

# Ouverture zu Goethe's „EGMONT“

von  
L. van Beethoven.

Op. 84.

NB.1)

Sostenuto ma non troppo.

ges. von Hermann Behn.

Pianoforte I.

Musical score for Pianoforte I, first system. It features two staves (treble and bass clef) with a 3/4 time signature and a key signature of three flats. The tempo is 'Sostenuto ma non troppo'. The first measure is marked with a first ending bracket and a '1'. Dynamics include *f* (forte), *Str. marcato* (string marcato), and *p* (piano). An *Ob.* (oboe) part is indicated in the treble staff.

Pianoforte II.

Musical score for Pianoforte II, first system. It features two staves (treble and bass clef) with a 3/4 time signature and a key signature of three flats. The tempo is 'Sostenuto ma non troppo'. The first measure is marked with a first ending bracket and a '1'. Dynamics include *f* (forte), *Str. marcato* (string marcato), and *p* (piano). An *8<sup>va</sup> bassa* (octave bass) part is indicated in the bass staff.

Musical score for Violins (VI.) and other instruments. It features two staves (treble and bass clef) with a 3/4 time signature and a key signature of three flats. Dynamics include *p* (piano), *ff* (fortissimo), and *v.o. ff* (violino octavo fortissimo). Instruments listed include *Fg.* (Fagott), *Ve.* (Viola), *Cb.* (Cello), *Cl.* (Clarinett), *Br. Fg.* (Bassoon), and *8<sup>va</sup>...* (Octave).

Musical score for Flutes (Fl.) and other instruments. It features two staves (treble and bass clef) with a 3/4 time signature and a key signature of three flats. Dynamics include *p* (piano) and *pp sempre* (pianissimo sempre). Instruments listed include *Cl.* (Clarinett), *Fl.* (Flöte), *Ob.* (Oboe), *Str.* (Streicher), and *8<sup>va</sup> bassa* (Octave bass).

Musical score for Oboes (Ob.) and other instruments. It features two staves (treble and bass clef) with a 3/4 time signature and a key signature of three flats. Dynamics include *p* (piano) and *pp sempre* (pianissimo sempre). Instruments listed include *Ob.* (Oboe), *Cl.* (Clarinett), *Fg.* (Fagott), *Str.* (Streicher), and *8<sup>va</sup> b* (Octave bass).

NB.1) Die mit kleinen Köpfen gestochenen Noten können zur Erleichterung ohne wesentliche Beeinträchtigung der Klangwirkung weggelassen werden. Eingeklammerte Noten bleiben unbedingt unausgeführt. Der Staccato-Keil (v) bezeichnet die pizzicato gespielten Noten des Streichorchesters.

VI. Cl. Fl. VI. 8<sup>va</sup>

Ob. VI. Cl. l.H. espr. VI. Br. p pp Vc. VI. Vc.

Hn. p p pp

NB. 2) 2 Allegro. VI. VI. Br. sfp

NB. 2) 2 Allegro. Cb. Vc. sfp

*cresc.*

NB. 2) Die Vortragsweise Hans von Bülow's, der die ersten vier Takte des Allegro nicht sogleich im neuen Zeitmaasse wiedergab, sondern dieses in allmäliger Steigerung bis zum Eintritt der f-moll-Harmonie aus dem Tempo sostenuto herauswachsen liess, ist heute die herrschende und zweifellos allein richtige.

VI.  
VI.  
*sf*  
Br.Vc.  
Hn.  
Cb.  
8<sup>va</sup>b.

8<sup>va</sup>.....  
Fl.  
Ob.  
VI.  
VI.  
Cl.  
Br.  
Hn.  
(Hn.)  
Cl.  
Fg.  
Fg.  
Hn.  
Cb.  
8<sup>va</sup> bassa.....

3  
Hn.  
cresc.  
3  
Ob.  
p  
Vc. Cb.  
8 Cl.  
cresc.  
8<sup>va</sup> bassa.....

- poco

a

- poco

Hbl.

a

8va bassa.....

- poco

al - V.O. ff

4

VI. Bl.

Bl.

Br.

- poco

al - V.O. ff

4

Bl.

Bl.

Vc.

Cb.

NB.3)

ff

VI.

ff

Br.

8va.....

ff

8va bassa.....

NB.2)

Vc.

Cb.

NB.3) Die Pk-Stimme lautet bei den beiden synkopischen ff-Einsätzen: bzw. 8837

Bl.

*ff*  
8<sup>va</sup>.....  
8<sup>va</sup> bassa.....

*sf sf sf sf sf sf sf*  
Str. *ff*

*sf sf sf sf sf sf sf*  
Str. *ff*

8<sup>va</sup>.....  
Fl.  
Ob.  
Hn.  
*p dolce*  
*ff*  
*p dolce*  
Str. *ff*

8<sup>va</sup>.....  
Cl.  
Cl.  
Fg.  
*p dolce*  
*ff*  
*p dolce*  
Str. *ff*

*8va*

Hbl. *p cresc.* - - - - - *v.o. f*

Str. *p cresc.* - - - - - *v.o. f*

Fg. *p cresc.* - - - - - *v.o. f*

Vc. *p cresc.* - - - - - *v.o. f*

Str. *p cresc.* - - - - - *v.o. f*

*ff*

*8va*

Fl. *sf* *sf* *sf* *sf* *v.o. f*

6 VI.

6 VI.

*sf* *sf* *sf* *sf* *v.o. f*

*8va*

VI. Fl. *sf* *sf*

Hbl. *sf* *sf*

*gra*

*sf* *fp* Str.

*sf* *fp* Cl. *dolce* Str.

*dolce* *f* Fl. Ob. V.O.

*dolce* *f* Cl. Hn. V.O.

*p* *dolce* Fl. Ob. Str.

*fp* *dolce* Cl. Fc. Str.

Fl. dolce  
Ob.  
V.O. *f*  
*p*  
Str.

Cl. dolce  
Hn.  
V.O. *f*  
*fp*  
Fg.  
Str.

Fl. dolce  
Ob.  
V.O. *f*  
*p*  
Str.

Cl. dolce  
Hn.  
V.O. *f*  
*fp*  
Fg.  
Str.  
r.H. l.H.  
Hn. *p*  
Ve.  
Cb.

VI.



9 VI.  
Hbl. *pp*  
Br. *pp*

9 VI.  
*pp*  
Hbl. Hn. *pp*

VI.  
*cresc.*  
& Vc. *sf*

*cresc.*  
Cb. Bl. Vc. *sf*

*sf*  
VI.  
VI.  
Hn.

Br. Vc. *sf*  
Cb. Cb.

Fl. Vl. Vl. 10  
Ob. Vl. Cl. Br. Hn.  
Hn. Hn.  
Vl. Br. Vc. 10 Ob.  
Cl. Fg. Str. Hn. Ch. Vc. Cb.  
p

cresc. poco

& Cl.  
cresc. poco  
8<sup>va</sup> bassa.....

a poco

Hbl.  
a poco  
8<sup>va</sup> bassa.....

11

VI. Bl. *al* - V.O. *ff* Bl. *ff*

8<sup>va</sup> bassa.....

vgl. NB. 2)

Fl. Ob. *f* *sf* VI. *f* *sf*

NB. 4) Hr. Fg. *f* *sf*

8<sup>va</sup> bassa.....

Br. Vc. Cl. VI. *f* Br. Vc. *f*


Fg. Cb.

12

VI. Bl. *ff* V.O. *f* *sf* Br. *ff*

NB. 4) *f* *sf* *ff* V.O. Vc. Cb.

8<sup>va</sup> bassa.....

NB. 4) Die Stimme:  ist für das Clavier ergänzt worden.

VI.

8va

VI.

This system contains two systems of piano accompaniment and one system for a violin (VI.). The piano parts feature chords and moving lines in both hands. The violin part has a melodic line with some grace notes.

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

This system consists of two systems of piano accompaniment. The upper system has a melodic line with slurs and accents, while the lower system provides harmonic support with chords and moving lines.

13

Str. *ff*

*p dolce*

Fl. *8va*

Ob. *ff*

*p dolce*

13

Str. *ff*

Cl. *p dolce*

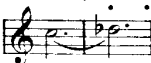
Fl. *8va*

NB. 5) *p dolce*

Cl. *ff*

NB. 5) *p dolce*

This system contains two systems of piano accompaniment and two systems for woodwinds. The piano parts are marked with *ff*. The woodwind parts include Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The Flute and Clarinet parts have melodic lines with slurs and accents. The Flute part is marked *8va*. The Clarinet part is marked *NB. 5) p dolce*.

NB. 5) Die Stimme:  ist für das Clavier ergänzt worden.

Str. *ff*

Fl. *8va*

Ob.

Fl. *p cresc.*

Br.

Bl.

Br. *p cresc.*

Fg.

Br. Vc.

& Hn.

Str. *ff*

*8va*

Vl.

Vl. *f*

*ff*

*sf*

*sf*

*sf*

*sf*

V.O.

*f*

*ff*

*sf*

*sf*

*sf*

*sf*

Str.

14

Vl.

Vl. *f*

*8va*

NB. 6)

14

Vl.

Vl. *f*

NB. 6) Die Vl.-Stimme ist hier mit dem Zusatz „*8va*“ versehen worden, um für das Clavier den Anschluss an das *as* der Fl. zu gewinnen.

Fl. *Sra.*

*sf*

VI. Hbl.

*sf*

15 *Sra.*

*sf*

VI.

*p*

Str.

15

Cl.  
Hn.  
Fg.

*ff*

*p*

*ff*

Fl. *ff*  
Ob. *ff*  
Tr. *f* l.H.

Str. *ff*  
Hn. *ff*  
Pk. *ff*

8<sup>va</sup> bassa.....

Fig.

16 Allegro con brio.

VI. *pp*  
V.O. *pp*  
Vc.

16 Allegro con brio.

V.O. *pp*  
Cb.

VI. *cresc.* *poco* *a poco* *al*  
Fig.

*cresc.* *poco* *a poco* *al*  
Hbl. *al*  
Str. Pk.

8va  
VI. Fl.  
ff sempre  
Bl.  
sf

8va  
sf  
Bl. (marc.)  
sf  
L.H.

8va  
sf  
Pk.  
sf



8va  
sf sf  
(marc.)  
l. H.

17  
VI.  
f

17  
Br. Vc. Fg.  
Hn.  
sf sf sf sf

VI. (Pe.) NB. 8)  
cresc.  
Fg.

8va ad lib. NB. 7)  
Pe.  
Hn.  
Br. Vc. Fg.  
Fl. Ob. (Cl.)  
Str.  
sf cresc.

NB. 7) Die Pe.-Stimme dürfte hier besser in der Unter-Octave, also loco ausgeführt werden, um den Höhepunkt der Steigerung in den fünf Schlusstakten, wo die Pe. in Pianof. I hervortritt, nicht vorweg zu nehmen.

NB. 8) Der durchgezogene  $\frac{4}{16}$ -Balken deutet nur die Spielart der Str. an; in der Ausführung sind nur Achtel wiederzugeben.

8va & Fl. *ff*

Fg.

Ob. Cl. *f*

Fg. *ff*

8va

V.O. *ff* *sempre sin' al fine*

sin' al fine

V.O. *ff* *sempre sin' al fine*

fine *marcato*

Tr.

8va

Pc. (8va) NB. 9

NB. 9) Wer hier Werth auf den scharfen Klang der Pc. legt, führe diese zwei Takte und ihre vier Takte später gegebene Wiederholung wie folgt aus:

First system of musical notation. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in 7/8 time. The first measure is marked '8va' and contains a triplet of eighth notes. The right hand features a complex rhythmic pattern with many eighth notes and rests. The left hand provides a steady accompaniment with chords and single notes.

Second system of musical notation, starting at measure 18. The right hand part is marked '8va' and 'Tr.' (Trill). The left hand part is marked 'Fig. Bbl.' (Fingering for the B-flat instrument). Both parts are marked with a dynamic of *sf* (sempre marcato molto). The right hand has a trill-like figure, while the left hand has a rhythmic accompaniment with eighth notes.

Third system of musical notation. The right hand part is marked '8va' and *sf*. The left hand part is marked *sf*. The right hand has a melodic line with eighth notes and rests. The left hand has a rhythmic accompaniment with eighth notes and rests.

NB.10) Diese einfache Fassung der r. H. ist gewählt worden, um die Wiedergabe der ff. zwölf Takte in gleichmässiger Vollkraft zu gewährleisten.

*Sra*

*sf sf sf sf*

This system contains the first system of music. It features a piano part with a treble and bass staff and a string part with a single staff. The piano part has a melodic line in the treble and a bass line in the bass. The string part provides harmonic support. Dynamics include *sf* (sforzando) and *8va* (octave).

*Sra*

*sf sf ff Str. Fl.*

*Br. vgl. NB. 7)*

This system contains the second system of music. It includes a piano part, a string part, and woodwind parts for Flute (Fl.) and Clarinet (Br.). The piano part continues with its melodic and bass lines. The string part has a more active role. Dynamics include *sf*, *ff* (fortissimo), and *8va*. A performance instruction *Br. vgl. NB. 7)* is present.

*Sra*

*Pc. 3 Hn. Tr. Fg.*

This system contains the third system of music. It includes a piano part, a string part, and woodwind parts for Piccolo (Pc.), Horn (Hn.), Trumpet (Tr.), and Fagot (Fg.). The piano part features triplets in the treble. Dynamics include *sf* and *8va*.

## Abkürzungen der Instrumentation.

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### V. O. Volles Orchester.

Str. = Streicher.	Pc. = kleine Flöte.
Bl. = Bläser.	Fl. = Flöten.
Hbl. = Holzbläser.	Ob. = Oboen.
Bbl. = Blechbläser.	Cl. = Clarinetten.
Vi. = Violinen.	Fg. = Fagotte.
Br. = Bratschen.	Tr. = Trompeten.
Vc. = Celli.	Hn. = Hörner.
Cb. = Contrabässe.	Pk. = Pauken.

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Dieser Bearbeitung liegen die fast völlig übereinstimmenden Partituren der kritischen Gesamtausgabe Breitkopf & Härtel und der Edition Peters zu Grunde. Nur die erstgenannte Partitur führt die Contrabässe unter das Contra-E hinab & setzt somit C-Bässe voraus.