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Nr. 20/20a

Beethoven

Musik zu Goethes

EGMONT

Op. 84



Violoncell u. Baß

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Musik zu Goethes Trauerspiel „Egmont“

VIOLONCELLO e BASSO.

Sostenuto ma non troppo.

L. van Beethoven, Op. 84.

Ouverture.

marcato

f *p* *ff*

p *pp*

p *pp*

Allegro.

cresc. *sf* *sf*

sf *sf*

cresc. *p*

cresc. *p*

ff *ff* *ff*

unis. *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff*

B

VIOLONCELLO e BASSO.

1 2 3 4 5 6

ff *perese.* *f* *ff* *f* *f* *f*

unis. 1 2 3 4 5 6

f *f*

7 8 9 10 11 12 C 3

sf *sf* *sf* *sf* *sf* *sf*

1 3 1 3

p *f* *p* *f*

1 2 1

p *p* *p*

7 7

p *cresc.* *sfp*

D

sp *arco*

5. cresc.

cresc. *cresc.*

VIOLONCELLO e BASSO.

E 1 2 3 4 5 6

unis.

1 2 3 4 5 6 7

1 2 3 4 5 6

unis. G 1 2 3 4

5 6 7 8 9 10 11

12 3 4

7 7

VIOLONCELLO e BASSO.

Allegro con brio.

1 2 3 4

pp *cresc. -*

ff *sf*

sf

H

sf *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *ff* *sf* *sf* *ff* *sf*

marcato

marcato *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf*

unis.

sf *sf* *ff*

VIOLONCELLO e BASSO.

Nº 1. LIED. Die Trommel gerühret!
Vivace.

1 26

cresc. *ff*

Annoche
p

f *p* *f* *dim.* *p*

pizz. *arco*
f *p colla voce.*

a tempo. *f* *sf* *dim.* *p*

a tempo. *f* *colla voce.* *f* *sf* *dim.*

a tempo. *f* *colla voce.* *f* *sf* *dim.*

p dim. *pp* *f*

p dim. *pp* *f*

Nº2 ZWISCHENAKT I. VIOLONCELLO e BASSO.

Andante.

NO

First system of the Andante section. The top staff contains a melodic line with dynamics *p*, *sp*, *f*, *f*, *p cresc.*, and *p*. The bottom staff contains a bass line with dynamics *f*, *f*, *p cresc.*, and *p*. Fingerings (1, 3) and slurs are present throughout.

Second system of the Andante section. The top staff continues with dynamics *p*, *sp*, *p*, *sp*, and *p*. The bottom staff continues with dynamics *p* and *sp*. Fingerings (1, 3) and slurs are present.

Allegro con brio.

Third system of the Allegro con brio section. The top staff features triplet patterns with dynamics *sp*, *sp*, and *sp*. The bottom staff features a steady bass line with dynamics *sp*, *pp*, *cresc.*, *ff*, and *sf*.

Fourth system of the Allegro con brio section. The top staff continues with rhythmic patterns and dynamics *sf*. The bottom staff continues with rhythmic patterns and dynamics *sf*.

Fifth system of the Allegro con brio section. The top staff features a *ff* section with dense rhythmic patterns. The bottom staff continues with rhythmic patterns and dynamics *ff*.

Sixth system of the Allegro con brio section. The top staff begins with a *unis.* section. The bottom staff continues with rhythmic patterns and dynamics *ff*.

VIOLONCELLO e BASSO.

W

26
 N°3: ZWISCHENAKT II.
 Larghetto.

NO

A

VIOLONCELLO e BASSO.

Handwritten annotations: *V*, *B*, *tr*, *a la cuerda*

Nº 4. LIED. Freudvoll und leidvoll.
Andante con moto.

Handwritten annotations: *5*, *1*, *3*

Nº5. ZWISCHENAKT III.

VIOLONCELLO e BASSO.

Allegro.

Allegretto.

The musical score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a first ending bracket. The second staff features a piano (*p*) dynamic, a crescendo (*cresc.*), and a first ending bracket. The third staff continues with *f* and *p* dynamics. The fourth staff includes *f*, *p cresc. p*, and *p cresc.* markings. The fifth staff starts with *f*, *ff*, and *p* dynamics, and ends with a *poco Adagio* tempo change and a piano (*p*) dynamic. The sixth staff is marked *Marcia Vivace* and includes a first ending bracket, a *cresc. poco a poco* marking, and a *f* dynamic. The seventh staff features *f*, *sf sf*, and *ff* dynamics. The eighth staff includes *sf sf*, *ff*, and a *Violonc.* marking. The ninth staff has *f* and *sempre p* markings. The tenth staff concludes with *mf*, *dim.*, *pp*, and *ppp* dynamics, along with first and second ending brackets.

Solta N° 7

N° 6. ZWISCHENAKT IV. VIOLONCELLO e BASSO.

Poco sostenuto e risoluto. Larghetto.

ff ff p sforzato sempre

cresc. ff

p unis pizz.

Andante agitato. arco p legato

A cresc. dim. p cresc.

dimp cresc. p cresc. p

poco cresc.

cresc. sf sf

VIOLONCELLO e BASSO.

N° 7. Clarchens Tod bezeichnend.
Larghetto.

6 *poco sf* *sf* Bassi

unis.

cresc. poco *p* *pizz.* *din.*

pp *ppp*

quise

N° 8. MELODRAMA.
Poco sostenuto.

p sotto voce *sempre p*

Süsser Schlaf! du kommst wie ein reines Glück, ungebeten, unerfleht am willigsten.

Vivace. *Tempo I.*

du lösest die Knoten der strengen Gedanken, vermischest alle Bilder der Freude *p* und des Schmerzes

Più moto.

ungehindert fliesset der Kreis innerer Harmonien, und eingehüllt in gefälligen Wahnsinn versinken wir, und hören auf zu sein.

a tempo. *divisi* *Poco vivace.*

pp *unis.* *pizz.*

1 2 3 4

Andante con moto.

p sempre legato *Vel. II. arco*

pizz.

pizz.

1

Allegro ma non troppo.

VIOLONCELLO e BASSO.

8 pizz. *f* arco *f* arco

8 pizz. *f* arco

unis. *f* *p* *f* *f*

7 *f*

16 *f* *f* *f* *f* *f*

16 *f*

Più Allegro. *pizz.* *p* *pp*

Nº 9. SIEGESSYMPHONIE.

Allegro con brio.

ff *ff* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

A *ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

marcato *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

unis. *sf* *sf* *sf* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*