

# Ludwig van Beethoven

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

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Between February and May, 1814, Ludwig van Beethoven composed the third version of *Fidelio* op. 72<sup>b</sup>, with the help of librettist Georg Friedrich Treitschke for the poetic text; the first performance took place on May 23<sup>rd</sup>, 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 Farrenc, who published the score with a French version of the text.

On January 27<sup>th</sup>, 1815, the newspaper *Wiener Zeitung* reported the publication of *Fidelio* <sup>1</sup> 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 <sup>2</sup>.

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 <sup>3</sup>.

W. Sedlak was born on August 4<sup>th</sup>, 1776 in Jesborzitz (Bohemia); from 1805 he served Principe 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<sup>th</sup>, 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*.

Sedlak is thought to have transcribed a great number of operas <sup>4</sup>; most of the titles in the following list are certainly his work, while for others the attribution is uncertain: F. Auber, *La Musette de Portici*, *Der Olnum*; L. van Beethoven, *Fidelio*; V. Bellini, *I Capuleti e i Montecchi*, *I Puritani di Scozia*, *Beatrice di Tenda*, *Norma*, *La Sonnambula*, *La Straniera*; F. A. Boilodieu, *Johann in Paris*; L. Cherubini, *Faniska*; G. Donizetti, *Lucia di Lammermoor*, *L'Elisir d'amore*, *Torquato Tasso*, *Marino Faliero*; W. R. Gallenberg, *Alfred der Grosse*, *Ottavio Pinelli*; A. Gyrowets, *Hoczeit der Thetis*, *Die Pagen von Herzoge von Vendome*, *Adalbert and Persuis*; L. Gyrowets, *Zauberschlaf*; F. Herold, *Zampa*, *Zweikampf oder Schreiber Wiese bey Paris*; N. Isouard, *Jaconde*, *Josepf und der Kleinen Dieblin*; G. Liverati, *David oder Goliaths Tod*; G. Meyerbeer, *Gli Ugonotti*; G. S. Mercadante, *Anacreonte in Samo*; F. Paer, *Sargino*, *Achille*, *L'intrigo amoroso*; S. Pavasi, *Marc Antonio*, *Il Principe di Taranto*; L. Ricci: *Il nuovo Figaro*, *Il disertore per amore*; G. Rossini, *Il Barbiere di Siviglia*, *Elisabetta Regina d'Inghilterra*, *L'Italiana in Algeri*, *Semiramide*, *L'Assedio di Corinto*, *Tancredi*, *Zelmira*; F. X. Sussmayer, *Der Retter in Gefahr*; I. Umlauff: *Paul et Rosette*; P. Wranitzky, *Waldmadchen*.

Such is the cultural context of the publication, in 1816, of a trascription <sup>5</sup> 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* <sup>6</sup> between the autumn of 1811 and May 13<sup>th</sup>, 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 8<sup>th</sup>, 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 <sup>7</sup> battle. The programme for the evening incuded *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 <sup>8</sup> :

*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 become 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 Gazette:

*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 7<sup>th</sup>). 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 transcriber worked on a manuscript version of the score, or on un-corrected 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 <sup>9</sup>, 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 Schlemmerl [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 <sup>10</sup> 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

ORIGINAL VERSION. Key: A major; 450 measures. Instruments used: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. This is Beethoven's only composition in A major, not only among the symphonies, but also among all of his orchestral works. An initial 62-measure Lento precedes the Vivace; this is the last case in which Beethoven uses a slow introductory movement in a symphony.

TRANSCRIPTION. Key: G major; 450 miss. Instruments used: two oboes, two clarinets, two horns, two bassoons and a double bassoon. 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.

**Revisions:** (oboe: ob., clarinet: cl., horn: hrn., basson: bn., double basson: dbn)

b. 6	2 ob	insert <i>p</i>
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 <i>pp</i>
"	1 hrn, 2 hrn, 2 bn	insert <i>pp</i>
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 <i>ff</i>
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 <i>dim.</i>
"	2 cl	added staccato markings and the sign in the 2nd and 4th beat
"	dbn	eliminated <i>pp</i> from the 3rd beat
b. 23	1 bn, 2 bn	staccato markings added in the 4th beat
"	dbn	insert <i>p</i>
b. 24	2 ob, 2 cl, 1 hrn, 1 bn, 2 bn	little slur markings added
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	slur markings added
b. 29	1 ob	eliminated staccato markings of the 16th notes
b. 30	1 bn	slur marking insert between 1st and 2nd beat
b. 32	2 ob	insert <i>pp</i>
"	1 bn	slur marking insert between 1st and 2nd beat
"	tutti	added <i>cresc.</i>
b. 33	2 bn, dbn	added <i>cresc.</i>
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 <i>fz</i> in the 1st beat
"	2 cl	insert <i>fz</i> in the 3rd beat
b. 40	1 cl, 2 cl	insert <i>ff</i> in the 1st beat and <i>sf</i> in the 3rd beat
"	1 bn, 2 bn, dbn	staccato markings added
b. 41	1 ob	insert <i>dim.</i>
"	1 bn	eliminated <i>p</i> 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 <i>fp</i> to <i>p</i>
"	2 bn, dbn	insert <i>p</i> 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

"	2 ob	little slur marking added between 3rd and 4th beat
b. 46 and 47	2 ob, 2 cl, 1 bn, 2 bn	little slur markings added
b. 47	2 ob	last eighth note 'e' corrected to 'f'
b. 49	2 cl	slur marking added
b. 50	2 cl	slur marking added between 3rd and 4th beat
b. 52	1 hrn, 2 hrn	insert <b>cresc.</b> in the 4th beat
b. 56	1 ob, 1 cl	slur markings eliminated between 1st and 3rd beat
"	1 cl, 2 cl	insert <b>p</b>
b. 56 - 57	1 ob	slur marking added between 3rd and 1st beat
"	1 ob, 1 cl	slur markings eliminated between 1st and 3rd beat
b. 66	1 hrn, 2 hrn	insert <b>p</b>
b. 67	1 ob, 1 bn, 2 bn	insert <b>p</b>
"	2 ob	placed <b>p</b> on the 1st beat (in the 2nd beat in the original version)
b. 67 - 68	1 bn	eliminated slur marking
b. 69	1 cl, 2 cl, 2 bn	eliminated slur markings from the 1st beat
b. 74	2 ob	corrected rhythm (from _____ to _____)
b. 75	1 cl, 1 bn	staccato markings added
b. 83	1 cl	slur marking eliminated on the 1st beat
b. 84	1 bn	the <b>f</b> was present on the last sixteenth note of measure 83
"	2 bn, dbn	insert <b>f</b> on the 1st beat
b. 86 and 87	1 ob, 2 ob, 1 hrn, 2 hrn	insert <b>sf</b> to the palce of <b>f</b>
b. 89	1 ob, 2 ob, 1 cl, 1 bn	eliminated <b>ff</b>
"	1 bn	slur marking added
b. 90	1 ob	staccato markings added
b. 91	1 ob, 1 hrn, 2 hrn	staccato markings added
b. 92	1 ob, 1 hrn, 2 hrn	slur and staccato markings added
b. 93	1 hrn	staccato markings added
b. 94 - 97	1 bn	eliminated staccato markings
b. 98	2 bn, dbn	staccato markings added
b. 99	1 ob, 1 cl	staccato markings added
b. 101	2 ob, 2 bn	added <b>cres.</b> on the 2nd beat
b. 101 - 102	2 ob	slur marking eliminated
b. 115	2 ob, 1 cl, 1 bn, 2 bn, dbn	slur markings added
"	tutti	added <b>cresc.</b>
b. 115 - 116	2 cl	slur marking eliminated
b. 116	1 bn, 2 bn, dbn	insert <b>p</b>
b. 117	2 cl	second b flat added
b. 121	2 bn, dbn	slur markings added in the 1st beat
b. 122	1 ob	slur marking added in the 1st beat
b. 123	dbn	slur marking added in the 1st beat
b. 128	1 bn, 2 bn, dbn	big slur markings added
b. 129	1 ob, 1 cl, 2 cl	big slur markings added
b. 132	1 bn, 2 bn, dbn	added <b>dolce</b>
b. 138	2 cl	added <b>dim.</b>
b. 139	1 cl, 2 cl, 1 bn, 2 bn, dbn	insert <b>p</b>
b. 141	dbn	insert <b>pp</b>
b. 146	1 bn	slur markings added on the first 16th notes
b. 149 - 150	2 bn, dbn	slur markings added
b. 150	1 ob	slur marking added on the 2nd beat
b. 151	1 ob	slur marking added on the 2nd beat
b. 153 and 155	1 ob	corrected rhythm (from _____ to _____)
b. 157	2 ob, 2 cl, 1 bn, 2 bn	added <b>cresc.</b>
b. 162	1 bn	insert a second <b>p</b>
b. 164 and 171	1 ob, 2 ob, 2 bn, dbn	staccato markings added
b. 167	2 ob	staccato markings added
b. 168 and 170	2 ob	insert <b>sf</b>
b. 169	2 bn, dbn	corrected rhythm (from _____ to _____)
b. 177	1 hrn	insert <b>ff</b>
b. 203 and 204	1 bn, 2 bn, dbn	insert little slur markings
b. 204	1 bn	corrected rhythm (from _____ to _____)
b. 207	1 hrn, 2 hrn	insert <b>ff</b>
b. 210 and 211	2 bn, dbn	slur markings eliminated
b. 215 and 216	2 bn, dbn	slur markings added
b. 217	2 ob	insert <b>sf</b>

b. 218	1 ob, 2 ob, 2 cl, 1 hrn, 2 hrn	insert <i>sf</i>
b. 219	1 hrn, 2 hrn, 2 bn, dbn	insert <i>sf</i>
b. 220	2 bn	insert <i>p</i>
b. 222	1 bn	insert <i>pp</i>
b. 223	1 bn	sign added on the 1st beat
b. 224	2 ob, 1 cl	signs added
b. 250	1 hrn, 2 hrn	insert <i>f</i>
b. 257	2 bn	slur marking eliminated between 1st and 2nd beat
b. 267	1 cl, 2 cl, 2 bn, dbn	insert <i>p</i> in the 2nd beat
b. 268	1 bn	insert <i>p</i> 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 <i>sf</i>
b. 292 and 294	1 cl	staccato markings added
b. 300	1 ob	added <b>dolce</b>
b. 301	2 cl	insert <i>p</i>
"	1 hrn, 2 hrn, 1 bn, 2 bn, dbn	insert <i>pp</i>
b. 301 and 303	1 bn, 2 bn	slur markings eliminated
b. 303	1 cl	insert <i>p</i>
b. 304 - 306	1 bn, 2 bn	slur markings eliminated
b. 308	1 ob	insert <i>p</i>
b. 309	1 ob	eliminated <i>pp</i> in the 1st beat
"	dbn	insert <i>pp</i>
b. 310	2 ob	insert <i>p</i>
b. 312	1 cl	converted from <i>pp</i> to <i>p</i>
b. 314	2 cl	insert <i>p</i>
b. 315	1 cl	insert <i>p</i>
b. 316	2 ob	insert <i>p</i>
b. 317	1 ob	insert <i>p</i>
b. 319 - 320	1 ob	eliminated slur marking
b. 326	1 ob, 1 bn	insert <i>p</i>
b. 330	1 hrn	eliminated <i>p</i>
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 <i>pp</i>
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 <b>cresc.</b>
b. 371	2 cl	rhythm corrected (from _____ to _____)
b. 374	2 cl	insert <i>pp</i>
"	1 bn	slur marking added
b. 375	2 ob	slur marking added
"	2 ob, 2 cl, 1 bn, 2 bn, dbn	insert <i>p</i>
b. 377	1 ob, 2 ob, 1 cl	insert <i>sf</i>
b. 378 - 379	2 bn, dbn	insert <i>sf</i>
b. 380	1 ob, 2 ob, 1 cl	insert <i>sf</i>
b. 389	2 cl	slur marking added
b. 393	2 cl	slur marking added in the 2nd beat
b. 399	1 hrn, 2 hrn	slur markings added in the 2nd beat
b. 400	1 ob, 2 ob, 1 cl, 2 cl	insert <i>pp</i>
"	tutti (except dbn)	slur markings added in the 2nd beat
b. 403	1 bn	slur marking added in the 2nd beat
b. 408	1 hrn, 2 hrn	<b>crescendo</b> and <b>diminuendo</b> marking added
b. 410	1 bn	slur marking added in the 1st 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

"	dbn	slur marking added in the 2nd beat
b. 420	1 bn	slur marking added in the 1st beat
b. 423	1 bn	insert <i>ff</i>
b. 430 - 431	2 ob	slur marking added
b. 442	2 ob	staccato markings added
b. 444	2 ob, 1 hrn, 2 hrn	staccato markings added

## II 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 2<sup>nd</sup> 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»<sup>11</sup>. 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 252<sup>bis</sup>.

**Revisions** (oboe: ob., clarinet: cl., horn: hrn., basson: bn., double basson: dbn)

b. 7	2 bn, dbn	staccato markings added
b. 9	2 bn, dbn	staccato markings added
b. 13	2 bn	staccato markings added
b. 14	1 bn	slur marking added
b. 17	2 bn, dbn	staccato markings added
b. 20	1 bn	slur marking added
b. 23	dbn	staccato markings added
b. 24	2 bn	slur marking added
b. 25	dbn	staccato markings added
b. 27 - 28	dbn	staccato markings added
b. 29 - 30	2 bn	staccato markings added
b. 32	2 cl	slur marking added
"	2 bn	staccato markings added
b. 33	2 cl, 2 bn	staccato markings added in the 2nd beat
b. 36	2 cl	slur marking added
b. 40	2 cl	slur marking added
b. 48	2 cl	slur marking added
b. 51	2 bn, dbn	insert <i>p</i>
b. 62	1 cl	slur marking added
b. 76 - 78	1 hrn, 2 hrn	slur markings added
b. 80	1 hrn, 2 hrn	slur markings added
b. 81	1 ob	slur marking added
b. 83	1 ob, 1 cl	slur markings eliminated between 1st and 2nd beat
b. 83 - 84	1 ob, 1 cl	big slur markings added
b. 84 - 86	1 hrn 2 hrn	slur markings added
b. 90	1 bn	little slur marking added
b. 91	1 ob	slur marking eliminated between 1st and 2nd beat
b. 91 - 92	1 ob	slur marking added
b. 92 - 97	1 bn	little slur marking added
b. 93	1 ob	sign added to 'b'
b. 94	2 ob, 1 hrn	slur markings added
b. 96	2 ob, 1 hrn, 2 hrn	slur markings added
b. 98	tutti	insert <i>p</i>
b. 99	tutti	insert <b>ten.</b>
"	2 cl, 1 hrn, 2 hrn, 1 bn, 2 bn	staccato markings eliminated in the 2nd beat
b. 102	1 ob	slur marking eliminated between 1st and 2nd beat

"	2 cl	insert <i>p</i>
b. 102 - 103	1 ob	big slur marking added
b. 104 - 106	1 ob	big slur marking added
b. 104 - 109	2 ob, 2 cl	big slur markings added
b. 101	2 bn, dbn	eliminated staccato markings in the 2nd beat
b. 108 - 109	1 bn	the two slur markings have been united
b. 110 - 111	1 ob, 2 ob, 1 bn	slur markings added
b. 112 - 113	1 ob, 2 ob, 1 bn	slur markings added
b. 114	dbn	slur marking added
b. 114 - 115	1 ob, 2 ob	slur markings added
b. 115	1 hrn, 2 hrn	insert <i>p</i>
b. 115 - 116	1 hrn, 2 hrn	slur markings eliminated
b. 123	1 hrn, 2 hrn	insert <i>p</i>
b. 124	1 hrn, 2 hrn	slur markings added
b. 126	1 ob, 1 hrn, 2 hrn	slur markings added
b. 128	1 bn	slur marking added
b. 130	1 ob, 2 ob	slur markings added
b. 132 - 134	1 ob	slur marking added between 1st and 2nd beat
b. 136	1 cl	slur marking added
b. 142 - 143	1 cl	slur marking eliminated
b. 144	1 ob, 1 bn	insert <i>f</i>
b. 148	2 bn	insert <i>ff</i>
b. 149	tutti	staccato markings added
b. 150	1 cl	insert <i>p</i>
b. 151	2 bn	insert <i>p</i>
b. 158	1 ob	slur marking added
b. 166	1 ob	slur marking added
b. 174	1 hrn	insert <i>p</i>
b. 183	1 cl	insert <i>p</i>
"	1 hrn, 2 hrn	insert <i>pp</i>
b. 188	1 cl	added <b>simile</b>
b. 191	1 bn	insert <i>pp</i>
b. 192	2 bn, dbn	staccato markings added
b. 195	2 bn, dbn	staccato markings added
b. 196	2 bn, dbn	added <b>simile</b>
b. 202	1 cl	insert <i>p</i>
"	2 cl	insert <i>pp</i>
b. 203	2 cl	added <b>simile</b>
b. 204	1 cl	insert <i>pp</i>
"	2 cl	insert <i>p</i>
b. 205	1 cl	added <b>simile</b>
b. 206	2 bn, dbn	insert <i>p</i> and added staccato markings
b. 207	1 bn	added <b>simile</b>
"	2 bn, dbn	slur markings added
b. 208	2 bn, dbn	added <b>simile</b>
b. 209	1 ob	staccato markings added
b. 210	2 ob	insert <i>pp</i>
b. 213	1 cl	slur marking eliminated from the 1st beat
"	2 ob, 1 cl	eliminated staccato markings of the 2nd beat
"	2 cl	slur marking eliminated between 1st and 2nd beat
b. 214	dbn	staccato markings added
b. 216 and 218	2 bn, dbn	staccato markings added
b. 219	2 hrn, 1 bn	slur markings added
b. 222	1 cl	staccato markings added
"	2 cl, 2 hrn, 2 bn, dbn	added <b>ten.</b>
b. 224	2 cl	staccato markings added
"	1 bn, 2 bn, dbn	insert <i>p</i>
b. 225	1 ob	slur marking eliminated between 1st and 2nd beat
b. 225 - 226	1 ob	big slur marking added
b. 226 - 228	1 ob	big slur marking added
b. 228 - 232	2 cl	big slur marking added
b. 232 - 233	2 cl	eliminated slur marking
b. 233	1 bn	eliminated slur marking between 1st and 2nd beat
b. 240	tutti	added <b>dim.</b>

b. 241 - 242	2 cl	slur marking added
b. 243	1 ob	staccato markings added
b. 244	2 ob	slur marking added
b. 245 - 246	1 ob, 2 ob	slur markings added
b. 247	1 hrn, 2 hrn	staccato markings added
"	1 bn	insert <b>ff</b>
b. 249	1 cl, 2 cl, 2 bn, dbn	staccato markings added
b. 251	1 hrn, 2 hrn	staccato markings added
b. 252 bis	1 cl, 2 cl, 1 bn, 2 bn, dbn	measure reconstructed
b. 253	2 ob	insert <b>p</b>
"	2 cl	added <b>ten.</b>
b. 254	1 ob, 2 ob, 1 cl	insert <b>pp ten.</b> and added staccato markings
"	2 bn, dbn	insert <b>p</b>
b. 255 - 258	1 bn, 2 bn, dbn	staccato markings added
b. 256 - 257	2 ob, 1 cl, 2 cl	slur markings added
b. 259	1 hrn, 1 bn, 2 bn	slur markings added
b. 260	1 cl, 2 cl	staccato markings added
b. 262	1 ob, 2 ob	slur markings added
"	2 cl	insert <b>pp</b>
b. 262 - 265	1 bn, 2 bn, dbn	staccato markings added
b. 264	1 cl, 2 cl	staccato and slur markings added
b. 265	1 cl, 2 cl	staccato and slur markings added
b. 266	1 hrn, 2 hrn	insert <b>pp</b> , staccato and slur markings added
b. 267	1 hrn, 2 hrn	slur markings added
b. 268	1 cl, 2 cl, 1 bn, 2 bn, dbn	staccato markings added
b. 270	tutti	insert <b>pp</b>
"	1 bn, 2 bn	insert <b>pp</b>
b. 272	2 bn, dbn	staccato markings added
b. 274	2 cl	staccato markings added

### III movement: **Presto – Presto meno assai – Presto**

ORIGINAL VERSION. Key: F major; 653 measures. In his notes, Beethoven <sup>12</sup> 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 timbric 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:

	A	B (Trio I°)	A	B <sup>1</sup> (Trio II°)	A <sup>1</sup>	CODA
bar n°	149	236	409	496	641	

TRANSCRIPTION: Key: F major; 417 measures. The transcriber omits the reprise B<sup>1</sup> (Trio II) and A<sup>1</sup> (Presto), thus reducing the composition to the following:

	A	B (Trio I°)	A	CODA
bar n°		149	236	405

**Revisions** (oboe: ob., clarinet: cl., horn: hrn., basson: bn., double basson: dbn)

Beginning	1 cl	insert <b>f</b> (replacing <b>sf</b> existing)
b. 3	2 hrn, 2 bn	insert <b>p</b>
"	dbn	anticipated <b>p</b> on the 3rd beat (located in measure 349 in the original)
b. 11	1 bn	staccato markings added
b. 13	1 bn, dbn	staccato markings added



b. 16	2 cl	insert <i>sf</i>
b. 17	1 ob	insert <i>f</i>
b. 24	2 bn	insert <i>f</i>
b. 25	2 bn	insert <i>sf</i>
b. 43	1 hrn	insert <i>ff</i> in the 3rd beat
"	2 bn, dbn	eliminated slur markings
b. 53	2 ob, 1 cl	eliminated <i>pp</i>
b. 59	1 hrn, 2 hrn	insert <i>ff</i> in the 3rd beat
"	2 bn, dbn	eliminated slur markings
b. 63	2 cl	staccato markings added
b. 64	1 ob	added <b>dolce</b>
b. 65	1 ob	staccato markings added
b. 69	2 cl	eliminated staccato markings
b. 74	1 cl	insert <i>p</i>
b. 78 - 79	1 ob	staccato markings added
b. 82	1 hrn	insert <i>p</i>
b. 84	2 cl	insert <i>p</i>
b. 84 - 86	1 bn, 2 bn, dbn	staccato markings added
b. 85	2 hrn	insert <i>p</i>
b. 86	1 cl	insert <i>p</i>
b. 88	1 ob, 2 ob	eliminated slur markings
"	1 hrn	added <i>f</i> in the 3rd beat
b. 93	1 ob	staccato markings added
b. 101	1 bn	staccato markings added
b. 102	2 ob	staccato markings added
b. 109	1 ob, 2 ob	insert <i>p</i>
b. 110	1 cl	eliminated slur marking
b. 113	1 ob, 2 ob	insert <i>f</i> (replacing <i>cresc.</i> existing)
"	1 cl	insert <i>f</i> (replacing <i>sf</i> existing)
"	2 bn, dbn	insert <i>f</i> (replacing <i>ff</i> existing)
b. 114	2 ob	insert <i>sf</i>
b. 116	2 ob	insert <i>sf</i>
b. 118	2 ob	insert <i>p</i>
"	1 cl, 2 cl	eliminated <i>p</i> existing
b. 121	1 cl, 2 cl, 1 bn, 2 bn, dbn	added <b>cresc.</b>
b. 122	1 ob, 2 ob, 1 hrn, 2 hrn	added <b>cresc.</b>
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 <i>sf</i>
b. 140	1 cl	staccato markings added in the 3rd beat
b. 141 - 142	2 ob	insert <i>sf</i>
b. 145	2 cl, dbn	insert <i>ff</i>
b. 148	1 bn, 2 bn	corrected rhythm (from _____ to _____)
rit. 2 <sup>a</sup> volta	2 ob, dbn	insert <i>diminuendo</i> marking
<b>Trio - Presto meno assai</b>		
b. 149 - 150	2 bn, dbn	insert <i>crescendo</i> and <i>diminuendo</i> marking
b. 151 - 152	2 bn, dbn	insert <i>crescendo</i> and <i>diminuendo</i> marking
b. 161 - 162	1 bn	slur marking added
b. 165 - 166	dbn	insert <i>crescendo</i> and <i>diminuendo</i> marking
b. 166	1 bn	insert <i>p</i>
b. 167 - 168	1 cl, dbn	added <i>crescendo</i> and <i>diminuendo</i> marking
b. 181	tutti	insert <i>p</i>
b. 186 - 187	2 ob	eliminated slur marking
b. 189	1 ob	slur marking added
b. 199	1 ob, 2 ob	anticipated <b>cresc.</b>
b. 203	dbn	added <b>cresc.</b>
b. 206	2 bn	eliminated slur marking
b. 211 - 212	1 ob	slur and staccato markings added
b. 212	2 hrn	staccato markings added
b. 222	1 hrn	insert <i>fp</i>
b. 223	2 hrn	insert <i>p</i>

b. 235	1 bn, 2 bn, dbn	insert <i>pp</i>
<b>Presto</b>		
b. 239	dbn	anticipated <i>p</i>
b. 247 - 249	1 bn	staccato markings added
b. 252	2 cl, 1 bn	insert <i>sf</i>
b. 253	2 hrn	insert <i>f</i> in the 2nd beat
b. 258 - 261	1 bn	staccato markings added
b. 260	2 bn, dbn	staccato markings added
b. 265	1 cl, 2 cl, 1 bn, 2 bn, dbn	eliminated <i>p</i> existing
b. 273	1 cl, 2 cl	added <b>cresc.</b>
"	1 bn, dbn	<b>cresc.</b> and staccato markings added
b. 275	2 bn, dbn	insert <i>sf</i>
b. 276	2 ob, 2 cl, dbn	insert <i>sf</i>
b. 277 - 278	1 ob, 2 ob	eliminated slur markings
"	2 hrn	insert <i>f</i>
b. 279 - 280	1 ob, 2 ob	eliminated slur markings
b. 281 - 282	1 ob	eliminated slur marking
b. 282	2 ob	staccato markings added
b. 282 - 284	1 bn	staccato markings added
b. 284	2 bn	insert <i>f</i>
b. 291	1 cl	added diesis
b. 303	2 bn, dbn	eliminated slur markings
b. 304	2 ob	insert <i>p</i>
b. 313	2 ob, 1 cl	eliminat <i>pp</i> existing
b. 317	1 cl	insert <i>pp</i>
b. 319	2 bn, dbn	eliminated slur markings
b. 320	2 cl	insert <i>p</i>
b. 325	1 ob	staccato markings added
b. 338 - 341	1 ob, 1 cl	staccato markings added
b. 342	1 hrn	insert <i>p</i>
b. 344	2 cl	insert <i>p</i>
"	dbn	staccato markings added
b. 345	2 hrn	insert <i>p</i>
b. 348	1 hrn	insert <i>f</i>
"	1 bn, 2 bn, dbn	anticipated <i>p</i> (located in measure 349 in the original version)
b. 357 - 358	1 bn	slur marking added
b. 358	2 bn, dbn	staccato markings added
b. 361	1 bn	staccato markings added
b. 369	1 ob, 2 ob	insert <i>p</i>
"	2 cl	staccato markings added
b. 373	2 bn, dbn	insert <i>f</i> (replacing <i>ff</i> existing)
b. 373 - 374	1 ob, 2 ob	eliminated <i>crescendo</i> and <i>diminuendo</i> existing
b. 374	2 ob	insert <i>sf</i>
b. 375 - 376	2 ob	insert <i>sf</i>
b. 378	1 cl, 2 cl, 1 bn, 2 bn	eliminated <i>p</i> existing
b. 386	1 ob	staccato markings added
b. 397	2 bn, dbn	insert <i>sf</i>
b. 400	1 cl	insert <i>sf</i>
b. 401	1 hrn, 2 hrn	insert <i>sf</i>
b. 402	2 ob	insert <i>sf</i>
"	dbn	insert <i>sf</i> (replacing <i>f</i> existing)
b. 403 and 404	2 ob, 2 cl	insert <i>sf</i>

#### 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:

	ESPOSIZIONE	SVILUPPO	RIPRESA
bar n°		126	225

TRANSCRIPTION. Key: G major; 361 measures. The transcriber omits the entire development section, thus reducing the structure of this movement to the following:

	ESPOSIZIONE	RIPRESA
bar n°		126

**Revisions** (oboe: ob., clarinet: cl., horn: hrn., basson: bn., double basson: dbn)

b. 8	1 cl	insert <i>sf</i>
b. 9	1 cl	staccato markings added
b. 10	1 hrn	insert <i>sf</i>
b. 13	1 cl, 2 bn	insert <i>sf</i>
"	1 bn	slur marking added
b. 13 - 14	2 ob, 1 bn	slur markings added
b. 14	1 cl, 2 cl, 2 bn	insert <i>sf</i>
b. 14 - 15	2 ob	slur marking added
b. 15	2 cl, 2 bn	insert <i>sf</i>
b. 15 - 16	1 bn	slur marking added
b. 16	1 cl, 2 bn, dbn	insert <i>sf</i>
b. 16 - 17	1 bn	slur marking added
b. 17	1 cl	placed <i>sf</i> in the 2nd beat (in the 1st beat in the original version)
"	2 bn	insert <i>sf</i>
b. 19 - 20	2 hrn	slur marking added
b. 2 <sup>a</sup> volta	1 ob, 2 ob, 2 cl,	slur markings added
"	1 hrn, 2 hrn, 2 bn, dbn	slur markings added
b. 32 - 35	1 bn	staccato markings added
b. 37	1 cl	eliminated <i>p</i> existing
"	2 bn, dbn	insert <i>p</i>
b. 38	1 bn	the two slur markings existing have been united
b. 49 - 51	1 cl, 2 cl	big slur markings added
b. 51	1 bn	slur marking added between 1st and 2nd beat
b. 51 - 52	1 ob, 1 hrn, 2 hrn	slur markings added
b. 62	1 ob, 2 ob, 1 hrn	insert <i>sf</i>
b. 63	2 cl, 2 bn	insert <i>p</i>
b. 66	1 ob	insert <i>f</i> (replacing <i>sf</i> existing)
"	tutti	insert <i>f</i>
b. 67	1 bn, 2 bn	insert <i>p</i>
"	1 cl	rhythm corrected (from _____ to _____)
b. 68	dbn	insert <i>p</i>
b. 70	dbn	added <b>dim.</b>
b. 75	1 cl	insert <i>p</i>
b. 77	1 hrn	insert <i>f</i>
b. 79	2 ob, 2 bn	insert <i>p</i>
b. 83 - 84	1 cl	slur marking added
b. 84	2 hrn	insert <i>f</i> (replacing <i>sf</i> existing)
"	dbn	insert <i>f</i>
b. 85	2 hrn	insert <i>f</i> (replacing <i>sf</i> existing)
"	dbn	insert <i>f</i>
b. 88	1 cl, 1 bn	insert <i>p</i>
b. 89	2 ob, dbn	insert <i>p</i>
b. 93	2 cl	the notes 'f', 'e' and 'b' have been changed to 'f', 'd' and 'b'
b. 94	2 bn, dbn	added bequadro
b. 95	1 bn	slur marking added between 1st and 2nd beat
b. 97	1 hrn	insert <i>p</i>

b. 99	2 cl	added bequadro
b. 104	1 hrn	added <i>ff</i>
b. 105	1 bn	added diesis
b. 114	2 cl	staccato markings added
b. 116	1 cl	staccato markings added
"	2 cl	insert <i>sf</i>
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
b. 150	2 ob, 2 cl	insert <i>p</i>
"	1 cl	eliminated <i>p</i> existing
"	2 bn, dbn	insert <i>p</i>
b. 151	1 bn	insert <i>p</i>
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 <i>p</i>
b. 161	1 cl	staccato markings added
b. 165	1 hrn, 2 hrn	insert <i>f</i>
b. 178 - 179	1 ob	slur marking added
b. 179	2 ob, 1 cl, 1 bn	insert <i>sf</i>
b. 180	1 bn	insert <i>p</i>
b. 186	2 ob	insert <i>p</i>
b. 187	1 cl	insert <i>p</i>
"	2 cl, 1 hrn, 2 hrn	insert <i>sf</i>
b. 189	2 hrn	insert <i>sf</i>
"	1 bn	insert <i>sf</i> (replacing <i>p</i> existing)
b. 190	1 bn	insert <i>sf</i>
b. 191	1 hrn	insert <i>p</i>
b. 196 - 197	1 cl	slur marking added
b. 197	1 hrn	insert <i>sf</i>
b. 198	1 hrn	insert <i>sf</i>
b. 199	1 hrn	insert <i>sf</i>
b. 200	1 hrn, 2 hrn, dbn	insert <i>sf</i>
b. 202 - 203	2 bn, dbn	slur markings added
b. 204	1 cl	eliminated <i>p</i> existing
"	1 hrn, 2 hrn	insert <i>p</i>
b. 211	1 bn	sixteenth note rest added
b. 220 - 221	1 hrn	eliminated slur marking
b. 226	2 ob, 2 bn	insert <i>sf</i>
b. 228	1 ob, 2 ob, 1 cl, 2 cl	eliminated <i>ff</i>
b. 230	1 bn	insert <i>sf</i>
b. 231	2 ob	insert <i>sf</i>
b. 232	tutti	insert <i>sf</i>
b. 233	tutti (except dbn)	insert <i>sf</i>
"	dbn	insert <i>sf</i> (replacing <i>f</i> existing)
b. 234	tutti	insert <i>sf</i>
b. 236	1 bn	the two slur markings have been united
b. 239 - 240	2 cl	insert <i>sf</i>
b. 241	2 cl, 1 bn	insert <i>sf</i>
b. 251	tutti (except 1 cl)	insert <i>p</i>
b. 254	1 bn	slur marking added between 1st and 2nd beat
b. 256	1 hrn	insert <i>p</i>
b. 257	2 cl	slur marking added
"	1 bn	insert <i>p</i>
b. 260	1 hrn, 2 hrn	insert <i>p</i>
b. 272 - 273	2 bn, dbn	slur markings added
b. 275	1 hrn, 2 hrn	insert <i>p</i>
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 <i>sf</i>
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 <i>sf</i>
b. 319 - 320	2 ob	slur marking added
b. 321	2 cl, 2 hrn, 1 bn, dbn	insert <i>p</i>
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 <i>sf</i>
b. 345	1 bn	insert <i>sf</i>

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 timbric 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:

1 **Roger Heller**, *Fidelio fur neunstimmige Harmonie*, «Music and Letters», III, luglio 1972, pp. 242-253.

The wind-instrument parts for Beethoven's *Fidelio*, transcribed by W. Sedlak, ed. Artaria, 1815, are kept at the Wiener Stadt Archiv - cod. M 12355/70. Sedlak's original manuscript is lost.

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

3 **Bruce Haynes**, *Catalogue of Chamber Music for the Oboe 1654-1825*, 4<sup>th</sup> Edition Revised and Corrected 1980, pp. 45 - 48.

4 **David Whitwell**, *The incredible Octet Scholl*, «Instrumentalist Magazine», XXIV, 1969/70, nn. 3 - 7, pp. 38 - 40.

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, Munchen, pp. 256 - 260, lett. a.

7 **E. Forbes**, *Malzel and Wellington's Victory – concert of december 8 and 12*, in *Thayer's life of Beethoven*, Ed. Princetown U.P. , p. 549.

8 **Alfredo Colombani**, *Le nove sinfonie di Beethoven*, F.lli Bocca Editori, Milano, 3<sup>a</sup> ed. 1896, p. 274.

9 **D. Johnson - A. Tyson**, *La ricostruzione dei quaderni di schizzi di Beethoven*, and D. Johnson, *Gli studiosi di Beethoven e l'interpretazione degli schizzi* in the volume *Beethoven*, G. Pestelli, Il Mulino, pp. 343 and 367.

10 The original score was used for comparison with the transcription. L. van Beethoven, *Symphony n° 7 – Score*, Braunschweig 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.*