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PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

BEETHOVEN

SYMPHONIE IX

D moll — D minor — Ré mineur

op. 125

No. 30
WIENER PHILHARMONISCHER VERLAG

Ludwig
1827

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PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

LUDWIG VAN BEETHOVEN

SYMPHONIE IX

D moll / D minor / Ré mineur

op. 125

52391

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Nr. 30

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Die Vertonung der Schiller'schen Ode »An die Freude« ist eine Lieblingsidee Beethovens, die weit in seine Jugend zurückreicht. In Verbindung mit der IX. Symphonie scheint der Gedanke erst in einem späteren Stadium der Arbeit sich ergeben zu haben. Denn ursprünglich war ein rein instrumentales Finale beabsichtigt, dessen Thema dann in das Finale des A Moll-Streichquartetts, op. 132, übergegangen ist. Die Arbeit an der IX. Symphonie umfaßt die Jahre 1817—1823, welcher Zeitraum hauptsächlich diesem Werk und der gleichzeitig entstandenen Missa solemnis gewidmet war, den beiden Schöpfungen, die recht eigentlich das gesamte Schaffen Beethovens krönen. Die erste Aufführung der IX. Symphonie fand, zusammen mit drei Sätzen der Missa, am 7. Mai 1824 im Wiener Kärntnertortheater statt.

Das Bewußtsein von der Riesenbedeutung dieses einzigartigen Gipfels der ganzen symphonischen Literatur hatten freilich weder die Zeitgenossen, noch auch die unmittelbar folgende Generation. Richard Wagner war vielleicht der erste, der sie in ihrer vollen Größe erkannt und gewürdigt hat. Seine geist- und phantasievolle Umschreibung des Inhaltes der »Neunten« wird heute in der Regel bei Konzertaufführungen als Erläuterung dem Programmbuch beigegeben.

For many years, in fact since his early youth, Beethoven had entertained the favourite idea of composing a musical setting for Schiller's »Ode to Joy«. The idea, however, of materializing this plan in connection with his Ninth Symphony, seems to have occured to Beethoven during a later stage of his work upon this symphony. The Finale originally planned for his Ninth was purely instrumental; the theme from this original Finale was later on utilized in the closing movement of Beethoven's String Quartet in A minor, opus 132. The Ninth Symphony was composed during the years 1817—1823, this period being chiefly devoted to the two works which have come to be regarded as Beethoven's supreme achievements: the Symphony No. IX and the »Missa solemnis«. The first performance of the Ninth Symphony took place at the Kärntnertor Theatre on May 7, 1824, in conjunction with three movements from the Missa solemnis.

The true importance of this symphony which may justly be considered the greatest of its species, was hardly recognized by Beethoven's contemporaries nor by the generations following them. Richard Wagner was probably the first one to fully grasp and proclaim its towering greatness. His spirited and imaginative study on the subject matter of the Ninth Symphony is to-day generally used as explanatory supplement to programme books.

La mise en musique de l'ode de Schiller »A la joie« fut une idée favorite de Beethoven, qui remonte au temps de sa jeunesse. L'idée de l'incorporer à la neuvième symphonie semble être le resultat d'une periode plus avancée de son travail. Car au début son intention était de composer un final purement instrumental, dont le thème se retrouve dans le dernier mouvement du Quatuor en La mineur op. 132. Beethoven composa la neuvième symphonie entre les années 1817—1823, époque, qui a été spécialement consacrée à cette composition et à la »Missa solemnis«, deux créations qui courronnent véritablement l'oeuvre de Beethoven. La première exécution de la neuvième symphonie accompagnée de trois mouvements de la »Missa solemnis« eut lieu le 7 mai 1824 au théâtre de »Kärntnerthor« à Vienne.

Il faut dire que ni les contemporains, ni la génération suivante n'eurent une conscience exacte de l'importance immense de cette oeuvre unique pour toute la littérature symphonique. Richard Wagner fut peut-être le premier qui en reconnut toute la grandeur et qui l'apprécia à sa valeur. Il a écrit sur les thèmes de la »Neuvième« un commentaire étincelant d'esprit et de fantaisie, qui figure aujourd'hui dans presque tous les programmes de concerts.

*

FORMÜBERSICHT

1. SATZ	Takt
Exposition	1—159
Hauptsatz	1— 73
Seitensatz	74—131
Schlußteil	132—159
Durchführung	160—300
Reprise	301—426
Koda	427—547

SYNOPSIS OF FORM

1st MOVEMENT	Bar
Exposition	1—159
Principal section	1— 73
Subsidiary section	74—131
Closing section	132—159
Development	160—300
Recapitulation	301—426
Coda	427—547

RÉSUMÉ DE LA FORME

1ier MOUVEMENT	Mesure
Exposition	1—159
Phrase principale	1— 73
Seconde phrase	74—131
Phrase conclusive	132—159
Développement	160—300
Reprise	301—426
Coda	427—547

2. SATZ, Scherzo mit Sonatenform im Scherzoteil

Exposition ..... 1—150
Hauptsatz ..... 1— 92
Seitensatz .....93—126
Schlußteil ....127—150
Durchführung .....151—263
Reprise .....264—387
Koda .....388—414
Trio .....414—530
Koda.....531—559

3. SATZ, variierte Liedform mit zwei Themen

1. Thema ..... 1— 24
2. Thema ..... 25— 42
1. Thema variiert.... 43— 64
2. Thema ..... 65— 82
Übergangsteil mit freier Erweiterung des ersten Themas.... 83— 98
1. Thema variiert.... 99—120
Koda.....121—157

4. SATZ. Als Kantare durchkomponiert, daher zunächst der Form des Textes nachgestaltet. Gleichwohl ist die Anlehnung an die instrumentale Form des Rondos unverkennbar.

Phantasie-Einleitung mit Rezitativ ..... 1—240
Rondothema (»Freude«) 241—296
Variierte Wiederholung (2. Strophe)..297—330
1. Zwischengruppe (aus dem variierten Hauptthema gebildet).....331—542
Reprise des Rondothemas.....543—594
2. Zwischengruppe (»Seid umschlungen«)..595—654
Abermalige Reprise des Rondothemas, kontrapunktisch vereinigt mit dem Thema der zweiten Zwischengruppe .....655—762
Koda.....763—940

2nd MOVEMENT, Scherzo with Sonata form in the Scherzo part

Exposition..... 1—150
Principal section. 1— 92
Subsidiary section93—126
Closing section 127—150
Development .....151—263
Recapitulation.....264—387
Coda. .....388—414
Trio .....414—530
Coda.....531—559

3rd MOVEMENT, Varied Song form with two themes

1st theme ..... 1— 24
2nd theme..... 25— 42
1st theme varied ..... 43— 64
2nd theme..... 65— 82
Intermediate passage with free enlargement of the 1st theme..... 83— 98
1st theme varied ..... 99—120
Coda.....121—157

4th MOVEMENT, a Cantata in which each stanza has its own different melody; therefore primarily adapted to the form of the poem, yet unmistakably related to the form of an instrumental Rondo.

Fantasy-Introduction with Recitative.... 1—240
Rondo theme (»Praise her«).....241—296
Repetition (varied) (2nd stanza).....297—330
1st Intermediate subject derived from a modification of the Princip. theme 331—542
Recapitulation of the Ronde theme.....543—594
2nd Intermediate subject (»O ye millions«).....595—654
Another Recapitulation of the Rondo theme, contrapuntally interwoven with the theme of the 2nd Intermediate subject.....655—762
Coda.....763—940

2ième MOUVEMENT, Scherzo avec forme de sonate dans la partie du scherzo

Exposition..... 1—150
Phrase principale 1— 92
Seconde phrase . 93—126
Phrase conclusive127—150
Développement .....151—263
Reprise.....264—387
Coda.....388—414
Trio .....414—530
Coda .....531—559

3ième MOUVEMENT, forme de lied variée avec deux thèmes

Thème premier..... 1— 24
Second thème ..... 25— 42
Premier thème varié 43— 64
Second thème..... 65— 82
Pont avec amplification libre du premier thème 83— 98
Premier thème varié 99—120
Coda.....121—157

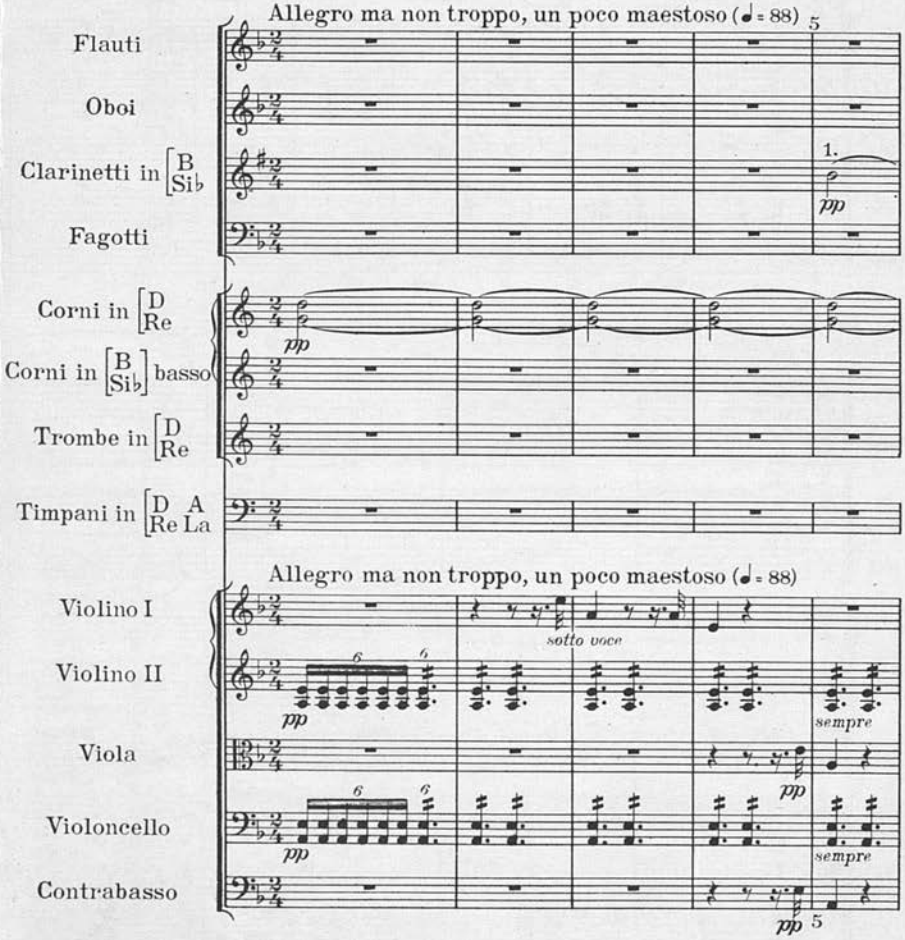
4ième MOUVEMENT, composé en cantate d'après la forme du texte. L'emprunt de la forme instrumentale du rondo se reconnait pourtant.

Phantasie-introduction avec recitatif..... 1—240
Thème du rondo (»Frères«).....241—296
Répétition variée (2ième strophe) .....297—330
1ier groupe interposé (formé par le thème principal varié).....331—542
Reprise du thème du Rondo (»L'âge d'or reprend«).....543—594
Second groupe interposé.....595—654
Deuxième reprise du thème du Rondo, uni en contrepoint avec le second groupe interposé 655—762
Coda.....763—940

Aufführungsdauer: 1 Stunde 10 Minuten.
I=14′; II=11′ (ohne Wiederholung des Scherzoteiles); III=16′; IV=27′—28′
Total time required for performance: 1 hour 10 minutes.
I=14′; II=11′ (without repetition of the Scherzopart); III=16′; IV=27′—28′
Durée d'exécution: 1 heure 10 minutes.
I=14′; II=11′ (sans repetition de la partie du Scherzo); III=16′; IV=27′—28′

Symphonie Nº 9

L. van Beethoven, Op. 125
(1770-1827)



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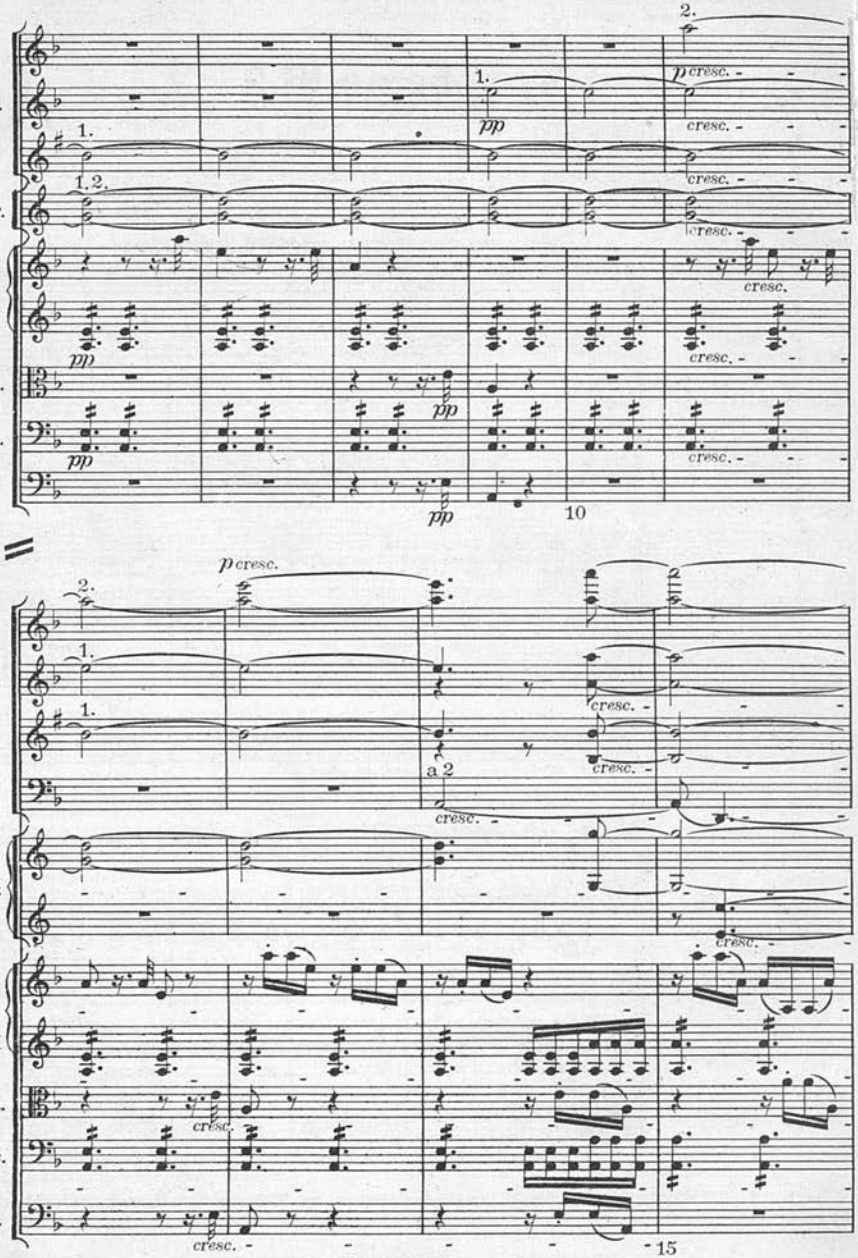
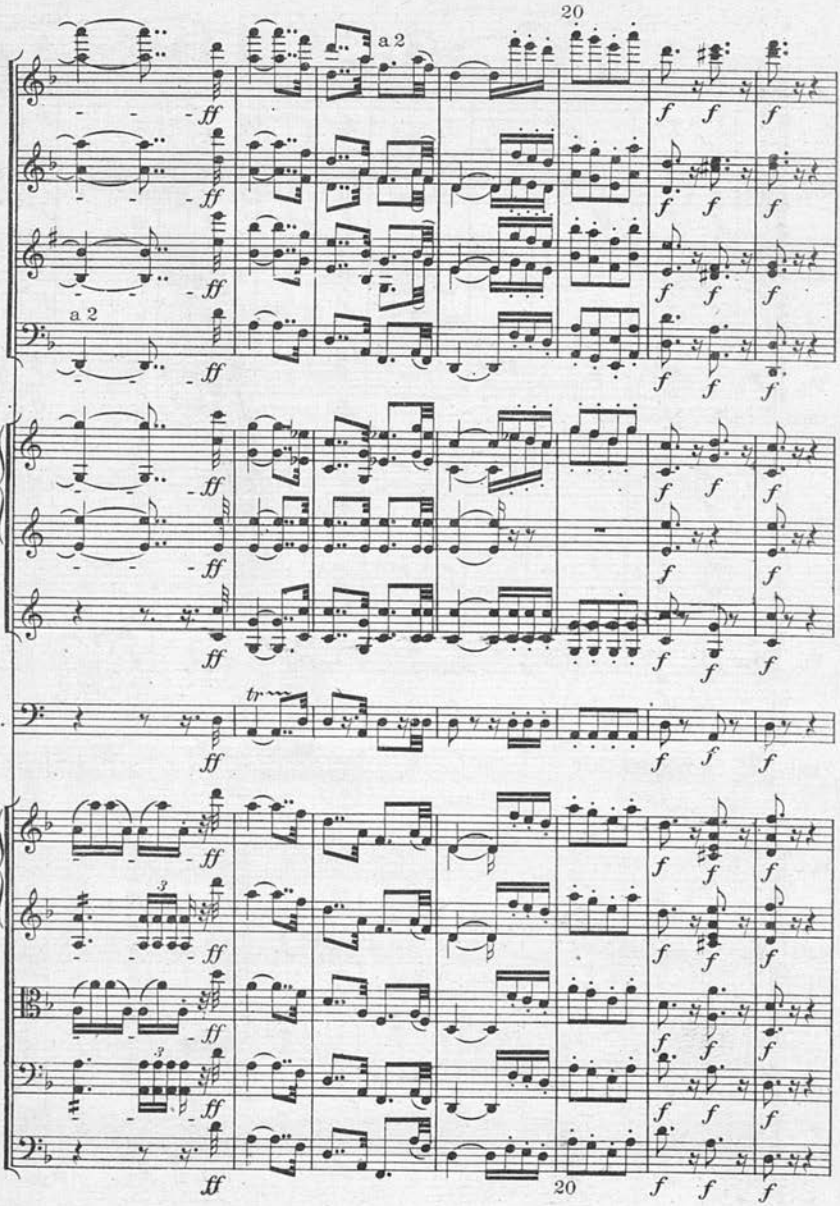
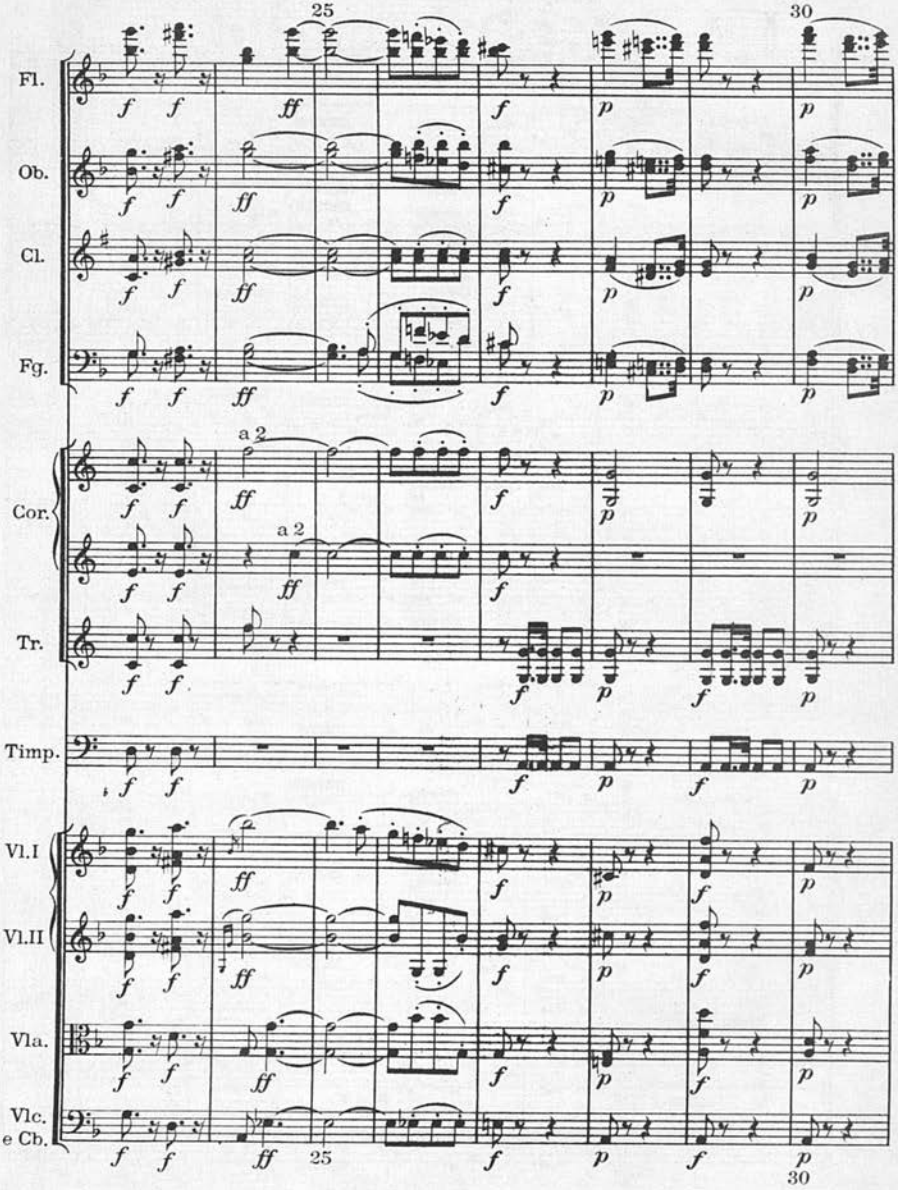
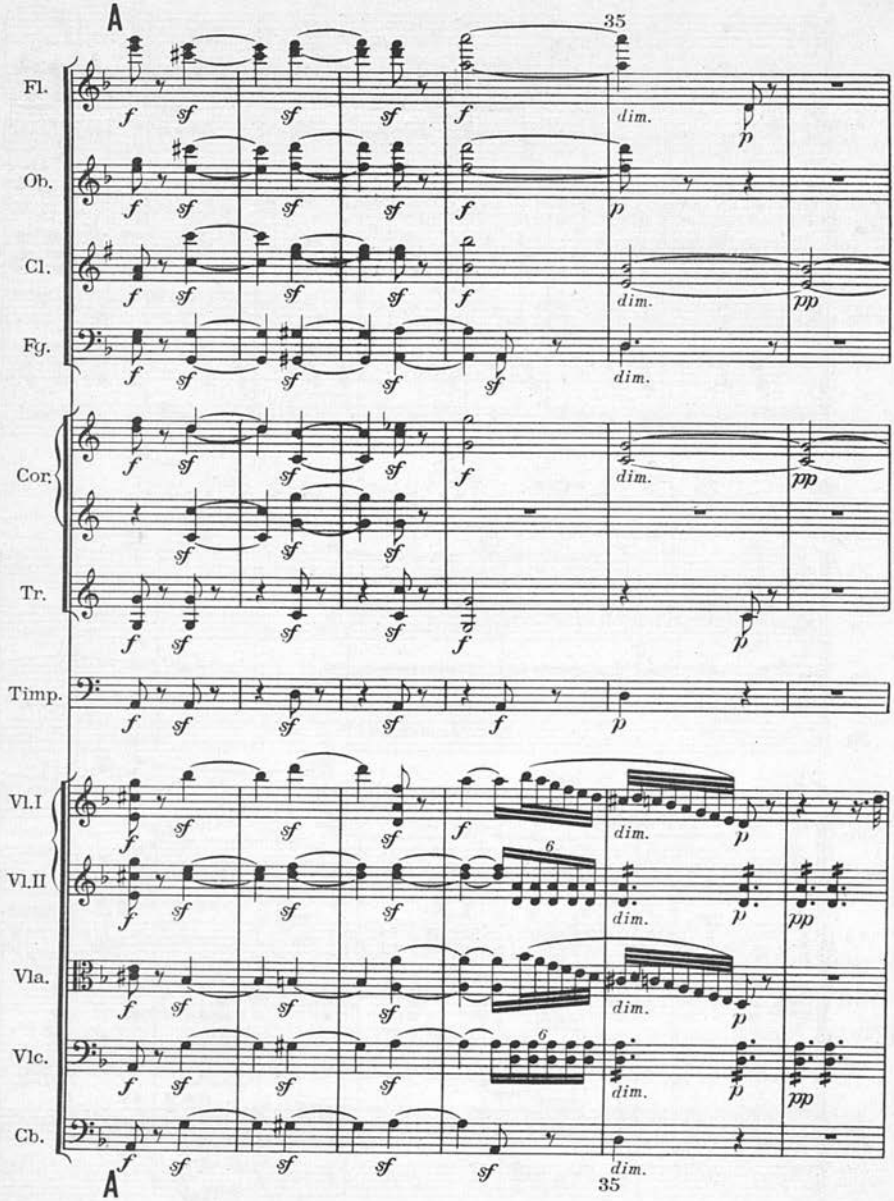
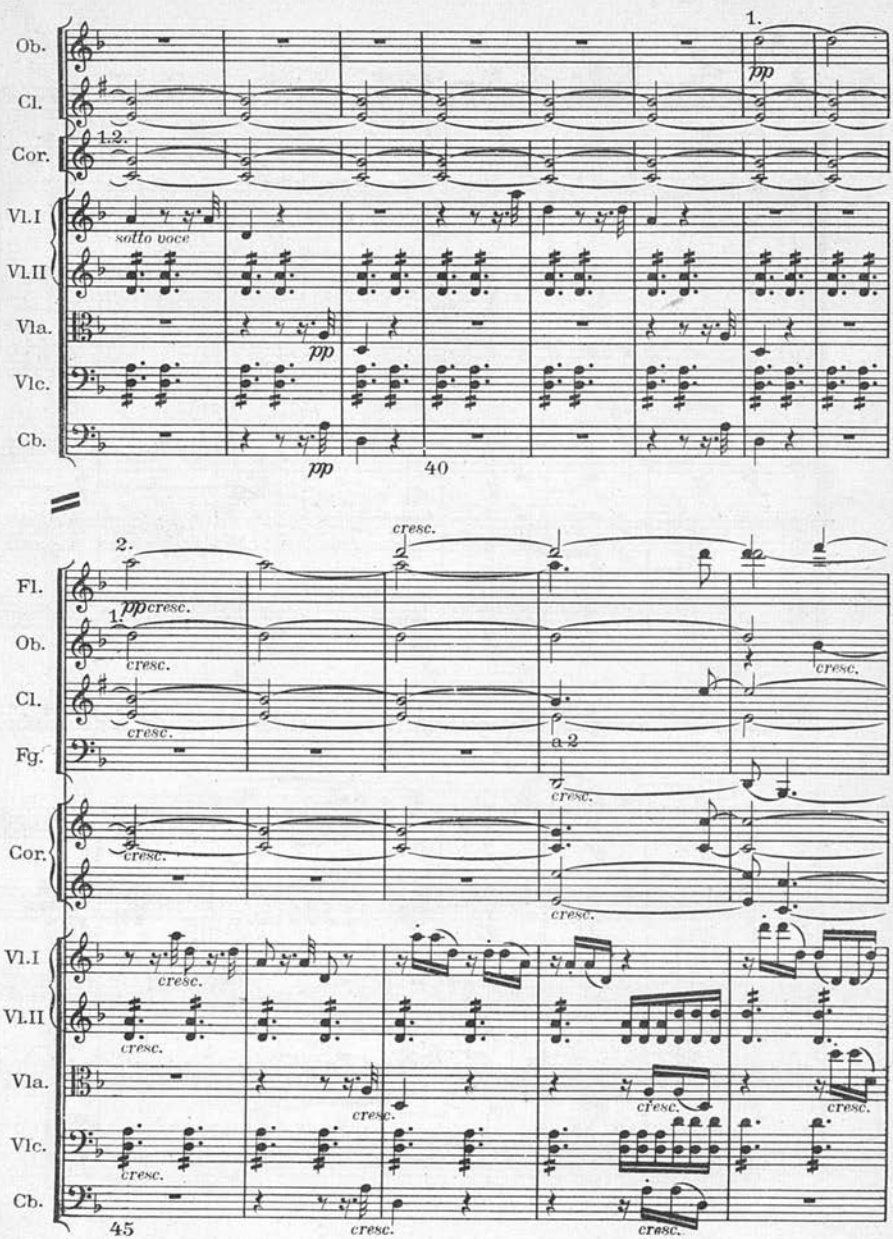
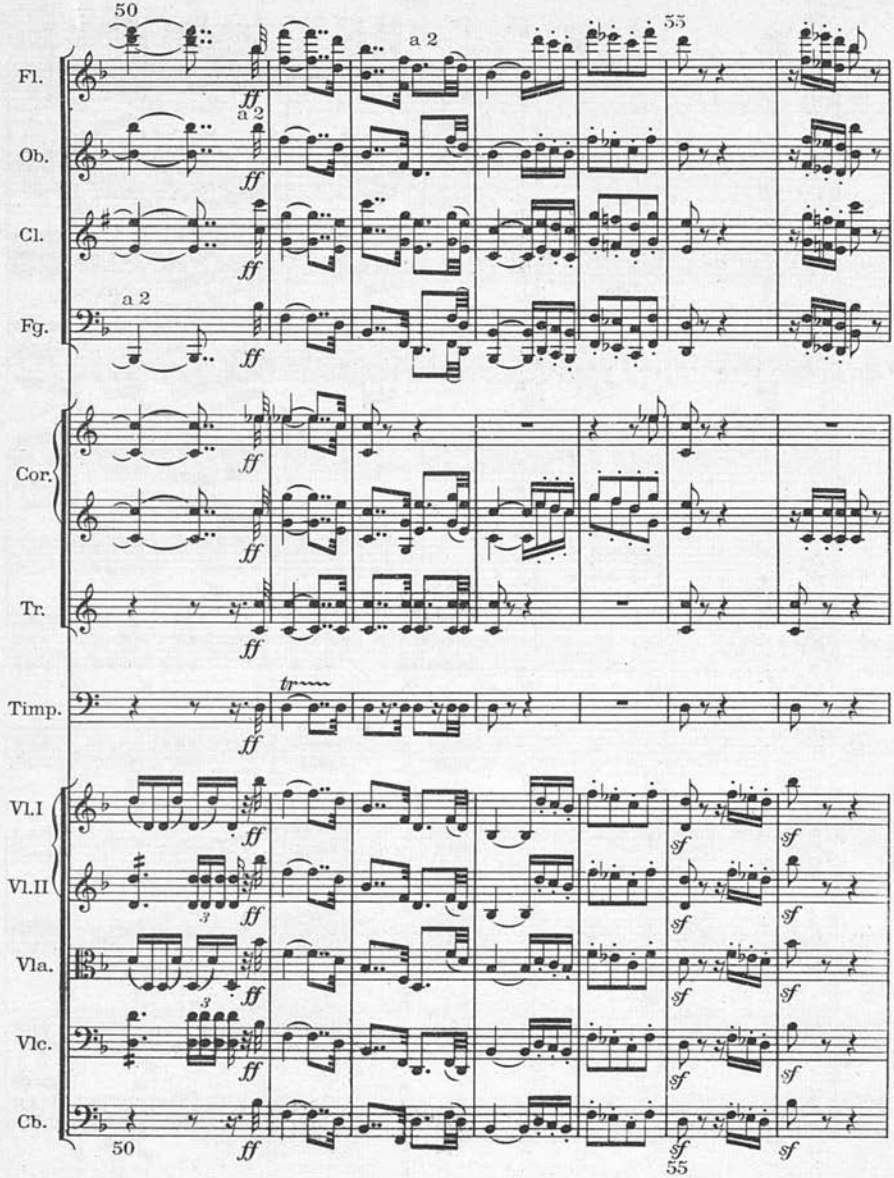

Fl.
Ob.
Cl.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
Fg.
p cresc.
cresc.
pp
a 2
10
15


20
a 2
Fl.
Ob.
Cl.
a 2
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff
f
tr
3
20


25
30
Fl.
Ob.
Cl.
Fg.
a 2
a 2
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
25
30


A
35
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
dim.
6
A
35


Ob.
Cl.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
1.2.
pp
sotto voce
40
Fl.
Fg.
2.
ppcresc.
cresc.
a 2
45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3
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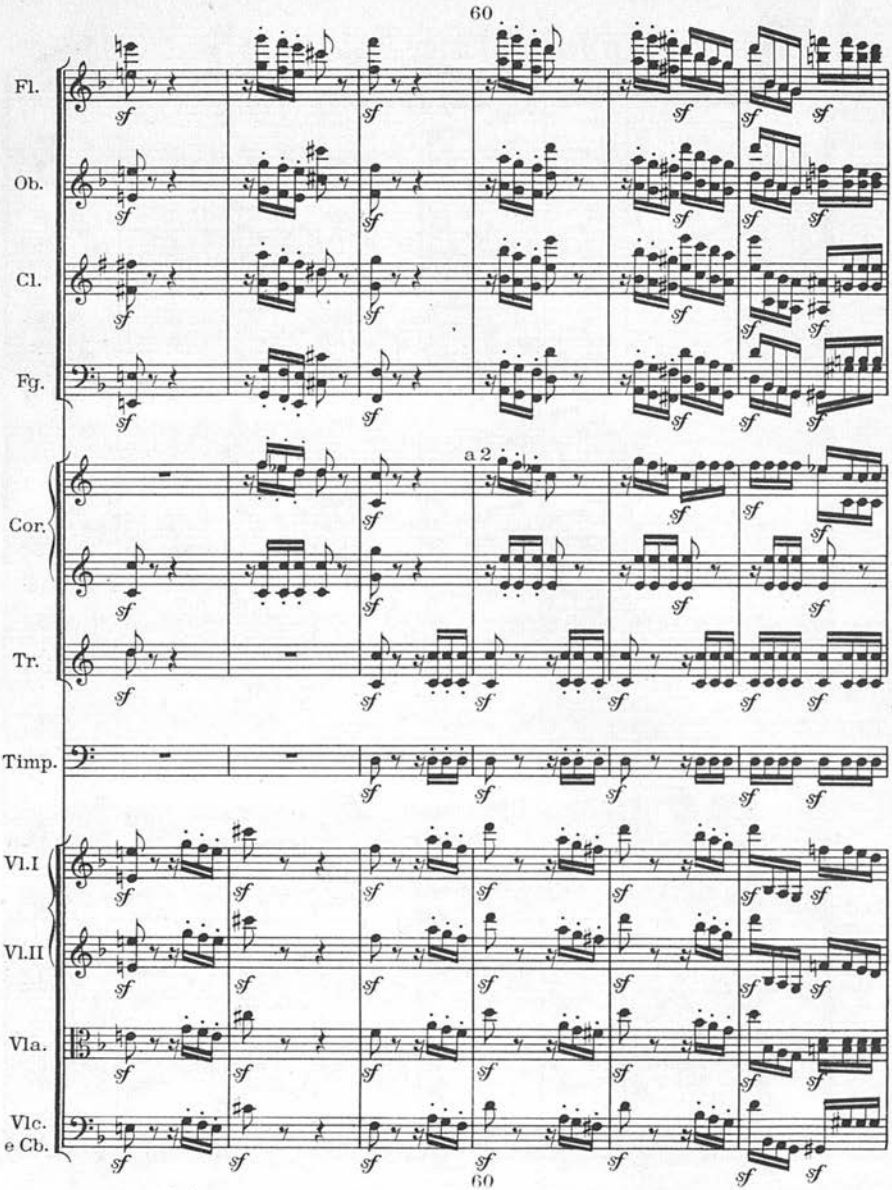
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e Cb.
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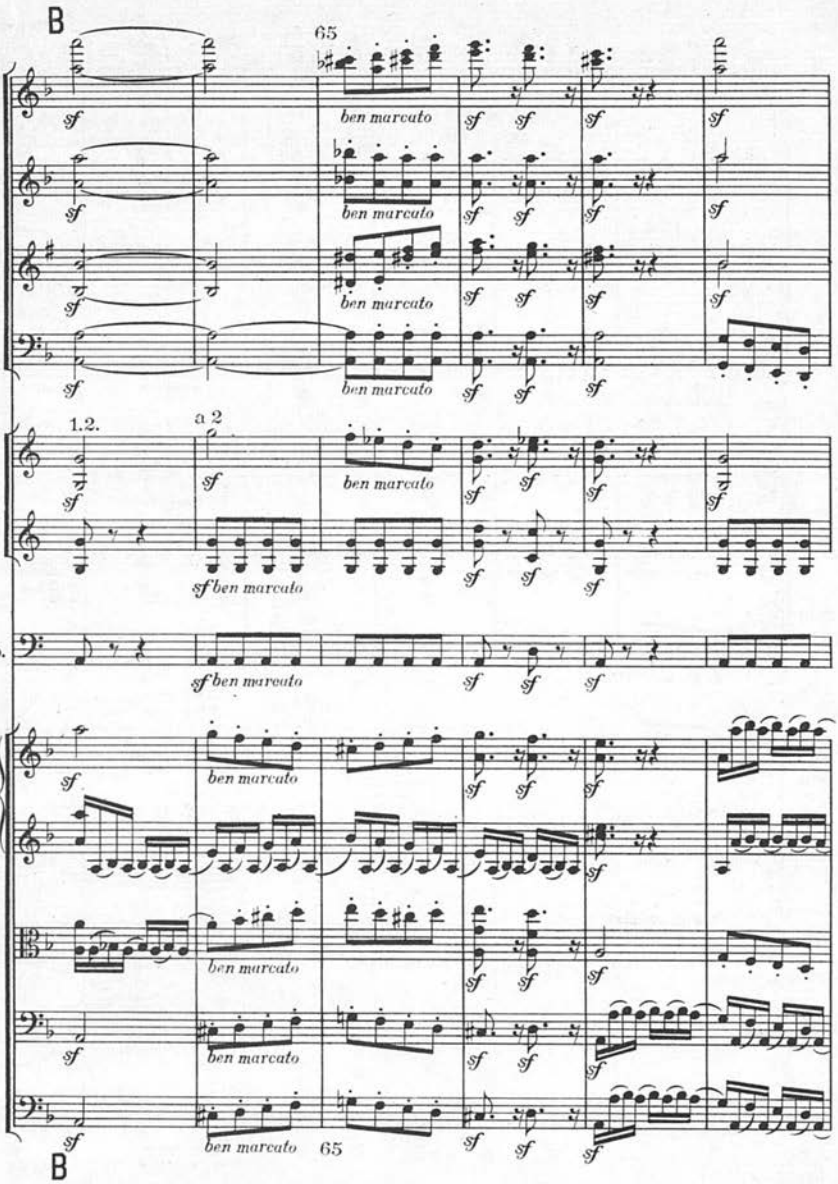
B
65
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1.2.
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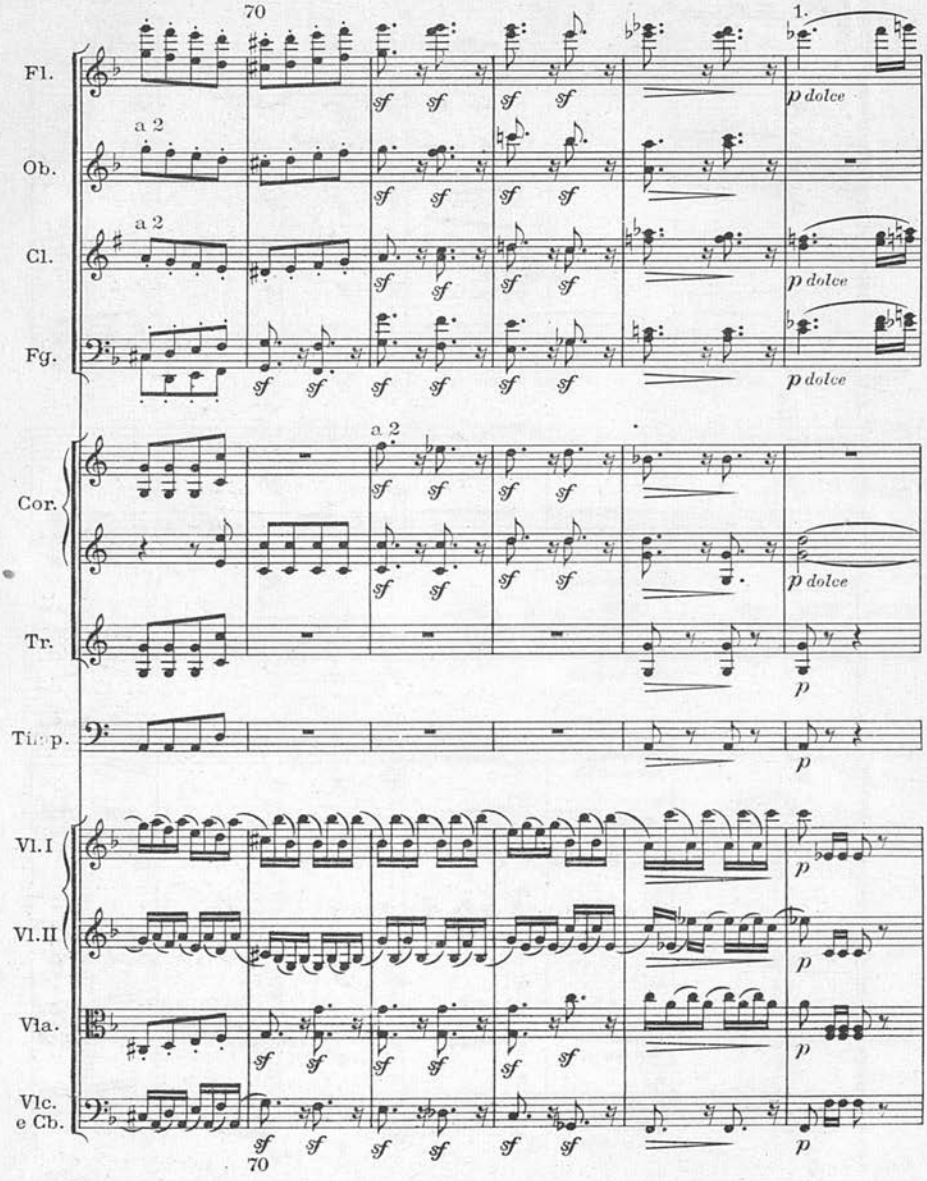
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1.
Fl.
Ob.
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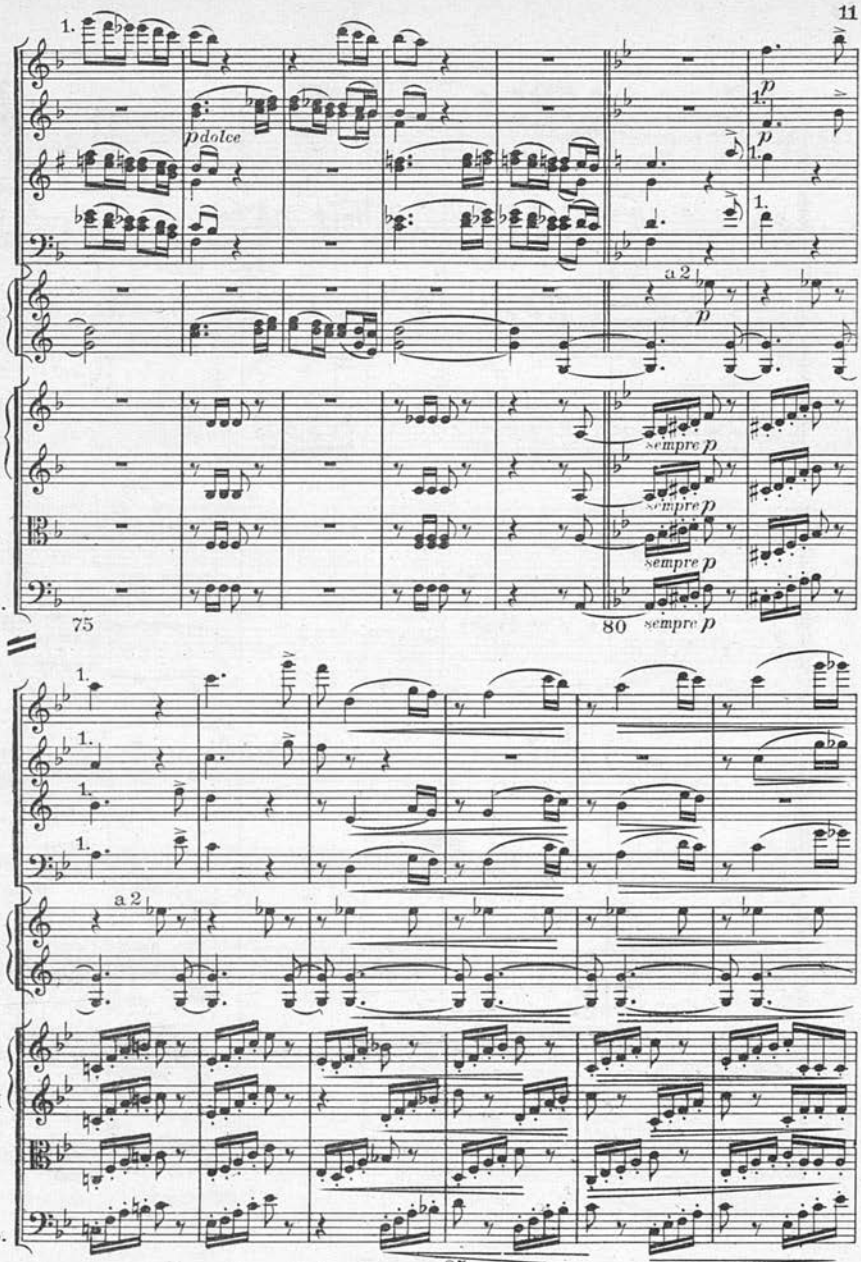
Vlc.
e Cb.
a 2
p dolce
p
sf
70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1.
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a 2
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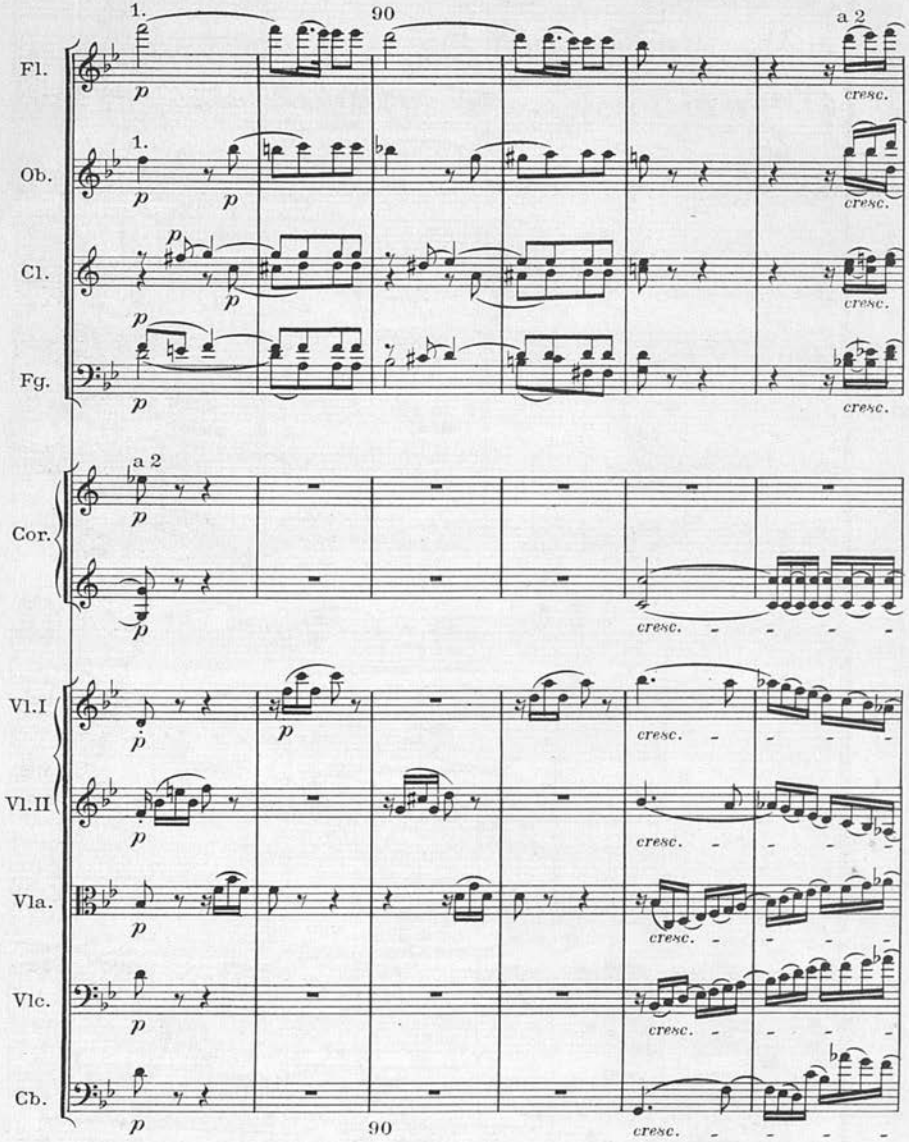
80
85


1.
90
a 2
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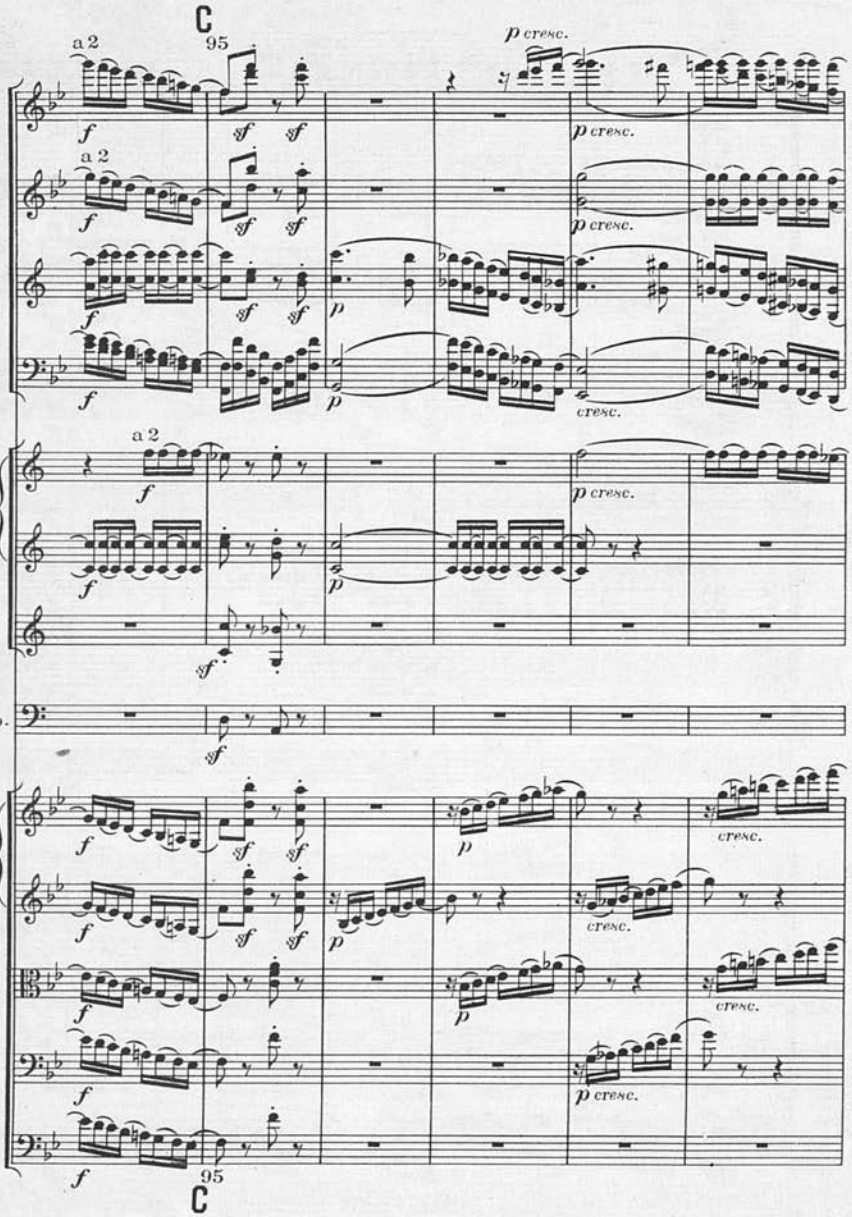
90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a 2
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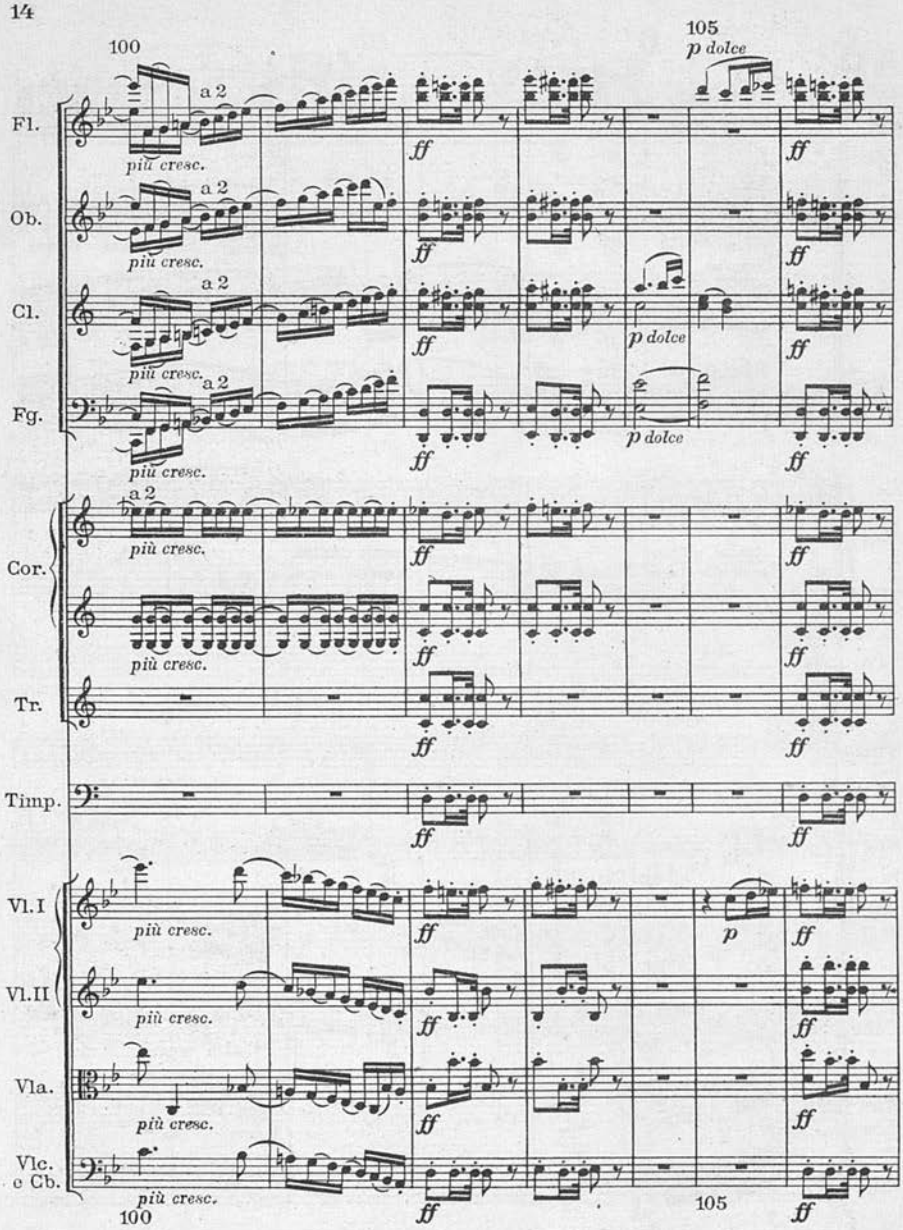
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105
p dolce
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e Cb.
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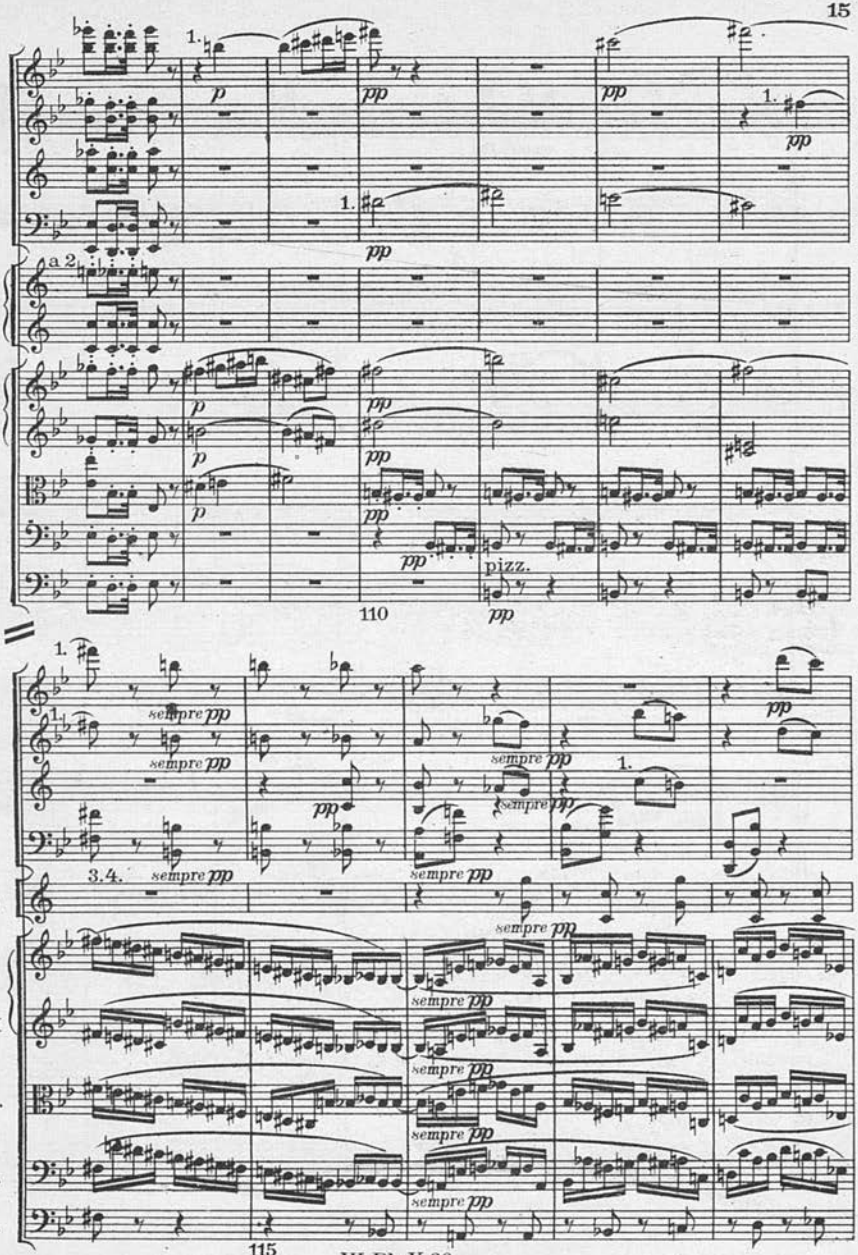
ff
p dolce
p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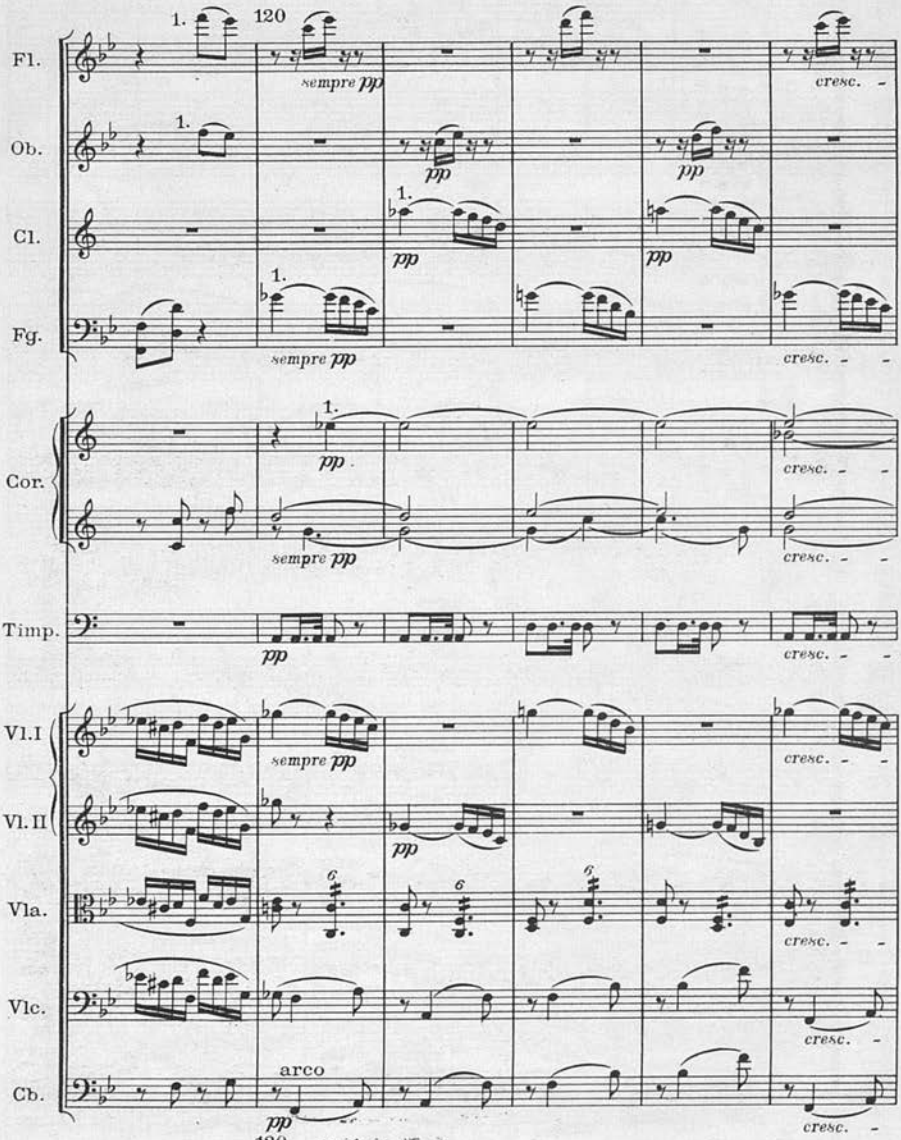
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Cb.
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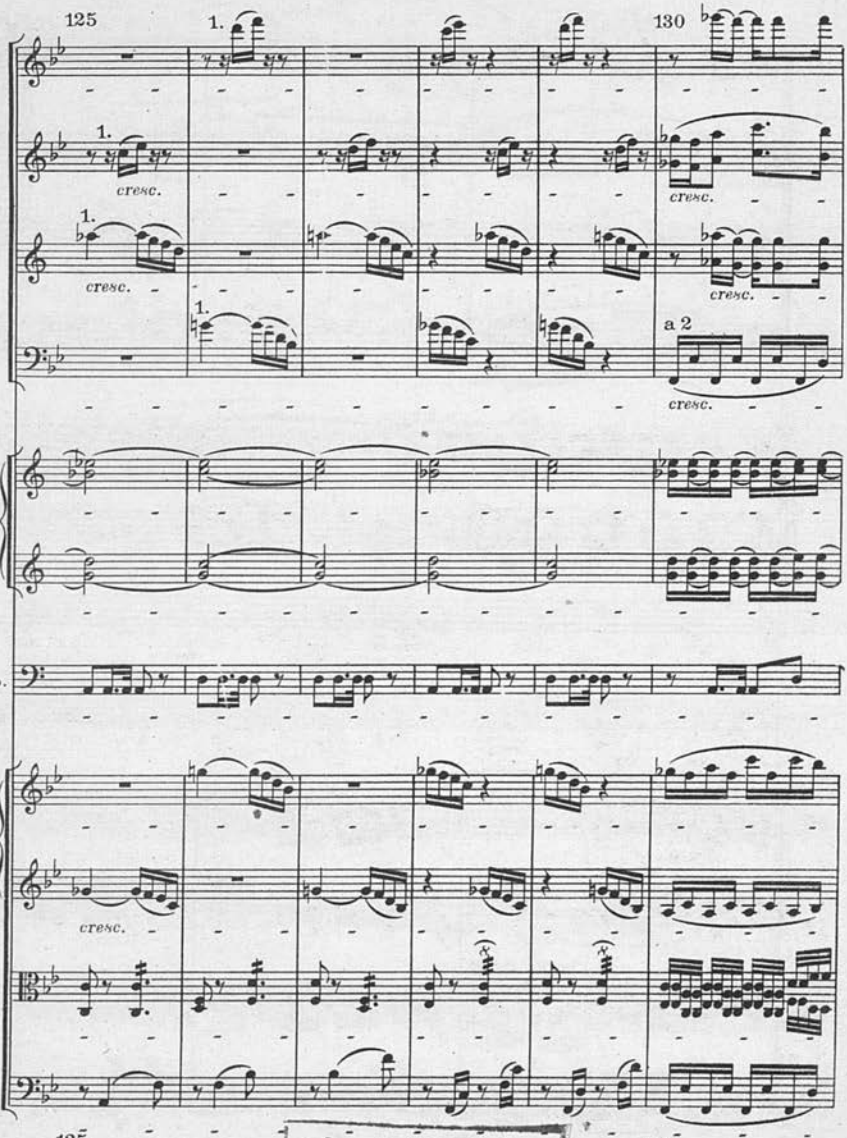
pp
cresc.
arco



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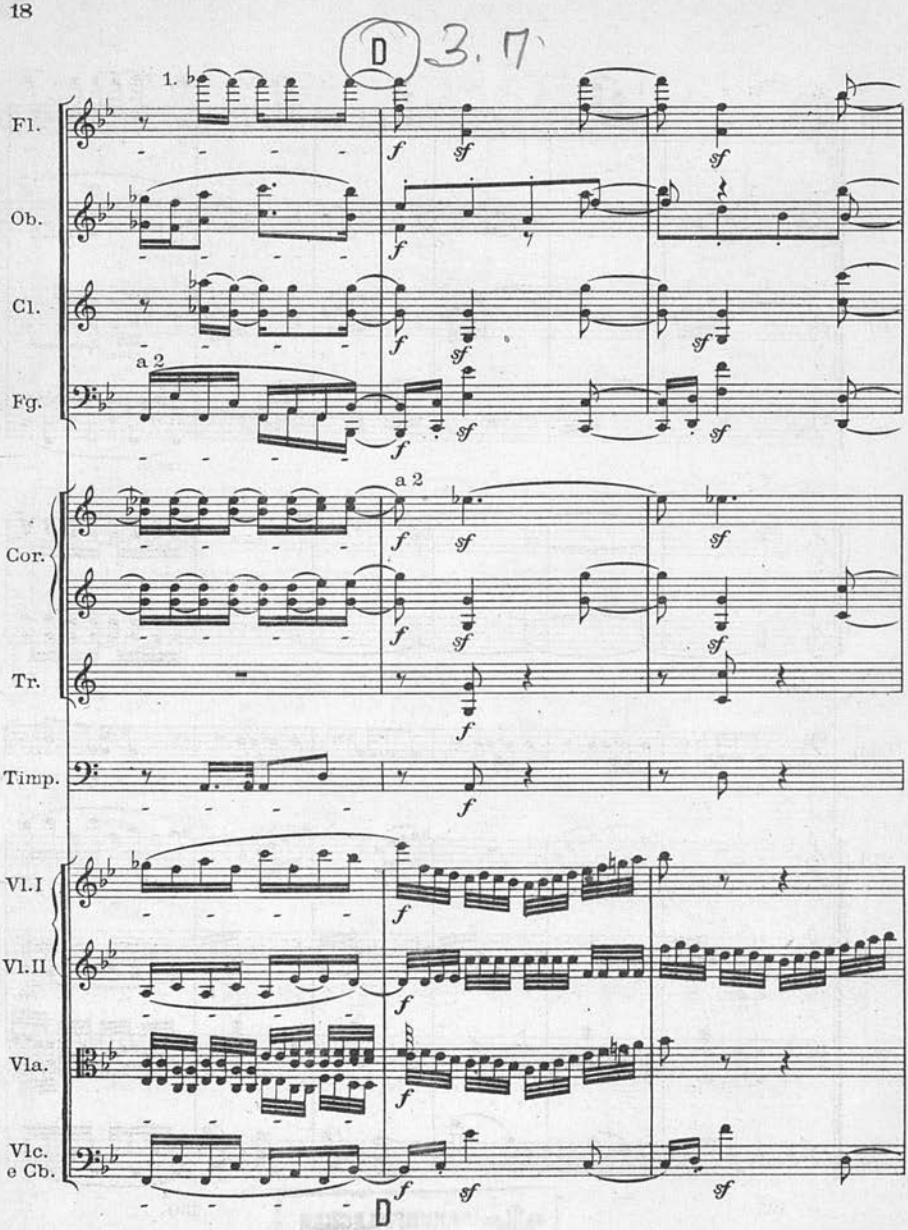
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e Cb.
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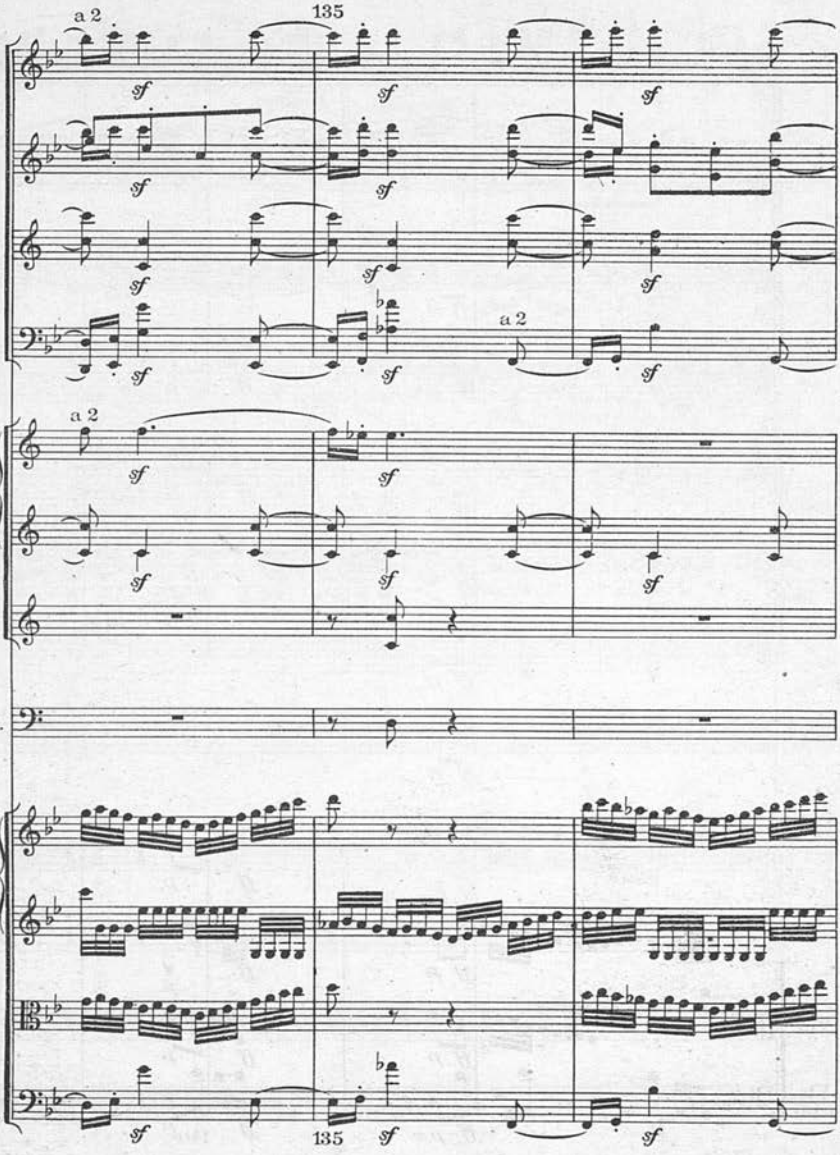
135
a 2
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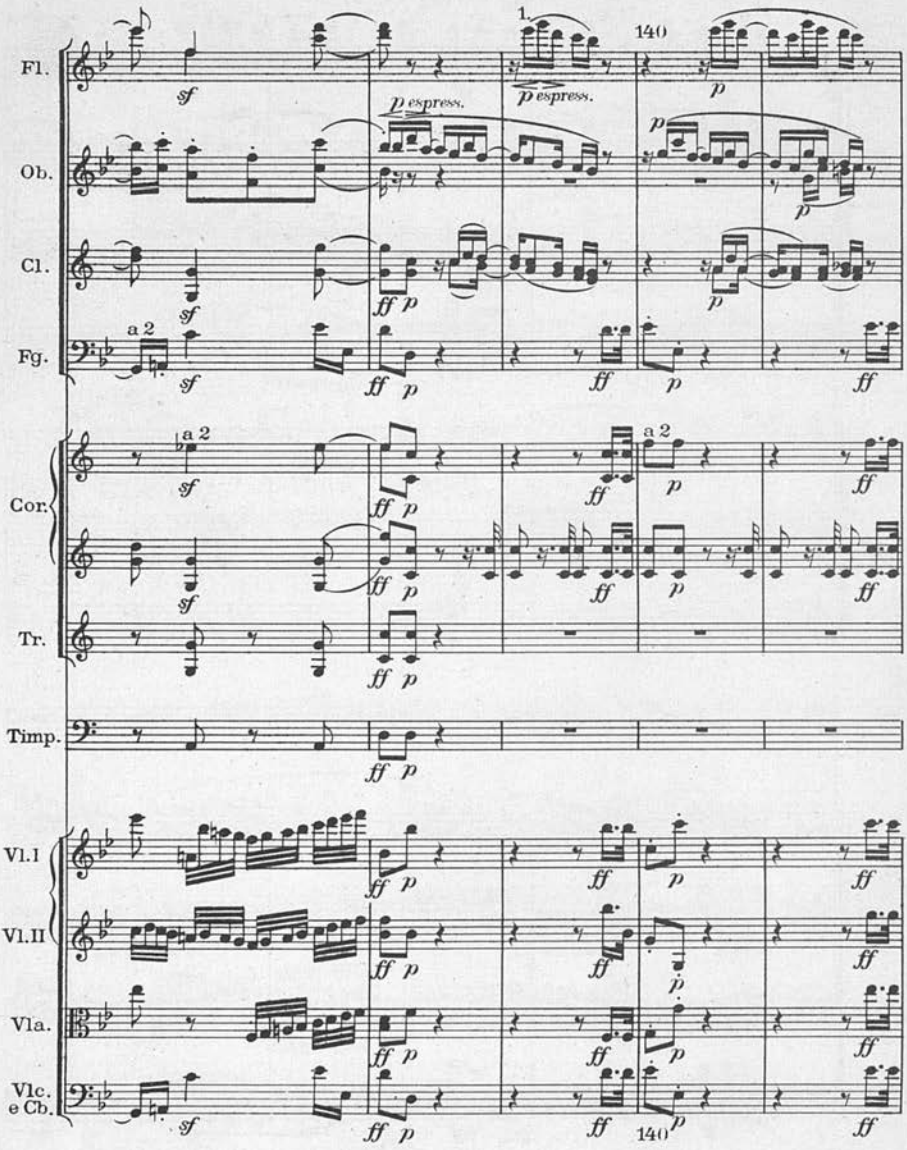
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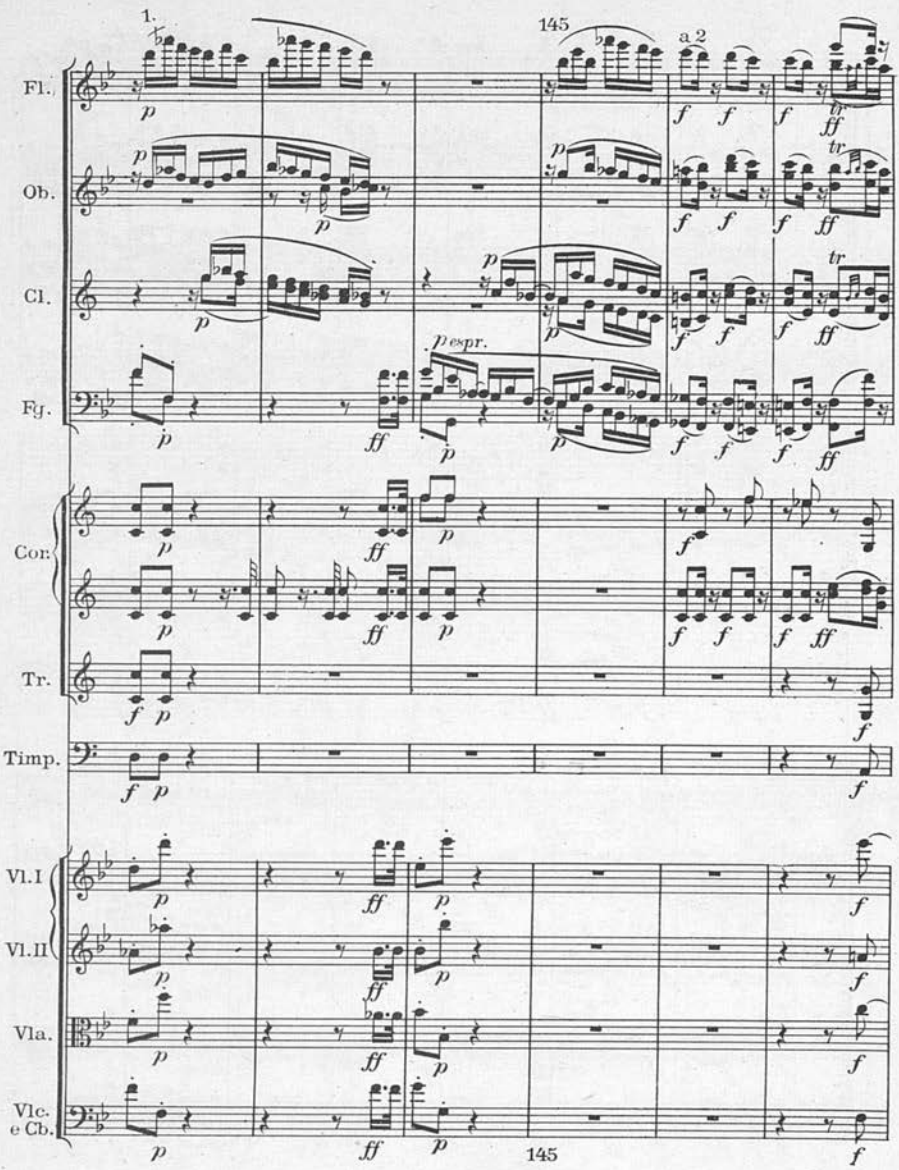
p espress.
a 2
140


1.
145
a 2
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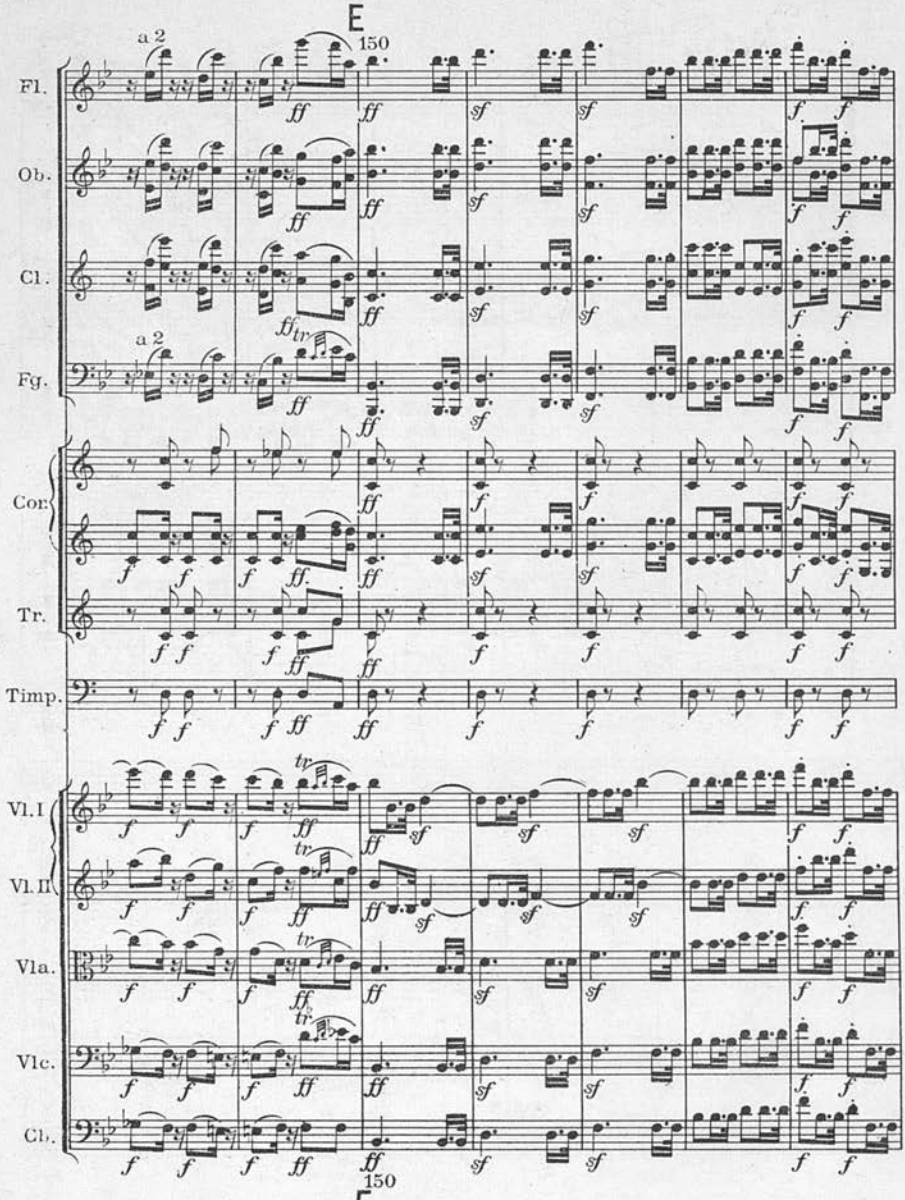
Vlc.
e Cb.
145


E
150
a 2
Fl.
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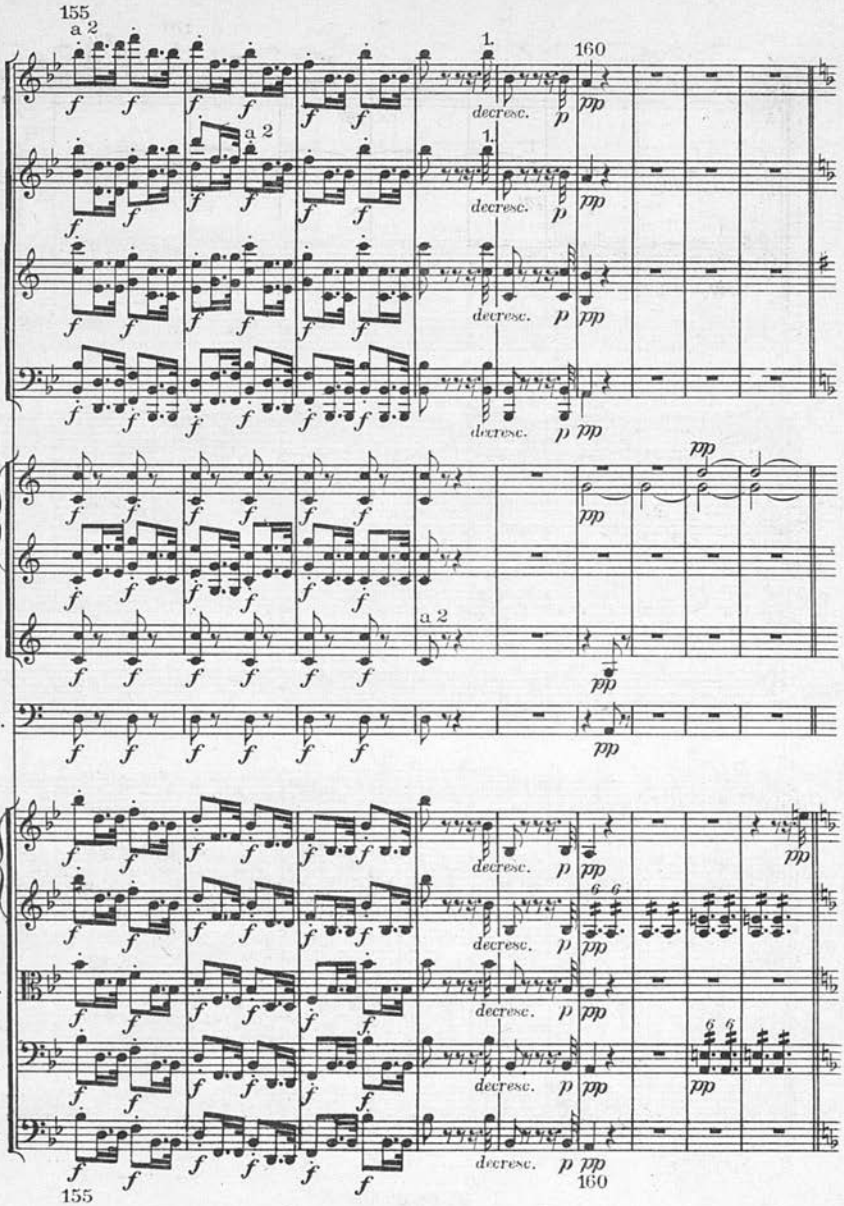
150
E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a 2
1.
160
Fl.
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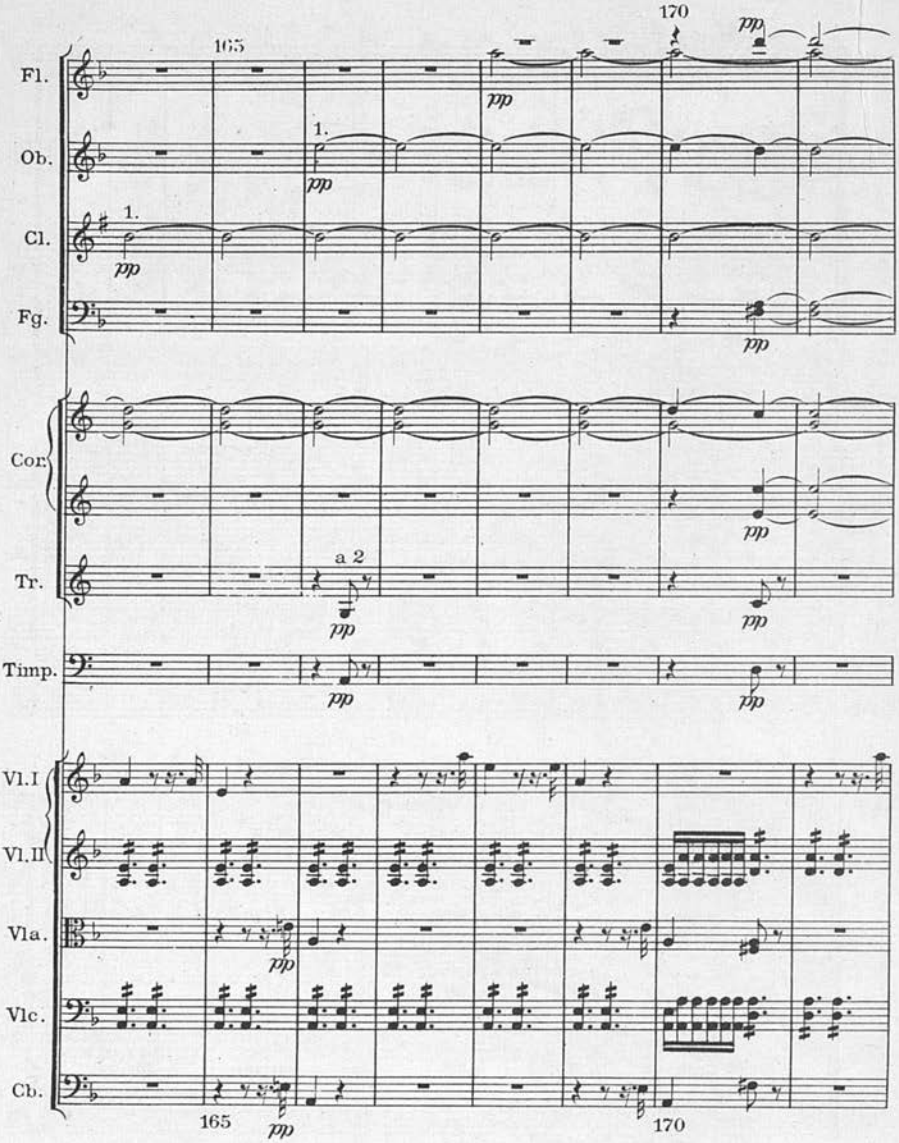
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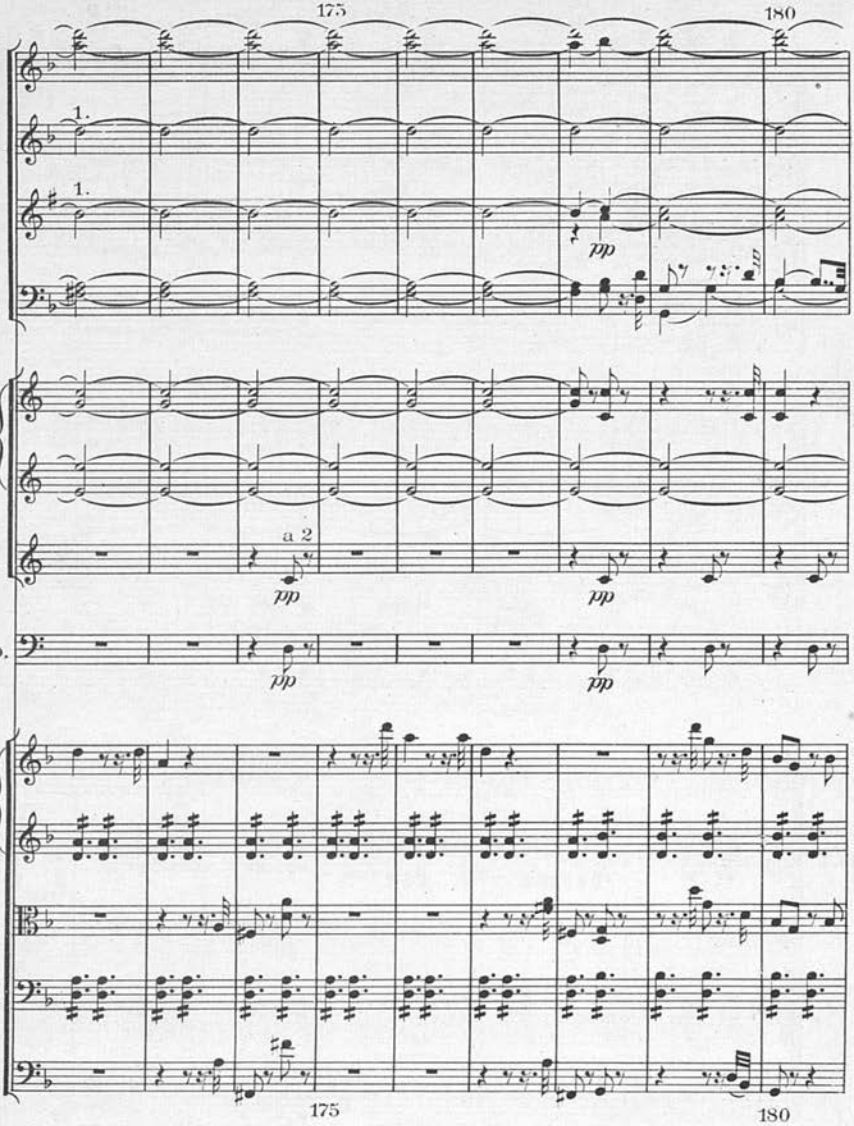
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