

BEETHOVEN

Symphonie Nr. 3 in Es

Symphony No. 3 in E-flat major

»Eroica«

op. 55

Urtext

Herausgegeben von / Edited by
Jonathan Del Mar

Partitur / Score

Bärenreiter Kassel · Basel · London · New York · Praha

BA 9003

ORCHESTRA

Flauto I, II, Oboe I, II, Clarinetto I, II, Fagotto I, II;
Corno I, II, III, Clarino I, II; Timpani;
Violino I, II, Viola, Violoncello e Basso

Aufführungsdauer / Duration: ca. 50 min.

Neben der vorliegenden Ausgabe sind das Aufführungsmaterial (BA 9003)
und der Critical Commentary (BA 9003-40) erhältlich.

In addition to the present score the complete performance material (BA 9003)
and the Critical Commentary (BA 9003-40) are also available.

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SINFONIA EROICA

composta

per festeggiare il sovvenire di un grand Uomo

e dedicata

A Sua Altezza Serenissima il Principe di Lobkowitz

da

Luigi van Beethoven

Symphonie Nr. 3

Es-dur
op. 55

Allegro con brio *)

Ludwig van Beethoven

Flauto I, II
Oboe I, II
Clarinetto I, II
in Sib / 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 - Sib /
Es - B
Violini I
Violini II
Viole
Violoncelli
Bassi

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

13

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc.

B.

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

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

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

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

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

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

p *cresc.* *fp*

II. p *cresc.* *fp*

II. cresc. *fp*

cresc. *f*

cresc. *fp*

cresc. *fp*

p *cresc.* *fp*

p *cresc.* *fp*

24

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc.

B.

sf *sf* *sf* *fp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *fp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *fp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *fp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

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

sf *sf* *sf* *fp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *fp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *fp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *fp* *sf* *(1) sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

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*

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

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

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

45

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

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

Clar. (Sib) I II *p*

Fag. I II *p*

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

Cln. (Mib) I II

Viol. I II *p*

Vle. *p*

Vc. e B. *p*

54

Musical score for measures 54-62. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (Soprano, Bass), Bassoon (I, II), Cor (Mib) (I, II, III), Clarinet (Mib) (I, II), Violin (I, II), Viola, Violoncello (Vc.), and Bass (B.). The key signature is two flats (B-flat major/D minor). The score starts with a dynamic of *sf* and *ff*, transitioning to *ff* and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes. Dynamic markings include *ff*, *p*, and *cresc.*. A second ending bracket labeled 'a 2' is present for the Clarinet (Mib) and Bassoon parts.

63

B

Musical score for measures 63-71. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (Soprano, Bass), Bassoon (I, II), Cor (Mib) (I, II, III), Clarinet (Mib) (I, II), Timpani (Timp.), Violin (I, II), Viola, and Violoncello/Bass (Vc. e B.). The key signature is two flats (B-flat major/D minor). The score begins with a dynamic of *f*. The woodwinds and strings play a rhythmic pattern of eighth notes. Dynamic markings include *f*, *cresc.*, and *f*. A section marked 'B' starts at measure 64. A second ending bracket labeled 'II. [cresc.]' is present for the Bassoon part. The Violoncello and Bass parts are combined and labeled 'Vc. e B.'.

69

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.

75

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.

81 a 2 C

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

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

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

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

Cor. (Mib) I II III *ff*

Clno. (Mib) I II *ff*

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

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

Vc. *ff* *pizz.* *p* *cresc.* *sf* *sf* *p*

B. *ff* [*p*]

92

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

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

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

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

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

Viol. I II *pp*

Vle. *pp*

Vc. *pp*

B. *arco* *pp*

*) Cf. / Vgl. Critical Commentary

1/16 a 2

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.

122

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.

132 E

Fl. I II *sfp*

Ob. I II *sfp*

Clar. (Sib) I II *sfp*

Fag. I II *sfp p*

Cor. (Mj b) I II III *p*

Viol. I II *sfp [p]*

Vle. *p sfp*

Vc. *p sfp*

B. *p*

140 *cresc.*

Fl. I II *cresc.*

Ob. I II *cresc.*

Clar. (Sib) I II *cresc.*

Fag. I II *cresc.*

Cor. (Mj b) I II III *cresc.*

Clno. (Mj b) I II *ff f*

Timp. *f f f*

Viol. I II *cresc. ff f sfz*

Vle. *cresc. ff f sfz*

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

147

Fl. I II

Ob. I II

Clar. I II (Sib)

Fag. I II

Cor. I II (Mib)

Clno. I II (Mib)

Timp.

Viol. I II

Vle.

Vc.

B.

sfz

decresc.

pp

1. 2.

154

Fl. I II

Ob. I II

Clar. I II (Sib)

Fag. I II

Cor. I II (Mib)

Clno. III (Mib)

Viol. I II

Vle.

Vc. e B.

pp

cresc.

*) Cf. / Vgl. Critical Commentary

165

p dolce

dolce

sf *p* *dolce* *sfp*

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle. I II

Vc. e B. I II

172

sf *pp*

sf *pp*

sf *pp*

sf *pp*

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle. I II

Vc. e B. I II

179

Fl. I II
Ob. I II
Clar. (Sib) 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* *cresc.* *p* *cresc.* *ff* **F**

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

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

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

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

a 2 *a 2*

187

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

F

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

Detailed description: This system covers measures 192 to 196. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos/Double Basses) play a melodic line that begins with a piano (*p*) dynamic and gradually increases in volume, marked with *cresc.* (crescendo). The woodwinds have a melodic line with some rests, while the strings play a more active, rhythmic accompaniment. The Cor Anglais (Cornet) part is marked *a 2* and is mostly silent. The Viola and Cello/Double Bass parts have some fingerings indicated in parentheses.

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*

Detailed description: This system covers measures 197 to 201. The woodwinds and strings play a powerful, fortissimo (*ff*) passage. The woodwinds play sustained chords, while the strings play a rhythmic accompaniment. The Cor Anglais (Cornet) part is marked *a 2* and plays a melodic line. The Viola and Cello/Double Bass parts have some fingerings indicated in parentheses. The dynamic markings include *ff* (fortissimo), *cresc.* (crescendo), and *sf* (sforzando).

203

Fl. I
II

Ob. I
II

Clar. (Si♭) I
II

Fag. I
II

Cor. (Mi♭) I
II
III

Viol. I
II

Vle.

Vc. e B.

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

209

Fl. I
II

Ob. I
II

Clar. (Si♭) I
II

Fag. I
II

Cor. (Mi♭) I
II
III

Viol. I
II

Vle.

Vc. e B.

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

231

Musical score for measures 231-238. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), Bassoon (Fag.), Cor Anglais in B-flat (Cor. (Mib)), Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Bass (B.). The key signature is B-flat major. The flute part begins with a melodic line marked *sfp*. The oboe and clarinet parts have rests until measure 234, where they enter with *sf* dynamics. The bassoon part has a rest until measure 234. The strings play a rhythmic accompaniment with various dynamics including *sfp*, *sf*, and *p*.

239

Musical score for measures 239-246. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), Bassoon (Fag.), Cor Anglais in B-flat (Cor. (Mib)), Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Bass (B.). The key signature is B-flat major. The flute part has a rest until measure 240, where it enters with *p* and *sf* dynamics. The oboe and clarinet parts have rests until measure 240, where they enter with *p* and *sf* dynamics. The bassoon part has a rest until measure 240, where it enters with *[P] sf*. The strings play a rhythmic accompaniment with various dynamics including *sf*, *cresc.*, and *cresc. sf*.

H.

246

Musical score for measures 246-255. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), Bassoon (Fag.), and Cor Anglais (Cor. (Mib)). The string section includes Violin (Viol.), Viola (Vle.), and Violoncello/Double Bass (Vc. e B.). Dynamics include *[cresc.]*, *ff*, and *sf*. A *a 2* marking is present for the Cello/Double Bass part.

H.

Musical score for measures 246-255, focusing on the string section. It includes Violin (Viol.), Viola (Vle.), and Violoncello/Double Bass (Vc. e B.). Dynamics include *sf* and *ff*.

256

Musical score for measures 256-305. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), Bassoon (Fag.), and Cor Anglais (Cor. (Mib)). The string section includes Violin (Viol.), Viola (Vle.), and Violoncello/Double Bass (Vc. e B.). Dynamics include *sf* and *tr* (trills). A double bar line is present at the beginning of measure 256.

265

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.

275

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.

284 a 2

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Woodwind section score for measures 284-288. Flute I and II, Oboe I and II, Clarinet (Sib) I and II, and Bassoon I and II. Dynamics include *p*, *sfp*, and *sf*. A first ending bracket labeled 'a 2' spans measures 284-288.

Viol. I II

Vle.

Vc.

B.

String section score for measures 284-288. Violin I and II, Viola, Violoncello, and Bass. Dynamics include *sfp* and *sf*. The Bass part includes a *pizz.* marking.

291

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Viol. I II

Vle.

Vc.

B.

Woodwind and string section score for measures 291-295. Flute I and II, Oboe I and II, Clarinet (Sib) I and II, Bassoon I and II, Violin I and II, Viola, Violoncello, and Bass. Dynamics include *cresc.*, *p*, *sf*, and *sfz*. The Bassoon part includes a *II. p* marking.

299

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Cln. (Mi^b) I II

Viol. I II

Vle.

Vc. e B.

cresc. *f* *a 2* *f* *sf* *sf*

Measures 299-306: This system contains measures 299 through 306. It features a woodwind section with Flute I and II, Oboe I and II, Clarinet in B-flat I and II, and Bassoon I and II. A string section includes Cor Anglais (Mi^b) I, II, III, Cello (Mi^b) I and II, Violin I and II, Viola, and Violoncello & Bass. The woodwinds and strings play a rhythmic pattern of eighth notes. The flute and bassoon parts include a first ending bracket labeled 'a 2' in measures 305 and 306. Dynamics include *cresc.*, *f*, and *sf*.

307

Fl. I II

Ob. I II

Clar. (Sib) 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 *sf* *a 2* *sf* *[f]* *sf* *sf*

Measures 307-314: This system contains measures 307 through 314. The instrumentation remains the same as in the previous system. The woodwinds and strings continue with the eighth-note rhythmic pattern. The flute and bassoon parts have a first ending bracket labeled 'a 2' in measures 311 and 312. Dynamics include *sf* and *[f]*.

332

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

p

p

p

sf

p

sfp

sfp

sfp

342

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.

II. p

p

sfp

sfp

sfp

sfp

sfp

sfp

370

Ob. I II *p* *decresc.* *pp*

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

Fag. I II *p* *decresc.* *pp*

Cor. I (Fa) II (Mi^b) III (Mi^b) *p* *decresc.* *pp*

Viol. I II *p* *decresc.* *pizz.*

Vle. *p* *decresc.* *pizz.*

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

382

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

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

Clar. (Si^b) I II *pp* *pp* *f* *ff*

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

Cor. I (Fa) II (Mi^b) III (Mi^b) *pp* *[pp]* *pp* *f* *ff*

Cln. I (Mi^b) II *pp* *[pp]* *f* *ff*

Timp. *f* *ff*

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

Vle. *pp* *pizz.* *arco* *pizz.* *arco* *ppp* *f* *ff*

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

B. *f* *ff*

399

Fl. I
II

Ob. I
II

Clar. I
(Si^b) II

Fag. I
II

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

Viol. I
II

Vle.

Vc.

B.

408

Fl. I
II

Ob. I
II

Clar. I
(Si^b) II

Fag. I
II

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

Viol. I
II

Vle.

Vc.

B.

421

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.

cresc. *decresc.* *a 2* *pp* *cresc.* *a 2* *cresc.*
cresc. *decresc.* *pp* *a 2* *cresc.*
cresc. *decresc.* *p(p)* *a 2* *cresc.*
cresc. *decresc.* *p(p)* *cresc.*
pp *cresc.*
pp *cresc.*
cresc.
arco *cresc.* *decresc.* *pp* *cresc.*
cresc. *decresc.* *pp* *cresc.*
cresc. *decresc.* *pp* *cresc.*
cresc. *decresc.* *pp* *cresc.*

430

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 *f* *sf* *sf* *più forte* *ff* *sf*
a 2 *f* *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*
f *sf* *sf* *più forte* *ff* *sf*

473

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. e B.

481

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. e B.

489

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Viol. I II

Vle.

Vc.

B.

sf

cresc.

sf

p

cresc.

sf

pizz.

[*p*]

arco

Detailed description: This block contains the musical score for measures 489 to 500. It features staves for Flute (I, II), Oboe (I, II), Clarinet in B-flat (I, II), Bassoon (I, II), Cor Anglais (I, II, III), Violin (I, II), Viola, Violoncello, and Double Bass. The score includes various dynamic markings such as *sf* (sforzando), *cresc.* (crescendo), *p* (piano), and *pizz.* (pizzicato). The woodwinds and strings play melodic and harmonic lines, while the double bass has a pizzicato section followed by an arco section.

500

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II III

Viol. I II

Vle.

Vc.

B.

Corno I in Mi^b/Es

a 2

cresc.

a 2

cresc.

cresc.

p

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

Detailed description: This block contains the musical score for measures 500 to 510. It features the same instruments as the previous block, plus a staff for Corno I in B-flat/E-flat. The score includes dynamic markings such as *a 2* (second ending), *cresc.* (crescendo), *p* (piano), and *pp* (pianissimo). The woodwinds and strings continue their melodic and harmonic development, with the double bass playing a steady bass line.

511 *a 2.* **Q**

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.

cresc.

Q

518

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. e B.

*) Cf. / Vgl. Critical Commentary

544

Musical score for measures 544-552. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Sib (Clar. (Sib)), Bassoon (Fag.), Cor Anglais (Cor. (Mib)), Clarinet in Mib (Cln. (Mib)), Timpani (Timp.), Violin (Viol.), Viola (Vle.), and Violoncello/Bass (Vc. e B.). The music is in a key with two flats and a 4/4 time signature. Dynamics range from *ff* to *p*. A section marked *S* begins at measure 550. Performance markings include *cresc.*, *tr*, and *a 2*.

553

Musical score for measures 553-561. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Sib (Clar. (Sib)), Bassoon (Fag.), Cor Anglais (Cor. (Mib)), Clarinet in Mib (Cln. (Mib)), Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Bass (B.). The music continues in the same key and time signature. Dynamics range from *pp* to *ff*. A section marked *S* continues. Performance markings include *decresc.*, *pp*, *f*, *p*, and *a 2*.

564

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.



572

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.

580

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

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

588

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Timp.

Viol. I II

Vle.

Vc.

B.

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

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

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

pianissimo

p *pizz.* *p* *sf* *sf* *sf* *T*

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

631 **U**

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 *sfp* *sf*

638 **U**

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.
B.

p *sf* *pizz.* *a 2*

V

645 a 2

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.

Fl. I II: *cresc.*, *sf*, a 2
Ob. I II: a 2, *cresc.*
Clar. (Sib) I II: *cresc.*, a 2
Fag. I II: a 2, *cresc.*, *sf*
Cor. (Mi**b**) I II III: *cresc.*, *sf*
Cln. (Mi**b**) I II: *cresc.*, 3
Timp.: *p*, *cresc.*, 3

V

Viol. I II, Vle., Vc., B.

Viol. I II: *cresc.*, *sf*, *cresc.*
Vle.: *cresc.*
Vc.: *cresc.*, arco
B.: *cresc.*

652 a 2

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.

Fl. I II: *sf*, *f*, a 2
Ob. I II: a 2, *sf*, *f*, a 2
Clar. (Sib) I II: a 2, *sf*, *f*
Fag. I II: *sf*, *f*, a 2, *sf*
Cor. (Mi**b**) I II III: *f*
Cln. (Mi**b**) I II: 3, *f*
Timp.: *f*
Viol. I II: *f*
Vle.: *f*
Vc. e B.: *f*, *sf*

673 **W**

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

Ob. I II *p*

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

Fag. I II *p* *cresc.*

Cor. (Mib) I II III *p*

Cln. (Mib) I II [*p*]

Timp.

Detailed description: This system contains the woodwind parts for measures 673-680. The Flute I and II parts begin with a dynamic of *p* and transition to *p cresc.* in measure 678. The Oboe I and II parts start at *p*. The Clarinet in B-flat I and II parts start at *p*, with the second clarinet part including a second staff (*a 2*) that begins in measure 678. The Bassoon I and II parts start at *p*. The Cor Anglais (Mib) I, II, and III parts start at *p*. The Clarinet in B-flat I and II parts start with a dynamic marking of [*p*]. The Timpani part is present but has no notes.

W

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

Vle. *p* *cresc.*

Vc. *p* *cresc.*

B. *p* *cresc.*

Detailed description: This system contains the string parts for measures 673-680. The Violin I and II parts start at *p*, with the Violin II part including a second staff. Both Violin parts transition to *p* in measure 675 and then to *cresc.* in measure 678. The Viola part starts at *p* and transitions to *cresc.* in measure 678. The Violoncello part starts at *p* and transitions to *cresc.* in measure 678. The Bass part starts at *p* and transitions to *cresc.* in measure 678.

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

Cln. (Mib) 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*

Detailed description: This system contains the woodwind and string parts for measures 680-687. The Flute I and II parts start at *f* and transition to *ff* in measure 685. The Oboe I and II parts start at *f* and transition to *ff* in measure 685. The Clarinet in B-flat I and II parts start at *f*, with the second clarinet part including a second staff (*a 2*) that begins in measure 680. The Bassoon I and II parts start at *f* and transition to *ff* in measure 685. The Cor Anglais (Mib) I, II, and III parts start at *f* and transition to *ff* in measure 685. The Clarinet in B-flat I and II parts start at *f* and transition to *ff* in measure 685. The Timpani part starts at *f* and transitions to *ff* in measure 685. The Violin I and II parts start at *f* and transition to *ff* in measure 685. The Viola part starts at *f* and transitions to *ff* in measure 685. The Violoncello and Bass parts start at *f* and transition to *ff* in measure 685.

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

Violini II

Viola

Violoncelli

Bassi

Ob. I

Ob. II

Clar. I

Clar. (Si^b) II

Fag. I

Fag. II

Cor. I

Cor. (Do) II

Cor. III

Cor. (Mi^b)

Timp.

Viol. I

Viol. II

Vle.

Vc.

B.

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

12

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mi \flat) I II

Timp.

[II. p]

cresc.

decresc.

p

p cresc.

decresc.

p

decresc.

p

A

Viol. I II

Vle.

Vc.

B.

cresc.

decresc.

p

p

cresc.

decresc.

p

cresc.

decresc.

p

[p]

cresc.

decresc.

p

[p]

A

18

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Timp.

Viol. I II

Vle.

Vc.

B.

[p]

pp

cresc.

f

p

sf

p

cresc.

f

p

sf

p

cresc.

f

p

sf

p

[p]

cresc.

f

p

sf

p

This musical score page covers measures 27 to 35. It is arranged in three systems of staves. The instruments are: Ob. I & II, Clar. (Sib) I & II, Fag. I & II, Cor. (Do) I & II, Cor. (Mi b) III, Timp., Viol. I & II, Vle., Vc., and B. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure numbers 27, 35, and 38 are indicated at the start of their respective systems. Dynamics include *sf*, *p*, *cresc.*, and *f*. Performance markings include *espressivo*, *decresc.*, and *II. cresc.*. The string parts (Viol., Vle., Vc., B.) feature a prominent triplet accompaniment that intensifies throughout the measures.

41

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. e B.

48

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. e B.

*) Cf. Preface / Vgl. Vorwort
 **) Cresc. in 53, 197 may be doubtful; see Symphony No. 4, Critical Commentary, note on II 71 / Cresc. in T. 53, 197 könnten fraglich sein; vgl. Symphonie Nr. 4, Critical Commentary, Bemerkung zu II 71

54

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.

61

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. e B.

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 54. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play melodic lines with dynamic markings of *f*, *p*, and *sf*. The brass section (Horns and Timpani) provides harmonic support with *f* and *sf* dynamics. The strings (Violins, Viola, Cello, Double Bass) play a rhythmic pattern of eighth notes, often in triplets, with dynamics ranging from *p* to *sf*. A specific instruction 'a 2' is noted for the Bassoon part. The score concludes at measure 61.

68 **Maggiore**

dolce

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Do) II

Cor. III (Mi^b)

Timp.

Maggiore

Viol. I II

Vle.

Vc. e B.

73

cresc.

ff *sf*

Fl. I II

Ob. I II

Fag. I II

Cor. I (Do) II

Cor. III (Mi^b)

Clno. I (Do) II

Timp.

cresc.

ff *6*

Viol. I II

Vle.

Vc. e B.

77

Fl. I II

Ob. I II

Fag. I II

Cor. (Do) I II

Cor. (Mi^b) III

Clno. (Do) I II

Timp.

Viol. I II

Vle.

Vc.

B.

82

Fl. I II

Ob. I II

Fag. I II

Cor. (Do) I II

Cor. (Mi^b) III

Timp.

Viol. I II

Vle.

Vc.

B.

86

Fl. I II

Ob. I II

Fag. I II

Cor. (Do) I II

Cor. (Mi \flat) III

Timp.

Viol. I II

Vle.

Vc. e B.

II. p

p

sempre p

sempre p

90

Fl. I II

Ob. I II

Fag. I II

Cor. (Do) I II

Clno. (Do) I II

Timp.

Viol. I II

Vle.

Vc.

B.

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

94 *cresc.*

Fl. I II *f* *sempre più forte* *ff* *sf*

Ob. I II *f* *sempre più forte* *ff* *sf*

Clar. I (Sib) II *f* *sempre più forte* *[ff]* *sf*

Fag. I II *f* *sempre più forte* **) ff* *sf*

Cor. I (Do) II *f* *sempre più forte* *ff* *sf*

Cor. III (Mib) *f* *sempre più forte* *ff* *sf*

Cln. I (Do) II *f* *sempre più forte* *ff* *sf*

Timp. *f* *sempre più forte* *ff*

Viol. I *f* *sempre più forte* *ff* *sf*

Viol. II *f* *sempre più forte* *ff* *sf*

Vle. *f* *sempre più forte* *ff* *sf*

Vc. *f* *sempre più forte* *ff* *sf*

B. *f* *sempre più forte* *ff* *sf*

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

99

Fl. I II *sf*

Ob. I II *sf*

Clar. (Sib) I II *sf*

Fag. I II *sf*

Cor. (Do) I II *sf*

Cor. (Mi^b) III *sf*

Clno. (Do) I II *sf*

Timp. *tr*

Viol. I II *fp* *cresc.* *p* *sotto voce*

Vle. *sf* *fp* *cresc.* *p* *p sotto voce*

Vc. *fp* *cresc.* *p* *p [sotto voce]*

B. *fp* *cresc.* *p* *p*

Score for measures 99-105. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais (Do and Mi flat), and Cello/Double Bass) play fortissimo (*sf*) patterns. The brass (Trumpet and Trombone) also play fortissimo (*sf*). The timpani (*Timp.*) features trills (*tr*). The strings (Violin I & II, Viola, Violoncello, and Contrabasso) play fortissimo (*fp*) patterns, followed by a crescendo (*cresc.*) and a transition to piano (*p*), with some parts marked *sotto voce*.

106

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mib) III

Viol. I II

Vle.

Vc.

B.

112

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mib) III

Viol. I II

Vle.

Vc.

B.

118 *a 2*

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

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

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

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

Cor. (Do) I II

Cor. (Mib) III

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

Vle. *f* *sf* *tr*

Vc. *f* *sf* *tr*

B. *f* *sf*

124 *a 2*

Fl. I II *a 2*

Ob. I II *a 2*

Clar. (Sib) I II *a 2*

Fag. I II

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

Cor. (Mib) III

Cln. (Do) I II *f*

Timp. *f*

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

Vle. *sf* *sf* *sf* *sf* *sf*

Vc. *f* *[sf]*

B. *f* *[sf]*

D
130

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.

D
135

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.

140

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.
Viol. I II
Vle.
Vc. c B.

ff *sf* *sf* *sf* *sf* *ff*

a 2

Detailed description: This system of the musical score covers measures 140 to 144. It features a variety of instruments including woodwinds, brass, and strings. The woodwinds and strings play complex, rhythmic patterns, while the brass instruments provide harmonic support. Dynamic markings range from *ff* (fortissimo) to *sf* (sforzando). The woodwinds have an *a 2* marking. The strings are marked with *sf* and *ff*.

145

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.
Viol. I II
Vle.
Vc.
B.

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

a 2

Detailed description: This system covers measures 145 to 149. The instrumentation remains similar to the previous system. The woodwinds and strings continue with their complex rhythmic patterns. Dynamic markings are primarily *sf* (sforzando). The woodwinds have an *a 2* marking. The strings are marked with *sf*. The bassoon part has a *sf* marking. The strings are marked with *sf* and *sf*.

150 **E**

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.

p

E

Viol. I II
Vle.
Vc.
B.

sf *decresc.* *p* *sotto voce*

158

Cor. (Do) I II
Cor. (Mi^b) III
Cln. (Do) I II
Timp.

ff *sf*

Viol. I II
Vle.
Vc. e B.

ff *sf*

6 3

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

163

Fl. I
II

Ob. I
II

Clar. (Sib) I
II

Fag. I
II

Cor. (Do) I
II

Cor. (Mi) III

Cln. (Do) I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

sf

ff

decesc.

167

Fl. I
II

Ob. I
II

Clar. (Sib) I
II

Fag. I
II

Cor. (Do) I
II

Cor. (Mi) III

Cln. (Do) I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

decesc.

p

ff

p

171 *F*

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Do) II

Cor. III (Mib)

Cln. I (Do) II

Timp.

Viol. I II

Vle.

Vc. e B.

p *p* *p* *p*

II. p

F

175 *F* *cresc.*

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Do) II

Cor. III (Mib)

Cln. I (Do) II

Timp.

Viol. I II

Vle.

Vc. e B.

sf *sf*

cresc. *cresc.* *cresc.* *cresc.*

a 2

cresc. *cresc.* *cresc.* *cresc.*

3 *6* *3* *6* *3* *6* *3* *6*

cresc. *cresc.* *cresc.* *cresc.*

179

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mib) III

Viol. I II

Vle.

Vc.

B.

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

cresc.

p

cresc. sf

p

cresc. sf

p

pp

p

cresc. sf

p

cresc. sf

p

cresc. sf

p

cresc. sf

p

191

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

195

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

*) See footnote on p. 47 / Siehe Fußnote auf S.47

199

Fl. I II *p*

Ob. I II *II. p*

Clar. (Sib) I II

Fag. I II *a 2*

Cor. (Do) I II

Cor. (Mi) III

Timp.

Viol. I II *cresc. p sf*

Vle. *cresc. p*

Vc. *cresc. p*

B. *cresc. p*

203

Fl. I II *f sf p*

Ob. I II *f sf p*

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

Fag. I II *a 2 f sf p*

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

Cor. (Mi) III

Timp. *f decresc. p*

Viol. I II *f sf decresc. p*

Vle. *f sf decresc. p*

Vc. *f sf decresc. p*

B. *f sf p*

207

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.

f

H

p

pp

decresc.

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.

pp

pp

pp

220

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mi^b) III

Timp.

Viol. I II

Vle.

Vc.

B.

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

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

pp *cresc.* *decresc.* *pp* *pp* *cresc.* *cresc.* *cresc.*

pp *cresc.* *decresc.* *pp* *pp* *cresc.* *cresc.* *cresc.*

cresc. *decresc.* *pp* *pp* *cresc.* *cresc.* *cresc.*

pp *cresc.*

227

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Do) I II

Cor. (Mi^b) III

Timp.

Viol. I II

Vle.

Vc.

B.

p *cresc.* *espressivo* *espressivo*

p *cresc.* *espressivo* *espressivo*

II. [cresc.] *p cresc.* *p*

p cresc. *p*

p *decresc.* *pp*

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

p cresc. *p*

p cresc. *p*

p *p*

235

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Do) II

Cor. III (Mib)

Timp.

Viol. I II

Vle.

Vc. B.

p cresc. *decresc.*

[cresc.] *decresc.*

pp *cresc.* *decresc.* *pp* *sotto voce*

cresc. *decresc.*

cresc. *decresc.*

cresc. *decresc.*

cresc. *decresc.*

cresc. *decresc.*

pizz.

pizz.

cresc. *decresc.*

240

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

Cor. I (Do) II

Cor. III (Mib)

Timp.

Viol. I II

Vle.

Vc. e B.

pp *sf* *p*

pp *sf* *p*

pp *sf* *p*

pp *sf* *p*

pp *pp* *pp* *pp* *f* *pp*

sempre più piano *pp*

pp *pp* *f* *pp*

arco *f* *pp*

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

Violini I

Violini II

Viole

Violoncelli

Bassi

pp sempre pianissimo e staccato

pp sempre pianissimo e staccato

pp sempre pianissimo e staccato

pp sempre pianissimo e staccato

p

12

Fl. I
II

Ob. I
II

Clar. I
(Si^b)
II

Fag. I
II

Viol. I
II

Vle.

Vc.

B.

pp

sempre staccato

sempre staccato

sempre staccato

sempre staccato

p

p

sempre staccato

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

24

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

Viol. I II

Vle.

Vc. e B.

sempre pianissimo



37

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

Viol. I II

Vle.

Vc. e B.

50

Fl. I II *sempre pianissimo*

Ob. I II II. *sempre pianissimo*

Clar. (Sib) I II *sempre pianissimo*

Fag. I II *sempre pianissimo*

Viol. I II *sempre pianissimo*

Vle. *sempre pianissimo*

Vc. e B. *sempre pianissimo*



62

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Viol. I II

Vle. *pp*

Vc. e B. *pp*

98 *a 2*

Fl. I II *a 2*

Ob. I II *a 2*

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

Fag. I II *a 2* *sf*

Cor. (Mib) I II

III

Clno. (Mib) I II

Timp.

Viol. I II *sf* *b2.* *sf* *b2.* *sf* *b2.* *sf*

Vle.

Vc. e B. *sf* *sf* *sf* *sf*

110 *a 2*

Fl. I II *a 2* *p*

Ob. I II *a 2* *p*

Clar. (Sib) I II *p*

Fag. I II *a 2* *p*

Cor. (Mib) I II *p*

III

Clno. (Mib) I II

Timp. *tr*

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

Vle.

Vc. e B. *sf* *sf* *sf* *tr* *p*

123 **B**

Fl. I II
Ob. I II
Clar. (Sib) I II
Fag. I II
Cor. (Mi**b**) I II
Clno. (Mi**b**) I II
Timp.

f sf sf sf tr p p

Viol. I II
Vle.
Vc.
B.

f sf sf sf tr p p p [p] p

135

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

p p p p p p p p p p

Trio

167

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.

p

Soli

Solo

sf

cresc. ⁽¹⁾

cresc.

cresc.

sf

p

p

p

p



179

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.

p

f

sf

cresc.

f

sf

cresc. ⁽¹⁾

cresc.

cresc.

p

p

p

p

193

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, *f*, *p dolce*

a 2

(1)

207

Fl. I

Ob. I

Clar. (Sib) I II

Fag. I

Cor. (Mib) I II III

Viol. I II

Vle.

Vc. e B.

sempre legato

p

221

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.

p

cresc.

sf

f

cresc.

p

p

p

cresc.

f

p

p

cresc.

f

p

p

cresc.

f

p

p

p

235

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.

p

sf

pp

sf

pp

p

sf

pp

pp

p

sf

pp

p

sf

pp

pp

p

sf

pp

pp

251

1. a 2. 2.

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle. I II

Vc. I II

B. I II

pp *f* *pp* *f* *pp*

sf *pp* *f* *pp*

pp *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp*

260

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle. I II

Vc. I II

B. I II

p

sempre staccato e pianissimo

sempre staccato e pianissimo

sempre staccato e pianissimo

sempre staccato e pianissimo

p *[p]*

274

p.

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.

288

p.

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.

302

Fl. I
Fl. II
Ob. I
Ob. II
Clar. (Si^b) I
Clar. (Si^b) 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.

315

Fl. I
Fl. II
Ob. I
Ob. II
Clar. (Si^b) I
Clar. (Si^b) 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.

sempre pianissimo II. *sempre pianissimo*
sempre pianissimo
sempre pianissimo
sempre pianissimo
pp
sempre pianissimo

354 a 2

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.

366 a 2

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.

Alla breve *)

379

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

Detailed description: This system covers measures 379 to 388. It includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Cor Anglais, and Cymbals. Dynamics range from *f* and *ff* to *p*. A *tr* marking is present above the Cymbals part.

Alla breve *)

Viol. I II
 Vle.
 Vc.
 B.

Detailed description: This system covers measures 379 to 388 for the string section. Dynamics range from *p* to *ff*.

391

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

Detailed description: This system covers measures 391 to 400. It includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Cor Anglais, and Cymbals. Dynamics range from *p* to *ff*. A *[p]* marking is present above the Clarinet part.

Viol. I II
 Vle.
 Vc.
 B.

Detailed description: This system covers measures 391 to 400 for the string section. Dynamics range from *p* to *ff*.

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: $\circ = 116$

403

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II

Clno. (Mib) I II

Timp.

Viol. I II

Vle.

Vc. e B.

p

[p]

[P]

p

p

p

[P]

[P]

p

p

411

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. e B.

cresc.

cresc.

cresc.

cresc.

a 2

cresc.

ff

ff

ff

ff

cresc.

ff

ff

ff

[p]cresc.

ff

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

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.
Viol. I II
Vle.
Vc. e B.

433

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. e B.

Finale

Allegro molto *)

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 molto *)

Violini I

Violini II

Viola

Violoncelli
e Bassi

Fl. I
II

Ob. I
II

Clar. I
(Si^b)
II

Fag. I
II

Cor. I
(Mi^b)
II

III

Clno. I
(Mi^b)
II

Timp.

Viol. I

II

Vle.

Vc. e B.

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 76

19

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

Ob. I II *ff*

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

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

Cor. (Mib) I II III *ff*

Cln. (Mib) I II *ff*

Timp. *ff*

Viol. I II

Vle.

Vc. e B.

30

Fl. I II *a 2* *p* *f* *p*

Ob. I II *p* *f* *p*

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

Fag. I II *a 2* *p* *a 2*

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

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

Timp. *p* *f* *p*

Viol. I II *f* *arco* *p* *pizz.*

Vle. *f* *arco* *p* *pizz.*

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

43

a 2

1. 2.

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II

Viol. I II

Vle. I II

Vc. I II

B. I II

arco

p dolce

1. 2.

52

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II

Viol. I II

Vle. I II

Vc. I II

B. I II

cresc.

f

p

p dolce

Solo arco *)

p

cresc.

p

p

*) Earlier printings of the present edition expressed doubt, but probably Beethoven did mean one solo player / Frühere Auflagen der vorliegenden Ausgabe stellten dies in Frage, aber wahrscheinlich meinte Beethoven doch einen Solo-Spieler

61

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. I
(Mib) II

Viol. I
II

Vle.

Vc.

B.

p

cresc.

p

*Solo**

[*p*]

cresc.

p

69

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. I
(Mib) II

Viol. I
II

Vle.

Vc.

B.

p

dolce

dolce

dolce

II. [*p*]

f

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

[Tutti] *p*

Tutti pizz.

[*p*] pizz.

[*p*]

*) See footnote on page 87 / Vgl. die Anmerkung auf Seite 87

Musical score for measures 77-83. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II (Sib), Bassoon I and II, Horn I and II (Mib), Trumpet I and II, Timpani, Violin I and II, Viola, and Violoncello and Double Bass. Dynamics include cresc., sf, decresc., and p. Measure 83 includes a (1) marking in the Horn II part.

Musical score for measures 84-90. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II (Sib), Bassoon I and II, Horn I and II (Mib), Trumpet I and II, Timpani, Violin I and II, Viola, and Violoncello and Double Bass. Dynamics include f, sf, and f arco. Measure 84 includes an a 2 marking in the Horn I part.

91

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. e B.

p, *f*, *decesc.*, *pizz.*

99

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. e B.

f, *a 2*, *arco*

107 **A**

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.

p *cresc.* II. *cresc.* *f* *ff*

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

A

Viol. I II
Vle.
Vc.
B.

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

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

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

f *ff*

117

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

p

p

p

130

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. I
(Mi^b) II

Viol. I
II

Vle.

Vc. e B.

p

sf

sf

p

141

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor. I
(Mi^b) II

Viol. I
II

Vle.

Vc. e B.

a 2

cresc.

f

a 2

cresc.

cresc.

cresc.

cresc.

f

a 2

f

f

cresc.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

151

Fl. I II a 2

Ob. I II a 2

Clar. (Sib) I II

Fag. I II a 2

Cor. (Mi \flat) I II

Viol. I II

Vle.

Vc. e B.

sf

sf

f

161

Fl. I II a 2

Ob. I II a 2

Clar. (Sib) I II

Fag. I II

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

Viol. I II

Vle.

Vc. e B.

sf

f

più forte

più forte

più forte

[*più forte*]

168

a 2

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.

f *ff* *p*

B

177

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. *sf* *p*

B

pizz.

186

Fl. I
II

Ob. I
II

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

Fag. I
II

Cor. I (Fa)
II (Mib)

Viol. I
II

Vle.

Vc. e B.

198

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

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

Viol. I II

Vle.

Vc. e B.

Musical score for measures 198-204. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (Soprano I, II), Bassoon (I, II), Horn (I, II), Violin (I, II), Viola, and Cello/Double Bass. Dynamics include sf, sf³, f, and sf. The Viola part is marked 'arco'. A double bar line is present at the end of measure 204.

205

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

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

Viol. I II

Vle.

Vc. e B.

Musical score for measures 205-211. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (Soprano I, II), Bassoon (I, II), Horn (I, II), Violin (I, II), Viola, and Cello/Double Bass. Dynamics include ff, sf, and sempre f. A 'C' time signature change occurs in measure 211. The Viola part includes a 'cresc.' marking and a '6' with a fermata.

2/2

Fl. I
II

Ob. I
II

Clar. I
(Si \flat) II

Fag. I
II

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

Viol. I
II

Vle.

Vc. e B.

sf *sf* *molto marcato*

219

Fl. I
II

Ob. I
II

Clar. I
(Si \flat) II

Fag. I
II

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

Viol. I
II

Vle.

Vc. e B.

sf *sf* *sf*

226

Fl. I
II

Ob. I
II

Clar. (Si^b) I
II

Fag. I
II

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

Viol. I
II

Vle.

Vc. e B.

234

Fl. I
II

Ob. I
II

Clar. (Si^b) I
II

Fag. I
II

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

Viol. I
II

Vle.

Vc. e B.

242

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

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

Viol. I II

Vle.

Vc. e B.

sf

a 2

249

Fl. I II

Ob. I II

Clar. I (Sib) II

Fag. I II

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

Viol. I II

Vle.

Vc. e B.

a 2

D

p

257

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

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

Viol. I II

Vle.

Vc. e B.

dolce

cresc.

sf

p

cresc.

sf

p

dolce

p

pizz.

cresc.

sf

[*cresc.*]

269

Fl. I II

Ob. I II

Clar. (Si^b) I II

Fag. I II

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

Viol. I II

Vle.

Vc. e B.

p

p

p

pp

pp

pp

arco

pp

in Fa/F

Corno I in Mi^b/Es

279

Fl. I
II

Ob. I
II

Clar. I
(Si^b) II

Fag. I
II

Cor. (Mi^b) I
II
III

Viol. I
II

Vle.

Vc. e B.

pp

286

Fl. I
II

Ob. I
II

Clar. I
(Si^b) II

Fag. I
II

Cor. (Mi^b) I
II
III

Viol. I
II

Vle.

Vc. e B.

p sf

p

a 2

293 *a 2*

Fl. I II *sf*

Ob. I II

Clar. (Sib) 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. (Sib) I II

Fag. I II

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

Viol. I II *f*

Vle. *f*

Vc. e B. *f*

307

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor.
(Mi^b) I
II
III

Viol. I
II

Vle.

Vc. e B.

sf

sf

sf

sf

sf

314

Fl. I
II

Ob. I
II

Clar. I
(Sib) II

Fag. I
II

Cor.
(Mi^b) I
II
III

Clno.
(Mi^b) I
II

Timp.

ff

ff

ff

ff

ff

f[f]

ff

sf

ff

ff

ff

ff

ff

sf

321

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

Clno. (Mib) I II

Timp.

Viol. I II

Vle.

Vc. e B.

I. in Mi b/ Es *f* [*f*]

a 2

sf *sf*

348 **Poco Andante ***

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Timp.

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

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

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

p espress. *p*

Poco Andante *

Viol. I II

Vle.

Vc. e B.

sf *p* *p* *p*

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

359

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Timp.

Viol. I II

Vle.

Vc. e B.

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

sf *cresc.* *sf* *p*

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

367

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Timp.

Viol. I II

Vle.

Vc. e B.

cresc. *p* *pp*

cresc. *p*

cresc. *p* *pp*

cresc. *p*

cresc. *p* *pp*

cresc. *p*

cresc. *p*


cresc. *p*

372

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

376

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

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

380 **F** a 2

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

385 a 2

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

390

Fl. I
Fl. II

Ob. I
Ob. II

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

Fag. I
Fag. II

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

Cln. (Mib) I
Cln. (Mib) II

Timp.

Viol. I
Viol. II

Vle.

Vc. e B.

394

Fl. I
Fl. II

Ob. I
Ob. II

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

Fag. I
Fag. II

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

Cln. (Mib) I
Cln. (Mib) II

Timp.

Viol. I
Viol. II

Vle.

Vc. e B.

399

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 *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

403

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

409

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.

cresc.

This section of the score covers measures 409 to 412. It features a woodwind section with Flute, Oboe, Clarinet (Soprano), and Bassoon. A string section consisting of Violins, Violas, and Violoncello/Double Bass is also present. The woodwinds and strings play sustained notes, while the strings have a rhythmic accompaniment. A *cresc.* (crescendo) marking is placed above the Oboe part in measure 412.

413

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 *sempre più forte*

This section of the score covers measures 413 to 416. The woodwind and string parts continue with sustained notes and rhythmic accompaniment. A *f* (forte) marking is placed above the Oboe part in measure 413. A *sempre più forte* (always more forte) marking is placed above the Oboe part in measure 416. The string parts also have *f* markings in measures 413 and 416.

417

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II

Cln. (Mi^b) I II

ff *ff* *ff* *ff* *ff* *ff* *ff*

p *p* *p* *p* *p* *p* *p*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Viol. I II

Vle.

Vc.

B.

ff *ff* *ff* *ff* *ff* *ff* *ff*

p *p* *p* *p* *p* *p* *p*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

ff *ff* *ff* *ff* *ff* *ff* *ff*

fp *fp* *fp* *fp* *fp* *fp* *fp*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

424

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi^b) I II

Cln. (Mi^b) I II

Viol. I II

Vle.

Vc.

B.

decresc. *decresc.* *decresc.* *decresc.* *decresc.* *decresc.* *decresc.*

p *p* *p* *p* *p* *p* *p*

decresc. *decresc.* *decresc.* *decresc.* *decresc.* *decresc.* *decresc.*

pp *pp* *pp* *pp* *pp* *pp* *pp*

decresc. *decresc.* *decresc.* *decresc.* *decresc.* *decresc.* *decresc.*

pp *pp* *pp* *pp* *pp* *pp* *pp*

decresc. *decresc.* *decresc.* *decresc.* *decresc.* *decresc.* *decresc.*

pp *pp* *pp* *pp* *pp* *pp* *pp*

[*decresc.*] *p* *decresc.* *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

Presto *)

Viol. I II

Vle.

Vc. e B.

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.

The image shows a page of a musical score for orchestra, measures 431 to 437. The tempo is marked 'Presto'. The score is divided into two systems. The first system (measures 431-436) features woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais) and strings (Violins, Viola, Violoncello and Double Bass). The second system (measures 437-438) includes the same woodwinds, strings, and a Timpani part. Dynamic markings include fortissimo (ff) and sfzando (sf). The woodwinds and strings play complex rhythmic patterns, while the timpani provides a steady pulse.

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

444

Fl. I
II

Ob. I
II

Clar. (Sib) I
II

Fag. I
II

Cor. (Mib) I
II

Clno. (Mib) I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

450

Fl. I
II

Ob. I
II

Clar. (Sib) I
II

Fag. I
II

Cor. (Mib) I
II

Clno. (Mib) I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

456

Fl. I II *sempre più forte* *ff*

Ob. I II *sempre più forte* *ff*

Clar. (Sib) I II *sempre più forte* *ff*

Fag. I II *sf sf sempre più forte* *ff*

Cor. (Mib) I II III *sf sf sempre più forte* *ff*

Cln. (Mib) I II *sf sf sempre più forte* *ff*

Timp. *sempre più forte* *ff*

Viol. I II *sf sf sempre più forte* *ff*

Vle. *sf sf sempre più forte* *ff*

Vc. e B. *sf sf sempre più forte* *ff*

463

Fl. I II *sempre più forte* *ff*

Ob. I II *sempre più forte* *ff*

Clar. (Sib) I II *sempre più forte* *ff*

Fag. I II *sempre più forte* *ff*

Cor. (Mib) I II III *sempre più forte* *ff*

Cln. (Mib) I II *sempre più forte* *ff*

Timp. *sempre più forte* *ff*

Viol. I II *sempre più forte* *ff*

Vle. *sempre più forte* *ff*

Vc. e B. *sempre più forte* *ff*

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