

**Vieuxtemps • Cadenzas WoO 1–2  
to the First Movement of Beethoven's  
Violin Concerto:  
Critical Commentary to the Edition  
(Kritischer Bericht)  
Martin Wulfhorst © 2020 (rev. 2021)**

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**Edition**

**Henry Vieuxtemps** (1820–1881)

*Kadenzen WoO 1 und WoO 2 zum 1. Satz des Violinkonzerts von Ludwig van Beethoven für Violine solo, Streichquartett (Streicher) und Pauke*

Erstveröffentlichung, Urtext herausgegeben von Martin Wulfhorst

Einrichtung der Solostimme von Yury Revich

Partitur und 7 Stimmen: Violine solo (Urtext), Violine solo (eingrichtet von Yury Revich), Violine 1, Violine 2, Viola, Cello, Pauke

*Cadenzas WoO 1 and WoO 2 to the First Movement of the Violin Concerto by Ludwig van Beethoven for Solo Violin, String Quartet (String Orchestra), and Timpani*

First edition, Urtext edited by Martin Wulfhorst

Solo part marked by Yury Revich

Full score and 7 parts: violin solo (Urtext), violin solo (marked by Yury Revich), violin 1, violin 2, viola, cello, timpani

Vienna: Ludwig Doblinger (Bernhard Herzmansky), 2020

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## Introduction

When the editor was asked in June of 2020 to identify an anonymous cadenza to Beethoven's Violin Concerto from the Doblinger Archives, he noticed substantial congruences with the solo-violin part of an unpublished cadenza with string and timpani accompaniment from the Berlin estate of Joseph Joachim and with three other sources:

- Beethoven's cadenza to the first movement of his piano transcription of the Concerto op. 61a
- Vieuxtemps first-movement cadenza from his well-known cadenza set published in 1854
- Joseph Hellmesberger's first-movement cadenza op. posth.

When the decision was made to publish both cadenzas, the editor had to untangle the complex web of relationships between the five sources and to reconstruct the missing accompanying parts of the Doblinger cadenza from the other sources.

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## 1. Assigned WoO Numbers

As musicians and researchers are still awaiting an authoritative catalogue of Vieuxtemps's oeuvre, they have to rely on Rey's preliminary list ([Rey 1998](#)), which shows considerable lacunae. Therefore the editor decided to assign WoO numbers to Vieuxtemps's three surviving Beethoven cadenzas and cadenza sets, with the order reflecting the chronology set forth [below](#):

- WoO 1                      Cadenza to the first movement: violin part based on the Doblinger manuscript ([Doblinger](#)); accompanying parts [reconstructed](#) by the editor (see [Section 6c](#))
- WoO 2                      Cadenza to the first movement: based on the Berlin manuscript ([Berlin](#))
- WoO 3                      set of three Cadenzas, composed c. 1846 in St. Petersburg according to Rey 1998, p. 7, and published in 1854 by Breitkopf ([Vieuxtemps 1846](#))

## 2. Literature

- Cornaz 2008                = Cornaz, Marie. "Henry Vieuxtemps: Sur les traces d'un jeune violoniste virtuose." *Monte Artium* 1 (2008), pp. 57–72.
- Eshbach 2020              = Eshbach, Robert W. "Joseph Joachim: Biography and Research." <https://josephjoachim.com> (accessed July, 2020).
- Gebauer 2016              = Gebauer, Johannes. "Zur Entstehung eines Klassikers: Die Aufführungen von Beethovens Violinkonzert op. 61 von der Uraufführung bis 1844." *Bonner Beethoven-Studien*, vol. 12, ed. Joanna Cobb Biermann, Julia Ronge, & Christine Sievert. Bonn: Beethoven-Haus, 2016, pp. 9–26.
- Rey 1998                    = Rey, Xavier. *Catalogue des œuvres d'Henri Vieuxtemps*. s.l.: Xavier Rey, 1998
- Wulfhorst 2020            = Wulfhorst, Martin. "Following the Clues: The Recent Discovery of Another Cadenza to the First Movement of Beethoven's Violin Concerto, Likely by Vieuxtemps, Sheds an Interesting Light on the Early Performance History of the Work." *The Strad* 131/1568 (Dec. 2020), pp. 32–37.
- Wulfhorst 2021            = Wulfhorst, Martin. "Henry Vieuxtemps: Cadenzas to Beethoven's Violin Concerto." <http://www.vieuxtemps-cadenzas.com/> [The website provides additional information about sources, literature, and historical background.]

### 3. Sources

#### 3a. Doblinger = Manuscript Solo Violin Part for WoO 1

Location	formerly Archives of Ludwig Doblinger, Vienna; now Wienbibliothek im Rathaus, Vienna (RISM: A-Wst), call number: MS, Mhc-18620
Physical Appearance	single sheet of music, wide format, brownish paper, black ink; 12 printed staves and one additional staff drawn on the lower margin. When the lines of this staff had faded during the course of time they were redrawn with blue pencil by an unknown musician. The added lines, however, do not entirely line up with the notes, which makes the pitches in m. 70b difficult to read.
Title	top of page: <i>Cadenca</i> [sic!] <i>zum 1. Satz von Beethoven's Violin-Concert</i>
Scoring	inscription above m. 1: <i>Violino</i>
Handwriting	Henry Vieuxtemps, according to Agnès Briolle-Vieuxtemps; Jean-François Vieuxtemps (the father of Henry), according to Thomas Aigner (Wienbibliothek). Both the title and the expression and tempo markings in the score are written by the same hand. The same ink was used for the music and all text elements.
Composer	most likely Henry Vieuxtemps (see <a href="#">Section 5</a> )
Pencil Markings	(not included in the present edition) note names in German terminology, triplet signs, accents, all by another hand
Facsimile	full, black and white: Edition, p. 9 partial (staves nos. 1–5), color: Wulfhorst 2020, p. 32

#### 3b. Berlin = Manuscript Full Score for WoO 2

Location	Universität der Künste Berlin, Universitätsbibliothek (RISM: D-Bhm), call number: RH 0660
Physical Appearance	title page (p. [1]) and 6 unnumbered pages (pp. [2]–[7]); upright format; 12 staves per page; the full score comprising 6 staves begins at m. 24 on the third staff of p. [3]
Title	p. [1]: <i>Cadenc</i> [e added in pencil] / <i>du Concerto / de / Louis van Beethoven / composé</i> [sic!] / <i>et exécuté</i> [sic] <i>dans son Concert à Viènnne / par / Henri Vieuxtemps</i> p. [2], top of page: <i>Cadenc</i> [e added in pencil] <i>du Concerto de Louis van Beethoven par H. Vieuxtemps</i>

Scoring	p. [3]: <i>Violon principale / Violon 1<sup>mier</sup> / Violon 2<sup>ond</sup> / Viola / Violoncelle / Tympani</i>
Handwriting	title and music by the same hand; apparently the writer had insufficient command of French spelling and grammar.
Composer	There is no reason to question the attribution to Henry Vieuxtemps found on the title page (see <a href="#">Section 5</a> ).
Facsimile	p. [1] (title page), p. [2], first four staves, and p. [3], last six staves: Wulfhorst 2020, pp. 33–34

### **3c. Vieuxtemps 1846 = Published Set of Three Cadenzas WoO 3**

Autograph	ms. unknown; composed c. 1846, according to Rey 1998, p. 7
First Edition	Vieuxtemps, Henry. <i>Trois Cadences pour le Concerto de Violon de L. van Beethoven</i> [WoO 3]. Offenbach: J. André, 1854, PN 7441.
New Edition:	Martin Wulfhorst, ed. <i>Cadenzas to Ludwig van Beethoven's Concerto for Violin and Orchestra op. 61 by Auer, David, Dont, Joachim, Laub, Molique, Novacek, Saint-Saens, Spohr, Vieuxtemps, Wieniawski, Wulfhorst, Ysaÿe</i> . Kassel: Bärenreiter, 2009. BA 9020.

### **3d. Beethoven 1809 = Beethoven, First-Movement Cadenza to the Piano Transcription of the Violin Concerto op. 61a**

Autograph	ms. c. 1809, Beethoven-Haus Bonn (RISM D-BNba), Sammlung H. C. Bodmer, call number: HCB Mh 20 <a href="https://www.beethoven.de/s/catalogs?opac=hans_de.pl&amp;t_idn=ha:wm283">https://www.beethoven.de/s/catalogs?opac=hans_de.pl&amp;t_idn=ha:wm283</a>
First edition	Beethoven. <i>Cadenzen zu Pianoforte-Concerten</i> . Leipzig: Breitkopf und Härtel, c. 1864. PN B. 70a, pp. 28–33.

### **3e. Hellmesberger 1902 = Joseph Hellmesberger Sr., First-Movement Cadenza**

Autograph	ms. unknown; date of composition unknown
First edition	Hellmesberger, Joseph Sr. <i>Sechs Cadenzen zu Beethoven: D-Dur-Concert...</i> op. posth. Vienna: Universal, 1902. PN U.E. 69.

## 4. Relationships Between the Sources

=	adopted without any changes
(=)	adopted with minor changes (e.g., different dynamics or articulations)
≈	derived from the same material but substantially modified
≠	replaced with different material
—	deleted

### 4a. Relationship Between Beethoven 1809 and Doblinger (WoO 1)

<u>Beethoven 1809</u> mm.	<u>Doblinger (WoO 1)</u> mm.
1–6	(=) 2–7: Beethoven's piano part is adapted to the violin.
7	—
8–18	≈ 8–12: Beethoven's motivic material is freely developed.
36–53	(≈) 15–38: from Beethoven the composer of WoO 1 adopted the idea of incorporating the orchestra and specifically the opening timpani motive of the Concerto. But whereas Beethoven integrated the motive into a march that casts the melodic material of the ethereal second theme in a bizarre light, in WoO 1 the timpani signal appears as the backdrop to a lyrical episode ingeniously derived from the first theme (Concerto, oboe, mm. 2–3).

Though the congruences prove that the composer of WoO 1 must have known Beethoven's cadenza op. 61a (see [Section 5](#)) he went beyond his model: the novel concept of using the timpani in a very different context shows great compositional originality and creativity.

## 4b. Relationship Between Doblinger (WoO 1) and Berlin (WoO 2)

<u>Doblinger</u> (WoO 1) mm.	<u>Berlin</u> (WoO 2) mm.
1a–d	(=) 1a–d: minor changes in pitches
1e–f	≈ 1e–n: the simple ascent and descent from WoO 1 is expanded and intensified in WoO 2, particularly with a more gradual chromatic downward curve, requiring far greater technical skills.
2–7	= 2–7
8–12	≈ 8–11: the material from WoO 1 appears in WoO 2 with more intense chromatic harmonies
13–14	(≈) 12–14: the diminished-seventh triple stops of WoO 1 are replaced in WoO 2 with faster, more challenging triple stops
—	15–20, new: left-hand tremolo
—	21–23, new: E-major chords, ending on a high E
15–38	(=) 24–47: minor changes—more detailed articulation and pitch and rhythm changes in mm. 25, 27, 35, 37
39–48	—
49–56	(=) 48–55: minor change—legato replaced with firm staccato (or flying staccato)
57–60	(≈) 56–59: the quote in WoO 1 from the Concerto, mm. 361–64, is replaced in WoO 2 with a technical more demanding double-stop ascent over the same harmony (and presumably the same accompaniment)
61–66	—
—	60–62a, new: brilliant chromatic descent in parallel sixth, followed by an ascending triad, ending in harmonics (cf. <i>Vieuxtemps, Concerto no. 2</i> ).
67–69	—
70b	≈ 63b–c: in WoO 2 both the flourish and the transition to the coda of the Concerto are extended

The similarities and differences between the two cadenzas prove that Berlin represents a later, revised and reworked version of Doblinger. Assuming that *Vieuxtemps* is the composer of both cadenzas ([Sections 3a](#) and [5](#)), the comparison provides insight into his compositional process and stylistic development (as well as his growing instrumental prowess). In the later version he inserted more brilliant sections requiring great technical skill (mm. 1e–n, 56–62e) and eliminated the material based most closely on the

Concerto—the section derived from the development (WoO 1, mm. 39–48) and the quote from the opening (WoO 1, mm. 61–66). The rationale for omitting the reminiscence of the initial flourishes that frames the Cadenza WoO 1 (mm. 67–69) seems elusive.

#### 4c. Relationship Between Berlin (WoO 2) and Vieuxtemps 1846 (WoO 3)

Berlin (WoO 2)  
mm.

Vieuxtemps 1846 (WoO 3)  
mm.

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2–9 (from WoO 1)	≈ 17–30: expanded and developed—different harmonies, interpolated virtuosic triadic ascents
10–14 (from WoO 1)	(=) 30–34: minor changes—added dynamics, different harmonies in the last measure
15–20	≈ 65–70: based on a similar pattern of left-hand tremolo and chords
63b	≈ 71b–71c: similar melodic pattern

Whereas WoO 1 and WoO 2 may be considered consecutive versions of the same cadenza, in his later Cadenza WoO 3 Vieuxtemps took a very different path: he entirely abandoned the idea of an orchestral accompaniment (perhaps because of a bad experience with inflexible accompanists?). Nevertheless, a few literal quotes and similarities in material confirm that the same composer wrote all three Cadenzas WoO 1–3.



#### 4d. Relationship Between Hellmesberger 1902 and Three Other Sources (Doblinger, Beethoven 1809, Concerto)

<u>Doblinger</u> mm.	<u>Beethoven</u> mm.	<u>Concerto</u> mm.	<u>Hellmesberger 1902</u> mm.
1–7			(=) 1–8: fermatas, articulation, dynamics, and <i>rit.</i> added
	7–32		(=) 9–34: left-hand material transferred to the orchestra
	33–35		≈ 35–37d: left-hand material transferred to the orchestra; scalar and triadic figurations changed
	36–53		(=) 38–55: material transferred from the piano to the orchestra (violin tacet!)
	54–125		—
15–29			(=) 56–70: added articulation; rhythmically and harmonically more elaborate accompaniment
30–38			—
20–23			≈ 71–73: the beautiful second half of the lyrical section of WoO 1 (30–38) is replaced with three measures derived from 20–23
39–56			(=) 74–83: articulation changed; dynamics added
—		357–60	(=) 84–87: minor changes in articulation
57–66			(=) 88–97: pitches and articulation changed
—		97–100	(=) 98–101: minor changes—accompaniment added

Hellmesberger pieced his Cadenza together from sections of WoO 1, Beethoven's Piano Cadenza, and the Concerto. Conceptually his Cadenza is not convincing. First, the ending on a loud, high D<sup>'''</sup> leaves us wondering how the Cadenza could be possibly linked to the coda of the Concerto, which begins on a soft, low F<sup>#'</sup>. Second, exactly where the composer of WoO 1 (*Vieuxtemps*) deviates from Beethoven because the transcription of the piano texture for the violin becomes obviously too challenging (WoO 1, m. 8), Hellmesberger continues to follow the Piano Cadenza, resorting to assigning unidiomatic sequences to the violin and the left-hand material to the orchestra. This robs the timpani entrance (Hellmesberger, m. 56) completely of the impact that it has in WoO 1, m. 15. Equally problematic is Hellmesberger's decision to include the march from Beethoven's piano cadenza—in addition to the lyrical episode from WoO 1, which was clearly intended as a *replacement* for Beethoven's march, representing an alternative concept for incorporating the timpani motive. Inversely, Hellmesberger did not include the beautiful, organically linked continuation of the lyrical episode in WoO 1

(mm. 30–38)—a decision that is difficult to understand.

The latter “surgical” procedure, by the way, proves beyond doubt that Hellmesberger’s Cadenza was based on WoO 1, rather than vice versa (furthermore, Hellmesberger was eight years younger than Vieuxtemps). Also the more detailed articulation and more elaborate accompaniment (in comparison with WoO 2, which we assume was very similar to the lost accompaniment of WoO 1) confirms this conclusion. As Hellmesberger’s accompaniment survives only as a piano reduction a more precise comparison is not possible.

## 5. Genesis, Chronology, Attribution, Significance

Central evidence for attributing WoO 1 and WoO 2 to Vieuxtemps is the inscription on the title page and second page of Berlin, which describes WoO 2 as a “cadenza composed by Vieuxtemps and performed by him at a concert in Vienna” (see [Section 3b](#)). What was the date of this performance, which presumably impressed Joachim so much that he obtained a copy of the cadenza? A number of documents shed light on the chronology. For his public debut on April 30, 1843, about a month before leaving Vienna for Leipzig, young Joachim chose an “Adagio and Rondo” from Vieuxtemps’s “newest” concerto ([Eshbach 2020](#))—most likely the Introduction (Adagio) and Rondo from Vieuxtemps’s Concerto no. 1 op. 10, published first in Paris by E. Troupenas in 1840 and reissued in Mainz by Schott in 1842 (PN 1.017A). That young Joachim specifically selected this work from his sizeable repertoire was clearly intended as a bow to Vieuxtemps and probably as an accolade for the latter’s performance of Beethoven’s Concerto exactly one week earlier. Joachim is bound to have attended this concert as well as Vieuxtemps’s performance of the same work a few months earlier, on January 8.<sup>1</sup> A Viennese review—the only known reference to any performances of WoO 1 or WoO 2—describes the cadenza Vieuxtemps played xone of the Cadenzas WoO 2 at his 8 performance on January 8, 1843 (and probably as well at his April 23 concert):

“For the first movement Vieuxtemps had crafted a fermata [cadenza] that is said to have been modeled on the one Beethoven himself composed when he transcribed it for piano.”<sup>2</sup>

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<sup>1</sup>The following sources document Vieuxtemps’s two Beethoven performances on January 8 and April 23, 1843 in Vienna: Vieuxtemps, letter, dated March 2, 1843, cited after George Systemans, *Henri Vieuxtemps d'après une correspondance inédite*, Brussels: A. Dewit, 1920, p. 6; *Allgemeine Wiener Musik-Zeitung* 3/51 (April 29, 1843), p. 211; Hanslick, *Allgemeine musikalische Zeitung* 45/33 (Aug. 16, 1843), col. 603; *Wiener Zeitung* 11 [January 11], p. 77. See also Gebauer 2016, p. 13.

<sup>2</sup>“Vieuxtemps hatte zum ersten Satze eine Fermate gesetzt, die jener nachgebildet seyn soll, welche Beethoven selbst für dieses Concert verfaßte, als er es für das Fortepiano umschrieb” (*Wiener Zeitung* 11 [January 11], p. 77; thanks to Olaf Adler for bringing this

\*\*\*\*It was probably at a meeting in connection with one of these performances that Joachim obtained (or made?) the copy of WoO 2 that survived in his estate. This would identify WoO 2 as the cadenza played at this concert, and define January 8, 1843 as the *terminus ante quem* for the composition of this Cadenza.

Further, one or both of these concerts, which represented the only documented performances of Beethoven's Concerto in the city since Vieuxtemps's 1834 debut, can be assumed to have inspired Joachim to add the work to his repertoire. This ultimately led to his legendary [London debut](#) with the piece one year later, on May 27, 1844.)

Because the anonymous Doblinger manuscript ([Doblinger](#)) represents an earlier version of the Cadenza WoO 2 (see [Section 4b](#)), one may conclude that Vieuxtemps was also the composer of WoO 1. This hypothesis is confirmed by the attribution of the handwriting to Vieuxtemps himself (Agnès Briolle-Vieuxtemps) or his father (Thomas Aigner, see [Section 3a](#)). It would be tempting to assume that Vieuxtemps composed the cadenza for his Vienna debut on March 16, 1834. But this is highly unlikely, as the fourteen-year-old boy had only "a few days" to learn the piece, according to a contemporary review.<sup>3</sup> It seems more plausible that he became acquainted with Beethoven's unpublished piano cadenza ([Beethoven 1809](#)) during a subsequent visit to Vienna, which inspired him to compose the WoO 1 (see [Section 4a](#)). Most likely this happened in May 1837 during an encounter with Beethoven's copyist Karl Holz, documented in a note by Holz in Vieuxtemps's artist's album (Cornaz 2008, p. 63). This would place the composition of WoO 1 between May 1837 and the winter of 1842–43, the *terminus ante quem* for the composition of WoO 2.

Settling the issue of the authorship of WoO 1 entails answering two final questions: first, did Vieuxtemps's father play any part in the composition of WoO 1? Second, do the congruences between WoO 1 and Hellmesberger's Cadenza ([Hellmesberger 1902](#)) raise doubts about the attribution of WoO 1 to Vieuxtemps.

1. True, according to Aigner, both the inscription and the music of [Doblinger](#) show the characteristic handwriting of Jean-François Vieuxtemps, Henry's father. Of course, we cannot exclude the possibility that Jean-François may have had some part in the composition or revision of WoO 1 and we not yet know why and until which date the latter wrote down some of his son's compositions. Perhaps the simple purpose of the [Doblinger](#) manuscript was to replace his son's messy cadenza draft with a clean single-page copy that he could easily use for performance—a hypothesis supported by the staff added at the bottom. Be this as it may, there is no reason to doubt that by 1837 Vieuxtemps had gained considerable maturity and experience as a composer and did not require any assistance. The seventeen-year-old musician had finished his compositional studies with Reicha (1835–36) and completed his first extant violin

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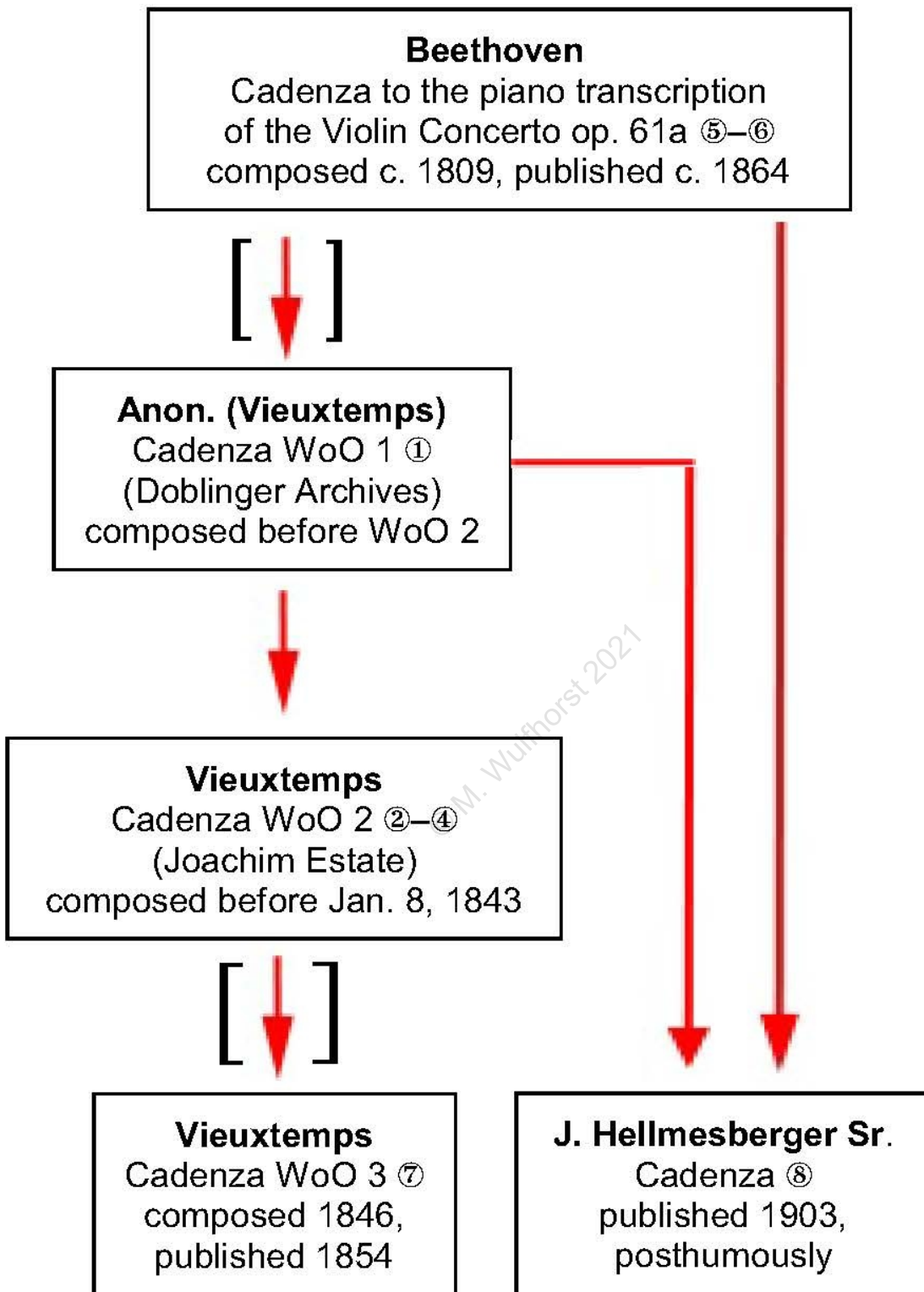
source to my attention).

<sup>3</sup>*Allgemeine musikalische Zeitung* 36/25 (June 18, 1834), col. 418.

concerto (1836), later published as his Concerto no. 2, op. 19. Even if future studies should suggest an earlier date than 1837 for the composition of WoO 1 we should refrain from assuming that the boy could have composed the piece only with the assistance of an older musician. Already as a teenager Vieuxtemps had been exposed to a wealth of musical experiences in international musical circles and showed surprising artistic independence, as confirmed by the reviews of his 1834 debut. Finally, we should be careful not to project today's perception of a teenager's capabilities onto an entirely different era and a very special environment.

2. The last question to be answered is whether Doblinger and Hellmesberger 1902 were possibly based on a common, unknown model—a cadenza by a third musician, perhaps an older member of the Hellmesberger family, in particular Georg Hellmesberger Sr.. Though this is not completely impossible it seems unlikely. First, the style and originality of WoO 1 reflect Vieuxtemps's own rather than the that manifest in the works of Georg Hellmesberger known to the editor. Second, the manuscript with the attribution to Vieuxtemps in Joachim's estate renders it very unlikely that the Cadenza WoO 2 (derived from WoO 1) included significant material from a cadenza by Georg Hellmesberger: Joachim had close ties to the Hellmesberger family and would certainly have been aware if the cadenza in his possession was not "composed...by Henri Vieuxtemps" (as stated in the inscription) but rather represented a work by his teacher, Georg Hellmesberger Sr., or a composition based on such a work; further, Vieuxtemps was known for his honesty and would hardly have passed off a composition containing substantial borrowed material as his own.

The diagram below reflects the chronology and stemmatics of the sources put established above.



**Significance:** To some degree the Cadenzas WoO 1-2 were still somewhat "foils" or collections of material, to be reworked and adapted by the performer, perhaps for semi-improvisational rendition. Nevertheless, because of their intrinsic, beautiful qualities the two Cadenzas WoO 1–2 are more than mere "works in progress": not only do they represent a vibrant legacy of the early performance history of Beethoven's Violin Concerto, they are also valuable additions to the violin repertoire. Perhaps Vieuxtemps's conception—relying on the inspiration of Beethoven's own piano cadenza while developing the idea of the timpani accompaniment in a creative and original manner—is more convincing than the approach of those violinists who have attempted a transcription of Beethoven's piano cadenzas, characterized by idiomatic piano figurations and polyphonic texture (see the list at <http://www.vieuxtemps-cadenzas.com/Other-Cadenzas/other-cadenzas.html>).



Aside from their musical beauty and originality, the Cadenzas are of special value to period-instrument performers concerned about chronological and stylistic suitability: they were composed merely a few decades after the Concerto and represent the style of the Franco-Belgian violin school of the early 19th century, whose co-founders Viotti, Rode, and Kreutzer deeply influenced Beethoven's violin compositions (Boris Schwarz, "Beethoven and the French Violin School," *Musical Quarterly* 44/4, 1958).

Given all these qualities, one can only wish that today's violinists will consider Vieuxtemps's original, ingenious Cadenzas WoO 1–2 when they play Beethoven's Concerto.

## 6. Editorial Decisions

### 6a. Editorial Policy

Where necessary accidentals and beams have been modified to conform to modern usage. To facilitate rehearsal and reference the editor has added dotted barlines to "long" measures and labeled the partial measures accordingly (mm. 1a, 1b, 1c, etc.).

Abbreviated rhythmic notation (e.g.,  or ) has been converted to full note values.

## 6b. Solo violin part WoO 1

The pencil markings by another hand (dynamics, slurs, fingerings) have not been incorporated.

<i>mm.</i>	<i>editorial decision</i>
8–9, 5th note	originally E, corrected to D in analogy with m. 39 of the Concerto; the same correction was made in pencil on the manuscript and by Vieuxtemps himself in WoO 2.
24	originally: <i>ritard</i> :
24, 11th note	originally F#, corrected to D# to fit the melodic pattern; the same correction was made by Vieuxtemps himself in WoO 2, m. 33
25, 39	originally: <i>à tempo</i>
70b	Because the handwritten staff lines had faded and were subsequently inaccurately redrawn (see <a href="#">Section 3a</a> ), some of the pitches are difficult to read. The reading offered by the editor relies on the regularity of the melodic patterns.
70b	The extra F# that follows and duplicates note no. 34 was crossed out in pencil and has been deleted in the edition.
70b	In the second half of the measure the melodic pattern is broken with a duplicitous series of three notes: D–C#–B is followed by D–C#–B#. The editor suggests leaving out the first three notes.

## 6c. Reconstructing the Accompanying Parts for WoO 1

The editor has reconstructed the lost/missing accompanying parts on the basis of the following sources:

- [Berlin](#) (WoO 2)
- [Hellmesberger 1902](#)
- Concerto = Beethoven, *Violin Concerto*, Urtext, ed. Jonathan Del Mar, Kassel: Bärenreiter, 2009, BA 9019, first movement

WoO 1                      *based on*  
*mm.*

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15–38	= <u>Berlin</u> (WoO 2), mm. 24–47
39–48, vn. 1	top staff: based on Concerto, mm. 331–351 lower staff: alternative first-violin part based on <u>Hellmesberger 1902</u> , mm. 74–83
49–60	based on <u>Hellmesberger 1902</u> , mm. 48–59; m. 60 adopted from Concerto, m. 364
61–63	based on Concerto, mm. 91–93

## 6d. WoO 2

*mm.*                      *editorial decision*

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1c, 6 <sup>th</sup> note	better E instead of F#, as in WoO 1 and in analogy to mm. 1a–b and 1d
16	originally: an additional 32 <sup>nd</sup> -note G# on the second, third, and fourth beats, which would be illogical and unplayable.
18	originally: an additional 32 <sup>nd</sup> -note C-natural on the second beat, which would be illogical and unplayable
25	originally: <i>pp</i> only between the staves for vn. 1 and 2 and on the va. staff; here added to all strings
30, vn. 2	slur added, in analogy to m. 40
40, vn. 2, 2 <sup>nd</sup> note	missing natural sign added
48, vn. 2 and va.	dynamics changed from <i>fp</i> to <i>ffp</i> to match vn. 1
50 and 52, solo vn.	turns added in analogy to m. 48 and 54
56, vn. 2	<i>fp</i> added to match vn. 1
62, solo vn. beats 3–4	the two-note slurs that originally begin <i>on</i> the eighth-note beats have been shifted to match the syncopated slurs on the previous four quarter-note beats
63 strings	<i>f</i> added