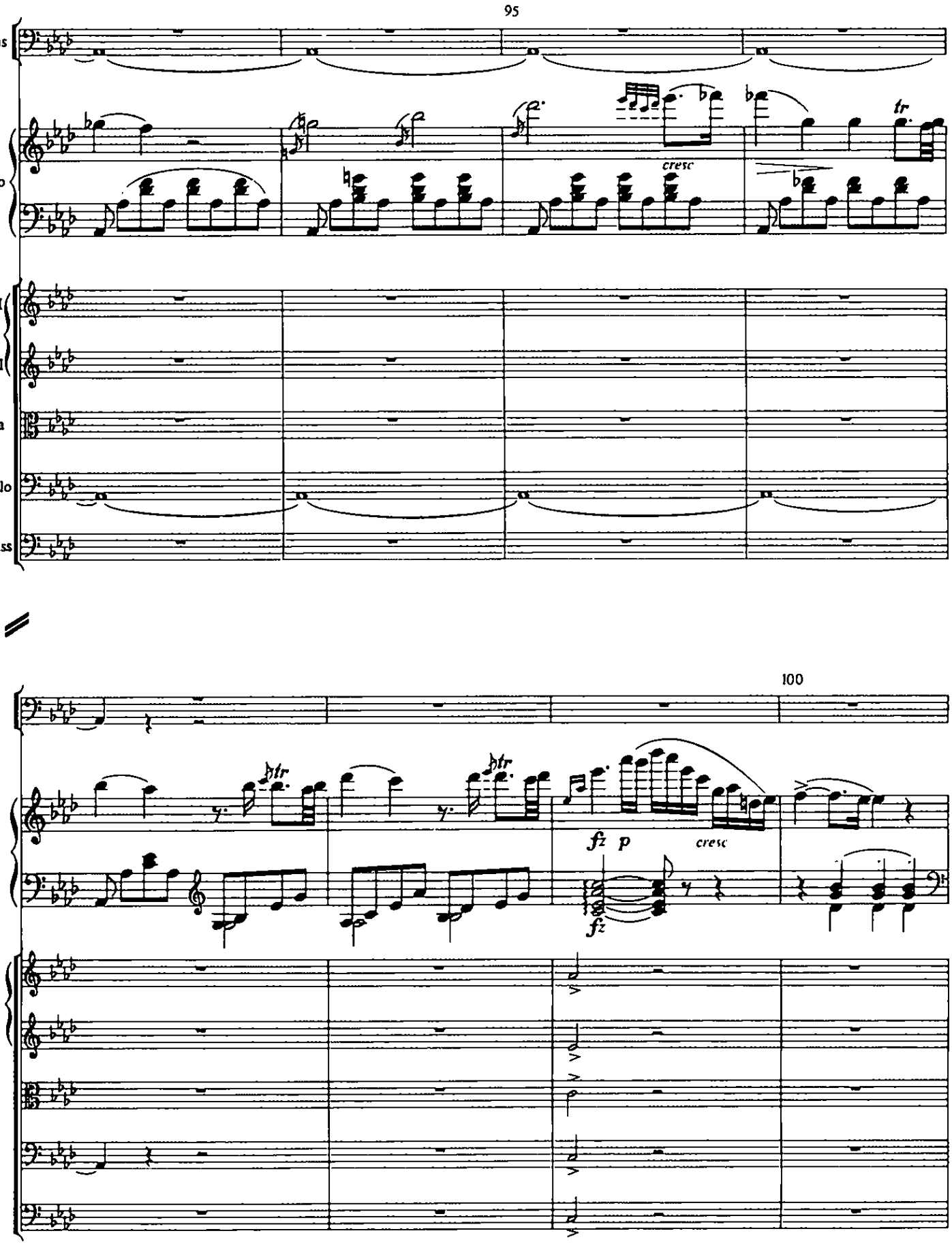
pizz.

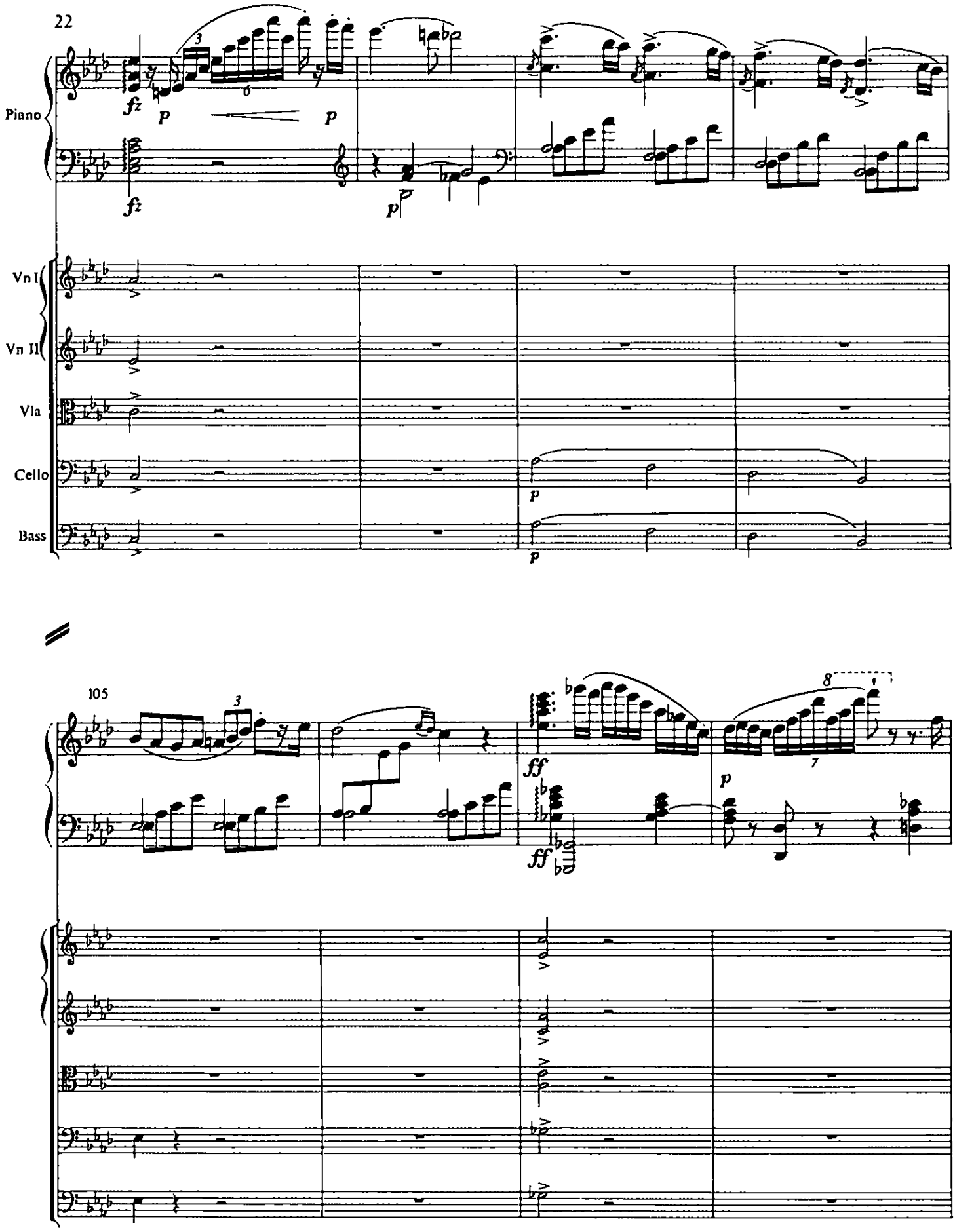
pp

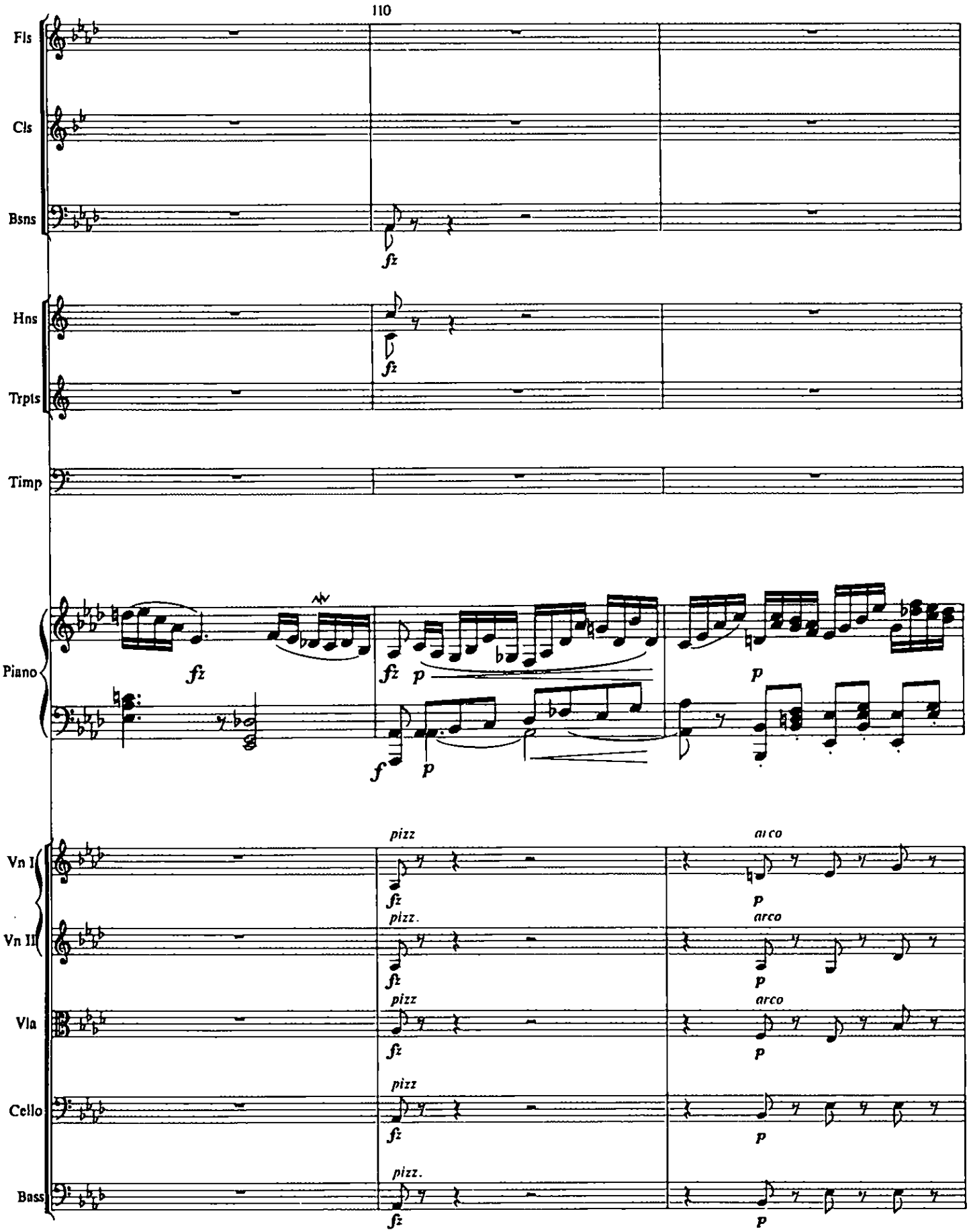
pizz.

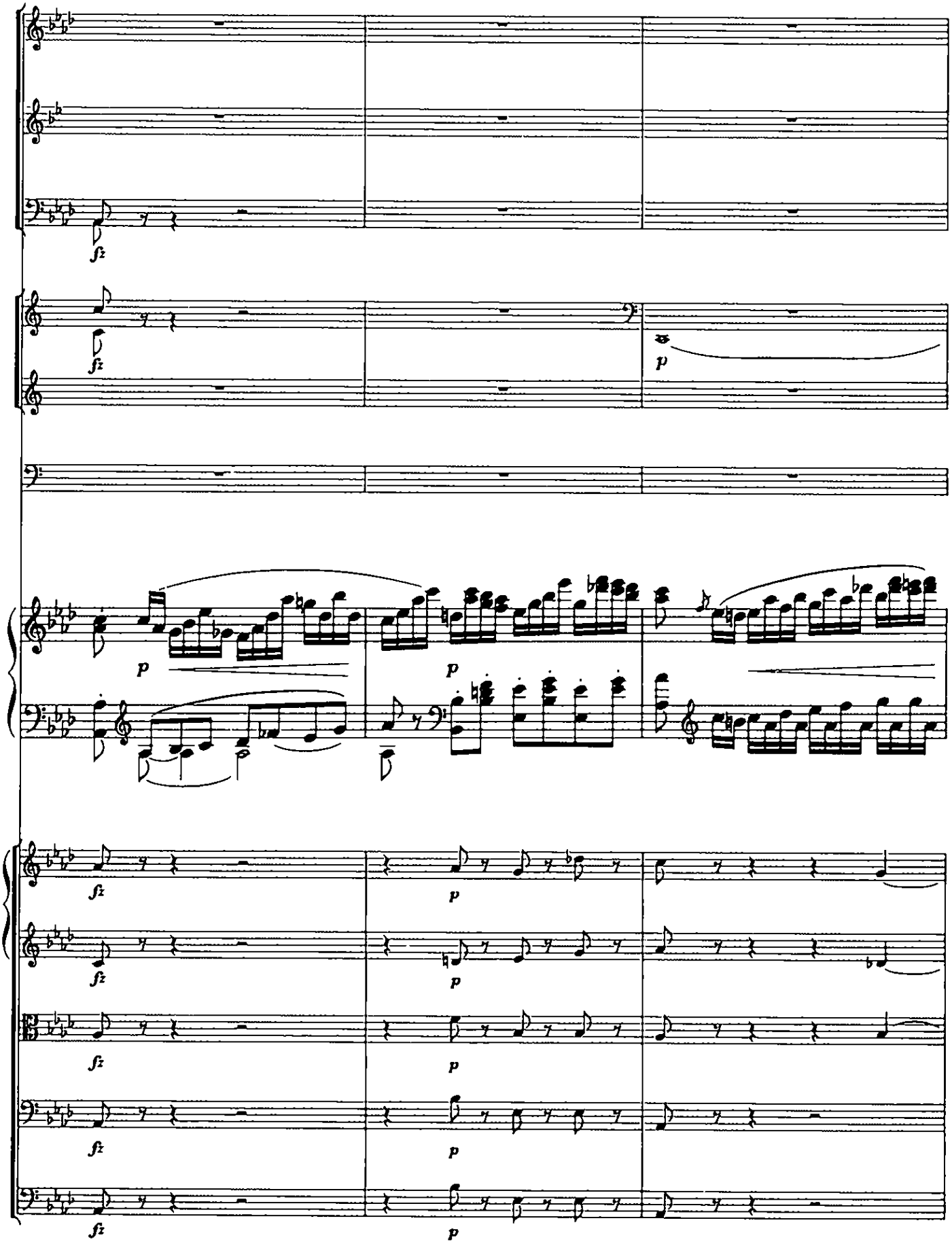
pp

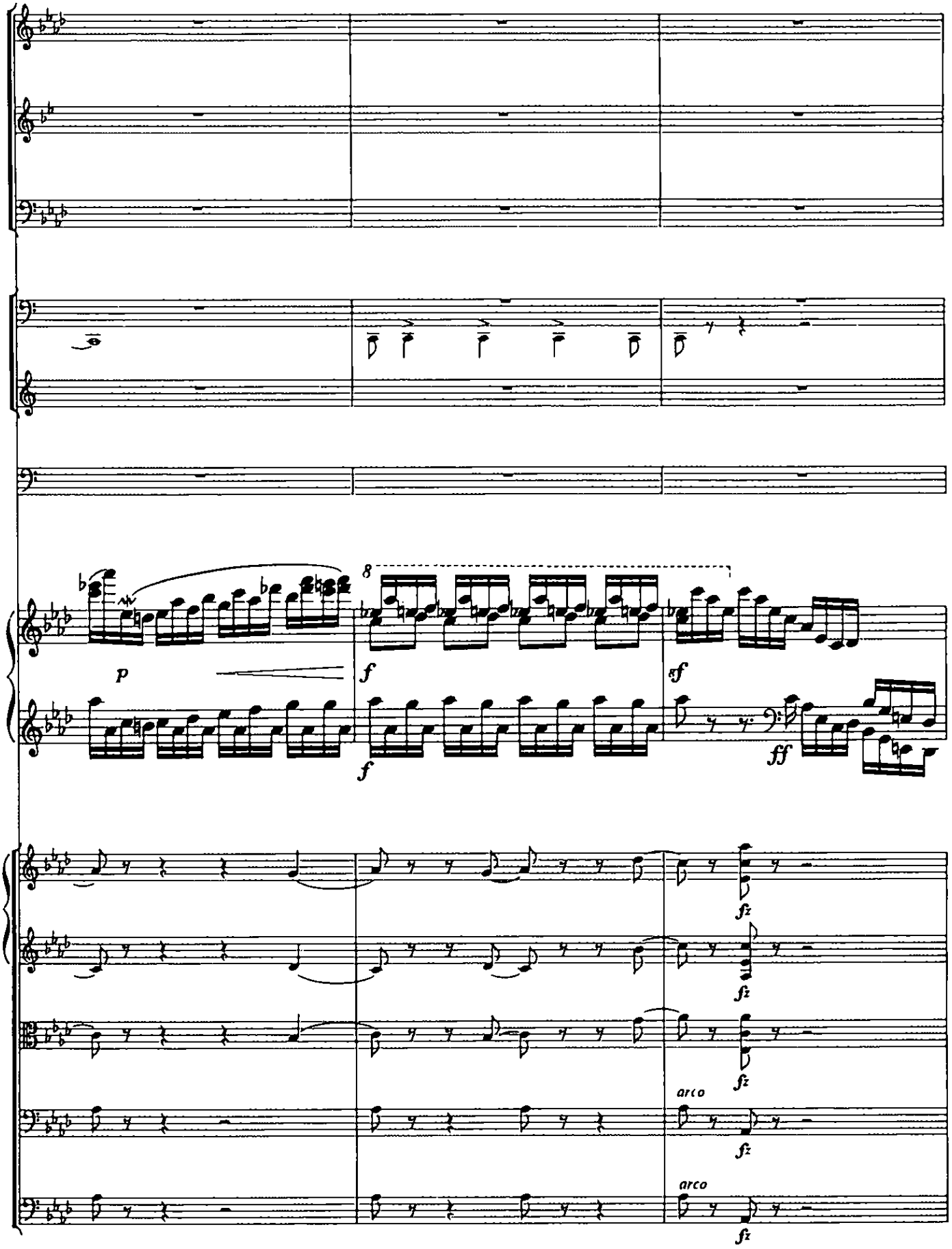

90
p
dolce
tr
tr
tr
arco
p

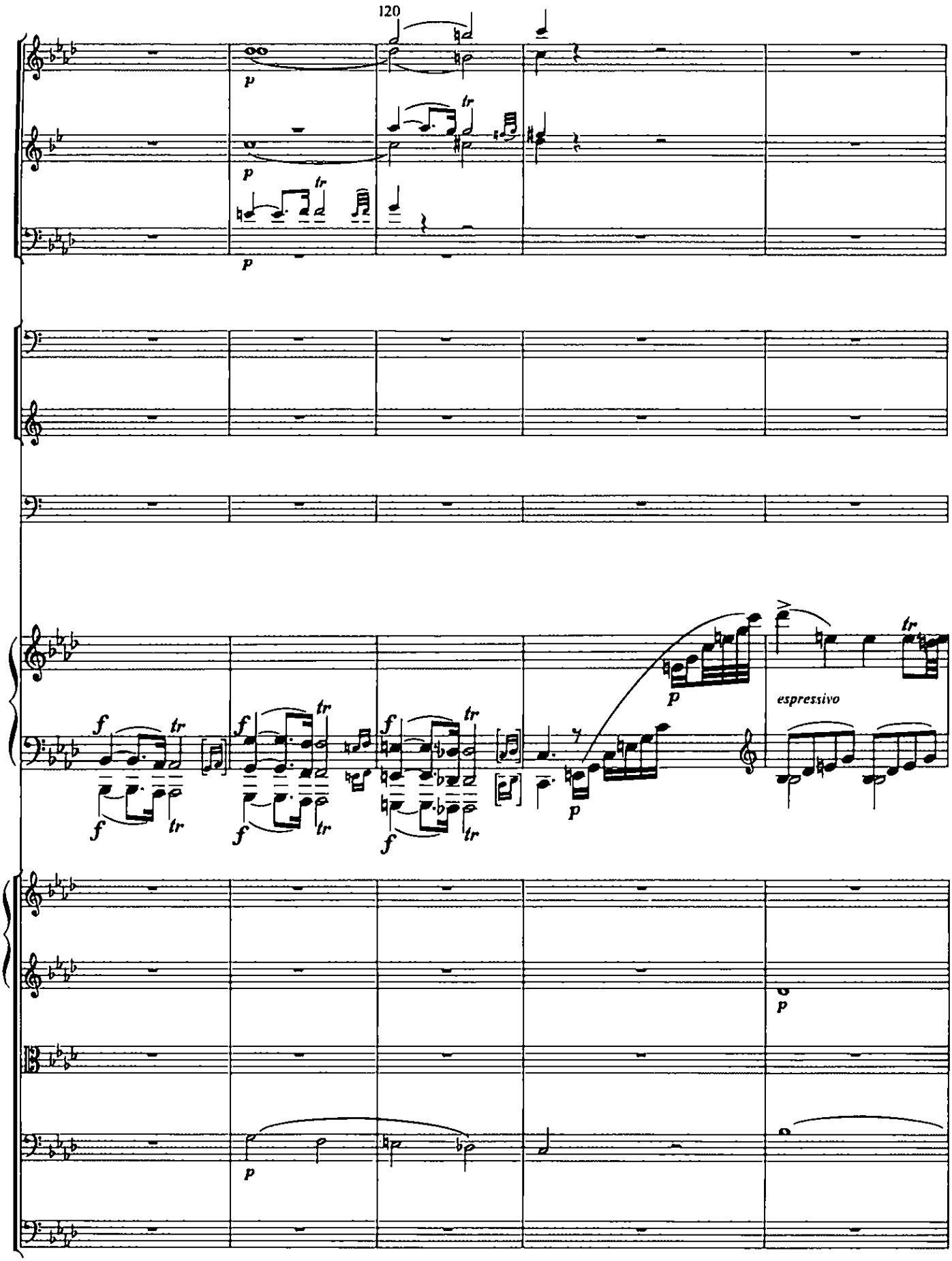

95
Bsns
Piano
cresc
tr
Vn I
Vn II
Vla
Cello
Bass
100
htr
fz
p
cresc
fz

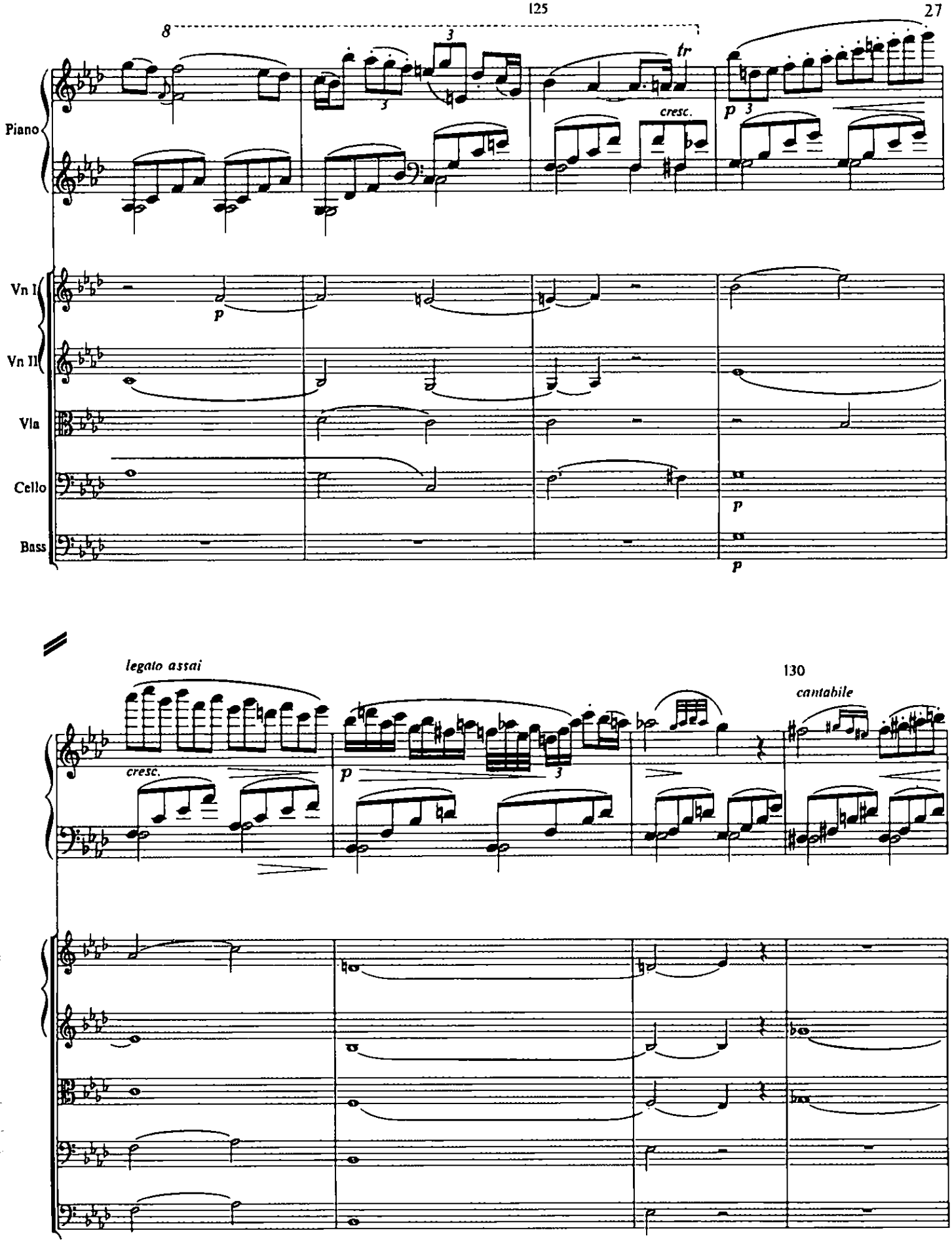

22
Piano
Vn I
Vn II
Vla
Cello
Bass
105

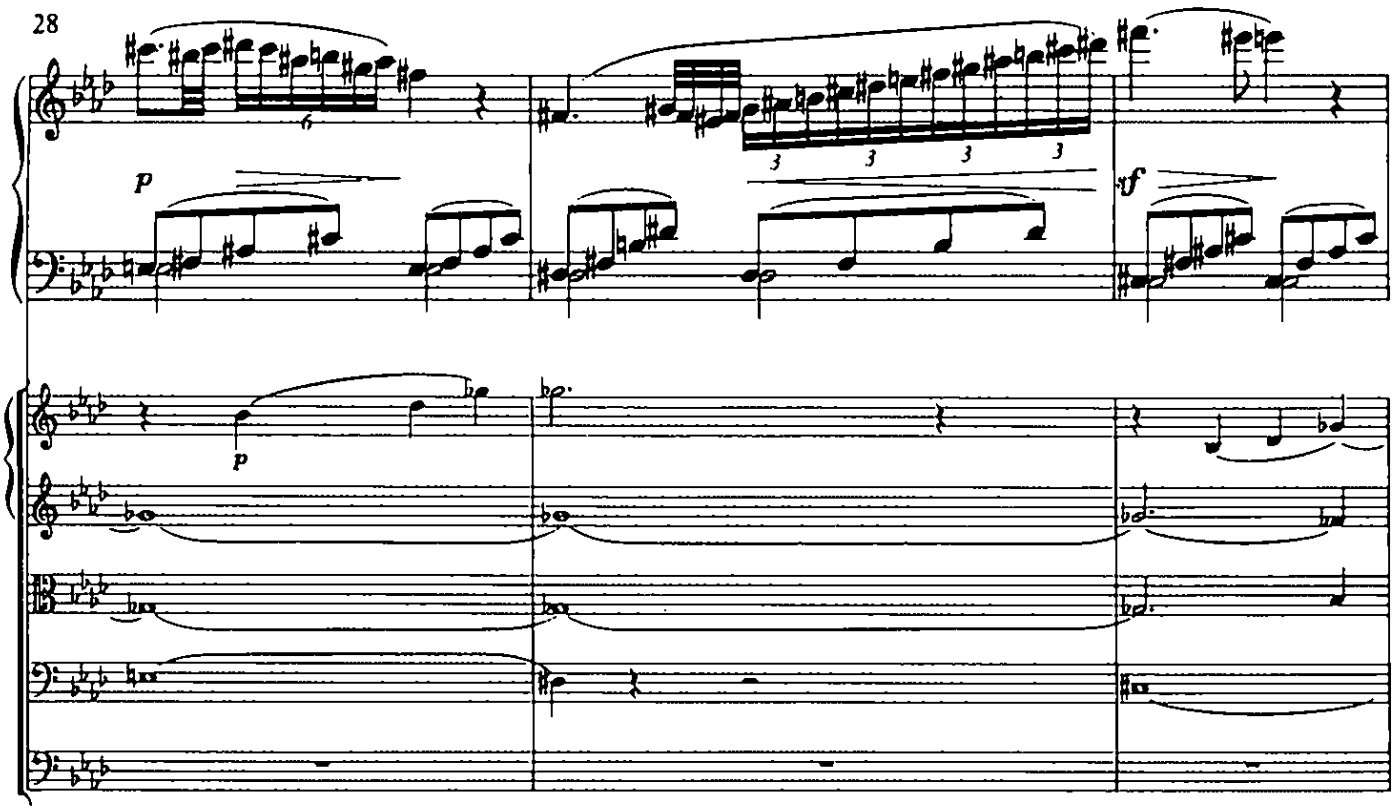

110
Fls
Cls
Bsns
Hns
Trpts
Timp
Piano
Vn I
Vn II
Vla
Cello
Bass
fz
p
f
pizz
pizz.
arco

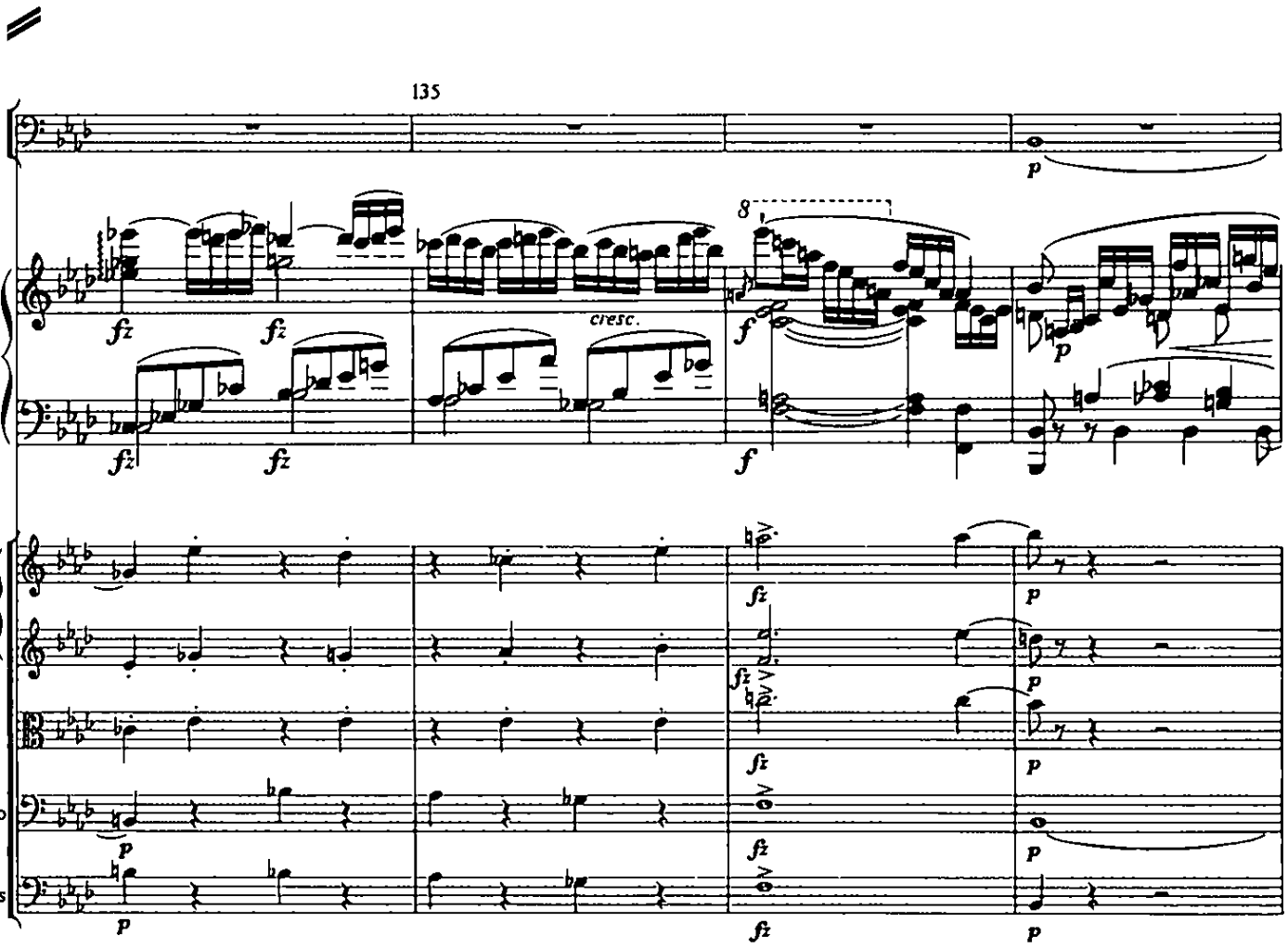

fz
fz
p
p
p
fz
p
fz
p
fz
p
fz
p
fz
p

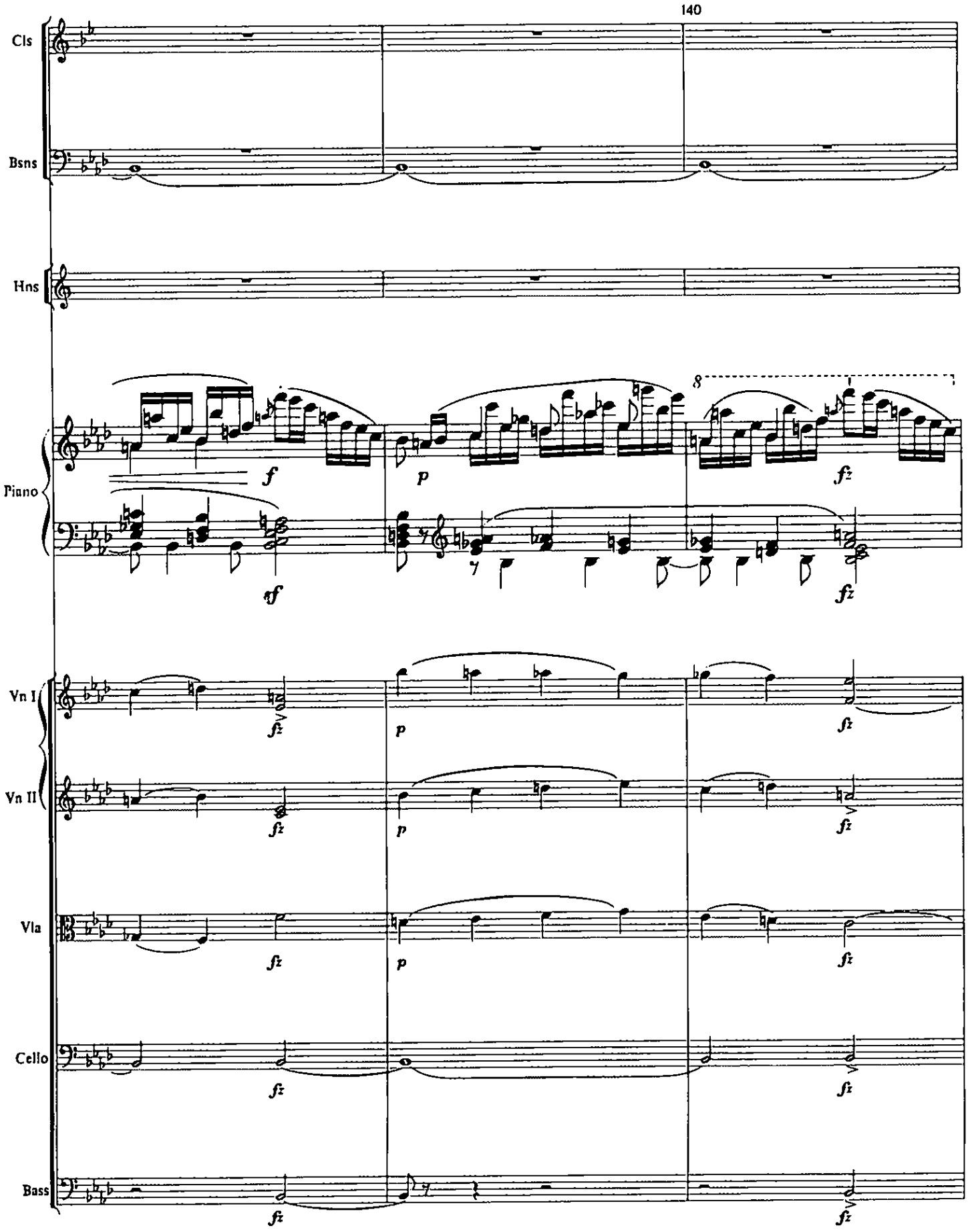

8
p
f
sf
f
ff
fz
fz
fz
arco
fz
arco
fz

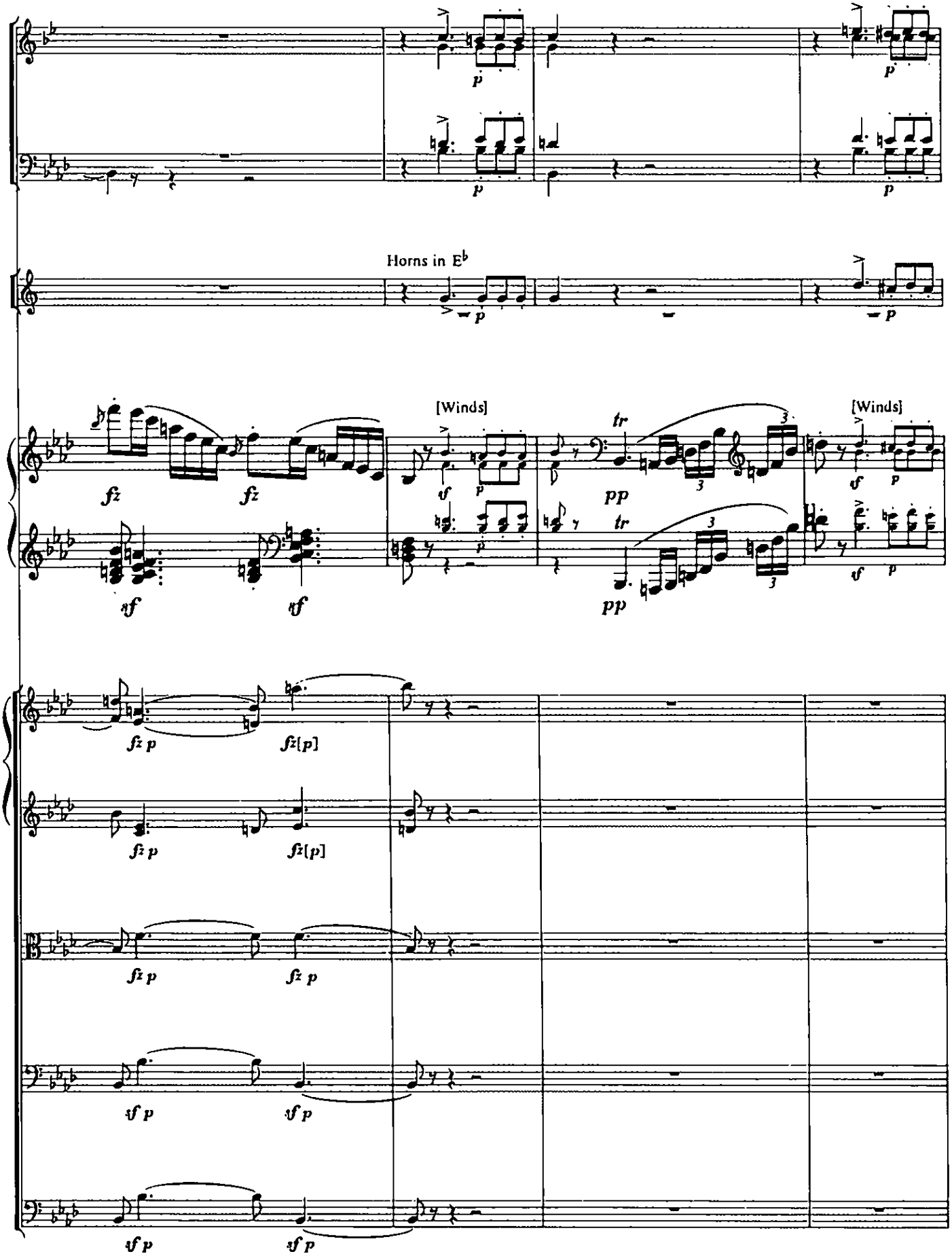

120
espressivo

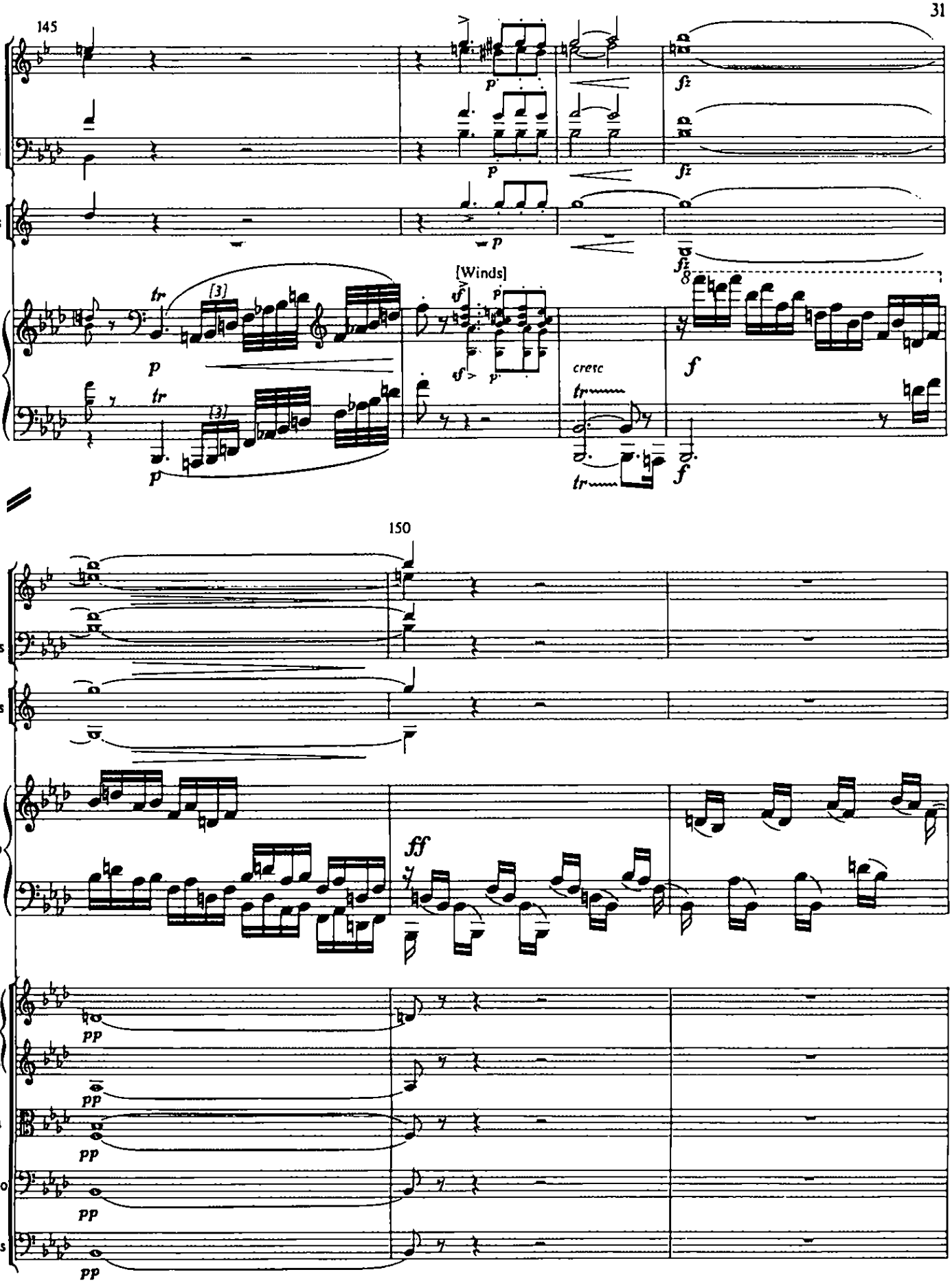

8
3
tr
cresc.
p
3
Piano
Vn I
Vn II
Vla
Cello
Bass
p
p
p
legato assai
cresc.
p
3
130
cantabile

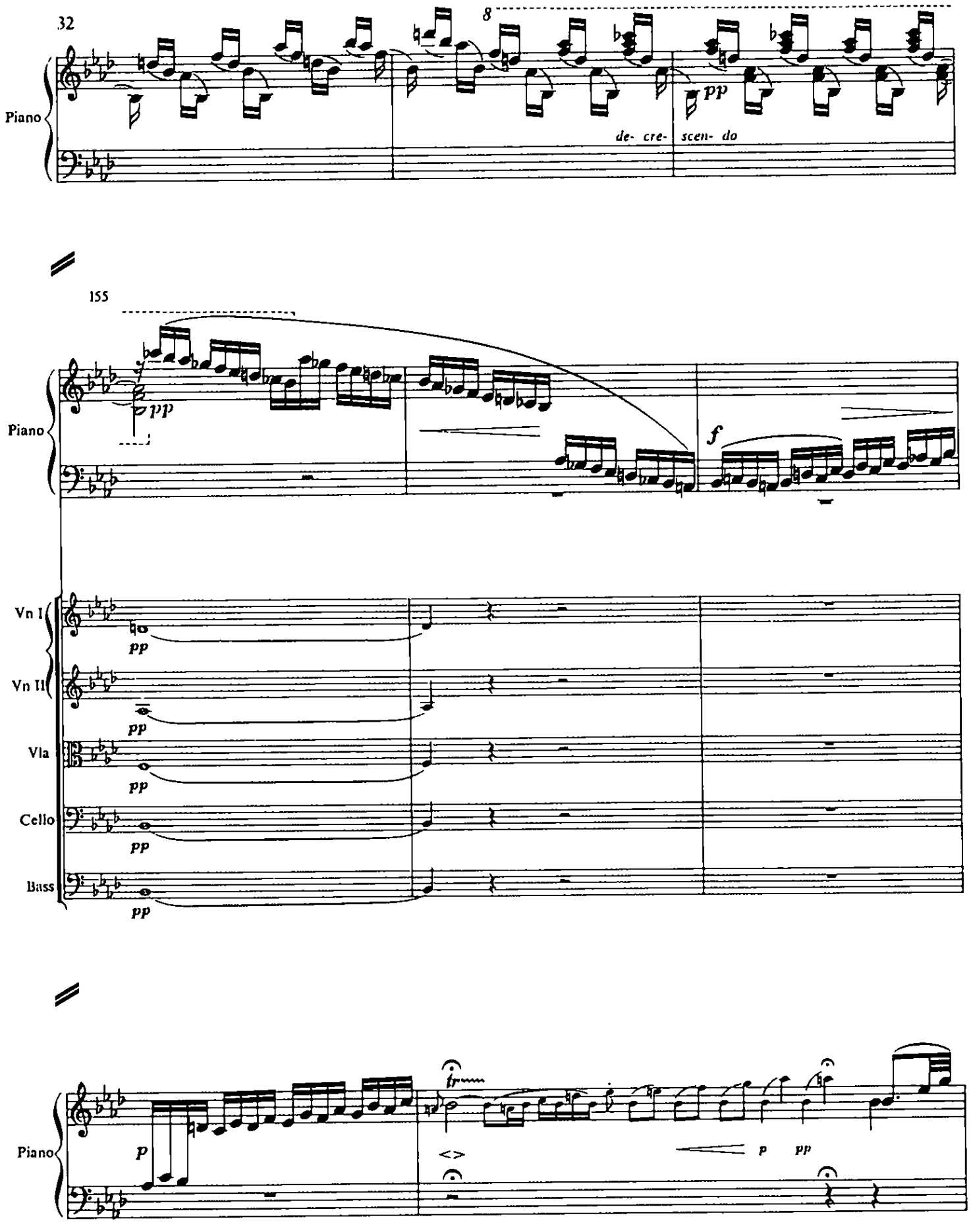


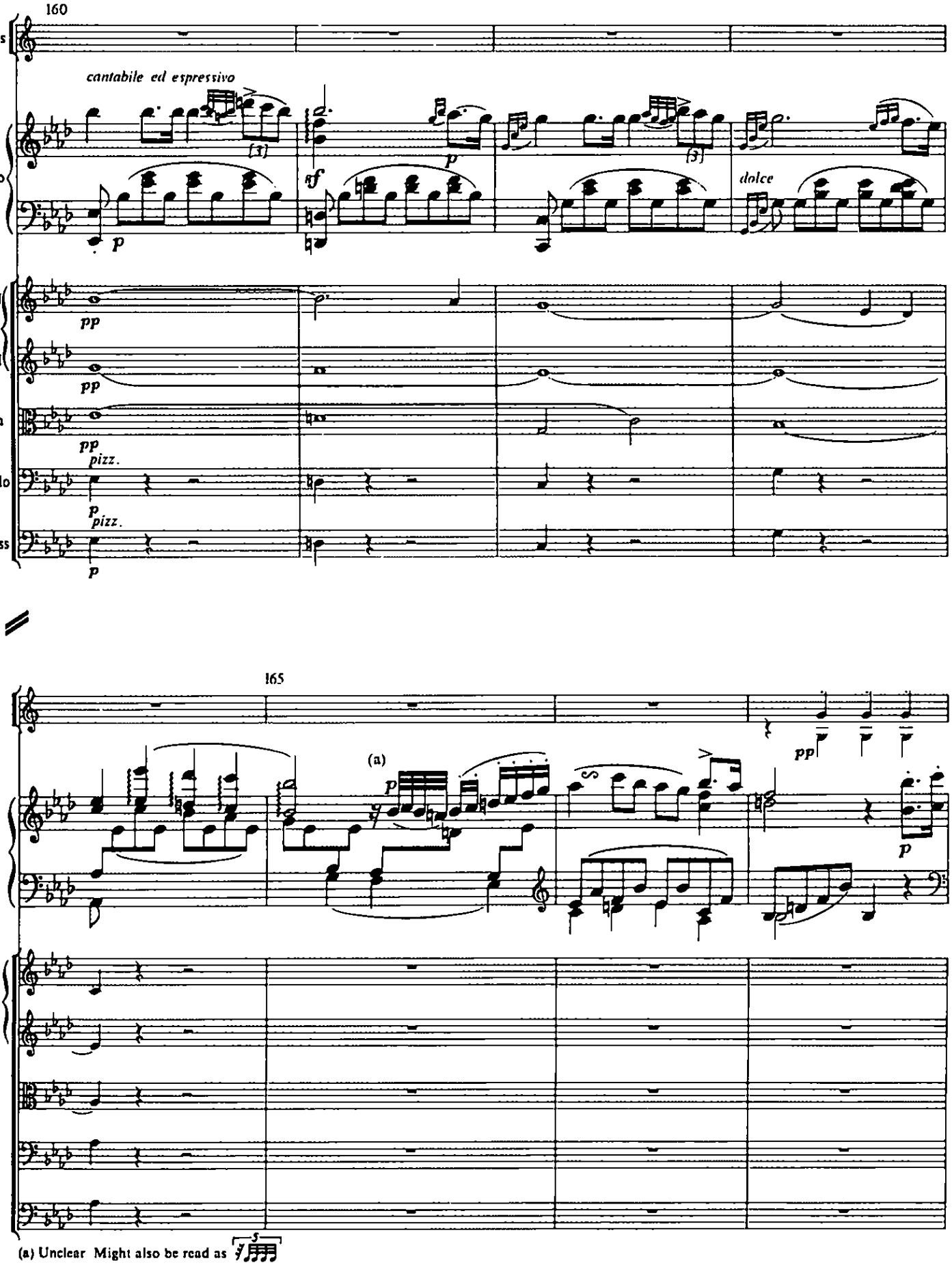

135
Bsns
Piano
Vn I
Vn II
Vla
Cello
Bass
cresc.


140
Cls
Bsns
Hns
Piano
Vn I
Vn II
Vla
Cello
Bass
8
f
p
fz
ff

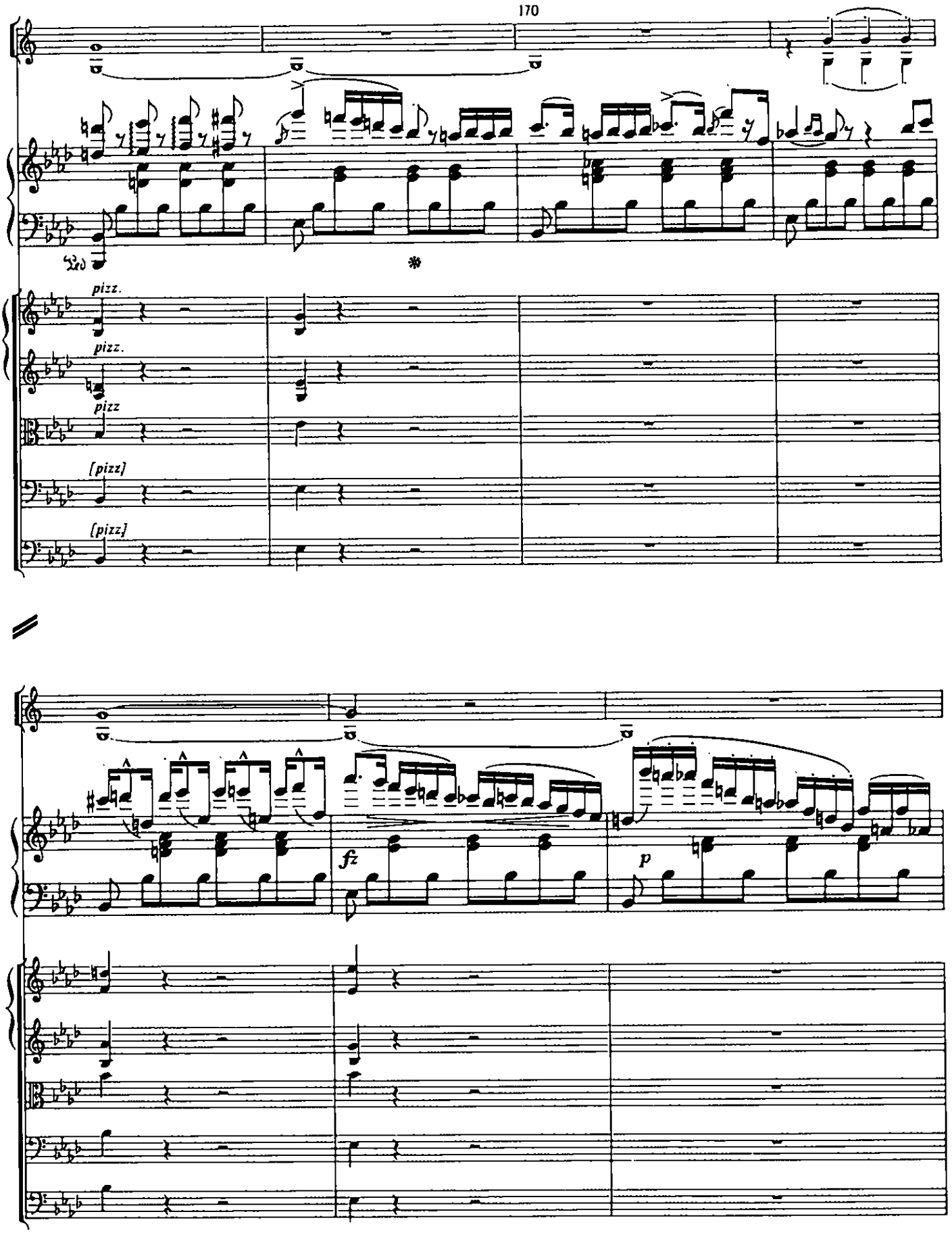

Horns in E♭
[Winds]
[Winds]

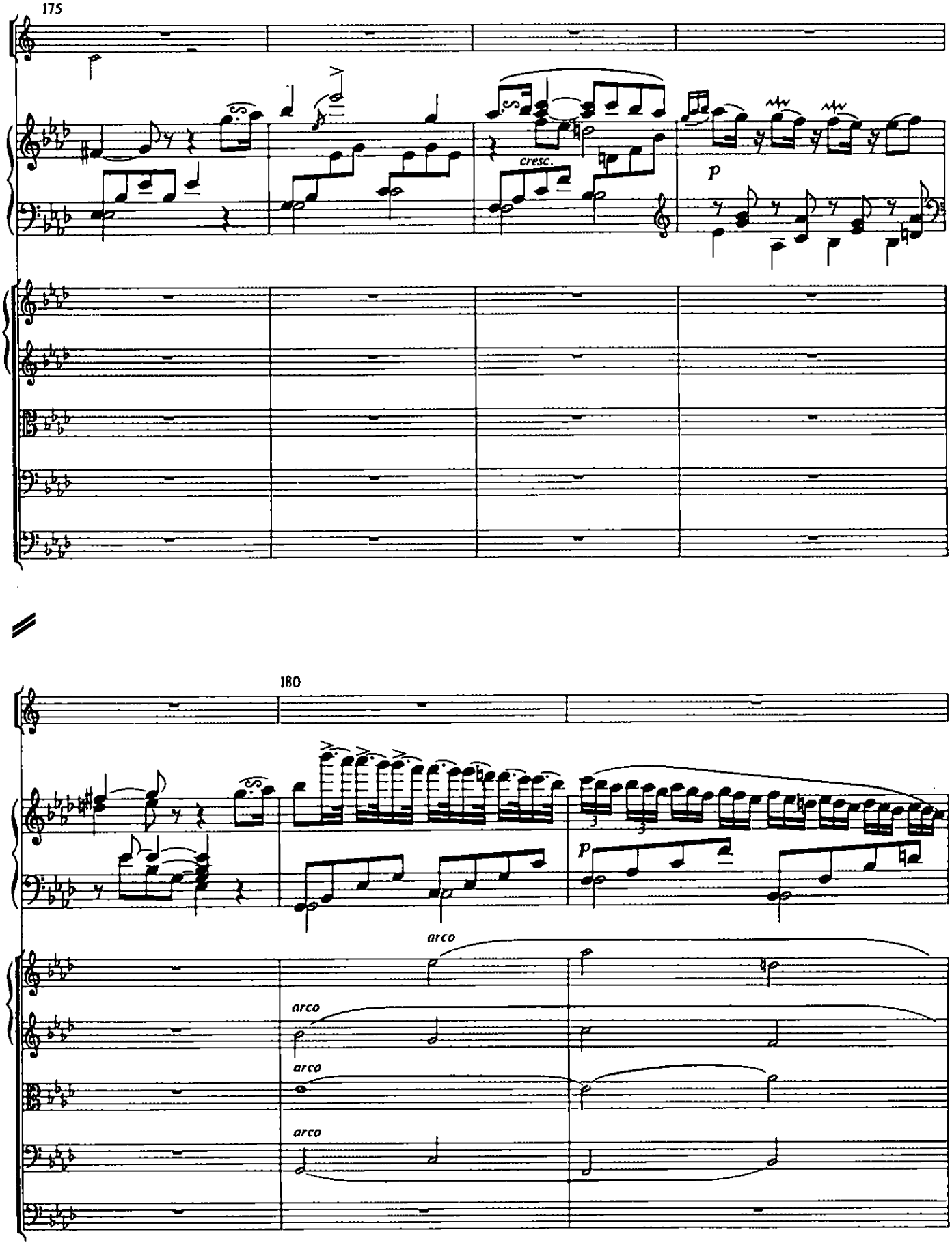

145
Cls
Bsns
Hns
Piano
[Winds]
cresc
150
Cls
Bsns
Hns
Piano
Vn I
Vn II
Vla
Cello
Bass

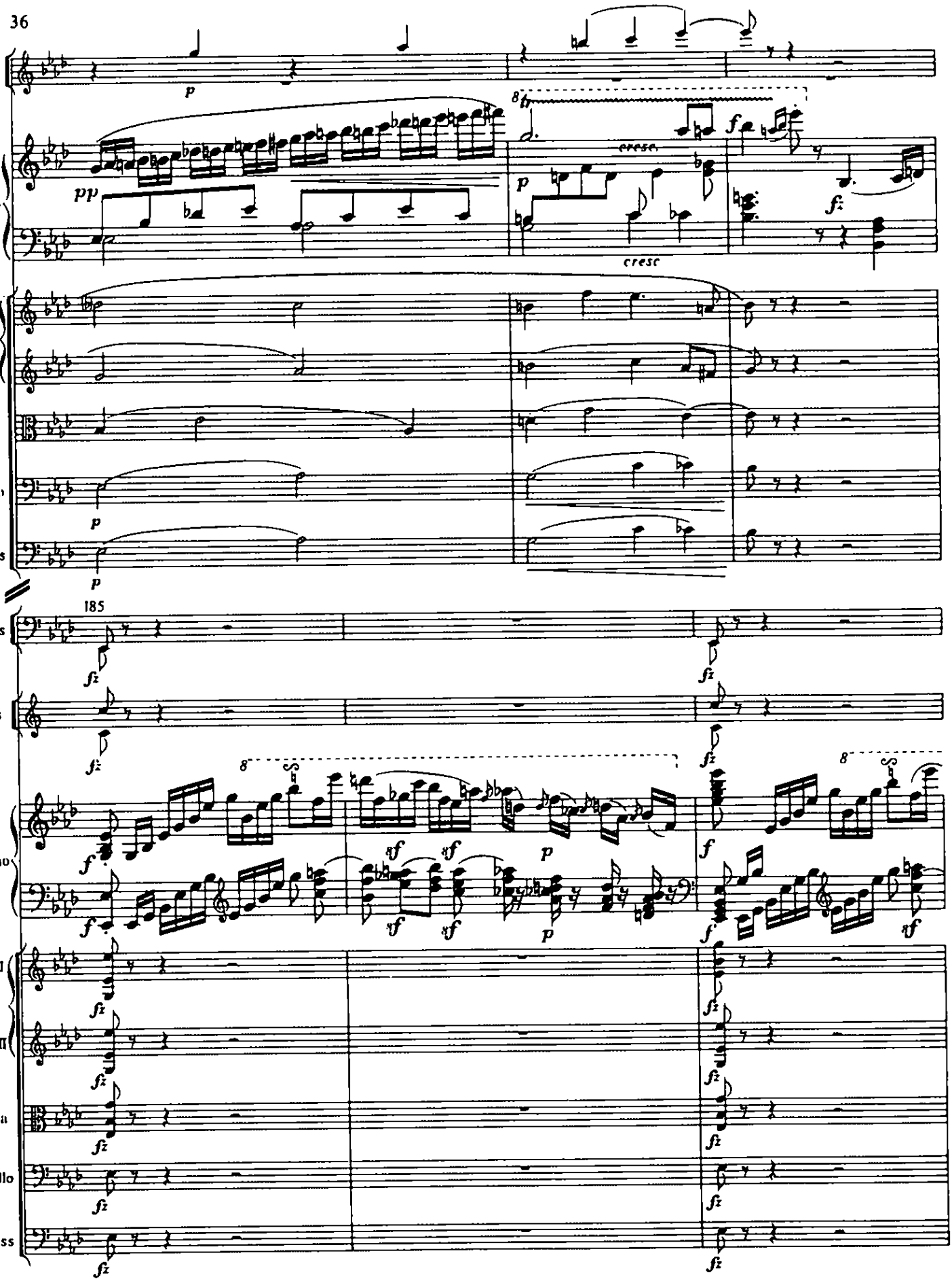

32
8
Piano
pp
de- cre- scen- do
155
Piano
pp
f
Vn I
Vn II
Vla
Cello
Bass
pp
Piano
p
tr
p
pp

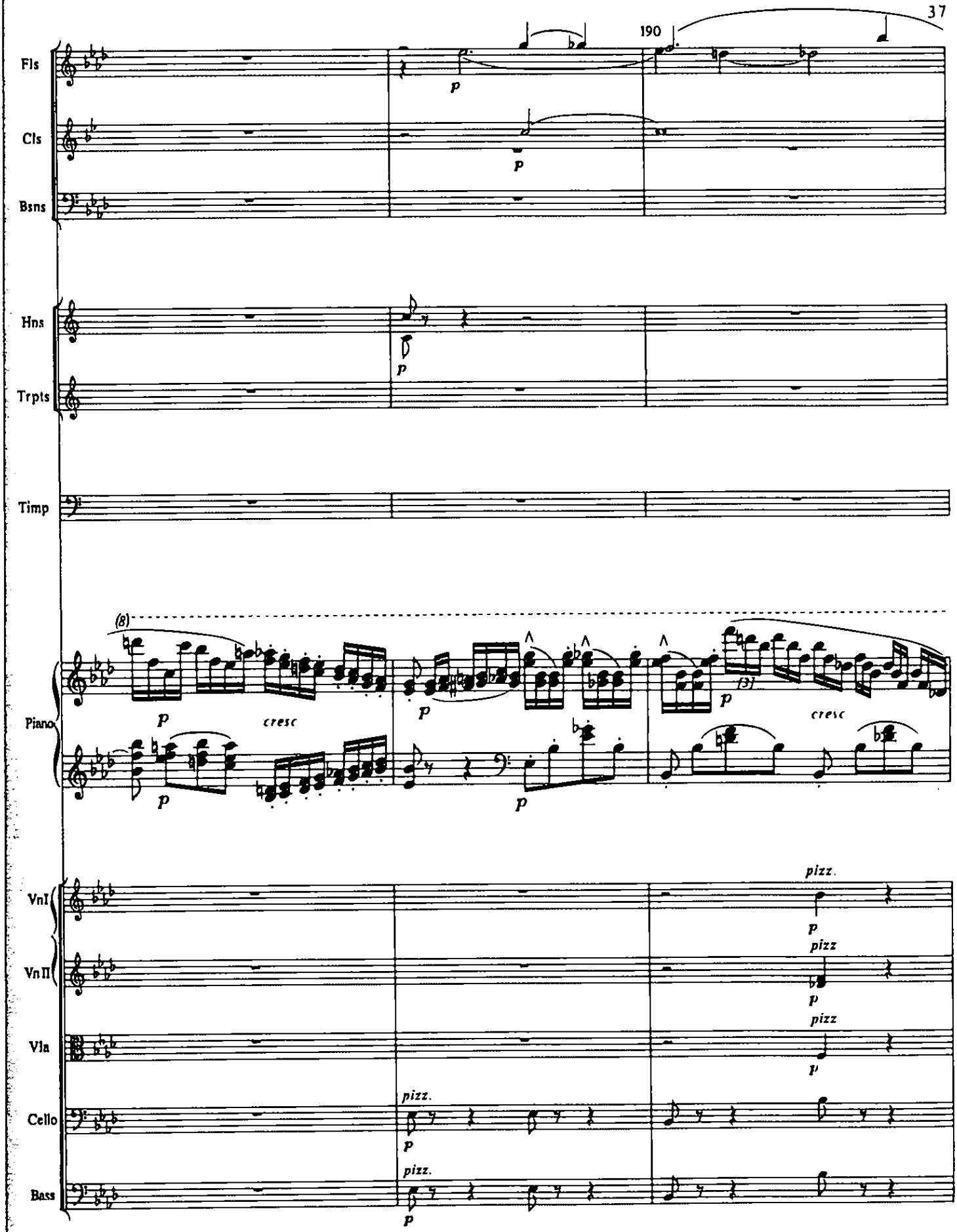


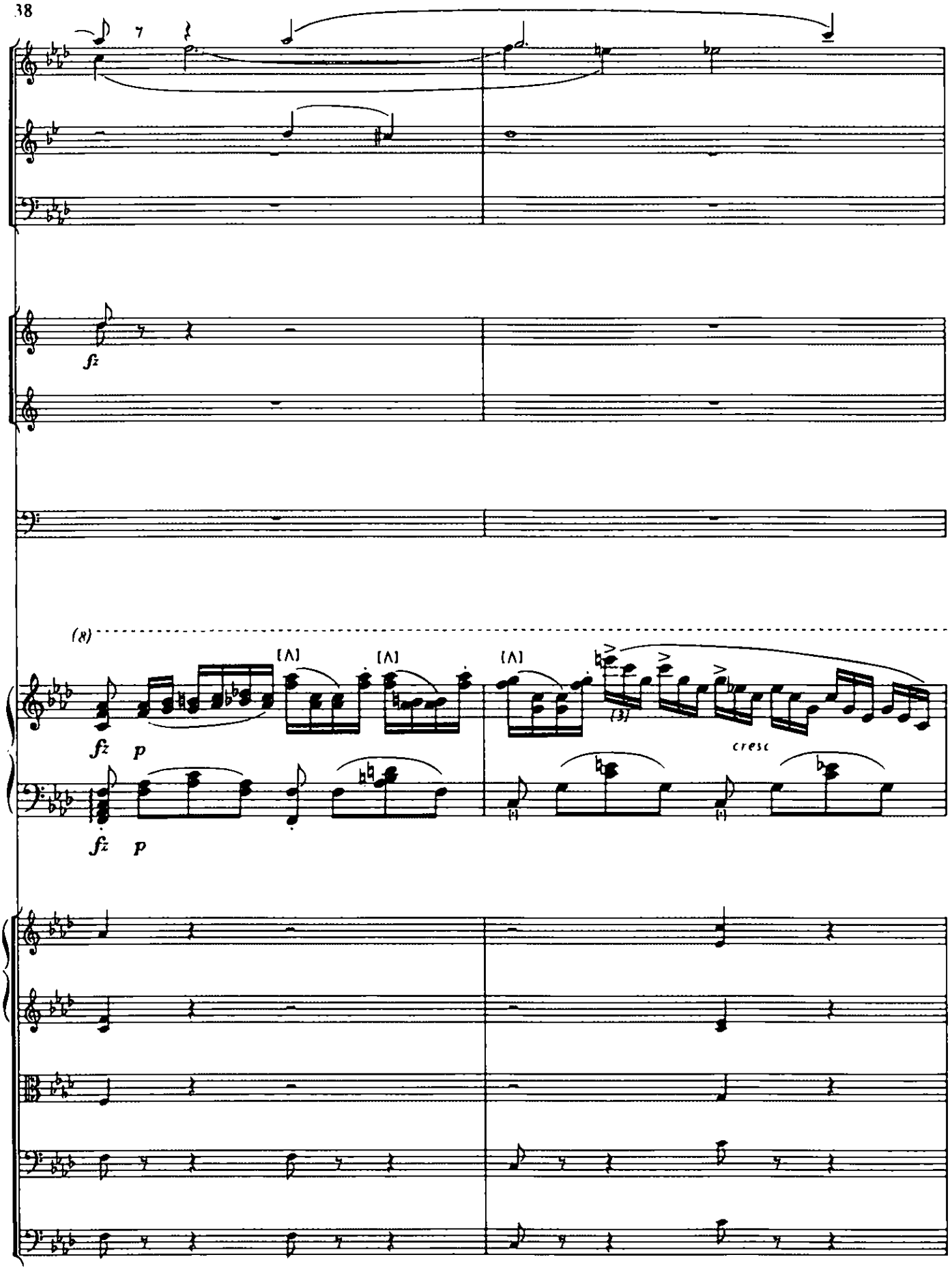
(a) Unclear. Might also be read as

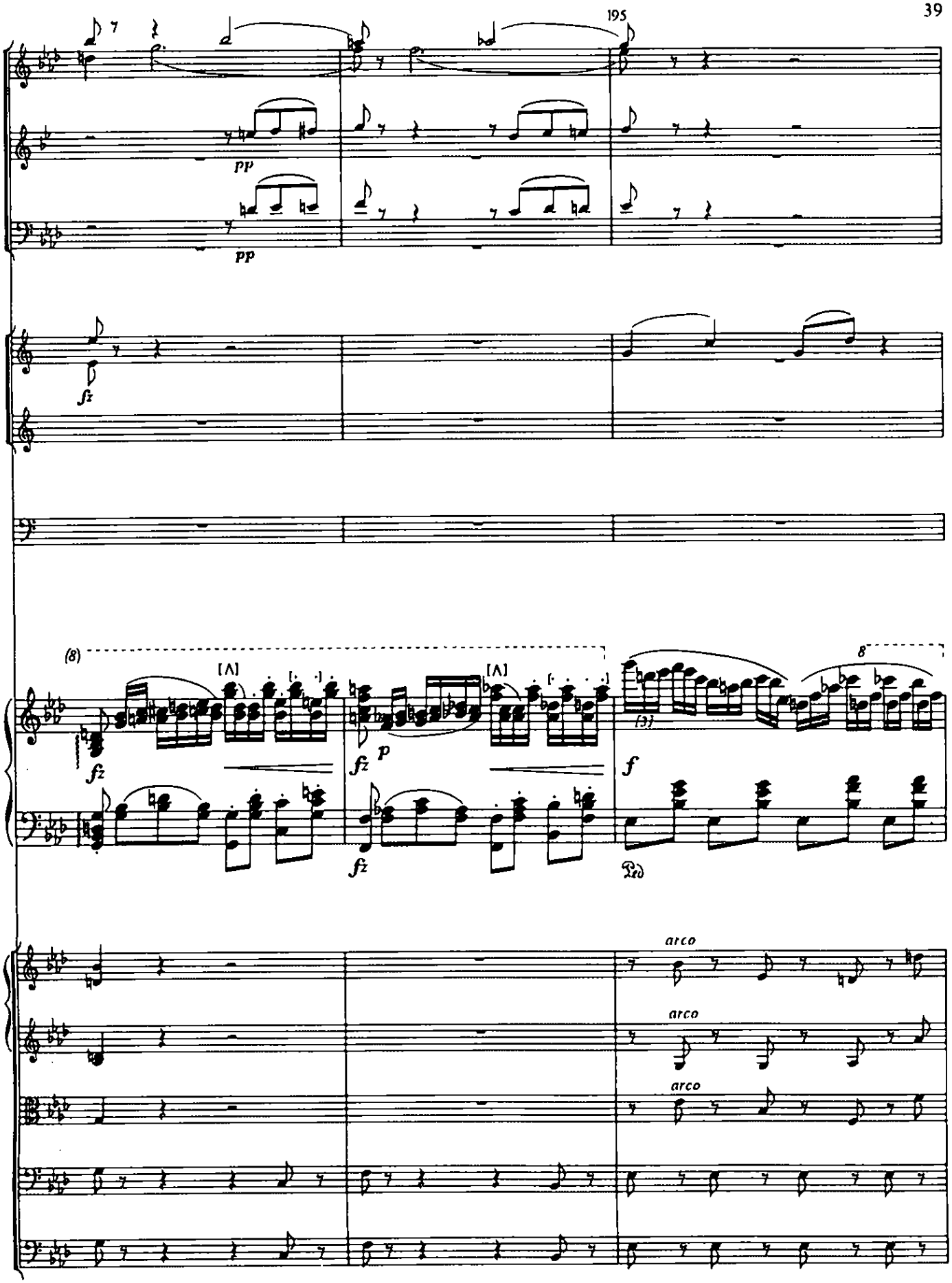

170
pizz.
pizz.
pizz
[pizz]
[pizz]
fz
p

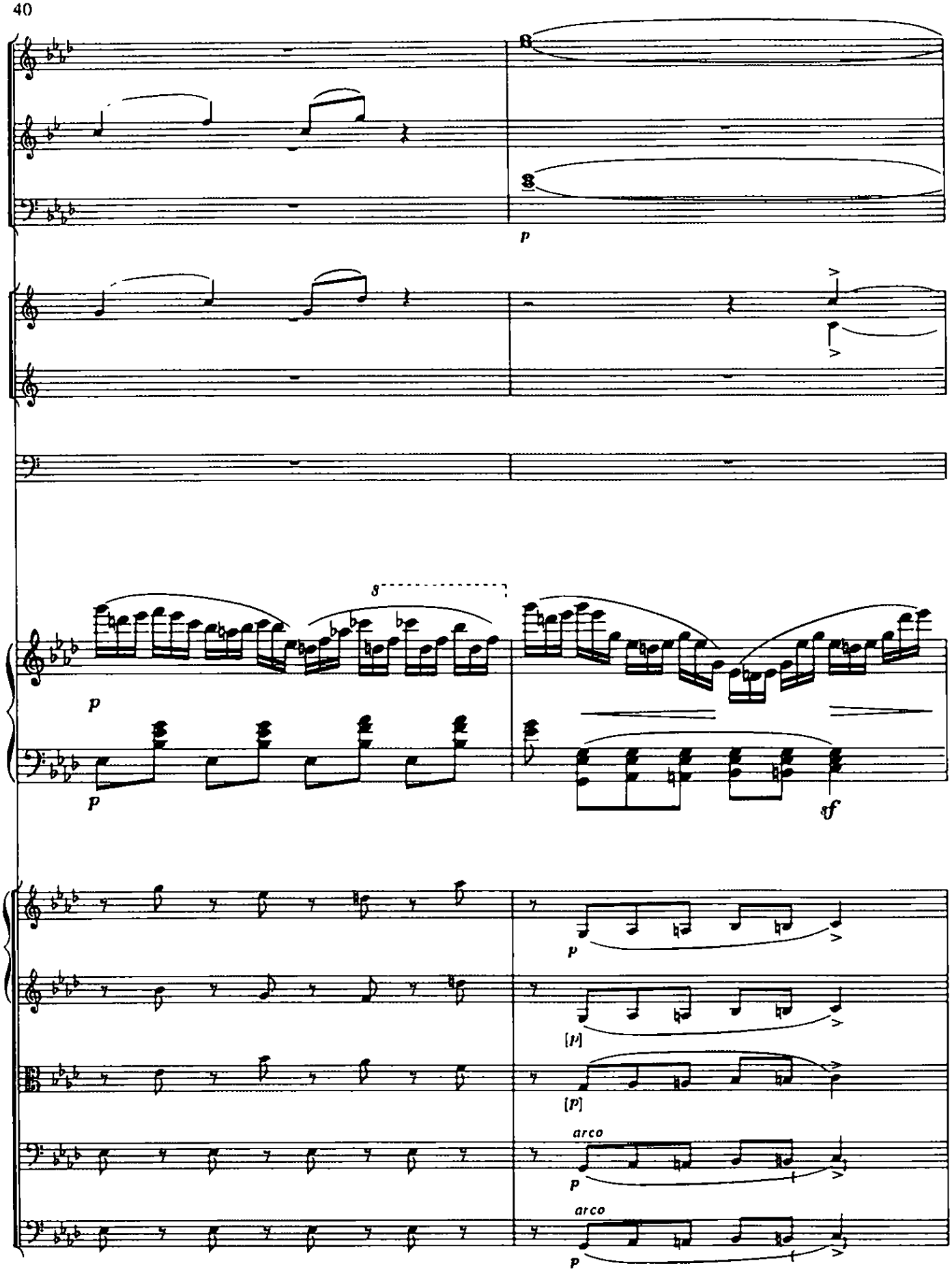

175
cresc.
p
180
p
arco
arco
arco
arco

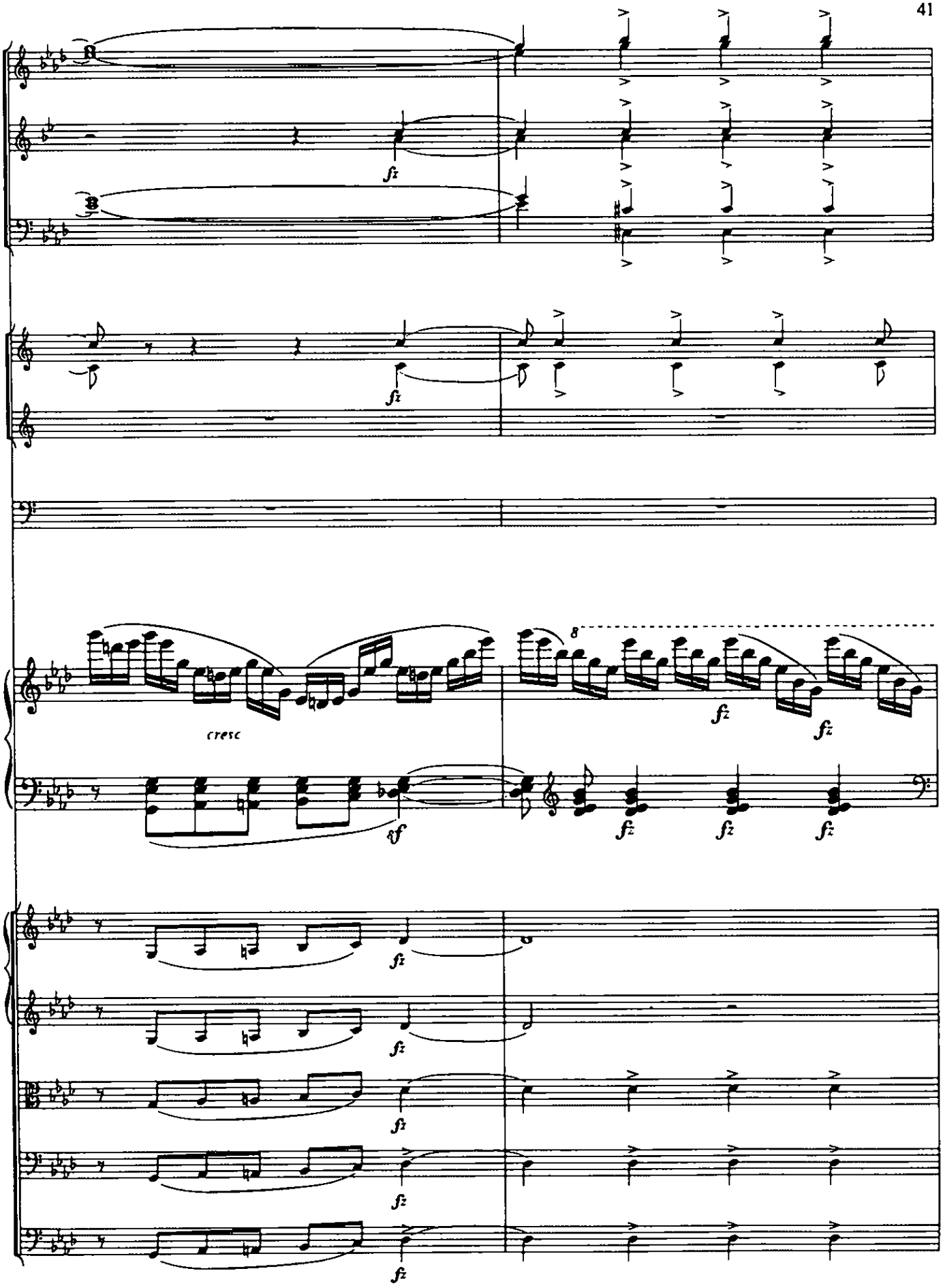

Fls
Piano
Vn I
Vn II
Vla
Cello
Bass
185
Bsns
Hns
Piano
Vn I
Vn II
Vla
Cello
Bass


190
Fls
Cls
Bsns
Hns
Trpts
Timp
Piano
VnI
VnII
Vla
Cello
Bass
(8)
p
cresc
pizz.


7
fz
(8)
fz
p
fz
p
cresc


195
pp
pp
fz
(8)
fz
p
fz
f
Ped
arco
arco
arco


8
8
p
8
p
p
sf
p
[p]
[p]
arco
p
arco
p


fz
cresc
8
ff

200 *calando*

p

p

p

calando

(8)

f

(6)

(7)

fz

p

calando

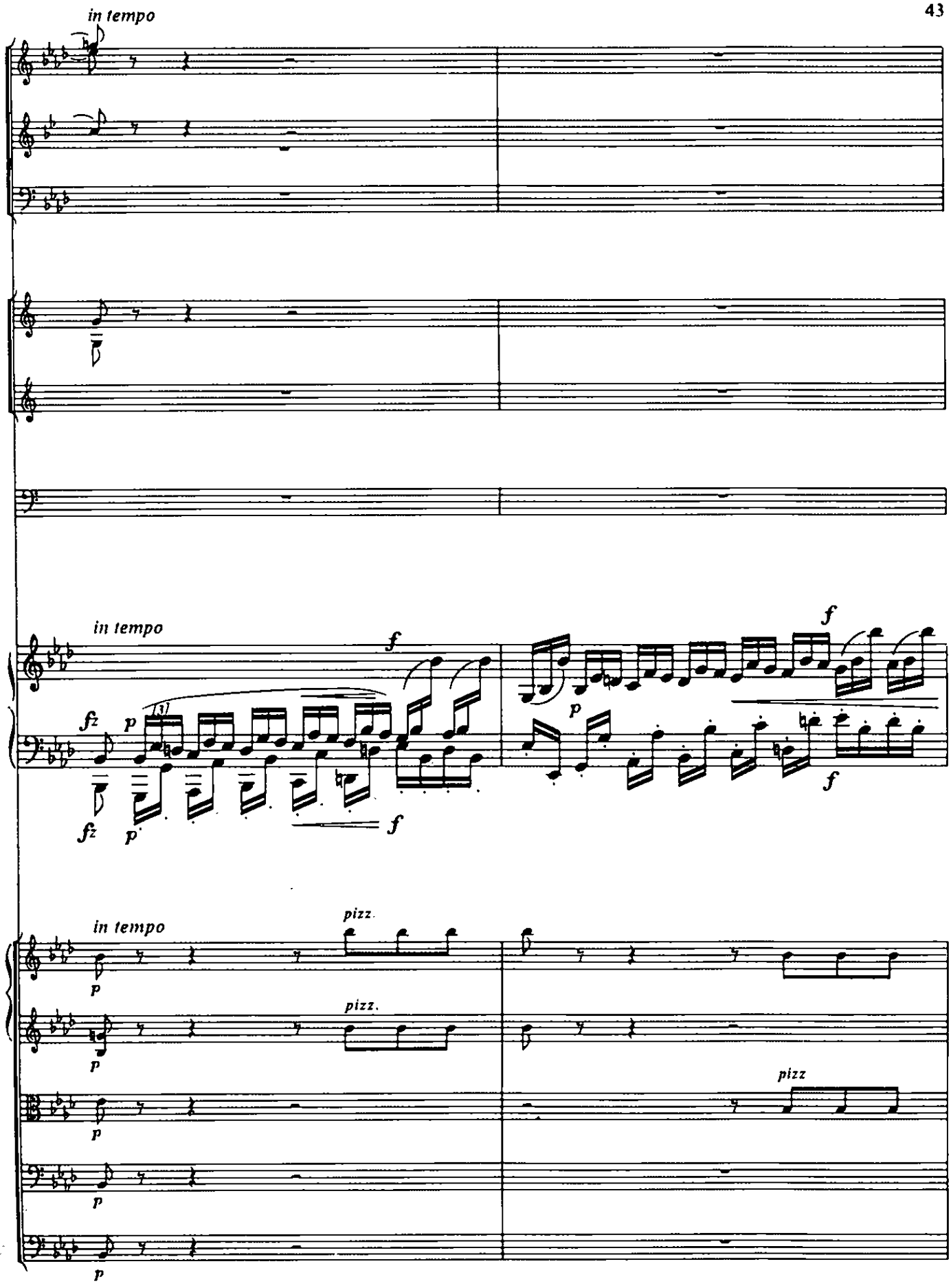
p

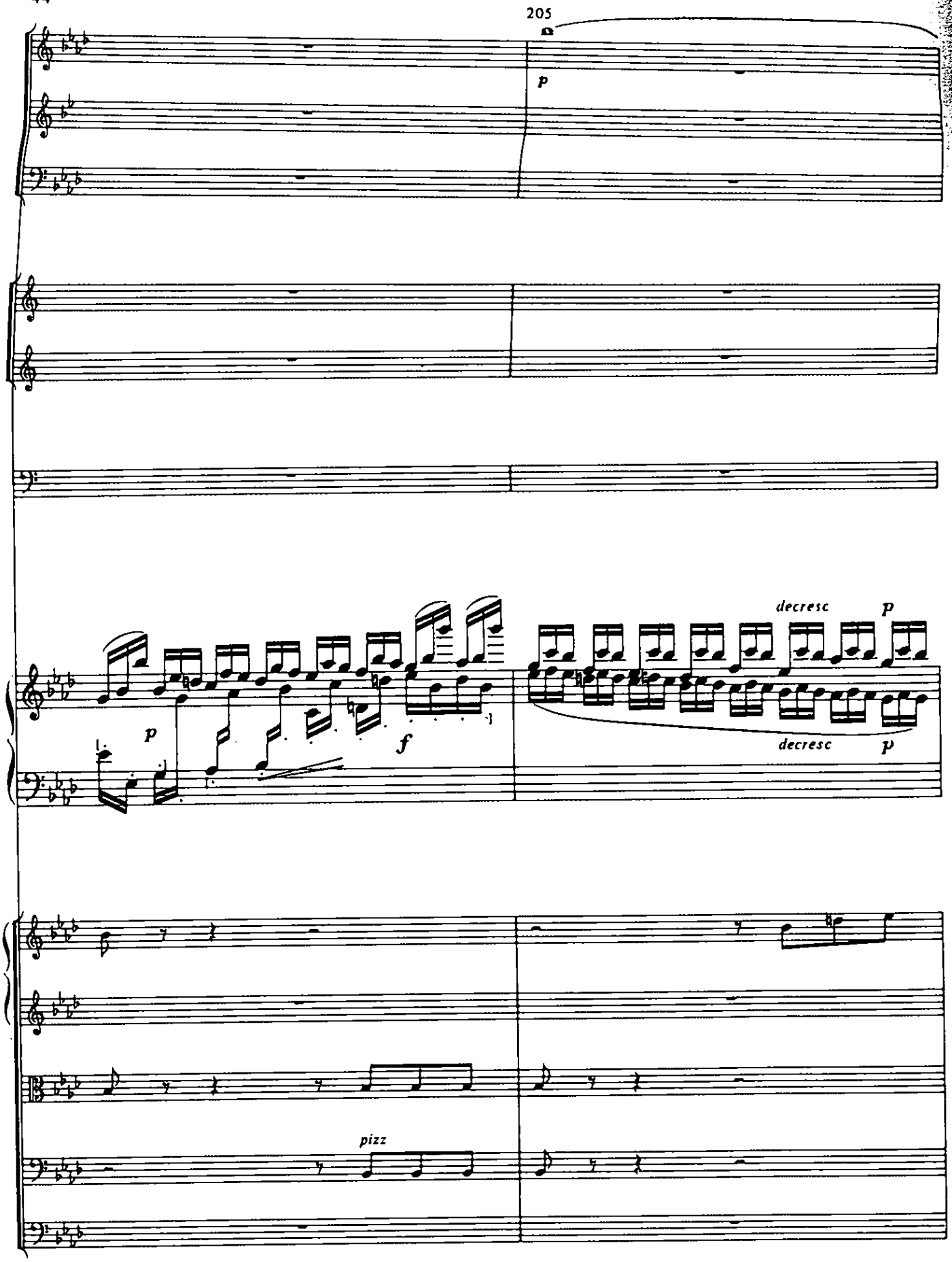
p

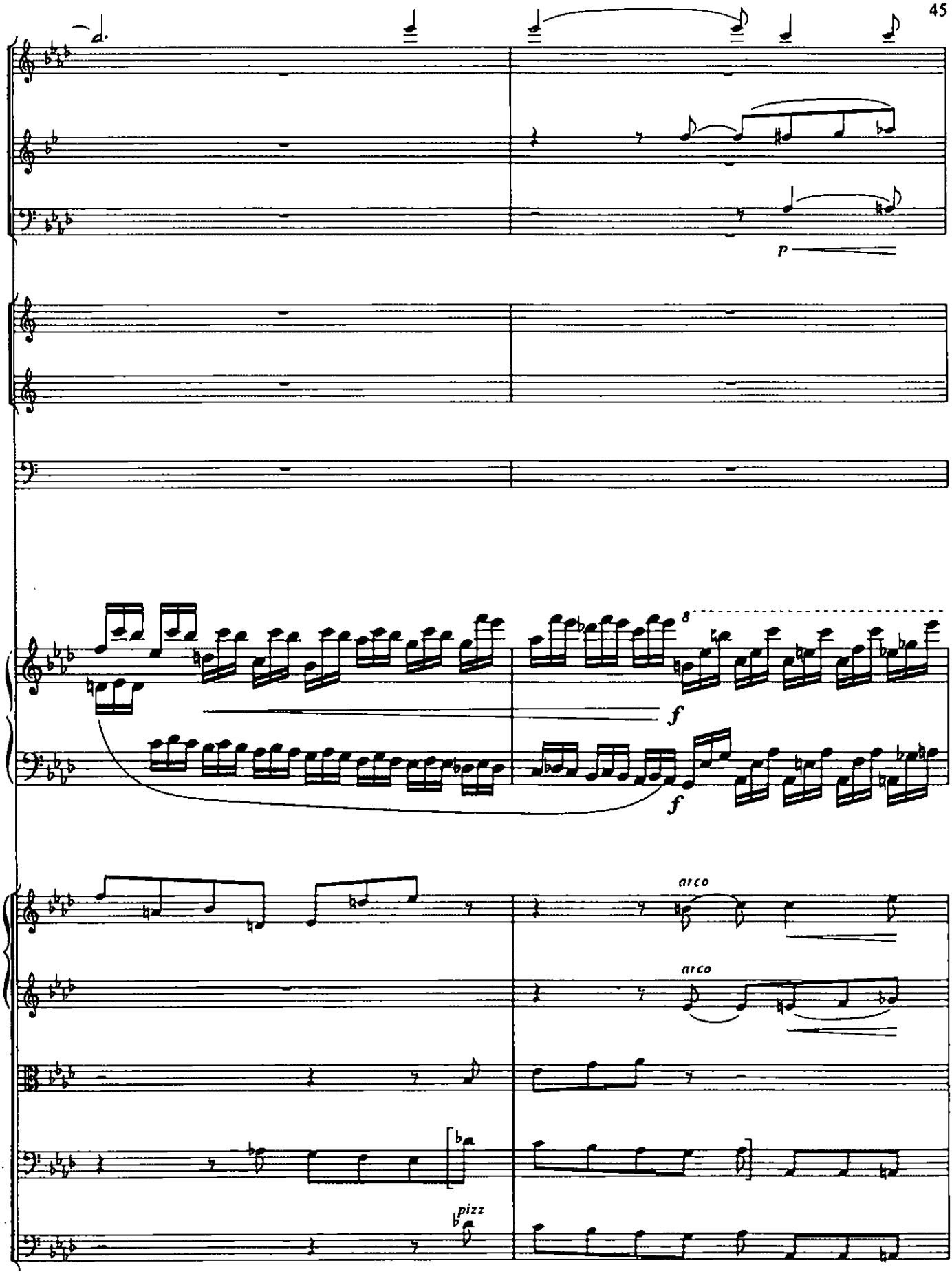
p

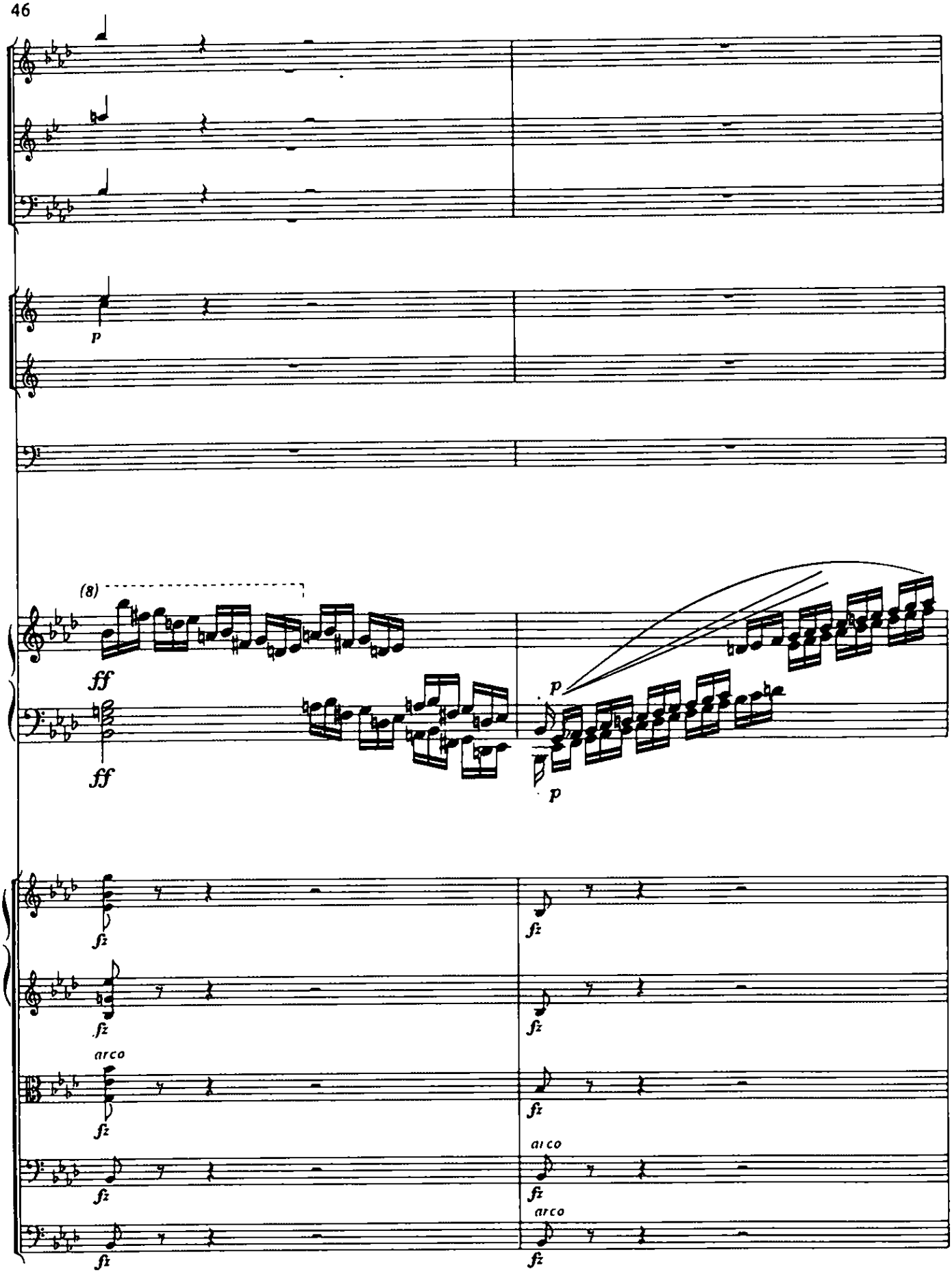
p

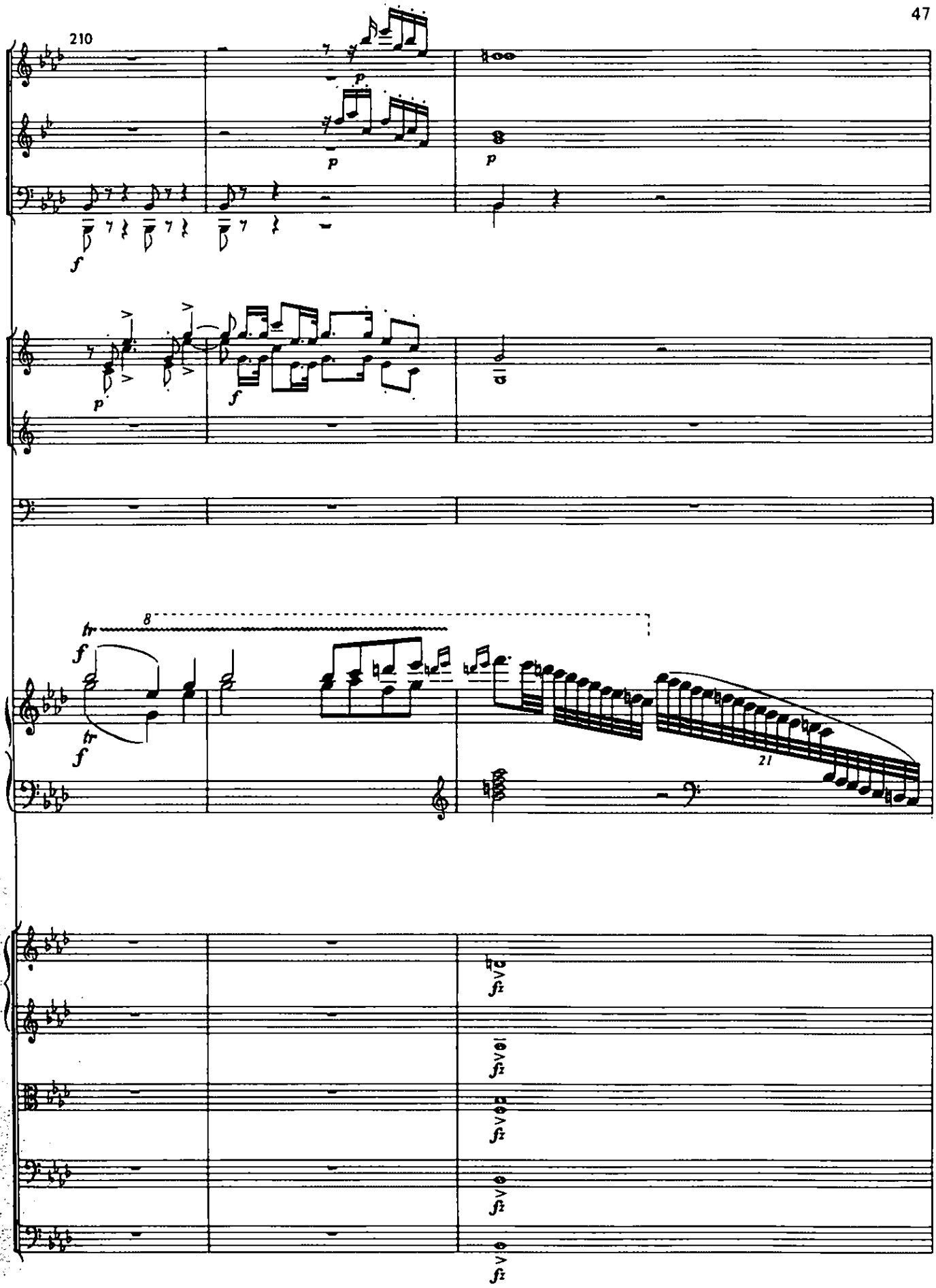
p

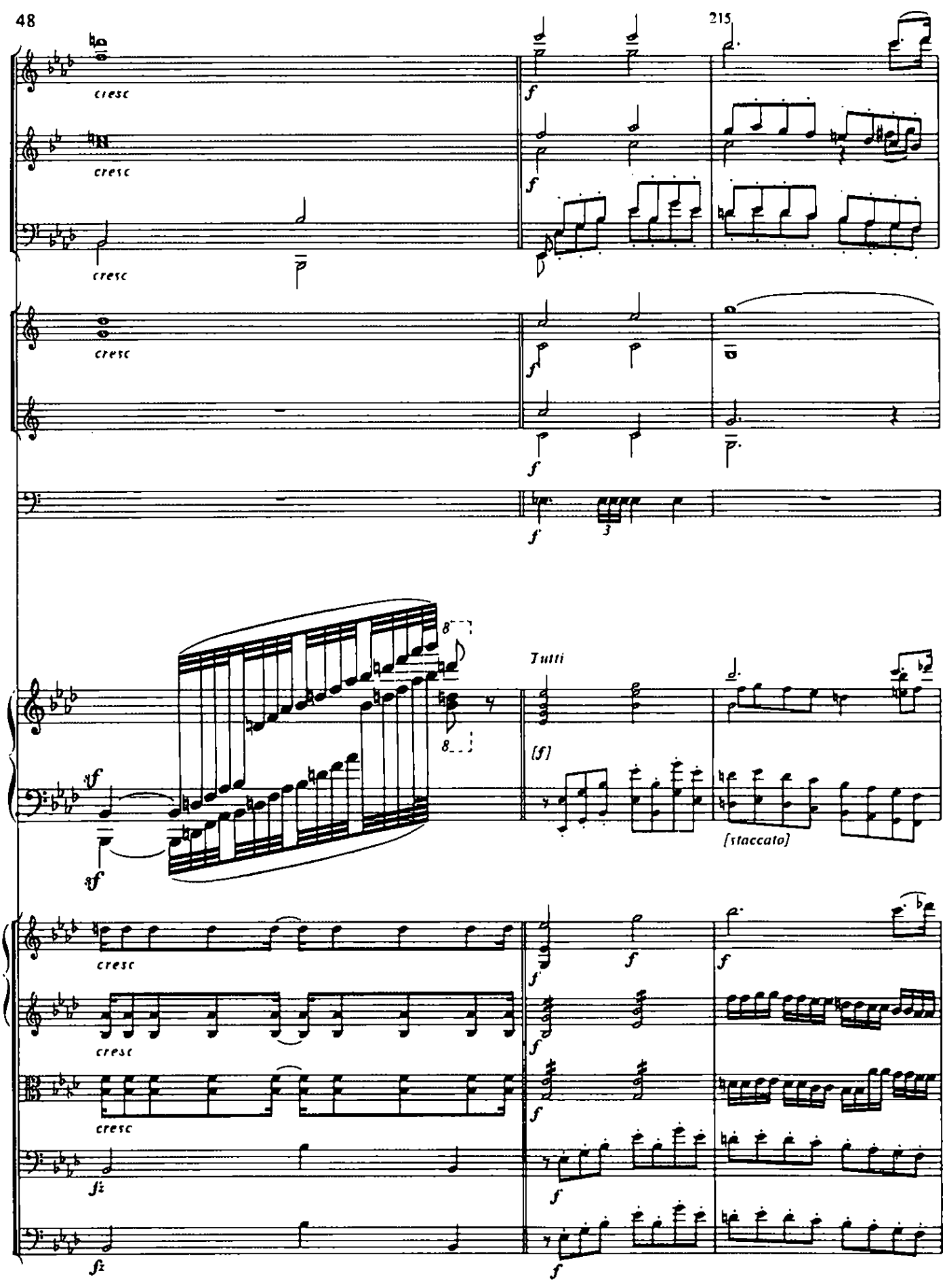

in tempo
in tempo
fz
p
f
in tempo
pizz.
pizz.
pizz

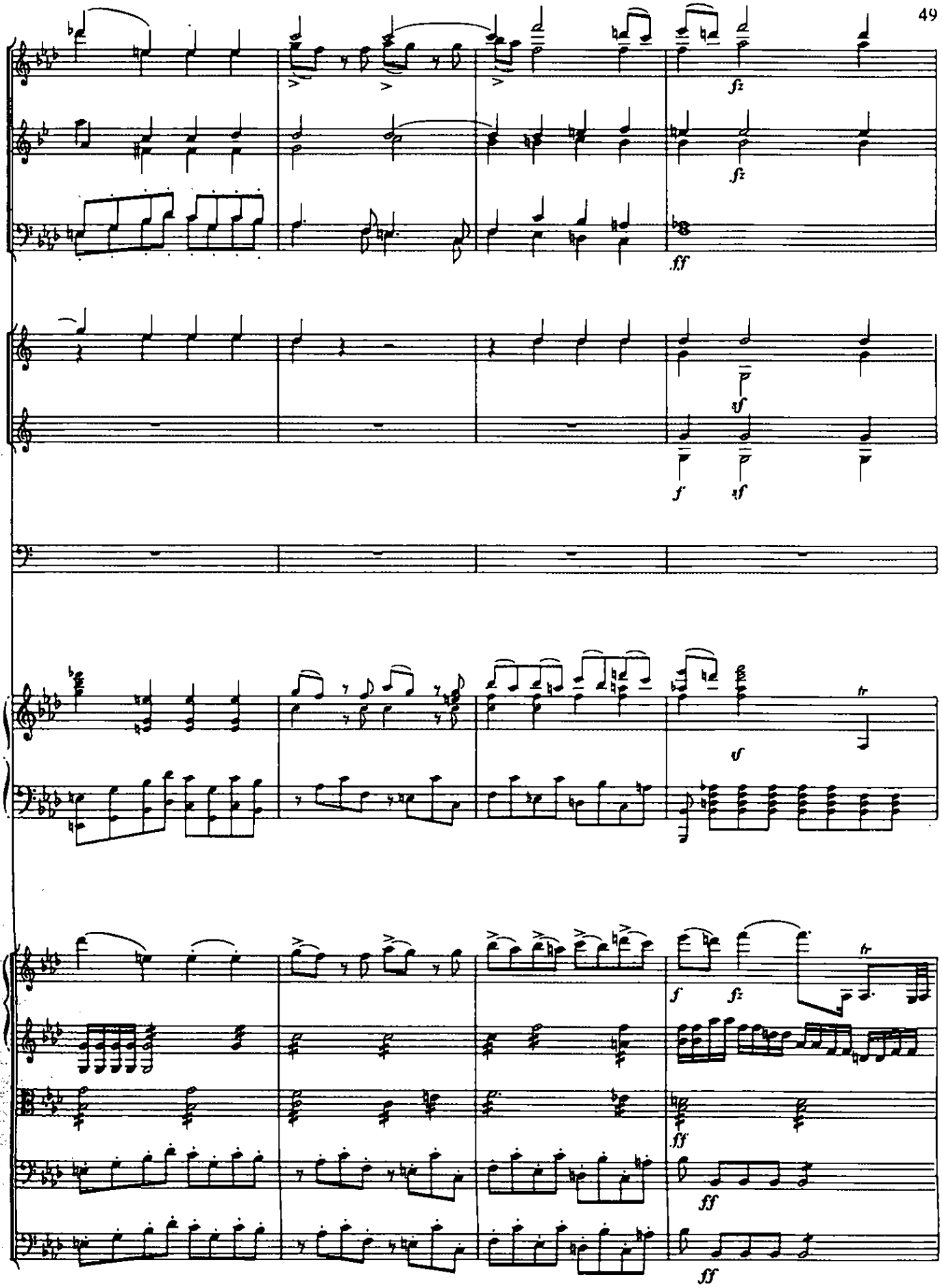

205
p
p
f
decresc
p
decresc
p
pizz

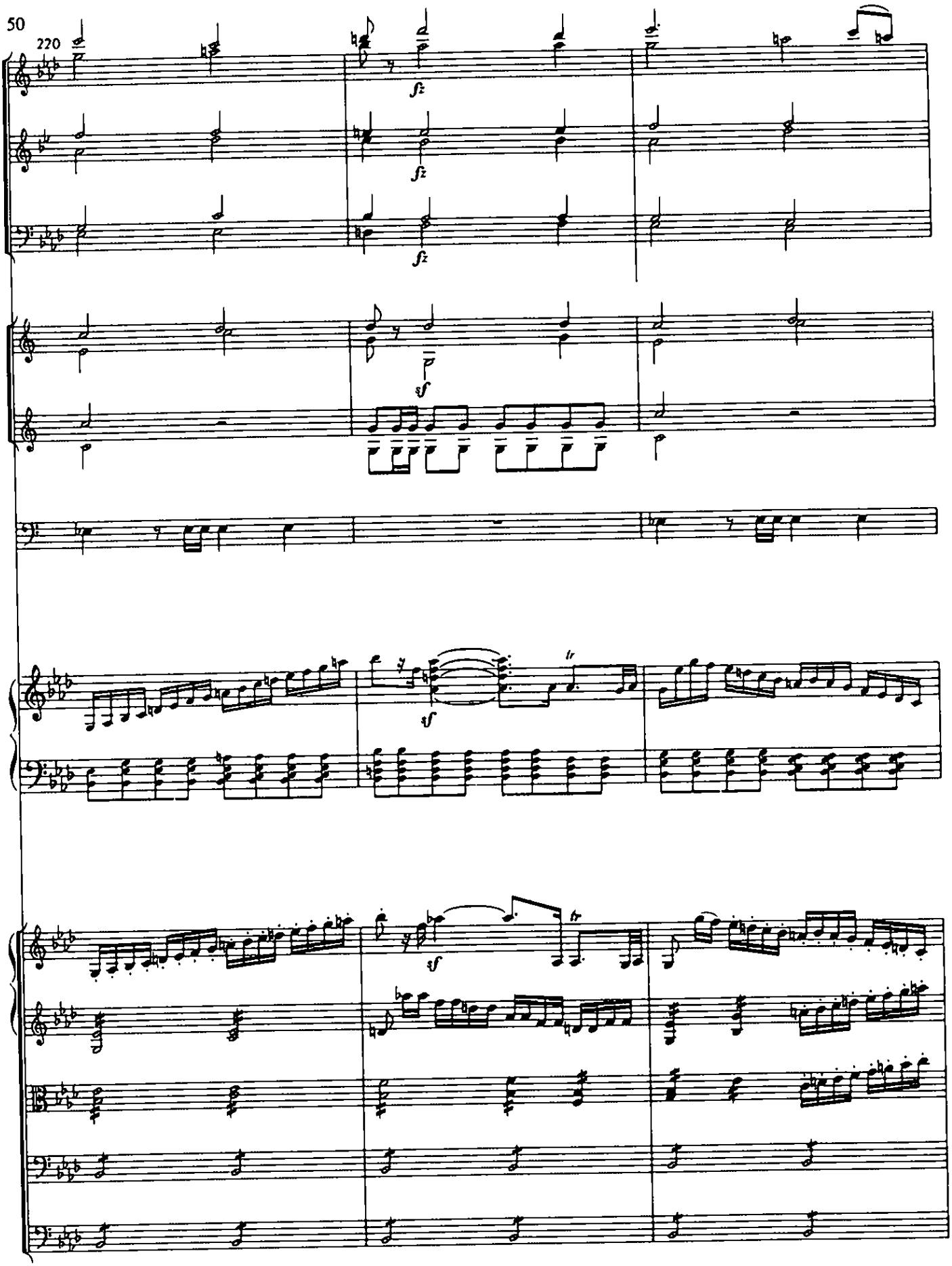

p
8
f
f
arco
arco
pizz

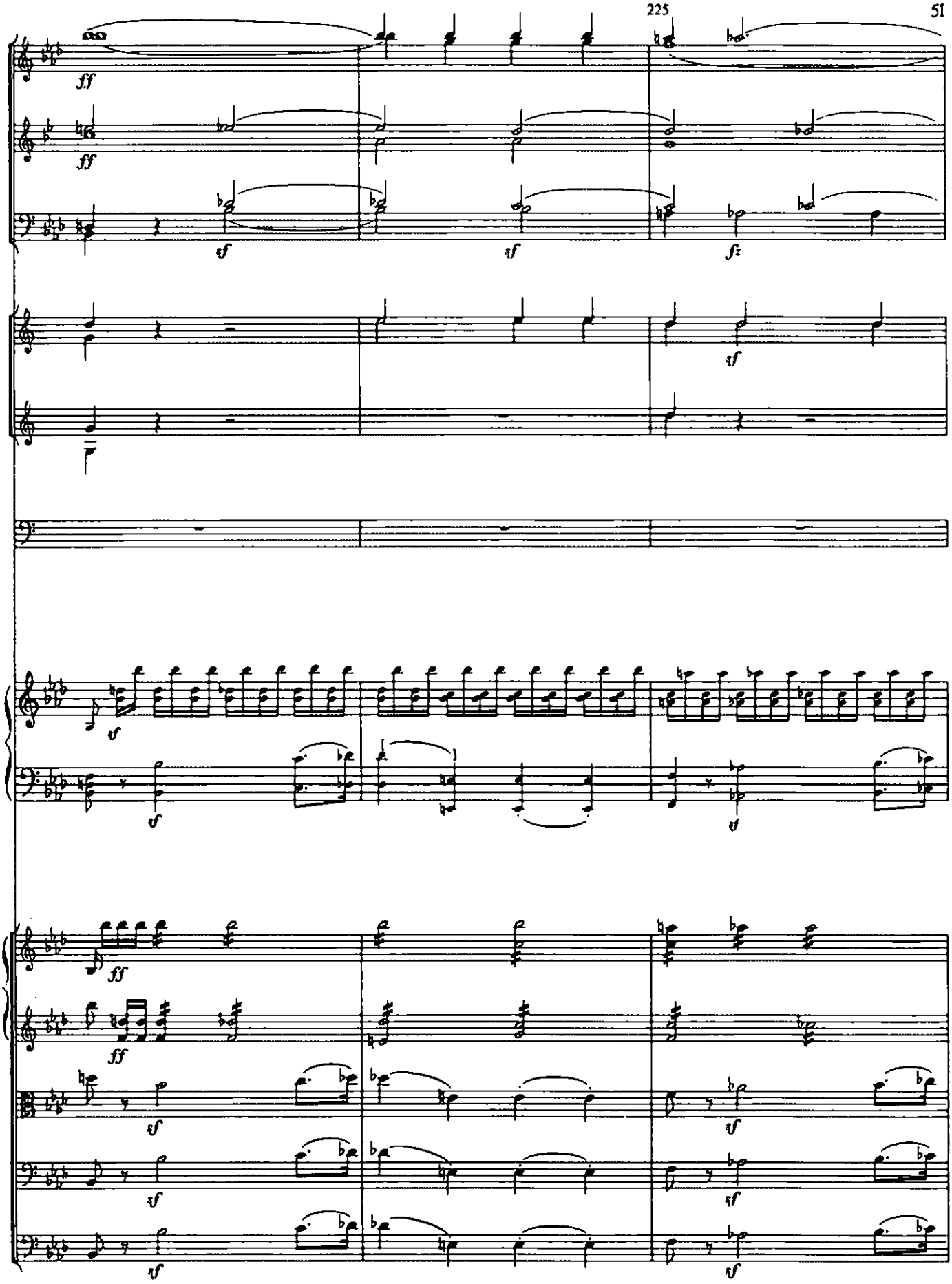

p
(8)
ff
ff
p
p
fz
fz
fz
fz
arco
fz
fz
arco
fz
fz
arco
fz

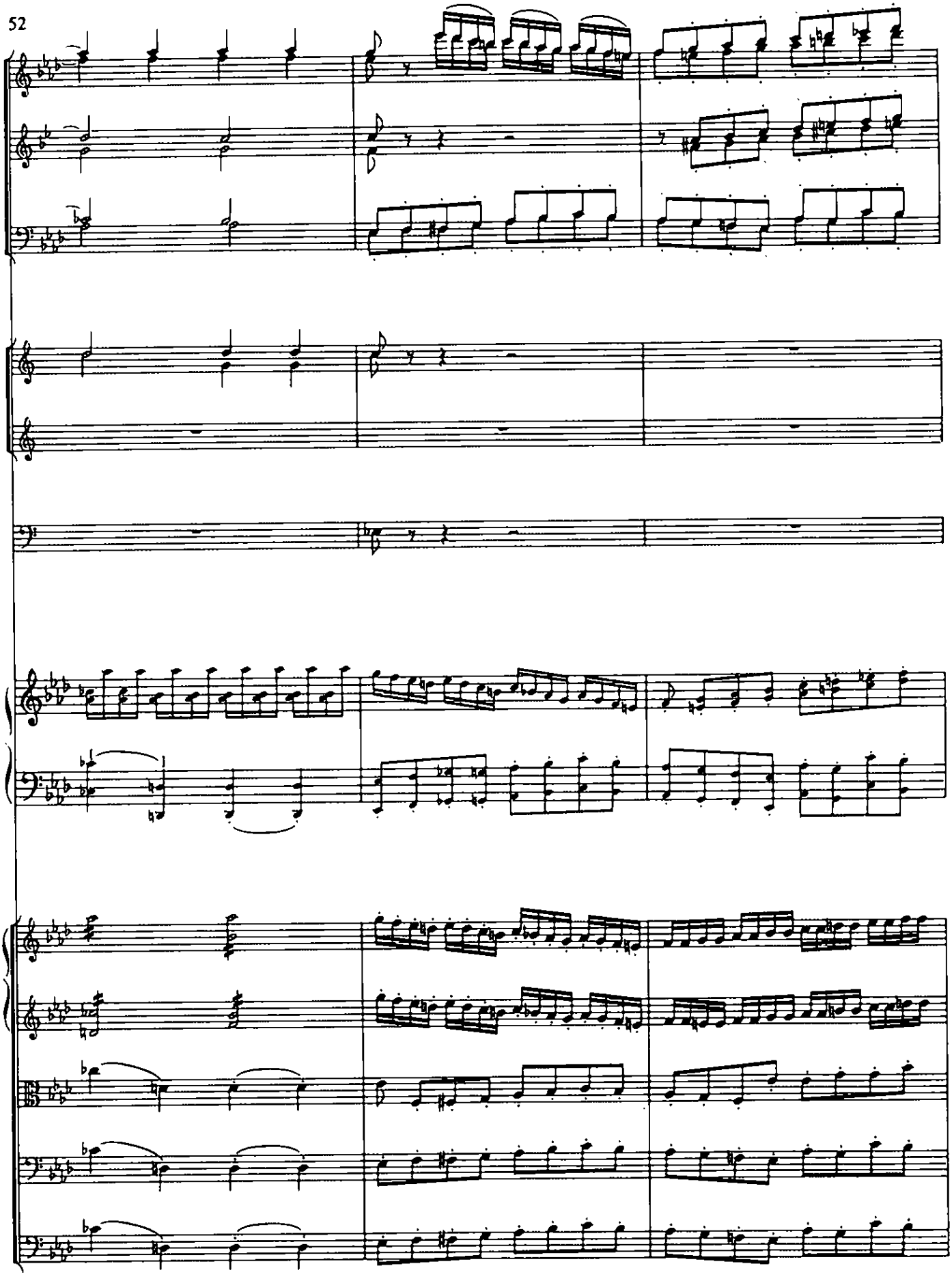

210
8
21

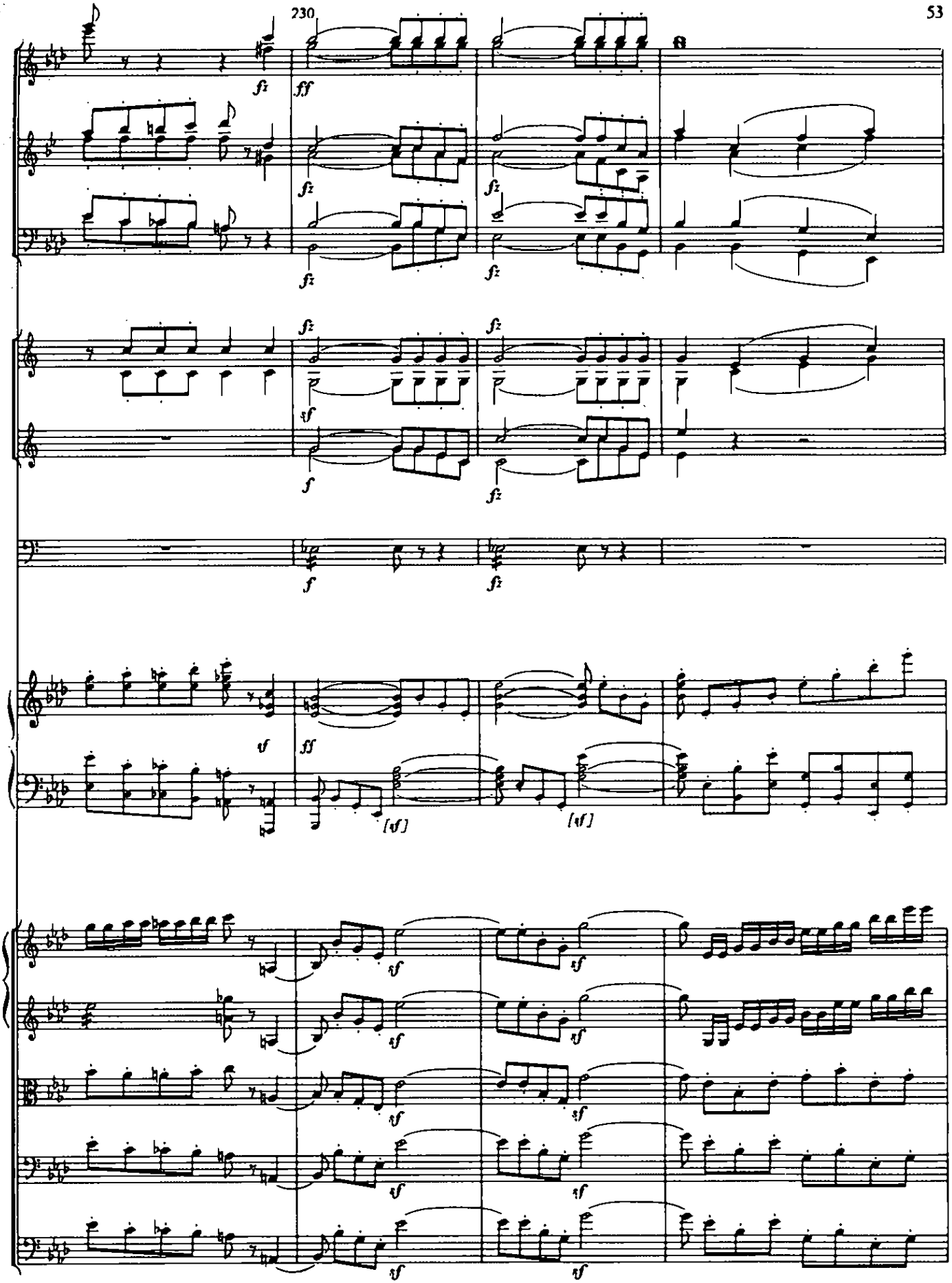

cresc
cresc
cresc
f
f
f
f
f
3
8
8
Tutti
[f]
[staccato]
sf
sf
cresc
cresc
cresc
fz
fz
f
f
f
f
f
f


fz
fz
ff
sf
f
sf
sf
tr
f
fz
tr
ff
ff
ff


220
fz
fz
fz
sf
sf
tr
sf
tr


ff
ff
sf
sf
fz
sf
f
sf
ff
sf
ff
sf
sf
sf
sf
sf
sf




fz
ff
fz
fz
fz
fz
fz
sf
f
fz
f
fz
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ff
[sf]
[sf]
sf
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sf
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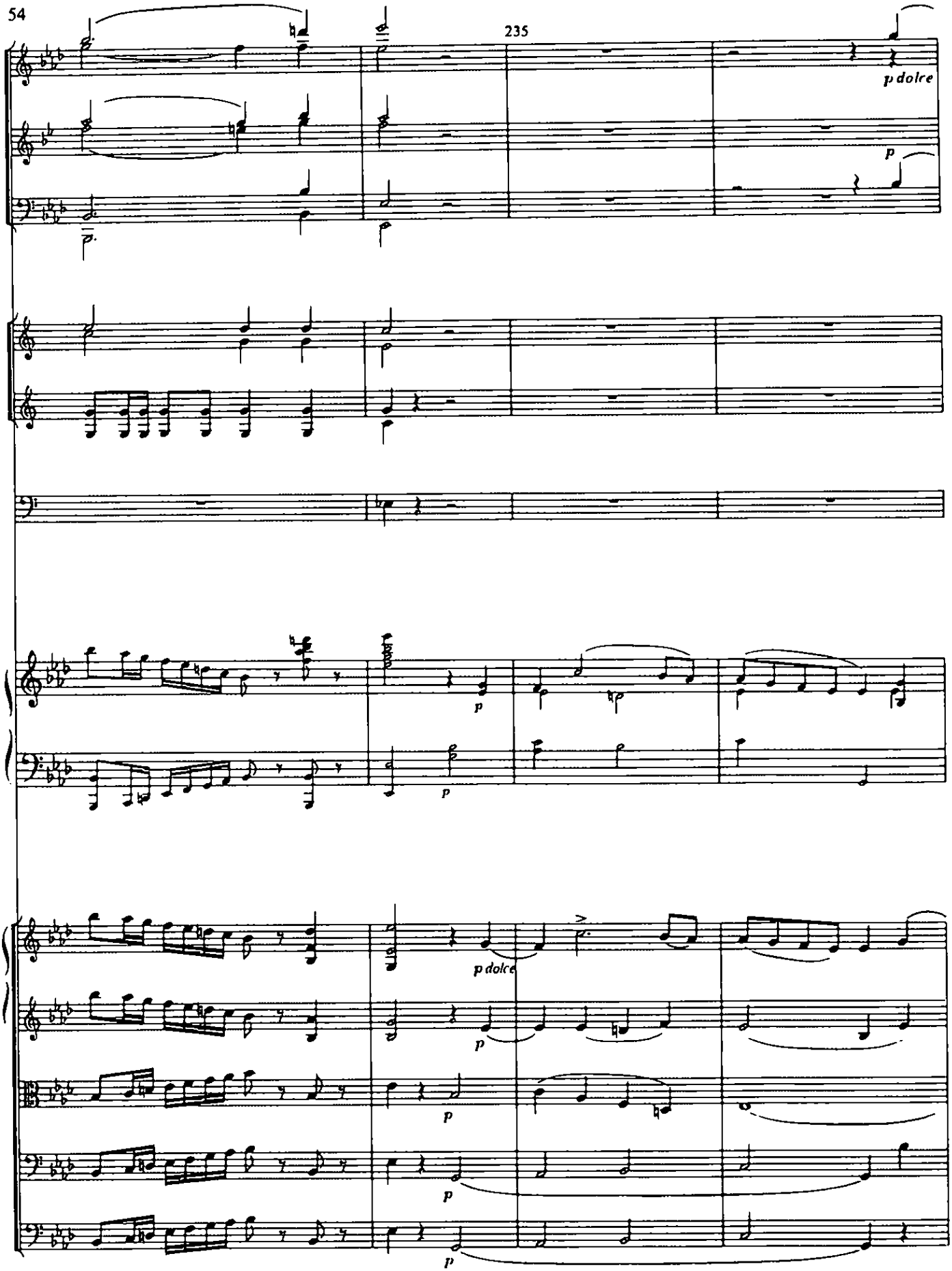
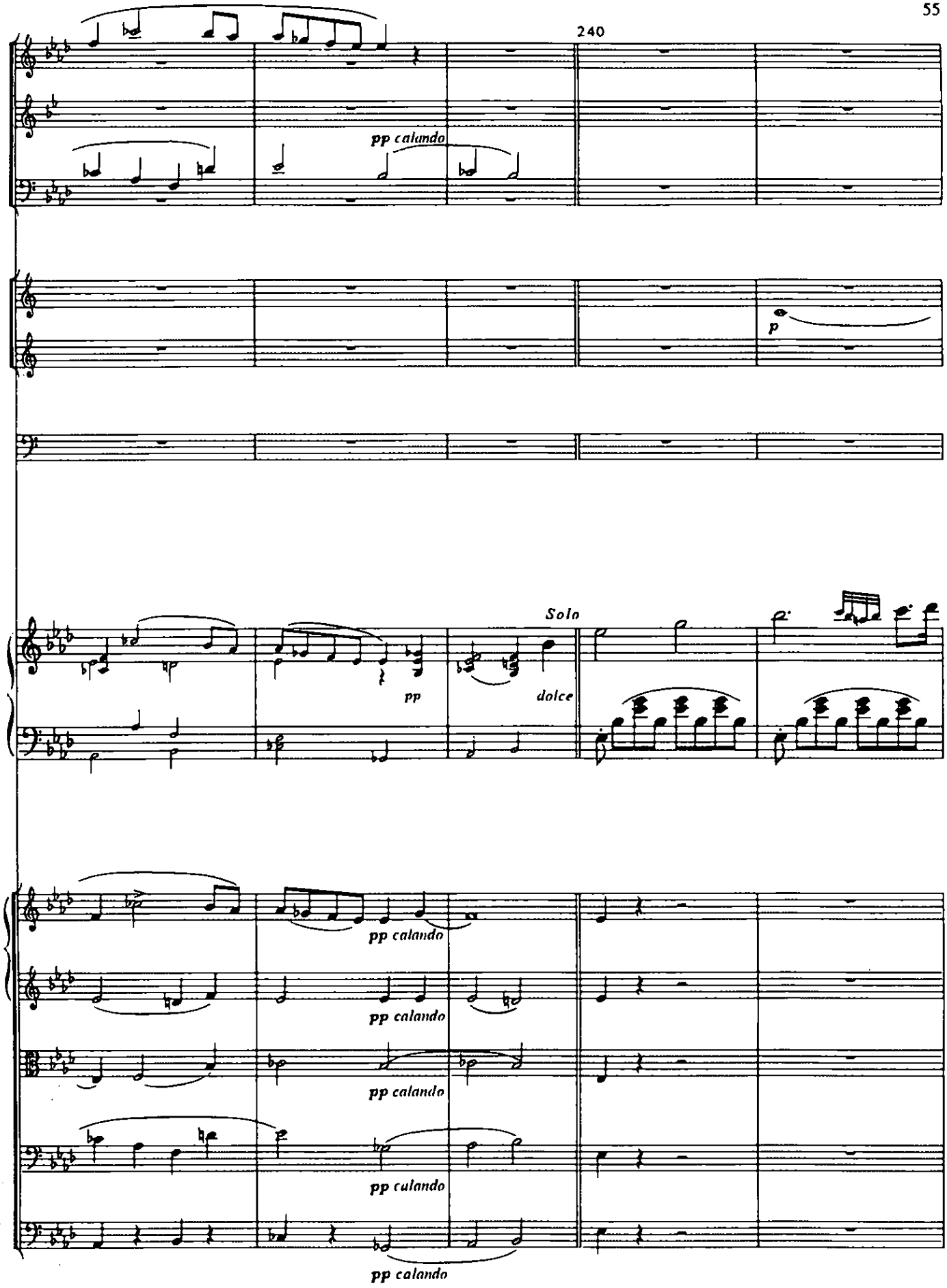
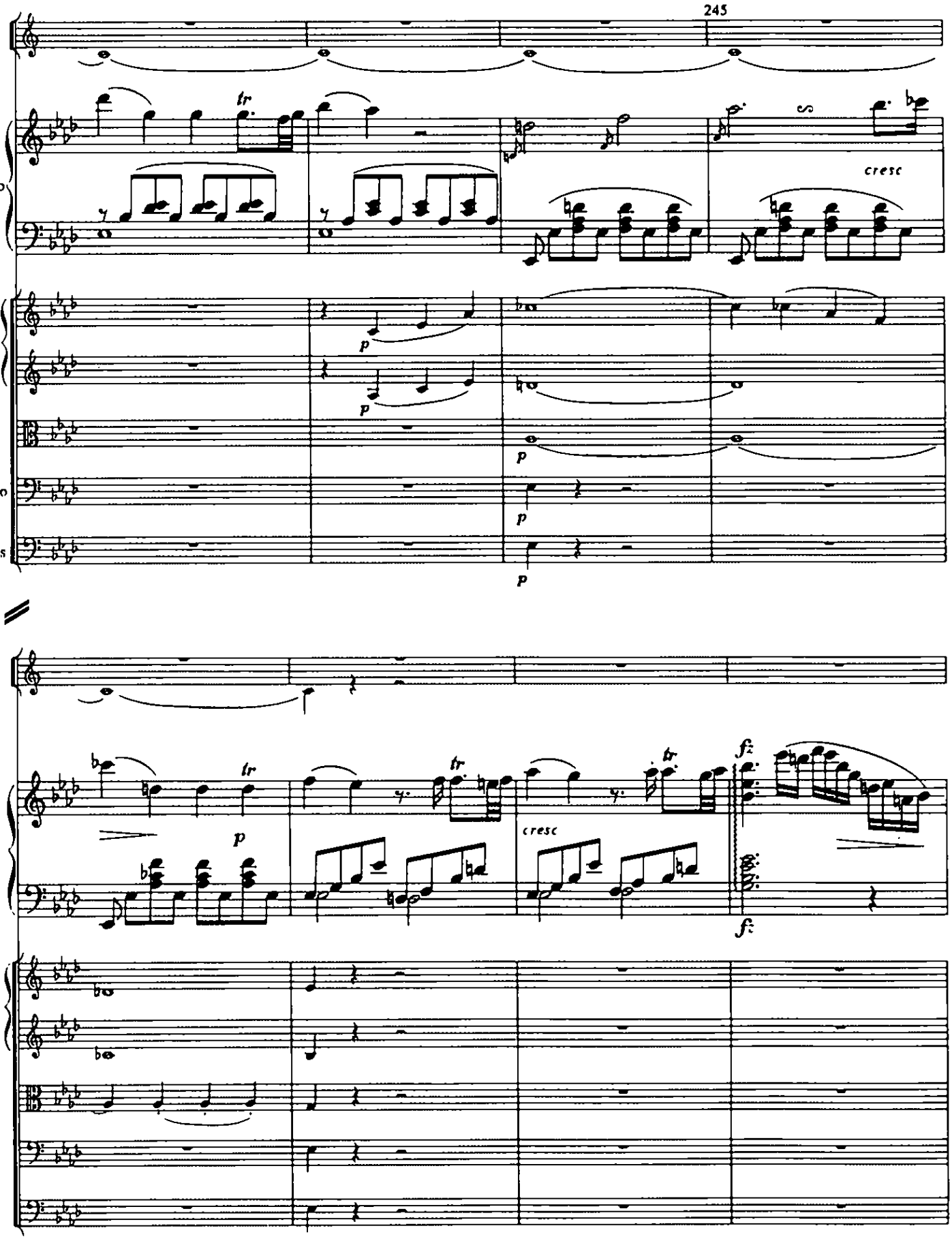
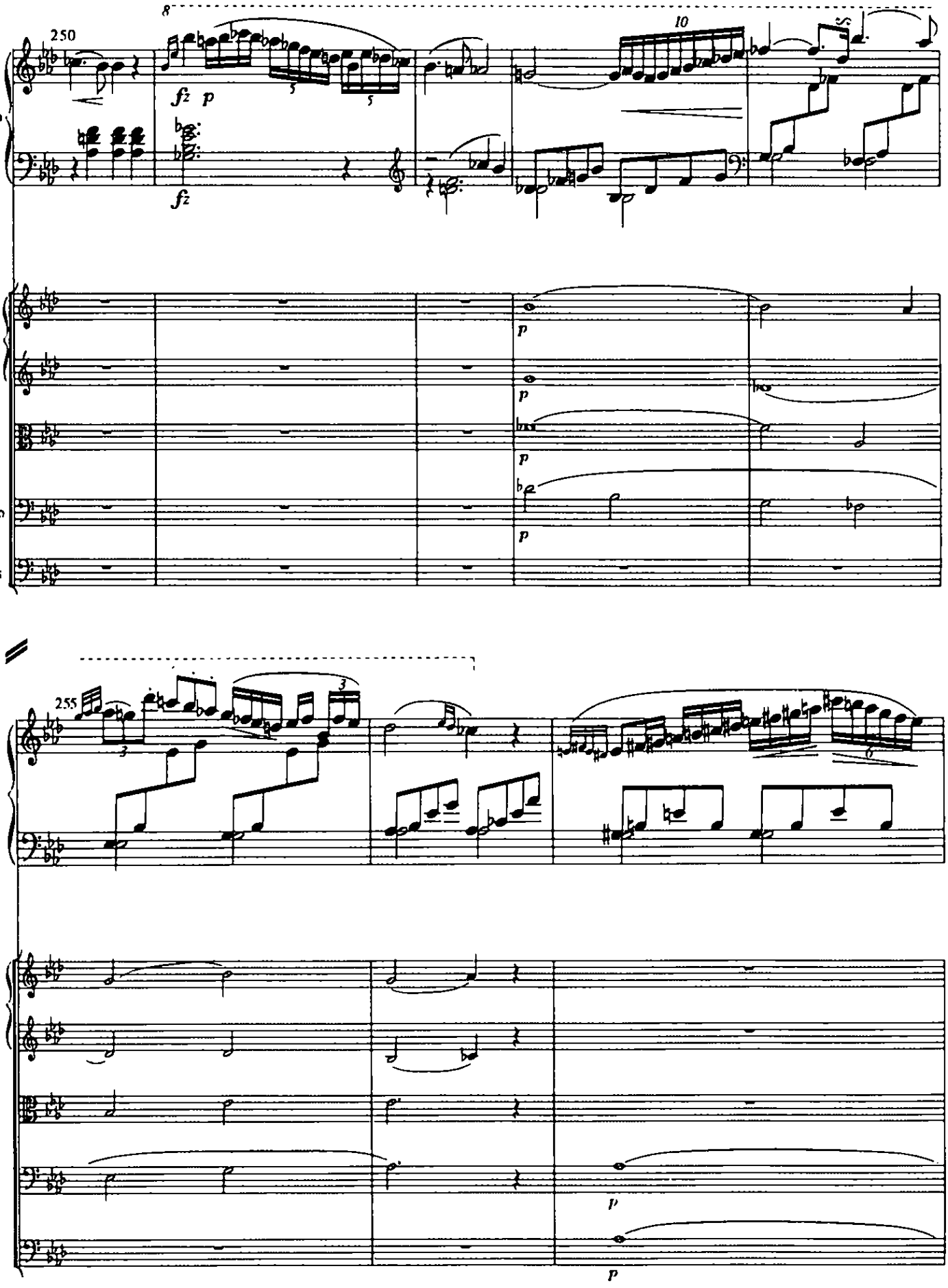
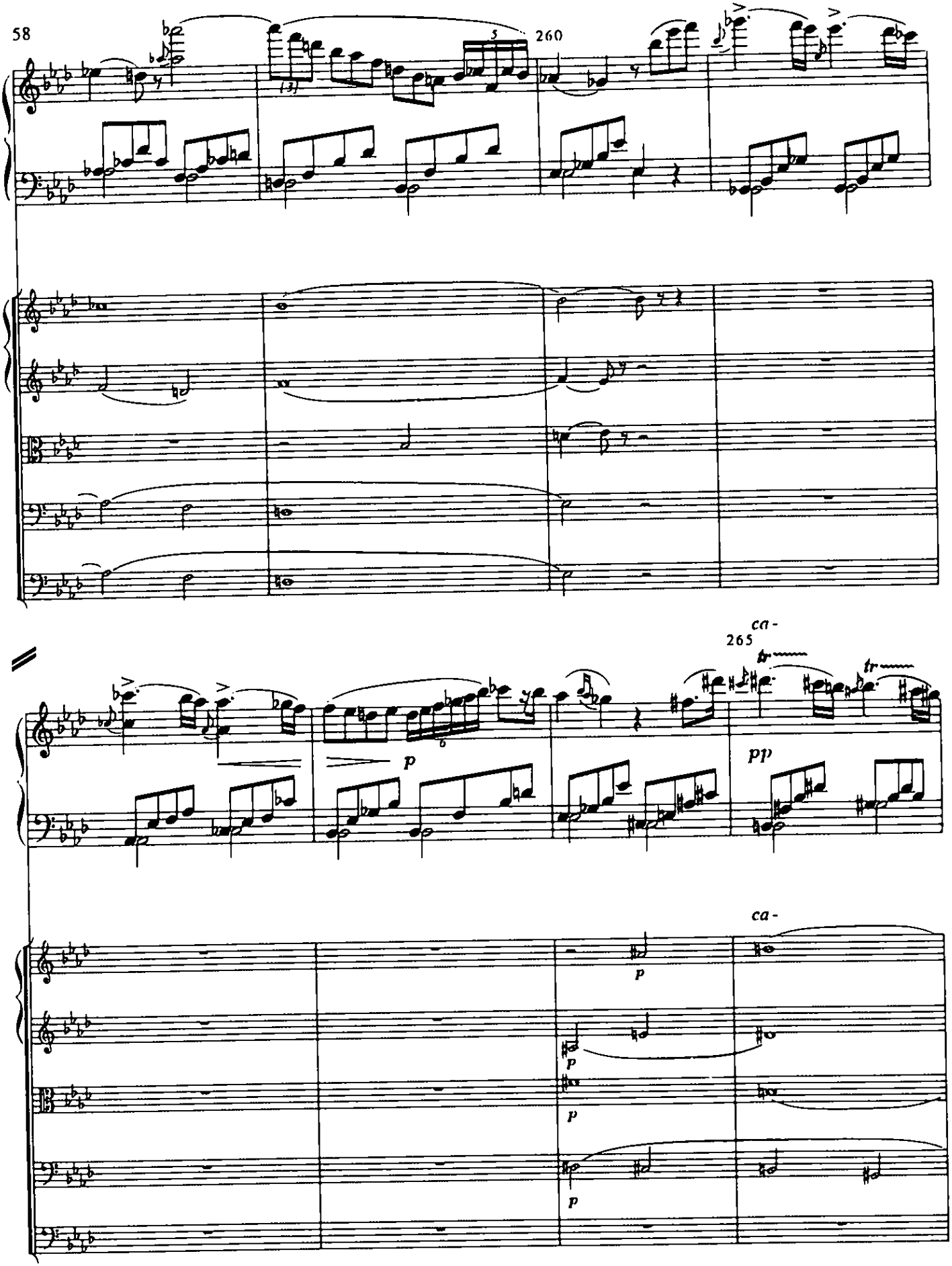
sf
sf

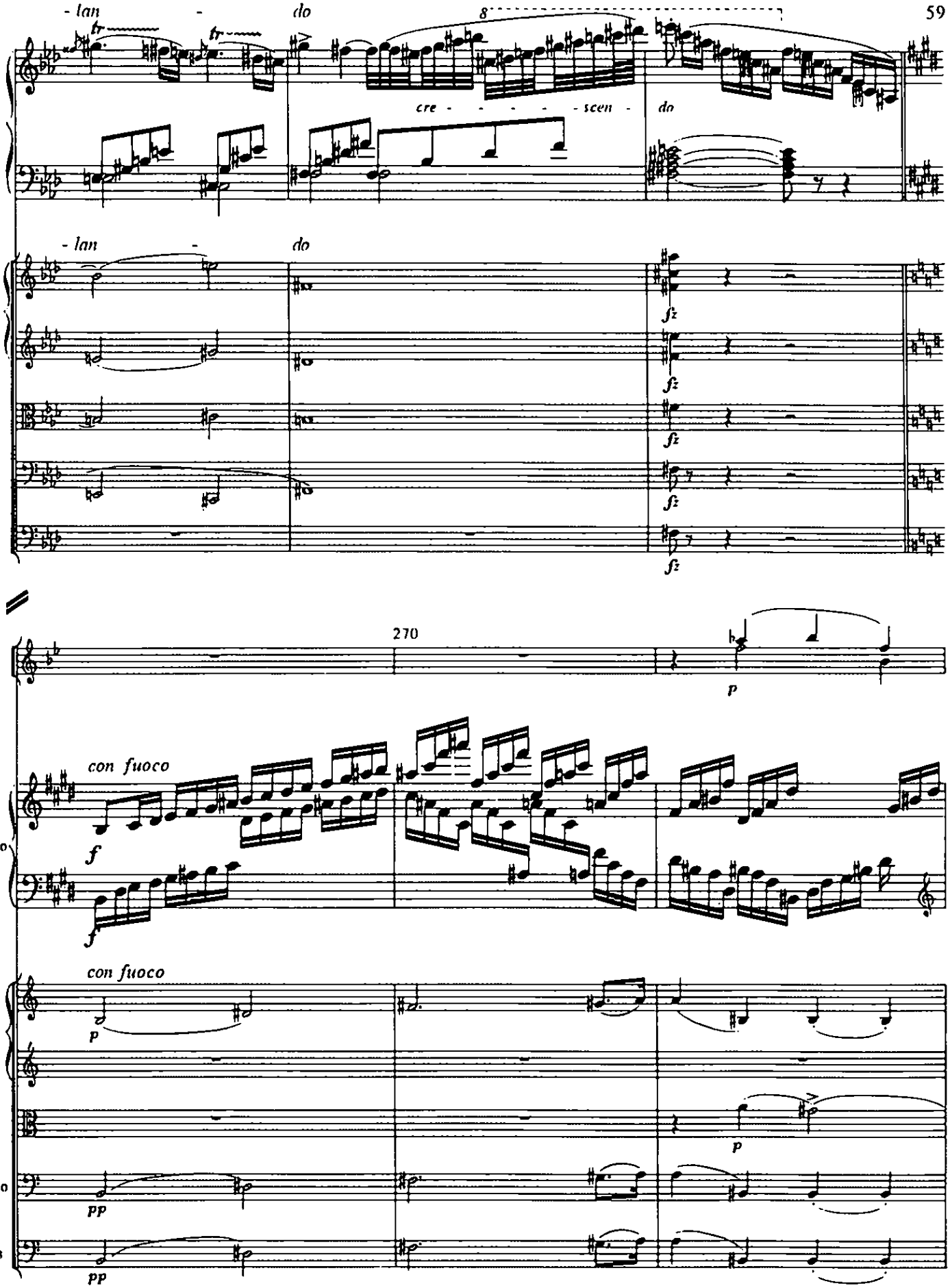

235
p dolce
p
p
p
p dolce
p
p
p
p

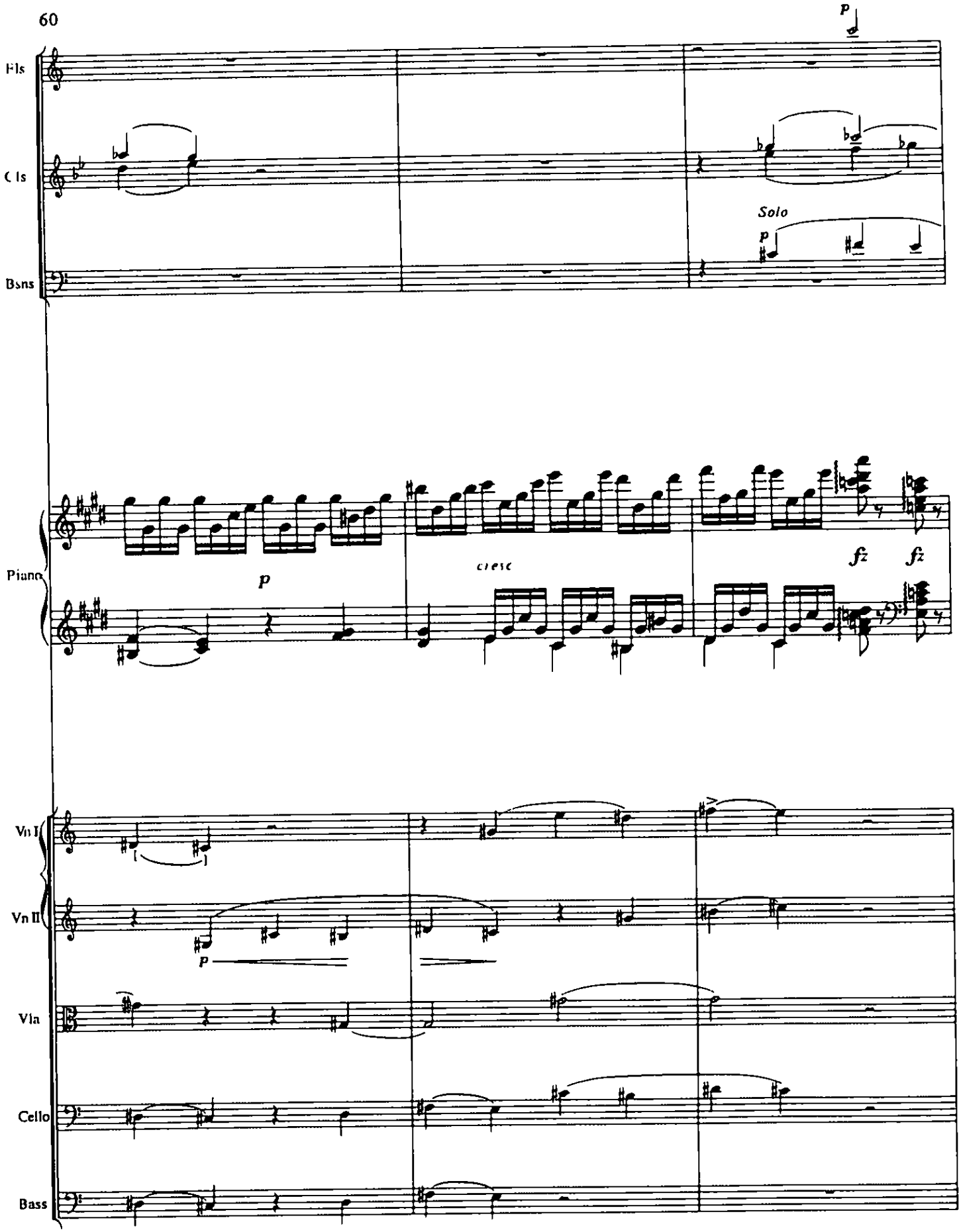

240
pp calando
p
Solo
pp
dolce
pp calando
pp calando
pp calando
pp calando
pp calando

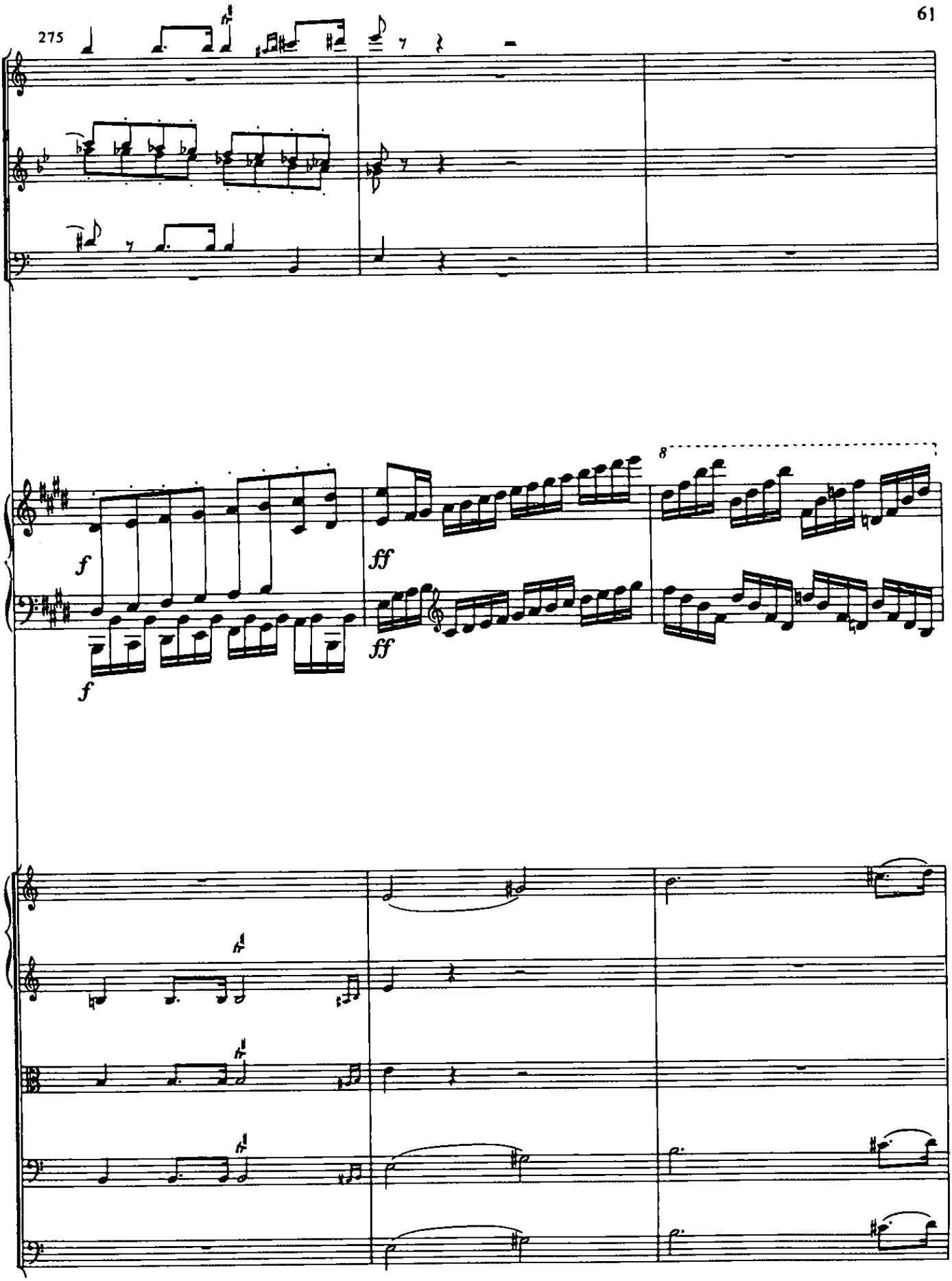

245
Hns
Piano
Vn I
Vn II
Vla
Cello
Bass
tr
cresc
p
f:

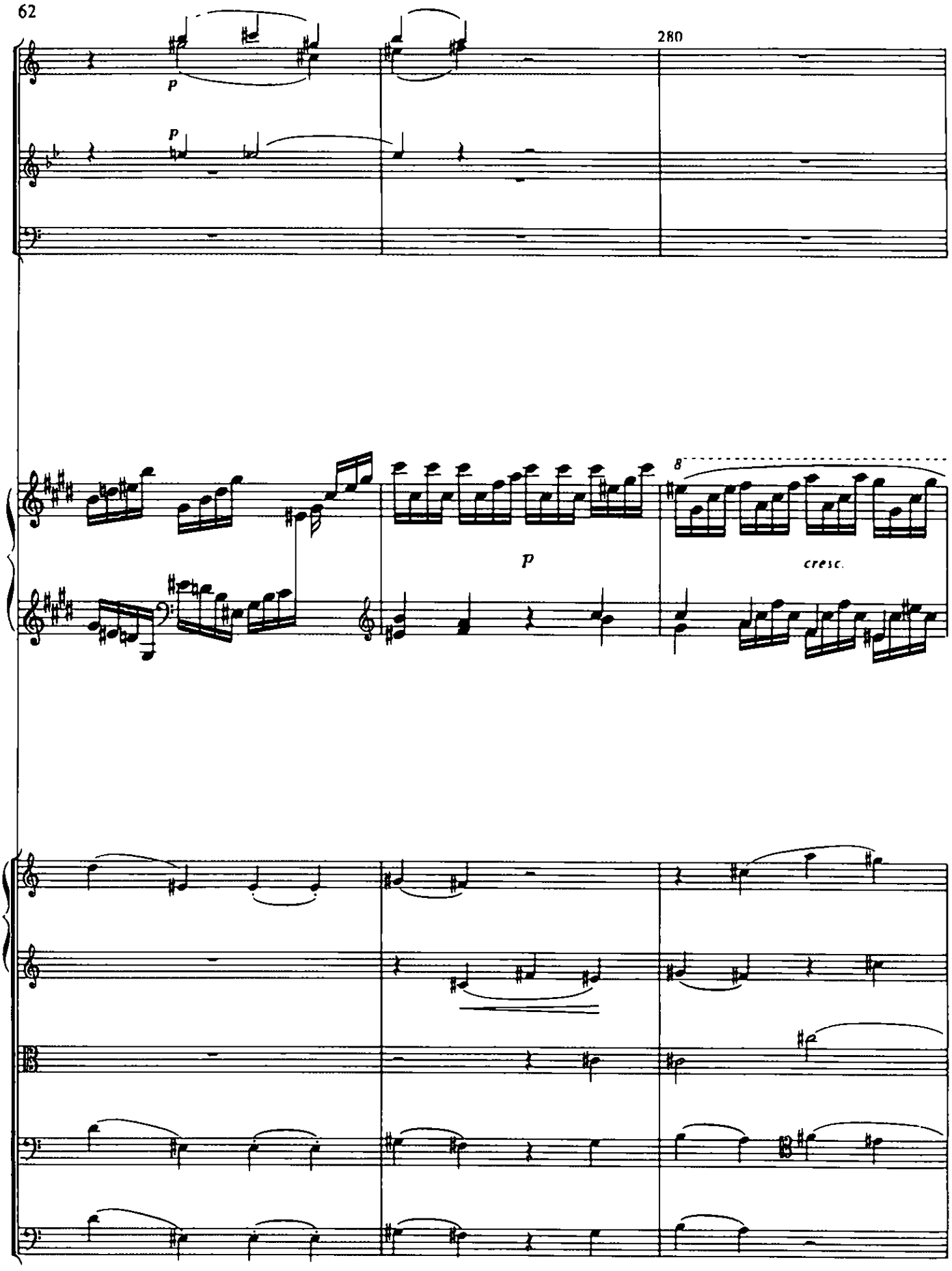

250
8
10
Piano
Vn I
Vn II
Vla
Cello
Bass
255
3
6

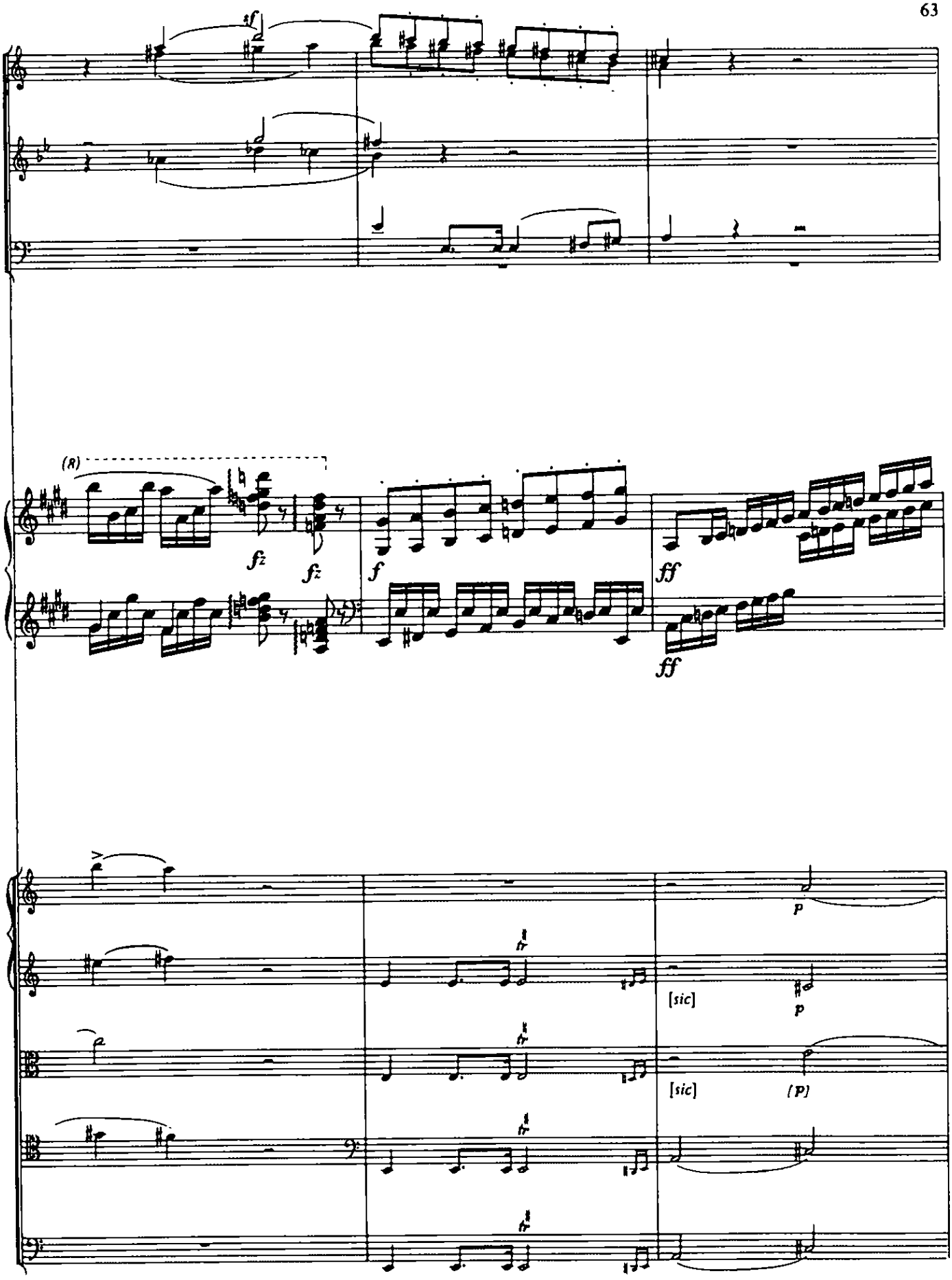

260
265
ca-
tr
tr
p
pp
ca-
p
p
p
p

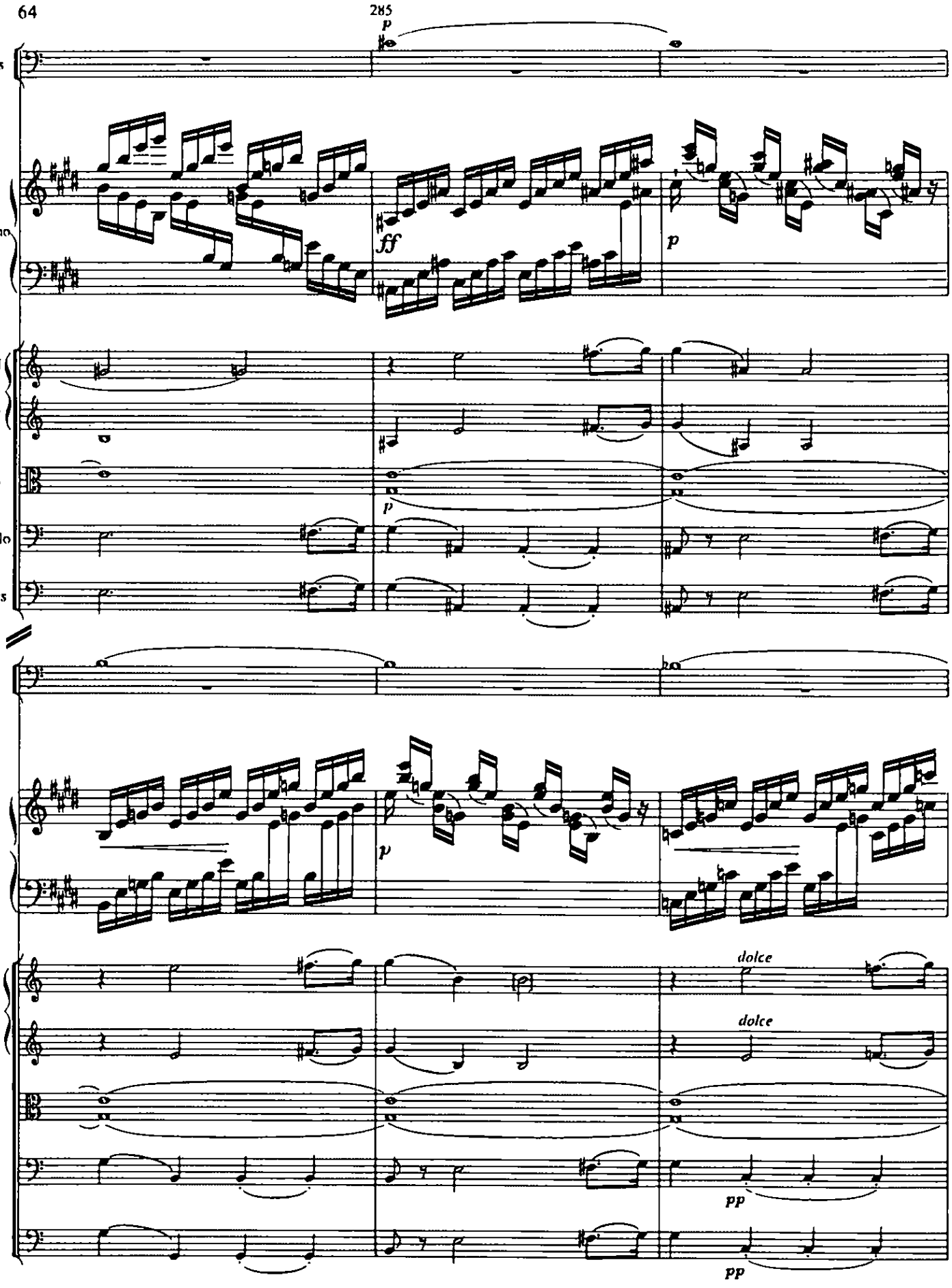

- lan - do
8
cre - - - - - scen - do
- lan - do
fz
fz
fz
fz
270
Cls
p
con fuoco
Piano
f
f
con fuoco
Vn I
p
Vn II
Vla
p
Cello
pp
Bass
pp

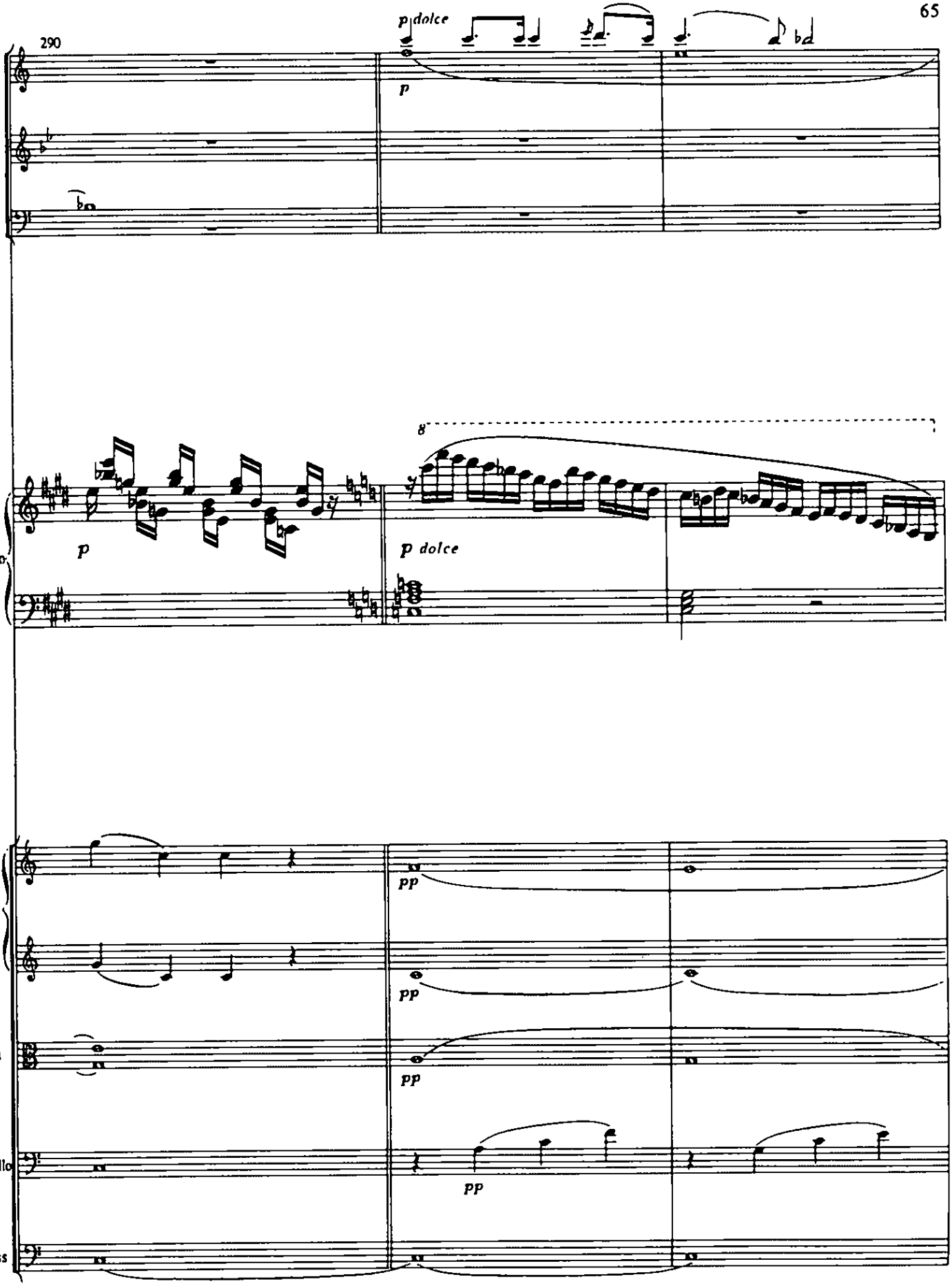

Fls
Cls
Bsns
Solo
Piano
cresc
Vn I
Vn II
Vla
Cello
Bass

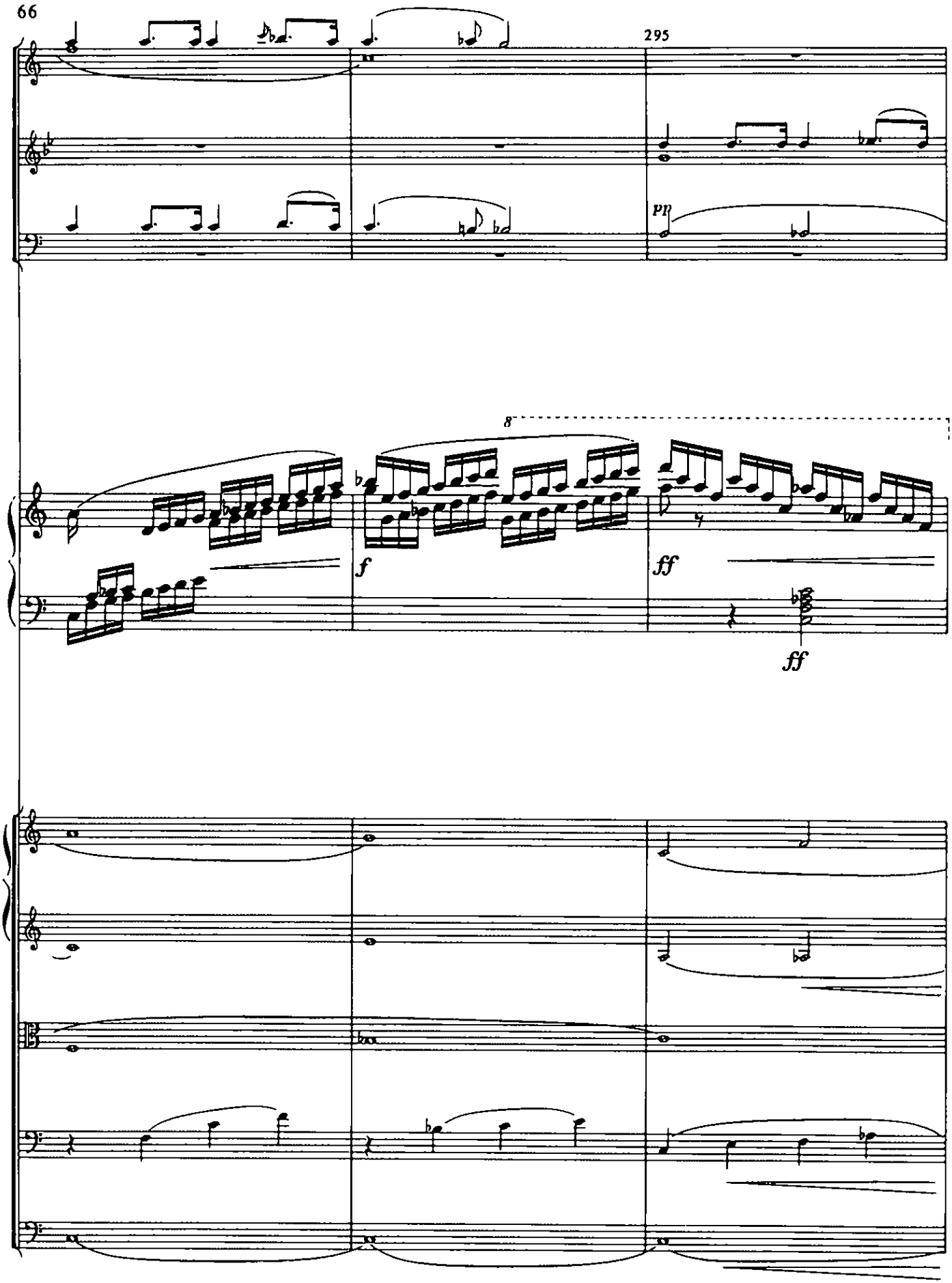

275
f
ff
ff
f
8

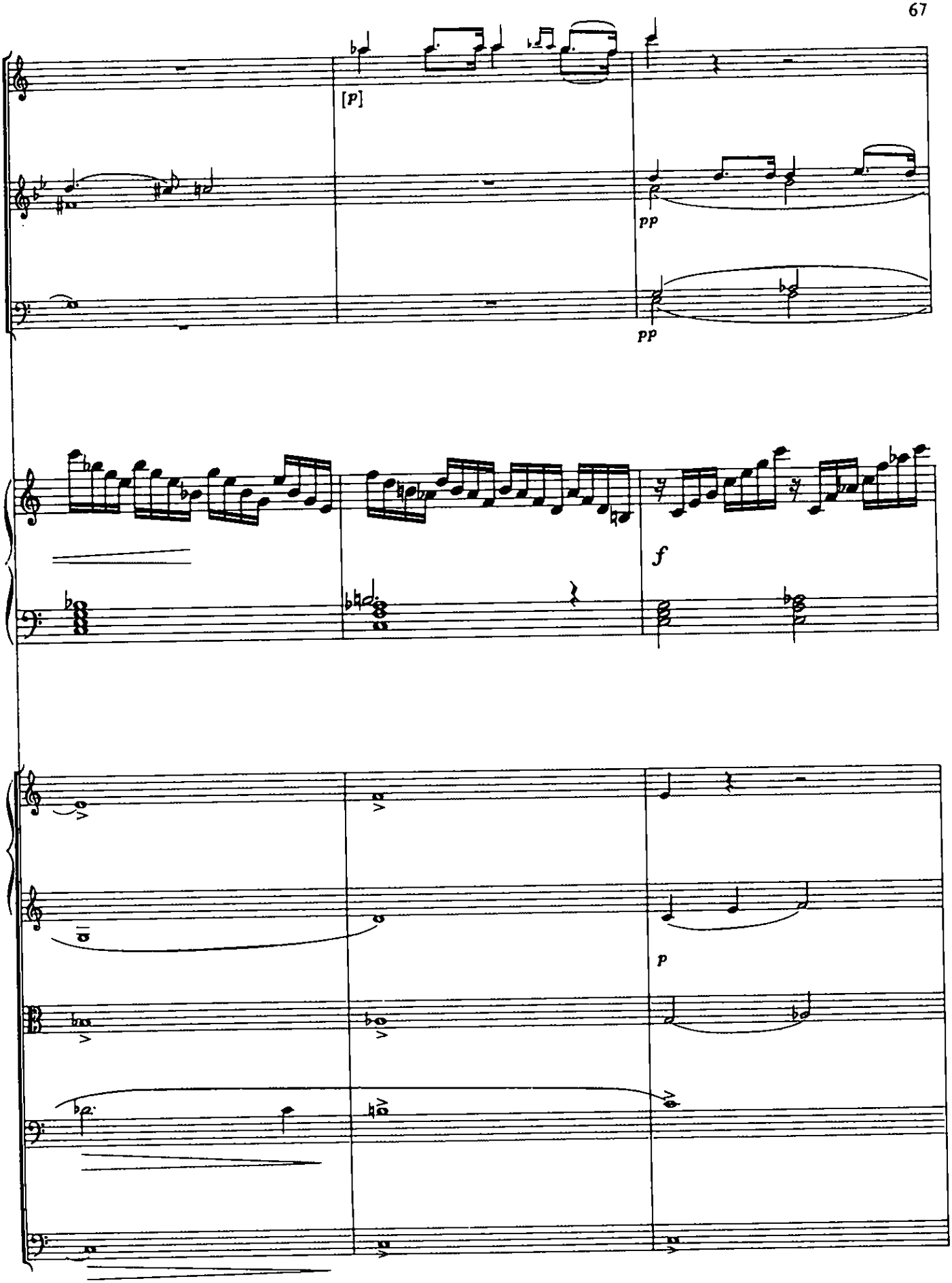

280
p
p
8
p
cresc.

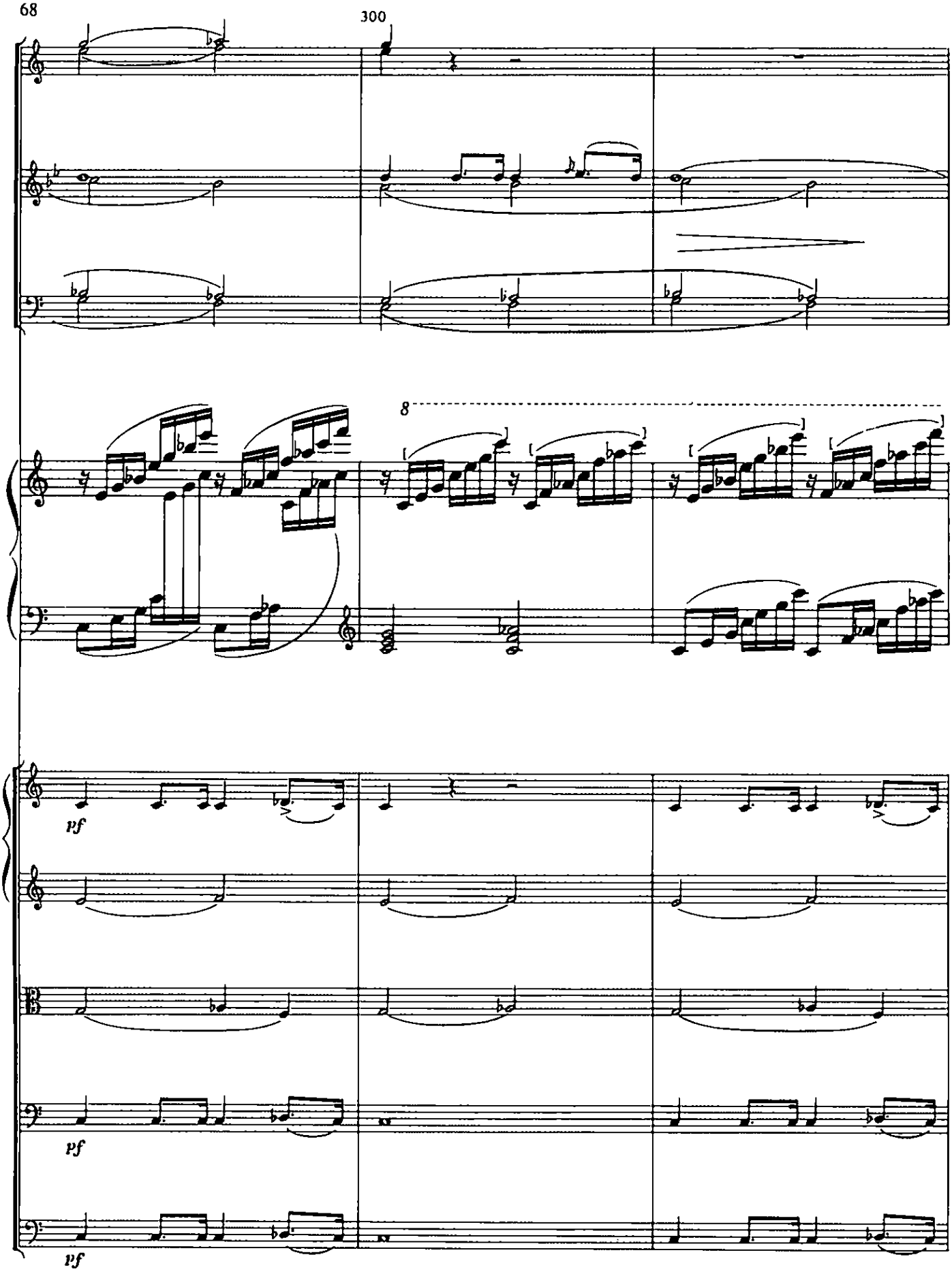

(8)
fz
fz
f
ff
ff
[sic]
[sic]
(P)

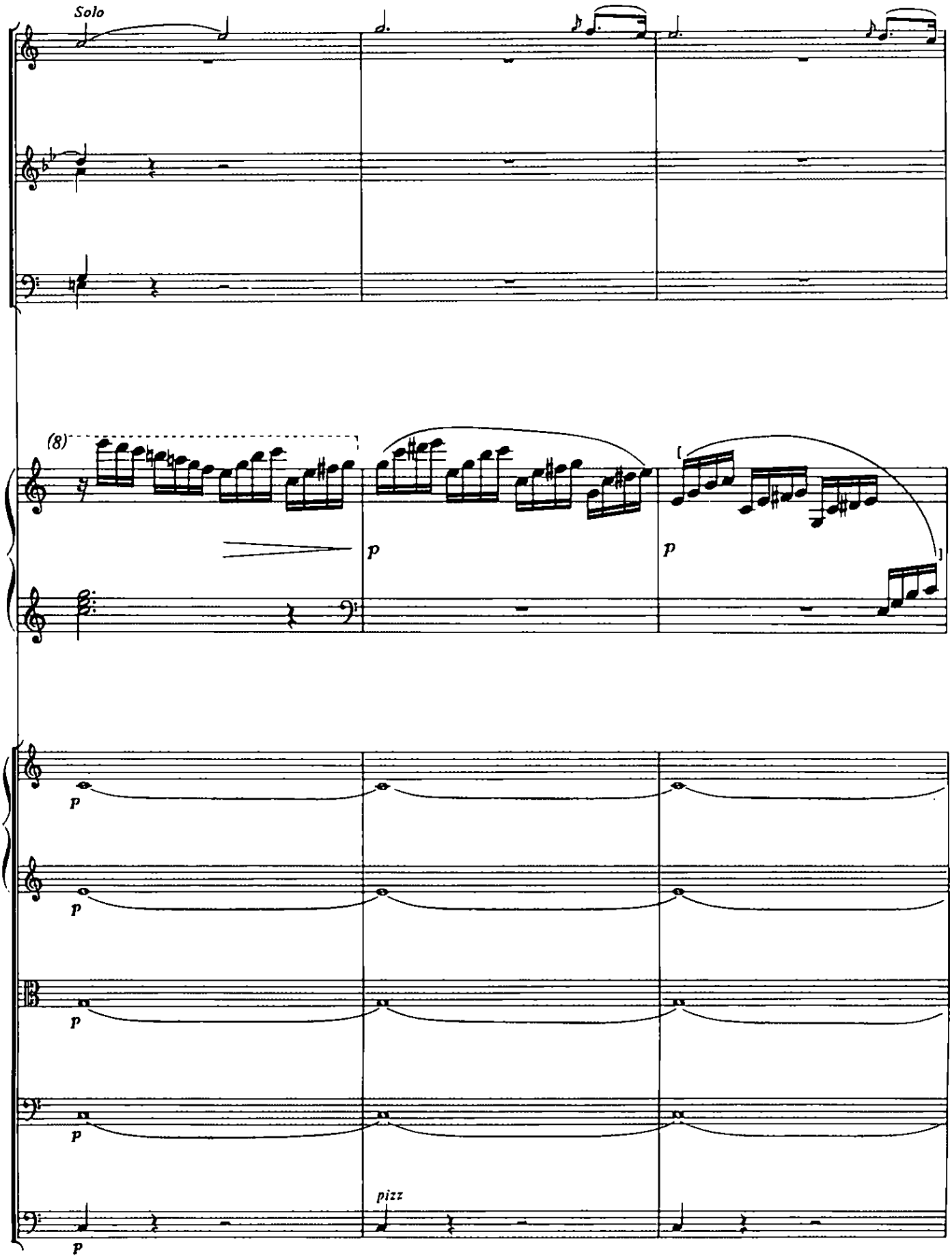

285
Bsns
Piano
Vn I
Vn II
Vla
Cello
Bass
dolce
dolce

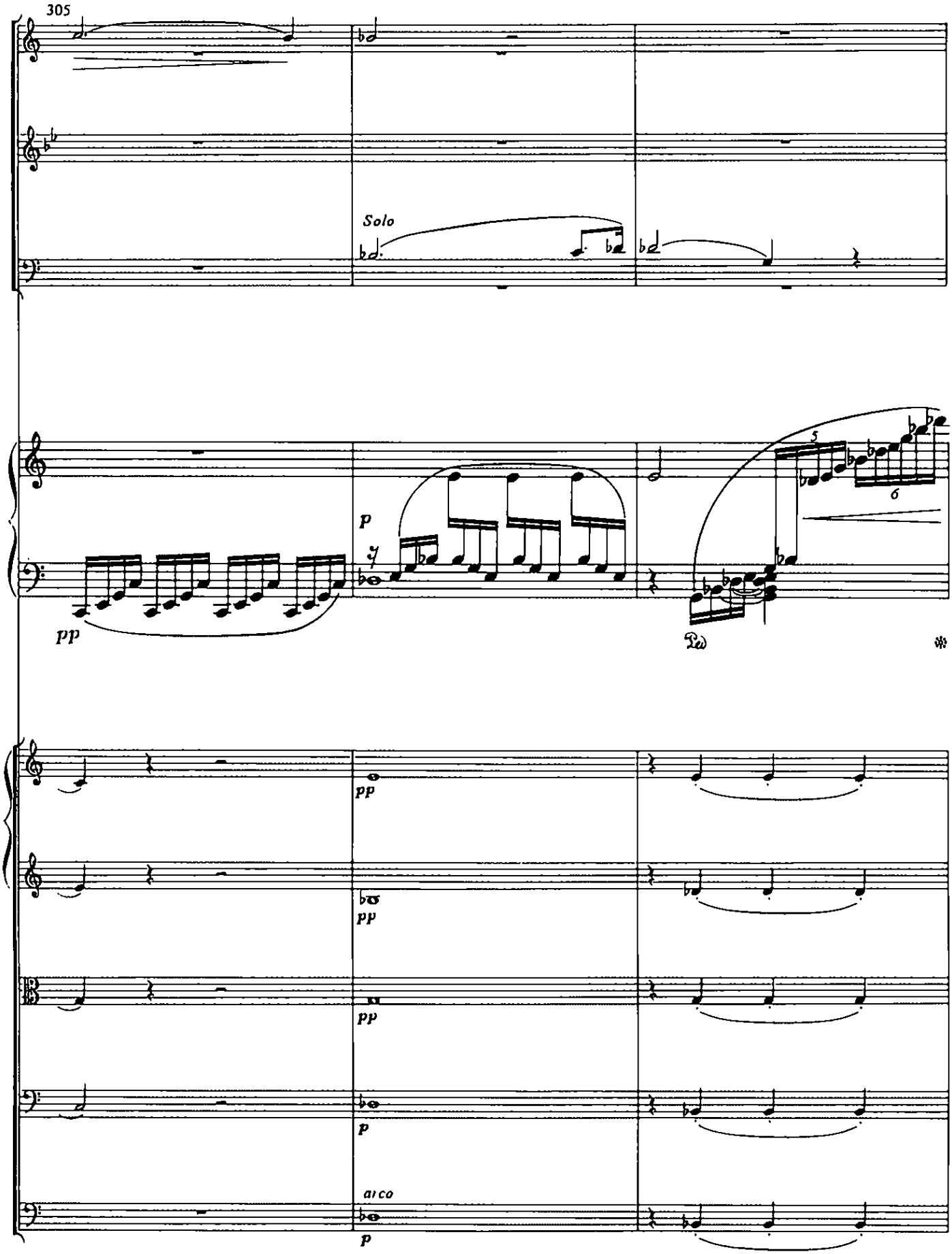

290
p dolce
Fls
Cls
Bsns
p
8
Piano
p
p dolce
Vn I
Vn II
Vla
Cello
Bass
pp
pp
pp
pp


295
pp
8
f
ff
ff

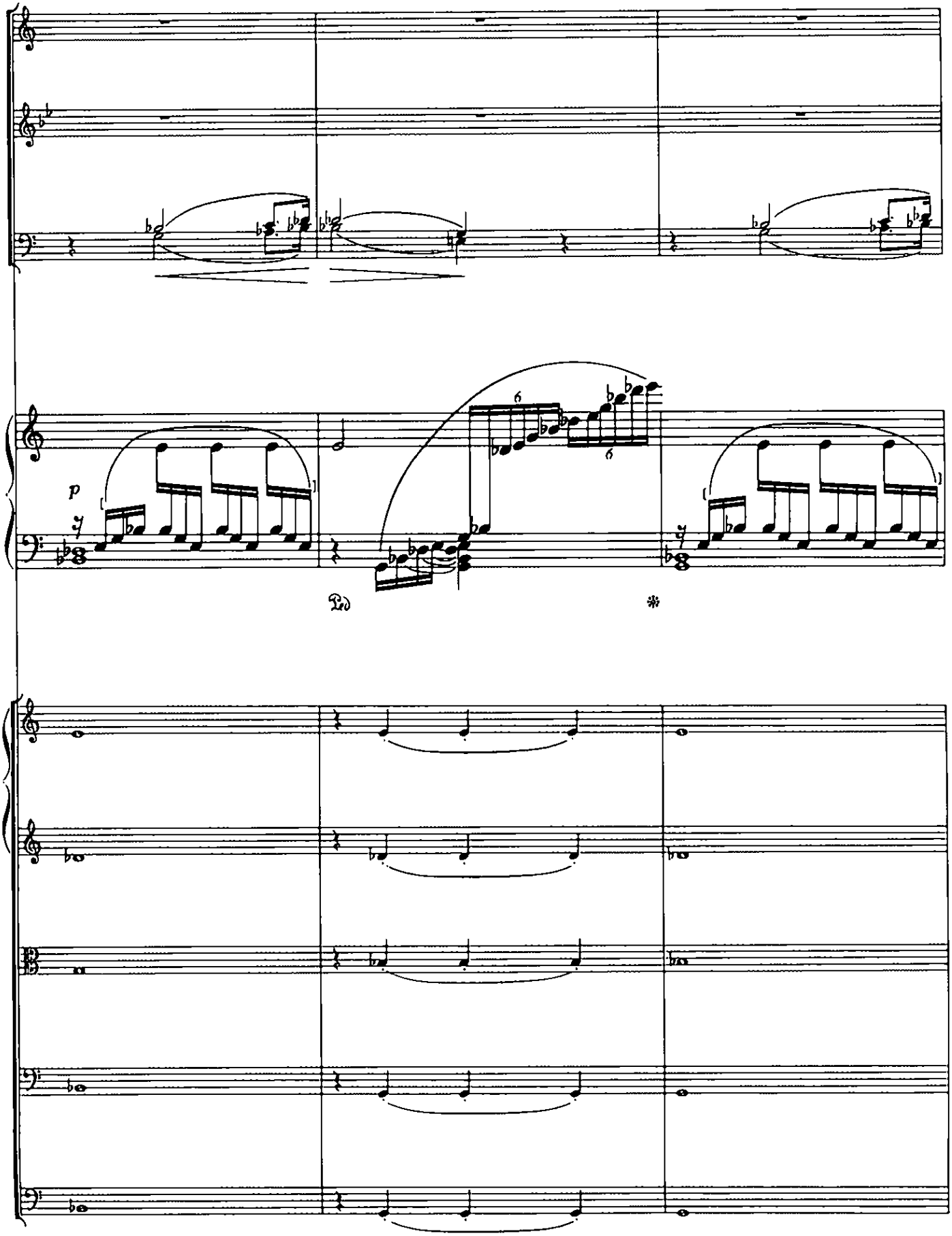

[p]
pp
pp
f
p

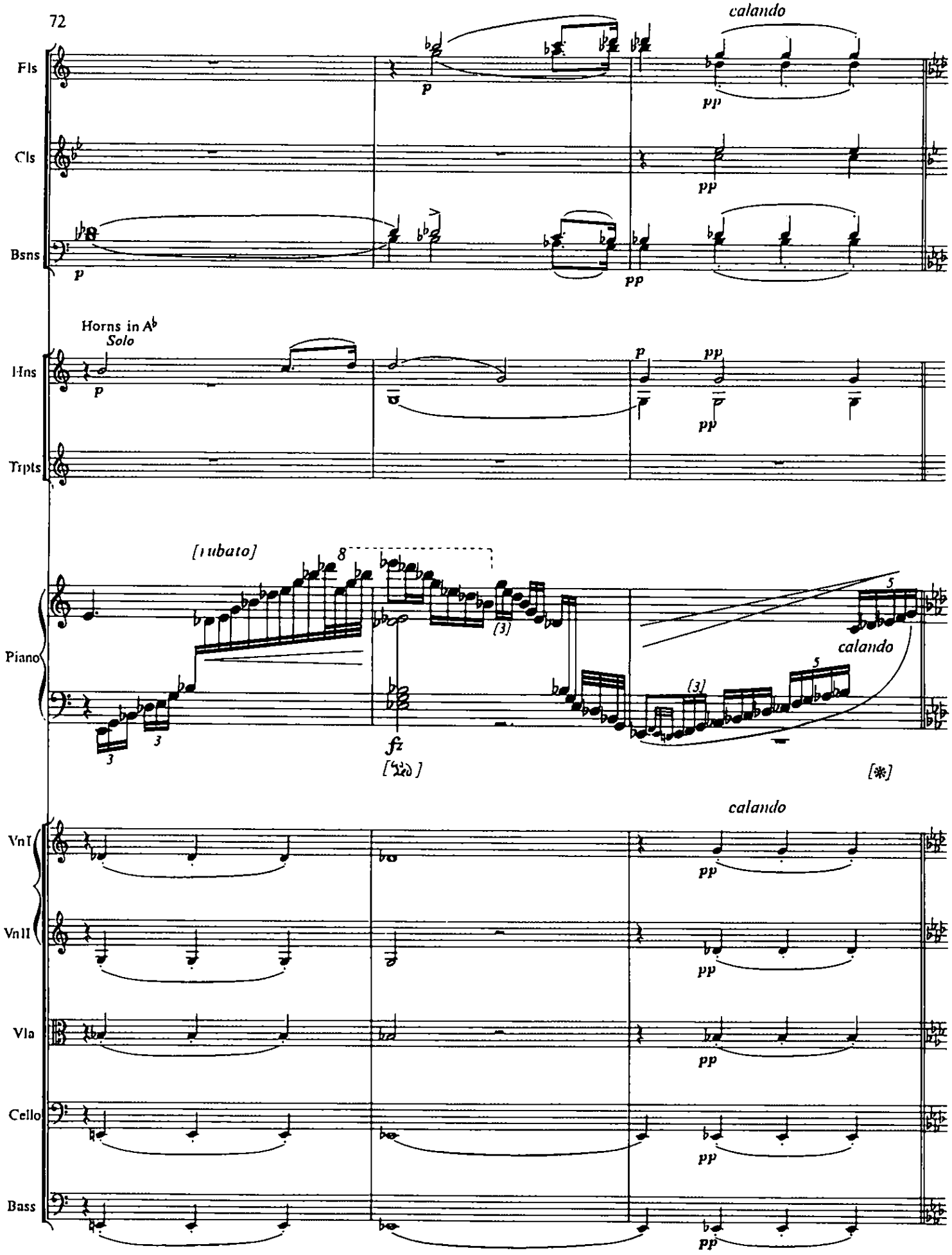

300
8
pf
pf
pf

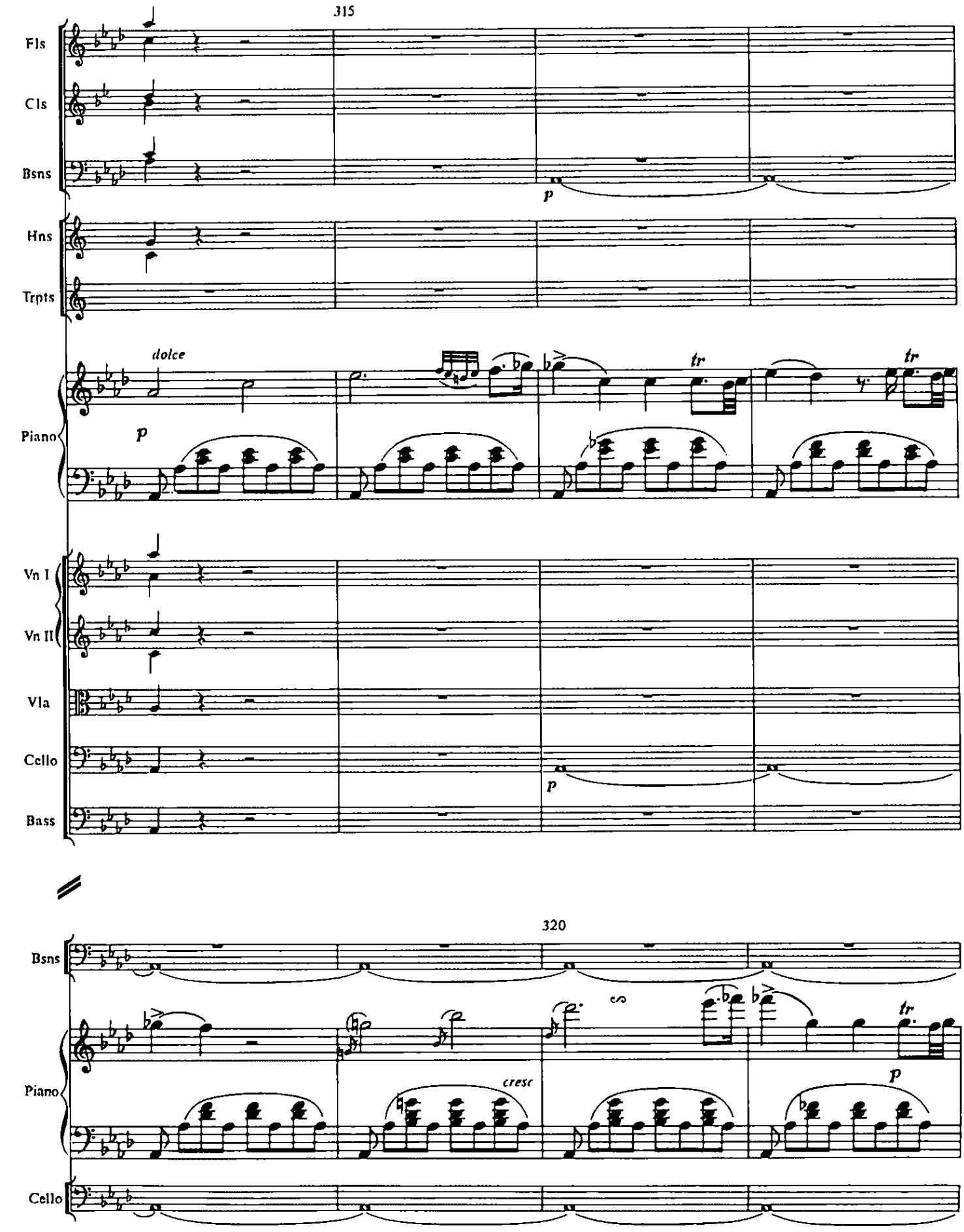

Solo
(8)
p
p
p
p
p
p
pizz
p

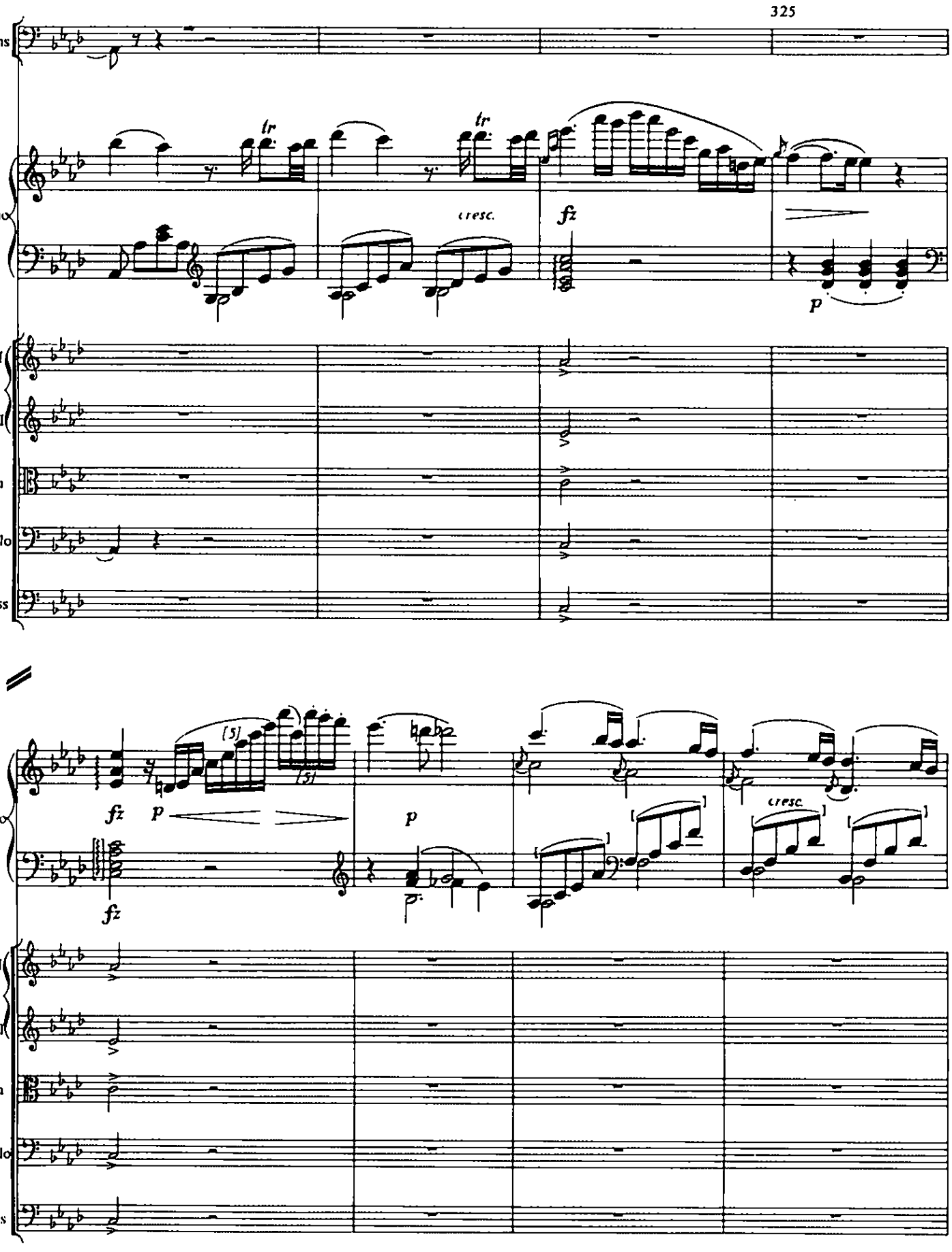

305
Solo
p
pp
Ped.
pp
pp
pp
p
arco
p

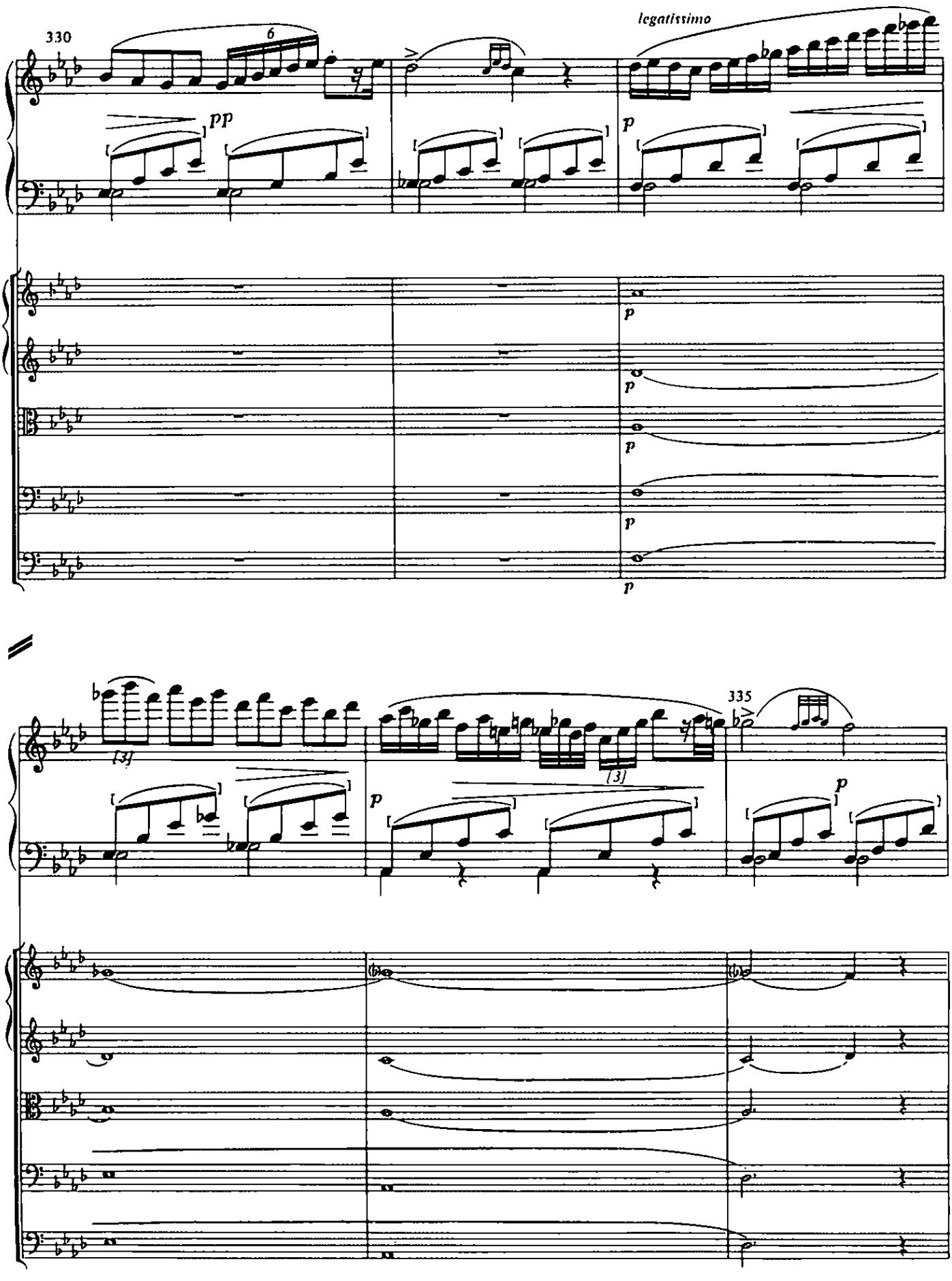
310

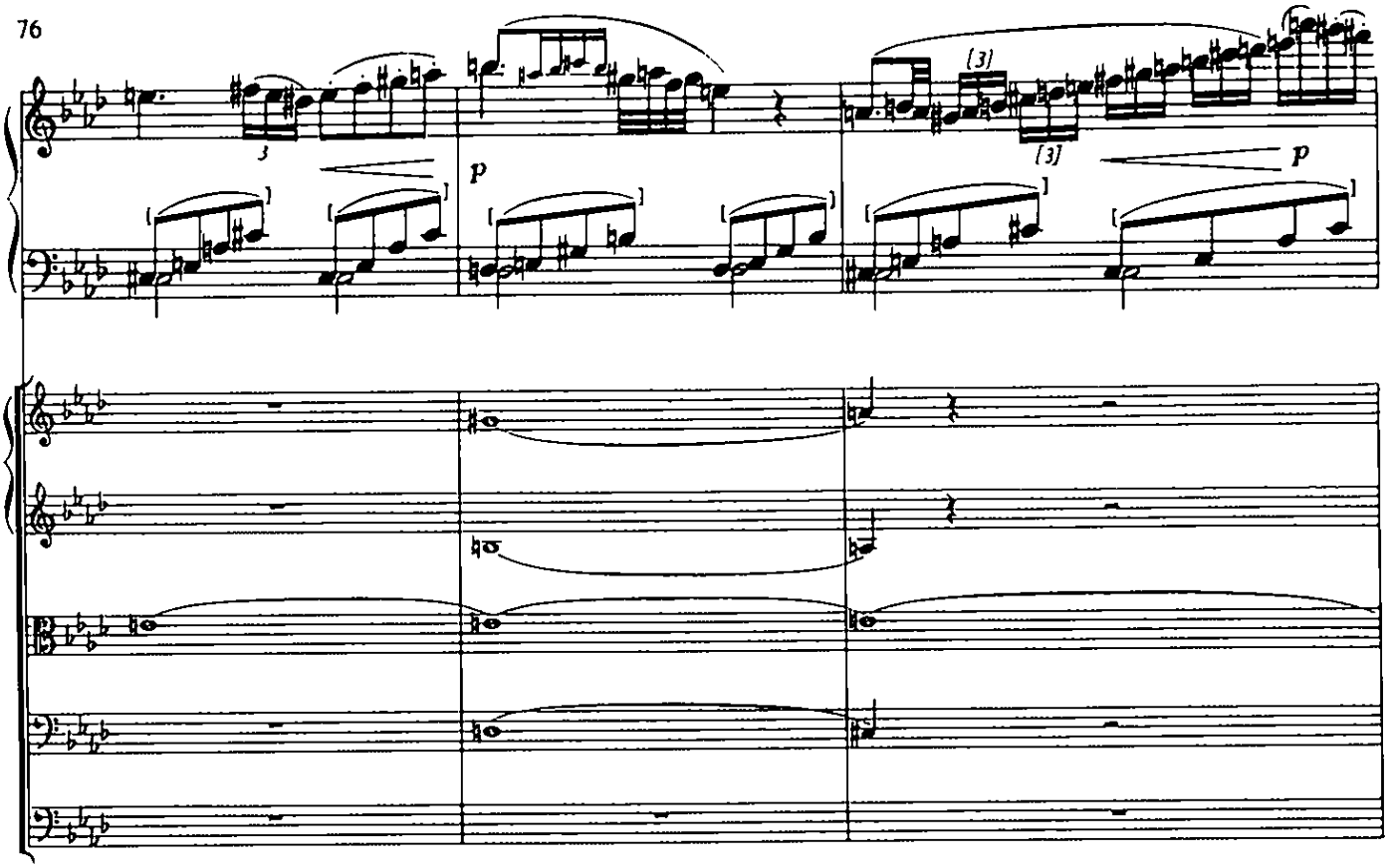


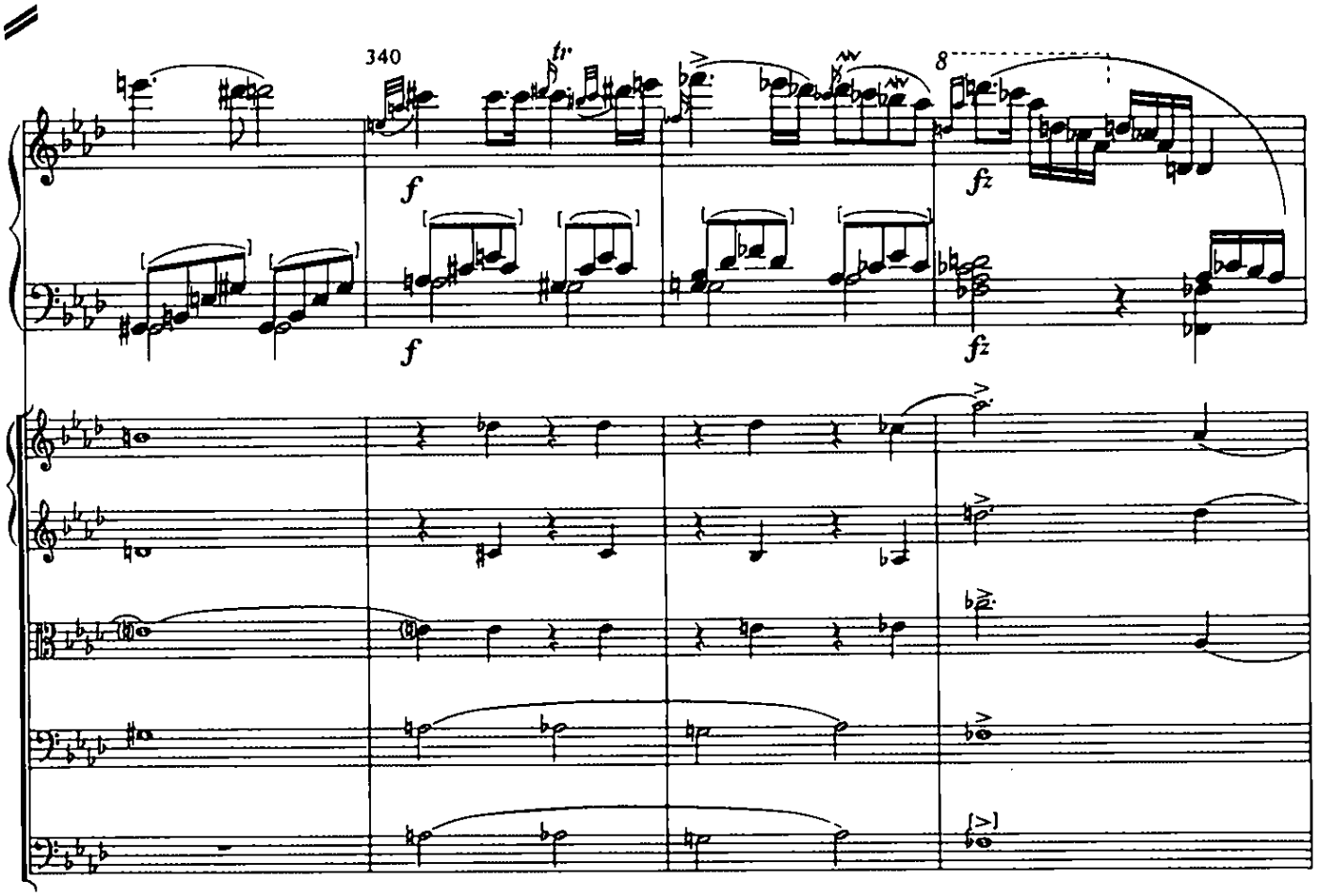

Fls
Cls
Bsns
Horns in A♭
Solo
Hns
Trpts
Piano
Vn I
Vn II
Vla
Cello
Bass
calando
[rubato]
fz
[*]


315
Fls
Cls
Bsns
p
Hns
Trpts
dolce
tr
tr
Piano
p
Vn I
Vn II
Vla
Cello
p
Bass
320
Bsns
cresc
tr
p
Piano
Cello

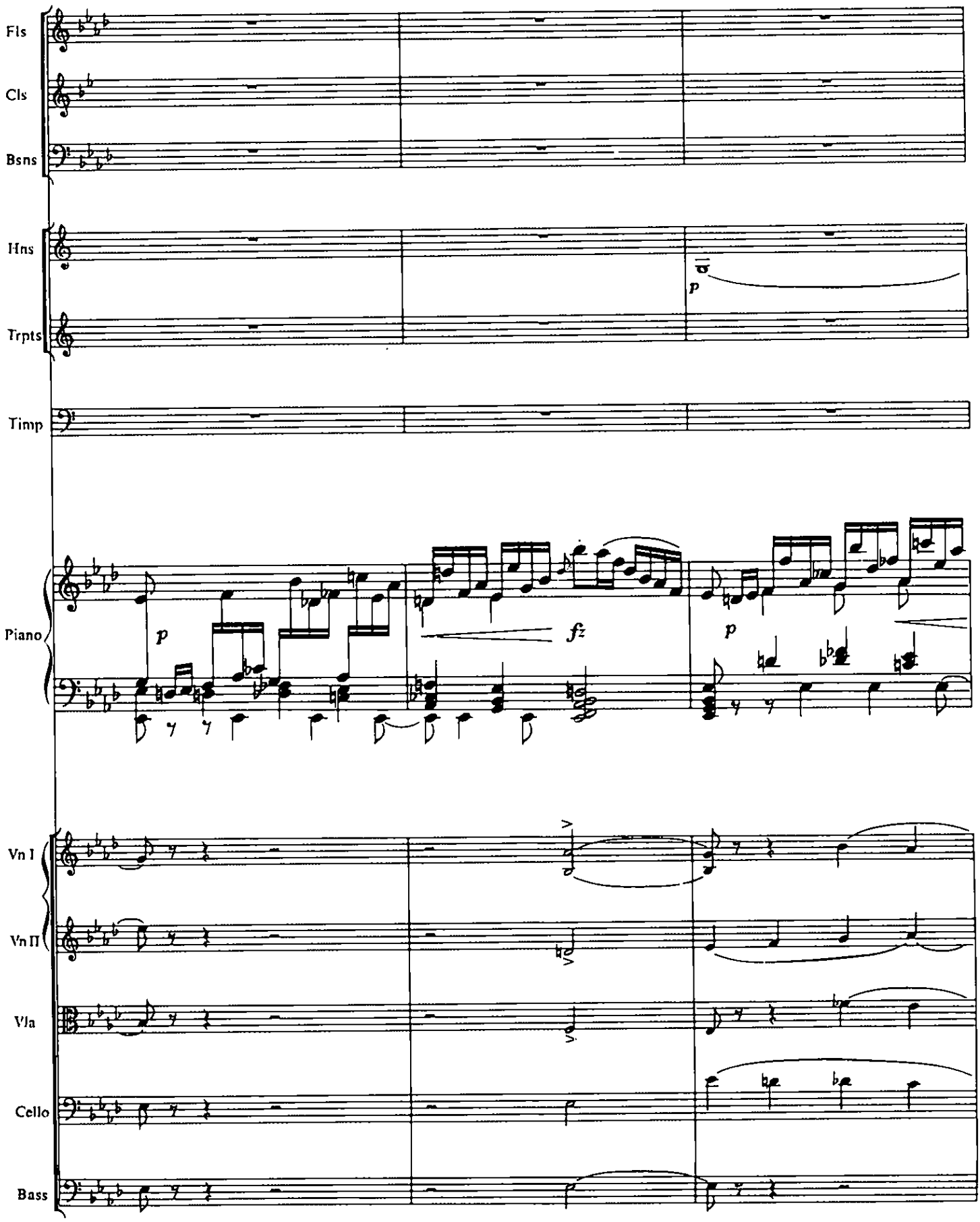

325
Bsns
Piano
tr
tr
cresc.
fz
p
Vn I
Vn II
Vla
Cello
Bass
fz
p
p
cresc.
fz
Piano
Vn I
Vn II
Vla
Cello
Bass

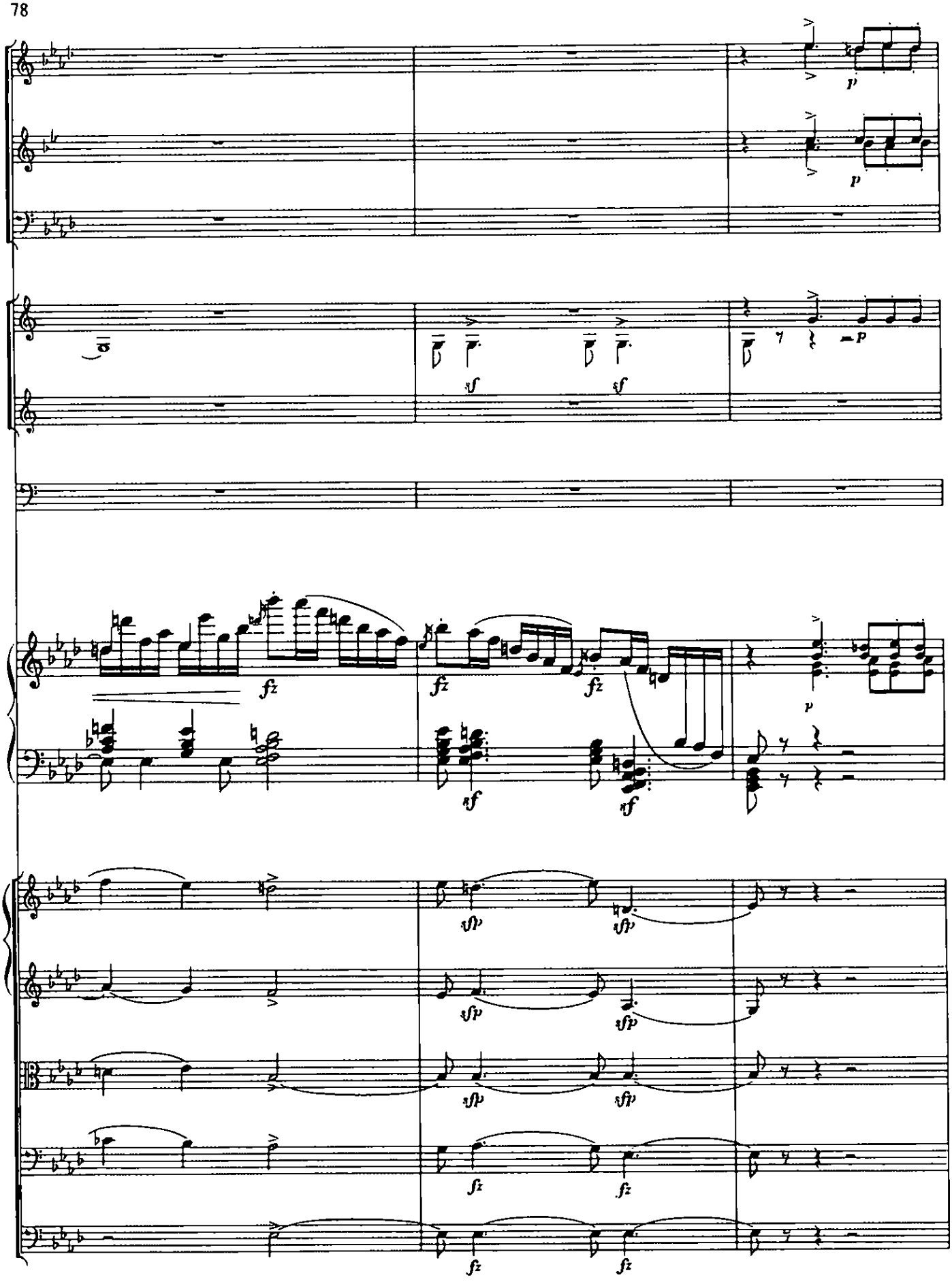

330
6
pp
legatissimo
p
335
(3)
(3)

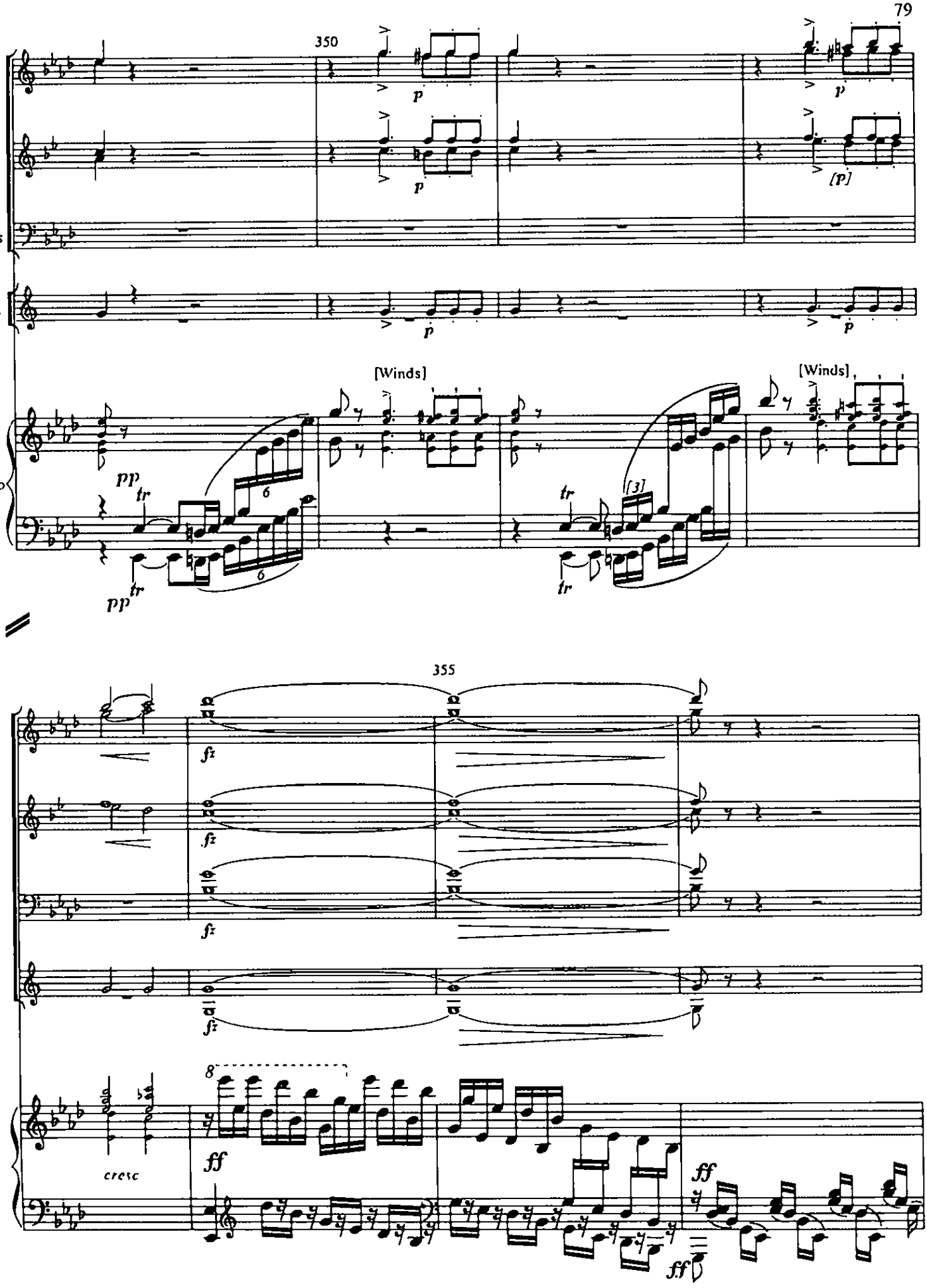

3
p
(3)
(3)
p

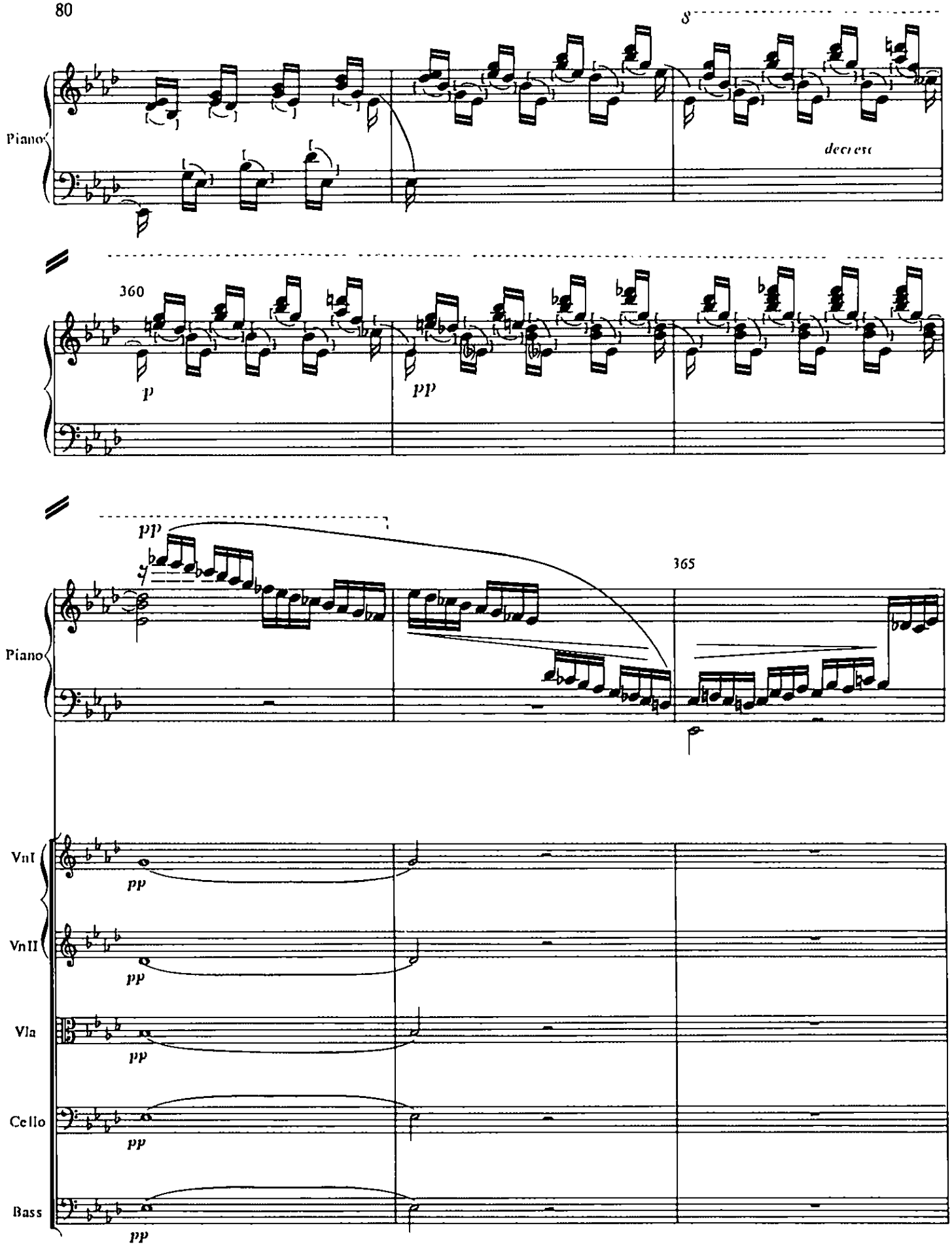

340
tr
f
f
8
fz
fz

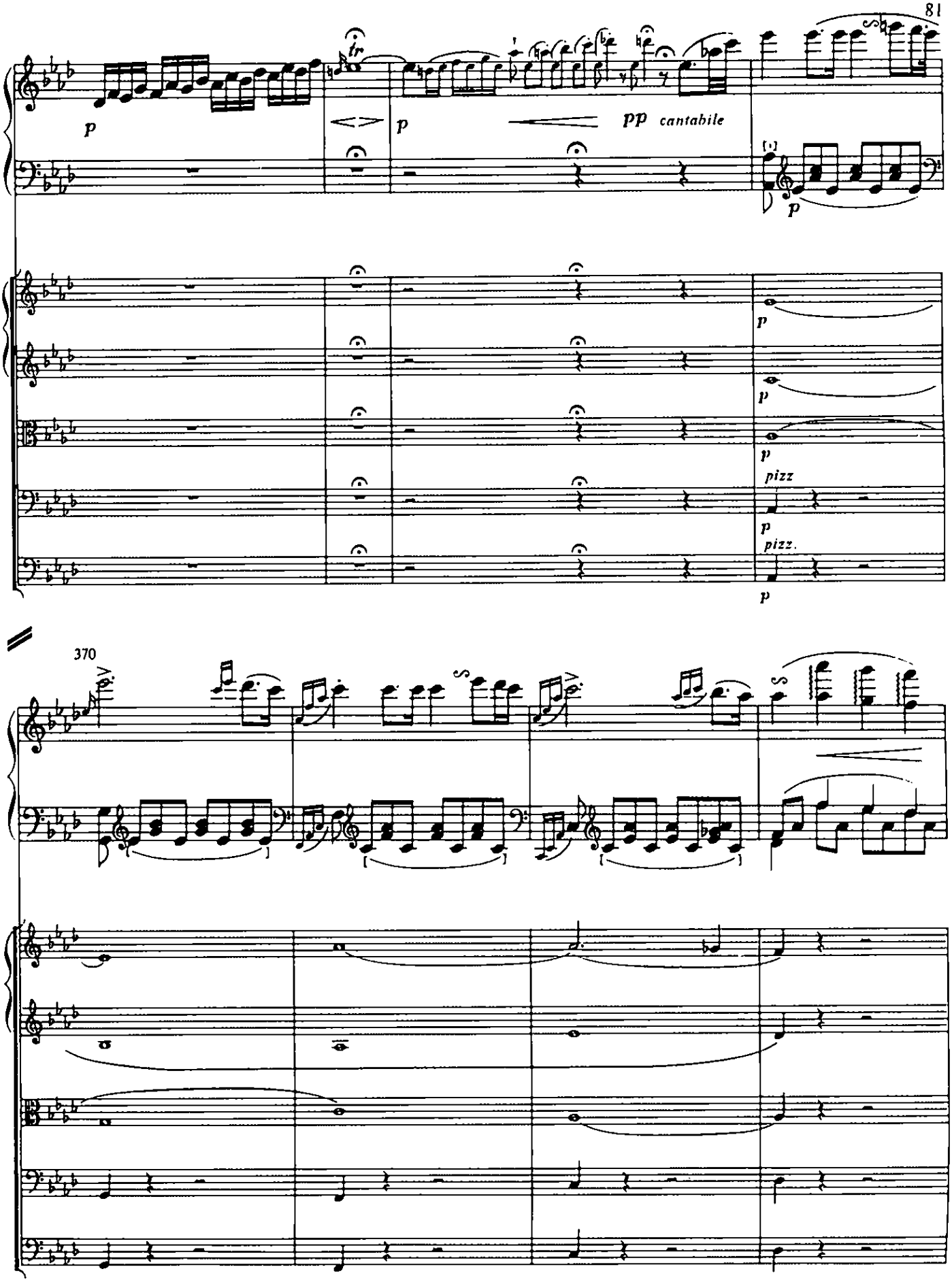
345

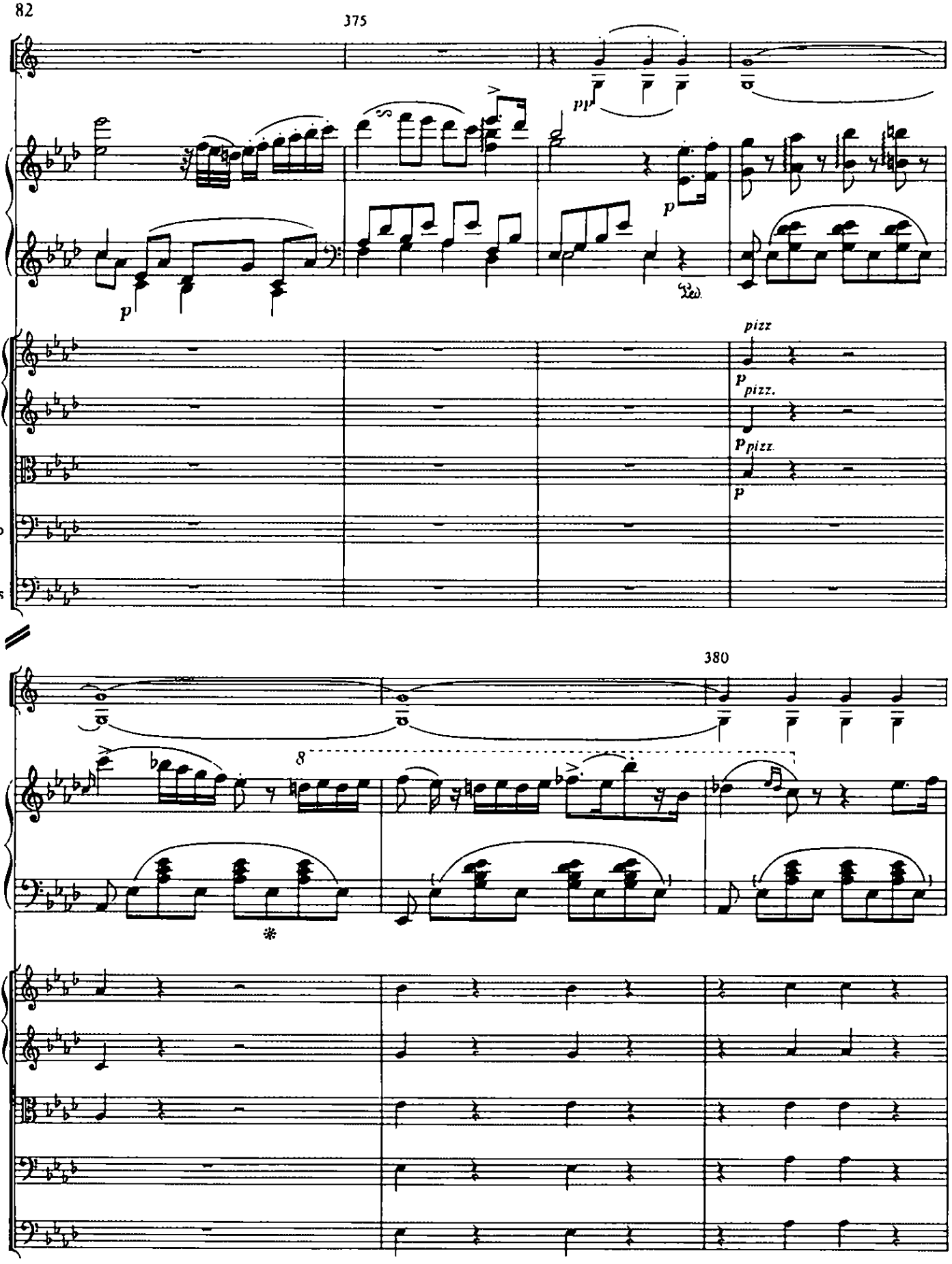

Fls
Cls
Bsns
Hns
Trpts
Timp
Piano
Vn I
Vn II
Vla
Cello
Bass
p
fz
p

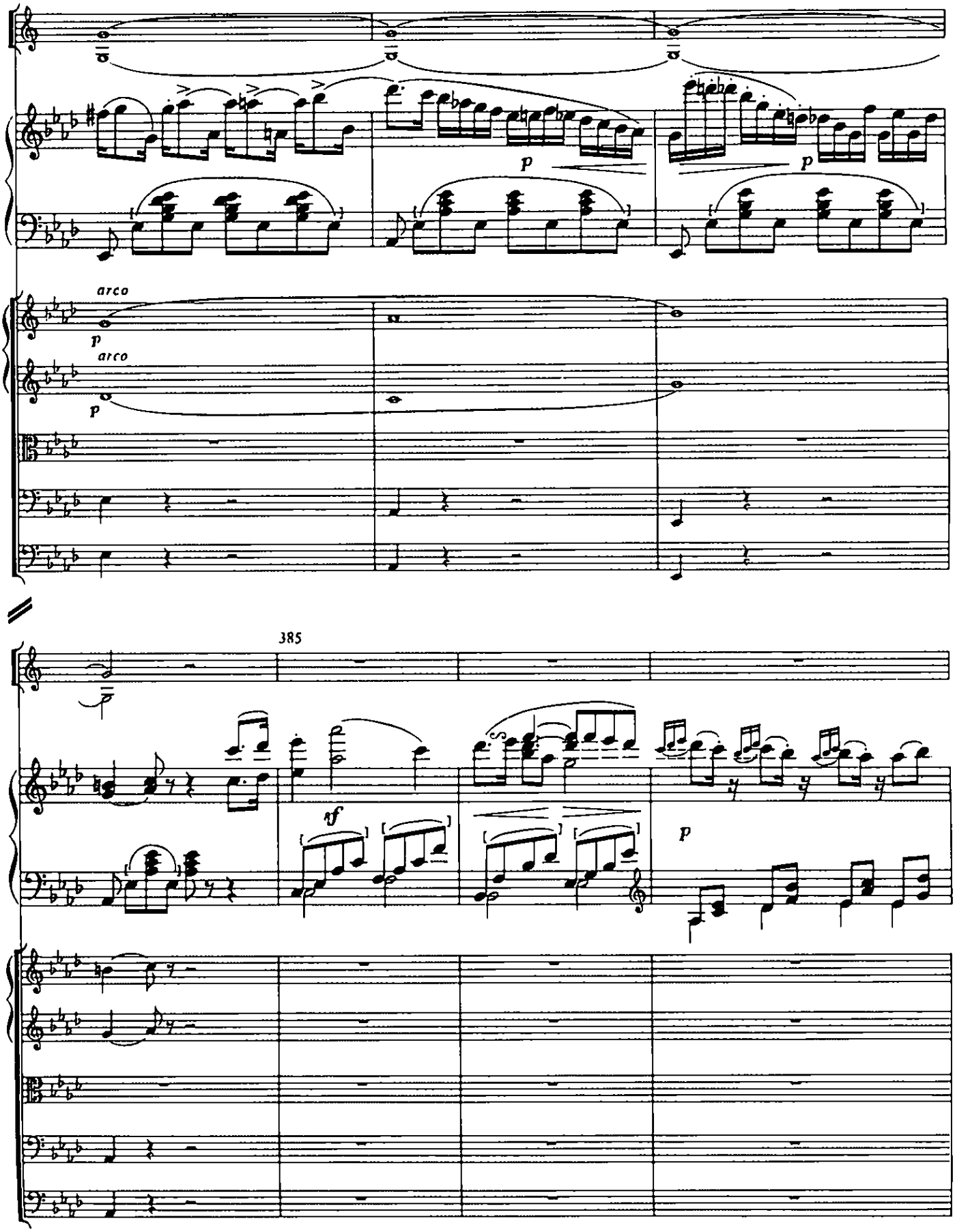

p
p
sf
sf
p
fz
fz
fz
sf
sf
p
sfp
sfp
sfp
sfp
sfp
sfp
fz
fz
fz
fz

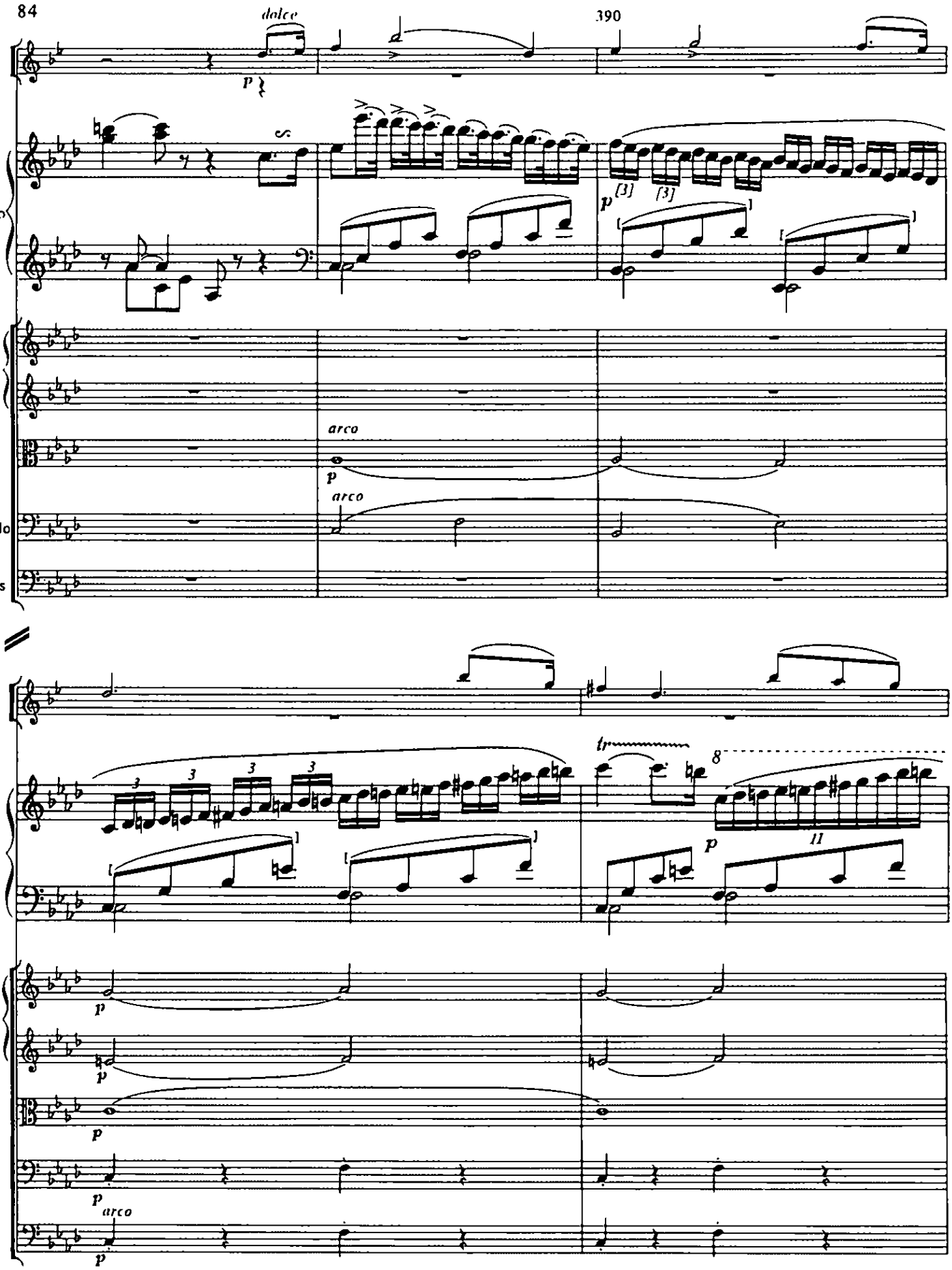

350
Fls
Cls
Bsns
Hns
Piano
[Winds]
[Winds]
355
cresc


8
Piano
decresc
360
p
pp
pp
365
Piano
VnI
pp
VnII
pp
Vla
pp
Cello
pp
Bass
pp

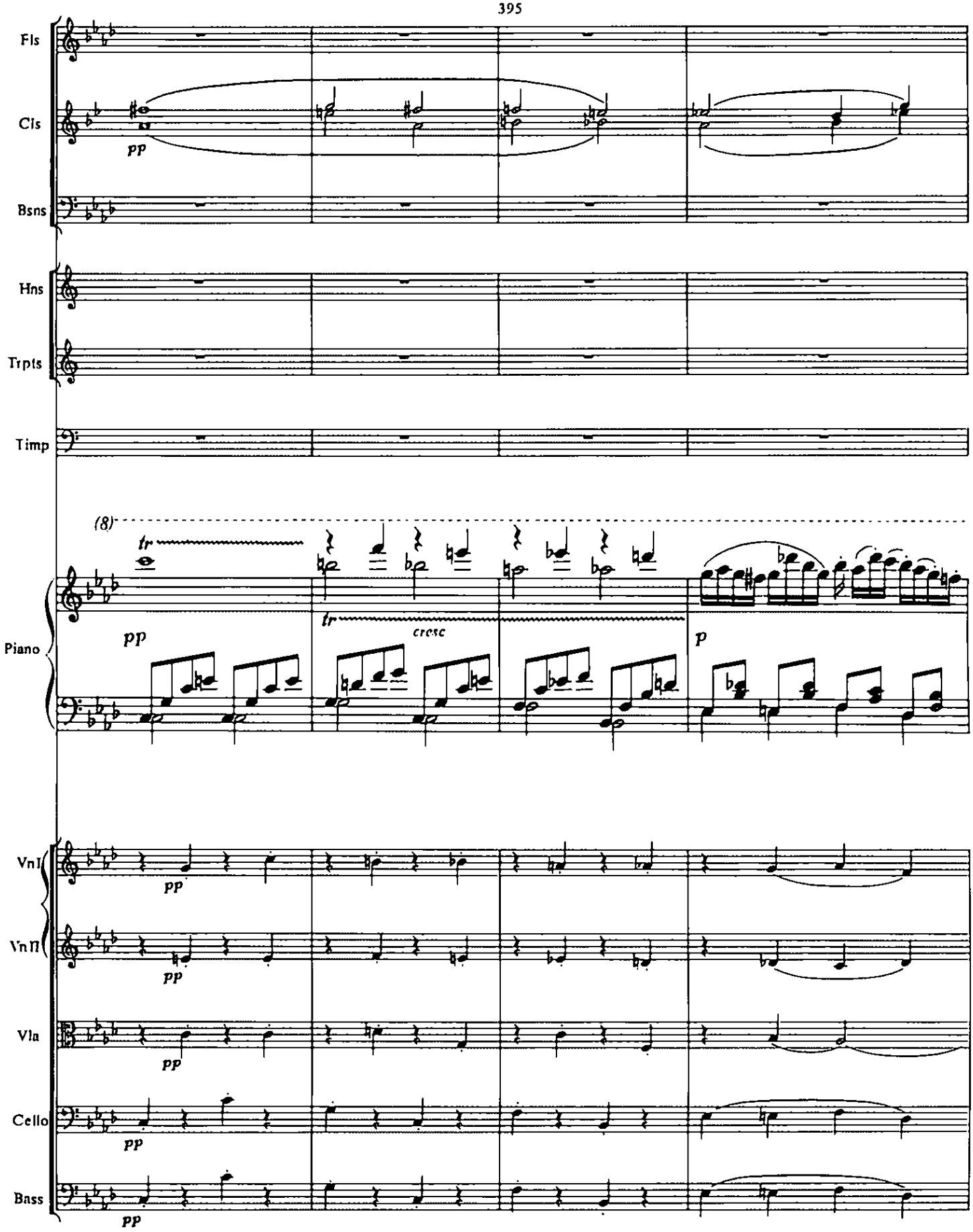

tr
p
p
pp cantabile
p
p
p
p
pizz
p
pizz.
p
370

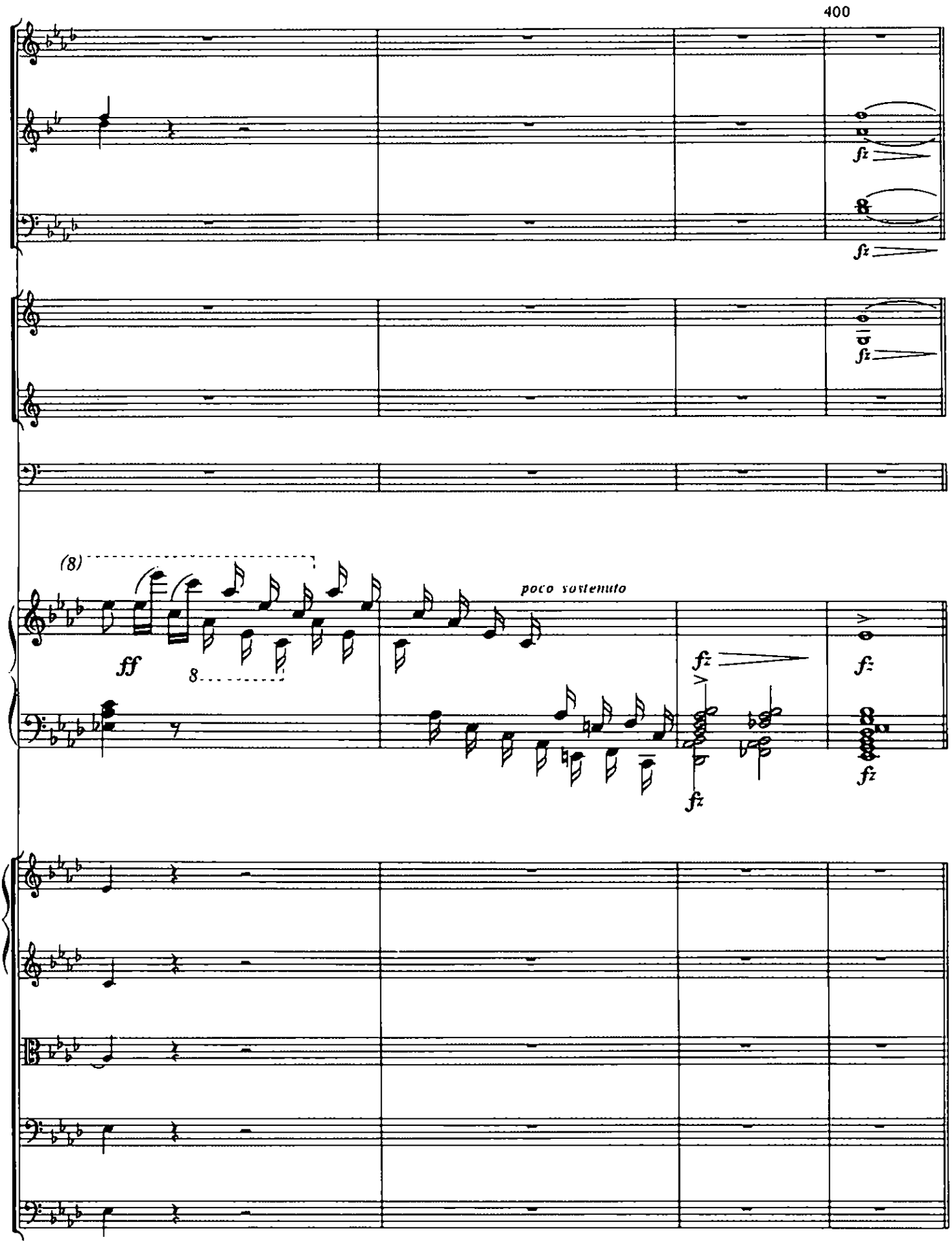

375
Hns
pp
Piano
p
Ped.
Vn I
Vn II
Vla
Cello
Bass
pizz
p pizz.
p pizz.
p
380
8

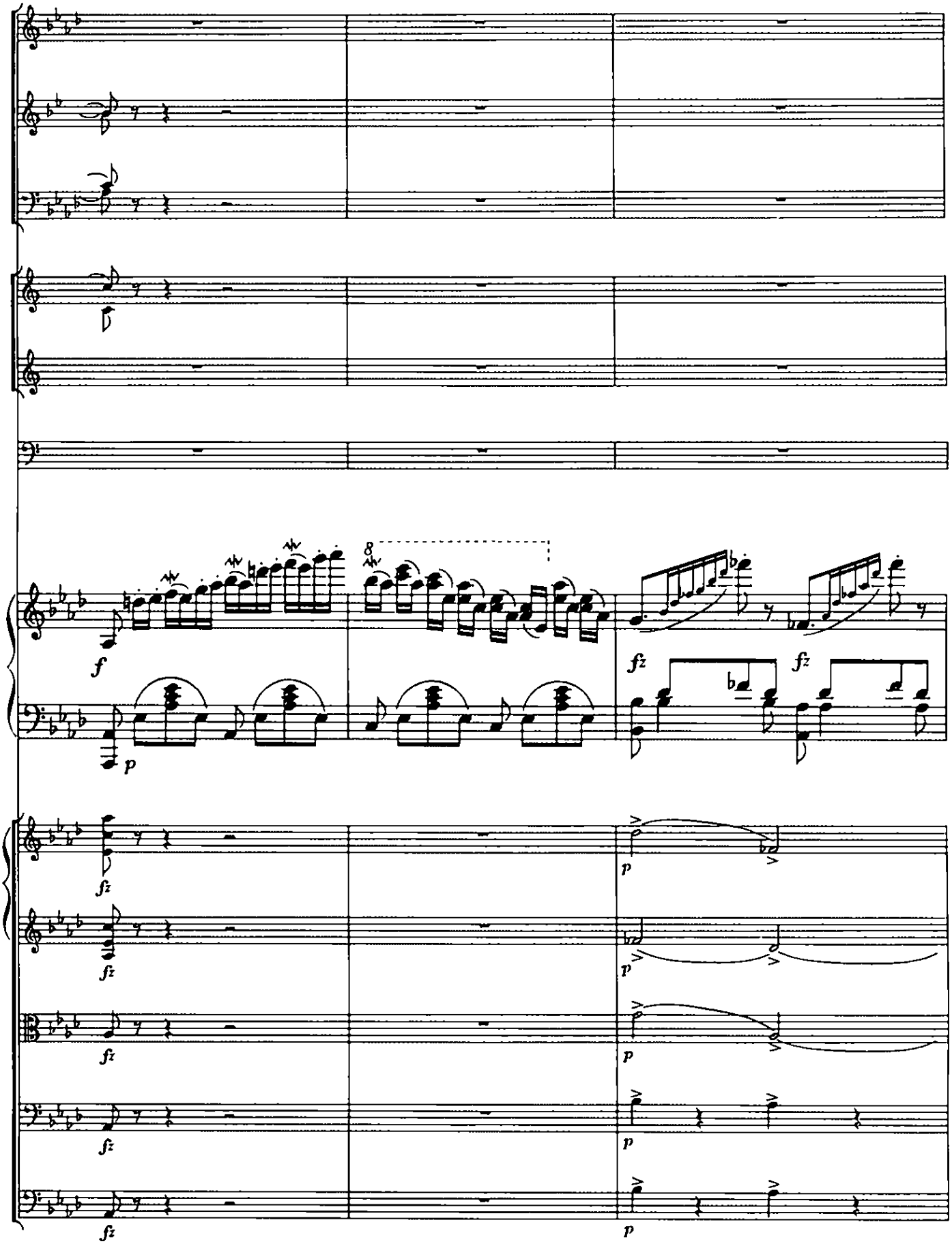

arco
p
arco
p
p
p
385
p
sf
p


84
dolce
390
Cls
p
Piano
[3]
[3]
p
Vn I
Vn II
Vla
arco
p
Cello
arco
Bass
tr
8
p
11
p
p
p
p
arco
p

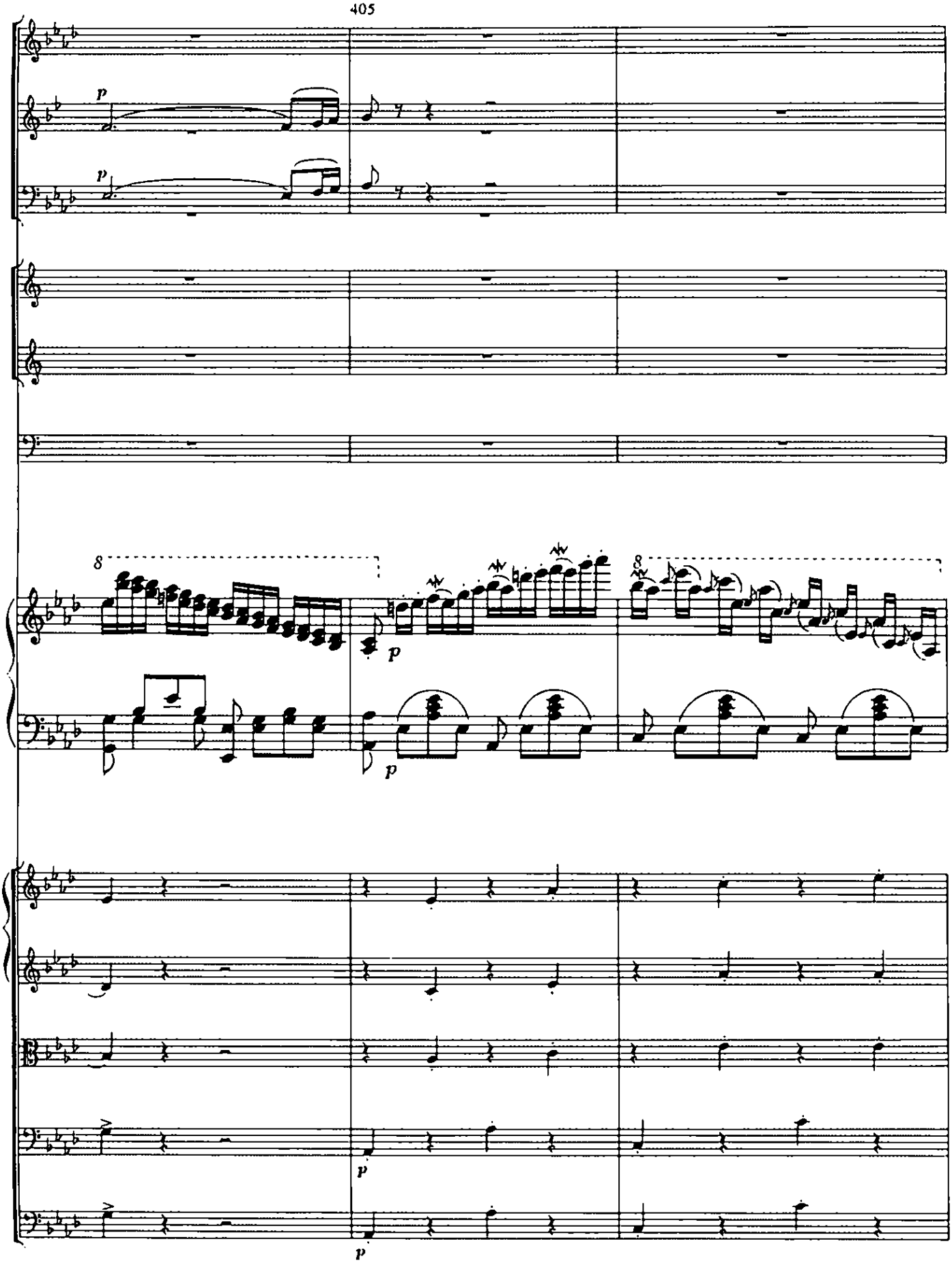
395

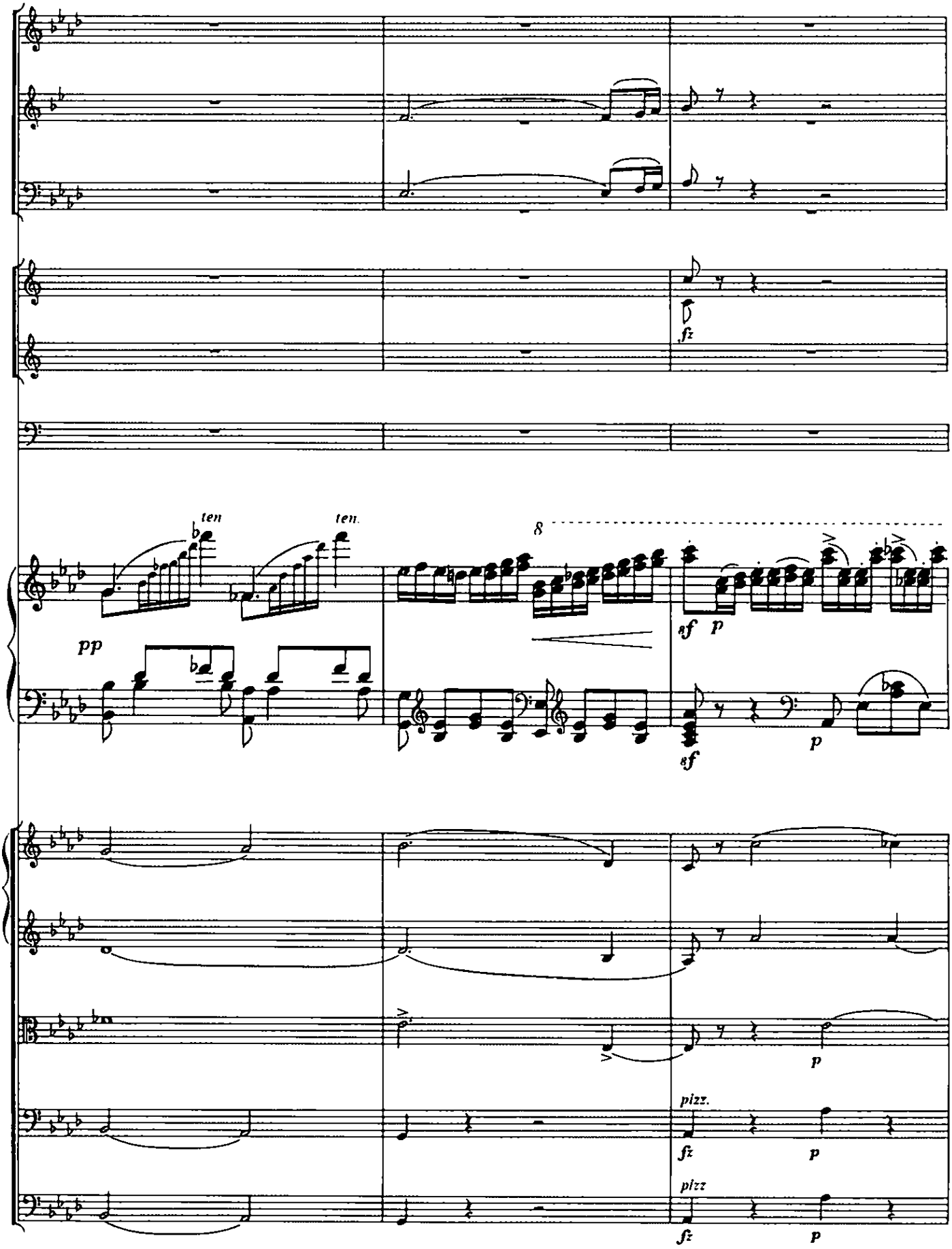

Fls
Cls
pp
Bsns
Hns
Trpts
Timp
(8)
tr
pp
Piano
tr
cresc
p
Vnl
pp
Vnll
pp
Vla
pp
Cello
pp
Bass
pp

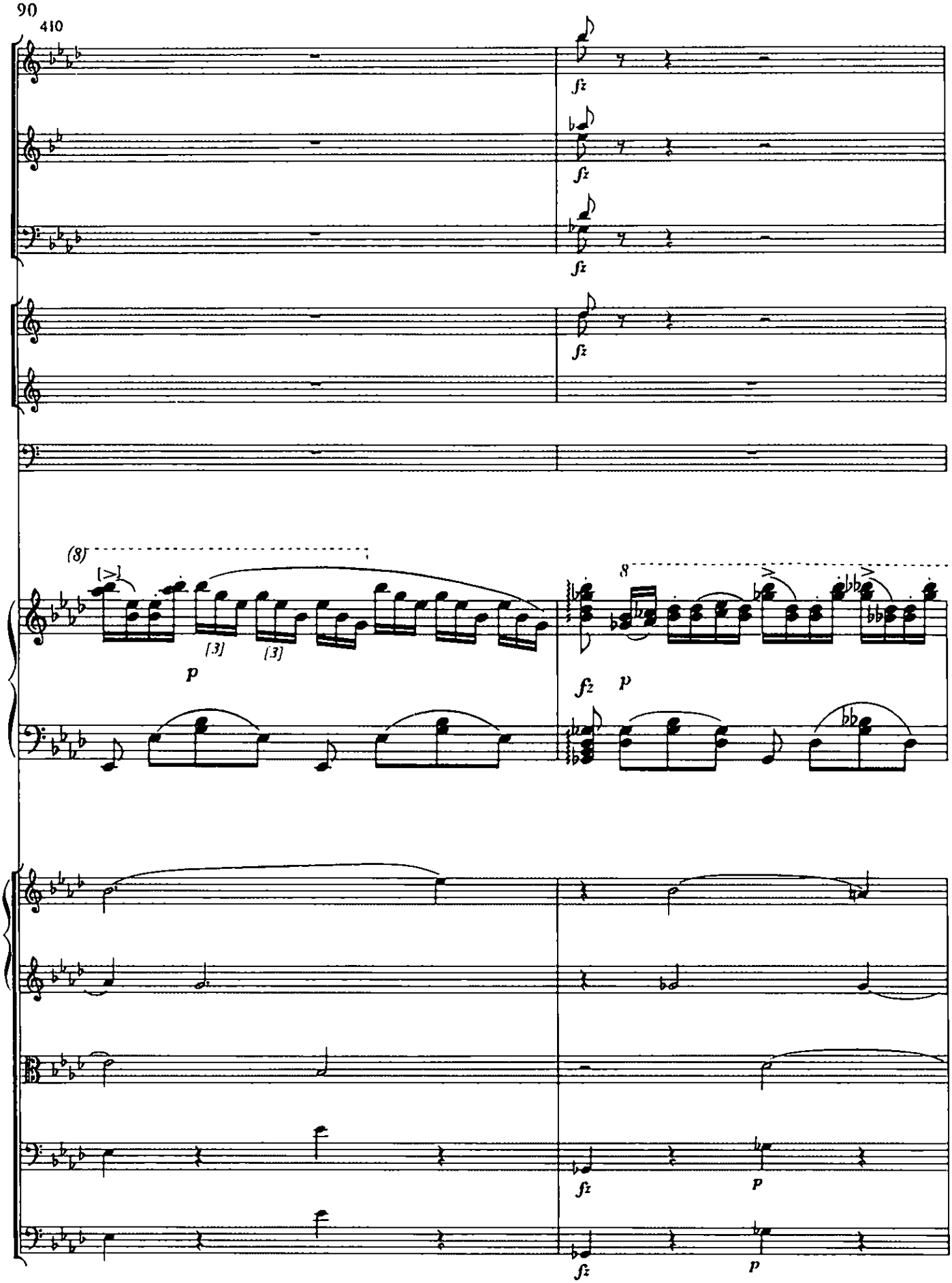

400
fz
fz
fz
(8)
ff
8
poco sostenuto
fz
fz
fz
fz

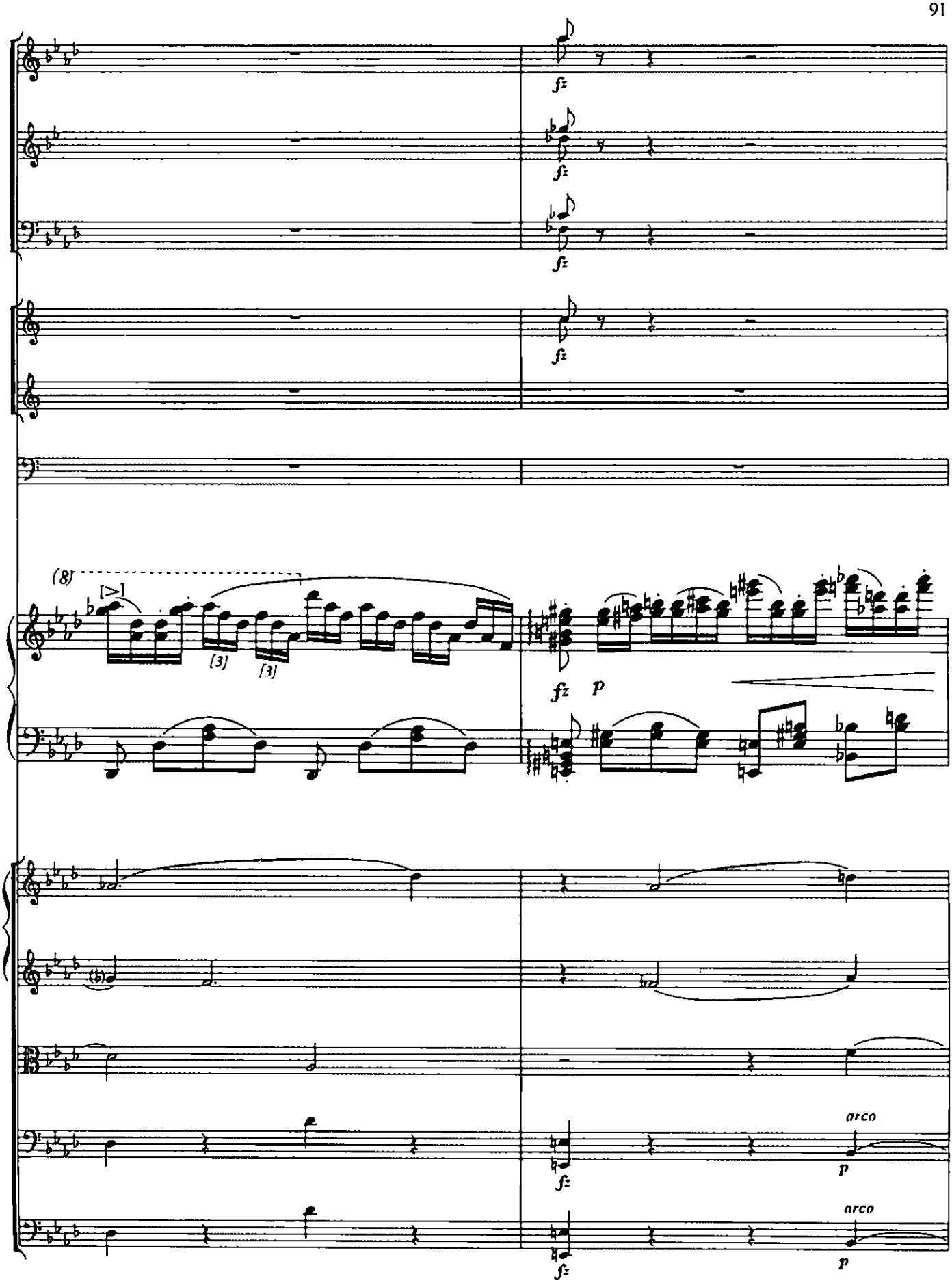

8
f
p
fz
fz
fz
fz
fz
fz
fz
p
p
p
p
p
p

405

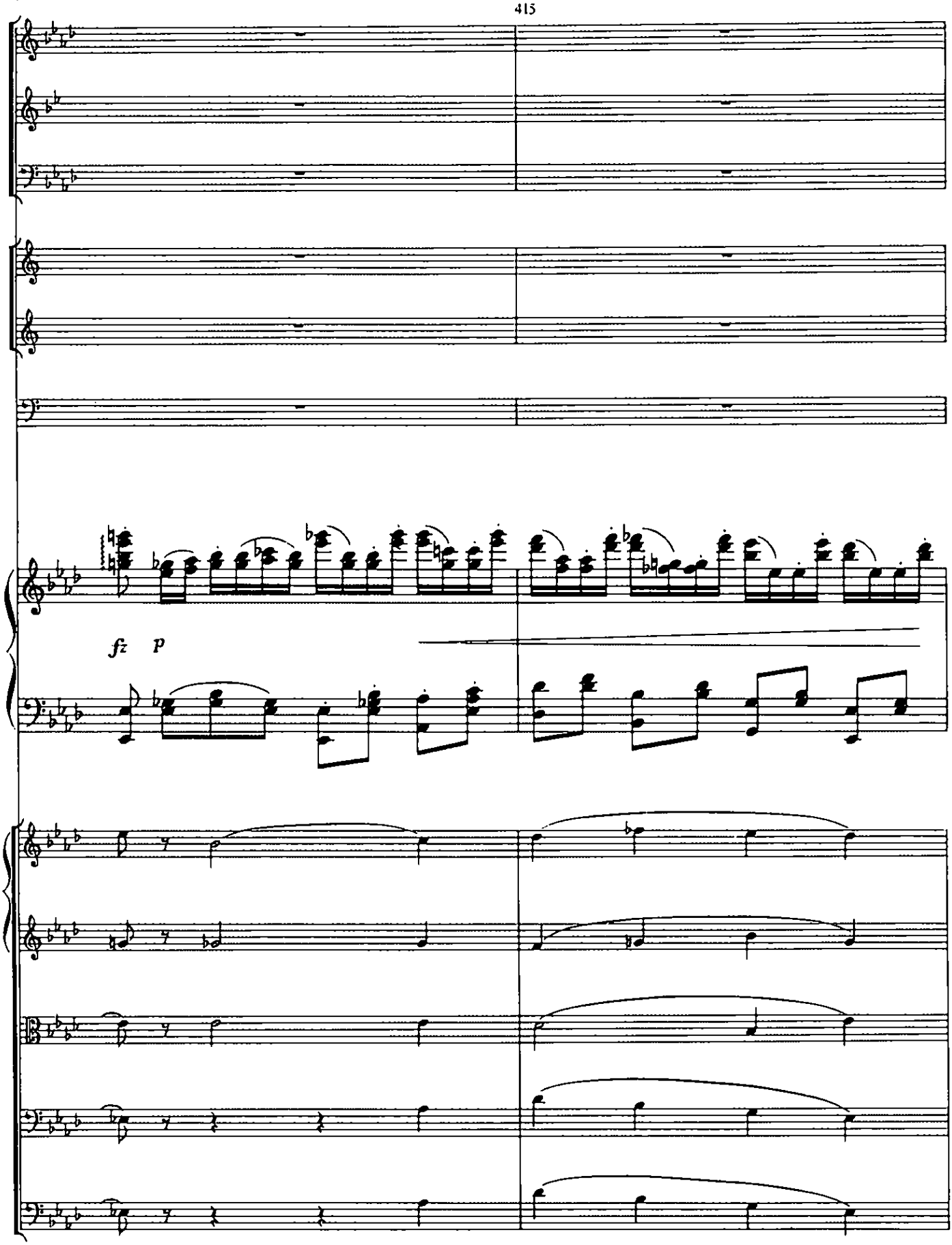


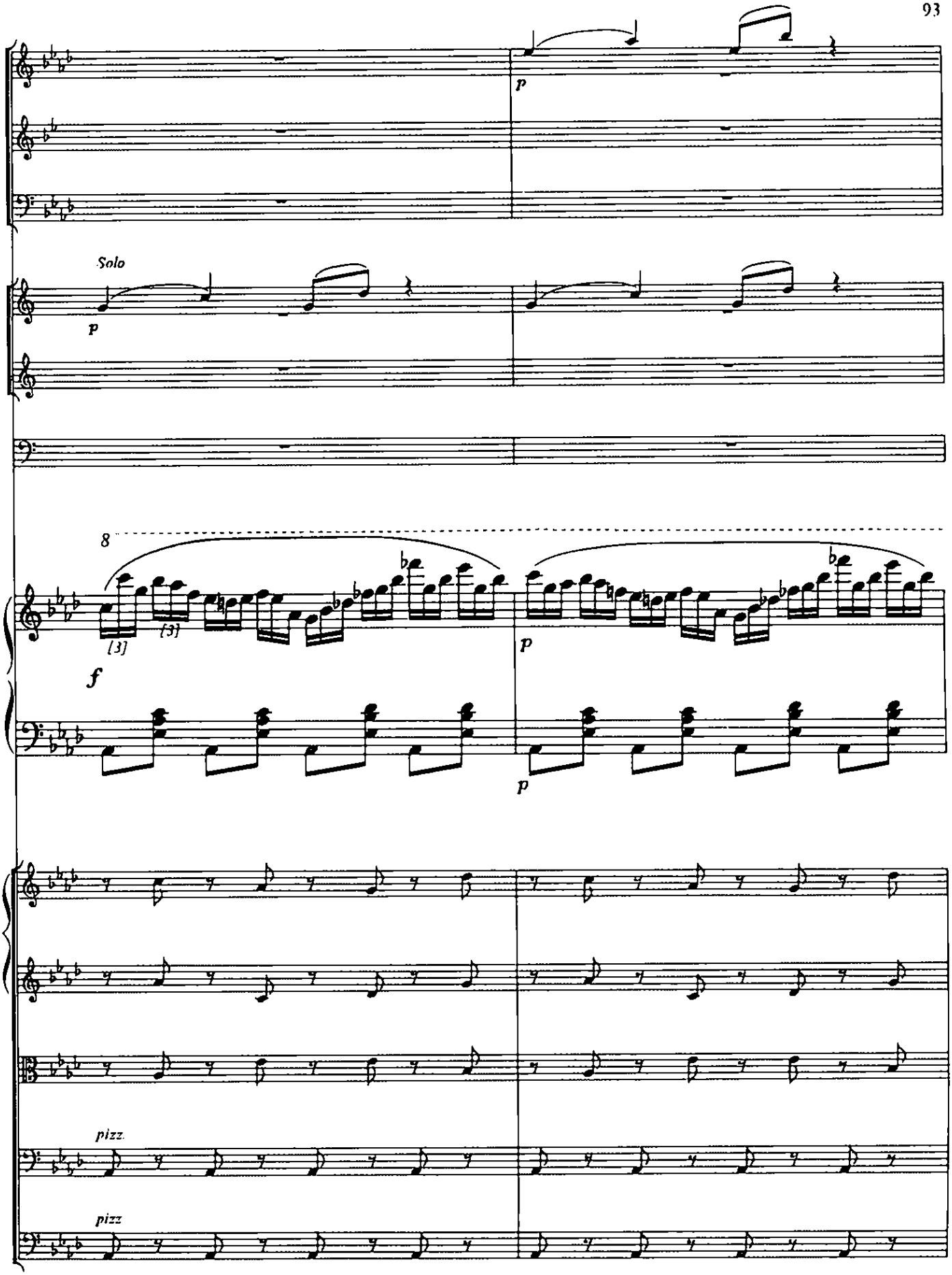

fz
ten
ten.
8
pp
sf
p
sf
p
p
pizz.
fz
p
pizz
fz
p

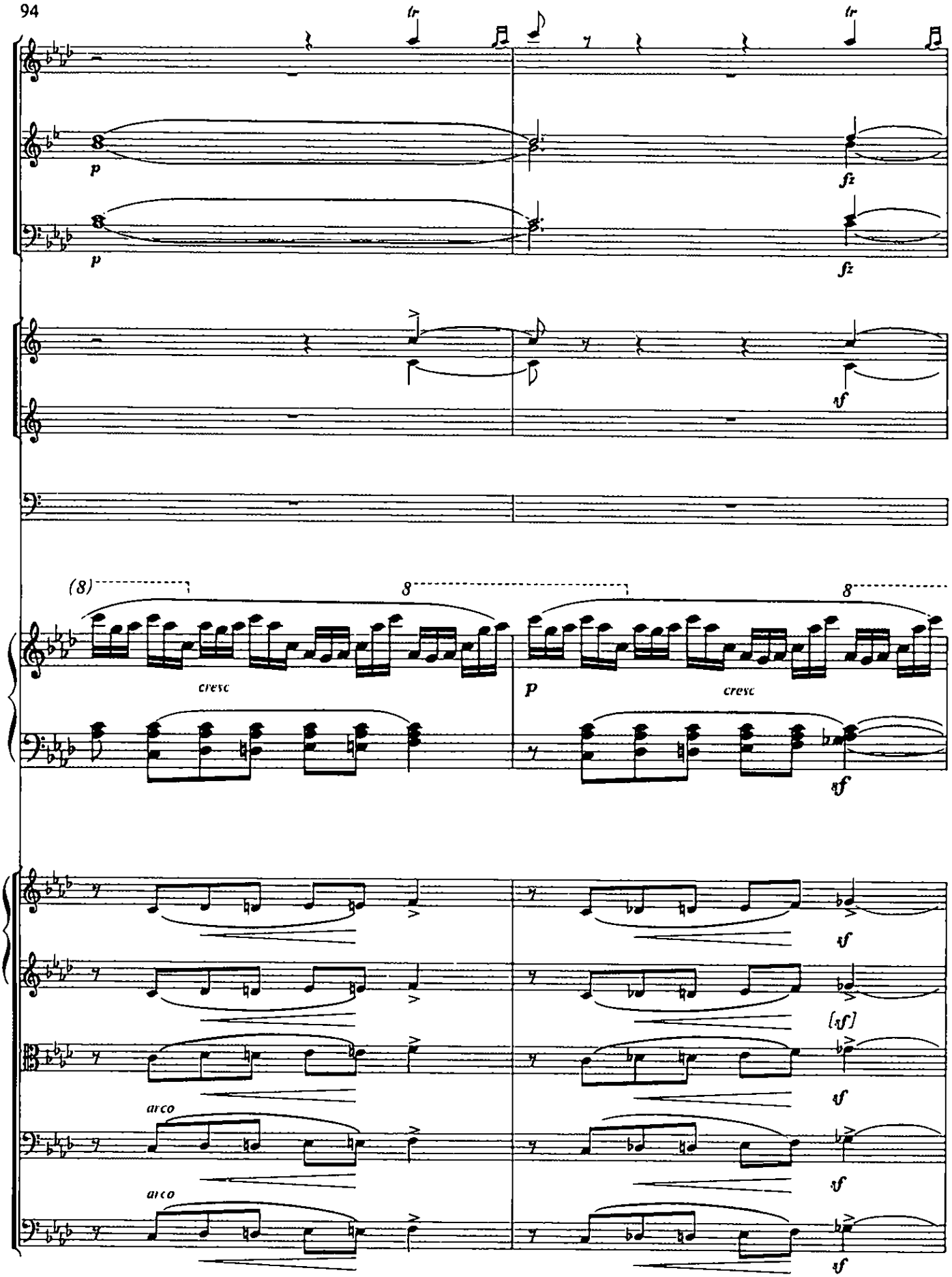

410
fz
fz
fz
fz
(8)
[3]
[3]
p
8
fz
p
fz
p
fz
p

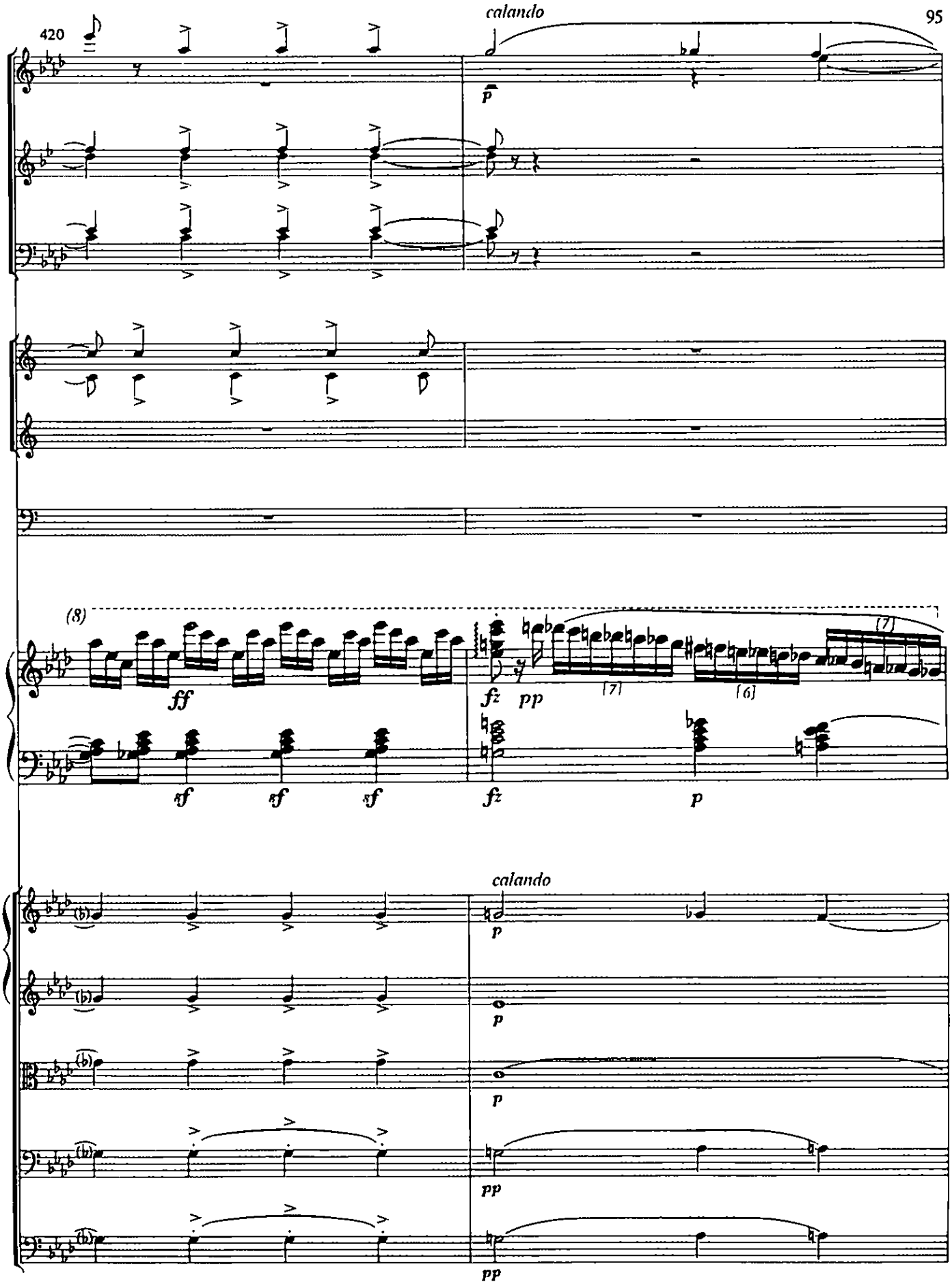

fz
fz
fz
fz
(8)
[>]
[3]
[3]
fz
p
arco
p
fz
arco
p
fz

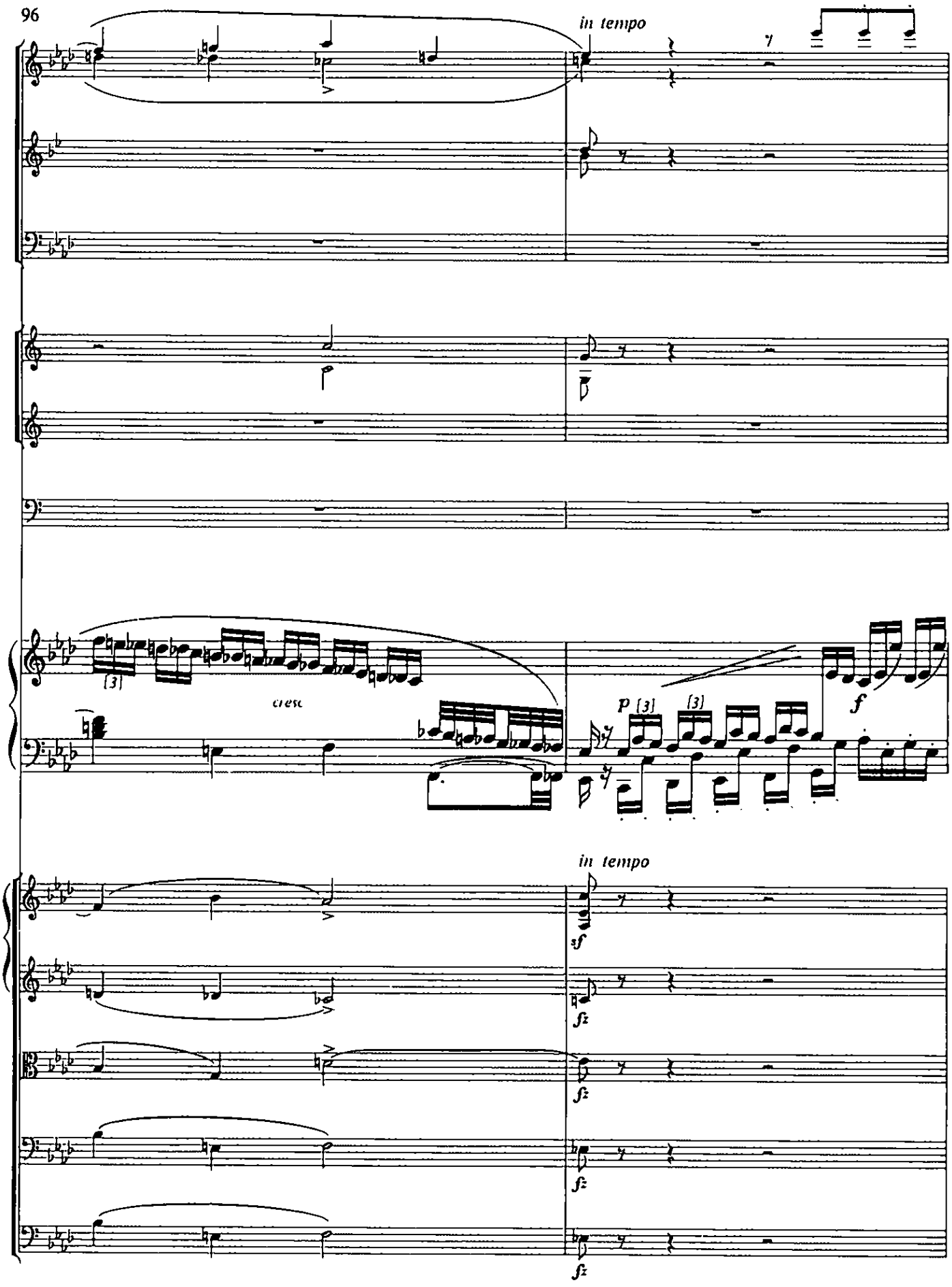
415

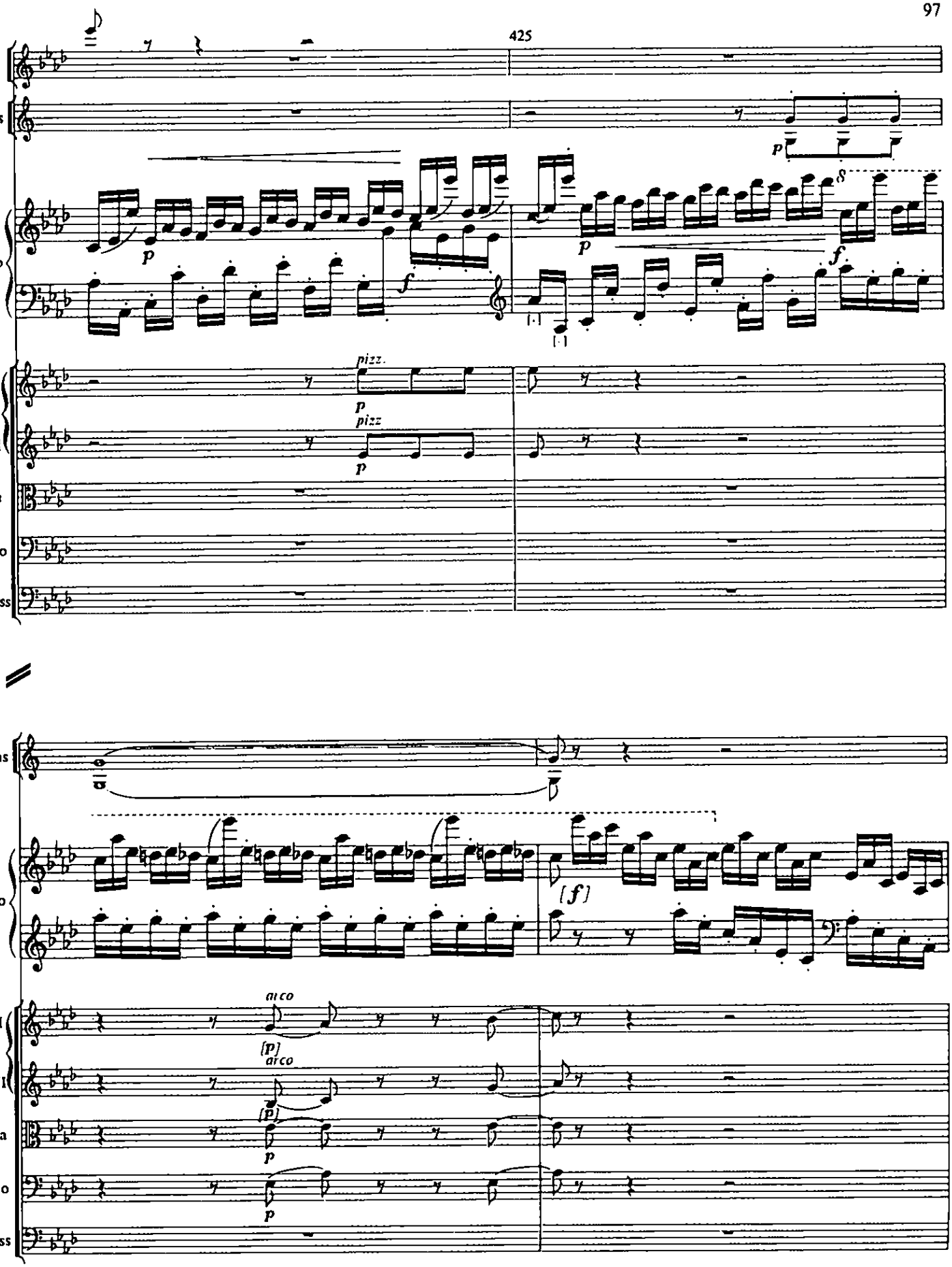


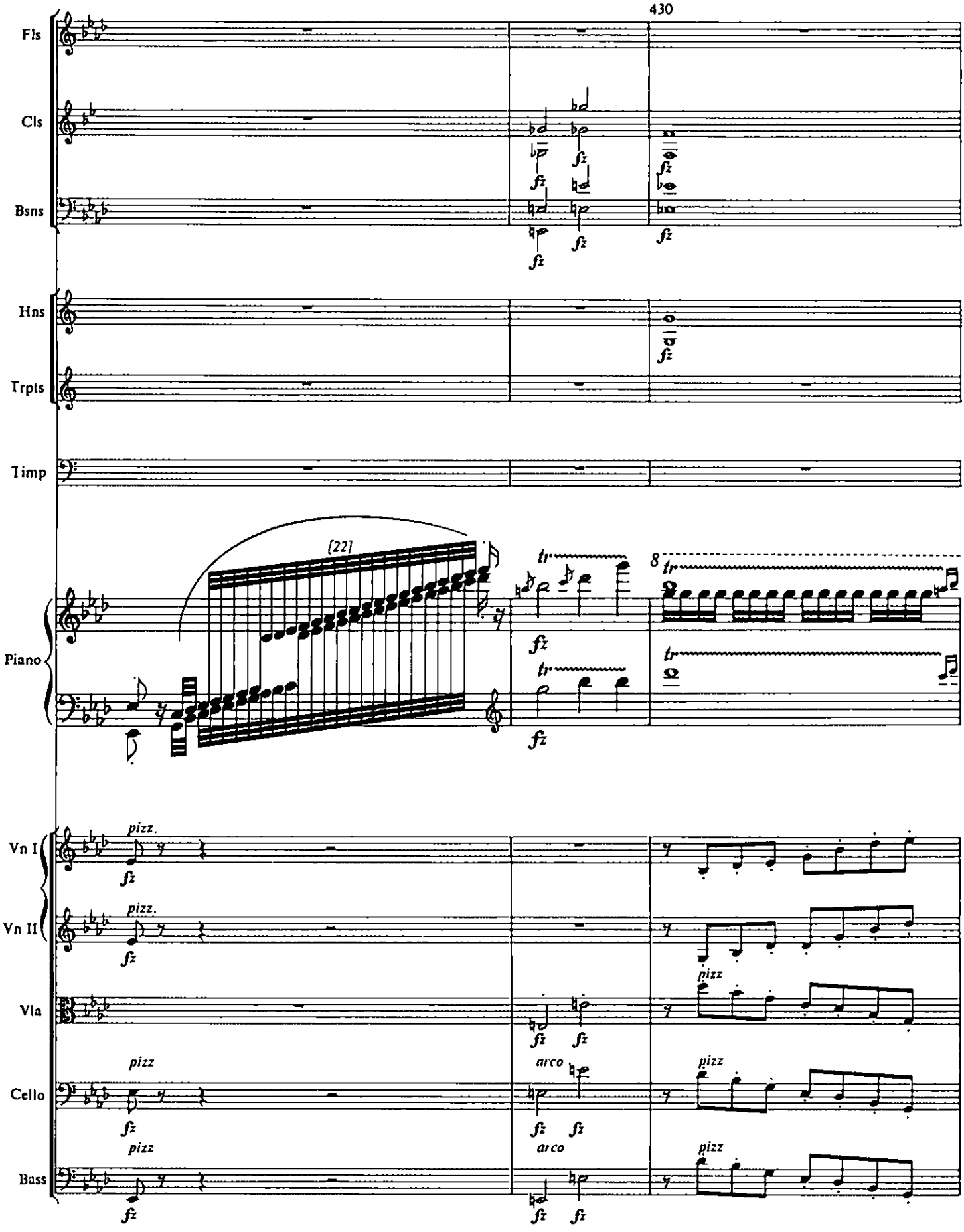

p
Solo
p
8
[3]
[3]
f
p
p
pizz.
pizz

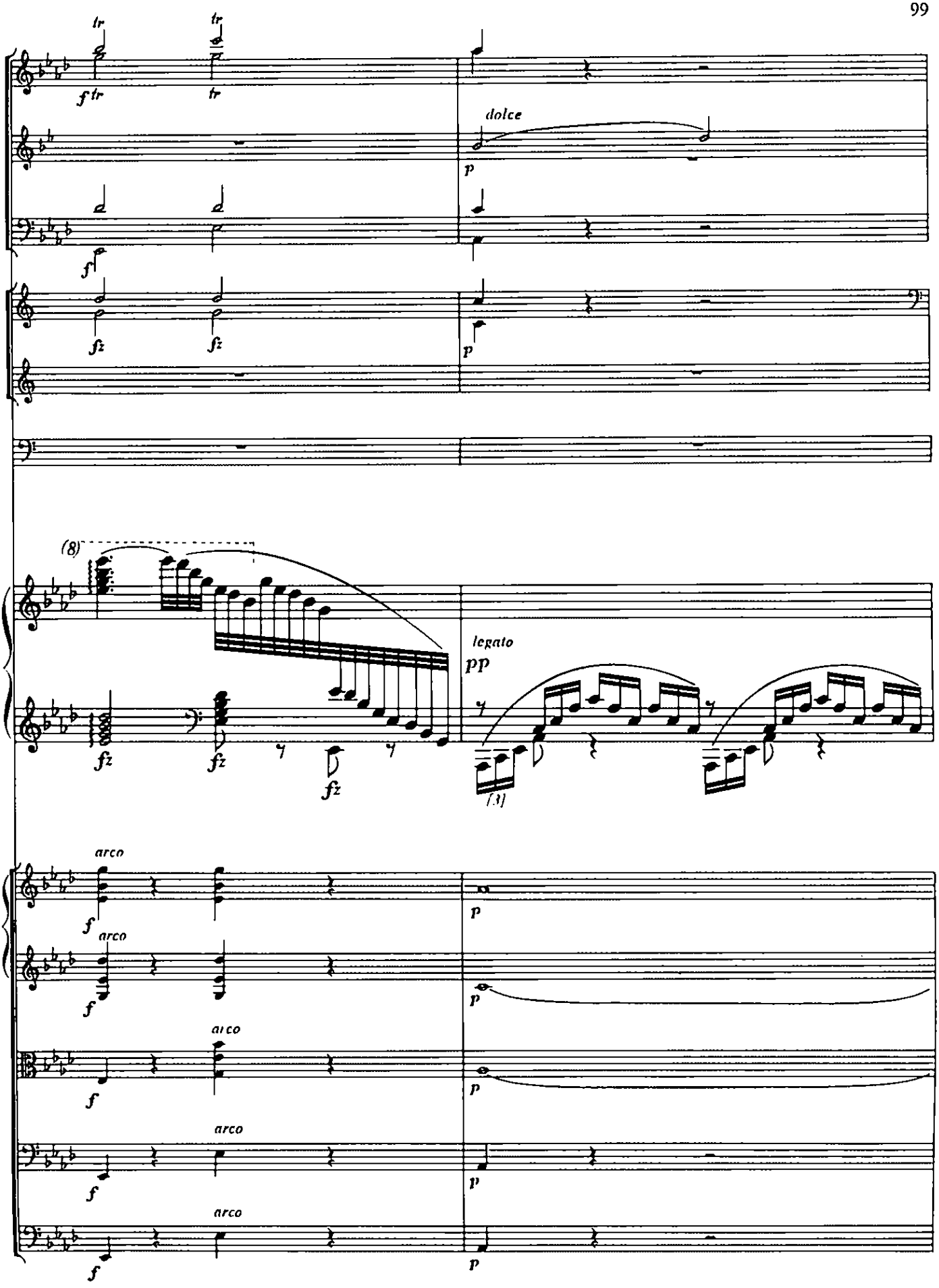

tr
tr
p
fz
p
fz
sf
(8)
8
8
cresc
p
cresc
sf
sf
[sf]
arco
sf
arco
sf
sf

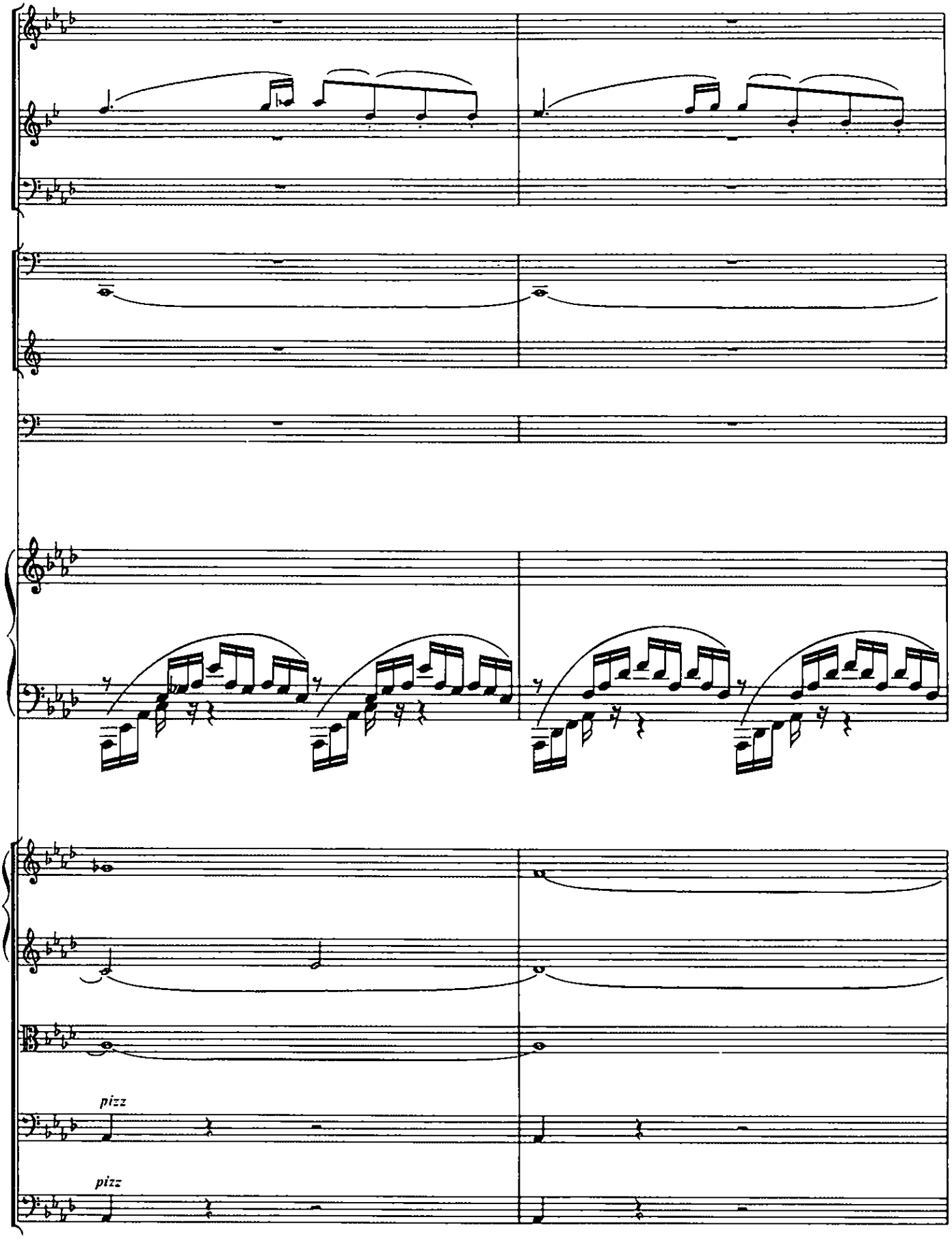

420
calando
p
(8)
ff
fz
pp
(7)
(6)
(7)
sf
sf
sf
fz
p
calando
p
p
p
pp
pp

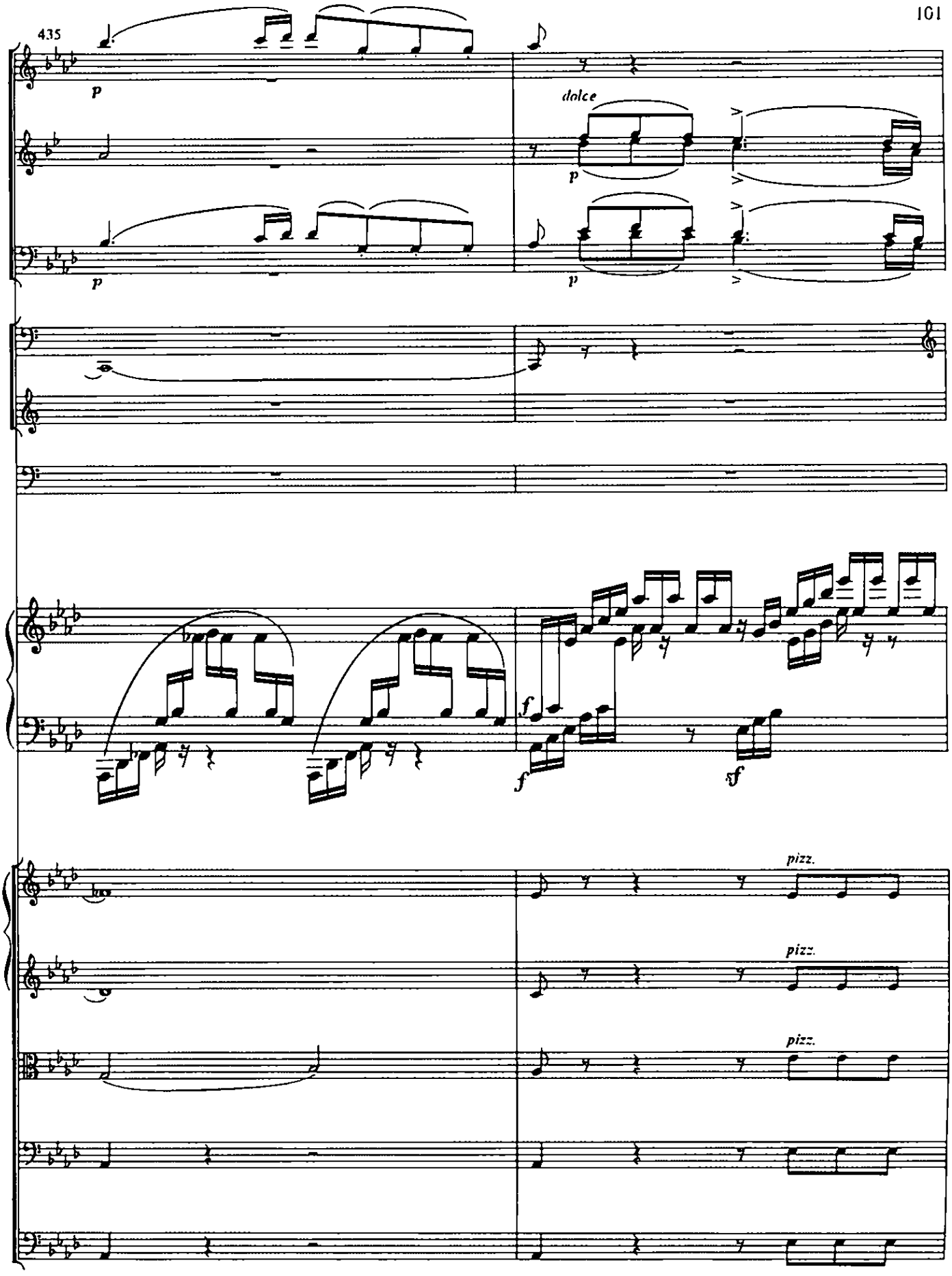

in tempo
7
[3]
cresc
p [3]
[3]
f
in tempo
sf
fz
fz
fz
fz

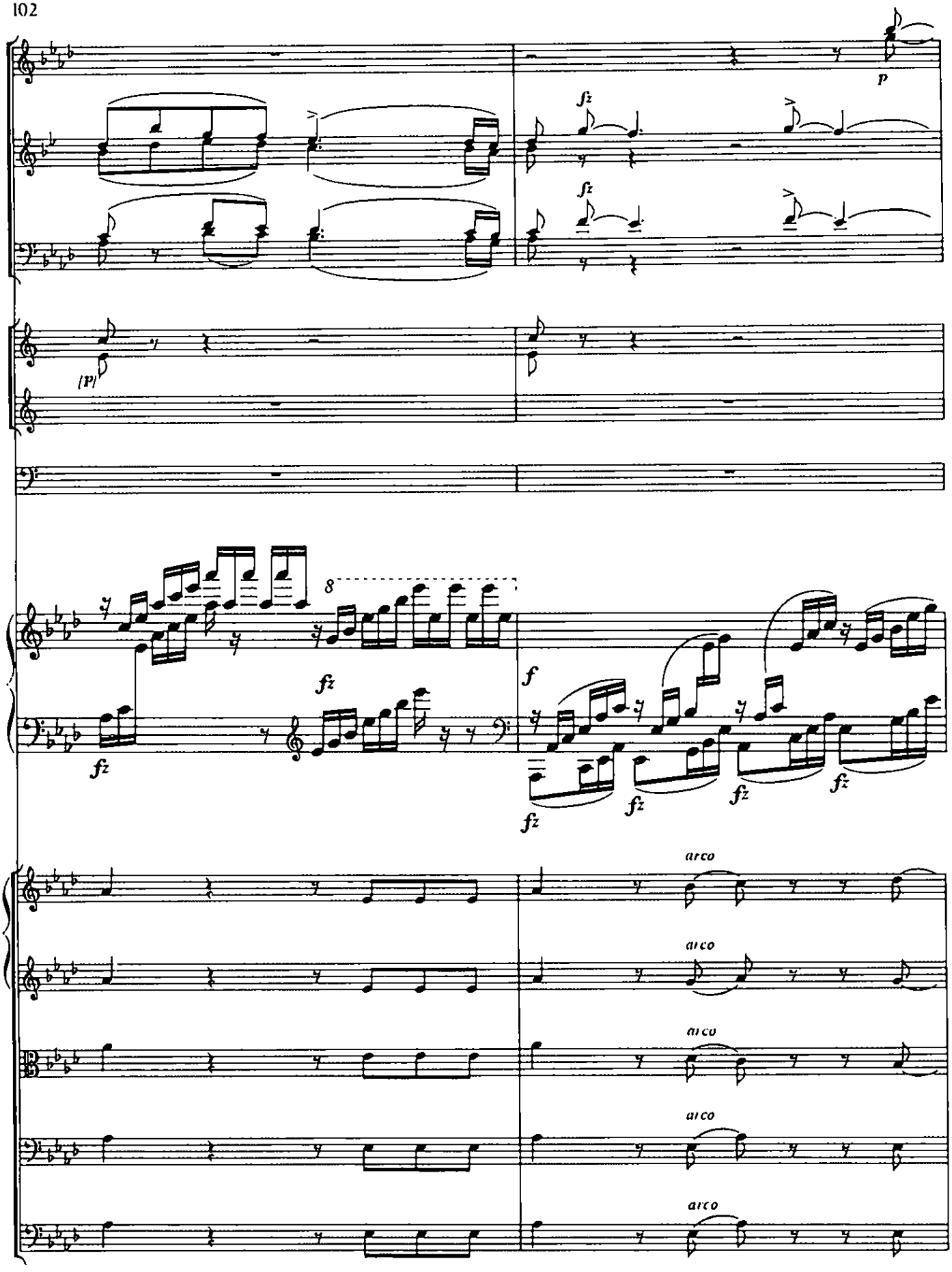

425
Fls
Hns
Piano
Vn I
Vn II
Vla
Cello
Bass
pizz.
arco
[p]
[f]

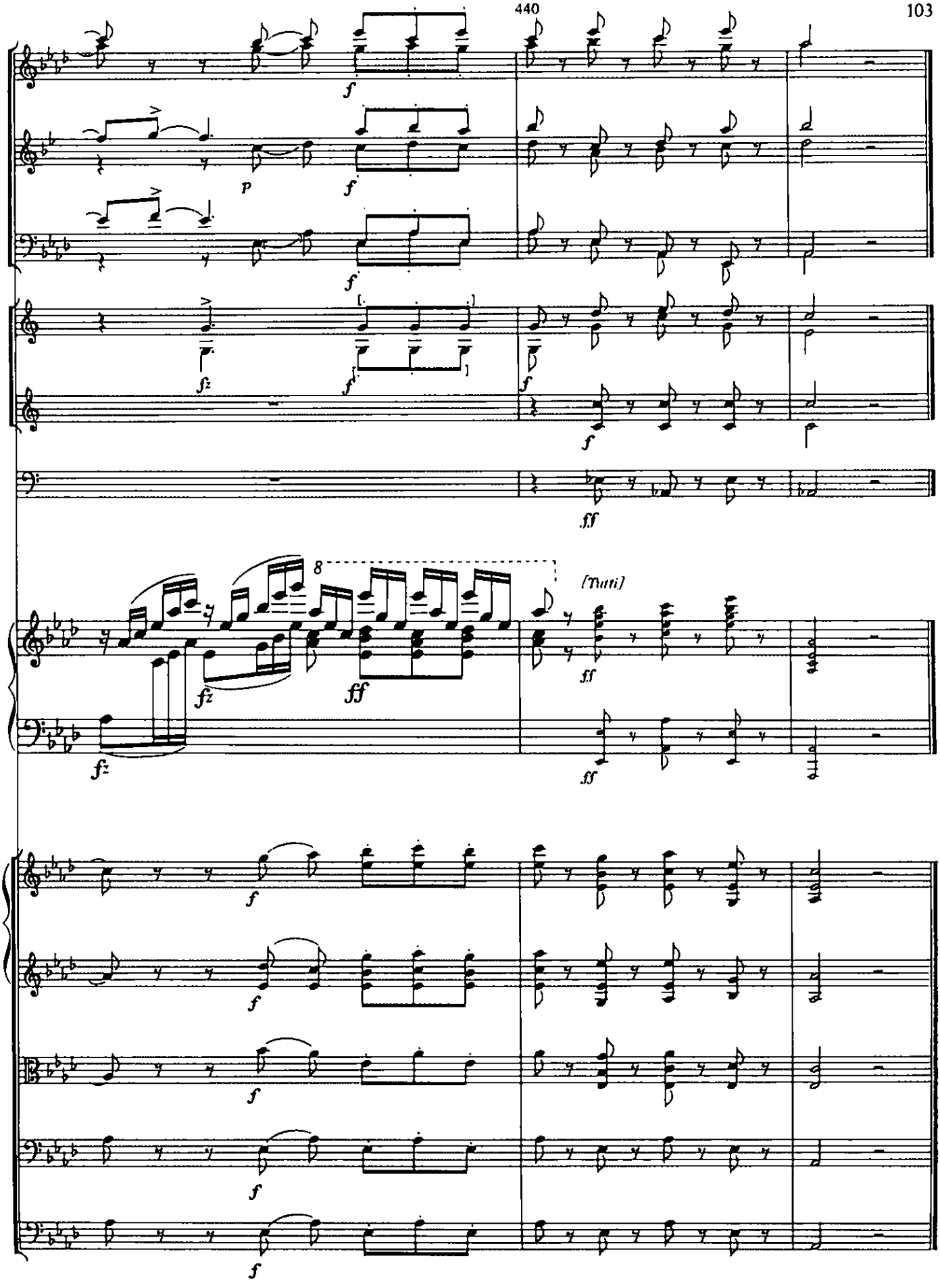

430
Fls
Cls
Bsns
Hns
Trpts
Timp
[22]
Piano
Vn I
Vn II
Vla
Cello
Bass
pizz.
arco
fz
tr
8

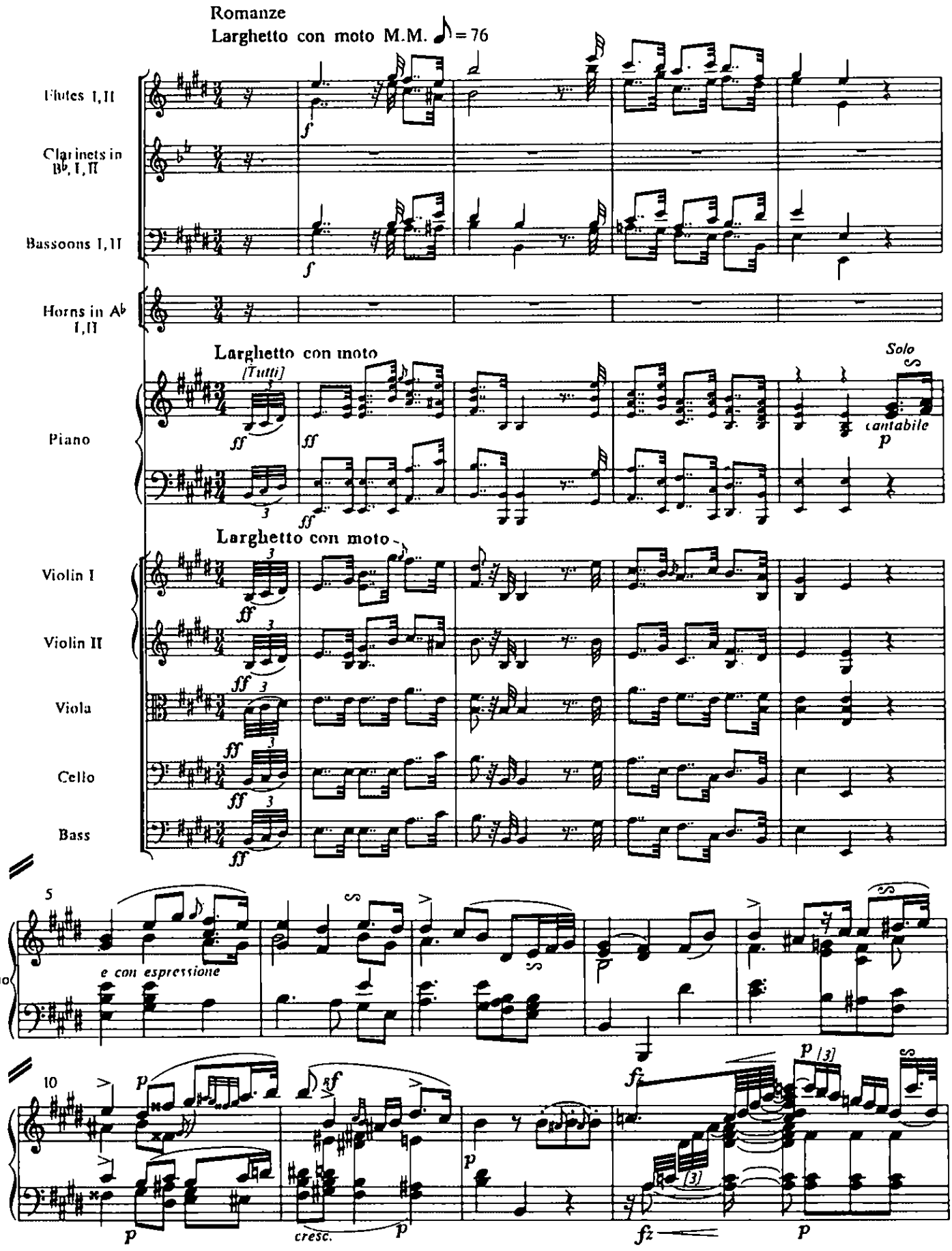

tr
tr
f tr
tr
dolce
p
f
fz
fz
p
(8)
legato
pp
fz
fz
fz
(3)
arco
f
p
arco
f
p
arco
f
p
arco
f
p
arco
f
p


pizz
pizz


435
p
dolce
p
p
p
f
f
sf
pizz.
pizz.
pizz.


p
fz
fz
(p)
8
fz
fz
f
fz
fz
fz
fz
arco
arco
arco
arco
arco


f
p
f
f
fz
f
f
f
ff
8
(Tutti)
fz
ff
fz
ff
f
f
f
f
f


Romanze
Larghetto con moto M.M. ♪ = 76
Flutes I, II
Clarinets in B♭ I, II
Bassoons I, II
Horns in A♭ I, II
Larghetto con moto
[Tutti]
Solo
cantabile
Piano
Larghetto con moto
Violin I
Violin II
Viola
Cello
Bass
5
e con espressione
Piano
10
cresc.

[7]

Piano

Vn I

Vn II

Vla

Cello

Bass

sfp

p

dolce

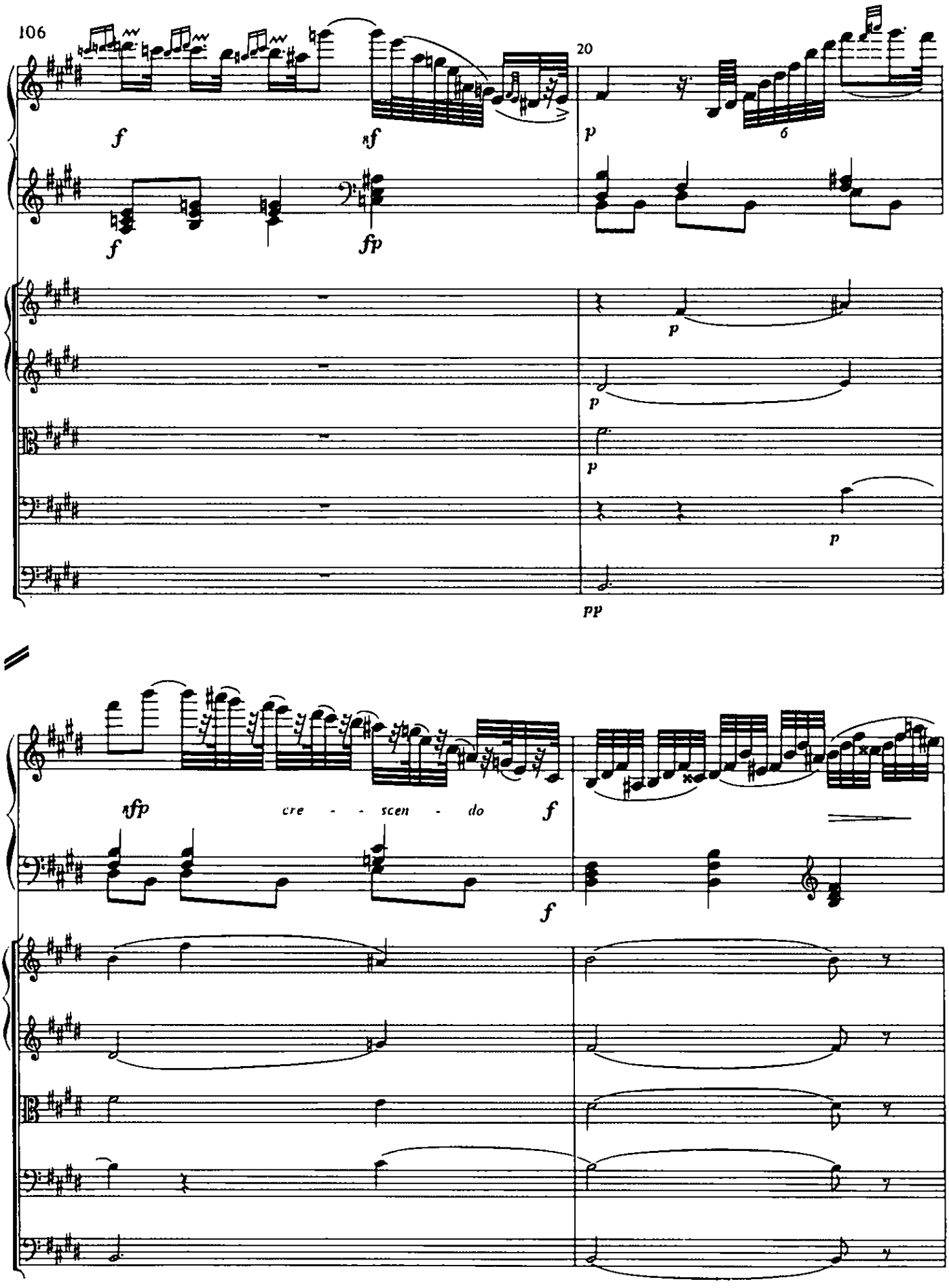
pp

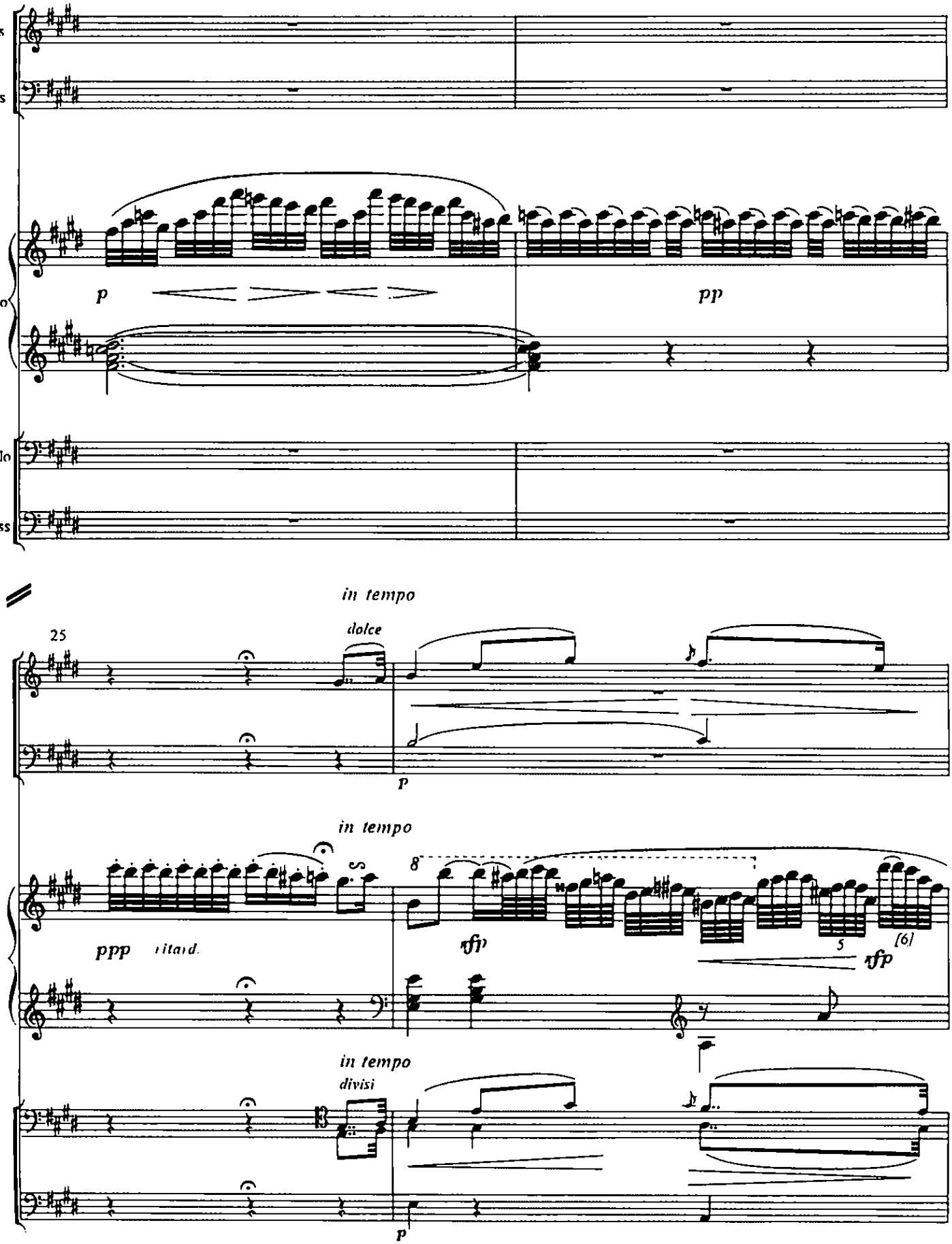
p leggiero

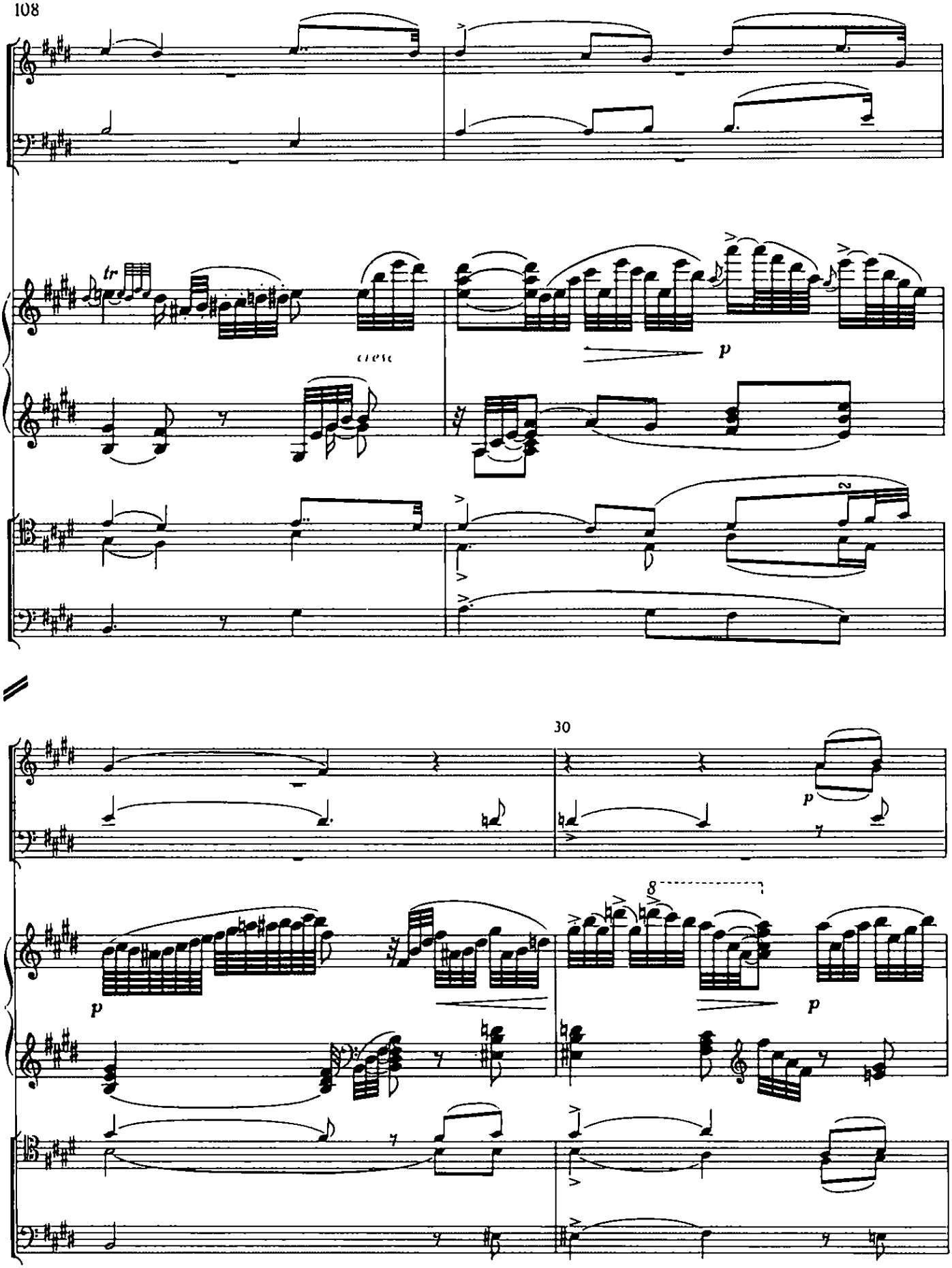
cresc.

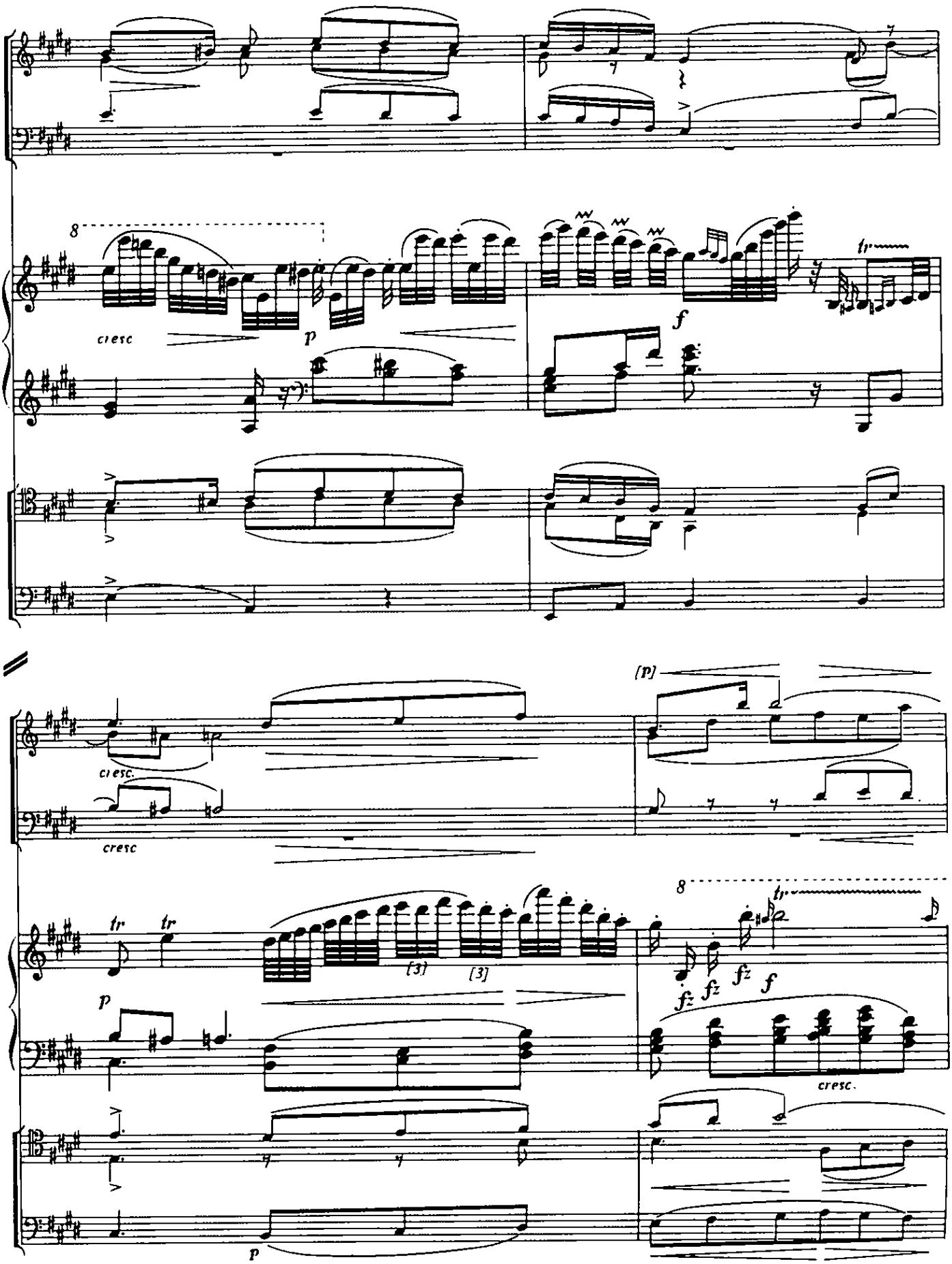
pp

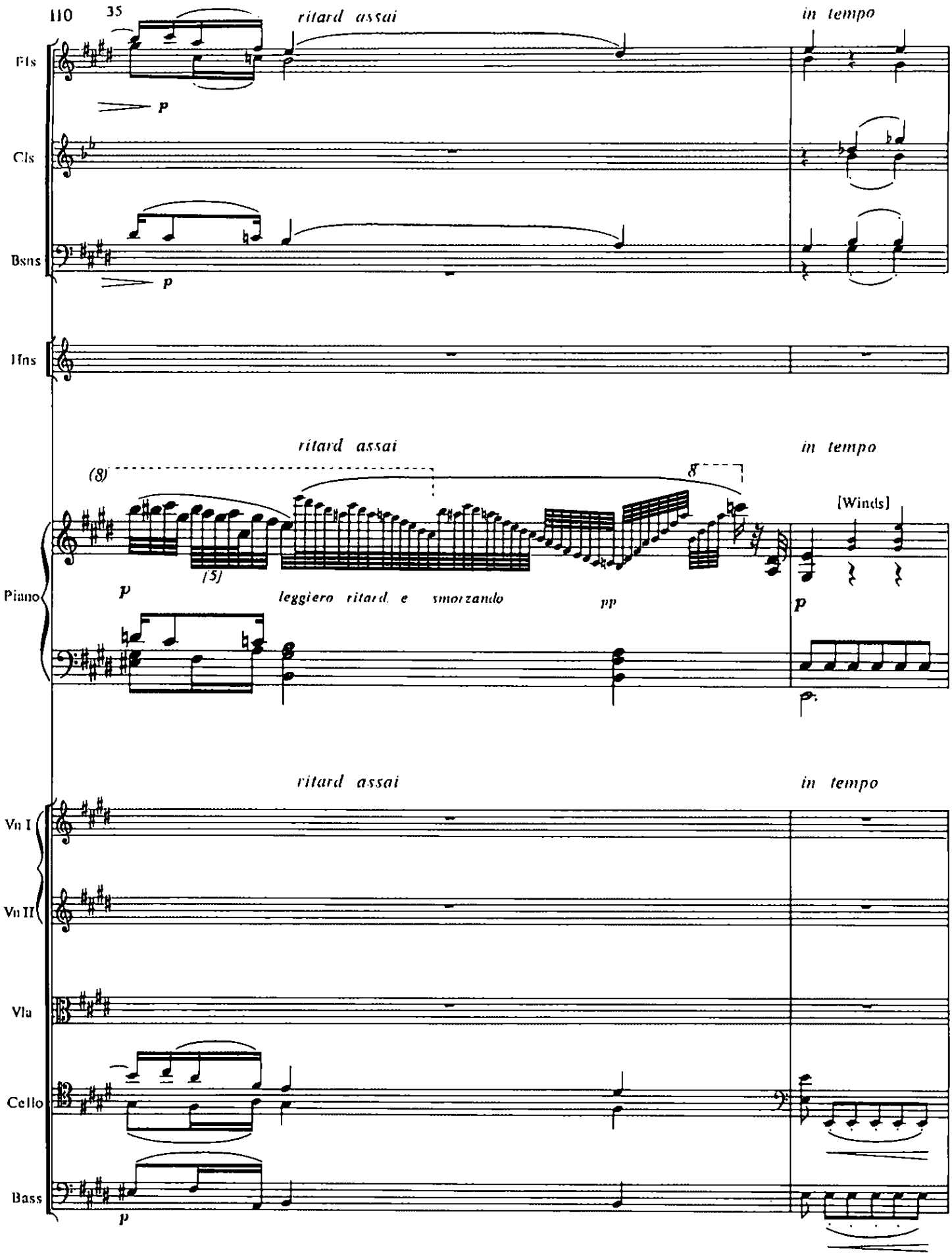
pp

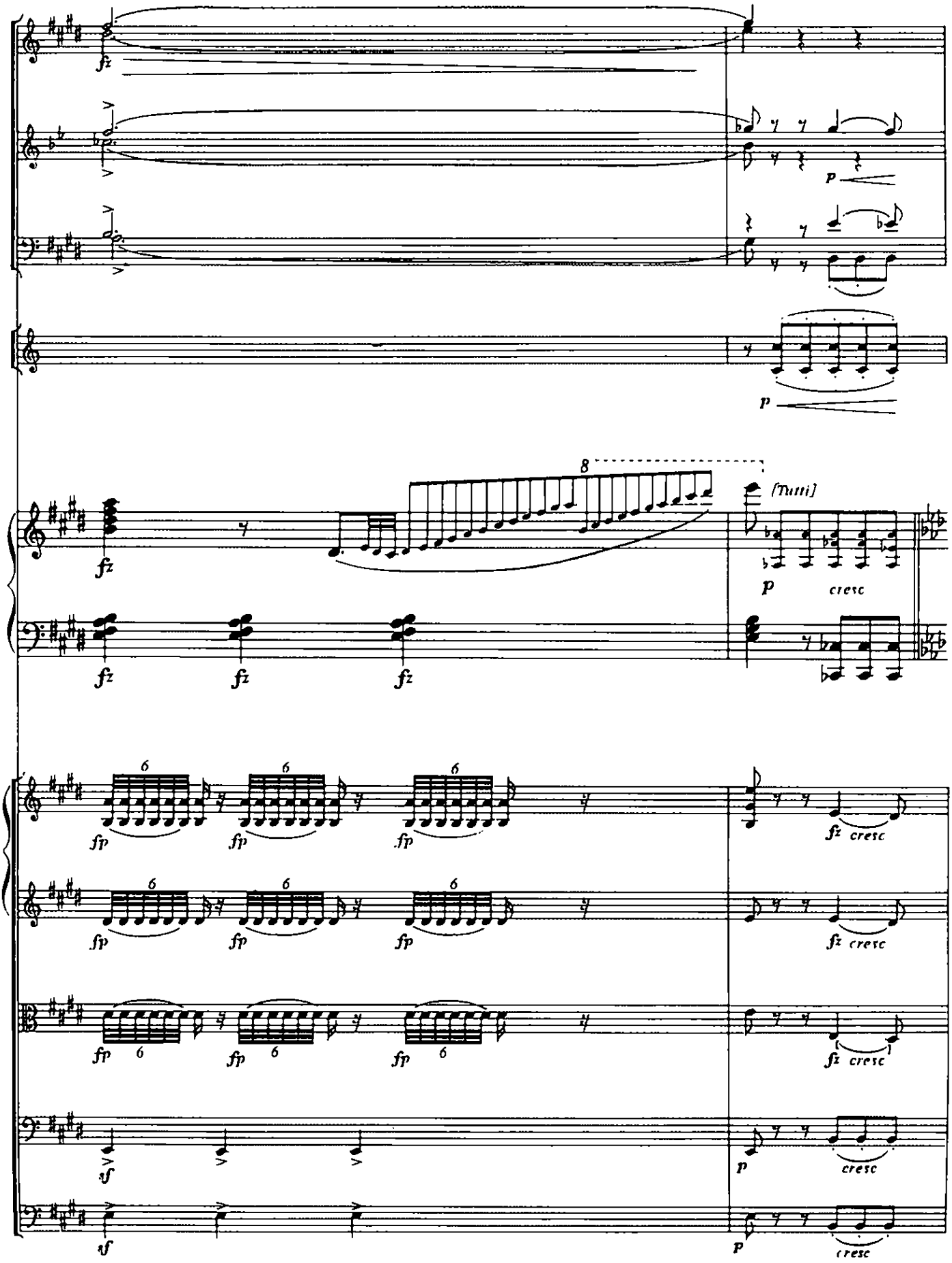

106
20
f
sf
fp
p
6
pp
sfp
cre - - scen - do
f

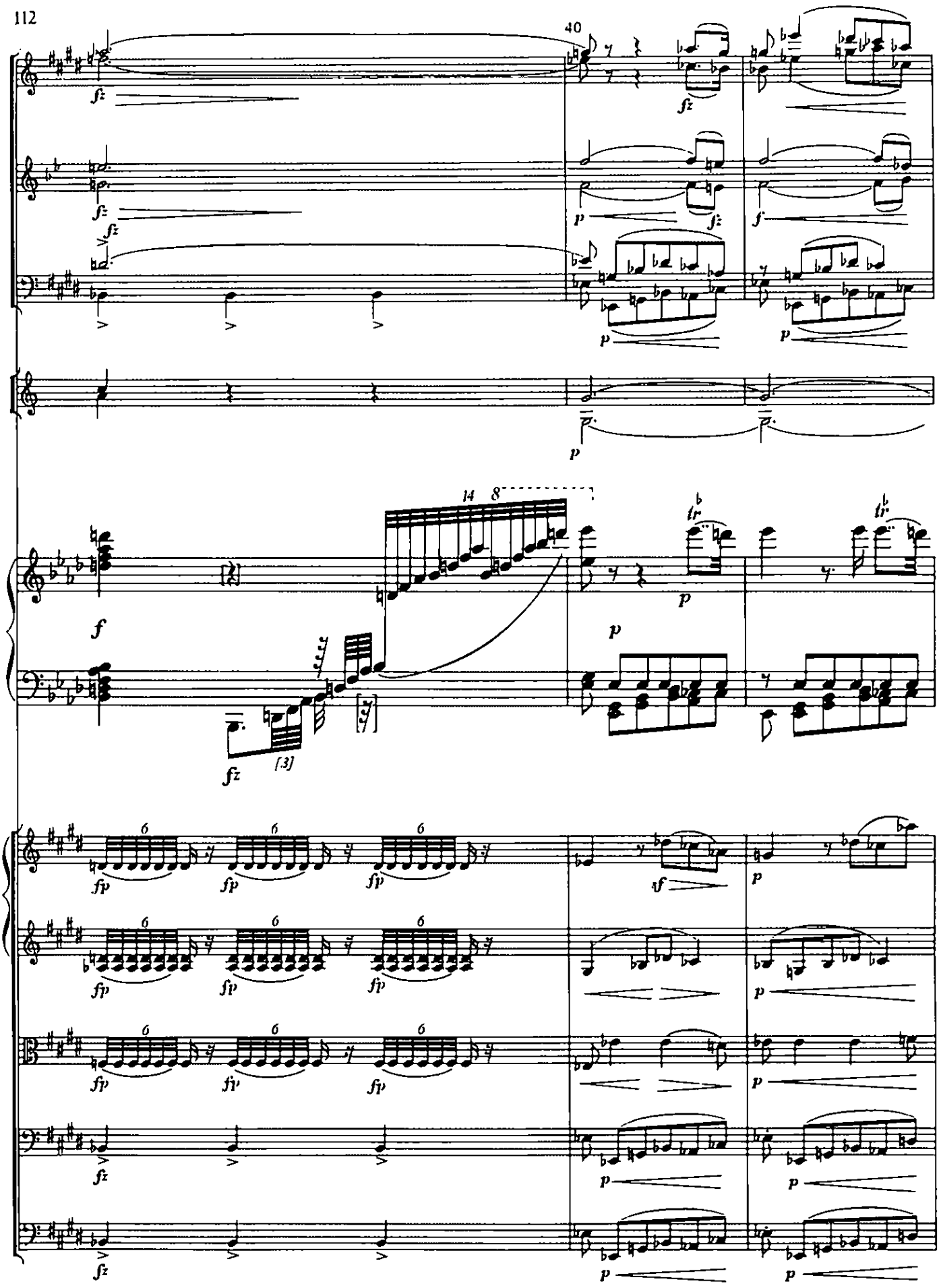

Fls
Bsns
Piano
Cello
Bass
p
pp
in tempo
dolce
25
p
in tempo
8
ppp
ritard.
sfp
5
[6]
sfp
in tempo
divisi
p

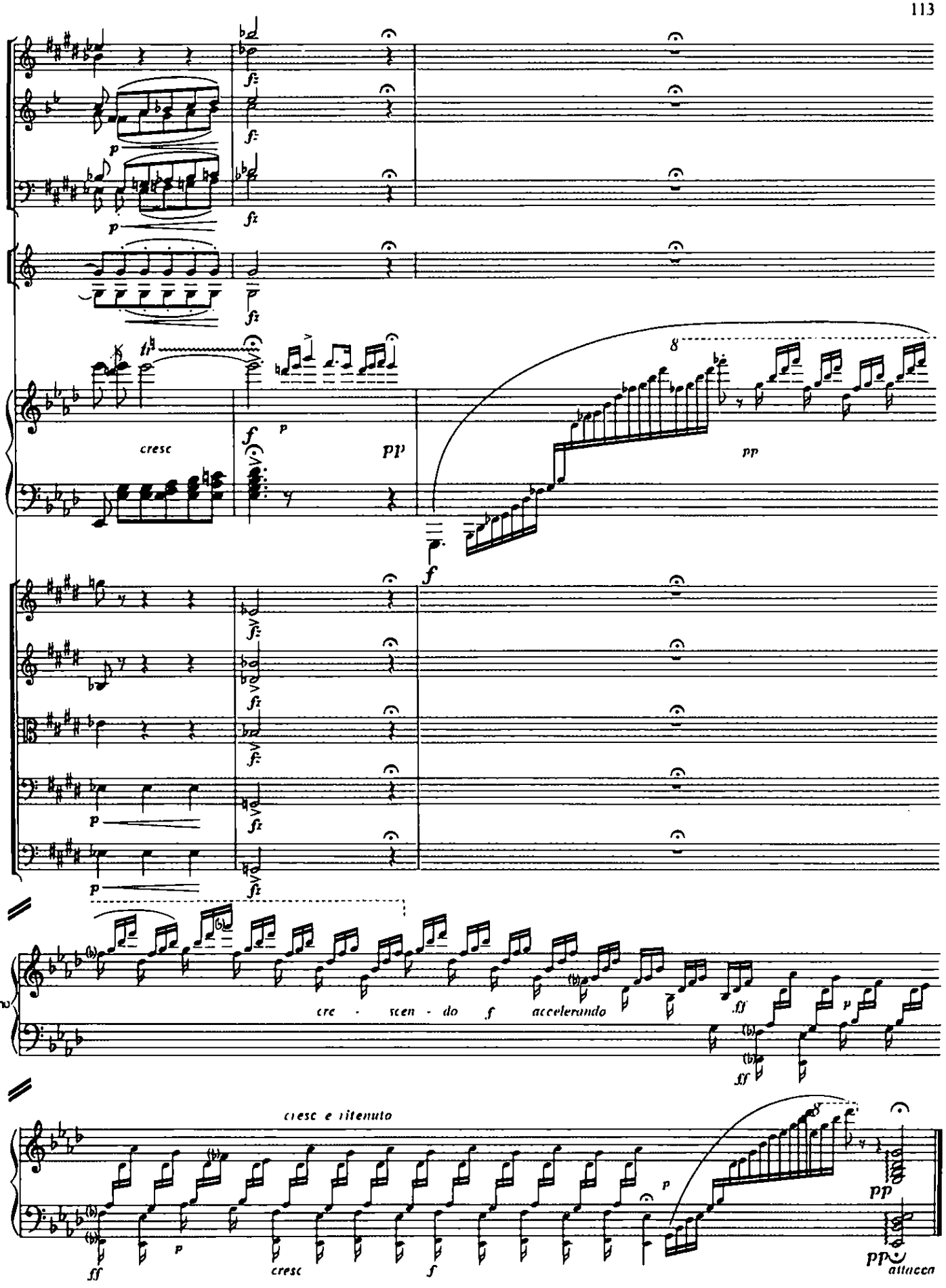

tr
cresc
p
30
p
8
p
p

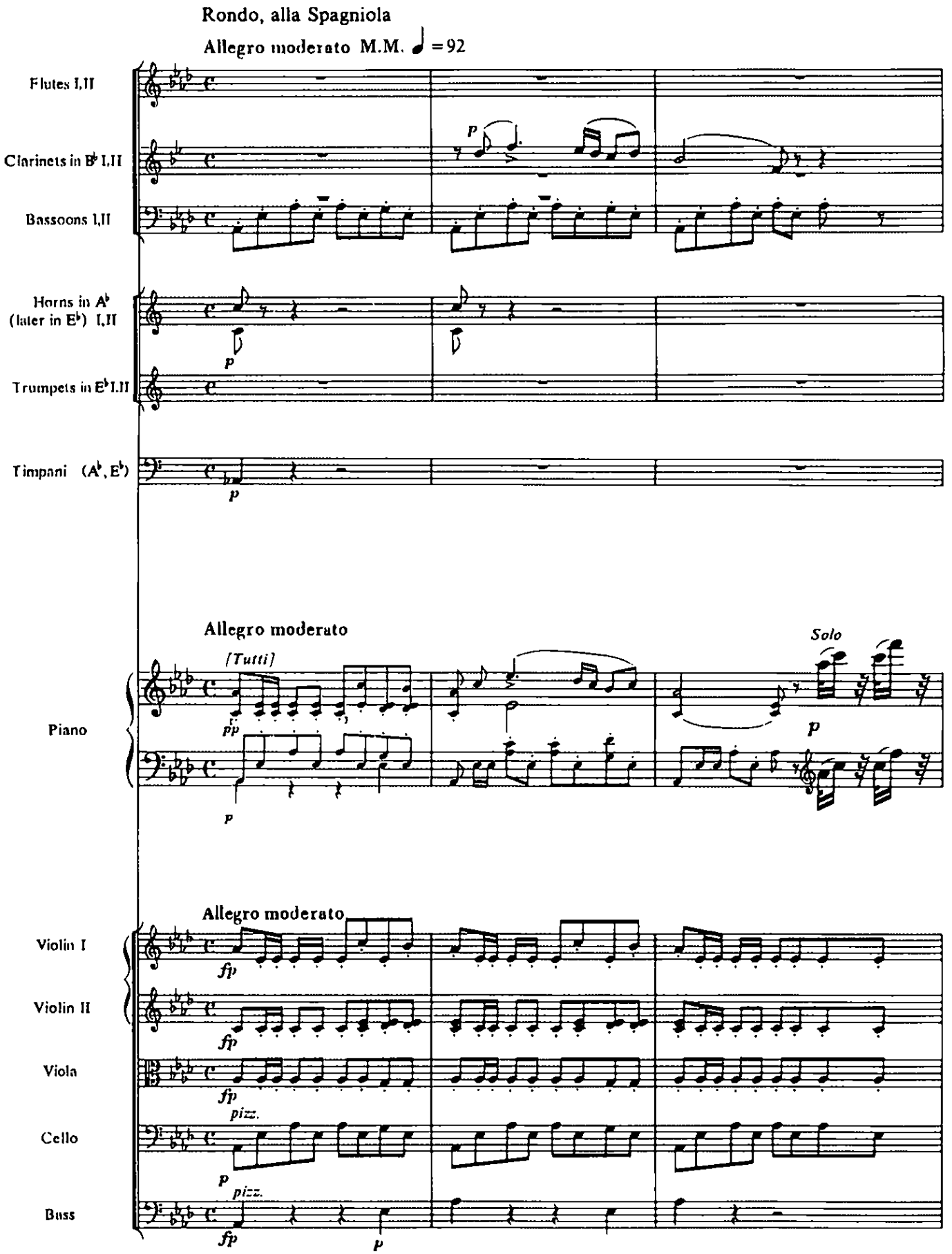

8
cresc
p
f
tr
(p)
cresc.
cresc
tr
tr
[3]
[3]
p
8
tr
fz
fz
fz
f
cresc.
p

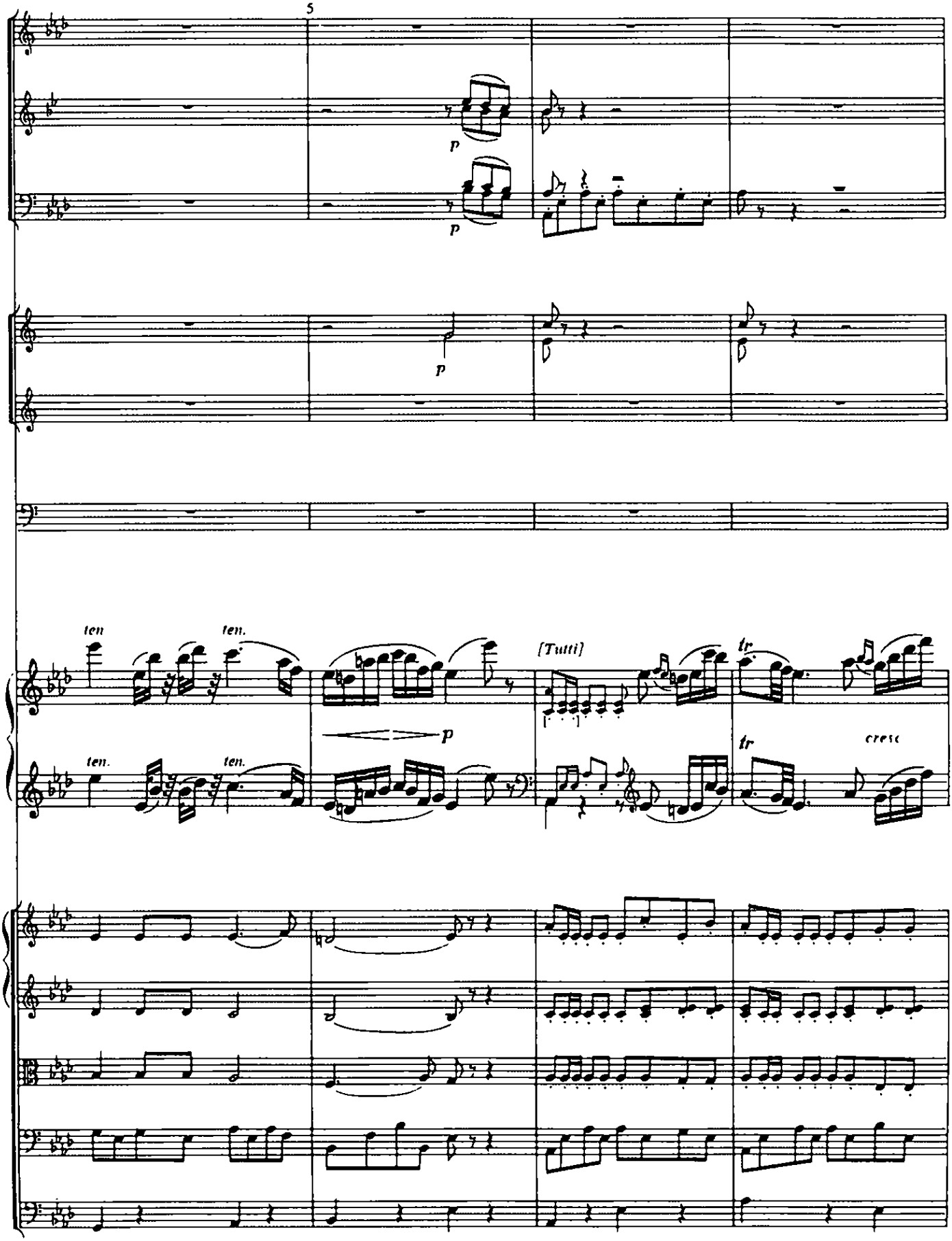

110
35
ritard assai
in tempo
Fls
Cls
Bsns
Hns
ritard assai
in tempo
(8)
8
[Winds]
(5)
Piano
p
leggiero ritard. e smorzando
pp
p
ritard assai
in tempo
Vn I
Vn II
Vla
Cello
Bass
p

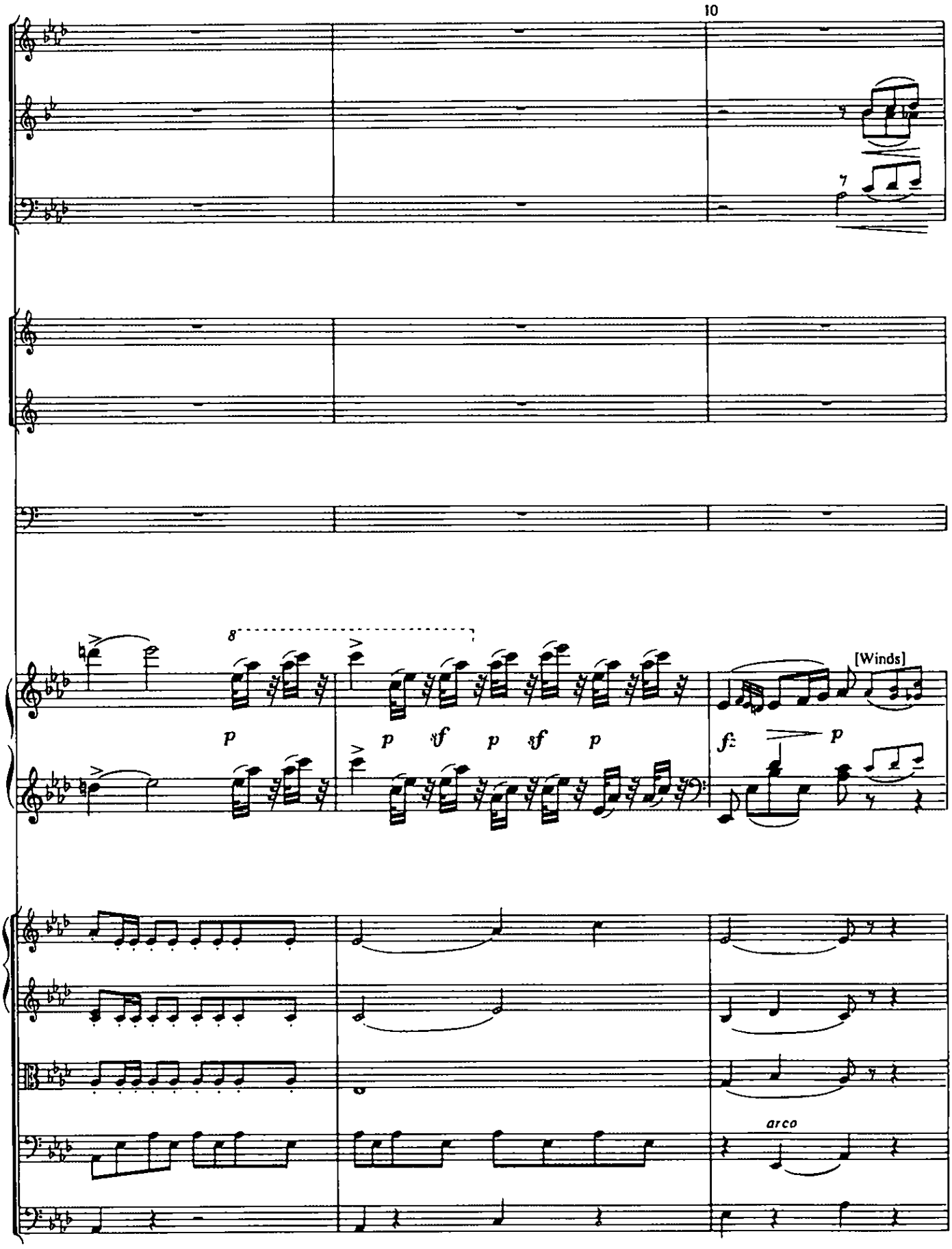

fz
p
8
[Tutti]
cresc
sfp
6
sf

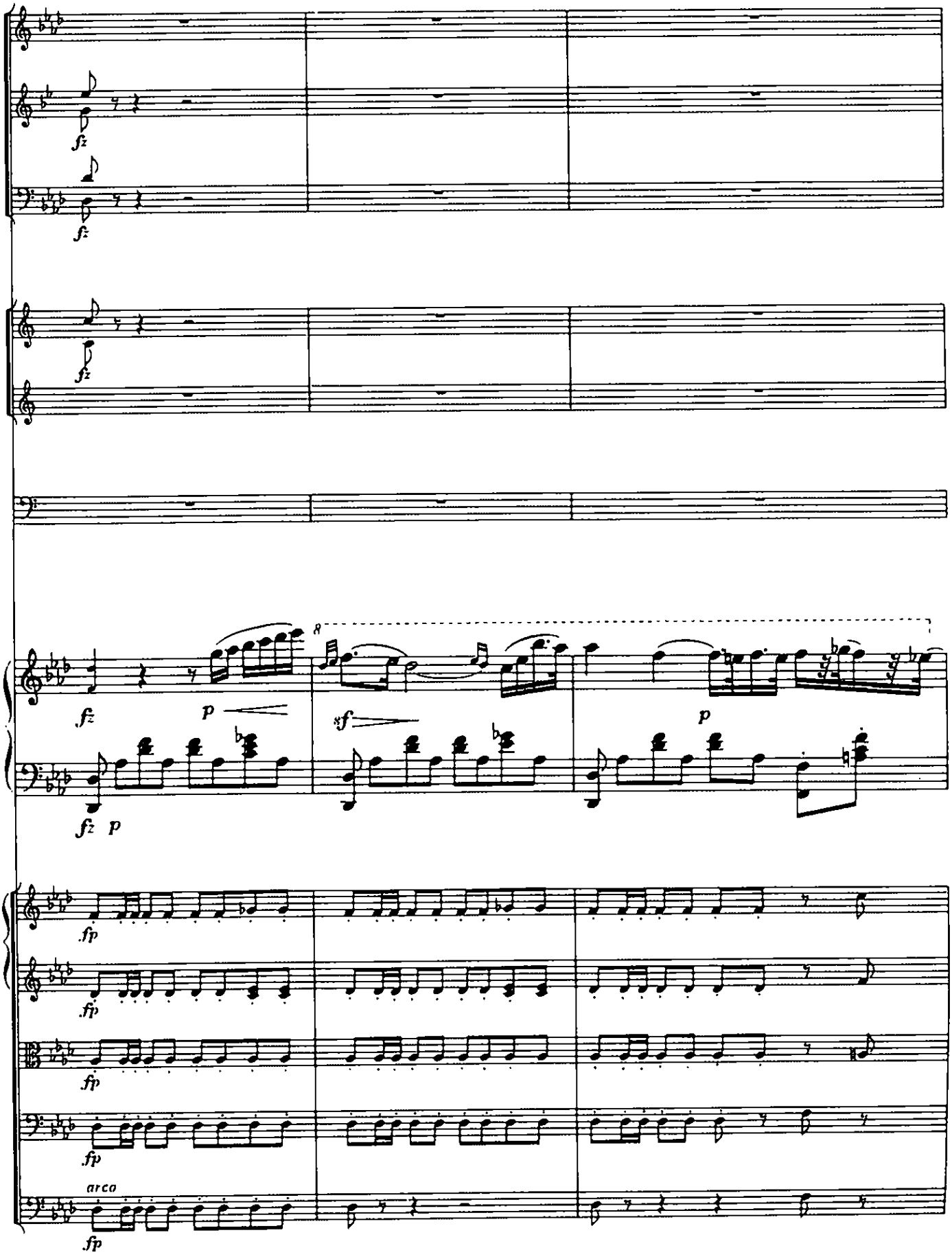

40
14 8
[3]

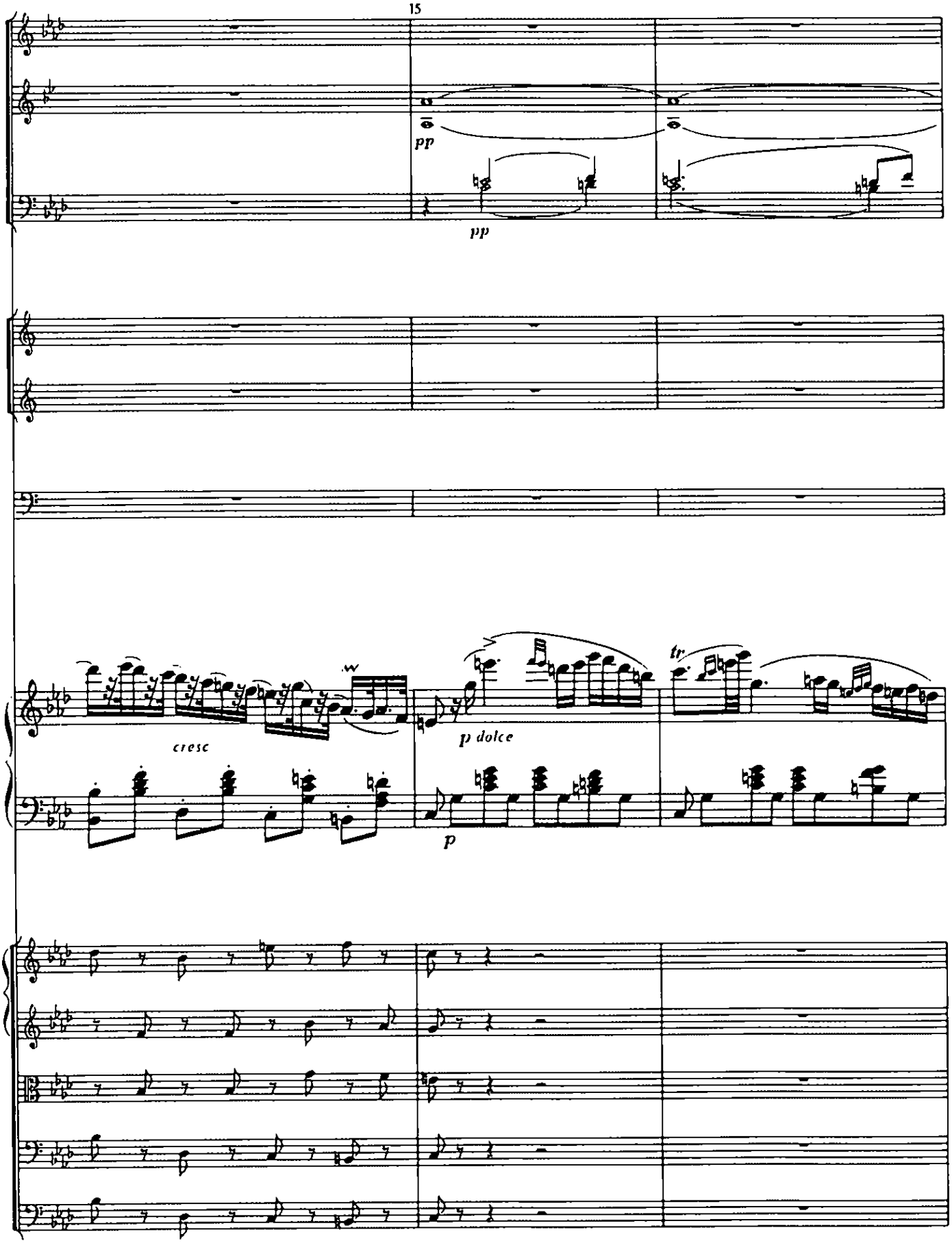

cresc
pp
pp
Piano
cre - scen - do f accelerando
ff
cresc e ritenuto
ff
cresc
f
pp
attacca

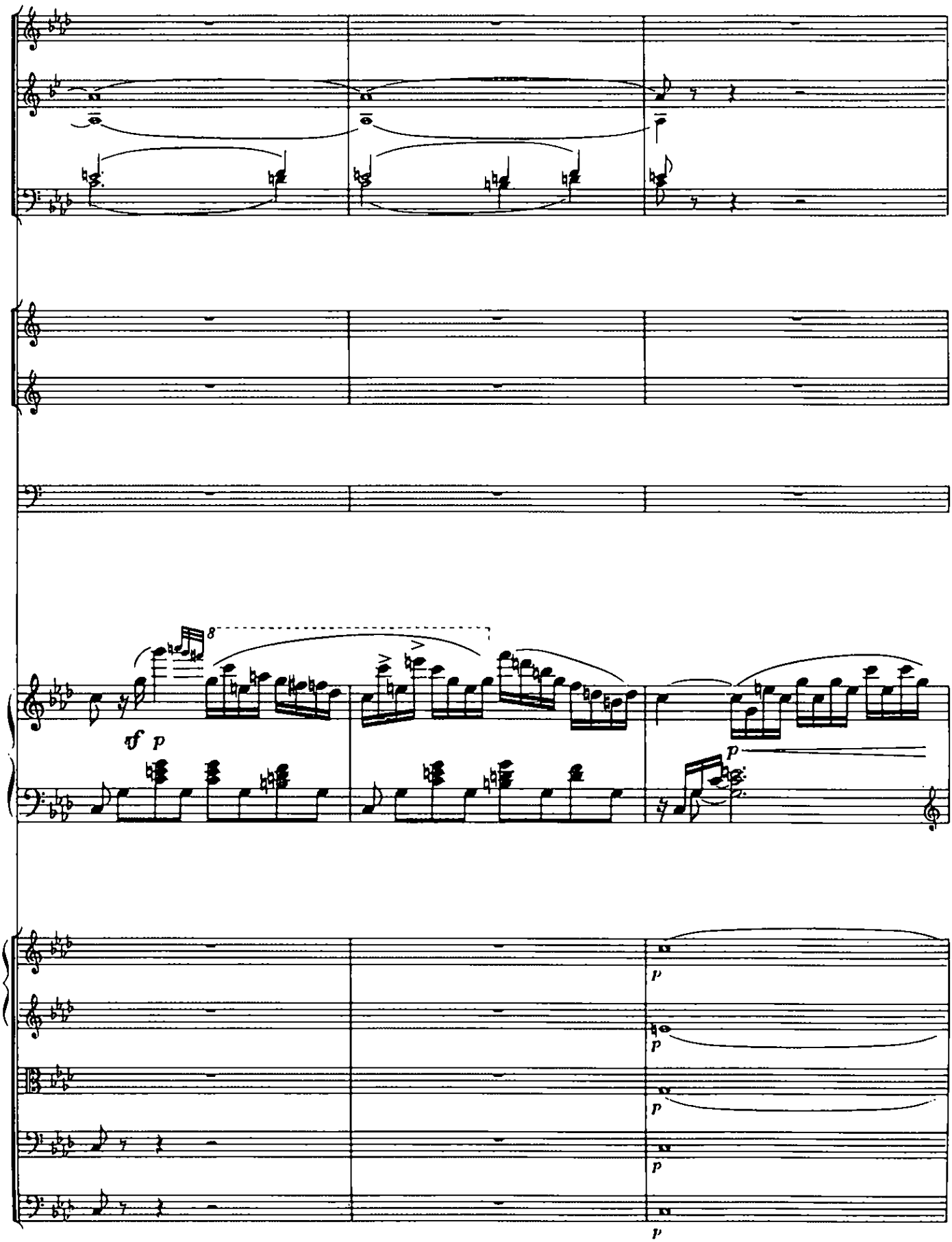

Rondo, alla Spagniola
Allegro moderato M.M. ♩ = 92
Flutes I,II
Clarinets in B♭ I,II
Bassoons I,II
Horns in A♭ (later in E♭) I,II
Trumpets in E♭ I,II
Timpani (A♭, E♭)
Allegro moderato
[Tutti]
Solo
Piano
Allegro moderato
Violin I
Violin II
Viola
Cello
Bass
pizz.
pizz.

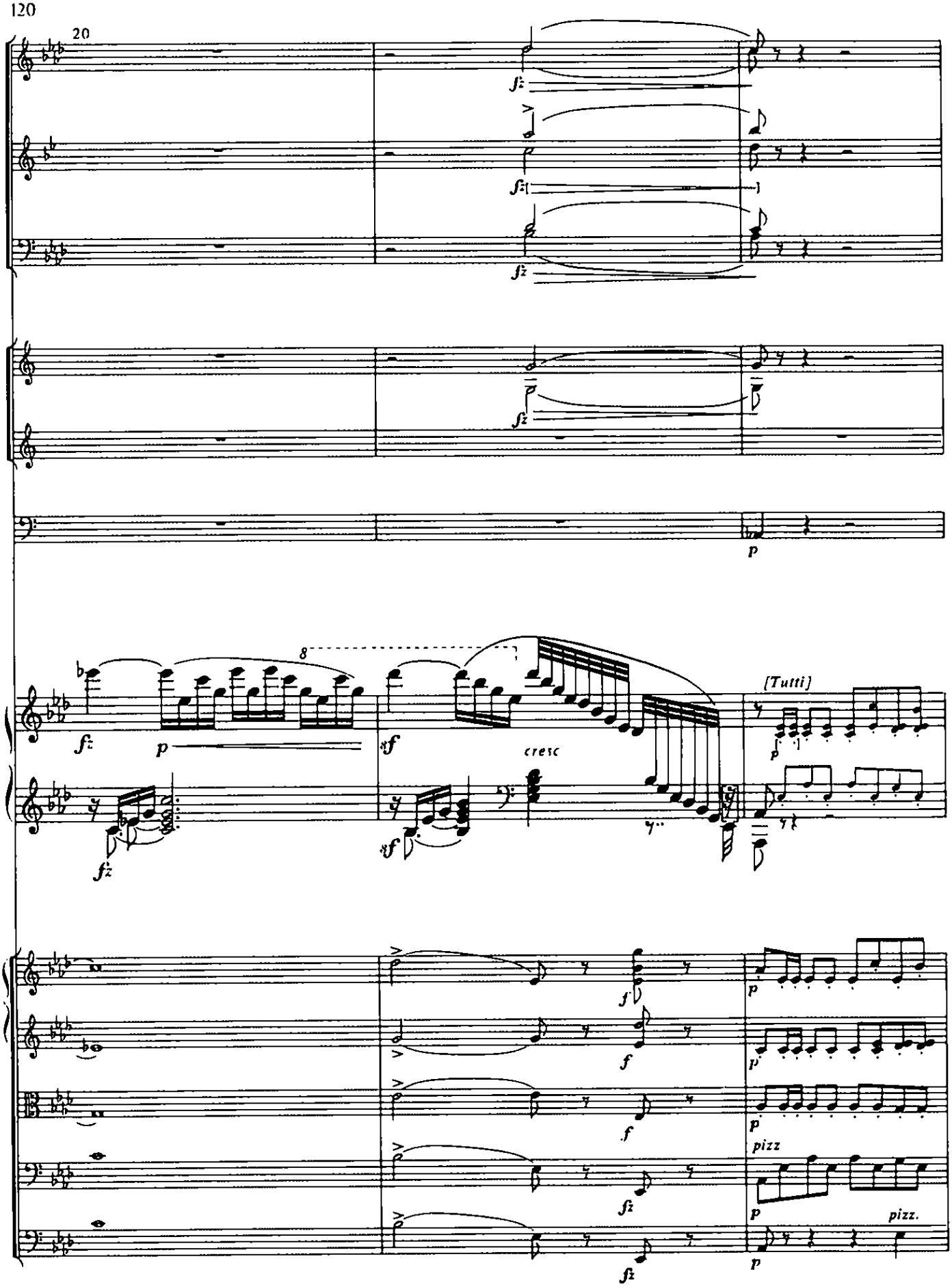

5
p
p
p
ten
ten.
ten.
ten.
[Tutti]
tr
tr
cresc
p


10
7
7
8
p
p
sf
p
sf
p
[Winds]
fz
p
arco

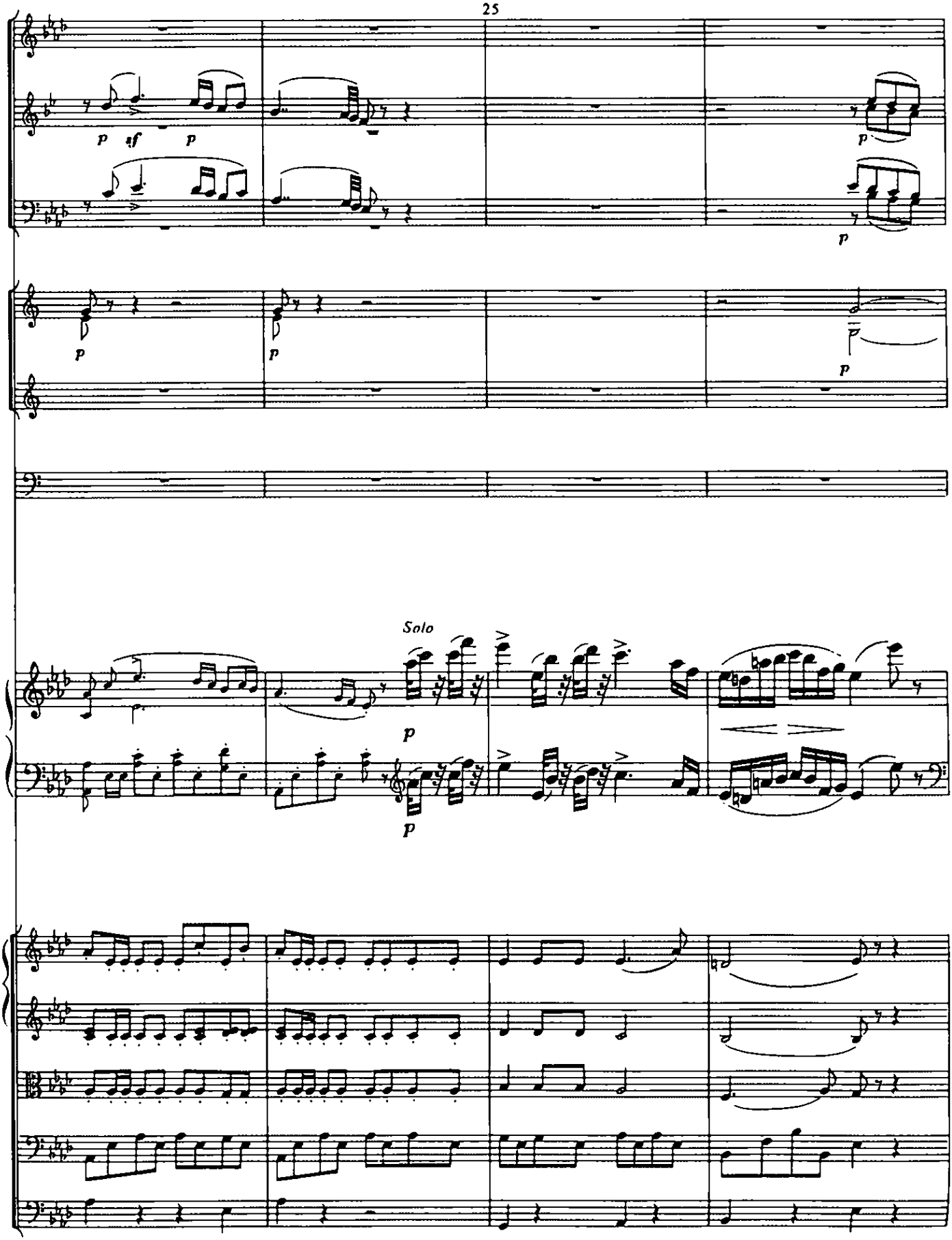

fz
fz
fz
8
fz
p
sf
p
fz
p
fp
fp
fp
fp
arco
fp

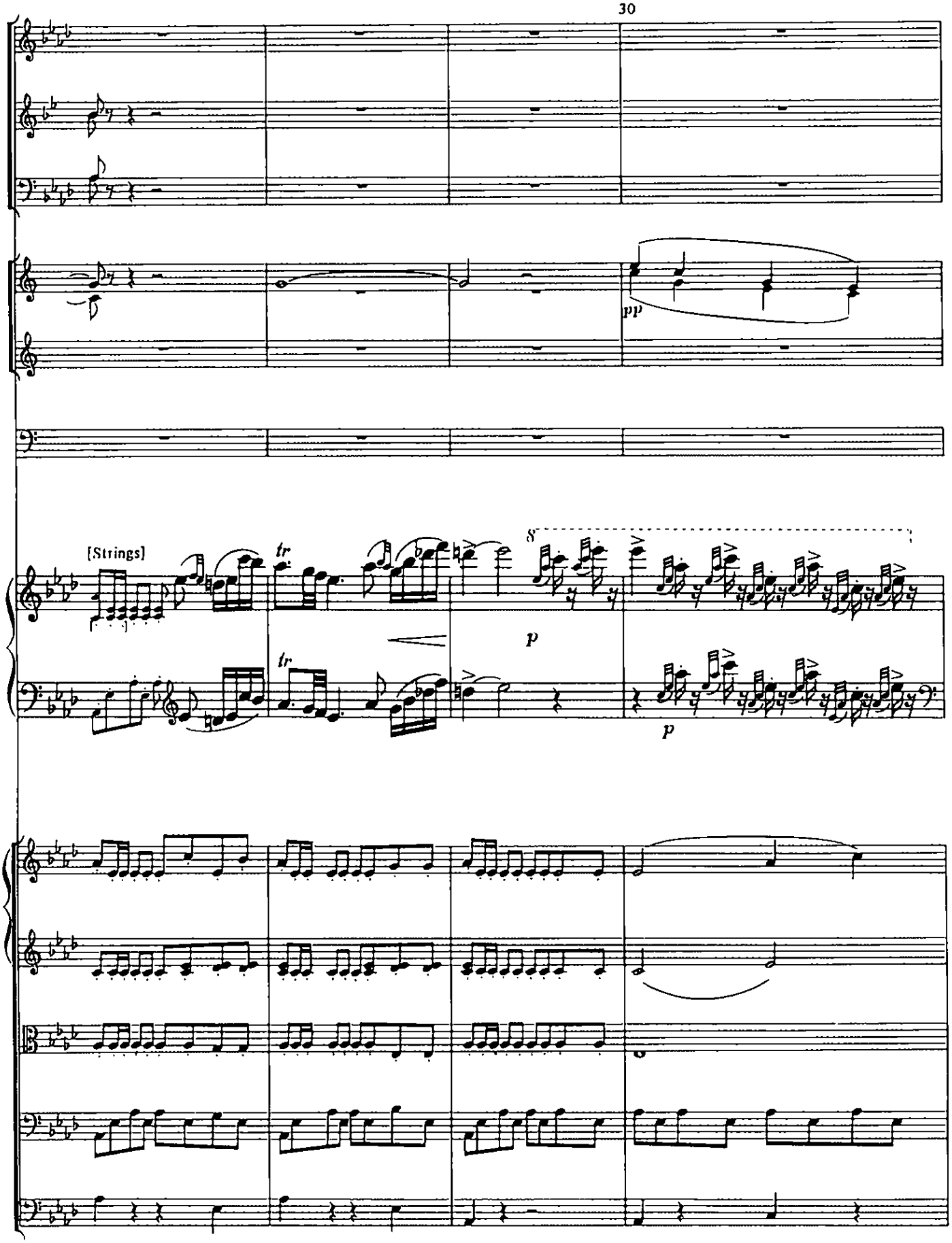

15
pp
pp
cresc
p dolce
tr
p

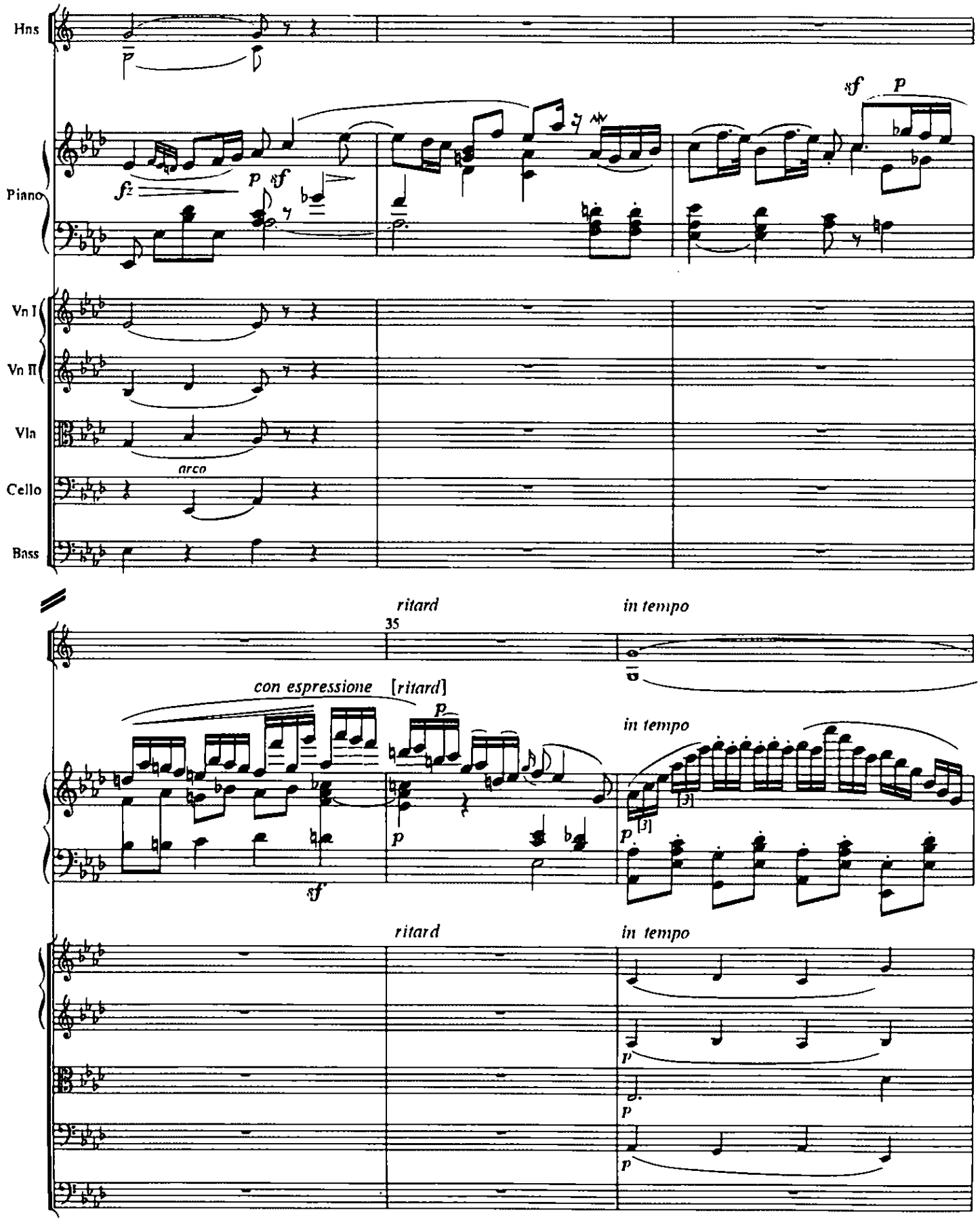

8
sf p
p
p
p
p
p
p

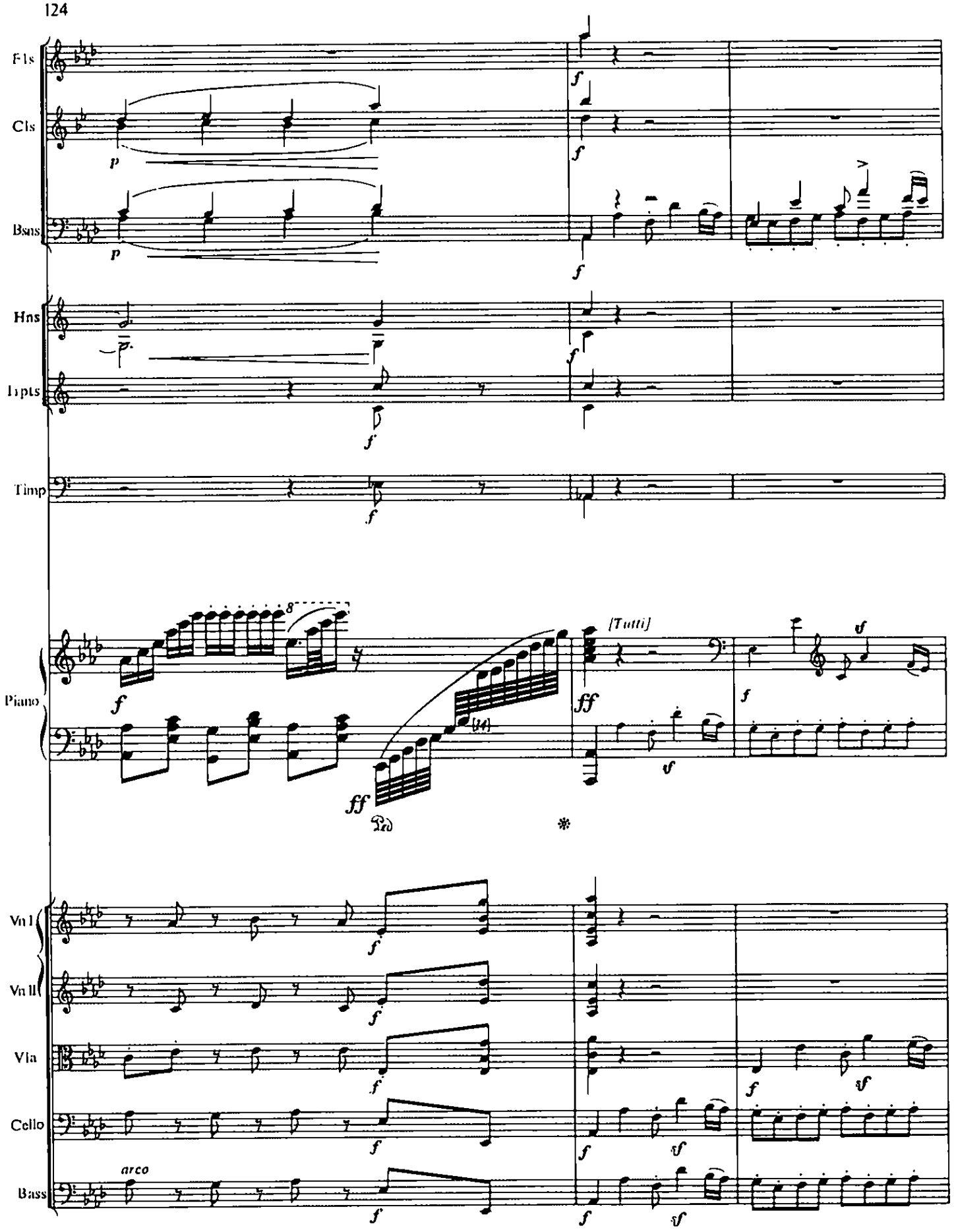

20
fz
p
8
ff
cresc
[Tutti]
pizz
pizz.

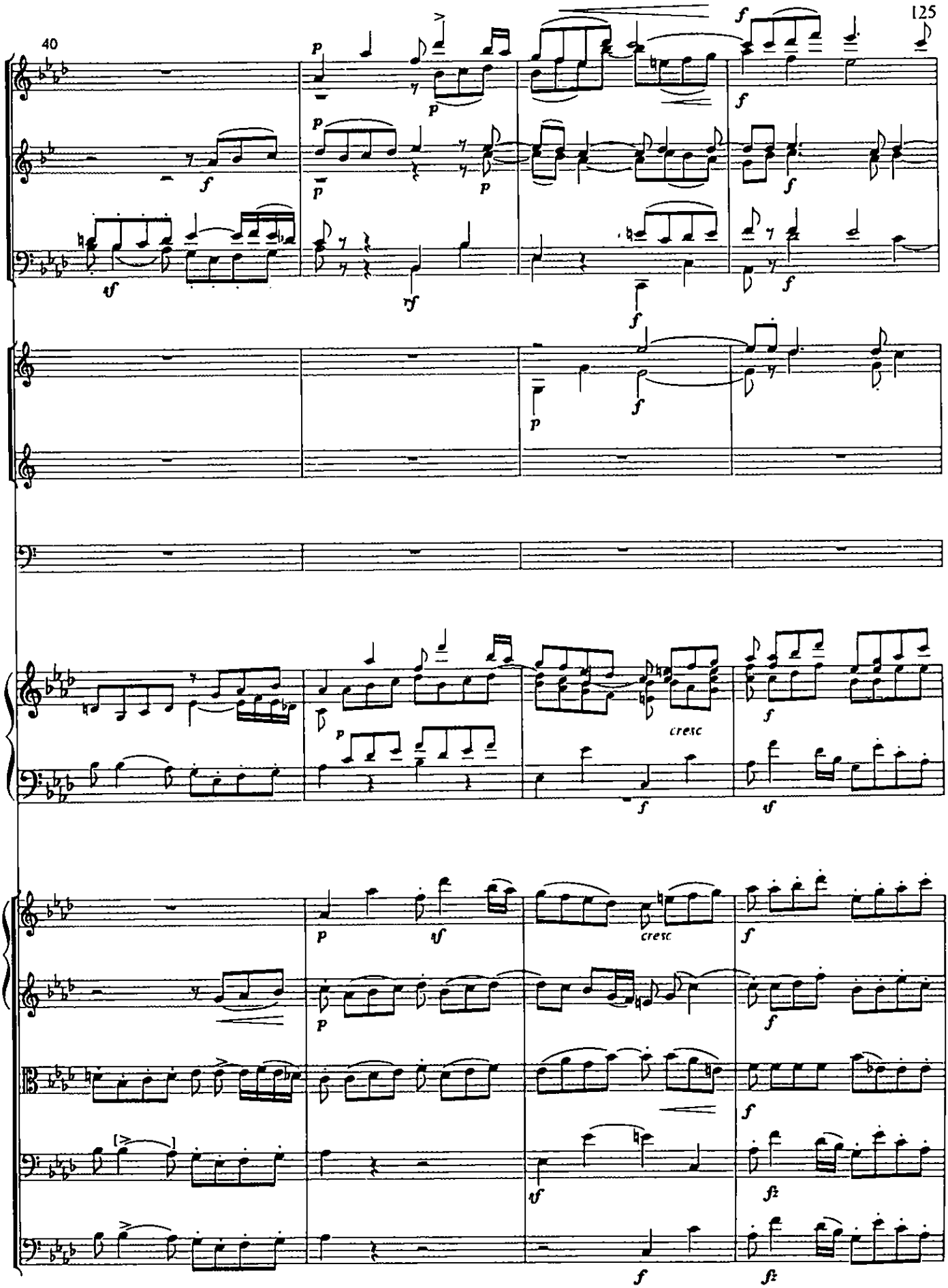
25




30
pp
[Strings]
tr
tr
8
p
p


Hns
Piano
Vn I
Vn II
Vla
Cello
Bass
arco
ritard
in tempo
35
con espressione
[ritard]
in tempo
ritard
in tempo


Fls
Cls
Bsns
Hns
Tpts
Timp
Piano
Vn I
Vn II
Vla
Cello
Bass
[Tutti]
arco


40
cresc
cresc

45

dolce

p

p

p

Solo

f

[3]

[3]

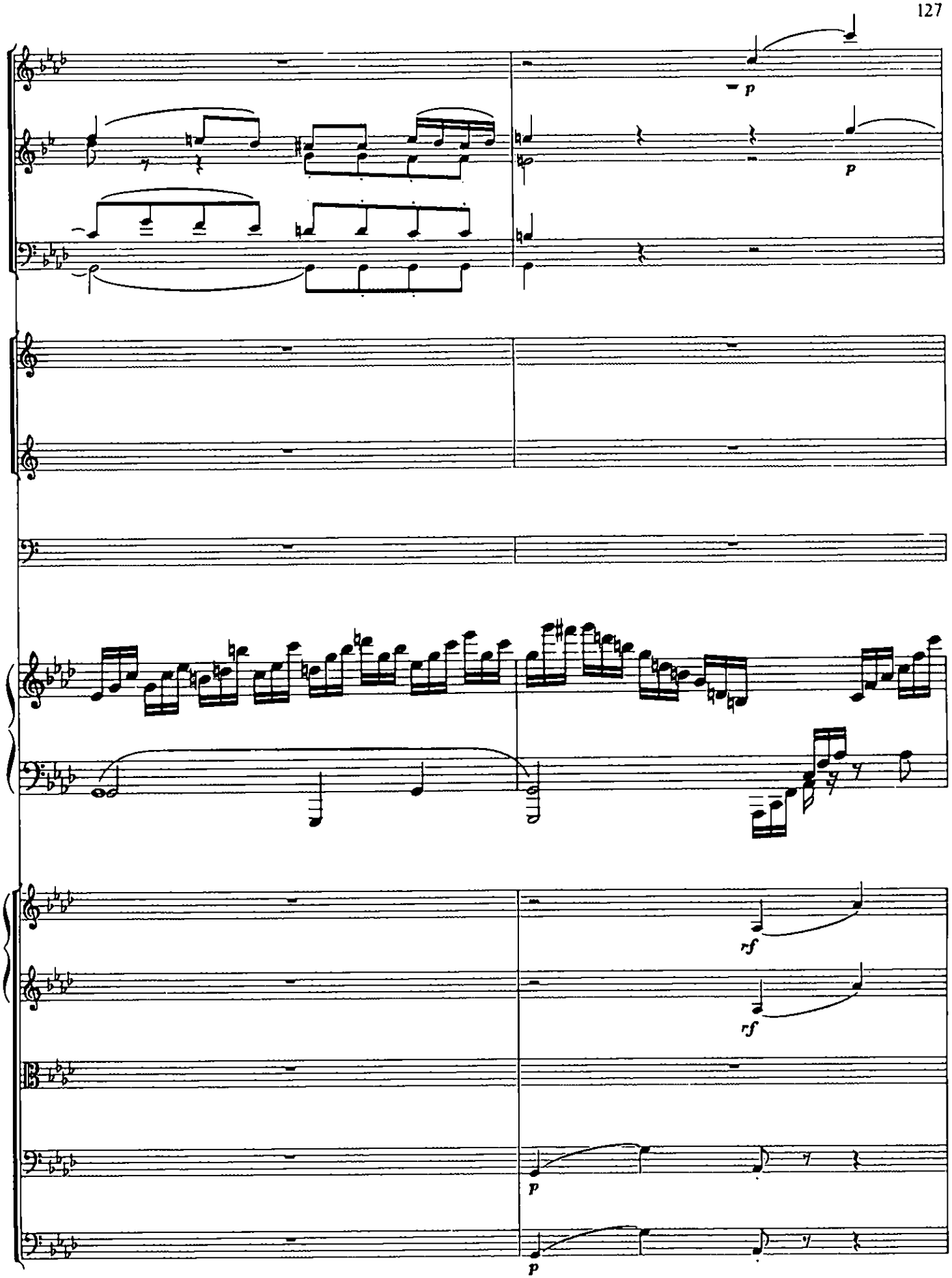
f

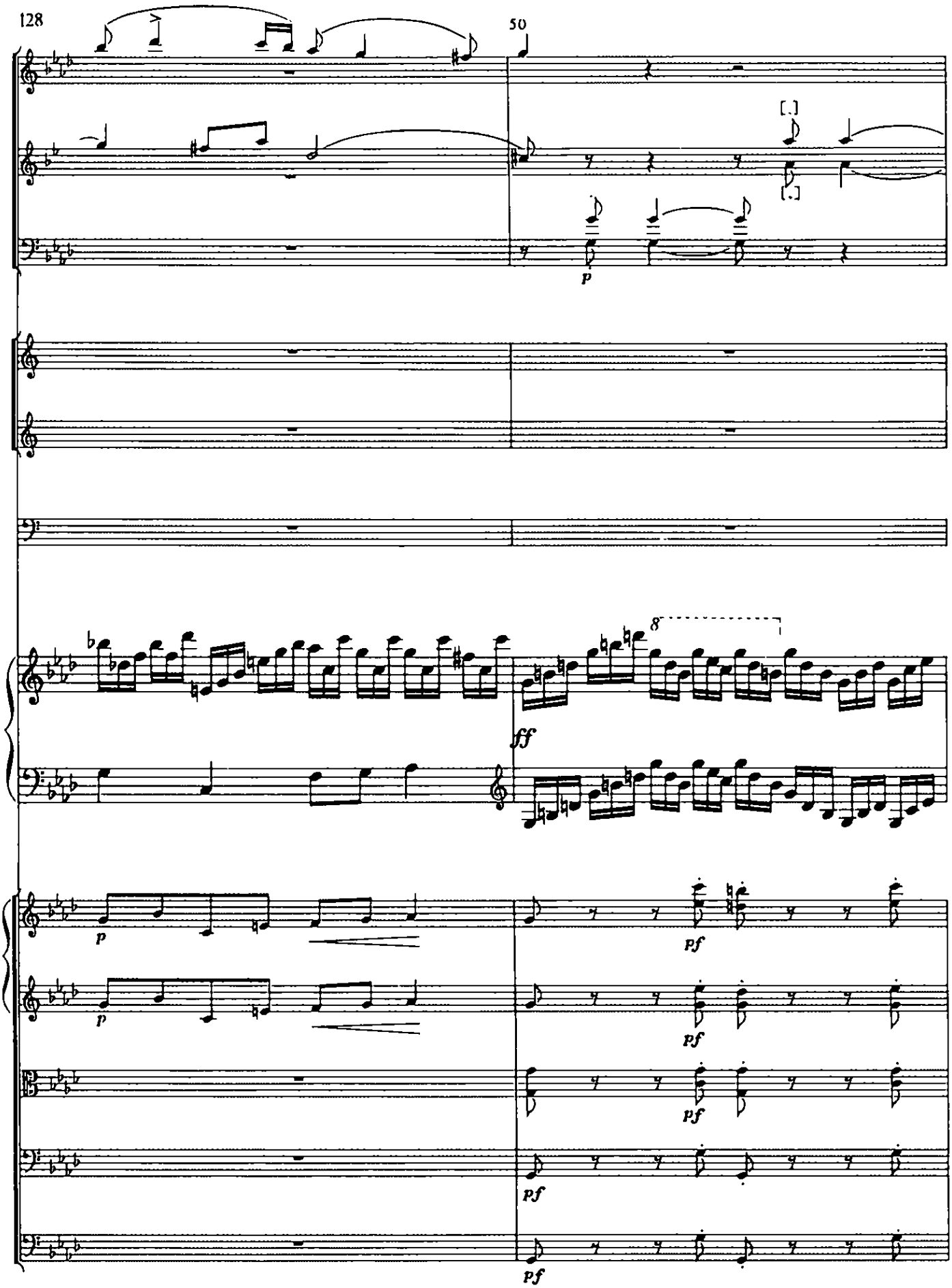
sf

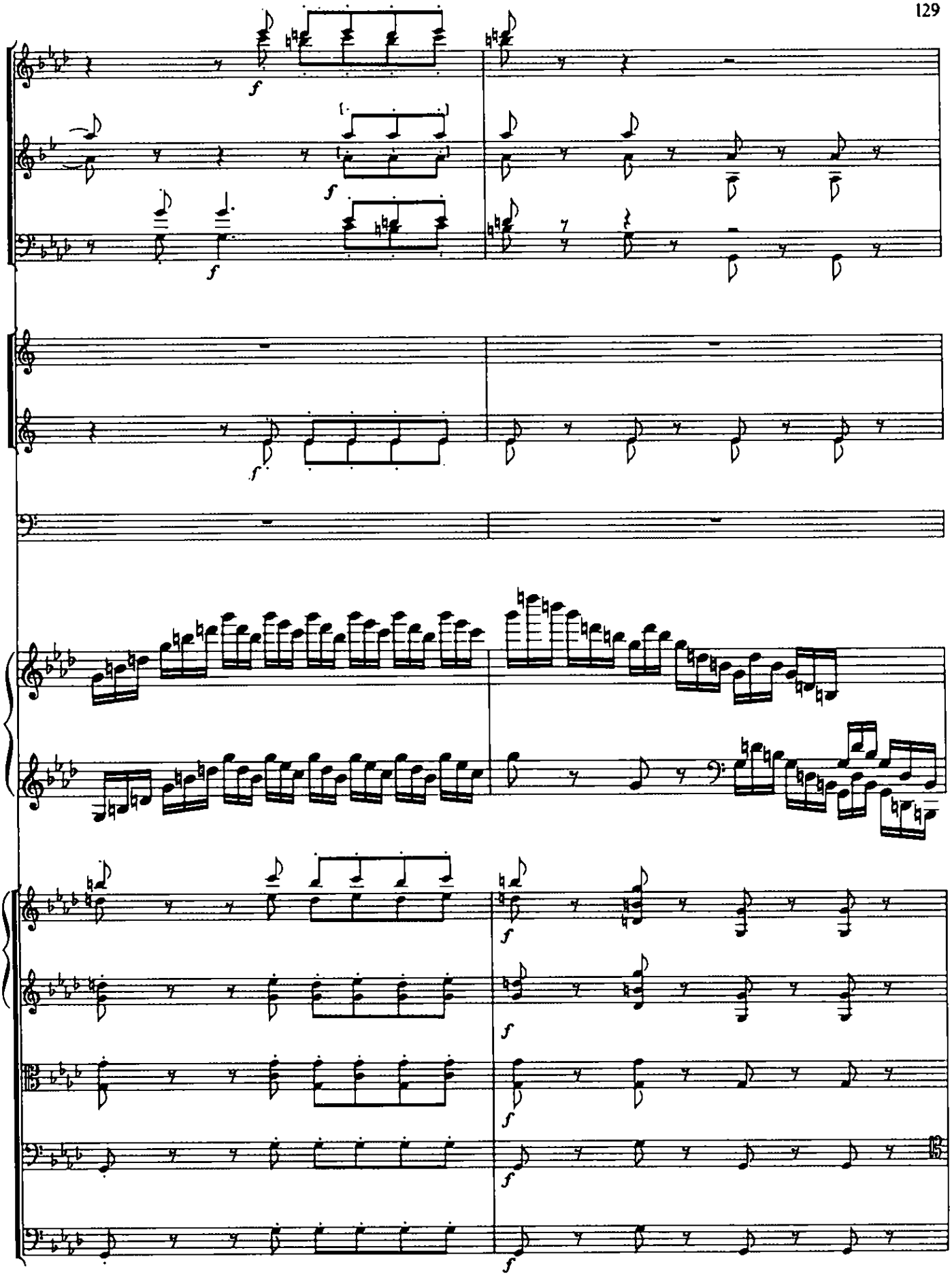
f

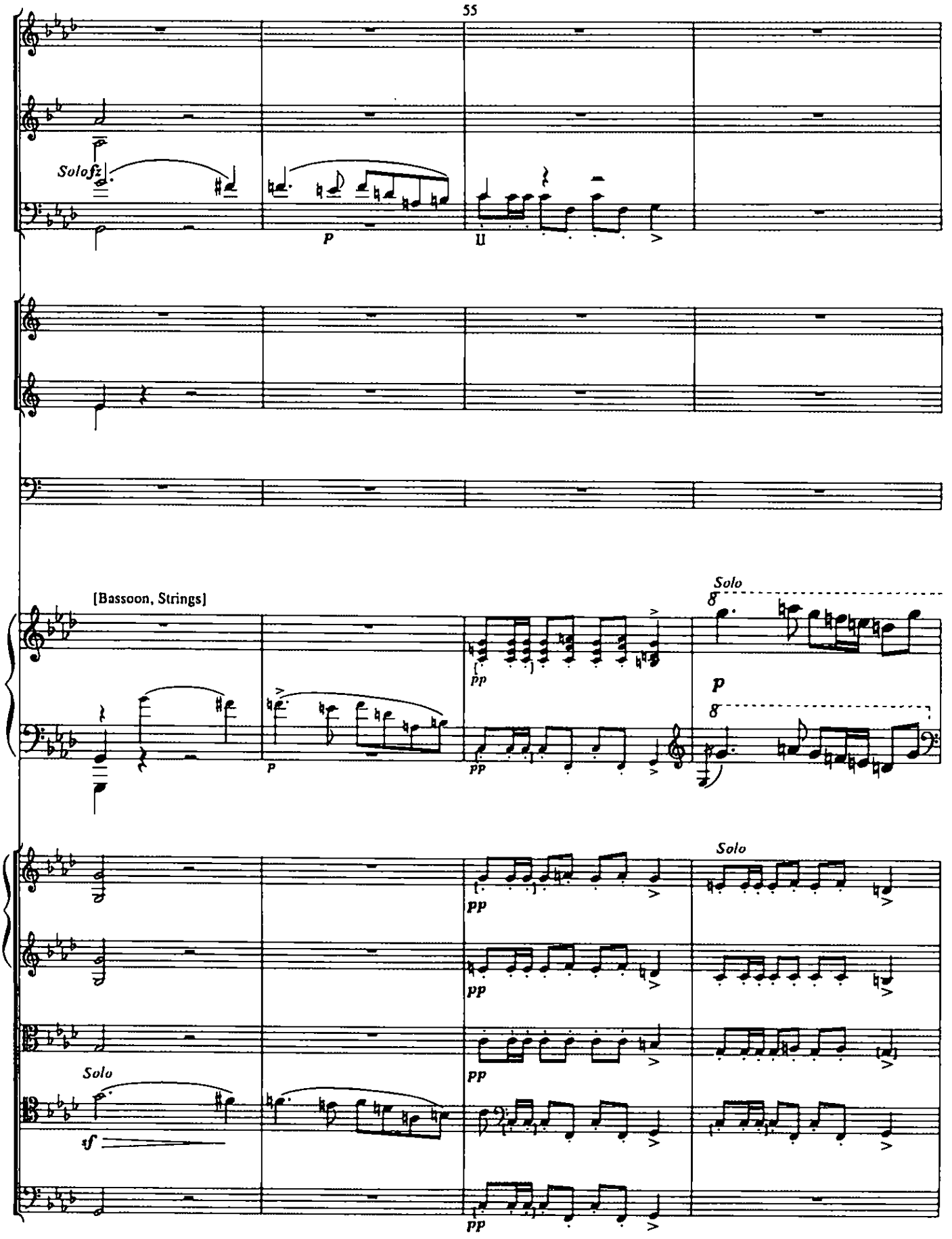
fz

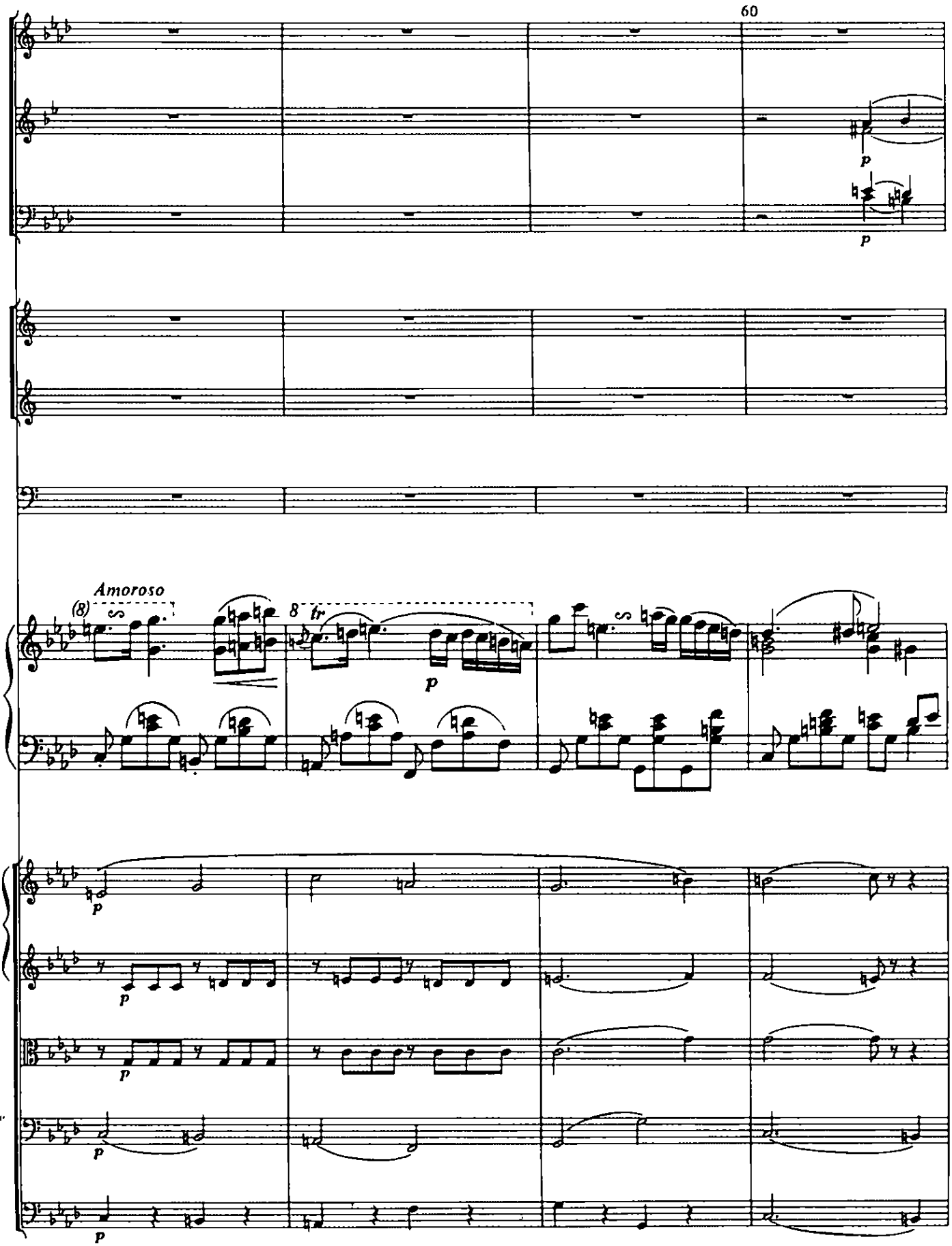
fz

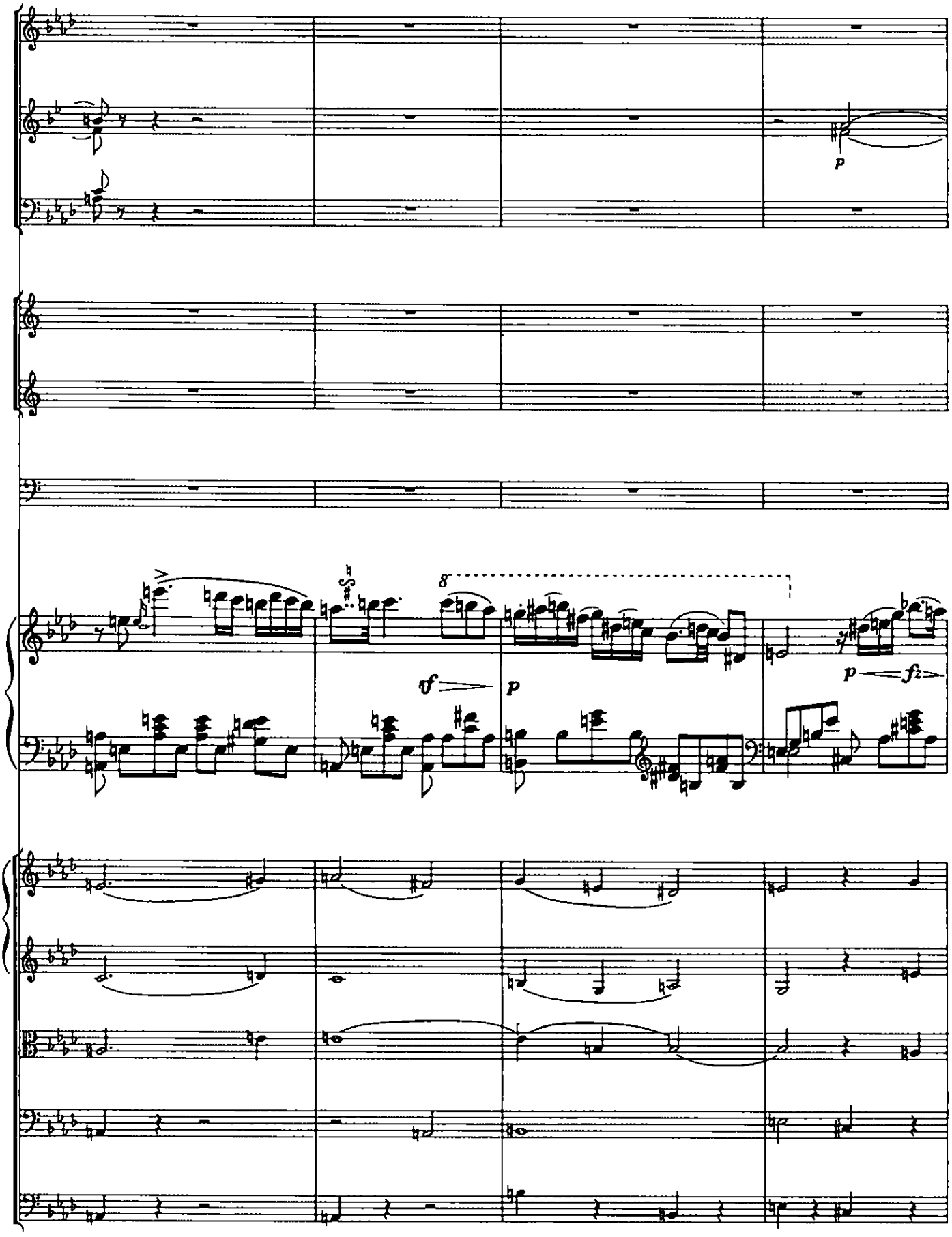

p
p
rf
rf
p
p

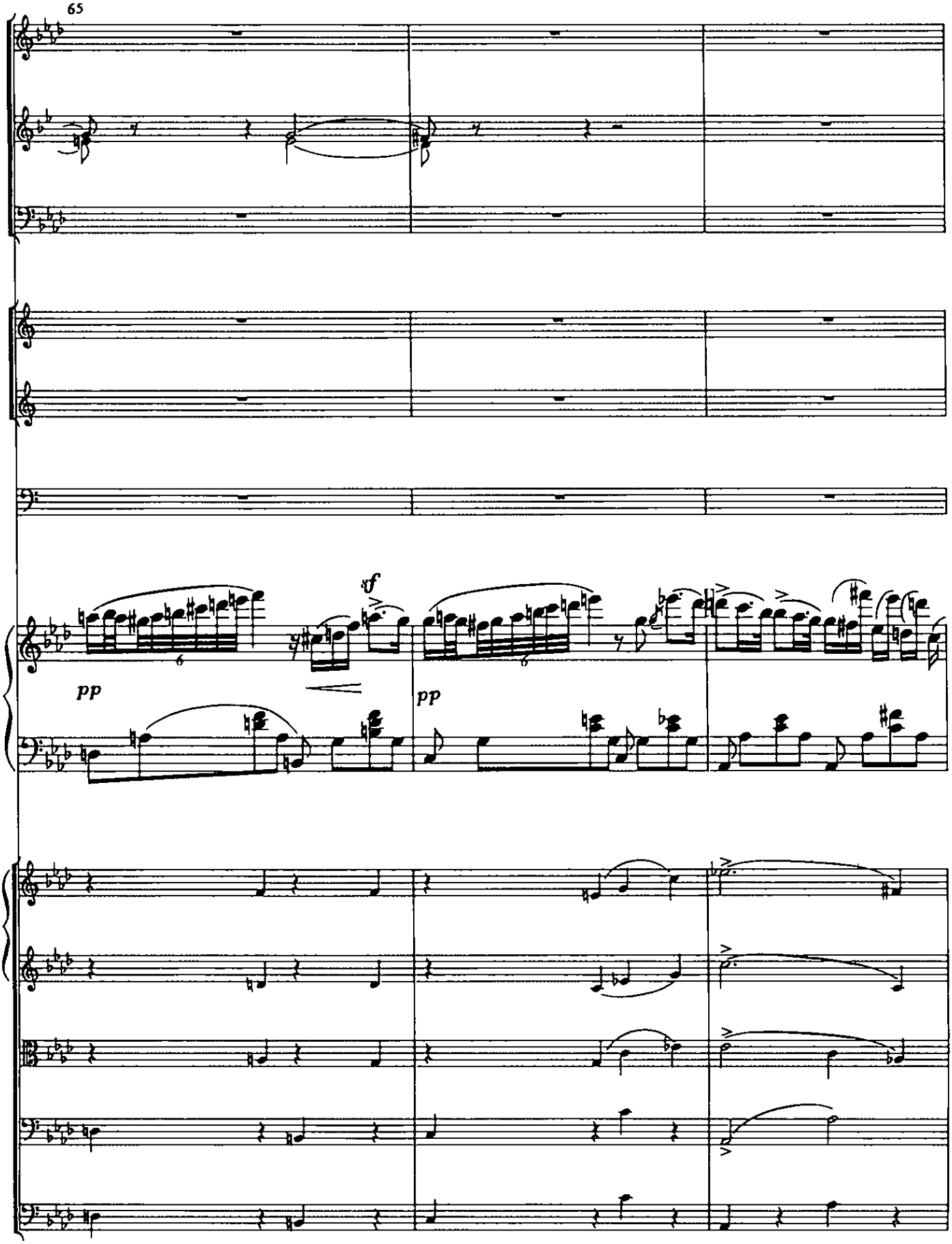

128
50
[.]
[.]
p
8
fff
p
pf
p
pf
pf
pf
pf

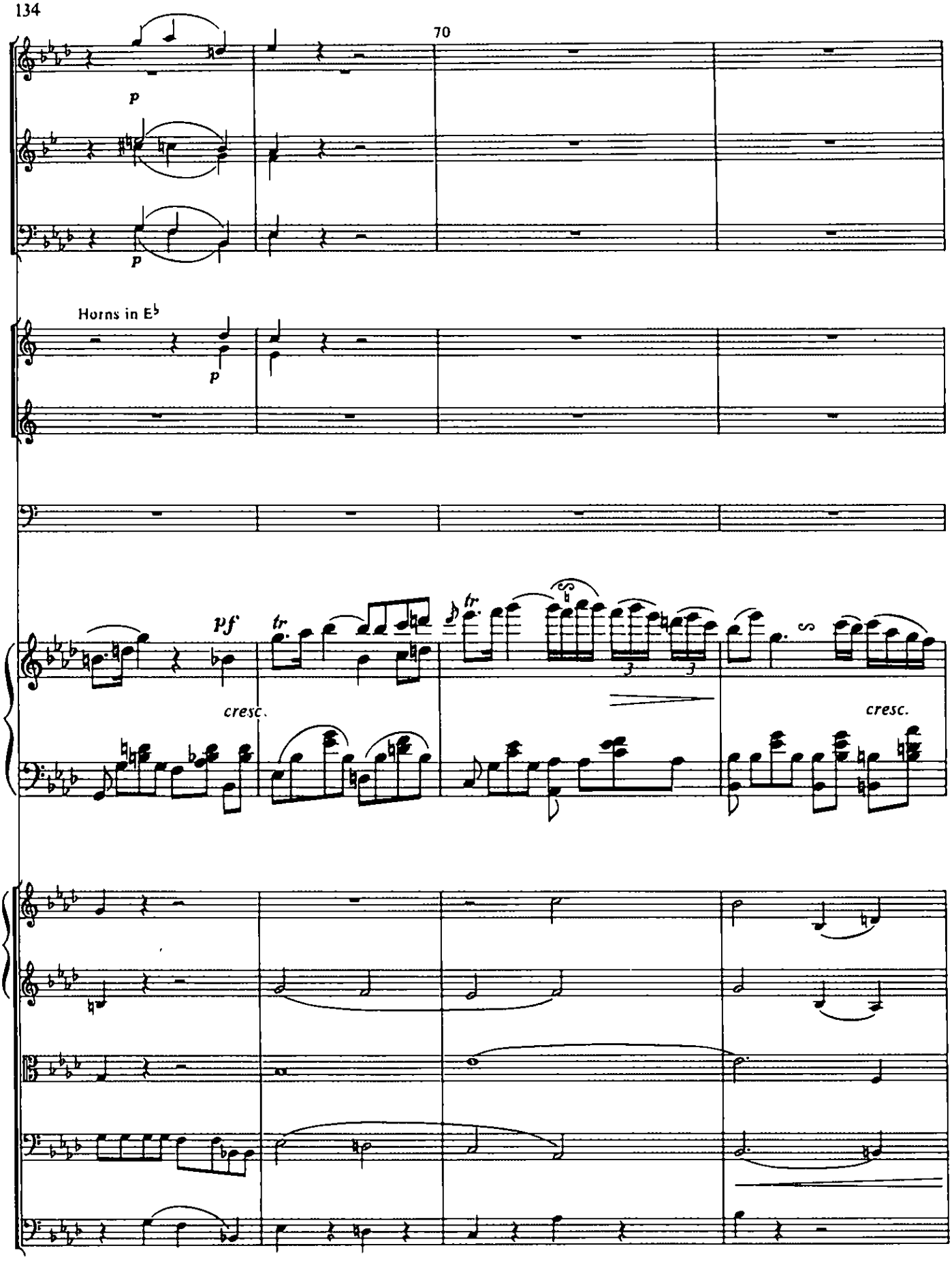

f
f
f
f
f
f
f
f
f

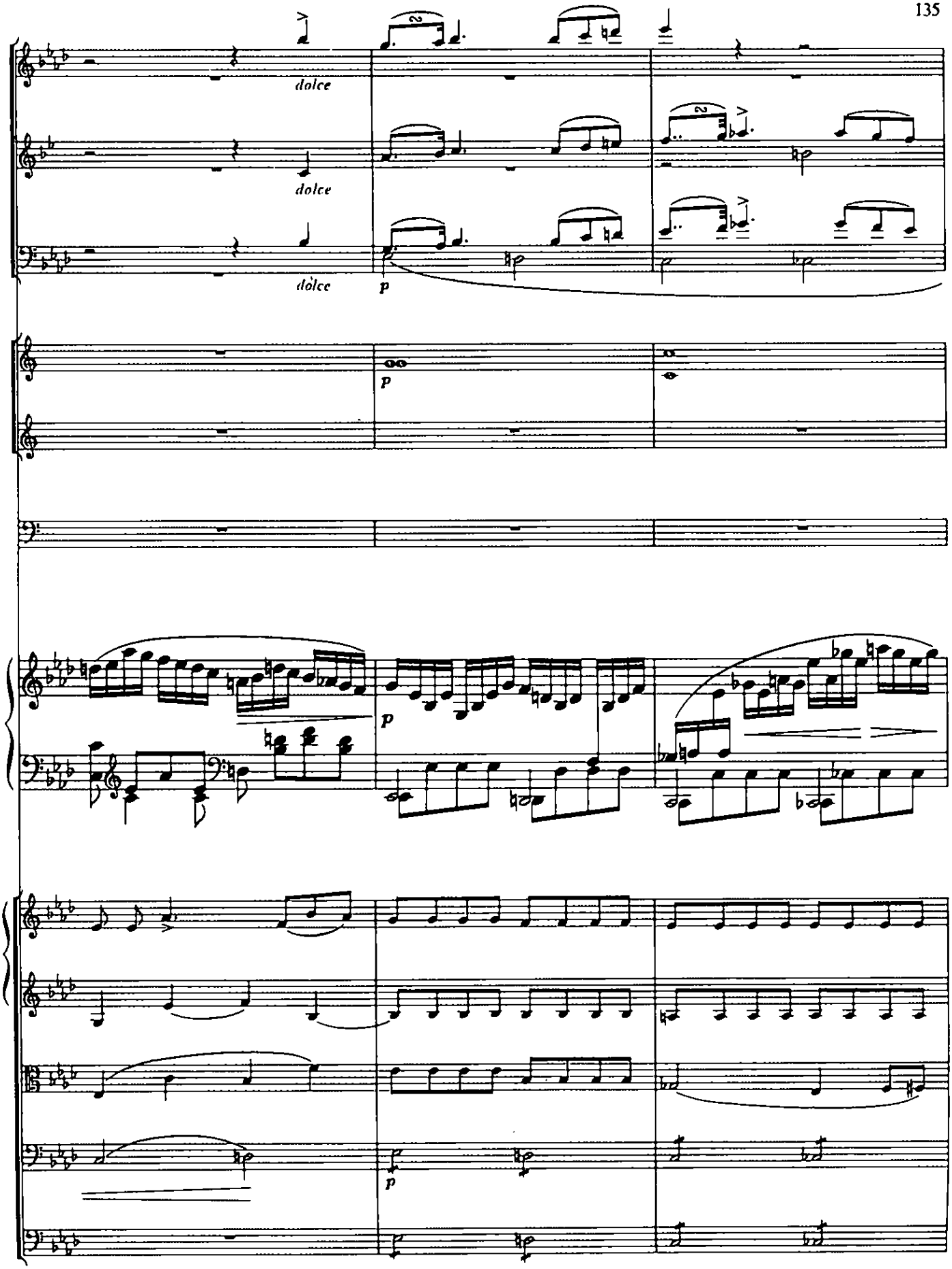

55
Solo
fz
p
[Bassoon, Strings]
pp
Solo
p
Solo
pp
Solo
sf

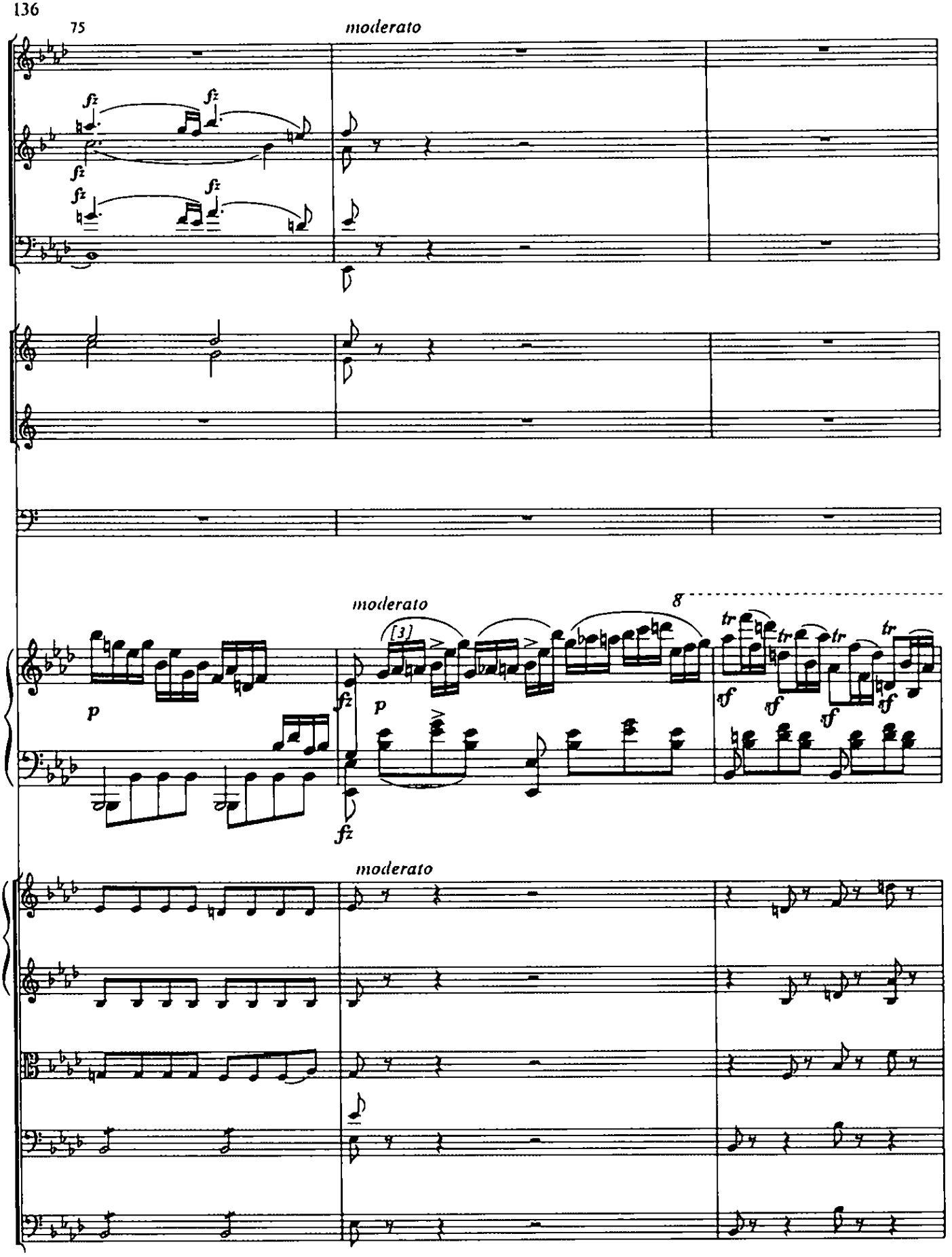

60
p
p
Amoroso
(8)
8 tr
p
p
p
p
p
p

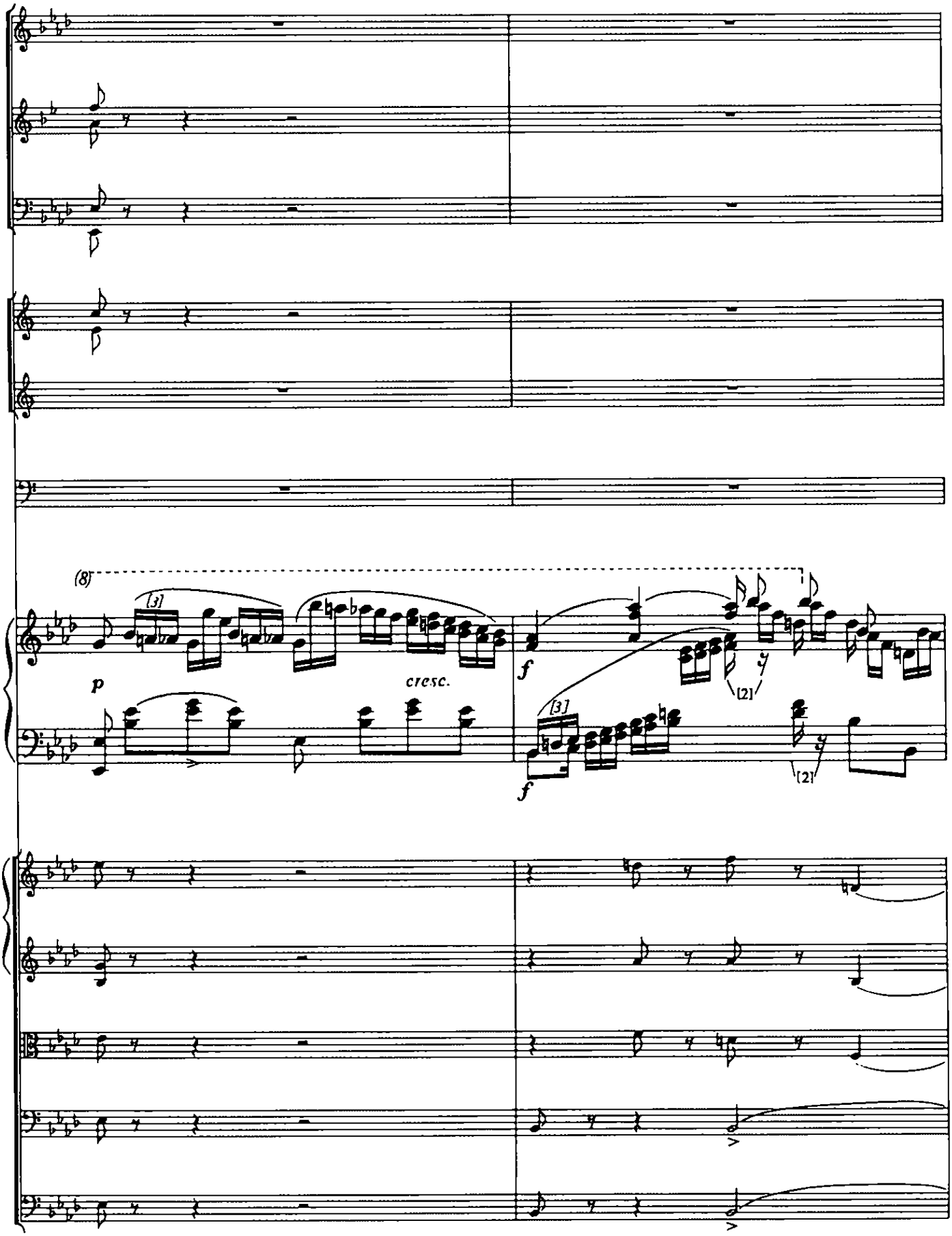

p
8
sf
p
p
fz

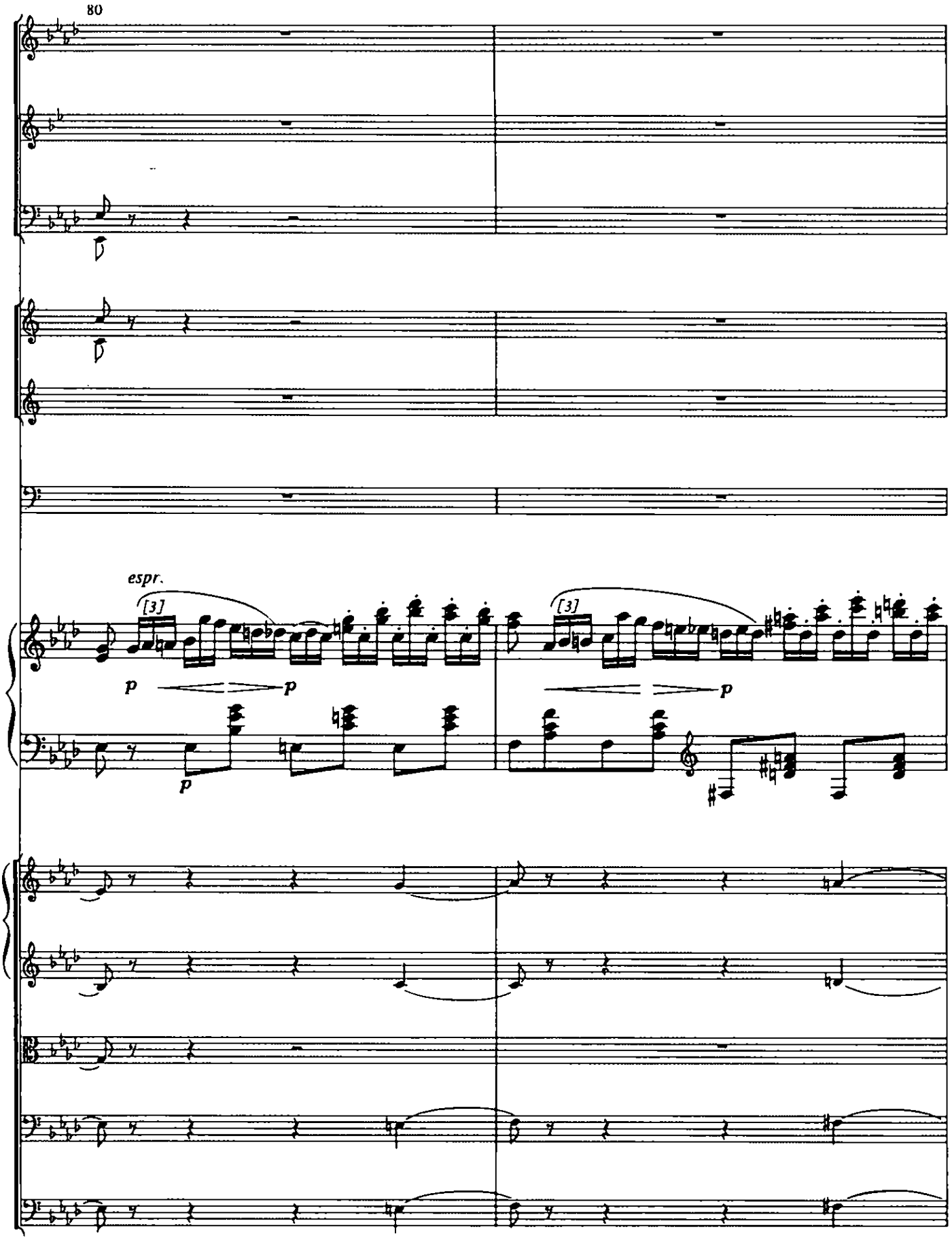

65
sf
pp
pp

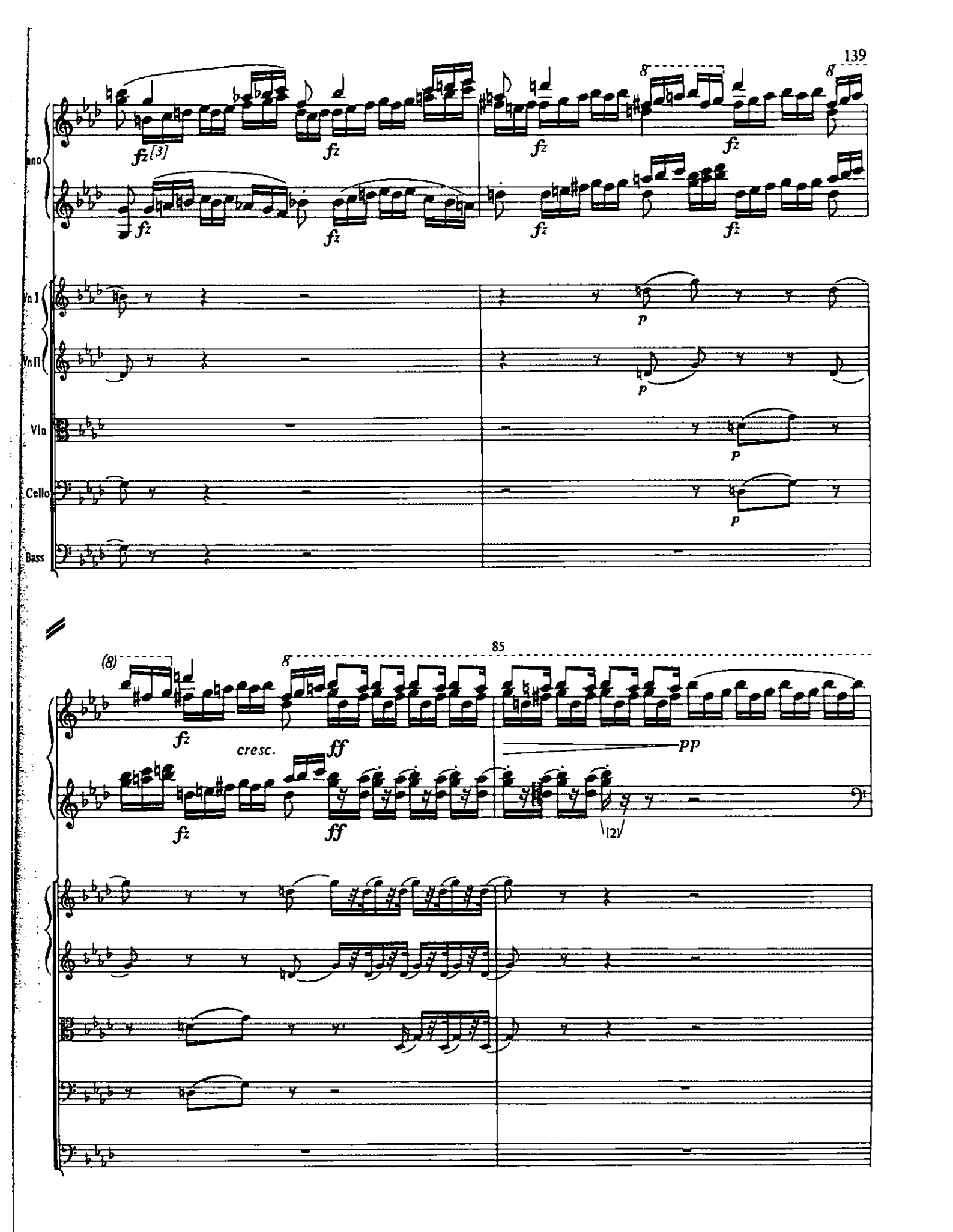

70
p
p
Horns in E♭
p
pf
tr
tr
cresc.
cresc.

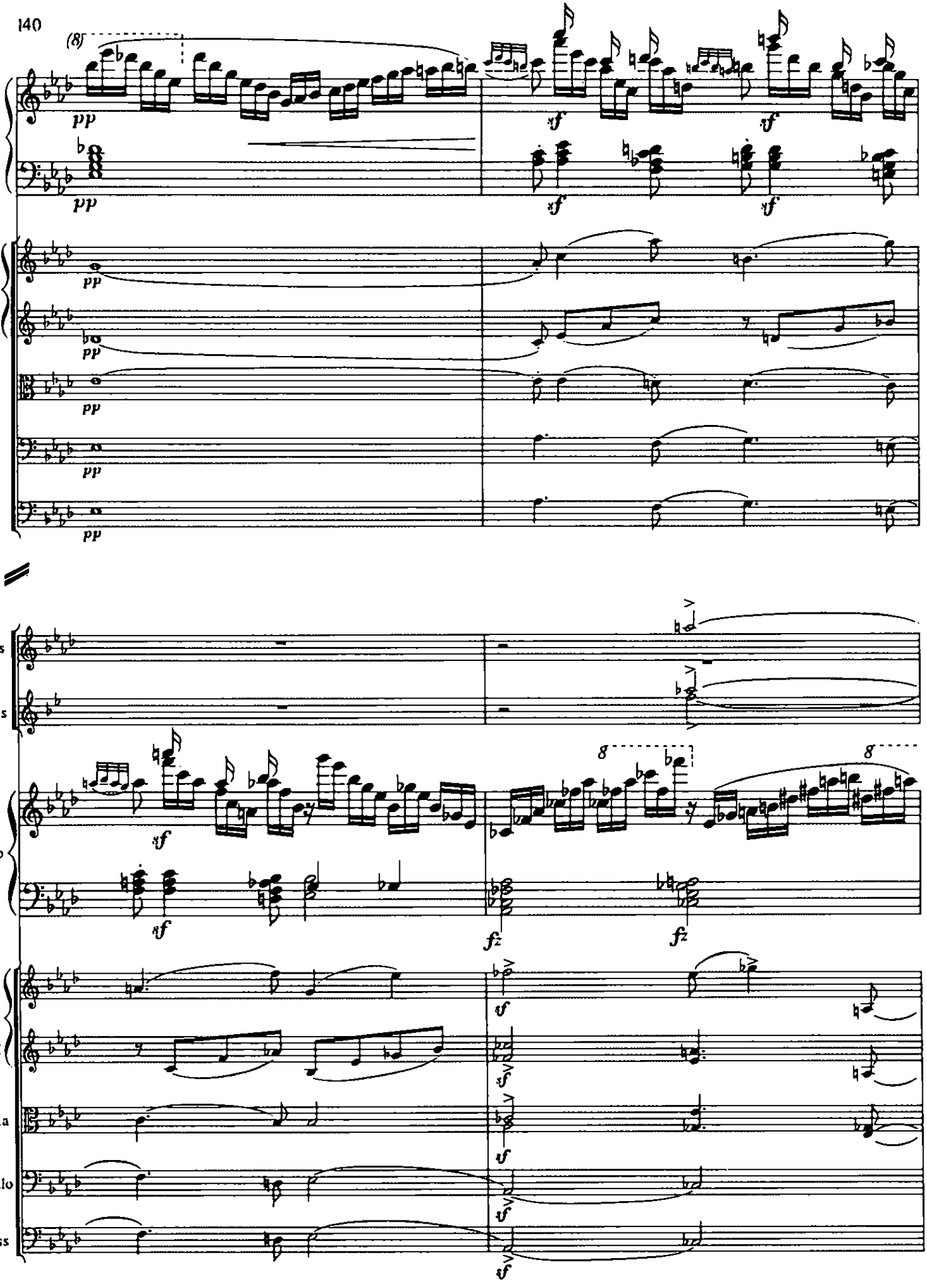

dolce
dolce
dolce
p
p
p
p

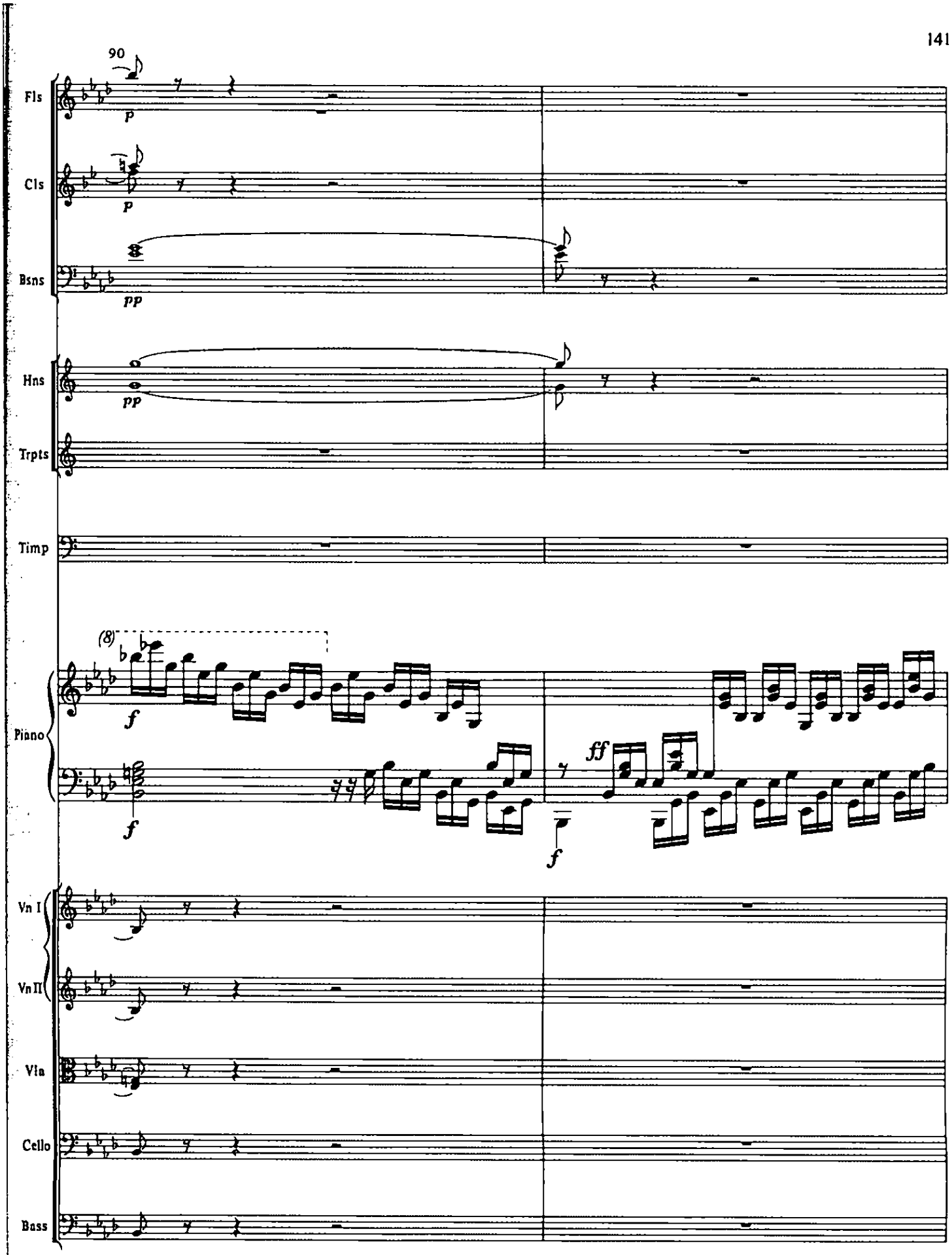

75
moderato
fz
fz
fz
fz
fz
fz
moderato
8
[3]
p
fz
p
fz
tr
tr
tr
tr
sf
sf
sf
sf
moderato

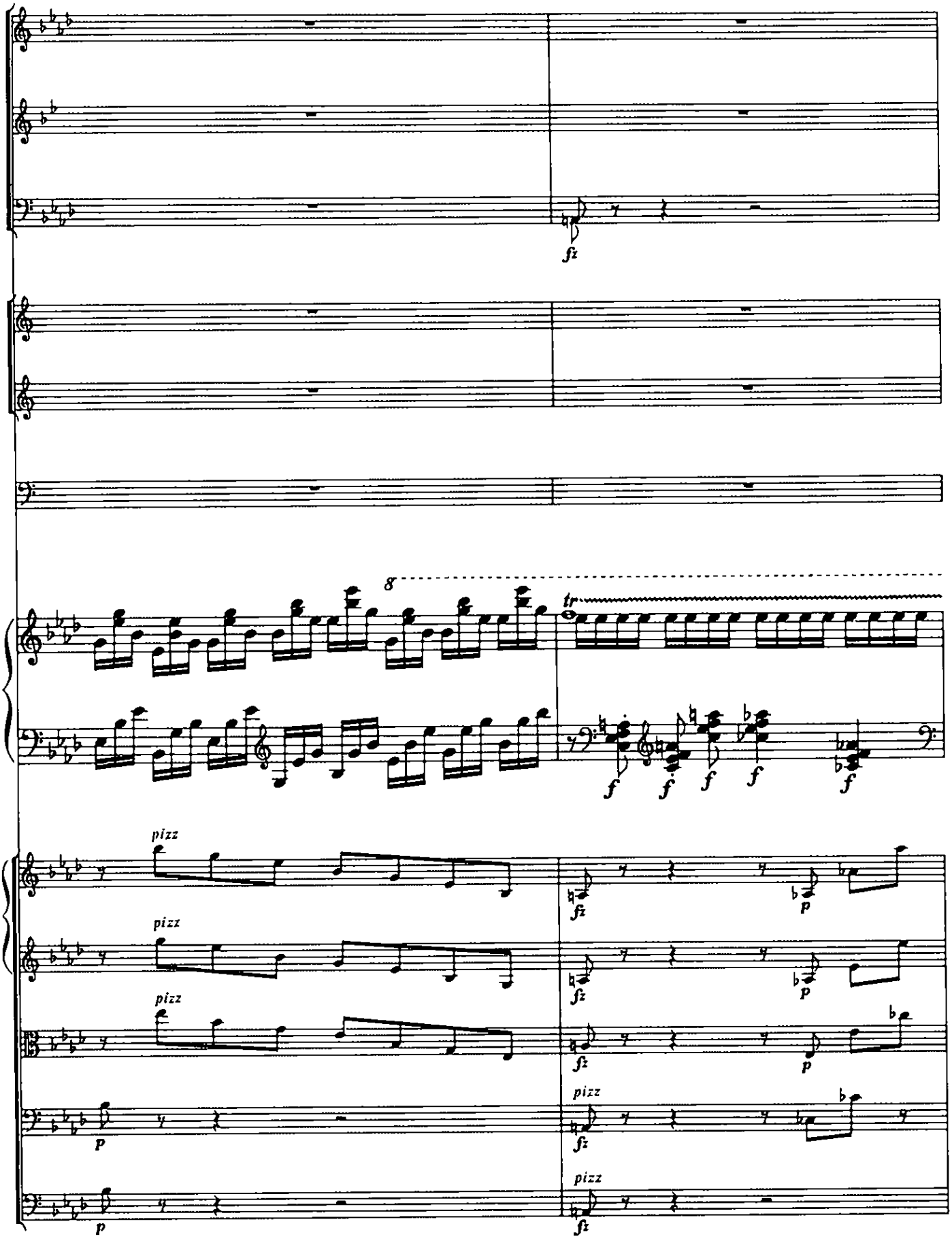

(8)
[3]
p
cresc.
f
[3]
[2]
f
[2]

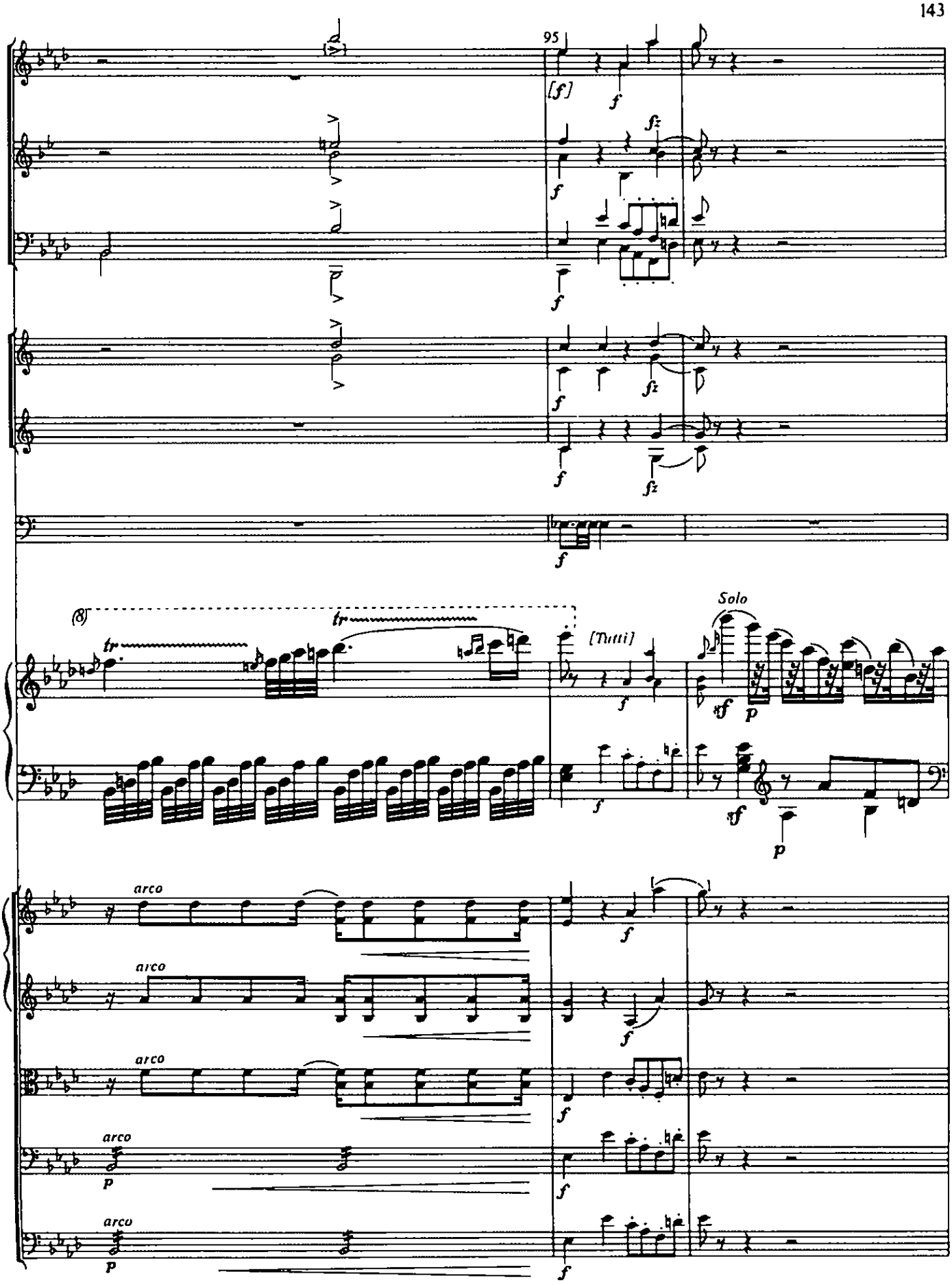

80
espr.
[3]
p
p
p
[3]
p

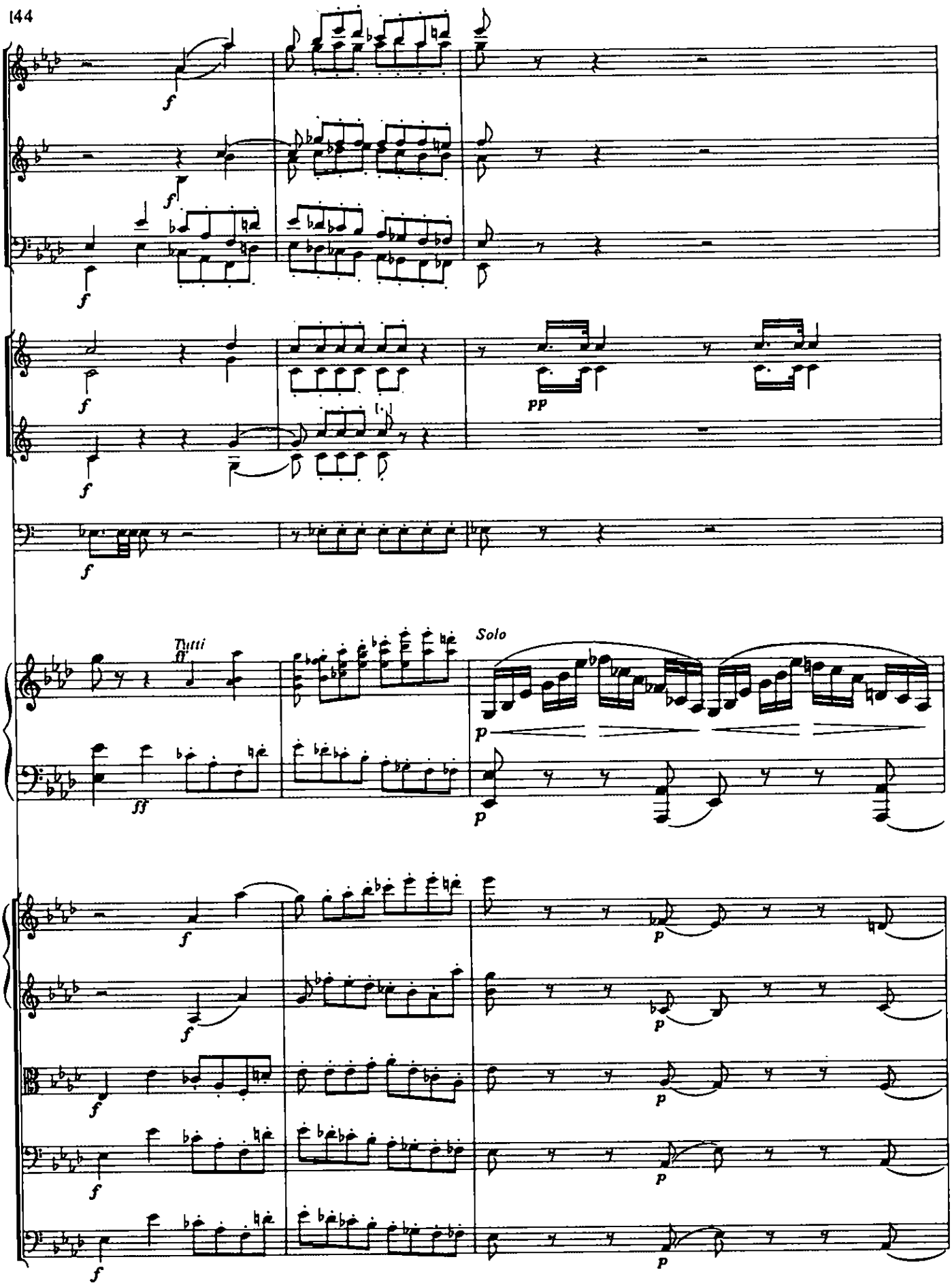

Vn I
Vn II
Vla
Cello
Bass
fz
p
cresc.
ff
pp
85


(8)
pp
sf
Fls
Cls
Piano
Vn I
Vn II
Vla
Cello
Bass
fz

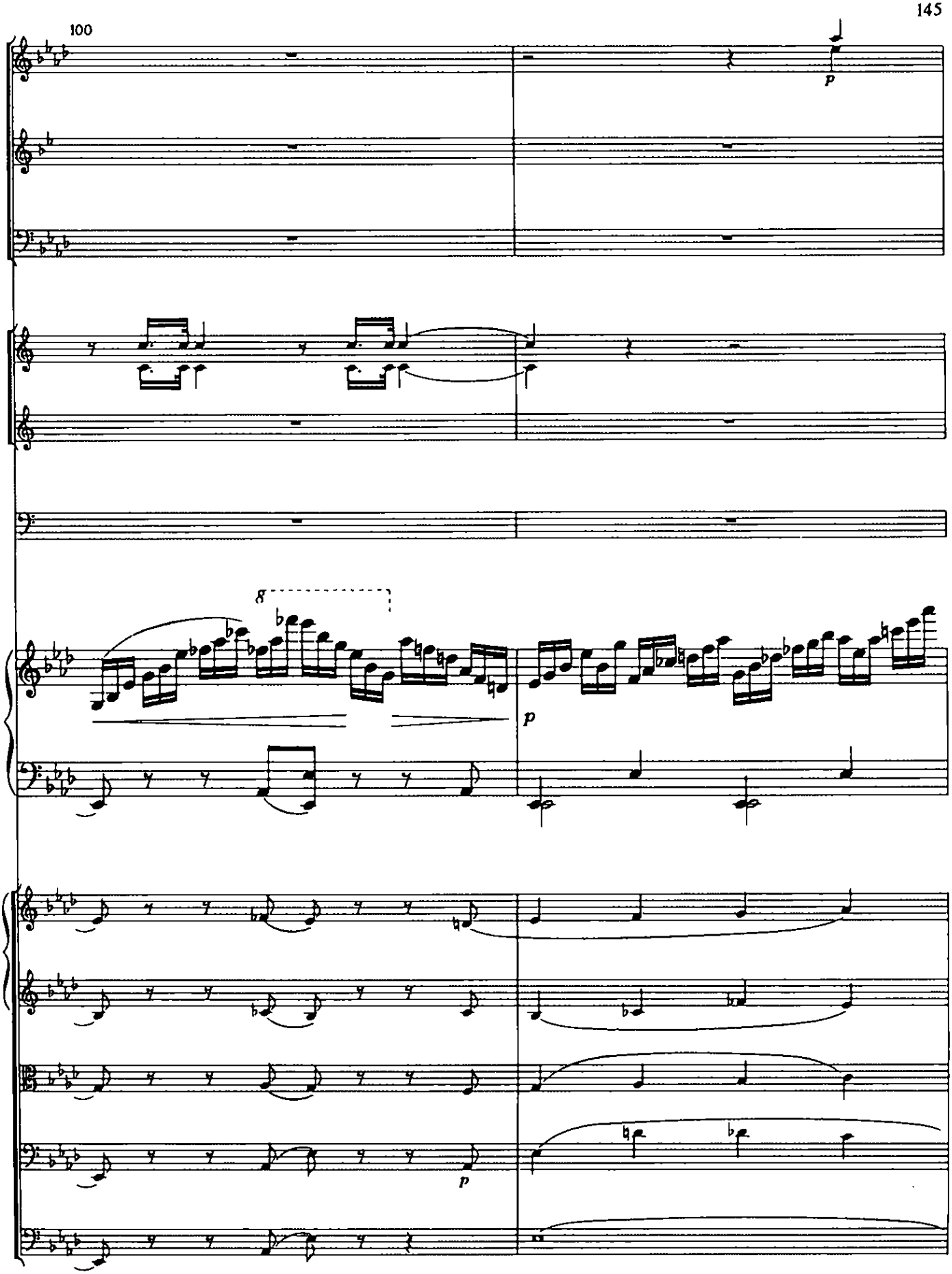

90
Fls
Cls
Bsns
Hns
Trpts
Timp
Piano
Vn I
Vn II
Vla
Cello
Bass
p
pp
f
ff
(8)

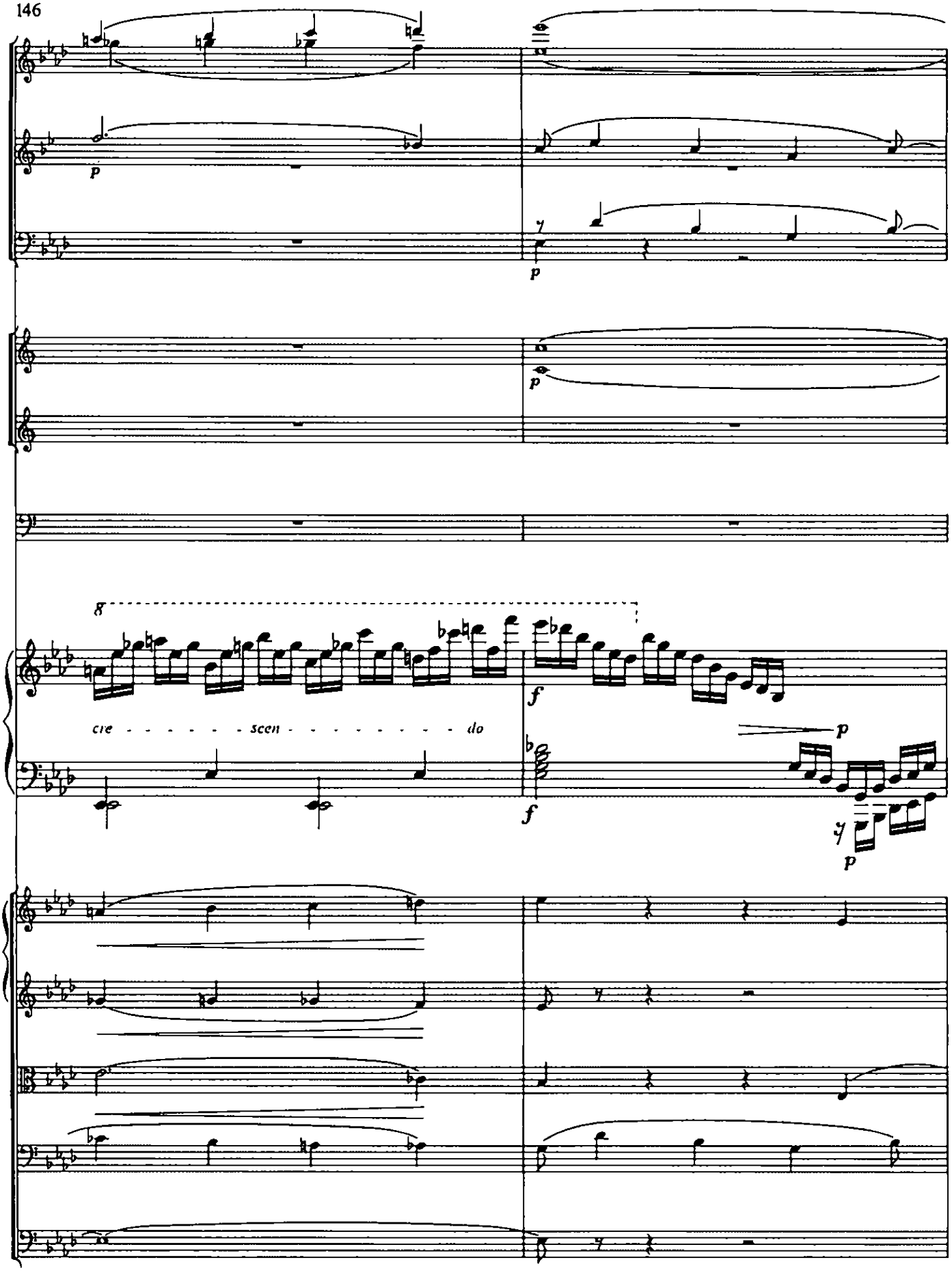

8
tr
pizz
pizz
pizz
pizz
pizz
fz
p
f

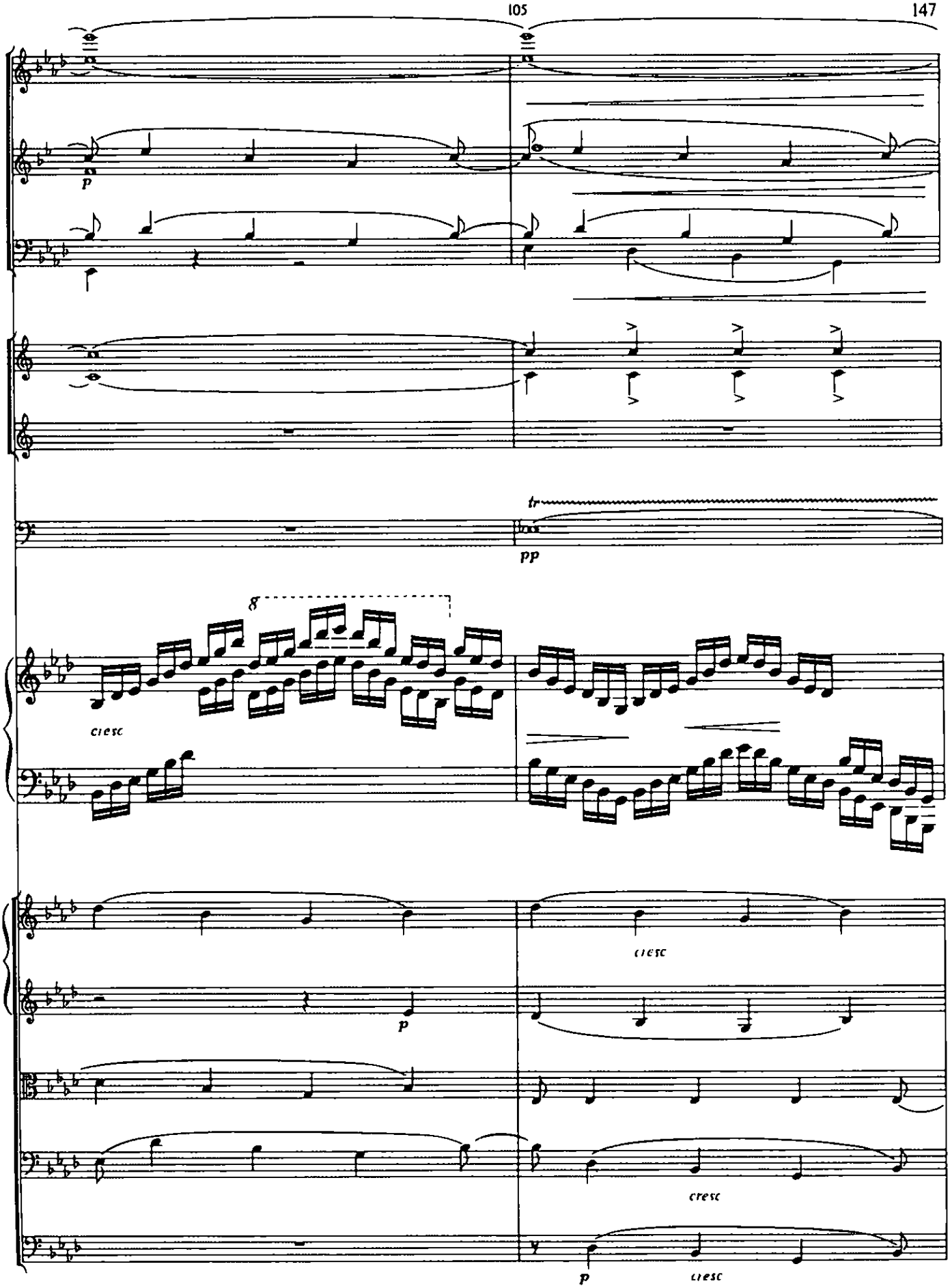

95
[f]
f
fz
(8)
tr
[Tutti]
Solo
ff
p
arco
pp

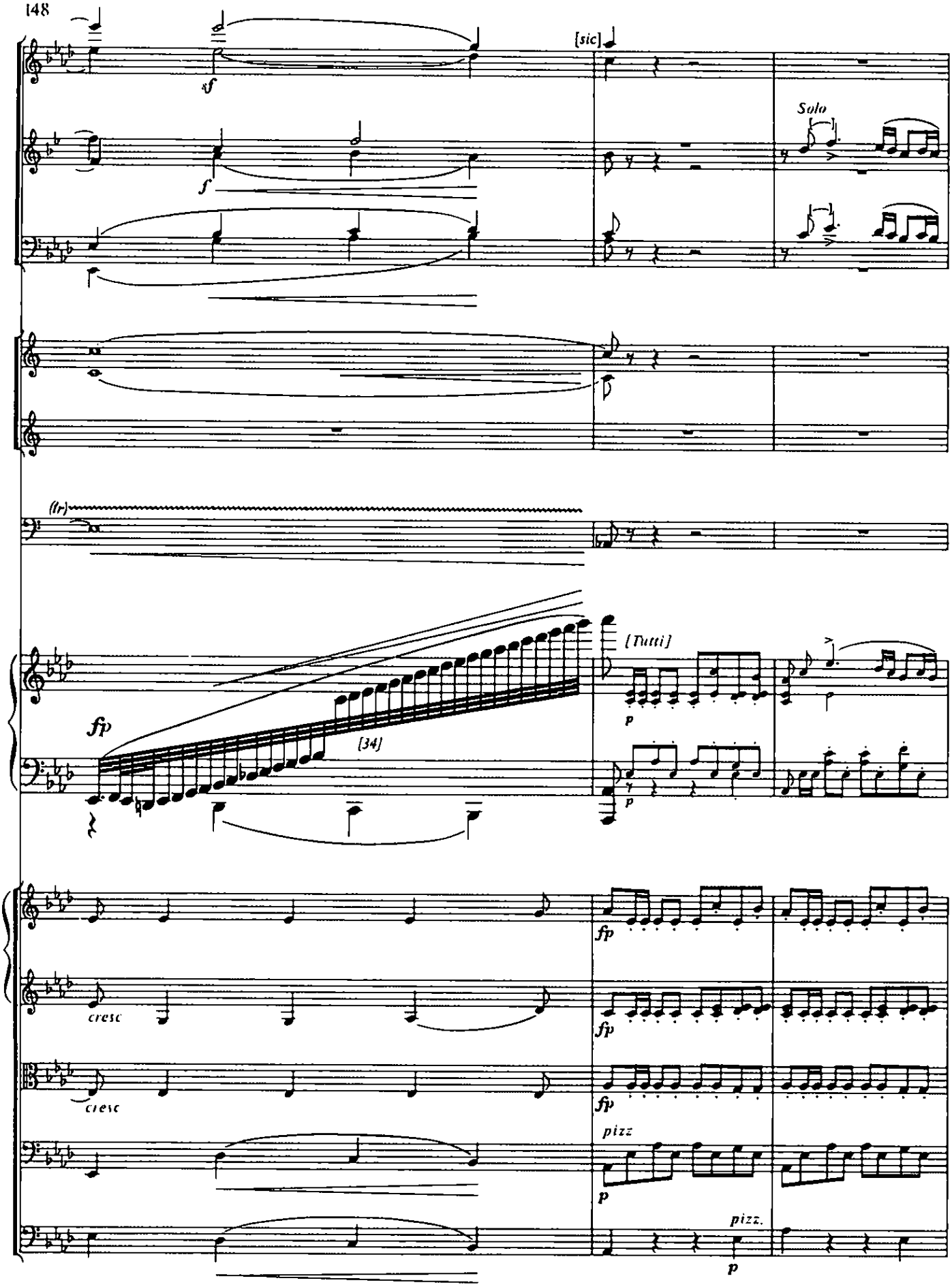

Tutti
Solo

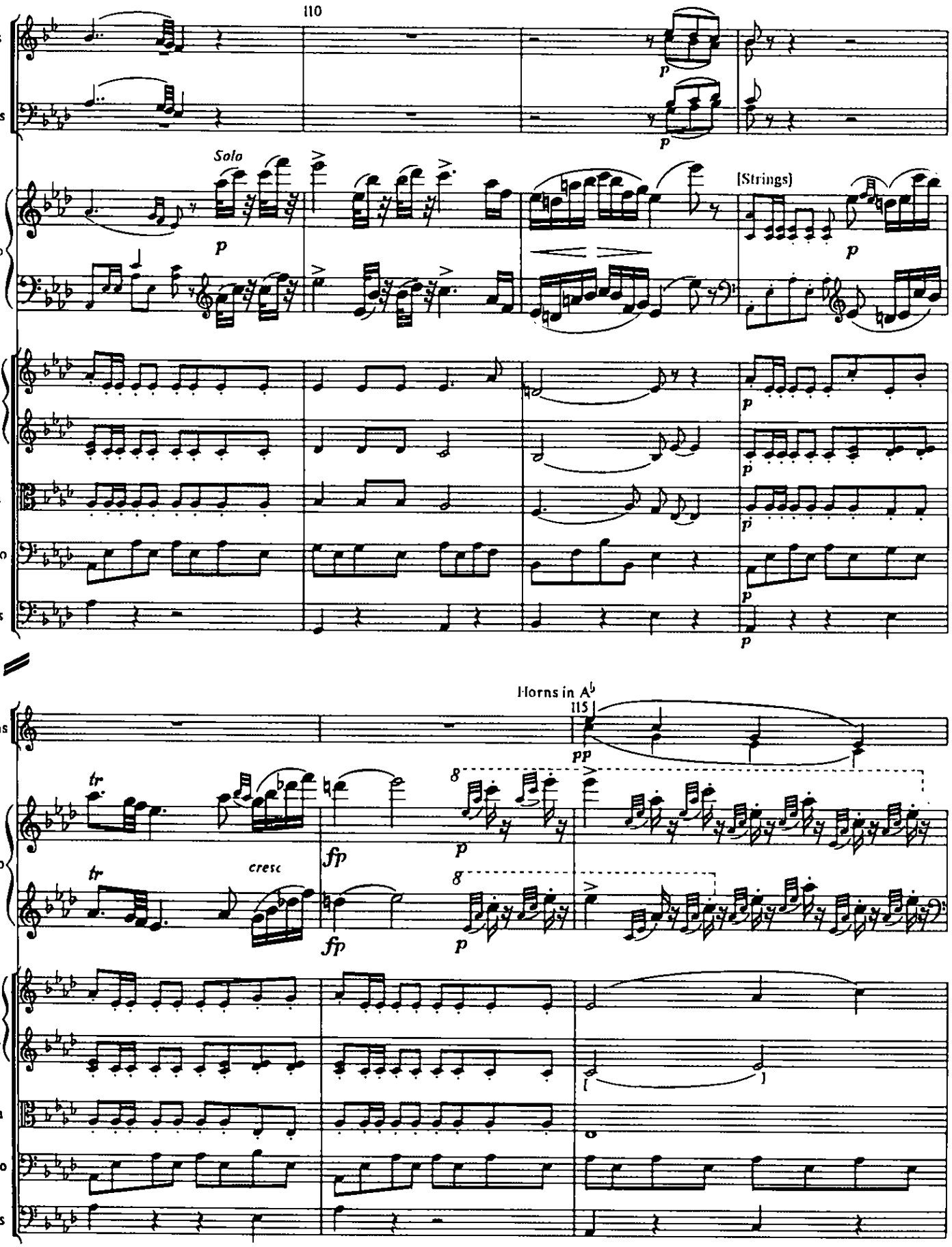
100

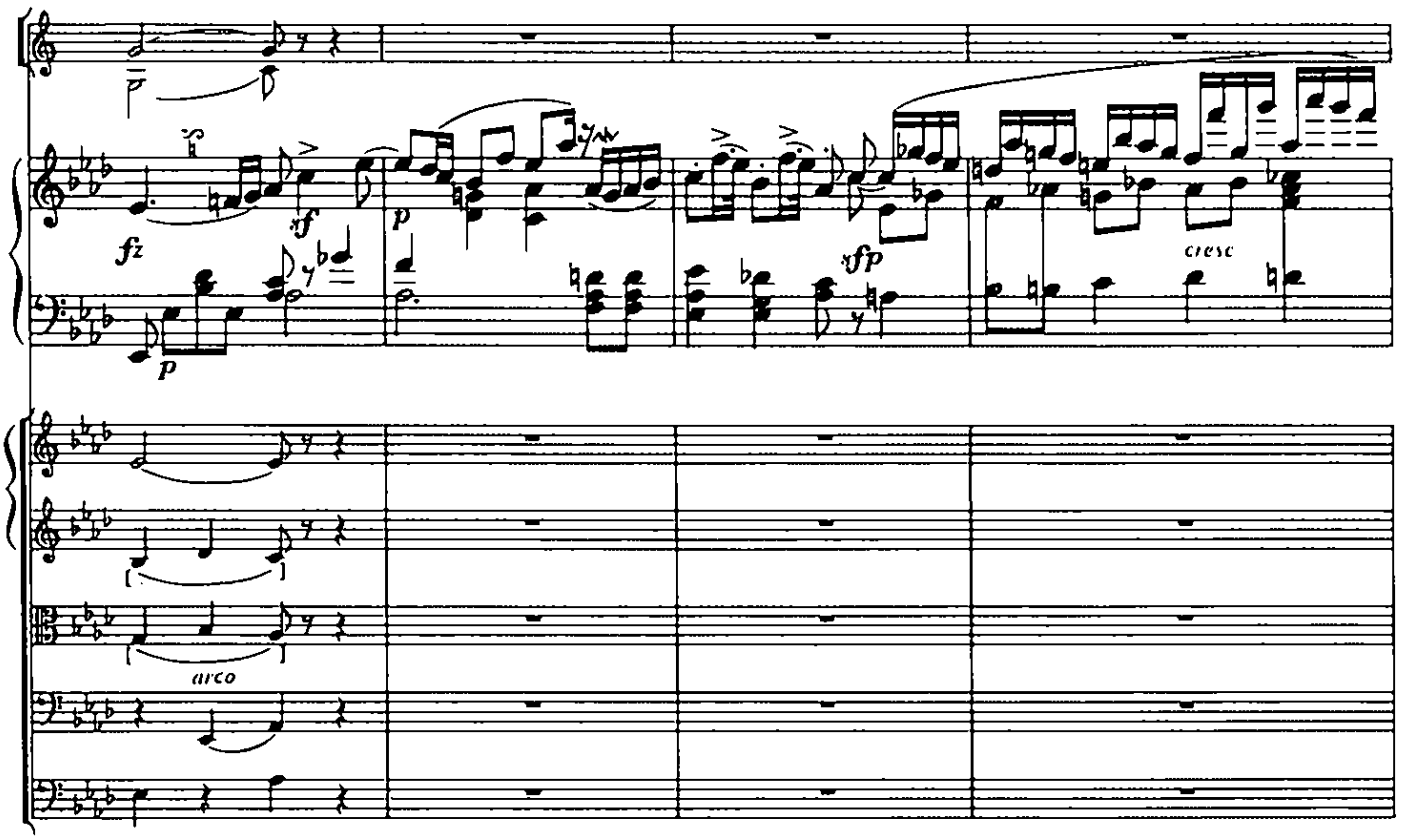


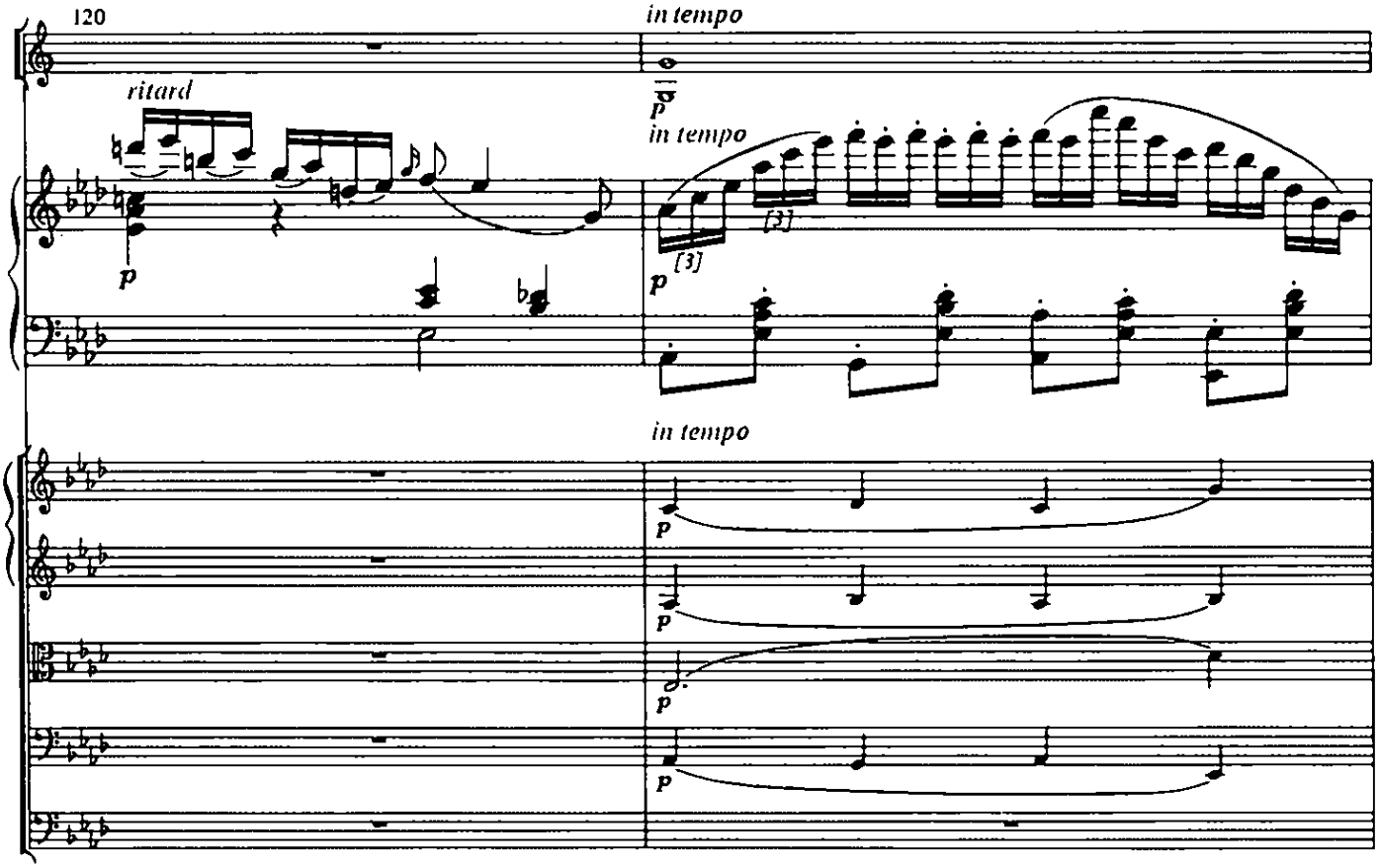

p
p
p
8
cre - - - - - - scen - - - - - - - - - do
f
f
p
p

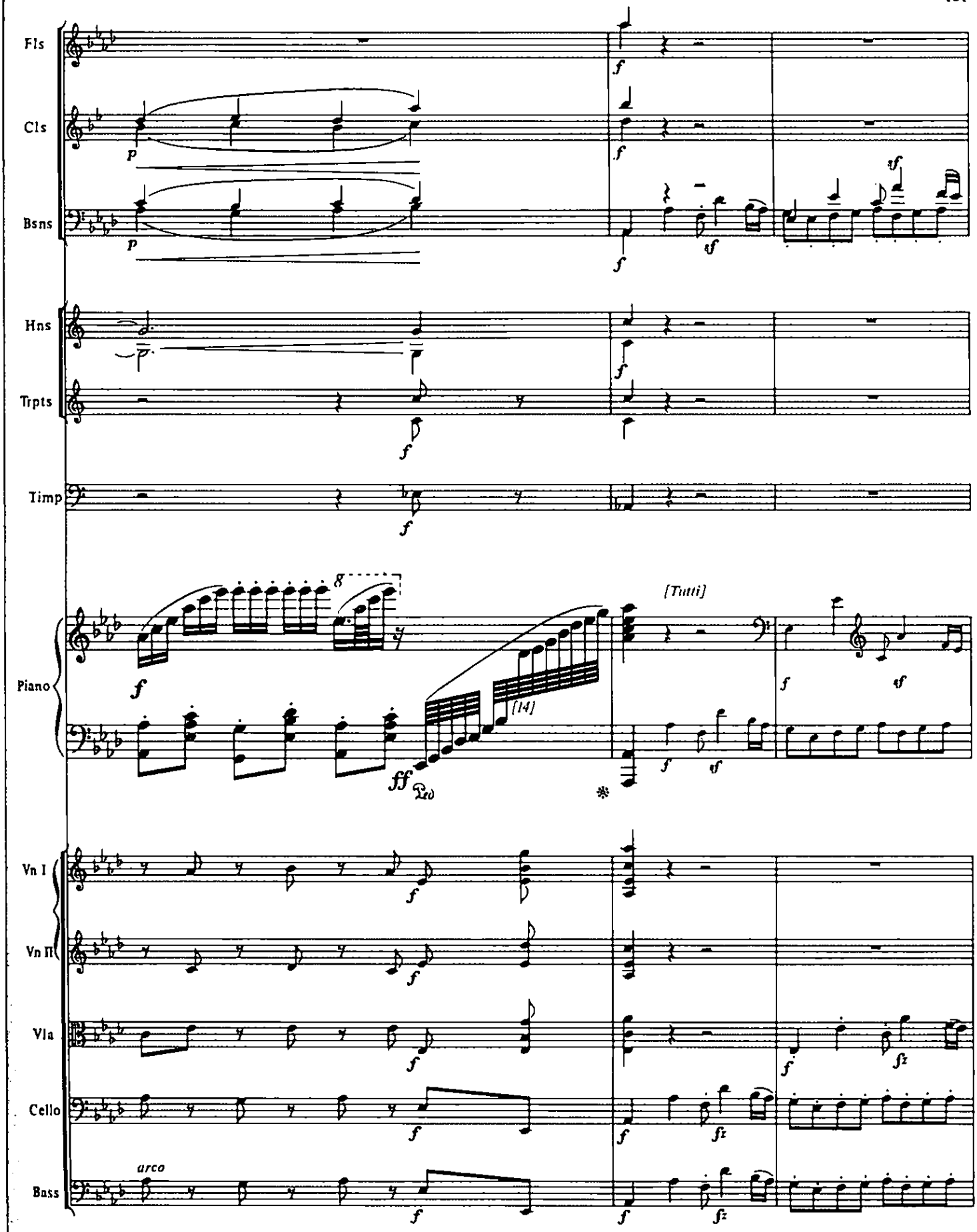

p
tr
pp
8
cresc
cresc
p
cresc
p
cresc

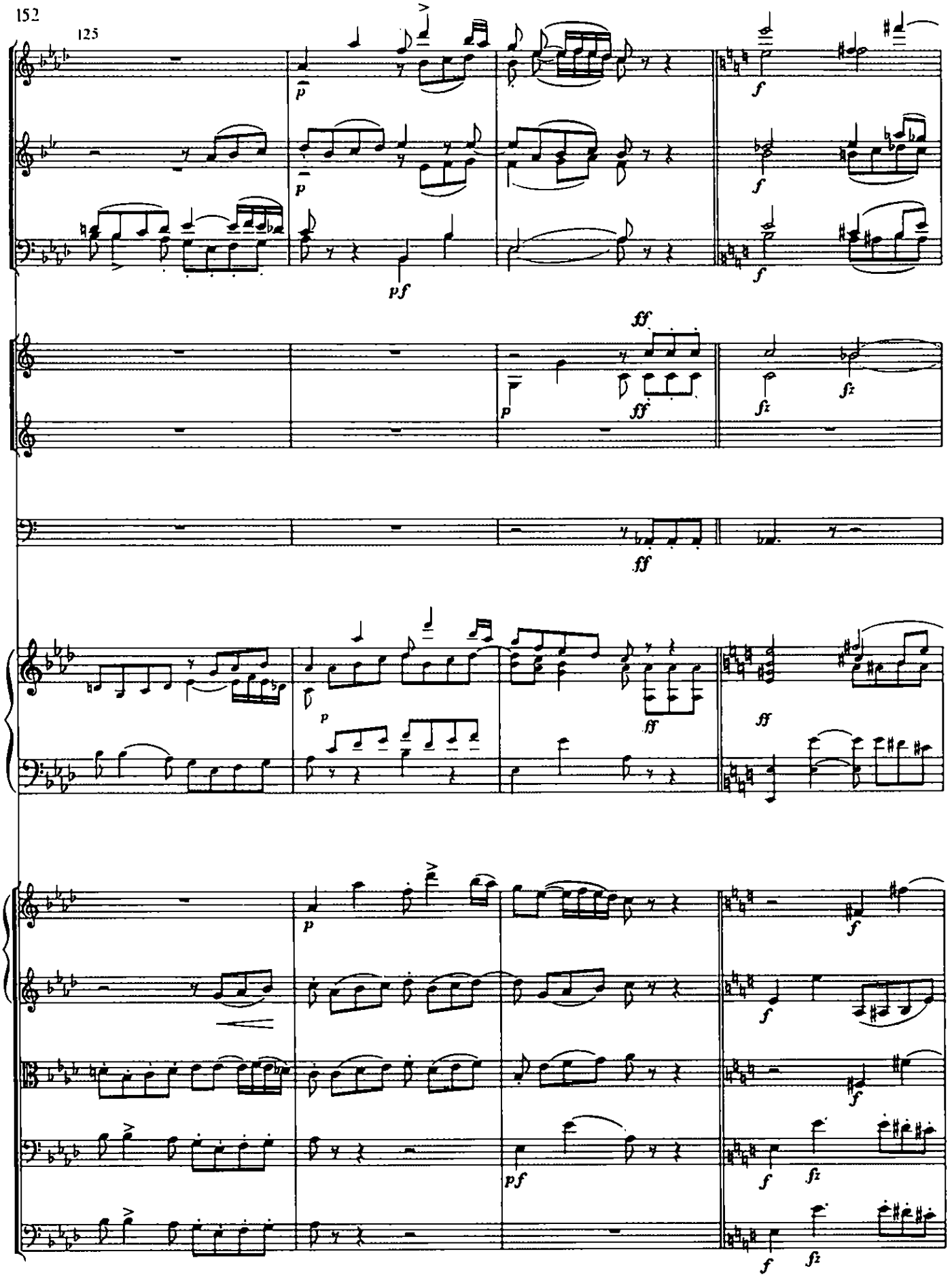

[sic]
Solo
(lr)
[Tutti]
[34]
cresc
cresc
pizz
pizz.

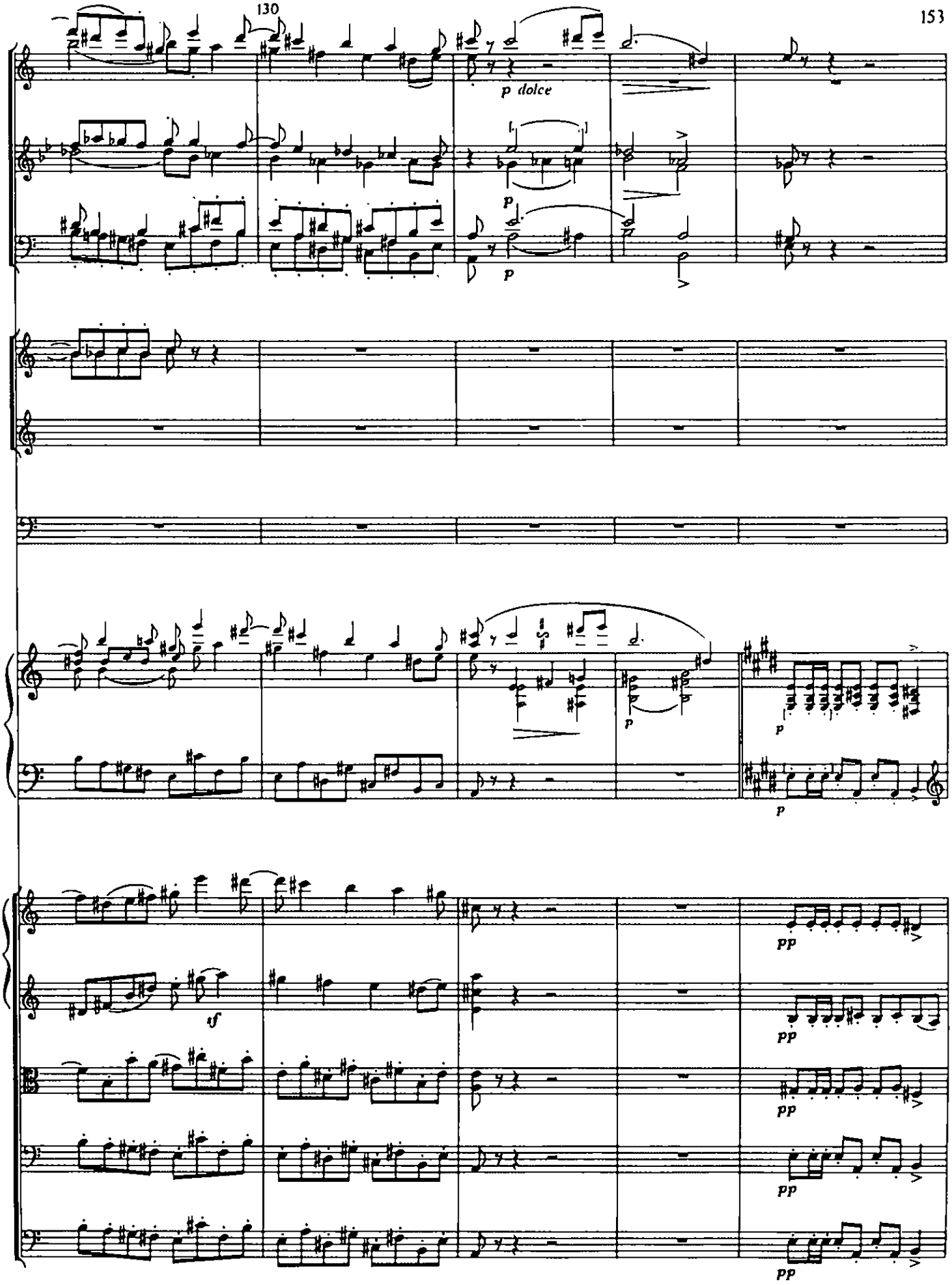

110
Cls
Bsns
Solo
[Strings]
Piano
Vn I
Vn II
Vla
Cello
Bass
Horns in A♭
115
Hns
tr
cresc
fp
pp
8


fz
xf
p
xfp
cresc
arco


120
ritard
in tempo
in tempo
[3]
[3]
in tempo


Fls
Cls
Bsns
Hns
Trpts
Timp
Piano
Vn I
Vn II
Vla
Cello
Bass
[Tutti]
[14]
arco


125
p
pf
f
ff
fz


p dolce
p
p
p
p
p
sf
pp
pp
pp
pp
pp

Solo

135

cresc

Piano

Vn I

Vn II

Vla

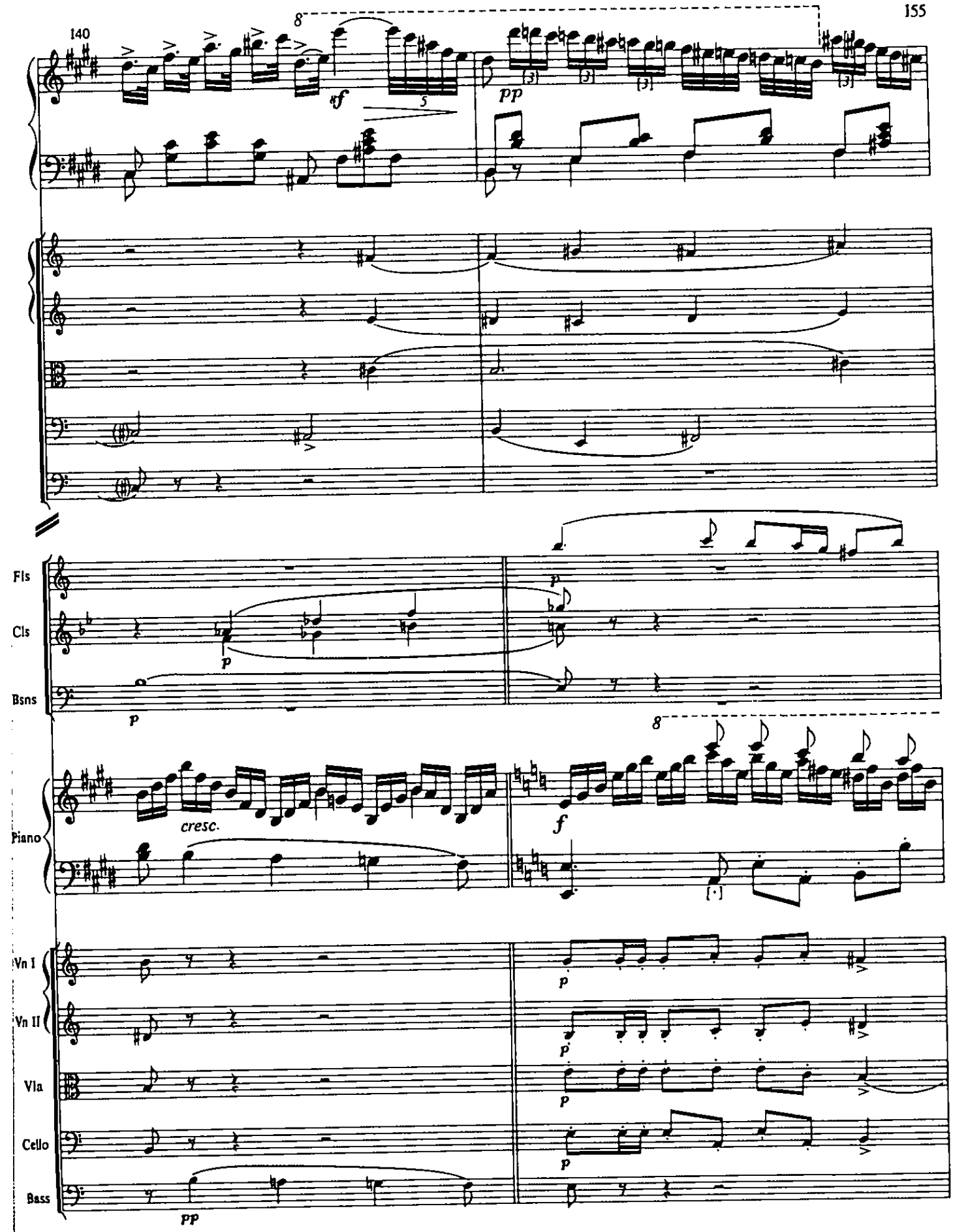
Cello

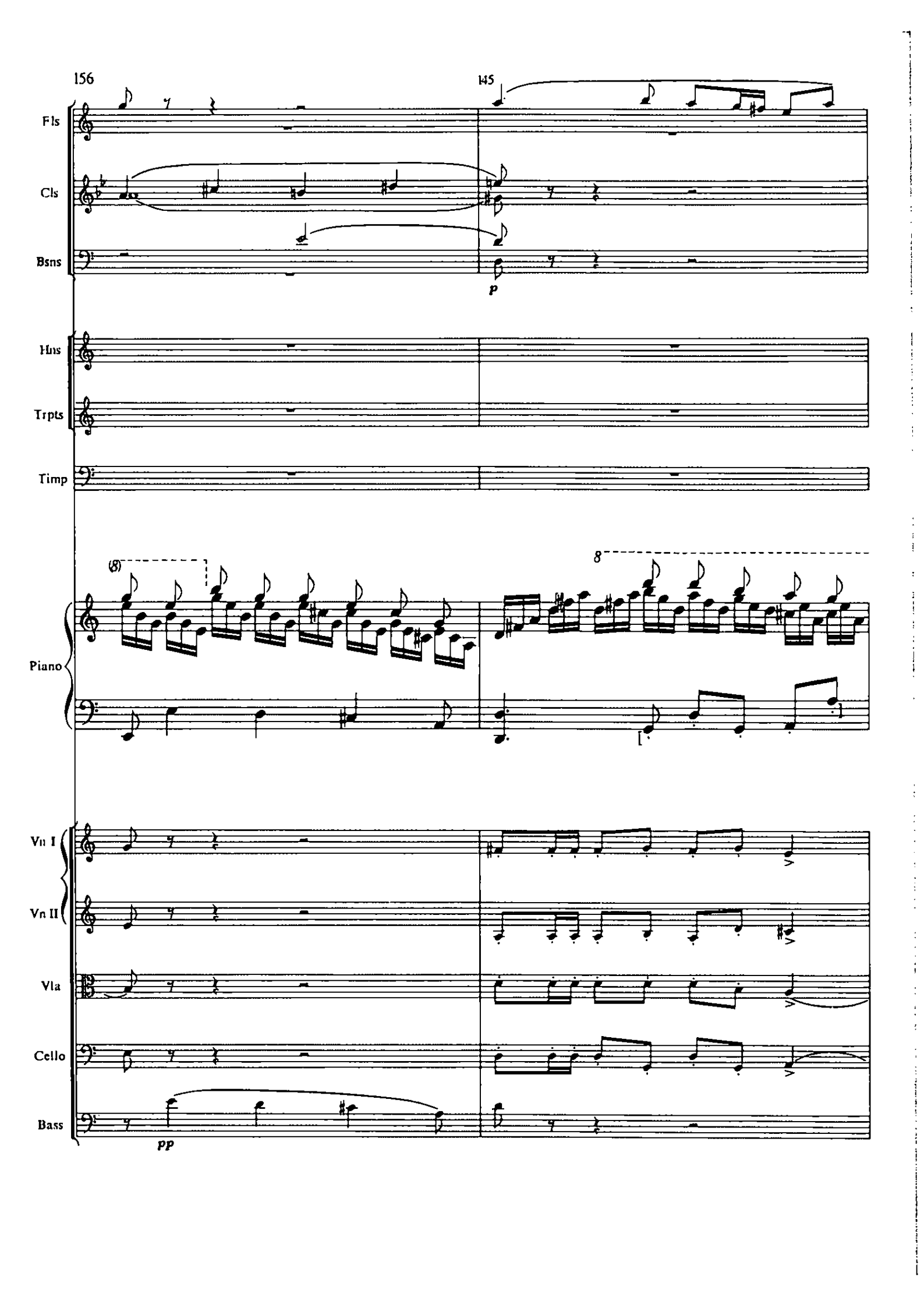
Bass

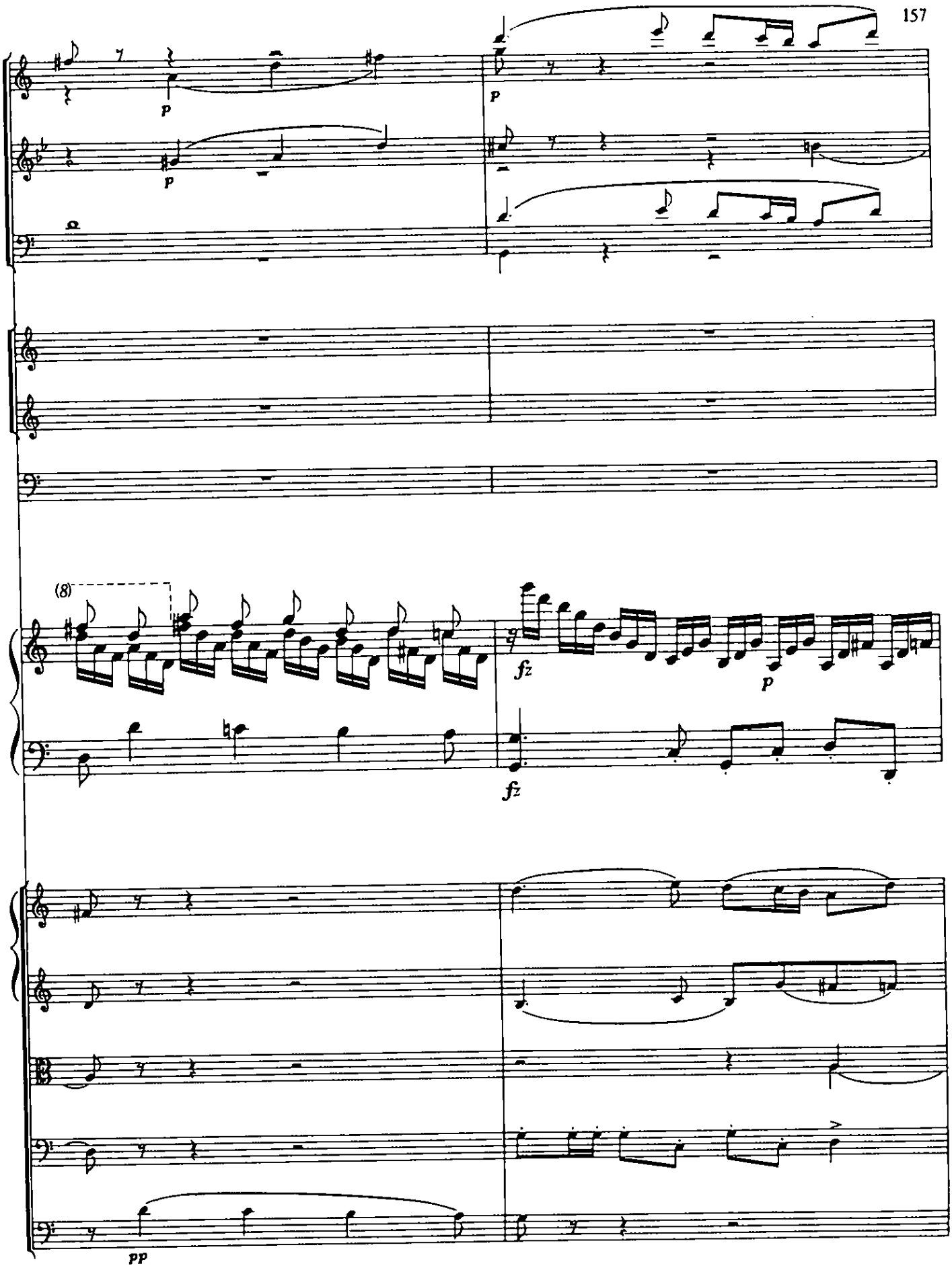
Solo

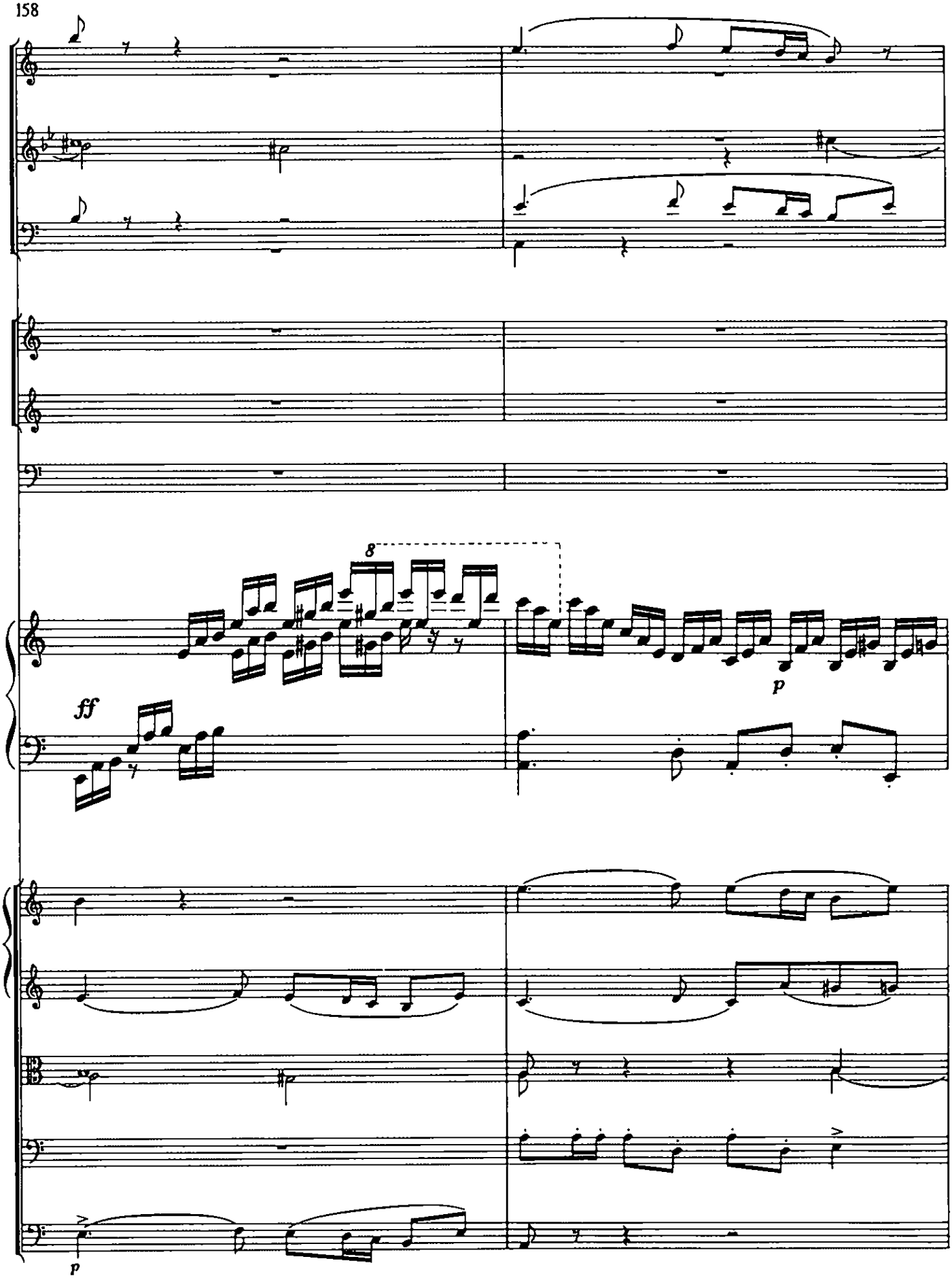
sf

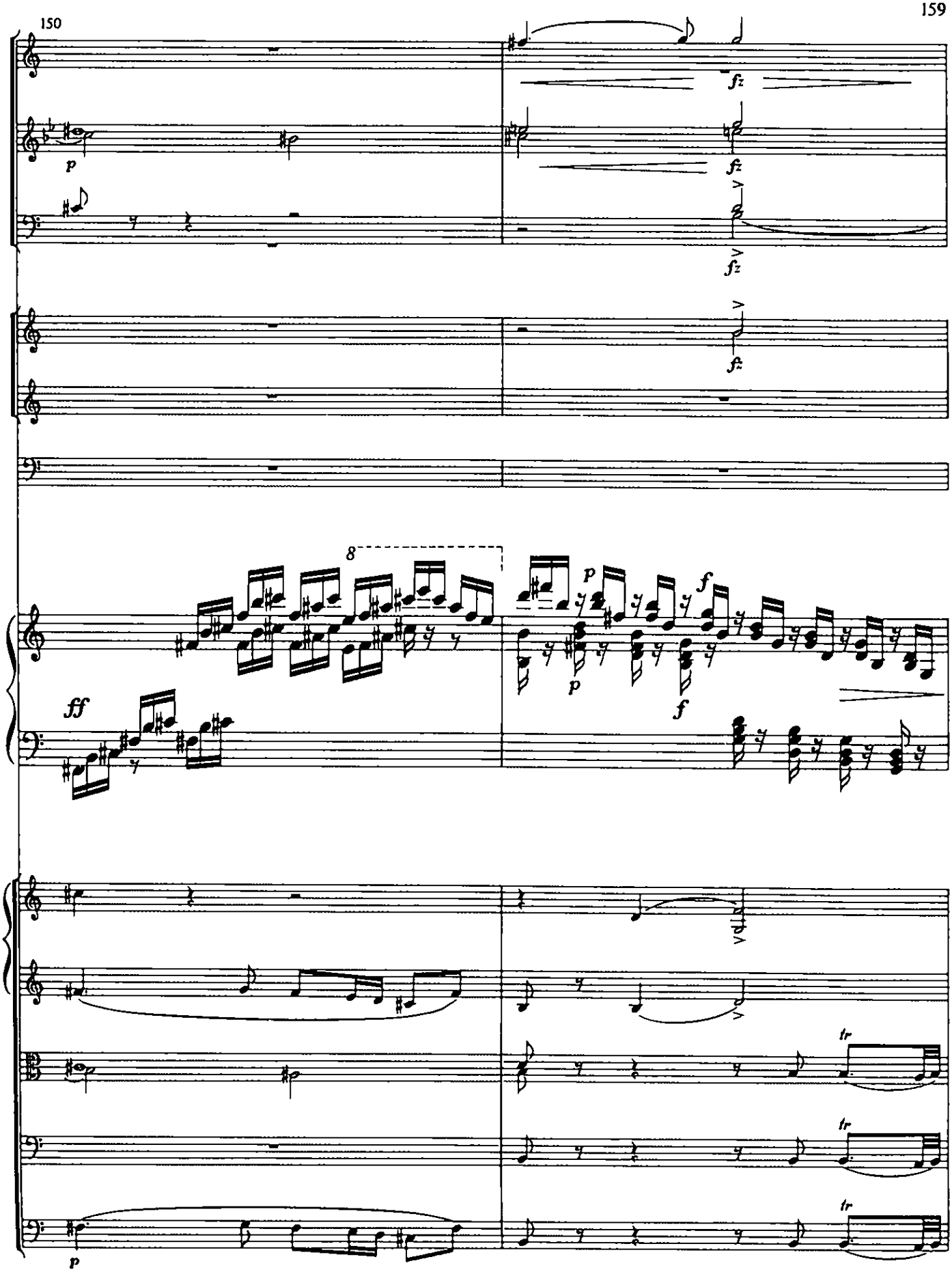
p

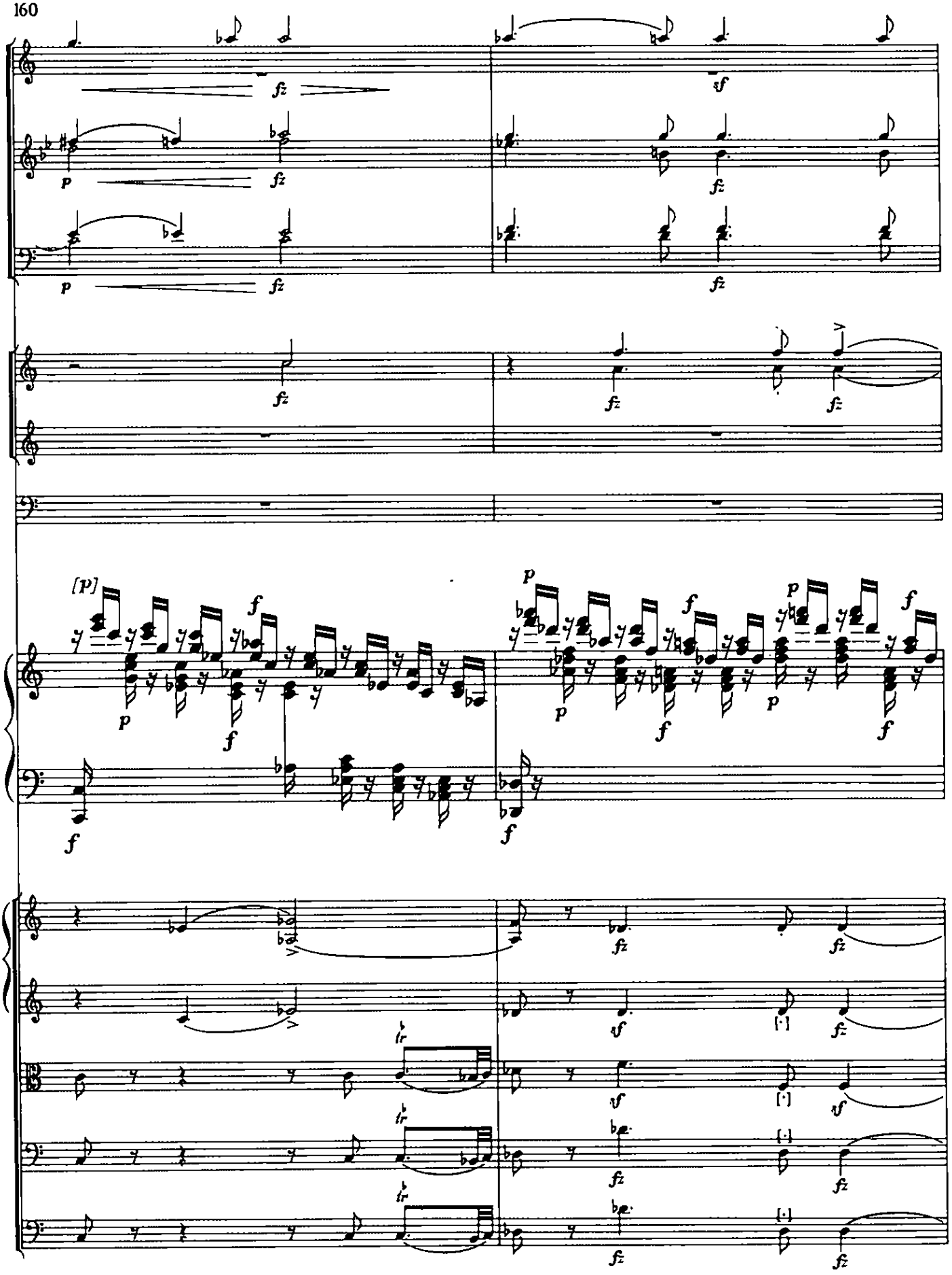

140
8
sf
5
pp
Fls
Cls
Bsns
p
p
p
8
cresc.
f
Piano
Vn I
Vn II
Vla
Cello
Bass
p
p
p
p
pp

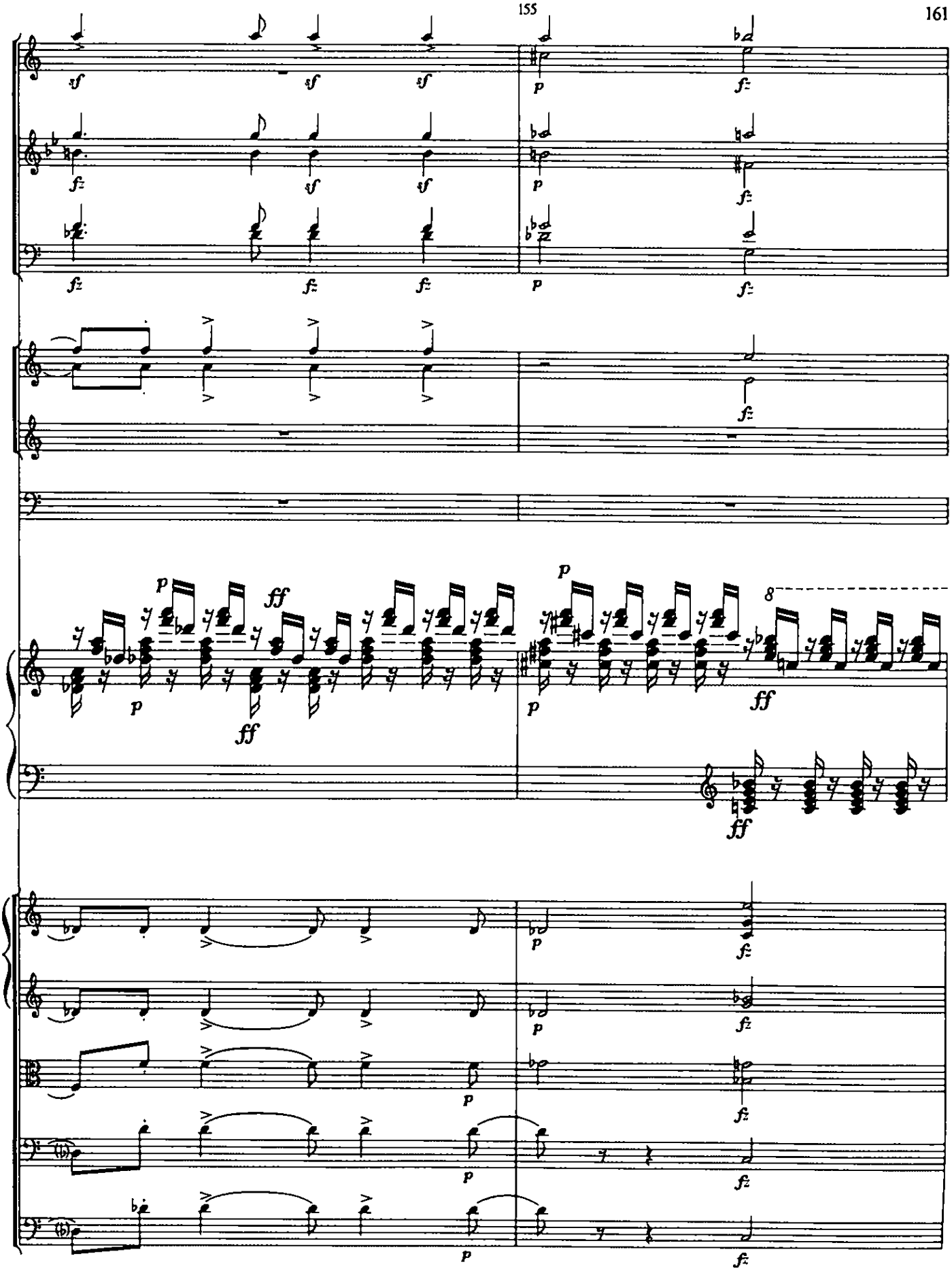

156
145
Fls
Cls
Bsns
p
Hns
Trpts
Timp
(8)
8
Piano
Vn I
Vn II
Vla
Cello
Bass
pp

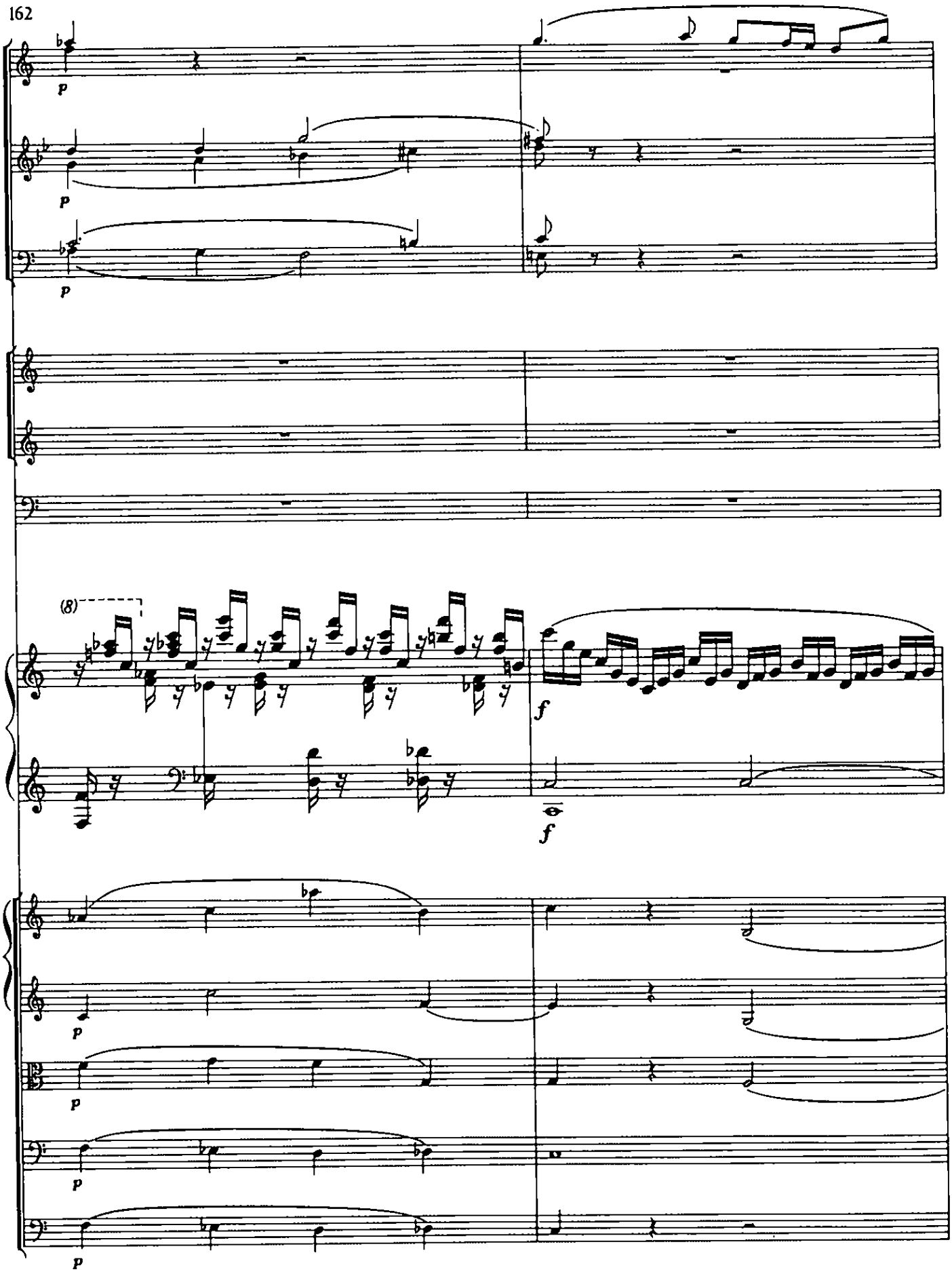

(8)
fz
p
fz
pp

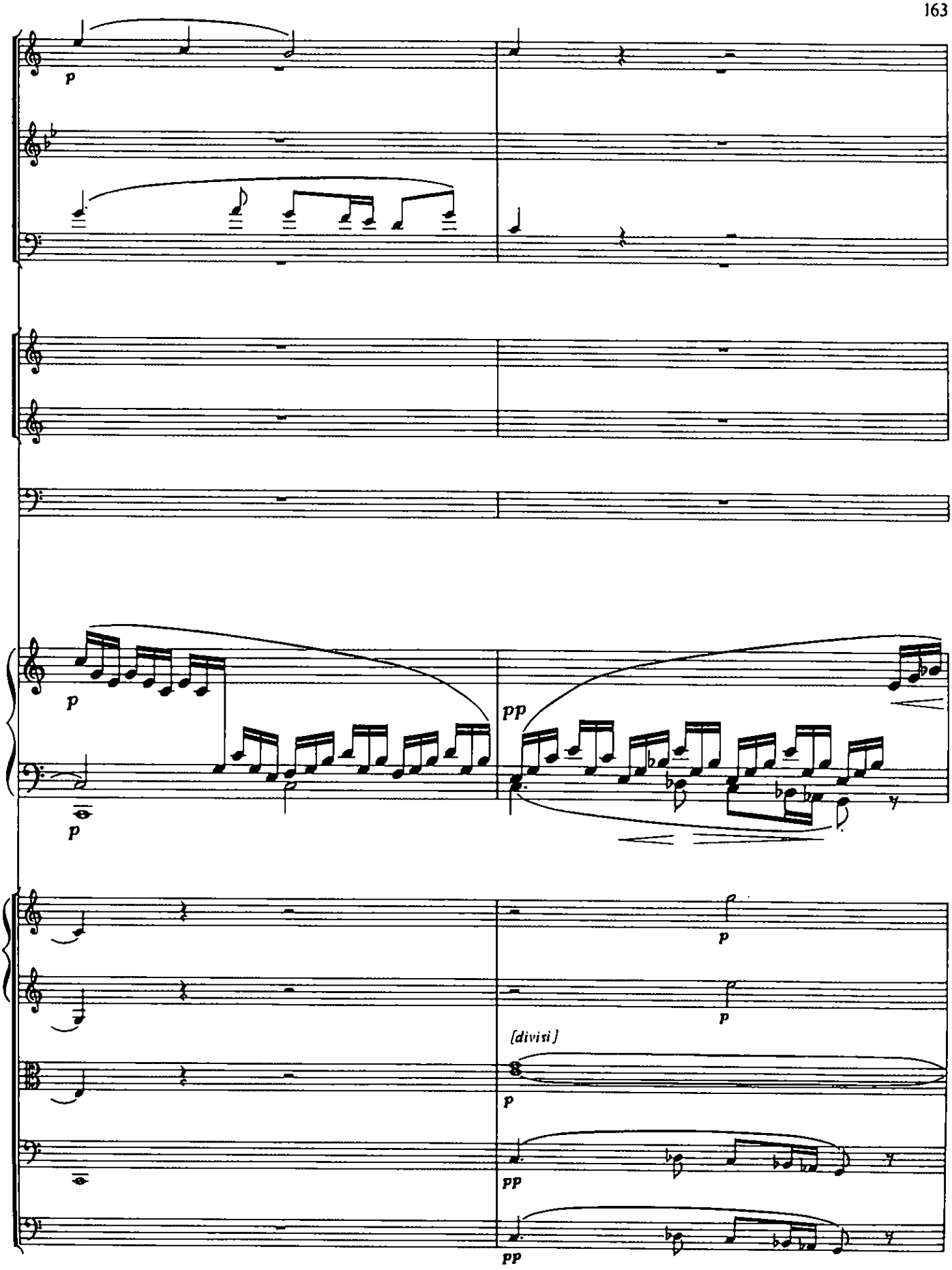

8
ff
p
p


150
p
fz
fz
fz
fz
8
ff
p
p
f
f
tr
tr
tr
p


fz
sf
p
fz
fz
p
fz
fz
fz
fz
fz
[p]
f
p
f
p
f
p
f
p
f
p
f
f
f
fz
fz
sf
[·]
fz
tr
sf
[·]
sf
tr
fz
[·]
fz
tr
fz
[·]
fz


sf
fz
p
ff
8


p
p
p
(8)
f
f
p
p
p
p


p
p
pp
p
p
p
[divisi]
p
pp
pp

160

p

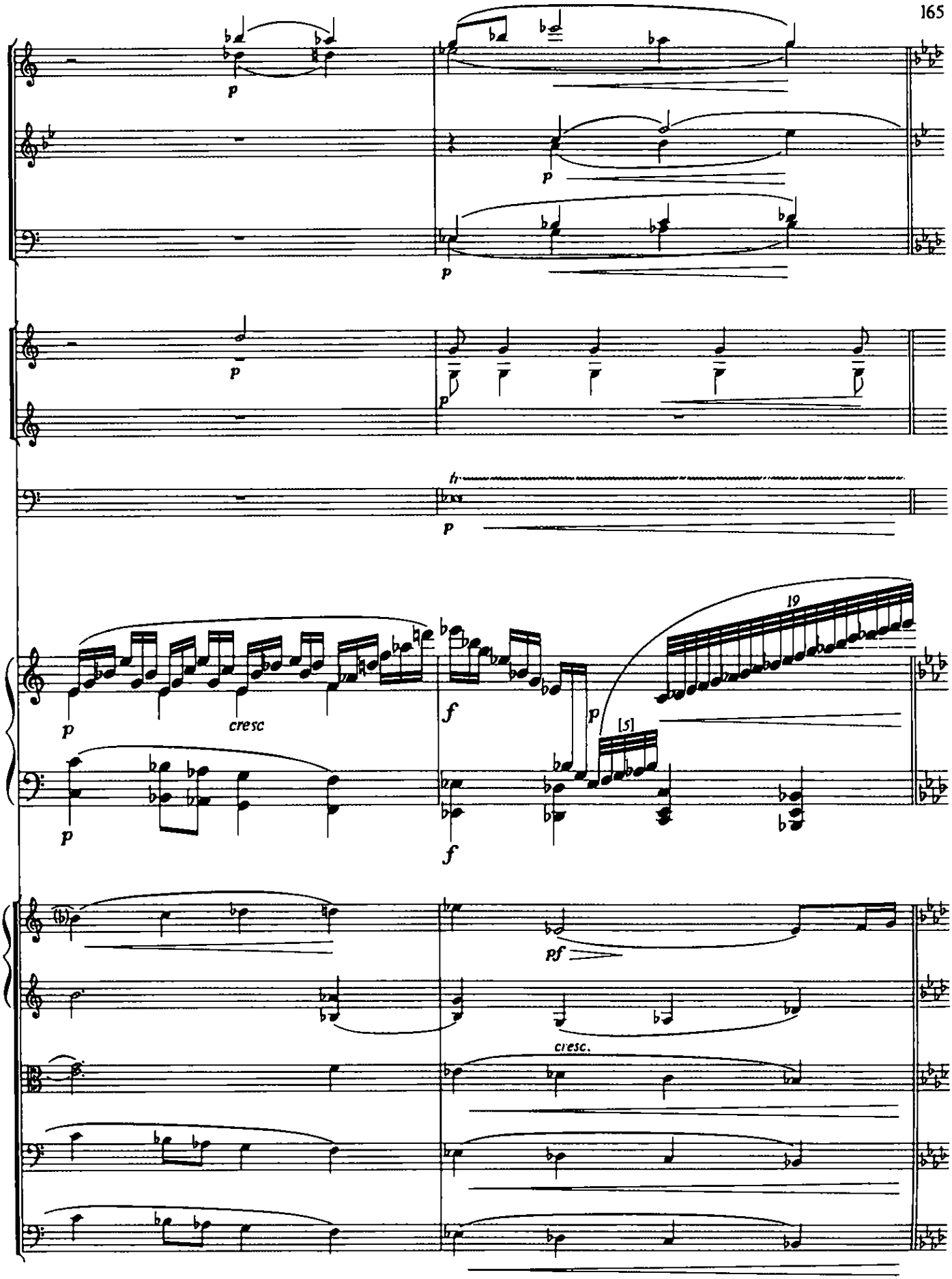
fp

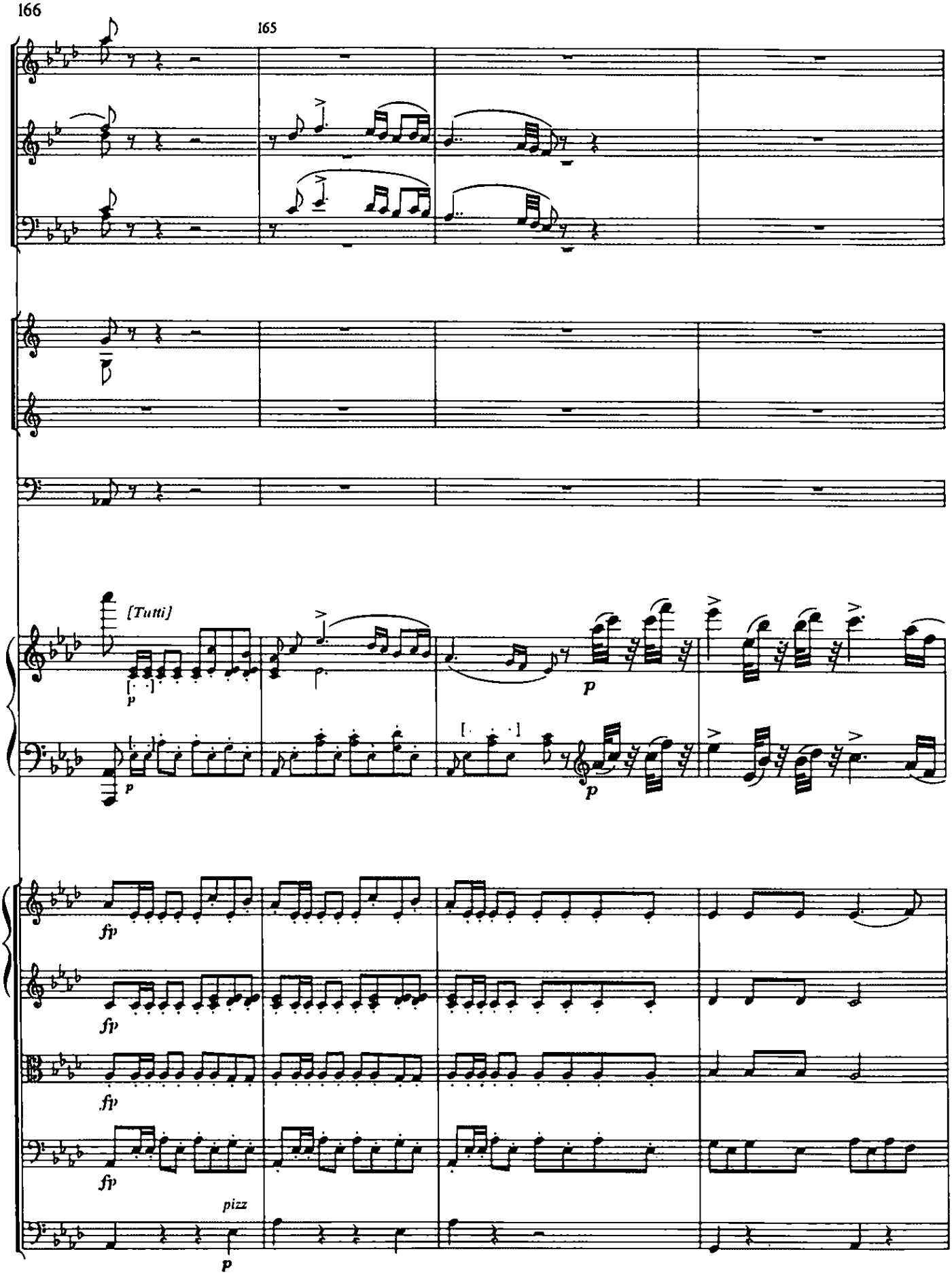
ppp

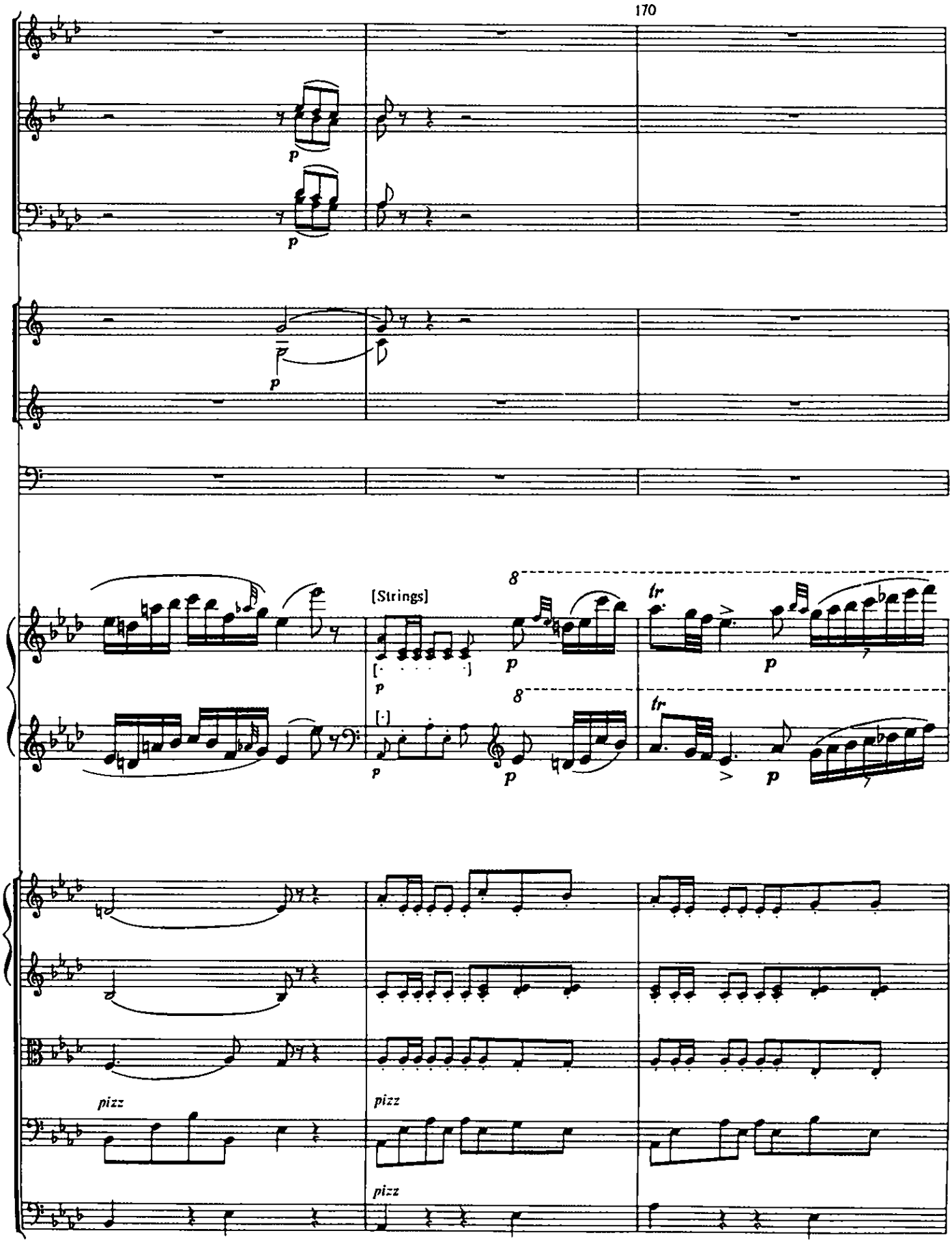
ppp

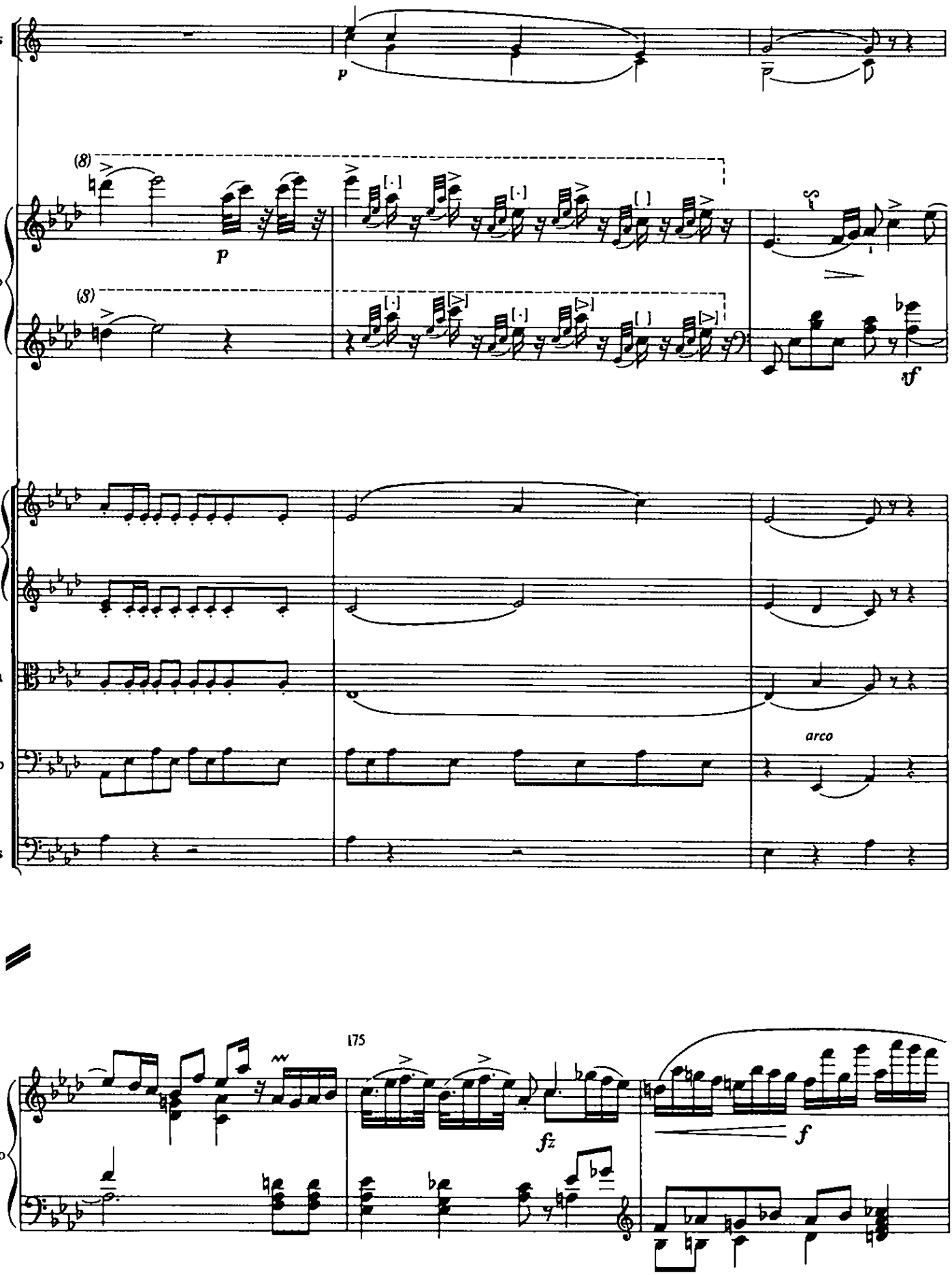
ppp

pp

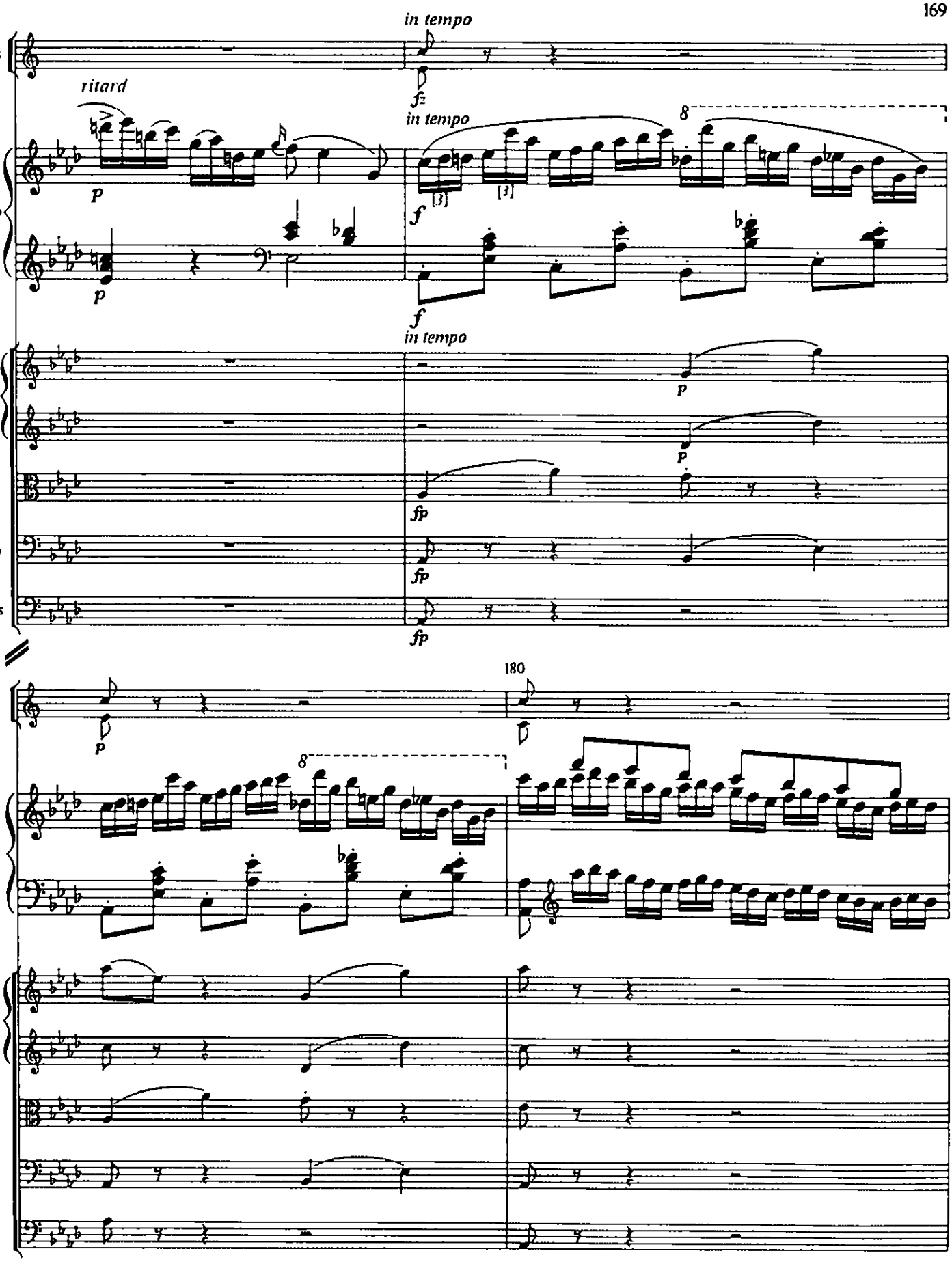

p
p
p
p
p
cresc
f
p
19
[5]
p
f
pf
cresc.

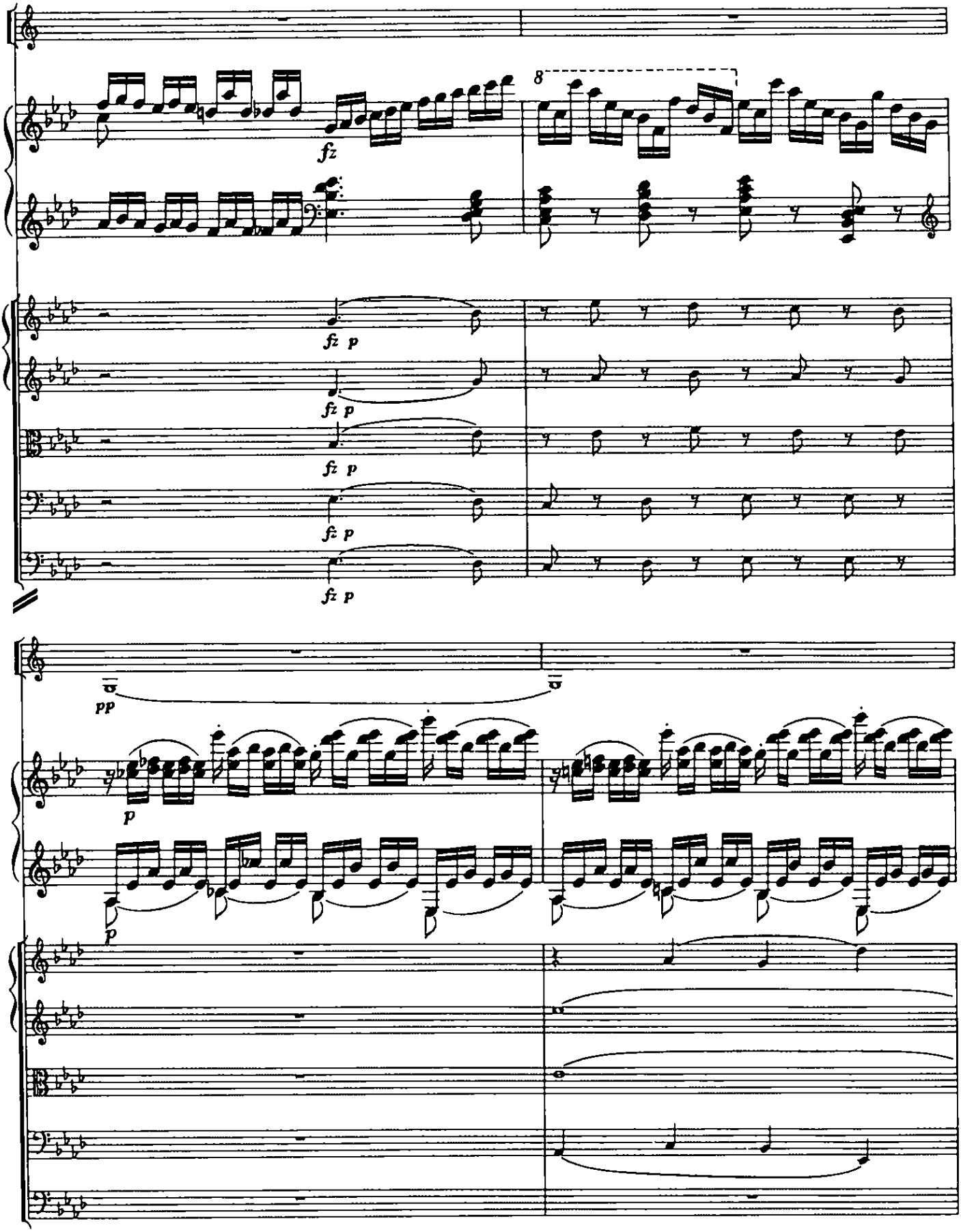

165
[Tutti]
p
p
p
fp
fp
fp
fp
pizz
p


170
p
p
p
[Strings]
8
p
tr
p
8
tr
p
p
pizz
pizz
pizz

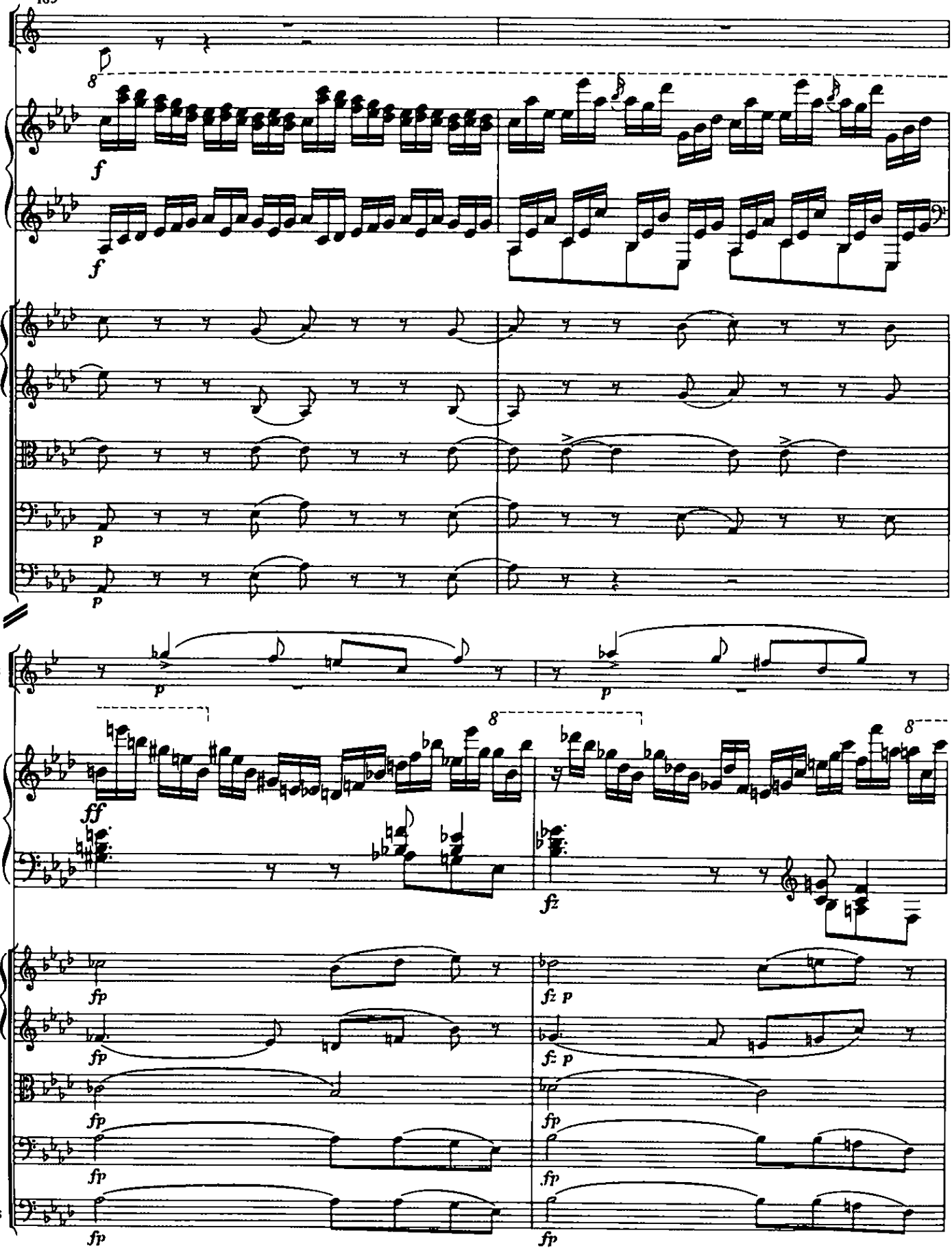

Hns
p
(8)
p
Piano
(8)
sf
Vn I
Vn II
Vla
arco
Cello
Bass

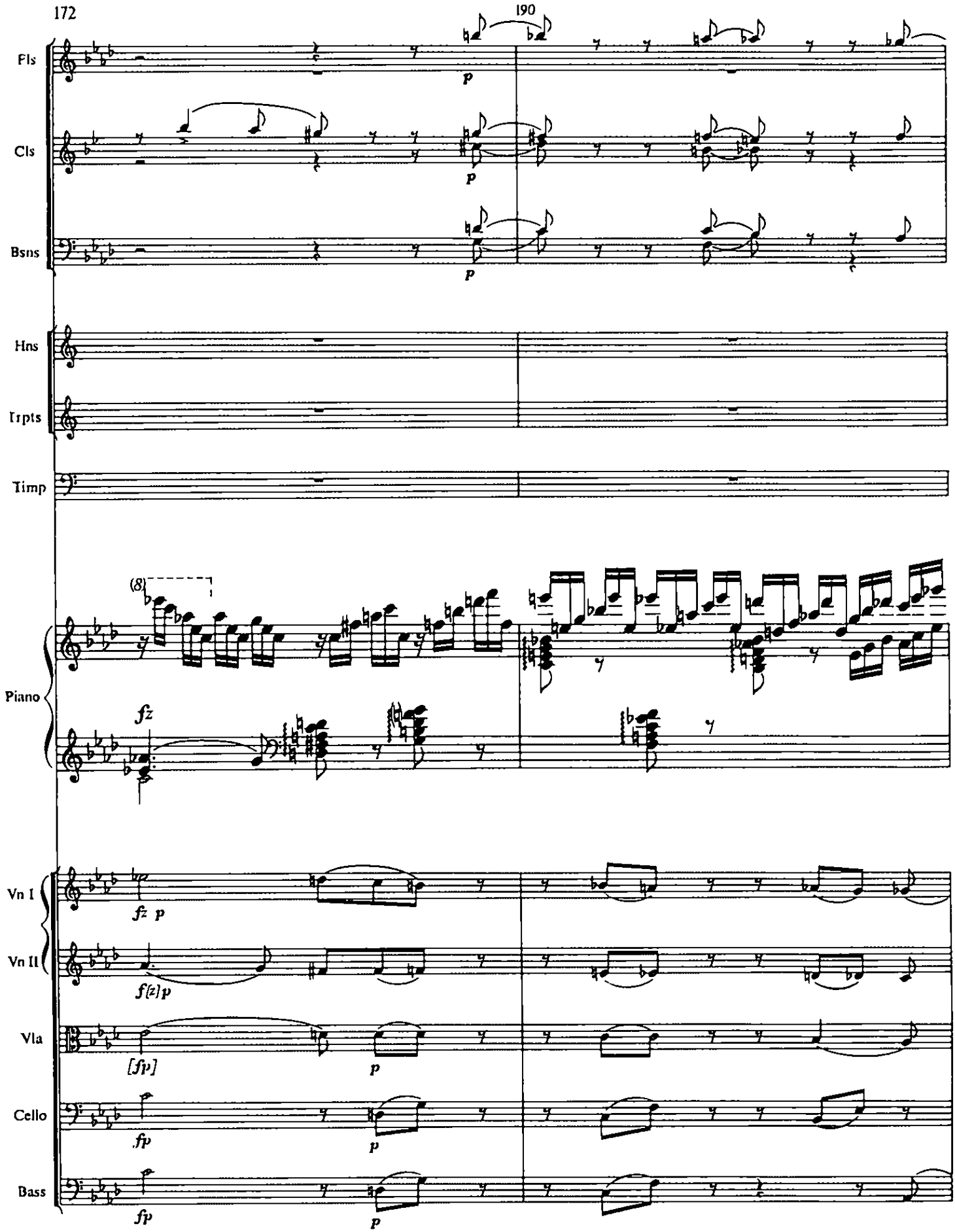
175
Piano
fz
f

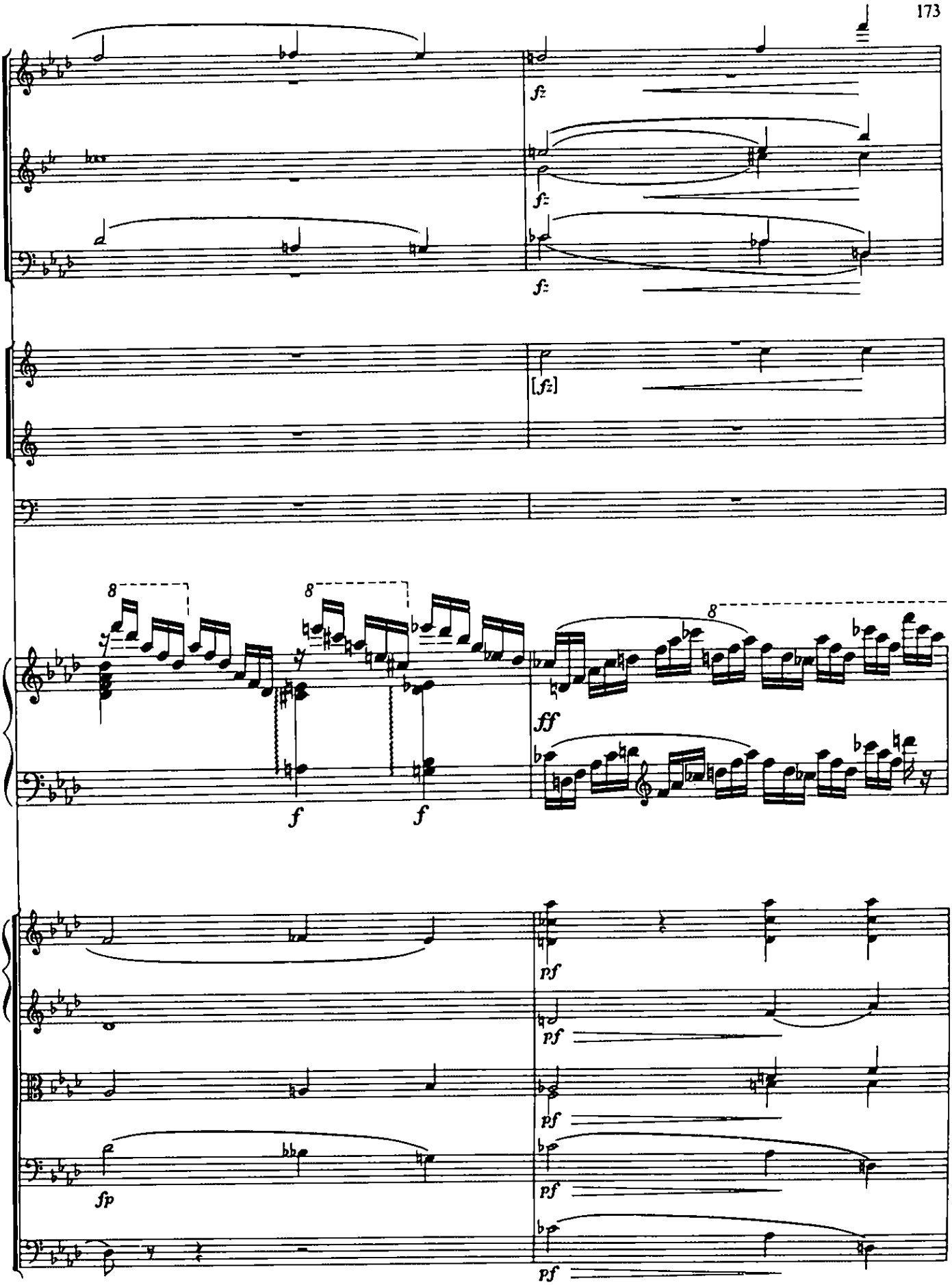

in tempo
Hns
ritard
fz
in tempo
8
Piano
p
f
[3]
[3]
p
f
in tempo
Vn I
Vn II
Vla
Cello
Bass
p
p
fp
fp
fp
180
p
8

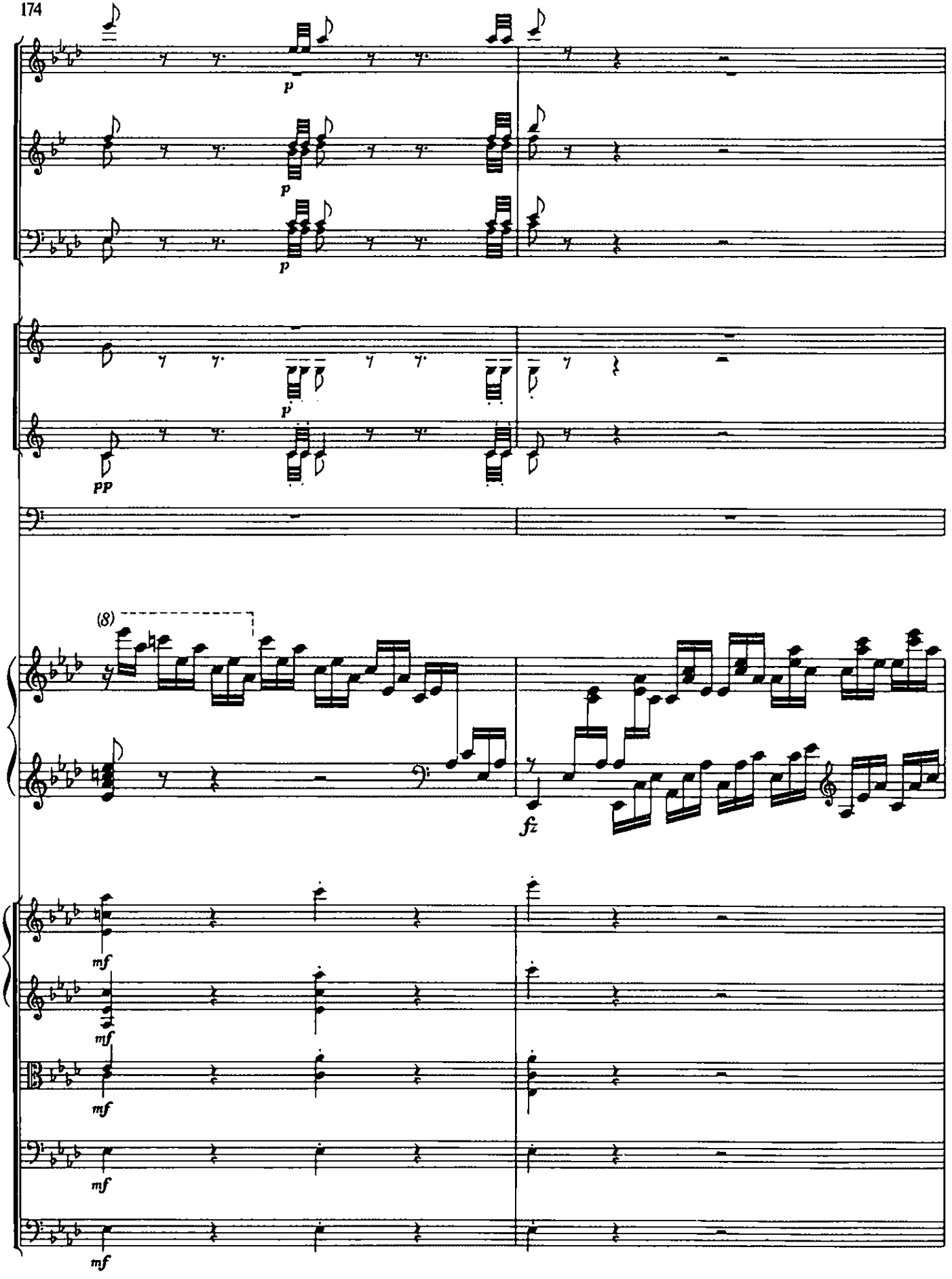

8
fz
fz p
fz p
fz p
fz p
fz p
pp
p
p

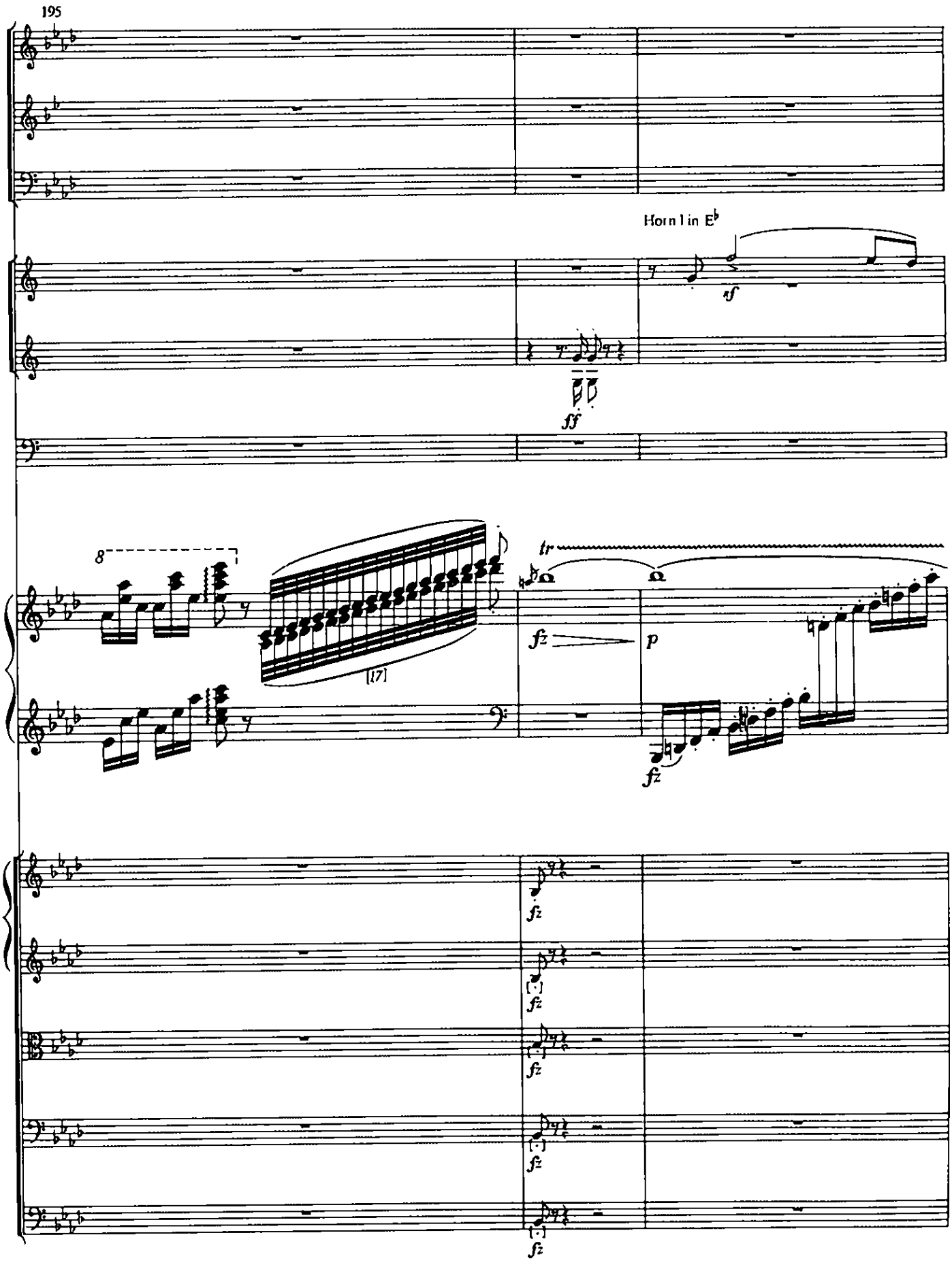
185



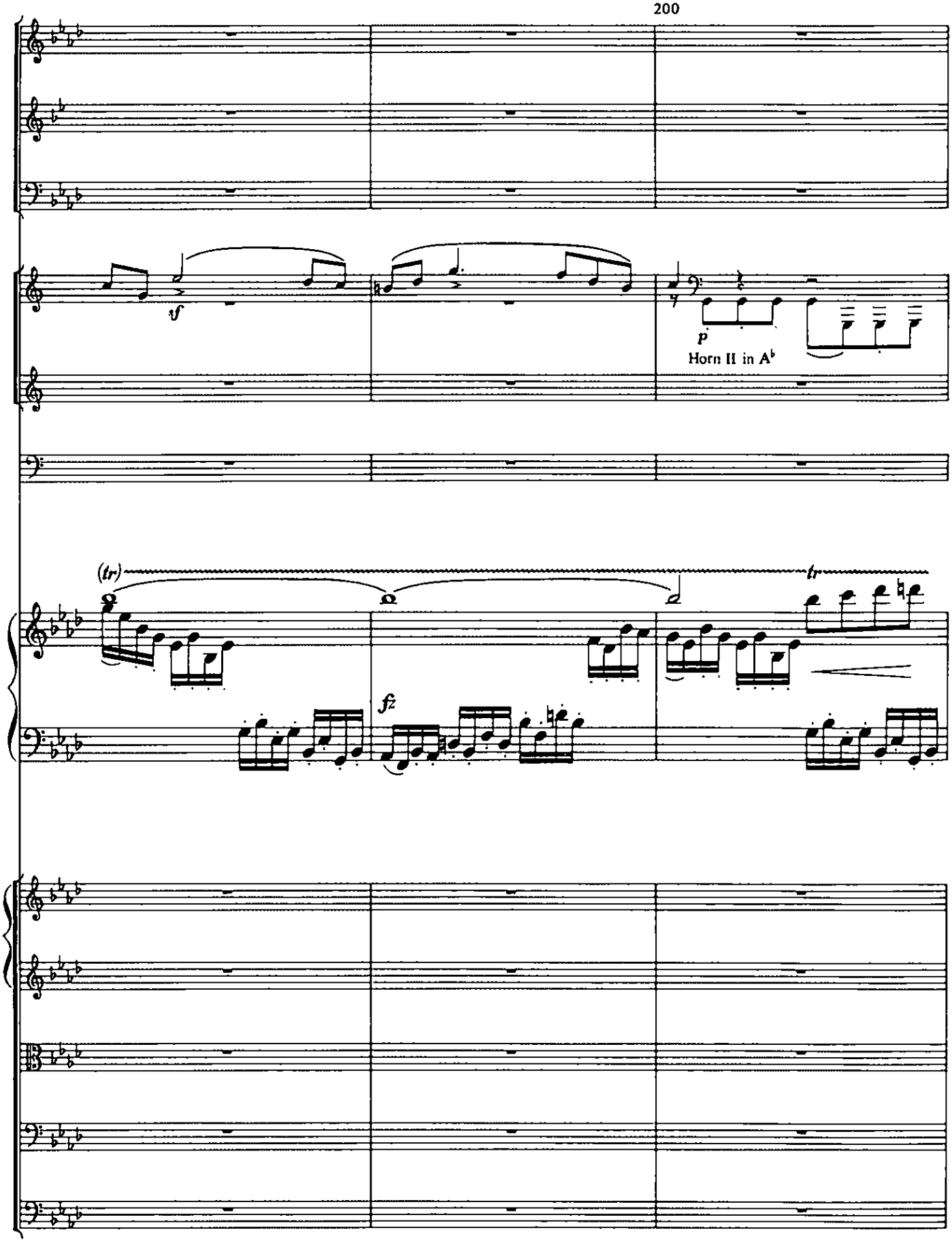

190
Fls
Cls
Bsns
Hns
Trpts
Timp
Piano
Vn I
Vn II
Vla
Cello
Bass
p
(8)
fz
fz p
f(z)p
[fp]
fp

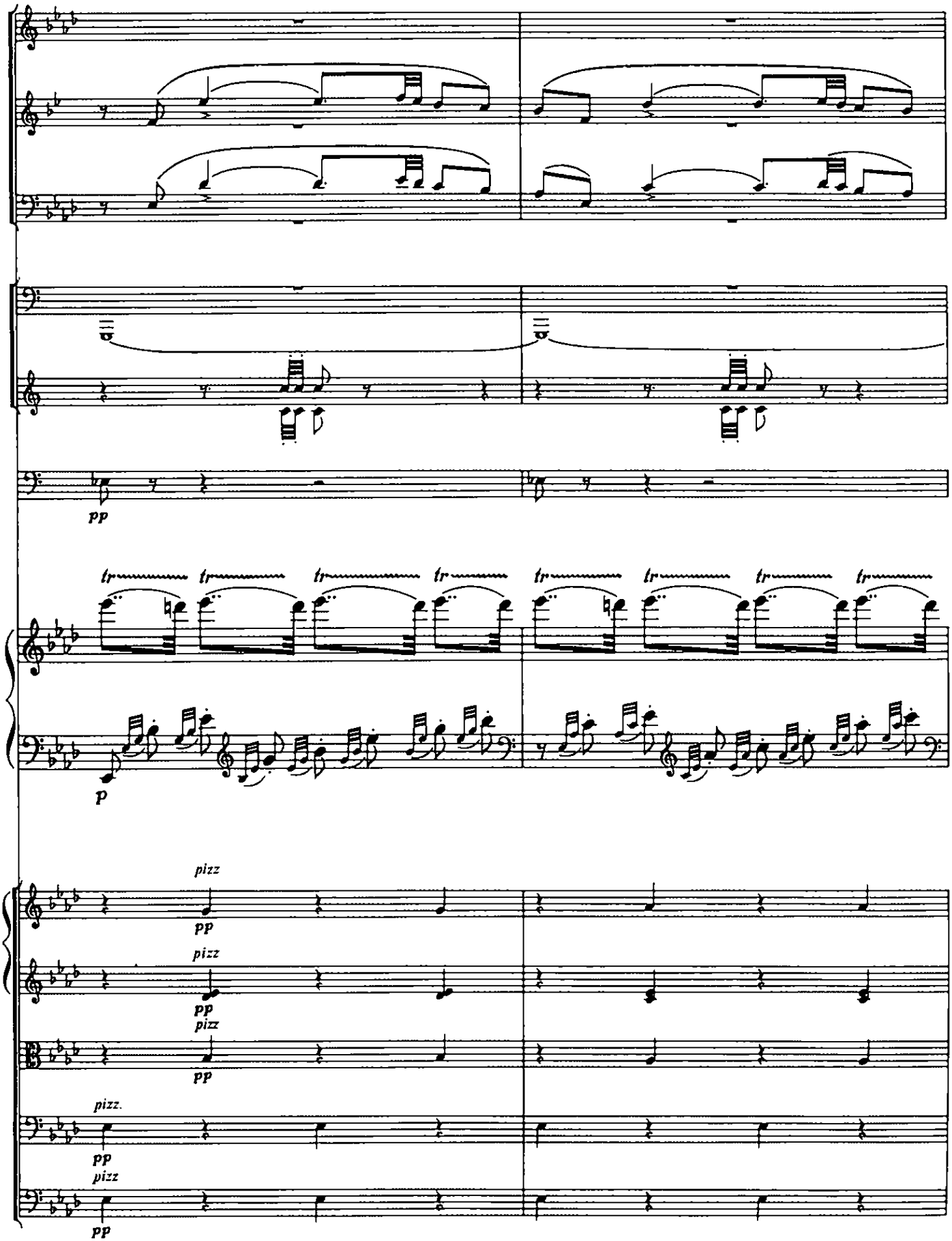

fz
fz
fz
[fz]
8
8
8
ff
f
f
fp
pf
pf
pf
pf
pf

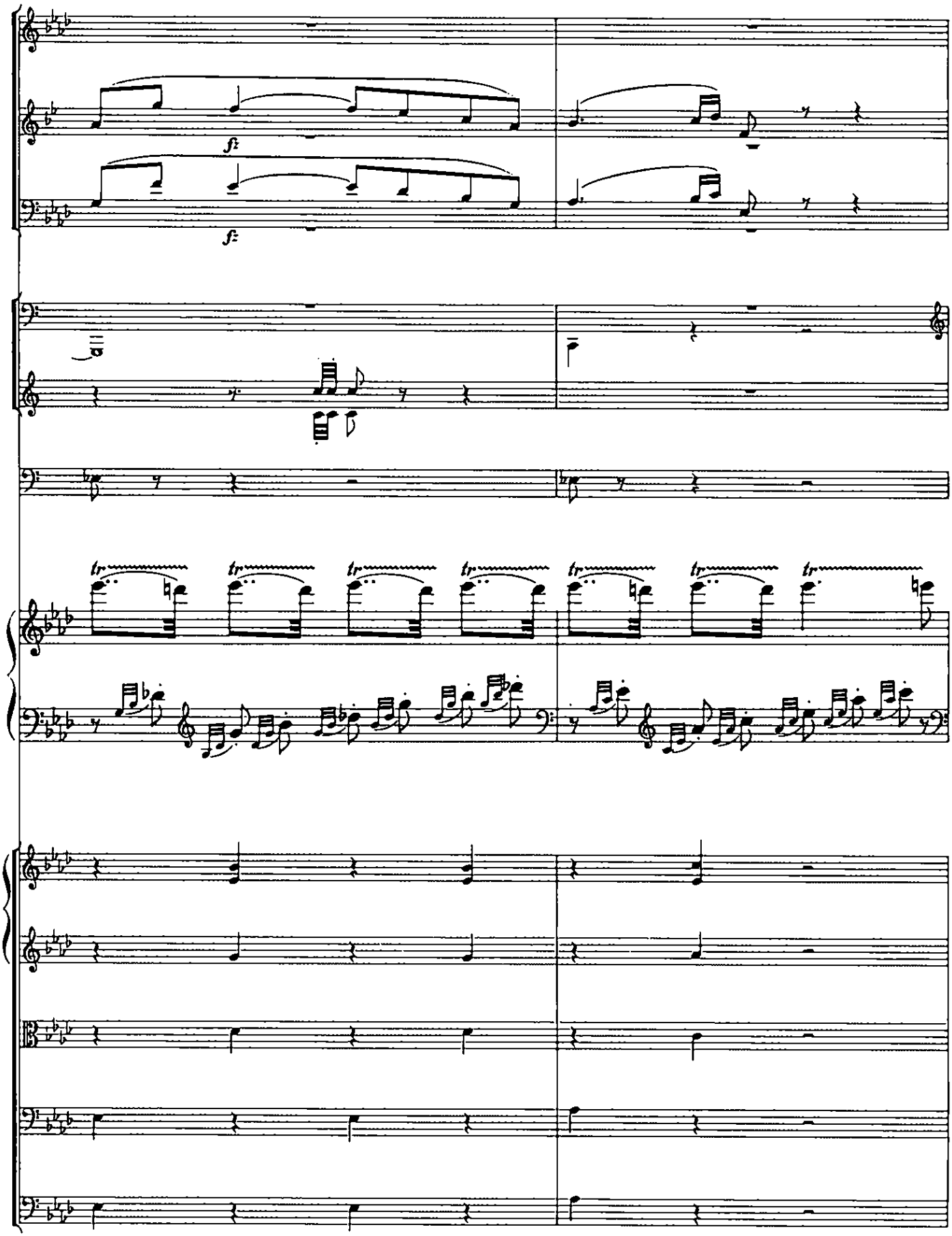

p
p
p
p
PP
(8)
fz
mf
mf
mf
mf
mf


195
Horn I in E♭
sf
ff
8
[17]
tr
fz
p
fz
fz
fz
fz
fz
fz

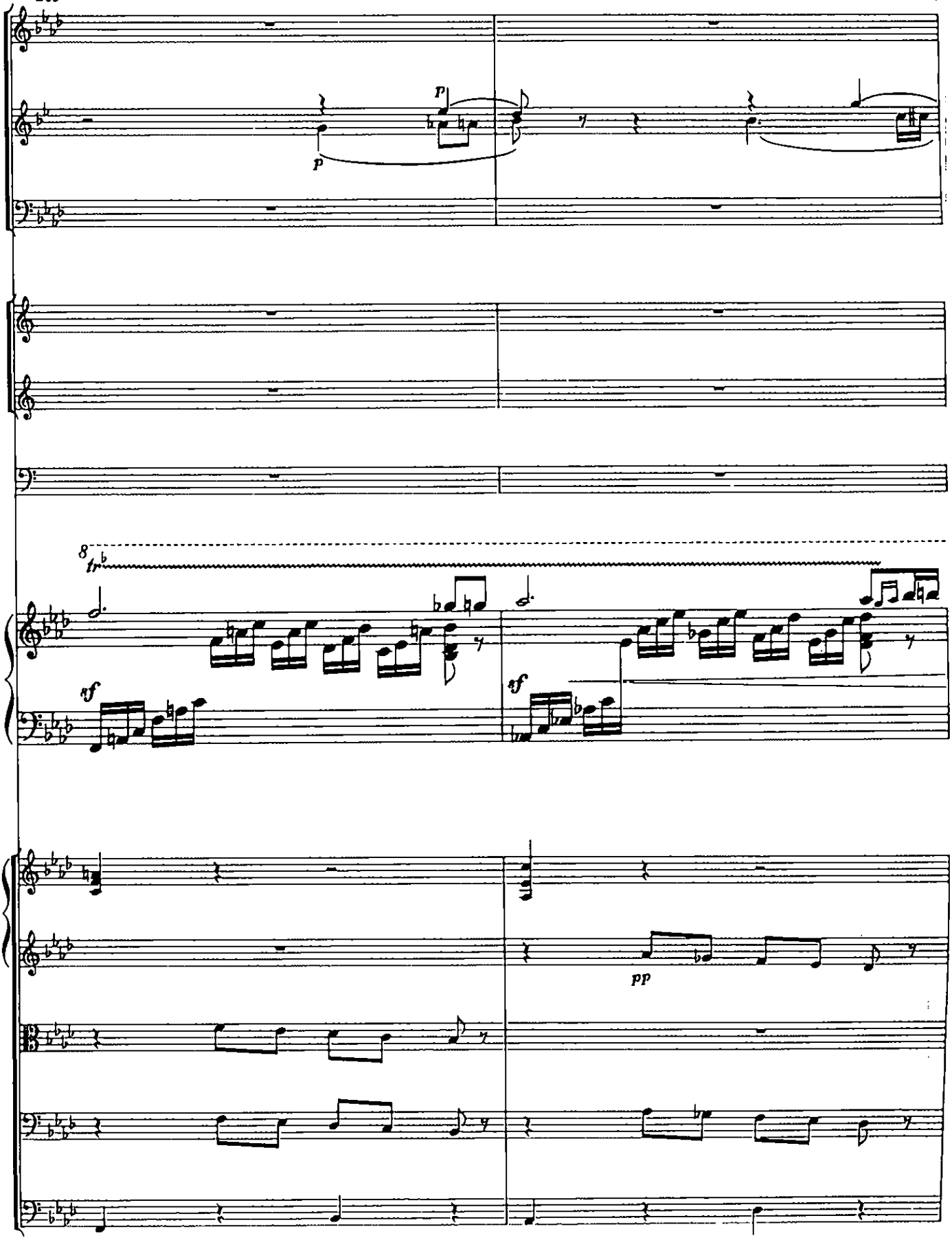
200

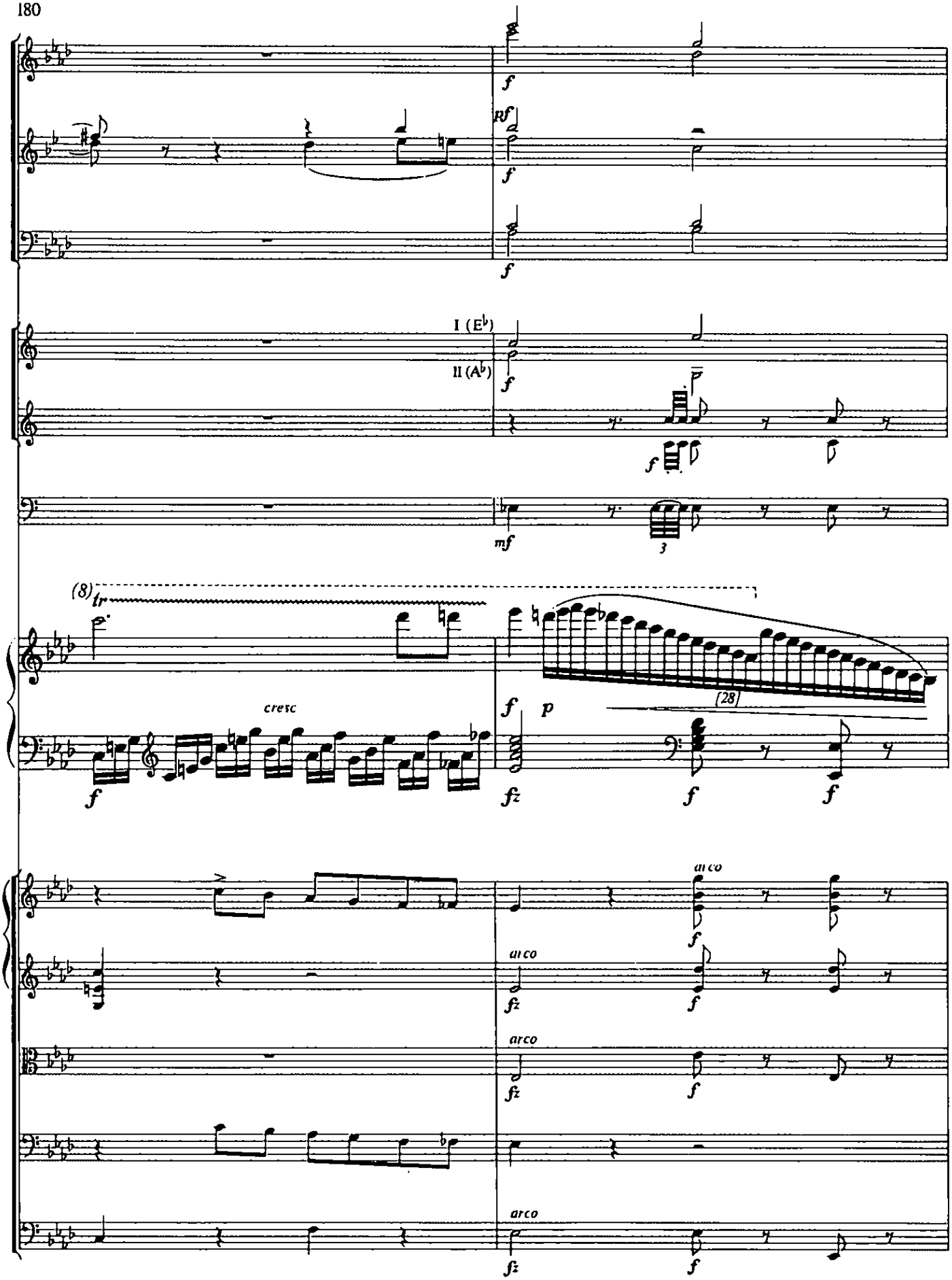


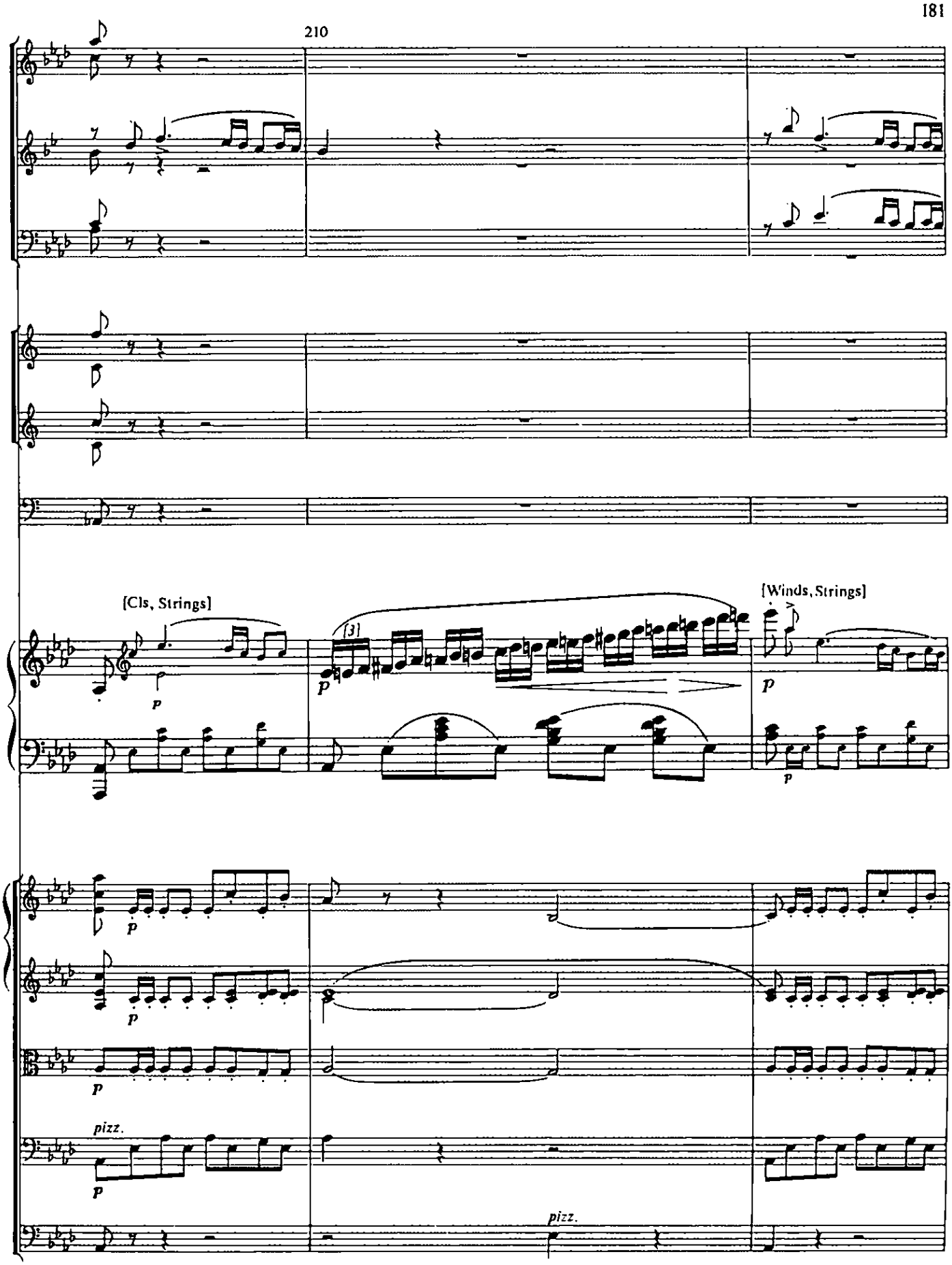

pp
tr
p
pizz
pp
pizz.

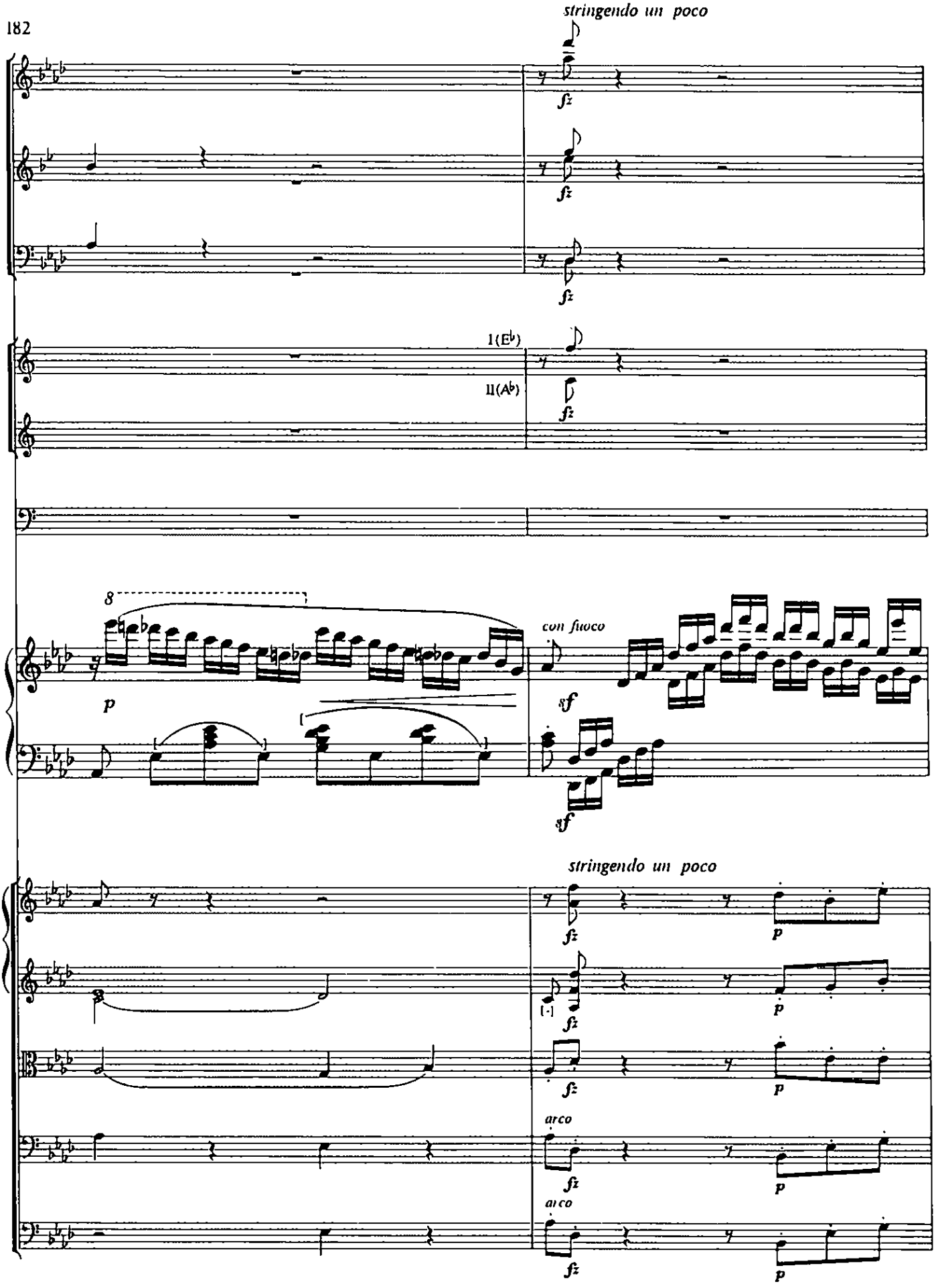

fz
fz
tr
tr
tr
tr
tr
tr
tr

205

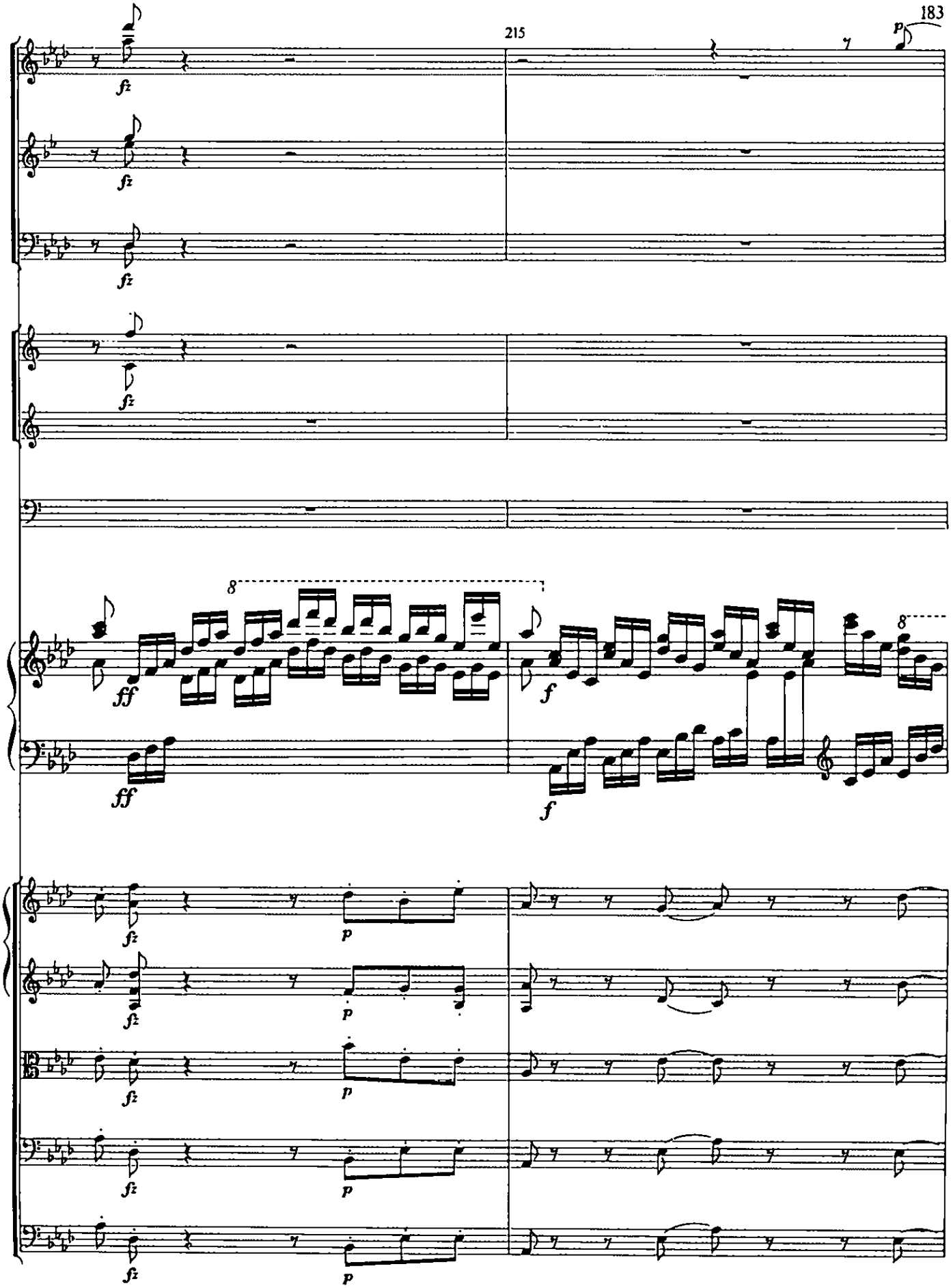


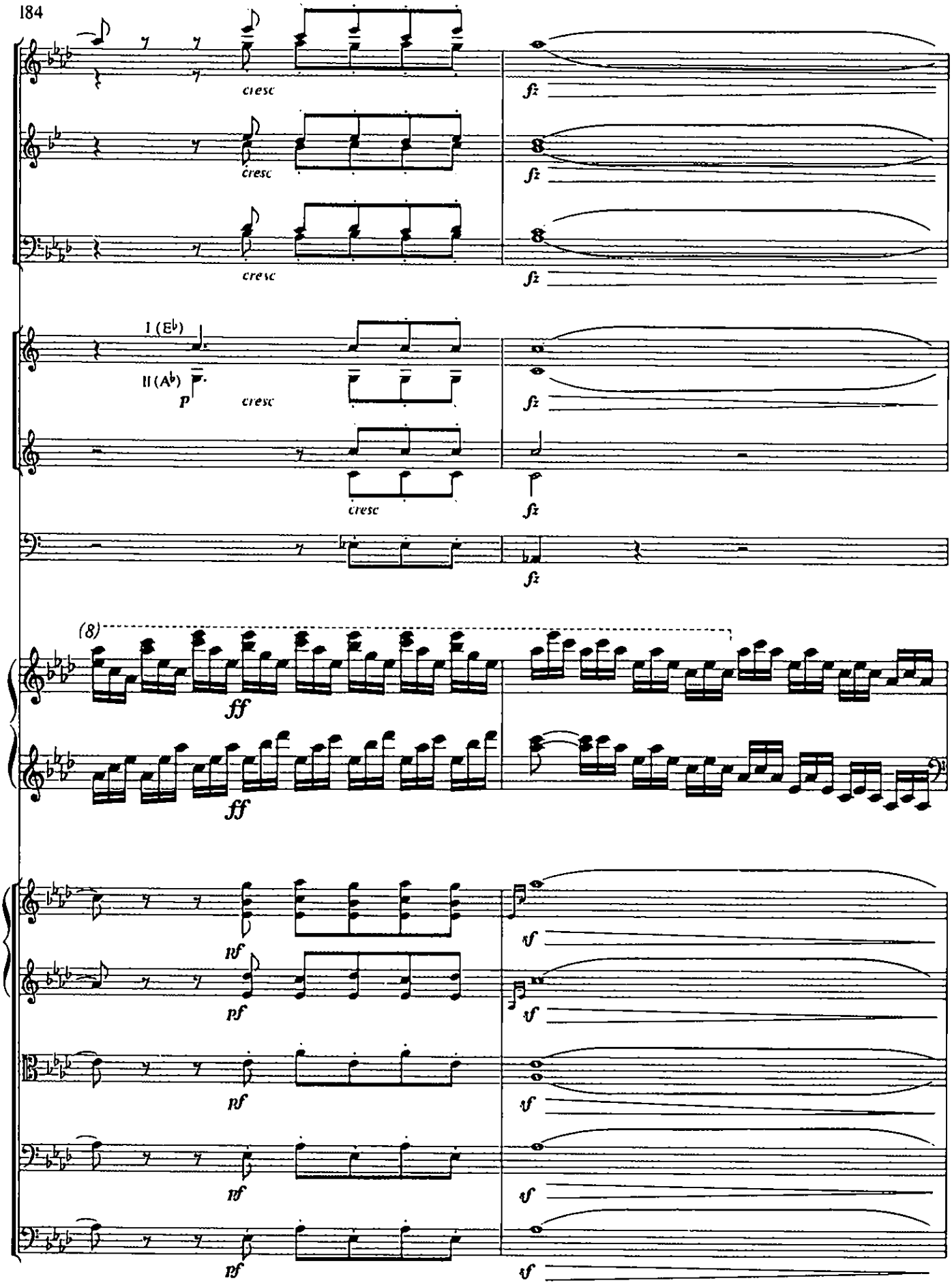

I (E♭)
II (A♭)
(8)
tr
cresc
(28)
arco
arco
arco

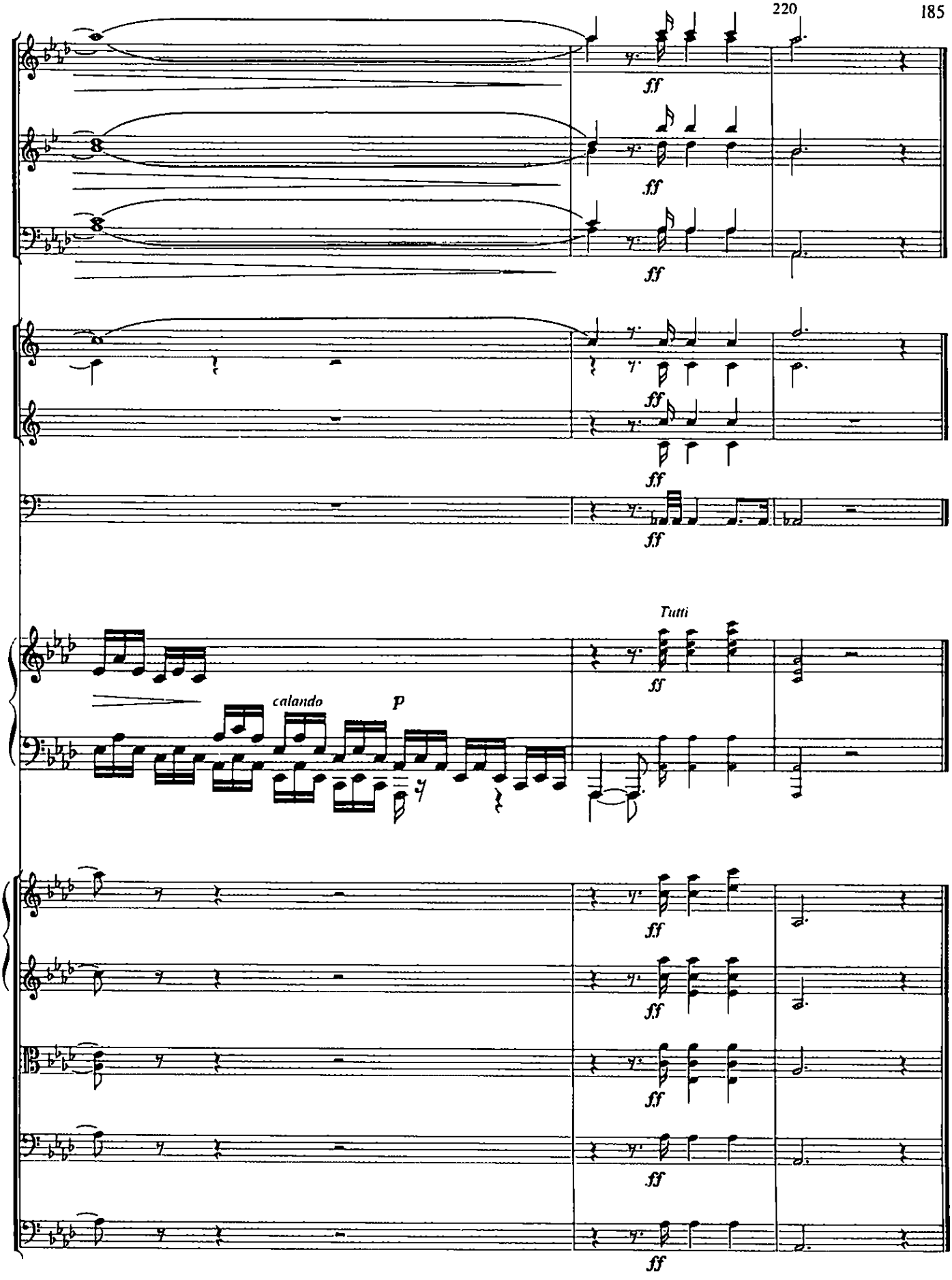

210
[Cls, Strings]
[3]
[Winds, Strings]
p
pizz.


stringendo un poco
I (E♭)
II (A♭)
con fuoco
stringendo un poco
arco
arco

215




cresc
fz
I (E♭)
II (A♭)
p
(8)
ff
mf
sf


ff
ff
ff
ff
ff
Tutti
ff
calando
p
ff
ff
ff
ff
ff