

## Beethoven *Symphony No. 9*

### Score Markings

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### General Comments

- Never connect the final consonant of a word with the beginning of the next word, especially if the next word begins with a vowel. (e.g. "nennt [auf dem [Erdenrund"...)
- Exaggerate strong vs weak syllables in the text (e.g. m. 238 "Freude"), often also shortening the weak syllable when the word is at the end of a phrase.
- The term "Cresc-Decresc" and the symbol < > are used interchangeably. It is an indication to crescendo to a dynamic peak in the phrase, group of notes or syllable, and then to relax or decrescendo on the other side of the peak. This kind of dramatic ebb-and-flow is vital to all great performances.
- A good model for the way Maestro Muñoz will lead us can be heard at <https://youtu.be/chatr7xaAXU?t=41m7s>
- *PS: I did this on my iPad and it was too much trouble to put in umlauts for the German text (e.g. ü). Please do not send me an email telling me that I forgot the umlauts.*

Who	Measure	Comments
ALL	208	STAND
ALL	237	In "two," Half Note = 88
B	238, 240	Emphasize strong vs weak syllable. Shorten second syllable
ATB	257	Strong diction. Marcato, but not too heavy handed.
	260	Break after "geteilt," accent "al-"
	264	Accent "Flu-" Make final half note a quarter note
T	285	Sing the Bass "Ja" before beginning your own part
All	288	Beat 3: Change quarter note to eighth note
	289	Accent <i>sf</i> on "nie"
	290	Observe <i>decrescendo</i> down to <i>piano</i>
	292	Slight lift (separation without breath) on the dot Change final half note to a quarter note
All	313	<i>Forte</i> dynamic
	313-315	Beat 3 in each measure should be the loudest This must be nimble and never behind even the slightest
SB	316	Change beat 3 to eighth note

All	319	Accent <i>sf</i> marking
	320	Accent beat 1 Change final half note to quarter note
	321-325	Perform staccato half notes as quarter notes
STB	324	Change whole note to dotted half
A	324	Change first half note to quarter note ACCENT "steht"
All	327, 329	Perform half notes as quarter notes
	330	Be ready for a L-O-N-G fermata on "Gott"
Men	411	In "one," never the least bit behind the beat <i>Forte</i> dynamic
	415, 416, 418	Accent beat 1, relax beat 2
	417	Beat 1 strong and short
	424-427	Perform each measure exactly the same: strong beat 1, relax beat 2
	424ff	observe all <i>sf</i> markings (accents)
	428-431	Cresc-Decresc both long notes
All	543	Continuing in "one," never lagging Break after "Freude"
S	546	Break after "-funken"
All	548	Staccato "aus"
	548-549	Cresc-Decres "aus e-LY-sium"
	551-553	Cresc to <i>sf</i> marking, then decrescendo
	554, 556	Break at the comas
	559, 560, 562	Accent beat 1
	562	Break at coma
	566	Break after "-teilt" Crescendo "Al-"
	570	Accent <i>sf</i> marking

	578	Break at coma
	579	Staccato "was"
	582	Break after "-teilt", crescendo "Al-"
	586	Accent <i>sf</i> marking
	590	Put final "t" on beat 2
Men	596	Change beat 2 to quarter note
	596-598	Cresc "Mil-li-" to "-o-", shorten "-nen"
	602	Put "t" on + of beat 3
All	604	Change beat 2 to quarter note
	604-606	Crescendo to "o" of "Millionen", shorten final syllable
S	606	Sing Alto B before beginning your part in next measure
All	607	ACCENT entrances on "Diesen"
T	607	Sing Bass A before beginning your part on beat 2
	608	Change beat 1 to quarter note, ACCENT "der"
	609-610	Crescendo to "Welt"
	610	Put "t" on + of beat 3
Men	611	Cresc-Decresc entire measure
	616-617	No break between measures
	618	Shorten both notes
All	619	Cresc-Decresc entire measure
S2	620	Sing Alto C before beginning part on "uber"
B	622	Change first note to quarter note
SAT	622	Change whole note to dotted half ("t" on + of beat 2)
All	624-625	No break between measures
	626	Shorten both half notes

	631	<i>Piano</i> dynamic Observe < > on "Ihr" Make "stürzt nieder" all staccato notes
	634	Shorten both half notes
	635	Huge crescendo to m. 638, subito <i>pianissimo</i> after that, followed by another huge crescendo
	639	Shorten "ihn"
	645	Shorten "muss"
	646	The final syllable is a neutral schwa vowel
	650ff	Be very careful to sing quarter notes exactly in correct time (3 +); the orchestra is playing triplets so the chorus will be tricked into swinging the rhythm
	655ff	Emphasize two themes in the fugue: 1. The strong, sustained, but accented theme 2. The dancey, energetic livelier theme  Also, whenever you sing the two note "Freude" exclamations, exaggerate the strong vs weak syllables and shorten the final syllable
A	662	Shorten "welt"
S	672, 674	Accent the quarter notes, shorten the half notes
B	677, 679, 684	Accent the quarter notes, shorten the half notes
T	686ff	The best way to sing this cleanly is to accent both the quarter note AND the half note the quarter note is tied to. A sort of double-pump on both notes
A	688ff	(see Tenor m. 686 comment)
B	708	Double the Tenor's D before beginning your part in the next measure (be careful to only sing the beginning of the word "Sei-")
S	714	Sing each note as if it was marked <i>sf</i>
T1, S2	720	Leave your parts to double the Alto melody line (tenor drop out in m. 724, S2 continue to m. 729)
All	729	Cut off on + of beat 3
	730ff	Sing with a dark, but soft, full-bodied tone B1 double tenor m.734-737

A	738	Cresc from <i>piano</i> to <i>mf</i>
All	742	Begin <i>mp</i> and cresc up to <i>forte</i> marking
	745	Shorten "-zelt" Cresc-Decres "Bruder", shorten final syllable
	748	< > "Bruder" again, shorten final syllable
	750-757	No break in the line until the end of m. 757
All	794	Begin <i>piano</i> At <i>mp</i> by m. 796 At <i>mf</i> by m. 799
	801	<i>Forte</i> and <i>marcato</i>
	807-809	Exaggerate strong vs weak syllables in "Menschen", shortening the second syllable
	810	Carefully and exactly observe all markings. Breath after "Bruder"
	814	Sustain half note as written to beat 2 of the new tempo
	818ff	Replicate markings of identical earlier passage m.795
	832	Tenuto both notes on "Menschen"
	855	Sing with very sharp diction and quasi-staccato
	863	Sing "t" on + of beat 3
	864	Strong-weak syllables of "bruder", shorten second syllable
ST	865-868	Lift at each dot (break between dotted notes and eighth notes)
All	869, 873	Staccato final two eighth notes
	876, 877, 878	Shorten final quarter notes
	880ff	Connect these notes more than you did last Monday. they each should be accented, but not staccato (unless the Maestro asks for it)
	883, 885, 891, 893	Accent "welt", and Cut off after "welt"
SAT	894	Change last half note to quarter note
	895ff	Accent these fast quarter notes
	899	Staccato first two quarter notes

	903	Change half note to quarter note
	904	Strong-weak syllables
	906	Drop the dot, break between "Go-" and "-tter-"
	909	Staccato both notes Crescendo all the way to "-fun-"