PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

.50

WEBER

EURYANTHE

OUVERTURE

No. 77
WIENER PHILHARMONISCHER VERLAG

CARL MARIA VON WEBER

114945

PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

C. M. v. WEBER

EURYANTHE

OUVERTURE

No. 77

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Webers »Euryanthe«, das größtangelegte und genialste seiner Opernwerke (1822—23 entstanden, am 25. Oktober 1823 im Wiener Kärntnertortheater 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 Ouverture, 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 Kärntnertortheater, 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 thematics and atmosphere 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 »Kärntnertortheater«), 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

*

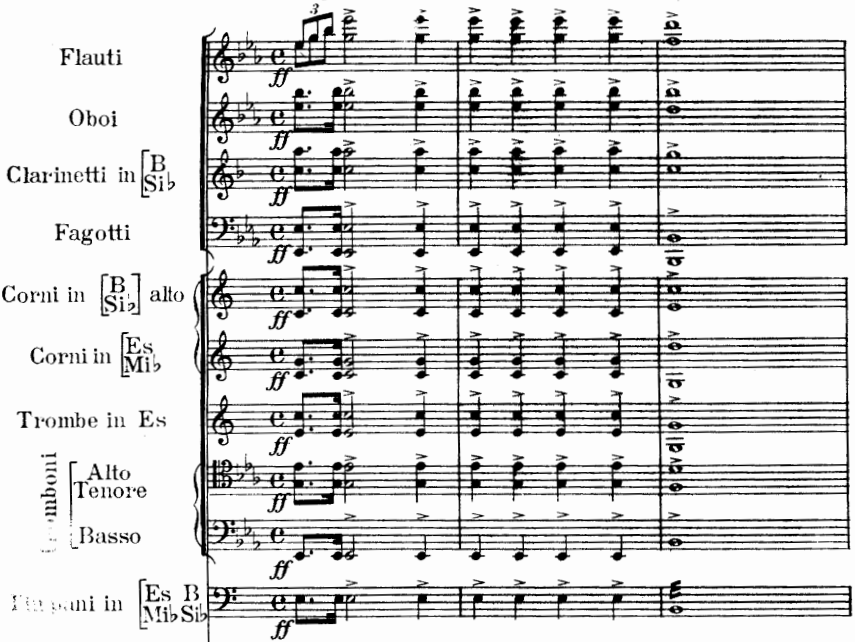
Aufführungsdauer:	Total time required for performance:	Durée d'exécution:
7 Minuten	7 minutes	7 minutes

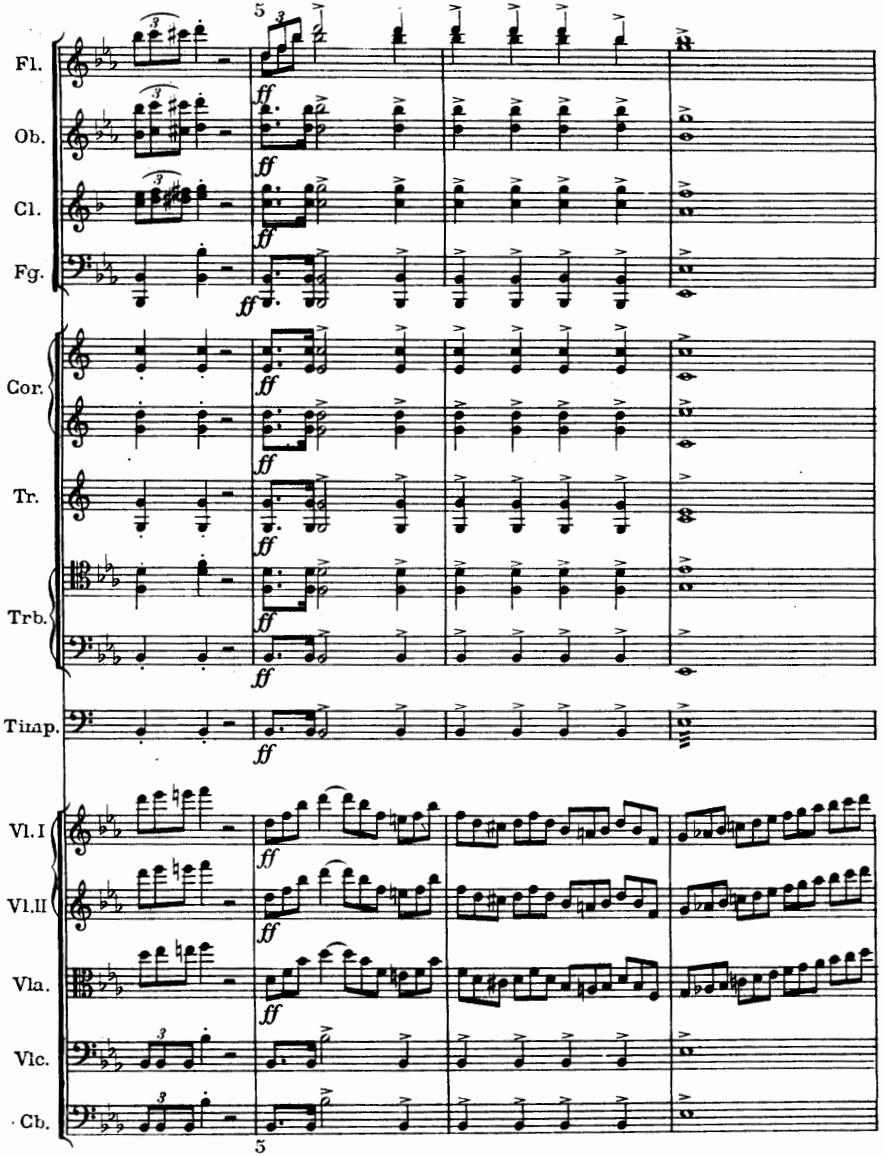
EURYANTHE

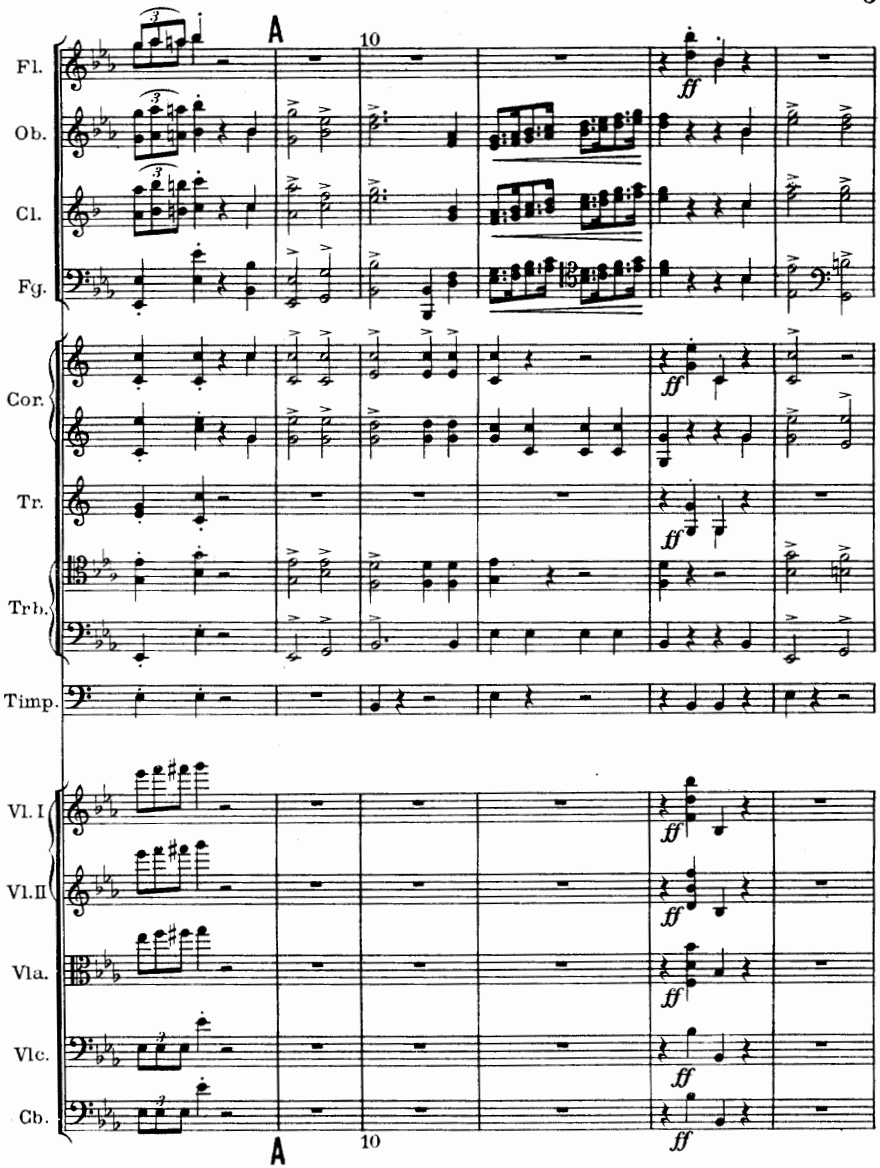
OUVERTURE

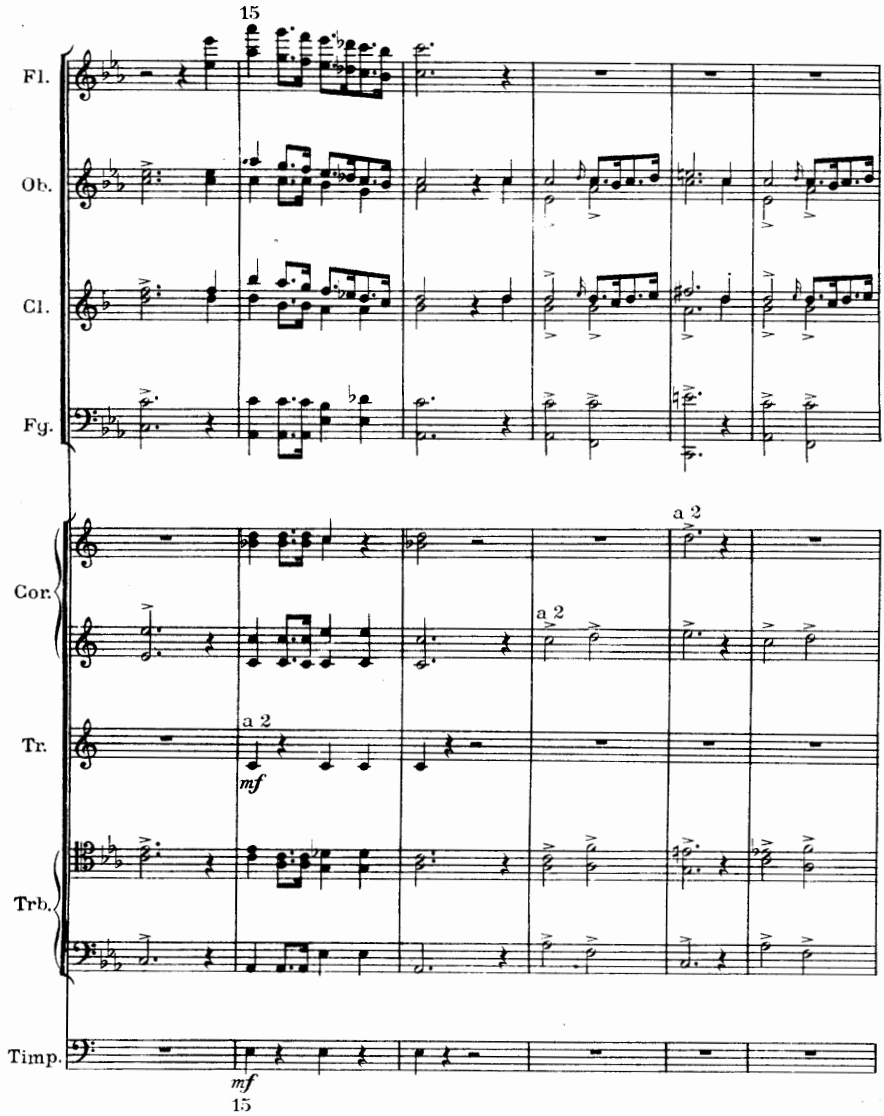
C. M. von Weber
(1786-1826)

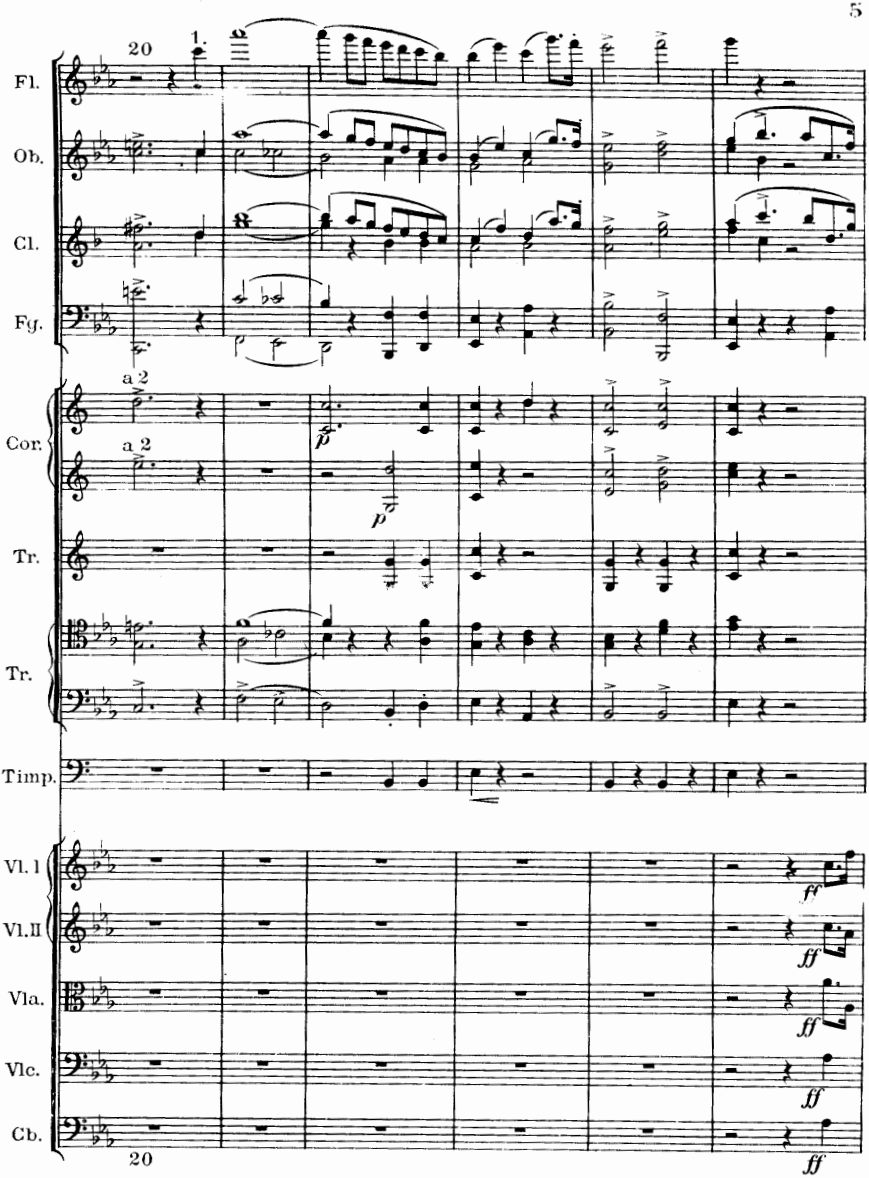
Allegro marcato, con molto fuoco (♩ = 92)

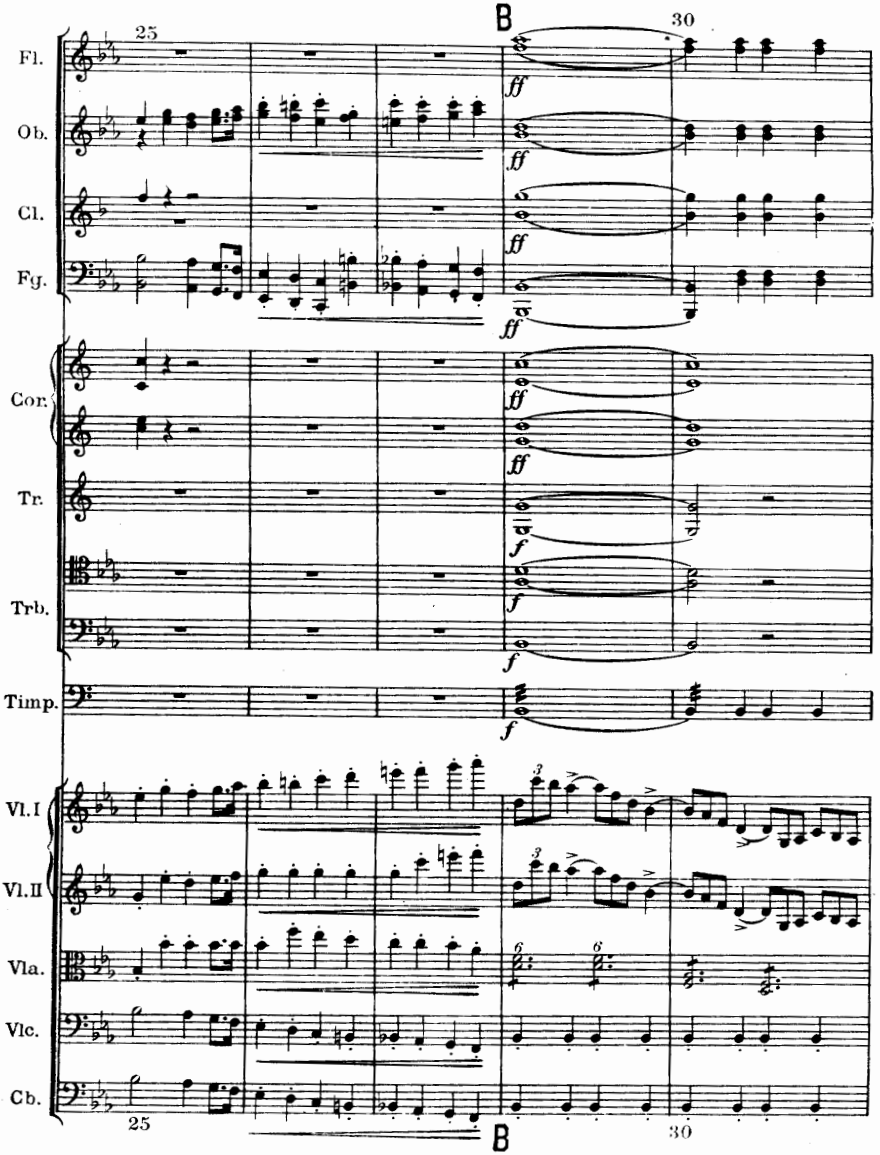


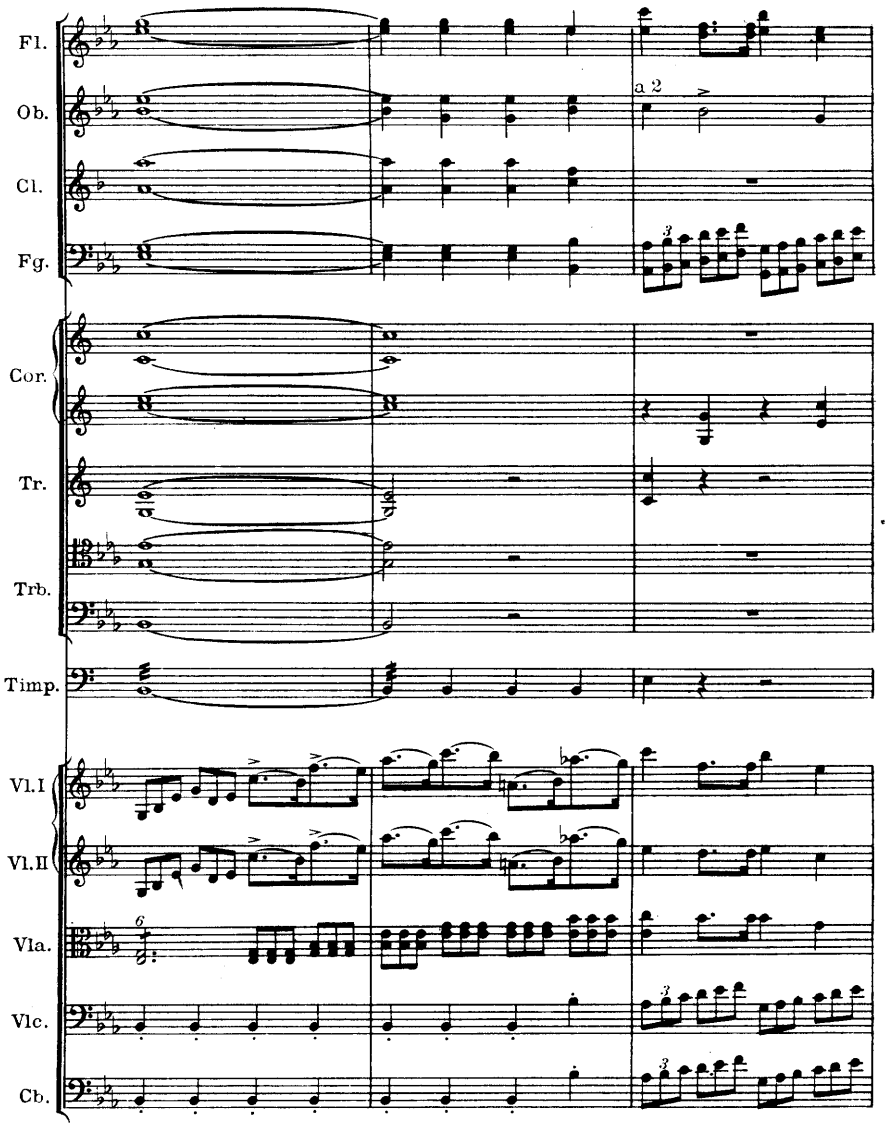

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
5
ff
5

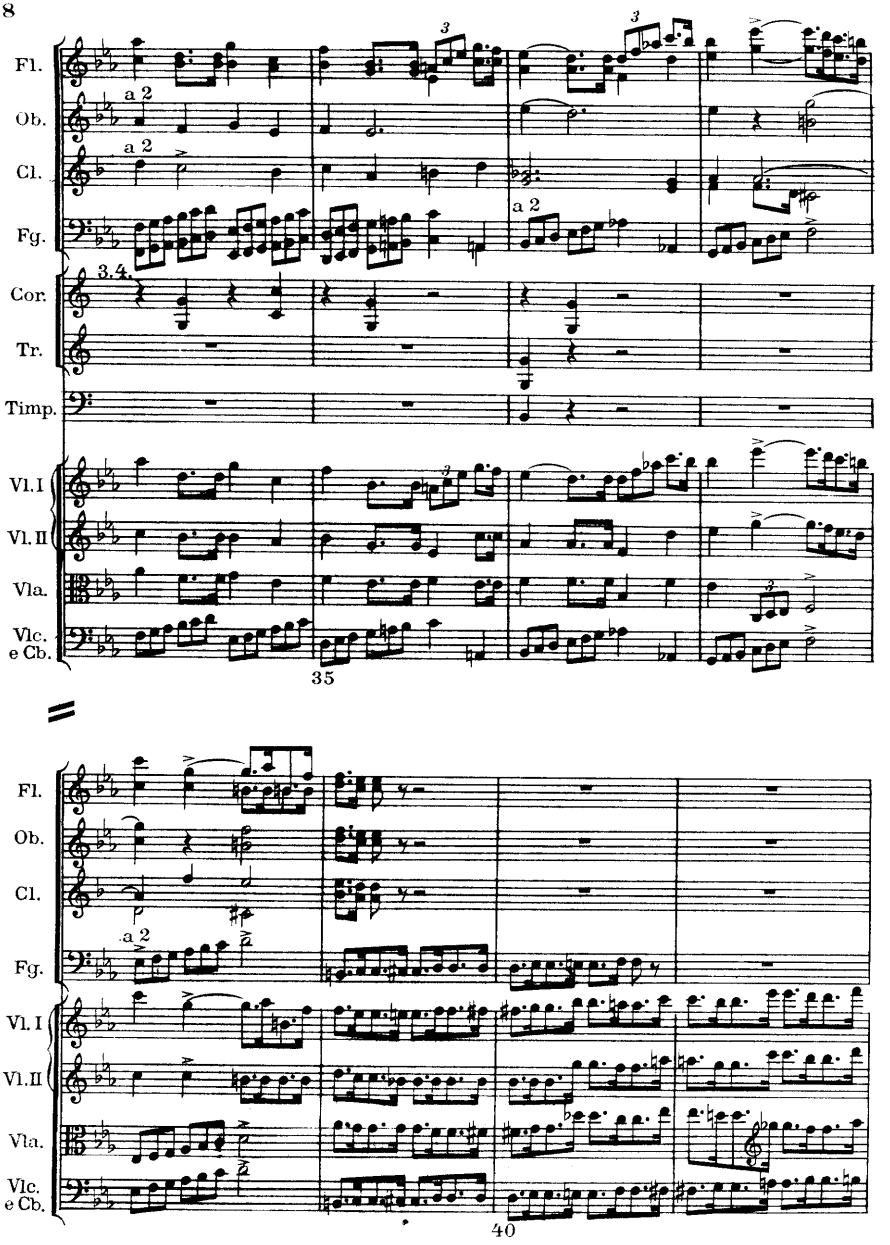

A
10
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
ff
A
10

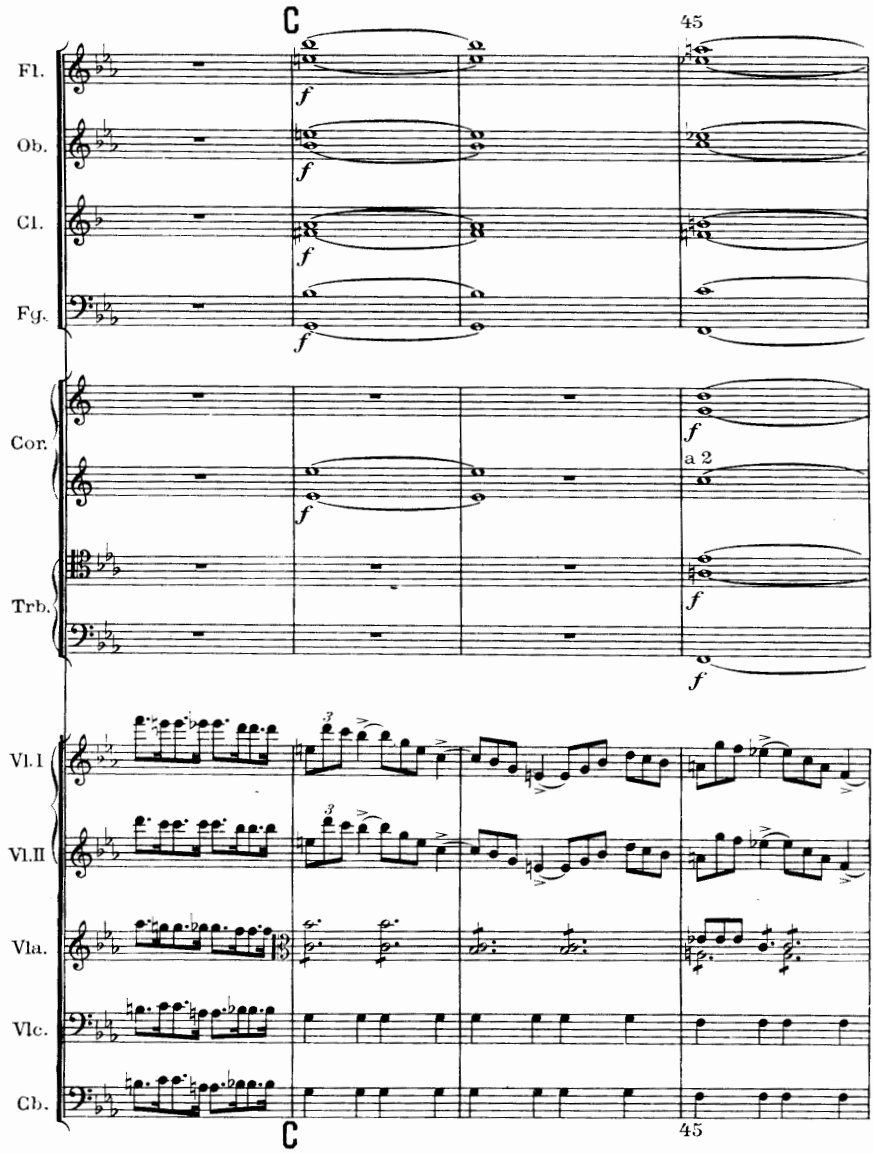

15
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
a 2
Tr.
a 2
mf
Trb.
Timp.
mf
15

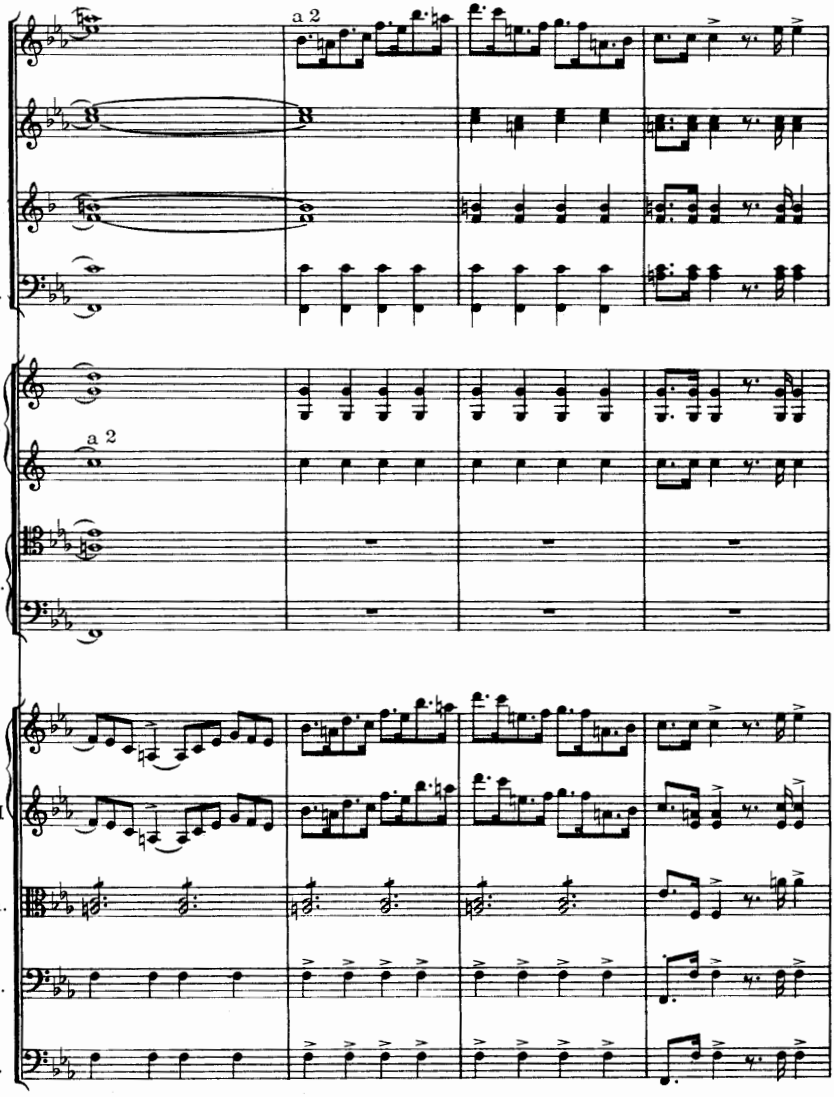

20
1.
Fl.
Ob.
Cl.
Fg.
a 2
a 2
Cor.
Tr.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
20
p
p
ff
ff
ff
ff
ff

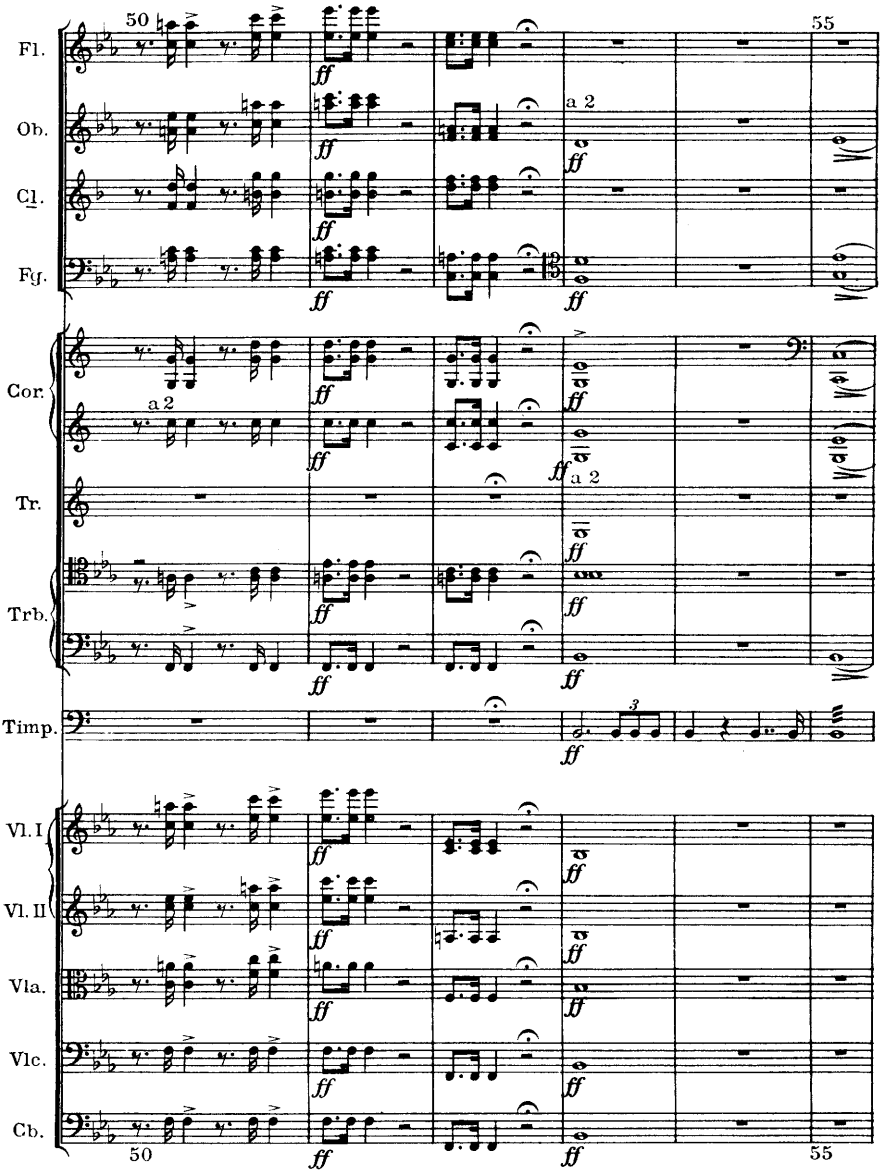

25
B
30
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff
f
25
B
30

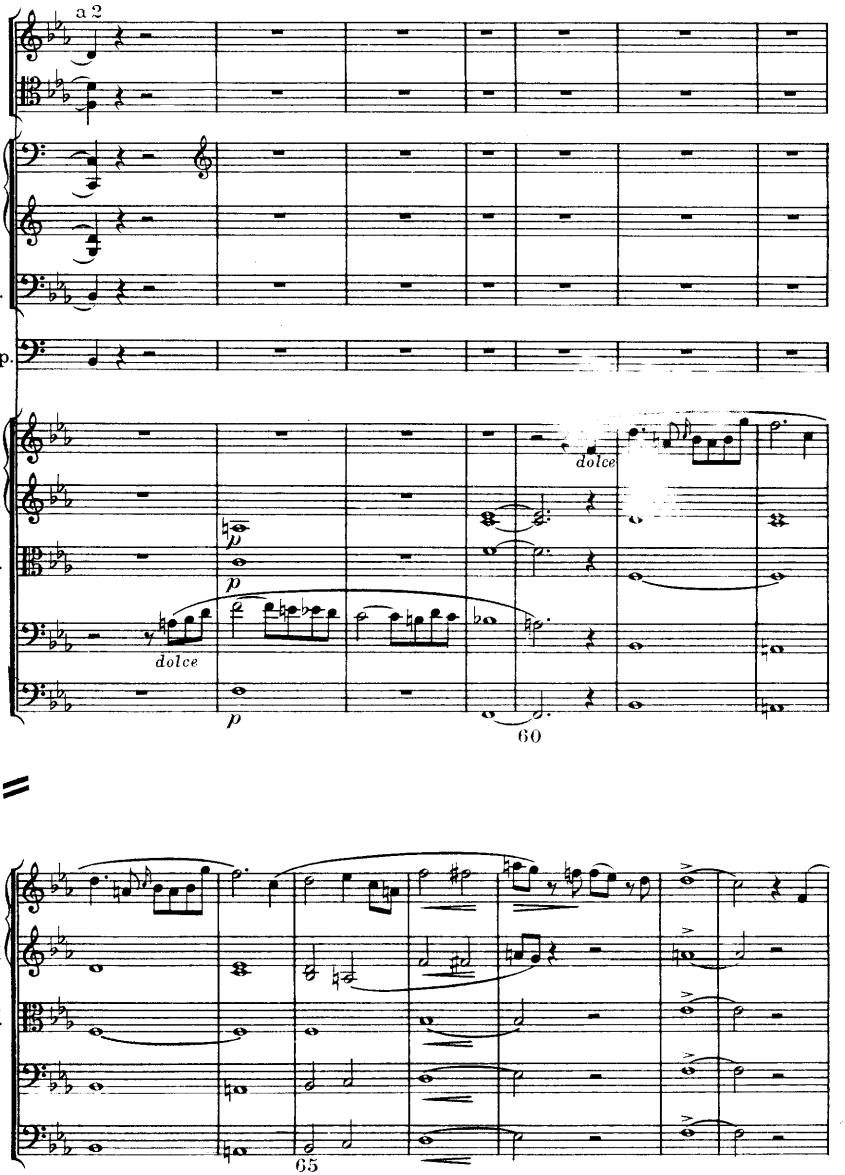

Fl.
Ob.
a 2
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

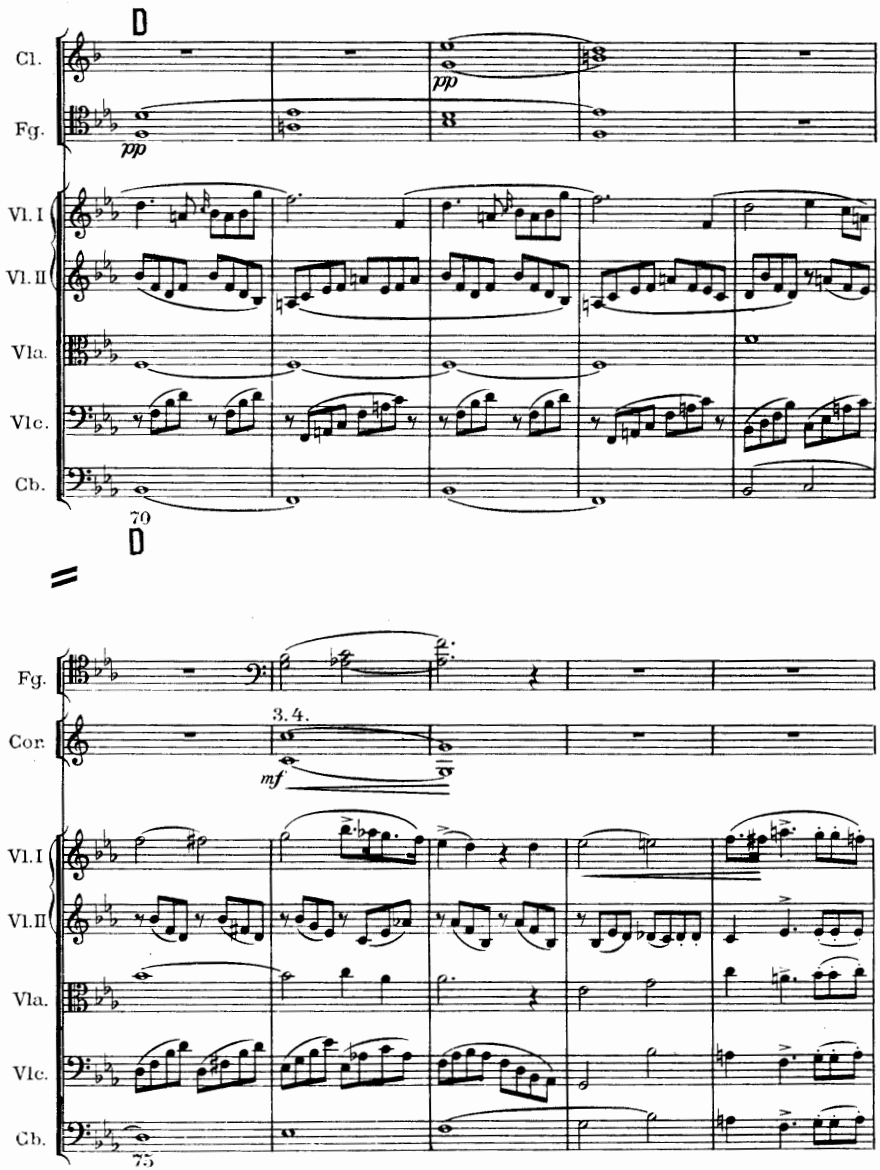

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
3.4.
35
40

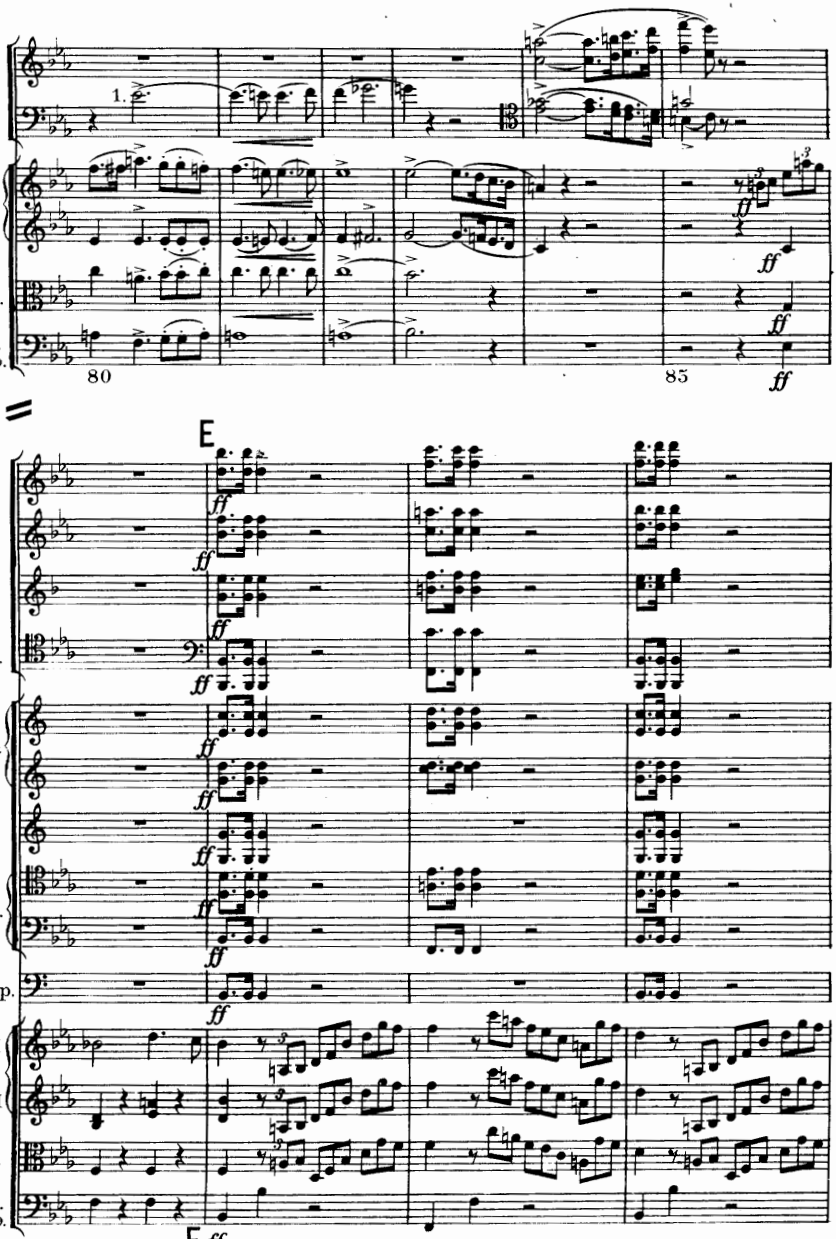

C
45
Fl.
Ob.
Cl.
Fg.
Cor.
a 2
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
C
45

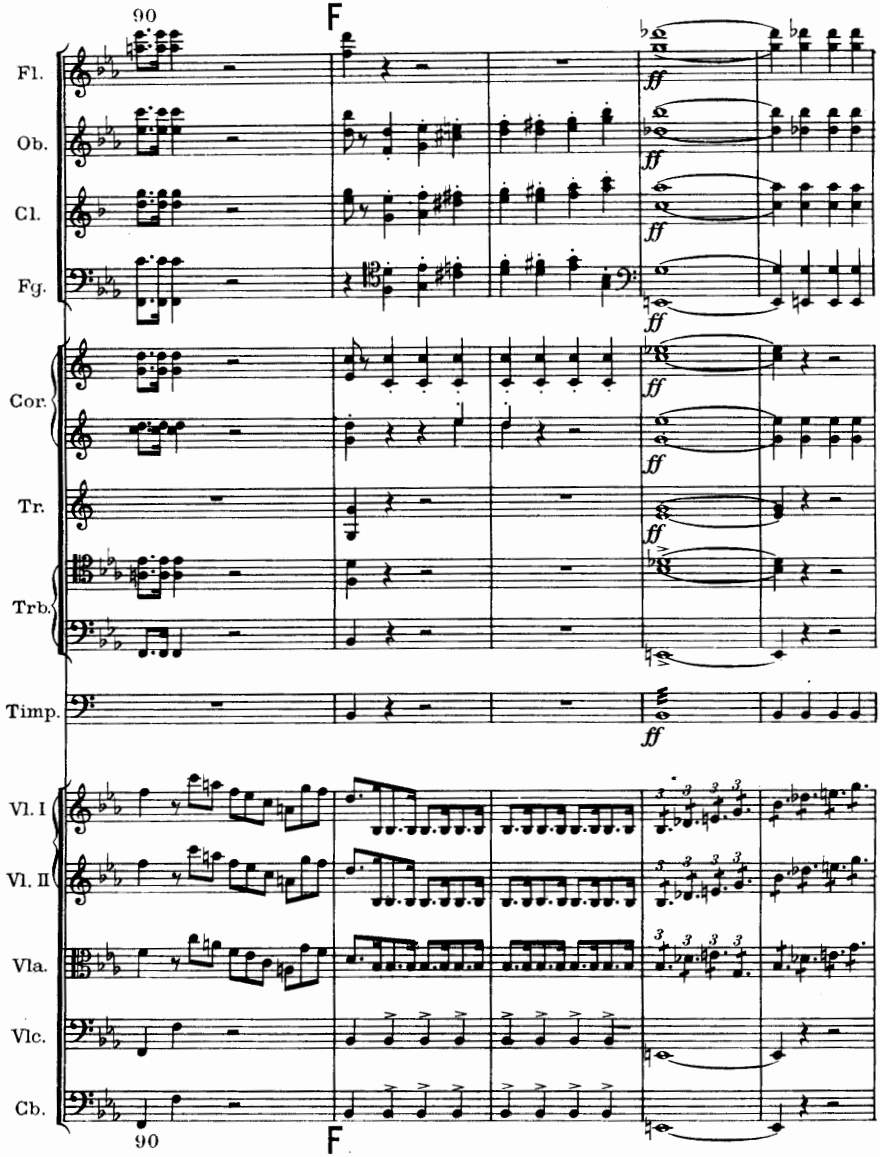

Fl.
a 2
Ob.
Cl.
Fg.
Cor.
a 2
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

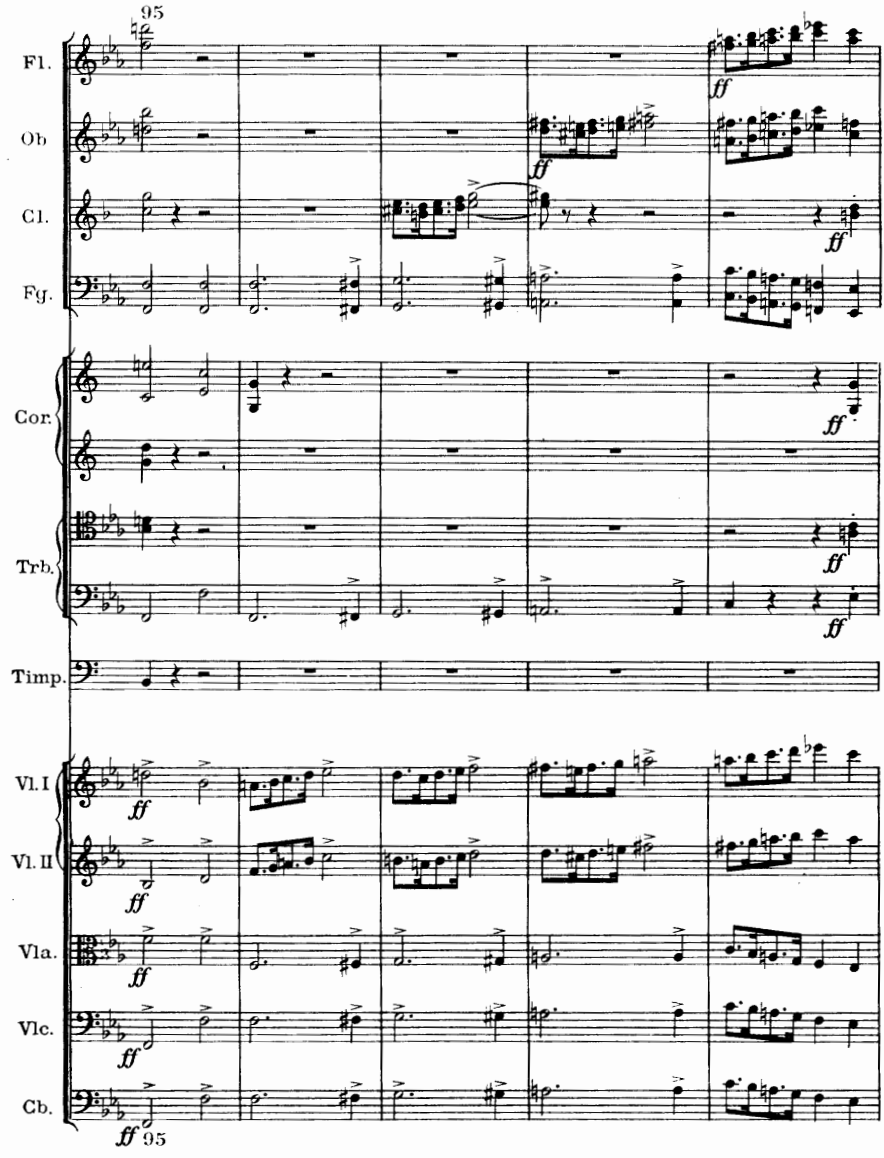

50
55
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
a 2
Tr.
Trb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
ff
3

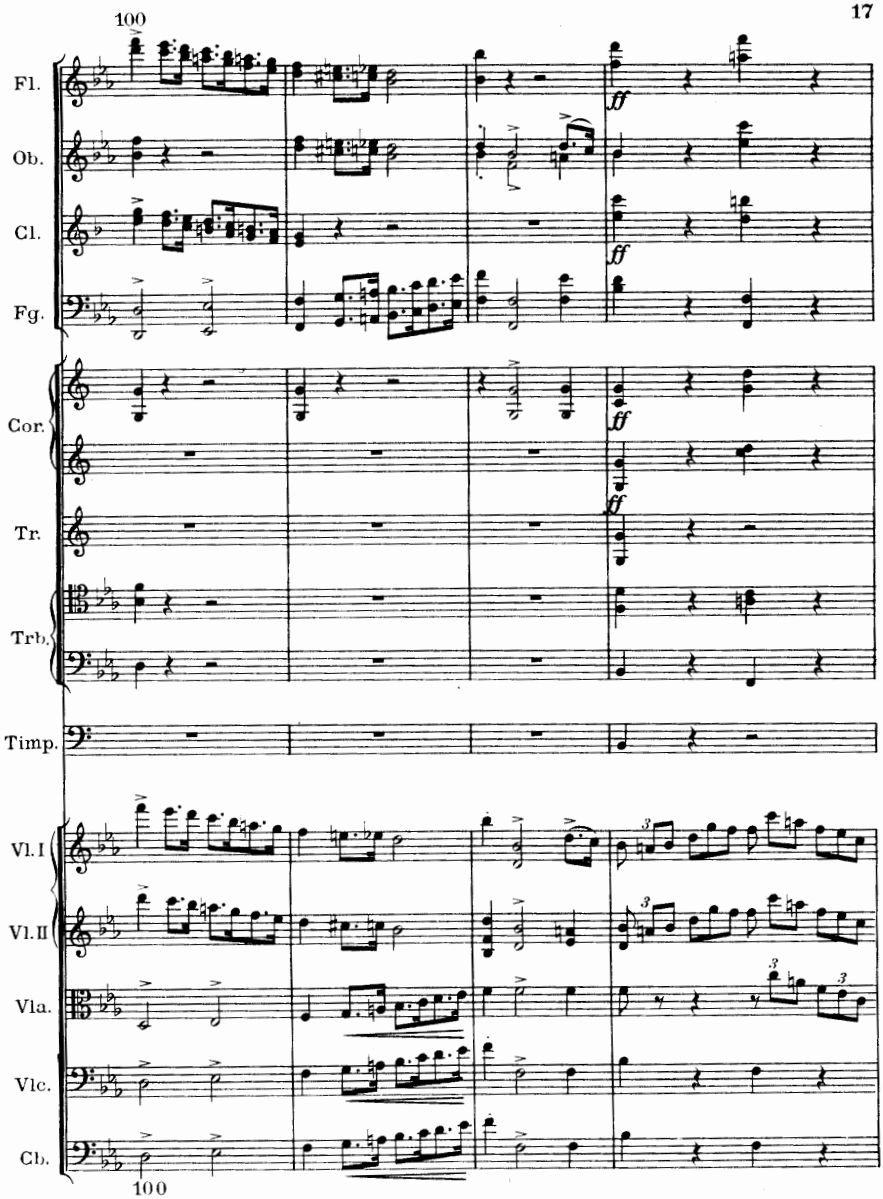

a 2
Ob.
Fg.
Cor.
Trb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
dolce
p
dolce
60
65

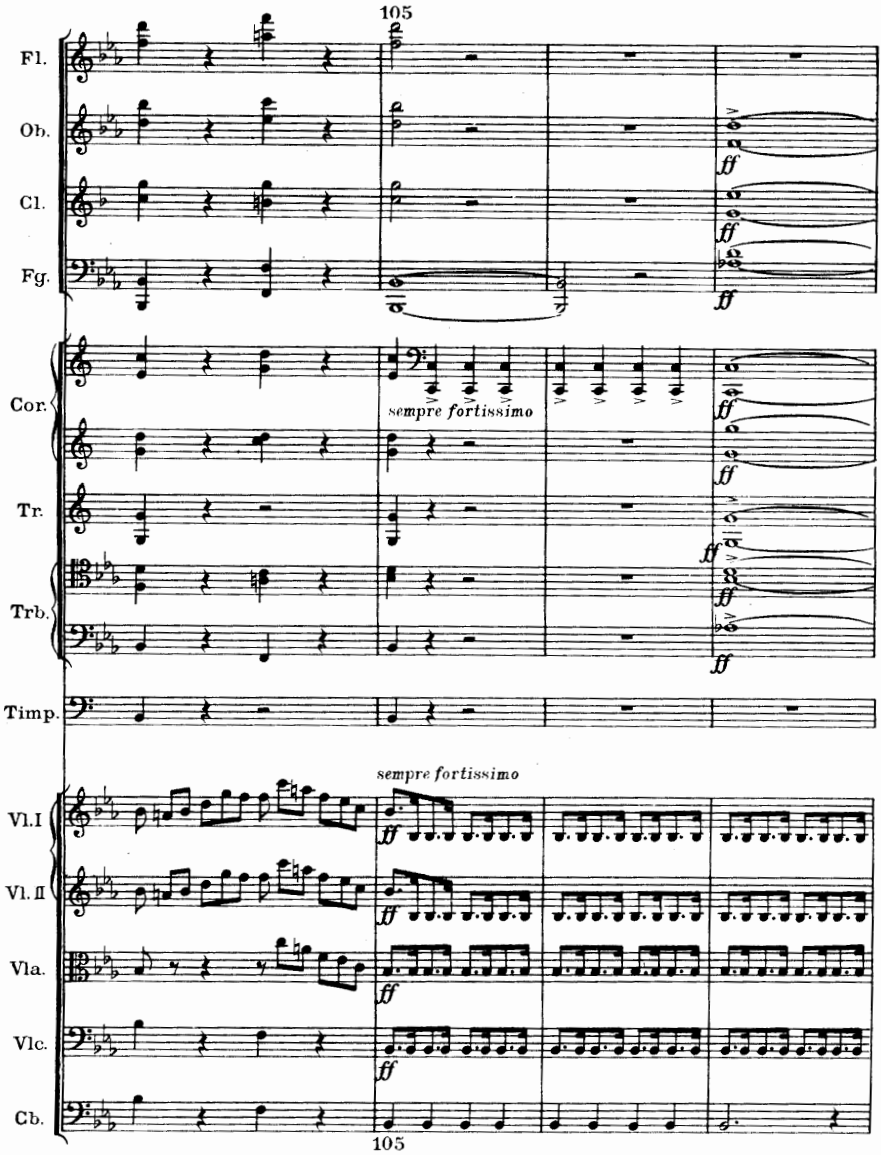

D
Cl.
Fg.
pp
pp
Vl. I
Vl. II
Vla.
Vlc.
Cb.
70
D
Fg.
3. 4.
Cor.
mf
Vl. I
Vl. II
Vla.
Vlc.
Cb.
75

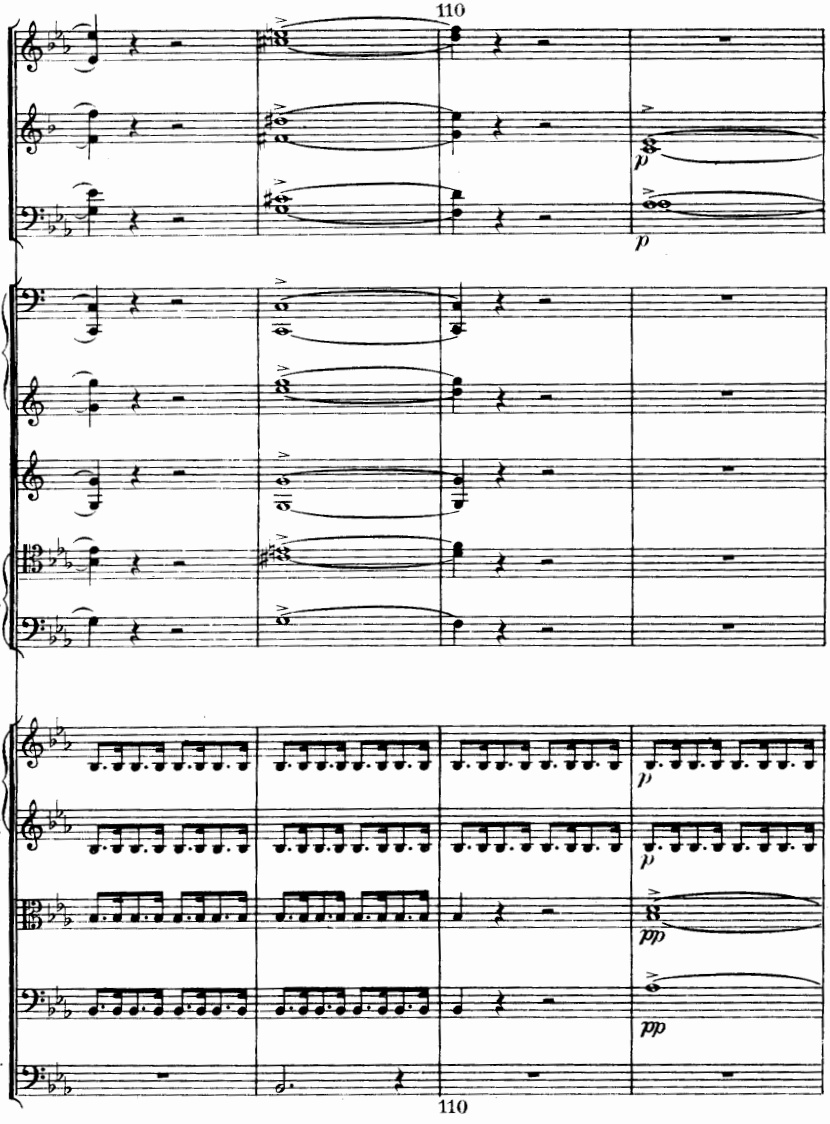

Fl.
Fg.
1.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
80
85
ff
E
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
E ff

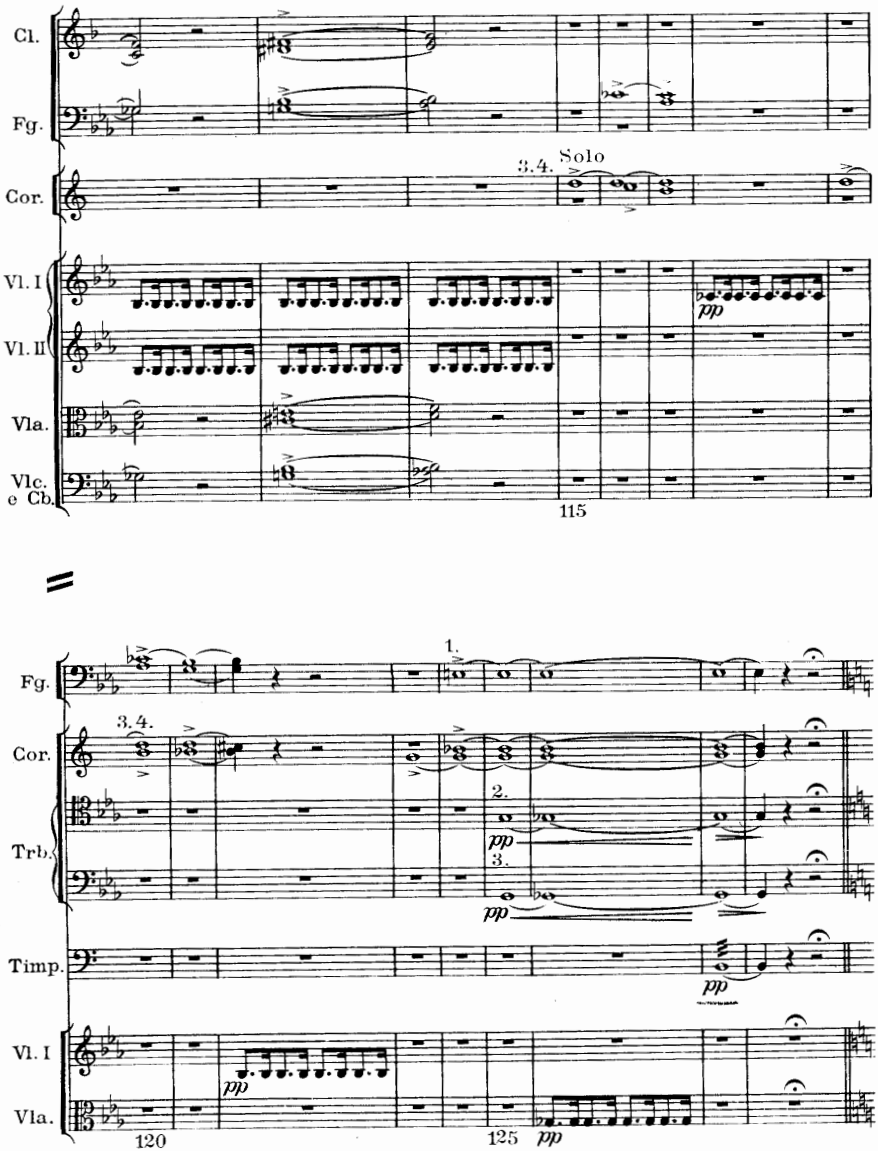

90
F
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
ff
90
F

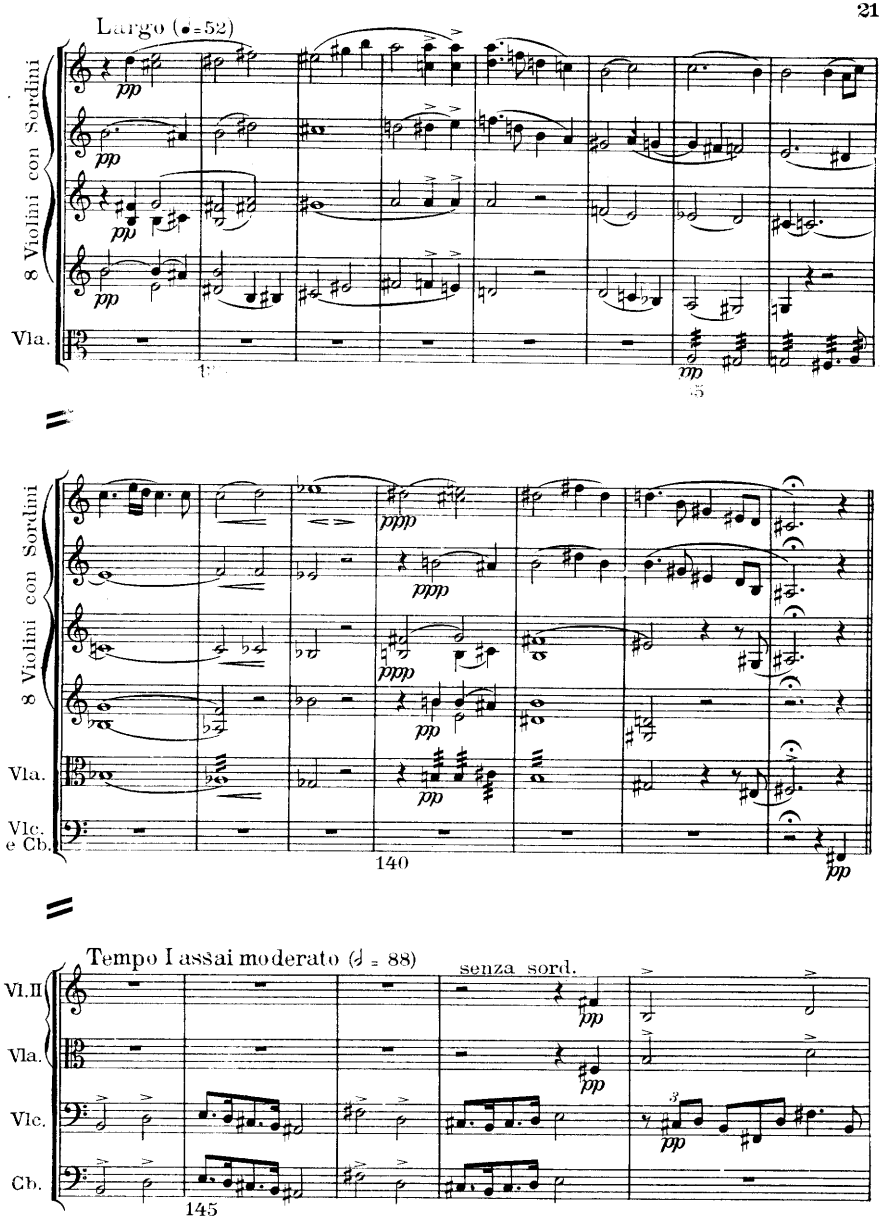

95
Fl.
Ob
Cl.
Fg.
Cor.
Trb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
ff
95

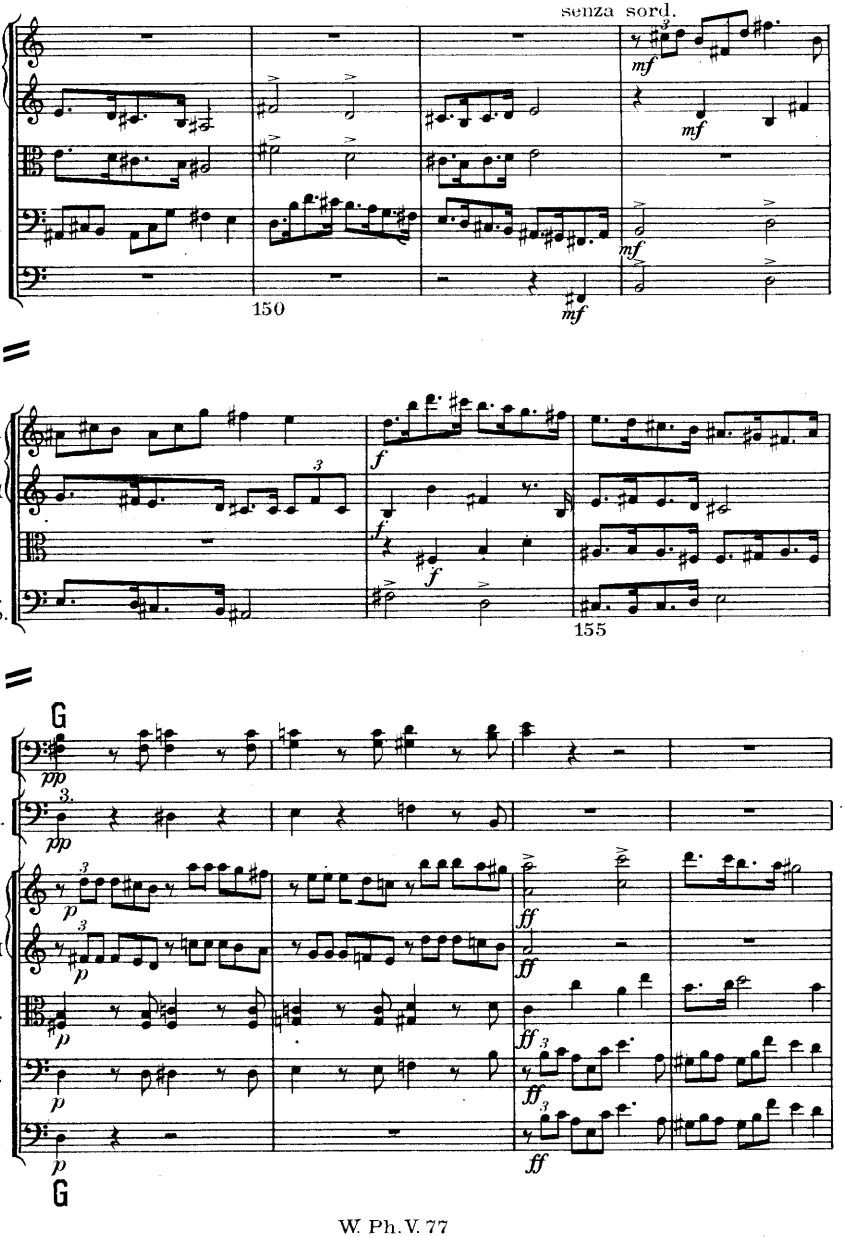

100
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff
100

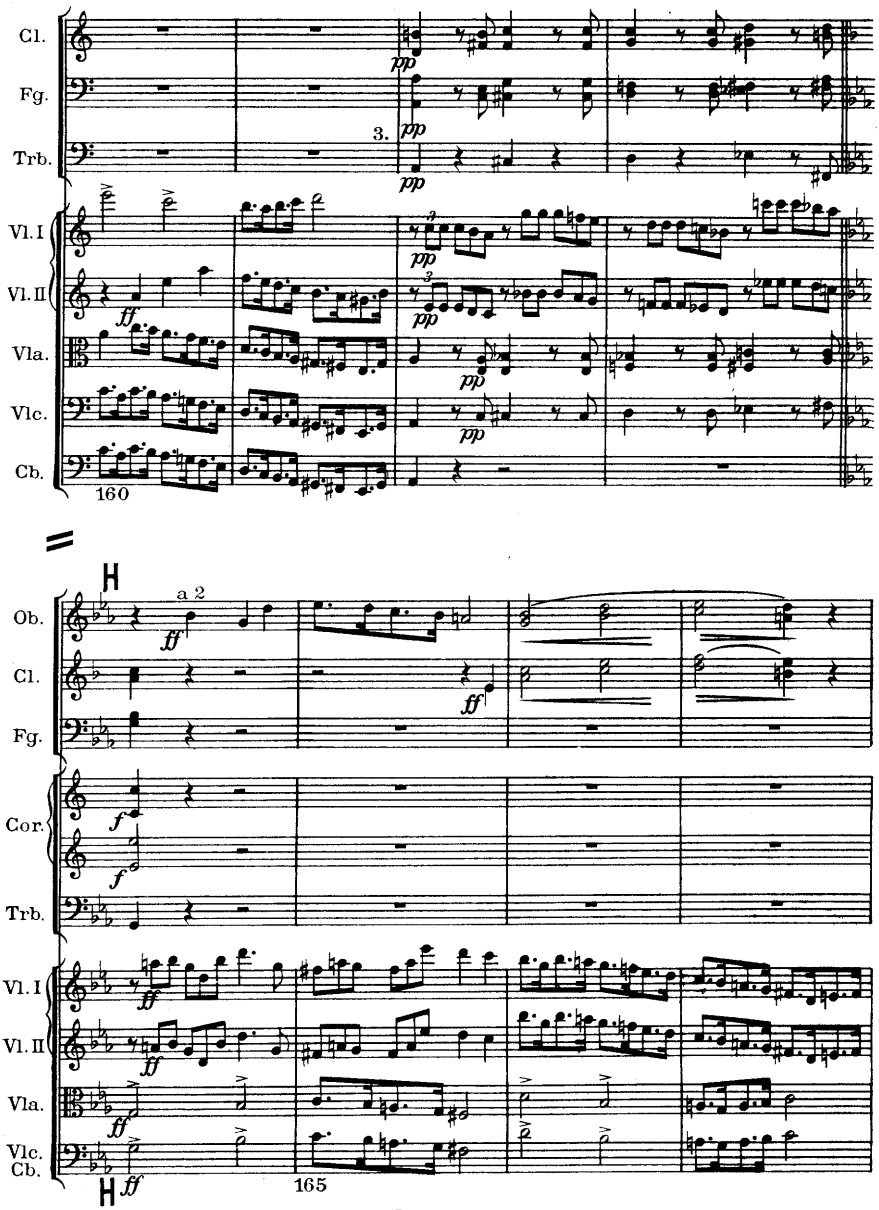

105
Fl.
Ob.
Cl.
Fg.
ff
Cor.
sempre fortissimo
Tr.
Trb.
Timp.
sempre fortissimo
Vl.I
Vl.II
Vla.
Vlc.
Cb.
105

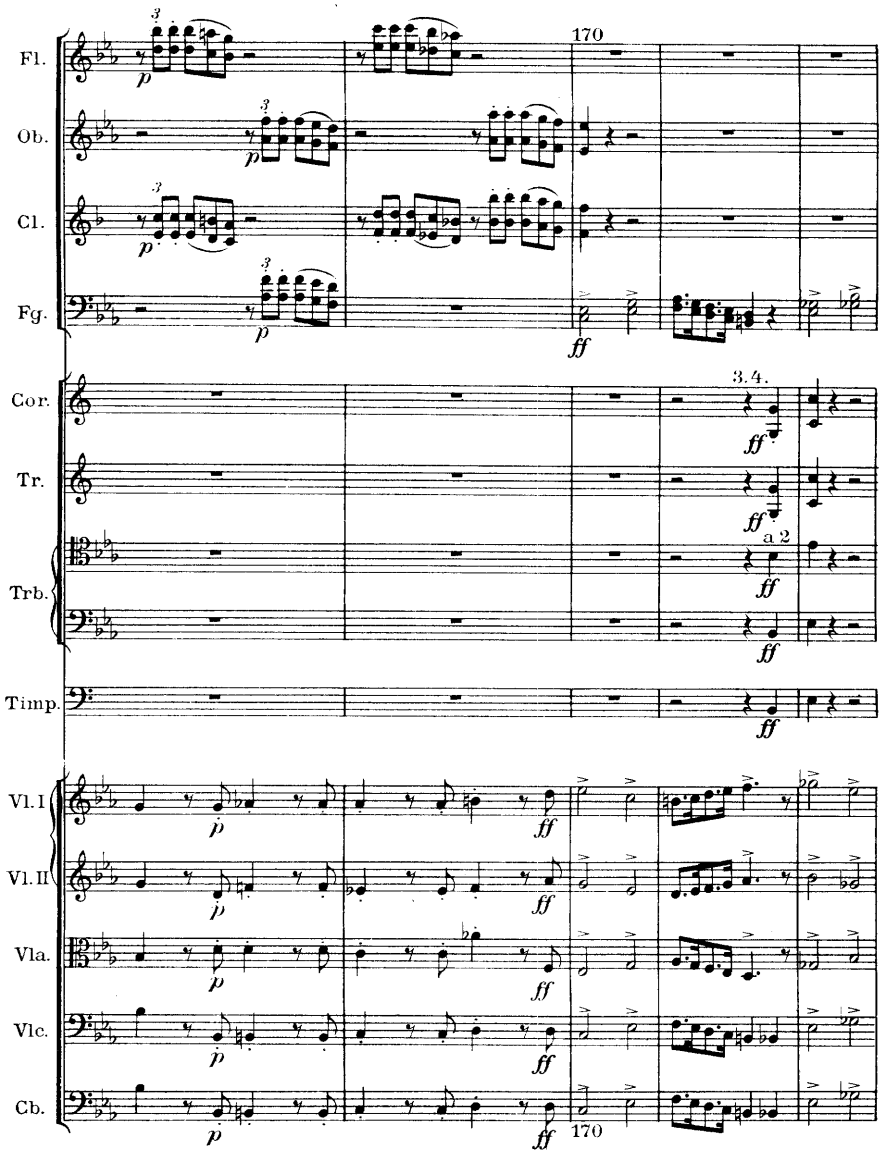

110
Ob.
Cl.
Fg.
p
p
Cor.
Tr.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
p
p
pp
pp
110

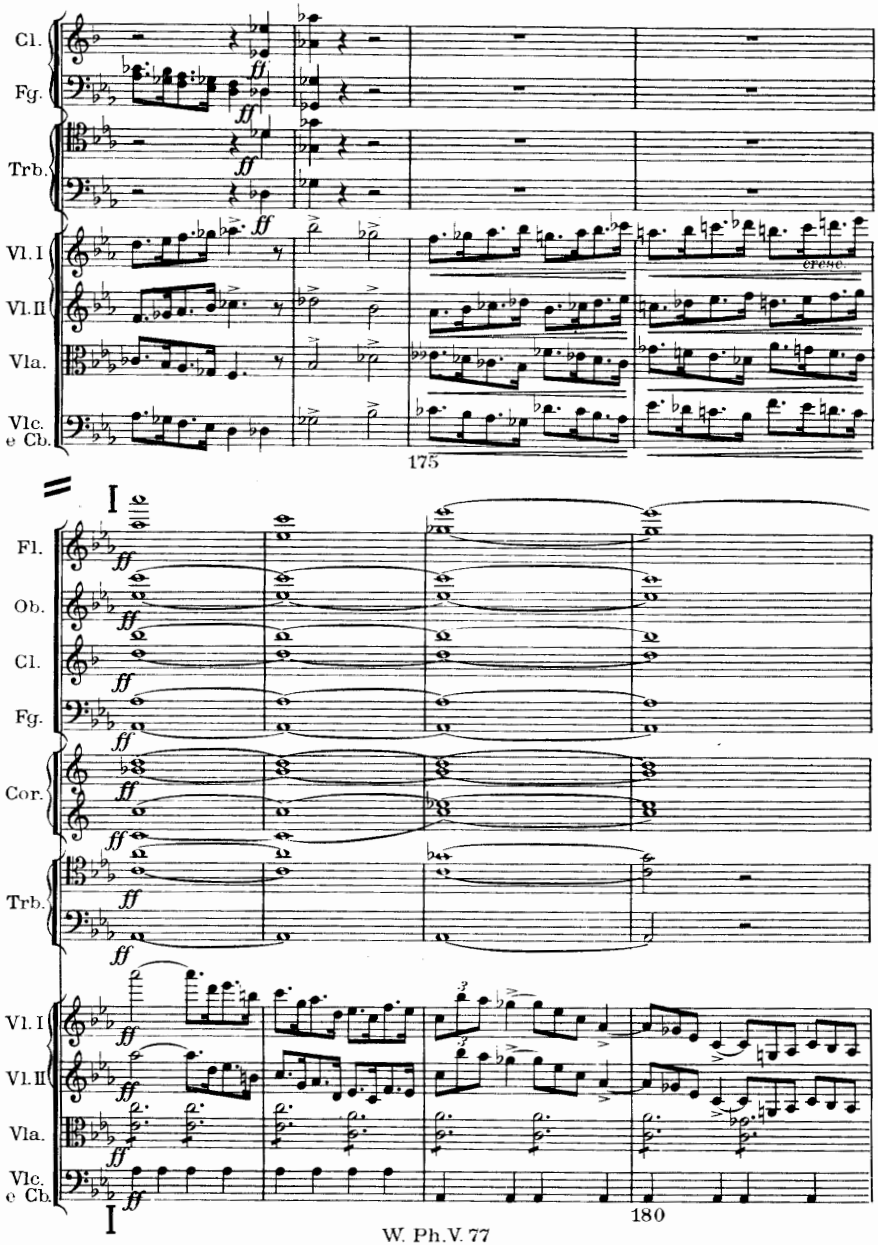

Cl.
Fg.
Cor.
3.4. Solo
Vl. I
Vl. II
pp
Vla.
Vlc.
e Cb.
115
Fg.
1.
3.4.
Cor.
2.
pp
Trb.
3.
pp
Timp.
pp
Vl. I
pp
Vla.
120
125
pp

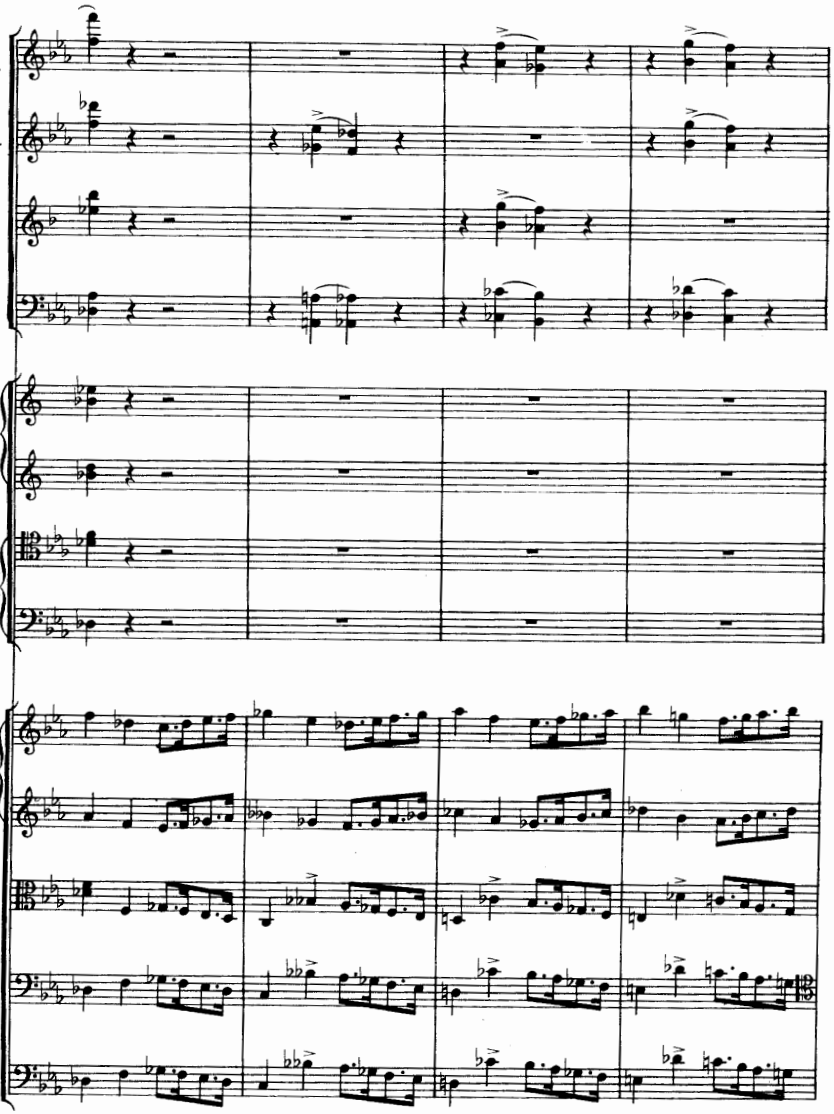

Largo (♩=52)
8 Violini con Sordini
Vla.
pp
mp
135
8 Violini con Sordini
Vla.
Vlc. e Cb.
ppp
pp
140
Tempo I assai moderato (♩ = 88)
senza sord.
Vl.II
Vla.
Vlc.
Cb.
145


senza sord.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
150
mf
Vl. I
Vl. II
Vla
Vlc. e Cb.
155
f
G
Fg.
Trb.
pp
Vl. I
Vl. II
Vla.
Vlc.
Cb.
p
ff
G


Cl.
Fg.
Trb.
3.
pp
Vl. I
Vl. II
Vla.
Vlc.
Cb.
160
H
a 2
ff
Ob.
Cor.
f
165


Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
170
3.4.
a 2
p
ff
170


Cl.
Fg.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
ff
cresc.
175
I
Fl.
Ob.
Cl.
Fg.
Cor.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
I
180


Fl.
Ob.
Cl.
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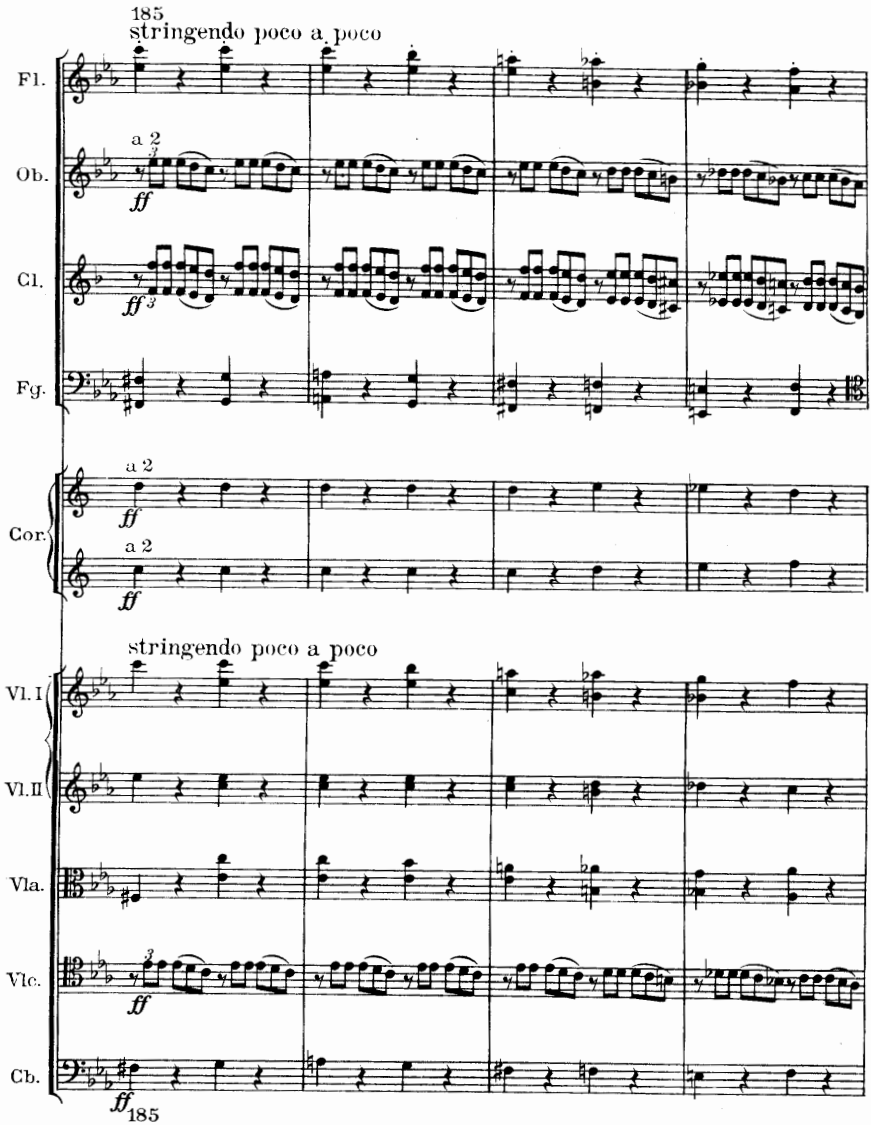
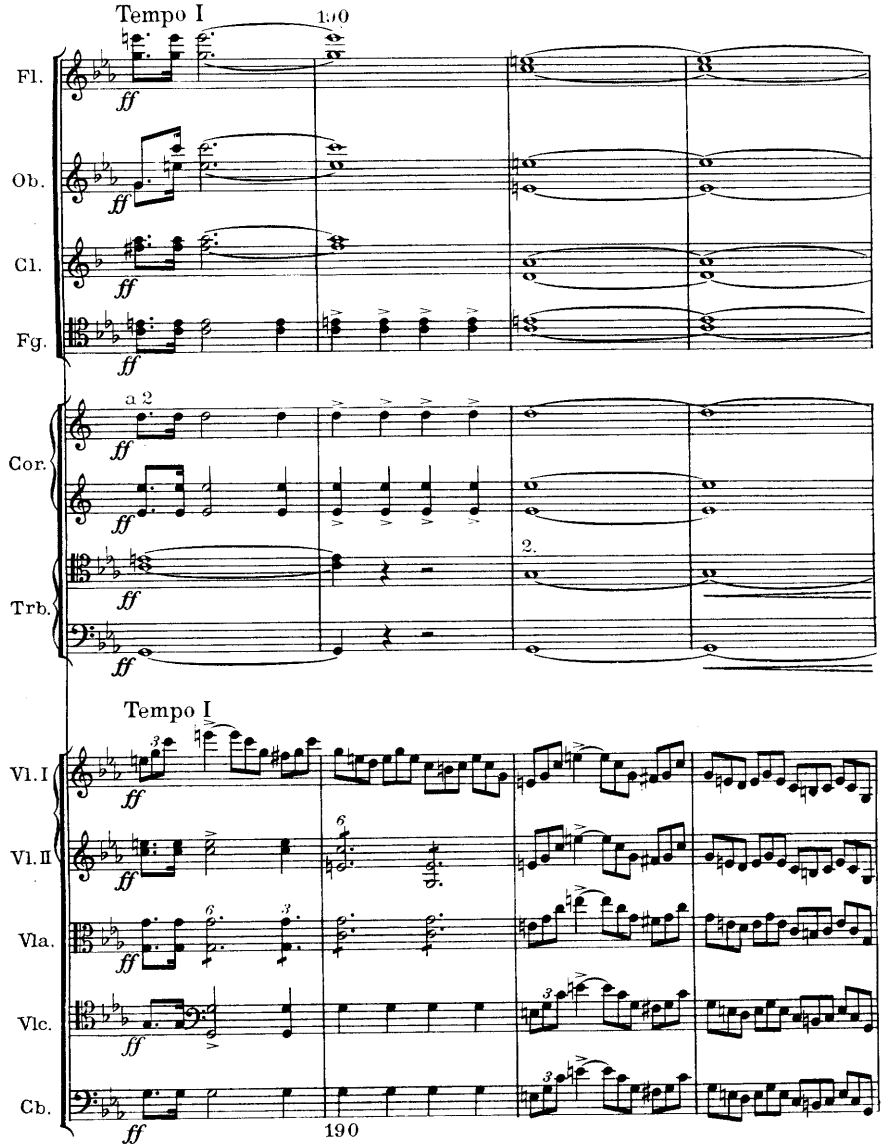
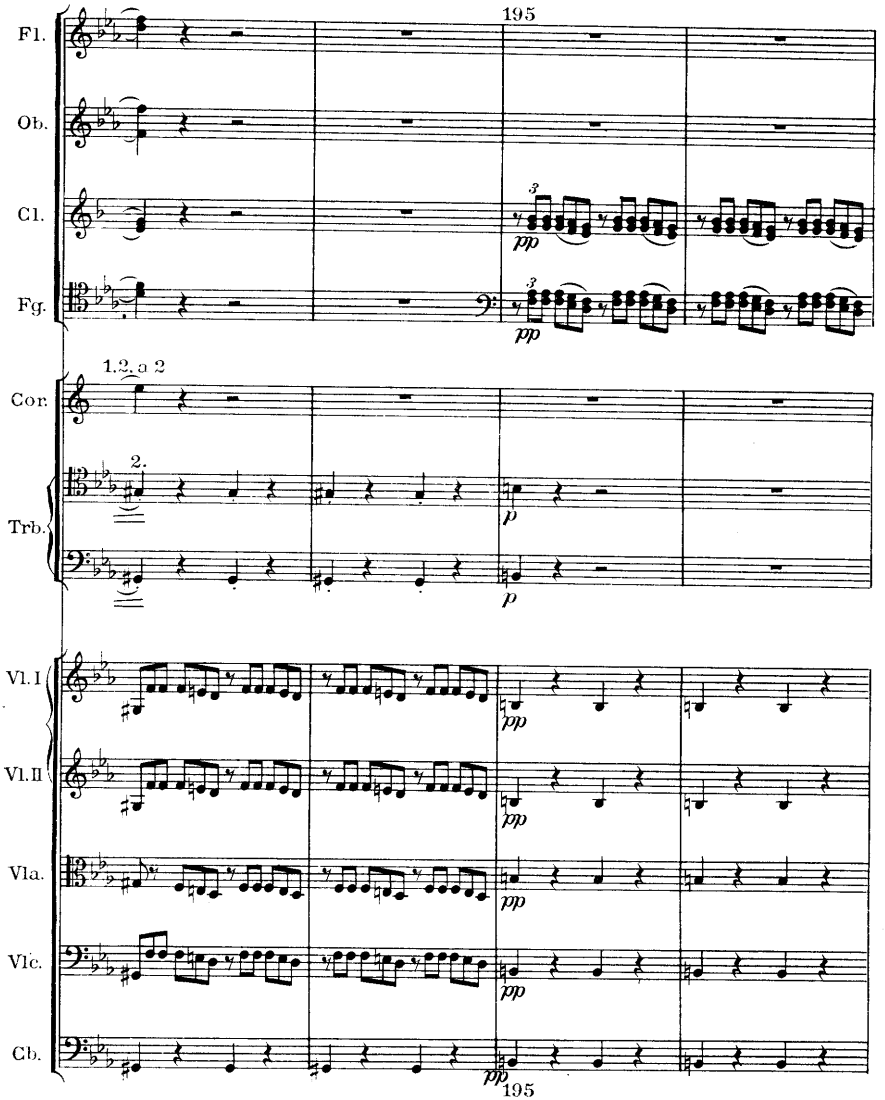
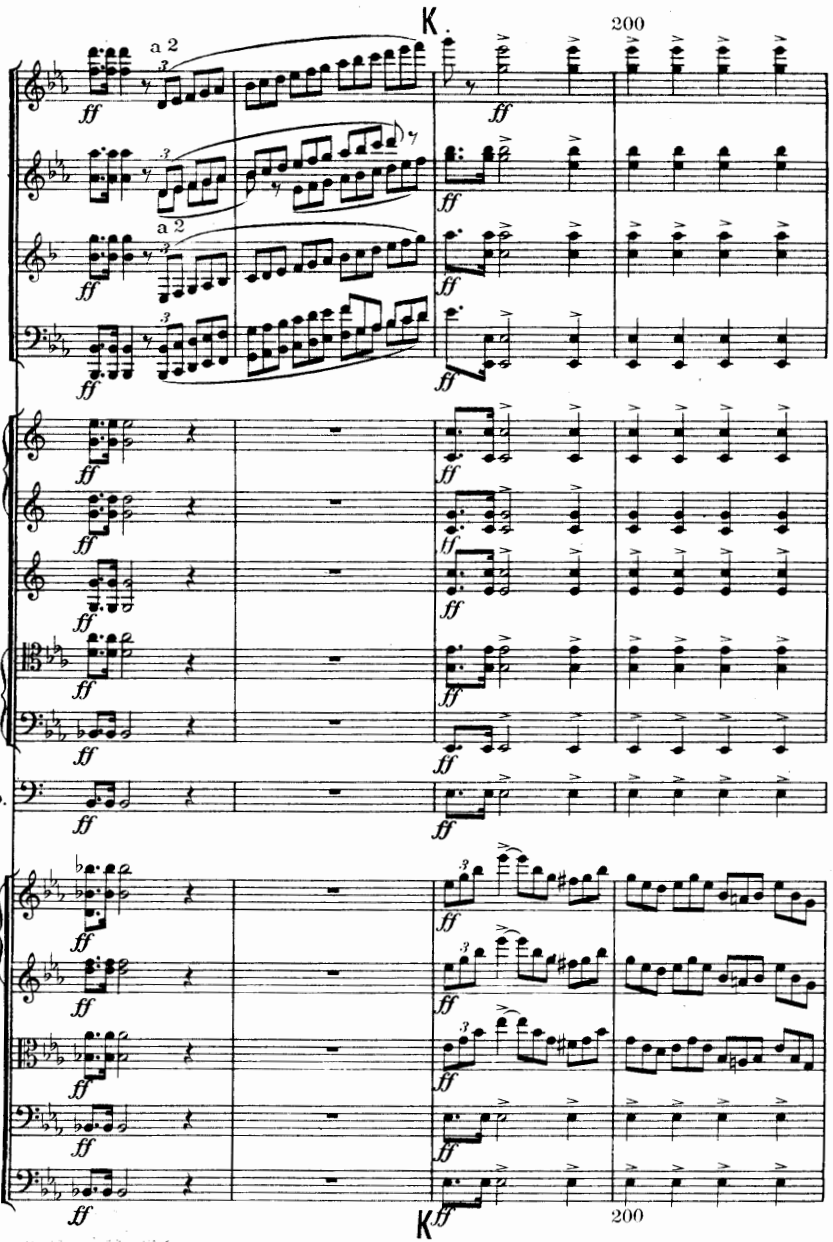
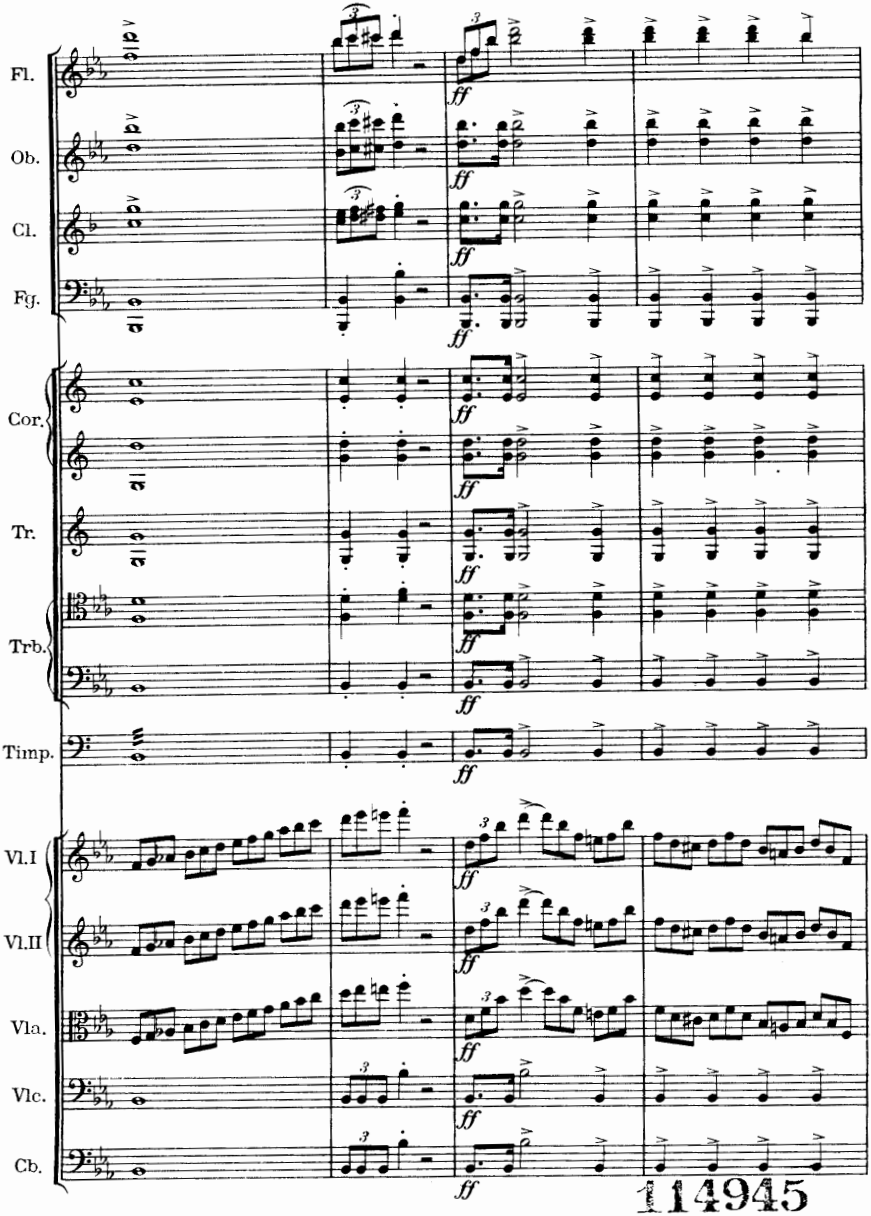
Trb.
Vl. I
Vl. II
Vla.
Vlc.
Cb.


185
stringendo poco a poco
Fl.
Ob.
a 2
ff
Cl.
ff
Fg.
Cor.
a 2
ff
a 2
ff
stringendo poco a poco
Vl. I
Vl. II
Vla.
Vlc.
ff
Cb.
ff
185


Tempo I
150
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Trb.
2.
Tempo I
Vl. I
Vl. II
Vla.
Vlc.
Cb.
190


195
Fl.
Ob.
Cl.
Fg.
pp
1.2. a 2
Cor.
2.
Trb.
p
Vl.I
Vl.II
Vla.
Vlc.
Cb.
195


K.
200
a 2
Fl.
Ob.
a 2
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff
K
200



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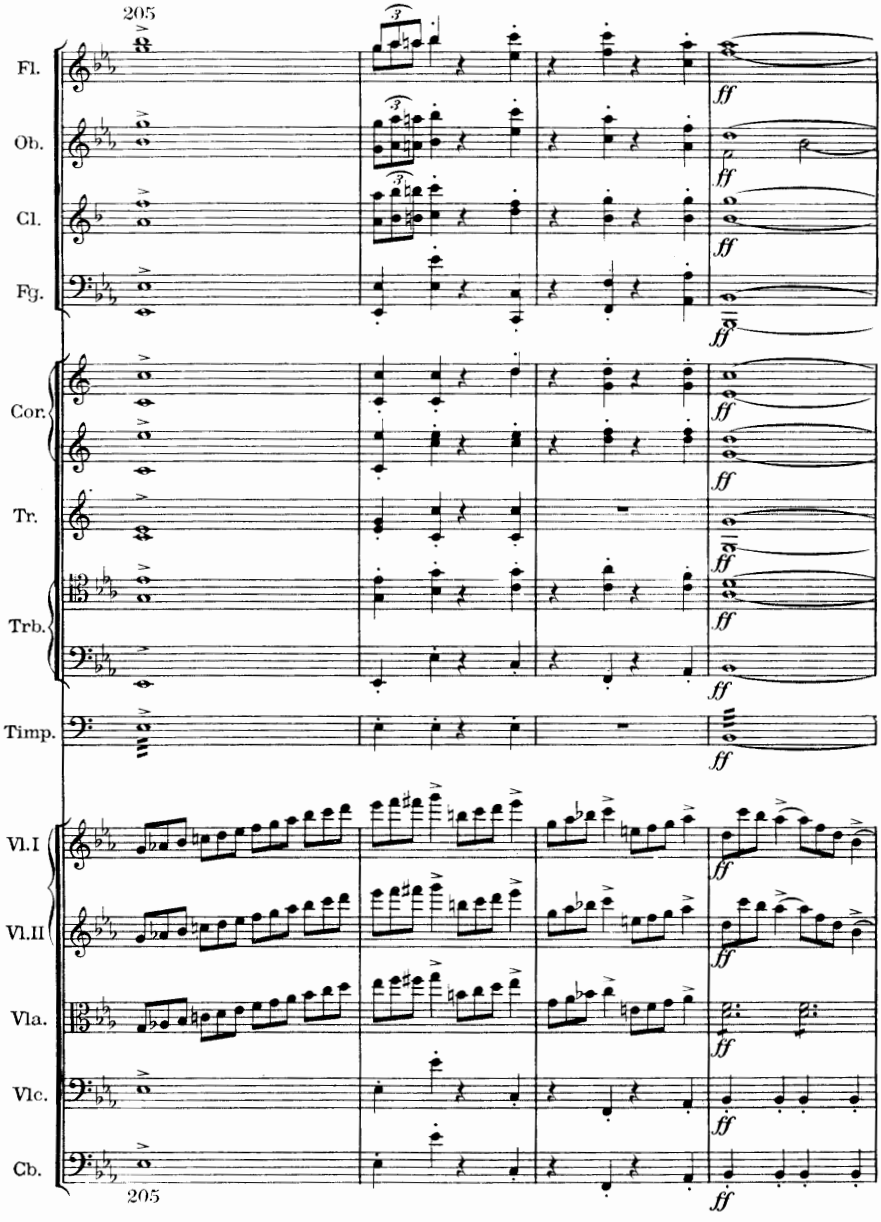
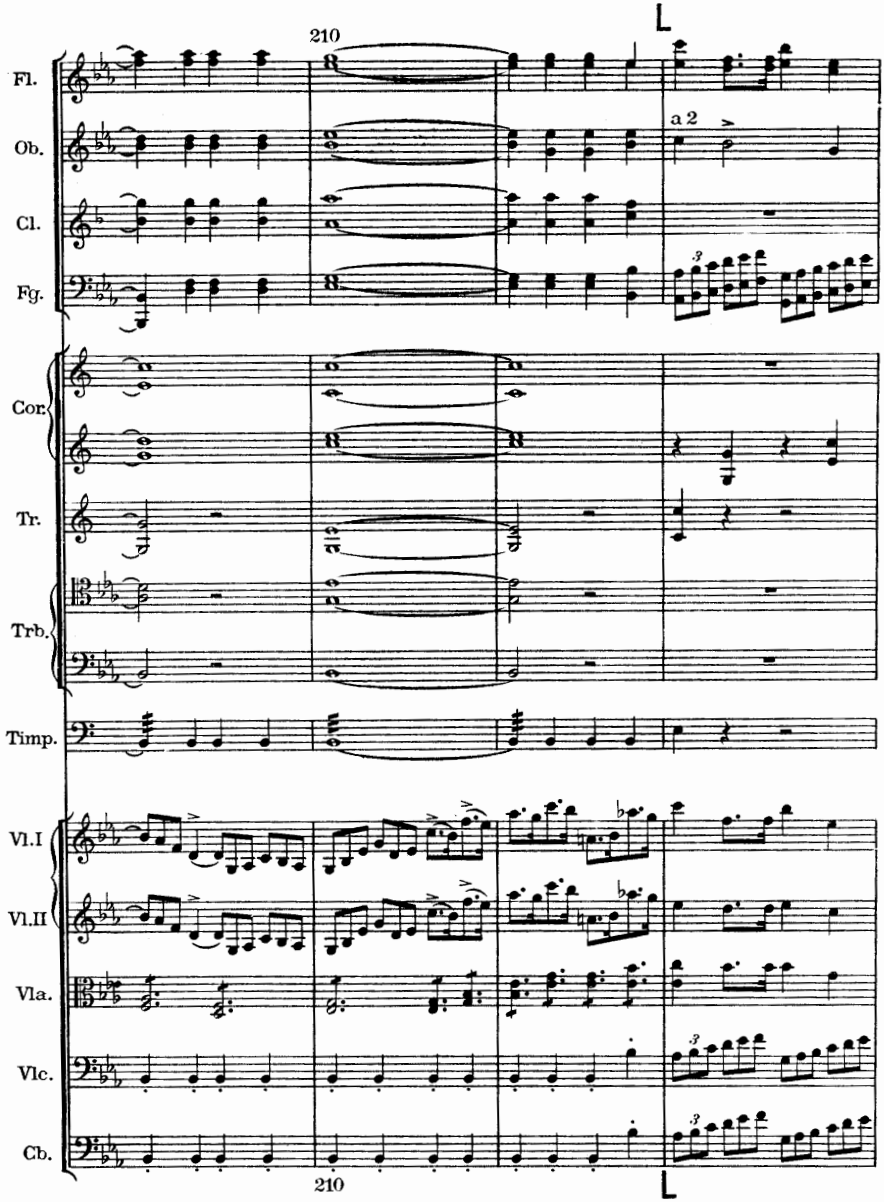

205
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff
205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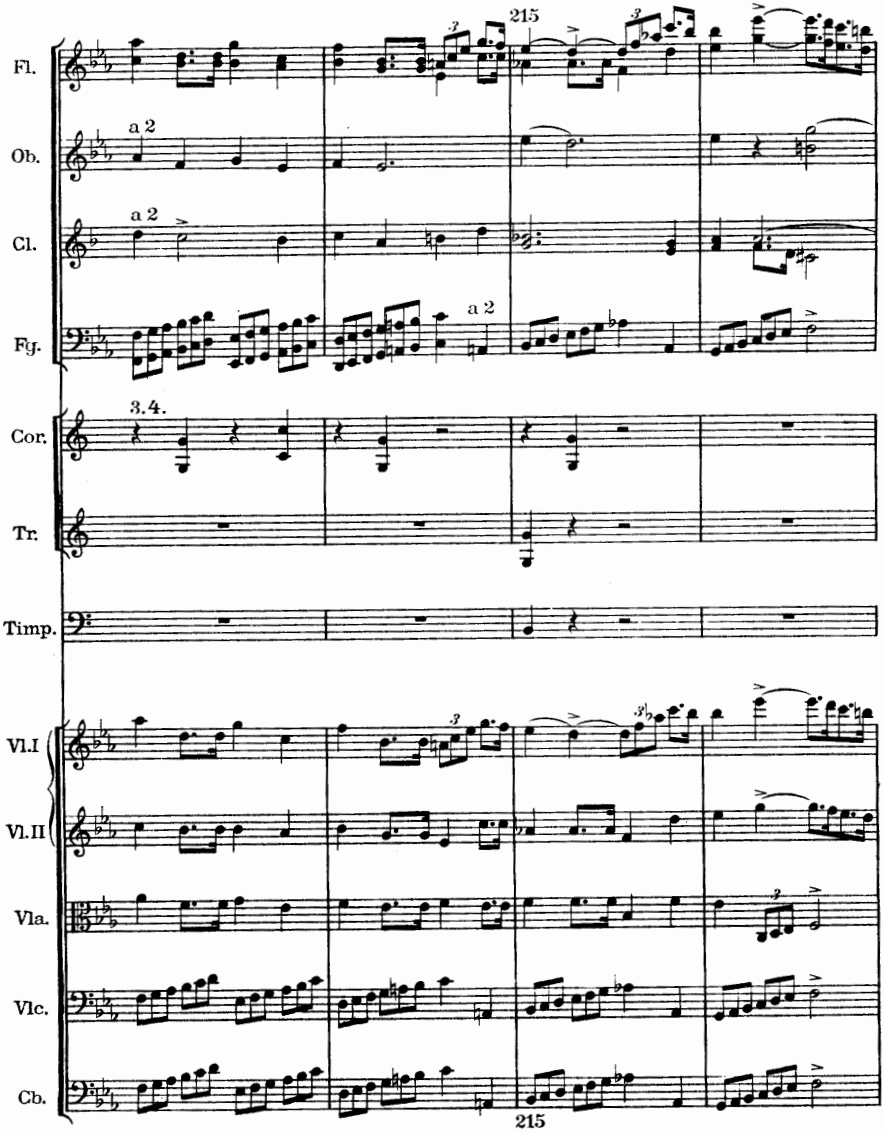
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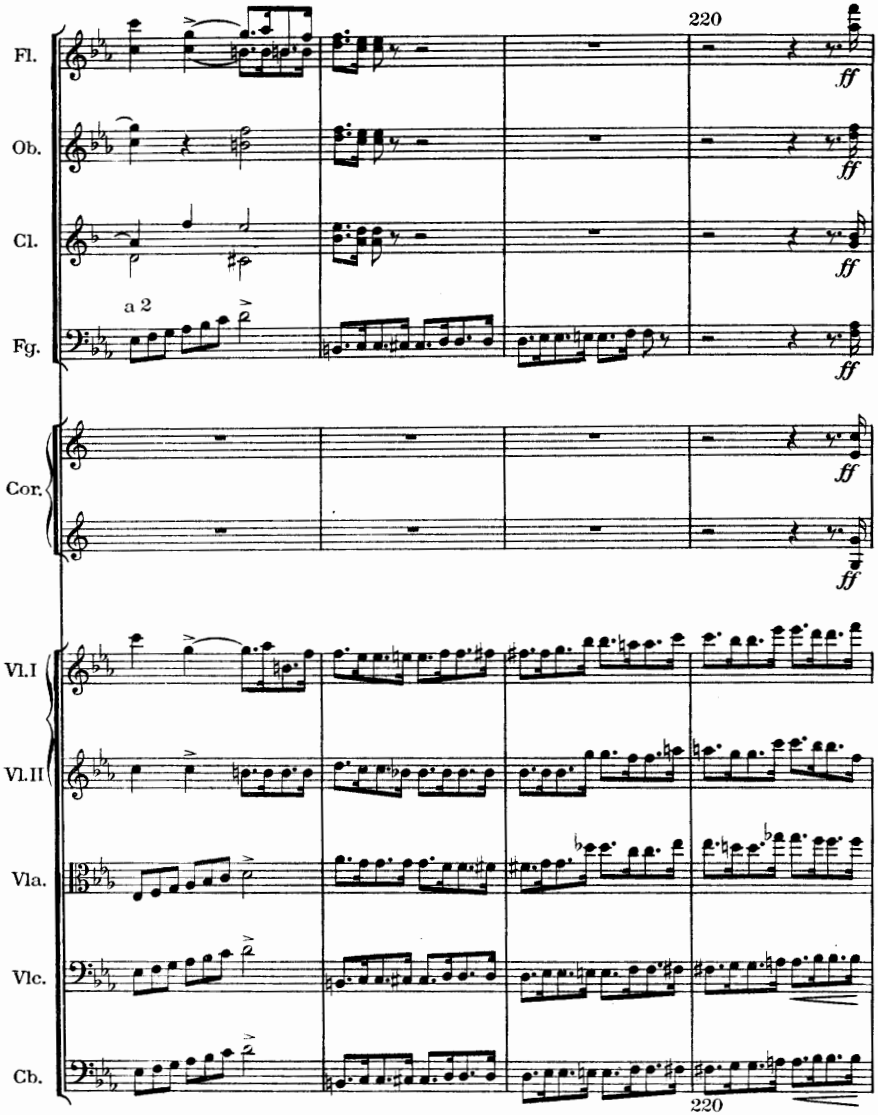
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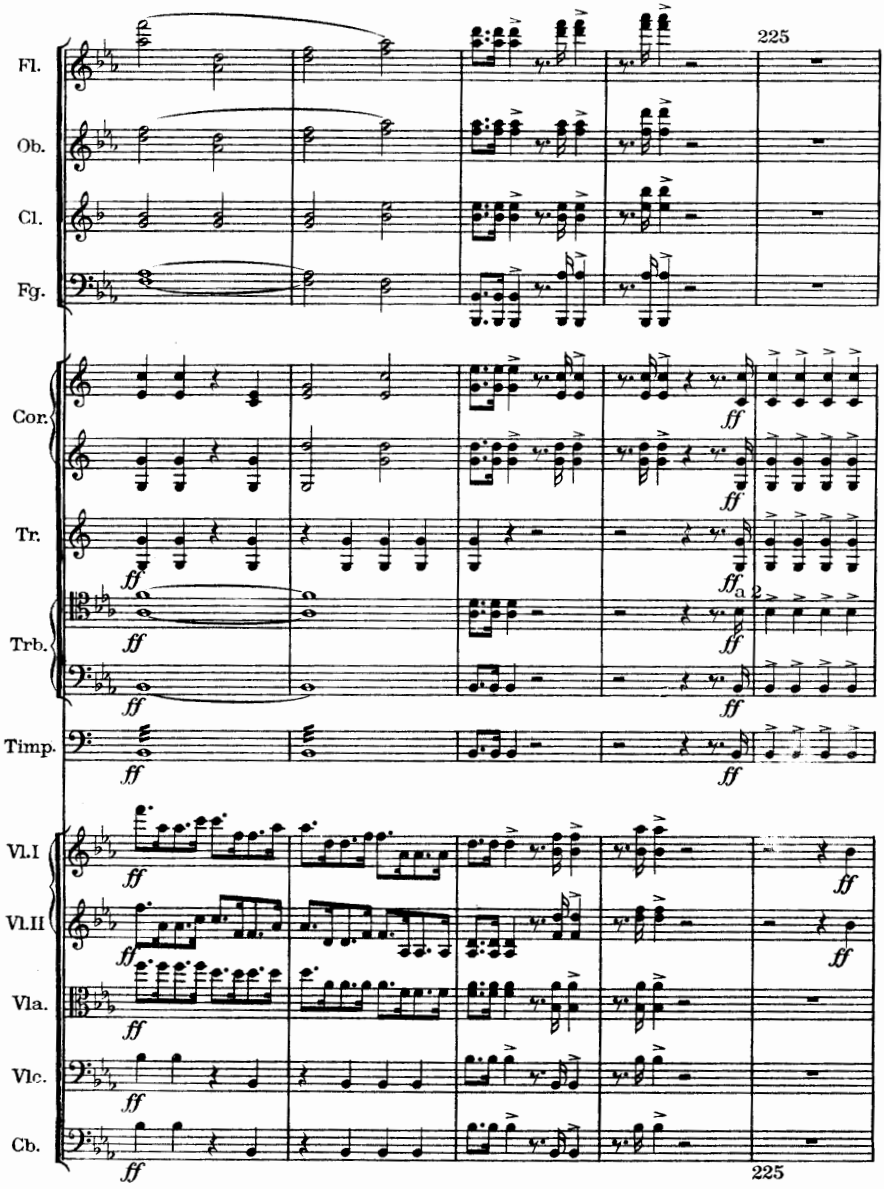
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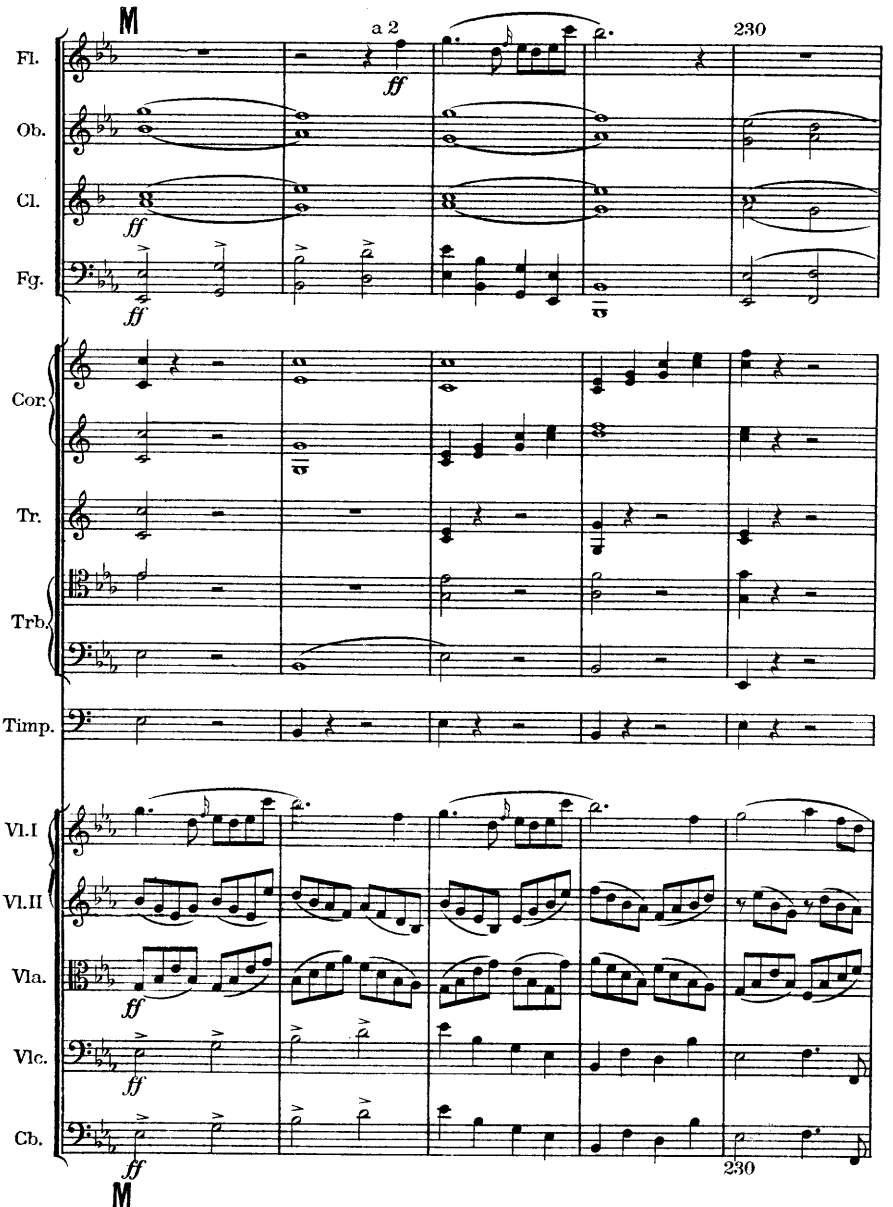
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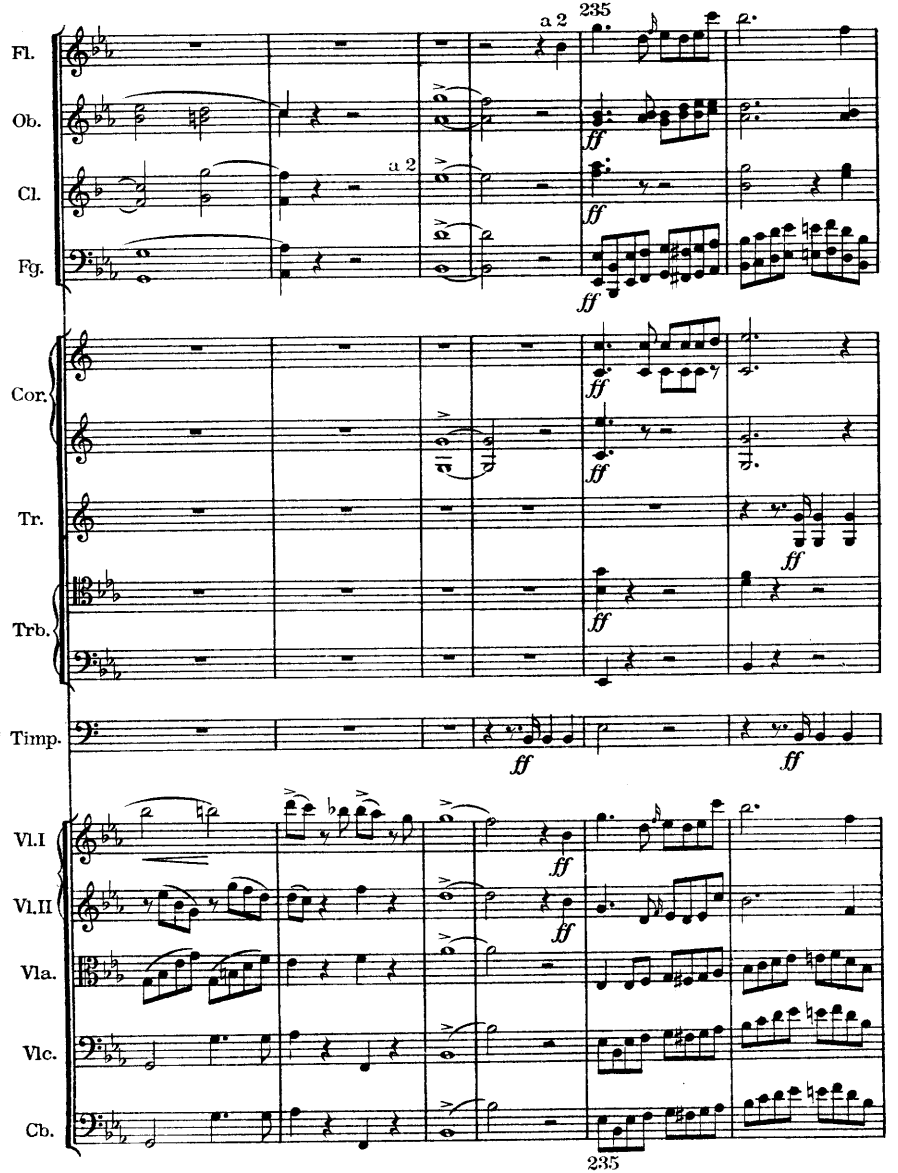
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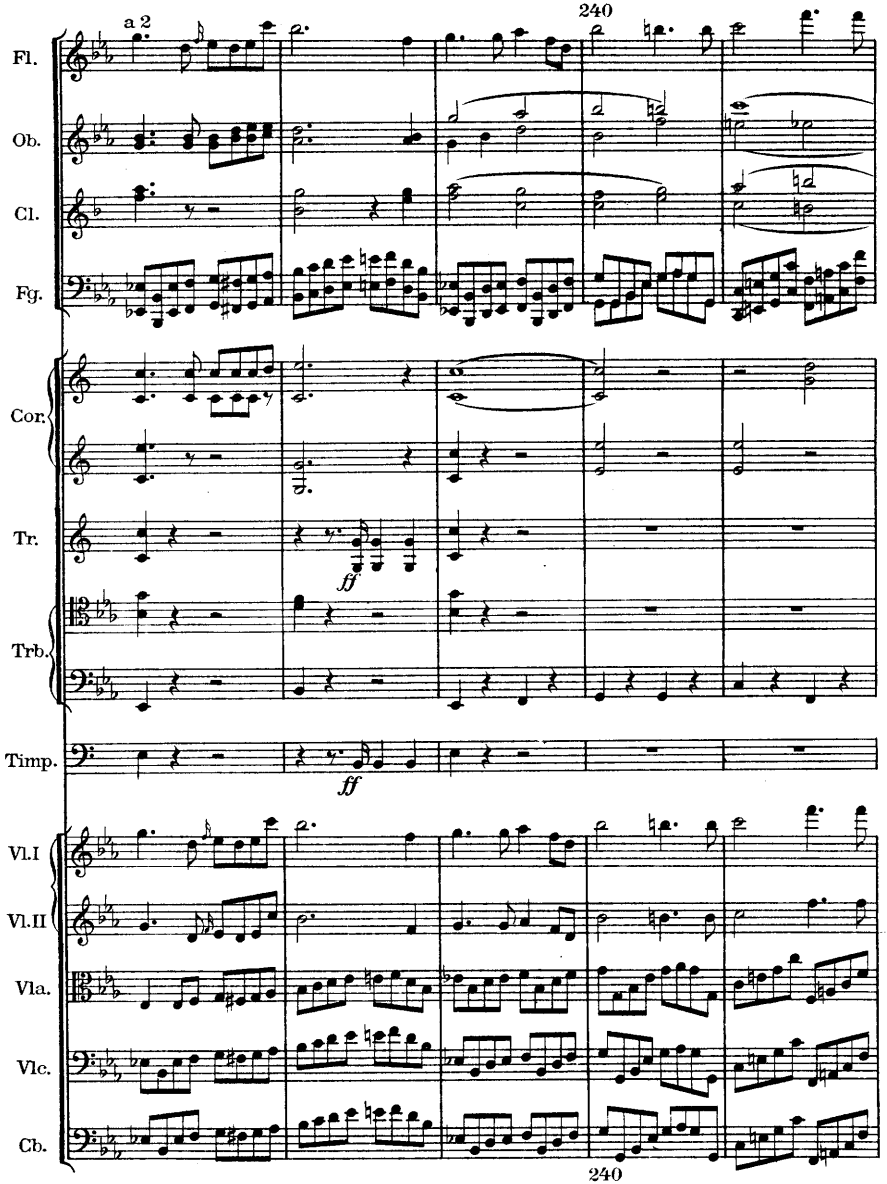
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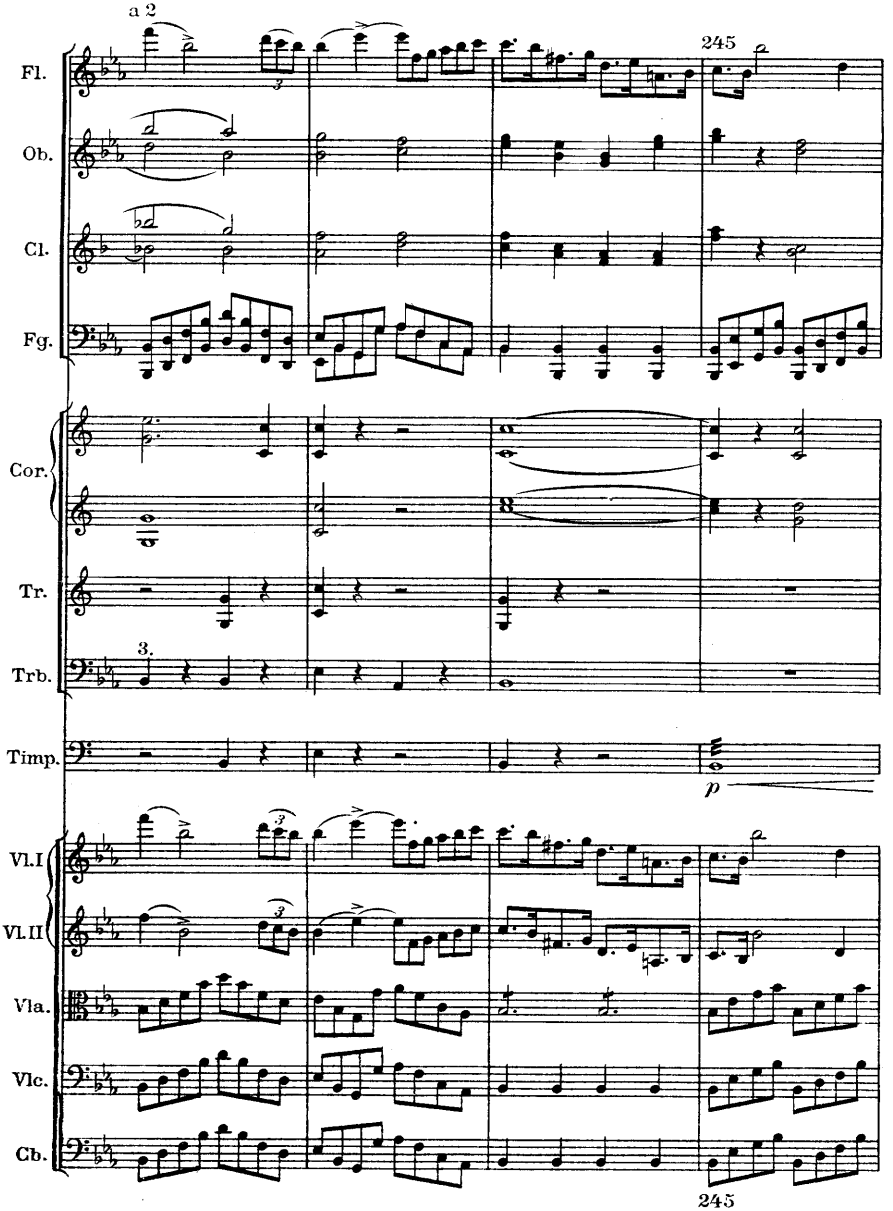
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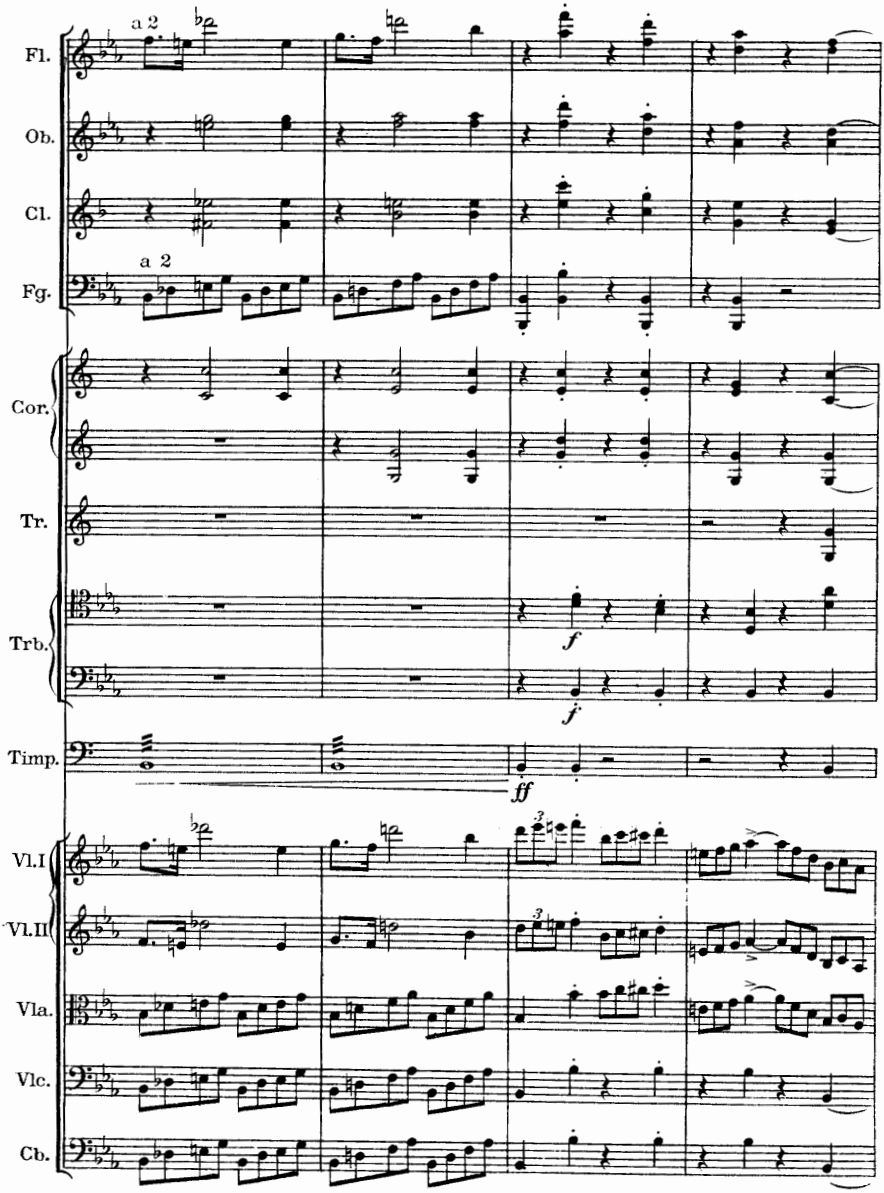
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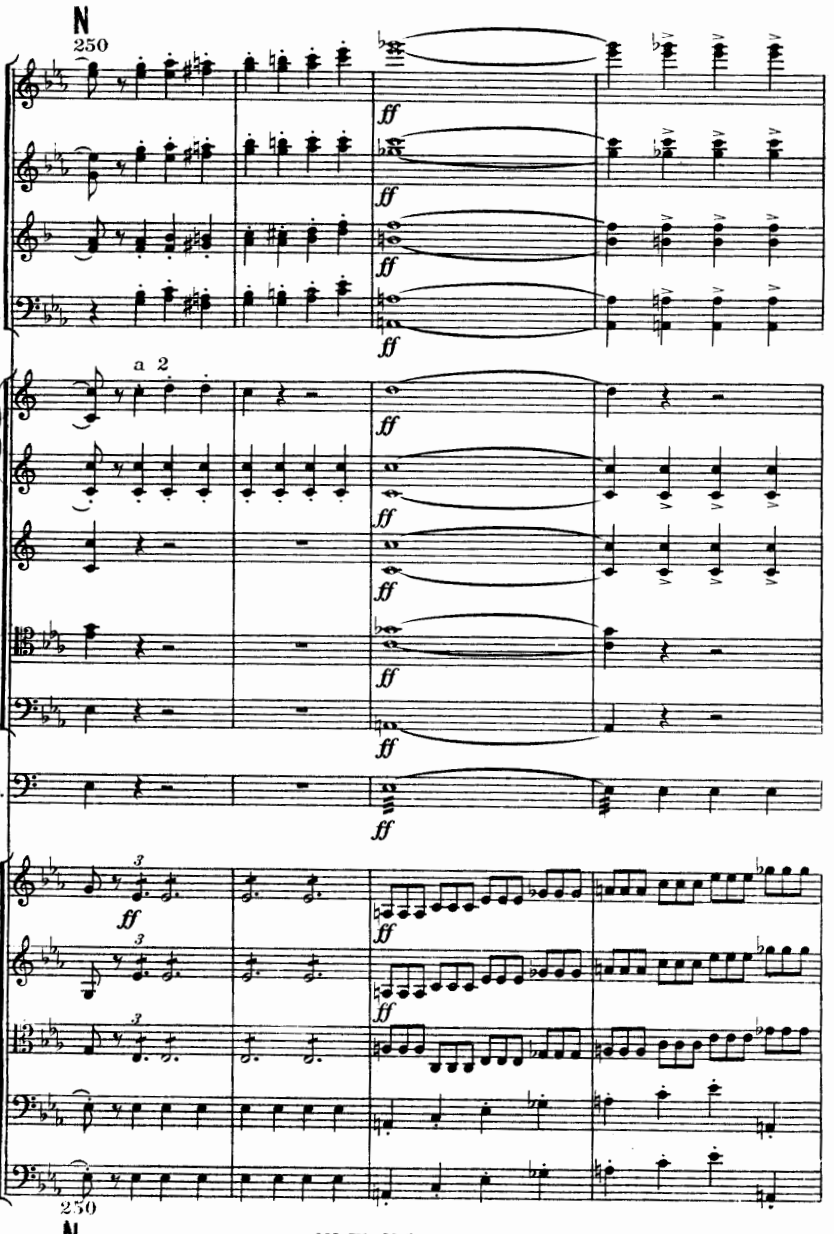
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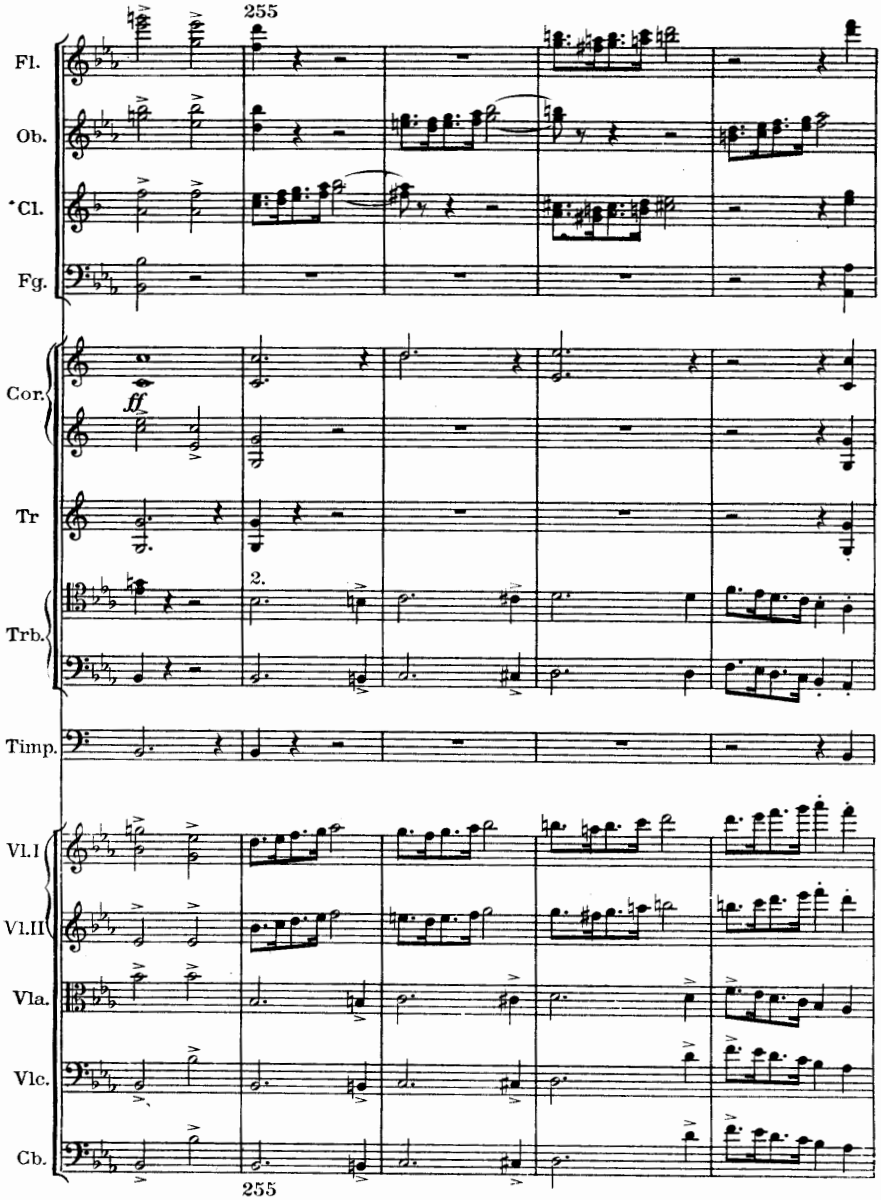
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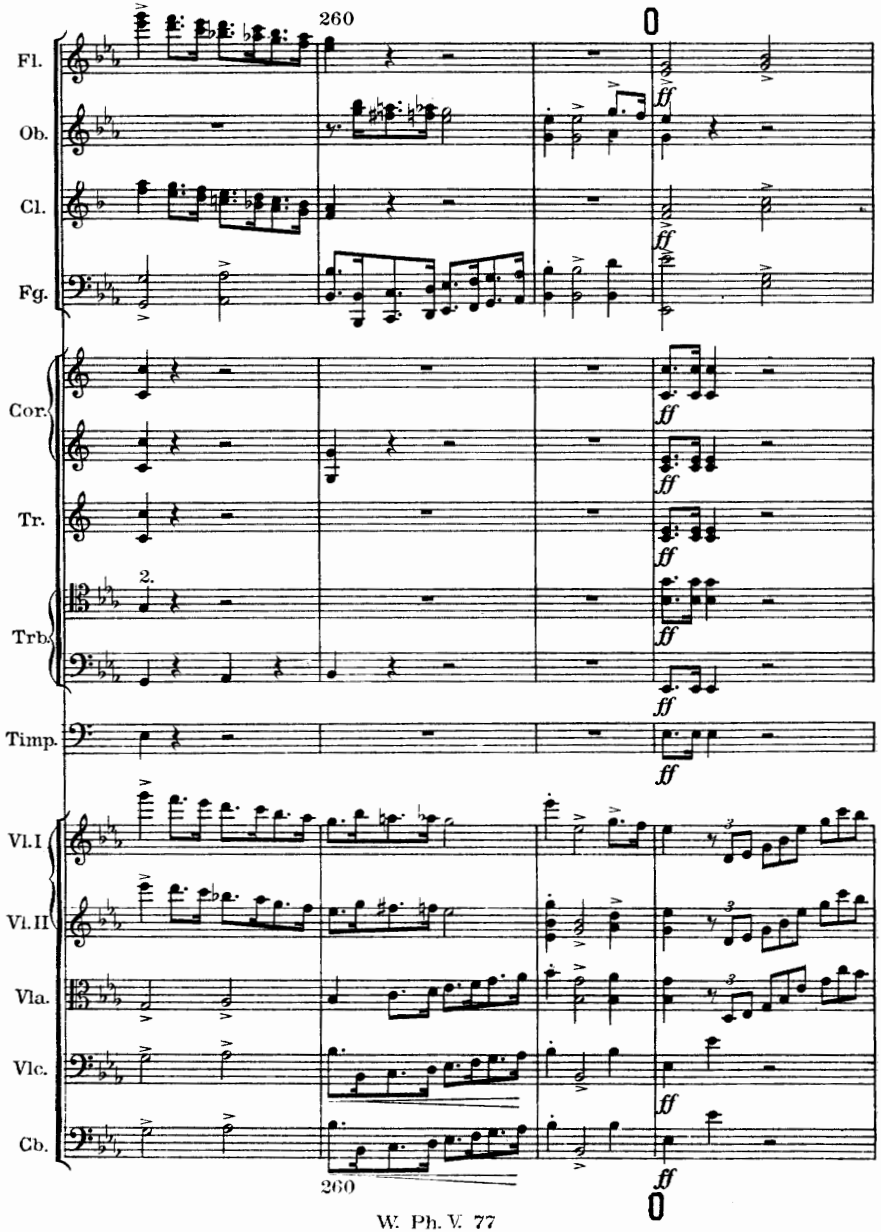
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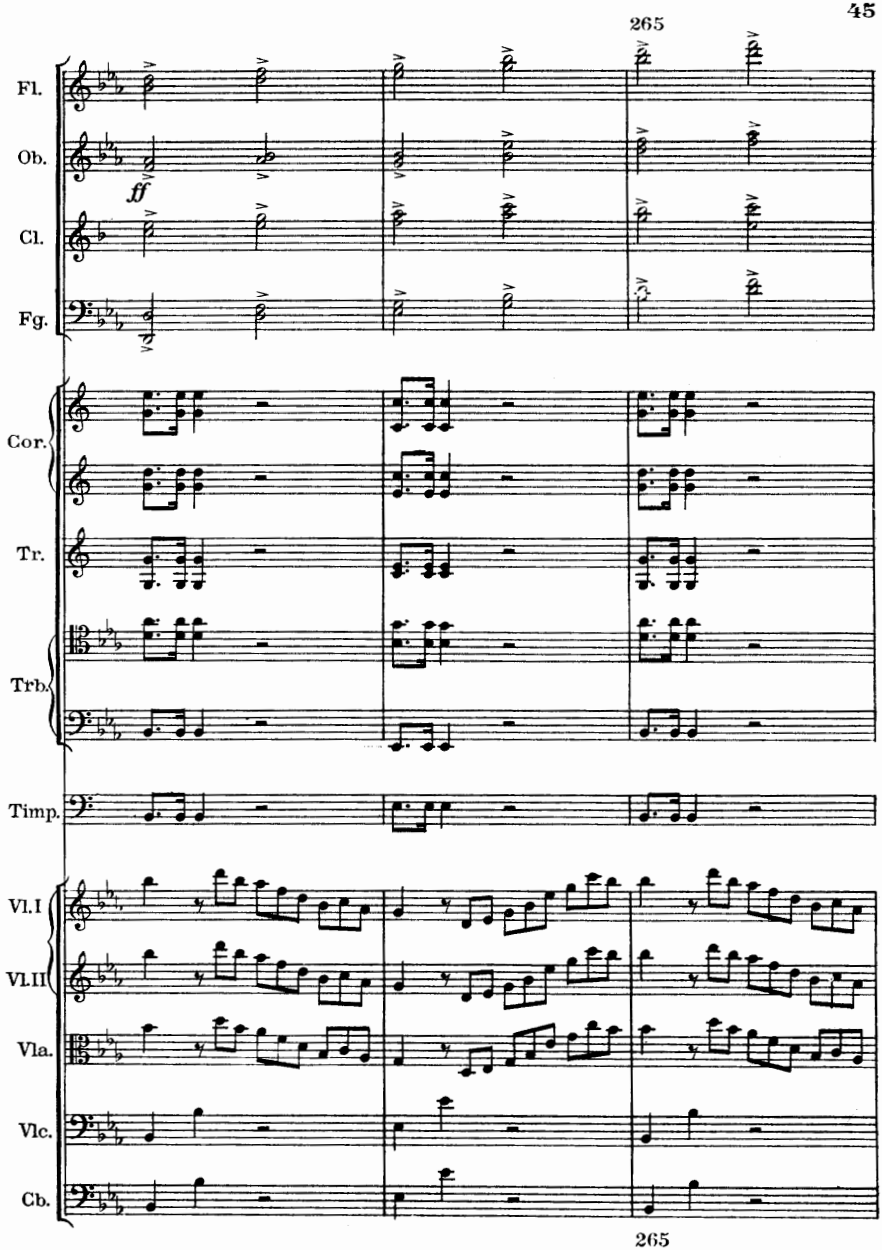
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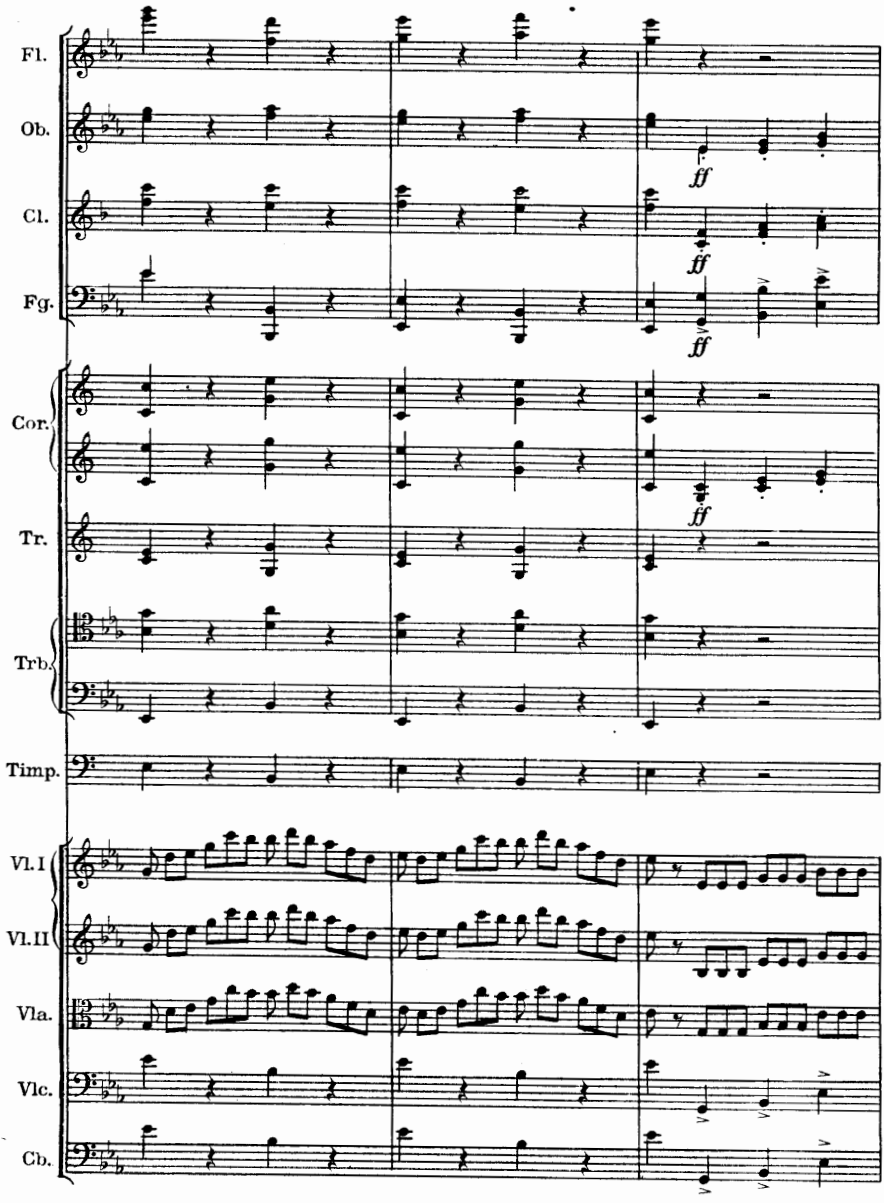
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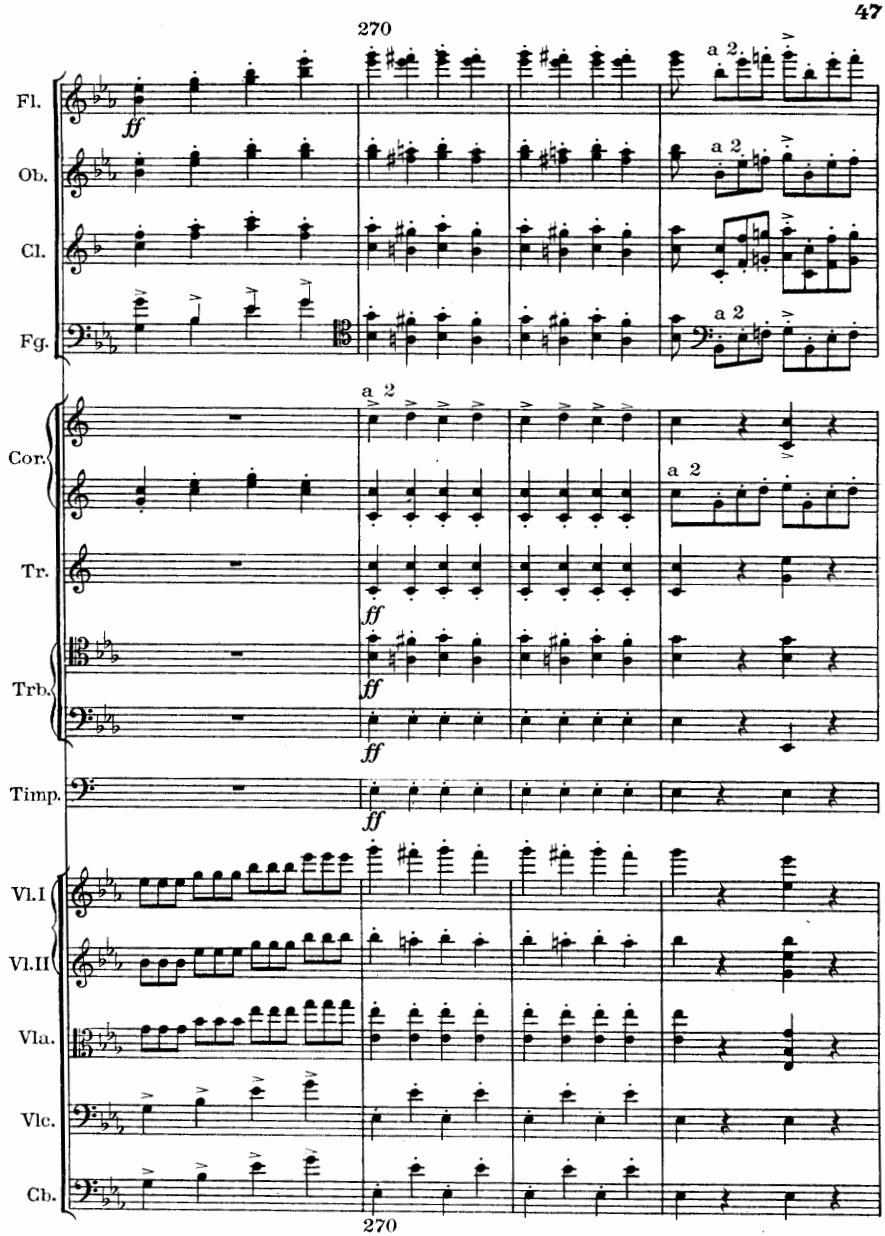
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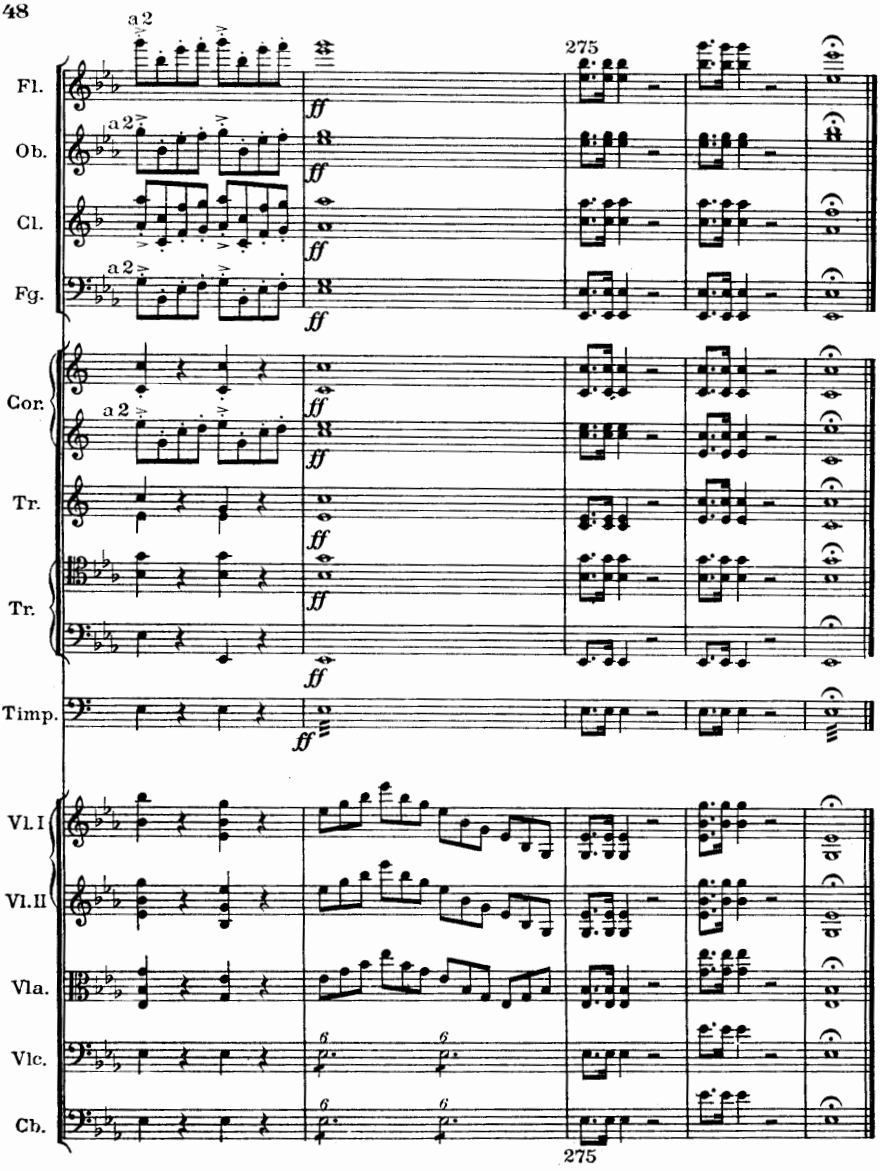
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275
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Vl. II
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