Ludwig van Beethoven

Sonata in C Minor, Op. 13

(Sonata Pathétique)

1st Movement

For Orchestra

Arranged by **Anton Bruckner** (exposition)

Completed by Dirk Schneiderheinze

TRANSPOSED SCORE

Sonata in C Minor, Op. 13

1st Movement (For Orchestra)

Duration - *circa* 9:30 (7:30 w/o repeat)

INSTRUMENTATION

2 Flutes, 2 Oboes, 2 Clarinets in B♭, 2 Bassoons

2 Basso Horns in B♭, 2 Trumpets in C, 3 Trombones

Timpani (C, G), Strings

Notes

The orchestration of Ludwig van Beethoven's Pathétique piano sonata (1st Movement exposition) by Anton Bruckner was made in the Kitzler study book, acquired in 2015 by the Austrian National Library from a private collection. Since the acquisition and release of the manuscript facsimile to the public domain, it is now possible to publish and perform this work.

Bars 1-132 of the score contains Bruckner's original orchestration. The autograph contains corrections and alterations, and this score incorporates these without indication.

It is suggested that the last crochet rest in *Bar* 8 of the introduction be shortened to roughly a quaver as the solo passages suggest an *ad libitum* tempo, i.e.

The notation for the mordents above the octaves for the Clarinets in *Bars* 57-58 (and typical in the second subject) are written according to the original autograph. Although it is not explicitly implied, it is musically logical that the mordent be played by both clarinets in unison. As the mordents are doubled (both in the clarinets and flutes), they should follow strict timing as follows:

The addition of quaver notes in *Bars* 93-101 and 105-113 in the lower strings have been made to facilitate execution (indicated by brackets). Note that other articulations and expression markings not obviously implied in the autograph are also bracketed.

It is not explicitly written in Beethoven's autograph where the repeat in *Bar* 312 is to be played from. It is unlikely, however, that it would also include the *Grave*. To avoid any ambiguity in this matter, the repeat may be omitted entirely without any significant loss of musical form.

In *Bars* 303 and 317, it should be noticed that the first minum is not marked as staccato. To highlight this, a tenuto articulation was considered, but it should not be interpreted as such either.

Tempo markings have been added; however they are not present in the original autograph of either Bruckner or Beethoven. The original tempo markings of Beethoven have been ambiguous as to whether they apply to crotchet or minum beats. As this section has been marked as *alla breve*, it is probable that they apply to the minum, which leads to a quicker and more musically satisfactory tempo. For this orchestral arrangement, the *Allegro di molto e con brio* should be interpreted as fast as possible for an orchestral performance, given the difficulties of several transition sections. The coda, however, could be performed at a faster tempo with good effect.

DIRK SCHNEIDERHEINZE

CONDUCTOR

Ludwig van Beethoven

Sonata in C Minor, Op. 13

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TRANSPOSED SCORE

Arranged by **Anton Bruckner** (exposition)
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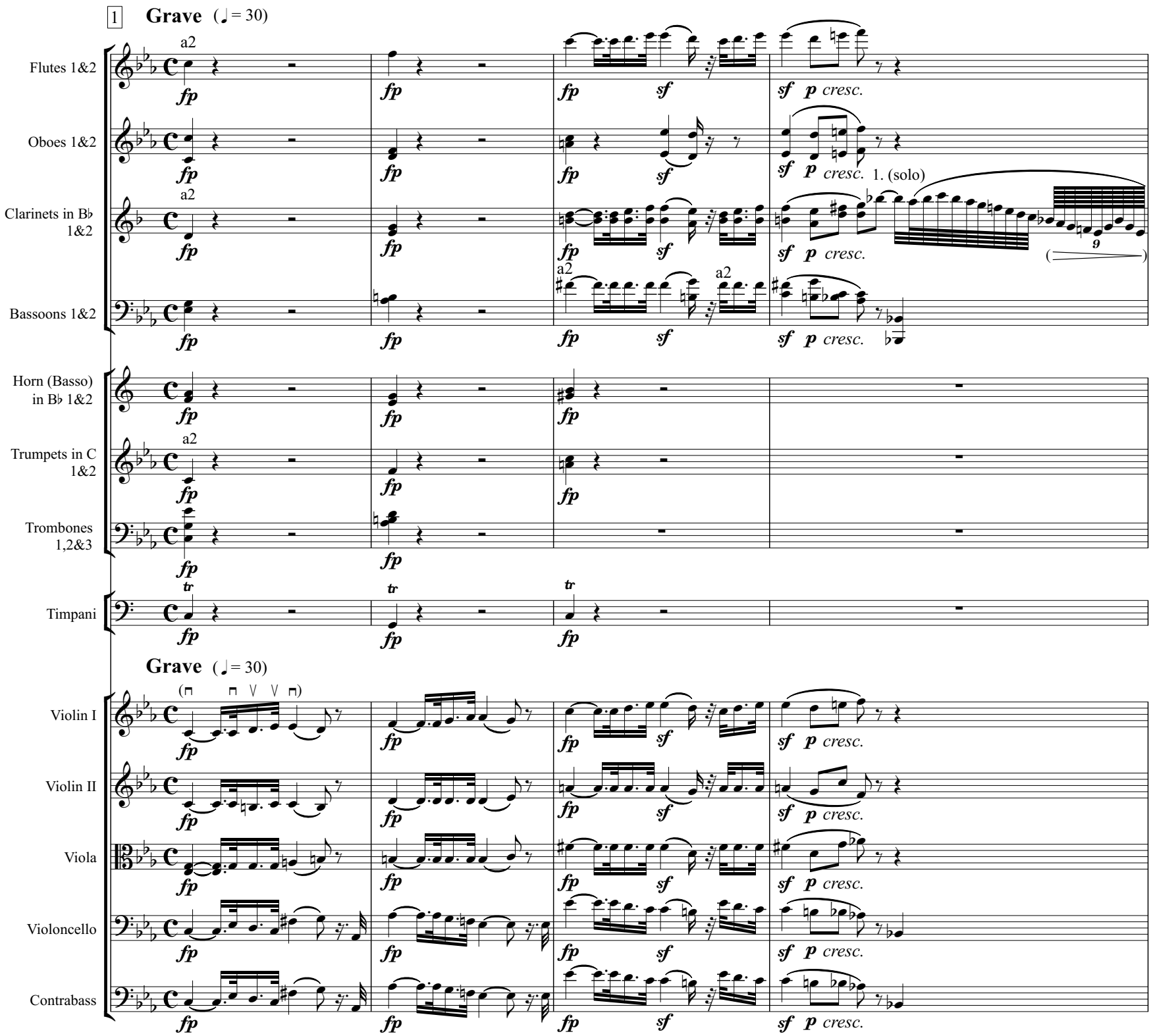

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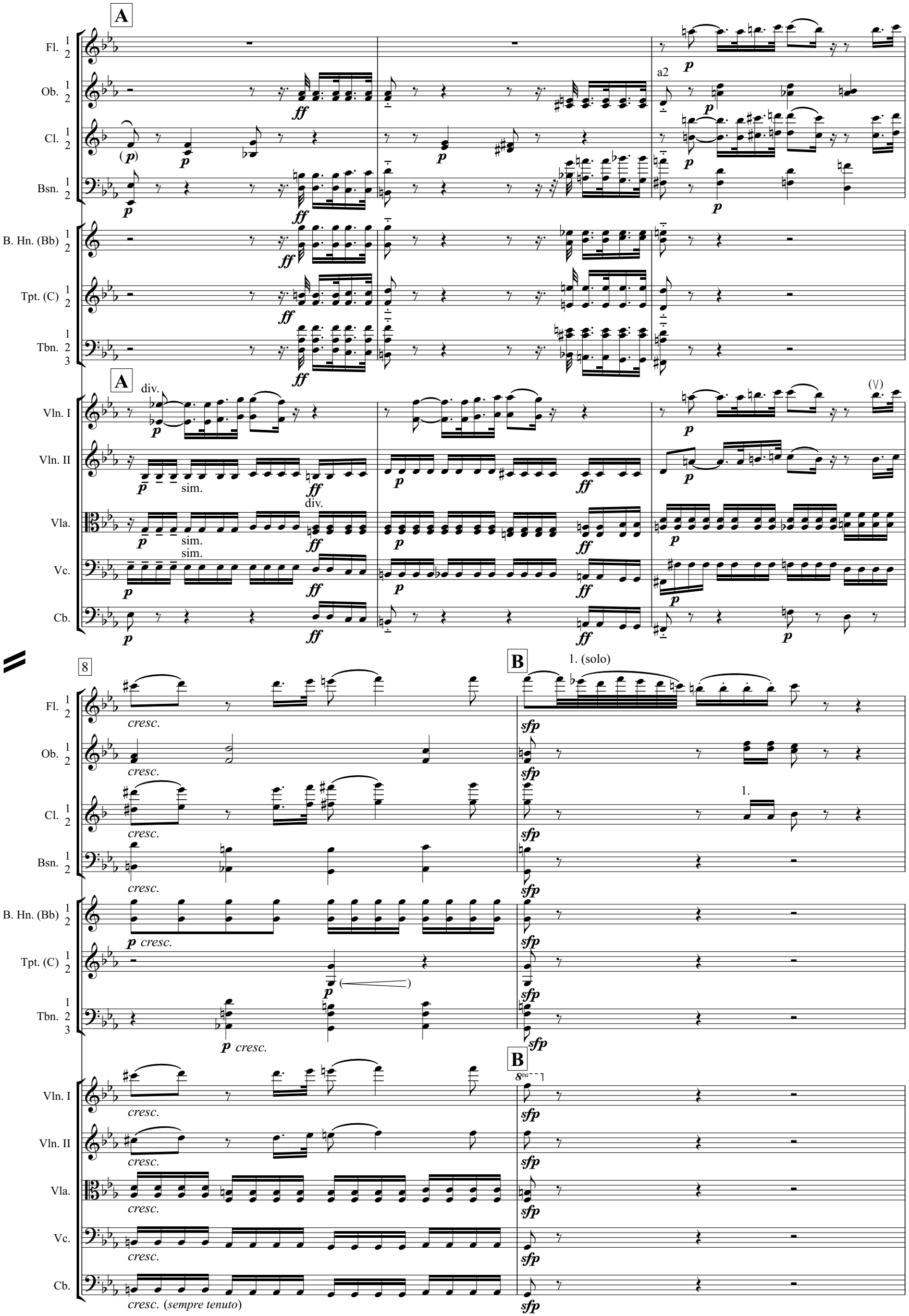

A
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
a2
A
div.
Vln. I
Vln. II
sim.
Vla.
div.
sim.
sim.
Vc.
Cb.
8
B
1. (solo)
cresc.
1.
p cresc.
p cresc.
B
8va
cresc. (sempre tenuto)

10

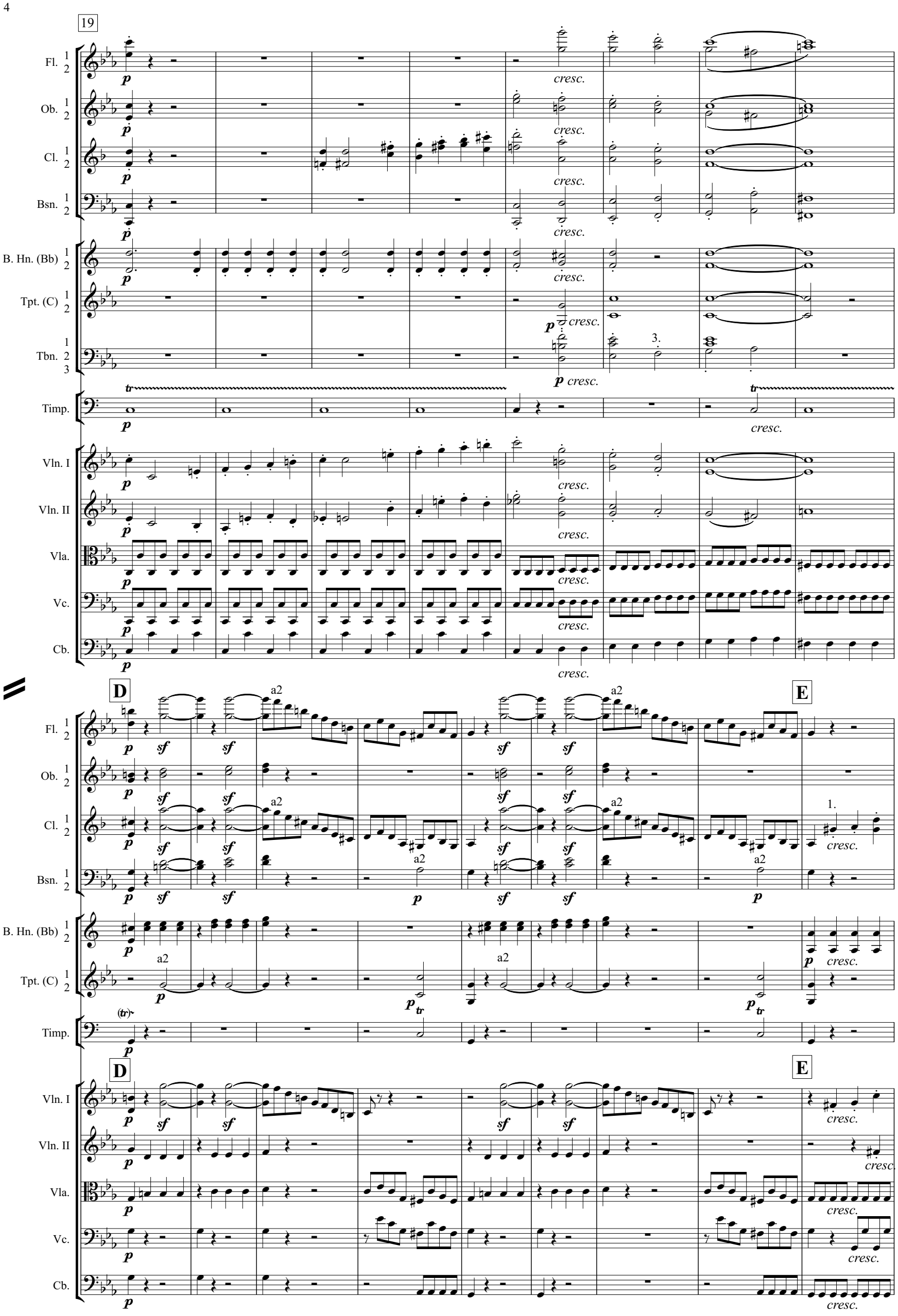
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

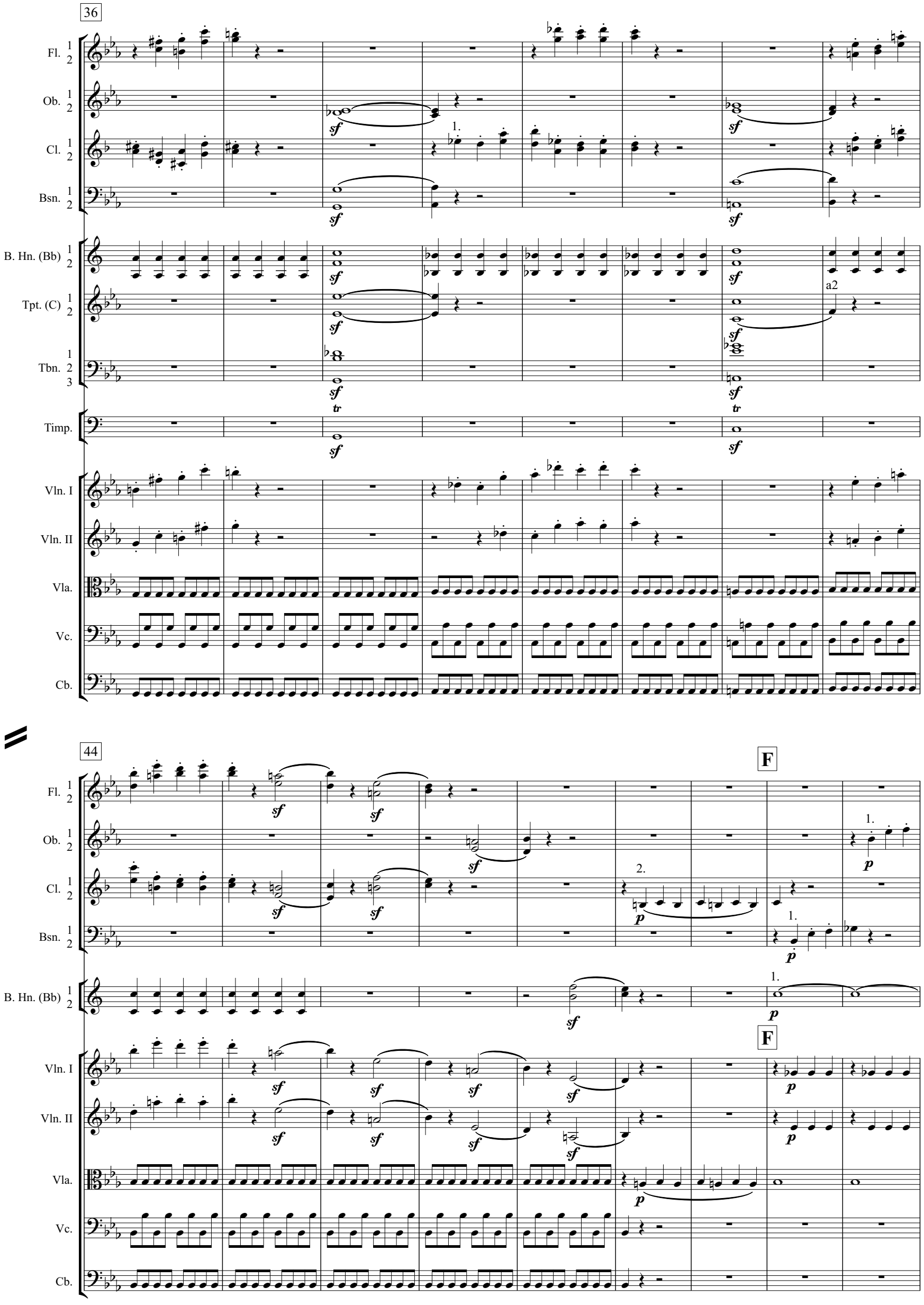
(solo)

Attacca subito il' Allegro

C **Allegro di molto e con brio** (♩= 130)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


19
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
cresc.
3.
tr
D
E
a2
sf
1.
(tr)


36
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sf
1.
a2
tr
44
F
p
2.

53

Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Vln. I
Vln. II
Vla.

63

G

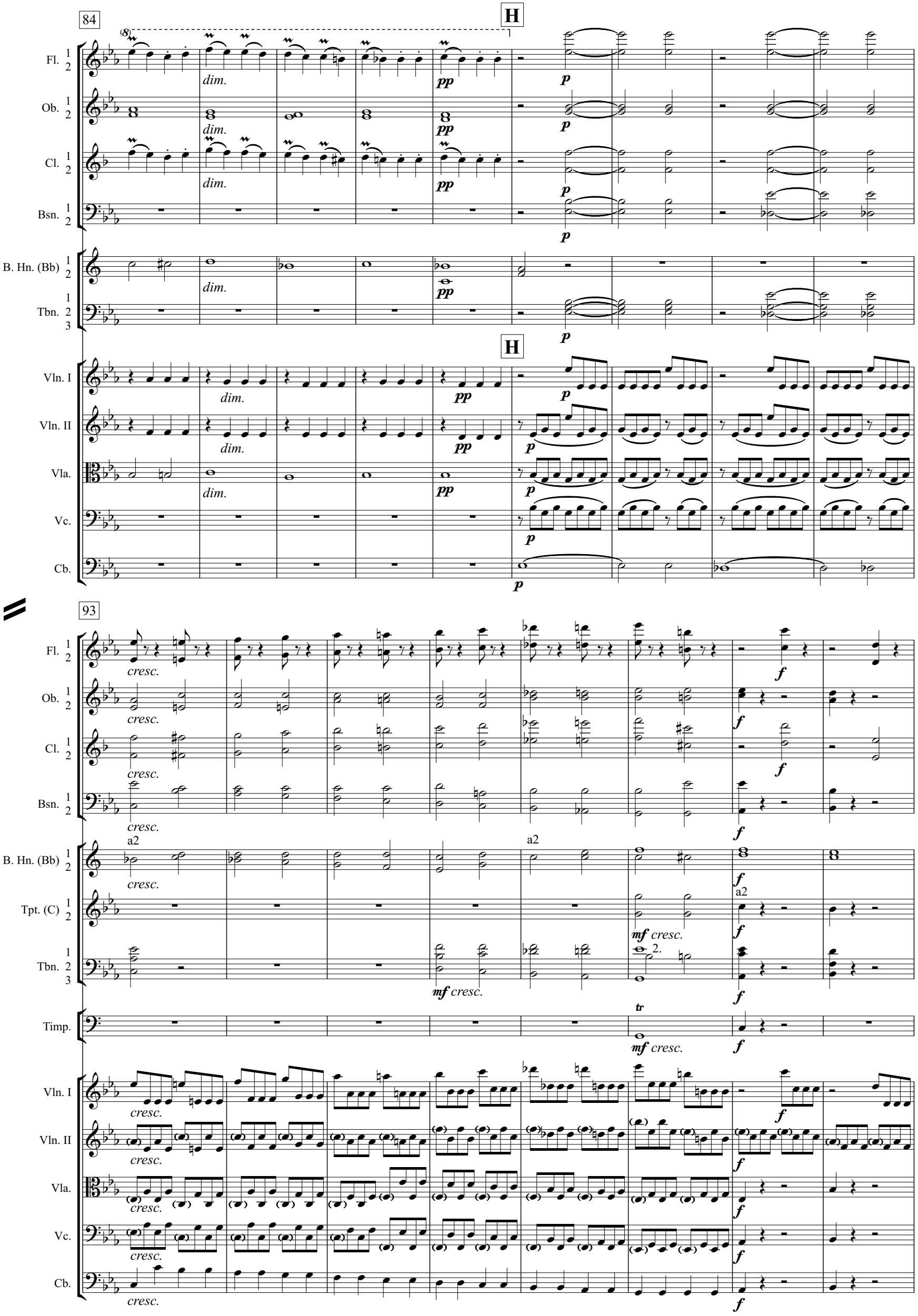
8va

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Vln. I
Vln. II
Vla.

73

(8)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Vln. I
Vln. II
Vla.


84
H
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tbn. 1 2 3
Vln. I
Vln. II
Vla.
Vc.
Cb.
dim.
pp
p
93
cresc.
f
a2
Tpt. (C) 1 2
Timp.
mf cresc.
2.
tr

101

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tbn. 1 2 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

p cresc. mf cresc.

109

I

1.

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

tr

f p mf cresc.

117

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p cresc. *cresc.* a2 *f* *tr* (V) (⊓) (⊓) div.

125

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

poco rit. 1. 2. a2 *ff* *tr*

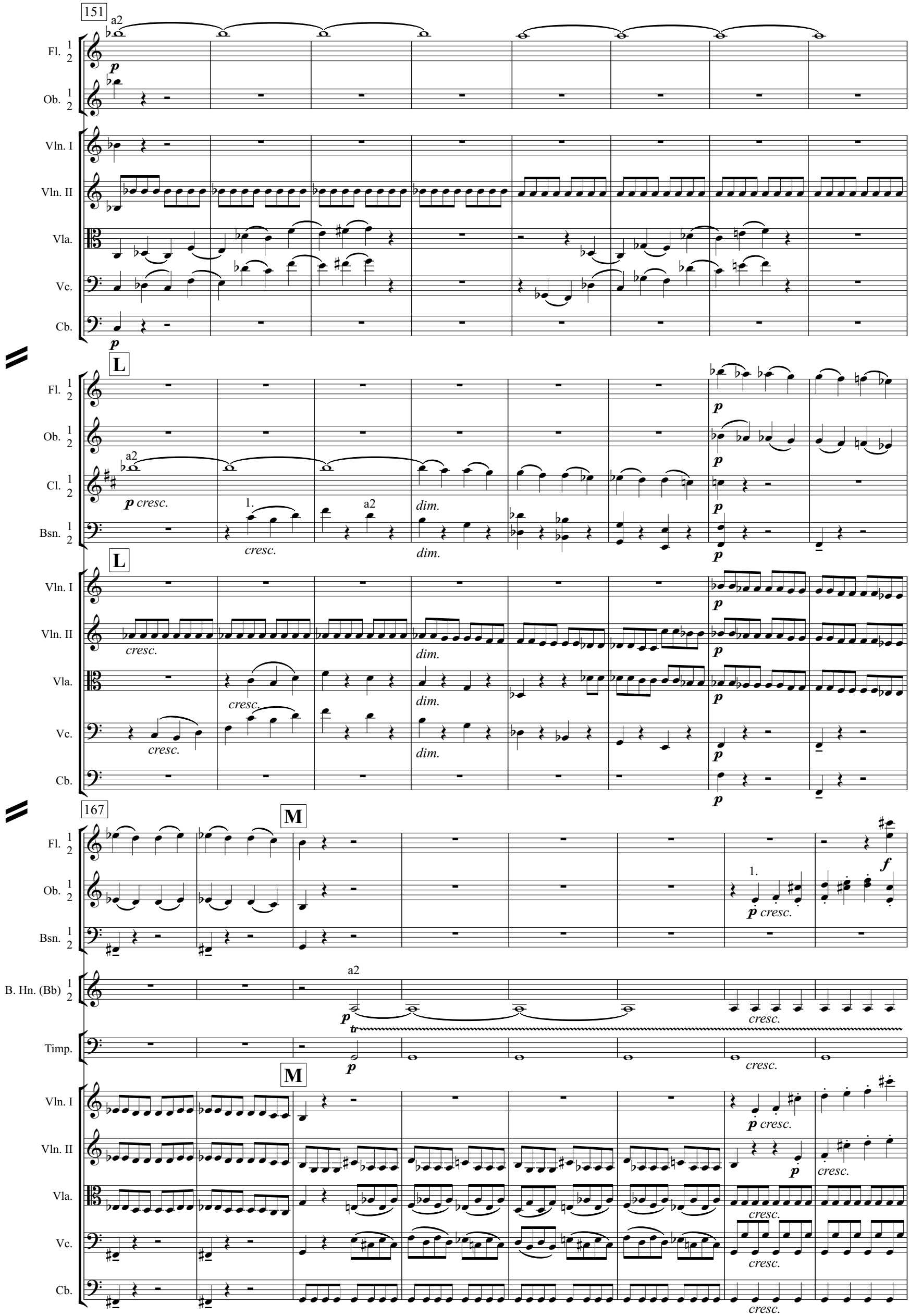
J

K Allegro molto e con brio

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

141

attacca subito


151
a2
Fl. 1 2
Ob. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
L
Cl. 1 2
Bsn. 1 2
p cresc.
1.
a2
cresc.
dim.
167
M
B. Hn. (Bb) 1 2
Timp.
tr
f

175

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

183

N

192

O

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

1.

B. Hn. (Bb) 1 2

Timp.

O

Vln. I

Vln. II

Vla.

Vc.

Cb.

199

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

1.

B. Hn. (Bb) 1 2

Tpt. (C) 1 2

Tbn. 1 2 3

3.

3.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

207

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(tr)

p cresc.

215

P

224

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Vln. I
Vln. II
Vla.

234

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Vln. I
Vln. II
Vla.

244

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Vln. I
Vln. II
Vla.

Q

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

B. Hn. (Bb) 1 2

Tpt. (C) 1 2

Tbn. 1 2 3

Q

Vln. I

Vln. II

Vla.

Vc.

Cb.

263

Timp.

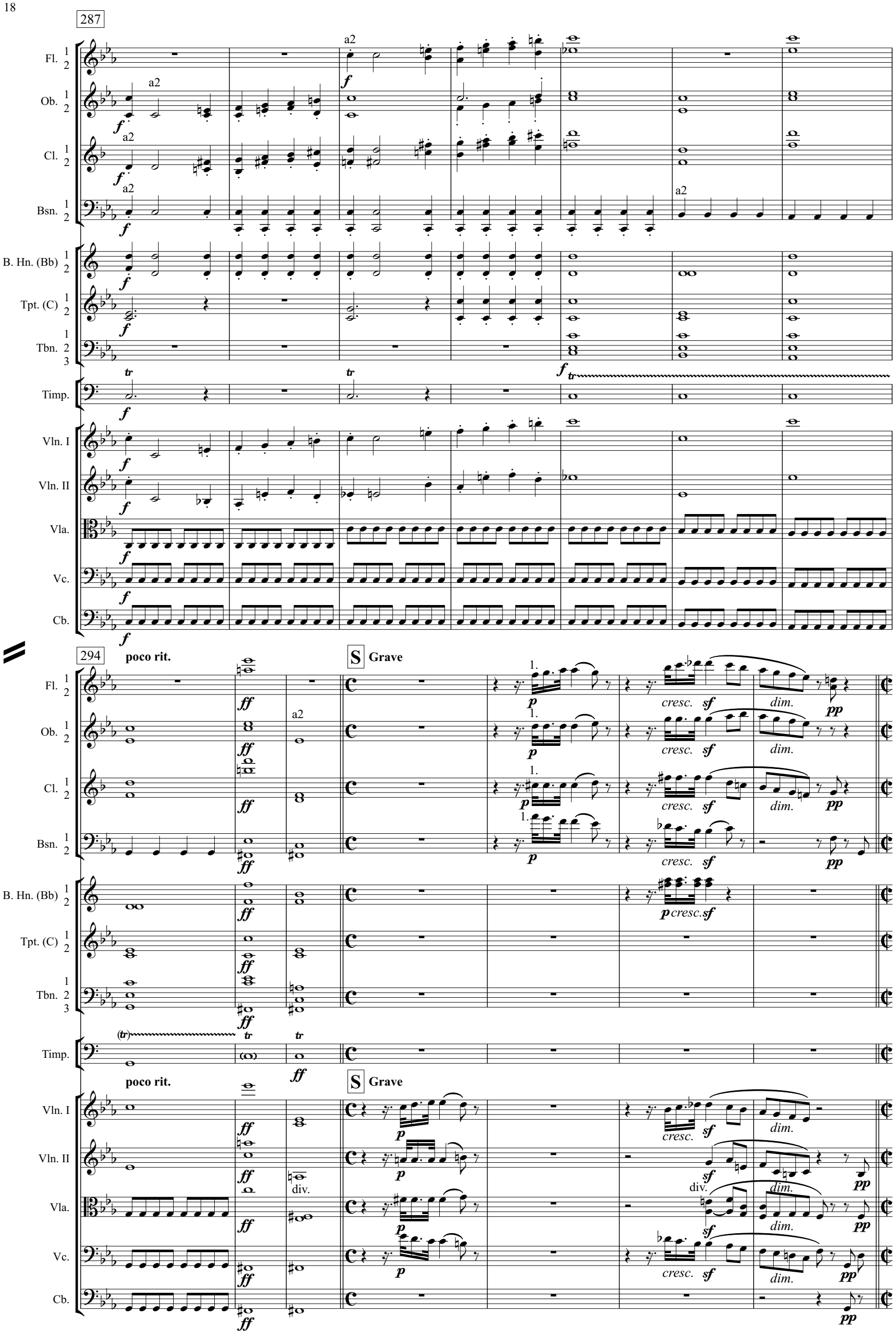
271

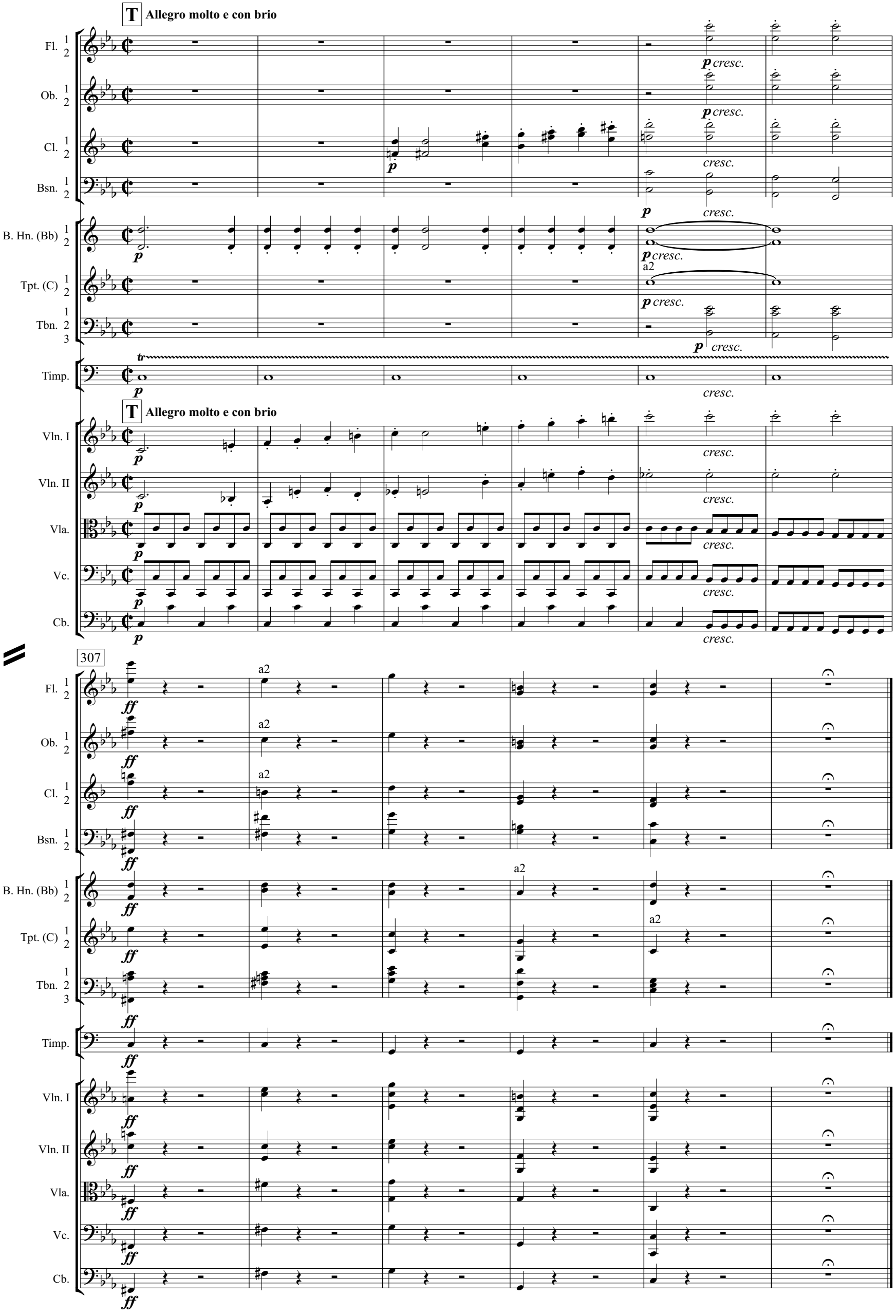
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc. a2 f mf cresc. 2. tr

R 1.

p cresc. div.


287
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
f
tr
294
poco rit.
S Grave
ff
p
cresc.
sf
dim.
pp
1.
div.


T Allegro molto e con brio
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
B. Hn. (Bb) 1 2
Tpt. (C) 1 2
Tbn. 1 2 3
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p cresc.
cresc.
a2
tr
307
ff