

# BEETHOVEN

## Ouvertüre Egmont

op. 84

Urtext

Herausgegeben von / Edited by  
Jonathan Del Mar

Partitur / Score



Bärenreiter Kassel · Basel · London · New York · Praha  
BA11903

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## ORCHESTRA

Flauto I, II (anche Piccolo), Oboe I, II, Clarinetto I, II, Fagotto I, II;  
Corno I–IV, Tromba I, II; Timpani;  
Violino I, II, Viola, Violoncello e Basso

Aufführungsdauer / Duration: ca. 8 min.

# PREFACE

## Sources

- B** Copyist's score, dated 1810 and housed in the Beethoven-Haus, Bonn.
- PN** Manuscript parts in the Roudnice Lobkowicz collection, Nelahozeves, Czech Republic.
- P** First edition, published in parts around December 1810 by Breitkopf & Härtel, Leipzig.
- No full score was published until 1831.

For a full account of these sources see Critical Commentary.

## Specific Editorial Problems

Wherever possible, Beethoven's own notation, clefs, spelling of dynamic and tempo markings, and note-groupings have been retained. For example a feature of Beethoven's notation, on which later in his life he became quite insistent (see Nottebohm, *Beethoveniana* (1872) pp.104–6), is the continuation marks — — — — after every *crescendo* and *diminuendo*. We have included these wherever they are authentic; sometimes they are only in a few staves, in which case we have tacitly extended them to the remainder. But in those cases where the original sources contain no continuation marks, we have not supplied any, but only a *crescendo* or *diminuendo* marking. In particular, the marking *cresc.* has been changed to *cresc.*; the marking *dim.* has been written in full. Abbreviations occur in the original sources and have been retained (e.g., *dim.* and *cresc.* (15–16, 20–21, 22–23, 24–25, 26–27, 28–29, 30–31, 32–33, 34–35, 36–37, 38–39, 40–41, 42–43, 44–45, 46–47, 48–49, 50–51, 52–53, 54–55, 56–57, 58–59, 60–61, 62–63, 64–65, 66–67, 68–69, 70–71, 72–73, 74–75, 76–77, 78–79, 80–81, 82–83, 84–85, 86–87, 88–89, 90–91, 92–93, 94–95, 96–97, 98–99, 100–101, 102–103, 104–105, 106–107, 108–109, 110–111, 112–113, 114–115, 116–117, 118–119, 120–121, 122–123, 124–125, 126–127, 128–129, 130–131, 132–133, 134–135, 136–137, 138–139, 140–141, 142–143, 144–145, 146–147, 148–149, 150–151, 152–153, 154–155, 156–157, 158–159, 160–161, 162–163, 164–165, 166–167, 168–169, 170–171, 172–173, 174–175, 176–177, 178–179, 180–181, 182–183, 184–185, 186–187, 188–189, 190–191, 192–193, 194–195, 196–197, 198–199, 200–201, 202–203, 204–205, 206–207, 208–209, 210–211, 212–213, 214–215, 216–217, 218–219, 220–221, 222–223, 224–225, 226–227, 228–229, 230–231, 232–233, 234–235, 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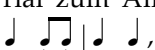
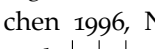
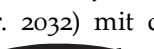


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oder *pp* (in Arco-Passagen) in *pizz.* **geändert** wurden. Die Bezeichnung *p* stellt freilich die gebräuchlichste dynamische Angabe in Pizzicato-Passagen dar und scheint häufig schlicht vorausgesetzt worden zu sein. Doch gibt es, wenn auch selten bei Beethoven, Fälle von *f pizzicato* (z. B. die ersten Noten des Kopfsatzes der Symphonie Nr. 1 oder des zweiten Satzes des Streichquartetts op. 59 Nr. 3), und dynamische Abstufungen in Pizzicato-Passagen begegnen sogar ziemlich häufig. Überwiegend stellt sich jedoch das Problem, dass jegliche dynamische Hinweise in Pizzicato-Passagen fehlen; an Stellen, die sonst nicht eindeutig wären (162 Cb), wurde *p* durch den Herausgeber ergänzt.

#### Punkte und Striche

Beethoven, so behauptete Nottebohm (*Beethoveniana* (1872), S. 107–125), habe zwischen Staccato-Punkten und -Strichen peinlich genau unterschieden. Nottebohm stützte sich hierbei auf zwei wichtige Belege, einmal (S. 107–109) auf Beethovens zahlreiche Korrekturen im Erstaufführungsmaterial zum Allegretto der Symphonie Nr. 7 op. 92, nämlich , zum anderen auf einen Brief Beethovens vom 15. August 1825 an Karl Holz (Sieghart Brandenburg, *Ludwig van Beethoven. Briefwechsel Gesamtausgabe*, Band 6, München 1996, Nr. 2032) mit der eindeutigen Aussage,  und  nicht dasselbe. Indessen sind Beethovens

Anweisungen hinsichtlich der Unterscheidung dieser beiden Zeichen absolut eindeutig: Seine Staccati sollen stets als Striche wiedergegeben werden, außer solchen unter Bögen in der Bedeutung von Portato, die selbstverständlich als Punkte zu notieren sind. Dieses Prinzip bereitet weder Probleme noch lässt es Ausnahmen zu; entsprechend haben wir uns strikt daran gehalten wie glücklicherweise auch durchweg alle authentischen Quellen.

#### Richtbuchstaben

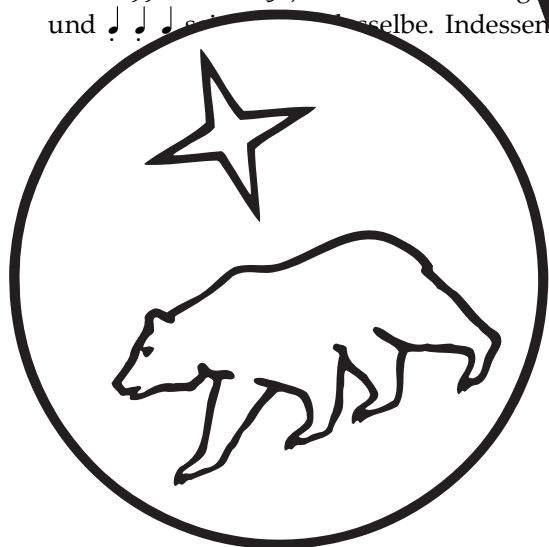
Um die vorliegende Ausgabe so zweckmäßig wie möglich zu gestalten, wurden die traditionellen Richtbuchstaben, wie sie durchgehend in praktischen Ausgaben zu Beethovens Ouvertüren zu finden sind, übernommen. Es muss jedoch betont werden, dass diese Konzeptionen keineswegs authentisch sind, da sie erst lange Zeit nach Beethovens Tod eingeführt wurden. Sie sind daher auch mehr als Beigabe denn als integraler Bestandteil dieser Urtext-Ausgabe zu verstehen.

#### Dank

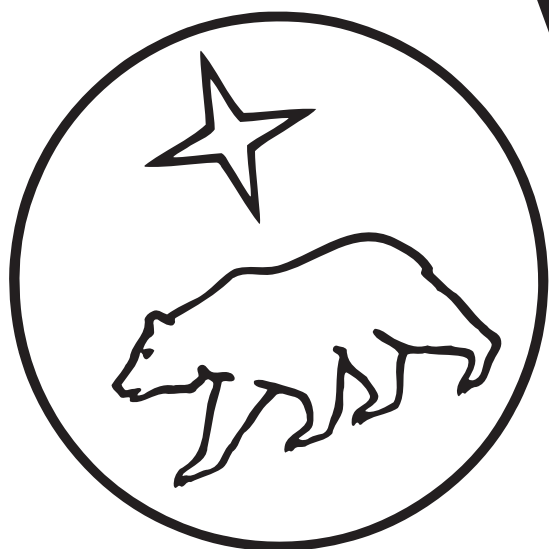
Die Mitarbeiter des Beethoven-Fröises Bonn, und der Roudnice-Lobkowitz-Stiftung in Neuhofen waren stets zukommend und hilfsreich und ich danke ihnen für ihr Wohlwollen und ihr Geduld.

Jonathan D. M...

(Übersetzung: Gudrun Schütz)



Bärenreiter  
Leseprobe  
Sample page



# Bärenreiter

## Leseprobe

### Sample page

# Ouvertüre Egmont

op. 84

Ludwig van Beethoven

**Sostenuto ma non troppo**

Flauto I, II  
(II. anche  
Flauto piccolo)

Oboe I, II

Clarinetto I, II  
in Sib/B

Fagotto I, II

Corno I, II  
in Mib/Es

Coro  
in

Timpani  
in Fa-Do

**Sostenuto ma non troppo**

Violini I

Violini II

Viola

Violoncelli  
e Bassi

Bärenreiter  
Leseprobe  
Sample page

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**Bärenreiter**  
**Leseprobe**  
**Sample page**



25 **Allegro**

Fl. I II

Ob. I II

Clar. I II

Fag. I II

Cor. I (Mib) II

Cor. III (Fa) IV

Tr. (F)

Bärenreiter  
Leseprobe  
Sample page

Viol. I

Viol. II

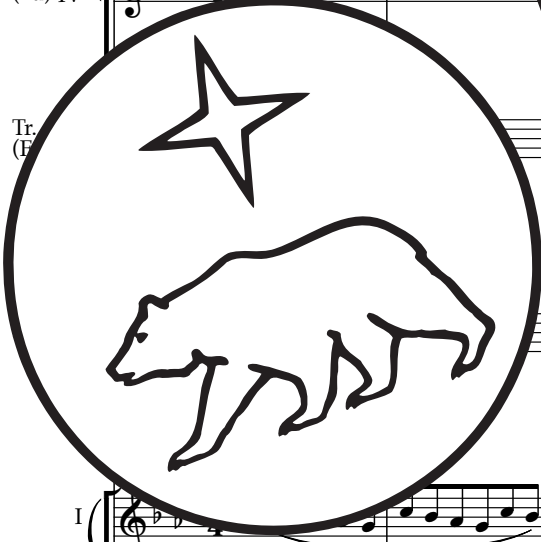
Vle.

Vc.

B.

*cresc.*

*sfp*



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45

Fl. I II

Ob. I II

Clar. I II

Fag. I II

Cor. I (Mib) II

Cor. III (Fa) IV

Tr. (F)

Bärenreiter  
Leseprobe  
Sample page

I

Viol. I

II

Viol. II

Vle.

Vc.

B.



62

Fl. I II *ff*

Ob. I II *ff*

Clar. I II *ff*

Fag. I II *a 2 ff*

Cor. I (Mib) II *ff*

Cor. III (Fa) IV

Tr. (F)

Viol. I *ff*

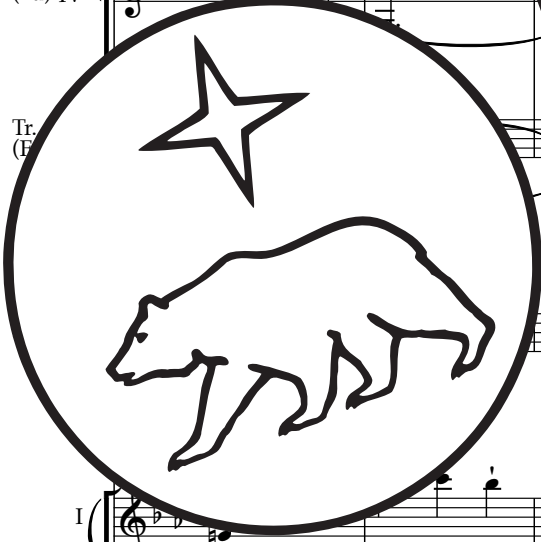
Viol. II *ff*

Vle.

Vc.

B. *ff*

**Bärenreiter**  
**Leseprobe**  
**Sample page**



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**Bärenreiter**  
Leseprobe  
Sample page

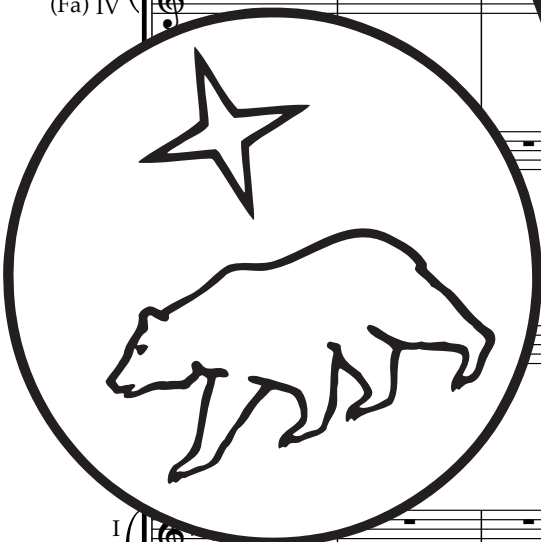
I

Viol.

II

Vle.

Vc. e B.



104

Fl. I II

Ob. I II

Clar. I II

Fag. I II

Cor. I (Mib) II

Cor. III (Fa) IV

Timp

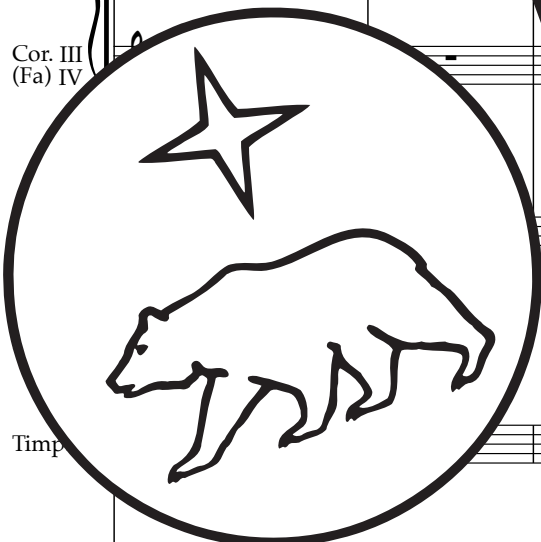
Viol. I II

Vle.

Vc. e B.

*f* *sf* *a 2*

**Bärenreiter**  
**Leseprobe**  
**Sample page**



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**Bärenreiter**  
**Leseprobe**  
**Sample page**

[illegible]

148

Fl. I II

Ob. I II

Clar. I II

Fag. I II

Cor. I (Mib) II

Cor. III (Fa) IV

Timpani

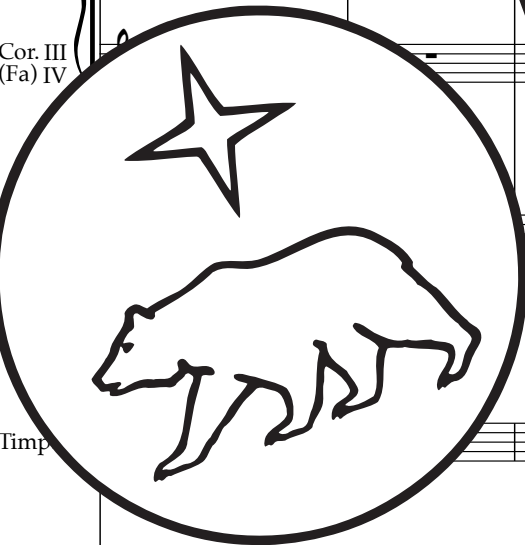
Viol. I

Viol. II

Vcllo

Vc. e B.

Bärenreiter  
Leseprobe  
Sample page



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166

Fl. I  
II

Ob. I  
II

Clar. I  
II

Fag. I  
II

Cor. I  
(Mib) II

Cor. III  
(Fa) IV

Tr.  
(F)

Bärenreiter  
Leseprobe  
Sample page

Viol. I  
II

Vle.

Vc.

B.

*sf*

*sf*

*sf*

*sf*

arco

*p*

*p*

*p*

*p*

a 2



[illegible]

[illegible]

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205

Fl. I II

Ob. I II

Clar. I II

Fag. I II

Cor. I (Mib) II

Cor. III (Fa) IV

Tr. (F)

Bärenreiter  
Leseprobe  
Sample page

I

Viol.

II

Vle.

Vc.

B.

214

Fl. I II

Ob. I II

Clar. I II

Fag. I II

Cor. I (Mib) II

Cor. III (Fa)

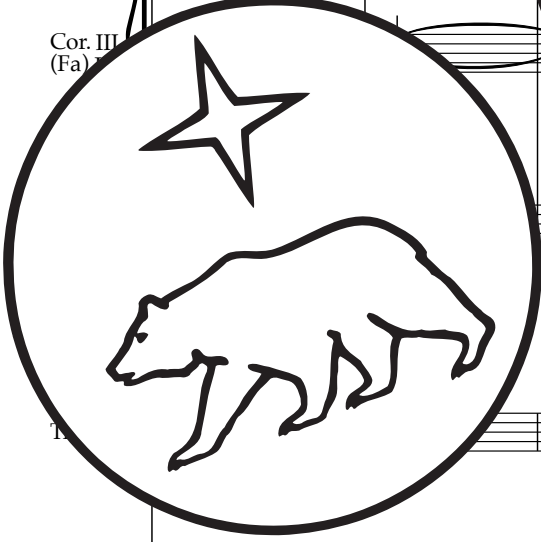
T.

Viol. I II

Vle.

Vc. e B.

*Bärenreiter*  
*Leseprobe*  
*Sample page*



The musical score is for measures 214 through 223. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais) plays sustained chords, mostly marked *sf* (sforzando). The strings (Violins, Viola, Violoncello and Double Bass) play a rhythmic pattern of eighth and sixteenth notes, also marked *sf*. The score is in a key with three flats (B-flat major or D-flat minor) and 2/4 time. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page.

224 **F**

Fl. I II *p dolce*

Ob. I II *p dolce*

Clar. I II *p dolce*

Fag. I II *p dolce*

Cor. I (Mib) II

Cor. III (Fa) IV

Timp

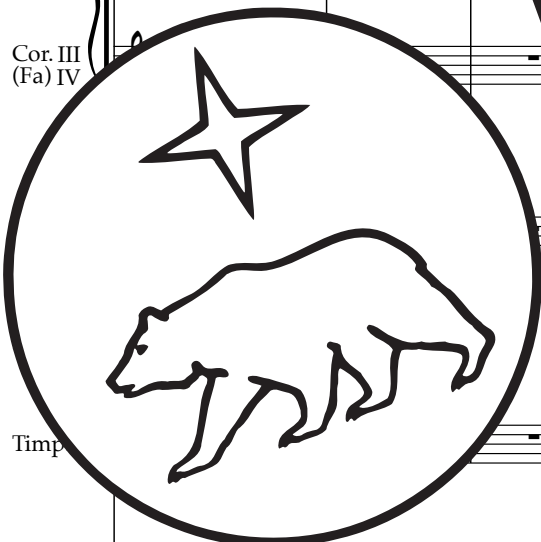
Viol. I *f*

Viol. II *f*

Vle. *f*

Vc. e B. *f*

**Bärenreiter**  
**Leseprobe**  
**Sample page**



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246 **G**

Fl. I II *sf*

Ob. I II *sf*

Clar. I II *sf*

Fag. I II *sf*

Cor. I (Mib) II *sf*

Cor. III (Fa) IV *sf*

Timp

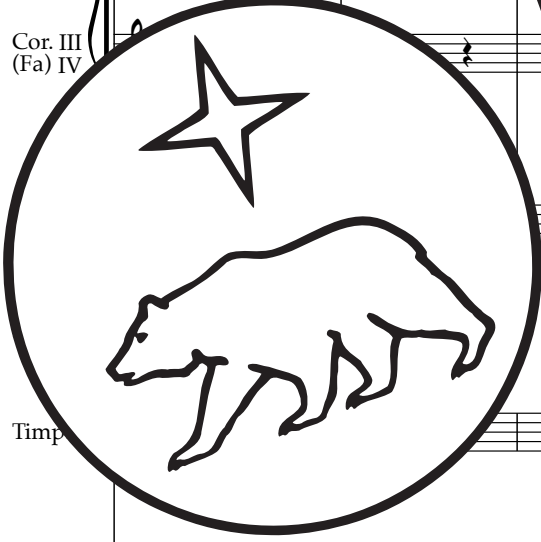
Viol. I *sf*

Viol. II *sf*

Vle. *sf*

Vc. e B. *sf*

**Bärenreiter**  
**Leseprobe**  
**Sample page**



**Bärenreiter**  
**Leseprobe**  
**Sample page**



The image displays a sample page from a musical score by Bärenreiter. The score is written for a full orchestra, including Flutes (Fl.), Oboes (Ob.), Clarinets (Clar.), Bassoons (Fag.), Cor Anglais (Cor. I, II), Horns (Hr.), Violins (Viol.), Violas (Vle.), Cellos (Vc.), and Double Basses (B.). The music is in G major (one sharp) and 4/4 time. The tempo is marked "Allegretto". The score shows measures 255 through 268. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the bottom left corner, there is a circular logo featuring a stylized bear walking towards the right, with a five-pointed star above it.

265

Fl. I II

Ob. I II

Clar. I II

Fag. I II

Cor. I (Mib) II

Cor. III (Fa) IV

Tr. (F)

Viol. I

Viol. II

Vle.

Vc.

B.

*ff*

*ff*

*a 2*

*a 2*

*ff*

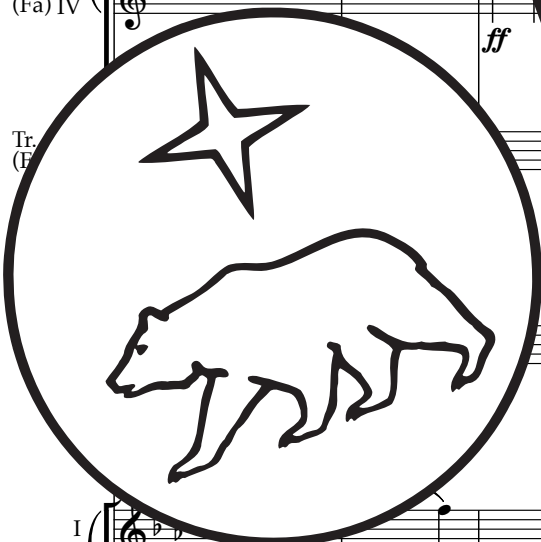
*ff*

*p*

*p*

*p*

*p*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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287 **Allegro con brio**

Fl. I

Picc. Flauto piccolo

Ob. I *pp*  
II *pp* *cresc.*

Clar. I *pp*  
II *pp* *cresc.*

Fag. I *pp*  
II *pp* *cresc.*

Cor. I  
(Mib) II

Co. (F)

Timp. *pp* *cresc.*

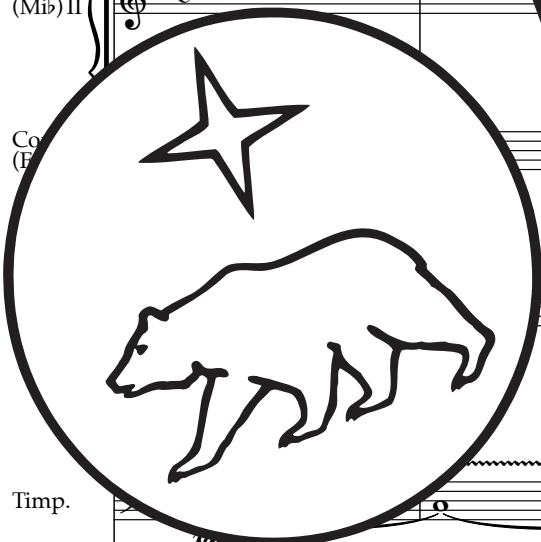
**Allegro con brio**

Viol. I *pp* *cresc.*

Viol. II *pp* *cresc.*

Vle. *pp* *cresc.*

Vc. e B. *pp* *cresc.*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

**Bärenreiter**

Leseprobe  
Sample page

The circular logo contains a black silhouette of a bear in profile, facing left. Above the bear's back is a simple five-pointed star.

298

Fl. I

Picc.

Ob. I  
II

Clar. I  
II

Fag. I  
II

Cor. I  
(Mib) II

Co.  
(B)

Timp.

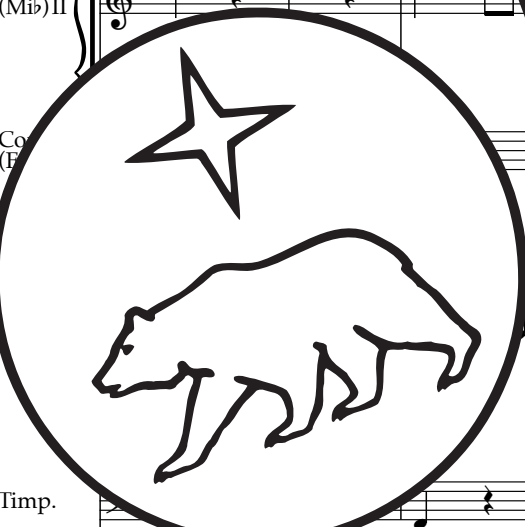
Viol. I

Viol. II

Vle.

Vc. e B.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



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310

Fl. I

Picc.

Ob. I  
II

Clar. I  
II

Fag. I  
II

Cor. I  
(Mib) II

Cor. III  
(Fa) IV

Tr.

Viol. I

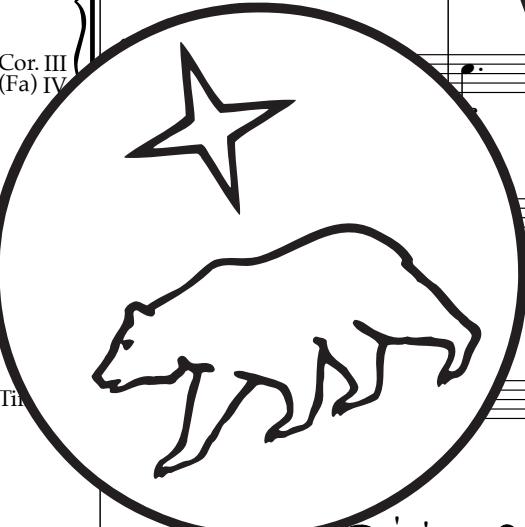
Viol. II

Vle.

Vc.

B.

*Bärenreiter*  
*Leseprobe*  
*Sample page*



The image shows a page of a musical score for orchestra and strings, numbered 310 at the top left. The score is written for various instruments: Flute I, Piccolo, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor Anglais I (Mib) and II (Fa), Trumpet, Violin I and II, Viola, Violoncello, and Double Bass. The music is in 2/4 time and features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *cresc.* and *sf* are indicated. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the bottom left corner, there is a circular logo featuring a stylized bear walking to the left, with a five-pointed star above it, which is the Bärenreiter publisher's mark.

315

Fl. I *ff* *sf*

Picc. *ff* *sf*

Ob. I *ff* *sf*

Clar. I *ff* *sf*

Fag. I *ff* *sf*

Cor. I (Mib) *ff* *sf*

Cor. II (Fa) *sf*

Viol. I *ff* *sf*

Viol. II *ff* *sf*

Vle. *ff* *sf* *marcato*

Vc. *ff* *sf* *marcato*

B. *ff* *sf* *marcato*

*tr*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

321

Fl. I

Picc.

Ob. I  
II

Clar. I  
II

Fag. I  
II

Cor. I  
(Mib) II

Cor. III  
(Fa) IV

Ti.

Viol. I

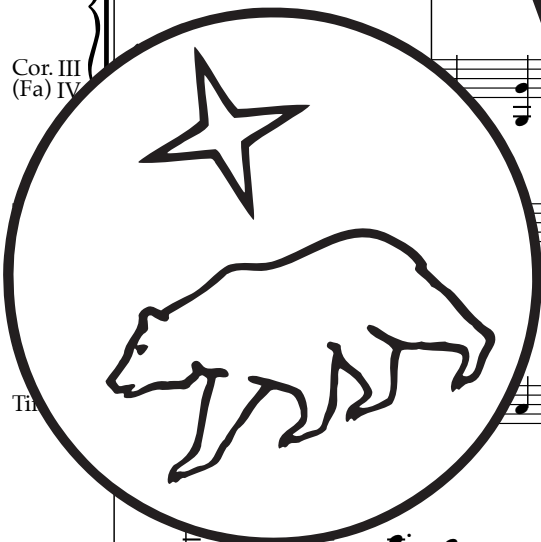
Viol. II

Vle.

Vc.

B.

Bärenreiter  
Leseprobe  
Sample page



a 2

a 2

tr

3

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**Bärenreiter**  
**Leseprobe**  
**Sample page**

341

Fl. I *ff*

Picc. *ff*

Ob. I II *ff*

Clar. I II *ff*

Fag. I II *ff*

Cor. I (Mib) II *ff*

Timp. *ff*

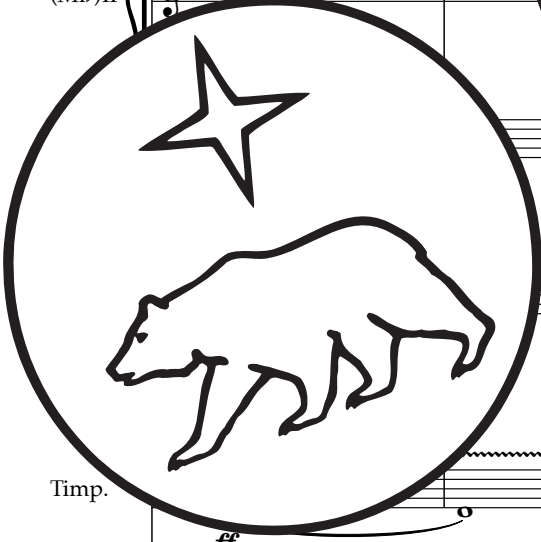
Viol. I *ff*

Viol. II *ff*

Vle. *ff*

Vc. e B. *ff*

*Bärenreiter*  
*Leseprobe*  
*Sample page*



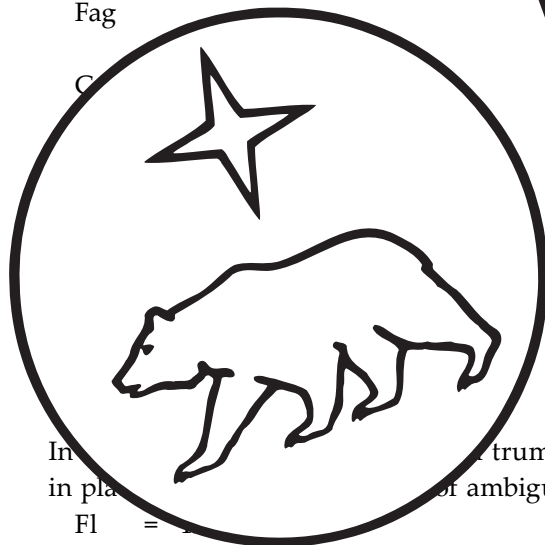
## EXPLANATION OF SOME SIGNS AND CONVENTIONS USED IN THE CRITICAL COMMENTARY

1. The system of pitch notation adopted simply indicates the number of whole octaves higher than middle c ( $c^0$ ). Ascending in fifths, then, we have  $g^0$ ,  $d^1$ ,  $a^1$ ,  $e^2$ ; descending,  $f_1$ ,  $b_{\frac{1}{2}}$ . Upper case (capital) letters are only used to denote sources.
2. Notes are counted including tied notes (e.g. n.2 may be tied to n.3), but excluding grace notes. In the case of chords in the strings at, say, n.3, the top note is n.3a, then n.3b, and so on. Similarly, VI 2a indicates the upper line.
3. Vers.I indicates an original version, subsequently revised. Vers.II may then signify either the final version, or an intermediate one later altered to the final version (Vers.III).
4. LvB = in Beethoven's handwriting.
5. 81-4 = 81 to (through) 84  
81/4 = 81 and 84  
Therefore: 95-6 = both 95 and 96  
But: 95/6 = one marking (e.g. a slur) that starts in 95 and finishes in 96.

### ABBREVIATIONS

The following abbreviations are employed in the Preface and Critical Commentary:

Fl  
Ob  
Clar  
Fag



In the case of trumpets, the instrument alone (e.g. Fl) indicates the 1st player; this system is used only in place of ambiguity, the other player being silent in the bar(s) under discussion. Hence:

Fl = 1st Fl  
Fls = 1.2.Fl

In addition, certain groups of instruments have their own abbreviations:

Vls = VI 1 + VI 2  
VcB = Vc + Cb  
Str = Strings  
WW = Woodwind

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have 309 (VI 1), 311 (VI 2) n.1 p (!) in a thick red crayon which from its style might almost be thought LvB, but this is highly unlikely. Given the conspicuous sign of Beethoven's presence on the cover of this set of parts, this is of course a disappointment.

There are no sectionalization marks in PN, but there are (curiously) some running bar numbers, counting from the Allegro, in VcB desk 1 (all 1–15, 25, 30, 42, 46 ... 239), and similarly a few in 1.Fl, 1.Ob, 1.Clar, whose purpose is obscure.

## D

Manuscript score of the whole *Musik zu Egmont*, Stichvorlage (the word is used loosely; the publication was in fact in lithograph) for P; whereabouts (if it has survived) unknown. This manuscript has been presumed (Uh p.204) to be the one auctioned by Breitkopf & Härtel in Leipzig on 1 June 1836, but this seems unlikely; see instead XE below. We know that Beethoven asked Breitkopf & Härtel to send the Stichvorlage to Goethe (letter of 15 October 1810, BG 474, Anderson 281), renewing his request on 9 October 1811 (BG 523, Anderson 325); Goethe logged his receipt of it in his Tagebuch on 23 January 1812 (BG 493, footnote 4; Anderson 303).

The importance of D lies entirely in the extent to which it was corrected by Beethoven, authenticating the differences between B and P. Unfortunately we possess no concrete evidence of this, such as documentation of it being sent to the publisher and composer; nor is there definite internal evidence from the musical text. But there are a few places where it is tempting to posit the intervention of Beethoven, and P is in fact (in Uh) granted authentic status. These seem the consistent slurs over bar lines, and the elements of the text in P are 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

## V

Arrangement of Overture for Pianoforte, published by Breitkopf & Härtel around February 1811 (Plate No.1590). V is independent of P; its text probably derives from D.

## VK

Correction list for V, contained in Beethoven's famous letter to Breitkopf & Härtel of 6 May 1811 (BG 496, Anderson 306) starting "Fehler – Fehler – sie sind selbst ein einziger Fehler". The list itself (given in full in BG but omitted in Anderson) is written in the hand of an unknown copyist, but is clear and accurate. The corrections are as follows:

- 119 RH (= Clar) n.1: remove c<sup>1</sup> (i.e. only a)
- 170/4, 200 LH: n.3a (= Vla, Vc): tie to next bar n.1
- 172, 202 LH: n.3a (= VI 2): tie to next bar n.1
- 243 RH: n.1 add f<sup>2</sup> (= 1.Fl; not only d<sup>2</sup>)
- 344 add  $\text{ff} \text{ } \text{ff}$  (i.e. bar 345 was missing entirely)

These corrections tell us nothing new, except perhaps for the fact that while restoring the crucial ties in 170 etc. Beethoven did not also add a slur to LHb (i.e. supporting the contention that this slur, present in modern editions hitherto, is wrong). See note on 36/8 etc. below, however. Unfortunately no copies are known with these corrections printed; one, a dedication copy to Archduke Rudolph, survives in the Staatsbibliothek zu Berlin (shelf mark Mus. ms. autogr. Beethoven Landsberg 13) with them added in pencil LvB.

## XE

Putative manuscript score of the whole *Musik zu Egmont*, made up by the publishers from P to serve as Stichvorlage for E, auctioned by Breitkopf & Härtel in Leipzig on 1 June 1836, now lost. All we know about this score, from its inclusion in Breitkopf's sale catalogue (Breitkopf 1836:25 – not p.23 as given in Uh p.204), is that it was made up of 38 Bögen, i.e. 76 folios. It has previously been assumed (as stated above) that D and the auctioned score were one and the same, but internal evidence from the musical text strongly suggests that E depends purely from P. Had E derived from D, we would expect at least some significant readings (if where P has an error, but E has the correct reading from D), but there are none.

## E

First Edition of full score of the whole *Musik zu Egmont*, published in octavo format by Breitkopf & Härtel in July 1831 (Plate No.514). Where the case (it has been assumed previously, see Uh p.204) that E derives from lost D, it would merit a degree of authenticity (though in Uh this is in fact not granted!); but as discussed above it is virtually certain that E derives solely from P; its significance is therefore limited, as having been the Vorlage for Br (below).

It is of course frustrating that despite such a multiplicity of sources, the only ones of any textual significance, and available for an Urtext Edition, are B, PN and P.

## Br1

Full score, published as part of the Gesamtausgabe by Breitkopf & Härtel, Leipzig in 1864. The text was taken from E, but detailed comparison was made with B, and very many mistakes corrected; the result was a reasonably accurate score which worked well in practice, and together with its derivatives (Pe etc. below) it has served the musical world well for the past 150 years.

## Pe

Full score, published as part of a group of overtures (*Fidelio*, *Prometheus*, *Coriolan*, *Egmont*), by C.F. Peters, Leipzig first in 1874 (Plate No. 5572), then re-engraved with a more modern appearance but textually identical, c.1905 (Plate No. 9202). The text is essentially based on Br, but with a few editorial adjustments such as 12/3 2.Clar all one slur, 17 Clar stacc., 132/40 Vls, Vla n.1 no stacc., 77, 217 VI 2 slur altered due to repeated note, 295–8, 301–4 2.Tr articulation added (= 1.Tr); and regrouping in 116 Vls, Vla. More seriously, Cb notes below e<sub>2</sub> (73–81, 148) were rewritten an octave higher, in 148 necessitating newly concocted slurs.

## ED

Miniature score published by E. Donajowski, London c.1900 (music on pp.1–47). The text derives from Pe, but with a few more editorial additions such as 8 Vla, VcB *p*. This score was later reissued under the Eulenburg imprint.

## EE1

Reprint of ED published by Ernst Eulenburg, Leipzig (music condensed onto pp.1–38). This score has the serious error that 279–80 are given to 2.Clar instead of 1.Clar.

## EE2

Reprint of EE1 with short Revisionsbericht, edited by Max Unger in May 1936. Since the only source available to Unger was the very faulty E, his comments are without significance or interest, but fortunately he makes no editorial alterations except for the (correct) restitution of Tutti *sf* in 103.

## Br2

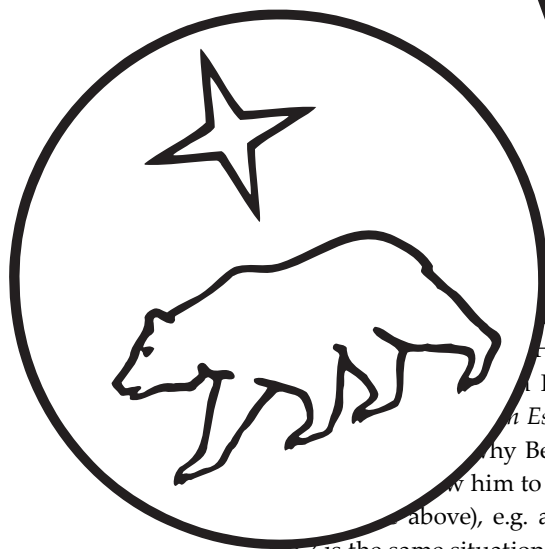
Reprint of Br1, published c.1930 with the same pagination, but curiously the decision was made that the editorial adjustments in Pe and EE1 were worth adopting, and all those listed under Pe above

and a few from EE1 (even the error in 279–80!) unfortunately recur in Br2. Rehearsal letters were usefully included; on the other hand a new error is 170 Cb n.2 arco (instead of n.1). Further editorial additions are 11 Trs stacc., 38 Fl, Ob, 3.Cor *p*.

## Uh

Urtext Edition with Kritischer Bericht, edited by Helmut Hell and published in 1998 as part of the whole *Musik zu Egmont* as Abteilung IX, Band 7 of the *Neue Gesamtausgabe* by G. Henle, München. Br1 was taken as the model, and compared exhaustively with B and P (Hell did not see or mention PN, V or VK). He corrected all Br's wrong notes; perhaps Uh's only flaw is that too many of Br's editorial markings are retained within brackets instead of (since not authentic) being rejected. The only two wrong notes are editorial ones (115 2.Clar, 246 1.Fg); there are happily no misprints, a rare case. In the Critical Commentary below, citations in the form "in p. 11" refer to the Kritischer Bericht, not to the score itself.

The Overture was published separately with Breitkopf & Härtel copies in 1904, with the useful addition of the traditional rehearsal letters.



Bärenreiter  
Leseprobe  
CRITICAL COMMENTARY  
Sample page

- in F, 3.4. in E, but this derives from P where the two pairs are read equally. *Corno I* (II) in F. However, B has *Horns* in PN they are explicitly *Corno I* in E, *Corno 3<sup>20</sup> in 1*, *Corno 4<sup>10</sup> in F*. Why Beethoven chose this arrangement for him to notate *Trs coi Corni* (i.e. same as above), e.g. all 59–72. Overture Leonora No.3 is the same situation: P *Corno Primo (Secondo)* in E, same in C, given in E with *Corni* in C above, in E below, hence Br,EE (etc.), whereas all manuscript scores have *Corni* in E **above** those in C. This is now (unlike Uh's *Egmont*) correct in Uh.
- 1 Trs: Beethoven's usual nomenclature was *Clarini*, as (indeed) in P; but both B and PN have *Trombe*.
  - 2 Str: *marcato* (= Br,Uh) from P; only Vls *marcate* in B, *marcato* in PN, so presumably *-ate* was altered to *-ato* by Beethoven himself (as he did in 317 in B), then extended to Vla, VcB in lost D.
  - 2 Str: all n.1 *f* in PN, an interesting reading in neither B nor P, so presumably Vers.II but finally (after all) revoked, though undeniably possessing a tempting logic.
  - 5 Ob: *Solo* from PN,P.
  - 6 Ob: slur vague in E, to n.1 in Br, but clearly to n.2 in B,PN, also PV. Uh correct.

- Clar slur to n.3 (= E,Br,Uh) from B and on basis Ob; bit too long in B, read to n.4 in PN,C,P (no slur in V).
- 7 1; 8 Fags: *p* in all sources (omitted in Uh).
  - 7 VI 1: slur into margin in B, likely also A, but often in Beethoven does not signify continuation, which would be clarified on new page by slur from **before** n.1. Here slur in 8 is clearly enough from n.1, and two slurs in PN, hence our text (= E,Br; P no slur in 7, only 8). 7/8 all one slur in Uh, however.
  - 8 VI 2: slur to n.3 (= E,Br,Uh) from PN,C and on basis long VI 1 slur, but vague in B, could be read n.1–2 (no slur in P,V).
  - 8 VcB: < > across entire **o** in EE,Uh, but no evidence for this independence, only small < > centrally above **o** in B, below in PN,C,P,E,Br1,Pe. Surely it was assumed to synchronise (i.e. coincide) with Vls/Vla, as in Br2. (Further evidence that alignment was not to be taken literally is in B where VI 2 < > starts at n.2, but only because VI 2 n.2 is vertically beneath VI 1 n.3. In P it again starts at n.2, in E at n.1 (also VI 1 n.1! wrong), Br1 still bit too soon, only Br2 correct.)
  - 10–11 Trs: stacc. (= Br2,Uh, also E,Br1,Pe in 10) on basis all other parts.
  - 11 Trs: *g* is accepted from E,Br,Uh as the only possible note, though hard to reconcile with the evidence. In B the note *d*<sup>1</sup> is entirely LvB, emphasized both with D

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23

31, 165

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35, 169

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36/8, 40,

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156 VI 1: slur to n.5 (= Br) from B, clear enough though the ink thins after n.4 and PN,P slur to n.4 (= E,Uh).

159–162 n.4 Vla, Vc: all one slur in B,PN, but evidently residue from Vers.I; 25–8 VI 1, Vc originally also all one slur in B, broken up (as our text) LvB. 159–62 Vla as our text in P (as VI 1 is already in B,PN), so apparently Beethoven remembered to alter it in D, but only forgot Vc which remains all one slur in P,E. Br = our text; Uh splits Vc also at barline 160/1, not impossible but seems unduly severe. Cf. 58/9.

162 1.Cor: *sfp* from PN,P and on basis WW, Str; *fp* (LvB!) in B.

162 Cb: no dynamic in any source or edition. Some ambiguity may be felt due to general *sfp*, hence *p* is supplied, see Preface.

170 Cb: n.1 arco in all sources (= Br1,Pe,Uh); error (n.2) in Br2.

171/5 3.4.Cors:  $\ll \gg$  from PN.

172 1.Fl: slur from n.1 in P,E,Br, certainly error; clearly from n.2 in B,PN (= Uh). In V c<sup>2</sup> is omitted entirely, phrase starting with f<sup>2</sup>.

175 Vla: stacc. on basis Vc (in P).

176 VI 2, Vla: stacc. on basis VI 1, and 42.

177–99 are identical in every detail to 165–65, very likely they were merely indicated *come sopra*. A and R simply probably copied these bars in B from his own manuscript of 43–65.

177 2.Ob, also 43 (LvB in B).

199–201 only from 200 1.Fl in P, per-  
nothing in B,PN.

in B, hence up beat to  
is in 200/2 but I got  
sources at 202 n.2,  
ent edition (instead)

ing in 200/1, vague  
/5 n.2. No slur (for  
h.

201 2.Ob, with 203 n.1 *sf* (cf. 201,  
Fag notes were added LvB  
(*sf*) = PN, but slurs across 202/3  
(added later, perhaps) suggest a more melodic role, so perhaps *sf* was accordingly deleted in D, at any rate is absent in P. But (as always) P may not be wholly reliable, for there slur only in 1.Fag. But if this was intentional, *sf* should perhaps remain valid in 2.Fag. Our text = P (plus 2.Fag slur from B, = Br,Uh), but uncertainty remains.

203 Fl, Obs, Clars: see 37 etc. above. Same situation (no slurs to 204 in B,PN) except that (a) not only slurs are extended in P, also one more tie 2.Ob to 204; (b) Obs, 2.Clar slur to here (not “n.2”) in B,PN; (c) in 37 etc. P was happily consistent, but here 203 1.Clar still slur to n.2; (d) this time Br curiously follows B, no slurs to 204. Our text = P (except 1.Clar!), Uh.

205 Fags: *sf* (= E,Br,Uh) on basis Cb, and 201. Vers.I *col Bas-so* from 204 n.2, and when instead Beethoven wrote the notes out, he forgot *sf*.

205 Vla, Vc: *sf* in B,P,E, conceivably error, suppressed in Br, Uh, but this is too conjectural, possibly (on the contrary) intentional intensification. Cf. (for example) *Coriolan* bar 74 WW. (Curiously in PN it is corroborated only in Vc; Vla has instead *sf* on 202/4 n.3.)

206 Fls, 1.2.Cors: [stacc.] in Uh, perhaps from faulty photocopies; both there in B (though not C), also Fls in PN, 2.Cor in PN,P.

207 Str: no dynamic in any source or edition, but cf. Wind, and 66 Tutti, perhaps needs *ff*.

219 Vla: slur n.1–3 from P and on basis all others; n.2–3 in B,PN.

234 VI 1: a<sub>1</sub> in B,PN,P, curiously altered to b<sub>1</sub> in E,Br.

242 Trs, Pk: no *ff* in B (all other Wind LvB), but Trs *ff* in both PN,P, hence extended (= Br,Uh) to Pk. Cf. 100, where Br,Uh again add *ff* but perhaps was (as also here) assumed still valid from 68–

245 n.2–246 n.1 1.Fl: e<sub>1</sub> in P, Br, Uh, misleading larger lines; indeed we can see in B how easily this happened. PN, however, correct.

246 2.Fag: n.3 a<sub>1</sub> in P, Br, Uh, also Br; altered to g<sub>1</sub> in Uh (see the problem in 2.Fag, see following note).

246 2.Fag: n.3 g<sub>1</sub> from PN, the only source with a plausible note; f (!) in B,P, probably R and P misreading a note-head low on the staff in P to which Br,Uh hazarded a correction to b.

247 Tutti: in Br, no sources. See note on 82 above, where (on the contrary) the reduction to f is reasonable (though an afterthought, as in B, absent in P, whereas 247, leading up to the denouement from 259, is an intensification. Uh is correct.

247–51 Fls, Obs, Clars: only 247/9 Fls, Obs, 247 Fls *sf* in B,P, but remain silent in P.

252 Pk: f (P,E,Br,Uh) on basis Trs, and 109 (also 255/7); c c in B,PN, inevitably error.

253–255 Vls: stacc. from 253–4 in B,PN, 253–7 in P, 258 on basis 115 (in P).

255–6 Clars: stacc. on basis 1.Fl.

255/7 1.Tr: c<sup>0</sup> in B,PN,P; error (c<sup>1</sup>) in E,Br.

275 WW, Str: stacc. from B(LvB) and most P, all missing in E,Br.

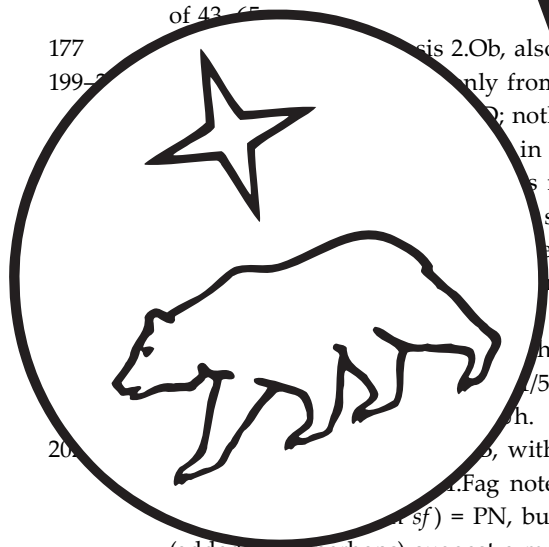
279–80 2.Fag: tacet in P,E, certainly error (correct in V).

279–82 1.Clar: slur in B,PN, missing in P,E. Br1 has only 280/1 ~ which is (however) placed as tie g–g(!) and 279 *ppp* below stave, 281 *ppp* above, hence (even though 279 2.Clar rests are correct) all fatally rewritten in EE,Br2 giving 279–80 to 2.Clar instead. Pe,Uh correct.

279–82 2.Fag: slur in Br1,Uh (extended in Uh to 283–6 to match Ob!), not in sources (despite 1.Clar; cf. rather 1.Fag). Pe correct.

283–6 Ob: slur in B, absent in PN,PV (= E,Br), surely error.

287–93 VI 1; 293 VI 2: long (5-note) slurs in V,E,Br,Uh, but in B, PN,P evidence is contrary, lacking or vague. B: 287–90 all vague, well past n.5 but not (except perhaps 290) reaching n.6; typical of Beethoven's writing style, slurs ending further to right than intended. 291 vague, 292 clearly short (n.1–4), both bars n.6 no slur. PN: 287–8/91 short, 289–90/2 vague. 293 no slurs in B,PN. P (not consistent enough to suggest Beethoven's intervention):



287 short, 288–92 long, 293 all four short. But 293 VI 2 is especially persuasive; E's 5-note slurs are quite awkward in practice and stylistically uncharacteristic.

294 Picc: Br adds whole-bar slur, not in sources.

295 From here to the end an additional source (though still not autograph) is SB, for the music of the overture and the Siegessymphonie (No.9 of *Musik zu Egmont*) is identical. Unfortunately, however, SB turns out to be almost identical to (perhaps indeed copied from) B.

295–8, 301–4 1.Tr:  $\frown$  (= E,Br,Uh) only from P; consistently no articulation in B,PN. The possibility remains that this was the publishers' false assumption, but on basis identical 4.Cor, is surely overwhelmingly plausible. However:

295–8, 301–4 2.Tr: Pe,Uh extend 1.Tr's articulation to 2.Tr whose figure has a different character; this can by no means be assumed.

299 Pk: n.2  $\downarrow$  in B,PN,P; error ( $\downarrow$ ) in E,Br.

301–2 Tutti: *sf* only from PN 1.Ob, P 2.Cor (and P 1.Fl where 301–6 are given as repeat of 295–300! but then 301 would be read *ff*, i.e. tenuous), but may be accepted from SB where all are LvB. Rampl omitted a few other markings (e.g. 296 Vla *sf*) in B which Beethoven supplied in SB; there seems no possibility that he can have intended *sf* in SB but not in B.

303–4 1.2.Cors: *sf* from P and most in N, not in B.

303–4 Br:  $\frown$  (= Br,Uh) only from P, but on basis 301–2, extended.

303–4 VI 1 (= 2 Tr in P) forgotten in B, but on basis 309–312 VI 1 (310/2, 311/2) no articulation in B. Beethoven added VI 1 (= 2 Tr in P) in 313–4 (but P adds these slurs only on basis 311–2 n.1–3, 312/2).

303–4 3.Cor: *sf* only from isolated 3.Cor in P, from PN,P; vague (n.3½) in B, to n.4 'Vague' slurs in Beethoven are generally more likely intended shorter than longer.

315 Fl, Picc: *sf* in E,Br, from error in P Fl; *ff* in B,PN (= Uh).

316 Fags, 3.4.Cors: *sf* only from PN 2.Fag, 4.Cor.

316 2.Fag: n.1–3 slur only in PN, doubtful, surely taken from 1.Fag in B.

316 Cb: n.6  $c_1$  from P (= E,Uh); VcB  $c_2$  in B,PN. We must presume that the alteration in P derives from LvB in D, though this cannot be said to be certain (possibly publishers' cautious adjustment?) and Br preferred to follow B. Beethoven did write  $c_2$  for Cb (especially Symphony No.5 IV, Overture Leonora No.3), though equally he sometimes eschewed the lowest octave for his own reasons of sonic balance (Symphony No.6 V 43/7, 152/4/6, but cf. 175–6), so the revision could have been his own (cf. 189–92, 321–2). *Egmont* has numerous  $c_2$  for Cb (e.g. 74–81, 148, and specifically for Cb in No.3 bar 64), but otherwise does not descend below  $d_2$  (No.5 bars 66, 74, 90). The situation in the Siegessymphonie is identical.

317 Vla: *marcato* from PN.

319/20 Pk: tie (Beethoven's invariable notation for continuous rolls, = E,Uh) on basis 321–2.

321–2/7–8 Picc: see 31–2 above; again no slurs in B,PN,P, 3-note slurs in E, Br 2-note slurs (= Br,Uh) only on basis 309/11 Br,Uh add 322/8 n.6–7 stacc., but no analogy to justify closer than (again) 309/11 Vls, too tenuous.

321–2 Pk: as our text in B,PN,P; error (both bars  $\downarrow$   $\downarrow$ ) in E,Br.

323 WW, Cors: n.1 in P, but only from Fl, Picc in SB, surely isolated error.

327 Vla: n.1 thus in all sources and editions, but possibly oversight of 321.

327–328 Pk, Fags, Cors, Trs, Pk, Vla, VcB: same in consistent (*sf*/*ff*) in sources; *sf* is preferred (*ff*) due only to one (Vla) being LvB, but otherwise would seem both more convincing and in the majority. B: Fags, 1.2.Cors, Trs, *ff*, 3.4.Cors VcB *sf* (Picc, Vla n.2 *sf*!). P: Fags, 1.3.Cors, 1.Tr *ff*, Picc, 2.4.Cors, 2.Tr, Vla, VcB *sf*, Pk nothing. Perhaps Beethoven added Vla *sf* to match copyist's *sf* (error?) in VcB.

329 VcB: n.2 stacc. on basis Vla, and 331.

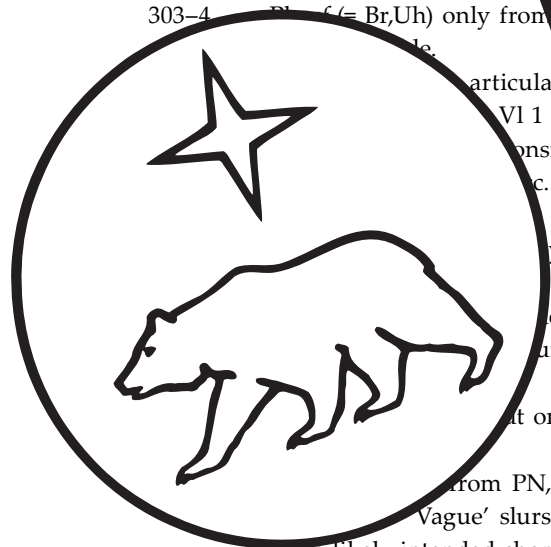
330/2 Picc, Fags: stacc. in Br,Uh (also Cors, Trs in Br), but only from isolated 330 1.Fag in P; none in B,PN.

331 Pk: *sf* (= Uh) on basis Trs, and 329 (only PN, though).

332 Vla: stacc. on basis VcB, and 330.

343–6 Picc: slurs (= E,Uh) on basis 311–4 (q.v. above); nothing in B,PN,P, slurs over to  $\uparrow$  (probably the practical solution) in Br.

344–5 Str: VI 1 (= VI 2) stacc. in B,PN, also VI 1 in P, may be extended to Vla, but VcB (= Uh) is perhaps less safe.



## APPENDIX 1

### SUSPECTED ERRORS

The following are those places of any significance where an error in the sources is at least suspected. All are discussed in the Critical Commentary above.

a) Places where the text in the sources has nevertheless been retained:

- 17 1.Clar; 20 2.Clar: n.1 *pp*?
- 18 1.Fag: n.1 *p*? [if so, 19 *pp*]
- 35/6, 169/70 Vc: slur should match?
- 82, 225 Str: dynamic, articulation should match?
- 140 Vla: = 132?
- 205 Vla, Vc: no *sf*?
- 207 Str: *ff*?
- 227/31 1.Clar: slur to next bar? (see note on 84/8)
- 246 WW, Cors, Vls, Vla: *sf* (as in 245)? (see note on 103)
- 327 Vla: = 321?

b) Readings in the sources which have been amended:

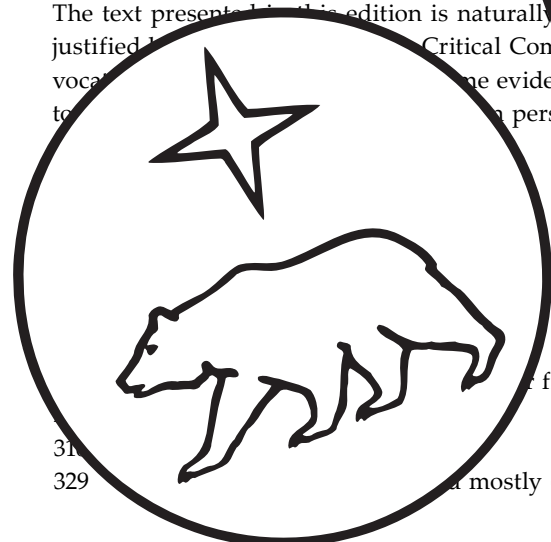
- 11 Trs: d<sup>1</sup> (!)
- 101 2.Fag: n.3 slur to 102 n.1
- 160–2 Vc: all one slur
- 200 Fags: *f* (instead) at 202 n.2
- 252 Pk: c c (!)

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## APPENDIX 2

### ALTERNATIVE READINGS

The text presented in this edition is naturally the one considered most likely to correspond to Beethoven's intentions, as discussed and justified in the Critical Commentary. However, there are a few places where a different reading could possibly be advocated on the evidence. Accordingly, we present these here for the benefit of those interpreters who may wish to follow a personal preference. All are additionally discussed in the Critical Commentary above.



- 311 ... from 202 in PN, P [if so, also 1.Fag?]
- 329 ... mostly (also Pk) PN [if so, also Picc, Vla, VcB]

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