

ORCHESTRA · BESETZUNG

2 Flauti
2 Oboi
2 Clarinetti
2 Fagotti
3 Corni
2 Clarini
Timpani
Violini I, II
Viola
Violoncelli e Bassi

Aufführungsdauer / Duration: ca. 50 min.

Symphonie Nr. 3

Sinfonia Eroica

Es-dur

op. 55

Ludwig van Beethoven

un poco all. cloudy
Allegro con brio *)

Flauto I, II

Oboe I, II

Clarinetto I, II
in Si \flat / B

Fagotto I, II

Corno I, II
in Mi \flat / Es

Corno III
in Mi \flat / Es

Clarino I, II
in Mi \flat / Es

Timpani
in Mi \flat - Si \flat /
Es - B

Allegro con brio *)

Violini I

Violini II

Viole

Violoncelli

Bassi

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: $\text{♩} = 60$

Musical score for measures 13-23. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (Si^b)), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Bass (B.). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 13. Dynamics include *p*, *cresc.*, *fp*, and *f*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The strings play a rhythmic pattern of eighth notes.

Musical score for measures 24-33. The score continues from the previous page. Dynamics include *sf*, *fp*, and *f*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The strings play a rhythmic pattern of eighth notes. The score ends at measure 33.

35

Fl. I II *a 2* *cresc.* *ff* *sf*

Ob. I II *a 2* *cresc.* *ff* *sf*

Clar. (Sib) I II *a 2* *cresc.* *ff* *sf*

Fag. I II *a 2* *cresc.* *ff* *sf*

Cor. (Mib) I II III *cresc.* *ff* *sf*

Cln. (Mib) I II *a 2* *ff* *sf*

Timp. *ff* *sf* *sf*

Viol. I II *cresc.* *ff* *sf*

Vle. *cresc.* *ff* *sf*

Vc. e B. *cresc.* *ff* *sf*

45

Fl. I II *p* *ff*

Ob. I II *p dolce* *p* *sf*

Clar. (Sib) I II *p dolce* *p*

Fag. I II *p*

Cor. (Mib) I II III *a 2* *p*

Cln. (Mib) I II *p*

Viol. I II *p* *p*

Vle. *p*

Vc. e B. *p*

69

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mib) I II III
Cln. (Mib) I II
Timp.
Viol. I II
Vle.
Vc. e B.

a 2

Detailed description: This system of musical notation covers measures 69 through 74. It includes staves for Flute (I, II), Oboe (I, II), Clarinet in B-flat (I, II), Bassoon (I, II), Cor Anglais (I, II, III), Clarinet in B-flat (I, II), Timpani, Violin (I, II), Viola, and Violoncello/Double Bass. The key signature is two flats (B-flat and E-flat). The flute and oboe parts feature melodic lines with various ornaments and slurs. The woodwinds and strings provide harmonic support with sustained notes and rhythmic patterns. A first ending bracket labeled 'a 2' spans measures 72 and 73.

75

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mib) I II III
Cln. (Mib) I II
Timp.
Viol. I II
Vle.
Vc. e B.

a 2

Detailed description: This system of musical notation covers measures 75 through 80. It includes the same instruments as the previous system. The flute and oboe parts continue with their melodic lines, featuring slurs and ornaments. The woodwinds and strings maintain their harmonic and rhythmic roles. A first ending bracket labeled 'a 2' spans measures 78 and 79.

81

Fl. I II *ff* *a 2* *p cresc.* *sf* *sfz* *p*

Ob. I II *ff* *a 2* *sf* *sfz* *p*

Clar. (Sib) I II *p* *cresc.* *sf* *sfz* *p*

Fag. I II *ff* *a 2* *p* *cresc.* *sf* *sfz* *p*

Cor. (Mi^b) I II III *ff* *a 2*

Cln. (Mi^b) I II *ff* *a 2*

Viol. I II *ff* *p* *cresc.* *sf* *sfz* *p*

Vle. *ff* *p* *cresc.* *sf* *sfz* *p*

Vc. *ff* *p* *cresc.* *sf* *sfz* *p*

B. *ff* *pizz.* *p* *cresc.* *sf* *sfz* *p*

92

Fl. I II *cresc.* *cresc.* *p* *p*

Ob. I II *p cresc.* *sf* *cresc.* *p*

Clar. (Sib) I II *cresc.* *sf* *cresc.* *p*

Fag. I II *cresc.* *sf* *cresc.* *p*

Cor. (Mi^b) I II III *a 2* *p cresc.* *sf* *cresc.* *sf*

Viol. I II *pp* *pp*

Vle. *pp*

Vc. *pp*

B. *arco* *pp*

*) Cf. / Vgl. Critical Commentary

102

Fl. I II
Ob. I II
Clar. I (Sib) II
Fag. I II
Cor. I II (Mi^b) III
Viol. I II
Vle.
Vc.
B.

cresc.
cresc.
cresc.
a 2
cresc.
cresc.
pp
cresc.
pp
cresc.
cresc.

109 **D**

Fl. I II
Ob. I II
Clar. I (Sib) II
Fag. I II
Cor. I II (Mi^b) III
Cmo. I (Mi^b) II
Timp.
Viol. I II
Vle.
Vc. e B.

f
sf
sf
sf
ff
sf
sf
ff
a 2
f
sf
sf
sf
ff
f
sf
sf
sf
ff
f
sf
sf
sf
ff

116 *a 2*

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Clno. (Mi^b) I II

Timp.

Viol. I II

Vle.

Vc. e B.

122

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Clno. (Mi^b) I II

Timp.

Viol. I II

Vle.

Vc. e B.

132 E *sfp* *sfp* *p*

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle. p *sfp* *sfp* *p*

Vc. *p* *sfp* *sfp* *p*

B. *p*

140 *cresc.* *ff* *f* *f* *f*

Fl. I II *cresc.*

Ob. I II *cresc.* *cresc.* *ff* *f* *f* *f*

Clar. (Sib) I II *cresc.* *cresc.* *ff* *f* *f* *f*

Fag. I II *cresc.* *ff* *f* *f* *f*

Cor. (Mib) I II III *cresc.* *ff* *f* *f* *f*

Cln. (Mib) I II *ff* *f* *f* *f*

Timp.

Viol. I *cresc.* *ff* *f* *f* *f*

Viol. II *ff* *f* *f* *f*

Vle. *cresc.* *ff* *f* *f* *f*

Vc. e B. *cresc.* *ff* *f* *f* *f*

147

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi b) I II III

Clno. (Mi b) I II

Timp.

Viol. I II

Vle.

Vc.

B.

sfz

decresc.

pp

1. | 2.

154

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi b) I II III

Viol. I II

Vle.

Vc. e B.

pp

cresc.

*) Cf. / Vgl. Critical Commentary

165

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc. e B.

p dolce

dolce

sf *p* *dolce* *sfp*

sf *p* *sf* *p*

172

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc. e B.

sf *pp*

sf *pp*

sf *pp*

sf *pp*

sf *pp*

179

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

Cor. (Mi^b) I II III

Cln. (Mi^b) I II

Viol. I II

Vle.

Vc. e B.

cresc. *p* *ff*

pp *cresc.* *p* *cresc.* *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *pp* *cresc.* *ff*

cresc. *pp* *cresc.* *ff*

cresc. *pp* *cresc.* *ff*

cresc. *ff*

a 2 *ff*

a 2 *ff*

F

187

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

Cor. (Mi^b) I II III

Cln. (Mi^b) I II

Viol. I II

Vle.

Vc. e B.

a 2

a 2

192

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Viol. I II

Vle.

Vc. e B.

p

cresc.

a 2

197

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc. e B.

ff

ff

ff

ff

ff

ff

cresc.

ff

sf

sf

sf

sf

sf

a 2

203

Fl. I
II

Ob. I
II

Clar. (Si^b) I
II

Fag. I
II

Cor. (Mi^b) I
II
III

Viol. I
II

Vle.

Vc. e B.

p *cresc.* *p* *cresc.* *p* *cresc.* *p*

209

Fl. I
II

Ob. I
II

Clar. (Si^b) I
II

Fag. I
II

Cor. (Mi^b) I
II
III

Viol. I
II

Vle.

Vc. e B.

p *cresc.* *f* *[cresc.]* *f* *p* *cresc.* *f* *cresc.* *f* *cresc.* *f*

2/5

Fl. I II II. [*f*] *ff* *sfp*

Ob. I II *ff* *p*

Clar. I II (*Sib*) *f* *ff* *p*

Fag. I II II. [*f*] *ff* *p*

Cor. I II (*Mib*) III I. [*f*] *ff* *p*

Viol. I II *ff* *sfp*

Vle. *ff* *p*

Vc. e B. *ff* *p*

G

223

Fl. I II *sfp*

Ob. I II *sfp*

Clar. I II (*Sib*) *sfp* II. [*p*]

Fag. I II *sfp* II. [*p*]

Cor. I II (*Mib*) III *sfp*

Viol. I II *sfp*

Vle. *sfp*

Vc. e B. *sfp*

sfp

231

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. (Mi \flat)
I
II
III

Viol. I
II

Vle.

Vc.

B.

f

sfz

sfz

sf

238

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. (Mi \flat)
I
II
III

Viol. I
II

Vle.

Vc.

B.

p

sf

p sf

[*p*] *sf*

sf

sf

cresc.

cresc.

cresc. sf

sf [cresc.]

sf

sf

sf

sf

sf

Musical score for measures 246 to 300. The score includes staves for Flute (I/II), Oboe (I/II), Clarinet in B-flat (I/II), Bassoon (I/II), Cor Anglais (I/II/III), Cello/Double Bass (I/II), Violin (I/II), Viola, and Violoncello/Double Bass. A dynamic marking **H** is present above the first staff. Performance markings include *[cresc.]*, *ff*, *sf*, *cresc.*, and *a 2*.

Musical score for measures 301 to 355. The score includes staves for Flute (I/II), Oboe (I/II), Clarinet in B-flat (I/II), Bassoon (I/II), Cor Anglais (I/II/III), Cello/Double Bass (I/II), Timpani, Violin (I/II), Viola, and Violoncello/Double Bass. A dynamic marking **H** is present above the first staff. Performance markings include *sf*, *tr*, and *tr*.

265

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mib) I II III
Cln. (Mib) I II a 2
Timp.
Viol. I II
Vle.
Vc. e B.

275

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mib) I II III
Cln. (Mib) I II a 2
Viol. I II
Vle.
Vc. e B.

284 a 2

Fl. I II *p* *sfp* *sf*

Ob. I II *p* *sfp* *sf*

Clar. (Sib) I II

Fag. I II

Viol. I II *sfp* *sf* *sf*

Vle.

Vc. *sfp* *pizz.* *sf* *sf*

B.

291

Fl. I II *p* *sf* *sf*

Ob. I II *cresc.* *p*

Clar. (Sib) I II *cresc.*

Fag. I II *p* *II. p* *sf* *sf* *sf*

Viol. I II *cresc.* *p* *sf* *sf* *sf*

Vle. *p*

Vc. *cresc.* *p* *pizz.*

B.

299

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Viol. I II

Vle. I II

Vc. e B. I II

cresc. *f* *a2* *sf* *sf1*

307

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Viol. I II

Vle. I II

Vc. e B. I II

a2 *sf* *sf1* *[f]*

3/16 *a 2* **K**

Fl. I II *a 2* *sf* *ff*

Ob. I II *a 2* *sf* *ff*

Clar. (Sib) I II *a 2* *sf* *ff* *p* *sfp*

Fag. I II *a 2* *sf* *ff* *p* *sfp*

Cor. (Mib) I II III *f* *sf* *ff*

Cln. (Mib) I II *f* *sf* *ff*

Timp. *f* *[sf]* *ff*

Viol. I II *sf* *ff* *fp*

Vle. *sf* *ff*

Vc. *sf* *ff* *p* *sfp* *pizz.*

B. *sf* *ff* *p*

324 *p*

Fl. I II *p*

Ob. I II *p*

Clar. (Sib) I II *sf* *decesc.* *dolce cresc.* *p*

Fag. I II *sf* *decesc.* *dolce cresc.* *p*

Cor. (Mib) I II III

Viol. I II *decesc.* *cresc.* *p*

Vle. *decesc.* *cresc.* *p*

Vc. *p* *decesc.* *cresc.* *p*

B. *sf* *[decesc.]* *cresc.* *p*

arco [decesc.] *cresc.* *p*

332

Fl. I
II

Ob. I
II

Clar. (Si^b) I
II

Fag. I
II

Cor. (Mi^b) I
II
III

Viol. I
II

Vle.

Vc. e B.

p

p

p

f

p

sfp

sfp

sfp

sfp

342

Fl. I
II

Ob. I
II

Clar. (Si^b) I
II

Fag. I
II

Cor. (Mi^b) I
II
III

Viol. I
II

Vle.

Vc. e B.

p

sfp

sfp

sfp

sfp

sfp

sfp

370

Ob. I II *p* *decesc.* *pp*

Clar. (Sib) I II *p* *decesc.* *pp*

Fag. I II *p* *decesc.* *pp*

I (Fa)
II (Mib)
Cor. *[p]* *decesc.* *pp*

III (Mib) *decesc.* *pp*

Viol. I II *p* *decesc.* *pizz.*

Vle. *p* *decesc.* *pizz.*

Vc. e B. *p* *decesc.* *pizz.*

382

Fl. I II *pp* *pp* *f* *ff* **M**

Ob. I II *pp* *pp* *f* *ff*

Clar. (Sib) I II *pp* *pp* *f* *ff*

Fag. I II *pp* *pp* *f* *ff*

I (Fa)
II (Mib)
Cor. *pp* *[pp]* *pp* *f* *ff*

III (Mib) *pp* *[pp]* *f* *ff*

Clno. I II *pp* *[pp]* *f* *ff*

Timp. *f* *ff*

Viol. I II *arco* *pizz.* *arco* *pizz.* *arco* *ppp* *f* *ff* **M₁**

Vle. *f* *arco* *ff* *fp*

Vc. *f* *arco* *ff* *fp*

B. *f* *ff*

399

Fl. I II

Ob. I II

Clar. (Si \flat) I II

Fag. I II

This section contains the woodwind parts for measures 399 through 407. The Flute I and II parts are mostly rests. The Oboe I and II parts are also mostly rests. The Clarinet in Si flat I and II parts are mostly rests. The Bassoon I and II parts are mostly rests.

I (Fa)
Cor. II (Mi \flat)

Viol. I II

Vle.

Vc.

B.

This section contains the Horn I (Fa) and Horn II (Mi flat) parts, and the Violin I and II, Viola, Violoncello, and Bass parts for measures 399 through 407. The Horn I part has dynamics *p cresc.*, *sf*, and *p*. The Horn II part has dynamics *cresc.*, *sf*, and *p*. The Violin I part has dynamics *p cresc.*, *sf*, and *p*. The Violin II part has dynamics *cresc.*, *sf*, and *p*. The Viola part has dynamics *cresc.*, *sf*, and *p*. The Violoncello part has dynamics *cresc.*, *sf*, and *p*. The Bass part has dynamics *cresc.*, *sf*, and *p*. There are also trills (*tr.*) and pizzicato (*pizz.*) markings.

408

Fl. I II

Ob. I II

Clar. (Si \flat) I II

Fag. I II

This section contains the woodwind parts for measures 408 through 417. The Flute I and II parts have a *dolce* marking. The Oboe I and II parts are mostly rests. The Clarinet in Si flat I and II parts have a *p* marking. The Bassoon I and II parts are mostly rests.

I (Fa)
Cor. II (Mi \flat)

Viol. I II

Vle.

Vc.

B.

This section contains the Horn I (Fa) and Horn II (Mi flat) parts, and the Violin I and II, Viola, Violoncello, and Bass parts for measures 408 through 417. The Horn I part has dynamics *dolce*, *cresc.*, and *p*. The Horn II part has dynamics *dolce*, *cresc.*, and *p*. The Violin I part has dynamics *cresc.* and *p*. The Violin II part has dynamics *cresc.* and *p*. The Viola part has dynamics *cresc.* and *p*. The Violoncello part has dynamics *pizz.* and *p*. The Bass part has dynamics *pizz.* and *p*. There is also a marking *in Fa/F* and *Corno I in Mi \flat /Es*.

This system contains the first ten measures of the score, from measure 421 to 430. The dynamics start with *cresc.* and *decresc.*, followed by *pp* at measure 424. A first ending section is marked *a 2*. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos/Double Basses) have intricate patterns, while the brass (Cor, Trombones) and percussion (Timp.) provide harmonic support. Dynamic markings include *cresc.*, *decresc.*, *pp*, and *p(p)*. *arco* is indicated for the strings.

This system contains the next ten measures, from measure 430 to 439. The dynamics are significantly more intense, starting with *f* and reaching *sf*, *più forte*, and *ff* by the end of the system. The *a 2* first ending continues. The woodwinds play staccato chords and rhythmic patterns. The strings and brass also play with increased intensity. Dynamic markings include *f*, *sf*, *più forte*, and *ff*. *tr* (trill) is marked for the Timpani in the final measure.

458

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc.

B.

ff *p* *cresc.*

467

O

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc. e B.

f *f*

473

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mi^b) I III
Cln. (Mi^b) I II
Timp.
Viol. I II
Vle.
Vc. e B.

a 2

This section of the score covers measures 473 to 480. It features a woodwind section with Flute, Oboe, Clarinet (Soprano), and Bassoon, and a brass section with Cor Anglais and Clarinet (Bass). The strings include Violins, Viola, and Violoncello/Double Bass. The woodwinds and strings play active parts, while the brass instruments provide harmonic support. A '2' above the Bassoon staff indicates a second ending or a specific performance instruction.

481

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mi^b) I III
Cln. (Mi^b) I II
Timp.
Viol. I II
Vle.
Vc. e B.

cresc. ff P
cresc. ff p cresc. sf
cresc. ff t ff
cresc. ff P

This section of the score covers measures 481 to 488. It continues the orchestral texture from the previous page. The woodwinds and strings play active parts, while the brass instruments provide harmonic support. The score includes dynamic markings such as *cresc.*, *ff*, *p*, and *sf*, and a *t* marking for timpani. A *P* marking appears at the end of the section.

511 **Q**

Fl. I II, Ob. I II, Clar. (Sib) I II, Fag. I II, Cor. (Mib) I II III, Cln. (Mib) I II, Timp., Viol. I II, Vle., Vc., B.

Dynamic markings: *f*, *sf*, *ff*, *cresc.*, *[sf]*. Performance instructions: *a 2*, **)*.

Measure 511 includes a *cresc.* marking under the bassoon part. The section ends with a **Q** marking above the violin part at measure 517.

518

Fl. I II, Ob. I II, Clar. (Sib) I II, Fag. I II, Cor. (Mib) I II III, Cln. (Mib) I II, Timp., Viol. I II, Vle., Vc. e B.

Dynamic markings: *f*, *sf*, *ff*, *[sf]*.

Measures 518-524 show sustained notes in the woodwinds and strings, with dynamic markings ranging from *f* to *ff*.

*) Cf. / Vgl. Critical Commentary

525

Musical score for measures 525-535. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (Sib) (I, II), Bassoon (I, II), Cor (Mib) (I, II, III), Clarinet (Mib) (I, II), Timpani, Violin (I, II), Viola, and Violoncello/Bass. The key signature is two flats. The score begins with a forte (ff) dynamic and includes a first ending bracket (a 2) over measures 525-529. The section concludes with a repeat sign (R) at the end of measure 535. Dynamics include ff, f, and p.

536

Musical score for measures 536-540. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (Sib) (I, II), Bassoon (I, II), Cor (Mib) (I, II, III), Violin (I, II), Viola, Violoncello, and Bass. The key signature is two flats. The score begins with a *sfp* dynamic and includes a first ending bracket (a 2) over measures 536-539. The section concludes with a repeat sign (R) at the end of measure 540. Dynamics include *sfp*, *p*, and *cresc.*

564

Fl. I
II

Ob. I
II

Clar. I
(Si \flat) II

Fag. I
II

Cor. I
(Mi \flat) II
III

Viol. I
II

Vle.

Vc. e B.

pp

decresc.

pp

decresc. pp

decresc. pp

decresc. pp



572

Fl. I
II

Ob. I
II

Clar. I
(Si \flat) II

Fag. I
II

Cor. I
(Mi \flat) II
III

Viol. I
II

Vle.

Vc. e B.

pp

580

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi \flat) I II III

Viol. I II

Vle.

Vc. e B.

p *sf* *cresc.*

pizz. *p* *sf* *cresc. arco*

cresc.

588

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi \flat) I II III

Timp.

Viol. I II

Vle.

Vc.

B.

cresc. *p* *sf* **T**

II. cresc. *p* *sf* *a 2*

cresc. *p* *sf* *pp* *sf* *sf* **T**

p *sf* *pizz.* *sf* *arco*

pp *p* *sf* *pizz.* *sf* *arco*

596

Fl. I II
 Ob. I II
 Clar. (Sib) I II
 Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc.

B.



605

Fl. I II
 Ob. I II
 Clar. (Sib) I II
 Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc. e B.

614

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc. e B.

espress. cresc.

cresc.

II. cresc.

decresc.

cresc.

[cresc.]

[decresc.]

II. [decresc.]

cresc.

decresc.

cresc.

decresc.

sfp cresc.

decresc.

sfp cresc.

decresc.

623

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Timp.

Viol. I II

Vle.

Vc.

B.

p

cresc.

II. cresc.

p

cresc.

cresc.

p

p

cresc.

p

cresc.

pp cresc.

pp cresc.

p

cresc.

cresc.

cresc.

p

cresc.

cresc.

p

cresc.

cresc.

p

cresc.

cresc.

p

631 U

Fl. I II

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Mi \flat) I II III

Clno. (Mi \flat) I II

Timp.

Viol. I II

Vle.

Vc. e B.

p

sfz

sf

638 a 2

Fl. I II

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Mi \flat) I II III

Clno. (Mi \flat) I II

Timp.

Viol. I II

Vle.

Vc.

B.

p

p

p

sfz

sf

pizz.

pizz.

645 *a2* **V**

Fl. I II *cresc.* *sf* *a2*

Ob. I II *a2* *cresc.*

Clar. (Sib) I II *a2* *cresc.* *sf*

Fag. I II *a2* *cresc.* *sf*

Cor. (Mi**b**) I II *cresc.*

Clno. (Mi**b**) I II *cresc.* *p* *3*

Timp. *p* *cresc.* *3*

V

Viol. I II *cresc.* *sf* *cresc.*

Vle. *cresc.*

Vc. *cresc.* *arco*

B. *cresc.*

652 *a2*

Fl. I II *sf* *f* *a2*

Ob. I II *a2* *sf* *f* *a2*

Clar. (Sib) I II *a2* *sf* *f*

Fag. I II *sf* *f* *a2* *sf*

Cor. (Mi**b**) I II *f*

Clno. (Mi**b**) I II *f* *3*

Timp. *f*

Viol. I II *f*

Vle. *f*

Vc. e B. *f* *sf*

659

Fl. I
II

Ob. I
II

Clar. (Si \flat) I
II

Fag. I
II

Cor. (Mi \flat) I
II
III

Clno. (Mi \flat) I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

666

Fl. I
II

Ob. I
II

Clar. (Si \flat) I
II

Fag. I
II

Cor. (Mi \flat) I
II
III

Clno. (Mi \flat) I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

Detailed description of the musical score: The score is for measures 659 to 666. It is in B-flat major (two flats) and 4/4 time. The woodwind section includes Flute (I and II), Oboe (I and II), Clarinet in B-flat (I and II), and Bassoon (I and II). The brass section includes Coronet in B-flat (I, II, and III), Trumpet in B-flat (I and II), and Trombone in B-flat (I and II). The percussion section includes Timpani. The string section includes Violin (I and II), Viola, Violoncello, and Double Bass. The score features various dynamic markings: *sf* (sforzando), *p* (piano), and *ff* (fortissimo). There are also accents and slurs throughout. A double bar line is placed at the beginning of measure 666.

673 *W*

Fl. I II *p* *p cresc.*

Ob. I II *p*

Clar. (Sib) I II *p* *a 2 cresc.*

Fag. I II *p* *cresc.*

Cor. (Mi \flat) I II III *p*

Clno. (Mi \flat) I II *[p]*

Timp.

W

Viol. I II *p* *p* *cresc.*

Vle. *p* *cresc.*

Vc. *p* *cresc.*

B. *p* *cresc.*

680

Fl. I II *f* *f* *f* *f* *f* *f* *ff*

Ob. I II *f* *f* *f* *f* *f* *f* *ff*

Clar. (Sib) I II *a 2* *f* *f* *f* *f* *f* *ff*

Fag. I II *f* *f* *f* *f* *f* *f* *ff*

Cor. (Mi \flat) I II III *f* *f* *f* *f* *f* *f* *ff*

Clno. (Mi \flat) I II *f* *f* *f* *f* *f* *f* *ff*

Timp. *f* *f* *f* *f* *f* *f* *ff*

Viol. I II *f* *f* *f* *f* *f* *f* *ff*

Vle. *f* *f* *f* *f* *f* *f* *ff*

Vc. e B. *f* *f* *f* *f* *f* *f* *ff*

Marcia funebre

Adagio assai *)

Flauto I, II
 Oboe I, II
 Clarinetto I, II
 in Si^b / B
 Fagotto I, II
 Corno I, II
 in Do / C
 Corno III
 in Mi^b / Es
 Clarino I, II
 in Do / C
 Timpani
 in Do - Sol /
 C - G

Adagio assai *)

Violini I
pp sotto voce
 Violini II
pp sotto voce
 Violenze
pp sotto voce
 Violoncelli
pp [sotto voce]
 Bassi
pp

Ob. I
 II
 Clar. I
 (Si^b) II
 Fag. I
 II
 Cor. I
 (Do) II
 Cor. III
 (Mi^b)
 Timp.
pp

Viol. I
 II
 Vle.
 Vc.
 B.
sf

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 80

12

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Do) II

Cor. III (Mi \flat)

Timp.

Viol. I II

Vle.

Vc.

B.

cresc.

[11. p]

cresc.

decr.

p

decr.

p

decr.

p

p cresc.

decr.

p

cresc.

decr.

p

p

cresc.

decr.

p

[p]

cresc.

decr.

p

[p]

A

19

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Do) II

Timp.

Viol. I II

Vle.

Vc.

B.

[p]

pp

cresc.

f

p

sf

p

cresc.

f

p

sf

p

[p]

cresc.

f

p

sf

p

espressivo

decr.

cresc.

f

p

sf

p

30

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Do) I II

Cor. (Mi \flat) III

Timp.

Viol. I II

Vle.

Vc.

B.

38

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Do) I II

Cor. (Mi \flat) III

Timp.

Viol. I II

Vle.

Vc. e B.

44

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mi \flat) I II

Timp.

Viol. I II

Vle.

Vc. e B.

p

cresc.

sf

p

cresc. sf

decresc.

cresc.

decresc.

sf

p

decresc. cresc. sf

f

p

B

52

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mi \flat) I II

Timp.

Viol. I II

Vle.

Vc.

B.

cresc.

II. [cresc.]

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

a 2

p

[p]

[cresc.]

f

p

cresc.

f

p

cresc.

f

p

[p]

f

p

cresc.

f

p

[p]

59

Fl. I II *f sf p sf f*

Ob. I II *f sf p sf f*

Clar. (Si^b) I II *f sf p sf f*

Fag. I II *f sf p sf f*

Cor. (Do) I II *f sf p sf f*

Cor. (Mi^b) III *f sf p sf f*

Timp. *p f*

Viol. I II *sf sf f sf sf f*

Vle. *sf sf f sf sf f*

Vc. *sf sf f sf sf f*

B. *p³ sf sf f sf sf f*

67 **Maggiore** *dolce*

Fl. I II *p*

Ob. I II *p*

Clar. (Si^b) I II *p*

Fag. I II *p*

Cor. (Do) I II *p*

Cor. (Mi^b) III *p*

Timp. *p*

Viol. I II *p p³ p*

Vle. *p*

Vc. e B. *p*

Musical score for measures 73-76. The score includes parts for Flute (I, II), Oboe (I, II), Bassoon (I, II), Cor Anglais (Do, Mi b), Clarinet (Do), and Timpans. The strings (Violins I & II, Viola, and Violoncello/Bass) are also present. Dynamics include *p*, *cresc.*, *ff*, and *sf*. A double bar line is present at the end of measure 76.

Musical score for measures 77-80. The score includes parts for Flute (I, II), Oboe (I, II), Bassoon (I, II), Cor Anglais (Do, Mi b), Clarinet (Do), Timpans, Violins (I, II), Viola, Violoncello, and Bass. Dynamics include *sf*, *p*, and *sf*. A section marked **C** begins at measure 77. A double bar line is present at the end of measure 80.

82

Fl. I II *cresc.*

Ob. I II *cresc.*

Fag. I II *cresc.*

Cor. (Do) I II *cresc.*

Cor. (Mi \flat) III *cresc.*

Timp. *cresc.*

Viol. I II *cresc.*

Vle. *cresc.*

Vc. *cresc.*

B. *cresc.*

86

Fl. I II

Ob. I II

Fag. I II

Cor. (Do) I II

Cor. (Mi \flat) III

Timp.

Viol. I II *sempre p*

Vle. *sempre p*

Vc. e B.

90

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Cor. (Do) I
Cor. (Do) II

Clno. (Do) I
Clno. (Do) II

Timp.

Viol. I
Viol. II

Vle.

Vc.

B.

p, *cresc.*, *sf*

94

Fl. I
Fl. II

Ob. I
Ob. II

Clar. (Sib) I
Clar. (Sib) II

Fag. I
Fag. II

Cor. (Do) I
Cor. (Do) II

Cor. (Mib) III

Clno. (Do) I
Clno. (Do) II

Timp.

Viol. I
Viol. II

Vle.

Vc.

B.

f, *sf*, *ff*, *sf*, *sempre più forte*

*) Possibly g; cf. Critical Commentary / Möglicherweise g; vgl. Critical Commentary.

113

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Clar. (Do) I II

Cor. (Mib) III

Viol. I II

Vle. I II

Vc. I II

B. I II

[p]

f *sf* *[sf]*

a2 *tr*

Clar. (Do) I II

Cor. (Mib) III

Viol. I II

Vle. I II

Vc. I II

B. I II

p *f* *tr* *f* *sf* *sf*

p *f* *tr* *f* *sf* *sf*

p *f* *tr* *f* *sf* *sf*

p *f* *tr* *f* *sf* *sf*

120

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mib) III

Viol. I II

Vle. I II

Vc. I II

B. I II

a2 *f* *sf* *sf*

a2 *f* *sf* *sf*

a2 *f* *tr* *sf* *sf*

a2 *f* *tr* *f* *sf* *sf*

Cor. (Do) I II

Cor. (Mib) III

Viol. I II

Vle. I II

Vc. I II

B. I II

sf *f* *tr* *sf* *sf*

sf *f* *tr* *sf* *sf*

sf *f* *tr* *sf* *sf*

sf *f* *tr* *sf* *sf*

126

Fl. I II a 2 **D**

Ob. I II a 2 *ff* *sf*

Clar. (Sib) I II *ff* *sf*

Fag. I II *ff* [*sf*]

Cor. (Do) I II *ff* [*ff*]

Cor. (Mib) III *ff*

Cln. (Do) I II *f* *ff*

Timp. *f*

Viol. I II *sf* *tr* *ff* *sf*

Vle. *sf* *ff* *sf*

Vc. e B. *f* [*sf*] *ff*

132

Fl. I II a 2

Ob. I II a 2

Clar. (Sib) I II a 2 *ff* *sf*

Fag. I II *sf* *sf* *sf*

Cor. (Do) I II *ff* *sf*

Cor. (Mib) III *ff* *sf*

Cln. (Do) I II *ff* *sf*

Timp. *f* [*f*] *tr*

Viol. I II *sf* *tr* *sf*

Vle. *sf* *sf*

Vc. e B. *f* [*f*] *tr*

138

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Do) I II
Cor. (Mi b) III
Cln. (Do) I II
Timp.
Viol. I II
Vle.
Vc. e B.

Dynamic markings: *a 2*, *sf*, *ff*, *tr*

This section of the score covers measures 138 to 143. It features a complex orchestral texture with woodwinds and strings. The flute and clarinet parts include accents and dynamic markings such as *sf* and *ff*. The string section provides a rhythmic foundation with various articulations.

144

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Do) I II
Cor. (Mi b) III
Cln. (Do) I II
Timp.
Viol. I II
Vle.
Vc.
B.

Dynamic markings: *sf*, *a 2*, *[sf]*, *tr*, *ff*

This section of the score covers measures 144 to 149. The orchestration continues with woodwinds and strings. The woodwinds play more active lines, often with accents and dynamic markings like *sf*. The strings feature a prominent trill in the bassoon part and various rhythmic patterns in the violins and violas.

150 E

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mib) III

Cln. (Do) I II

Timp.

E

Viol. I II

Vle.

Vc.

B.

sotto voce

sf

decresc. p

ff

sf

ff

ff

sf

ff

sf

161

Cor. (Do) I II

Cor. (Mib) III

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

*) No tie in B / In B ohne Haltebogen.

165

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

Cor. (Do) I II

Cor. (Mi^b) III

Cln. (Do) I II

Timp.

ff

decresc.

p

Viol. I

Viol. II

Vle.

Vc. e B.

decresc.

p

170

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

Cor. (Do) I II

Cor. (Mi^b) III

Cln. (Do) I II

Timp.

p

II. p

F

Viol. I

Viol. II

Vle.

Vc. e B.

p

F

175

Fl. I
Fl. II
Ob. I
Ob. II
Clar. (Sib) I
Clar. (Sib) II
Fag. I
Fag. II
Cor. (Do) I
Cor. (Do) II
Cor. (Mi b) III
Cln. (Do) I
Cln. (Do) II
Timp.
Viol. I
Viol. II
Vle.
Vc. e B.

sf
cresc.
cresc.
cresc.
a 2
cresc.
cresc.
cresc.
cresc.
3
6
3
cresc.
6
3
cresc.
6
cresc.

179

Fl. I
Fl. II
Ob. I
Ob. II
Clar. (Sib) I
Clar. (Sib) II
Fag. I
Fag. II
Cor. (Do) I
Cor. (Do) II
Cor. (Mi b) III
Viol. I
Viol. II
Vle.
Vc.
B.

decresc.
p
decresc.
p
decresc.
p
a 2
p
decresc.
cresc.
decresc.
3
6
decresc.
p
cresc.
decresc.
3
6
decresc.
p
cresc.
decresc.
p
cresc.
decresc.
p
cresc.
decresc.
p
cresc.
decresc.
p
cresc.

185

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Do) I II
Cor. (Mib) III
Timp.
Viol. I II
Vle.
Vc.
B.

p *cresc.* *sf* *p*

p *cresc.* *sf* *p*

p *cresc.* *sf* *p*

p *cresc.* *sf* *p*

pp

p *cresc.* *sf* *p*

p *cresc.* *sf* *p*

p *cresc.* *sf* *p*

p *cresc.* *sf* *p*

191

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Do) I II
Cor. (Mib) III
Timp.
Viol. I II
Vle.
Vc.
B.

cresc. *cresc.* [- - - - -]

cresc. *sf* [- - - - -]

cresc. *cresc.* II. *cresc.*

cresc.

cresc.

cresc.

sf

195 *G^p*

This section of the score covers measures 195 to 198. It features a variety of instruments including Flute, Oboe, Clarinet (Sib), Bassoon, Horns (Do and Mi), Timpani, Violin, Viola, and Cello/Bass. The music is marked with a *G^p* dynamic and includes several *cresc.* markings. The woodwinds and strings play melodic lines, while the violins and violas provide a rhythmic accompaniment with sixteenth-note patterns. The horns play a steady accompaniment. The timpani has a few notes. The section ends with a *f* dynamic and a *p* dynamic marking.

199

This section of the score covers measures 199 to 202. The instrumentation remains the same. The music continues with *cresc.* markings and dynamic changes. The woodwinds play melodic lines, with the Oboe and Clarinet (Sib) parts featuring *p* and *f* dynamics. The Bassoon part has a *a 2* marking. The strings continue with their rhythmic accompaniment, with the Cello and Bass parts featuring *cresc.* markings and dynamic changes. The section ends with a *f* dynamic and a *p* dynamic marking.

203

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Do) I II
Cor. (Mi b) I II
Timp.
Viol. I II
Vle.
Vc.
B.

f *sf* *decresc.* *p*

207

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Do) I II
Cor. (Mi b) I II
Timp.
Viol. I II
Vle.
Vc.
B.

cresc. *f* *pp*

214

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Do) I II
Cor. (Mib) III
Timp.
Viol. I II
Vle.
Vc.
B.

221

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Do) I II
Cor. (Mib) III
Timp.
Viol. I II
Vle.
Vc.
B.

232

Fl. I II *espressivo* *p cresc.* *decresc.*

Ob. I II *espressivo*

Clar. (Si b) I II

Fag. I II

Cor. (Do) I II [cresc.] *decresc.*

Cor. (Mi b) III

Timp.

Viol. I II *cresc.* *decresc.*

Vle. *cresc.* *decresc.*

Vc. *cresc.* *decresc.*

B. *cresc.* *decresc.*

238

Fl. I II

Ob. I II *pp* *sf* *p*

Clar. (Si b) I II *sf* *p*

Fag. I II *sf* *p*

Cor. (Do) I II *pp* *sf* *p*

Cor. (Mi b) III *sf* *p*

Timp.

Viol. I II *sotto voce* *sempre più piano* *pp* *f* *p*

Vle. *pp* *f* *p*

Vc. e B. *pizz.* *arco* *f* *decresc. p*

Scherzo

Allegro vivace *)

Flauto I, II

Oboe I, II

Clarinetto I, II
in Si^b / B

Fagotto I, II

Corno I, II
in Mi^b / Es

Corno III
in Mi^b / Es

Clarino I, II
in Mi^b / Es

Timpani
in Mi^b - Si^b /
Es - B

Allegro vivace *)

Violini I

Violini II

Viole

Violoncelli

Bassi

12

Fl. I
II

Ob. I
II

Clar. I
(Si^b)
II

Fag. I
II

Viol. I

Viol. II

Vle.

Vc.

B.

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩. = 116

24

p

Fl. I
II

Ob. I
II

Clar. (Sib) I
II

Fag. I
II

This system contains the woodwind parts for measures 24 through 36. The Flute I and Flute II parts are identical, starting with a *p* dynamic and playing a melodic line of eighth notes. The Oboe I and Oboe II parts are identical, playing a similar melodic line. The Clarinet in B-flat I and II parts are identical, playing a rhythmic accompaniment of eighth notes. The Bassoon I and II parts are identical, playing a rhythmic accompaniment of eighth notes. A double bar line is present at the end of measure 36.

Viol. I
II

Vcl. e B.

sempre pianissimo

sempre pianissimo

sempre pianissimo

sempre pianissimo

This system contains the string parts for measures 24 through 36. The Violin I and Violin II parts are identical, playing a melodic line of eighth notes. The Viola part is identical, playing a rhythmic accompaniment of eighth notes. The Violoncello and Double Bass parts are identical, playing a rhythmic accompaniment of eighth notes. The dynamic marking *sempre pianissimo* is present for all string parts. A double bar line is present at the end of measure 36.

37

p

Fl. I
II

Ob. I
II

Clar. (Sib) I
II

Fag. I
II

This system contains the woodwind parts for measures 37 through 48. The Flute I and Flute II parts are identical, starting with a *p* dynamic and playing a melodic line of eighth notes. The Oboe I and Oboe II parts are identical, playing a similar melodic line. The Clarinet in B-flat I and II parts are identical, playing a rhythmic accompaniment of eighth notes. The Bassoon I and II parts are identical, playing a rhythmic accompaniment of eighth notes. A double bar line is present at the end of measure 48.

Viol. I
II

Vcl. e B.

This system contains the string parts for measures 37 through 48. The Violin I and Violin II parts are identical, playing a melodic line of eighth notes. The Viola part is identical, playing a rhythmic accompaniment of eighth notes. The Violoncello and Double Bass parts are identical, playing a rhythmic accompaniment of eighth notes. A double bar line is present at the end of measure 48.

50

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Viol. I II

Vle.

Vc. e B.

sempre pianissimo

II. sempre pianissimo

sempre pianissimo

sempre pianissimo

sempre pianissimo

sempre pianissimo

sempre pianissimo

==

62

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Viol. I II

Vle.

Vc. e B.

pp

pp

75

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Viol. I II

Vle.

Vc. e B.

87

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Chlo. (Mi^b) I II

Timp.

Viol. I II

Vle.

Vc. e B.

98

Fl. I II a 2

Ob. I II a 2

Clar. (Sib) I II a 2

Fag. I II sf

Cor. (Mib) I II III

Clno. (Mib) I II

Timp.

Viol. I II sf

Vle. sf

Vc. e B. sf

110

Fl. I II a 2

Ob. I II a 2

Clar. (Sib) I II

Fag. I II a 2

Cor. (Mib) I II III

Clno. (Mib) I II

Timp.

Viol. I II sf

Vle. sf

Vc. e B. sf

123 **B**

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc.

B.

135

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II

Viol. I II

Vle.

Vc.

B.

147

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Cln. (Mi^b) I II

Timp.

Viol. I II

Vle.

Vc. e B.

p, *cresc.*, *a 2*

This section of the score covers measures 147 to 158. It features a variety of woodwinds, brasses, and strings. The flute and oboe parts have dynamic markings of *p* and *cresc.*. The clarinet and bassoon parts also show *p* and *cresc.*. The bassoon part includes a first ending marked "a 2". The trumpet and trombone parts are marked *p* and *cresc.*. The timpani part has *p* and *p cresc.*. The violin and viola parts are marked *p* and *cresc.*. The cello and double bass parts are marked *p* and *cresc.*.

159

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Cln. (Mi^b) I II

Timp.

Viol. I II

Vle.

Vc. e B.

ff, *f*, *a 2*, *p*

This section of the score covers measures 159 to 168. It features a variety of woodwinds, brasses, and strings. The flute and oboe parts are marked *ff* and *f*. The clarinet and bassoon parts are marked *ff* and *f*. The bassoon part includes a first ending marked "a 2". The trumpet and trombone parts are marked *ff* and *f*. The timpani part has *ff* and *f*. The violin and viola parts are marked *ff* and *f*. The cello and double bass parts are marked *ff* and *f*. The first ending is marked "1." and the second ending is marked "2."

Trio

167

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II

III

Soli

Solo

sf

cresc. (1)

sf

cresc.

Trio

Viol. I II

Vle.

Vc. e B.

p

p

p

p



179

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

p

Cor. (Mib) I II

III

f

sf

cresc.

f

sf

cresc. (1)

cresc.

Viol. I II

Vle.

Vc. e B.

p

p

p

p

193

Fl. I II *f* *molte* *p dolce*

Ob. I II *f* *molte* *p dolce*

Clar. (Sib) I II *f* *molte* *p dolce*

Fag. I II *f* *molte* *p dolce*

Cor. (Mib) I II III *sf* *f* *f* *f*

Viol. I II *f* *molte*

Vle. *f* *molte*

Vc. e B. *f* *molte*

Detailed description: This system contains measures 193 through 206. It features woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), three Cor Anglais (Corns), Violins, Viola, and Violoncello/Double Bass. The woodwinds play a melodic line with dynamics ranging from forte (f) to piano dolce (p dolce). The Cor Anglais parts are marked with sforzando (sf) and forte (f). The strings play a rhythmic accompaniment, with the Violoncello/Double Bass part marked forte (f). There are first and second endings indicated by (1) and (2) in the woodwind parts.

207

Fl. I *sempre legato*

Ob. I *sempre legato*

Clar. (Sib) I II

Fag. I *sempre legato*

Cor. (Mib) I II III

Viol. I II *p*

Vle. *p*

Vc. e B. *p*

Detailed description: This system contains measures 207 through 210. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) are marked *sempre legato* and play a continuous melodic line. The Cor Anglais parts are silent. The Violins, Viola, and Violoncello/Double Bass parts are marked piano (p) and play a rhythmic accompaniment. The woodwinds have first and second endings indicated by (1) and (2).

221

Fl. I II

Ob. I II

Clar. I II (Si b)

Fag. I II

Cor. (Mi b) I II III

Viol. I II

Vle.

Vc. e B.

sf *p* *cresc.*

235

Fl. I II

Ob. I II

Clar. I II (Si b)

Fag. I II

Cor. (Mi b) I II III

Viol. I II

Vle.

Vc. e B.

p *sf* *pp*

251

1. a 2. 2.

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Viol. I II

Vle. I II

Vc. I II

B. I II

260

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Viol. I II

Vle. I II

Vc. I II

B. I II

274

Fl. I
Fl. II
Ob. I
Ob. II
Clar. (Sib) I
Clar. (Sib) II
Fag. I
Fag. II
Cor. (Mi^b) I
Cor. (Mi^b) II
Cor. (Mi^b) III
Viol. I
Viol. II
Vle.
Vc. e B.

288

Fl. I
Fl. II
Ob. I
Ob. II
Clar. (Sib) I
Clar. (Sib) II
Fag. I
Fag. II
Cor. (Mi^b) I
Cor. (Mi^b) II
Cor. (Mi^b) III
Viol. I
Viol. II
Vle.
Vc. e B.

302

Fl. I
II

Ob. I
II

Clar. (Sib) I
II

Fag. I
II

Cor. (Mi^b) I
II
III

Viol. I
II

Vle.

Vc. e B.

315

Fl. I
II

Ob. I
II

Clar. (Sib) I
II

Fag. I
II

Cor. (Mi^b) I
II
III

Viol. I
II

Vle.

Vc. e B.

sempre pianissimo

sempre pianissimo

sempre pianissimo

pp

sempre pianissimo

328

Fl. I II
Ob. I II
Clar. (Si^b) I II
Fag. I II
Cor. (Mi^b) I II III
Viol. I II
Vle.
Vc. e B.

pp, *p*, *p*

343

Fl. I II
Ob. I II
Clar. (Si^b) I II
Fag. I II
Cor. (Mi^b) I II III
Clno. (Mi^b) I II
Timp.
Viol. I II
Vle.
Vc. e B.

pp, *cresc.*, *ff*, *C*, *a*₂

Musical score for measures 354-365. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Si**b**)), Bassoon (Fag.), Horns (Cor. (Mi**b**)), Trumpets (Cln. (Mi**b**)), Timpani (Timp.), Violin (Viol.), Viola (Vle.), and Violoncello/Double Bass (Vc. e B.). The key signature has three flats (E-flat major/C minor). The score begins at measure 354 with a double bar line and a dynamic marking of sf . The woodwinds and strings play a rhythmic accompaniment of eighth notes. The brass parts feature a melody with accents and dynamic markings. A double bar line is present at the end of measure 365.

Musical score for measures 366-378. The score continues from the previous page and includes the same instrumental parts. It begins at measure 366 with a double bar line and a dynamic marking of sf . The woodwinds and strings continue with their rhythmic accompaniment. The brass parts have a more active melodic line. The score features a timpani roll (tr) in measure 371. A double bar line is present at the end of measure 378.

Alla breve *)

379

Fl. I II
Ob. I II
Clar. (Si**b**) I II
Fag. I II
Cor. (Mi**b**) I II III
Cln. (Mi**b**) I II
Timp.

Alla breve *)

Viol. I II
Vle.
Vc.
B.

391

Fl. I II
Ob. I II
Clar. (Si**b**) I II
Fag. I II
Cor. (Mi**b**) I II
Cln. (Mi**b**) I II
Timp.

Viol. I II
Vle.
Vc.
B.

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: $\text{♩} = 116$

403

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. I
(Mi \flat) II

Cln. I
(Mi \flat) II

Timp.

Viol. I
II

Vle.

Vc. e B.

p

[p]

411

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. I
(Mi \flat) II
III

Cln. I
(Mi \flat) II

Timp.

Viol. I
II

Vle.

Vc. e B.

cresc.

ff

a 2

cresc.

ff

cresc.

ff

p cresc.

[p] cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

420 **Coda**

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Timp. Solo

Viol. I II

Vle. I II

Vc. e B. I II

f, *f*, *pp*, *pp*, *cresc.*

433

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Timp. I II

Viol. I II

Vle. I II

Vc. e B. I II

p cresc., *cresc.*, *cresc.*, *f*, *ff*, *ff*, *ff*

Finale

Allegro molto *

Flauto I, II

Oboe I, II

Clarinetto I, II
in Si \flat / B

Fagotto I, II

Corno I, II
in Mi \flat / Es

Corno III
in Mi \flat / Es

Clarino I, II
in Mi \flat / Es

Timpani
in Mi \flat - Si \flat /
Es - B

Allegro molto *

Violini I

Violini II

Viole

Violoncelli
e Bassi

Fl. I

Fl. II

Ob. I

Ob. II

Clar. I
(Si \flat)

Clar. II

Fag. I

Fag. II

Cor. I
(Mi \flat)

Cor. II

Cor. III

Cln. I
(Mi \flat)

Cln. II

Timp.

Viol. I

Viol. II

Vle.

Vc. e B.

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: $\text{♩} = 76$

19

Fl. I II a2 p ff

Ob. I II ff

Clar. (Sib) I II a2 p ff

Fag. I II a2 p ff

Cor. (Mib) I II III ff

Cln. (Mib) I II ff

Timp. ff

Viol. I II

Vle. ff

Vc. e B. ff

30

Fl. I II a2 p f p

Ob. I II p f p

Clar. (Sib) I II a2 p

Fag. I II a2 p

Cor. (Mib) I II III p f p

Cln. (Mib) I II p f p

Timp. p f p

Viol. I II arco f p pizz.

Vle. arco f p pizz.

Vc. e B. arco f p pizz.

43

Fl. I II a 2

Ob. I II

Clar. (Sib) I II a 2

Fag. I II a 2

Cor. (Mib) I II

Viol. I II arco *p dolce*

Vle. arco *p dolce*

Vc. arco *p dolce*

B.

52

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II

Viol. I II *cresc.* *p* *p dolce*

Vle. *f* *p* *soli arco* *p* **)*

Vc. *cresc.* *p* *p*

B.

*) Solo in sources; cf. Critical Commentary / Solo in den Quellen; vgl. Critical Commentary.

61

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Mi \flat) II

Viol. I II

Vle.

Vc.

B.

p

cresc.

p

3

**) soli*

[p]

69

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Mi \flat) II

Viol. I II

Vle.

Vc.

B.

p

dolce

dolce

dolce

II. [*p*]

f

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

pizz.

[p]

pizz.

[*p*]

*) Solo in sources; cf. Critical Commentary / Solo in den Quellen; vgl. Critical Commentary.

91

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I II III (Mi b)

Cln. I II (Mi b)

Timp.

Viol. I II

Vle.

Vc. e B.

f *p* *decresc.* *tr.* *pizz.*

99

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I II III (Mi b)

Cln. I II (Mi b)

Timp.

Viol. I II

Vle.

Vc. e B.

f *ff* *arco*

107 **A**

p *cresc.*

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

Cor. (Mi^b) I II III

Cln. (Mi^b) I II

Timp.

II. cresc. *f* *ff*

cresc. *f* *ff*

[*cresc.*] *f* *ff*

ff *ff* *ff*

A

p *sf* *sf* *cresc.* *f* *ff*

sf(p) *sf* *cresc.* *f* *ff*

sfp *sf* *cresc.* *f* *ff*

sfp [*sf*] *cresc.* *f* *ff*

f *ff*

117

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

Cor. (Mi^b) I II

Viol. I II

Vle. I II

Vc. I II

B. I II

p *p*

130

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Mi) II

Viol. I II

Vle.

Vc. e B.

p

sf

141

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Mi) II

Viol. I II

Vle.

Vc. e B.

cresc.

f

a 2

151

Fl. I II *a 2*

Ob. I II *a 2*

Clar. (Sib) I II *sf*

Fag. I II *a 2 sf*

Cor. (Mib) I II *sf*

Viol. I II *sf*

Vle. *sf*

Vc. e B. *f*

161

Fl. I II *a 2*

Ob. I II *a 2 sf*

Clar. (Sib) I II *sf*

Fag. I II *sf*

Cor. (Mib) I II *Corno I in Fa / F*

Viol. I II *sf*

Vle. *sf*

Vc. e B. *sf*

pù forte

pù forte

pù forte

[*pù forte*]

168

a 2

Fl. I II

Ob. I II

Clar. I (Si \flat) II

Fag. I II

Cor. I (Fa) II (Mi \flat)

f *ff* *p*

B

Viol. I II

Vle.

Vc. e B.

ff *p* *pizz.*

B

177

Fl. I II

Ob. I II

Clar. I (Si \flat) II

Fag. I II

Cor. I (Fa) II (Mi \flat)

cresc. *sf* *p*

Viol. I II

Vle.

Vc. e B.

cresc. *sf* *p*

186

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. I (Fa) II (Mib)

Viol. I II

Vle.

Vc. e B.

cresc.

p

pizz.

192

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. I (Fa) II (Mib)

Viol. I II

Vle.

Vc. e B.

2/2

Fl. I
II

Ob. I
II

Clar. (Si^b) I
II

Fag. I
II

I (Fa)
II (Mi^b)
Cor. III (Mi^b)

Viol. I
II

Vle.

Vc. e B.

sf *sf* *molto marcato*



2/2

219

Fl. I
II

Ob. I
II

Clar. (Si^b) I
II

Fag. I
II

I (Fa)
II (Mi^b)
Cor. III (Mi^b)

Viol. I
II

Vle.

Vc. e B.

sf *sf* *sf*

226

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

I (Fa)
II (Mib)
Cor.
III (Mib)

Viol. I
II

Vle.

Vc. e B.

sf *sf* *sf* *sf* [*sf*] [*sf*]

ff [*ff*] [*ff*]

a 2 (1) (4) 3

234

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

I (Fa)
II (Mib)
Cor.
III (Mib)

Viol. I
II

Vle.

Vc. e B.
p

sf *sf* *sf* *sf* [*sf*] [*sf*]

a 2 (1) (4) 3

242

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. I (Fa) II (Mi \flat) III (Mi \flat)

Viol. I II

Vle.

Vc. e B.

sf

a2

[sf]

a2

249

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. I (Fa) II (Mi \flat) III (Mi \flat)

Viol. I II

Vle.

Vc. e B.

a2

a2

a2

D

p

p

p

p

p

p

p

257

Fl. I II *dolce* *cresc.* *sf*

Ob. I II *dolce* *p*

Clar. (Si \flat) I II *dolce*

Fag. I II *dolce*

Cor. I (Fa) II (Mi \flat) *cresc.* *sf* *p*

III (Mi \flat) *cresc.* *sf* *p*

Viol. I *dolce* *cresc.* *sf* *pp*

II *p* *cresc.* *sf* *pp*

Vle. *p* *cresc.* *sf*

Vc. e B. *pizz.* *cresc.* *sf*

[cresc.]

269

Fl. I II *p*

Ob. I II *p*

Clar. (Si \flat) I II *p*

Fag. I II *p*

Cor. I (Fa) II (Mi \flat) *p* *in Fa/F*

III (Mi \flat) *p* *Corno I in Mi \flat /Es*

Viol. I *pp*

II *pp*

Vle. *pp*

Vc. e B. *pp* *arco*

279

Fl. I
II

Ob. I
II

Clar. I
(Si \flat) II

Fag. I
II

Cor. I
(Mi \flat) II
III

Viol. I
II

Vle.

Vc. e B.

pp

286

Fl. I
II

Ob. I
II

Clar. I
(Si \flat) II

Fag. I
II

Cor. I
(Mi \flat) II
III

Viol. I
II

Vle.

Vc. e B.

p sf

sf

p

293 *a 2*

Fl. I II *sf*

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Mi \flat) I II III

Viol. I II *cresc.*

Vle. *cresc.*

Vc. e B. *cresc.*

300

Fl. I II

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Mi \flat) I II III *f sf*

Viol. I II *f sf*

Vle. *f*

Vc. e B. *f*

307

Fl. I II
Ob. I II
Clar. (Si^b) I II
Fag. I II
Cor. (Mi^b) I II III
Viol. I II
Vle. I II
Vc. e B. I II

314

E a 2

Fl. I II
Ob. I II
Clar. (Si^b) I II
Fag. I II
Cor. (Mi^b) I II III
Clno. (Mi^b) I II
Timp.
Viol. I II
Vle. I II
Vc. e B. I II

327

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mib) I II III
Cln. (Mib) I II
Timp.
Viol. I II
Vle.
Vc. e B.

330

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mib) I II III
Cln. (Mib) I II
Timp.
Viol. I II
Vle.
Vc.
B.

340

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc. e B.

I. in Mi b/ Es

f [*f*]

sf *sf* *sf* *sf* *sf* *sf*

a 2

348 **Poco Andante ***

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc. e B.

p *con espressione* *sf* *cresc.* *sf* *p*

p con espressione *sf* *cresc.* *sf* *p*

p con espressione *sf* *cresc.* *sf* *p*

p espress. *p*

sf *sf* *sf* *p* *p* *p*

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 108

359

Fl. I II
Ob. I II
Clar. (Si^b) I II
Fag. I II
Cor. (Mi^b) I II III
Timp.
Viol. I II
Vle.
Vc. e B.

367

Fl. I II
Ob. I II
Clar. (Si^b) I II
Fag. I II
Cor. (Mi^b) I II III
Timp.
Viol. I II
Vle.
Vc. e B.

372

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Timp.

Viol. I II

Vle. I II

Vc. I II

B. I II

376

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Timp.


Viol. I II

Vle. I II

Vc. I II

B. I II

[p].....

*) Authentic sources / In den authentischen Quellen:  ; cf. / Vgl. Critical Commentary

380 **F** *a 2*

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mib) I II III
Cmo. (Mib) I II
Timp.

F

Viol. I II
Vle.
Vc.
B.

385 *a 2*

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mib) I II III
Cmo. (Mib) I II
Timp.
Viol. I II
Vle.
Vc. e B.

390

Fl. I II

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Mi \flat) I II III

Cln. (Mi \flat) I II

Timp.

Viol. I II

Vle.

Vc. e B.

394

Fl. I II

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Mi \flat) I II III

Cln. (Mi \flat) I II

Timp.

Viol. I II

Vle.

Vc. e B.

399

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. I
(Mib) II

III

Cln. I
(Mib) II

Timp.

Viol. I
II

Vle.

Vc. e B.

p

cresc.

403

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. I
(Mib) II

III

Cln. I
(Mib) II

Timp.

Viol. I
II

Vle.

Vc. e B.

p

[p]

cresc.

409

Fl. I
II

Ob. I
II

Clar. (Si \flat) I
II

Fag. I
II

Cor. (Mi \flat) I
II
III

Clno. (Mi \flat) I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

cresc.

413

Fl. I
II

Ob. I
II

Clar. (Si \flat) I
II

Fag. I
II

Cor. (Mi \flat) I
II
III

Clno. (Mi \flat) I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

f

sempre più forte

417

Fl. I II

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Mi \flat) I II

Cln. (Mi \flat) I II

Viol. I II

Vle.

Vc.

B.

ff *p* *cresc.*

424

Fl. I II

Ob. I II

Clar. (Si \flat) I II

Fag. I II

Cor. (Mi \flat) I II

Cln. (Mi \flat) I II

Viol. I II

Vle.

Vc.

B.

decre. *p* *decre.* *pp*

[*decre.*] *p* *decre.* *pp*

Presto *)

431

Fl. I II
Ob. I II
Clar. (Si \flat) I II
Fag. I II
Cor. (Mi \flat) I II III
Cln. (Mi \flat) I II
Viol. I II
Vle.
Vc. e B.

Presto *)

437

Fl. I II
Ob. I II
Clar. (Si \flat) I II
Fag. I II
Cor. (Mi \flat) I II III
Cln. (Mi \flat) I II
Timp.
Viol. I II
Vle.
Vc. e B.

*) Beethoven's metronome marking of 1817: ♩ = 116, but cf. Critical Commentary / Beethovens Metronombezeichnung von 1817: ♩ = 116, siehe jedoch Critical Commentary

444

Fl. I II *sf* a 2 *sf* *sf*

Ob. I II *sf* a 2 *sf* *sf*

Clar. (Sib) I II *sf* a 2 *sf* *sf*

Fag. I II *sf* a 2 *sf* *sf*

Cor. (Mib) I II III *sf* *sf*

Clno. (Mib) I II *sf* *sf*

Timp. *sf* *sf*

Viol. I II *sf* *sf*

Vle. *sf* *sf*

Vc. e B. *sf* *sf*

450

Fl. I II a 2 *sf* *sf* *sf* *sf*

Ob. I II a 2 *sf* *sf* *sf* *sf*

Clar. (Sib) I II a 2 *sf* *sf* *sf* *sf*

Fag. I II a 2 *sf* *sf* *sf* *sf*

Cor. (Mib) I II III *sf* *sf* *sf* *sf*

Clno. (Mib) I II a 2 *sf* *sf* *sf* *sf*

Timp. *sf* *sf*

Viol. I II *sf* *sf*

Vle. *sf* *sf*

Vc. e B. *sf* *sf*

04017 276

456

Fl. I II
Ob. I II
Clar. (Si^b) I II
Fag. I II
Cor. (Mi^b) I II III
Cln. (Mi^b) I II
Timp.
Viol. I II
Vle.
Vc. e B.

sempre più forte
sf
ff
a 2

463

Fl. I II
Ob. I II
Clar. (Si^b) I II
Fag. I II
Cor. (Mi^b) I II III
Cln. (Mi^b) I II
Timp.
Viol. I II
Vle.
Vc. e B.

sf
ff
a 2