

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

This musical score page (page 3) features the following instruments and parts:

- Flutes:** Fl. I and Fl. II, both playing a rapid sixteenth-note pattern starting at measure 14. Dynamics: *ff*.
- Oboes:** Ob. I and Ob. II, playing sustained notes. Dynamics: *ff*.
- Clarinets:** Bb Cl. I and Bb Cl. II, playing sustained notes. Dynamics: *ff*.
- Bassoons:** Bsn. I and Bsn. II, playing a rhythmic pattern. Dynamics: *ff*.
- Horns:** Hrn I and Hrn II, playing sustained notes. Dynamics: *ff*.
- Trumpets:** C Tpt. I and C Tpt. II, playing a rhythmic pattern. Dynamics: *ff*.
- Trombones:** A. Tbn., T. Tbn., and B. Tbn., playing sustained notes. Dynamics: *ff*.
- Timpani:** Timp., playing a rhythmic pattern. Dynamics: *f*.
- Piano:** Pno., with a rest for the duration of this page.
- Violins:** Vln. I and Vln. II, playing a rapid sixteenth-note pattern. Dynamics: *ff*. Vln. II includes a *rfz* dynamic in the final measure.
- Viola:** Vla., playing sustained notes. Dynamics: *ff*.
- Cello:** Vc., playing a rhythmic pattern. Dynamics: *ff*.
- Bass:** B., playing a rhythmic pattern. Dynamics: *ff*.

Performance markings include *cresc.* (crescendo) for the woodwinds and strings, and *ff* (fortissimo) throughout most parts.

22 22 26

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

dolce.
p

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.

cresc.

cresc.

cresc.

cresc.

cresc.

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.

48 53

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I *p* *ritenuto.*

Bsn. II *p* *ritenuto.*

Hrn I

Hrn II *p*

A. Tbn.

T. Tbn.

B. Tbn.

Pno. *pp* *Solo.*

Vln. I *p* *ritenuto.*

Vln. II *p* *ritenuto.*

Vla. *p* *ritenuto.*

Vc. *p* *ritenuto.*

B. *p* *ritenuto.*

54

Pno.

p *cresc:*

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:

87

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.

p

f

loco.

Sva

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.

Sua loco.

dimin:

ritard:

p



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:

pp

pp

8va----- loco.

passione:

ritard:

pp Solo.

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.

Sva *loco.* *Sva*

115

Fl. I

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Hrn I

Pno.

pp *pp* *pp* *pp* *pp*

ritard: *loco.* *ritard:*

3

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.

Vln. I

Vln. II

Vla.

Vc.

B.

124

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

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

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

Pno.

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

Sua *loco.*
cresc.
ff
pp
cresc.
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
cresc.

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

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

pp

pp

pp

pp

pp

pp

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.

Musical score for measures 177-179. The score includes parts for Bb Cl. I, Bb Cl. II, Bsn. I, Hrn I, Pno., Vln. I, Vln. II, Vla., Vc., and B. The key signature is three flats (B-flat major/C minor). The time signature is 3/4. The piano part features a complex rhythmic pattern with many sixteenth notes. The woodwinds and strings play sustained notes, with a dynamic marking of *p* (piano) starting at measure 179.

Musical score for measures 180-182. The score includes parts for Ob. I, Ob. II, Bb Cl. I, Bb Cl. II, Bsn. I, Hrn I, and Pno. The key signature is three flats (B-flat major/C minor). The time signature is 3/4. The piano part continues with its complex rhythmic pattern. The woodwinds and strings play sustained notes, with a dynamic marking of *p* (piano) starting at measure 180.

¹E^b in M.
Thalberg Concerto (I)

183

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Hrn I

Pno.

p

p

p

p

186

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Hrn I

Pno.

sva

ritard.

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 f

Fl. II f

Ob. I f

Ob. II f

Bb Cl. I f

Bb Cl. II f

Bsn. I f

Bsn. II f

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

Vln. I f

Vln. II f

Vla. f

Vc. f

B. f

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

Pno.

223

8va-----loco.

224 a tempo.

ritard.

Vln. I

Vln. II

Vla.

Vc.

B.

pp

pp

pp

pp

pp

Pno.

226

Vln. I

Vln. II

Vla.

Vc.

B.

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

Hrn II *ritard:*
pp

Pno. *Solo.*

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

240

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

Pno.

ritard:

ritard:

ritard:

ritard:

ritard:

ritard:

243

Fl. I

Fl. II

Ob. I

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

a tempo.

p *f* *p* *f* *p* *f*

Sua *loco.*

Pno.

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* *8va* *loco.*

Vln. I

Vln. II

Vla.

Vc.

B.

255

Pno. *pp* *8va* *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.

Sua-----

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.

Sva *loco.* *Sva* *loco.*
Piu lento. *con express.* *pp* *m.g.* *m.d.*

Pno.

cresc. *ff*

Pno.

pp *cresc.* *Presto.*

Pno.

Sva *loco.* *Sva* *loco.* *Sva* *loco.* *Sva*
ff

Pno.

Sva *loco.* *Sva* *loco.*
ff *ff*

Pno.

p *Lento.* *accelerando.* *cresc.*
tr

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

275

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.

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
f
ff
ff
ff
ff
ff
ff

Sua

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 playing the cello part, and a double bass player. The piano part is shown as two staves with a grand staff. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte). The page concludes with a double bar line and repeat dots.

Adagio

Adagio. (M.M. =58.)

5

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

Solo.
con gran espressione.

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* *leggiere:* *12* *8va* *12* *p* *1^o dimin:* *loco.*

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.

Pno.

Sva

6

40

42

Hn. 1

Hn. 2

Pno.

Sva

loco.

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.*

ppp *morendo.*

ppp *morendo.*

ppp *morendo.*

ppp *morendo.*

ppp *morendo.*

ppp *morendo.*

ppp *morendo.*

ppp *morendo.*

ritardando. *a tempo.* *Sva*

morendo.

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

²The A^b 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^a Sva*. The string section (Violins, Viola, Violoncello, Basso) is also silent with whole rests.

¹Accent not in M.

²Idem.

Pno. *cresc:* *ff* *8va* *p*¹ *p*

Pno. *8va* *p* *ritard:*

Pno. *8va* *loco.* **22** *dimin:* *pp* *8va*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

Pno. *8va* **30** *loco.* *schierzando.* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

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.* *pp* **38** *Sva*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

arco.

39 *Sva*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

46 *Sva*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

pizz. *arco.*

¹Only in M.

52

55

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.

cresc.

f

ff

loco.

Sva

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-----

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

diminuendo.

p

p

88

Fl. 1

Ob. 1

Pno.

p

94

92

Fl. 1

Ob. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

p

cresc:

f

8va

leggiere.

pp

cresc:

loco.

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* *leggier:* *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.* *scherzando* *f* *Sva*

ritard: *f* *p* *f*

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.
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171

Pno.

f *p* *ritard:*

176

Pno.

a tempo. *ff* *cresc:* *ff* *leggero.*

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.

pp

f

ff

loco.

Sua

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.

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.

219

Ob. 1

Bb Cl.

Bb Cl.

Bsn. 1

Bsn. 2

Pno.

p

p

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

p

p

p

p

p

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

loco.

ritard:

a tempo.

f

dim:

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.

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-----

314 *Sva*----- *loco.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

p *f*

319 **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.

360

358 *Sva*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

tr

cresc.

pizz.

pizz.

pizz.

pizz.

pizz.

362 *Sva*

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

tr

f

arco.

p

arco.

p

arco.

p

arco.

p

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

loco.

cresc. -

ff

f

370

This page of a musical score for the Thalberg Concerto (III) features a variety of instruments. The woodwind section includes two Flutes (Fl. 1, 2), two Oboes (Ob. 1, 2), two Bassoons (Bsn. 1, 2), two Horns (Hn. 1, 2), two Trumpets in C (C Tpt. 1, 2), and three Trombones (A. Tbn., T. Tbn., B. Tbn.). The brass section includes two Trumpets in C and three Trombones. The percussion section includes Timpani (Timp.) and Piano (Pno.). The string section includes Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (B.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The piano part is mostly silent, indicated by a large 'z' on the staff.

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
f
f
f
f
f
f
f
ff
cresc.
f
f
f
f
f

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

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

cresc. - - - -

cresc. - - - -

cresc. - - - -

cresc. - - - -

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. *cresc.*

Vln. I *cresc.* - - - -

Vln. II *cresc.* - - - -

Vla. *cresc.* - - - -

Vc. *cresc.* - - - -

B. *cresc.* - - - -

502

Pno. *f* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

B. *f*

506

molto staccato.

Pno.

Vln. I

Vln. II

Vla.

Vc.

B.

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

loco.

fff

p

¹Not in S.
Thalberg Concerto (III)

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.