

# Preface.

In order to facilitate the comprehension of Beethoven's Violin-Concerto, which through virtue of its beauty as well as abundance of difficulties, commands the highest position among all violin-concertos, quite a number of well-revised editions have already been published.

The present edition is intended to facilitate the execution of Beethoven's master work to a still higher degree, as in addition to the careful marking of fingering, phrasing and bowing, numerous hints have been added, with the aid of which, the various passages may be produced to best and most characteristic advantage; as a matter of course these hints are in no way intended to influence or interfere with individual interpretation of the concerto.

Their true mission is not to withhold the player from exercising his own individuality, but rather to aid him in independently unfolding the character and spirit of the various melodies and passages, in order to present the wonderful beauties of Beethoven's work, with greatest credit both to the immortal composer and himself.





*cresc.* *sf* TUTTI.

D) These triplets must be played very evenly and exceedingly lively; the following passage in broken octaves (three bars later) with great warmth of tone.

SOLO. D)

*f* *p*

TUTTI. Clar. *p*

Viol. I. *ff*

E) Contrary to a superficial observance, this passage must be performed more in a Cantabile than Bravura style. The lower notes of the broken octaves must not be treated slightly nor be played with too weak a tone, in order that the melody may be heard very prominently and to good advantage.

SOLO. E)

*f* *dolce.* *p*

*mf* *mf*

F) Starting with the crescendo from the third bar, this passage which begins with such simplicity must be continued with equal strength for its entire duration. As already indicated by hammered strokes in the fifth bar it partakes of nearly a decided, we might even say a harsh character. The last bar must be played softer by degrees in order to lead into the following triplet figure smoothly. Without becoming too prominent, the following trill upon E must be played strong enough, so as not to be lost in the orchestral volume of tone.

F) 0

*p* *mf*

*crescendo.*

*f*

*dim.* *dolce.*

G) Not infrequently this Staccato is executed by many artists with springing (spiccato) bowing; at any rate it is to be performed lightly and elegantly. The succeeding triplets must be played with broad legato and cantabile bowing, with good tone and with intimate tonal-blending with the orchestral volume.

II. III.

*cre*

*seen* *do.* *f* *dim.*

H) The Cantabile - passage to be played with great expression. The crescendo in the fifth bar to be carried through with impulsive warmth. Commencing at the forte bars the sixteenths are to be played with fire and energy. It will be advisable to use a smooth, elongated stroke, (no martellato) for these passages.

*dolce.*

*cre* *seen*

*do.* *f* *f*

*TUTTI.*  
*Viol. I.*

SOLO.  
V  
*dolce*

I) While all the notes in the following passage should be executed with distinct and individual attack, still they should not be played abruptly or in too hammered a style; the passage should create rather a singing effect.

K) The staccato very light, and the dotted sixteenths in the second bar with jumping bow. The crescendo in the third bar is not to be carried through too impulsively or with too much fiery enthusiasm. The latter style of interpretation is again appropriate four bars before the grand tutti.

K)

*poco cresc.*

Violini. *p* Bassl. Violini. *pp* Violini.

Clar. *tr* *sfp* 3 5

Musical staff for Clarinet. It begins with a trill (tr) over a whole note. This is followed by a series of eighth notes with slurs. The dynamic marking is *sfp*. There are fingerings 3 and 5 indicated.

*cre* - - - 5 - - - *scen*

Musical staff with slurs over eighth notes. The dynamic marking is *sfp*. The lyrics "cre" and "scen" are written below the staff with a "5" between them.

*do.* - - - *f* *ff* TUTTI.

Musical staff with slurs over eighth notes. The dynamic markings are *f* and *ff*. The word "TUTTI." is written above the staff.

*sf sf*

Musical staff with slurs over eighth notes. The dynamic markings are *sf* and *sf*.

*sf sf sf sf sf sf p*

Musical staff with slurs over eighth notes. The dynamic markings are *sf sf sf sf sf sf p*.Musical staff with slurs over eighth notes. The dynamic marking is *sf*.

*ff ff*

Musical staff with slurs over eighth notes. The dynamic markings are *ff* and *ff*.

*sempre ff* *sempre ff*

Musical staff with slurs over eighth notes. The dynamic marking is *sempre ff*.

*sf sf* *sempre ff*

Musical staff with slurs over eighth notes. The dynamic markings are *sf sf* and *sempre ff*.

Bassi. Viol. I. *p*

Musical staff for Basses and Violins I. It features a melodic line with slurs and a bass line with chords. The dynamic marking is *p*.

SOLO.

*sf* *p*

*cresc.* *p* *cresc.* *espressivo.*

L) These triplets must not be interpreted as a simple ornamentation of the orchestral part but should be performed with great expression. (Of course not too prominently.) While very clear and distinct the staccati therein are not to be detached too sharply; with more smoothness and singing quality than brilliancy.

M) The change of rhythm, from the preceding triplets, must be marked very distinctly. The eighth notes should not be detached in too sharp a manner and the sixteenths must not follow too soon.

*cre* - - - - *scen* - - - - *do.* - - - -

*f* *pp* *btr* *p btr*

N) The performance of this expressive part is to be brought about more through warm and deeply-felt interpretation, than through great tonal-volume. After the last eighth-note of the second bar, it is permissible to indulge in an imaginary pause, just as though the player, to express his innermost feelings, finds it necessary to breathe once more. Naturally such liberties in interpretation demand great care and absolutely no exaggeration.

N) *p* II.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

O) Simply and strictly in time; the crescendo very gradually. The difficulty of this passage consists in evading a dry or even etude-like interpretation.

O) *p*

*cre* *scen*

*do* *crese* *ff* *sf* *sempre*

*ff* *f* *sf sempre ff*

*Viol. I.* *Viol. II.*



SOLO

*dolce*

*dolce* 3 II.

*mf* *crescendo*

*restez - f*

*dim.* *dolce*

*3* *leggiero*

*cre - - - - - seen*

*do f dim. dolce*

P) I find it advisable to play this passage exactly as the first time (Letter G.) For the sake of variety however, some players prefer to omit the slurs the second time, so that every note is slightly detached. This change however endangers a well-rounded rendition of the passage.



cre - - - scen - -



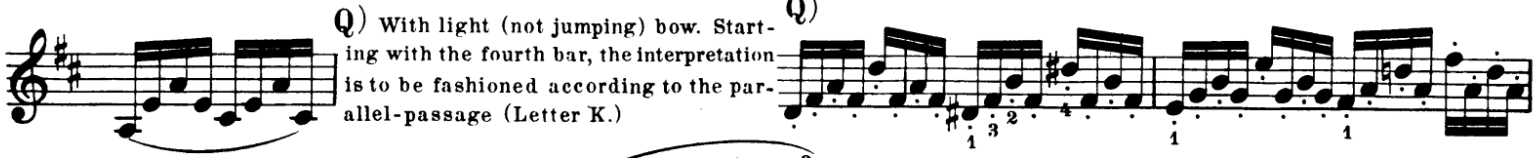
do - - f



TUTTI  
Viol. I.  
Bassi.



SOLO  
dolce  
II.



Q) With light (not jumping) bow. Starting with the fourth bar, the interpretation is to be fashioned according to the parallel-passage (Letter K.)



cre - -



scen - - do f



f p



cresc. mf p pp tr



pp sfp sfp tr



cre - - - scen - -



do - - f TUTTI



R) Too great an anxiety, on the part of many violinists, that the beauty and purity of style of this concerto, might be marred, has induced not a few, to compile Cadenzas containing nothing but a more or less skilful stringing together of melodies and passages from the fore-going. However this tremendous first movement can neither be augmented satisfactorily with such a poor Cadenza as one with modern-virtuoso embellishments. As a matter of course, parts of the concerto should form the fundamental structure of the Cadenza, but they should be freely developed and interspersed with appropriate little original episodes by the author of the Cadenza. The difficulty consists in creating this free development without disturbing the general impression of the concerto. (See the excellent Cadenzas by Joachim.)



S) After the gradual ending of the Cadenza, this wonderful melody, through virtue of its religious quiet, creates an impression as though hailing from heavenly spheres. The first seven bars should consequently be played with sincerest expression, but without the least Crescendo or Diminuendo. Any increase or decrease of tone would mar the sphere-like character of the melody. Its warmth of expression must be brought about solely through spiritual animation of the tonal-production. In order to facilitate this, the entire passage should be played upon the G string, but with soft tone. A sonorous performance, to which the execution upon the G string might tempt, would destroy the impression.



T) This passage to be started moderately strong, and then, especially from the third bar on, increasing mightily, both in tonal-volume and warmth of expression.

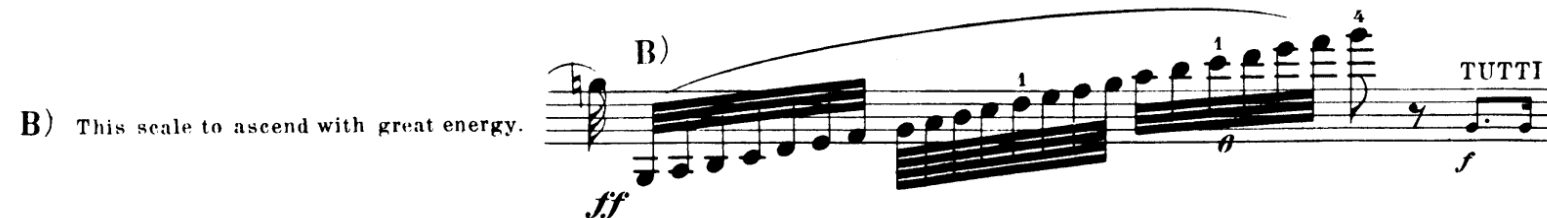
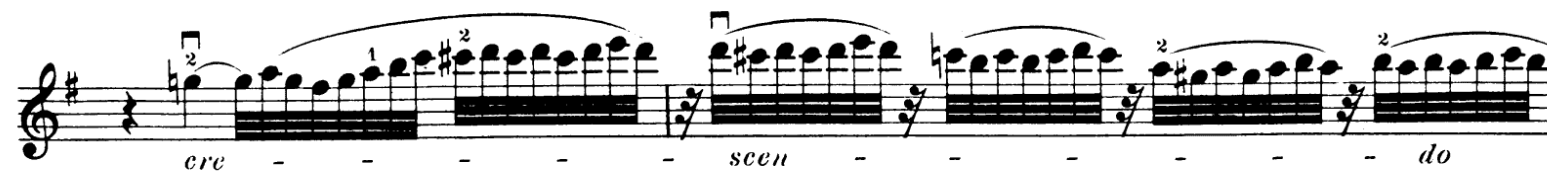
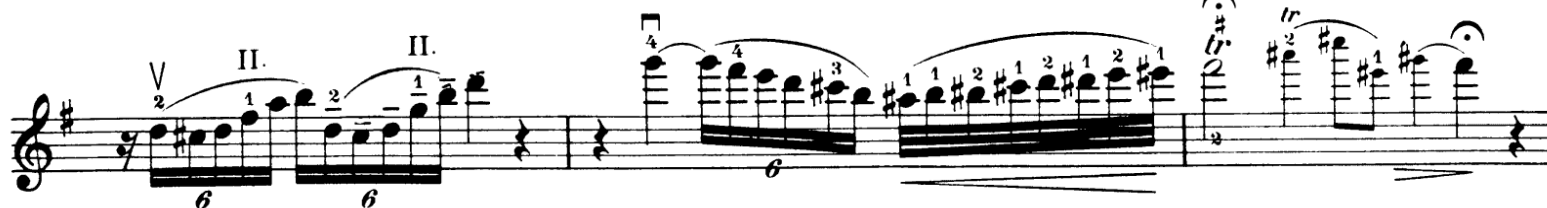


# Larghetto.

TUTTI.



A) These passages of the Solo-violin entwine the theme, given out by the orchestra, in arabesque-like fashion. While they should not appear too prominently their execution should be very expressive and of absolute tonal-purity.



C) The little notes very plainly and without any picquancy. Two bars later, the sixteenth notes are not to be treated as an unimportant transitional passage, as might seem at first glance. Their correct interpretation demands broad and very free treatment. The interpretation of the following melody should be warm and glowing and not an academically restrained one. Further on, at *perdendosi*, notwithstanding the gradual decrease in tonal-volume, the interpretation must be a most elevated one.

C)  
SOLO  
*dolce*

*cresc.* - - - - - *f* *dim.*

Sul G e D  
*cantabile*

*sempre*

*perdendosi* *pp* II

*cantabile* 3

*rit.*

*p*

*ppp*

*dim.*

Corni.

D) Notwithstanding the *pppp* the tone in these passages must not in any way be timid or dull; weak, but very glowing and bell-like in purity.

E) In consideration of the entire character of the second movement and contrasting it to the first, a short Cadenza will suffice and be most appropriate. An extended transitional movement into the immediately following last part will prove satisfactory. Broad or elaborately designed Cadenzas would not be very advisable in this instance.

### RONDO Allegro.

A) The theme should be performed in a free and joyful, we might say frolicsome manner, well marked in rhythm and not without grace.

B) In order that this passage may sound exactly as bright and harmonious, as before in the lower position, many violinists, among them Joachim, play it entirely upon the E string. For playing it in this way the fingering marked above the notes is to be taken. Other violinists again use the fingering marked below the notes, through which the disagreeable sliding from the third to the sixth position is avoided, once at least. In my opinion a fine performance may be brought about, with either of the two fingerings.

C) To be played with broad, singing tone, without dragging.

SOLO

D)

D) The crescendo to be carried through with animation and fire, but without increasing the speed of the tempo.

cre - - - scen - - - do - - - f

E) This passage may be played with jumping bow. For the crescendo and forte bars the jumping strokes are to be exchanged for the usual decided bowing.

*p leggiero*

cre - - - scen -

- - - do - - - f

*p leggiero*

F)

F) From this point on, the spicato bowing is to cease; light, elastic bowing will answer instead.

Sul G  
ten.

Oboe

TUTTI

*delicatamente*

Viol. II.

Viol. I.

Viol. II.

Viol. I.



**G)** The energy of expression must be greatly diminished from the second bar on; from the third bar on the interpretation to be very flowing, we might say coaxing, (of course not too sweetish.) The following sixteenths to be played very legato; the staccato not to be detached in too marked a manner.

**G)** SOLO



*f* *dimin.*



**H)** These sixteenths do not, in any way, form an ornament of secondary importance, to the orchestra; they must be performed very expressively; the *pp* must be distinctly audible.

**H)**



**I)** This reminiscent phrase of the first movement to be played with great energy and fire, the following theme of the third movement if anything with increased spirit and playfulness, than at the beginning of the last part.





do ff Sul G ten.

ten. tr ten. ten. tr Oboe

ten. ten. tr ten. ten. delicatamente

TUTTI ten. ten. tr ff

sf sf

dim. p SOLO pizz. arco

H. V

Viol. I. TUTTI SOLO f

Viol. I. TUTTI SOLO f

f

cre - - scen - - do f P leggiero

cre - - - scen - - - - do *f* *P leggiero*

K) To be continued from here on with light bowings, but without employing spiccato strokes.

0 3 *p*

*f*

*f* *p* 1 2

*dim.* *pp* *tr*

TUTTI  
Oboe  
- scen - - do *ff* *sf* *sf* *sf* *sf* *sf*

Cadenza  
SOLO  
*f* *dim.* *p* *piup* *pp* *semprep*

*semprepp*

*crescendo* *pp* *tr*

L) In this piano passage the tone production should be more brilliant than soft; with very decided rhythm.

Oboe

*p*

*cre - - - - -*

*- - - - - do ff*

*scen - - - - -*

M) The sixteenthths are to be commenced very energetically and with broad tone; towards the end of this sixteenth passage the tone production is to grow steadily in brilliancy of coloring in order that the violin may shine to brilliant advantage against the orchestral back-ground.

*sempref*

I.

TUTTI Viol. I.

SOLO

*ff*

TUTTI

SOLO

*p*

*f*

*ff*

*p*

TUTTI

*f*

*dim*

*p perdendosi*

*pp*

N) This final reminiscence of the principal theme is to be played with a certain degree of restraint in its expression, nearly timid as compared with the interpretation at the beginning of the movement. Nevertheless all affection in its performance is to be avoided! Naturally both of the final chords are to be played with great energy. *pp*

SOLO

*ff*