Concerto No. 1

in C Major

Op.15

Allegro con brio. (♩ = 144). (1)

Tutti

Concerto. Pfte. II. (or I.)

Q. p

(2)

(senza B.)

cresc.

(col B.)

f

(3)

tutti

ff Wind

Fl.

Viola

Fl.

ff

Vl.

Vl. I.

Tr.

Vl.

Vl.

stacc.

Tr.

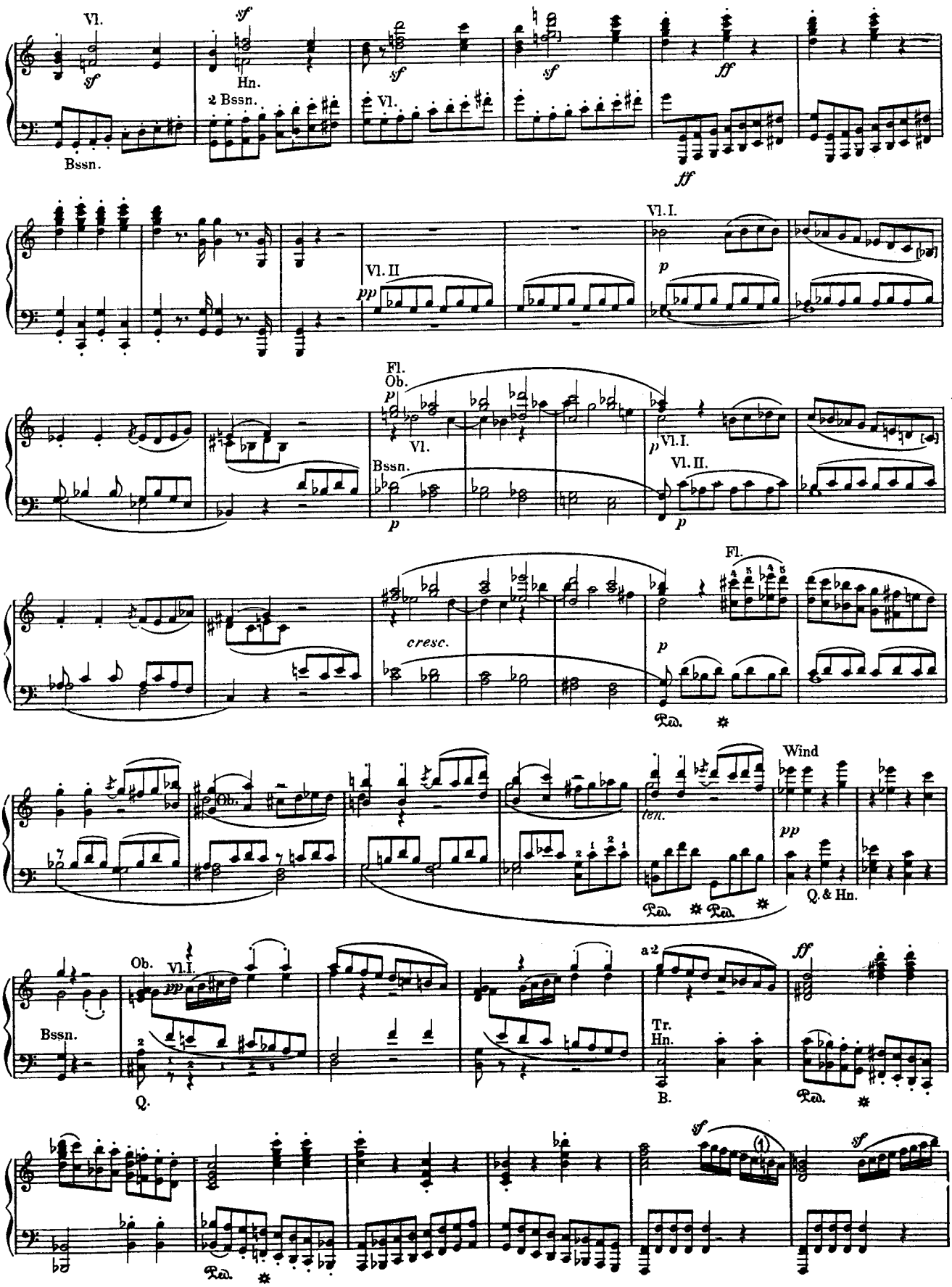
Hn.

cresc.

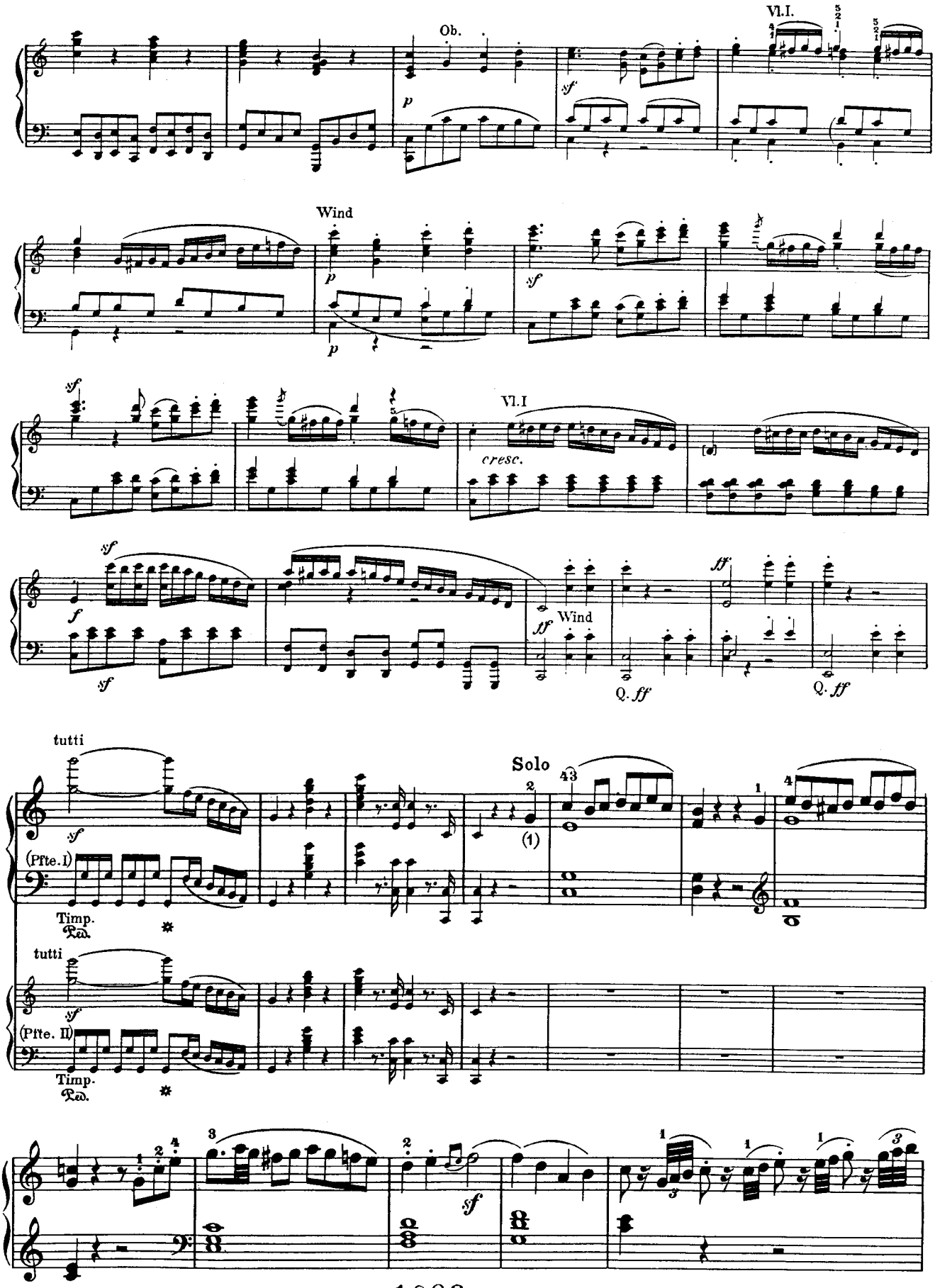
(1) The metronome-mark ♩ = 88 (i. e., ♩ = 176), given by Czerny in the "Kunst des Vortrags" (Art of Interpreting: Supplement to the great Pianoforte-Method, op. 500), corresponds neither with the prescribed tempo and the four-four time, nor with the festive character of the movement.

(2) writes the arranger of the Tutti in the Haslinger Edition (№ 7075; publ. about 1837) directly in the text.

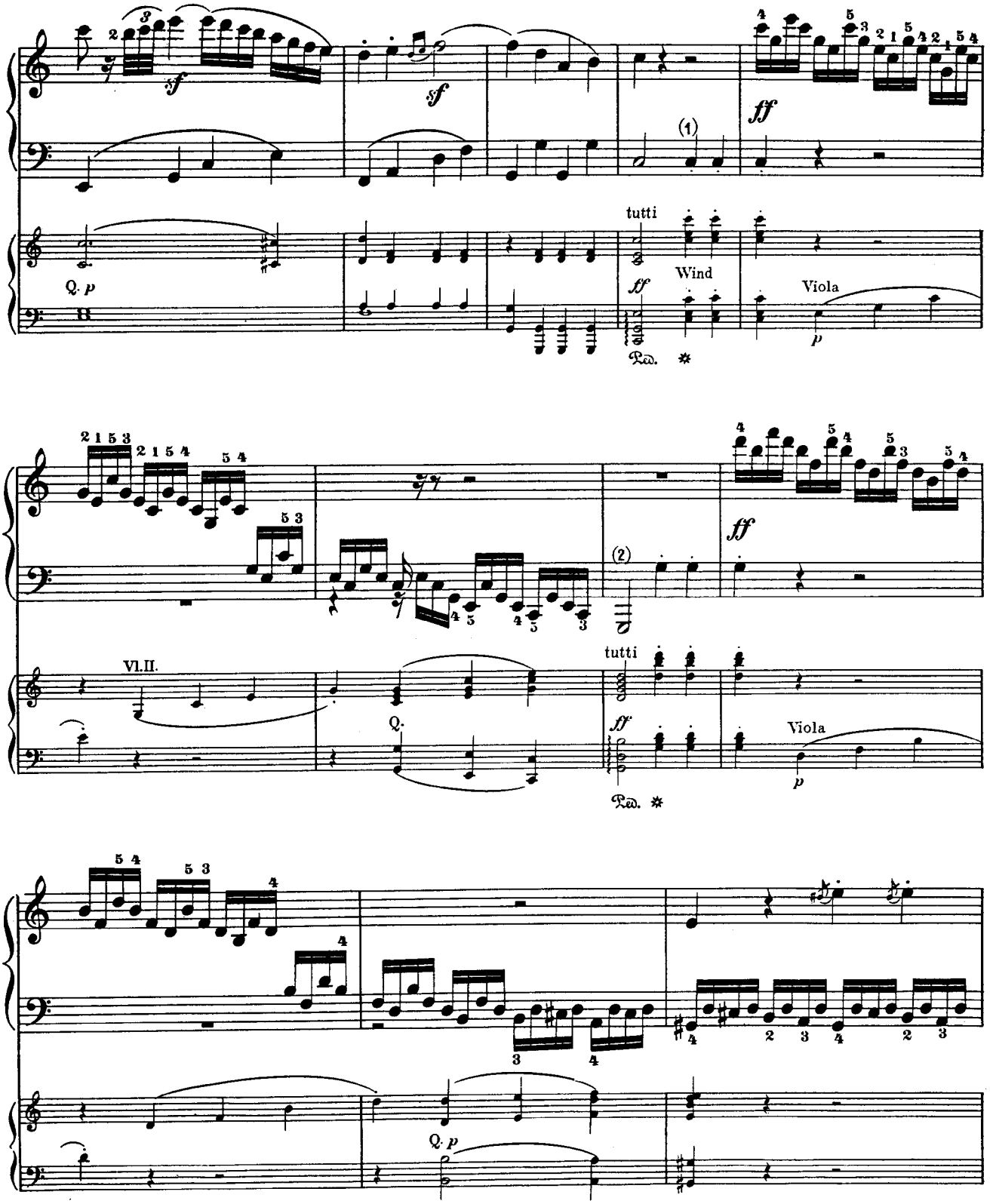
(3) Flute, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timp. and String-quartet (-quintet).



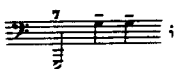
(1) Breitkopf & Härtel's score gives ♮.— Autograph not quite plain, but probably *b* or *b*♮. In that case, to be sure, the ♮ in the Autograph for Violins I and II, in the next measure, appears superfluous.

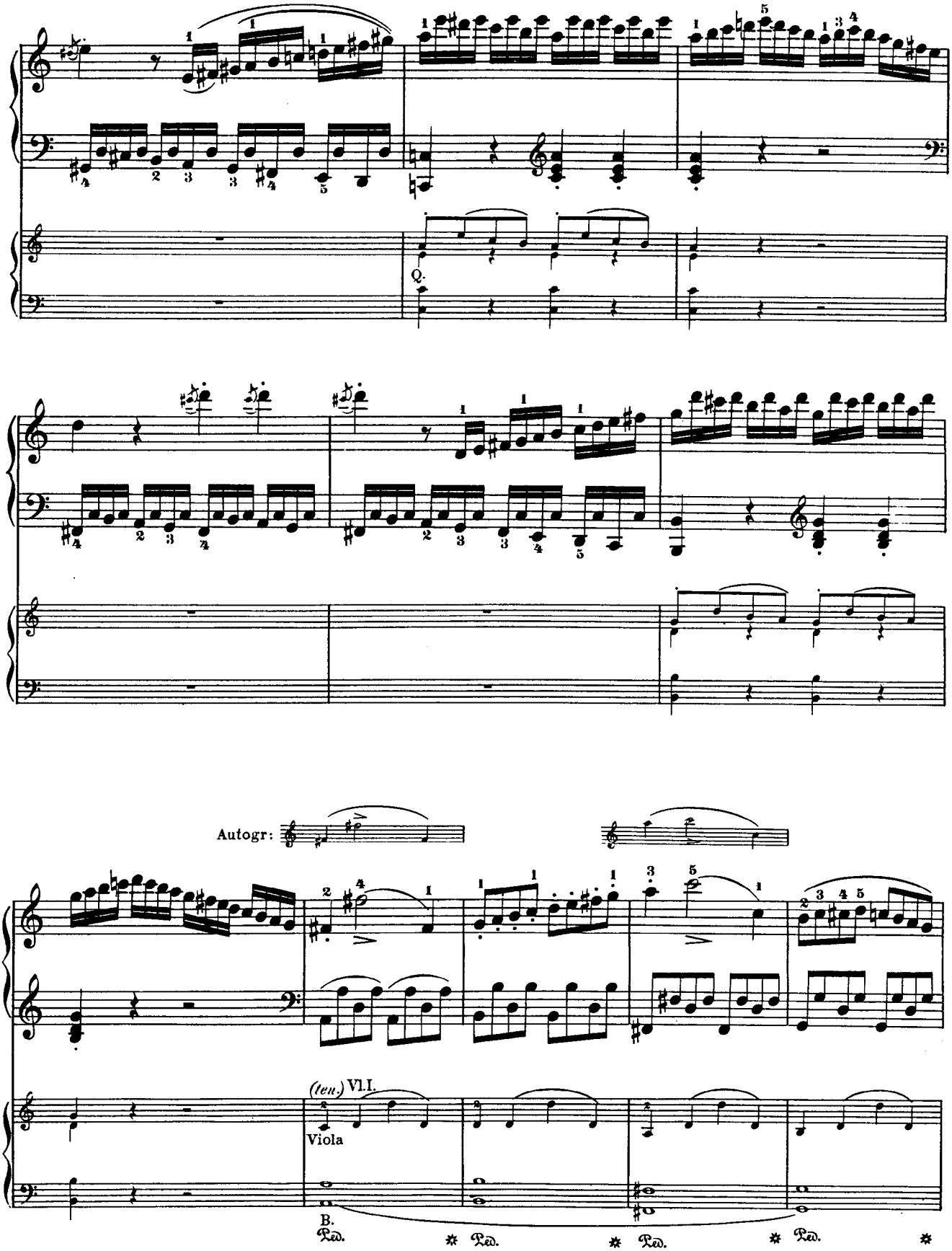


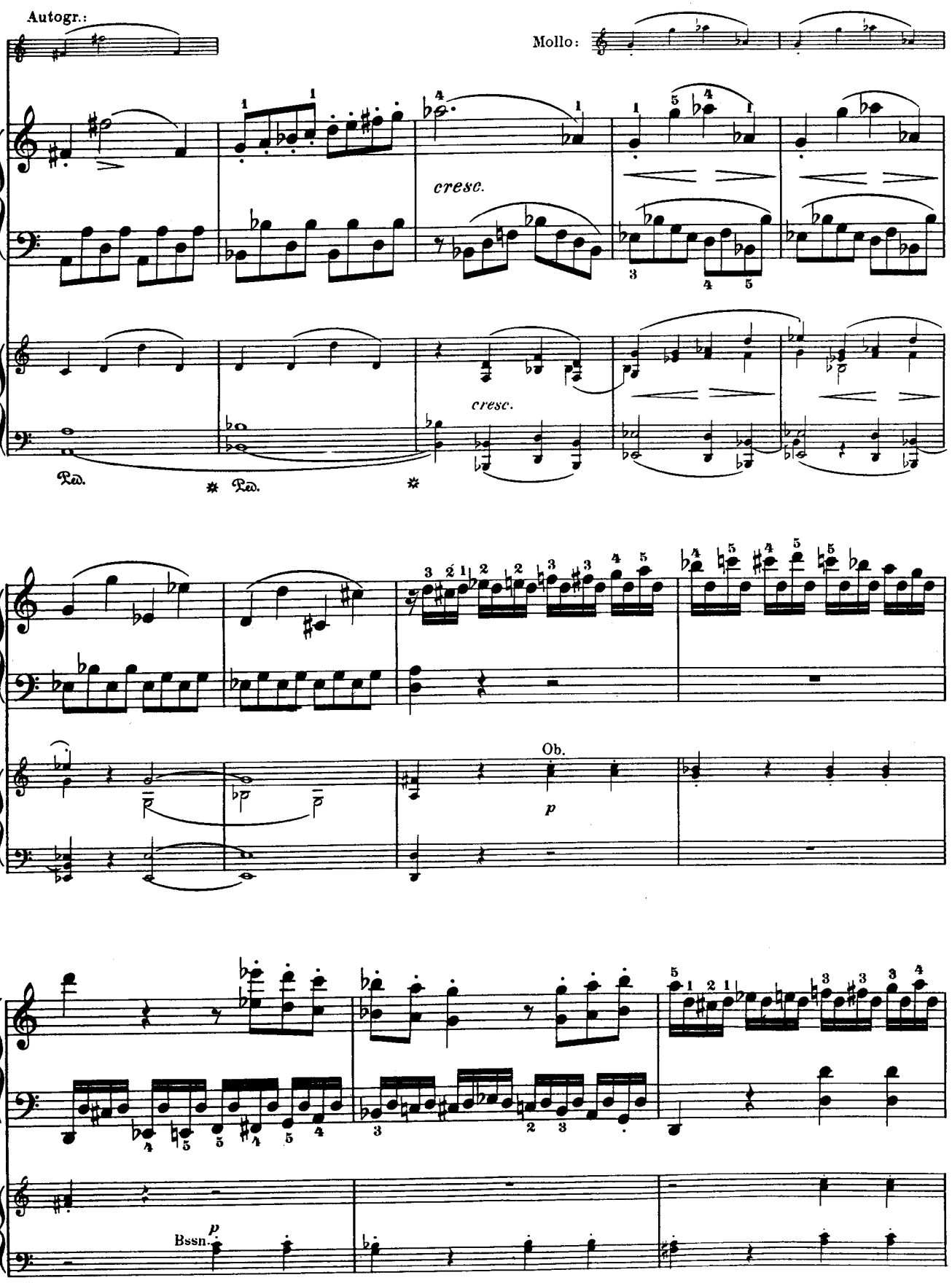
(1) Czerny adds "*p*."

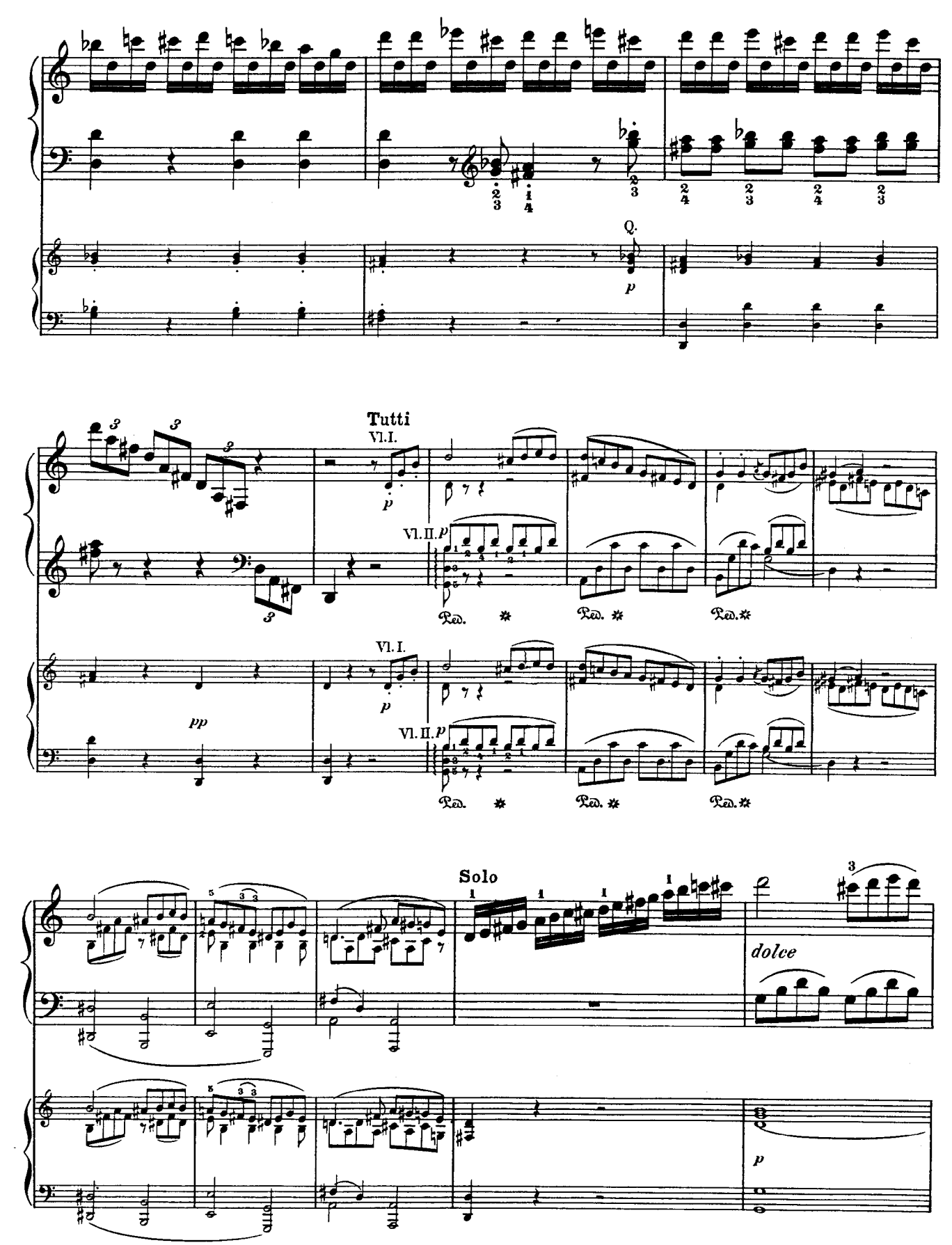


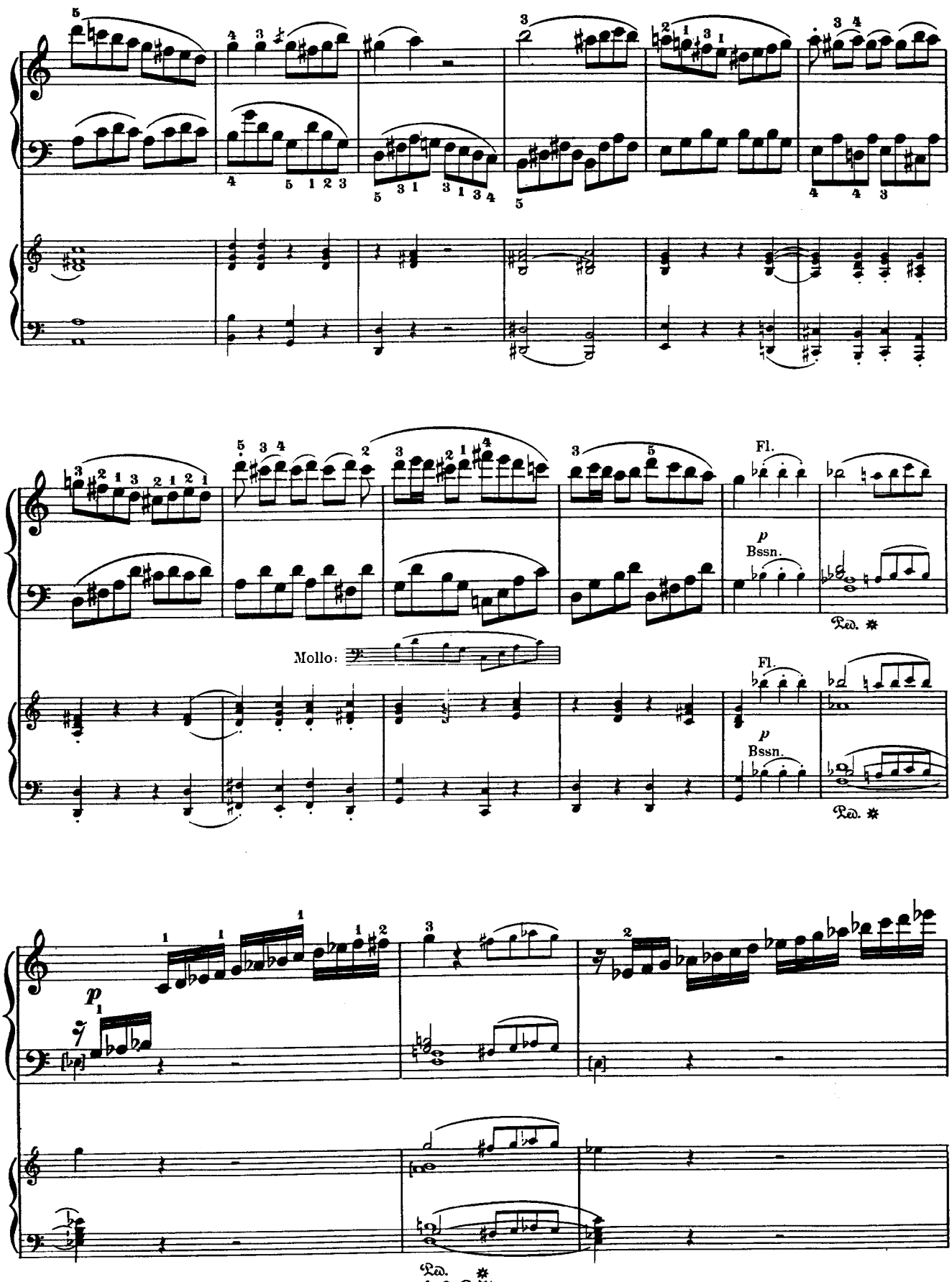
(1) In the autograph (of the score) these basses are also written in the piano-part, and should, therefore, probably be played by it. (In the score they are also given to the 1st bassoon and the drum). Also *cf.* our note to the C-minor Concerto, p. 60.

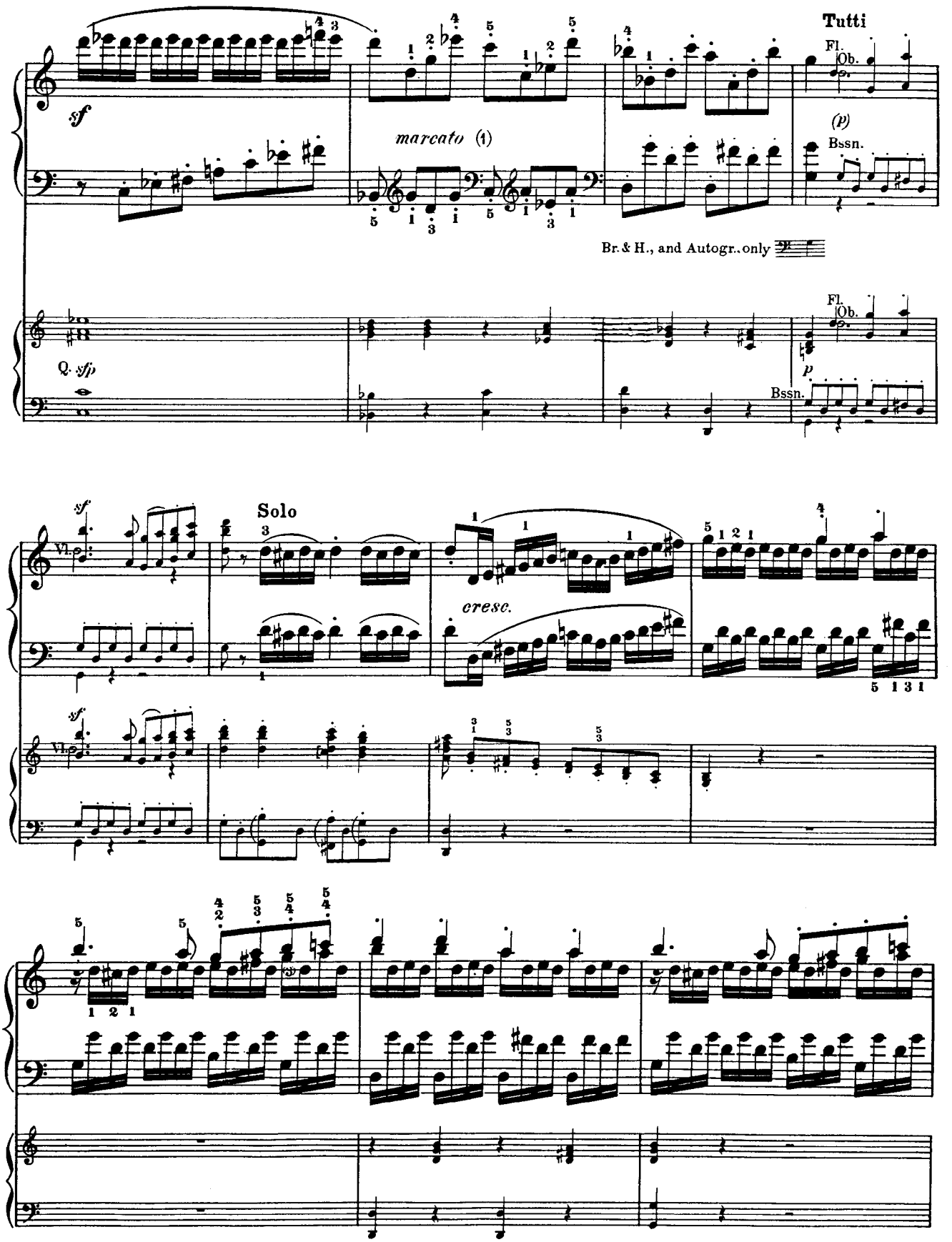
(2) Mollo's thorough-bass figuring is  ; this is incorrect, as the score shows.


Autogr:
(ten.) Vl.I.
Viola
B.
Ped.
Ped.
Ped.
Ped.

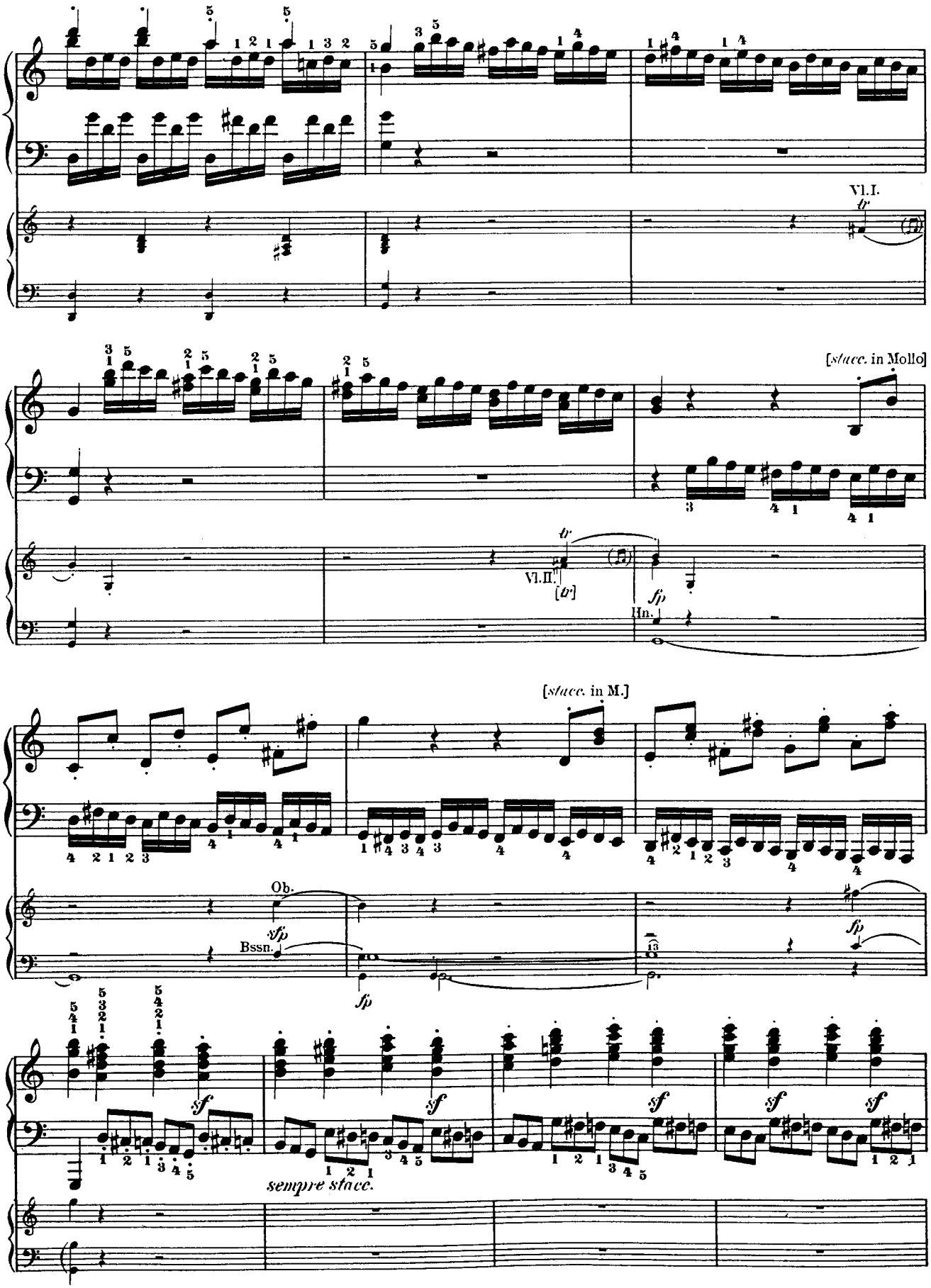

Autogr.:
Mollo:
cresc.
cresc.
Ped.
Ped.
Ob.
p
Bssn.
p

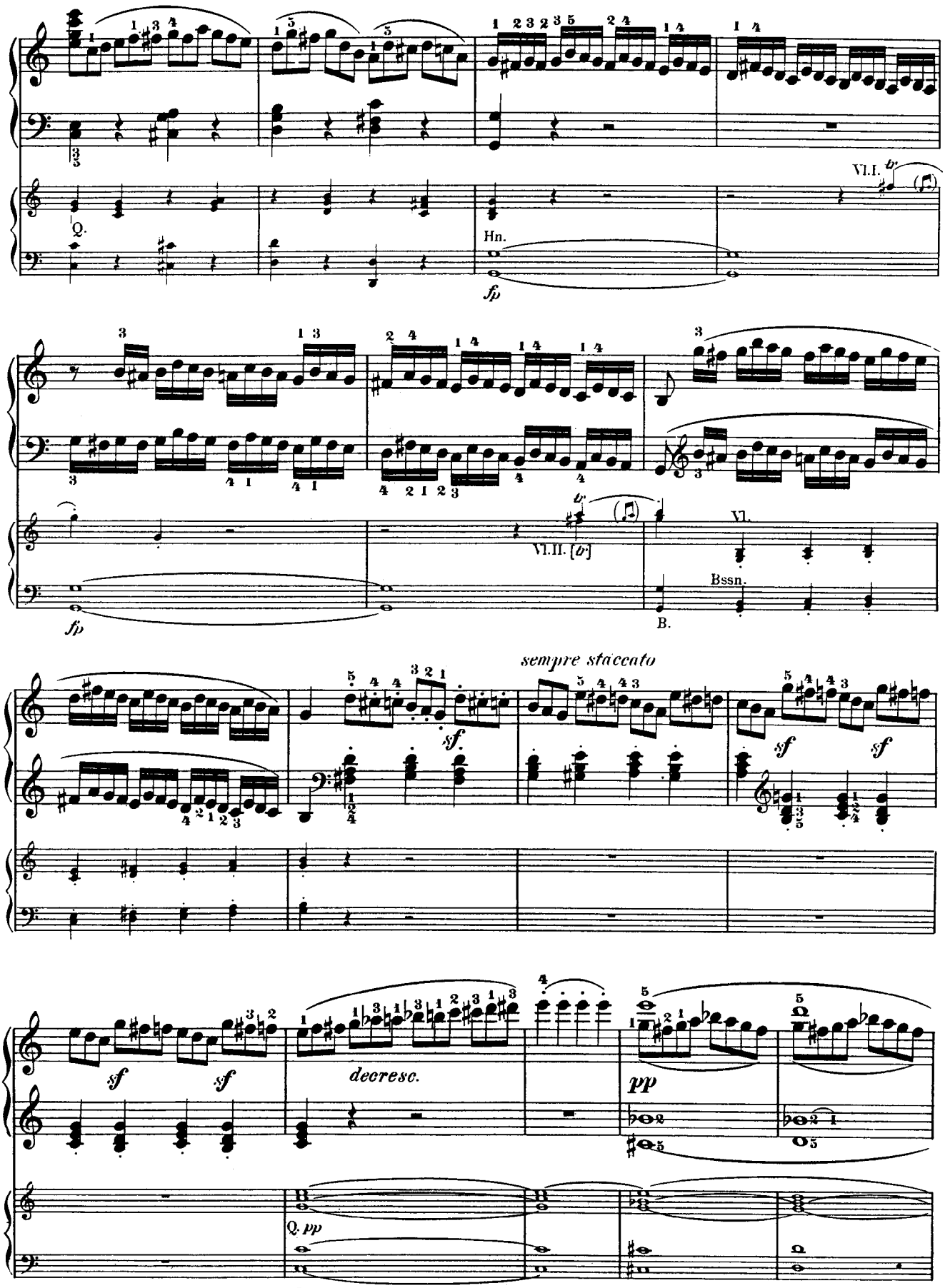

Q.
p
Tutti
Vl. I.
p
Vl. II. p
Ped.
pp
Solo
dolce
p

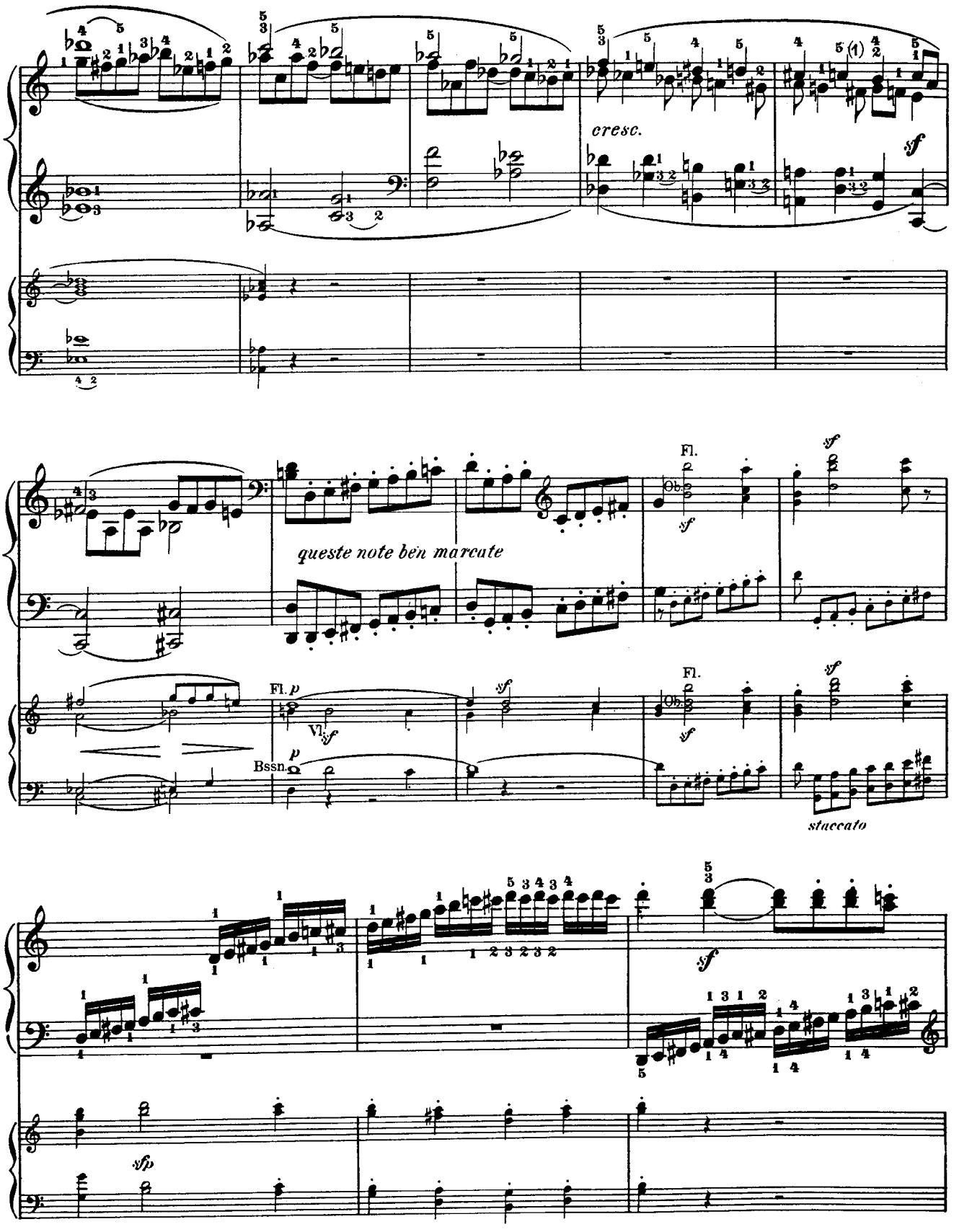

Fl.
p
Bssn.
Ped.
Mollo:
Fl.
p
Bssn.
Ped.
p
Ped.



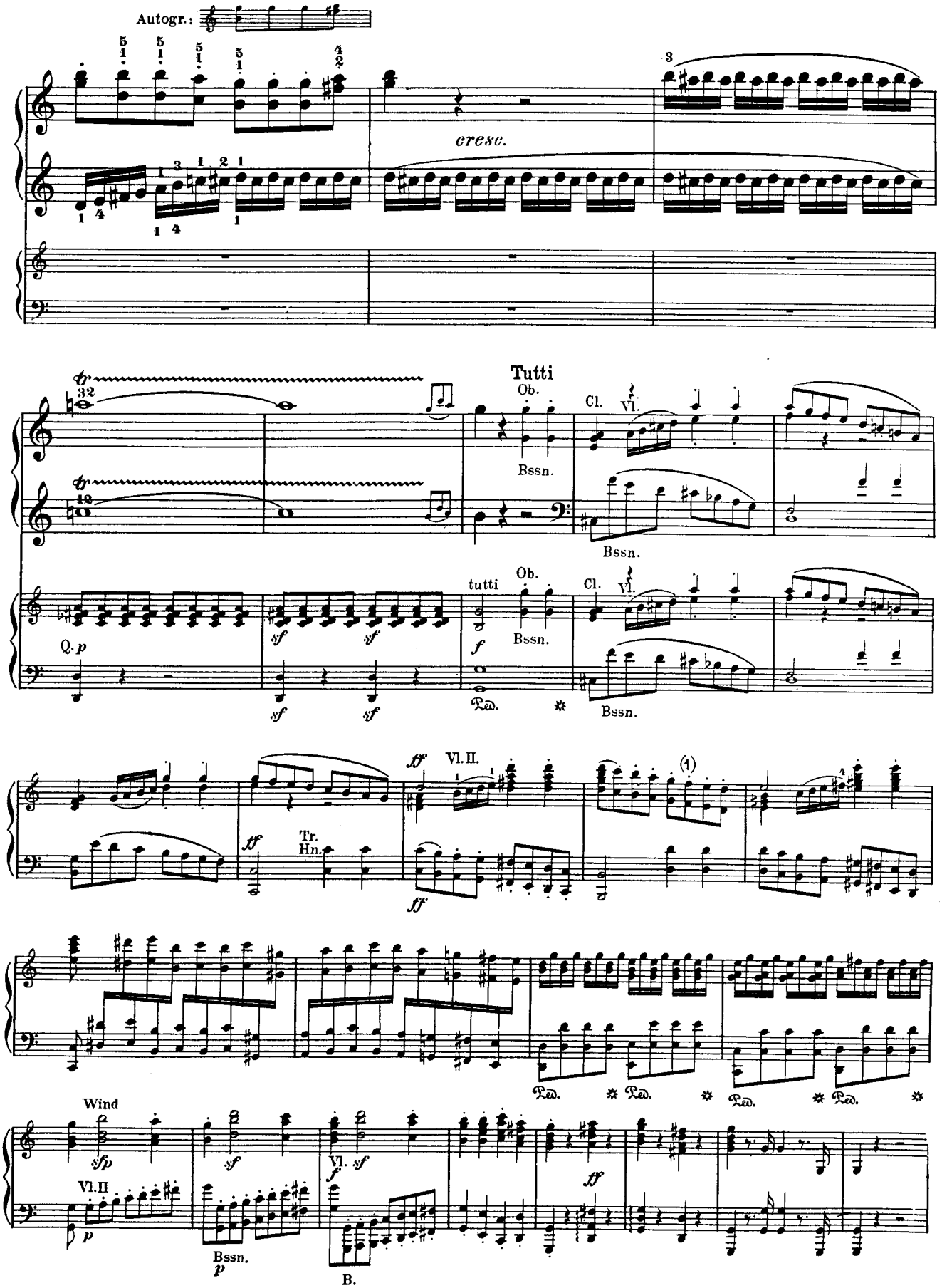
(1) Not given in the Autograph. Instead, in lieu of dots, "staccato" is written in the third beat.


Vl.I.
tr
[stacc. in Mollo]
Vl.II.
[tr]
fp
Hn.
[stacc. in M.]
Ob.
sfp
Bssn.
fp
sf
sempre stacc.

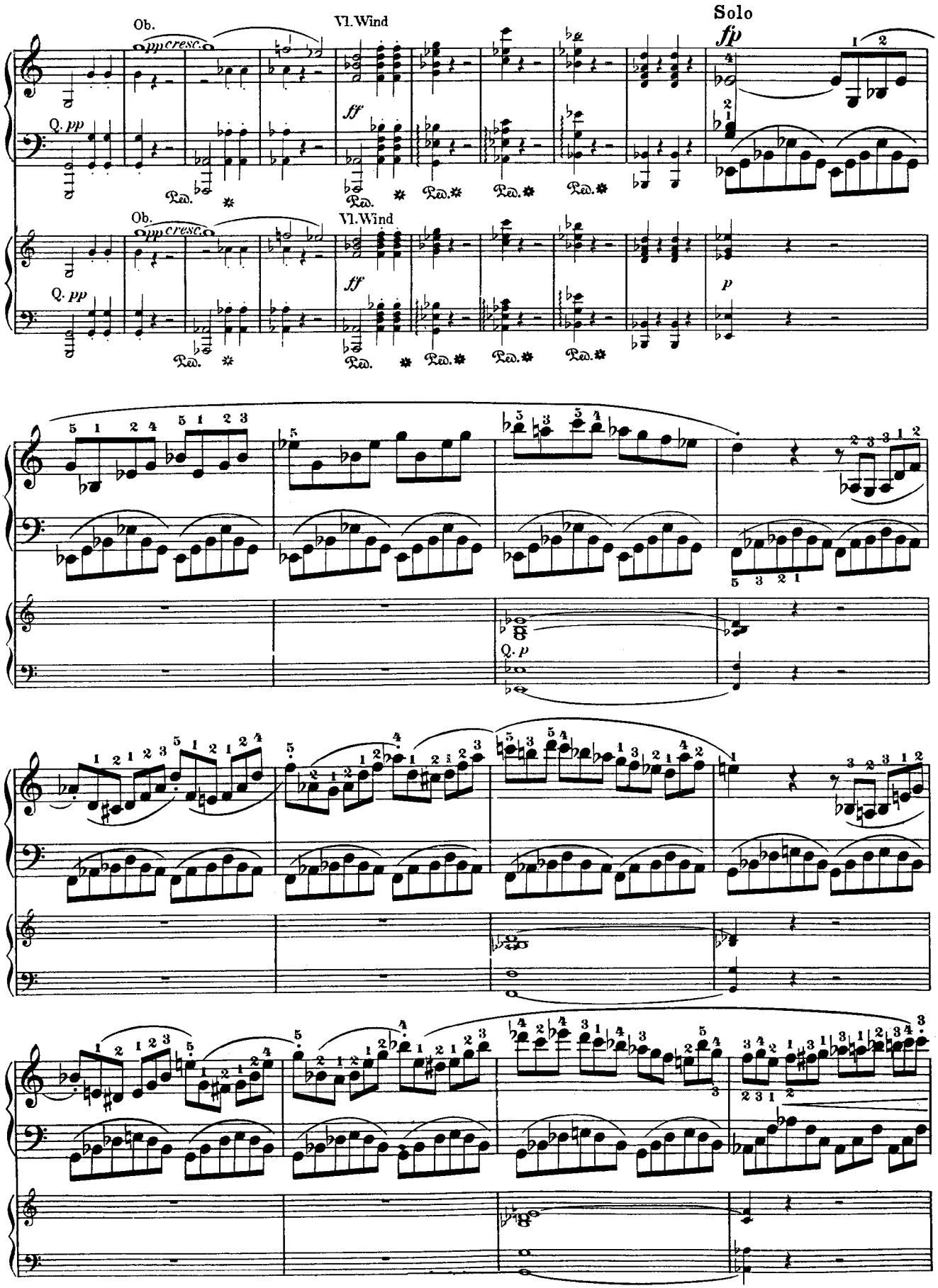

Vl.I.
Q.
Hn.
fp
Vl.II. [b]
Vl.
Bssn.
B.
sempre staccato
sf
decresc.
pp
Q. pp
Ped.

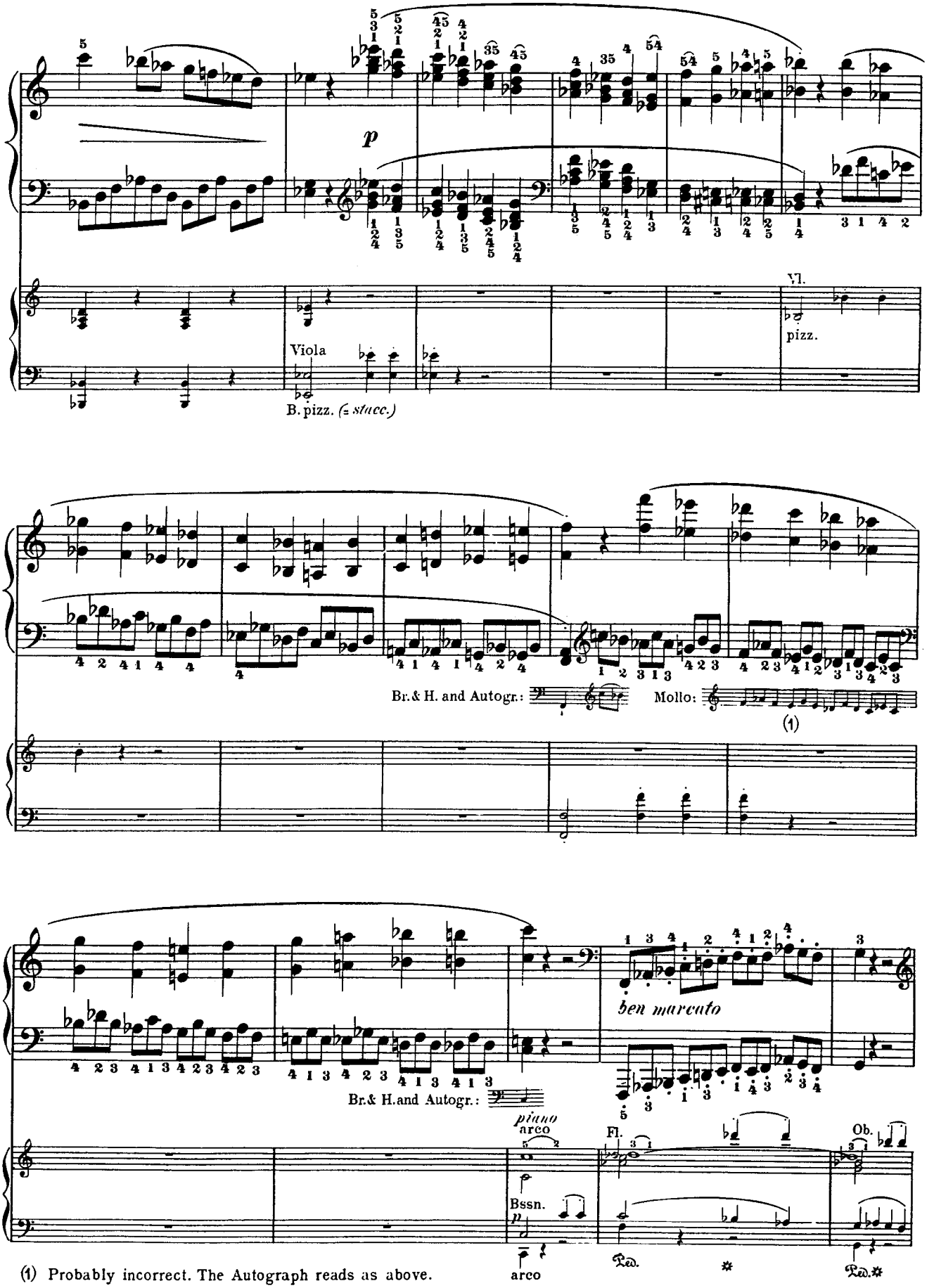


(1) A slur from *c* to *b*, both in Mollo and Autograph, was probably left there accidentally.

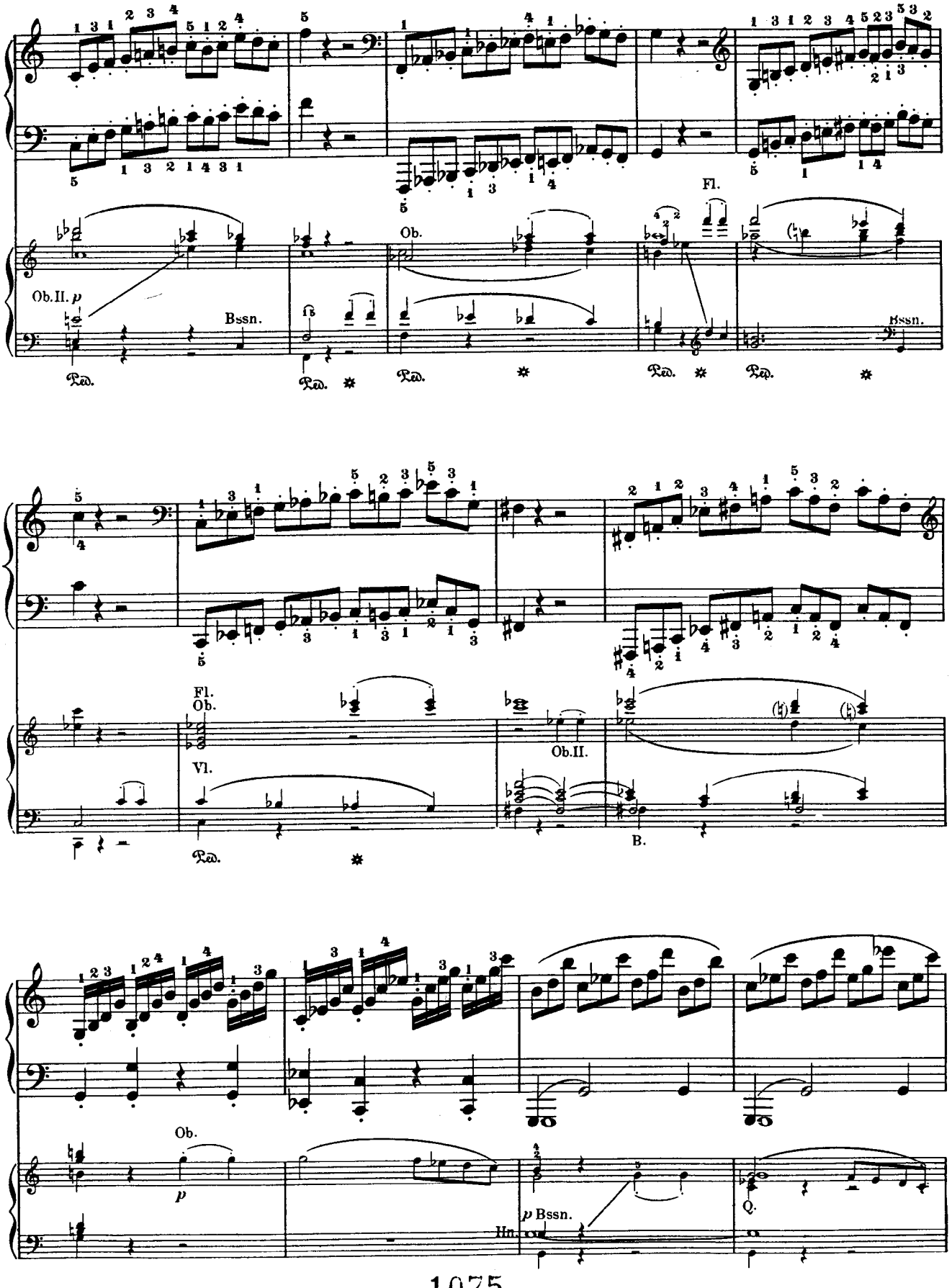


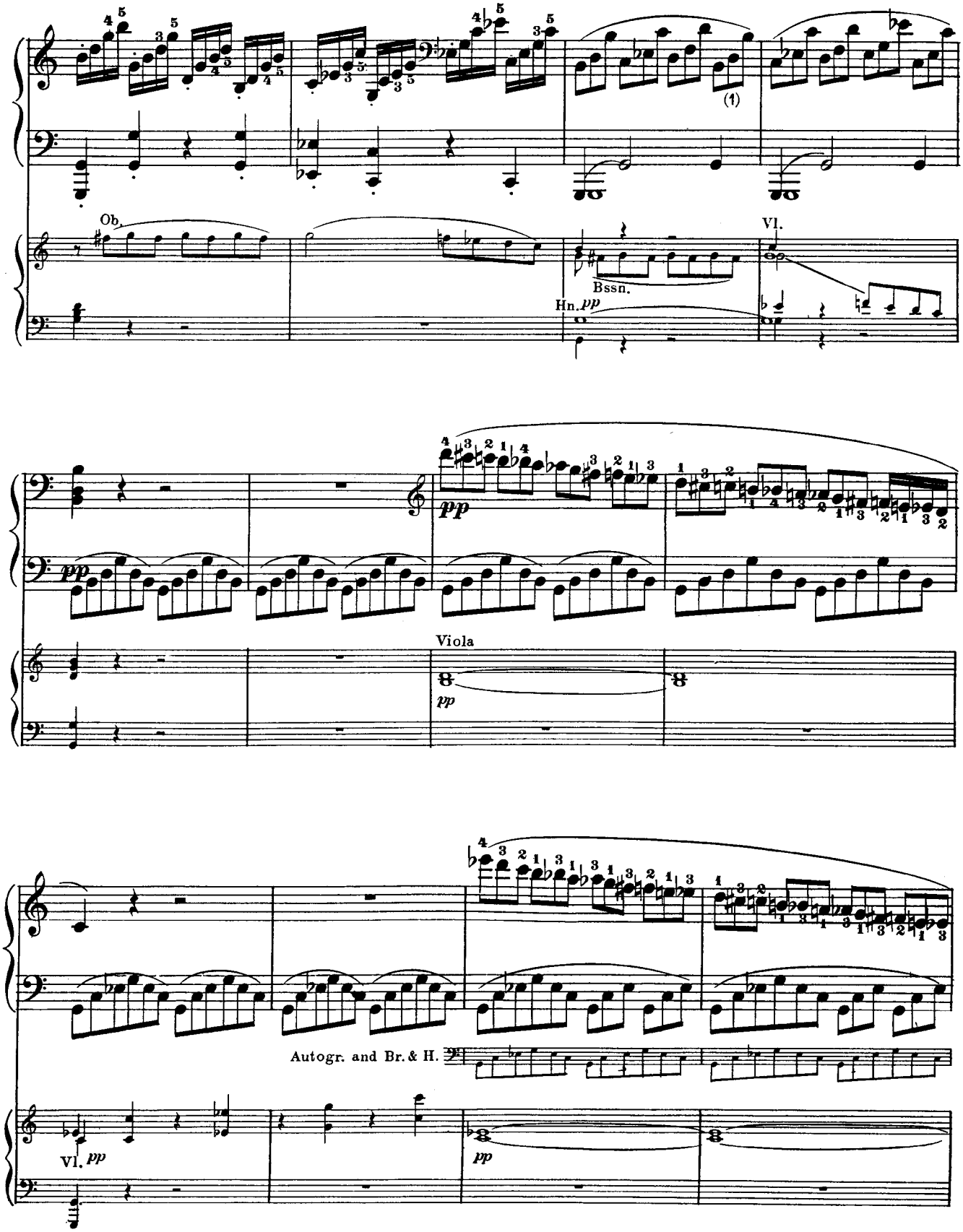
(1) Acc. to the Autograph, *f*, not *f*♯. Breitkopf & Härtel's score is careful to add the ♮.


Ob.
pp cresc.
Vl.Wind
ff
Solo
fp
Q. pp
Ped.
p
Q. p

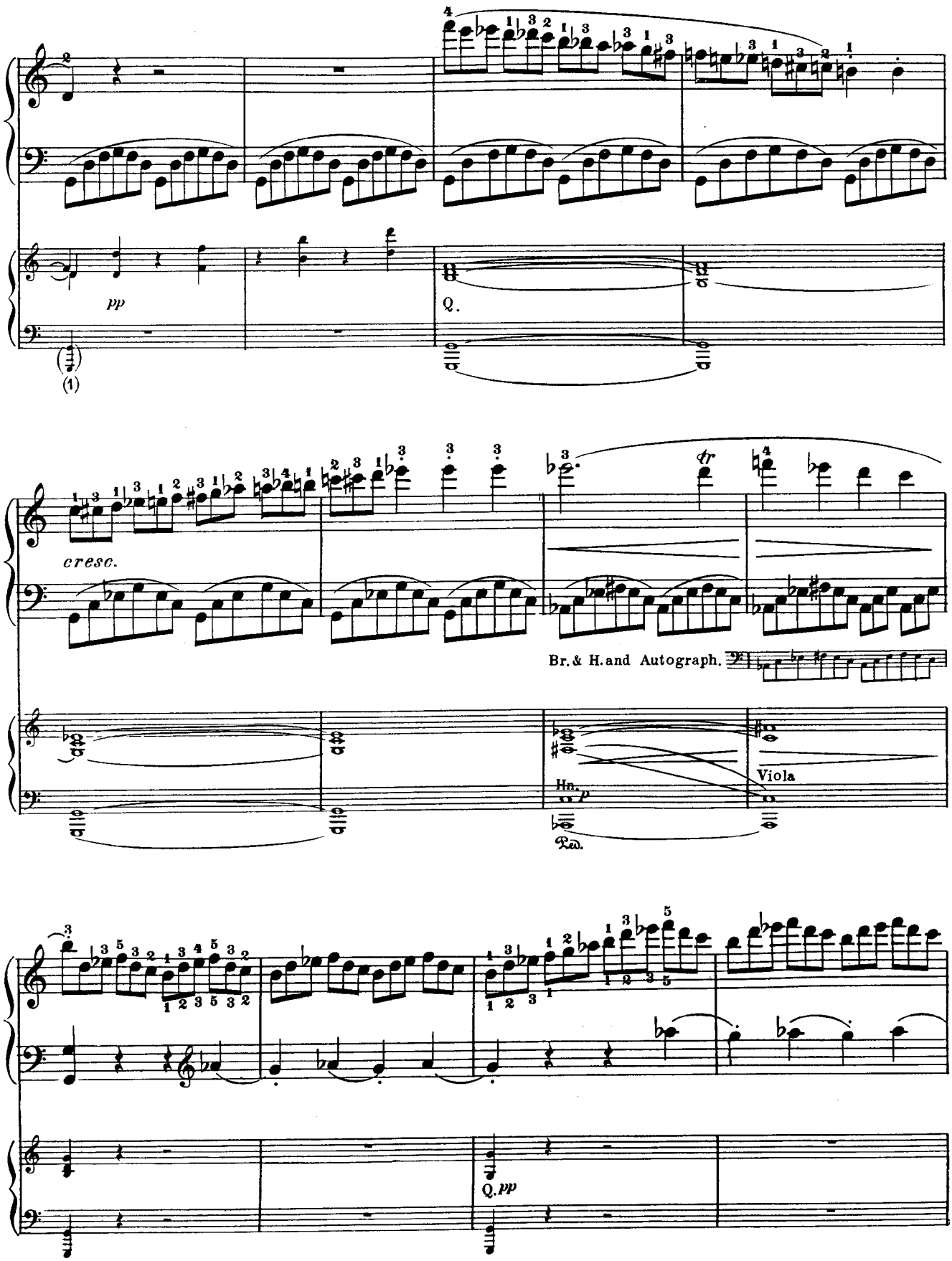


(1) Probably incorrect. The Autograph reads as above.

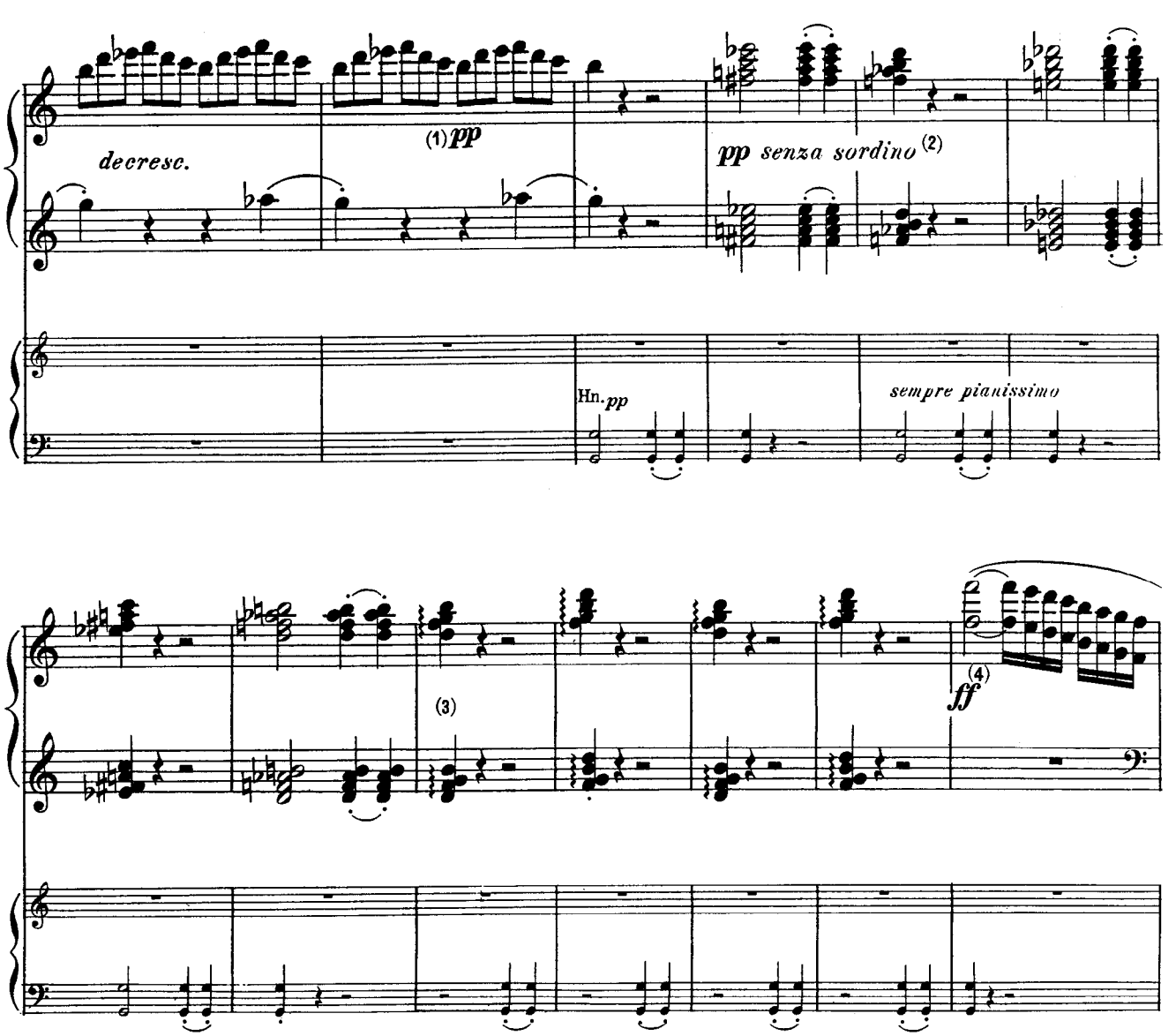

Ob.II. p
Bssn.
Ob.
Fl.
Bssn.
Fl.
Ob.
Vl.
Ob.II.
B.
Ob.
p
p Bssn.
Hn.
Q.



(1) Mollo has *f*, probably a mere oversight.



(1) This bass is lacking in the Autograph (also in Br & H). Was it not merely forgotten by the composer?

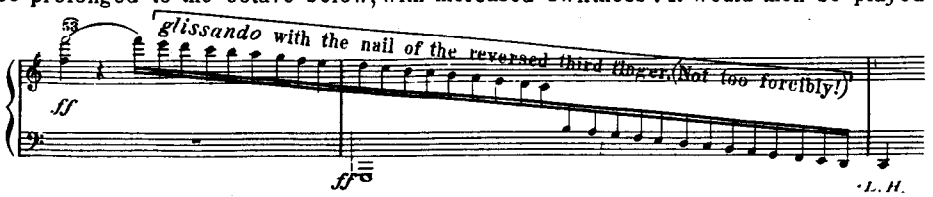


(1) In the Autograph this *pp* comes after the bar.

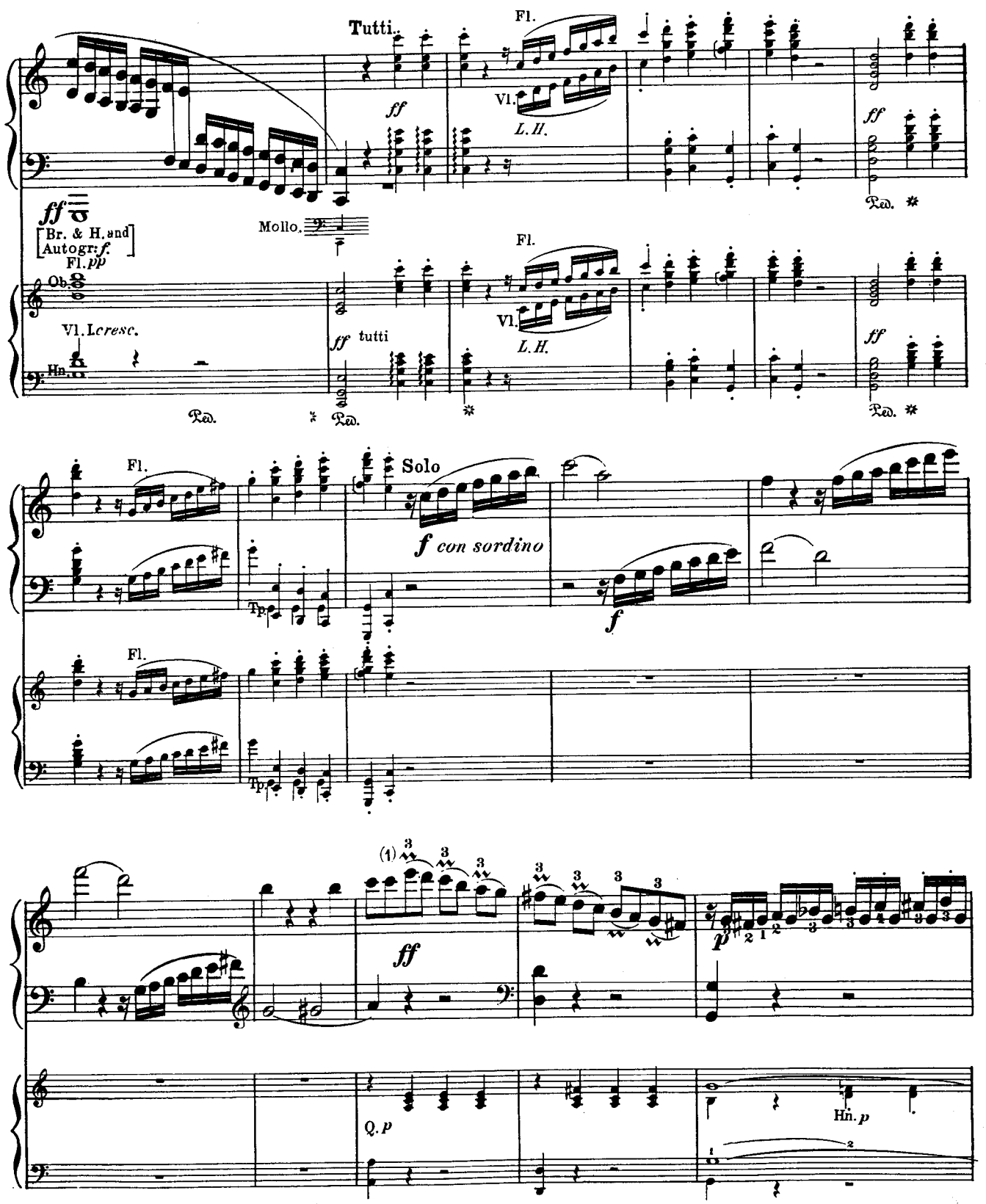
(2) "Senza sordino", *with Pedal*; "Con sordino," *without Pedal* (✲). It would seem entirely proper to modify the use of the pedal in conformity with the requirements of modern pianos; here, for instance, to take the pedal anew with each new harmony.

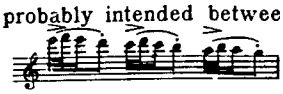
(3) Acc. to Mollo, arpeggio in both hands. Beethoven, who wrote, in his autographs, the arpeggio-mark as a slanting line ( ), had stricken out the left-hand chords so marked, and supplied non-arpeggiod chords. Breitkopf & Härtel also follow this reading.

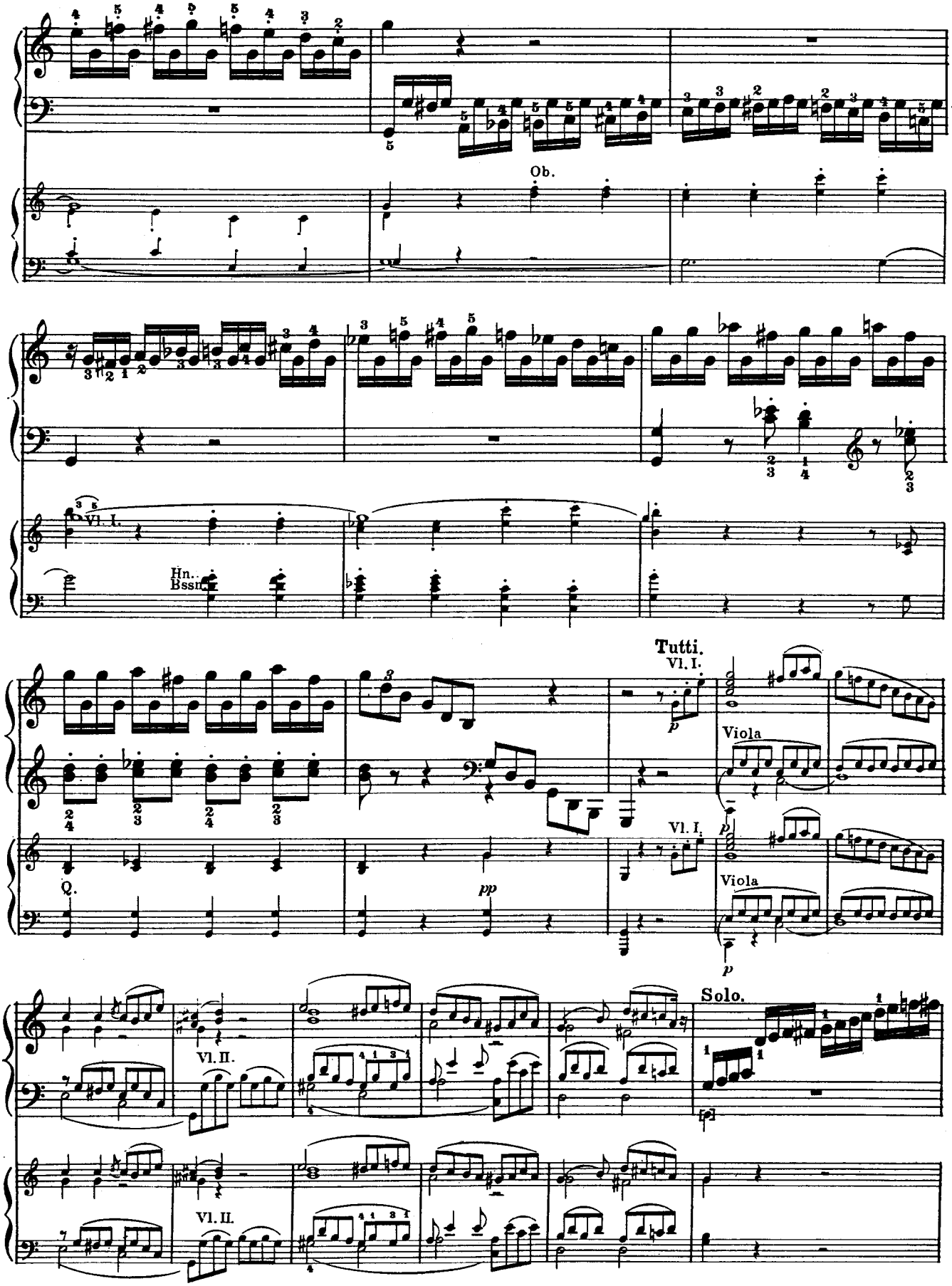
(4) On this *glissando* Czerny remarks: "The reëntry into the principal theme is again effected by an octave-slide with two fingers (as in the solo Sonata, Op. 53), and small hands may, therefore, take it as a simple *glissando* scale, in which case it should be prolonged to the octave below, with increased swiftness". It would then be played about as follows:

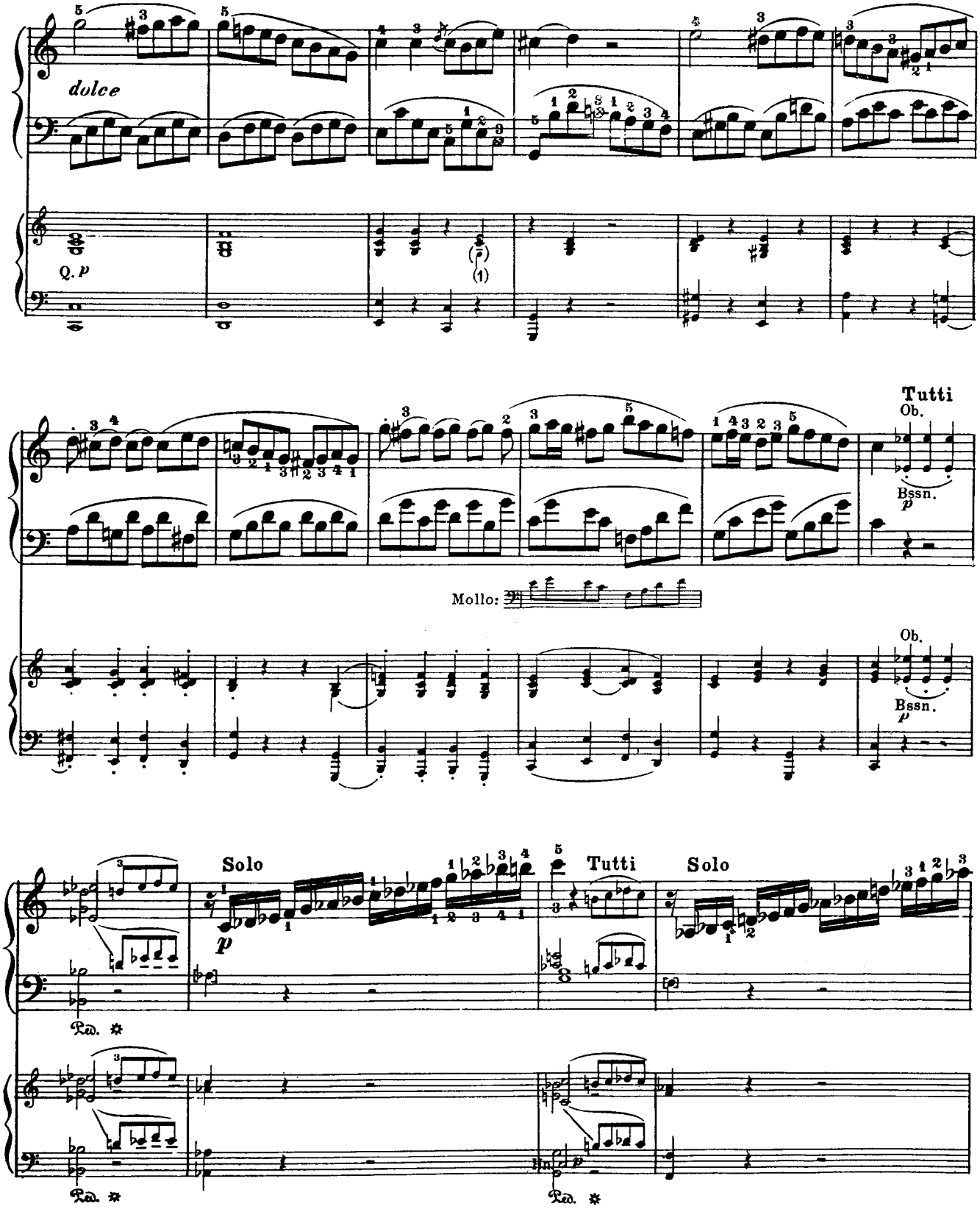


It might be less in keeping with the style (anachronism!), but possibly more practical, to prolong the *glissando* an octave further yet. But one might just as well execute the original reading (omitting the contra *G*) with both hands as an ordinary scale, or (which, to be sure, is harder) as a *glissando*.

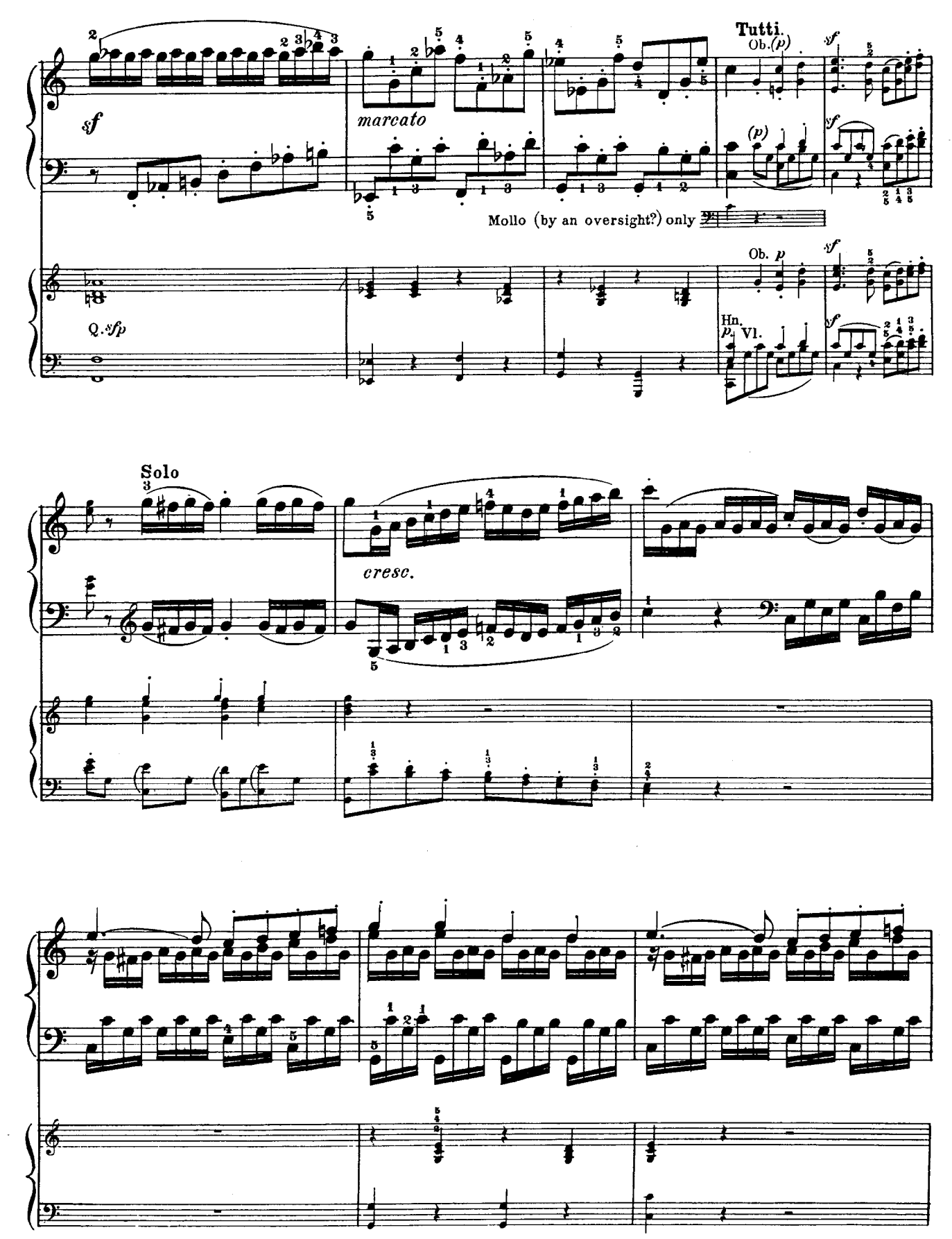


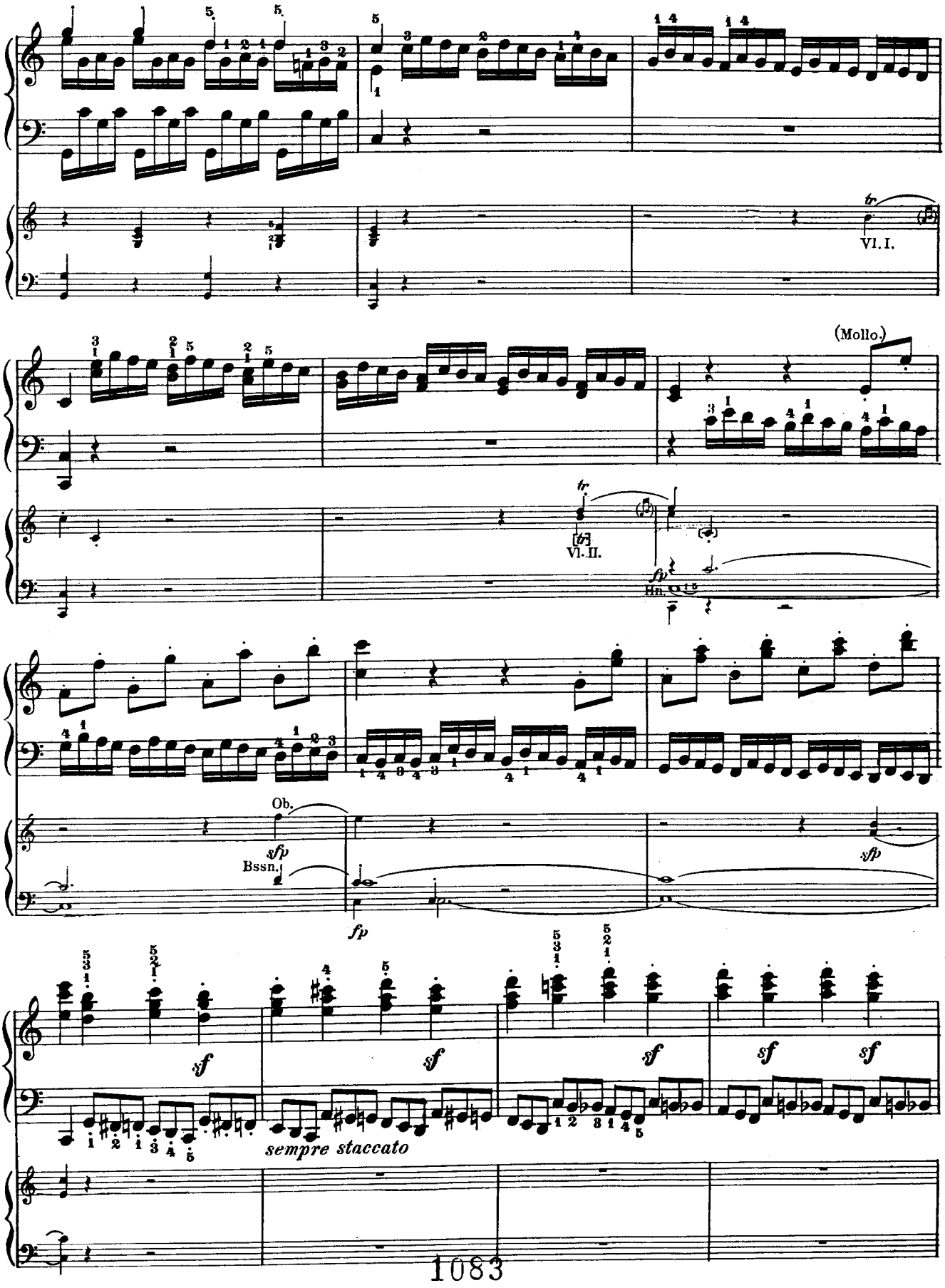
(1) The Autograph reads . The separation which the composer probably intended between the first two eighth-notes and the two next-following, was omitted in print. Execution:  etc.

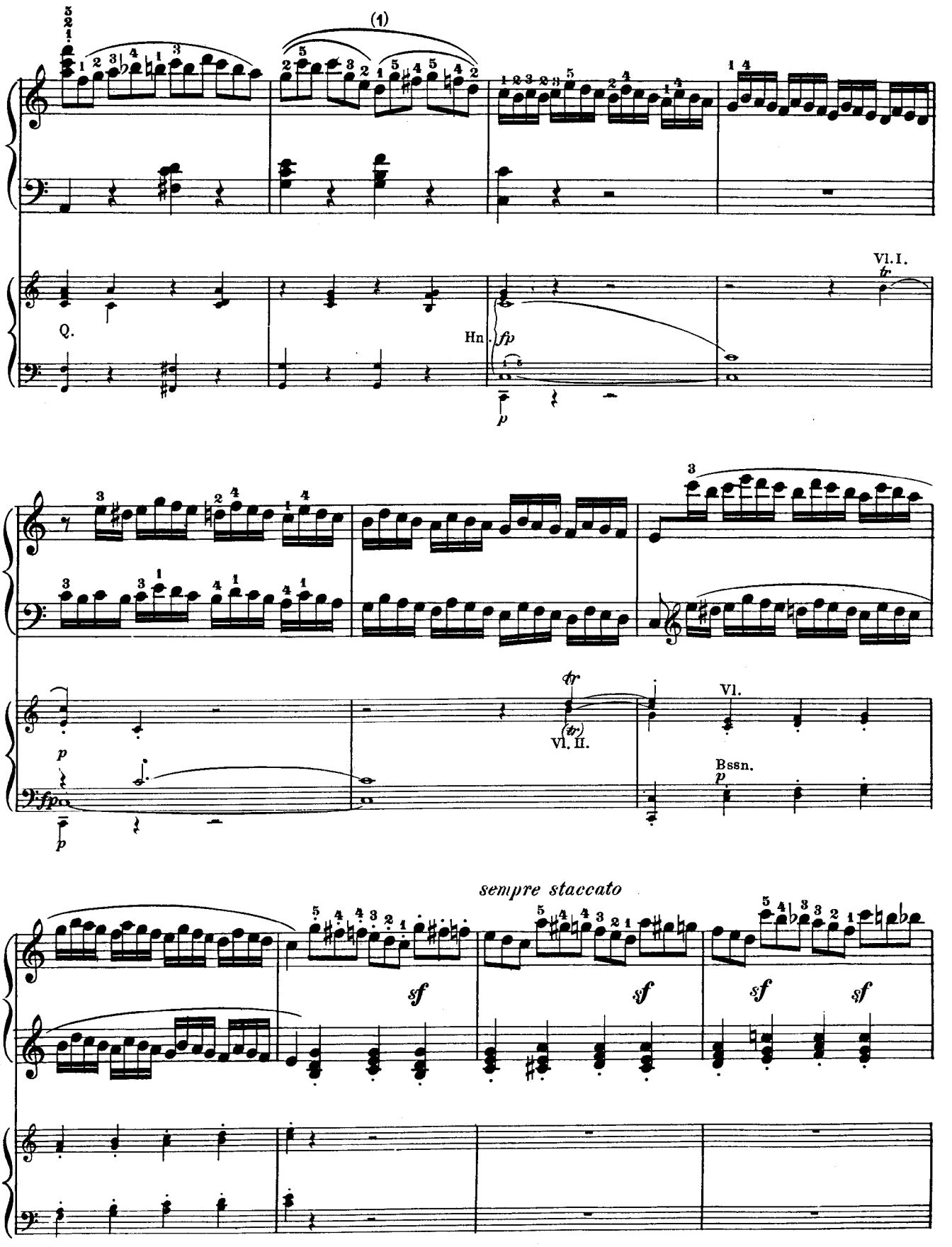

Ob.
Vl. I.
Hn.
Bssn.
Tutti.
Vl. I.
Viola
Vl. I.
Viola
Q.
pp
Solo.
Vl. II.
Vl. II.



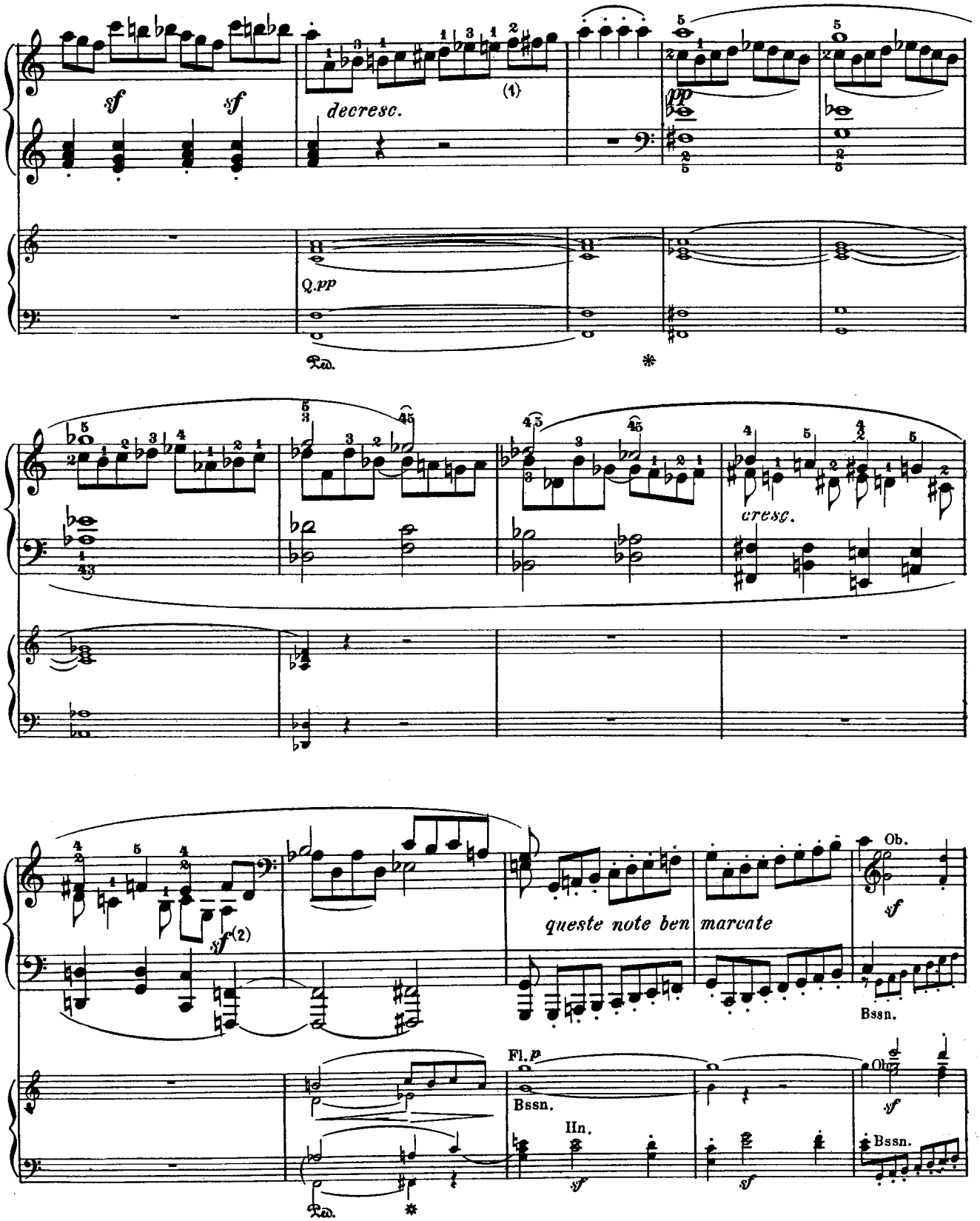
(1) Instead of this quarter-note, the Autograph has a quarter-rest (Viola.). Is this not a mere oversight? (However, Breitkopf & Härtel's score follows the Autograph.)

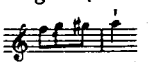

Tutti.
Ob.(p)
sf
marcato
(p)
Mollo (by an oversight?) only
Ob. p
Q.sfp
Hn.
p Vl.
Solo
cresc.


tr
VI. I.
(Molto.)
tr
[tr]
VI. II.
fp
Hn.
Ob.
sfp
Bssn.
fp
sfp
sf
sf
sf
sf
sf
sempre staccato

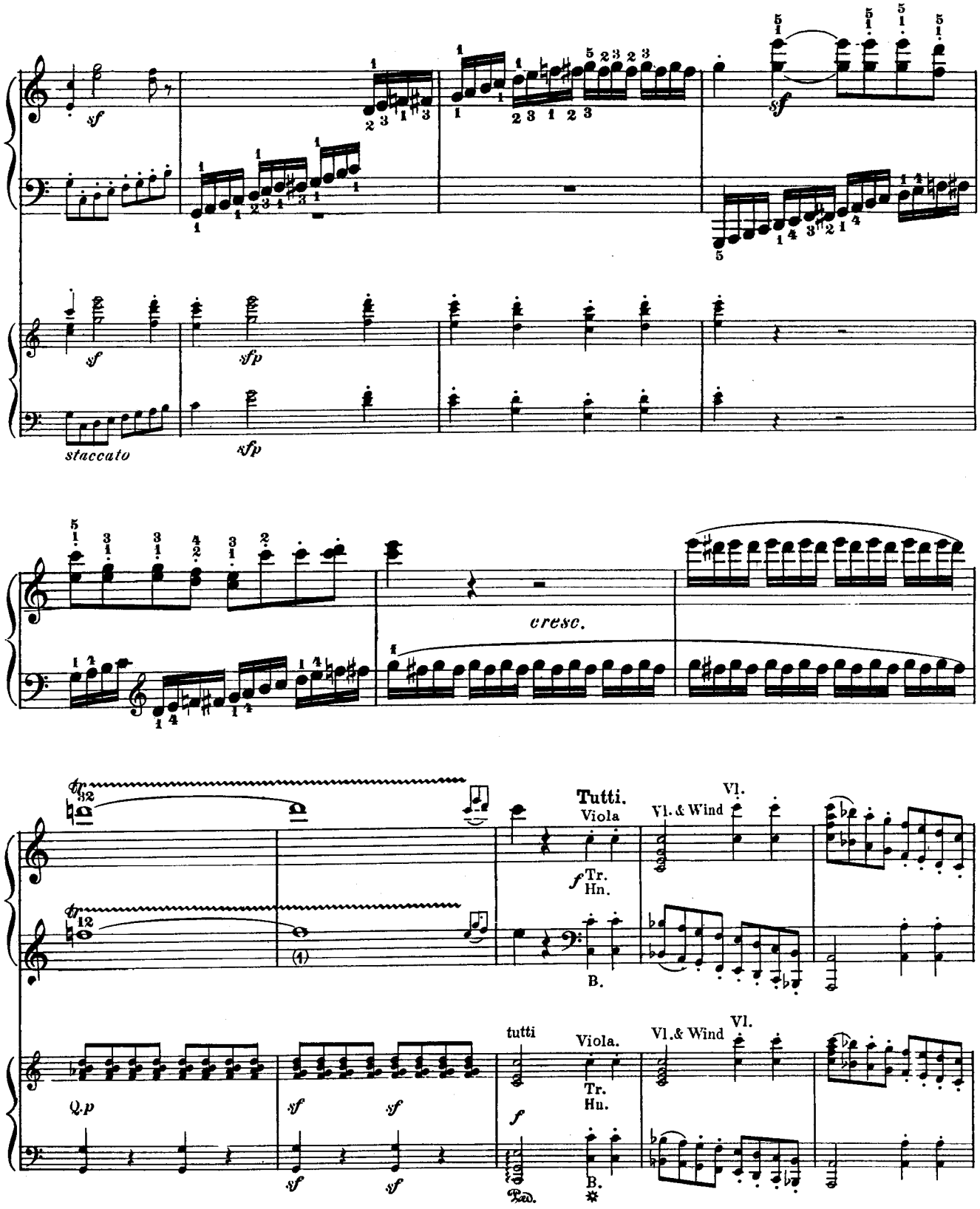


(1) The upper slur acc. to Mollo.

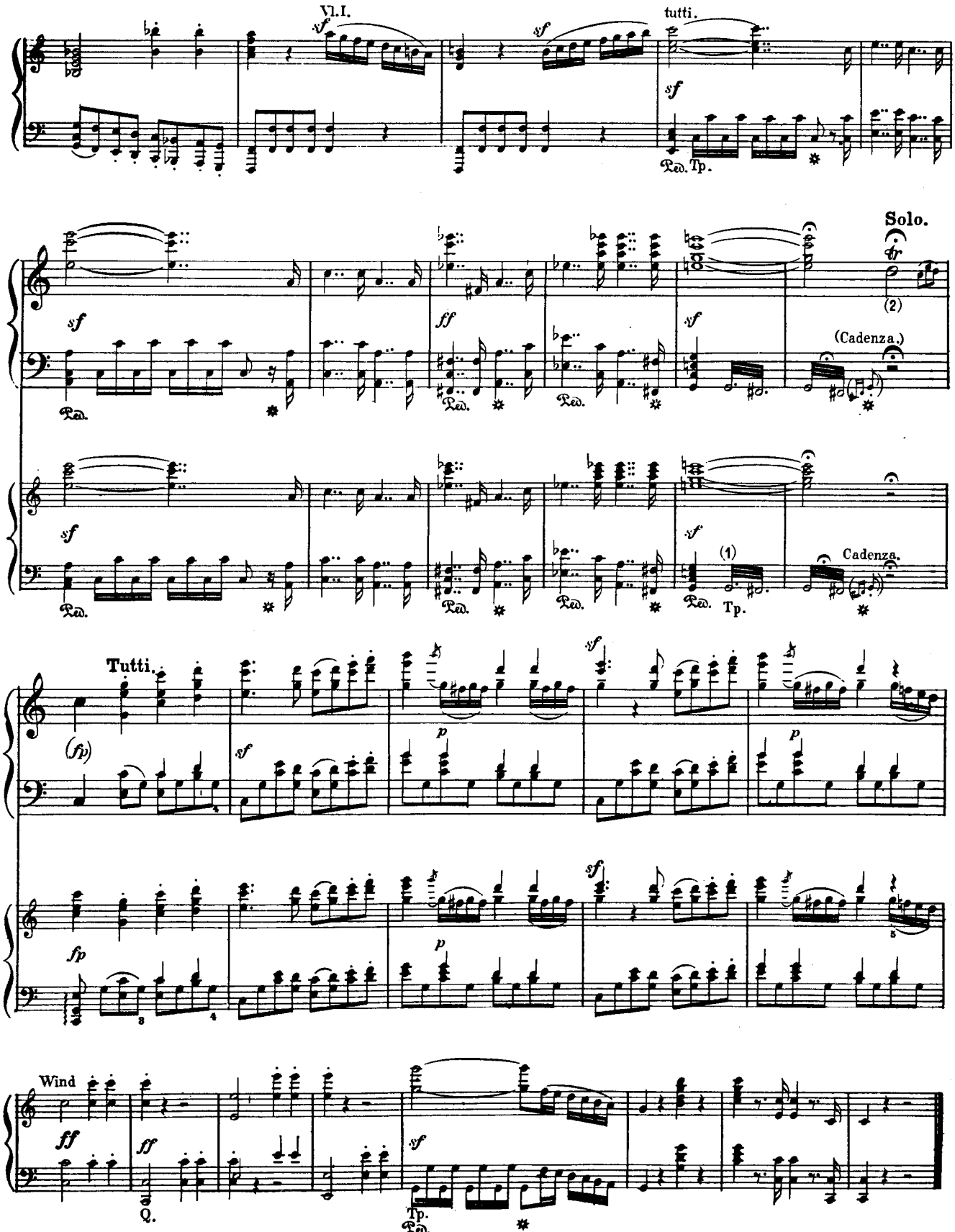


(1) So in Mollo and the Autograph. Breitkopf & Härtel's emendation: ; ditto in Haslinger (Nº 7075). For the rest, the evident harshness of the original might be softened, within the triplet, as follows: 

(2) The *sf* of the Autograph is omitted in Mollo, who writes an *f* instead at the beginning of the next measure. At this point, on the other hand, the Autograph writes *cresc.*, which comes in Mollo two measures earlier. Our reading is a combination from both sources, following (like Br. & H.) the parallel passage on p. 12.



(1) Breitkopf & Härtel .(T. Haslinger ditto.)



(1) Timpani, acc to. Br. & H.'s score Autograph omits the *tr* , probably by oversight, and likewise the *sf*, which appears only in the 1st violin-part.
(2) For the 3 Cadenzas by Beethoven, see Appendix.