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What Do Arrangements Tell Us?: A Case Study of the Arrangements of Beethoven's Compositions⁽¹⁾

Yoko Maruyama

What do we think of when we encounter the word *arrangement* in the context of music? Throughout the history of music, the term ‘arrangement’ (or *Bearbeitung* in German) connoted significant aspects of musical life in various ways (accordingly, the word itself carries several meanings).⁽²⁾ *Bearbeitung* not only has a purely musical aspect like revision or rescore of a piece, but also practical ones through reusing the given materials, as in the case of *Bearbeitung* of a religious tune for secular music. Considering the various roles that arrangements have played throughout history, we may gain new insights into musical life from studies focusing on arrangements. In this sense, such studies should be encouraged more than ever.

From this viewpoint, this paper primarily aims to clarify the merit of studying

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- (1) This paper is based on the author's presentation at the Annual Meeting of the New Zealand Musicological Society, “Into the Unknown,” at December 1, 2018, where a part of table 1 was presented.
 - (2) There are too many types of arrangement to offer a clear definition. According to the scholarly definition, it stretches from parody through contrafactum to transcription or paraphrasing. In addition, the term can include any type/form of action that makes any change to the original. In this sense, ‘arrangement’ even includes variations (Boyd, 2001; Leopold, 2000: 8–10; Schröder, 2016).

arrangements as a musicological research subject. Which aspects of musical life might the study of arrangements shed light on? The study's second objective is to propose some possible answers to this question, with the aim of supporting the argumentation regarding the first purpose. A review of all activities pertaining to arrangements, in the sense of the German terminology *Bearbeitung*, would clarify various insightful aspects for further studies. However, such comprehensive research lies beyond the scope of this paper and would inevitably result in chaos owing to the wide area to which the term *Bearbeitung* relates. Therefore, the focus of this paper and, accordingly, the usage of the term 'arrangement' is restricted to its narrow sense: 'changing from the original performing force to the other' (cf. Boyd, 2001).⁽³⁾

For a certain period in musical historiography, scholarship has particularly underestimated arrangements despite their various roles they fulfil in musical activities. As such, mainstream scholarly research has largely neglected arrangements. Silke Leopold identifies one possible reason for this in the musical historiography that emerged along with contemporary ideas of the classification of 'masterworks' and 'meaningless works', as well as the ideology of the *opus perfectum et absolutum*, resulting in a focus on the score as a scholarly subject (Leopold, 2000: 7–8).

However, in recent decades, scholarly focus has shifted yet again from such a perspective, as scholars acknowledge the various roles played by arrangements along with their aesthetic values. Arrangements are no longer regarded as mere *secondary works* of poorer quality than *the original work* (Leopold eds., 2000; Boyd, 2001; Schröder, 2016) and have gradually come to attract scholarly attention as research topics in their own right.⁽⁴⁾

(3) Loos (1983: 16) distinguishes several types of *Bearbeitung*. He also defines the terminology "arrangement" to adaptation of the works to the other performing force than its original, keeping the musical form as faithfully as possible.

In light of this recent situation, as well as for further fruitful investigation of arrangements, a systematic examination of circumstances related to arrangements seems to be a worthy pursuit to rethink and propose the potential of arrangements as a research subject and as a means of gaining further insights into various aspects of musicology. Whilst musical analysis of arrangements can yield fruitful results, as previous studies have done (see footnotes), approaching the study of arrangements from a non-musical, more practical perspective is also useful. Particularly, arrangements were often produced for practical or financial/commercial reasons: They were sometimes enjoyed purely as entertainment and sometimes created for the express purpose of studying composition, in homage to a respected composer or from other motivations (Leopold, 2000; Boyd, 2001; Schröder, 2016). Before the birth of recording media, arrangements also functioned for the repeated listening and dissemination of musical pieces: Thanks to recordings, we can easily listen to large orchestral works without even needing to attend concert halls. Before recording media, however, orchestral works were enjoyed in their original form only through live performances. Repeated enjoyment of such works was difficult, unless one had the means to have house orchestras as some aristocrats did.⁽⁴⁾ Particularly for ordinary citizens, access to large orchestral pieces usually took the form of arrangements,⁽⁶⁾ and accordingly, sheet music in arranged form should be required. This potential for reception and commercial interest through arrangements influenced the musical publishing world. Mozart

(4) The recent critical edition of the chamber arrangements of Beethoven's works by Nancy November reflects such an interest. Cf. her argument on the importance of the arrangements (2019; see also November, 2020). The role of arrangements for study is discussed by, for example, Lott (2015).

(5) The Viennese concert calendar made by Morrow (1989) shows how few times a single work was publicly reperformed.

(6) The author thanks Prof. Akira Hirano for his suggestion regarding this point. Tsuchida (2000) suggests the nature of arrangements as media for conveying musical pieces.

wrote to his father, for example, “Bis Sonntag acht tag muß meine opera auf die harmonie gesetzt seyn—sonst komt mir einer bevor—und hat anstatt meiner den Profit davon. (By Sunday week, my opera must be set for harmonie—otherwise someone else will beat me to it—and profit from it instead of me.)” (Mozart’s letter on 20 July, 1782 (Internationalen Stiftung Mozarteum, Salzburg eds.)) Here, he was anxious that another person would get merits by arranging his opera before him. This statement indicates how arrangements can provide economic value. In this sense, investigating the circulation/publication of arrangements may give clues to contemporary tendencies, how to enjoy music in general, and so on. These should be reflected, at least to some extent, in the production of the sheet music market.

To demonstrate how the publication of arrangements can function as an informative source for studying musical life, this paper focuses on the arrangements of Beethoven’s works published during his lifetime as a case study. The categorisation and mapping of these arrangements would provide some indication of what the contemporary public did and did not require from the arrangements, which subsequently became indicators of contemporary musical tastes, the major instruments or preferred performing force of the public, and possibly even the history of the composer’s reception and so on, as exemplified by Beethoven’s case in the following sections.

Arrangements in Beethoven’s Lifetime

There is a good reason why Beethoven is taken as an example. One purpose of this study is to provide a broader sight on arrangements of his works, which seems to have been given not sufficiently in previous studies. Indeed, arrangements of Beethoven’s works have attracted scholarly attention since before World War II (Altmann 1905; Orel 1920/21 et al.). Many works in the field that targeted the theme of arrangements focused on examples that had been *arranged by Beethoven himself* (Münter, 1935; Schwager, 1970; Finscher, 2003 et al.). The emphasis on

Beethoven's self-arrangements probably arose because of his own attitude toward arrangement, which suggests that he held a particular ideal in this regard (Unverricht, 1978; Tsuchida, 2000).⁽⁷⁾ His opinion was presented in his letter to Breitkopf & Härtel on July 13, 1802:

[...] in Ansehung der arrangirten Sachen bin ich herzlich froh, daß Sie dieselben von sich gewiesen, die unnatürliche Wuth, die man hat, sogar Klaviersachen auf Geigeninstrumente überpflanzen zu wollen, Instrumente, die so einander in allem entgegengesetzt sind, möchte wohl aufhören können, [...] behaupt ich es von meinen Klaviersonaten auch, da nicht allein ganze Stellen gänzlich wegbleiben und umgeändert werden müssen, so muß man—noch hinzuthun und hier steht der mißliche Stein des Anstoßes, [...] ich habe eine einzige Sonate von mir in ein Quartett für G.[eigen]I. [nstrumente] verwandelt, warum man mich so sehr bat, und ich weiß gewiß, das macht mir nicht so leicht ein andrer nach. — (Brandenburg eds., 1996: 116. The underline is added)

As indicated in this letter, Beethoven was preoccupied with how his works were arranged. This is also indicated by the fact that he checked the arrangements of his works by third persons, such as his pupils, Czerny or Ries. Moreover, he re-worked on the pieces when he found arrangements of his own compositions by third parties unsatisfactory. For example, as he was unsatisfied with the arrangement of the string quartet *Grosse Fuge* Op. 133 for piano duet, made by Anton Halm, he rearranged it and published the piano version as Op. 134.

Probably due to this particular attitude of the composer, valuable analytical studies continue to be published in the field, offering various clues as to Beethoven's

(7) Tsuchida argued the significance of arrangements, gave the overview of the type of arrangements of his works, and how Beethoven involved himself in it.

personal style. However, musical interpretation is not all that may be inferred from arrangements. In addition to the concentrated focus on each arrangement, a more panoramic perspective should be adopted to gain further insights. In this regard, this paper aims to present comprehensive data of documented arrangements of Beethoven's compositions with the hope of serving future studies, which would make corrections of and additions to the author's data.

Second, arrangements were in vogue during his lifetime, as indicated by Beethoven's own words in the quoted letter. The popularity of arrangement is reflected in the large quantity of arrangements available in the sheet music market: For instance, the Viennese publisher Johann Traeg's catalogue devotes an individual section to arrangements (Weinmann eds., 1973). The financial interest is also assumed from Mozart's letter quoted above. In other words, the sheet music market offers a rich source for investigating the demand fulfilled by arrangements.

Third, the arrangements of Beethoven's works have been well documented. The catalogue of his works and other separate studies record the published arrangements (Kinsky and Halm, 1955; Fellingner, 1978), which are included systematically in the newest catalogue (Dorfmueller, Gertsch and Ronge, 2014. Hereafter referred to as 'BW'). Detailed studies of recorded publications of arrangements may enable us to understand contemporary attitudes to the production of arrangements and evaluate their potential as research tools.

Methodology

An overview of the number and types of arrangements created for a single work can indicate during which period Beethoven's works were most enthusiastically arranged and published, or which musical medium was most popular for arrangement. To attain the necessary bird's-eye view, a comprehensive table (Table 1) of published arrangements has been compiled based on the criteria described below.

The arrangements in the table were collected mainly from BW and Fellingner (1978), the latter deals with arrangements in periodicals and magazines (mostly extraction of the original works). The online catalogues of the Kunitachi College of Music Library in Tokyo which holds the early editions of Beethoven's works, die Österreichische Nationalbibliothek, die Wien Stadtbibliothek, die Beyerische Staatsbibliothek, Beethovenhaus-Bonn, and the British Library were also occasionally consulted as references to complement BW. To avoid overcomplexity, the URLs of the libraries' pages for each piece were cited in cases where they provided major information, such as the name of the arranger, among others.

In principle, this study is limited to the published arrangements of Beethoven's works. This is because they are well documented, and more or less systematic records can be expected in publishers' catalogues, whilst arrangements written only in manuscripts were often unrecorded. Simultaneously, the contemporary attitude towards arrangements is supposedly reflected in the musical market, given that publishers (and arrangers) would make a choice of which pieces to be issued in arranged form to increase profits considering public needs. According to BW, which comprehensively listed arrangements up to 1830, the period selected for this research was defined up to 1830 as well. Further important arrangements after 1830 and manuscript sources listed in BW were also cited for reference and distinguished using parentheses '()'.

Subject to research is Beethoven's original instrumental works, whilst theatrical and vocal works are excluded because of several reasons. First, theatrical works included far more pieces and dimensions than other instrumental compositions, so the arrangement of only a part of the whole work is more usual than other instrumental works. Second, arrangements of theatrical works take a variety of forms and enjoy apparently greater popularity.⁽⁸⁾ These differences of

(8) The popularity is noticeable if one looks up numerous arrangements for the opera *Fidelio* or music for *Egmont*. The fact that a musical publisher like Traeg devoted an

theatrical works from other instrumental works make it difficult to discuss both at the same level. Third, the significant difference in the nature of theatrical works from other instrumental ones also needs far more complicated criteria to compare arrangements of both genres. However, such a complex investigation is beyond the scope of this paper. Fourth, the arrangements of vocal works (including those comprising part of theatrical works) may differ qualitatively from those of instrumental pieces: It is easy to arrange only the accompaniment whilst retaining the original vocal line.⁽⁹⁾ Finally, theatrical and vocal works are often arranged in *Klavierauszug*⁽¹⁰⁾ (piano reduction/piano score) for practical purposes, such as rehearsals by singers,⁽¹¹⁾ whereas such needs may hardly be supposed of original instrumental pieces. This paper, therefore, focuses on instrumental works; arrangements of theatrical and vocal works will be dealt with on another occasion.

Whether publication with alternative instruments can be regarded as an arrangement may be a controversial topic. Sometimes, the alternative part is more

individual category to arrangements from operas in his publication catalogue (see above) suggests the significant popularity of such arrangements and that the publisher specifically distinguished them from the others.

(9) This is the case with the guitar arrangement of *Adelaide* by Wenzel Matiegka, in which, transposed from B flat to C major, only the original piano-part is transformed for guitar, and the vocal part remains as in the original, with the exception of minor changes, such as articulation.

(10) *Klavierauszug* in BW means piano/vocal score (with separate solo part, in case of chamber music, BW uses *Klavierpartitur*) and piano reduction (all original parts are notated in piano part). The word '*Klavierauszug*' is primarily used for the original edition, whilst in the section 'Arrangements', arrangements for piano(s) are indicated as '*Klavier für zwei/vier Händen*'. Only sporadically designed *Klavierauszug* appears like four-hand arrangements by Carl Czerny for Symphony No. 9, which is listed as *Klavierauszug*.

(11) Loos (1983, 19) pointed out that during the early period, few *Klavierauszug* of instrumental works aside from overtures were published, whereas vocal scores were frequently issued. Although his remark concerns the time before Beethoven, it underlines the unique status of the arrangements of theatrical/vocal compositions.

or less different from the original (so Beethoven's Op. 11, with the alternative violin part for the original clarinet part) or Op. 17 (with the alternative cello part). Simultaneously, a player can choose the alternative instrument whilst using the same score of the original. To differentiate between both cases, the notations of all such publications need to be analysed. However, this is beyond the scope of this paper. Nevertheless, the sonorous quality changes even if the notation is unchanged. Due to this significant common point with other arrangements, the publication with alternative instruments is also included in Table 1.

Notably, the table should be enriched and corrected through further studies; thus, the correction of possible errata is welcome.

How are the Works Arranged? Features for Each Original Performing Force

As Table 1 illustrates, the works are arranged differently according to the original performing force; thus, their features prompt an investigation of the contemporary musical situation from various perspectives, as we will see later. For further discussion, a survey of such features should be conducted.

1. Symphonies and other orchestral works: Remarkable in this category are several continuously published arrangements of Beethoven's symphonies, such as those by Hummel, who tried to publish his arrangements in several cities simultaneously. Such series-type publications of orchestral works may be attributed to the absence of recording media. Moreover, the dissemination of Beethoven's works to the public far from Vienna, who were eager to stay up to date with his works, could be a successful expedient to make a profit.

The significance of arrangements as offering an alternative performing medium to the original is discernible in this category. As to other genres like string quartet, some opera were not arranged. In Contrast, all of Beethoven's symphonies, except No. 9, were adopted for large ensembles, such as a septet or nonet. Like

Harmoniemusik (music for wind instruments), which replaced the full orchestra for many aristocrats who reduced their house orchestras to *Harmonie* when they could no longer manage the former for economic reasons (Hellyer, 2001), those large chamber ensembles could also serve in place of the full orchestra. Another fact also supports the role of arrangements as an alternative medium: Amongst string ensembles, versions for string quintets seem to have been more popular than those for string quartets. Sieber (1984: 64) noted, based on Thayer, the orchestral nature of the string quintet in contrast to the quartet. That symphonies were enthusiastically arranged for these larger media may reflect the public desire to reproduce the original symphonic sound. This assumption can be supported by the notion that string quartets were, according to Hanslick, amongst the most representative performing forces for domestic musical experience in those days.⁽¹²⁾ Only for self-performance of orchestral works in a house, as per Hanslick, would quartet arrangements be preferred (gathering of four people seemed easier than five). The burgeoning of quintet arrangements rather implied the importance of their sonorous quality than convenience. Thus, original symphonies were arranged for alternative, performable media, sometimes in series.

For the other orchestral compositions, the arrangements are significantly less than those for symphonies. This may be partly due to the later publication of the originals. For some orchestral works, only *Klavierauszug* was published as the original first edition, and the score/parts in an original setting that came later—in many cases, first in the critical edition—could make the emergence of arrangements scarce. Possibly it occurred that not all instruments were indicated in *Klavierauszug*, so that the original distribution to each instrument can be difficult to precisely

(12) Hanslick (1979: 202) remarked that numerous quartet productions included arrangements. He spoke about the situation until the first decade of 1800 and argued that the position of string quartet (or quintet) was filled by piano. However, judging from the arrangement publications discussed in this paper, the popularity of quartets continued for a while.

perceive. Such uncertainty may have raised difficulties in allocating each part to a certain instrument of arrangements, because one cannot precisely know which original part is most suitable to which arrangement's part.

2. *Concertos*: In contrast to symphonies, concertos were adapted almost exclusively for piano duets.⁽¹³⁾ The general trend whereby technically difficult arrangements were not welcomed⁽¹⁴⁾ can explain the shortage of concerto arrangements. It is hardly conceivable that all non-professional music lovers would have the technical competence to play virtuoso solo parts, though there are indeed a certain number of amateurs with high-performing skills, such as Archduke Rudolf. If one of the attractions of instrumental concertos is bravura performance, however, arrangements without it would become less. Arrangements of concertos with reduced technical demand would have been unappealing for this aesthetic reason.

Difficulties also emerged for the arranger. Instrumental concertos are, by nature, written with the express purpose of demonstrating a performer's skill in his/her instrument. Therefore, pieces are composed of the idiom particularly suited to the instrument in question, which is difficult to transpose to another instrument without thorough rewriting, yet rewriting may spoil the fascination offered by the original. Such possible demerits naturally discourage arrangers from rewriting technically demanding passages in instrumental concertos. However, if such difficulties and the danger of spoiling the piece's original virtue of virtuosic play are the reasons for the shortage of arrangements, the dominance of piano arrangements seems the natural result: If the original is a piano concerto (and all of Beethoven's published original concertos are piano concertos, considering he arranged his

(13) Instrumental arrangements for two concerto-like romances (Op. 40 and Op. 50) are just violin and piano versions. This can be a counterpart to piano duets for piano concertos.

(14) Technical demands of original pieces were often reduced in arrangements (Boyd, 2001).

Violin Concerto Op. 61 to piano concerto by himself and previously published the original violin version), arrangers need not inevitably trouble with transforming the original pianistic figure to suit another instrument.

3. Chamber music without piano: Chamber works for string instruments were almost exclusively arranged for chamber ensembles with piano or piano arrangements, amongst them arrangements for string quartets. The music market reveals some interesting features. For a string quartet, no instrumental arrangements other than those for piano(s) were published, with three exceptions (Op. 18, No. 5 and Op. 59, No. 3 for two guitars as well as Op. 18 for piano trio by Ferdinand Ries, published both in Bonn and London). This minimal variety of arrangements is remarkable compared to the other original chamber works. Meanwhile, the reverse frequently occurred in that numerous arrangements for string quartets from other original genres were published.

Such adherence to the string quartet may reflect a representative position of string quartets in domestic (or non-professional) musical consumption, as Hanslick explained (see above). There was probably little need to arrange string quartet pieces for other media, as string quartets may have been consumed and enjoyed enthusiastically in their original form and were surely well-purchased and disseminated without needing to be arranged.⁽¹⁵⁾ Consequently, neither composers/arrangers nor publishers would have needed to transform them for the purpose of increasing their profits. If this is the case, Beethoven's exceptional self-arrangement of his work, quartet-version Hess 34 of his Piano Sonata Op. 14, No. 1, may have represented the popularity of and high demand for quartet music, because he made this arrangement by request (the piece referred in his letter cited above is supposed to be Hess 34).

(15) Lott (2015: 21–45) explores the position of string quartets in the domestic music scene in the nineteenth century. In her Chapter 2, she discusses string quartet arrangements from opera and folk songs.

For chamber music for wind ensembles as well as for wind and string instruments, the examples are too scarce to reveal any tendencies conducive for further discussion.⁽¹⁶⁾

4. Chamber music for piano and other instruments: Many arrangements from the original chamber music with piano were, aside from arrangements for string ensembles, realised with an extra alternative part published along with the original version, allowing the players to choose their instruments. Publication with alternative part(s) was common at that time, with the choice of instrument(s) indicated on the title page, for example, *Grand Trio pour le Piano-Forte avec un Clarinette ou Violon, et Violoncelle* (Op. 11, published by T. Mollo. A-Wn, MS11993-qu.4°).

5. Compositions for piano: Arrangements from original piano pieces were mainly published for strings, with those for the quartet seemingly more welcomed than quintet. Again, it supports the idea regarding the popularity of quartets for domestic music consumption.

Considering that solo piano may be one of the most convenient performing forces to realise a musical piece and that a solo piece need not be arranged for dissemination or easier performance of the original, it is interesting to note that compositions originally for piano solos have been arranged for piano duet, as is the case for Op. 13. The publication of an arrangement for a larger ensemble, even for an orchestra—the so-called *enlarged* arrangements—is common. The number of such enlarged arrangements supports the notion that the *raison d'être* of arrangements was not always the transmission of musical pieces but rather their

(16) Amongst chamber music for wind and string instruments, numerous arrangements were published for a septet, op. 20, discussed later in this paper. The simultaneous publication for arranged form by the original publisher (as with Op. 81b or Op. 87) appeared to have been the publisher's strategy for attracting more consumers by offering various combinations of instruments (it would be surprising if there were significantly more non-professional hornists than non-professional string or piano players).

execution or enjoyment in sound corpuses other than the original, thus giving renewed life to the work.

A survey of the lists, in light of each feature written above, highlights several characteristics common to several genres, amongst which the following are particularly remarkable.

Light or Topical Music Preferred for Arrangement

On the whole, so-called ‘light’ or ‘topical’ music was popular for arrangements (i.e. enjoyable music simply for pleasure, or *Unterhaltung* and easily appreciated without stress and the need to have musical sophistication or a great deal of practice, unlike serious, aesthetically high-level compositions, such as classical four-movement pieces).⁽¹⁷⁾

The work for which the largest number of published arrangements is documented is the septet Op. 20 (simply calculated, forty-eight arrangements are documented). Whatever aesthetic value Beethoven placed on this piece, it includes several features of the traditional *divertimenti* or serenades, namely, a *light* genre, such as the march introducing the finale or the movement layout (two minuets surrounding one slow movement), etc. (Raab, 2014: 484). Similarly, Serenade Op. 8 was variously arranged from its original form.

At the same time, arrangements with certain topics also seemed to have been welcomed. This assumption is supported by the movement types singled out from multi-movement works for arrangement. In such cases, variations or dance movements, such as minuets or rondos, were frequently chosen. In Op. 18, for example, the variations of No. 5 were selected for arrangement. Piano Sonata Op.

⁽¹⁷⁾ I would not argue that all pieces with numerous arrangements are of little aesthetic value. Numerous arrangements may be partly due to the original performing force not having been standard or widely available to consumers. For widespread compositions originally for less popular instruments, arranged versions are sufficient tools.

26, with a funeral march, also had various versions.

It may be that compositions with certain characteristics would be more easily appreciated by the public—even by less musically intellectual audiences—and were thus preferred for domestic, non-serious, music-making entertainment. We can assume that easy acceptance encouraged the consumption of the piece and, therefore, stimulated the publication of music of such accessibility. The enormous popularity of arrangements from theatrical compositions, which also deliver the plot on stage, supports this assumption.

More Arrangements of Earlier than Later Works

As far as publications up to 1830 are concerned, arrangements for compositions from Beethoven's early period are counted relatively more than those from his later period, and the performing forces of the arrangements of his early works exhibited greater variety.

This trend is particularly apparent for piano works. Up to Op. 53, at least one arrangement was generally published before 1830. By contrast, the number of published arrangements after Op. 53 decreased astonishingly: Except for Op. 101, no sonata arrangements were published.

This decline is well-illustrated by symphonies. Simply counted, the number and variety of published arrangements were maintained up to No. 3 (Op. 55) and decreased thereafter (see also Table 4). The decline is particularly apparent from No. 7 onward. Specifically, other than for piano(s), only four arrangements were published; of these, three were issued with the original parts scores from the original publisher, S. A. Steiner, in a bid to prevent piracy, because the publisher wrote in an advertisement (*Intelligenzblatt*) clearly 'to eliminate all illegal and incorrect *Bearbeitungen*...' ⁽¹⁸⁾ This may have succeeded to some extent, but

(18) The advertisement on March 3, 1816 in *Allgemeine Musikalische Zeitung*, cited in BW, vol. 1, 588.

proprietary rights cannot fully account for the decline in arrangements. For example, for Symphony No. 6, whose original publisher also claimed proprietary rights on the title page, arrangements were nevertheless published by several publishers in Europe. Second, despite Steiner's claim, several arrangements were issued by other publishers. Therefore, the decline cannot be fully ascribed to proprietary claims, as the original publisher may have done to limit duplication of the original piece in any form, including arrangements.

The short time span between the original publication and the cut-off date for this study (1830) cannot fully explain the small number of arrangements for Beethoven's later works. Many arrangements of his early compositions were published during the 1820s, whereas no arrangements other than for piano(s) were issued for the later works of the 1820s, with the only exception of the vocal arrangement for Op. 127 (see below). This indicates that the publishers could make arrangement editions, as they had for Beethoven's early works, but they chose not to do so for his later works. Even if the time span were to influence the number of arrangements, this influence would be minimal.

Dominance of the Piano as a Major Instrument

Independent of original genres, the most frequently published arrangements are for the piano (naturally except original piano works).⁽¹⁹⁾ Amongst these, four-hand piano arrangements seem to have been particularly popular, probably because many originals were ensemble music for many parts: All the original parts can be traced more easily by four hands than by two hands. By comparison, arrangements for two pianos were scarcely published. Two pianos were presumably seldom available in individual residences of ordinary citizens, so arrangements for two

(19) Orchestral works first published as *Klavierauszug* need particular caution, as in such cases, later piano arrangements for the works are difficult to recognize as arrangements of original orchestral works.

pianos were less in demand.⁽²⁰⁾

Arrangements of later works also underline the popularity of piano adaptation. As noted above, the number and types of arrangements declined for originals with later compositional dates. Nevertheless, piano arrangements continue to be issued as before. The symphonies maintain several published piano versions from the outset until after the gradual decline of arrangements into other performing forces, beginning with Op. 55. Similarly, piano arrangements for quartets remained on the market. Regarding Beethoven's later quartets, the published arrangements were exclusively for piano, in contrast to the early quartets, which offered a choice of performing forces. A series of piano arrangements, such as those by Czerny or Hummel, also partly contributed to an increase in piano arrangements, but the dominance of piano arrangements over other performing forces was undeniable, even if such series were set aside. The second most popular musical medium chosen for arrangements is ensemble with piano and other instruments, which is also true for works originally composed for a chamber ensemble with piano. This implies the piano's dominant position in the field of arrangement as well.

What Can Arrangements Tell Us?

What can we infer from the overall trend in the publication of the arrangements outlined above? Here, I propose some possibilities to demonstrate the various insights yielded by research into the publication of arrangements, namely, 1) public demand (musical tastes and major instrument), 2) reception history and 3) stylistic changes.

From a financial perspective, publishers were unlikely to issue slow-selling

(20) The advantage of four-hand arrangements is in realizing the sonority of the original orchestral or chamber ensembles, see Christensen (1999: *passim*). He similarly suggested the obstacles of having two pianos (261, n. 21). Loos (1983, 27) pointed out that arrangements for two pianos are sometimes performed as concert pieces in public.

sheet music. It seems reasonable, therefore, to assume that a large number of arrangements reflects public demand. At the time, without recording media, musical works were dispersed only via scores, and compositions for large settings were not readily available for their original performing forces. This was possible only for theatres, courts or aristocrats with house orchestras, whilst others received them often in arranged formats that were easily accessible to ordinary citizens who could enjoy them in reduced form.

Such a situation may have induced publishers to proactively issue arranged versions of popular works in a bid to expand and drive public interest, whilst the situation held the publishers back from issuing arranged editions of unpopular works, which could have led to a risk of deficit. Suppose that the popularity of original compositions could be inferred from reviews of either performances or published sheet music of original works as well as the sales of the latter, then publishers could more or less expect to achieve their interests by publishing arrangements.

What, then, did the musical public want? As indicated above, pieces with certain topics, such as dances or lighter characters, were variously arranged. This suggests that the public's taste favoured compositions that were easily appreciated and enjoyable.

Simultaneously, published arrangements were made to fulfil the desires of all participants, composer, arranger, publisher and purchaser. As such, the performing forces should also match public demand: It would be conceivable that one of the purposes of arrangement from the composers' perspective is to disseminate their compositions as today's recording media does (Boyd, 2001). Meanwhile, from the publishers' (and arrangers') perspective, the main aim is to draw profit from sales, whereas the consumers' greatest desire is to be able to play musical pieces on their own instruments.

Which instruments were most welcomed in those days? The answer to this

question can be assumed from the numbers of arrangements. In the arrangements of Beethoven's compositions, one could see the unrivalled large quantity of piano arrangements and the voluminous amounts of arrangements for small ensembles with piano, implying that it was a major instrument most readily available to consumers of the musical market during the nineteenth century. This underlines the previous study. Boyd (2001) pays attention to the growing importance of the piano as a concert and domestic instrument for arrangement in the nineteenth century, regarding piano arrangements as the "most widely cultivated type of arrangement in the nineteenth century."

The popularity of piano has already been discussed in the literature,⁽²¹⁾ so the arrangements list does not constitute some brand-new discovery of the popularity of the instrument. However, a survey of the arrangements yields greater detail. For example, if other studies of arrangements published before or after the period targeted by the current study were to indicate a different quantity of arrangements into different performing forces, this would reflect the instrument's changing popularity before and after Beethoven's time. In this way, the accumulation of studies about arrangements offer a useful platform on which to investigate/confirm trends in particular periods and the changes they undergo with the passage of time.

Second, the results of this study yield useful insights for considering the reception history of the composer's works. As far as Beethoven is concerned, the decline in the arrangements of his works may reflect the changing reception of his music by contemporary music consumers as his compositional career progressed: Taking the financial aspect of arrangements into consideration, Beethoven's early works appear to have been more popular amongst his contemporary music consumers, because his early works continued to be arranged in the composer's later life. The limited publication of arrangements of his later works—the declining

(21) On the piano as a domestic instrument, see, for example, Ripin and Pollens (2001).

number is apparent, even if the shortness of the researched period is considered—implies the changing stance amongst contemporaries in terms of reception of his music. In particular, they would become less eager to consume his music, at least of certain genres, and the reluctance to publish arrangements may reflect the limitations of consumers' preferences, especially in the domestic music scene (some types of compositions were still numerous arranged, see below).

Third, we may also obtain implications for Beethoven's stylistic changes from the arrangements of his works, given that arrangements would reflect the hypothetical changing reception of music consumers. Such implications can be a starting point for further studies.

Why did we assume as such, and how was his style thought to have changed? Several factors, including the features perceived in arrangement publication, help discuss this point. Looking at the genres and performing forces of the arrangements, it appears that difficulties in appreciating the works may have been a factor in the decline in arrangements. As mentioned above, works that appeared to have been popular as arrangements were (whatever the composer thought, at least superficially) those that were *light* in nature or dealt with topoi. If this is the case, Beethoven's later compositions can be characterised as far from *light* in any regard, given its complicated and difficult nature, which required scrutiny for full interpretation. In fact, as to violin sonatas, for instance, arrangements decreased from Op. 30, which was criticised by contemporary review; moreover, Op. 47, which was also found difficult and even received a scathing comment (Anonymus, 1803; 1805), was arranged only for piano before 1830. From this perspective, it would be conceivable that his later works failed to fully reach the broader public, who would have otherwise wished to have these musical pieces arranged for their own entertainment.

We may remember here that piano arrangements continued to be published for later works and even dominated the market, although arrangements for other performing forces gradually vanished. Amongst the arrangements from works for

strings, for instance, piano arrangements were constantly published up to later periods, in contrast to other versions. This is also true for orchestral compositions. Moreover, arrangements for piano generally increased the publication rate of arrangements. A similarity is also evident in the compositions for piano and other instrument(s). This unchanged dominance of the piano in Beethoven's later period indicates the interpretational difficulties of his compositions, given the special roles of piano arrangements. Rapp (2000: 74–83) notes that the pedagogical function of arrangements took various forms.²² Piano arrangements also played a role in understanding a piece at that time, as Christensen (1999: 263) pointed out regarding four-hand arrangements. Furthermore, composers also learned orchestral works through *Klavierauszug* (Loos, 1983: 27–32). Beethoven's works were very likely also reduced to piano versions for these purposes, as indicated by the fact that his pupil, Czerny, contributed to the large number of piano arrangements (BW, vol. 2: 701f.). For Czerny, arranging his teacher's works probably yielded profits beyond the merely economical.²³ Possibly Beethoven allowed his pupil to arrange his compositions not simply because he trusted his pupil's skills but also as a part of compositional pedagogy. Czerny, for his part, approached the task as an opportunity to study by tracing the structure of his teacher's works. Piano arrangements by other arrangers may also have partly resulted from such scholarly enthusiasm.

In terms of this pedagogical function of piano arrangements and the majority of arrangements for light or topical pieces, one may assume the contemporaries' diminished enthusiasm for playing Beethoven's late pieces for enjoyment. Rather, his later compositions required a closer study of their scores. The creation/publication of piano arrangements thus continued in the later period, providing

(22) Her discussion involves types adapting the original to a larger performing force, such as Schoenberg's orchestral arrangement of Brahms' piano quartet.

(23) According to Loos (1983: 23), composers who don't establish their reputations for their own compositions earn their income by copying or arranging works by other composers.

various opportunities to study complex compositions.

In contrast to other original genres, almost no piano arrangements were published for Beethoven's later piano works. This statement may seem strange, considering that the works were originally for piano. However, given that several early works have arrangements for piano for four hands, but these seem to be lacking for almost all later works, the lack of arrangements for later works is understandable, in line with the hypothesis proposed above. Several piano compositions from the early period were arranged for various forms of media for enjoyment purposes. Later works, by contrast, were difficult to understand and were thus met with little enthusiasm in terms of playing them for pleasure. Rather, they increased the desire and the need to study music. They were originally scored in two-lined piano notations, and the entire musical structure was visible in the original format; thus, they required no arrangement. In this way, the transformation of the trend towards publishing arrangements may indicate composers' stylistic changes, according to which public reception also fluctuates. As such, further studies could be conducted using these indicators as a starting point.

In addition, the decline in arrangements implies another stylistic change in instrumentation. As Beethoven himself argued in his letter quoted above, transforming a piece of music meant for a certain instrument to other forms entails some degree of difficulty because of the differences amongst instruments. Accordingly, the more specifically a piece is written for a certain instrument, the more difficult it is to arrange it for another instrument. In fact, in his piano trios, Beethoven increasingly used a characteristic sonority yielded from a particular combination of pitches of violin and cello in his later works (Maruyama: 2019).

Musical analysis of arrangements must also be thought-provoking,⁽²⁴⁾ although

(24) In addition to other musical analytical papers on arrangements, the author emphasises this point based on her own experiences, particularly from a bachelor's thesis on Beethoven's own arrangements.

this lies beyond the scope of the present paper. In any case, the statistical analysis discussed above will form the basis of future studies and provide a greater variety of perspectives for analytical studies than without the statistical study. At this point, I wish to conclude this paper with some recommendations for the introduction of a more proactive approach to the study of arrangements in the field of musicology.

Use of Arrangements as a Potential Methodological Tool in Scholarly Research

In this paper, I have illustrated the types of arrangements published for Beethoven's compositions and how many were issued for each work in order to determine the trends in the publication of arrangements. Based on the findings from this case study, I have also highlighted the potential of arrangements as a methodological tool for studying musical activities.

Given that an arrangement is one form of musical reception, identifying the remarkable features in the publication of arrangements allows us to make several assumptions regarding the realities of the contemporary musical experience: (1) the most acceptable instrument/performing forces for musical consumers, (2) the popularity of musical genres or composers amongst contemporary musical consumers, and, taking these factors in combination, (3) Beethoven's stylistic development.

I do not mean to suggest that these proposals should be taken as absolute. The table illustrates only some of the numerous aspects of the musical market. Various factors not included in the table, including social changes experienced by buyers, technical development of the publishing industry, war affairs, and so on, must have also influenced changes in the publication of arrangements. Furthermore, Beethoven is just one composer amongst his contemporaries. In addition, expanding the time limitation beyond 1830 would clarify other features: In this period, for example, Liszt's transcription of Beethoven's symphonies probably had

a great impact on the public's musical reception or Habneck's concert series would have recast new light on Beethoven's works. The musical aesthetic also changed around this time. However, it is also important to note that research about the time beyond the limitation of this study might require a reconsideration of the situation before 1830. Therefore, to confirm the mentioned hypotheses of the contemporary preference for light or topical music as arrangement, major instruments or Beethoven's stylistic changes, further studies adopting broader perspectives are needed.

However, the hypotheses based on a statistical study of arrangements, such as the one proposed in this paper, may become a starting point for further research. The results of surveying published arrangements offer at least a springboard for new studies with more detailed investigations to confirm these hypotheses. Potential further studies can investigate changing public taste around 1800 through a documentary (What opinion light/topical music was received by contemporaries?), a musical analysis (What stylistic characteristic does a certain genre possess?), and a comparative analysis of techniques between piano arrangements and other performing forces (If piano arrangements took pedagogical roles, do they have fewer changes from their original compositions than arrangements for other performing forces?), among others.

As I have illustrated in this essay, by examining the study's findings about the publication of arrangements from several perspectives and by combining several discrete factors, we may attain new insights on this topic. In this regard, I propose that arrangements are no less valuable a subject than the original compositions for the investigation of actual musical experiences.

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Table 1: Arrangement of Beethoven's compositions.

Symphony

Date, Work	Chamber ensemble with pf. and other instr.		Str. chamber ensemble	
1799/1800 Op. 21 (No. 1)	qt. (pf, fl, vn, vc) / G. Masi	London: without publisher's name, 1815?	str. qnt.	Vienna: Mollo, 1802
	qt. (pf, fl, vn, vc) / G. Masi	London: Monzatni & Hill, ca. 1818	str. qnt.	Bonn: Simrock, 1803 (as No. 2)
	qt. (pf, fl, vn, vc) / S. F. Rimbault	London: Hodson (watermark 1823)	str. qnt.	Paris: Pleyel, 1803 (as No. 2) In <i>Kunitachi</i> , cited as a later edition
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Bonn and Cologne: Simrock, 1825	str. qnt.	Paris: Imbault, 1803 (as No. 2)
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	London: Chappel and Co., 1825	str. qnt.	Paris: Sieber père, ca. 1810
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Paris: Schlessinger, ca. 1825	str. qnt.	Paris: Pacini, ca. 1825
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Paris: Pleyel et fils aîné, 1826	str. qt. / Cahl Zulehner	Bonn: Simrock, 1828
	pf duet with vn, vc ad lib. / W.Watts	London: Chappel, 1819?		
1800-02 Op. 36 (No. 2)	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	London: Chappel & Co., 1826	str. qnt. with fl, 2hn, cb ad lib. / F. Ries	Bonn: Simrock, 1807
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Paris: Schlesinger, 1826	str. qt. / C. Zulehner	Bonn: Simrock, 1828
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Mainz: Schott, 1826	(3. mov., shorten. cf. Appendix 2) vn or fl, guitar / A. Diabelli	Vienna: Artaria, 1817
	trio (pf, vn, vc) / F. Ries, checked by Beethoven?	Vienna: BAI, 1806		
	trio (pf, vn, vc) / F. Ries, checked by Beethoven?	Bonn and Cologne: Simrock, 1815		
	trio (pf, vn, vc)	Paris: Richault, ca. 1818		
1802/03 Op. 55 (No. 3)	qt. (pf, vn, va, vc)	Vienna: BAI, 1807		
	(qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel)	(London Chapell & Co., 1832)		
	(qt. (pf, fl, vn, vc ad lib.) / J. N. Hummel)	(Mainz: Schott, 1832)		
	trio (pf, fl, vc)	Braunschweig: J. P. Spehr, 1808		
1806 Op. 60 (No. 4)	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	London: Chapell & Co., ca. 1830	str. qnt.	Wien and Pest: BAI 1810
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Mainz: Schott, 1830	str. qnt./ A. Pössinger	A hand writtend score in D-B
			(partly, see Appendix 2) vn or fl, guitar / A. Diabelli	Vienna: Artaria, 1817
1804, 06, 07/08 Op. 67 (No. 5)	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	London: Chapell & Co., 1827	str. qnt. / C. F. Ebers	Leipzig: B&H, 1830
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Mainz: Paris; Antwerpen, Schott Söhne, 1827		
	(pf. duet with fl, vn, vc ad lib. / W. Watt)	(London: Chapell, after 1830)		

Chamber ensemble with wind and str.		Piano		Vocal	
Nonet (2vn, 2va, b, 2ob or 2cl, 2hn) / C. F. Ebers	Offenbach: André, 1809	pf. duet / Karl Zulehner	Mainz: Zulehner, ca. 1809		
		pf. duet / D. Bruguier	London: Birchall, ca. 1809		
Septet (fl, 2vn, 2va, vc/cb or 2vc)	London: Monzani & Co., ca. 1807	pf. duet	Mainz: Schott, ca. 1817		
		pf duet (without ad. lib. parts) / W. Watts	London: Chappel, 1819? See pf. and other instr.		
Septet (fl, 2vn, 2va, vc/cb or 2vc)	Paris: Playel, 1827	pf. duet / C. Czerny	Paris: Playel, after 1828. (1)		
		pf. solo / L'Abbé Gelinek	Vienna: G. Cappi, 1804		
		pf. solo / J. N. Hummel	cf. arr. for pf. qt.		
		(4. mov.) pf. solo	Baltimore, T. Carr 1821/22		
		pf. solo	Berlin: Lischke, ca. 1823		
Nonet (2vn, 2va, b, 2ob or 2cl, 2hn) / C. F. Ebers	Offenbach: André, 1809	2pf. / A. Diabelli	Vienna: CD, 1808		
		pf. duet / F. Mockwitz	Leipzig: B&H, 1816		
Septet (fl, 2vn, 2va, vc/cb or 2vc) / G. Masi	London: Mozani & Co., 1807	pf. duet / W. Watts	London: Chappel & Co., ca. 1817		
		pf. duet	Cologne: P. J. Simrock, ca. 1825(2)		
Septet (fl, 2vn, 2va, vc/cb or 2vc)	Paris: Playel, 1827	pf. duet / C. Czerny	Paris Playel, ca. 1828.(1)		
		pf. solo / A. Diabelli	(Some part of the 3. mov., cf. Appendix 2) Vienna: Artaria, 1817		
str. qt with fl, 2hn, cb ad lib./ F. Ries	Bonn: Simrock, 1807 (cf. str. qnt.)	pf. solo (without ad lib. parts) / J. N. Hummel	Mainz: Schott, 1826, cf. pf. qt.(3)		
(3. mov., shorten, cf. Appendix 2) vn or fl, guitar / A. Diabelli	Vienna: Artaria, 1817 (cf. the arrangement for chamber music for str.)				
Nonet (2vn, va, fl, 2cl, 2hn, b) / C. F. Ebers	Leipzig: Hoffmeister, 1817	2pf. / C. Czerny	Vienna: CD (S. A. Steiner), 1810. (4)	Vocal (solo and chor), organ etc.	In: "Sacred Melodies [...]", 1812-1838.(5)
		pf. duet / A. E. Müller	Leipzig: Kühnel 1807		
Septet (fl, 2vn, 2va, vc/cb or 2vc) / G. Masi	London: Mozani & Co., ca. 1807	pf. duet / C. Czerny	Paris: Playel, after 1828.(1)	(chor, wind instruments / Joseph Reill)	(Manuscript, ca. 1840) (6)
		(pf. solo (without ad lib. parts) / J. N. Hummel)	(Mainz: Schott, 1832, Also from other publishers, cf. pf. qt.)		
Septet (fl, 2vn, 2va, vc/cb or 2vc)	Paris: Playel, 1827/28		(London: <i>In the Musical Library: Instrumental</i> , London, 4, 1837)		
(Septet (fl, 2vn, 2va, vc, cb or 2vc) / G. J. Körner)	(St. Petersburg: C. F. Richter, 1833)	((2 mov.) pf. solo)			
Septet (fl, 2vn, va, vc/cb or 2 vc) / W. Watt	London: Lavenu, ca. 1810	2pf. / Friedlich Stein	Wien and Pest: BAI 1809/10		
		pf. duet / F. Mockwitz	Leipzig: B&H, 1813		
Septet (fl, 2vn, va, vc/cb or 2 vc)	Paris: Playel, 1827/28	pf. duet / W. Watts	London: Clementi & co. Chappell & Co, ca. 1816		
		pf. duet / W. Watts	Bonn and Cologne: Simrock, 1817		
(partly, see Appendix 2) vn or fl, guitar/ A. Diabelli	Vienna: Artaria, 1817	pf. duet / C. Czerny	Paris: Playel, after 1828.(1)		
		pf. solo (without ad lib. parts) / J. N. Hummel	Mainz: Schott, 1830. Also from Chapell & Co. See arr. for pf. qt.		
		(Minuet and Trio) pf. solo / J. N. Hummel	in <i>The Harmonicon</i> 8 (1830), part 1, 204-207.		
		(partly, cf. Appendix 2) pf. solo / A. Diabelli	Vienna: Artaria 1817		
Septet (fl, 2vn, va, vc/cb or 2 vc) / W. Watt	London: Lavenu, after ca. 1810	pf. duet / Friedlich Schneider	Leipzig: B&H, 1809		
		pf. duet	London: Mozani & Hill, ca. 1817		
Septet (fl, 2vn, va, vc/cb or 2vc)	Paris: Playel, 1827/28	(2. mov.) pf. duet	London: G. Walker ca. 1820		
		pf. duet / C. Czerny	Paris Playel, after 1828. (1)		
		(pf. duet (without ad lib. parts) / W. Watt (cf. arr. for pf. qt.))	(London: Chappel after 1830)		
		pf. solo (without ad lib. parts) / J. N. Hummel	Mainz: Antwerpen Schott, 1827. Also from Chapell & Co. See arr. for pf. qt.		

Date, Work	Chamber ensemble with pf. and other instr.		Str. chamber ensemble	
1807/08 Op. 68 (No. 6)	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	London: Chapell & Co, 1829 (GB-Lbl: g.250.f.(2.) contains only pf. part)	str. sextet (2vn, 2va, 2vc) / Michael Gotthard Fischer	Leipzig: B&H, 1809/10
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Mainz; Paris; Antwerpen: Schott, 1829	(4 vc / Lichtenthal)	(A hand written score in I-Mc, ca. 1810-26)
	pf, vn or fl / August Bergt	Leipzig: Kühnel, 1809		
1811/12 Op. 92 (No. 7)	trio (pf, vn, vc)	Vienna: S. A. Steiner und Comp., 1816 (10)	str. qnt.	Vienna: S. A. Steiner und Comp., 1816 (10)
	(qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel)	(London: Chapell & Co; Paris: Schott 1835)		
	(qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel)	(Paris: Schott 1835)		
1812/13 Op. 93 (No. 8)	trio (pf, vn, vc)	Vienna: S. A. Steiner, 1817 (10)	str. qnt.	Vienna: S. A. Steiner, 1817 (10)
1813 - pub. 1816 Op. 91 <i>Wellingtons Sieg oder Die Schlacht der Vittoria</i> (7)	trio (pf, vn, vc)	Vienna: S. A. Steiner und Comp., 1816 (10)	str. qnt.	Vienna: S. A. Steiner und Comp., 1816 (10)
	pf, harp with fl, vc ad lib. / N. Boscha	Advertised in Ther Quarterly Musical Magazine 9 (1827), 141, no copy is found, ca. 1827		
1815-20, 1822, 23/24 Op. 125 (No. 9)(8)				

(1) Later by Probst and Richault. See BW, vol. 2, 701–702.

(2) The archive of Beethoven-Haus Bonn advises the cross-reference to the arrangement by Watt (1842, Schelfmark C 36 /28). Is it the arrangement by Watt?

(3) Also from other publishers, cf. arr. for pf. qt.

(4) The new edition by Haslinger, 1827. Here, C. Lickl is referred to as an arranger. See BW, vol. 1, 304.

(5) With the text 'I heard a voice angelic [...]' with the same text and a title, 'Judgement', was published in The Euterpeiad (Boston: 1821), vol. 2, 120.

(6) With the text 'Der Tod, der brach den Blütenstengel'.

(7) Originally, Beethoven composed the panharmonic version and adapted it to an orchestra. There is also an arrangement for a military band without strings (Vienna: S. A. Steiner und Comp., 1816 (pub. together with the original edition)).

(8) Unpublished arrangement for pf. duet and str. qt. by C. Rummel and one for pf. qt., probably only advertised by Schott. See BW, vol. 1, 831. There is also an arrangement for 2pf by Liszt, pub. from Schott in Mainz.

(9) Collection of Czerny's arrangements of Beethoven's Symphony. Different from the other symphonies, three publishers are listed separately for No. 9.

(10) Pub. together with the original edition.

(11) See the library catalog of Beethoven-Haus Bonn (https://www.beethoven.de/sixcms/detail.php/opac_bibliothek_de/_opac/kat_de/pl/_dokid/bb:T00016011)

(12) On the edition from Probst (1829), see BW, vol. 1, 830 ("Von Schott als Originalverleger mitübernommen").

(13) Pub. together with the original Londoner edition.

Chamber ensemble with wind and str.		Piano		Vocal
Septet (fl, 2vn, va, vc/cb or 2 vc) / W. Watt	London: Lavenue, after ca. 1810	pf. duet / W. Watts	London: W. Watts ca. 1815	
		pf. duet / W. Watts	Bonn & Köln, Simrock, 1817	
Septet (fl, 2vn, va, vc/cb or 2vc)	Paris: Pleyel, 1827/28	pf. duet / F. Mockwitz	Leipzig: B&H, 1822	
		pf. duet/ C. Czerny	Paris: Pleyel, after 1828. (1)	
		pf. solo (without ad lib. parts of pf. qt.)/J. N. Hummel	Mainz: Paris: Antwerpen Schott 1829 (cf. pf. qt.)	
		((1 & 3. mov.) pf. solo)	(In: <i>The Musical Library, Instrumental</i> , London: 3 (1836), 61-67)	
Nonet (2ob, 2cl, 2hn, 2bn, grand bn)	Vienna: S. A. Steiner und Comp., 1816 (10),(11)	2pf. / C. Czerny	Vienna: S. A. Steiner und Comp. 1816 (10)	
Septet (fl, 2vn, va, 2b) / N. Mori	London: E. Lavenue, 1820? The copy in Gb-Lbl (h.383.c.(11.)) contains one vc part and contra-bass part instead 2b.	pf. duet / A. Diabelli	Vienna: S. A. Steiner und Comp. 1816 (10)	
		pf. duet/ C. Czerny	Paris: Pleyel, after 1828.(1)	
		pf. solo / A. Diabelli (Klavierauszug. Checked by Beethoven)	Vienna: S. A. Steiner und Comp. 1816 (10)	
		pf. solo / A.Diabelli	London: Birchall 1817 (13)	
		(pf. solo (without ad lib. parts)/ J. N. Hummel)	(London: Chapell & Co; Paris: Schott 1835, cf. pf. qt)	
		(Some part of 3. mov) pf. solo	Leipzig: Hofmeister 1817	
		(2. mov.) pf. solo	London: in: <i>The Harmonicon</i> 2 (1824) part 2, 69-71	
		pf. solo	in <i>Nye Apollo et Maaneds Skrift for Piano-forte</i> , IV Aargang, 2. Bind, 1, 1818	
Nonet	Vienna: S. A. Steiner 1817 (10), no copy is found	2pf. / C. Czerny	Vienna: S. A. Steiner 1817 (10)	
		pf. duet / Haslinger	Vienna: S. A. Steiner 1817 (10)	
Septet (fl, 2vn, 2va, vc, b) / F. W. Crotch	London: The Royal Harmonic Institution, ca. 1822	(Klavierauszug) pf. solo / Haslinger (checked by Czerny)	Vienna: S. A. Steiner 1817, as the original edition	
		pf. duet / W. Watts	London: Chapell & Co., ca. 1820	
		pf. duet	London: Clementi & Co., 1822, no copy is found	
		pf. duet / C. Czerny	Paris: Pleyel, after 1828.(1)	
		Klavierauszug / authorized by Beethoven (probably he is not the arranger). See BW, 578.	London: R. Birchall 1816 / Wien S. A. Steiner und Comp. 1816, as the original edition	
		2pf.	Vienna: S. A. Steiner und Comp., 1816 (10)	
		pf. duet	Vienna: S. A. Steiner 1816 (10)	
		In the music library of the Archduke Rudolph, there was the copy of the pf version by A. Diabelli. BW, 580.		
		Klavierauszug as the original edition / Maybe Czerny (12)	Mainz: B. Shott Söhne, 1826	
		pf. duet / C. Czerny (with vocal parts)	Paris: Probst, Pleyel 1829, Richault ca. 1830.(9)	
		(pf. solo / F. Kalkbrenner, 4. mov. by H. Esser)	Mainz: Schott, 1838	

Concerto

Date, Work	Orchestra		Chamber ensemble	
1786-92, 1793, 94/95, 98 Op. 19 pf con. No. 2			(str. qt.)	(Leipzig: Peters, 1854)
1793-95, 1800/01 Op. 15 pf con. No. 1	(pf, orchestra)	(Vienna: Haslinger, 1837)	(pf, str. qt.)	(Vienna: Haslinger, 1837)
1796-1804 op. 37 pf con. No. 3				
1804 Op. 56 triple concerto				
1803/04, 05/06 Op. 58, pf con. No. 4			(pf, str. qnt / Beethoven?)	(Hand written parts in D-B by Wenzel Rampf(4)
1806, Op. 61, vn con.	pf, con. / Beethoven	Wien & Pest: BAI 1808 (3)		
1808/09 Op. 73 pf con. No. 5				

(1) Probably only sales ('nur Vertrieb'), see BW, vol. 1, 309
(2) This is assumed to be the same arranger of the arrangement from Mollo, Simrock.

Orchestral Works

Date, Work	Chamber ensemble with pf. and other instr.		Wind chamber ensemble	
1786-92 (as a finale for op. 19), 1793, pub. 1829 WoO 6 Rondo for pf, orch.	pf, str. qt.	Vienna: Diabelli & Co., 1829 (1)		
1795 (1st ver.), 1797 (2nd ver.) WoO 7 Twelve Menuets				
1795 WoO 8 Twelve German Dances			2fl	Paris: Sieber père: before 1817. No copy is found
			2cl	Paris: Sieber père, before 1817. No copy is found
			(fl. solo ?)	Vienna: Hoffmeister, 1805? (2)
1795/96 WoO 10 Six Menuets (performing force is unknown)				
1798, pub. 1805 Op. 50, Romanze, vn and orch.	pf, vn	London: J. A. Hamilton ca. 1809		
	pf, vn	London: Monzani & Hill, ca. 1817		
	pf, vn	Milano, Ricordi, 1822		
	pf, vn	London: Monro & May, ca. 1823		
	pf, vn	Paris: Lemoine, ca. 1825?		
1796-99 WoO 11 Seven Ländlerische Dances, 2vn, b?			(No. 1-6) fl solo	Vienna: Hoffmeister, ca. 1805
1800/01 Op. 40 Romanze vn and orch.	pf, vn	London: J. A. Hamilton ca. 1808		
	pf, vn	London: without publisher's name ca 1815?		
	pf, vn	Paris: Lemoine ca. 1825 (No copy is found)		
	(pf, vn)	(Leipzig: Peters 1836)		
	pf, fl	London: Monzani & Hill, ca. 1815?		
	pf, fl	London Wheatstone & Co., ca. 1820?		
	pf, fl	London: Birchall ca. 1815 (No copy is found)		
	pf, fl	Milano, Ricordi 1821 (No copy is found)		

Piano	
(pf. duet / F. X. Gleichauf)	(Leipzig: Peters, 1835)
(pf. duet)	(London: Coventry & Hollier, ca. 1835)
pf. duet / J. P. Schmidt	Leipzig: B&H, 1829
pf. solo	Vienna: Mollo 1817
(only some part of 2. mov.)	Kopenhagen, in: <i>Nye Apollo</i> , 10 (1824)
pf. solo	(Vienna: Haslinger, 1837)
2pf.	(Vienna: Haslinger, 1837)
(3. mov.) pf. duet / F. Mockwitz	Leipzig: B&H, 1824
pf. duet / J. P. Schmidt	Halberstadt, Brüggemann 1830
(the coda of 3. mov. as "concerto Finale" in "Wiener Piano-Forte Schule" op. 108 (ed. by Friedrich Starke, Hess 65) / Beethoven (op. 27, no. 1, op. 28, 31, WoO 200 and op. 119 are also used)	1821
(3. mov. Rondo) pf. duet / A. E. Müller	Leipzig: Kühnel, 1808
(3. mov.) pf. duet	Vienna: Mollo, ca. 1808
(3. mov.) pf. duet	London: Birchall, 1816 (the publisher's catalog: 1818)
(3. mov.) pf. duet	Paris: Chancel, ca. 1825 (1)
(3. mov.) pf. duet	Hamburg: Cranz, 1826 (2)
(3. mov.) pf. duet	Paris: Richault, 1827/28 (copy is unknown)
((3. mov.) pf. solo)	(Braunschweig: J. P. Spehr, 1837 (<i>Musikalisches Magazin</i>))
(pf. duet / F. X. Gleichauf)	(Frankfurt am Main: Dunst, 1835)
pf. duet/ F. Mockwitz	Leipzig: Probst, 1826
(pf. duet/ F. X. Gleichauf)	(Leipzig: B&H, 1839)

(3) Also the Londoner original edition by Clementi, Banger, Collard, Davis & Collard 1810.

(4) See, Kithen (1996), 10-13.

Str. chamber ensemble		Piano		Vocal	
		pf. duet	Vienna: Diabelli & Co., 1829		
2vn, b (vc)	without publisher's name and place, but in BW, "Vienna: T. Mollo & Comp., 1802	(Klavierauszug) pf. solo	Vienna: Artaria et Comp., 1795 as the orig. edition (1. ver.)		
2vn, b (vc)	Vienna: Artaria & Comp., 1808				
2vn, vc	Vienna: Mollo & Comp., 1802	(Klavierauszug) pf. solo / Beethoven?	Vienna: Artaria et Comp., 1795 as the original edition)		
(No. 1 & 2) 2vn, b (vc)	Vienna: Artaria & Comp., 1808	(Klavierfassung) pf. solo / Beethoven	Vienna: Artaria et Comp. 1796 as the original edition (3)		
		pf. duet/ C. Czerny	Vienna: Steiner & Comp., 1823		
		pf. duet/ C. Czerny	Paris: Richault, ca. 1825		
		(Klavierfassung) pf. solo/ Beethoven himself	Vienna: Artaria & Comp., 1799 as the orig. edition (3)		
				Soli, chor, pf.	Boston, Handel & Haydn Society ("O rejoice in God our King" in "The Boston Handel and Haydn society Collection of sacred music", vol. 3, 72), 1827

Date, Work	Chamber ensemble with pf. and other instr.		Wind chamber ensemble	
1790-02, 95, 99/1800, 1801/02 WoO 14 Twelve Contredances			(No. 1, 4, 7-10) fl solo	Vienna: Hoffmeister, ca. 1805?
1801/02 WoO 15 Six <i>Ländlerische</i> dances 2vn, b?			fl solo	Vienna: Hoffmeister, ca. 1805?
1808/09 Op. 80 Fantasy pf, chor and orch.				
1809 (1st ver.) 1810 (2nd ver.) 1822/23 (3rd ver.)(6) WoO 18 March for Military Music			Turkish music (cl picc, 2cl, basset hn, 2ob, 2fl, 2hn, 2trp, trb (alt, ten , b), 2bn, contra bn/ basshn, triangle, cymbal, snare drum, bass drum)	Berlin: Schlesinger, 1817/18
1810 (1st and 2nd ver.), 1822/23 (3rd ver.) WoO19 March No. 2 (7)				
ca. 1810 WoO 23 Eccosaise for military music				
1811, pub. 1822 (8) Op. 114 March and chor from Die Ruinen von Athens				
1809, 11, 12/13, 14/15 Op. 115 Overture	(pf duet with fl, vn, vc ad lib. / W. Watts)		(London: Chappell, from 1834?)	
1815/16 WoO 24 March for military music (12)				

- (1) pf. part is identical with the original edition.
- (2) It is assumed to be the arrangement of WoO 8 (see BW, vol. 2, 36).
- (3) Authentic source survives only in a form of Klavierfassung.
- (4) The order of dances changed from the parts' scores.
- (5) The parts' scores are identical with the original. The supposed arranger is according to the publisher's Druckbüchern.
- (6) The original edition (part score) is the 2nd ver.

Chamber Music for Strings

Date, Work	Orchestra		Chamber ensemble with pf. and other instr.		Wind chamber ensemble	
1790 WoO 209 (Hess 33) str. qt(1)						
1794?/95 Op. 3 three str. trios			pf, vc	Vienna: Artaria et Comp., 1807 as op. 64		
1795 Op. 4 str. qnt. (2)			trio (pf, vn, vc)	Vienna: Artaria et Comp., 1806 as op. 63		
1796/97 Op. 8 Serenade vn, va, vc (3/4)	(3 and 5. mov., and the variation-theme of the 6. mov.) small orchestra (str. qt., fl, 2ob or 2cl, 2hn, bn / Nicolas Baldenecker	Frankfurt am Main: Hoffmann & Dunst 1828	pf, va / F. X. Kleinheinz?	Leipzig: Hoffmeister, 1804 as op. 42 "Notturmo", supervised by Beethoven	(partly; with op. 87) wind qt. (fl, cl, hn, bn) / V. Gambaro	Paris: Gambaro, ca. 1820
			(5 & 6. mov.) pf, fl or vn	London: Monzani & Co., ca. 1807		
			(5 & 6. mov.) pf, fl or vn	London: Wheatstone, ca. 1810		
			(6. mov.) pf, fl or vn	London: Birchall, 1815		
			pf, fl or vn/ A. Brand	Mainz: Schott, 1825/26		

Str. chamber ensemble		Piano		Vocal	
2vn, b	(No. 1, 4, 7-10) Vienna: T. Mollo & Comp., 1802	(No. 1, 4, 7-10, Klavierauszug) pf. solo / Beethoven?	Vienna: T. Mollo, 1802 as the original edition		
		(Klavierfassung) pf. solo.	Vienna: Artaria & Comp., 1802 as the orig. edition. (4)		
		(pf. duet / F. L. Schubert)	(Leipzig: B&H, published from 1839)	pf. chor, vn, fl or vn, va, vc / August Gottlob Fischer (5)	Leipzig: B&H, 1812
				pf, vn, fl, va, vc, chor	Wien and Pest: Riedl, 1816 (the reprint of the B&H edition)
		((Klavierauszug) pf. solo / Beethoven (1. ver.))	pub. after 1923		
		pf. solo (1. ver.)	Prag: Schoedl und Haas, ca. 1809		
		pf. solo (2. ver.)	Vienna: CD, 1810/11		
		pf. solo (2. ver.)	Vienna: CD, 1810/11		
		(pf. solo (Klavierfassung) / C. Czerny)	(Vienna: Haslinger, 1834 as the first edition)		
		pf. duet (9)	Vienna: S. A. Steiner und Comp., 1822, as the original edition.		
		pf. solo / (9)	Vienna: S. A. Steiner und Comp., 1822, as the original edition		
		pf. duet / C. Czerny	Vienna: S. A. Steiner 1825 (10)		
		(pf duet with fl, vn, vc ad lib./ W. Watts)	(London: Chappell from 1834? (11))		
		pf. solo / C. Czerny	Vienna: S. A. Steiner 1825 (10)		
		pf. duet	Vienna: Cappi & Czerny, 1827		
		pf. duet	Paris: Richault, ca. 1828		
		pf. solo	Vienna: Cappi & Czerny, 1827		
		pf. solo	Paris: Richault, ca. 1828		
		pf. solo	London: Bochsa & Co., ca. 1830		

(7) The original edition (part score) is the 2nd ver.

(8) The full score and parts were published after the piano duet version (1826).

(9) Probably not by Beethoven, but corrected by him (BW, vol. 1, 735).

(10) Published at the same time with the original edition (score and parts) from the original publisher.

(11) The arrangement without ad lib. parts. See arr. for pf and other instruments.

(12) First published after 1830, but see pf. arrangements.

Str. chamber ensemble		Chamber ensemble with wind and str.		Piano		Vocal	
				pf. duet / Diabelli	(only two menuet movements) Vienna: Steiner, ca. 1811		
				pf. duet / C.D. Stegmann	Bonn and Cologne: Simrock, 1823		
				pf. solo	Vienna: Steiner 1814		
guitar, vn, va / W. Matiegka	Vienna: Artaria, 1807	(5. mov. Polacca) fl or vn, guitar	Vienna: CD, 1807	pf. duet / J. P. Schmidt	Leipzig: B&H, 1827		
				pf. solo / G. Kiallmarck	London: Chappell & Co., 1822		
guitar, vn, va/ W. Matiegka	Offenbach: André, ca. 1812 (6)			(5.mov. Polacca) pf. duet	Vienna: Hoffmeister, 1804 (7)	(Thema of the 6. mov. & Trio of the 3. mov.) pf, vocal	Vienna: G. Cappi, 1808
(5. mov. Polacca) 2vn	Vienna: CD, 1807			(5.mov. Polacca) pf. duet /	Berlin and Amsterdam: J. J. Hummel, 1805. No copy is found		
(5. mov. Polacca) 2vn	Berlin: Concha, ca. 1813 (probably 1815 to Lischke)			(5.mov. Polacca) pf. duet	London: Birchall, ca. 1806		
				(5.mov. Polacca) pf. duet	Vienna: CD (probably the edition by Hoffmeister) later than 1806. No copy is found		

Date, Work	Orchestra	Chamber ensemble with pf. and other instr.		Wind chamber ensemble
		pf or harp, vn / F. Stockhausen	Paris: Pleyel, ca. 1826	
		pf, fl or vn	Paris: Richault, ca. 1830? No copy is found	
		(5. & 6. mov.) pf, harp / N. B. Challoner	London: Skillern & Co., ca. 1815 as op. 32	
		pf/harp or 2 harps / F. Stockhausen	Paris: Stockhausen ca. 1825(5)	
1797/98 Op. 9 three str. trios		trio (pf, vn, vc) / F. Ries	Bonn: Simrock, 1806 as op. 61	
		trio (pf, vn, vc) / F. Ries	London: Mozani, ca. 1815 as op. 61	
1798-1800 Op. 18 six str. qt.		trio, pf, vn, and vc ad lib. / F. Ries	Bonn: Simrock, 1806, as op. 60	
		trio, pf, vn, and vc ad lib. / F. Ries	London: Monzani & Hill, ca. 1815 as op. 60	
1801 Op. 29 str. qnt. (11)		harp, pf, and fl ad lib./ N. B. Challoner	London: Chappel, ca. 1826. No copy is found	
1806 Op. 59 three str. qt.				

Str. chamber ensemble		Chamber ensemble with wind and str.	Piano		Vocal		
(5. mov. Polacca) 2vn	Copenhagen: C.C.Lose, between 1814 and 1816		(5.mov. Polacca) pf. duet	Vienna: Mollo, ca. 1807			
			(5.mov. Polacca) pf. duet	Bonn: Simrock, 1808			
(5. mov. Polacca) 2vn	Amsterdam and Berlin: J.J. Hummel, ca. 1818. No copy is found		(5.mov. Polacca) pf. duet	Offenbach: André, 1809, two different editions with individual title.			
(5. mov. Polacca) fl or vn, guitar	Vienna: CD, 1807		(5.mov. Polacca) pf. duet	Berlin: Bureau des arts et d'industrie ca. 1812. No copy is found.(8)			
			(5.mov. Polacca) pf. duet	Berlin: Concha, ca. 1814			
			(5.mov. Polacca) pf. duet	Hamburg: Böhme, ca. 1818			
			(5.mov. Polacca) pf. duet	Prag: Marco Berra, ca. 1825			
			(5.mov. Polacca) pf. duet	Paris: Richault, ca. 1828?			
			(5.mov. Polacca) pf. solo	Stockholm: Musikaliska Magasinet (Borg & Mannerhierta), 1805			
			(5.mov. Polacca) pf. solo	Leipzig: Hoffmeister, 1808			
			(5.mov. Polacca) pf. solo	London: Chappell & Co., ca. 1817			
			(5.mov. Polacca) pf. solo	London: Wheatstone & Co., ca. 1820			
			(5.mov. Polacca) pf. solo	New York, P. K. Moran 1822			
					pf. duet / C. D. Stegmann	Bonn and Cologne: Simrock, 1822	
pf solo / J. Heilmann	Frankfurt am Main: Hoffmann & Dunst, ca. 1828 (9)						
(No. 5 / III) 2 guitars / Vinzenz Schuster	Vienna: Cappi & Diabelli, ca. 1821 as op. 4		pf. duet / No. 1-5, Fr. Mockwitz; No. 6, J. F. Schmidt	Leipzig: B&H, 1817-26			
			pf. duet / L. Spamer (No. 6)	Mainz: Schott 1826, (unpublished?)			
			(No. 5/ III) pf. duet	Vienna: P. Cappi, 1816			
			(Allegretto quasi Allegro from No. 6/ IV) pf. duet / P. Horr	Offenbach: André, ca. 1828			
			(No. 5/III (shorten), No. 2/ III, No. 5/II, No. 6/III, IV) pf. Solo	Leipzig: Hoffmeister, ca. 1817/1820			
			(No. 5 /IV with other works. See Appendix 2) pf. solo	Vienna: Artaria 1818			
			(No. 2/ III) pf. solo	Copenhagen, in Nye Apollo 4 (1818)			
					(without 4. mov.) pf. duet / according to the later edition (1828), the arranger is J. P. Schmidt	Leipzig: B&H, 1802	
					(4. mov.) pf. duet / J. P. Schmidt	Berlin: Trautwein, 1826	
					pf. duet / F. X. Gleichauf	Bonn: Simrock, 1828	
			(No. 3 /II) 2 guitars / V. Schuster	Vienna: Cappi & Diabelli 1822, as op. 5. See op. 18, No. 5		pf. duet / C. D. Stegmann	Bonn and Cologne: Simrock, 1824
		(No. 1/ II) pf. duet	St. Petersburg: Paez 1820. No copy is found				
		(No. 3/ II, with op. 18, No. 5) pf. solo	Vienna: Artaria, 1818				
		(No. 2/ III) pf. solo/ C. Czerny)	(in <i>Musikalische Blumen-Galerie</i> , 1833)				

Date, Work	Orchestra	Chamber ensemble with pf. and other instr.	Wind chamber ensemble
1809 Op. 74 str. qt.			
1810 pub. 1816 Op. 95 str. qt.			
1817 Op. 137 Fuga for str. qt.			
1824/25 Op. 127 str. qt.			
1825 Op. 132 str. qt.			
1825 Op. 133 str. qt.			
1825/26 Op. 130 str. qt.			
1825/26 Op. 131 str. qt.	No arrangement before 1830, cf. the piano arrangement		
1826 Op. 135 str. qt.			

- (1) The manuscript Klavierfassung is regarded not as an arrangement, but as a compositional material.
(2) The recomposition of op. 103 by Beethoven.
(3) Further arrangements for pf. 4 hands according to Whistling. The pf. duet-arrangement of the 5th Mov. is based on the arrangement published as Op. 42.
(4) pf/harp or 2 harps / F. Stockhausen Paris: Stockhausen ca. 1825 (cf. arrangement for pf., or harp and vn. pub. from Pleyel, 1826).
(5) See also the arrangement for pf., or harp and vn. pub. from Pleyel, 1826.

Chamber Music for Winds

Date, Work	Chamber ensemble with pf. and other instr.	Wind chamber ensemble	Str. chamber ensemble
before 1792 and 1793 pub. 1830 Op. 103 octet 2ob, 2cl, 2hn, 2bn	<u>str. qnt. / Beethoven</u> (<u>op. 4</u>) Vienna: Artaria e Comp. 1796		
1793 pub. 1830 WoO 25 Rondo 2hn, 2ob, 2cl, 2bn			
1795 (pub. 1806) Op. 87 wind trio, 2ob, english hn	pf, vn Vienna: Artaria et Comp., 1806 (1) pf, vn Braunschweig: J. P. Spehr, 1807 as op. 68	3fl London: Monzani & Hill, ca. 1825 as op. 29 2ob, bn Bonn: Simrock, 1806/07 (2) 2cl, bn Bonn: Simrock, 1806/07 (3) 2cl, bn Paris: A. Petit 1828/29, No copy is found	2vn, va Vienna: Artaria et Comp., 1806 (1), (4) 2 vn, va or vc Bonn: Simrock, 1806/07 as op. 55 2 vn, va Mainz: Zulehner, ca. 1807 as op. 55 2 vn, va Paris: I. Pleyel et fils aîné, ca.1824 as op. 55 2 vn, va Paris: Richault, ca. 1825-28 as op. 55 2 vn, va Paris: Pacini, ca. 1827 as op. 55 2 vn, va Paris: Janet et Cotelie 1828, as op. 55 (2vn, va) Further editions, according to Wh II, Chanel ca. 1825? (5) 2vn, vc London: R. Cocks & Co., ca. 1830
1796/97 Op. 71 sextett 2cl, 2hn, 2hn	pf, cl, bn or pf, vn, vc / A. F. Wustrow Bonn: Simrock, 1828/29		
1812 WoO 30 three equales 4tb	First published after 1830, but see vocal arrangements		

- (1) Pub. together with the first edition.
(2) The same PN (503) with the Simrock edition for 2vn, va, but with a different title page.
(3) The same PN (503) with the Simrock edition for 2vn, va and 2ob, bn1.

Str. chamber ensemble	Chamber ensemble with wind and str.	Piano	Vocal
		((No. 3/ II) pf. solo / C. Czerny) (in <i>Wiener Pfenning-Magazin</i> , vol. 1, no. 127, 205-206, 1834)	
		pf. duet / J. P. Schmidt Leipzig: B&H, 1828	
		pf. duet / F. X. Gleichauf Bonn: Simrock, 1829	
		pf. duet / F. X. Gleichauf Bonn: Simrock, 1829	
		pf. duet Vienna: Tobias Haslinger, 1827(10)	
		pf. solo Vienna: Tobias Haslinger, 1827 (10)	
		pf. duet / C. Rummel Mainz: Schott, 1826	(2. mov., transposed to E flat major) vocal, pf with the text by Fr. Schmidt Mainz: Schott, 1827
		pf. duet / A. B. Marx Berlin: Schlesinger, 1828	
		<u>pf. duet / Beethoven.</u> Vienna: Mathias Artaria, 1826, as op. 134	
		(pf. solo / G. Pignotti) (London: in: The Harmonicon 9 (1831) (2. mov. transposed to C minor))	
		(pf. duet/ F. X. Gleichauf) (Mainz: Schott, 1858)	
		pf. duet / A. B. Marx Berlin: Schlesinger, 1828	

(6) The arranger is based on the score uploaded on IMSLP.

(7) Later Leipzig: Kühnel 1806, BW listed the Kühnel's edition separately.

(8) In the year 1818 to Schlesinger. BW listed the edition of Schlesinger separately.

(9) According to BW (vol. 1, 50), no. 2 and 3 were probably not published.

(10) Pub. together with the original edition.

(11) The arrangement in Broderip & Wilkinson's advertisement (1806) is supposed to be for op. 16 (BW, vol. 1, 175).

Chamber ensemble with wind and str.		Vocal	Others
		pf. duet / C. Czerny Vienna: Diabelli & Co., 1829	
		pf. solo / C. Czerny Vienna: Diabelli & Co., 1829	
2fl, va	Offenbach: André, 1807 as op. 29	pf. duet / F. X. Gleichauf Bonn: Simrock, 1829	(3 vocal parts a cappella) (Leipzig: B&H, ca. 1832)
2fl, va	Paris: Pleyel, ca. 1808 as op. 29. No copy is found.	pf. solo Braunschweig: J. P. Spehr, 1808, No copy is found.	
2fl, va	London: J. Green, ca. 1825		
		pf. duet / F. X. Gleichauf Bonn: Simrock, 1826/27	
			(No. 1 & 3) 4voices for men, 4trb or pf. Vienna: T. Haslinger, 1827
			(No. 2) 4voices, pf. (Klavier) Vienna: T. Haslinger, 1829
			(No. 1 & 3) 4voices for men, pf or organ. Paris: Alexandrine Choron, 1828
			(No. 1) 4voices for men, pf (Klavier) or organ. London in <i>Harmonicon</i> 8 (1830), vol. 2, 445-448
			(No. 2) 4voices for men, pf (Klavier) or organ. Mainz: Schott, 1828
			(No. 2) 4voices for men, pf (Klavier) or organ. London in <i>Harmonicon</i> 8 (1830), vol. 2, 316

(4) The copy of A-Wn. M 8791/c consists of a viola part and two other parts (primo and secondo) without the specification of instruments.

(5) Probably only sales ('nur Vertrieb'). See BW, vol. 1, 561.

Chamber Music for Strings and Winds

Date, Work	Chamber ensemble with pf. and other instr.	Wind chamber ensemble	Str. chamber ensemble
1795 (pub. 1810) Op. 81b sextet 2hn, 2vn, va, b	trio (pf, vn or va, vc)	Bonn: N. Simrock, 1810 (1), as op. 83	str. qnt. Bonn: Simrock, 1810 (1) as op. 83
	trio (pf, vn or va, vc)	Paris: Pacini, ca. 1822 as op. 83	str. qnt. Paris: Pleyel, 1811/12? As op. 83. No copy is found
	trio (pf, vn or va, vc)	London: Monzani & Hill, ca. 1825, as op. 83	str. qnt. Paris: Henry (maybe Henry) ca. 1830? As op. 83
	trio (pf, vn or va, vc)	Paris: Richault, between 1825 and 28 as op. 83	(str. qnt.) (Offenbach: André / Bonn: Simrock, 1833 as op. 82)
	(2)		
1799 (pub. 1802) Op. 20 Septet vn, va, cl, vc, bn, hn, cb	trio (pf, cl or vn, vc) / Beethoven	Vienna: BAI 1805, as op. 38	eleven wind instruments (fl, petit cl, 2cl, 2hn, 2bn, trp, serpent, trb "Trompone") / B. Crusell
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	London: Birchall & Co., S. Chapell, Goulding & Co., F. T. Latour, 1827	Leipzig: Peters, 1825
	qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Leipzig: Peters, 1828	Vienna: CD, 1812
	qt. (pf, vn, va, vc) / J. F. Schwenke	Hamburg: Böhme, 1814	str. qnt. / F. A. Hoffmeister
	qt. (pf, vn, va, vc) / J. F. Schwenke	Vienna: Mollo, 1824	str. qnt.
	("Tema and Variations") pf, fl	in <i>The Harmoniacon</i> 7 (1829) part 2, 123-127	str. qnt.
	pf, fl (according to Fellinger, "Kompositionen," 50, only some part of the work)	London: "A selection from Beethoven's grand Septet [...]" in <i>The Musical Library: Instrumental</i> 1 (1834), 25-33.	str. qnt.
			str. qnt.
			(4. mov.) 2 guitars / V. Schuster
			(4. mov.) vn, guitar / A. Diabelli
			Vienna: Hoffmeister & Comp. / Leipzig: Hoffmeister et Kühnel, 1802
			Paris: Sieber père, ca. 1804
			London: Clementi, Banger, Hyde, Collard & Davis, 1807
			Paris: Imbault, ca. 1811
			Paris: Pleyel, ca. 1812
			Paris: Janet et Cotellet, published from 1812, probably plate from Imbault
			Paris: Pacini, ca. 1825
			Paris: Schlesinger, 1827
			Vienna: Cappi & Diabelli 1819, as op. 3
			Vienna: Mollo, before 1828 (3).
1801 Op. 25 Serenade: fl traverse, vn, va	pf, vn or fl / F. X. Kleinheinz (supervised by Beethoven himself)	Leipzig: Hoffmeister et Kühnel 1803, as op. 41	

(1) Pub. together with the original edition.

(2) There are further editions from Paris publishers Carli and Chanel before 1828, which are however probably only sales 'nur Vertrieb'. See BW, vol. 1, 512.

(3) Possibly identical with Diabelli's Variationen für Violine und Gitarre, published ca. 1818 from Mollo (PN 1719). See BW, vol. 1, 125.

Chamber ensemble with wind and str.		Piano		Vocal	
		pf. duet/ J. P. Schmidt	Leipzig: B&H, 1827	(only 2. mov., 4 vocal a cappella)	Leipzig: B&H, 1832
		(pf. duet / F. X. Gleichauf)	(Bonn: Simrock, 1834)		
qnt. (fl, vn, 2va, vc) / J. Mehr	Vienna: Joseph Czerný, 1829	pf. duet / Fr. Mockwitz	Leipzig: B&H, 1815	(4. mov.) 5 vocal parts	Paris: Choron, ca. 1825
		pf. duet	Vienna: Mollo, 1816		
		pf. duet / ("by the author")	London: Clementi & Co., 1817		
		pf. duet / G. E. Griffin	Lodon, The Regent's Harmonic Institution, 1819		
		pf. duet/ C. Czerny	Vienna: Cappi & Diabelli, 1823		
		pf. duet / C. Czerny	Berlin: Lischke, 1826		
		pf. duet/ C. Czerny	Hamburg Cranz 1827		
		pf. duet	Paris: Lemoine, ca. 1827. No copy is found		
		pf. duet / C. Czerny	Paris: Richault ca. 1827?		
		(pf. duet)	(Leipzig: Peters 1832)		
		(3. mov.) pf. duet / C. Czerny	Vienna: Diabelli, 1829. No copy is found		
		pf. solo / C. Czerny	Vienna: Diabelli & Co., 1825		
		pf. solo / F. Ries	Paris: Pleyel, before 1827		
		pf. solo / C. Czerny	Paris: Richault, 1827?		
		(pf. solo)	(Hamburg: Cranz 1838)		
		qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	London: Birchall & Co., S. Chapell, Goulding & Co., F. T. Latour, 1827		
		qt. (pf with fl, vn, vc ad lib.) / J. N. Hummel	Leipzig: Peters, 1828 (see arr. for pr. qt.)		
		(3. mov.) pf. solo	Vienna: Artaria et Comp., 1806/07		
		(3. mov.) pf. solo	Bonn: Simrock, 1808		
		(Beginning of 1. mov.) pf. solo	Vienna: Artaria in "Anthologie Musicale ou Recueil périodique pour le Forté-Piano," 1812		
		(4. mov.) pf. solo	Vienna: P. Cappi, 1816		
		(2. mov., 4. mov. (the thema with 4 variations) and 6. mov.) pf. solo	Leipzig: Hoffmeister 1818/19, with arr. of other works		
		(Menuett and Scherzo) pf. solo	Copenhagen in <i>Nye Apollo</i> 10 (1824), vol. 1, 49 and vol. 2, 66-67.		
		(4. mov.) pf. solo	Offenbach: André, 1827		
		(4. mov.) pf. solo	Copenhagen in <i>Odeon</i> 3 (1829/30), vol. 1, 66-71		
		(4. mov.) pf. solo	Bonn: N. Simrock, publication year is unknown		
		(4. mov. thema) pf. solo	Augsburg. Gombart & Co., in <i>Unterhaltungen für das Pianoforte</i> , vol. 3, no. 2, 16, ca. 1830 (Fellinger, 1978)		
				(theme of the 3. mov., together with op. 25, WoO 77) pf, vocal	Vienna: Maisch, 1814 (and further editions)

Works for Piano and other instrument(s)

Date, Work	Orchestra		Chamber ensemble with pf. and other instr.		Wind chamber ensemble	
1785 / pub. 1828 WoO 36 three qt. pf or cemb., vn, va, vc			(pf, vn / Hildebrand)	Unpublished, found in Artaria's archive		
1794/1795 (1st ver., 1792/1793) Op. 1, three pf. trio pf, vn, vc	(No. 1, 3. mov. and No. 2, 3. mov.) small orchestra (str. qt., fl, 2ob or 2cl, 2 hn, bn) / N. Baldenecker	Frankfurt am Main: Hoffman & Dunst, 1828, with other works. See Appendix 1.				
1796 Op. 5 two vc sonatas pf, vc			pf, vn	London: Wessel & Stodart, ca. 1828		
			pf, fl / J. Sedlatzek	London: Wessel & Stodart? ca. 1828, a doubtful edition.		
1796 (pub. 1814) WoO 42 six german dances pf, vn						
1796 WoO 45 twelve variations pf (or Cembalo), vc (3)						
1796 Op. 66 twelve variations pf, vc			trio pf, vn or fl, vc	London: Paine & Hopkins, ca. 1825		
			pf, guitar / F. Carulli	Paris: Carli 1822 as op. 169		
1796 Op. 16 pf. qnt. (pf, ob, cl, bn, hn) or pf. qt. (pf, vn, va, vc)						
1797/98 Op. 11 trio pf, cl or vn, vc (7).			trio (pf, fl or vn, vc)	London: Monzani & Hill, ca. 1810		
			trio (pf, fl or vn, vc)	London: Birchall, ca. 1817 or thereafter		
			trio (pf, fl or vn, vc)	London: Clementi, Collard & Collard, ca. 1821		
1797/98 Op. 12, three vn sonatas pf, vn	(No. 2, 2. and 3. mov., No. 3, 3. mov.) as a part of "MORCEAUX CHOISIS" / I. Seyfried	Leipzig: Probst, ca. 1824, see Appendix 1	(No. 2, 2. mov., No. 3, 2. mov.) pf, harp as "Deux Cantabiles avec Accompagnement de Vio- lon" / Marie-Martin Marcel de Marin	Paris: Erard, ca. 1802	Only some movements from No. 2 & No. 3 for Wind qnt. (fl, ob, cl, hn, bn) / Martin J. Mengal	Paris: Pleyel, 1824/25
			(No. 3) trio (pf, vn, b) (pf, fl)	Paris: Imbault ca. 1807 (Frankfurt am Main: Dunst 1837)		

Str. chamber ensemble		Chamber ensemble with wind and str.		Piano		Vocal	
				pf. duet	Vienna: Artaria & Comp., 1828 (1).		
(No. 1) str. qnt./ C. Khym	Wien and Pest: Riedl, 1815	(partly) vn or fl, guitar (fragment of No. 3, 4. mov.) / A. Diabelli	Vienna: Artaria 1817, see Appendix 2	pf. duet / F. Schneider	Leipzig: Probst, 1824		
(No. 1) str. qnt.	Braunschweig: J. P. Speyer in <i>Musikalisches Magazin</i> , 1816/17, as op. 118						
(No. 2) str. qnt.	Augsburg: Gombart 1819, as op. 87						
(No. 3) str. qnt. / J. Kaufmann, rev. or rearranged by Beethoven	Vienna: Artaria und Comp., 1819, as op. 104						
str. qnt.	Paris: Pacini, 1828/29 (2).						
(partly) vn or fl, guitar (fragment of No. 3, 4. mov.) / A. Diabelli	Vienna: Artaria 1817, see Appendix 2						
((No. 1) str. qnt. / F. Ries)	(Frankfurt am Main: Dunst, 1835)			(pf. duet)	(Hamburg: A. Cranz, 1839)		
				(pf. solo / W. Plachý)	(Vienna: P. Mechetti sel. Witwe, 1855)		
				(pf. duet)	(Hamburg: A. Cranz, 1837)		
str. qnt. / C. Khym	Vienna: Maisch, ca 1811 (4)			2pf / J. Czerny (the 2nd pf. part is made by J. Czerny).	Vienna: BAI 1813		
str. qnt	Paris: Hanry / Lyon: Rousset, between 1825 and 32						
str. qt.	Vienna: Artaria, 1814			2pf / J. Czerny (5).	Bonn and Cologne: Simrock, 1817.		
				pf. duet / F. Schneider	Lepzig: Probst, 1824		
				pf. duet / Fr. Schneider	Bonn and Cologne: Simrock, 1824		
				pf. duet / I. H. Foster (6).	London: Cramer, Addison & Beale 1824		
				pf. duet	Berlin: Lischke, 1825		
str. qnt. / C. Khym	Wien and Pest: BAI 1810 (8)			pf. duet / F. Schneider	Leipzig: Probst, 1824		
str. qnt.	Paris: Pleyel, ca. 1825? No copy of the Pleyel edition is known.			(3. mov., as "Tema von variazioni") pf. solo	Firenze: G. Lorenzi, ca. 1817/18		
str. qnt.	Paris: Henry (Hanry?), ca. 1830?						
str. qt. / Ph. W. Heinzius	Bonn: Simrock, 1827			(No. 2, 2. mov., pf. duet)	(in "Polyhymnia" 1832)	(No. 2, 2. mov., pf, vocal)	(Leipzig: B&H, ca 1832, with other works)
(See op. 2, No. 1) str. qt. / A. Blondeau (2. mov. is replaced with op. 12, No. 2, 2. mov.)	Paris: Omont, ca. 1808 (probably from Lemoine, ca. 1825)			(No. 2, 2. mov., pf. duet)	(in <i>Polyhymnia</i> , 1832)		
				(pf duet)	(Hamburg: Cranz 1836)		

Date, Work	Orchestra		Chamber ensemble with pf. and other instr.		Wind chamber ensemble	
1800 Op. 17 hn sonata pf, hn	small orch. / C. F. Ebers	Offenbach: André, 1825 (9)	Op. 17 vc sonata / Beethoven	Vienna: T. Mollo et Comp., 1801 (10)		
			(2. and 3. mov.) pf, fl of vn or va	(1836)		
1800/01 Op. 23 vn sonata pf, vn						
1800/01 Op. 24 vn sonata	(3. mov.) small orch. (str. qt., fl. 2ob or 2cl, 2hn, bn) / N. Baldenecker	Frankfurt am Main: Hoffmann & Dunst, 1828, see Appendix 1.			(4. mov., shorten) vn or fl, guitar / A. Diabelli	Vienna: Artaria 1817, see Appendix 2
1801, WoO 46 variations pf, vc (11)						
1802 Op. 30 three vn sonatas pf, vn						
1803 Op. 47 vn sonata pf, vn (12)	(As a symphony in A major by Eduard Marxsen, together with op. 106, 2. mov.)	(Performed on 12. Dec. 1835 in Hamburg)	(pf. qt.)	(Bonn: Simrock, 1839)		
			(pf, vc, vc part is by Czerny)	(Bonn: Simrock, later than 1850)		
1808 Op. 69 vc sonata pf, vc						
1808 Op. 70 two trios pf, vn, vc						
1810/11 (pub. 1816) Op. 97 trio pf, vn, vc						
1812 (pub. 1816) Op. 96 vn sonata pf, vn						
1815/16 Op. 102 two vc sonatas pf, vc			pf, vn	Vienna: Artaria et Comp., 1819 (13)		
			pf, vn	Bonn and cologne: Simrock, ca. 1823 (14)		

(1) Only no. 1 was published.

(2) PN 2016 is the arrangement of No. 1 by Beethoven (op. 104).

(3) A reprint of the first edition suggests the alternative vn for vc 'Violon, ou Violoncelle'.

(4) The online catalog of Kunitachi University library, "ca. 1813". Accessed Februar 29, 2020, <http://www.ri.kunitachi.ac.jp/lvb/cat/0235.html>

(5) The 2nd pf. part is made by J. Czerny. The first part is identical to the original ver. The title page of the new edition (ca. 1850) states, 'revue, corrigée [...] par Ch. Czerny'.

(6) The author's name is stated in the copy of GB-Lbl, Music Collections h-400.y(3.).

(7) The original edition, T. Mollo, PN. 106 contains violin and clarinet parts. The edition is held in D-BNba. Digitales Archiv, accessed Februar 4, 2020, http://www.beethoven.de/sixcms/detail.php?id=15123&template=dokseite_digitaless_archiv_de&dokid=T00047273&_seite=1-1

Str. chamber ensemble		Chamber ensemble with wind and str.		Piano		Vocal			
str. qnt. (with cb) / C. Khym	Bonn and Cologne: Simrock, ca. 1817			pf. solo	Hannover: Bachmann, 1826				
				(pf duet)	(Stettin: Morin, 1833)				
				(pf duet)	(Hamburg: Cranz, 1836)				
				(pf duet)	(Hamburg: Cranz, 1838)				
str. qt. / Ph. W. Heinzius	Bonn: Simrock, 1829					(some part of 2. mov.) pf, vocal		(Leipzig: B&H, 1832, see Appendix 1)	
str. trio / A. Ueber	Offenbach: André, 1818								
str. trio / A. Brand	Mainz: Schott, 1826								
str. qt.	Paris: Pacini, ca. 1827								
str. qt. / Ph. W. Heinzius	Bonn: Simrock, 1829								
str. trio / H. J. Heffels	Paris: Pleyel, ca. 1822								
str. trio	Paris: Richault, between 1825 amd 28								
str. trio	Paris: Pacini, ca. 1827								
str. trio	Paris: Chanel, ca. 1825 (probably only sales, see BW, vol. 1, 145)								
str. trio	Paris: Janet et Cotelie, upto 1829? As op. 27								
				(pf duet)	(Hamburg: A. Cranz, 1837)				
str. qt. / No. 1 and No. 3 by Ph. W. Heinzius, No. 2 by F. Ries	Bonn: N. Simrock, 1827-31	(No. 3) fl, vn, 2va, vc	Braunschweig: J. P. Spehr, 1811, as op. 85 (Hess A 8)	(No. 1, 3. mov.) pf. duet	Vienna: Sauer & Leidesdorf, 1825	2 vocal arrangements	The publisher(s) is / are not referred (BW, vol. 1 182), 1849 and 1837		
				(No. 2. 2. mov., pf. solo)	(in <i>Wiener Pfennig Magazin für das Piano-Forte</i> , no. 48, 1834)				
(str. qnt. with 2vc)	(Bonn: Simrock, 1832)			pf. duet / C. Czerny	Vienna: Cappi & Diabelli, 1823				
				pf. duet / C. Czerny	Paris: Richault, ca. 1830				
				(2. mov. Andante con variazioni) pf. solo / C. Czerny	Vienna: Cappi & Diabelli, 1823				
				(pf. duet)	(Hamburg: Cranz, 1838)				
				(pf. solo/ C. Czerny)	(Bonn: Simrock, 1837)				
				(theme of the variation, pf. duet / F. Mockwitz)	(Berlin: Schlesinger, 1842)				
				(theme of the variation, pf. solo)	(Berlin: Schlesinger, 1840)				
(2. mov.) str. qt. or qnt. / N. Galitzin (?)	Brig, ca. 1825, see Appendix 1			(pf. duet / J. P. Schmidt)	(Lepizig: B&H, 1832)				
				pf. duet/ Fr. Mockwitz	Leipzig: B&H, 1826	(2. mov.) pf, vocal)		(Weimar: Bernhard Friedrich Voigt, 1845)	
				pf. duet / G. Reichardt	Berlin: Laue, 1826 and 1828/29				
				(pf. duet / C. Czerny)	(Vienna: T. Haslinger, 1838)				
				(pf. duet)	(Hamburg: A. Cranz, 1838)				
(str. qt. / F. Ries)	(Frankfurt am Main: Dunst, 1835)			(pf. duet)	(Hamburg: Cranz, 1838)				

(8) The online catalog of Kunitachi University library assumes 1810 or 1811. Accessed Februar 29. 2020, <http://www.ri.kunitachi.ac.jp/lvb/cat/0165.html>

(9) As "Concertino für 2 Violinen, Bratsche, [...] nach der berühmten Clavier Sonate [...]"

(10) Simultaneous publication with the original hn. sonata version.

(11) Later editions with the suggestion of the choice of the alternative instrument for vc.

(12) The theme of the variation is related to the work of Ch. De Beriot (Mainz: Schott, ca 1840). See BW, vol. 1, 262.

(13) The original edition was published with an alternative vn part.

(14) The pf part is the original one. "Violoncell" on the title page was altered to "Violon". The later edition of the original Simrock edition reads "Violoncelle/ou Violon.

Piano Works

Date, Work	Orchestra	Chamber ensemble with pf. and other instr.	Wind chamber ensemble
1794/95 Op. 2, three sonatas	No. 2, 2. mov., No. 3, 2. mov. in "MORCEAUX CHOISIS"/ I. Seyfried (No. 1, 4. mov. and a fragment of No. 1, 2. mov. in "Othello"/ I. F. von Mosel)	Leipzig: Probst, ca. 1824, see Appendix 1 hand-written score (A-Wn, Mus. Hs. 18554, 1823)	
1796/97 Op. 6, sonata pf. duet			
1796/97 Op. 7, sonata			(one of the four movements) wind qnt (fl, ob, cl, hn, bn)/ Martin J. Mengal
1795-98 Op. 10 three sonatas	(No. 3, 3. mov.) small orch. (str. qt., fl, 2ob or 2cl, 2hn, bn / N. Baldenecker, see Appendix 1)	Frankfurt am Main: Hoffmann & Dunst, 1828	
1797-99 Op. 13 sonata	Some part of op. 13 and op. 31, No. 2 as a music for theatrical work for Burgtheater (1823)/ Ignaz Franz von Mosel	A-Wn, handwritten score, Mus. Hs. 16554	pf. qt. (apparently with str. trio) / A. Diabelli manuscript in D-BNba Harmoniemusik (Nonet) Vienna: CD, 1810
1798 Op. 14 two sonatas	(No. 1, 2. mov.) small orchestra (str. qt., fl, 2ob or 2cl, 2hn, bn) / N. Baldenecker	Frankfurt am Main: Hoffmann & Dunst, 1828, see Appendix 1	
1798-1801 Op. 51-2 Rondo			
1799 WoO 74 Lied with six var. for pf. duet	No arrangement before 1830		
1800 Op. 22 sonata			
1800/01 WoO 77 six easy var.			
1800/01 Op. 26 sonata	(3. mov.) as a music for "Leonore Prohaska", WoO 96, No. 4 / <u>Beethoven</u> (orch./ J. P. Schmidt) (3. mov.) orch. / J. P. Schmidt	In BW not referred, 1840 (Berlin: Schlesinger, 1840)	(3. mov.) Harmonie-musik Hand-written arrangement, 1828.
1801 Op. 27-1 sonata			
1801 Op. 27-2 sonata			
1801 Op. 28 sonata			(1. mov. and trio of 3. mov.) vn or fl, guitar/ A. Diabelli Vienna: Artaria 1817, see Appendix 2
1801/02 Op. 33 seven bagatelles	(No. 3 and 6) small orch. (str. qt., fl, 2ob or 2cl, 2hn, bn) / N. Baldenecker	Frankfurt am Main: Hoffmann & Dunst, 1828, see Appendix 1	

Str. chamber ensemble		Piano		Vocal	
str. qt. / A. Blondeau	Paris: Omont, ca. 1808 (1)			(No. 1, 2. mov.) pf, vocal	Bonn: Simrock, 1807
str. qt. / A. Brand	Mainz: Schott, ca. 1826			((no. 2, 4. mov. 2nd theme) pf, vocal)	(Leipzig: B&H, ca. 1832, see Appendix 1)
str. qt.	Paris: Pacini, ca. 1827 (2)				
str. qt.	Paris: Janet et Cotelie 1827/28 (in a collection) (3)				
(No. 2, 4. mov.) 2 guitars / F. Carulli	Paris: Carli, ca. 1822, used in <i>Fantasia</i> op. 157 (with WoO 57)				
		((2. mov.) pf. solo)	(Berlin: Lischke, 1831/32)		
(2. mov.) str. qnt. or qt. / N. Galitzin	Brig, ca. 1825, see Appendix 1			(pf, vocal)	(Leipzig: B&H, ca. 1832, see Appendix 1)
(No. 3, 3. mov.) str. qt.	Bonn and Cologne: Simrock, ca. 1821			((2. mov.) 4 vocal parts, orch. as "Agnus Dei"/ G. B. Bierey)	(Leipzig: B&H, 1831)
(No. 1 and 2, enlarged with op. 33, No. 2 and 4) str. qt. / A. Brand	Mainz: Schott, ca. 1826			((No. 3/ II) pf, vocal part)	(Leipzig: B&H, ca. 1832, see Appendix 1)
(str. qt./ F. Ries)	(Frankfurt am Main: Dunst, 1835)				
str. qnt. / F. A. Hoffmeister	Vienna: Hoffmeister, 1805			pf. duet / F. Mockwitz	Hamburg: Böhme, 1825
(str. qt. / Jos. v. Blumenthal)	(Vienna: Mechetti, 1838)	pf. duet	Hamburg: Cranz, ca 1830?	pf, vocal	<i>In The Boston Handel & Haydn Collection of sacred music</i> . Boston: Handel & Haydn Society, 1827
(No. 1) str. qt. / Beethoven	Vienna: BAI, 1802 (Hess 34)	(pf. duet)	(Hamburg: Cranz, 1837)		
(No. 2) str. qt. / J. Czerný	Vienna: Traeg, 1813				
vn, vc / A. Ueber	Offenbah: André, ca. 1817				
		(pf. solo)	Vienna: in <i>Wiener Musikalisches Pfennig-Magazin für das Piano-Forte</i> 1 (1834)		
str. qt.	Paris: Pacini, ca. 1827	(pf duet)	(Hamburg: Cranz, ca. 1838)		
		(pf. duet / C. Czerny)	(Leipzig: Peters, 1840)		
				(Thema for a vocal melodie, transposed to A-Dur)	Vienna: Maisch, 1814
(the theme and 4 variations of the 1. mov., and some part of the last mov.) 2guitars / F. Carulli (4)	Paris: Carli, ca 1821	((3. mov.) pf. duet / F. X. Chotek)	(Vienna: Haslinger, 1837)	(thema of 1. mov.) pf, vocal	Vienna: Maisch, 1814, with op. 25 and WoO 77
		(pf. duet)	(Hamburg: Cranz, 1838)	pf, vocal	Philadelphia: in John A. Stevenson, <i>A Series of sacred songs, duets and trios</i> , 14-15, ca. 1817
(theme of 1. mov.) str. qt.	Bonn and Cologne: Simrock, 1822	(pf. duet / J. P. Schmidt)	(In BW the publisher is not referred. 1840)	ten. 2b	Berlin: Lischke, 1820
guitar/ S. Volker	Leipzig: Hoffmeister 1829				(3. mov.) 4vocal parts, pf / I. R. von Seyfried (5)
(1. and 4. mov.) str. qt.	Bonn and Cologne: Simrock, ca. 1821				
(2. mov.) str. qt.	Bonn and Cologne: Simrock, ca. 1822			orch., chorus with the additional vocal parts / G. B. Bierey	Leipzig: B&H, ca. 1831.
(str. qt. / F. Ries)	(Bonn Simrock, 1831)				
(str. qt. / G. B. Bierey)	(Leipzig: B&H, 1831)				
str. trio / A. Ueber	Offenbach: André, 1818				
(No. 4 and 6) str. qt.	Bonn and Cologne: Simrock, ca. 1821			(No. 6) pf, vocal	London: J. Power, 1811
				(No. 4) pf, three vocal parts	Philadelphia, in John A. Stevenson, <i>A Series of sacred songs, duets and trios</i> , 16-17, 1817 (6).
				(No. 3) pf, vocal	London: without publisher's name, 1819 (7).
				(No. 4) pf, vocal	Boston, Handel & Haydn Society, in <i>The Boston Handel and Haydn Society collection of sacred music</i> [...], vol. 1, 1821

Date, Work	Orchestra	Chamber ensemble with pf. and other instr.	Wind chamber ensemble
1802 Op. 31 three sonatas	(No. 2) A-Wn, Mus. Hs. 16554, for music for theatrical performance, handwritten score by Ignaz von Mosel		
1802 Op. 34 seven var.			
1802/03 Op. 45 three marches pf. duet	(No. 2) small orchestra (str. qt., fl, 2ob or 2cl, 2hn, bn) / N. Baldenecker (No. 2) handwritten score (A-Wn Mus Hs 16544), music for a theatrical performance / Ignaz Franz von Mosel (1825)	Frankfurt am Main: Hofmann & Dunst 1828, see Appendix 1	
1803/04 Op. 53 sonata			
1803/04 WoO 57 Andante			
1809/10 Op. 76 six variations	(thema) <i>March in Die Ruinen von Athen op. 113/ Beethoven</i>	1811	
1809/10 Op. 81a sonata	(orch. / G. B. Bierey)	(Leipzig: B&H, 1831)	
1814/15 Op. 89 Polonaise			
1815, 1816/17 Op. 101 sonata		pf (per "Cembalo"), vn	Milano, Ricordi 1820
1817/18 Op. 106 sonata			

(1) No. 1, 2. mov. is replaced by Op. 12, No. 2, 2. mov. Lemoine's edition (ca. 1825) is probably from this edition, although BW listed the former in a separate line.

(2) The contents and order are identical to those in Omont's edition.

(3) The contents are identical to those in Omont's edition.

(4) Included in his *Andante varié et Rondeau* op. 155.

(5) In relation to Beethoven's burial.

Notes to Table 1:

The author categorized Beethoven's instrumental genres into 1. Symphony, 2. Concerto, 3. Other orchestral works, 4. Chamber music for strings, 5. Chamber music for winds, 6. Chamber music for strings and winds, 7. Chamber music for piano and other instruments, 8. Piano works. In each category, arrangements are ordered by performing forces and further listed according to the year of the first publication. In dealing with published arrangements, the following problems should be considered:

1. Alternative performing forces:

A single arrangement publication often allows for performance by various performing forces, including instruments ad libitum.

This paper deals with such offers as follows:

If an arrangement offers a choice between several performing forces, these are sorted into different categories of Table 1 (cf. Hummel's arrangements for pf. and pf. quartets), the alternatives appear separately in the appropriate categories. If the alternative belongs to the same category (for example, pianoforte, violoncello and clarinet or violin,¹ both categorized to "arrangement for pf. and other instruments"), this publication is listed only once in the relevant category. That one arrangement provides several possibilities is made evident using gray color and bold style for cross-reference.

2. Reprint and later editions from the same publication:

In BW, an individual paragraph is devoted to one arrangement. The reprints (*Titelaufgabe*, occasionally with changes), the later edition of the first one (*spätere Ausgabe*), as well as the change in license holder(s), are recorded in the same paragraph. This paper treats the reprints/editions in the same paragraph of BW as a single arrangement, and basically records only the first edition in the table. Neither the reprints nor the license changes are mentioned. If the edition is listed in a separate paragraph in BW but appears to have been transferred from the other publisher, this is noted directly. Publishers' names follow those in BW.

3. Possible double citation?

In listing arrangement publications, a compromise is inevitable: not each publication in the table is necessarily an individual one. Sometimes, the same arrangement is published by different publishers, though this may be impossible to ascertain based on the description of the source.²

However, if the table includes double citation of the same arrangement issued by different publishers, it provides abundant information of the reception history: even if the contents are identical, the number of publications reflects the arrangement's popularity: If the chamber music arrangements by Ferdinand Ries were published by several publishers, for example, this

¹ Beethoven's op. 11 exemplifies this case. The two alternative parts, violin and clarinet, are published simultaneously. The copy in A-Wn (M.S.11993, lack of vc part) includes both parts with the same plate number.

² In many cases, publications state no arranger's name on their title page, and some arrangements are known only from publisher's catalogues or advertisements and their copies are not found.

Str. chamber ensemble		Piano		Vocal	
(No. 1) str. qt.	Bonn: Simrock, 1807	(pf. duet)	(Hamburg: Cranz, 1838)		
((No. 3) str. qt. / F. Ries)	(Frankfurt am Main am Main: Dunst, 1835)				
(No. 1) str. trio / A. Ueber	Offenbach: André, 1818				
(theme) str. qt.	Bonn and Cologne: Simrock, ca. 1821			(Only theme) pf or guitar , vocal part	Vienna: G. Cappi 1808 (8)
		(pf. solo)	(Vienna, in <i>Musikalisches Pfennig-Magazin für das Piano-Forte</i> , 1835-36)		
str. qt. or qnt. / N. Galitzin	Brig, ca. 1825, see Appendix 1	pf. duet / F. A. Succo	Berlin: Laue, 1825		
str. qt. / supposed by F. A. Hoffmeister	Vienna: F. A. Hoffmeister, ca. 1806	Thema for pf. solo var. / Franz Ferka	Vienna: Riedl (9)		
		pf. duet	Vienna: Mechetti, ca. 1819		
		(pf. duet / C. E. Ebers)	(Berlin: Maurice Westphal, 1834)		

(6) According to BW (vol. 1, 198), "Weitere Ausgaben und Arrangements für Singstimme und Klavier," man should see Richard Wolfe, *Secular Music in America 1801–1825*, vol. 1 (1964). However, this is unavailable for the author.

(7) One in *J. B. Cramer's Instructions for the Piano Forte*, 3–7. Was this published at the same time?

(8) The edition of Vienna: Capri & Diabelli 1818/19 and in "Hebe, ein Pflennig-Magazin," vol. 2 (1837), with a guitar accompaniment.

(9) According to BW, vol. 2, 142, information in AMZ, 23. Oct. 1811.

multiplicity implies that the contemporary public welcomed his arrangement. In this regard, the number of publications including the same arrangements is also worthy of consideration.

4. *Klavierauszug/Klavierfassung*

Some works, usually orchestral pieces, were published as piano scores or *Klavierauszug/Klavierfassung* in their first editions. Their later editions accordingly take the form of *Klavierauszug*. In such cases, it is inappropriate to consider them equally with the other piano arrangements. Thus, piano versions issued by publishers other than those who published the original editions are only listed if parts of the work or the full score were issued before 1830. Otherwise, piano scores/piano reductions published after the original *Klavierauszug* are disregarded. The following works, those published until 1830, were first published as *Klavierauszug/Klavierfassung*:

WoO 7, 8, 10, 11, 13, 14 (part scores are pub. 1802/03, Wien, T. Mollo & Comp.), 15 (part scores and *Klavierfassung* are pub. Simultaneously), 23, 24

5. Keyboard Instruments

Regarding keyboard instruments, the intended instrument is not always piano, but occasionally harpsichord (particularly for earlier works) or it may simply be specified as a keyboard instrument (*Klavier*). It is also common for the title page itself to suggest that the choice of instrument is at the performer's discretion ("pianoforte ou clavecin"). To avoid complexity, the description of keyboard instruments is standardized to "pf. [pianoforte]".

The arrangements for piano for four hands is indicated as "pf. duet," for two hands as "pf. solo." Those for two pianos are indicated as "2pf."

6. Partial arrangement

If only part of an original work is arranged, it is recognizable in the table through the arranged part of the piece in parentheses at the head of each cell; for example, the listing for the arrangement of the Symphony No. 1 for "(4. mov.) pf. solo," published by T. Carr, indicates that this arrangement includes only the fourth movement.

Partial arrangements are sometimes bound in (A) a musical collection, (B) issued in a magazine, or (C) combined into a single musical piece, like patchwork. The interested reader can easily find more detailed information in BW ((B) are distinguishable in the table).

Among these, some examples of (A) are offered in Appendix 1, of (C) in Appendix 2.

Abbreviation:

Instruments and Performing Forces: vn: violin, va: viola, vc: violoncello, b: bass, cb: contrabass, fl: flute, ob: oboe, cl: clarinet, bn: bassoon, trp: trumpet, trb: trombone, hn: horn, orch.: orchestra, qt.: quartet, qnt.: quintet, str.: string, pf: pianoforte

Publishers and Others: B&H: Breitkopf & Härtel; BAI: Bureau d’Arts et d’Industrie; CD: Chemische Druckerei (Senefelder); PN: Plate number; ver.: version; var.: variations, instr.: instrument(s), pub.: published, con.: concerto

Appendix 1: Some Examples for Arrangements of Several Movements from Different Works bound in One Series
(arranger (publisher, year), performing force of arrangement: contents. mov. is indicated like “op. 12-3/III: op. 12, No. 3, 3. mov.”)
• Ignaz von Seyfried (pub. Leipzig: Probst, ca. 1824, Liv. I : No. 1-3, PN 38a, Liv. II: No. 4-5, PN 38b), orch.: op. 12-3/III, op. 2-3/III, op. 12-2/II, op. 2-2/II, op. 12-2/III (titled *MORCEAUX CHOISIS* (A-Wn, M.S.14774, Each movement is numbered (from no. 1 to 5) without its original opus number and performing force. Liv. I contains no. 1, 2 and 3, Liv. II no. 4 and 5).
• Nikolaus Galizin? (Brig, ca. 1825), String qnt. or qt. (see BW, vol. 1, 38)/ op. 53-1/I, op. 69/II, op. 7/II, op. 53/II, III (*Indroduzione* and Rondo)

Table 2: Works First Published after 1830

Orchestral (Year)	(Klavierauszug, if exists)	Small ensemble (Year)	
WoO 4 (1784)	pf. concerto (<i>Klavierauszug</i> revised by Beethoven)	WoO 37 (1786)	Trio pf, fl, bn
WoO 9 (1792, 99)	Six Menuets for 2vn and b (?)	WoO 26 (1792)	Duo 2fl.
WoO 13 (1792/93 or earlier, 1798–1800?)	Twelve German Dances (<i>Klavierauszug</i> by Beethoven)	WoO 28 (1795)	Eight var. 2ob, engl. hn
WoO 20 (1809/10, latest 1823)	March for military music	WoO 29 (1797/98, pub. 1888)	March for 2cl, 2bn, 2hn (composed with piano version and transcribed to brass instruments? See BW, vol. 1, 76-77)
WoO 21 (1809/10)	Polonaise for military music	WoO 32 (1796/97)	duo va, vc "duett mit zwei obligaten Augengläser"
WoO 22 (1809/10)	Eccossaise	WoO 33b (nefore 1795)	Two pieces (Instrumental setting is unknown)
WoO 3 (1822)	Gratulationsmenuett	WoO 43a (1796)	Sonatine (in c) for Mandolin and Cembalo
		WoO 43b (1796)	Adagio (in Es) for Mandolin and Cembalo
Others (Year)		WoO 44a (1796)	Sonatine (in C) for Mandoline ans Cembalo
WoO 33a (1799?)	Music for musical clock	WoO 44b (1796)	Variation (in D) for Mandolin and Cembalo
		WoO 34 (1822)	Instrumental piece for 2vn
Keyboard		WoO 35 (1825)	Canon for 2vc
WoO 31 (1783/84)	Two parts fuge for organ		
WoO 50 (ca. 1790–1792)	Sonatine in F for Keyboard		
WoO 52 (late 1795)	Bagatelle for pf.		
WoO 53 (1796/1797)	Allegretto for pf.		
WoO 56 (1803/04, rev. probably 1822)	Bagatelle for pf.		
WoO 59 (1808, 1810, rev. 1822)	Bagatelle for pf.		
WoO 61 (1821)	Piano piece		
WoO 61a (1825)	Piano piece		
WoO 81 (1793, rev. 1822))	Bagatelle for pf.		
WoO 54 (?)	<i>Lustig - traurig</i> for pf.		
WoO 83 (?)	Six eccossaises for pf.		

Table 3: No Arrangements before 1830

Works with arrangements after 1830 listed in BW are found in Table 1.

Small Ensemble	
WoO 38 (1790/91, pub. 1830)	Trio pf, vn, vc
WoO 41 (1790–92)	Rondo pf, vn
WoO 40 (1792/93)	Var. pf, vn
Op. 44 (1792, pub. 1804)	Var.pf, vn, vc
Op. 121a (1801–03, rev. ver. 1816, pub. 1824)	Var.pf, vn, vc
Op. 108 (1812, 1813, 1815–18 pub. 1822)	Twenty-five Scottish songs
WoO 39 (1812, pub. 1830)	Trio pf, vn, vc
Op. 105 (1818/19)	Var. for pf with Querflöte or vn ad lib.
Op. 108 (1818/19)	Var. for pf with Querflöte or vn ad lib.
Op. 131 (1825/26)	Str. qt.

(App. 2 continued)

- Nicolas Baldenecker (Frankfurt am Main: Hoffmann & Dunst, 1828. *As Douze Entr'actes tirés des Oeuvres de Piano de L. van Beethoven*), small orch./ op. 8.IV (theme), op. 10-3/III, op. 14-1/II, op. 45-2, op. 1-2, op. 1-1, Anh. 14-2, op. 33-6, op. 33-3, op. 24/III, op. 8/V, op. 8/III.
- Arranger is unknown (Leipzig, Breitkopf & Härtel 1832), pf, vocal part/ op. 24/II, op. 7/II, op. 2-1/IV (2. theme), op. 10-3/II, op. 12-2/II, op. 87/II, op. 81b/II.

Appendix 2: Example of Patch-Work Like Arrangement: Diabelli's Pot-pourri

For pf. solo, Wien, Artaria, 1817, PN 2495 (A-Wn, MS 40401): Op. 18-5/III (partly), op. 18-6/IV, op. 36/III, op. 60/I (the first part)
 For vn or fl, guitar, Wien, Artaria 1817, PN 2493 (A-Wst, M 13594/c): op. 1-3/I, op. 24/IV (shorten), op. 28/II (without final measures) and III (Trio), op. 36/III, op. 60/I

Tables 3 Continued

Keyboard	
WoO 63 (1782)	Var.
WoO 48 (1782/83)	Rondo
WoO 47 (1783)	Three keyboard sonatas
WoO 49 (1784)	Rondo
Op. 39 (1789, pub. 1803)	Two preludes through all major keys for the keyboard (organ)
WoO 65 (1790/91)	Twenty-four var. for pf (cembalo)
WoO 64 (1790–92, pub. 1798)	Six var. for pf or harp
WoO 67 (1790-92)	Eight var. for pf. duet
WoO 66 (1792)	Thirteen var. for cembalo or pf.
Op. 129 (1794/95, pub. 1828)	Alla ingharezse quasi un Capriccio
WoO 69 (1795)	Nine var.
WoO 68 (1795/96)	Twelve var. cembalo or pf
WoO 70 (1795/96)	Six var. cembalo or pf
WoO 72 (1795-98)	Eight var.
WoO 71 (1796/97)	Twelve var. cembalo or pf
Op. 49 (1796 (no. 1), 1797/98 (no. 2), pub. 1805)	Two pf. sonatas (the theme of no. 1, 2. mov. theme = op. 20, Menuetto)
Op. 51-1 (before october 1797)	Rondo
WoO 51 (1798)	Two pieces for orphika
WoO 73 (1799)	Ten var.
WoO 74 (1799)	Lied with six var. for pf. duet
WoO 75 (1799)	Seven variaions for cembalo or pf.
WoO 76 (1799)	Six or eight var. cembalo or pf
Op. 35 (1802)	Fifteen var.

Continued	
WoO 55 (possibly before November 1802, up to September 1803)	Präludium pf
WoO 78 (1803)	Seven var.
WoO 79 (1803)	Five var.
Op. 54 (1804)	Sonata
WoO 82 (The year of composition unknown, pub. 1805)	Menuet
Op. 57 (1804–06)*	Sonata
WoO 80 (1806/07)	Thirty-two var.
Op. 76 (1809/10)	Six var.
Op. 77 (1809/10)	Fantasy
Op. 78 (1809/10)	Sonata
Op. 79 (1809/10)	Sonatine
Op. 90 (1814)	Sonata
WoO 60 (1818 pub. 1824)**	Piano piece
Op. 120 (1819, 1822/23)	Thirty-three var.
Op. 109 (1820)	Sonata
Op. 110 (1821)	Sonata
Op. 111 (1821/22)	Sonata
Op. 119 (1794, 1796/97, 1802, 1820/21, 1822)	Eleven bagatelles
WoO 52 (1795, rev. 1798 and 1822)	Bagatelle
Op. 126 (1824)	Six bagatelles
WoO 84 (1824)	Valse
WoO 85 (1825)	Valse
WoO 86 (1825)	Eccossaise

* No arrangement before 1830, but in the 1st half of the 19th Century many vocal-arrangements of 2. mov. with different texts. See BW, vol. 1, 314

** No evidence for pf. duet pub. by Schlesinger in Berlin.

Table 4: Number of Arrangements Publication for Symphonies before 1830

Symphony	pf. and other instrument(s)	str.	other small ensembles	pf.	vocal
No. 1	8 (4 by Hummel)	7	3	12 (4 by Hummel)	0
No. 2	6	3	5	10 (3 by Hummel. One in table 6)	1
No. 3	2	0	3	3	1
No. 4	2 (by Hummel)	2*	3	9 (2 by Hummel)	0
No. 5	2 (1 by Hummel)	1	2	6 (1 by Hummel)	0
No. 6	3	1*	2	5	0
No. 7	1	1	2	8**	0
No. 8***	1	1	2	6**	0
No. 9	0	0	0	2**	0

* There is a hand-written arrangement.

** One is *Klavierauszug*.

*** One of piano arrangements may be published after 1828 (Pleyel edition).