Ludwig van Beethovens Werke.

Vollständige kritisch durchgesehene überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 4.

№		№	
10.	Wellingtons Sieg oder die Schlacht bei Vittoria. Op. 91.	13.	Allegretto, ... in Es.
11.	Die Geschöpfe des Prometheus, Ballet. Op. 43.	14.	Marsch aus Tarpeja, „ C.
12.	Musik zu Goethe's Trauerspiel Egmont. Op. 84.	15.	Militär-Marsch.
		16.	12 Menuetten.
		17.	12 deutsche Tänze.

PARTITUR.

№ 12. Musik zu Goethe's Trauerspiel Egmont. Op. 84.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind Eigenthum der Verleger.

Musik zu Goethe's Trauerspiel

EGMONT

von

L. van BEETHOVEN.

Op. 84.

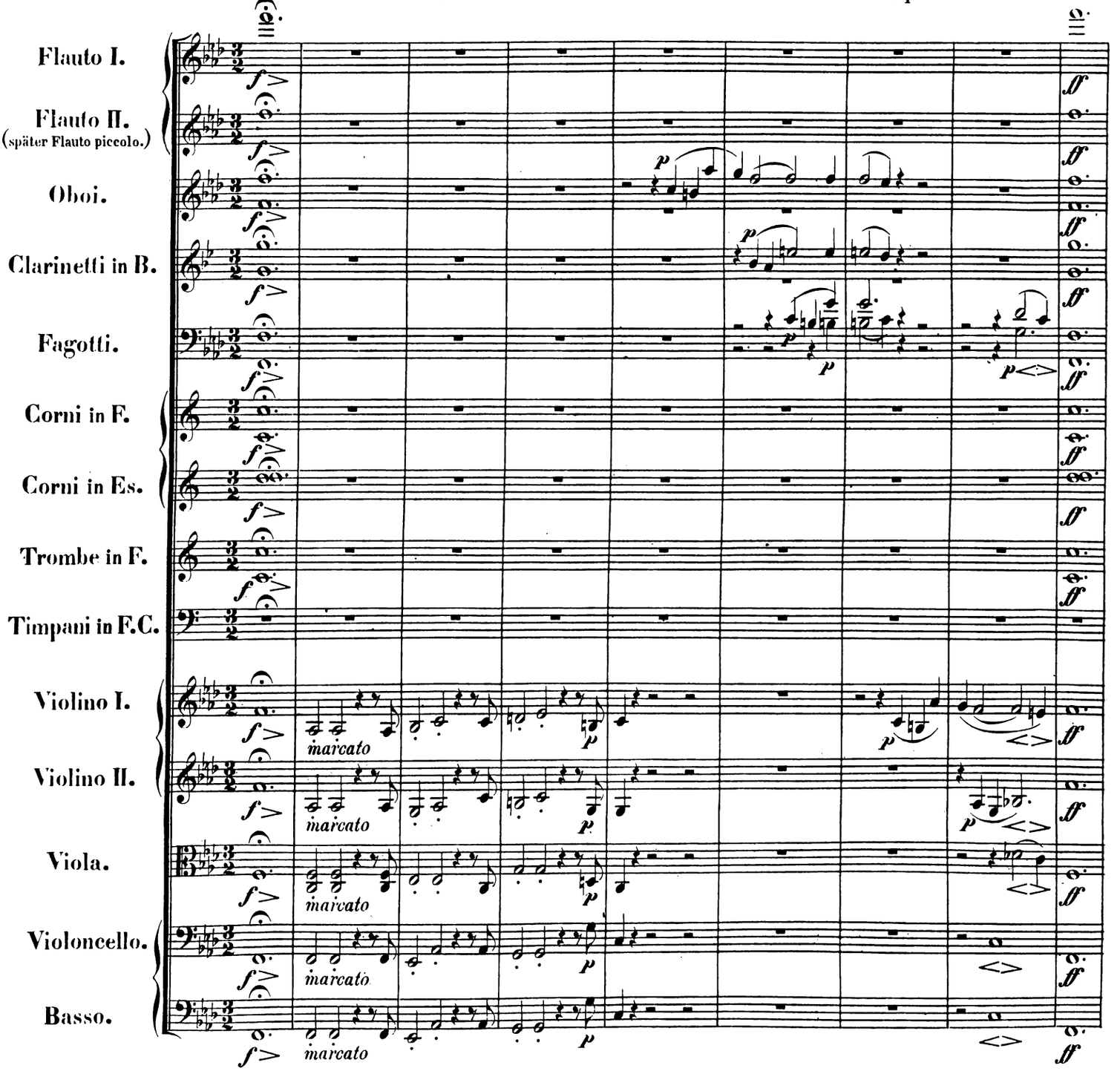
Beethovens Werke.

Serie 2. № 12.

OUVERTURE.

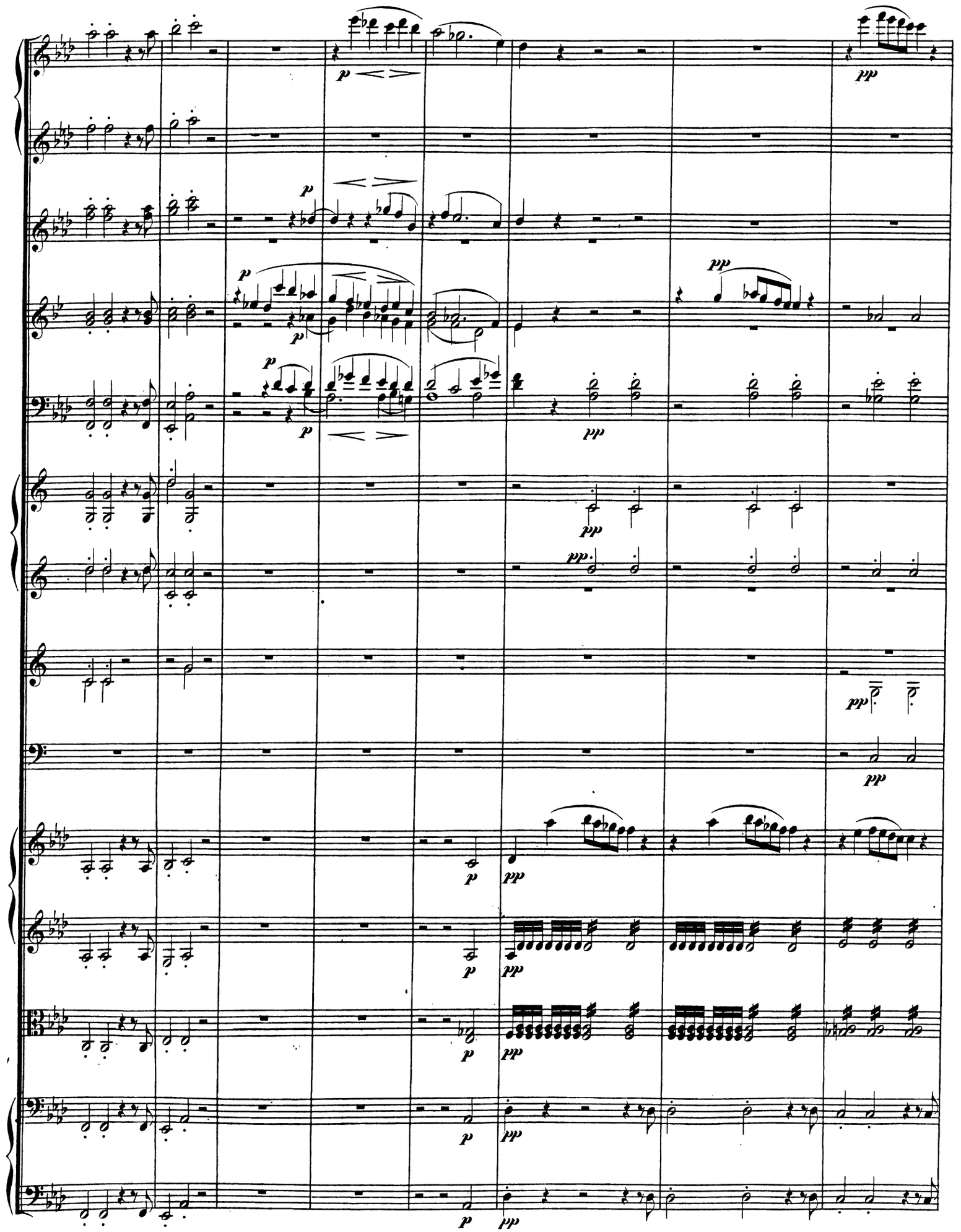
Sostenuto ma non troppo.

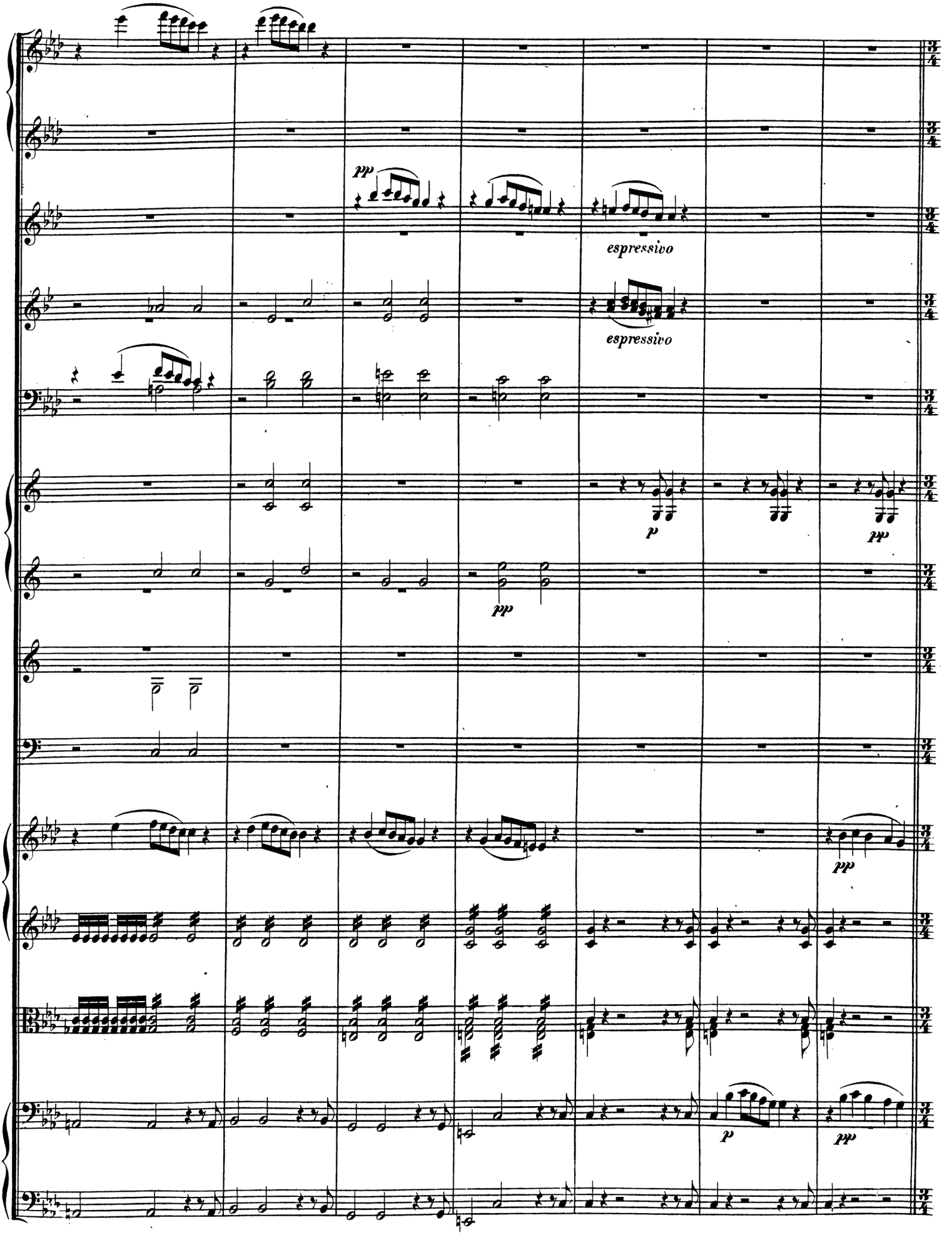
Componirt im Jahre 1810.



Original-Verleger: Breitkopf & Härtel in Leipzig.

Stich und Druck von Breitkopf & Härtel in Leipzig.




pp
espressivo
espressivo
p
pp
pp
pp
p
pp

Allegro.

p

p

cresc.

sfp

sfp

sfp

sfp

cresc.

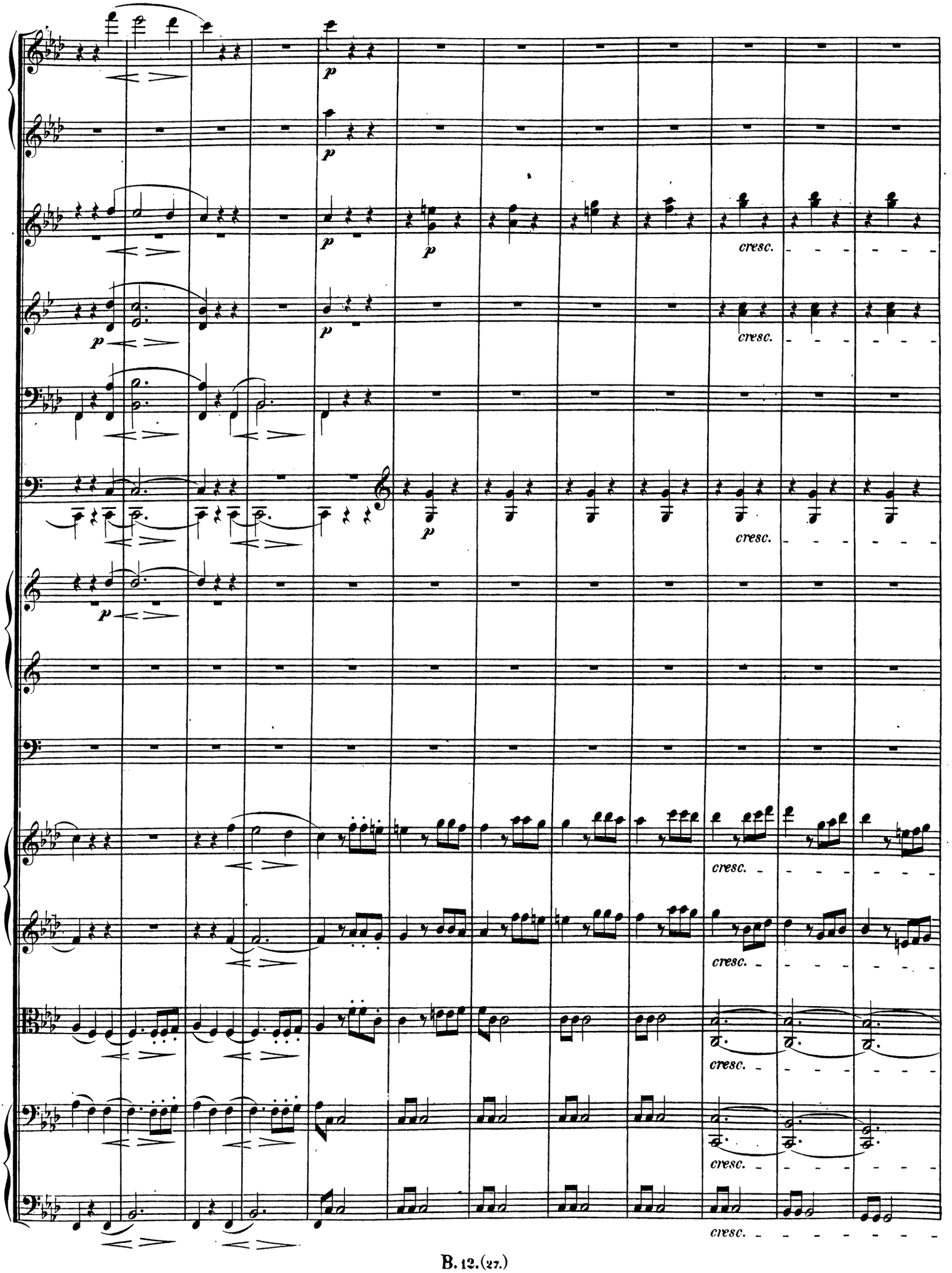
sfp

sfp

sfp

sfp

Allegro.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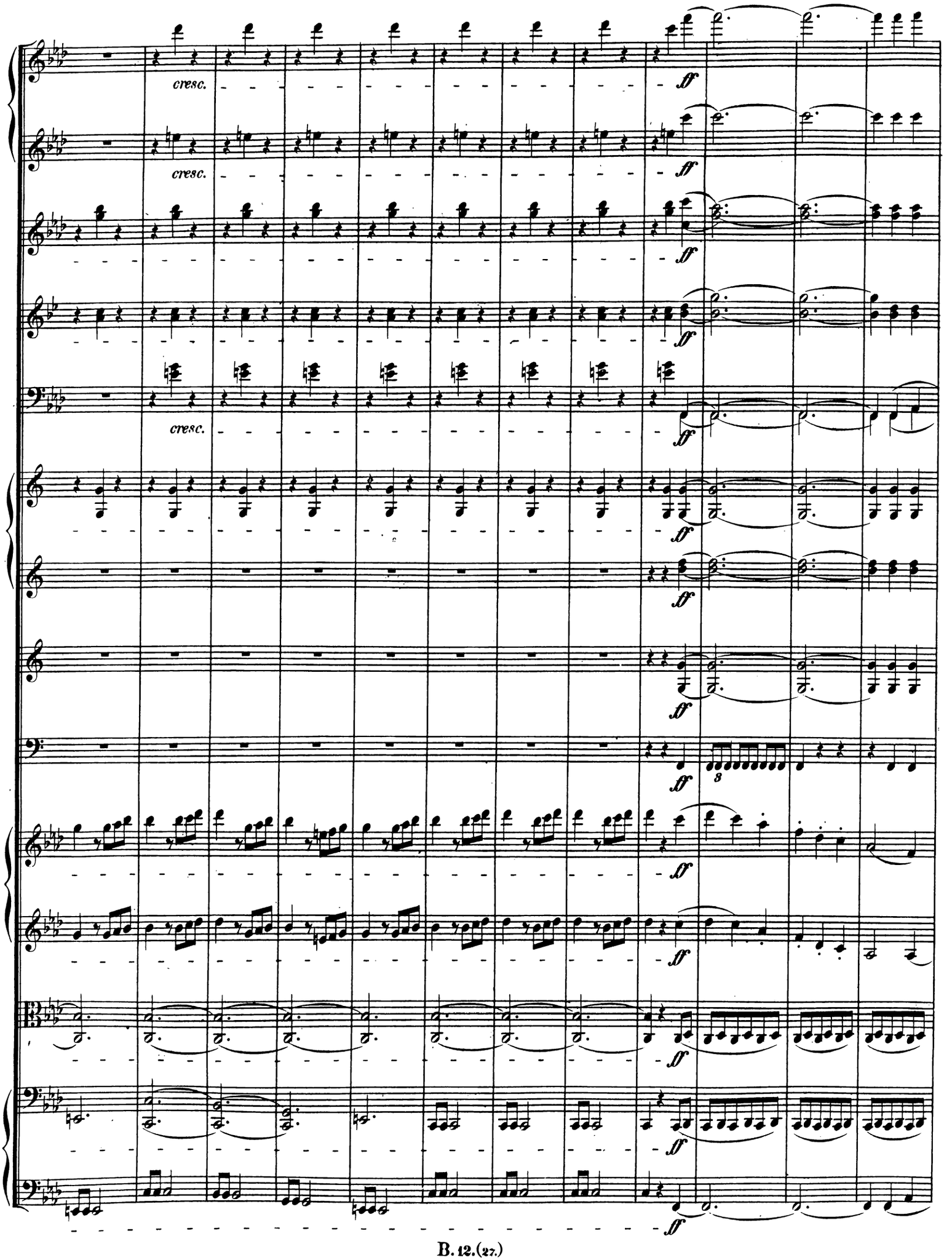
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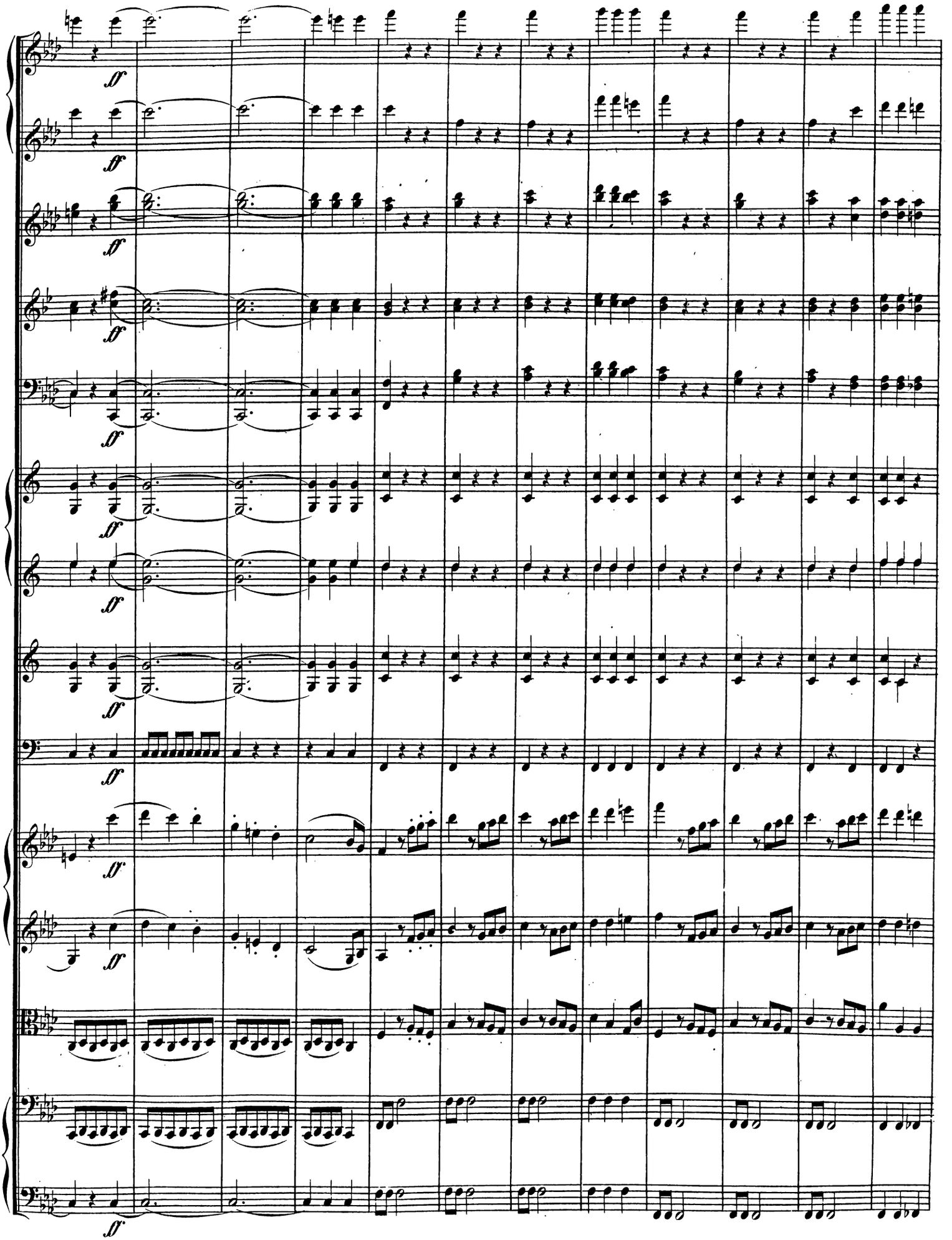
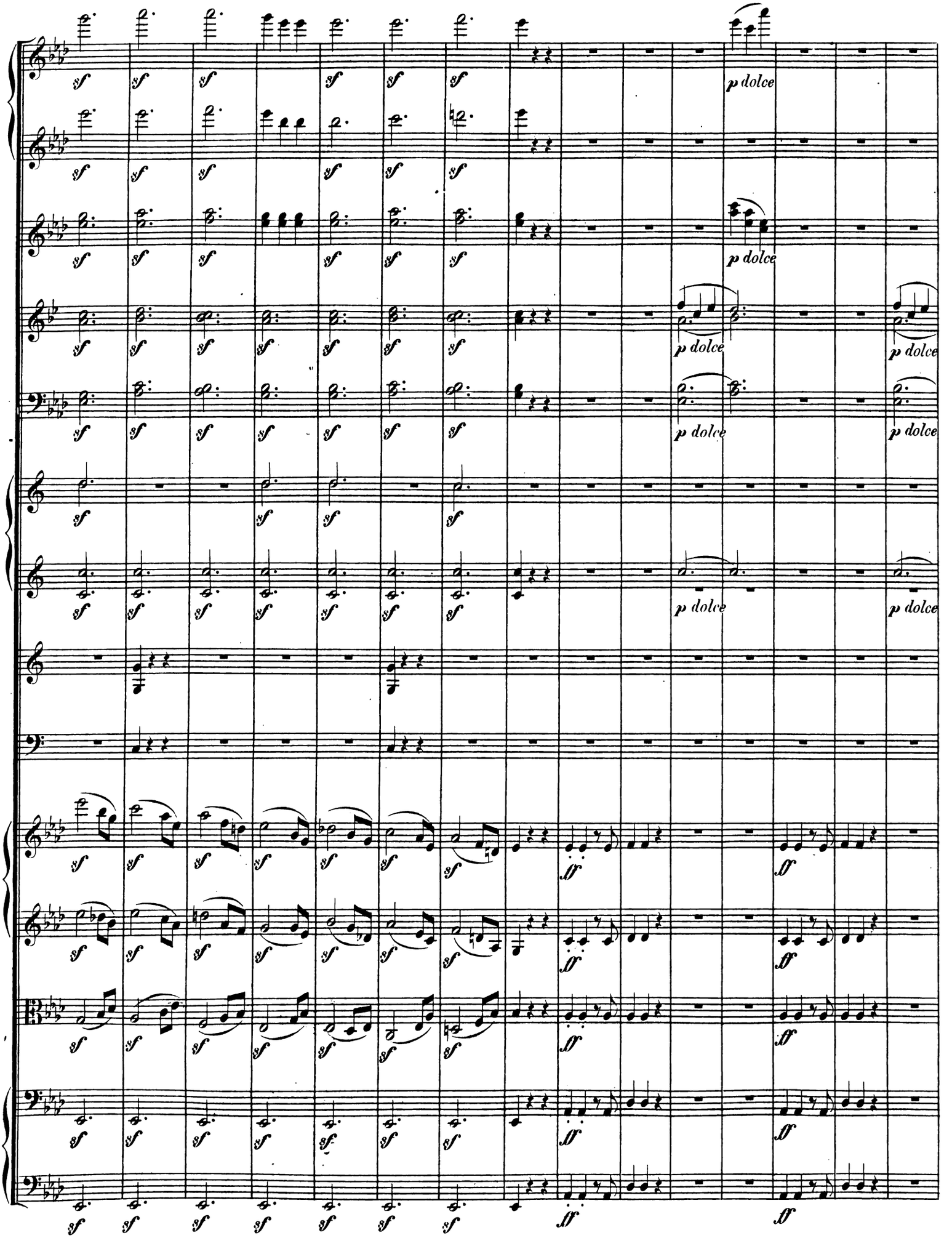
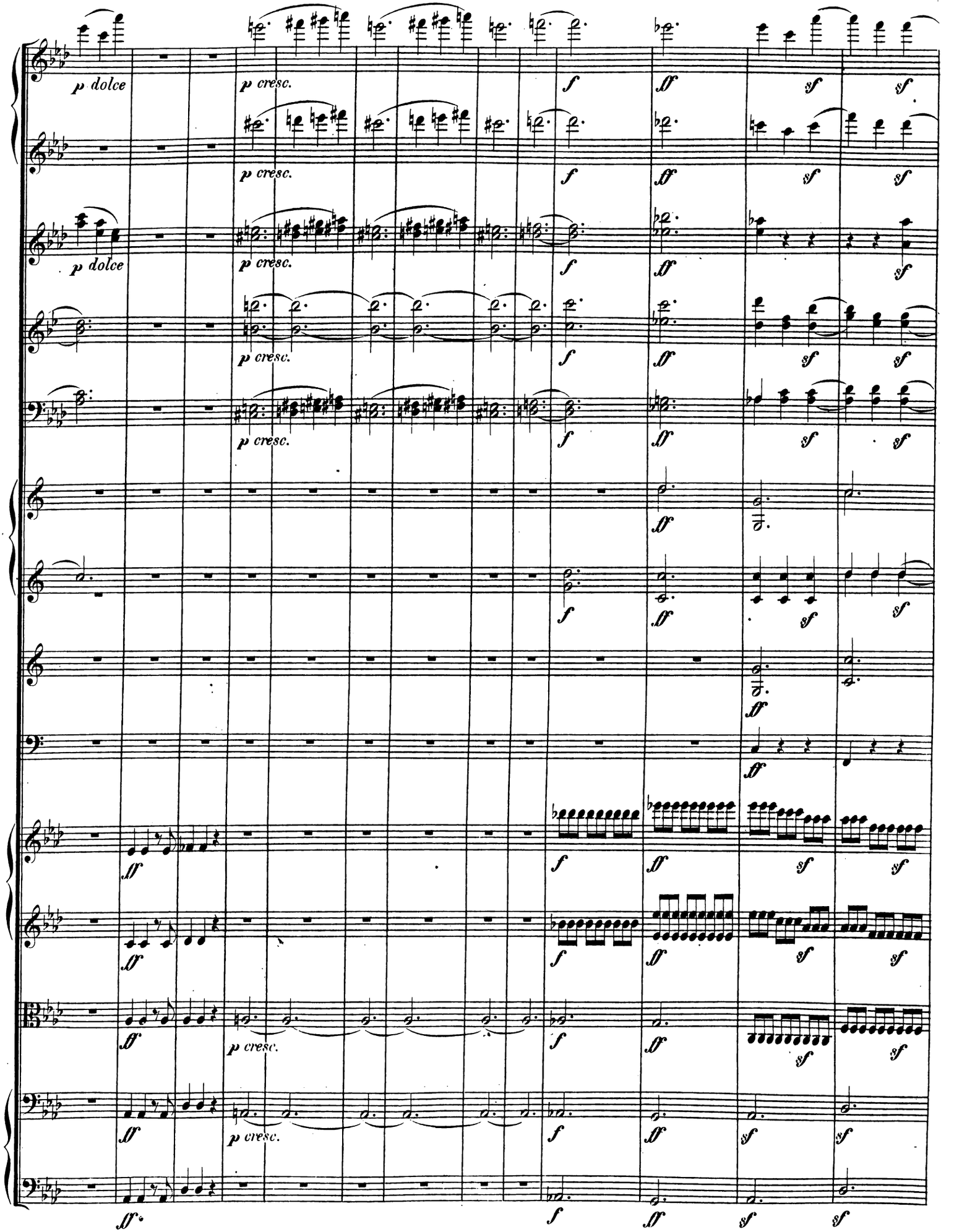
cresc.
cresc.
ff
3




sf
p dolce
ff


p dolce
p cresc.
f
ff
sf
p dolce
p cresc.
f
ff
sf
p cresc.
f
ff
sf
p cresc.
f
ff
sf
ff
f
ff
sf
ff
f
ff
sf
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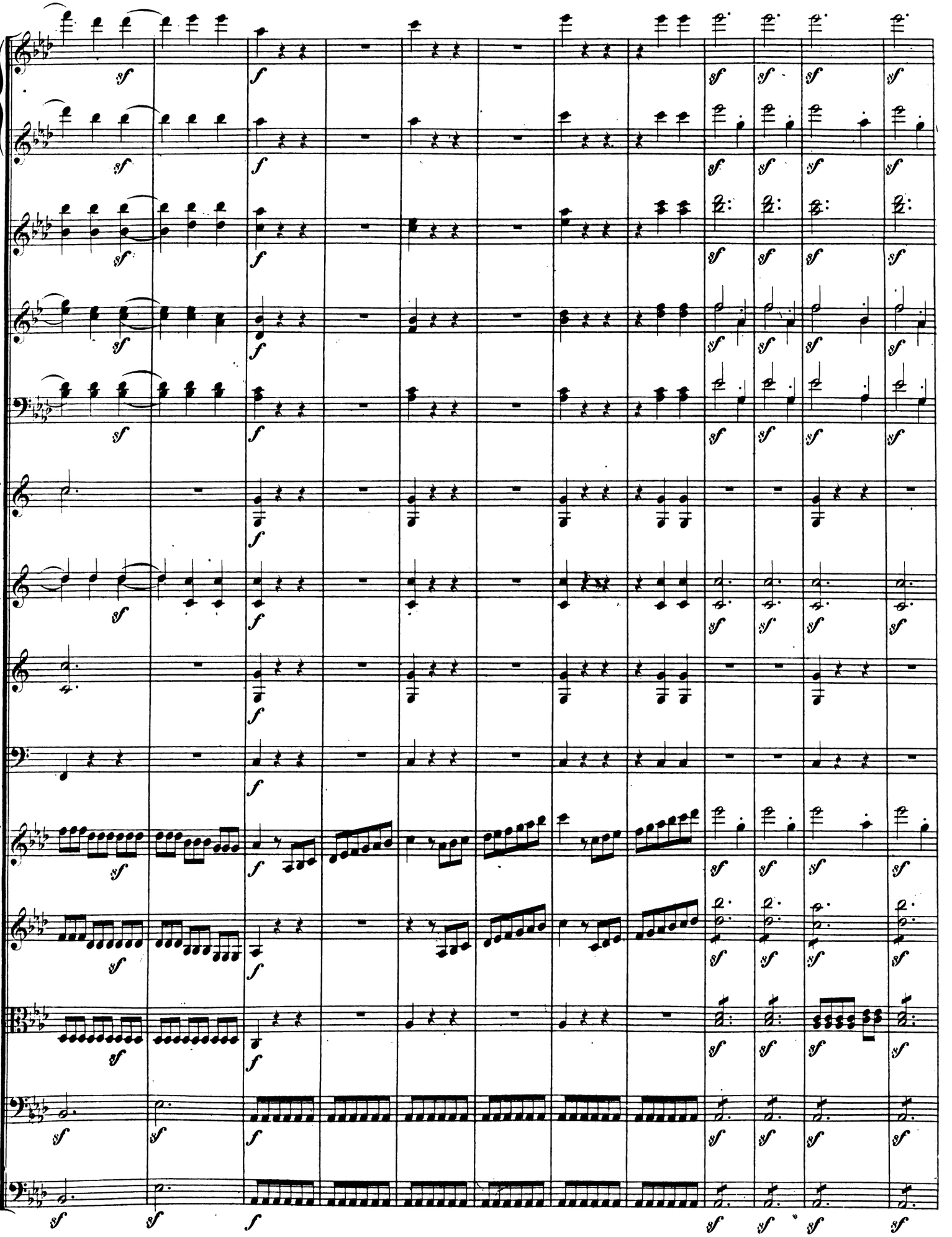
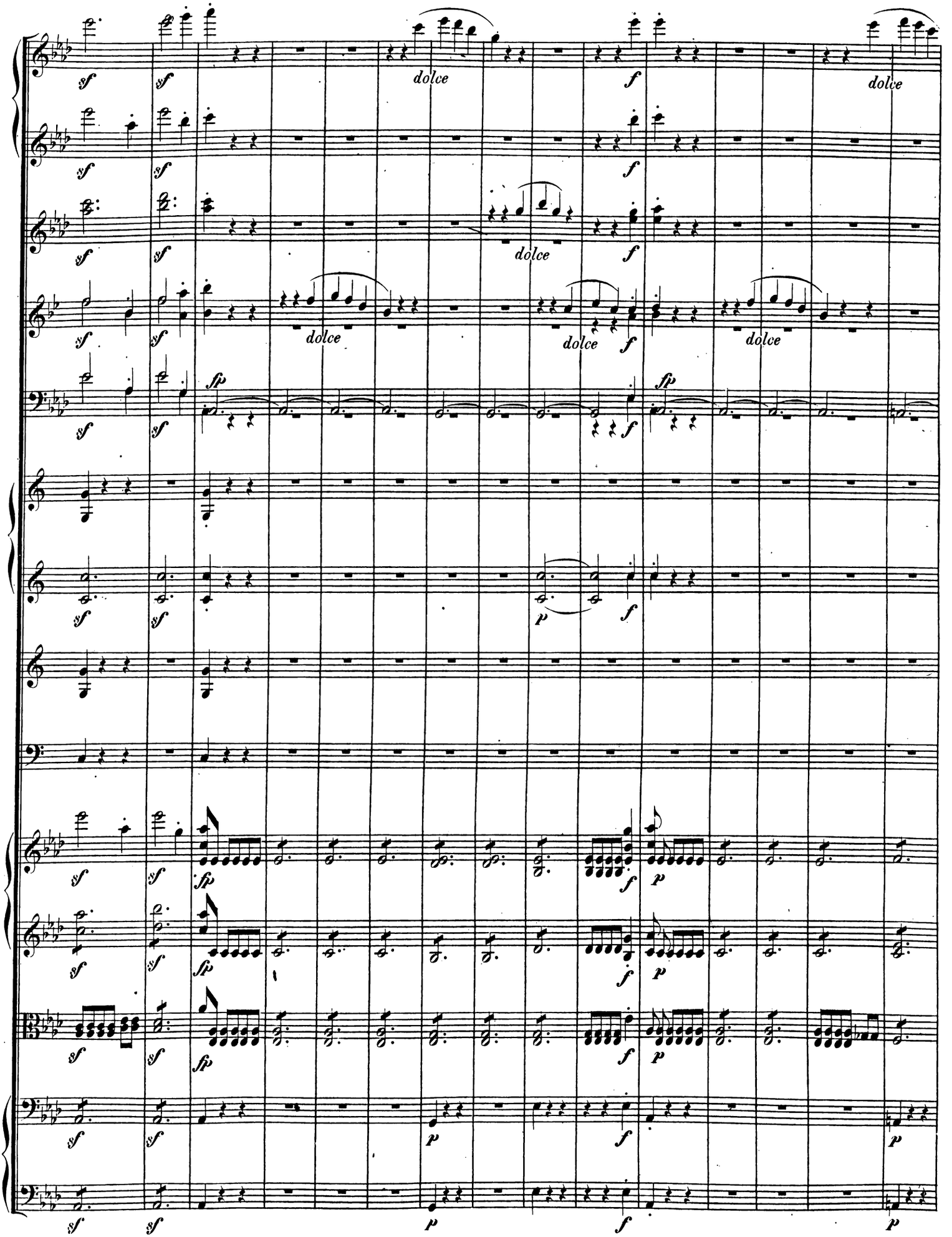
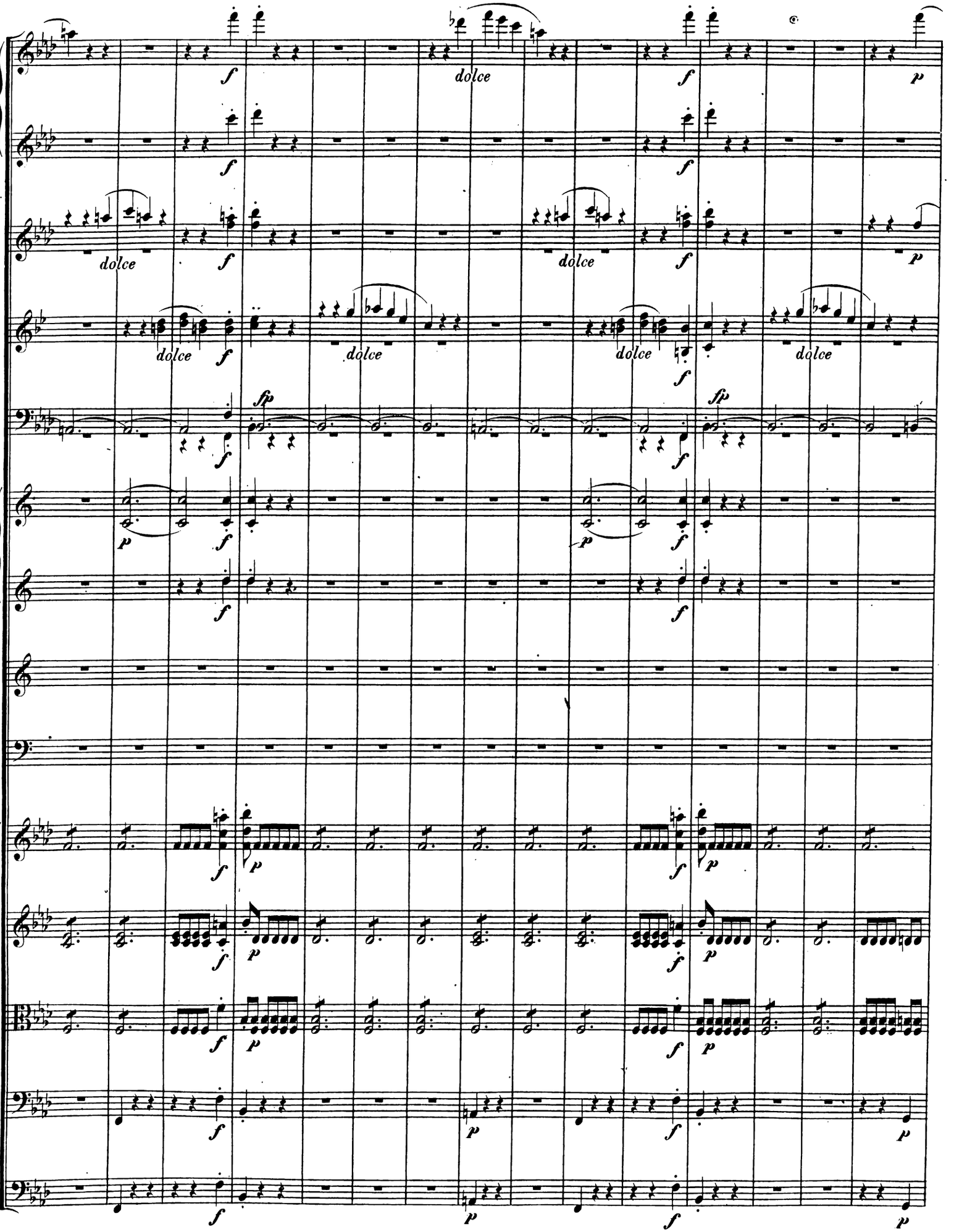
p cresc.
f
ff
sf
ff
p cresc.
f
ff
sf
ff
f
ff
sf




sf
dolce
f
fp
p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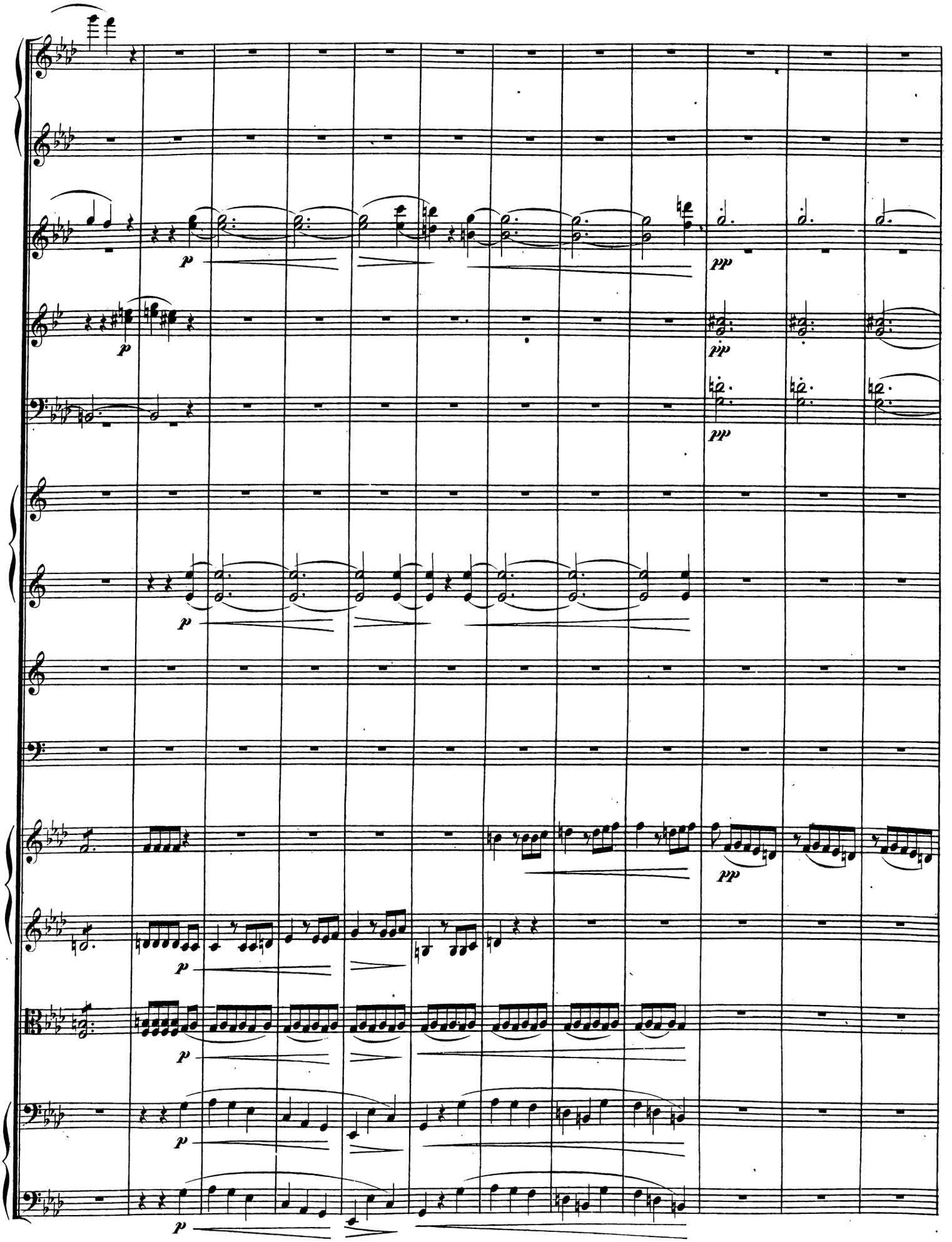
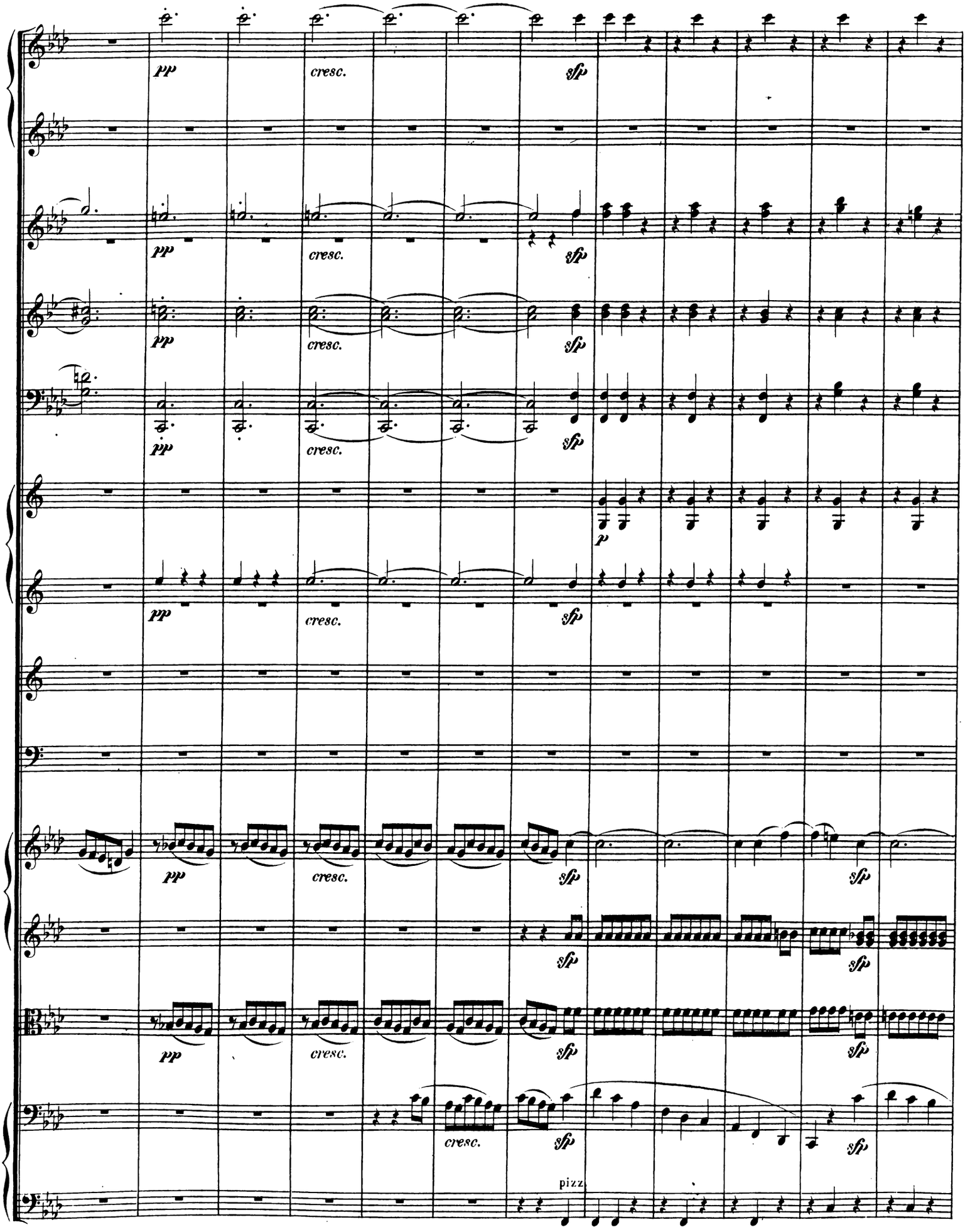
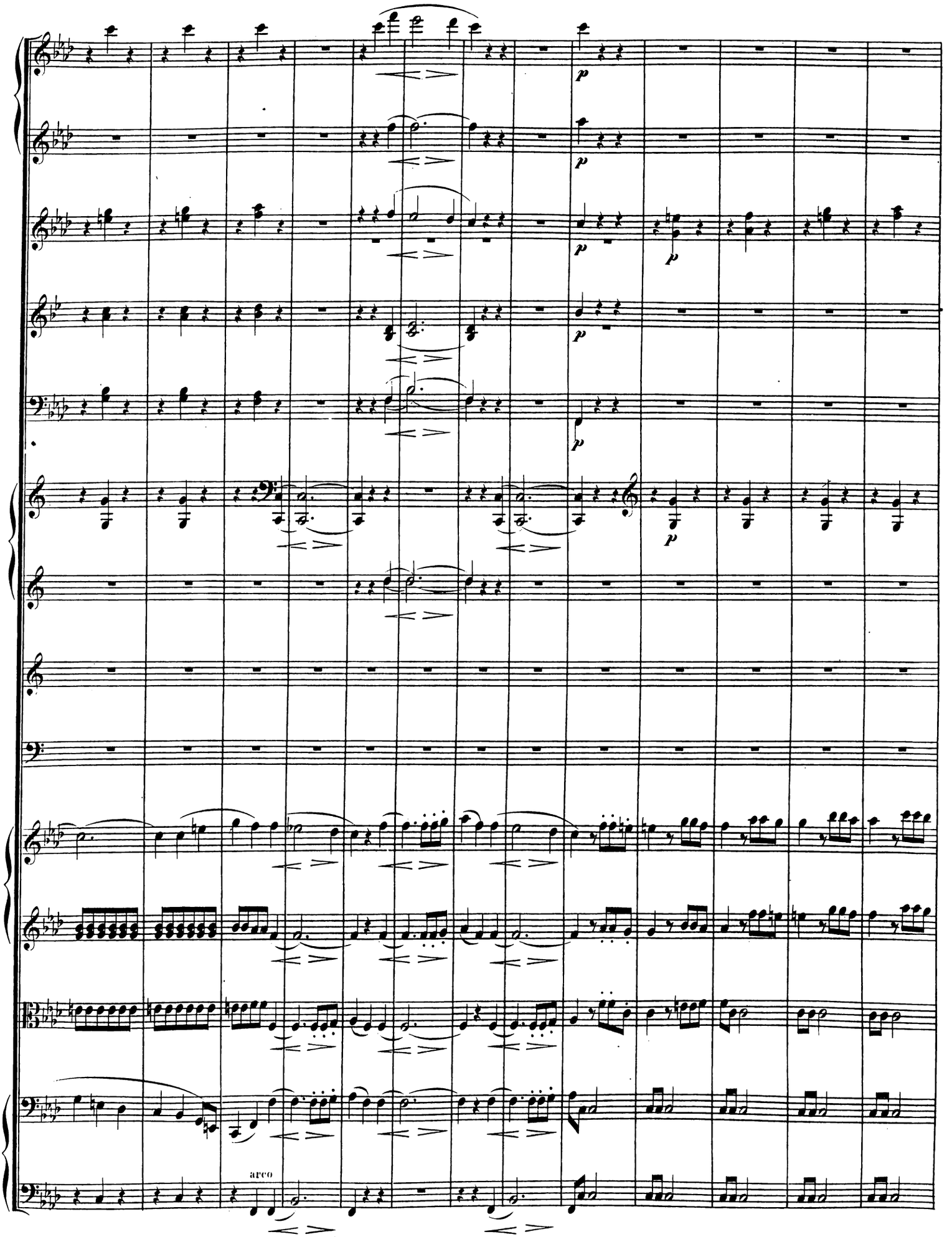
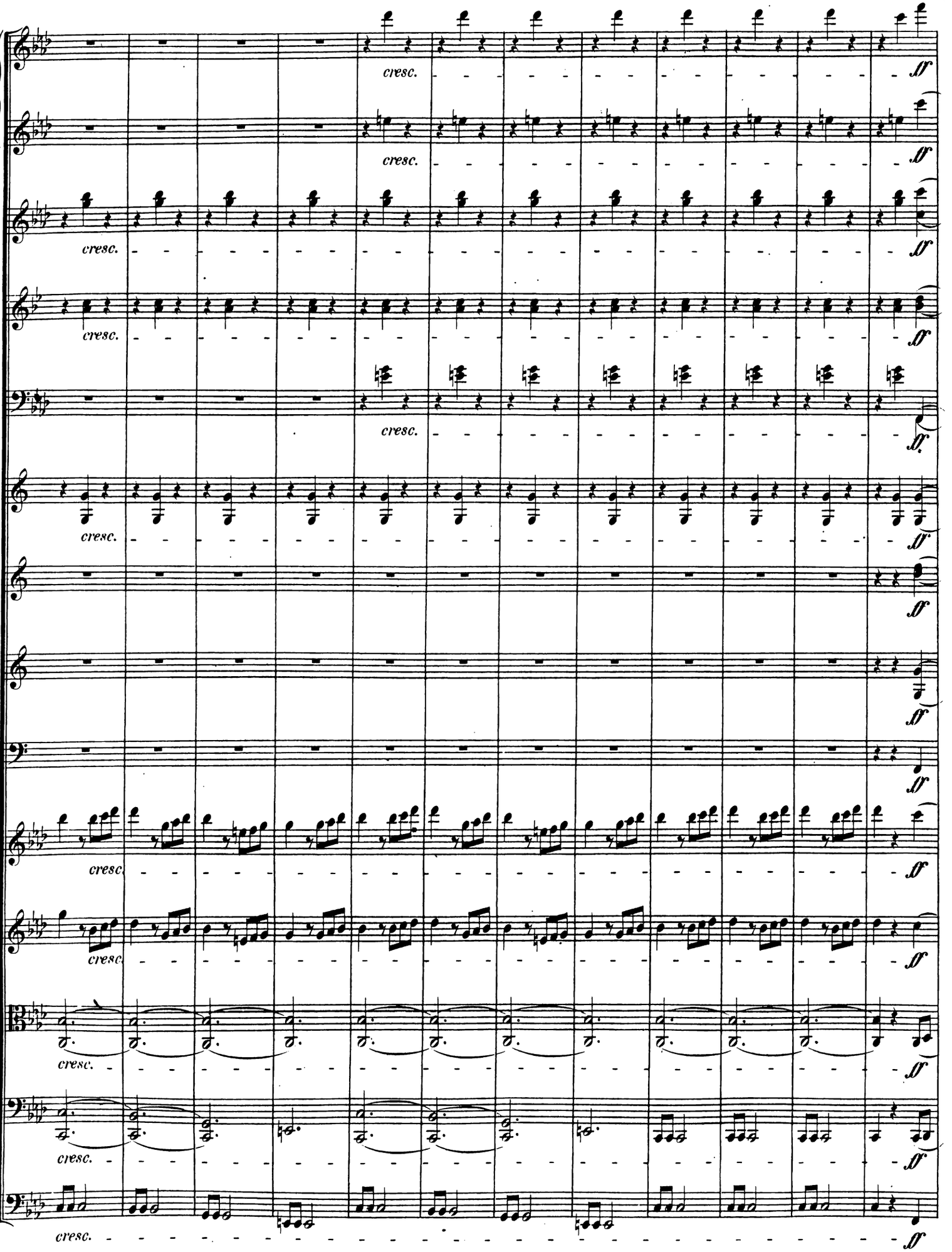
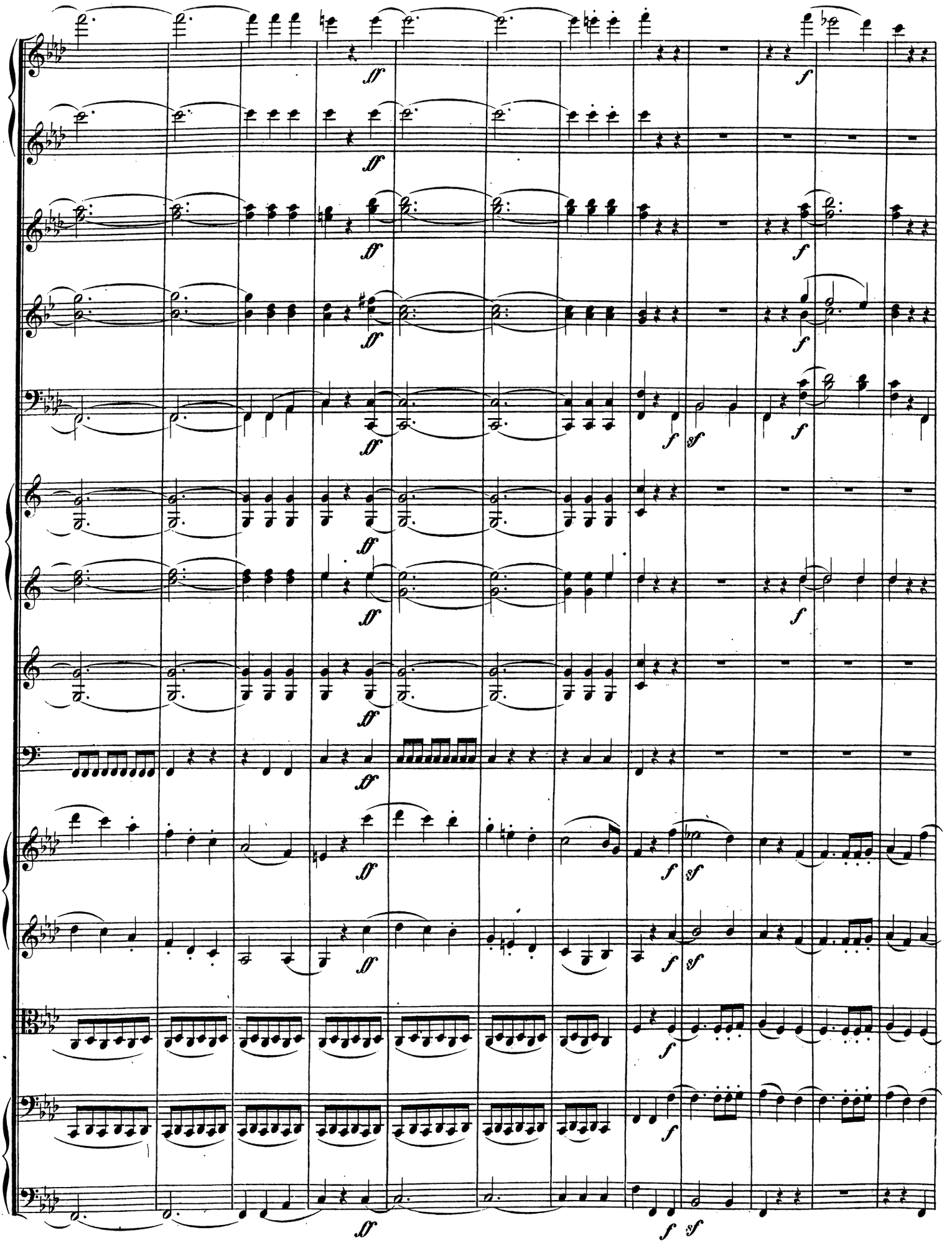
dolce
dolce
dolce
dolce
dolce
dolce
dolce

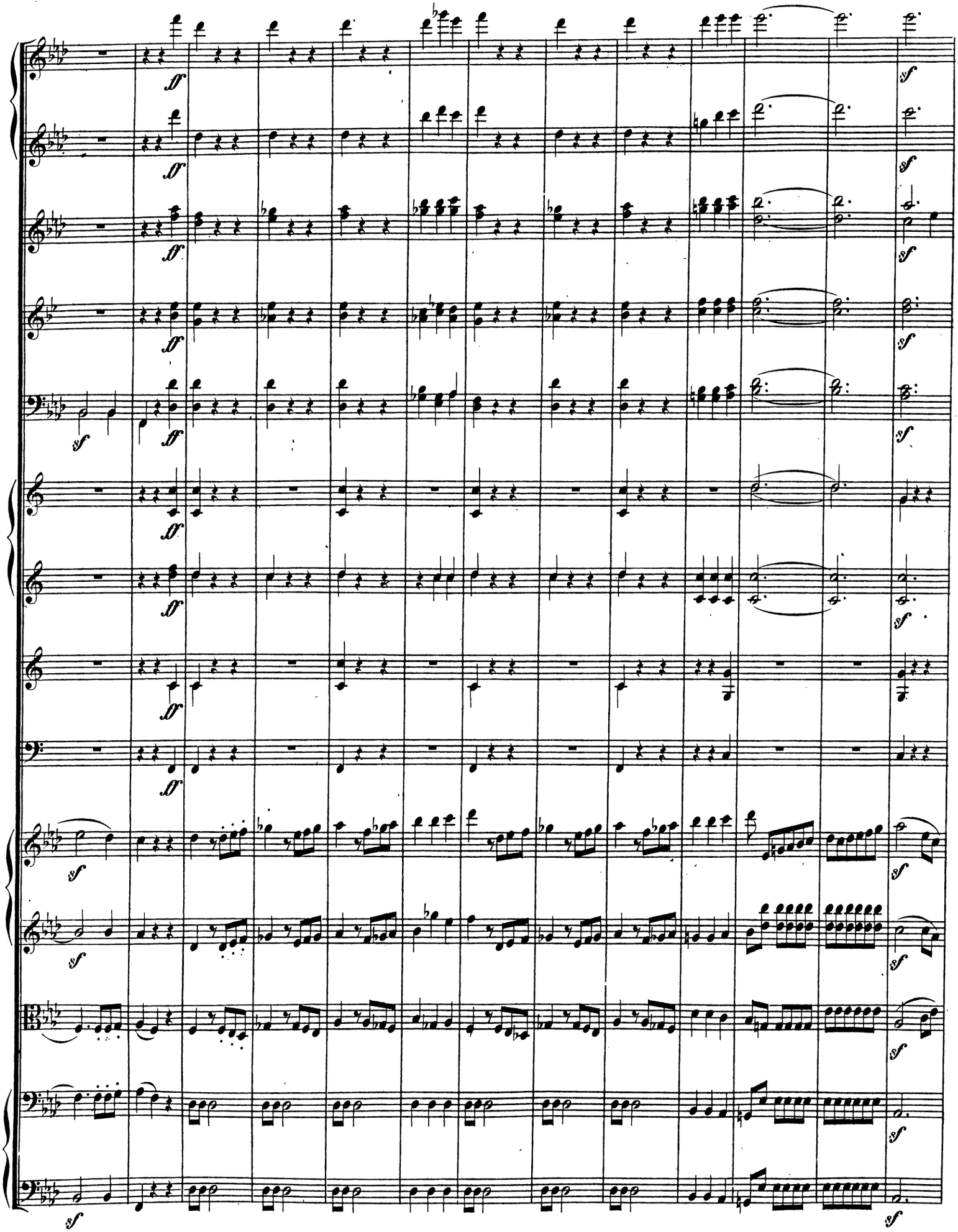

p
pp
p
pp
pp
p
p
p
p

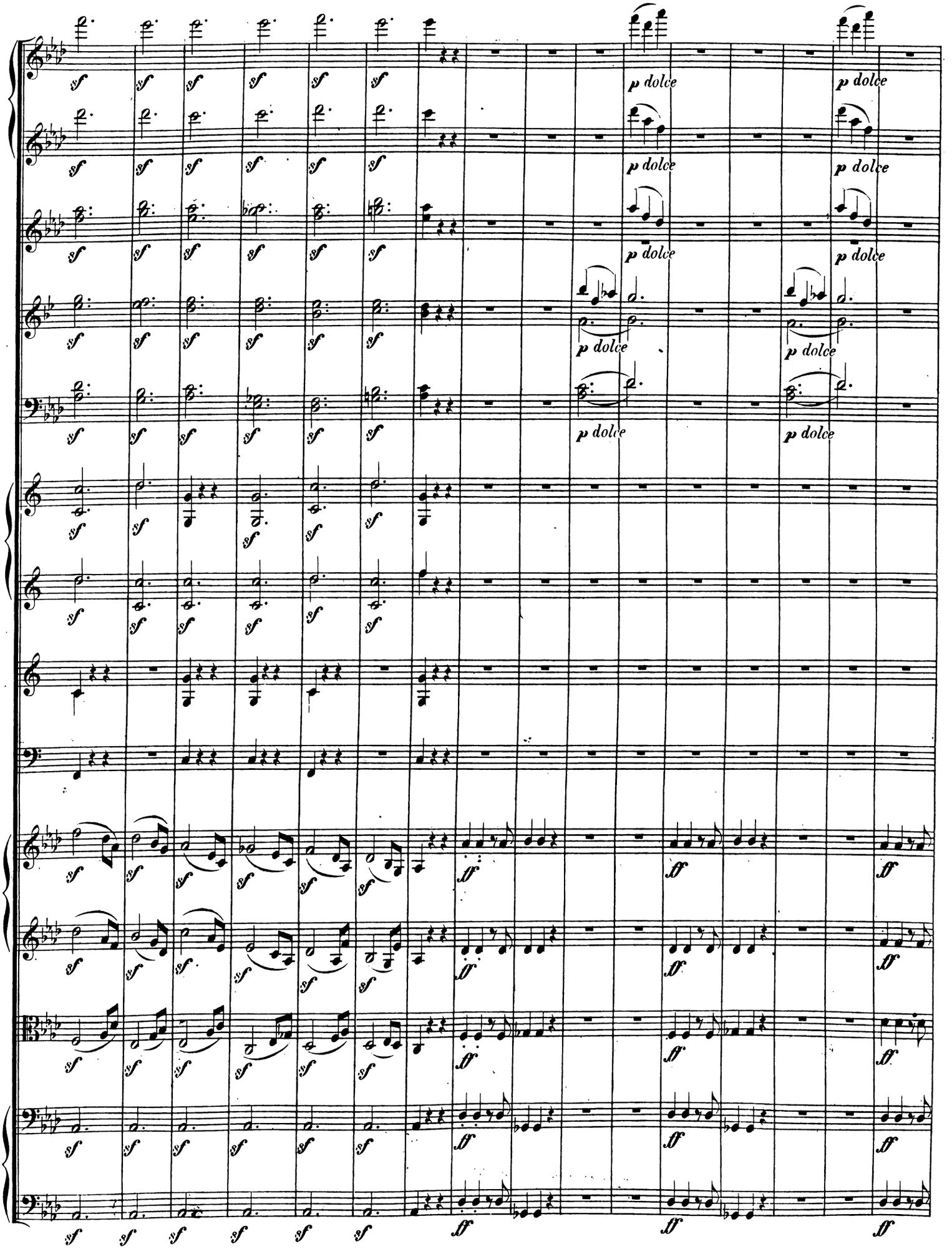

pp
cresc.
sfp
p
pizz.

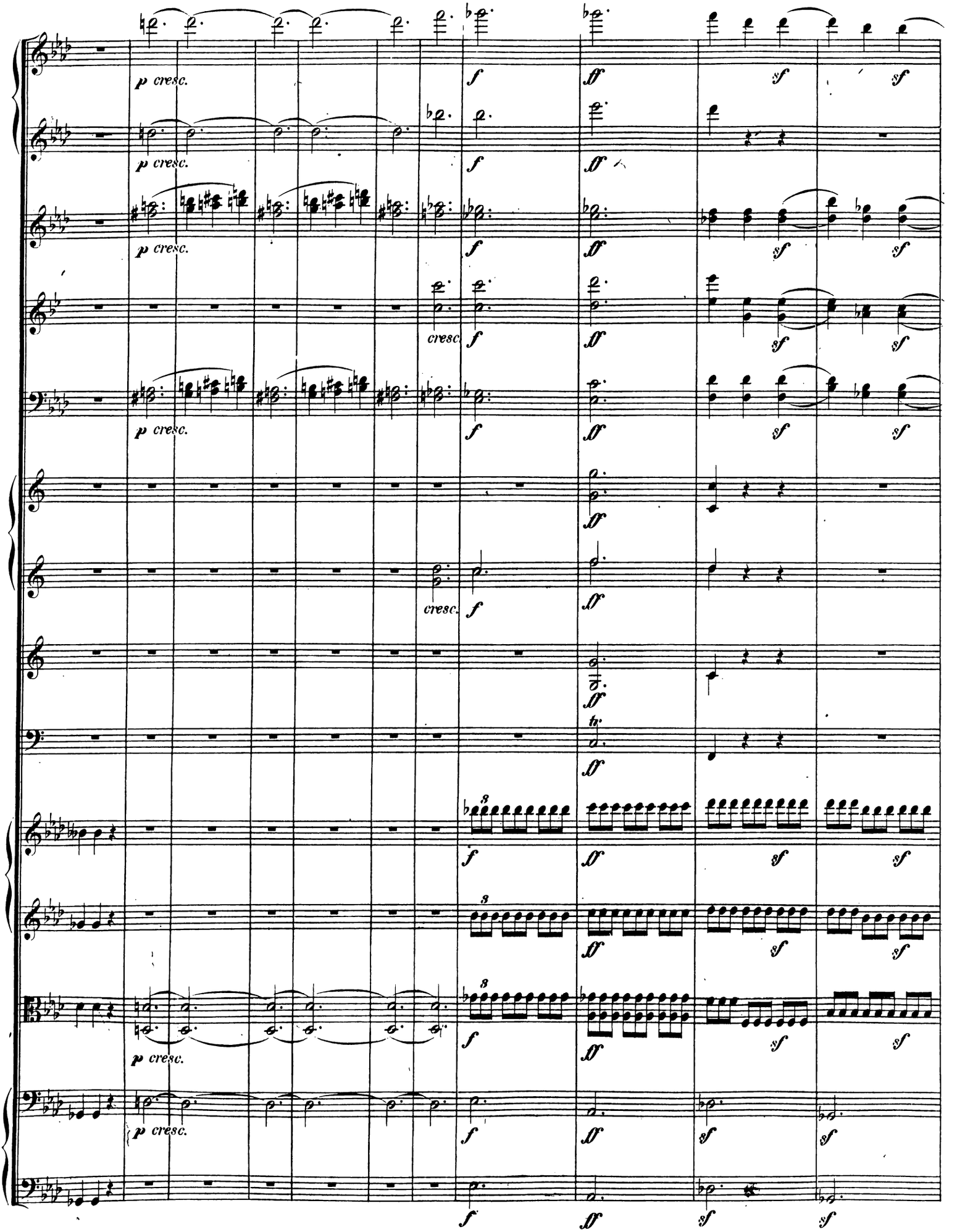

p
p
p
p
p
p
arco

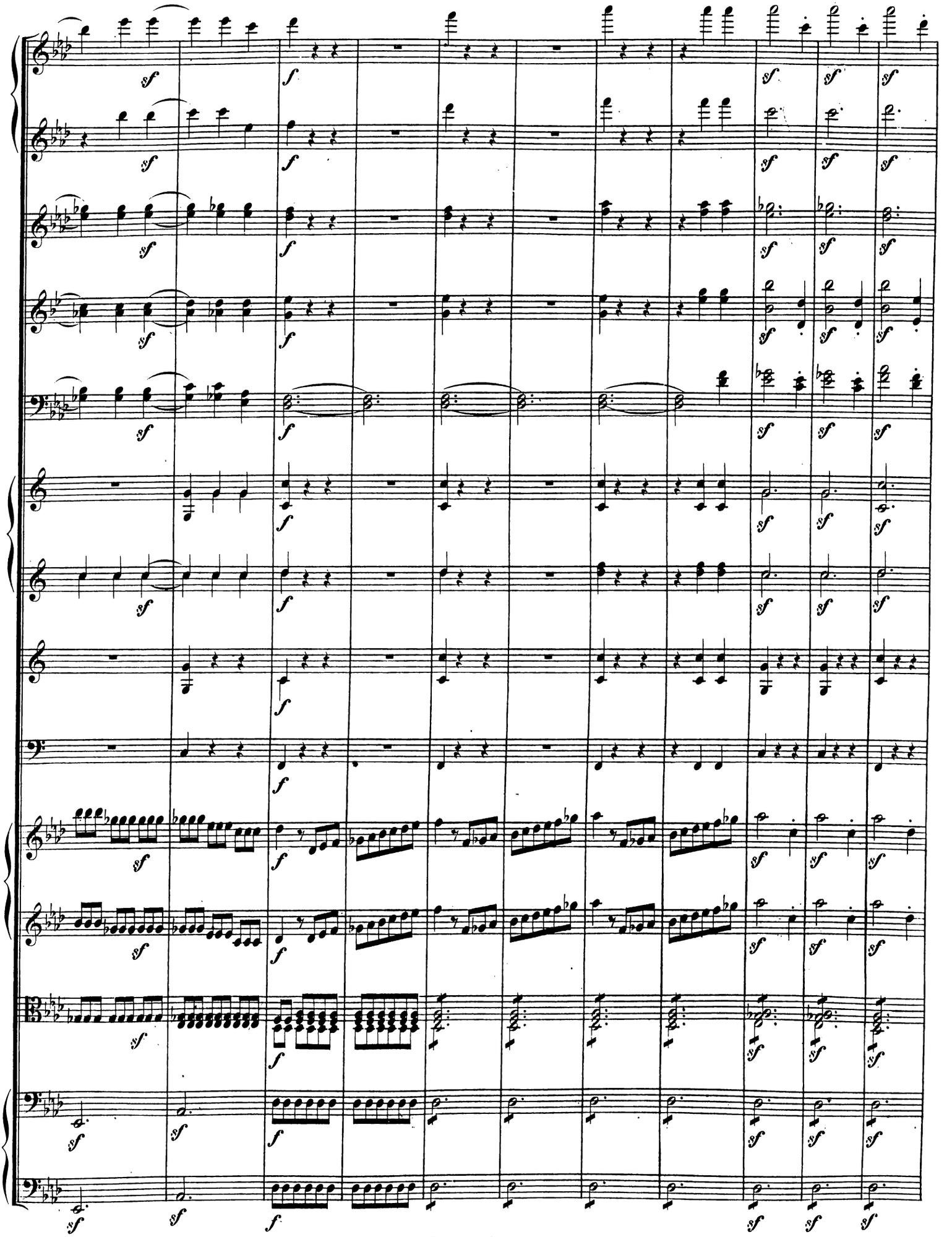

cresc.
ff

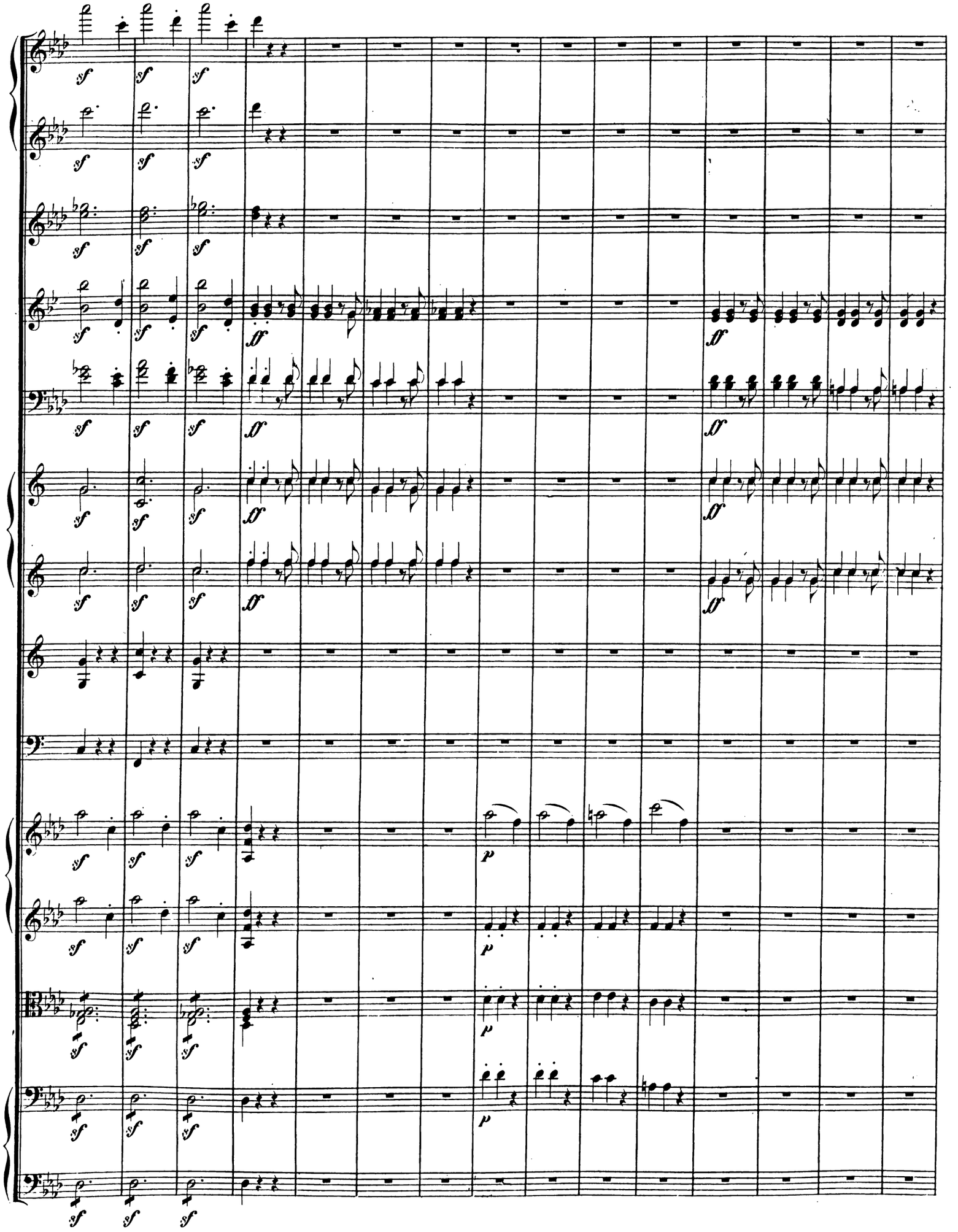

ff
f
sf

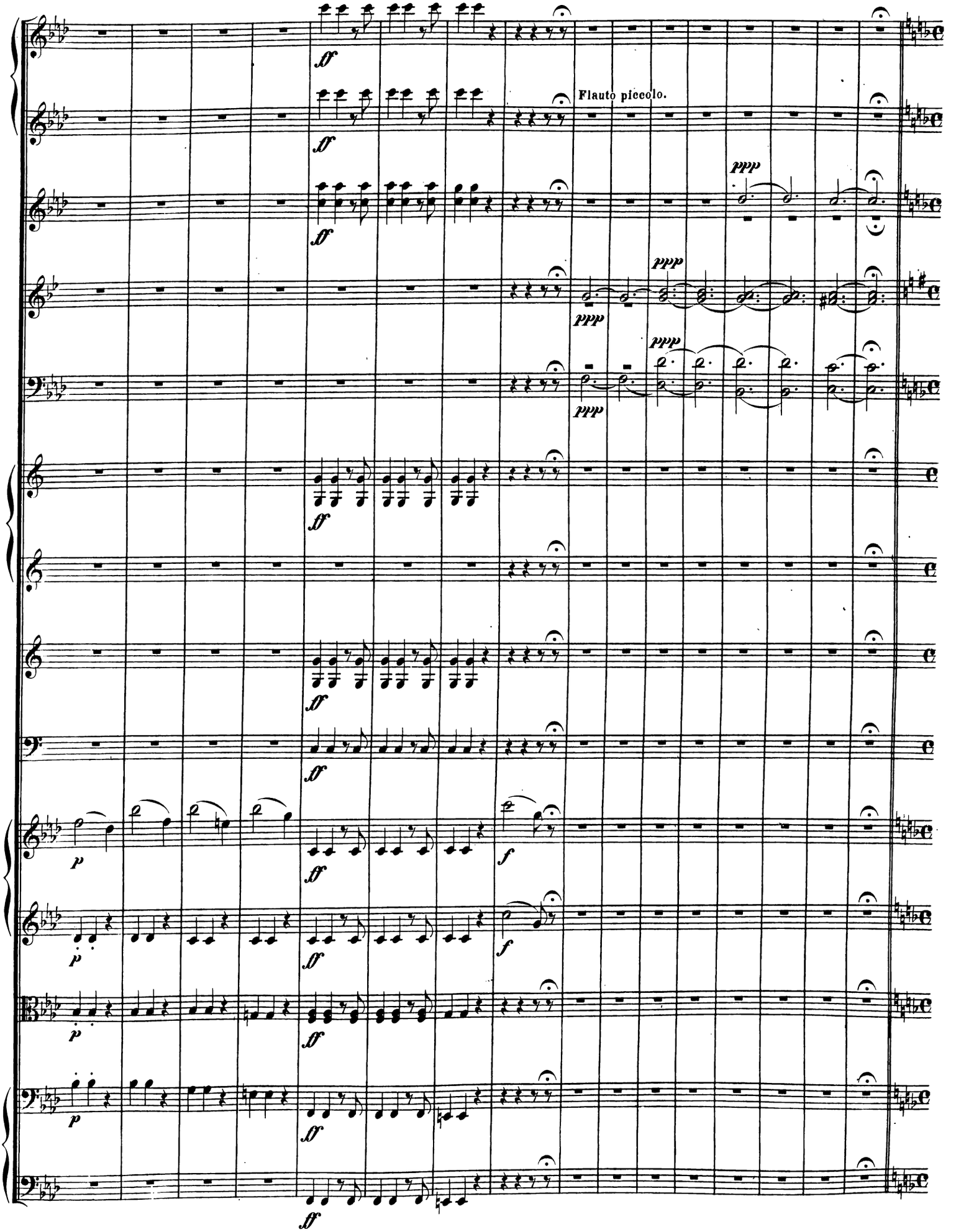



sf
p dolce
ff

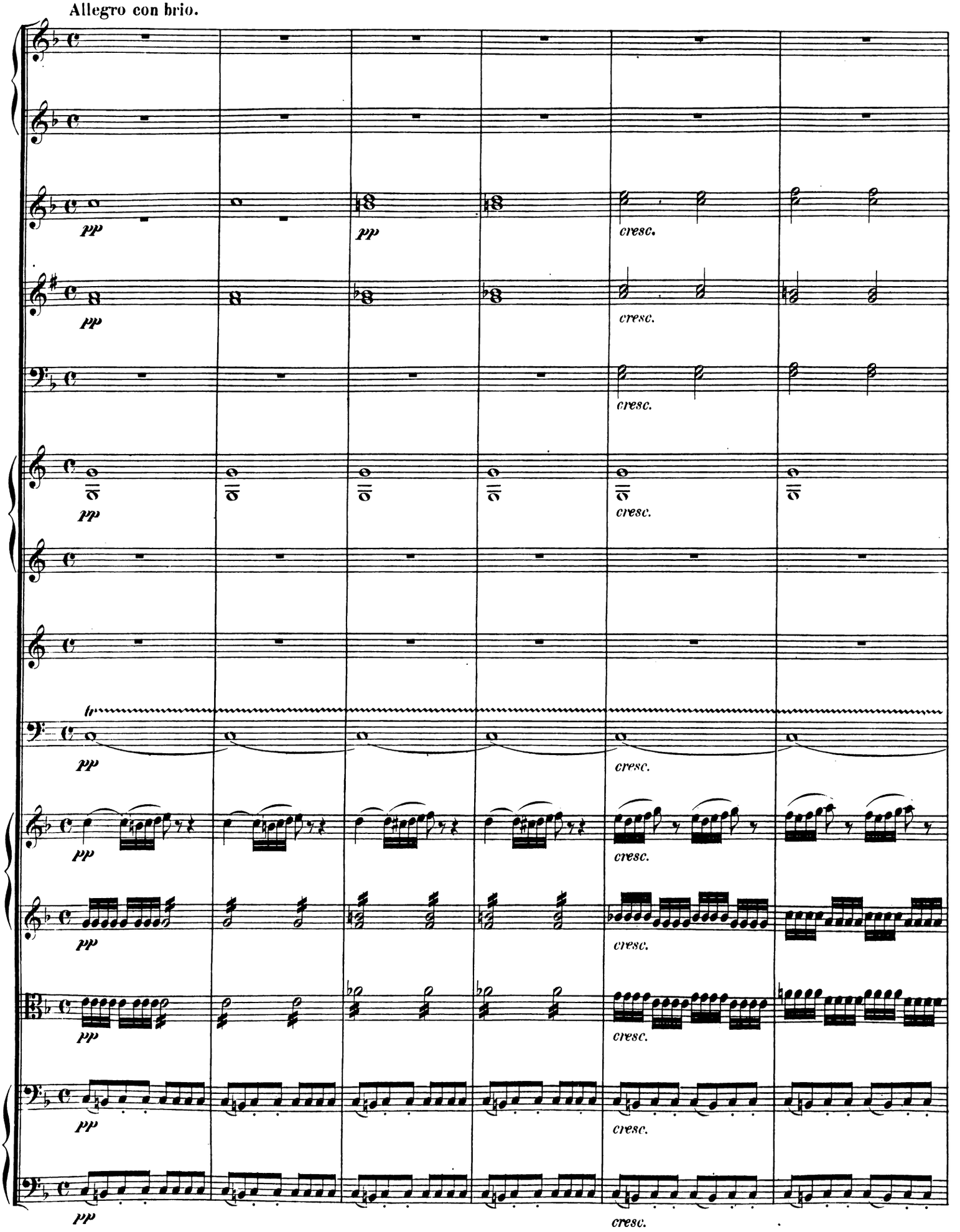

p cresc.
cresc.
f
ff
sf
tr.

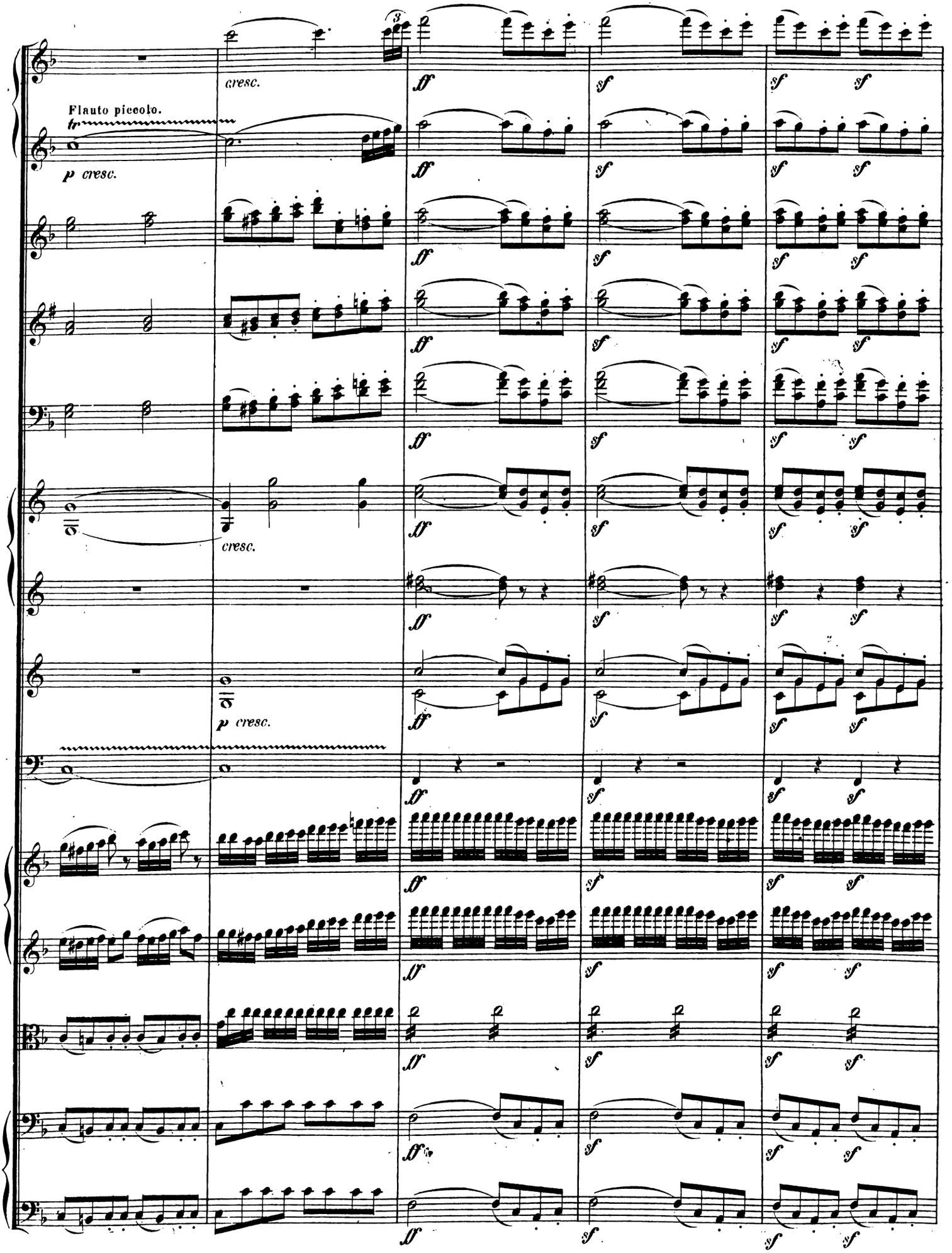


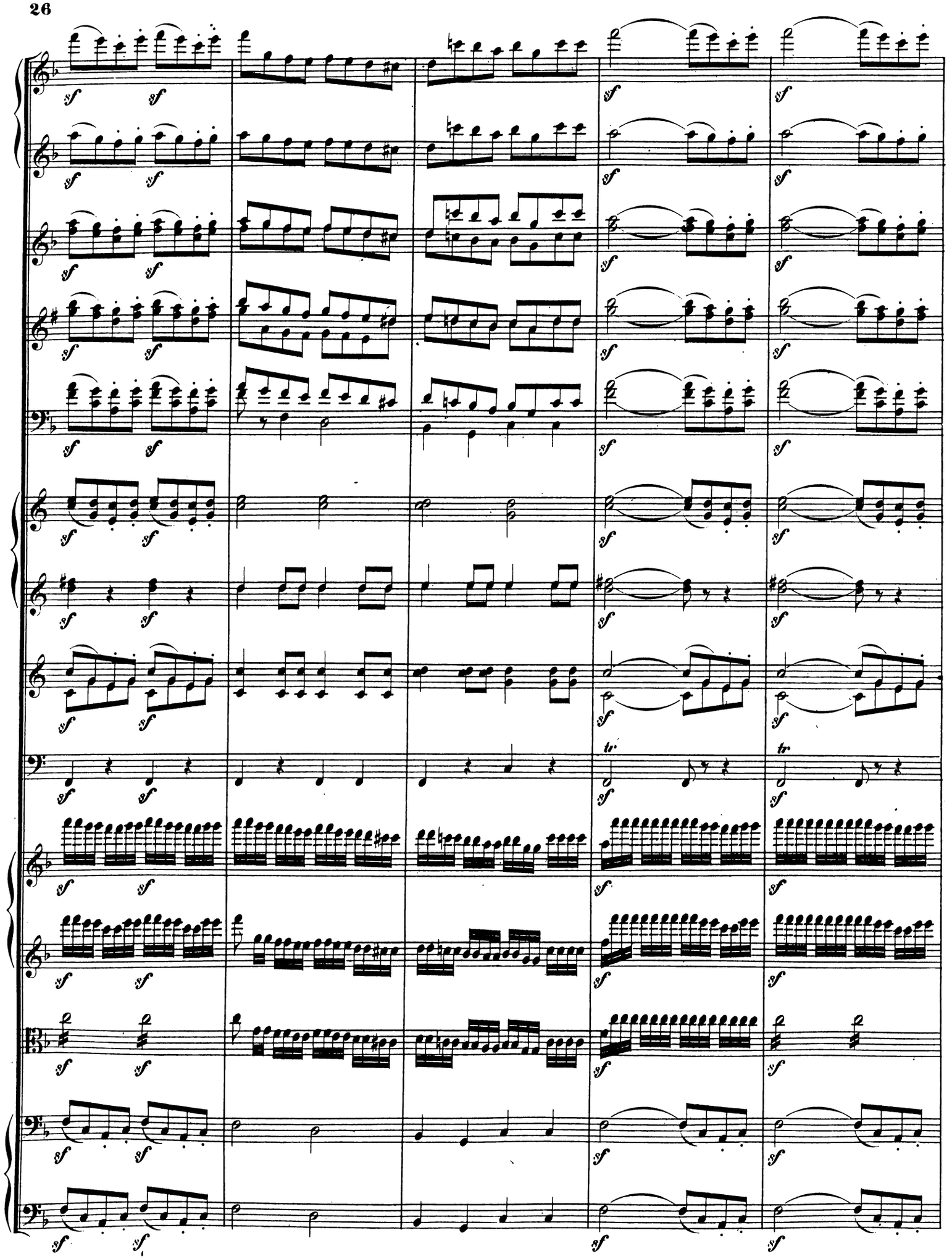



Flauto piccolo.

Allegro con brio.




Flauto piccolo.
tr
p cresc.
cresc.
ff
sf
cresc.
p cresc.


sf
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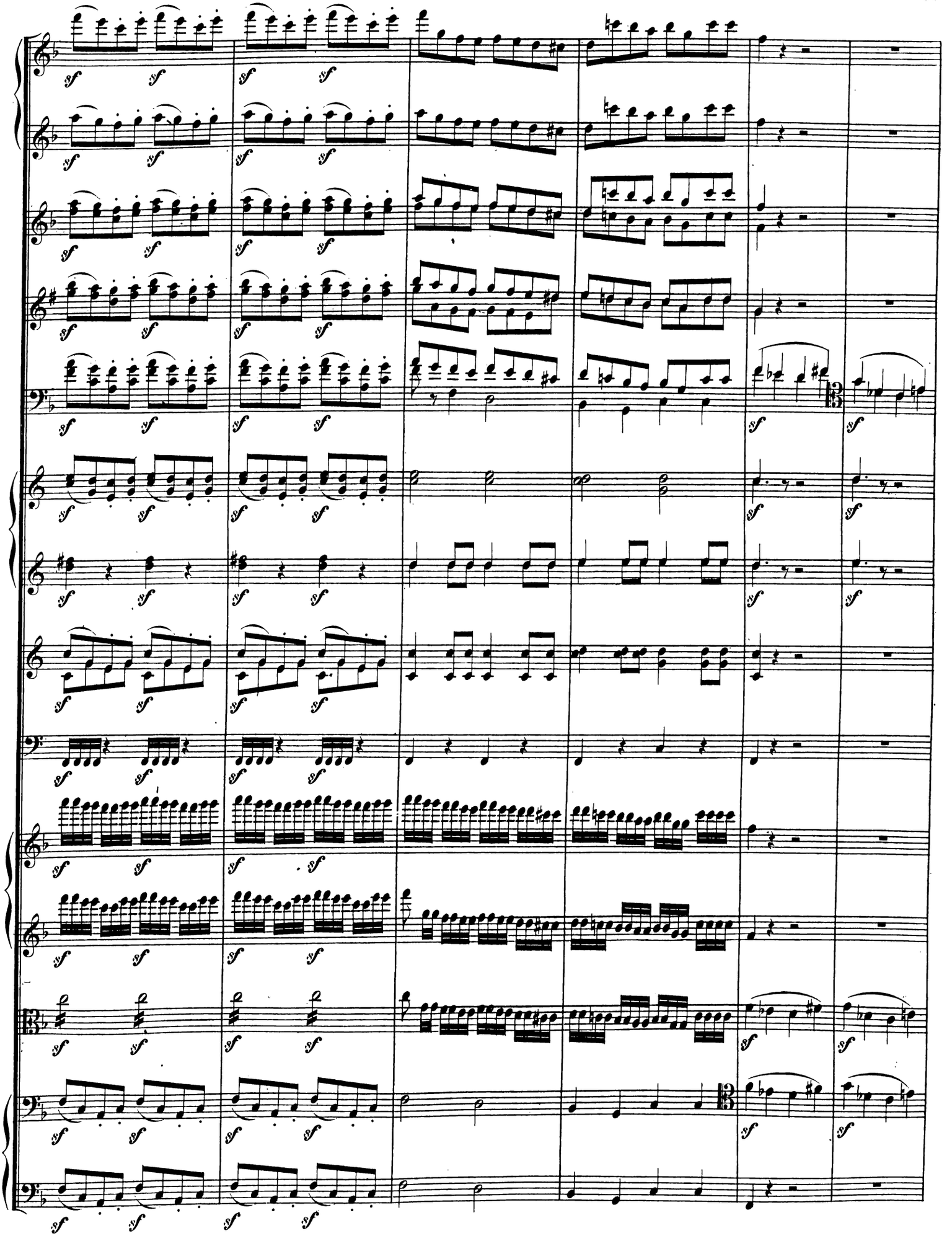
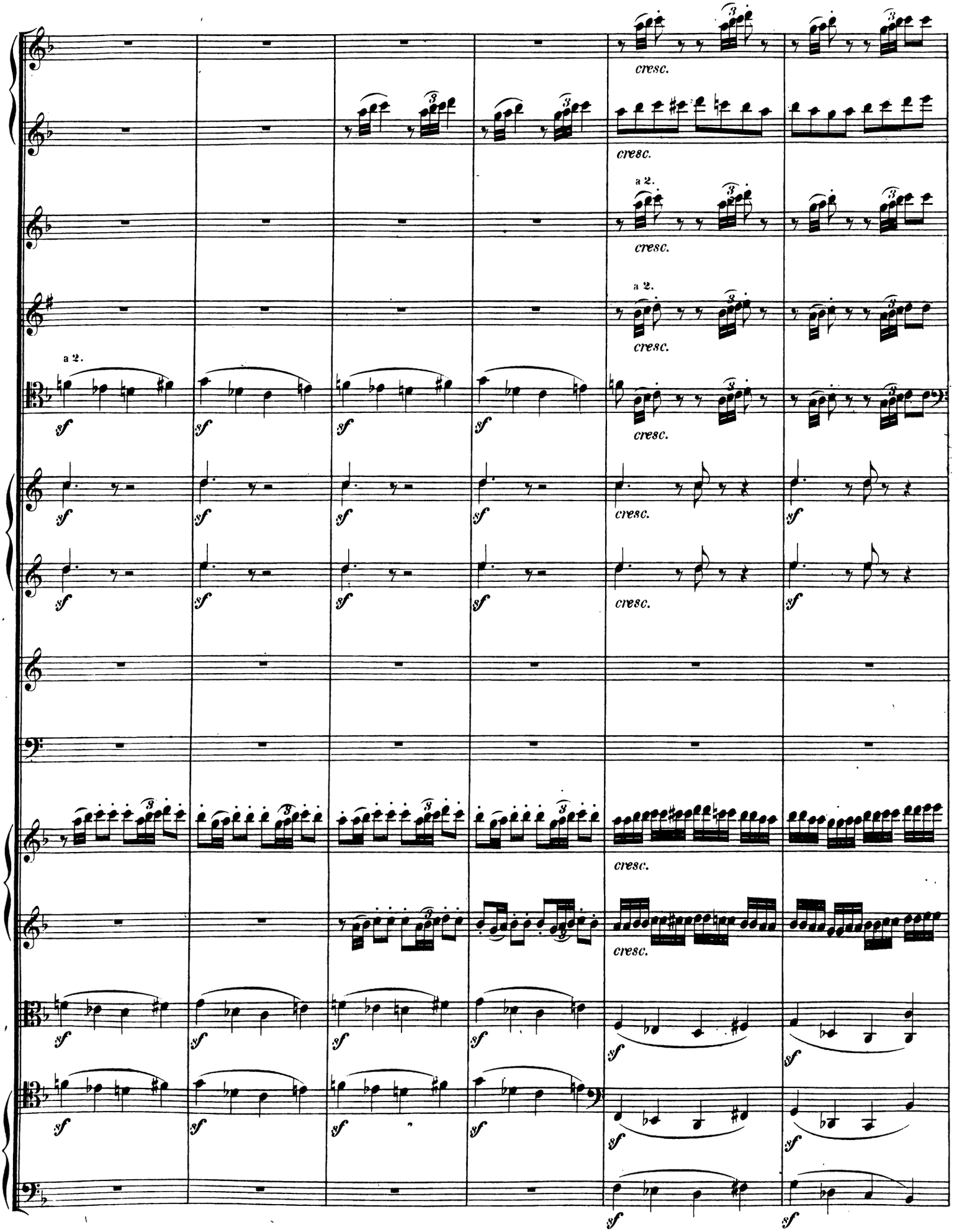
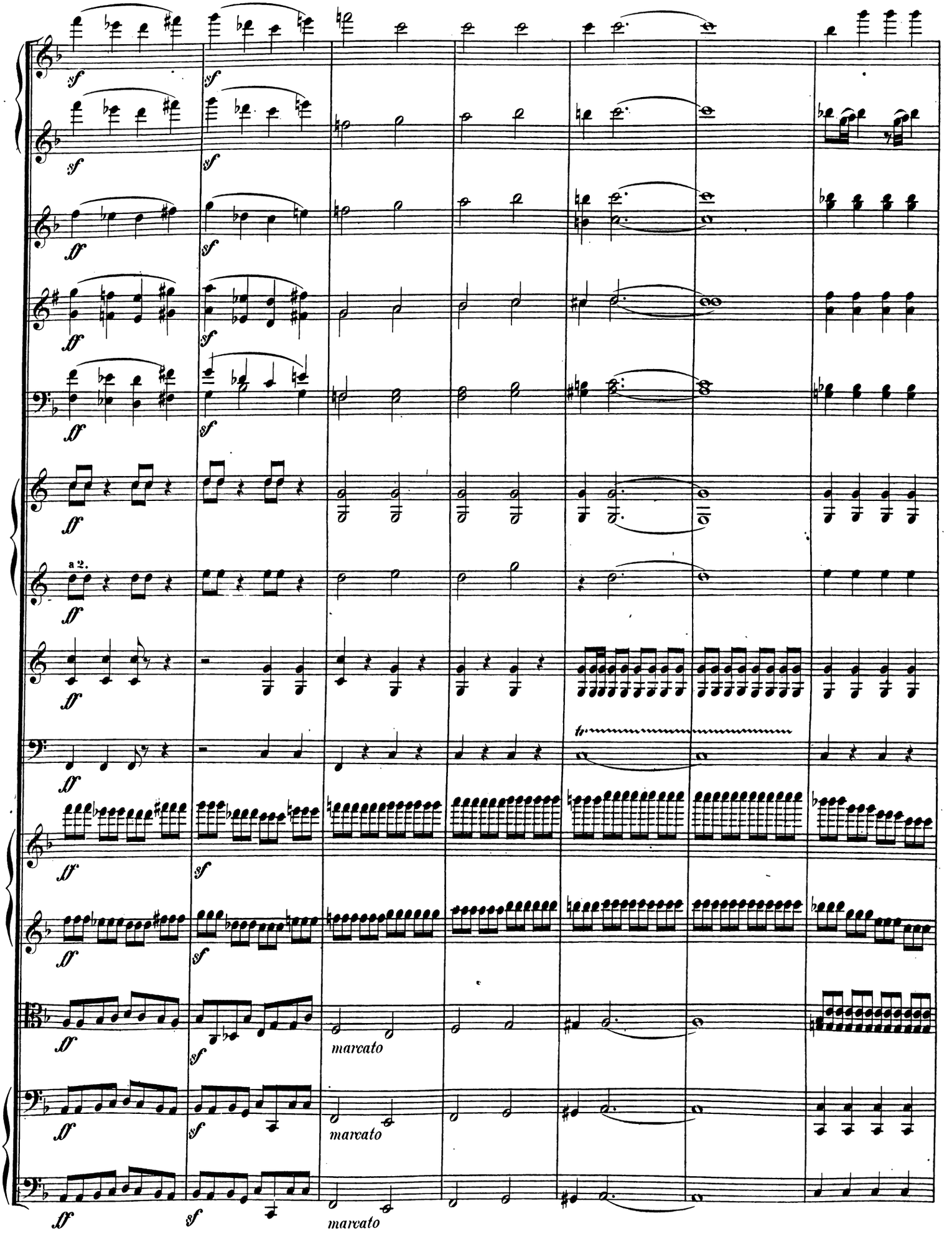
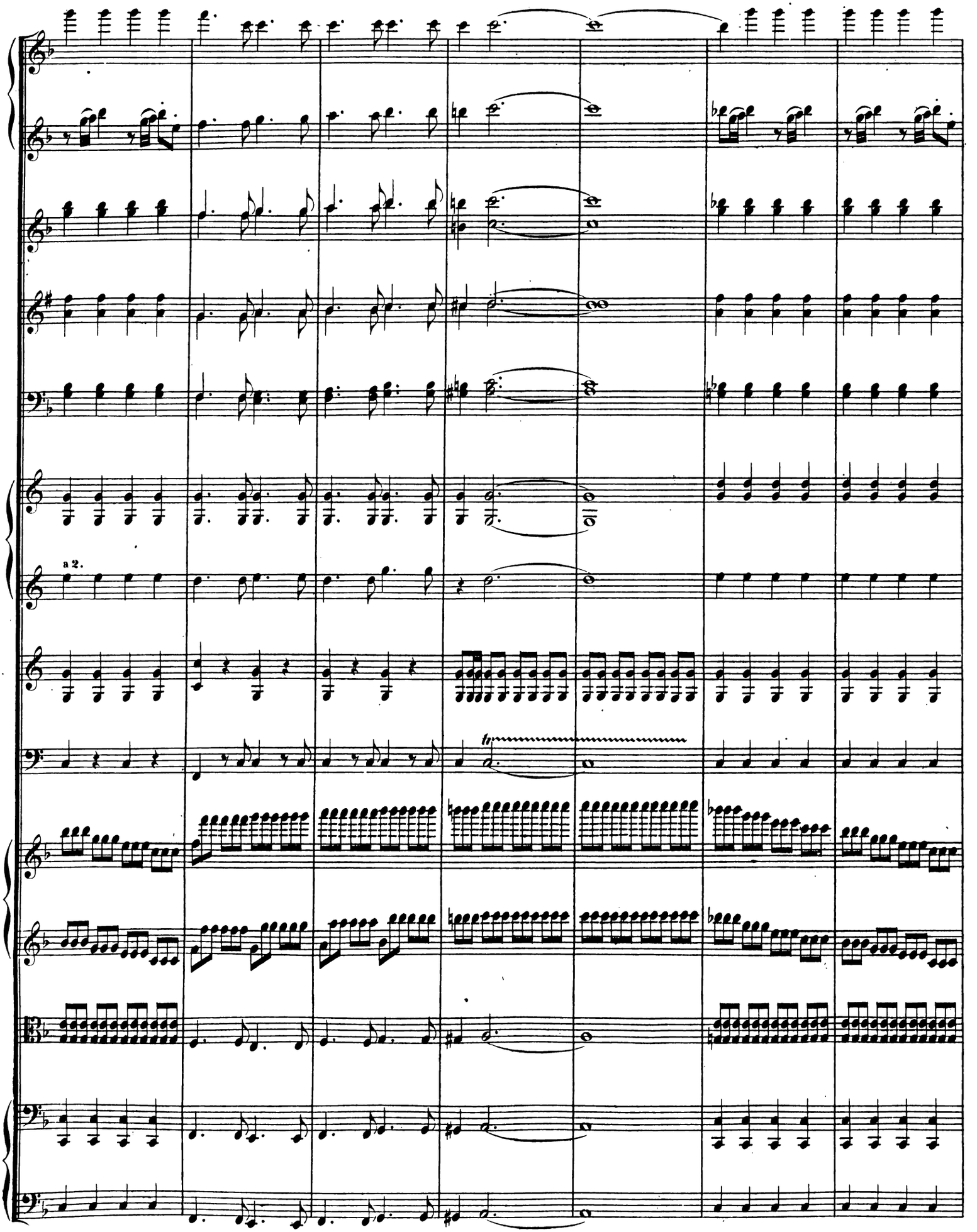



cresc.
a 2.
sf


a 2.
marcato
marcato
marcato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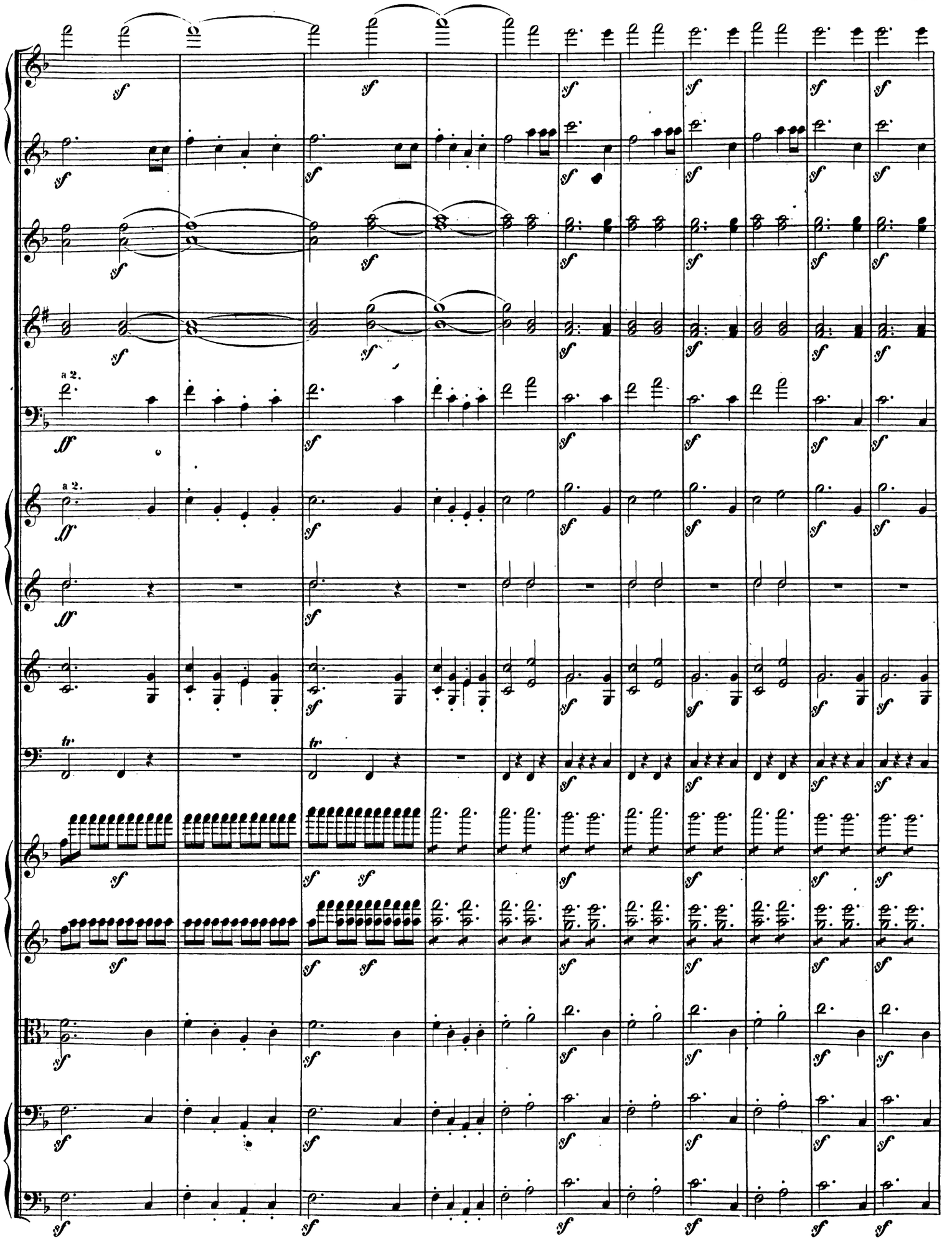
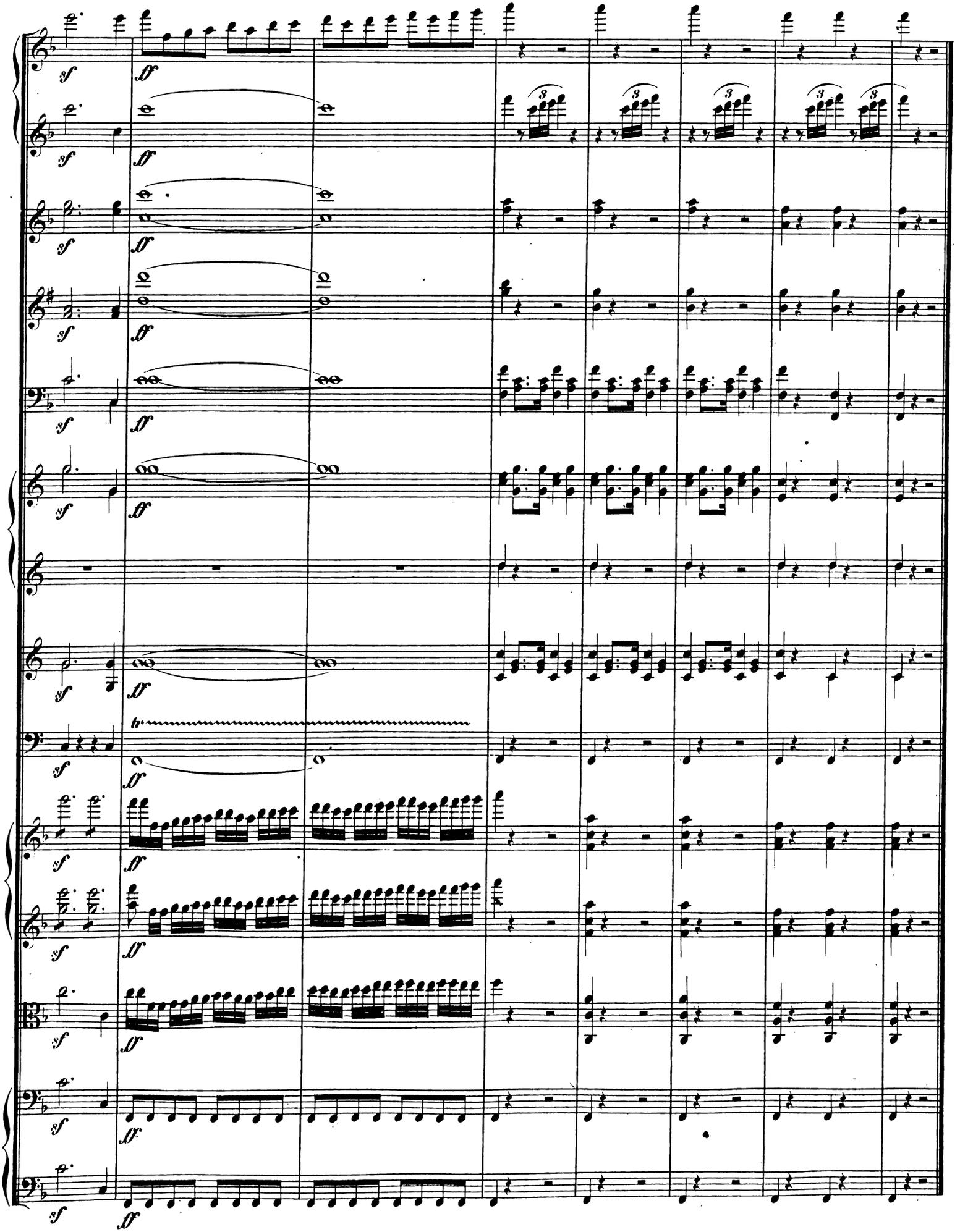
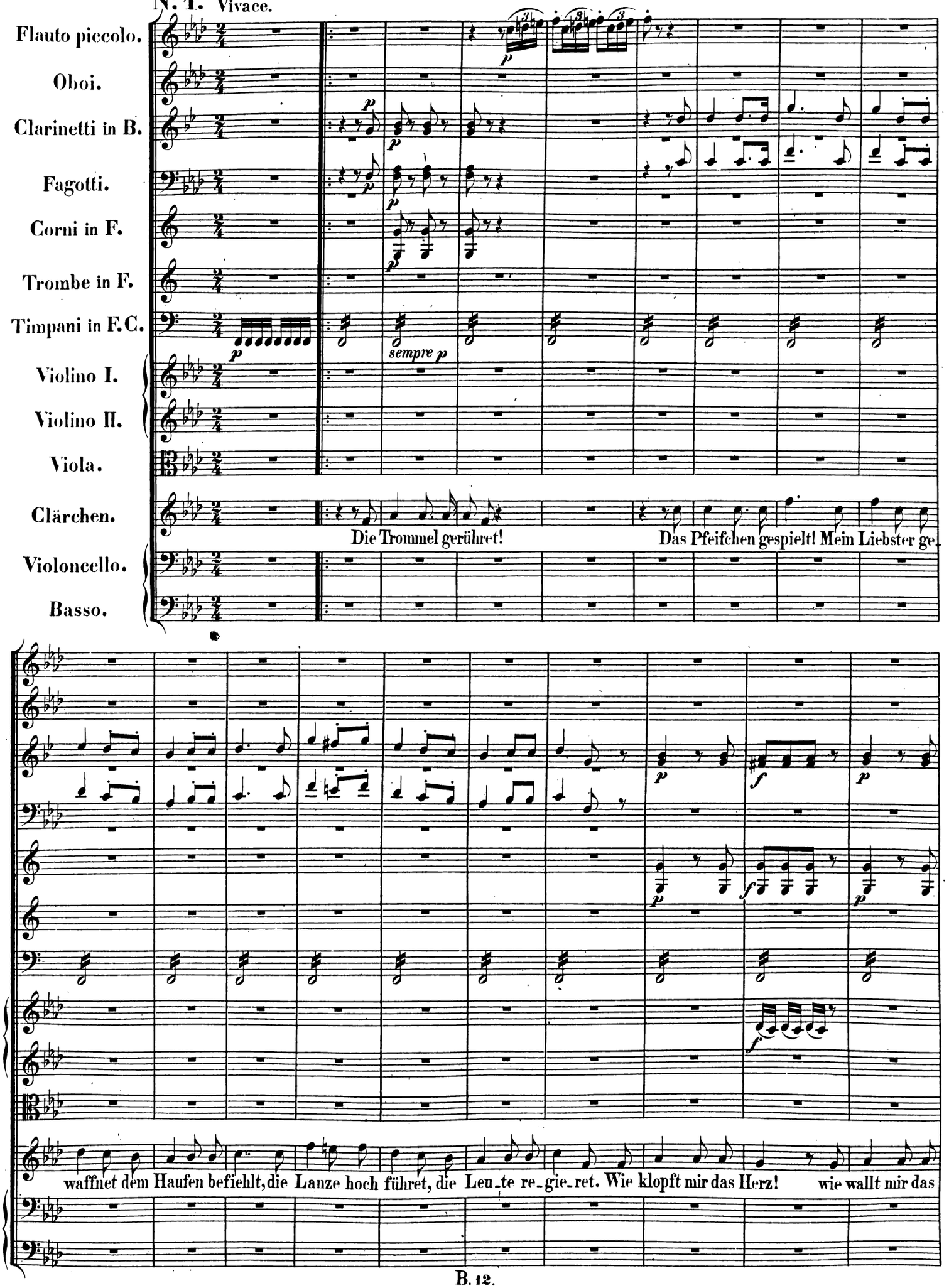

a 2.
a 2.
tr.
tr.


sf
ff
tr

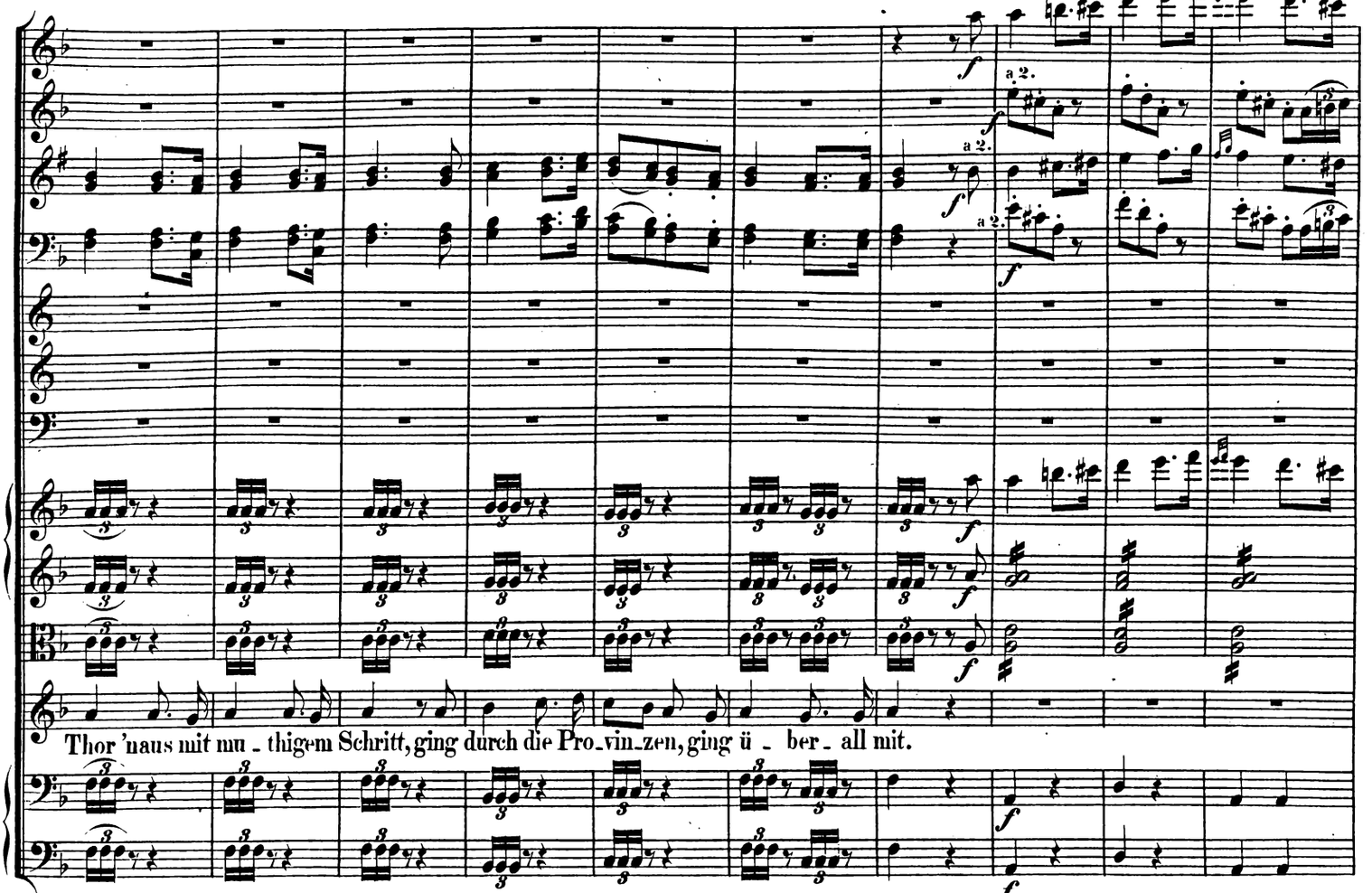
Lied.

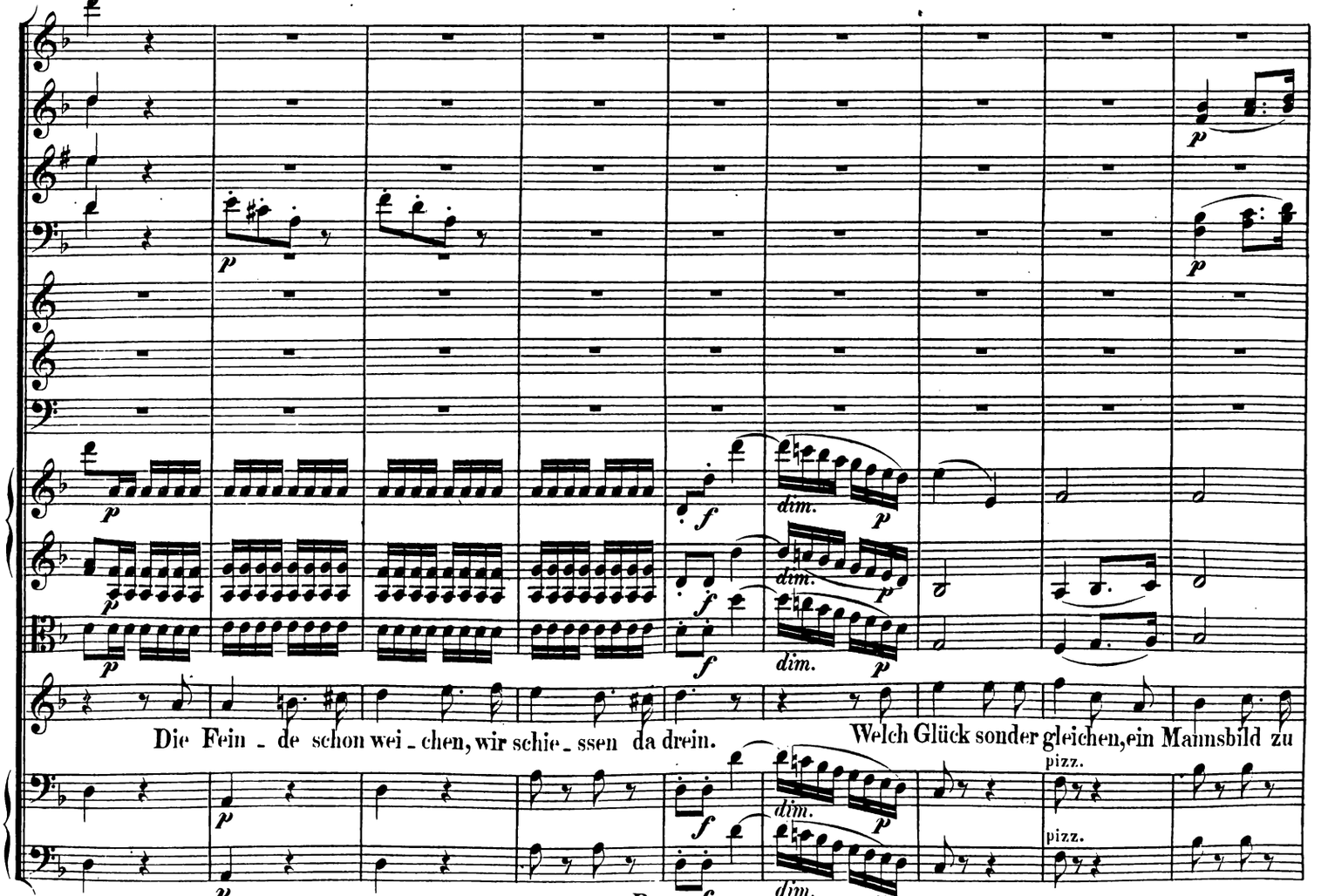
No. 1. Vivace.



Blut! O hätt' ich ein Wämslein, und Hosen und Hut, o hätt' ich ein Wämslein, und Hosen und Hut.

Ich folgt' ihm zum


a 2.
a 2.
Thor 'naus mit mu - thigem Schritt, ging durch die Pro-vin-zen, ging ü - ber - all mit.


dim.
Die Fein - de schon wei - chen, wir schie - ssen da drein.
Welch Glück sonder gleichen, ein Mannsbild zu
pizz.
pizz.

colla voce.

1. a tempo.

colla voce.

a tempo.

sein, welch Glück sonder glei_chen, ein Manns_bild zu sein, ein Manns_bild zu sein.

arco

arco

colla voce.

a tempo.

2. a tempo

a 2.

a 2.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

p

p

p

a tempo

sein, ja, ein

a tempo

colla voce. a tempo.

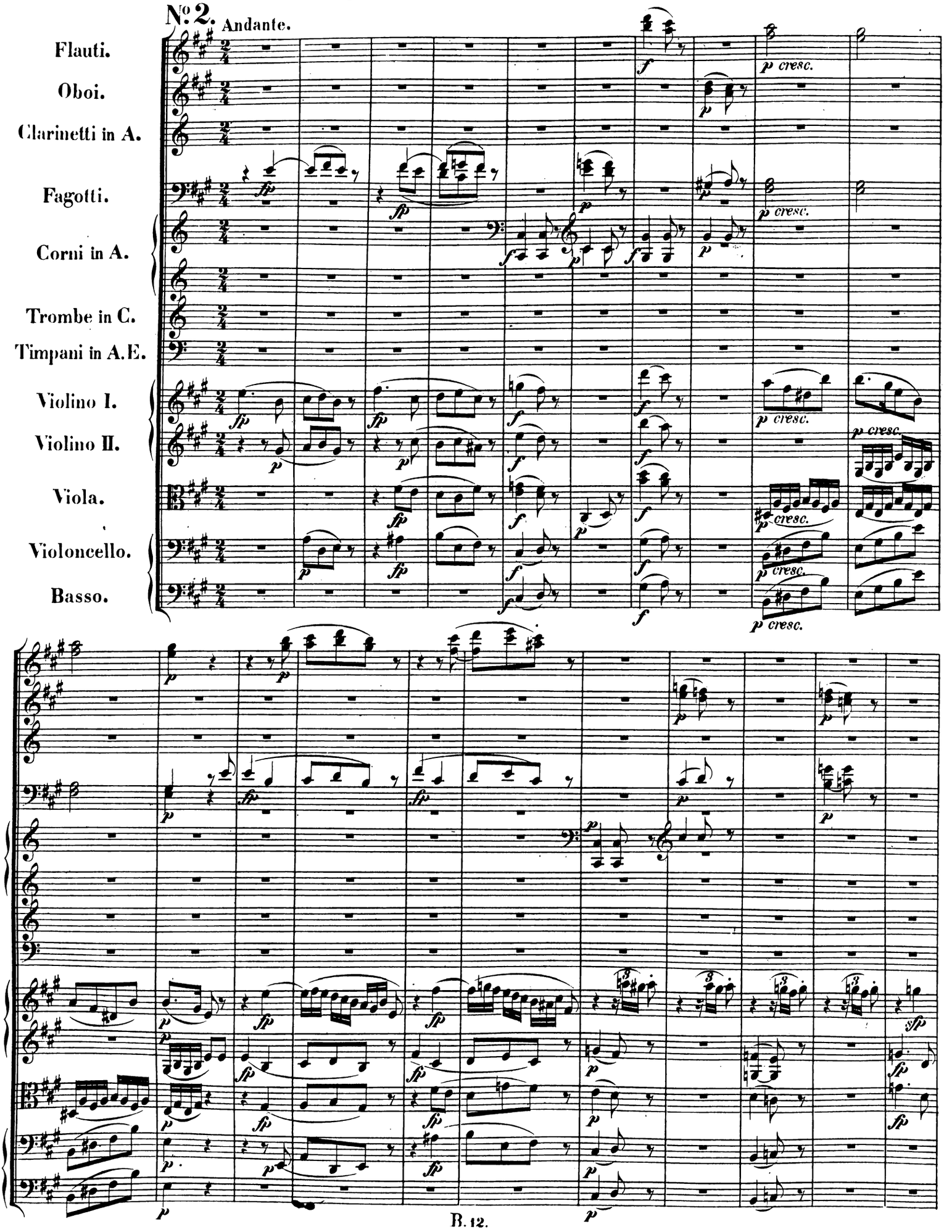
colla voce. a tempo.

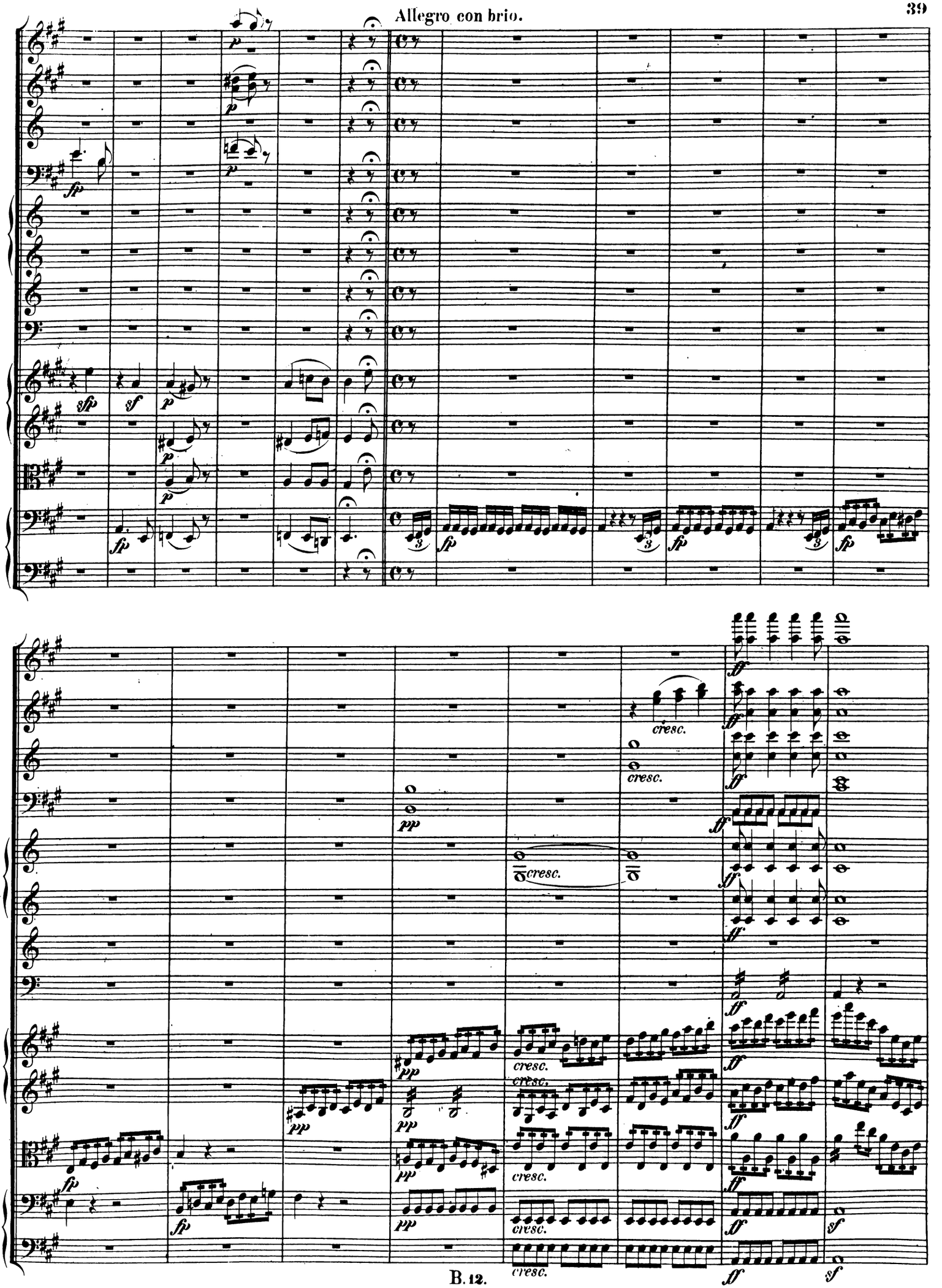
Manns - bild zu sein.

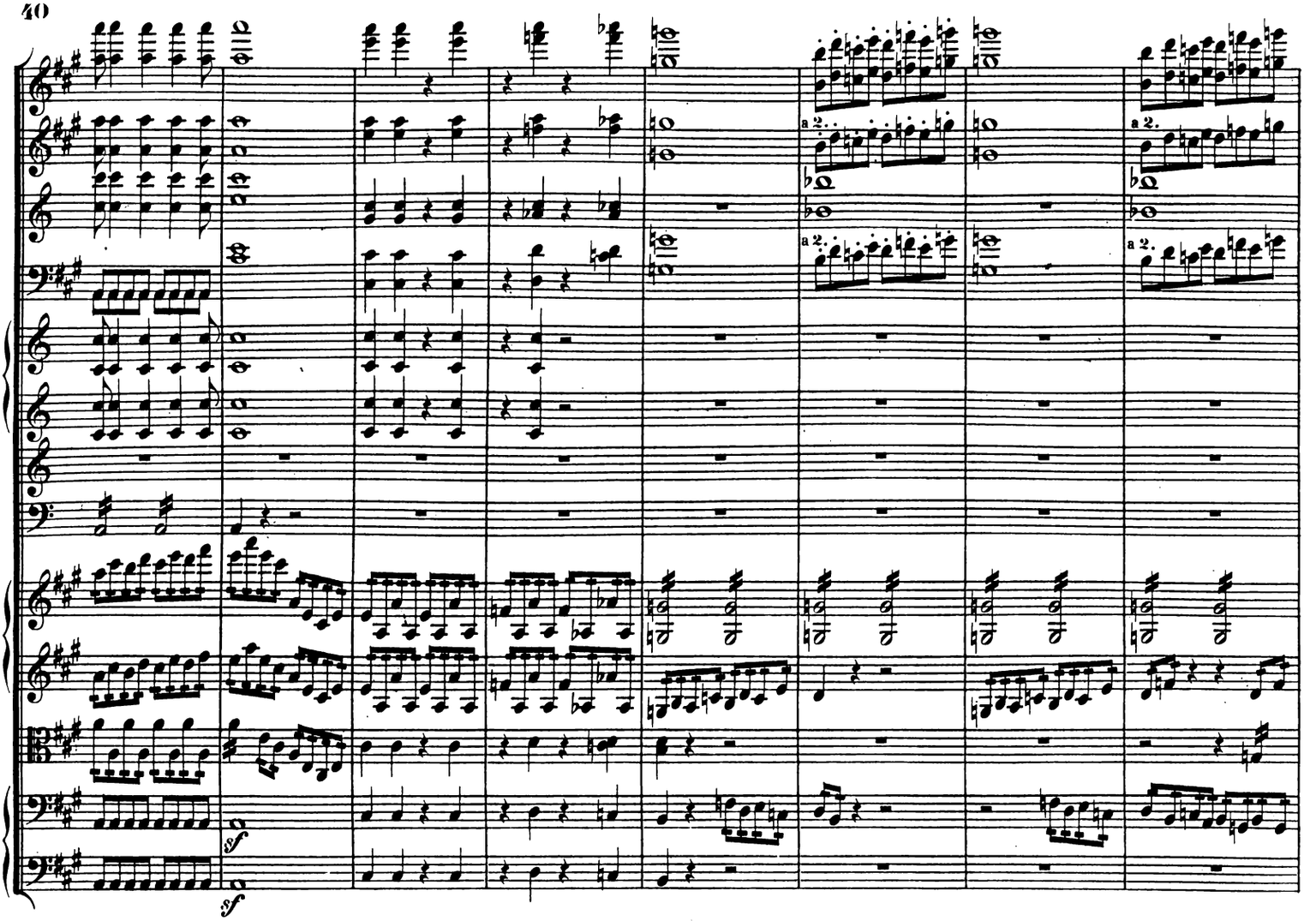
colla voce. a tempo.

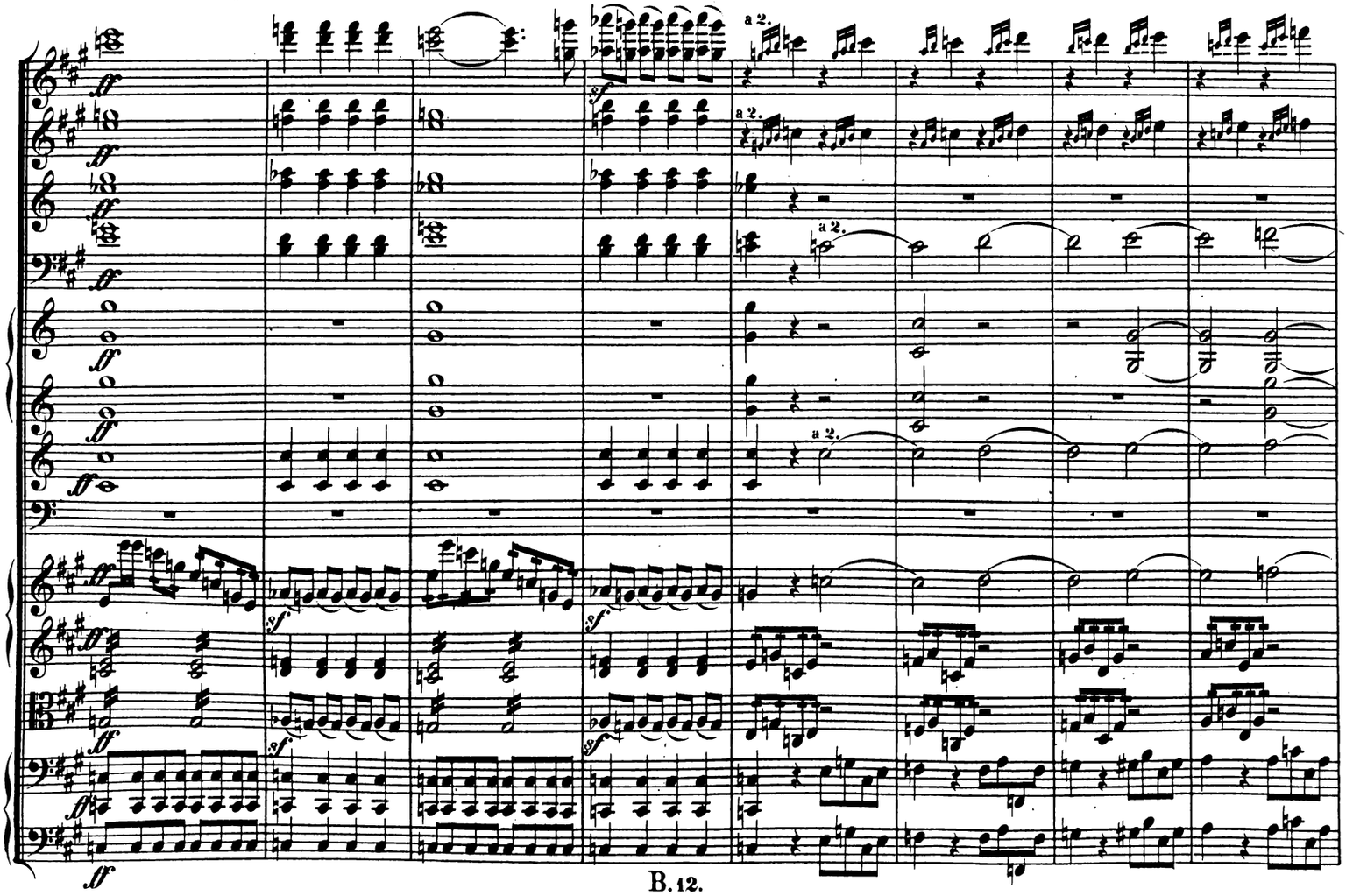
ZWISCHENAKT I.

Die Musik fällt gleich ein, nachdem der Vorhang herunter gefallen ist.




cresc.
cresc.
cresc.
cresc.
cresc.
cresc.


a 2.
sf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sf
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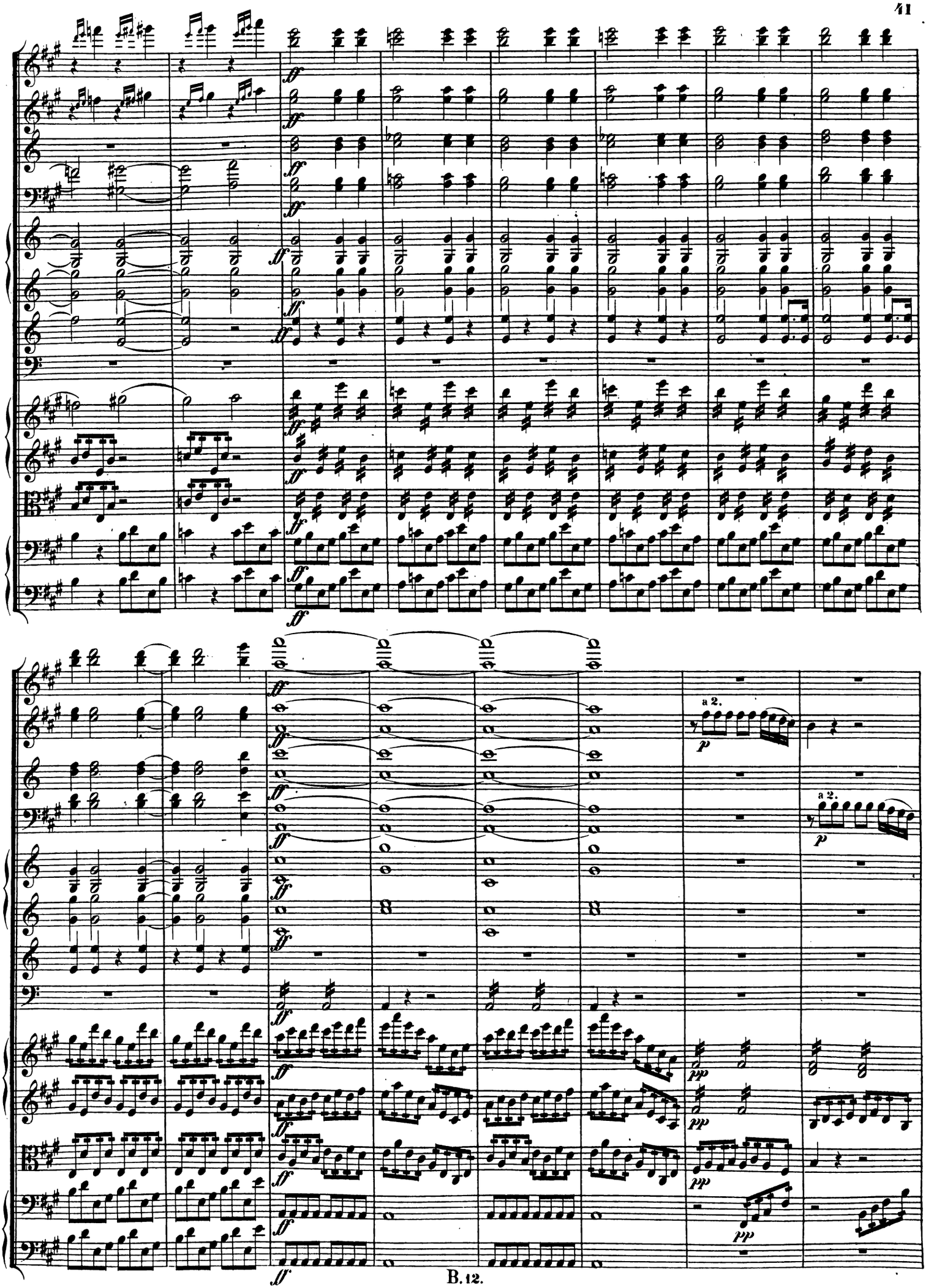
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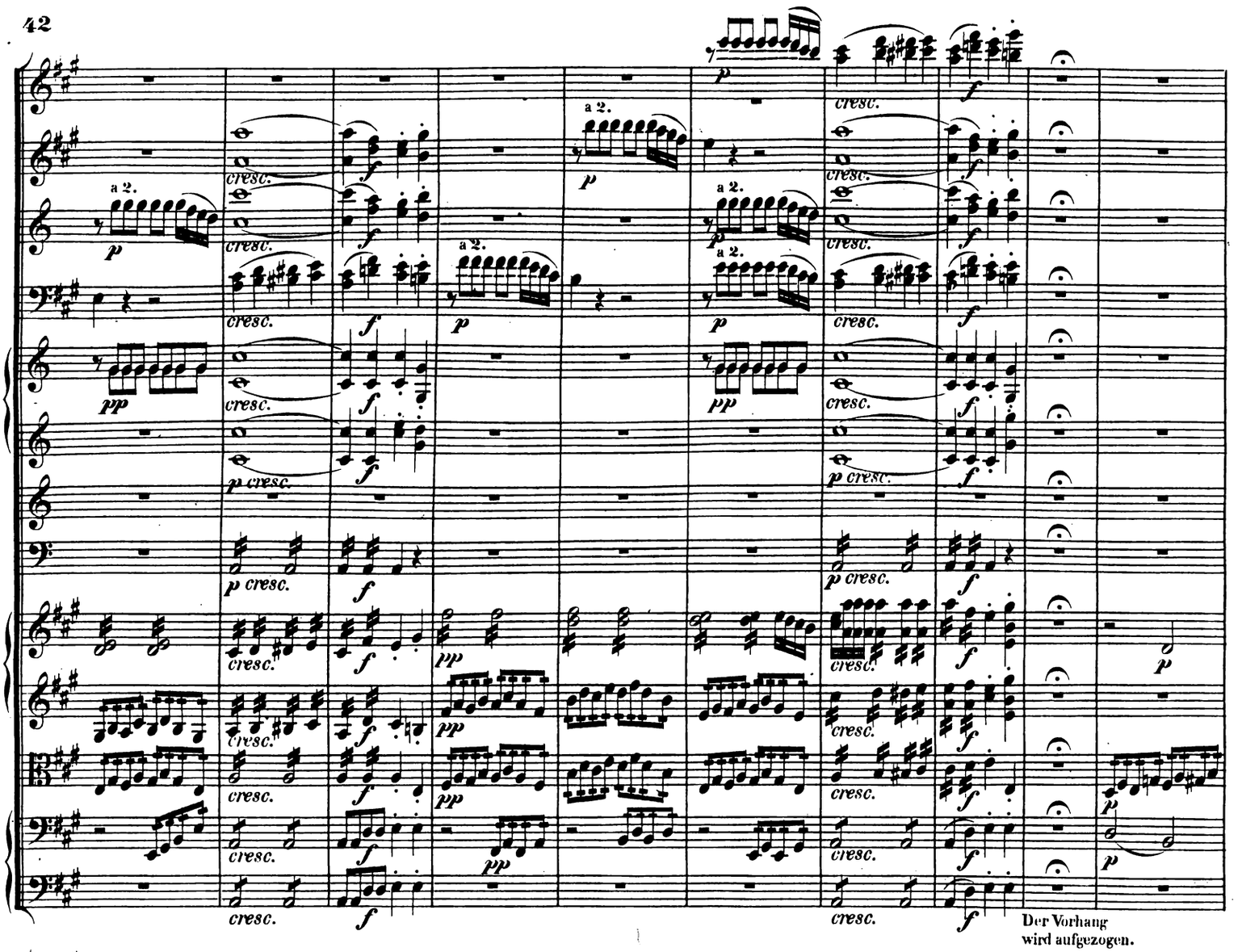
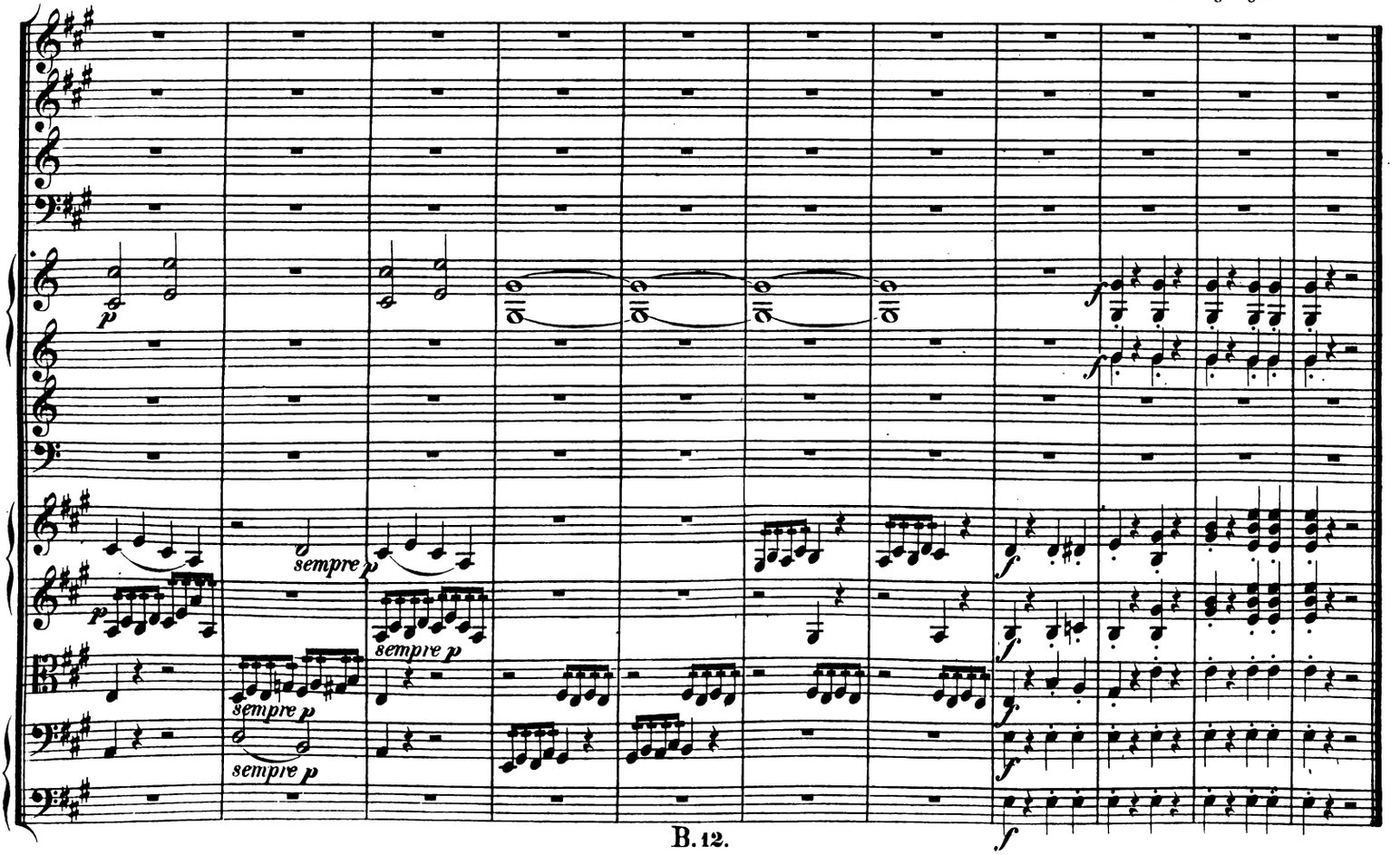
a 2.

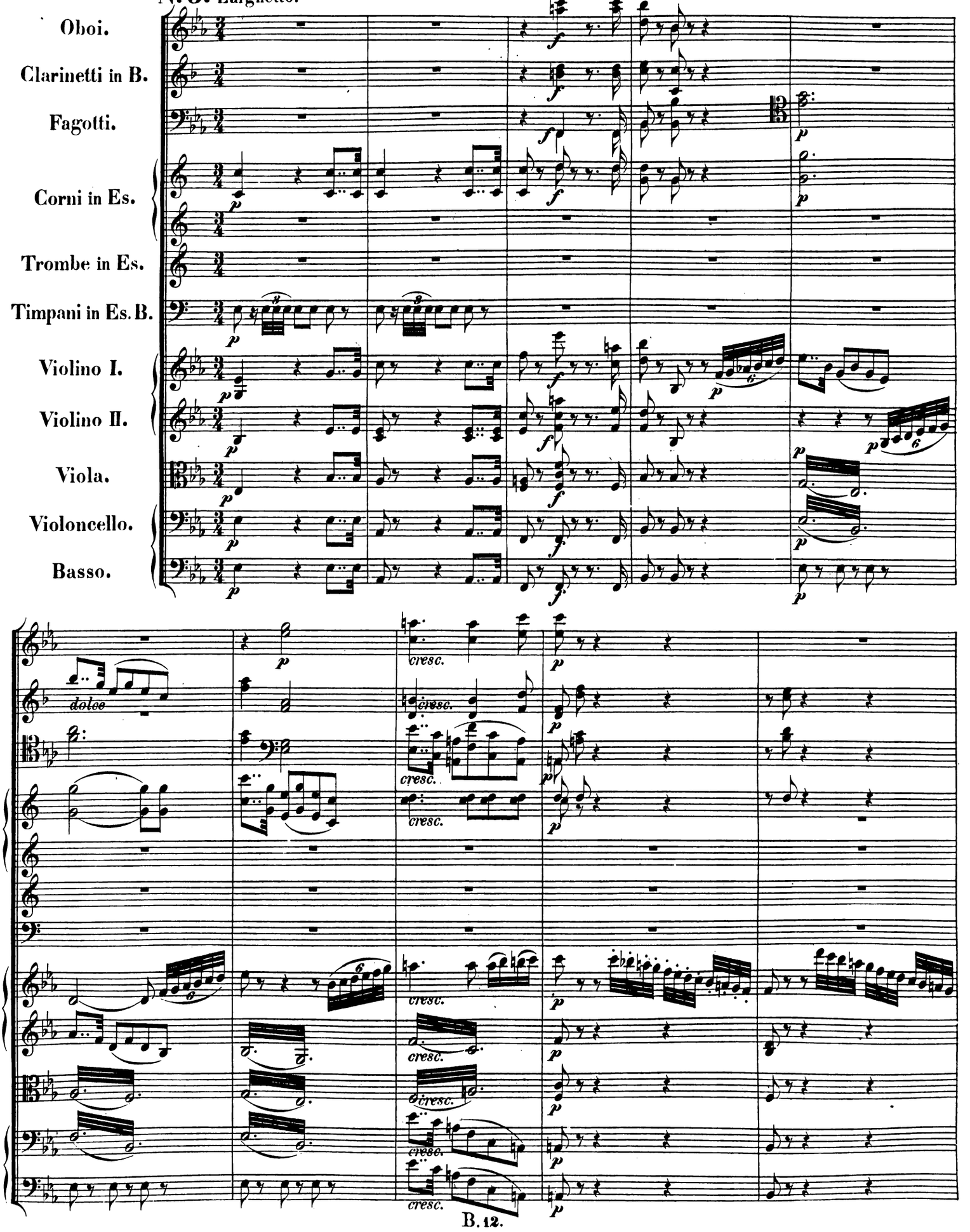

a 2.
cresc.
Der Vorhang
wird aufgezogen.

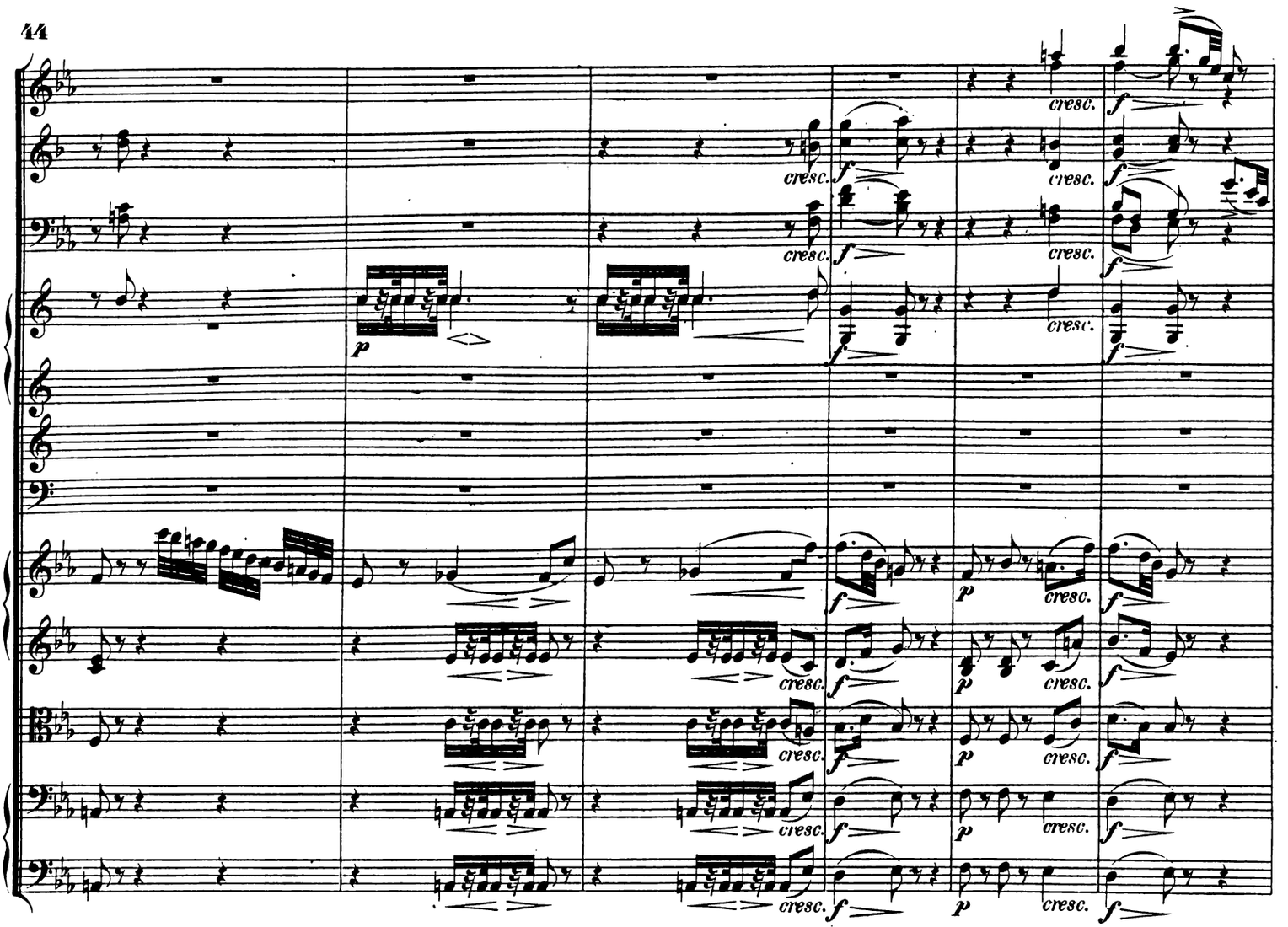

sempre p

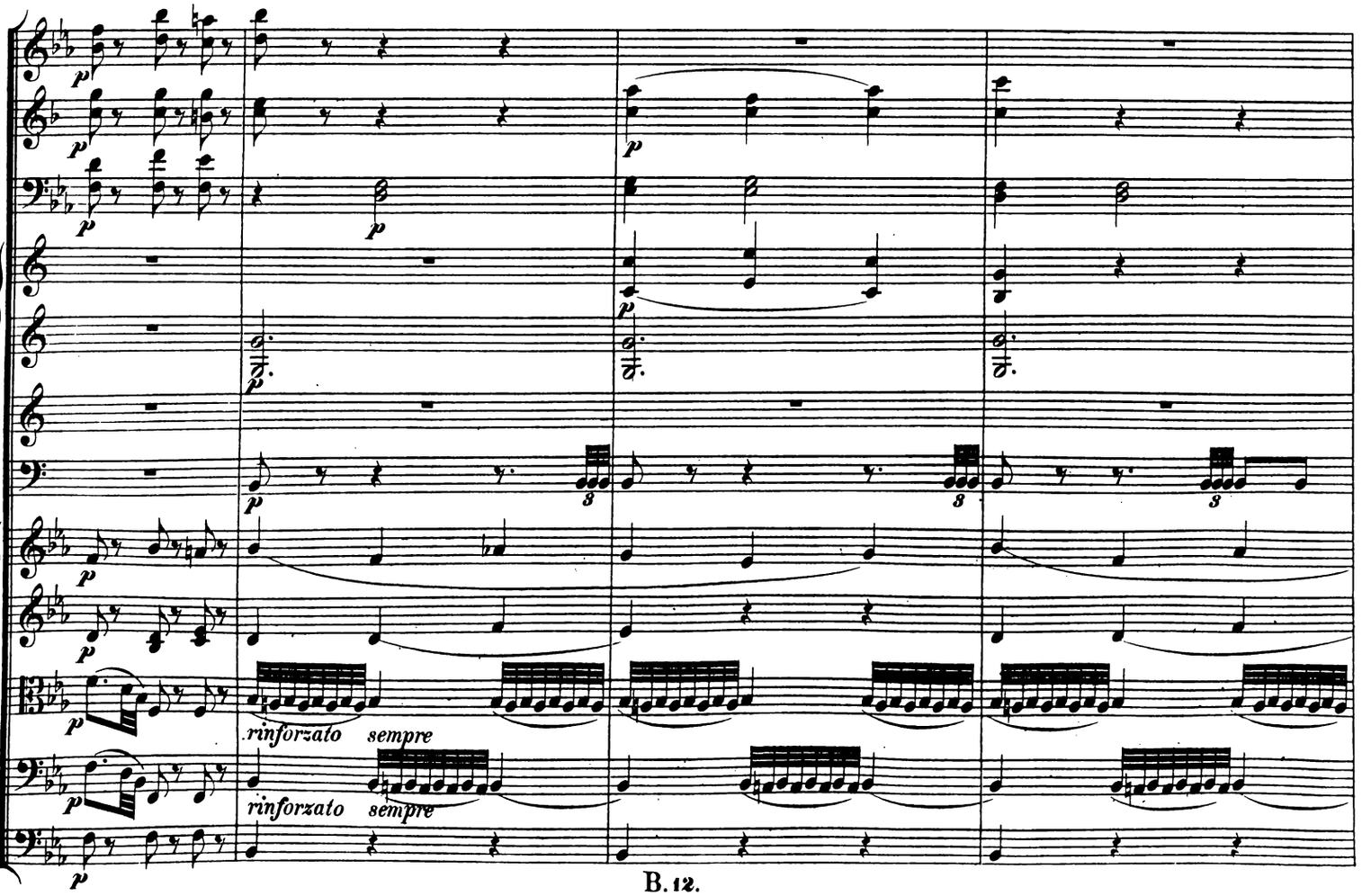
ZWISCHENAKT II.

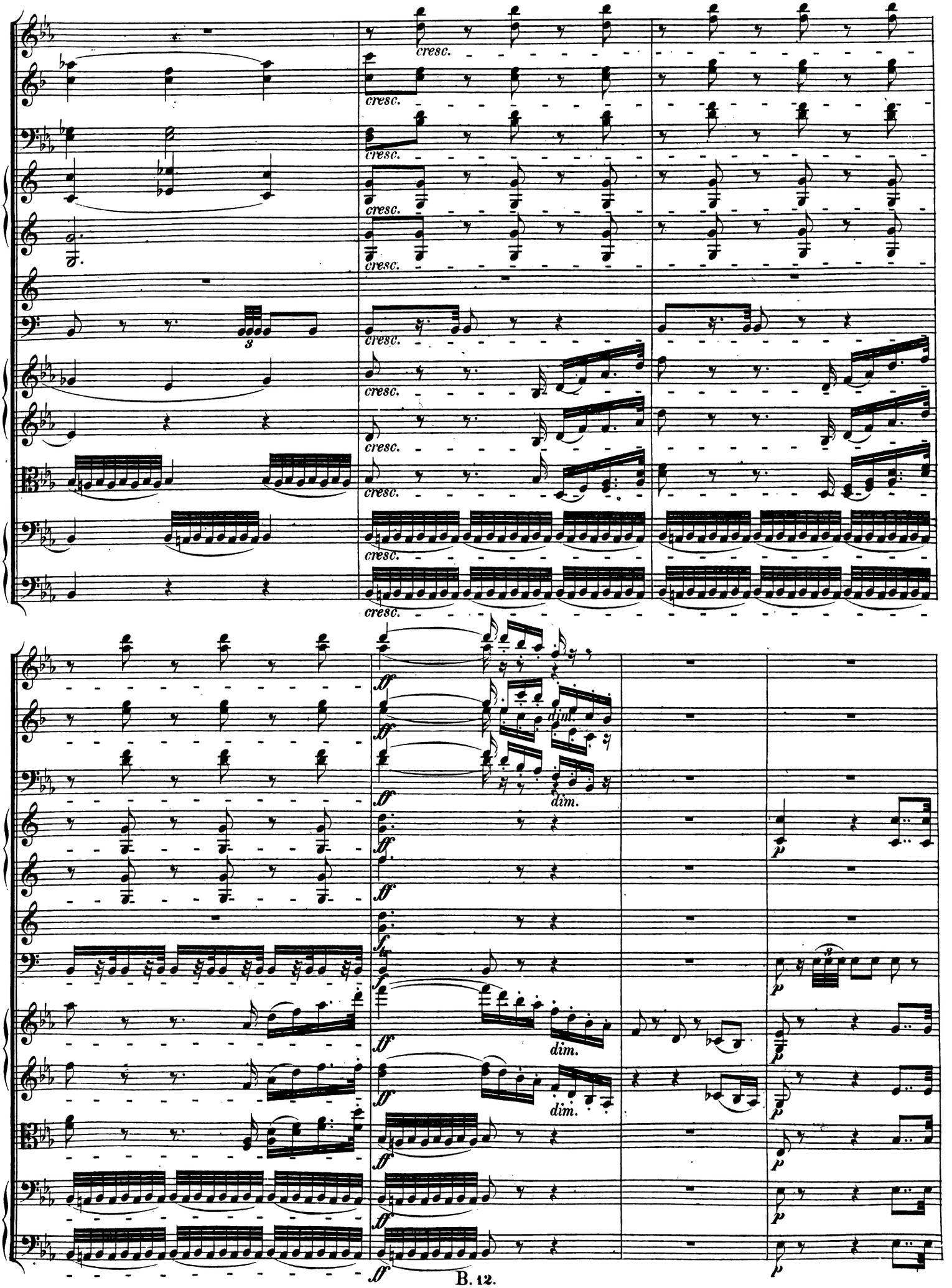
Das Orchester fällt gleich ein, nachdem der Vorhang gefallen ist.

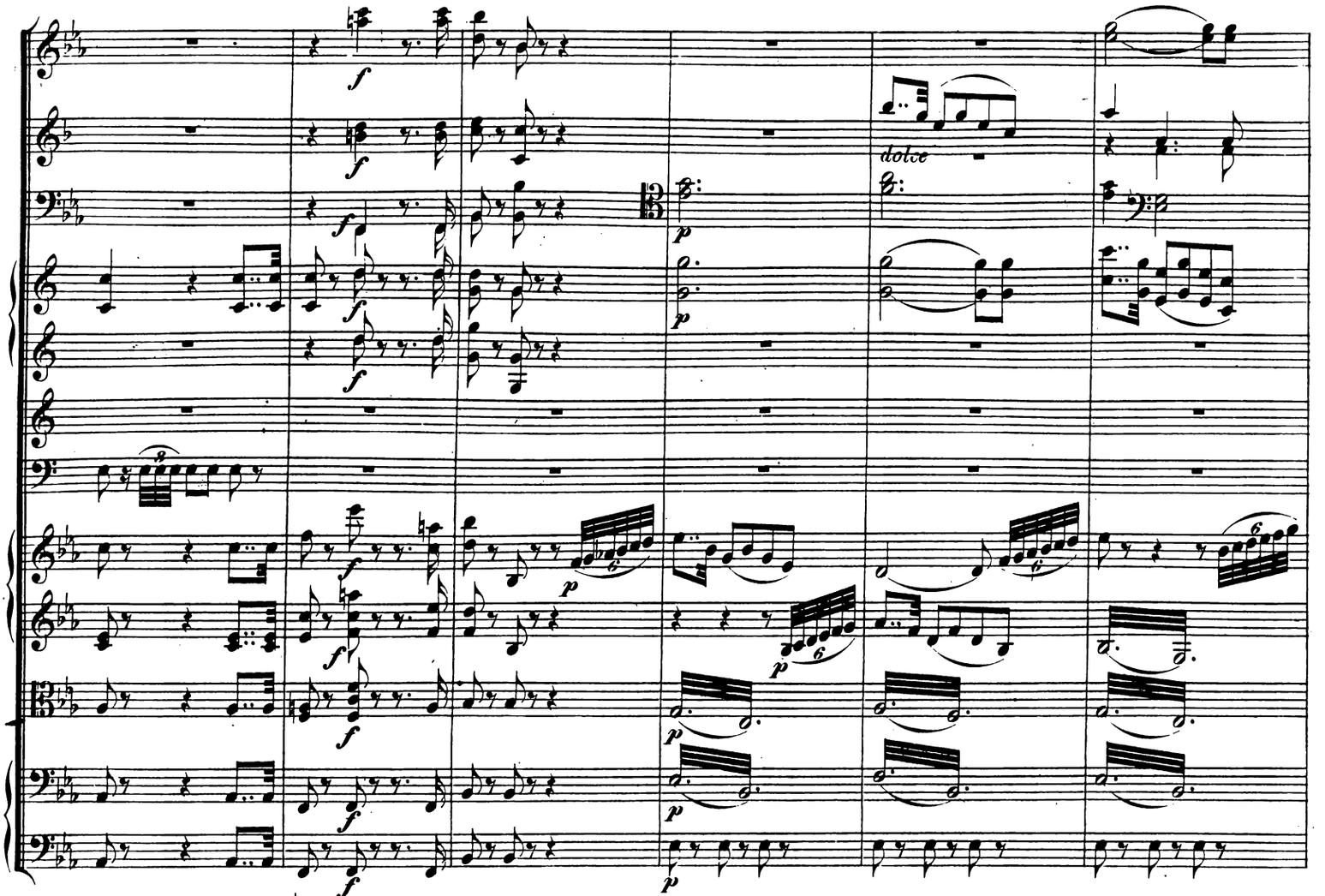
No. 3. Larghetto.

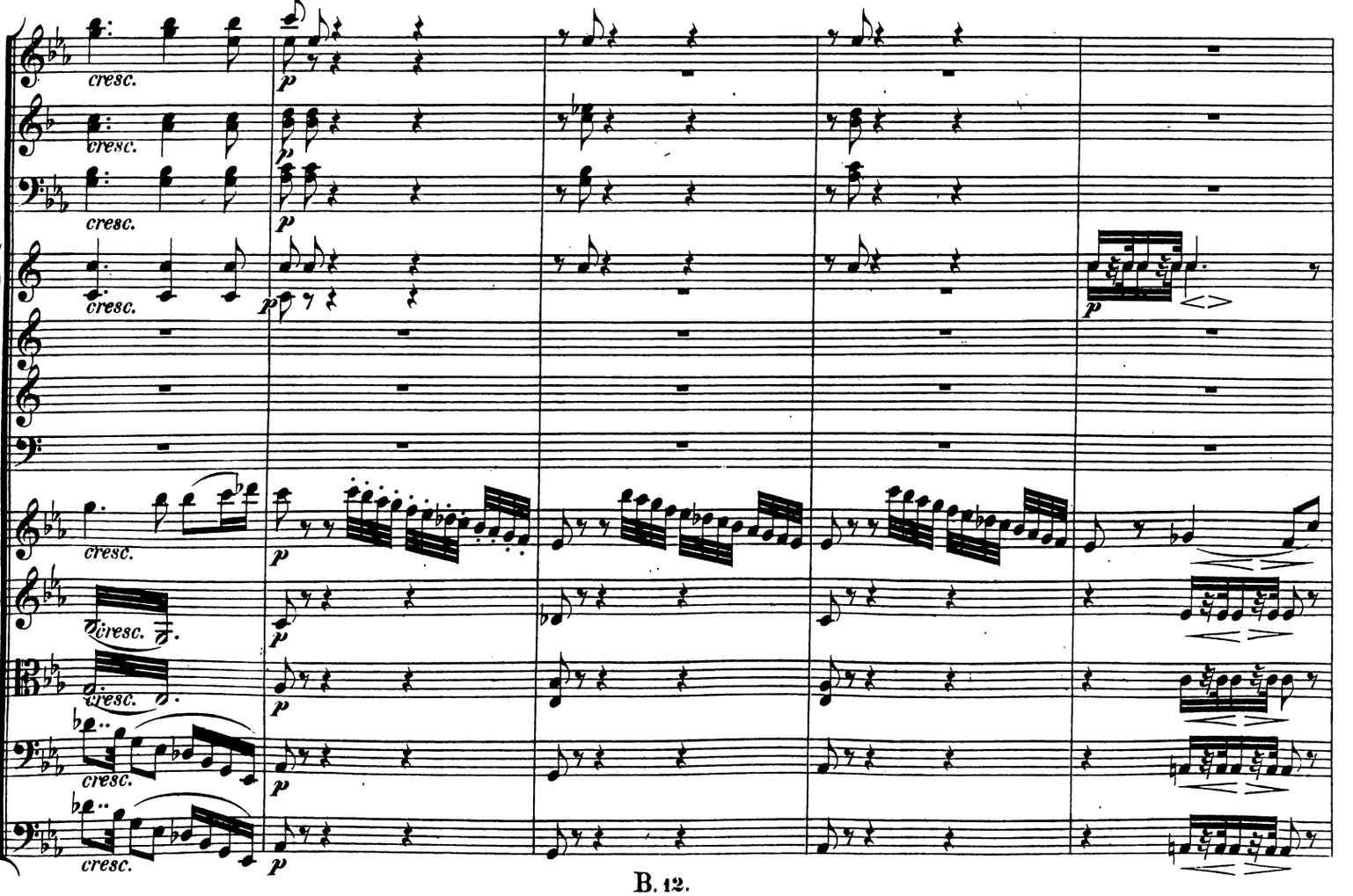


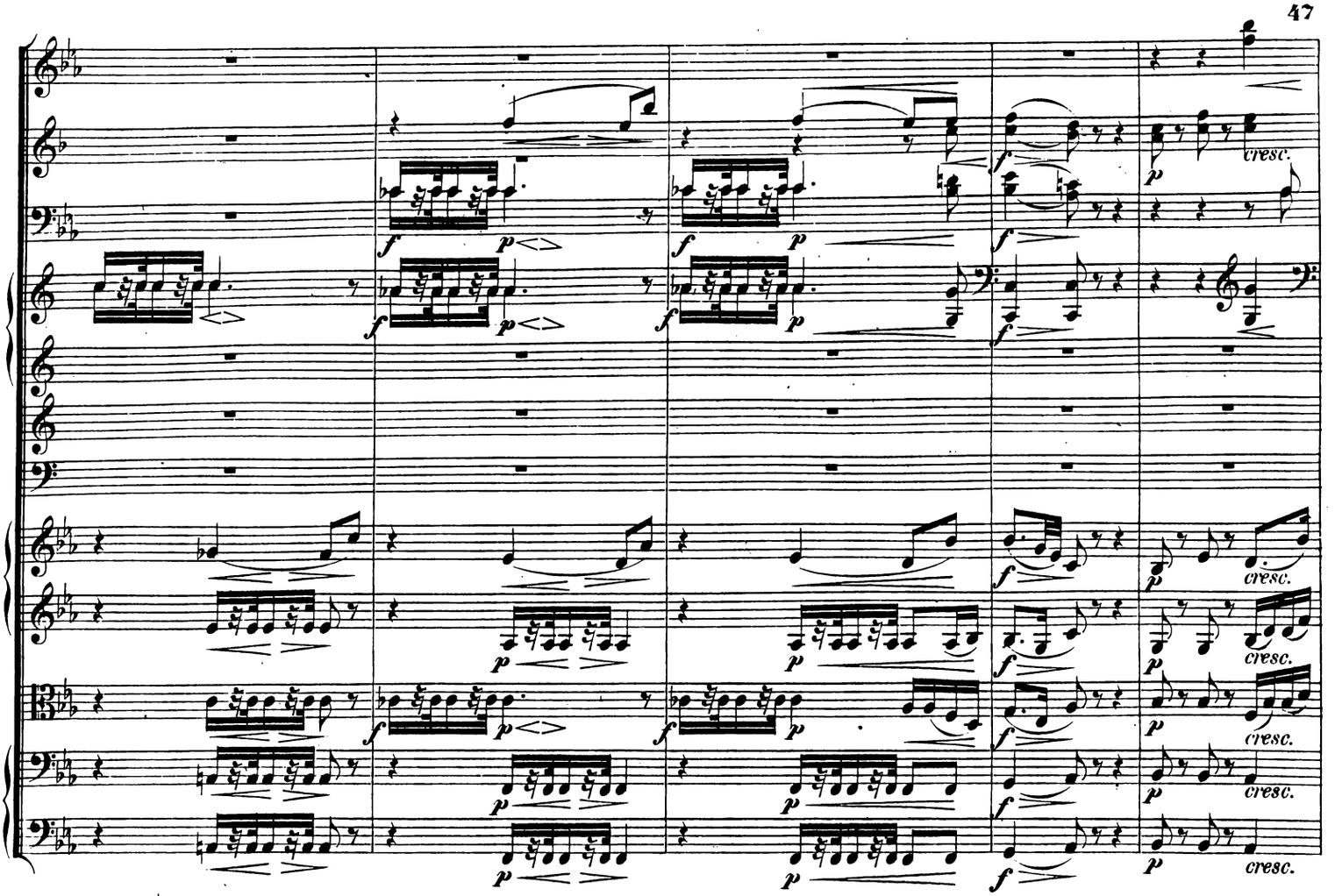

cresc.
f
p

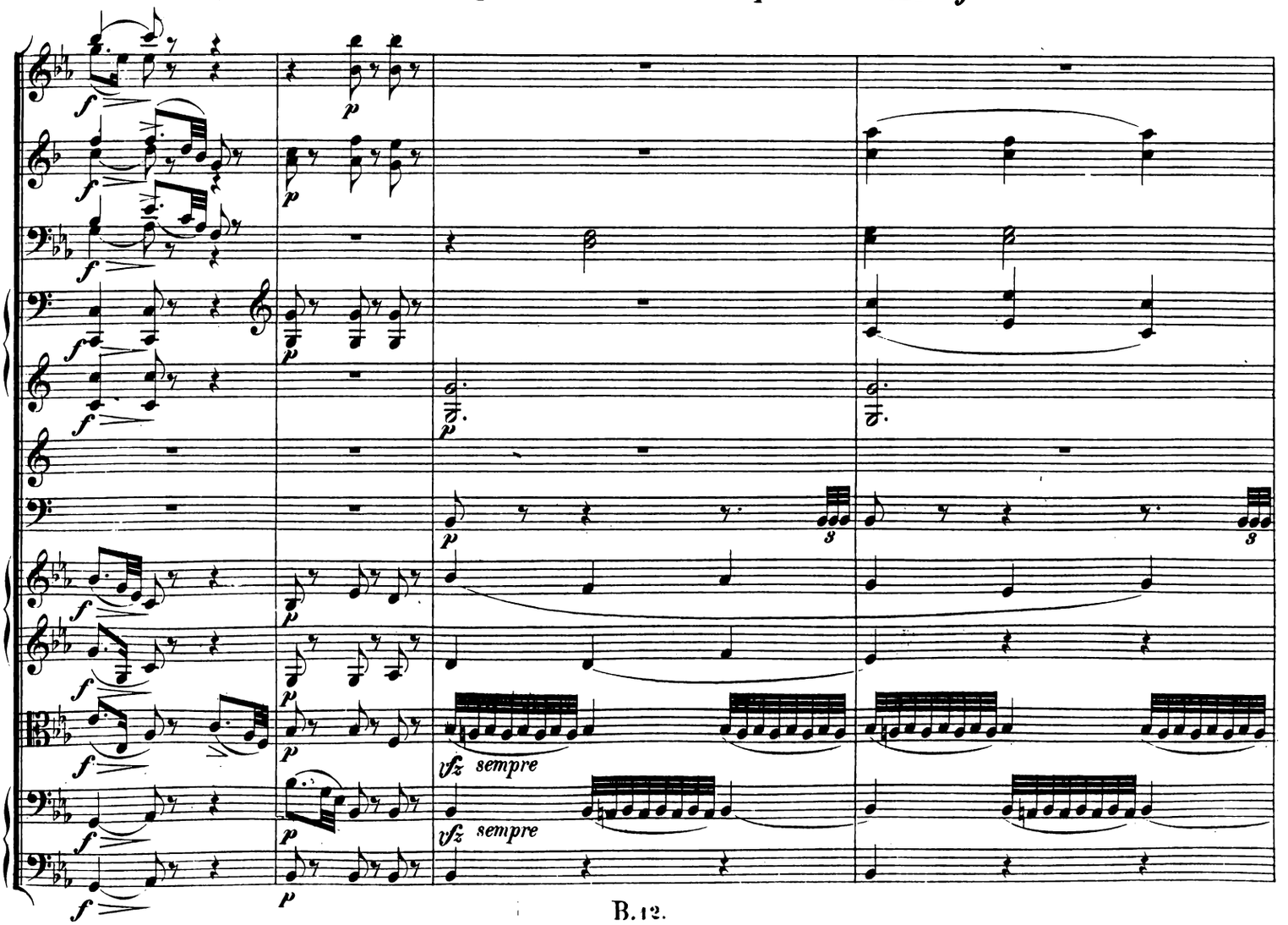

p
rinforzato
sempre
8

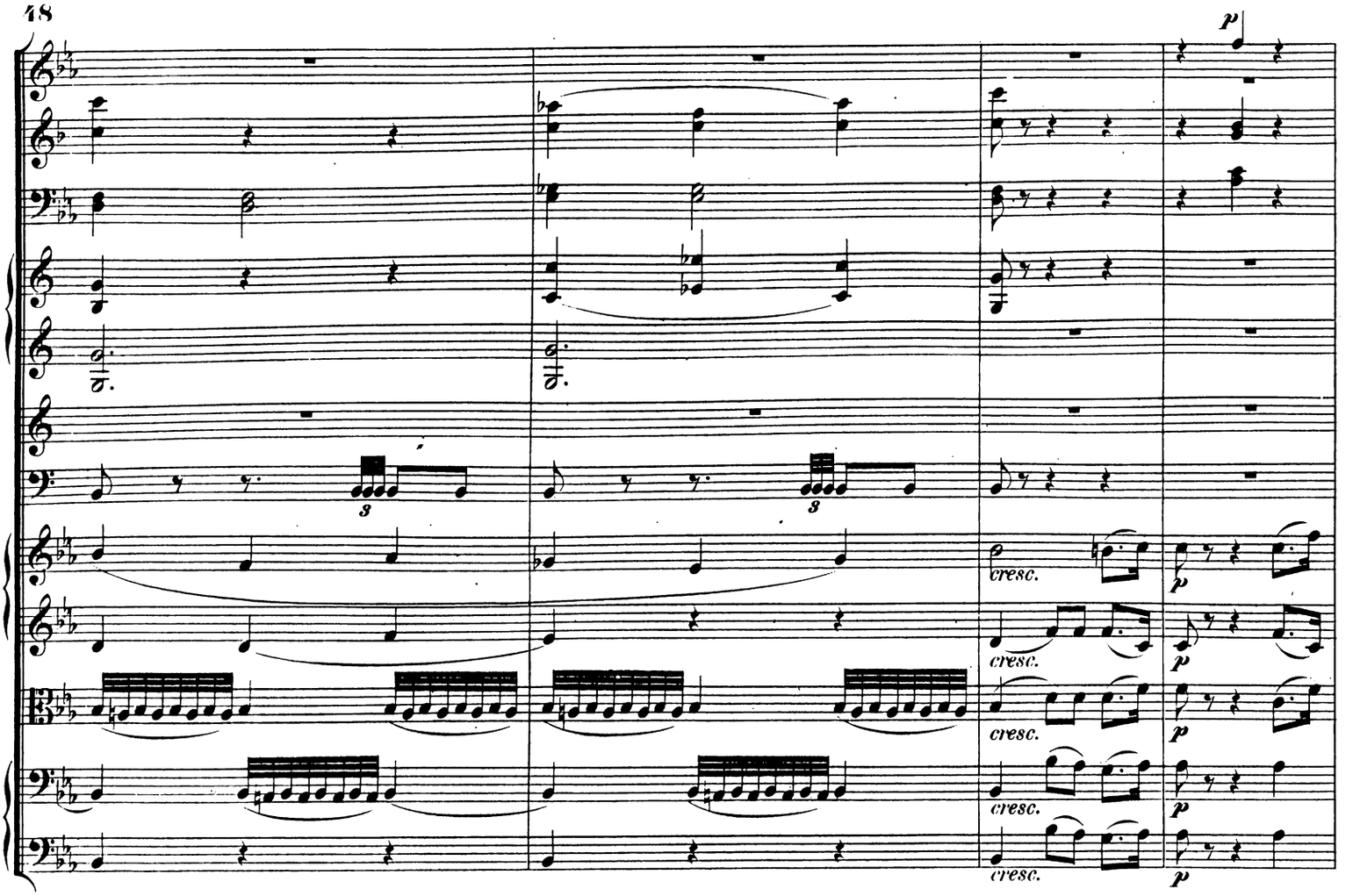

cresc.
ff
dim.
p

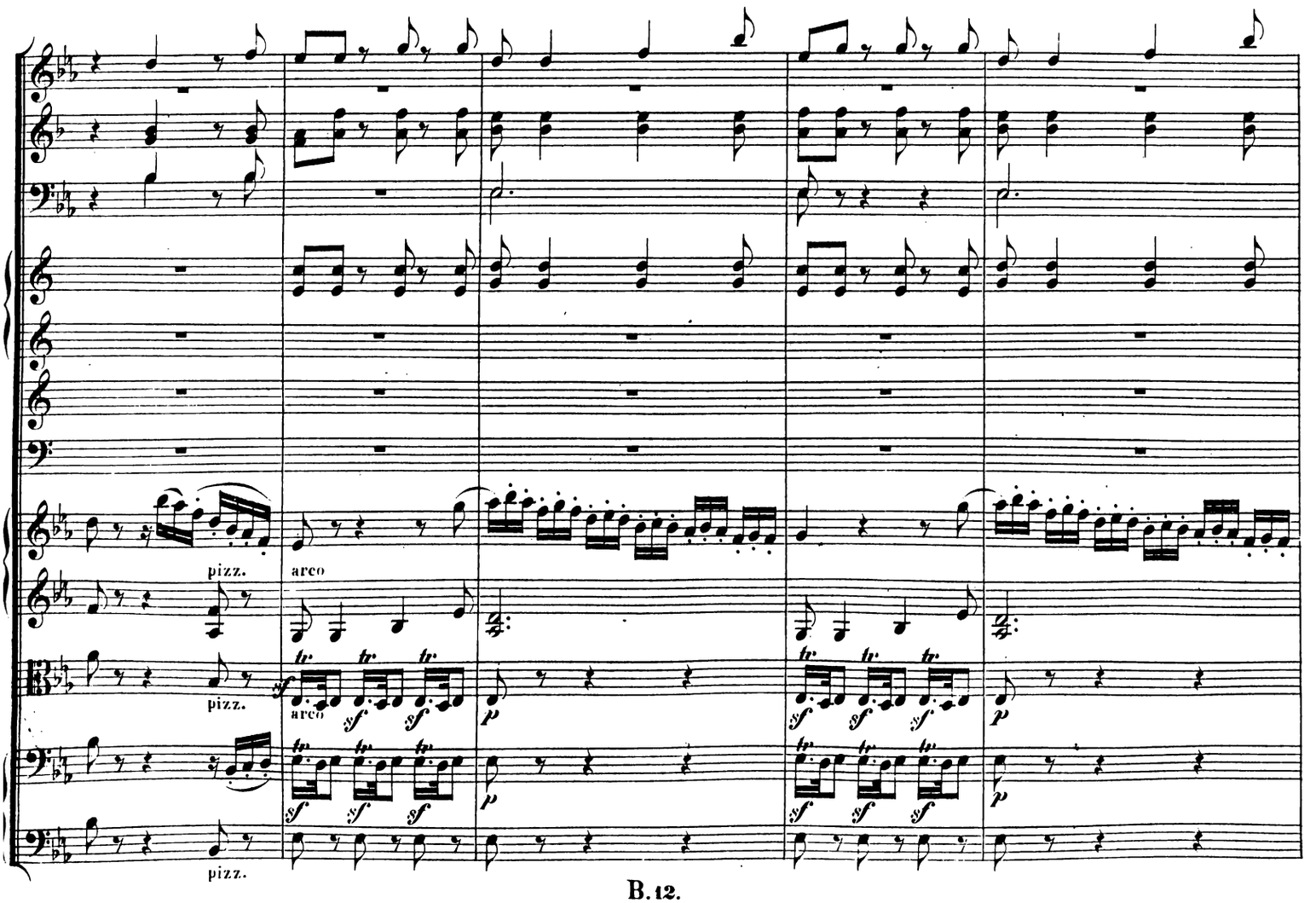

dolce

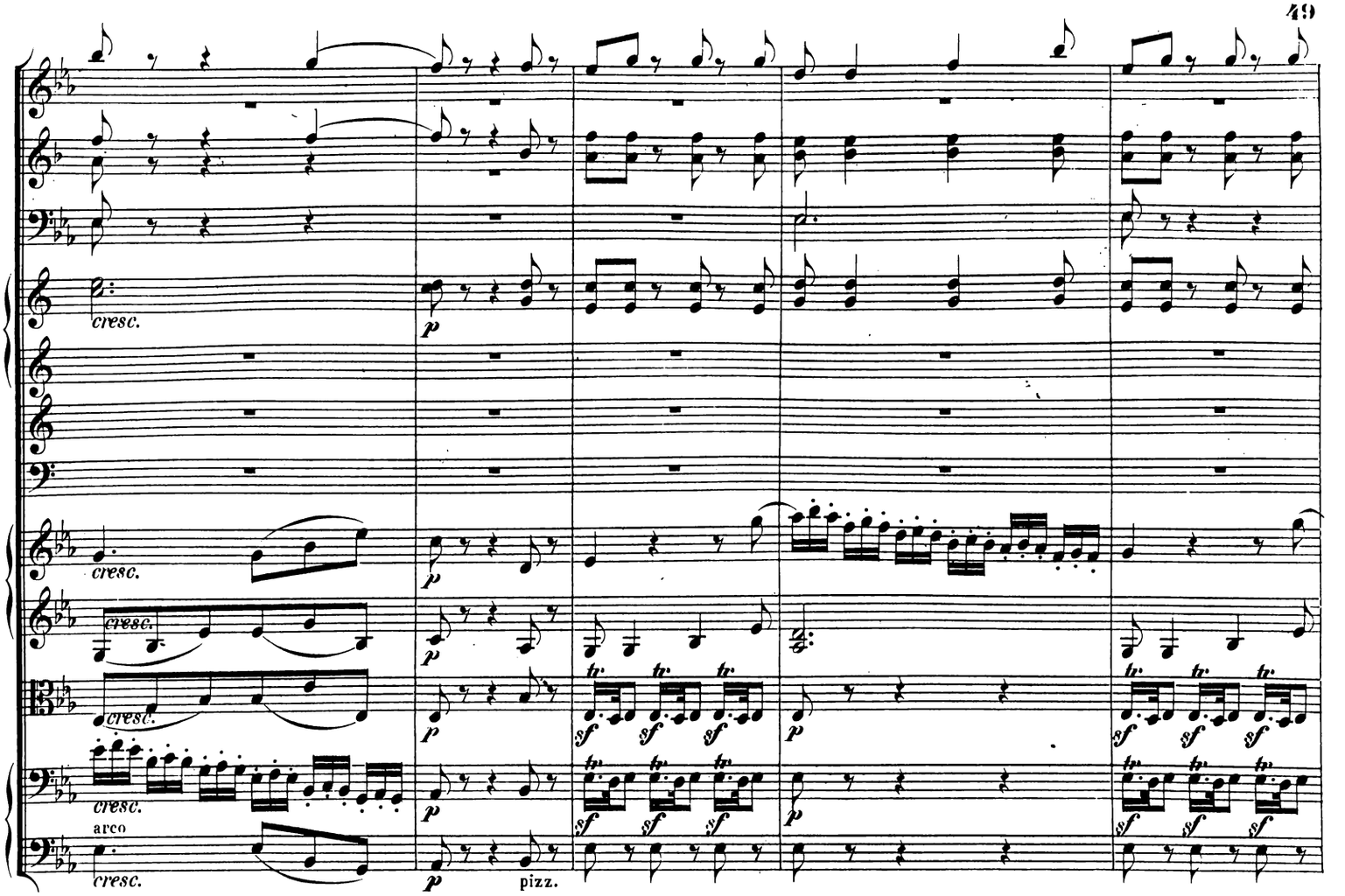

cresc.

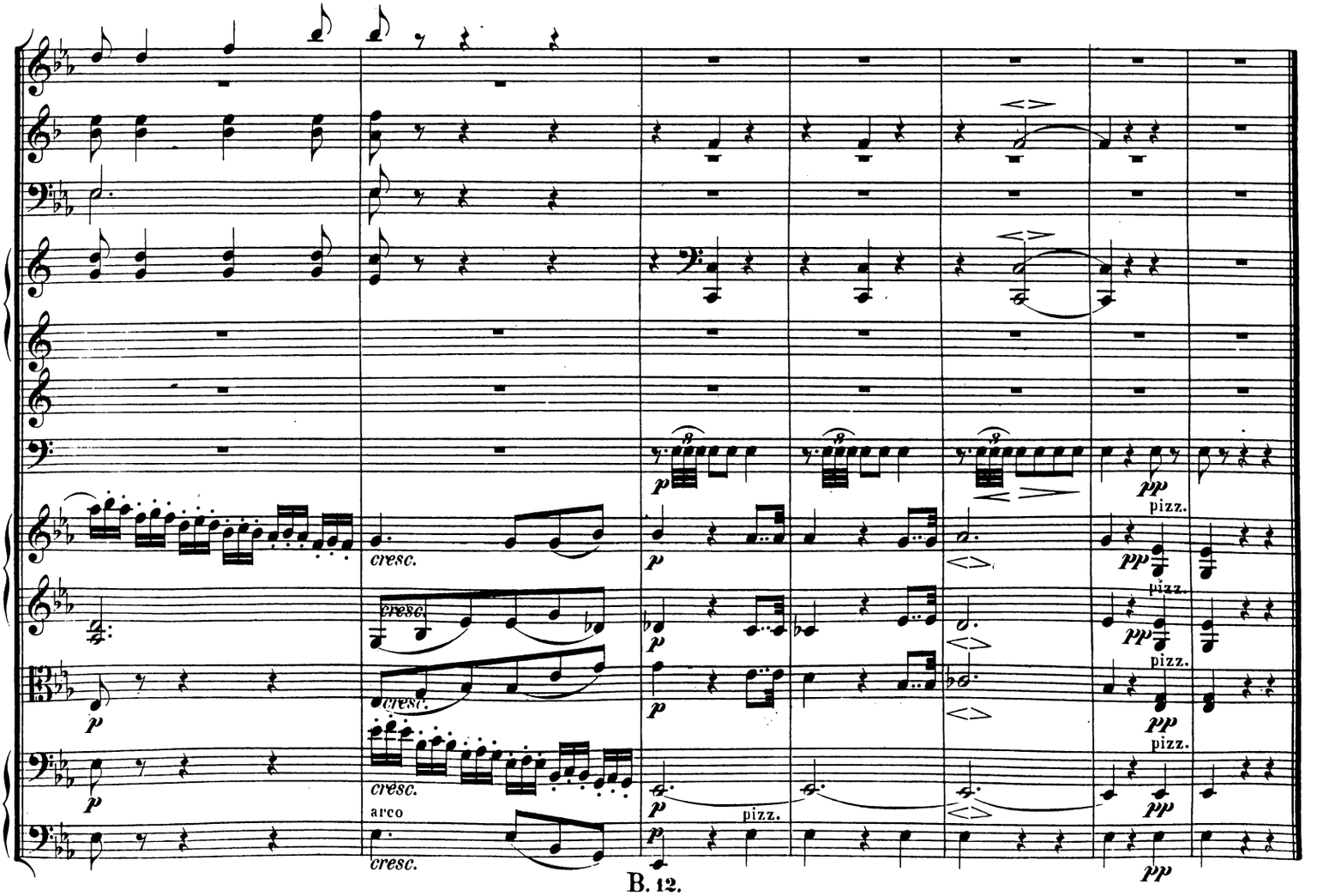

cresc.


vfz sempre
vfz sempre


p
cresc.
p
cresc.
p
cresc.
p
cresc.
p

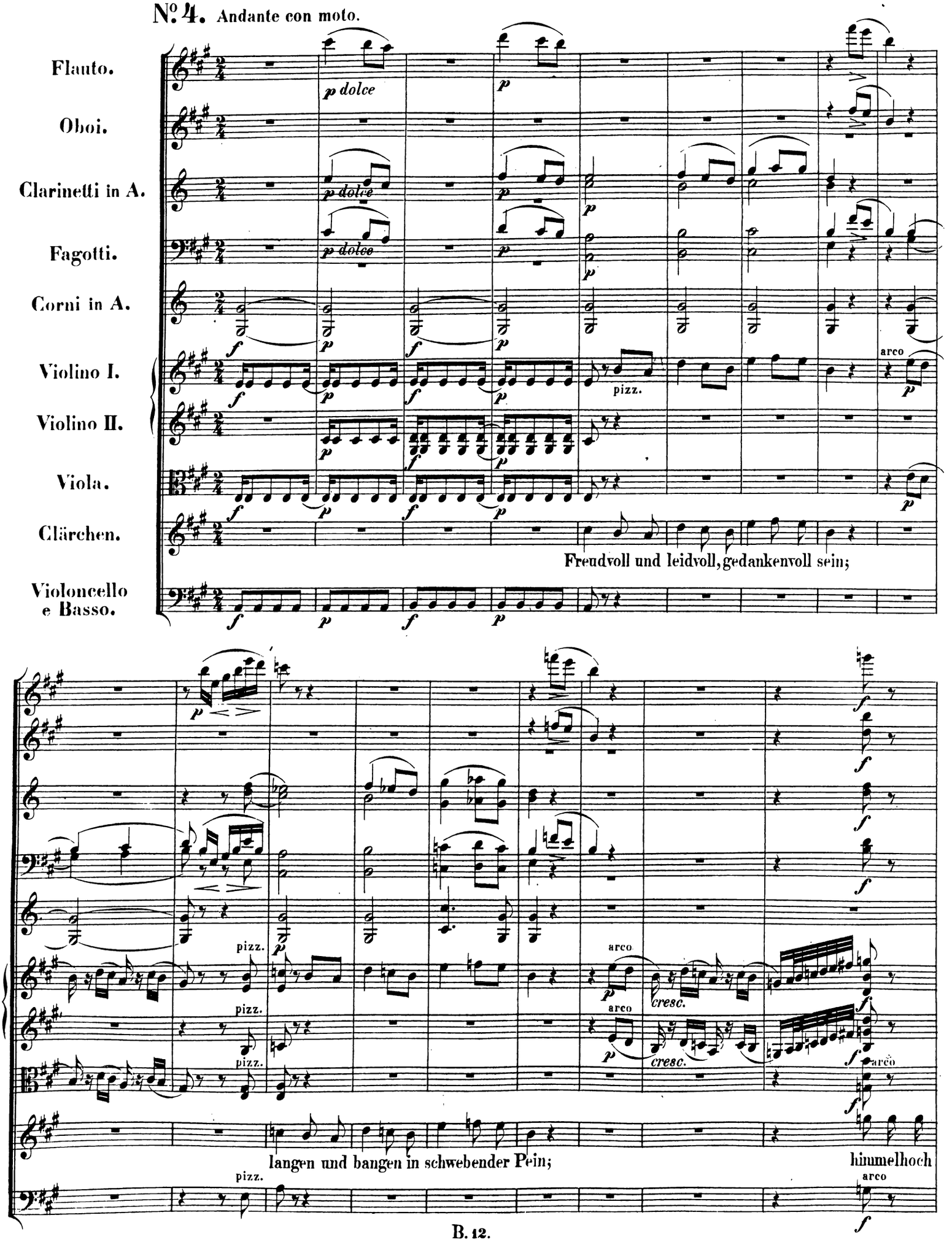

pizz.
arco
pizz.
arco
pizz.

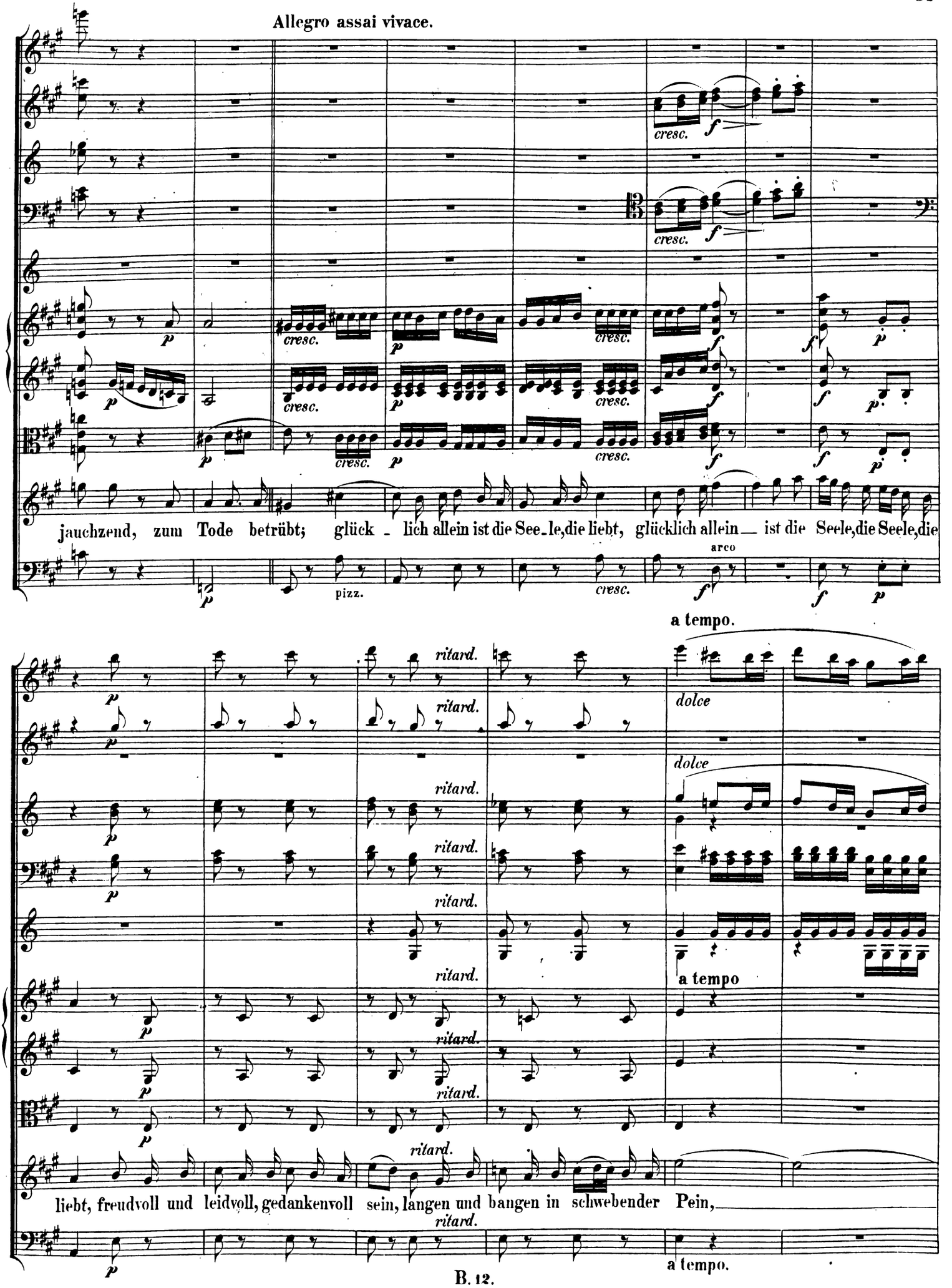

cresc.
p
arco
pizz.
sf
tr.

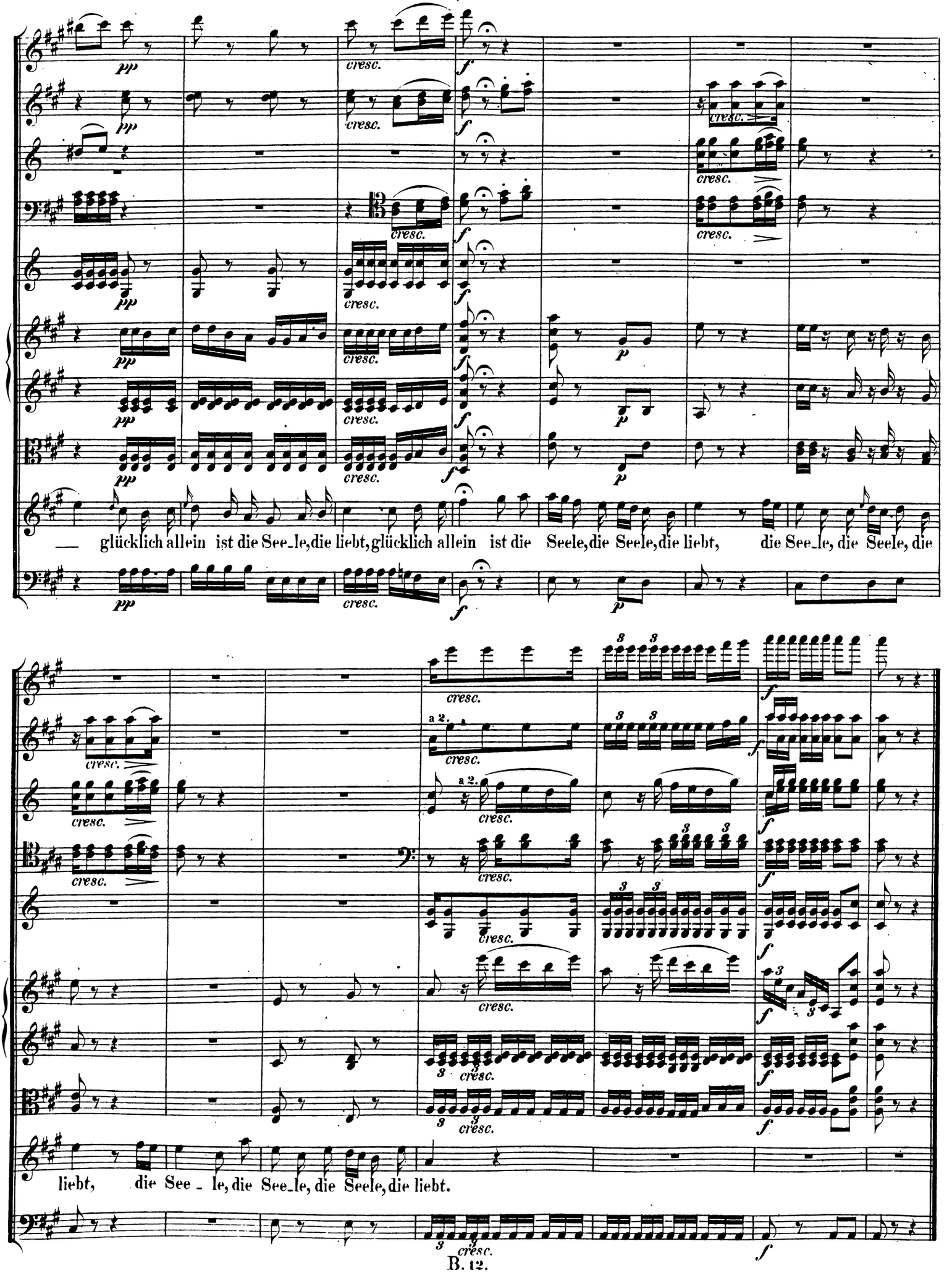

cresc.
p
arco
pizz.
pp

Lied.

No. 4. Andante con moto.



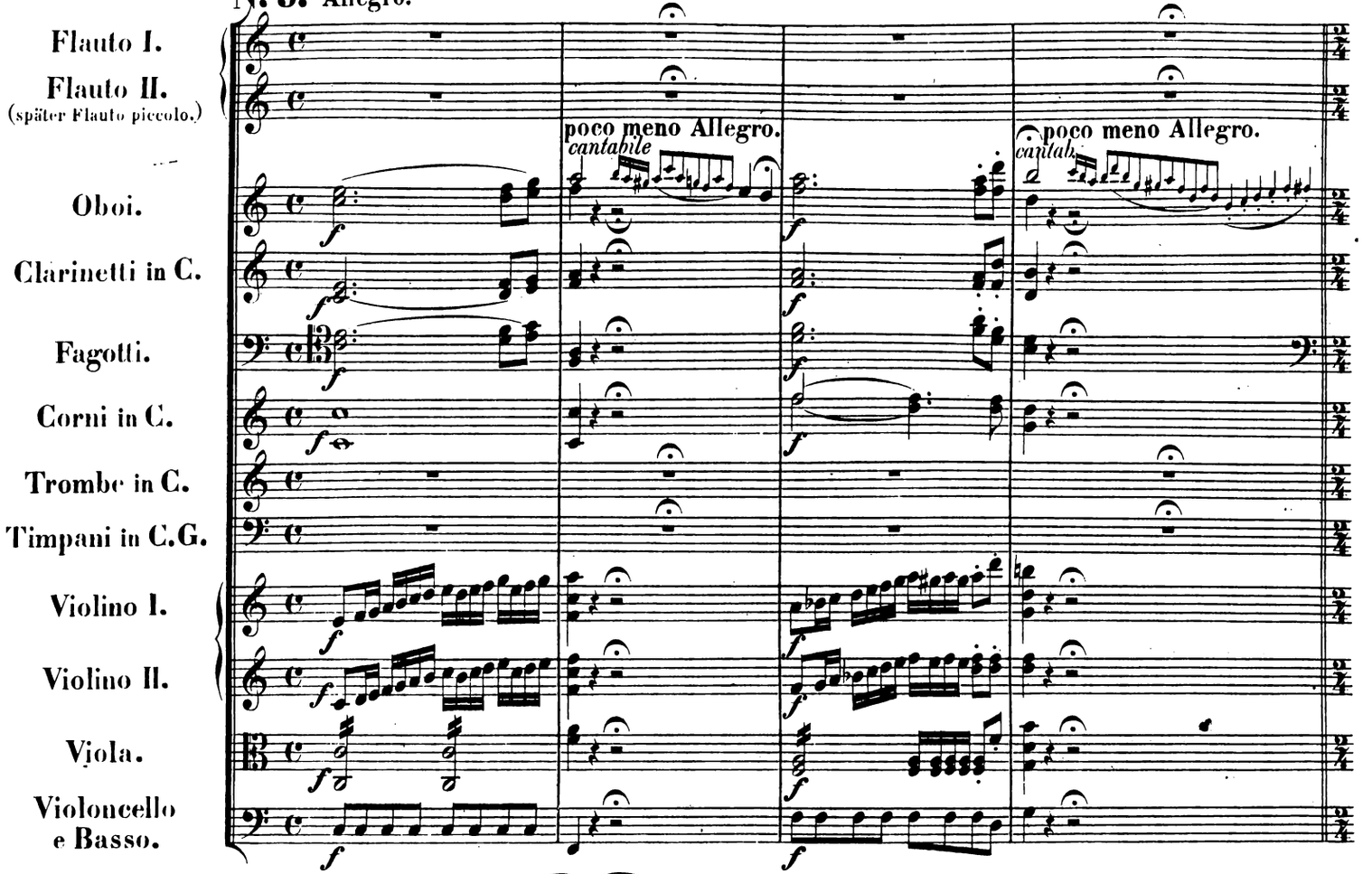

Allegro assai vivace.
cresc.
f
p
jauchzend, zum Tode betrübt; glück - lich allein ist die See-le, die liebt, glücklich allein — ist die Seele, die Seele, die
pizz.
arco
a tempo.
ritard.
dolce
a tempo
liebt, freudvoll und leidvoll, gedankenvoll sein, langen und bangen in schwebender Pein,
a tempo.

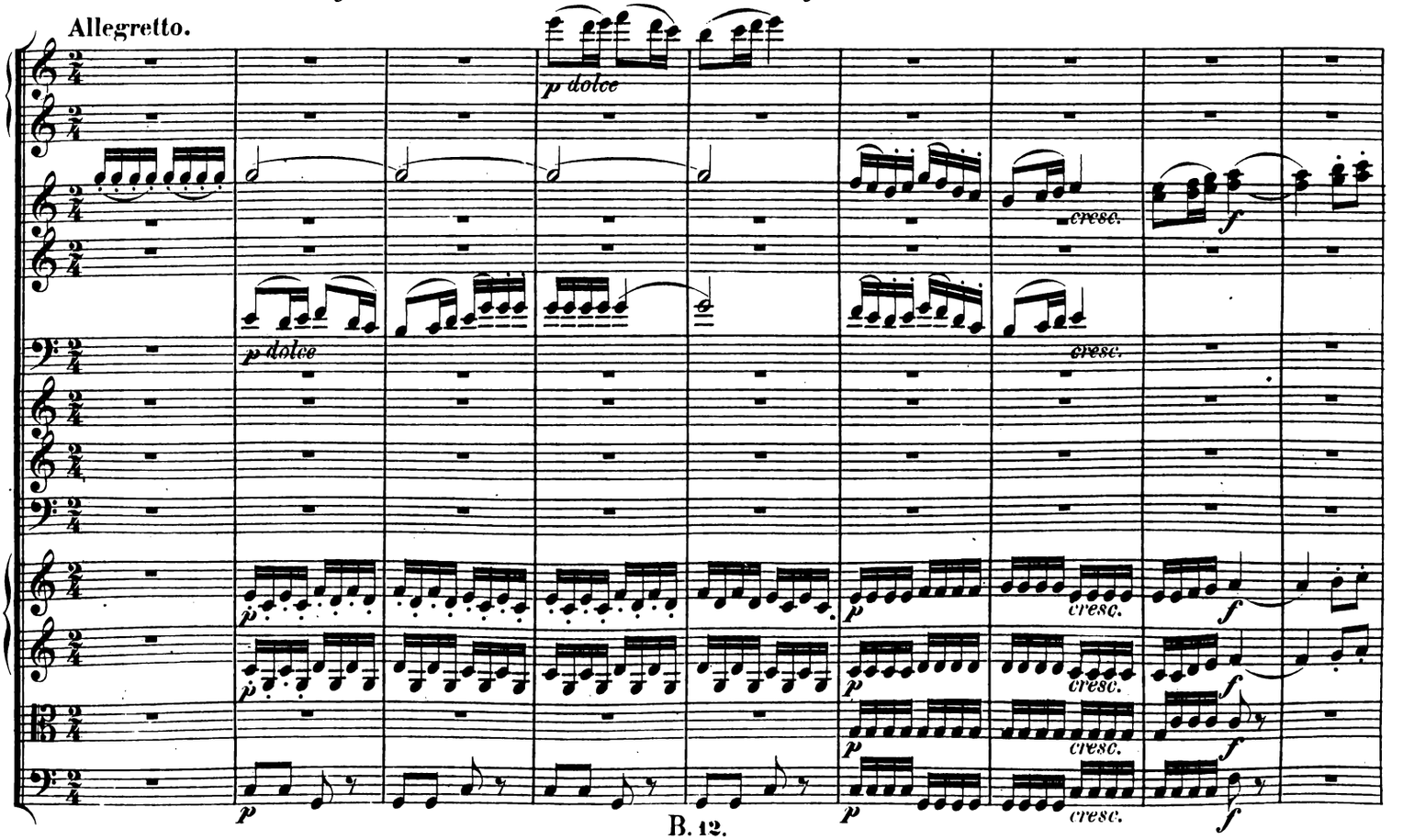

pp
cresc.
f
p
— glücklich allein ist die See_le, die liebt, glücklich allein ist die Seele, die Seele, die liebt, die See_le, die Seele, die
a 2.
liebt, die See - le, die See_le, die Seele, die liebt.

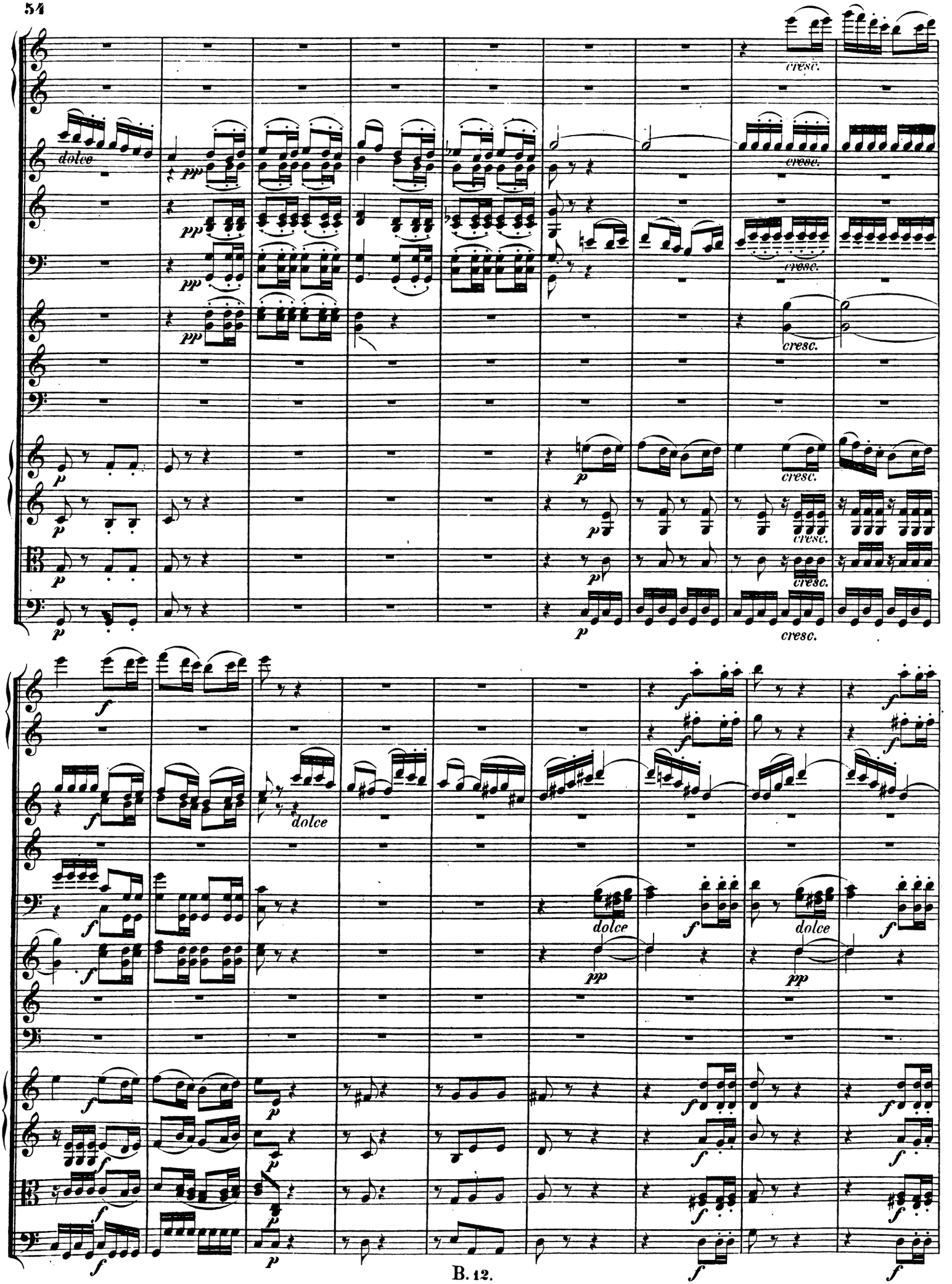
ZWISCHENAKT III.

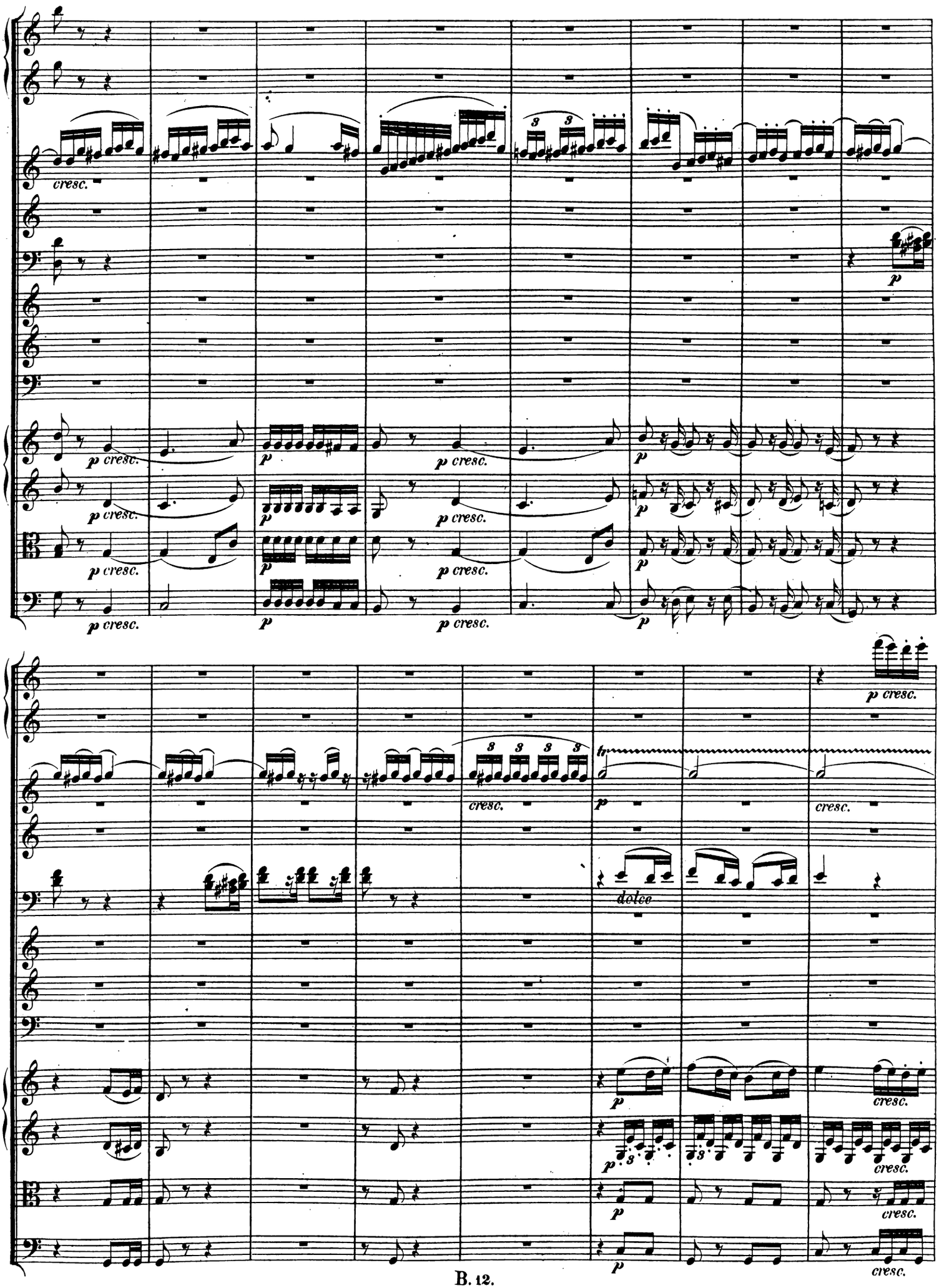
Das Orchester fällt gleich nach den letzten Worten von Clärchen ein, noch ehe der Vorhang herunter gefallen ist, welcher langsam herunter gelassen wird, so dass er erst gegen Ende des zweiten Takts gänzlich herunter fällt.

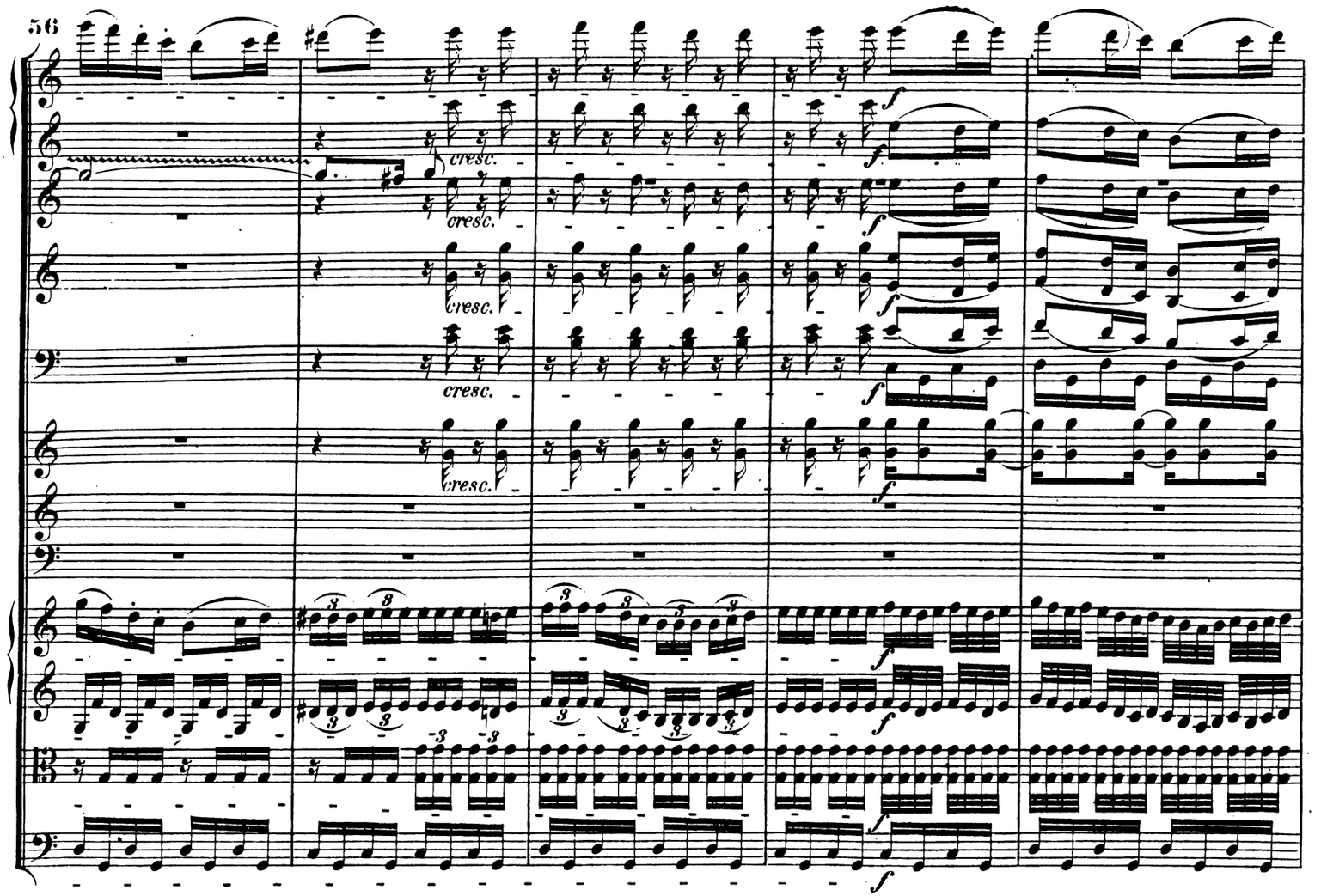
No. 5. Allegro.

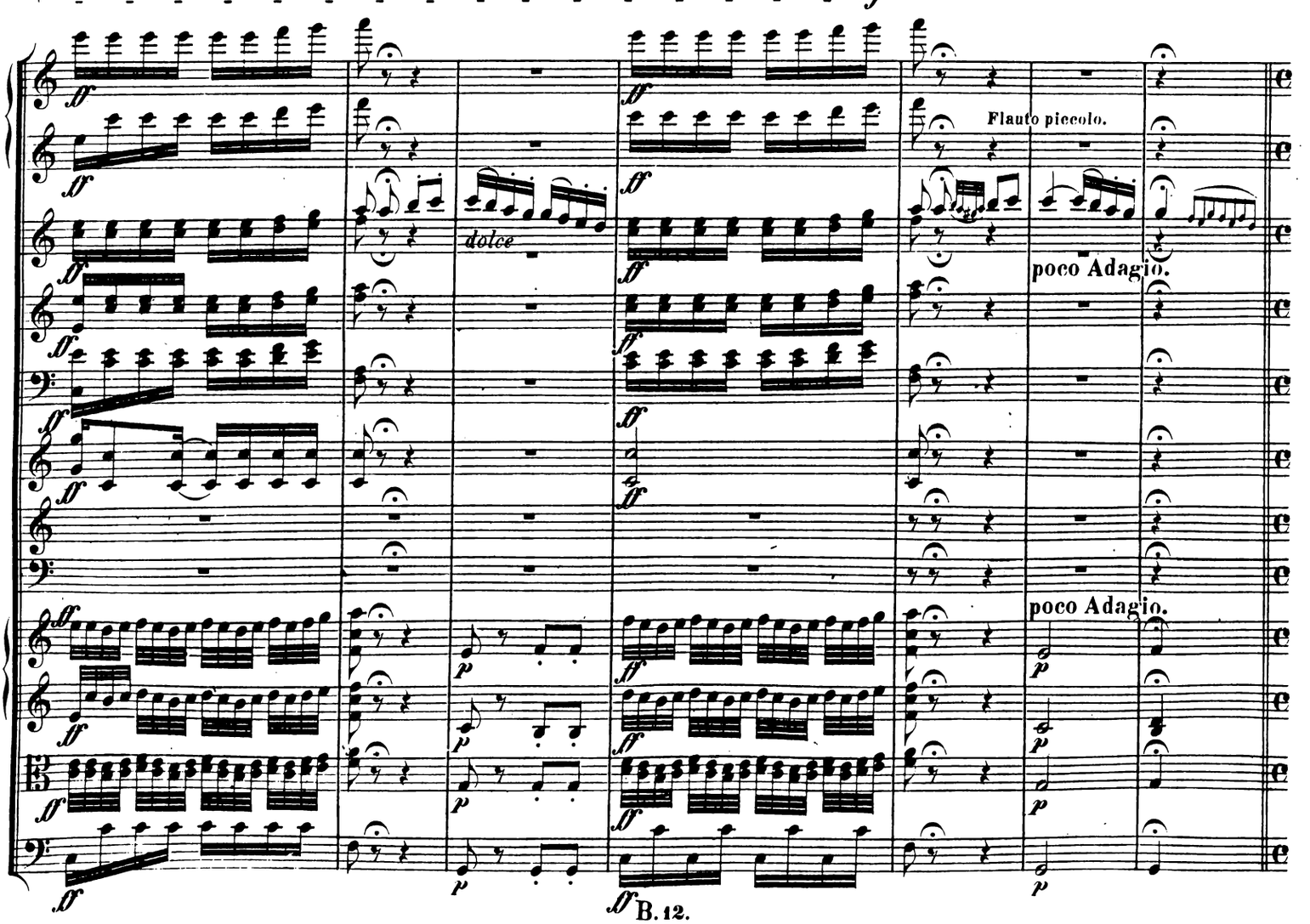




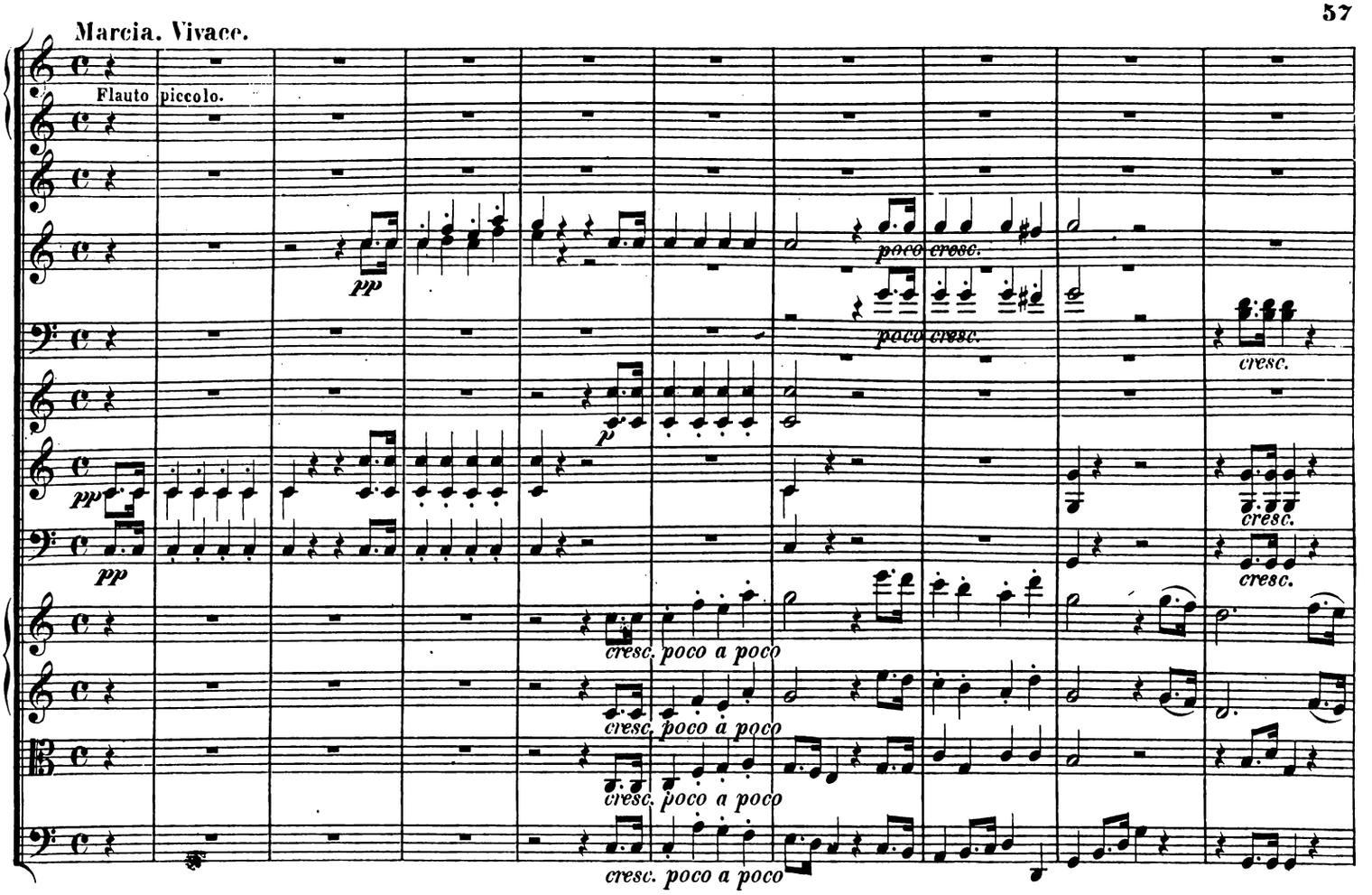

dolce
cresc.
dolce
dolce
dolce

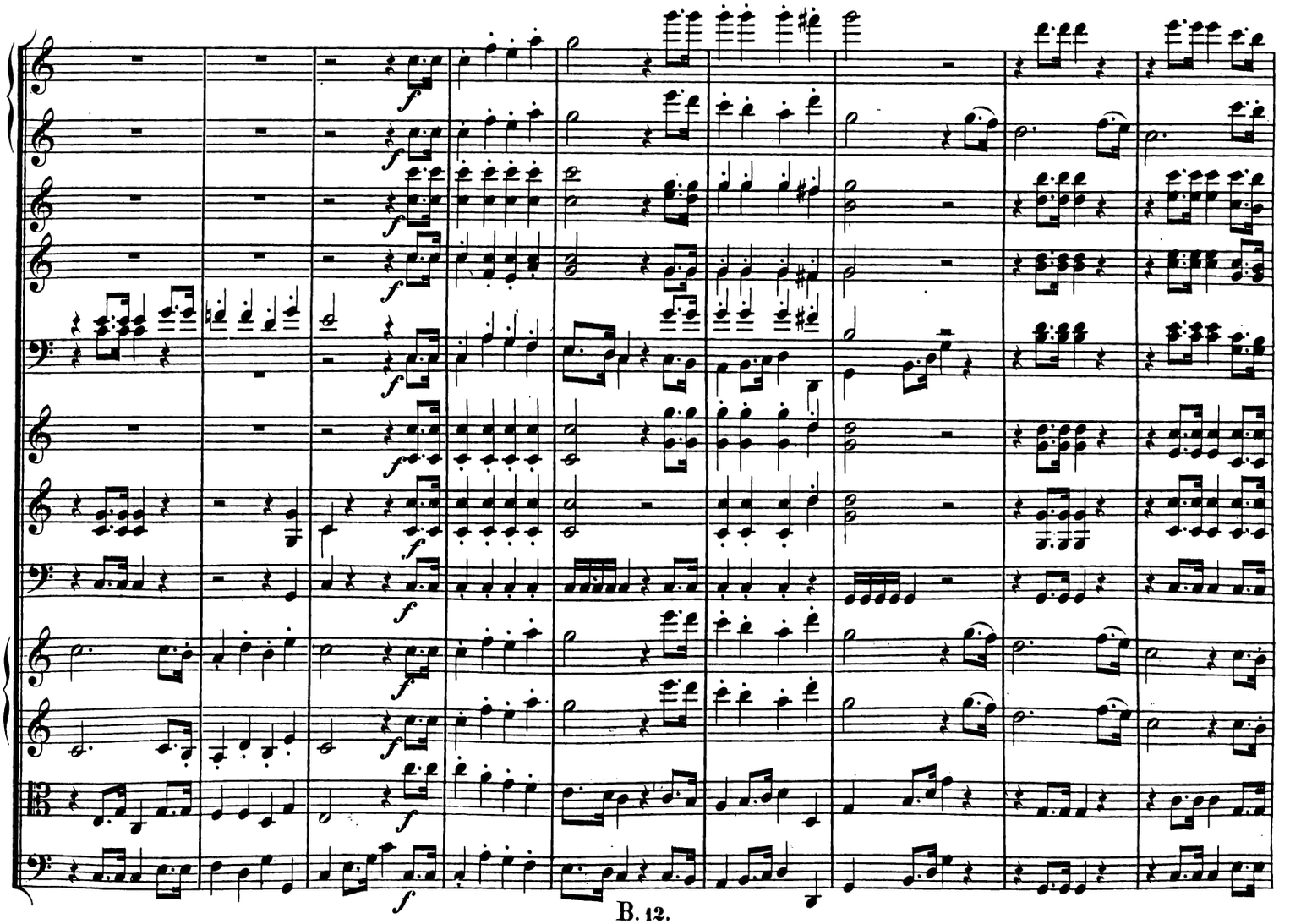

cresc.
p
p cresc.
dolce
tr

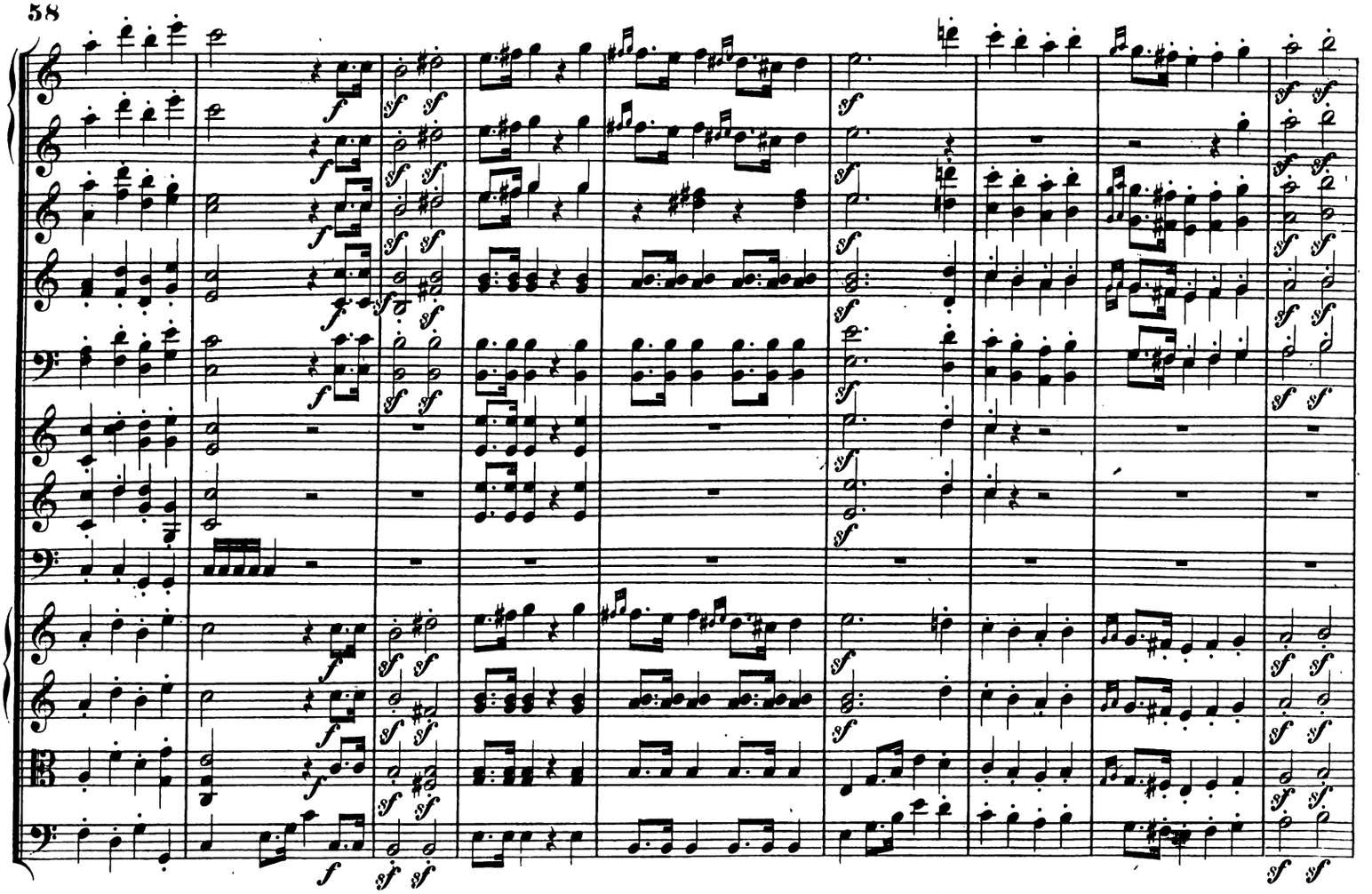

cresc.
cresc.
cresc.
cresc.
f
f
f
f
f
f
f

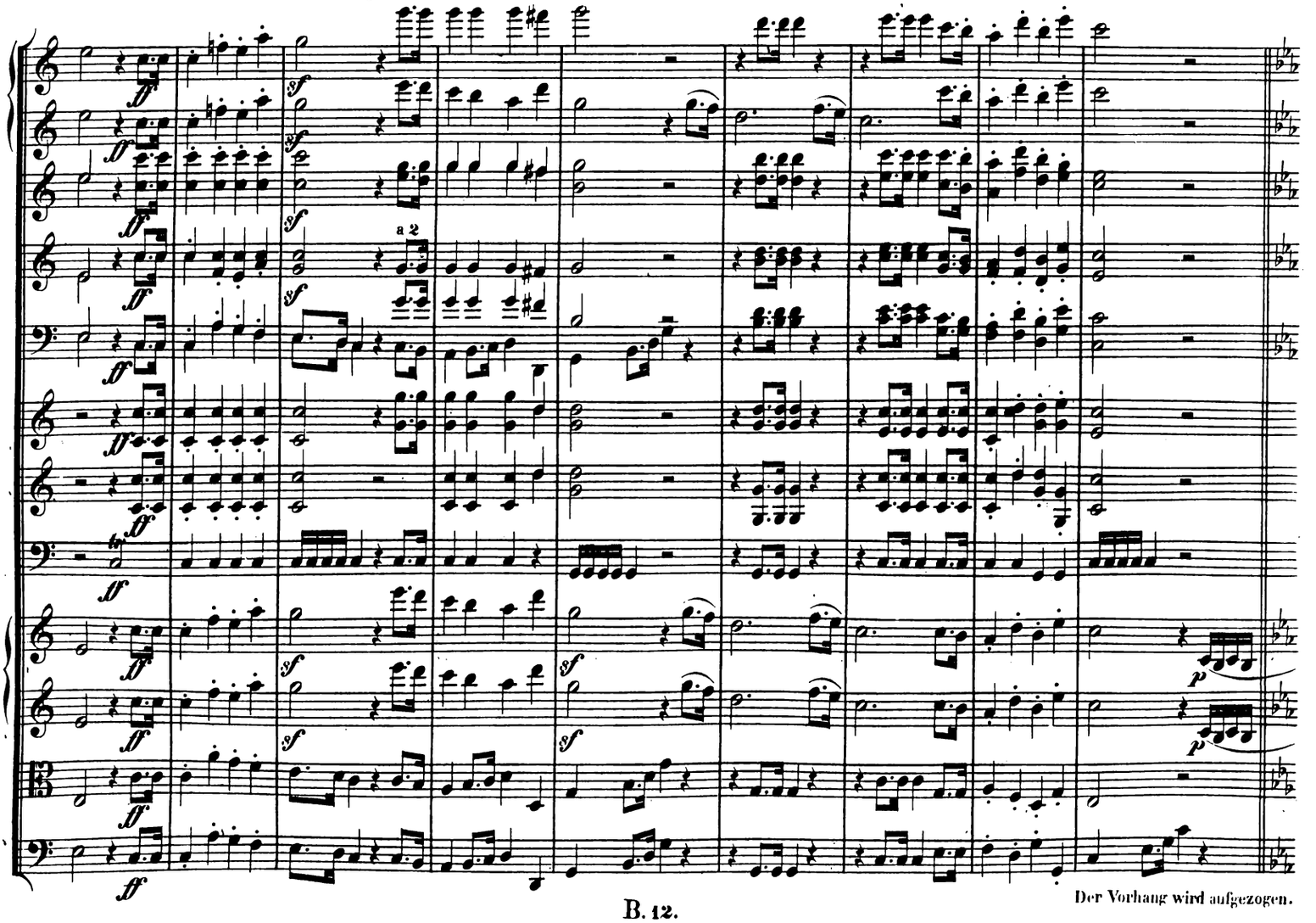

ff
dolce
p
Flauto piccolo.
poco Adagio.
poco Adagio.

Marcia. Vivace.



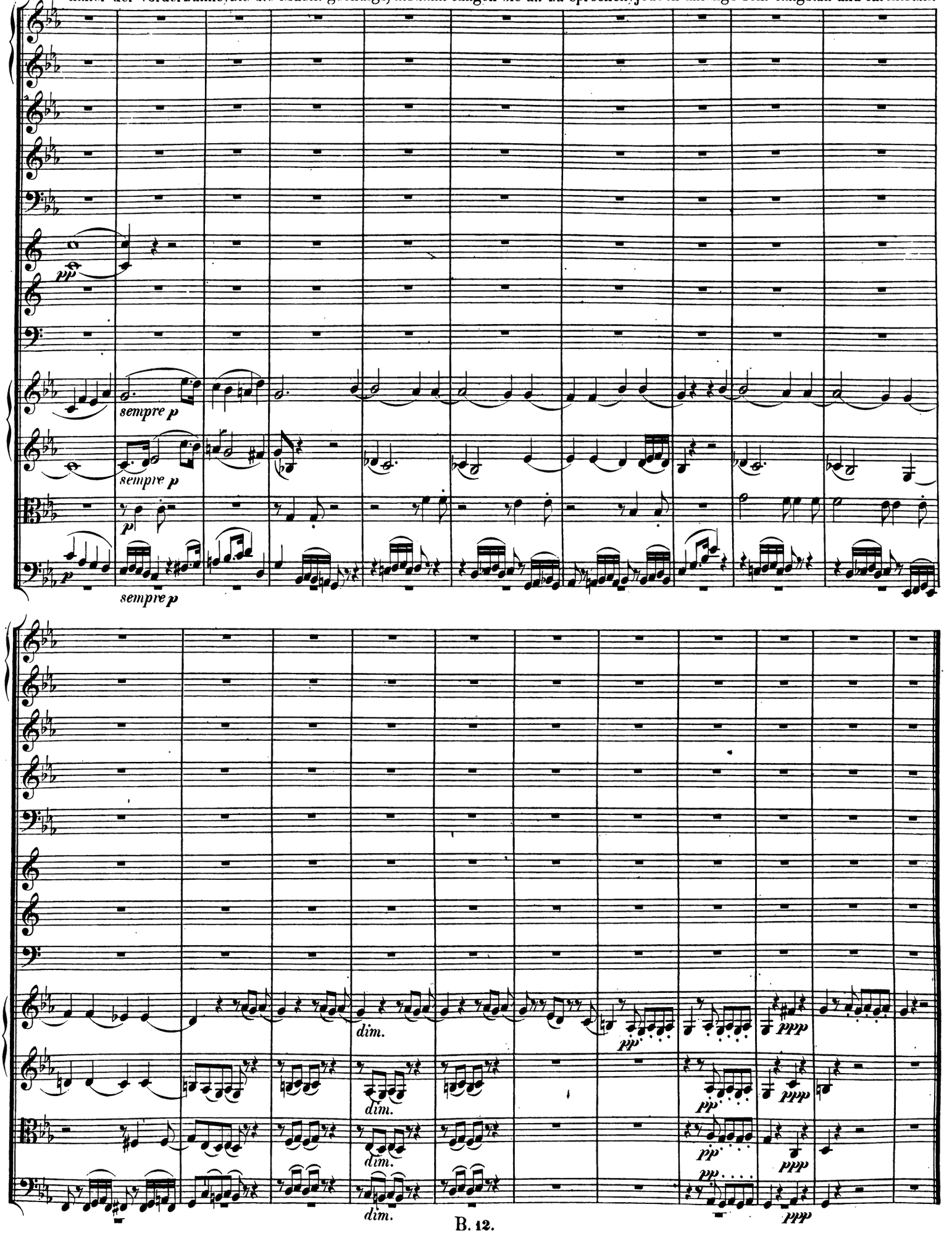






Der Vorhang wird aufgezogen.

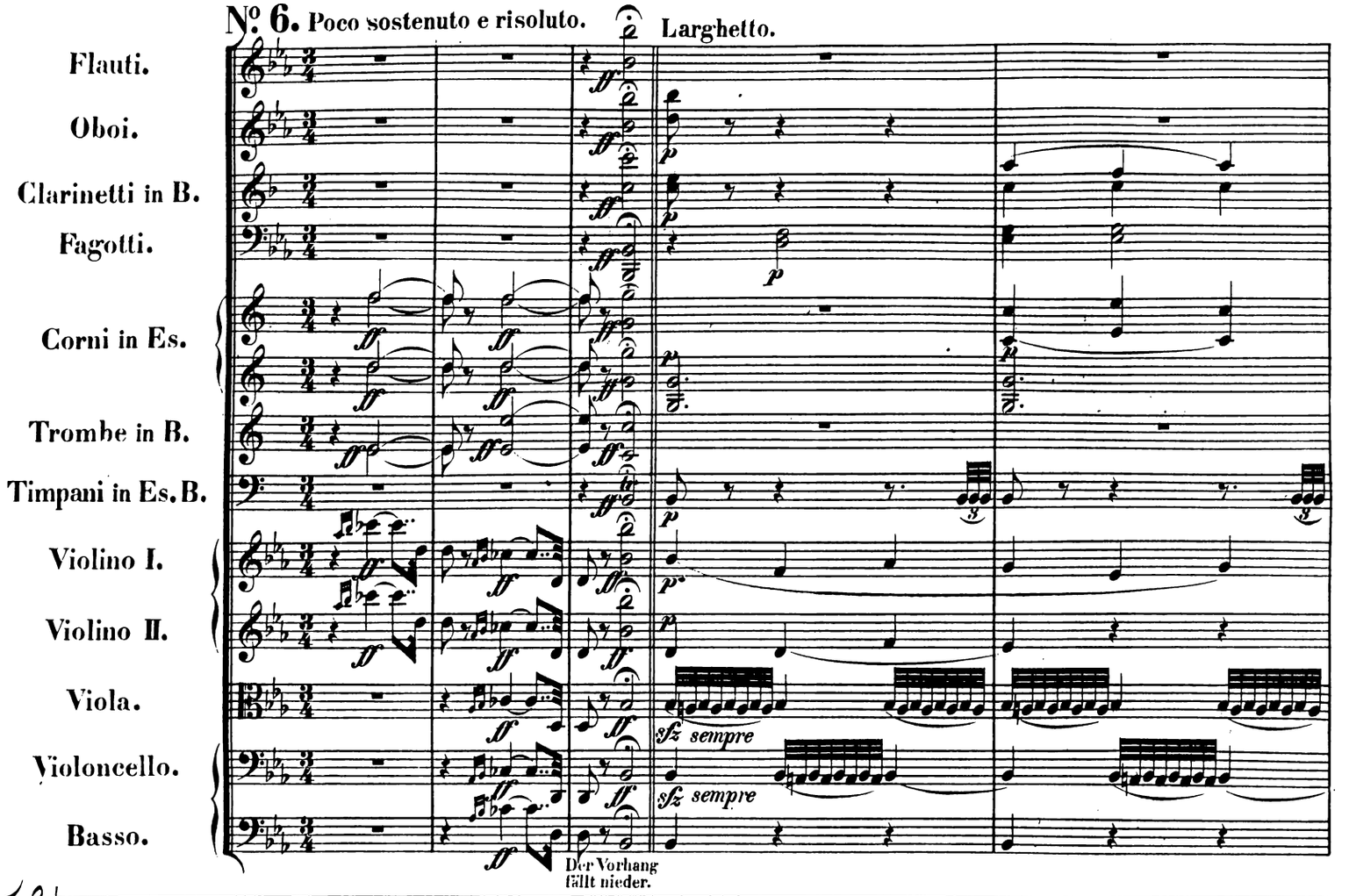
Die Schauspieler treten schon während der Musik hier von zwei verschiedenen Seiten heraus, schleichen sich immer langsam näher der Vorderbühne, bis die Musik geendigt, alsdann fangen sie an zu sprechen, jedoch anfangs sehr langsam und furchtsam.

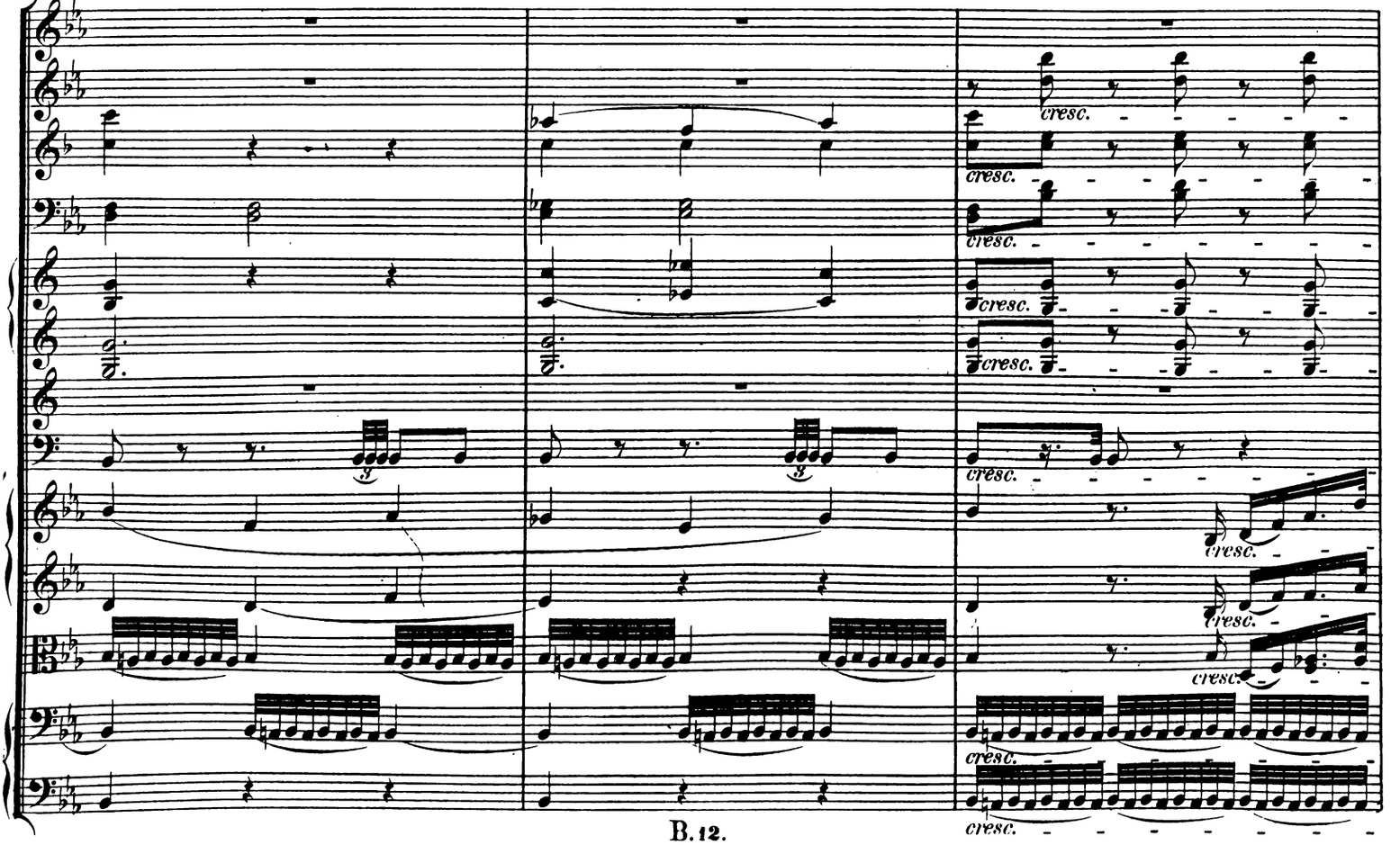


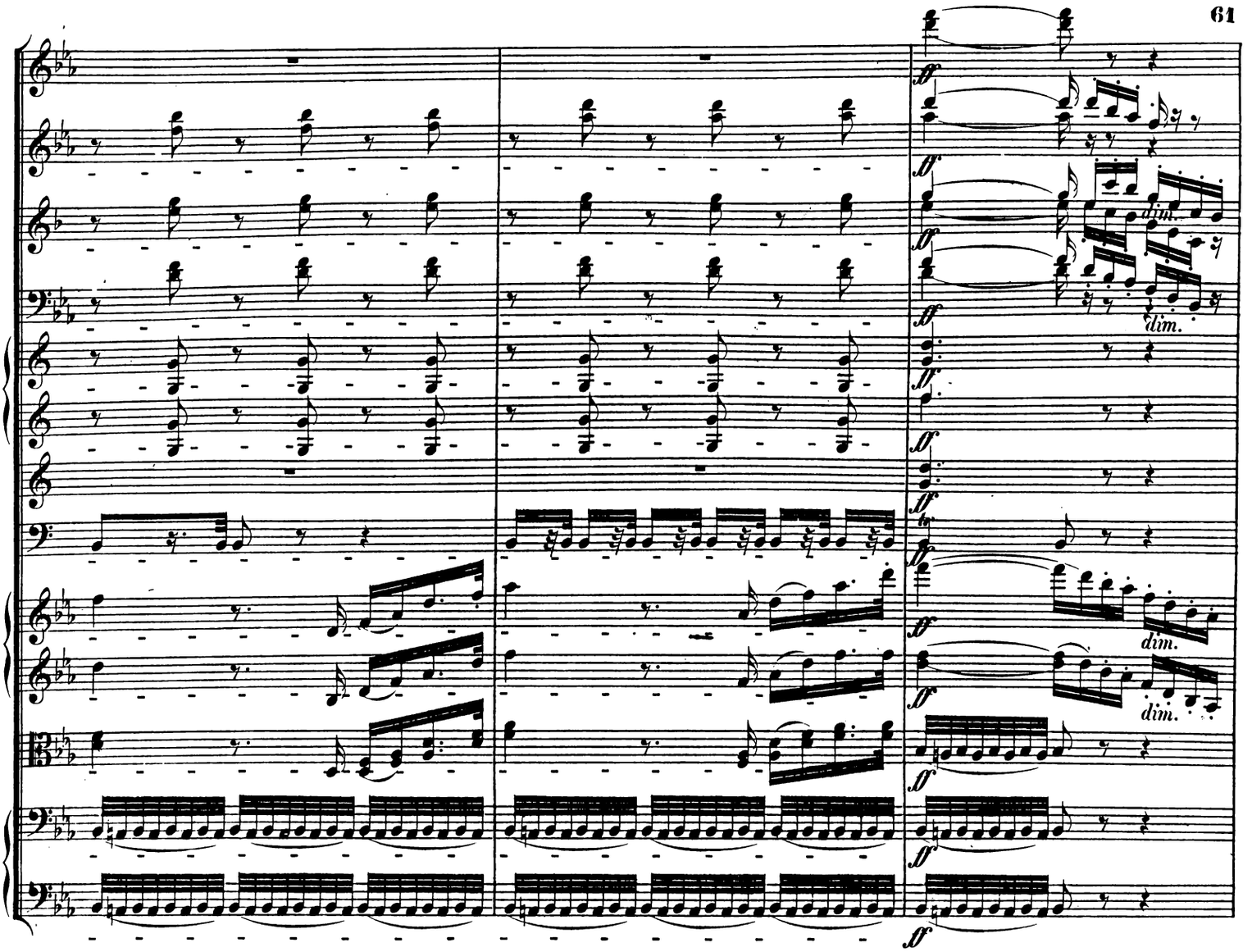
ZWISCHENAKT IV.

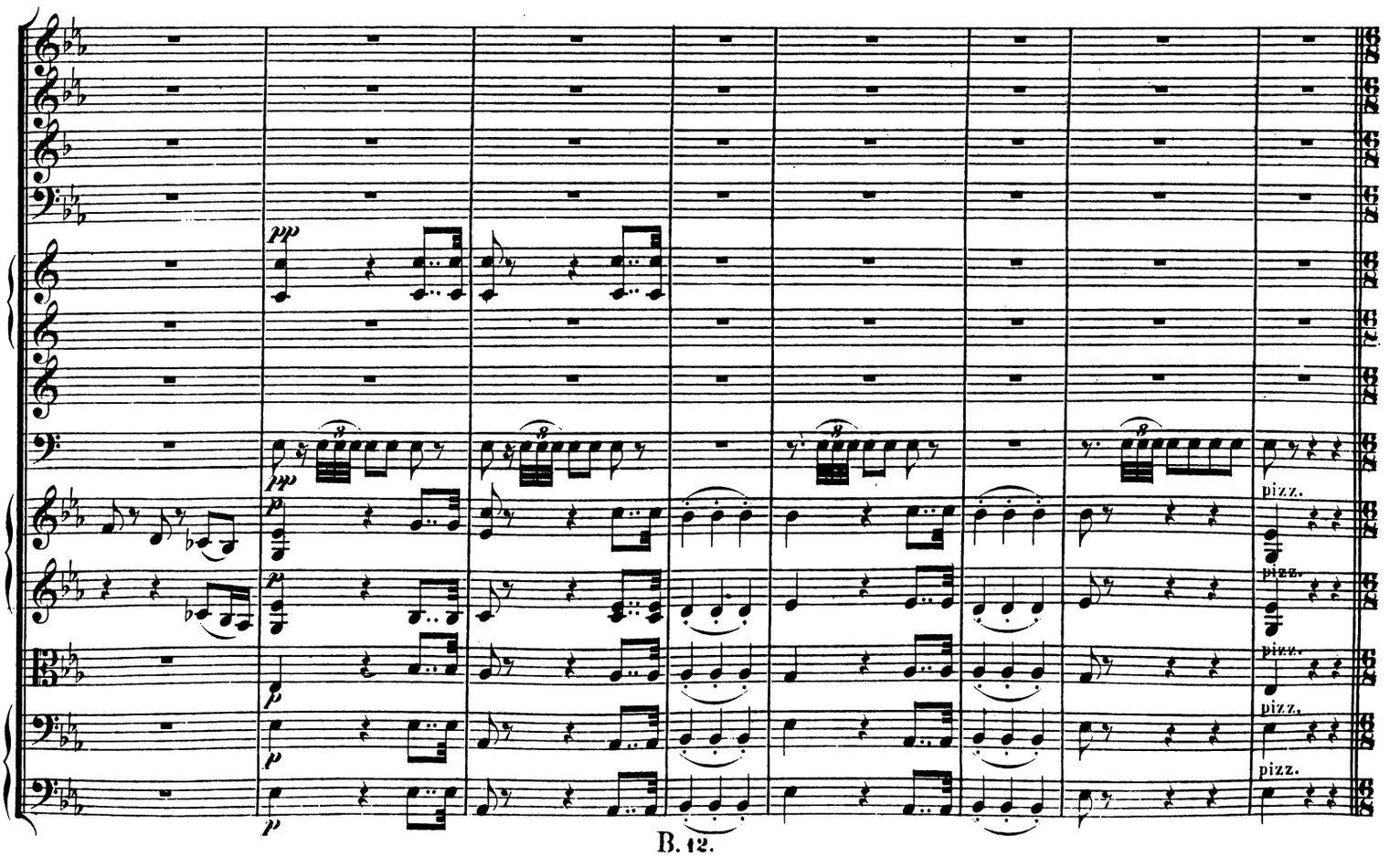
„als diese Brust beschützt.“ Nach diesen Worten fällt das Orchester rasch ein, noch ehe der Vorhang herunter gelassen.

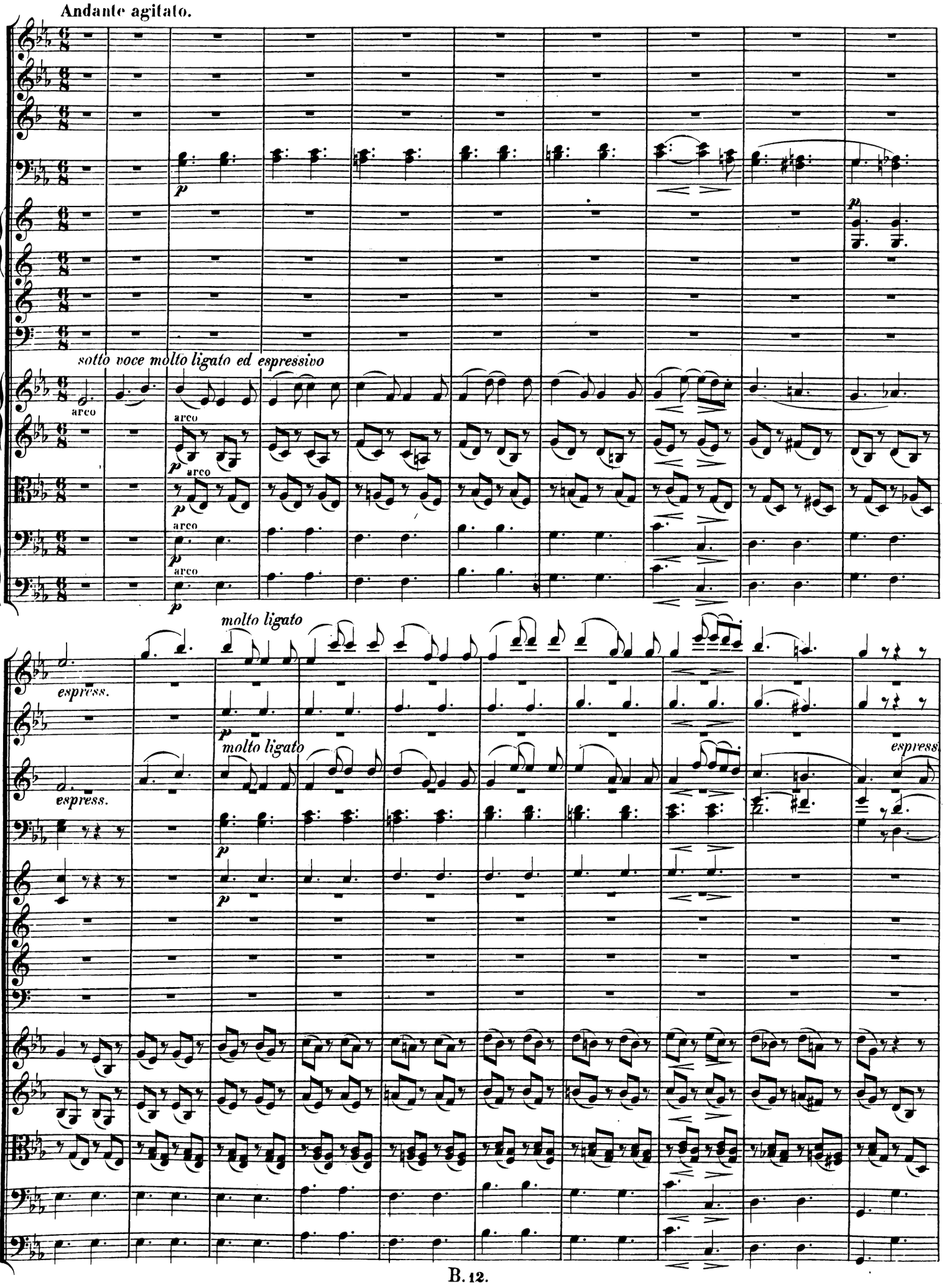
N° 6. Poco sostenuto e risoluto. Larghetto.

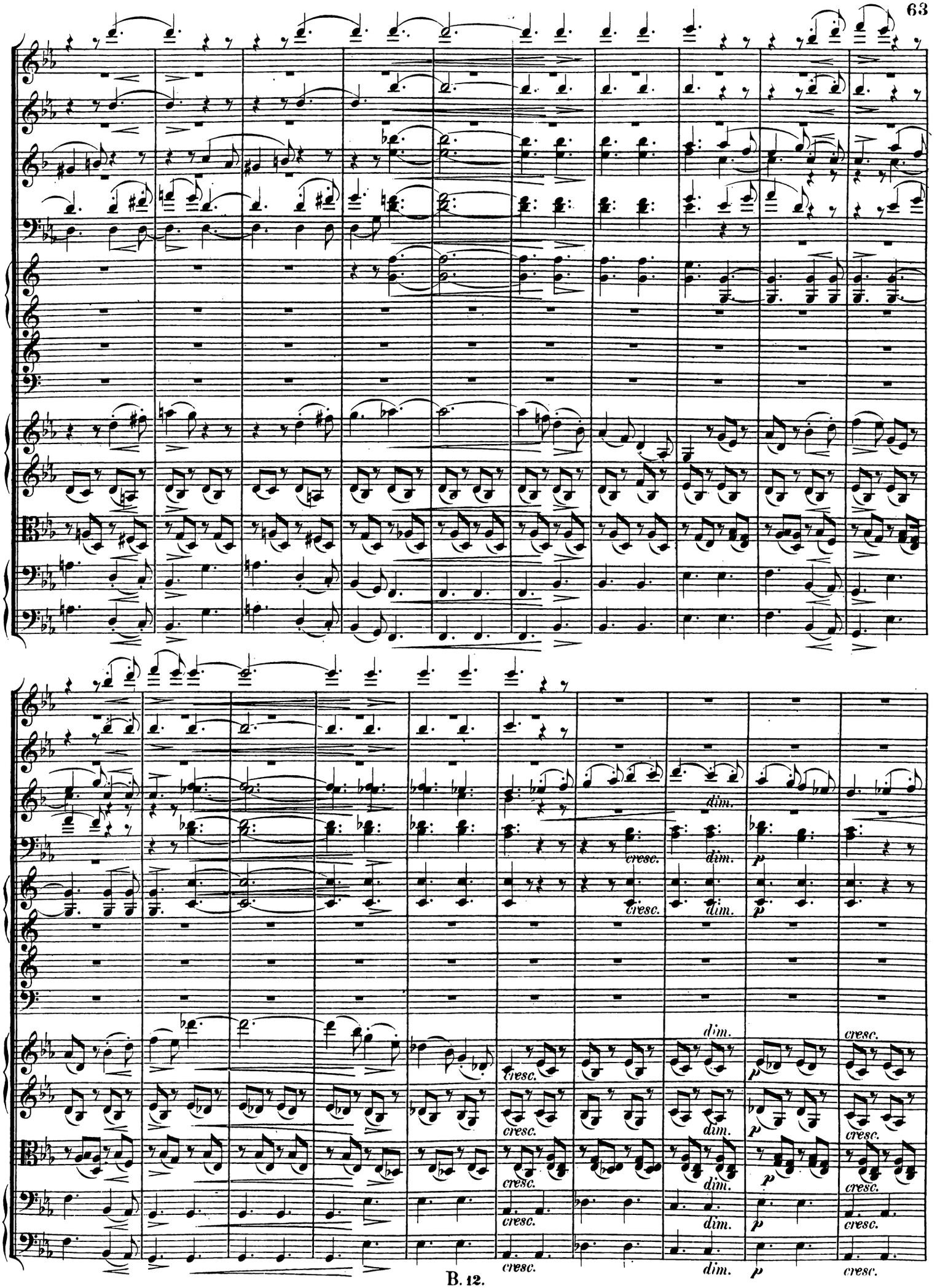


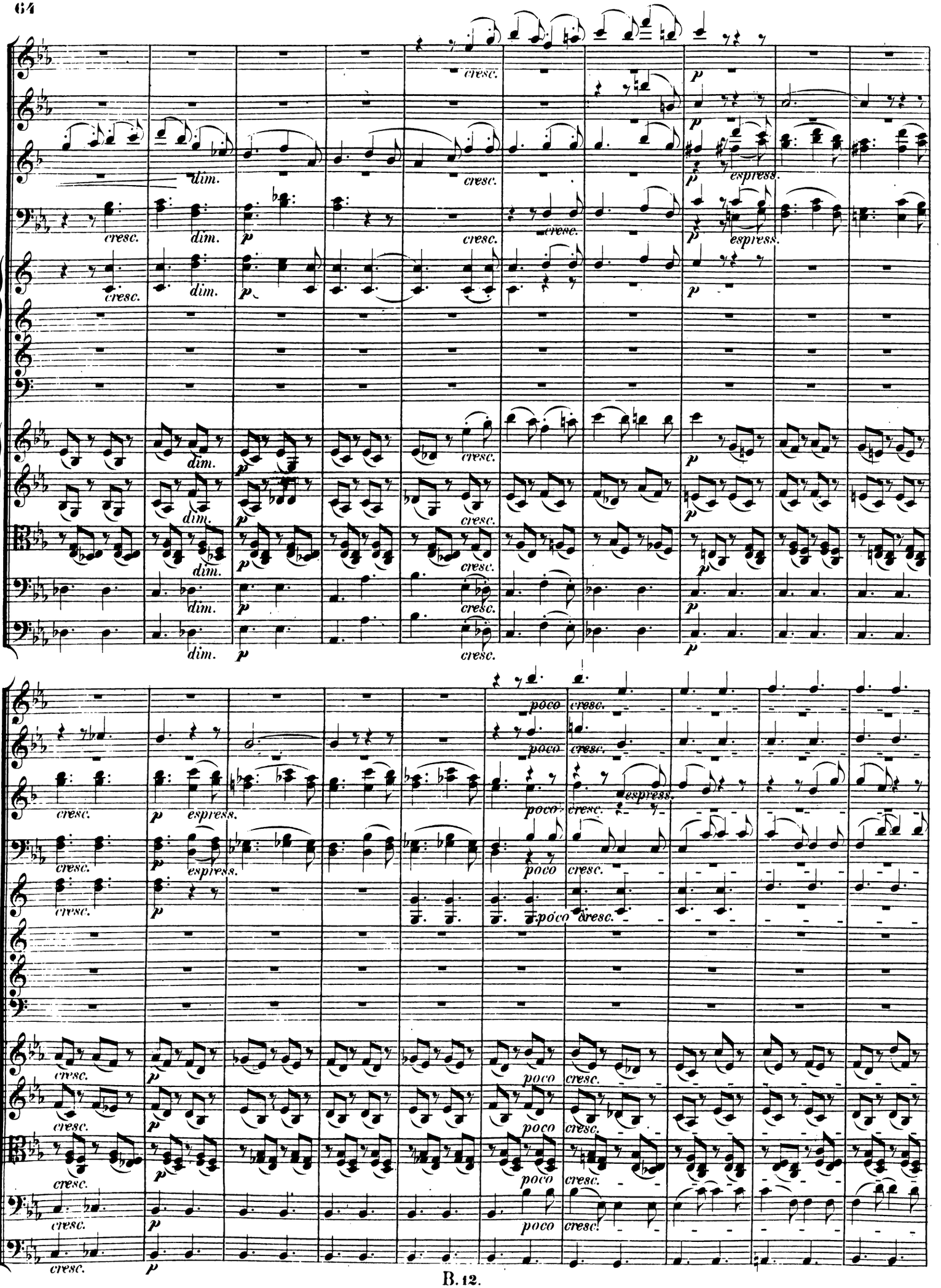


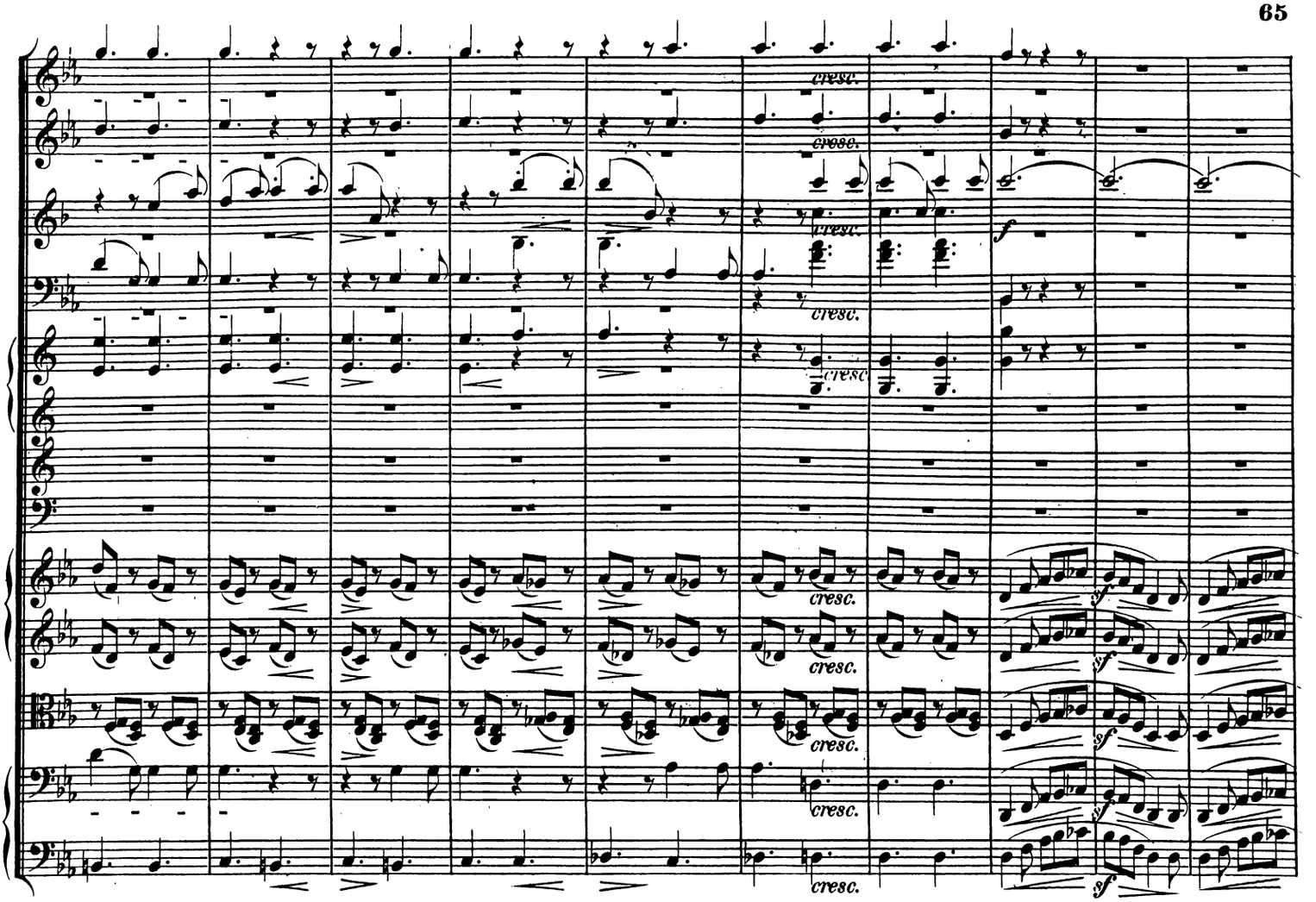

ff
dim.
ff
dim.
ff
dim.
ff
dim.
ff


pp
p
pizz.
pizz.
pizz.
pizz.

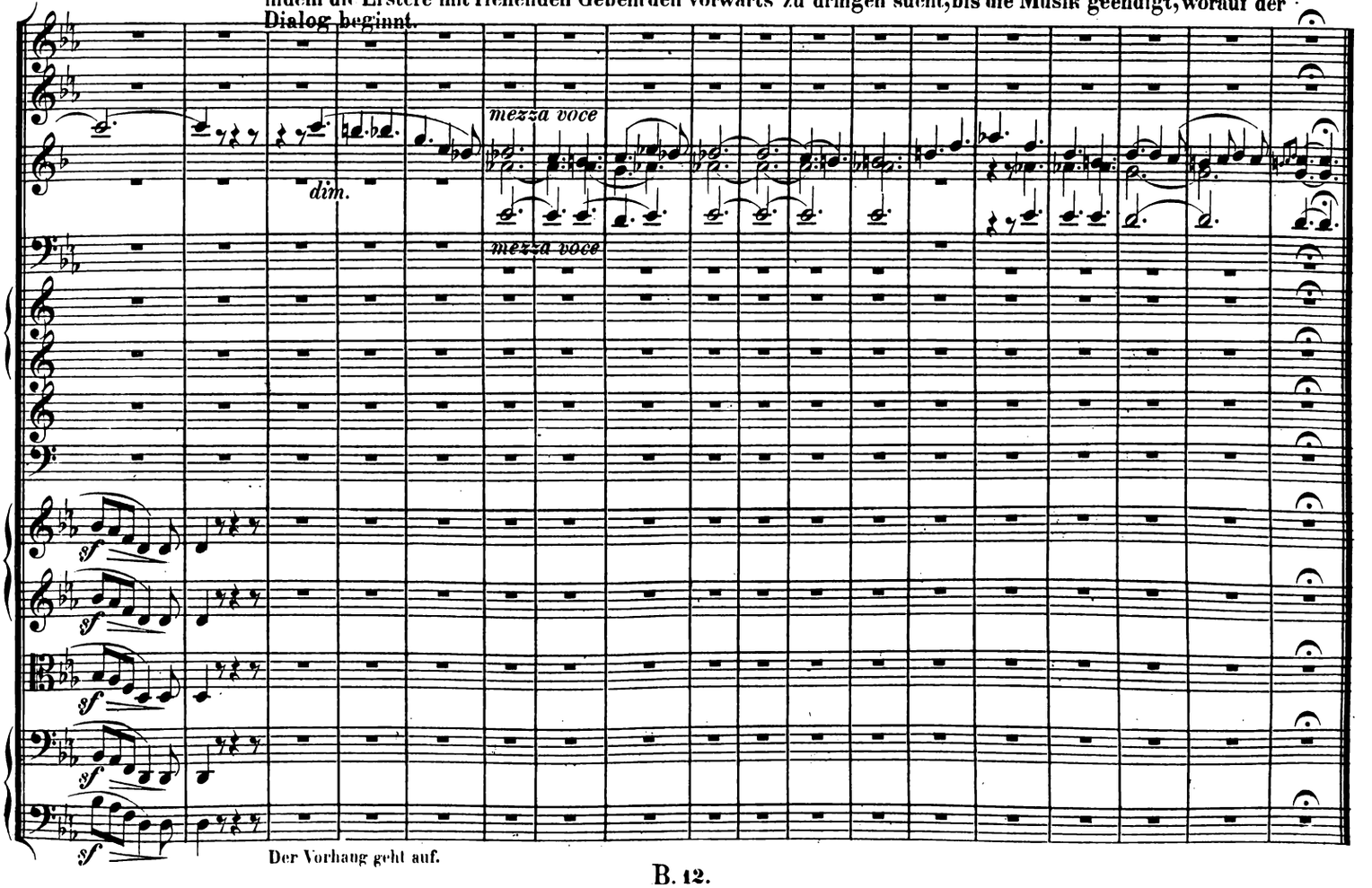

Andante agitato.
sotto voce molto ligato ed espressivo
arco
molto ligato
espress.


cresc.
dim.
p


cresc.
dim.
p
espress.
poco



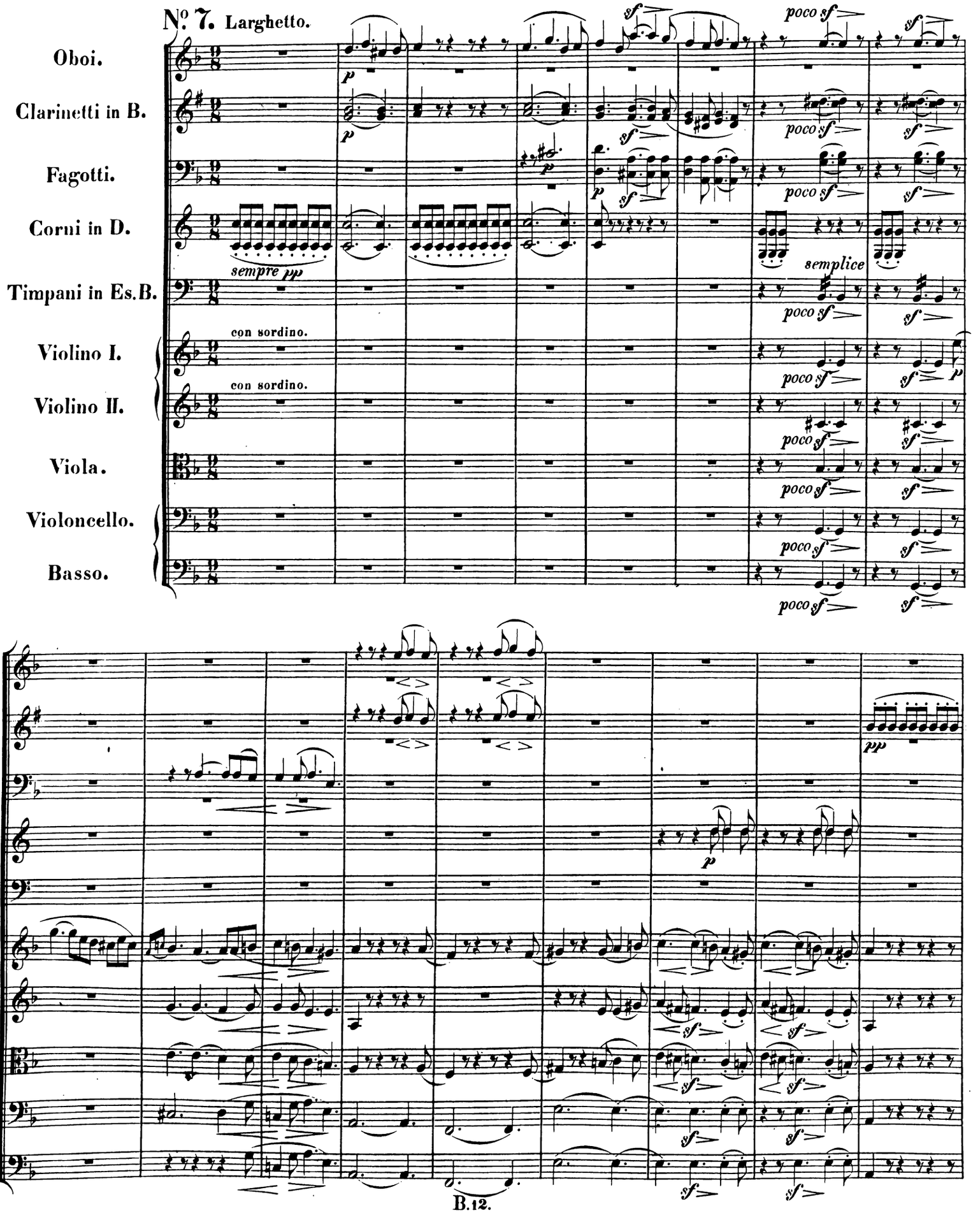
Hier treten Clärchen und Brackenburg heraus, der Letztere Clärchen immer zurückhaltend, zurückbedeutend, indem die Erstere mit flehenden Gebehrden vorwärts zu dringen sucht, bis die Musik geendigt, worauf der Dialog beginnt.

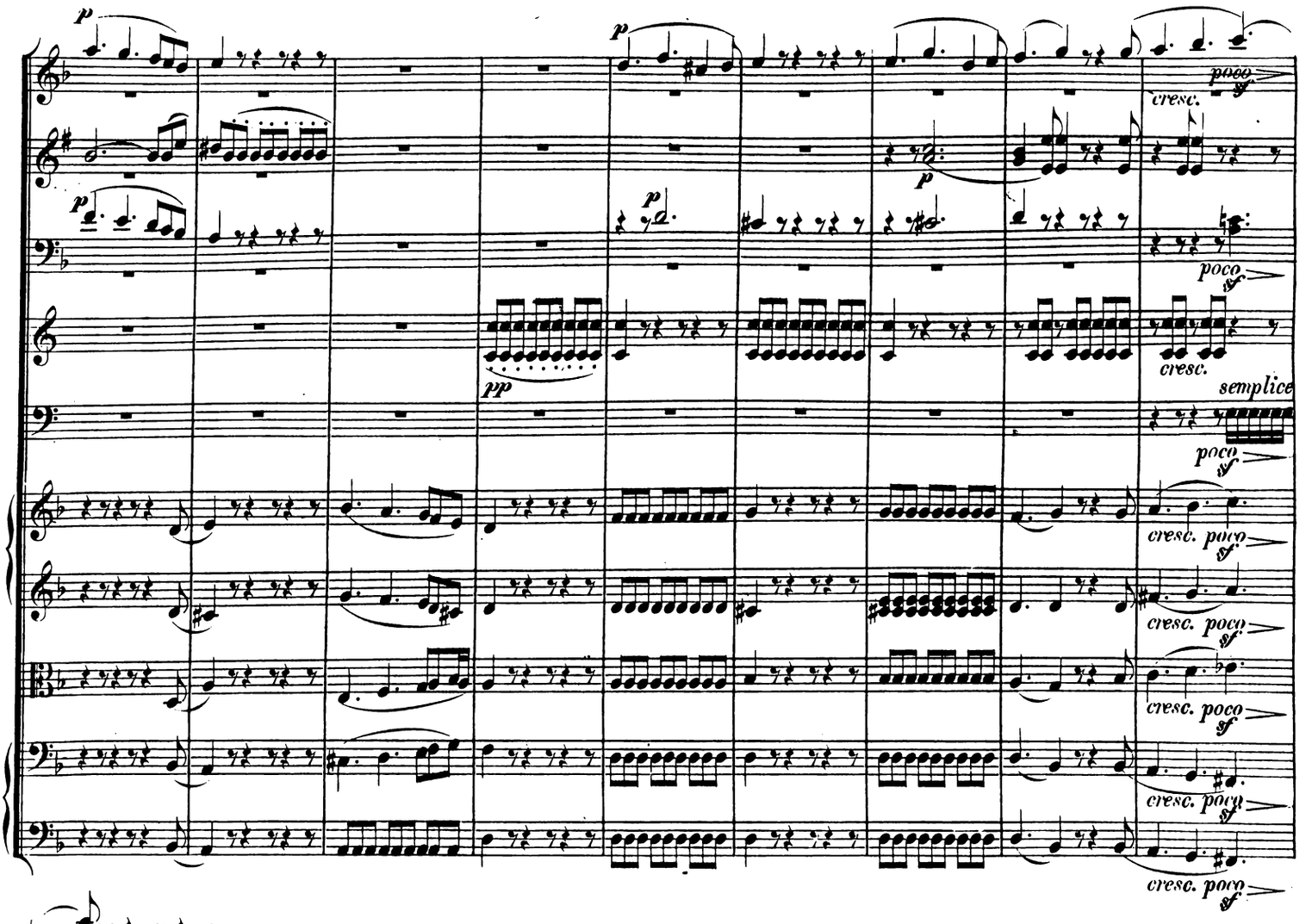


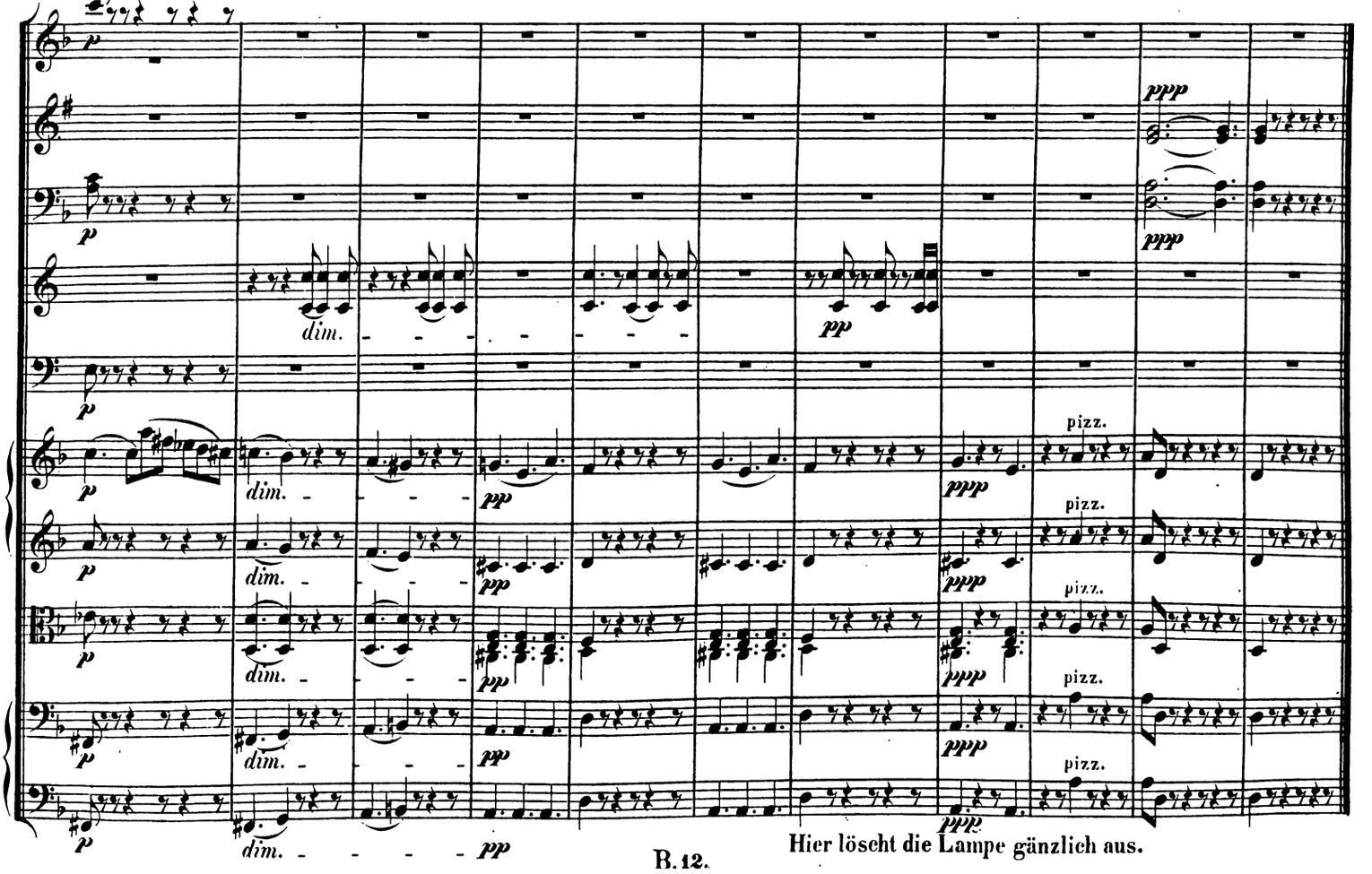
Der Vorhang geht auf.

Clärchens Tod bezeichnend.

Das Orchester fällt sogleich, nachdem Brackenburg abgegangen, ein.





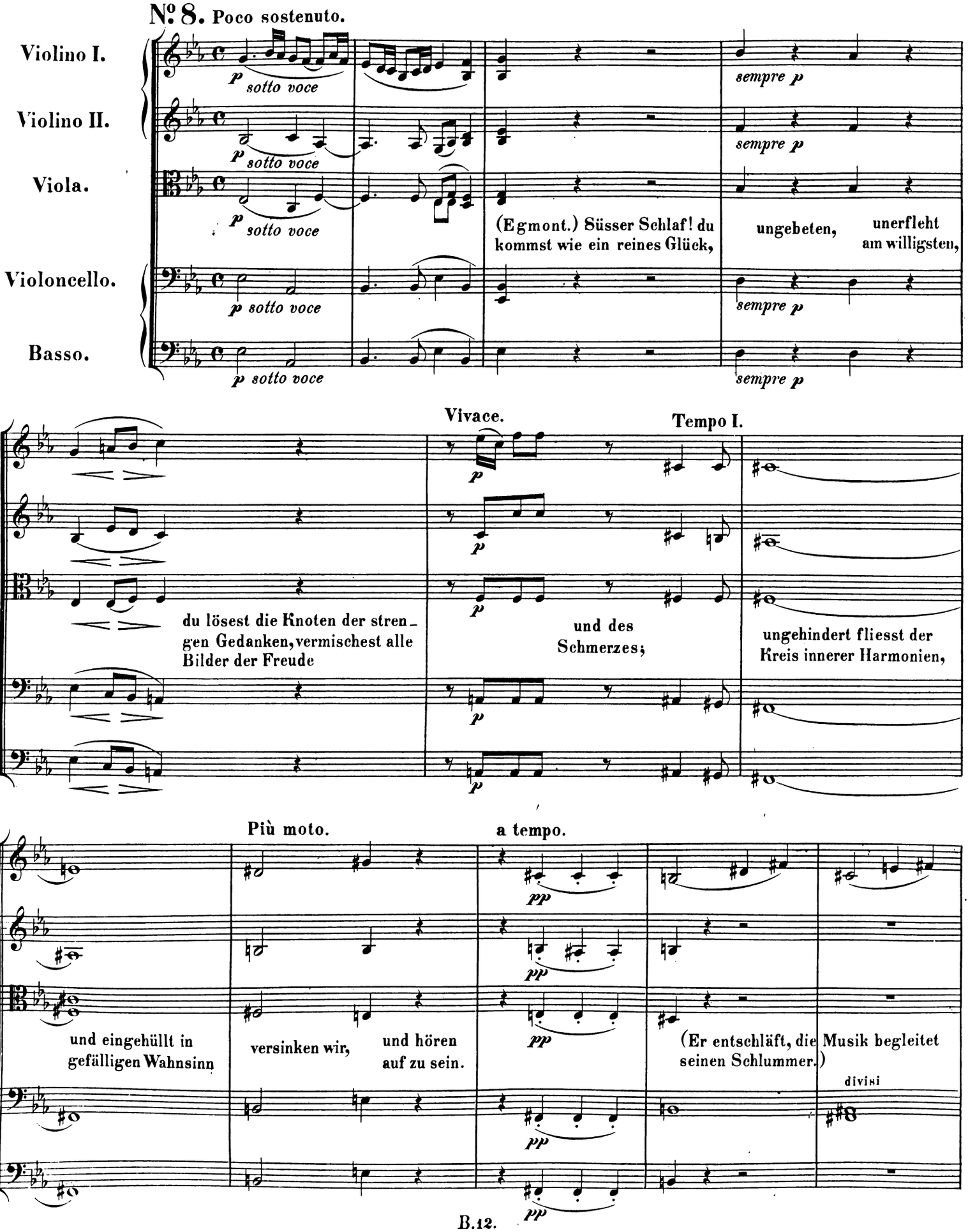


B. 12.

Hier löscht die Lampe gänzlich aus.

MELODRAMA.

Die Musik fängt an, sobald sich Egmont aufs Ruhebett gesetzt hat.



Beim Anfange dieses Stücks erblickt man die Erscheinung, welche nach und nach aus den Wolken hervordringt.

Poco vivace.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni in D.

Tromba in D.

Trommel (auf dem Theater.)

unis.

pizz.

Andante con moto.

molto p

molto p

molto p

molto p

molto p

pochi Violini

con sordino

sempre legato

con sordino

sempre legato

pizz.

Vcl. II.

p dolce

Allegro ma non troppo.

p dolce

sempre p

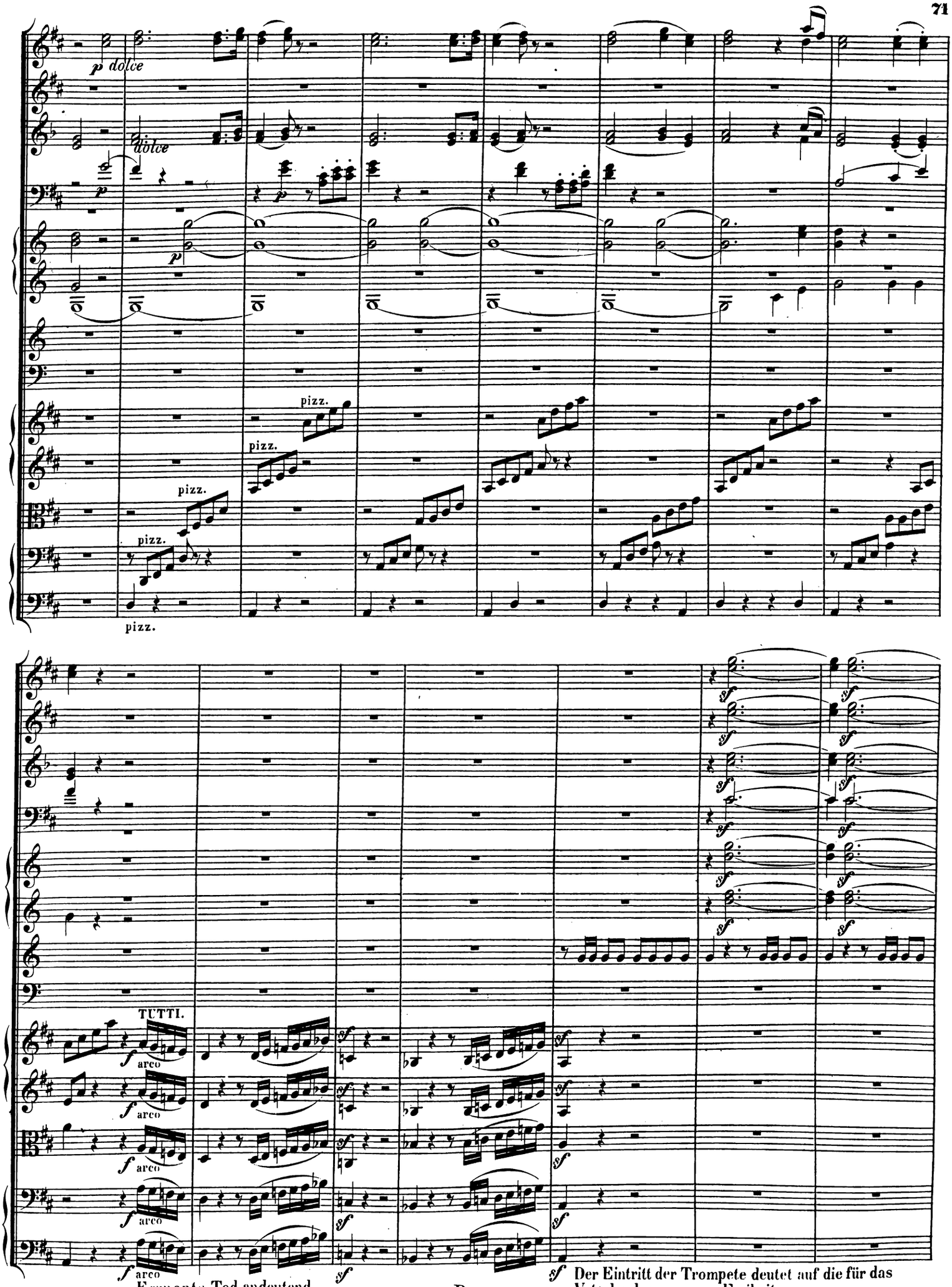
sempre p

p

senza sordino

senza sordino

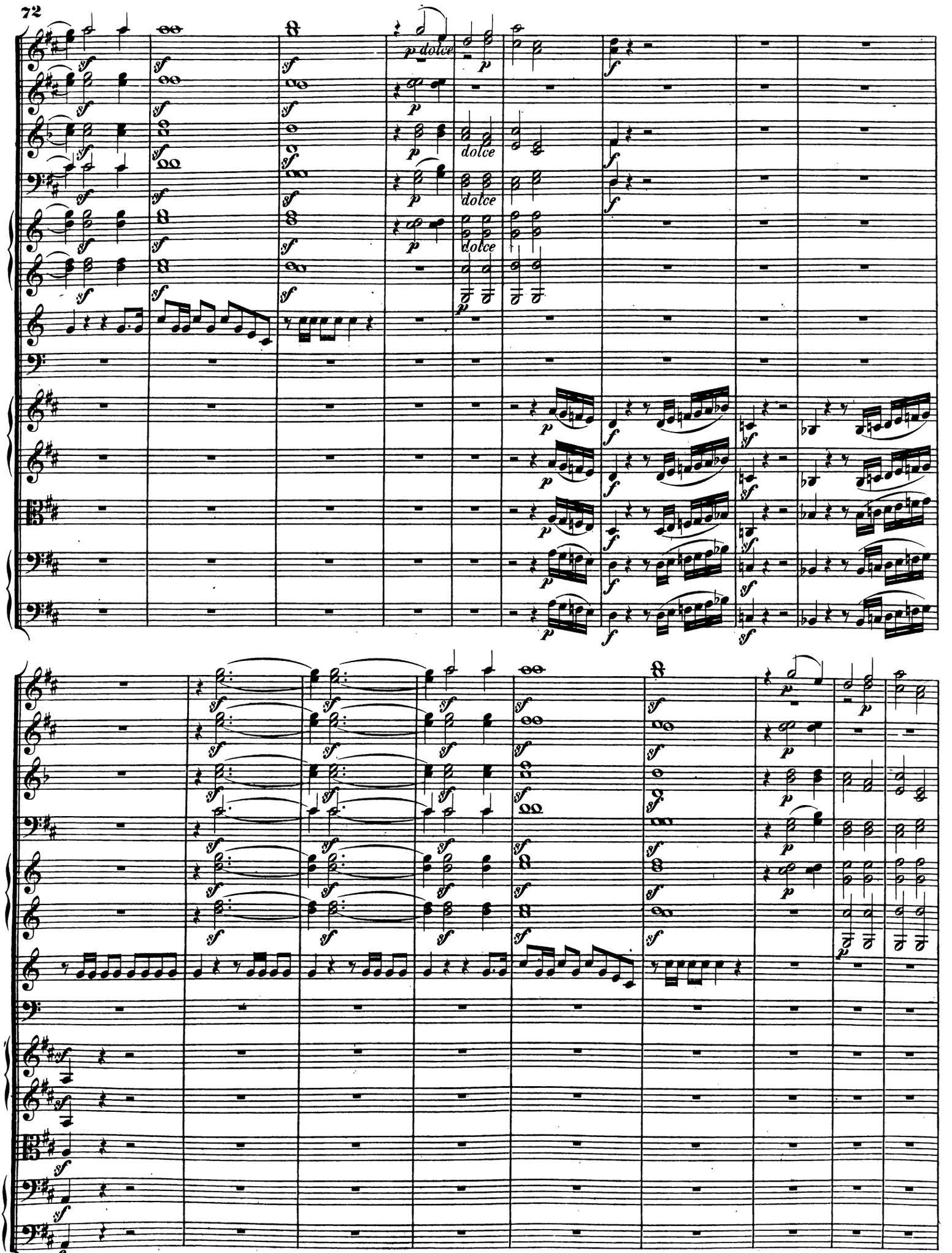
p dolce



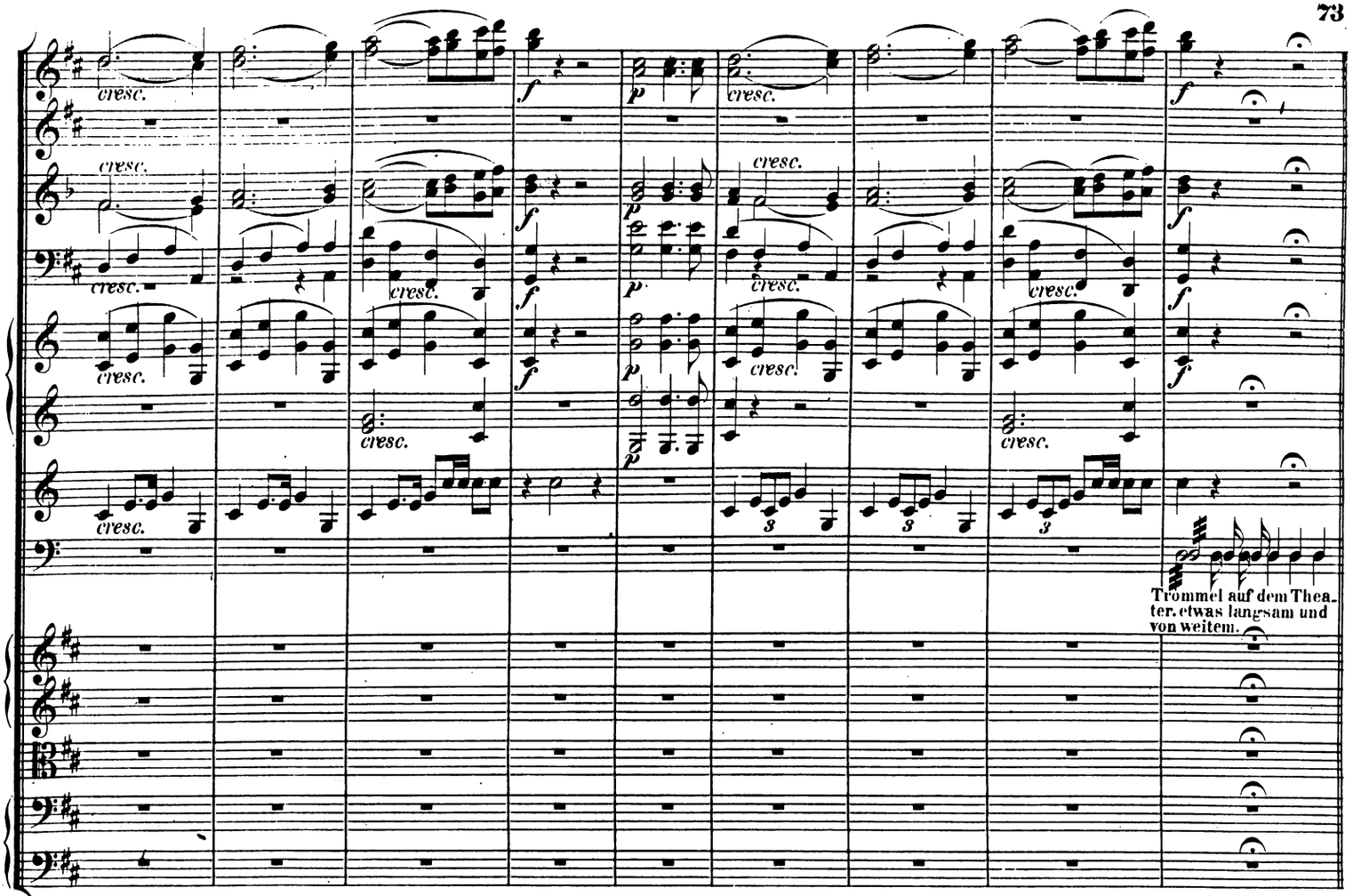
Egmonts Tod andeutend.

B. 12.

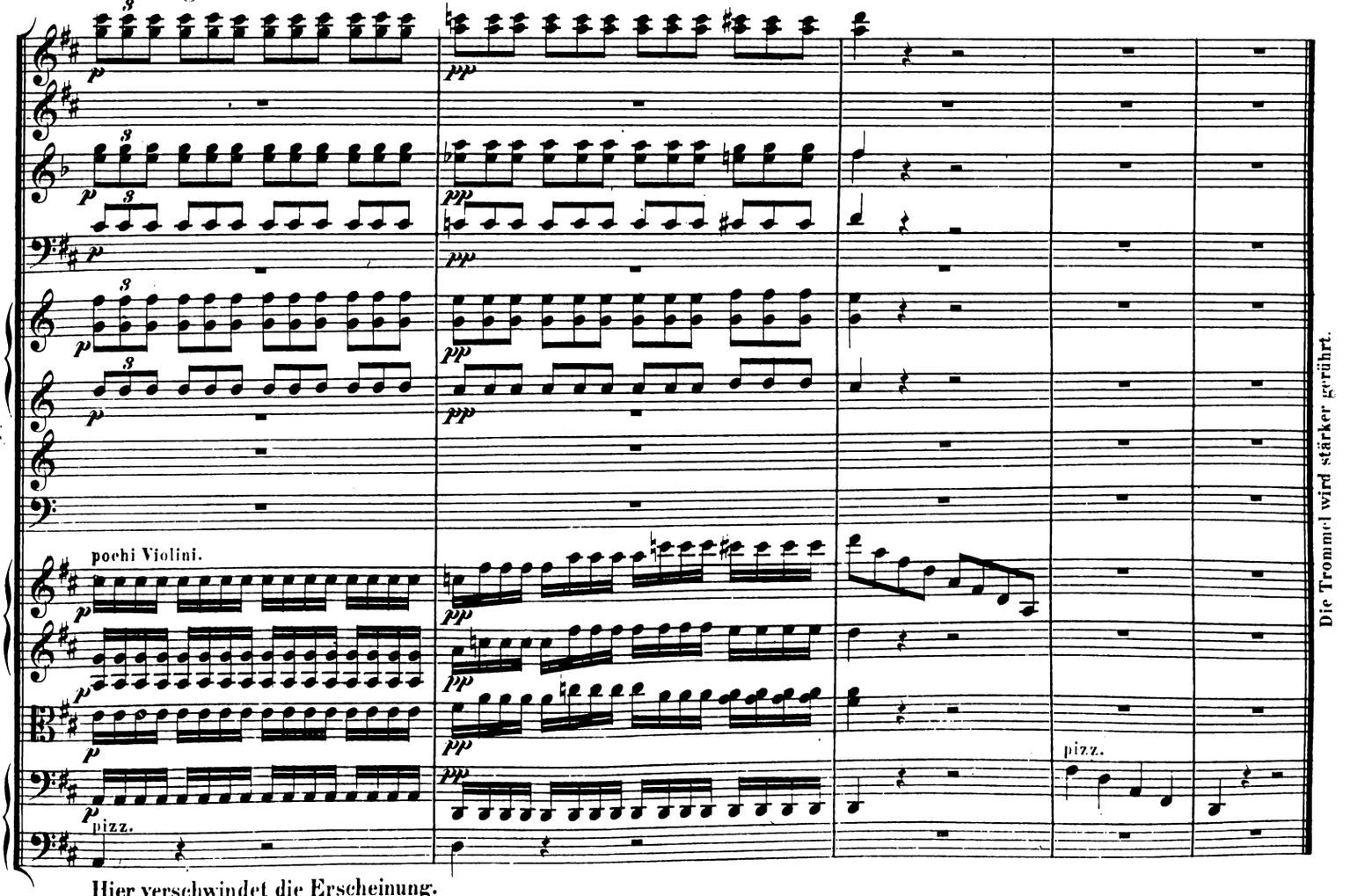
sf Der Eintritt der Trompete deutet auf die für das Vaterland gewonnene Freiheit.



sf Hier nähert sich die Freiheit mit dem Kranze dem Haupte Egmonts.



Più Allegro.

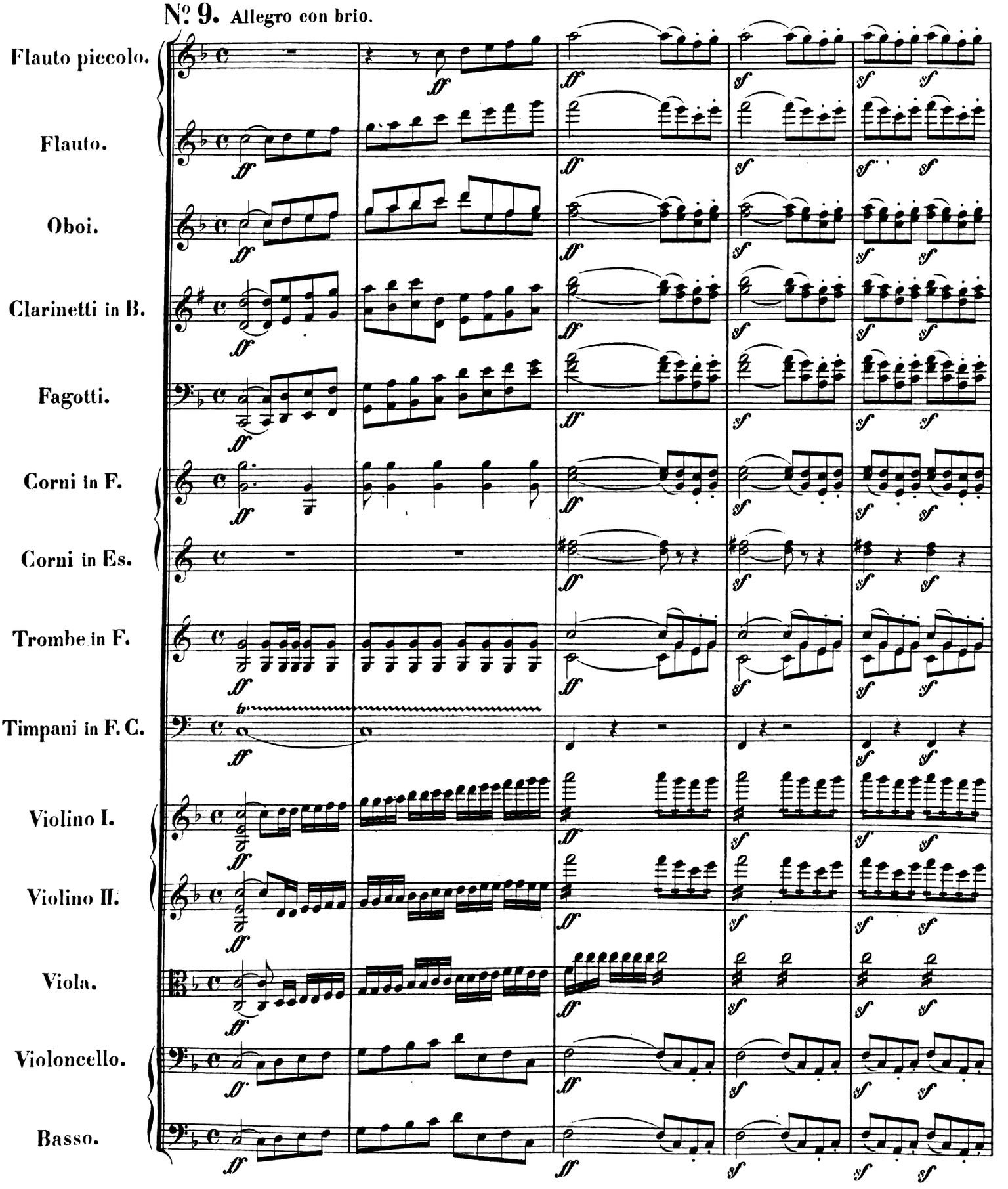


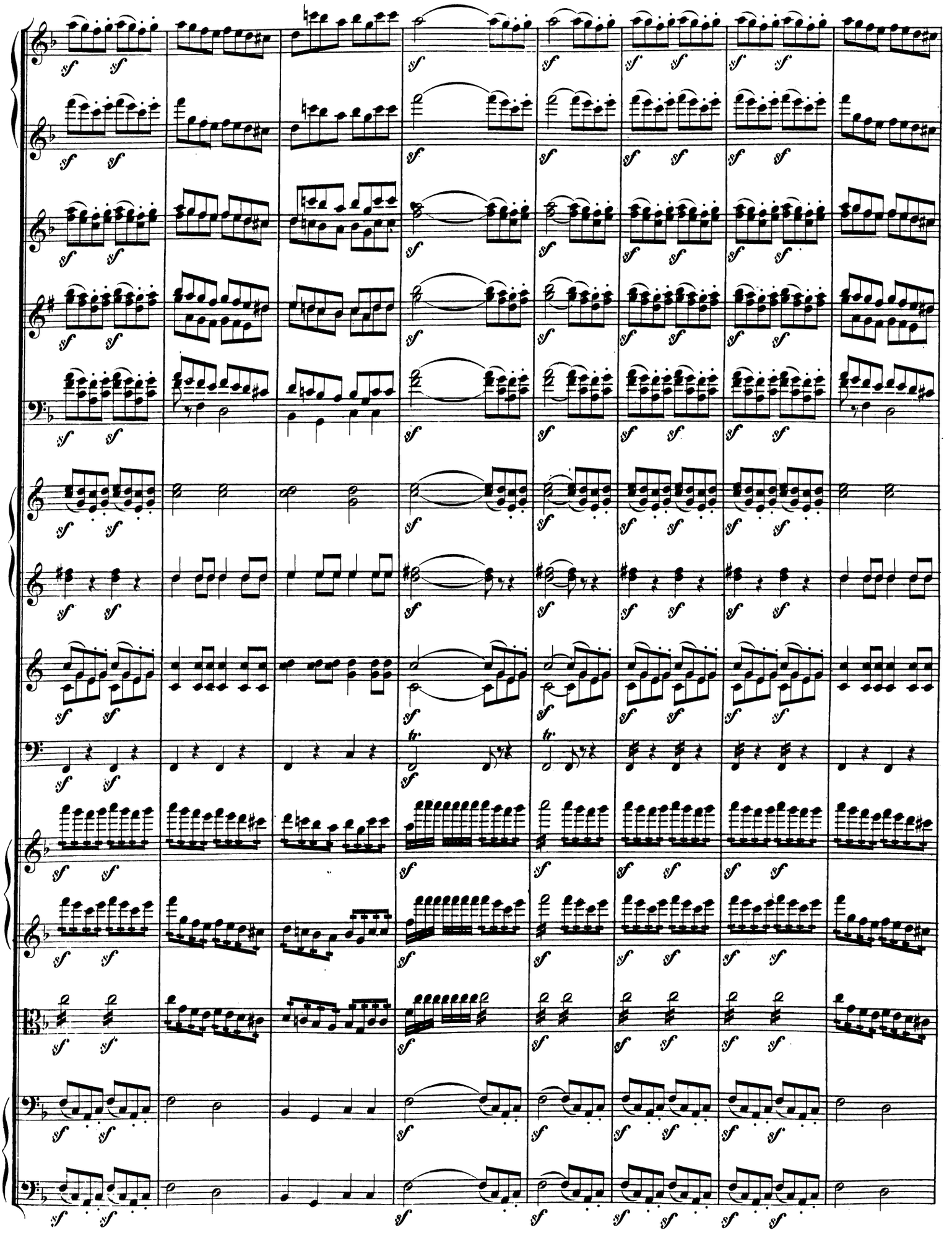
Hier verschwindet die Erscheinung.

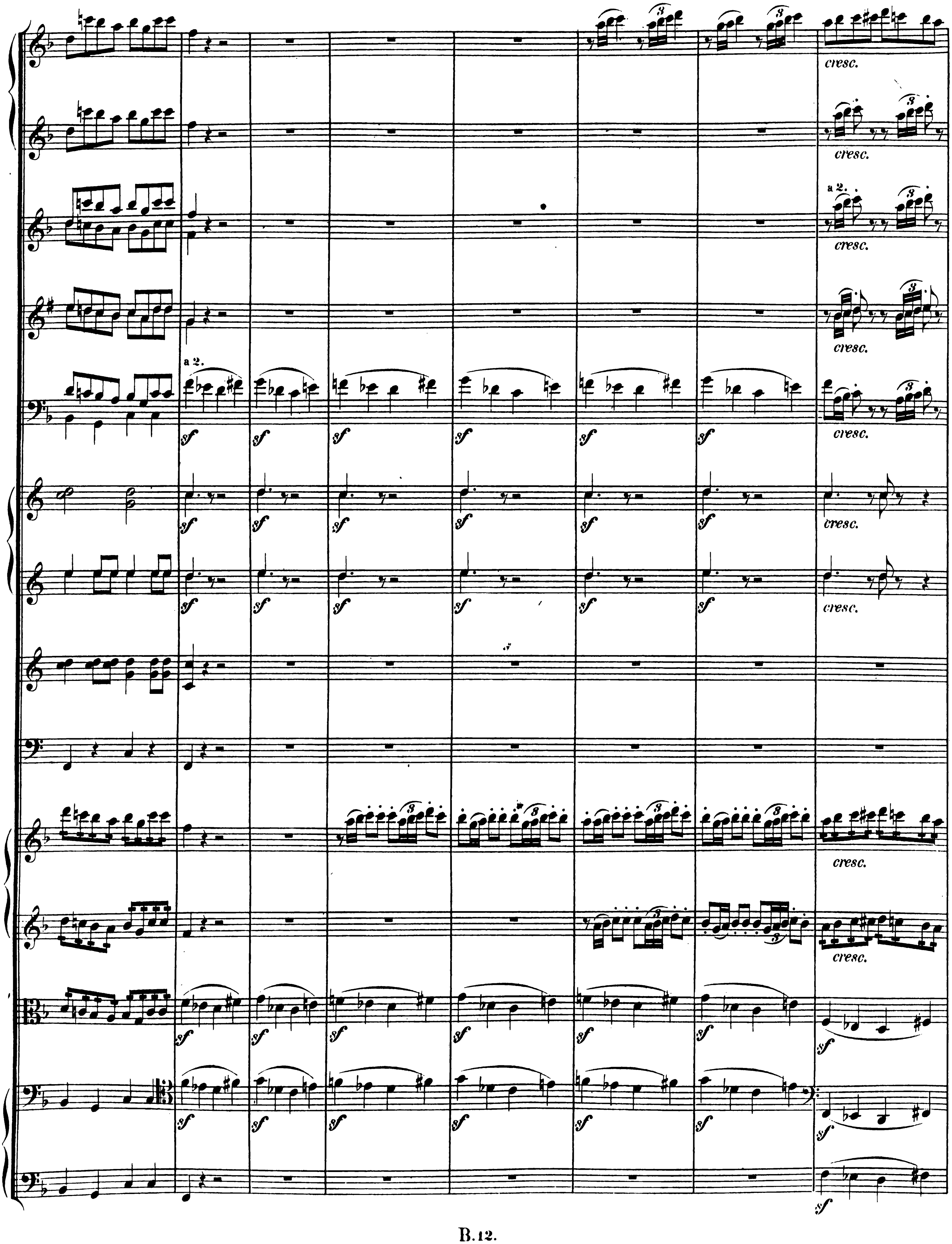
SIEGESSYMPHONIE.

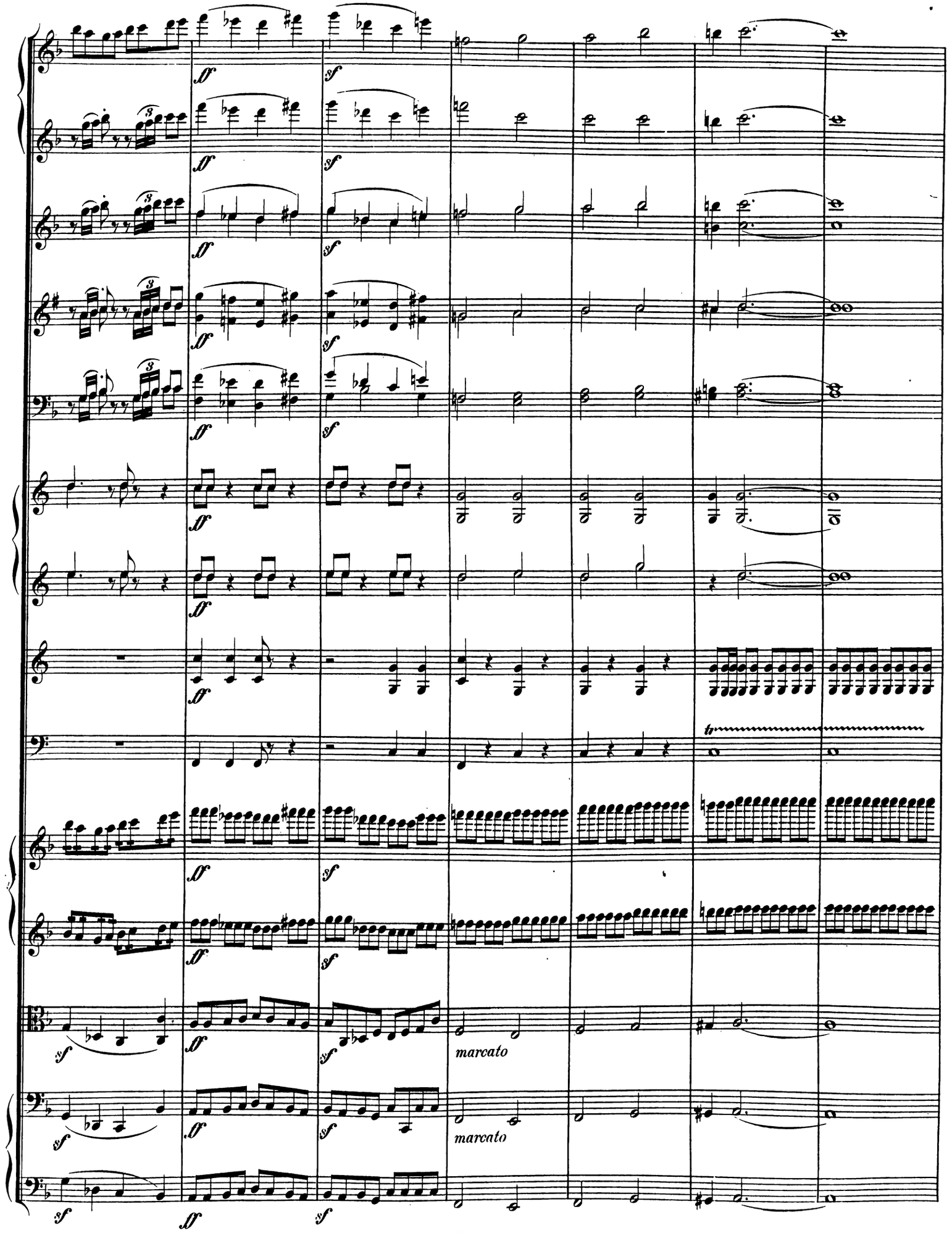
(Egmont: Sucht eure Güter und euer Liebstes zu retten, fallt freudig, wie ich euch ein Beispiel gebe.) Nach diesen Worten fällt das Orchester rasch ein.

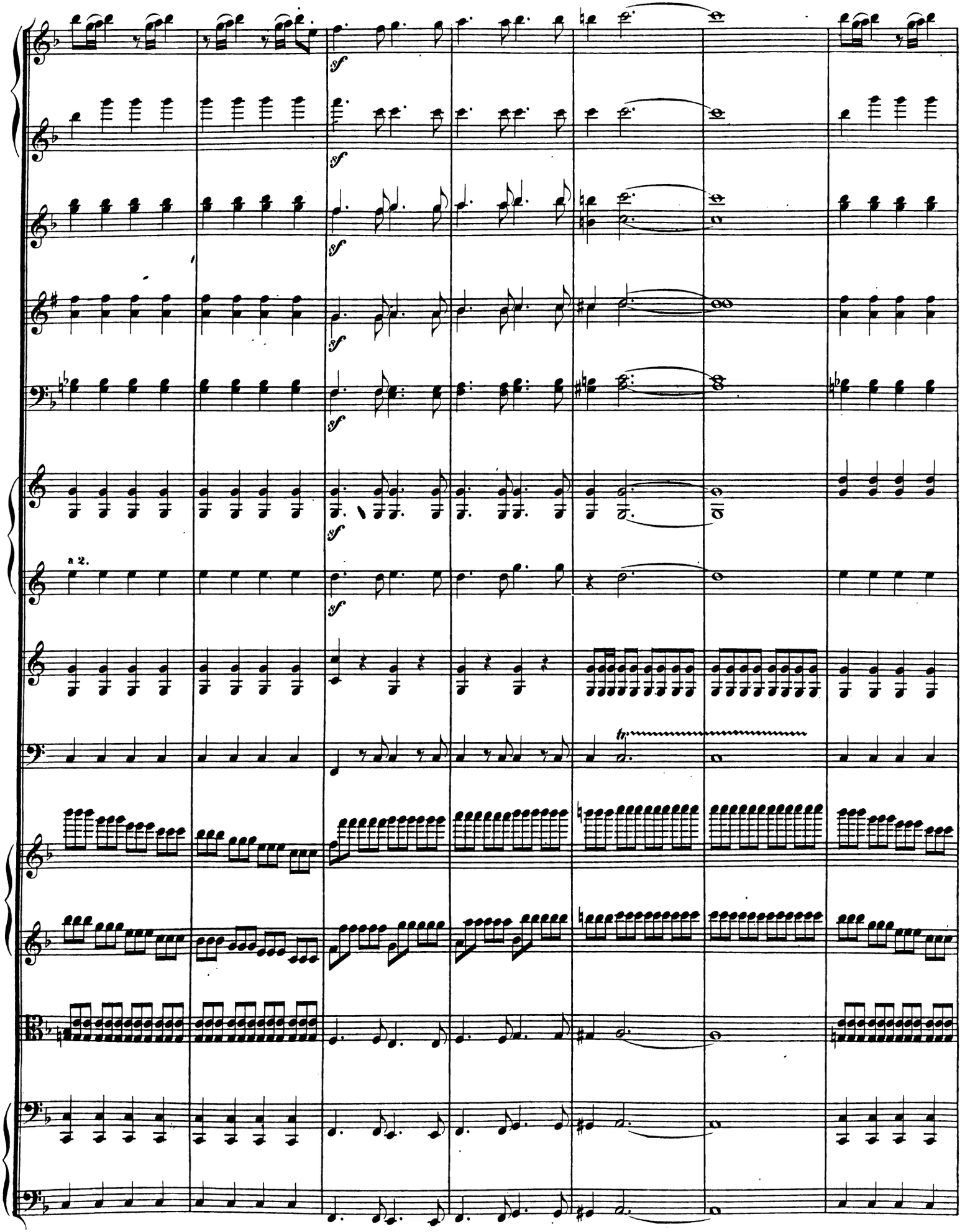
No. 9. Allegro con brio.

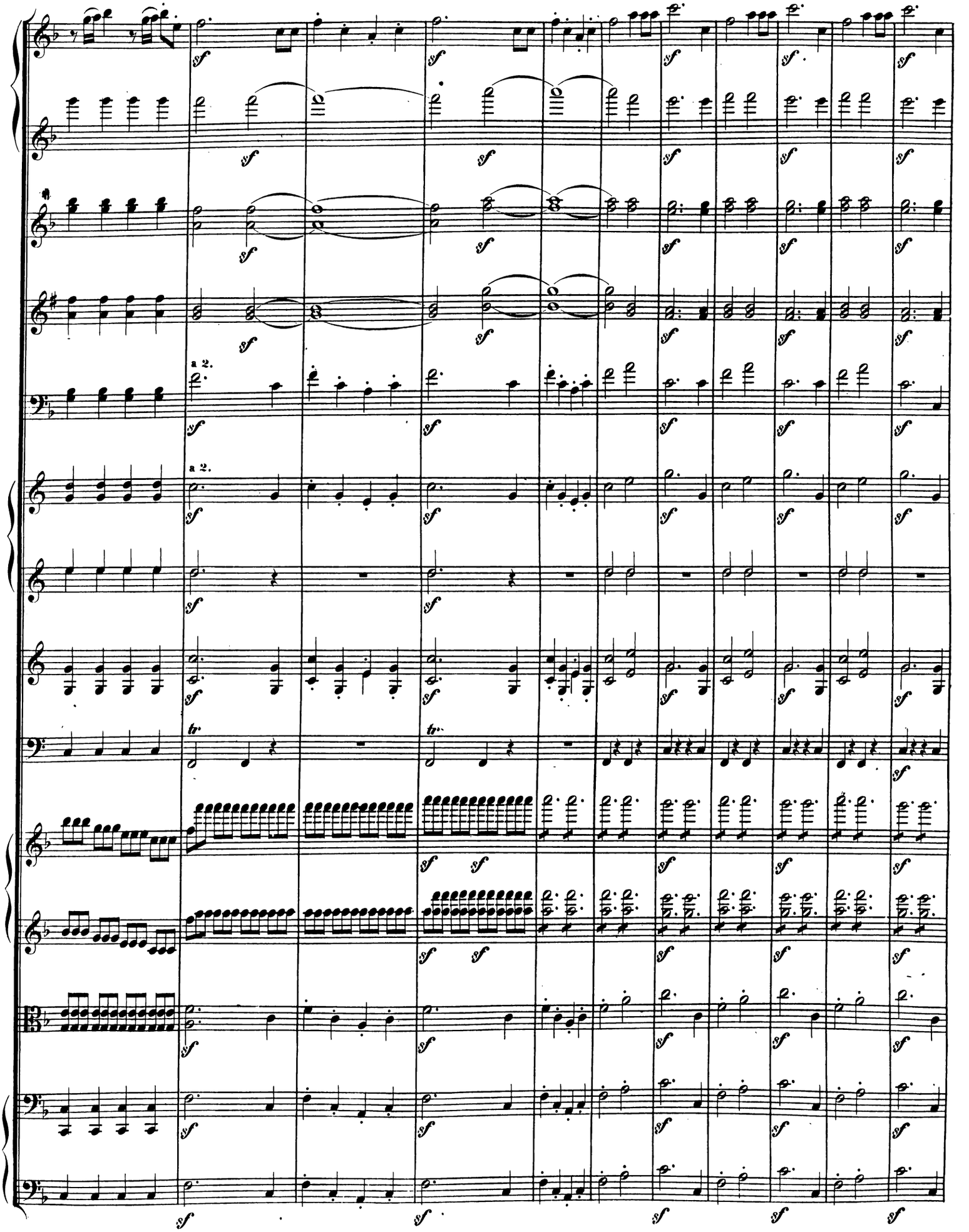
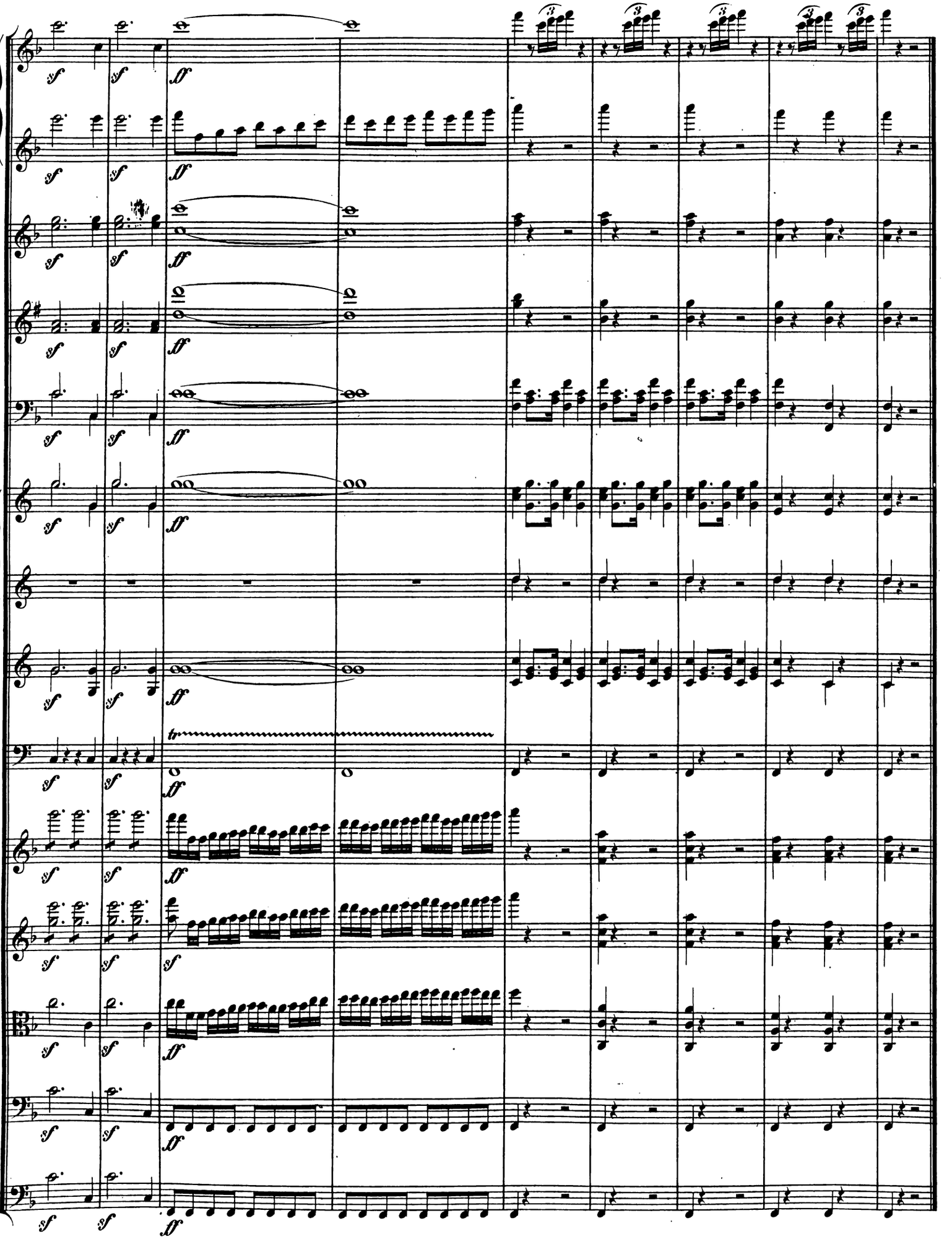





a 2.
cresc.
sf


ff
sf
tr
marcato
marcato


sf
a 2.


a 2.
a 2.
tr.
tr.