

## Symphony No. 8

Ludwig van Beethoven, Op. 93

## I

## Example 1

Allegro vivace e con brio  $\text{♩} = 69$ 

in B♭ *f* *p dolce*

6

## Example 2

Bsn. *p dolce*

3

## Example 3

Bsn. *p dolce*

## Example 4

Bsn. *p dolce* *ff*

## Example 5

(silence) *p*

8 *a tempo* *3* *ritard.*

15 *dolce* *ritard.* *p*

## Example 6

*p dolce*

6

The whole reason for the prominence of Beethoven's eighth symphony on clarinet audition lists is probably due to the occurrence of two high G's in the trio of the minuet. Otherwise, there is little that is challenging in this symphony, at least when compared with the fourth and sixth symphonies.

EXAMPLE 1 is the opening of the symphony. The first four measures are a tutti passage for the entire orchestra. The next four measures are a solo for the clarinet. As is the case with many of the "solos" in the works of

Beethoven, this one must be played much louder than *piano*. Something like *mezzo forte* is more like it, but be sure it is still *dolce*.

EXAMPLES 2 and 3, and 4 are small but exposed answers to a bassoon figure. Again, *mezzo forte* is better than *piano*.

EXAMPLE 5 is a little more involved. It is in octaves with the bassoon and there is often a rubato in measure 11 followed by an immediate *a tempo* in measure 12. Be sure to observe the quarter note in measure 11 by making it