

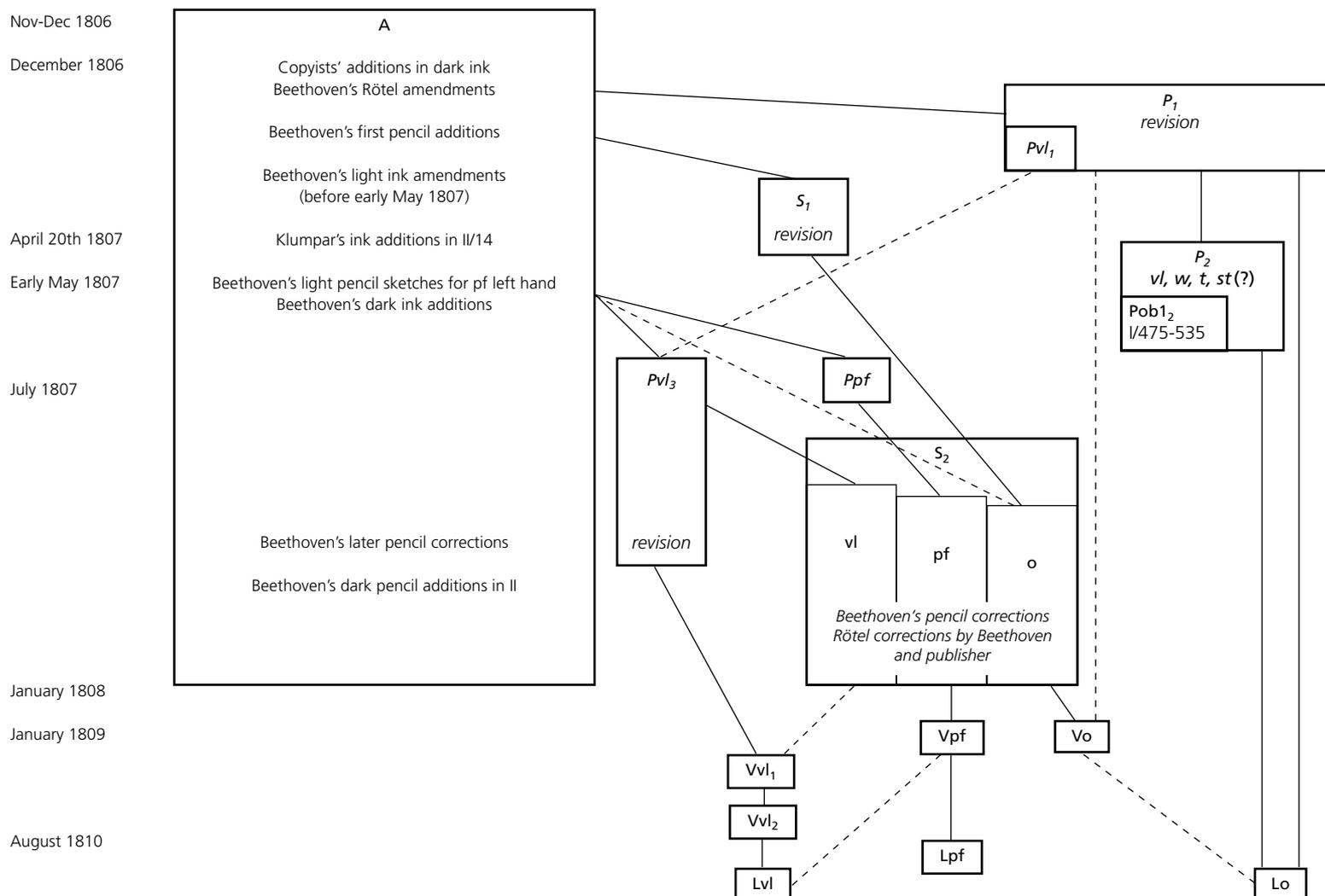
Critical Commentary

Sources

(Sources in italics are lost)

- A** Autograph score, Vienna, Österreichische Nationalbibliothek, *H.S. 17538*.
Pvl₁, Po₁ Violino principale and orchestral parts copied for the première.
S₁ Copyist's score (surmised from the comparison of ***S₂*** and **A**).
P₂ Parts copied from ***P₁*** for Clementi in April 1807.
Pob1₂ Fragmentary manuscript copy of Oboe I part copied for Clementi in April 1807 (1 page containing bb. 475–535 of mvt. I), Washington, Library of Congress, *ML 96.C72 No. 24 (Case)*.
Pvl₂ Original version of the Violino principale part copied for Clementi in April 1807.
Pvl₃, Ppf Manuscript parts or part (autograph?) for Violino principale and solo piano.
S₂ Manuscript score copied by Joseph Klumpar (Tyson's copyist D):
 1) Title page and first page of score (one folio cut down to about half its original size), Edwardsville, Southern Illinois University, Lovejoy Library, Carl Tollefson Collection. On the verso the names of the instruments are cut off as well as part of b. 3 and the whole of b. 4; and the top three and bottom three staves are missing.
 Title page, in Beethoven's hand: „Violin Konzer [sic] | samt der Übersetzung desselben | fürs Klavier“; and in the hand of the publisher, Schreyvogel, an instruction to the engraver(s): „Jede Stimme einzeln überhöht zu stechen | und die Pianoforte in Querformat [die großen und kleinen Notenköpfe nicht zu vergessen]“.¹
 2) Remainder of score (fols. 2–120), London, British Library, *Add. MS. 47851*.

- S₂vl*** Violino princ. part in ***S₂***.
S₂pf Piano solo part in ***S₂***.
V Viennese printed edition, Kunst- und Industriekontor, *CONCERTO | pour le Violon | avec accompagnement de deux Violons, Alto, Flûte, | deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, | Violoncelles et Basse. | Composé et Dédié | à son ami, Monsieur de Breuning, | Secrétaire Aulique au service de Sa Majesté l'Empereur d'Autriche | par | Louis van Beethoven | (Œuvre 61 | [left:] 583. [right:] Prix f | À VIENNE et PESTH au Bureau des arts et d'industrie, Vienna, Österreichische Nationalbibliothek.*
Vo Viennese edition orchestral parts.
Vvl₁ Viennese edition, first printing Violino principale part.
Vvl₂ Viennese edition, second printing Violino principale part (in which pp. 2–4, 7–10 and 15–18 have been re-engraved).
Vpf Viennese edition of the solo piano part.
L London printed edition, Clementi & Co., *Concerto, | FOR THE | VIOLIN. | With Accompaniments | for | 2 Violins, 2 Tenors, Flute, 2 Hoboys, 2 Clarinets, | 2 French Horns, 2 Trumpets, 2 Bassoons, | Drums, Violoncellos & Double Basses. | Composed by | LOUIS VAN BEETHOVEN. | Op. 61 – London – 10s. 6. | Printed by Clementi & Co. 26. Cheapside. | NB. This Concerto is adapted for the Piano-Forte, | by the Author & may be had as above, London, Royal College of Music.*
Lo London printed edition orchestral parts.
Lvl London printed edition Violino principale part.
Lpf London printed edition solo piano part.



- A** = Autograph score
S = Score copy
P = Parts in manuscript
V = Vienna edition parts
 ----- = source relationships that may to some extent have directly influenced the text
- L** = London edition parts
pf = Pianoforte solo part
vl = Violino principale part
o = Orchestral parts
- ob1** = first oboe part
w = wind parts
t = timpani part
st = string parts

The Sources

Many aspects of the sources, their production and amendment have been discussed in the Preface. The more detailed arguments necessary to demonstrate the relationships of the sources are given here.

A

The autograph score was arranged in Beethoven's usual manner with the staves allotted, from top to bottom, to Vl. I and II, Va., woodwind, brass, Timp., Vl. princ., Vc. and Cb. At the beginning of the first movement, however, Beethoven mistakenly omitted Fg., then changed Cor. to Fg. and Tr. (Clarini) to Cor., inserting an extra Tr. stave underneath Cb. He retained this arrangement until I/78, where he reassigned the staves in his normal order. The first and last movements were written on 16-stave paper and the Larghetto on 12-stave paper; in both cases the lower three staves were left blank during the first phase (in the last weeks of 1806) except for a few corrections and sketches. The main body of the score was initially written throughout in light brown ink, but additions were subsequently made by Beethoven in red crayon (Rötél), light and dark brown ink, and at least two different types of pencil. There are also a few copyists' insertions in dark ink, including missing bass clefs in the bassoon parts in the first movement and, in Joseph Klumpar's hand, orientation numbers connected with the copying of the parts for the premiere, as well as rests and fermatas in II/14.

The dates and purpose of the additions may broadly be summarised as:

1806 December:

- 1) Dark ink insertions by copyists in connection with the production of parts.
- 2) Rötél additions by Beethoven connected with the preparation of parts.

Between December 1806 and early May 1807:

- 1) A few pencil corrections and additions made by Beethoven either before the copying of S_1 , or possibly in connection with amendments in that score (For example: I/197 Vc./Cb. f ; II/36 Vl. I slur, III/87 Ob., Fg. p).
- 2) Light brown ink corrections made by Beethoven after the copying of S_1 .

After 20 April 1807:

- 1) Dark ink insertion of rests and fermatas by Klumpar in II/14.
- 2) Light pencil sketches by Beethoven, mostly for the solo piano left hand, on the lowest stave.

After early May 1807:

- 1) Several dark brown ink additions to the orchestral parts by Beethoven probably made in parallel with additions in S_1 .
- 2) Beethoven's dark brown ink sketches for a revised Violino principale part, mostly on the three lower staves, and further dark ink corrections to the orchestral parts, which were evidently not entered into S_1 .

Late spring/early summer 1807:

Pencil corrections by Beethoven corresponding with some of his pencil corrections in S_2 .
Darker pencil markings towards the end of the Larghetto, made by Beethoven, apparently at a very late stage.

S_1

The assumption by previous editors that the orchestral parts in S_2 were copied directly from A has been based on the close correspondence of the original text of S_2 with that of A and the observation that a large number of mistakes and omissions in A were reproduced in S_2 . Careful comparison of A and S_2 , together with a better understanding of how S_2 was compiled from three different sources, however, undermines the notion that the text in S_2 could have come about simply through direct copying from A, and it seems clear that a lost source of Beethoven's Violin Concerto, most probably a full score, dating from the period between the premiere and the contract with Clementi, played a major part in the copying of S_2 . The degree of correspondence between an early stage of A and S_2 probably results from the circumstance that Beethoven had not subjected the text of S_1 to a systematic revision. Since it must have been produced after the premiere but before publication was imminent, Beethoven would have had no compelling reason to devote time to checking and correcting it at that stage. The following paragraphs will consider some of the evidence for postulating the existence of this lost source.

One major discrepancy between A and the initial text in S_2 is that Klumpar did not copy most of Beethoven's dark ink additions to the orchestral parts that are now present in A. An indicative passage occurs in I/132–134. Beethoven had inadvertently omitted notes and rests in the Cb. part here, but apparently noticed the mistake when revising the solo part and added them in the same dark ink with which he altered the solo part in I/128–132. That the source from which Klumpar copied his score did not at the time of copying include these corrections is shown by the fact that in I/132 he initially wrote a whole-bar rest, which was subsequently deleted when the missing passage was added. Evidence that the orchestral part sent to London was also defective at this point is provided by the omission of a bar here in Clementi's edition, presumably arising from an unsuccessful attempt to remedy the error. Another instance occurs at I/220 and 222. Beethoven wrote *cres* for clarinets and bassoons in both these bars in A, but later deleted the second *cres* in the darker ink with which he revised the solo part; Klumpar copied *cres* in both places in S_2 , indicating that the *cres* in I/222 stood undeleted in the source from which he made his copy. This redundant *cres* was not deleted by Beethoven in S_2 , which makes it unlikely that the dark ink correction in A, in this case at least, represents a later amendment arising from the process of correcting Klumpar's score. In I/527, too, there is a dark ink addition that Klumpar did not copy into S_2 : a semibreve rest for Fg. II which Beethoven had previously forgotten and which he probably added in A when he was writing his revisions to the solo part in I/525f. Beethoven does not seem to have noticed the omission in S_2 and it was never corrected there. At the equivalent place in I/523, where the rest is present in light ink in A, it is also present in S_2 . Klumpar also omitted features that are present in A in the light brown ink with which the bulk of the score was written and which remain undeleted or were subsequently deleted there in dark ink. One of these is particularly revealing. In III/41–43 and 214–216 (which in A occur as part of a *come sopra* repetition of III/1–45, but which would certainly have been written

out in full in a copied score), Klumpar initially left the viola part without notes (see facsimile II, p. 77). In A, however, the notes in III/41–43 that Klumpar omitted are present, in light brown ink, but undoubtedly added after the surrounding text; they are also an octave lower than Beethoven's pencil addition of the passage in S_2 . If Klumpar copied the orchestral parts in S_2 directly from A, he would have to have done this between 20 April (when Beethoven was still using the light brown ink) and 11 May 1807 (by which time he appears to have exhausted his supply of that ink);² but as with the discrepancies mentioned above it seems more plausible that his source was not A.

If Klumpar had copied the orchestral parts into S_2 before writing in the solo parts, these passages might be explained by the assumption that he began his work very shortly after the contract with Clementi, before Beethoven began entering his dark ink revisions into A. If, on the other hand, Klumpar began his work on S_2 by copying in the solo parts, as demonstrated below (S_2), the light brown ink revisions would certainly have been present in A when he came to copy the orchestral parts into S_2 , and it can scarcely be doubted that the majority of the dark ink additions were already there too.

Some interesting amendments at II/14 in A lend further support to the hypothesis that S_2 could not have been copied directly from it. Rests and a pair of fermatas were carefully added in a blackish ink on the staves of all the instruments that do not play there. The form of the \sharp is distinctly different from Beethoven's, but precisely matches Klumpar's in S_2 . In S_2 , however, Klumpar left these bars blank. The missing rests and fermatas were later inserted hastily and inaccurately into S_2 by Beethoven, in the Rötél with which he marked corrections at proof stage: he added a single fermata for Fg. and Cor. and, redundantly, on the two staves below the wind instruments, which were unused (since Fl., Ob., Tr. and Timp. are *tacet* in this mv.), but he failed to amend Va. and Vc./Cb. In V re-engraving is evident here; the correct pair of fermatas was added in Cor., while Fg. were given a single fermata, and the addition was also made in the separate Vc. and Cb. parts, but not Va. Beethoven also made a careless Rötél correction in S_2 in II/24, adding fermatas and rests on the clarinet stave and on three of the unused staves below the bassoons, where, however, no amendment appears in A. It is hard to see why, if Klumpar had made the amendments in II/14 in A before or during copying S_2 , they are not present there, and it is even more difficult to see why he should have added them to A after Beethoven's alteration of S_2 during proof corrections. Klumpar did not transfer Beethoven's other Rötél corrections in S_2 to A, and, in any case, Klumpar's work on the Violin Concerto must surely have been finished long before the proofs were corrected. The only plausible explanation of Klumpar's additions in II/14 in A is that these were made in April 1807, in connection with the copying of Po_2 . There is no credible explanation for him entering them into A at a later stage, and if he had done so earlier, it is hard to see how he could have omitted them from all four staves when copying S_1 from A, or S_2 from either of these sources. Although Pob_1 is not in Klumpar's hand it is very likely that he was involved in duplicating orchestral parts for Clementi, and probably overseeing the copying process, as he seems to have done at the time of the premiere. While duplicating these parts he probably noticed that fermatas had been omitted during the original copying process (perhaps corrected in one or more parts) and dutifully entered them into A. This provides the only reasonable explanation of the discrepancy between A and S_2 , and his omission of them from S_2 further supports the hypothesis that it was not copied directly from A.

A few other features that appear as dark brown ink additions in A were evidently written into S_2 during the initial phase of copying: *sempre f/ff* under Vl. I in I/256, 260, 272, a flat sign in I/434 together with added rests and note in I/437 in Va., and an additional p to make ppp in Vl. II in II/87. Assuming that this dark ink is the same as that used for the revisions to Vl. princ., which it seems to be, these corrections were presumably also present in S_1 . In II/86–89, S_2 differs from A in a number of significant respects (see facsimile III, p. 78). The instructions in A were written at various stages and some of them were also deleted in different phases. At the time of the premiere, A seems to have contained *Con sordino* on the Cor. stave in II/86 (deleted and replaced with *Corni con sordino* above the stave, all in light brown ink), pp in II/87 below each of the violin staves and *uno violino* above these staves in II/87f. Above Vl. I in II/88f. Beethoven had written *Tutti senza sordino* (the *Tutti* apparently added later) and, below Vl. II, *senza sordino*. The first *uno violino* was later deleted in light brown ink, but its appearance in L (as *un violino*) indicates that it was not deleted in the copy of Po_1 sent to London. At some stage Beethoven also wrote *poco ritard* below Vl. II in II/87f. in light brown ink (corresponding with the pencilled *poco ritardando* in the Vl princ. part in II/88), but this instruction was evidently not present when Po_1 was copied for the premiere, or was deleted from these parts, for it does not appear in L. In A, the second *uno violino*, the *poco ritard* and the *poco ritardando* were all deleted in the dark ink of Beethoven's revisions, and in dark ink he also added an extra p to the existing pp in II/87 to make ppp . This ppp , as mentioned above, was contained in S_2 from the start, but the other instructions were not present there. Beethoven amended S_2 by adding *Con sordino* above and below the Cor. parts in II/86, but did not supply any of the other missing instructions. It was evident in earlier cases that S_2 represented the state of A before the addition of the dark ink revisions, but here, as in the case of the dark ink additions mentioned in the preceding paragraph, it seems to represent a stage that follows them. At the same time, however, Klumpar ignored the very obvious instructions *Tutti senza sordino* and *senza sordino* (II/88f.) which were clearly present in A at the time of the premiere and remain undeleted there. These omissions might conceivably be erroneous, but it stretches credibility to imagine that Klumpar, whose copying was in general very conscientious, should have made so many mistakes in one place. If these were not all simply errors of omission on Klumpar's part, their absence from S_2 suggests that at the time S_1 was copied from A the first *Con sordino* instruction in II/86 had been deleted but the second was not yet present. That Klumpar should have ignored the instruction when copying, had it been present in his source, is made less plausible by the fact that both solo parts, which would have been present in S_2 when he copied in the orchestral parts, contained the instruction *Corni con Sordino* (*Sordini* in S_2 pf) together with the Cor. cue. It seems, too, that the *uno violino*, *poco ritard*, *Tutti senza sordino*, and *senza sordino* instructions were deleted in S_1 , and that the extra p had been added to pp in II/87. Beethoven, having decided to substitute all obbligato orchestral violins playing ppp for the two solo orchestral violins, may well have realised that, with only a beat and a half before the *forte* entry at the end of II/88, the extraneous noise created by the removal of mutes would spoil the effect and altered S_1 accordingly. For whatever reason, he must have failed

to complete the alteration in **A** by deleting the *Tutti* and *senza sordino* instructions. That he sometimes omitted to enter all alterations into his autographs is demonstrated, for instance, by the absence from the autograph of the 5th Symphony of the extra bar at I/4, which was added to the manuscript parts just before the premiere.

If as all these features indicate, Klumpar did not reproduce the orchestral parts in **S₂** directly from **A**, a different light is cast on some of the most problematic passages in the Violin Concerto, including the notorious omission of the separate Vc. part in I/525–527 and 532f., and the omission of a bar at 217 of the Rondo.

Pob1₂

This single leaf from an Ob. I part contains I/475–535 on the recto, while on the blank verso there are sketches in Clementi's hand. A number of features indicate that this surviving page is not from the original part, copied for the premiere, as assumed by Hertrich and others. The part was not copied by Klumpar, who wrote the orientation numbers in **A**, but by a copyist of unknown identity, whose hand is also evident in parts for the 3rd and 4th Symphonies,³ and orientation numbers corresponding with those in **A** (54 at I/510 and 25 at the end of the mvt.) are absent from it.⁴ The fact that the surviving page of the oboe part was not copied directly from **A** is also demonstrated beyond reasonable doubt by two textual discrepancies, which were certainly not corrections or additions in the part. The first is a quaver in bar 498 where **A** has a crotchet. The alteration from a crotchet to a quaver (to match the flute) presumably reflects a change made in the original part, but no equivalent change seems to have been made in the other wind parts, for in **L** these still have a crotchet. The second feature is an *f* in I/533, which is absent from all the wind parts here in **A**; it was added to **S₂** by Beethoven in pencil, but its presence in all the wind parts in **L** implies that it had also been added at an earlier stage to the original set of parts, which presumably served as the source for the duplicate wind parts delivered to Clementi.

Pvl₃, Ppf

Little is known for certain about this material, beyond the fact that it was produced after Beethoven's contract with Clementi and must necessarily have been the source for the VI. princ. and solo piano parts in **S₂**. There is insufficient evidence to be sure what the source or sources containing the solo parts were like, but a number of tentative conclusions can be drawn from the characteristics of the solo parts in **S₂**. The question of whether both solo parts in **S₂** were contained in a single source or in two separate sources cannot be determined with confidence, but the latter seems more probable. This is suggested by the fact that Klumpar did not apparently copy the solo parts into **S₂** at the same time; in many places the intensity of the ink gives them a quite distinctly different appearance from one another (this is particularly clear after III/248). Had both parts been written one above the other in the source from which Klumpar was copying, it is probable that he would have copied them together, page by page.

The most likely source for **S₂pf** was a newly prepared autograph, but a number of features in **S₂vl** indicate that its source is likely to have been **Pvl₁**, or a copy of **Pvl₁**, into which Beethoven made his revisions. Alternatively, it is possible that an entirely new part was prepared, taking the tutti sections from **Pvl₁**, and the solo sections from **A**, laid out, perhaps with Beethoven's alternatives from **A** on a separate stave, so that he could select his preferred version or make further revisions. The great majority of the abrupt and awkward *8va* markings that are found in **A** recur in **S₂vl**, and more changes to these might have been expected if Beethoven himself had written out the whole of the revised VI. princ. part. A number of curious errors also support the supposition that the revisions were made into a copied VI. part. In I/464, for instance, Beethoven had written the first four semiquavers in **A**, followed by a sign for repetition and then the next four semiquavers, after which he evidently forgot to write another repetition sign; but a copyist might easily have misinterpreted the notation and, instead of writing each figure twice, written the first figure three times as it occurs in **S₂vl**. The correct version appears at this point in **S₂pf** and if Beethoven, working from the solo violin stave and dark ink revisions in **A**, had written out this bar in **Pvl₃**, he would surely have repeated each four-note figure twice. This mistake, though present in **Vvl**, was corrected in **Lvl**, probably, like other features in that edition, by analogy with **Lpf**. Similarly in III/295, there is a natural instead of a flat sign before the *e*²; this clearly derives from an ambiguous alteration in **A**, but Beethoven, writing out this passage, would never have made such an unmusical mistake. In any case, it seems unlikely that he would have wished to write out all the tutti passages or to rewrite those solo passages that remained unchanged. It also seems improbable that he would have included the designation *noi* (see below) to indicate VI. I entries; this is most likely to have been added to **Pvl₁** by Clementi at the time of the premiere.

It is unclear by whom the original cues for the violin part and the tutti reductions for the piano part were provided. In the case of **Pvl₁**, it seems likely that the copyist was responsible for including the VI. I part in the tutti, and probably also cues for important entries of other instruments. The possibility that the cues came from the copyist is strengthened by the circumstance that in the 5th Symphony, where Klumpar copied a set of string parts from a score he had copied earlier, the VI. I part contains cues, evidently written in by Klumpar at the same time as the rest of the part, although there are none in the score from which he copied it (these cues differ from those in the parts copied from the autograph for the first performance). On the other hand, it seems highly improbable that Klumpar would have been expected to provide reductions of the tutti sections for the solo piano part in op. 61. These were surely written by Beethoven, or by another trusted musician, before Klumpar copied the part into **S₂**.

It also seems probable that **Pvl₃** was revised subsequent to having served as the source for **S₂vl**, and that this revised part was used, perhaps alongside **S₂**, as a source for engraving **Vvl₁**; this would explain discrepancies between **Vvl₁** and **S₂vl** that do not seem as if they resulted from corrections to the plates.

S₂

This score, in the hand of Joseph Klumpar, is written on 16-stave paper. The instruments are arranged in the same order as **A**, except for the inclusion of the alternative solo piano part on staves 11 and 12. Stave 13 is blank throughout, and the VI. princ. part is written on stave 14. Staves 15 and 16 are allotted to Vc. and Cb. parts respectively, but the Vc. part is only

written out where it is independent of Cb.; elsewhere stave 15 is left blank and sometimes, but by no means always, Vc. *unisono* with Cb. is indicated by a pair of slanting lines at the beginning of the stave, which Klumpar frequently included early in the first movement but more rarely later. These pairs of slanting lines appear less often in the last two movements, though they are written, for instance, in the up-beat bar at the beginning of the Larghetto. Where instruments are resting, the bars are generally left blank, although whole-bar rests are often marked in the first bar of a page. **S₂pf** contains a reduction of the orchestral parts in tutti sections with very occasional cues (for example *Timpani* in I/5 and 101); solo and tutti sections are distinguished by the markings *Solo* and *Tutti*, as well as smaller notes in the tutti sections. In **S₂vl**, tutti sections and cues are also written small except when the Violino principale is expected to play with the first violins, which is often indicated by the word *noi* (we), although this occurs in the first movement only, and there sporadically, to identify the first violin part (or, in I/525 and 529, the Violino principale) after a cue for other instruments. The names of woodwind instruments are included in the cues where neither Violino principale nor tutti violins are playing, or where an additional cue is given. The term *Solo* is almost always present where the Violino principale resumes its solo role.

S₂ contains many alterations and additions that were made after the text was initially written down. The principal stages were:

1. Klumpar corrected errors that he had noticed during the copying process. He identified these by his usual slanting line in the margin next to the relevant stave; this enabled him to return later to correct the mistake, which often involved scratching out the ink. As a final stage in preparing the score for Beethoven's scrutiny he also added slurs, staccato marks and dynamics to match the existing ones (there is no evidence that he did this after Beethoven's initial phase of correction as has sometimes been implied).
2. Beethoven corrected the score extensively in pencil and his amendments were mostly inked over by Klumpar.
3. The engraver or publisher's editor marked up the score as parts were produced, using brownish-red crayon (Rötél) to tick off each of the orchestral staves (except Tr. in mvts. I and III and Cor. in mvt. II, which were presumably the last of the orchestral parts to be engraved), and the same crayon to mark where page turns occur in the engraved orchestral parts and in **Vvl₁**. The solo piano is also ticked off with this crayon, but not the VI. princ. part (strengthening the possibility that a revised copy of **Pvl₃** played a part in, or was wholly employed for engraving **Vvl₁**).
4. Beethoven marked further amendments in Rötél, as did the publisher's editor. These amendments were evidently connected with the correction of proofs, since in many cases they can be related to noticeable re-engraving in the printed parts.

Tyson and others have argued that Klumpar's additional dynamics and slurs exceeded Beethoven's intentions. It is clear, however, that Beethoven at least silently sanctioned them, for he allowed them to stand. There can be little doubt that Klumpar's additions were present at the time of Beethoven's first revision of **S₂**, for the employment of the same darker ink both for the corrections and additions indicates that they were made in the same phase. And it would be very surprising if Klumpar had been permitted to make wholesale additions of this kind, at his own discretion, after Beethoven had corrected the copy and sanctioned its dispatch to the publisher. To what extent Beethoven may have overlooked some that ran counter to his intentions for the work's performance must be a matter for editorial discretion. This is discussed below in the section on Editorial Principles.

There are other aspects of **S₂**, not elucidated by previous editors, that have a significant impact on our evaluation of its content. It is clear that the copying in of the orchestral parts and the solo parts occurred in distinct phases. Ink intensity and nib sizes also indicate that the solo parts were written down one after the other (thus probably not from a single source). Also related to one or both of the solo parts is a series of copyist's orientation numbers that appear throughout **S₂** just below the Cb. stave or, in the case of the number at the end of each movement, just under the end of the VI. princ. stave (mvt. I) or at the end of the vacant Vc. stave just below the VI. princ. part (mvts. II and III). Such numbers would not normally be used when copying one score from another, and they were almost certainly added in connection with the copying in of the VI. princ. part. This is also implied by their correspondence with entries of the solo instrument after an orchestral tutti.⁵

Ink colours together with one other important piece of evidence make the sequence in which the score was put together absolutely clear. Klumpar first copied in the Violino principale part, which is written throughout in a dark, blackish ink; then he copied in the solo piano part, which is also written in blackish ink as far as III/247, after which a lighter, brown ink was employed; finally Klumpar wrote in the orchestral parts, which begin in a mid brown ink, similar to that of the solo piano towards the end of the Rondo. The ink colour of the orchestral parts gets progressively darker. For much of the first movement the ink colours of the solo and orchestral parts are very easily distinguishable, but as the movement proceeds it looks as if the lighter brown ink in which the orchestral parts were written was replenished with a darker ink, causing the writing to become gradually darker, so that in the Larghetto it is difficult to distinguish the difference between the ink of the solo and orchestral parts.

The fact that the solo parts were present in the score when Klumpar copied in the orchestral parts is demonstrated by a number of places in the first movement where Klumpar used the same brown ink in which the orchestral parts are written to supply notes in the left hand of the piano part that must have been omitted at first. Instances occur at I/69f., 91f., 116f., and 286, where the whole of the left-hand part must initially have been blank. These missing passages may well have resulted from unintentional omissions in the autograph of the piano part, which Beethoven later rectified and asked Klumpar to add during his copying of the orchestral parts. The fact that Violino principale was the first part to be written down is shown beyond reasonable doubt by the layout of I/371f. Here Klumpar initially missed out I/372. He probably noticed his mistake when he got to the orientation number 102 at I/385 and, having identified the missing bar, which occurred at the end of a page in **S₂**, he was able to extend the stave slightly and insert it. The spacing of the notes makes it clear that only VI. princ. was present in the score at that stage, for he drew the bar line before the inserted bar as close as possible to the *a*² of VI. princ. at the end of I/371. The final note of the solo piano and orchestral parts in bar I/371 is spaced well away from the bar line.⁶ The fact that the solo piano part was copied in after Violino principale is also corroborated by II/24, where Klumpar had great difficulties accommodating Beethoven's elaborate piano embellishment into the space available. There are also a few places where the perfectly logi-

cal spacing of the solo parts leads to irregularities in the spacing of the orchestral parts that would surely not have arisen if these had been copied first, for example I/349. This evidence that Klumpar copied the solo parts into his score before the orchestral parts demonstrates beyond reasonable doubt that he could not have copied the orchestral parts directly from A, for, by the time the Violino principale and solo piano parts were ready to be copied into S₂, A would already have contained most or all of Beethoven's dark ink additions.

V

The first edition consists of a Violino principale part (which includes the title page transcribed above) and seventeen orchestral parts. Publication of the piano version of the concerto was announced in the *Wiener Zeitung* on 10 August 1808 and of the violin version in the *Allgemeine musikalische Zeitung* on 19 April 1809. A single known copy of Vv1, a dedication copy presented to Stephan von Breuning, is in the Österreichische Nationalbibliothek, Sammlung Hoboken.⁷ This copy corresponds with the engraver's page turn markings in S₂. Pages 2–4, 7–10 and 15–18 were subsequently re-engraved, evidently because of impracticable page turns.⁸ The text of Vv2 differs from that of Vv1 only with respect to minor engraving errors and unintentional discrepancies.

In many places, even in its revised state, V contains a text that does not correspond precisely with the amended version of S₂. Some of these differences seem to have originated during the initial process of engraving, since they did not, apparently, involve plate corrections (such as the addition of the VI. II part missing in A, S₂ and L in I/314), which may suggest that parts from Po₁ were also used by the engraver; other evidently correct amendments occurred at proof stage, but do not correspond with corrections in S₂. Proofs of V were undoubtedly checked and corrected by Beethoven as well as the publisher's editor(s), and more than a hundred Rötél amendments, many of which correspond with re-engraving in V, were entered into S₂, some by Beethoven, but the majority by the editor. Beethoven's corrections are so sporadic that it is difficult to believe that he was systematic about entering his proof corrections into S₂; and it is impossible to tell whether the publisher's editor made his corrections before the proofs were sent to Beethoven or afterwards. We cannot know, therefore, which of the corrections entered by the publisher in S₂ may have derived from proof corrections by Beethoven, or which may have been independent corrections by the publisher's editor of what seemed like obvious errors.

In the present state of the sources, therefore, it is impossible to be certain where divergences resulted from Beethoven's proof reading, where they were made on the initiative of the publisher's editor, where they can be put down to inaccurate engraving or unauthorised rationalisation of the text, or where, indeed, which is a distinct possibility, another source or sources amended by Beethoven (Pv3, Po1, S1?) played a part in determining the final text in V (see, for instance, the notes to I/526ff. and III/162). Because of these uncertainties, each of the divergences between V and S₂ needs very careful consideration before it can be dismissed as unauthorised. It is important to be particularly cautious about rejecting changes that occur only in V, especially where these were not merely amendments of obvious mistakes, as unilateral actions by the publisher. In the context of early 19th-century Viennese music publishing, it is apparent that a publisher's main concern was to ensure that major errors with the pitches and duration of the notes were avoided; much more limited attention was paid to discrepancies in slurring, staccato marks or dynamics, and unless a major error was discovered at a late stage, or a composer made corrections in the proofs (and not always then), there seems generally to have been little enthusiasm for re-engraving. Changes to the plates like the alteration of one-bar slurs to two-bar slurs at I/77ff. are thus unlikely to have been undertaken without the composer's intervention.

L

The London edition of the concerto was not issued until about August 1810. A set of parts supplied by Beethoven, consisting either of strings from the premiere (Po₁) and duplicates of other parts, or more probably duplicates of all the parts (Po₂), was the basis for the orchestral material. It seems clear, however, that the two solo parts were based either directly on Vv2 and Vpf, or possibly (as Barry Cooper suggests) a manuscript copy made from these printed parts, rather than upon independent manuscript copies.⁹ In the case of Lv1, the derivation from Vv2 is indicated by b¹ instead of d² as the eighth note of I/158; the correct version was present in A, S₂, and Vv1, but incorrectly engraved in Vv2. Further indications of a connection with Vv1 are provided by the almost identical text for the cues in the opening tutti of the first movement and the inclusion of the instruction *noi* in the first and second orchestral violin parts (although there is also the possibility that these derived from Pv2). The London *Violino primo* part contains virtually the same musical text for the opening tutti as Lv1 and includes *noi* in places where V. I enter after a cue, though not always the same places as Vv1. In later tutti sections the London engraver evidently compiled the cues from another source, perhaps a score specially made up in connection with the engraving of the London edition, since these cues no longer correspond with those in V; he also dropped *noi* in favour of *Tutti* after the second tutti. The London *Violino secondo* part also has the explanation of *noi* at the top of the first page, but the word only occurs twice in the whole of mvt. I, during the second tutti. As in Vv1 *noi* does not occur at all in the later movements. Lv1 was heavily edited by the London publishers, who adapted it on the basis of Vpf in many places. The connection between Vpf and Lpf is even more conclusive than that between Vv2 and Lv1 because at I/301 in Vpf a rather unclearly written *espressivo* in S₂ was engraved as *sempre f^{no}* and this peculiar misreading was reproduced in Lpf. A connection between the texts of Vo and Lo is indicated by features in the latter that could not have been present in Po₁/Po₂, for example Vc. *col basso* at I/523ff. and the Va. part at III/41–43 and 214–216, but it is evident from the overwhelming number of places in which Lo corresponds with A rather than Vo that Lo can only have been very sporadically revised in this respect and perhaps rather from a correction list or other material supplied from Vienna. A telling example of the inconsistencies in Lo occurs at III/41–43 and 214–216 where Va. incorporates the alterations stemming from S₂, but V. II does not.

Editorial principles

This is a fully critical edition, in that it takes account of all relevant sources, distinguishes clearly between editorial additions and readings that are present in those sources, and ex-

plains the reasoning behind editorial decisions where the sources are in conflict. But there has been no intention to produce a mere Urtext, which confines itself to reproducing only those notes or performance markings, however, incomplete and contradictory, that can be shown to have emanated unquestionably from the composer himself. The many missing links in the sources of the Violin Concerto make it impossible in many cases of discrepancy between the existing sources to know whether or not a particular reading stemmed from Beethoven or was approved by him. The intention, therefore, has been to make a practical scholarly edition, drawing upon current research in historical performing practice, that provides the orchestra with consistent parts, which come as close as the state of the sources allows to realising Beethoven's implied notational intentions. The VI. princ. part, on the other hand, in which Beethoven left the articulation less complete than in the orchestral parts (almost certainly to allow soloists room for the expression of their own individuality) is, as detailed below, given more strictly in the score, but with historically-informed suggestions for bowing and fingering in a separate edited solo part (EB 8656).

The editor's aim, therefore, is to produce a practice-oriented critical edition that achieves as reliable an interpretation of the composer's intentions for the graphic representation of his work as the surviving material allows. Since the 1960s editions have leaned towards regarding A as the primary source for the orchestral parts and, sometimes reluctantly, S₂ for the solo part.¹⁰ Regardless, however, of uncertainties about the origin of the revised version of the Violino principale part, of which the earliest extant version is preserved in S₂, or Klumpar's and the publishers' alterations for which Beethoven's positive approval cannot be demonstrated, there can be no doubt that the text of S₂, extensively revised and corrected by Beethoven, was given his *imprimatur*. Taking account of the composer's characteristic oversights and a few apparently authoritative corrections or amendments that appear only in V, it must be regarded for practical purposes as the *Fassung letzter Hand* of the solo and orchestral parts of the Violin Concerto, with the proviso that a lost source for the VI. princ. part, closely connected with S₂ (Pv3), and another source (notational or verbal) for the orchestral parts, seems also to have been available to the engraver and publisher's editor. For the purpose of this edition, therefore, S₂ is taken as the copy text. Where V appears to correct errors or omissions in S₂ in a manner that may plausibly reflect Beethoven's direct or indirect intervention in the proofs, these readings have been included in the main text of the present edition without editorial markings, though they are always detailed in the Critical Notes.

In earlier critical editions some of the markings that appear in S₂ and V have been left out on the grounds that the copyist frequently extended dynamic signs and articulation vertically in the score, in ways that exceeded Beethoven's intentions; but in practice such markings as the additional *sfz* at I/35ff. merely emphasise dynamics that a sensitive orchestral musician of Beethoven's day would have applied in any case and, as stated above, Beethoven did not amend them in S₂ although he had ample opportunity to do so. The present edition excludes the text in S₂ only where it is clearly inaccurate or where it was evidently superseded by that of V.

No attempt has been made to catalogue all the minor discrepancies in V where these are obvious vagaries of engraving. Readings in A that were clearly omitted from S₂ in error and overlooked by Beethoven, are included in the edition without editorial markings, but are always detailed in the Critical Notes. L has no value as an independent source for the *Fassung letzter Hand*, but may be suggestive of changes to the performing material from the premiere, on which its orchestral parts were largely based.

The *Fassung letzter Hand* of the VI. princ. part, as preserved in S₂v1/Vv1, lacks many slurs that would surely have been expected in performance and it is tempting for the editor to supply these where he is convinced they were intended; but, in many places, several plausible alternatives to separately bowed notes would be possible. In the present edition, therefore, I have adhered as closely as possible to the text of S₂ and V, very rarely, and only where there appears to be sufficient authority in the sources, supplying editorial additions. Even where a slurring pattern seems clearly to be intended to continue, as at I/197f., I/360ff., or III/298ff., no editorial slurs have been added in the full score. In the Critical Notes, however, reference is occasionally made to the performance history of the work as documented in editions of the solo part of the Violin Concerto by Pierre Baillot, Jacob Dont, Ferdinand David, Henri Vieuxtemps, Joseph Joachim and Joseph Hellmesberger; these are more fully considered in the separate edition for violin and piano (EB 8656); this includes both an Urtext part, corresponding with the VI. princ. part in the full score, and an edited part marked for performance with reference to the characteristics of the performing traditions of the 19th century. This edited part is accompanied by a Commentary explaining the rationale behind the various alternative slurrings, bowings and fingerings. In the orchestral parts, on the other hand, missing dynamics, slurs and other necessary performance markings, distinguished as editorial by the use of square brackets or dotted slurs, have been added to ensure consistency in performance.

Critical Notes

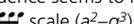
The majority of Beethoven's pencil markings in S₂ were inked over by the copyist. **Bar numbers in bold** refer to comments that are important for performing practice. Divergences from other current critical editions are marked with *. The numbering of notes within a bar is indicated with Roman numerals (i.e. 100i-ii = b. 100, 1st–2nd note).

Abbreviations used: NGA = Neue Gesamtausgabe: *Beethoven Werke*, section III, vol. 4, ed. by Shin Augustinus Kojima, München, 1973 (Kritischer Bericht, ed. by Ernst Hertrich, 1994), Str. = Strings, Ww. = Woodwinds.

Movement I – Allegro ma non troppo

1		A <i>Tutti</i> in Rötél on VI. I stave, not in S ₂ , V.
1, 101	Timp.	V <i>Solo</i> (not in A, S ₂).
*2–5	Ob., Cl., Fg.	A Ob. single slur (under stave) from beginning 2 to end 3 and Ob. I slur from last note from 3 to end 4, Cl. 2f. no slurs, single slur (under stave) 4i–5i; Fg. single slur (under stave) 2ii just over bar-line to 5; S ₂ (first 4 bars missing): Ob., Cl., Fg. single slur (above stave) to 5i; V as given except Ob. slur from 2i to end

		3 (new slur begins 4i), Fg. I slur from 2i–3ii and Fg. II slur from 3ii–4iv; L Ob. I slurs 2i–ii and 3i–4iv, Ob. II slurs 2i–3ii and 4i–iv, Cl. I no slur 2i–3ii, Cl. slurs 3i–iv, Fg. II slur 3ii–4iv. Slurring in all sources is very inconsistent. It seems highly unlikely that the breaks between slurs were intended to signify a distinct articulation; the practice of successive short slurs in wind writing (analogous to string writing, where the slurring was related to bow length) remained strong at this period even where a continuous legato was envisaged. Continuous legato is suggested by the frequent appearance of longer slurs in S₂pf . The inconsistencies in Beethoven's slurring of the initial phrase are fundamentally irreconcilable. No consistent principle can be determined; his failure to mark any slurring for Cl. in 2–3 and the extension of some slurs, but not others, over the bar-line to 5 suggests that the precise placing of the slurs was not a matter of great consequence to the composer. The loss of some of the musical text on the first page of S₂ deprives us of the possibility of knowing whether the version in V incorporates changes deliberately made in S₂ by Beethoven; the preponderant slurring to 5i in V (only Fg. II ends on 4iv) reflects the slurs to 5i visible on p. 2 of S₂ , which begins with that bar, indicating that Beethoven at least silently approved this slurring.			
7	Fg.	L > (not in A , S₂).			
7f.	Fg.	V no tie (in A , S₂); confusion caused by copyist's inclusion of an apparent slur over 6f. by analogy with slurs in Ob. and Cl. (the latter not in A).			
8	Cl., Fg.	A no slurs; present in S₂ apparently written down during copying.			
9	Fg.	A no slur or tie; a single slur, apparently for Fg. I, added in darker ink in S₂ ; V has both slur for Fg. I and tie for Fg. II; L has slur but not tie, although a tie is present at the equivalent place in 109 (see also notes to 44 and 109).			
10	VI. princ.	S₂VI , VVI Tutti (not in A).			
14i–15ii	Va.	A no slur (in S₂); L slur from 14i–ii; V from 14i–16i.			
19,					
21vii,viii	Cl., Fg.	A , S₂ , L no staccato; V staccato (but perhaps erroneously added for consistency with 23).			
*23vii,viii	Ob.	All sources staccato, but it is the only place in A Beethoven marked staccato in this figure (which also occurs at 118ff. and 400ff.); staccato marks in such contexts seem often to have been included to clarify the extent of a slur (hence, perhaps, the absence of Beethoven's staccato marks in 19 and 21, where there could be no ambiguity in this respect).			
	Cl., Fg.	A , L no staccato; S₂ , V staccato, but on subsequent appearances of the figure no staccato in any source except V .			
25	Fg.	S₂ no slur (in A).			
25f.	VI. I/II, Va., Cl., Fg., Vc./Cb.	The extension of slurs well into the margin at the end of the page (after 25) in A (except VI. I and Vc./Cb., which finish at the bar-line, but well beyond the last note of the bar) suggests that Beethoven considered the whole of the four-bar phrase to be included in a continuous legato. In V Cl. II the slur is printed to 26i, but in S₂ it is no longer than the slurs in VI. I/II and Vc./Cb., and in A , it is not continued after the page turn.			
27	Va.	S₂ , V no slur (in A).			
30/499	Tr.	A , S₂ , V f . This is unlikely to have been intended as a warning to Tr. not to play too loud in relation to the rest of the orchestra; it probably arose from oversight on Beethoven's part, since the Tr. parts in A , omitted from their expected place on stave 9 at the beginning of the movement, were added on stave 13 (below Vc./Cb.).			
31	VI. II, Va.	S₂ double stems; A only VI. II double stems (Va. probably a scribal error in S₂); V VI. II single stem.			
*35–38		Klumpar included sf markings in VI. I/II, Va., Vc./Cb. in S₂ which do not appear in A . They were evidently added by Klumpar after the initial stage of copying. Whether or not consciously approved by Beethoven they are, as a matter of performing practice, clearly appropriate; any experienced player of the period would undoubtedly have matched the sf of the wind instruments whether it was marked or not.			
*36, 38	Tr., Timp.	L sf . Beethoven frequently omitted dynamics in Tr. and Timp. (for example p in Timp. in 43), just as he only sporadically included articulation marks in brass parts. The players would, of course, have been expected to supply what was necessary to match the rest of the orchestra. The sf in L in these bars may have derived from markings added to Po₁ .			
36i–ii	Cl.	A , S₂ no slur (in V , L).			
38	Cor.	A , S₂ no sf (in V , L).			
38f.	Cl.	A , S₂ 38iii–39i no slur (in V , L).			
*43	Vc./Cb.	Beethoven normally observed the convention that <i>pizz.</i> also indicated <i>piano</i> unless otherwise specified.			
	Timp.	L p .			
*44	Ob. II	A tie; also in S₂ , V where the tie is extended to Cl. II and Fg. II, and also added in 48 to Ob. II and Cl. II. L no tie. Since there is			
46	Fg. II				no other occurrence of the tie in similar passages in A , it seems probable that the occurrence in 44 was Beethoven's oversight, possibly corrected in the material sent to Clementi. In any case, the fact that he consistently notated two $\overset{\frown}{\frown}$, regardless of whether they are tied or not, indicates that he required a new impulse on the second note; otherwise he would surely have written a semibreve. This notation must be distinguished from the one in 9 Fg. II where, in the context of a feminine cadence, $\overset{\frown}{\frown}$ was normal at this date (presumably to indicate to the player the resolution of the dissonance and the conventional diminuendo execution required).
*49f.	Ob., Cl., Fg.				A , S₂ no slur (in V , L). Overlong slurs in S₂ resulted in probably unintended slurs to 50i in V , in all except Ob. I. It seems clear, however, that in this context, whether or not the slur extended to 50i, the players would have executed an uninterrupted legato.
50	Cor.				A , L p : V pp ; S₂ p changed to pp .
51	VI. II, Va., Vc./Cb.				A , L <i>sempre p</i> : S₂ <i>sempre pp</i> (not altered from <i>sempre p</i>).
61ii	Fg. II				A <i>sempre p</i> in VI. I/II only; S₂ <i>sempre pp</i> (the second p later scratched out) added in VI. II, Va., Cb. (on the latter two staves following original p); V Vc. p , Cb. <i>sempre p</i> .
63ii (65)	Cb.				S₂ , V no $\frac{1}{4}$ (in A , L). A <i>arco</i> (initially in connection with a \downarrow A , later replaced by a \downarrow); S₂ <i>arco</i> ; V <i>arco</i> in 65. It is impossible to tell whether this was an authorised correction, or whether an editor mistakenly made the passage conform to the similar, but much more lightly scored, passages at 164, 438.
63–65	Cor.				A no dynamics; S₂ sf \rightarrow pp added by Beethoven.
64i	Vc.				L \downarrow A (not in A , S₂ , V).
69	Cor., Va.				A no <i>cresc.</i> (although it is present in Va. in the original version of this passage in A); added by Beethoven in S₂ .
71	Cl.				A Beethoven forgot to mark f : S₂ no f : L f : V f in Cl. II only.
72	Cl., Va.				f only in L .
73iii	Fg., Cor., Tr., Timp., Vc./Cb.				A , S₂ , V \uparrow \uparrow . Probably Beethoven's oversight, since Fl., Ob., Cl. here, and all these instruments at 74, 268f., have a \uparrow
74i–ii	Cor. II				L c^2 (from earlier version in A).
75i	Fl.				S₂ (evidently copying error), V $f\sharp^3$; A , L a^3 .
77f.	VI. I				A , S₂ (including S₂VI), V , L slurs from i–iv in each bar; the orchestral reduction in S₂pf has a slur over two bars. See note to 79f., 83f.
*79f., 83f.	Vc./Cb.				A , L slurs from i–iv in each bar; S₂ separate slurs corrected to a two-bar slur in Rötél in 79f., but no alteration in 83f. (page turn after 83); V two-bar slurs in both places, apparently as a result of a correction to the plates. In A , Beethoven evidently thought in terms of bowing at first (and especially in ff) it would scarcely be practicable to play two bars in one bow, but he may subsequently have been more concerned with the continuity of the phrase; the longer slur would undoubtedly have encouraged the players to make the necessary bow changes less obtrusively. This alteration to a two-bar slur, inconsistently carried out, was clearly a late decision. It seems unlikely that such a change was made solely on the initiative of a publisher's editor, because such refinements are unlikely to have been regarded as justifying the trouble of re-engraving (in fact the majority were not amended in the plates), but they may well have resulted from Beethoven's (probably inconsistent) amendments in the proofs. See also notes to 272ff.
81f.	Fl., Cl., Fg., VI. I				A , L slurs from i–iv; S₂ separate slurs corrected to two-bar slur in Rötél; V obvious correction from one- to two-bar slurs (Fg. only). See also 178ff., 452ff., 523ff., where V also has two-bar slurs but not 272ff.
85–93	Fg.				A <i>[ol] B[asso] due f[a]g[o]tti</i> in 85f. at end of page, no further rests or notes on Fg. stave until 102; S₂ whole-bar rests apparently written then deleted by Klumpar in 87 and 89 (beginning of new page) but included at the beginning of the next page (at 93); V includes <i>col Basso</i> Fg. part in 85–93, despite the rest at 93 in S₂ , apparently without any re-engraving; L , presumably reflecting the reading in Po₁ , includes a <i>col Basso</i> Fg. part only in 85f. and 91–93. Whether these discrepancies resulted entirely from copyist's misunderstanding of A or whether the reading in L indicates correction in Po₁ by Beethoven, thus plausibly leaving 87–90 for strings only as at 282–285, remains unclear.
86iii	Fg., Vc./Cb.				A (Fg. <i>col basso</i>), S₂ f , V f except Fg. II (sf); but sf at 281. A typical inconsistency on Beethoven's part.
*88f.	VI. I/II, Va.				As S₂ ; in A the slurs stretch well beyond the final note of the bar, but only in VI. II does the slur slightly cross the bar-line (see note to 283f.). The difference from 283f. is typical of Beethoven's inconsistent treatment of similar passages. Whether or not a bow change occurs at the end of 88/283, the intention was clearly to achieve a smooth legato connection.

92	Vc./Cb.	A no dynamic; S₂, V sf (probably added erroneously to S₂ by analogy with VI. princ.)	122i-ii	Ob.	S₂, V f#²/a¹ probably miscopied from Cl. parts (beginning of a new page in S₂) and erasures in Fl. indicate that Klumpar initially wrote Ob. parts on Fl. stave. Correct in A, L .
*93–95	VI. princ.	A slur over all; S₂, Vvl₂ , L separate slurs over each bar; Vvl₁ , with line break after 93vi, slurs from 93vi-vi, 93vii–94xii, 95i-xii. The shortening of the long slur into three one-bar slurs in S₂ , evidently derived from Pvl₃ , was presumably made for the sake of bowing, since the long phrasing slur was retained in S₂pf .	126	VI. princ.	A no <i>dolce</i> ; S₂v1 dol. , also in S₂pf (evidently from Pvl₃/ Ppf)
97	VI. princ.	A no \llcorner ; S₂ \llcorner added in pencil in both solo parts by Beethoven.	128	VI. princ.	Appoggiatura on <i>e¹</i> missing from A, S₂v1 (probably Beethoven's oversight); in S₂pf , Lvl ; see 130, 388, 390.
100f.	Fg.	A literal reading of A suggests that the <i>col Basso</i> in A at 85 was intended to continue to 101 (see above 85–93)	132	VI. princ.	S₂v1 slur from ii-vii; all other sources, including S₂pf slur from iii-vii. This is presumably a copying error in S₂v1 , although Dont's edition has a tie from ii-iii and a slur from i-vii.
101	VI. princ.	In A Beethoven provided two possible up-beat figures to 102, neither deleted, in a passage notated in dark ink on stave 15, replacing a deleted pencil figure (it seems that the solo originally began in 102). The sequence seems to have been as follows: first he supplied the  scale (<i>a²–g³</i>), then he deleted the <i>7</i> preceding the first note of this figure, replacing it with a <i>‡</i> , and wrote the new triplet figure; finally he wrote a new <i>7</i> below the deleted one, but without altering the triplet figure or preceding <i>‡</i> ; neither figure is slurred in A . S₂, V, L have the triplet figure with a slur; although this might perhaps be interpreted as a triplet bracket, a slur seems more plausible in this legato context.	132f.	VI. princ.	A, L slur from 132iii–133xii; S₂, V slur broken at bar-line (this seems likely to have been a deliberate bowing decision, not intended to affect the legato execution, since Vpf has the unbroken slur here).
102–104	VI. princ.	A slur over all; S₂, Vvl₂ separate slurs over each bar; Vvl₁ (line break at half bar 104) separate slurs over 102, 103, 104i-vi and 104vii-xii. As in 93–95, the shortening of the long slur into three one-bar slurs presumably reflects Pvl₃ , for here, too, S₂pf has a long slur.	136	Cl.	A no stroke through stem of <i>f</i> to indicate f (as in Ob., Cor.); correct in S₂ .
*102–108	Ob., Cl., Fg.	Slurring is very inconsistent in all sources, but Beethoven's musical expectation in 102–105 and 106–108 was surely for a seamless legato, matching that of VI. princ. with appropriate accentuation at the beginning of slurs.	142	VI. princ.	A no slurs or staccato (evidently added in Pvl₃).
103	Ob., Cl.	A, S₂, V (Ob., Cl. II) no slurs; V (Cl. I) slur.	143	VI. princ.	A no <i>dolce</i> ; S₂ dolce added by Beethoven in Rötél (he had earlier added <i>p: dolce</i> in pencil, later inked over, for Cl., Fg. in 144).
*102–109	VI. princ.	The slurs in these bars are very inconsistent in the sources and any attempt to establish a definitive pattern is doomed to failure; in fact, since the passage is clearly intended to be played in a continuous legato (as suggested by the long slurs in S₂pf) and the only pronounced accent is indicated by the composer in 107, the breaks are primarily to indicate a practicable bowing, which would have been considered perfectly legitimate for soloists to adapt to their own convenience.	144	Vc./Cb.	A, L no <i>pizz.</i> ; S₂ pizz. added by Beethoven together with <i>arco</i> in 166 (Vc.) and 170 (Cb.).
104f.	VI. princ., Ob., Cl., Fg.	A 104 VI. princ., Ob., Cl. slurs reach just into next bar, Fg. slur to well beyond 104iv; S₂ (end of page) VI. princ., Cl., Fg. slurs into margin; V VI. princ., Cl. I, Fg. I slurs to 105i; L Cl. I slur to 105i.	148–50	VI. princ.	A slur over all three bars, perhaps to 151i, evidently replaced in Pvl₃ by a more practicable bowing.
106ii	VI. princ.	Lvl trill (as in S₂pf).	151i	VI. princ.	A Beethoven deliberately extended the <i>8va</i> line, beginning in 148, to cover 151i (which is an extra bar added in the right margin) and placed <i>loco</i> carefully above 151ii; S₂ , after page turn, clearly gives <i>a²</i> (<i>loco</i> is written directly above the note) and this appears in V . Although the version in S₂ could have resulted from a copyist's error it appears more likely to have derived from a deliberate change in Pvl₃ .
107f.	VI. princ.	A page turn between 107 and 108, slur from 107iii reaches well into margin, but is not unambiguously continued on following page, where the slur begins slightly before 108i; S₂ slurs from 107iii and 108i almost meeting at the bar-line; V separate slurs from 107iii-v and 108i-xii; L no slurs.	152	VI. I, Va.	S₂ p added in Rötél.
*107f.	Ob., Cl.,	A 107 (end of page) slurs reach far into the margin (as in VI. princ.), 108i-iii slur in Ob. only; S₂ slurs from 107i to well beyond 108i and slurs from 108i-iv (slurs cross in Cl.); V slurs from 107i-ii and 108i-iv; L Ob. I slur from 107i–108iii, Ob. II slur from 107i–108iv, Cl. I, II slurs from 107ii–108iii. As in VI. princ., a continuous nuanced legato was clearly Beethoven's intention.	152i-iii	VI. princ.	A staccato marks added in the same dark ink as an alternative version (later deleted); S₂v1 no staccato, though S₂pf , with a different pattern of notes, has staccato throughout the bar.
108f.	VI. princ.	S₂ original slur apparently continues to 108xii, but Klumpar added an extension to the slur, stretching beyond 109ii (without altering the original slur); V slurs from 108i–109i, separate slur from 109i-ii.	*154	VI. princ.	A triplet figures (2 versions); the new figuration in S₂ resembles one in Clement's Violin Concerto in D of 1805 at I/276–278, but the question of whether some pattern of slurring was envisaged, as in Clement's concerto, is uncertain. Most 19th-century editors of the solo violin part supplied bowings in various patterns for this bar and the parallel passage at 428, but Baillot's 1828 edition (and his citation of the passage in his 1835 treatise <i>L'art du violon</i>) indicates that he played the figurations with separate bows.
109	Fg.	A no slur or tie; S₂, V, L slur and tie.	157	VI. princ.	A no slurs or staccato (evidently added in Pvl₃).
110f.	VI. princ.	S₂v1, Vvl <i>Tutti</i> and <i>Solo</i> in these parts only.	158viii	VI. princ.	Vvl₂, L b¹ instead of <i>d²</i> (engraving error in Vvl₂ : <i>d²</i> in A, S₂ and Vvl₁).
111	VI. princ.	A slur i-ix; S₂, V slur 111i–112i [!]; L slurs i-vi and vii-ix.	*162	Cl. I, VI. II	S₂, V slur i-iv; clearly i-iii in A . The reading in S₂ probably results from Klumpar's automatic matching of the slurs to Ob. I, VI. I, although the longer slur undoubtedly accords with the legato character of the passage.
*111, 113	Vc./Cb.	Beethoven's clear <i>fz</i> , a marking rarely encountered in his works, may stand here for (<i>rin</i>) <i>forzando</i> , which he used to indicate a short powerful crescendo or forceful delivery of a short group of notes (see Clive Brown, <i>Classical and Romantic Performing Practice 1750–1900</i> , Oxford, 1999, pp. 90–92). It may be significant here that in A Beethoven originally wrote <i>cres:</i> in 111, but then replaced it with the more forceful <i>fz</i> .	*164	Cl. I	A, S₂, L slur i-iii; V slur i-iv. A discrepancy in slurring between Ob. I and Cl. I seems unlikely to have been deliberate; since A clearly slurs Ob. i-iv, it seems implausible that a break in phrasing between iii and iv was expected in Cl. I; VI. I has to break the slur because of a string crossing (see 438 where the slur in VI. I is clearly to iv).
112	VI. II	L p (perhaps from Po₁).	Va		A, S₂ > from sf to just over bar line as well as \gg in 165. An immediate diminuendo after sf in this context would in any case be assumed.
113	VI. princ.	A slur i-ix; S₂, V no slur; L slur i-vi and vii-ix. The omission of the slur in S₂ seems likely to have resulted from oversight, although Baillot and Dont also omit the slur here.	164iii	VI. III, Vc./Cb.	A VI. I apparently sf changed to f ; VI. II clearly f (as Ob., Cl.); Vc./Cb. clearly sf ; S₂, V, L sf in all three instruments. It seems probable that Beethoven changed his mind about the dynamics here (in A the sf on iv appears to have been written at a different time from the dynamics on iii), but he failed to make his intentions clear; the parallel passage at 438, where the dynamics are consistently f on iii and sf on iv surely represents his final intention for this gesture.
114f.	Va.	A slur extends well beyond 114ii, to bar-line; S₂, V slur to 115ii [!]. Since Va. would clearly have been intended to match the legato of VI. III the extension of the slur to 115i at least is undoubtedly appropriate.	164f.	Cl. I	V no tie (in S₂).
118		S₂ Tutti added by Beethoven above VI. I stave although already present in A ; not in V .	*165vii-xii	VI. princ.	A slur originally from viii-xii in both versions of this passage on staves 15 and 16, but in the later version on stave 15 (corresponding with the notes of the final version) a second slur from vii has been added (without deletion of the original slur); this has apparently been unnoticed by previous editors, perhaps because the beginning of the slur overlaps the <i>8</i> of an <i>8va</i> marking. S₂, V, L slur from vii, presumably reflecting Pvl₃ .
119, 121	Cl., Fg.	Staccato in V only (see note to 23).	165f., 439f.	VI. princ.	A has <i>dolce</i> in the second half of 165 and 439; in 165 S₂v1 (Vvl) follows A , but in 439 it has <i>dimi:</i> [sic.] followed by <i>dol:</i> in 440 (presumably reflecting Pvl₃); the same amendment was probably envisaged but overlooked in 165f. (where S₂pf has <i>dol:</i> in 166).
120	Cl. II	A, S₂ no <i>dolce</i> ; added to Cl. II in V, L because it has rests in 118f.	170	VI. princ.	A <i>poco cres:</i> ; S₂ cres: added in pencil by Beethoven.
			170f.	VI. princ.	A no slurs; S₂ 170i-xvi copyist's slur, 171i-viii slur added in pencil by Beethoven.

172f.	VI. princ.	A slur perhaps intended to go to 173i (172 at end of page and slur drawn well into margin, but not continued in 173); slur in S ₂ extends well beyond 172xi, but not quite to bar-line.	257	VI. II	S ₂ repeats pairs of ff on a and d' three time; ix-x are certainly a copying error (correct in V).
173ii	VI. princ.	S ₂ no # below turn (# present in corresponding revised part in A). Probably omitted in error from Pvl ₃ .	261, 263	Cor., Tr.	A no portato (Tr. <i>coi corni</i>); in 261 also no portato for Ob., Fg. (Fl. in <i>8va col Vno 1mo</i>); 263 Fl., Ob., Fg. portato, Vc./Cb. no portato; S ₂ all portato supplied by copyist except 263 Vc./Cb.
174–176	VI. princ.	A no f signs. The positioning of the f signs in S ₂ is somewhat ambiguous, but it seems more likely that they were intended to apply to ii rather than i in all three bars; this positioning is clearly intended in 174 and 176.	262f.	Fg. II	A tie, but also portato in 163 from i-iv; S ₂ , V no tie, portato 163i-iv; L tie 262–263i and portato from 163ii-iv. In this case the reading in L (perhaps corrected in P ₀₁) is most likely to represent Beethoven's intention.
178	VI. princ. Vc./Cb.	S ₂ vI, Vvl include oboe cue rather than VI. I A no p (in S ₂). Beethoven added p in pencil to Ob. and Fg. here in both A and S ₂ , but evidently forgot to do so in Vc./Cb.; that he may have wanted the Cb. parts here to remain <i>forte</i> seems unlikely, and in any case he failed to write p for them in 180 in either A or S ₂ , where they must certainly have been intended to be p .	266, 267 272	Fl., Ob., Fg. VI. III, Va., Cl., Vc./Cb.	A no sf : S ₂ sf added in pencil by Beethoven. A <i>Sempre ff</i> in darker ink, under VI. I stave; S ₂ copyist's <i>Sempre ff</i> in VI. I and <i>Sempre f</i> in VI. II, Va. Beethoven added <i>Sempre ff</i> in pencil in Cl., Vc./Cb. (and S ₂ pf). In the edition the Vc./Cb. <i>Sempre ff</i> from 272 has been moved to its more logical positioning in 274.
179f.	Fg. II	S ₂ , slur (derives from rejected but undeleted tie in A); V no slur.	272f.	VI. I	A slurs from i-iv in each bar; S ₂ has separate slurs in VI. I part on VI. princ. stave, a single slur from 272i-iv on VI. I stave (no slur in 273) and a single slur from 272i–273iv on the solo piano stave; V change in plates to make two one-bar slurs into a single two-bar slur. See notes to 77f., 79f., 83f.
180f.	Vc./Cb.	S ₂ slur begins in 181; V separate slurs 180, 181; A slur from 180i to 181v.	274 274f.	Fl., Ob., Cor. Fg. II, Vc./Cb.	S ₂ <i>Sempre ff</i> added in pencil by Beethoven. A (Fg. II <i>col Basso</i>), L slurs 274i-iii and 275i-v; S ₂ , V slur from 274i–275v.
181	VI. princ.	A no <i>dolce</i> (Klumpar in S ₂).	276f.	Fl., Ob., Fg., VI. I	A, S ₂ page break after 276 and lack of clarity about whether slur intended to continue across bar-line; V separate slurs in Fl., Ob., but single slur 276i–277v in VI. I, separate slurs apparently changed to single two-bar slur in Fg. I.
*182f.	VI. princ.	A slur only over 183ix-xvi (the original version rather than the dark ink alternative was retained here); all other sources no slurs. The omission of slurs in 183 and possibly in 182 in S ₂ vI and Vvl seems likely to be Beethoven's oversight; legato is indicated in S ₂ pf by the slur in 181 and the absence of staccato marks thereafter; a fundamentally legato execution of the violin part from 182 to the first group of ff in 185 seems most likely to have been envisaged (see 456ff.).	*278f.	Fg. II	Semibreve <i>g</i> in all sources. In A Beethoven changed Fg. II in 274f. to make it <i>col Basso</i> , deleting a pair of tied semibreves on <i>b</i> . He seems to have intended to do the same in 278f., but after writing <i>col Basso</i> in 278 and deleting a semibreve on <i>g</i> , he omitted to cancel the semibreve <i>g</i> in 279 to which it had been tied. This unsatisfactory version remained unamended in later sources, almost certainly as a result of Beethoven's oversight. Neither Tyson nor Kojima (Hertrich), though recognising the problem, felt that the <i>col Basso</i> could be continued in 279 because of the awkward leap from <i>d</i> to <i>c'</i> between the end of 279 and the beginning of 280 that would ensue. Such a leap, despite Tyson's doubts, would be quite conceivable in the circumstances (and by no means exceptional in Beethoven's writing). Hertrich refers to a "problematisch" leap "von cis' nach G" (277v–278i), but it is, in fact, a leap from <i>ch</i> , not <i>c#</i> . A, S ₂ Fl. erroneous tie (clearly not slur); S ₂ tie extended to Ob. In S ₂ vI, Vvl the tutti chords lack the bottom <i>c'</i> . A VI. II has tie from 283 (end of page) to 284, but no continuation in 284; slurs in VI. I and Va. reach across the bar-line into the margin, but also without continuation in 284; S ₂ omits the tie in VI. II, and extends the slur across the bar-line only in Va.; V has neither slurs in VI. I and Va. nor a tie in VI. II. This edition restores Beethoven's presumed intention. The lack of a $\downarrow G$ for Fg. on the first beat of each of these bars (paralleling 91–93) may result from Beethoven's inadvertent omission of <i>col Basso</i> here, where Fg. might be expected to have accompanied Ob.
189xii/463	VI. princ.	A # originally before xv, but deleted and repositioned before xii; S ₂ vI as revised version, but S ₂ pf retains (reinstates?) # before xv; Vpf, Lvl/pf as S ₂ pf; Beethoven's final intention remains uncertain (in 463 # remains before xv in all sources).	279	Fl., Ob.	A, S ₂ Fl. erroneous tie (clearly not slur); S ₂ tie extended to Ob. In S ₂ vI, Vvl the tutti chords lack the bottom <i>c'</i> .
191	Ob., Cl., Fg.	191 begins a new page in A and a chord on i may have been omitted in error (see 465), but it is more probable, especially since VI. princ. is lower in pitch at 191, that Beethoven deliberately left out Vw. here. Semibreve rests in S ₂ .	280i, 281i	VI. princ.	A VI. II has tie from 283 (end of page) to 284, but no continuation in 284; slurs in VI. I and Va. reach across the bar-line into the margin, but also without continuation in 284; S ₂ omits the tie in VI. II, and extends the slur across the bar-line only in Va.; V has neither slurs in VI. I and Va. nor a tie in VI. II. This edition restores Beethoven's presumed intention.
*194i-iii	Ob., Cl., Cor.	S ₂ (Cor. I), V (Cor. to 195i) slurs (probably by automatic analogy with Ob. I, Cl. I); L Ob. II (to 195i) slur perhaps added in P ₀₁ . In any case, legato surely intended as also in Cl. II.	*283f.	VI. III, Va.	A VI. II has tie from 283 (end of page) to 284, but no continuation in 284; slurs in VI. I and Va. reach across the bar-line into the margin, but also without continuation in 284; S ₂ omits the tie in VI. II, and extends the slur across the bar-line only in Va.; V has neither slurs in VI. I and Va. nor a tie in VI. II. This edition restores Beethoven's presumed intention.
195	Cor.	S ₂ , V no f (in A).	288i– 291xii	VI. princ.	A slur (possibly broken between 289 – end of a page – and 290, although the slur in 289 reaches far into the margin); the change to one-bar slurs in S ₂ vI, V was evidently made for practical reasons in Pvl ₃ (although S ₂ pf retains the long slur).
195–197	VI. princ.	A no slurs or staccato.	*292	VI. princ.	S ₂ once had a \ll throughout the whole bar like the one added to S ₂ by Beethoven at the equivalent place in 97, but this was scratched out, suggesting, perhaps, that Beethoven did not envisage any significant crescendo until later in this passage.
197vii-xii	VI. princ.	L continues slurring and staccato pattern of i-vi.	296	VI. princ.	A no slurs; S ₂ two-note slurs on i-viii only; V two-note slurs throughout (matching the solo piano slurring, on different notes, in S ₂); L two-note slurs i-viii, four-note slurs xi-xvi). Since some revisions in Vvl that are independent of S ₂ are apparently authoritative, it is possible, that this difference may stem from the composer, although the extension of the slurs seems questionable on musical grounds. Despite their presence in the published edition none of the 19th-century editors executed these notes with the paired slurring and those with strong Viennese connections (Dont, Hellmesberger) executed them with separate bows; Dont throughout and Hellmesberger from xi.
199f.	VI. princ.	A slur over two bars; S ₂ vI, Vvl ₁ slurs 199i-vi and vii-xii and 200i-xii (in S ₂ pf however, Beethoven joined two one-bar slurs into a two-bar slur). The division of the original long slur into two one-bar slurs, for the sake of bowing, seems plausible, but the divided slur in S ₂ vI in 199 seems more like carelessness on the part of the copyist (who wrote the first slur below and the second above the notes); in Vvl ₁ the separation looks like the consequence of a line-break at the half bar, and it was altered to a one-bar slur in Vvl ₂ .	300	VI. princ.	Although Vc., Cb. are marked pp , it seems clear that Beethoven intended the solo instrument to be at a somewhat louder volume. In S ₂ pf he added p here.
201f.	VI. princ.	A whole-bar slurs; S ₂ vI/pf slurs from iii; Vvl ₁ /pf from iii; Vvl ₂ , Lvl from ii; Lpf from iii.	300f.	VI. princ.	A slur from 300iv (iii intended?) to 301i; edition follows S ₂ , V.
204i-iv	VI. princ.	A (revised version), S ₂ no slur (but staccato on v-vii); V, L slur.	301–304	VI. III	A four-bar slur; S ₂ page turn between 302 and 303, but slur extend well into margin after 302; V two two-bar slurs. This edition reproduces Beethoven's presumed intention.
208	VI. I	S ₂ , V p [!], but pp in cue in S ₂ vI.			
208f.	VI. princ.	A, S ₂ , V tie (NGA omits mention of a tie in S ₂ , V).			
210	Vc./Cb.	Additional pp added by Beethoven in S ₂ (absent in A)			
212	Cl., Fg.	A no p (added in S ₂).			
213	VI. princ.	S ₂ <i>cres</i> : added in Rötél; at this point Beethoven had added <i>cres</i> : in pencil for Cl. and Fg. (present in A), which was omitted by Klumpar. V no <i>cres</i> . Presumably the Rötél <i>cres</i> , which probably applied only to the Cl. cue in the VI. princ. part, was added during proof reading but never engraved.			
216f.	VI. princ.	A, S ₂ , V no tie, but trill sign continues to 217i (see 490f.).			
*218– 222viii	VI. princ.	S ₂ slurs/quintuplet brackets in 218, 220 (only in 218 in A). 19th-century editors of the violin part mostly assumed a continuation of the slurring in 217, but Baillot, Dont, Vieuxtemps and Hellmesberger employed a mixture of slurred and separated notes.			
223	Ob. II	A, S ₂ semibreve rest omitted.			
231ii-iii	Va.	A, S ₂ no slur (in V, L).			
231i	Cor., Tr., Vc./Cb.	A, S ₂ , V f , surely Beethoven's oversight.			
233ii-iii	VI. II	A, S ₂ no slur (in V).			
235	Cor.	A no slur (added by Beethoven in S ₂).			
239	Ob., Cl.	S ₂ no slurs (in A).			
240	Ob. II, Cl. II	S ₂ , V ties. Not in A, L and probably an erroneous addition in S ₂ (overlooked by Beethoven).			
248	Fl., Ob., Cl.	A, S ₂ no slur (in V Ob. I).			
250	VI. I	S ₂ , V no slur (in A).			
256	VI. I	A, V slur; S ₂ slur added in faint Rötél.			
256, 260		Beethoven added <i>Sempre ffortissimo</i> [sic] in A (in darker ink) beneath VI. I stave at 256, <i>Sempre f</i> at 260; S ₂ has copyist's <i>Sempre ff</i> at 256 and <i>Sempre f</i> at 260, later extended in pencil by Beethoven to other parts (but not Cor., Tr., Timp.).			

- 302f. VI. princ. A two-bar slur; **S₂vl**, **V** one-bar slurs; **Lvl** two-bar slur (as in **S₂/Lpf**).
- 305f. VI. princ. A two-bar slur (or possibly three-bar slur to end 307, since the slur extends far into the margin at the page turn between 306f., though slur in 307 begins on i); **S₂vl/pf**, one-bar slurs; **Vvl** slurs i-vi and vii-xii in both bars and the possibility that this derived from **Pvl₃** cannot be excluded.
- 305f. VI. II A no notes or rests, probably *col Violino primo* omitted in error (*unis* in 307 after page turn); **S₂** 306 rest, 307 blank; **V**, **L** rests.
- 305–307 Fg. I Intended slurring very unclear: A slur from 305i stretches far beyond 305ii and well over the bar-line to 306, slur from 306i has been extended, apparently as an afterthought, since it curves down towards 306ii and then up and on for more than twice the length from 306i-ii, in 307, after page turn, the slur is normally placed on i-iv; **S₂** slur from 305i-ii, new slur from 306i well into the margin at the end of the page and the slur overleaf begins well before 307i. Beethoven's intention in **A** seems to have been for a three-bar slur, but he failed to clarify his intentions in **S₂**; **V** printed separate slurs in each bar, with the slur in 307 extending to 308i. In **S₂**, however, Beethoven's added pencil slurs for Fg. II in 307 and 309 are clearly from i-iv.
- 306f. Fg. II **A**, **S₂** no slur in 306, slur 307i-iv (after page turn); **V** slur in 306, apparently corrected to join slur in 307, making a two-bar slur.
- 307–309 Vc. A *col Basso* in 307 evidently intended to continue, but Beethoven forgot to cancel $\downarrow B$ followed by rests in 308; **S₂** reproduces 308 exactly as in **A**, leaving a bar's rest in 309; **V** also includes the Cb. e and rests in 309, perhaps on the initiative of the engraver; there is no compelling reason to believe that this resulted from Beethoven's correction of the proofs (as suggested in NGA), since if he had noticed this level of discrepancy it seems likely that he would have recognised the more serious error that gave rise to it. In any case, Beethoven did not make a Rötzel correction in **S₂**.
- 310–314 Va. Beethoven wrote c. *Violoncelli* in **A**; **V** logically has e¹, doubling at the octave, as (of necessity) in 308. In 312–314 in **A**, **S₂** staves blank, but presumably doubling of Cb. intended to continue; **V**, **L** rests.
- 314 VI. II **A**, **S₂** blank bar, but presumably doubling of VI. I intended to continue as in **V**.
- 317vii VI. princ. 2 (fingering) only in **A**.
- 321 VI. princ. **S₂** staccato only on vii-ix (on vii-xii in **A**).
- 325 VI. princ. A originally staccato on i, slur from ii, later version replaces *g*¹ on i with rest; in **S₂** the *g*¹ is reinstated, but with the slur from i.
- 326f. VI. princ. A no slur in 327 but vertical stroke on vii, either staccato or possibly 1 (fingering), although the latter seems technically implausible; **S₂** perhaps two-bar slur intended (page turn makes it uncertain, but the slur in 326 extends into the margin and that in 327 begins somewhat before i) although on technical grounds this seems unlikely; **V** two one-bar slurs.
- 328 VI. princ. A no staccato; **S₂** staccato i-iv; **V** staccato i-v; **L** staccato i-vi.
- 331 VI. princ. A slur begins ambiguously between ii and iii; **S₂vl**, **Vvl** slur clearly from ii. **S₂pf** from i.
- Cor. **S₂** redundant **pp** (beginning of new page).
- 332 Cor. **S₂** portato added by Beethoven in pencil, but not in 334, 336.
- 333f. VI. princ. A page break between 333 and 334, but continuity of slur from 333iii–334vi indicated by extension of slur beginning on 333iii beyond last note of bar and beginning of slur on the next page from well inside the margin; **S₂vl** separate slurs on 333iii-v and 334i-vi, but surely resulting from copyist's error (perhaps a line break in **Pvl₃**); **S₂pf** has slur from 333iii–334vi and both solo instruments have a single slur in 335f.
- 336vii-viii VI. princ. **S₂vl**, **V** slur from 335iii to end 336, but evidently copying error (staccato present in **S₂pf** and **L**).
- 337f. VI. princ. **A**, **S₂pf** slur from 337i to end 338, but presumably revised in **Pvl₃** for the sake of bowing.
- 339 VI. II, Va. **A**, **S₂** slurs from ii. In **A** Beethoven originally had a γ at the beginning of the bar, which he replaced with the current notes without extending the slur to include them, in **S₂** the viola slur begins between i and ii, but closer to ii; **V** from i but no apparent evidence of re-engraving.
- 341 VI. princ. **A**, **S₂** \ddagger ; **V** γ presumably erroneous rather than a revision making triplet quavers into normal quavers.
- VI. II **A**, **S₂** no slur (in **V**).
- 343f. VI. princ. 343v, 344vi no \ddagger in the sources, except in **A** (original semiquaver version); 344i no \flat .
- 346 Timp. A no portato; **S₂**, **V** portato. Since it was uncharacteristic of Beethoven to mark portato in Timp. parts this was surely added by Klumpar by analogy with Tr. and overlooked by Beethoven.
- 348, 352 VI. I **S₂** no slur (in **A**), 352 marked *simile* in **A**.
- 351–353 VI. princ. A slurs end before bar-line; **S₂** the consistency of the slur, which is unambiguously to the first note of the following bar, suggests it was a deliberate revision in **Pvl₃**; this is supported by Klumpar's equally careful writing of slurs ending before the staccato quavers in 355f. and to 357i.
- 353–356 VI. I **A**, **S₂** no slurs (in **V**).
- 361i Vc./Cb. **A**, **S₂**, **V** \downarrow
- 364 VI. princ. **S₂** **V** *cres.* only with Timp. cue, but undoubtedly intended (it is clearly marked at the beginning of the bar in **S₂pf**).
- Cor., Va. **S₂** no **f** (**A** **f** in Cor. but not Va.).
- Timp. **S₂**, **V**, no **p** (in **A**).
- 365ii-iv VI. princ. **S₂vl**, **Vvl** VI. I part given as **f**
- 366 Fl., Ob., Cl., Fg. **S₂** no slurs (Fl., Ob., Cl. slurs in **A**).
- 367 Fl. A slur apparently intended to begin on ii, but in practice Beethoven cannot have expected a detached execution of 367i. **S₂**, **V** from i.
- Fg. **S₂** chord on i (unclear in **A**) erroneously copied as *f#d*, and printed thus in **V**.
- VI. I (II *unis.*), Vc./Cb. **S₂**, copyist extended wind **sf** to VI. I (II *unis.*), Vc./Cb. (evidently erroneously); **V** only Vc. **sf** (no additional **sf** in Cb.), so probably partly corrected in proofs.
- 367ii VI. III, Va., Vc./Cb. **A**, **S₂** *Sempre ff* under VI. I stave only; **S₂** *Sempre f* [sic] added later under VI. II, Va., Vc./Cb. staves. and printed thus in **V**. Presumably intended to be included as a reminder for the whole orchestra, since *sempre f* appears in many wind parts in **L** (perhaps added in **Po₁**).
- 369i Fl. **A**, **L** \ddagger ; **S₂**, **V** \ddagger (probably mistakenly derived from Va. \ddagger on stave above, although **A** seems perfectly legible here).
- 370 Ww. **A**, **S₂**, **V** no slur, but present in **S₂pf**.
- *371f. Ww., VI. III, Va. A slurring very inconsistent: VI. I, Fl. slur from 371i to end 372 (in Fl. slur originally from 372i, but extended back to 371ii by Beethoven), Ob., Cl. slurs from 371i-ii and 372i-iii (under Ob./Cl. II), Fg. no slur in 371, slur over whole of 372 (under Fg. II); **S₂** slurs consistently from 371ii to end 372 (except Cl., which has no slur). The inclusion of the repeated notes in the slur, as in Fg. II in **A**, may or may not have been consciously intended by Beethoven, but, if so, he would have expected them to be articulated in a sustained portato manner.
- 374f. Tutti The dynamics are very inconsistent and incomplete in all sources. The **f** for VI. III at 374 in **A** is extended to Va. in **S₂**; an **f** for Fg., Vc./Cb. in 375 in **L** may derive from a correction in **Po₁**. The **ff** for Vc./Cb. in 377 in **A** is not extended to other parts in **S₂**; *Sempre f* between staves 3 and 4 in **A**, crossing the bar-line between 377f., was probably intended for Fl. rather than Va. and it appears in the same position in **S₂** (it is included in both Fl. and Va. in **V**); *Sempre f* for VI. III is in 378 in both **A** and **S₂**. Beethoven probably considered the *sempre f* necessary here to counteract the players' natural tendency to diminuendo on a falling phrase of this kind and would therefore have envisaged it applying to all Ww. and VI. III.
- 377 Fl. II, Ob., Cl., Fg. I **L** **sf** perhaps suggesting that this was added in **Po₁** (it appears only in VI. III in **A** and **S₂**).
- 378f. Fl., Ob., Cl., Fg., Cor. **A**, **S₂** Fl. *in 8va col vno pmo*; no slurs in other wind, but slurring undoubtedly intended.
- 381 Fl., Fg. I **S₂** slur carelessly drawn from ii instead of iii, although Cl. slur is clearly drawn from iii; **A** Fl., Cl. slurs from iii, Fg. I no slur.
- VI. I **S₂** no slur (in **A**), although VI. princ. has slur from iii.
- *382, 384 Vc./Cb. A final note \ddagger ; **S₂** \ddagger in 382, \ddagger in 384 (evidently Klumpar's error); **V** as **S₂**. Despite \ddagger in Ww. and Timp. and the difference from 122, 124 (which is not identical) Beethoven probably intended a longer Vc./Cb. note here (where the sustained tremolando effect continues in VI. II and Va.) and \ddagger in 386, 388, 390 to correspond with upper strings.
- 386 VI. princ. **A**, **S₂**, **V** octave *d¹/d²* but possibly through oversight, since in analogous places (126, 128, 130, 388, 390) Beethoven either initially wrote a grace note or amended the octave to a grace note. Perhaps the unusual notation in **A** (lower note head on the left side of the stem and upper note head on the right side of the stem) was intended to indicate a grace note effect followed by a double-stopped octave, though **S₂** reproduced the notes in the normal way with both note heads to the left. In any case, it is likely that 19th-century violinists would have played the lower note slightly before the upper one in this context, for arpeggiation of all kinds was a standard practice at the time. A solo pianist would certainly have broken the octave at this point, where the keyboard right hand has the same notation as VI. princ.
- 390i VI. princ. **S₂**, **V** no grace note (in **A**); surely omitted in error (present in **S₂pf**).
- 392–394 VI. I, Va. **S₂** slurs apparently to 394i (in **A** Va. and Vc./Cb. slur across the bar-line into 394); **V** all string slurs end on last note 393.
- 393f. Vc./Cb. **A** notated in Vc. stave only; **S₂** correctly notated on Cb. stave.
- 394 VI. princ. **S₂** slur added in pencil by Beethoven.
- 395xiii-ix VI. princ. All sources notated with three beams.
- 396f. VI. princ. A two-bar slur clearly beginning on i; **S₂**, **V** one-bar slurs (presumably revised in **Pvl₃** for practicality of bowing); in **S₂** the slur in 396 begins ambiguously between i and ii, in **V** it is from ii.

	Ob. I, Cl.	A slurs reach well across the bar-line; S_2 only Cl. slur crosses bar-line. Beethoven's intention that the final note should be included in the slur seems highly probable.				of the role Pvl_3 apparently played in the production of V , it seems likely that this reading was also present in that source. See note to 189.
400–403	Cl. I, Fg. I	A , S_2 separate slurs in each bar (probably deriving from the page break in A between 400 and 401, after which Beethoven unreflectively reproduced the split slurring in 402f.); V Cl. I separate slurs, Fg. I two-bar slurs, apparently changed from one-bar slurs in the plates although no correction is apparent in S_2 .	463xi, iv 464ix-xii	VI. princ. VI. princ.		S_2 , V same as preceding four-note figure (evidently deriving from an erroneous reading of A where Beethoven wrote a repetition sign for v-viii but forgot to provide one for xiii-xvi); correct in S_2 pf and L .
402	Cl. I	A , S_2 no p (in V).				
405vii-viii	Vc.	V staccato (not in S_2 or V Cb.).				
406	VI. II	S_2 no slur; A in $8va$ from ii, thus slur presumably intended.			465	VI. I (VI. II in $8va$ from ii)
406f.	VI. princ.	A , S_2 page break after 406 renders intended length of slur unclear. It seems in A as if a two-bar slur may have been envisaged, since the slur in 406 reaches into the margin, but no slur at all is present in 407; S_2 could perfectly well be read as two one-bar slurs; V two one-bar slurs.				The awkwardness of the figure for VI. I (requiring 2nd position or a position change to achieve a true legato between i and ii) might suggest a slur beginning from ii, but in A , although the beginning of the slur is faint, its beginning is significantly closer to i than to ii and it was interpreted thus by Klumpar in S_2 .
412iii	VI. I	A , S_2 , V \uparrow , surely Beethoven's oversight.	465–469	VI. princ.		S_2 Beethoven added - - - between <i>cresc.</i> and f in pencil.
415	VI. princ.	A <i>dim.</i> (in revised version of this passage) deleted; present in S_2 , perhaps reinstated in Pvl_3 , although in S_2 pf no <i>dim.</i> occurs until 418.	468f.	Fl.		S_2 , V peculiar additional slur from 468iv–469i probably erroneous (but see following note and note to 194f).
416	VI. princ.	A , S_2 no <i>dolce</i> ; V <i>dolce</i> in 418 (where <i>dim.</i> occurs in S_2 pf); L in 417; comparison with 143, where it was added to S_2 by Beethoven, suggests that it should be in 416.	*468f.	Ob. I, Cl. II		A , S_2 Ob. I, Cl. II no slurs; L Ob. I slurs from 468i-ii and 468iii–469i, Cl. II slur from 468i-iii perhaps reflecting amendments in Po_1 . As in 194, legato was surely intended in any case.
422	VI. princ.	A , S_2 vI, V no slur (slur in S_2 pf).	*471	VI. princ.		A no f ; S_2 f added in pencil by Beethoven. In A a similar figuration in dark ink has staccato on i and v and slurs from ii-iv and vi-viii; it seems likely that this pattern was intended in S_2 but omitted through oversight.
425	VI. princ.	A no staccato; S_2 vI, V vI staccato. It is highly questionable, however, whether a staccato execution of 425i, the last note of a legato phrase, was envisaged or whether the staccato mark on this note was an oversight; there is no staccato on the first note at the equivalent place in 151, and at 425 in S_2 pf staccato marks are present only on ii-xii.	*472f.	Va., Vc./Cb. VI. princ.		L f ; perhaps added in Po_1 . S_2 vI, V slur from 472xiv; A , S_2 pf, L slur from 473i. S_2 seems clearly to indicate a slur from 472xiv; Klumpar initially seems to have written it from 473i, but then added another smaller slur from 472xiv to join up with the one in 473 and this reading was not amended by Beethoven. The slur from 473i in A and S_2 pf, however, together with the clear placement of the p in 473 in S_2 , makes it questionable whether Beethoven intended the last <i>forte</i> note of 472 to be included in the slur and raises the possibility that Klumpar misinterpreted an unclear slur in Pvl_3 . In the absence of that source the question cannot be resolved and Klumpar's reading has been accepted in the edition. Despite the slur from 472xiv in V , however, Baillot and, perhaps more significantly, Dont and Hellmesberger begin the slur on 473i.
428	VI. I	A slur from i-v; S_2 slur from i-iv added in Rötél (slur over iv-v already present in ink); V correction in plates.	475f.	VI. princ.		In A the slur clearly begins on ii, but in S_2 vI/pf on iii; the positioning in V vI ₁ is ambiguous; V vI ₂ slurs from ii.
430	VI. princ.	A no staccato or slur; S_2 staccato and slur on i-iii only; V on i-iii and iv-vi; L on all four groups of three notes.	477	VI. princ.		A slur over whole bar (originally reaching to 478iv); S_2 pf slur over whole bar; S_2 vI separate slurs over i-iv and v-viii. Since Beethoven altered the slurring in 478 in S_2 vI (see below) it seems likely that he approved the slurring in 477.
431	VI. I	A slur; S_2 no slur; V slur, apparently corrected in plates.	478	VI. princ.		A , V vI ₂ , L slur i-iv; S_2 , V vI ₁ slur i-v. In S_2 vI Beethoven extended the slur from iv to v in pencil (in S_2 pf the copyist's slur is from i-v); the slur from i-iv in V vI ₂ is likely to have been an engraver's error.
435	Fl., Ob. I	S_2 no p (in A).	489	Cor.		A , S_2 no <i>cres.</i> ; present in V , but curiously absent from Ob., where it was present in S_2 .
436	VI. II	A no slur; S_2 slur apparently added by Beethoven (i-iii) together with missing <i>cresc.</i> in VI. II, Va., Fl., Ob. I; V slur i-iv, matching Ob. I which has slur i-iv in A and S_2 . An experienced violinist would, in any case, probably have taken iv in the same bow as the preceding three-note slur with a smooth portato stroke.	491	VI. princ.		S_2 trill indication ends in 490 (end of page), although it carries on to 491i in S_2 pf; V wavy line to 491i. A slur from ii, but from i in the original version (an octave higher); S_2 slur apparently from i, but this was probably one of Klumpar's typically long slurs; V from i.
438	VI. princ. Fl., Ob. I	A no slurs or staccato. A Fl. no slur, Ob. I slur from i-iv; S_2 slurs added by Beethoven in pencil in Fl. i-iv, Ob. I i-iii, but the slur in Ob. I is surely one note too short (probably connected with Klumpar's original erroneous $c\sharp^2$ on iv). See also note to 164.	493–495	VI. princ.		S_2 , V quintuplet slur/brackets (also in A in 494f.). Perhaps the whole of each bar, from 492 to at least 495ix, was envisaged as legato (slurred), although Dont, Vieuxtemps and Hellmesberger employed more nuanced articulation.
438i	VI. princ.	V g^2 , perhaps misreading of $8va$ (to end 437) and <i>loco</i> (on 438i) in S_2 . The revised version in A has the same notes (though no slurs or staccato), and since it comes at the beginning of a new page there seems little possibility that the $8va$ from the previous page was really intended to extend to 483i. The possibility that g^2 derived from a revision in Pvl_3 cannot, however, be excluded.	494f.	Cl., Cor.		A (page break) no ties; S_2 (page break) ties in Cl. only; V ties in all.
440	Va., Vc.	A no <i>arco</i> ; S_2 <i>arco</i> added by Beethoven in pencil in Vc.; <i>arco</i> added in Rötél in Va. and apparently added to plates of V during revision.	495	Va.		S_2 (copying error), V $c\sharp^1$, also erroneous slur deriving from an undeleted tie left over from an earlier version in A . There can be no doubt that it is a tie in A , not a slur, for Beethoven's ties across bar lines (short curved lines) are quite distinct from his slurs, which invariably go from note to note or are even over-long. There was clearly a three-fold sequence in A : first Beethoven wrote <i>a</i> and <i>cres.</i> in 496, then he added <i>a</i> , a tie to 496 and <i>cres.</i> in 495, deleting <i>cres.</i> in 496, then he changed the <i>a</i> in 496 to e^1 (probably at the same time as changing VI. II from e^1 to g^1) but omitted to delete the now redundant tie.
444	Cb.	A no <i>arco</i> ; added in S_2 .	496	VI. princ.		Although slurring in pairs may seem obvious here, not all 19th-century editors took that view: Baillot, David and Hellmesberger employed separate bows for most of this bar.
445	VI. princ.	A , S_2 \sharp above turn sign, but clearly intended to indicate $g\sharp$.	496i	VI. princ.		S_2 vI f , S_2 pf ff . Beethoven's crescendo markings for the solo instruments end in 495 and S_2 pf is marked ff in 496. The orchestra observing the impending ff will have exceeded f by the end of 496, and since the VI. princ. <i>cresc.</i> ends in 495, Beethoven must have intended ff for the VI. princ. here, as marked in L vI.
448f.	VI. princ.	A no slurs or staccato; S_2 (contrary to the statement in NGA that it contains no slurs or staccato), V vI ₁ slurs on 448viii-ix and 449vii-viii and staccato on 448x-xi and 449ix-x; V vI ₂ , L same pattern of slurs and staccato also on the repetition of the figure in each bar.	498, 500, 504			Tutti Beethoven's note lengths are inconsistent and his intention remains unclear. In 498 in A he wrote \uparrow for VI. I/II, Va. and Fl., and \uparrow for the rest of the orchestra. 499–508 are marked <i>Come sopra</i> (referring back to 30) except for VI. I, which he
451	VI. princ.	A , S_2 no slur; V slur i-xvi, perhaps added by Beethoven in a proof copy or derived from a revision in Pvl_3 ; L slur i-xvi.				
452	VI. princ.	S_2 vI, V vI include clarinet cue rather than VI. I.				
452f.	VI. I	A slur across bar-line to 453, but new slur begins on 453i; L one-bar slurs; S_2 slur from 452i–453v.				
452–456	Va.	A double stems; S_2 , V single stems, evidently erroneous.				
456	Cor. II	A , L g ; S_2 changed to c^1 by Beethoven in pencil.				
456f.	VI. princ.	A single slur over two bars, presumably divided in Pvl_3 for practicality of bowing.				
459ff.	VI. princ.	From 459ix–463iv the version in S_2 does not correspond with any version in A .				
463i	VI. princ.	S_2 originally g^1 changed by Beethoven in pencil to b^1 , with “+h” in the margin. It is conceivable that the alteration was ambiguous and that Beethoven intended the b^1 to precede g^1 making a group of $\uparrow\uparrow\uparrow$, but if so he evidently did not make it clear (as he might have done by adding stems and beams). No such conclusion can be determined with any degree of confidence from the present state of S_2 , and, in all likelihood, Klumpar interpreted Beethoven's amendment correctly. In any case, the momentary point of repose on a quaver at the beginning of the bar before a renewed succession of semiquavers is absolutely typical of Beethoven's violin writing in mvt. I. In view				

- wrote out in full, but in 500 he notated f , whereas the whole orchestra has a f in 31. S_2 largely follows these discrepancies although VI. II and Va. are given f in 500. In 504 Beethoven again notated f for VI. I on i. It is questionable whether any deliberate distinction between the note lengths in 29/498, 31/500 and 35/504 was envisaged, but Beethoven failed to correct any of the discrepancies when checking S_2 .
- 499f. Va. A (*come sopra*) single stems; S_2 (erroneously) double stems. In 502 S_2 has single stems (impossibly).
- 503 VI. I S_2 , following the notation in A, omitted the lower octave although the rest of the passage is *come sopra* in A.
- 504ii VI. III, Va. In A Beethoven wrote *sempre f* for VI. 1 (the only part written out in this *come sopra* passage), which he did not do in earlier occurrences of the passage. The reason seems to be that he began to write the music of bar 508 here, but after writing three notes and *sempre f* (to warn that this figure was not *piano* as at 39 and 235) he realised his mistake and crossed out the notes, but left *sempre f* undeleted. The *sempre f* was clearly intended for bar 508 and has been included there in the present edition. It seems clear that here, as in many other similar passages, Beethoven did not intend *sempre f* within *ff* to imply a decrease in volume, but a reminder to sustain the volume. S_2 *sempre f* extended to VI. II, and Va.
- 507i, iii Tr. S_2 *f* on i, *sf* on iii; V Tr. I *sf*; Tr. II *f*; A no dynamics.
- 508ii Tutti *Sempre f* (*ff*), see note to 504ii.
- 510ii VI. princ. S_2 trilled e^1 added in Rötzel (probably after Beethoven's correction in the proofs of V). Although S_2 pf lacks the expected \curvearrowright here, this was surely not intentional. Beethoven's retention of Klumpar's \curvearrowright in VI. princ. (originally above the semibreve rest) conforms with the original, deleted cadenza bar in A, where VI. princ. had a \curvearrowright above the f trilled e^1 , double stopped with a, in the second half of the bar.
- 511 VI. princ. S_2 *dolce* added by Beethoven in pencil.
- 523 Vc./Cb. A no *arco*, no *pp*. S_2 *arco* and tie to 524 added by Beethoven in pencil and *pp* added in Rötzel; V Vc. *p*, Cb. no dynamic. The engraver's addition of *p* rather than *pp* in Vc. here is strange, although, since the second *p* of the Rötzel *pp* in S_2 is rather unclear, the engraver may have overlooked it; the failure to correct V Cb. was probably an oversight.
- 523 VI. princ. S_2 vI, V no *pp* (in A and S_2 pf).
- 523f. Vc. Clearly *col basso* in A, S_2 , V.
- *525–533 Vc. The sources here are seriously contradictory. In A the separate Vc. part, indicated in small notes in this edition, is present and the notes of the original VI. princ. part are the same in 529–533 as in V; in 525f., however, the solo part consists of a succession of semiquavers; later, in the dark ink of his revisions, Beethoven added the present version of the solo part on stave 15 with crosses next to the revision and the original version. In S_2 the Vc. stave is blank (i.e. *col Basso*) until 528, the beginning of a new page, when it has a whole bar rest followed by the separate Vc. part in 529–531, after which, at the beginning of the following page, Klumpar wrote // on the Vc. stave, once more indicating *col basso*. The VI. princ. part in S_2 is the same as in this edition, except that 526xii is $c\#^2$ not e^2 (see facsimile I, p. 77). In V Vc. play *col basso* throughout this passage and at 526xii VI. princ. has e^2 not $c\#^2$ (see below). The separate Vc. part is also omitted in L, although the orchestral parts of L are generally independent of V (and, indeed, they ignore V's omission of bar 217 in the Rondo). Not until 1863, when Breitkopf & Härtel published a score of the Violin Concerto, based on a collation of A and V, did any edition include the separate Vc. part here. Later scores, however, continued to reproduce the version from V. Carl Reinecke wrote a piano reduction of the orchestra parts, including the independent Vc. passage, based on the Breitkopf edition, but other editions for violin and piano, including Schlesinger (ed. by Dont, whose father apparently led the cellos in early performances), Peters (ed. by Wilhelmj) and Universal (ed. by Prill) adhered to the version in V.
- Alan Tyson's Eulenburg edition of the concerto in 1967 was the first to have taken account of S_2 . Subsequent editors have concurred with Tyson's conclusion that the partial omission of the independent Vc. part in S_2 and its total omission in V was an error, but none of them have satisfactorily explained how such a gross mistake could have occurred. In fact, to be confident that the absence of the Vc. part from V was an error rather than a deliberate revision, it would be necessary to accept that there had been at least four successive major blunders by different people: Klumpar, Beethoven, the engraver and whoever was responsible for correction of the proofs at the Industriekontor.
- Klumpar, if copying from A or a faithful, unrevised copy of A, must have made a series of uncharacteristic mistakes, omitting Vc. entirely in 525–527, notating a semibreve rest in 528 that is absent from A, including Vc. in 529–531 then not only omitting the part from 532f. on the next page, but specifically

indicating *unis.* with Cb. in 532 by means of his customary // at the beginning of the new page. Although Klumpar (like the composer himself) was not always clear in his placing of slurs, occasionally copied a note at the wrong pitch, or misunderstood Beethoven's often cryptic instructions, he was not prone to omit whole bars of music that were unambiguously present in his source.

If, however, Klumpar's text in S_2 was faulty, it is hard to see how such an omission could have escaped Beethoven's notice when he entered his corrections into S_2 (though he certainly had a propensity to overlook certain kinds of errors in proof reading, he was usually very alert to mistakes in the notes). It is clear that he scrutinised this part of S_2 for he added *pp*, *arco* and a tie in pencil under the Cb. stave in 523f., and continuation lines after the *cres.* in both Vc. and Cb. in 531 at the end of the penultimate page of the movement, continuing overleaf in 532 in Cb.

It is even more difficult to explain why the engraver of the Vc. part in V, working from S_2 , failed to reproduce the part as it stands in that source, for unless another contradictory source was available there is no plausible reason why he or anyone else at the publishers should have thought there was a problem with the text in S_2 at this point. The coincidence that Klumpar omitted 525–527 and 532f. through oversight and that the engraver then overlooked the text in 529–531 seems too far-fetched to entertain.

At the proof reading stage, in which it seems both Beethoven and a publisher's editor were involved, the error, if that is what it was, also remained undetected despite the clear evidence that Beethoven and another proof reader checked the parts against S_2 and entered between them more than 100 corrections in Rötzel.

A final puzzle is provided by L where, despite the fact that the orchestral parts were not systematically brought into line with V, Vc. also play *col basso* from 525 to the end of the first movement. Unlike V, in which separate Vc. and Cb. parts were printed, L has a single part including both Vc. and Cb., which probably corresponds with the layout of Po_1 . The Vc./Cb. part in L has a single stave when Vc. are playing *col basso*, and where they have independent parts an additional stave is generally provided, though the two parts are occasionally notated on a single stave. Since the ultimate source of the string parts in L was Po_1 , it seems clear that the Vc./Cb. part would originally have corresponded with A in 525–533. That the London editor should have made such a major change, when he ignored so many other discrepancies with V (including the *uno violino* instruction at II/88 and *senza sordino* at 89, and the omitted bar at III/217 as well as numerous smaller differences), suggests that he may have been responding to a specific instruction.

Such a conglomeration of human errors cannot be declared impossible, but it is highly improbable. How, however, could such discrepancies have arisen if the orchestral parts in S_2 were copied directly and solely from A, and V was engraved directly and solely from S_2 ? Kojima's suggestion that the copyist of S_2 may have been misled by Beethoven's dark ink X just above the Vc. part in 525 in A is implausible, since, if copying from A, Klumpar would have encountered many such markings throughout the movement, all indicating the connection between the original VI. princ. part and a revised version lower down the page. The suggestion that Klumpar's // at the beginning of the Vc. stave after the page turn in 532 indicate a repetition of the previous bar (Hertrich NGA, p. 17, and Alan Tyson, *The Text of Beethoven's Op. 61*, in: *Music & Letters* 43/2 (1962), p. 111), is also entirely unconvincing, for Klumpar only ever used this sign in the sense of *col Basso*, and would in any case always have written such abbreviations out in full. If, however, as argued here, Klumpar copied the orchestral parts in S_2 largely or entirely from S_1 , the possibility of alterations (perhaps ambiguous) in that score offers a more plausible explanation. Alternatively, Beethoven might have provided Klumpar with an ambiguously altered Vc./Cb. part from Po_1 . The composer's failure to alter the passage in A, may be explained by uncertainty about its final form, which may also be reflected in the discrepancy between S_2 and V.

We must therefore consider whether Beethoven decided to alter this passage and, if so, how his alterations may have caused confusion. The difference between A, S_2 vI and vI at 526xii may be connected with this problem. The e^2 of the revised VI. princ. part in A seems to have been changed in PvI_3 to $c\#^2$ (restoring the voice leading in the original version in A), perhaps to avoid the less euphonious parallel octaves between the version of the VI. princ. with e^2 and the independent Vc. part from 526xii to 527i (the octaves with VI. II, created by the version with $c\#^2$, are entirely characteristic of many passages with sustained or parallel accompaniment of the solo part and would have seemed quite unexceptionable). The version of the

		VI. princ. part with e^2 , however, is melodically more satisfactory, and Beethoven, having thought about reinstating it, may have had second thoughts about the Vc. part. He may have felt that the serenity of the coda would be enhanced by dispensing with it in these bars, so that the texture of a single melodic line with a simple harmonic accompaniment was retained for longer and the excitement of the final crescendo increased. It is possible that Beethoven decided at this point to abandon the independent Vc. part entirely, but failed to mark this clearly in S_1 . If the page turns here in S_1 were the same as in S_2 he may simply have marked the deletion on the first and last pages, without deleting the middle page, leading Klumpar to reproduce the unintended Vc. part in 528–531. A similarly incomplete deletion occurs in the autograph of the 5th Symphony, at IV/354ff. in Tr. and Timp., which was corrected by Beethoven in the copied parts. Klumpar's // at the beginning of the Vc. stave in 532 support this hypothesis; it indicates that at that point in the source from which he was copying the independent Vc. part was cancelled. It may also explain why Klumpar should have indicated a return to <i>col basso</i> at this rather odd place (a bar earlier would have been more plausible). On the other hand, Beethoven may first have considered an interim amendment, removing the Vc. part in 525–527 for the reasons advanced above, but retaining it in 529–531 to enhance the growing animation of the coda. This would offer a plausible explanation for his failure to detect an error in S_2 . Subsequently he may have felt that the total elimination of the separate Vc. part in 525–533 was better, and conveyed this to the Industriekontor as well as to Clementi. It may seem odd that the Vc. part was never amended in S_2 , but neither was the VI. princ. part, where at 526xii Vvl has e^2 instead of S_2 's $c\#^2$, and at 531 a slur from i-xvi instead of slurs from 531i-vii and ix-xvi. It seems likely, therefore, that in both cases either the engraver had been instructed to refer to an alternative source (Pvl_3), or the change was made by Beethoven in a proof copy (the e^2 may perhaps have been changed from $c\#^2$ in the plates, although this is not apparent in the printed copy). In either case, such a major deviation from the earlier sources could hardly have come from anyone but the composer. On balance, therefore, it seems much more likely that the omission of the Vc. part in V and L occurred as a direct result of Beethoven's intervention than that it is as a series of mistakes for which no plausible explanation can be found.			
523f., 527–529		Fg. I S_2 pages end at 523 and 527 and V apparently engraved originally with one-bar slurs, but corrected in the plates to two-bar slurs.			
526xii	VI. princ.	S_2 vl $c\#^2$. Beethoven's revised version in A has e^2 ; Vvl e^2 . Although this corresponds with the revision in A it is unclear how it was included in V; no Rötzel correction was entered into S_2 , but the reading may have derived from an alteration in Pvl_3 , which might have accompanied a decision to remove the independent Vc. line here. See note to 525–533 for an explanation of the possible reasons for these changes.			
529f.	VI. princ.	A two-bar slur; presumably divided in Pvl_3 for reasons of bowing.			
531	VI. princ.	A, V slur i-xvi; S_2 slurs i-viii, ix-xvi.			
533ii	Tutti	A f only in VI. I, Va., Cb.; S_2 extended to other instruments by Beethoven; V Vc. f on 533i (but Cb. on 533ii).			
535	VI. princ., VI. I/II	A VI. I/II stems up and down (i.e. stopped and open D string), VI. princ. single stem; S_2 single stems except perhaps VI. II, where the stem projects slightly below the note head, though the intention to write a double stem is not clear.			
Movement II – Larghetto					
	VI. I/II	<i>Violini con sordini</i> in all sources. It was not uncommon for unmuted Va., Vc. and Cb. to play with muted VI. I/II at this period. With modern instruments (and metal or synthetic strings) muted Va., Vc./Cb. may be preferred. <i>Tutti</i> was added in pencil (not inked over) at the top of the score in S_2 , but this was not carried over into any of the string parts (including VI. princ.) in V. In V, however, VI. princ. has <i>Violini con sordini</i> beneath the tempo term, but the soloist was certainly not intended to perform any of the mvt. muted, even though VI. princ. was apparently expected to play with VI. I during tutti sections. It would not have been possible for the soloist to alternate between <i>con</i> and <i>senza sordino</i> in the time available. Presumably the information in Vvl, that orchestral violins are muted, was intended to indicate that the soloist should play with appropriate tone and volume.			
1, 2, 31,					
32i-ii	Va.	A, S_2 , no tie; V tie presumably added in proofs.			
2i-ii	Vc./Cb.	A, S_2 no slur; V slur presumably added in proofs.			
3i-iv	Va.	S_2 (Klumpar's over-long slur), V slur; A slur iii-iv.			
4ii	VI. II	A, S_2 4 (Beethoven's fingering) evidently to indicate that VI. II should stay on the D string; omitted from V.			
6f.	Va.	S_2 , V slurs 6i-iv and 7i-iii; single slur from 6i-7ii in A.			
7, 9	Str.	It is unclear in both A and S_2 whether the \sphericalangle is intended to end on the first or third beat, but since its peak is well into the bar in both sources (except in S_2 pf), the latter seems more likely.			
11	Cor., VI. I/II	S_2 , V p dolce (not in A). It is obvious that the instruments playing the same rhythmic figure must have been intended to accommodate the clarinet's p dolce (Beethoven had altered the dynamic at the beginning of the mvt. from p to pp) and Klumpar's addition of the instruction in these instruments was surely a correct interpretation of Beethoven's instructions to extend such markings to appropriate instruments. In A the <i>dolce</i> for VI. princ. was added in the dark pencil with which Beethoven made late alterations to A.			
*13x-xi	VI. princ.	S_2 vl, Vvl no portato slur (in A), possibly omitted in error, although it is also absent from S_2 pf.			
14i	VI. princ.	S_2 vl, Vvl \uparrow appoggiatura (presumably a copying error); quaver in A, S_2 pf.			
14iii-vii	VI. princ.	S_2 vl, Vvl no slur; in A, S_2 pf.			
16i-iii	VI. princ.	S_2 vl, Vvl no slur; in A, S_2 pf.			
20v-viii	VI. princ.	S_2 vl no staccato; S_2 pf staccato.			
20	Va., Vc.	S_2 p dolce (not in A, see note to 11).			
21	VI. princ.	V slur vi-xii (vi-xi in A, S_2), presumably by analogy with 22 in S_2 where the slur (evidently erroneously) extends to xii although it is clearly to xi in A.			
22	VI. princ.	S_2 slur from vi-xii (instead of xi) clearly inaccurate.			
	Va.	A, S_2 no slur (in V).			
22, 24	VI. I/II	A, S_2 , V \downarrow , presumably Beethoven's oversight, since there would be no effective difference between a pizzicato \downarrow or \downarrow in this context.			
24ii-v	VI. princ.	Apparently full-size notes in all sources (although the difference between small and large notes in A is insufficiently pronounced to be definitive), but small notes (as for the lengthier embellishment in S_2 pf) are notationally more appropriate and entirely without impact on their musical execution; the Richault edition of 1828 retains the full-size notes but supplies an additional bar-line. A perfunctory slur, starting between iii and iv; S_2 slur clearly from ii. In any case there can be no doubt that ii must be connected to iii in a legato manner.			
24ii-iii	Fg. I	L slur (not in A, S_2 , V). Slur perhaps a correction in Po_1 , or perhaps added by the London editor by analogy with 25.			
25i	VI. princ.	S_2 vl, S_2 pf, V, L no appoggiatura preceding the $d\#^3$; this is also omitted in Dont's edition despite its reinstatement in David's earlier edition; A has \downarrow appoggiatura here (and in 26). The appoggiatura might possibly have been omitted from S_2 in error, but its absence in both S_2 pf and S_2 vl suggests it may have been a deliberate revision, since the two solo parts are largely independent.			
25iii-iv	Fg. I	A, S_2 , V slur (but not elsewhere in this figure), it suggests, however, that despite the lack of a slur on other occurrences of the figure, Beethoven envisaged a legato execution; this assumption is strengthened by the fact that a slur also occurs in this figure in S_2 pf in 60, although it is lacking in 59 and also in S_2 vl in these bars.			
25–27	Cb.	A, S_2 , V f , evidently Beethoven's oversight.			
26	Fg. I	A no slur (in S_2).			
26i	VI. princ.	A \downarrow appoggiatura (\downarrow in all other sources).			
27vii-ix	VI. princ.	S_2 no slur (in A, V).			
28ii	VI. II	A, S_2 f , evidently Beethoven's oversight.			
30i-xvi	VI. princ.	S_2 slur from ii-xvi; A slurs from ii-viii and ix-xvi.			
	VI. II	A, S_2 , no f or <i>arco</i> (in V).			
31f.	Va.	See note to 1, 2 etc.			
33ii	VI. II	A pencil correction of ambiguous note head together with e written above; S_2 d^1 not corrected to e^1 (although Beethoven wrote +e in the margin he failed to indicate to which note it referred); V e^1 .			
40	VI. princ.	S_2 vl no <i>dolce</i> (in A, S_2 pf).			
	VI. I	A <i>Solo</i> ; not in S_2 , V.			
40–42	VI. princ.	The sources are highly contradictory in their placement of slurs in these bars: A slurs from 40 ii(?iii)–41i, but has no other slurs; S_2 slurs from 40iii-xiii and has no other slurs; V slurs from 40iii-xiii and 41iii-xiv, but has no slurs in 42; L, where the small quavers are written as full-size demisemiquavers, slurs from 40ii-xiii, 41iii-xiv and has slurs over each of the demisemiquaver groups in 42; Baillot, David, Dont and Joachim provide slurs over all the groups of small notes here.			
41iii-xiv	VI. princ.	V slur (not in A, S_2).			
43f.	VI. princ.	A, S_2 , V > clearly short diminuendo signs over two notes, not conventional accents (as in NGA). In A (especially) and S_2 the signs are ambiguously placed over the second or third semiquaver of the group, but it seems clear that they were intended for the third note as printed in V.			

47	VI. princ.	S ₂ overlong slur from i-iv, misinterpreted in V as slurs from i-v and v-vii.
48	VI. II	A no slur (in S ₂).
49v-vi 51ii-iv, v-viii	VI. princ.	S ₂ VI, VVI no portato (in A, S ₂ pf).
54	VI. princ.	A, S ₂ pf slur ii-iv and portato slur v-viii. S ₂ VI slur on ii (?iii)-iv apparently added by Beethoven; separate slurs from v-vi and vii-viii, but contiguous and probably intended to be joined; VVI slurs iii-iv, v-vi and vii-viii.
55	VI. princ.	A \rhd to viii.
57	VI. princ.	A originally the same as 56i-ii, but \rhd a ² later changed to turn figure, without deletion of slur from original i-ii. The redundant slur was evidently removed in PVI ₃ to give the present reading in S ₂ VI/ptf.
59i-ii	VI. princ.	S ₂ , V erroneous slur (misreading of tie left over from a deleted version of the bar in A).
63	Vc.	A, S ₂ dim.; in A Beethoven replaced dim. in other instruments with pp, but presumably forgot to do so in Vc.
66	Cor.	S ₂ , V p surely erroneous; probably resulting from misinterpretation of Beethoven's simili marking for Cor. in A.
67i-ii	VI. princ.	A, S ₂ , V no slur (in L; also present in Baillot, Dont, David and Joachim).
*67f.	VI. III, Va.	It is hardly conceivable that Beethoven wished Va. (playing the same note lengths as Vc./Cb. from 67–68i) to have a different phrasing, and in that case, VI. III would surely have been expected to match the bowing of the lower strings. An unintentional discrepancy is explained perhaps by the distance between VI. III, Va. staves and Vc./Cb. staves in the score.
*68	VI. III, Va.	A slur from i, but with portato dots only on ii-iv; S ₂ , V portato slur from ii; L Vc./Cb. portato ii-iv.
*68vii-xiv	VI. princ.	S ₂ VI slur from viii (from vii in A, S ₂ pf), but although Beethoven added a tie in 66 he made no attempt to amend the slurring in 68 suggesting, perhaps, that this was a deliberate bowing change in PVI ₃ . In the absence of that source, however, the matter cannot be resolved. In any case a smooth legato was clearly expected here.
	VI. III, Va, Vc./Cb.	The positioning of cres: is ambiguous. In A it comes after i in VI. I, but before i in VI. II, Va., and is missing in Vc./Cb. There is similar ambiguity in S ₂ , but the additional cres: in Vc./Cb. is placed clearly under ii. In V cres: occurs after i except in VI. I, where it comes directly under i.
73	VI. princ.	S ₂ VI unclear whether slur begins from v or vi (clearly from v in A, S ₂ pf, V).
74	VI. princ.	S ₂ early start of slur from iv-v leads to incorrect tie from iii-iv in V.
76i-ii	VI. princ.	A no slur (in S ₂).
78iv-v	VI. princ.	A portato slur and dots in addition to slur from iii-v; all other sources only slur from iii-v (presumably deriving from PVI ₃).
80	VI. princ.	A turn of three notes (f# ² -g ² -a ²) preceding i apparently wiped out; omitted from other sources.
*80, 82	VI. princ.	A and S ₂ slur from 80iv-ix and 82viii-xiv; V from 80iii and 82vii.
81i-ii	VI. princ.	S ₂ VI, V no slur (present in A, S ₂ pf).
82	VI. princ.	A 12 added to last beat of bar in dark pencil – appears in S ₂ VI, but not S ₂ pf, which has a single beam and small notes.
82f.	VI. I	S ₂ slur, derived from a redundant tie, left over from an earlier version in A; V slur, also included in VI. II.
86	VI. princ.	A ppp in original ink, deleted in dark pencil and then added and deleted a second time in the same pencil; ppp present in all other sources (but not S ₂ pf), and it seems likely that Beethoven's late decision to cancel this dynamic was overlooked.
	Cor.	S ₂ Con sordino added by Beethoven in pencil above and below the stave. Klumpar's omission of the instruction is curious, and may be connected with the deletion of the original con sordino on the Cor. stave in A replaced by Corni con sordino above the stave (see Sources / S ₁ above and facsimile III, p. 78).
87f.	VI. III	A and L uno violino, later deleted in A and pp changed to ppp; S ₂ , V as in edition.
88	VI. princ.	A pp added in dark pencil, but not present in S ₂ ; as with the deletion of ppp in 86 this late alteration seems to have been overlooked during correction and proof reading.
	*VI. III	S ₂ , V no Tutti and Senza sordino; in A Tutti Senza sordino occurs above the VI. I stave (Tutti evidently written later than Senza sordino) while Senza sordino is written below the VI. II stave (see facsimile III, p. 78). As with the missing Vc. part at the end of the first movement, it is difficult to see how Klumpar could have overlooked these very prominent markings if they were present in the source from which he was copying, or that their absence could have gone unnoticed by Beethoven, especially since he added Con Sordino for Cor. in 86 on the facing page of S ₂ . Although it remains possible that

89ii-iii	VI. II	the omission of the instruction from S ₂ , and V was a copyist's error, it seems more probable that, for whatever reason, Beethoven decided against the removal of mutes here. A $\underline{\underline{f}}$; S ₂ $\underline{\underline{f}}$. In A Beethoven originally intended VI. II to be in 8va (the instruction remains across the bar-line from 88iii to 89ii, with Va. playing a double stopped g+e. When he revised the chord to its present notes he left the in 8va in place to apply to the last two notes of 88 and placed the new notes for VI. II in 89 towards the right-hand side of the bar, writing a single dotted rhythm. The original Va. part, too, originally had a single dotted figure both in 88 and 89, and it seems as if the double-dotted figure was an afterthought, amended in VI. I, but overlooked in VI. II. S ₂ VI no fermata (in A, S ₂ pf).
91	VI. princ.	
Movement III – Rondo		
*1ff., 93ff., 174ff.	Tutti	Beethoven was very casual throughout this mvt. about marking staccato, both in VI. princ. and orchestral parts. This leads to discrepancies that are difficult for a critical editor to resolve. In A, for instance he marked staccato for VI. III in 9, but not Va., Vc. or Cor., whereas in 10 he marked it for VI. III and Va., but not for Vc./Cb.; he would undoubtedly have envisaged a similar length and style of bow-stroke from all strings in these bars, and will presumably have expected this for Vc. in 1–8, to match VI. princ.; the presence or absence of staccato marks does not, in itself, indicate any specific type of articulation. The same must surely apply to VI. III from 11–18 and many subsequent passages. Staccato marks in the main rondo theme have been marked without editorial brackets on the basis of staccato in A and S ₂ . In A the second and third appearances of the theme (93–115 and 174–218) are given as da capo; in S ₂ they are written out in full each time. Staccato for VI. princ. occurs in A as follows: upbeat to 1, 4i-ii, v, 6v, 8iii, 10i, 11ii, 13i-ii, 14ii, v, 15v, 16v, 18iii and in S ₂ one or more times: upbeat to 1, 1v, 4i-ii, 8iii, 11ii, 12ii, 14i-ii, 15v, 16v, 18iii. In VI. I staccato occurs in A on 18iv, 20i-ii, iv, 21ii, 22ii, 24v, 25ii, and in S ₂ 20i-ii, iv, 21ii, 22ii, 24ii, v, 25ii, 26ii.
9i-ii	VI. princ.	S ₂ slur; evidently copyist's error overlooked by Beethoven but corrected by him in 101 (A, S ₂ pf i-iv). S ₂ no staccato (in A).
	VI. I	A staccato (on i obscured by p added later); S ₂ no staccato.
	VI. II	S ₂ \uparrow ; misreading deriving from A, where \uparrow was not deleted after Beethoven wrote the \uparrow on iii (presumably overlooked by Beethoven in checking S ₂).
9iii	Cor.	A, S ₂ VI no staccato, but present in S ₂ pf. A staccato (not in S ₂). A no $\underline{\underline{ff}}$ (Va. C[ol] B[asso]), but $\underline{\underline{ff}}$ from earlier version); S ₂ $\underline{\underline{ff}}$ added in crayon under Cb. stave (Va. C[ol] B[asso]); V Vc./Cb. $\underline{\underline{ff}}$; Va. no dynamic.
16ii	VI. princ.	S ₂ no ten. (in V).
20iv, 24v	Cor.	A, S ₂ i no ten., ii no staccato (in V).
21i	Va., Vc./Cb.	A no slur (in S ₂).
21i, 22i	Cor.	Although there is no slur in any source except L VI. I (possibly deriving from a correction in Po ₁), it seems clear that Beethoven would have expected players to copy the VI. princ. articulation here. It is almost inconceivable that the players would even have attempted to make any kind of separation between the trilled note (which would certainly have been given a turn) and the following note at that tempo.
22	Fl.	A, S ₂ \uparrow , but surely Beethoven's oversight.
	Cor.	In A Beethoven initially omitted 25 for the whole orchestra and then wrote it in the margin with a Vi=de instruction, in doing so he notated these bars the wrong way round on the Cor. stave; in S ₂ Klumpar reproduced the erroneous reading, but it was corrected in 25f. by Beethoven, though he omitted to correct it in the da capo in 198f.; in V all these bars were correct except 199 in Cor. II; A, S ₂ i no ten., ii no staccato (in V).
*24iii-iv	Fl., Ob., VI. I	
24iv	Va.	A, S ₂ \uparrow , but surely Beethoven's oversight.
25f./198f.	Cor.	In A Beethoven initially omitted 25 for the whole orchestra and then wrote it in the margin with a Vi=de instruction, in doing so he notated these bars the wrong way round on the Cor. stave; in S ₂ Klumpar reproduced the erroneous reading, but it was corrected in 25f. by Beethoven, though he omitted to correct it in the da capo in 198f.; in V all these bars were correct except 199 in Cor. II; A, S ₂ i no ten., ii no staccato (in V).
29	Fl.	A, L rests, except vi, presumably Beethoven's oversight, since the upbeat e ² is present in 28 in A; corrected (presumably at a late stage) in S ₂ ; V corrected in plates. The text in L, which involved the deletion of the e ² in 28, may have derived from a correction in Po ₁ (by Beethoven, a player, or the London publisher). It may well represent an earlier, different solution to the evident problem here. As with many such instances in this work, we cannot be sure whether the amendment in S ₂ and V came directly from Beethoven.
31–34	VI. I	A, S ₂ no staccato marks, but present in VI. I part as given in S ₂ pf upper stave; stacc. in V.
35	VI. I	A ii, v, vi, S ₂ v no staccato (all in V).
36ii-iii	VI. I	S ₂ no staccato (in A).
37	VI. II, Va., Vc./Cb.	A no $\underline{\underline{sf}}$: added in pencil by Beethoven in S ₂ .
38	Fl.	A, S ₂ no staccato (in V).

39	VI. I	A (very messy) no dot of prolongation on d^1+a^1 , perhaps Beethoven's oversight; S_2 all three notes of chord dotted. In practice, of course, the lowest note at least would not be sustained.			
	Va., Vc./Cb.	A no <i>sf</i> (in S_2).			
40	VI. I	A, S_2 no staccato (in V).			
41i–43i/ 214i–216i	Va.	A octave lower; S_2 notes originally omitted, but added by Beethoven in pencil at the upper octave; V, L, as S_2 .			
43ii–44/ 216ii–217	VI. II	A, L rests; S_2 Beethoven replaced rests with <i>unis.</i> ; V VI. II in unison with VI. I.			
43ii–44iv	Va.	No stacc. in any source except V.			
48	VI. princ.	S_2 VI slur added by Beethoven reaching almost to vi, to which he also added a staccato mark; V interprets the slur as reaching to vi; A, S_2 <i>pf</i> , however, have slur clearly to v, which is surely what Beethoven intended in S_2 VI (see 221).			
53iii–56	VI. princ.	Slurs probably intended although none occur in sources. It is notable, however, that Baillot has no slurs throughout the passage and Dont indicates paired slurs 53iii–end 54 and staccato 54iii to end 55.			
54ii	Fg.	A, S_2 , V, L note missing, but presumably through oversight; the note was omitted from a particularly messy and cramped bar that comes at the end of a page in A.			
58ii, iii	VI. I	S_2 no staccato (in A).			
58v, 62v	VI. princ.	S_2 VI, V <i>Tutti</i> but with VI. I as cue notes.			
59/234	Vc.	A (Rötzel), S_2 (added in pencil by Beethoven), V <i>Tutti</i> .			
60, 64/ 235, 239	Tutti	Despite the missing slurs and ties in most sources it seems likely from the passage at 234, 238 that further slurs and ties were envisaged. Although Beethoven added no ties in S_2 it seems very likely from the existing ties in A and the ties added in V (perhaps during Beethoven's proof reading) and L (possibly added by him in Po_1) that these were envisaged. The sources have slurs or ties as follows; A 60 Cor., Tr.; 64 VI.; 235 VI. I, Fg., Tr., Vc./Cb.; S_2 , 60 Cor., Tr.; 64 VI.; 235 VI. I, Va., Fg., Cor., Tr., Vc./Cb. (slurs in Va. and Cor., added by Beethoven); 239 VI. I; V 60 VI. I, VI. II, Va.; 64 VI. II, Va., Fl.; L 60 Fl., Cl. I, VI. I; 64 Cl. I.			
61	Vc.	A (Rötzel), S_2 (added in Rötzel by Beethoven), V <i>Solo</i> ; also in 65 in V. At the parallel passage (236) Beethoven added <i>Solo</i> to A in Rötzel, but it is not in S_2 , V.			
62	VI. princ.	A no slur (added by Beethoven in S_2).			
63/238	Vc.	A (Rötzel) <i>Tutti</i> , but is not in S_2 , V.			
*64ii	Cl. I, VI. I	V \uparrow to match 60, but A, S_2 these and all other parts have \uparrow . As with similar discrepancies in the first movement, it seems unlikely that Beethoven wanted a pronounced difference between the two notations, although the retention of a similar pattern in 235, 239 might suggest that the notation is not merely casual.			
65	VI. princ. Vc.	S_2 slur only on upper part; A slur only on lower part. V <i>Solo</i> (not in A, S_2).			
65/240	VI. I	S_2 (added by Beethoven in pencil), V <i>Solo</i> (not in A).			
66	VI. princ.	S_2 no slur (in A).			
67	VI. princ.	S_2 slur only on upper part; A no slur.			
69–72	Fg. I	A the extent of the slurs is unclear: in 69, at the end of a page, the slur extends well into the margin, but is not continued on the next page; in 71 the slur extends well into the next bar, but a new slur begins on 72i, which is written towards the middle of the bar; in 72 the slur extends well into the margin at the end of a page but is not continued on the next. S_2 reproduces the pattern in A in 69 (which is also the end of a page there); in 71 there is no slur, but the slur beginning on 72i goes to 73i; V slurs from 69i–70i, 71i–iii and (ambiguously) 72i almost to 73i.			
72	Va.	A blank bar; S_2 , V rest; L \downarrow a (perhaps added to Po_1). The blank bar in A almost certainly resulted from Beethoven's oversight.			
73	Cor.	A blank bar after page turn, following tie into margin at 72; S_2 note and rests added by Beethoven in pencil.			
73–75, 77–79	Fg. I, Str.	The slurring in A is very inconsistent and Beethoven's intention cannot be determined with any degree of confidence. At 73–75 slurs beginning on 73i finish at 74 in Fg. I, VI. II and extend to 75 Va., Vc./Cb.; only Vc./Cb. has a staccato mark in 75; in 77–79 only VI. I has a slur, ending in 78, and there are no staccato marks in 79; in VI. I, ties to the final note have been deleted in both places, by scratching out at 74f. and by crossing out at 78f.; Vc./Cb. has an evidently erroneous <i>p</i> in 79, where other parts have <i>f</i> . In S_2 , despite Beethoven's intervention in Vc./Cb. (see below), there is similar inconsistency, although at 73–75 VI. II slurs extend to 75; Fg. I has no slur from 73i but a tie is written on 73ii at the end of a page, apparently continuing as a slur on the following page to the end of 74; at 78f. VI. I has a tie; at 77–79 in Vc./Cb., however, where a page turn occurs after 77, Beethoven supplied the missing slur from 77i–79 and corrected the erroneous <i>p</i> to <i>f</i> in 79. In V a further process of standardisation occurred, with all parts except Fg. II having a staccato mark in 75 and 79, and all except Fg. I (which			
			75vii	VI. princ.	S_2 , V no <i>p</i> (in A, also present at 250 in S_2).
			80	Va.	A no <i>p</i> ; added by Beethoven in S_2 .
			81f.	Fg.	S_2 no tie (in A, V).
			82	Va.	A blank; S_2 , V $\bar{\cdot}$; L, perhaps as a result of a correction in Po_1 , has the \downarrow up-beat e.
			82f.	Fg.	S_2 erroneous tie/slur, resulting from undeleted ties from a cancelled version in A; V Fg. I tie.
			83	VI. princ.	Arguments that Beethoven really intended this bar to be an octave higher, to match the pattern in 81f. and the slightly different one in 85f. as well as the right hand in S_2 <i>pf</i> , are not supported by the sources, where the present version is absolutely clear in A and S_2 . It remains possible, of course, that an <i>8va</i> instruction was erroneously omitted.
			83f.	Ob.	A, S_2 no ties (in V, L).
			84/259	Vc./Cb.	A, S_2 , V, L <i>f</i> at 84. Possibly <i>p</i> intended, followed by <i>f</i> in 85, as at III, 259f., where Beethoven's original sketch in staff 16 in A initially had <i>f</i> on the up-beat in 259, changed to <i>p</i> (in pencil) in the final version. The <i>p</i> in 259 was also added in pencil in S_2 . But it is equally possible that subtle distinctions between the musical contexts determined Beethoven's different treatment of these two virtually parallel passages.
			84f.	Fl.	A, S_2 , V, L slur (written like a tie in A, S_2), surely resulting from oversight in this particularly messy passage in A, where the original version continued with sustained \circ on <i>g</i> in 85–92 changing from \sharp to \natural at 85. The absence of a slur or tie between 84 and 85 in Ob. or Fg. makes it unlikely that a slur in Fl. alone was intended. Since we cannot know for sure whether the <i>f</i> markings in 86 Fl., Ob., Fg. in S_2 (apparently added after those in Str.) were present before Beethoven's revision of S_2 , their authority cannot be determined with certainty. It would be surprising musically, however, if the only part including the 7th of the chord at the beginning of the bar were meant to be <i>p</i> while VI. princ. and Str. were <i>f</i> . At 259f. Ww. are clearly unslurred and <i>f</i> .
			87f.	VI. II	V tie evidently engraving error (not in A, S_2).
			88	Fl.	A, S_2 , V \uparrow g^2 followed by tie, but without g^2 in 89, undoubtedly resulting from an incomplete deletion in A; L, probably resulting from a correction in Po_1 , has $\bar{\cdot}$.
			89	Ob. II, Fg. II	A, S_2 no <i>p</i> : V <i>p</i> in Ob. II; L <i>p</i> in Ob. II, Fg. II.
			*91f.	Ob., Fg. VI. princ.	A <i>perdendo</i> ; S_2 (Ob.) <i>perdendosi</i> . S_2 , V slur (but not continued to 92 in V where 91 occurs at the end of a line); A slur connected with cadential ornamentation from an earlier version perhaps inadequately deleted, but it seems much more likely that the slur was deliberately included in Pvl_3 where the trill in 92 was evidently added. Beethoven certainly paid attention to these bars in S_2 , since he added portato in the grace notes in 92 there. Dont and Joachim, however, omit the slur.
			92	VI. princ.	A no <i>tr</i> or grace notes; V no tie (in A, S_2).
			93–110	VI. princ.	S_2 includes staccato marks on 96i–ii, 100iii, 103ii, 106i–ii 107v, 108v only; in A, however, the passage is indicated as <i>da capo</i> and the articulation is clearly intended to be identical with the first appearance of this passage; in the present edition, therefore, the earlier articulation has been included here.
			93–115	Tutti	A marked as <i>da capo</i> (1–24).
			94, 97f.	VI. princ.	S_2 , V includes ten., evidently by analogy with the passages beginning at 11, 103, 183; the analogy is incorrect, however, since i and ii of the bar are slurred here and the ten. in the passage at 11 etc., where i, ii are separate, is clearly intended to avoid a staccato execution on i.
			101	Ob.	S_2 <i>pp</i> presumably erroneous (derived from <i>pp</i> for Cor.?).
			101ii	Cor.	See note to 9.
			113	Va., Vc./Cb.	A (in <i>da capo</i>) see note to 21; S_2 no dynamic; V Vc./Cb. <i>ff</i> , Va. no dynamic.
			116	Tr.	A, S_2 , V \downarrow on i instead of \uparrow (lack of quaver stroke through stem evidently Beethoven's oversight in A, where all of this bar except VI. I was originally written very hastily in Rötzel).
			116i	VI. II	A a, altered in Rötzel to $c\sharp^1$.
			117i	Fl., Ob.	V ten. (not in A, S_2) probably by false analogy with 114.
			118iv	Fl.	A, S_2 , V, L \uparrow ; but in A there were originally \uparrow on the last \uparrow of 116 and 120 also, and Beethoven subsequently replaced these with the present notes; it seems almost certain therefore that he simply forgot to do so in this bar.
			119	Ww., Str.	A Beethoven added a large Rötzel <i>Sempre Forte</i> beneath the Cb. line, evidently to counter any tendency to diminuendo after the brass stopped playing; S_2 <i>Sempre fo</i> : under Cb. line only.
			119ii, 121ii,		
			122ii	VI. I	S_2 no staccato (in A, V).
			121ii,	Fl., VI. II	S_2 no staccato (in A, V).

121iii	Fl.	A much altered, but final version has $\uparrow a^3$; S_2 , V \uparrow followed by γ , resulting from copyist's misinterpretation of A.	173vii-x	VI. princ.	S_2 , V no slurs (in A, L).
122i	Ob. II	V ten., but not in A, S_2 . Probably by false analogy with 113f.	174–191	VI. princ.	S_2 includes staccato marks on 177i-ii, 181iii, 184ii, 185ii, 187i-ii, 188v, 189v, 191iii only (see notes to 93–110 and 174–218).
122ii	Fl., Ob., VI. II	S_2 no staccato (in A, V).	174–218	Tutti	These bars are indicated in A by <i>2tes da capo</i> (i.e. 1–45). Staccato marks missing in S_2 have been silently supplied on the basis of the earlier repetitions.
122iii-iv	Cor.	A, S_2 no slur (in V also Cor. I in L).	174f., 178f.	VI. princ.	S_2 , V ten. (see note to 94 etc.).
123	VI. I	V <i>Solo</i> (beginning of a new line), but clearly marked at 122vi in A, S_2 .	182iii	Cor.	See note to 9iii.
123ii	VI. princ.	S_2 no stacc. (in A).	191f.	VI. I	S_2 slur from 191iv to 192iv, also in cue in S_2 pf, but S_2 vl slur from 192i as in 19, 111.
126i-iii	VI. princ.	A no slur (in S_2).	197iii	Cor.	S_2 g^1/c^2 ; Klumpar misinterpreted Beethoven's marginal annotation +C as referring to Cor. I rather than Cor. II (a similar alteration occurred in 116 without a correction by Beethoven, but there it was altered accurately to c^2/e^2); V Cor. I corrected to e^2 , but Cor. II still g^1 .
127	VI. princ.	A no <i>dolce</i> (in S_2); V <i>dolce</i> in 129 (evidently erroneously).	199	Cor. II	See note to 25.
*127–132	Str.	A VI. I/II, Vc./Cb. much altered here, substituting sustained notes for short notes and rests except in Va. where the original version remains undeleted, as do VI. II 130–132. It seems very likely that Beethoven omitted to indicate ties in Vc./Cb. through oversight and that he similarly omitted some ties and slurs in VI. I/II. The presence of ties in L in VI. I 127f. and 131f., and Va. in 131f. (where there is no tie in A) suggests that this passage may have been partially revised in <i>Po</i> ₁ . A 131f. Va. no tie; present in S_2 and V.	214i-ii	Cor. I	V \downarrow \downarrow (\downarrow \downarrow in S_2).
128f.	VI. princ.	A slur over two bars; S_2 , V separate one-bar slurs, perhaps resulting from the page turn between these two bars, but S_2 pf clearly intended to have two-bar slurs (they extend into the margin at the end of the page and at the beginning of the next), whereas S_2 vl appears explicitly to indicate a pair of one-bar slurs; it is entirely consistent with other such changes to the VI. princ. part that an alteration was included in <i>Pvl</i> ₃ for the sake of bowing.	214i–216i	Va.	See note to 41i–43i.
130	VI. princ.	A no slur (in S_2).	216ii–217	VI. II	See note to 43ii–44.
138	VI. princ.	A, S_2 slur from i-xii as well as slurs from i-ii, vii-iii and staccato on the remaining notes. It is highly unlikely that Beethoven intended the two-note slurs and staccato to be performed within a single bow stroke although such combinations of slurred and staccato notes in a single bowstroke at rapid tempos are not untypical of violin writing at the time (see, for instance, the third movement of Spohr's <i>Duo for Violin and Viola</i> op. 13 of 1807); the two-note slurs and staccato were added to A in darker ink, though Beethoven failed to delete the original whole-bar slur. The composite bowing appears in V (but not in L, which has only the later bowing).	*217	Tutti	S_2 , V a whole bar omitted here. The omission of this bar in V has been seen by many editors from Ferdinand David onwards (and by most since Tyson's edition of 1967) as a mistake (arising from Klumpar's incorrect realisation of the <i>2tes da capo</i> marking in A), which was overlooked by Beethoven during correction of S_2 and V. This possibility cannot be ruled out, but there are several circumstances to be considered. A number of features in S_2 suggest that the omission of this bar could have derived, intentionally or unintentionally, from Beethoven. If so, the change will have occurred after December 1806 (probably after 20th April 1807), but before S_2 was copied, since L, based primarily on parts deriving from the premiere, reproduced the <i>da capo</i> exactly as indicated in A. The instruction in A, strictly interpreted, would result in the passages at 41–45 and 214–218 having a five-bar repetition of the tonic-dominant figure, the last of which would have contained the VI. princ. entry. Subsequently to the completion of A Beethoven changed his mind about the notes in VI. princ. in 218, substituting the present version, an octave lower than 45, with a combination of <i>pizzicato</i> and <i>arco</i> , which was presumably written out in one or more of the lost sources. The germ of this revision is evident in A, in the two <i>pizzicato</i> quavers lightly sketched in light brown ink onto the bottom staff of the page in 45, but the purpose of these two notes could not have been apparent to a copyist working solely from A without further instructions from the composer. Klumpar, however, copied the VI. princ. and solo piano parts into S_2 from material that originated after 20th April 1807. The solo parts in S_2 , which also contain orchestral cues (S_2 pf) of the VI. I part (S_2 vl), show no signs of alterations, indicating that Klumpar had no doubt about their text; this is confirmed by the orientation number 95 at III/279 in S_2 (following 92 at III/92 and 91 at III/183), which indicates that <i>Pvl</i> ₃ was a bar shorter here than the version in A. The orchestral parts, which he copied in after the solo parts had already been written into S_2 , however, contain a curious correction. Assuming Klumpar copied the orchestral parts in S_2 , from top to bottom of the score (as seems most likely), he first wrote the VI. I part in 217 as a parallel to 45 (not 44 as might be expected if his source contained the text in A), then added VI. II reproducing the same reading as A (a \downarrow at the beginning of 216 followed by rests, with 217 blank), then wrote the Va. part in 217 as a parallel to 44, but marked a small ink line in the left-hand margin (his normal method of indicating an error to be corrected later) and subsequently scratched out the last three Va. notes in 217, replacing them with rests (see facsimile II, p. 77). It seems clear that he was copying the orchestral parts from a source that contained the five-fold repetition of the figure, rather than the four-fold version in the revised solo parts. Writing in VI. I he was probably guided by the cue in VI. princ., while VI. II had no notes at that stage in 44f. (since Beethoven's <i>unis</i> : was added later to S_2). When he came to Va., however, his concentration presumably flagged, and he reproduced the version he found in 44 before realising that this did not fit with the solo parts. Whether he asked Beethoven about the discrepancy or merely assumed that the more recent solo parts contained the desired version and proceeded accordingly we cannot know. What seems absolutely clear, however, is that both <i>Pvl</i> ₃ and <i>Ppf</i> contained one bar less than A here, and since <i>Pvl</i> ₃ had almost certainly been based on a copy of the original version of the solo part it is a distinct possibility that the extra bar had been specifically deleted by Beethoven in that source. If, however, a bar had been erroneously omitted in <i>Pvl</i> ₃ , Beethoven also failed to notice it when correcting S_2 , even though he added notes to Va. in 41–43/114–116 and the instruction <i>Unis</i> : for VI. II in 43/216, and can scarcely have overlooked the very obvious scratching out of the Va. notes in 217. In London, the publisher evidently thought that the solo parts of V, which lacked a bar, were wrong, and adapted them to the orchestral parts
140f.	VI. princ.	The articulation of these bars is very uncertain. No source contains any markings in 140, except L, which slurs from i-vi and vii-xii; it seems very likely, however, that some pattern of slurring was envisaged here. In 141 A has no slurs, S_2 clearly slurs ii-vi, and V i-vi; Baillot, David, Dont and Joachim present different solutions, Baillot slurs by half bars (but marks an open A string on 141ii), while Dont has a pattern of slurs and slurred staccato in 140, but in 141 follows V, slurring from i, while both David and Joachim slur from ii in 141.			
141iii-iv	Va.	A slur, extends to left of iii because of change of notes (originally this bar was the same as 133); S_2 slur i-iv [1], subsequently deleted in Rötél, but without substitution by slur over iii-iv; V, L no slur.			
142	Vc./Cb.	A no <i>arco</i> ; added in S_2 .			
143, 145	Va.	A, L blank; S_2 note added.			
143, 145	VI. princ.	A slur from ii-iv; S_2 slur, originally from i-iv, altered to the present version by Beethoven.			
144	VI. princ.	A no slur; S_2 slur added by Beethoven.			
	VI. I	S_2 no tie (in A, V).			
	Va.	A double stems; S_2 single stems, presumably erroneous.			
144ii-iii	VI. II	A, S_2 no slur (in V).			
146f.	VI. princ.	A slur 147i-vi; S_2 , V slur 146iii–147vi.			
148	VI. princ.	A no slur (in S_2).			
151	VI. princ.	A slur apparently intended for the whole bar (rather short); S_2 , <i>Vvl</i> ₁ separate slurs over i-vi and vii-xii, but changed (corrected?) to a single slur over i-xii in <i>Vvl</i> ₂ .			
152viii	VI. princ.	Necessary \flat missing in all sources.			
	Fg. I	S_2 , V no slur (in A).			
152i-ii	Va.	S_2 \uparrow \uparrow f - a ; misreading of A, double stopped \downarrow with quaver stroke through stem.			
153, 156f.	VI. princ.	A no slur (in S_2).			
157ii-iii	Vc./Cb.	A no slur; added in S_2 .			
161	Va.	A <i>pp</i> added in Rötél; S_2 <i>pp</i> deleted and repositioned by Beethoven in 165.			
162	VI. princ.	A, slur i-xii; S_2 , slurs i-vi, vii-xii; V slur i-xii (NGA states incorrectly that <i>Vvl</i> ₂ has slurs i-vi, vii-xii). The discrepancy between S_2 and V may reflect a difference in <i>Pvl</i> ₃ .			
162f.	VI. princ.	In A 162 comes at the end of a page and the slur extends into the margin, although there is no continuation on the next page; presumably on this basis Tyson extends the slur to 163i; although the slur ends at the bar-line in S_2 , V; Dont and David slur to 163i.			
163	VI. princ.	A no slur, but slur from ii in earlier version of the bar; S_2 slur from ii; V slur from i; L slur from ii.			
167ii	VI. II, Va.	S_2 no staccato (in A).			
169f.	Ob. II	S_2 no tie (in A, V).			
170–172	Ob. I	V ties (not in A, S_2) of doubtful authority.			

327f.	VI. princ.	A, S ₂ single slur over both bars; V slurs as edition (presumably amended in proofs or derived from Pvl ₃).	348ii	Vc./Cb.	All sources have a ♯, but this bar was much altered in A and it seems likely that Beethoven overlooked the inconsistency with other instruments.
328f.	Timp.	V tie (not in A, S ₂).	349	Fl., Ob. Fg., VI. III, Va., Vc./Cb.	S ₂ no tie (in A). A <i>f</i> under VI. I stave (VI. II <i>unis</i>), apparently, however, superseded by <i>ff</i> under last note 348, and in other instruments, including Fl., where <i>f</i> has clearly been changed to <i>ff</i> ; also large Rötél <i>ff</i> under Cb. stave; S ₂ general <i>ff</i> on last note 348, but also, in 349 (at beginning of a new page), <i>f</i> for VI. princ. (from ii, i.e. orchestral violins), VI. I (II), Va., Vc./Cb. Beethoven himself indicated <i>f</i> in the margin before Va. and in the piano reduction of the tutti here (he also added <i>d</i> ² in the piano part, as the completion of the run in 348, but this appears in front of the copyist's original tutti <i>d</i> ¹ , immediately under which Beethoven added his <i>f</i> . This <i>forte</i> for strings and Fg. (col Cb.) who have the main motif, while the rest of the Ww. sustained chords are <i>ff</i> seems highly implausible. The clue to the origin of this apparent confusion may lie in the added <i>f</i> in the piano reduction, which was seen as necessary to cancel the <i>p</i> of the previous bar, which Beethoven then added elsewhere to match the <i>f</i> s in other parts on that page, without any conscious intention to signal a decrease in dynamic from <i>ff</i> . It is noteworthy that Beethoven often wrote <i>sempre f</i> in <i>ff</i> passages where he clearly did not envisage a decrease in volume.
329	Tutti	A <i>Sempre Tutti</i> written by Beethoven in Rötél above VI. I. The marking does not appear in any other source. S ₂ merely has <i>T</i> : above 329ii in VI. I; L <i>Tutti</i> ; V <i>Tutti</i> only in VI. I, other orchestral parts in V have no <i>Tutti</i> or <i>Solo</i> markings here.	349–351	Timp.	V ties, but in view of Beethoven's repeated <i>tr</i> , probably erroneous.
	Vc./Cb. (Fg. col Basso)	A, S ₂ no staccato; V Vc. no staccato and slur iii-v [!]; Cb. staccato on ii and v (slur on iii-iv); Fg. I staccato on ii and v, slur iii-v [!]; Fg. II staccato on ii, slur iii-v [!].		Fg., Str.	All staccato marks from A, S ₂ , V have been included without editorial brackets.
329–332	Fg., Vc., Cb.	A contains two distinct versions of the Cb. line here (Fg. C[ol] B[asso]), one on the lowest stave of the score and the other on the normal Cb. stave. The one on the lowest stave corresponds exactly with the version in 335–338 apart from the absence of slurs. NGA suggests that the version on the lowest stave is a later addition, but this is by no means clear. In the later pages of the movement, the lowest stave contains many indications of the Cb. line and other features, evidently written as a preparatory sketch, indicating the haste with which Beethoven completed the concerto. The manner in which the version of the Cb. line on the bottom stave is written corresponds more closely with other sketches than with the main score and it seems more likely that Beethoven decided to vary the manner in which this figure is presented by saving the 'stronger' version for the repetition in 335–338. In any case, the version on the Cb. stave was accepted in S ₂ and V.	350v	VI. I (II)	A staccato; not in S ₂ VI. I, but present in the orchestral reduction in S ₂ pf.
330	VI. princ.	A <i>f</i> altered to <i>ff</i> in dark ink; S ₂ <i>sempre f</i> . Since no diminution of the dynamic in VI. princ. can have been intended, evidently <i>sempre ff</i> implied.	350f.	Fl.	A, S ₂ , V octave lower. This follows a page turn in A, before which Fl. was notated in 349 with <i>d</i> ² and the instruction <i>in 8va</i> with a wavy line extending into the margin at the end of the page; Beethoven presumably forgot to repeat the <i>in 8va</i> instruction on the new page. In L 350 is notated with <i>f</i> # ³ , perhaps as a result of amendment in P ₀₇ , although 351 retains <i>a</i> ² .
	Fl.	A <i>d</i> ³ instead of <i>f</i> # ³ ; corrected in S ₂ and in plates of V.	353	Tutti	Klumpar wrote a mixture of <i>perdendo</i> and <i>perdendosi</i> in S ₂ ; Beethoven's marking was always <i>perdendo</i> .
331	Vc./Cb. (Fg. col Basso)	A no stacc.; S ₂ , V stacc. on ii.		Timp.	S ₂ , V no <i>p</i> (in A).
333	VI. I	A lowest note of chord, evidently <i>e</i> ¹ intended, but looks like <i>d</i> ¹ ; S ₂ <i>d</i> ¹ ; V corrected to <i>e</i> ¹ in proofs.	353i-ii	VI. II	A, S ₂ no slur (in V).
335ii, v, 337ii, v	Vc./Cb. (Fg. col Basso)	A 335 no stacc., 337 stacc. on v; S ₂ both bars stacc. on v; V both bars stacc. on ii, v in Fg., Cb., on v only in Vc.	353f.	Cor.	S ₂ , V no tie (in A).
341	Timp.	S ₂ , V no <i>ff</i> (in A).	355f.	VI. III	S ₂ 355 slurs from i-ii, iv-vi (later joined), 356 slur from i-iv, in VI. princ. cue, however, slurring 355i-iii and 355iv-356v, corresponding with A.
341–347	VI. princ.	S ₂ vI, VvI <i>Tutti</i> and <i>Solo</i> markings, together with VI. I in cue notes.	360	VI. II	S ₂ , V chord lacks <i>d</i> ¹ (in A).
342iv-v	VI. I	A, S ₂ no slur (in S ₂ vI, V).			
344viii	VI. princ.	S ₂ <i>b flat</i> ² deriving originally from unclear natural sign in A (corrected in V).			
344, 348	VI. princ.	A 343 and 347vii-xii <i>in 8va</i> , but <i>loco</i> clearly marked from i (<i>a</i> ¹) in 344, 348; S ₂ has the same <i>8va</i> and <i>loco</i> divisions, though at 348 <i>loco</i> is partly over ii (but the <i>8va</i> wavy line stops at the end of 347). There seems no doubt that Beethoven intended <i>a</i> ¹ not <i>a</i> ² at the beginning of these bars. V, however, has <i>a</i> ² in both bars, possibly because of the uncertain positioning of <i>loco</i> in 348 in S ₂ , and also perhaps because S ₂ pf, for reasons of hand span, has <i>a</i> ² in both these bars. The slur beginning and the positioning of <i>p</i> is also uncertain; in A a slur encompasses the whole of 344, but 348 is unslurred, and there is no dynamic for VI. princ. in either bar; in S ₂ the slur in 344 begins ambiguously between i and ii, but in 348 is clearly over the whole bar, while <i>p</i> comes before i in 344, but directly under ii in 348; V slurs from ii in 344 and from i in 348, but places <i>p</i> under i in each case. It is conceivable that a slur, beginning together with <i>p</i> , on ii was envisaged in both bars; since the player would be near the point of the bow at the beginning of 344 and 348, this would be idiomatic for the instrument.			
345i	Cl. II	A note-head covers <i>f</i> ¹ to <i>a</i> ; S ₂ , V <i>a</i> ¹ , but presumably error for <i>f</i> ¹ .			
346vi	VI. II	A, L <i>d</i> ¹ / <i>f</i> ¹ ; S ₂ , V <i>f</i> ¹ only; a minor discrepancy, which makes no material difference to the effect, evidently overlooked by Beethoven.			
347	Timp.	S ₂ <i>ff</i> mistakenly copied from VI. princ. stave in A.			
348	Ob. I	S ₂ , V <i>a</i> ¹ omitted, presumably resulting from misreading of a very messy bar in A.			
	VI. II	A, S ₂ no <i>p</i> (in V).			
348	Fg.	The omission of Fg. in the second half of the bar almost certainly resulted from Beethoven's oversight in A and in checking S ₂ . Contrary to the commentary in NGA (p. 23) the missing Fg. parts are not present in L.			
	VI. III, Va.	S ₂ apparently "corrected" to make i a ♯ followed by ♯ ♯ (though in Va. the additional ♯ was added without changing the ♯ on i to a ♯); V reproduces S ₂ exactly, including the incorrect Va. part. The change in S ₂ surely resulted from confusion.			

- 1 The conjectural completion of Schreyvogel's instruction (which has been partly excised by the cutting down of the page) is from *Beethoven Werke, III/4, Werke für Orchester. Kritischer Bericht*, ed. by Ernst Hertrich, München, 1994 [= Hertrich 1994], p. 6.
- 2 Shin Augustinus Kojima, *Die Solovioline-Fassungen und -Varianten von Beethovens Violinkonzert op. 61 – ihre Entstehung und Bedeutung*, in: *Beethoven-Jahrbuch VIII (1971/1972)*, Bonn, 1975 [= Kojima, Solovioline-Fassungen], p. 104.
- 3 Hertrich 1994, p. 6.
- 4 These numbers, inserted by copyists into both a source and copies made from it, represented the number of bars since the last entry and were used to ensure that bars were not copied twice or omitted. They were generally not employed when parts were duplicated.
- 5 The numbers occur as follows: I 88 (88), 90 (178), 105 (283), 102 (385), 125 (510), 25 (535); II 91 (91); III 92 (92), 91 (183), 95 (278 [279]), 81 (359 [360]). The numbers in square brackets correspond with the numbering in Hertrich 1994; the discrepancy reflects the omission of a bar at 217 in S₂.
- 6 One curious piece of information about Klumpar's manner of proceeding that arises from this correction is that he must have expected to go back to rule the final bar line on each page, since he did not have to delete an existing bar line to insert the missing bar.
- 7 A note from Gerhard von Breuning (Stephan's son) is pasted to the verso of the title page: „This is the 1st of 2 original dedication copies of the Violin Concerto op. 61 which L. van Beethoven dedicated and gave to my father, and indeed the complete one. Vienna 5 February 1892. Seilerstätte 13. Dr Gerhard von Breuning. [Das ist das 1 der 2 Original=Dedications= | =Exemplare des Violin-Concertes op. 61, das | L. van Beethoven meinem Vater gewidmet | und gegeben hat, und zwar das vollständige. | Wien den 5. Februar 1892, | Seilerstätte 13. | Dr Gerhard von Breuning.]“
- 8 Hertrich 1994 suggests that the broad margins of this copy may indicate that it was a proof copy that was never issued.
- 9 Barry Cooper, *The Clementi-Beethoven Contract of 1807: A Reinvestigation*, in: *Muzio Clementi Studies and Prospects*, ed. by Roberto Illiano, Luca Sala, Massimiliano Sala, Bologna, 2002.
- 10 Kojima reverted to A for many features in the solo part, particularly slurring.