Ludwig van Beethoven

Seventh Symphony Op. 92
for two oboes, two clarinets, two horns, two bassoons and double basson
edited in Vienna - 1816

Pierluigi Destro

Between February and May, 1814, Ludwig van Beethoven composed the third version of *Fidelio* op. 72\(^{b}\), with the help of librettist Georg Friedrich Treitschke for the poetic text; the first performance took place on May 23\(^{rd}\), 1815 at the Kanter-Thortheater in Vienna, and Viennese Artaria Editions were the first to publish a transcription for voice and piano in 1814, followed, in 1816, by the Parisian editor Farrerec, who published the score with a French version of the text.

On January 27th, 1815, the newspaper *Wiener Zeitung* reported the publication of *Fidelio* \(^{1}\) transcribed for two oboes, two clarinets, two horns, two bassoons and a double bassoon; this version had been specifically commissioned to clarinettist-composer Wenzel Sedlak by Artaria \(^{2}\).

Transcriptions of instrumental works for wind ensemble were very fashionable at the time, and were conceived with a view to publicity and profit; therefore, such transcriptions were often more famous than the originals themselves, which fact is proven by the great number of extant original manuscripts and first editions in archives and libraries throughout Europe \(^{3}\).

W. Sedlak was born on August 4\(^{th}\), 1776 in Jesboritz (Bohemia); from 1805 he served Princepice Auesperger as clarinettist; in 1808 he was Prince Liechtenstein’s *Harmonie Kapellmeister* at Felsperger in Moravia; starting in 1821 he collaborated with the first Wind quintet in Vienna; he died, probably in Vienna, on November 20\(^{th}\), 1851. It is thought that Sedlak succeeded oboist-composer Joseph Triebensee (Wittingau, 1772 - Prague, 1846), who had served Liechtenstein until 1809 and had composed some notable works for wind ensemble (two oboes, two clarinets, two horns, two bassoons), among which the transcriptions of two operas by W. A. Mozart: *La clemenza di Tito* and *Don Giovanni*.


Such is the cultural context of the publication, in 1816, of a transcription \(^{5}\) of Beethoven’s *Symphony* n. 7 op. 92, for two oboes, two clarinets, two horns, two bassoons and a double bassoon. This work was commissioned to an unknown transcriber by the Viennese publisher S. A. Steiner. There are many similarities with transcription techniques used in *Fidelio*, but the attribution to Sedlak has not been proven, nor can it be inferred by using traditional paleographic methods.

Beethoven composed this *Symphony* \(^{6}\) between the autumn of 1811 and May 13\(^{th}\), 1812 — a period of spiritual calm and material well-being, apart from his increasing deafness. The manuscript of this composition is kept at the Deutsche Staatsbibliothek in Berlin; it is dedicated to Count Moritz von Fries, chamberlain to the Austrian Emperor, and was first performed on December 6\(^{th}\), 1813 at the Great Hall of the Viennese University, conducted by Beethoven himself, in the course of a concert organized by J. N. Mälzel in favour of war-victims of the Hanau \(^{7}\) battle. The programme for the evening included *Symphony* n. 7, the *Victory of Wellington* (or *Victory Symphony*) and two marches, one by Dussek and one by Ignaz Pleyel, written for Mälzel’s «mechanic trumpeter» (or Panharmonikon). Many Viennese musicians, stimulated by the evening’s patriotic character, played together with other members of the orchestra: A. Salieri conducted a band which imitated gun-shots backstage, Schuppanzigh played first violin and L. Spohr, I. Moscheles, A. J. Romberg, and D. C. M.
Dragonetti were also present. N. Hummel took his place at the percussions, and young G. Meyerbeer, playing the cymbals, was the object of Beethoven’s rage because he didn’t always come in perfectly on time. Franz Schubert, who was fifteen at the time, was also present among the public.

Following is Spohr’s opinion on Beethoven’s manner of conducting:

Though I had seen him several times, he surprised me immensely. He communicated expression signs to the orchestra by means of the most peculiar body movements; thus, for a sforzando he would violently open his arms, which he formerly kept crossed; for a piano he would huddle up, getting smaller and smaller as the sound becomes softer; for a crescendo he would gradually rise, until, upon reaching a forte, he would stand up straight and sometimes, unwittingly, shout: forte.

Following is the review which appeared on the Leipzig Gazzette:

L. van Beethoven, considered one of our best composers of instrumental music, has now triumphed with the performance of his most important works. A large orchestra, made up of the best and foremost Viennese performers, gathered with great patriotic zeal. Each one wanted to show his gratitude for the success the German nation is having in the present war. Every musician wanted to take part in the performance of a composition which made all hearts beat fast. Thus, thanks to such unanimity, the orchestra, conducted by Beethoven, provoked heartfelt enthusiasm for its precision in performance. The most successful piece was the new symphony (the 7th). This new creation of Beethoven’s genius must be heard in order to understand its beauty and enjoy it. The Andante was repeated, and it was moving both for connoisseurs and mere concert-goers. As concerns the Victory Symphony, it must be said that it conveys the sounds of a battle very appropriately [...].

After the success obtained with the Symphony, Beethoven congratulated the members of the orchestra in the following terms:

It was a reunion of rare talents, animated by ardent fervour for a just cause. Every member of the orchestra, no matter what his role was, tried to contribute with an excellent performance, inspired by the thought that he could be useful to his nation by means of his art. As Mr. Schuppanzigh guided the violins with his fiery and expressive way of playing, Mr. Salieri, first Kappellmeister, would follow, guiding timpani and bass drums. The extraordinarily talented Mr. Spohr and Mr. Mayseder did not refuse to play in the lower ranks, as did Mr. Siboni and Mr. Giuliani, two notable musicians. I was conducting, having composed the symphony, otherwise I would have gladly taken Mr. Hummel’s place at the bass drum, since my heart was filled with love for my nation and a desire to help it with all my might. But, above all, it is Mälzel who deserves a word of praise. He was the one who actively organized the evening in every detail; I must thank him especially, because he gave me the opportunity to offer my compositions for a public cause [...]

The fact that the transcription for wind ensemble was issued by the same publisher and on the same year as Beethoven’s original allows us to suppose that the transcription worked on a manuscript version of the score, or on uncorrected proofs. This would explain the numerous errors and omissions in the only extant print of the transcription. A hypothetical supervision, on the part of Beethoven, of the transcription of his works has never been fully documented; the letter to Steiner, following the publication of the score, is significant in this sense:

I’m bored with the whole matter of this symphony, as unfortunately neither score nor parts are correct. In the copies which have already been printed, mistakes should be corrected with by Schlenmerl [the copyist] using Indian ink, otherwise you must print and distribute a list of all the errors. The score, as it is, could have been engraved by the clumsiest of copyists; it is lacking in accuracy and has defects which have never heretofore appeared in any of my works. This is a consequence of your scarce attention concerning corrections, and of your never having sent me the proofs for revision... You have treated the public negligently, and the innocent author’s reputation will suffer.

A comparison between Beethoven’s original and the transcription for wind ensemble allows us to evaluate the culture of this period, by means of the transcriber’s ability and sensitivity in treating such weighty musical material.

I movement: Poco sostenuto – Vivace
PLAYED BASSOONS PRECEDES TWO TOB.

TRANSCRIPTION: Key: G major; 450 miss. Instruments used: two oboes, two clarinets, two horns, two trumpets, timpani and strings. The rhythmic pattern of the initial chords is as in the original, with a forte played by all instruments, while the theme is played by the oboe followed by the clarinet, horns and wind ensemble (see measures 1-8). The transitional character of the section preceding the Vivace is preserved, developing into the repeated notes and rests which characterize the main theme of the Allegro.


b. 6 2 ob insert p
b. 6 - 7 1 bn slur marking eliminated
b. 9 - 10 2 ob slur marking eliminated between 1st and 2nd beat
" 2 ob second slur marking added between 4th and 1st beat
b. 10 1 ob, 2 ob, 1 cl, 2 cl, insert pp
" 1 hrn, 2 hrn, 2 bn insert pp
b. 11 - 12 2 ob insert one slur marking
b. 13 - 14 1 bn, 2 bn slur markings eliminated between 3th and 1st beat
b. 15 2 bn, dbn insert ff
b. 18 2 cl staccato markings added
b. 19 1 bn, 2 bn, dbn staccato markings added
b. 20 1 cl staccato markings added
b. 21 1 bn, 2 bn, dbn staccato markings added
b. 22 1 ob added dim.
" 2 cl staccato markings added
" dbn added staccato markings and the sign in the 2nd and 4th beat
b. 23 1 bn, 2 bn eliminated pp from the 3rd beat
" dbn staccato markings added in the 4th beat
b. 24 2 ob, 2 cl, 1 hrn, 1 bn, 2 bn insert p
b. 26 2 ob, 2 cl, 1 hrn, 1 bn, 2 bn little slur markings added
b. 27 2 cl, 1 bn, 2bn little slur markings added
b. 28 2 cl, 1 bn, 2 bn little slur markings added
b. 29 1 ob slur markings added
b. 30 1 bn eliminated staccato markings of the 16th notes
b. 32 2 ob slur marking insert between 1st and 2nd beat
" 1 bn insert pp
" tutti slur marking insert between 1st and 2nd beat
b. 33 2 bn, dbn added cresc.
" 2 bn, dbn added cresc.
" 1 bn staccato markings added
b. 34 1 bn, 2 bn, dbn staccato markings added
b. 35 1 ob staccato markings added
b. 36 1 bn, 2 bn, dbn staccato markings added
b. 37 1 ob staccato markings added
b. 38 1 bn, 2 bn, dbn staccato markings added
b. 39 1 ob staccato markings added
" 1 cl insert fz in the 1st beat
" 2 cl insert fz in the 3rd beat
b. 40 1 cl, 2 cl insert ff in the 1st beat and sf in the 3rd beat
" 1 bn, 2 bn, dbn staccato markings added
b. 41 1 ob insert dim.
" 1 bn eliminated p at the barline in the 1st beat
b. 42 2 cl, 1 bn, 2 bn staccato markings added in the 4th beat
" 1 bn converted from fp to p
" 2 bn, dbn insert p in the 1st beat
b. 43 2 cl, 1 bn, 2 bn little slur markings added
" 2 ob tie marking added between 3rd and 4th beat
b. 44 1 ob slur marking added between 1st and 3rd beat
" 2 ob, 2 cl, 1 bn, 2 bn staccato markings added
b. 45 2 cl, 1 bn, 2 bn little slur markings have been united
b. 46 and 47
2 ob, 2 cl, 1 bn, 2 bn

b. 47
2 ob

b. 49
2 cl

b. 50
2 cl

b. 52
1 hrn, 2 hrn

b. 56
1 ob, 1 cl

b. 56 - 57
1 ob

b. 66
1 hrn, 2 hrn

b. 67
1 ob, 1 bn, 2 bn

b. 67 - 68
2 ob

b. 69
1 cl, 2 cl, 2 bn

b. 74
2 ob

b. 75
1 cl, 1 bn

b. 83
1 cl

b. 84
1 bn

b. 86 and 87
2 bn, dbn

b. 89
1 ob, 2 ob, 1 hrn, 2 hrn

b. 90
1 ob

b. 91
1 ob, 1 hrn, 2 hrn

b. 92
1 ob, 1 hrn, 2 hrn

b. 93
1 hrn

b. 94 - 97
1 bn

b. 98
2 bn, dbn

b. 99
1 ob, 1 cl

b. 101
2 ob, 2 bn

b. 101 - 102
2 ob

b. 115
2 ob, 1 cl, 1 bn, 2 bn, dbn

tutti
b. 115 - 116
2 cl

b. 116
1 bn, 2 bn, dbn

b. 117
2 cl

b. 121
2 bn, dbn

b. 122
1 ob

b. 123
dbn

b. 128
1 bn, 2 bn, dbn

b. 129
1 ob, 1 cl, 2 cl

b. 132
1 bn, 2 bn, dbn

b. 138
2 cl

b. 139
1 cl, 2 cl, 1 bn, 2 bn, dbn

b. 141
dbn

b. 146
1 bn

b. 149 - 150
2 bn, dbn

b. 150
1 ob

b. 151
1 ob

b. 153 and 155
1 ob

b. 157
2 ob, 2 cl, 1 bn, 2 bn

b. 162
1 bn

b. 164 and 171
1 ob, 2 ob, 2 bn, dbn

b. 167
2 ob

b. 168 and 170
2 ob

b. 169
2 bn, dbn

b. 177
1 hrn

b. 203 and 204
1 bn, 2 bn, dbn

b. 204
1 bn

b. 207
1 hrn, 2 hrn

b. 210 and 211
2 bn, dbn

b. 215 and 216
2 bn, dbn

b. 217
2 ob

little slur marking added between 3rd and 4th beat
little slur markings added
last eighth note 'e' corrected to 'f'
slur marking added
slur marking added between 3rd and 4th beat
insert cresc. in the 4th beat
slur markings eliminated between 1st and 3rd beat
insert p
slur marking added between 3rd and 1st beat
slur markings eliminated between 1st and 3rd beat
insert p
placed p on the 1st beat (in the 2nd beat in the original version)
eliminated slur marking
eliminated slur markings from the 1st beat
corrected rhythm (from to)
staccato markings added
slur marking eliminated on the 1st beat
the f was present on the last sixteenth note of measure 83
insert f on the 1st beat
insert sf to the palce of f
eliminated ff
slur marking added
staccato markings added
staccato markings added
slur and staccato markings added
staccato markings added
eliminated staccato markings
staccato markings added
staccato markings added
added cresc. on the 2nd beat
slur marking eliminated
slur markings added
added cresc.
slr marking eliminated
insert p
second b flat added
slur markings added in the 1st beat
slur marking added in the 1st beat
slur marking added in the 1st beat
big slur markings added
big slur markings added
added dolce
added dim.
slr markings added on the first 16th notes
slur markings added
slur marking added on the 2nd beat
slur marking added on the 2nd beat
corrected rhythm (from to)
added cresc.
srტ a second p
staccato markings added
staccato markings added
insert sf
corrected rhythm (from to)
insert ff
insert little slur markings
corrected rhythm (from to)
insert ff
slur markings eliminated
slur markings added
insert sf
b. 218  1 ob, 2 ob, 2 cl, 1 hrm, 2 hrm  insert sf
b. 219  1 hrm, 2 hrm, 2 bn, dbn  insert sf
b. 220  2 bn  insert p
b. 222  1 bn  insert pp
b. 223  1 bn  sign added on the 1st beat
b. 224  2 ob, 1 cl  signs added
b. 250  1 hrm, 2 hrm  insert f
b. 257  2 bn  slur marking eliminated between 1st and 2nd beat
b. 267  1 cl, 2 cl, 2 bn, dbn  insert p in the 2nd beat
b. 268  1 bn  insert p in the 1st beat
b. 278  1 bn  slur marking eliminated from the 2nd beat
b. 278 and 283  1 cl  staccato markings added
b. 281  1 cl  slur marking added in the 1st beat
b. 291  2 ob  insert sf
b. 292 and 294  1 cl  staccato markings added
b. 300  1 ob  added dolce
b. 301  2 cl  insert p
b. 301 and 303  1 bn, 2 bn  slur markings eliminated
b. 303  1 cl  insert p
b. 304 - 306  1 bn, 2 bn  slur markings eliminated
b. 308  1 ob  insert p
b. 309  1 ob  eliminated pp in the 1st beat
b. 310  2 ob  insert pp
b. 312  1 cl  insert p
b. 314  2 cl  converted from pp to p
b. 315  1 cl  insert p
b. 316  2 ob  insert p
b. 317  1 ob  insert p
b. 319 - 320  1 ob  eliminated slur marking
b. 326  1 ob, 1 bn  insert p
b. 330  1 hrm  eliminated p
b. 331  1 bn  slur marking added between 1st and 2nd beat
b. 332  1 ob  slur marking added
b. 333  1 bn, 2 bn, dbn  slur markings added in the 1st beat
b. 334  1 ob  slur marking added in the 1st beat
b. 340  2 cl, 1 bn, 2 bn, dbn  big slur markings added
b. 341  tutti  big slur markings added
b. 342  2 ob  eliminated slur marking in the 1st beat
b. 354  2 bn  insert pp
b. 356 and 363  1 cl  slur marking added in the 2nd beat
b. 357 - 358  2 ob  slur marking added
b. 358  1 ob  added cresc.
b. 371  2 cl  rhythm corrected (from to )
  insert pp
b. 374  2 cl  slur marking added
b. 375  2 ob  slur marking added
b. 377  2 ob, 2 cl, 1 bn, 2 bn, dbn  insert p
b. 377  1 ob, 2 ob, 1 cl  insert sf
b. 378 - 379  2 bn, dbn  insert sf
b. 380  1 ob, 2 ob, 1 cl  insert sf
b. 389  2 cl  slur marking added
b. 393  2 cl  slur marking added in the 2nd beat
b. 399  1 hrm, 2 hrm  slur markings added in the 2nd beat
b. 400  1 ob, 2 ob, 1 cl, 2 cl  insert pp
b. 400 - tutti (except dbn)  slur markings added in the 2nd beat
b. 403  1 bn  slur marking added in the 1st beat
crescendo and diminuendo marking added
b. 408  1 hrm, 2 hrm  slur marking added in the 2nd beat
b. 410  1 bn  slur marking added in the 2nd beat
b. 412  1 bn  slur marking added in the 2nd beat
b. 414  1 bn  slur marking added in the 2nd beat
b. 416  1 bn  slur marking added in the 2nd beat
b. 418  1 bn  slur marking added in the 2nd beat
Il movement: Allegretto

ORIGINAL VERSION. Key: A minor; 278 measures. The main theme, as famous as that of the funeral march in the *Eroica*, is played by the string sections, beginning with the lower register and rising with growing intensity to the treble. At first, the theme is played by alto and cello (measure 27), followed by the 2nd violins (measure 51), who repeat it for the third time in measure 67. A transition to a major key throws a ray of light (measure 102); «the fugal section breaks the charm, and science takes the place of infinite poetry for a brief period»11. The movement ends on a six-four chord played by the wind section, as was in the beginning.

TRANSCRIPTION. Key: G minor; 277 measures. In the transcription, the theme is played by the bassoon (measure 27); the clarinet repeats it from measure 51 through 67. The transcriber purposely omits measure 253. This omission alters Beethoven’s masterly balance, obtained by means of a phrasing divided by twos, typical of this section. The missing measure has been reconstructed, inserted in brackets, and numbered 252bis.


<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>b. 7</td>
<td>2 bn, dbn</td>
<td>staccato markings added</td>
</tr>
<tr>
<td>b. 9</td>
<td>2 bn, dbn</td>
<td>staccato markings added</td>
</tr>
<tr>
<td>b. 13</td>
<td>2 bn</td>
<td>staccato markings added</td>
</tr>
<tr>
<td>b. 14</td>
<td>1 bn</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 17</td>
<td>2 bn, dbn</td>
<td>staccato markings added</td>
</tr>
<tr>
<td>b. 20</td>
<td>1 bn</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 23</td>
<td>dbn</td>
<td>staccato markings added</td>
</tr>
<tr>
<td>b. 24</td>
<td>2 bn</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 25</td>
<td>dbn</td>
<td>staccato markings added</td>
</tr>
<tr>
<td>b. 27 - 28</td>
<td>dbn</td>
<td>staccato markings added</td>
</tr>
<tr>
<td>b. 29 - 30</td>
<td>2 bn</td>
<td>staccato markings added</td>
</tr>
<tr>
<td>b. 32</td>
<td>2 cl</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 33</td>
<td>2 cl, 2 bn</td>
<td>staccato markings added in the 2nd beat</td>
</tr>
<tr>
<td>b. 36</td>
<td>2 cl</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 40</td>
<td>2 cl</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 48</td>
<td>2 cl</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 51</td>
<td>2 bn, dbn</td>
<td>insert p</td>
</tr>
<tr>
<td>b. 62</td>
<td>1 cl</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 76 - 78</td>
<td>1 hrm, 2 hrm</td>
<td>slur markings added</td>
</tr>
<tr>
<td>b. 80</td>
<td>1 hrm, 2 hrm</td>
<td>slur markings added</td>
</tr>
<tr>
<td>b. 81</td>
<td>1 ob</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 83</td>
<td>1 ob, 1 cl</td>
<td>slur markings eliminated between 1st and 2nd beat</td>
</tr>
<tr>
<td>b. 83 - 84</td>
<td>1 ob, 1 cl</td>
<td>big slur markings added</td>
</tr>
<tr>
<td>b. 84 - 86</td>
<td>1 hrm 2 hrm</td>
<td>slur markings added</td>
</tr>
<tr>
<td>b. 90</td>
<td>1 bn</td>
<td>little slur marking added</td>
</tr>
<tr>
<td>b. 91</td>
<td>1 ob</td>
<td>slur marking eliminated between 1st and 2nd beat</td>
</tr>
<tr>
<td>b. 91 - 92</td>
<td>1 ob</td>
<td>slur marking added</td>
</tr>
<tr>
<td>b. 92 - 97</td>
<td>1 bn</td>
<td>little slur marking added</td>
</tr>
<tr>
<td>b. 93</td>
<td>1 ob</td>
<td>sign added to ‘b’</td>
</tr>
<tr>
<td>b. 94</td>
<td>2 ob, 1 hrm</td>
<td>slur markings added</td>
</tr>
<tr>
<td>b. 96</td>
<td>2 ob, 1 hrm, 2 hrm</td>
<td>slur markings added</td>
</tr>
<tr>
<td>b. 98</td>
<td>tutti</td>
<td>insert p</td>
</tr>
<tr>
<td>b. 99</td>
<td>tutti</td>
<td>insert ten.</td>
</tr>
<tr>
<td>b. 102</td>
<td>1 ob</td>
<td>slur marking eliminated between 1st and 2nd beat</td>
</tr>
<tr>
<td>Measure</td>
<td>Changes</td>
<td></td>
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<tr>
<td>---------</td>
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<td></td>
</tr>
<tr>
<td>102 - 103</td>
<td>big slur marking added</td>
<td></td>
</tr>
<tr>
<td>104 - 106</td>
<td>big slur marking added</td>
<td></td>
</tr>
<tr>
<td>104 - 109</td>
<td>big slur markings added</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>eliminated staccato markings in the 2nd beat</td>
<td></td>
</tr>
<tr>
<td>108 - 109</td>
<td>the two slur markings have been united</td>
<td></td>
</tr>
<tr>
<td>110 - 111</td>
<td>slur markings added</td>
<td></td>
</tr>
<tr>
<td>112 - 113</td>
<td>slur markings added</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>slur marking added</td>
<td></td>
</tr>
<tr>
<td>114 - 115</td>
<td>slur markings added</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>insert \textit{p}</td>
<td></td>
</tr>
<tr>
<td>115 - 116</td>
<td>slur markings eliminated</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>insert \textit{p}</td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>slur markings added</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>slur markings added</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>slur marking added</td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>slur markings added</td>
<td></td>
</tr>
<tr>
<td>132 - 134</td>
<td>slur marking added between 1st and 2nd beat</td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>slur marking added</td>
<td></td>
</tr>
<tr>
<td>142 - 143</td>
<td>slur marking eliminated</td>
<td></td>
</tr>
<tr>
<td>144</td>
<td>insert \textit{f}</td>
<td></td>
</tr>
<tr>
<td>148</td>
<td>insert \textit{ff}</td>
<td></td>
</tr>
<tr>
<td>149</td>
<td>staccato markings added</td>
<td></td>
</tr>
<tr>
<td>150</td>
<td>insert \textit{p}</td>
<td></td>
</tr>
<tr>
<td>151</td>
<td>insert \textit{p}</td>
<td></td>
</tr>
<tr>
<td>158</td>
<td>slur marking added</td>
<td></td>
</tr>
<tr>
<td>166</td>
<td>slur marking added</td>
<td></td>
</tr>
<tr>
<td>174</td>
<td>insert \textit{p}</td>
<td></td>
</tr>
<tr>
<td>183</td>
<td>insert \textit{p}</td>
<td></td>
</tr>
<tr>
<td>188</td>
<td>insert \textit{pp}</td>
<td></td>
</tr>
<tr>
<td>191</td>
<td>added \textit{simile}</td>
<td></td>
</tr>
<tr>
<td>192</td>
<td>insert \textit{pp}</td>
<td></td>
</tr>
<tr>
<td>195</td>
<td>staccato markings added</td>
<td></td>
</tr>
<tr>
<td>196</td>
<td>staccato markings added</td>
<td></td>
</tr>
<tr>
<td>202</td>
<td>insert \textit{p}</td>
<td></td>
</tr>
<tr>
<td>203</td>
<td>insert \textit{pp}</td>
<td></td>
</tr>
<tr>
<td>204</td>
<td>added \textit{simile}</td>
<td></td>
</tr>
<tr>
<td>205</td>
<td>insert \textit{p}</td>
<td></td>
</tr>
<tr>
<td>206</td>
<td>insert \textit{p} and added staccato markings</td>
<td></td>
</tr>
<tr>
<td>207</td>
<td>added \textit{simile}</td>
<td></td>
</tr>
<tr>
<td>208</td>
<td>slur markings added</td>
<td></td>
</tr>
<tr>
<td>209</td>
<td>staccato markings added</td>
<td></td>
</tr>
<tr>
<td>210</td>
<td>insert \textit{pp}</td>
<td></td>
</tr>
<tr>
<td>213</td>
<td>slur marking eliminated from the 1st beat</td>
<td></td>
</tr>
<tr>
<td>216 and 218</td>
<td>eliminated staccato markings of the 2nd beat</td>
<td></td>
</tr>
<tr>
<td>219</td>
<td>slur marking eliminated between 1st and 2nd beat</td>
<td></td>
</tr>
<tr>
<td>222</td>
<td>staccato markings added</td>
<td></td>
</tr>
<tr>
<td>224</td>
<td>staccato markings added</td>
<td></td>
</tr>
<tr>
<td>225</td>
<td>added \textit{ten}.</td>
<td></td>
</tr>
<tr>
<td>226</td>
<td>staccato markings added</td>
<td></td>
</tr>
<tr>
<td>228 - 232</td>
<td>insert \textit{p}</td>
<td></td>
</tr>
<tr>
<td>232 - 233</td>
<td>elimnated slur marking</td>
<td></td>
</tr>
<tr>
<td>233</td>
<td>eliminated slur marking between 1st and 2nd beat</td>
<td></td>
</tr>
<tr>
<td>240</td>
<td>added \textit{dim}.</td>
<td></td>
</tr>
</tbody>
</table>
III movement: Presto – Presto meno assai – Presto

ORIGINAL VERSION. Key: F major; 653 measures. In his notes, Beethoven \(^{12}\) expresses the intention to entitle this movement «Minuetto», then «Scherzo»; in the final version, the author only writes Presto. The fresh gaiety of the main theme, emphasized by the presence of an acciaccatura, goes from the bass to the treble, then develops into an imitative passage characterized by rhythmic and timbral vitality. The insertion of a Trio – slower and pastoral in character – between measures 149 and 409, causes the first theme to merge with that of the Trio in the final section (Coda). Following is the structure of the composition:

\[
\begin{array}{cccccc}
\text{bar n°} & \text{A} & \text{B (Trio I°)} & \text{A} & \text{B\textsuperscript{1} (Trio II°)} & \text{A\textsuperscript{1} CODA} \\
149 & 236 & 409 & 496 & 641 \\
\end{array}
\]

TRANSCRIPTION: Key: F major; 417 measures. The transcriber omits the reprise B\textsuperscript{1} (Trio II) and A\textsuperscript{1} (Presto), thus reducing the composition to the following:

\[
\begin{array}{cccc}
\text{bar n°} & \text{A} & \text{B (Trio I°)} & \text{A CODA} \\
149 & 236 & 405 \\
\end{array}
\]


- **Beginning**
  - b. 3
  - 1 cl
  - insert \textit{f} (replacing \textit{sf} existing)
  - insert \textit{p}
  - 2 hrn, 2 bn
  - anticipated \textit{p} on the 3rd beat (located in measure 349 in the original)
  - dbn
- b. 11
  - 1 bn
  - staccato markings added
- b. 13
  - 1 bn, dbn
  - staccato markings added
b. 16  
2 cl  
insert sf

2 bn  
insert f

b. 24  
2 bn  
insert f

b. 25  
2 bn  
insert sf

b. 43  
1 hrm  
insert ff in the 3rd beat

2 bn, dbn  
eliminated slur markings

b. 53  
2 ob, 1 cl  
eliminated pp

b. 59  
1 hrm, 2 hrm  
insert ff in the 3rd beat

2 bn, dbn  
eliminated slur markings

b. 63  
2 cl  
staccato markings added

b. 64  
1 ob  
addded dolce

b. 65  
1 ob  
staccato markings added

b. 69  
2 cl  
eliminated staccato markings

b. 74  
1 cl  
insert p

b. 78 - 79  
1 ob  
staccato markings added

b. 82  
1 hrm  
insert p

b. 84  
2 cl  
insert p

b. 84 - 86  
1 bn, 2 bn, dbn  
staccato markings added

b. 85  
2 hrm  
insert p

b. 86  
1 cl  
insert p

b. 88  
1 ob, 2 ob  
eliminated f in the 3rd beat

b. 93  
1 hrm  
added f in the 3rd beat

b. 101  
1 ob  
staccato markings added

b. 102  
2 ob  
staccato markings added

b. 109  
1 ob, 2 ob  
insert p

b. 110  
1 cl  
eliminated slur marking

b. 113  
1 ob, 2 ob  
insert f (replacing cresc. existing)

"  
1 cl  
insert f (replacing sf existing)

b. 114  
2 ob  
insert sf

b. 116  
2 ob  
insert sf

b. 118  
2 ob  
insert p

"  
1 cl, 2 cl  
eliminated p existing

b. 121  
1 cl, 2 cl, 1 bn, 2 bn, dbn  
added cresc.

b. 122  
1 ob, 2 ob, 1 hrm, 2 hrm  
added cresc.

b. 125  
2 ob, 2 bn, dbn  
staccato markings added

b. 127  
2 ob, 2 bn, dbn  
staccato markings added

b. 130  
2 ob, 2 bn, dbn  
staccato markings added

b. 131  
2 ob, 2 bn, dbn  
staccato markings added

b. 133  
2 ob, 2 bn, dbn  
staccato markings added

b. 137  
2 bn, dbn  
insert sf

b. 140  
1 cl  
staccato markings added in the 3rd beat

b. 141 - 142  
2 ob  
insert sf

b. 145  
2 cl, dbn  
insert ff

b. 148  
1 bn, 2 bn  
corrected rhythm (from to)

rit. 29 volta  
2 ob, dbn  
insert diminuendo marking

Trio - Presto meno assai

b. 149 - 150  
2 bn, dbn  
insert crescendo and diminuendo marking

b. 151 - 152  
2 bn, dbn  
insert crescendo and diminuendo marking

b. 161 - 162  
1 bn  
slur marking added

b. 165 - 166  
dbn  
insert crescendo and diminuendo marking

b. 166  
1 bn  
insert p

b. 167 - 168  
1 cl, dbn  
added crescendo and diminuendo marking

b. 181  
tutti  
insert p

b. 186 - 187  
2 ob  
eliminated slur marking

b. 189  
1 ob  
slur marking added

b. 199  
1 ob, 2 ob  
anticipated cresce.

b. 203  
dbn  
added cresce.

b. 206  
2 bn  
eliminated slur marking

b. 211 - 212  
1 ob  
slur and staccato markings added

b. 212  
2 hrm  
staccato markings added

b. 222  
1 hrm  
insert fp

b. 223  
2 hrm  
insert p
IV movement: Allegro con brio

ORIGINAL VERSION. Key: A major; 465 measures. The introduction – two full chords separated by a measure’s rest – is played by the entire orchestra. The main theme, emphasized by repeats and continuous sforzand, gives the impression of a hymn to life. In the development, only the first theme appears, albeit in C major. The ending is characterized by the same two chords heard at the beginning, which end the contrapuntal section. Following is the structure of the composition:
TRANSCRIPTION. Key: G major; 361 measures. The transcriber omits the entire development section, thus reducing the structure of this movement to the following:

<table>
<thead>
<tr>
<th>ESPOSIZIONE</th>
<th>RIPRESA</th>
</tr>
</thead>
<tbody>
<tr>
<td>bar n°</td>
<td>126</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>bar</th>
<th>changes</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 8</td>
<td>1 cl insert sf</td>
</tr>
<tr>
<td>b. 9</td>
<td>1 cl staccato markings added</td>
</tr>
<tr>
<td>b. 10</td>
<td>1 hrn insert sf</td>
</tr>
<tr>
<td>b. 13</td>
<td>1 cl, 2 bn insert sf</td>
</tr>
<tr>
<td>&quot;</td>
<td>1 bn slur marking added</td>
</tr>
<tr>
<td>b. 13 - 14</td>
<td>2 ob, 1 bn slur markings added</td>
</tr>
<tr>
<td>b. 14</td>
<td>1 cl, 2 cl, 2 bn insert sf</td>
</tr>
<tr>
<td>b. 14 - 15</td>
<td>2 ob slur marking added</td>
</tr>
<tr>
<td>b. 15</td>
<td>2 cl, 2 bn insert sf</td>
</tr>
<tr>
<td>b. 15 - 16</td>
<td>1 bn slur marking added</td>
</tr>
<tr>
<td>b. 16</td>
<td>1 cl, 2 bn, dbn insert sf</td>
</tr>
<tr>
<td>b. 16 - 17</td>
<td>1 bn slur marking added</td>
</tr>
<tr>
<td>b. 17</td>
<td>1 cl placed sf in the 2nd beat (in 1st beat in the original version)</td>
</tr>
<tr>
<td>&quot;</td>
<td>2 bn insert sf</td>
</tr>
<tr>
<td>b. 19 - 20</td>
<td>2 hrn slur marking added</td>
</tr>
<tr>
<td>b. 20* volta</td>
<td>1 ob, 2 ob, 2 cl, slur markings added</td>
</tr>
<tr>
<td>&quot;</td>
<td>1 hrn, 2 hrn, 2 bn, dbn slur markings added</td>
</tr>
<tr>
<td>b. 32 - 35</td>
<td>1 bn staccato markings added</td>
</tr>
<tr>
<td>b. 37</td>
<td>1 cl eliminated p existing</td>
</tr>
<tr>
<td>&quot;</td>
<td>2 bn, dbn insert p</td>
</tr>
<tr>
<td>b. 38</td>
<td>1 bn the two slur markings existing have been united</td>
</tr>
<tr>
<td>b. 49 - 51</td>
<td>1 cl, 2 cl big slur markings added</td>
</tr>
<tr>
<td>b. 51</td>
<td>1 bn slur marking added between 1st and 2 beat</td>
</tr>
<tr>
<td>b. 51 - 52</td>
<td>1 ob, 1 hrn, 2 hrn slur markings added</td>
</tr>
<tr>
<td>b. 62</td>
<td>1 ob, 2 ob, 1 hrn insert sf</td>
</tr>
<tr>
<td>b. 63</td>
<td>2 cl, 2 bn insert p</td>
</tr>
<tr>
<td>&quot;</td>
<td>1 ob insert f (replacing sf existing)</td>
</tr>
<tr>
<td>&quot;</td>
<td>tutti insert f</td>
</tr>
<tr>
<td>&quot;</td>
<td>1 bn, 2 bn insert p</td>
</tr>
<tr>
<td>&quot;</td>
<td>1 cl rhythm corrected (from to )</td>
</tr>
<tr>
<td>b. 68</td>
<td>dbn insert p</td>
</tr>
<tr>
<td>b. 70</td>
<td>dbn added dim.</td>
</tr>
<tr>
<td>b. 75</td>
<td>1 cl insert p</td>
</tr>
<tr>
<td>b. 77</td>
<td>1 hrn insert f</td>
</tr>
<tr>
<td>b. 79</td>
<td>2 ob, 2 bn insert p</td>
</tr>
<tr>
<td>b. 83 - 84</td>
<td>1 cl slur marking added</td>
</tr>
<tr>
<td>b. 84</td>
<td>2 hrn insert f (replacing sf existing)</td>
</tr>
<tr>
<td>&quot;</td>
<td>dbn insert f</td>
</tr>
<tr>
<td>b. 85</td>
<td>2 hrn insert f (replacing sf existing)</td>
</tr>
<tr>
<td>&quot;</td>
<td>dbn insert f</td>
</tr>
<tr>
<td>b. 88</td>
<td>1 cl, 1 bn insert p</td>
</tr>
<tr>
<td>b. 89</td>
<td>2 ob, dbn insert p</td>
</tr>
<tr>
<td>b. 93</td>
<td>2 cl the notes 'T', 'e' and 'b' have been changed to 'T', 'd' and 'b'</td>
</tr>
<tr>
<td>b. 94</td>
<td>2 bn, dbn added bequadro</td>
</tr>
<tr>
<td>b. 95</td>
<td>1 bn slur marking added between 1st and 2nd beat</td>
</tr>
<tr>
<td>b. 97</td>
<td>1 hrn insert p</td>
</tr>
</tbody>
</table>
b. 99 2 cl added bequadro
b. 104 1 hrn added ff
b. 105 1 bn added diesis
b. 114 2 cl staccato markings added
b. 116 1 cl staccato markings added
" 2 cl insert sf
b. 118 1 cl staccato markings added
b. 129 1 cl slur marking added
b. 139 - 140 1 hrn, 2 hrn staccato markings added
b. 145 - 148 1 bn staccato markings added
" 2 ob, 2 cl insert p
" 2 bn, dbn insert p
b. 150 1 cl eliminated p existing
b. 151 1 bn insert p
b. 153 1 cl staccato markings added
b. 155 - 157 1 ob, 2 ob slur markings added
" 1 bn slur marking added
b. 157 1 cl staccato markings added
b. 160 2 ob insert p
b. 161 1 cl staccato markings added
b. 165 1 hrn, 2 hrn insert f
b. 178 - 179 1 ob slur marking added
b. 179 2 ob, 1 cl, 1 bn insert sf
b. 180 1 bn insert p
b. 186 2 ob insert p
b. 187 1 cl insert p
" 2 cl, 1 hrn, 2 hrn insert sf
b. 189 2 hrn insert sf
" 1 bn insert sf (replacing p existing)

b. 190 1 bn insert sf
b. 191 1 hrn insert p
b. 196 - 197 1 cl slur marking added
b. 197 1 hrn insert sf
b. 198 1 hrn insert sf
b. 199 1 hrn insert sf
b. 200 1 hrn, 2 hrn, dbn insert sf
b. 202 - 203 2 bn, dbn slur markings added
b. 204 1 cl eliminated p existing
" 1 hrn, 2 hrn insert p
b. 211 1 bn sixteenth note rest added
b. 220 - 221 1 hrn eliminated slur marking
b. 226 2 ob, 2 bn insert sf
b. 228 1 ob, 2 ob, 1 cl, 2 cl eliminated ff
b. 230 1 bn insert sf
b. 231 2 ob insert sf
b. 232 tutti insert sf
b. 233 tutti (except dbn) insert sf
dbn insert sf (replacing f existing)
b. 234 tutti insert sf
b. 236 1 bn the two slur markings have been united
b. 239 - 240 2 cl insert sf
b. 241 2 cl, 1 bn insert sf
b. 251 tutti (except 1 cl) insert p
b. 254 1 bn slur marking added between 1st and 2nd beat
b. 256 1 hrn insert p
b. 257 2 cl slur marking added
" 1 bn insert p
b. 260 1 hrn, 2 hrn insert p
b. 272 - 273 2 bn, dbn slur markings added
b. 275 1 hrn, 2 hrn insert p
b. 283 1 ob, 2 ob slur markings added
b. 290 - 291 1 ob eliminated slur marking
b. 295 tutti (except 1 ob, 2 ob) insert sf
b. 295 - 296 2 bn, dbn slur markings added
| b. 296 - 297 | 2 bn, dbn | eliminated slur markings |
| b. 297 - 298 | 1 hrn, 2 hrn | staccato markings added |
| " | 2 bn, dbn | slur markings added |
| b. 299 - 300 | 2 bn, dbn | slur markings added |
| b. 300 - 301 | 2 bn, dbn | eliminated slur markings |
| b. 301 - 302 | 2 bn, dbn | slur markings added |
| b. 318 - 320 | 1 cl | insert sf |
| b. 319 - 320 | 2 ob | slur marking added |
| b. 321 | 2 cl, 2 hrm, 1 bn, dbn | insert p |
| b. 323 - 324 | 1 cl | staccato markings added |
| b. 323 - 328 | 1 ob, 2 ob | staccato markings added |
| b. 325 - 328 | 1 cl | staccato markings added |
| b. 326 - 328 | 2 cl | staccato markings added |
| b. 327 - 328 | 1 bn, 2 bn, dbn | staccato markings added |
| b. 338 - 341 | 2 bn, dbn | insert sf |
| b. 345 | 1 bn | insert sf |

I believe that the transcription for wind ensemble can be as enjoyable for the public as the original itself. The unknown transcriber shows his skill in treating Beethoven’s original with disciplined respect; the agility of the melodic line is well sustained by the considerable timbral intensity which can be obtained with this type of ensemble, and all instruments participate in the effort to preserve the harmonic richness of the original.

In our edition clarinets parts have been entirely transposed to Bb for the sake of legibility.

I wish to thank my wife Stefania, for her help in searching and translating texts, and the "Padua Wind Ensemble" for giving me the possibility to play my version of the Sinfonia in the first performance in modern time (December 4th, 1992).

**Endnotes:**


2 **G. Hadler**, *Verzeichnis der musikalischen Autographen von Ludwig van Beethoven... in Besitze von Artaria in Wien, Wien, 1890.*


5 The instrumental parts for the Symphony, ed. S. A. Steiner, 1816, are kept at the Beethoven-Archiv, Postfach 24 63, Bonngasse 24 26, D 5300 Bonn 1, roll n° 2563.

6 **Georg Kinsky**, *Thematisch-Bibliographisches Verzeichnis aller vollendeten Werke L. van Beethoven, Henle Verlag, Munich, pp. 256 - 260, lett. a.*


10 The original score was used for comparison with the transcription. L. van Beethoven, *Symphony n° 7 – Score*, Braunschweigh H. Litoll’s Verlag. Library of Congress, Washington D.C. – U.S.A., 18—?
11 A. Colombani, *op. cit.*

12 Johnson e Tyson, *op. cit.*