

CRITICAL NOTES

SYMPHONIES DE BEETHOVEN

Symphonie n° 5 (2nd version)

Sources

"A": the second, unaltered reprint dated 1877/1878 of the first edition by Breitkopf & Härtel: "SYMPHONIES DE BEETHOVEN / Partition de Piano / dédiée au Baron H. de Bülow / par / F. LISZT. / Vol. I. / N° 1. Ut maj. (C dur.) [...] / [N°] 2. Re maj. (D dur) [...] / [N°] 3. Mi bémol maj. (Es dur.) Eroica [...] / [N°] 4. Si bémol maj. (B dur.) [...] / [N°] 5. Ut min. [C moll.] [...] / Arrangement propriété des éditeurs. / Leipzig, Breitkopf & Härtel. / V. A. 40^{re}. Plate No. V. A. 40^{re}. The heading on p. 173 runs as: "SYMPHONIE. / [N° 5.] / Für Pianoforte von Fr. Liszt." The music was lithographed.

"B": the first, unaltered reprint dated 1871 of the first edition by Breitkopf & Härtel. For the title-page see "A", but under the publisher's imprint the price quotation: "Pr. 3 Thlr. netto" and underneath the plate number of the edition "12172. I." can be read. The heading on p. 173 agrees with that of "A" except that the third line is missing. Lithography.

"C": the first edition by Breitkopf & Härtel (1865); "SYMPHONIES DE BEETHOVEN / Partition de Piano / dédiée au Baron H. de Bülow / par / F. LISZT. / [...] / Edition autorisée par les éditeurs propriétaires. / Leipzig, Breitkopf & Härtel. / [...] / 10668-76." Plate No. 10672. Under the composer's name on the title-page a list containing the serial number, key and price of the nine symphonies can be found. The works appeared in a separate volume each with differently coloured hard-cover of identical text. Liszt's preface was printed in the first volume only. The heading on p. 3 runs as: "SYMPHONIE. / (N° 5.) / Arrangement von Fr. Liszt." The music was printed directly from the plates.

Supplementary source

"D": the edition of the first version published by Breitkopf & Härtel in 1840: "SYMPHONIES DE BEETHOVEN. / Partition de Piano / dédiée / À MONSIEUR INGRES / Membre de l'Institut, Officier de la légion / d'Honneur, Directeur de l'Académie de / France à Rome etc. etc. / PAR / F. LISZT. / N° V. Propriété des Editeurs. [...] / Leipzig, chez Breitkopf & Härtel. / Paris et Londres, Propriété de l'Auteur. / 6006. 6007 / [...]". Plate No. 6006. The inner title-page reads: "Cinquième / SYMPHONIE / DE / Beethoven. / Partition de Piano / par / F. LISZT." No heading. The music was printed directly from the plates.

The Score of Beethoven's original is referred to in the notes with the abbreviation "O" on the basis of the following edition: "Ludwig van Beethoven's Werke. Vollständige kritisch durchgesehene überall berechtigte Ausgabe. [...] Serie I. Symphonien für grosses Orchester. Partitur. [...] Leipzig, Verlag von Breitkopf & Härtel." Plate Nos. B. 1-9. Published in three volumes between 1862 and 1864.

Minor deviations from "O" include: *first movement*, bars 228, 240, see also the notes to bars 169 and 301, *third movement*, bars 269, 286, 333, 336, *fourth movement*, bars 78-79, 143-144. See also the notes to bars 235 and 314-315.

First Movement

Bar 48: the *Ped.* has been added to agree with "D".

Bar 52: in the sources the accidental for the 2nd note in the left hand is erroneously placed in front of the lower note.

Bar 58: the asterisk marking the release of the pedal is at the end of bar 59 in the sources. Its position has been emended by analogy with bar 302.

Bars 67, 68: the left hand tie has been suggested to agree with the analogous bars 315-316 and with "O".

Bars 74, 310, 314, 318, 322: in the sources the slur of the crotchets is joined to that of the previous bars. The slurring has been emended by analogy with bars 66 and 70 and to agree with the fingering in bars 65, 66, 309, 310, 313 and 314 as well as with "O".

Bar 86: in the sources there is an erroneous crotchet rest instead of the quaver rest.

Bars 86, 87: instead of the right hand ties there are two superfluous slurs binding the second octave of bar 86 with the first octave of bar 87 in the sources.

Bars 149, 150: the sources contain a slur between *d*² and *c*² in the right hand which has been omitted as superfluous.

Bar 153: the upper tie in the right hand starts at the 4th note, the lower one at the 1st note in all sources. The ties have been corrected to agree with the analogous bar 155.

Bar 162: there is a staccato dot above the 1st note of the right hand in each source which is superfluous and has thus been omitted.

Bar 169 occurs in all the sources twice. The repetition cannot be found in "O"; it must be a slip of the pen in the sources which has been omitted.

Bar 174: the staccato dot in the left hand has been added to agree with "D".

Bar 179: the naturals are missing in the sources.

Bars 183, 354: the lower natural in the left hand has been added.

Bar 268: in "O" all notes of the cadence are engraved in small type whereas in the sources the 3rd and 8th notes are normal-sized ones. The slur has been suggested to agree with "O".

Bar 281: in the sources there is an erroneous slur above the 1st and 2nd chords in the right hand.

Bar 293: the natural in front of the 2nd chord in the right hand has been added.

Bar 293, 294: the staccato wedges and the accent signs of the *ossia* have been added to agree with the identical bars 49-50.

Bars 300-302: in the sources there are staccato dots above the chords. They have been changed into wedges by analogy with bars 56 and 58.

Bar 301: the lent bar missing in all sources has been added by analogy with bar 57 and to agree with "O".

Bar 315: the indication *Archi* has been added to agree with "D" and "O".

Bars 315-316: the left hand slur has been suggested to agree with the analogous bars 67-68 and "O".

Bars 357, 358: in the sources there are staccato wedges instead of dots. The emendation is justified by the preceding bars.

Bars 426, 468: in the sources there is a staccato dot instead of wedge in the left hand.

Bar 452: the designation of instrument appears a bar later in the sources. Its position has been rectified to agree with "O".