

How to use the catalogue

Work and catalogue numbers

The work and catalogue numbers assigned at the latest by KH (opus number, works without opus numbers, appendix numbers of spurious and doubtful works) apply unchanged in the present catalogue. No new numbers have been assigned to the compositions identified by such numbers, not even in addition to the old ones. The catalogue has, however, been extended by extra works, which are given new, previously unassigned, numbers. On the one hand these extend the sequence of works without opus numbers (WoO) beyond WoO 205k to WoO 228; while on the other, unfinished works not included in KH have been given the numbers Unv 1–23.

Since modern research shows that some works listed by KH either with or without opus numbers are in fact unfinished or dubious/spurious, these are now dealt with in the respective sections, and a cross reference made at their original location as established by KH.

The so-called “Hess numbers”, assigned by Willy Hess in his “Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke” to many complete and incomplete compositions, in some cases also to some early versions, to variant versions represented in individual sources, or to arrangements, appear in the present catalogue under their corresponding entry, either at the head of the entry or under the respective source description. A table of concordances of the Hess numbers can be found among the lists and indexes at the end of the present catalogue. We have decided against supplying a concordance to the numbers in Giovanni Biamonti’s 1968 “Catalogo cronologico e tematico delle opere di Beethoven”, which has not established itself in the field of Beethoven scholarship. Work numbers from Alexander W. Thayer’s chronological catalogue, on the other hand, appear where applicable in the respective work entries under “Verzeichnisse” (catalogues).

New works without opus number

Georg Kinsky and Hans Halm organised the part of their catalogue dealing with works without opus number according to genre and performing forces, beginning with the instrumental works from the greatest to the smallest number of instruments, and followed by the vocal works in a similar arrangement. For the integration of new works without opus number established since publication of KH, the present catalogue has trodden a pragmatic path that does not break up the previously-established sequence of WoO numbers. All new WoOs follow a numeric sequence that starts at the end of the established series of WoO 1 to WoO 205k. This new block of numbers, from WoO 206 to WoO 228, is again organized by genre and performing forces. That certain genres and performing forces are now represented at two different places for the WoO sequence has

been accepted as necessary for the reasons stated. In the table of contents for volume 2 of the catalogue the new WoOs are referenced under the respective categories. The “Verzeichnis der Werke nach Gattungen” (index by genres) can be consulted as an additional source of orientation and help here.

Unfinished works

Given the enormous number of sketches and all kinds of other notes on works that were only planned or sketched but not carried through, the present catalogue only includes unfinished compositions that meet at least two of the following criteria:

1. A considerable number of sketches or other incomplete working materials survive.
2. The composition is treated centrally in one or more discussions in the secondary literature, and thus has interest from a reception point of view.
3. The composition is more intensively discussed in letters, conversation books, or other documents of the time.

Decisions about inclusion of an unfinished work are not affected by whether the composition is edited in the SBG or mentioned in Hess’s catalogue. Kinsky/Halm already saw themselves forced to make a rigid selection from the information assembled by Willy Hess (KH p. 708). Those unfinished works that, in spite of KH’s own system, nevertheless received their own work-entry in KH (e.g. WoO 62), are also dealt with in more detail in the present catalogue.

Structure of entries

General information

Use of abbreviations has been reduced to an absolute minimum, although shorthand is used to identify instruments (see the “Abkürzungsverzeichnis” [list of abbreviations]). Bibliographic information is presented in the form of sigla. These are generally made up of two elements – the author’s name and a keyword that, for those familiar with Beethoven literature, will frequently be enough to identify the cited publication (for example, “Johnson/Fischhof”). Publications are listed alphabetically by siglum in the “Literaturverzeichnis” (bibliography) at the end of volume 2. All source locations are identified using RISM sigla (see www.rism.info for their explanation). The forms of name used for persons generally follow those in the index to the “Beethoven Briefwechsel Gesamtausgabe” (Complete Edition of Correspondence; BGA), unless later published research brings up evidence necessitating changes.

Entry heading

The heading area for each entry first of all gives the **Catalogue number** (Opus, WoO, Unv, Anh.). The particular problem of established “invalid opus numbers”, i.e. numbers that were not specified by Beethoven himself but assigned by publishers on their own account, is dealt with by giving such numbers at the head of the corresponding entry – and only there – in quotation marks.

Next comes the standardized **Title** – for instrumental works this is usually the genre of the work, while for vocal works the title of the composition or the opening of the vocal text will precede the genre designation. After the title, in the case of individual

works or groupings of up to six pieces, information follows about Key(s). In cases of seven or more pieces this information can be established via the incipits. As a rule, the performing forces are named next, using standardised terminology. Before the listing of the performing forces may come further information, such as – for vocal or stage works – the Author of the Text, Librettist or Choreographer, for variations the Title and Author of the Original Theme, for original arrangements the Model for the work, and for some works their authentic popular titles. We do not list popular titles that are based on general attributes such as “grand”, that often were added to Beethoven’s published works for sales reasons or by custom, especially in the case of the early ones.

Dedictees are only listed in the heading of an entry in cases of official dedications of the original editions by Beethoven, and not – for example – where these are handwritten dedications on manuscripts or on individual printed copies, or of posthumous dedications made by the publishers of the first editions. Next, reference is made to the edition of the works in the modern **Gesamtausgaben** (complete editions): in the case of the “Beethoven Werke” (**NGA**) published since 1961, this is by series and volume number, even where publication remains only at the planning stage. As for editions in the so-called “old” Complete Edition (**AGA**), published as “Ludwig van Beethoven’s Werke: vollständige kritisch durchgesehene überall berechtigte Ausgabe” between 1862 and 1865 with a supplementary volume in 1888, we refer to the running number of the work within the AGA, as well as the number within the respective AGA series (to make orientation easier, in the case of smaller compositions that in AGA are brought together under a single number, we also give the page number in the corresponding volume). Finally, from 1959 to 1971, the “Supplemente zur Gesamtausgabe” (**SBG**) were published under Willy Hess’s editorship. The location of a work within the SBG is noted by volume identification and number within the volume. A revised reprint of volume V of the SBG made it necessary to carry a listing of the differences in numbering (from no. 10 of the volume) that now exist between the 1st and 2nd issues. With the SBG information also appears the associated number from Willy Hess’ “Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke” of 1957 (**Hess**).

Under **Beinamen** (popular titles) we list inauthentic, popularly established titles of works, mainly in the English and German languages, that are still in use today. Only in a few exceptional cases have historical, no longer current, popular titles also been given where they have played a role in the compositional history of a work, or appeared in early prints.

The musical **Incipits** are limited to the number of measures necessary to identify works. Our models here were the complete editions, including supplements. Should a work not appear there, we have consulted the first publication or an Urtext edition. Works for larger forces are presented in short score. In the case of works that are variations, along with the total number of measures we also give the number of measures of the theme. Metronome markings in incipits are Beethoven’s.

Where works are for larger **Besetzung** (performing forces), especially orchestra, the forces are listed after the incipit.

Zur Geschichte (on the history)

This section mainly describes the compositional and publication history of the work. In an opening paragraph on **Entstehung und Herausgabe** (genesis and publication) we define the chronological framework by naming the period of composition and the dates

of publication of the original or first editions. In the succeeding paragraphs, in smaller type, we present facts and evidence about dating, and from secondary literature about particular aspects of the work's composition, as well as about negotiations with publishers and the circumstances surrounding publication.

Next, where relevant, we deal with questions about the models for the Text, about the underlying Theme for sets of variations, about Beinamen (popular titles) and about the official Widmung (dedication), along with dates of Erste Aufführungen (first performances).

Zum Text (about the text) communicates information about author and title of the textual model, and as far as possible about its first edition or early editions of the same, as well as, where discernible, Beethoven's actual sources (later editions/issues, etc.). False attributions, and clues to help identify a text of unknown authorship, are discussed. Where Beethoven set a text multiple times, reference is made to the other settings.

Zum Thema (about the theme) lists the name of the composer and the work from which a theme has been borrowed, along with its first performances and publication. We also refer to performances or to other sources through which Beethoven may have become familiar with the theme.

Zum Beinamen (about popular titles) presents information about the origin of the designation, insofar as it cannot be concluded from the popular title itself (as for example in the case of the Kreutzer or Waldstein Sonatas).

Zur Widmung (about the dedication) gives the dedicatee's full name, and – where ascertainable – detailed biographical dates. The dedicatee's importance in society, in political and especially in cultural life is outlined, and the connection with Beethoven set out. Other works by Beethoven dedicated to the same person are also listed. Dedications that were planned but not carried out are discussed, in the same way as those only found on manuscripts. Printed copies with handwritten dedications by Beethoven are listed at the appropriate place within the "Quellen" (sources) section.

Erste Aufführungen (first performances) are given with date, place, and participants. Further performances in Beethoven's lifetime are noted insofar as a direct connection to the composer may be assumed – for example, performances in the context of his own concerts, performances in his definite or assumed presence, or by persons close to him, along with performances that are mentioned in the secondary literature, should they present aspects that are worth mentioning in the context of a work catalogue. Reports of performances are referenced where known, and their circumstances described. Especially in the case of piano works, chamber music, and songs such information cannot, for the most part, be established; in the case of the canons and musical puns etc. we have decided against giving such information entirely.

Quellen (sources)

This section provides an overview of the most important manuscript and printed sources of the work, and of printed arrangements of it up to around 1830.

I Autographs

Skizzen (sketches) are ordered either according to the sequence of the sections of works to which they apply, or chronologically. Within the list, each source, be it desk sketchbook, pocket sketchbook, miscellany or individual leaf, has an individual entry. In the

case of the sketchbooks, we follow, in general, the reconstruction results of Douglas Johnson, Alan Tyson and Robert Winter as published in 1985 in “The Beethoven Sketchbooks” (JTW). As a rule the item survives at a single location. However, where a sketchbook or miscellany now divided among various locations can be reconstructed, these constituent parts are brought together within the entry, given that they were together at the time of the work’s composition. The same applies to individual leaves or fragments of leaves. Because of their great number, sketches are not – in contrast to more extensive written-out versions of a work – described in detail. The holding location is the first element to be given in the sketch entry, followed by its shelfmark. For sketchbooks, to aid identification, we give, in parentheses after the shelfmark, the name by which this sketchbook is known in the secondary literature (primarily in JTW). Then follows information on leaves or pages on which the sketches are to be found (each time according to the foliation or pagination of the source, or to the numbering established in the secondary literature). Reference is only made to other works in the sketch-source if they have been consulted for the purposes of dating the work under discussion. The subsequent information about dates is taken from JTW unless otherwise stated, in which case we give a bibliographical reference. If only a general date can be assigned to the whole surviving unit, for example a sketchbook, the name of this item follows the keyword “Datierung” (dating) in parentheses, e.g. “Datierung (Grasnick 2)”. Finally we list facsimiles and (partial) transcriptions of the sources in the secondary literature.

After the sketches come **further autographs**, especially complete scores in chronological order. Missing manuscripts are, as a rule, not included. These further autographs are identified by their notation form (full score, solo part). In the case of incomplete scores, the content is given first, followed by the form of notation (e.g. no. 1, final 8 measures, full score); and for complete scores, or of a section thereof, we first of all give the notation form and then, where necessary, the section (e.g. score, nos. 1–3). As with the description of sketches, each source is first listed by holding location, with shelfmark. Where the autograph contains an authentic date, this is given; otherwise an approximate date range derived from the secondary literature is provided. If the source contains further works or parts of works, these come next, briefly listed. Then follows a detailed description, beginning with the **Titel** (work-titles) that are notated in the autograph. Transcribed information here is confined to notes on the manuscript that clearly date from the time period directly surrounding it, such as remarks by Beethoven, the copyist, engraver or publisher, or markings from Archduke Rudolph’s library. On the other hand, library markings and ownership marks that are clearly from a later period are, as a rule, not mentioned. The **Umfang** (extent) of the source is first listed in full then differentiated by title-, notated-, and empty pages, including information on notation of other works. Later bindings and prefatory pages are not listed. The **Papier** (paper type) used is described in terms of format (portrait or landscape), dimensions in centimetres (rounded up to the nearest 0.5 cm), and the number of staves per page. As reliable information is not available, we have decided against providing information on watermarks in our catalogue. **Provenienz** (provenance) information is presented in ascending chronological order. Finally comes information about **Faksimiles** and about more detailed **Beschreibungen** (descriptions) of the autograph in the secondary literature (mostly in the NGA).

Beethoven’s **Korrekturverzeichnisse** (lists of corrections) as found, for example, in his letters or other communications, also belong among the autographs.

II *Überprüfte Abschriften (corrected copies)*

We list surviving manuscript copies of a work made by others only when these were corrected copies, i.e. corrected by Beethoven himself. The structure of the description follows that presented above for autographs, although no attempt at completeness has been made in regard to the provision of information on other notated works in the copies, which frequently are significantly more extensive. Also included is a reference to the copyist where he is identified (on copyists “A” to “J”, see Tyson/Copyists, including a typewritten addendum, preserved in GB-Ob). Copies not approved by Beethoven are only noted where they are relevant to the reconstruction of compositional history and publication, to performances or to other historical aspects surrounding the work. Other known copies that do not fit these criteria (e.g. Ballová/Slowakei or RISM database), are not listed.

III *Original- und Erstaussgaben (original and first editions)*

A date of ca 1830 was set as the upper limit for our compilation of prints in sections III–V. This boundary has been crossed (by analogy with KH) only in the case of first editions, of other editions containing important supplementary information on the dating of individual issues, and of editions in unusual arrangements or performing forces.

Originalausgaben (original editions) comprise those first editions that were issued with the knowledge and consent of the composer. In spite of occasionally expressed criticism of the term we are using it in our catalogue because it is firmly established in the secondary literature on Beethoven and parallels the term “Originalverleger” (original publisher) that was used by publishers in a legal sense and also by Beethoven himself. The term **Erstaussgaben** (first editions), on the other hand, is used for works first published in Beethoven’s lifetime but not authorised by him, or for first editions that appeared posthumously. In cases of doubt we discuss the particular circumstances in more detail under “Entstehung und Herausgabe” (genesis and publication).

The list of editions is in chronological order of their publication, and in exceptional cases also uses other criteria (see for example WoO 99). Description of the original/first edition begins with its date of publication. Publisher’s advertisements, printers’ records, chronology of plate numbers, and references in letters to author’s copies and press notices all help with the **dating**. In the case of Viennese publishers, dating is also based on the research of Alexander Weinmann for his series “Beiträge zur Geschichte des Alt-Wiener Musikverlages” (Weinmann/Artaria etc.), published from 1964 to 1985. Information on English publishers uses the important findings of Alan Tyson’s “The Authentic English Editions of Beethoven” of 1963 (Tyson/Editions). Additional information comes from the investigative work of Otto Erich Deutsch on publisher- and plate-numbers of 1961 (Deutsch/Musikverlagsnummern) and from many other works on publishing history. The information presented here is essentially the publication year. If data is available for a more precise dating, then it is added in parentheses after the year. For example, editions from Breitkopf & Härtel often give a month, drawn from the surviving printing books or (in the case of books missing today) from KH. However, neither information from the printing books nor from press announcements should be regarded as being on par with the appearance of an edition, even if as a rule it does appear in close temporal proximity to publication. Information on dating is followed by the place of publication, publisher, and publisher- or plate-number(s).

Next comes a diplomatic transcription of the **Title** of the editions. Dots and strokes below superscript letters are generally disregarded, even where they may be present in

the original (but are often hardly decipherable). Original orthography that uses a superscript, often faded, doubling stroke at consonants has been silently resolved. Umlauts are likewise transcribed into modern form, even when in the original the umlaut is written as a vowel with a small superscript “e”.

When **describing the edition**, the printing technique (e.g. lithography, type) is given only in exceptional cases, since in general the printing has been done using engraved plates. For information on the form of edition we have distinguished between score, part, and piano reduction (for a vocal or stage composition for larger performing forces), and for chamber music we add piano score (i.e. the piano part with the individual instrumental parts written above it in small type). Format is divided into portrait or landscape, octavo or folio, with the extent (with particular reference to title pages) giving information on title headings as required. Then particular features of the edition (e.g. the content of a volume, its layout, and errors) are described. We do not give information on illustrative reproductions in publications (including online), unless the description allows abbreviation of the sometimes very full information on title pages or further detailed information from within the edition. The Digital Archive of the Beethoven-Haus Bonn (DBH/online) provides free access to full reproductions of almost all the original and first editions.

Anzeigen (announcements) in the press follow – without any pretence at completeness – with a qualifying commentary where necessary. A date in the press is only clearly a publication date where a publisher, who often was also a music- or bookseller, makes a distinction in his announcement between his own enterprise (“published by my company”) and his bookselling business (“to be had” or “arrived”).

The description of an issue/edition is followed by **references to copies**, with the exception of very late editions and of editions in periodicals and in collections of letters. A complete listing of copies worldwide has not, and could not, be attempted. At the beginning of work on this new catalogue, RISM’s Beethoven card file was extremely useful, as were the many printed or microfiche library catalogues of that time (e.g. of the Austrian State Library and the Bibliothèque nationale de France), along with the many individual catalogues of Beethoven holdings. In the course of our work it became possible to rely more strongly on online resources, above all on the important Beethoven databases at the Ira Brilliant Center for Beethoven Studies in San José, California (US-SJb); at the Kunitachi Music College Library in Tokyo (J-Tk); and at the Beethoven-Haus in Bonn (D-BNba). Beethoven resources from the estate of Alan Tyson (in GB-Lbl, Ob and US-SLug) also provided information. Finally, the Karlsruher Virtual Catalogue (KVK) and OCLC’s WorldCat supplied valuable supplementary data. Photocopies in libraries were not taken into account, with the exception of photocopies from IL-RGu in US-SJb and of other issues and editions whose existence at this time cannot otherwise be demonstrated.

Some inconsistency in the quality of information, for example in regard to the allocation of particular issues/editions, or in the communication of particular features, has had to be accepted in the absence of missing documentation. While, in the case of original and first editions and their later issues and reissues with a new title page, missing and sometimes vital information for the exact assignment could be checked in person (e.g. in libraries in Vienna or Munich) or by correspondence (for many other items, primarily from GB-Lbl, D-Dl and LEm), this *modus operandi* was unsustainable for “Weitere Ausgaben” (other editions) and “Arrangements” (with a few exceptions). The

copies listed in these sections may therefore also belong among other issues and publication dates. Comparison of the musical text of individual copies was not possible.

The sign “Ex: ?” indicates that up to this point no copies could be identified. Where a copy, on the basis of missing information, cannot be assigned to a specific issue or edition, its library siglum is followed by a question mark; several examples of this sort have been brought together at the end of the listing of copies under “Auflage ungeklärt” (edition unclear).

Frequently unclear too are details of price information on title pages, since only a few library catalogues and bibliographies etc. provide extensive information on them. Moreover, prices were frequently changed on the title plates by hand, and during times of currency instability (such as in Austria after the state bankruptcy of 1811) many copies survive without any printed price information.

Additional information in parentheses after a location (e.g. on price, incompleteness of a copy, watermarks, previous owner or labels from other companies) applies only to the copy under discussion; as already mentioned, it is given randomly, since information at this level of detail is seldom available.

In the case of original and first editions, where applicable there is a short description of known **Probedrucke**, **Hand-** oder **Widmungsexemplare** (test prints, personal or dedication copies), with their location noted.

Following the description of original and first editions is a chronological list of later issues, reissues with a new title page, and new editions by original publishers or their successors. It gives dates of publication and the criteria necessary for identification. Copies are also listed, though for post-1830 editions only in isolated instances.

Spätere Auflagen (later issues) of the original and first editions refers to subsequent issues on which title-page addresses or prices have changed, names of firms may be slightly different (e.g. by the addition or removal of “& Comp.” or one of several partners or distributors), title pages have changed and been graphically re-set, or individual pages newly engraved. **Titelaufgaben** (reissues with amended title page), on the other hand, are prints produced by later rights holders in succession to the original publisher; they have a new title page but mostly use the original musical plates. Uncertainty remains where copies are missing and it is only known that the owner has changed, for the successor rights holder does not have to publish his own edition with new title page (or, at least, not immediately). This is particularly to be guarded against in catalogues such as Wh I or Wh II, which primarily serve the interests of publishers or suppliers.

In contrast to this is a **Neue Ausgabe** (new edition), which is completely reset, generally with new plate number, by the original publisher or subsequent rights holder.

IV Weitere Ausgaben (other editions)

This section lists chronologically those editions that were not made by the publisher of the original or first edition, but instead mainly consist of “Nachdrucke” (reprints) of them. Description of these editions is limited to year of issue, place, publisher, and publisher- or plate-number, and to required identifying information such as title, and more seldom price, and particular details such as format and extent. Later issues, reissues with different title page, and information on transfer of rights to other publishers are listed only briefly and with the most necessary data; and exact ordering by time period and according to the history of a publisher could only rarely be pursued. Such must remain the preserve of individual studies. Thus for example we have not been able

to take account of work in progress by Axel Beer (on the Leipzig-based Bureau de Musique) and Hans Rheinfurth (on the Hamburg publisher J. A. Böhme), except for a few pieces of information received from them that have been very much appreciated.

Editions from post-1830, as well as items in theoretical, pedagogical (e.g. Klavierschule or „piano schools“) and periodical works are indicated only in exceptional cases. For the rest, what was said in regard to information on copies of original- and first editions applies here too.

V Arrangements

Arrangements are described in descending order of performing forces, and in ascending chronological order for pieces that have the same performing forces. For the form of description, see the information under IV, „other editions“. Here too, editions from after 1830 are listed only in exceptional cases, and at the end of the entry in small type.

VI Sammelausgaben (collected editions)

The various anthology editions up to 1830 are listed in detail in the appendix (see „Anhang Sammelausgaben“). Within the work entry we only make reference to the publishing house responsible, and to the respective volume or part within the edition in which the work appears.

Briefbelege (references to letters) relating to all aspects of a work entry are listed according to the BGA.

Presentation of **Besprechungen** (reviews) is, in general, restricted to reviews of the original and first editions that appeared shortly after the respective editions or that are the first reviews we know of to date. However, it has not been possible to mine all regional newspapers and magazines.

In **Literatur** we note secondary literature, with sigla, that has provided information used in the assembly of this catalogue. It should therefore not be understood as a comprehensive bibliography, and does not, for example, include works that are analytical in character.

Verzeichnisse (catalogues) lists catalogues – often accessible online nowadays – that contain information on the editions and on particular copies. We do not refer here to general works or to reference works on printing and publishing history. Catalogues listed before the rhombus sign are historical ones; then follow the names of the other catalogues in alphabetical order.