Symphony in E-Flat Major, ReiR 1.02

composed in Oettingen-Wallerstein, c. 1784

Josef Rejcha
1752–1795

I.

Maestoso

a 2

Oboe 1 2

Horn 1 in E♭ 2

Violin I

Violin II

Viola

Basso

(sim.)

6

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

(sim.)

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Source: Universitätsbibliothek Augsburg,
Oettingen-Wallersteiner Bibliothek, HR.III.4.1/2.4° 501

11

Ob 1 2
Hn 1 (E♭) 2
Vn I
Vn II
Va
Basso

mf

16

Ob 1 2
Vn I
Vn II
Va
Basso

p *pp* *p* *pp* *pp*

21

a 2

Ob 1 2
Hn 1 (E♭) 2
Vn I
Vn II
Va
Basso

f *p* *p* *(sim.)* *p*

26

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

p 1. 2. a 2 *(sim.)* *(sim.)*

32

pp *p* *pp*

36

Allegro con Spirito

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

43

2.

50

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

p

57

f

fz

p

63

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

69

75

Ob 1 2

a 2

Hn 1 (Eb) 2

f

Vn I

Vn II

Va

Basso

81

Ob 1 2

p

Hn 1 (Eb) 2

a 2

p

Vn I

p

Vn II

p

Va

p

Basso

p

89

Ob 1 2

Hn 1 (Eb) 2

1.

Vn I

Vn II

Va

Basso

96

Ob 1 2

Hn 1 (Eb) 2

a 2

Vn I

Vn II

Va

Basso

103

Ob 1 2

Hn 1 (Eb) 2

p

Vn I

Vn II

Va

Basso

109

Ob 1 2

Hn 1 (Eb) 2

f

Vn I

f

Vn II

f

Va

f

Basso

f

114

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

118

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

fz

122

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

fz fz fz

ff

127

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

130

Ob 1 2

Vn I

Vn II

Va

Basso

(p)

p

Vc.

+Cb

136

Hn 1 (Eb) 2

f

141

a 2

dolce

148

Vn I
Vn II
Va
Basso

155

Ob 1 2
Vn I
Vn II
Va
Basso

pp

162

Ob 1 2
Hn 1 (E♭) 2
Vn I
Vn II
Va
Basso

a 2

fz

f

169

Ob 1 2 — a 2 — *f*

Hn 1 (Eb) 2 — a 2 — *f* — a 2

Vn I — *f*

Vn II — *f*

Va — *f*

Basso — *f*

175

Ob 1 2 — *ff*

Hn 1 (Eb) 2 — *ff*

Vn I — *ff*

Vn II — *ff*

Va — *ff*

Basso — *ff*

181

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

187

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

193

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

201

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

207

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

214

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

220

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

226

Ob 1 2
Hn 1 (E♭) 2
Vn I
Vn II
Va
Basso

fz fz fz fz

232

a 2

237

p

245

Ob 1 2

a 2

Hn 1 (E♭) 2

pp

p

Vn I

Vn II

Va

Basso

252

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

259

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

265

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

271

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

276

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

281

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

II.

Andante con Espressione

Oboe 1 2

Horn 1 in C 2

Violin I

dolce ***p***

Violin II

dolce ***p***

Viola

p

Basso

p

8

Vn I

Vn II

Va

rinf.

Basso

rinf.

p ***mf***

15

1.

Ob 1 2

mf

Hn 1 (C) 2

p

p

Vn I

p ***mf***

p

Vn II

mf

mf

Va

mf

mf

Basso

mf

mf

23

Ob 1 2

Hn 1 (C) 2

Vn I

Vn II

Va

Basso

1.

p

30

(p)

37

rinf.

f

43

Ob 1 2

Hn 1 (C) 2

Vn I

Vn II

Va

Basso

48

54

Ob 1 2

Hn 1 (C) 2

Vn I

Vn II

Va

Basso

60

Ob 1 2

Hn 1 (C) 2

Vn I

Vn II

Va

Basso

65 1. 2.

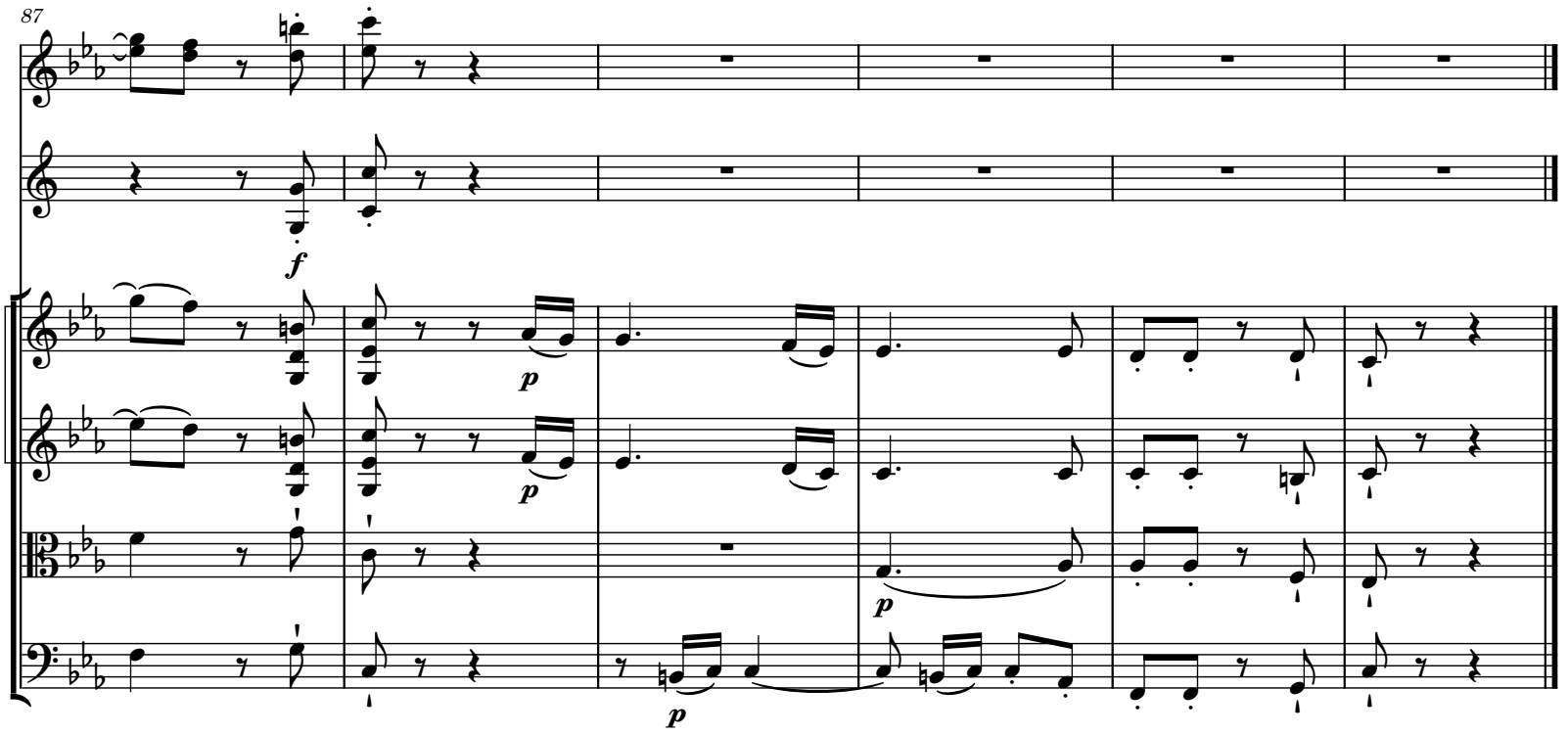
Ob 1 2
Vn I
Vn II
Va
Basso

72

Ob 1 2
Hn 1 (C) 2
Vn I
Vn II
Va
Basso

79

Ob 1 2
Hn 1 (C) 2
Vn I
Vn II
Va
Basso



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III. Menuetto

Oboe 1 2

Horn 1 in E♭ 2

Violin I

Violin II

Viola

Basso

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

17

a 2

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

26

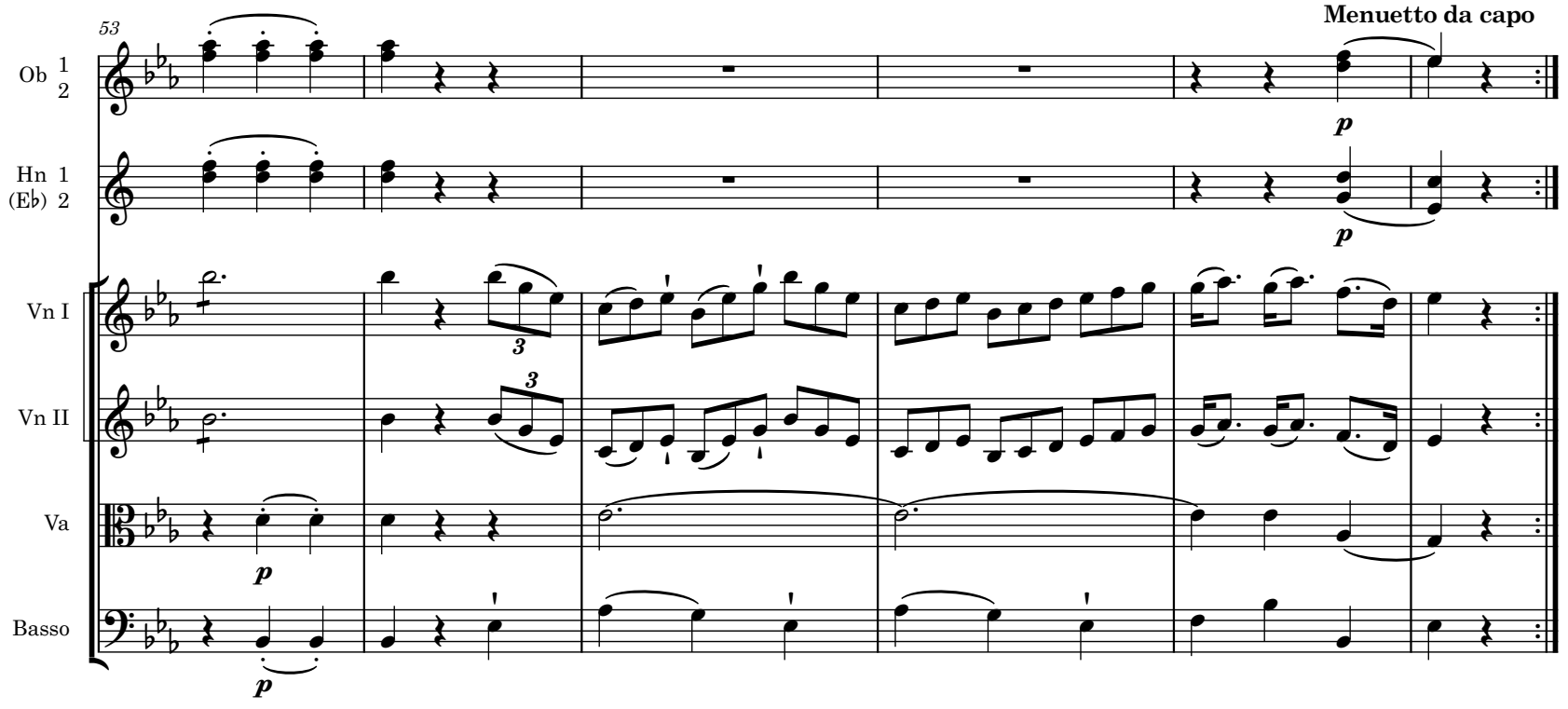
Fine

Trio

Ob 1 2
Hn 1 (E♭) 2
Vn I
Vn II
Va
Basso

pp *p* *tr*

41



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IV.

Allegro assai

Oboe 1 2

Horn 1 in E♭ 2

Violin I

Violin II

Viola

Basso

p

p

p

p

f

f

9

Ob 1

Ob 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

f

f

f

f

f

14

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

fz fz fz fz fz fz fz p

20

Ob 1

Ob 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

f f (p) cresc.

p

26

Ob 1

Ob 2

Vn I

Vn II

Va

Basso

mf f

31

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

ff (f)

37

Ob 1

Ob 2

Hn 1
(E♭) 2

a 2

f *fz* *fz* *fz* *fz* *fz*

Vn I

Vn II

f

Va

f

Basso

f

43

Ob 1

Ob 2

Hn 1
(E♭) 2

a 2

fz *fz*

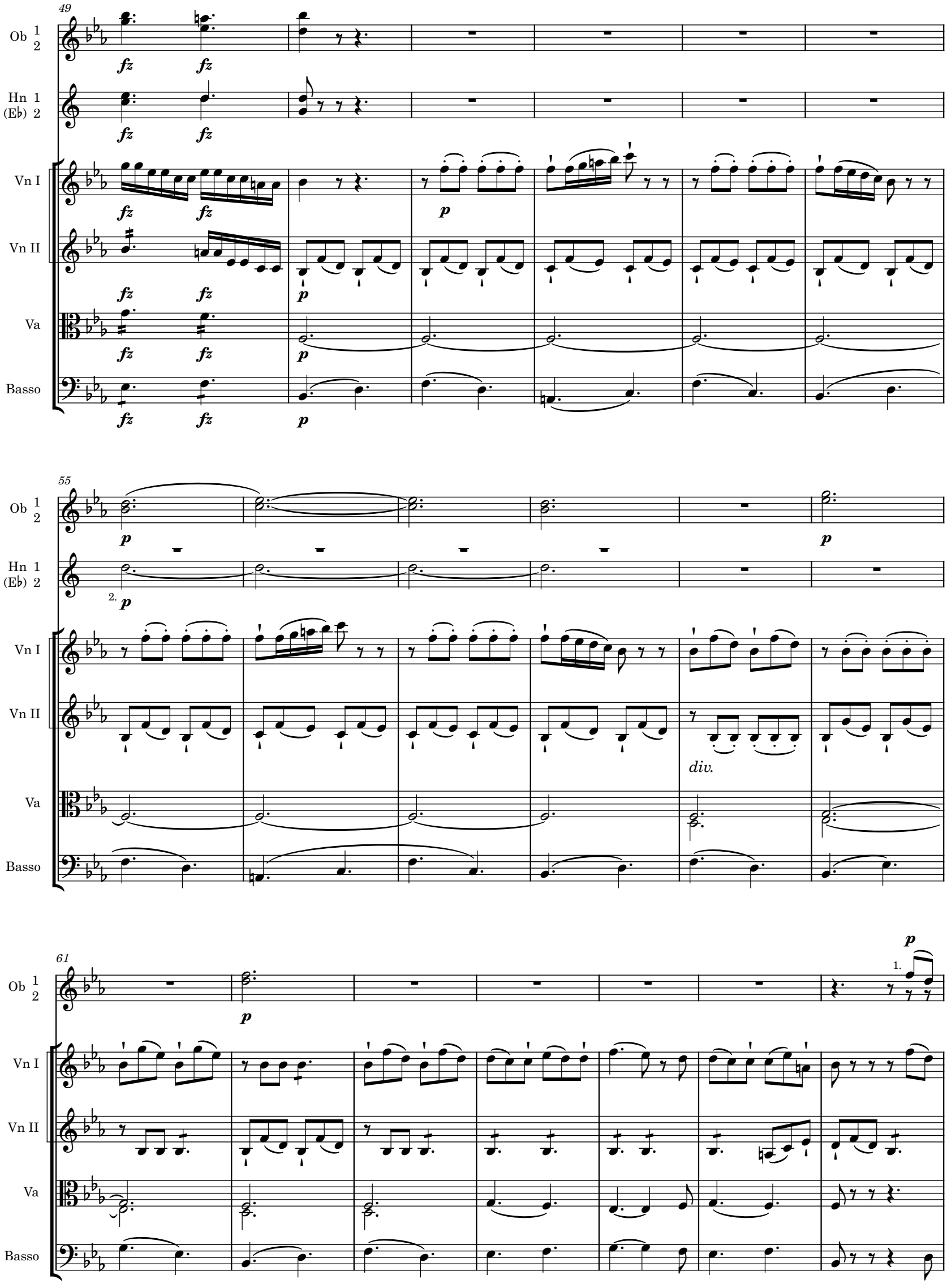
Vn I

Vn II

Va

Basso

fz *fz* *fz* *fz*


49
Ob 1 2
Hn 1 (E♭) 2
Vn I
Vn II
Va
Basso
fz
p
55
2.
div.
61
1.

68

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

a 2

73

a 2

78

Ob 1 2

Hn 1 (Eb) 2

a 2

Vn I

Vn II

Va

Basso

83

a 2

89

(G.P.)

Ob 1 2

a 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

p

97

1.

2.

cresc.

f

103

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

a 2.

ff

p

108

114

2.

120

Ob 1 2

Hn 1 (Eb) 2

2.

Vn I

Vn II

Va

Basso

126

a 2

f

133

Ob 1 2

Hn 1 (Eb) 2

a 2

Vn I

Vn II

Va

Basso

p

139

Vn I

Vn II

Va

Basso

f

143

Ob 1

Ob 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

f

148

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

fz fz fz

153

Ob 1

Ob 2

Hn 1 (E♭) 2

a 2

Vn I

Vn II

Va

Basso

158

Ob 1 2

Hn 1 (Eb) 2

a 2

Vn I

Vn II

Va

Basso

165

Ob 1 2

Hn 1 (Eb) 2

a 2

Vn I

Vn II

Va

Basso

172

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

fz fz fz

fz fz fz

fz fz fz

fz fz fz

fz fz fz

p

p

p

178

Ob 1 2

Hn 1 (E♭) 2

Vn I

Vn II

Va

Basso

p

2.

p

184

Ob 1 2

Vn I

Vn II

Va

Basso

p

191

Ob 1 2

Hn 1 (Eb) 2

Vn I

Vn II

Va

Basso

197

a 2

202

Ob 1 2

Hn 1 (E♭) 2

a 2

Vn I

Vn II

Va

Basso

206

211

Critical Report

The two principal sources for this edition are a set of autograph score and copied parts in the Oettingen-Wallerstein Bibliothek, which appear to date from roughly the same time period. The copyist is known from several other sets of parts produced at the Oettingen-Wallerstein court in the 1780s and early 1790s. While certain copyist errors and misunderstandings can be observed in the parts, in several places the copyist clarifies or even adds additional detail to the articulation, phrasing, and beaming, suggesting a close collaboration with the composer. This particularly affects the distinction between staccato dots and wedges, which in the copied parts is quite clearly delineated, but which in Reicha's autograph is not always as clear or consistent. Therefore, discrepancies between the score and parts should not always be decided in favor of the former.

Nevertheless, a performable modern edition requires a number of editorial interventions where a literal reading of the sources would produce unacceptable inconsistencies, ones which certainly would have been ironed out in eighteenth-century performance. Editorial slurs have been indicated with a dotted line, and editorial dynamics have been placed in parenthesis. In the following cases, articulation, dynamics, and beaming have been quietly harmonized with other instruments and/or parallel passages:

Movement I

57, Violin II: Originally three eighths slurred and two staccato. Cf. m. 214.

91 (also 248), Violin I: Hemiola beaming taken over from Violin II and all parallel statements of this motive (mm. 103, 261).

120, Violin II: Score and parts have "fz" on beat 2, at odds with all other parts and the parallel passage (m. 277).

189f. and 220f., Oboe 1 and 2: Ties missing in score and parts.

274: Wedges missing entirely in both score and parts for Oboes, Horns, and Violins. Only Violin 2 parts have a staccato in this measure; cf. mm. 116–117.

Movement III

54, Horn 1: Wedge in both score and part, probably erroneous.

Movement IV

2, Violin 1 and Basso: Autograph and parts have portato on first two eights of beat 1 (beat 2 in Basso), also in mm. 4 and 7. This is probably not what was intended, rather Reicha appears to have originally notated a slur plus a wedge and later changed his mind without canceling the original. The articulation of this theme has been harmonized with all later occurrences.

27: Oboes and Violin I have "forte" in score and parts, but here Reicha added an "m" to the Basso and Viola afterwards – in order to create a more gradual crescendo effect in this passage – and evidently neglected to update the other parts.