



Ouverturen




classischer Meister

für
zwei Pianoforte zu vier Händen

gesetzt
von



Hermann Behn.

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- | | |
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| N ^o 1. Mozart, W.A. Ouverture zur Oper „Die Hochzeit des Figaro“ | Pr. M 3.- |
| N ^o 2. Mozart, W.A. Ouverture zur Oper „Don Juan“ | Pr. M 3.- |
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| N ^o 4. Beethoven, L. van. Ouverture zur Oper „Leonore“ N ^o 1 | Pr. M 3.- |
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Eigenthum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K.K.Oesterr. goldene Medaille)

8822. 8829 - 8839

Pianoforte II

Abkürzungen der Instrumentation.

V. O. Volles Orchester.

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

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-F hinab & somit C-Bässe voraus.

Ouverture zu Goethe's „EGMONT“

4 48 954 58

von
L. van Beethoven.

Op. 84.

NB.1)
Sostenuto ma non troppo.

ges. von Hermann Behn.

Pianoforte I.
v.o. *f* - Str. *marcato*
p
p

Pianoforte II.
v.o. *f* - Str. *marcato*
p
8^{va} bassa

VI.
Fg. *p*
Ve. *ff*
Cb.

Cl. *p*
Br. Fg. *p*
v.l. *ff*
v.o. *ff*
8^{va} bassa

Fl. *p*
Cl. *p*
Ob. *p*
VI. *pp sempre*
VI. Br. *pp sempre*

Ob. *p*
Cl. *p*
Hbl. Bbl. *pp sempre*
Str. *pp sempre*
Str.

8^{va} b.

NB.4) 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. Fl. Cl. *gra.*

Fl. Cl. *espr.*

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

Hn. *p* *p* *pp* Hn. *pp* *pp*

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

cresc. Vc. *sfp* Cb. Vc. *sfp*

NB. 2)
2 Allegro. *sfp*

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

VI.
VI.
Fg.
Br.Vc.
Hn.
Cb.
8^{va}b.

sfp

Detailed description: This system contains the first two systems of a musical score. The top system consists of two staves: the upper staff is for Violin I (VI.) and the lower staff is for Violin II (VI.) and Viola (Fg.). The bottom system consists of two staves: the upper staff is for Violoncello (Cb.) and the lower staff is for Double Bass (8^{va}b.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system is marked *sfp* (sforzando piano). The second system is also marked *sfp*. The music features a mix of eighth and sixteenth notes, with some passages marked with slurs and accents.

8^{va}.....
Fl. VI. Fl. Ob. VI.
(Hbl.) (Hn.) Cl. Br. p.
Hn. (Hn.)
Cl. Fg. Fg. Hn. Cb.
8^{va} bassa.....

Detailed description: This system contains the third and fourth systems of the musical score. The top system consists of two staves: the upper staff is for Flute I (Fl.), Violin I (VI.), Flute II (Fl.), and Oboe (Ob.); the lower staff is for Horn I (Hn.), Horn II (Hn.), Clarinet (Cl.), and Trumpet (Br.). The bottom system consists of two staves: the upper staff is for Clarinet (Cl.), Viola (Fg.), and Violoncello (Cb.); the lower staff is for Viola (Fg.), Horn I (Hn.), and Double Bass (Cb.). The key signature remains three flats. The third system is marked *p* (piano). The fourth system is marked *p*. The music features a mix of eighth and sixteenth notes, with some passages marked with slurs and accents.

3
Hn. cresc.
3 Ob. #Cl. cresc.
p Vc. Cb. 8^{va} bassa.....

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system consists of two staves: the upper staff is for Horn I (Hn.) and the lower staff is for Horn II (Hn.). The bottom system consists of two staves: the upper staff is for Oboe (Ob.) and Clarinet in B-flat (#Cl.); the lower staff is for Violoncello (Vc.) and Double Bass (Cb.). The key signature remains three flats. The fifth system is marked *p* (piano). The sixth system is marked *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, with some passages marked with slurs and accents.

- poco

a

Hbl.

8^{va} bassa.....

- poco

a

al - V.O. *ff*

VI. Bl.

Bl. Br. Cb.

8^{va} bassa.....

ff

VI. Br.

8^{va} bassa.....

NB.2)

Vc. Cb.

NB. 8) Die Pk-Stimme lautet bei den beiden synkopischen *ff*-Einsätzen: bzw. 8837

Bl.

Musical score for Bassoon (Bl.) in a key with two flats and 3/4 time. The notation features a series of eighth-note chords and rests, with a '7' marking above several measures.

8^{va}.....
ff
8^{va} bassa.....

Musical score for Octave (8^{va}) and Octave Bass (8^{va} bassa). The 8^{va} part is marked *ff* and consists of sustained chords. The 8^{va} bassa part consists of eighth-note chords.

5
Str. ff

Musical score for strings, marked *Str. ff*. The notation includes sixteenth-note patterns and chords, with a '5' marking above the final measure.

8^{va}.....
sf
8^{va} bassa.....
5
Str. ff

Musical score for Octave (8^{va}) and Octave Bass (8^{va} bassa). The 8^{va} part is marked *sf* and consists of sustained chords. The 8^{va} bassa part consists of eighth-note chords. A '5' marking is present above the final measure, and *Str. ff* is written below.

8^{va}.....
Fl.
Ob.
Hn.
p dolce
ff
p dolce
Str. ff

Musical score for Flute (Fl.), Oboe (Ob.), and Horn (Hn.). The Flute and Oboe parts are marked *p dolce*. The Horn part is marked *ff*. The string part is marked *Str. ff*. An 8^{va} marking is present above the Flute part.

Cl.
Ob.
Cl.
Fg.
p dolce
ff
p dolce
Str. ff

Musical score for Clarinet (Cl.), Oboe (Ob.), and Bassoon (Fg.). The Clarinet and Bassoon parts are marked *p dolce*. The Oboe part is marked *ff*. The string part is marked *Str. ff*.

gra.

sf *fp* Str. 7

sf *fp* Cl. *dolce* Str.

Fl. *dolce* Ob. v.o. *f*

Cl. *dolce* Hn. v.o. *f*

p *dolce* Fl. Ob.

fp *dolce* Cl. *dolce* Str.

Fl. dolce
Ob.
v.o. f
p
Str.

Cl. dolce
Hn.
v.o. f
fp
Fg.
Str.
dolce

Fl.
Ob.
v.o. f
p
Str.
VI.
Br.

Cl. dolce
Hn.
v.o. f
fp
Fg.
Str.
Cl.
dolce
Cl.
Ob.
Hn.
p
Ve.
Cb.
r.H. l.H.

VI.

First system of musical notation. Treble clef staff contains a melodic line with a dynamic marking of *pp* and the instrument label "Hbl.". Bass clef staff contains a rhythmic accompaniment. A measure number "9" is indicated at the end of the system.

Second system of musical notation. Treble clef staff features a melodic line with a dynamic marking of *pp* and the instrument label "VI.". Bass clef staff contains a rhythmic accompaniment. A measure number "9" is indicated at the end of the system. The instrument label "Hbl. Hn." is present.

Third system of musical notation. Treble clef staff contains a melodic line with a dynamic marking of *sf* and the instrument label "VI.". Bass clef staff contains a rhythmic accompaniment with a dynamic marking of *cresc.* and the instrument label "& Vc.". A measure number "9" is indicated at the end of the system. The instrument label "VI. Br." is also present.

Fourth system of musical notation. Treble clef staff contains a melodic line with a dynamic marking of *sf* and the instrument label "VI.". Bass clef staff contains a rhythmic accompaniment with a dynamic marking of *cresc.* and the instrument label "Vc.". The instrument label "Cb." is present.

Fifth system of musical notation. Treble clef staff contains a melodic line with a dynamic marking of *sf* and the instrument label "VI.". Bass clef staff contains a rhythmic accompaniment with a dynamic marking of *sf* and the instrument label "Hn.". A measure number "9" is indicated at the end of the system.

Sixth system of musical notation. Treble clef staff contains a melodic line with a dynamic marking of *sf* and the instrument label "Br. Vc.". Bass clef staff contains a rhythmic accompaniment with a dynamic marking of *sf* and the instrument label "Cb.". A measure number "9" is indicated at the end of the system.

Fl. Vl. Vl. 10
 Ob. Vl. Cl. Br. p
 Hn. Hn. Hn.

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

cresc. *poco*

& Cl.
cresc. *poco*
 8^{va} bassa.....

a *poco*

Hbl.
a *poco*
 8^{va} bassa.....

11

VI. Bl. *al - v.o. ff* *ff*

Bl. Br. *ff*

8va *al - v.o. ff* *ff*

Bl. Vc. Cb. *vgl. NB. 2)* *vgl. NB. 2)*

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

NB. 4) Hn. *f*

Br. Vc. Fg. *f sf*

Vc. Cb.

8va *8va* *8va*

Br. Vc. Cl. *f sf* *f*

Vl. *f*

Br. Vc. *f*

Fg. Cb.


VI. *f sf* *ff* *v.o.* *ff*

NB. 4) Br. *ff*

Vc. Cb.

8va *f sf* *ff* *v.o.* *ff*

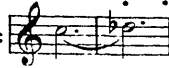
Bl. Vc. Cb.

NB. 4) Die Stimme:  ist für das Clavier ergänzt worden. 8837

First system of piano score. Treble and bass staves. Includes a *Sra.* (Soprano) line with a dotted line indicating a continuation. A *VI.* (Violin I) line is also present.

Second system of piano score. Treble and bass staves. Features *sf* (sforzando) markings in both staves.

Third system of piano score, starting at measure 13. Includes woodwind parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). Dynamic markings include *Str. ff*, *p dolce*, and *ff*. A *Sra.* line is also present.

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

Str. *ff*

Fl. *8va*

Ob.

Fl. *p cresc.*

Br.

Bl.

Str. *ff*

Br. *p cresc.*

Fg.

Br. Ve.

Bl.

& Hn.

8va

V.O. *f ff sf sf sf*

VI. Fl.

V.O. *f ff sf sf sf sf*

Str.

14

VI.

V.O. *f*

NB: 6) *8va*

14

VI.

V.O. *f*

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

Fl. 8va

VI. Hbl.

sf

This system contains two staves. The top staff is for Flute 8va, and the bottom staff is for Violin I (VI. Hbl.). Both staves show six measures of music. The Flute 8va part consists of eighth notes with a dynamic marking of *sf* (sforzando) in each measure. The Violin I part consists of quarter notes with a dynamic marking of *sf* in each measure. The key signature has three flats, and the time signature is 4/4.

15

8va

VI.

p

Str.

This system contains two staves. The top staff is for Flute 8va, and the bottom staff is for the String section (Str.). The Flute 8va part has a measure rest for the first four measures, followed by four measures of eighth notes with a dynamic marking of *p* (piano). The String section part has a measure rest for the first four measures, followed by four measures of chords with a dynamic marking of *p*. The key signature has three flats, and the time signature is 4/4.

15

Cl.
Hn.
Fg.

ff

This system contains two staves. The top staff is for Clarinet (Cl.), Horn (Hn.), and Bassoon (Fg.). The bottom staff is for the Bassoon (Fg.). The top staff has a measure rest for the first four measures, followed by four measures of eighth notes with a dynamic marking of *ff* (fortissimo). The bottom staff has a measure rest for the first four measures, followed by four measures of eighth notes with a dynamic marking of *ff*. The key signature has three flats, and the time signature is 4/4.

p

This system contains two staves. The top staff is for the String section (Str.). The bottom staff is for the String section (Str.). The top staff has a measure rest for the first four measures, followed by four measures of eighth notes with a dynamic marking of *p*. The bottom staff has a measure rest for the first four measures, followed by four measures of chords with a dynamic marking of *p*. The key signature has three flats, and the time signature is 4/4.

ff

This system contains two staves. The top staff is for Clarinet (Cl.), Horn (Hn.), and Bassoon (Fg.). The bottom staff is for the Bassoon (Fg.). The top staff has a measure rest for the first four measures, followed by four measures of eighth notes with a dynamic marking of *ff*. The bottom staff has a measure rest for the first four measures, followed by four measures of eighth notes with a dynamic marking of *ff*. The key signature has three flats, and the time signature is 4/4.

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

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

Vi. Cl. Cl. & Ob. Fg. Fg.

8va *bassa*.....

16 Allegro con brio.

Vi. v.o. *pp* Vc.

16 Allegro con brio.

Vi. v.o. *pp* Cb.

Vi. Hn. Pk. *cresc.* *poco* *a poco* *al* *8va*

Fg. Hn. Pk. *cresc.* *poco* *a poco* *al*

VI. Fl. *grac.*
ff sempre
Bl.

Bl.
ff sempre
Str.

grac.
sf

Bbl. (*marc.*)
sf
U. H.

grac.
sf

sf
Pk.

8^{va}

(*marc.*)

17

17

Br. Vc. Fg.

Hn.

VI. (Pc.) NB. 8)

cresc.

Fg.

8^{va} ad lib. NB. 7)

Pc.

F1. Ob. (Cl.)

Hn.

Br. Vc. Fg.

Str.

cresc.

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

NB. 8) Der durchgezogene $\frac{1}{16}$ -Balken deutet nur die Spielart der Str. an, in der Ausführung sind nur Achtel wiederzugeben.

8va
 & Fl.
ff *f*

Fg.
 Ob. Cl.
 Fg.
-sf *ff* *f*

8va
 V.O.
 sin'al fine *ff* sempre sin' al fine

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

8va

8^{va}

18

8^{va}
Pc. 7

Tr.
sf (*sempre marcato molto*)

Fig. Bbl.

8^{va}

sf

18 NB. 10)

sf (*sempre marcato molto*)

Str.

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 *sfz*

Sra

sf *ff* Str. Fl.

Br. vgl. NB. 7)

Sra

sf *sfz*

Pc. Hn. Tr. Eg.