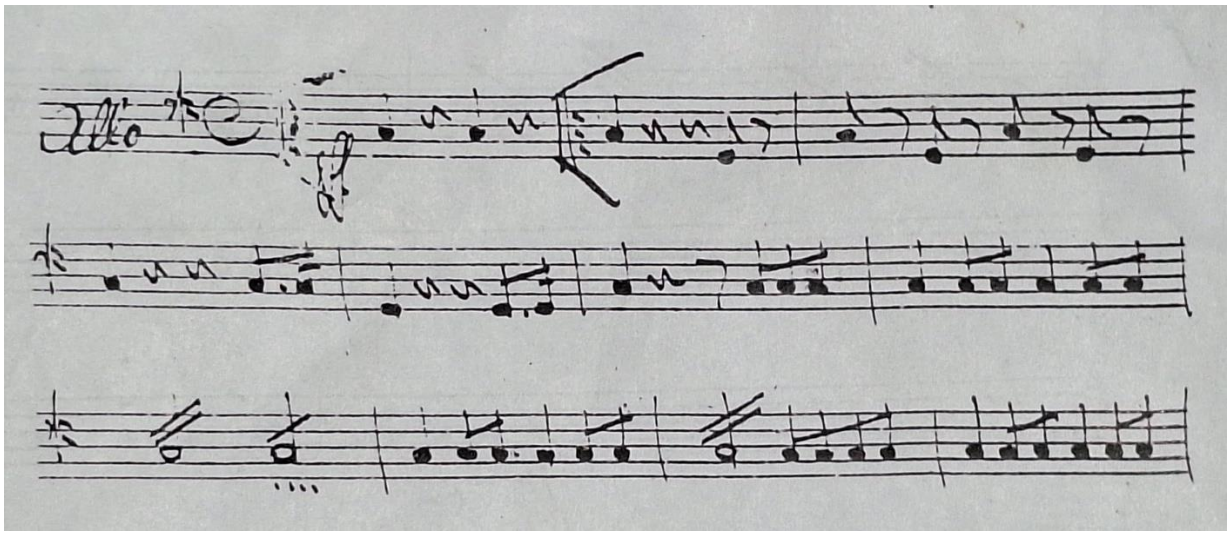
Ludwig van Beethoven

Symphony no. 5 Op. 67

Timpani

A new typesetting of the timpani part
used in the first performance
Theater an der Wien, Vienna
22 December 1808



Original copyist: Joseph Klumpar
This version typeset by Adrian Bending

Corrections and clarifications are taken from the
1999 Bärenreiter edition by Jonathan Del Mar

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Symphony no. 5

Ludwig van Beethoven

This is a new typetting of the timpani part used
in the first performance: 22 December 1808
Theater an der Wien, Vienna
The set of orchestral parts is owned by the
Lobkowicz archive, Nelahozeves and Prague, Czechia

copyist Joseph Klumpar
typeset here by Adrian Bending
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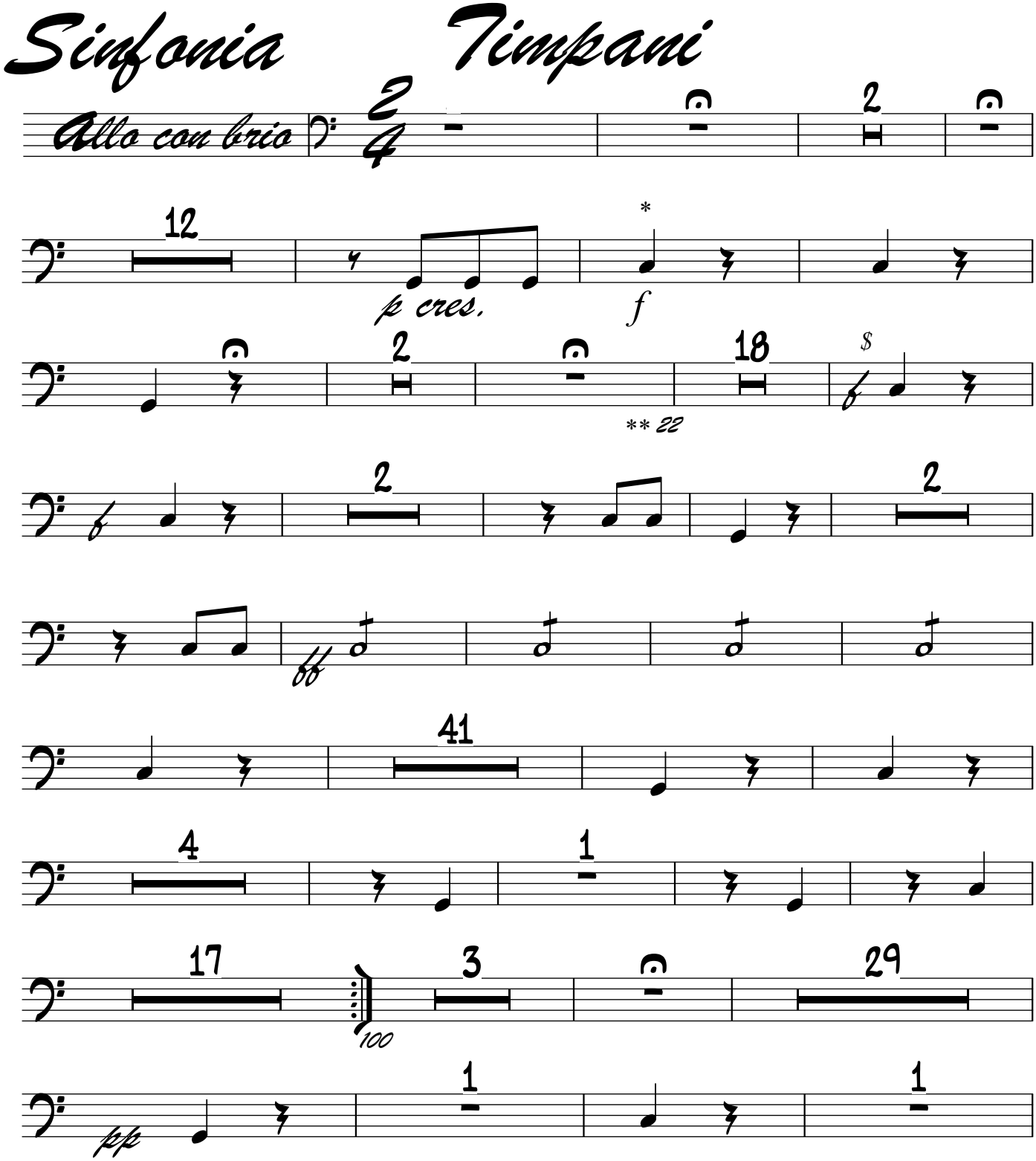

* any additions to this part by Beethoven (LvB) such as this one are written in a different font
** these are the copyist's "sectionalization numbers" (numbers of bars of sections of the movement) which they used to check their work
$ Klumpar (JK) invariably writes dynamics in this position

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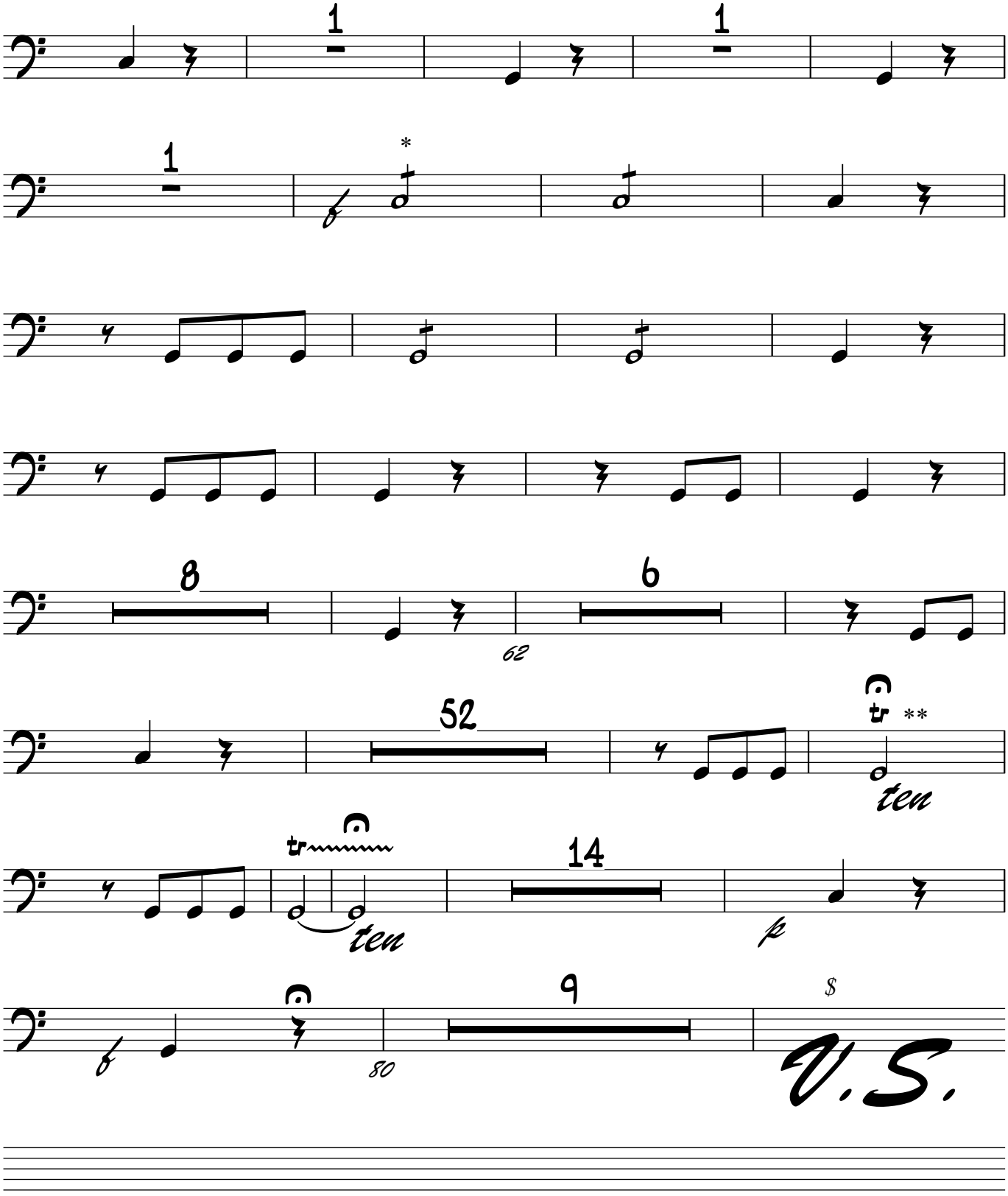

* invariably this kind of abbreviated notation is used for quavers, semiquavers etc

** "ten" is an abbreviation for "tenuto"

$ page turns are very helpfully placed

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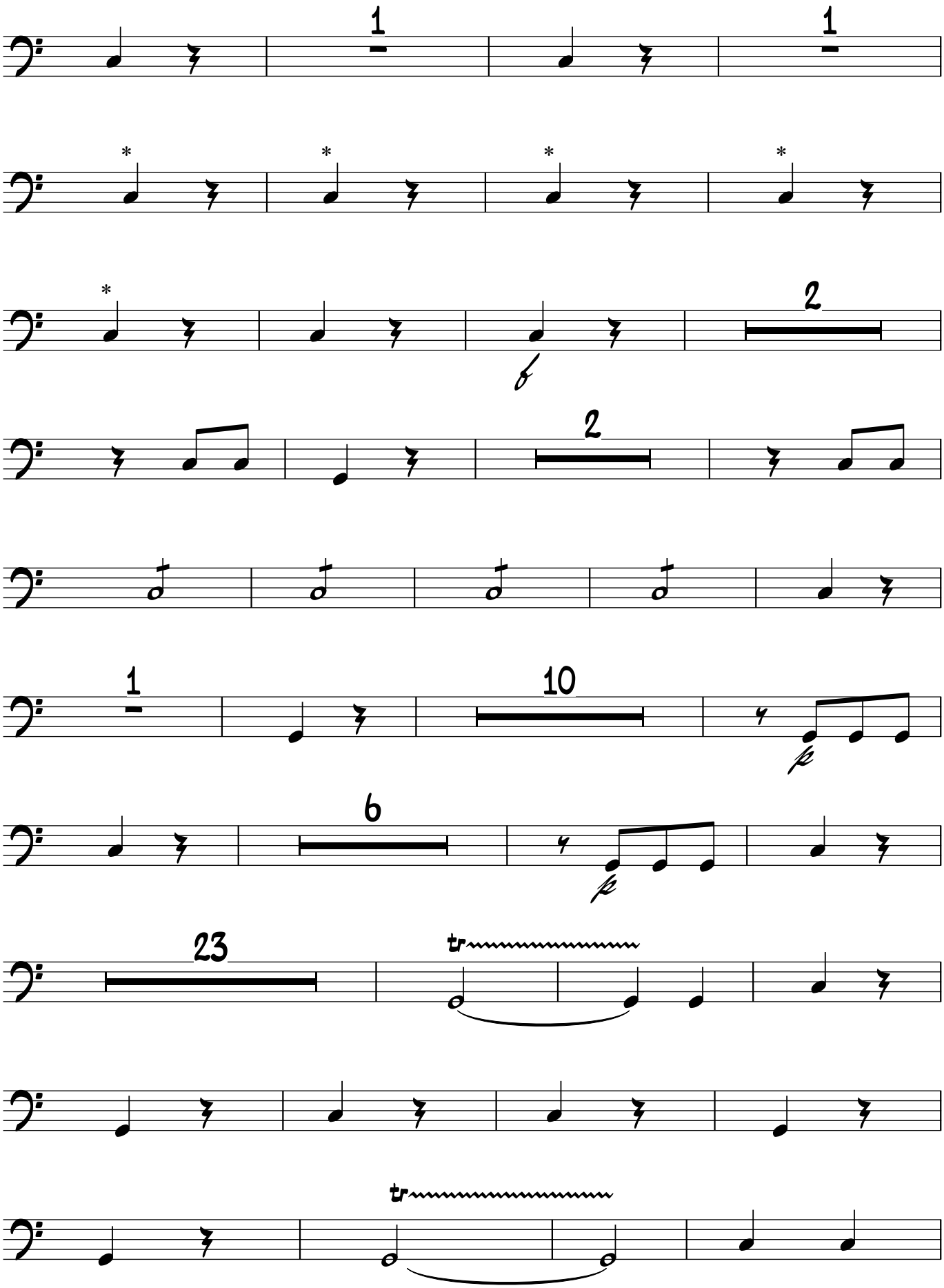

* we don't know if these 5 notes were ever played. They were also originally written for the brass but were permanently deleted by LvB for timpani and brass.

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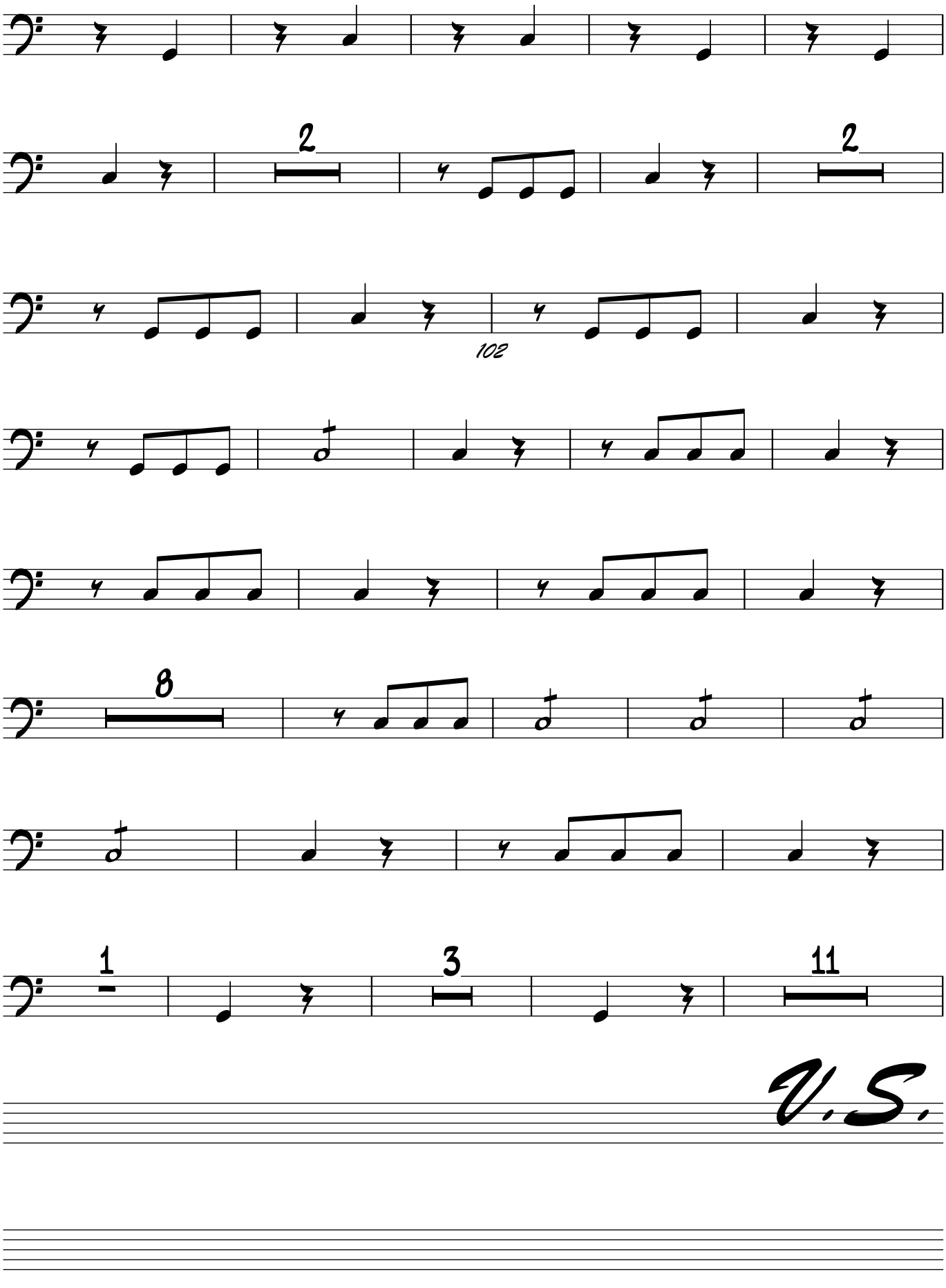

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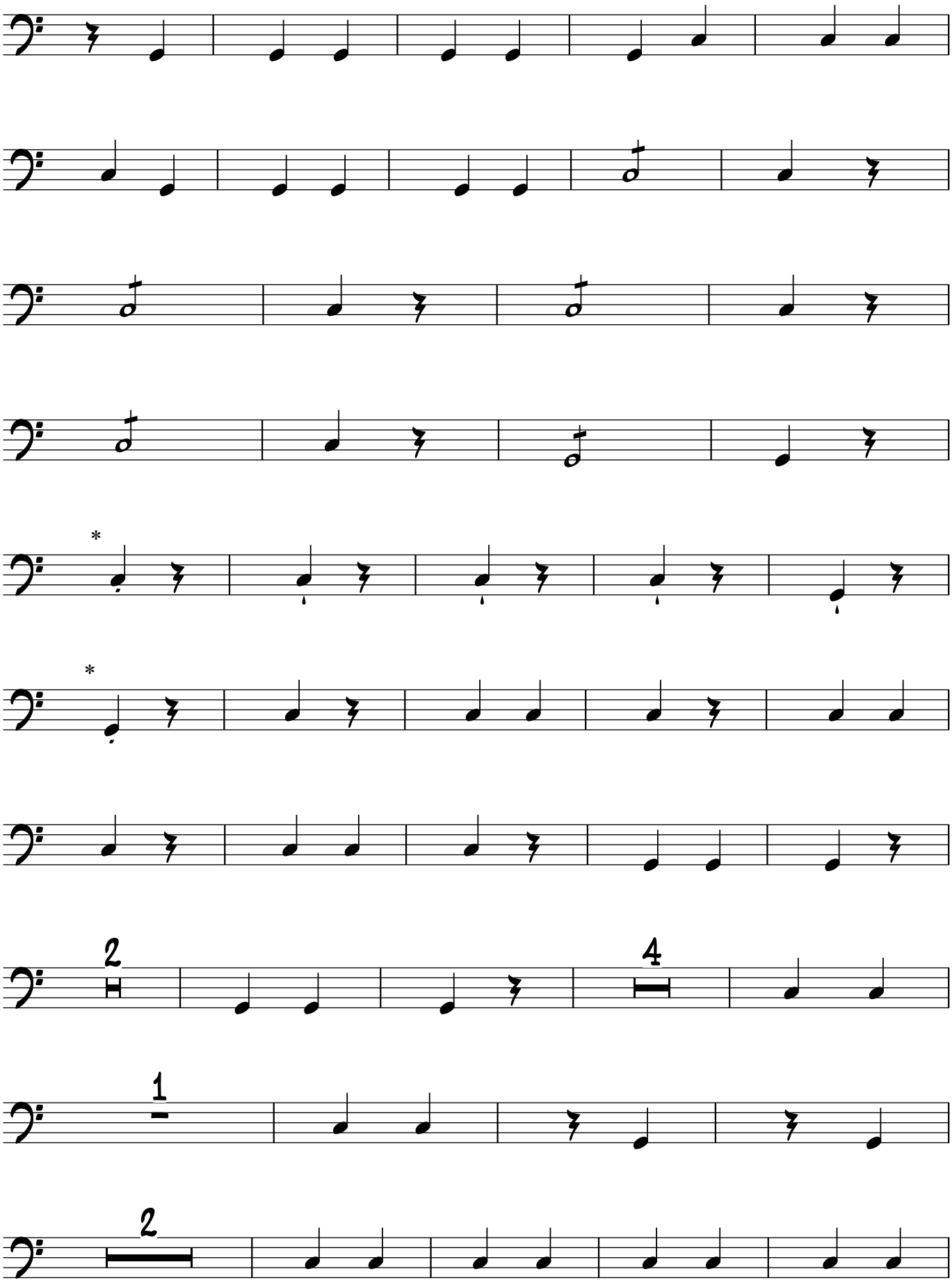

* LvB clearly wrote a 'strich' (staccato-stroke) for each of these six notes in his score.
The dots on the first and last notes are therefore mistakes in this part.

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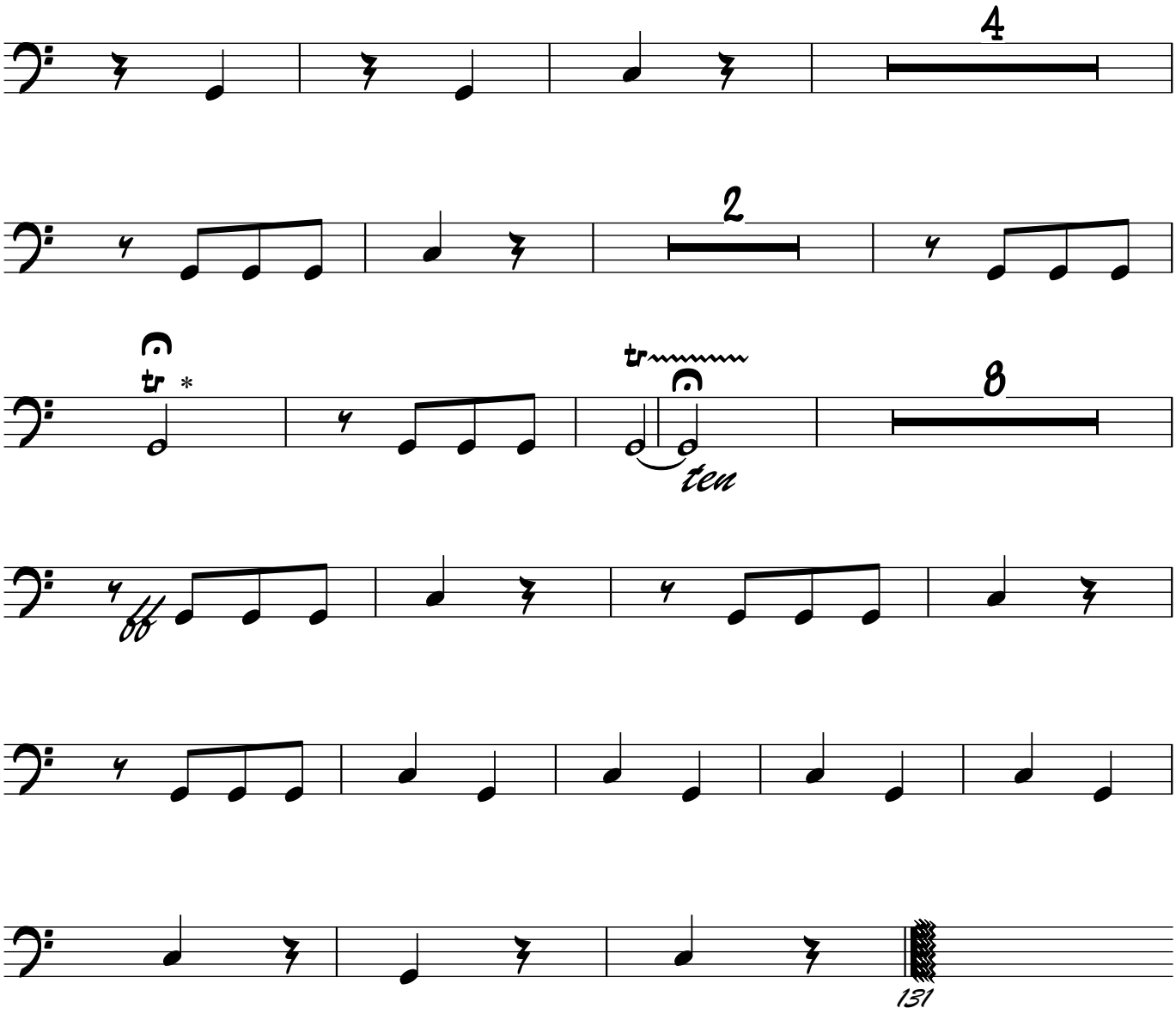

* Where there is a one bar "tr" JK usually does not add a wiggly line

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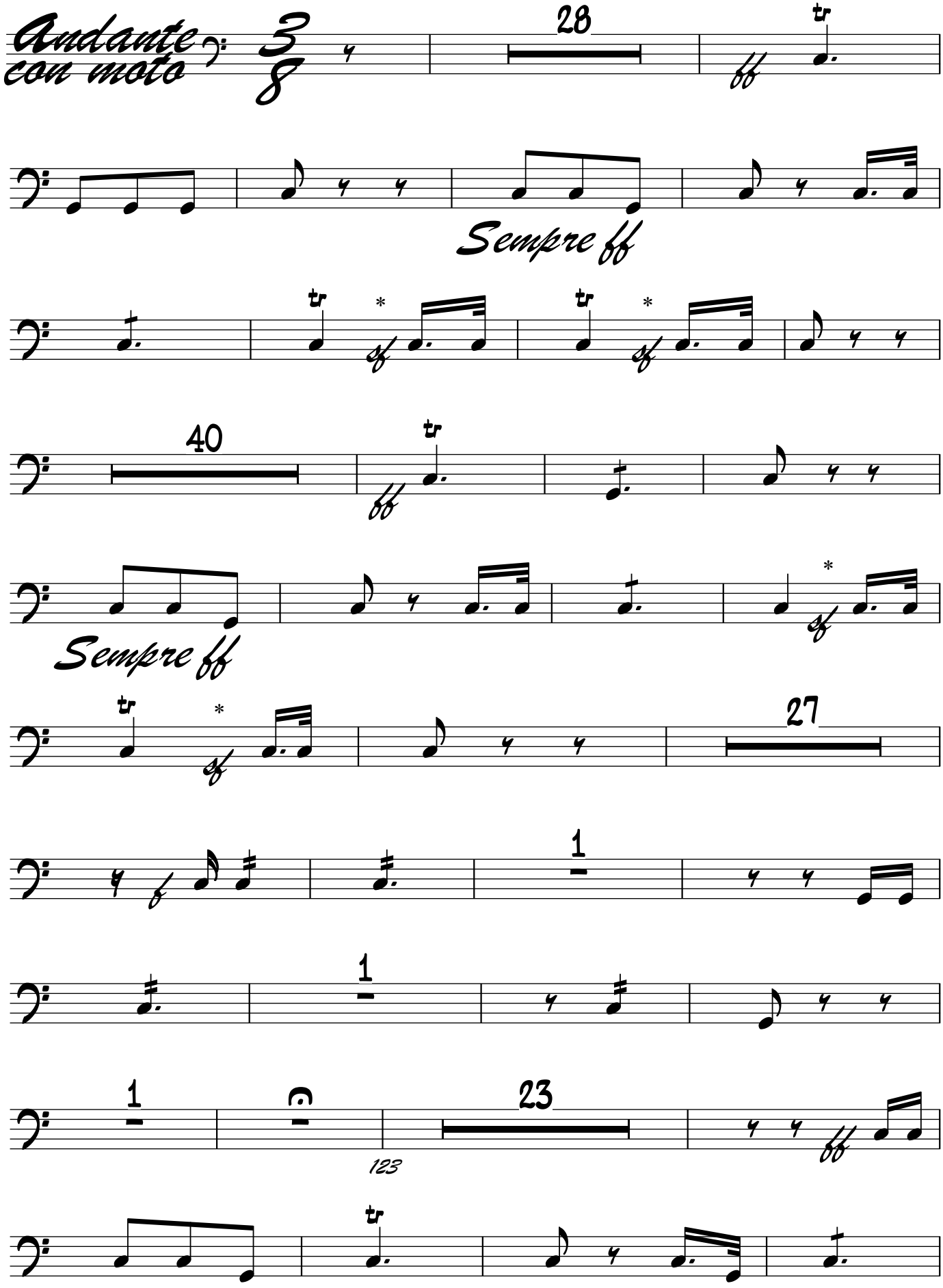

* JK misread LvB's manuscript and these dynamics should be on beat 1 of each of these bars

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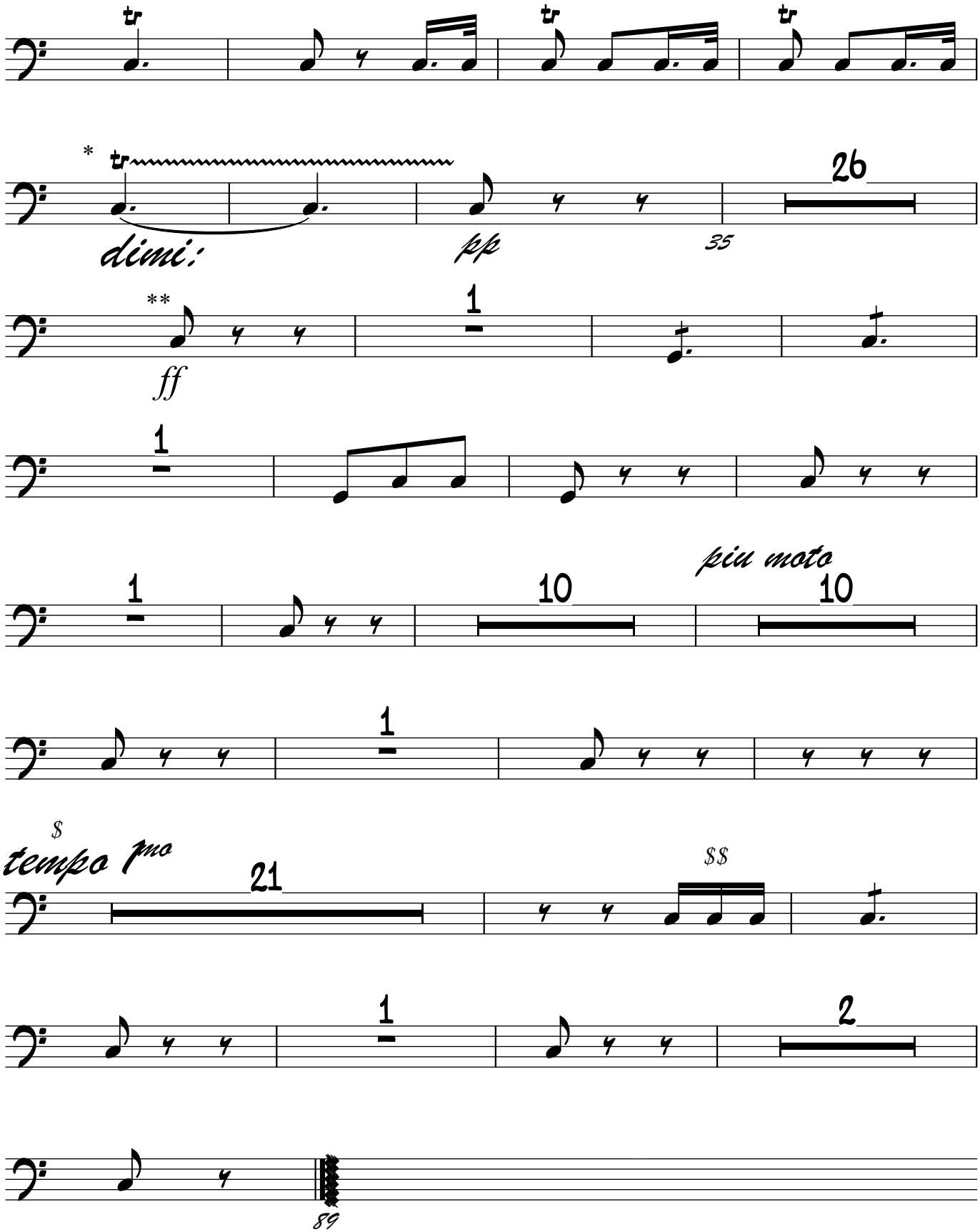

* "dimi:" = abbreviation for "diminuendo"
** dynamic added later by LvB

$ LvB corrected this marking to be on beat 2 of the previous bar
$$ rules of notation were more lax at this time and clarifying triplets with a '3' was often omitted and left to common sense

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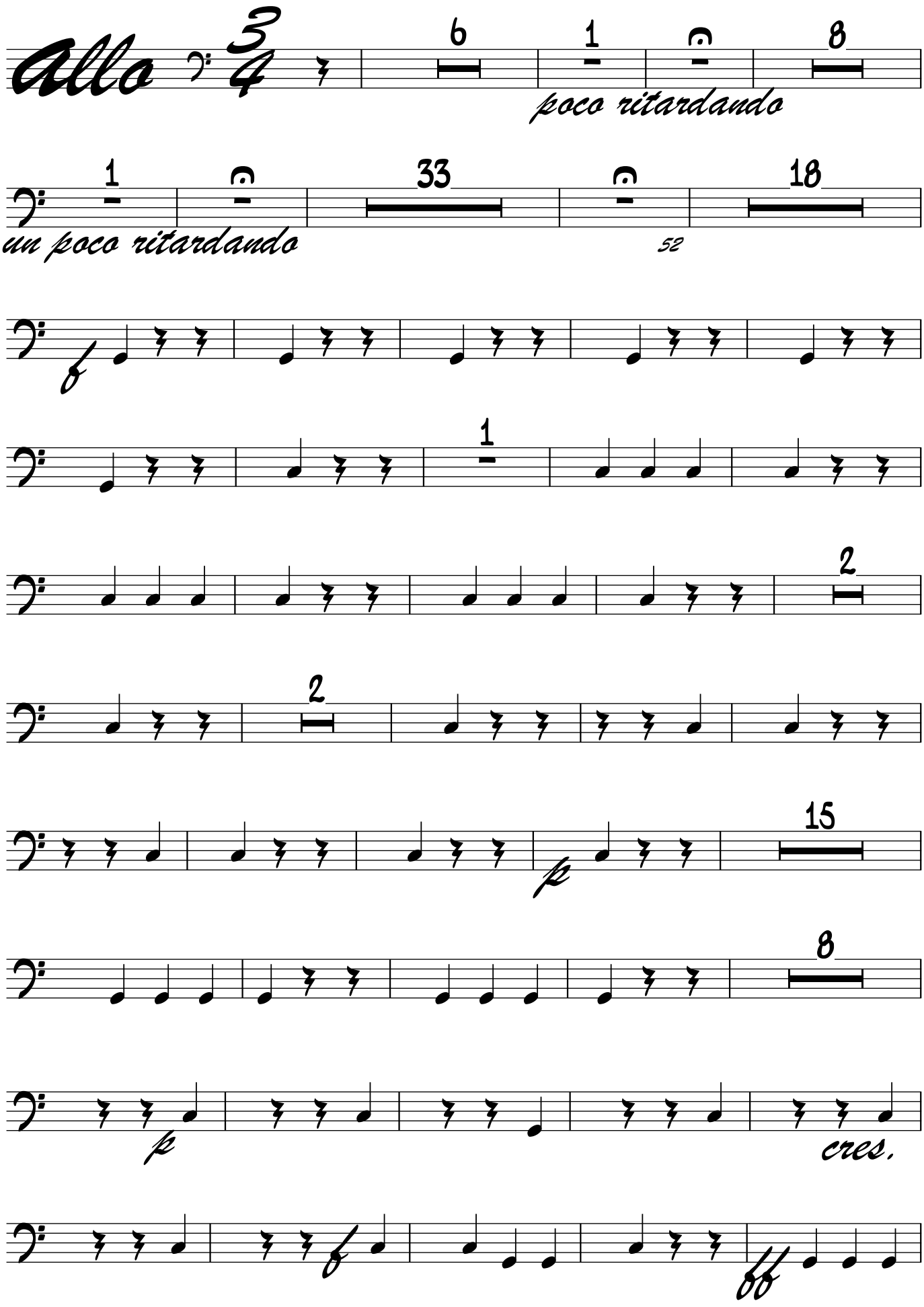

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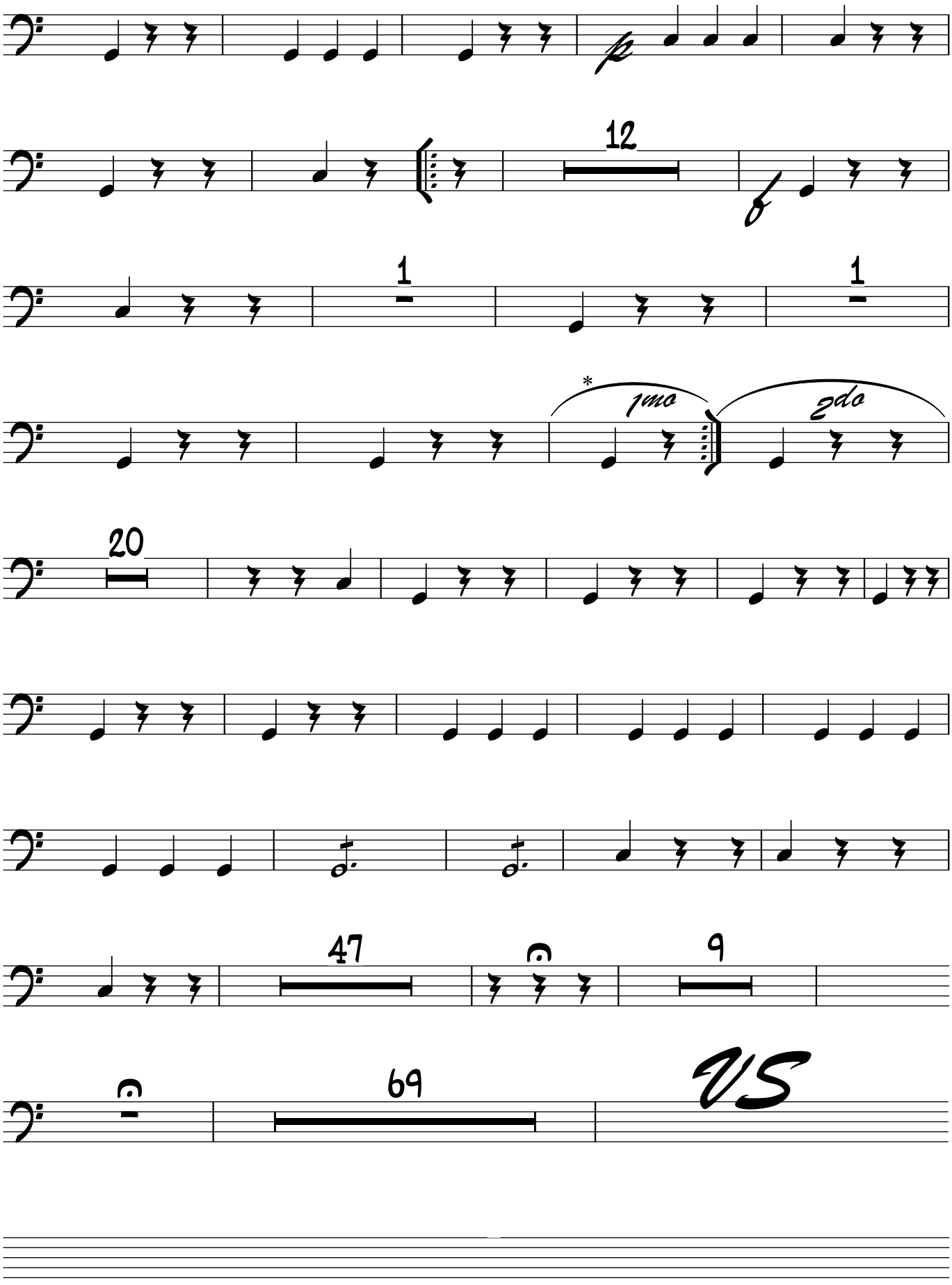

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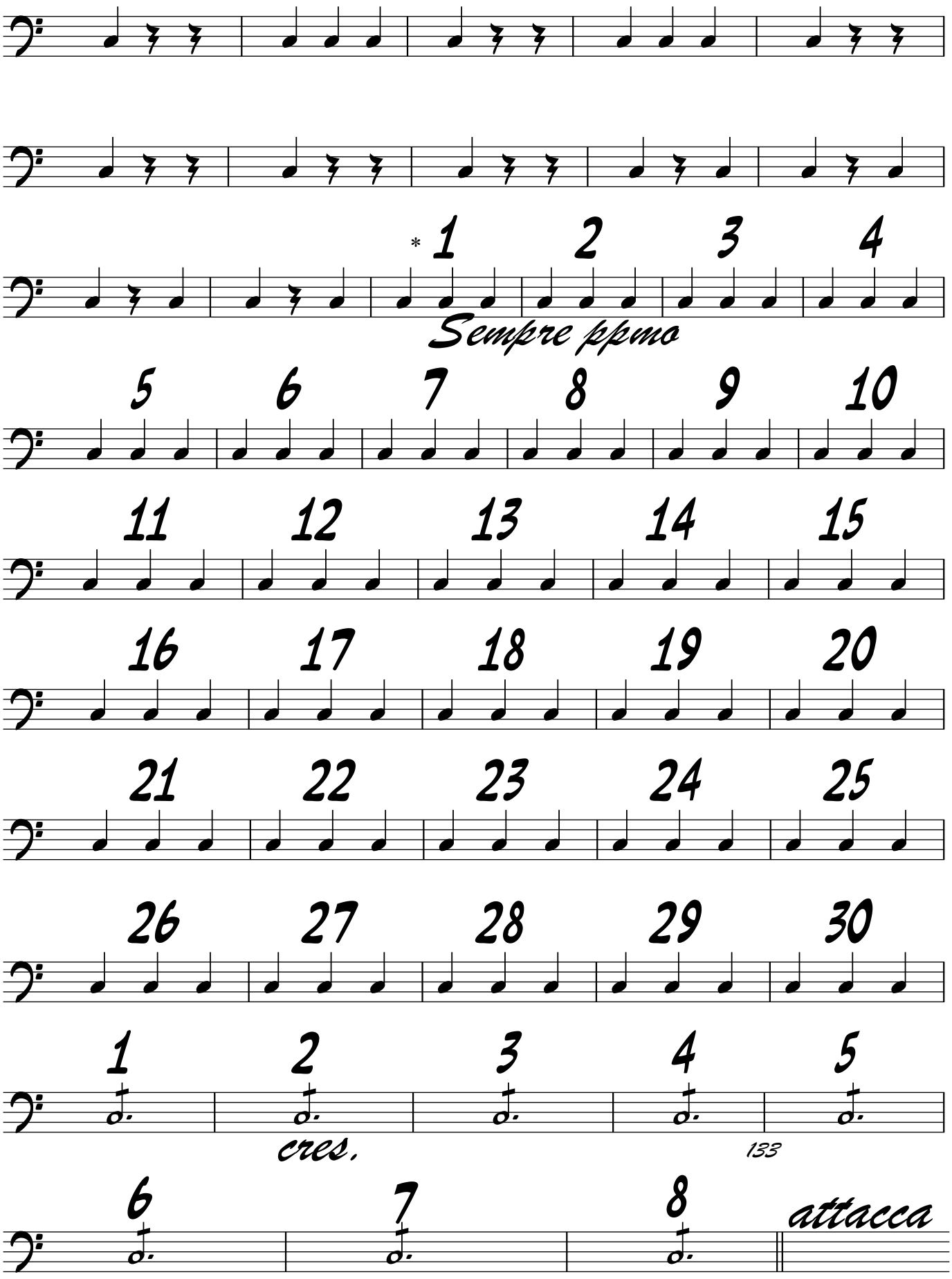

* these numbers were written on the part by a timpanist, possibly not for this performance. This is the only marking made by any player in the entire part.

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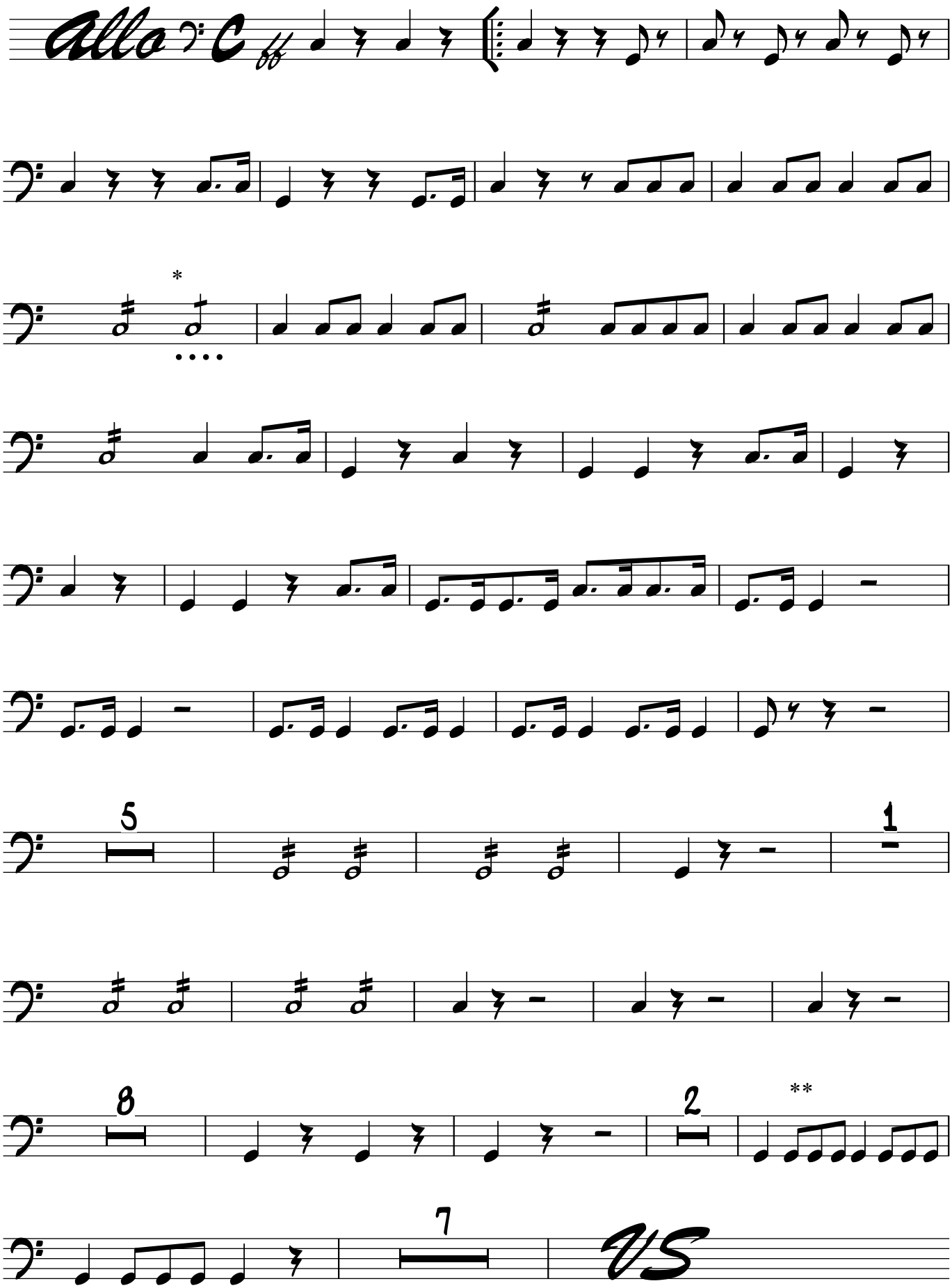

* these dots were added to clarify that these are not semiquavers, unlike the first half the bar

** as before triplets were often not accompanied with a '3' and left to common sense

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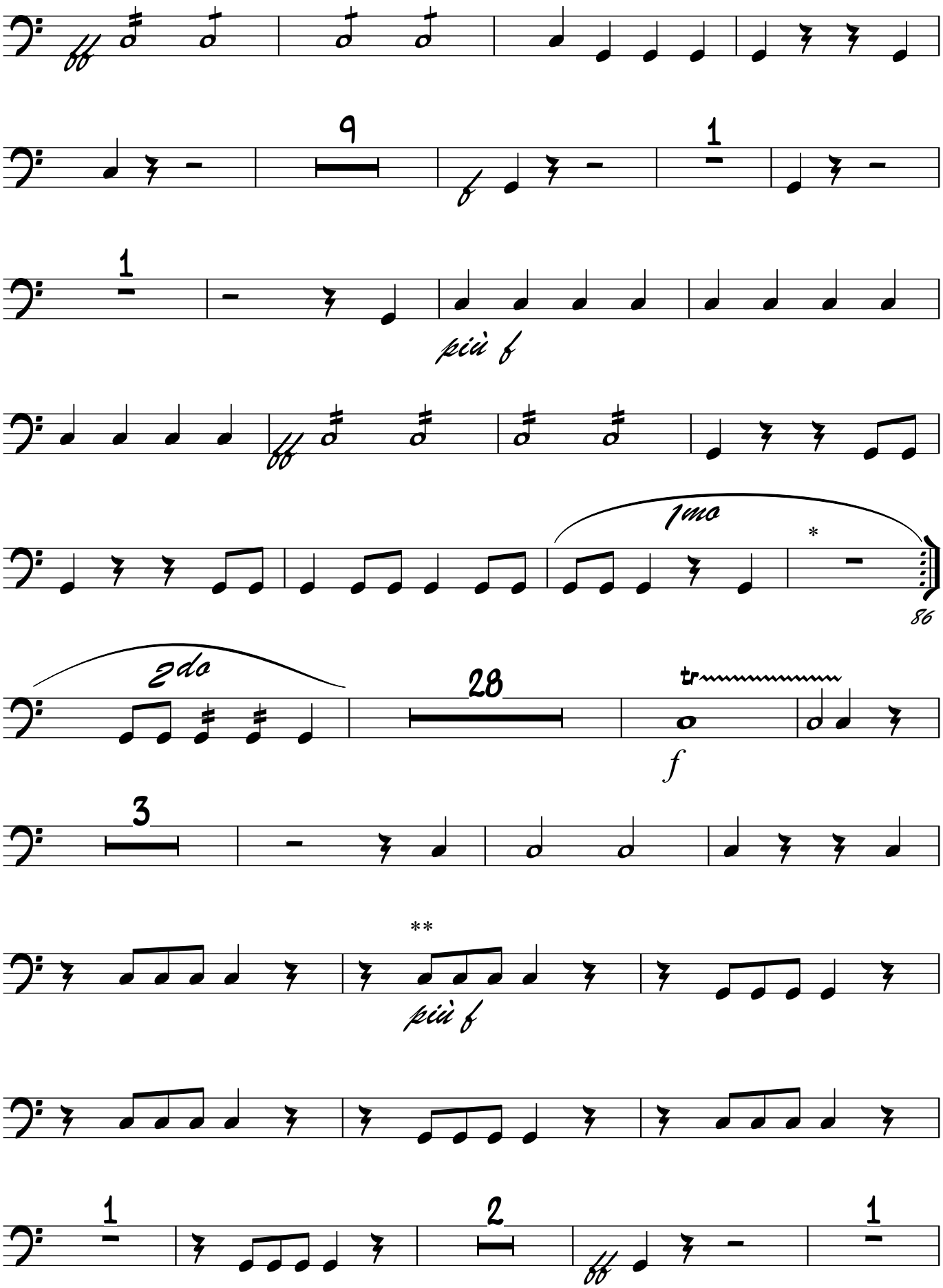

* this empty bar was amended later

** due to haste by LvB this dynamic is unclear in his manuscript and should be one bar earlier

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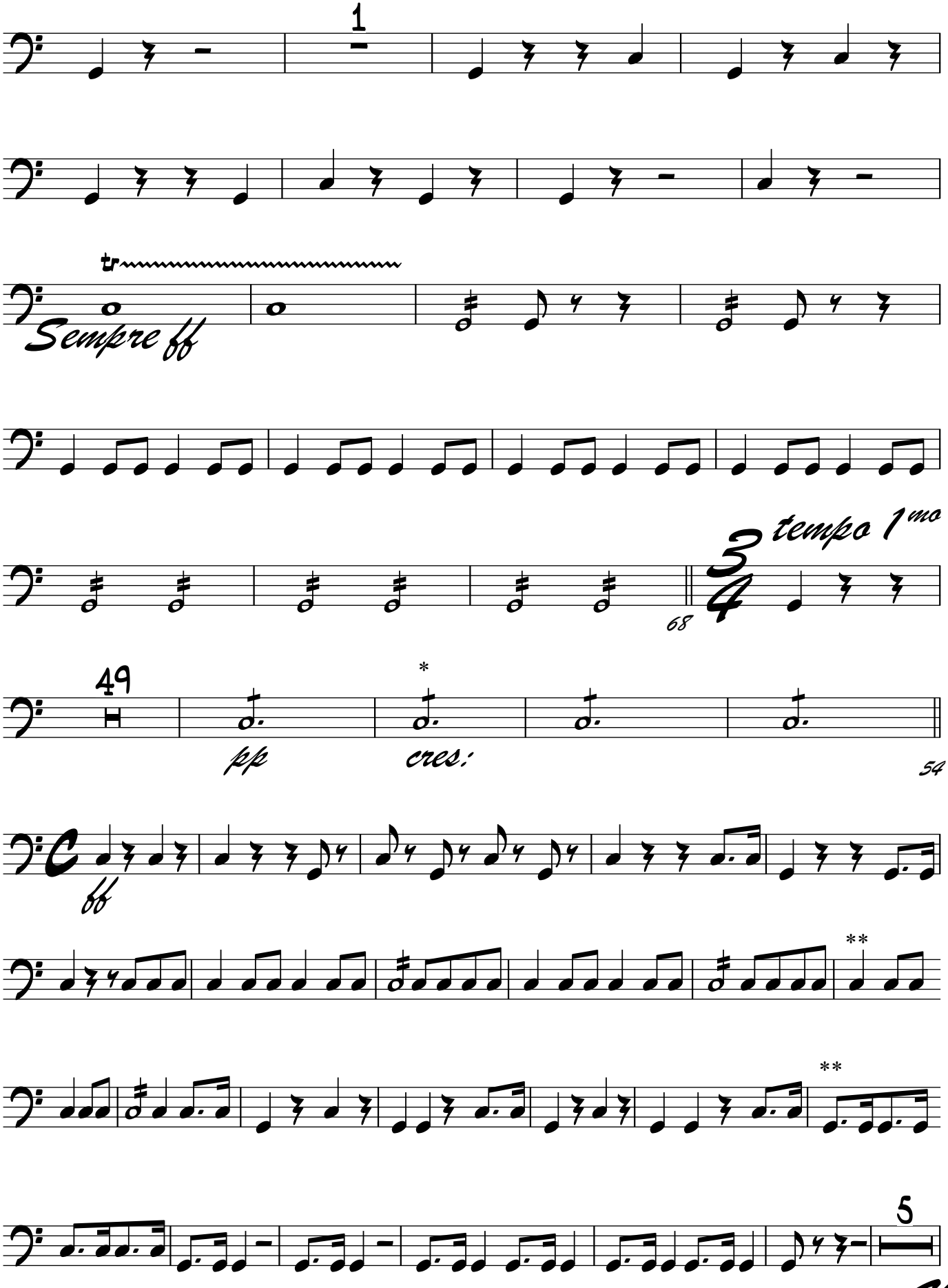

* Error by JK. LvB clearly wrote "cres." one bar later.

** when it is helpful a bar is split over two lines in order to make the page turn better

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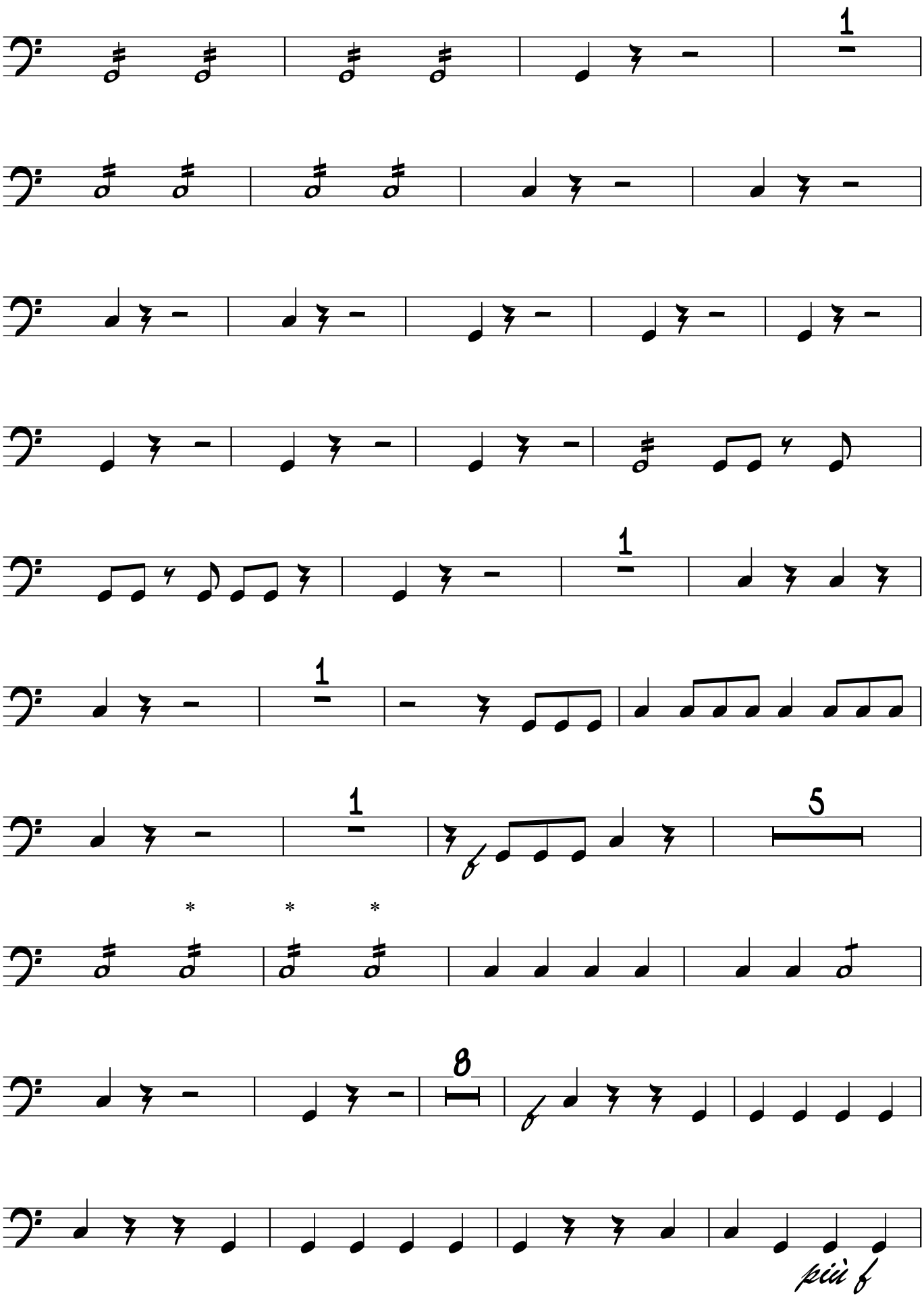

* these are errors and should have only one slash, meaning that quavers should be played

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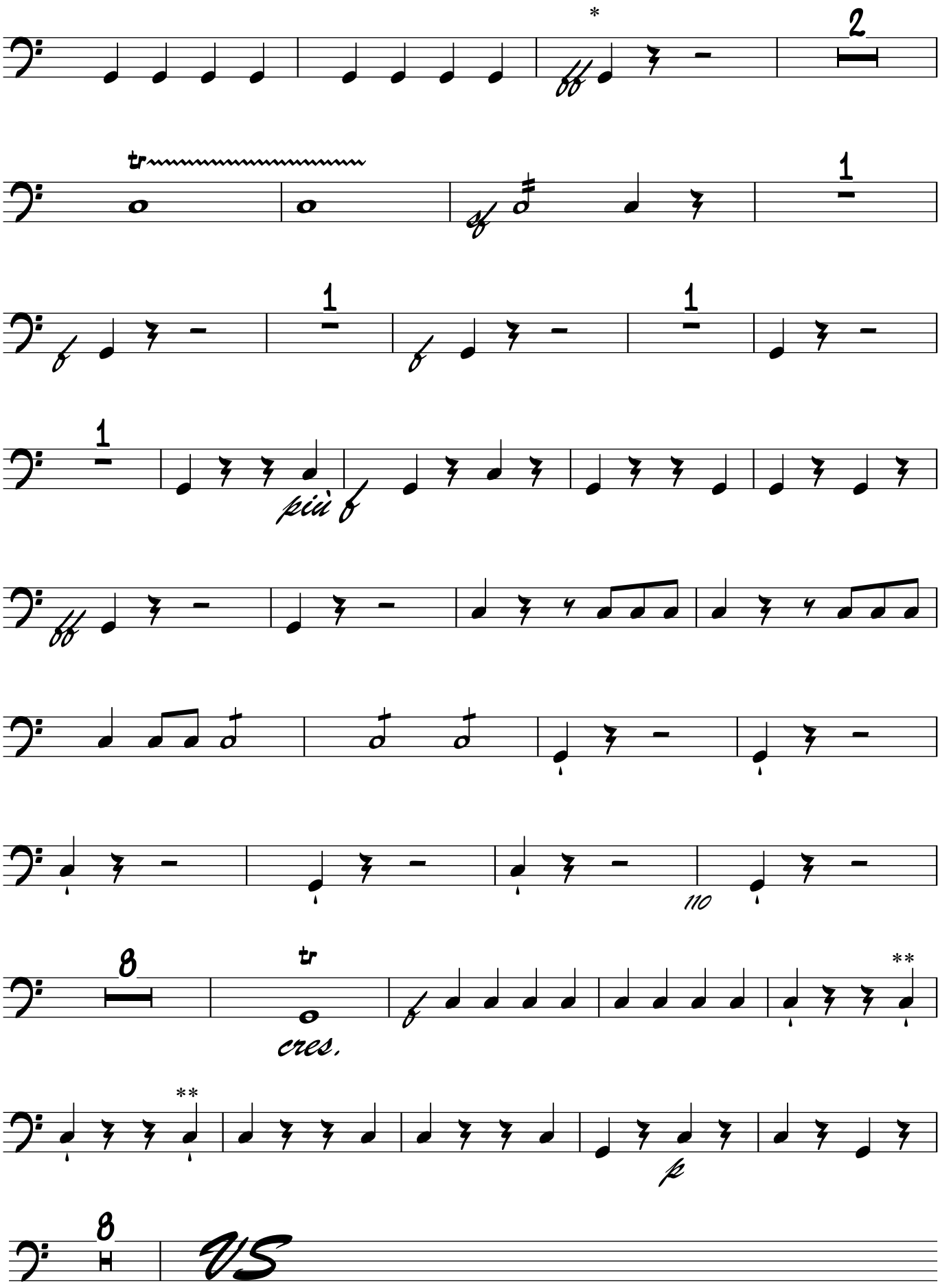

* this note was later deleted by LvB prior to publication

** these 'striche' are errors. LvB clearly wrote them only on the downbeats of these bars

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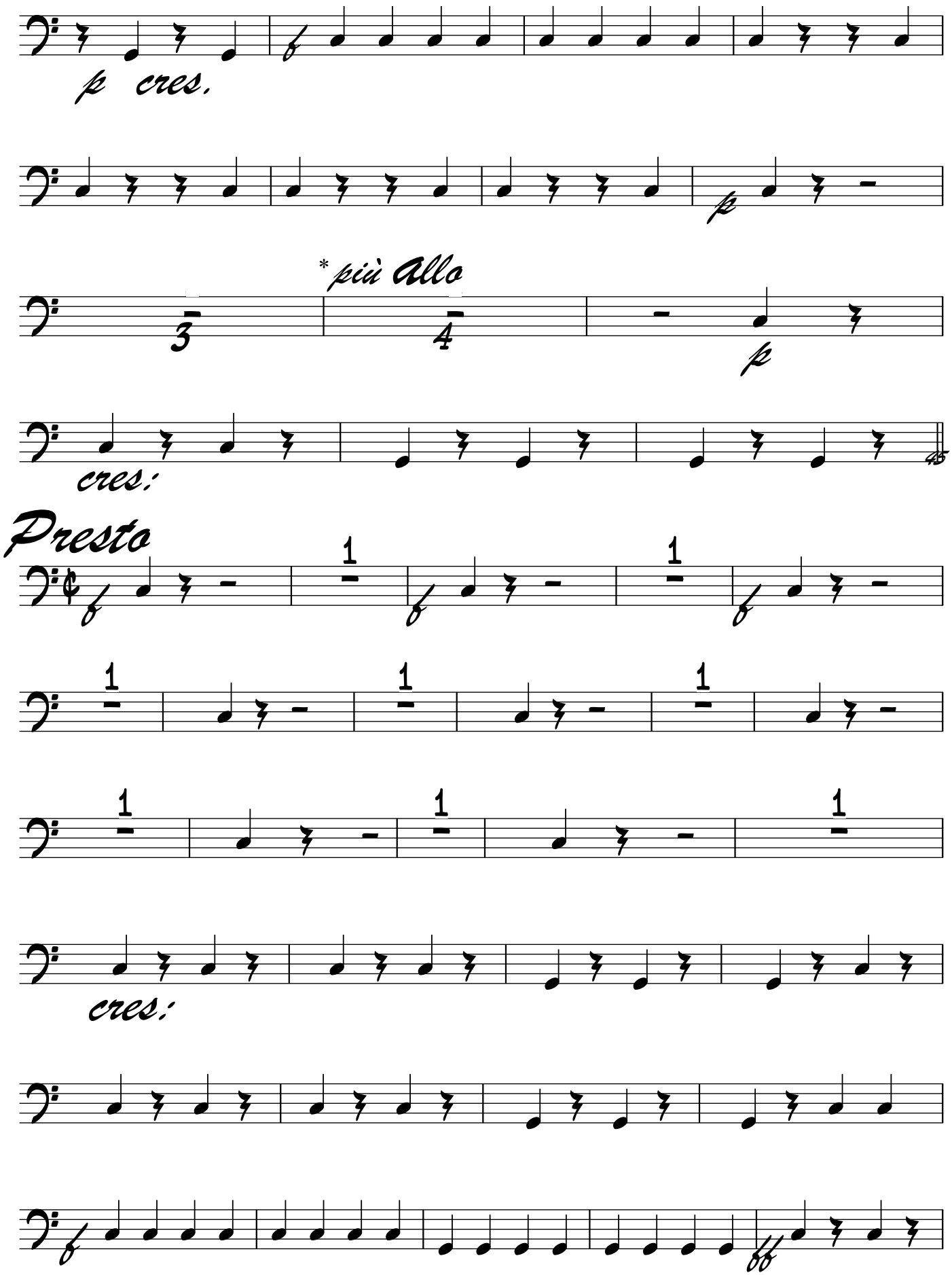

* this marking here is an error and it should be one bar earlier

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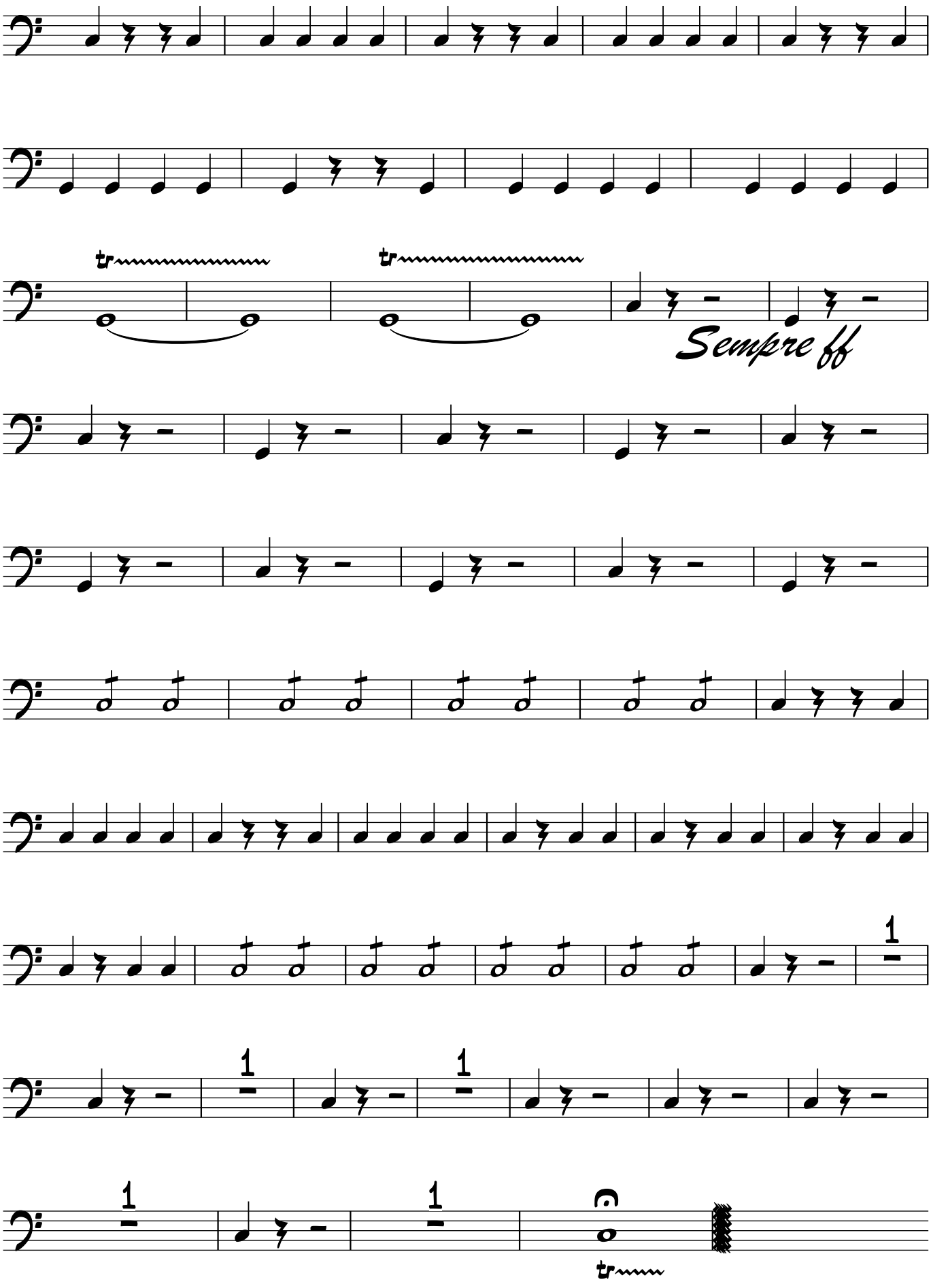

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