

BEETHOVEN

贝多芬

CONCERTO

in D major—Opus 61

小提琴协奏曲

(钢琴伴奏谱与小提琴分谱合订)

FOR VIOLIN AND PIANO

Edited by ZINO FRANCESCATTI

With Cadenzas
by JOSEPH JOACHIM

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L. VAN BEETHOVEN, Op. 61

(1770-1827)

Allegro ma non troppo

Violin

PIANO

Timp.

Tutti.

p

dolce p

cresc.

sf $\rightarrow$ *p*

10

17

22

30

36

Viol.

sf *sf* *sf* *sf* *p*

40

p

45

tr *tr* *pp* *sempre p*

3 3

52

p

56

p

430

59

Measures 59-62 of a musical score. The key signature is one sharp (F#). The score is written for piano with a grand staff. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. A *cresc.* marking is present above the right hand in measure 62.

63

Measures 63-69 of a musical score. The key signature is one sharp (F#). The score is written for piano with a grand staff. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamic markings include *f*, *sf*, *pp*, and *cresc.*. Handwritten notes *VI*, *V2*, *I6*, *I5*, and *I6* are visible below the bass staff.

70

Measures 70-74 of a musical score. The key signature is one sharp (F#). The score is written for piano with a grand staff. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamic markings include *f* and *ff*.

75

Measures 75-79 of a musical score. The key signature is one sharp (F#). The score is written for piano with a grand staff. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamic markings include *f* and *ff*.

80

Measures 80-84 of a musical score. The key signature is one sharp (F#). The score is written for piano with a grand staff. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamic markings include *sf*.

87

Solo.

p *sf* *sf* *p*

Solo.

p *f* *p*

95

cresc.

100

f *dolce* *cresc.*

p *cresc.*

107

sf *f* *p* *sf* *p*

fz *p* *sf* *p*

113

f *dim.*

sf *p*

118 Tutti.

Tutti.

p

122

ff

125

A Solo.

dolce

Solo.

p

p

129

ff

134

p

cresc.

cresc.

138

f

B

142 *dimin.* *dolce* Klar. *p* Fag.

151

156

161 *cresc.* *f* *dimin.* *p* *cresc.* *f*

166 *dolce* *cre* *p* *poco cre*

171 *scen* *scen* *do* *f* *f*

The musical score is written for Clarinet (Klar.) and Bassoon (Fag.) with piano accompaniment. The key signature has two sharps (F# and C#). The score is divided into systems of three staves each. Measure numbers 142, 151, 156, 161, 166, and 171 are indicated at the beginning of their respective systems. The Clarinet part features melodic lines with various dynamics and articulations. The Bassoon part provides harmonic support, often playing chords or single notes. The piano accompaniment consists of chords and rhythmic patterns in both hands.

176 *f* *C* Tutti. Solo. *dolce*

182 Solo.

186

190 *poco cresc.* *poco cresc.*

194 *f*

199 *p* *p* *p*

206

pp Str. *pp* *cresc.*

214

sf *cresc.* *sf*

220

cresc. *f* *cresc.*

224 Tutti.

230

sf *sf* *sf* *sf* *sf* *sf*

234

Viol. *p* *sf* *sf*

239

Measures 239-245. The music is in G major (one sharp). The right hand features a melodic line with trills (tr) and slurs. The left hand plays a steady eighth-note accompaniment. The dynamic marking *p dolce* is present at the beginning of the system.

246

Measures 246-249. The right hand continues with a melodic line. The left hand plays a steady eighth-note accompaniment. The dynamic marking *ff* is present at the beginning of the system.

250

Measures 250-253. The right hand continues with a melodic line. The left hand plays a steady eighth-note accompaniment.

254

Measures 254-257. The right hand continues with a melodic line. The left hand plays a steady eighth-note accompaniment.

258

Measures 258-261. The right hand continues with a melodic line. The left hand plays a steady eighth-note accompaniment. The dynamic marking *sempre ff* is present at the beginning of the system.

262

262

ff *sf*

268

268

sf

273

273

sf

281

281

Solo.

sf *p* *f* *f* *p*

Str.

289

289

sf

295

Measures 295-300. The system consists of a vocal line and a piano accompaniment. The vocal line features a rapid, ascending scale-like passage. The piano accompaniment is mostly silent, with a few notes appearing in measures 298-300. Dynamics include *cresc.* and *pp*.

301

Measures 301-307. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *espress.*, *p dolce*, *Hörn.*, and *p*. Instrumentation markings for *Fag.* and *Hörn.* are present.

308

Measures 308-312. The system continues the vocal and piano parts. The vocal line shows a descending melodic phrase. The piano accompaniment maintains its rhythmic patterns. Dynamics include *p*.

313

Measures 313-317. The system continues the vocal and piano parts. The vocal line features a complex, rapid passage. The piano accompaniment has a dense texture with many chords and moving lines. Dynamics include *p*.

318

Measures 318-322. The system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *p*.

323

Measures 323-327. The system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *f* and *cre - - scen - - do*.

328

p

E

pp

334

cresc.

pp

339

p

344

cresc.

pp

Temp.

349

p

354

pp

Str.

359

cresc.

364

cresc.

Tutti.

ff

sf

sempre ff

370

sf

f

376

sempre ff

382

386

F Solo.

dolce

Solo.

390

394

dolce

p

Str.

398

403

Str.

408

p

cresc.

cresc.

412

f

dim.

tr