

ORCHESTRA · BESETZUNG

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

Aufführungsdauer / Duration: ca. 26 min.

À Son Excellence Monsieur le Baron van Swieten

Commandeur de l'ordre roy. de S^t Etienne;

Conseiller intime et Bibliothécaire de sa

Majesté Imp. et Roy.

Symphonie Nr. 1

C-dur

op. 21

Ludwig van Beethoven

Adagio molto *)

Flauto I, II
Oboe I, II
Clarinetto I, II in Do / C
Fagotto I, II
Corno I, II in Do / C
Clarino I, II in Do / C
Timpani in Do - Sol / C - G

fp *fp* *f* *p*

fp *fp* *f* *p*

fp *fp* *f* *p*

fp *fp* *f* *p*

fp *fp* *f* *p*

fp *fp* *f* *p*

f

Adagio molto *)

Violini I
Violini II
Viole
Violoncelli e Bassi

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

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

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

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

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 88

Musical score for measures 7-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Horn in D (Cor. (Do)), Trumpet in D (Ctno. (Do)), Timpani (Timp.), Violin (Viol.), Viola (Vle.), and Violoncello/Double Bass (Vc. e B.). The woodwinds and strings play rhythmic patterns with various dynamics including *f*, *p*, *ten.*, and *cresc.*. The brass parts are mostly rests.

Allegro con brio ^{*)}

Musical score for measures 13-16. The woodwinds (Fl., Ob., Clar., Fag.) and brass (Cor., Ctno.) play sustained notes with dynamics *p* and *[p]*. The strings are mostly rests.

Allegro con brio ^{*)}

Musical score for measures 17-20. The strings (Viol., Vle., Vc. e B.) play rhythmic patterns with dynamics *p*. The woodwinds and brass are mostly rests.

^{*)} Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 112

52 **A**

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

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

A

Viol. I II

Vle. I II

Vc. e B. I II

p *sf* *sf* *sf*

60

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

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

[II. *p*] *sf* *sf* *sf* *sf*

[II. *p*] *sf* *sf* *sf* *sf*

[II. *p*] *sf* *sf* *sf* *sf*

a 2 *p*

Viol. I II

Vle. I II

Vc. e B. I II

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

69

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

75

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

*) Fl. II $\text{F}\sharp$ in P; see / siehe Critical Commentary.

**) Fag. I perhaps / vielleicht = Fag. II; see / siehe Critical Commentary.

108b

2.

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

108b

2.

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

Viol. I II

Vle.

Vc. e B.

116

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

116

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

Viol. I II

Vle.

Vc. e B.

140

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

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

146

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

p *sf* *p*

167

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

sf sf sf ff sf p

176

C

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

ff sf sf sf ff p

C

287

Fl. I II *sf*

Ob. I II *sf*

Clar. (Do) I II *sf*

Fag. I II *sf*

Cor. (Do) I II *sf*

Cln. (Do) I II *sf*

Timp. *sf*

Viol. I II *sf*

Vle. *sf*

Vc. e B. *sf*

289

Fl. I II *ff*

Ob. I II *ff*

Clar. (Do) I II *ff*

Fag. I II *ff*

Cor. (Do) I II *ff*

Cln. (Do) I II *ff*

Timp. *ff*

Viol. I II *ff*

Vle. *ff*

Vc. e B. *ff*

Andante cantabile con moto *)

Flauto

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Fa / F

Clarino I, II
in Do / C

Timpani
in Do - Sol/
C - G

Andante cantabile con moto *)

Violini I

Violini II

Viole

Violoncelli

Bassi

10

Fl.

Ob. I
II

Clar.
(Do) I
II

Fag. I
II

Cor.
(Fa) I
II

Cln.
(Do) I
II

Timp.

Viol.
I
II

Vle.

Vc.

B.

*) Beethoven's metronome marking of 1817 / Beethovens Metronombzeichnung von 1817: ♩ = 120

37

Fl.

Ob. I
II

Clar. (Do) I
II

Fag. I
II

Cor. (Fa) I
II

Cln. (Do) I
II

Timp.

Viol. I
II

Vle.

Vc.

B.

44

Fl.

Ob. I
II

Clar. (Do) I
II

Fag. I
II

Cor. (Fa) I
II

Cln. (Do) I
II

Timp.

Viol. I
II

Vle.

Vc.

B.

65

Fl. *pp* *ff* *p*

Ob. I *pp* *ff* *p*

Ob. II *pp* *ff* *p*

Clar. (Do) I *pp* *ff* *p*

Clar. (Do) II *pp* *ff* *p*

Fag. I *p* *ff* *p*

Fag. II *p* *ff* *p*

Cor. (Fa) I *p* *ff* *p*

Cor. (Fa) II *p* *ff* *p*

Cln. (Do) I *p* *ff* *p*

Cln. (Do) II *p* *ff* *p*

Timp. *p* *ff* *p*

Viol. I *pp* *ff* *p*

Viol. II *pp* *ff* *p*

Vle. *pp* *ff* *p*

Vc. e B. *pp* *ff* *p*

73

Fl. *sf* [*p*] *sf* *sf* *sf* *sf* *sf*

Ob. I *sf* *sf* *sf* *sf* *sf* *sf*

Ob. II *sf* *sf* *sf* *sf* *sf* *sf*

Clar. (Do) I *sf* *sf* *sf* *sf* *sf* *sf*

Clar. (Do) II *sf* *sf* *sf* *sf* *sf* *sf*

Fag. I *fp* *fp* *fp* *fp* *fp* *fp*

Fag. II *fp* *fp* *fp* *fp* *fp* *fp*

Cor. (Fa) I *sf* *sf* *sf* *sf* *sf* *sf*

Cor. (Fa) II *sf* *sf* *sf* *sf* *sf* *sf*

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

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

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

Viol. I *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Viol. II *fp* *fp* *fp* *fp* *fp* *fp*

Vle. *fp* *fp* *fp* *fp* *fp* *fp*

Vc. e B. *fp* *fp* *fp* *fp* *fp* *fp*

79

Fl.

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Fa) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

86

Fl.

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Fa) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

93 **C**

Fl. *f*

Ob. I *f*

Ob. II *f*

Clar. (Do) I *f*

Clar. (Do) II *f*

Fag. I *f*

Fag. II *f*

Cor. (Fa) I *f*

Cor. (Fa) II *f*

Cln. (Do) I *f*

Cln. (Do) II *f*

Timp. *f*

Viol. I *f*

Viol. II *f*

Vle. *f*

Vc. e B. *f*

p *sf* *p* *pp*

101

Fl. *p*

Ob. I *p*

Ob. II *p*

Clar. (Do) I *p*

Clar. (Do) II *p*

Fag. I *p*

Fag. II *p*

Cor. (Fa) I *p*

Cor. (Fa) II *p*

Cln. (Do) I *p*

Cln. (Do) II *p*

Timp. *p*

Viol. I *pp*

Viol. II *pp*

Vle. *pp*

Vc. *pp*

B. *pp*

108

Fl.

Ob. I
II

Clar. (Do)
I
II

Fag. I
II

Cor. (Fa)
I
II

Cln. (Do)
I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

114

Fl.

Ob. I
II

Clar. (Do)
I
II

Fag. I
II

Cor. (Fa)
I
II

Cln. (Do)
I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

120

Fl.

Ob. I
II

Clar. (Do)
I
II

Fag. I
II

Cor. (Fa)
I
II

Cln. (Do)
I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

127 **D**

Fl.

Ob. I
II

Clar. (Do)
I
II

Fag. I
II

Cor. (Fa)
I
II

Cln. (Do)
I
II

Timp.

D

Viol. I
II

Vle.

Vc.

B.

1/36

Fl.
Ob. I
II
Clar. (Do) I
II
Fag. I
II
Cor. (Fa) I
II
Cno. (Do) I
II
Timp.
Viol. I
II
Vlc.
Vc.
B.

1/43

Fl.
Ob. I
II
Clar. (Do) I
II
Fag. I
II
Cor. (Fa) I
II
Cno. (Do) I
II
Timp.
Viol. I
II
Vlc.
Vc.
B.

163

Fl.

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Fa) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

173

Fl.

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Fa) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

182

Fl.

Ob. I
II

Clar. (Do)
I
II

Fag. I
II

Cor. (Fa)
I
II

Cln. (Do)
I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

p

[p]

pizz.

188

Fl.

Ob. I
II

Clar. (Do)
I
II

Fag. I
II

Cor. (Fa)
I
II

Cln. (Do)
I
II

Timp.

Viol. I
II

Vle.

Vc. e B.

p

pp

f

p

arco

f

p

Menuetto
Allegro molto e vivace *)

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do - Sol /
C - G

Violini I

Violini II

Viole

Violoncelli

Bassi

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Viol. I II

Vle. I II

Vc. I II

B. I II

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

Trio

80

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Detailed description: This block contains the woodwind section of the score for measures 80 through 89. The instruments are Flute (I and II), Oboe (I and II), Clarinet in D (I and II), Bassoon (I and II), Cor Anglais (I and II), and Clarinet in D (I and II). The Flute parts are mostly rests. The Oboe and Clarinet in D parts play a rhythmic pattern of eighth notes, starting with a *p* dynamic. The Bassoon part plays a similar pattern. The Cor Anglais and Clarinet in D parts play sustained chords. The Timpani part is a whole rest.

Trio

Viol. I II

Vle.

Vc. e B.

Detailed description: This block contains the string section of the score for measures 80 through 89. The instruments are Violin (I and II), Viola, and Violoncello/Double Bass (Vc. e B.). The Violin I and II parts play a melodic line starting at measure 84 with a *p* dynamic. The Viola part plays a similar melodic line. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes, also starting at measure 84 with a *p* dynamic.



90

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

Detailed description: This block contains the woodwind and string sections of the score for measures 90 through 99. The woodwind instruments (Flute, Oboe, Clarinet in D, Bassoon, Cor Anglais, Clarinet in D) continue their parts from the previous section. The string section (Violin I and II, Viola, Violoncello/Double Bass) continues their parts. The Violin I and II parts have some dynamics changes, including *p* and *ff*. The Viola part has a *p* dynamic. The Violoncello and Double Bass parts have a *p* dynamic. The Timpani part is a whole rest.

100

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

sf *p* *a 2* *sf* *p* *sf* *p*

Detailed description: This system of musical notation covers measures 100 through 108. It includes staves for Flute (I, II), Oboe (I, II), Clarinet (Do) (I, II), Bassoon (I, II), Cor Anglais (Do) (I, II), Clarinet (Do) (I, II), Timpani, Violin (I, II), Viola, and Violoncello/Double Bass. A double bar line with repeat dots is placed at the end of measure 108. Dynamics include *sf* (sforzando), *p* (piano), and *a 2* (second ending). The Violin part features a melodic line with slurs and accents.

109

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

decresc. *pp* *decresc.* *pp* [*decresc.*] *pp*

Detailed description: This system of musical notation covers measures 109 through 116. It includes the same instruments as the previous system. A double bar line with repeat dots is placed at the end of measure 116. Dynamics include *decresc.* (decrescendo), *pp* (pianissimo), and [*decresc.*] (decrescendo). The Clarinet (Do) and Cor Anglais (Do) parts play sustained chords with a decrescendo. The Violin part continues with a melodic line, also marked with a decrescendo and *pp*.

119

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

cresc.

p *ff* *sf*

129

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

sf *a 2*

Finale

Adagio *)

Allegro molto e vivace **)

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do - Sol /
C - G

Violini I

Violini II

Viole

Violoncelli
e Bassi

8

Fl. I
II

Ob. I
II

Clar. I
(Do) II

Fag. I
II

Cor. I
(Do) II

Cln. I
(Do) II

Viol. I

Viol. II

Vle.

Vc.

B.

79

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

89

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

150 a 2

Fl. I II *sf*

Ob. I II *sf*

Clar. (Do) I II *sf*

Fag. I II *sf*

Cor. (Do) I II *sf*

Cln. (Do) I II *sf*

Timp. *sf*

Viol. I II *sf*

Vle. *sf*

Vc. e B. *sf* *ff*

157

Fl. I II *sf* *p*

Ob. I II *sf* *p*

Clar. (Do) I II *sf* *p*

Fag. I II *sf* *p*

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

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

Timp. *sf* *p*

Viol. I II *ff* *p*

Vle. *ff* *p*

Vc. e B. *ff* *p*

166

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc.

B.

p

a 2

p

[p]

p

p

175

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

p

f

a 2

f

f

[cresc.]

cresc.

cresc.

cresc.

f

f

f

f

186 **D**

Fl. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cno. (Do) I II

Timp.

Viol. I II

Vle. I II

Vc. e B. I II

f

p

D

195 *p cresc.*

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cno. (Do) I II

Timp.

Viol. I II

Vle. I II

Vc. e B. I II

p cresc.

[*cresc.*]

cresc.

[*cresc.*]

cresc.

[*cresc.*]

cresc.

[*cresc.*]

cresc.

206

Fl. I II *p cresc.*

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

Clar. (Do) I II *[f] sf* *sf* *sf* *ff*

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

Cor. (Do) I II

Cln. (Do) I II

Timp.

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

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

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

217

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

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

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

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

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

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

Timp. *[sf]* *[sf]* *[sf]* *[sf]* *[sf]*

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

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

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

266 **F**

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

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

276

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vle.

Vc. e B.

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

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

