

Chamber Arrangements of Beethoven's Symphonies
Edited by Nancy November

RECENT RESEARCHES IN THE MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES
Francesca Brittan, general editor

Part 1	<i>Symphonies Nos. 1, 3, and 5 Arranged for Quartet Ensembles</i>	vol. 75
Part 2	<i>"Wellington's Victory" and Symphonies Nos. 7 and 8 Arranged for String Quintet</i>	vol. 77
Part 3	<i>Symphonies Nos. 2, 4, and 6 Arranged for Large Ensembles</i>	vol. 79

Published in cooperation with

**BEETHOVEN-HAUS
BONN**

Performance parts are available from the publisher.

A-R Editions, Inc., Middleton, Wisconsin
© 2020 by A-R Editions, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher. Please apply for permission to perform, record, or otherwise reuse the material in this publication at our website (www.areditions.com).

Printed in the United States of America

ISBN 978-1-9872-0454-4 (print)
ISBN 978-1-9872-0455-1 (online)
DOI <https://doi.org/10.31022/N079>
ISSN 0193-5364 (print)
ISSN 2577-4573 (online)

© The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

Contents

General Preface	vii
Acknowledgments	x
Introduction	xi
The Rage for Large Chamber Ensembles ca. 1800	xi
Ferdinand Ries: Arrangements and Attributions	xii
William Watts and the London Philharmonic Society	xiii
Michael Gotthard Fischer and the Music of Masculine Leisure	xiv
Notes on Editing and Performance	xv
Plates	xvii
Symphony No. 2 in D Major, Op. 36, <i>Ludwig van Beethoven, arr. Ferdinand Ries</i>	
I. Adagio; Allegro con brio	1
II. Larghetto quasi andante	54
III. Scherzo: Allegro	78
IV. Allegro molto	89
Symphony No. 4 in B-flat Major, Op. 60, <i>Ludwig van Beethoven, arr. William Watts</i>	
I. Adagio; Allegro vivace	130
II. Adagio	184
III. Menuetto: Allegro vivace	206
IV. Allegro ma non troppo	236
Symphony No. 6 in F Major, Op. 68 (<i>Pastoral</i>), <i>Ludwig van Beethoven, arr. Michael Gotthard Fischer</i>	
I. Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande: Allegro ma non troppo	272
II. Szene am Bach: Andante molto moto	300
III. Lustiges Zusammensein der Landleute: Allegro	332
IV. Donner—Sturm: Allegro	355
V. Hirtengesang: Frohe und dankbare Gefühle nach dem Sturm: Allegretto	373
Critical Report	401
Sources	401
Editorial Methods	401
Critical Notes	402

Introduction

The Rage for Large Chamber Ensembles ca. 1800

This volume represents two important aspects of early-nineteenth-century taste in chamber music: a predilection for “mixed” groupings, including winds and strings; and a preference for larger groupings, including nonets. To be sure, the string quartet was the most popular genre of chamber music at this time, and some critics started to use the ideals associated with string quartets to place mixed repertoires firmly in the margins. In 1810, for instance, Wilhelm Conrad Petiscus made his preference for homogeneous, all-string textures very clear, invoking the ideal of the quartet:

Because of the dissimilarity of the timbres, a combination of wind instruments with string instruments never gives as beautiful and pure a result as four stringed instruments, where sustained notes flow together into a single harmonious sound. How felicitously one has arranged for three string instruments quartet or quintet parts, which had originally been written for four quite dissimilar instruments! This is the case, for example, with Hoffmeister’s arrangement of Mozart’s Quintet in F major [*recte* in E-flat major, K. 452], which is taken from a double sonata for fortepiano accompanied by wind instruments.¹

But the idealization of string quartets was not firmly entrenched at this time: composers, performers, audiences, and critics did not necessarily regard chamber music for combinations of winds and strings as lower in rank or quality.² The sheer number of such works com-

posed is evidence of the contemporary taste for varied chamber music, along with data from publishing catalogs, concert programs, and preferred ensembles for arrangements. Around 1800 there had been a general revival of interest in chamber music with winds. This music was especially beloved of the Parisians, but it became popular in German lands, particularly through Beethoven’s septet, op. 20 (clarinet, horn, bassoon, violin, viola, cello, and bass) and later Schubert’s octet, D. 803 (the same except for an added violin). In fact (*pace* Petiscus), the wind quartet grouping used by Mozart in K. 452—oboe, clarinet, horn, and bassoon, in combination with keyboard—was far from unpopular. This instrumentation was imitated by several composers, including Beethoven, although later composers like Louis Spohr and George Onslow preferred to substitute flute for oboe.

Critics of the time were often sympathetic to mixed chamber music, especially to works like Beethoven’s op. 20 and the sextet, op. 71 (two clarinets, two horns, and two bassoons). In the period from 1804 to 1816, when Ignaz Schuppanzigh was trying to establish his string quartet series in Vienna, commentators tended to make positive comments on his inclusion of chamber music for larger, mixed ensembles. In late 1808, for example, Johann Friedrich Reichardt reported hearing Schuppanzigh’s ensemble playing quartets by Haydn and Mozart, mentioning that Beethoven’s op. 71 was also performed: “On that first quartet morning . . . the beautiful, clear sextet by Beethoven with wind instruments was played, and made such a beautiful, powerful effect.”³ As Schuppanzigh’s heavy emphasis on string quartets proved unviable for sustaining a concert series in Vienna at this time, his concerts came to resemble other mixed concerts of the day.⁴ He met the demand for mixed and other non-string-quartet chamber music with works like Mozart’s quintets, including the clarinet quintet, K. 581; the double cello string quintets of Onslow; the double

1. “Eine Verbindung von Blasinstrumenten mit Saiteninstrumenten ist wegen der Ungleichheit der Klänge nie von einer so schönen, reinen Wirkung, als vier Saiteninstrumente, bey welchen gehaltene Noten in einen einzigen harmonischen Ton zusammenfliessen. Mit welchem Glücke hat man nicht Quartettpartien oder Quintetten, die ursprünglich für vier ganz verschiedene Instrumente geschrieben waren, für drey Saiteninstrumente arrangiert! So wird z. B. das von *Hofmeister* [*sic*] arrangirte *Mozartsche* Quintett aus F dur [*sic*], das aus einer von Blasinstrumenten begleiteten Doppelsonate für Fortepiano genommen ist.” Wilhelm Conrad Petiscus, “Ueber Quartettmusik,” *Allgemeine musikalische Zeitung* 12, no. 33 (16 May 1810), cols. 520–21.

2. This topic is discussed further by Sarah Jane Adams, “Quartets and Quintets for Mixed Groups of Winds and Strings: Mozart and His Contemporaries in Vienna, c. 1780–c. 1800” (PhD diss., Cornell University, 1994), 92–128; see also idem, “‘Mixed’ Chamber Music of the Classical Period and the Reception of Genre,” in *Music, Libraries, and the Academy: Essays in Honor of Lenore Coral*, ed. James P. Cassaro (Middleton, Wis.: A-R Editions, 2007), 3–19.

3. “An jenem ersten Quartett-Morgen ward . . . das schöne klare Sestet von Bethoven [*sic*] mit Blasinstrumenten [op. 71] gemacht, und that gar schöne, kräftige Wirkung.” Johann Friedrich Reichardt, *Vertraute Briefe geschrieben auf einer Reise nach Wien und den Oesterreichischen Staaten zu Ende des Jahres 1808 und zu Anfang 1809*, 2 vols. (Amsterdam: Kunst- und Industrie-Comptoir, 1810), 1:208.

4. John M. Gingerich discusses this point; see “Ignaz Schuppanzigh and Beethoven’s Late Quartets,” *The Musical Quarterly* 93 (2010): 490, <https://doi.org/10.1093/musqtl/gdq017>.

Symphony No. 4 in B-flat Major, Op. 60

I

Ludwig van Beethoven
arr. William Watts

Adagio

Flute
pp

Violin 1
pizz. *arco*
pp *sempre pp*

Violin 2
pizz. *arco*
pp

Viola 1
pp

Viola 2
pizz. *arco*
pp

Violoncello
pp

Contrabass
pizz. *arco*
pp

7

[sempre] pp

[sempre] pp

sempre pp *[sempre] pp*

sempre pp

Symphony No. 6 in F Major, Op. 68 (*Pastoral*)

I

Ludwig van Beethoven
arr. Michael Gotthard Fischer*Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande*
*Awakening of cheerful feelings on arrival in the countryside***Allegro ma non troppo**

Violin 1 *p*

Violin 2 *p*

Viola 1 *p*

Viola 2

Violoncello 1 *p*

Violoncello 2

8

cresc. *f* *f* *p*

cresc. *f* *f* *p*

cresc. *f* *f* *p*

f *p*

cresc. *f* *f* *p*

f *p*

Critical Report

Sources

This edition of large ensemble arrangements of Beethoven's second, fourth, and sixth symphonies aims to reproduce in a clear, modern format the readings of the three principal sources held in Beethoven-Haus, Bonn, as outlined below.

Second Symphony. Print of Ries's arrangement dating from 1807 (Beethoven-Haus, shelfmark C36/10). The title page reads:

Grande Simphonie | COMPOSÉE PAR | L. van Beethoven. | Oeuvre 36. | ARRANGÉE POUR | Deux Violons, Deux Altos, Violoncelle, Contrebasse, | Flute, et Deux Cors | (La Flute, les Cors et la Contre-Basse obligato ou ad libitum) | ou Deux Violons, Deux Altos, et Violoncelle. | PAR | M^r. F. Ries. | N.B. La Contradiction apparente dans les mots Obligato et Ad libitum vient de ce que | les parties de Flute, Cors et Contrebasse quoique fort belle | ne soient pourtant pas absolument nécessaires. | N^{ro} II Prix 8 Francs. | À BONN, | CHEZ N. SIMROCK.

Fourth Symphony. Print of Watts's arrangement dating from ca. 1810 (Beethoven-Haus, shelfmark C238/56, Nr. 2). The title page reads:

N^{os}. 4, 5 & 6 | of | Grand Symphonies | Composed by | Luigi Van Beethoven, | arranged for | 2 Violins, 2 Tenors, a[nd] Flute, | and | TWO VIOLONCELLOS, | or | Violoncello & Bass, | and Dedicated by Permission to | His R. H. the Duke of Cambridge, | BY | W. WATTS. | London, Printed & Sold for the Editor, by L. Lavenue, Music Seller to his Royal Highness | the Prince of Wales, at his Musical Circulating Library, 26 New Bond Street.

Sixth Symphony. Print of Fischer's arrangement dating from 1810 (Beethoven-Haus, shelfmark C68/12). The title page reads:

SINFONIE | Pastorale | de | Louis van Beethoven | arrangée en | Sestetto | Pour 2 Violons, 2 Violons et 2 Violoncelles | par | M. G. Fischer. | Chez Breitkopf & Härtel à Leipsic.

Editorial Methods

The titles of the works have been anglicized in this edition, but in the *Pastoral* Symphony, both modernized German and English versions are given for movement subtitles (e.g., "Lustiges Zusammensein der Landleute" / "Merry gathering of country folk" for the third movement) and directions within movements (i.e., the bird

names noted in the second movement). Movement numbers have been added tacitly. The original tempi and key signatures have been retained, following the principal sources. Clefs have been tacitly changed where appropriate to suit instrumental ranges; indications of clef changes have been tacitly moved to follow the last note of the previous clef directly. In the first cello part of the *Pastoral* Symphony arrangement, the source employs the old notation whereby notes written in treble clef are meant to be played an octave lower than written; these passages are transposed down an octave to sounding pitch in the edition. Editorial slurs, ties, and hairpins are given as dashed lines; editorial staccato dots are enclosed in parentheses; editorial letter dynamics are set in bold type rather than the customary bold-italic; and other editorial additions, including added accidentals, are placed in square brackets.

Editorial accidentals have been added in places where contemporary practice did not usually require them: namely, where an accidental applies to a note of the same pitch after a barline, or where an accidental applies to all octaves of a given pitch within a measure. Accidentals in the primary source have been left in the present edition where they are essential or have been deemed useful to the modern performer. Accidentals considered redundant by modern standards, such as those that are repeated within a single measure, have been removed (this includes accidentals rendered redundant by the addition of an editorial accidental earlier in the same measure). Redundant accidentals on tied notes have also been tacitly removed or have been tacitly moved to later in the measure if the same pitch is repeated.

Beaming has generally been retained, or, on occasion, tacitly modernized where the sources do not follow modern practices. Measured tremolo and other shorthand notation for repeated notes has been tacitly realized. Rest patterns have been modernized. Indications for triplets have been tacitly added as needed. Fermatas have been tacitly added to match other parts where the fermatas are present. The values of grace notes have been retained unless reported otherwise in the critical notes. When a movement begins with an upbeat, rests or note values in the final measure have been adjusted as needed to balance it.

Redundant dynamic markings have been tacitly deleted unless they are deemed useful for clarity. More commonly, dynamics have been added where they are