

Ludwig van
BEETHOVEN

Fantasie
für Klavier, Chor und Orchester
for piano, choir and orchestra
op. 80

herausgegeben von / edited by
Ulrich Leisinger

Beethoven vocal/
Urtext

Klavierauszug / Vocal score
Xaver Scharwenka, Revision: Claus-Dieter Ludwig



Carus 10.394/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 10.394), Studienpartitur (in: Carus 10.395/07),
Klavierauszug (Carus 10.394/03),
Chorpartitur (Carus 10.394/05),
komplettes Orchestermaterial (Carus 10.394/19).

The following performance material is available:
full score (Carus 10.394), study score (in: Carus 10.395/07),
vocal score (Carus 10.394/03),
choral score (Carus 10.394/05),
complete orchestral material (Carus 10.394/19).

Vorwort

Die „Fantasie für das Pianoforte mit Begleitung des ganzen Orchesters und Chor“, wie die deutsche Erstausgabe von Ludwig van Beethovens op. 80 aus dem Jahre 1811 betitelt ist, führt ein eigenartiges Schattendasein, das weder ihrer musikalischen Qualität noch ihrer musikhistorischen Bedeutung gerecht wird. Zweifellos ist schon der Titel des Werks ein Paradoxon, denn eine Fantasie für Ensemble widerspricht der Idee eines von Improvisation geprägten Gebildes. In gewisser Weise wäre „Introduktion und Thema mit Variationen für Klavier, Orchester, Soli und Chor“ wohl der korrektere Titel. Auch die Kombination von Orchester, Klavier und Singstimmen wirkt auf den ersten Blick ungewöhnlich. Um 1800 war aber z.B. Wolfgang Amadé Mozarts Scena und Rondo „Ch'io mi scordi di te“ – „Non temer amato bene“ KV 505 aus dem Jahre 1786 ein außerordentlich beliebtes Konzertstück. Die inzwischen überwiegend negative Bewertung des Vokaltextes, der „nur“ von einem Gelegenheitsdichter stammte, und einige missverständliche Äußerungen Beethovens über das Werk und seine Uraufführung haben ein Übriges dazu beigetragen, dass die Chorfantasia heute meist nur als misslungenes Experiment angesehen wird, das allein als ein unvollkommener Vorläufer der 9. Symphonie seine Daseinsberechtigung hat. Dieses Urteil ist gleichermaßen hart wie ungerecht.

Die Chorfantasia ist als ein Variationenwerk zu verstehen, wobei die Introduktion für Soloklavier nur in einem losen musikalischen Zusammenhang zum bereits mit T. 27 einsetzenden „Finale“ steht. Zwischen der Klavierfantasia in c-Moll und den nachfolgenden Variationen in C-Dur vermittelt eine kurze orchestrale Überleitung, die auch später noch einmal verwendet wird, um den Chor als letzte Steigerung einzuführen. Auf eine Serie von Melodievariationen, die unterschiedlichen Instrumenten zugewiesen und immer dichter instrumentiert werden, folgen drei Charaktervariationen in fremden Tonarten (Allegro molto in c, Adagio ma non troppo in A, Marcia assai vivace in F), ehe in T. 398 der Chor – unter Rückgriff auf den Orchestersatz der ersten Variationen – einsetzt. Das gleichermaßen eingängige wie wirkungsvolle Werk verkörpert musikalisch wie die 5. Symphonie das Motto „Per aspera ad astra“ / „Durch Dunkelheit zum Licht“ und endet mit einer für Beethoven typischen Presto-Stretta in strahlendem C-Dur.

Die Chorfantasia erlebte ihre Uraufführung bei jener denkwürdigen Akademie am 22. Dezember 1808 im Theater an der Wien, bei der Beethovens 5. und 6. Symphonie, das 4. Klavierkonzert op. 58, die Sopran-Arie „Ah perfido“ op. 65, *Gloria* und *Sanctus* der C-Dur-Messe op. 86 sowie eine freie Fantasie am Klavier auf dem Programm standen. Das Konzert dauerte bei winterlicher Kälte im Theater von halb 7 bis halb 11 Uhr abends. Beethoven hatte – einem Bericht seines Schülers Carl Czerny zufolge – erst kurz vor dem Konzert die Idee entwickelt, „ein glänzendes Schlussstück für diese Akademie zu schreiben. Er wählte ein schon viele Jahre früher componirtes Lied-motif, entwarf die Variationen, den Chor, etc: und der Dichter Kuffner mußte dann schnell die Worte /: nach Beethovens Angabe :/ dazu dichten. So entstand die Fantasie mit Chor op. 80.“

Sie wurde so spät fertig, daß sie kaum gehörig probiert werden konnte.“¹

Alle Berichte stimmen darin überein, dass die erste Aufführung völlig misslang. Beim Ausschreiben der Stimmen waren die Pausentakte an vielen Stellen fehlerhaft vermerkt, sodass das Verhängnis des nur mangelhaft geprobenen Werkes seinen Lauf nahm. Bei dieser Aufführung improvisierte Beethoven, der trotz seiner massiven Ertaubung selbst das Klavier spielte, die Introduktion; diese wurde vom Komponisten offenbar erst in Zusammenhang mit der Drucklegung nachträglich notiert.

Die Quellsituation für die Chorfantasia op. 80 ist trotz des Vorliegens zweier von Beethoven autorisierter Ausgaben in Stimmen, die mit geringem zeitlichen Abstand bei Muzio Clementi in London (Oktober 1810) und bei Breitkopf & Härtel (Juli 1811) erschienen sind, alles andere als ideal. Weder gibt es eine autographen Partitur, noch ist das originale Aufführungsmaterial von 1808 vollständig erhalten geblieben. Aufgrund der Lesarten und der – nur mit Breitkopf & Härtel – erhaltenen Korrespondenz wird deutlich, dass die Ausgabe bei Clementi ein etwas älteres Werkstadium widerspiegelt, das Beethoven für Breitkopf & Härtel noch einmal revidiert hatte, insbesondere mit Blick auf die Tempobezeichnungen der Werkabschnitte und auf Einzelheiten der Artikulation und Dynamik; manches davon mag Beethoven sogar erst während des Korrekturvorgangs hinzugefügt haben.

Das Werk war im 19. Jahrhundert – anders als heute – sehr beliebt und wurde immer wieder neu aufgelegt; eine Partitur wurde erstmals 1849 bei Breitkopf & Härtel gedruckt. Dem Klavierauszug, der die Neuauflage begleitet, wurde ein historisches Modell, das der Komponist Franz Xaver Scharwenka (1850–1924) für den Originalverleger Breitkopf & Härtel angefertigt hatte und der um 1915 erstmals erschienen ist, zugrundegelegt; er wurde aber mit Blick auf den Notentext, vor allem auch Artikulation und Dynamik an die Neuauflage der Partitur angepasst. In der musikalischen Praxis hat sich eine geschmackvolle englische Textunterlegung bewährt, die die aus Lübeck stammende Sängerin Natalia Macfarren (1828–1916), geb. Andrae, für den Verlag Novello in London erstellt hat; diese findet als Zweittext auch in der vorliegenden Ausgabe Verwendung.

Für Aufführungen sei abschließend auf folgende Besonderheiten hingewiesen: Beim Übergang zwischen T. 469 und T. 470 entstehen zwischen Tenor und Bass Quintparallelen; diese wären vermeidbar, wenn der Tenor (wie in T. 467/468) auf dem Ton c¹ verbleibt. Ebenso kann die Quintparallele zwischen Alt und Bass von T. 565 auf T. 566 vermieden werden, wenn der Alt zweimal a¹ singt.

Salzburg, im Juli 2019

Ulrich Leisinger

¹ Zitiert nach Ludwig van Beethoven. *Thematisch-bibliographisches Werkverzeichnis*, München 2014, Bd. 1, S. 497.

Foreword

The "Fantasie für das Pianoforte mit Begleitung des ganzen Orchesters und Chor" [Fantasy for the Pianoforte with the Accompaniment of full Orchestra and Choir], as the German first edition of Ludwig van Beethoven's op. 80 of 1811 is called, leads a peculiar shadowy existence that neither does justice to its musical quality nor to its significance in music history. Undoubtedly, the very title of the work is a paradox, for a fantasy for ensemble contradicts the idea of an entity shaped by improvisation. In a way, "Introduction and Theme with Variations for Piano, Orchestra, Soloists and Choir" would probably be the more accurate title. At first glance, the combination of orchestra, piano and singing voices also seems unusual. But around 1800, Wolfgang Amadé Mozart's Scena and Rondo "Ch'io mi scordi di te" – "Non temer amato bene" K. 505 from 1786, for example, was an extraordinarily popular concert piece. The by now predominantly negative evaluation of the lyrics, which "only" came from an amateur poet, as well as some misleading statements by Beethoven about the work and its premiere have contributed to the fact that today the Choral Fantasy is mostly regarded merely as a failed experiment which has its *raison d'être* solely as an inadequate precursor of the 9th Symphony. This judgment is as severe as it is unjust.

The Choral Fantasy is to be understood as a variation composition in which the introduction for solo piano is only tenuously connected musically to the "Finale" which already begins in m. 27. Between the piano Fantasy in C minor and the following Variations in C major there is a short orchestral transition which is used once more subsequently, introducing the choir as the final intensification. A series of melodic variations, assigned to different instruments and orchestrated with increasing density, is followed by three character variations in foreign keys (Allegro molto in C minor, Adagio ma non troppo in A major, Marcia assai vivace in F major), before the choir enters in m. 398 with recourse to the orchestral transition from the first variation. Like the 5th Symphony, the work, which is both catchy and effective, embodies the motto "Per aspera ad astra" / "From the darkness to the light" and ends with a presto stretta in brilliant C major that is typical for Beethoven.

The Choral Fantasy was first performed at that memorable Academy on 22 December 1808 in the Theater an der Wien at which the program included Beethoven's 5th and 6th Symphonies, the 4th Piano Concerto op. 58, the soprano aria "Ah perfido" op. 65, *Gloria* and *Sanctus* from the Mass in C major op. 86, as well as a free fantasy for piano. In a winter-cold theater, the concert lasted from half past six to half past ten in the evening. According to a report by his pupil Carl Czerny, it was shortly before the concert that Beethoven conceived the idea of "writing a brilliant final piece for this academy. He chose a song motif composed many years earlier, designed the variations, the choir, etc. and the poet Kuffner had to quickly create the lyrics (according to Beethoven's instructions). This is how the Fantasy with Choir op. 80 came into being. It

was completed so late that it could hardly be rehearsed properly."¹

All the reports agree that the first performance was a complete failure. When the parts were copied, the multi-measure rests were counted incorrectly in many places, and thus the fate of the poorly rehearsed work was inevitable. In this performance, Beethoven – who played the piano himself in spite of his massive deafness – improvised the introduction; the composer evidently did not notate this section until the piece went to press.

The source situation for the Choral Fantasy op. 80 is anything but ideal despite the existence of two editions, in sets of parts, authorized by Beethoven and published within a short period of time by Muzio Clementi in London (October 1810) and by Breitkopf & Härtel (July 1811). There is neither an autograph score, nor has the original performance material from 1808 been preserved in its entirety. Thanks to the variants and the preserved correspondence (only with Breitkopf & Härtel), it becomes clear that the Clementi edition reflects a somewhat earlier stage of composition which Beethoven then revised once again for Breitkopf & Härtel, particularly with regard to the tempo indications of the piece's sections and to details of articulation and dynamics; Beethoven may even have added some of these only during the proofreading process.

Unlike today, the work was very popular in the 19th century and was reissued time and again; a score was first printed in 1849 by Breitkopf & Härtel. The piano score which accompanies the new edition is based on a historical model which the composer Franz Xaver Scharwenka (1850–1924) produced for the original publisher Breitkopf & Härtel and which was first published around 1915; however, it was adapted to the new edition of the score with regard to musical text and, above all, articulation and dynamics. In performance practice, a tasteful English text underlay by the Lübeck-born singer Natalia Macfarren (née Andrae, 1828–1916) for the publishing house Novello in London has proved its worth; this is also used as an alternate text in the present edition.

Finally, the following special details should be considered for performances: At the transition between m. 469 and m. 470, parallel fifths are formed between tenor and bass; these could be avoided if the tenor (as in mm. 467/468) remained on the note C⁴. The parallel fifths between alto and bass from m. 565 to m. 566 could also be avoided if the alto sings A⁴ twice.

Salzburg, July 2019

Translation: Gudrun and David Kosviner

Ulrich Leisinger

¹ Quoted after: Ludwig van Beethoven. *Thematisch-bibliographisches Werkverzeichnis*, Munich, 2014, vol. 1, p. 497.

Fantasie

für Klavier, Chor und Orchester
for piano, choir and orchestra
op. 80

Ludwig van Beethoven (1770–1827)

Text: Christoph Kuffner (1780–1846)

English version by Natalia Macfarren (1828–1916)

Klavierauszug: Xaver Scharwenka (1850–1924)

Revision: Claus-Dieter Ludwig (*1952)

Fantasia **Adagio**

2 Fl, 2 Ob
2 Clt, 2 Fg
2 Cor, 2 Tr
Timp, Pfte
Archi, Bassi

Adagio

Pfte solo

2 Fl, 2 Ob
2 Clt, 2 Fg
2 Cor, 2 Tr
Timp, Pfte
Archi, Bassi

ff ff ff

Ped. * Ped.

4 ff p sempre Ped. e piano

6 pp

7 poco sf

poco sf cresc. poco a poco -

8 3

9 sf

Aufführungsdauer / Duration: ca. 20 min.

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Urtext

edited by Ulrich Leisinger

A musical score for piano, featuring two staves (treble and bass) on five-line staves. The score consists of six systems of music, numbered 10 through 15. The markings include dynamic instructions like 'ff' (fortissimo), 'sf' (sforzando), and 'Ped.' (pedal). There are also performance instructions such as 'più f e sempre Ped.' and 'sempre Ped.'. Large, stylized white markings are overlaid on the music, including a large circle with a diagonal line, several curved arrows pointing right, and a large 'X'. These markings appear to be annotations or corrections made by a performer or editor.

16

Rit.

(16)

ritardando

dim.

17

p cantabile

*

cresc.

a tempo

pp

18

19

cresc.

sf sf sf sf

20

sf sf sf sf

21

sf

sf

22

f

sf sf cresc.

ten.

Ped. *

(23)

ff ten.

Ped. *

24

ff
ten.

Ped. *

(24)

sf *sf* *sf* *sf*

25

f

ff sf

2

ff

Ped.

(26)

8va

* *segue subito*

Finale
27 Allegro

pp
Bassi

P forte solo
mezza voce

poco adagio

Tempo I
VI II, Va

pp

Solo

poco adagio

Tempo I
Fati + Archi

pp

Solo

Fati + Archi

Solo

Arch

Cor

p

Meno allegro

cresc.

f

Cor

p

Ob

p

f

Solo

p dolce

Solo e Tutti

Cor

62

Two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature eighth-note patterns with grace notes and slurs.

67

Two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The top staff includes dynamic markings "tr" (trill) above certain notes. The bottom staff shows eighth-note patterns.

72

Two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The top staff starts with a dotted quarter note followed by sixteenth-note patterns. The bottom staff shows eighth-note patterns. A large stylized 'C' and 'A' are overlaid on the right side of the page.

(72)

Two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The top staff includes dynamic markings "tr" (trill) and "dolce" (soft). The bottom staff shows eighth-note patterns. A large stylized 'F' and 'I' are overlaid on the left side of the page, and the word "Pfle" is written at the bottom center.

81

Two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns.

86

91

Ob
dolce

96

102

Clt (senza)

Fg

114

119

Archi soli
dolce

125

p

130

S

U

135

Tutti

Archi tutti
+ Fl
p cresc.

K

C

Tutti

sf sf più f

T

G

147

sf sf più f

T

G

155

159

164 sim.

168

176

+Fl, Ob

p dolce

VI

Cor

180

8va
Vva
VII, II
Fl, Ob

sempre più allegro

184 (8va)

p sempre solo

Allegro molto

(184) Solo

ff

188 Solo

Tutti

Tutti Solo

197 Tutti Solo Tutti Solo

202 Tutti *sim.*

p Archi

207

8va -----

212 *(8va)* -----

8va -----
-Archi

216 *(8va)* -----

cresc. ----- *dim.*

dolce
pp

+Archi

223

227

pp molto leggiernente

232

237

242

247

+Fl, Ob

cresc.

Tutti

+Fg

252

Solo

ff

257

Tutti

ff

Solo

ff

Musical score for piano and orchestra, page 10, measures 262-263. The score consists of two staves. The top staff is for the piano (treble and bass staves) and the bottom staff is for the orchestra. Measure 262 ends with a forte dynamic (f). Measure 263 begins with a dynamic marking 'Tutti' above the piano staves. The piano part has a sustained note. The orchestra part starts with eighth-note chords. Measure 263 ends with dynamics 'ff' and 'sf'.

267

+Legni

sf sf sf sf sf sf sf sf

Archi

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of eighth-note patterns. Dynamic markings "sf" (fortissimo) are placed above the notes in both staves. Slurs are used to group notes in various patterns. The page number "277" is located at the top left. A large, stylized letter "A" is drawn across the left side of the page. In the bottom right corner, there is a small circle containing a treble clef and a sharp sign, with the instruction "8va" written next to it.

A musical score page showing two staves. The top staff is for the piano, featuring a large bass clef, a common time signature, and a key signature of one sharp. It includes dynamic markings like *sf*, *Solo*, and *ff*. The bottom staff is for the orchestra, with a treble clef, a common time signature, and a key signature of one sharp. It features dynamic markings *ff*, *Ped.*, and *Legni, Archi*. Measure 5 starts with a forte dynamic, followed by eighth-note patterns. Measure 6 begins with a piano dynamic, followed by eighth-note patterns. Measure 7 starts with a forte dynamic, followed by eighth-note patterns. Measure 8 starts with a piano dynamic, followed by eighth-note patterns.

Musical score for piano, page 287, measures 7-8. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. Measure 7 starts with a dynamic of $(8va)$. Measure 8 begins with a dynamic of 5 , followed by a measure of rests. Measure 9 starts with a dynamic of 5 , followed by a measure of eighth-note chords. Measure 10 begins with a dynamic of sf , followed by a measure of eighth-note chords. Measure 11 ends with a dynamic of $*$.

Adagio ma non troppo

291 Solo *tr.*

Clt
Fg **p dolce**

Va

tr.

Archi

A musical score page featuring two staves. The top staff is for woodwinds (Clerk and Flute) in 6/8 time, with dynamic **p dolce**. The bottom staff is for strings (Violin and Cello). The woodwind part has slurs and grace notes. The string part has eighth-note patterns. Measure numbers 291 and 296 are at the top left. Dynamics *tr.* and **p dolce** are indicated above the staves. The strings are labeled "Archi" at the end of the page.

296

8va -

cresc.

dim. 6

leggiertemente

10

Clt
Fg

Va

A musical score page featuring two staves. The top staff shows a melodic line with slurs and dynamics *cresc.*, *dim.* 6, *leggiermente*, and *10*. The bottom staff is for strings (Violin and Cello). Large white S-shaped markings are overlaid on the music, particularly around the melodic line. Measure number 298 is at the top left. Dynamics *cresc.*, *dim.* 6, *leggiermente*, and *10* are indicated. The strings are labeled "Clt Fg" and "Va".

303

cresc. - - - - -

+ Vc

A musical score page featuring two staves. The top staff shows a melodic line with slurs and dynamics *cresc. - - - - -*. The bottom staff is for strings (Violin and Cello). Large white S-shaped markings are overlaid on the music, particularly around the melodic line. Measure number 303 is at the top left. Dynamics *cresc. - - - - -* are indicated. The strings are labeled "+ Vc".

305

p

8va ----- 1

cresc.

6

307

8va ----- 1

espressivo

Clt
Fg

+ Va, Vc

310

8va ----- 1

312

dim.

pp

316

tr ----- *tr*

Solo

Fg

Cor

cresc.

+ Ob

2

2

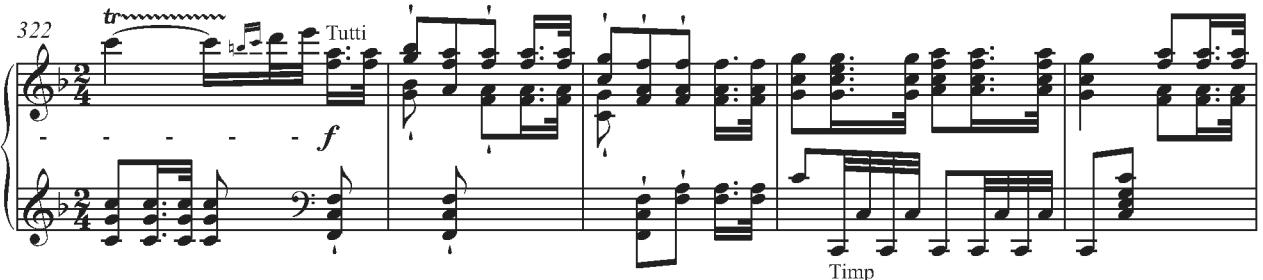
Marcia
Assai vivace

322

tr. Tutti

f

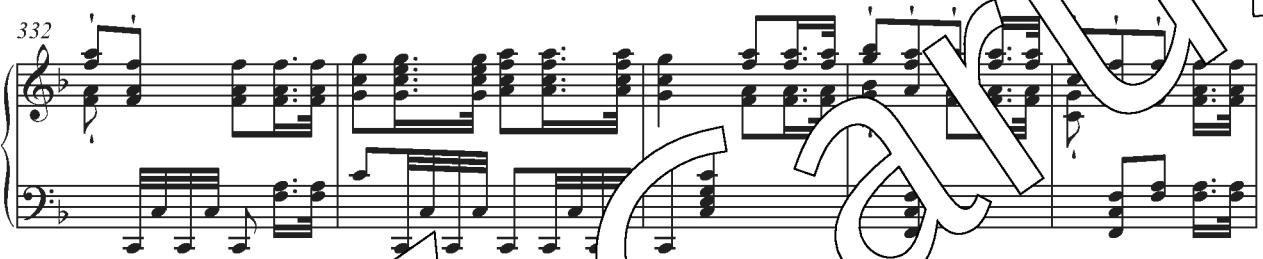
Timp



327



332



337

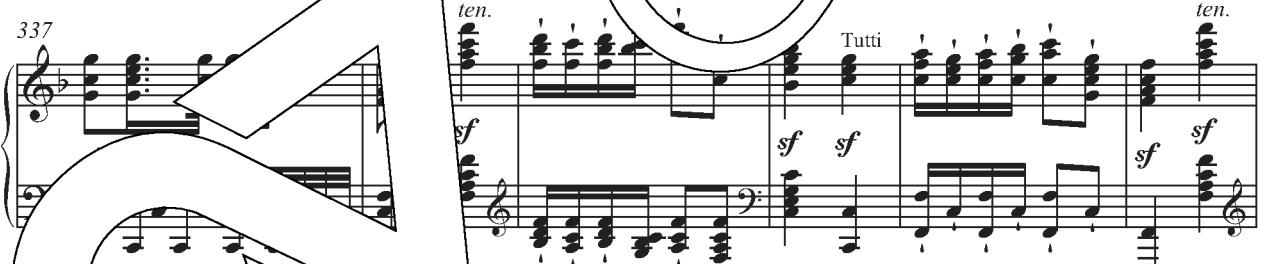
Solo ten.

sf

Tutti

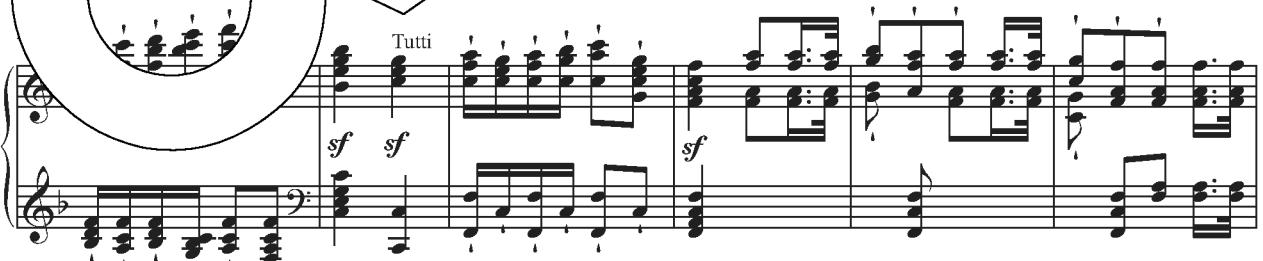
sf *sf*

sf *sf*



Tutti

sf *sf*



349

dim.



354

p

pp

Solo

Archi

Solo

Ped.

ppp

pp

Ped.

361

Archи

Solo

p dolce

VI II (pizz.)

ppp

pp

Ped.

*

sempre legato

367

VI II (pizz.)

Va (pizz.)

Vc (pizz.)

373

p

384

cresc.

388 Solo
ff
Ped.

8va

389 Allegro
pp
Bassi (arco)

392 Solo
ff
Ped.

8va

393 Va
pp

+VI

cresc.

+Cb

leggretto ma
oppo quasi Andante con moto

f
Solo

Cor

sf

ob

sempre staccato p

Archi

Ped.

402

f

Cor

Ob

p

407 Soprano

Solo
Schmeich-lend Soft and hold ...
Solo
Schmeich-lend Soft and hold ...
Solo
Schmeich-lend soft and hold ...
Solo
Schmeich-lend Soft and sweet,
Basso

412

hold und lieb - lich kli - un - sers Le - ns Har - mo - nien, - und dem Schön - heits - sinn ent -
sweet thro' e - ther klin - wing - bound the har - - nies of - their im - mor - tal flow - ers

schwin - gen Blu - men sich, die e - wig blühn, Fried und Freu - de glei - ten freund - lich wie der
spring - ing where the soul is free from strife. Peace and joy are sweet - ly blend - ed like the

schwin - gen Blu - men sich, die e - wig blühn, Fried und Freu - de glei - ten freund - lich wie der
spring - ing where the soul is free from strife. Peace and joy are sweet - ly blend - ed like the

422

cresc. *rinf*

Wel - len Wech - sel - spiel. Was sich dräng - te rauh und feind - lich, ord - net sich zu Hoch - ge -
 waves' al - ter - nate play; what for mas - ter - y con - tend - ed learns to yield and to o -
cresc. *rinf*

Wel - len Wech - sel - spiel. Was sich dräng - te rauh und feind - lich, ord - net sich zu Hoch - ge -
 waves' al - ter - nate play; what for mas - ter - y con - tend - ed learns to yield and to o -

427

ühl.
bey.

ühl.
bey.

Solo

Wenn When Solo der on - ne sic's au - ber wan - ten und des of

W on - ne sic's Zau - ber wal - ten und souls des of

tr

+ Archi (pizz.)

430

Wor - tes Wei - he spricht, muss sich Herr - li - ches ge -
 men to heav - en rise, then doth van - ish - ches earth's do -

Wor - tes Wei - he spricht, muss sich Herr - li - ches ge -
 men to heav - en rise, then doth van - ish - ches earth's do -

simile
tr

433

stal - ten, Nacht und Stür - me wer - den Licht, äuß - re
min - ion, man is na - tive to the skies, calm with -

stal - ten, Nacht und Stür - me wer - den Licht, äuß - re
min - ion, man is na - tive to the skies, calm with -

tr

tr

tr

436

Ru - he, inn - re Won - ne herr - schen für den Glück - li -
out, and joy with in us, is the miss which we

Ru - he, inn - re Won - ne herr - schen für den Glück - li -
out, and joy with in is the miss which we

tr

cresc.

rinf

cresc.

rinf

chen. long.

Doch If

der of

Küns art

- te the

Früh ma

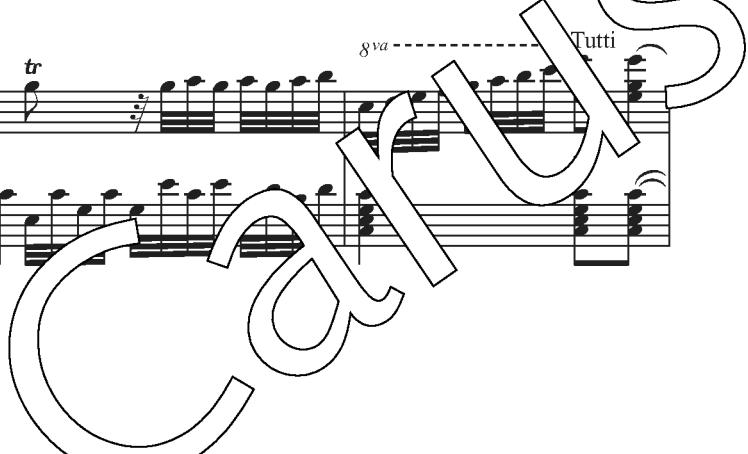
- lings gic

tr

tr

Tutti **f**Gro - ßes,
With itsTutti **f**

son - ne lässt aus Lei den* Licht ent stehn.
 win us, joy and calm are turn'd to song.

Tutti **f**Gro - ßes,
With itsTutti **f**

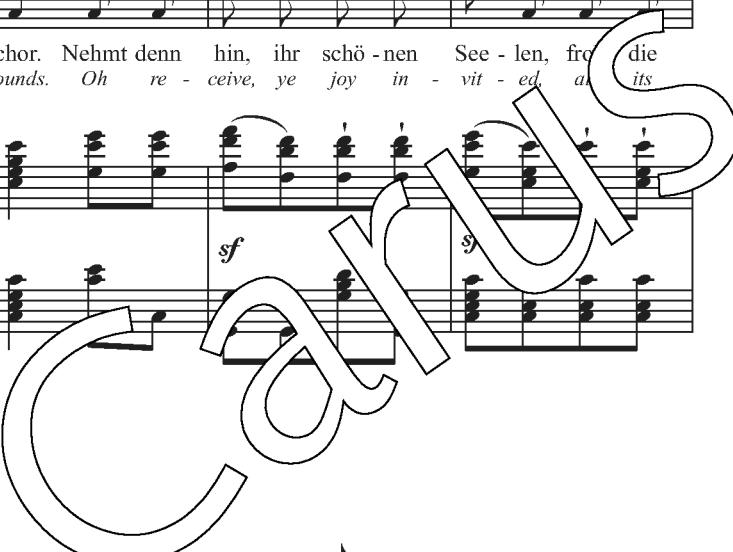
* B: „bei-den“

schwun - gen, hallt ihm stets ein Geis - ter - chor. Nehmt denn hin, ihr schö - nen See - len, froh die
 spo - ken thro' e - ter - ni - ty re - sounds. Oh re - ceive, ye joy in - vit - ed, all its

schwun - gen, hallt ihm stets ein Geis - ter - chor. Nehmt denn hin, ihr schö - nen See - len, froh die
 spo - ken thro' e - ter - ni - ty re - sounds. Oh re - ceive, ye joy in - vit - ed, all its

schwun - gen, hallt ihm stets ein Geis - ter - chor. Nehmt denn hin, ihr schö - nen See - len, froh die
 spo - ken thro' e - ter - ni - ty re - sounds. Oh re - ceive, ye joy in - vit - ed, all its

schwun - gen, hallt ihm stets ein Geis - ter - chor. Nehmt denn hin, ihr schö - nen See - len, froh die
 spo - ken thro' e - ter - ni - ty re - sounds. Oh re - ceive, ye joy in - vit - ed, all its



Ga - ben schö - ner Kunst
 bles - ings with - out guile,

in sich Lieb und Kraft ver - mäh - len, lohnt dem Men-schen Göt - ter
 to love is pow'r u - nit - ed, then the Gods ap - prov - ing

Ga - ben schö - ner Kunst!
 bles - ings with - out guile,

in sich Lieb und Kraft ver - mäh - len, lohnt dem Men-schen Göt - ter
 to love is pow'r u - nit - ed, then the Gods ap - prov - ing

Wenn sich Lieb und Kraft ver - mäh - len, lohnt dem Men-schen Göt - ter
 when to love is pow'r u - nit - ed, then the Gods ap - prov - ing



più f



460

Gunst.
smile.

Nehmt hin,
Re - ceive,

nehmt
re -

Gunst.
smile.

Nehmt hin,
Re - ceive,

nehmt
re -

8 Gunst.
smile.

Nehmt hin,
Re - ceive,

nehmt
re -

Gunst.
smile.

Nehmt hin,
Re - ceive,

nehmt
re -

VI *tr*

sf

Tutti

Archiv 3 3

464

hin, ihr schö joy
ceiv e, ye

nen in See - len, nehm
vit ed, re -

nehmt
re -

8 nehm
re -

schö - nen in See - len, nehm
joy in vit ed, re -

hin, ihr schö - nen in See - len, nehm
ceive, ye joy in vit ed, re -

p

Solo

p dolce

Fl, Ob

Archiv 3

hin,
ceive,

nehmt
re - ceive

die
its

hin,
ceive,

nehmt
re - ceive

die
its

8 hin,
ceive,

nehmt
re - ceive

die
its

hin,
ceive,

nehmt
re - ceive

die
its

Solo *tr*

tr

tr

Ga - bl - en - ings

- ner - out - Kunst. - Nehmt denn
- out - guile. - Oh - re -

Ga - bl - es - ings

- ner - out - Kunst. - Nehmt denn
- out - guile. - Oh - re -

Solo *p*

p

Ga - ben - schö - - ner - Kunst.
- ings - with - - out - guile.

schö - - ner - hin, - ihr - schö - - in -
with - - out - ceive, - ye - joy - -

8va

tr

tr

tr

6

6

Solo

* Siehe das Vorwort. / See foreword.

cresc. poco a poco

hin, ihr schö - nen See - len, froh die Ga - ben, die Ga - ben
ceive, ye joy in - vit - ed, all its bless - ings, its bless - ings

p Solo *cresc. poco a poco*

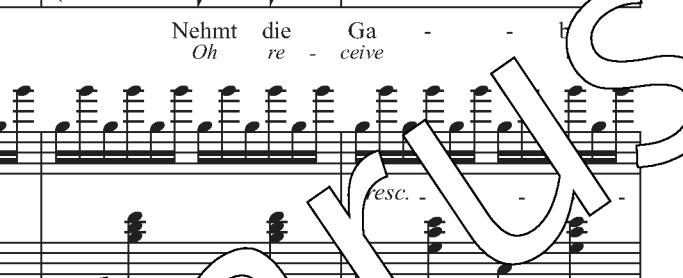
Nehmt die Ga - ceive - - - ben
Oh re - ceive its

cresc. poco a poco

See - len, nehmt denn hin, ihr schö - nen See - len, nehmt die Ga - ben, die Ga - ben
vit - ed, Oh re - ceive, ye joy in - vit - ed, all its bless - ings

p Solo *cresc. poco a poco*

Nehmt die Ga - ceive - - - ben
Oh re - ceive its



A musical score page featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. The lyrics "schö - with - on" are written below the notes. The second staff begins with a bass clef, a key signature of one sharp, and a time signature of common time. The lyrics "Kunst. guile." and "Nehmt Take" are written below the notes. A dynamic instruction "p cres." is placed above the bass staff.

Kunst.
guile. Nehmt
Take die
its Ga - ben,
bless - ings. die
its

Kunst. Nehmt die Ga - ben, die

A musical score page featuring two staves. The top staff shows a vocal line with lyrics: "Take its bless - ings," followed by a dynamic instruction "Tutti p cresc." The bottom staff shows a piano accompaniment with a bass line and treble clef notes.

Kunst.
guile. Nehmt
 Take die
 its Ga
 bless - ben,
 - ings,
 Tutti
 p *cresc.* die
 its

*scho - ner, schö - ner Kunst. Nehmt die Ga - ben, die
bless - ings with - out guile. Take its bless - ings, its*

Take its blessings - ings, its

A musical score for piano. The right-hand part shows a melodic line starting with eighth-note pairs (two pairs per measure) followed by sixteenth-note pairs (three pairs per measure). The left hand provides harmonic support with sustained notes. The dynamic instruction "più cresc." is placed above the right-hand staff.

484

Ga
bless - ben ____ schö - ner Kunst, froh die
bless - ings with out guile, take its

Ga
bless - ben schö - ner Kunst, froh die
bless - ings with out guile, take its

Ga
bless - ben schö - ner Kunst, froh die
bless - ings with out guile, take its

Ga
bless - ben schö - ner Kunst, froh die
bless - ings with out guile, take its

(8va) -

487

ben, d it
Ga
bless - ben ____ schö - ner
Ga
bless - ben schö - ner
ben, die Ga
bless - ben schö - ner
Ga
bless - ben die Ga
bless - ben schö - ner

(8va) -

Presto

490 *f*

Kunst, froh die its Ga - ben, die Ga - ben schö - ner Kunst.
guile, take its bless - ings, its bless - ings with - out guile.

f

Kunst, froh die its Ga - ben, die Ga - ben schö - ner Kunst.
guile, take its bless - ings, its bless - ings with - out guile.

f

Kunst, froh die its Ga - ben, die Ga - ben schö - ner Kunst.
guile, take its bless - ings, its bless - ings with - out guile.

f

Kunst, froh die its Ga - ben, die Ga - ben schö - ner Kunst.
guile, take its bless - ings, its bless - ings with - out guile.

(8va) *ff* *Tutti* Solo

495

mt denn hin, ihr schö - nen See - len,
re - ceive, ye joy in - vit - ed,

Nehmt denn hin, ihr schö - nen See - len,
Oh re - ceive, ye joy in - vit - ed,

Nehmt denn hin, ihr schö - nen See - len,
Oh re - ceive, ye joy in - vit - ed,

Nehmt denn hin, ihr schö - nen See - len,
Oh re - ceive, ye joy in - vit - ed,

Tutti Solo

510

Kraft
pow'r

Kraft
pow'r

Kraft
pow'r

Kraft
pow'r

(8va)

515

mäh - nit - len, lohnt dem Men - schen ap -

ver u mäh - nit - len, lohnt dem Men - schen ap -

mäh - nit - len, lohnt dem Men - schen ap -

— ver - mäh - — — len, lohnt dem Men - schen ap -

(8va)

Göt - ter Gunst, lohnt dem Men schen Göt - ter Gunst,
 prov ing smile, then the Gods ap - prov ing smile,

Göt - ter Gunst, lohnt dem Men schen Göt - ter Gunst,
 prov ing smile, then the Gods ap - prov ing smile,

8 Göt - ter Gunst, lohnt dem Men schen Göt - ter Gunst,
 prov ing smile, then the Gods ap - prov ing smile,

Göt - ter Gunst, lohnt dem Men schen Göt - ter Gunst,
 prov ing smile, then the Gods ap - prov ing smile,

then the Göt - ter do Gunst.
 then the Göt - ter do Gunst. Solo **p**

Göt - ter do Gunst. Nehmt Oh denn
 Gods - - - - - ter do Gunst. smile. Nehmt Oh denn

lohnt ihm Göt - - - - - ter do Gunst. smile.

8va Solo

Solo
p

Nehmt denn hin, ihr schö - See - len, nehmst die
 Oh re - ceive, ye joy in - vit - ed, all its

8 hin, ihr schö - See - len, nehmst denn hin, ihr schö -
 ceive, ye joy in - vit - ed, Oh re - ceive, ye joy in -

(8va) sim.

Archi (pizz.)

cresc.

Ga bless - - ben, die Ga bless - - ben ____

cresc.

Ga bless - - - ben, die Ga bless - - - ben ____

cresc.

Ga bless - - - ben, die Ga bless - - - ben ____

cresc.

Ga bless - - - ben, die Ga bless - - - ben ____

cresc.

Nehmt die Ga bless - - - ben, die Ga bless - - - ben ____

Take its Ga bless - - - ben, die Ga bless - - - ben ____

Solo *p*

Nehmt die Ga bless - - - ben, die Ga bless - - - ben ____

(8va)

cresc.

Tutti
p cresc.

schö - ner Kunst,
 with - out guile,
 nehmst take die its Ga bless - - - ben, die its
 Tutti **p** cresc.
 schö - ner Kunst,
 with - out guile,
 nehmst take die its Ga bless - - - ben, die its
 Tutti **p** cresc.
 8 schö - ner Kunst,
 with - out guile,
 nehmst take die its Ga bless - - - ben, die its
 Tutti **p** cresc.
 (8va) -
 f sempre cresc.
 Tutti

f

ben schö - - - ner Kunst.
 ings with - - - out guile.
 Ga schö - - - ner Kunst.
 bless ben out guile.
 8 bless schö - - - ner Kunst.
 - - - ben out guile.
 Ga schö - - - ner Kunst.
 bless ben out guile.
 - - - ben out guile.
 Ga schö - - - ner Kunst.
 bless ben out guile.

(8va) -
 1 Solo ff
 3

* C: e¹

Wenn sich Lieb und Kraft ver - mäh - len,
When to love is pow'r u - nit - ed,

Wenn sich Lieb und Kraft ver - mäh - len,
When to love is pow'r u - nit - ea,

Wenn sich Lieb und Kraft ver - mäh - len,
When to love is pow'r u - nit - ed,

Wenn sich Lieb und Kraft ver - mäh - len,
When to love is pow'r u - nit - ed,

Tutti

Solo

dem Men-sche
Gods ap

ter Gunst.
ing smile,

Wenn sich Lieb
when to love

lohnt de
then i

Men-s
ap -

ter Gunst.
prov-ing smile,

Wenn sich Lieb
when to love

in Men-schen Göt-ter Gunst.
the Gods ap - prov-ing smile,

Wenn sich Lieb
when to love

lohnt dem Men-schen Göt-ter Gunst.
then the Gods ap - prov-ing smile,

Wenn sich Lieb
when to love

Tutti

565

und
is Kraft,
pow'r;

*
und Kraft,
pow'r;

und Kraft,
pow'r;

und Kraft,
pow'r;

und Kraft,
pow'r;

569

più f
Kra
pow

Kra
pow

più f
und Kraft
pow'r

und Kraft
pow'r

8 va -----

più f

* Siehe das Vorwort. / See foreword.

574 ***ff***

ver - mäh - - - - len,
u - nit - - - - ed,

ff

ver - mäh - - - - len,
u - nit - - - - ed,

ff

ver - mäh - - - - len,
u - nit - - - - ed,

ff

ver - mäh - - - - len,
u - nit - - - - ed,

(8va)

ff

579

Men
schen Göt - ter Gunst, lohnt dem
ap - prov - ing smile, then the

it de den
schen Göt - ter Gunst, lohnt dem
ap - prov - ing smile, then the

lohnt then dem Men schen Göt - ter Gunst, lohnt dem
then the Gods ap - prov - ing smile, then the

lohnt then dem Men - schen Göt - ter Gunst, lohnt dem
then the Gods ap - prov - ing smile, then the

sim.

Menschen Götter Gunst, lohnt dem Men schen
 Gods ap - prov - ing smile, then the Gods ap -

Menschen Götter Gunst, lohnt dem Men schen
 Gods ap - prov - ing smile, then the Gods ap -

Menschen Götter Gunst, lohnt dem Men schen
 Gods ap - prov - ing smile, then the Gods ap -

Menschen Götter Gunst, lohnt dem Men schen
 Gods ap - prov - ing smile, then the Gods ap -

Menschen Götter Gunst, lohnt dem Men schen
 Gods ap - prov - ing smile, then the Gods ap -

Götter Gunst, smile, Götter Götter
 prov - ing smile, ap - prov - - - -

Götter Gunst, smile, Götter Götter
 prov - ing smile, ap - prov - - - -

Götter Gunst, smile, Götter Götter
 prov - ing smile, ap - prov - - - -

8va

ff

594

ter
ing
Gunst.
smile.

(8va)

+Solo

ter
ing
Gunst.
smile.

598

Tutti

Solo

Tutti

Solo

608

3

3



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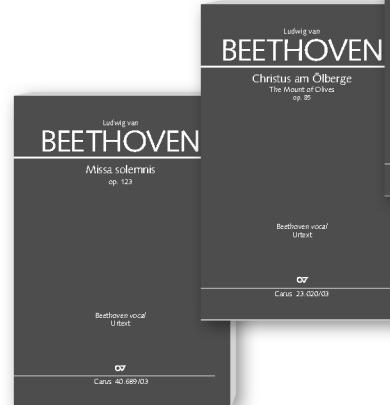
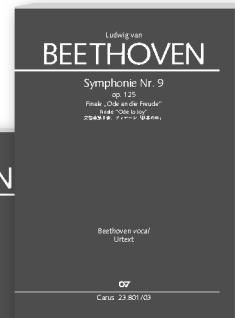
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