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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 van Beethoven.

1827

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The English translation of the Choral portion is by Natalia Macfarren, published by Novello & Co., London, by whose kind permission that translation is used in this edition

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 Programmheft beigegeben.

For many years, in fact since his early youth, Beethoven had entertained the favorite 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 occurred 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.

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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 résultat d'une période 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 majeur 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 couronnent véritablement l'œuvre 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 »Kärntnertor« à Vienne.

Il faut dire que ni les contemporains, ni la génération suivante n'eurent une conscience exacte de l'importance immense de cette œuvre 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
Schlüsseil	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

1er 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	2nd MOVEMENT, Scherzo with Sonata form in the Scherzo part	2ième MOUVEMENT, Scherzo avec forme de sonate dans la partie du scherzo
Exposition 1—150 Hauptsatz 1—92 Seitensatz 93—126 Schlußteil 127—150	Exposition 1—150 Principal section. 1—92 Subsidiary section 93—126 Closing section 127—150	Exposition 1—150 Phrase principale 1—92 Seconde phrase . 93—126 Phrase conclusive 127—150
Durchführung 151—263	Development 151—263	Développement 151—263
Reprise 264—387	Recapitulation 264—387	Reprise 264—387
Koda 388—414	Coda 388—414	Coda 388—414
Trio 414—530	Trio 414—530	Trio 414—530
Koda 531—559	Coda 531—559	Coda 531—559
3. SATZ, variierte Liedform mit zwei Themen	3rd MOVEMENT, Varied Song form with two themes	3ième MOUVEMENT, forme de lied variée avec deux thèmes
1. Thema 1—24 2. Thema 25—42 1. Thema variiert... 43—64 2. Thema 65—82	1st theme 1—24 2nd theme 25—42 1st theme varied 43—64 2nd theme 65—82	Thème premier 1—24 Second thème 25—42 Premier thème varié 43—64 Second thème 65—82
Übergangsteil mit freier Erweiterung des ersten Themas.... 83—98	Intermediate passage with free enlargement of the 1st theme..... 83—98	Pont avec amplification libre du premier thème 83—98
1. Thema variiert.... 99—120	1st theme varied 99—120	Premier thème varié 99—120
Koda 121—157	Coda 121—157	Coda 121—157
4. SATZ. Als Kantate durchkomponiert, daher zunächst der Form des Textes nachgestaltet. Gleichwohl ist die Ausehnung an die instrumentale Form des Rondos unverkennbar.	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.	4ième MOUVEMENT, composé en cantate d'après la forme du texte. L'emprunt de la forme instrumentale du rondo se reconnaît pourtant.
Phantasie-Einleitung mit Rezitativ 1—240	Fantasy-Introduction with Recitative.... 1—240	Phantasie-introduction avec récitatif 1—240
Rondo thema (>Freude<) 241—296	Rondo theme (>Praise here<)..... 241—296	Thème du rondo (>Frère<)..... 241—296
Variierte Wiederholung (2. Strophe) .. 297—330	Repetition (varied) (2nd stanza)..... 297—330	Répétition variée (2ième strophe) 297—330
1. Zwischengruppe (aus dem variierten Hauptthema gebildet)..... 331—542	1st Intermediate subject derived from a modification of the Principal theme 331—542	1er groupe interposé (formé par le thème principal varié) 331—542
Reprise des Rondo-themas..... 543—594	Recapitulation of the Rondo theme..... 543—594	Reprise du thème du Rondo (>L'âge d'or reprendre<)..... 543—594
2. Zwischengruppe (>Seid umschlungen<) .. 595—654	2nd Intermediate subject (>O ye millions<)..... 595—654	Second groupe interposé 595—654
Abermalige Reprise des Rondo themas, kontrapunktisch vereinigt mit dem Thema der zweiten Zwischengruppe 655—762	Another Recapitulation of the Rondo theme, contrapuntally interwoven with the theme of the 2nd Intermediate subject 655—762	Deuxième reprise du thème du Rondo, uni en contrepoint avec le second groupe interposé 655—762
Koda 763—940	Coda 763—940	Coda 763—940

Aufführungsduauer: 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 répétition de la partie du Scherzo); III=16'; IV=27'—28'

Symphonie N° 9

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

Allegro ma non troppo, un poco maestoso ($\text{♩} = 88$) 5

Flauti

Clarinetto in [B]
Sib

Fagotti

Corni in [D]
Re

Corni in [B]
Sib basso

Trombe in [D]
Re

Timpani in [D A]
Re La

Allegro ma non troppo, un poco maestoso ($\text{♩} = 88$)

Violino I

Violino II

Viola

Violoncello

Contrabasso

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Fl.

Ob.

Cl. 1.

Cl. 2.

Cor.

Vl.I

Vl.II pp

Vla.

Vlc. pp

Cb.

pp cresc.

cresc.

cresc.

cresc.

cresc.

10

Fl. 2.

Ob. 1.

Cl. 1.

Fg. a2

Cor.

cresc.

Vl.I

Vl.II

Vla. cresc.

Vlc.

Cb. cresc.

2.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

15

20

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

25

F1. *f f ff f p p*

Ob. *f f ff f p p*

CL. *f f ff f p p*

Fg. *f f ff f p p*

Cor. *f f ff f p p*

Tr. *f f f p f p*

Timp. *f f f p f p*

Vl.I *f f ff f p p*

Vl.II *f f ff f p p*

Vla. *f f ff f p p*

Vlc.
e Cb. *f f ff f p p*

30

A

35

Fl. f sf sf sf f dim. p

Ob. f sf sf sf f p

Cl. f sf sf sf f dim. pp

Fg. f sf sf sf f dim.

Cor. f sf sf sf f dim. pp

Tr. f sf sf sf f p

Timp. f sf sf f p

VI.I f sf sf f dim. p

VI.II f sf sf f dim. p pp

Vla. f sf sf f dim. p

Vlc. f sf sf f dim. p pp

Gb. f sf sf f dim. 35

Musical score page 40. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Horn (Cor.), Violin I (Vi.I), Violin II (Vi.II), Cello (Vla.), Double Bass (Vlc.), and Bassoon (Cb.). The instrumentation is as follows:

- Ob.**: Rests throughout the section.
- Cl.**: Playing eighth-note chords.
- Cor.**: Playing eighth-note chords.
- Vi.I**: Playing eighth-note chords, dynamic *sotto voce*.
- Vi.II**: Playing eighth-note chords.
- Vla.**: Playing eighth-note chords.
- Vlc.**: Playing eighth-note chords, dynamic *pp*.
- Cb.**: Playing eighth-note chords.

The section concludes with a dynamic *pp*. The page number 40 is at the bottom center.

2.

Fl. *pp cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. — *a2*

Cor. *cresc.*

Vi. I *cresc.*

Vi. II *cresc.*

Vla. — *cresc.*

Vlc. *cresc.*

Cb. — *cresc.*

45

Musical score for orchestra, page 50, measures 50-55. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trombone (Tr.), Timpani (Timp.), Violin I (V.I.), Violin II (V.II.), Cello (Cb.), and Double Bass (Vcl.). The instrumentation is dynamic, with frequent markings like *ff* (fortissimo) and *sf* (sforzando). Measure 50 starts with a forte dynamic from the brass section. Measures 51-52 show a transition with woodwind entries and dynamic changes. Measures 53-55 conclude with a final forte dynamic from the brass.

60

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc.
& Cb.

70

F1. *p dolce*

a 2

Ob.

a 2

Cl. *p dolce*

Fg. *p dolce*

Cor. *p dolce*

Tr. *p*

Timp. *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vlc. e Cb. *p*

70

1.

Fl.

Ob.

Cl.

Fg.

Cor.

VI. I

VI. II

Vla.

Vlc.
e Cb.

75

80 *sempre p*

1.

Fl.

Ob.

Cl.

Fg.

Cor.

VI. I

VI. II

Vla.

Vlc.
e Cb.

85

1.

F1. *p*

Ob. 1. *p*

C1. *p*

Fg. *p*

90

a 2

cresc.

Cor. *p*

p

cresc.

Vl.I *p*

Vl.II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

90

cresc.

cresc.

cresc.

cresc.

C

95.

Fl. *f* *f* *f* *f*

Ob. *f* *f* *f* *f*

Cl. *f* *f* *f* *p*

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

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

Tr. *sforz.*

Timp. *sforz.*

VI. I *f* *f* *f* *p* *cresc.*

VI. II *f* *f* *f* *p* *cresc.*

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

Vlc. *f* *p cresc.*

Cb. *f* *f*

C

100

Fl. 1. *più cresc.* ff *p dolce*
Fl. 2. *a 2*
Ob. *più cresc.* ff
Cl. *a 2* ff *p dolce*
Fg. *più cresc. a 2* ff *p dolce*
Cor. *a 2* ff
più cresc. ff
più cresc. ff
Tr. ff ff
Timp. ff ff
Vi. I. *più cresc.* ff *p* ff
Vi. II. *più cresc.* ff ff
Vla. *più cresc.* ff ff
Vcl. c Cb. *più cresc.* ff ff
ff 105 ff

F1. Ob. C1. Fg. Cor. Vi. I Vi. II Vla. Vlc. Cb.

110 pp

F1. Ob. C1. Fg. Cor. Vi. I Vi. II Vla. Vlc. Cb.

115 sempre pp
W. Ph. V. 30

1. 120

F1. *sempre pp*

Ob. 1. *pp*

C1. 1. *pp*

Fg. *sempre pp*

Cor. 1. *pp*

Timp. *pp*

Vl. I *sempre pp*

Vl. II *pp*

Vla. *cresc.*

Vlc. *arco*

Cb. *pp*

125

Fl.

Ob. 1. cresc.

Ct. 1. cresc.

Fg. 1. cresc. a 2 cresc.

Cor.

Timp.

VI. I

VI. II cresc.

Vla.

Vlc.
e Cb.

130

125

130



3. 7

The musical score consists of ten staves. From top to bottom, the instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trombone (Tr.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Bass (Vlc. e Cb.). The key signature is one flat, and the time signature is common time. The music begins with woodwind entries (Flute, Oboe, Clarinet) followed by a transition section. The strings (Violins, Violas, Cellos) enter with sustained notes and rhythmic patterns. The score includes dynamic markings such as *f* (fortissimo) and *sf* (sforzando). Measure numbers 1 and 2 are indicated above certain measures. A circled letter 'D' is placed near the beginning of the score, and another circled 'D' is at the bottom center.

F1. a 2. 135

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vcl. e Cb.

F1. *sf*

Ob. *p express.* *p express.*

Cl. *ff p*

Fg. *sf* *ff p* *ff*

Cor. *sf* *ff p* *p* *ff*

Tr. *ff p*

Timp. *ff p*

VI. I *ff p* *ff* *p* *ff*

VI. II *ff p* *ff* *p* *ff*

Vla. *ff p* *ff* *p* *ff*

Vlc. e Cb. *sf* *ff p* *ff* *p* *ff*

140

1.

145

a.2

Fl. p
Ob. p
Cl. p
Fag. p
Cor. p ff p
Tr. f p
Timp. f p
VI. I p ff p
VI. II p ff p
Vla. p ff p
Vlc. e Cb. p ff p

145

E

a 2 150

The musical score consists of ten staves of music for orchestra. The instruments are grouped into two main sections: woodwinds and strings.

- Woodwind Section:** Flute (F1), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.). The flute and bassoon play eighth-note patterns, while the oboe and clarinet provide harmonic support. Dynamics include *ff*, *sf*, *f*.
- String Section:** Bassoon (Fg.) continues with eighth-note patterns. Trombones (Tr.) enter with eighth-note chords. Timpani (Timp.) plays eighth-note patterns. The section then transitions to violins (VI. I and VI. II) and cellos/basses (Vla., Vlc., Cl.). The violins play sixteenth-note patterns, and the cellos/basses provide harmonic support. Dynamics include *ff*, *sf*, *f*.
- Final Dynamics:** The section concludes with *ff*, *sf*, *f*.

155
 a²
 F1. *f f f f* 160
 decresc. *p pp*
 Ob. *f f f f* 1.
 decresc. *p pp*
 Cl. *f f f f* decresc. *p pp*
 Fg. *f f f f* decresc. *p pp*
 Cor. *f f f f* *pp*
 Tr. *f f f f* a²
 Timp. *f f f f* *pp*
 Vl. I *f f f f*
 decresc. *p pp* *pp*
 Vl. II *f f f f* *pp*
 decresc. *p pp* *pp*
 Vla. *f f f f*
 decresc. *p pp*
 Vlc. *f f f f* *pp*
 Cb. *f f f f* decresc. *p pp*
 155 160

165

F1. - - - - - *p*

Ob. - - - - - *p*

Cl. 1. - - - - - *p*

Fg. - - - - - *p*

170

Cor. - - - - - *p*

Tr. a 2 - - - - - *p*

Timp. - - - - - *p*

Vl. I - - - - - *p*

Vl. II - - - - - *p*

Vla. - - - - - *p*

Vlc. - - - - - *p*

Cb. - - - - - *p*

165 *p* 170

175

180

F1.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI.I

VI.II

Vla.

Vlc.

Cb.

175

180