

BEETHOVEN

Symphonie Nr. 2 in D

Symphony No. 2 in D major

op. 36

Urtext

Herausgegeben von / Edited by
Jonathan Del Mar

Partitur / Score

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BA 9002

ORCHESTRA

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

Aufführungsdauer / Duration: ca. 33 min.

Neben der vorliegenden Ausgabe sind das Aufführungsmaterial (BA 9002)
und der Critical Commentary (BA 9002-40) erhältlich.

In addition to the present score the complete performance material (BA 9002)
and the Critical Commentary (BA 9002-40) are also available.

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À son Altesse Monseigneur le Prince Charles de Lichnowsky

Symphonie Nr. 2

D-dur
op. 36

Ludwig van Beethoven

Adagio *)

Flauto I, II
a 2
ff *p* *ff* *sf*

Oboe I, II
ff *p* *ff* *sf*

Clarinetto I, II
in La / A
ff *p* *ff* *sf*
a 2

Fagotto I, II
ff *p* *ff* *sf*

Corno I, II
in Re / D
ff *ff* *sf*

Clarino I, II
in Re / D
ff *ff*

Timpani
in Re-La / D-A
ff *ff*

Adagio *)

Violini I
ff *ff* *p* *cresc.* *sf* *tr*

Violini II
ff *ff* *p* *cresc.* *sf* *tr*

Viola
ff *ff* *p* *cresc.* *sf*

Violoncelli
e Bassi
ff *ff* *p* *cresc.* *sf*

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 84

Musical score for measures 7-12. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (I, La), Bassoon (I, II), Cor (Re), Corno (Re), Violin (I, II), Viola, and Violoncello/Bass. Dynamics range from *p* to *ff*. Performance markings include *a 2*, *tr*, *cresc.*, and *ff*.

Musical score for measures 13-15. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (I, La), Bassoon (I, II), Cor (Re), Corno (Re), Violin (I, II), Viola, and Violoncello/Bass. Dynamics range from *sf* to *sfp*. Performance markings include *sfp*, *[sf]*, and *[p]*.

16

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Viol. I II

Vle. I II

Vc. e B. I II

19

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Viol. I II

Vle. I II

Vc. e B. I II

22
Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Cln. I (Re) II
Timp.
Viol. I II
Vle.
Vc.
B.
cresc.
ff
sf
A
a 2
[sf]
ff
ff
ff
ff
ff
ff
ff

Detailed description: This block contains the musical score for measures 22 to 25. It features twelve staves for various instruments: Flute (I, II), Oboe (I, II), Clarinet (I, Bass), Bassoon (I, II), Cor Anglais (I, II), Clarinet (I, Bass), Timpani, Violin (I, II), Viola, Violoncello, and Double Bass. A prominent woodwind entry occurs at measure 23, marked with a forte (ff) dynamic and a breath mark (a 2). The strings play a rhythmic accompaniment of eighth notes. A first-violin solo line is indicated by a dashed line in measure 24. The system concludes at measure 25 with a section marker 'A'.

26
Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Viol. I II
Vle.
Vc.
B.
p
cresc.
cresc.
[cresc.]
[cresc.]
[cresc.]
[cresc.]

Detailed description: This block contains the musical score for measures 26 to 29. The woodwind instruments (Flute, Oboe, Clarinet, Bassoon) have a rest in measure 26, with a piano (p) dynamic marking at the beginning of their part in measure 27. The string section continues with a rhythmic accompaniment, with a 'cresc.' marking appearing in measures 27, 28, and 29. The section concludes at measure 29 with a section marker 'A'.

29

1. *tr.*

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

Viol. I II

Vle.

Vc.

B.

p, *sfp*, *tr.*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*

33

Allegro con brio *)

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Viol. I II

Vle.

Vc.

B.

cresc., *f*, *p cresc.*, *cresc.*, *[f]*, *p cresc.*, *cresc.*, *fp*, *cresc.*, *cresc.*, *fp*, *cresc.*, *cresc.*, *fp*, *cresc.*, *cresc.*, *fp*, *cresc.*

attaca subito l'Allegro

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 100

52

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

sf *sfz* *a 2*

58

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

sf *sfz* *ff**

* *ff* in P, but possibly error (for *sf* ?); cf. Critical Commentary / *ff* in P, möglicherweise Irrtum (statt *sf* ?); vgl. Critical Commentary

65

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Clno. I (Re) II

Viol. I II

Vle.

Vc. e B.

sf

a 2

[sf]

71

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Clno. I (Re) II

Timp.

B

[p]

ff

[sf]

ff

ff

Viol. I II

Vle.

Vc.

B.

B

sf

p

ff

ff

ff

[p]

ff

79

Fl. I II *sf sf* *p*

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

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

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

Cor. I (Re) II *sf sf* *p cresc.* *p*

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

Vle. *sf sf* *p*

Vc. *sf sf* *p*

B. *sf sf* *p*

85

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

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

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

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

Cor. I (Re) II *ff sf sf sf sf* *a 2 sf sf sf sf*

Clno. I (Re) II *ff sf sf sf sf*

Timp. *ff sf sf sf sf sf*

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

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

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

**) Tacent in P. but possibly error for col Basso; cf. 262-8 / Tacent in P. wohl irrtümlich statt col Basso; vgl. 262-8*

92 *a 2* **C**

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

Ob. I II *sf sf sf sf sf sf sf* *ff ff*

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

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

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

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

Timp. *sf sf sf sf sf sf sf* *ff ff*

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

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

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

100

Fl. I II *ff ff*

Ob. I II *ff ff*

Clar. I (La) II *ff ff*

Fag. I II *ff ff*

Cor. I (Re) II *ff ff*

Cln. I (Re) II *ff ff*

Timp. *ff ff*

Viol. I II *ff ff* *pp* *cresc.*

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

Vc. e B. *ff ff* *pp* *cresc.*

107 [cresc.] sf [sf] ff a 2 ff ff fp

Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Cln. I (Re) II
Timp.
Viol. I II
Vle.
Vc. e B.

114 ff ff ff ff ff ff ff

Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Cln. I (Re) II
Timp.
Viol. I II
Vle.
Vc. e B.

120

Fl. I II
Ob. I II
Clar. (La) I II
Fag. I II
Cor. (Re) I II
Cln. (Re) I II
Timp.
Viol. I II
Vle.
Vc. e B.

p sf sf sf sf sf sf sf ff

a 2

Detailed description: This block contains the musical score for measures 120 through 127. The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play a rhythmic pattern of eighth notes. The brass (Coronets, Trombones) play a similar pattern. The percussion (Timpani) plays a steady eighth-note accompaniment. Dynamics range from piano (*p*) to fortissimo (*ff*). There are two first endings and one second ending marked with '1.' and '2.'. The key signature has one sharp (F#) and the time signature is 4/4.

128

Fl. I II
Ob. I II
Clar. (La) I II
Fag. I II
Cor. (Re) I II
Cln. (Re) I II
Timp.
Viol. I II
Vle.
Vc.
B.

ff sf sf p sf sf p sf sf p sf sf p sf sf p

a 2

Detailed description: This block contains the musical score for measures 128 through 135. The score continues with the same orchestral forces. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass (Coronets, Trombones) play a similar pattern. The percussion (Timpani) plays a steady eighth-note accompaniment. Dynamics range from piano (*p*) to fortissimo (*ff*). There are two first endings and one second ending marked with '1.' and '2.'. The key signature has one sharp (F#) and the time signature is 4/4.

134

Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Cln. I (Re) II
Timp.
Viol. I II
Vle.
Vc. e B.

143

D

Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Cln. I (Re) II
Timp.
Viol. I II
Vle.
Vc. e B.

150

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Cln. I
(Re) II

Viol. I
II

Vle.

Vc.

B.

156

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Cln. I
(Re) II

Viol. I
II

Vle.

Vc.

B.

162

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Clno. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

168

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Clno. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

173

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Cln. (Re) I II

Timp.

Viol. I II

Vle.

Vc. e B.

sf

a 2

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

178

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Cln. (Re) I II

Timp.

p cresc.

p

a 2

p

pp

p

p

pp

pp

p

pp

p

pp

p

pp

183

Viol. I II

Vle.

Vc.

B.

p

pp

p

pp

p

pp

p

pp

p

pp

186

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Viol. I II

Vle.

Vc.

B.

p



193

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Viol. I II

Vle.

Vc. e B.

cresc. *f* *ff* *sf*

a 2

200

Fl. I II *a 2*

Ob. I II *a 2 sf*

Clar. I (La) II

Fag. I II *sf*

Cor. I (Re) II

Viol. I II *sf*

Vle.

Vc. e B.

206

Fl. I II *a 2*

Ob. I II *a 2 ff*

Clar. I (La) II

Fag. I II *ff*

Cor. I (Re) II

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

Vle.

Vc. e B. *ff*

211 *a 2*

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

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

Clar. (La) I II

Fag. I II *p*

Cor. (Re) I II *p cresc.* *sf decresc.* *p*

Viol. I II *p* *sf decresc.* **F** *p*

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

Vc. *p* *cresc.* *sf decresc.* [*p*]

B. *p* *cresc.* *sf decresc.* *p*

218

Fl. I II *p*

Ob. I II *p*

Clar. (La) I II

Fag. I II *p*

Cor. (Re) I II *p*

Viol. I II *cresc.* *p*

Vle. *cresc.* *p*

Vc. *cresc.* *p*

B. *p*

237 I.

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I (La)
Clar. II (La)
Fag. I
Fag. II
Cor. I (Re)
Cor. II (Re)
Cln. I (Re)
Cln. II (Re)
Timp.
Viol. I
Viol. II
Vle.
Vc. e B.

243 I. G

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I (La)
Clar. II (La)
Fag. I
Fag. II
Cor. I (Re)
Cor. II (Re)
Cln. I (Re)
Cln. II (Re)
Timp.
Viol. I
Viol. II
Vle.
Vc.
B.

251

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Viol. I II

Vle.

Vc.

B.

256

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Clno. I (Re) II

Timp.

Viol. I II

Vle.

Vc.

B.

263 a 2

Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Cln. I (Re) II
Timp.
Viol. I II
Vle.
Vc. e B.

270 H

Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Cln. I (Re) II
Timp.
Viol. I II
Vle.
Vc. e B.

278

[cresc.] *sf sf ff*

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

Viol. I II

Vle.

Vc. e B.

f(f) tr

284

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

Viol. I II

Vle.

Vc. e B.

fp) ff ff fp*)*

[*fp*] *ff* *fp*

*) Thus in P; cf. 112, 116, 288, however / So in P, vgl. jedoch T. 112, 116 und 288

290

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Clno. I (Re) II

Timp.

Viol. I II

Vle.

Vc. e B.

298

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Clno. I (Re) II

Timp.

Viol. I II

Vle.

Vc. e B.

318

Fl. I II *ff*

Ob. I II *ff*

Clar. I (La) II *ff*

Fag. I II *ff*

Cor. I (Re) II *ff*

Clno. I (Re) II *ff*

Timp. *ff*

Viol. I II *ff*

Vle. *ff*

Vc. e B. *ff*

a 2

325

Fl. I II *p* *ff*

Ob. I II *ff*

Clar. I (La) II *ff*

Fag. I II *ff*

Cor. I (Re) II *ff*

Clno. I (Re) II *ff*

Timp. *ff*

Viol. I II *ff*

Vle. *ff*

Vc. e B. *ff*

a 2

336 **K**

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

342 **K**

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

ff

sf

a 2

[sf]

349

Fl. I II a 2 f sf

Ob. I II a 2 f sf

Clar. I (La) II f sf

Fag. I II a 2 f sf

Cor. I (Re) II f sf

Cln. I (Re) II a 2 f sf

Timp. f sf

Viol. I II f sf

Vle. f sf

Vc. e B. f sf

Detailed description: This block contains the musical score for measures 349 through 353. It features ten staves for various instruments: Flute I and II, Oboe I and II, Clarinet I and II (La), Bassoon I and II, Cor Anglais I and II, Clarinet in C I and II, Timpani, Violin I and II, Viola, and Violoncello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando), and articulation like accents (*a 2*). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support.

354

Fl. I II a 2 ff

Ob. I II a 2 ff

Clar. I (La) II ff

Fag. I II a 2 ff

Cor. I (Re) II ff

Cln. I (Re) II a 2 ff

Timp. ff

Viol. I II ff

Vle. ff

Vc. e B. ff

Detailed description: This block contains the musical score for measures 354 through 358. The instrumentation remains the same as in the previous block. The dynamics are significantly increased, with many parts marked *ff* (fortissimo). The woodwinds and strings continue their rhythmic patterns, while the brass instruments play sustained chords. The score includes dynamic markings such as *ff* and *ff a 2*, and articulation like accents (*a 2*). The overall texture is dense and powerful.

Larghetto *)

Flauto I, II

Oboe I, II

Clarinetto I, II
in La / A

Fagotto I, II

Corno I, II
in Mi / E

Larghetto *)

Violini I

Violini II

Viola

Violoncelli

Bassi

10

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Mi) II

Viol. I
II

Vle.

Vc.

B.

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 92

19

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Mi) II

Viol. I II

Vle.

Vc.

B.

29

A

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Mi) II

Viol. I II

Vle.

Vc. e B.

38

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Mi) II

Viol. I II

Vle.

Vc.

B.

ff *sf* *p* *ff* *pp* *ff*

f(f) [*sf*]

a 2

p *sf* *ff* *sf* *pp* *ff*

ff [*ff*] *sf* *pp* *ff*

ff [*ff*] *sf* *pp* *ff*

ff [*ff*] *sf* *pp* *ff*

47

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Mi) II

Viol. I II

Vle.

Vc. e B.

p

p

p

p

p

p

cresc. *p*

p *cresc.* *p*

p *cresc.* *p*

f *p* *cresc.* *p*

[p] *cresc.* *p*

53

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I (La)
Clar. II (La)
Fag. I
Fag. II
Cor. I (Mi)
Cor. II (Mi)
Viol. I
Viol. II
Vle.
Vc.
B.

cresc.
f
cresc.
f
cresc.
f
[cresc.]
f

Detailed description: This system of musical notation covers measures 53 through 58. It features a woodwind section (Flutes, Oboes, Clarinets, Bassoons) and a brass section (Coronets). The strings (Violins, Violas, Cellos, and Basses) are playing a rhythmic accompaniment. Dynamic markings include *cresc.* and *f*. A double bar line is present at the end of measure 58.

59

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I (La)
Clar. II (La)
Fag. I
Fag. II
Cor. I (Mi)
Cor. II (Mi)
Viol. I
Viol. II
Vle.
Vc.
B.

f
sf
p
cresc.
II. f
f
f
sf
p
cresc.
f
p
f
sf
p
cresc.
f
p
f
sf
p
cresc.
f
p
f
sf
p
cresc.
f
p
f
sf
p
cresc.
f

Detailed description: This system of musical notation covers measures 59 through 64. The woodwind and brass sections have more active parts, with dynamic markings such as *f*, *sf*, *p*, *cresc.*, and *II. f*. The string section continues with a rhythmic accompaniment, also marked with dynamics like *p*, *f*, *sf*, and *cresc.*. A double bar line is present at the end of measure 64.

66

Fl. I II *p* *[sf]* *a 2* *cresc.* *f* *ff* *ff* **B**

Ob. I II *[sf]* *p* *[sf]* *p* *cresc.* *f* *ff* *ff*

Clar. I (La) II *[sf]* *p* *[sf]* *p* *cresc.* *f* *ff* *ff*

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

Cor. I (Mi) II *[sf]* *p* *a 2* *cresc.* *f* *ff* *ff*

Viol. I II *[sf]* *p* *p* *cresc.* *f* *ff* *ff* **B**

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

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

75

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

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

Clar. I (La) II *f* *f* *p* *pp*

Fag. I II *f* *f* *p* *pp*

Cor. I (Mi) II *f* *f* *a 2* *pp*

Viol. I II *f* *p* *p* *cresc.* *pp*

Vle. *f* *f* *p* *pp*

Vc. e B. *f* *f* *p* *pp*

80

Fl. I
Fl. II

Ob. I
Ob. II

Clar. I
(La) II

Fag. I
Fag. II

Cor. I
(Mi) II

Viol. I
Viol. II

Vle.

Vc.

B.

pp

p

Detailed description: This system contains measures 80 through 85. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Basses) are active. The Flute I part begins with a melodic line marked *pp*. The Clarinet I and Bassoon I parts have melodic lines with accents. The strings provide a rhythmic accompaniment. Dynamics range from *pp* to *p*.

86

Fl. I
Fl. II

Ob. I
Ob. II

Clar. I
(La) II

Fag. I
Fag. II

Cor. I
(Mi) II

Viol. I
Viol. II

Vle.

Vc.

B.

[p]

[>]

p

Detailed description: This system contains measures 86 through 91. The woodwinds and strings continue their parts. The Clarinet I and Bassoon I parts have melodic lines with accents and dynamic markings *[p]* and *[>]*. The strings provide a rhythmic accompaniment. Dynamics include *p* and *[p]*.

C

93

Fl. I II *cresc.* *f sf* *sf* *f p* *decresc.* *pp*

Ob. I II *cresc.* *f sf* *sf* *f p* *decresc.* *pp*

Clar. (La) I II *cresc.* *f sf* *sf* *f p* *decresc.* *pp*

Fag. I II *cresc.* *f sf* *sf* *f p* *decresc.* *pp*

Cor. (Mi) I II *cresc.* *f sf* *sf* *f p* *decresc.* *pp*

Viol. I II *cresc.* *f sf* *sf* *fp* *[decresc.]* *pp*

Vle. *cresc.* *f sf* *sf* *f p* *decresc.* *pp*

Vc. e B. *cresc.* [*f sf*] *sf* *f p* *decresc.* *pp*

100

Fl. I II *p cresc.* [*p*]

Ob. I II *p cresc.*

Clar. (La) I II [*p*]

Fag. I II *p*

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

Viol. I II [*p*] *cresc.* *p*

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

Vc. e B. *p cresc.* *p* [*p cresc.*]

*) Regarding dynamics, cf. Critical Commentary / Zur Dynamik, vgl. Critical Commentary

106

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Mi) II

Viol. I II

Vle.

Vc. e B.

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

II. *p* *cresc.*

Detailed description: This system of musical notation covers measures 106 to 114. It features staves for Flute (I, II), Oboe (I, II), Clarinet (I, La, II), Bassoon (I, II), Cor Anglais (I, Mi, II), Violin (I, II), Viola, and Violoncello/Double Bass (Vc. e B.). The score includes dynamic markings such as *p* (piano), *[p]* (piano), and *cresc.* (crescendo). A second *p* marking appears in the Bassoon part at measure 110. The woodwinds and strings play a rhythmic pattern of eighth notes, while the strings also feature a more complex melodic line. The key signature is two sharps (F# and C#).

115

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Mi) II

Viol. I II

Vle.

Vc. e B.

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

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

muta in La/A

Detailed description: This system of musical notation covers measures 115 to 124. It features the same instruments as the previous system. Dynamic markings include *f* (forte) and *pp* (pianissimo). The woodwinds and strings play a rhythmic pattern of eighth notes, while the strings also feature a more complex melodic line. A key signature change is indicated by the instruction "muta in La/A" in the Cor Anglais part at measure 117. The key signature is now one sharp (F#).

D

124

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(La) II

cresc. *f* *ff*

D

Viol. I
II

Vle.

Vc. e B.

cresc. *f* *ff*



130

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(La) II

f *ff*

Viol. I
II

Vle.

Vc. e B.

f *ff*

135

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(La) II

Viol. I
II

Vle.
Vc.

B.

141

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(La) II

Viol. I
II

Vle.
Vc.

B.

*) Cf. / Vgl. Critical Commentary

150 E

Fl. I II *ff* *sf* *decresc.* [*p*]

Ob. I II *sf* *decresc.* *p*

Clar. (La) I II *sf* *decresc.* *p* *cresc.* *p*

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

Cor. (La) I II *in La/A* *ff* *decresc.* *p* *cresc.* *p*

Viol. I II *sf* *decresc.* *p* *decresc.* *pp* *p*

Vle. *sf* *decresc.* *p* *decresc. pizz.* *pp* *p*

Vc. *sf* *decresc.* [*p*] *pizz.* *arco*

B. *sf* *decresc.* [*p*] *pizz.*

159

Fl. I II

Ob. I II

Clar. (La) I II *p*

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

Cor. (La) I II *p* II. *p*

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

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

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

B. [*p*] *p*

167

Musical score for measures 167-172. The score is for a full orchestra. The instruments are: Flute I and II (Fl.), Oboe I and II (Ob.), Clarinet I and II (La) (Clar.), Bassoon I and II (Fag.), Horn I and II (La) (Cor.), Violin I and II (Viol.), Viola (Vle.), and Violoncello and Double Bass (Vc. e B.). The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The score includes dynamic markings such as *cresc.*, *tr.*, and *p*.

173

Musical score for measures 173-178. The score continues with the same instruments as the previous section. The key signature remains two sharps. The score includes dynamic markings such as *cresc.*, *sf*, and *p*.

182

Fl. I
Fl. II

Ob. I
Ob. II

Clar. I (La)
Clar. II (La)

Fag. I
Fag. II

Cor. I (La)
Cor. II (La)

Viol. I
Viol. II

Vle.

Vc. e B.

II. p *cresc.* *sf*

sf [*sf*] *sf*

sf *sf* *cresc.* *decresc.*

sf *cresc.* *decresc.*

sf



188

Fl. I
Fl. II

Ob. I
Ob. II

Clar. I (La)
Clar. II (La)

Fag. I
Fag. II

Cor. I (La)
Cor. II (La)

Viol. I
Viol. II

Vle.

Vc. e B.

p *sf* *sf* *sf*

p *p* *p* *p*

p *p* *sf* *p*

p

p

196

Fl. I II
Ob. I II
Clar. I (L.a) II
Fag. I II
Cor. I (L.a) II
Viol. I II
Vle.
Vc.
B.

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

p *f* *p* *f* *p* *f*

[p] *p* *a 2* *[f]sf* *sf*

sf *f* *p* *f* *p* *[f]sf* *sf*

f *p* *f* *p* *[f]sf* *sf*

f *p* *f* *p* *[f]sf* *sf*

f *p* *f* *p* *[f]sf* *sf*

204

Fl. I II
Ob. I II
Clar. I (L.a) II
Fag. I II
Cor. I (L.a) II
Viol. I II
Vle.
Vc. e B.

a 2 *sf* *ff* *F*

a 2 *sf* *ff* *ff*

sf *sf* *sf* *ff*

a 2 *sf* *ff* *ff*

sf *sf* *sf* *ff* *sf* *decresc.*

sf *sf* *sf* *ff*

sf *sf* *sf* *ff*

212

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(La) II

Viol. I
II

Vle.

Vc. e B.

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

219

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(La) II

Viol. I
II

Vle.

Vc.

B.

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

f *sf* *p* *(1)*

sf *[p]* *(1)*

cresc. *f* *p* *f* *sf* *[p]* *(1)*

cresc. *f* *p* *f* *sf* *[p]* *(1)*

cresc. *f* *p* *f* *sf* *[p]* *(1)*

p *f* *sf* *[p]* *(1)*

227 a 2,

Fl. I II *cresc.* *f* *sf* *p* *cresc.*

Ob. I II *cresc.* *f* *[sf]* *p* *cresc.*

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

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

Cor. (La) I II *cresc.* *f* *[sf]* *[p]* *a 2* *cresc.*

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

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

Vc. e B. *cresc.* *f* *sf* *[p]* *[p]* *p* *cresc.*

236

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

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

Clar. (La) I II *f* *ff* *ff* *f* *f*

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

Cor. (La) I II *f* *ff* *ff* *f* *f*

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

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

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

243 *pp* *G*

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (La) II

Viol. I II

Vle.

Vc.

B.

249 *p*

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (La) II

Viol. I II

Vle.

Vc.

B.

257

Fl. I II [cresc.] *f sf sf f*

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

Clar. I (La) II *cresc. f sf sf f p*

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

Cor. I (La) II *cresc. f sf sf f p*

Viol. I II *cresc. f sf sf fp pp p*

Vle. *cresc. f sf sf p pp p*

Vc. e B. *cresc. f sf sf f p pp p*

266

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

Ob. I II *ff sf sf ff p*

Clar. I (La) II *cresc. p ff sf sf ff p*

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

Cor. I (La) II *cresc. p ff [sf] sf ff p*

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

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

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

Scherzo

Allegro *)

Flauto I, II

Oboe I, II

Clarinetto I, II
in La / A

Fagotto I, II

Corno I, II
in Re / D

Clarino I, II
in Re / D

Timpani
in Re - La /
D - A

Violini I

Violini II

Viola

Violoncelli
e Bassi

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

*) Beethoven's metronome marking of 1817 / Beethovens Metronombzeichnung von 1817: $\text{♩} = 100$

22

Fl. I
Fl. II

Ob. I
Ob. II

Clar. I
(La) II

Fag. I
Fag. II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
Viol. II

Vle.

Vc. e B.

p *fp* *fp* *fp*

30

Fl. I
Fl. II

Ob. I
Ob. II

Clar. I
(La) II

Fag. I
Fag. II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
Viol. II

Vle.

Vc.

B.

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

39

Musical score for measures 39 to 51. The score is written for a symphony orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (La)), Bassoon (Fag.), Horn (Cor. (Re)), Trumpet (Cln. (Re)), Timpani (Timp.), Violin (Viol.), Viola (Vle.), and Violoncello/Double Bass (Vc. e B.). The key signature has one sharp (F#) and the time signature is 4/4. The dynamics are marked with *f*, *ff*, *p*, and *ff*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex rhythmic pattern. The Flute and Oboe parts are marked with *f* and *ff*. The Clarinet and Bassoon parts are marked with *f* and *ff*. The Horn and Trumpet parts are marked with *f* and *ff*. The Timpani part is marked with *f* and *ff*. The Violin and Viola parts are marked with *f* and *ff*. The Viola part has a *p* marking. The Violoncello and Double Bass part is marked with *f* and *ff*. The Flute and Oboe parts have a *f* marking. The Clarinet and Bassoon parts have a *f* marking. The Horn and Trumpet parts have a *f* marking. The Timpani part has a *f* marking. The Violin and Viola parts have a *f* marking. The Viola part has a *p* marking. The Violoncello and Double Bass part has a *f* marking. The Flute and Oboe parts have a *f* marking. The Clarinet and Bassoon parts have a *f* marking. The Horn and Trumpet parts have a *f* marking. The Timpani part has a *f* marking. The Violin and Viola parts have a *f* marking. The Viola part has a *p* marking. The Violoncello and Double Bass part has a *f* marking.

52

Musical score for measures 52 to 60. The score is written for a symphony orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (La)), Bassoon (Fag.), Horn (Cor. (Re)), Trumpet (Cln. (Re)), Timpani (Timp.), Violin (Viol.), Viola (Vle.), and Violoncello/Double Bass (Vc. e B.). The key signature has one sharp (F#) and the time signature is 4/4. The dynamics are marked with *pp*, *p*, and *pp*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex rhythmic pattern. The Flute and Oboe parts are marked with *pp*. The Clarinet and Bassoon parts are marked with *pp*. The Horn and Trumpet parts are marked with *pp*. The Timpani part is marked with *pp*. The Violin and Viola parts are marked with *p* and *pp*. The Viola part has a *decresc.* marking. The Violoncello and Double Bass part is marked with *pp*. The Flute and Oboe parts have a *pp* marking. The Clarinet and Bassoon parts have a *pp* marking. The Horn and Trumpet parts have a *pp* marking. The Timpani part has a *pp* marking. The Violin and Viola parts have a *p* marking. The Viola part has a *decresc.* marking. The Violoncello and Double Bass part has a *pp* marking.

63

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Cln. (Re) I II

Timp.

Viol. I II

Vle.

Vc.

B.

p[*p*]

pp

p cresc.

f

[non div.]

75

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Cln. (Re) I II

Timp.

Viol. I II

Vle.

Vc.

B.

sf

ff

p cresc.

f

a 2

1. 2.

Trio 85

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

Viol. I II

Vle.

Vc. e B.

Solo p

II. *p*

sf *p*

sf *p*

sf *p*

sf *p*

1. 2.

Trio 96

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

Viol. I II

Vle.

Vc. e B.

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

p *decresc.* *pp*

p *decresc.* *pp*

p *decresc.* *pp*

p *decresc.* *pp*

1. 2.

107 a 2

Fl. I II
Ob. I II
Clar. I II (La)
Fag. I II
Cor. I II (Re)
Cln. I II (Re)
Timp.
Viol. I II
Vle.
Vc. e B.

119

Fl. I II
Ob. I II
Clar. I II (La)
Fag. I II
Cor. I II (Re)
Cln. I II (Re)
Timp.
Viol. I II
Vle.
Vc. e B.

Allegro molto *)

Flauto I, II

Oboe I, II

Clarinetto I, II
in La / A

Fagotto I, II

Corno I, II
in Re / D

Clarino I, II
in Re / D

Timpani
in Re - La /
D - A

Allegro molto *)

Violini I

Violini II

Viola

Violoncelli

Bassi

8

Fl. I
II

Ob. I
II

Clar. I
(La)
II

Fag. I
II

Cor. I
(Re)
II

Cln. I
(Re)
II

Timp.

Viol. I
II

Vle.

Vc.

B.

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 152

17

Fl. I II
Ob. I II
Clar. (La) I II
Fag. I II
Cor. (Re) I II
Clno. (Re) I II
Timp.
Viol. I II
Vle.
Vc. e B.

f, *II. f*, *ff*, *sf*, *ff*

25

Fl. I II
Ob. I II
Clar. (La) I II
Fag. I II
Cor. (Re) I II
Clno. (Re) I II
Timp.
Viol. I II
Vle.
Vc.
B.

p, *p dolce*, *p*, *p pizz.*, *a 2*, *[p]*

36

Fl. I II [cresc.] p cresc. II. cresc. f

Ob. I II p cresc. f

Clar. I (La) II p cresc. f

Fag. I II p cresc. II. cresc. f

Cor. I (Re) II a 2 p cresc. f

Cln. I (Re) II pp

Timp. pp

Viol. I II cresc. p cresc. f

Vle. I II p cresc. f

Vc. I II arco p cresc. f

B. p cresc. p cresc. f

45

Fl. I II sf A

Ob. I II sf sf sf sf f

Clar. I (La) II sf sf sf sf f p

Fag. I II sf sf sf sf f p

Cor. I (Re) II a 2 sf sf sf sf f

Cln. I (Re) II a 2 sf sf sf sf f

Viol. I II sf sf sf sf [f] sf p A

Vle. I sf sf sf sf [f] p

Vle. II sf sf sf sf [f] p

Vc. e B. sf sf sf sf [f] p

54

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Cln. (Re) I II

Viol. I II

Vle.

Vc. e B.

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

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

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

cresc.

63

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Cln. (Re) I II

Viol. I II

Vle.

Vc. e B.

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

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

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

sf *p*

sf *decresc.* *p* *rinf.*

sf *decresc.* *p* *rinf.*

sf *decresc.* *p* *rinf.*

sf *[decresc.]* *p*

*) Regarding dynamics, cf. Critical Commentary / Zur Dynamik, vgl. Critical Commentary

72

Fl. I II *cresc.*

Ob. I II *cresc.*

Clar. I (La) II *cresc.*

Fag. I II *cresc.*

Cor. (Re) I II

Cln. (Re) I II

Viol. I II *p cresc.*

Vle. *p cresc.*

Vc. e B. *[cresc.] p cresc.*

81

Fl. I II *f*

Ob. I II *a 2 f sf sf f_{a 2}*

Clar. I (La) II *f sf f [sf] sf sf f*

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

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

Cln. (Re) I II *f sf sf sf sf f*

Timp. *f sf sf f*

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

Vle. *f sf f [sf] [sf] sf sf f*

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

91

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Clno. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

sf, *f*, *[sf]*, *ff*, *a 2*, *ff*, *f*, *ff*, *p*

100

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Clno. I
(Re) II

Viol. I
II

Vle.

Vc. e B.

decresc., *pp*, *p* [*decresc.*], *pp*, *cresc.*, *f*

108 **C**

Fl. I II *a 2 tr*

Ob. I II *II. f sf tr*

Clar. I (La) II *II. f sf*

Fag. I II *II. f sf tr*

Cor. I (Re) II

Cln. I (Re) II

Timp.

Detailed description: This block contains the woodwind staves for measures 108 to 114. The Flute I and II parts feature a melodic line with trills and accents, marked *a 2 tr*. The Oboe I and II parts play a similar melodic line, marked *II. f sf tr*. The Clarinet I and Bassoon parts provide harmonic support with chords, marked *II. f sf*. The Horns, Clarinets in E-flat, and Timpani parts are mostly silent or play simple accompaniment. A dynamic marking of *f* is present in the woodwinds.

C

Viol. I II *tr sf tr p*

Vle. *f sf tr p*

Vc. *f sf tr p*

B. *f sf tr p*

Detailed description: This block contains the string staves for measures 108 to 114. The Violin I and II parts play a rhythmic pattern of eighth notes, marked *tr sf tr p*. The Viola part plays a similar pattern, marked *f sf tr p*. The Violoncello and Bass parts play a simple accompaniment, marked *f sf tr p*. A dynamic marking of *f* is present in the strings.

115 *a 2*

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

Viol. I II *p*

Vle. *p*

Vc. *p*

B. *p*

Detailed description: This block contains the woodwind and string staves for measures 115 to 121. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Clarinet in E-flat) are mostly silent or play simple accompaniment. The strings (Violin I and II, Viola, Violoncello, Bass) play a rhythmic pattern of eighth notes, marked *p*. A dynamic marking of *f* is present in the strings.

122

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
(La) II
Fag. I
Fag. II
Cor. I
(Re) II
Cln. I
(Re) II
Timp.
Viol. I
Viol. II
Vle.
Vc. e B.

D
131

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
(La) II
Fag. I
Fag. II
Cor. I
(Re) II
Cln. I
(Re) II
Timp.
Viol. I
Viol. II
Vle.
Vc.
B.

D^f

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

[fp]
*) sf in P. but error? Cf. Critical Commentary / sf in P. aber aus Versehen? Vgl. Critical Commentary

138

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

f *f* *f* *f* *p* *p*

tr *tr* *tr* *tr*

II. f

145

Fl. I
II

Ob. I
II

Clar. I
(La) II

Fag. I
II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
II

Vle.

Vc. e B.

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

tr *tr* *tr* *tr*

a 2 *a 2* *f* *f* *p* *cresc.*

f *f* *p* *cresc.*

f *f* *p* *cresc.*

f *f* *p* *cresc.*

153

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
(La) II
Fag. I
Fag. II
Cor. I
(Re) II
Cln. I
(Re) II
Timp.
Viol. I
Viol. II
Vle.
Vc. e B.

161

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
(La) II
Fag. I
Fag. II
Cor. I
(Re) II
Cln. I
(Re) II
Timp.
Viol. I
Viol. II
Vle.
Vc. e B.

169

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

Viol. I II

Vle.

Vc. e B.

176

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

Viol. I II

Vle.

Vc. e B.

E

185

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

E

Viol. I II

Vle.

Vc.

B.

193

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Cln. I (Re) II

Timp.

Viol. I II

Vle.

Vc.

B.

201

Fl. I
Fl. II

Ob. I
Ob. II

Clar. I
(La) II

Fag. I
Fag. II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
Viol. II

Vle.

Vc. e B.

f, *ff*, *sf*

209

Fl. I
Fl. II

Ob. I
Ob. II

Clar. I
(La) II

Fag. I
Fag. II

Cor. I
(Re) II

Cln. I
(Re) II

Timp.

Viol. I
Viol. II

Vle.

Vc.
pizz.

B.

p, *p dolce*, *a 2*

220

Fl. I II
 Ob. I II
 Clar. I (La) II
 Fag. I II
 Cor. I (Re) II
 Cln. I (Re) II
 Timp.
 Viol. I II
 Vle.
 Vc.
 B.

cresc. *cresc.* *p* *cresc.* *f*
II. cresc. *p* *cresc.* *a 2* *cresc.* *f*
cresc. *p* *cresc.* *f*
a 2 *II. cresc.* *f*
cresc. *p*
pp *cresc.* *p* *cresc.* *f*
cresc. *p* *cresc.* *f*
cresc. *p* *cresc.* *f*
cresc. *arco* *p* *cresc.* *f*
[cresc.] *p* *cresc.* *f*

229

Fl. I II
 Ob. I II
 Clar. I (La) II
 Fag. I II
 Cor. I (Re) II
 Cln. I (Re) II
 Timp.
 Viol. I II
 Vle. I II
 Vc. e B.

sf *sf* *sf* *sf* *f*
sf *sf* *sf* *sf* *f*
sf *sf* *sf* *sf* *f*
sf *sf* *sf* *sf* *f*
sf *sf* *sf* *sf* *f*
sf *sf* *sf* *sf* *f*
[s]f *sf* *[s]f* *sf* *f*
sf *sf* *sf* *sf* *f* *p*
sf *sf* *sf* *sf* *f* *p*
sf *sf* *sf* *sf* *f* *p*

*) Cf. / Vgl. Critical Commentary

238

rinf.

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Viol. I II

Vle.

Vc. e B.

p *p* *cresc.* *sf*

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

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

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

cresc.

248

rinf.

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Cln. (Re) I II

Timp.

Viol. I II

Vle.

Vc. e B.

p *p* *p cresc.*

p *pp* *pp*

p *pp*

p *rinf.* *p cresc.*

p *rinf.* *p cresc.*

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

cresc.

258

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Viol. I II

Vle.

Vc. e B.

[p] *cresc.*

sf *p* *cresc.*

decresc. *p* *cresc.*

decresc. *p* *cresc.*

decresc. *[p]* *cresc.*

268

Fl. I II

Ob. I II

Clar. I (La) II

Fag. I II

Cor. I (Re) II

Clno. I (Re) II

Timp.

Viol. I II

Vle.

Vc. e B.

F

f *sf* *f* *sf* *sf* *f* *f* *sf*

f *sf* *f* *sf* *sf* *f* *f* *sf*

f *sf* *f* *sf* *sf* *f* *f* *sf*

f *sf* *f* *sf* *sf* *f* *f* *sf*

f *sf* *f* *sf* *sf* *f* *f* *sf*

f *sf* *f* *sf* *sf* *f* *f* *sf*

f *sf* *f* *sf* *sf* *f* *f* *sf*

f *sf* *f* *sf* *sf* *f* *f* *sf*

278

Musical score for measures 278-286. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II (La), Bassoon I and II, Cor Anglais I and II, Clarinet in B-flat I and II, Timpani, Violin I and II, Viola, and Violoncello/Double Bass. The key signature is one sharp (F#). The time signature is 4/4. The score features various dynamics including *ff*, *p*, *[decresc.]*, and *pp*. There are also markings for *a 2* and *[f]*. The woodwinds and strings play sustained notes with some melodic movement in the strings.

287

Musical score for measures 287-290. The score continues with the same instruments as the previous page. The key signature remains one sharp (F#). The time signature is 4/4. The score features various dynamics including *pp*, *f*, *[f]*, *sf*, *tr*, and *ff*. There are also markings for *a 2 tr* and *[f]*. The woodwinds and strings play sustained notes with some melodic movement in the strings.

295 a 2

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
(La) II
Fag. I
Fag. II
Cor. I
(Re) II
Cln. I
(Re) II
Timp.
Viol. I
Viol. II
Vle.
Vc.
B.

303

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
(La) II
Fag. I
Fag. II
Cor. I
(Re) II
Cln. I
(Re) II
Timp.
Viol. I
Viol. II
Vle.
Vc. e B.

330

Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Cln. I (Re) II
Timp.
Viol. I II
Vle.
Vc. e B.

340

Fl. I II
Ob. I II
Clar. I (La) II
Fag. I II
Cor. I (Re) II
Cln. I (Re) II
Timp.
Viol. I II
Vle.
Vc. e B.

350

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Cln. (Re) I II

Timp.

Viol. I II

Vle.

Vc. e B.

358

Fl. I II

Ob. I II

Clar. (La) I II

Fag. I II

Cor. (Re) I II

Cln. (Re) I II

Timp.

Viol. I II

Vle.

Vc. e B.

370

G

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
Clar. (La) II
Fag. I
Fag. II
Cor. I
Cor. (Re) II
Cln. I
Cln. (Re) II
Timp.

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

a 2

G

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

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

378

Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
Clar. (La) II
Fag. I
Fag. II
Cor. I
Cor. (Re) II
Cln. I
Cln. (Re) II
Timp.

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

a 2

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

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

386

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

Ob. I II *ff* *sf* *sf* *sf*

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

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

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

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

Timp. *ff* *sf* *sf* *sf*

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

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

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

394

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

Ob. I II *ff* *sf* *sf* *sf*

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

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

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

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

Timp. *ff* *sf* *sf* *sf*

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

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

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

402

Fl. I
Fl. II
Ob. I
Ob. II
Clar. (La) I
Clar. (La) II
Fag. I
Fag. II
Cor. (Re) I
Cor. (Re) II
Clno. (Re) I
Clno. (Re) II
Timp.
Viol. I
Viol. II
Vle.
Vc. e B.

p *tr* *cresc.*

411

Fl. I
Fl. II
Ob. I
Ob. II
Clar. (La) I
Clar. (La) II
Fag. I
Fag. II
Cor. (Re) I
Cor. (Re) II
Clno. (Re) I
Clno. (Re) II
Timp.
Viol. I
Viol. II
Vle.
Vc. e B.

f *ff* *pp* *pizz.* *[pp]*

423

Fl. I II *ff* *a 2*

Ob. I II *ff* *a 2*

Clar. I (La) II *ff*

Fag. I II *ff*

Cor. I (Re) II *ff*

Cln. I (Re) II *ff*

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

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

Vle. *ff* *arco* *ff* *ff* *ff* [*ff*] *ff*

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

433

Fl. I II *ff* *a 2*

Ob. I II *ff* *a 2*

Clar. I (La) II *ff* *a 2*

Fag. I II *ff* *a 2*

Cor. I (Re) II *ff*

Cln. I (Re) II *ff*

Timp. *tr* *ff*

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

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

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

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