Edition Eulenburg

# SYMPHONY, No. 8

F major

by

## LUDWIG VAN BEETHOVEN

Op. 93

First performed 27th February, 1814 at Vienna,
under the direction of Beethoven.

Edited by Max Unger,
with Foreword by Wilhelm Altmann

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# BEETHOVEN, SYMPHONY Nº 8, F MAJOR, OP. 93

## Sinfonia Lintz im Monath October 1812

This is the heading on the original manuscript score of Beethoven's 8th Symphony to be found in the Music Department of the Prussian State Library in Berlin, a work which, contrary to custom, bears no dedication. The work was commenced immediately after the seventh and certainly before the latter attained completion. In a letter to Peter Salomon (June 1st 1815) Beethoven describes the 8th Symphony as a smaller work in comparison with the big A major, although it was a great favourite with him. Preliminary work for it can be found in the so-called Petter Sketch-book, which, according to Thayer, dates from 1809, while Nottebohm, perhaps more correctly places the first insertions therein not earlier than 1811. These sketches for the whole number of movements come before those for the Sonata for Piano and Violin, published as op. 96 which had been performed before the Archduke Rudolf on December 29th 1812. When Beethoven wrote a letter to Breitkopf&Härtel in Leipzig reaching that firm on June 1st 1812, saying: — "I am composing 3 new Symphonies, one of which is already finished", the 2nd must naturally be the one published as No. 8.

No. 8 is also one of the two "quite new" Symphonies which Beethoven placed at the disposal of the Attorney to the Exchequer Varena in Gratz (February or March 1813), to be performed at a charity concert, an offer which he withdrew however on May 27th in the following words: — "It would have given me great pleasure to send you two quite new Symphonies, but my present position forces me to think of myself only. I am not sure whether I shall not soon have to leave the country, thanks to the excellent Prince who has made it impossible for me (through cutting down his money allowance) to continue doing good and useful work as of old".

The parts of the F major Symphony (No. 8) must have been copied out by April 19th 1813, for on this date Beethoven wrote to his friend Zmeskall: — "Perhaps the Symphonies will be rehearsed tomorrow at the Archduke's".

The first public performance took place at one of Beethoven's own concerts on February 27th 1814. The work, together with about a dozen others, including the Symphony in A was sold to the publisher S. A. Steiner of Vienna on April 29th 1815; the latter to retain all rights except those for England.

II

The title of the original edition in parts which appeared in 1816 was as follows: — "Eighth Grand Symphony in F major for 2 Violins, 2 Violas, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Drums, Violoncello and Bass by Ludwig van Beethoven op. 93. Property of the Publishers. Vienna S. A. Steiner & Co." Edition No. 2571. The lithograph score which appeared at the same time was replaced later by a printed one. This was issued by the same firm which had meanwhile gone over to Tobias Haslinger and traded under the latter name.

The metronome indications were supplied by Beethoven at a later date together with those referring to the previous 7 Symphonies, and were published in the supplement to the Allgemeine Musikalische Zeitung (Leipzig) of December 17th 1817.

Berlin Prof. Wilh. Altmann

# BEETHOVEN, SYMPHONIE No 8, F DUR, OP. 93

## Sinfonia Lintz im Monath October 1812

steht auf der in der Musikabteilung der Preußischen Staatsbibliothek zu Berlin befindlichen Originalhandschrift der Partitur der 8. Symphonie Beethovens, die dieser gegen seine Gewohnheit niemandem zugeeignet hat. Begonnen ist das Werk (das in seinem Briefe an Peter Salomon vom 1. Juni 1815 als eine kleinere Symphonie im Gegensatz zu der großen in A dur bezeichnet worden ist, trotzdem er sonst besonders viel von ihr gehalten hat) unmittelbar nach der siebenten, sicherlich bevor diese zum Abschluß gebracht worden war.

Vorarbeiten finden sich dazu in dem sogenannten Petterschen Skizzenbuche, das nach Thayers Ansicht schon 1809 begonnen ist, während Nottebohm wohl richtiger die ersten Eintragungen erst ins Jahr 1811 setzt. Diese Skizzen zu sämtlichen Sätzen stehen vor denen zu der als op. 96 veröffentlichten Sonate für Klavier und Violine, die schon am 29. Dezember 1812 beim Erzherzog Rudolf gespielt worden ist. Wenn Beethoven in einem bei Breitkopf & Härtel in Leipzig am 1. Juni 1812 angelangten Briefe geschrieben hat: „Ich schreibe 3 neue Sinfonien, wovon eine bereits vollendet", so muß die zweite natürlich die als Nr 8 veröffentlichte gewesen sein.

Sie ist auch eine der beiden „ganz neuen" Symphonien, die Beethoven im Februar oder März 1813 dem Kammerprokurator Varena in Graz für ein Wohltätigkeitskonzert zur Verfügung stellt, was er freilich am 27. Mai mit folgenden Worten widerruft: „Gern hätte ich Ihnen 2 ganz neue Sinfonien von mir geschickt, allein meine jetzige Lage heißt mich leider auf mich selbst denken, und nicht wissen kann ich, ob ich nicht bald als Landesflüchtiger von hier fort muß; danken Sie es den vortrefflichen Fürsten, die mich [durch Verkürzung des zugesagten Geldbetrags] in dieses Unvermögen versetzt, nicht wie gewöhnlich für alles Gute und Nützliche wirken zu können." In Stimmen ausgeschrieben muß unsere F dur-Symphonie bereits am 19. April 1813 gewesen sein, da an diesem Tage Beethoven an seinen Freund Zmeskall geschrieben hat: „Vielleicht werden morgen die Sinfonien beim Erzherzog probiert."

Die erste öffentliche Aufführung fand erst in einem eigenen Konzert Beethovens am 27. Februar 1814 statt.

Nebst einem Dutzend anderer Werke, darunter der Symphonie in A, wurde sie mit Eigentumsrecht für alle Länder, ausgenommen England, an den Verleger

## IV

S. A. Steiner in Wien am 29. April 1815 verkauft.

Der Titel der 1816 erschienenen Originalausgabe in Stimmen lautet: „Achte Große Sinfonie in F dur für 2 Violinen, 2 Violen, 2 Flauten, 2 Oboen, 2 Clarinetten, 2 Fagott, 2 Horn, 2 Trompeten, Pauken, Violoncello und Basso von Ludwig van Beethoven 93 tes Werk. Eigenthum der Verleger. Wien, im Verlag bei S. A. Steiner & Comp." Verlagsnr 2571. Die gleichzeitig ausgegebene lithographierte Partitur ist später durch denselben Verlag, der mittlerweile an Tobias Haslinger übergegangen war und mit dessen Namen firmierte, durch eine gestochene ersetzt worden.

Die Metronomisierung ist von Beethoven erst nachträglich und zwar gleichzeitig mit der der vorangegangenen 7 Symphonien vorgenommen und in der Beilage zur Allgemeinen Musikalischen Zeitung (Leipzig) am 17. Dezember 1817 veröffentlicht worden.

Berlin Prof. Wilh. Altmann

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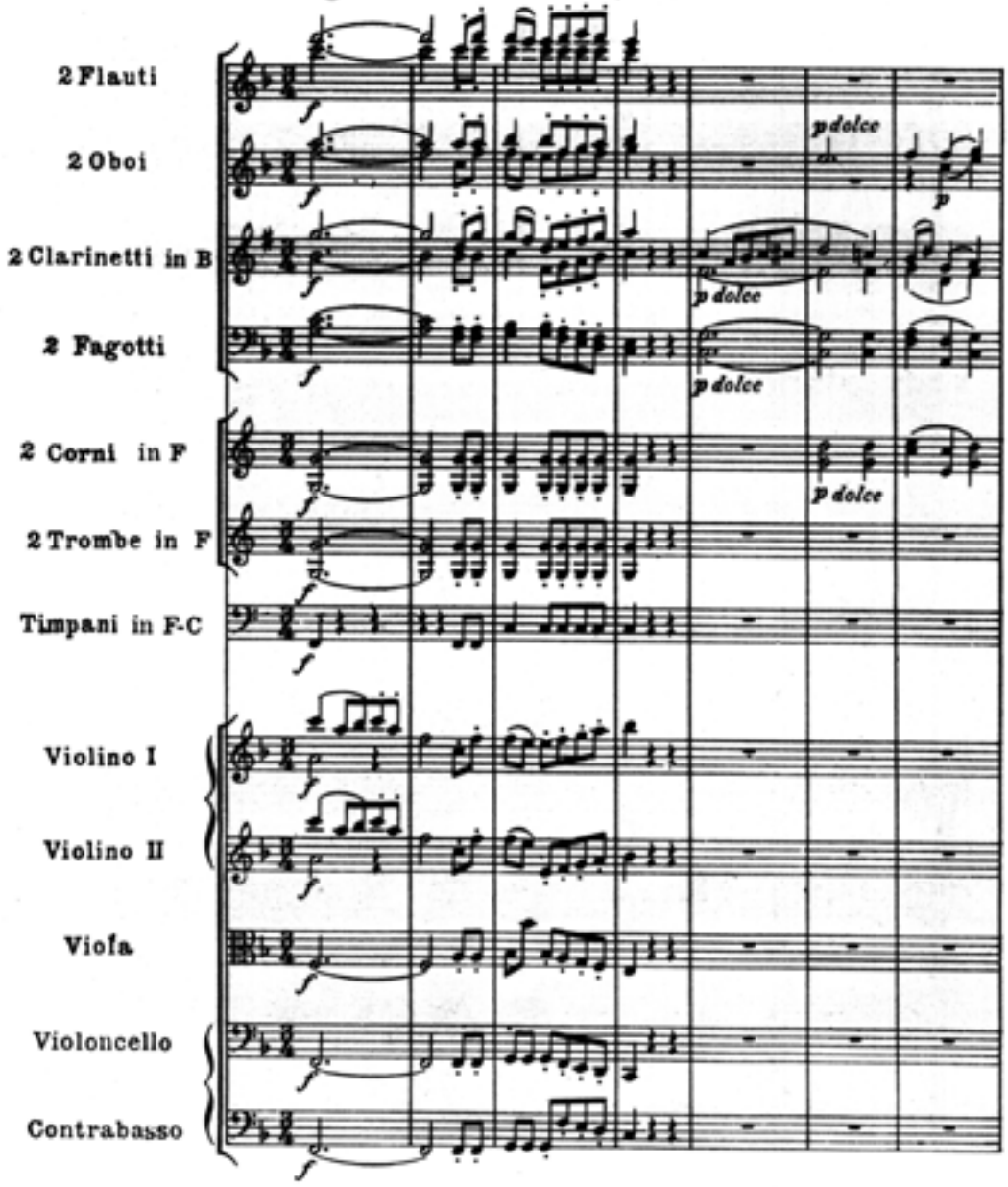
# Symphony, No. 8

## I

L.van Beethoven, Op. 93
1770 - 1827

Allegro vivace e con brio (♩. : 69)

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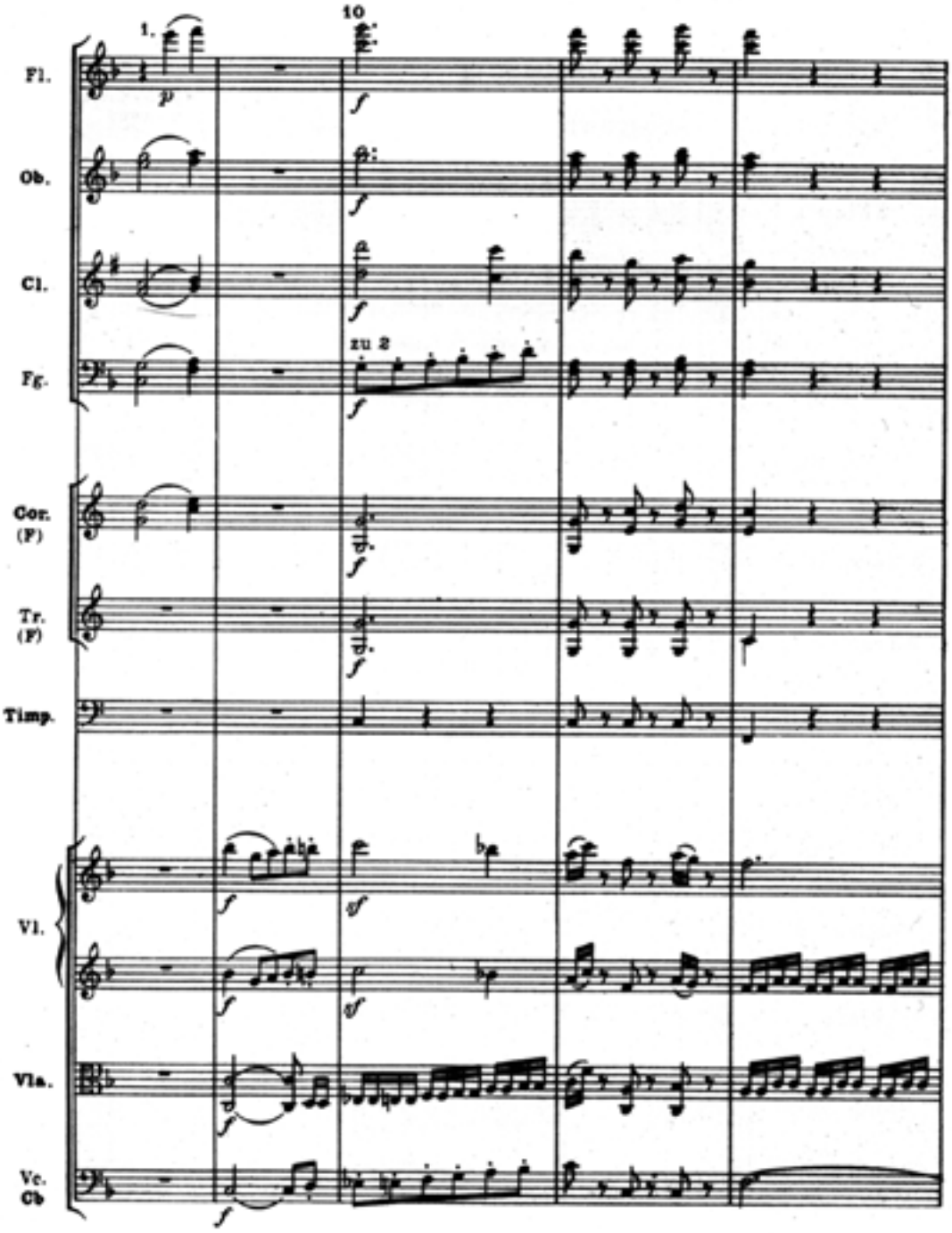
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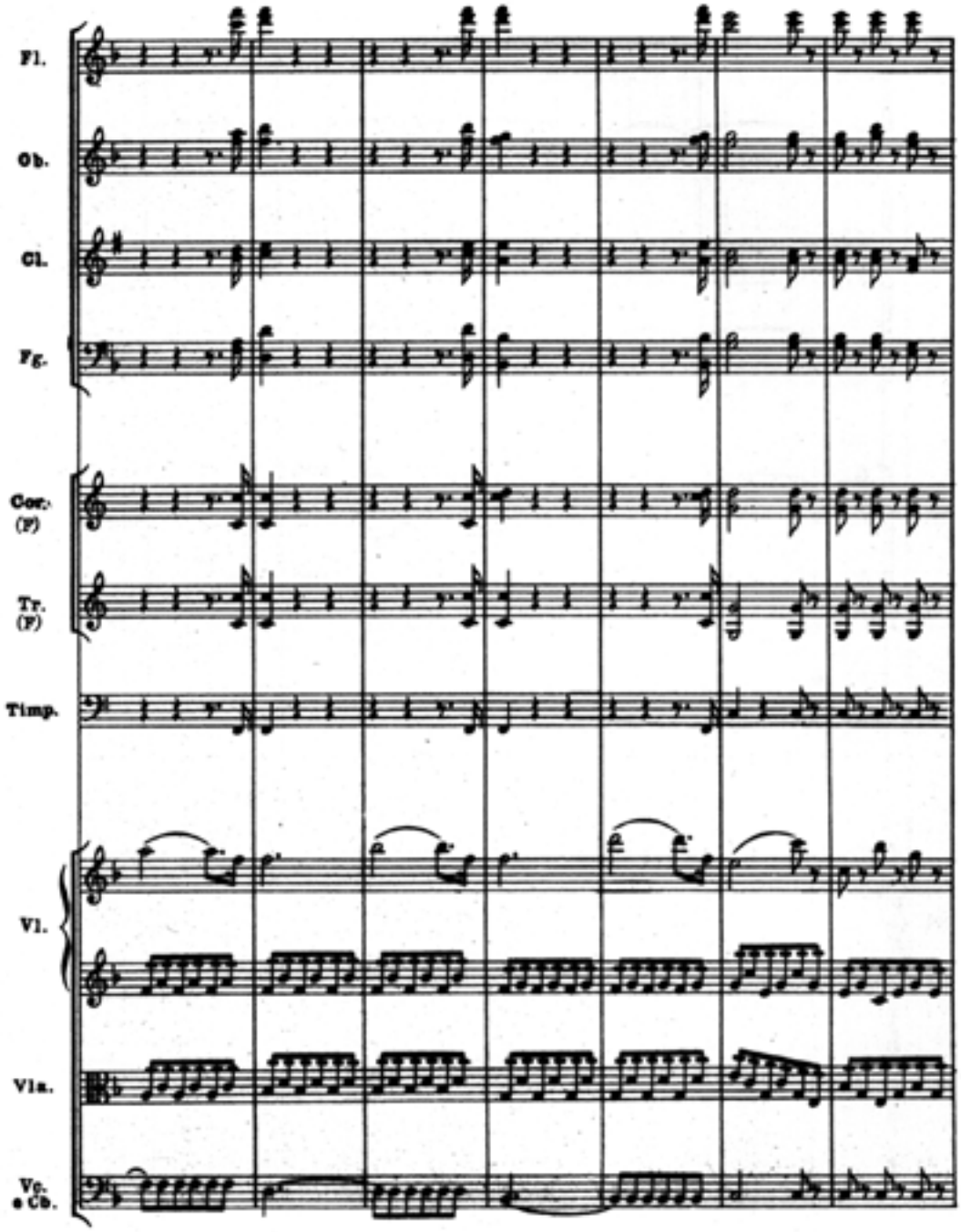
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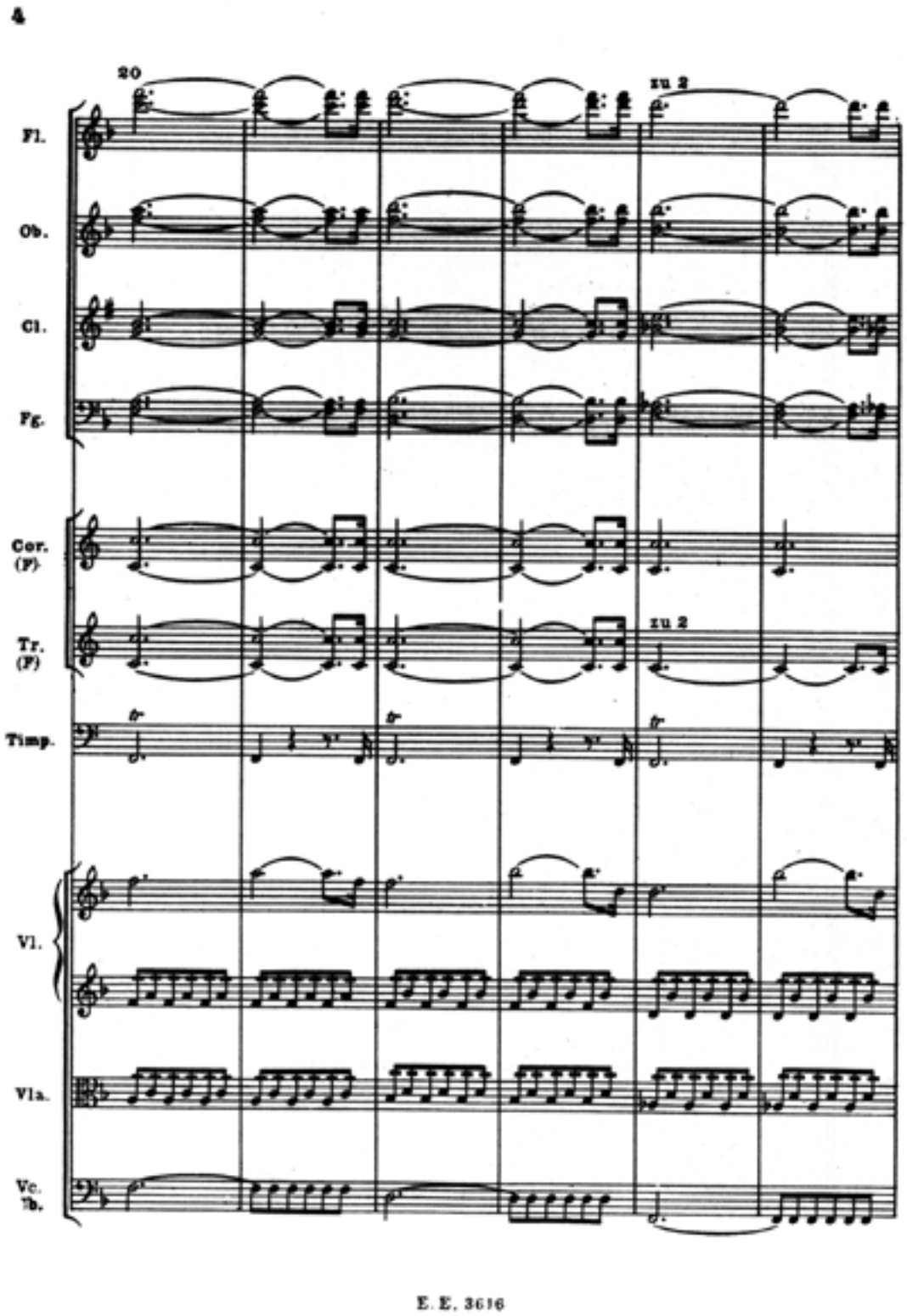
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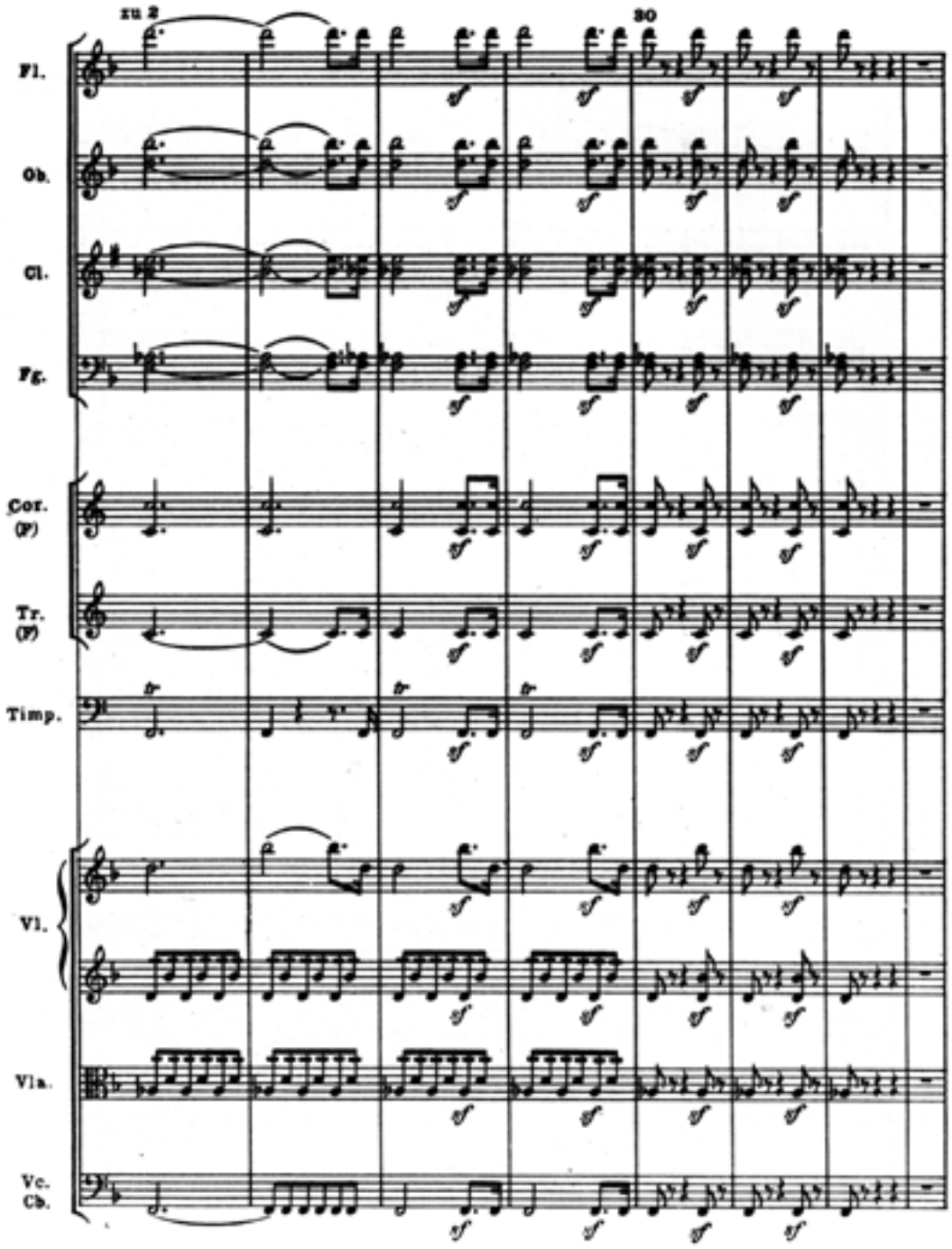
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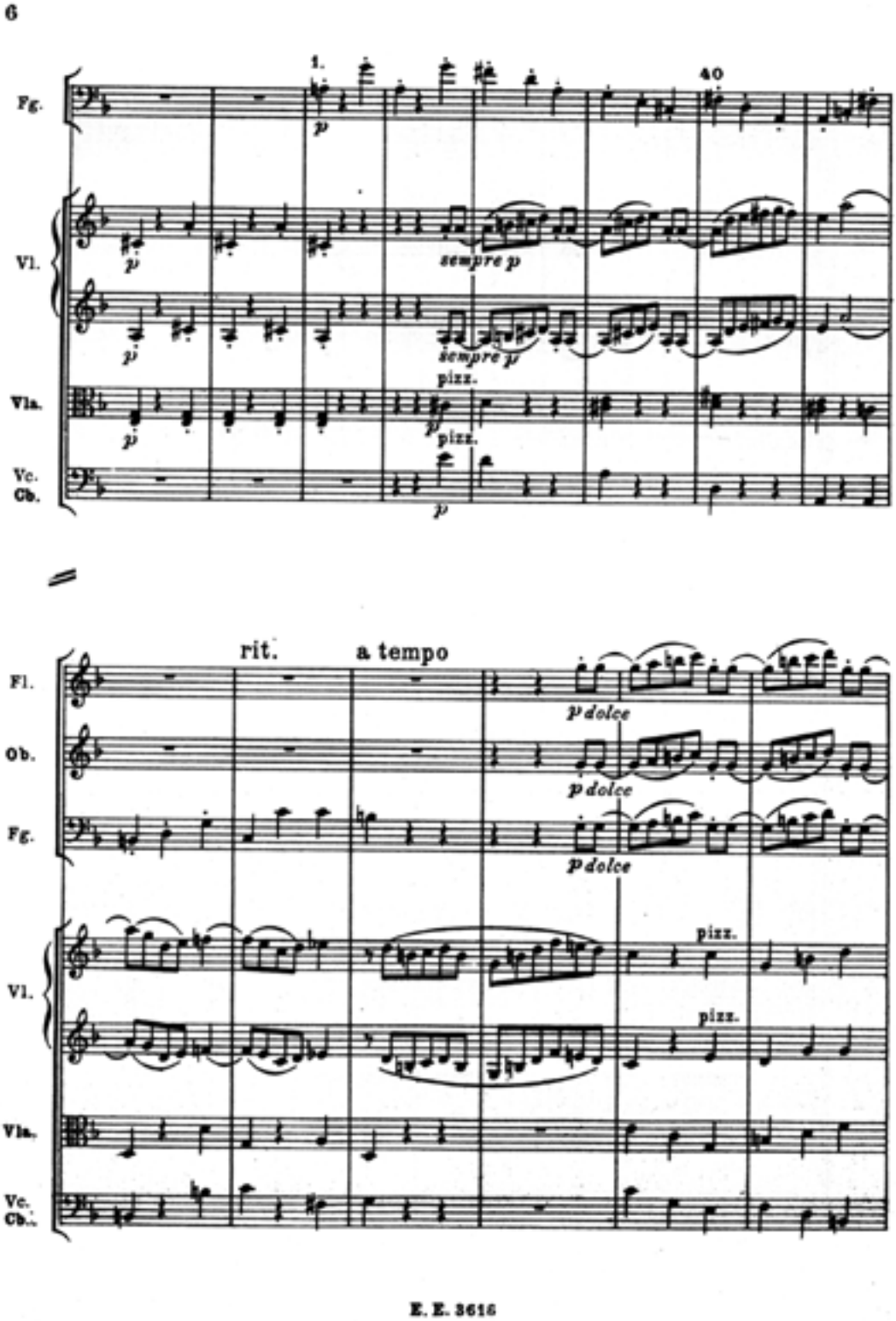
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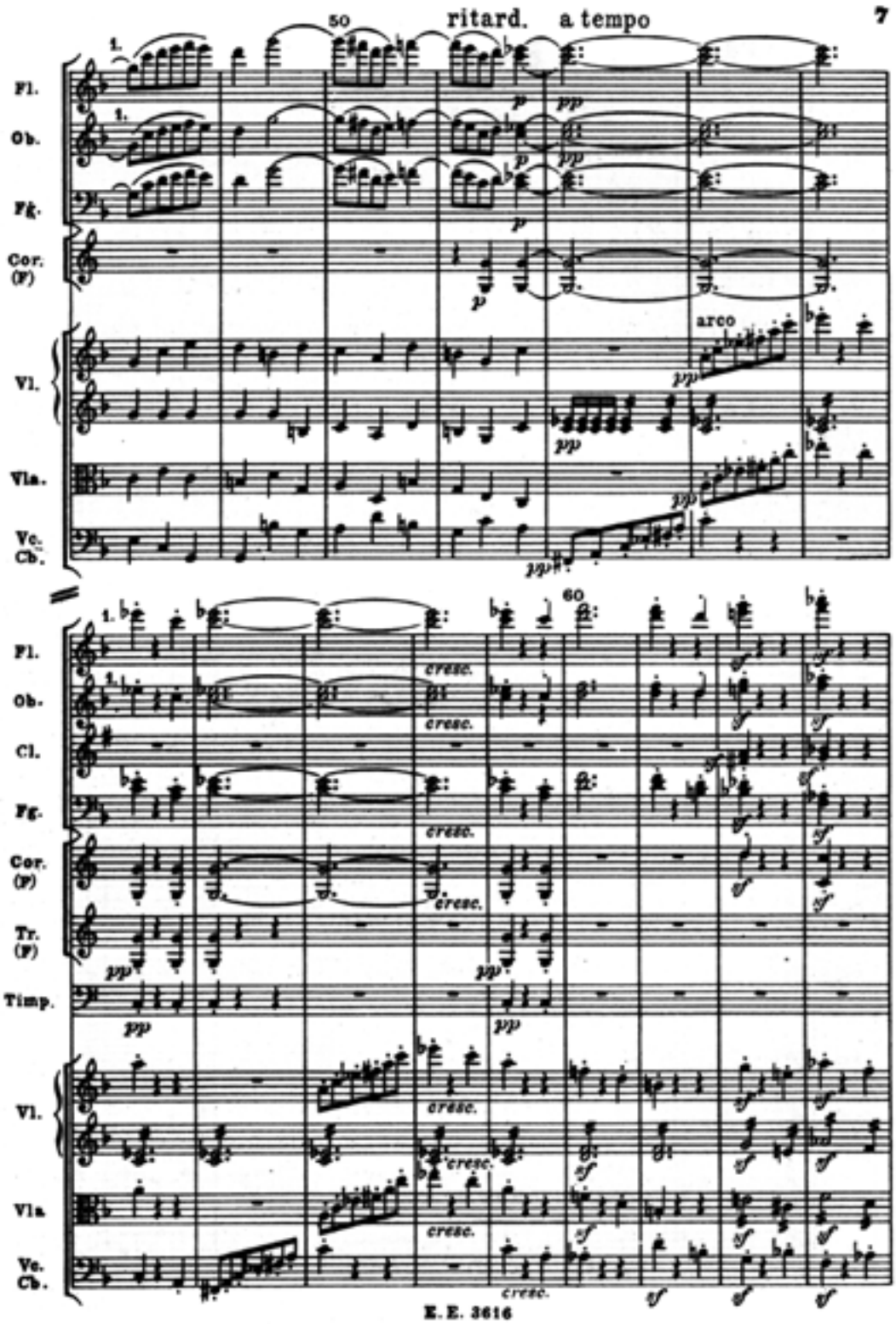
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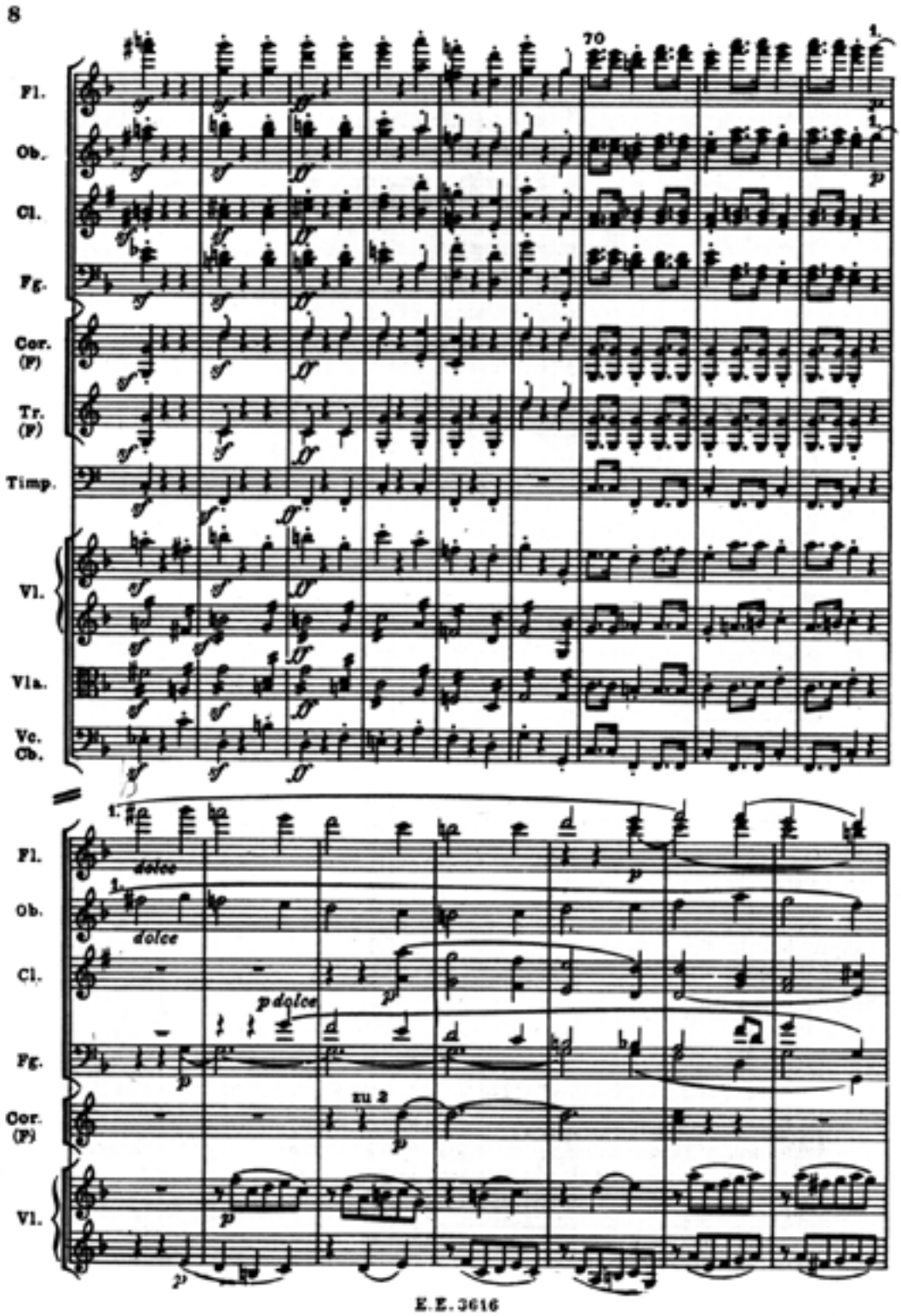
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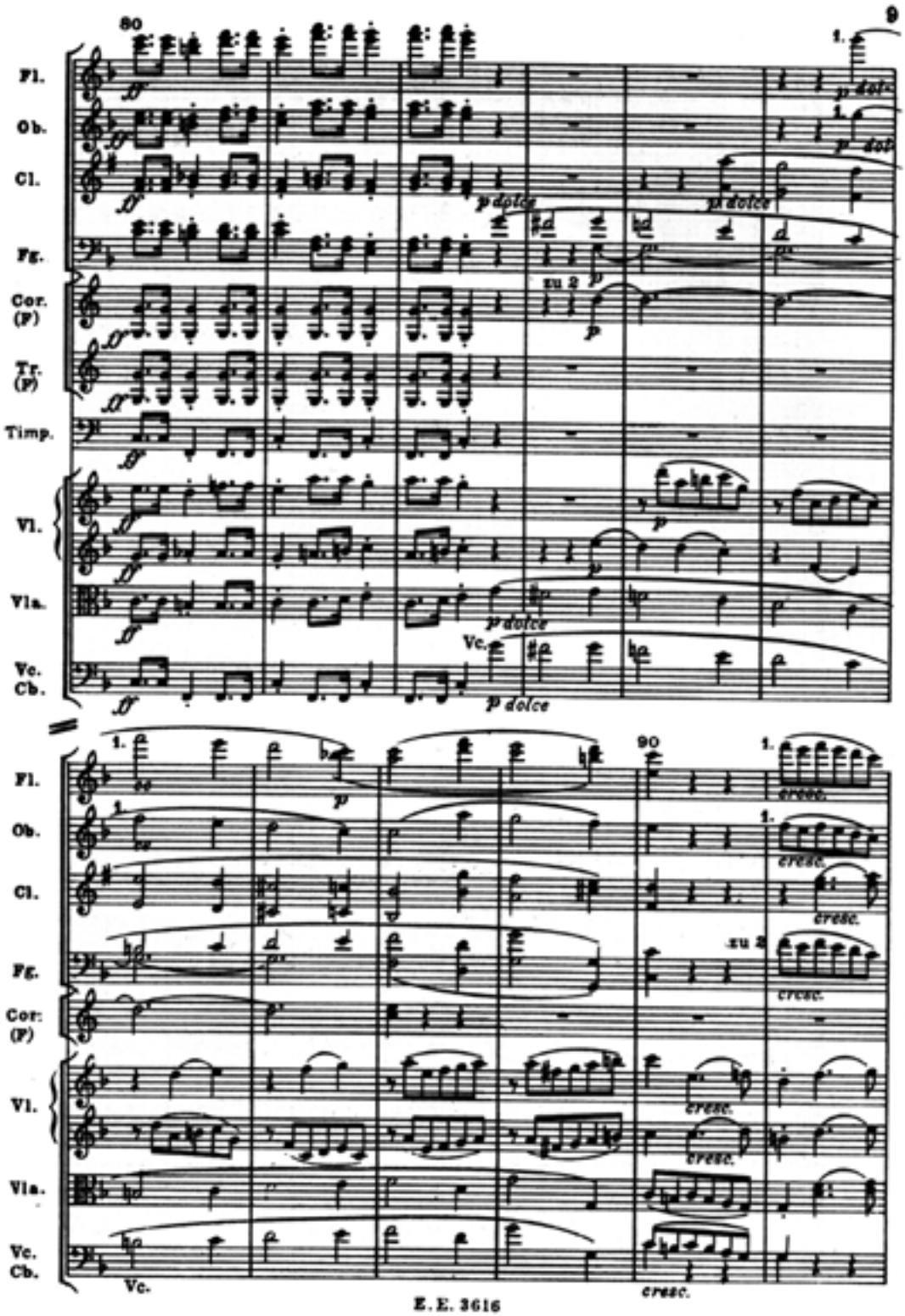
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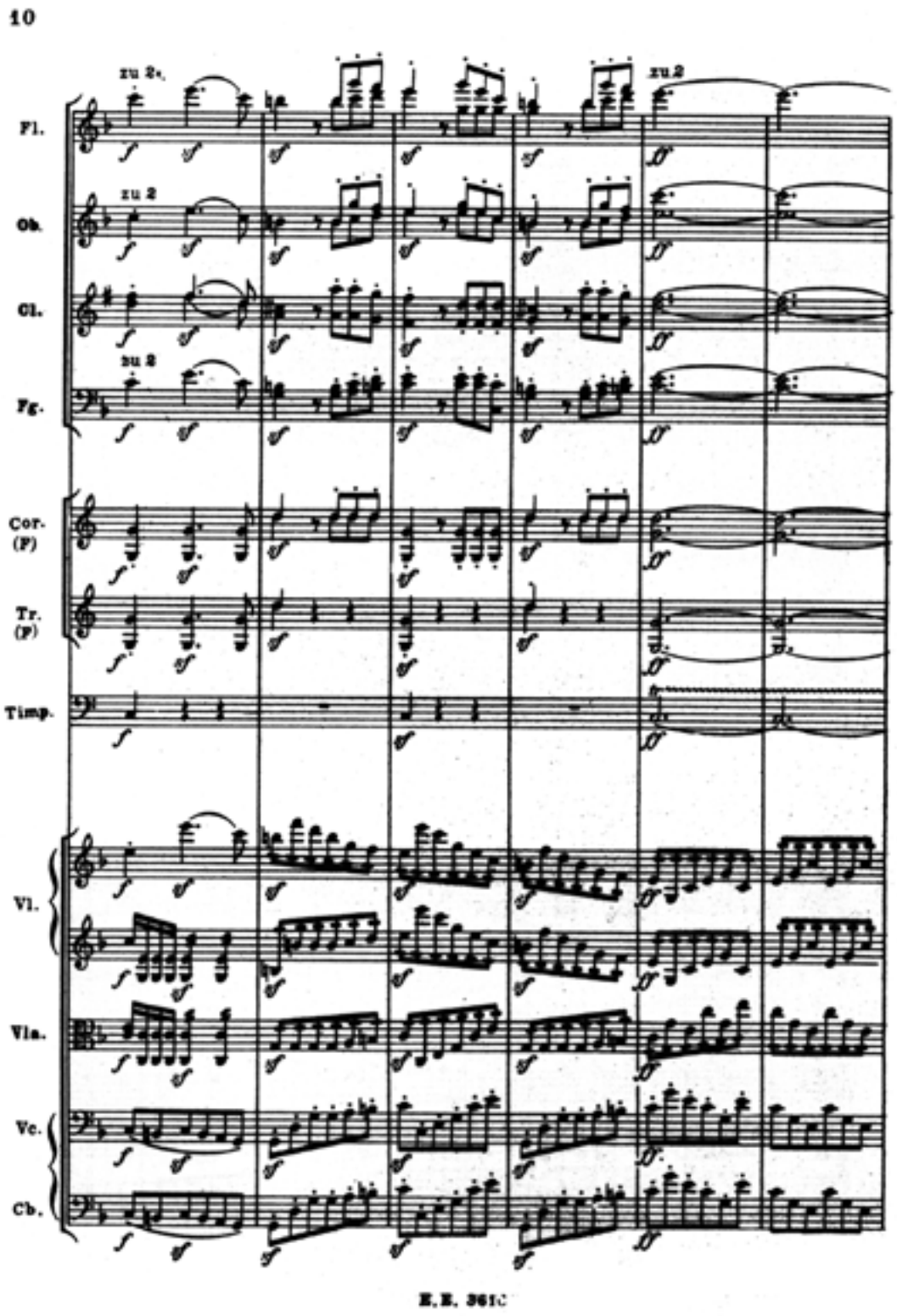
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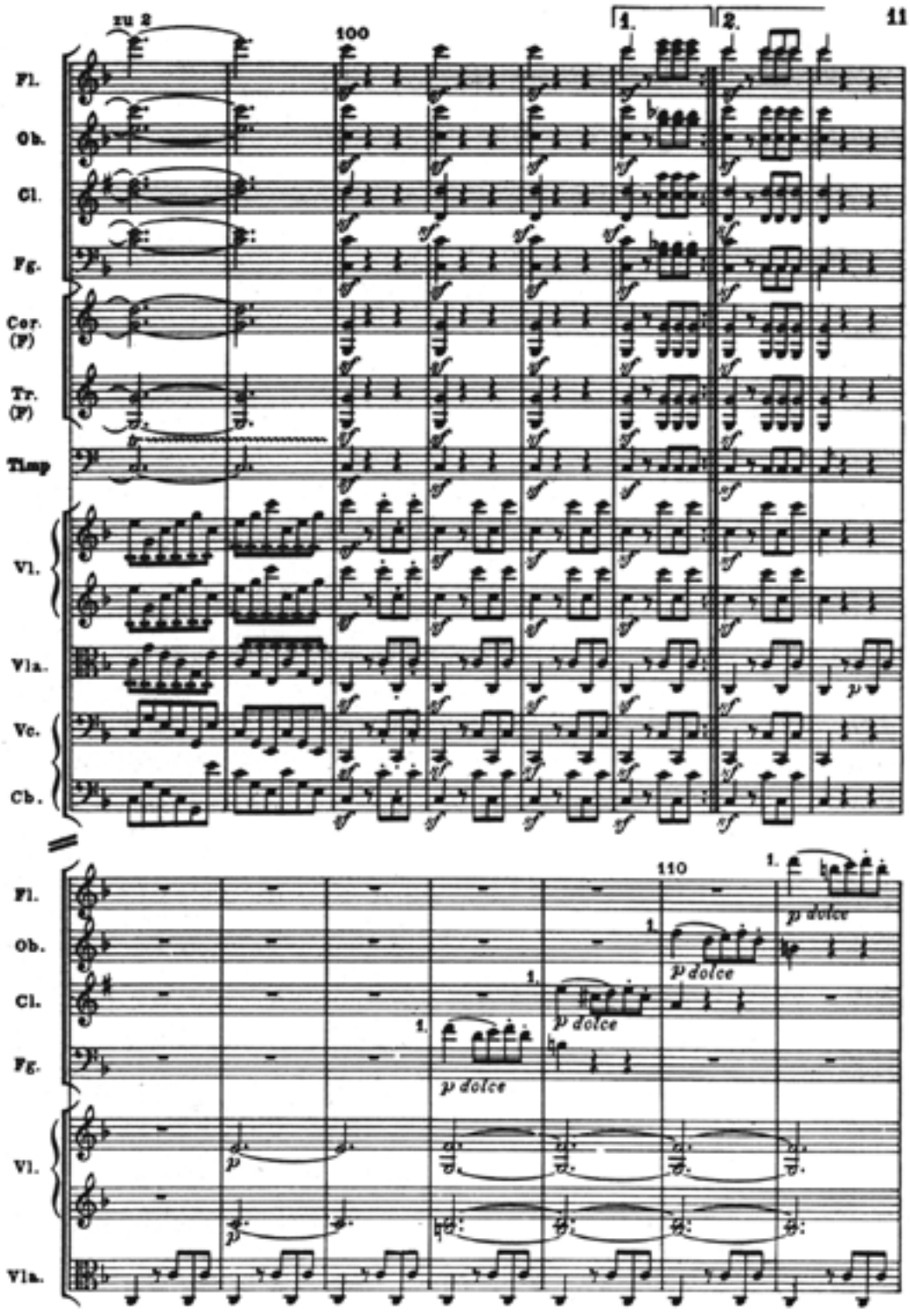
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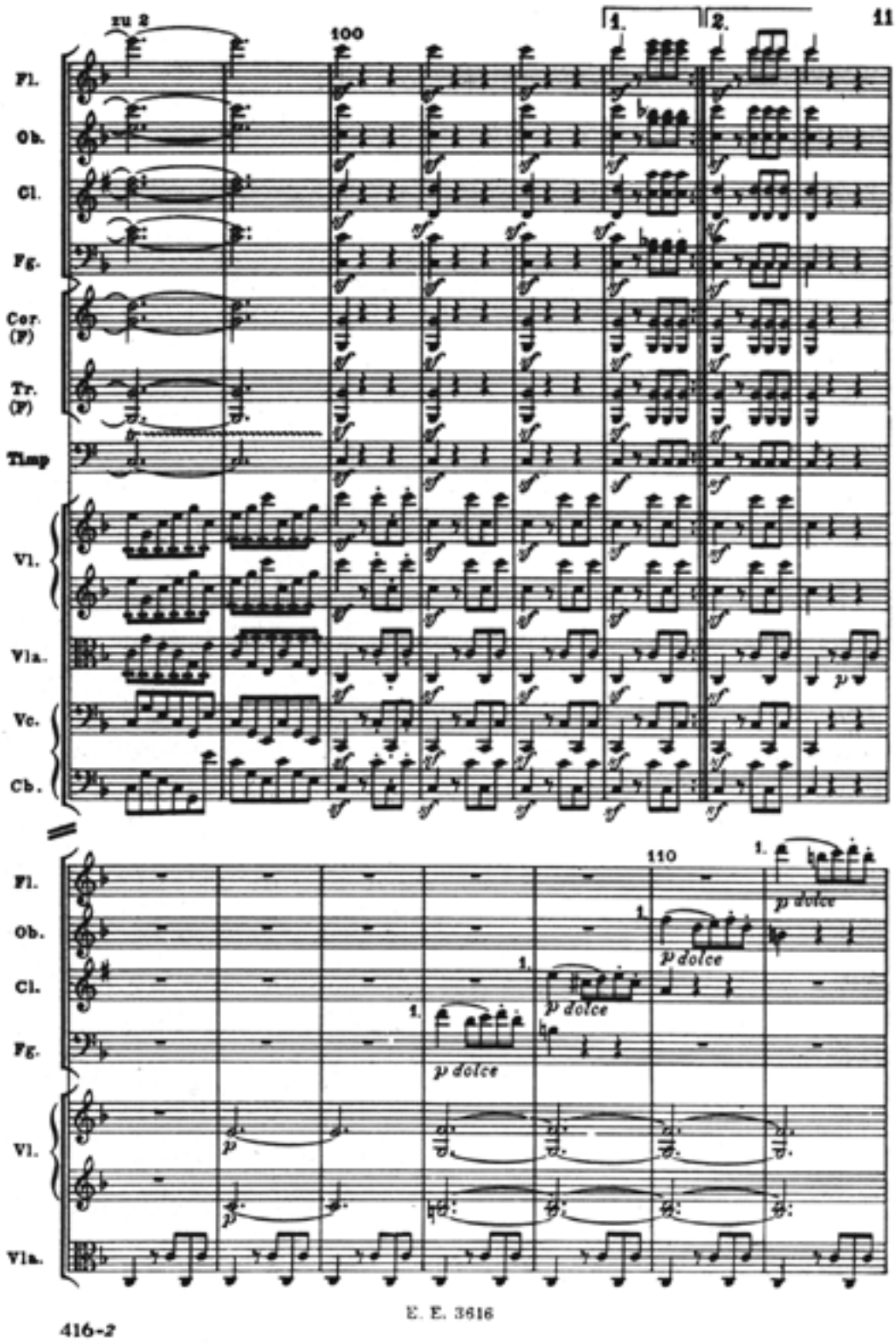


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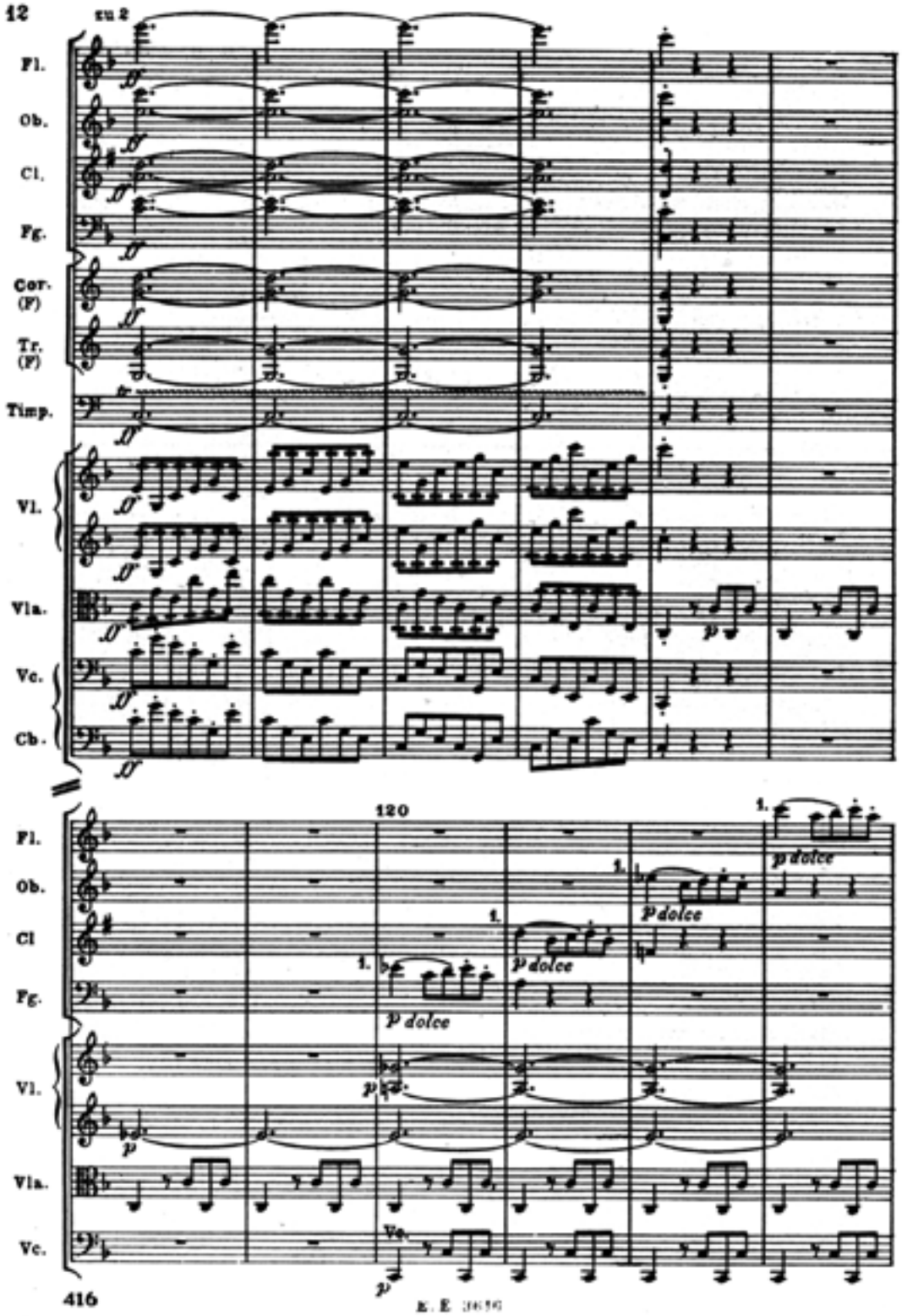
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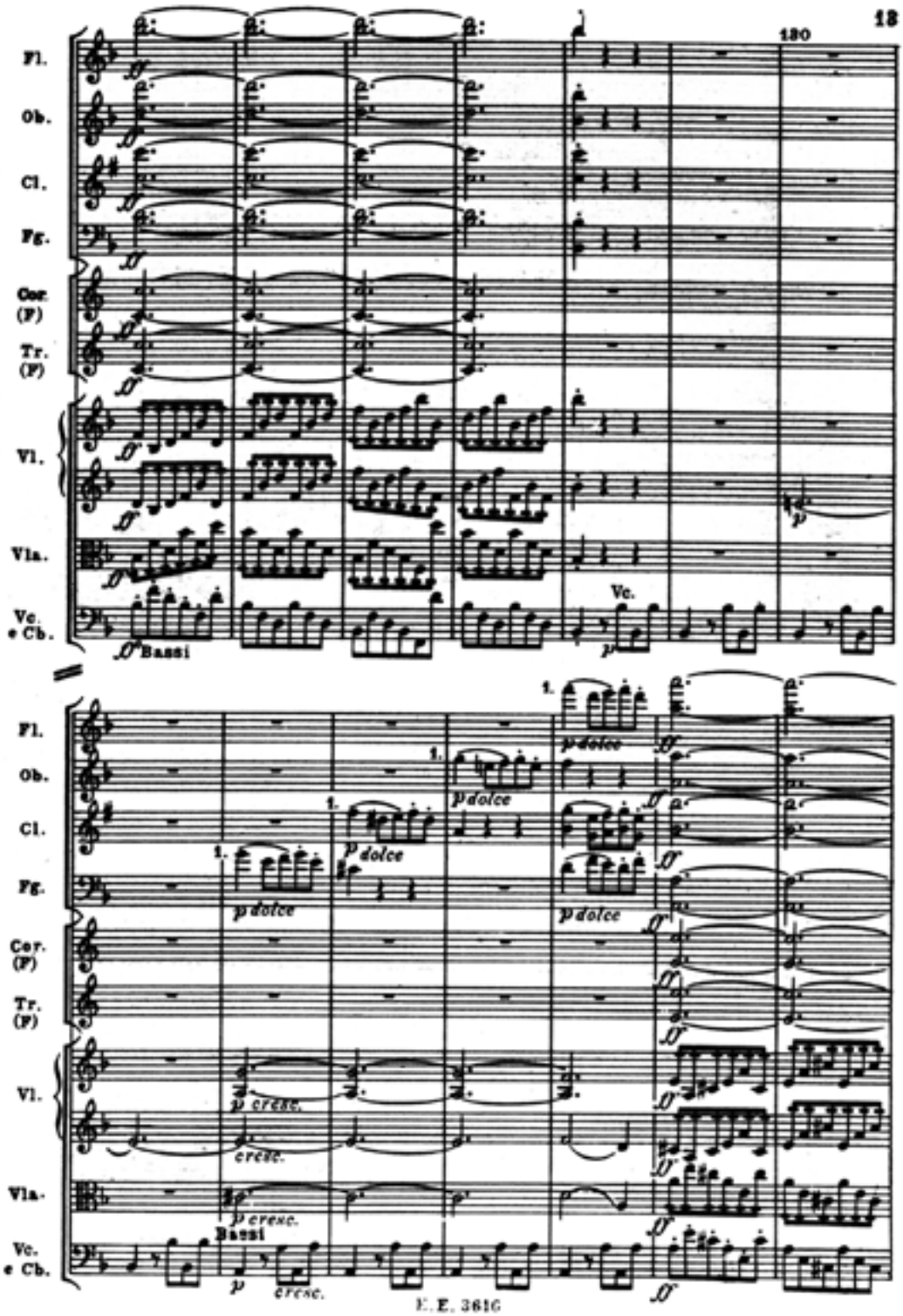
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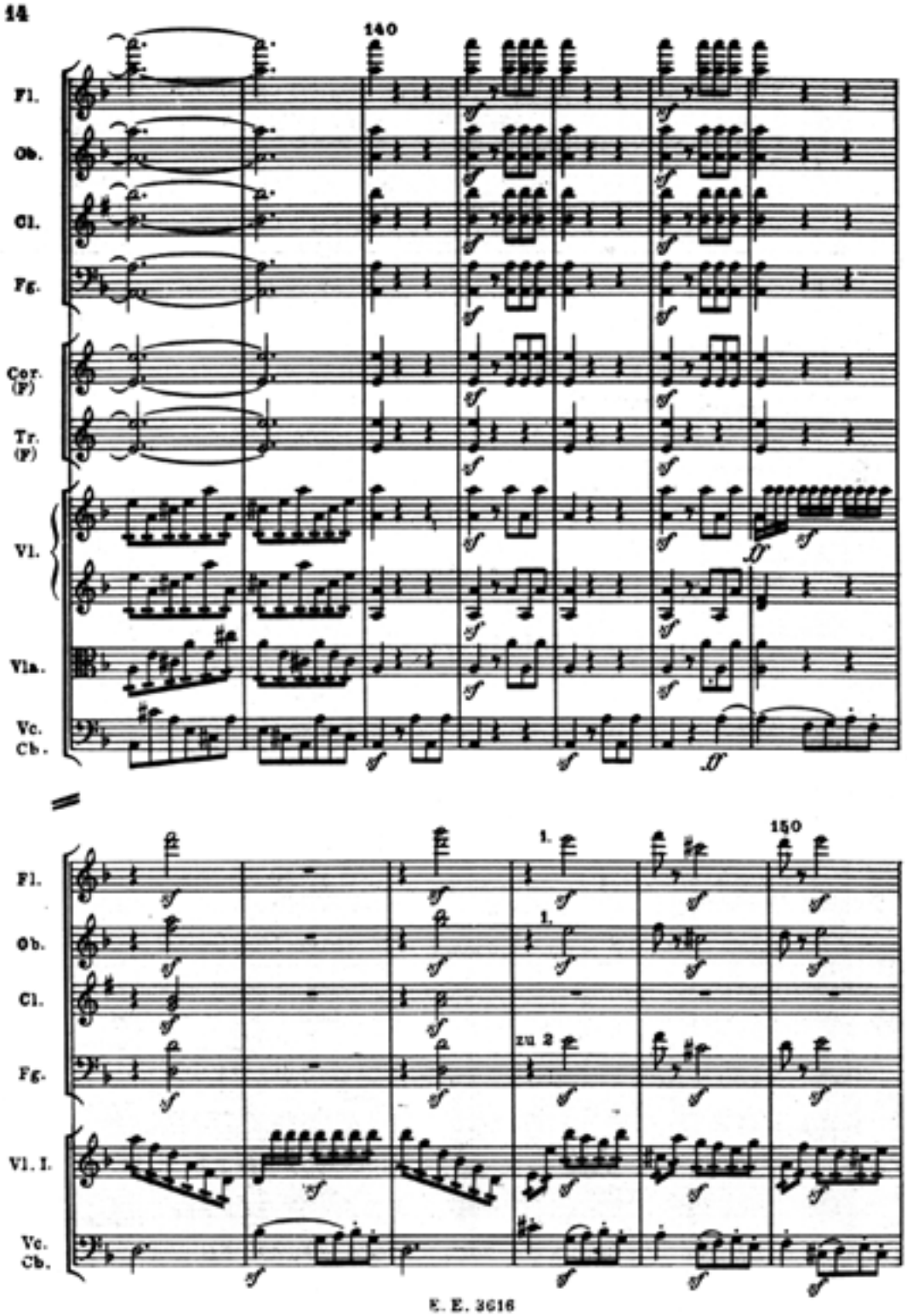
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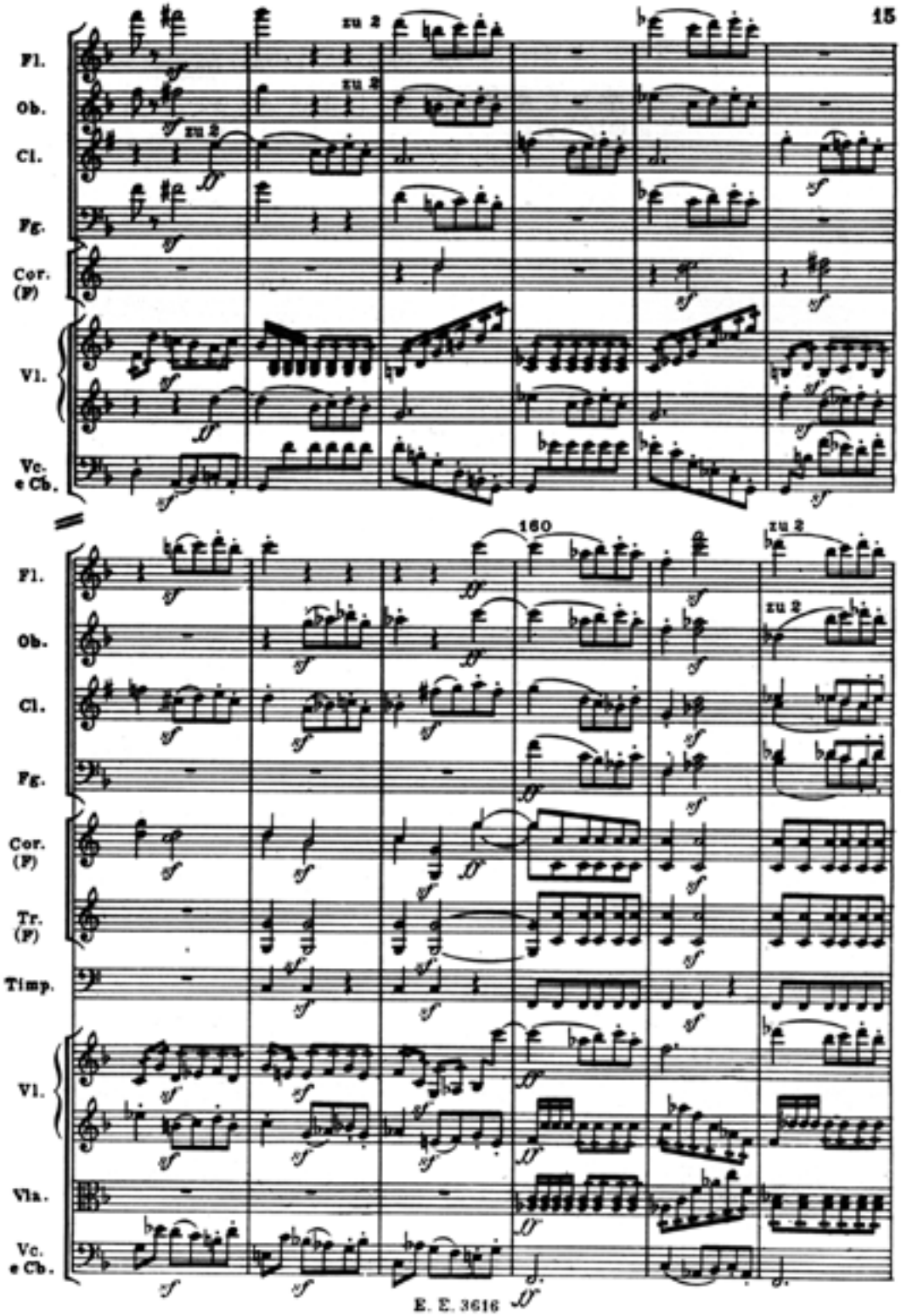
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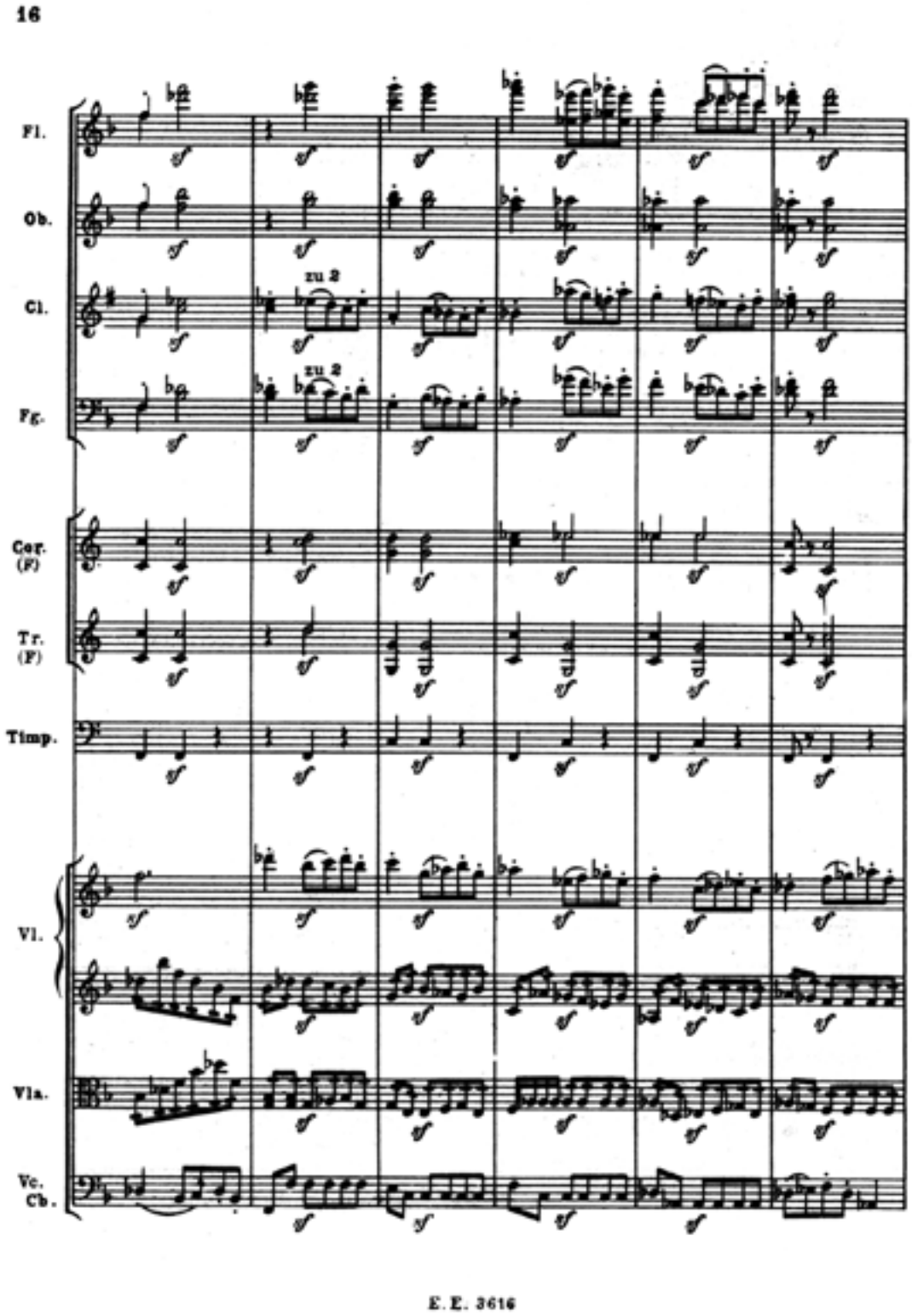
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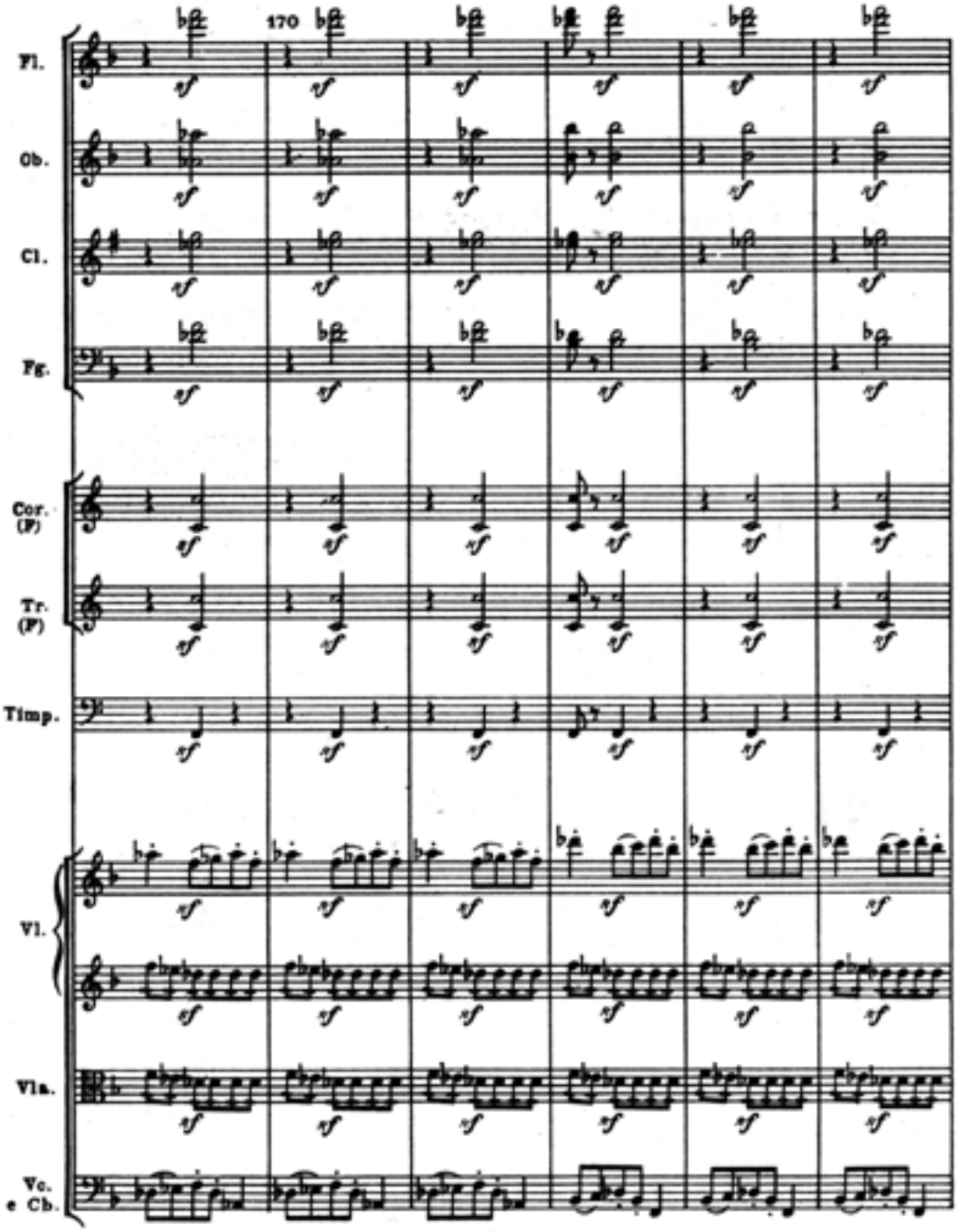
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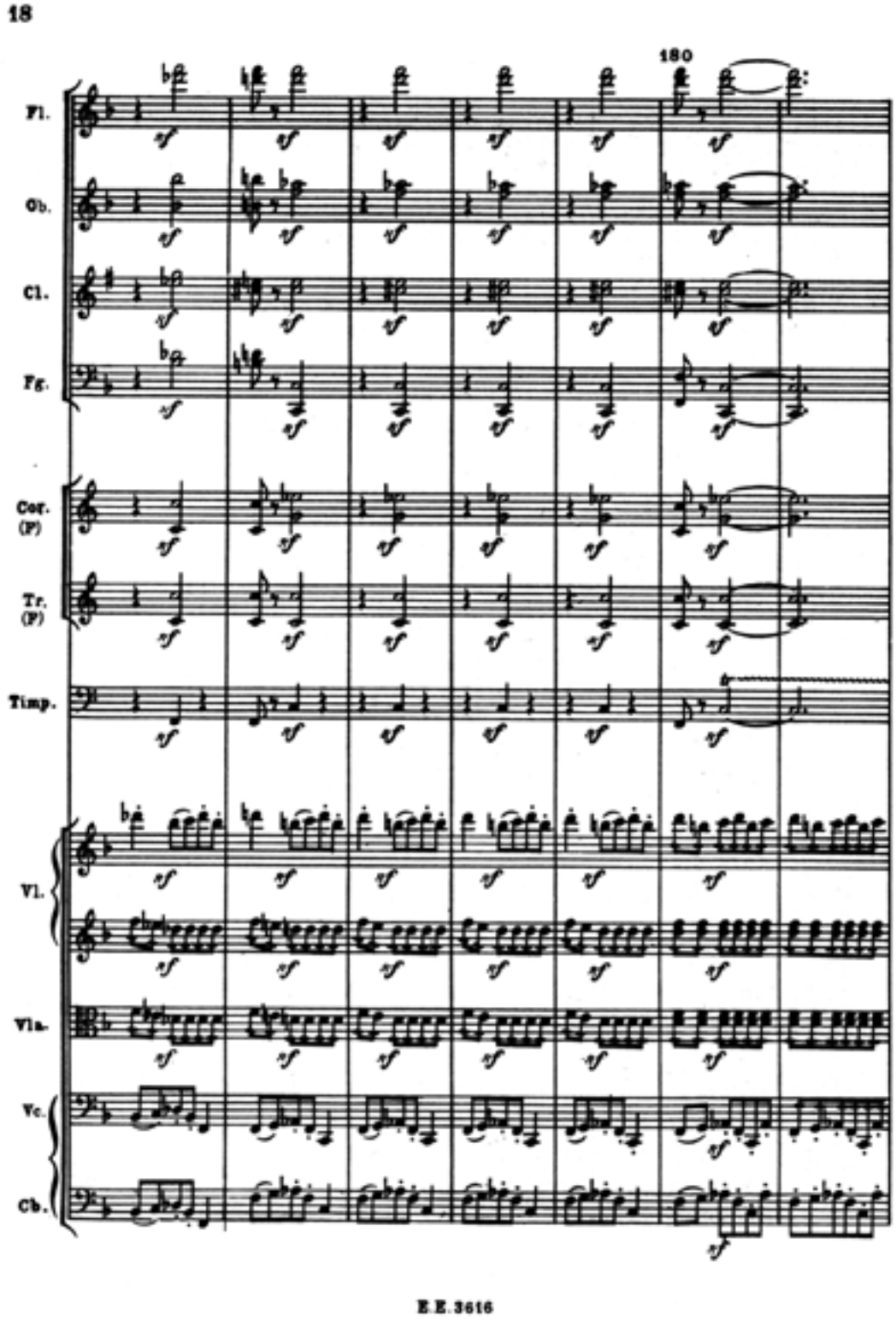
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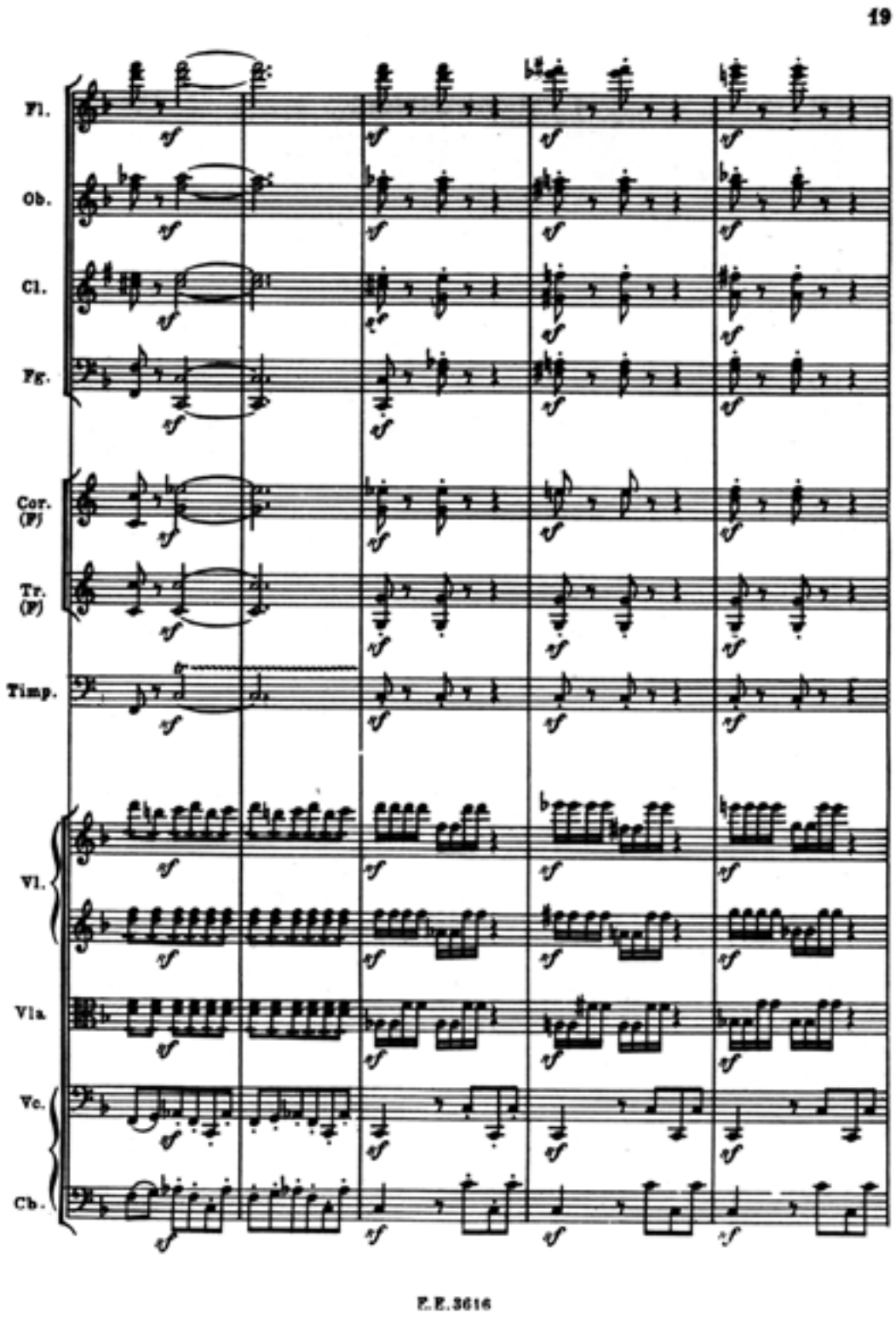
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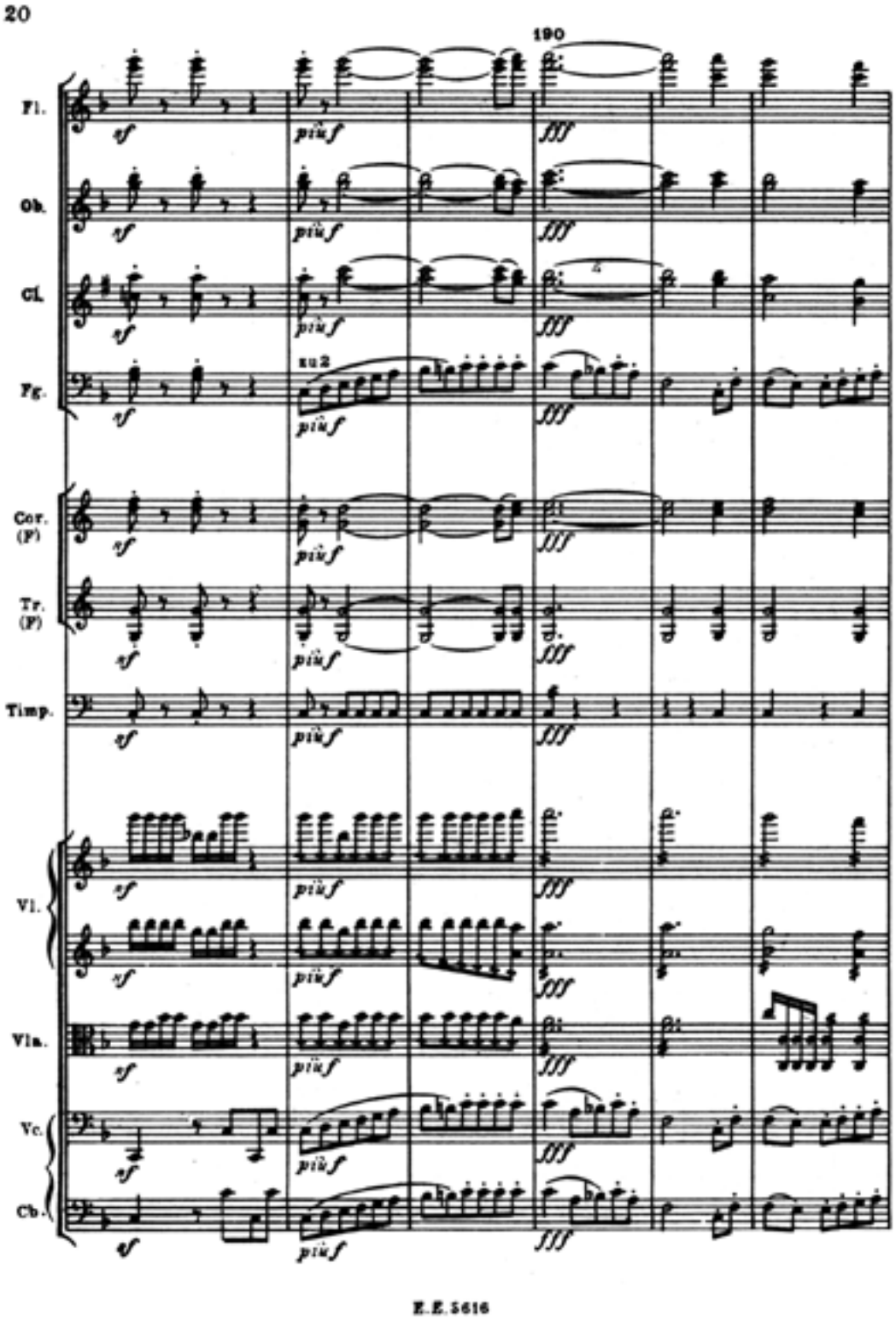
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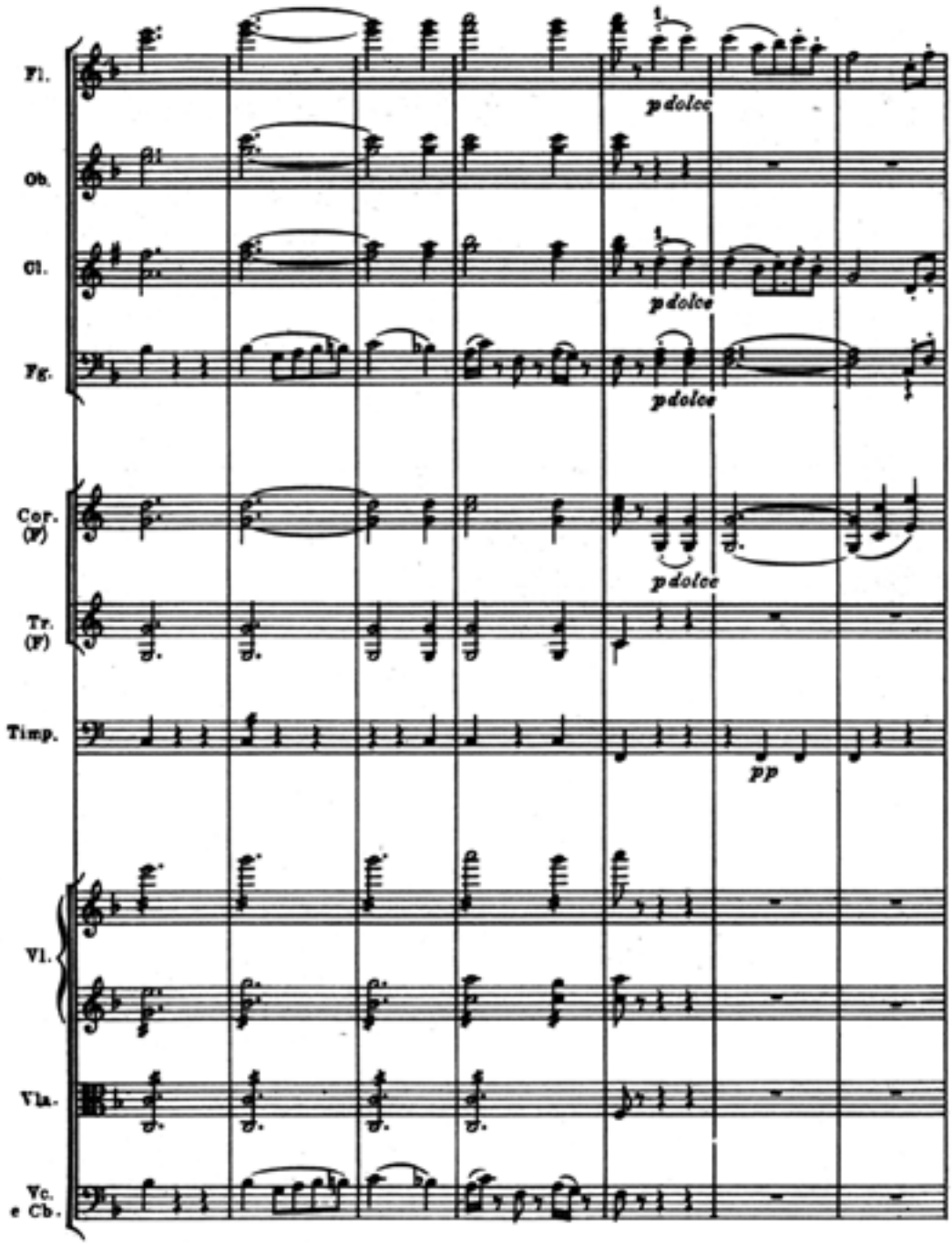
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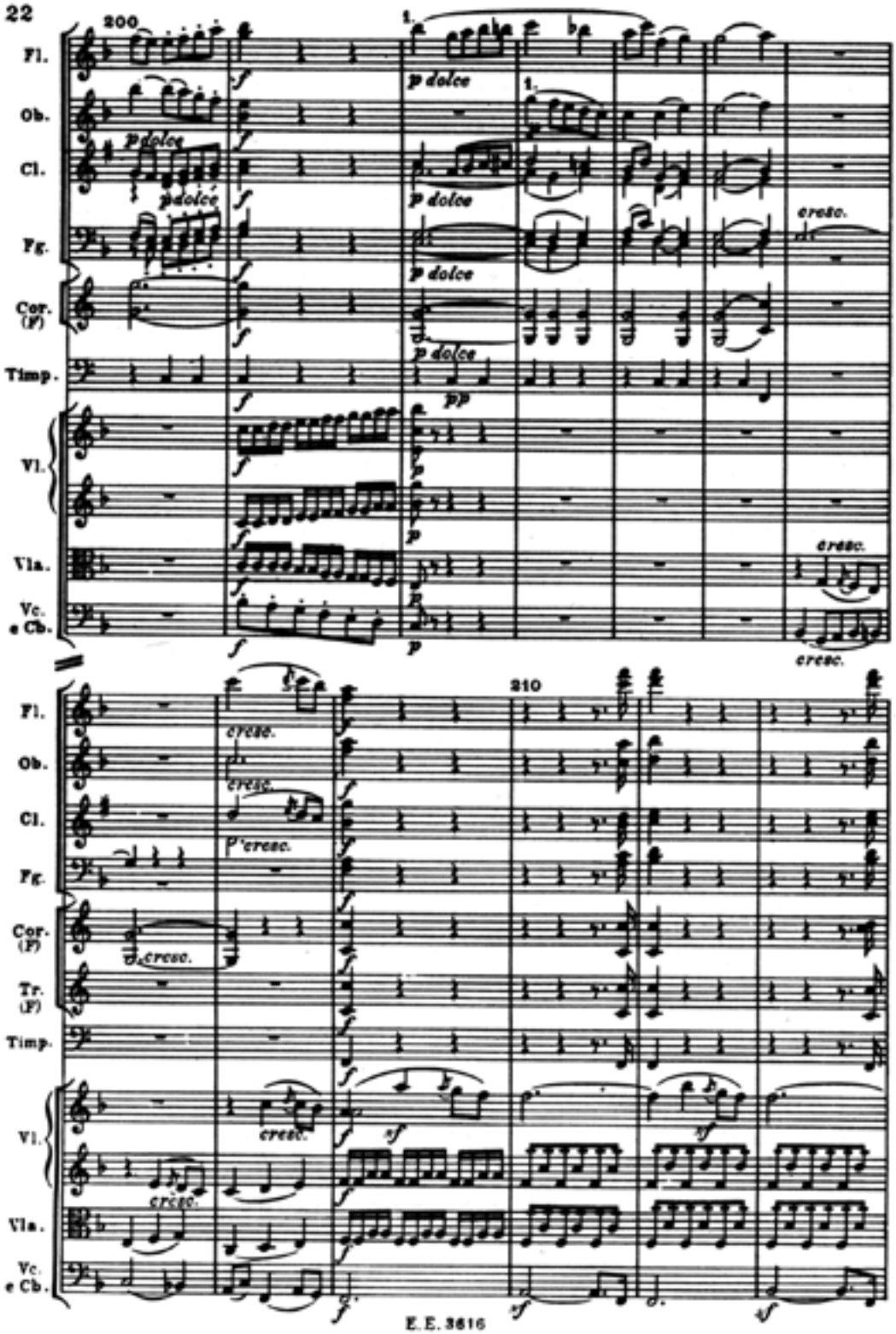
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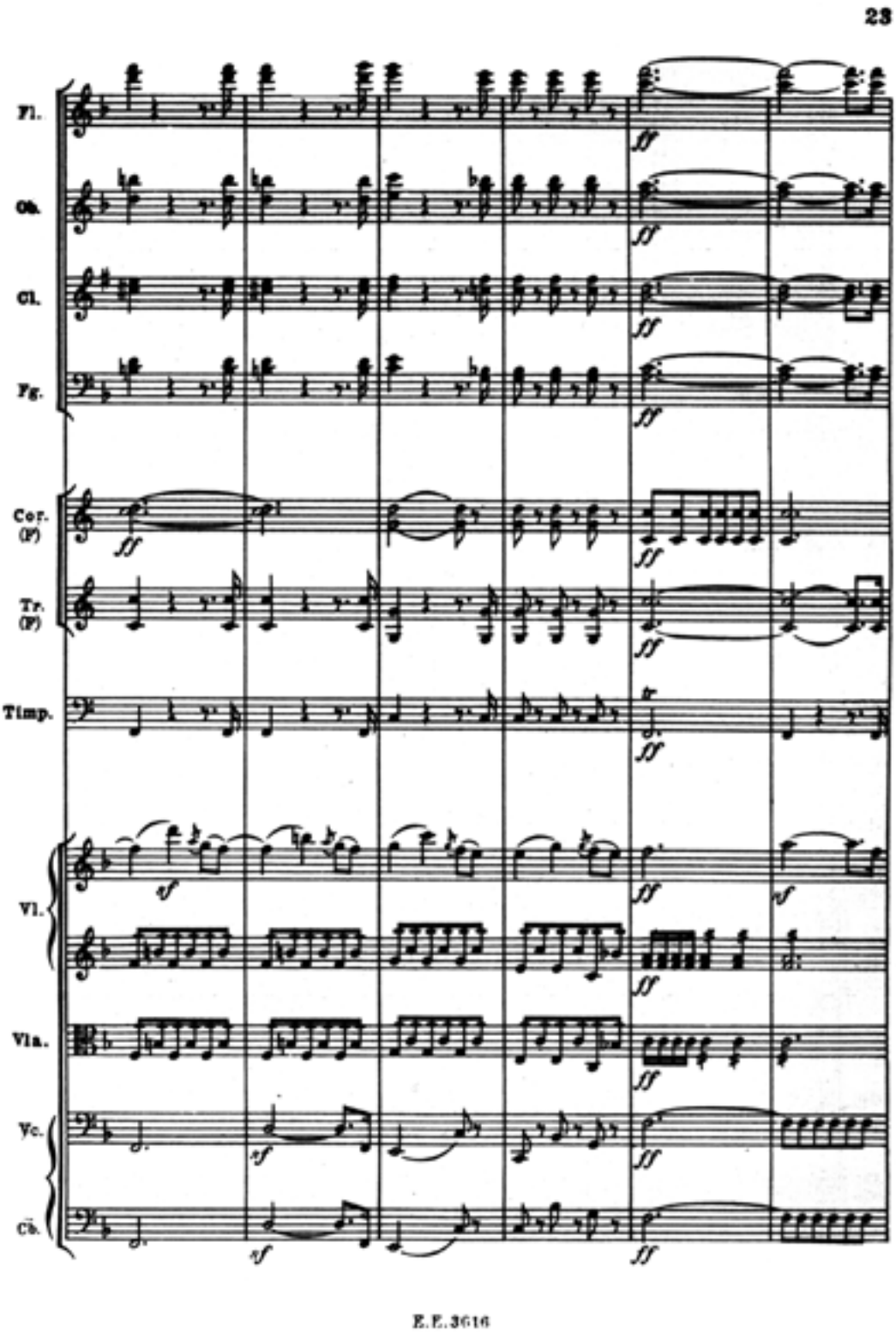
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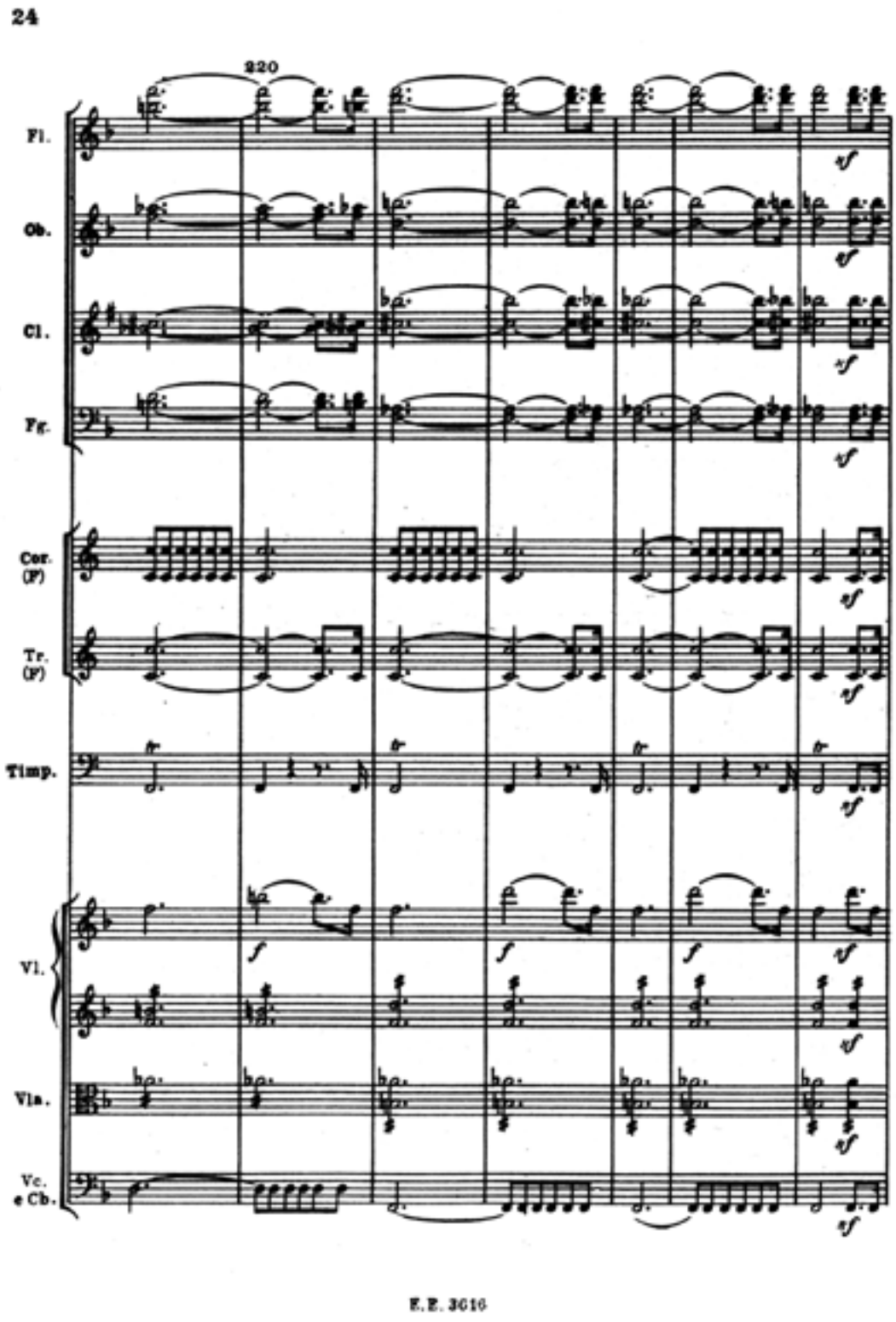
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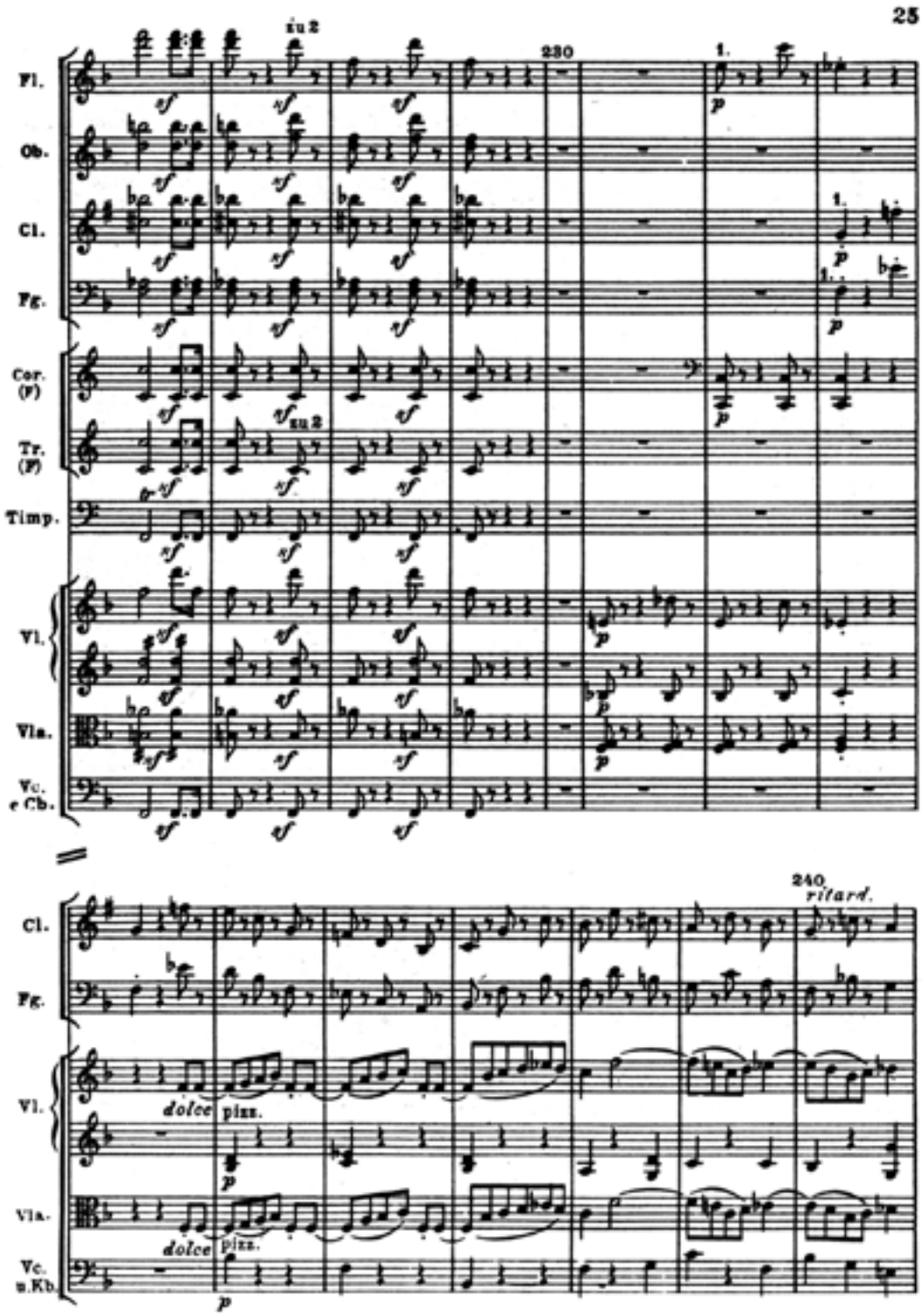
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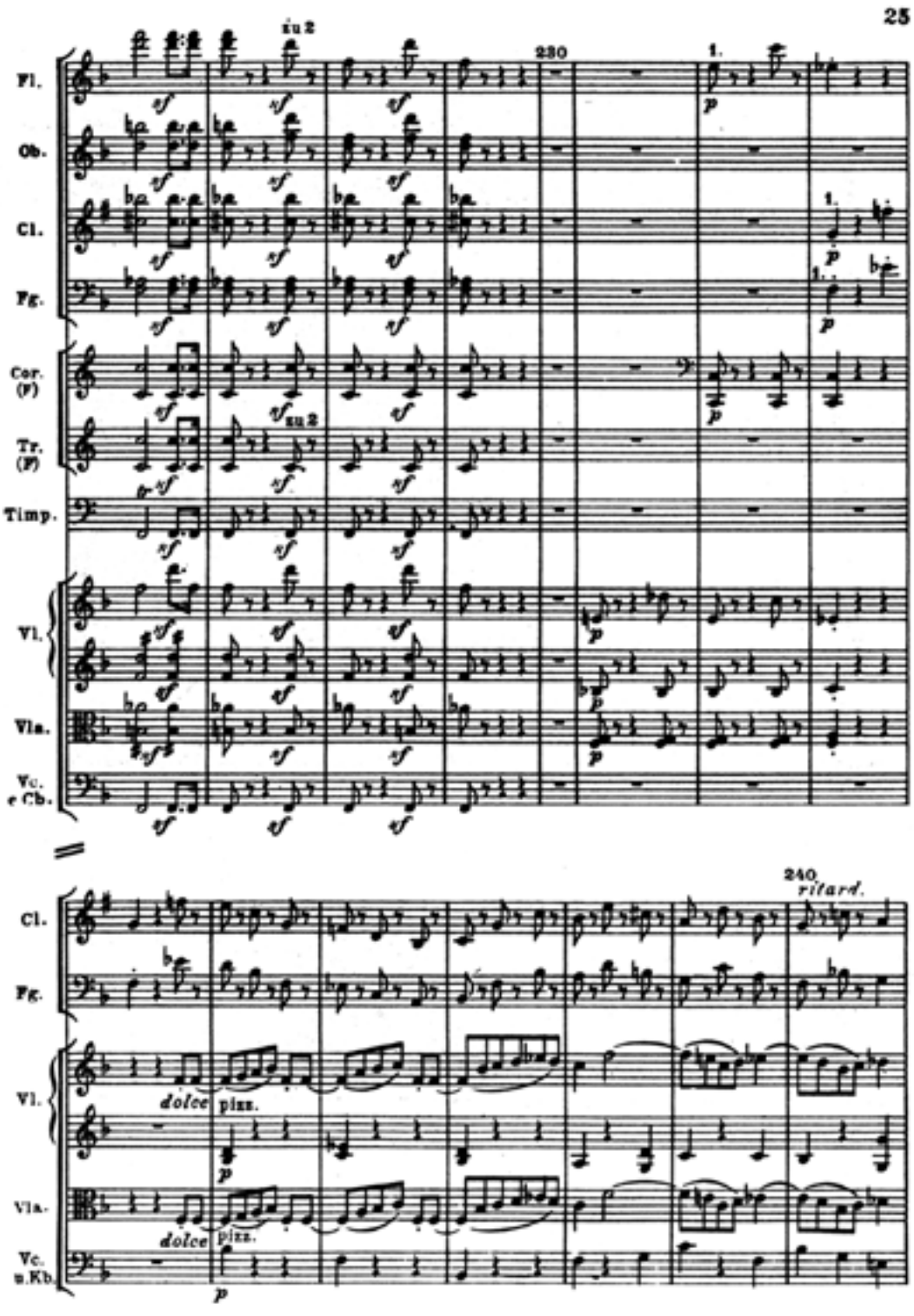
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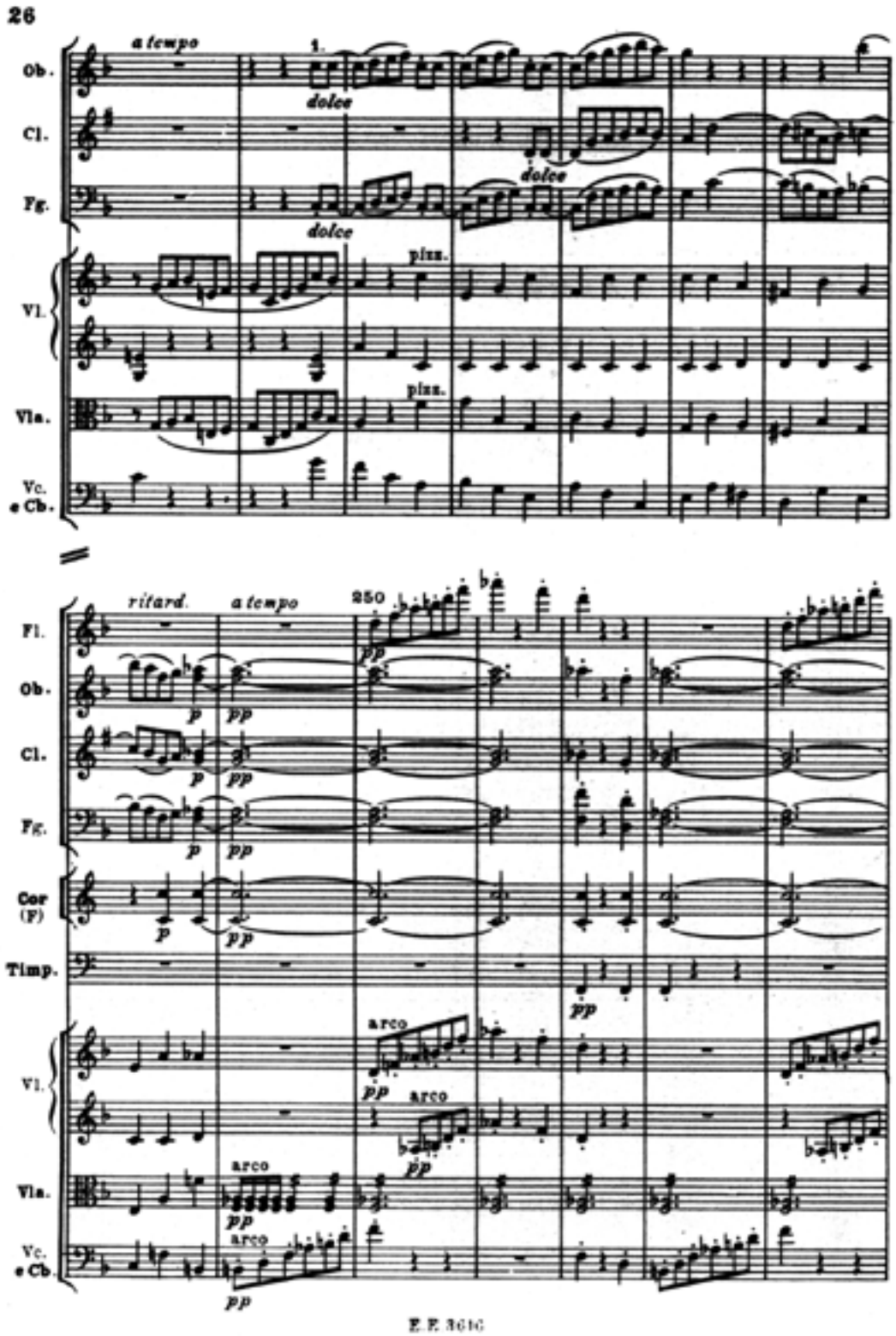
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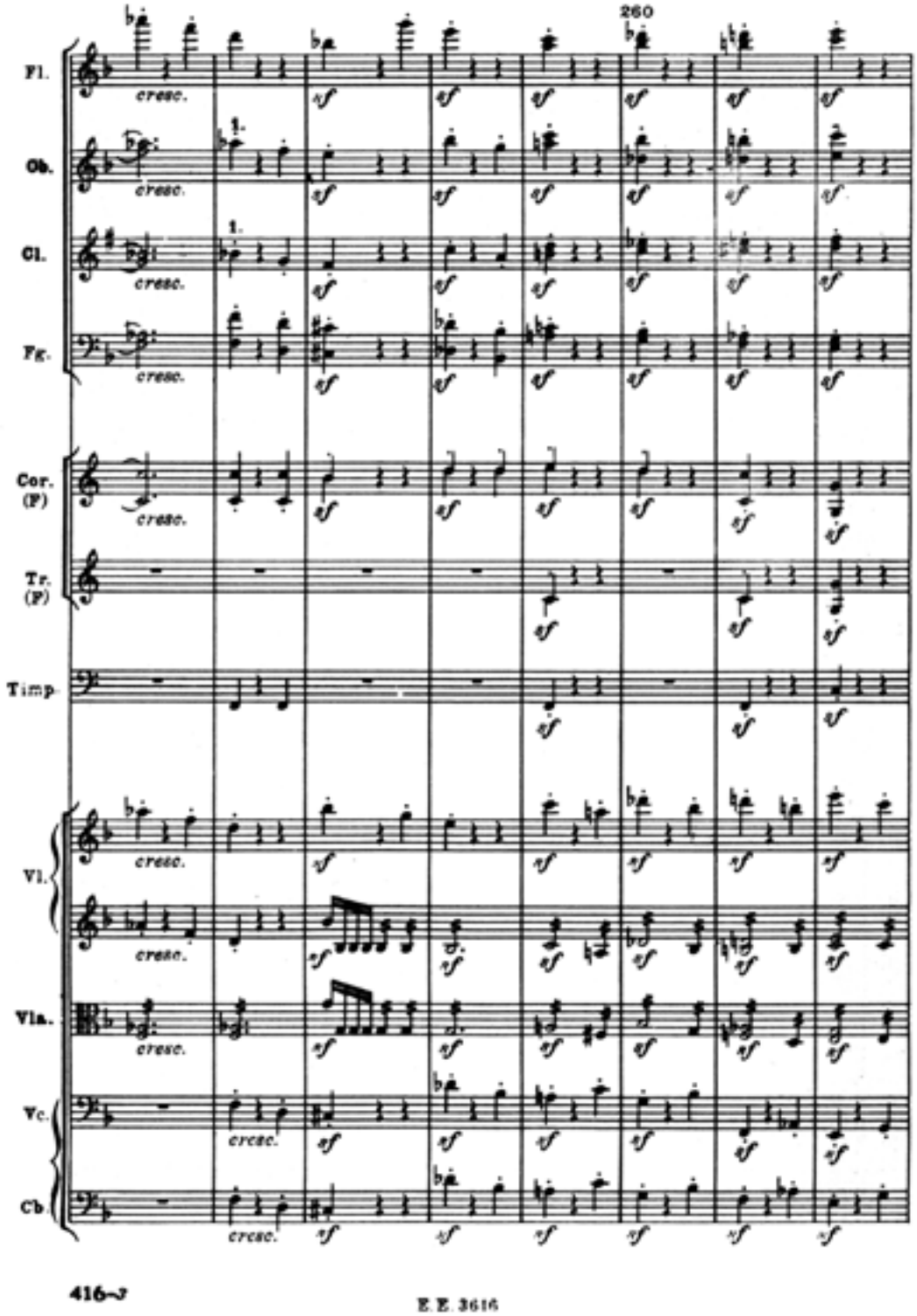
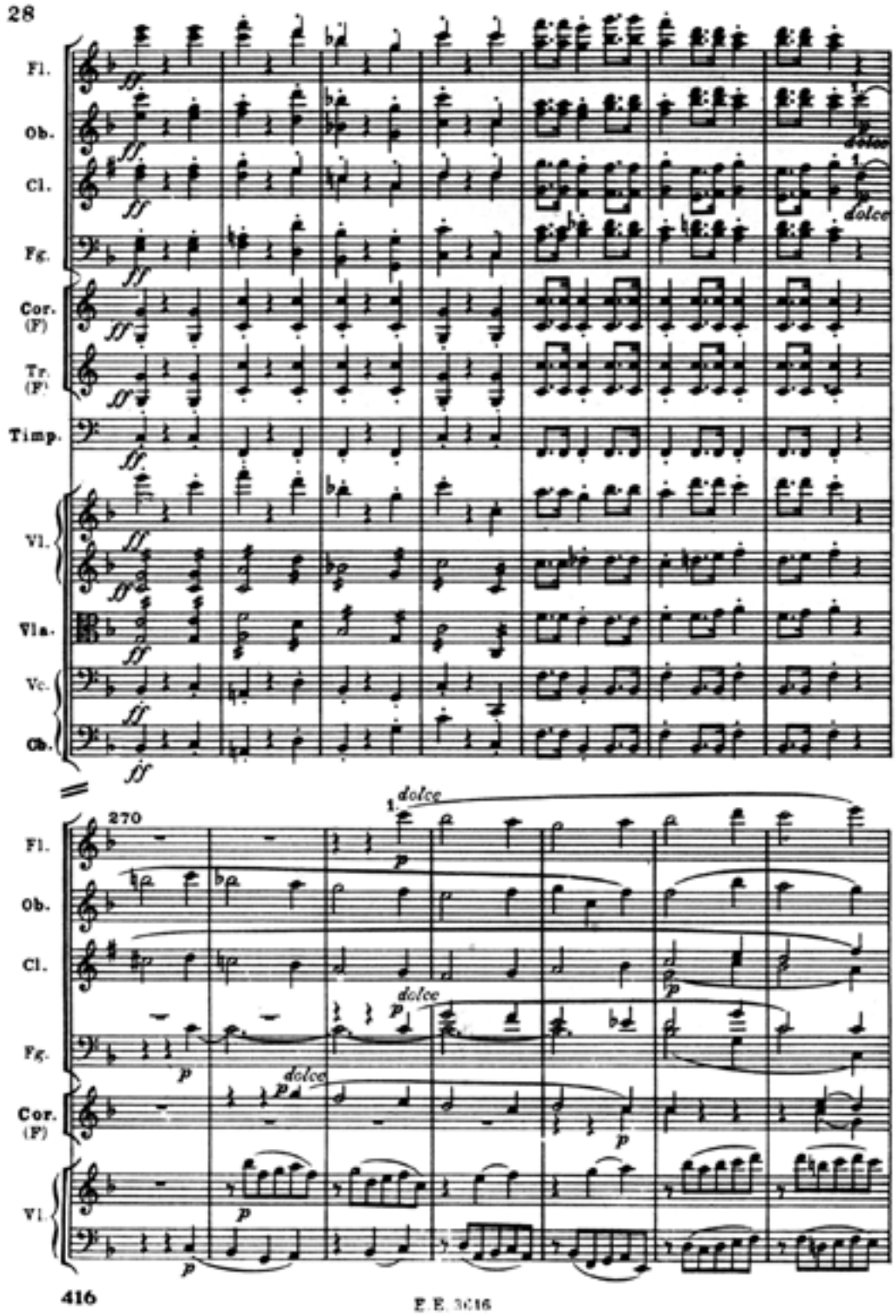
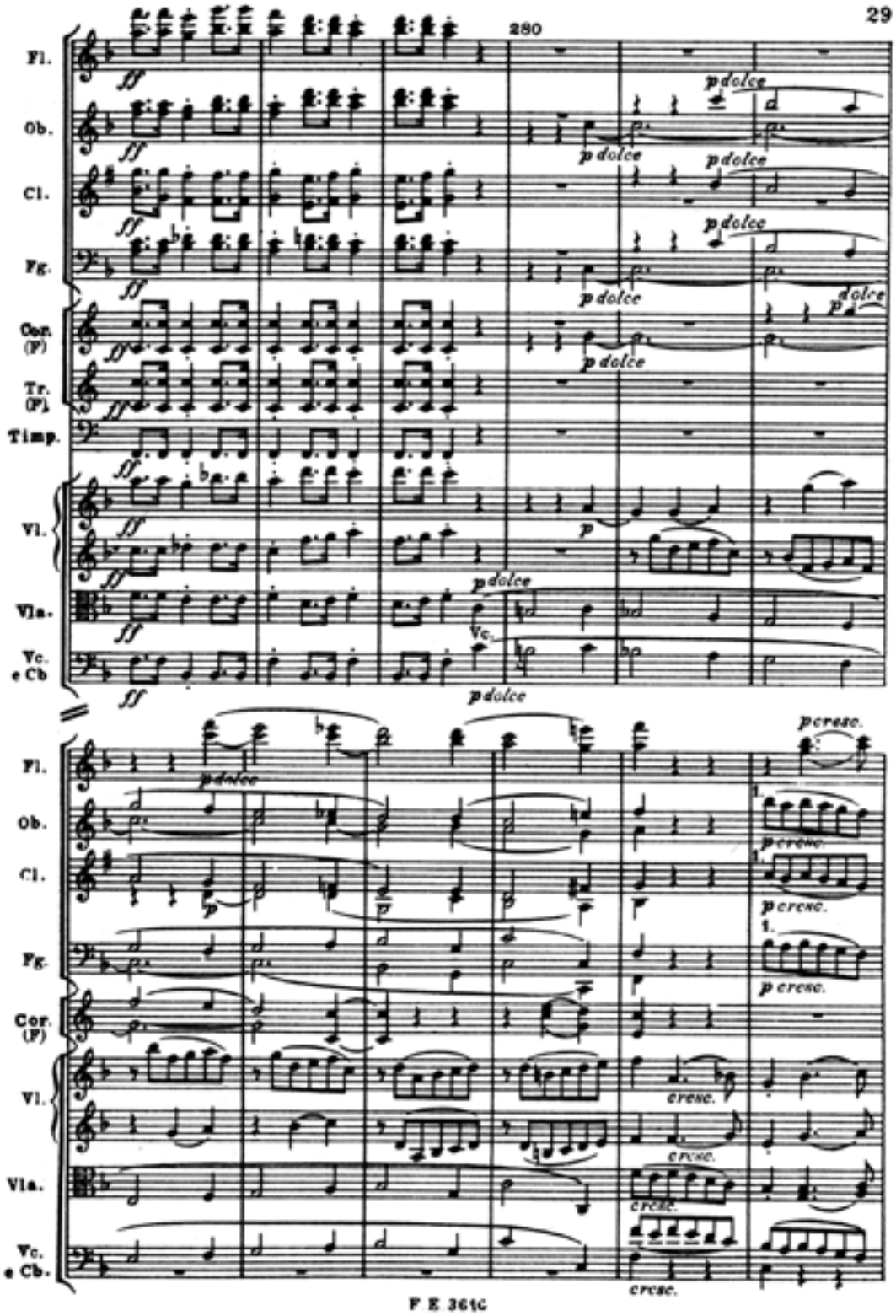
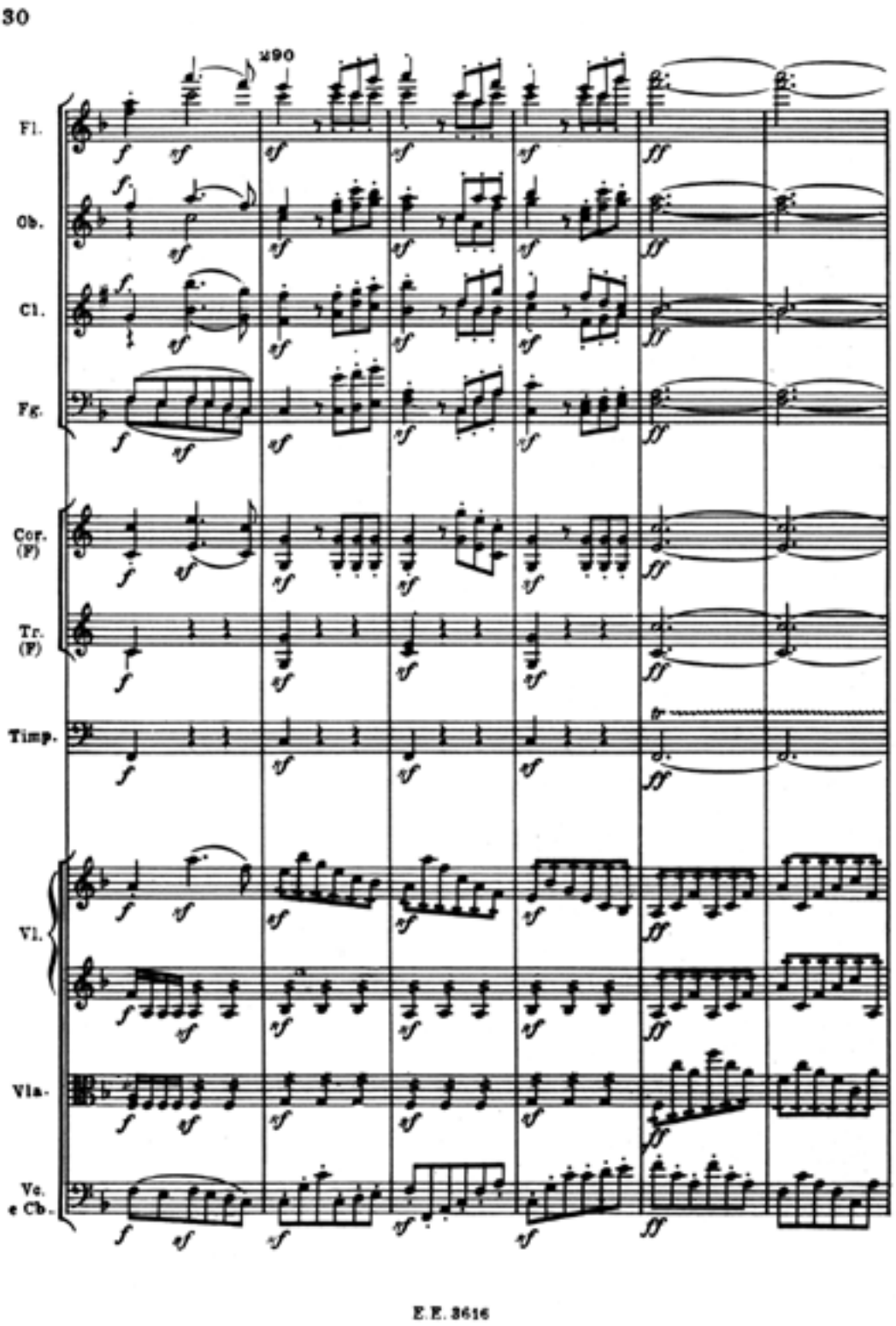
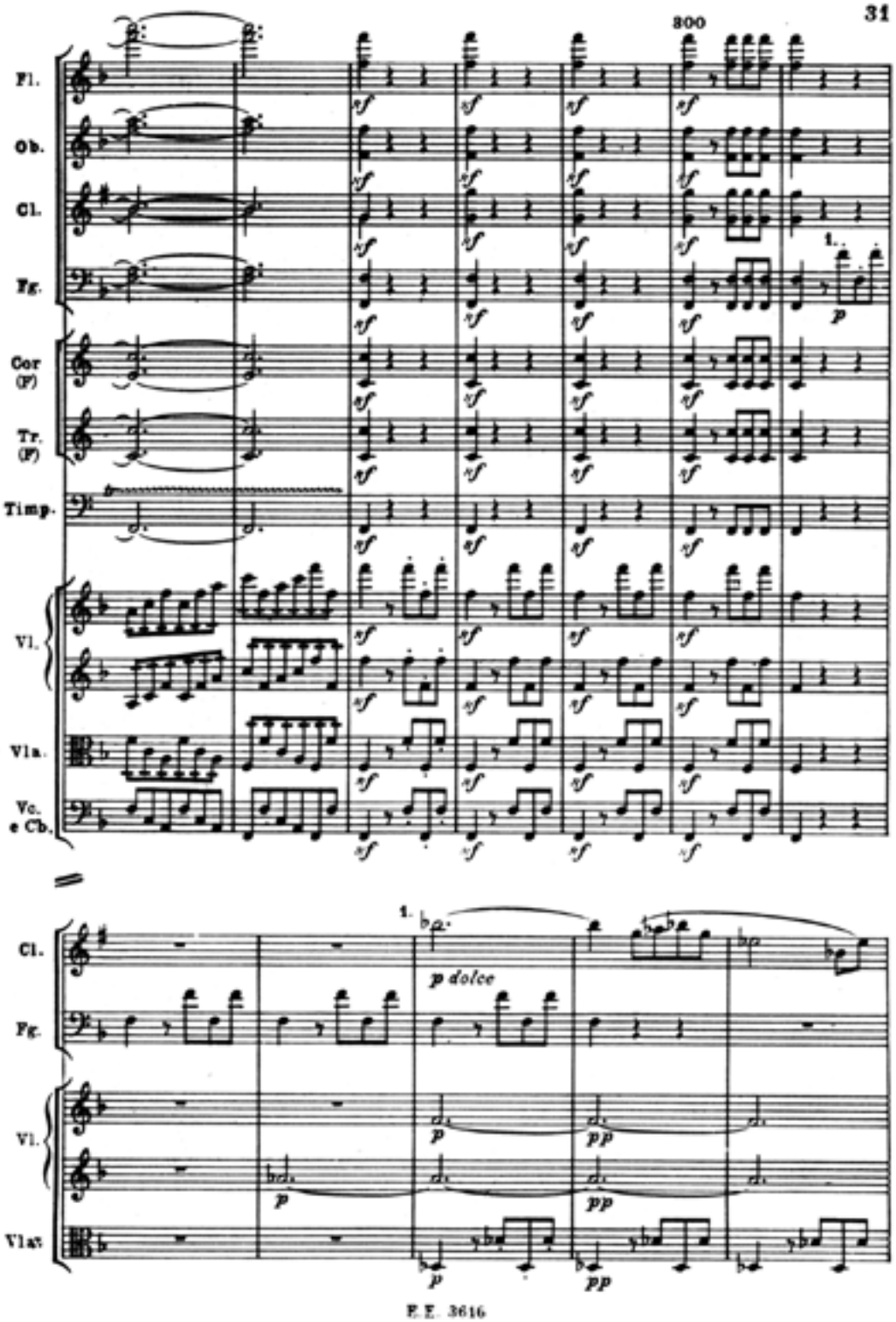
Vl.
Vla.
Vc. e Cb.
dolce
pizz.
ritard.
a tempo
250
Fl.
Cor (F)
Timp.
arco
pp
p

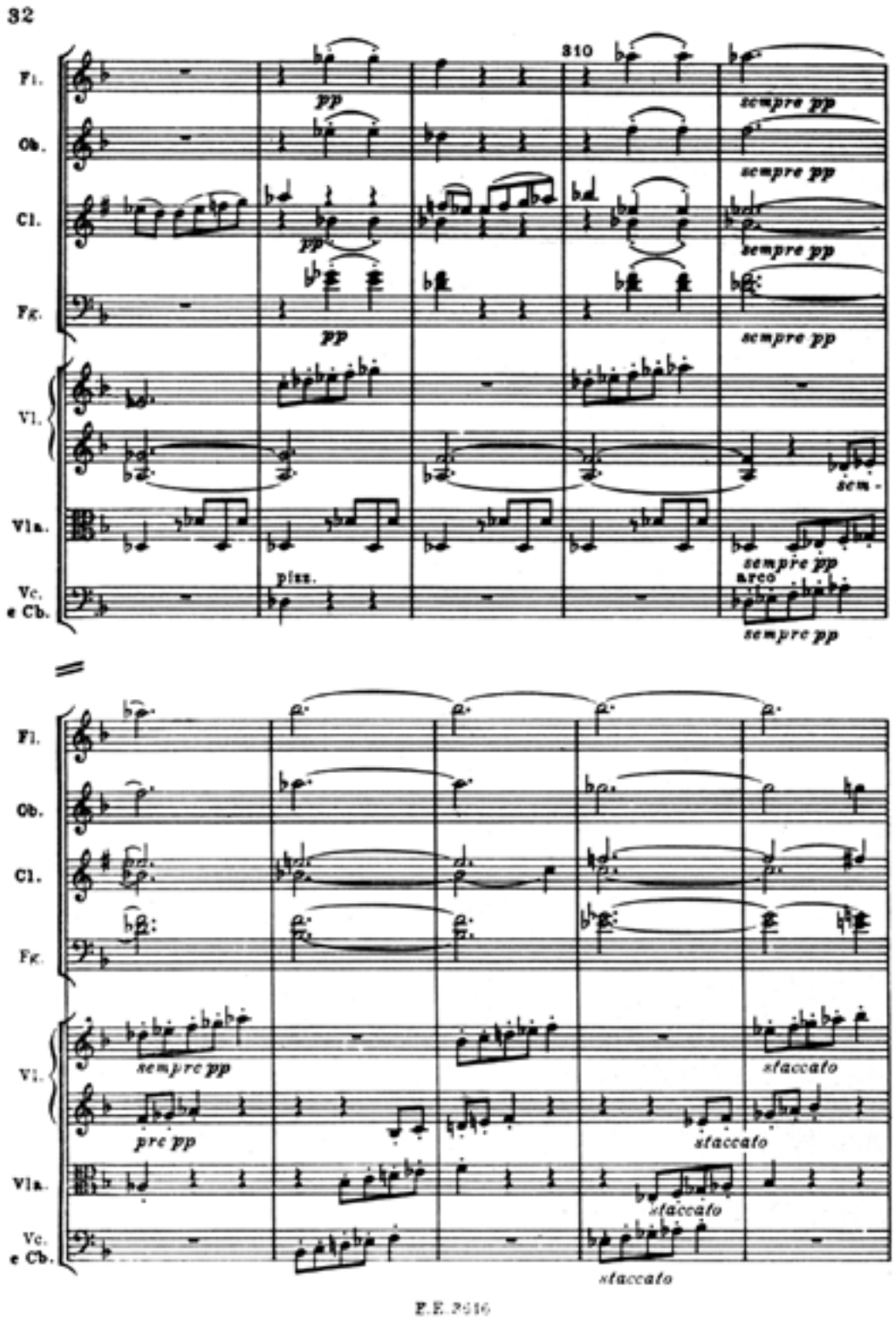

260
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
cresc.
sf
1.

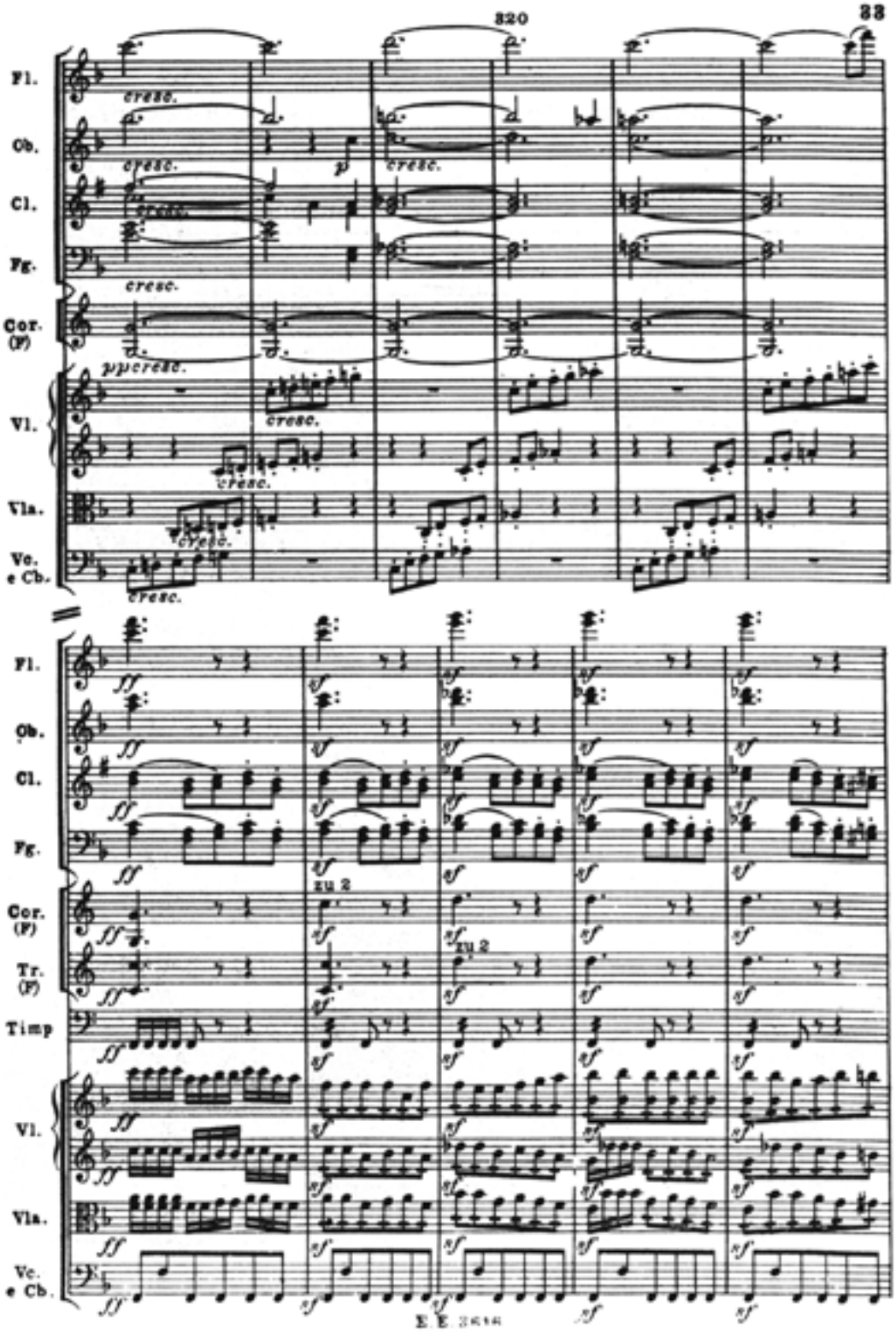

28
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
dolce
270
416
E.E. 3016

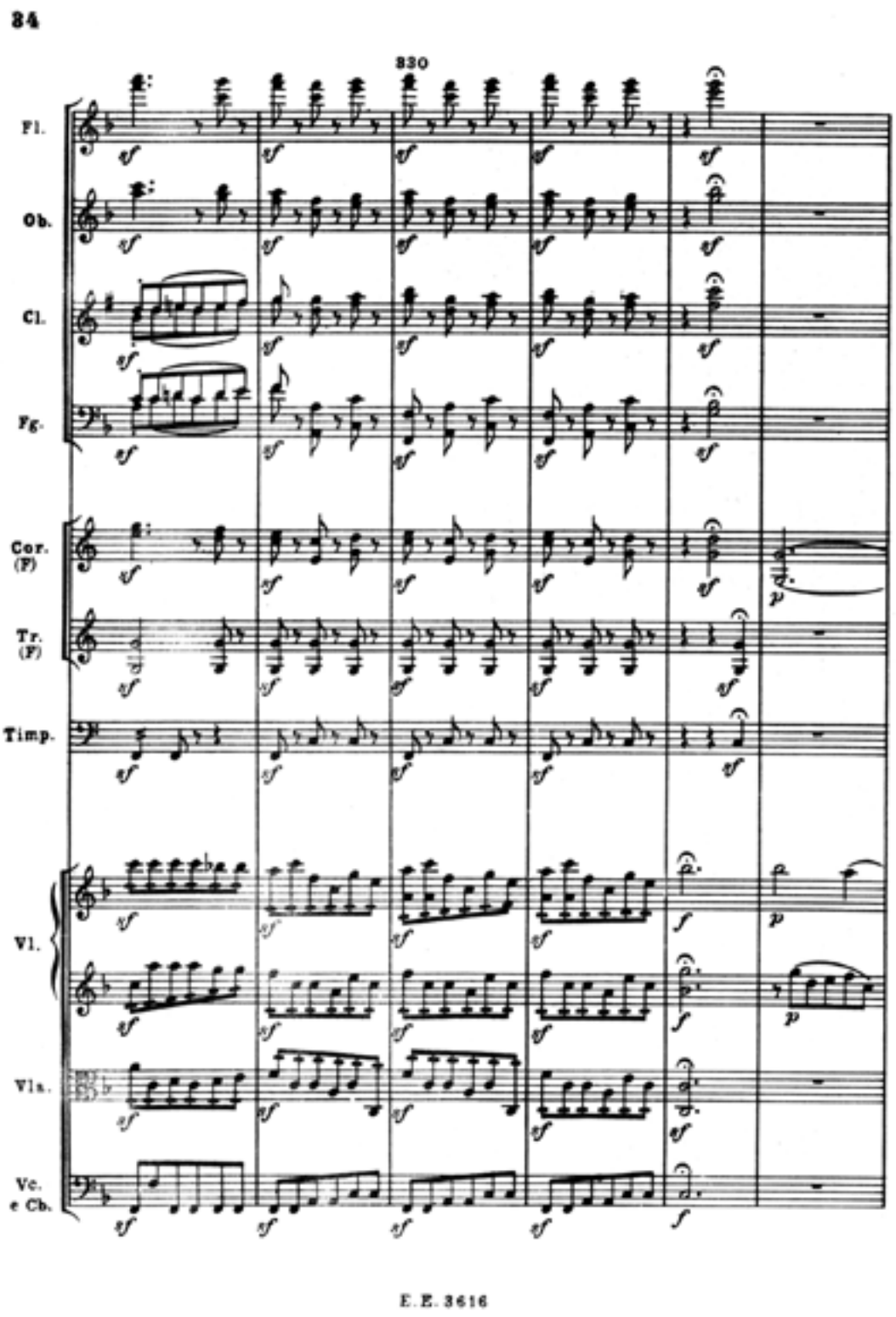

29
280
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb
pdolce
pcresc.
cresc.
F E 361c

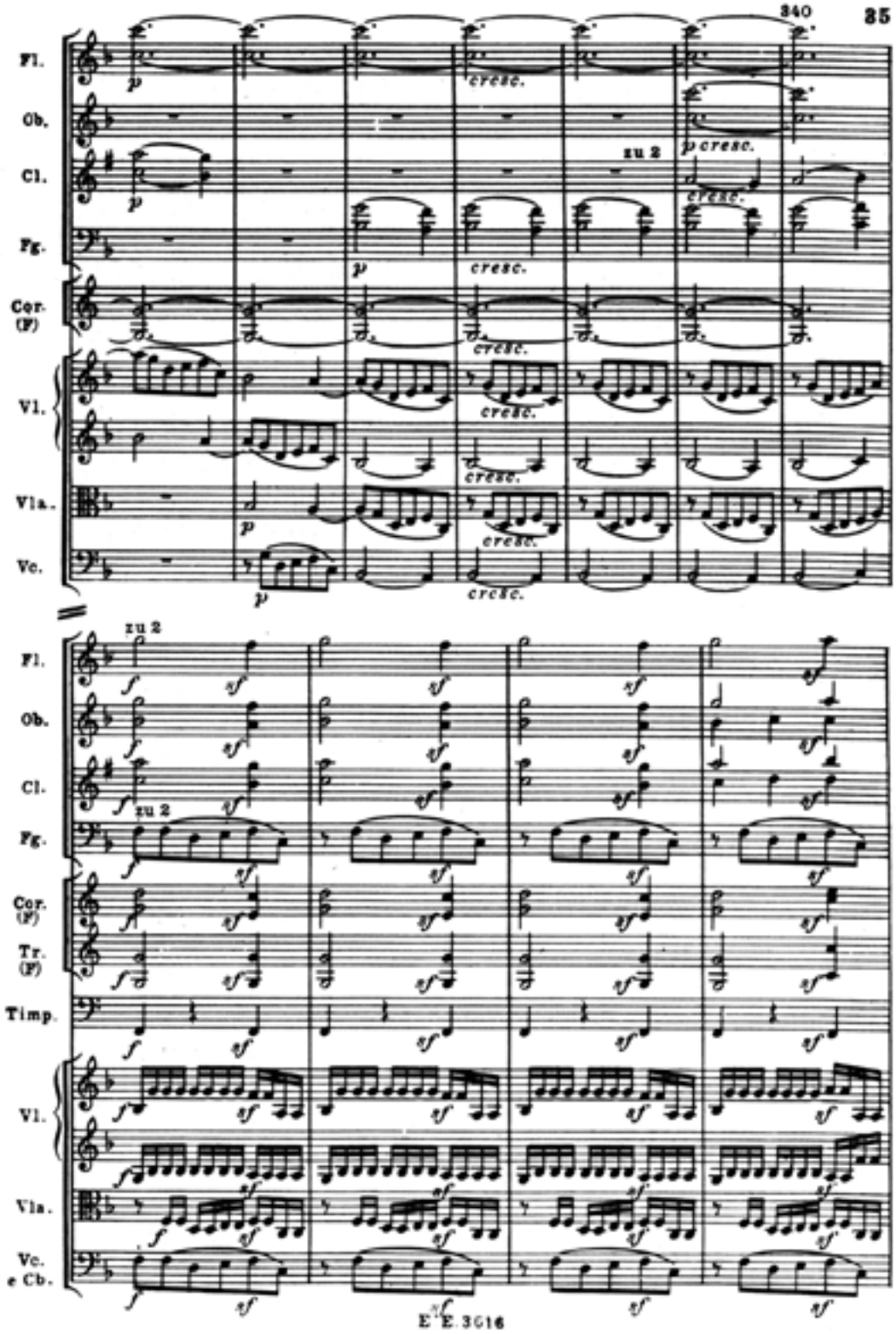

30
290
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
E.E. 3616

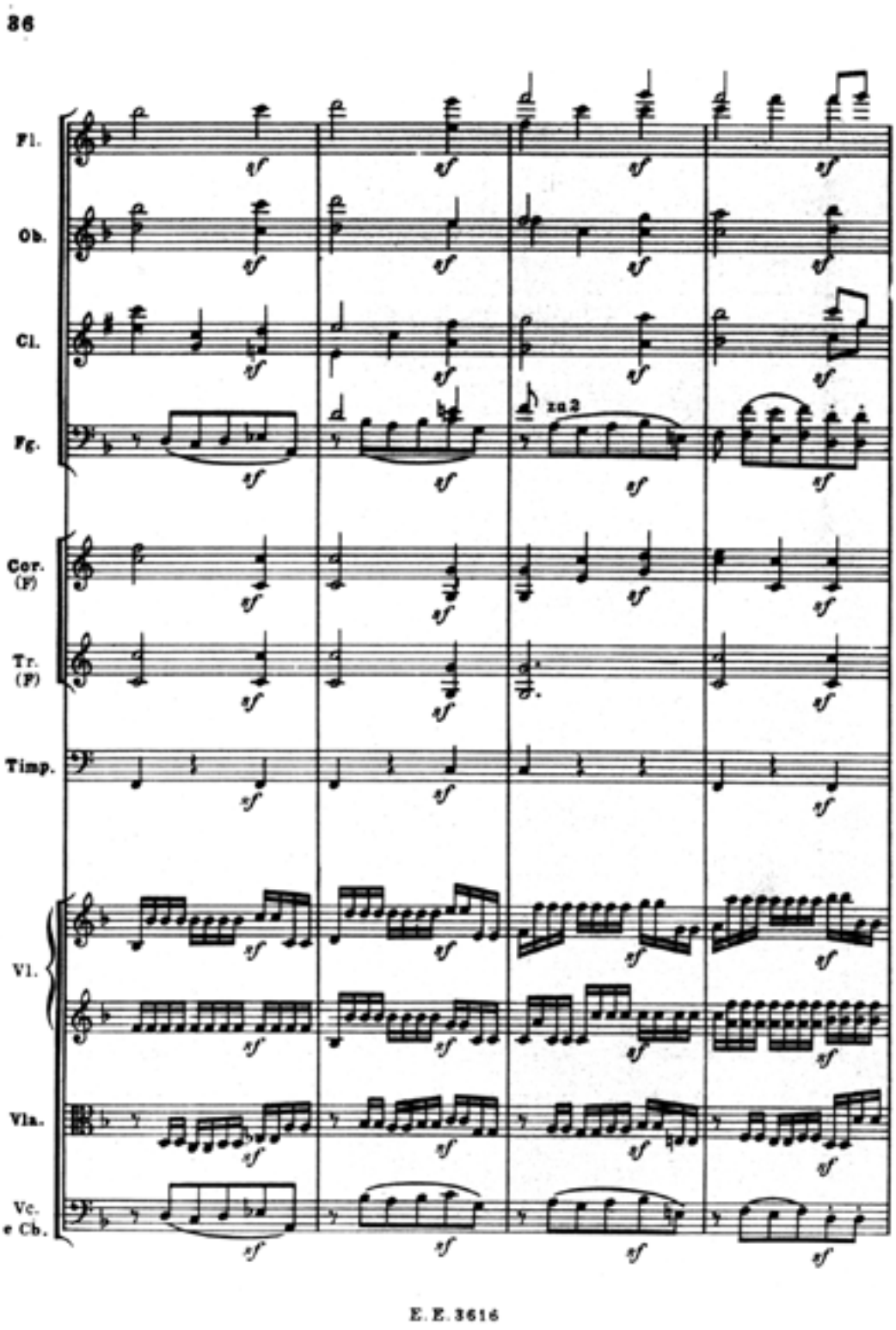

800
31
Fl.
Ob.
Cl.
Fg.
Cor (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
1.
p
Cl.
Fg.
Vl.
Vlas
p dolce
pp
E. E. 3616

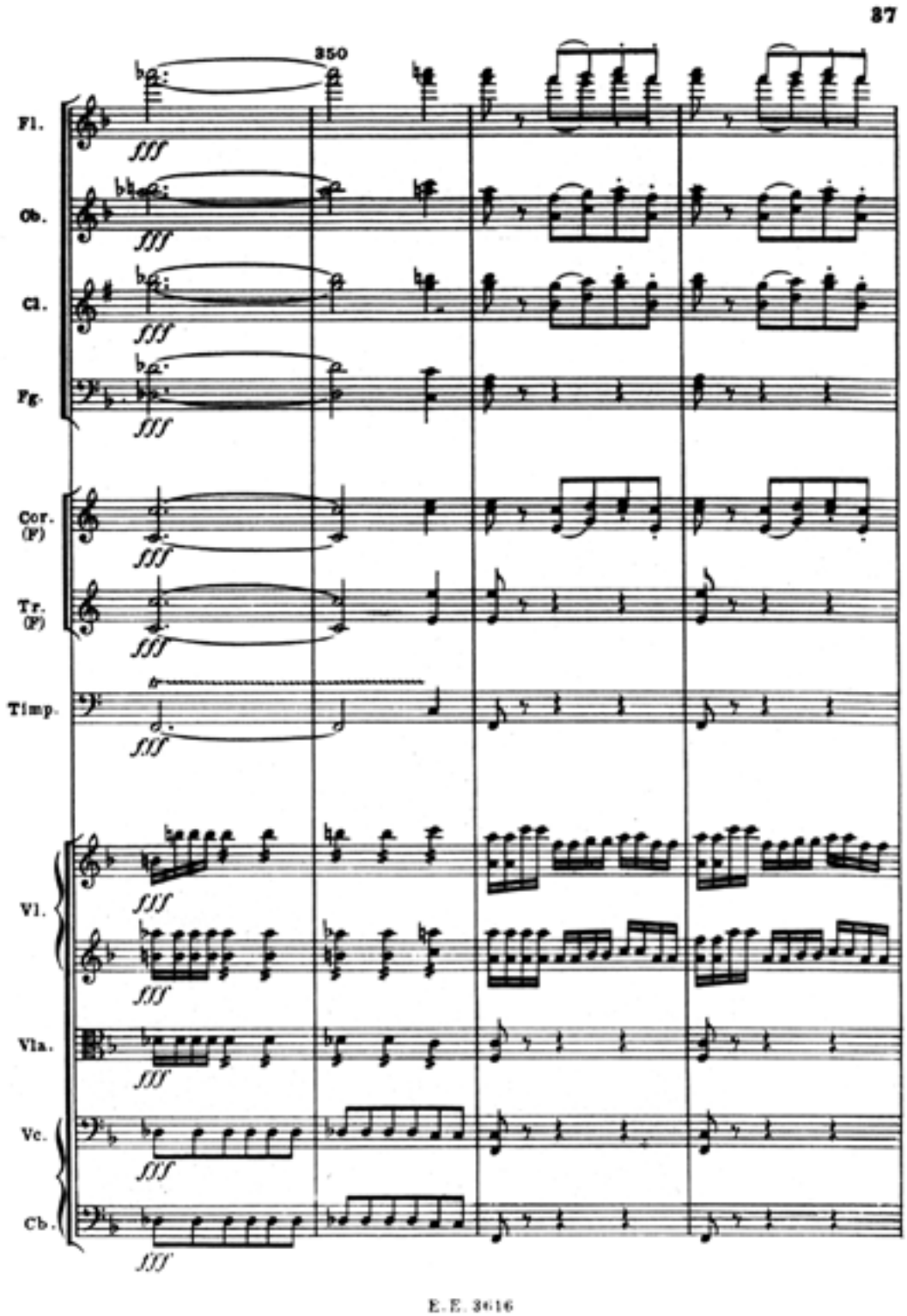

32
310
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc. e Cb.
pp
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp
arco
pizz.
sempre pp
staccato
staccato
staccato
staccato

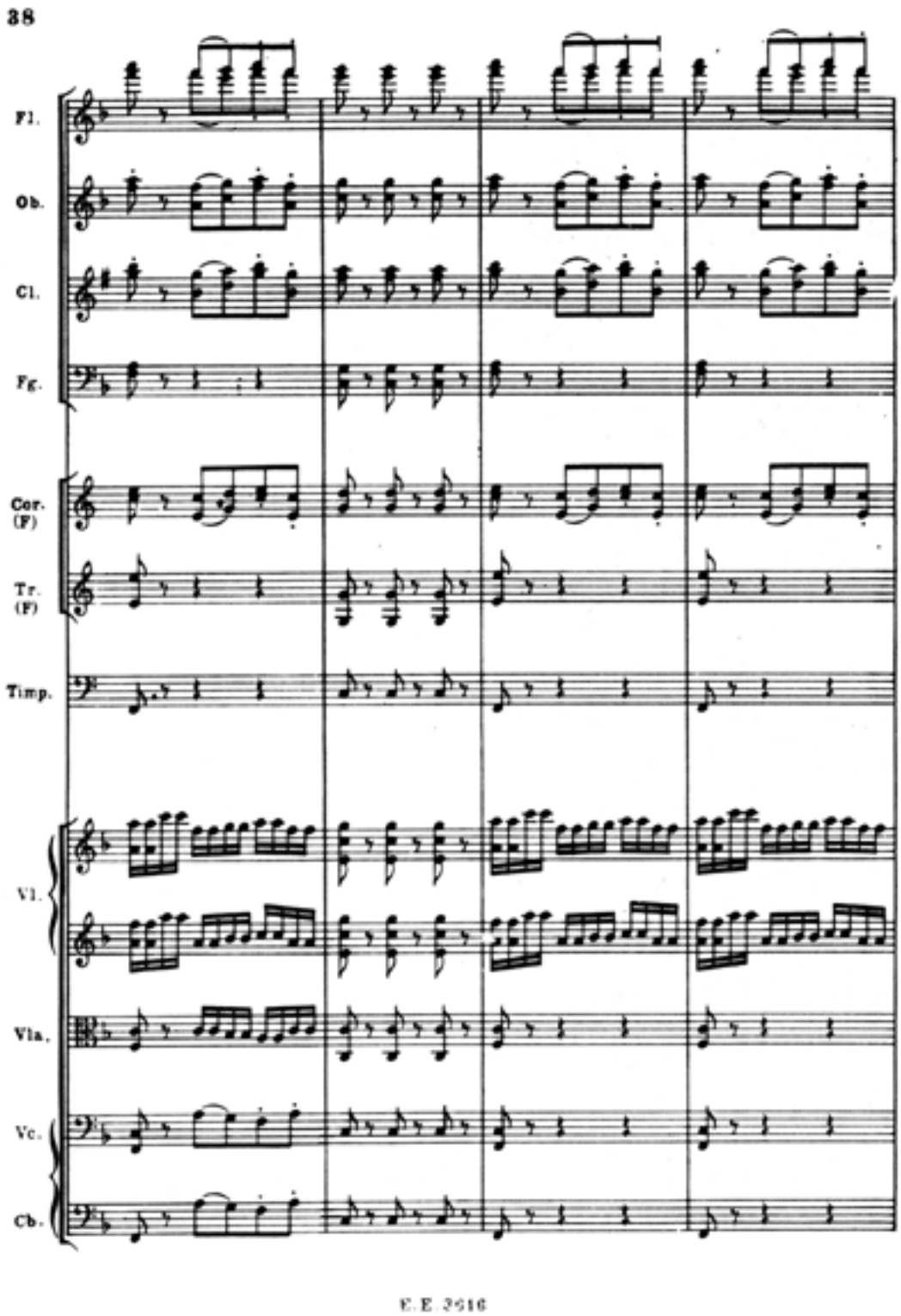

820
33
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc. e Cb.
cresc.
ppcresc.
zu 2
Tr. (F)
Timp

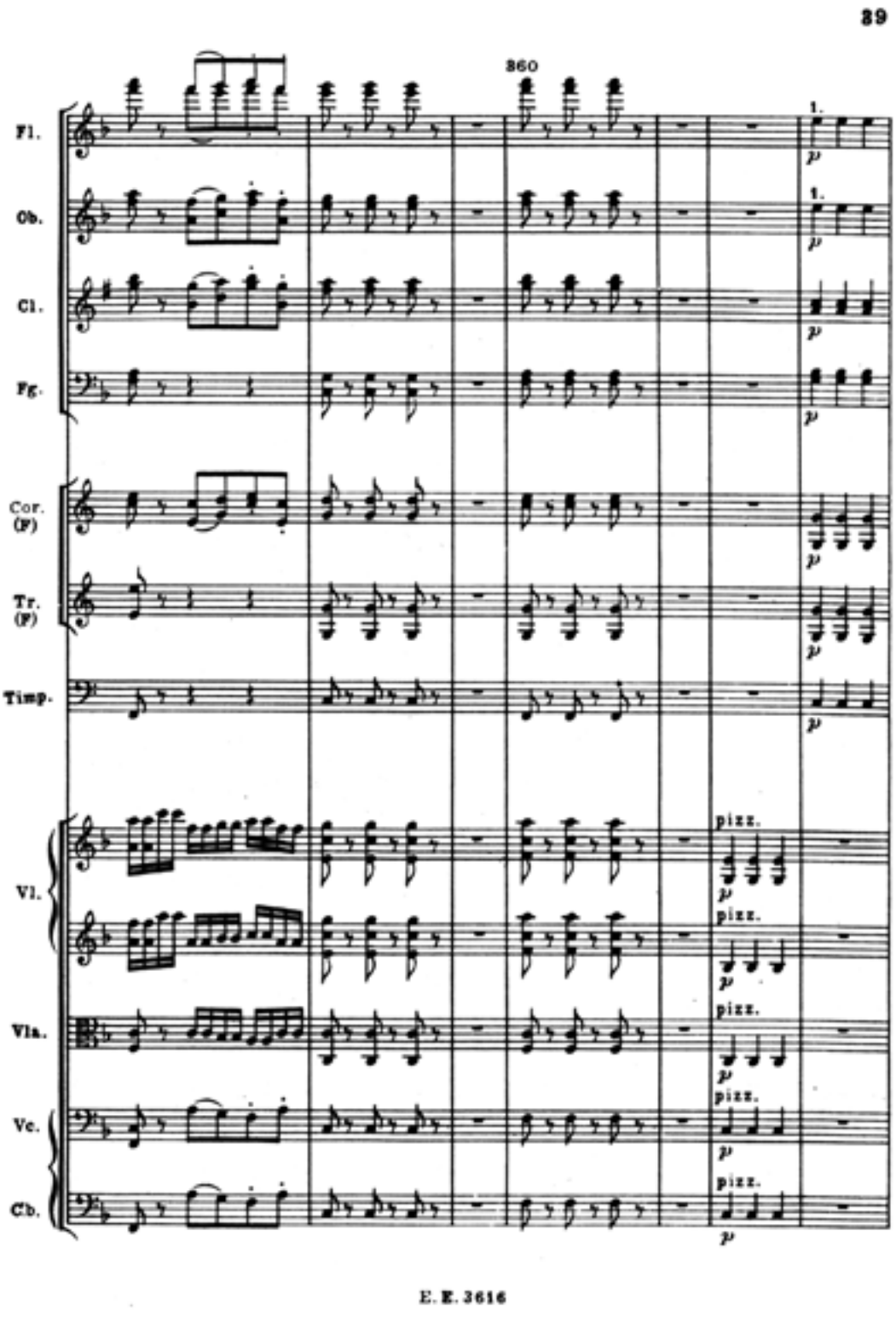

84
230
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
E. E. 3616

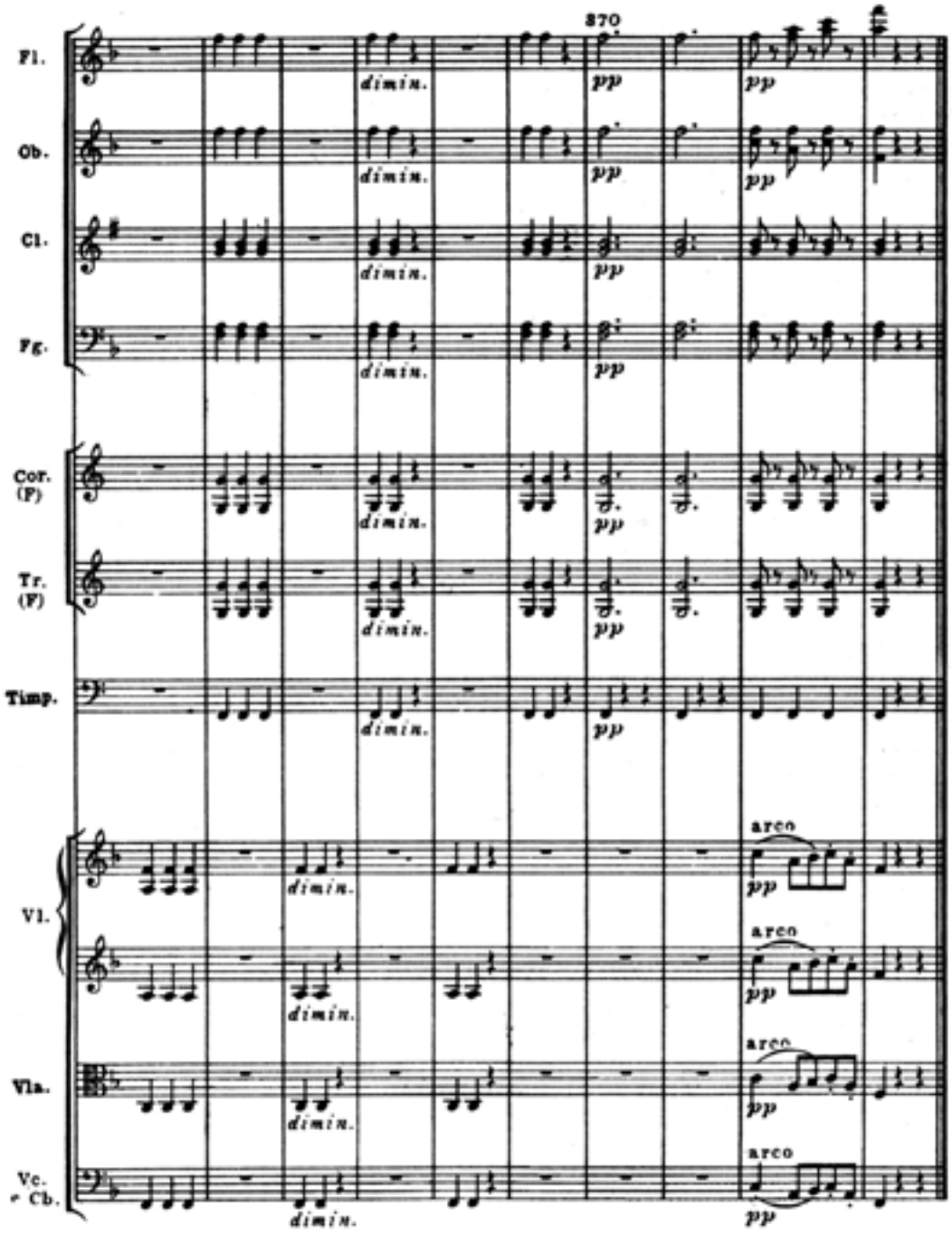

340
85
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc.
cresc.
zu 2
Tr. (F)
Timp.
Vc. e Cb.
E. E. 3016

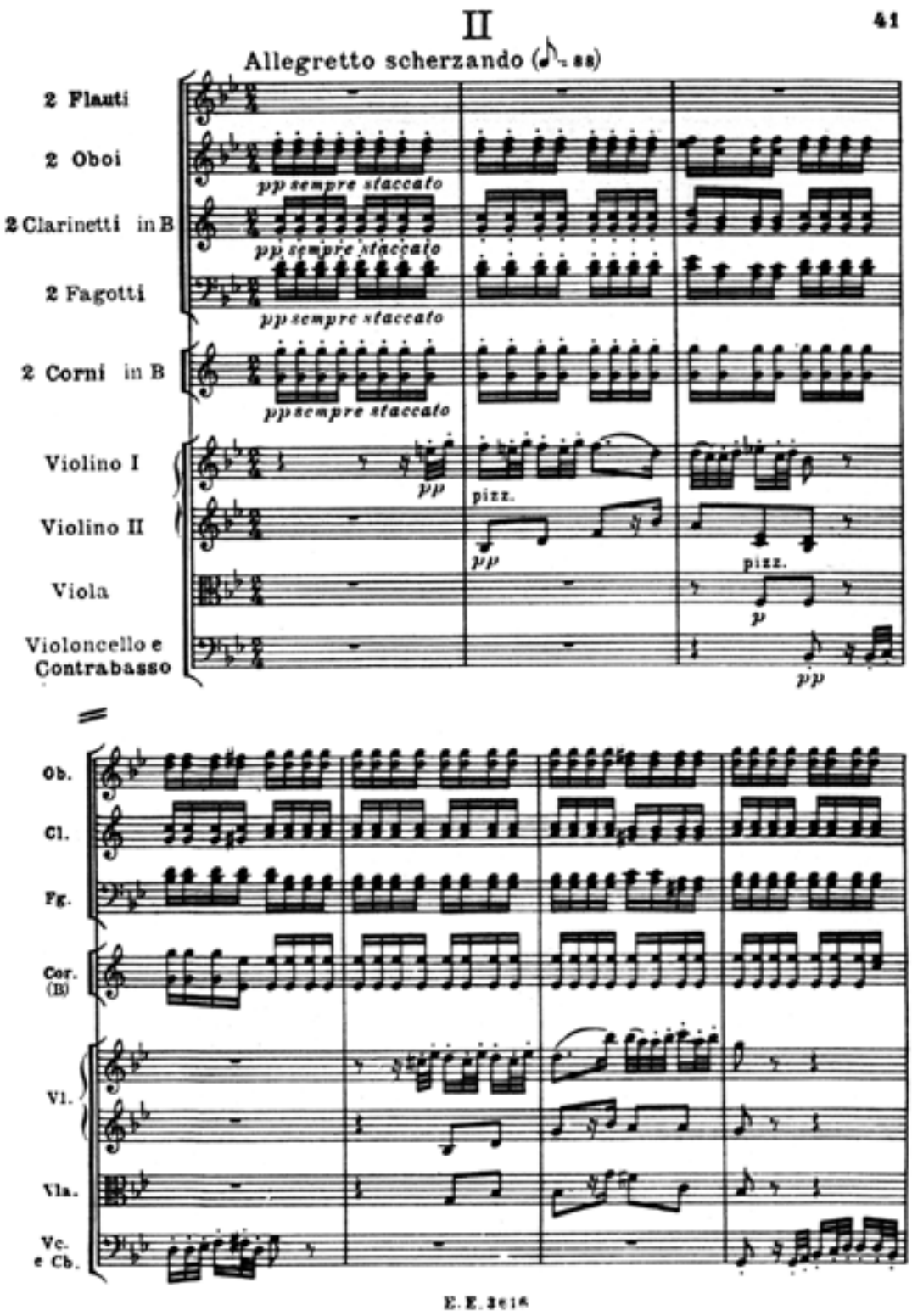

86
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
sf
E. E. 3616

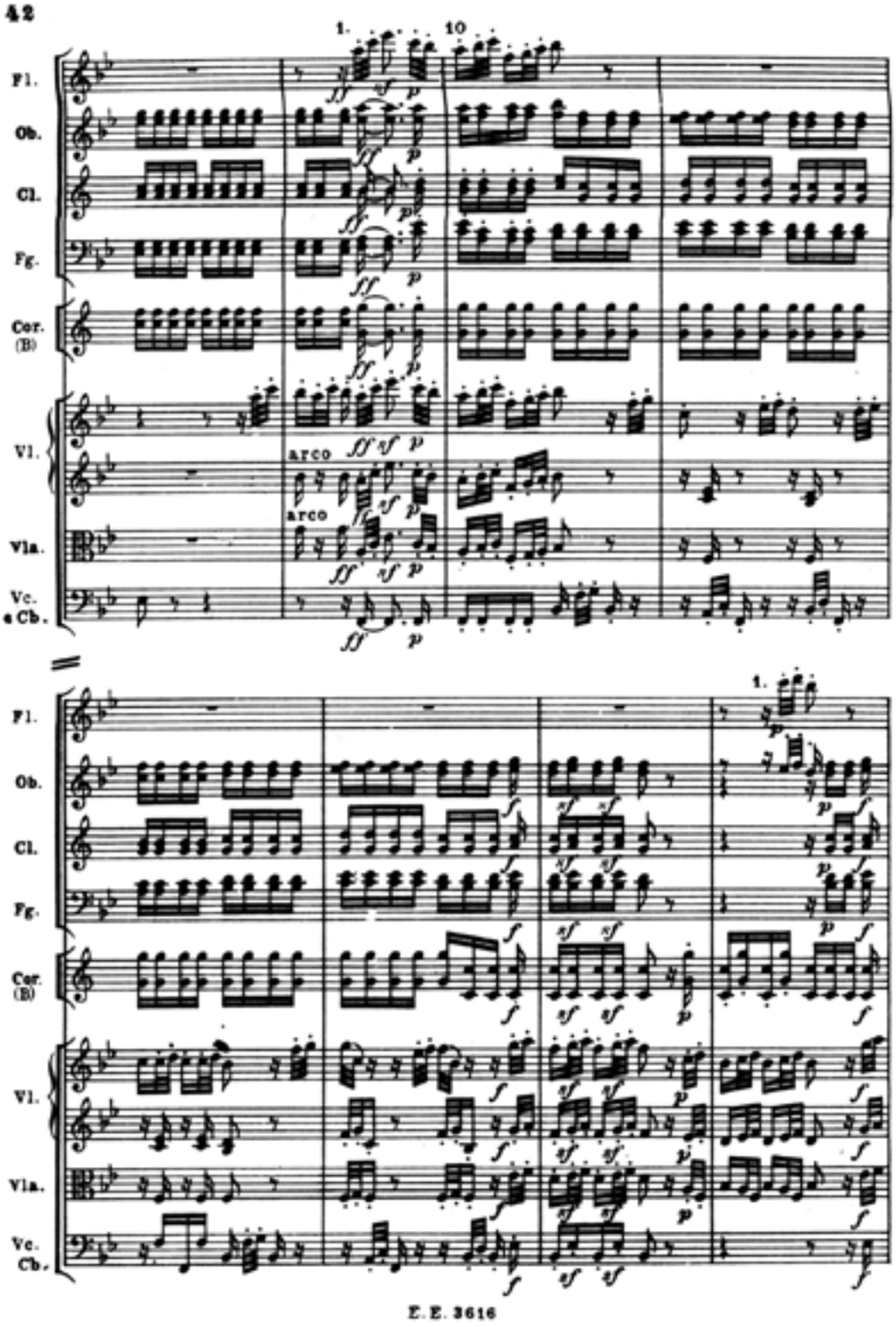

87
350
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
fff
E. E. 3616

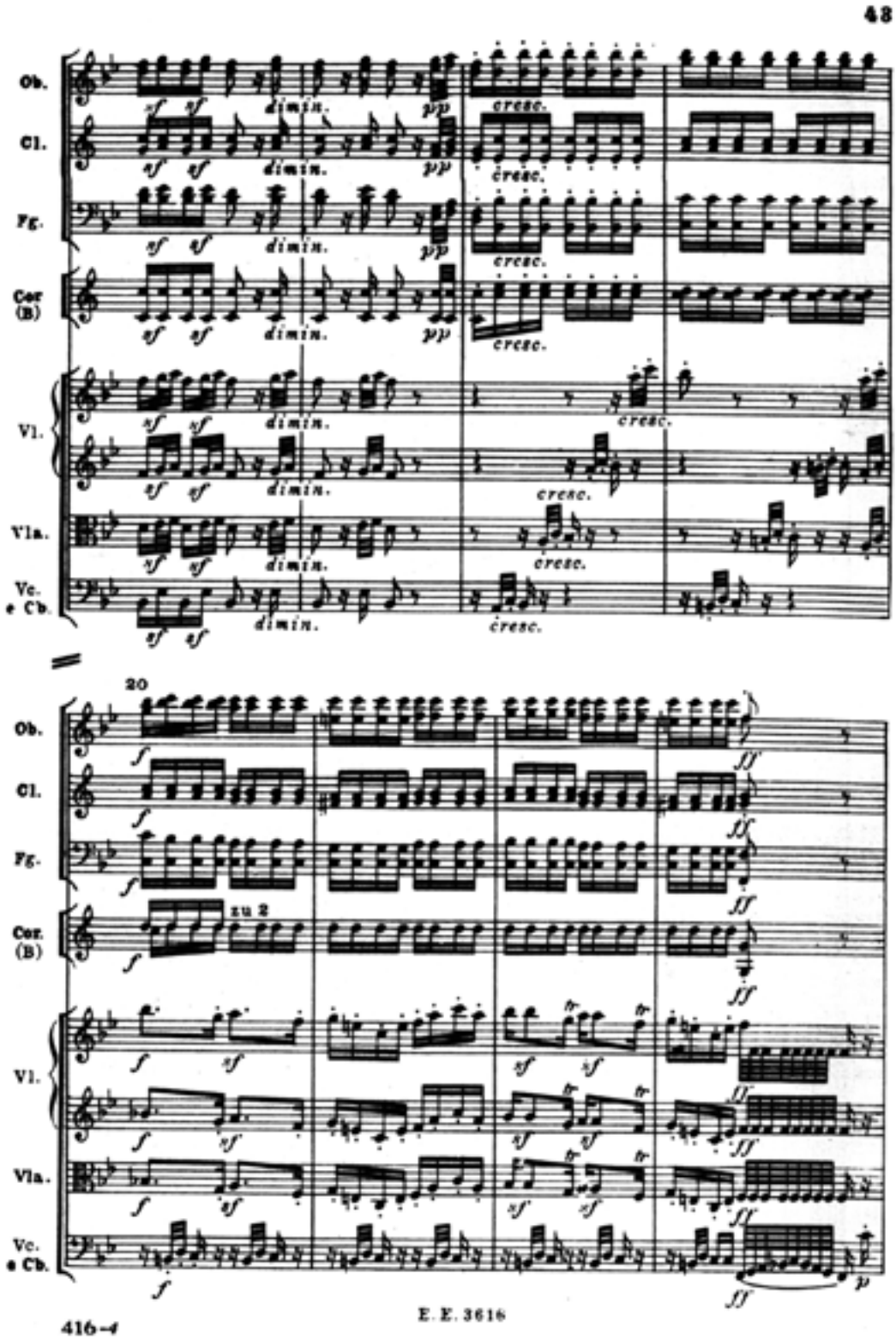

38
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
E.E. 3516

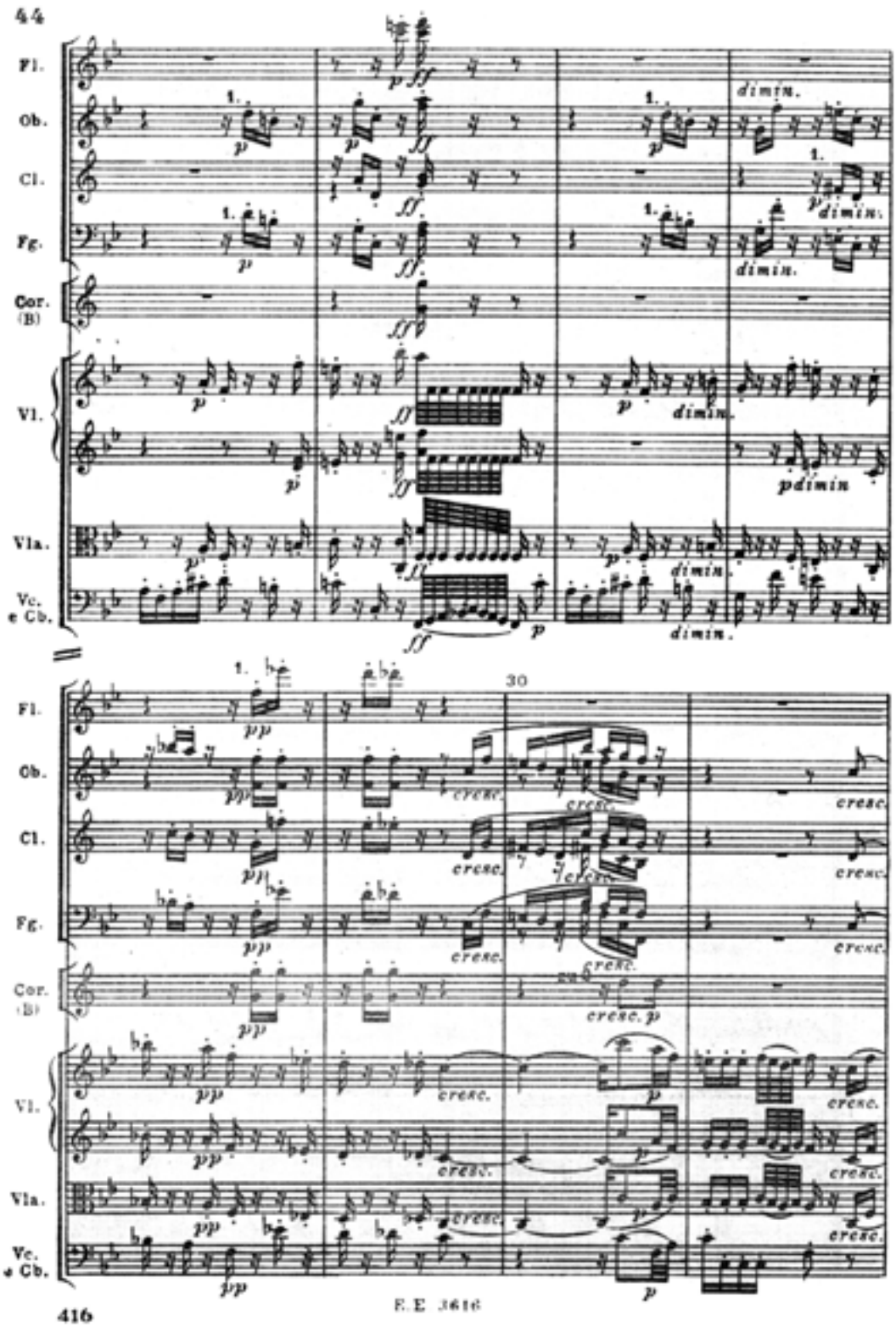

89
360
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
1.
pizz.
E. E. 3616

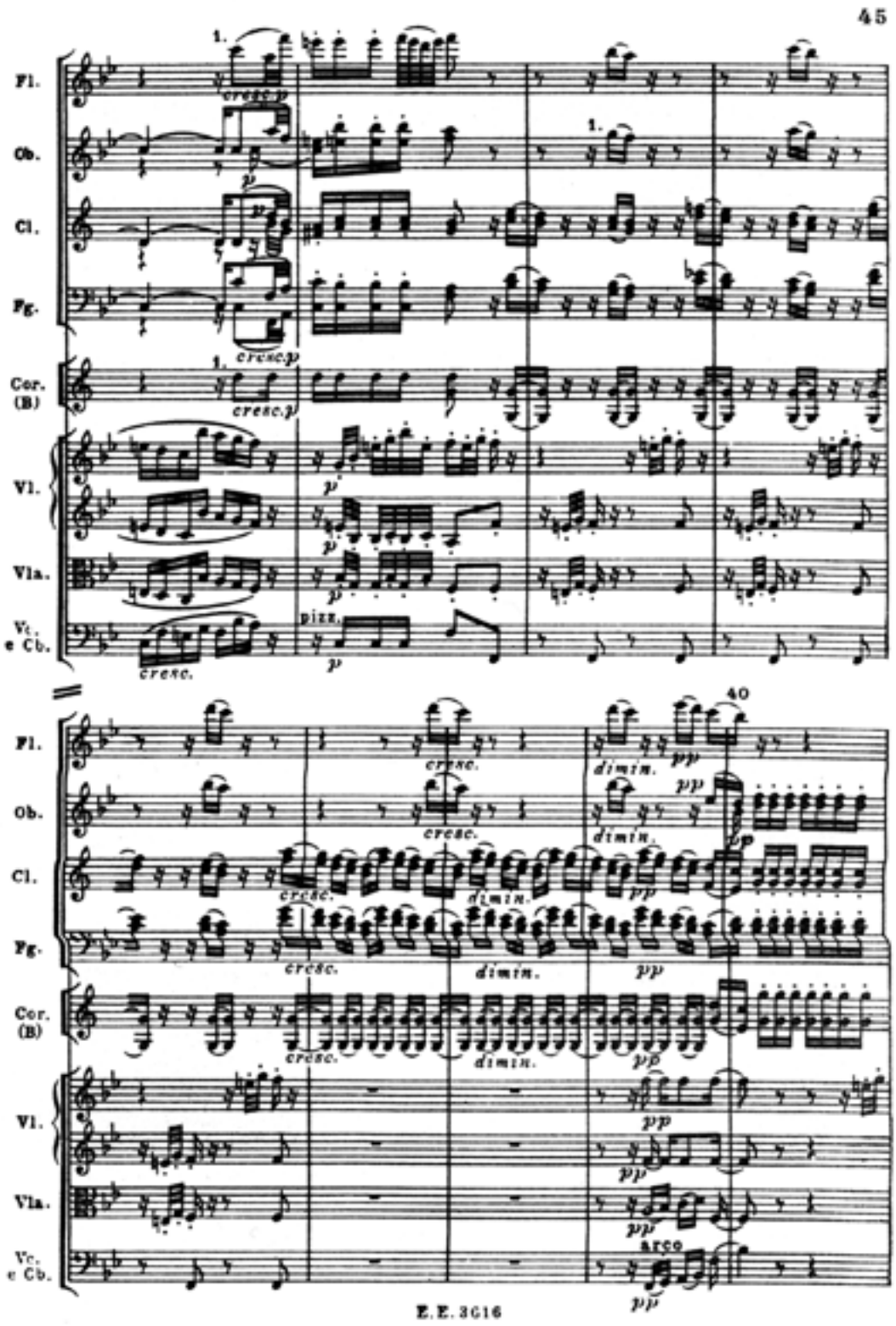

870
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
dimin.
pp
arco

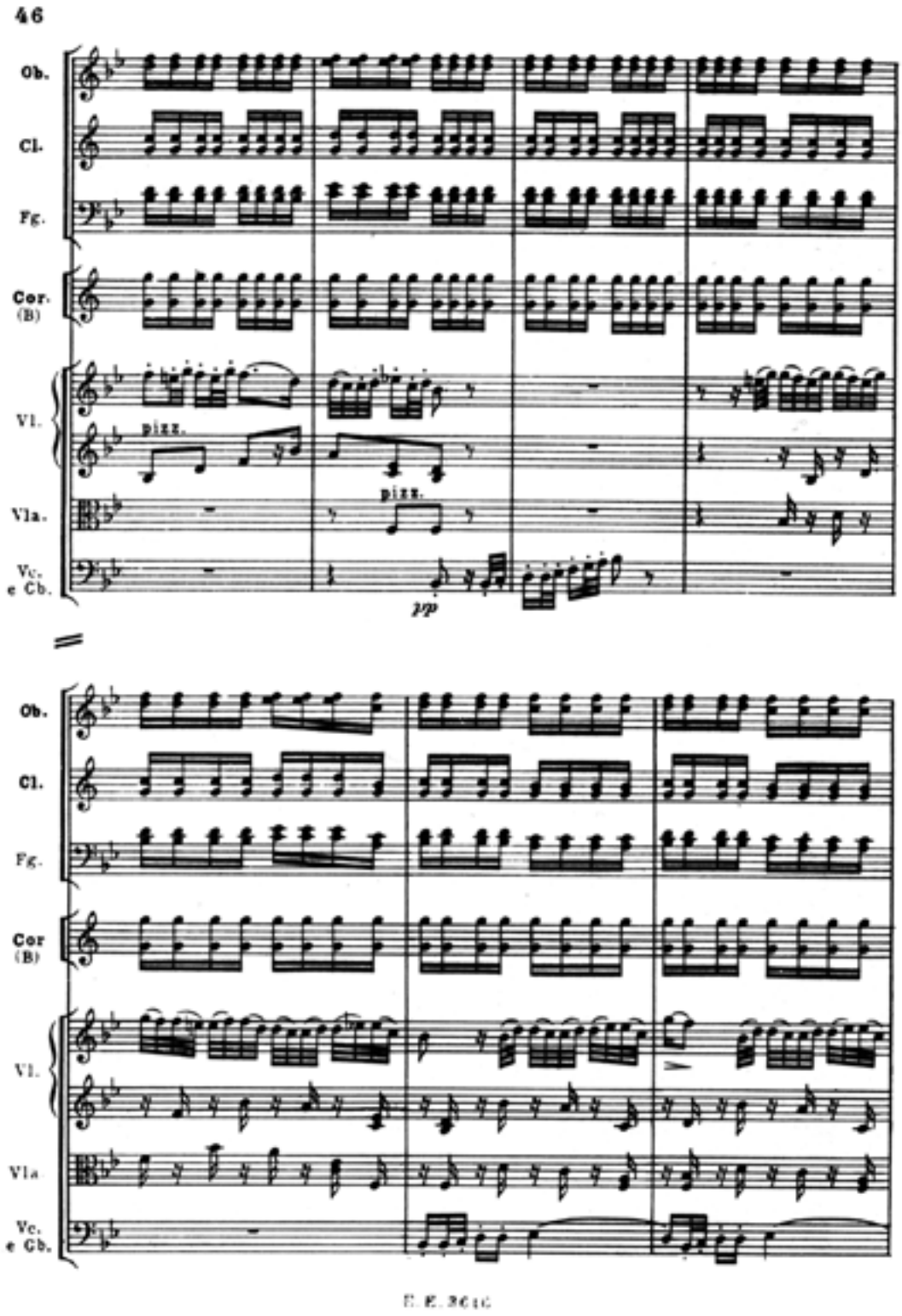

II
41
Allegretto scherzando (♪ = 88)
2 Flauti
2 Oboi
pp sempre staccato
2 Clarinetti in B
pp sempre staccato
2 Fagotti
pp sempre staccato
2 Corni in B
pp sempre staccato
Violino I
pp
pizz.
Violino II
pp
pizz.
Viola
p
Violoncello e Contrabasso
pp
Ob.
Cl.
Fg.
Cor. (B)
Vl.
Vla.
Vc. e Cb.
E. E. 3e14

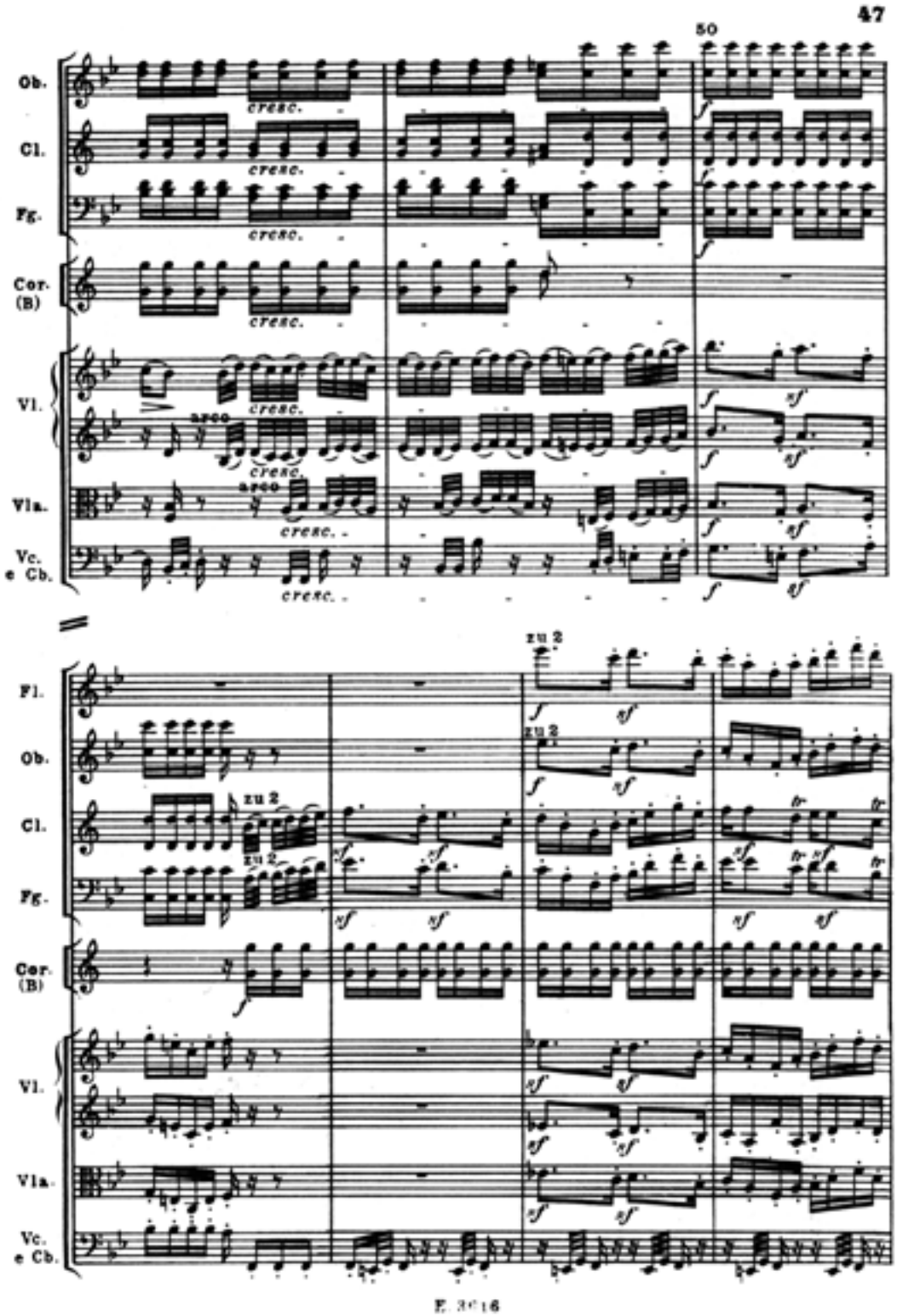

42
1.
10
Fl.
Ob.
Cl.
Fg.
Cor. (B)
Vl.
arco
arco
Vla.
Vc. e Cb.
1.
Fl.
Ob.
Cl.
Fg.
Cor. (B)
Vl.
Vla.
Vc. Cb.
E. E. 3616

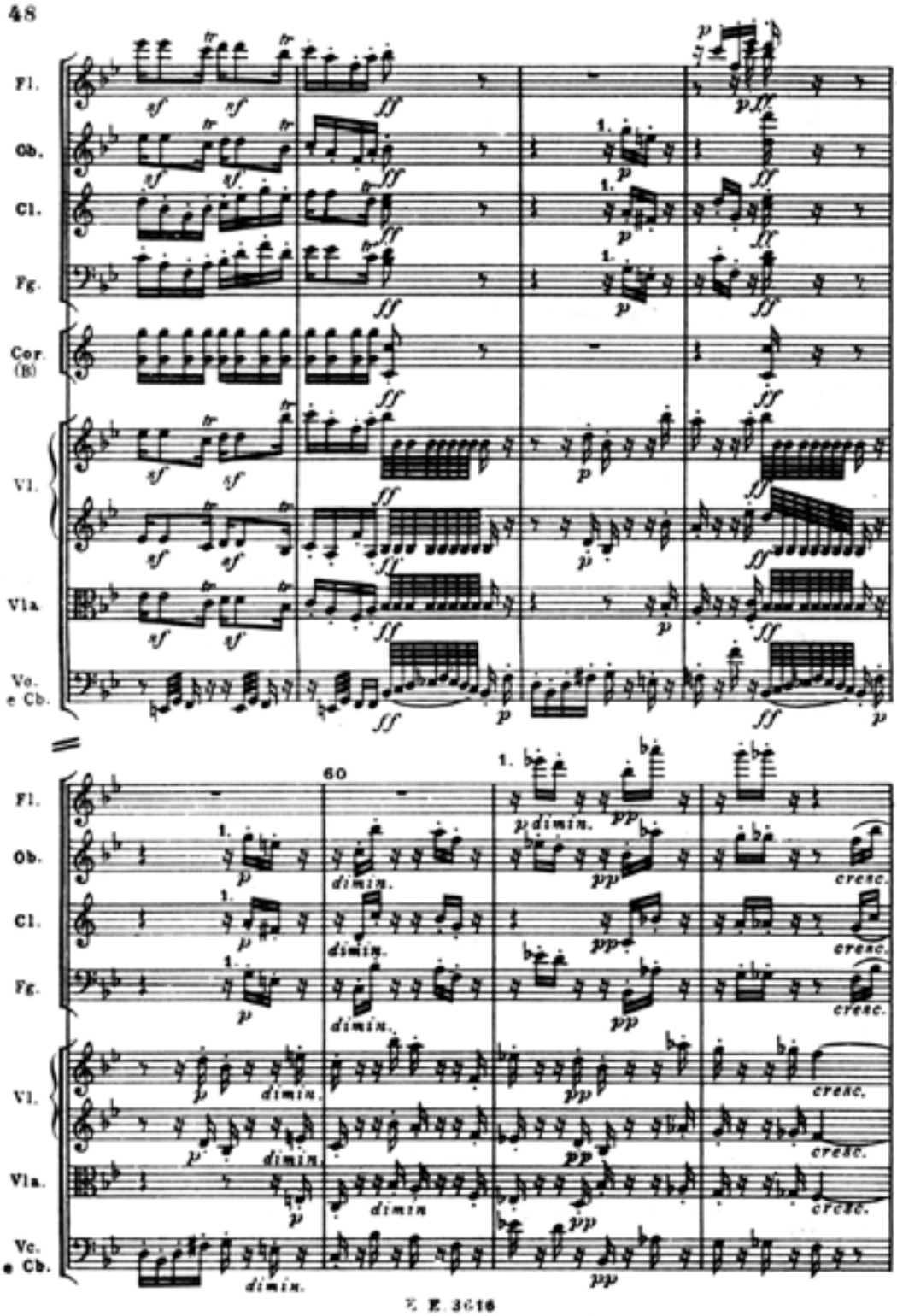

48
Ob.
Cl.
Fg.
Cor (B)
Vl.
Vla.
Vc. e Cb.
dimin.
cresc.
20
zu 2
E. E. 3616
416-4

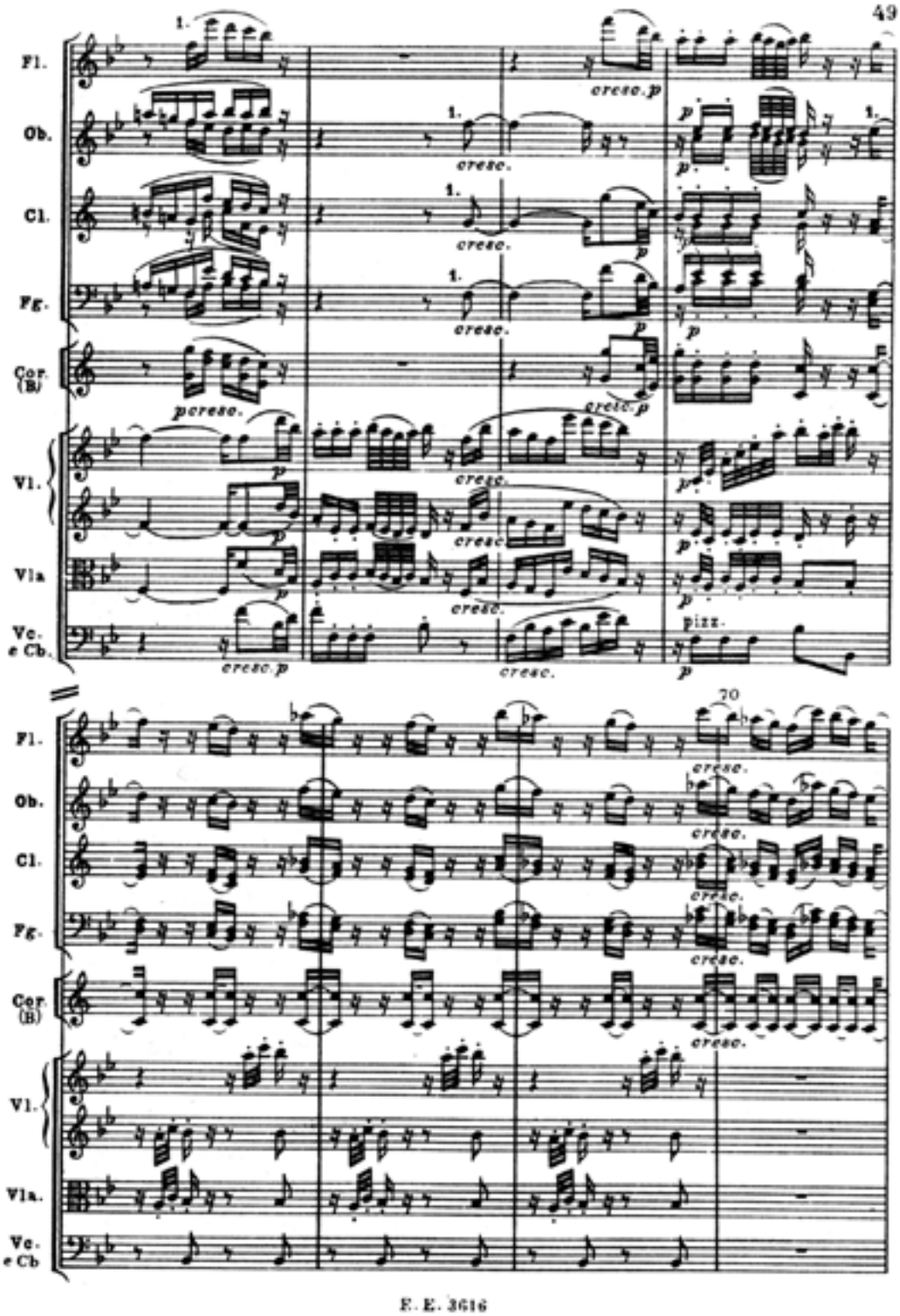

44
Fl.
Ob.
Cl.
Fg.
Cor. (B)
Vl.
Vla.
Vc. e Cb.
dimin.
pdimin
30
cresc.
cresc. p
416
E. E. 3616


45
Fl.
Ob.
Cl.
Fg.
Cor. (B)
Vl.
Vla.
Vc. e Cb.
cresc.
dimin.
pizz.
arco
40
E. E. 3016

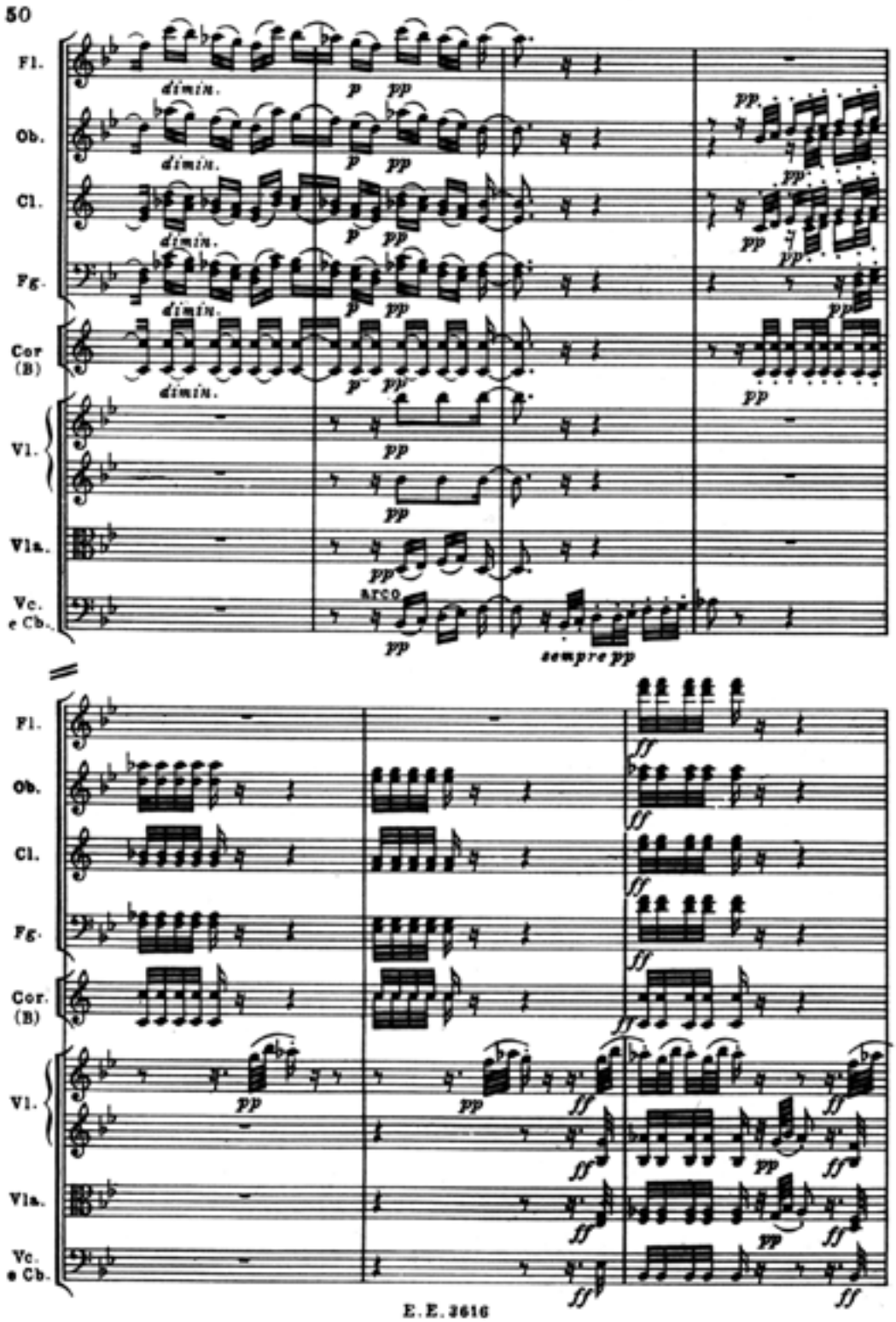

46
Ob.
Cl.
Fg.
Cor. (B)
Vl.
pizz.
pizz.
Vla.
Vc. e Cb.
pp
Ob.
Cl.
Fg.
Cor (B)
Vl.
Vla
Vc. e Cb.

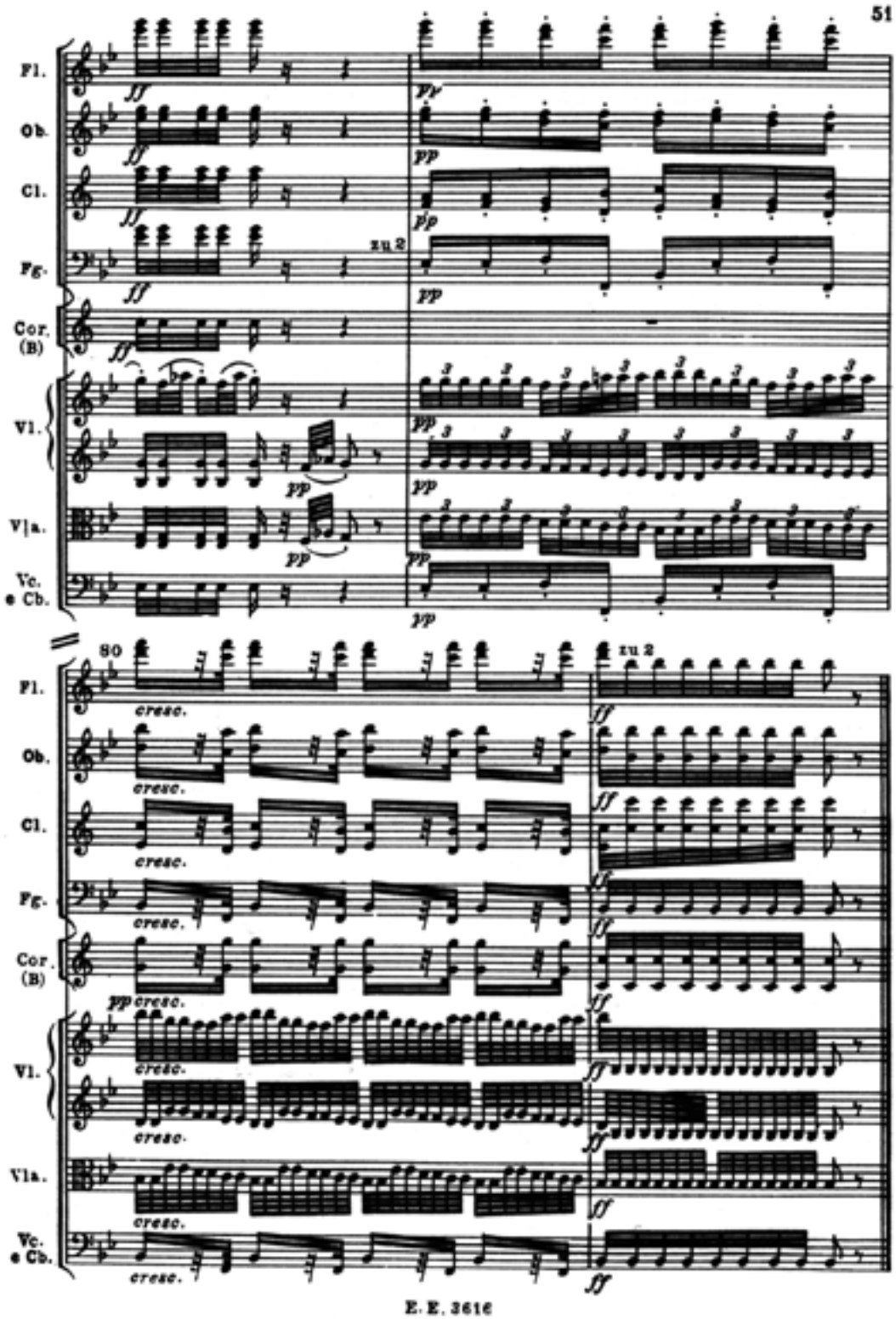

47
50
Ob.
Cl.
Fg.
Cor. (B)
Vl.
Vla.
Vc. e Cb.
cresc.
arco
Fl.
zu 2
E. 3016

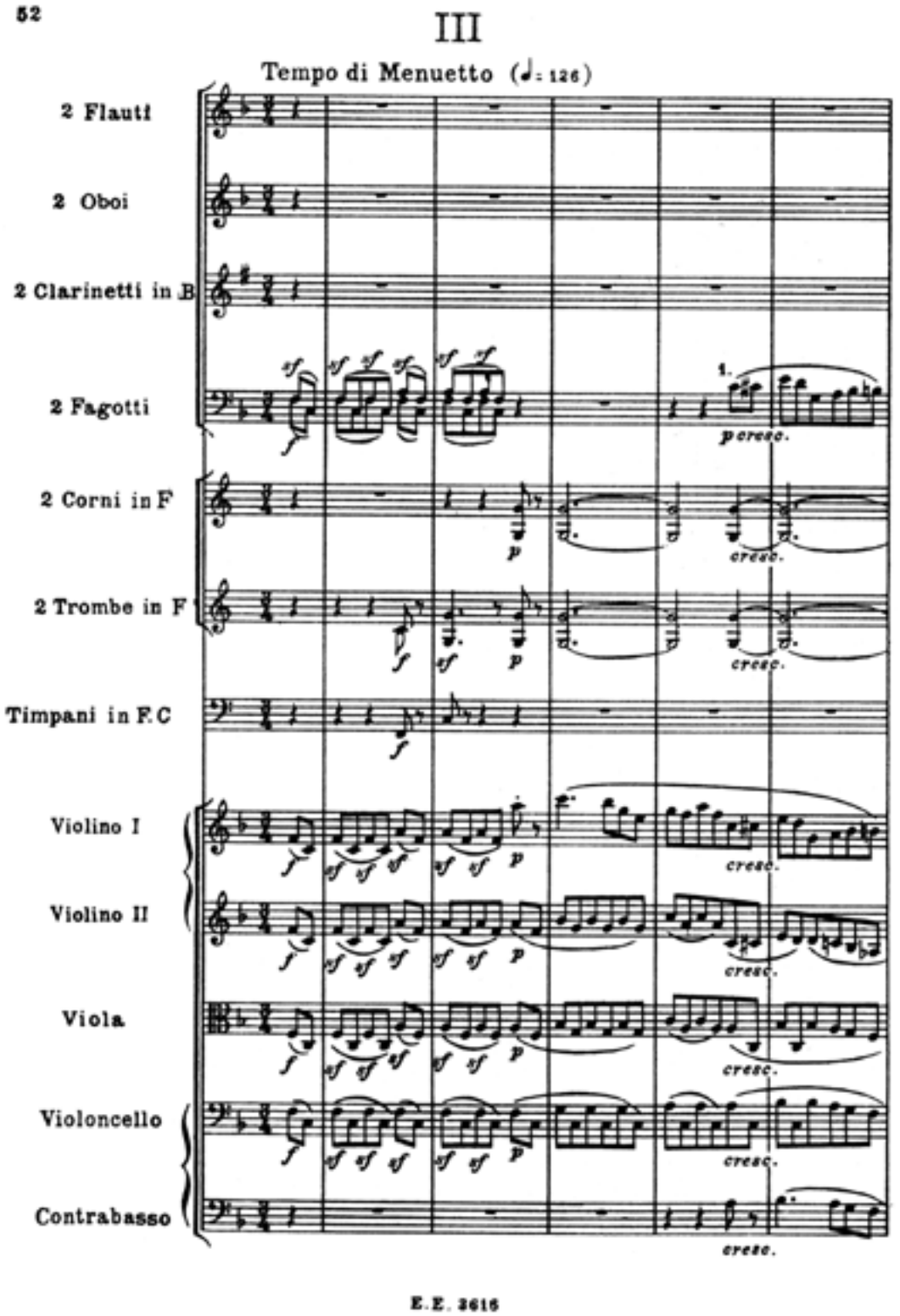

48
Fl.
Ob.
Cl.
Fg.
Cor. (B)
Vl.
Vla.
Vc. e Cb.
60
dimin.
cresc.
E. 3616

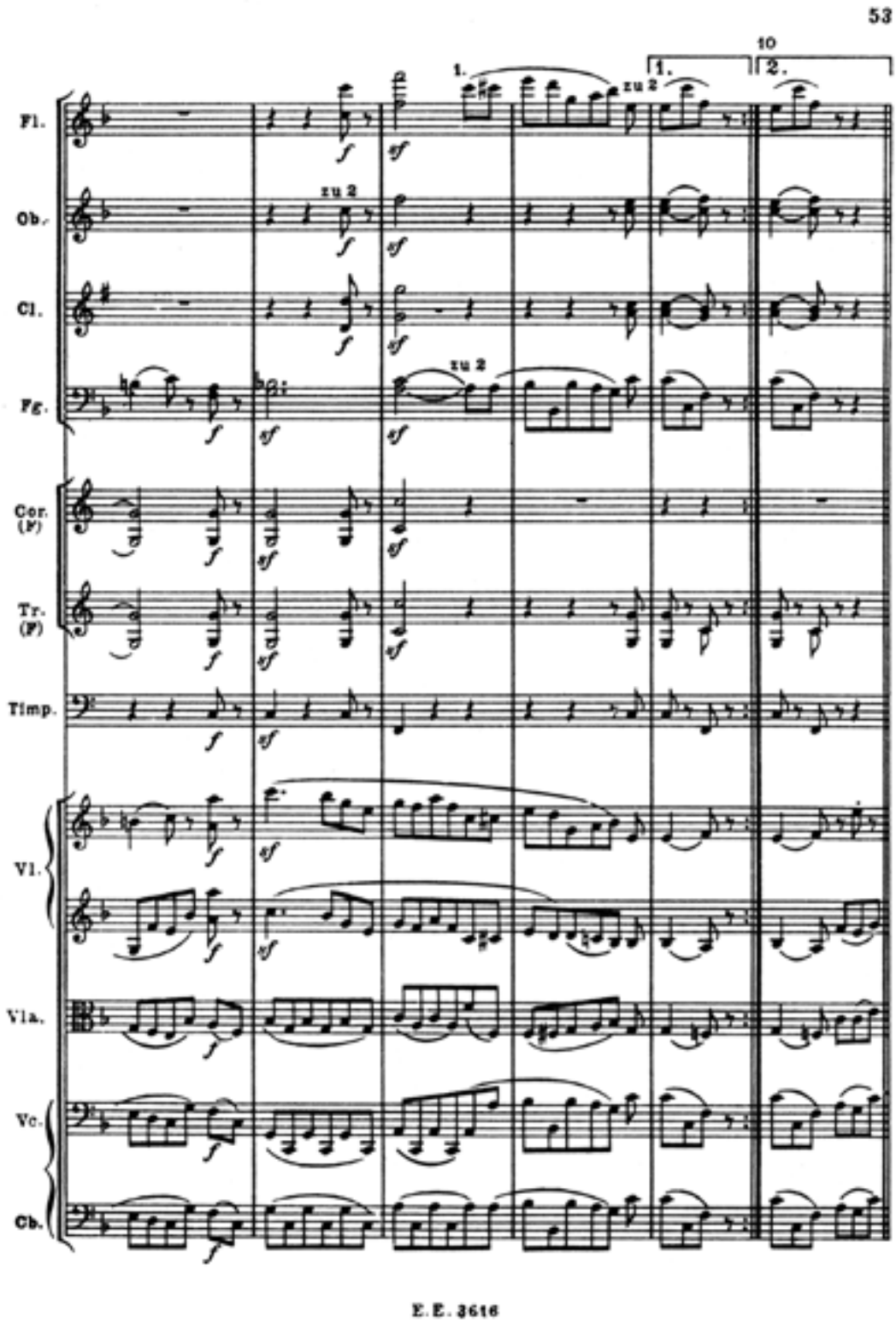


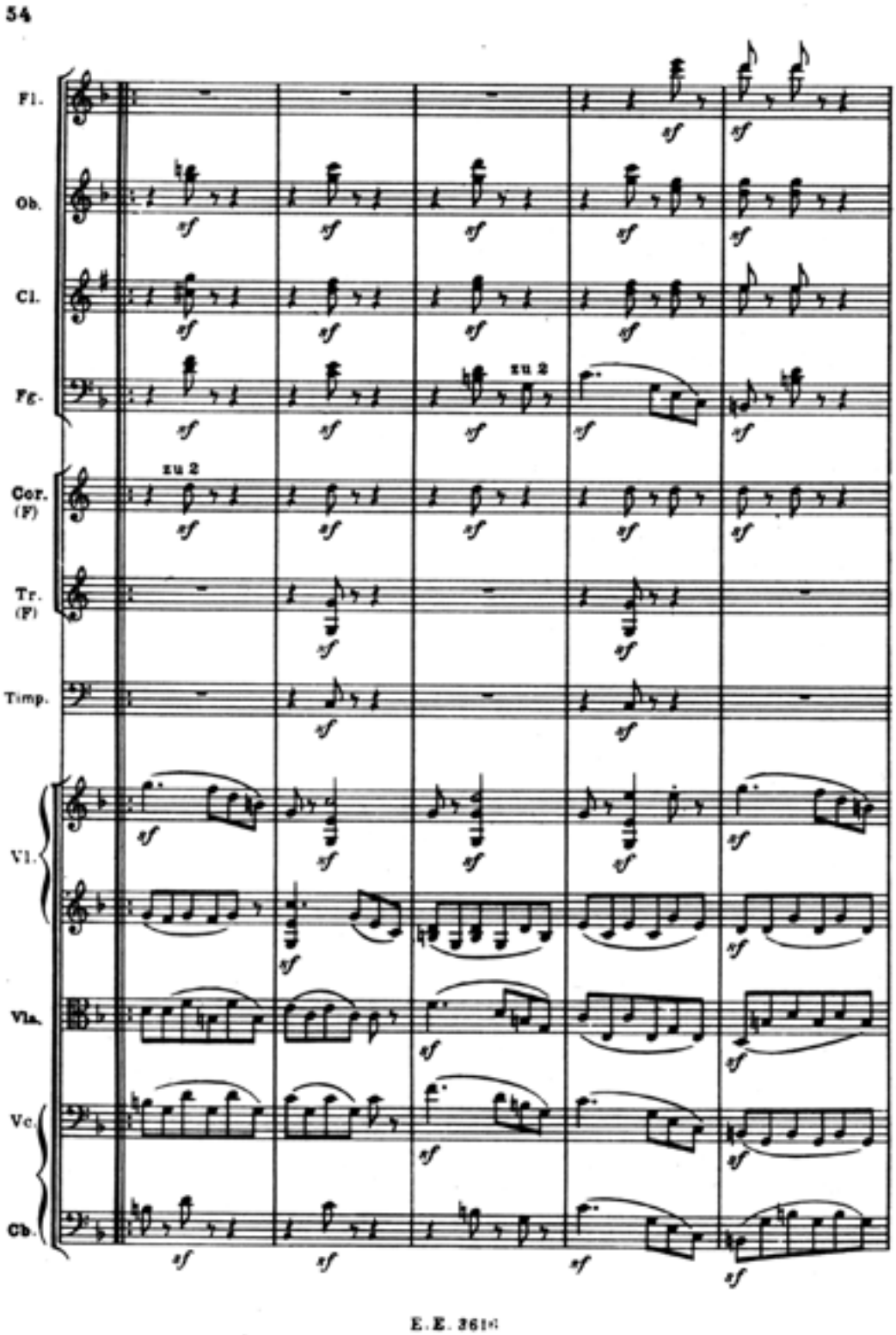

E. E. 3616

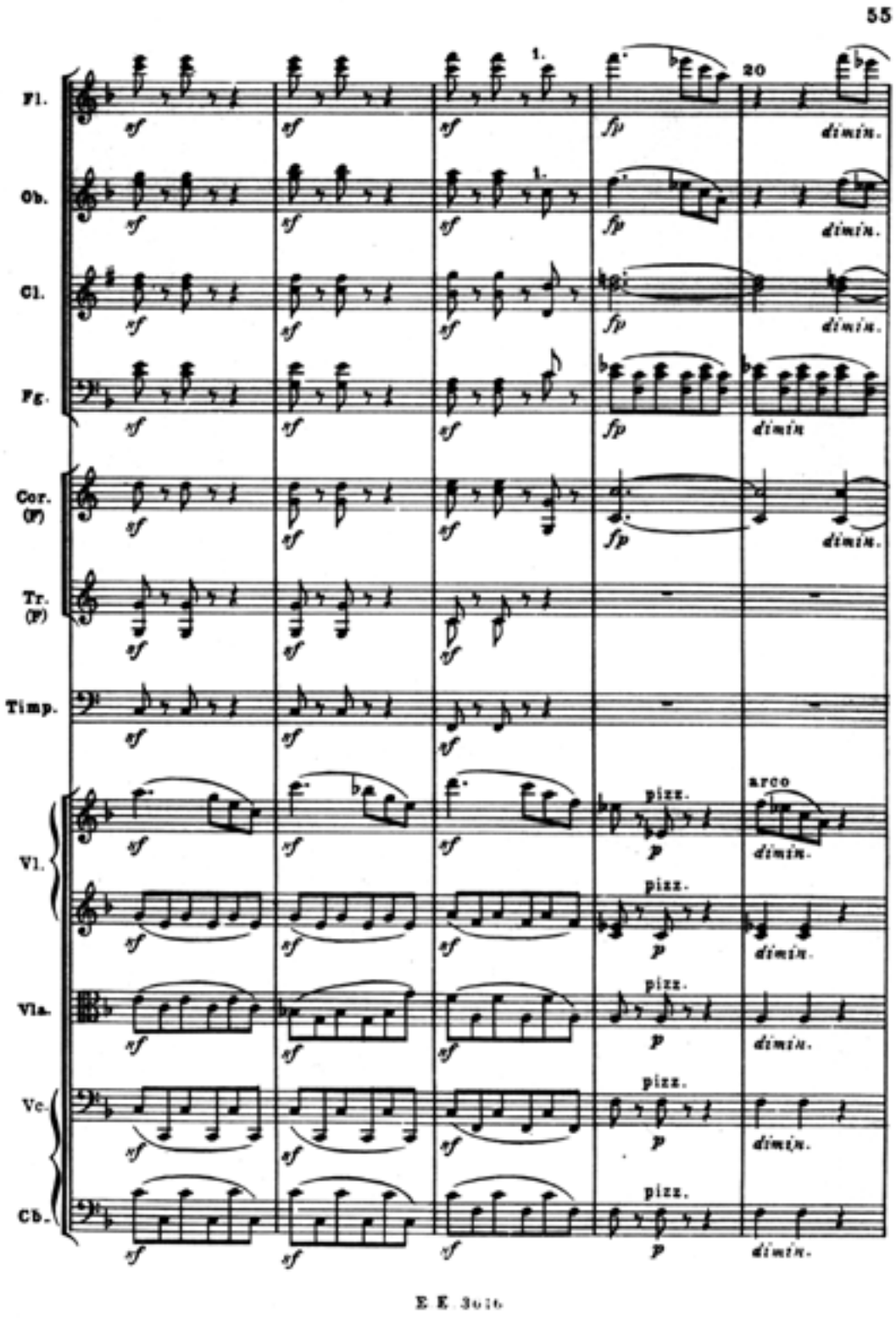

50
Fl.
Ob.
Cl.
Fg.
Cor (B)
Vl.
Vla.
Vc. e Cb.
dimin.
p
pp
arco
sempre pp
ff
E. E. 3616


51
Fl.
Ob.
Cl.
Fg.
Cor. (B)
Vl.
Vla.
Vc. e Cb.
zu 2
80
cresc.
E. E. 3616

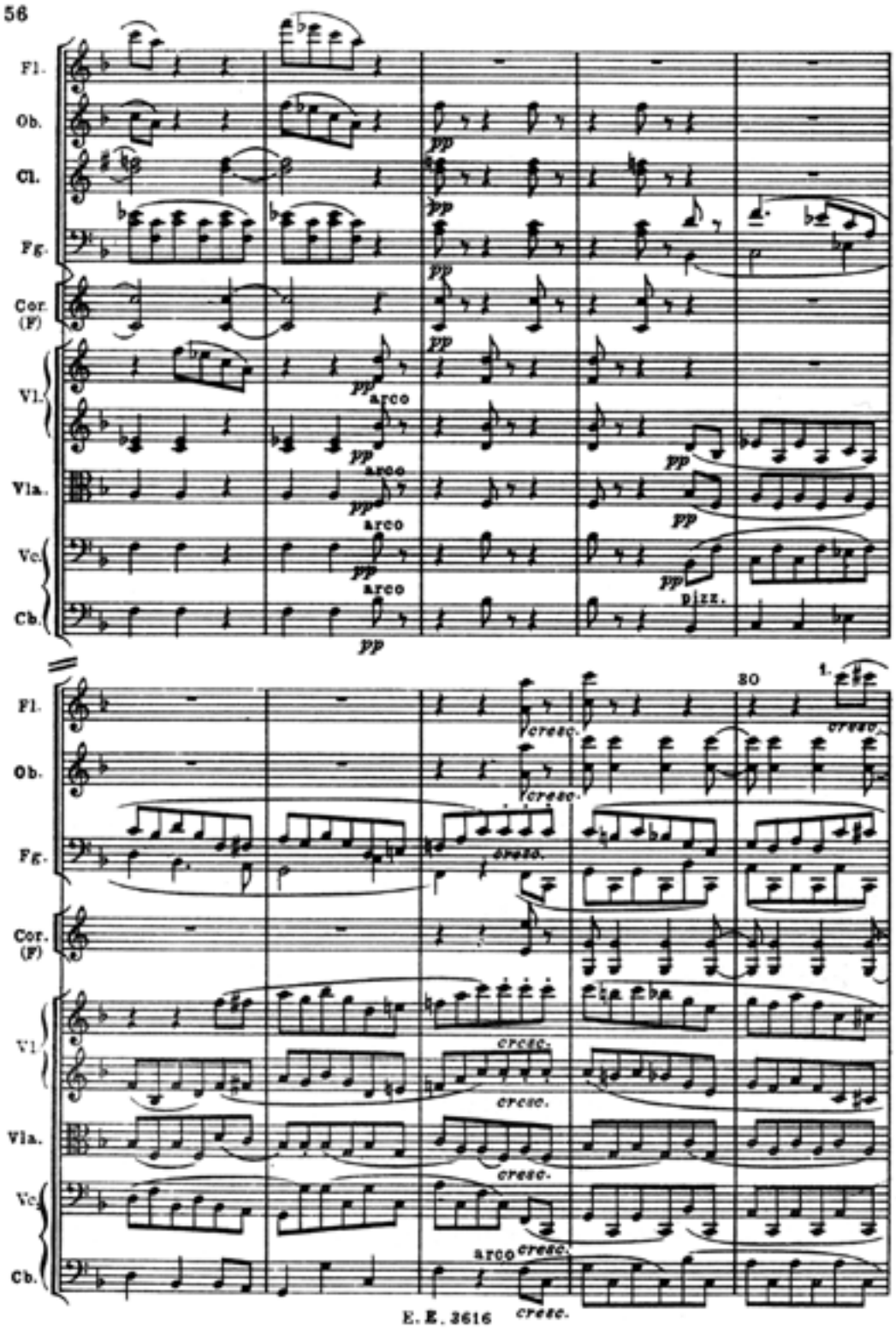

52
III
Tempo di Menuetto (♩= 126)
2 Flauti
2 Oboi
2 Clarinetti in B
2 Fagotti
2 Corni in F
2 Trombe in F
Timpani in F.C
Violino I
Violino II
Viola
Violoncello
Contrabasso
1.
cresc.
E.E. 3616

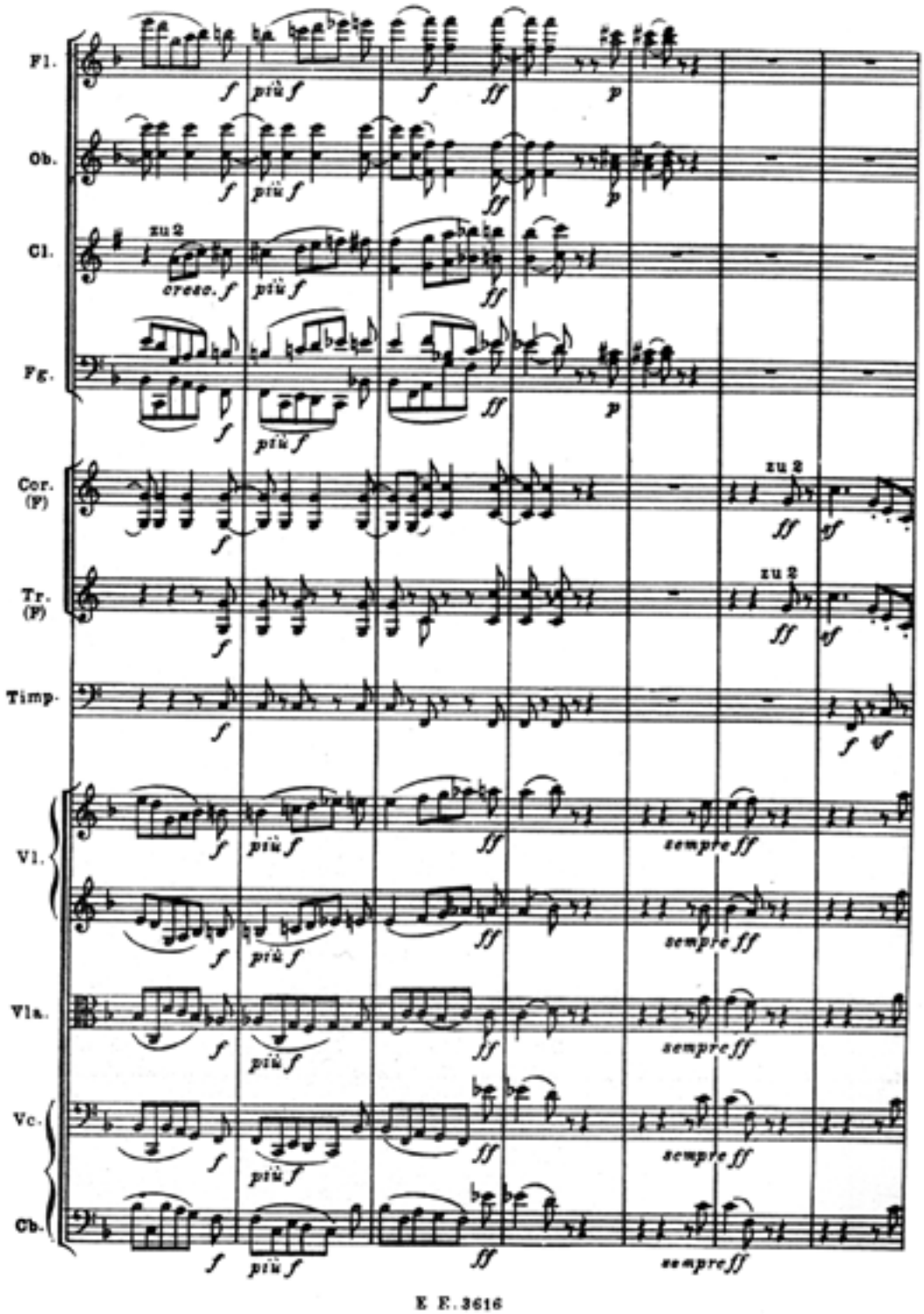

53
10
1.
2.
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
E. E. 3616

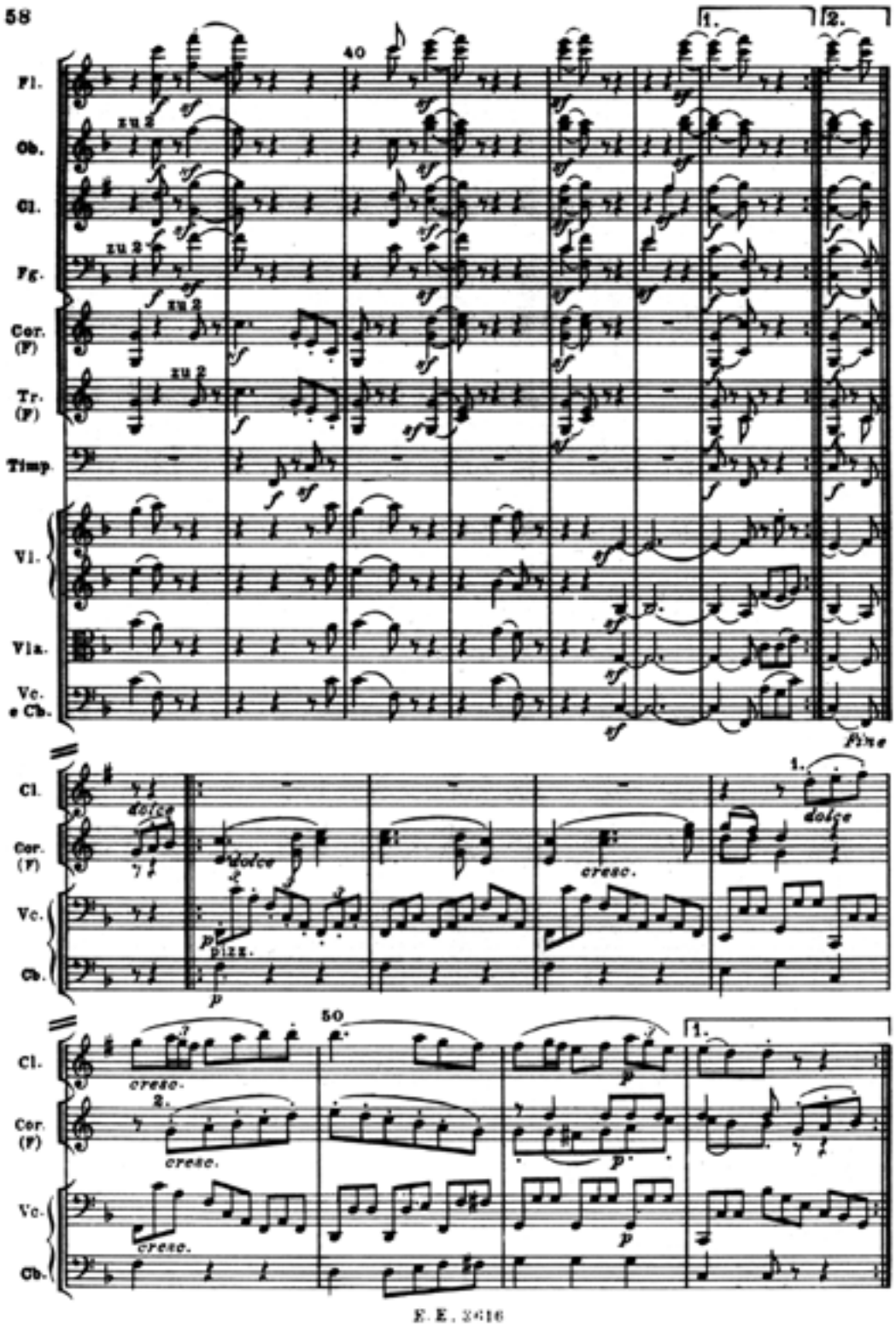

54
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
zu 2
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
sf
E. E. 361

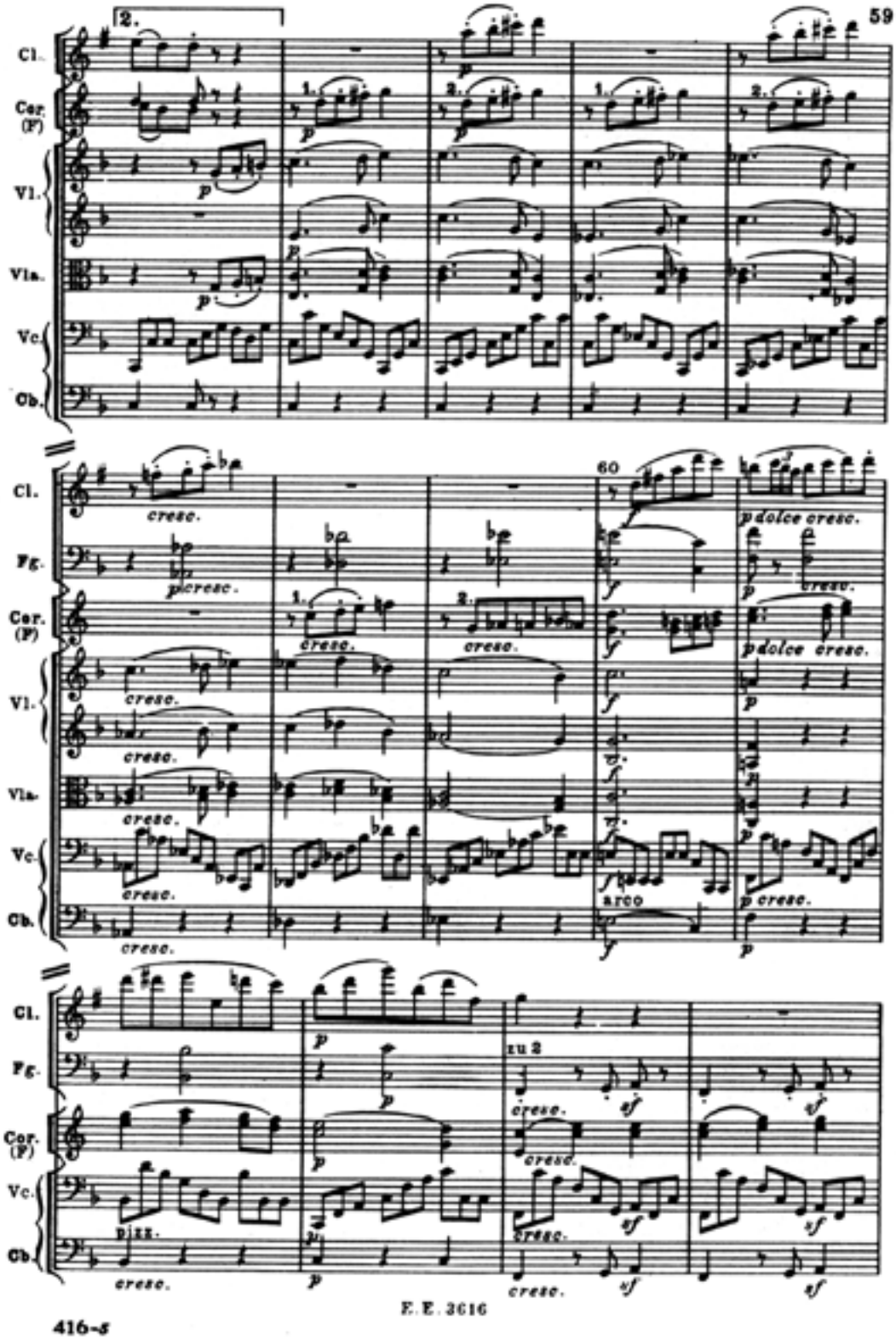

55
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
1.
20
sf
fp
dimin.
pizz.
arco
p

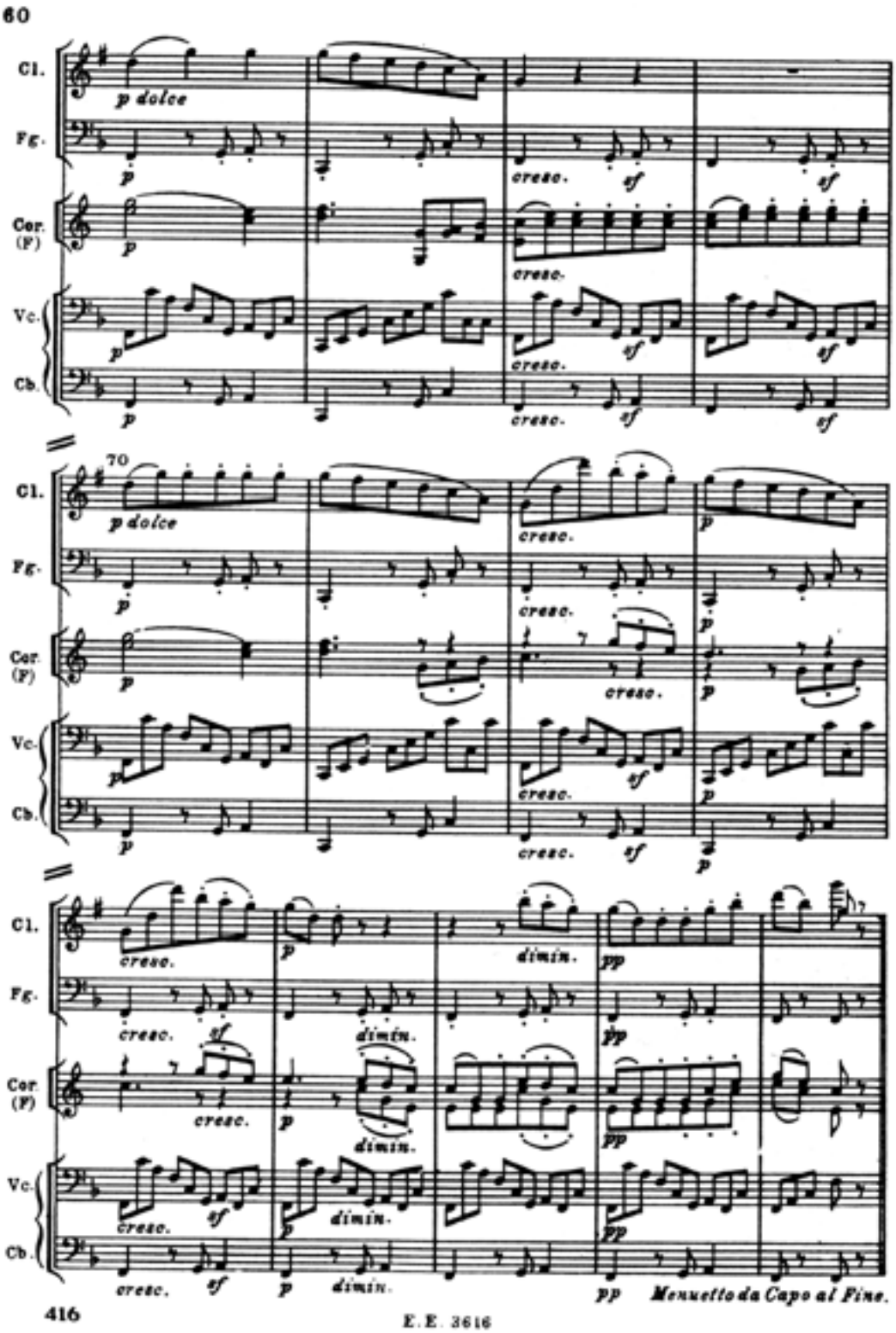
E E 3016

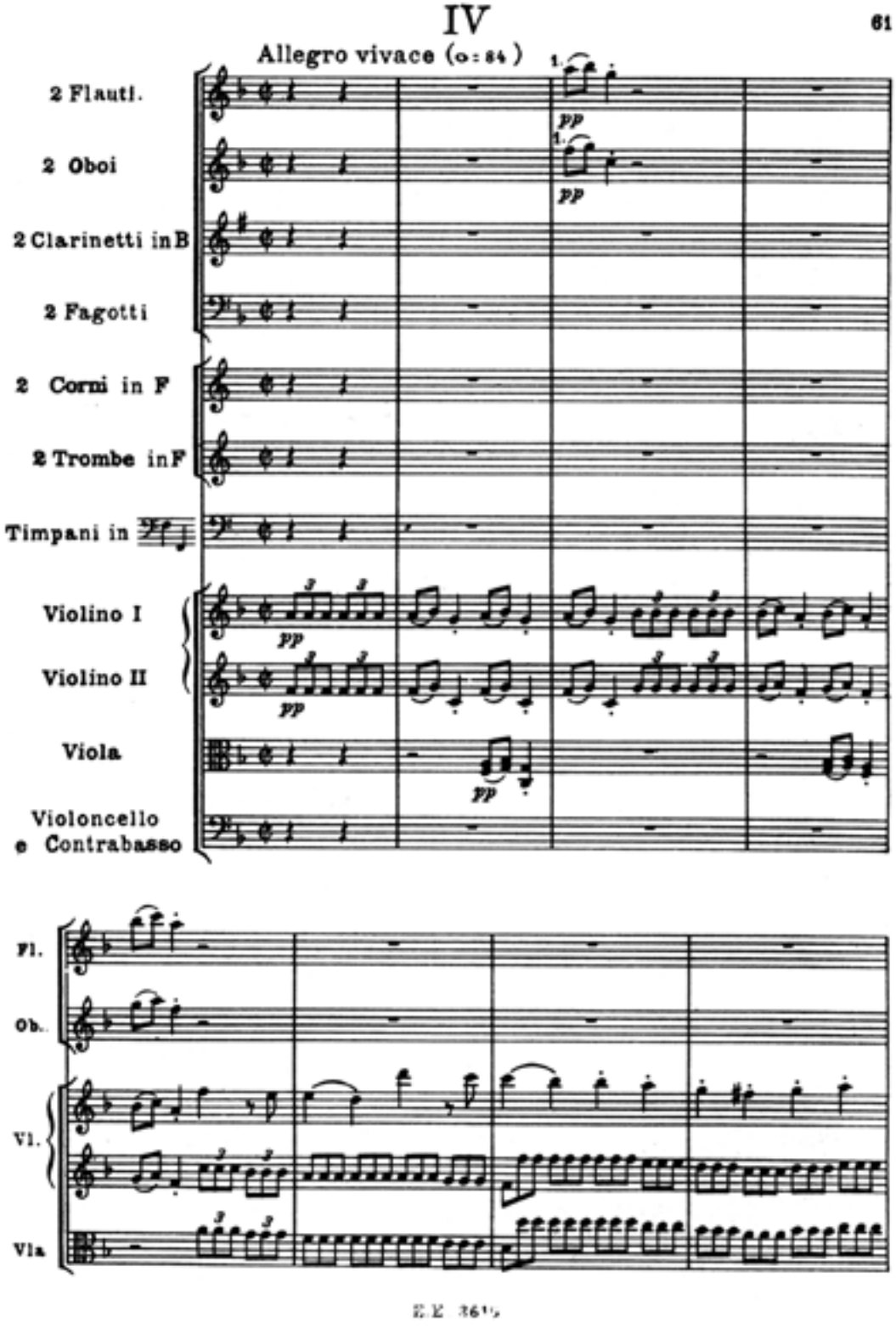

56
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
pp
arco
pizz.
80
1.
cresc.
E. E. 3616

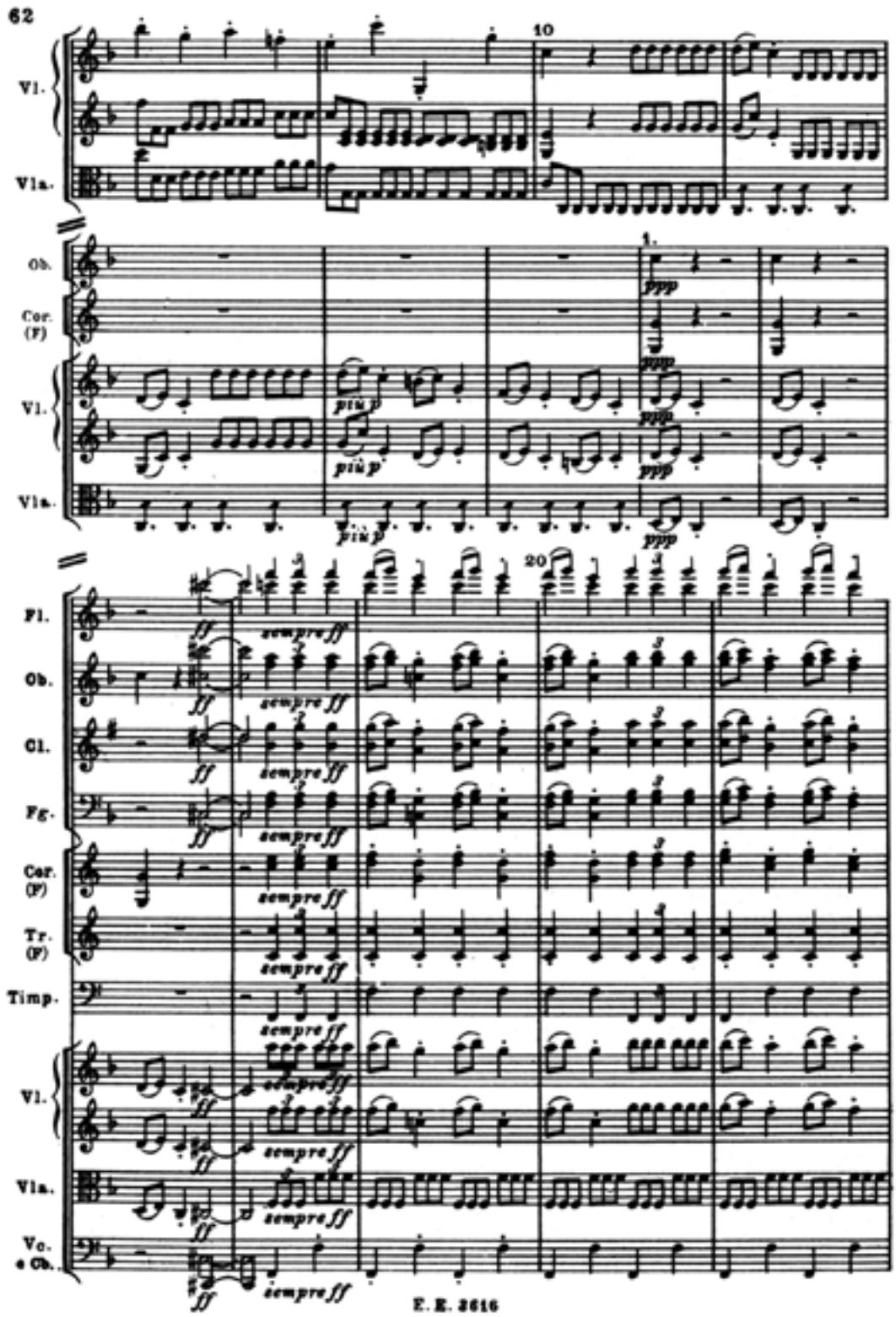

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
zu 2
cresc.
più f
sempre ff

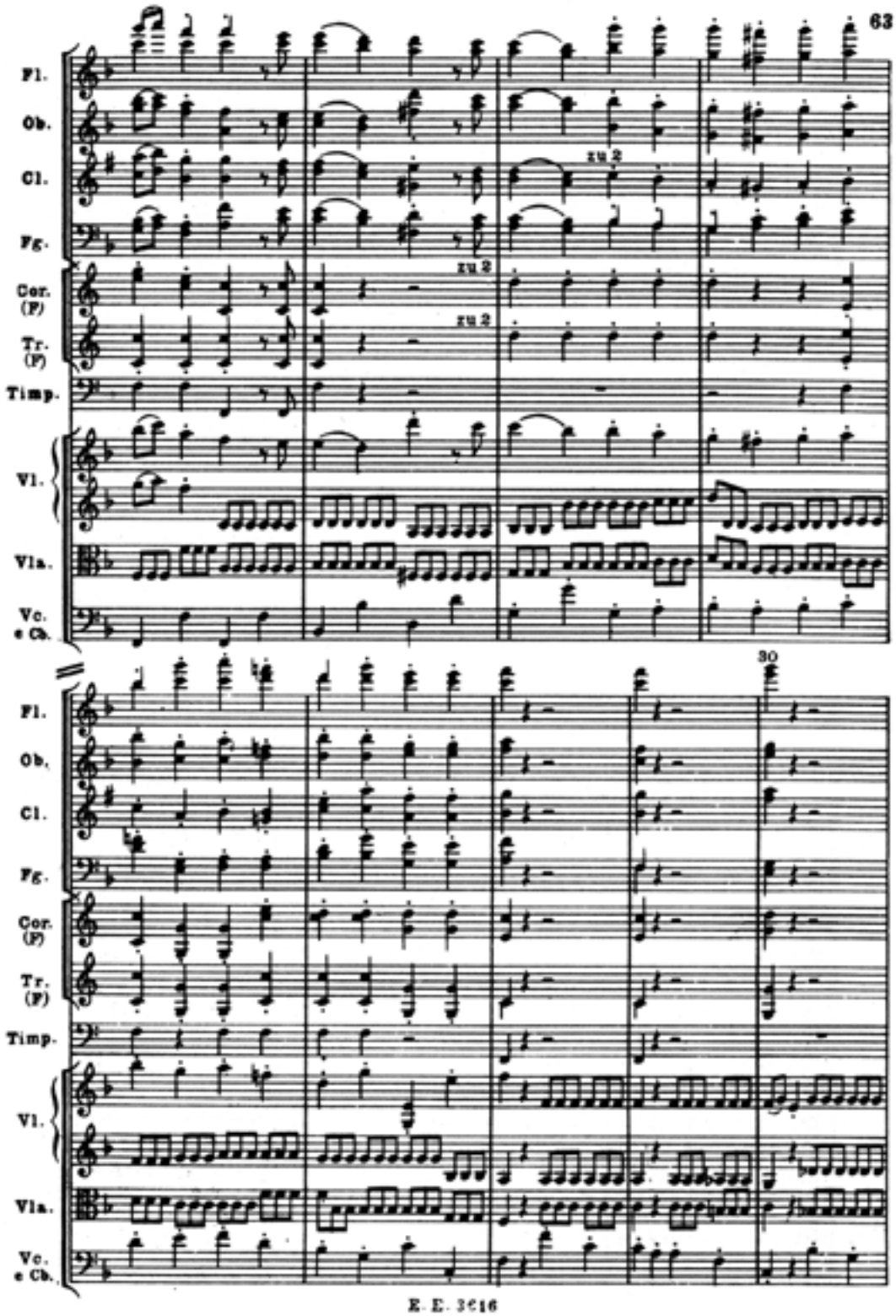

58
40
1.
2.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
fine
dolce
cresc.
pizz.
50
E. E. 2616

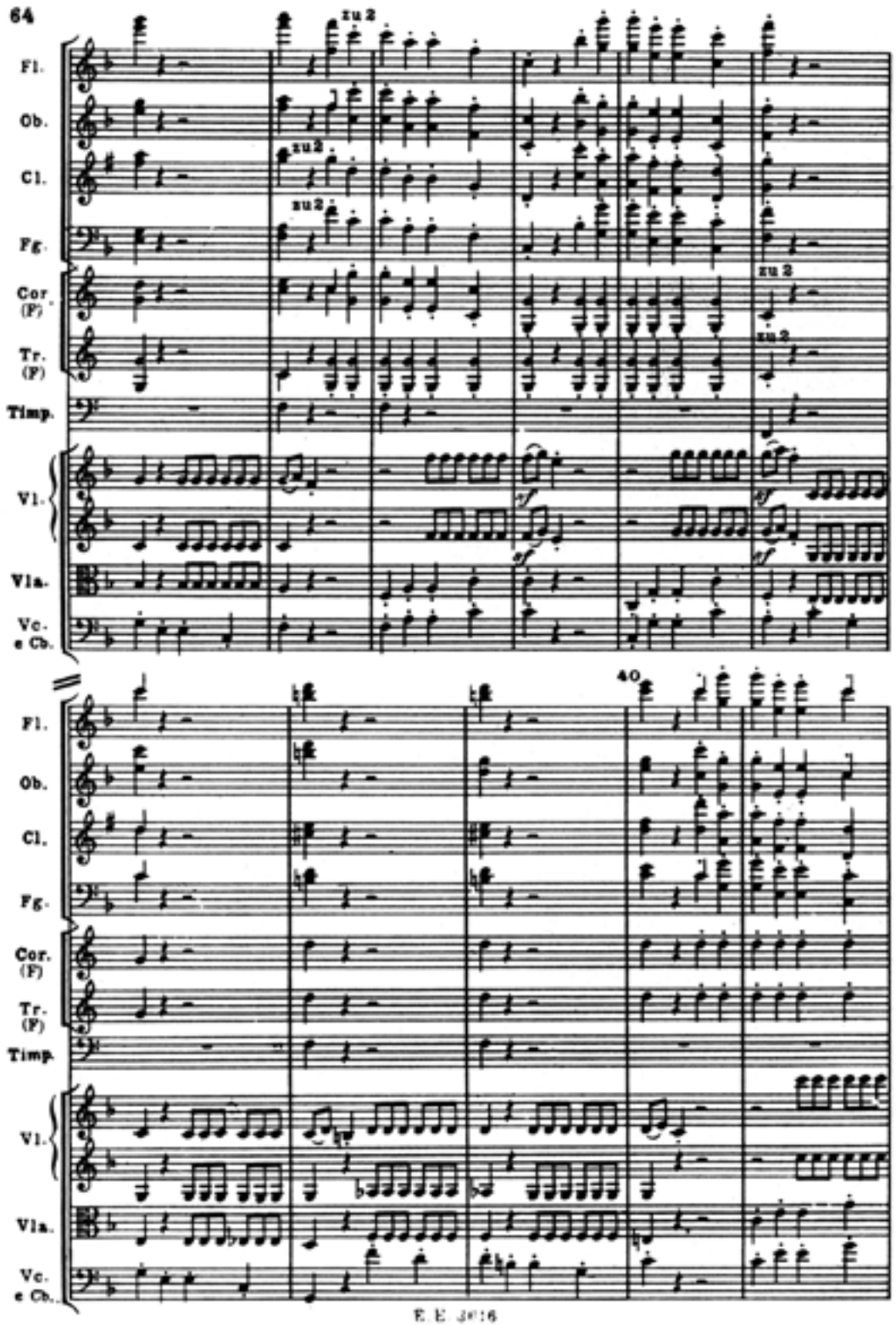

59
Cl.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
Fg.
cresc.
p dolce cresc.
arco
pizz.
zu 2
E. E. 3616
416-s

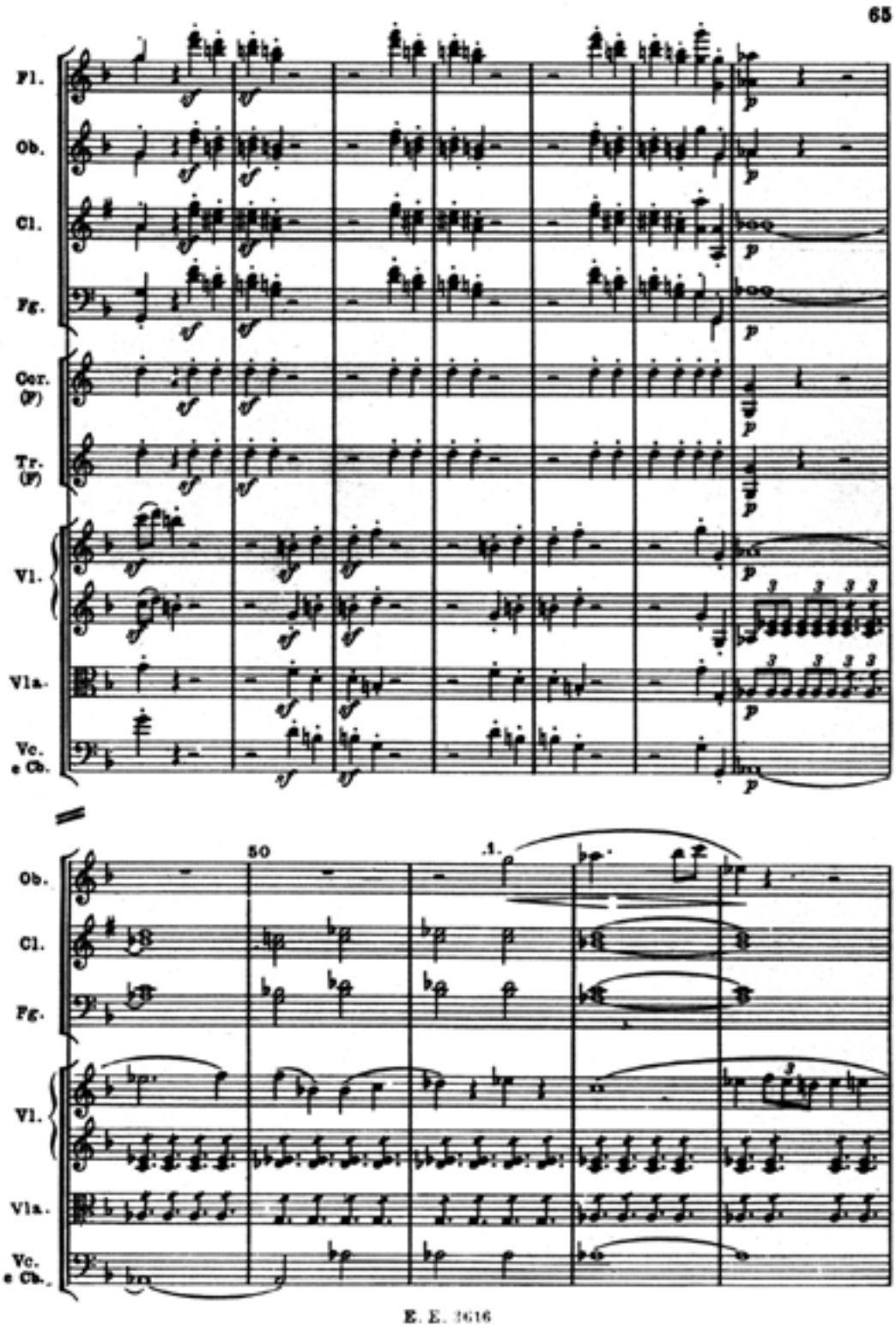

60
Cl.
Fg.
Cor. (F)
Vc.
Cb.
p dolce
cresc.
sf
70
dimin.
pp
Menuetto da Capo al Fine.
416
E. E. 3616


IV
61
Allegro vivace (o: 84)
2 Flauti.
2 Oboi
2 Clarinetti in B
2 Fagotti
2 Corni in F
2 Trombe in F
Timpani in
Violino I
Violino II
Viola
Violoncello
e Contrabasso
pp
Fl.
Ob.
Vl.
Vla

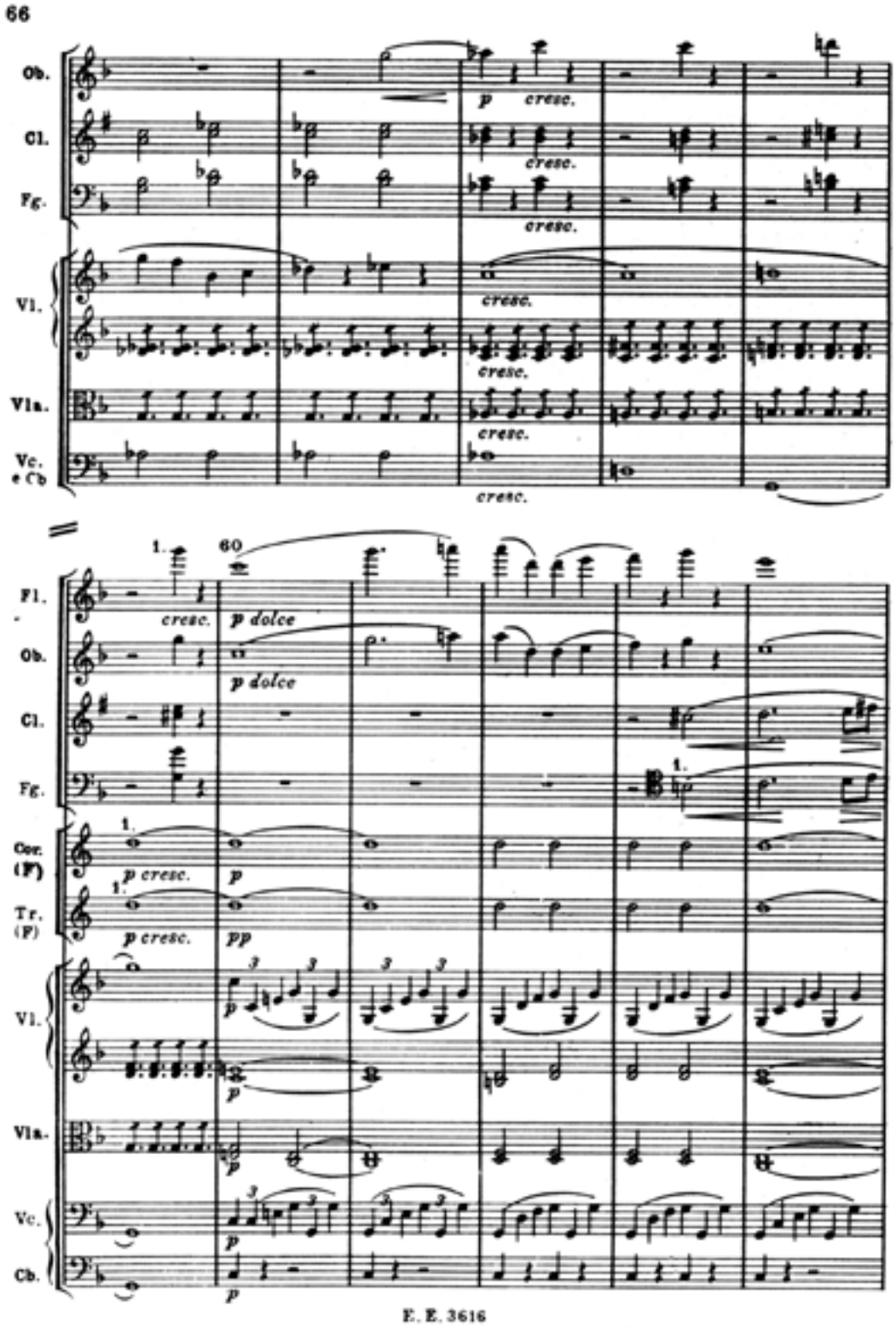

62
10
Vl.
Vla.
Ob.
Cor. (F)
1.
ppp
Vl.
più p
Vla.
20
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
ff
sempre ff
E. E. 3616

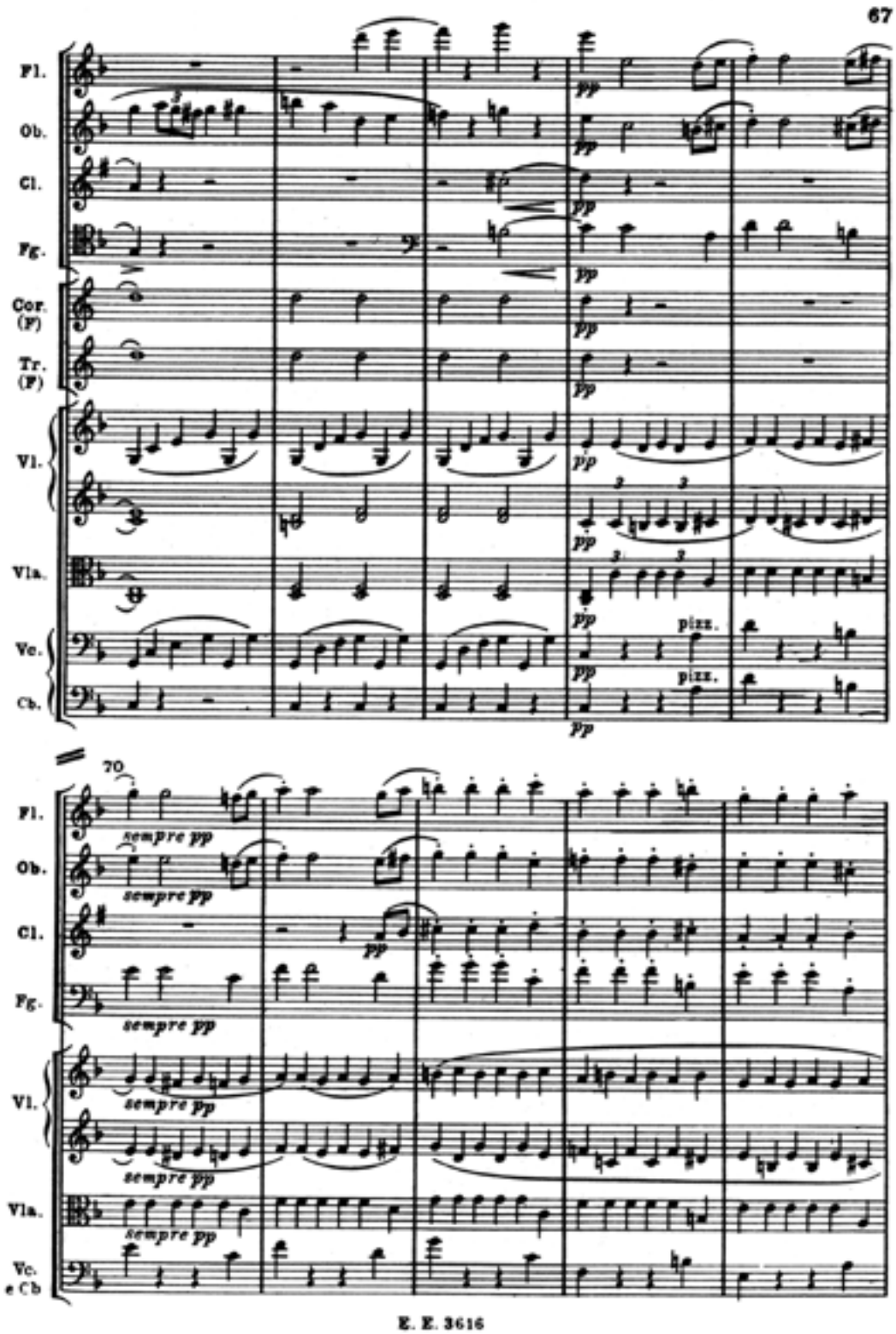

63
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
zu 2
zu 2
zu 2
30
E. E. 3616

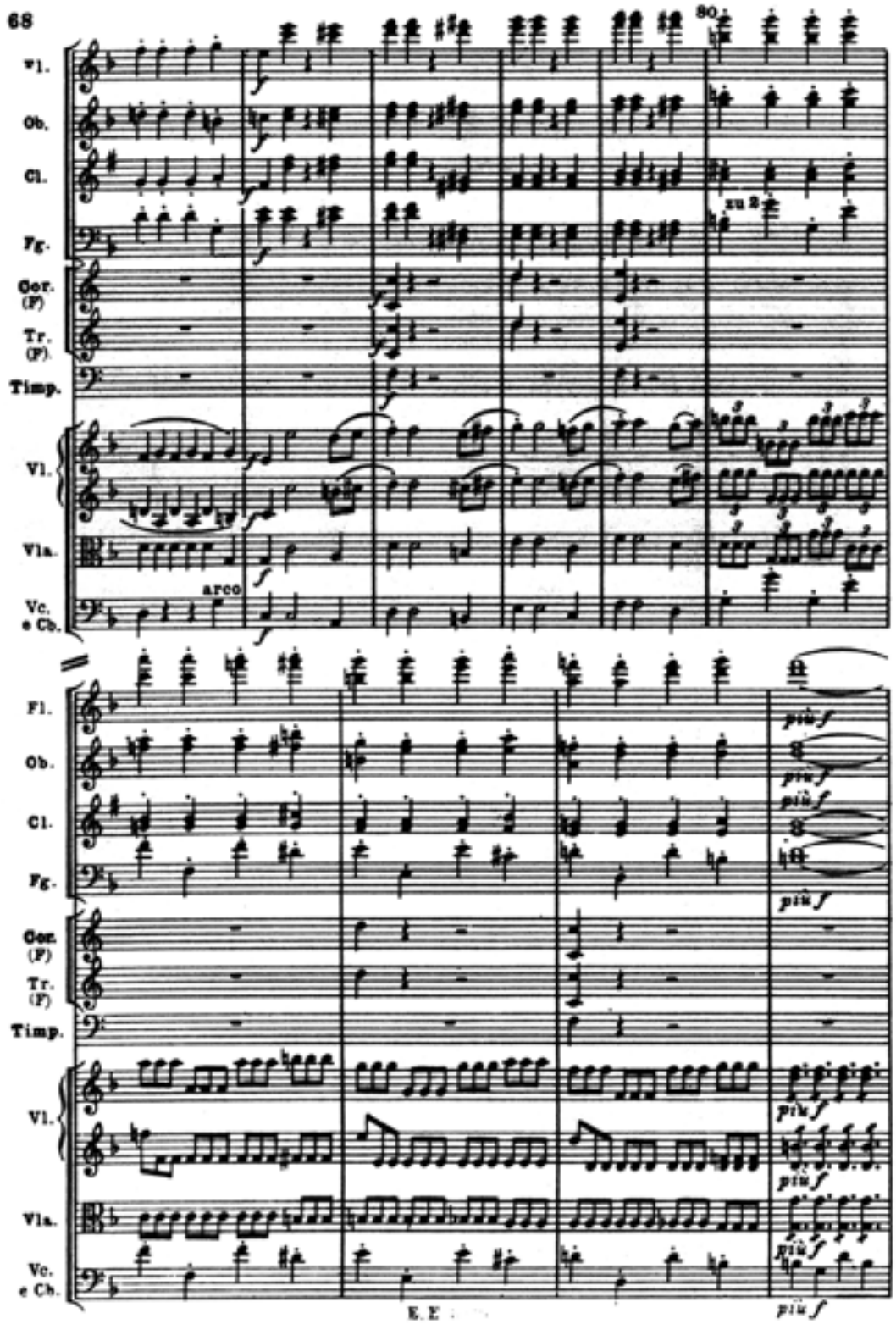

64
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
zu 2
40

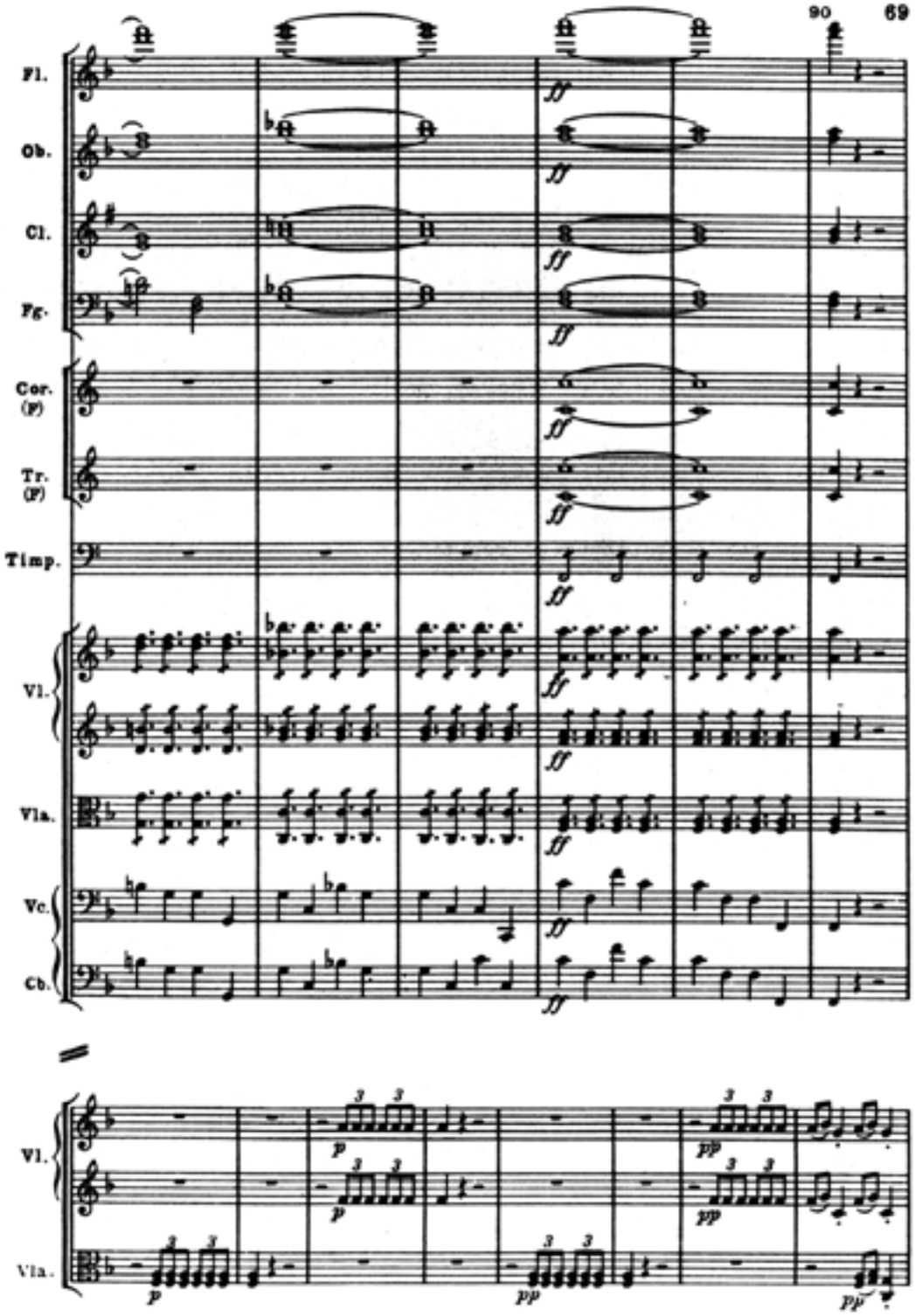


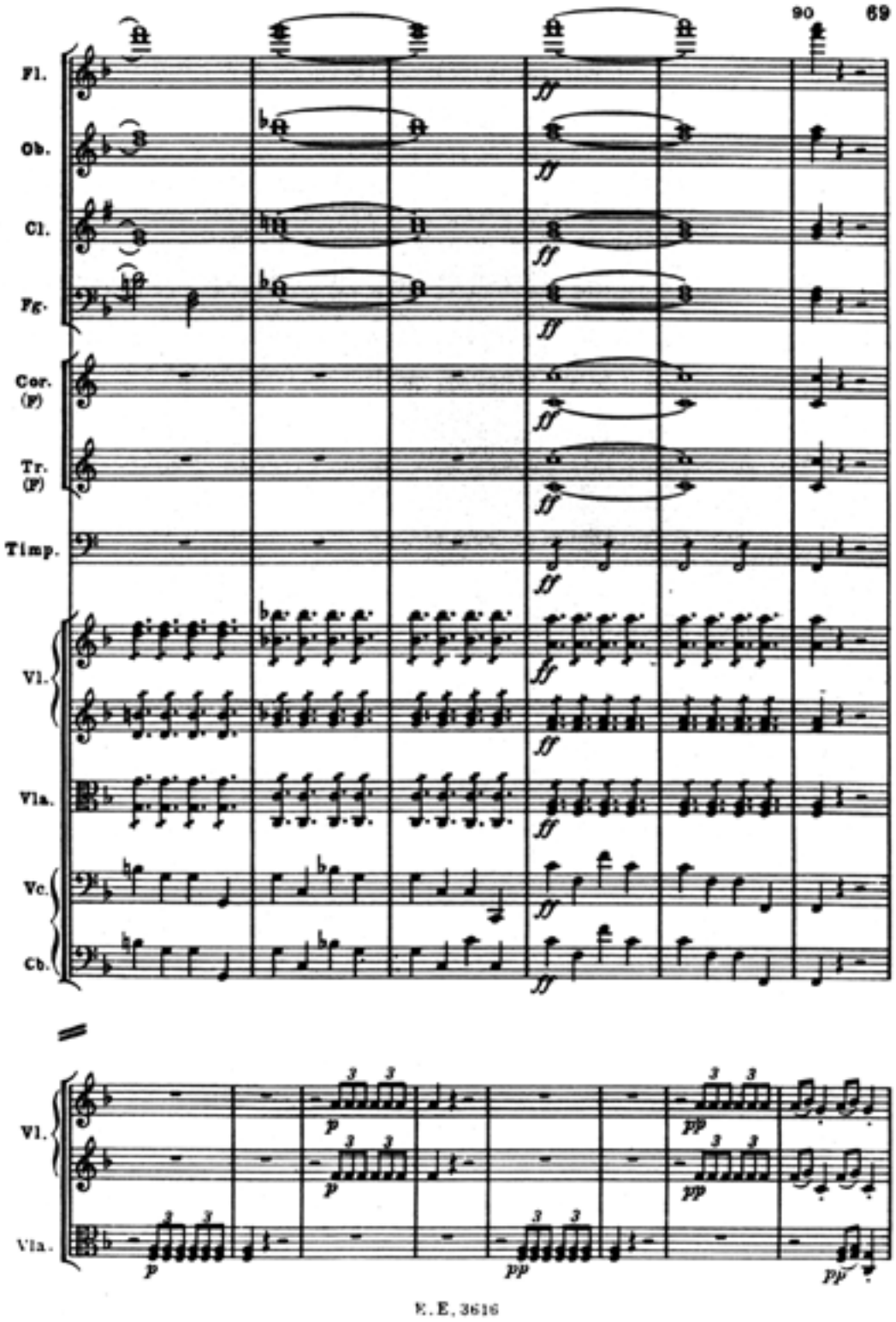

E. E. 1616


66
Ob.
Cl.
Fg.
Vl.
Vla.
Vc. e Cb
p cresc.
cresc.
1.
60
Fl.
p dolce
Cor. (F)
Tr. (F)
p cresc.
pp
E. E. 3616

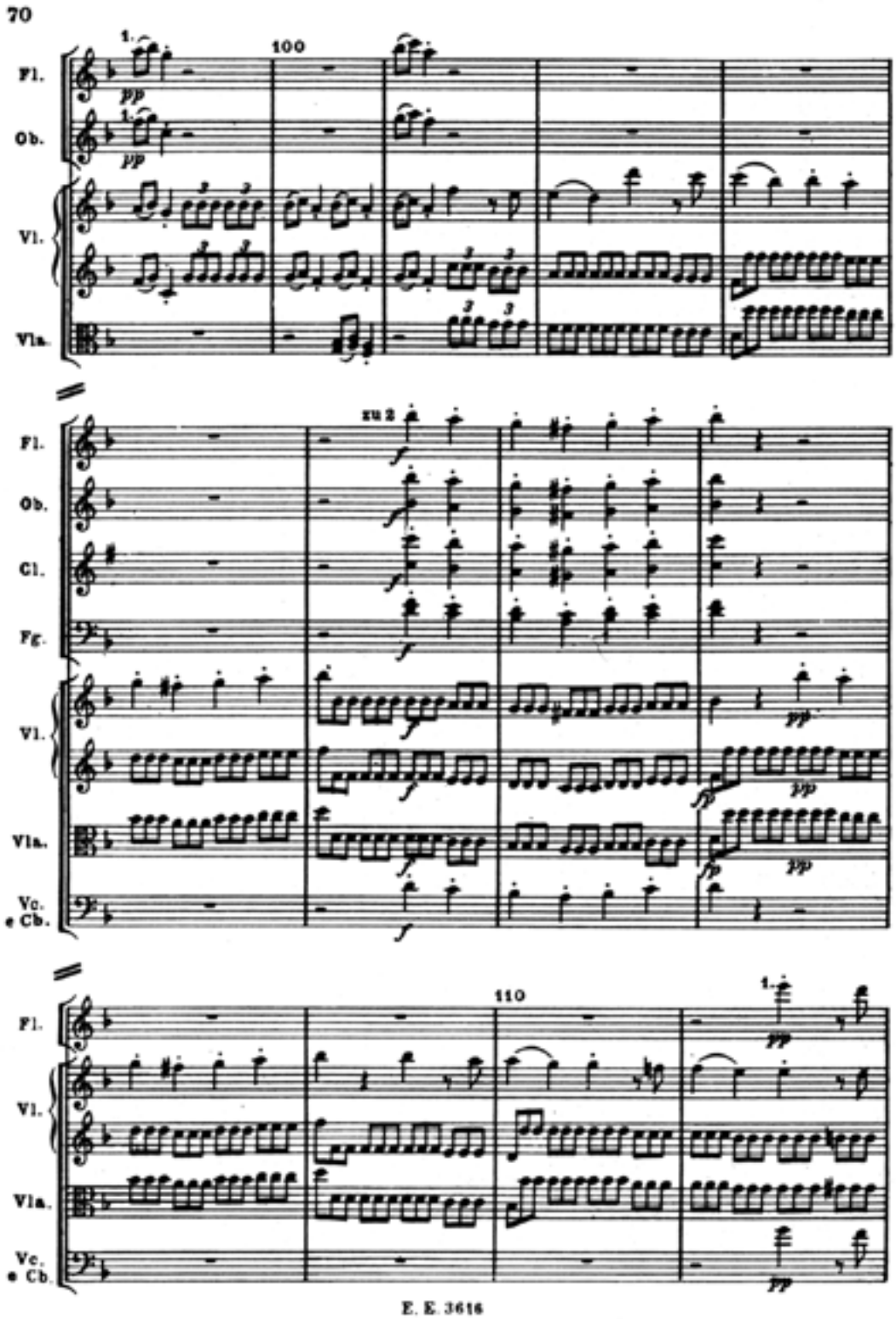

67
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Vl.
Vla.
Vc.
Cb.
pp
pizz.
70
sempre pp
E. E. 3616


68
80
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
arco
zu 2
più f
E. E.

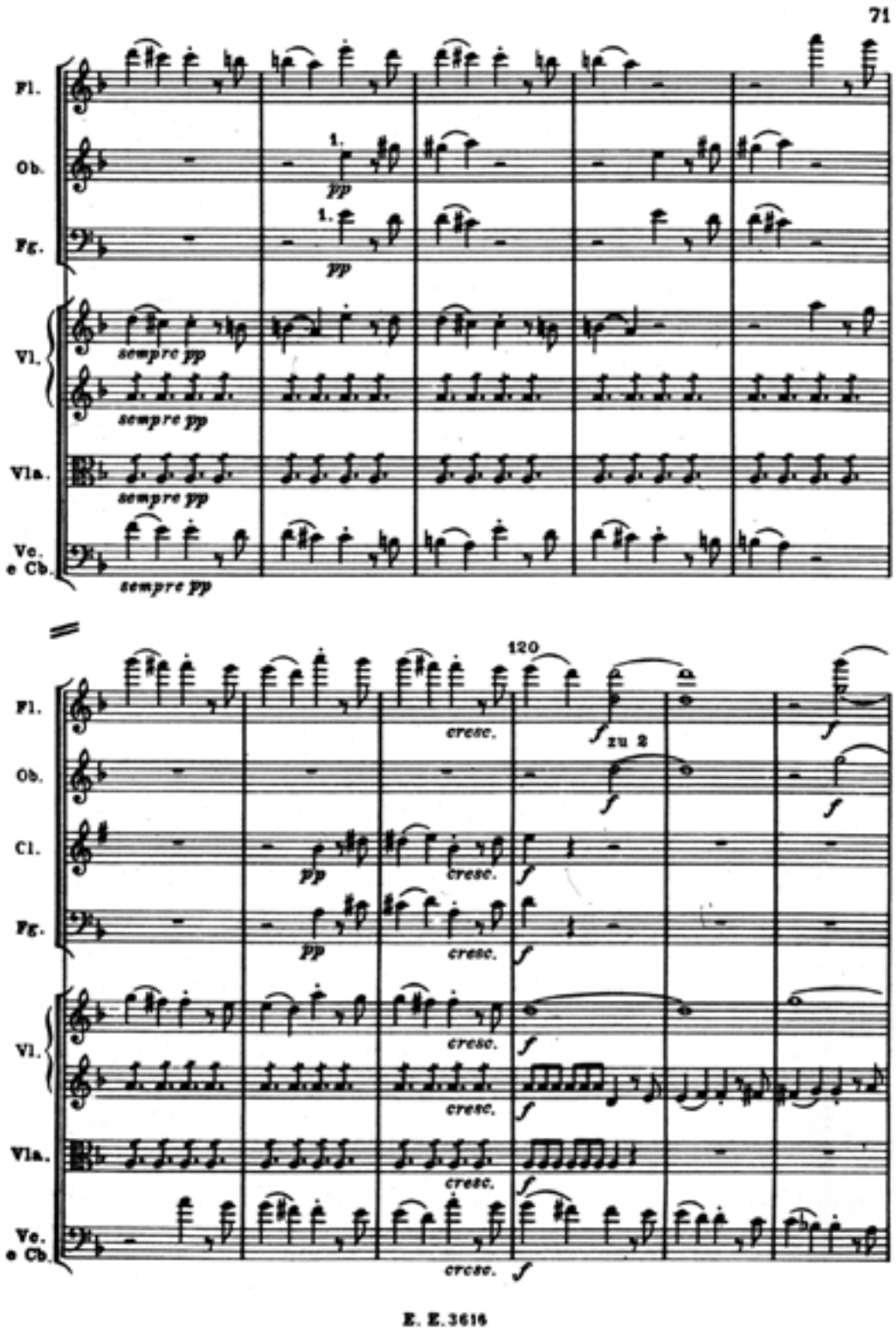

90
69
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc.
Cb.
ff
Vl.
Vla.
p
pp

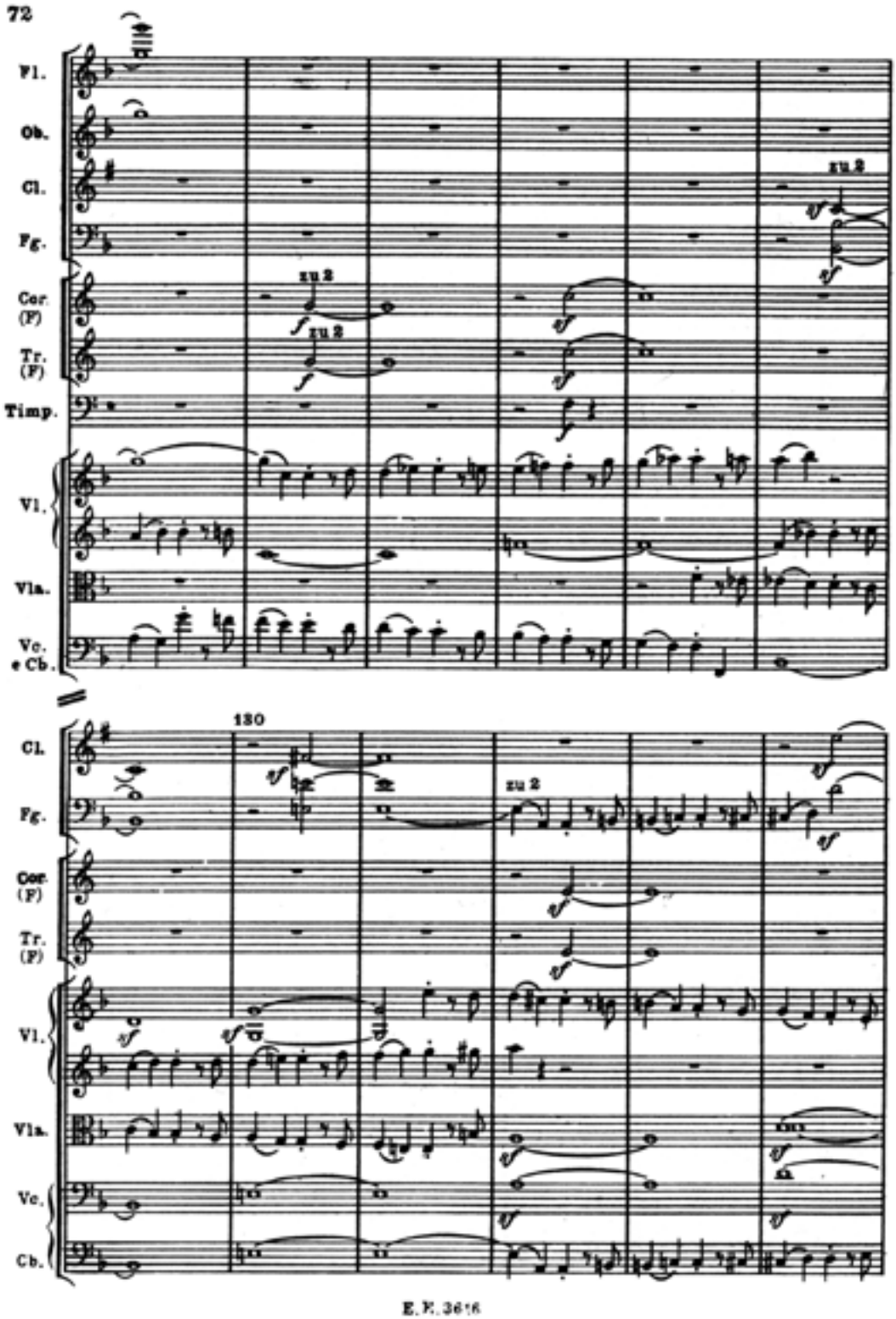


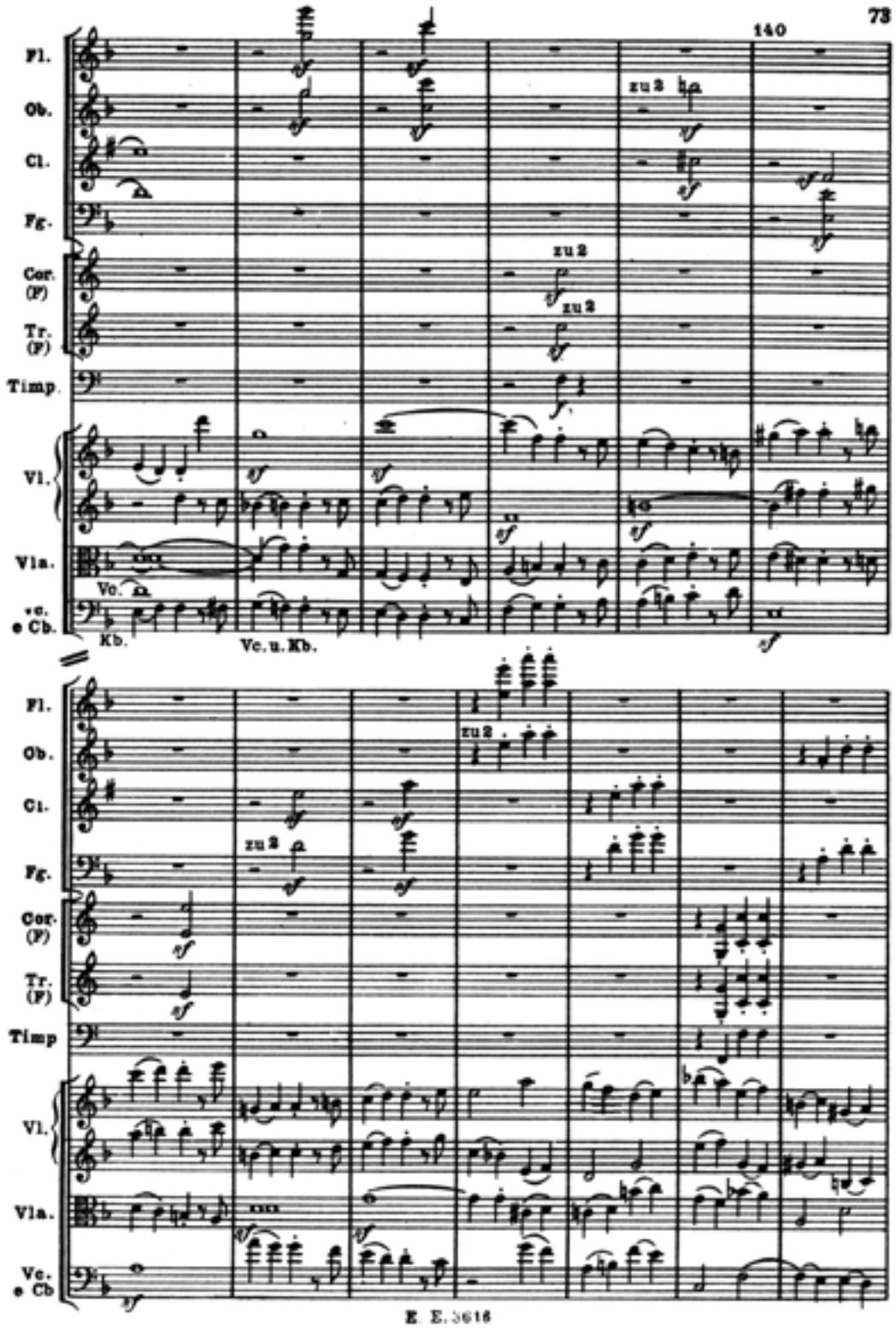

E. E. 3616

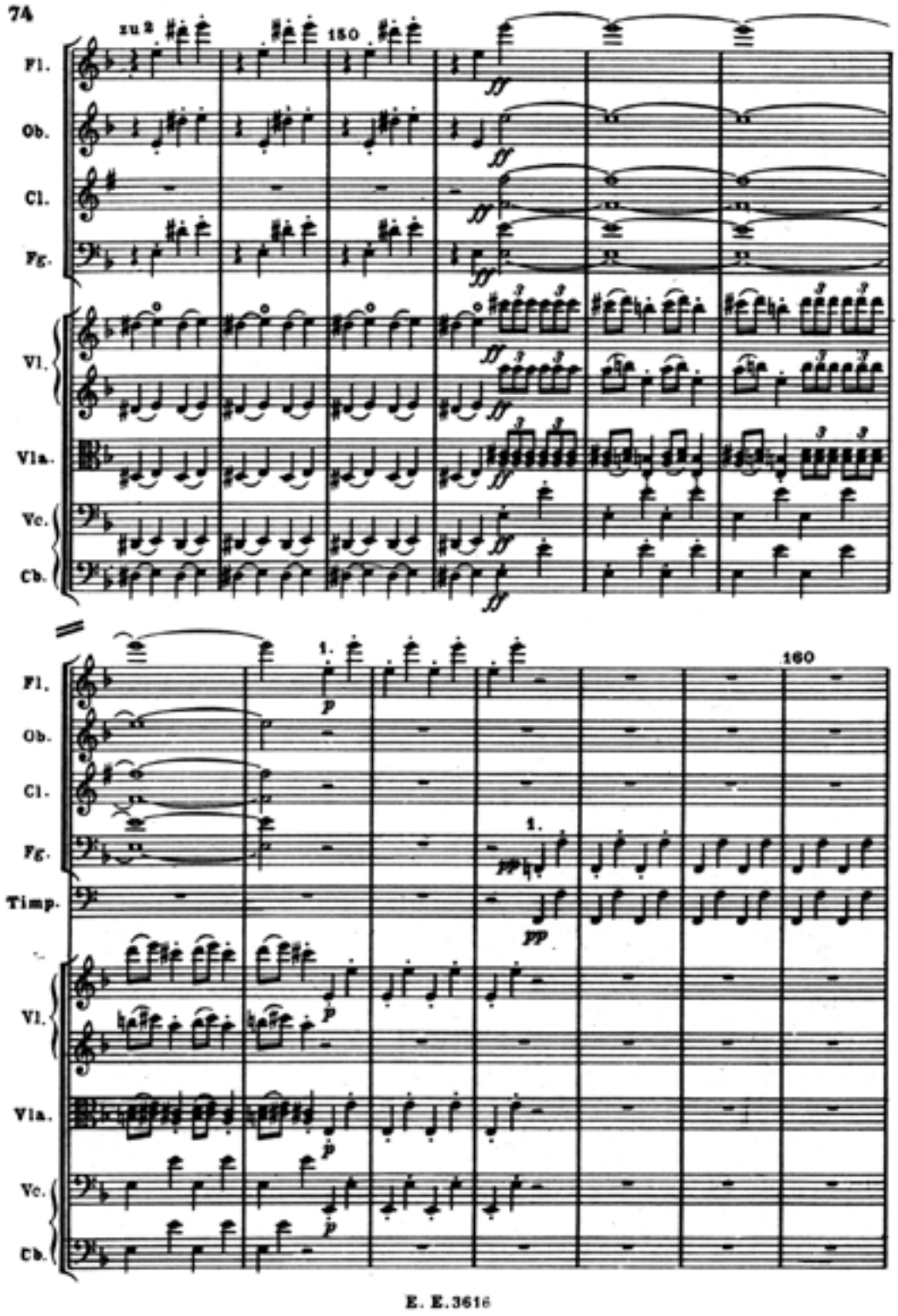



E. E. 3616

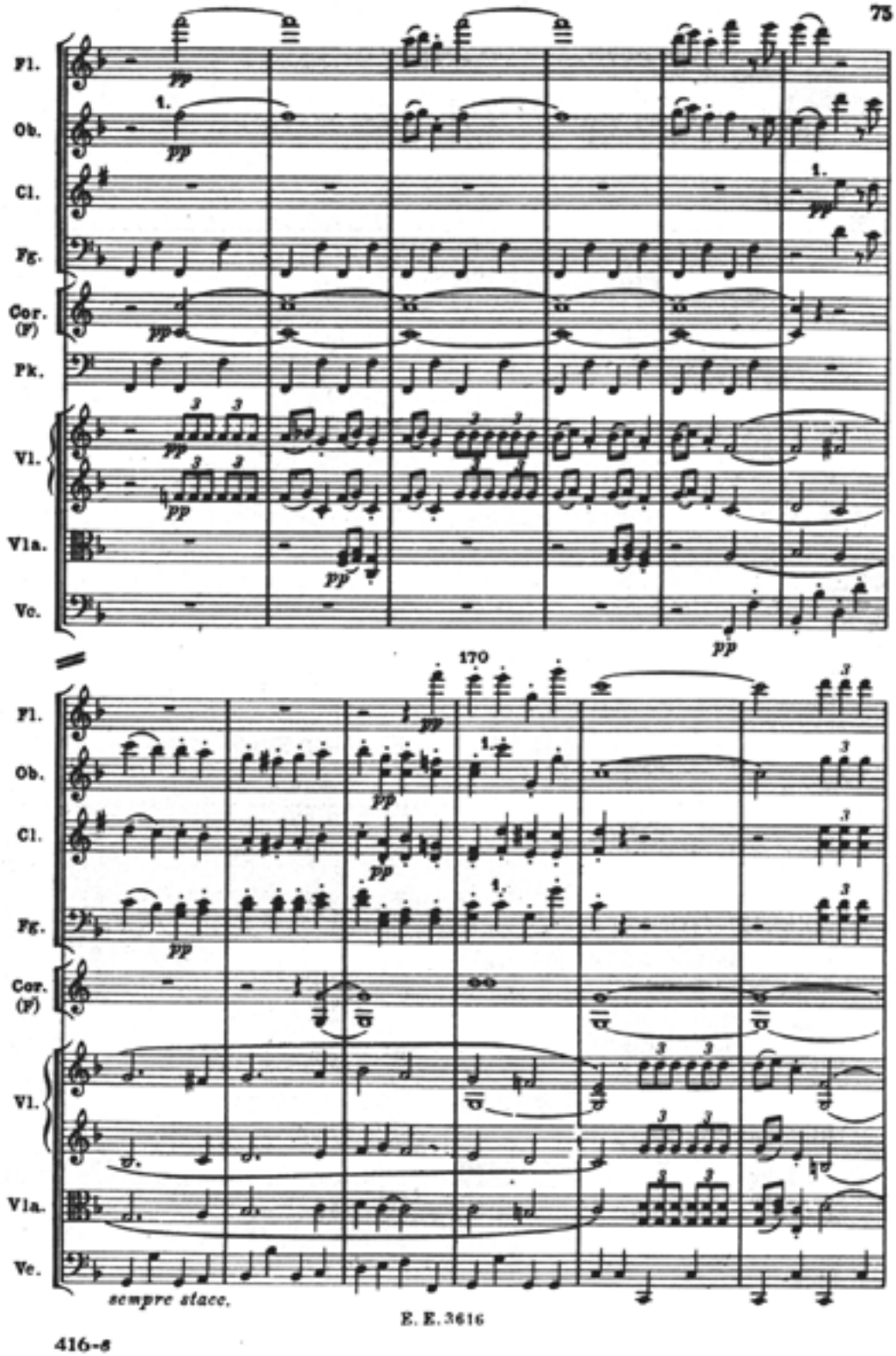

71
Fl.
Ob.
Fg.
Vl.
Vla.
Vc. e Cb.
1.
pp
sempre pp
120
cresc.
f
zu 2
Cl.
E. E. 3616

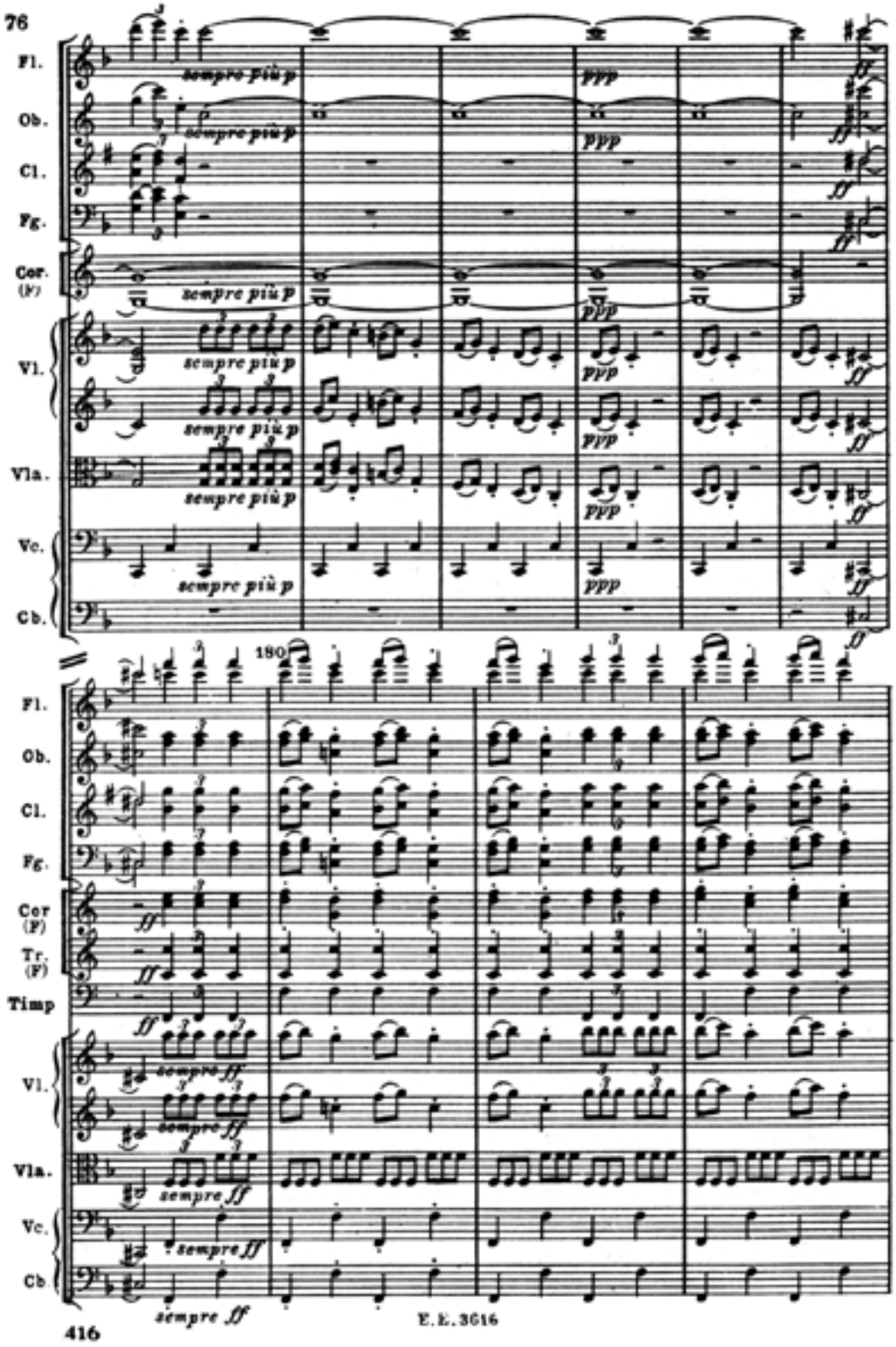

72
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
zu 2
130
Cb.
E. F. 3616

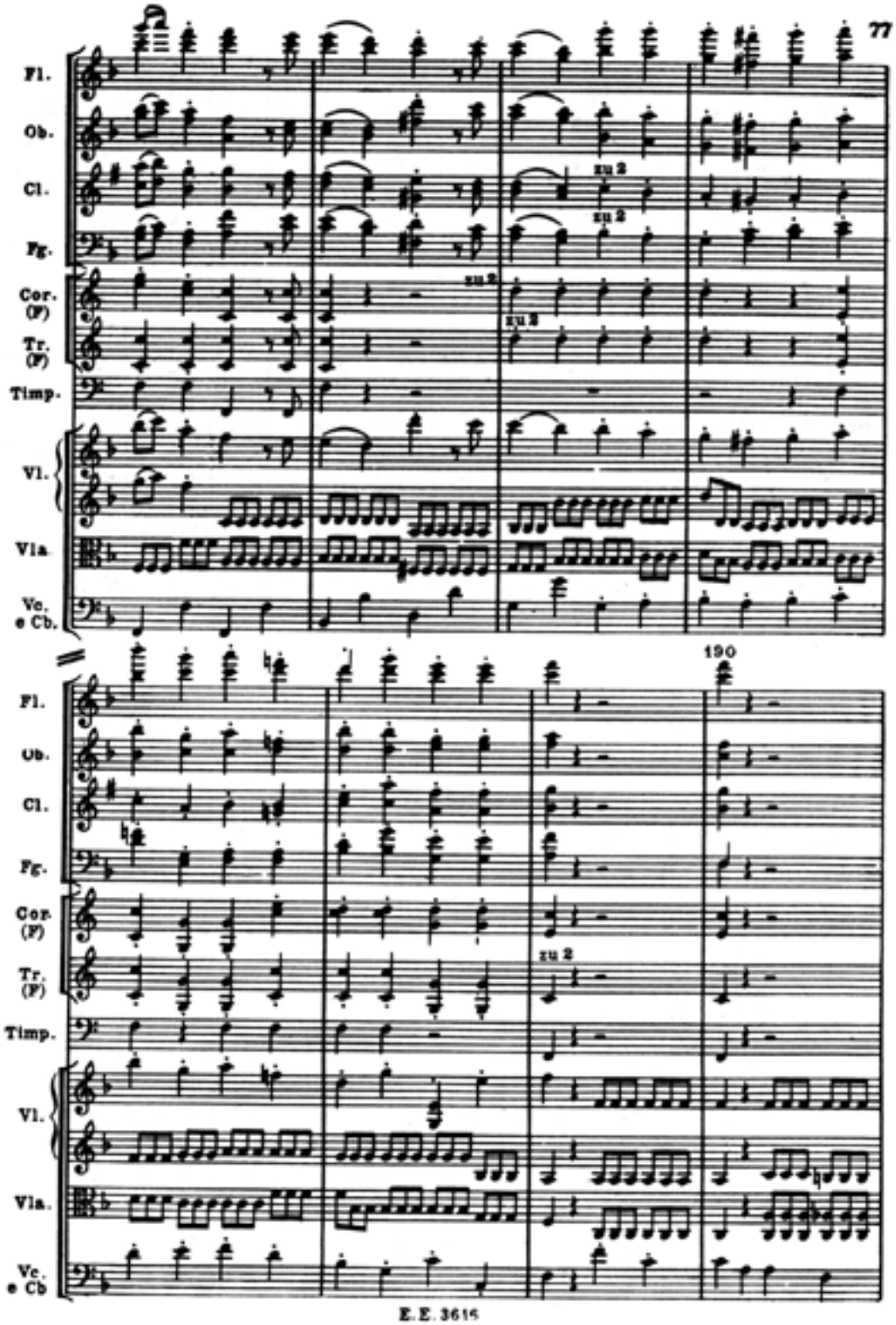

73
140
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
zu 2
Kb.
Vc. u. Kb.
E. E. 3616

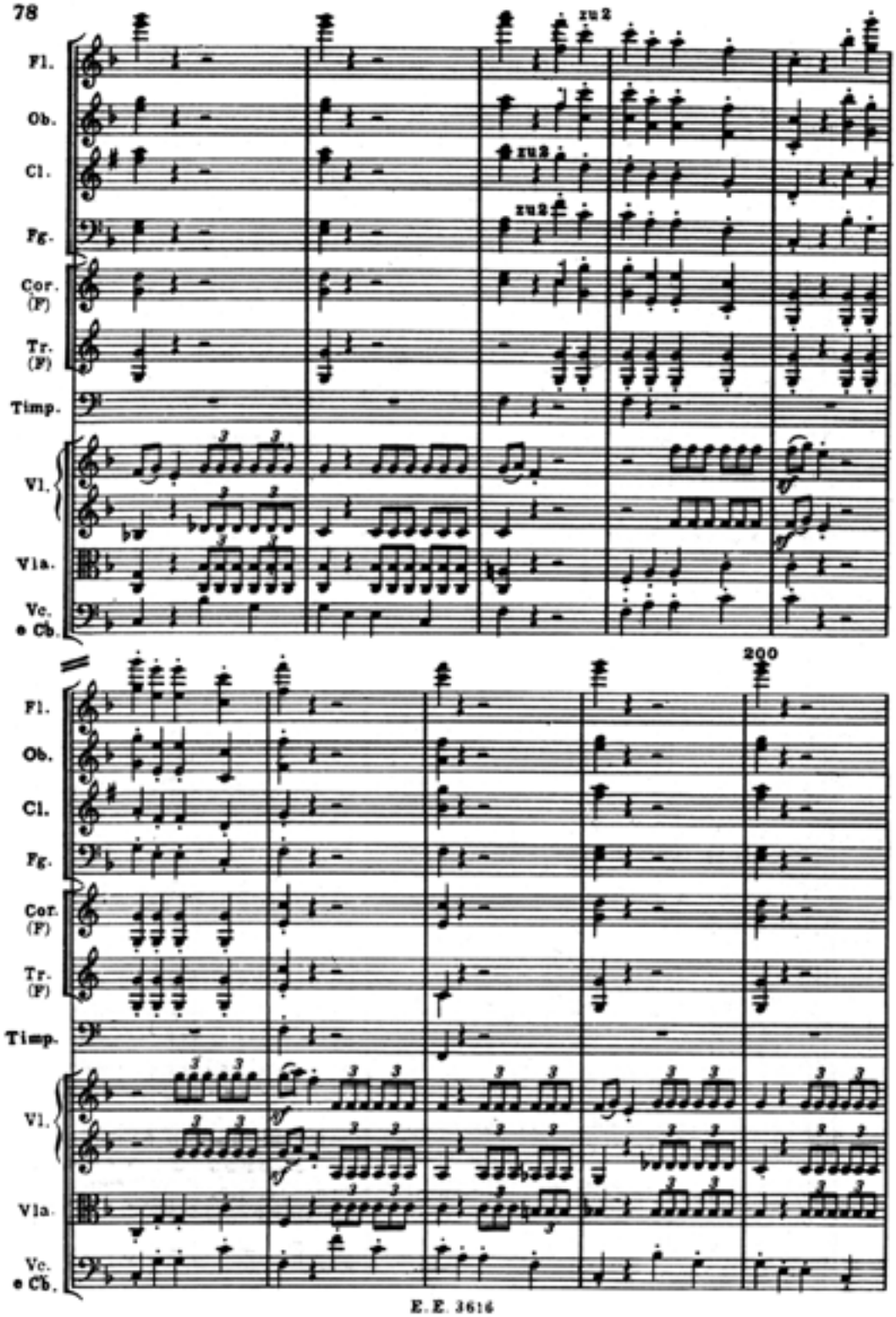


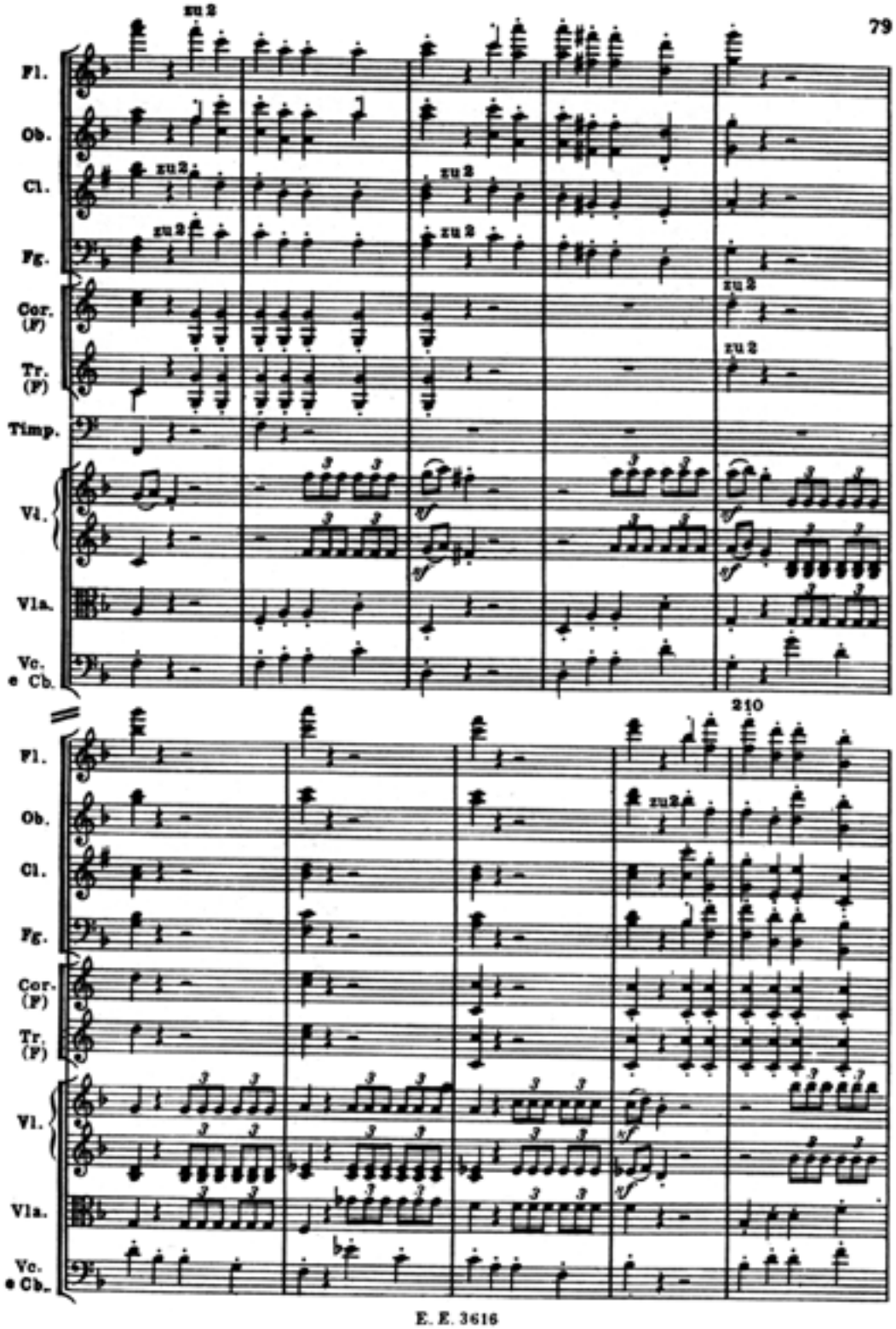

E. E. 3616

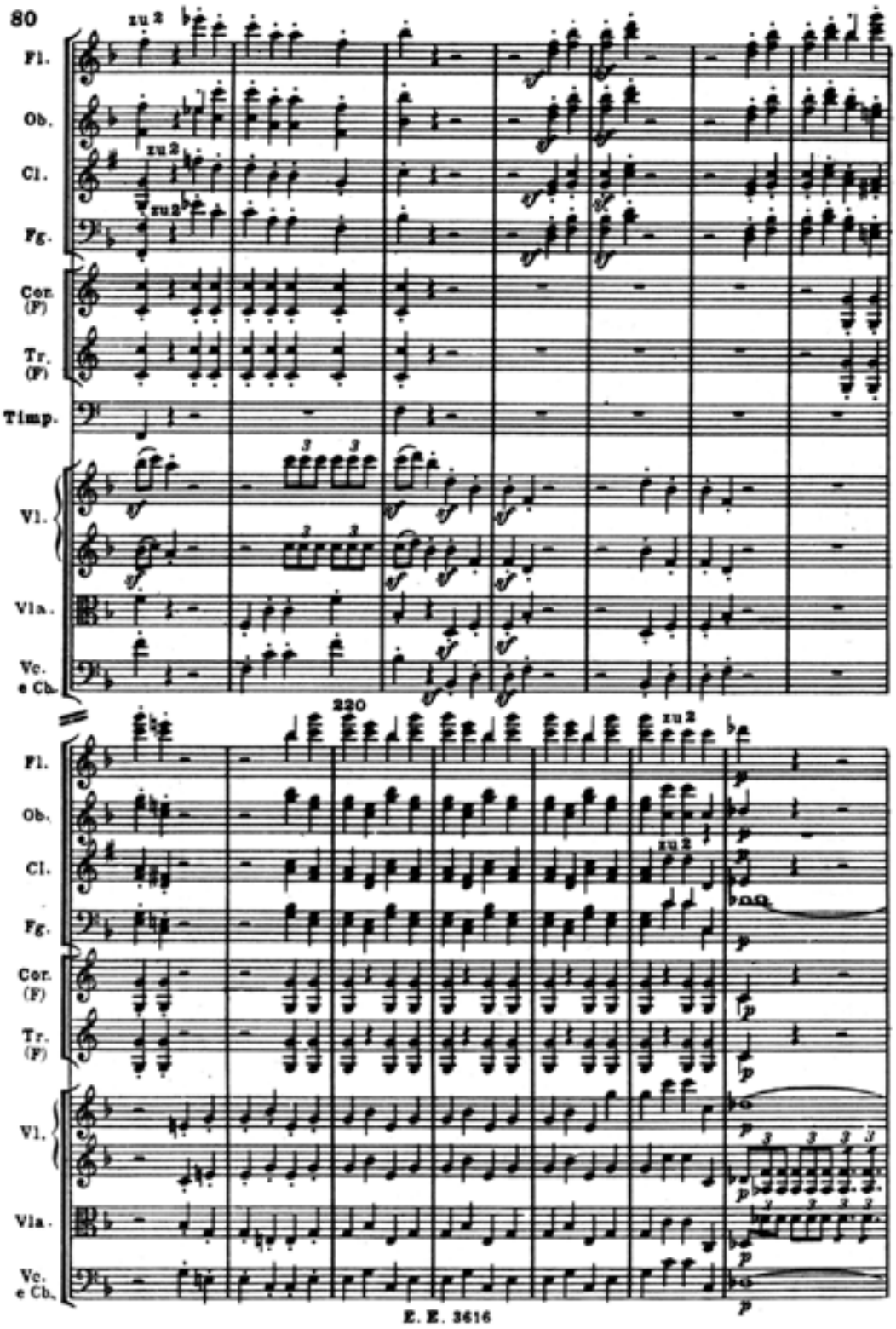

75
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Pk.
Vl.
Vla.
Vc.
pp
170
sempre stacc.
E. E. 3616
416-6

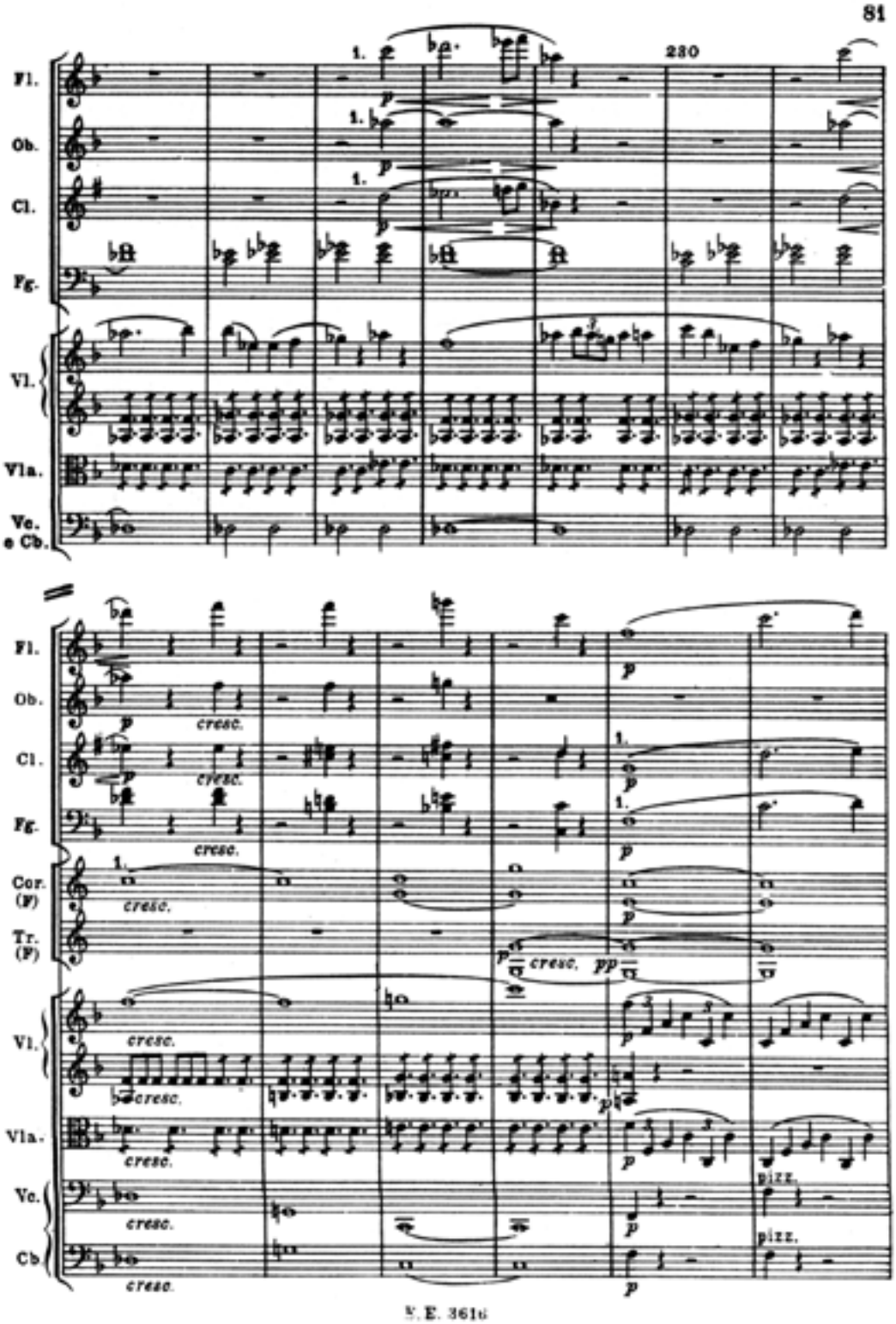

76
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
sempre più p
ppp
180
Cor (F)
Tr. (F)
Timp
sempre ff
416
E. E. 3616

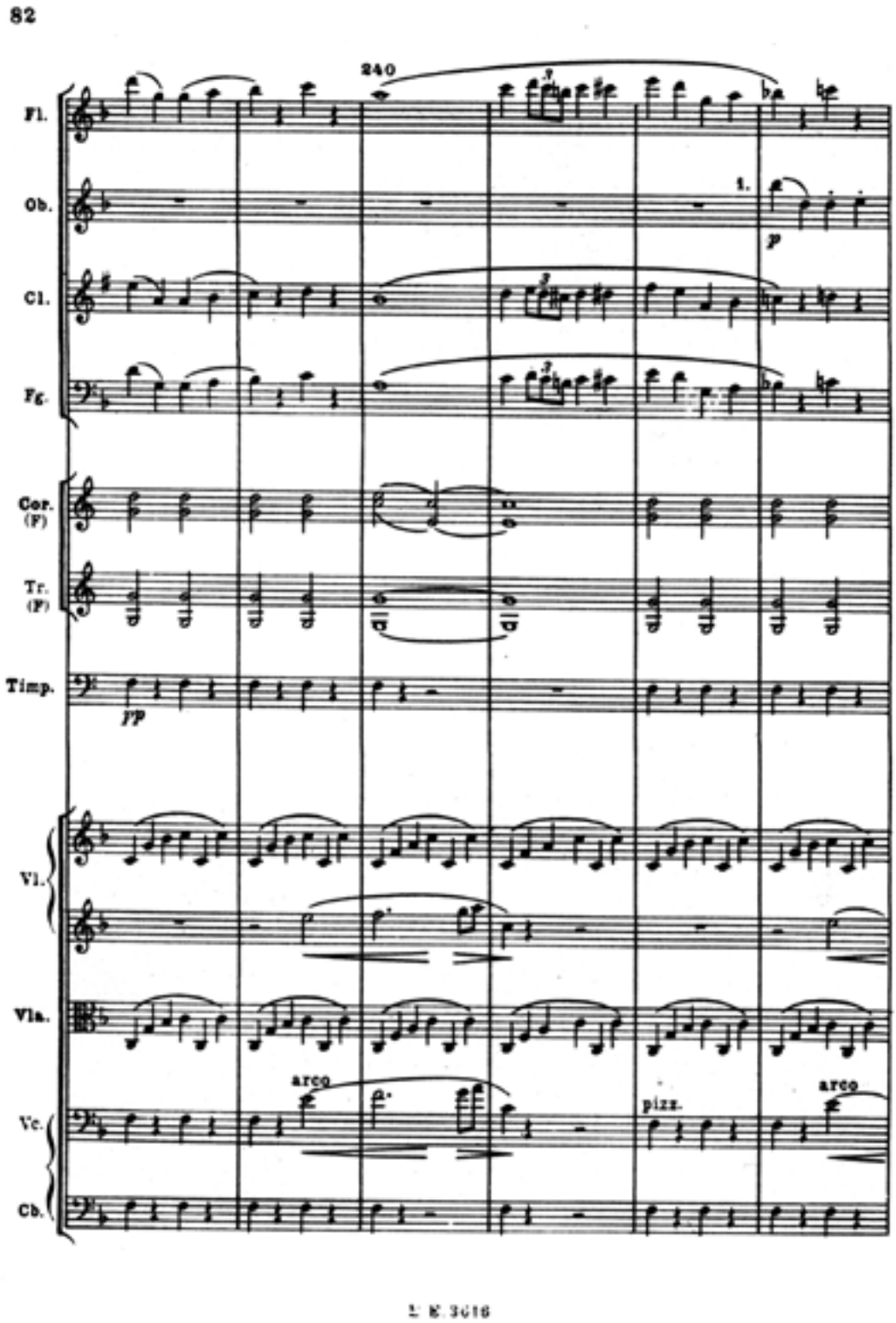

77
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
zu 2
190
E. E. 3615

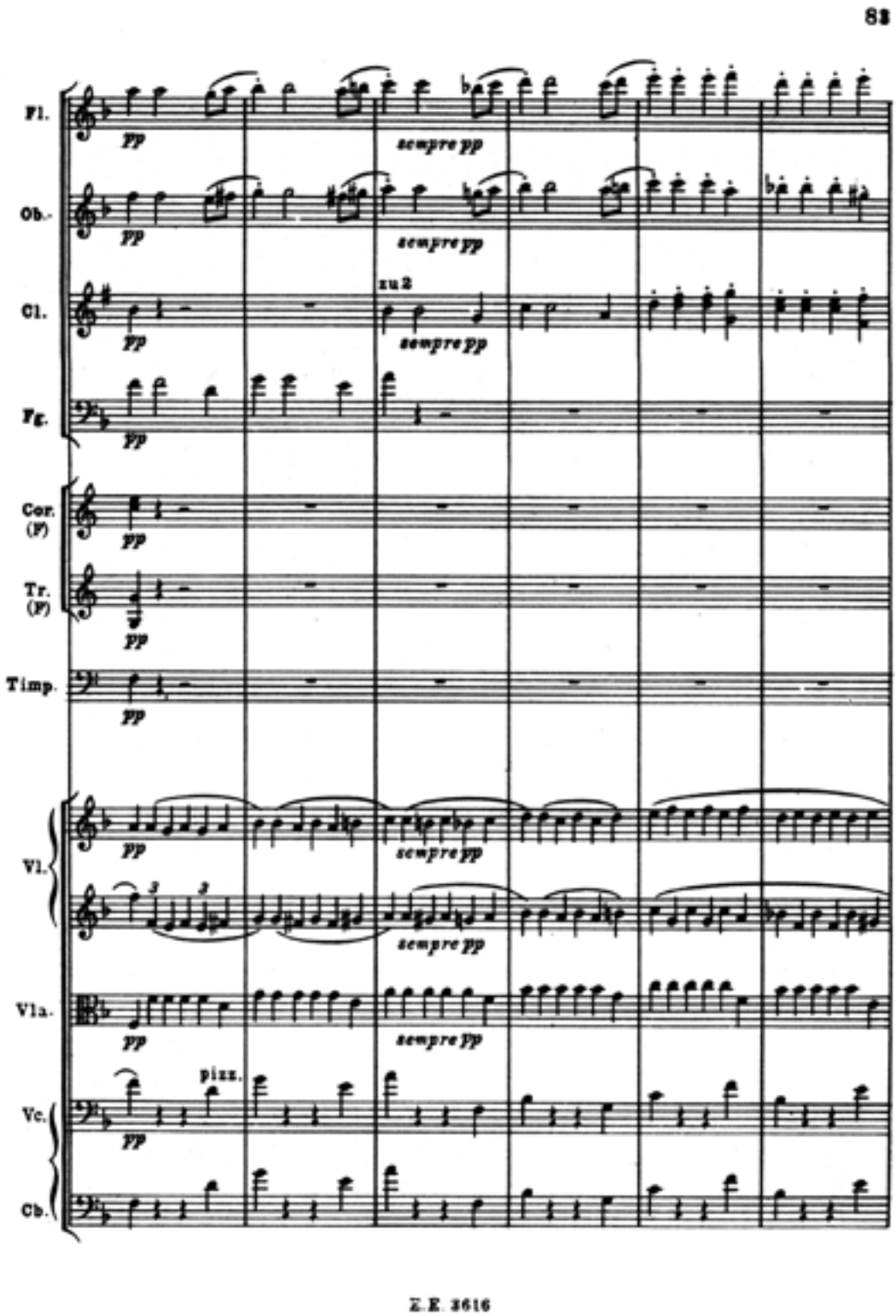

78
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
zu 2
200
E. E. 3614

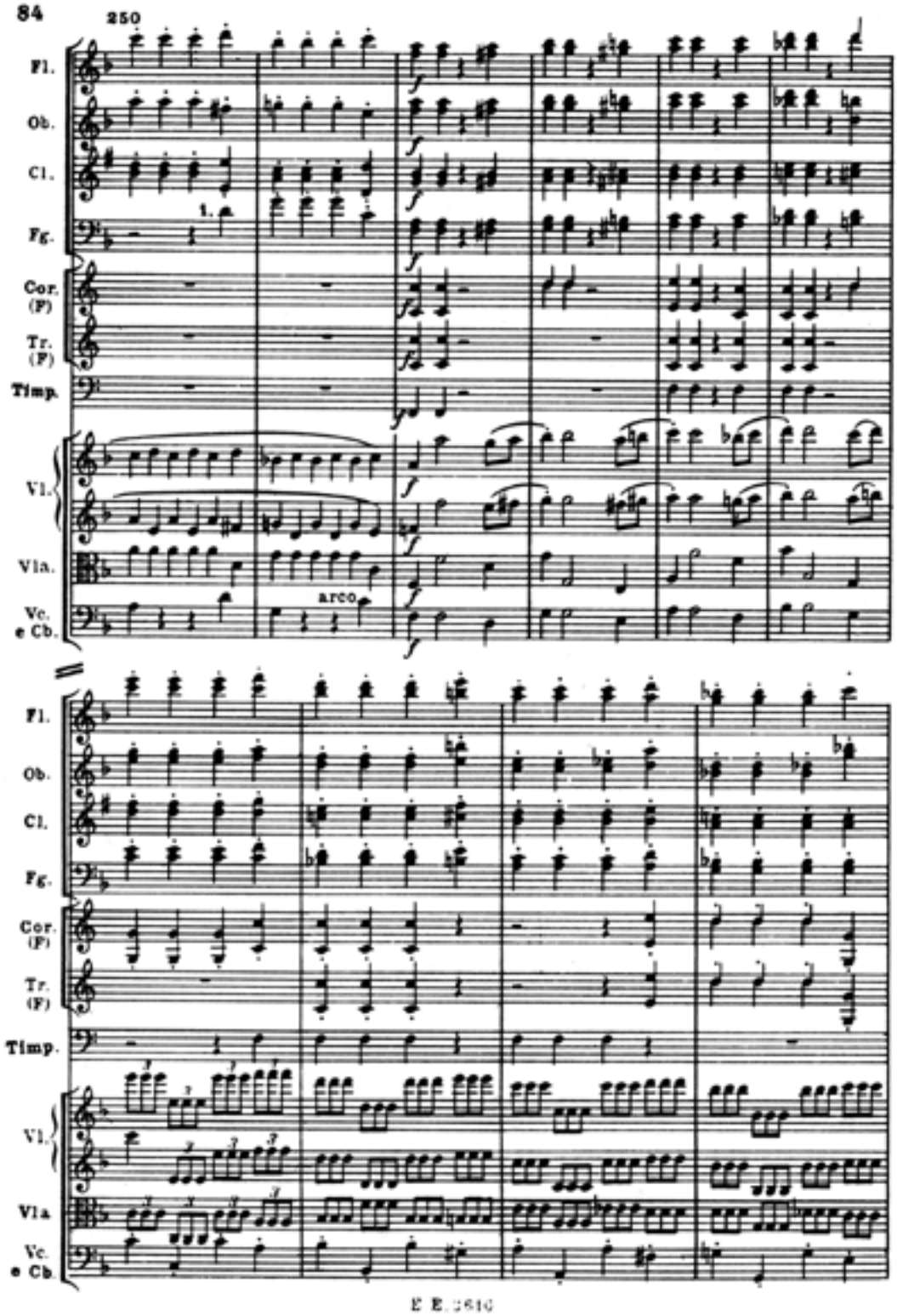

79
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
210
E. E. 3616

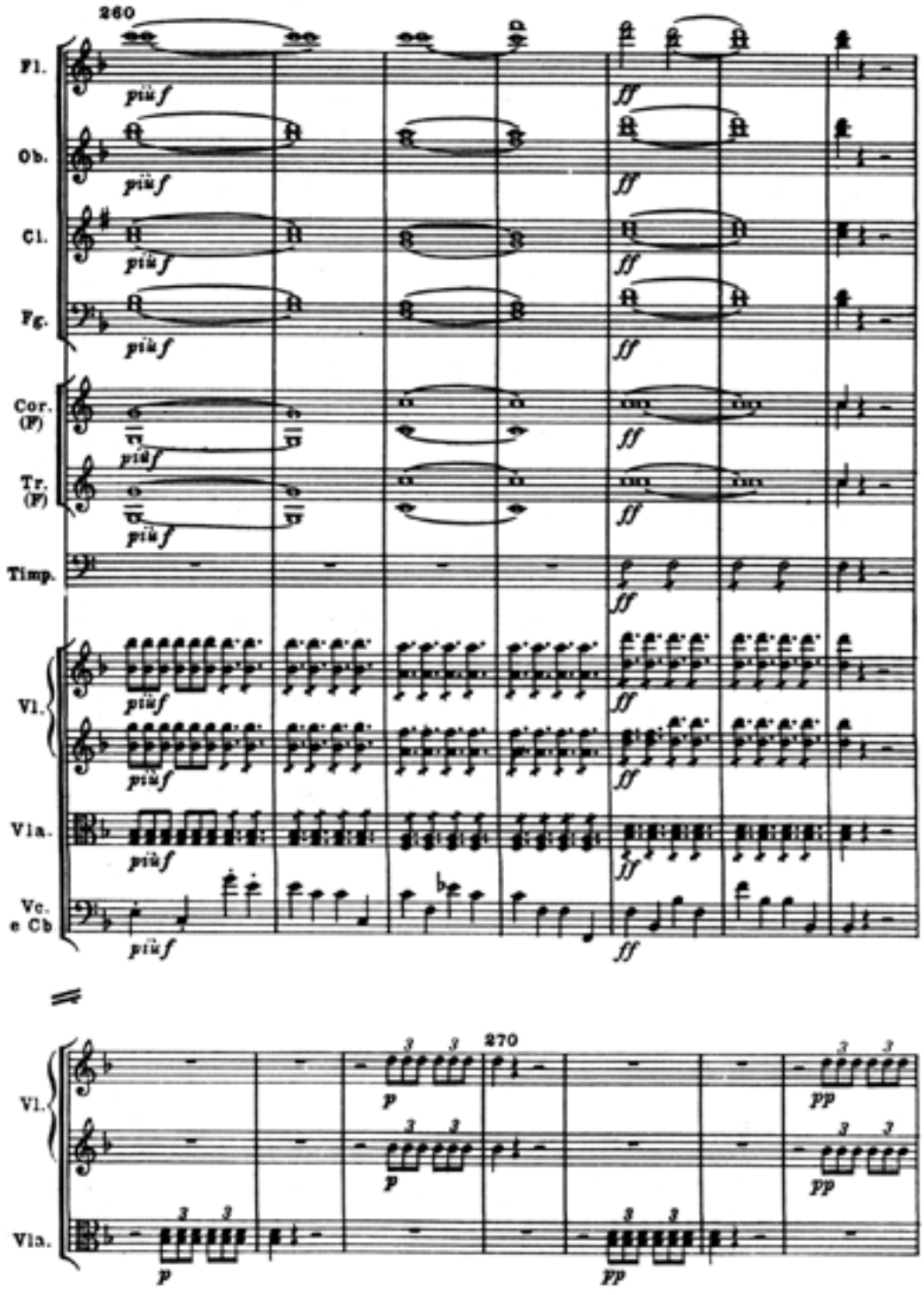

80
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
220
E. E. 3616

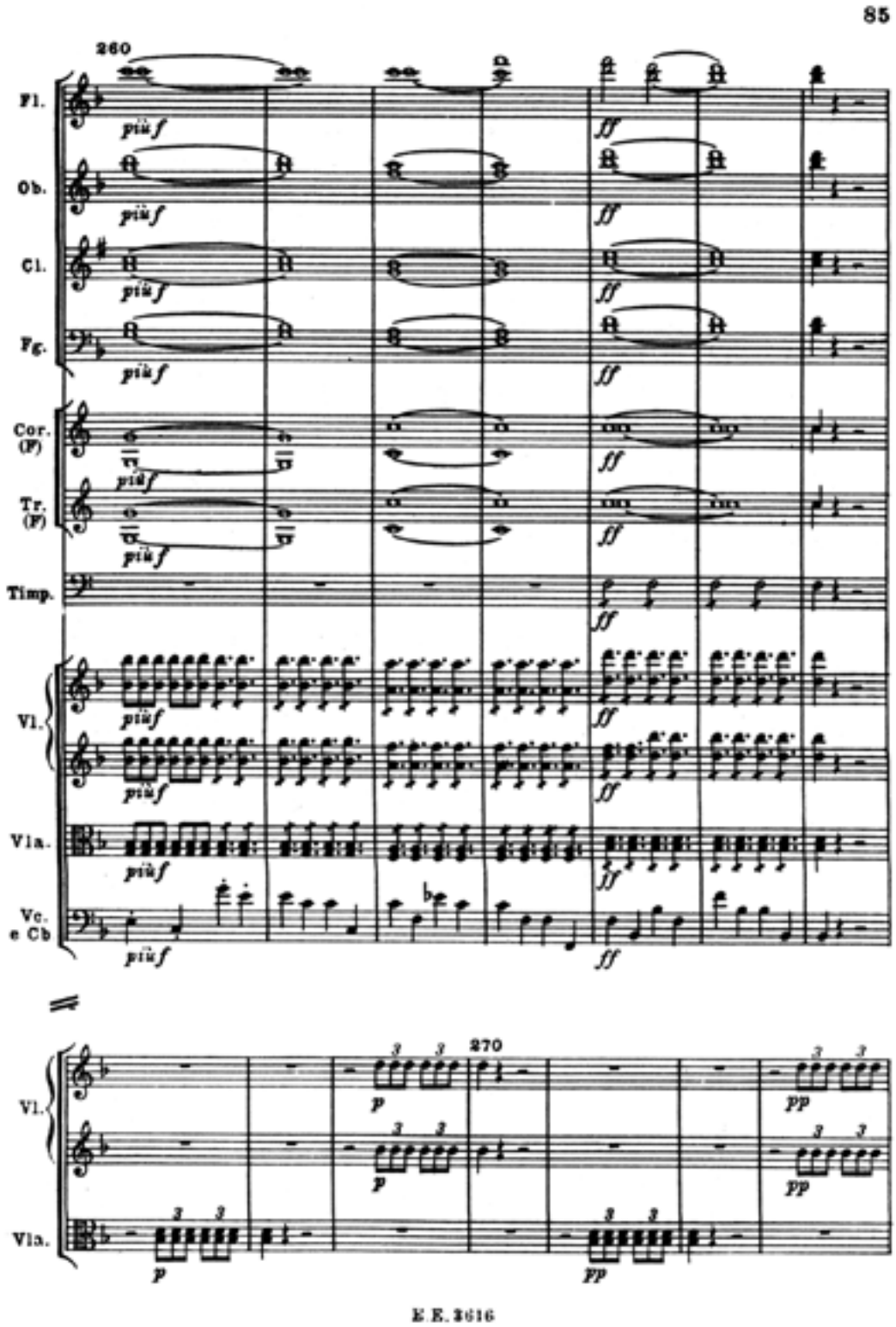

81
230
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc. e Cb.
cresc.
Cor. (F)
Tr. (F)
pizz.
V. E. 361a

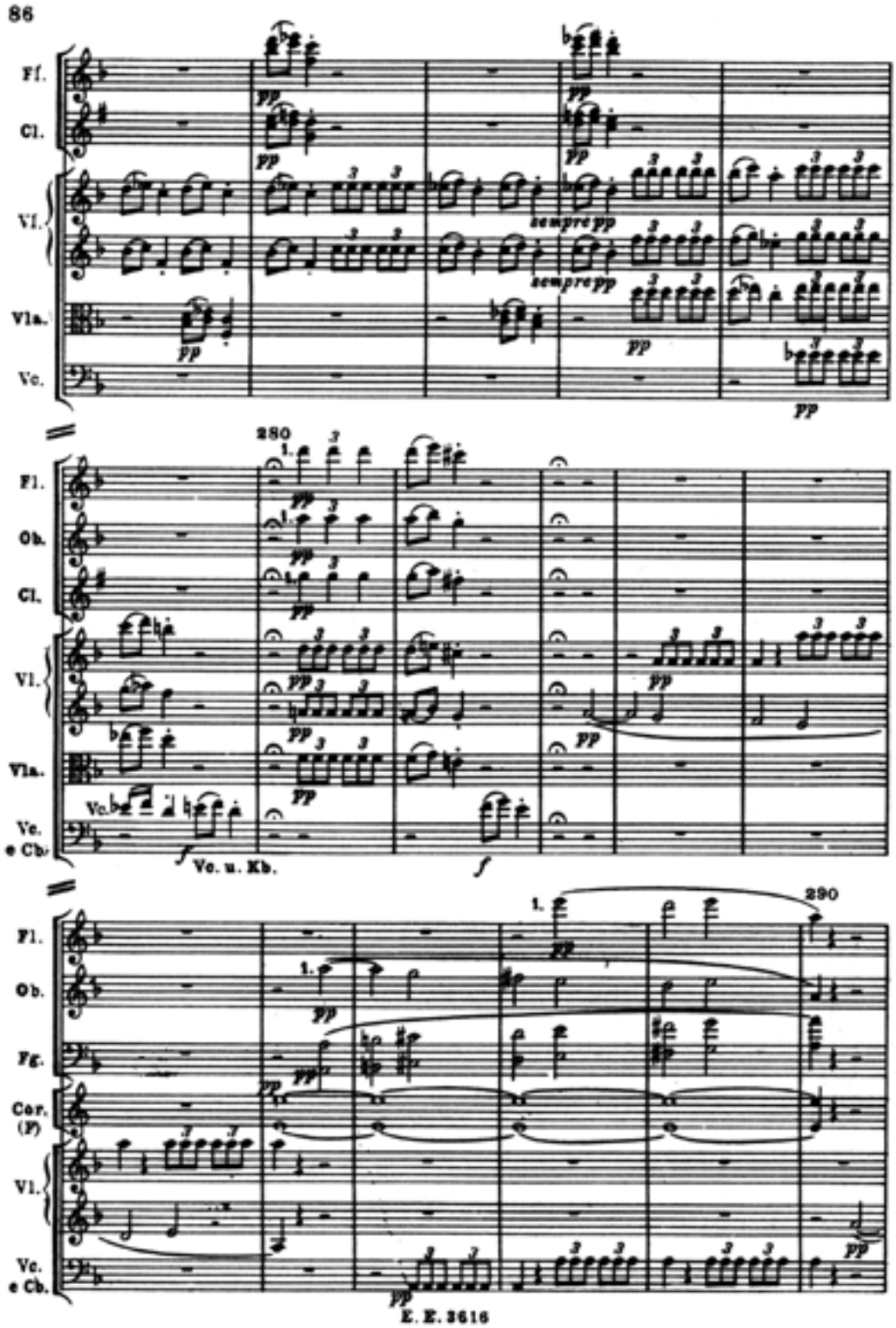

82
240
Fl.
Ob.
1.
p
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
pp
Vl.
Vla.
arco
pizz.
arco
Vc.
Cb.

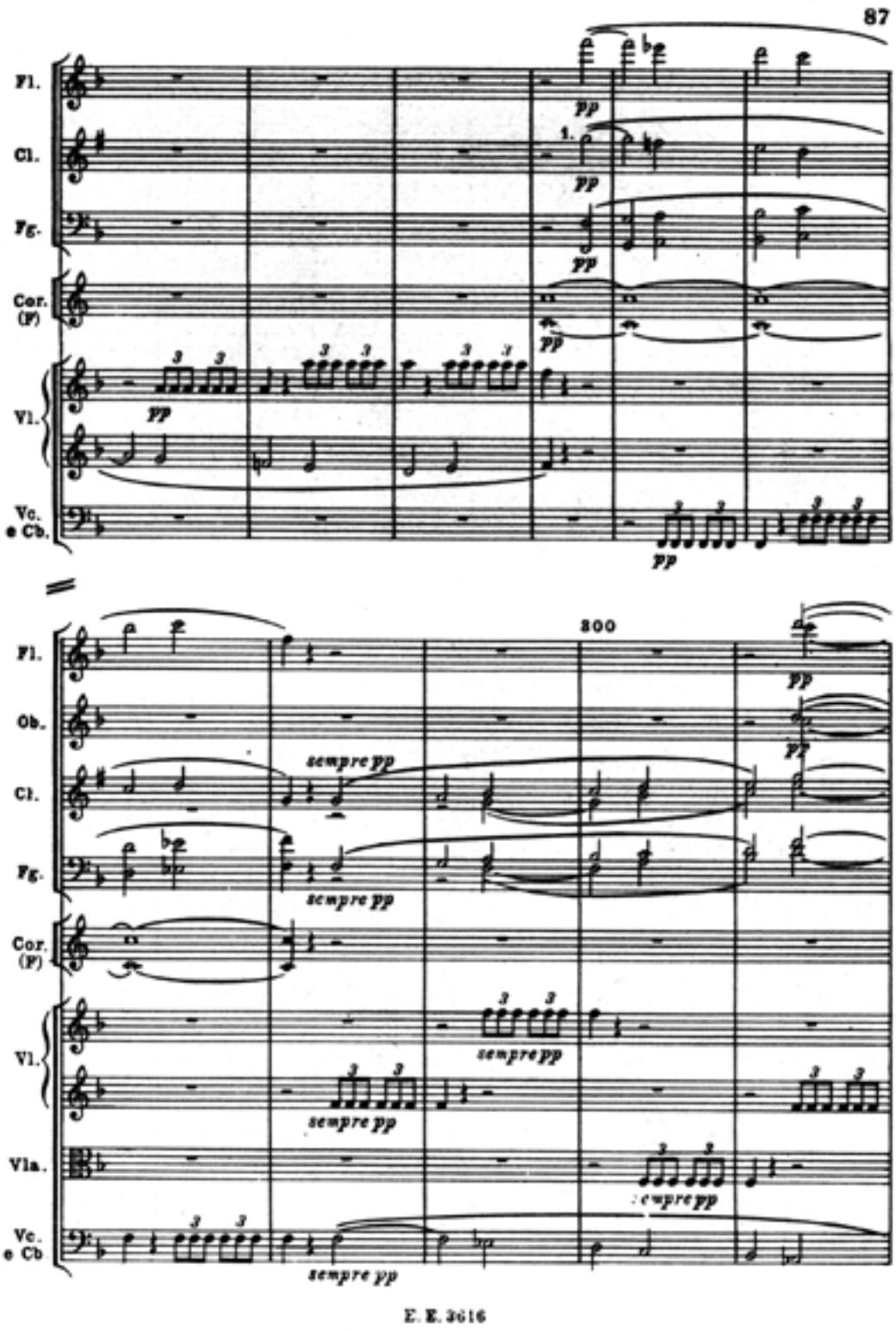

84
Fl.
Ob.
Cl.
zu 2
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
pizz.
Vc.
Cb.
pp
sempre pp
E.E. 3616

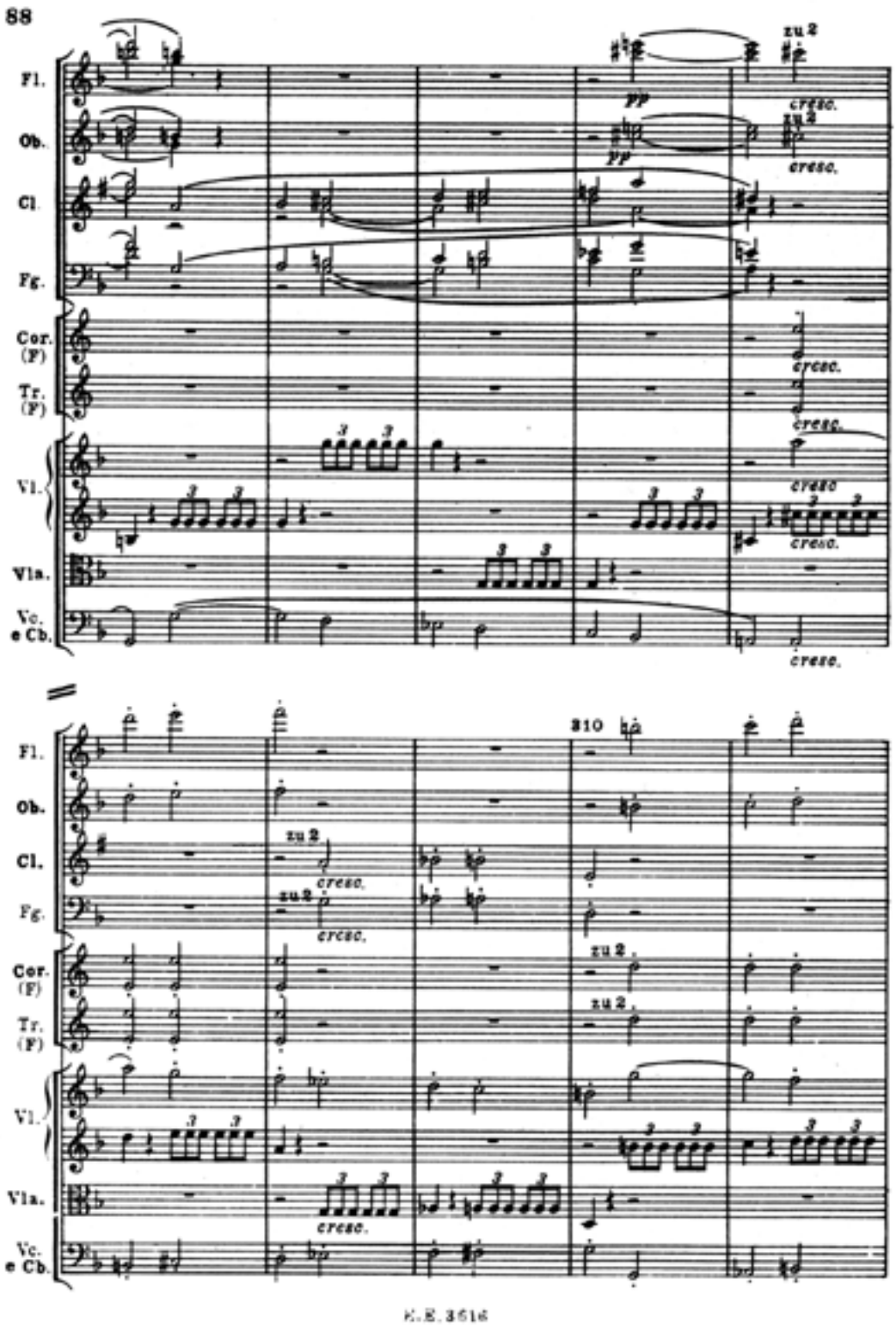

84
250
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
arco
E E 2810

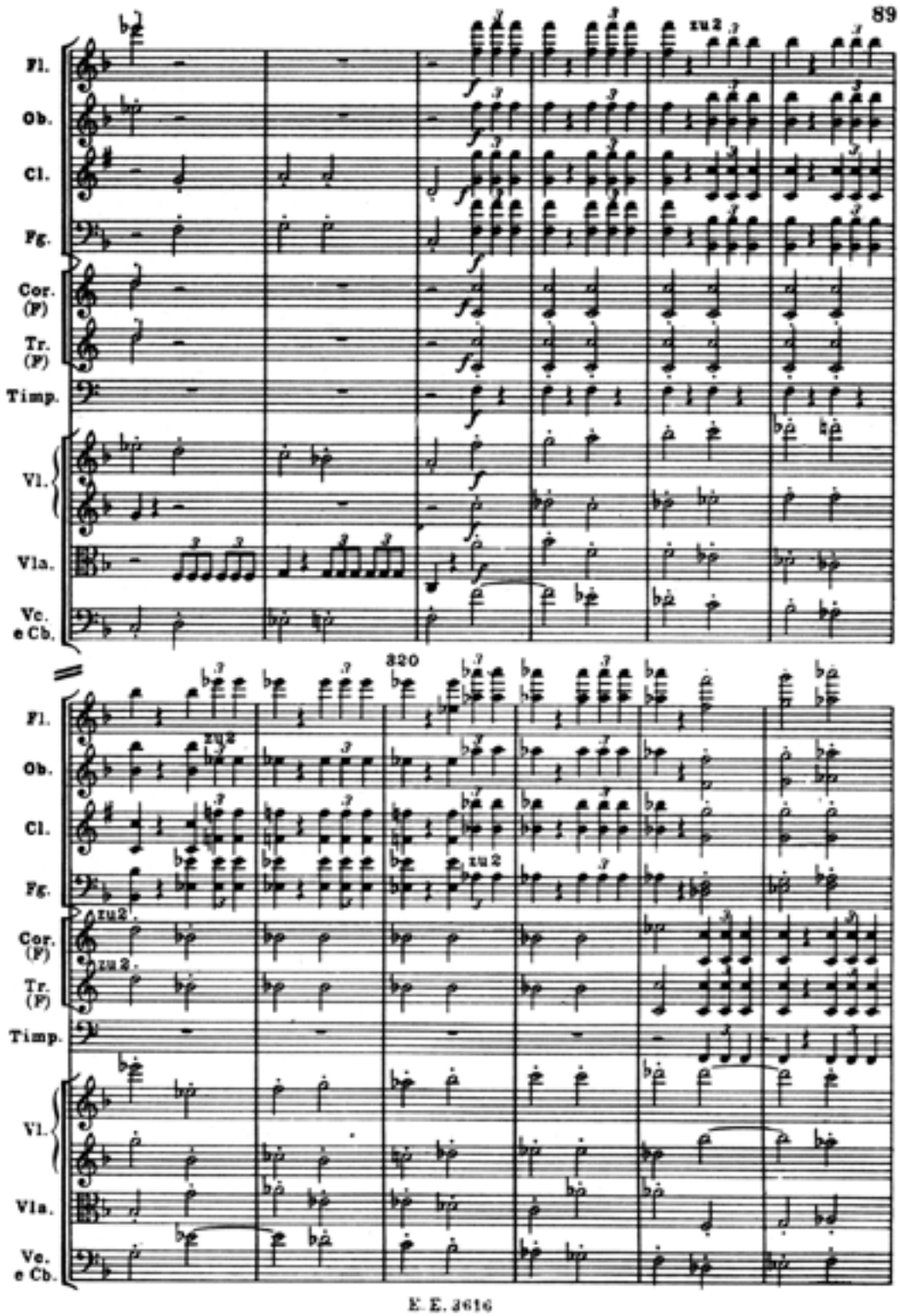

260
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb
più f
ff
270
p
pp

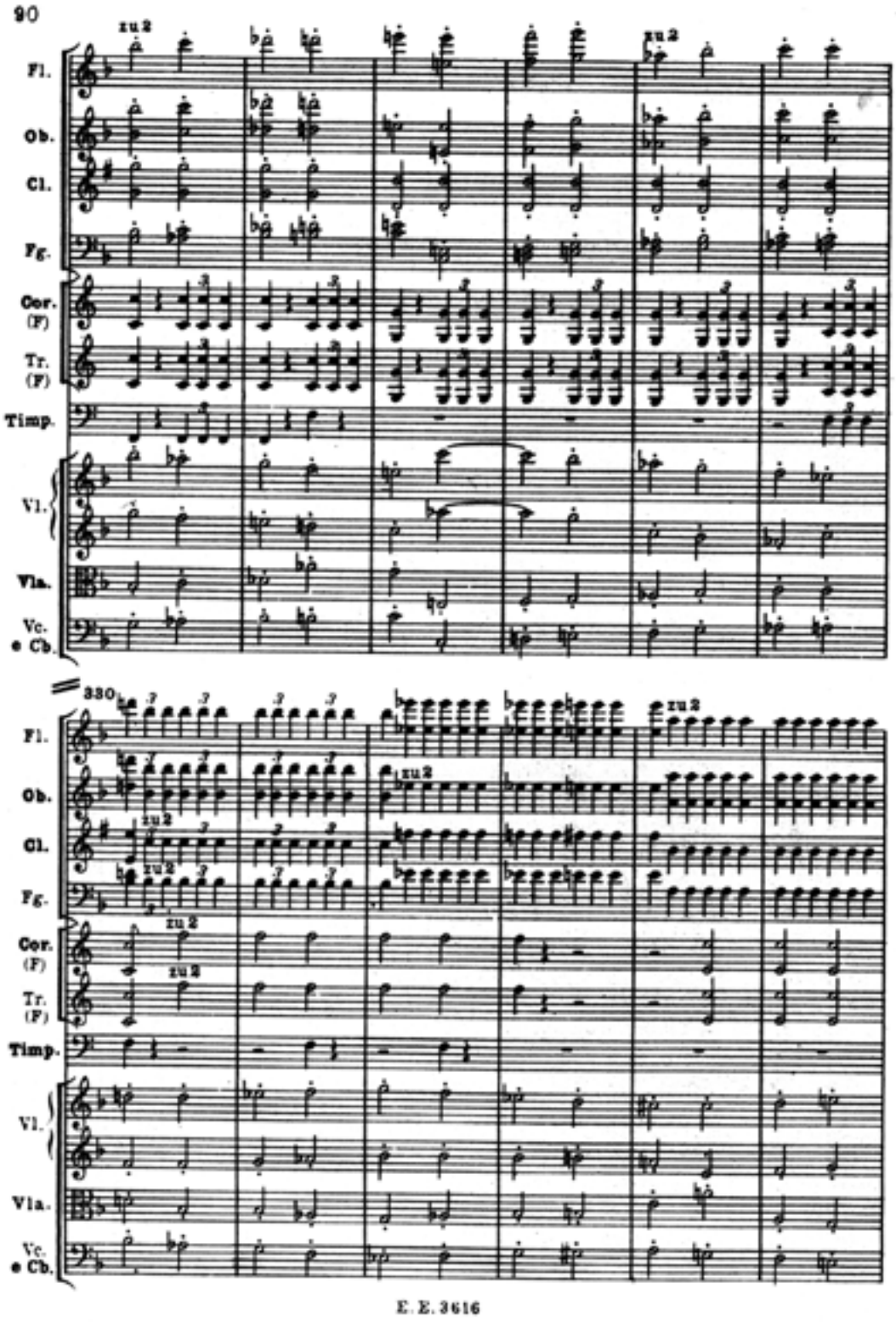

85
260
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb
più f
ff
270
p
pp


86
Ff.
Cl.
Vl.
Vla.
Vc.
tempre pp
280
Fl.
Ob.
Cl.
Vl.
Vla.
Vc. e Cb.
Vc. u. Kb.
290
Fl.
Ob.
Fg.
Cor. (F)
Vl.
Vc. e Cb.
E. E. 3616

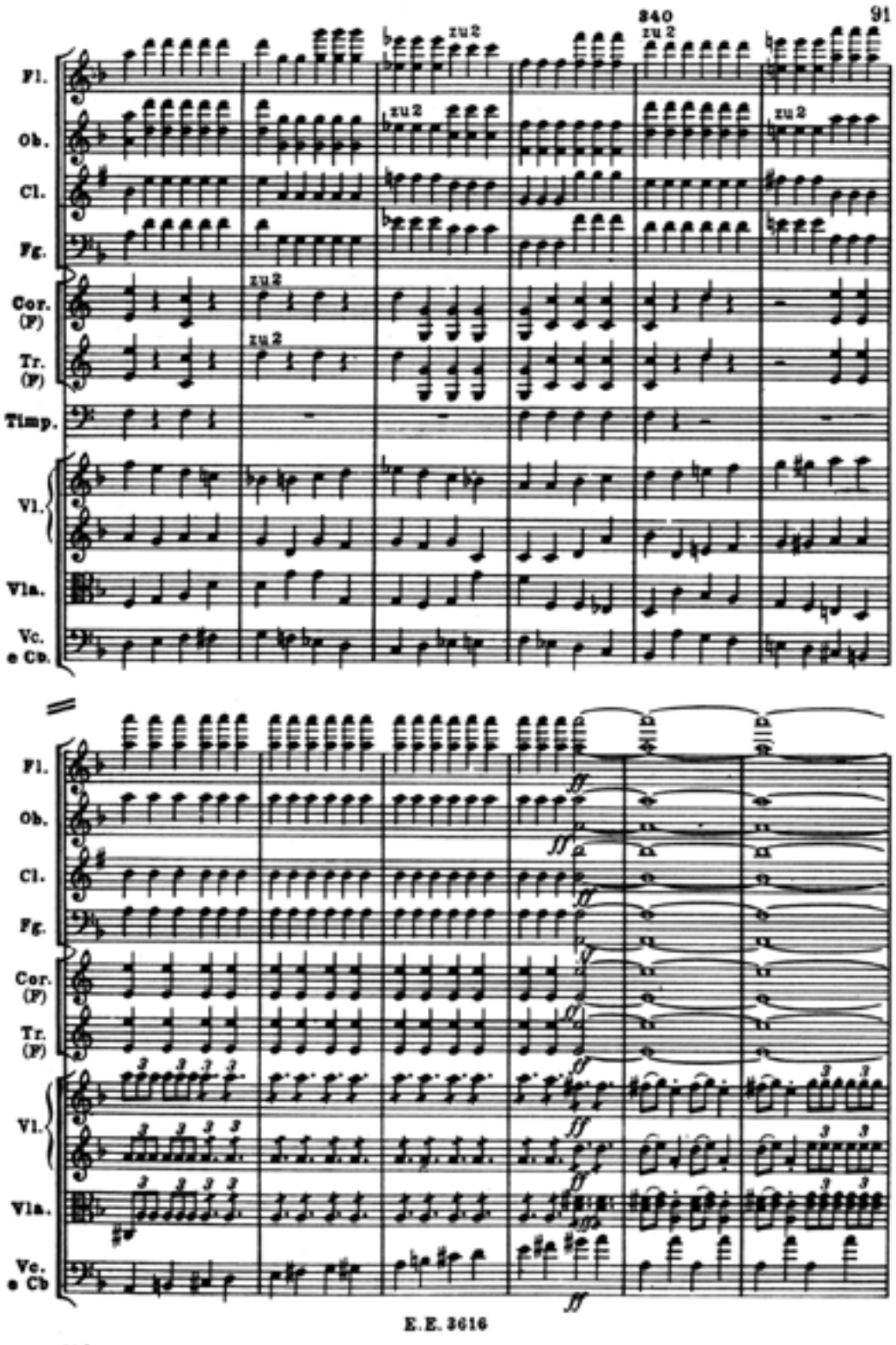

87
Fl.
Cl.
Fg.
Cor. (F)
Vl.
Vc. e Cb.
pp
1.
800
Ob.
sempre pp
Vla.
E. E. 3616

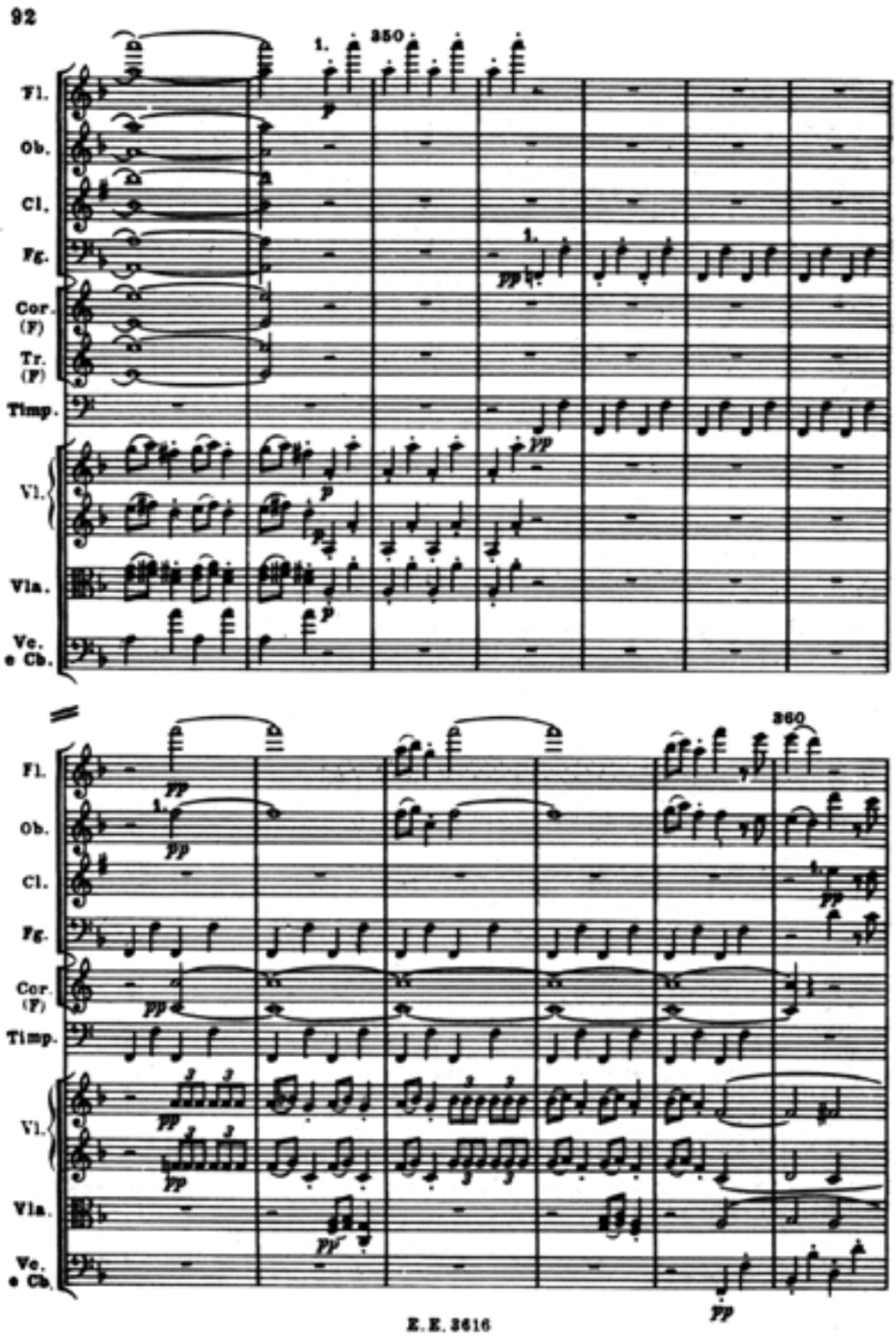

88
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Vl.
Vla.
Vc. e Cb.
zu 2
cresc.
310
K.E. 3516

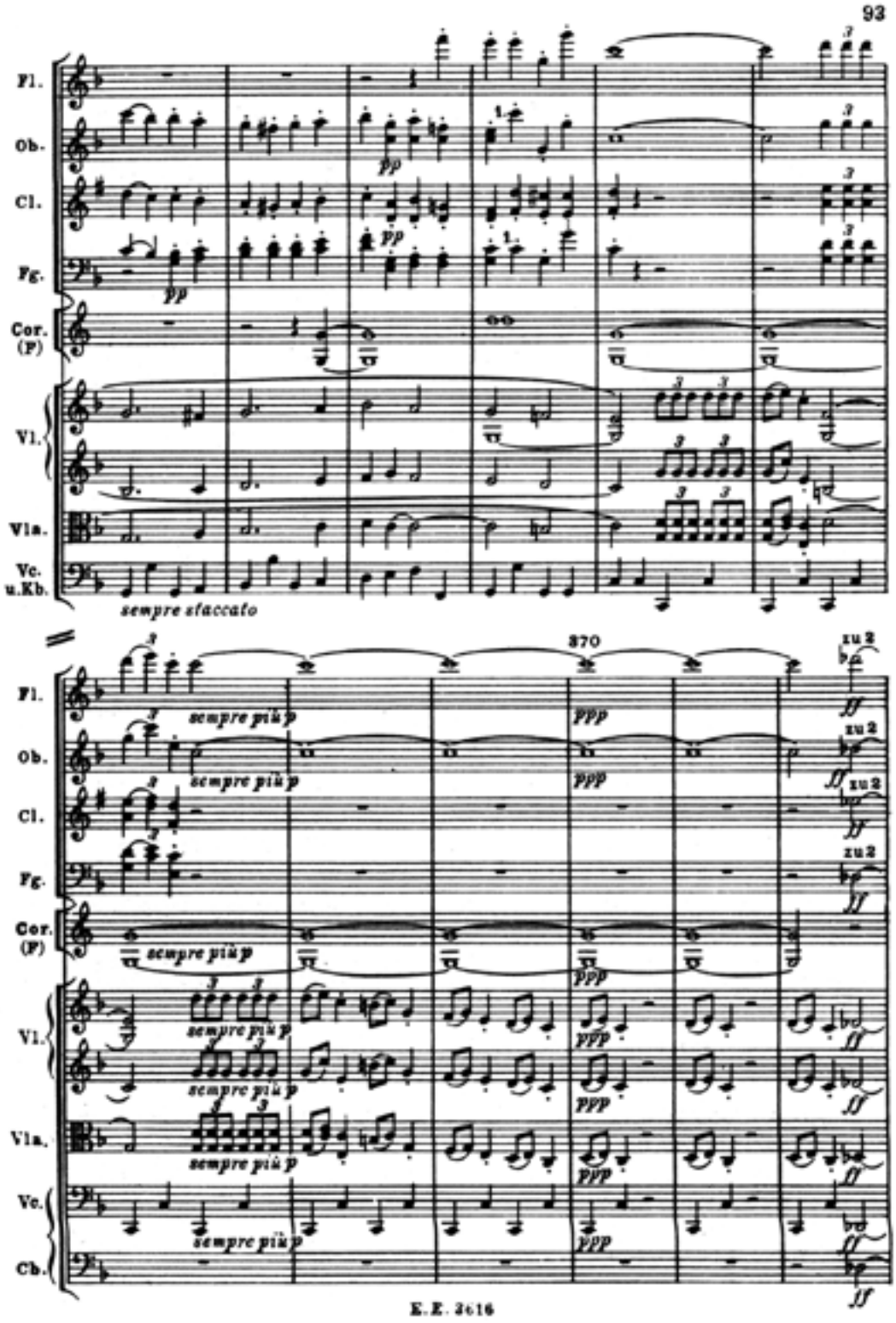

89
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
320
zu 2
E. E. 3616

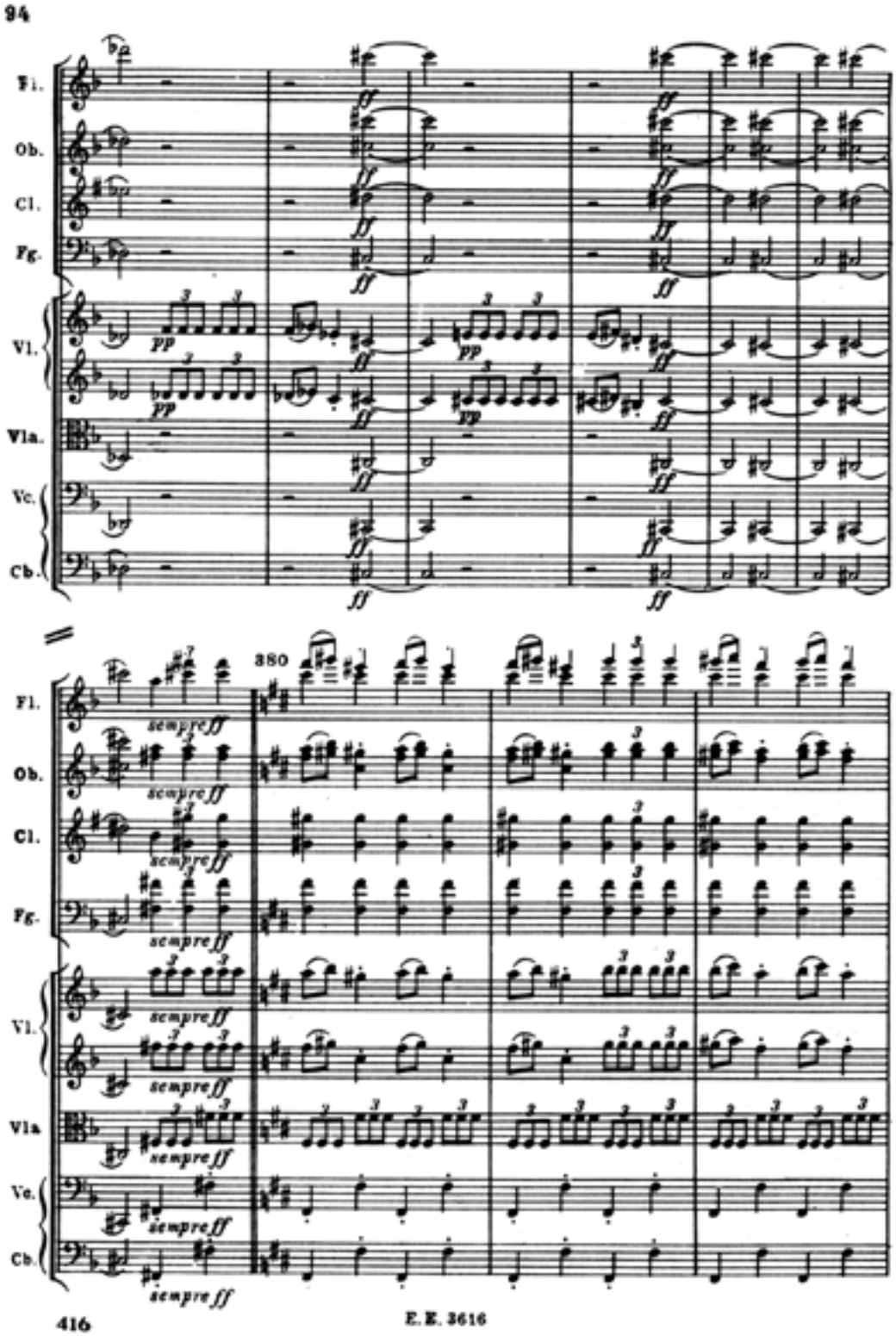

90
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
330
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.

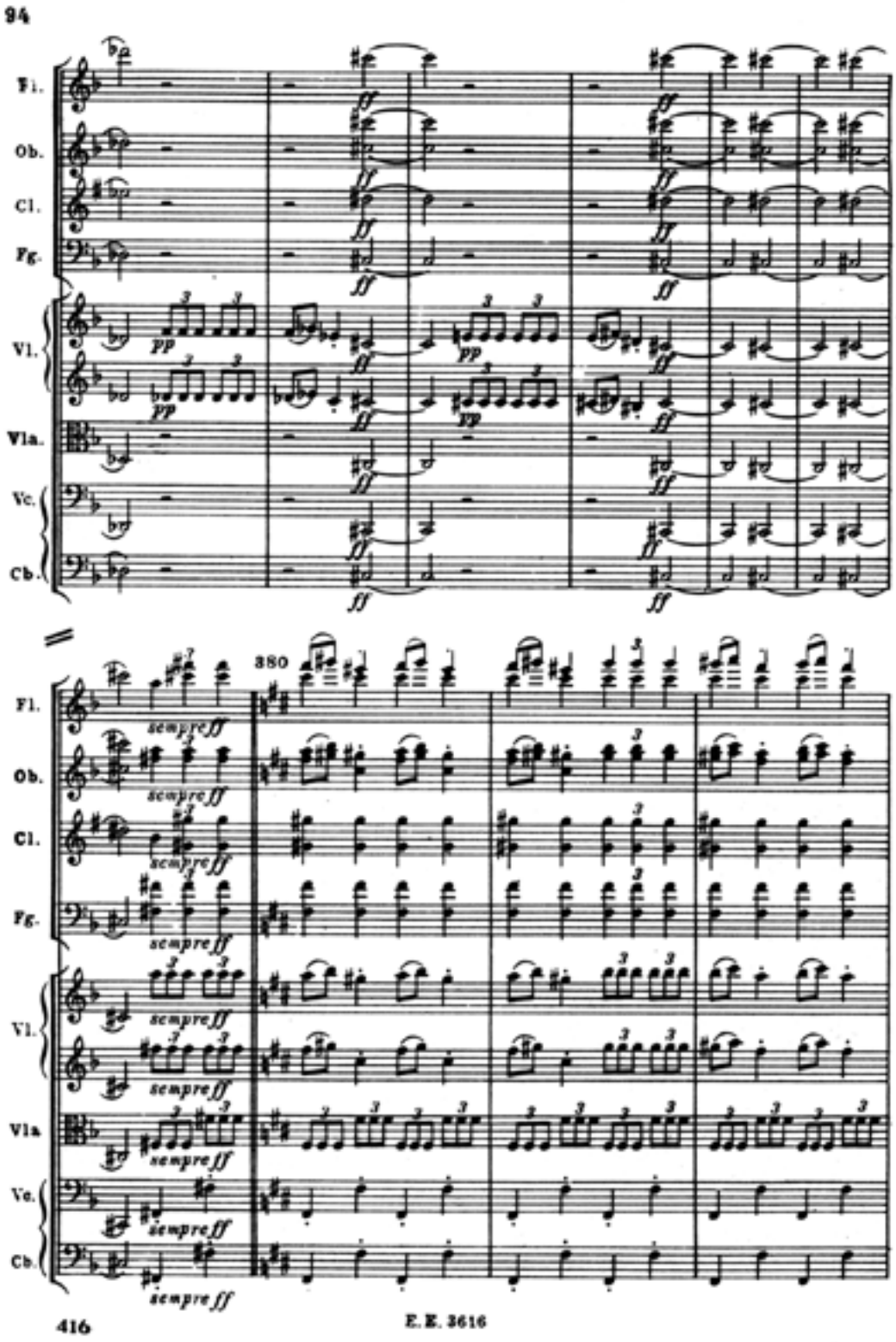
E. E. 3616

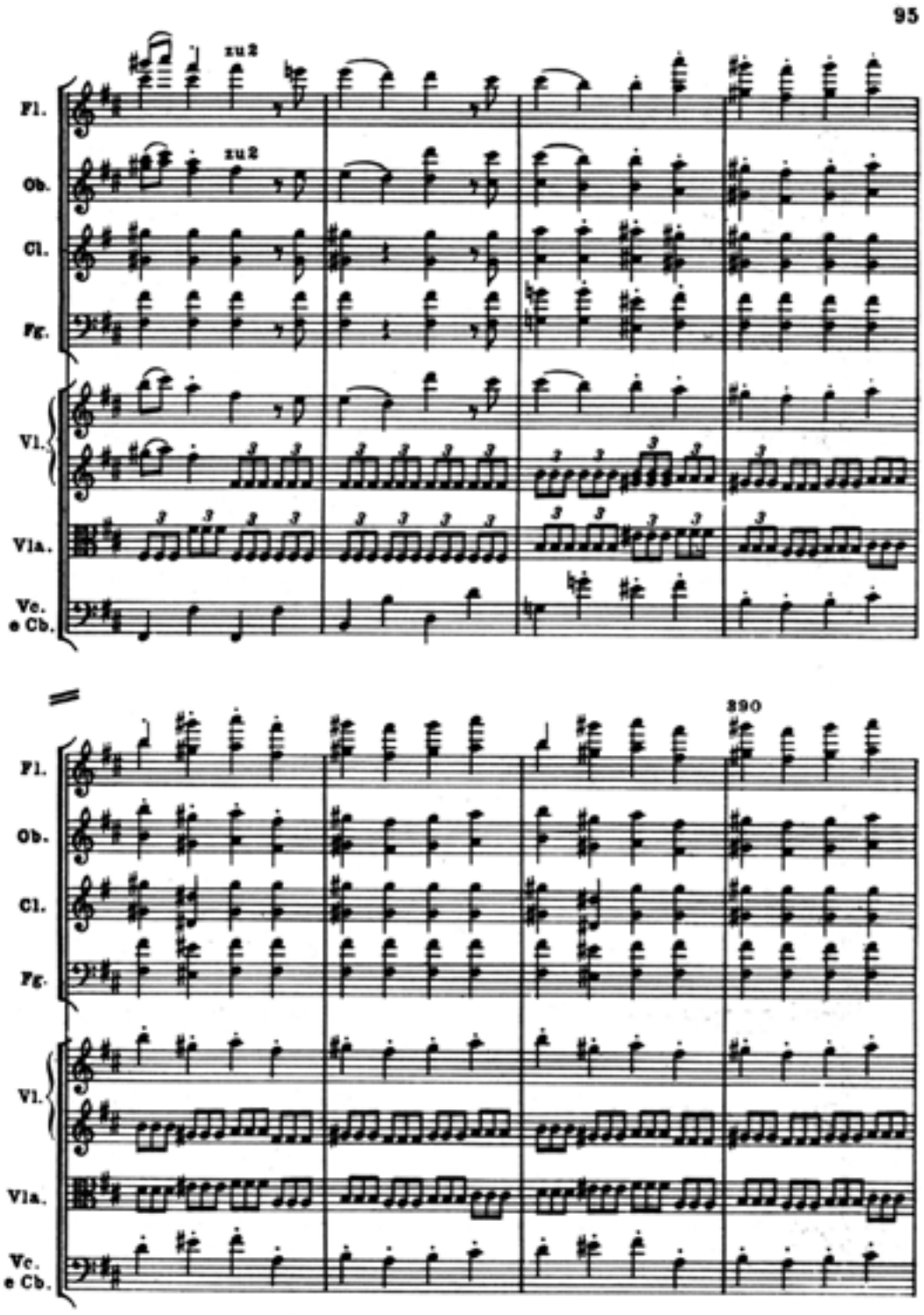

340
91
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
ff
E. E. 3616
416-7


92
1.
350
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Ve. e Cb.
360
E. E. 3616

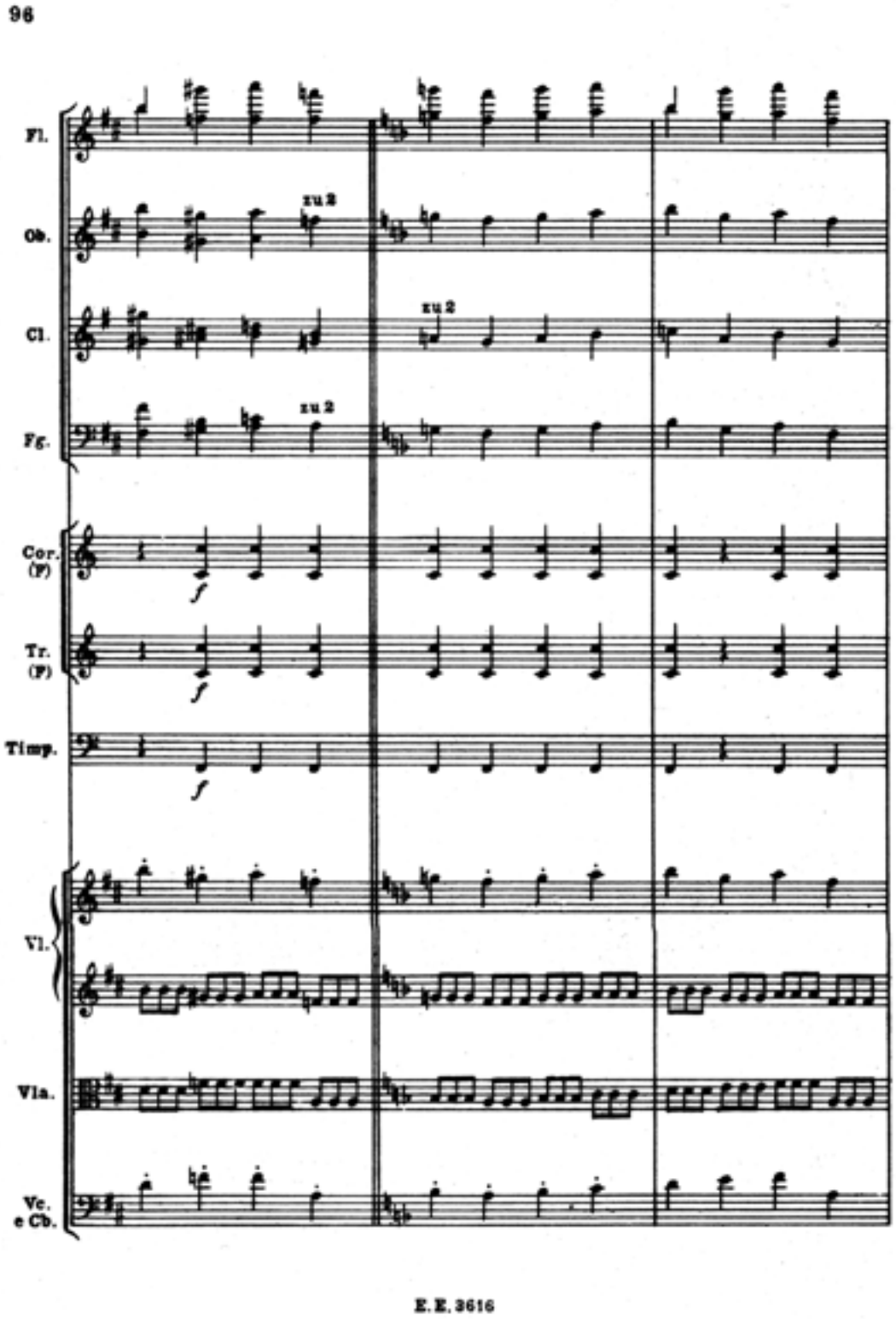

93
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc. u.Kb.
sempre staccato
370
sempre più p
ppp
zu 2
ff
Cb.
E. E. 3616

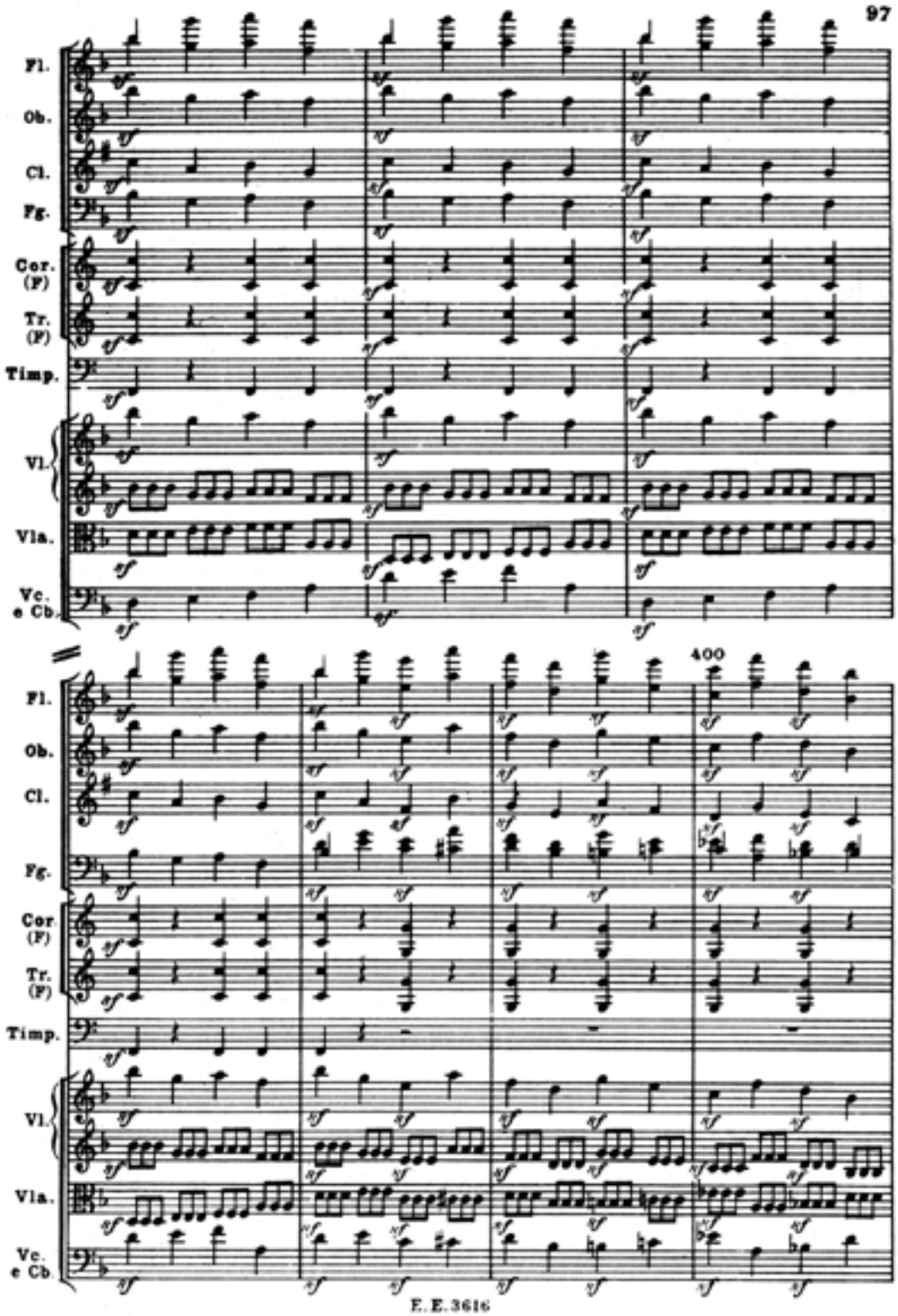

94
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
pp
ff
380
sempre ff
416
E. E. 3616

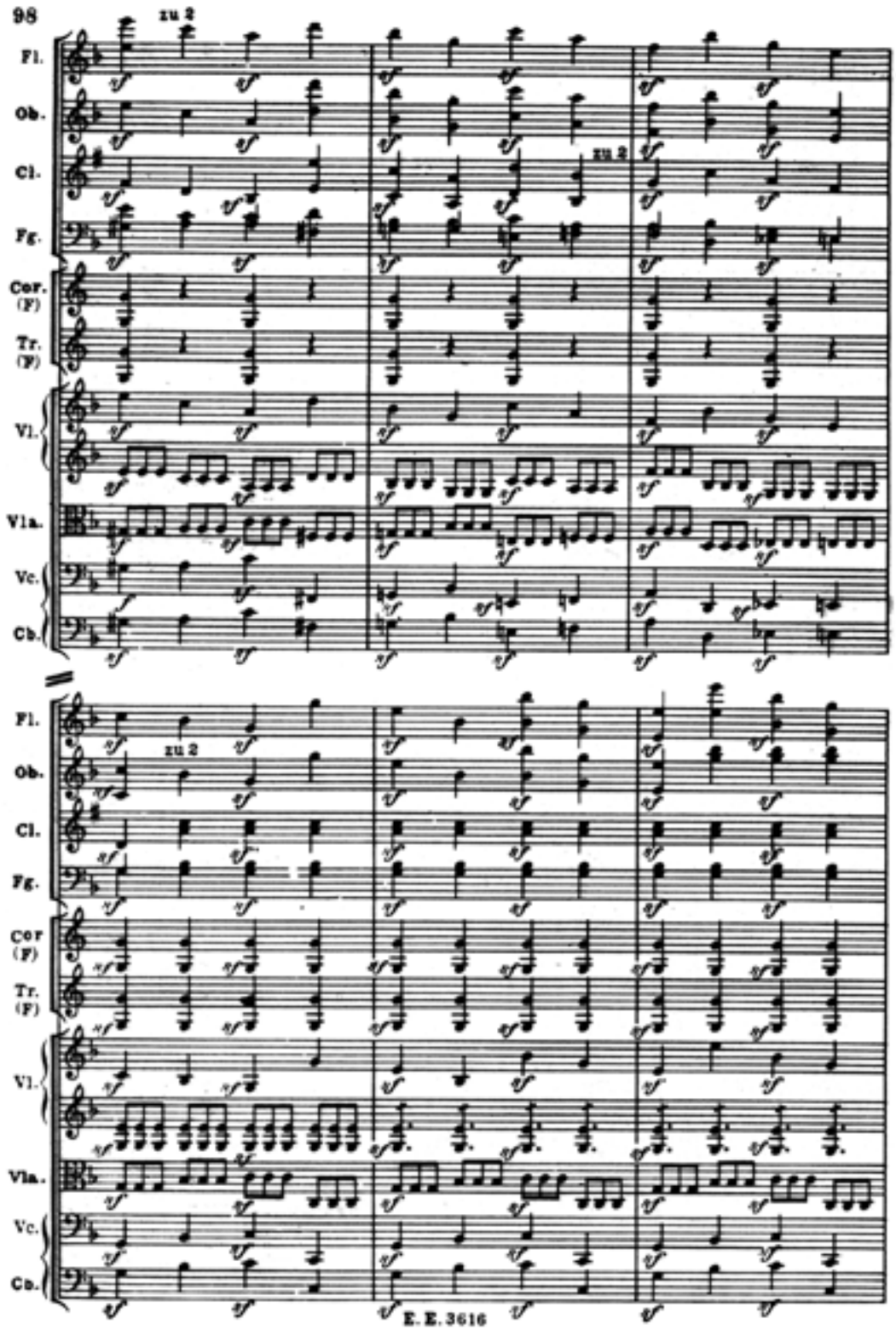

94
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
380
sempre ff
416
E. E. 3616




E. E. 3616


96
Fl.
Ob.
zu 2
Cl.
zu 2
Fg.
zu 2
Cor. (F)
f
Tr. (F)
f
Timp.
f
Vl.
Vla.
Vc. e Cb.
E. E. 3616


97
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
400
Fl.
Ob.
Cl.
Fg.
Cor (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
E. E. 3616


98
zu 2
Fl.
Ob.
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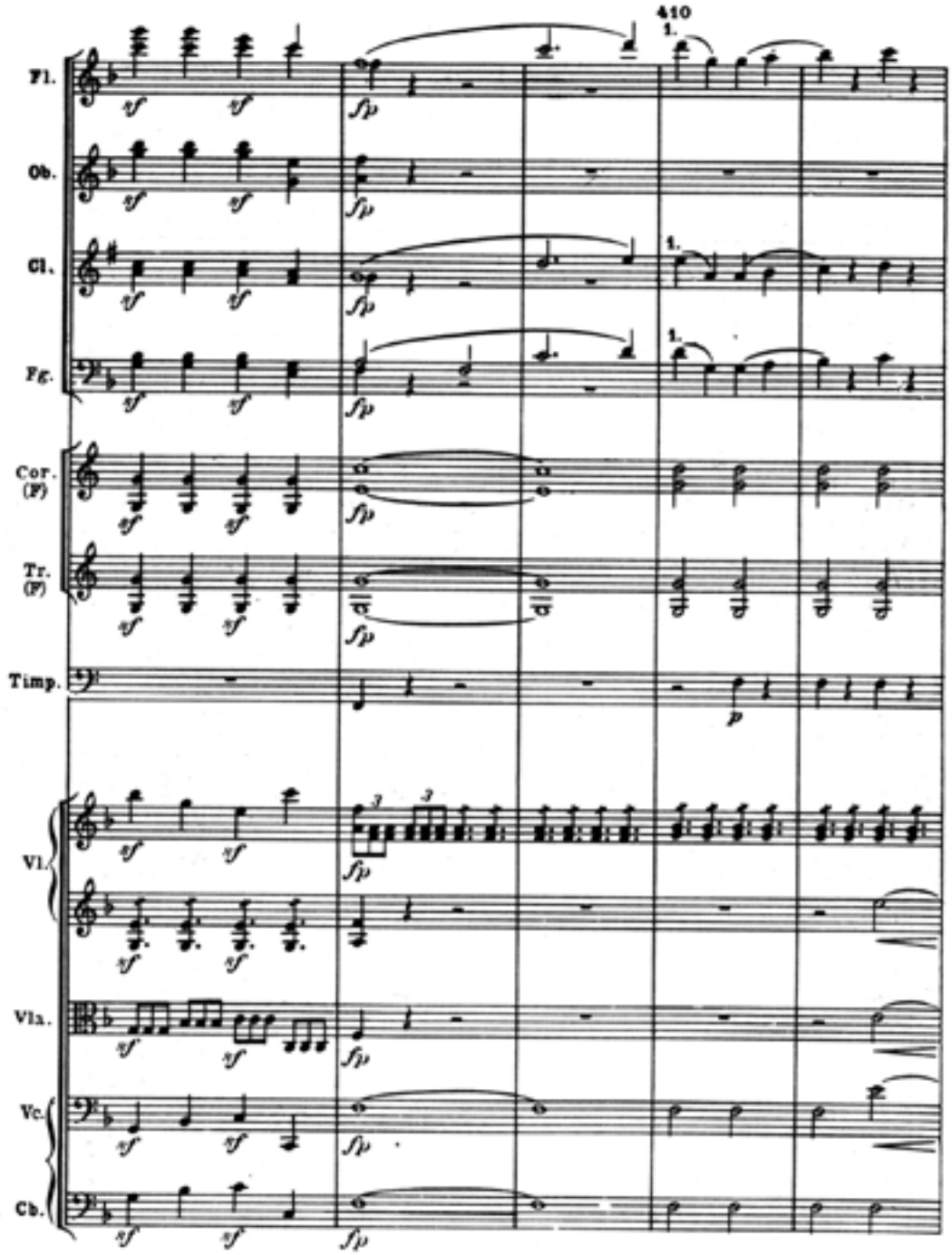
Fg.
Cor. (F)
Tr. (F)
Vl.
Vla.
Vc.
Cb.
zu 2
zu 2
E. E. 3616


410
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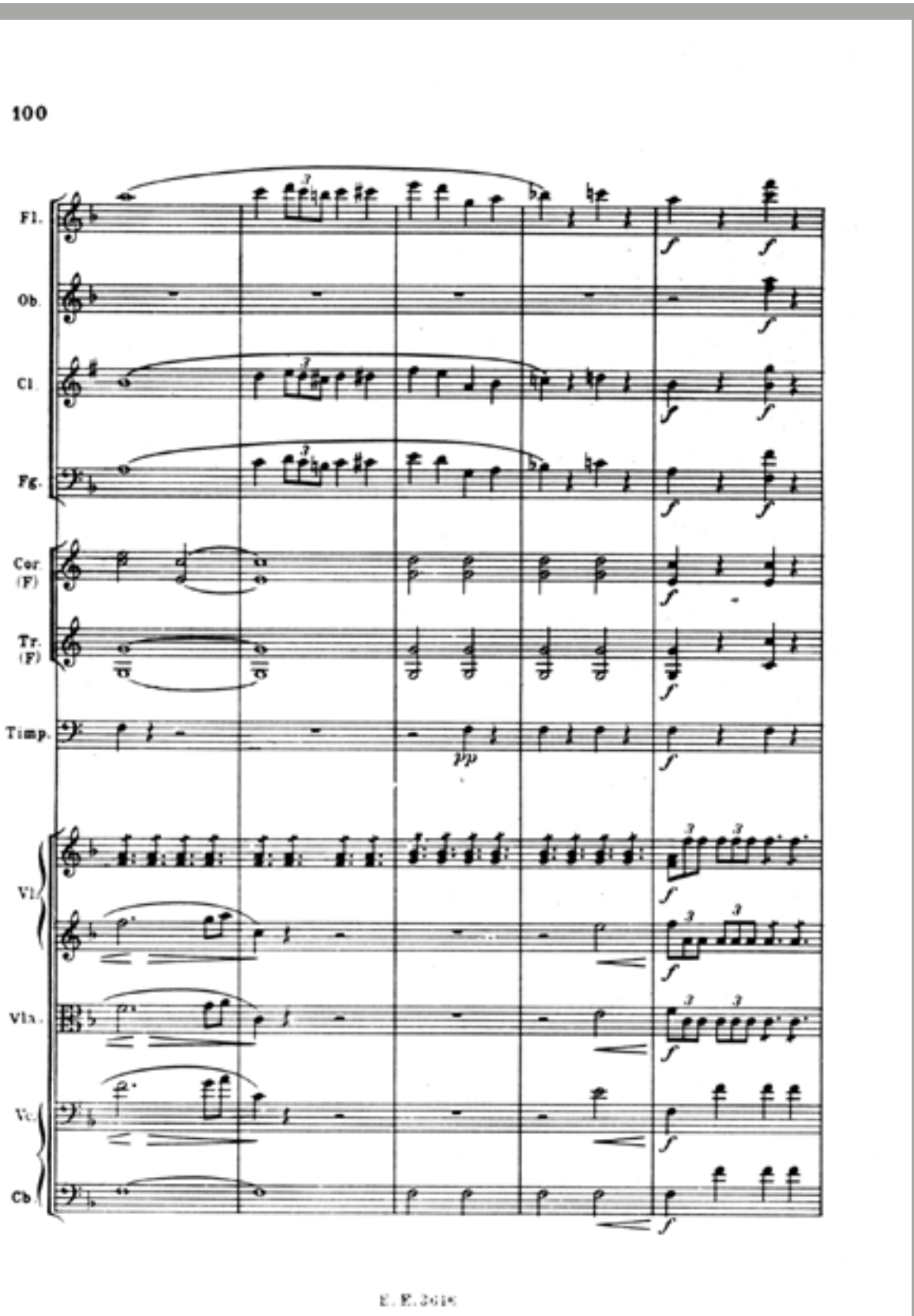
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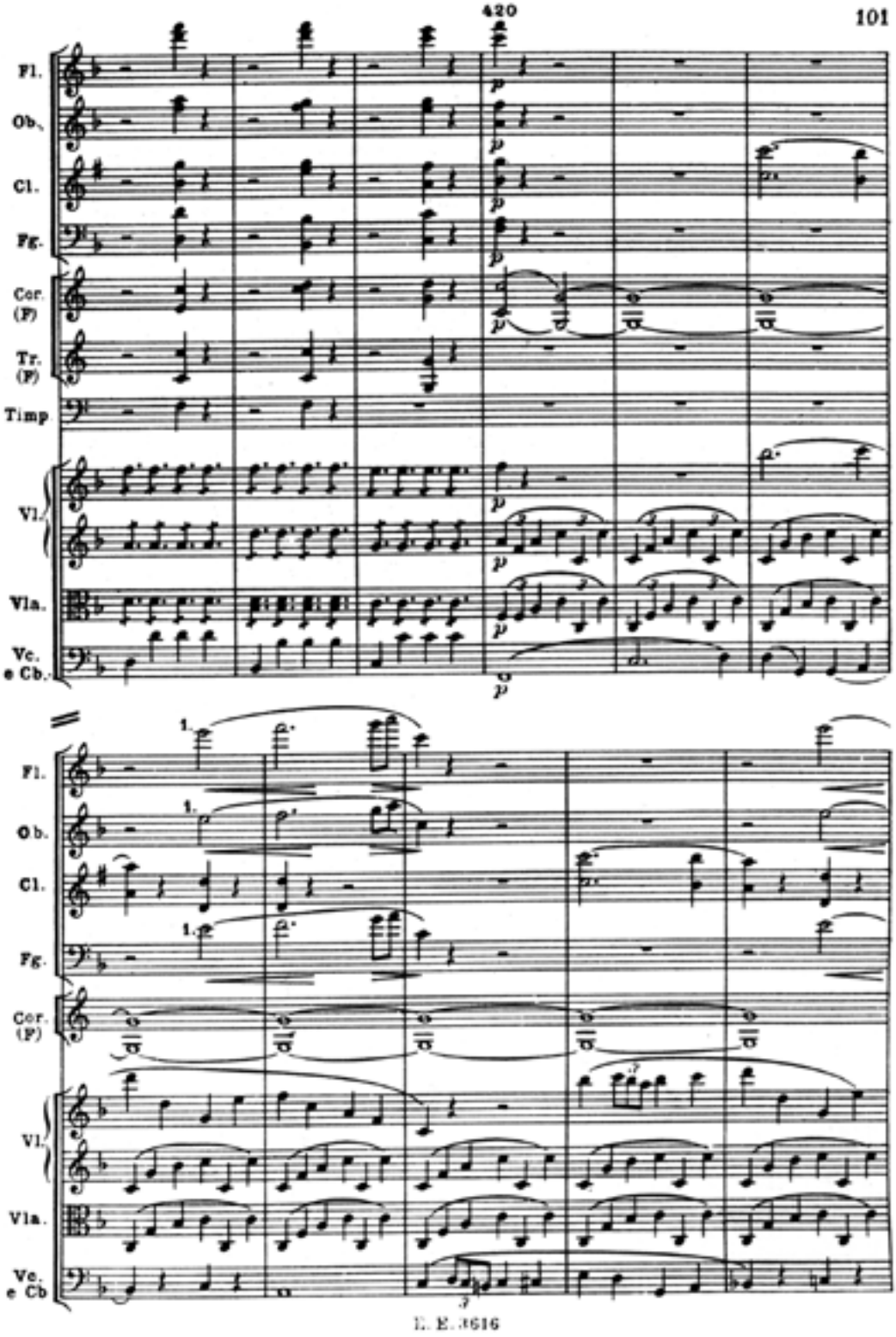
420
101
Fl.
Ob.
Cl.
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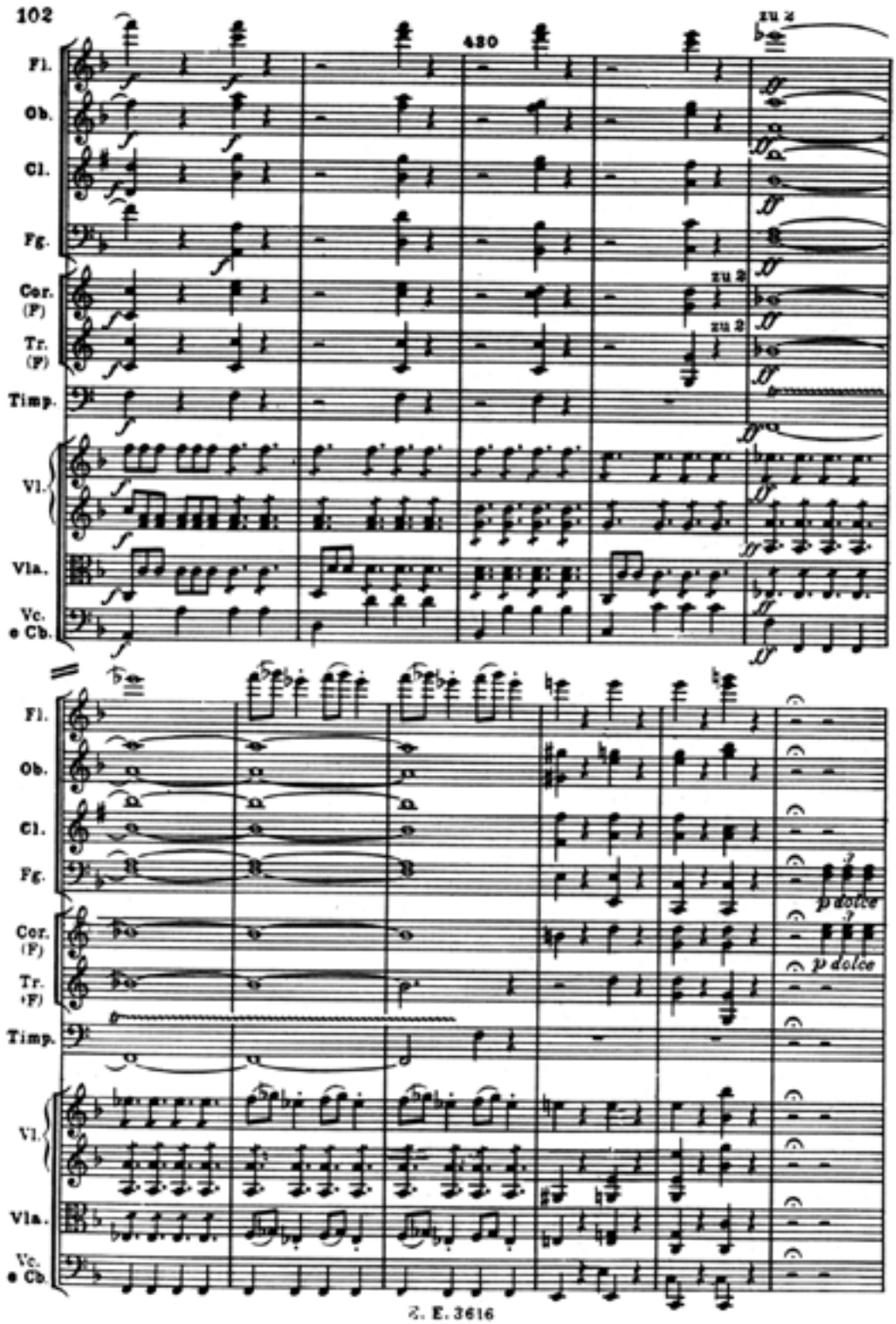
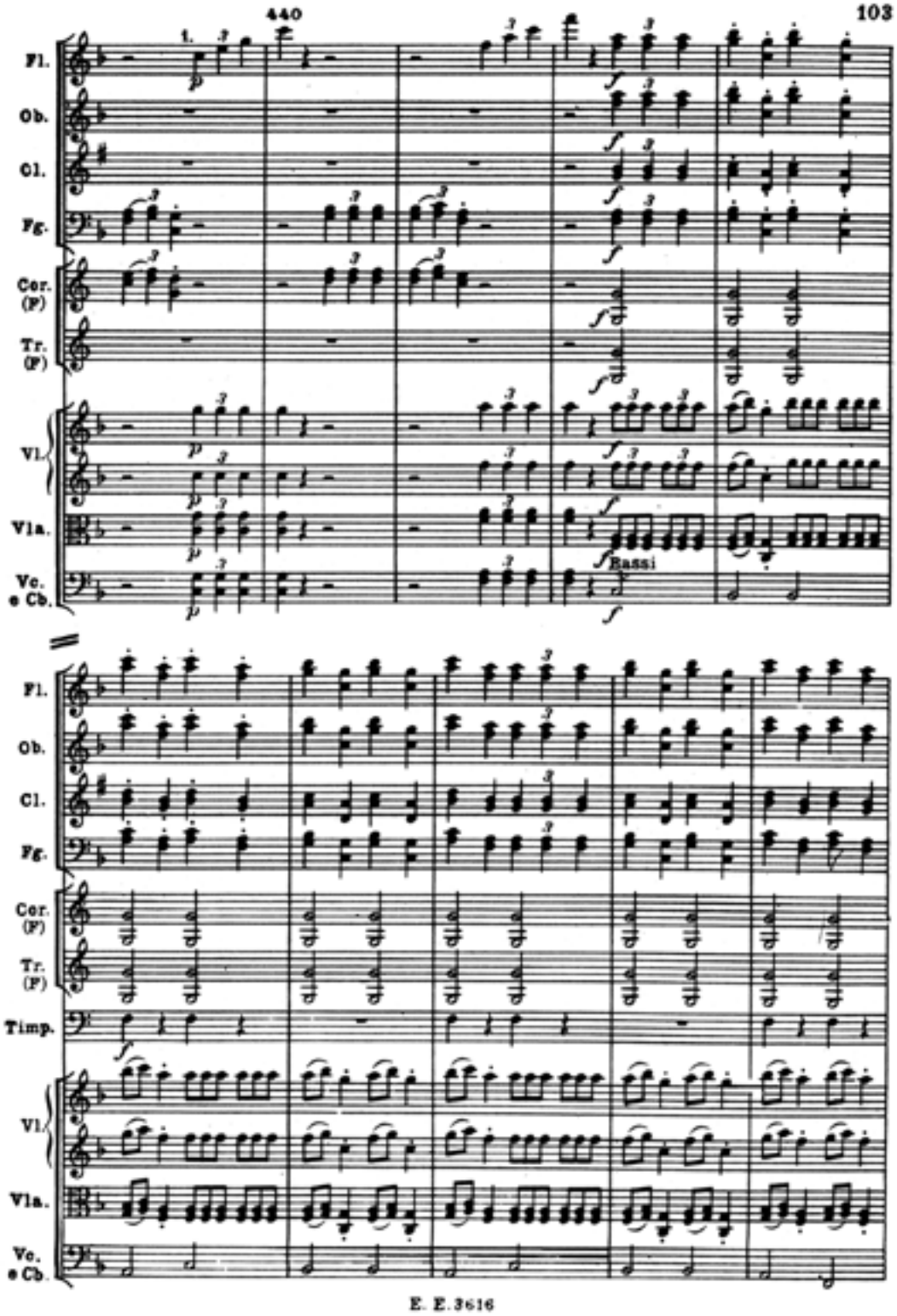
Cor. (F)
Tr. (F)
Timp
Vl.
Vla.
Vc. e Cb.
1.
L. E. 1616


102
430
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
p dolce
2. E. 3616


440
103
Fl.
Ob.
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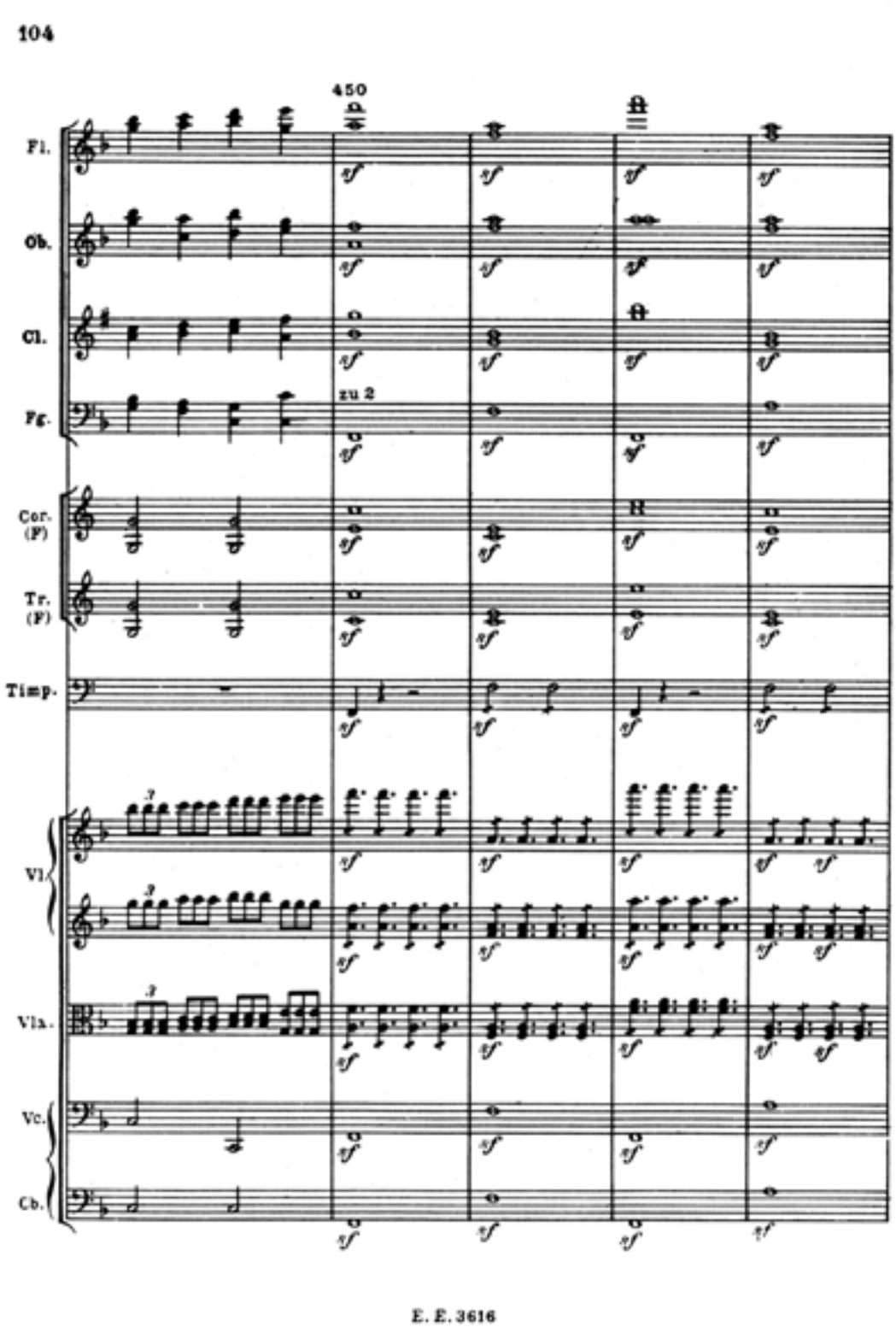
Cor. (F)
Tr. (F)
Vl.
Vla.
Vc. e Cb.
Bassi
Timp.
E. E. 3616


104
450
Fl.
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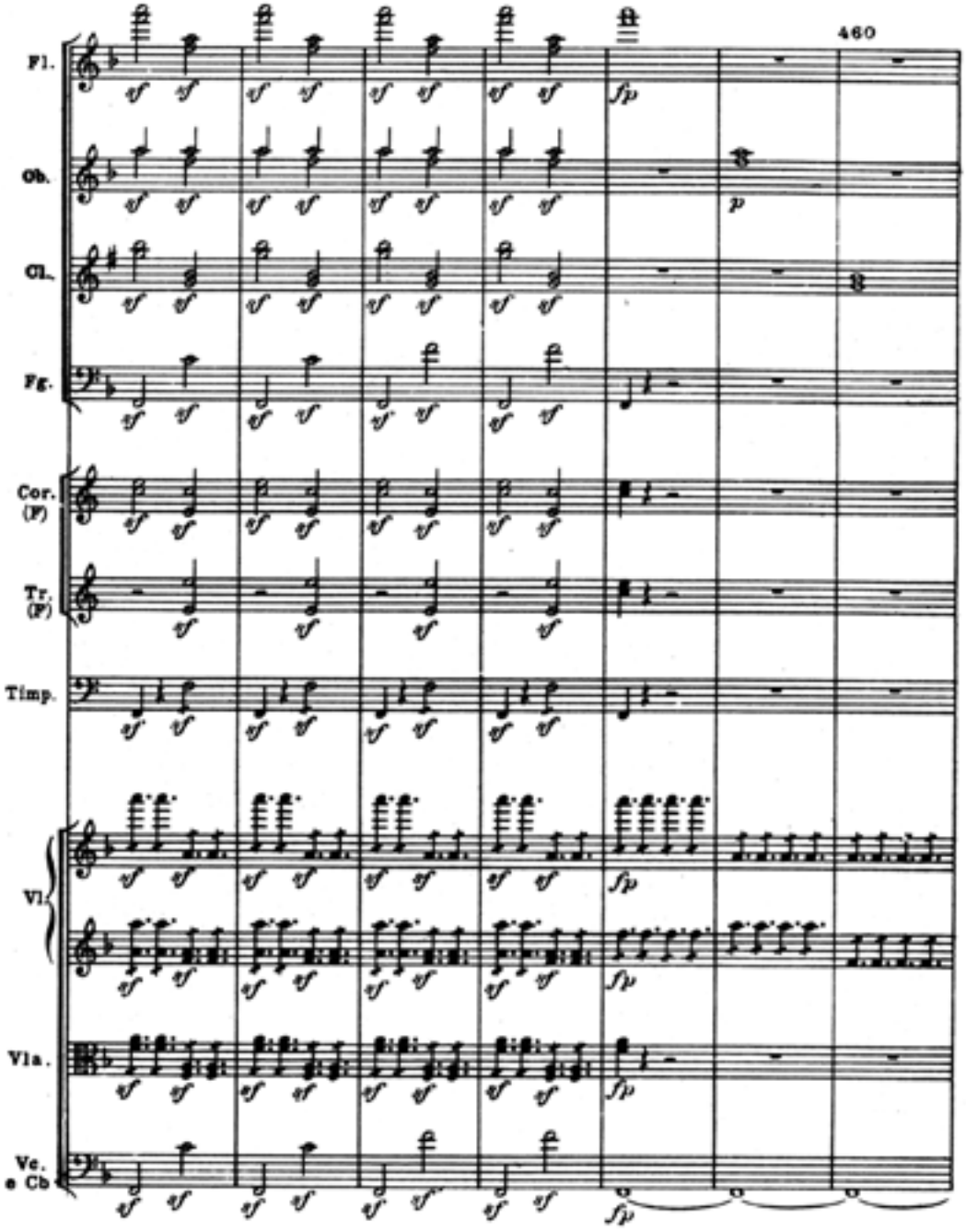
Cb.
E. E. 3616


460
Fl.
Ob.
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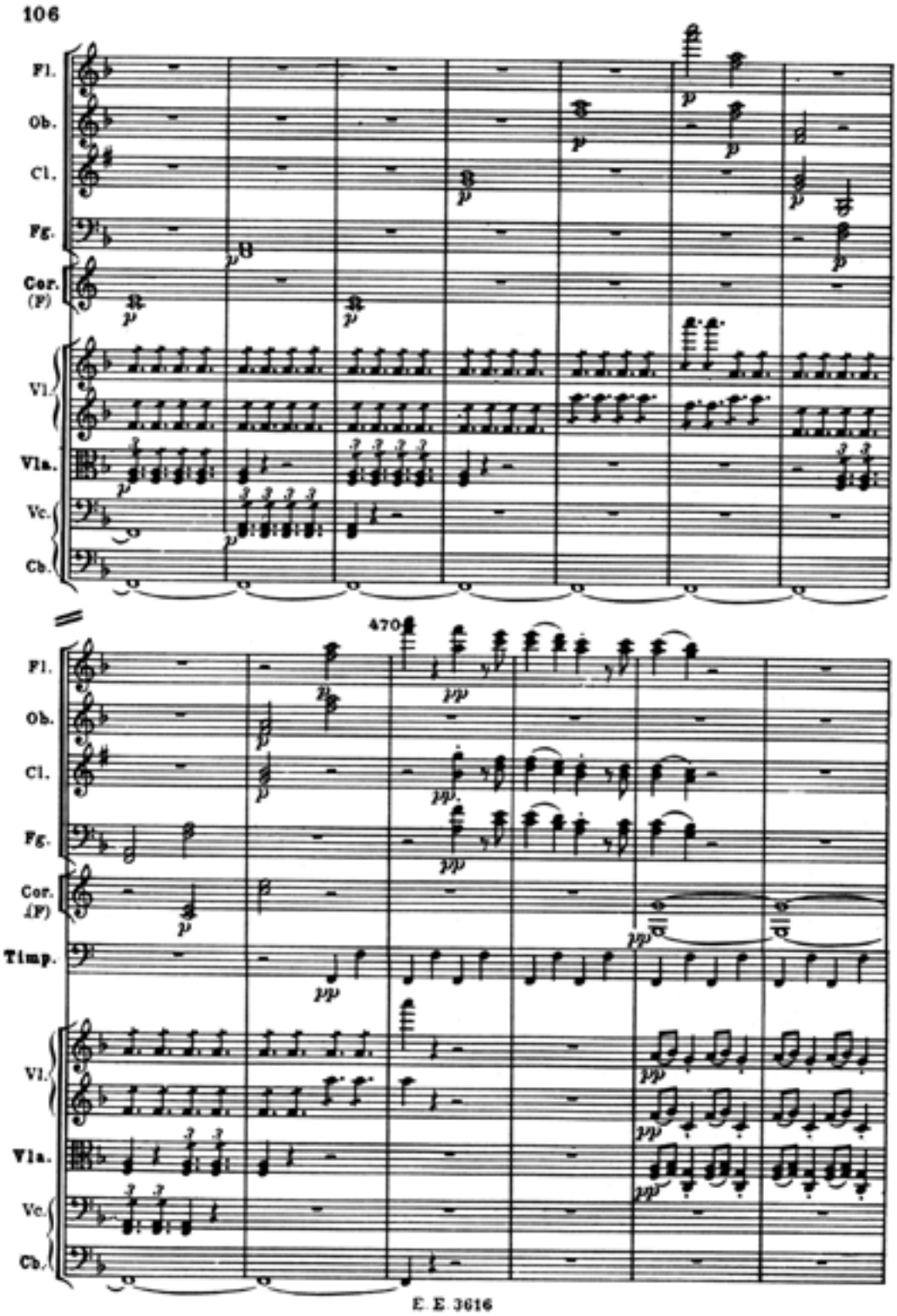
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb
sfp
p


106
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Ob.
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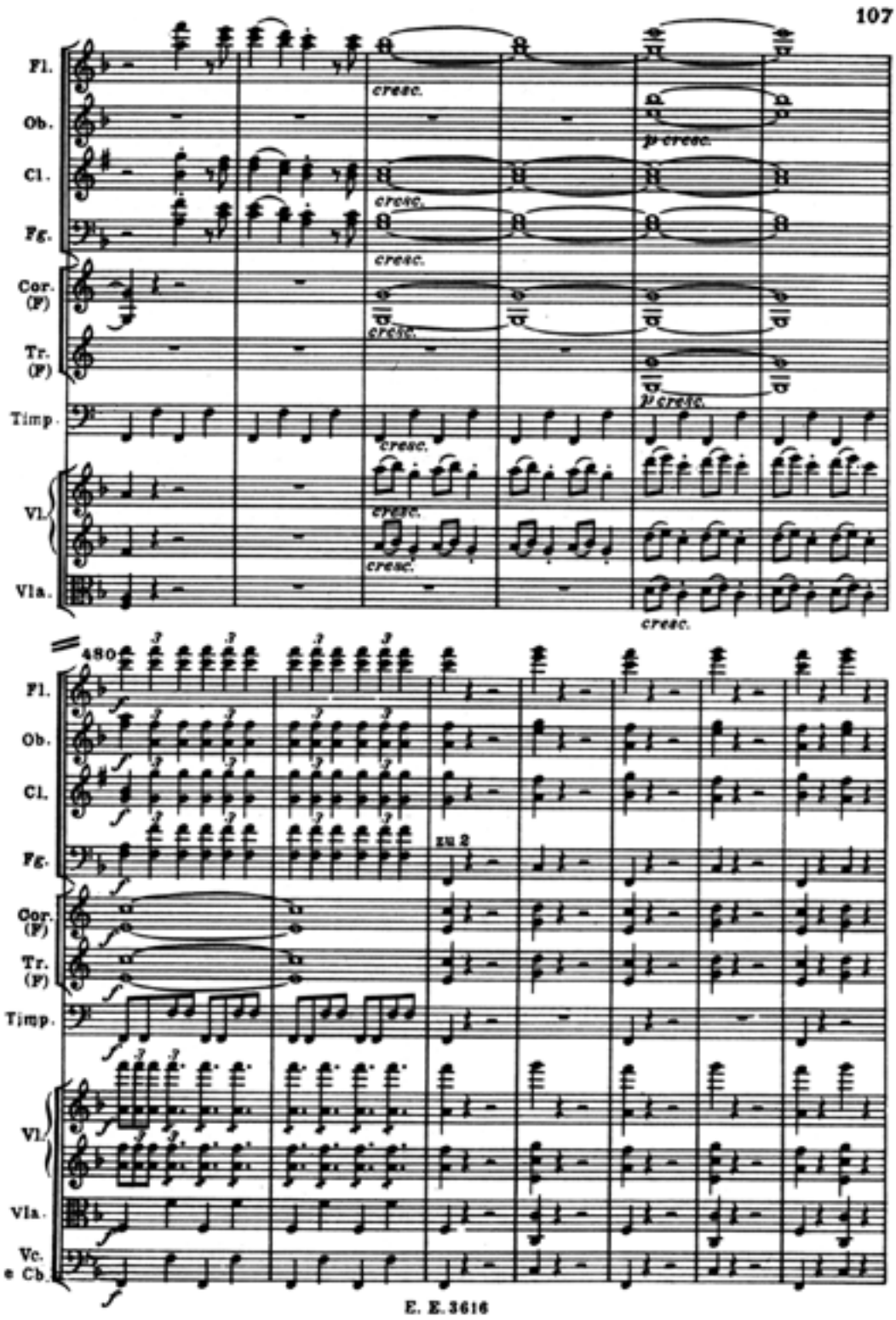
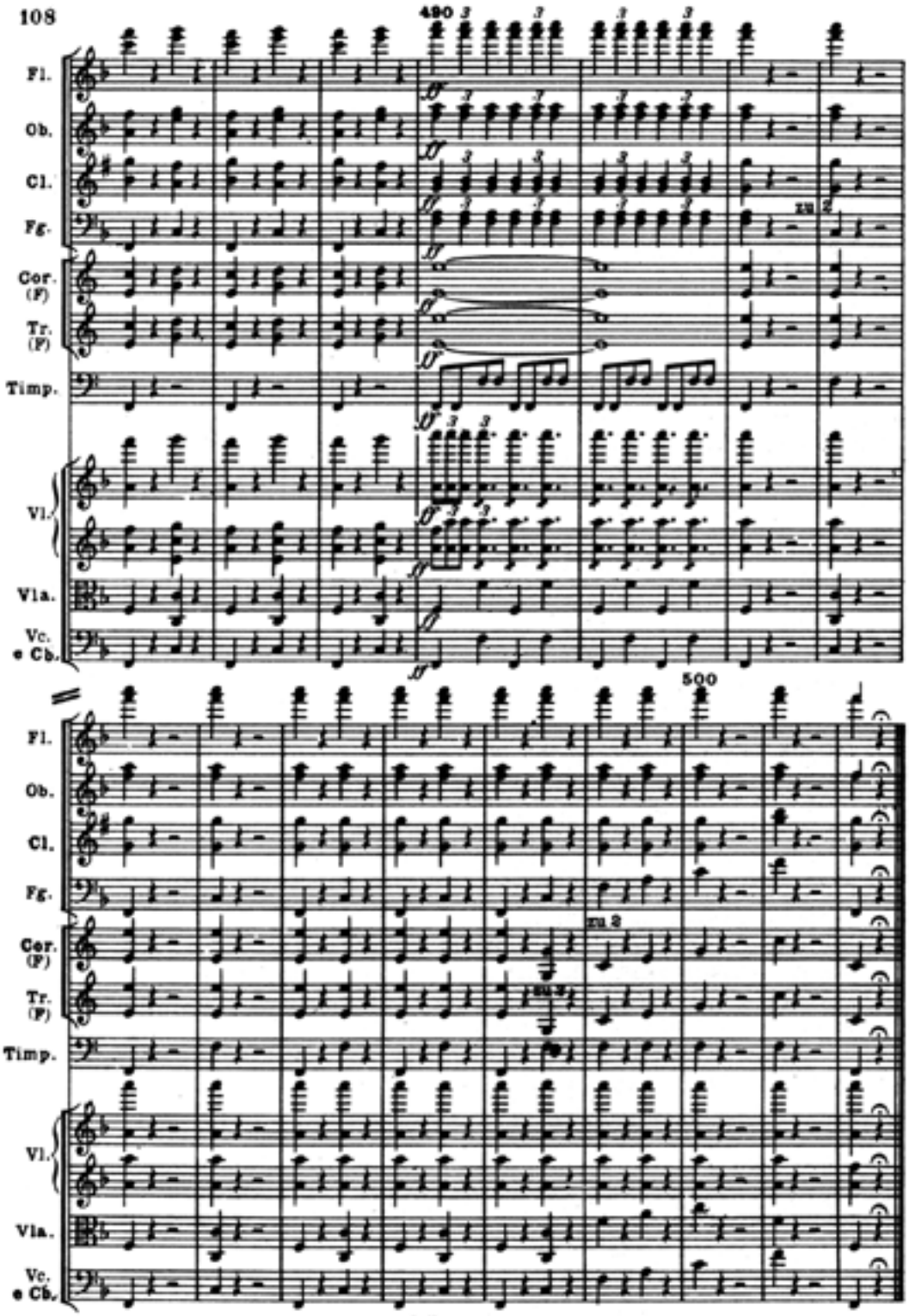
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
470
Timp.
E. E. 3616


107
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
cresc.
p cresc.
480
zu 2
Vc. e Cb.
E. E. 3616


108
490
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (F)
Timp.
Vl.
Vla.
Vc. e Cb.
500
zu 2
E. E. 4616