

Full Score

# SCHERZO

*for orchestra*

(2020)

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LIAM RITZ

FOR PERUSAL USE ONLY

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*for orchestra*

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Commissioned by Justin Pambianchi as part of #Beethoven250,  
with support from the Canada Council for the Arts



Canada Council  
for the Arts

Conseil des arts  
du Canada

# Scherzo (2020)

*for orchestra*

DURATION: ca. 14½ minutes

## INSTRUMENTATION:

2 Flutes

2 Oboes

2 Clarinets in B-flat

2 Bassoons

2 Horns in F

2 Trumpets in B-flat\*

Timpani

Violin I

Violin II

Viola

Cello

Contrabass [low-C extension required]

[minimum suggested string count = 10 . 8 . 6 . 5 . 4]

\*Trumpets require straight mutes and harmon mutes

Score in C.

## PERFORMANCE NOTES:

Accidentals apply only to the octave indicated and apply throughout entire measure.

Accidentals may be repeated later in the measure as a reminder.

All glissandi should occur throughout the complete duration indicated.

All tremolos are unmeasured and should be played as quickly as possible.

Horizontal arrows indicate a gradual shift between techniques.  
(eg. gradually changing between sul tasto to sul ponticello)

## Composer's Note

"In celebration of Ludwig van Beethoven's 250<sup>th</sup> birthday, I was commissioned by Canadian-conductor, Justin Pambianchi, to write a new work to be presented during a cycle of Beethoven's five piano concertos. Taking this theme into consideration, I decided to centre my piece around one of my personal favourite elements of Beethoven's work – the scherzos from his symphonies.

In writing my own *Scherzo*, my approach was to not only highlight the traditional structural elements of this form (A-B-A), but to also allude to some famously Beethovenian musical features. There are references to his musical language scattered throughout the piece, including distant horn calls, abrupt interjections, repetitious use of melodic fragments, and distinct

rhythmic motifs that could easily be found within Beethoven's own work.

Traditionally, a scherzo (from the Italian word, meaning "joke" or "jest") is characterized as being light, playful, and usually quite fast. However, within my own interpretation of this musical form, the "joke" of my scherzo is that it begins incredibly slow and lugubrious. As the piece progresses, the momentum gradually builds, and the distinct Beethovenian elements become increasingly prominent, eventually bursting to the forefront of the musical landscape.

The commissioning of this work was generously supported by the Canada Council for the Arts."

-Liam Ritz

## Composer Biography

**Liam Ritz** (b.1996) is a Canadian composer based in Toronto, Ontario. As a composer, Ritz has collaborated with musicians and ensembles including the Hamilton Philharmonic Orchestra, Toronto Symphony Orchestra, Winnipeg Symphony Orchestra, National Youth Orchestra of Canada, Gemma New, Etsuko Kimura, Cameron Crozman, and more.

Ritz's works have been performed across Canada, as well as being programmed in the United States, Italy, Finland, Argentina, and Japan. Recognized for his work, he has received multiple

SOCAN Foundation Young Composers Awards, a City of Hamilton Arts Award, was selected for the inaugural Hamilton Philharmonic Orchestra's Composer Fellowship Program (2018/2019), as well as the 2022/23 Winnipeg New Music Festival: Composers Institute.

A graduate of the University of Toronto, Ritz's work has been supported by organizations such as the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, the RBC Emerging Artists Project, and the SOCAN Foundation.

### Contact

Liam Ritz

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# SCHERZO

for orchestra

Liam Ritz (b.1996)

6/8 Lento assai (♩ = 56 - 60) 5/8 7/8 poco rit. 12/8 a tempo

Flute 1 *f* *pp* (*poco*)

Flute 2 *f* *pp* (*poco*)

Oboe 1 *f* *pp* (*p*)

Oboe 2 *f* *pp* *mp* *pp*

Clarinet in B $\flat$  1 *f* Solo *p* *espress.* *mp*

Clarinet in B $\flat$  2 *f* *mfpp*

Bassoon 1 *f* *pp* *4:3* *mp* *pp* *3*

Bassoon 2 *f* *pp* (*poco*)

Horn in F 1 *f* *pp* (*poco*)

Horn in F 2 *f* *sfpp* (*poco*)

Trumpet in B $\flat$  1 *f* (air sound) *mf*

Trumpet in B $\flat$  2 *f* (air sound) *mf*

Timpani *f* *p*

Solo Violin I *f* Solo *p* *molto espr.* *mf* (ord.) *poco* *sfpp* sul pont.

Gli altri Violin I *f* *pp*

Violin II *f* pizz. *p*

Viola *f* pizz. *p*

Cello *sfpp* con tutta forza *mp* *pp*

Contrabass *sfpp* con tutta forza *mp* *pp*

**9** poco accel. ----- **12** Poco più mosso **4**/**4**

**8** **8** ( $\text{♩} = 63$ ) **4**/**4**

5

1 Fl. *pp* *p* *p* *mf* *pp*

2 Fl. *p* *mf* *pp*

1 Ob. *p* *mf* *pp*

2 Ob. *p* *mf* *pp*

1 Cl. *mp* *pp* (*cresc.*) *mf* *pp*

2 Cl. *pp* *p* *p* *mf* *pp*

1 Bsn. *pp* *p* *p* *mp*

2 Bsn. *p* *mp*

1 Hn. *p* *mp*

2 Hn. *p* *mp*

1 Tpt. *p* *mp*

2 Tpt. *p* *mp*

Timp. *pp* *mf*

**9** poco accel. ----- **12** Poco più mosso **4**/**4**

**8** **8** ( $\text{♩} = 63$ )

Vln. I unis., pizz. *mp*

Vln. II (pizz.) *mp*

Vla. (pizz.) *mp*

Vc. *mp*

Cb. *mp*



SCHERZO

**A**

**4** poco rit. . . . .

**12** Subito più mosso  
(♩ = 66)

**9** poco accel. . . . .

1 2 1 2 1 2 1 2

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

**A**

**4** poco rit. . . . .

**12** Subito più mosso  
(♩ = 66)

**9** poco accel. . . . .

1 2 1 2 1 2 1 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

SCHERZO

----- molto rit. ----- **12**Tempo I (♩ = 56)

13 8

Fl. 1 *f molto espr.* *ppp dolciss.*

Fl. 2 *f molto espr.* *ppp dolciss.*

Ob. 1 *f molto espr.* *ppp dolciss.*

Ob. 2 *f* *ppp*

Cl. 1 *f* *ppp*

Cl. 2 *f* *ppp*

Bsn. 1 *f* *ppp*

Bsn. 2 *f* *ppp*

Hn. 1 *pp* *mf* *ppp*

Hn. 2 *pp* *mf* *ppp*

Tpt. 1 *pp* *mf* *ppp*

Tpt. 2 *straight mute* *pp* *mf* *ppp*

Timp. *pp* *f* *ppp* Solo *p*

----- molto rit. ----- **12**Tempo I (♩ = 56)

8

Vln. I *f molto espr.* *ppp dolciss.*

Vln. II *f molto espr.* *ppp dolciss.*

Vla. *f* *ppp*

Vc. *f* *p espr.* *poco*

Cb. *f* *p espr.* *poco*

SCHERZO

**B**

**6** molto accel. . . . .

**8**

(air sound with key clicks)

17

1 Fl. *p* (air sound with key clicks) *ppp* flz.

2 Fl. *p* (air sound with key clicks)

1 Ob. *p* (air sound with key clicks)

2 Ob. *p* (air sound with key clicks)

1 Cl. *sfpp* *p*

2 Cl. *sfpp*

1 Bsn. *pp* 3

2 Bsn. *pp* 5 3

1 Hn. *pp* *poco* *p* *f*

2 Hn. *pp* *poco* *p* *f*

1 Tpt. senza sord. (air sound) *sfpp* harmon mute *sfz*

2 Tpt. senza sord. (air sound) *sfpp*

Timp. *pp* *sfpp* *mp* *gliss.* *pp*

**B**

**6** molto accel. . . . .

**8**

1 Vln. I sul tasto *pp* pizz. *p* 2 Soli, col legno IV *pp* Tutti, arco ord. IV *p* *mf*

2 Vln. I sul tasto *pp* *p* 2 Soli, col legno IV *pp* Tutti, arco ord. IV *p* *mf*

1 Vln. II sul tasto *pp* pizz. *p* Solo, arco ord. *p* *espress.* *mf*

2 Vln. II sul tasto *pp* *p*

Vla. *pp* *p*

Vc. *pp*

Cb. *pp*

Più mosso (♩ = 84)

**9** stringendo

21

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

Timp.

Più mosso (♩ = 84)

**9** stringendo

Vln. I

Vln. II

Vla.

Vc.

Cb.

SCHERZO

♩ = 108

rit.

**C**

♩ = 76 accel. poco a poco

25

1 Fl. *pp* *cresc. poco a poco*

2 Fl. *pp* *cresc. poco a poco*

1 Ob. *p* *pp cresc. poco a poco*

2 Ob. *p* *pp cresc. poco a poco*

1 Cl. *p* *mp* Solo

2 Cl.

1 Bsn. *p*

2 Bsn.

1 Hn.

2 Hn.

1 Tpt. Solo, senza sord. *p*

2 Tpt.

Timp.

♩ = 108

rit.

**C**

♩ = 76 accel. poco a poco

Vln. I *mp* *pp cresc. poco a poco*

Vln. II *mp* *pp cresc. poco a poco*

Vla. *mp* *pp cresc. poco a poco*

Vc. *mp* *pp cresc. poco a poco*

Cb. *mp* *pp cresc. poco a poco*

SCHERZO

♩ = 132 *molto rit. poss.* **2/4**

29

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*, *mp*, *f*, *trill*, *Solo*, *trill*, *fp*

SCHERZO

**D** Subito più mosso (♩ = 76)  
molto accel.

34

2/4

5/8

6/8 = 108

7/8 molto rit.

5/8

12/8

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

1 Tpt. 1

2 Tpt. 2

Timp.

**D** Subito più mosso (♩ = 76)  
molto accel.

2/4

5/8

6/8 = 108

7/8 molto rit.

5/8

12/8

solo Vln. I

gli altri Vln. I

solo Vln. II

gli altri Vln. II

Vla.

Vc.

Cb.

**E**  $\frac{12}{8}$  Più mosso (♩ = 84)

**9** accel. -----  $\frac{12}{8}$  = 108

**4**/**4**

39

Fl. 1 *flz.* *ppp* *ord.* *pp* *p* *mf*

Fl. 2 *flz.* *ppp* *ord.* *pp* *p* *mf*

Ob. 1 *pp* *mp* *pp* *p* *mf*

Ob. 2 *pp* *mp* *pp* *p* *mf*

Cl. 1 *Solo* *p espress.* *p* *mf*

Cl. 2 *p* *mf*

Bsn. 1 *pp* *mp* *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 *2°* *p* *mf*

Hn. 2 *2°* *p* *mf*

Tpt. 1 *straight mute* *p* *mf*

Tpt. 2 *harmon mute* *pp* *p* *mf*

Timp. *f*

**E**  $\frac{12}{8}$  Più mosso (♩ = 84)

**9** accel. -----  $\frac{12}{8}$  = 108

**4**/**4**

Vln. I *Tutti, unis., ord.* *ppp* *mf*

Vln. II *Tutti, unis., ord.* *ppp* *mf*

Vla. *unis.* *p* *mf*

Vc. *mf*

Cb. *mf*



SCHERZO

**F**

$\frac{4}{4}$  poco rit. - - -  $\frac{12}{8}$  a tempo ( $\text{♩} = 108$ )

poco stringendo. - - -  $\frac{9}{8}$  - - -  $\frac{12}{8}$

44

Fl. 1 *pp* *p* *p* *mf* *f*

Fl. 2 *p* *p* *mf* *f*

Ob. 1 *pp* *p* *mf* *f*

Ob. 2 *pp* *p* *mp*

Cl. 1 *p* *p* *mf*

Cl. 2 *p* *p* *mp*

Bsn. 1 *p* *mf* *p* *mf p cresc.*

Bsn. 2 *p* *mf* *p* *mf p cresc.*

Hn. 1 *sfp* *mp*

Hn. 2 *sfp* *mp*

Tpt. 1 *pp* *p* *p* *p*

Tpt. 2 *pp* *p* *p* *p*

Timp. *p* *p* *mf*

**F**

$\frac{4}{4}$  poco rit. - - -  $\frac{12}{8}$  a tempo ( $\text{♩} = 108$ )

poco stringendo. - - -  $\frac{9}{8}$  - - -  $\frac{12}{8}$

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *mf*

Vc. *p* *mf p cresc.*

Cb. *p* *mf p cresc.*

← ♩ = ♩ →  
4/4

12 ♩ = 132      poco allargando      9 ♩ = 108      12      rit.      4/4

49

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *molto* *fff* *ppp subito*

SCHERZO

**G**  $\frac{4}{4}$  Meno mosso ( $\text{♩} = 72$ )

54

1 Fl. *pp* *pp* *pp*

2 Fl. *pp* *pp* *pp*

1 Ob. *pp*

2 Ob. *pp*

1 Cl. *pp* *p* *pp*

2 Cl. *pp* *p* *pp*

1 Bsn. *pp* *pp* *pp*

2 Bsn. *pp* *pp* *pp*

1 Hn. *p*

2 Hn. *p*

1 Tpt. *pp* *pp*

2 Tpt. *pp* *pp*

1 Timp. *p secco*

**G**  $\frac{4}{4}$  Meno mosso ( $\text{♩} = 72$ )

1 Vln. I *pizz., sul E* *arco (ord.) sul pont.*

2 Vln. I *sfz con tutta forza* *pp arco (ord.) sul pont.*

1 Vln. II *pizz., sul E* *pp*

2 Vln. II *sfz con tutta forza* *pp*

Vla. *(ord.) sul pont.* *pp*

Vc. *sfpp*

Cb. *sfpp*

**H**

59

1 Fl. *mf*

2 Fl. *mf*

1 Ob.

2 Ob.

1 Cl. *pp* *sfp*

2 Cl. *pp* *sfp*

1 Bsn. *pp* *sfp*

2 Bsn. *pp* *sfp*

*tr*

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

Timp.

**H**

ord. *mf* pizz., sul E *sfz con tutta forza*

ord. *mf* pizz., sul E *sfz con tutta forza*

pizz. *mp* col legno *pp* arco, ord. *mf* *p*

*sfp espress.* *p* *mp* *mf* *p*

*sfp espress.* *p*

SCHERZO

poco rit. ----- 3/2 a tempo (♩ = 72)

4/4

65

1 Fl. *flz.* *sfz* *pp* *pp < f*

2 Fl. *flz.* *sfz* *pp < f*

1 Ob. *pp* *mf* *p* *molto f*

2 Ob. *pp* *sfz* *pp < f*

1 Cl. *mfz* *sfz*

2 Cl. *mfz* *sfz*

1 Bsn. *pp* *mfz* *sfz*

2 Bsn. *mfz* *sfz*

1 Hn. *p* *sfz* *pp*

2 Hn. *p* *sfz* *pp*

1 Tpt. *(harmon) +* *pp* *sfz* *pp < f*

2 Tpt. *(harmon) +* *pp* *sfz*

Timp.

poco rit. ----- 3/2 a tempo (♩ = 72)

4/4

Vln. I *arco* *pp* *pp* *molto f*

Vln. II *arco* *pp* *pp* *molto f*

Vla. *mfz* *pp < f* *molto*

Vc. *mfz*

Cb. *p*

**I** Pesante (♩ = 76)

71

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Bsn. 2 Bsn.

1 Hn. 2 Hn. 1 Tpt. 2 Tpt.

Timp.

**I** Pesante (♩ = 76)

IV Vln. I IV Vln. II Vla. Vc. arco II Cb.

SCHERZO

J

78

poco rit. . . . . Meno mosso (♩ = 66)

1 Fl. *sfz* *pp*

2 Fl. *sfz* *pp*

1 Ob. *sfz* *pp*

2 Ob. *sfz* *pp*

1 Cl. *ff con tutta forza* *mp* *sfz*

2 Cl. *ff con tutta forza* *mp* *sfz*

1 Bsn. *ff con tutta forza* *mp*

2 Bsn. *ff con tutta forza* *mp*

1 Hn. *sfz*

2 Hn. *sfz*

1 Tpt.

2 Tpt.

Timp. *ff* *mp*

J

poco rit. . . . . Meno mosso (♩ = 66)

Vln. I (IV) *ff* *mp* *pp*

Vln. II (IV) *ff* *mp* *pp*

Vla. *mp* *pp*

Vc. *mp*

Cb. arco *ff con tutta forza* *mp*

**K**

poco accel. . . . . Poco più mosso (♩ = 72)

85

1 Fl. *pp* Solo *p < mf* *pp*

2 Fl. *pp*

1 Ob. *pp*

2 Ob.

1 Cl. *pp* 5

2 Cl. *pp* 3

1 Bsn. *pp* 6

2 Bsn. *pp*

1 Hn. *p < f* *p*

2 Hn. *p < f*

1 Tpt. harmon mute *p* *pp*

2 Tpt.

Timp. *mf* 3

**K**

poco accel. . . . . Poco più mosso (♩ = 72)

Vln. I *sffz con tutta forza* *p* 2 Soli, arco *sffz*

Vln. II *pizz.* *p* arco, salt. (.) *p* 2 Soli, arco ord. *pp*

Vla. *pizz.* *p*

Vc. *sul pont.* 3 *p* *molto* *f*

Cb. *pizz.* *p*



accel. ----- Più mosso (♩ = 92)

90

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

accel. ----- Più mosso (♩ = 92)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tutti (arco)

pizz.

col legno

**L** rit. . . . . Meno mosso (♩ = 84)

95

1 Fl. *p* *mf* *f* *p*

2 Fl. *p* *mf* *f* *p*

1 Ob. *p* *mf* *p*

2 Ob. *p* *mf* *p*

1 Cl. *f* *p* *mf* *p* *sfz*

2 Cl. *f* *p* *mf* *p* *sfz*

1 Bsn. *f* *p*

2 Bsn. *f* *p*

1 Hn. *sfz* (air sound) *f*

2 Hn. *sfz* (air sound) *f*

1 Tpt. straight mute *sfz* senza sord. (air sound) *f*

2 Tpt. straight mute *sfz* senza sord. (air sound) *f*

Timp. *p*

**L** rit. . . . . Meno mosso (♩ = 84)

1 Vln. I arco sul pont. *pp* *sfz* ord. *fp* *f*

2 Vln. II arco sul tasto sul pont. *pp* *mp* *sfz* ord. *fp* *f*

Vla. arco sul tasto sul pont. *pp* *mp* ord. *sfz*

Vc. *f* *p* arco *fp* *f*

Cb. *f* *p*

poco rit. . . . . Meno mosso (♩ = 72)

**M**

100

Fl. 1 *sf sf* *sfz p*

Fl. 2 *sf sfz p*

Ob. 1 *sf p*

Ob. 2 *sf p*

Cl. 1 *sf p*

Cl. 2 *sf p*

Bsn. 1 *p pp p*

Bsn. 2 *p pp p*

Hn. 1 *p sfp p*

Hn. 2 *p sfp p*

Tpt. 1 *p sfp p*

Tpt. 2 *p sfp p*

Timp. *p f*

Vln. I (ord.) → sul pont. *p sf p pizz., sul E arco, ord. p pp*

Vln. II *p p p p*

Vla. *pizz. p f arco pp*

Vc. *p p pizz. arco sfpp*

Cb. *(pizz.) p f arco sfpp*

poco rit. . . . . Meno mosso (♩ = 72)

**M**

accel. - - - - -

106

1 Fl. *p* *mf* *p* *mf* *sf* *p*

2 Fl. *p* *mf* *p* *mf* *sf* *p*

1 Ob. *p* *mf* *p* *mf* *sf*

2 Ob. *p* *mf* *p* *mf* *sf*

1 Cl. *p*

2 Cl. *p*

1 Bsn. *p* *mf*

2 Bsn. *mf*

1 Hn. *p*

2 Hn. *p*

1 Tpt.

2 Tpt.

Timp.

accel. - - - - -

1 Vln. I *pizz.* *mf* arco ord. *pp* *p* ord. *mp* ord.

2 Vln. I *pizz.* *mf* arco *mp* *p*

1 Vln. II *pizz.* *mf* arco *mp* *p*

2 Vln. II *pizz.* *mf* arco *sf* *mp* *sf*

Vc. *mp*

Cb. *mp*

SCHERZO

Più mosso (♩ = 108)

N

110

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Musical score for woodwinds and brasses. Includes dynamics like *mf*, *sf*, *f*, *p*, *ff*, *fp* and articulation like *sfz*. Features triplets and sixteenth-note patterns.

Più mosso (♩ = 108)

N

Vln. I, II

Vla.

Vc.

Cb.

Musical score for strings. Includes dynamics like *f*, *ff*, *molto sost.*, *sfpp cresc. poco a poco*, and *sul pont.*. Features sixteenth-note patterns and triplets.

114

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

Vln. I, II

Vla.

Vc.

Cb.

*f*, *sfz*, *cresc.*

3, 6, 5



*ord.* **molto rit.**

120

1 *ord.* *p* *f* *3*

2 *ff* *p* *f*

1 *ff* *p* *5* *f*

2 *ff* *p* *3* *6* *f* *6*

1 *ff* *p* *molto* *3*

2 *ff* *p* *molto* *3*

1 *ff* *f* *3*

2 *ff* *f*

1 *ff* *fp* *sfz*

2 *ff* *fp* *sfz*

1 *ff* *fp* *sfz*

2 *ff* *fp* *sfz*

Timp. *ff* *sfz* *mf*

*ord.* **molto rit.**

Vln. I *ff* *p* *3* *f*

Vln. II *ff* *ord.* *p* *3* *3* *f*

Vla. *ff* *f* *ord.* *f*

Vc. *ff* *p* *molto* *f*

Cb. *ff* *p* *molto* *3* *f*



**O** Presto (♩ = 132)

123

Hn. 1 (air sound) *f*

Hn. 2 (air sound) *f*

Timp. (sticks on rim) *f*

**O** Presto (♩ = 132)

L. van Beethoven: String Quartet No.14, op.131, V

String Quartet

Vln. I solo *p leggiero* *f agitato* pizz. *p*

Vln. II solo *p leggiero* *f agitato* pizz. *p*

Vla. solo *f* *p leggiero* *f agitato* *p*

Vc. solo *p leggiero* *f agitato* *p*

127

Timp. *f*

Vln. I solo arco *f agitato* *ff* *sf*

Vln. I gli altri *ff* *sf*

Vln. II solo arco *f agitato* *f* *ff* *pp* *sf*

Vln. II gli altri *ff* *sf*

Vla. solo *f agitato* *ff* *pp*

Vla. gli altri *f* *ff*

Vc. solo *f agitato* *ff* *pp*

Vc. gli altri *f* *ff*

**P**

130

Score for measures 130-132. Instruments: Timp., Vln. I (solo/gli altri), Vln. II (solo/gli altri), Vla. (solo/gli altri), Vc. (solo/gli altri). Dynamics include *pp*, *ppp*, *f*, *sfp*, *mf*, and *mf espr.*. Performance markings include *sul pont.*, *ord.*, and triplets.

133

Score for measures 133-135. Instruments: Timp., Vln. I (solo/gli altri), Vln. II (solo/gli altri), Vla. (solo/gli altri), Vc. (solo/gli altri). Dynamics include *f*, *p*, and *mf*. Performance markings include triplets and *sul pont.*. Attribution: L. van Beethoven: String Quartet No.13, op.130, I.

136 **Q**

Timp. *p*

Vln. I solo

Vln. I gli altri

Vln. II solo

Vln. II gli altri

Vla. solo *p*

Vla. gli altri

Vc. solo *p*

Vc. gli altri

139

Hn. 1 *fp*

Hn. 2 *f* *fp*

Timp. *f*

Vln. I (Solo) *f* *p* (Tutti, div. a 2) sul pont.

Vln. I div. a 2 *f* *p*

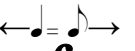
Vln. II (Solo) *f* *p* (Tutti) sul pont.

Vln. II div. a 2 *f* *p*

Vla. (Solo) *mf* *f* *ff* (Tutti) *mf* *f* *ff*

Vla. div. a 2 *mf* *f* *ff*

Vc. (Tutti, ord.) *mf* *f* *ff*



86

142

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

1 Cl. *mf*

2 Cl. *mf*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *f*

2 Hn. *f*

1 Tpt. *f* senza sord.

2 Tpt. *f* senza sord.

Timp. *f*

Vln. I div. a 2 *cresc.* → ord. *8<sup>a</sup>*

Vln. II div. a 2 *cresc.* → ord. *8<sup>a</sup>*

Vla. *f* unis.

Vc. *f*

Cb. *f*

SCHERZO

**R** 6/8 (♩ = 132) rit. ----- 5/8 ----- 7/8 ----- 4/4 (♩ = 76) **Molto meno mosso** ----- 9/8 ----- 12/8 rit. -----

145

Fl. 1 *ff* *pp dolciss.*

Fl. 2 *ff* *pp dolciss.*

Ob. 1 *ff* *pp dolciss.*

Ob. 2 *ff* *pp dolciss.*

Cl. 1 *ff* *pp dolciss.*

Cl. 2 *ff* *pp dolciss.* 4:3

Bsn. 1 *ff pp*

Bsn. 2 *ff pp*

Hn. 1 *ff* *pp*

Hn. 2 *ff* *pp*

Tpt. 1 *ff* harmon mute *pp*

Tpt. 2 *ff* harmon mute *pp*

Timp. *ff* *pp*

**R** 6/8 (♩ = 132) rit. ----- 5/8 ----- 7/8 ----- 4/4 (♩ = 76) **Molto meno mosso** ----- 9/8 ----- 12/8 rit. -----

Solo Vln. I *ff* *mf molto espr.* *p* *pp* unis. *pppp*

Gli altri Vln. I *ff* *ppp < p* *pp* *pppp*

Vln. II unis. *ff* *div., con sord. b* *sfp* *mp* *salt.* *pp*

Vla. *ff* *salt.* *pp* *con sord.* *mf* *pizz.* *p*

Vc. *sfpp*

Cb. *sfpp*

SCHERZO

12 Lento assai (♩ = 56 - 60)

9 poco accel. - - - - -

Poco più mosso

12 (♩ = 84)

4

150

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1 Solo *p espress.* *mp* *pp* *mf*

Cl. 2 *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 *sfp*

Hn. 2 *sfp*

Tpt. 1 senza sord. *p* *sfp*

Tpt. 2 senza sord. *p* *sfp*

Timp. *pp* *mf*

12 Lento assai (♩ = 56 - 60)

9 poco accel. - - - - -

Poco più mosso

12 (♩ = 84)

4

Vln. I *mf* Tutti, div., ord.

Vln. II *mf* div., senza sord. *sfp* gliss.

Vla. *pp* (sul pont.) → ord. *sfp* gliss.

Vc. *pp* div. unis. *mf*

Cb. *pp* *mf*

SCHERZO

S

4 molto rit. 4

12 Subito più mosso (♩ = 100) 8

accel. poco a poco

9 8

12 8

155

Fl. 1 *p* *p* *p < mf* *f*

Fl. 2 *p* *p* *p < mf* *f*

Ob. 1 *p cresc. poco a poco* *mf* *f*

Ob. 2 *p cresc. poco a poco* *mf*

Cl. 1 *p cresc. poco a poco*

Cl. 2 *p cresc. poco a poco*

Bsn. 1 *p cresc. poco a poco*

Bsn. 2 *p cresc. poco a poco*

Hn. 1 *sf* *p* *mf*

Hn. 2 *sf* *p* *mf*

Tpt. 1 *sf* *p* *p* *p*

Tpt. 2 *sf* *p* *p* *p*

Timp. *mp* *mf*

S

4 molto rit. 4

12 Subito più mosso (♩ = 100) 8

accel. poco a poco

9 8

12 8

Vln. I *p cresc. poco a poco* *mf* *f*

Vln. II *unis.* *sf* *p cresc. poco a poco* *mf* *f*

Vla. *unis.* *sf* *p cresc. poco a poco* *mf*

Vc. *p cresc. poco a poco*

Cb. *p cresc. poco a poco*

SCHERZO



12 Più mosso (♩ = 132)

molto accel.

9 In 3 (♩ = 60/♩ = 180)

160

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

ff, molto, pp dolciss. cresc. poco a poco, ffp, p espress.

12 Più mosso (♩ = 132)

molto accel.

9 In 3 (♩ = 60/♩ = 180)

Vln. I, II

Vla.

Vc.

Cb.

ff, molto, p espress.



SCHERZO

accel. poco a poco\*

165

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

*pp* *dolciss.* *cresc. poco a poco*

*pp* *dolciss.*

*cresc. poco a poco*

*cresc. poco a poco*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

*p* *espress.*

*p* *espress.*

accel. poco a poco\*

Vln. I

2 soli

Vln. II

2 soli

Vla.

Vc.

Cb.

2 Soli, div.

*p*

*p*

\*accelerando continues from measure 165 to 190

(accel. sempre) -

**U** [♩ = 72]

170

Fl. 1, 2 (sempre cresc.)

Ob. 1, 2 (sempre cresc.)

Cl. 1, 2 (sempre cresc.)

Bsn. 1, 2 (*p cresc. poco a poco*)

Hn. 1, 2

Tpt. 1, 2 (*pp*, straight mute, *mp*, *sfp*)

Timp. (*mf*)

(accel. sempre) -

**U** [♩ = 72]

Vln. I 4 soli

Vln. II (*mp*)

Vla. (*p*, *mf*, *p*)

Vc. (*p*, *mf*, *p*)

Cb. (*mf*)

4 Soli, div.

Tutti, unis.

SCHERZO

(accel. sempre) -

[♩ = 84]

175

Fl. 1 *mf sempre cresc.*

Fl. 2 *mf sempre cresc.*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mf sempre cresc.*

Cl. 2 *mf sempre cresc.*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1

Tpt. 2

Timp. *mf* *f*

(accel. sempre) -

[♩ = 84]

Vln. I 4 soli *f* Tutti, unis. IV.

Vln. II *f* Tutti, unis. IV.

Vla. *f* IV.

Vc. *f*

Cb. *f*

V (accel. sempre) - - - - -

180

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 senza sord. *f*

Tpt. 2 senza sord. *f*

Timp.

V (accel. sempre) - - - - -

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb.

SCHERZO

(accel. sempre) - - - - -

184

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

(accel. sempre) - - - - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

SCHERZO

←  $\frac{3}{4}$   $\frac{3}{4}$  → Presto (♩ = 120)

(accel. sempre) - - - - - 6 8

188

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

*ff* *mf* *p*

Hn. 1, 2

Tpt. 1, 2

Timp.

*ff* *mf*

(accel. sempre) - - - - - 6 8

3 4  $\frac{3}{4}$   $\frac{3}{4}$  Presto (♩ = 120)

Vln. I div. 1, 2, 3

Vln. II div. 1, 2, 3

Vla.

Vc.

Cb.

*ff* *mf* *p* *sfmp cresc. poco a poco*

194 X

**Fl.**  
1 *f* *p* *f*  
2 *f* *p* *f*

**Ob.**  
1  
2

**Cl.**  
1 *f*  
2 *f*

**Bsn.**  
1 *f* *f* *p*  
2 *f* *f* *p*

**Hn.**  
1  
2

**Tpt.**  
1  
2

**Timp.**

**Vln. I**  
unis.  
*p cresc. poco a poco*

**Vln. II**  
unis.  
*p cresc. poco a poco*

**Vla.**  
*f* *p cresc. poco a poco*

**Vc.**  
*f* *p cresc. poco a poco*

**Cb.**  
*f* *p cresc. poco a poco*

FOR PERUSAL USE ONLY

Y

203

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *f* *p* *f*

Ob. 2 *f* *p* *f*

Cl. 1 *f* *p* *f*

Cl. 2 *f* *p* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Tpt. 1 *mf* *mf*

Tpt. 2 *mf* *mf*

Timp. *mf* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Y



SCHERZO

211

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

Vln. I, II

Vla.

Vc.

Cb.

*f*, *mf*, *p*

FOR PERSAL USE ONLY

219

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2

Tpt. 1  
Tpt. 2

Timp.

Vln. I  
Vln. II

Vla.

Vc.

Cb.

*p* *f* *f* *sfmp* *f* *sfmp* *p*

SCHERZO

**Z**

227

1 Fl. *p* *molto* *f*

2 Fl. *p* *molto* *f*

1 Ob. *p* *f*

2 Ob. *p* *f*

1 Cl. *p* *molto* *p* *molto*

2 Cl. *p* *molto* *p* *molto*

1 Bsn. *p* *f*

2 Bsn. *p* *f*

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

Timp. *f*

**Z**

Vln. I

Vln. II

Vla.

Vc.

Cb.

AA

235

1 Fl. 2 Fl.

1 Ob. 2 Ob.

1 Cl. 2 Cl.

1 Bsn. 2 Bsn.

*f*

1 Hn. 2 Hn.

1 Tpt. 2 Tpt.

Timp.

*f*

AA

Vln. I

Vln. II

Vla.

Vc.

Cb.

SCHERZO

**BB**

243

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

This block contains the musical notation for the woodwind section. It includes parts for two flutes (Fl. 1 and 2), two oboes (Ob. 1 and 2), two clarinets (Cl. 1 and 2), and two bassoons (Bsn. 1 and 2). The notation is in treble clef for flutes and clarinets, and bass clef for oboes and bassoons. The music consists of eighth and sixteenth notes with various accidentals.

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2

This block contains the musical notation for the brass section. It includes parts for two horns (Hn. 1 and 2) and two trumpets (Tpt. 1 and 2). The notation is in treble clef. The music features long, sustained notes with a dynamic marking of *f* (forte) and a fermata over the final notes.

Timp.

This block contains the musical notation for the timpani part. It is written in bass clef and shows a series of rhythmic patterns with dynamic markings.

**BB**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This block contains the musical notation for the string section. It includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The notation is in treble clef for violins and viola, and bass clef for cello and contrabass. The music consists of sustained notes with various accidentals.

CC

250

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

CC

CC

257

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. I

(div. gliss to cluster) sim.

Vln. II

Vla.

Vc.

Cb.

*ff*

*molto*

*ff*