



**PHILHARMONIA**  
PARTITUREN • SCORES • PARTITIONS

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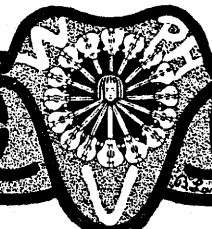
**WEBER**

**EURYANTHE**

OUVERTURE

No. 77

WIENER PHILHARMONISCHER VERLAG









CARL MARIA VON WEBER.

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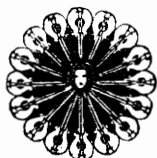
PHILHARMONIA  
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**C. M. v. WEBER**

EURYANTHE

OUVERTURE



No. 77

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WIENER PHILHARMONISCHER VERLAG A. G.  
WIEN



Webers »Euryanthe«, das größt- angelegte und genialste seiner Opernwerke (1822—23 entstanden, am 25. Oktober 1823 im Wiener Kärntnertheater zum ersten Male aufgeführt), ist — eine Folge des schwülstigen, undramatischen Textbuches der Helmine von Chézy — auf der Bühne nie eigentlich heimisch geworden. Umsomehr wurde es im Konzertrepertoire die Ouvertüre, wohl eines der glänzendsten Stücke der ganzen Gattung. Sie steht wie alle Weberschen Opernouvertüren in ideellem und thematischem Zusammenhang mit den wichtigsten Szenen der Oper. (T. 9 ff. Adolars »Ich bau auf Gott«, im Seitensatz T. 61 ff. das Motiv aus seiner Arie »O Seligkeit«, im Largo T. 129 ff. die Erscheinung Emmas.)

»Euryanthe« (composed in 1822 to 1823, first performed at the Kärntnertheater, Vienna, on October 25, 1823) is the most gigantic and inspired of Weber's operas. Yet, owing to the turgid and undramatic libretto (by Helmine von Chézy) it has not gained its proper place on the operatic stage. The overture, however — probably one of the greatest examples of its species — has become a popular standard piece in the concert repertory. Like all of Weber's operatic overtures, it is closely linked, both in thematic and atmospheric with the principal scenes of the opera (Adolar's »I trust in God« is quoted in bars 9 and foll., the motive of his aria »O delight« in the Subsidiary section, bars 61 and foll., and the apparition of Emma in the Largo, bars 129 and foll.)

L'»Euryanthe« de Weber, le plus fouillé et le plus génial des opéras du maître, (composée de 1822—23, et exécuté pour la première fois à Vienne au »Kärntnertheater«), n'a jamais pu réussir au théâtre à cause du style ampoulé du libretto, écrit par Helmine de Chézy. C'est dans le repertoire des concerts que l'ouverture tient une place honorable, comme une des plus belles pièces de son genre. On y trouve, comme d'ailleurs dans toutes les ouvertures de Weber, l'exposé des idées et des principaux thèmes conducteurs de l'opéra (m. 9 l. s. Adolar »Je crois en Dieu«, le motif de son aria »O suprême bonheur« dans le thème secondaire m. 61 l. s., l'apparition d'Emma dans le Largo m. 129 l. s.)

✱

## FORMÜBERSICHT

SONATENFORM	Takt
Exposition.....	1—106
Hauptsatz ....	1— 52
Seitensatz ....	61— 87
Schlußgruppe.	87—106
Durchführung . . .	107—189
Reprise .....	199—277

## SYNOPSIS OF FORM

SONATA FORM	Bar
Exposition.....	1—106
Principal section	1— 52
Subsidiary section	61— 87
Closing section	87—106
Development.....	107—189
Recapitulation.....	199—277

## RÉSUMÉ DE LA FORME

FORME DE SONATE	Mesure
Exposition.....	1—106
Thème principal...	1— 52
Thème secondaire	61— 87
Groupe de cadence	87—106
Développement . . .	107—189
Reprise .....	199—277

✱

Aufführungsdauer:  
7 Minuten

Total time required for performance:  
7 minutes

Durée d'exécution:  
7 minutes





# EURYANTHE

1

## OVERTURE

C. M. von Weber  
(1786-1826)

Allegro marcato, con molto fuoco (♩ = 92)

Flauti

Oboi

Clarineti in  $\left[ \begin{smallmatrix} B \\ Si_b \end{smallmatrix} \right]$

Fagotti

Corni in  $\left[ \begin{smallmatrix} B \\ Si_2 \end{smallmatrix} \right]$  alto

Corni in  $\left[ \begin{smallmatrix} Es \\ Mi_b \end{smallmatrix} \right]$

Trombe in Es

Samboni  $\left[ \begin{smallmatrix} Alto \\ Tenore \\ Basso \end{smallmatrix} \right]$

Trombani in  $\left[ \begin{smallmatrix} Es \\ B \\ Mi_b \\ Si_b \end{smallmatrix} \right]$

Allegro marcato, con molto fuoco (♩ = 92)

Violino I

Violino II

Viola

Violoncello

Contrabasso

1



Fl. **A** 10

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

**A** 10 *ff*

Fl.

Ob.

Cl.

Fg.

Cor. a 2

Tr. a 2 mf

Trb.

Timp. mf

15

Detailed description: This is a page of a musical score for a symphony orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), and Timpani (Timp.). The Flute part begins with a measure containing a complex rhythmic figure. The Oboe, Clarinet, and Bassoon parts have similar rhythmic patterns. The Cor Anglais part has a melodic line with a dynamic marking of *mf*. The Trumpet part has a melodic line with a dynamic marking of *mf*. The Trombone part has a melodic line with a dynamic marking of *mf*. The Timpani part has a rhythmic pattern with a dynamic marking of *mf*. The page number 15 is printed at the top and bottom.

20 1.

Fl.

Ob.

Cl.

Fg.

Cor.  
a 2

Tr.

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

20

*ff*

25

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

28

**B**

30

ff

f

25

**B**

30

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
Trb.  
Timp.  
Vl. I  
Vl. II  
Vla.  
Vlc.  
Cb.

Fl.   
 Ob.   
 Cl.   
 Fg.   
 Cor.   
 Tr.   
 Timp.   
 Vl. I   
 Vl. II   
 Vla.   
 Vcl.   
 e Cb.

a 2   
 3   
 3.4   
 35

This page contains measures 35 through 39 of a musical score. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello & Double Bass) are active. The brass section (Coronet, Trumpet, Trombone, Timpani) has rests. The Flute part features a triplet of eighth notes in measure 37. The Clarinet part has a dynamic marking of *a 2*. The Bassoon part has a dynamic marking of *a 2*. The Viola part has a dynamic marking of *a 2*. The Violoncello and Double Bass parts have a dynamic marking of *a 2*. The Violin I and II parts have a dynamic marking of *a 2*. The Viola part has a dynamic marking of *a 2*. The Violoncello and Double Bass parts have a dynamic marking of *a 2*. The Violin I and II parts have a dynamic marking of *a 2*. The Viola part has a dynamic marking of *a 2*. The Violoncello and Double Bass parts have a dynamic marking of *a 2*.

Fl.   
 Ob.   
 Cl.   
 Fg.   
 Vl. I   
 Vl. II   
 Vla.   
 Vcl.   
 e Cb.

a 2   
 40

This page contains measures 40 through 43 of a musical score. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello & Double Bass) are active. The brass section (Coronet, Trumpet, Trombone, Timpani) has rests. The Flute part has a dynamic marking of *a 2*. The Clarinet part has a dynamic marking of *a 2*. The Bassoon part has a dynamic marking of *a 2*. The Violin I and II parts have a dynamic marking of *a 2*. The Viola part has a dynamic marking of *a 2*. The Violoncello and Double Bass parts have a dynamic marking of *a 2*.



**C** 45

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *f* a 2

Trb. *f*

VI. I

VI. II

Vla.

Vlc.

Cb. **C** 45

Fl. *Pizz.* *a 2*

Ob.

Cl.

Fg.

Cor. *a 2*

Trb.

VI. I *Pizz.*

VI. II *Pizz.*

Vla. *Pizz.*

Vlc. *Pizz.*

Cb. *Pizz.*



Ob. *a 2*

Fg.

Cor.

Trb.

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

*p*

*dolce*

*p*

*dolce*

*p*

60

VI. I

VI. II

Vla.

Vlc.

Cb.

65

**D**

Cl.

Fg.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

70

**D**

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

75









Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

105

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*sempre fortissimo*

*ff*

105

110

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

110

Cl.

Fg.

Cor. 3.4. Solo

Vl. I *pp*

Vl. II *pp*

Vla.

Vc. e Cb.

115



Fg. 1.

Cor. 3.4.

Trb. 2. *pp*

Timp. 3. *pp*

Vl. I *pp*

Vla. *pp*

120 125 *pp*

Largo (♩ = 52)

8 Violini con Sordini

Vla.

8 Violini con Sordini

Vla.

Vlc. e Cb.

140

Tempo I assai moderato (♩ = 88) senza sord.

VI. II

Vla.

Vlc.

Cb.

145

senza sord.

VI.I

VI.II

Vla.

Vlc.

Cb.

150

*mf*

*mf*

*mf*

*mf*

VI.I

VI.II

Vla.

Vlc.  
e Cb.

155

*f*

*f*

*f*

*f*

G

Fg.

Trb.

VI.I

VI.II

Vla.

Vlc.

Cb.

G

*pp*

*pp*

*p*

*p*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Cl. *pp*

Fg. *pp*

Trb. *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

160

Ob. *ff* *a 2*

Cl. *ff*

Fg. *ff*

Cor. *f*

Trb. *f*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

165

Fl. *p* *ff* 170

Ob. *p* *ff*

Cl. *p* *ff*

Fg. *p* *ff*

Cor. *ff* 3.4.

Tr. *ff*

Trb. *ff* a2

Timp. *ff*

VI. I *p* *ff*

VI. II *p* *ff*

Vla. *p* *ff*

Vlc. *p* *ff*

Cb. *p* *ff* 170



Musical score for measures 175-179. The instruments listed are Cl. (Clarinet), Fg. (Fagotto), Trb. (Tromba), VI. I (Violino I), VI. II (Violino II), Vla. (Viola), and Vlc. e Cb. (Violoncello e Contrabbasso). The score includes dynamic markings such as *ff* and *sfz*, and a *rit.* (ritardando) marking. The key signature has two flats and the time signature is 3/4.

175

Musical score for measures 180-184. The instruments listed are Fl. (Flauto), Ob. (Oboe), Cl. (Clarinet), Fg. (Fagotto), Cor. (Corni), Trb. (Tromba), VI. I (Violino I), VI. II (Violino II), Vla. (Viola), and Vlc. e Cb. (Violoncello e Contrabbasso). The score includes dynamic markings such as *ff* and *sfz*. A large Roman numeral **I** is placed above the woodwind staves and below the string staves. The key signature has two flats and the time signature is 3/4.

180

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

The image shows a page of a musical score, page 26. It features a woodwind section and a string section. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trombone (Trb.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds play mostly sustained notes with some dynamics markings like accents (>) and slurs. The strings play a rhythmic pattern of eighth notes, with some dynamics markings like accents (>) and slurs. The page number 26 is in the top left corner.

185.  
stringendo poco a poco

Fl.

Ob. *a 2*  
*ff*

Cl. *ff* *3*

Fg.

Cor. *a 2*  
*ff*

*a 2*  
*ff*

stringendo poco a poco

VI. I

VI. II

Vla.

Vlc. *ff* *3*

Cb. *ff*

185

Tempo I 1:0

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff* a 2

Trb. *ff*

Detailed description: This block contains the first system of the orchestral score. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The Flute, Oboe, and Clarinet parts feature melodic lines with slurs and accents, while the Bassoon part is primarily harmonic. The Cor Anglais part has a melodic line with a '2' marking above it. The Trumpet (Trb.) part is mostly harmonic. The dynamic marking *ff* is present for all instruments. The tempo is marked 'Tempo I' and the time signature is 1:0.

Tempo I

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

190

Detailed description: This block contains the second system of the orchestral score, featuring the string section. It includes parts for Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The Violin I part has a melodic line with slurs and accents. The Violin II part is primarily harmonic. The Viola part has a melodic line with slurs and accents. The Violoncello and Contrabasso parts are primarily harmonic. The dynamic marking *ff* is present for all instruments. The tempo is marked 'Tempo I' and the page number '190' is at the bottom.

195

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

1. 2. a 2

2.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

195

Detailed description of the musical score: The score is for measures 195 to 198. The key signature has two flats (B-flat and E-flat). The Flute (Fl.) and Oboe (Ob.) parts are mostly rests. The Clarinet (Cl.) and Bassoon (Fg.) parts play a triplet of eighth notes starting in measure 196, marked *pp*. The Cor Anglais (Cor.) part has two first endings (1. and 2.) in measure 195, followed by a rest. The Trumpets (Trb.) part has two first endings (1. and 2.) in measure 195, followed by a rest, marked *p*. The Violin I (Vl. I) and Violin II (Vl. II) parts play a rhythmic pattern of eighth notes in measure 195, followed by a rest, marked *pp*. The Viola (Vla.) part plays a rhythmic pattern of eighth notes in measure 195, followed by a rest, marked *pp*. The Violoncello (Vlc.) part plays a rhythmic pattern of eighth notes in measure 195, followed by a rest, marked *pp*. The Contrabass (Cb.) part plays a rhythmic pattern of eighth notes in measure 195, followed by a rest, marked *pp*. The page number 195 is printed at the top right and bottom center.

Fl. *ff* *a 2* *ff* *200*

Ob. *ff*

Cl. *ff* *a 2* *ff*

Fg. *ff* *3* *ff*

Cor. *ff* *ff*

Tr. *ff* *ff*

Trb. *ff* *ff*

Timp. *ff* *ff*

VI. I *ff* *3* *ff*

VI. II *ff* *3* *ff*

Vla. *ff* *3* *ff*

Vlc. *ff* *ff*

Cb. *ff*

*K.* *ff* *200*







210

L

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

VI.I

VI.II

Vla.

Vlc.

Cb.

210

L

Fl. *215*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor. *3. 4.*

Tr.

Timp.

Vi. I

Vi. II

Vla. *2*

Vic.

Cb. *215*

Detailed description: This page of a musical score covers measures 213 to 215. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet (Tr.) and Trombone (Timp.). The string section includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vic.), and Double Bass (Cb.). The Flute part features a melodic line with a triplet in measure 215. The Oboe and Clarinet parts have a dynamic marking of *a 2*. The Bassoon part has a dynamic marking of *a 2*. The Viola part has a dynamic marking of *2*. The Double Bass part has a dynamic marking of *2*. The Cor Anglais part has a dynamic marking of *3. 4.*. The Violin I and II parts have a dynamic marking of *3*. The Trombone part has a dynamic marking of *3*. The Double Bass part has a dynamic marking of *3*. The page number 215 is printed at the top right and bottom center.





**M**

Fl. *a 2* *ff* 230

Ob.

Cl. *ff*

Fg. *ff*

Cor.

Tr.

Trb.

Timp.

Vl. I

Vl. II

Vla. *ff*

Vcl. *ff*

Cb. *ff* 230

**M**

Fl. *a 2* *235*

Ob. *ff*

Cl. *a 2* *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Trb. *ff*

Timp. *ff* *ff*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

235

Fl. *a 2*

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp. *ff*

VI.I *2*

VI.II

Via. *y*

Vlc. *y*

Cb. *y*

240

240

Fl. a 2 245

Ob.

Cl. *bd*

Fg.

Cor.

Tr.

Trb. 3.

Timp. *p*

VI.I

VI.II

Vla.

Vlc.

Cb.



Fl. *a 2* *b 2*

Ob.

Cl.

Fg. *a 2*

Cor.

Tr.

Trb. *f*

Timp. *ff*

VI. I *b 2*

VI. II

Vla.

Vlc.

Cb.



255

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
Trb.  
Timp.  
VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

255



Fl.   
 Ob.   
 Cl.   
 Fg.   
 Cor.   
 Tr.   
 Trb.   
 Timp.   
 VI. I   
 VI. II   
 Vla.   
 Vlc.   
 Cb.

The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays chords with accents. The strings (Violins I and II, Viola, Violoncello, Contrabasso) play a rhythmic pattern of eighth notes. The brass section (Cor Anglais, Trumpet, Trombone, Timpans) plays chords and rhythmic patterns. The Oboe part starts with a forte (*ff*) dynamic.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

*ff*

*ff*

*ff*

*ff*

270

This musical score page contains measures 270, 271, and 272. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Oboe (Ob.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Clarinet (Cl.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Bassoon (Fg.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Cor Anglais (Cor.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Trumpet (Tr.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Trumpet (Trb.):** Part 2, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Timpani (Timp.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Violin I (Vl. I):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Violin II (Vl. II):** Part 2, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Viola (Vla.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Violoncello (Vlc.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.
- Double Bass (Cb.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line with accents and a dynamic marking of *a 2*.

270

Fl. *a2* *ff* 275

Ob. *a2* *ff*

Cl. *a2* *ff*

Fg. *a2* *ff*

Cor. *a2* *ff*

Tr. *ff*

Tr. *ff*

Timp. *ff*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

275