PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

BEETHOVEN

SEPTETT
SEPTUOR

op. 20

PHILHARMONIA
No. 371

MARIE THERESE

Archiduchesse d'Autriche

PHILHARMONIA
PARTITUREN - SCORES - PARTITIONS

Ihrer Majestät der Kaiserin Maria Theresia gewidmet

LUDWIG VAN BEETHOVEN

SEPTETT
SEPTET / SEPTUOR

Für Violine, Bratsche, Klarinette, Horn, Fagott, Violoncell, Kontrabaß
For Violin, Viola, Clarinet, Horn, Bassoon, Violoncello, Double bass
Pour Violon. Alto, Clarinette, Cor, Basson, Violoncelle, Contrebasse

Es dur / E flat major / Mi ♭ majeur

op. 20

Philharmonia No. 371

PHILHARMONIA PARTITUREN
in der
UNIVERSAL EDITION A.G. WIEN

Printed in Austria

Beethovens Septett, zu seinen Lebzeiten das verbreitetste und beliebteste seiner Werke, heute aber vielleicht das populärste Stück der gesamten klassischen Kammermusik, ist eigentlich ein später Nachfahre der alten Divertimentoform. Die sechs Sätze des Divertimentos sind hier durch Heranziehung aller Form- und Ausdruckstypen der Sonate zu einem Ensemble von reichster Mannigfaltigkeit gediehen. Wie in den Quartetten op. 18 und den ersten Symphonien, den Werken, die fast zugleich in der glücklichsten, unbeschwertesten Zeit Beethovens enstanden sind, ist auch hier die reizvollste Frische und Jugendlichkeit der Erfindung bereits mit überlegener Meisterschaft der Formbehandlung und einem durchaus persönlichen Ausdruck vereint — noch ohne die Härten und das Ungestüm des großen Revolutionärs, aber eben darum umso klarer und erfrischender in der Wirkung. Noch mehr als in den genannten Werken ist im Septett alles auf die fließende, klar periodisierte melodische Linie gestellt, die Formen sind in der denkbarsten Einfachheit und Übersichtlichkeit gefaßt, die Durchführungen so knapp als möglich und, bei aller Ausnützung der klanglichen Reize ausdrucksvoller Gegenstimmen, immer in den Grenzen spielerischer Anmut. Wenn irgendwo, so sind hier alle Vorbedingungen zur Volkstümlichkeit im besten Sinne gegeben; und wenn sich Beethoven in späteren Jahren manchmal über die Beliebtheit dieses Werkes ärgerte, das anderen, ihm näherstehenden immer wieder beim Publikum den Rang ablief, so war das eine wenn auch sehr verzeihliche Ungerechtigkeit gegen seine eigene Schöpfung — und

During Beethoven's lifetime his Septet found more appreciation and favour than any of his other works. Today it is perhaps the most popular of all classic chamber music compositions. Strictly speaking it is a belated sequel of that species of composition known as Divertimento: of the six movements of the Divertimento form Beethoven forms an ensemble of great variety by the employment of all forms and means of expression of the Sonata form. The Septet, like the Quartets opus 18 and the first symphonies — the compositions which Beethoven wrote in the happiest and most carefree period of his life — combines a charming freshness and youthful spontaneity with a supreme mastery of formal problems and a strongly individual personal note. Little is felt in this music of the harshness and strife which later on made Beethoven a musical revolutionary; no such restlessness disturbs the transparency and freshness of this music. In the Septet the flowing invention and clear musical outline is even more strongly felt than in the aforesaid compositions; the formal structure is simple and lucid, the development of the musical material most concise, and the whole composition, though no colouristic possibilities of counter-voices are lost, is most graceful. The Septet seemed destined to become immensely popular, in the best sense of the term. In later years, when public favour for this piece became a drawback for general recognition of Beethoven's later works, Beethoven seemed to look askance at this earlier composition. This dislike of his own Septet was perhaps pardonable

Le Septuor de Beethoven, celle des oeuvres du Maître, qui, de son vivant, a joui de la plus large diffusion et de la plus grande faveur après du public, et qui est peut-être aujourd'hui encore le morceau le plus populaire de toute la musique de chambre classique, est à proprement parler un rejeton attardé de l'ancienne forme du »divertissement«. Les six mouvements du »divertissement«, agrémentés ici de toutes les caractéristiques d'expression et de forme de la Sonate, ont constitué un ensemble de la plus riche variété. Comme les Quatuors op. 18 et les premières symphonies, oeuvres qui datent également de l'époque la plus heureuse et la moins tourmentée de la vie de Beethoven, le Septuor unit, lui aussi, à une supérieure maîtrise de la forme un accent tout à fait personnel, encore exempt des duretés et de l'impétuosité du grand Révolutionnaire, non sans profit d'ailleurs pour la clarté et la fraîcheur de l'expression. Plus encore que les oeuvres précitées, le Septuor vise avant tout à une ligne mélodique d'un seul jet et d'une claire structure, les formes se présentent sous le schéma le plus simple et le plus aisément intelligible, les développements sont aussi concis que possible, le tout empreint d'une grace expressive, sans préjudice du charme de la sonorité. Si jamais toutes les conditions préalables de la popularité, au meilleur sens du mot, se sont trouvées réunies quelque part, c'est bien dans ce Septuor. Plus tard, Beethoven lui-même prenait souvent de l'humeur au sujet de la prédilection que dispensait le public à cette composition, au détriment d'autres oeuvres qui lui semblaient plus près de son

ein Verkennen der Tatsache, daß Volkstümlichkeit in diesem Sinne doch mit zu den edelsten Zielen der Kunst aller Zeiten gezählt hat.

Die erste Aufführung des Septetts, das im Jahre 1799 skizziert und Anfang 1800 vollendet wurde, fand in einer Privatsoirée beim Fürsten Schwarzenberg statt, die erste öffentliche Aufführung kurz darauf in einem Konzerte Beethovens im Wiener Burgtheater am 2. April 1800. Im Druck erschien es 1802 bei Hofmeister in Leipzig.

in the master, but thoroughly unjust: a popularity such as that enjoyed by Beethoven's Septet is indeed one of the finest aims of great art.

The draft of the Septet dates from 1799. It was completed in 1800 and first produced at a private concert held in the home of Prince Schwarzenberg. The first public performance occurred at a concert given by Beethoven at the Burgtheater, Vienna, on April 2nd, 1800. The Septet was first published by the firm of Hofmeister, Leipsic, in 1802.

génie: il ne faut voir là qu'une injustice, d'ailleurs bien excusable du Maître, contre sa propre création, et l'oubli de cette vérité qu'une popularité de ce genre a compté dans tous les temps parmi les buts les plus élevés de l'art.

La première exécution du Septuor, dont l'esquisse initiale remonte à 1799, et qui fût terminé au début de 1800, eut lieu au cours d'une soirée privée chez le Prince Schwarzenberg. La première exécution publique suivit presque immédiatement, le 2 Avril 1800, dans un concert donné par Beethoven au Burgtheater de Vienne. Le Septuor sortit en 1802 à Leipzig des presses de Hofmeister.

FORMÜBERSICHT

1. SATZ, Sonatenform — Takt

Einleitung ..... 1— 18
Exposition ..... 19—111
Hauptsatz .....19— 52
Seitensatz .....53— 86
Schlußgruppe .....87—111
Durchführung .....112—153
Reprise .....154—245
Koda .....246—288

2. SATZ, Sonatenform

Exposition ..... 1— 50
Hauptsatz ..... 1—28
Seitensatz .....29—42
Schlußgruppe .....43—50
Durchführung ..... 51— 79
Reprise ..... 80—115

3. SATZ, Menuett

Menuettsatz ..... 1— 28
Trio ..... 29— 48

4. SATZ, Variationenform

5. SATZ, Scherzoform

Scherzoteil ..... 1— 80
Trio ..... 81—128

SYNOPSIS OF FORM

1st MOVEMENT, Sonata form — Bar

Introduction ..... 1— 18
Exposition ..... 19—111
Principal section..19— 52
Subsidiary section 53— 86
Closing section ...87—111
Development .....112—153
Recapitulation ...154—245
Coda .....246—288

2nd MOVEMENT, Sonata form

Exposition ..... 1— 50
Principal section... 1—28
Subsidiary section .29 -42
Closing section ....43—50
Development ..... 51— 79
Recapitulation ... 80—115

3rd MOVEMENT, Minuet

Minuet ..... 1— 28
Trio ..... 29— 48

4th MOVEMENT, Theme with Variations

5th MOVEMENT. Scherzo form

Scherzo ..... 1— 80
Trio ..... 81—128

6th MOVEMENT, Rondo form

Introduction ..... 1— 16

RÉSUMÉ DE LA FORME

1er MOUVEMENT, Forme de Sonate — Mesure

Introduction ..... 1— 18
Exposition ..... 19—111
Thème principal..19— 52
Thème secondaire.53— 86
Groupe de cadence.87—111
Développement...112—153
Reprise .....154—245
Coda .....246—288

2ème MOUVEMENT, Forme de Sonate

Exposition ..... 1— 50
Thème principal... 1—28
Thème secondaire..29—42
Groupe de cadence .43—50
Développement... 51— 79
Reprise ..... 80—115

3ème MOUVEMENT, Menuet

Menuet ..... 1— 28
Trio ..... 29— 48

4ème MOUVEMENT, Thème avec Variations

5ème MOUVEMENT, Forme du Scherzo

Scherzo ..... 1— 80
Trio ..... 81—128

6. SATZ, Rondoform

Einleitung ..... 1— 16

Exposition .... 17— 77
Hauptsatz .....17—43
Seitensatz .....44—64
Schlußgruppe .....65—77

Kurze Durchführung ..... 78—115
Mittelsatz .....116—135
Reprise .....136—199
Koda .....200—227

H. G.

Aufführungsdauer: 40 Minuten

Exposition ..... 17— 77
Principal-section...17—43
Subsidiary section .44—64
Closing section ....65—77

Short Development 78—115

Intermediate section.....116—135

Recapitulation ...136—199

Coda.....200—227

H. G.

Time required for performance: 40 minutes

(I=9′, II=9′, III=3′, IV=7′, V=3′, VI=9′)

6ème MOUVEMENT, Forme du Rondo

Introduction..... 1— 16
Exposition ..... 17— 77
Thème principal...17—43
Thème secondaire..44—64
Groupe de cadence .65—77

Développement court..... 78—115

Partie intermédiaire.....116—135

Reprise.....136—199

Coda .....200—227

H. G.

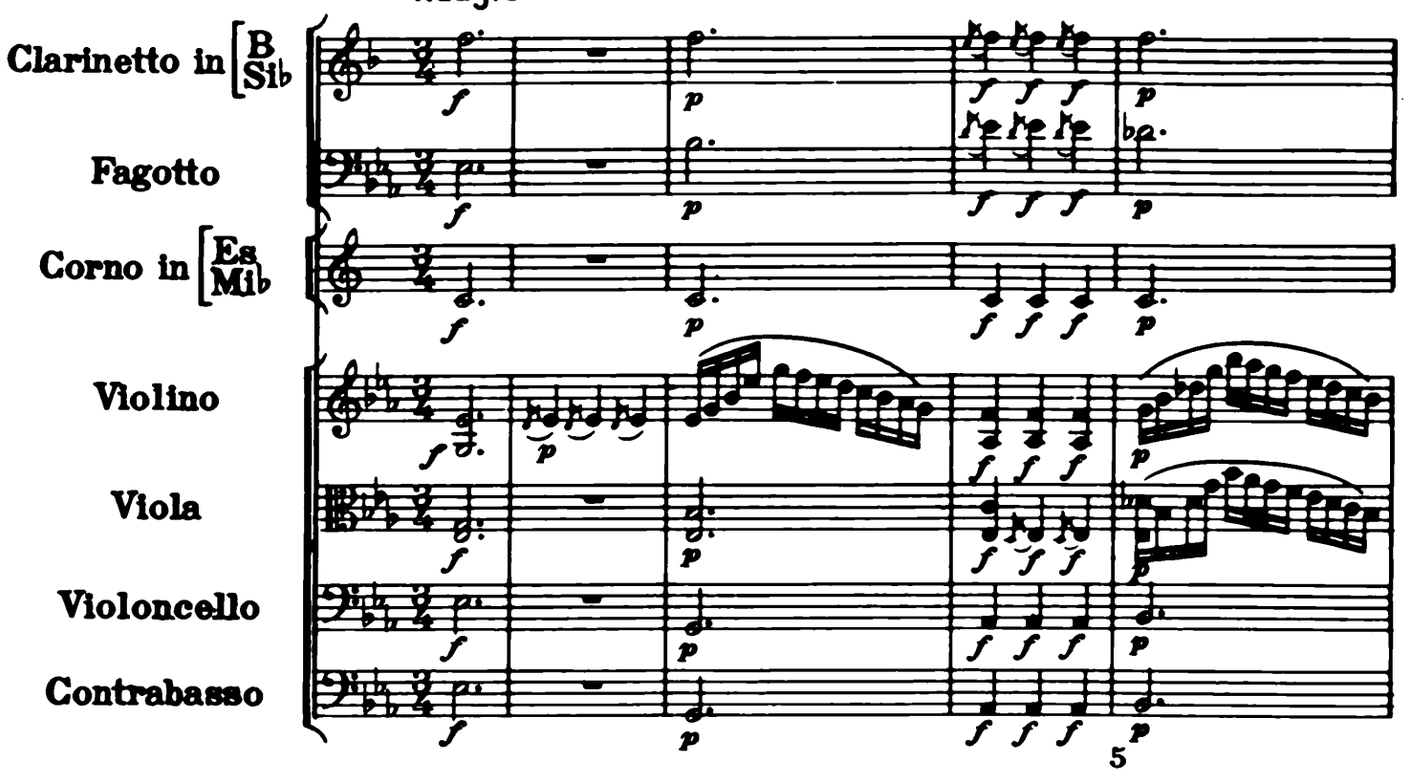
Durée d'exécution: 40 minutes

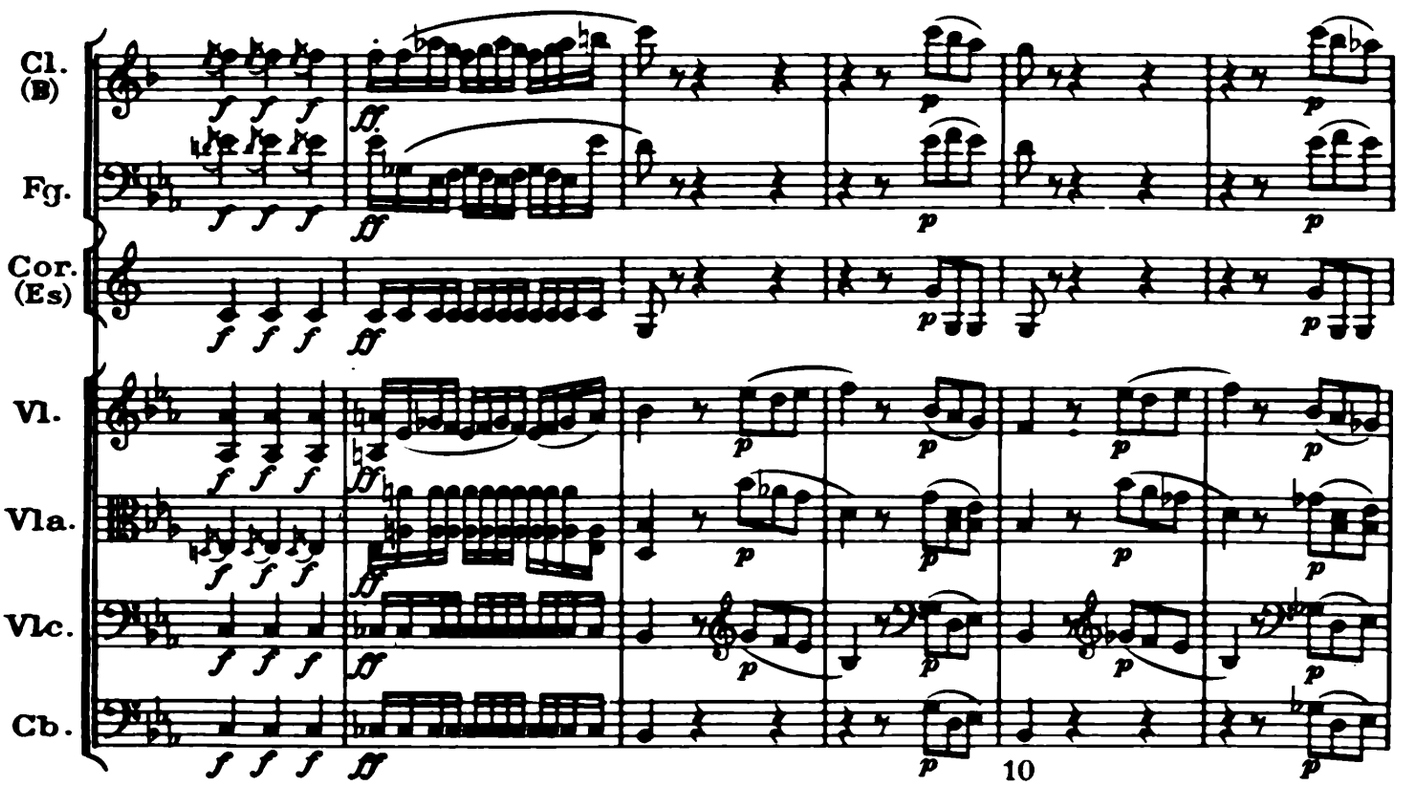
SEPTETT / SEPTUOR

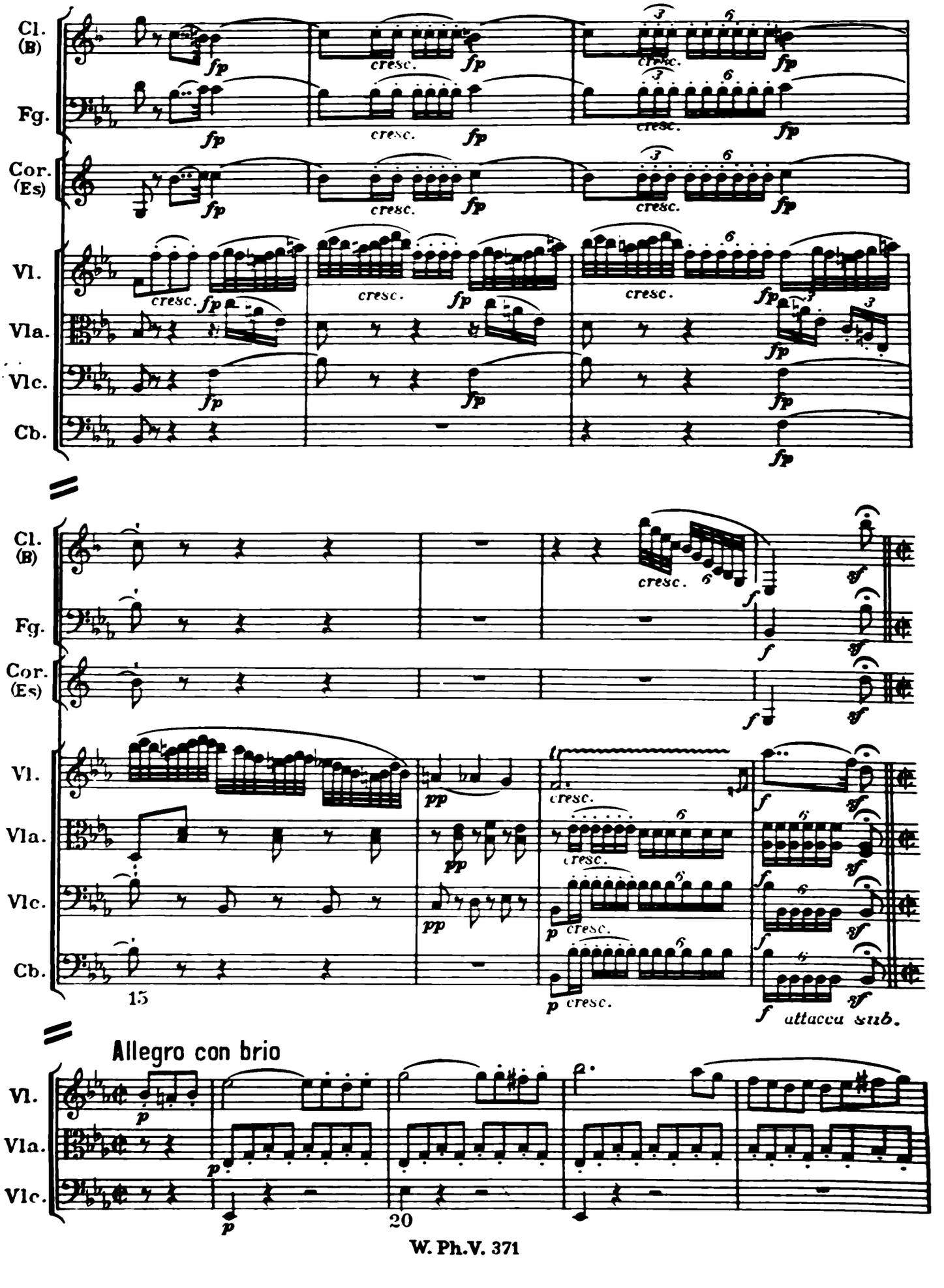
I

L. van Beethoven, Op.20
(1770 - 1827)

Adagio






Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
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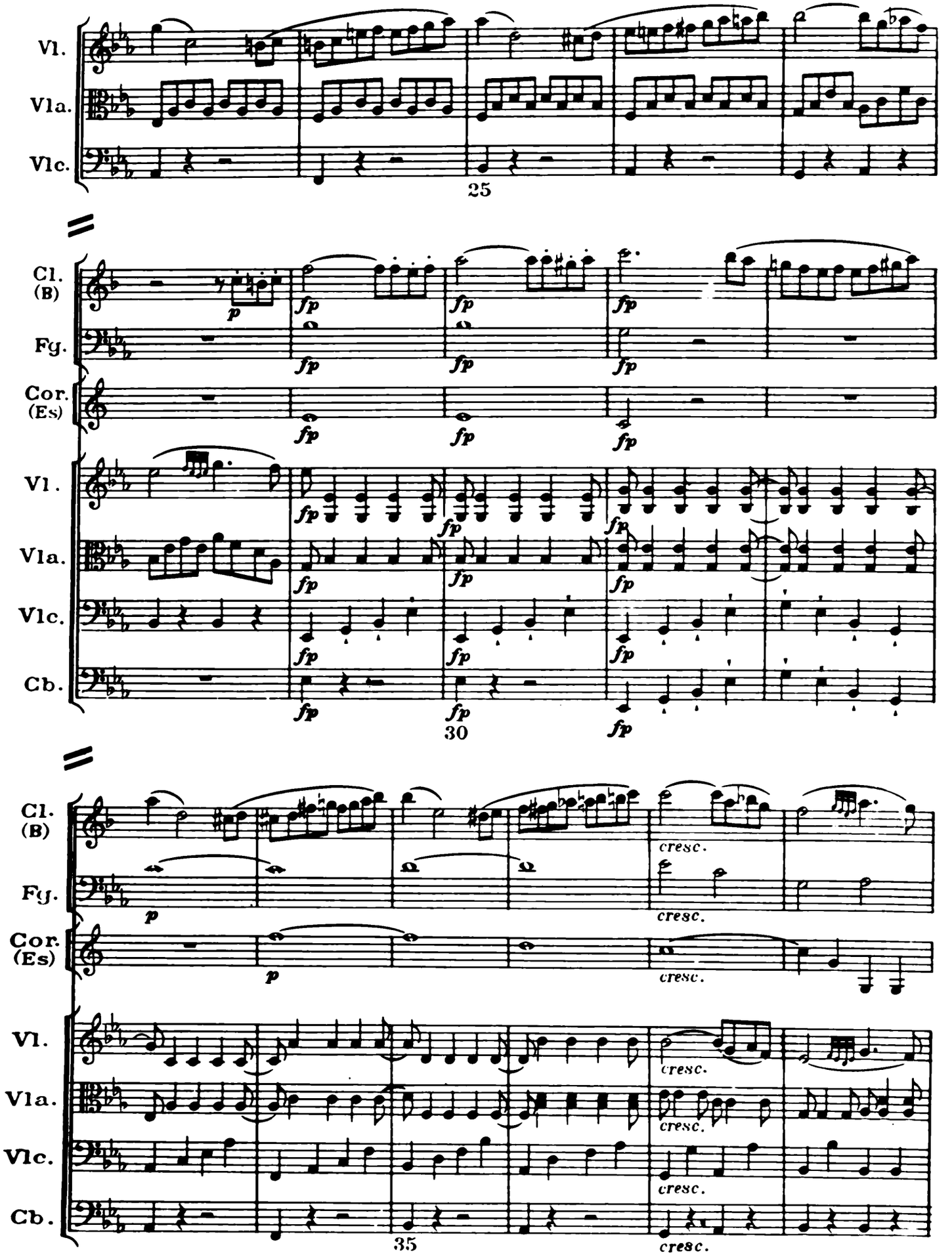
15
pp
p
f
ff
attacca sub.
Allegro con brio
20


Vl.
Vla.
Vlc.
25
Cl. (B)
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Vl.
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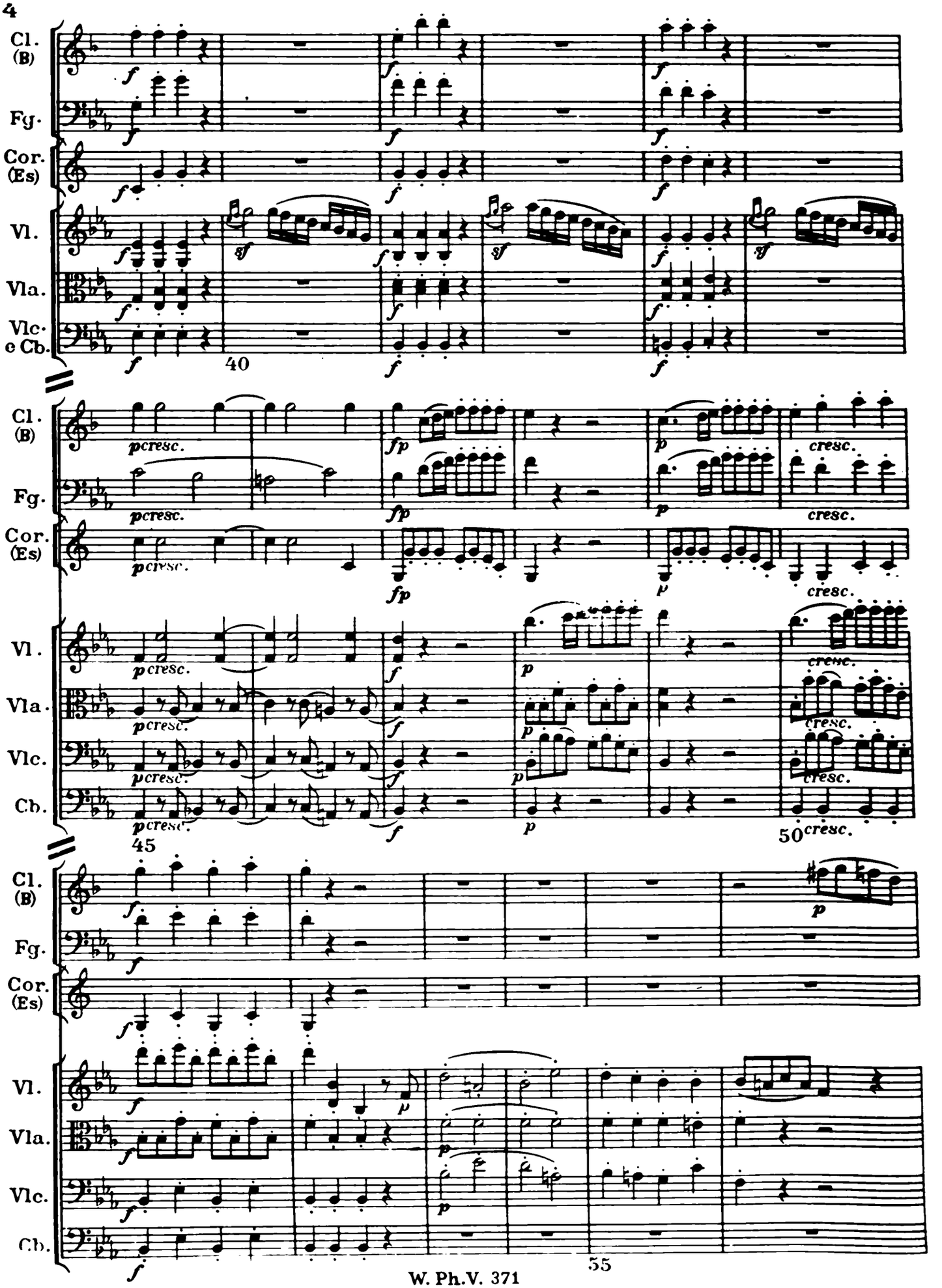
Cb.
30
cresc.
35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45
50
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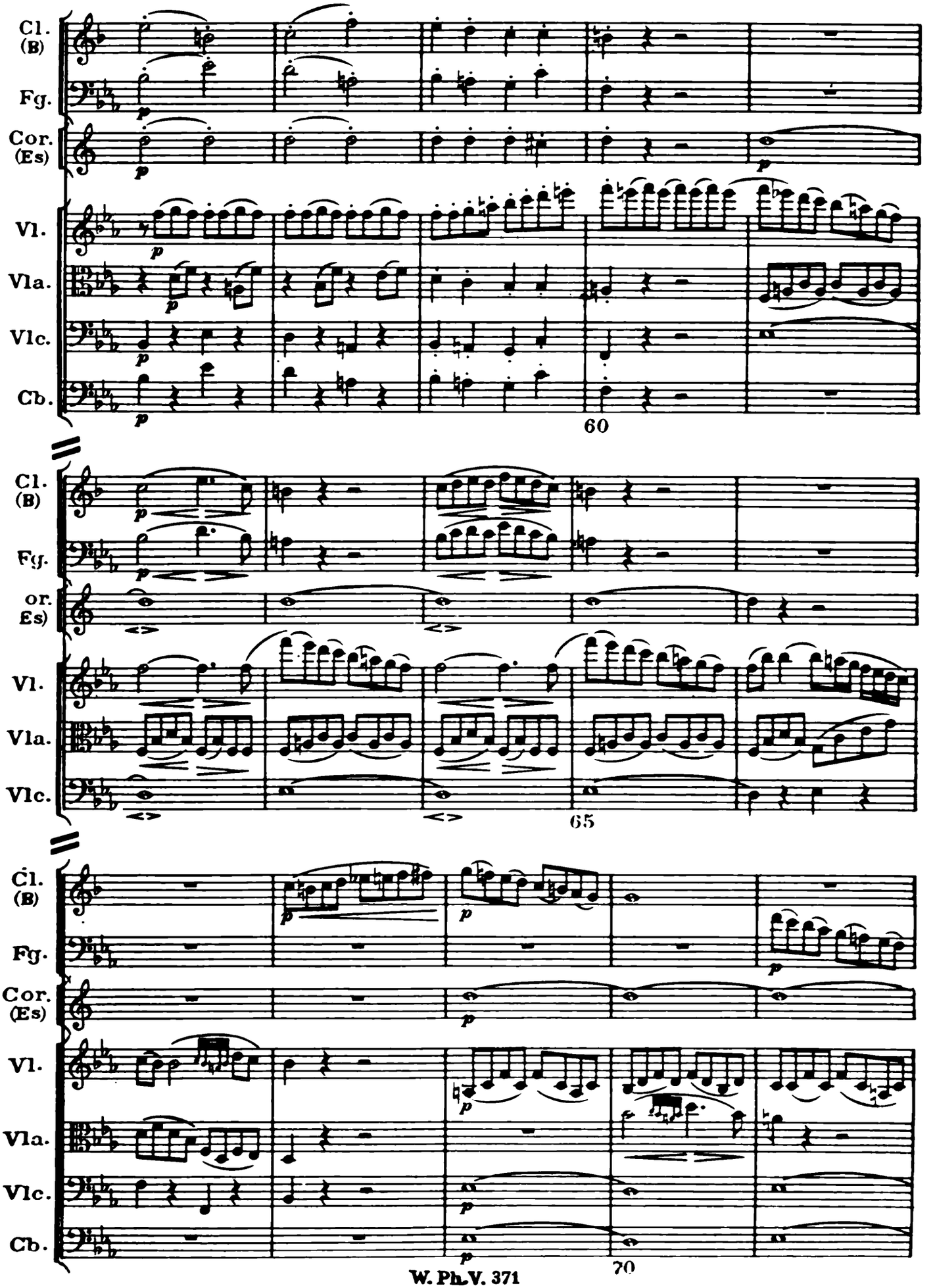
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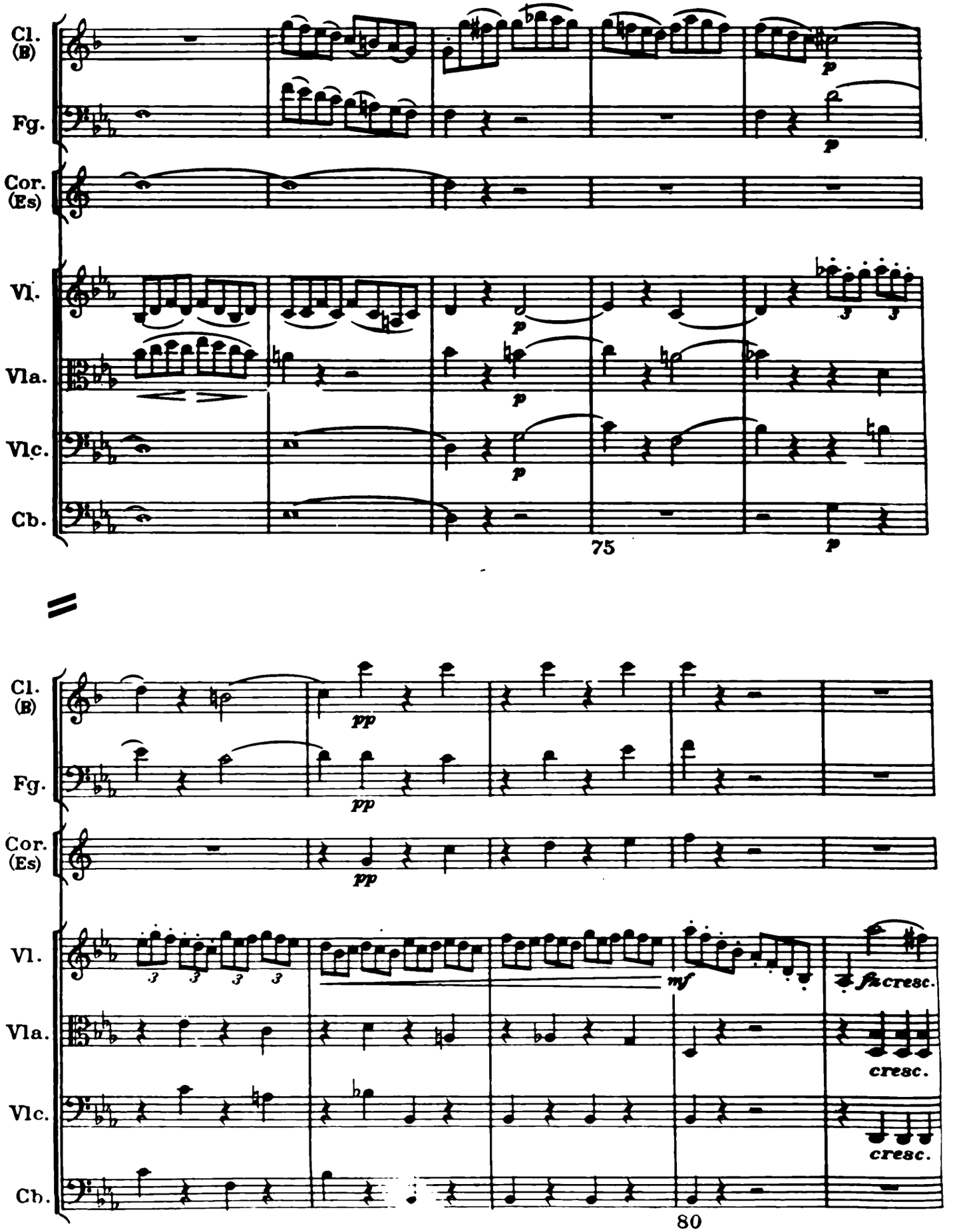
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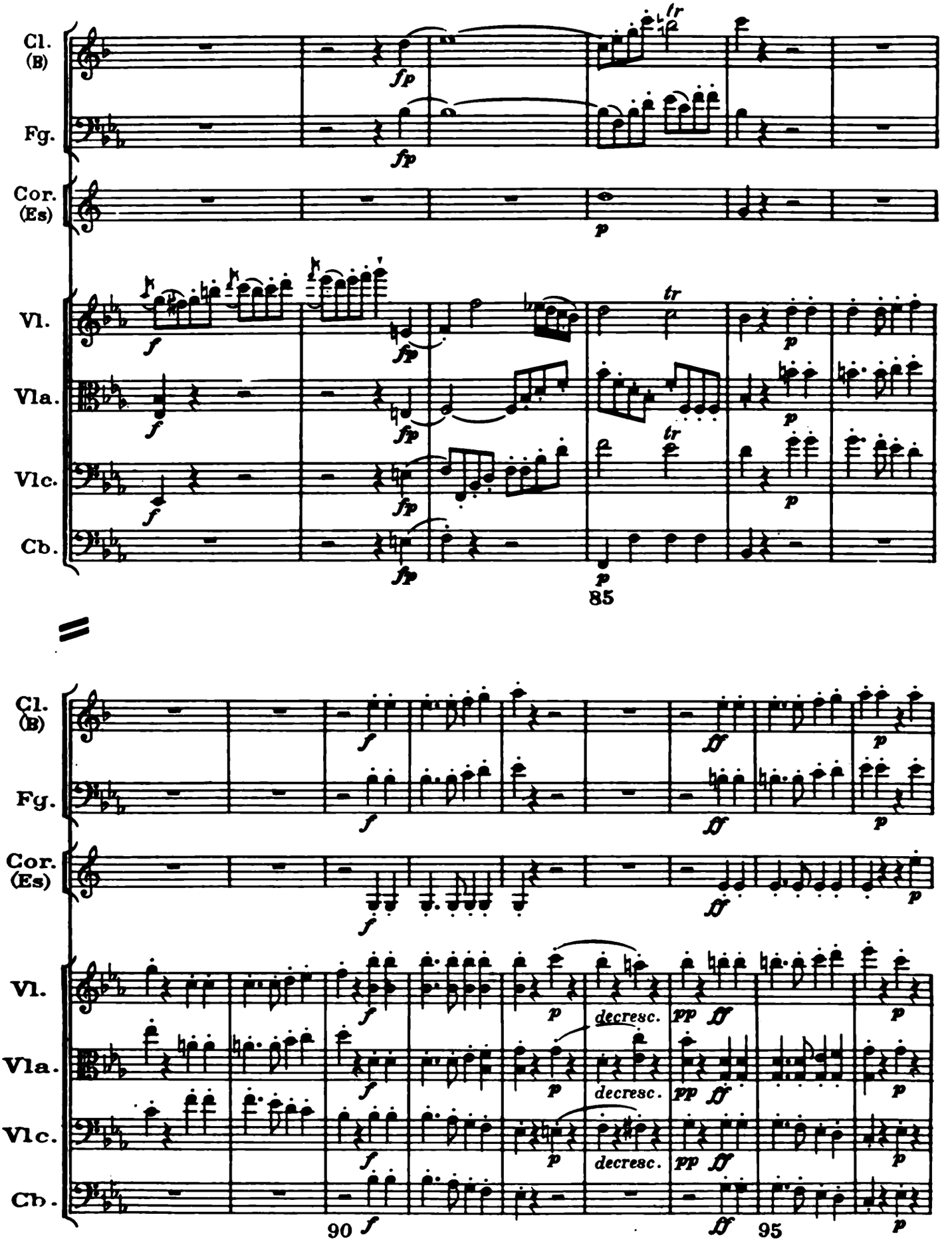
fz
cresc.
80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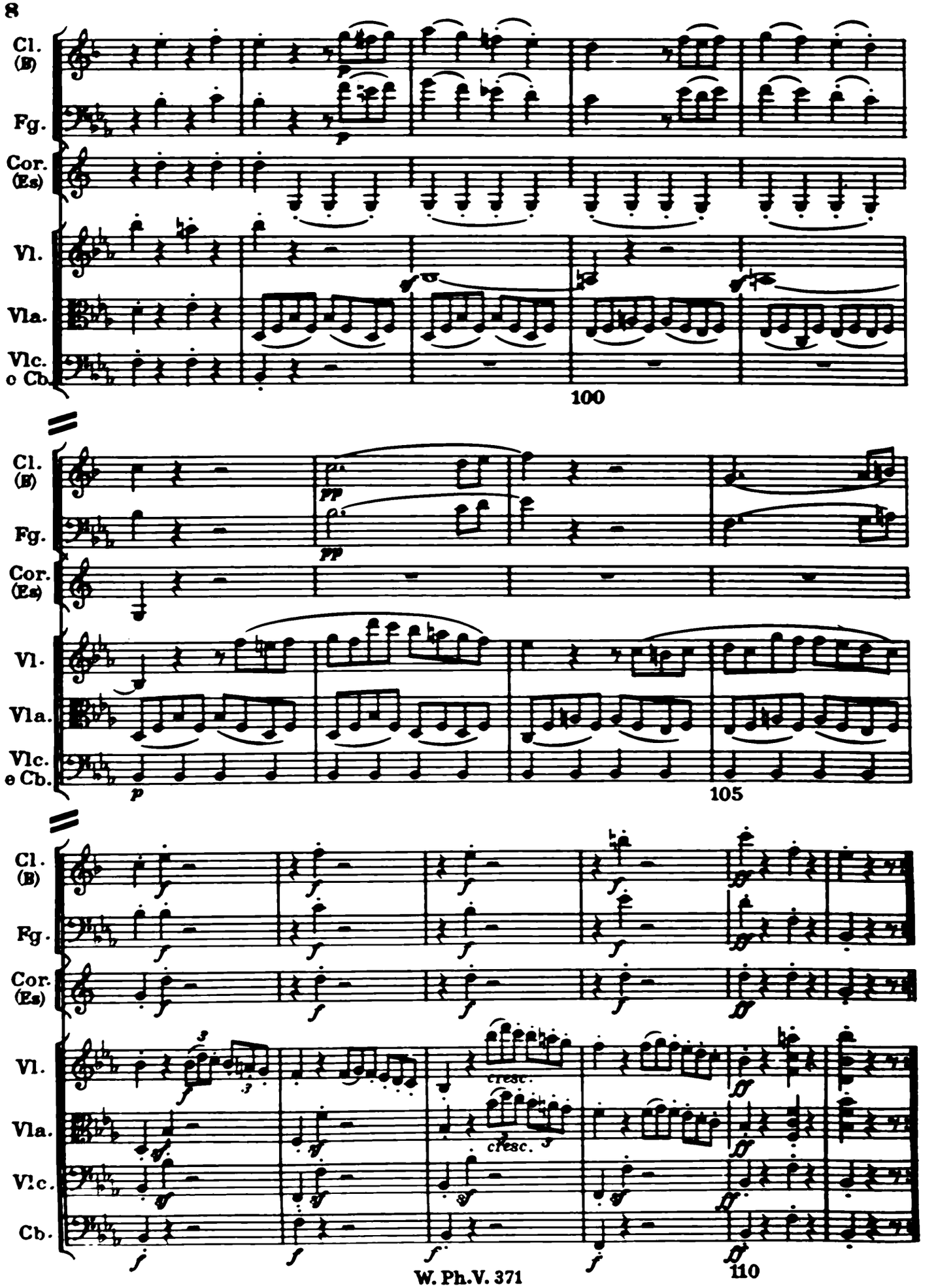
decresc.
pp
90
95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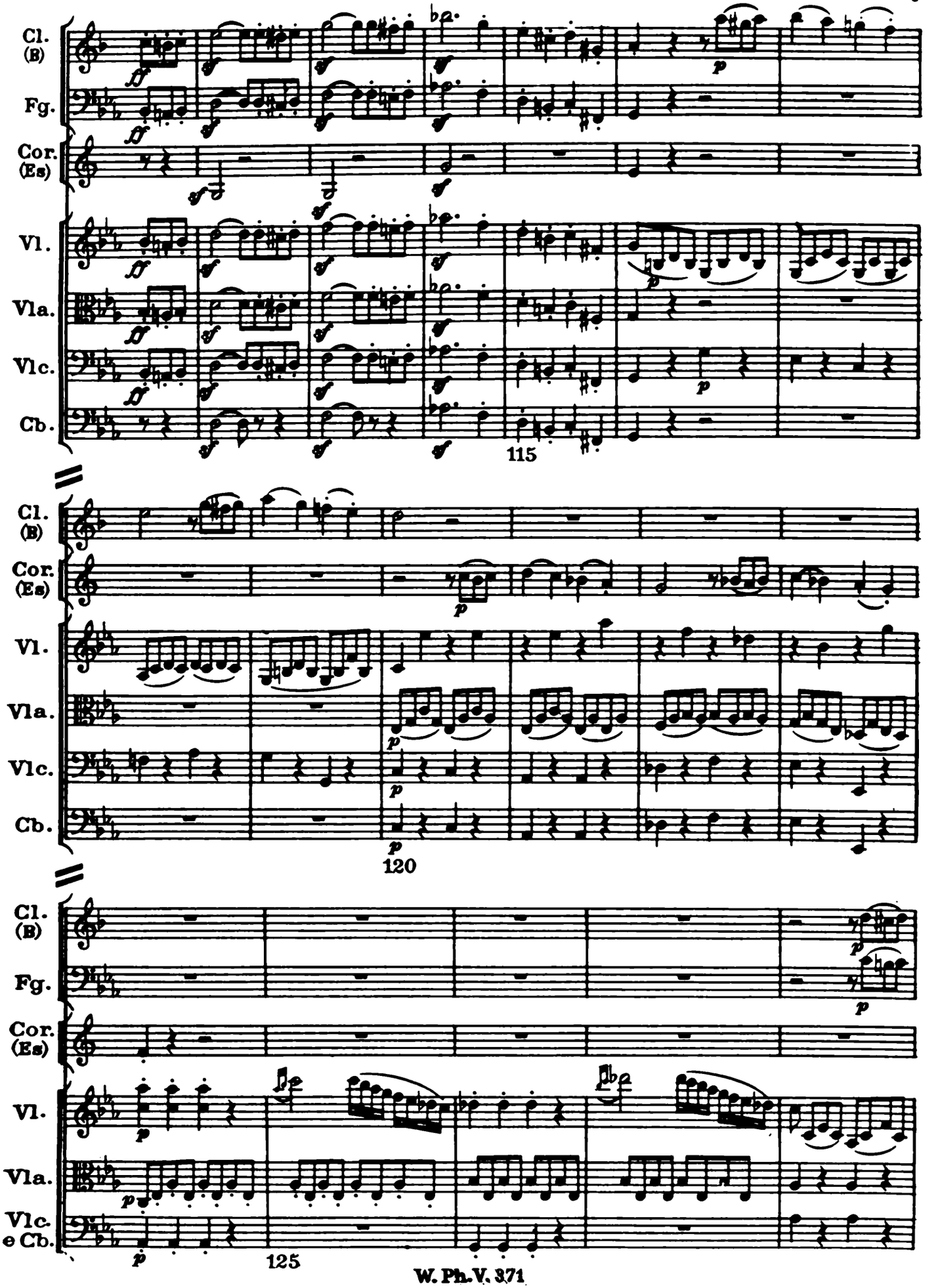
cresc.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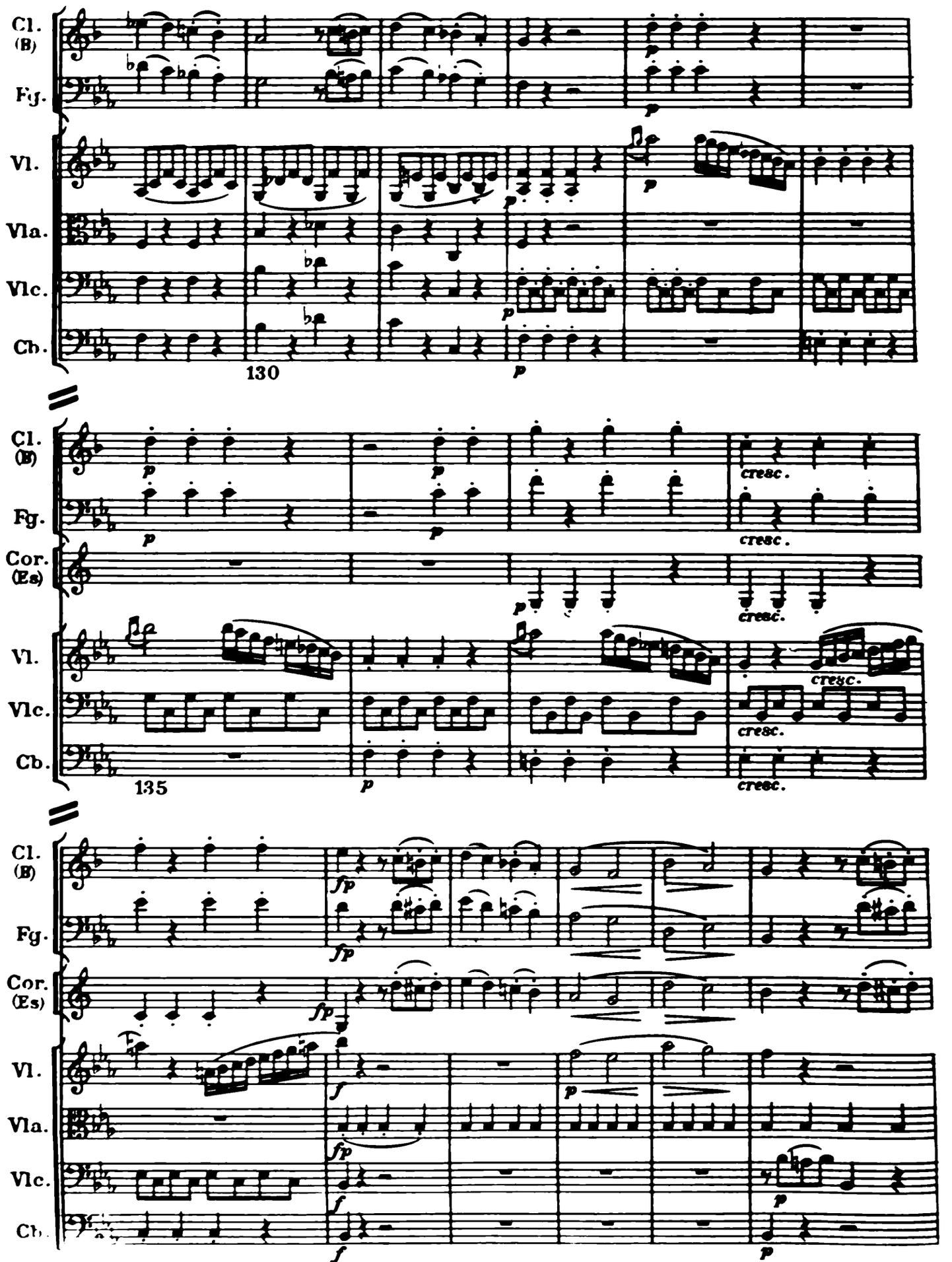
Vlc. e Cb.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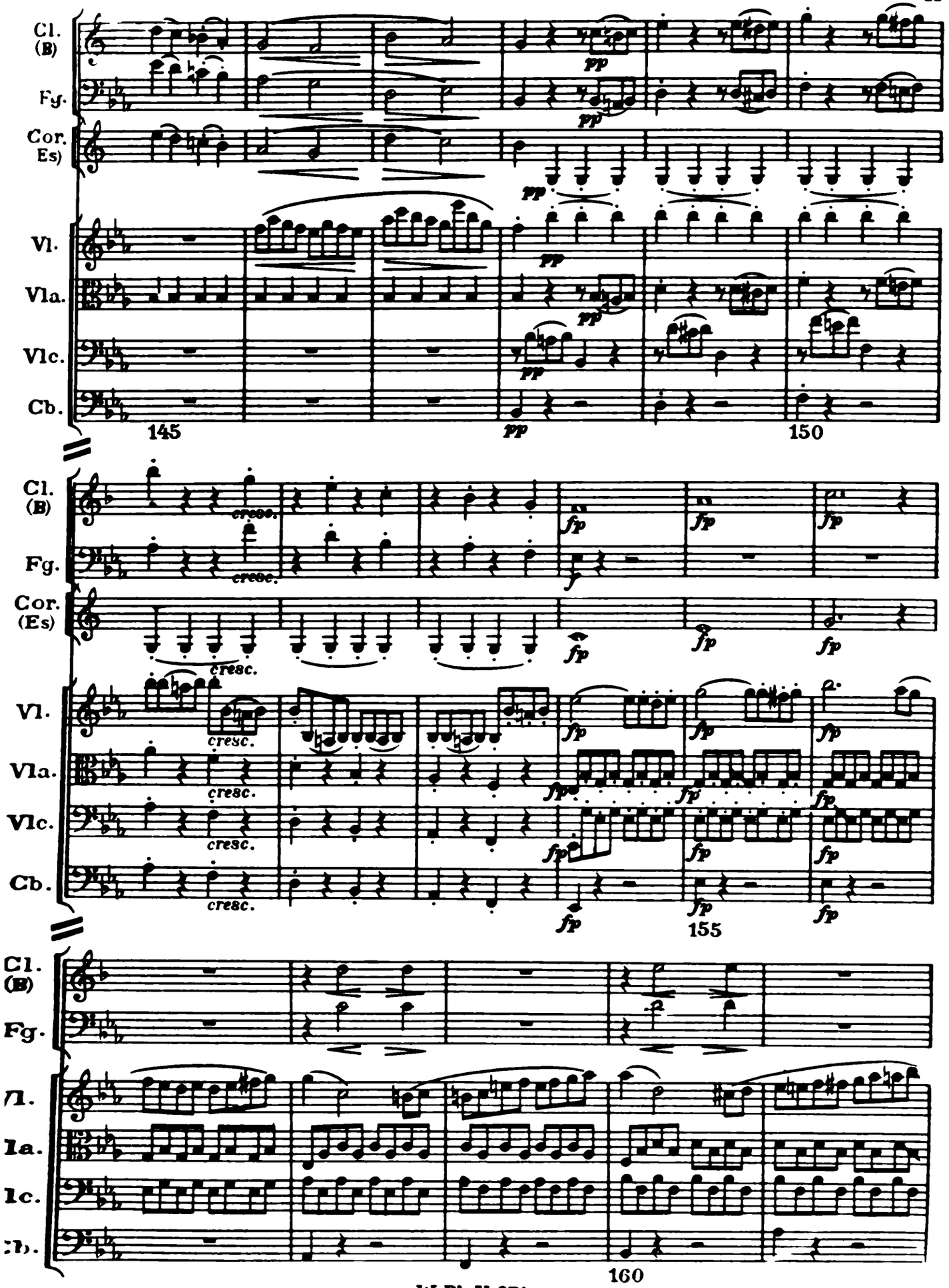
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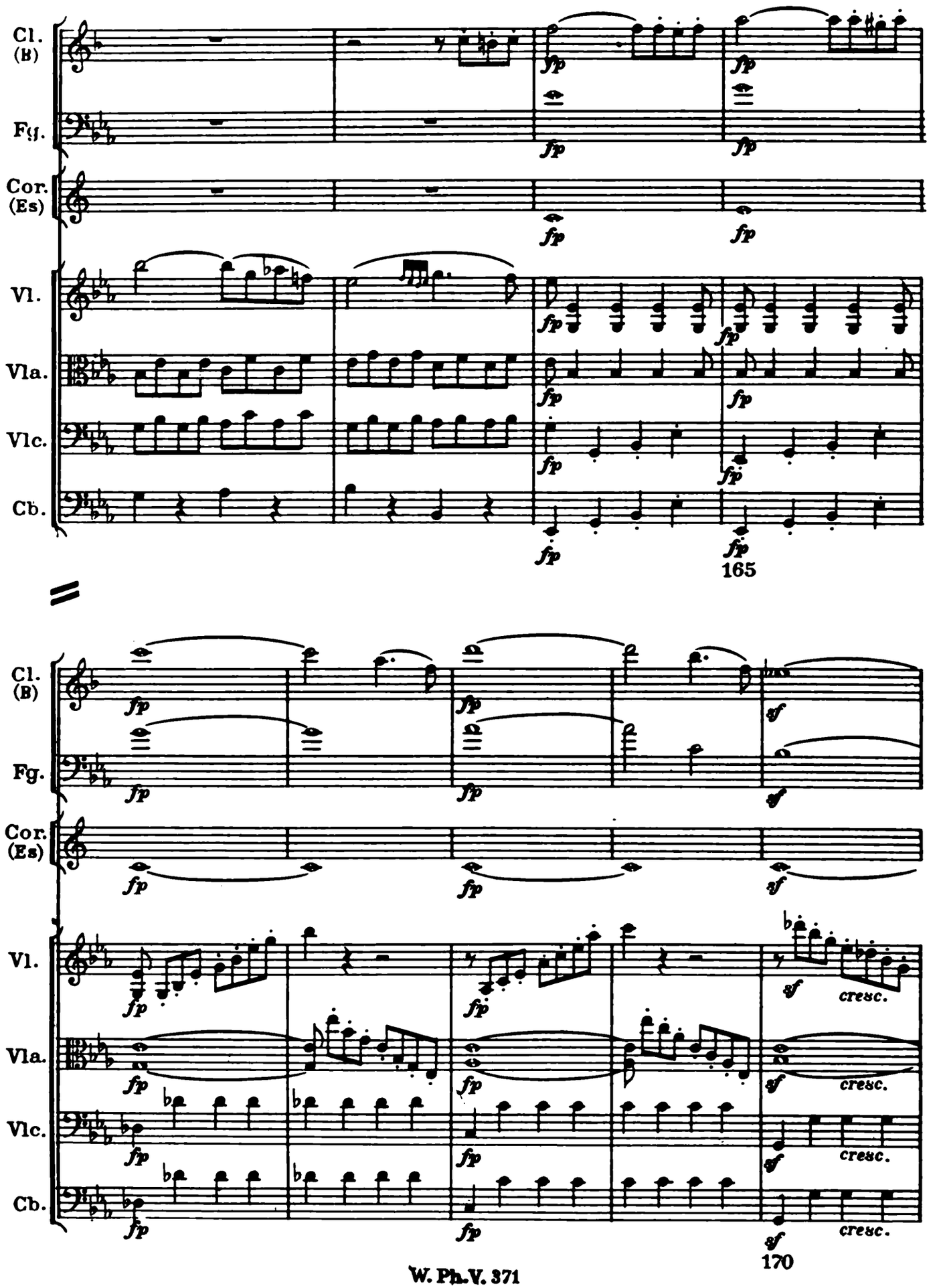
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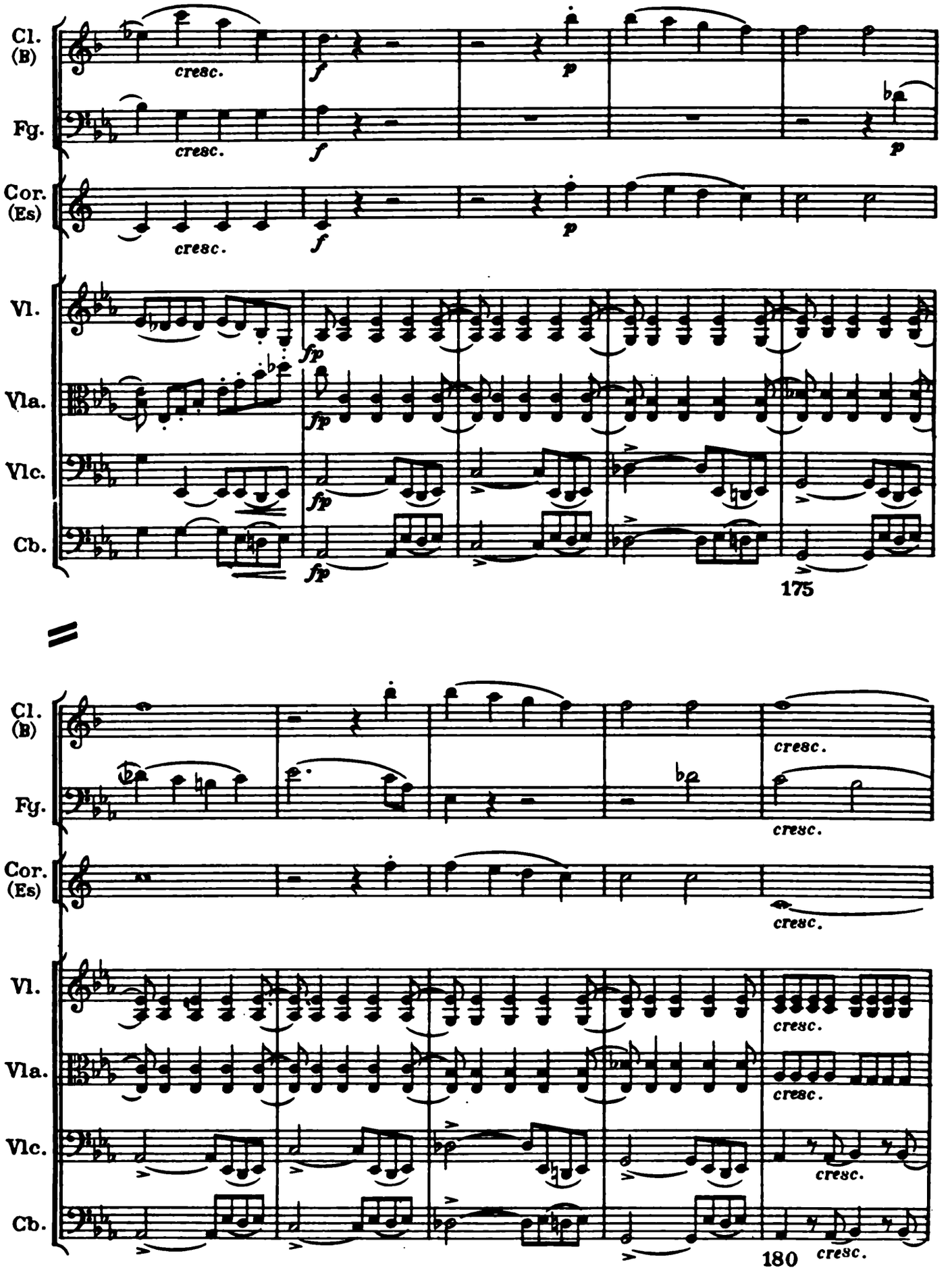
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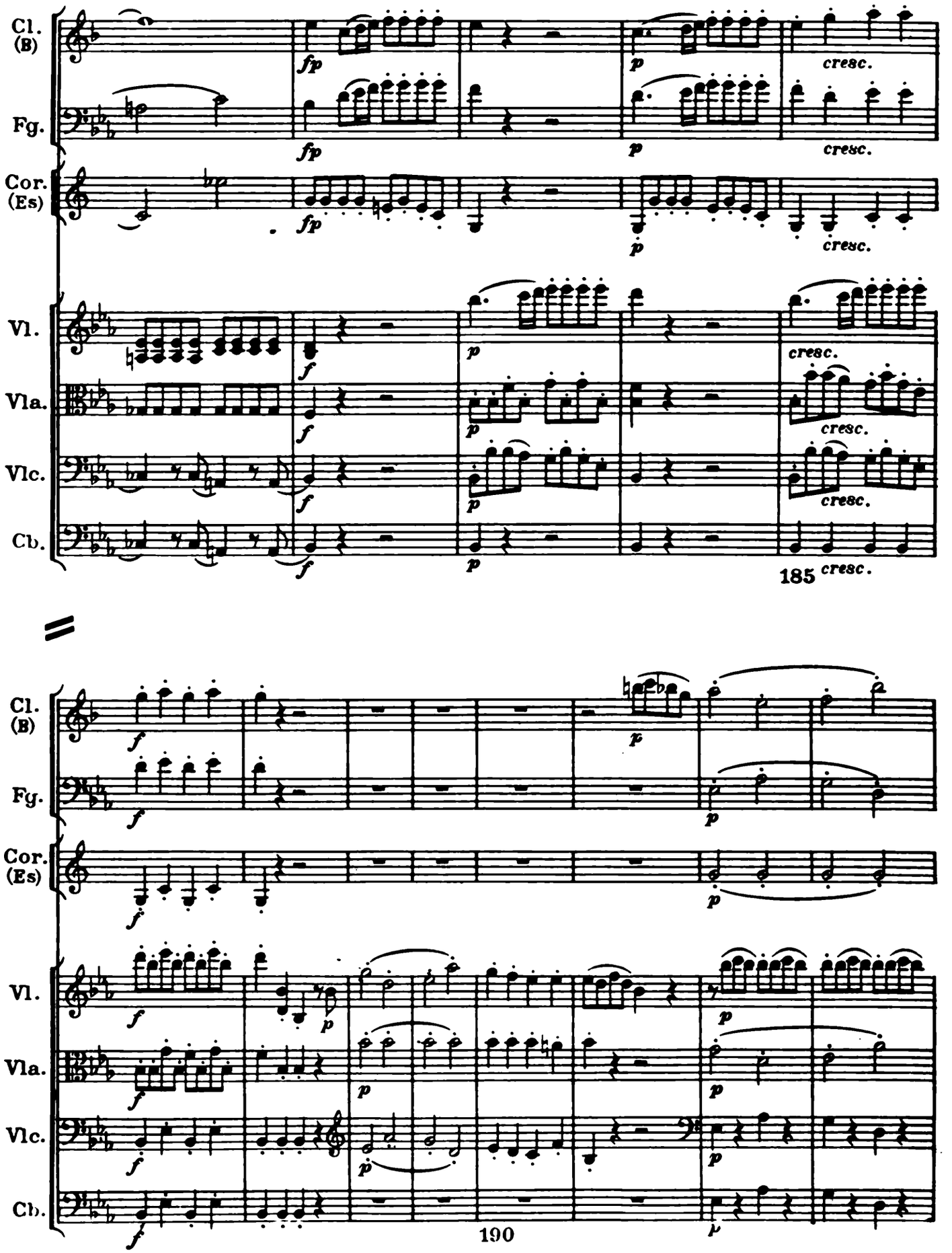
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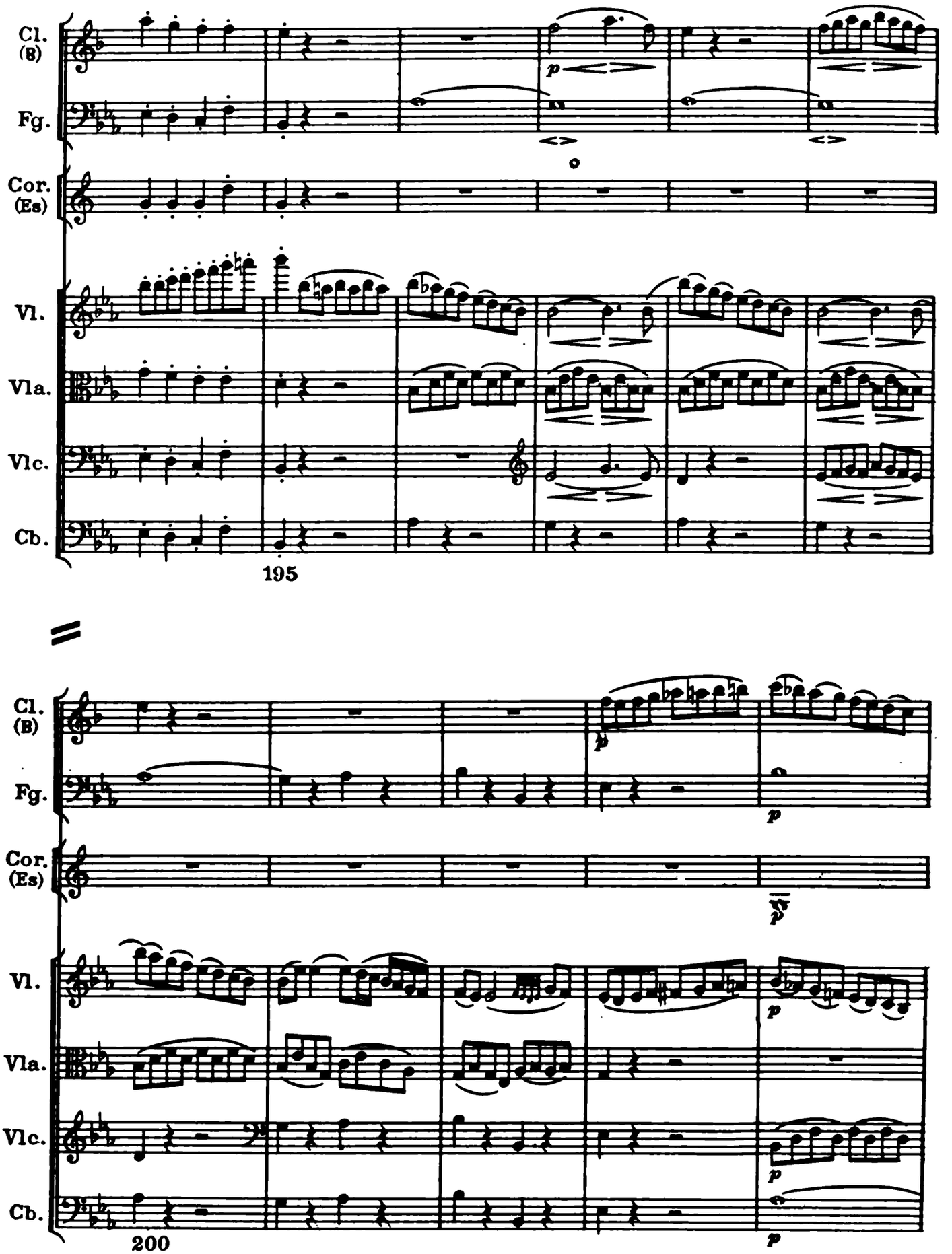
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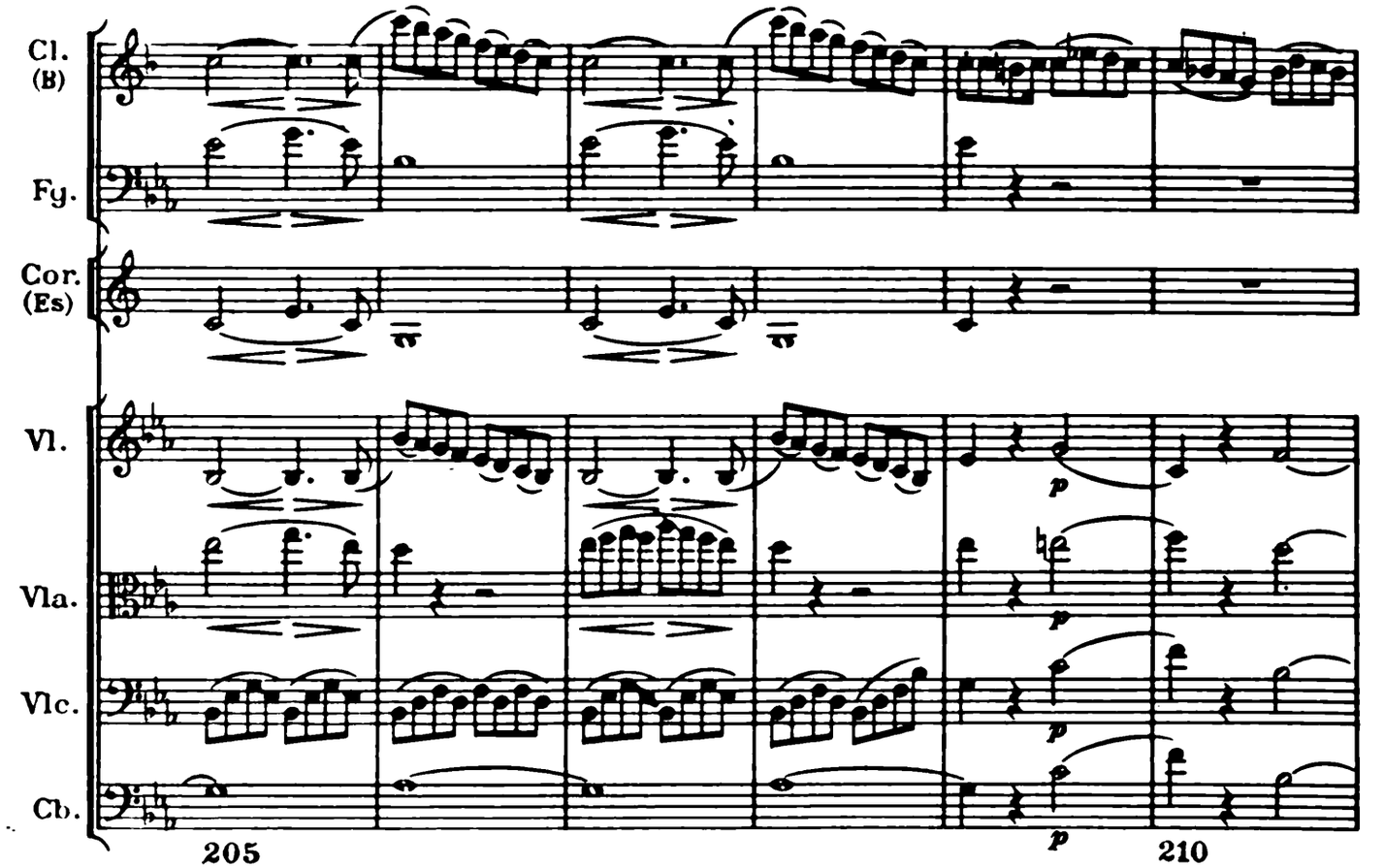
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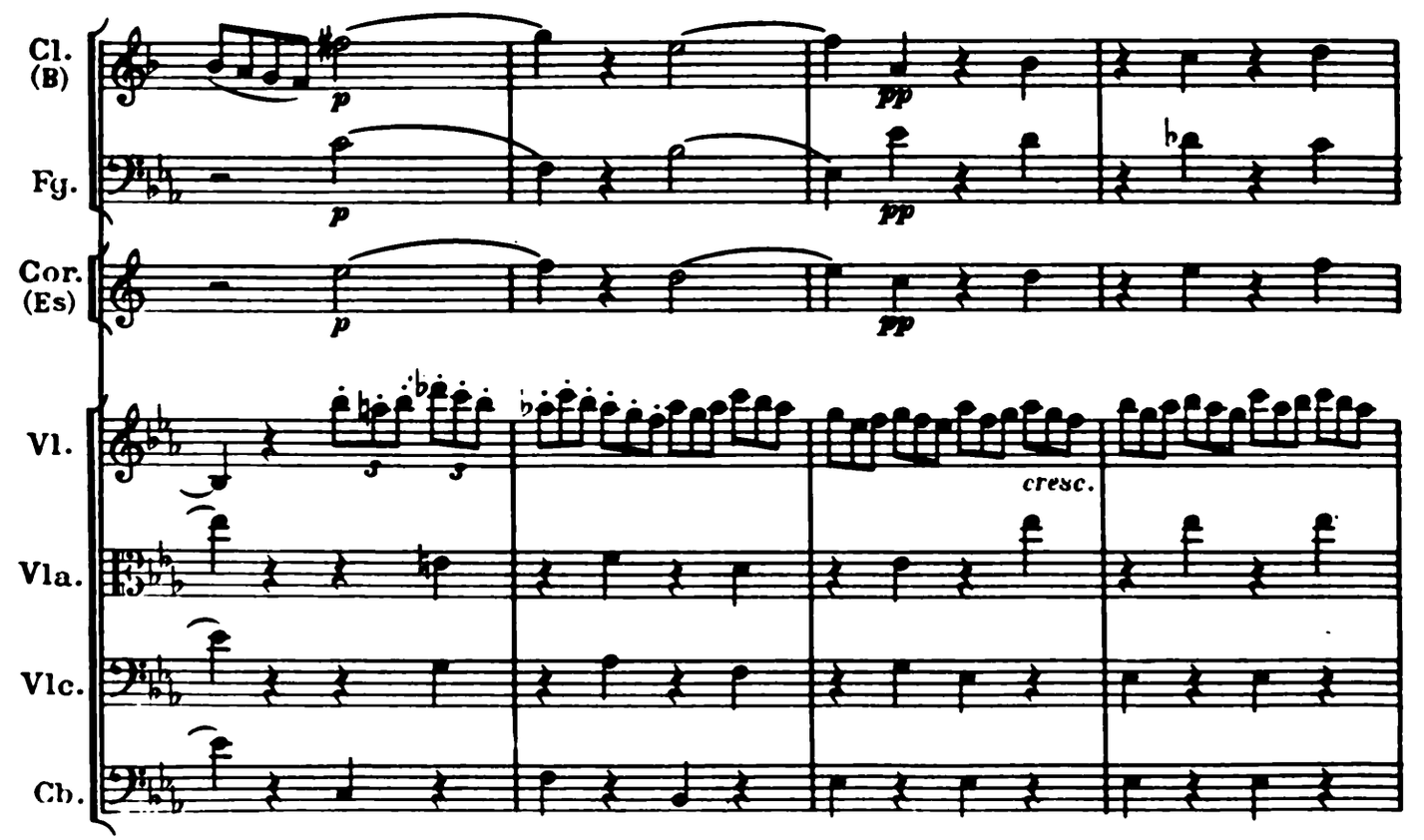
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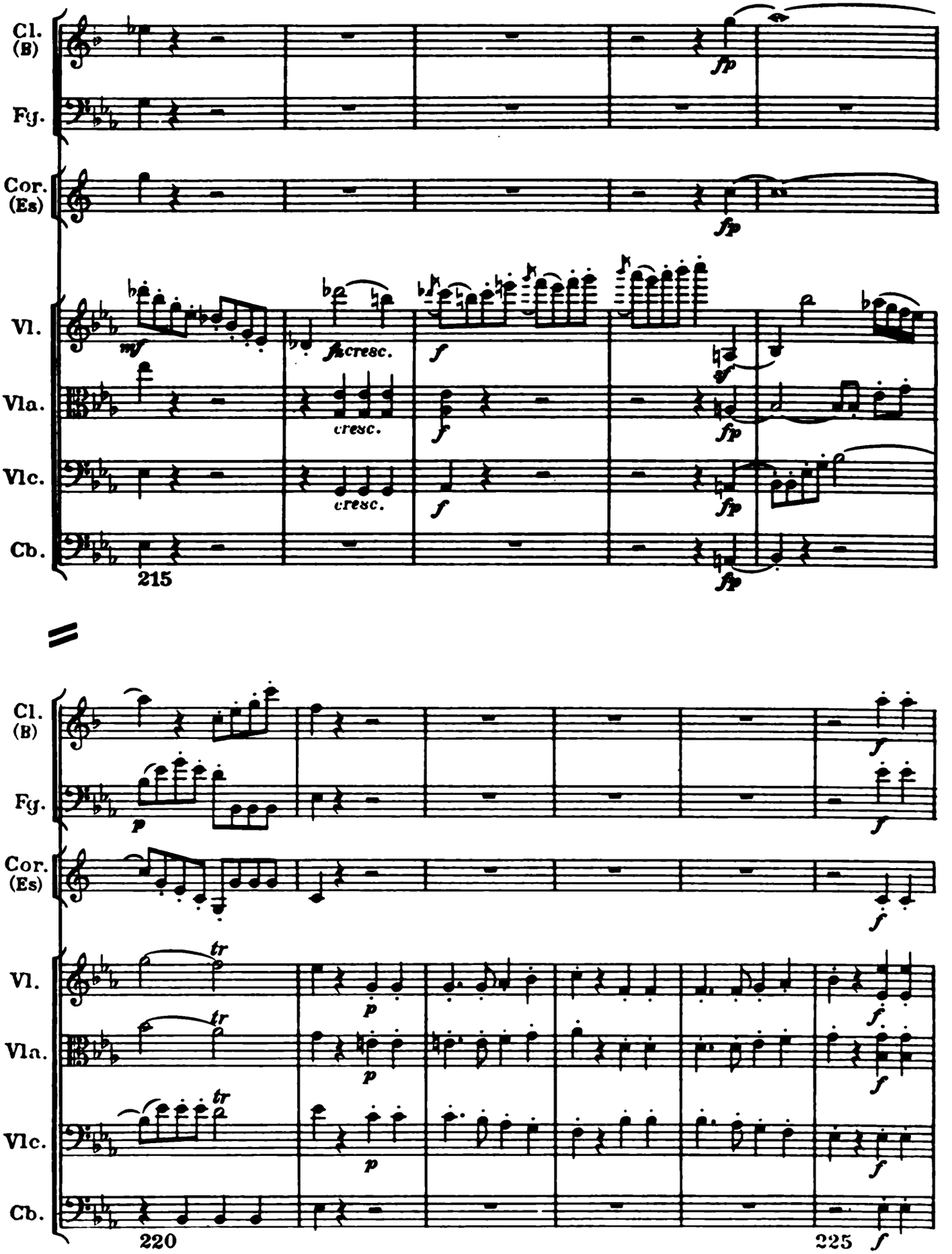
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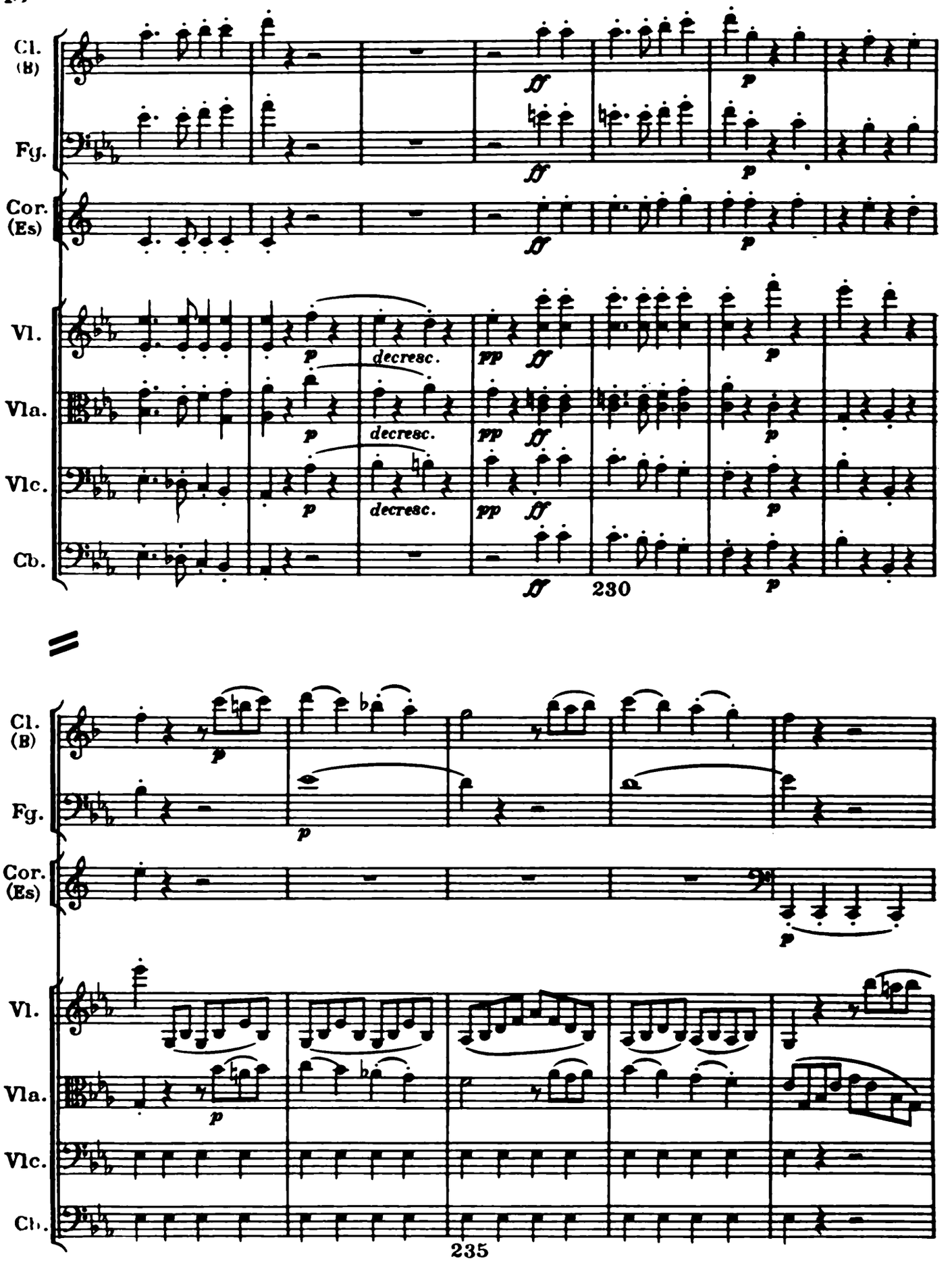
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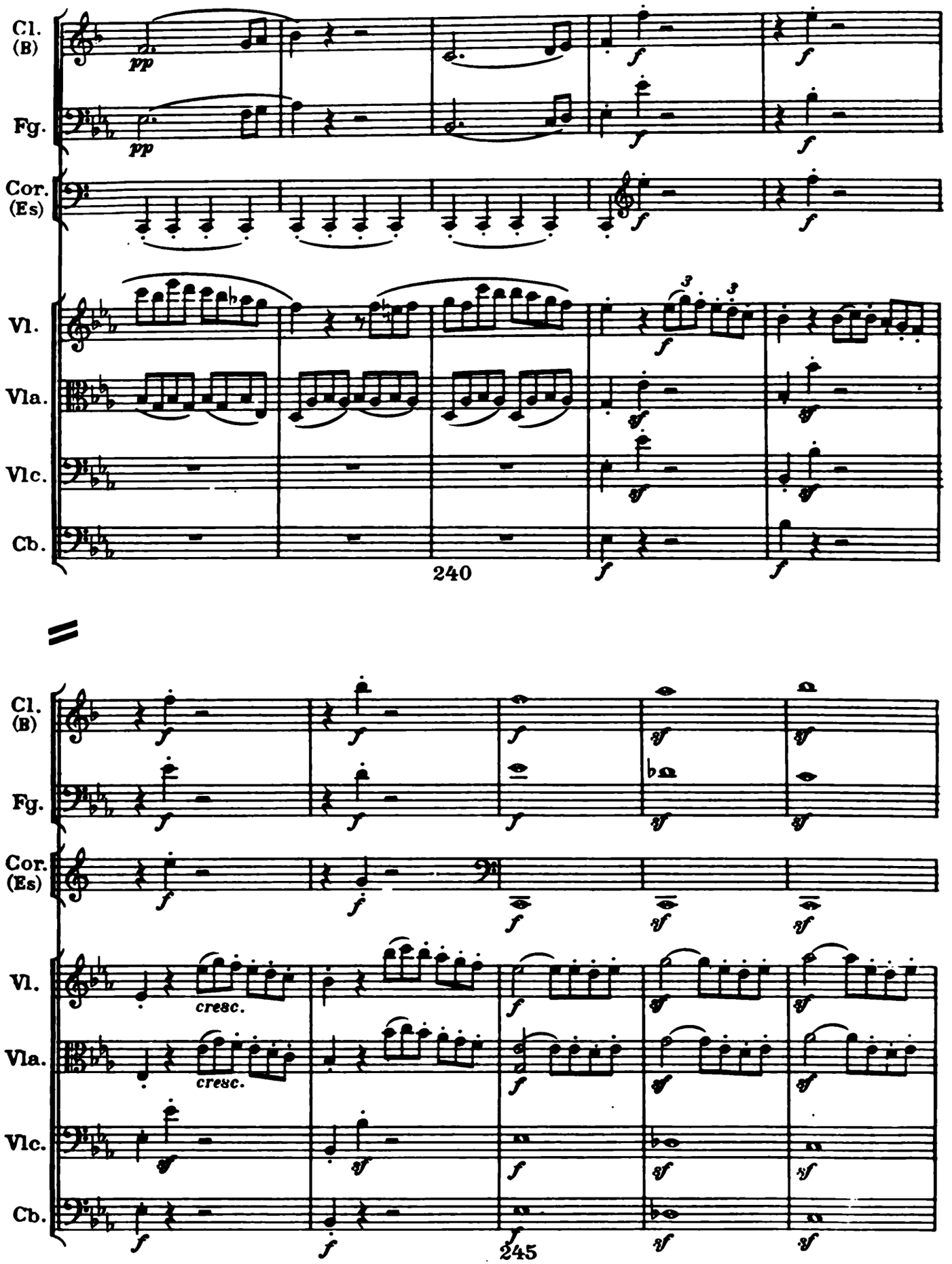
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cresc.
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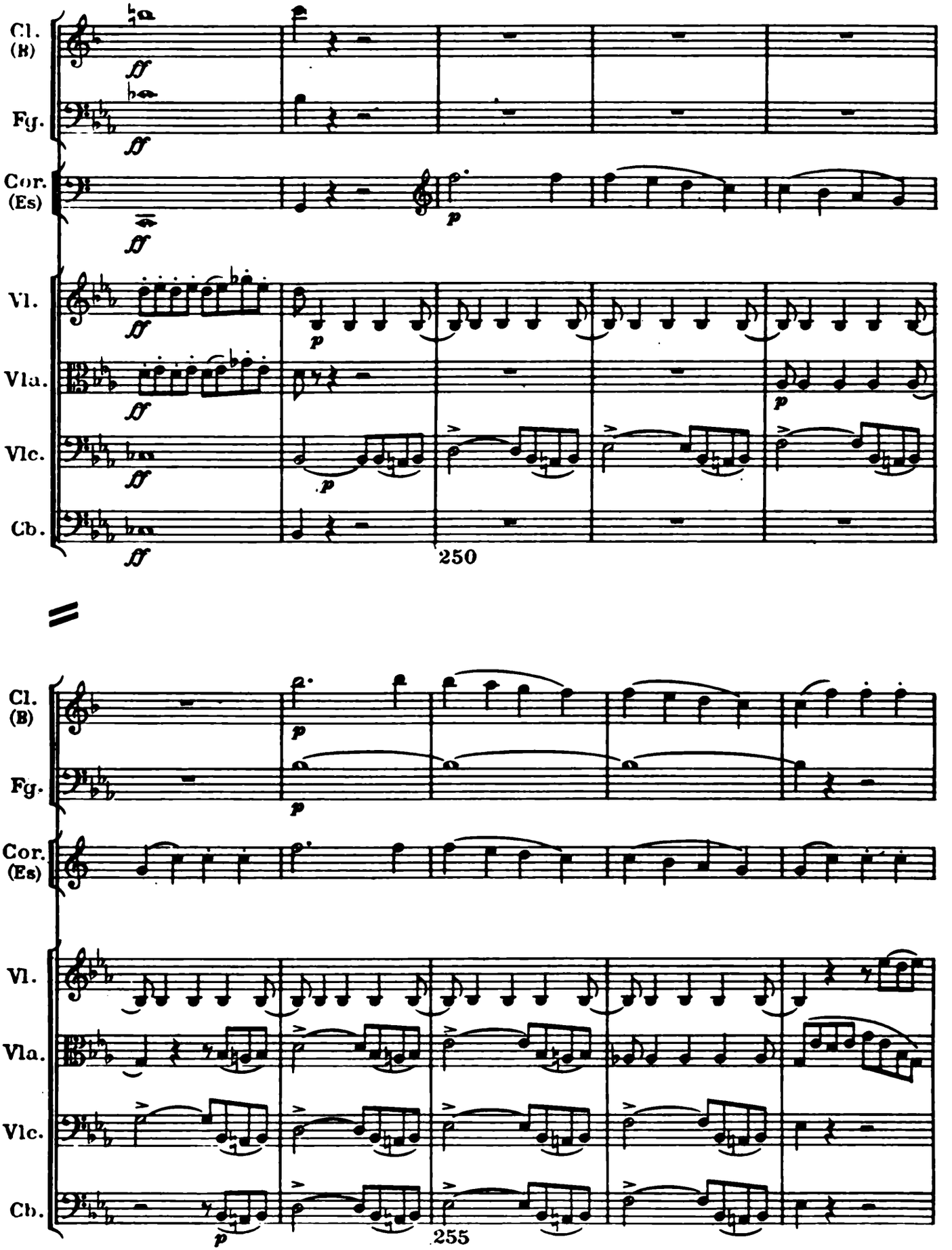
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Cb.
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Cb.
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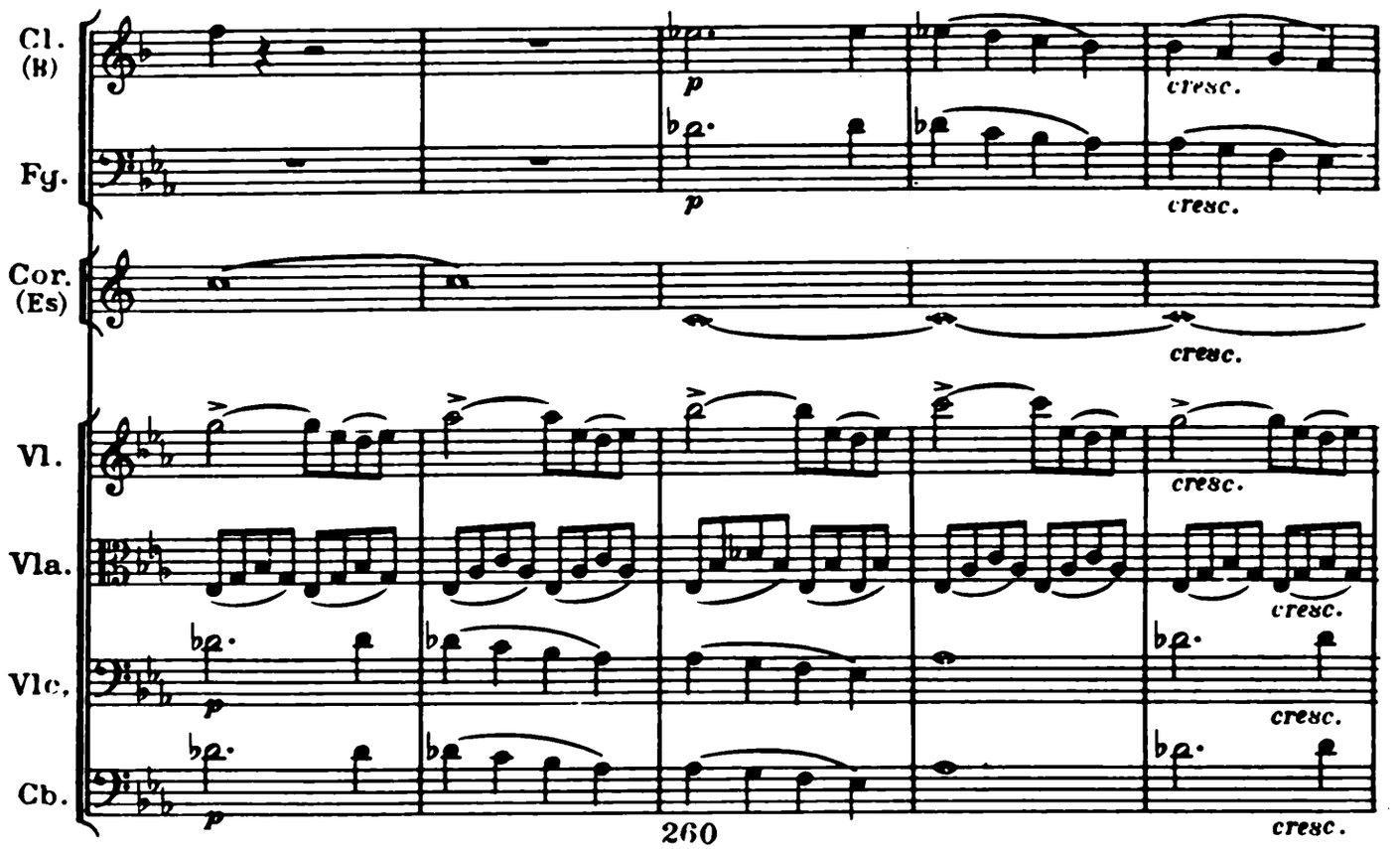
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Cb.
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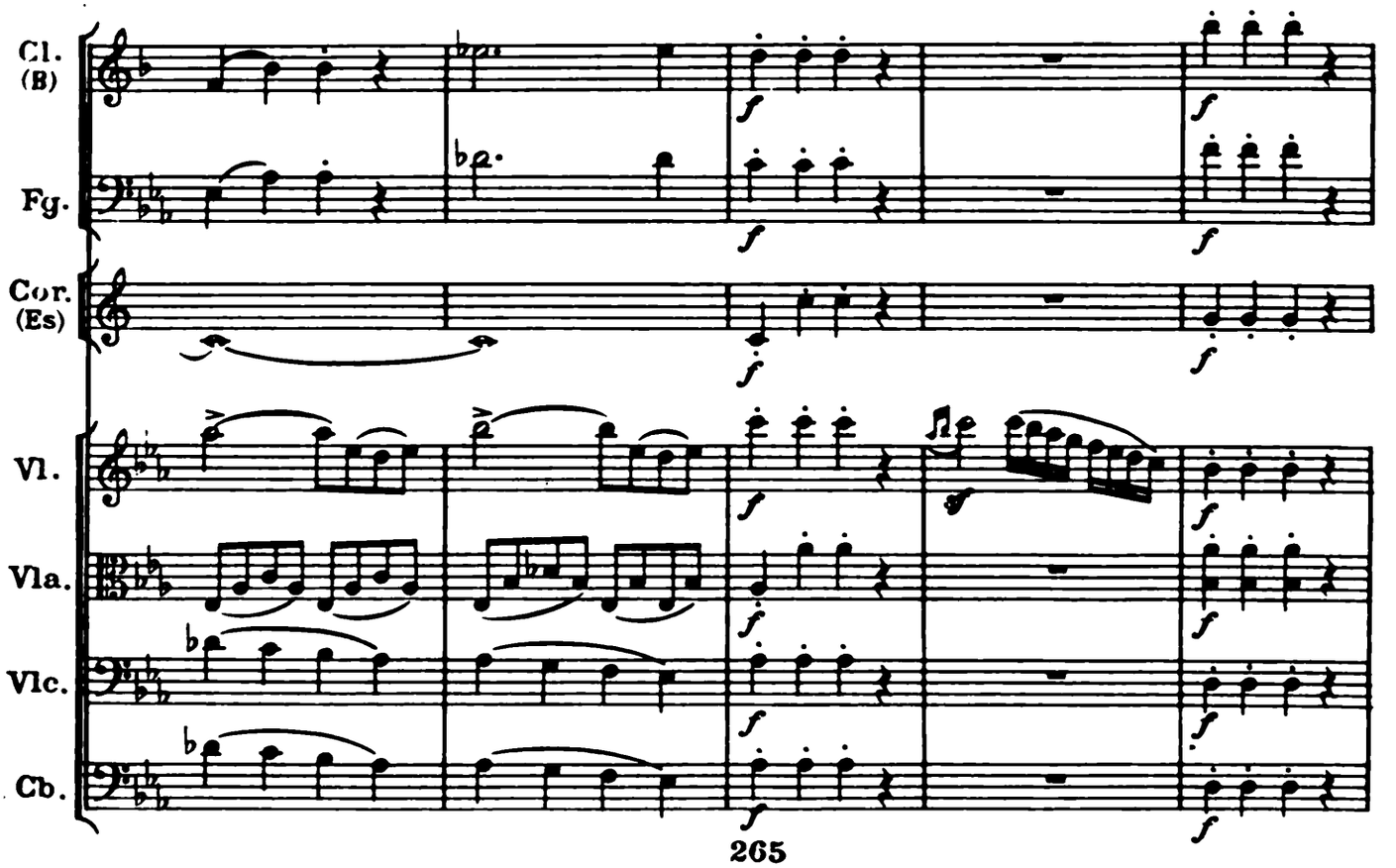
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f
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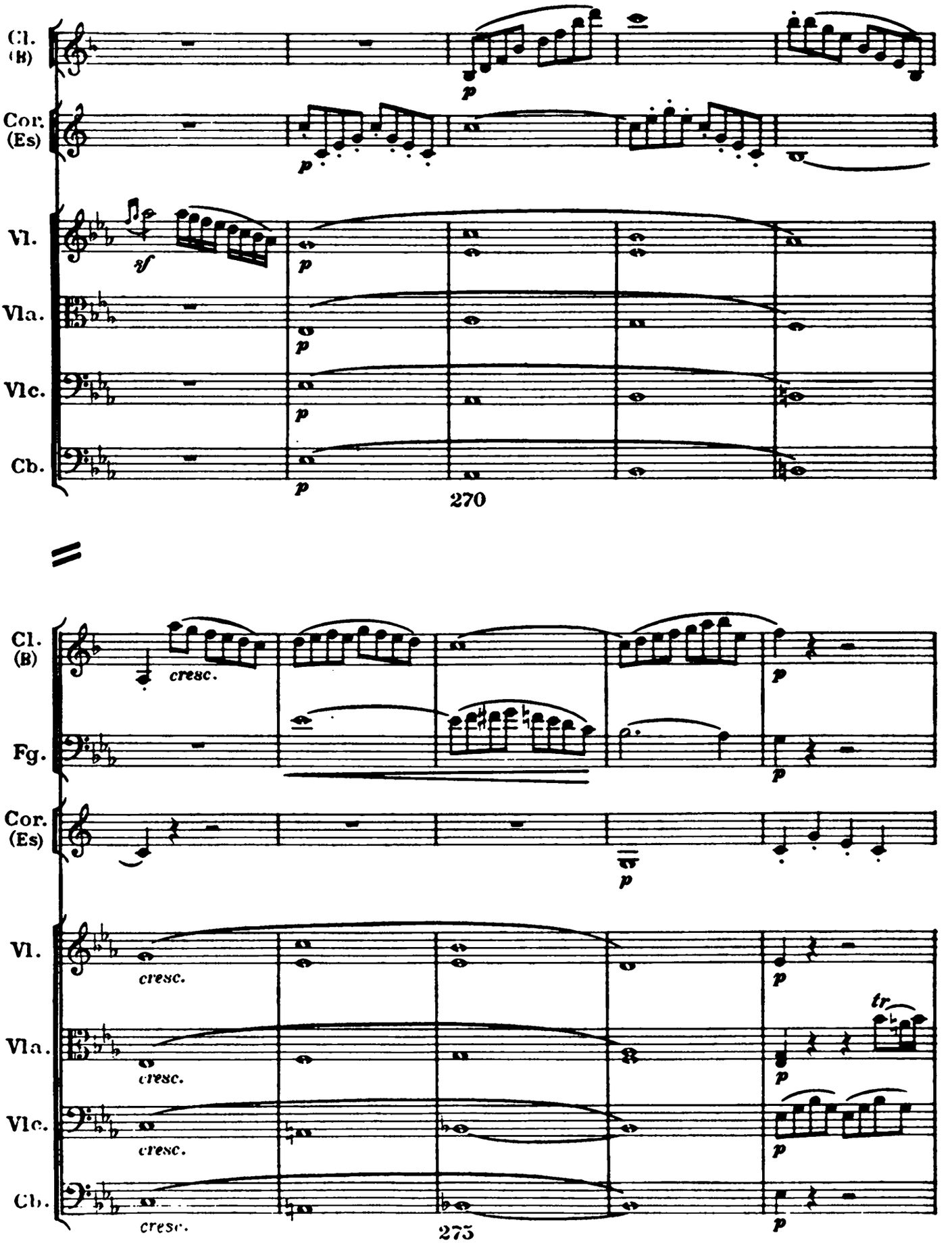
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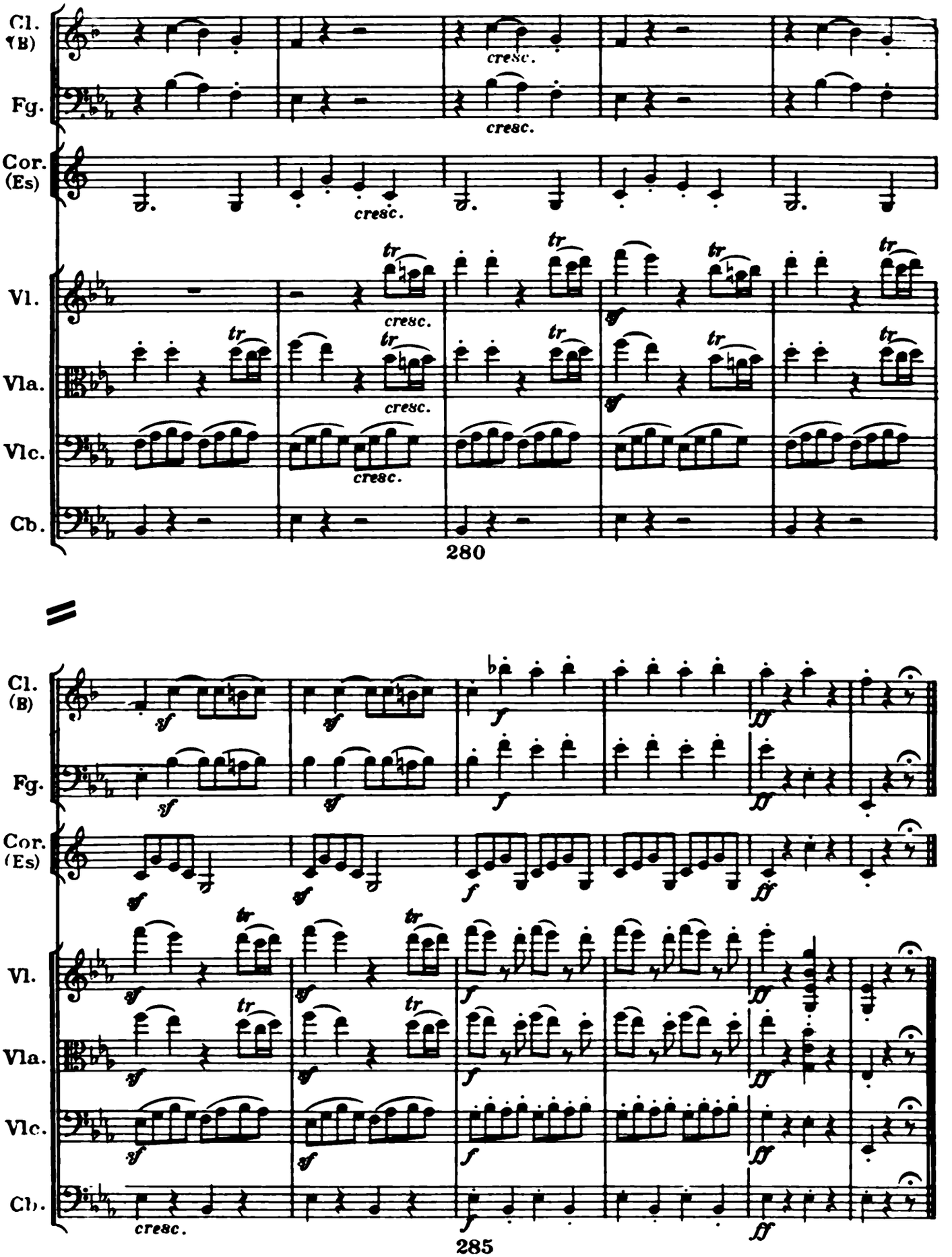
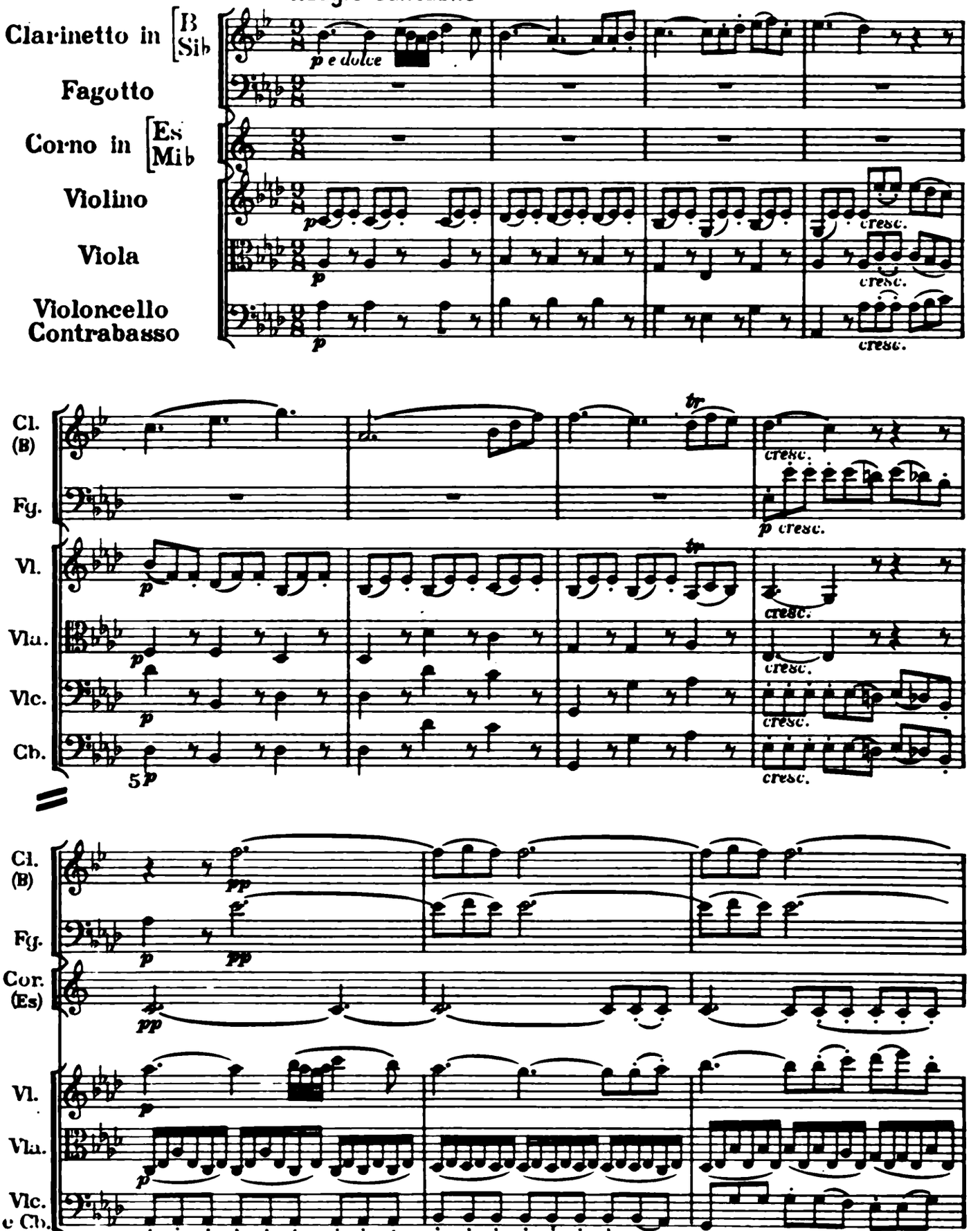
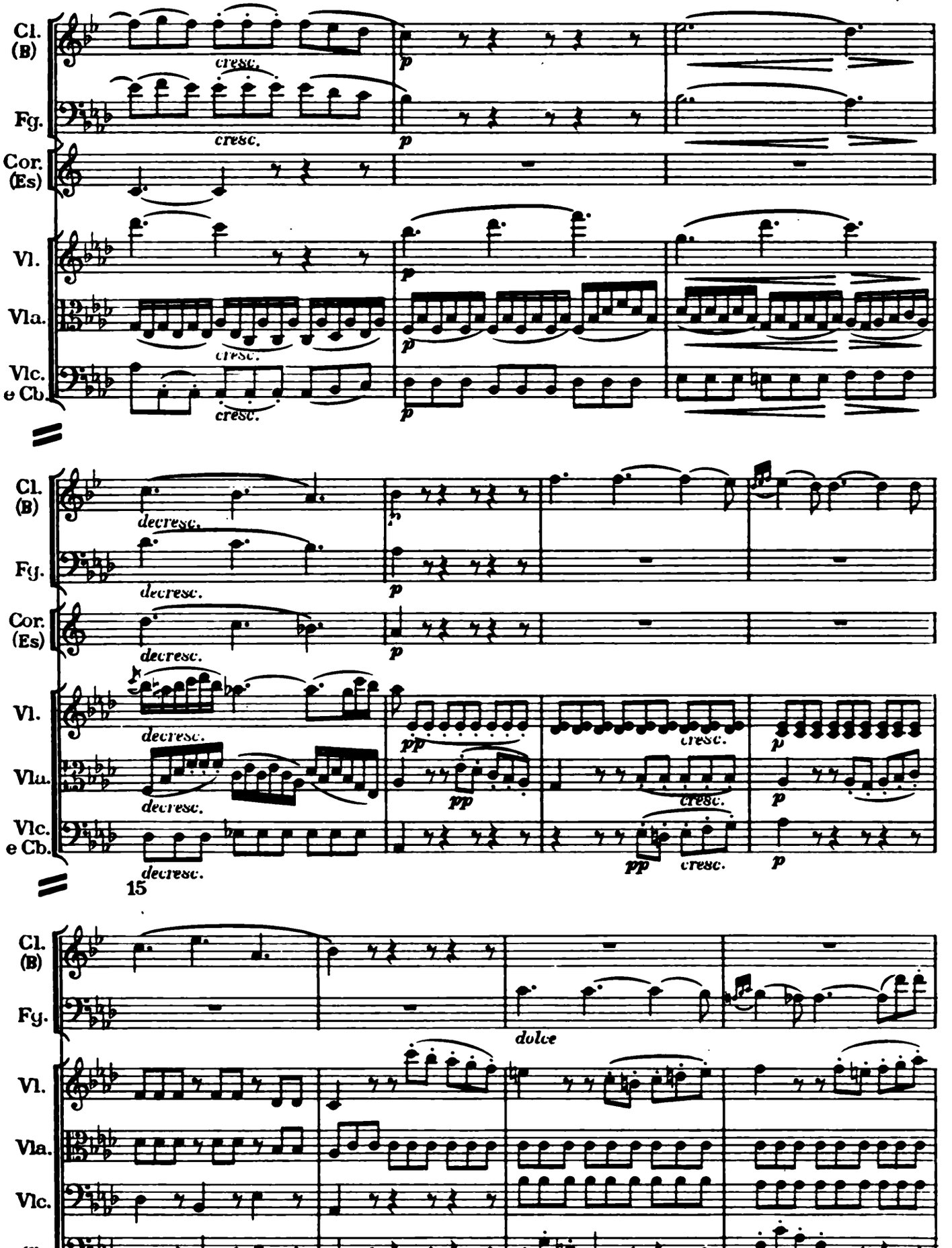
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
p
sf
270
cresc.
Fg.
tr
275

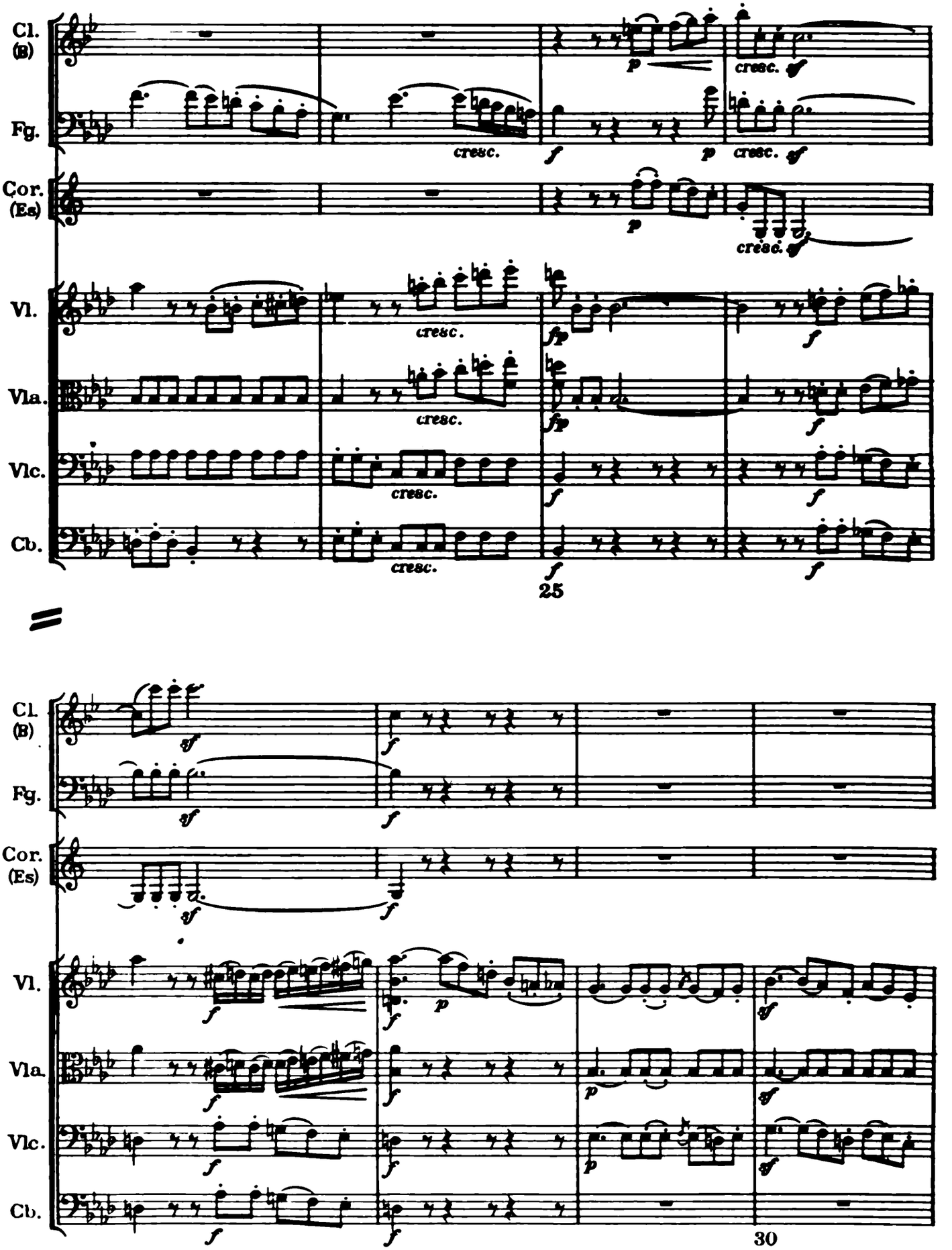

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
tr
280
sf
f
ff
285

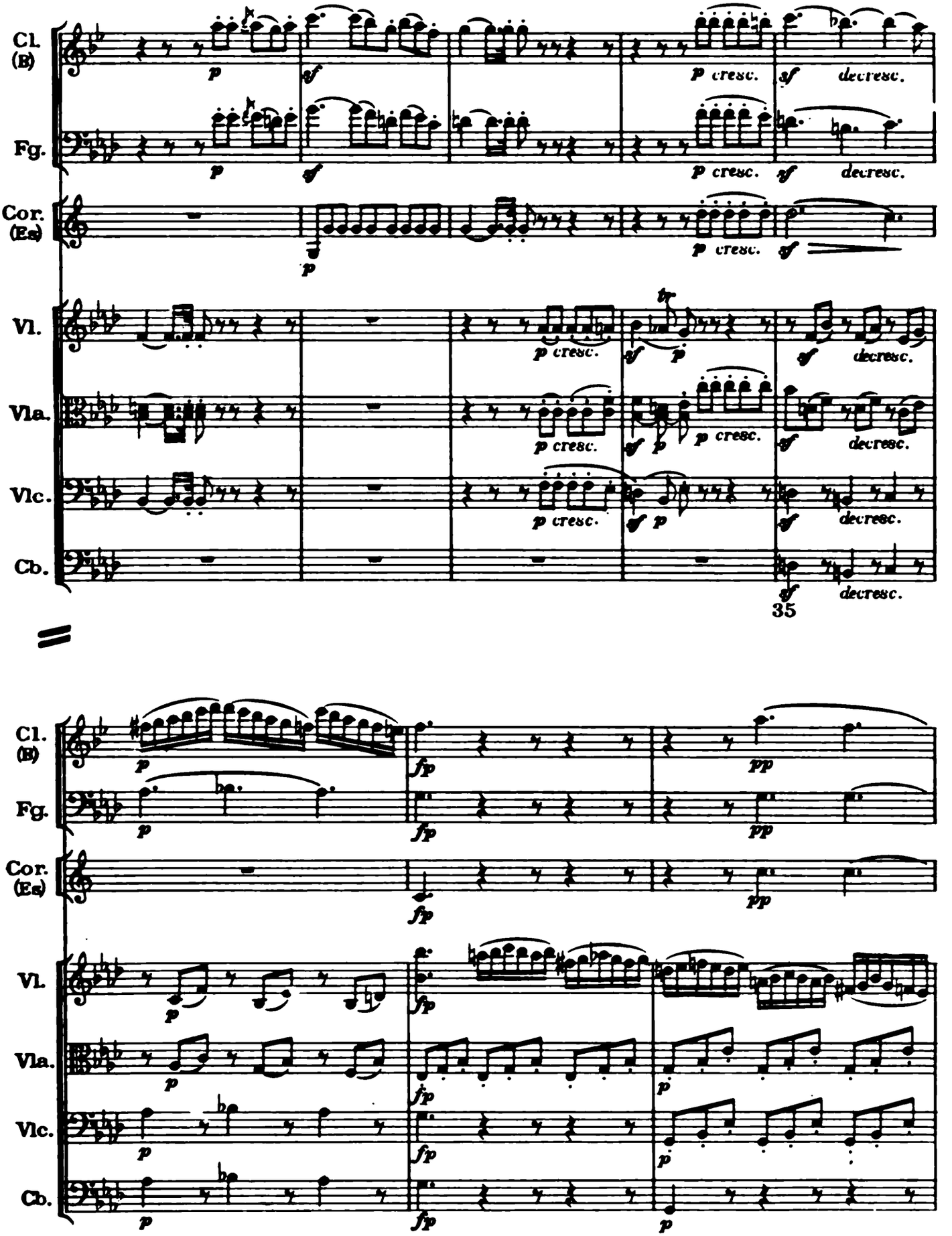
II

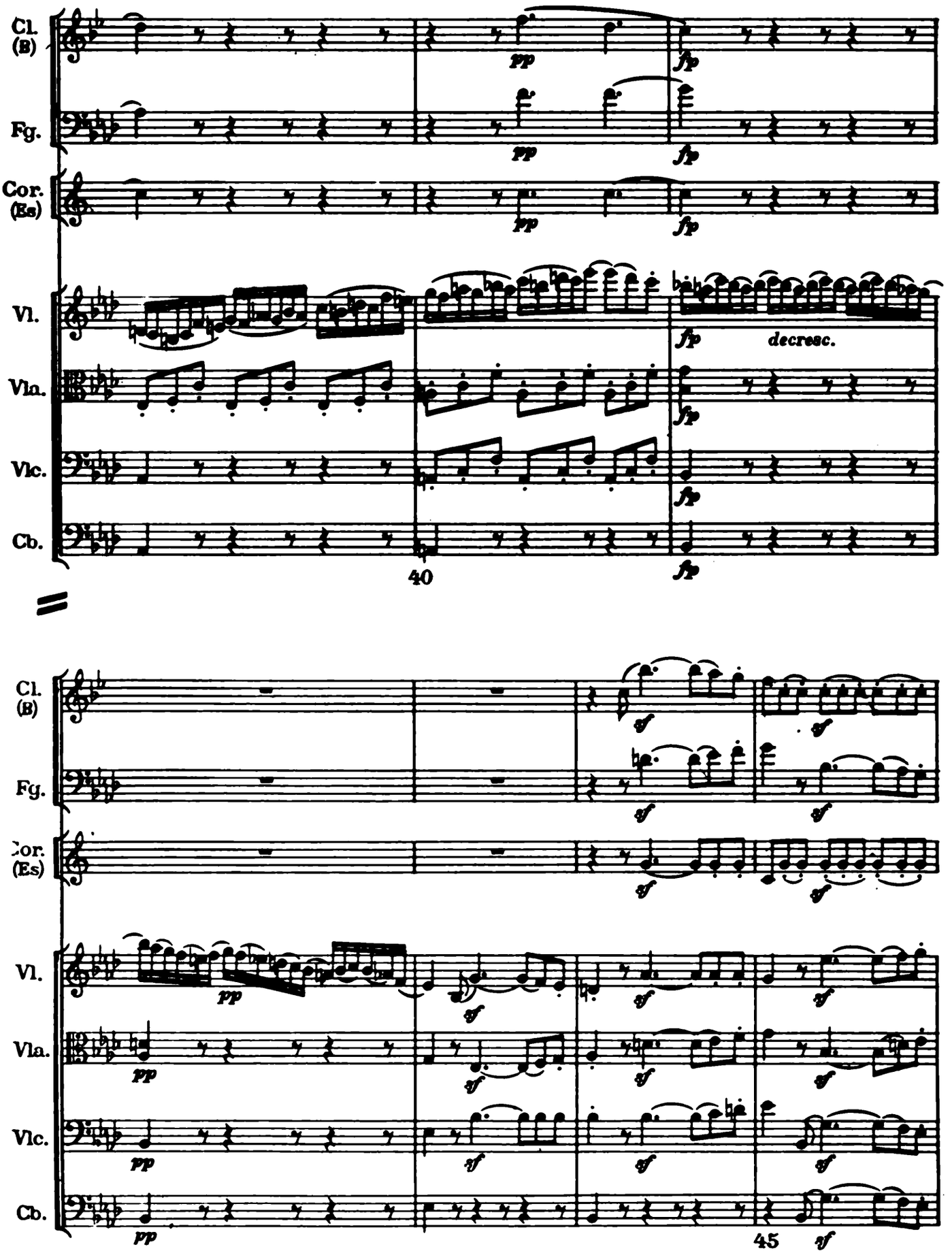
Adagio cantabile

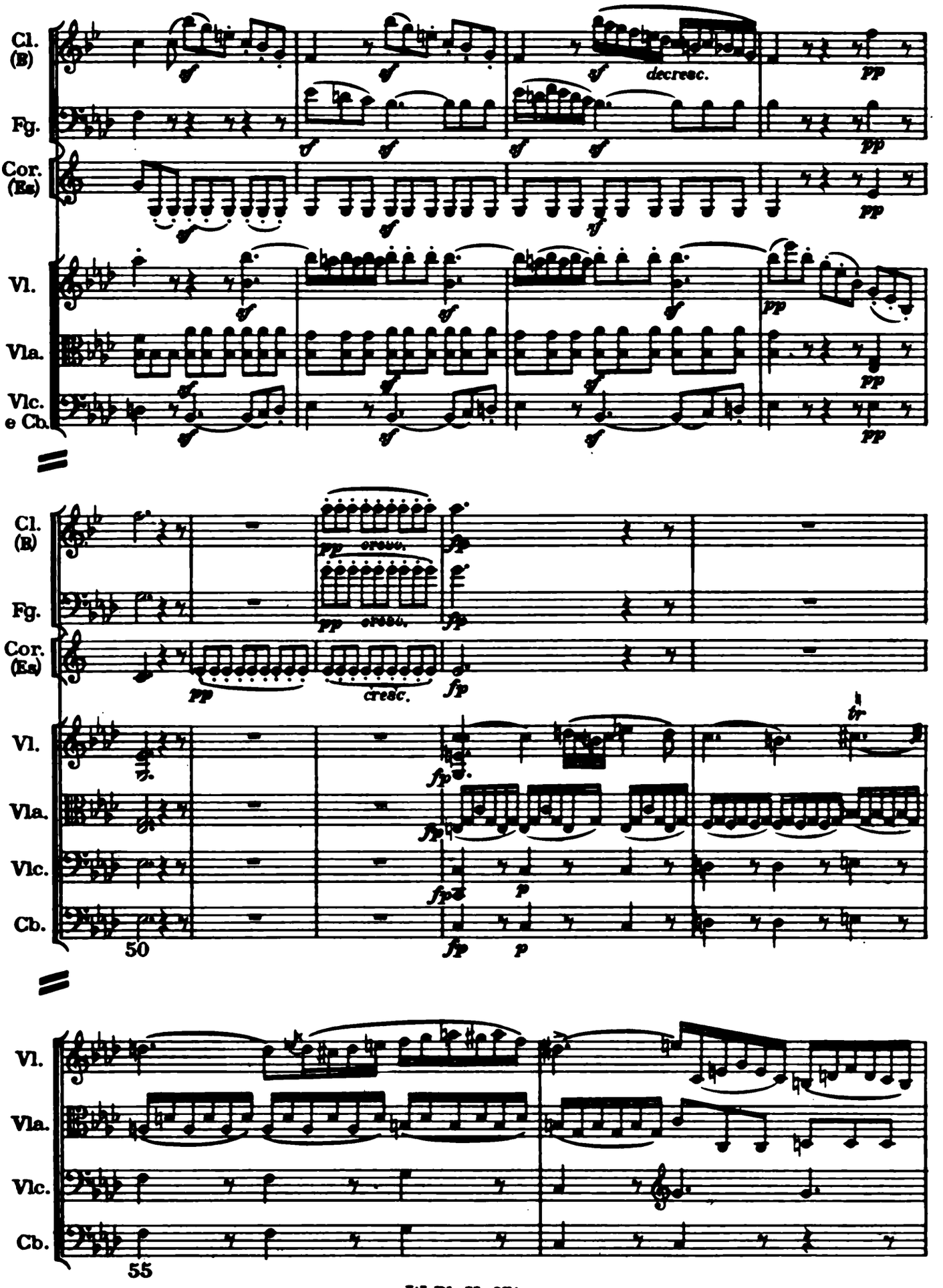


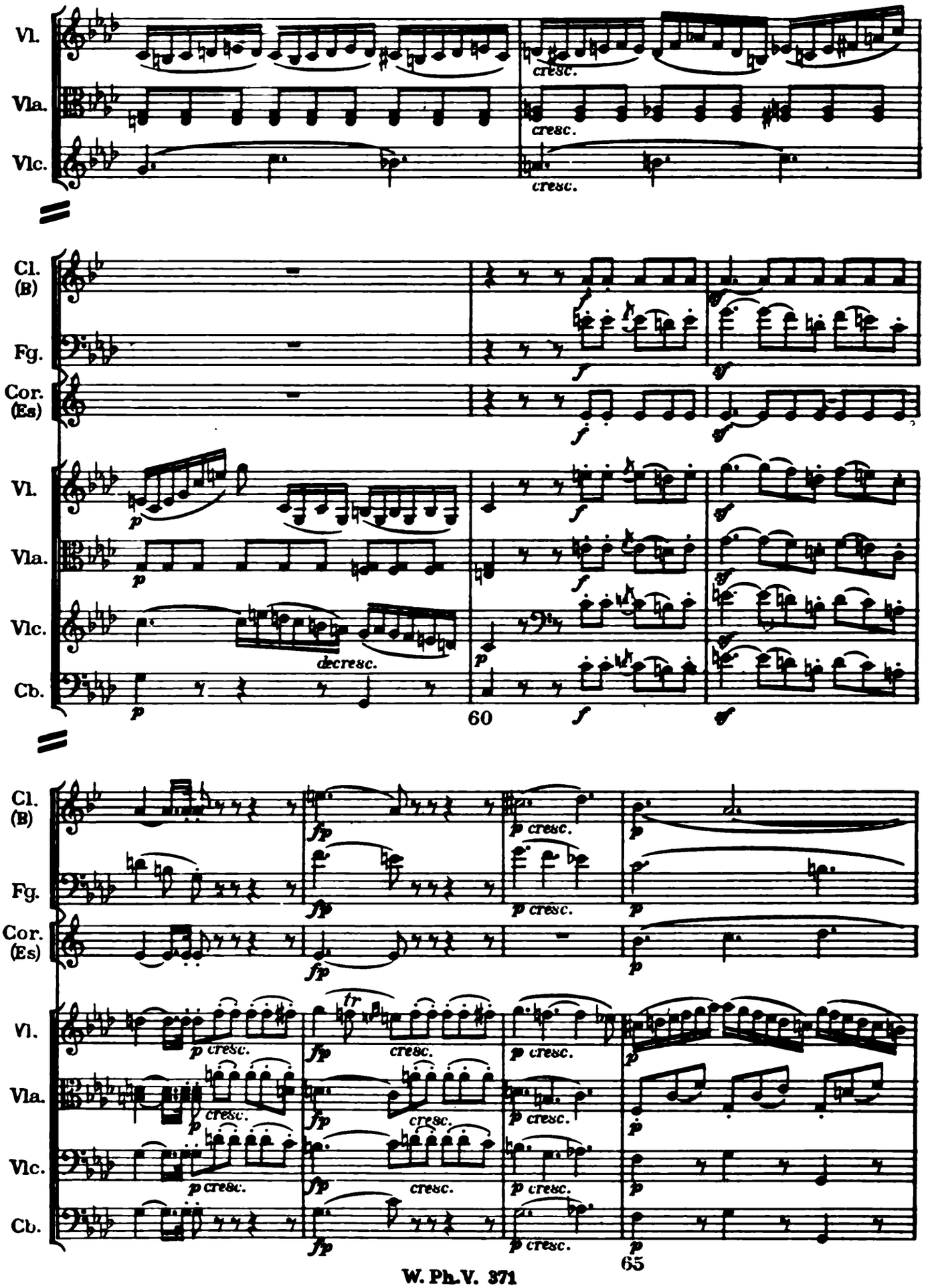

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
cresc.
p
decresc.
pp
15
dolce
20

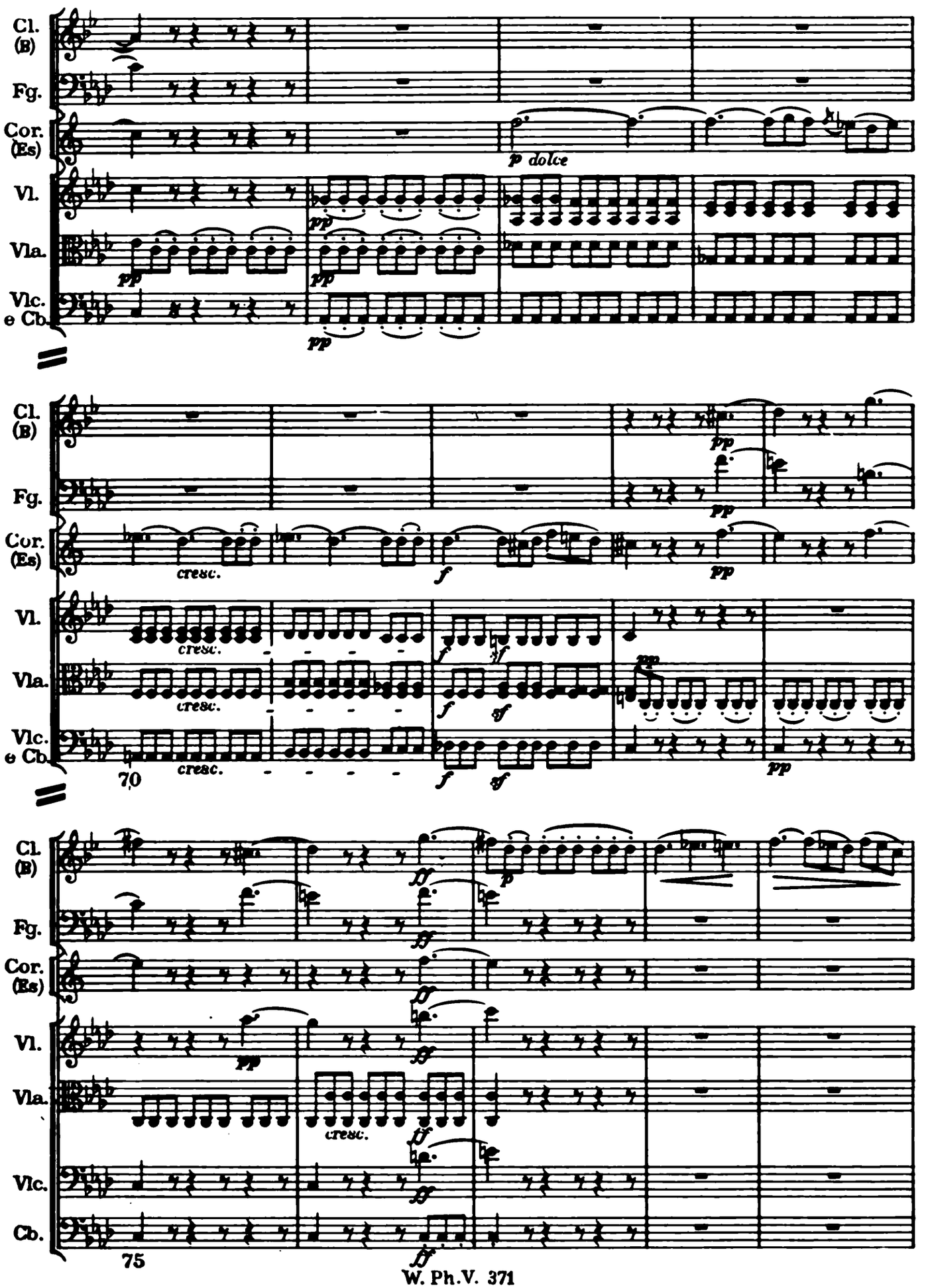

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
25
30

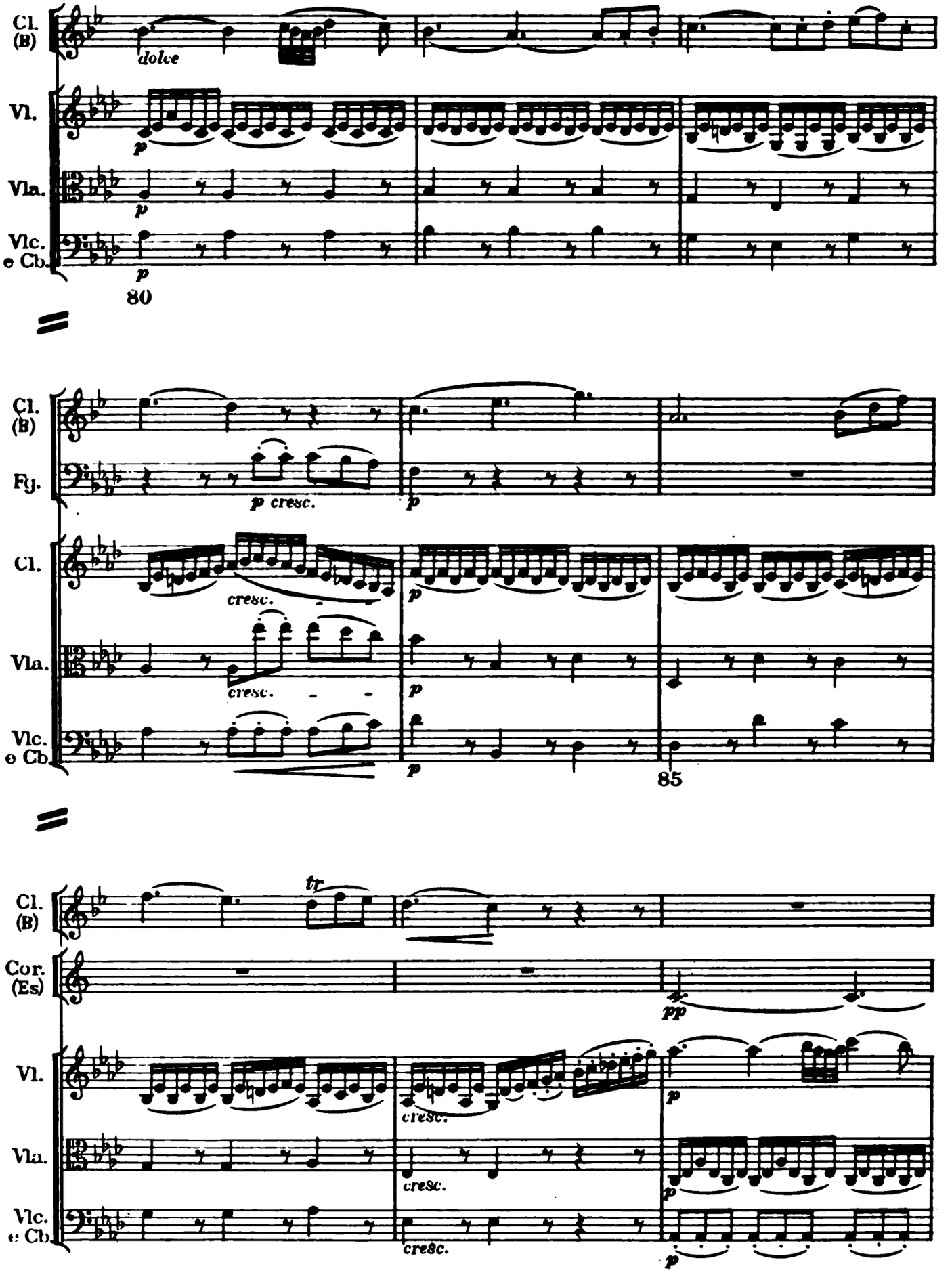

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
p
sf
p cresc.
decresc.
tr
35
fp
pp

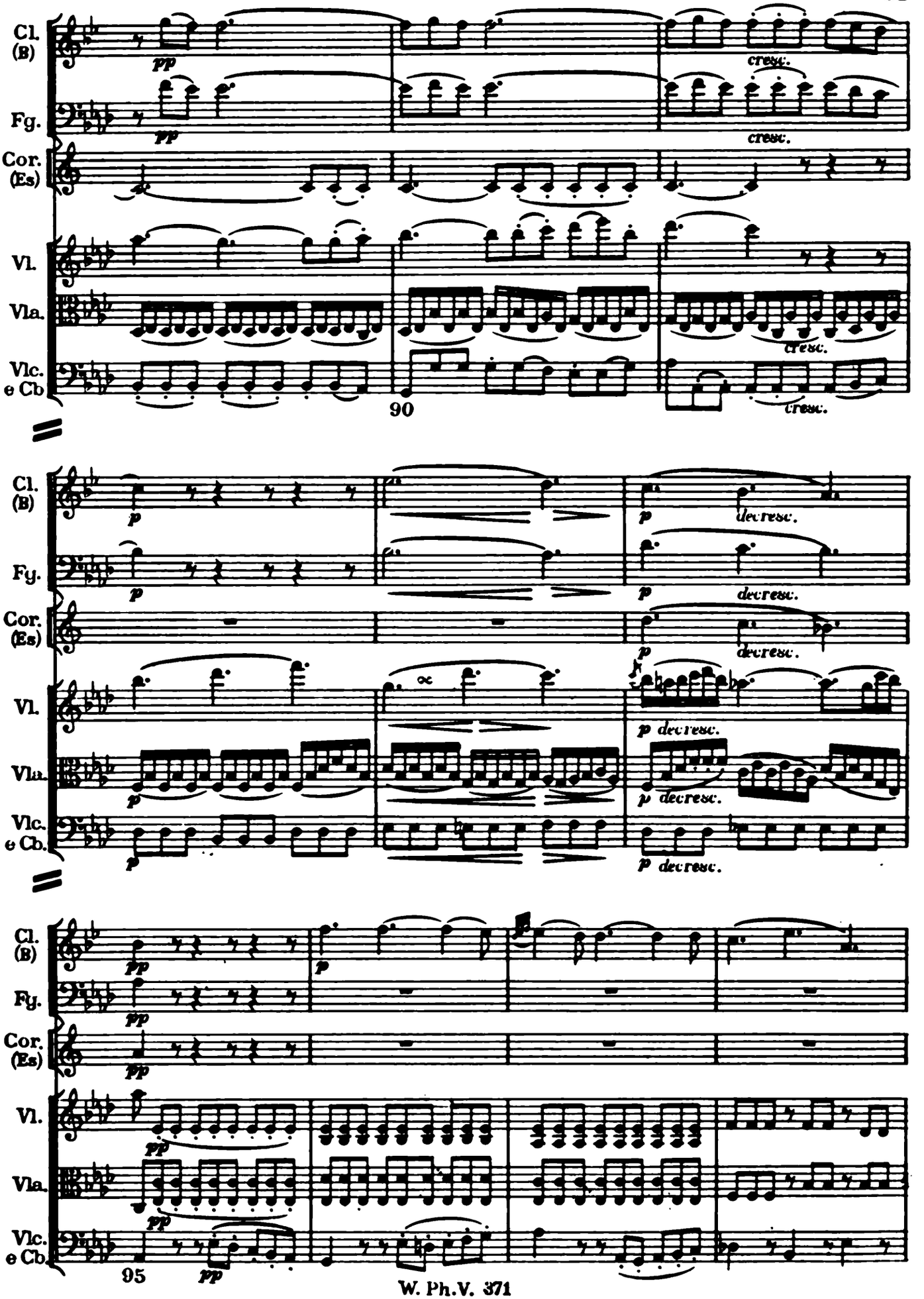

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
pp
fp
decresc.
40
sf
45

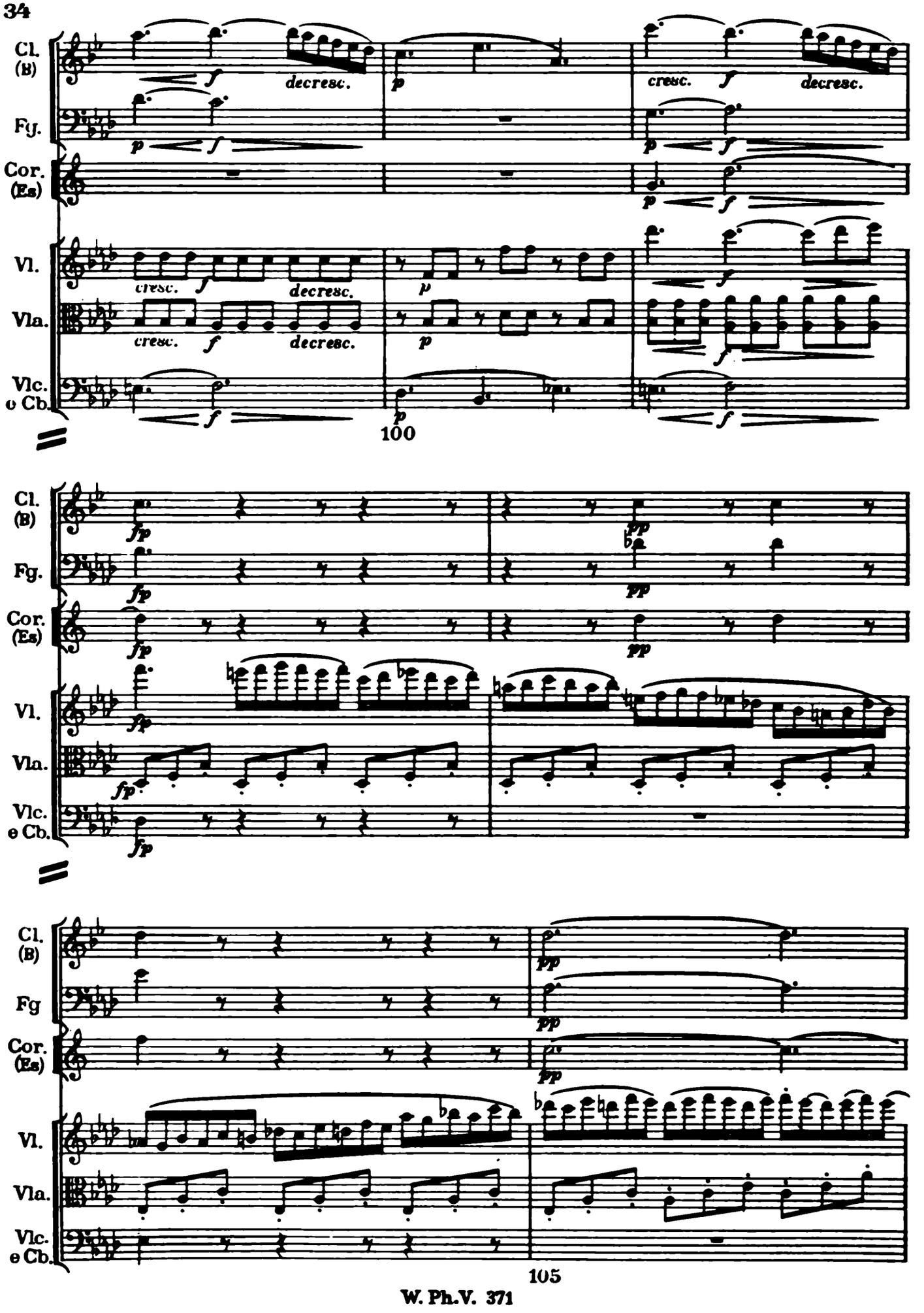

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
decresc.
cresc.
tr
50
55

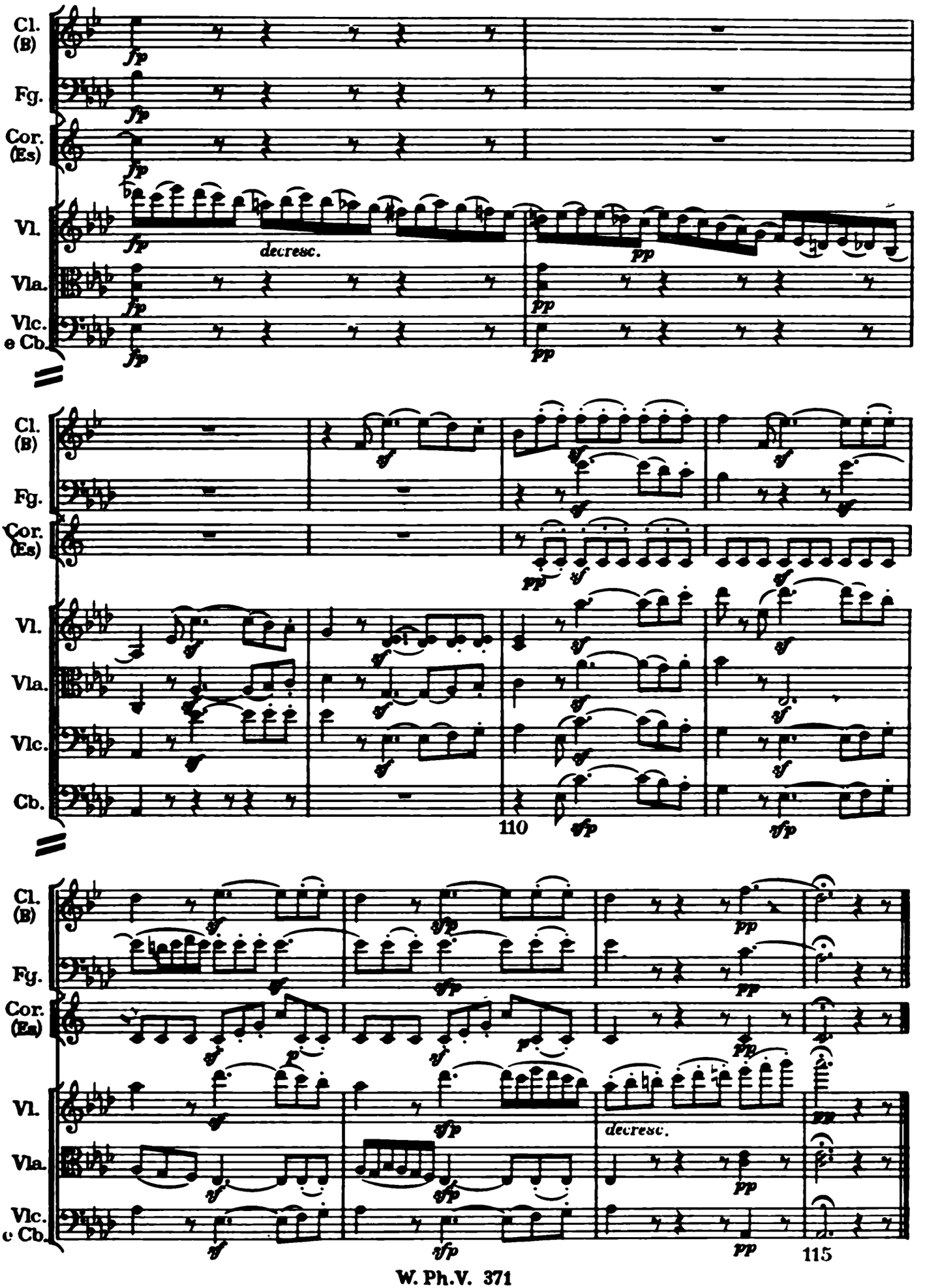

Vl.
Vla.
Vlc.
cresc.
Cl. (B)
Fg.
Cor. (Es)
decresc.
Cb.
60
fp
tr
65


Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
p dolce
pp
cresc.
f
ff
70
75


Cl. (B)
dolce
Vl.
p
Vla.
p
Vlc. e Cb.
p
80
Cl. (B)
Fg.
p cresc.
p
Cl.
cresc.
p
Vla.
cresc.
p
Vlc. e Cb.
p
85
Cl. (B)
tr
Cor. (Es)
pp
Vl.
cresc.
p
Vla.
cresc.
p
Vlc. e Cb.
cresc.
p

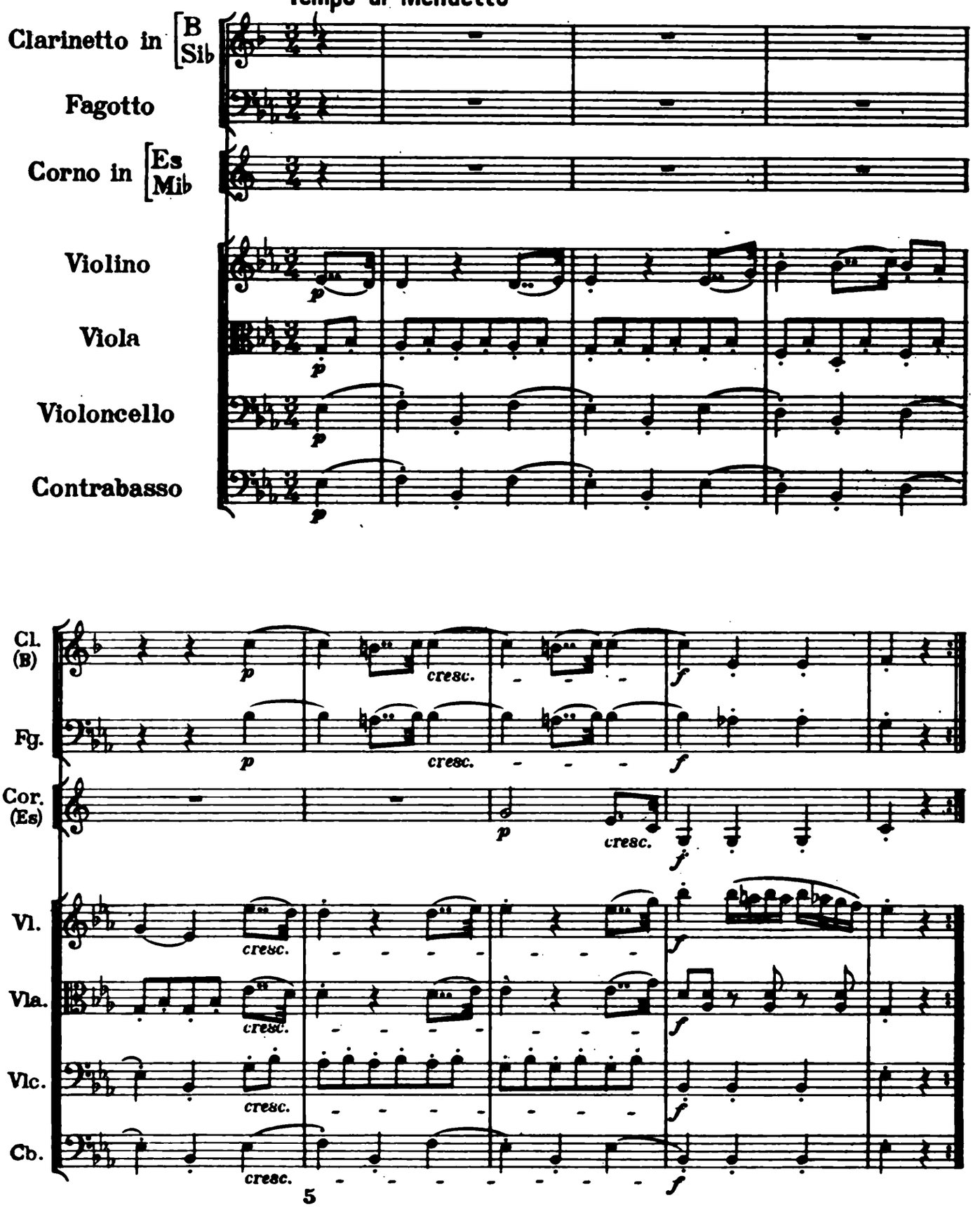

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
pp
cresc.
90
p
decresc.
95

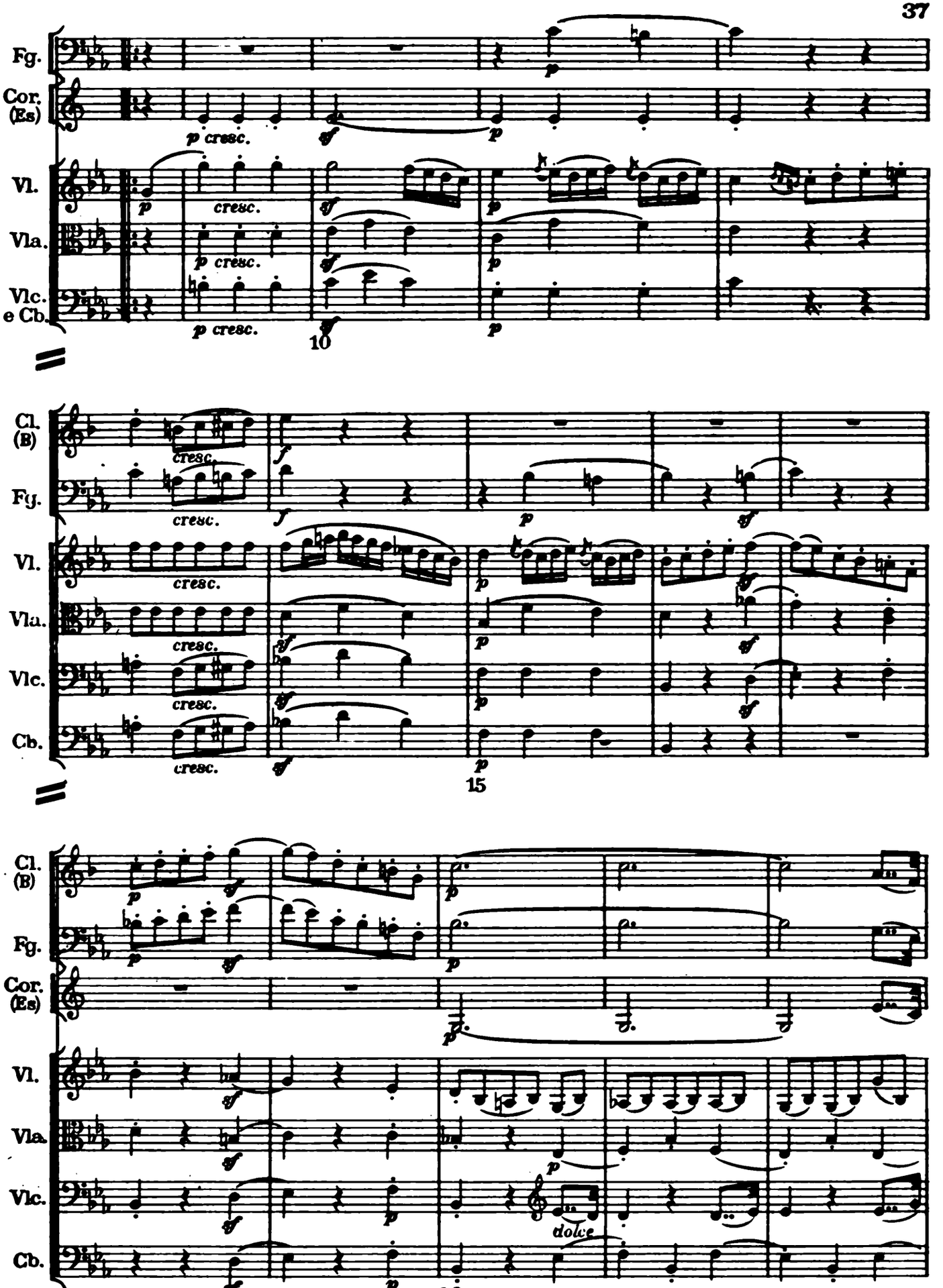

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
cresc.
decresc.
100
105

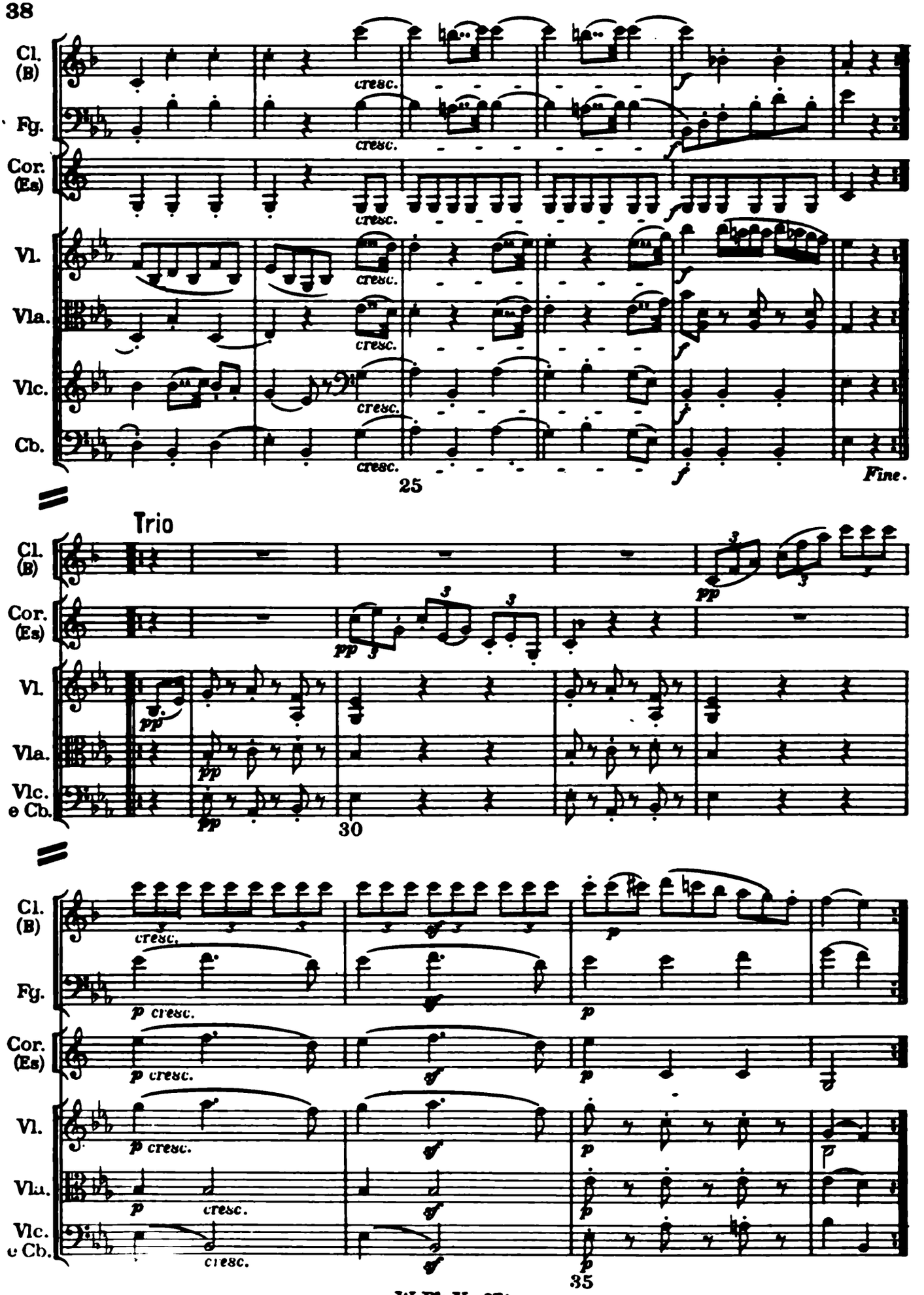

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
e Cb.
decresc.
110
decresc.
115

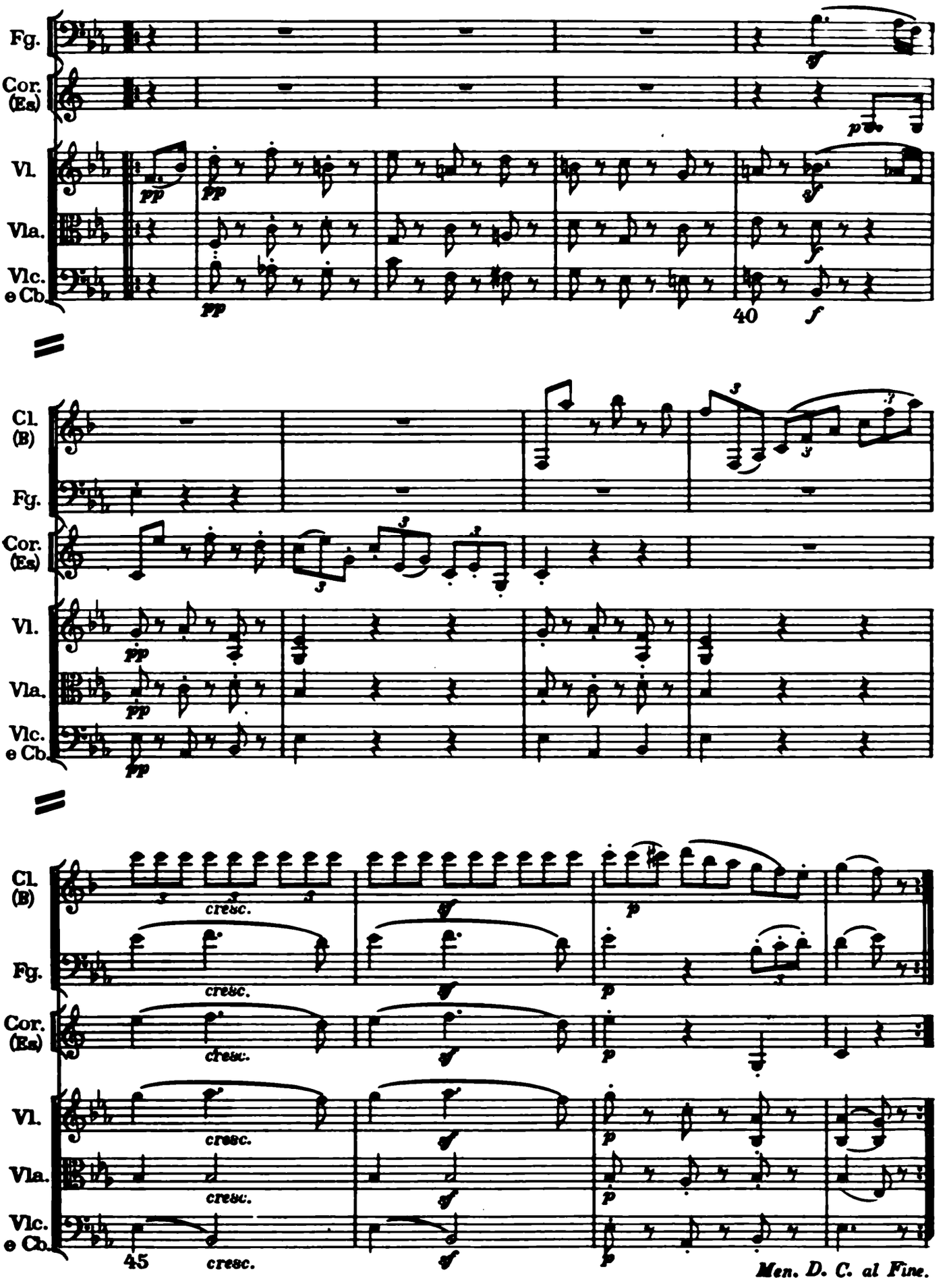
III

Tempo di Menuetto




Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
p cresc.
sf
p
10
Cl. (B)
Fg.
Vl.
Vla.
Vlc.
Cb.
cresc.
f
15
20
dolce

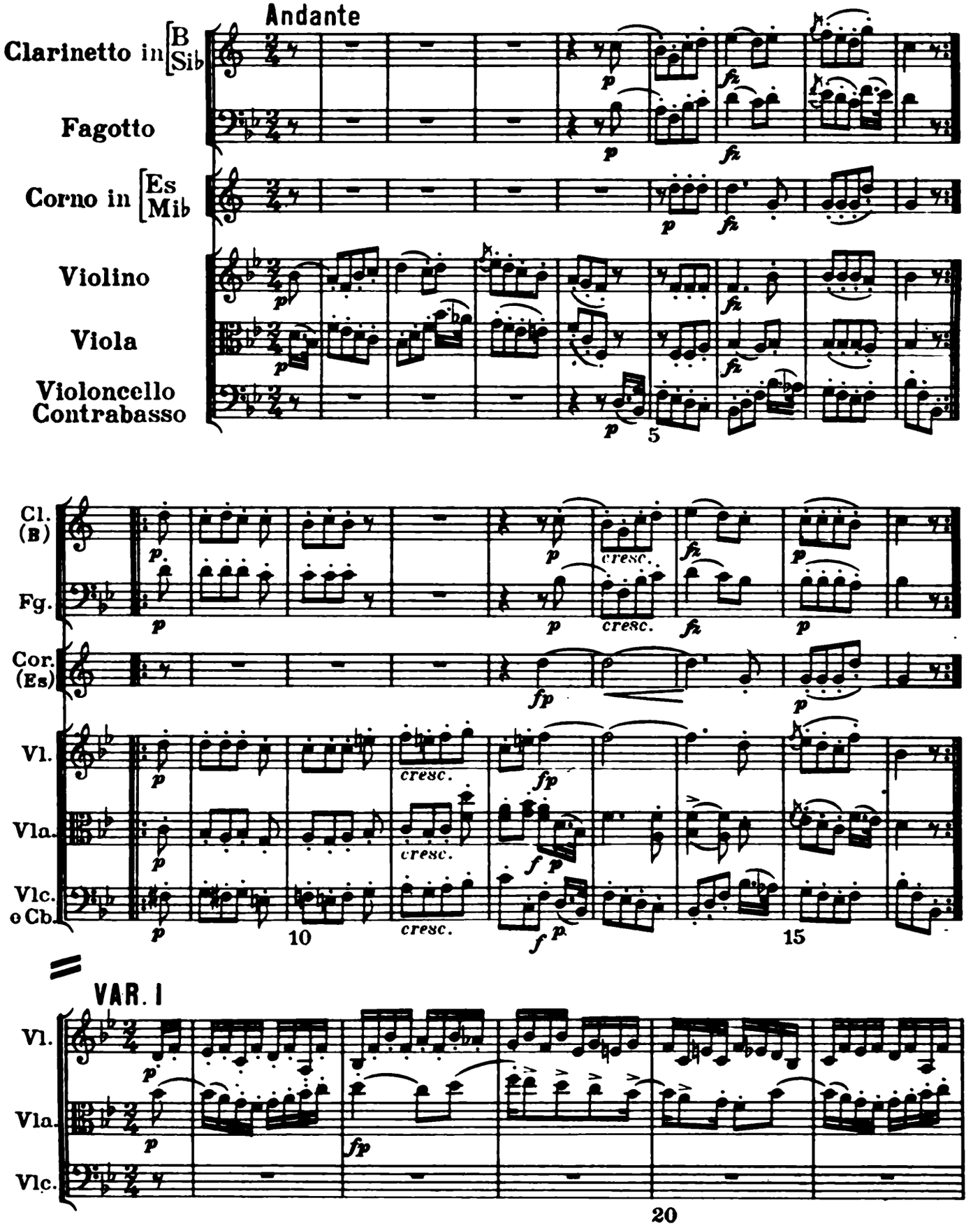

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
f
Fine.
25
Trio
pp
30
p cresc.
35

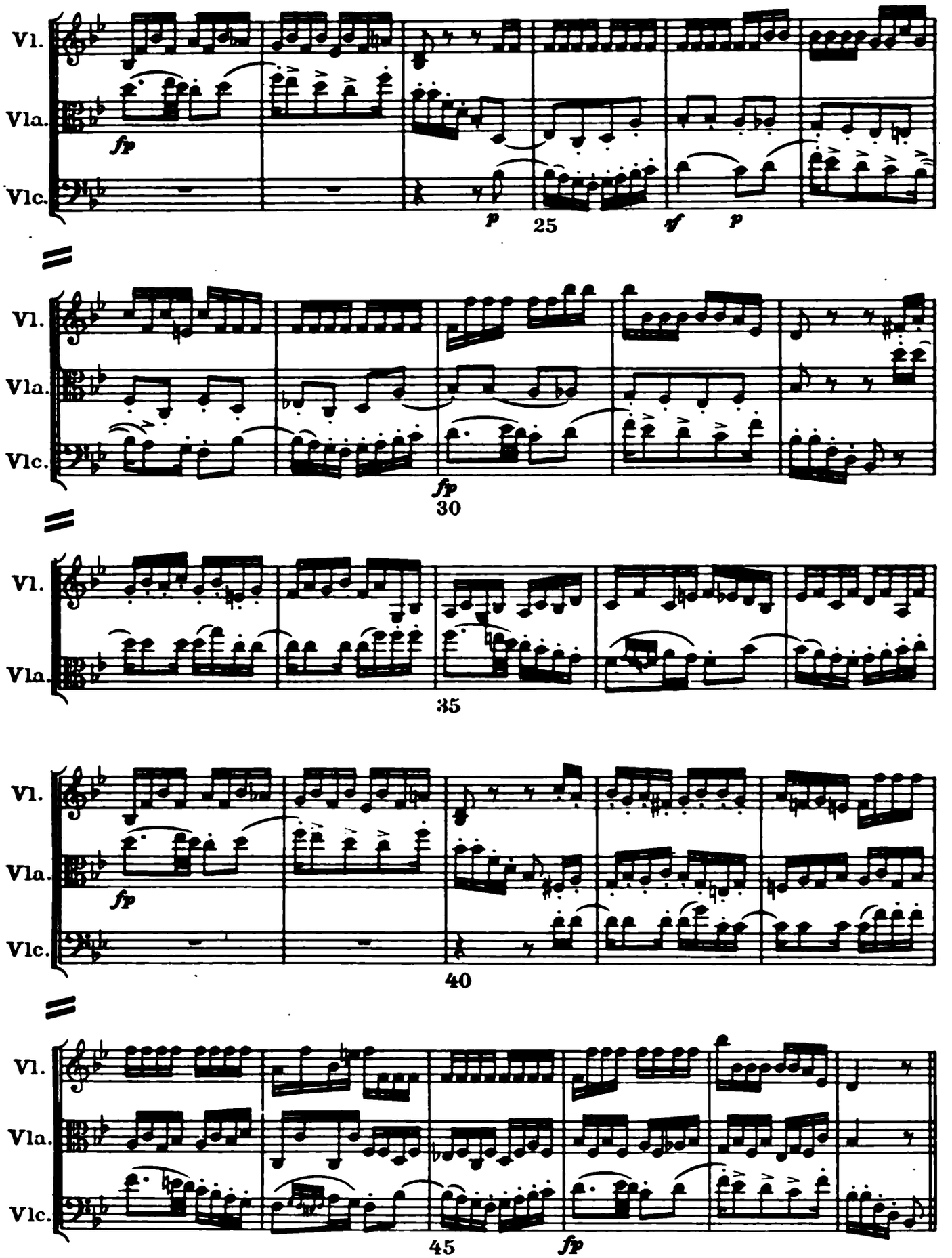

Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
pp
sf
p
f
40
Cl. (B)
cresc.
45
Men. D. C. al Fine.

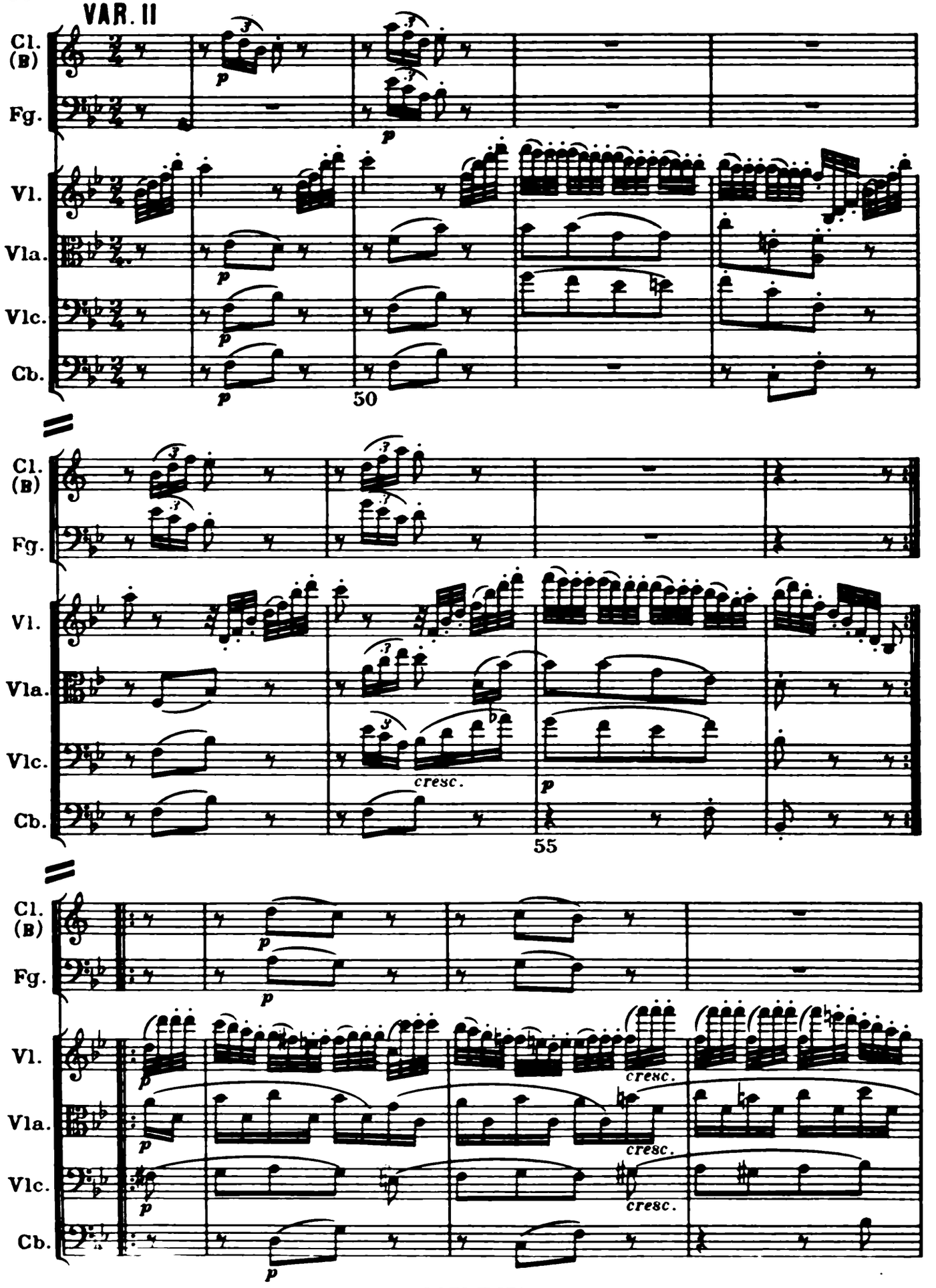
IV

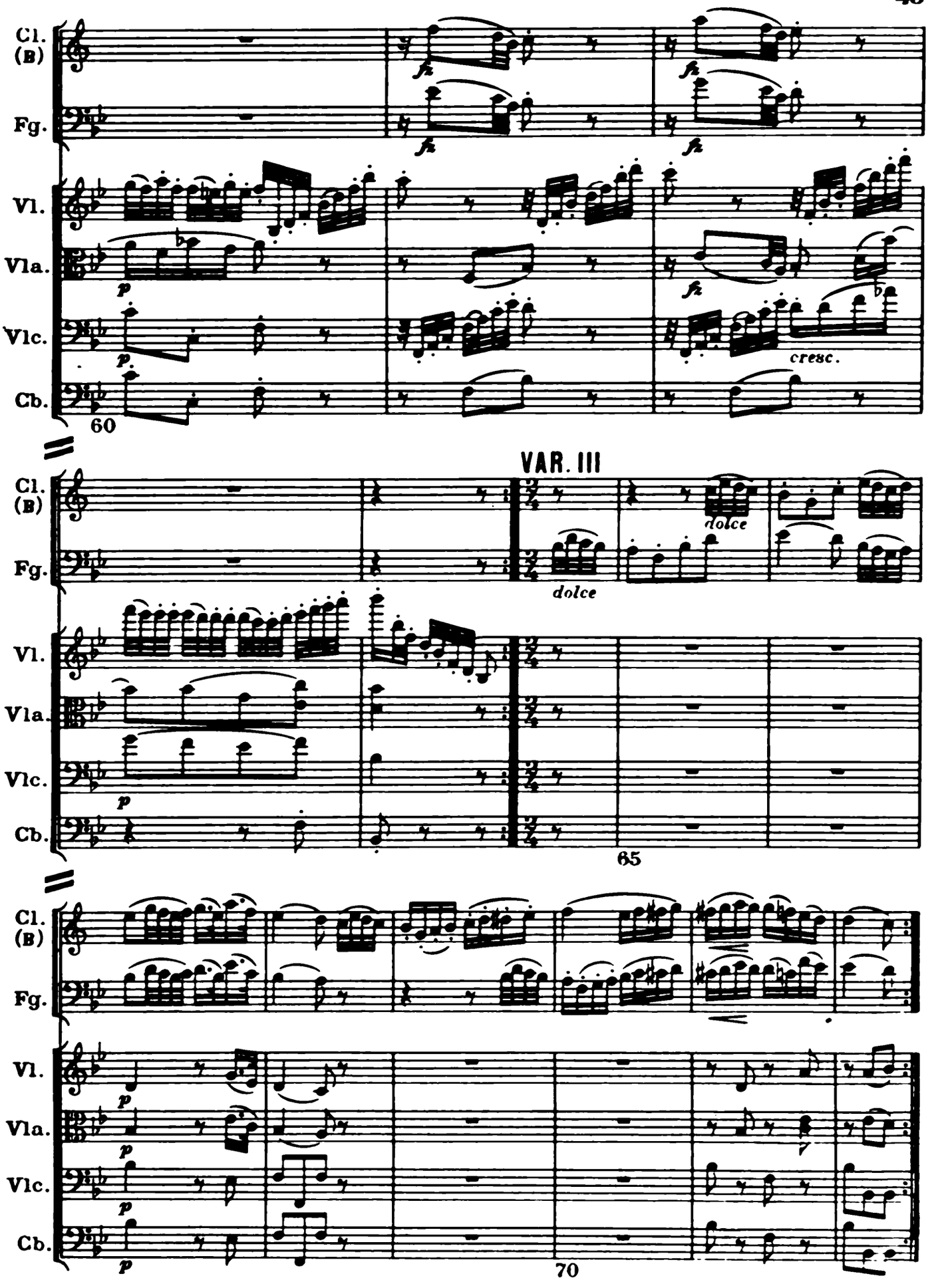
TEMA CON VARIAZIONI

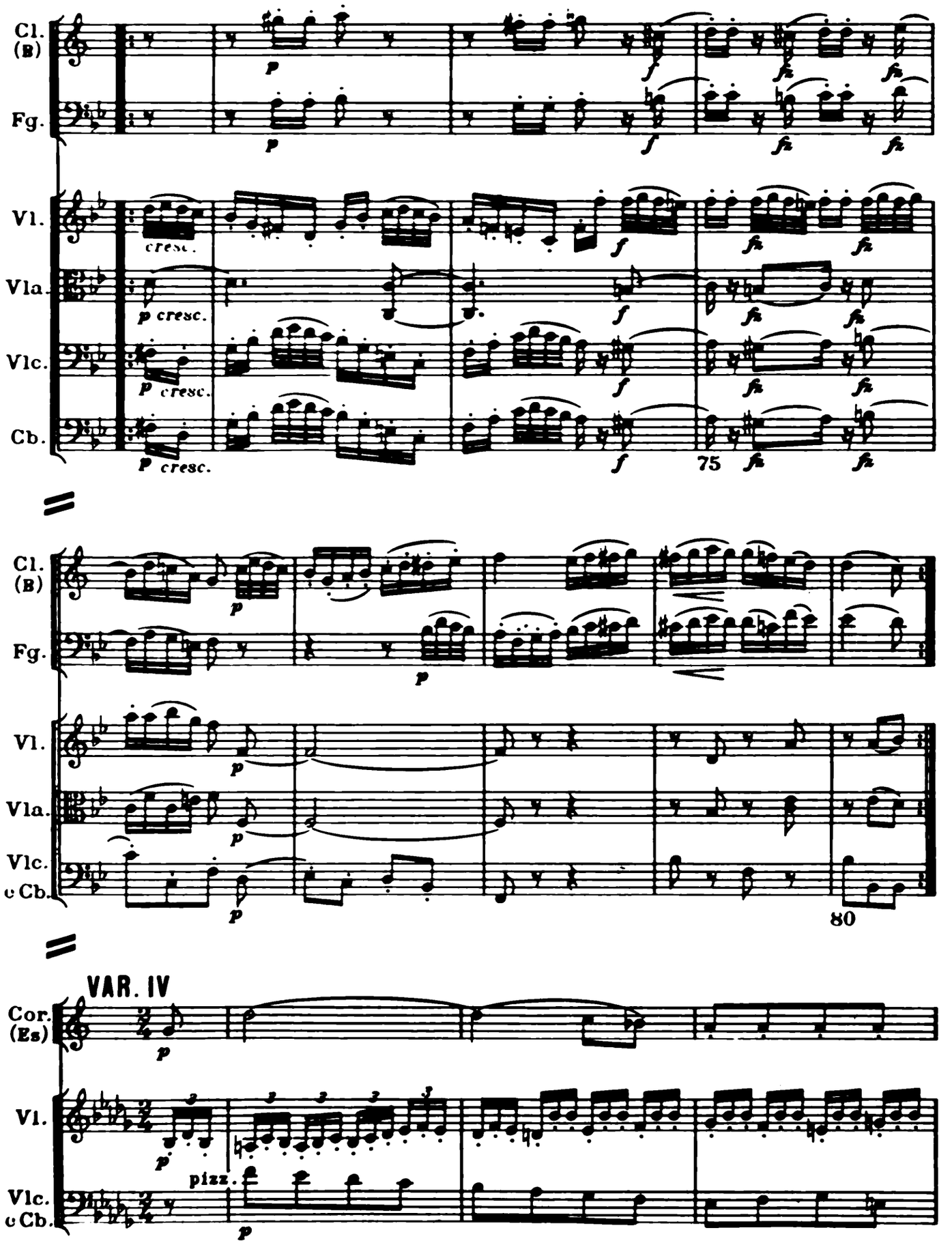
Andante

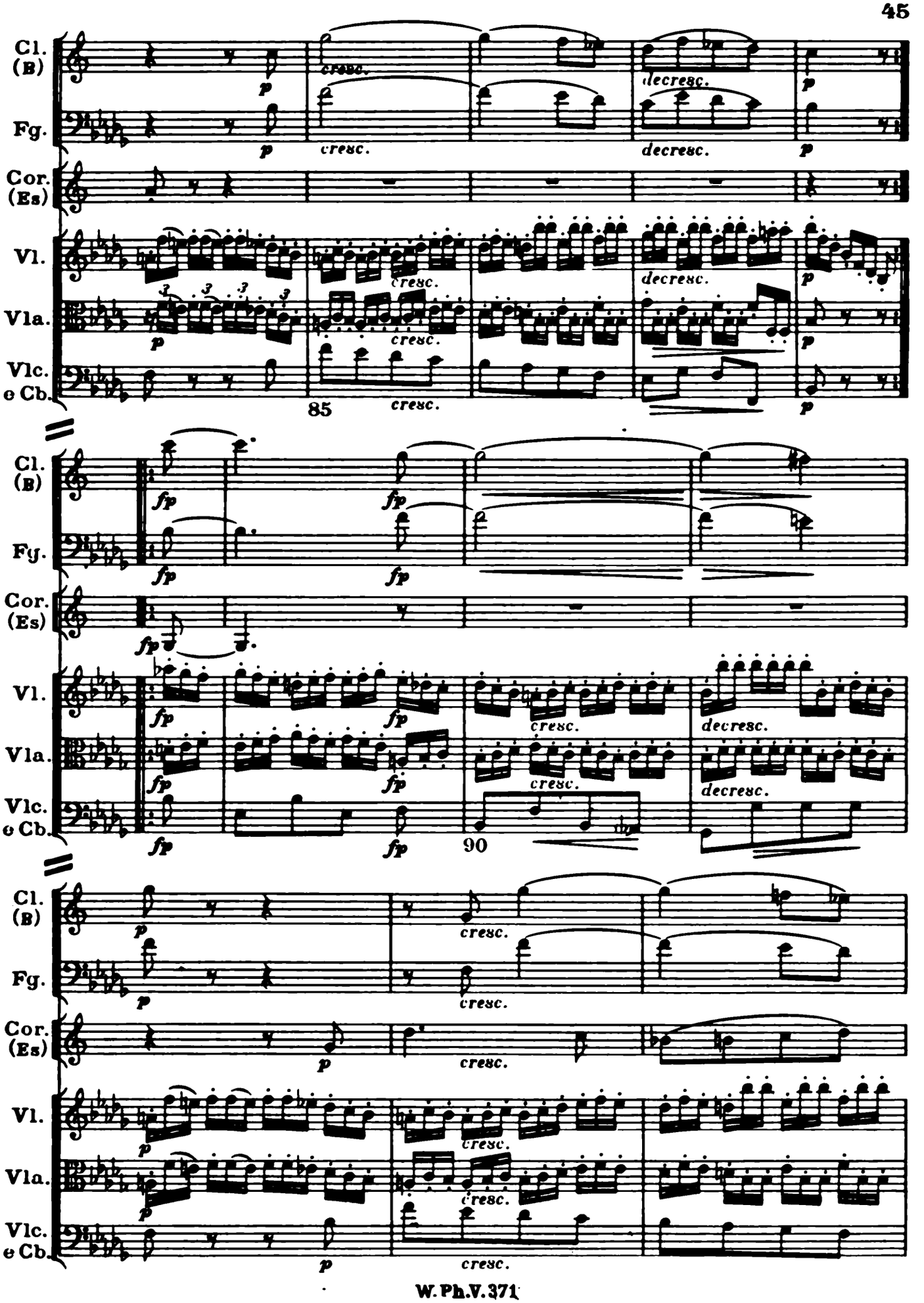


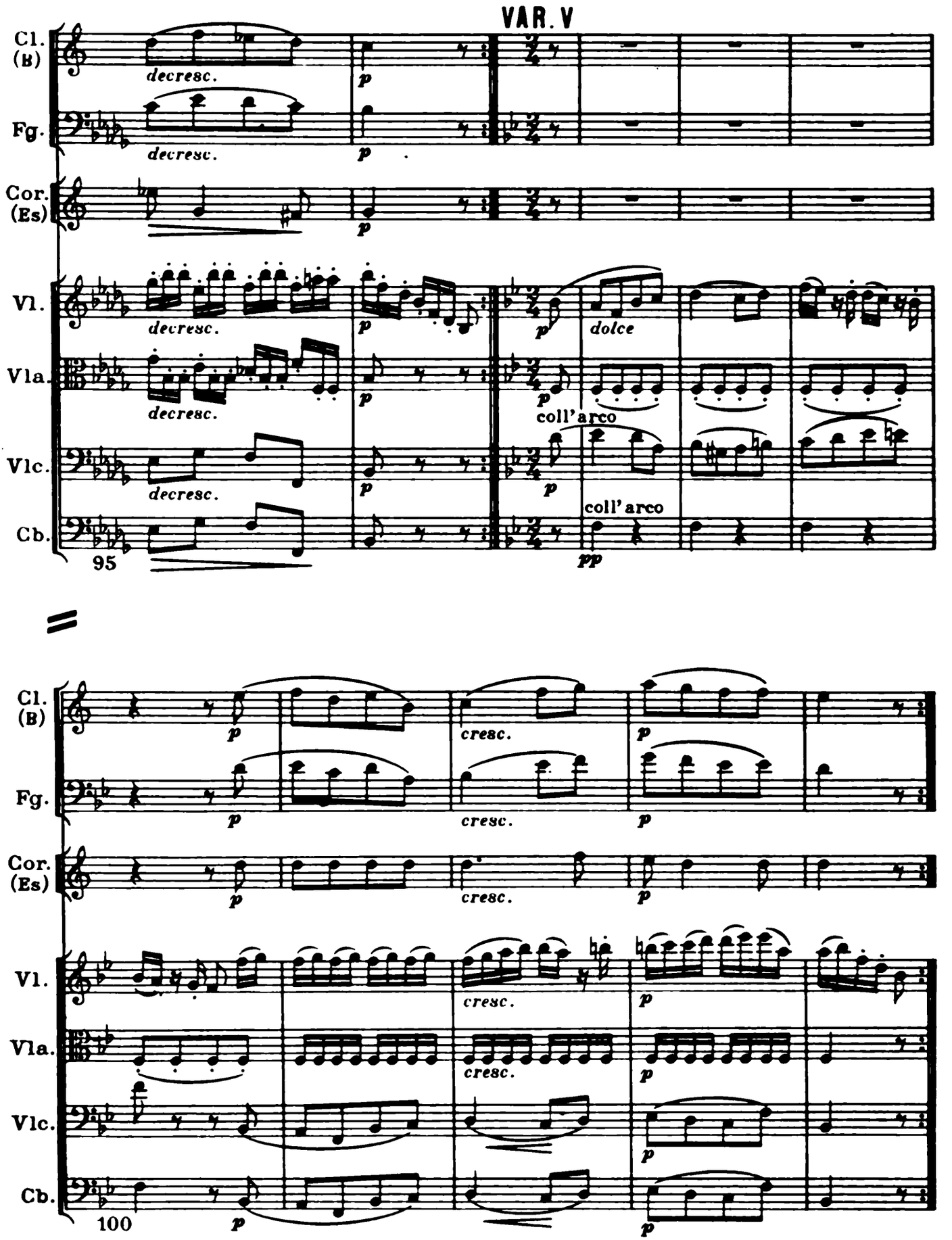

Vl.
Vla.
Vlc.
fp
p
25
sf
p
fp
30
35
fp
40
45
fp

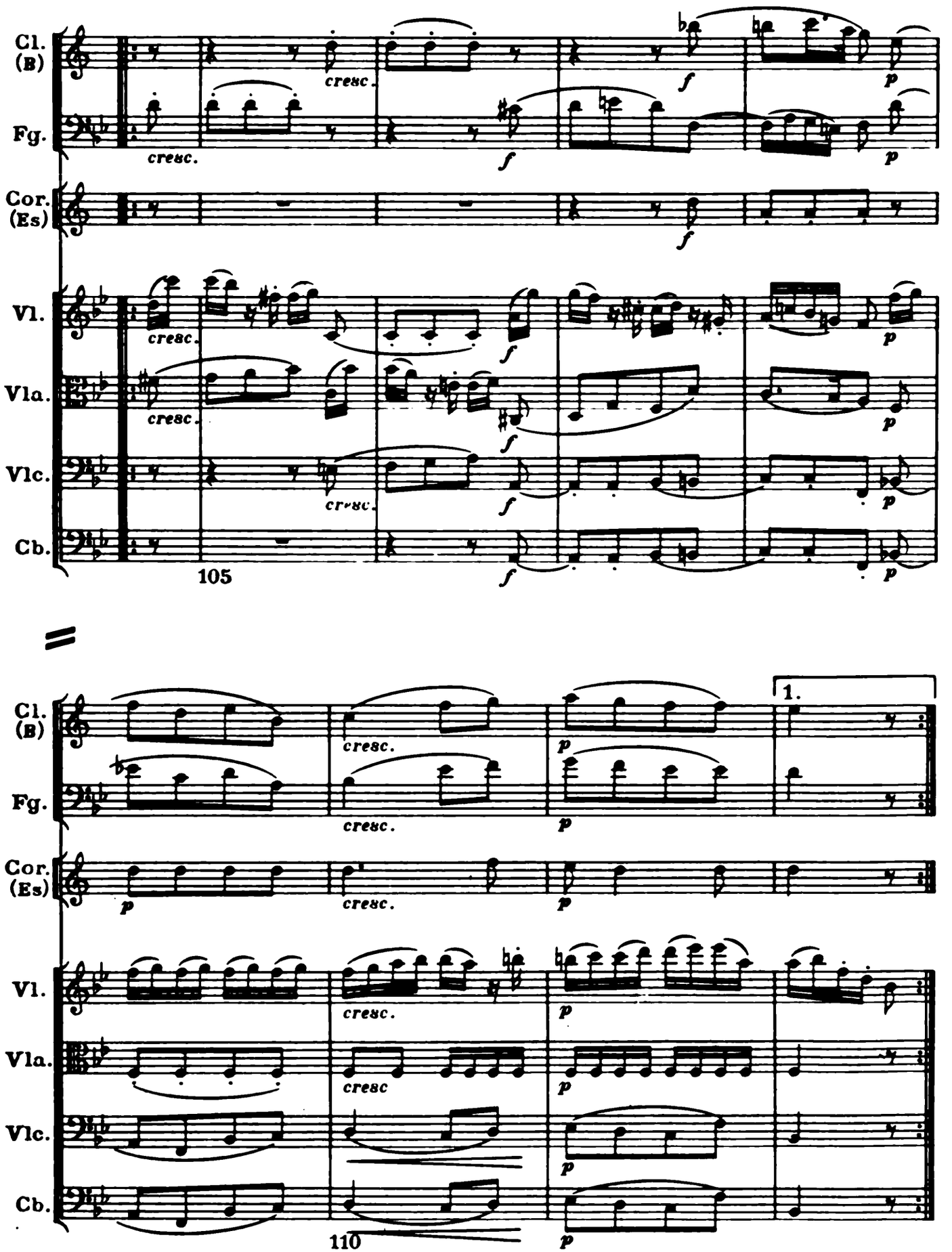

VAR. II
Cl. (B)
Fg.
Vl.
Vla.
Vlc.
Cb.
50
cresc.
55
cresc.
cresc.
cresc.

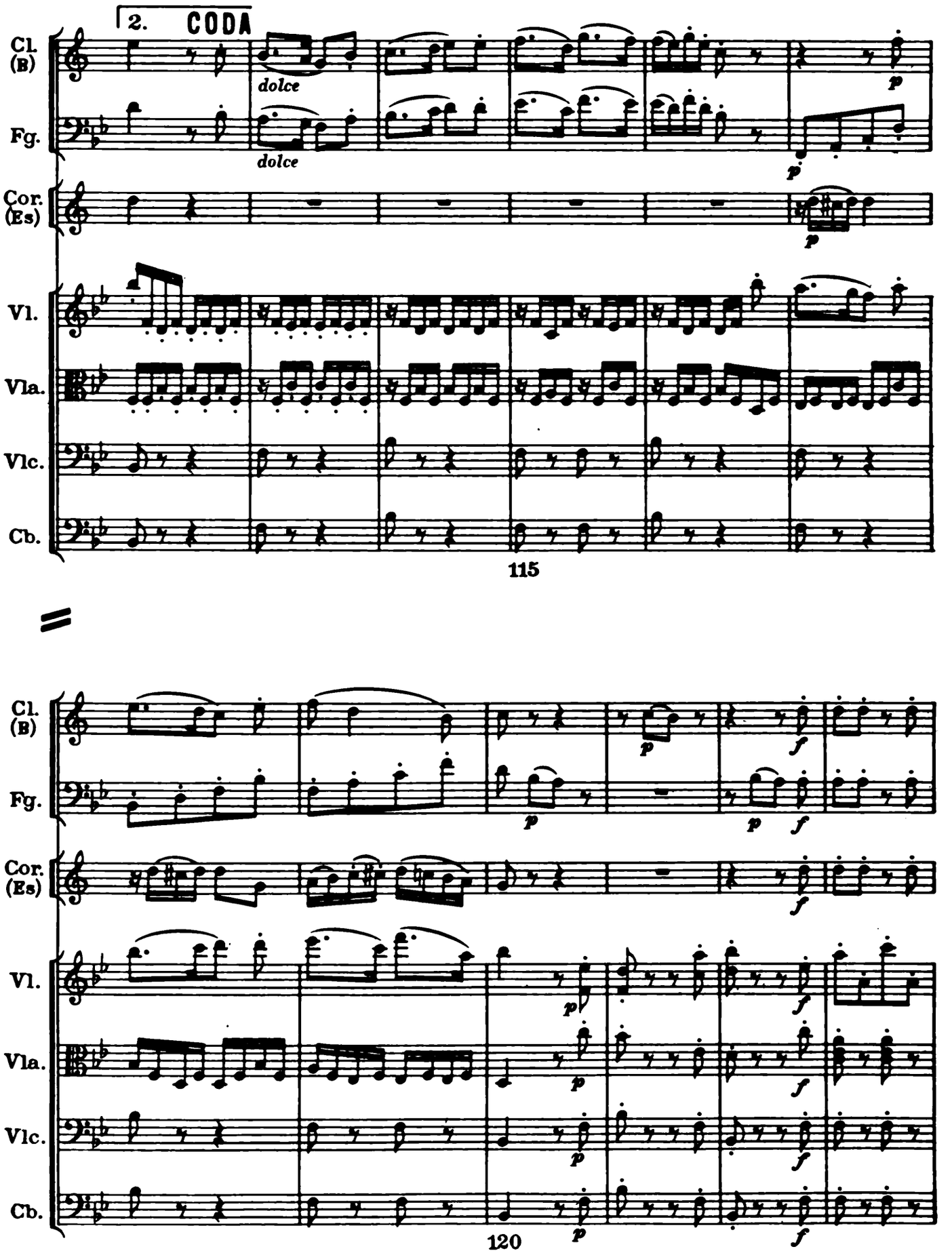

Cl. (B)
Fg.
Vl.
Vla.
Vlc.
Cb.
fz
p
cresc.
60
VAR. III
dolce
65
70

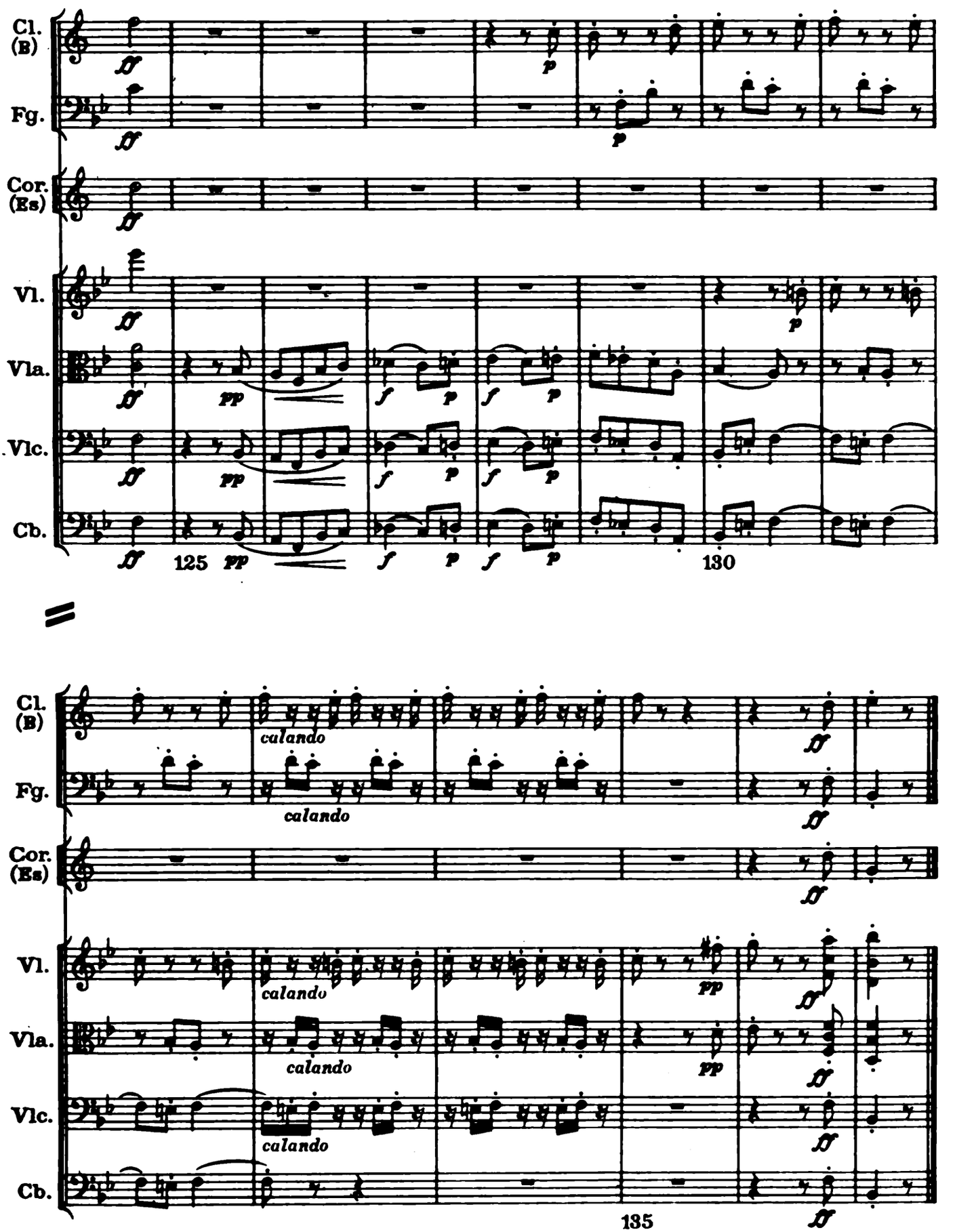

Cl. (B)
Fg.
Vl.
Vla.
Vlc.
Cb.
cresc.
p cresc.
75
80
VAR. IV
Cor. (Es)
pizz.


Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
cresc.
decresc.
85
90


VAR. V
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
decresc.
p
dolce
coll'arco
pp
95
cresc.
100


Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
f
p
105
1.
110

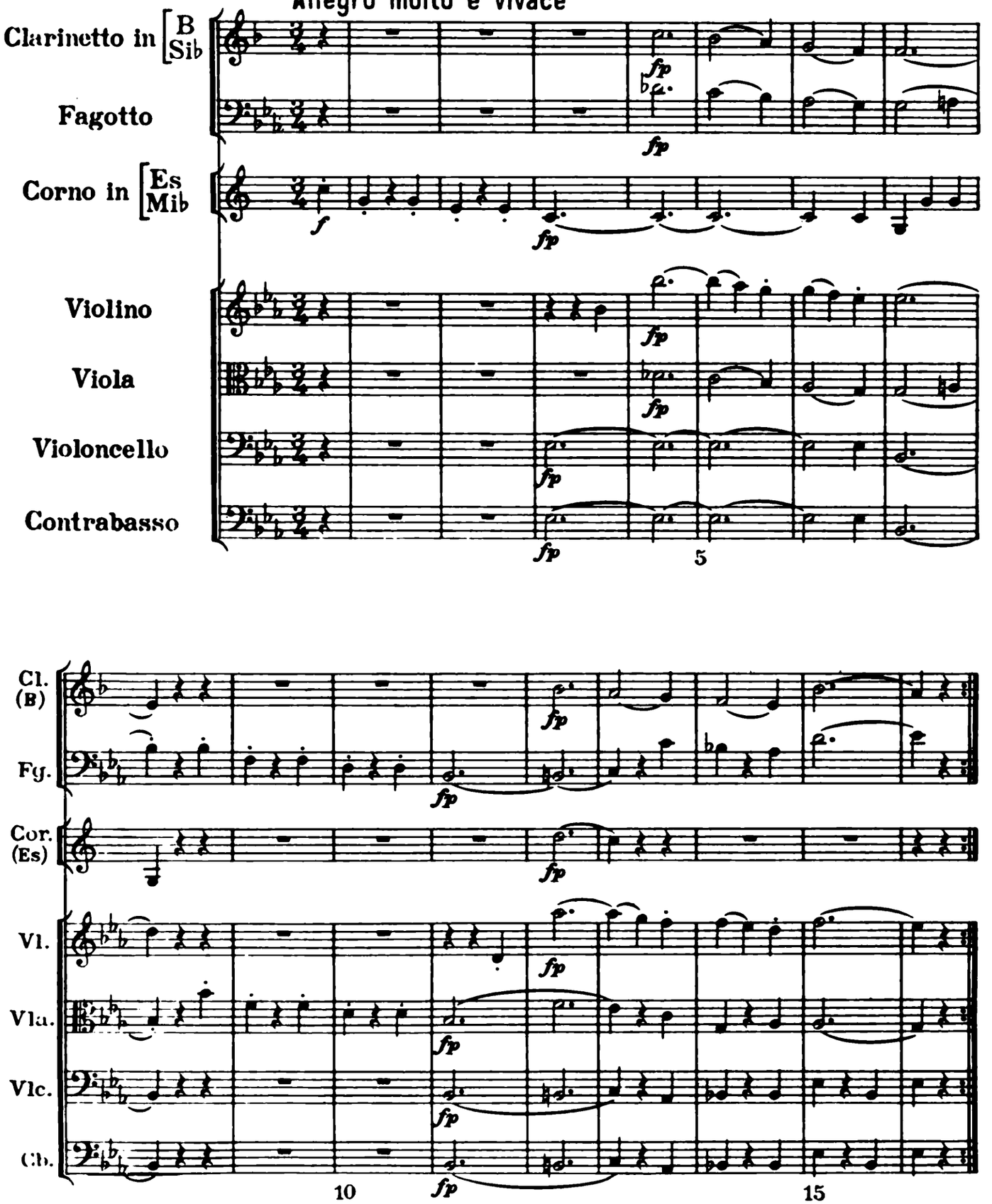

2. CODA
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
dolce
dolce
115
120

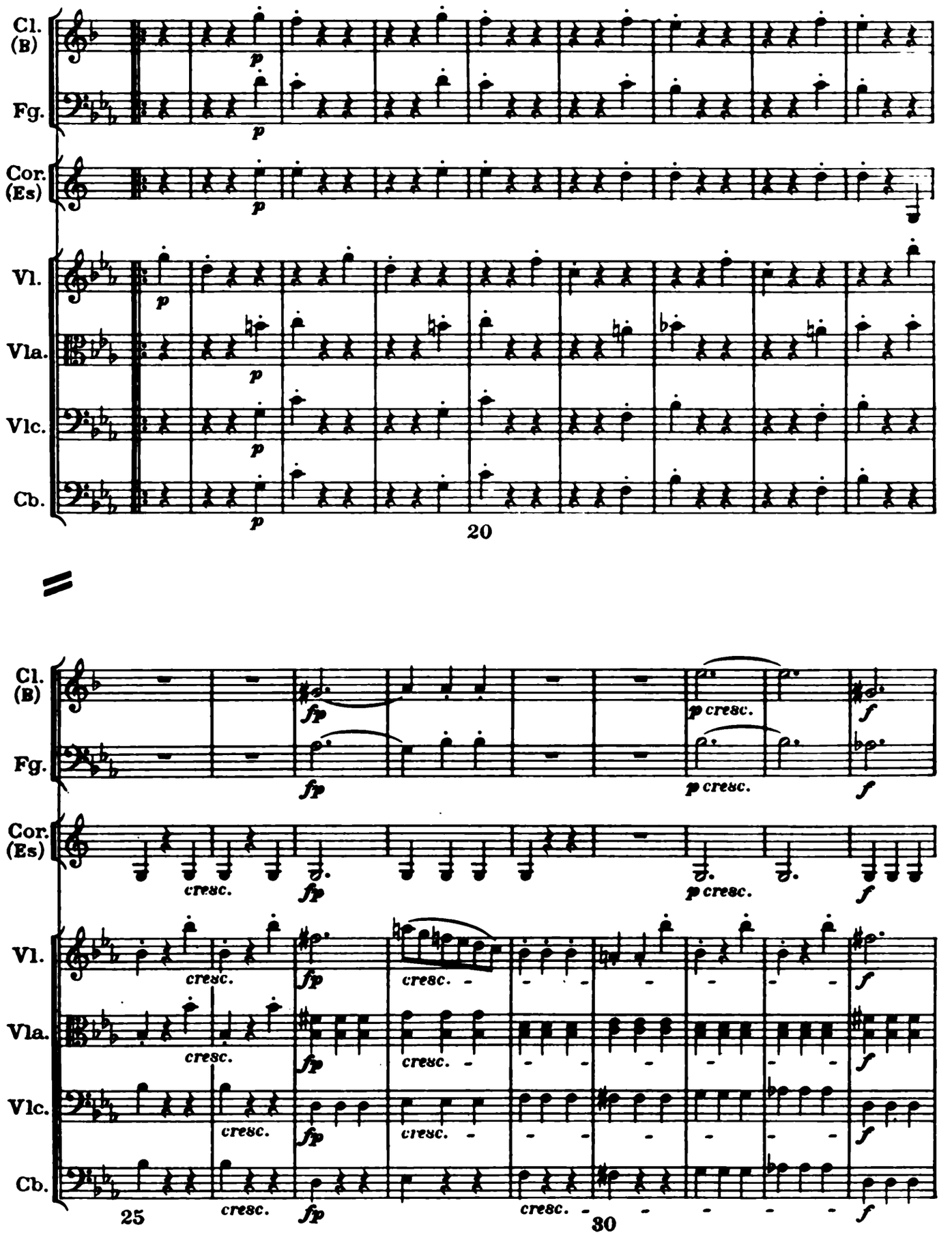

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
125
130
calando
135

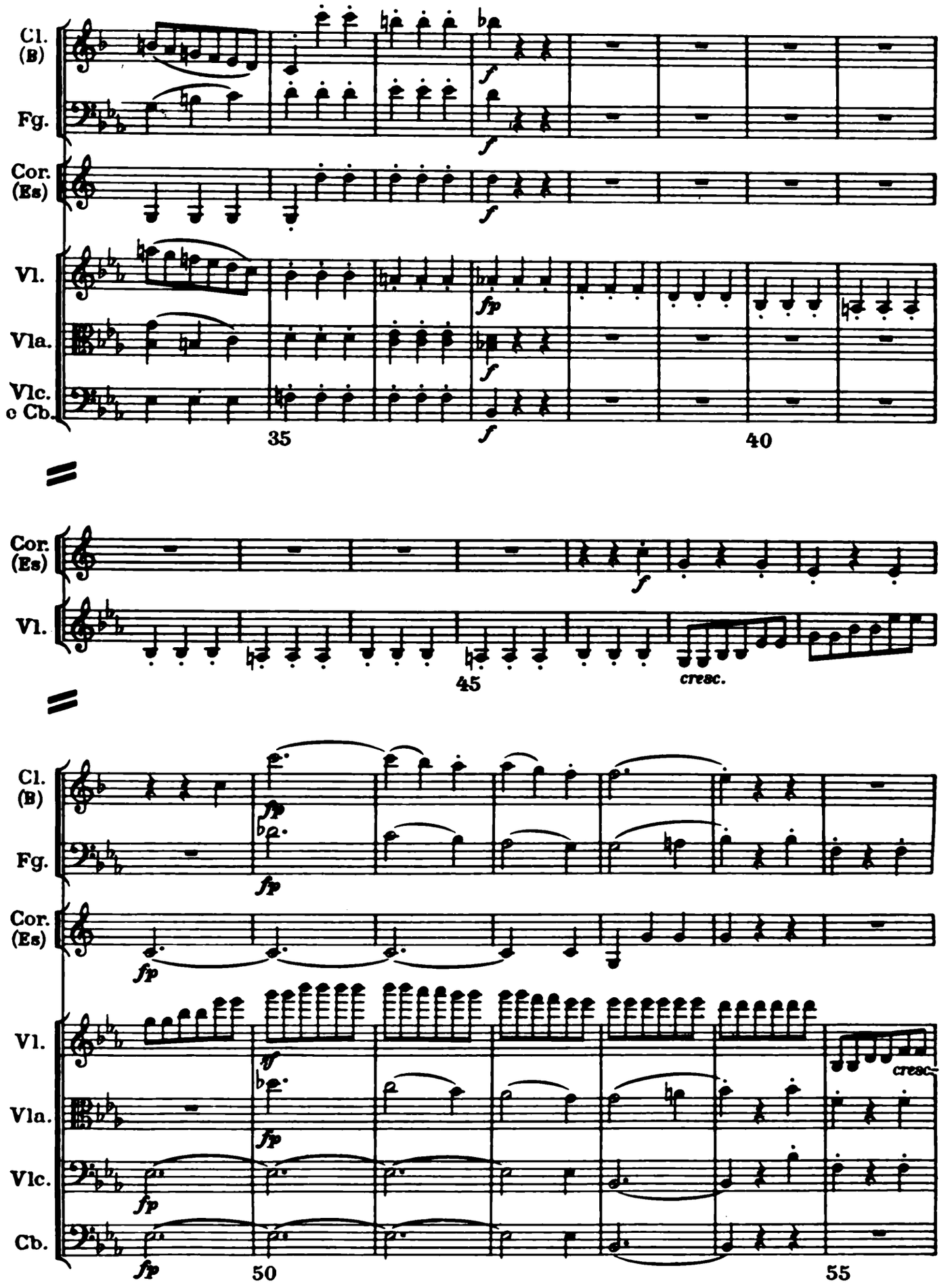
V

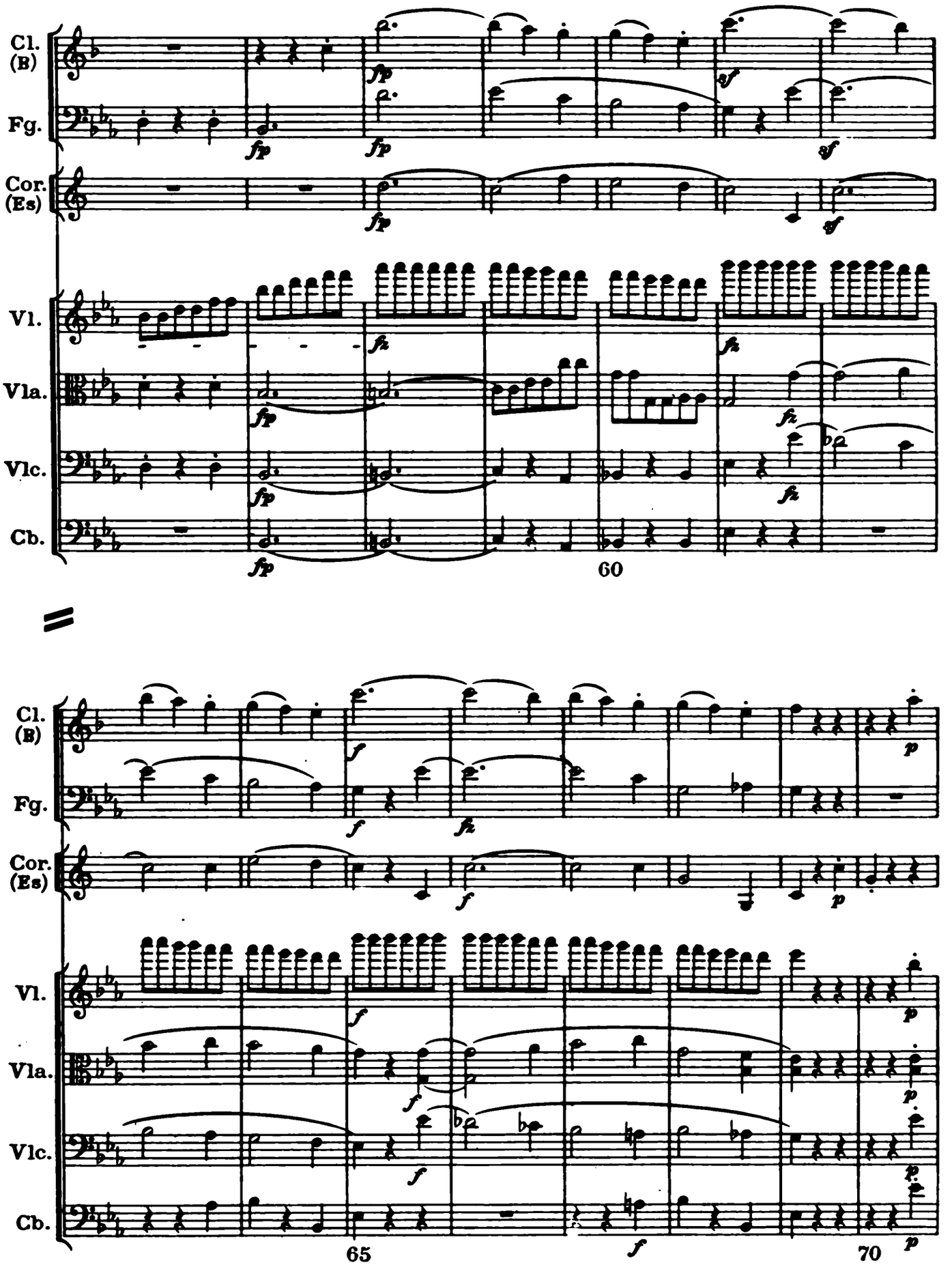
SCHERZO

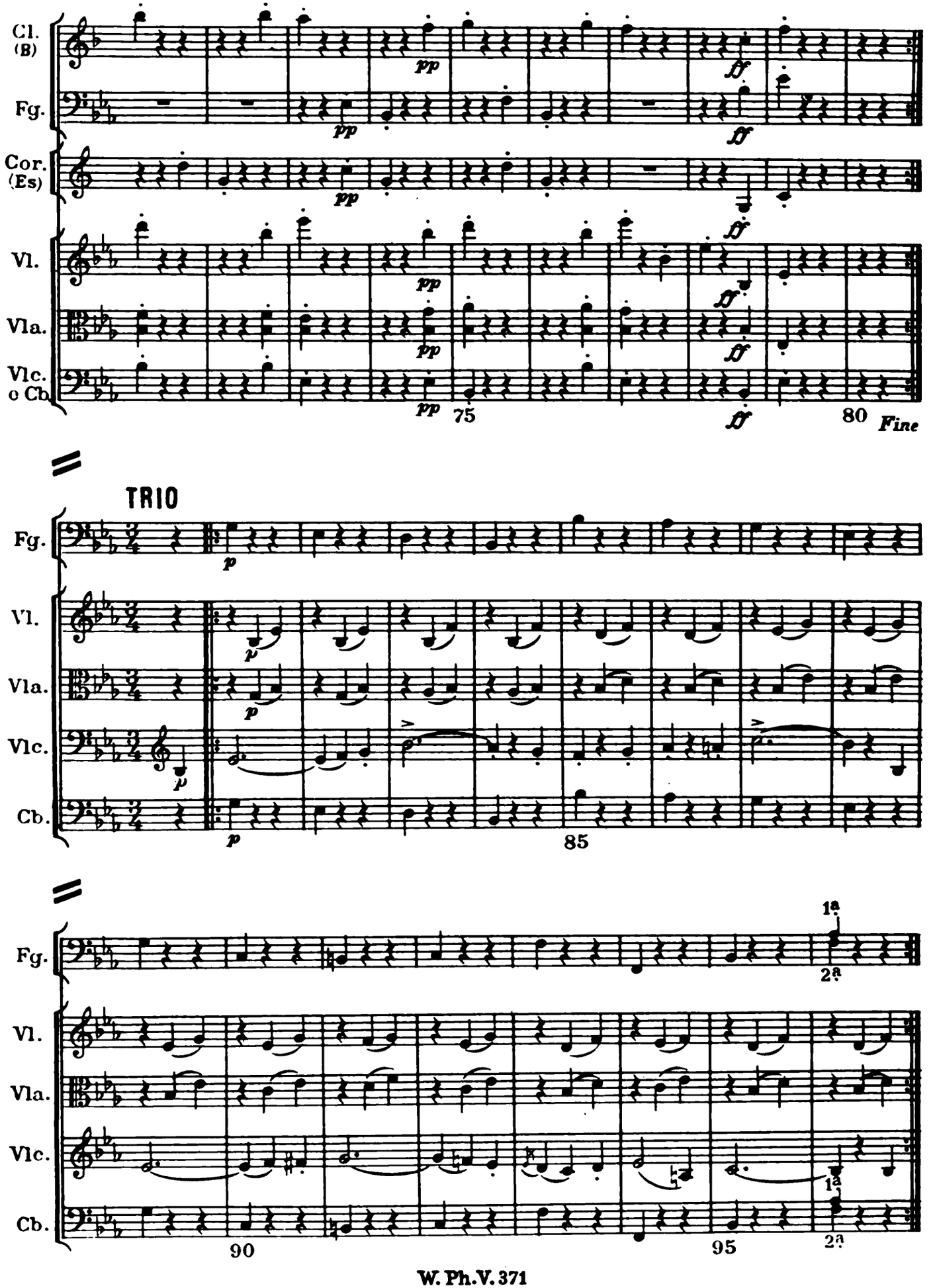
Allegro molto e vivace

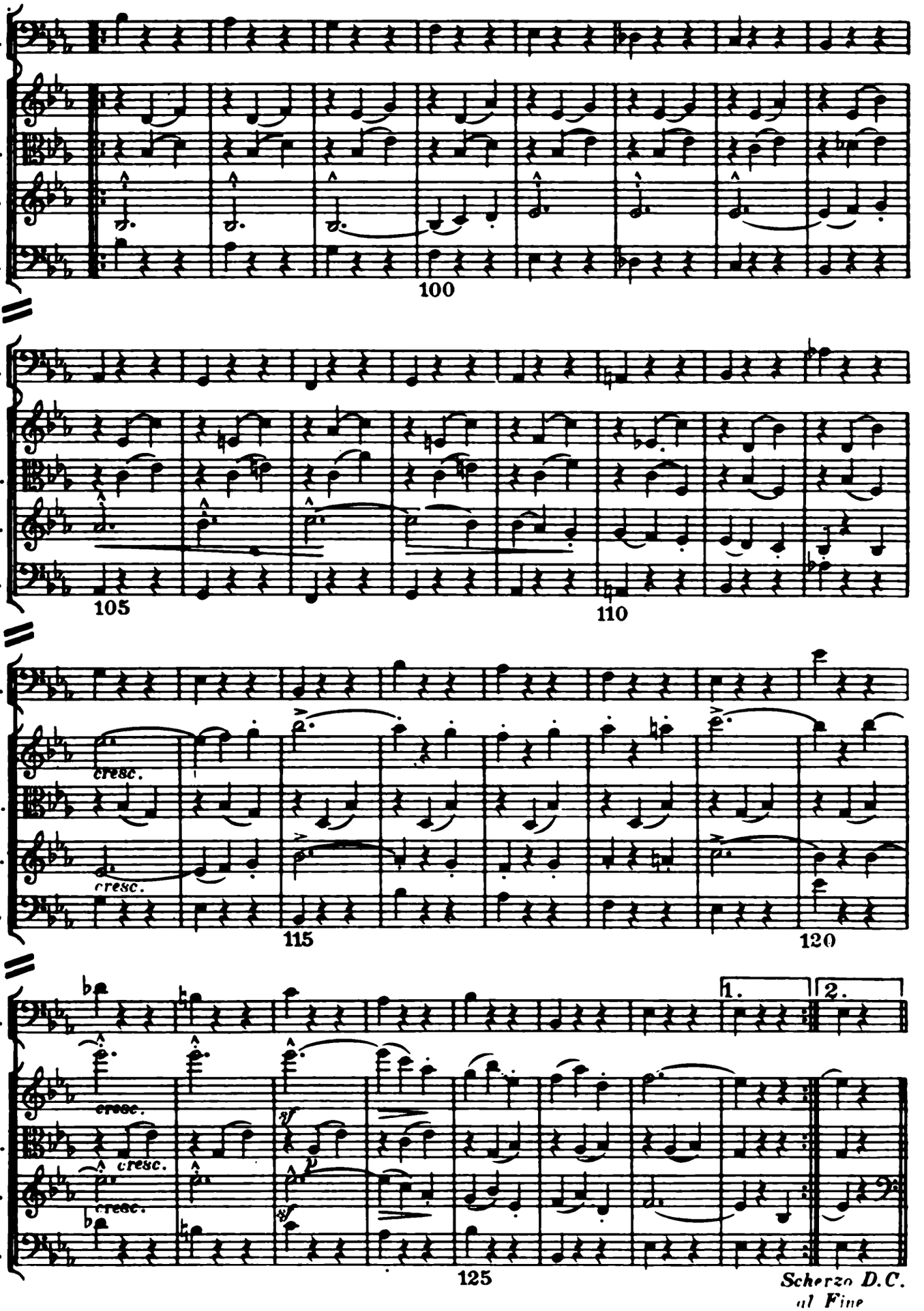



Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
p
20
fp
cresc.
p cresc.
f
25
30


Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
35
40
45
cresc.
50
55
cresc.

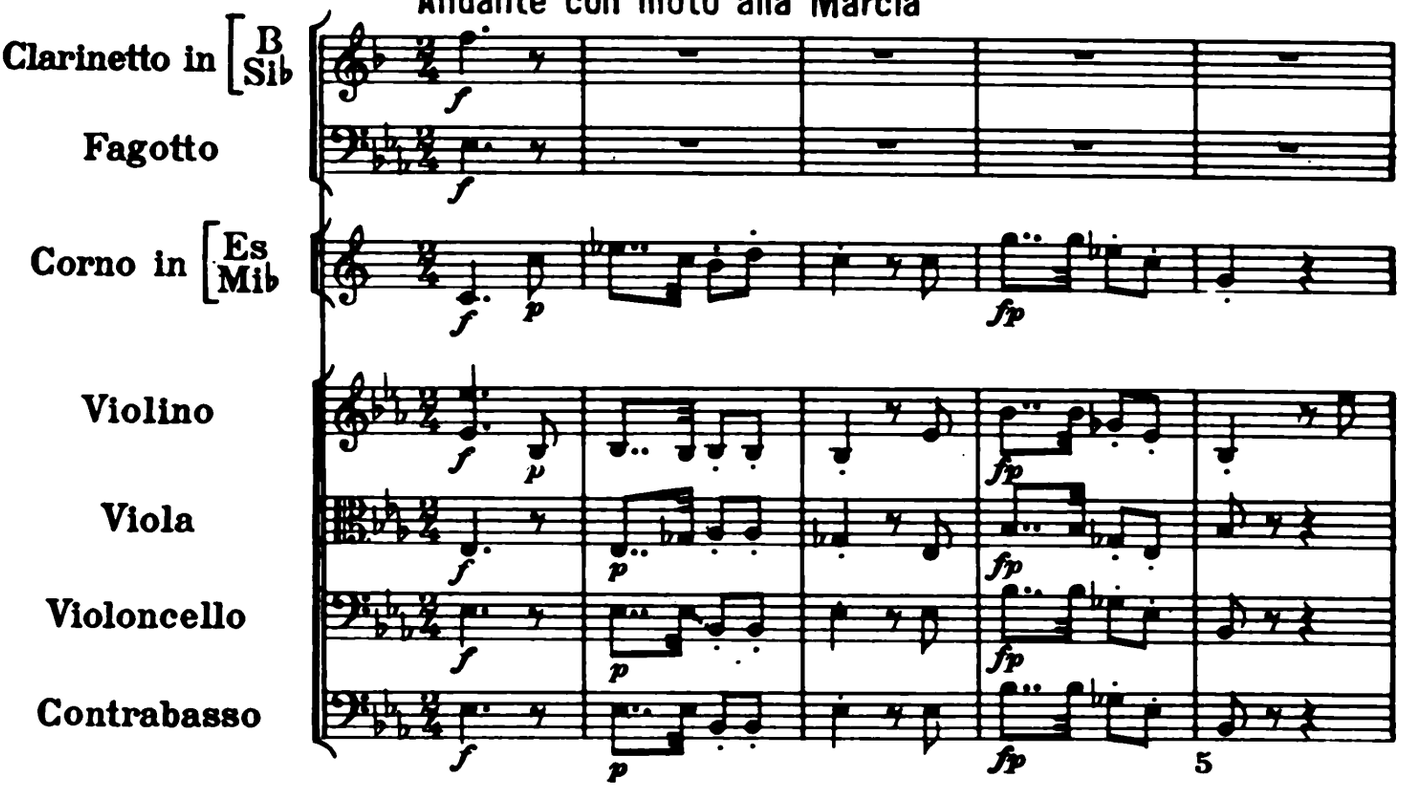

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
60
65
70

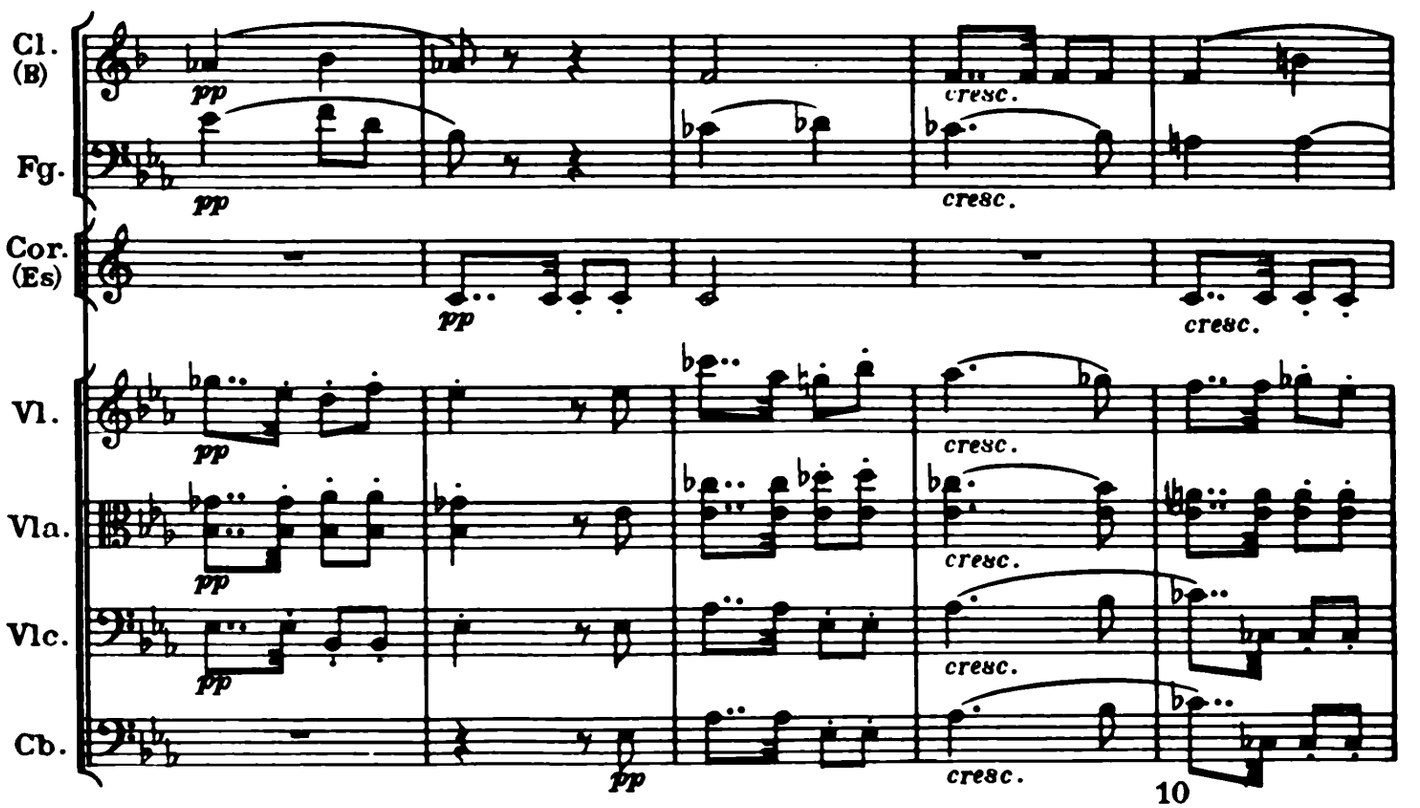

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. o Cb.
pp
ff
75
80
Fine
TRIO
p
85
1a
2a
90
95

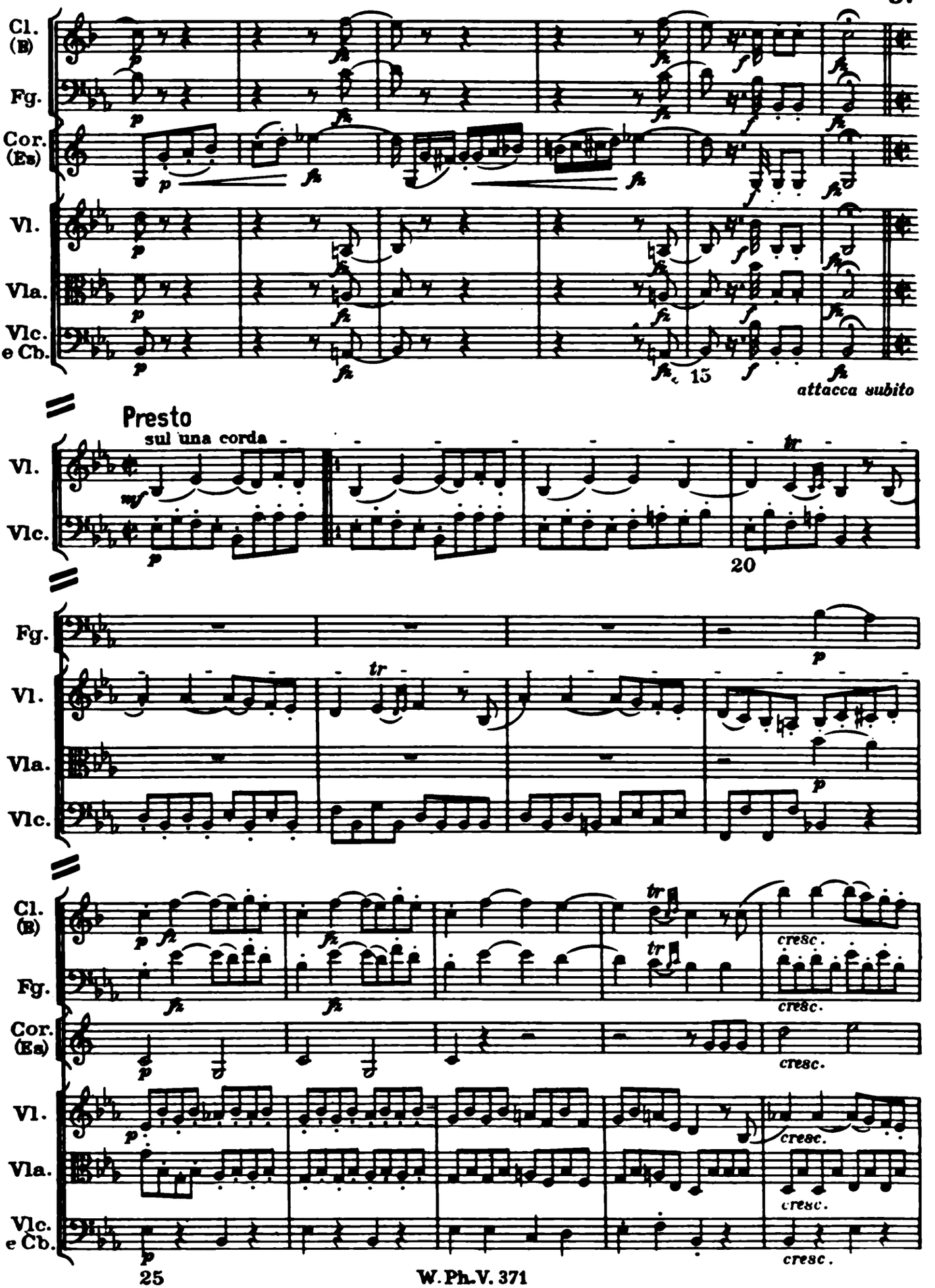

Fg.
Vl.
Vla.
Vlc.
Cb.
100
105
110
cresc.
115
120
1.
2.
sf
125
Scherzo D.C.
al Fine

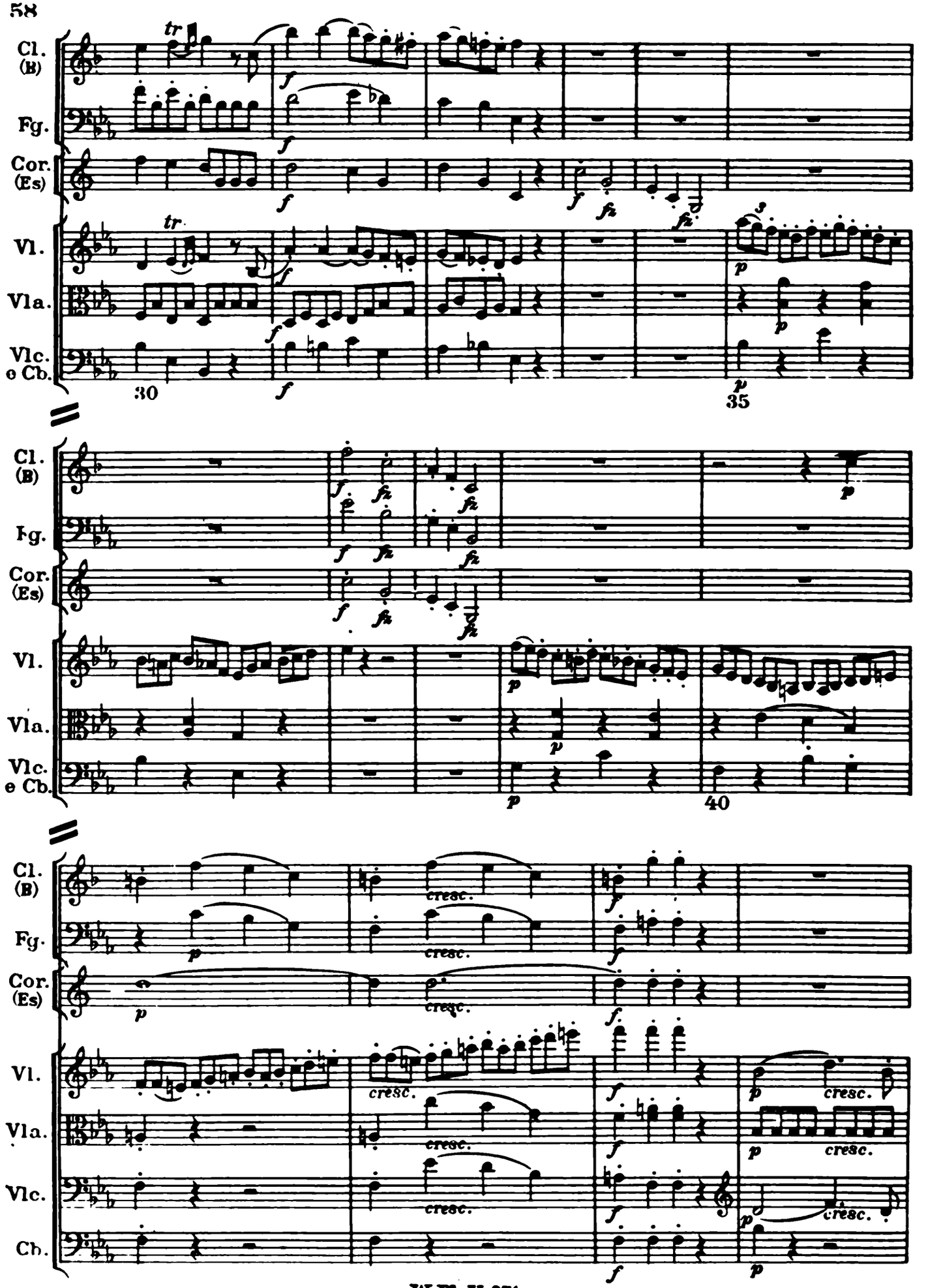
VI

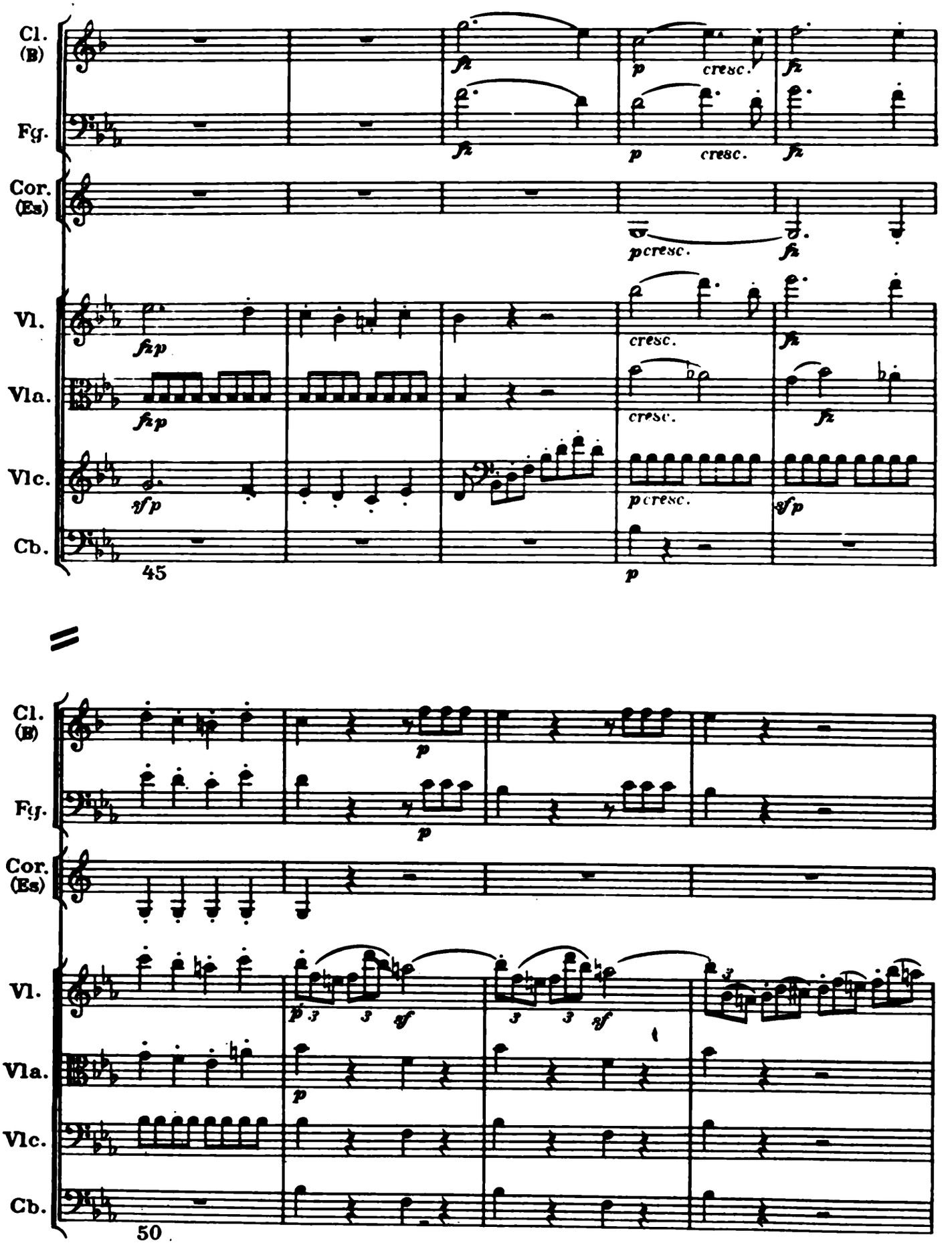
Andante con moto alla Marcia

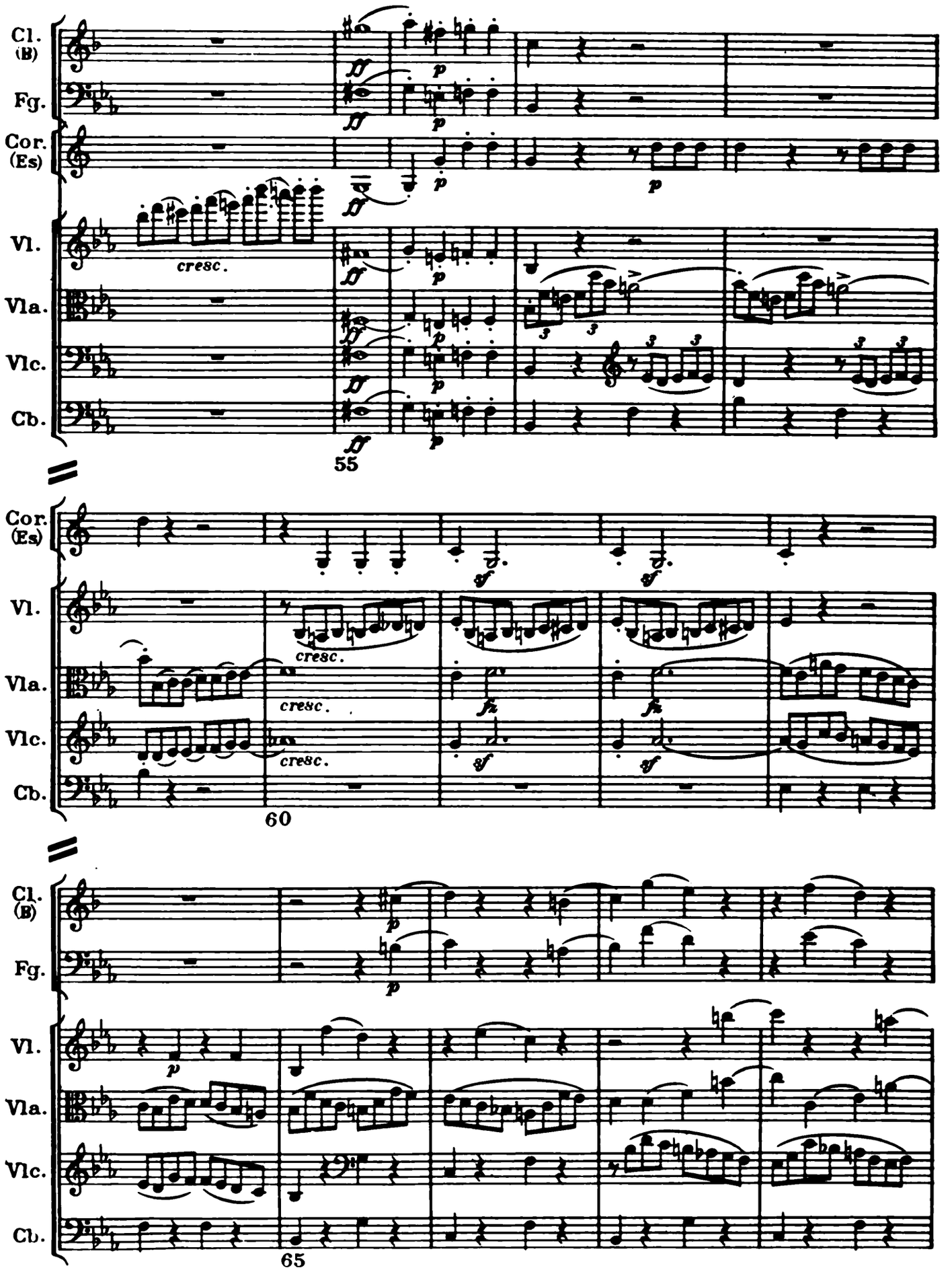


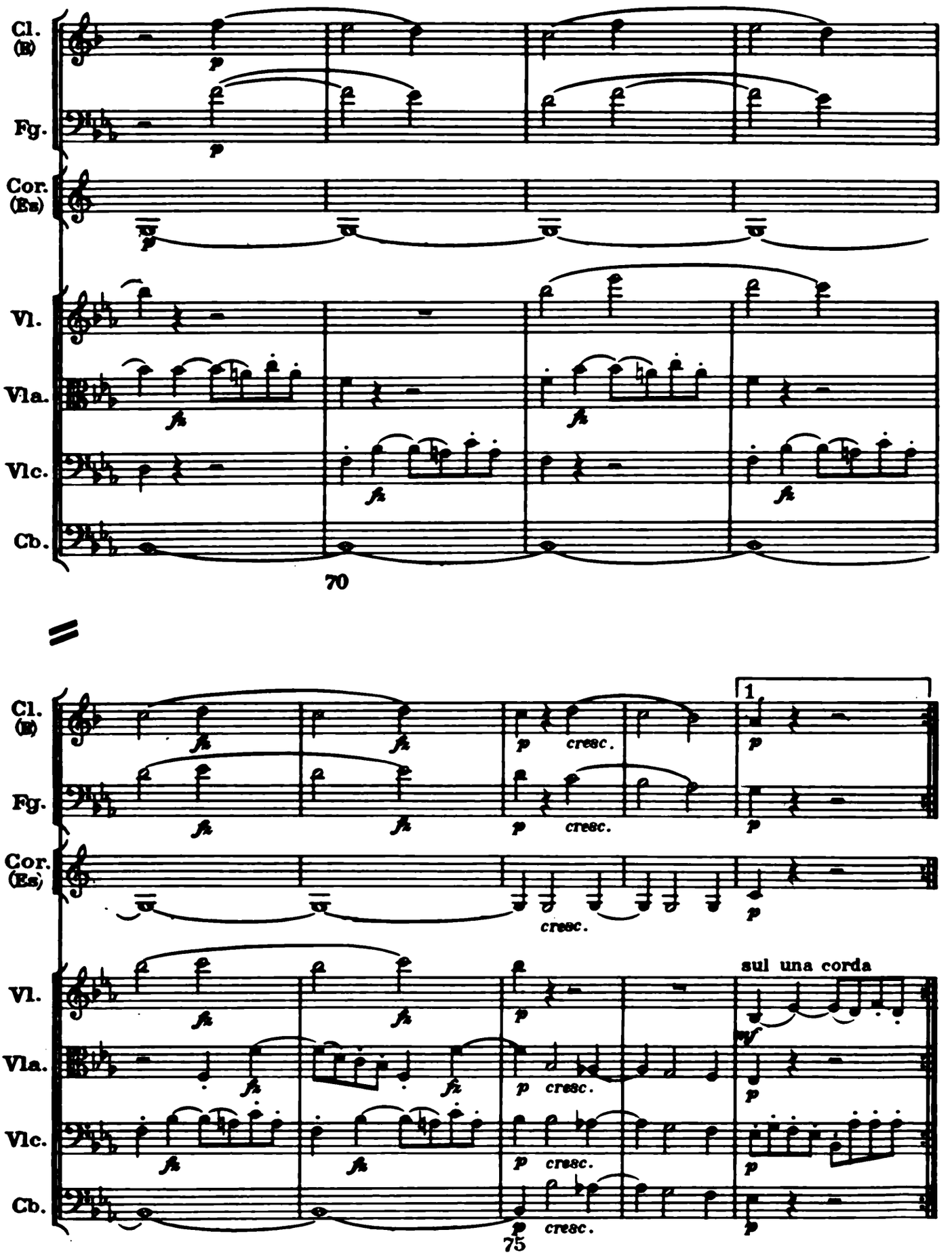


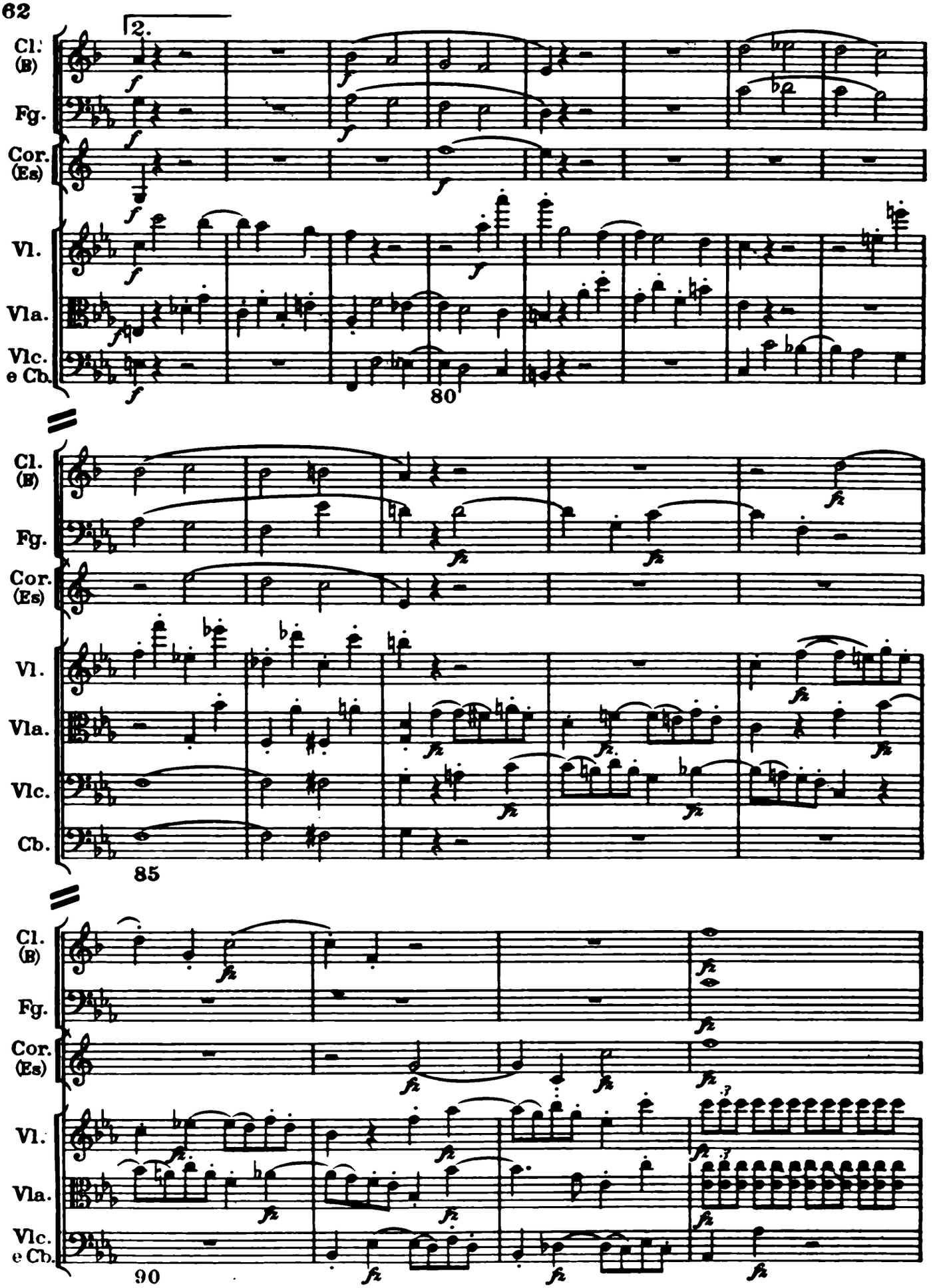

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
15
attacca subito
Presto
sul una corda
Vl.
Vlc.
20
Fg.
Vl.
Vla.
Vlc.
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
cresc.
25

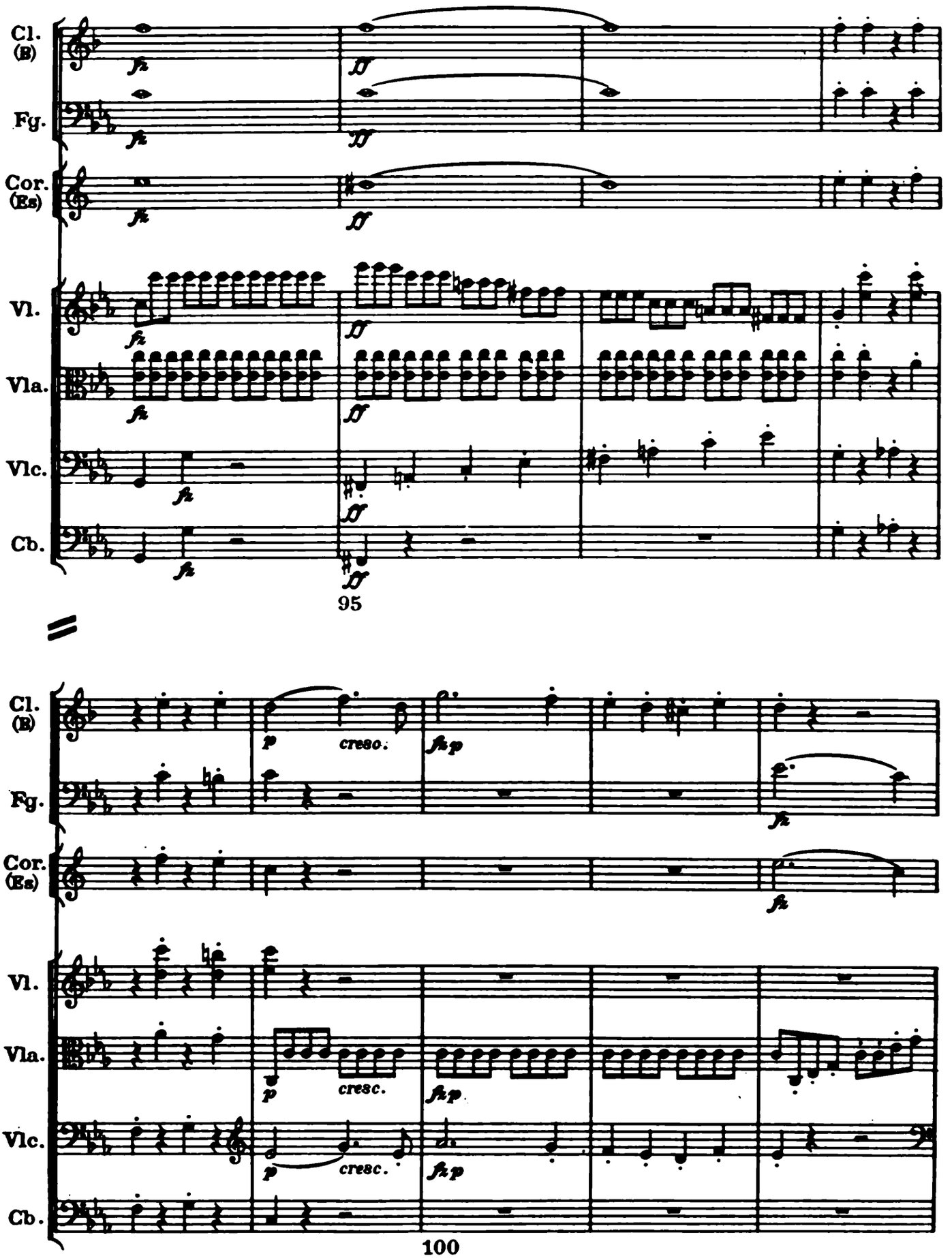

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
30
35
40
cresc.
Cb.

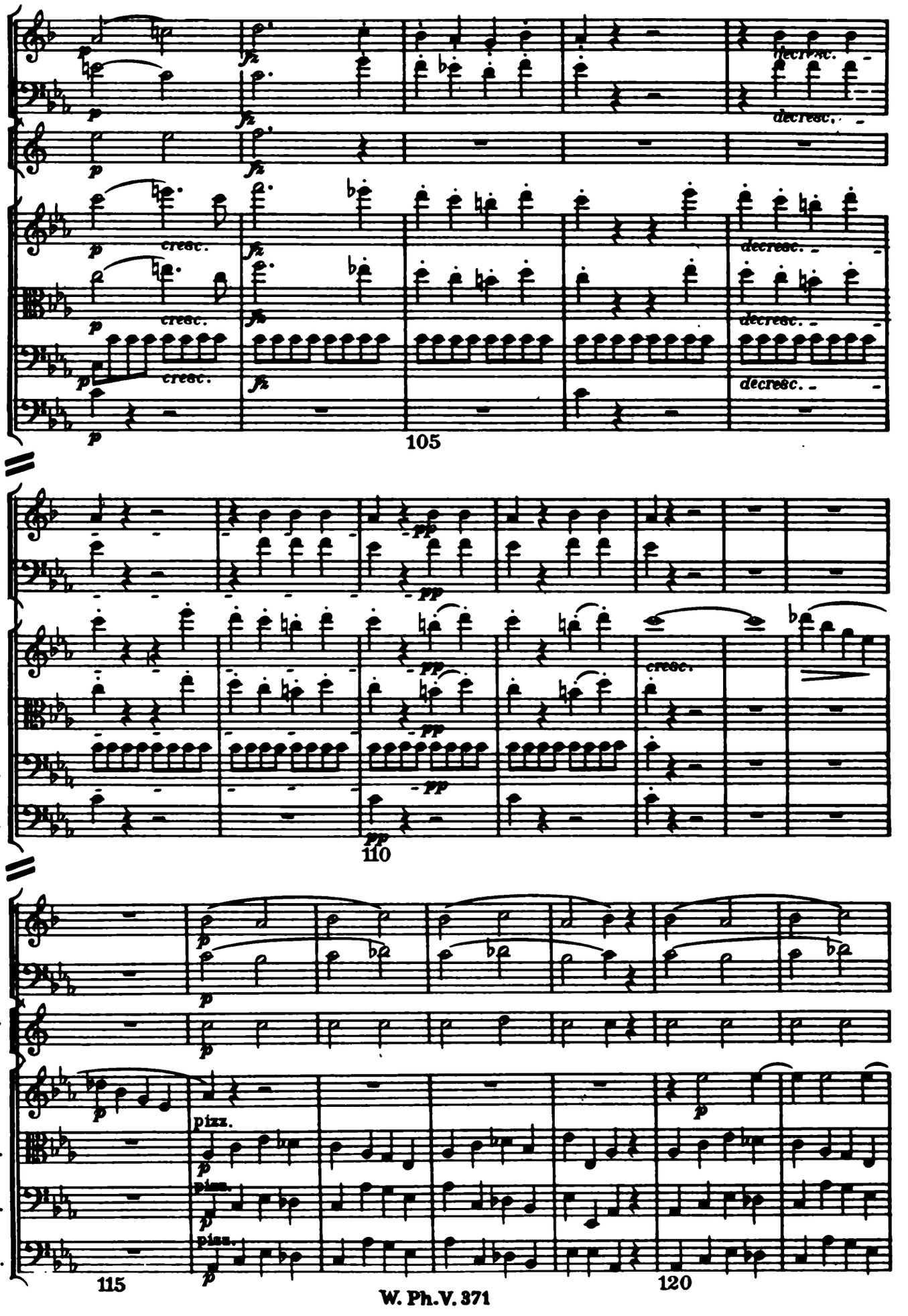

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
fp
cresc.
45
50

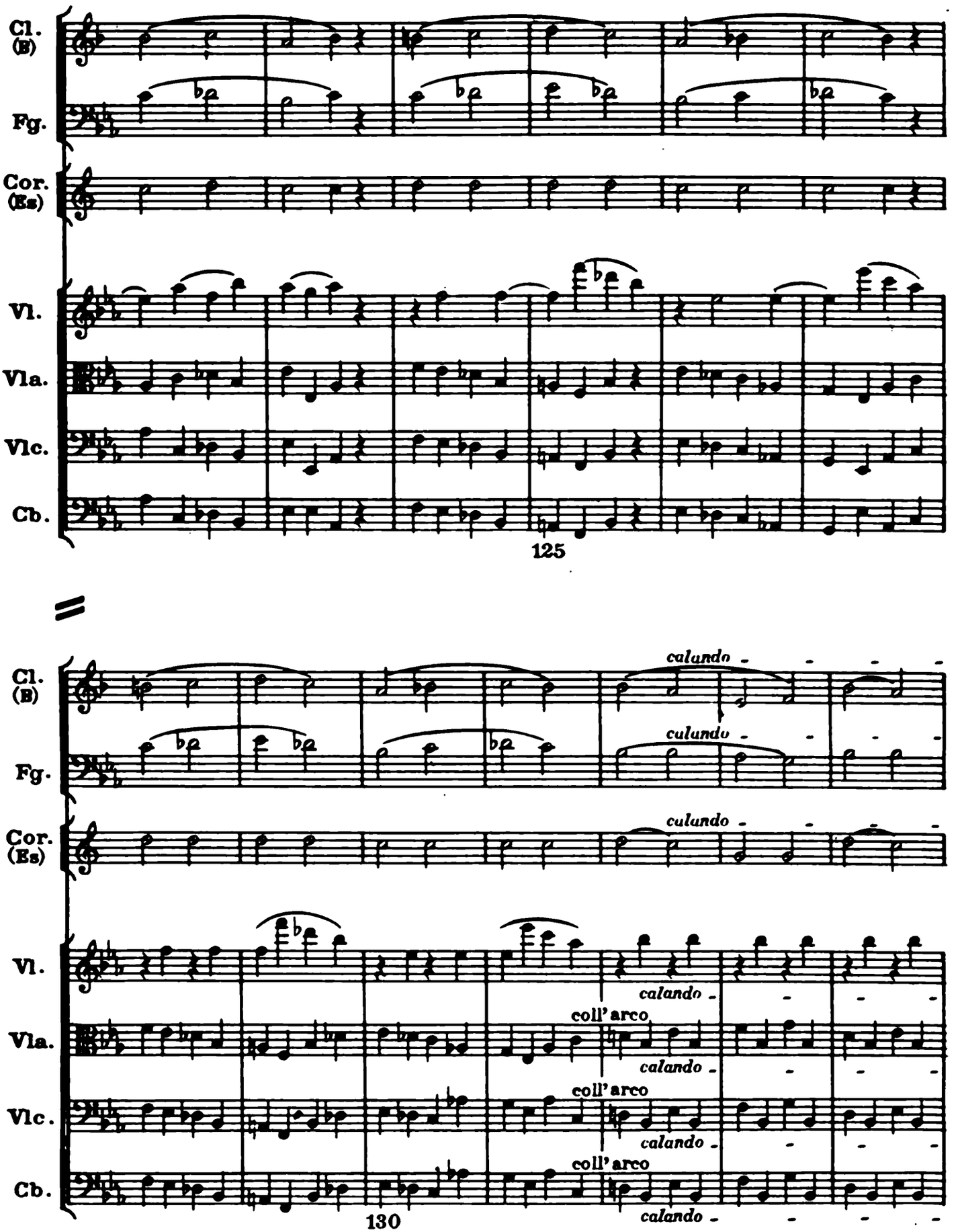

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
55
60
65

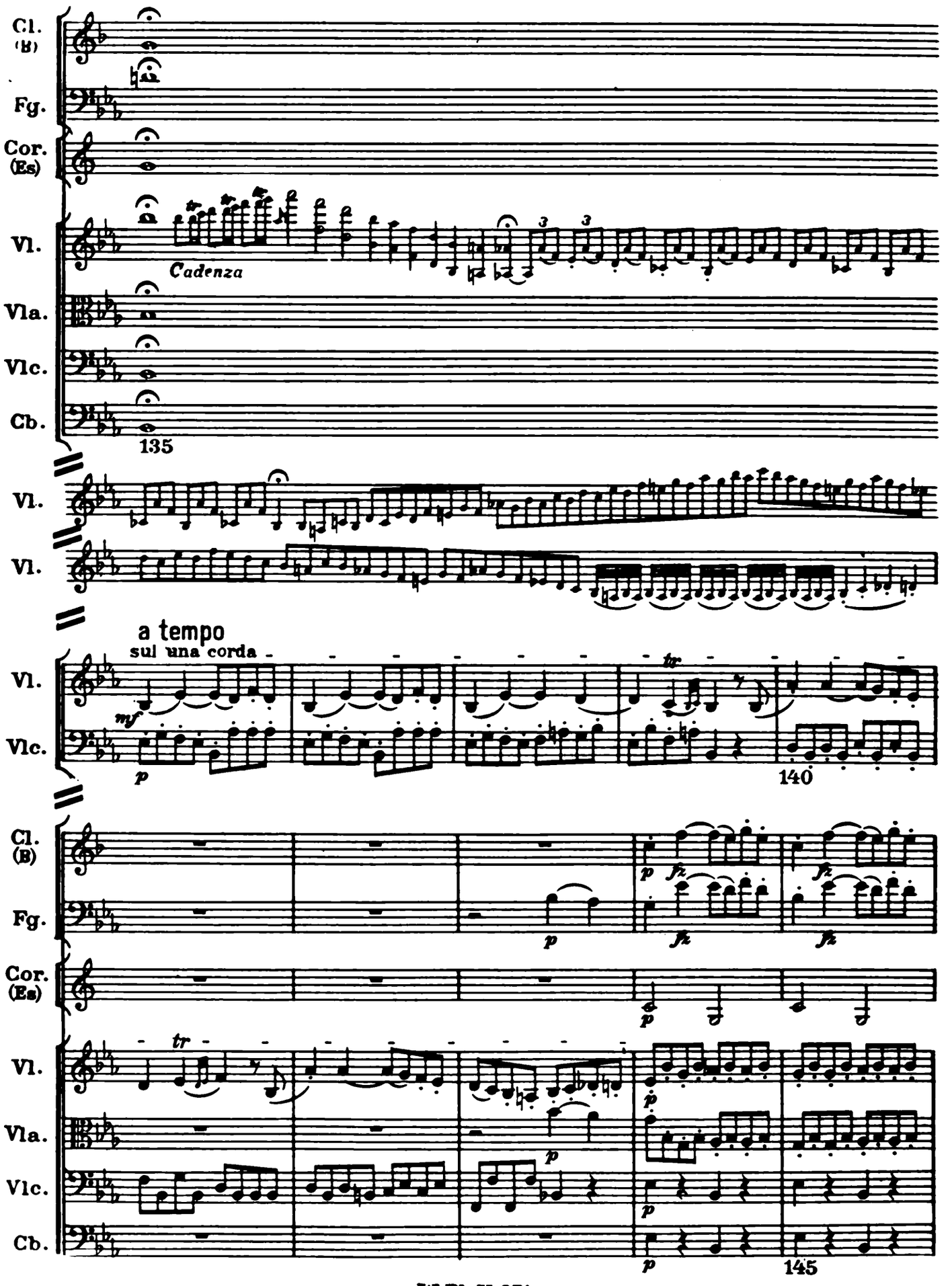

Cl. (E)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
70
cresc.
1
sul una corda
75

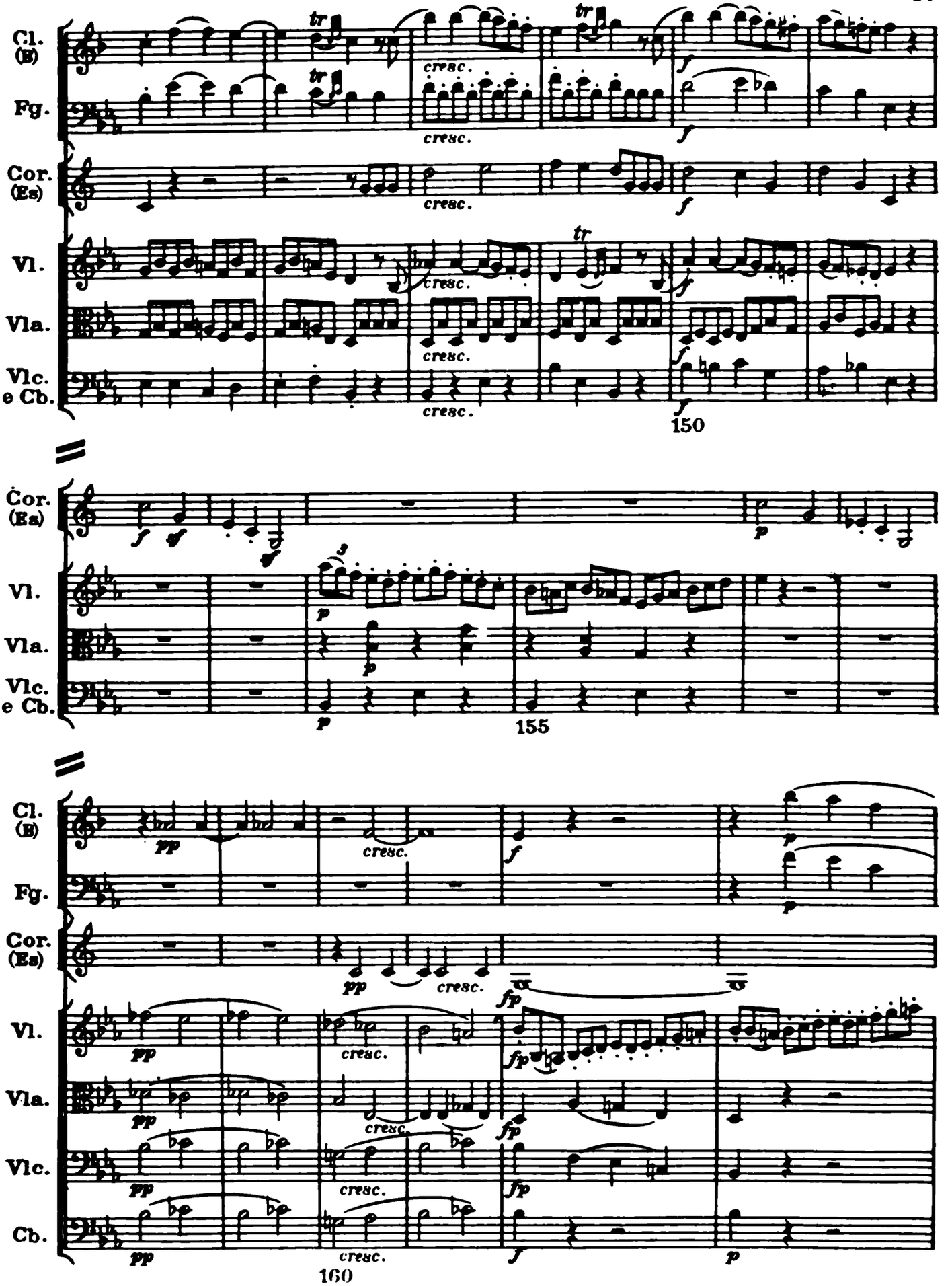

2.
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
80
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
85
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
90

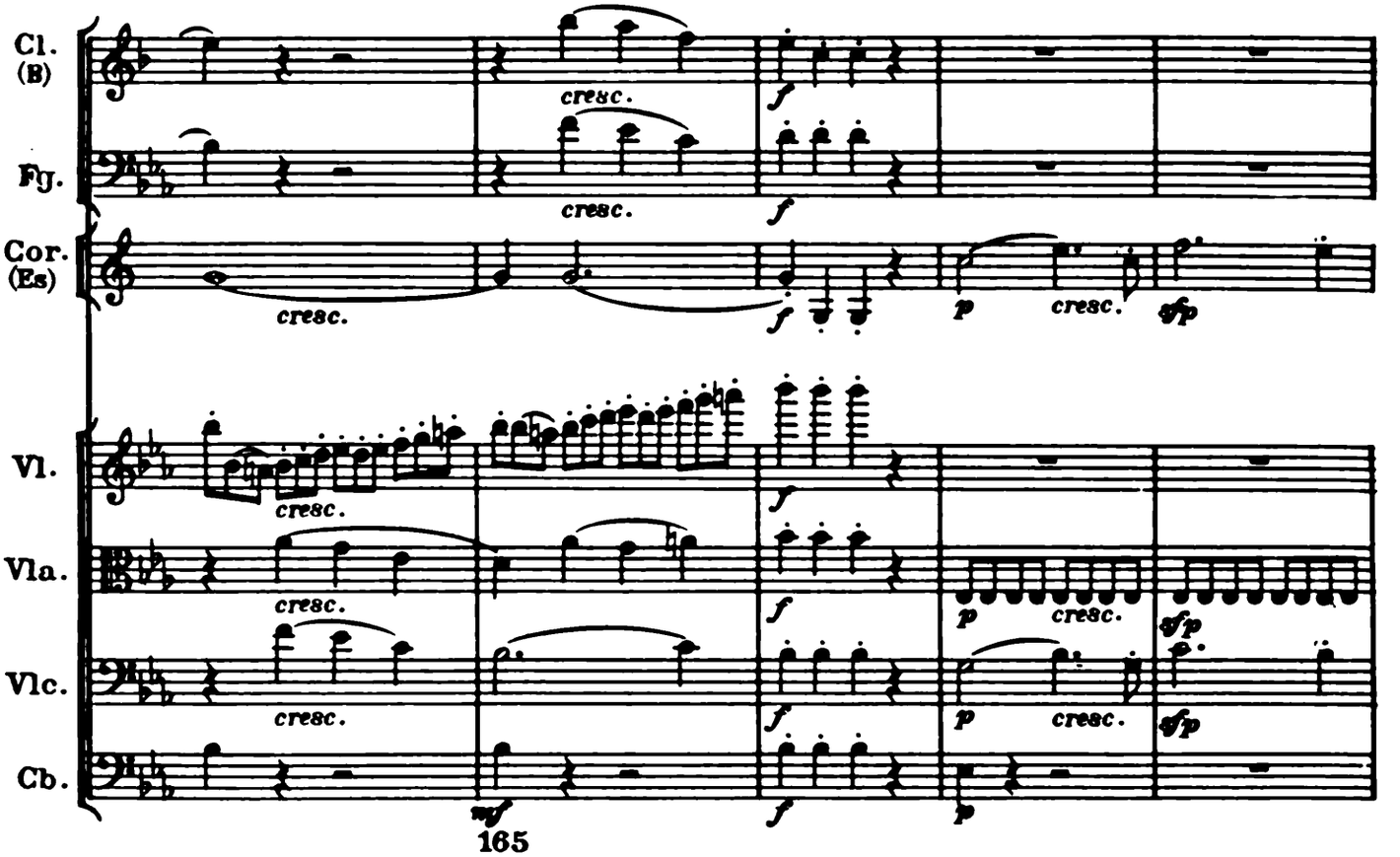

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
95
cresc.
cresc.
cresc.
100

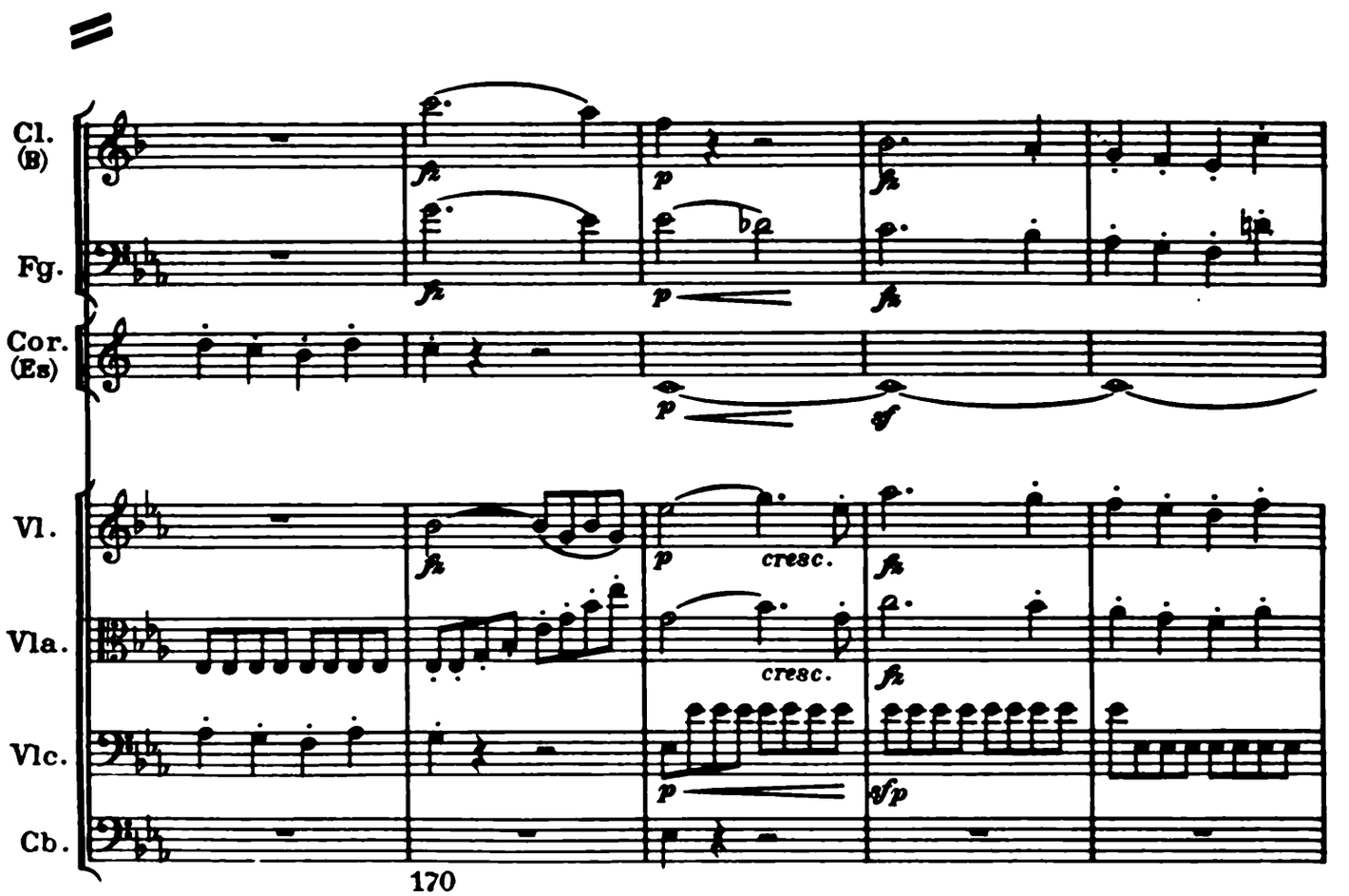

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
decresc.
105
110
pizz.
115
120

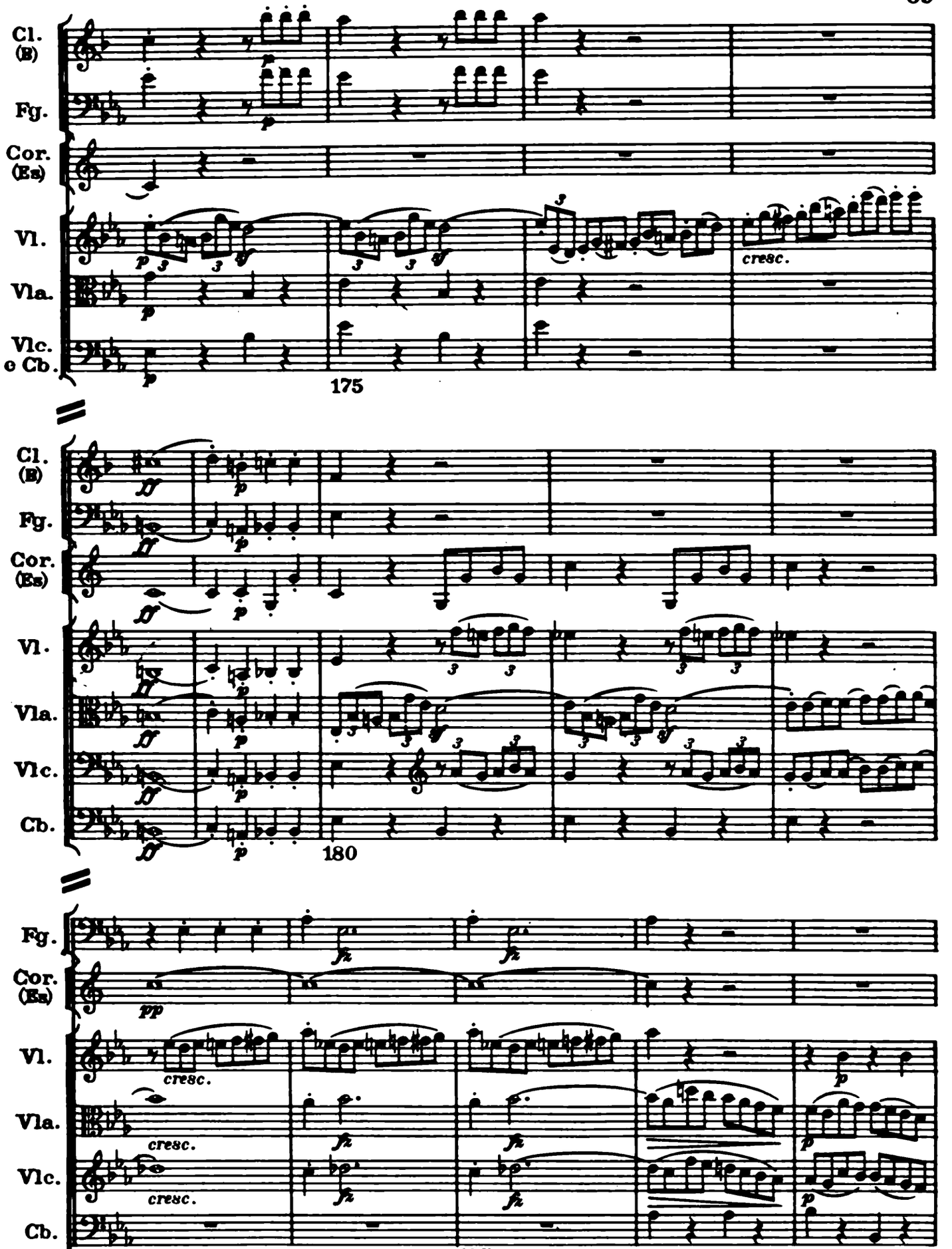

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
125
calando
coll' arco
130

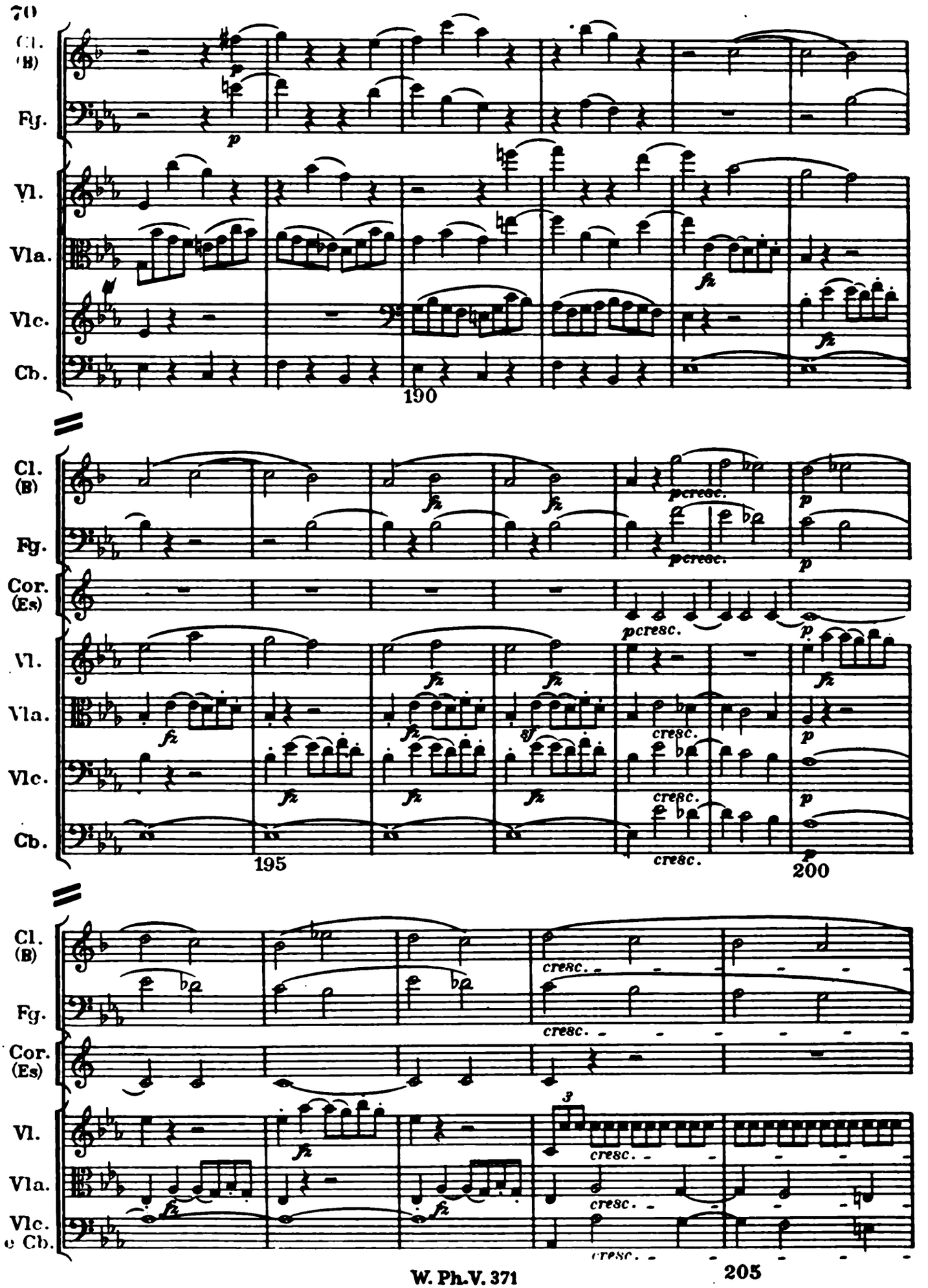

Cl. (B)
Fg.
Cor. (Es)
Vl.
Cadenza
Vla.
Vlc.
Cb.
135
Vl.
Vl.
a tempo
sul una corda
Vl.
Vlc.
140
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
145

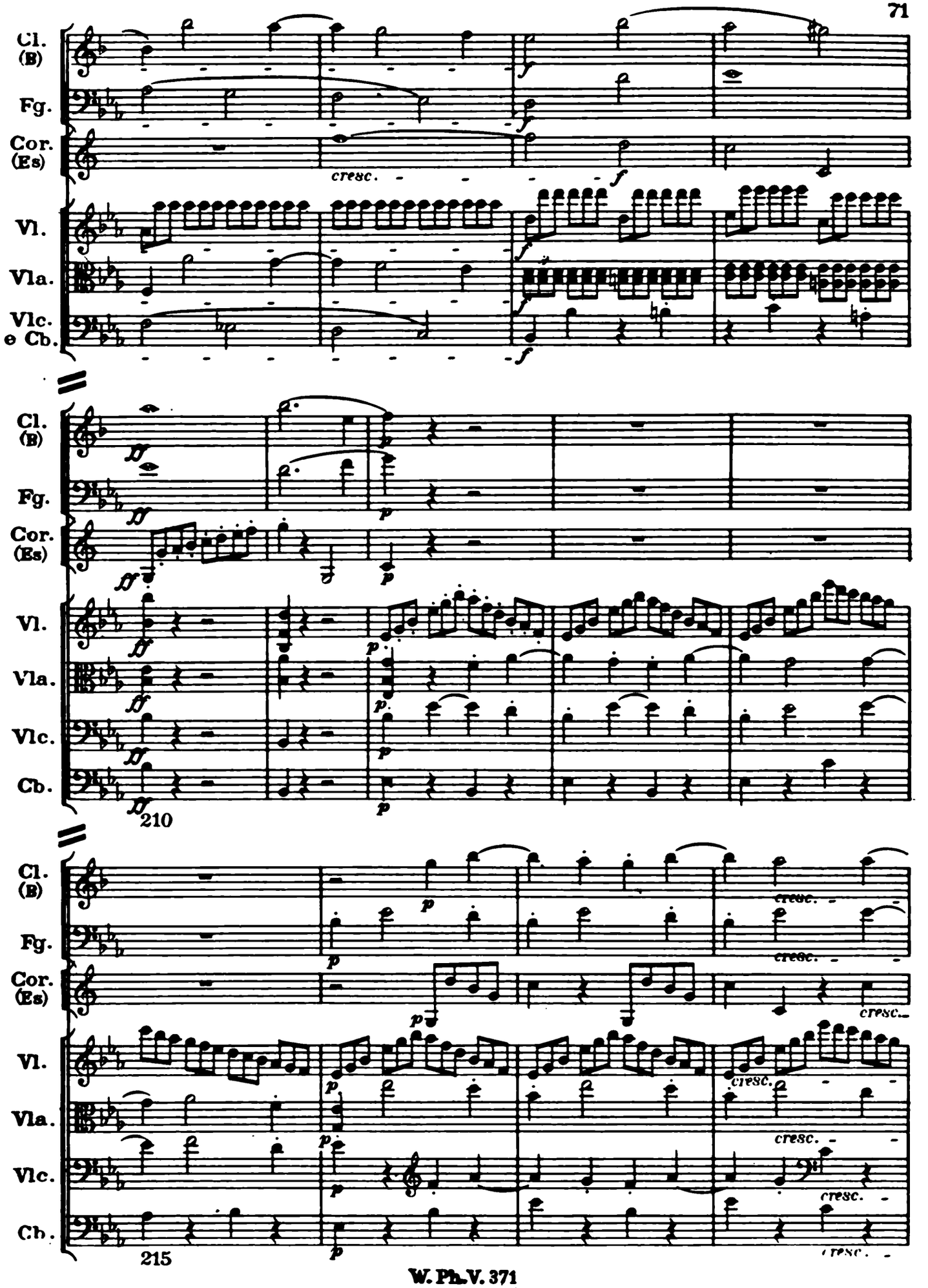

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
cresc.
150
155
Cb.
160

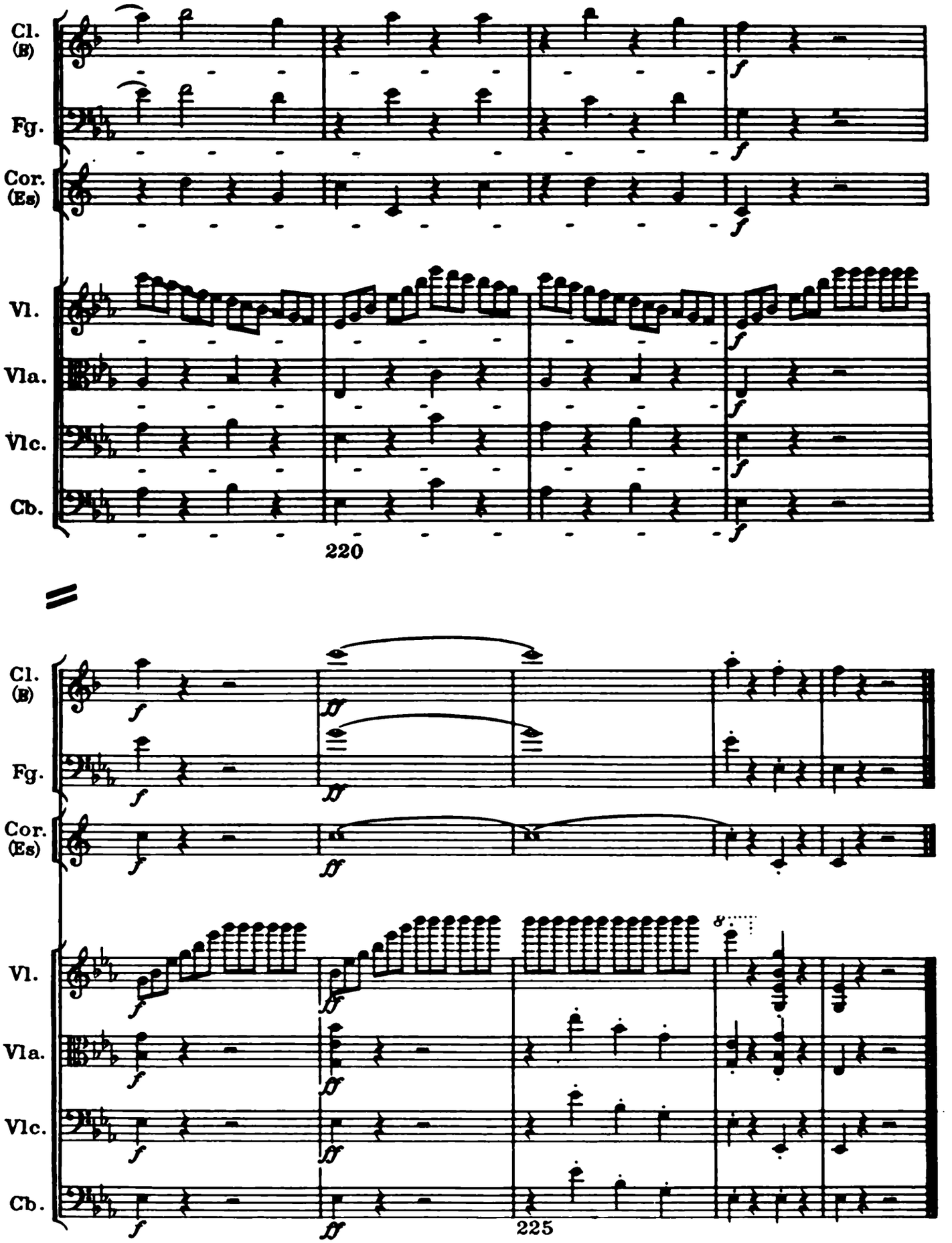

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
165


Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
170


Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
cresc.
175
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
180
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
cresc.
cresc.
185


Cl. (B)
Fg.
Vl.
Vla.
Vlc.
Cb.
190
Cor. (Es)
pcresc.
195
cresc.
200
3
205


Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
cresc.
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
210
Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.
cresc.
215



Waldheim-Eberle, Wien VII.