

# BEETHOVEN

Symphonie Nr. 1 in C

Symphony No. 1 in C major

op. 21

Urtext

Herausgegeben von / Edited by  
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Partitur / Score

Bärenreiter Kassel · Basel · London · New York · Praha  
BA 9001

## 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. 26 min.

Neben der vorliegenden Ausgabe sind das Aufführungsmaterial (BA 9001)  
und der Critical Commentary (BA 9001-40) erhältlich.

In addition to the present score the complete performance material (BA 9001)  
and the Critical Commentary (BA 9001-40) are also available.

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À Son Excellence Monsieur le Baron van Swieten  
Commandeur de l'ordre roy. de S<sup>t</sup> 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

Detailed description: This section of the score covers the woodwind and brass instruments. The Flutes, Oboes, Clarinets, and Bassoons play a melodic line starting with a *fp* dynamic, moving to *f* and then *p*. The Horns play a similar line, with a *a 2* marking. The Clarinets and Bassoons have rests. The Timpani play a single note in the first measure.

Adagio molto \*)

Violini I  
Violini II  
Viole  
Violoncelli e Bassi

Detailed description: This section of the score covers the string instruments. The Violins I and II play a rhythmic pattern, starting with *f* and *p* dynamics, and a *cresc.* marking. The Violas and Violoncellos/Basses play a similar pattern, also with *f* and *p* dynamics and a *cresc.* marking. The strings are marked *pizz.* (pizzicato) and *arco* (arco).

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

Musical score for measures 7-12. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (Do) (I, II), Bassoon (I, II), Cor (Do) (I, II), Clarinet (Do) (I, II), Timpani, Violin (I, II), Viola, and Violoncello/Double Bass (Vc. e B.). Dynamic markings include *f*, *ten.*, *p*, *cresc.*, and *fp*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the timpani plays a simple pulse.

**Allegro con brio** \*)

Musical score for measures 13-17. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (Do) (I, II), Bassoon (I, II), Cor (Do) (I, II), Clarinet (Do) (I, II), and Timpani. Dynamic markings include *p* and *[p]*. The woodwinds play a melodic line, while the strings provide harmonic support.

**Allegro con brio** \*)

Musical score for measures 18-22. The score includes parts for Violin (I, II), Viola, and Violoncello/Double Bass (Vc. e B.). Dynamic markings include *p*. The strings play a rhythmic pattern of eighth notes.

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

22

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.

31

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.

*a 2*

Musical score for measures 39-44. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (Do) (I, II), Bassoon (I, II), Horn (Do) (I, II), Trombone (Do) (I, II), Timpani (Timp.), Violin (I, II), Viola (Vle.), and Violoncello/Double Bass (Vc. e B.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 39 starts with a first ending bracket. Dynamics include *sf* and *cresc.*. A rehearsal mark is present at the beginning of measure 39.

Musical score for measures 45-49. The instrumentation remains the same as in the previous system. Measure 45 begins with a double bar line and a rehearsal mark. Dynamics include *ff*. A first ending bracket is used in measures 45-47. There are asterisks (\*) in measures 48 and 49, corresponding to the footnote. The score ends with a double bar line at the end of measure 49.

\*) Thus in P; cf. bar 46, however / So in P; vgl. jedoch T. 46.

52 **A**

Fl. I II  
Ob. I II  
Clar. (Do) I II  
Fag. I II  
Cor. (Do) I II

*p* *sf* *sf*

Detailed description: This system contains the first five staves of the score, measures 52 through 59. The Flute I and II parts have rests. The Oboe I and II parts play a melodic line starting in measure 53, marked *p*, with accents and slurs, and reaching *sf* in measure 56. The Clarinet (Do) I and II parts have rests until measure 56, where they play chords marked *[p] sf*. The Bassoon I and II parts have rests until measure 56, where they play a melodic line marked *fp*. The Cor Anglais I and II parts have rests throughout.

**A**

Viol. I II  
Vle.  
Vc. e B.

*p* *sf* *sf*

Detailed description: This system contains the next three staves, measures 52 through 59. The Violin I and II parts play a melodic line starting in measure 53, marked *p*, with accents and slurs, and reaching *sf* in measure 56. The Viola part has rests until measure 56, where it plays chords marked *sf*. The Violoncello and Double Bass parts play a melodic line starting in measure 53, marked *p*, with accents and slurs, and reaching *sf* in measure 56.

60

Fl. I II  
Ob. I II  
Clar. (Do) I II  
Fag. I II  
Cor. (Do) I II

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

Detailed description: This system contains the next five staves, measures 60 through 67. The Flute I and II parts have rests. The Oboe I and II parts play a melodic line starting in measure 61, marked *p*, with accents and slurs, and reaching *[II. p] sf* in measure 64. The Clarinet (Do) I and II parts have rests until measure 64, where they play chords marked *[II. p] sf*. The Bassoon I and II parts play a melodic line starting in measure 61, marked *p*, with accents and slurs, and reaching *[II. p] sf* in measure 64. The Cor Anglais I and II parts have rests until measure 67, where they play a note marked *p* and *a 2*.

Viol. I II  
Vle.  
Vc. e B.

*sf* *sf* *sf*

Detailed description: This system contains the next three staves, measures 60 through 67. The Violin I and II parts play a melodic line starting in measure 61, marked *sf*, with accents and slurs. The Viola part has rests until measure 64, where it plays chords marked *sf*. The Violoncello and Double Bass parts play a melodic line starting in measure 61, marked *sf*, with accents and slurs.

6

69

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.

75

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.

**B**

\*) Fl. II in P; see / siehe Critical Commentary.

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

81

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

Detailed description: This block contains the musical score for measures 81 through 86. It features ten staves for woodwinds and strings. The woodwinds include Flute (I, II), Oboe (I, II), Clarinet (Do) (I, II), and Bassoon (I, II). The strings include Cor Anglais (Do) (I, II), Cello (Do) (I, II), and Timpans, followed by Violins (I, II), Viola, and Violoncello/Double Bass. The score shows various dynamics including piano (*p*) and crescendo (*cresc.*). There are also markings for the second ending of a part, labeled [II. *p*].

87

a 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.

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

Detailed description: This block contains the musical score for measures 87 through 92. It features the same ten staves as the previous block. The woodwinds and strings are playing with a strong emphasis on fortissimo dynamics. The score is marked with *f* (fortissimo) and *sf* (sforzando) throughout. There is a marking 'a 2' above the first measure of this section. The woodwinds have a melodic line, while the strings provide a rhythmic accompaniment.

94

Fl. I II *ff* *a 2* *f* *f* *f* *f* [*fp*] *sf*

Ob. I II *ff* *a 2* *f* *f* *f* *f* [*fp*] *sf*

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

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

Cor. (Do) I II *f* *f* *f* *f* [*fp*] *sf*

Cln. (Do) I II *f* *f* *f* [*fp*] *sf*

Timp. [*fp*]

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

Vle. *ff* *sf* *sf* *sf* *sf* [*fp*] *sf*

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

102

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

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

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

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

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

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

Timp. [*ff*]

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

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

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



108b

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.

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.

124

Fl. I II *fp* *pp*

Ob. I II [*pp*]

Clar. (Do) I II *p* [*fp*] *pp*

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

Cor. (Do) I II *p* *fp* *p* [*pp*]

Cln. (Do) I II

Timp.

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

Vle. *fp* *pp* *cresc.*

Vc. e B. *fp* *pp* *cresc.*

a 2

133

Fl. I II *ff* *p*

Ob. I II *ff* [*p*]

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

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

Cor. (Do) I II

Cln. (Do) I II

Timp.

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

Vle. *ff* [*p*] *p*

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

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.

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.

153

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.

160

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.

Musical score for measures 167-176. Instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (Do)), Bassoon (Fag.), Cor (Cor. (Do)), Clarinet (Cln. (Do)), Tympani (Timp.), Violin (Viol. I, II), Viola (Vle.), and Violoncello/Double Bass (Vc. e B.).

Measure 167 is marked with a double bar line and a repeat sign. Dynamics include *sf*, *ff*, and *p*. A common time signature 'C' is indicated at the start of the system.

Musical score for measures 176-185. Dynamics include *ff*, *sf*, and *p*. A common time signature 'C' is indicated at the start of the system.

Measure 176 is marked with a double bar line and a repeat sign. The score includes various musical notations such as accents and slurs. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) feature more complex rhythmic patterns and dynamic shifts compared to the previous system.

184 [a 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.

*ff* *a 2* *sf* *p* *II. p cresc.* *cresc.* *p* *[cresc.]*

192 *p cresc.*

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.

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

198

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.

*sf*

*a 2*

203

**D**

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.

*sf*

*a 2*

*p*





226

Fl. I II *sf* *a2* *sf* *ff* **E**

Ob. I II *sf* *a2* *sf* *ff*

Clar. (Do) I II *sf* *a2* *sf* *ff*

Fag. I II *sf* *a2* *sf* *ff*

Cor. (Do) I II *ff*

Cln. (Do) I II *ff*

Timp. *ff*

Viol. I II *sf* *sf* *f[f]* *pp* **E**

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

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

232

Fl. I II *p*

Ob. I II *p*

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

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

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II *cresc.*

Vle. *cresc.*

Vc. e B. *cresc.*

239

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.

245

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.

253

Fl. I II a 2 [fp] sf sf sf ff

Ob. I II a 2 [fp] sf sf sf ff

Clar. (Do) I II a 2 [fp] sf sf sf ff

Fag. I II a 2 [fp] sf sf sf ff

Cor. (Do) I II [fp] sf sf sf ff

Clno. (Do) I II [fp] sf sf sf ff

Timp. [fp] sf ff

Viol. I II p sf sf sf ff

Vle. [fp] p sf sf sf ff

Vc. e B. [fp] [s]f [s]f [s]f ff

259

Fl. I II p

Ob. I II p

Clar. (Do) I II a 2 p

Fag. I II II. p

Cor. (Do) I II p

Clno. (Do) I II [p]

Timp. [p]

F

Viol. I II p [p]

Vle. p

Vc. e B. [p]

266

Fl. I  
II

Ob. I  
II

Clar. I  
(Do)  
II

Fag. I  
II

Cor. I  
(Do)  
II

Cln. I  
(Do)  
II

Timp.

Viol. I  
II

Vle.

Vc. e B.

*p*

*f*

*ff*

*[p]*

*tr*

*p*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*[ff]*

*[sf]*

*sf*

273

Fl. I  
II

Ob. I  
II

Clar. I  
(Do)  
II

Fag. I  
II

Cor. I  
(Do)  
II

Cln. I  
(Do)  
II

Timp.

Viol. I  
II

Vle.

Vc. e B.

*a 2*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*[ff]*

*[sf]*

*sf*

*ff*

281

Fl. I II *sf*

Ob. I II *sf*

Clar. (Do) I II *sf*

Fag. I II *sf* a 2

Cor. (Do) I II *sf*

Cln. (Do) I II *sf*

Timp.

Viol. I II *sf*

Vle. *sf*

Vc. e B. *sf*

*ff*

Detailed description: This system of musical notation covers measures 281 through 288. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos/Double Basses) are marked with *sf* (sforzando). The Bassoon part includes a first alternative marked 'a 2'. The Trombones and Timpani parts are also present, with the Trombones marked *sf* and the Timpani marked *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings.

289

Fl. I II *ff* a 2

Ob. I II *ff* a 2

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

Fag. I II *ff* a 2

Cor. (Do) I II *ff*

Cln. (Do) I II *ff*

Timp.

Viol. I II *ff*

Vle. *ff*

Vc. e B. *ff*

Detailed description: This system of musical notation covers measures 289 through 296. The dynamic intensity increases significantly, with the woodwinds and strings marked *ff* (fortissimo). The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos/Double Basses) are all marked *ff*. The Trombones and Timpani parts are also present, with the Trombones marked *ff* and the Timpani marked *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

## 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

Viola

Violoncelli

Bassi

10

Fl.

Ob. I  
II

Clar. I  
(Do) II

Fag. I  
II

Cor. I  
(Fa) II

Clno. I  
(Do) II

Timp.

Viol. I  
II

Vle.

Vc.

B.

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

19

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.

27 A

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.

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.



52 **B**

Fl. *tr*

Ob. I *p*

Ob. II *p*

Clar. (Do) I *p*

Clar. (Do) II *p*

Fag. I *a 2 p*

Fag. II *a 2 p*

Cor. (Fa) I *f*

Cor. (Fa) II *p*

Cln. (Do) I *pp*

Cln. (Do) II *pp*

Timp. *pp*

Viol. I *p*

Viol. II *p*

Vle. *p*

Vc. e B. *p*

58 **B**

Fl. *tr \**

Ob. I *p*

Ob. II *a 2 p*

Clar. (Do) I *a 2 p*

Clar. (Do) II *a 2 p*

Fag. I *p*

Fag. II *p*

Cor. (Fa) I *a 2*

Cor. (Fa) II *p*

Cln. (Do) I *p*

Cln. (Do) II *p*

Timp. *p*

Viol. I *p*

Viol. II *[p]*

Vle. *[p]*

Vc. e B. *p*

\*) See note on bar 45 in Critical Commentary / Siehe Bemerkung zu T. 45 im Critical Commentary.

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

Cor. (Fa) II

Cln. (Do) I

Cln. (Do) II

Timp.

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

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

Vle. *p* *ff* *p*

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

---

73

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

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

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

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

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

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

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

Cor. (Fa) I

Cor. (Fa) II

Cln. (Do) I

Cln. (Do) II

Timp.

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

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

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

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

79

Fl. I II

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. I II

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* *f* *p*[*p*] <sup>[1]</sup> <sup>[1]</sup>

Ob. I *f* *f*

Ob. II *f* *f*

Clar. (Do) I *f* *f*

Clar. (Do) II *f* *f*

Fag. I *f* *f* *pp*

Fag. II *f* *f* [a 2] *pp*

Cor. (Fa) I *f* *f*

Cor. (Fa) II *f* *f*

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

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

Timp. *f* *f*

Viol. I *f* *p* *sf* *p*[*p*]

Viol. II *f* *f* *pp*

Vle. *f* *f*

Vc. e B. *f* *f*

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. I II

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*

*II. p*

*p*

*p*

Detailed description: This system of musical notation covers measures 108 through 113. It features staves for Flute (I and II), Oboe (I and II), Clarinet in D (I and II), Bassoon (I and II), Cor Anglais (I and II), Clarinet in D (I and II), Timpani, Violin (I and II), Viola, and Violoncello/Double Bass. The key signature has one flat (B-flat). The flute and oboe parts have dynamic markings of *p* and *II. p*. The bassoon part has a *II. p* marking. The strings play a rhythmic accompaniment with various articulations.

114

Fl. I II

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.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Detailed description: This system of musical notation covers measures 114 through 119. It features the same instrumentation as the previous system. The key signature remains one flat. The woodwinds continue with melodic and harmonic lines. The strings play a rhythmic accompaniment with dynamic markings of *cresc.* (crescendo) in the Violin, Viola, and Violoncello/Double Bass parts.

120

Fl. *sf*

Ob. I II *sf*

Clar. (Do) I II *sf*

Fag. I II *sf*

Cor. (Fa) I II *sf*

Cln. (Do) I II *f*

Timp.

Viol. I II *sf*

Vle. *sf*

Vc. e B. *sf*

127 **D**

Fl. *p*

Ob. I II *p*

Clar. (Do) I II

Fag. I II *p*

Cor. (Fa) I II

Cln. (Do) I II

Timp.

**D**

Viol. I II *p*

Vle. *p*

Vc. *p*

B. *[p]*

136

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.

143

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.

149 **E**

Fl. *sf sf sf* *p*

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

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

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

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

Cln. (Do) I II *pp*

Timp. *pp*

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

Vle. *sf sf sf* *p*

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

157 **E**

Fl. *p*

Ob. I II *p*

Clar. (Do) I II *p*

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

Cor. (Fa) I II *p*

Cln. (Do) I II *p*

Timp. *p*

Viol. I II *p*

Vle. *p*

Vc. e B. *p*



163

Fl.

Ob. I  
II

Clar. (Do)  
I  
II

Fag. I  
II

Cor. (Fa)  
I  
II

Clno. (Do)  
I  
II

Timp.

Viol. I  
II

Vle.

Vc. e B.

Detailed description: This system of musical notation covers measures 163 to 172. The woodwind section (Flute, Oboe, Clarinet, Bassoon, and Cor Anglais) is active, with various dynamics including piano (*p*) and piano fortissimo (*pp*). The strings (Violins, Violas, and Violoncellos/Double Basses) provide harmonic support, with the Violoncello and Double Bass parts marked piano (*p*). The percussion (Timpani) part is mostly silent in this section. The score includes various musical notations such as slurs, accents, and dynamic markings.

173

Fl.

Ob. I  
II

Clar. (Do)  
I  
II

Fag. I  
II

Cor. (Fa)  
I  
II

Clno. (Do)  
I  
II

Timp.

Viol. I  
II

Vle.

Vc. e B.

Detailed description: This system of musical notation covers measures 173 to 182. The woodwind section continues with a more prominent role, featuring forte (*f*) and sforzando (*sf*) dynamics. The strings are also more active, with Violins and Violas marked forte (*f*) and Violoncello/Double Basses marked *sf*. The Timpani part shows a change in dynamics, marked *[f]*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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.

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.

## 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

Viola

Violoncelli

Bassi

Allegro molto e vivace \*)

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.

Vc.

B.

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

26

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

Ob. I II

Clar. (Do) I II

Fag. I II *pp* *pp* *pp*

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II *pp* *pp* *pp* *pp*

Vle. *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp*

B. *pp* *pp* *pp* *pp*

40

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

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

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

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

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

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

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

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

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

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

A

53

Fl. I II *a 2*

Ob. I II *sf*

Clar. (Do) I II *sf*

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

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II *sf*

Vle. *sf*

Vc. e B. *sf*

66

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

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

Clar. (Do) I II *p* *[cresc.]* *f* *ff* *sf* *a 2*

Fag. I II *a 2* *p* *[cresc.]* *f* *ff* *sf* *(1)*

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

Cln. (Do) I II *p* *[cresc.]* *f* *ff* *sf* *a 2*

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

Viol. I II *p* *[cresc.]* *f* *sf* *ff* *sf* *(1)*

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

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

**Trio** 80

Fl. I  
II

Ob. I  
II

Clar. (Do) I  
II

Fag. I  
II

Cor. (Do) I  
II

Clno. (Do) I  
II

Timp.

**Trio**

Viol. I  
II

Vle.

Vc. e B.

90

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.

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*

Detailed description: This block contains the musical score for measures 100 through 108. The score is arranged in a standard orchestral format with staves for Flute, Oboe, Clarinet (D), Bassoon, Cor Anglais, Cymbals, Violins, Viola, and Violoncello/Double Bass. A double bar line is present at the end of measure 108. Dynamics include *sf* (sforzando) and *p* (piano). The Cor Anglais part includes a marking *a 2* above the staff.

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 block contains the musical score for measures 109 through 116. The score continues from the previous block. Dynamics include *decresc.* (decrescendo) and *pp* (pianissimo). The Violin I part has a marking [*decresc.*] in brackets. A double bar line is present at the end of measure 116.

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.

*p* *ff* *sf*

*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

Viola

Violoncelli e 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.

Vc.

B.

Beethoven's metronome markings of 1817 / Beethovens Metronombezeichnungen von 1817: \*) ♩ = 63    \*\*) ♩ = 88

17

Fl. I  
Fl. II

Ob. I  
Ob. II

Clar. (Do) I  
Clar. (Do) II

Fag. I  
Fag. II

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

Cln. (Do) I  
Cln. (Do) II

Timp.

Viol. I  
Viol. II

Vle.

Vc.

B.

*p* *cresc.* *ff*

28

Fl. I  
Fl. II

Ob. I  
Ob. II

Clar. (Do) I  
Clar. (Do) II

Fag. I  
Fag. II

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

Cln. (Do) I  
Cln. (Do) II

Timp.

Viol. I  
Viol. II

Vle.

Vc. e B.

*f* *A* *f* *ff*

38

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.

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

*a 2* *a 2*

46

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.

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

*a 2* *a 2* *a 2*

**B** **B**

*decesc.*



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.

96b

[2.]

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.  
B.

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

[2. \*)

*f* (*p*) *f* *p* *f* *p* *f* *p* *f* *p*

[*f*] *p*

106

a 2

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.  
B.

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

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

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

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

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

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

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

\*) *f* in P (98 p)

118

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.

*sempre p*

*sempre p*

*sempre p*

[*p*]

126

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*

*p*

*sempre p*

133

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.

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.



150 a 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.

157

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.

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

186 **D**

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.

195 **p cresc.**

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.

206

Fl. I II II. *p cresc.*

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

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

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

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

217

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

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

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

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

Cor. (Do) I II [*s*] *f* *sf* *f* *f*

Cln. (Do) I II [*s*] *f* *sf* *f* *f*

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

Viol. I II [*s*] *f* *sf* *sf* *sf* *f*

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

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

This musical score page contains two systems of music, measures 206-217. The first system (measures 206-216) features a complex orchestration. The Flute I and II parts play a rhythmic pattern of eighth notes, with the second flute part starting in the second measure and marked *p cresc.*. The Oboe, Clarinet (Do), and Bassoon parts enter in the second measure, playing sustained notes and chords, with dynamic markings ranging from *f* to *ff*. The Violin and Viola parts play a rhythmic accompaniment of eighth notes, also with dynamic markings from *f* to *ff*. The Violoncello and Double Bass parts play a similar rhythmic pattern. The Timpani part is silent throughout this system. The second system (measures 217-221) continues the orchestration. The Flute and Oboe parts play sustained notes, with the Oboe marked *a 2*. The Clarinet and Bassoon parts play rhythmic patterns of eighth notes. The Violin and Viola parts continue their rhythmic accompaniment. The Violoncello and Double Bass parts play a similar rhythmic pattern. The Timpani part enters in the second measure of the second system, playing a rhythmic pattern of eighth notes, with dynamic markings ranging from [*sf*] to [*f*].

228 *a 2*

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

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

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

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

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

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

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

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

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

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

**E**

238

Fl. I II *p*

Ob. I II *p*

Clar. (Do) I II *p*

Fag. I II *p*

Cor. (Do) I II

Clno. (Do) I II

Timp.

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

Vle.

Vc. e B. *p*

246

*f*

*f*

*f*

*f*

*f*

*p*

a 2

II. *p*

Detailed description: This section of the score covers measures 246 to 255. It features a woodwind ensemble (Flute I & II, Oboe I & II, Clarinet I & II (Do), Bassoon I & II), Horns I & II (Do), Clarinet (Do) I & II, and Timpani. The woodwinds play a rhythmic melody starting with a forte (*f*) dynamic. The strings (Violin I & II, Viola, Violoncello, and Bass) provide harmonic support with a steady accompaniment. Dynamics include *f*, *p*, and *II. p*. A rehearsal mark 'a 2' is present in the Bassoon part.

*f*

*f*

*p*

*p*

*p*

*p*

*f*

*p*

Detailed description: This section of the score covers measures 256 to 265. It features a woodwind ensemble (Flute I & II, Oboe I & II, Clarinet I & II (Do), Bassoon I & II), Horns I & II (Do), Clarinet (Do) I & II, and Timpani. The woodwinds play a rhythmic melody starting with a forte (*f*) dynamic. The strings (Violin I & II, Viola, Violoncello, and Bass) provide harmonic support with a steady accompaniment. Dynamics include *f*, *p*, and *II. p*. A rehearsal mark 'a 2' is present in the Bassoon part.

256

*ff*

*f[f]*

a 2

*f[f]*

*f*

*[f]*

*[f]*

*ff*

*ff*

*ff*

*ff*

Detailed description: This section of the score covers measures 256 to 305. It features a woodwind ensemble (Flute I & II, Oboe I & II, Clarinet I & II (Do), Bassoon I & II), Horns I & II (Do), Clarinet (Do) I & II, and Timpani. The woodwinds play a rhythmic melody starting with a forte (*f*) dynamic. The strings (Violin I & II, Viola, Violoncello, and Bass) provide harmonic support with a steady accompaniment. Dynamics include *ff*, *f[f]*, *[f]*, and *ff*. A rehearsal mark 'a 2' is present in the Bassoon part.

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.

276 **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.

\*) Possibly  $\frac{7}{8}$ ; cf. Critical Commentary / Möglicherweise  $\frac{7}{8}$ ; vgl. Critical Commentary

284

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* *a 2* *[sf]* *[sf]*

*ff* *a 2* *[a 2]* *a 2* *[sf]*

*ff* *a 2* *[sf]* *[sf]*

*ff* *[cresc.]* *ff* *[sf]* *[sf]*

*ff* *[cresc.]* *ff* *[sf]* *[sf]*

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

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

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

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

293

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* *a 2* *a 2*

*ff* *a 2* *a 2*

*ff* *a 2* *a 2*

*ff* *a 2* *a 2*

*ff* *a 2* *a 2*

*ff* *a 2* *a 2*

*ff* *[ff]* *[ff]* *[ff]*

*ff* *[ff]* *[ff]* *[ff]*

*ff* *[ff]* *[ff]* *[ff]*

*ff* *[ff]* *[ff]* *[ff]*



# Beethoven · Berlioz · Haydn Mendelssohn Bartholdy · Mozart · Schubert Aufführungsmateriale · Performance Materials

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