

Symphony in c minor
"La Paix"

I. La Revolution

Paul Wranitzky, op. 31
Edited by Clark Suttle

Andante maestoso

Musical score for the first section of the symphony, featuring six staves for Violin I, Violin II, Viola I, Viola II, Violoncello, and Contrabass. The key signature is one flat (C minor). The tempo is Andante maestoso. The score consists of two measures of music, with dynamics and performance instructions like *p*, *f*, and *fz*.

Violin I: *p*, *f*, *p*, *f*, *p*, *fz*
Violin II: *p*, *f*, *p*, *f*, *p*, *fz*
Viola I: *p*, *f*, *p*, *f*, *p*, *fz*
Viola II: *p*, *f*, *p*, *f*, *p*, *fz*
Violoncello: *p*, *f*, *p*, *f*, *p*, *p*
Contrabass: *p*, *f*, *p*, *f*, *p*, *p*

Musical score for the second section of the symphony, featuring six staves for Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Cb. The key signature is one flat (C minor). The tempo is indicated by a '7' above the staff. The score consists of four measures of music, with dynamics and performance instructions like *fz*, *f*, *p*, and *f*.

Vln. I: *fz*, *f*, *p*
Vln. II: *fz*, *f*, *p*
Vla. I: *fz*, *f*, *p*
Vla. II: *fz*, *f*, *p*
Vc.: *f*, *p*
Cb.: *f*, *p*

12

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

Allegro molto

18

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

24

Vln. I *p* A

Vln. II *f*

Vla. I *f*

Vla. II *f*

Vc. *f*

Cb. *f*

28

Vln. I

Vln. II 6 6 *fp* *fp* *fp* *fp*

Vla. I

Vla. II

Vc.

Cb. *fp* *fp* *fp* *fp*

32

Vln. I *f*

Vln. II *f*

Vla. I *f*

Vla. II *f*

Vc. *f*

Cb. *f*

36

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

40

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

44

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

49

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

B

53

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

56

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

fz

fp

fp

fp

fp

59

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

fz

p

fp

fp

fp

fp

fp

62

C

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

65

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

69

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

73

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

78 **D**

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

82

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

II. Le sort et la mort de Louis XVI

Adagio affettuoso

Con sord.

Violin I

p

Con sord.

Violin II

p

Con sord.

Viola I

p

Con sord.

Viola II

p

Con sord.

Violoncello

p

Con sord.

(Con sord.)

Contrabass

p

Vln. I

6

A

f

p

Vln. II

f

p

Vla. I

p

Vla. II

p

Vc.

f — *p*

Cb.

12

Vln. I **B**

f *p*

Vln. II *f* *p*

Vla. I *f* *p*

Vla. II *f* *p*

Vc. *f* *p*

Cb. - *p*

17

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

21

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

C

fp *fz*
fp *fz*
fp
fp
fp
fp

26

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

fz *fz*
fz *fz*
fz
fz
fz
fz

31

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

40

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

44

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

f

f

f

f

f

f

f

f

f

48

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

53

E

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

57

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

61

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

71

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

76

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

fp

fp

fp

fp

fp

fp

80

G

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

p

fz

p

fz

p

fz

p

fz

p

84

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

fz

fz

fz

fz

fz

fz

89

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

fp

fp

fp

fp

fp

fp

III. Marche des Anglois

Tempo di Marcia movibile

This musical score consists of six staves: Violin I, Violin II, Viola I, Viola II, Violoncello, and Contrabass. The key signature is common C. Measure 1: Violin I holds a note, Violin II plays eighth notes, Viola I plays eighth notes, Viola II rests, Violoncello plays eighth notes, and Contrabass rests. Measure 2: Violin I holds a note, Violin II plays eighth notes, Viola I plays eighth notes, Viola II rests, Violoncello plays eighth notes, and Contrabass rests. Measure 3: Violin I holds a note, Violin II plays eighth notes, Viola I plays eighth notes, Viola II rests, Violoncello plays eighth notes, and Contrabass rests. Measure 4: Violin I holds a note, Violin II plays eighth notes, Viola I plays eighth notes, Viola II rests, Violoncello plays eighth notes, and Contrabass plays eighth notes. Dynamics: 'f' at the beginning of each measure, 'f' at the end of Measure 4.

5

This musical score consists of six staves: Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Cb. The key signature is common C. Measure 5: Vln. I rests, Vln. II plays eighth notes, Vla. I plays eighth notes, Vla. II rests, Vc. plays eighth notes, and Cb. rests. Measure 6: Vln. I rests, Vln. II plays eighth notes, Vla. I plays eighth notes, Vla. II rests, Vc. plays eighth notes, and Cb. rests. Measure 7: Vln. I rests, Vln. II plays eighth notes, Vla. I plays eighth notes, Vla. II rests, Vc. plays eighth notes, and Cb. rests. Measure 8: Vln. I rests, Vln. II plays eighth notes, Vla. I plays eighth notes, Vla. II rests, Vc. plays eighth notes, and Cb. rests. Dynamics: 'f' at the end of Measure 5, 'f' at the end of Measure 6, 'f' at the end of Measure 7, 'f' at the end of Measure 8.

9 **A**

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

13

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

B Marche des Alliés

17

This musical score page shows six staves of music for orchestra, starting at measure 17. The instruments are Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Cb. The key signature is common time (indicated by 'C'). The dynamics are marked 'f' (fortissimo) throughout. The music consists of eighth-note patterns. Measures 17-18 show Vln. I and Vln. II playing eighth-note pairs. Measures 19-20 show Vla. I and Vla. II playing eighth-note pairs. Vc. and Cb. provide harmonic support with sustained notes and eighth-note chords.

21

This musical score page continues the orchestra section, starting at measure 21. The instruments are Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Cb. The key signature changes to A major (two sharps). The dynamics are marked 'f'. The music features eighth-note patterns. Measures 21-22 show Vln. I and Vln. II playing eighth-note pairs. Measures 23-24 show Vla. I and Vla. II playing eighth-note pairs. Vc. and Cb. provide harmonic support with sustained notes and eighth-note chords.

24

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

28

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

32

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

36

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

40

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

Tumulte d'une bataille

44

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

48 **C** Allegro

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

p

f

ff

(Cannon optional)
pizz.

53

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

tr

tr

3

57

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

ff

61

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

ff

ff

ff

66 **D**

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

69

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

72

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

fz

fz

fz

75

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

fz

fz

fz

fz

fz

fz

IV. Negociations de paix

Andante grazioso

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

7

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

12 A

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

16

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

21

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

f

p

f

f

f

f

f

26

B

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

p

p

p

p

p

31

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

f

f

f

f

f

f

36

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

Cris de joie pour la paix réstitué

42 **C** Allegro vivace

This musical score page shows six staves for string instruments. The first four staves (Vln. I, Vln. II, Vla. I, Vla. II) are in common time (indicated by '2') and play eighth-note patterns. The fifth staff (Vc.) and sixth staff (Cb.) are in common time (indicated by '4') and play sustained notes. Dynamics include **ff**, **p**, and **p**.

51 **D**

This musical score page shows six staves. The first two staves (Vln. I and Vln. II) play eighth-note patterns with slurs. The third staff (Vla. I) plays eighth-note patterns with dynamics **p** and **p**. The fourth staff (Vla. II) and the last two staves (Vc. and Cb.) are silent.

57

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

63

E
f
f
f
f
f

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

69

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

75

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

81

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

fz *fz* *fz* *fz* *fz*

87

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

fz *fz*

f *fz*

f *fz*

f

f

f

93

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

99 F

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

105

Vln. I

fz

Vln. II

fz

Vla. I

p

Vla. II

p

Vc.

Cb.

III

Vln. I

3 3 3 3 3 3

Vln. II

3 3 3 3 3 3

Vla. I

p

Vla. II

p

Vc.

p

Cb.

p