LUDWIG VAN BEETHOVEN

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Foreword

ABOUT THIS EDITION

This edition is based on the autograph, which was completed October 1802, and is located at the Beethoven-Archiv in Bonn, Germany. The autograph served as the source-score for the first edition, which was published by Breitkopf & Härtel in August 1803 in Leipzig, Germany (plate number 167). Both sources have been compared with the first complete Beethoven edition (*Gesamtausgabe*, 1862–65) and later editions by Hans von Bülow, Adam Carse, Peter Hauschild, Sigmund Lebert, Erwin Ratz, Adolf Ruthardt, and Joseph Schmidt-Görg.

In this edition, all parenthetical material is editorial.

Regarding articulations, Beethoven's distinctions between dots and wedges are often inconsistent and ambiguous. This edition follows the prevalent modern tradition of using dots only.

Beethoven's rare pedal indications are the only ones given, and performers should base their pedaling on their own stylistic awareness, the sonority of the piano, and the acoustics of the performance venue. A few comments regarding pedaling are found in the "Performance Suggestions" section that follows.

Portrait of Ludwig van Beethoven (1803),
Christian Horneman (1765–1844), Danish

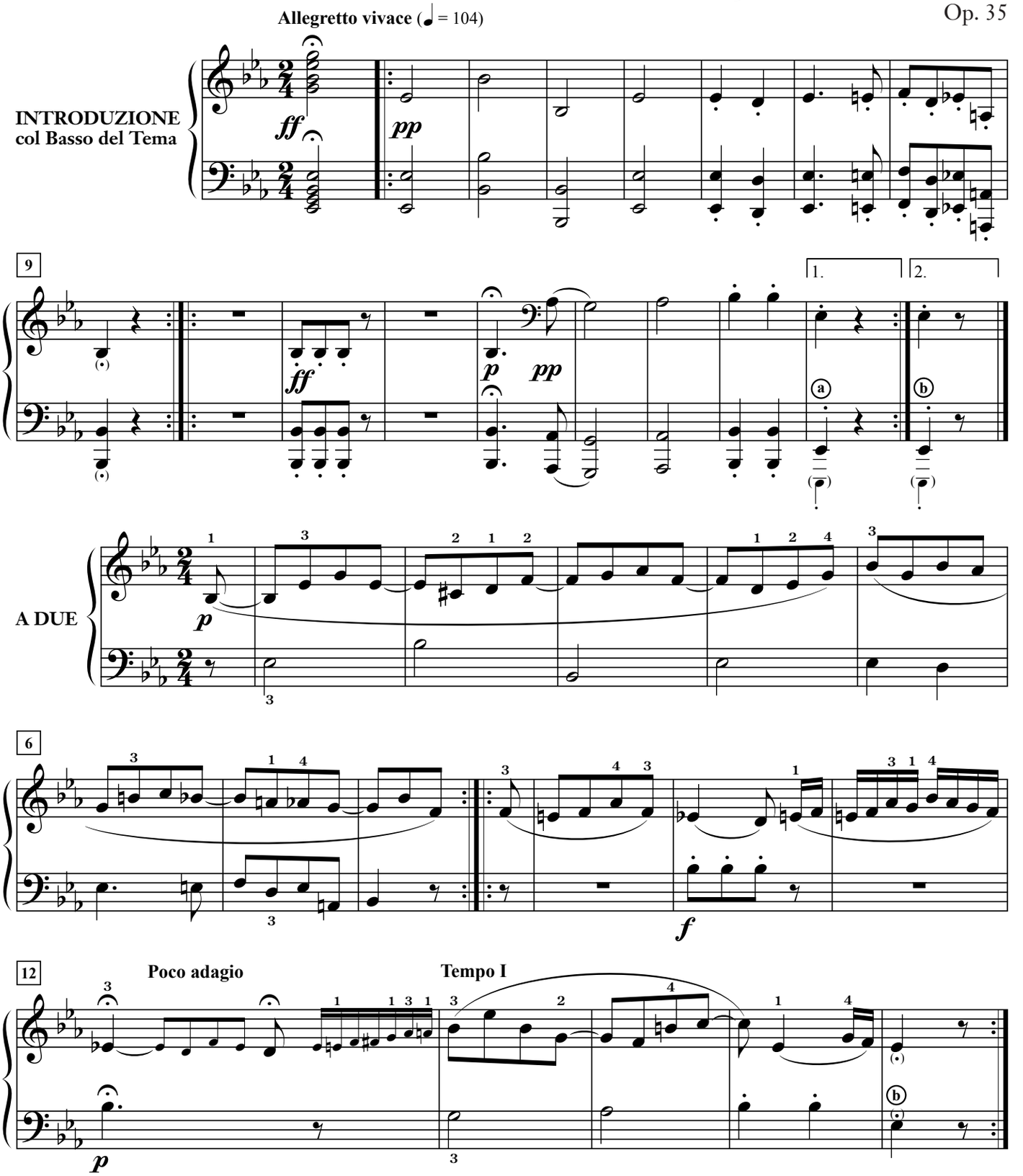
Dedicated to Count Moritz Lichnowsky

15 Variations and a Fugue in E-flat Major

("Eroica Variations")

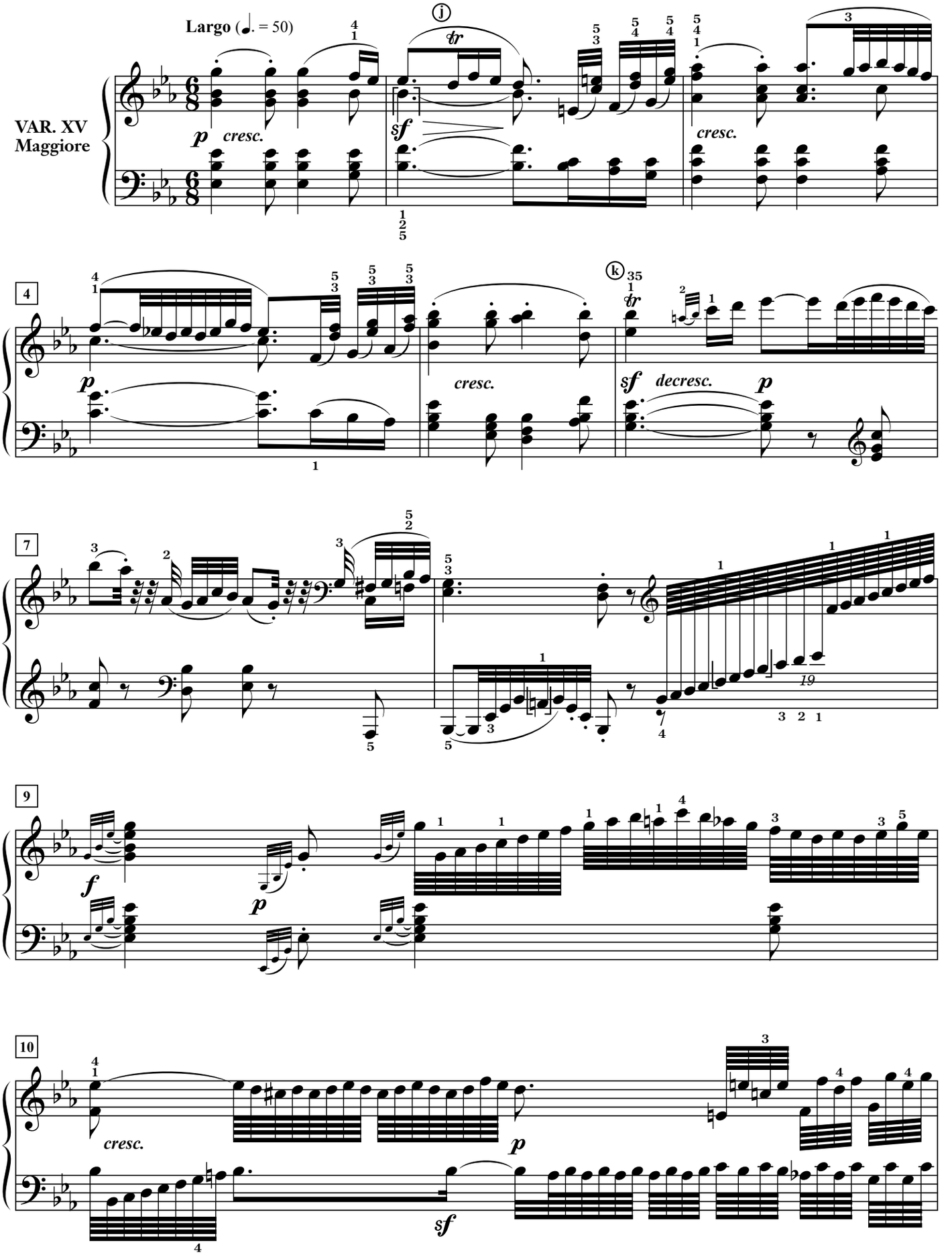
Ludwig van Beethoven (1770–1827)

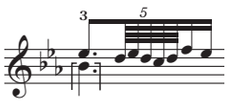
Op. 35



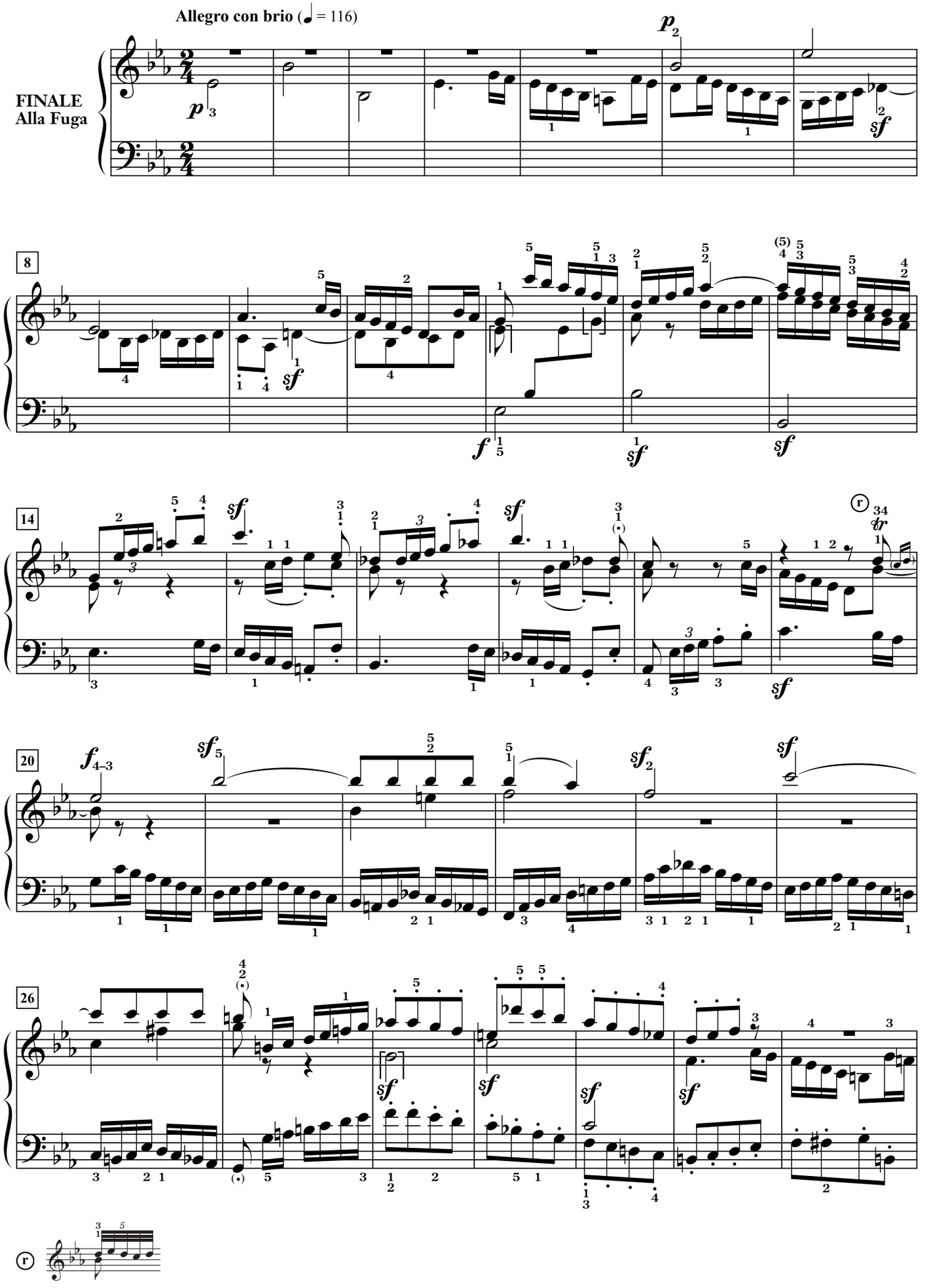
(a) The lowest key on Beethoven's piano was F, but it is musically justifiable to play E-flat octaves in both endings of the theme.

(b) There is no staccato in this measure in the autograph and the first edition.



ⓙ 

ⓚ The trill should be unmeasured and not too fast, counting the eighth-note beats and ending with the sixteenth notes metrically in place.


Allegro con brio (♩ = 116)
FINALE
Alla Fuga
8
14
20
26