

PREFACE

This piece is based on sketches written by Ludwig van Beethoven himself authentically.

In addition, it is said that these sketches were written for the 10th Symphony.

The most of this piece consists of material by L.v.Beethoven himself or developed motives of them.

For example:

The second theme in the first movement is derived from the first theme in the same movement and so is the second theme in the fourth movement.

As for the connection between movements,
The note at the end of the first movement is "C" and the second movement also begins with "C".

The note at the end of the second movement is A flat and the third movement begins with "G", a half step lower.

The location of the keys for the first theme in minor (key) and the second theme in sonata form.

A basso ostinato right before the ending of the first movement.

Scherzo of ABABA sectioned etc,

In summary, this piece is imitated Beethoven's favorite composing technique especially in his late period as faithful as possible.

In addition, this piece can be played by period instruments such as natural trumpets, and natural horns (notes are almost within natural tones on harmonic series for these two kinds of instrument) etc, because the instrumentation and notation is according to Beethoven's orchestral works around 1820's.

N.B., The part of Timpani is with accidentals and is notated at concert pitch.

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