

# Symphony No. 9

## 3<sup>rd</sup> Movement

Opus 125

# Ludwig van Beethoven (1770–1827)

Intro

## Theme A

# Adagio molto e cantabile

2                    3                    4                    5                    6                    7                    8

Flauti

Oboi

Clarinetti in B

Fagotti

Corni in B I II

Corni in Es III IV

Trombe in B

Timpani in F-B

Violino I

Violino II

Viola

Violoncello

Basso

Bb:

F

F7 Adim7 B $\flat$

V $7$  vii $^{\circ}7$  I

V $\frac{4}{2}$

I $^6$

V $\frac{5}{2}$

I

V $^6$  vi

Gm7 C7

V $\frac{4}{3}$ /V I $^6$

F

V

B $\flat$

I $^6$

F

V

B $\flat$

I $^6$

mezza voce

Musical score for orchestra showing measures 9-17. The score includes parts for Clarinet (Cl.), Bassoon (Fag.), Bassoon II (Cor. B I II), Bassoon III (Cor. Es III IV), Trombones (Trom. 1-4), Bass Trombone (Bass. Trom.), Double Bass, and Percussion (Perc.). The music consists of six systems of four measures each.

**Measure 9:** Cl. rests, Fag. rests, Cor. B I II rests, Cor. Es III IV rests, Trom. 1-4 play eighth-note patterns, Bass. Trom. rests, Double Bass rests, Perc. rests.

**Measure 10:** Cl. rests, Fag. rests, Cor. B I II rests, Cor. Es III IV rests, Trom. 1-4 play eighth-note patterns, Bass. Trom. rests, Double Bass rests, Perc. rests.

**Measure 11:** Cl. plays eighth-note pairs, Fag. plays eighth-note pairs, Cor. B I II plays eighth-note pairs, Cor. Es III IV rests, Trom. 1-4 play eighth-note patterns, Bass. Trom. rests, Double Bass rests, Perc. rests.

**Measures 12-17:** Continuation of the pattern with dynamic markings "cresc." and "p" appearing in measures 14-17.

Musical score for orchestra showing measures 18-19 and a transition section.

**Measure 18:** Clarinet (Cl.) and Bassoon (Fag.) play eighth-note chords. The Bassoon has a dynamic marking *dolce*. The Cor. B I II and Cor. Es III IV also play eighth-note chords. The Timpani (Timp.) rests.

**Measure 19:** Clarinet (Cl.) and Bassoon (Fag.) play eighth-note chords. The Cor. B I II and Cor. Es III IV play eighth-note chords. The Timpani (Timp.) plays eighth-note chords.

**Transition:** The score transitions from a pink shaded area to a light blue shaded area. The bassoon and cello play eighth-note chords. The strings play eighth-note chords. The piano accompaniment consists of eighth-note chords.

**Bassoon Chords:**

- Measure 18:** F7 V<sup>4</sup><sub>3</sub>
- Measure 19:** B<sub>b</sub> I

Musical score for orchestra, page 24, measures 24-25. The score includes parts for Clarinet (C1.), Bassoon (Fag.), Second Bassoon (Cor. B I II), and Double Bass (Bass). The key signature changes from B-flat major (measures 24) to E major (measures 25). Measure 24 starts with a dynamic of *p*. Measures 25 start with a dynamic of *pp*. The bassoon part features sustained notes with grace notes. The double bass part has sustained notes with slurs. A vertical bar on the right side of the page indicates a page turn.

## Theme B

**Andante moderato**

Fl.

Ob.

Cl.

Fag.

Cor. B  
I II

espressivo

cresc.  
espressivo

cresc.

cresc.

cresc.

I.

p

I.

p cresc.

cresc.

p

p cresc.

p cresc.

p cresc.

A  
V<sup>6</sup>

D  
I<sup>6</sup>

A<sup>7</sup>  
V<sup>7</sup>

D  
I<sup>6</sup>

A  
V

D  
I<sup>6</sup>

A<sup>7</sup>  
V<sup>7</sup>

AC





## Theme A, Variation I

Tempo I

43

44

45

46

Fl.

Ob.

Cl. *p*

Fag.

Cor. B I II IV.

Cor. Es III IV

*sempre staccato*

*sempre staccato*

*arco*

B♭  
I  
F7  
V2⁴B♭  
I⁶  
F7  
V§B♭  
I  
F  
V§ Gm7  
vi⁷B♭  
I⁶  
F7  
V⁷ HC

Cl.

Fag.

Cor. B I II

Cor. Es III IV

*arco dolce <> pizz.*

B♭  
I  
F7  
V⁷B♭  
I⁶F7  
V§B♭  
I  
E♭  
IV⁴Cm7  
ii⁶B♭  
I⁶  
F  
V⁶



Musical score for orchestra and piano, measures 61-64. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Bassoon II (Cor. B I II), Bassoon III/IV (Cor. Es III IV), and Piano (Pf.). The piano part is shown in the bottom half of the page.

The score consists of four staves for the orchestra and one staff for the piano. The piano staff shows harmonic changes and bass line. Measure numbers 61, 62, 63, and 64 are indicated at the top of each section. Dynamics such as *p*, *più p*, and *pp* are marked throughout. Measure 64 concludes with a dynamic of *pp* and a key signature of G major.

Measure 61: Flute has a melodic line with grace notes. Clarinet and Bassoon provide harmonic support.

Measure 62: Bassoon II enters with a rhythmic pattern. Bassoon III/IV joins in measure 63.

Measure 63: Bassoon III/IV continues its rhythmic pattern. Dynamics *più p* and *pp* are used.

Measure 64: Bassoon III/IV continues. The piano part shows a bass line with harmonic changes. The score ends with a dynamic of *pp*.

## Theme B, Variation I

## Andante

Fl.

Ob.

Fag.

Cor. B I II

morendo

cresc.

I.

cresc.

morendo

cresc.

a. 2

morendo

cresc.

D7  
V7

G  
I

D7  
V7

G  
I<sup>6</sup>

D7  
V7

G  
I<sup>6</sup>

D  
V

AC

# Transition

## Interlude

# Adagio

Fl.

Ob.

Cl.

Fag.

Cor. B  
I II

Cor. Es  
III IV

G  
I<sup>6</sup>

D7  
V<sup>7</sup>

morendo

pp

morendo

più p

pp

dolce

I.

morendo

più p

pp

IV.

morendo

più p

pp

morendo

più p

pp

morendo

più p

pp

B♭<sup>7</sup>  
V<sup>7</sup>

E♭  
I

E♭  
V<sup>7</sup>

B♭<sup>7</sup>  
I

E♭  
V<sup>7</sup>

B♭<sup>7</sup>  
I

B♭<sup>7</sup>  
V<sup>7</sup>

AC

Cl. (Measures 85-89)   
 Fag. (Measures 85-89)   
 Cor. Es III IV (Measures 85-89)

*pizz.* (Measures 85-89)

Fl. (Measures 90-94)   
*dolce* (Measure 91)

Cl. (Measures 90-94)

Fag. (Measures 90-94)

Cor. Es III IV (Measures 90-94)

Chord Progressions (Measures 85-94):

- Cl., Fag.: E♭ I - B♭7 V<sup>6</sup> - E♭ I - B♭7 V<sup>7</sup> - E♭ I<sup>4</sup> - Gm iii<sup>4</sup> - E♭ I<sup>4</sup> - E♭m i<sup>4</sup> - B♭7 V<sup>7</sup>
- Fl.: I. (Measure 90) - dolce (Measure 91) - (Measures 92-93) - (Measure 94)
- Cl.: (Measures 90-94)
- Fag.: (Measures 90-94)
- Cor. Es III IV: (Measures 90-94)

Chord Progressions (Measures 95-97):

- E♭m iii<sup>4</sup>
- G♭ V
- C♭ I<sup>4</sup>
- C♭ I
- D♭m7 C♭ F♭ IV
- C♭ I<sup>4</sup>
- G♭7 V<sup>7</sup>
- F♭ IV<sup>6</sup> I
- G♭7 V<sup>7</sup>

Cb: (Measures 95-97)

AC



## Theme A, Variation II

Lo stesso tempo

Fl. *p dolce*

Ob. *p dolce*

Cl. *p dolce*

Fag. *p dolce*

Cor. B I II

Cor. Es III IV *p*

Timp.

*arco p*

*sempre p*

B♭ I

F7 V<sup>4</sup>

B♭ I<sup>6</sup>

F7 V<sup>6</sup>

Fl.

Ob.

Cl.

Fag.

Cor. B I II

Cor. Es III IV

Timp.

Fl.

Ob.

Cl.

Fag.

Cor. B I II

Cor. Es III IV

Timp.

Fl.

Ob.

Cl.

Fag.

Cor. B I II

Cor. Es III IV

Timp.

101

I.

102

103

cresc.

p

cresc.

cresc.

p

cresc.

p

cresc. dim.

B♭ I

F V⁶

Gm⁷ vi⁷

B♭ I⁴

F⁷ V⁷

B♭ I

F⁷ V⁷

AC

Fl.

Ob. *p*

Cl. *p*

Fag.

Cor. B I II

Cor. Es III IV

Timp.

B♭ I<sup>6</sup>

F7 V<sup>6</sup>

B♭ I

Gm vi

Cm7 ii<sup>6</sup>

B♭ I<sup>6</sup>

F V<sup>6</sup>

Fl.

Ob.

Cl.

Fag.

Cor. B  
I II

Cor. Es  
III IV

Timp.

108

F+  
V+

B $\flat$   
I $\frac{4}{4}$

F+  
V+

B $\flat$   
I $\frac{6}{4}$

AC

Fl.

Ob.

Cl.

Fag.

Cor. B  
I II

Cor. Es  
III IV

Timp.

109

Cm  
ii<sup>6</sup>

B♭  
I<sup>6</sup>

F7  
V<sup>4</sup><sub>3</sub>

B♭  
I

I.

Fl. Ob. Cl. Fag. Cor. B I II Cor. Es III IV Timp.

111

*cresc.*

112

*cresc.* *cresc.* *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*tr*

*cresc.*

F<sup>7</sup>  
V<sup>3</sup>  
Gm E<sup>b</sup>  
vi IV  
C<sup>7</sup>  
V<sup>6</sup>/V



F  
V

B  
I

F  
V<sub>4</sub><sup>6</sup>

B  
I

E  
IV

C7  
V<sub>5</sub><sup>6</sup>/V

Musical score for orchestra and piano, page 118, measures 1-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Bassoon II (Cor. B I II), Bassoon III (Cor. Es III IV), Timpani (Timp.), and Piano (Pf.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns.
- Oboe (Ob.):** Playing eighth-note patterns.
- Clarinet (Cl.):** Playing eighth-note patterns.
- Bassoon (Fag.):** Playing eighth-note patterns.
- Bassoon II (Cor. B I II):** Playing eighth-note chords.
- Bassoon III (Cor. Es III IV):** Playing eighth-note patterns.
- Timpani (Timp.):** Playing eighth-note patterns.
- Piano (Pf.):** Playing eighth-note patterns.

The score features dynamic markings such as *p* (piano), *dim.* (diminuendo), and *F7* *V7* (chord progressions). Measure 10 concludes with a forte dynamic.

Another series of fanfares

Musical score for orchestra, measures 119 to 122. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn I II (Cor. B I II), Horn III IV (Cor. Es III IV), Trombone (Tr.), and Timpani (Timp.). The score consists of four staves per measure, with dynamics and performance instructions like "più p", "pp", "cresc.", "sf", and "ff". A vertical bar highlights measures 121 and 122. A red shaded box covers the harmonic analysis at the bottom right.

**Measure 119:** Flute, Oboe, Clarinet, Bassoon play eighth-note chords. Horns play sixteenth-note patterns. Trombone rests. Timpani plays eighth-note patterns.

**Measure 120:** Dynamics change to "pp". Clarinet, Bassoon, Horns play eighth-note chords. Trombone rests. Timpani plays eighth-note patterns.

**Measure 121:** Dynamics change to "cresc.". Clarinet, Bassoon, Horns play eighth-note chords. Trombone rests. Timpani plays eighth-note patterns.

**Measure 122:** Dynamics change to "sf". Clarinet, Bassoon, Horns play eighth-note chords. Trombone rests. Timpani plays eighth-note patterns.

**Harmonic Analysis:**

- Measure 119:** B♭ I
- Measure 120:** F7 V7
- Measure 121:** B♭7 V3/IV
- Measure 122:** E♭ IV AC
- Measure 123:** B♭ I
- Measure 124:** F V

Fl.

Ob.

Cl.

Fag.

Cor. B I II

Cor. Es III IV

Tr.

I. 123

124

I. dolce

I. dolce

dolce

dolce

IV. *p dolce*

*dolce*

*espress.*

*dolce pizz.*

*dolce pizz.*

*pizz.* *dolce*

*pizz.* *dolce*

*dolce*

F<sub>m</sub> v C<sub>m</sub> ii E<sub>b</sub><sup>m</sup> iv

B<sub>b</sub> I

F<sup>7</sup> V<sup>7</sup>

B<sub>b</sub> I<sup>6</sup>

F<sup>7</sup> V<sup>7</sup>

PC

*cantabile*  
 Fl.  
*cresc. poco a poco  
cantabile*  
 Ob.  
*cresc. poco a poco*  
 Cl.  
*cresc. poco a poco  
a. 2*  
 Fag.  
*cresc. poco a poco*  
 Cor. B I II  
*cresc. poco a poco*  
 Cor. Es III IV

*cresc. poco a poco arco*  
*cresc. poco a poco*

$B\flat$   
 I  
 $F7$   
 V<sup>7</sup>  
 $B\flat$   
 I<sup>6</sup>  
 $F7$   
 V<sup>7</sup>  
 $B\flat$   
 I  
 $F7$   
 V $\frac{4}{3}$

Fl.

Ob.

Cl.

Fag.

Cor. B I II

Cor. Es III IV

Tr.

129

130

a. 2

131

$B\flat$   
I<sup>6</sup>

F7  
V<sup>2</sup>

$B\flat$   
I

F7  
V<sup>7</sup>

$B\flat^7$   
V<sup>7</sup>/IV

$E\flat$   
IV

AC

Fl. *sf sf*  
 Ob. *sf sf*  
 Cl. *sf sf*  
 Fag. *sf sf*  
 Cor. B I II *sf sf ff*  
 Cor. Es III IV *sf sf ff*  
 Tr.  
 Timp.

**I.** 133 **I.** 134 **I.** 135 **I.** 136

Cresc. cresc. cresc. cresc.

*p* *p* *p* *p*

a. 2 a. 2

**IV.**

*sf* *pp* *p* *p* *p* *p*

*pp cresc.* *pp cresc.* *pp cresc.* *pp cresc.*

F V D $\flat$  I Db: A $\flat$  V iv/ii A $\flat$ m B $\flat$ 7 V $7$ /ii E $\flat$ m ii $\frac{6}{4}$  B $\flat$ m vi



B  
I

F  
V<sup>6</sup>

F7  
V<sub>2</sub><sup>4</sup>

B  
I<sup>6</sup>

F  
V<sup>6</sup>

F7  
V2

B  
I

Fl. 143  
 Ob. cresc.  
 Cl.  
 Fag.  
 Cor. B I II  
144

$F^7$   
 $V_2^4$

$B^{\flat}$   
 $I^6$

$F$   
 $V^6$

$B^{\flat}$   
 $I$







Fl. -.

Ob. -.

Cl. *sempre pp*

Fag. *sempre pp*

Cor. B I II

Timp. *sempre pp*

*pp*

*pp*

B $\flat$   
I $6^4$

Adim7  
vii $o_2^4$

B $\flat$   
I $6^4$

Adim7  
vii $o_2^4$

B $\flat$   
I $6^4$

Adim7  
vii $o_5^6$

## *Final gesgture*

AC