

Comparison of Score Markings of

Beethoven Symphony No. 1

The purpose of this document is to compare different score marking and analysis methods.

What do the score marking have in common?

How do they differ?

What is easy for you to read, and what obscures your view?

Of the markings, what can you make audible?

Sources range from students, to teachers, to professional conductors.

Example 1

Not in S. his. meliorone didn't
have 40 as an option

ba 4. could all be
44,

Ludwig Van Beethoven
(1770-1827)

Clarinetti 2, 1 Bassoon 1, 2
Oboi 2, 1 Horn 1, 2
Flute 2, 1 Ebob 1, 2

Symphony No. 1 in C Major, Op. 21-1800

Introduz. $\text{♩} = 88$ (same met. no. as last mvt)

Adagio molto. $\text{♩} = 88$.

Flauti. *sp* *sp* *cresc.* *f* *mf*

Oboi. *sp* *sp* *cresc.* *f* *p*

Clarineti in C. *sp* *sp* *cresc.* *f* *p*

Fagotti. *sp* *sp* *cresc.* *f* *p*

Corni in C. *sp* *sp* *cresc.* *f* *p* (Presump)

Trombe in C. *f*

Timpani in C.G. *f*

Violino I. *Adagio molto. $\text{♩} = 88$.* *pizz.* *f* *p* *cresc.* *f* *arco.* *p* *f*

Violino II. *pizz.* *f* *p* *cresc.* *f* *arco.* *p* *f*

Viola. *pizz.* *f* *p* *cresc.* *f* *arco.* *p* *f*

Violoncello e Basso. *f* *p* *cresc.* *f* *arco.* *p* *f*

C: D⁷/IV D⁷/vi V⁷/V I⁶

Handwritten notes: *Most finally*, *no rest*, *no deceler*, *10*, *Allegro con brio.*, *13*, *T1*, *100*.

Fl. *ten. ten.* *cresc.* *f* *ten. ten.* *f* *ten. ten.* *f* *p*

Ob. *cresc.* *f* *ten. ten.* *p* *cresc.* *f* *ten. ten.* *f* *p*

Cl. *cresc.* *f* *ten. ten.* *p* *cresc.* *f* *ten. ten.* *f* *p*

Fag. *cresc.* *f* *ten. ten.* *p* *cresc.* *f* *ten. ten.* *f* *p*

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

Tr. *f* *ten. ten.* *p* *cresc.* *f* *ten. ten.* *f* *p*

Tp. *cresc.* *f* *ten. ten.* *p* *cresc.* *f* *ten. ten.* *f* *p*

Allegro con brio. *112.*

Handwritten notes: *13*, *10*, *25*, *smooth up*, *show accented line of deceler and lead to cue*, *no dot*, *sf*, *cresc.*, *G7*, *II*, *III*, *IV*, *V*, *VI*, *VII*, *VIII*, *IX*, *X*, *XI*, *XII*.

Fl. *p* *cresc.* *f* *ten. ten.* *f* *ten. ten.* *f* *p*

Ob. *p* *cresc.* *f* *ten. ten.* *f* *ten. ten.* *f* *p*

Cl. *p* *cresc.* *f* *ten. ten.* *f* *ten. ten.* *f* *p*

Fag. *p* *cresc.* *f* *ten. ten.* *f* *ten. ten.* *f* *p*

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

Allegro con brio. *112.*

Example 2

Symphony No. 1

in C Major

Op. 21

ca. 1799-1800

Just before hearing
loss diagnosis
29 yrs. old

- Pub. 1801
Sonata Form

Sub. 4

Tetanus Introduction

Adagio molto. ss Show (3 no.)

Flauti.

Oboi.

Clarinetto in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

**Violoncello
e Basso.**

C⁷ F G⁷ a D⁷ — G
~~I⁷/II~~ ~~IV~~ ~~V⁷~~ vi ~~I⁷/II~~ ~~IV~~

G 6
IV 6

* Dom. Tonic sequence \rightarrow Not CM - Harmonic Ambiguity

1

SYMPHONY No 1 [1799]

- for Baron van Swieten -

[in 8]

Adagio molto (♩ = 88)

L. van Beethoven, Op. 21
(1770-1827)

Flauti

Oboi

Clarineti in C Do

Fagotti

Corni in C Do

Trombe in C Do

Timpani in C G Do Sol

Violino I

Violino II

Viola

Violoncello

Contrabasso

CM: V → IV V' vi V' 1/2 V' 1 V' 1

B. & H. 8449

Printed in England

Example 4

À Son Excellence Monsieur le Baron van Swieten
Commandeur de l'ordre roy. de St Etienne;
Conseiller intime et Bibliothécaire de sa
Majesté Imp. et Roy.

Symphonie Nr. 1

C-dur (1801)
op. 21

Ludwig van Beethoven
(1770-1827)

$\text{♩} = 88$ (same metronome no.)
Adagio molto *) as last movement

Flauto I, II
f12: Tacet Mura II

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Do / C
(same down 1 oct)

Clarino I, II
in Do / C

Timpani
in Do - Sol /
C - G

Violini I

Violini II

Viole

Violoncelli
e Bassi

IN 8

Adagio molto *)

pizz. f p cresc. arco

f (by 2nd) top of the only sustained note

arco

pizz. f p cresc. arco

pizz. f p cresc. arco

pizz. f p cresc. arco

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

BA 9001

C⁷ F G am D⁷ - - G₁
V/IV IV II vi II/V I

G⁷ 4
2

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Example 5

2222-2200-RK-str

À Son Excellence Monsieur le Baron van Swieten
Commandeur de l'ordre roy. de S^t Etienne;
Conseiller intime et Bibliothécaire de sa
Majesté Imp. et Roy.

Symphonie Nr. 1

C-dur
op. 21

5/14/18

wirds noch fp

connect mm8

leading 13→14

pizz

all st thoven

Adagio molto

Flauto I, II
fp fp f mp

Oboe I, II
fp fp f

Clarinetto I, II
in Do / C
fp fp f

Fagotto I, II
fp fp f

Corno I, II
in Do / C
fp fp a 2 f

Clarino I, II
in Do / C
f mf

Timpani
in Do - Sol /
C - G

Adagio molto

Violini I
pizz. f p cresc. arco p

Violini II
pizz. f p cresc. arco p

Viole
pizz. f p cresc. arco p

Violoncelli
e Bassi
pizz. f p cresc. arco p

arrow explosion

slow percent

*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817: ♩ = 88
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Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vlc.

Vc. e B.

ten. ten. ten. ten.

f f f f f f f f

ten. ten. ten. ten.

cresc. cresc. cresc. cresc.

p p p p p p p p

Allegro con brio

Fl. I II

Ob. I II

Clar. (Do) I II

Fag. I II

Cor. (Do) I II

Cln. (Do) I II

Timp.

Viol. I II

Vlc.

Vc. e B.

p p p p p p p p

f f f f f f f f

Allegro con brio

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

Example 6

Symphony No. 1 in C Major, Op. 21

Adagio molto. ♩ - ss.

Flauti. *fp* *fp* *cresc.* *f*

Oboi. *fp* *fp* *cresc.* *f* *Ob* *p*

Clarineti in C. *fp* *fp* *cresc.* *f* *Cl* *p*

Fagotti. *fp* *fp* *cresc.* *f* *Bsn* *p*

Corni in C. *fp* *fp* *cresc.* *f* *p*

Trombe in C. *fp* *fp* *cresc.* *f* *Tpt*

Timpani in C.G. *fp* *fp* *cresc.* *f* *Te*

Adagio molto. ♩ - ss.

Violino I. *pizz.* *f* *p* *cresc.* *f* *arco.* *p*

Violino II. *pizz.* *f* *p* *cresc.* *f* *arco.* *p*

Viola. *pizz.* *f* *p* *cresc.* *f* *arco.* *p*

Violoncello e Basso. *pizz.* *f* *p* *cresc.* *f* *arco.* *p*

V⁷/I² *IV* *I* *v₁* *11⁷/V⁷/I* *1* *I*

Example 7

À Son Excellence Monsieur le Baron van Swieten
Commandeur de l'ordre roy. de S^t Etienne;
Conseiller intime et Bibliothécaire de sa
Majesté Imp. et Roy.

Symphonie Nr. 1 (1801)

C-dur
op. 21

Ludwig van Beethoven
(1770-1827)

Adagio molto *) $\text{♩} = 88$ (SAME METRONOME NO. 45 (last time))

Flauto I, II
Fl 2: TACET MM II

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Do / C
SOUNDS DOWN 1. OCTAVE

Clarino I, II
in Do / C

Timpani
in Do - Sol /
C - G

Adagio molto *)

Violini I

Violini II

Viole

Violoncelli
e Bassi

Handwritten notes and markings: IN 8, (TRY), p sempre, (By 2nd 1/2 15 the only sustained note), arco, p, cresc., f, p, arco (1st Oct.), G7, y.

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

BA 9001 C7/F G Am B7 -- G
V/V IV V VI V7/V V

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SYMPHONY NO. 1

in C major

Op. 21

①

Adagio molto. $\text{♩} = 88$.

L. van Beethoven

Flutes

Oboes

Clarinets in C

Bassoons

Horns in C

Trumpets in C

Timpani

Violin I

Violin II

Viola

Violoncello & Bass

Musical score for the first system, measures 1-14. The score is written for a full orchestra, including strings, woodwinds, and brass. The tempo is marked "Allegro con brio" with a metronome marking of 12 quarter notes per minute. The score includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *ten.* (tension). The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first system ends with a double bar line.

Musical score for the second system, measures 15-28. The score continues the orchestral composition. It features similar instrumentation and dynamics as the first system. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The second system ends with a double bar line.

ERSTE SYMPHONIE

von

L. VAN BEETHOVEN.

Dem Baron van Swieten gewidmet.

Op. 21.

Adagio molto. $\text{♩} = 88$.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.
1^a PARTS IN F.

Trombe in C.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Violoncello
e Basso.

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is heavily annotated with handwritten notes and markings, including "ten. ten.", "cresc.", "f", "p", "expirations", "4+2", and "32". The notation includes various musical symbols such as clefs, time signatures, and note values.

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is heavily annotated with handwritten notes and markings, including "Ten. ten.", "cresc.", "f", "p", "expirations", "4+2", and "32". The notation includes various musical symbols such as clefs, time signatures, and note values.

L. VAN BEETHOVEN.

Dem Baron van Swieten gewidmet.

Op. 21.

Adagio molto. ♩=88.

Flauti.
Oboi.
Clarineti in C.
Fagotti.
Corni in C.
Trombe in C.
Timpani in C. G.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into two systems of five staves each. The top system consists of five staves with treble and bass clefs, mostly containing rests and some melodic fragments. The bottom system consists of five staves, including vocal parts with lyrics and piano accompaniment. The lyrics are written in red ink below the vocal staves. The piano accompaniment is written in black ink on the bottom two staves of the second system. The score includes various musical notations such as notes, rests, and clefs. There are some handwritten annotations in blue ink on the first system and red ink on the second system, including a large blue bracket and a red "f" marking.

15