



BEETHOVEN

ANALYTIC
SYMPHONY SERIES

Edited and Annotated by
PERCY GOETSCHUIS, MUS. DOC.



BEETHOVEN
SYMPHONY NUMBER 9

IN D MINOR

+[CHORAL]+

OLIVER DITSON COMPANY

MADE IN U. S. A.



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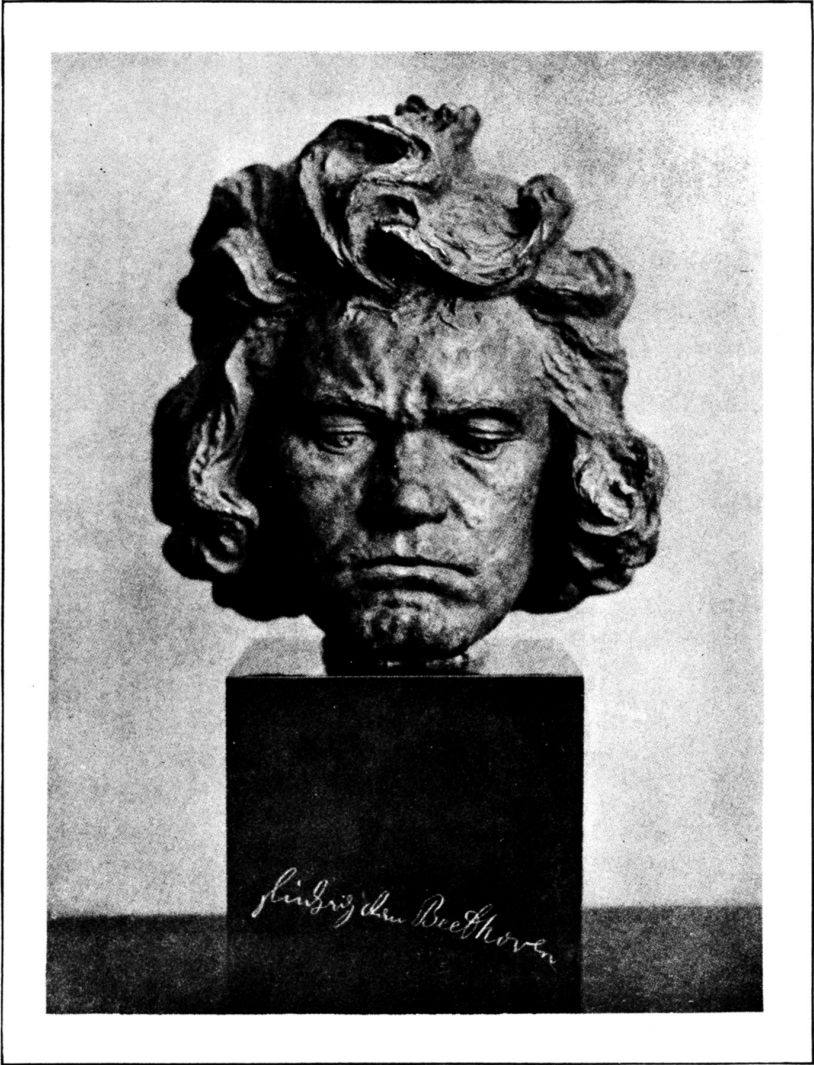
LUDWIG VAN BEETHOVEN

1770 -- 1827



NINTH SYMPHONY

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ANALYTIC SYMPHONY SERIES

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SYMPHONY NUMBER NINE

IN D MINOR

-[CHORAL]-

BY
LUDWIG VAN BEETHOVEN

For Piano - - Two Hands



OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY, Sole Representative
Bryn Mawr, Pennsylvania

Made in U. S. A.

BIOGRAPHY

LUDWIG VAN BEETHOVEN (pronounced Bate'-ho-vn) was born December 16th, 1770, at Bonn, on the Rhine. His paternal ancestors were Belgians, though both his father and grandfather had resided in Germany, as musicians in the Electoral Chapel in Bonn.

Beethoven's early life was rendered miserable by the harshness and intemperance of his father, who began the boy's musical education when the latter was four years old, and was his only teacher until 1779, when other, kindlier and more competent musicians took Ludwig in hand.

Upon his first visit to Vienna in 1787, Beethoven attracted great attention by his remarkable ability at the pianoforte (Bach's *Well-tempered Clavichord* having been the chief object of his studies), and it was his extraordinary gift of improvisation that called forth Mozart's prophetic exclamation: "Keep your eyes on him; some day he will make his mark in the world."

He also formed important social connections (the Van Breuning family, and Count Waldstein) which favorably influenced his later life. In 1792, Beethoven made Vienna his home, and here he met Haydn and Albrechtsberger, who aided him in his studies.

Up to this time Beethoven had written many smaller works (Variations for the piano, a few Chamber music pieces, and Songs), but they contained little or nothing that foreshadowed the unique genius of the later, the true Beethoven. Then, in 1795, he produced the three Trios, Opus 1, and the three piano Sonatas, Opus 2, and these signalized the first unfolding of a new and mighty musical spirit, whose growth and development was to be slow, because it was of such rare and colossal significance. Thereafter he created an un-

broken series of masterworks, that marked, like milestones, the steady progress of his original conception, and the unwavering approach to the realization of his momentous artistic mission. Up to the year 1800, he had finished the first eleven piano Sonatas, and had written his first Symphony. The following fifteen years (to 1815) represent the most productive and brilliant period of his life; they brought forth sixteen more Sonatas, Symphonies through Number 8, the five piano Concertos, his only opera *Fidelio*, the Mass in C, many, String-quartets and other Chamber music, nearly all of his Overtures, and many other works of lesser scope. The vehement, almost defiant pursuit of his deep and original musical convictions naturally aroused adverse criticism, but, on the whole, his works were appreciated and enthusiastically received by the mass of music lovers, and he enjoyed many public triumphs.

As early as 1800, his hearing became defective, and this malady increased in the succeeding twenty years until he became totally deaf. This condition is popularly regarded as the worst misfortune that can befall a musician; but it is certain that it induced Beethoven, as it also enabled him, to concentrate all the more keenly upon musical problems that exist *within* the mind, and are not encumbered by the turmoil and babble from which the outer ear can hardly escape.

Beethoven's character was peculiar. He was profoundly earnest and sincere, thoroughly noble in his convictions, often harsh, morose, awkward, and impetuous, and still fundamentally kind-hearted and affectionate, and—best of all—endowed with a fine sense of humor, clearly reflected at many points even in his most important and serious compositions. Always indifferent to the judgment of others,

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he was all the more severe in his judgment of his own work.

From 1815 until his death, March 26th, 1827, Beethoven produced the most profoundly significant, if not most popular, of all his mighty tone-creations: the last five piano Sonatas, the last five String-quartets, which were so original,

so free, so lofty in conception, and of so unaccustomed a technical character that they remained enigmas for nearly a century, but whose colossal artistic worth is now becoming more and more recognized. Further, the Ninth Symphony with Chorus, *Ode to Joy*, and the stupendous *D major Mass (Solemnis)*.

CRITICAL NOTE

BETHOVEN labored many years upon his, his Ninth and last Symphony. Random sketches appear as early as 1817, and the symphony was not finished until 1823. Its first performance took place in Vienna on May 7th, 1824. The first presentation in America was on May 10th, 1846, in New York; it was first given in Boston on February 5th, 1853.

What distinguishes the Ninth Symphony from the eight preceding ones is the extraordinary breadth of conception and execution. The number of factors does not exceed that of the ordinary classic forms, but each factor is spun out and developed, by repetition and sequence, until every one, like the figures on a large canvas, assumes heroic proportions. Such expansion of the thematic material, if limited to the mere repetition of complete sections, might result in nothing more than an increase in length or bulk. Even this may, of course, possess important and effective structural qualities—witness the great C major Symphony of Schubert, the dimensions of which are overpowering. But Beethoven pursued no such purely dimensional purpose; his method of expansion, applied progressively to each detail, leads to an imposing stature both in quantity and quality. This process reflects the steady widening of Beethoven's spiritual horizon; his vision embraced a scope far beyond that of any other musical seer, excepting only the great Bach, whose meth-

ods of achieving breadth were the same.

The design of the first movement is singularly free from irregularity of any kind. It is of unusual breadth, but normal in plan and proportions. The introduction is not of the traditional type, that is, it is not (as in his earlier symphonies) an "independent" movement, but pertains absolutely, in tempo, style, and thematic material, to the exposition.

The second movement is a Scherzo, although Beethoven gave it no title. It is unusual to place the dance-movement (Minuet or Scherzo) immediately after the first, as second movement, the latter being almost invariably devoted to the contrasting serious mood, in slow tempo. Schumann adopts the irregular order in his Second and Third Symphonies; also Mendelssohn in his "Scotch" Symphony.

This Scherzo of Beethoven's Ninth Symphony is also of very uncommon breadth; so much so that its Principal Division, instead of holding to the usual limits of the 3-Part Song-form (as Dance), is enlarged to a complete Sonata-allegro form. This is almost without a parallel in symphonic literature, the only other example being the great C major Symphony of Schubert.

Noteworthy is the use of the kettle-drums in the 4th Section of the Development in the Scherzo: with his well-known sense of humor, Beethoven assigns the first measure of his thematic figure to the drums alone; after four

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such Phrases, the humor of the situation is emphasized by shifting the drum-beats to the *second* measure of the thematic group—an arrangement which is then maintained during the next four Phrases, though not given to the drums. There is an interesting analogy to this, in the use of exactly the same kettle-drum tones in the Finale of Beethoven's Eighth Symphony.

The Trio of the Scherzo affords ample proof of Beethoven's characteristic predilection for repetition. Almost the entire Trio is based upon a single 4-measure Phrase, all in the same key (with one solitary exception)—after the manner of the ground-motive (*melodia ostinata*).

The design of the third (slow) movement is irregular, but it is fundamentally a First Rondo-form. One irregularity is the unexpected recurrence of the Subordinate Theme, in a different key. Another is the insertion of a "Development" as elaborate Retransition to the final, legitimate, recurrence of the Principal Theme. Some critics regard the recurrences of this Principal Theme as evidences of the Variation-form. This, however, is not accurate, in the artistic sense of the term, for they are exact equivalents of the first presentation of the Theme, with no other change than the "Ornamentation" of the melody—in arabesques of very great beauty.

As to the choral Finale: it was Beethoven's original intention to make his Ninth Symphony, like all his others, a wholly instrumental work. However, after it was practically finished, he felt impelled to carry out the project which he had long cherished, of setting to music the fine *Ode to Joy* of Schiller (written in 1785), and to use this as the Finale for the Symphony. The original Finale was therefore abandoned for the time, but was afterwards utilized in the last movement of his String-quartet in A minor, op. 132. Beethoven did not use the entire Ode of Schiller. The new

translation here given is by Arthur H. Ryder.

The structural design of the Finale—the periodic reappearance of the Principal Theme after occasional thematic digressions—suggests the Rondo-form as basis of the architectural plan; and into this frame-work the body and spirit of Schiller's *Ode to Joy* are fitted in a most masterly manner. Still, it is more convenient and plausible to regard the whole choral Finale as a Large Group of successive, related Episodes, embracing a well-defined Introduction, Principal Theme, and Coda.

The First and Second Episodes are introductory. They represent, very obviously, a sort of Discussion or Council, a dialogue between the Leader (Bass-recitative) and the assembled People (orchestra), to determine the choice of musical mood and expression. During the Second Episode the People suggest, successively, the mood and material of the first three movements of the Symphony, each of which is emphatically rejected by the Leader. Then a wholly different sentiment is suggested, to which the Leader assents, and which is therefore adopted as the Principal Theme of the choral Finale—beginning in the Third Episode.

The Seventh Episode is an instrumental development of the words "Hasten, brothers, on your way, Hero-like, in light victorious!"

The new vocal Theme, introduced in the Ninth Episode, is in no sense a "Subordinate Theme," but rather an "Attendant Theme," later joined logically to the Principal Theme.

Those who take exception to Beethoven's inconsiderate treatment of the vocal parts in this Finale, may reflect how comparatively negligible the master must have regarded the minor details, in a structure of such colossal scope, and such almost uncontrollable energy. He simply regarded and used the voices as parts of the entire imposing *instrumental* purpose. The author of *Adelaide* and *An die ferne Geliebte* surely possessed the secrets of effective vocal writing.

EXPLANATORY PREFACE

THE SYMPHONY is the same form of composition as the Sonata, but is written for orchestra, and is therefore usually broader in design and more elaborate in structure than the Sonata.

2. The SONATA-ALLEGRO form, which is commonly chosen for the first, and often for the last, Movement of the Symphony, represents, fundamentally, the union of two Themes, the first one of which is called the PRINCIPAL THEME, and the other the SUBORDINATE THEME.

3. The Sonata-allegro design embraces three large divisions:

- a. The Exposition;
- b. The Development; and
- c. The Recapitulation, to which very frequently a fourth division is added, as Coda.

4. The EXPOSITION consists in:

- a. The statement of the Principal Theme;
- b. A Transition;
- c. The Subordinate Theme; and
- d. One or more so-called CODETTAS, terminating, as a rule, with a Double-bar, and repetition-marks.

5. When the PRINCIPAL THEME closes with a definite perfect cadence, the Transition which follows is "independent," and may consist of any (often wholly new and contrasting) material. But it often occurs that the act of transition begins *during* the later course of the Theme, in which case the form is "dissolved."

6. The SUBORDINATE THEME is, despite its title, usually of fully equal importance to the Principal Theme, and it is (in the Exposition) invariably placed in a different key.

7. The CODETTA is generally a brief sentence, and cannot therefore claim to be an additional "Theme," although the term "Concluding Theme" is sometimes used. Its object being,

chiefly, to confirm the cadence, it consists often of simple tonic and dominant harmonies, and may be thematically reminiscent of the Principal Theme. But it may also serve the purpose of contrast, and an increase of thematic material, and of general breadth, in which case it may present new and striking traits. Furthermore, there are frequently two, three or even more, such Codettas, generally decreasing in length, and converging to the strong final cadence.

8. The DEVELOPMENT is always "sectional" in form. That is, it consists of an optional number of Sections, of optional length, and of optional character. Each SECTION has its special thematic task, and draws its material, naturally, from some factor of the Exposition, since its chief purpose is the manipulation or "development" of what has gone before. However, since the contents of a Section are absolutely optional, it frequently happens that one or another of the Sections presents *new* and contrasting material.

9. The ultimate object of the Development is to "return to the beginning," and therefore its last Section is a RE-TRANSITION (or Returning passage) which leads into the Recapitulation. Note the distinction between the Transition (which leads over into the *new* Theme) and the Re-transition (which leads back into the Principal Theme).

10. The RECAPITULATION is a re-statement of the Exposition. But the Subordinate Theme (with its Codetta or Codettas) is invariably *transposed*—as a rule, to the principal key.

11. The CODA, like the Development, is sectional in form, and hence is optional in length and contents.

12. The SONATINE-ALLEGRO form is the same design as the Sonata-allegro form, excepting that it contains no Development. The end

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of the Exposition is transformed (usually by "dissolution") into a Re-transition, leading into the Recapitulation. Consequently there is no Double-bar.

13. The SONG-FORM WITH TRIO, which is commonly chosen for the third movement of the Symphony, is the association of two related Song- (or Part) forms, as in the Minuet, March, and other Dance forms.

14. A Song-form has either one Part (rare), or two Parts, or three. In the three-Part form, the third Part is a re-statement of the First Part, often with much modification.

15. A PART is usually brief, consisting of two, three or more Phrases, separated by light cadences—a *heavy* tonic cadence generally indicating the end of the Part. See 18.

16. The RONDO-FORM is not the intimate coordination and union of two Themes (as in the Sonata-allegro) but—as a rule—a mere *alternation* of Themes: the Principal Theme invariably following each Subordinate Theme.

17. There are three Rondo-forms:

- a. The First Rondo-form, with *one* Subordinate Theme, and one recurrence of the Principal Theme;
- b. The Second Rondo-form, with *two* Subordinate Themes and two recurrences; and
- c. The Third Rondo-form, with *three* such alternations—the third Subordinate Theme being, however, the same as the first Subordinate, but always transposed to a different key (as in the Recapitulation of the Sonata-allegro).

18. Since this edition pursues an educational purpose, every factor of the form is analyzed, and every structural detail carefully indicated.

Every cadence, throughout, is marked *approximately** by a wedge (V).

These cadences differ in force, the lighter ones indicating the end of Phrases, and the heavier ones, usually, the end of the entire Parts.

The PHRASE is the shortest complete musical sentence (with cadence) and is very generally four measures in length—sometimes eight.

The PERIOD is a double phrase; it is therefore usually eight or sixteen measures long, and exhibits two cadences.

The DOUBLE-PERIOD embraces four (sometimes more) Phrases, with four or more cadences.

The PHRASE-GROUP is a somewhat irregular series of Phrases—three, five, six, or more, in consistent succession.

The occasional lengthening, or widening out, of a Phrase, is indicated by the term EXTENSION.

19. It has been the aim of the editor to bring the present versions into the closest agreement with the original orchestral score that is possible under the technical limitations of the pianoforte keyboard. Therefore they are not expected or intended to be "pianistic." But they have been kept well within the reach of the ordinary trained player, especially if he be sensible enough to adopt a *moderate rate of speed* in the playing. It is not at all necessary to accept the usual metronome marks, for the actual musical contents of a composition rest within its *tones*, and can be reached more surely with deliberation than with haste. It will be necessary to use the pedal very freely, but, of course, with discretion.

* The Phrases are often so ingeniously linked together, that it is sometimes impossible to mark the exact point of separation.

Percy Goetschius

SYMPHONY N^o9 (Choral), Op. 125

English version of Schiller's text
in Choral Finale
by Arthur H. Ryder

LUDWIG van BEETHOVEN
(1770-1827)

First Movement, Allegro

EXPOSITION (+2)
Introduction (+3)
Allegro, ma non troppo, un poco maestoso

Sonata-
allegro form
(+1)

Musical score for the beginning of the first movement. It features three staves: Horns (top), Violins (middle), and Strings (bottom). The Horns part starts with a long note and is marked *pp*. The Violins part is marked *sotto voce*. The Strings part is marked *pp* and includes a *ped.* (pedal) marking. The tempo is *Allegro, ma non troppo, un poco maestoso*.

Musical score for the piano introduction. It features two staves: Treble and Bass. The piano part is marked *sempre pp* and includes a *ped.* (pedal) marking. The tempo is *Allegro, ma non troppo, un poco maestoso*.

Musical score for the piano introduction. It features two staves: Treble and Bass. The piano part is marked *cresc.* and includes a *ped.* (pedal) marking. The tempo is *Allegro, ma non troppo, un poco maestoso*.

Musical score for the piano introduction, labeled as an *Extension*. It features two staves: Treble and Bass. The piano part includes fingerings (4, 5, 2, 4, 5, 4, 5, 4, 5) and a *ped.* (pedal) marking. The tempo is *Allegro, ma non troppo, un poco maestoso*.

Principal Theme (Two-part form) (+4)
Part I (Period) (+5)

Musical score for the principal theme. It features two staves: Treble and Bass. The full orchestra part is marked *ff* and includes a *ped.* (pedal) marking. The tempo is *Allegro, ma non troppo, un poco maestoso*.

(+1) See Preface, 2. — (+2) Preface, 3, 4. — (+3) The Introduction is not "independent;" but is an Introduction in the exact sense of the word. See the Critical Note. — (+4) Preface, 14. — (+5) Preface, 15, 18; also 19. —

Extension *Part II (Period)*

25 *ff* *sf* *f* *p* *sf* *f*

Led. * *Led.* * *Led.* *

30 *p* *sf* *sf* *sf* *sf* *sf* *dim.* *p* *Clar. Horns*
Strings

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

Restatement of the Principal Theme (+6)
(Introduction)

sotto voce *pp*

Led. *

40

Led. *

45 *cresc.*

Led. * *Led.* *

Extension *(Part I)*

50 *ff* *Full Orch.*

Led. *

(+6) In a different key; including the Introduction; but limited to Part I only. —

Transition (+7)
Section 1

sf 55 *Wind* *sf*

sf *sf* 60 *Full Orch.* *sf*

Section 2

sf *sf* *sf* *ben marcato* 65 *sf* *sf*

Repetition

sf *sf* 70 *sf* *sf*

Extension

Section 3

sf *sf* *p dolce* 75 *Ob.* *Horns* *sf* *sf*

Ped. * *Ped.* *

Subordinate Theme (Two-part form)
Part I (Phrase-group)
Phrase 1

sf *sf* 80 *sempre p* *Wood-wind*

Strings

(+7) Preface, 5. The Transition, though "independent," grows out of the foregoing Motive. It is sectional in form (compare Preface, 8). —

Repetition

85

Phrase 2

90

Phrase 3

cresc.

f 95

f

p

Repetition

95

Extension

cresc.

(3)

(2 1 3)

piu cresc.

100

100

Phrase 4

ff

ff

Wood-wind

p dolce

105

Restatement

ff

105

Phrase 5

ff

p Strings

pp 110

110

Extension

3
4
Led. *
1 4
3 2 V
115
1 3 3
5 7 4

Phrase 6

3 4 4 5 3 3 V
sempre pp
4 4 4 4

Part II Phrase-group

120
sempre pp
Drum
4 3 2 4 4 5 4 V
Led. * Led. *
7 4 7 4

Repetition

cresc. 125 - V
Led. * Led. *
7 4 7 4

(Extension)

4 4 5 3 2 V
130 -
4 2

f Full Orch.

4 4 1 1 3 7 1 1 3 1 1 V
f Full Orch.
sf sf sf

Extension

135 *sf*

sf

Codetta I (+8)

Wood-wind ff espress. p

Horns

ff

p 140

ff

p

ff

p Wood-wind

145

f

f

ff

f Full Orch. f

f

ff

ff 150 sf

V Codetta II

sf

sf

f

f 155

f

f

col. Ped.

DEVELOPMENT (+10)

Section 1 *pp*

dim.

p

pp 160

Ped. * *Ped.*

(+8) Preface, 7. — (+9) The Exposition ends here, and is not repeated. — (+10) Preface, 8. —

Violins

Horns

pp

165

Strings

V

* Ped.

V

170

* Ped.

5

V

175

Extension

Section 2

180

Wood-Wind

2

* Ped.

4

5

5

4

2

V

185

* Ped.

* Ped.

* Ped.

4

5

5

3

5

(+11) From measure 3 of the Principal Theme. — (+12) Sections 4 and 5 are a modified restatement of Sections 2 and 3. — (+13) Section 6 is based upon measures 3 and 4 of the Principal Theme, extended, and with a new contrapuntal associate. —

sf sf *Extension* *V*

First restatement *(Extension)* *V*

Second restatement *V* *sf sf sf*

Third restatement *Full Orch.* *sf sf sf* *V*

(Extension) *V* *sf*

V *sf* *V*

250

Flutes

Bassoons

Strings

p

pp

5 4 2

5 4 3 2 1

4 5 4 2 4 5 4 3 4 3 4 3

255

Flutes

Bassoons

Strings

piu p

pp

5 4 2

5 4 2

4 3 4 3 4 2 3 3

260

cantabile Ob.

Fl.

Strings

p

pp

4 3 4 3 5 2 3 5 3

4 3 1

265

Wood-wind

Strings

cresc.

pp

5 4 2 2 3 2 3 2

270

Wood-wind

Strings

pp

5 4 2 2 3 2 3 2

275

Ob., Clar.

Bassoons

Strings

p

pp

5 2 3 5 2 5 4 4 2 3

(+14) Practically a continuation of Section 6, but in a different (more homophonic) mood, and with emphasis on the melodic figure (measure 3 of the Principal Theme). — (+15) From the Subordinate Theme. —

Restatement

un poco meno piano
280

Section 9
285

Repetition
290

Retransition (+16)
cresc.
295
f Full Orch. f

RECAPITULATION (+17)
Introduction (+18)
300
ff (Full Orch.)
Wood
Brass
Basses
Violins
Ped. tenuto

(+16) Preface, 9. — (+17) Preface, 10. — (+18) The Introduction runs this time through the Tonic (major), instead of the Dominant. —

(+19) Reduced to its first Phrase (each half repeated). — (+20) Preface, 5. — (+21) Related to Section 2 of the former Transition. —

7 *b* \sharp 2 3 *sf* *Red.* * *Red.* *

sf 335 *sf* *Red.* * *Red.* *

Section 3 (+22) *Fl. Ob.* *p dolce* 340 *Horns* *Red.* *

(Repetition) Subordinate Theme (+23) Part I (Phrase I) *Wood-wind* 345 *Strings*

8 *Repetition* 350

(+22) Corresponds to the former third Section. — (+23) Here in the original key (D).

Extension *Phrase 2*

p 355 *cresc.*

Phrase 3

cresc. 360 *f*

Repetition *Extension*

sf *p* *cresc.* 365

Phrase 4

f *ff* 370 *Wood-wind* *p*

Restatement *Phrase 5*

ff *Wood-wind* *p* 375 *pp*

Extension *Phrase 6*

380 *sempre pp*

Part II

385 *pp (Full Orch.)*

Ped. * *Ped.* *

Repetition

390 *cresc.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

(Extension)

395

Ped. * *Ped.* *

400 *f*

sf

First system of musical notation. Treble clef with a key signature of two flats. The right hand features a complex, rapid melodic line with many slurs and fingerings (1, 2, 3, 4). The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *sf* (sforzando).

Second system of musical notation. It begins with a section labeled "Extension" marked with a dashed line and the number 8. The right hand continues with intricate patterns, including a section labeled "Codetta I" with a repeat sign and fingerings 4 and 5. The left hand has a more melodic line. Dynamics include *sf*, *ff*, and *p*. A woodwind part is indicated with *Wood-wind p espress.*

Third system of musical notation. The right hand has a dense texture with many notes and slurs. The left hand features a rhythmic pattern. Dynamics include *ff* for strings and woodwinds, and *p* for the piano. A woodwind part is indicated with *Wood-wind p*. Measure numbers 405 and 410 are visible.

Fourth system of musical notation. The right hand continues with complex patterns. The left hand has a rhythmic accompaniment. Dynamics include *ff* and *p*. A woodwind part is indicated with *Wood-wind p*. Measure numbers 415 and 420 are visible.

Fifth system of musical notation. It begins with a section labeled "Codetta II" with a repeat sign. The right hand has a complex melodic line. The left hand has a rhythmic accompaniment. Dynamics include *sf*, *ff*, and *f*. A woodwind part is indicated with *col. Red.* and *sf*. Measure numbers 420 and 425 are visible.

Sixth system of musical notation. The right hand continues with complex patterns. The left hand has a rhythmic accompaniment. Dynamics include *sf* and *f*.

CODA (+24)

Section 1

Violins *p* Horns

f 425 *f*

430 435

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

440

cresc. -

* *Red.* * * *Red.* * *

Fl. Clar. Violins Fl. Clar.

445

Red. * *Red.* * *Red.* * *Red.* *

VI. V (Extension) Fl. Clar.

450

* *Red.* * * *Red.* * *

Section 2 (+25)

Full Orch. *ff*

455

Red. * *Red.* * * *Red.* * *

Repetition *Extension*

p cresc.

460

Red. *

Section 3 (+26)

f sf

465

Red. *

Extension *Section 4*

Violins *Ob.*

p dolce *Horn*

470

Red. *

Fl. Ob.

475

Section 5 (+27)

Fl. *Ob.*

semprep. *Strings*

480

(+26) From Phrase 4 of the Subordinate Theme. — (+27) Similar to Section 6 of the Development. —

Repetition

Bassoon cresc.

Ob.

Fl.

V (Extension)

f

ff

490

dim.

più p

Extension

pp

cresc.

Section 6

Full Orch.

495

f

Red.

Repetition

sf

sf

p cresc.

500

Extension

f

Red.

Section 7 (+28)

p Wood-wind

505

espress.

ritard.

dolce

a tempo

Repetition

Red.

(+28) Like Section 5 of the Development. —

Ob. *Fl.* Section 8
3 Brass

510 *ritard.* *a tempo* *pp*
Strings

Red. * 4 Red. * (+29) 4 Ground Motive (+30)

Ob. Clar. 35 *tr*

515

520

34 *tr* 520 *Full Orch. cresc.* 8 3 3 *tr*

8 4 2 *tr* Extension 525

Red.

(+29) or: etc. —

(+30) A brief thematic figure repeated in the bass part, as here, several times in succession, is called a Ground Motive (basso ostinato). —

8 *tr* *più f*

Section 9 *ff* *Ped.*

Repetition *sempre ff* *Ped.*

Section 10 (Extension) *sempre ff* *Ped.*

sf *ff* 545

Second Movement, Scherzo, Molto vivace

Principal Division (Sonata-allegro form) (+1)
INTRODUCTION

EXPOSITION (+2)
Principal Theme (3-part form) (+3)
Part I (Phrase-group) (+4)

Scherzo
with Trio

ff Strings 1 *sf* 1 *sf* 5 *sf* Full Orch. 2 *pp* Strings 10

Drum Solo

pp 15 20

25 *sempre pp* *staccato* 30 Part II (Phrase-group)

35 40 *cresc.*

V (Repetition) 50 *V* (Repetition)

Part III *ff* Full Orch. 60 *f* *f* *f* *f* *f* 65 *f*

Ad. *

(+1) Preface, 2. See also the Critical Note. — (+2) Preface, 3, 4. — (+3) Preface, 14. — (+4) Preface 15, 18; also 19. —

Dissolution and Transition (+5)

Subordinate Theme (2-part form) (+6)
Part I (Period)

Part II (Group of Periods)

Repetition

Second Period

Third Period

(Repetition)

Extension

(+5) Preface, 5.— (+6) In C major. Preface, 6.—

Codetta I (+7)

Repetition

f Wind *f* *f* Strings *f* 130 *f* Wind *f* Strings *f* *f* 135 *f* *f*

1 5 2 3 1 3 5 9 9 5 8 5 3 5 3

Codetta II

f *pp* 140 *pp* Wood Horns 145 Wind 150 3

5 5 5 4 4 2 4 5 4 2 1 2 1 5 3 2 1 3

Led. * Led. * Led. * Led. *

DEVELOPMENT (+8)

Section 1 (+9)

Section 1

sempre pp Wind Strings 155 3

Led. * Led. * Led. *

Section 2

Section 2

cresc. Wind Strings 160 170 *f* *f*

Led. * Led. *

Extension

Extension

ff *ff* *ff* 175 *p* 180

Led. * Led. *

Section 3

Section 3

stacc. 185 190

Led. *

(+7) Preface, 7.— (+8) Preface, 8.— (+9) The first and second Sections have the effect of a transitional passage. The harmonic design of each is defined by the Bass part, which descends a third, from accent to accent.— (+10) "Meter of three beats" (measures); the Motive here consists of only the first three measures of the principal Phrase.—

Section 4 *Repetition*

Repetition

Section 5 (+13)

Ritmo di quattro battute

Strings *Extension*

(+11) The first measure of the Motive is given to the kettle-drums, solo. See Critical Note.—(+12) Here the drum-beats are shifted to the second measure of the Phrase.—(+13) The meter of four beats (measures) is here resumed..

5 1 5 3

Retransition (+14)

255

Drums

cresc. Horns

Trumpets

Horns

260

più cresc. Drums

1 5 3

3

5 3

265

ff Full Orch.

270

* Red.

4

4

RECAPITULATION (+15)
Principal Theme (+16)

8

ff sempre

275

280

Red.

*

Repetition

Dissolution and Transition

285

f

f

f 290

f

f

f

f 295

Drums

2 1

4

4

3

3

5 3

1

1 3

Subordinate Theme (+17)

2. Part I

Wood-wind

f

p Strings

300

305

1 2

2

4

2

1 2

Restatement (in D)

Wood-wind

Horns

cresc.

310

Red.

*

Red.

*

Red.

*

Red.

*

(+14) Preface, 9. — (+15) Preface, 10. — (+16) Reduced to its Third Part only. — (+17) This first presentation of the Subordinate Theme is in an unexpected key. Hence the subsequent restatement in the "right key!" —

Repetition

315 *cresc.*

320 *p* *cresc.*

Pedal markings: Ped. 5, Ped. 5 3

Part II

325

330 *ff Full Orch.*

Pedal markings: Ped. * Ped. 5 3 *

Repetition

335

340

Pedal markings: Ped. *

345

350

Fingerings: 2 1, 2 1, 2 1, 4 V, 5 3, 5 3, 3

Extension

355 *p Strings*

360 *p Wood-wind cresc.*

Fingerings: 2, 3, 3 4, 4 3, 3, 3, 4, 3 V

Codetta I

Repetition

365 *f*

370 *f*

Dynamics: *f*, *f Strings f*, *f Wind f*, *f*, *f*, *f*

Fingerings: 4, 4, 2 3, 2 4, 2 3, 2, 5 3, 5 3

Codetta II

f 375 *pp* 380 *Wind* *Strings* *Wind* 385

pp 380 *Drums* 385

Red. * Red. * Red. * Red. * Red. *

1. (+18)

sempre pp 3 3

Red. * Red. * Red. * Red. * Red. *

(CODA) (+19)

2. Sec. I

cresc. 390 *f* *ff* 395 *Strings pp*

Red. * Red. * Red. * Red. *

3

Repetition

sempre pp 400 *Full Orch. cresc. stringendo il tempo* 405

TRIO (Five-part form) (+20)

Part I (Phrase)

Presto

410 *ff* *f* *f* *f* *p* 415

Ob. Clar. *Bassoon*

Red. *

Repetition

420 *staccato*

Red. *

(+18) This first ending is a returning passage for the repetition of the Development and Recapitulation. The second ending (following this repetition) leads over, the first time, into the Trio. — (+19) The second time (during the "Da capo") this is the actual beginning of the Coda, although Beethoven marks the Coda nine measures later (after the sign Φ). — (+20) The Five-part form is an extension of the Three-part form, that includes a second Digression (a "second Second Part"), and another recurrence of Part I. —

Part II (Period)

Musical score for Part II (Period). The system includes a grand staff with Treble and Bass clefs. The upper staff is marked *dolce* and *Strings*. The lower staff is marked *cresc. 4 2 5*. The music features a melodic line with various fingerings (1, 2, 4, 5, 3) and a dynamic marking of *p* at the end.

Repetition

Musical score for the Repetition section. The system includes a grand staff with Treble and Bass clefs. The upper staff has a dynamic marking of *p*. The lower staff is marked *cresc.* and *dim. p*. The music features a melodic line with various fingerings (3, 1, 2, 1, 2, 3, 4, 5, 1, 2, 3, 5, 4, 4, 5, 3, 4, 3) and measure numbers 430 and 435.

Part III (Phrase)

Musical score for Part III (Phrase). The system includes a grand staff with Treble and Bass clefs. The upper staff is marked *f* and *p* *Violins*. The lower staff is marked *Horns*. The music features a melodic line with various fingerings (3, 4, 2, 1, 3, 4, 2, 1) and measure numbers 440 and 445.

Repetition

Musical score for the Repetition section. The system includes a grand staff with Treble and Bass clefs. The upper staff has a dynamic marking of *f*. The lower staff is marked *Repetition*. The music features a melodic line with various fingerings (1, 1, 1, 2, 3, 4, 1, 5) and measure number 450.

Part IV (Phrase-group)

Musical score for Part IV (Phrase-group). The system includes a grand staff with Treble and Bass clefs. The upper staff is marked *Ob.*. The lower staff is marked *fp* *Bassoons* and *Horns*. The music features a melodic line with various fingerings (3, 3, 2, 4, 5, 2, 4) and measure numbers 455 and 460.

465

cresc.

Musical score for the continuation of Part IV (Phrase-group). The system includes a grand staff with Treble and Bass clefs. The upper staff has a dynamic marking of *f*. The lower staff is marked *cresc.*. The music features a melodic line with various fingerings (5, 2, 4, 5, 4, 2, 2, 4, 2, 5) and measure number 465.

470 *p* *cresc.*

4 5 V 1 3 2 3 5 2

Part V *Full Orch.* *f* 475 *cresc.* *stacc.* 480 *Repetition*

1 1 2 1 1 1 3 1 3 3 2 1 2 2 1 1 3 1 2 3 4 4 5 5 4 3 4 4 3 2 4 4 5

Repetition *f* 485 *Final Phrase* 490 1.

3 2 3 2 1 1 3 5 2 1 2 1 1 3 3 1 3 5 4 2 4

CODA (+21) *fp* *Full Orch.* *cresc.* 495

2 V 5

500 *f* *dim.* 505

V 2 V 2 V 8

p 510 *stacc.* *cresc.*

1. 2. 1. 1. 2. 3. 1. 2 3 1 2 1 2 1 1

ped. *ped.* * *ped.* *

(+21) Coda to the Trio — not to the whole Scherzo. —

f 515 *dim.* *sempre dim.* 520

sempre più p 525 *pp poco ritard.* 530

Molto vivace (3/4) *Da Capo senza replica sin' al ⊕ e poi la Coda (+22)*

(CODA)

Section 2
pp *sempre pp e stacc.* 535

Full Orch. *cresc. stringendo il tempo* 540 545

Presto Section 3
ff *f* *f* *f* *f* *p* 550 555

Section 4
ff *f* *f* *f* *f* 555

(+22) Recurrence of the entire Principal Division from the beginning, but without the repetitions, up to the ⊕, and then the Coda to the entire Scherzo. —

Third Movement, Adagio

INTRODUCTION

Principal Theme (Phrase-group) (+2)

First Rondo-form Irregular (+1)

Adagio molto e cantabile

Clar. Bassoons Strings dolce

p *espr*

Extension

Wind Strings

10

p Wind *espr* Str.

Extension

Strings Horn *cresc.*

15 *dolce*

p

Extension Extension

Partial Repetition

Wind *dolce*

20 *cresc.*

p

Drum

Dissolution and Transition (+3)

Subordinate Theme (Period)

piu p *pp* *espress.*

25 *Andante moderato*

Strings

(+1) Preface, 16, 17a. See Critical Note.— (+2) Preface, 18; also 19.— (+3) Preface, 5.—

Ob. V Fl.

p cresc. *morendo*

30

Repetition

p cresc. *cresc.*

35

Extension and Retransition

morendo *più p* *pp*

40

Principal Theme (+4)

Tempo I *p*

45

Extension

dol. *espr.*

50

p

50

(+4) Exactly as at first, but with melodic ornamentation. —

Extension

Extension

Extension *Extension*

Partial Repetition *Dissolution and Transition*

Subordinate Theme (+5)

65 *Andante moderato*

Repetition

(+5) An unexpected recurrence, in a different key. —

75 *cresc.* V

80 *morendo* *piu p* *pp* *Extension* V

(Development, as Retransition) (+6) Repetition
Clar. 34
Adagio dolce Bassoon
Horn
85

90 *Extension* V *Fl.*

95 *Extension* *3* *Strings*

Horn *cresc.* *ten.* V

(+6) This Retransition is widened out into a "Development" of fragments of the Principal Theme. See Critical Note.

Principal Theme (+7)

Violins

p *3: Wood, Horns dolce*
L'istesso tempo

100 *sempre p*

Strings

Extension

cresc. *dim.* *p*

105

Extension *Wind* *Violins*

cresc. 110

The musical score is written for a piano and strings. It consists of six systems of music. The first system shows the beginning of the piece with a tempo marking of 'L'istesso tempo' and a dynamic of 'p'. The second system includes a tempo change to '100' and the instruction 'sempre p'. The third system features dynamic markings 'cresc.', 'dim.', and 'p'. The fourth system has a tempo change to '105'. The fifth system includes a 'Wind' section and a 'Violins' section. The sixth system has a tempo change to '110'. The score is heavily ornamented with slurs, ties, and various fingering numbers. There are several 'Led.' (Lead) markings with asterisks in the string parts. The piece concludes with a final flourish in the sixth system.

(+7) Exactly as before, but with still more elaborate melodic ornamentation. —

Wind
Horn
3 Violins
Ped. * Ped. *

Ped. 1 2 3 4 Ped. * Ped. * Ped. 1 2

Extension Extension
Wood-wind
115
Ped. 3 Ped. *

Partial Repetition
cresc.
Horn
p
Ped. 1 2 * Ped. * Ped. 1 2 * Ped. * 1 2

CODA (+8)
Section 1
pp 120 cresc. f f f
Ped. * Ped. * Ped. * Ped. * col Ped.

sf sf ff dim. p
Ped. * Ped. *

Violins

p dolce 125

Red. *

Violins

cresc. poco a poco

Wood-wind, Horns

Extension

130

f

Section 2 (+9)

f *f* *sf* *sf* *ff* *pp*

Red. *

135

pp *cresc.*

Red. *

(+9) A modified restatement of the first Section. —

p dolce

cresc.

Section 3 cantabile

Strings dolce

Horns

*Red. **

Ob. Clar.

cantabile

cresc.

140

*Red. **

Repetition

*Red. **

Extension

p 145

*Red. **

Violins

cresc. ff dim.

*Red. **

System 1: Piano score. Treble clef contains a melodic line with triplets and a dynamic marking of *p*. Bass clef contains a rhythmic accompaniment. Performance markings include *cresc.*, a measure number of 150, and *f*. Pedal markings are present with asterisks.

System 2: Piano score. Treble clef features a descending melodic line with triplets and a dynamic marking of *dim.*. Bass clef contains a simple accompaniment. Performance markings include *p* Strings, *Drums*, and *Clar. Bassoons*. Pedal markings are present with asterisks.

System 3: Piano score. Treble clef contains a melodic line with a dynamic marking of *pp*. Bass clef contains a rhythmic accompaniment. Performance markings include *pp* and multiple *Ped.* markings with asterisks.

System 4: Piano score. Treble clef contains a melodic line with a dynamic marking of *sempre pp*. Bass clef contains a rhythmic accompaniment. Performance markings include *sempre pp* and *Ped.* markings with asterisks.

System 5: Piano score. Treble clef contains a melodic line with a dynamic marking of *cresc.*. Bass clef contains a rhythmic accompaniment. Performance markings include *cresc.* and *Ped.* markings with asterisks.

System 6: Piano score. Treble clef contains a melodic line with a dynamic marking of *f*. Bass clef contains a rhythmic accompaniment. Performance markings include *f*, *pp*, and *Ped.* markings with asterisks. The word *Repetition* is written above the system.

Finale (Choral)

First Episode

Wood, Brass, Drums

Presto *ff*

Large Group-form (+1)

Lead. * Lead.

Recitative

f Selon le caractère d'un Récitatif, mais *in tempo* (+2)

Cello

Contrabass

a tempo

15 *dim.* *p* *ff*

Lead. ten.

Recitative

f

sf sf

(+1) See the Critical Note. — (+2) Quasi Recitative, but in strict tempo. —

Second Episode (+3)

Wind *Violins*
Allegro ma non troppo
 30 *pp* *pp*
Strings
 Ped.

2 *V* 35
pp *

Recitative
Tempo I *ff* *ritard.* *dim.*
 40

45 *poco Adagio* *P Wood-wind* *Vivace* 50 55
f *V*

Recitative
Tempo I *f* 60

Adagio *Wood-wind* *Recitative* *Wood-wind*
cantabile *p dolce* *Horns* *Tempo I. Allegro* *p* 70
 Ped. * Ped. * Ped. * Ped. *

(+3) See the Critical Note. —

cresc. *cresc.* *ff* 75 *p* 80

Tempo I. Allegro

Wood-wind *Allegro assai dolce* Horns *Recitative f* 80

85 90 *ff* *sf*

Third Episode
Principal Theme (Small Three-part form) (+4)
Part I (Period) (+5)

Cello *Allegro assai p* *Contrabass* 95 100

Part III (Phrase) *cresc.* *p* 100 105

and III *Repetition of entire Theme* *Viola* *Bassoon sempre p* 110 *cresc.* *p* 115

(+4) Preface, 14. — (+5) Preface, 15, 18; also 19. —

4 3 1 4 2 4 2 12 V (II) 4 2 5 1 4 2 3 5 4 5 4 4 5 4 2 4 V

cresc. 160 12 1 2 1 1 2 1 2 3 4 Red. * 3

Repetition of entire Theme

4 Wind, Brass, f Strings 165 V sf

170 V (II) 175 V (III)

V (II) sf 180 1 2 3

V (III) 185 Codetta V

190 V Codetta 1 2 1 3

8 *V Recitative*

Baritone Solo

215 220

espress.

O friends and brothers, these tones no

p Strings

long-er!

led. Rath-er, raise your voice and sing in glad, free meas-ure:

V

230 235

ad lib.

led. * Of Joy be now our song!

Fifth Episode (+8)

Part I

pp

Ob. Solo

Clar.

Allegro assai dolce

Wood-wind

Chorus

Horns

Strings

Joy, then!

Joy!

O Joy, thou beam of heav'n-ly bright-ness, Daugh-ter thou of Par- a-dise!

Ob.

Part II

245 250

Souls a - flame, and step of light-ness, To thy ho - ly state shall rise. Hearts are in thy realm u - nit - ed

Part III

cresc.

255

Whom stern cus-tom part - ed wide. All man - kind are broth-ers plight-ed, Where thy brood-ing wings a-bide.

(+8) This may be regarded as the actual beginning of the Choral Movement. —

Repetition of Parts II and III

Full Orch. Chorus 260

Hearts are in thy realm u - nit - ed Whom stern cus - tom part - ed wide. All man - kind are broth - ers plight - ed,

4 Codetta 265 sempre f p dolce

Where thy brood - ing wings a - bide.

3 Repetition of entire Theme 270 Soli Cello p Fl. dolce espress.

Join us in our ju - bi - lee! Yea, who in his heart's sure keep - ing Counts but one true soul his own! He -

275 280 cresc.

— who can - not, bows to sad - ness, Let him weep - ing live a - lone. Yea, who in his heart's sure keep - ing

sf dim. Full Orch. Chorus 285

Counts but one true soul his own; He — who can - not, bows to sad - ness, Let him weep - ing live a - lone.

poco cresc. 290 dim. p Codetta Woodwind

Wells of joy flow

sempre p

295

Soli

sempre p
Horn

on for - ev - er. Na - ture of - fers boun - teous - ly. E'en the thank - less ones can nev - er

300

From di - vine - ness ab - sent be: Warmth of sun - shine, breath of liv - ing, Friends be - side us

305

Drum

on life's road - Low - - liest crea - tures know her giv - ing; Man and Ser - aph thrill with God!

310

Horn, Drum

cresc.

f

Full
f Orch.

Warmth of sun - shine, breath of liv - ing, Friends be - side us on life's road - Low - - liest crea - tures

315

Chorus

cresc.

know her giv - ing; Man and Ser - aph thrill with God.

320

Codetta

Man and Ser - aph

ben marcato

(+9) So ornamented so as to accelerate the rhythm from ♩ to ♪ notes.

thrill with God! thrill with God!

3 5 4 3 4 5 4

3 2 5

ff

2 Ped. * 1 3 1

with God! with God!

4 3

ff *ff*

1 1 5

8 Extension

Ped. * Ped. *

Sixth Episode
Introduction
Alla marcia

Allegro assai vivace

pp

Horn, Clar.

Contra-bassoon, Bass Drum

1 335 340

Principal Theme (+10)
Part I
Wood-wind, Horns

pp Triangle, Cymbals

Contra-bassoon

345 350

Interlude
Strings

355

Part II

sempre pp

360 365

3 4

(+10) This martial Episode is the Principal Theme again, transposed, and transformed into $\frac{6}{8}$ (or $\frac{12}{8}$) measure.

Part III

Repetition

370

Interlude Solo

375

Joy - ful

of entire Theme

380

Joy - ful, as His cir - cling suns, as suns all - glo - rious, Joy - ful, as His

poco cresc.

Red. * Red. *

385

suns all - glo - rious Thro' the heav'n - ly spa - ces

Interlude play, 390

poco cresc.

Hast - en, broth - ers, on your

Red. * Red.

395

way, Hast - en, broth - ers, on your way, He - ro - like, in

400

poco f

Red. *

405

light vic - to - rious! He - ro - like, vic - to - rious! Hast - en, broth - ers,

410

poco f

Red. * Red. *

Parts II and III repeated

Interlude

415

on your way, Chorus Hast - en, broth - ers, an your way, He - ro -

415

piu f

like, in light vic - to - rious! He - ro - like, vic - to - rious!

più f *ff*

Ped. * Ped. *

420 425

Joy - ful, joy - ful, joy - ful, joy - ful, He - ro - like, in light vic -

ff *f*

V

425 430

Seventh Episode (*11)

to - rious!

sf *sempre ff*

Motive A Motive B

V

435 440

Extension

sf *f*

V

440 445

(Extension)

sf *f*

V

445 450

Extension

sf *f*

V

450 455

(*11) An instrumental Episode consisting in the polyphonic manipulation of two Motives, in double-counterpoint. Motive A is an ornate version of the second Phrase of the Principal Theme; Motive B is a new contrapuntal associate of the other.

pp 535 *sempre pp* 540

Eighth Episode (+12)
V Chorus

cresc. Joy, thou beam of heav'n - ly bright - ness, 545

Full Orch. V

Daugh - ter thou of Par - a - dise! 550 Souls a - flame, and

sf V

step of light - ness, To thy ho - ly state shall rise. 555

sf V

Part II

Hearts are in thy realm u - nit - ed Whom stern cus - tom

560

Part III

part - ed wide. All man - kind are broth - ers plight - ed, 565 570

sf V

(+12) Again the Principal Theme, in its original rhythmic form (8-measure Phrases).

II and III repeated

Where thy brood - ing wings a - bide. Hearts are in thy

575

realm u - nit - ed Whom stern - cus - tom part - ed wide. *ff* All

580

man - kind are broth - ers plight - ed, Where thy brood - ing

585

wings a - bide. *sf*

590

Codetta (+13)

Ninth Episode (+14)
Andante maestoso

O ye mil - lions, now em - brace ye: Bound - less love is Heav'n's de - sign.. *f*

595 600

Wood, Brass
Strings

Repetition

O ye mil - lions, now em - brace ye: *sf*

605

(+13) Abbreviated to one Phrase. — (+14) A new "Attendant Theme" See Critical Note. —

sf
 Bound - - less love is Heav'n's de - sign. 610
ff
*Red. **

3 Trombones
 Broth - ers, here all hopes com - bine; Toward His pur - pose glad - ly turn ye!
3 Bases
 615
sf
Red.

Repetition
Full Orch.
 Broth - - ers, 620 here all hopes com - bine; Toward
Red.

sf
 His pur - - pose glad - ly turn ye!
 625
Red.

Adagio ma non troppo, ma divoto

Repetition
 630 O ye na - tions, kneel a - dor - ing, *pp*
cresc.
Red.

cresc.
 Know that your Cre - a - tor's *ff* nigh, *p* Here be - neath the a - zure sky,
 635 640
pp
Red.

ff And where stars on high are soaring, *pp* Strings Wood-wind
645
Red. *sf* * *Red. tenuto*

650 *pp*

high are soar -
sempre p

ing. *Tenth Episode (+15)*
(654) *sf* Joy, thou beam of heav'n-ly bright-ness, *sf* *sf*
Allegro energico sf 655
* 0 ye mil - lions,

Daugh-ter thou of Par-a-dise! Souls a-flame, and step of light-ness, To thy ho-ly state shall rise.
sf sf sf sf sf sf sf sf sf sf
now em-brace ye; Bound-less love is Heav'n's de-sign.

(+16) *sf sf sf sf sf sf sf sf sf sf*
665
Joy, thou beam of heav'n-ly bright-ness, Daugh-ter thou of Par-a-dise!

*) or and the same for four more measures. —

(+15) The contrapuntal union of the Principal thematic Phrase (extended and modified), and the "Attendant" Theme. — (+16) The text of the preceding eight measures is carried by the vocal parts throughout this Episode. —

rise, shall rise

670 675

ff *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

ye mil - lions, now em - brace ye! Bound - less

to thy ho - ly state shall rise.

680 685

ff *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

love is heav'n's de - sign, Bound - less love is heav'n's de -

685 690

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Extension
sign, is heav'n's de - sign.*

690 695

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

695 700

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

705 710

ff *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

* The choral text as already presented continues, dispersed among the contrapuntal voices.

710 715

Extension 720 725

Eleventh Episode 730 735

Clar., Bassoons 740 745

pp Strings

750 755

760 765

Repetition
cresc. poco a poco

realm, are in thy realm u - nit - ed, Hearts are in thy realm u - nit - ed

785

5 4 4 2 4 2 5 4 2 3 2 3 4 3 2 3 4 3

5 4 2 3 1 2 3 1 4 3 2 3 4 3

Repetition

Repetition

Whom stern cus-tom part-ed wide, Hearts are in thy realm u - nit - ed, are u - nit - ed Whom stern cus-tom

790

5 1 4 1 5 4 1 4 2 4 3 5 4 3 2 3 2 3 4 4

3 4 2 4 3 4 2 3 4 3 2 3 4 3 4

p cresc. Chor. 795

Hearts are in thy realm u - nit - ed, are u -

Extension

part - ed wide.

800

sf sf sf

f f f ff f f

3 2 2 1 2 1 1 2 1

nit - ed, are u - nit - ed Whom stern cus-tom part - ed wide.

f 805 *p cresc.* *ff* All man-kind are broth - ers plight - ed, all man-kind are broth - ers

Ad. * *Ad.* * *Ad.* * *Ad.* *

Poco Adagio

plight - ed, Where thy brood - ing wings a - bide, thy wings a - bide.

810

p espress. *p e dolce*

p cresc.

3 2 2 1 2 1 1 2 1

Ad. *

Partial Repetition

Repetition

Wood-wind, Horns
Tempo I
p 1 815

Hearts are in thy realm u - nit - ed, are u -

p cresc. 820

nit - ed Whom stern cus - tom part - - - ed wide.

f *ff* *f* 825 *f* *p cresc.*

All man - kind, yea, all man - kind are broth - ers plight - ed, All man - kind are broth - ers

ff 830

* *Red.* * *Red.* * *Red.* * *Red.* *

Extension

Poco Adagio

plight - - ed, all man - kind are broth - ers, Where thy brood - - -

mf *cresc.* 835

mf * *Red.* *

Extension

- - - - - ing wings a - bide,

thy wings a - bide, a - bide.

cresc.

840

*Red. * Red. * Red. **

CODA (+17)
Section 1

Poco Allegro, stringendo il tempo, sempre più Allegro *cresc.* Full Orch.

pp Strings

845 850

Prestissimo

Wood, Brass, *ff* Triangle, Cymbals, *f* Bass Drum

f *f* Chor. 855

O ye millions, now em-brace ye:

sf Full Orch. *sf*

Extension

Bound-less love is heav'n's de - sign, is heav'n's de - sign.

860

sf *sf* *Red.* *

Repetition

sf *sf* *sf* Broth-ers, here all hopes com

865

8 *V*

bine, here all hopes com - bine, here all hopes com - bine, all

870

Repetition

8 *V*

hopes, here all hopes, all hopes com - bine ye!

875

Red. * *Red.* *

V

O ye na-tions, O ye na-tions, Glad - ly turn ye to His

880

Repetition

will of bound - less love for all his world; Bound -

885 *ff sf*

Red.

8 *V*

- less love, yea, bound - less love, yea bound - less

890 *f ff f*

* *Red.* *

V

ff love is His de - *ff* sign, 895

Ped. * Ped. * Ped. * Ped. *

V Repetition

is His de - sign for 900

Ped. * Ped. * Ped. * Ped. *

V

f all Joy, then! Joy, thou beam of heav'n - ly bright-ness! 905

Ped. *

(Extension)

ff Heav'n - ly, heav'n - ly bright-ness! 910

Ped. *

Maestoso

Section 2

915 Daugh - ter thou of Par - a - dise!

ff Ped. * Ped. *

8

f Joy, thou heav'n - - ly *ff* bright - ness, heav'n - ly, heav'n - ly

1 Ped. * 1 Ped. * 1 Ped. * Ped. * Ped. *

Section 3

bright - ness!

920 Prestissimo (Full Orch.)
sempre ff

2 Ped. *

925

sf *f* *f* *f*

Ped.

8

f 930 *f* *f* *f* *sempre f*

* Ped.

935 Wood-wind 940

* Ped. Drum *

OP