

Sigismond Thalberg

Piano Concerto Op. 5

Editor: Shane M. Brandes

Preface

Sigismond Thalberg (January 8, 1812 - April 27, 1871)

Reason for new edition:

A new edition has not been prepared in since the 1830's and a clean legible and useful score is long overdue. Hopefully, its availability will inspire more performances of this wonderfully elegant and beautifully charming bravura work.

Editor's notes:

There are two primary sources consulted for this edition. One is the Chez Pietro Mechetti Second edition, plate numbers 2103, printed in Vienna circa 1835. The First edition was apparently printed either 1830 or 1831, and is not readily available. Unfortunately, the Second edition is undated as is often the case of works published before strong copyright laws were in effect. This edition contains the solo piano matter with orchestral reduction inserted where the piano is silent. This will be referred to as source M. Engraved parts were also originally published by Pietro Mechetti as part of the above publication. These were found to be largely useless as the multi measure rests were often very difficult to decipher much less the parts themselves, as they came to the editor as a third order photocopy. The other source is a manuscript copy of the full score finished by an unknown hand that is in the possession of the Edwin A. Fleisher Collection. Unfortunately, here again, it is impossible to determine what year this copy was written out. This will be referred to as source S.

In the present edition, it was decided to not produce a set of endnotes, but to demonstrate differences of the two previous editions with footnotes. Most differences are not very great, and do not often radically alter the piece. Where the differences are substantive it was decided to place the reading that seems preferable in the body of the work and leave the alternate reading or difference in the footnote. The reason for this method of presentation is that a piece of this magnitude will not suffer too greatly from the slight addition of clutter as anyone wishing to play a piece of such technical difficulties will need to work most carefully unless the are a truly gifted technician. Additionally, certain errors were passed

over silently. These errors were mostly superoctave indications which are somewhat haphazardly applied in the full score, but indicated in the source **M**. And very rarely spelling errors in the orchestral parts that conflicted with other parts that showed the correct spelling for the chord and phrase at hand. This has been a colossal task and it is to be hoped any errors introduced by the editor are at an absolute minimum. Any such errors should be reported to the editor as he accepts the final burden of correction and acknowledges perfection is the province of God alone.

About the Typesetting:

This edition was prepared using both **L^AT_EX** and LilyPond 2.18 which are wonderful typesetting programs. LilyPond has been in development since 1996 and is a text based music engraver, which “automagically” (automatically) takes care of all layout decisions according to a set of marvelous spacing algorithms, needing only minimal overrides to achieve the desired output.

Acknowledgments:

I would like to thank the following people for their support and assistance. Professor Claudia McDonald who originally made the score available before the days of easy Internet searches. Miku Shiota who wrote out by ear the 2nd mvt. for me to play after I had first discovered a recording of it. My mother Tina Brandes, and Hilary Gregg for putting up with hours and hours of me fumbling through the piece over the years both trying to play it and searching out errors as the edition took shape. Corey Gallatin who provided a computer with enough processing power to do the calculations involved in the typesetting. James (Jimmy) Feddeck for advising on some aspects of orchestra score preparation and presentation. The LilyPond community for technical support and continued development of that amazing program. And finally, the kind people at the Fleisher Collection of the Philadelphia Free Public Library for verifying they had a usable copy of the full score without which this project could not have been completed.

*Carlisle Twp., Ohio
April 4, 2014*

Shane M. Brandes

Johann Nepomuk Hummel
Piano Concerto
in F-minor, Op. 5

Sigismond Thalberg

Allegro Maestoso M.M. (♩ = 126)

5

Flute I
Flute II
Oboe I
Oboe II
Clarinet in Bb I
Clarinet in Bb II
Bassoon I
Bassoon II
Horn I
Horn II
Trumpet in C I
Trumpet in C II
Alto Trombone
Tenor Trombone
Bass Trombone
Timpani
Piano
Violin I
Violin II
Viola
Violoncello
Bassi

8 9

Fl. I

Fl. II

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

pp

p

cresc:

f

The musical score for the fourth page of the Thalberg Concerto (I) features a variety of instruments. The woodwinds, including flutes, oboes, clarinets, and bassoons, have active parts, often marked with fortissimo (ff) dynamics. The brass section, consisting of horns, trumpets, and trombones, provides harmonic support, with trombones and tubas also marked ff. The strings, particularly the cellos and basses, play a rhythmic role with a constant eighth-note accompaniment. The percussion includes timpani with a steady pulse. The piano part is mostly silent, indicated by whole rests. The violin part is more active, with Violin I playing a melodic line and Violin II providing harmonic texture. The viola and cello parts also have active lines. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. Measure numbers 18, 19, 20, and 21 are clearly marked at the beginning of each staff line.

22

26

This image shows a page of a musical score for the Thalberg Concerto (I), specifically measures 22 through 26. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is E-flat major, and the time signature is 2/4. Measure numbers 22 and 26 are boxed at the top of the page. The instruments included are Flutes (Fl. I and II), Oboes (Ob. I and II), Bass Clarinets (Bb Cl. I and II), Bassoons (Bsn. I and II), Horns (Hrn I and II), Trumpets (C Tpt. I and II), Trombones (A. Tbn., T. Tbn., and B. Tbn.), Piano (Pno.), Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (B.). Performance instructions such as *p* (piano) and *dolce.* (dolce) are placed above or below the notes in various staves. The woodwinds and strings generally play sustained notes or simple rhythmic patterns, while the oboes have a more melodic line starting in measure 22.

28

Fl. I

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

32

Fl. I

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

A. Tbn.

T. Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

p

p

p

36

Fl. I

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

A. Tbn.

T. Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

cresc.

40

Fl. I

Fl. II

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

C Tpt. I

C Tpt. II

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

p

ff

Fl. I

Fl. II

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

C Tpt. I

C Tpt. II

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

54

Pno.

58

61

Fl. I

Fl. II

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

67

Pno. *ritenuto.* *a tempo.*

Vln. I *ritenuto.* *a tempo.*

Vln. II *ritenuto.* *a tempo.*

Vla. *ritenuto.* *a tempo.*

Vc. *ritenuto.* *a tempo.*

B. *ritenuto.* *a tempo.*

71

Pno. *ritenuto.* *ff*

75

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

77

¹Two beats later in M.
Thalberg Concerto (I)

79

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bsn. I
Bsn. II
Hrn I
Hrn II
Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

p
f
ritard:
f
p
ritard:
f
p
ritard:
f
p
ritard:

84 a tempo.

Fl. I

Fl. II

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

C Tpt. I

C Tpt. II

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

Musical score for the 17th page of a concerto, featuring various orchestral instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Piano, Violins, Viola, and Cello/Double Bass. The score is set in a key with three flats and a 3/4 time signature. The page begins with a measure rest in all parts, followed by a dynamic marking of *p* (piano). The woodwinds and strings play a rhythmic accompaniment. The Piano part features complex textures, including *loco* passages and sections marked *Sva* (Svava) with *f* (forte) dynamics. The strings continue with a steady accompaniment.

90

Fl. I

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.



94

Pno.

¹No staccato this measure in S.
Thalberg Concerto (I)

8va-----loco. 100

98 Pno. *leggero.* *ritard:* *a tempo.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

B. *pp*

101 Pno. *tr* *8va-----* *con*

Vln. I

Vln. II

Vla.

Vc.

B.

¹g in S.
²Octave without trill in S.
 Thalberg Concerto (I)

Fl. I

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

ritard: a tempo.

ritard:

ritard:

ritard:

ritard:

ritard:

ritard:

pp

pp

pp

Solo.

8va

loco.

passione:

ritard:

p a tempo.

8va

Fl. I

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Pno.

loco.

8va

loco.

112

Fl. I
Ob. I
Bb Cl. I
Bb Cl. II
Bsn. I
Bsn. II
Hrn I
Pno.

8va----- loco. 8va-----

Detailed description: This block contains the musical score for measures 112 to 114. It includes staves for Flute I, Oboe I, B-flat Clarinets I and II, Bassoons I and II, Horn I, and Piano. The piano part features a complex texture with arpeggiated chords and sixteenth-note passages. Performance markings include '8va' (octave) and 'loco.' (local). The key signature has three flats (B-flat, E-flat, A-flat).

Fl. I
Ob. I
Bb Cl. I
Bb Cl. II
Bsn. I
Bsn. II
Hrn I
Pno.

pp

ritard:

8va----- loco. ritard:

Detailed description: This block contains the musical score for measures 115 to 117. It includes staves for Flute I, Oboe I, B-flat Clarinets I and II, Bassoons I and II, Horn I, and Piano. The piano part features a complex texture with arpeggiated chords and sixteenth-note passages. Performance markings include 'pp' (pianissimo), 'ritard:' (ritardando), '8va' (octave), and 'loco.' (local). The key signature has three flats (B-flat, E-flat, A-flat).

¹D in S.
²B \flat in M.
³Beat 4 staccato in M.
Thalberg Concerto (I)

118 **118** a tempo.

Fl. I
Fl. II
Ob. I
Bb Cl. I
Bb Cl. II
Bsn. I
Bsn. II
Hrn I
Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

121 *Sva*-----*loco.* *Sva*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

124

124 *Sva*-----*loco.* *p* *cresc.*

Pno. *p* *cresc.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

127 *Sva*-----*loco.* *p* *cresc.*

Pno. *p* *cresc.*

Vln. I

Vln. II

Vla.

Vc.

B.

¹ A^b in S.
Thalberg Concerto (I)

130 *Sua* *loco.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

133 *Sua*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

135 *Sua*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

137 *Sua* *loco.*
p *cresc:* *Sua* *loco.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

140

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

p

Sua *loco.*
cresc: *ff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

pp *cresc:* *pp* *cresc:* *pp* *cresc:* *pp* *cresc:*

145

Fl. I *ff*

Fl. II *ff*

Ob. I *f*

Ob. II *ff*

Bb Cl. I *ff*

Bb Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hrn I *ff*

Hrn II *ff*

C Tpt. I *ff*

C Tpt. II *ff*

A. Tbn. *ff*

T. Tbn. *ff*

B. Tbn. *ff*

Timp. *f*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

B. *ff*

149

FL. I
FL. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bsn. I
Bsn. II
Hrn I
Hrn II
C Tpt. I
C Tpt. II
A. Tbn.
T. Tbn.
B. Tbn.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

pp
pp
pp
pp
pp
pp
pp
p
pp
pp

155

Pno. *pp* Solo. *cresc:*

Vln. I

Vln. II

Vla.

Vc.

B.



Pno. *ff*



Pno. *pp* *cresc:*



Pno.



Pno. *cresc:* *f* *p*

168 Pno. *cresc:* *ff* *Sva*-----*loco.*

171 Pno. *con espressione.*

Vln. I *pp*
Vln. II *pp*
Vla. *pp*
Vc. *pp*
B. *pp*

174 Pno.

Vln. I
Vln. II
Vla.
Vc.
B.

177

Bb Cl. I

Bb Cl. II

Bsn. I

Hrn I

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

180

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Hrn I

Pno.

¹E^b in M.
Thalberg Concerto (I)

183

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Hrn I

Pno.

p

186

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Hrn I

Pno.

p

ritard.

189

189

Fl. I

Ob. I

Pno.

ritard.

ritard.

a tempo

192

Fl. I

Ob. I

Pno.

195

Fl. I

Ob. I

Pno.

197

Fl. I

Ob. I

Pno.

200

Fl. I

Ob. I

Pno.

decresc.

203 205

Fl. I

Ob. I

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

ritard:

f

f

f

f

f

206

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

8va-1 loco.

8va-1 loco.

8va-1 loco.

p

p

p

p

p

209

Fl. I

Fl. II

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

The image shows a page of a musical score for the Thalberg Concerto (I), page 34, measures 209-211. The score is arranged in a standard orchestral format with staves for woodwinds, strings, and piano. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets in Bb I & II, and Bassoons I & II. The string section includes Violins I & II, Viola, Violoncello, and Bass. The piano part is written for both hands. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score is marked with a forte (*f*) dynamic throughout. The piano part features a complex texture with many chords and moving lines. There are markings for *Sva* (Sustained) and *loco.* (loco) in the piano part. The page number 34 is at the top left, and the measure number 209 is at the top left of the first staff.

212

Fl. I

Ob. I

Bb Cl. I

Bsn. I

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

p

loco.

Sva

loco.

215

Fl. I

Ob. I

Bb Cl. I

Bsn. I

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

dimin. e ritardando.

con espressione.

Pno.

219

trillo



Pno.

223

8va

loco.

224

a tempo.

ritard.

Vln. I

Vln. II

Vla.

Vc.

B.

pp

pp

pp

pp

pp



Pno.

226

trillo

Vln. I

Vln. II

Vla.

Vc.

B.

tr

230 232

Fl. I *pp*

Fl. II *pp*

Ob. I *pp*

Ob. II *ritard:*
pp

Bb Cl. I *ritard:*
pp

Bb Cl. II *pp*

Bsn. I *pp*
ritard: *pp*

Bsn. II *pp*
ritard: *pp*

Hrn I *ritard:*
pp *pp*

Hrn II *ritard:*
pp

Pno. *Solo.*
pp

Vln. I

Vln. II

Vla.

Vc.

B.

234

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Pno.

Sua

loco.



237

Ob. I

Bb Cl. I

Bsn. I

Bsn. II

Hrn I

Hrn II

Pno.

Sua

loco.

pp

pp

240

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Pno.

ritard:

ritard:

ritard:

ritard:

ritard:

243

Fl. I

Fl. II

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Pno.

a tempo.

p *f* *p*

f *p* *f*

p *f* *p*

Sua *loco.*

Vln. I

Vln. II

Vla.

Vc.

B.

f

f

f

f

f

246

Pno. *f p f*

Vln. I

Vln. II

Vla.

Vc.

B.

Sua-----loco. Sua-----

249

Pno. *pp* *leggerio:*

Vln. I

Vln. II

Vla.

Vc.

B.

Sua-----loco.

252

Pno. *pp* *Sva* *loco.*

Vln. I

Vln. II

Vla.

Vc.

B.

255

Pno. *pp* *Sva* *loco.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

258

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

261 *Sua* *loco.* *p* *cresc.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

264 **265** *f* *pp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

268

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bsn. I
Bsn. II
Hrn I
Hrn II
C Tpt. I
C Tpt. II
A. Tbn.
T. Tbn.
B. Tbn.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

cresc:
f
cresc:
f
cresc:
f
cresc:
f
f
f
f
f
f
f
f
f
8va *loco.*
ff
cresc:
cresc:
cresc:
cresc:
cresc:
ff
ff
ff
ff
ff

This page of the score contains 24 staves for various instruments. The woodwinds and brasses are mostly in rests, with dynamics of *f*. The strings are playing a rhythmic pattern, with dynamics of *cresc:* and *ff*. The piano part has a complex texture with a melodic line in the right hand and chords in the left hand, featuring a *ff* dynamic and a *8va* marking for a trill-like passage.

Sua

271

Fl. I

Fl. II

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Hrn II

C Tpt. I

C Tpt. II

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Cadenza.

Sua

Vln. I

Vln. II

Vla.

Vc.

B.

Pno. *Presto.* *Sva* *loco.* *Ped:* *Sva*

Pno. *loco.* *ritenuto.* *p* *Presto.* *Sva*

Pno. *Sva*

Pno. *Sva*

Pno. *Sva* *Sva*

Pno. *Sva* *loco.* *Sva*

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

¹Chord not in S.
²4 beats earlier in M.
 Thalberg Concerto (I)

275

FL. I *ff*

FL. II *ff*

Ob. I *ff*

Ob. II *ff*

Bb Cl. I *ff*

Bb Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hrn I *ff*

Hrn II *ff*

C Tpt. I *ff*

C Tpt. II *ff*

A. Tbn. *ff*

T. Tbn. *ff*

B. Tbn. *ff*

Timp. *f*

Pno. *Sva*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

B. *ff*

277

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bsn. I
Bsn. II
Hrn I
Hrn II
C Tpt. I
C Tpt. II
A. Tbn.
T. Tbn.
B. Tbn.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

The image shows a page of a musical score for the first movement of Thalberg's Concerto. The page is numbered 48 and contains measures 277 through 312. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwinds include two flutes, two oboes, two bassoons, and two horns. The brass section consists of two trumpets, three trombones (alto, tenor, and bass), and a timpani player. The strings include two violins, one viola, one violinist, and a double bass. The piano part is shown in grand staff notation. The key signature has one flat (B-flat), and the time signature is 4/4. The score features complex rhythmic patterns, particularly in the woodwinds and strings, and a prominent timpani part. The page concludes with a double bar line.

Adagio

Adagio. (M.M. =58.)

9

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani

Piano

Violin I

Violin II

Viola

Violoncello

Basso

Thalberg Concerto (II)

Pno.

Pno.

Pno.

Pno.

¹Accent not in S.

²Mechetti 2nd edition.

³Not in S.

26

Ob. 1 *ppp*

Ob. 2 *ppp*

Bb Cl. *ppp*

Bb Cl. *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Pno. *p* *leggier:* 12 *8va* *12* *1 dimin:* *loco.*

29

30

Ob. 1 *p*

Ob. 2 *p*

Bb Cl. *p*

Bb Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Pno. *ff* *8va*

¹Not in S.
Thalberg Concerto (II)

33

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Pno.

Sva

cresc.

f

3

dimin :

ritard :

f

a tempo.

fp

Pno.

Sva

6

40

42

Hn. 1

Hn. 2

Pno.

Sva

loco.

p

p

¹Clef missing in both S. and M.

43

Hn. 1

Hn. 2

Pno.

pp prestissimo.

Sva

Pno.

Sva

loco.

morendo.

45

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Pno.

ppp *morendo.*

ritardando. *a tempo.* *Sva*

morendo.

¹Staccato dots are not present in the third beat in S.

²The Ab is not present in S.

Rondo

Allegro (♩ = 108)

The score is arranged in systems. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets, Trombones) are currently silent, indicated by whole rests. The Timpani part is also silent. The Piano part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to fortissimo (*ff*). The piano part includes a first ending with an accent and a second ending marked *2^{da}*. The string section (Violins, Viola, Violoncello, Basso) is also silent with whole rests.

¹Accent not in M.

²Idem.

Pno. *cresc:* *ff* *p*¹ *p* *Sva*

Pno. *p* *ritard:* *Sva*

Pno. *loco.* *dimin:* *pp* *Sva*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

Pno. *Sva* *loco.* *schierzando.*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

B. *pizz.* *p*

¹Only in M.
²Slur only in M.
³Marcato not present between measures 22-29 in S.

34 *Sva* *leggiere* *ritardando.* *loco.* **38** *Sva* *pp* *arco.*

39 *Sva*

46 *Sva* *pizz.* *arco.*

¹Only in M.

The musical score is arranged in systems. The woodwind section (Flutes, Oboes, Bassoons) and brass section (Horns, Trumpets, Trombones) are in the upper half. The percussion (Timpani) and piano (Piano) are in the middle. The strings (Violins, Viola, Violoncello, Bass) are in the lower half. The score features various dynamic markings such as *f*, *ff*, *cresc.*, and *loco.*. The key signature is three flats (B-flat major or D-flat minor).

58

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

64

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

Solo.

8va-----

Thalberg Concerto (III)

68 *Sva*----- *loco.*

Pno. *f*¹ *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

B. *f* *p*

72 *Sva*----- *loco.* 74

Pno. *f* *p*² *p*³

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

B. *f* *p*

¹Not in S.

²Slurring not in S. in measures 73-81

³Not in S.

76

Sua-----*loco.*

Pno. *cresc:*

Vln. I

Vln. II

Vla.

Vc.

B.



80

Pno. *pp-7* *cresc:*⁸

Vln. I

Vln. II

Vla.

Vc.

B.

¹Accent not in S.
²Idem.
³Idem.
⁴Accent not in S.
⁵Idem.
⁶Idem.
⁷Not in S.
⁸Idem.

84

Fl. 1

Ob. 1

Pno.

f

*ff*¹

diminuendo.

p

p

88

Fl. 1

Ob. 1

Pno.

p

94

92

Fl. 1

Ob. 1

Pno.

p

cresc:

f

8va

leggiere.

pp

cresc:

loco.

Vln. I

Vln. II

Vla.

Vc.

B.

p

p

p

p

p

¹Not in S.

²Upper g not in S.

97

Pno.

f

*p*¹

*cresc.*²

f

Sva-----

loco.

³

Vln. I

f

p

f

Vln. II

f

p

f

Vla.

f

p

f

Vc.

f

p

f

B.

f

p

f

102

Pno.

*p*⁵

Sva-----

loco.

Sva-----

loco.

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

B.

p

¹Not in S.

²Idem.

³M erroneously has D \flat .

⁴M erroneously has D \flat .

⁵Not in S.

106 *8va*-----

Pno. *dimin:* *ritard:*

Vln. I

Vln. II

Vla.

Vc.

B.

110 *8va*-----, *loco.*

Pno. *p*₁ *dimin:* *ritard:* *con espressione.*

Vln. I

Vln. II

Vla.

Vc.

B.

116 *tr* *2* *8va*-----, *loco.*

Pno. *leggiere.* *ritard:*

Ossia from S.

123 *a tempo.*

Pno. *p* *f* *dimin:*³ *p*⁴

¹On second beat in S.
²Slur not in S.
³Not in S.
⁴Not in S.

Pno. 130 *8va* *ritard:*

135 **137**

Ob. 1 *p*

Ob. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Pno. *loco.* *Solo.* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

8va *ritard:* *a tempo.* *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

148 *Sva* *tr* *f* *leggiere* *loco.* *ritard.* *a tempo.*

Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

154

153

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl.
Bb Cl.
Bsn. 1
Bsn. 2

f *a tempo.* *schierzando* *f* *Sva*

Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

159 *Sva*-----, *loco.*

Pno. *ben marcato.*

Vln. I *pizz.*
p

Vln. II *pizz.*
p

Vla. *pizz.*
p

Vc. *pizz.*
p

B. *pizz.*
p

165 *Sva*-----, *loco.*

Pno. *p*

Vln. I

Vln. II

Vla.

Vc.

B.

¹Staccato, not slurred, in M.
Thalberg Concerto (III)

171

Pno. *f* *p* *ritard:*

176

Pno. *a tempo.* *ff* *cresc:* *ff* *leggiero.*

Vln. I *arco.* *p*

Vln. II *arco.* *p*

Vla. *arco.* *p*

Vc. *arco.* *p*

B. *arco.* *p*

¹Accent not in S.

²Accent not in S.

181

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

Sua

pp

f

ff

loco.

185

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

f

f

Sua-;

loco. Sua-;

loco.

191 *Sva-* *loco. Sva-* *loco.* *Sva-* *loco.*

Pno. *con fuoco.*

Vln. I

Vln. II

Vla.

Vc.

B.

f

195

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

204

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

209

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

f

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl.
Bb Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
A. Tbn.
T. Tbn.
B. Tbn.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

The musical score is arranged in systems. The woodwind section includes two flutes, two oboes, two bassoons, and two clarinets. The brass section includes two horns, two trumpets, and three trombones. The percussion section includes timpani. The keyboard section includes piano. The string section includes two violins, one viola, one cello, and one double bass. The score features various musical notations such as treble and bass clefs, time signatures, and dynamic markings. Specific performance instructions like triplets are indicated with a '3' and a bracket.

219

Ob. 1

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

p

224

227

Ob. 1

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

mf

Solo.

229

233

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

p

¹Hairpin not in S.

234

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Solo.

239

241

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Solo.

244

Pno.

con express:

249

Pno.

¹M. has A natural
Thalberg Concerto (III)

254 257

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Sva *ritard:* *loco.* *a tempo.* *f* *dim:* *f*

258

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

Solo. *f* *p*

¹Not tied in S.
Thalberg Concerto (III)

262

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

p

f

Sva

loco.

cresc.

266

267

Fl. 1

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

f

p

270

Fl. 1

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

274

Ob. 1

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

¹Slur not in M.

²Idem.

278

Ob. 1

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

282

283

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

286

Piano score for measures 286-289. The piano part (Pno.) features a complex melodic line in the right hand and a bass line in the left hand. The woodwinds (Vln. I, Vln. II, Vla., Vc., B.) play sustained notes with some rhythmic movement. A dynamic marking of *f* is present at the end of measure 289.



290

291

Musical score for measures 290-293. The flute (Fl. 1) and bassoon (Bsn. 1) parts enter at measure 291. The piano part (Pno.) includes a *pp* dynamic marking and the instruction *leggier:*. The woodwinds (Vln. I, Vln. II, Vla., Vc., B.) continue with sustained notes. A dynamic marking of *pp* is present at the start of measure 291. A *8va* marking is present above the piano part in measure 293.

294

Fl. 1

Bsn. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

loco.

Sva-----loco.

299

Fl. 1

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

cresc:

Sva-----

304

Fl. 1
cresc. - - - - - *f*

Fl. 2
 - - - - - *f*

Ob. 1
cresc. - - - - - *f*

Ob. 2
cresc. - - - - - *f*

Bb Cl.
cresc. - - - - - *f*

Bb Cl.
cresc. - - - - - *f*

Bsn. 1
cresc. - - - - - *f*

Bsn. 2
 - - - - - *f*

Hn. 1
 - - - - - *f*

Hn. 2
 - - - - - *f*

C Tpt. 1
 - - - - - *f*

C Tpt. 2
 - - - - - *f*

A. Tbn.
 - - - - - *f*

T. Tbn.
 - - - - - *f*

B. Tbn.
 - - - - - *f*

Timp.
 - - - - - *f*

Pno.
cresc. *Sva* *loco.* *Sva*
piu f

Vln. I
cresc. - - - - - *f*

Vln. II
cresc. - - - - - *f*

Vla.
cresc. - - - - - *f*

Vc.
cresc. - - - - - *f*

B.
cresc. - - - - - *f*

309

This page contains the musical score for measures 309 through 312 of the Thalberg Concerto (III). The score is arranged in a traditional orchestral layout, with woodwinds and brass in the upper staves, percussion and piano in the middle, and strings in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music begins in measure 309 with a sustained chord. In measure 310, the woodwinds and brass play a series of notes, with the piano (Pno.) playing a solo passage marked *f*. In measure 311, the woodwinds and brass continue their part, with the piano playing a solo passage marked *f*. In measure 312, the woodwinds and brass play a sustained chord, with the piano playing a solo passage marked *f*. The score is marked with dynamics such as *f* (forte) and *ff* (fortissimo). The piano part includes markings for *Solo.*, *Sub---*, and *8va---*.

314 *Sva* *loco.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

p *f*

319 *Sva* *loco.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

ff *p* *cresc.* *ff*

325 *Sva* *loco.*

Pno.

¹Hairpin not in M.

²Accent not in M.

³Idem.

Pno. *8va* *loco.* *8va*

Pno. *8va* *loco.* **336** *8va*
ritard: *dim:* *pp*

Vln. I *p*
Vln. II *p*
Vla. *p*
Vc. *p*
B. *p*

Pno. *8va*

Vln. I
Vln. II
Vla.
Vc.
B.

¹Acciaccatura not in S.
Thalberg Concerto (III)

342 *Sva* 344 *loco.* *schierzando.* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

346 *Sva* *leggier:*

350 *Sva* 352 *loco.* *a tempo.* *ritardando.* *pp* *arco.* *p* *arco.* *p* *arco.* *p* *arco.* *p* *arco.* *p*

354 *Sva*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

358 *Sva* *tr* *loco.* *Sva*

Pno. *cresc:*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

B. *pizz.*

362 *Sva*

Pno. *f*

Vln. I *arco.* *p*

Vln. II *arco.* *p*

Vla. *arco.* *p*

Vc. *arco.* *p*

B. *arco.* *p*

366

369

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

Sua *ff* *loco.* *ff*

cresc. *f*

f *f* *f* *f*

370

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl.
Bb Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
A. Tbn.
T. Tbn.
B. Tbn.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

The image displays a page of a musical score for the third movement of Thalberg's Concerto. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes two flutes, two oboes, two bassoons, and two horns. The brass section consists of two trumpets in C, three trombones (A, tenor, and bass), and a timpani player. The string section includes two violins, a viola, a cello, and a double bass. The piano part is shown as a grand staff with both treble and bass clefs. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The page number 90 is at the top left, and the measure number 370 is at the top left of the first staff. The score shows four measures of music for each instrument.

374

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl.
Bb Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
A. Tbn.
T. Tbn.
B. Tbn.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
B.

378

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Pno.

Solo.

Vln. I

Vln. II

Vla.

Vc.

B.

382 *Sva*-----; *loco.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

f *p*

386 *Sva*-----; *loco.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

f *p*

390 *Sva*

Pno. *cresc.*

Vln. I

Vln. II

Vla.

Vc.

B.

394 *loco.*

Pno. *pp* *cresc.*

Vln. I

Vln. II

Vla.

Vc.

B.

398 *Sva*

Pno. *f* *ff*¹ *dimin.*²

402 *Sva* *loco.*

Pno. *ritard.*³

¹Not in S.

²One beat later in M.

³One beat later in M.

406 *a tempo.*
 Pno. *ritard.*

410 Pno. *ritard:*

414 Pno. *pp* *dimin:* *8va* *loco.*

418 Pno. *ritard:* *p*

422 Pno. *8va*

426 Pno. *8va* *cresc:* *f* *p*

430 Ob. 1 **433**
 Hn. 1 *p*
 Hn. 2 *p*
 Pno. *ritard:* *8va* *5* *loco.*

434

Ob. 1

Hn. 1

Hn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

p

Solo.

438

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

Sva

442

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

Sva

loco.

446

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

ritard.

a tempo.

ritard.

450

450

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

f

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

con fuoco.

f

454

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bb Cl. *f*

Bb Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Pno. *Sua* *loco.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

458

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

f

ff

cresc:

462

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bb Cl. *f*

Bb Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Pno. *pp* *Sua* *loco.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

466

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bb Cl. *f*

Bb Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

B. *f* *p*

470

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

474

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

Sva *loco.*

1-pp

pp

¹Not in S.
Thalberg Concerto (III)

478 *Sva-----; loco.* *Sva-----; loco.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

cresc. - - - -

482

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

486

Pno.

cresc:

490 **492**

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

p

p

p

p

p

p

leggier:

¹Not in S.

²In S. measures 492-4 are beamed in quarter notes as in the following measures.

494 *8va*-----; *loco.*

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

B.

498 *8va*-----; *loco.*

Pno.

Vln. I *cresc.* - - - -

Vln. II *cresc.* - - - -

Vla. *cresc.* - - - -

Vc. *cresc.* - - - -

B. *cresc.* - - - -

502

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

B. *f*

506

molto staccato.

Pno.

*ff*¹

Vln. I

Vln. II

Vla.

Vc.

B.

510

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

fff

Sua

loco.

Vln. I

Vln. II

Vla.

Vc.

B.

¹Not in S.
Thalberg Concerto (III)

This page of the musical score for the third movement of Thalberg's Concerto begins at measure 514. The orchestration includes woodwinds (Flutes, Oboes, Bassoons, Horns, Trumpets, Trombones, Timpani), strings (Violins I & II, Viola, Violoncello, Bass), Piano, and Concertmaster. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is B-flat major (two flats), and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is prominent throughout, indicating a powerful, intense section. The woodwinds play sustained chords and rhythmic motifs, while the strings provide a solid harmonic foundation with sixteenth-note accompaniment. The piano part features a prominent sixteenth-note figure.

519

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl.
Bb Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
A. Tbn.
T. Tbn.
B. Tbn.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
B.