



Ouverturen



klassischer Meister

für

zwei Pianoforte zu vier Händen

gesetzt
von



Hermann Behn.



- | | |
|--|------------|
| 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. _ |
| N ^o 3. Mozart, W. A. Ouverture zur Oper „Die Zauberflöte“ | Pr. M 3. _ |
| N ^o 4. Beethoven, L. van. Ouverture zur Oper „Leonore“ N ^o 1 | Pr. M 3. _ |
| N ^o 5. Beethoven, L. van. Ouverture zur Oper „Leonore“ N ^o 2 | Pr. M 3. _ |
| N ^o 6. Beethoven, L. van. Ouverture zur Oper „Leonore“ N ^o 3 | Pr. M 3. _ |
| N ^o 7. Beethoven, L. van. Ouverture zu Collins „Coriolan“ | Pr. M 3. _ |
| N ^o 8. Beethoven, L. van. Ouverture zu Goethes „Egmont“ | Pr. M 3. _ |
| N ^o 9. Beethoven, L. van. Ouverture zur Oper „Fidelio“ | Pr. M 3. _ |
| N ^o 10. Weber, C. M. von. Ouverture zur Oper „Der Freischütz“ | Pr. M 3. _ |
| N ^o 11. Weber, C. M. von. Ouverture zur Oper „Euryanthe“ | Pr. M 3. _ |
| N ^o 12. Weber, C. M. von. Ouverture zur Oper „Oberon“ | Pr. M 3. _ |



Eigentum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K. K. Oesterr. goldene Medaille)

8822. 8829 - 8839.

Lith. Anst. v. C. G. Röder, Leipzig.

Abkürzungen der Instrumentation.

V. O. = Volles Orchester.

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

Dieser Bearbeitung liegen die übereinstimmenden Partituren der kritischen Gesamtausgabe Breitkopf & Härtel und der Edition Peters zu Grunde; die in den Fussnoten nachgewiesenen Fehler sind in beiden Ausgaben vorhanden. Beide Partituren setzen \mathcal{C} = Bässe voraus.

Bemerkung. Die vorliegende Overture zur Oper Leonore No 3 ist zur ersten Umarbeitung der Oper im Jahre 1806 componirt worden, und nimmt in der Chronologie der Leonore-Ouverturen die zweite Stelle ein. (s. Nottebohm, Beethoveniana Bd. I pg. 60 - 78.) Sie ist eine Umarbeitung der 1805 componirten Leonore = Overture No 2. Ueber den Bau der beiden Ouverturen giebt die am Schlusse des Heftes abgedruckte synoptisch vergleichende Uebersicht Aufschluss.

Ouverture zur Oper „LEONORE“ N^o 3

von

L. van Beethoven.

NB.1)

Adagio.

Op. 72.

ges. von Hermann Behn.

Pianoforte I.

1

3/4

ff

Hbl.

p

dim.

pp

Fg.

Pianoforte II.

1

3/4

ff

Str.

p

dim.

pp

NB.2) Cl.

cresc.

sf

pp

pp dolce

Ps. b

Str.

Cl.

Fg.

sf

NB.2) Ps.

cresc.

sf

pp

Str.

Cl.

Fg.

sf

p

Cl.

2

VI.

pp sempre

Ps.

Fg.

Fg.

Ve.

Br.

2

Br.

pp sempre

Ps.

Ve.

Cb.

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 (γ) bezeichnet die pizzicato gespielten Noten des Streichorchesters.

NB. 2) In diesen vier Takten sind die nicht besonders bezeichneten Stimmen, um eine selbständige Klangwirkung auf beiden Instrumenten zu erzielen, theilweise gemischt gebildet.

Fl.
Hn.
pp sempre
Hn.
VI.
pp sempre

Detailed description: This system contains the first four measures of the score. The top staff is for Flute (Fl.) and the second for Horn (Hn.). The third staff is for another Horn (Hn.) and the fourth for Violin I (VI.). The Flute and Horn parts feature melodic lines with slurs and triplets. The Violin I part has a triplet figure. The dynamic marking *pp sempre* is present in both the Flute and Violin I staves.

Sva
Hn.
Fg.
Sva
Hn.
Str.
Fg.

Detailed description: This system contains measures 5 through 8. The top staff is for Flute (Fl.) with a *Sva* (Soprano) marking. The second staff is for Horn (Hn.) and the third for Bassoon (Fg.). The Flute part has a melodic line with slurs. The Horn and Bassoon parts have sustained notes. The string part (Str.) has a few notes in the bottom staff. The dynamic marking *Sva* is used for the Flute part.

Sva
Str.
Hn.
u. Hbl.
cresc.
u. Ps.
al

Detailed description: This system contains measures 9 through 12. The top staff is for Flute (Fl.) with a *Sva* marking. The second staff is for Horn (Hn.) and the third for Bassoon (Fg.). The Flute part has a melodic line with slurs. The Horn and Bassoon parts have sustained notes. The string part (Str.) has a few notes in the bottom staff. The dynamic marking *cresc.* is used for the Horn and Bassoon parts, and *al* (all) is used for the string part.

Str.
cresc.
Bl.
al

Detailed description: This system contains measures 13 through 16. The top staff is for Flute (Fl.) with a melodic line. The second staff is for Bassoon (Bl.). The third staff is for Horn (Hn.) and the fourth for Bassoon (Fg.). The Flute part has a melodic line with slurs. The Bassoon part has a melodic line. The Horn and Bassoon parts have sustained notes. The string part (Str.) has a few notes in the bottom staff. The dynamic marking *cresc.* is used for the Bassoon part, and *al* (all) is used for the string part.

3
Bl.
V.O. *fff*
Bl.
V.O. *fff*
V.
Ve. *fff*
Cb. *fff*

3
Bl.
Br.
V.O. *fff*
Ve. *fff*
Cb. *fff*

8va
Hbl. *p*
Fg. *p*

8va
v.o. *ff*
Hbl. *p*
v.o. *f*
f
f
f
f
f
Hbl. *p*
p

NB. 3)
Fg. *p*
v.o. *ff*
p
v.o. *f*
f
f
f
f
f
Str. *p*
Hn. *p*
Fg. *p*
Hn.

Fl.
Ob.
pp
pp
pp
pp

VI.
Br.
pp
pp
pp
pp

Str. *pp*
Hn. *p*
Fg. *p*
pp
pp
pp
pp

Ve. *pp*
Cb. *pp*
r.H. *3*
r.H. *3*

NB. 3) Die ungeraden Achtelschläge werden von den Str. Tr. Ps. u. Pk., die geraden von den Hbl. u. Hn. ausgeführt; die ungeraden haben das dynamische Uebergewicht.

NB.4)
4 Allegro.
VI.
Vc.
pp sempre

NB.4)
4 Allegro.
Br.
pp sempre
r.H.über l.H.
Cb.

VI.Vc.
Hr. *cresc.*
Cb.
Hbl.
cresc.
Br.(Bl.)

VI.I.u. II.
poco
Ve.
Cb.
poco
a

NB. 4) Das Wort „Das Thema ‚schläft noch‘, welches Hans von Bülow gelegentlich in der Orchesterprobe der IX. Symphonie auf den ersten Einsatz des Freudenhymnus im Streichorchester anwandte, findet auch hier passend seinen Platz. Das Zeitmaass des Allegro, welches sich später zu dem des Adagio etwa wie $\text{♩} = \text{♩}$ verhält, ist anfangs sehr ruhig zu nehmen, und dann entsprechend der dynamischen Anschwellung allmählich zu steigern, bis es (bei 5) seinen wahren Allabreve-Character gewonnen hat.

poco *f*

al *sva* *ff*
v.o. *ff*

al *v.o. ff*

NB.5)

5 NB.6) *sva*
Bl. *v.o. ff sempre*


5 NB.6) *sva*
v.o. *ff sempre*
Str.

NB.5) In diesen vier Takten wird die Wirkung für das Clavier durch Wiederanschlag der Harmonie im Rhythmus $\text{♩} \cdot \text{♩}$ (wie vorher) gehoben.

NB.6) In diesem Abschnitt sind in der höchsten Lage einige Noten für das Clavier ergänzt, und die Achtelgänge theilweise in der Lage geändert, um den Anschluss an das Folgende zu gewinnen.

Hbl. Bl. Str. 8va VI. Hbl.
 A Str. Bl. Pk. Ve. Cb. Hbl.
 8va Bl. St. VI. Bl. V.O. ff Bl.
 Pk. Ve. NB. 7) VI. V.O. ff Bl. V.Cb.

NB. 8) Vc.u.Cb.wiederholen in diesem Takte der Partitur  sollten aber ohne Zweifel wie vier Takte zuvor  aushalten aus Gründen der Klangschönheit, der von Beethoven immer auf das Strengste gewährten Logik der Construction, und endlich der Analogie zu der völlig parallelen Stelle der Ouverture N^o 2.

NB. 9) Im Gegensatz zu den Bl.haben hier Vc.u.Cb.  Der Bogen von e zu c ist zu beseitigen, vgl. auch hier die Ouv. N^o 2.

NB. 10) Das dreigestrichene α ist hier an Stelle des ξ der Partitur für das Clavier ergänzt.

VI.
Hbl.
p *sf*
Hbl.
v.o. *sf*

VI. Br.
(Ps.) *p* *sf*
Vc. Cb. *sf*
v.o. *sf*

sf *sf* *sf* *f*

sf *sf* *sf* *f*

8 Fl.
p dolce VI.

8 Hn.
f *sf* *p*
Ve. *p*
Cb. *p*

Cl.
Hn.
Fg.
Ve.
cresc.
p

VI. Br.₃
cresc.
p

Detailed description: This system contains three staves. The top staff is for Clarinet (Cl.), the middle for Horns (Hn.), and the bottom for Violins (Ve.). The Clarinet part features a long, sustained note with a slur. The Horns part has a similar sustained note. The Violins part has a melodic line with a slur. Dynamics include *cresc.* and *p*.

Ob.
Ve. I
cresc.
L.H.

Detailed description: This system contains two staves. The top staff is for Oboe (Ob.) and the bottom for Violin I (Ve. I). The Oboe part has a melodic line with a slur. The Violin I part has a rhythmic accompaniment. Dynamics include *cresc.* and *L.H.*

Fl. Ob.
Fg.
pp
L.H.

Detailed description: This system contains two staves. The top staff is for Flute (Fl.) and Oboe (Ob.), and the bottom for Bassoon (Fg.). Both parts have sustained notes with slurs. Dynamics include *pp* and *L.H.*

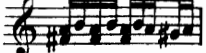
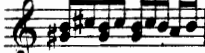
Str.
pp

Detailed description: This system contains two staves for the string section (Str.). The music consists of rhythmic patterns with slurs. Dynamics include *pp*.

The image shows a page of a musical score, page 12, containing measures 9 and 10. The score is arranged in three systems of staves.

- System 1 (Measures 9-10):**
 - Top staff: Violins (VI.), marked *pp sempre*.
 - Middle staff: Horns (Hn.), marked *pp sempre*.
 - Bottom staff: Strings (Str.), marked *pp sempre*.
- System 2 (Measures 9-10):**
 - Top staff: Violins (VI.), Horns (Hn.), and Strings (Str.), marked *pp*.
 - Middle staff: Horns (Hn.), marked *pp*.
 - Bottom staff: Violins (VI.), Horns (Hn.), and Strings (Str.), marked *pp*.
- System 3 (Measures 9-10):**
 - Top staff: Violins (VI.II), marked NB.11.
 - Middle staff: Horns (Hn.), marked NB.12, with a trill (tr) indicated.
 - Bottom staff: Horns (Hn.), marked NB.12, with a trill (tr) indicated.

NB. 11) Die imitierenden Stimmen der Br. u. VI. II treten in der Partitur bereits in Takt 2 bzw. 3 des Abschnittes 10 ein. Wenngleich sie klanglich auch hier denkbar wären, ergibt doch der Vergleich mit der tonischen Antwort (T. 5 - 8) und vor Allem mit der Parallelstelle in der Reprise (26) dass, wie hier geschehen, beide Stimmen von den Takten 2 bzw. 3 in die Takte 3 bzw. 4 zu versetzen sind.

NB. 12) Ausführung des Trillers:  und  in den entsprechenden Lagen.

First system of musical notation. The top staff is for strings (Str.) and horn (Hn.), with dynamics *cresc.*, *al*, and *ff*. The bottom staff is for woodwinds, with dynamics *cresc.*, *al*, and *ff*. Both staves are marked *Sva* (Soprano).

Second system of musical notation, starting at measure 11. The top staff is for strings (Str.) and woodwinds (Bl.), with dynamics *ff* and *sf*. The bottom staff is for woodwinds, with dynamics *ff* and *sf*. Both staves are marked *Sva*.

Third system of musical notation, starting at measure 11. The top staff is for woodwinds (Bl.), with dynamics *ff* and *sf*. The bottom staff is for strings (Str.), with dynamics *sf*. Both staves are marked *Sva*.

Fourth system of musical notation. The top staff is for woodwinds (VI., Hbl., Fg., Ps.), with dynamics *f* and *p*. The bottom staff is for strings (Str.), with dynamics *f* and *p*.

Fifth system of musical notation. The top staff is for woodwinds (Hn., Br.), with dynamics *f* and *p*. The bottom staff is for strings (Str.), with dynamics *f* and *p*. The string part is marked *pdolce*.

Musical score for measures 12-13, first system. The piano part (top two staves) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *dim.*, and *p dim.*. The violin part (bottom two staves) has a melodic line in the upper register. Dynamics include *f* and *p dim.*. A rehearsal mark **12** is placed above the first measure of the violin part.

Musical score for measures 13-14, second system. The piano part (top two staves) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *v.o. ff*. The violin part (bottom two staves) has a melodic line in the upper register. Dynamics include *pp*, *v.o. ff*, and *Str.*. A rehearsal mark **13** is placed above the first measure of the piano part.

Musical score for measures 14-15, third system. The oboe part (top staff) has a melodic line. Dynamics include *p*. The violin part (middle two staves) has a melodic line in the upper register. Dynamics include *p*, *v.o. ff*, and *Str.*. The string part (bottom two staves) has a melodic line in the lower register. Dynamics include *p*, *v.o. ff*, and *Str.*. Rehearsal marks **VI.I.** and **Ve.** are placed above the first measure of the violin and string parts respectively.

Ob.
p
Fg.
Str.

VI. I.
p
Vc.

Ob.
Cl.
VI.
Vc.

VI.
Vc.
Str.
ff
8va bassa

Ob.
p
Fg.
Str.

VI. I.
p
Vc.

8va bassa

NB. 13) Hier sind die Vc. für das Clavier in die Ober-Octave verlegt.

VI.
V.O.
V.O. 7
ff
Str.
8^{va} *bassā*

This system contains the staves for Violin I (VI.) and Violin II (V.O.). The Violin I part features a melodic line with slurs and accents. The Violin II part provides harmonic support with chords and moving lines. A dynamic marking of *ff* is present in the Violin II part. A section marked *8^{va} bassā* is indicated below the staves.

Ob.
p
Fg.
Str.
VI. I.
p
Ve.
8^{va}

This system includes the Oboe (Ob.) and Violin I (VI. I.) parts. The Oboe part has a melodic line with a dynamic marking of *p*. The Violin I part has a rhythmic accompaniment with a dynamic marking of *p*. A section marked *8^{va}* is indicated above the Oboe staff.

8^{va}
Fl. Ob.
p
Br.
Fg.
VI.
p
Ve.
cresc.
cresc.
Cb.

This system contains the Flute (Fl. Ob.), Violin (VI.), and Cello (Cb.) parts. The Flute part has a melodic line with a dynamic marking of *p* and a *cresc.* marking. The Violin part has a melodic line with a dynamic marking of *p* and a *cresc.* marking. The Cello part has a rhythmic accompaniment with a dynamic marking of *p*. A section marked *8^{va}* is indicated above the Flute staff.

8va

15

V.O. *ff*

Str.

Ob.

p Fg.

Str.

VI. I.

p Ve.

p Br.

VI.

(Br.)

Cb.

8va

16

Fl. Ob. *cresc.*

V.O. *f sempre*

Str.

Bl.

Bl.

Fig.

8va

16

cresc.

V.O. *f sempre*

Ve. *sf*

Ob. *sf*

VI. *sf*

Ps.

8va

16

sf

8va

Bl. *ff* Tr. Hn.

8va

Str. *ff*

VI. *ff* Br.

Str. Hbl.

17 *colla parte*

Tr. solo sulla scena

VI. *ff*

Str. Hbl.

17 *colla parte*

Str. *fp*

Tempo I.

Fl.
Hn. *pp*
Cl. *p dolce*
Fg.

This system shows the first four measures of music for Flute, Horn, Clarinet, and Bassoon. The Flute part has a melodic line with a slur over the first two measures. The Horn part is marked *pp*. The Clarinet part is marked *p dolce* and has a slur over the first two measures. The Bassoon part has a melodic line with a slur over the first two measures.

Tempo I.

Str. *pp*
Fg.

This system shows the first four measures of music for the String ensemble. The strings play a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, marked *pp*.

cresc.

This system shows the fifth and sixth measures for Flute and Bassoon. Both parts have a melodic line with a slur. The dynamic marking *cresc.* is present in the sixth measure.

cresc.

This system shows the fifth and sixth measures for the String ensemble. The strings continue their rhythmic pattern, marked *cresc.*

18 *colla parte*

Tr. solo sulla scena

This system shows measures 18 through 21 for Flute and Bassoon. The Flute part has a melodic line with a slur. The Bassoon part has a melodic line with a slur. The dynamic marking *colla parte* is present. A note in the Bassoon part is marked *Tr. solo sulla scena*.

18 *colla parte*

Str. *fp*

This system shows measures 18 through 21 for the String ensemble. The strings play a melodic line with a slur, marked *fp* and *colla parte*.

Tempo I.

Fl.

p dolce

VI.

Vc.

Tempo I.

Str. Fg.

pp

Cb.

cresc.

cresc.

19 NB. 14)

VI.

p

Vc.

pp dim.

ppp

19 NB. 14)

VI. Br.

p

Cb.

pp dim.

ppp

NB. 14) Hier beginnt die Ueberleitung zu der die Abschnitte 22-27 umfassenden Reprise, welche in der Ouverture No 2 fehlt, und über welche die Ansicht Rich. Wagners (Ges. Schr. I. Ausgabe, Bd. V pg. 246 u. Bd. X pg. 236) nachzulesen ist. Wer sich ein Urtheil über die Wirkung der Ouverture ohne die Reprise bilden will, kann die Abschnitte 21-27 überspringen, und hat dann nur im ersten Takte von 28 die Bindebögen r. H. in beiden Clavieren zu beseitigen, und das erste Viertel l. H. in I durch die Octave *d-d*, in II durch die Octave *D-d* zu ersetzen. Alsdann ist Abschnitt 19 als Verbindung der Durchführung mit einer Ueberleitung zur Coda zu betrachten, deren Abschnitt 20 (Leonore) durchaus sinnvoll an die Abschnitte 28 u. 29 (Florestan) anschliesst und mit ihnen die bei 30 beginnende Coda entsprechend vorbereitet.

Fl.
cresc.
Ve.
VI.

This system contains two staves. The upper staff features a melodic line with a dynamic marking of *cresc.* and a *Fl.* (Flute) part. The lower staff has a rhythmic accompaniment with a *VI.* (Violin) part and a *Ve.* (Viola) part.

VI.
Str.
cresc.

This system continues the musical score with two staves. The upper staff includes a *VI.* (Violin) part and a *Str.* (String) part with a *cresc.* dynamic marking. The lower staff provides a rhythmic accompaniment.

20
fp sempre
Str.

This system starts at measure 20 and consists of two staves. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. The dynamic marking is *fp sempre* for the *Str.* (String) part.

20 VI.
fp sempre
Fg.

This system starts at measure 20 and consists of two staves. The upper staff features a *VI.* (Violin) part with a *fp sempre* dynamic marking. The lower staff includes a *Fg.* (Fagotto) part.

8va
Fg.

This system consists of two staves. The upper staff has a melodic line with an *8va* (octave) marking. The lower staff includes a *Fg.* (Fagotto) part.

Fg.
Str.

This system consists of two staves. The upper staff includes a *Fg.* (Fagotto) part. The lower staff has a rhythmic accompaniment with a *Str.* (String) part.

8va

8va

21 Hbl.

pp Vc.

Fg.

21 Hbl. Hn.

pp Cb.

VI. Br.

8va

Str. cresc.

poco

8va
Fl. Bbl. *p cresc.*
Pk.

8va
u. Ob. Cl.
a *poco* *al*
u. Fg.

8va
ff u. Ps.
Pk.
22 *ff sempre* V.O. Bl. (vgl. NB. 6.)

ff
NB. 14.)
22 *ff sempre* V.O. Str. (vgl. NB. 6.)

8va
Hbl.
Str.

8va
VI. Hbl.

VI. *Sra.*
Bl. Str. VI. Hbl.

Vc. Cb. VI.

23 *ff*
V.O. *sf*
Vc. Fg. *sf*

23 Str. *ff*
Vc. Cb. *sf*

24 Cl.
p dolce
 VI.
cresc.
 Fg.
p

24 Hn.
mf
p
cresc.
p

Cl.
cresc.

cresc.

Fl.
 NB. 15)
 Fl. Cl.
pp
 L.H.
 Fg.
 Hn.
 Cl.

Str. *pp*

NB:15) Die Partitur hat hier in Fl.u.VI. fälschlich e statt es. Zu vergleichen sind für die Erkennung des Fehlers der zweitvorhergehende Takt, die parallelen Takte im ersten Theil (8, T. 16 u. 19), sowie die analoge Stelle im Abschnitt 8 der Ouverture N° 2.

25

Ob.

pp sempre

Hn.

Hn.

VI.

Hbl.

Str.

VI.

Str. Hbl. Hn.

25

Str. *pp sempre*

u. Hbl.

Str. Hbl. Hn.

26

VI. I.

pp

Fg. Hn.

26

Hbl.

pp

Ve. Cb.

Br. Cl.

Hn.

Hn.

VI. II.

Fg.

vgl. NB. 12)

trmm

Str. (Hn.) *cresc.*

vgl. NB. 12)

trmm

cresc.

8va.....

29

Fl.

cresc. sf p dim. pp

Hn.

Str. p

29

Ob. Fg.

cresc. sf p dim. pp

Hn.

pp Pk.

pp

p sf pp

p sf pp

fp

fp

fp

VI. I.

p sf pp p sf p

fp

fp

fp

p

pp *sempre*

Vc.

VI. I.

VI. II. Br.

pp

Cb.

30 Presto.

VI. I.

pp cresc. poco

a

30 Presto.

poco

Br.

VI. II.

p cresc. poco

a

poco

Str. *al*

Str. *al*

Vc. Cb.

Detailed description: This system contains the first six measures of the score. It features two staves for strings (Violins and Violas) and two staves for woodwinds (Clarinets and Bassoons). The string parts are marked with 'Str.' and 'al' (all). The woodwind parts are marked with 'Vc.' and 'Cb.'. The music consists of rhythmic patterns and melodic lines.

31 Str. *ff sempre* Bl. *al*

ff sempre

ff sempre

Fg.

Detailed description: This system contains measures 7 through 12. It features two staves for strings and two staves for woodwinds. The string parts are marked with '31 Str.' and '*ff sempre*'. The woodwind parts are marked with 'Bl.' and '*al*'. The music continues with rhythmic patterns and melodic lines.

31 Str. *ff sempre* Bl. *al*

ff sempre

Str. Pk.

Detailed description: This system contains measures 13 through 18. It features two staves for strings and two staves for woodwinds. The string parts are marked with '31 Str.' and '*ff sempre*'. The woodwind parts are marked with 'Bl.' and '*al*'. The music continues with rhythmic patterns and melodic lines.

Str. *sf*

sf *sf* *sf* *sf*

Detailed description: This system contains measures 19 through 24. It features two staves for strings and two staves for woodwinds. The string parts are marked with 'Str.' and '*sf*'. The woodwind parts are marked with '*sf*'. The music continues with rhythmic patterns and melodic lines.

Bl. *sf*

sf *sf* *sf* *sf*

Detailed description: This system contains measures 25 through 30. It features two staves for strings and two staves for woodwinds. The woodwind parts are marked with 'Bl.' and '*sf*'. The string parts are marked with '*sf*'. The music continues with rhythmic patterns and melodic lines.

8va

sf

sf

8va

32

sf

ff sempre

Hbl.
Hn.

32

sf

ff sempre

Str. Ps.
VI. I.
VI. II.

8va

8va

VI.

Br.

8va.

The first system of music consists of two staves. The upper staff is marked *8va.* and contains a melody of eighth notes with various accidentals. The lower staff provides a piano accompaniment with a steady eighth-note bass line and chords.

33 *8va.*

Hbl.

p

Str.

33

Str.

p

Fg.

The second system contains three staves. The top staff is for Horn (Hbl.) with a melody marked *8va.* and *p*. The middle staff is for Strings (Str.) with a chordal accompaniment marked *p*. The bottom staff is for Flute (Fg.) with a melodic line marked *p*.

8va.

Str.

ff

Bl.

8va.

Bl.

ff

Str.

The third system contains two staves. The upper staff is for Woodwinds (Bl.) with a melody marked *8va.* and *ff*. The lower staff is for Strings (Str.) with a chordal accompaniment marked *ff*.

First system of a musical score, consisting of two staves. The upper staff contains a complex texture of chords and arpeggios, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

8va.....

Second system of a musical score, consisting of two staves. The upper staff continues the complex chordal texture, and the lower staff features a more active melodic line with eighth notes.

34 Str.

Third system of a musical score, consisting of two staves. The upper staff has a *ff* dynamic marking. The lower staff includes markings for *V.O.* and *Ps.*

8va.....

34 Hbl.

Fourth system of a musical score, consisting of two staves. The upper staff has a *Tr.* marking. The lower staff includes markings for *V.O. ff*, *Fg.*, and *Str.*

cresc.

Fifth system of a musical score, consisting of two staves. The upper staff has a *cresc.* marking. The lower staff includes a *Fg.* marking.

cresc.

Str.

Sixth system of a musical score, consisting of two staves. The upper staff has a *cresc.* marking. The lower staff includes a *Str.* marking.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some rests.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music continues with similar rhythmic complexity. There are dynamic markings *fff* and *tr* (trills) in the lower staff.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music continues with similar rhythmic complexity. There are dynamic markings *fff* and *tr* (trills) in the lower staff.

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music continues with similar rhythmic complexity. There are dynamic markings *fff*, *sf*, and *tr* (trills) in the lower staff.

Fifth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music continues with similar rhythmic complexity. There are dynamic markings *fff*, *sf*, and *tr* (trills) in the lower staff.

35

35 Hbl.

8va

sf

Vc.
Cb.

8va
NB. 18)

u. Bbl.
Pk.

8va

8va bassa

NB. 18) Die G-Octave r. Hd. kann zur Steigerung der Wirkung durch vier Takte *trem.* ausgeführt werden.

Vergleichende Uebersicht der Ouverturen N^o 2 & N^o 3 zu Beethovens „Leonore.“

Ouverturen N ^o 2 & N ^o 3	Ouv. N ^o 2		Ouv. N ^o 3		Verhältniss von N ^o 2 zu N ^o 3.	
	Theilzahl, Takte		Theilzahl, Takte		N ^o 3 + Takte	N ^o 3 - Takte
Einleitung	1	15	1	13	-	2
	2	20	2	13	-	7
	3	21	3	10	-	11
Erster Theil	4	32	4	32	-	-
	5	14	5	14	-	-
	6	25	6	19	-	6
	7	28	7	18	-	10
	8	22	8	22	-	-
	9	14	9	12	-	2
	10	18	10	14	-	4
11	22	11	12	-	10	
Ueberleitung zur Durchführung	12	14	12	12	-	2
Durchführung bis zur ersten Trompetenfanfare	[13]	32	[13]	20	-	12
	[14]	44	[14]	24	-	20
	[15]	38	[15]	16	-	22
	16	32	16	20	-	12
Fanfaren nebst Folgesätzen	[17]	14	[17]	22	8	-
	[18]	20	[18]	22	2	-
Ueberleitung zur Reprise			[19]	14		
			20	22		
			21	26		
Reprise	} [19/29] 7			22	14 [= 5]	} 191
				23	12 [statt 6-7]	
				24	22 [= 8]	
				25	12 [= 9]	
				26	14 [= 10]	
				27	8 [8 T. von 11]	
Ueberleitung zur Coda			[28]	22		
			[29]	32		
Coda	30	10	30	20	10	-
	31	19	31	20	1	-
	32	16	32	16	-	-
	33	20	33	20	-	-
	[34]	12	[34]	24	12	-
	35	21	35	25	4	-
Summa	-	530	-	638	+ 228	- 120
					Ouv. N ^o 3 = + 108 Takte	

Die sieben Takte, welche an Stelle der fehlenden Reprise in der Ouv. N^o 2 vor der Coda stehen, sind mit der Theilzahlgruppe $\frac{19}{29}$ bezeichnet, um die Coda für beide Ouverturen mit der gleichen Theilzahl beginnen zu können. Offene Theilzahlen weisen auf gleichen, eingeklammerte Theilzahlen auf abweichenden thematischen Inhalt der beiden Ouverturen. Die in der Ouv. N^o 3 gegebene Umarbeitung der Ouv. N^o 2 lässt den wesentlichen Inhalt der Ouv. N^o 2 bis zum Höhepunkte der Durchführung in erheblicher Drängung erscheinen, wohingegen von hier ab sowohl durch die Wiedereinführung der Reprise wie auch sonst bis zum Schlusse das quantitative Uebergewicht auf Seite der Ouv. N^o 3 fällt.

Vierhändige Klaviermusik.



(Original-Kompositionen.)



(l = leicht, m = mittelschwer, s = schwer.)



Behr, Fr. Op. 221. 6 Morceaux de Salon. l No. 1. Réverie mélodieuse . . . 1.— l No. 2. Postillon d'Amour. Galop brillant . . . 1.50 l No. 3. Barcarolle . . . 1.50 l No. 4. Le Jeu des Papillons. Valse gracieuse . . . 1.50 m No. 5. Sous le Balcon. Nocturne . . . 1.50 l No. 6. Polka militaire . . . 1.50 Op. 379. Slavische und ungarische Volkswesen. l Heft I, V, VI . . . je 2.— l Heft II, III, IV . . . je 1.50 m Op. 397. La Diva. Polka gracieuse . . . 1.50 Op. 401. Danses hongroises. m Liv. I, II . . . je 2.— l Op. 489. Le petit Tambour-major. Polka burlesque . . . 1.— Frühlingsboten. 6 leichte Salonstücke. l No. 1. Morgenständchen . . . 1.50 l No. 2. Aus der Ferne . . . 1.50 l No. 3. Tanzliedchen . . . 1.50 l No. 4. Abschiedsgruss . . . 1.50 l No. 5. Sonntags im Dörfchen . . . 1.50 l No. 6. Maireigen . . . 1.50	Fuchs, R. m Op. 25. Walzer. Heft I M. 2.50, Heft II . . . 3.— Goetz, H. s Op. 17. Sonate. <i>Gm</i> . . . 5.50 Gouvy, Th. s Op. 83. Ghiribizzi. 12 Morceaux. Cah. I, II . . . je 6.— Grimaldi, Fr. Op. 109. Jouxoux. Petits Morceaux. l No. 1. Au Bord de Sorrente. Tarentelle . . . 1.— l No. 2. En se berçant. Valse . . . 1.— l No. 3. Endemantant. Mazurka . . . 1.— l No. 4. Toujours gai. Polka . . . 1.— l No. 5. Le petit Jouet. Marche à la turque . . . 1.— l No. 6. Petits Soldats. Marche militaire . . . 1.— Op. 125. Le Printemps. 6 Morceaux très faciles. l No. 1. Les chasseurs. Marche . . . 1.20 l No. 2. Bolero . . . 1.20 l No. 3. Danse espagnole . . . 1.20 l No. 4. Parfum d'œillet. Valse lente . . . 1.20 l No. 5. Au clair de lune. Sérénade . . . 1.20 l No. 6. Promenade électrique. Galop . . . 1.20	Longo, A. l-m Op. 10. Sérénade . . . 4.— Séparément: m No. 1. Promenade . . . 1.50 l No. 2. Toujours gai . . . 1.50 l No. 3. Passé . . . 1.— l No. 4. Joyeux retour . . . 1.50 Löschhorn, A. l Op. 88. 12 Pièces faciles. Liv. I M. 2.—, Liv. II, III je 2.50 Löw, Jos. Op. 323. 6 instruktive Stücke für 2 gleichweit ausgebildete Spieler (ohne Oktaven und mit Fingersatz). l No. 1. Ariette . . . —.75 l No. 2. Walzer-Rondo . . . —.75 l No. 3. Scherzo . . . —.75 l No. 4. Barkarole . . . —.75 l No. 5. Idylle . . . —.75 l No. 6. Parade-Marsch . . . —.75 Mikuli, C. l Op. 23. 12 Variantes harmoniques sur la Gamme d'Ut majeure . . . 1.25 Moscheles, I. l Op. 76. La belle Union. Rondeau brillant . . . 3.— l Op. 86a. Marche facile avec Trio . . . —.75 m Op. 87 b. (et Mendelssohn-Bartholdy). Variations brillantes sur la Marche bohémienne tirée du Mélodrame „Préciosa“ . . . 3.50 m Op. 88. Grand Duo tiré du Septuor Op. 88 . . . 7.— m Op. 92. Hommage à Händel . . . 3.— m Op. 102. Hommage à Weber. Grand Duo sur des Motifs d'Euryanthe et d'Obéron . . . 4.— l Op. 103. Sérénade . . . 1.50 m Op. 104. Romanesca . . . 2.— l Op. 107. Tägliche Studien über die harmonisierten Skalen zur Übung in den verschiedenen Rhythmen. Ein Zyklus von 59 vierhändigen Charakterstücken in allen Dur- und Moll-Tonarten mit vollständigem Fingersatz für Pianoforte, zur Unterhaltung und Anwendung für Lehrer und Lernende. Heft I, II . . . je 6.— s Op. 115. Les Contrastes . . . 4.— m Op. 121. Sonate. <i>E</i> . . . 6.50 m Op. 128. Humoristische Variationen, Scherzo und Festmarsch . . . 4.50 m Op. 130. Symphonisch-heroischer Marsch über deutsche Volkslieder . . . 2.— l Op. 140. Familienleben. 12 progressive Charakterstücke. Heft I (No. 1—6) . . . 5.50 Heft II (No. 7—12) . . . 6.50 Einzel: l No. 1. Das kleine Geschwisterpaar . . . —.75 l No. 2. Zärtlichkeit . . . —.50 l No. 3. Wortwechsel . . . —.75 l No. 4. Grossvateranz . . . 1.25 l No. 5. Elegie . . . 1.— l No. 6. Walzerfuge . . . 2.25 l No. 7. Volkstümlich . . . 1.25 l No. 8. Der Grossmutter Nachtgedanken am Spinnrad . . . 1.— l No. 9. Soldatenleben . . . 1.50 l No. 10. Serenade . . . —.75 l No. 11. Schnellschritt . . . 1.25 l No. 12. Kanon alla Tarantella . . . 1.75 l Op. 142. 3 Charakterstücke . . . 3.— m Variationen über Händels „Harmonious Blacksmith“ . . . 3.50	Neruda, Fr. l Op. 32. 2 Hefte Tonbilder. Heft I, II . . . je 2.50 Noskowski, S. m Op. 17. Eine Gebirgs-Phantasie über 2 Volksmelodien aus Zokopane im Tatra-Gebirge . . . 3.50 Reinecke, C. l Op. 99. Märchen-Vorspiele . . . 4.50 l Op. 122 b. 10 leichte Stückchen . . . 4.— l Op. 174 b. 10 leichte Stückchen (Neue Folge) . . . 4.— Reinhold, H. l Op. 17. Abendbilder. 5 Stücke in leichterem Stil . . . 3.— l Op. 46. Walzer . . . 2.50 Rentsch, E. l Op. 10. Deutsche Tänze im Ländlerstil . . . 1.50 Riccus, A. F. m Op. 41. Allegro appassionato . . . 3.50 Riemann, H. l Op. 35. Ringelreihen mit Benutzung altdeutscher Tanzmelodien . . . 2.50 Ruthardt, A. l Op. 27. Schritt für Schritt. 12 Stücke für die ersten Unterrichtsstunden im Umfang von 5 Tönen. Heft I, II . . . je 2.— l Op. 30. Gedenkblätter. 6 Stücke. Heft I, II . . . je 2.50 Schumacher, P. Op. 29. Tänze und Märsche. l No. 1. Ungarisch . . . 1.50 l No. 2. Reigen . . . 1.50 l No. 3. Zopftanz . . . 1.50 l No. 4. Hochzeitsmarsch . . . 1.50 l No. 5. Walzer . . . 1.50 l No. 6. Scherzo . . . 1.50 Strong, T. Op. 17. Klänge aus dem Harzgebirge. 7 Charakterstücke. l I. Teil. Früh. (No. 1—2) . . . 2.50 l II. Teil. In den Nachmittagsstunden (No. 3—4) . . . 2.— l III. Teil. Abends (No. 5—6) . . . 1.50 m IV. Teil. Um Mitternacht (No. 7) . . . 2.50 l Op. 21. 3 Bagatellen. No. 1. <i>G</i> , No. 2. <i>Es</i> , No. 3. <i>Dm</i> je 1.50 Taubert, E. E. l Op. 8. Kleine Suite in 5 Sätzen . . . 3.50 Taubert, W. l Op. 159. Jungfer Lieschen auf dem Balle. 7 Tanzstücke . . . 4.50 Urspruch, A. s Op. 1. Sonate quasi Fantasia . . . 6.— Vogel, B. l Op. 29. 3 Charakterstücke . . . 2.50 Vogt, J. m Op. 57. Marche solennelle . . . 2.— l Op. 107. Galopp . . . 1.50 l Op. 132. 6 leichte Stücke (erster Spieler mit stillstehender Hand) . . . 2.— Volkmann, R. l Op. 11. Musikal. Bilderbuch. 6 Stücke. Heft I, II . . . je 2.— Wilm, N. v. l Op. 66. Übungsstücke auf 5 Noten, rhythmisch und technisch in fortschreitender Folge. Heft I, II . . . je 3.— m Op. 118. Musikalische Dichtersilhouetten. 6 Stücke. Heft I, II . . . je 4.— m Op. 126. Walzer-Suite. <i>F</i> . . . 4.— Wohlfahrt, H. l Op. 62. Alpenklänge. Leichte Tonstücke. Heft I, II, III . . . je 1.— l Op. 64. 3 leichte Sonatinen. No. 1. <i>F</i> , No. 2. <i>G</i> , No. 3. <i>C</i> je 1.— l Op. 65. Kanzenen . . . 1.50 Zöhrer, J. m Op. 20. Erinnerungen. Ein Tanzpoem . . . 3.—
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