



MARIE THERESE

Archiduchessee



D'Autriche

PHILHARMONIA
PARTITUREN - SCORES - PARTITIONS

Ihrer Majestät der Kaiserin Maria Theresia gewidmet

LUDWIG VAN BEETHOVEN

**SEPTETT
SEPTET / SEPTUOR**

Für Violine, Bratsche, Klarinette, Horn, Fagott, Violoncell,
Kontrabass

For Violin, Viola, Clarinet, Horn, Bassoon, Violoncello,
Double bass

Pour Violon. Alto, Clarinette, Cor, Basson, Violoncelle,
Contrebasse

Es dur / E flat major / Mi b majeur
op. 20

Philharmonia No. 371

PHILHARMONIA PARTITUREN
In der
UNIVERSAL EDITION A. G. WIEN

Printed in Austria

Beethovens Septett, zu seinen Lebzeiten das verbreitetste und beliebteste seiner Werke, heute aber vielleicht das populärste Stück der gesamten klassischen Kammermusik, ist eigentlich ein später Nachfahre der alten Divertimentoform. Die sechs Sätze des Divertimentos sind hier durch Heranziehung aller Form- und Ausdruckstypen der Sonate zu einem Ensemble von reichster Mannigfaltigkeit gediehen. Wie in den Quartetten op. 18 und den ersten Symphonien, den Werken, die fast zugleich in der glücklichsten, unbeschwertesten Zeit Beethovens entstanden sind, ist auch hier die reizvollste Frische und Jugendlichkeit der Erfüllung bereits mit überlegener Mächtigkeit der Formbehandlung und einer Fülle aus persönlichen Äusdruck vereint — noch ohne die Thären und das Ungestüm des jungen Revolutionärs, aber eben darum umso klarer und frischender in der Wirkung. Noch mehr als in den genannten Werken ist im Septett alles auf die fließende, klar periodisierte melodische Linie gestellt, die Formen sind in der denkbaren Einfachheit und Übersichtlichkeit gefaßt, die Durchführungen so knapp als möglich und, bei aller Ausnützung der klanglichen Reize ausdrucksvoller Gegenstimmen, immer in den Grenzen spielerischer Anmut. Wenn irgendwo, so sind hier alle Vorbedingungen zur Volkstümlichkeit im besten Sinne gegeben; und wenn sich Beethoven in späteren Jahren manchmal über die Beliebtheit dieses Werkes ärgerte, das anderen, ihm näherstehenden immer wieder beim Publikum den Rang abließ, so war das eine wenn auch sehr verzeihliche Ungerechtigkeit gegen seine eigene Schöpfung — und

During Beethoven's lifetime his Septet found more appreciation and favour than any of his other works. Today it is perhaps the most popular of all classic chamber music compositions. Strictly speaking it is a belated sequel of that species of composition known as Divertimento: of the six movements of the Divertimento form Beethoven forms an ensemble of great variety by the employment of all forms and means of expression of the Sonata form. The Septet, like the Quartets opus 18 and the first symphonies — the compositions which Beethoven wrote in the happiest and most carefree period of his life — combines a charming freshness and youthful spontaneity with a supreme mastery of formal problems and a strongly individual personal note. Little is felt in this music of the harshness and strife which later on made Beethoven a musical revolutionary; no such restlessness disturbs the transparency and freshness of this music. In the Septet the flowing invention and clear musical outline is even more strongly felt than in the aforesaid compositions; the formal structure is simple and lucid, the development of the musical material most concise, and the whole composition, though no colouristic possibilities of counter-voices are lost, is most graceful. The Septet seemed destined to become immensely popular, in the best sense of the term. In later years, when public favour for this piece became a drawback for general recognition of Beethoven's later works, Beethoven seemed to look askance at this earlier composition. This dislike of his own Septet was perhaps pardonable

Le Septuor de Beethoven, celle des œuvres du Maître, qui, de son vivant, a joui de la plus large diffusion et de la plus grande faveur après du public, et qui est peut-être aujourd'hui encore le morceau le plus populaire de toute la musique de chambre classique, est à proprement parler un rejeton tardé de l'ancienne forme du «divertissement». Les six mouvements du «divertissement», agrémentés ici de toutes les caractéristiques d'expression et de forme de la Sonate, ont constitué un ensemble de la plus riche variété. Comme les Quatuors op. 18 et les premières symphonies, œuvres qui datent également de l'époque la plus heureuse et la moins tourmentée de la vie de Beethoven, le Septuor unit, lui aussi, à une supérieure maîtrise de la forme un accent tout à fait personnel, encore exempt des duretés et de l'imprévuosity du grand Révolutionnaire, non sans profit d'ailleurs pour la clarté et la fraîcheur de l'expression. Plus encore que les œuvres précitées, le Septuor vise avant tout à une ligne mélodique d'un seul jet et d'une claire structure, les formes se présentent sous le schéma le plus simple et le plus aisément intelligible, les développements sont aussi concis que possible, le tout empreint d'une grâce expressive, sans préjudice du charme de la sonorité. Si jamais toutes les conditions préalables de la popularité, au meilleur sens du mot, se sont trouvées réunies quelque part, c'est bien dans ce Septuor. Plus tard, Beethoven lui-même prenait souvent de l'humeur au sujet de la prédilection que dispensait le public à cette composition, au détriment d'autres œuvres qui lui semblaient plus près de son

ein Verkennen der Tatsache, daß Volkstümlichkeit in diesem Sinne doch mit zu den edelsten Zielen der Kunst aller Zeiten gezählt hat.

Die erste Aufführung des Septetts, das im Jahre 1799 skizziert und Anfang 1800 vollendet wurde, fand in einer Privatsoirée beim Fürsten Schwarzenberg statt, die erste öffentliche Aufführung kurz darauf in einem Konzerte Beethovens im Wiener Burgtheater am 2. April 1800. Im Druck erschien es 1802 bei Hofmeister in Leipzig.

in the master, but thoroughly unjust: a popularity such as that enjoyed by Beethoven's Septet is indeed one of the finest aims of great art.

The draft of the Septet dates from 1799. It was completed in 1800 and first produced at a private concert held in the home of Prince Schwarzenberg. The first public performance occurred at a concert given by Beethoven at the Burgtheater, Vienna, on April 2nd, 1800. The Septet was first published by the firm of Hofmeister, Leipzig, in 1802.

génie: il ne faut voir là qu'une injustice, d'ailleurs bien excusable du Maître, contre sa propre création, et l'oubli de cette vérité qu'une popularité de ce genre a compté dans tous les temps parmi les buts les plus élevés de l'art.

La première exécution du Septuor, dont l'esquisse initiale remonte à 1799, et qui fut terminé au début de 1800, eut lieu au cours d'une soirée privée chez le Prince Schwarzenberg. La première exécution publique suivit presque immédiatement, le 2 Avril 1800, dans un concert donné par Beethoven au Burgtheater de Vienne. Le Septuor sortit en 1802 à Leipzig des presses de Hofmeister.

FORMÜBERSICHT

1. SATZ, Sonatenform Takt	
Einleitung	1— 18
Exposition.....	19—111
Hauptsatz.....	19— 52
Seitensatz	53— 86
Schlüßgruppe	87—111
Durchführung.....	112—153
Reprise.....	154—245
Koda.....	246—288
2. SATZ, Sonatenform	
Exposition.....	1— 50
Hauptsatz.....	1—28
Seitensatz	29—42
Schlüßgruppe.....	43—50
Durchführung.....	51— 79
Reprise	80—115
3. SATZ, Menuett	
Menuettsatz.....	1— 28
Trio.....	29— 48
4. SATZ, Variationenform	
5. SATZ, Scherzoform	
Scherzoteil.....	1— 80
Trio.....	81—128

SYNOPSIS OF FORM

1 st MOVEMENT, Bar	
Sonata form	
Introduction	1— 18
Exposition.....	19—111
Principal section..	19— 52
Subsidiary section	53— 86
Closing section ...	87—111
Development	112—153
Recapitulation...	154—245
Coda	246—288
2 nd MOVEMENT,	
Sonata form	
Exposition.....	1— 50
Principal section...	1—28
Subsidiary section	29—42
Closing section	43—50
Development.....	51— 79
Recapitulation...	80—115
3 rd MOVEMENT, Minuet	
Minuet	1— 28
Trio	29— 48
4 th MOVEMENT,	
Theme with Variations	
5 th MOVEMENT. Scherzo	
form	
Scherzo.....	1— 80
Trio	81—128
6 th MOVEMENT, Rondo	
form	
Introduction.....	1— 16

RÉSUMÉ DE LA FORME

1 ^{er} MOUVEMENT, Mesure	
Forme de Sonate	
Introduction.....	1— 18
Exposition.....	19—111
Thème principal...	19— 52
Thème secondaire.	53— 86
Groupe de cadence.	87—111
Développement...112—153	
Reprise	154—245
Coda	246—288
2 ^{ème} MOUVEMENT,	
Forme de Sonate	
Exposition.....	1— 50
Thème principal...	1—28
Thème secondaire...	29—42
Groupe de cadence .	43—50
Développement...51— 79	
Reprise	80—115
3 ^{ème} MOUVEMENT,	
Menuet	
Menuet	1— 28
Trio	29— 48
4 ^{ème} MOUVEMENT,	
Thème avec Variations	
5 ^{ème} MOUVEMENT,	
Forme du Scherzo	
Scherzo	1— 80
Trio	81—128

6. SATZ, Rondoform	Exposition..... 17— 77	6^e MOUVEMENT, Forme du Rondo
Einleitung 1— 16	Principal section... 17—43	Introduction..... 1— 16
Exposition..... 17— 77	Subsidiary section .44—64	Exposition..... 17— 77
Hauptsatz 17—43	Closing section ... 65—77	Thème principal... 17—43
Seitensatz 44—64	Short Development 78—115	Thème secondaire.. 44—64
Schlußgruppe..... 65—77	Intermediate sec- tion..... 116—185	Groupe de cadence.65—77
Kurze Durch- föhrung..... 78—115	Recapitulation... 186—199	Développement court..... 78—115
Mittelsatz..... 116—185	Coda..... 200—227	Partie intermè- diaire..... 116—185
Reprise..... 186—199	H. G.	Reprise..... 186—199
Koda..... 200—227	Time required for perfor- mance: 40 minutes	Coda..... 200—227
H. G.	(I=9', II=9', III=3', IV=7', V=3', VI=9')	H. G.
Aufführungsduer: 40 Minuten		Durée d'exécution: 40 minutes

SEPTETT / SEPTUOR

L. van Beethoven, Op.20
(1770 - 1827)

Adagio

Clarinetto in [B
Sib]

Fagotto

Corno in [Es
Mib]

Violino

Viola

Violoncello

Contrabasso

5

Cl.
(B)

F.G.

Cor.
(Es)

Vi.

Vla.

Vlc.

Cb.

10

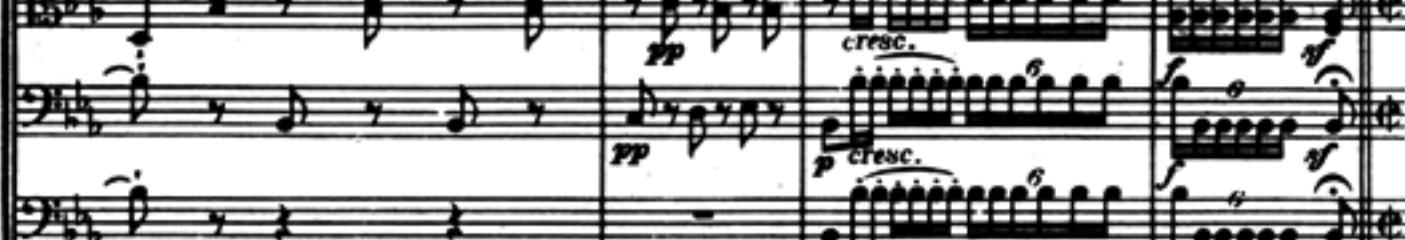
Cl. (B) 

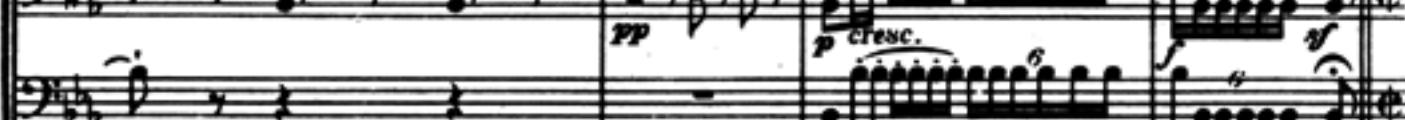
=

Cl. (B) 

15

Vla. 

Vlc. 

Ch. 

p cresc.

f attacca sub.

=

Allegro con brio

Vl. 

Vla. 

Vlc. 

20

Vl.
Vla.
Vlc.

25

=

C1.
(B)
Fg.
Cor.
(Es)
Vl.
Vla.
Vlc.
Cb.

fp fp fp
fp fp fp
fp fp fp
fp fp fp

30

=

C1.
(B)
Fg.
Cor.
(Es)
Vl.
Vla.
Vlc.
Cb.

p cresc.
cresc.
cresc.
cresc.

35

Musical score for orchestra, measures 56-60. The score includes parts for Clarinet (B), Bassoon, Horn (Es), Violin, Viola, Cello, and Double Bass. The instrumentation is as follows:

- Measure 56:** C1. (B) plays eighth-note pairs. Fg. and Cor. (Es) play eighth-note pairs.
- Measure 57:** C1. (B) plays eighth-note pairs. Fg. and Cor. (Es) play eighth-note pairs.
- Measure 58:** C1. (B) plays eighth-note pairs. Fg. and Cor. (Es) play eighth-note pairs.
- Measure 59:** Vl. and Vla. play eighth-note pairs. Vlc. and Cb. play eighth-note pairs.
- Measure 60:** Vl. and Vla. play eighth-note pairs. Vlc. and Cb. play eighth-note pairs.

Dynamic: *p*

60

Musical score for orchestra, measures 61-65. The instrumentation is as follows:

- Measure 61:** C1. (B) plays eighth-note pairs. Fg. and Cor. (Es) play eighth-note pairs.
- Measure 62:** C1. (B) plays eighth-note pairs. Fg. and Cor. (Es) play eighth-note pairs.
- Measure 63:** C1. (B) plays eighth-note pairs. Fg. and Cor. (Es) play eighth-note pairs.
- Measure 64:** Vl. and Vla. play eighth-note pairs. Vlc. and Cb. play eighth-note pairs.
- Measure 65:** Vl. and Vla. play eighth-note pairs. Vlc. and Cb. play eighth-note pairs.

Dynamic: *p*

65

Musical score for orchestra, measures 66-70. The instrumentation is as follows:

- Measure 66:** C1. (B) plays eighth-note pairs. Fg. and Cor. (Es) play eighth-note pairs.
- Measure 67:** C1. (B) plays eighth-note pairs. Fg. and Cor. (Es) play eighth-note pairs.
- Measure 68:** C1. (B) plays eighth-note pairs. Fg. and Cor. (Es) play eighth-note pairs.
- Measure 69:** Vl. and Vla. play eighth-note pairs. Vlc. and Cb. play eighth-note pairs.
- Measure 70:** Vl. and Vla. play eighth-note pairs. Vlc. and Cb. play eighth-note pairs.

Dynamic: *p*

Cl. (B) Measures 75-76. The score includes parts for Clarinet (B), Bassoon, Horn, Violin, Viola, Cello, and Bass. The music consists of six staves. Measure 75 starts with a dynamic of p . Measure 76 ends with a dynamic of p .

75

 p

=

Cl. (B) Measures 77-78. The score includes parts for Clarinet (B), Bassoon, Horn, Violin, Viola, Cello, and Bass. The music consists of six staves. Measure 77 starts with a dynamic of pp . Measure 78 ends with dynamics of mf , f , $f\#$, $cresc.$, $cresc.$, and $cresc.$.

80

Cl. (B) *f*

Fg. *fp*

Cor. (Es) *p*

Vl. *f*

Vla. *fp*

Vlc. *f*

Cb. *fp*

85

Cl. (B) *f*

Fg. *f*

Cor. (Es) *f*

Vl. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

90 *f*

p decresc. *pp ff* *p*

p decresc. *pp ff* *p*

p decresc. *pp ff* *p*

95 *ff* *p*

8

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. e Cb.

100

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. e Cb.

105

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. Cb.

110

Cl. (B) 

115

Cl. (B) 

120

Cl. (B) 

125

C1.
(B)

Fg.

Vl.

Vla.

Vlc.

Cb.

130 *p*

C1.
(B)

Fg.

Cor.
(E♭)

Vl.

Vlc.

Cb.

135 *p* *cresc.*

cresc.

cresc.

cresc.

cresc.

C1.
(B)

Fg.

Cor.
(E♭)

Vl.

Vla.

Vlc.

Cb.

fp

f

p

fp

f

p

fp

f

p

fp

f

p

140

11

C1.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vlc.

Cb.

145

pp

pp

pp

pp

pp

150

C1.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vlc.

Cb.

cresc.

f^p

f^p

f^p

cresc.

f^p

f^p

f^p

cresc.

f^p

f^p

f^p

cresc.

f^p

f^p

f^p

155

C1.
(B)

Fg.

Vi.

Vla.

Vlc.

Cb.

cresc.

f^p

f^p

f^p

f^p

f^p

f^p

160

573965

W. Ph. V. 371

12

Cl. (B) 165

=

Clarinet (B) <img alt="Continuation of musical score for orchestra, page 12, measures 166-170. Instruments: Clarinet (B), Bassoon, Horn (E♭), Violin, Viola, Cello, Double Bass. Dynamics: forte (f), forte (f), forte (f), forte (f), forte (f). Measure 166: Clarinet (B) has eighth-note pairs. Bassoon has eighth-note pairs. Horn (E♭) has eighth-note pairs. Violin has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Measure 167: Clarinet (B) has eighth-note pairs. Bassoon has eighth-note pairs. Horn (E♭) has eighth-note pairs. Violin has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Measure 168: Clarinet (B) has eighth-note pairs. Bassoon has eighth-note pairs. Horn (E♭) has eighth-note pairs.

Cl. (B) *cresc.* *f* *p*

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

Cor. (Es) *cresc.* *f* *p*

Vl. *fp*

Vla. *fp*

Vlc. *fp*

Cb. *fp*

175

=

Cl. (B)

Fg. *bass* *p* *f* *bass* *cresc.*

Cor. (Es) *p* *f* *p* *cresc.*

Vl. *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

180 *cresc.*

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

185 *cresc.*

=

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

f

p

190 *p*

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. Cb.

195

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. Cb.

197

200

Musical score for orchestra, measures 205-210.

Instrumentation: Cl. (B), Fg., Cor. (Es), Vl., Vla., Vlc., Cb.

Measure 205:

- Cl. (B) plays eighth-note pairs.
- Fg. plays sustained notes.
- Cor. (Es) plays eighth-note pairs.
- Vl. plays eighth-note pairs.
- Vla. plays eighth-note pairs.
- Vlc. plays eighth-note pairs.
- Cb. rests.

Measure 210:

- Cl. (B) plays eighth-note pairs.
- Fg. plays sustained notes.
- Cor. (Es) rests.
- Vl. plays eighth-note pairs.
- Vla. plays eighth-note pairs.
- Vlc. plays eighth-note pairs.
- Cb. plays eighth-note pairs.

Measure numbers: 205, 210

=

Musical score for orchestra, continuation.

Instrumentation: Cl. (B), Fg., Cor. (Es), Vl., Vla., Vlc., Cb.

Measure 1:

- Cl. (B) plays eighth-note pairs at *p*.
- Fg. plays eighth-note pairs at *p*.
- Cor. (Es) rests at *p*.
- Vl. begins eighth-note pairs at *p*.
- Vla. begins eighth-note pairs at *p*.
- Vlc. begins eighth-note pairs at *p*.
- Cb. rests.

Measure 2:

- Cl. (B) plays eighth-note pairs at *pp*.
- Fg. plays eighth-note pairs at *pp*.
- Cor. (Es) begins eighth-note pairs at *p*.
- Vl. continues eighth-note pairs at *p*.
- Vla. continues eighth-note pairs at *p*.
- Vlc. continues eighth-note pairs at *p*.
- Cb. rests.

Measure 3:

- Cl. (B) rests.
- Fg. rests.
- Cor. (Es) rests.
- Vl. plays eighth-note pairs at *p*.
- Vla. plays eighth-note pairs at *p*.
- Vlc. plays eighth-note pairs at *p*.
- Cb. plays eighth-note pairs at *p*.

Measure 4 (cresc.):

- Cl. (B) begins eighth-note pairs at *p*.
- Fg. begins eighth-note pairs at *p*.
- Cor. (Es) begins eighth-note pairs at *p*.
- Vl. plays eighth-note pairs at *p*.
- Vla. plays eighth-note pairs at *p*.
- Vlc. plays eighth-note pairs at *p*.
- Cb. plays eighth-note pairs at *p*.

Musical score for orchestra, page 215. The score includes parts for Clarinet (B), Bassoon, Horn (E-flat), Violin, Viola, Cello, and Double Bass. The Violin part features a melodic line with dynamic markings 'mf', 'cresc.', 'f', and 'fp'. The Viola and Cello parts also have dynamic markings 'cresc.', 'f', and 'fp'.





A page from a musical score featuring six staves of music for orchestra. The instruments are: Clarinet (B) (top staff), Bassoon (second staff), Cor (Es) (third staff), Violin (fourth staff), Viola (fifth staff), and Double Bass (bottom staff). The music is in common time and includes measures with various note values and dynamics like forte (f) and piano (p). Articulation marks such as accents and slurs are also present.

C1.
(B) *pp*

Fg. *p*
pp

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

240 *f*

245 *ff*

=

C1.
(B)

Fg.

Cor.
(Es)

Vl. *cresc.*

Vla. *cresc.*

Vlc.

Cb.

245 *ff*

250 *ff*

Cl. (B) *f*

Fg. *f*

Cor. (Es) *f*

Vl. *f*

Vla. *p*

Vlc. *f*

Cb. *f*

250

=

Cl. (B) *p*

Fg. *p*

Cor. (Es)

Vl. *p*

Vla.

Vlc.

Cb. *p*

255

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

260

cresc.

cresc.

cresc.

cresc.

b2. p f b2. f b2. p b2. f b2. p b2. f

=

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

f f f f

f f f f

f f f f

f f f f

f f f f

f f f f

f f f f

265

Cl. (B) 

Cor. (E♭)

Vi.

Vla.

Vlc.

Cb.

270

=

Cl. (B) 

Fg.

Cor. (E♭)

Vi.

Vla.

Vlc.

Cb.

275

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

280

=

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

285

Adagio cantabile

Clarinetto in **B**
Sib

Fagotto

Corno in Es
Mib

Violino

Viola

Violoncello Contrabasso

Measures 11-12:

- Measure 11:** Violin 1 (Treble clef) plays eighth-note patterns. Violin 2 (Treble clef) rests. Cello (Bass clef) rests.
- Measure 12:** Violin 1 (Treble clef) rests. Violin 2 (Treble clef) rests. Cello (Bass clef) plays eighth-note patterns. The dynamic is *p* (piano).

Musical score for orchestra, page 5, measures 1-4. The score includes parts for Clarinet (B), Bassoon, Violin, Viola, Cello, and Double Bass. The instrumentation is as follows:

- Cl. (B)**: Measures 1-3 play eighth-note patterns. In measure 4, dynamic **cresc.** leads to a forte section.
- Fg.**: Measures 1-3 are silent. In measure 4, dynamic **p cresc.** leads to a forte section.
- Vi.**: Measures 1-4 play eighth-note patterns.
- Vla.**: Measures 1-4 play eighth-note patterns.
- Vlc.**: Measures 1-4 play eighth-note patterns.
- Cb.**: Measures 1-4 play eighth-note patterns.

Measure 4 concludes with a dynamic of **5p**.

A musical score page showing four staves of music for orchestra. The staves are: Clarinet (B-flat) in treble clef, Bassoon in bass clef, Horn (E-flat) in treble clef, and Violin in treble clef. The key signature is one flat (B-flat). Measure 1: Clarinet has a sixteenth-note pattern starting at dynamic *p*. Bassoon has eighth-note pairs starting at *p*. Horn has eighth-note pairs starting at *p*. Violin has eighth-note pairs starting at *p*. Measure 2: Clarinet has eighth-note pairs starting at *p*. Bassoon has eighth-note pairs starting at *p*. Horn has eighth-note pairs starting at *p*. Violin has eighth-note pairs starting at *p*. Measure 3: Clarinet has eighth-note pairs starting at *p*. Bassoon has eighth-note pairs starting at *p*. Horn has eighth-note pairs starting at *p*. Violin has eighth-note pairs starting at *p*.

Cl. (B) *cresc.* *p*

Fg. *cresc.* *p*

Cor. (Es)

Vl.

Vla.

Vlc. e Cb. *cresc.* *p*

Cl. (B) *decresc.* *p*

Fg. *decresc.* *p*

Cor. (Es) *decresc.* *p*

Vl. *decresc.* *pp* *cresc.* *p*

Vla. *decresc.* *pp* *cresc.* *p*

Vlc. e Cb. *decresc.* *pp* *cresc.* *p*

15 *decresc.*

Cl. (B)

Fg. *dolce*

Vl.

Vla.

Vlc.

Cb.

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. Cb.

cresc. f p cresc. ff
25

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. Cb.

f f f f f f f f
f f f f f f f f
f f f f f f f f
f f f f f f f f
f f f f f f f f
f f f f f f f f
f f f f f f f f
30

Cl. (B) *p* *f* *p cresc.* *f* *decresc.*

Fg. *p* *f* *p cresc.* *f* *decresc.*

Cor. (Es) *p* *p cresc.* *f* *decresc.*

Vi. *p cresc.* *f p* *f* *decresc.*

Vla. *p cresc.* *f p* *p cresc.* *f* *decresc.*

Vlc. *p cresc.* *f p* *f* *decresc.*

Cb. *f* *decresc.*

35

=

Cl. (B) *p* *f* *pp*

Fg. *p* *f p* *pp*

Cor. (Es) *f p* *pp*

Vi. *p* *f* *p*

Vla. *p* *f p* *p*

Vlc. *p* *f p* *p*

Cb. *p* *f p* *p*

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

40 *fp decresc.*

=

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

pp *ff* *ff*

45 *ff*

Cl. (B) 

Fg. 

Cor. (Es) 

Vl. 

Vla. 

Vlc. e Cb. 

=

Cl. (B) 

Fg. 

Cor. (Es) 

Vl. 

Vla. 

Vlc. 

Cb. 

50 =

Vl. 

Vla. 

Vlc. 

Cb. 

55

Cl. (B) 

Vl.

Vla.

Vlc. e Cb.

pp

Cl. (B) 

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

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

70 **cresc.** **f** **f** **pp**

Cl. (B) 

Fg.

Cor. (Es)

Vl.

Vla.

Vlc.

Cb.

75 **f** **ff** **cresc.** **ff**

Cl. (B) *dolce*

VI.

Vla.

Vlc. e Cb. *p*

80

Cl. (B)

Fj. *p cresc.* *p*

Vcl. *cresc.* *p*

Vla. *cresc.* *p*

Vlc. e Cb. *p*

85

Cl. (B) *tr*

Cor. (Es)

VI. *cresc.* *p*

Vla. *cresc.* *p*

Vlc. e Cb. *cresc.* *p*

Cl. (B) *pp*

Fg. *pp*

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

90

cresc.

cresc.

cresc.

cresc.

Cl. (B) *p*

Fg. *p*

Cor. (Es)

Vl.

Vla.

Vlc. e Cb. *p*

p decresc.

p decresc.

p decresc.

p decresc.

p decresc.

Cl. (B) *pp*, *p*

Fg. *pp*

Cor. (Es) *pp*

Vl. *pp*

Vla. *pp*

Vlc. e Cb. *pp*

95 *pp*

34

CL (B) *decrec.* *p* cresc. *f* *decrec.*

Fg. *p* *f*

Cor. (Ea)

Vl. cresc. *f* *decrec.* *p*

Vla. cresc. *f* *decrec.* *p*

Vlc. o Cb. *f* *p* *f*

100

Cl. (B) *f* *p* *pp*

Fg. *f* *p* *pp*

Cor. (Ea) *f* *p* *pp*

Vl. *f* *ff* *pp*

Vla. *f* *pp*

Vlc. o Cb. *f* *p* *pp*

=

Cl. (B) *f* *pp*

Fg. *f* *pp*

Cor. (Ea) *f* *pp*

Vl. *ff* *pp*

Vla. *f* *pp*

Vlc. o Cb. *f* *pp*

105

W. Ph.V. 371

Cl. (B) *f*
 Fg. *f*
 Cor. (Es) *f*
 Vl. *f* *decrec.* *pp*
 Vla. *f* *pp*
 Vlc. *f* *pp*
 e Cb. *f* *pp*

Cl. (B)
 Fg.
 Cor. (Es)
 Vl.
 Vla.
 Vlc.
 Cb.

110 *vfp* *vfp*

Cl. (B)
 Fg.
 Cor. (Es)
 Vl.
 Vla.
 Vlc.
 Cb.

115 *vfp* *decrec.* *pp* *pp*



Tempo di Menuetto

Clarinetto in [B
Sib]

Fagotto

Corno in [Es
Mib]

Violino

Viola

Violoncello

Contrabasso

CL.
(B)

Fg.

Cor.
(Es)

VI.

Vla.

Vlc.

Cb.

A musical score page showing five staves for different instruments. From top to bottom: Bassoon (Fg.), Clarinet in E-flat (Cor. (Es)), Violin (Vl.), Viola (Vla.), and Double Bass (Vlc. & Cb.). The music consists of measures 10 through 13. The bassoon has a sustained note in measure 10. The clarinet plays eighth-note patterns. The violin and viola play sixteenth-note patterns. The double bass provides harmonic support. Dynamics include *p*, *cresc.*, *ff*, and *f*. Measure 13 concludes with a fermata over the bassoon's note.

CL. (B) *cresc.*

Fg. *cresc.*

Cor. (Es) *cresc.*

Vi. *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

25

Fine.

Trio

CL. (B)

Cor. (Es)

Vi.

Vla.

Vlc.

Cb.

30

pp

CL. (B) *cresc.*

Fg. *p cresc.*

Cor. (Es) *p cresc.*

Vi. *p cresc.*

Vla. *p cresc.*

Vlc. *p cresc.*

Cb. *p cresc.*

35

Fg.
Cor.
(Es)
Vl.
Vla.
Vlc.
e Cb.

40 f

=

CL.
(B)
Fg.
Cor.
(Es)
Vl.
Vla.
Vlc.
e Cb.

pp

=

CL.
(B)
Fg.
cresc.
Cor.
(Es)
cresc.
Vl.
cresc.
Vla.
cresc.
Vlc.
e Cb.

45 cresc.

Men. D. C. al Fine.

IV

TEMA CON VARIAZIONI

Andante

Clarinetto in [B
Sib]

Fagotto

Corno in [Es
Mib]

Violino

Viola

Violoncello
Contrabasso

Cl.
(B)

Fg.

Cor.
(Es)

VI.

Vla.

Vlc.
e Cb.

=

VAR. I

VI.

Vla.

Vlc.

Vl. Vla. Vlc.

ff
25 ff p

=

Vl. Vla. Vlc.

ff
30 ff

=

Vl. Vla.

ff
35 ff

Vl. Vla. Vlc.

ff
40 ff

=

Vl. Vla. Vlc.

ff
45 ff

VAR. II

C1.
(B)

Fg.

V1.

Vla.

Vlc.

Cb.

50

=

C1.
(B)

Fg.

V1.

Vla.

Vlc.

Cb.

55

=

C1.
(B)

Fg.

V1.

Vla.

Vlc.

Cb.

p

C1.
(B)

Fg.

Vl.

Vla. *p*

Vlc.

Cb.

60

VAR. III

C1.
(B)

Fg.

Vl.

Vla.

Vlc. *p*

Cb.

65

C1.
(B)

Fg.

Vl. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

70

C1.
(B)

Fg.

Vl.

cresc.

Vla.

p cresc.

Vlc.

p cresc.

Cb.

p cresc.

=

C1.
(B)

Fg.

Vl.

Vla.

Vlc.

c Cb.

p

=

VAR. IV

Cor.
(Es)

Vl.

Vlc.

c Cb.

p

pizz.

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.
e Cb.

85 cresc.

86 cresc.

87 decresc.

88 cresc.

89 fp

90 cresc.

91 cresc.

VAR. V

C1.
(B) *decrec.* *p*

Fg. *decrec.* *p*

Cor.
(Es)

Vl. *decrec.* *p* *p* *dolce*

Vla. *decrec.* *p* *p* *coll'arco*

Vlc. *decrec.* *p* *p* *coll'arco*

Cb.

95 *pp*

=

C1.
(B) *p* *cresc.* *p*

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

Cor.
(Es) *p* *cresc.* *p*

Vl. *cresc.* *p*

Vla. *cresc.* *p*

Vlc. *p*

Cb. *p*

100

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

105

=

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

110

2. CODA

CL (B)

Fg.

Cor. (E♭)

Vl.

Vla.

Vlc.

Cb.

dolce

dolce

115

=

CL (B)

Fg.

Cor. (E♭)

Vl.

Vla.

Vlc.

Cb.

p

p f

f

p

p f

p

p f

p

p f

120

Cl. (B) *f*

Fg. *ff*

Cor. (Es) *f*

Vl. *ff*

Vla. *pp* *f* *p* *f* *p*

Vlc. *ff* *pp* *f* *p* *f* *p*

Cb. *ff* 125 *pp* *f* *p* *f* *p* 130

Cl. (B) *calando*

Fg. *calando*

Cor. (Es) *ff*

Vl. *calando*

Vla. *calando*

Vlc. *calando*

Cb. *ff* 135 *ff*

V

SCHERZO

Allegro molto e vivace

Clarinetto in [B
Sib]

Fagotto

Corno in [Es
Mib]

Violino

Viola

Violoncello

Contrabasso

5

Cl. (B)

Fg.

Cor. (Es)

VI.

Vla.

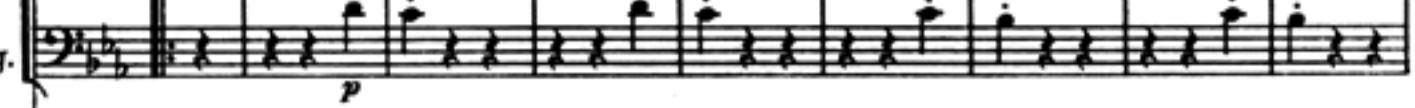
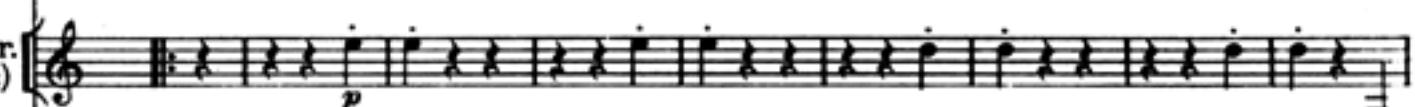
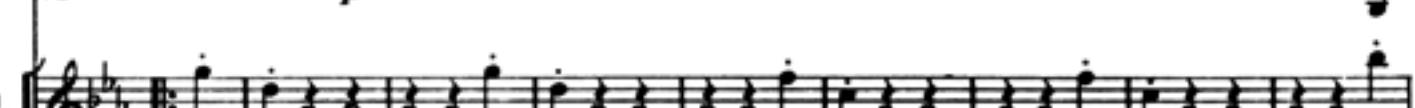
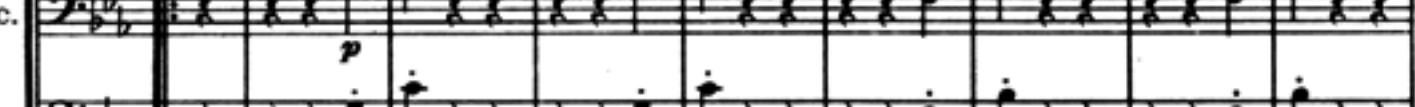
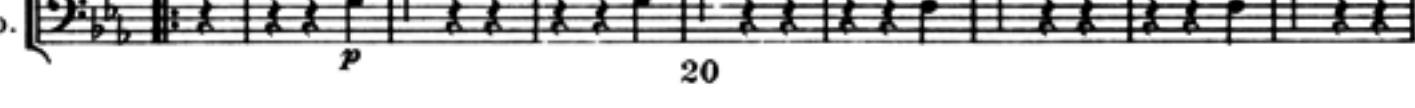
Vlc.

Cb.

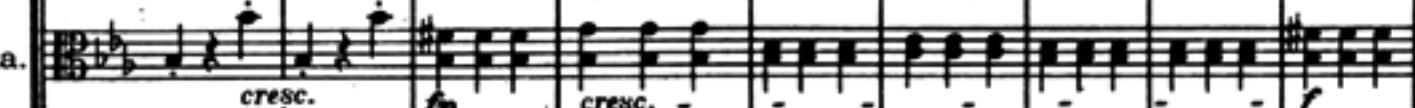
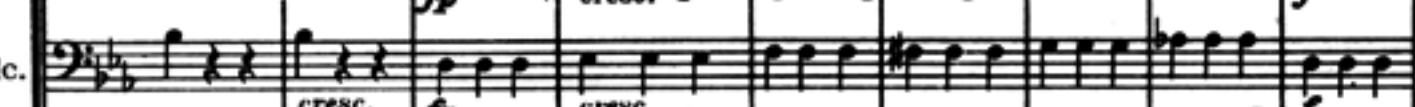
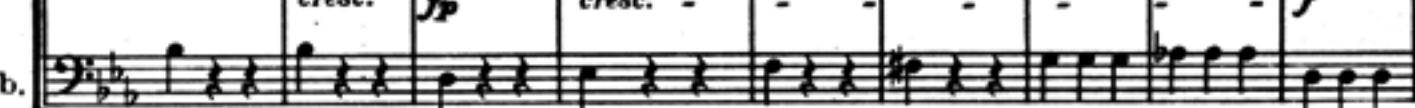
10

fp

15

Cl. (B) |  |  |  |  |  |  |  |  | 

=

Cl. (B) |  |  |  |  |  |  |  |  |  | 

Musical score for orchestra, page 35-40. The score includes parts for Clarinet (B), Bassoon, Horn (E♭), Violin, Viola, and Cello/Bass. The music consists of six staves of musical notation with corresponding dynamic markings such as *f*, *fp*, and *p*.

≡

2

A musical score page showing six staves of music for orchestra. The instruments are: Clarinet (B-flat) in the top left, Bassoon in the middle left, Cor (E-flat) in the center, Violin (V1.) in the middle right, Viola (Vla.) in the bottom left, and Cello (Cb.) in the bottom right. The score includes dynamic markings such as *f*, *p*, *b>f*, and *fp*. Measure 50 starts with a forte dynamic from the bassoon and cello. Measures 51-52 show the violin playing a rapid sixteenth-note pattern. Measures 53-54 show the bassoon and cello continuing their rhythmic patterns. Measure 55 concludes with a crescendo dynamic.

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

fp fp fp

60

=

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

f f

65

f f

70

Musical score for orchestra, page 75, measures 1-10. The score includes parts for Clarinet (B), Bassoon, Horn (E♭), Violin, Viola, and Cello/Bass. The instrumentation consists of woodwind quintet and strings. The bassoon part is mostly silent. The violins play eighth-note patterns. The cellos provide harmonic support. Dynamics are indicated by 'pp' (pianissimo) and 'ff' (fortissimo). Measure 10 ends with a forte dynamic and a repeat sign.

TRIO

A musical score page showing five staves of music for orchestra. The staves are labeled from top to bottom: Fg., Vi., Vla., Vlc., and Cb. The key signature is B-flat major (two flats). Measure 90 starts with a forte dynamic. Measures 91-94 show rhythmic patterns of eighth and sixteenth notes. Measure 95 begins with a forte dynamic. Measure 96 concludes the section. Measure numbers 90, 95, and 2a are indicated at the bottom of the page.

Fg.
Vl.
Vla.
Vlc.
Cb.

100

Fg.
Vl.
Vla.
Vlc.
Cb.

105 110

Fg.
Vl. *cresc.*
Vla.
Vlc. *cresc.*
Cb.

115 120

Fg.
Vl. *cresc.*
Vla.
Vlc. *cresc.*
Cb.

125

1. 2.

Scherzo D.C.
al Fine

VI

Andante con moto alla Marcia

Clarinetto in [B
Sib] Fagotto Corno in [Es
Mib] Violino Viola Violoncello Contrabasso

5

10

Cl. (B) *p*

Fg. *p*

Cor. (Es) *p* *fz*

Vl. *p*

Vla. *p*

Vlc. e Cb. *p* *fz*

15 *f* *fz* *attacca subito*

Presto*sul una corda*

Vl. *mv*

Vlc. *p*

20

Fg. *p*

Vl. *tr*

Vla.

Vlc. *p*

Cl. (B) *p*

Fg. *fz*

Cor. (Es) *p*

Vl. *p*

Vla.

Vlc. e Cb. *p*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

58

Cl. (B) *tr.*

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

30 *f*

35 *p*

Cl. (B)

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

p *p*

40

Cl. (B) *p*

Fg. *p*

Cor. (Es) *p*

Vl. *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Ch. *p*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Cl. (B) 

Vln. ff
Vla. ff
Vcl. ff
Cb. ff

45

p

Cl. (B) 

Fg. p

Cor. (Es)

Vln. ff
Vla. ff
Vcl. ff
Cb. ff

50

60

C1.
(B)

Fg.

Cor.
(Es)

Vl.

cresc.

Vla.

Vlc.

Cb.

55

Cor.
(Es)

Vl.

Vla.

cresc.

Vlc.

cresc.

Cb.

60

C1.
(B)

Fg.

Vl.

p

Vla.

Vlc.

Cb.

65

Cl. (B) 

Fg.

Cor. (Es)

Vl.

Vla.

Vlc.

Cb.

70

=

Cl. (B) 

Fg.

Cor. (Es)

Vl. sul una corda

Vla.

Vlc.

Cb.

75

62.

Cl. (B) 2.

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

80

Cl. (B)

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. Cb.

85

Cl. (B)

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. Cb.

90

Cl. (B) 

95

Cl. (B) 

p cresc. **f#p**

Vl. Vla. Vlc. Cb.

p cresc. **f#p**

p cresc. **f#p**

100

64

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

105

110

115

120

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

125

=

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

130

Cl.
 (B)
 Fg.
 Cor.
 (Es)
 Vi.
Cadenza
 Vla.
 Vlc.
 Cb.
 135

Vi.
 Vl.
 = *a tempo*
sul una corda -
 Vl.
 Vlc.
 p
 140

Cl.
 (B)
 Fg.
 Cor.
 (Es)
 Vi.
 Vla.
 Vlc.
 Cb.
 p
 145

Cl. (B) *tr*
 Fg. *tr*
 Cor. (Es) *cresc.*
 Vl. *cresc.* *tr*
 Vla. *cresc.*
 Vlc. e Cb. *cresc.*

150

Cor. (Es) *f* *p*
 Vl. *p*
 Vla. *p*
 Vlc. e Cb. *p*

155

Cl. (B) *pp* *cresc.* *f*
 Fg. *pp*
 Cor. (Es) *pp* *cresc.* *fp*
 Vl. *pp* *cresc.* *fp*
 Vla. *pp*
 Vlc. *pp* *cresc.* *fp*
 Cb. *pp* *cresc.* *f* *p*

160

C1.
(B)

Fg.

Cor.
(Es)

V1.

Vla.

Vlc.

Cb.

cresc.

f

cresc.

f

cresc.

f

p cresc.

ff

165

=

C1.
(B)

Fg.

Cor.
(Es)

V1.

Vla.

Vlc.

Cb.

f

p

p

p cresc.

f

cresc.

f

p cresc.

ff

170

Cl. (B) 

175

Cl. (B) 

Vla.

Vlc.

Cb.

180

Fg. 

Cor. (E♭)

Vl.

Vla.

Vlc.

Cb.

185

70

Ct. (B) -
 Measures 190-195: Ct. (B) has a sustained note with a sharp. Fg. has eighth-note patterns. Vl. has eighth-note patterns. Vla. has sixteenth-note patterns. Vlc. has eighth-note patterns. Cb. has eighth-note patterns. Measure 195: Ct. (B) has a sustained note with a sharp. Fg. has eighth-note patterns. Vl. has eighth-note patterns. Vla. has sixteenth-note patterns. Vlc. has eighth-note patterns. Cb. has eighth-note patterns.

190

=

Ct. (B) -
 Measures 195-200: Ct. (B) has eighth-note patterns. Fg. has eighth-note patterns. Cor. (Es) has sustained notes. Vl. has eighth-note patterns. Vla. has sixteenth-note patterns. Vlc. has eighth-note patterns. Cb. has eighth-note patterns. Measure 200: Ct. (B) has eighth-note patterns. Fg. has eighth-note patterns. Cor. (Es) has eighth-note patterns. Vl. has eighth-note patterns. Vla. has sixteenth-note patterns. Vlc. has eighth-note patterns. Cb. has eighth-note patterns.

195

p cresc.

200

=

Ct. (B) -
 Measures 200-205: Ct. (B) has eighth-note patterns. Fg. has eighth-note patterns. Cor. (Es) has eighth-note patterns. Vl. has eighth-note patterns. Vla. has sixteenth-note patterns. Vlc. has eighth-note patterns. Cb. has eighth-note patterns. Measure 205: Ct. (B) has eighth-note patterns. Fg. has eighth-note patterns. Cor. (Es) has eighth-note patterns. Vl. has eighth-note patterns. Vla. has sixteenth-note patterns. Vlc. has eighth-note patterns. Cb. has eighth-note patterns.

cresc.

205

Cl. (B) 

220

=

Cl. (B) 

225