

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

# Egmont Overture

Ludwig van Beethoven  
Arranged by Richard Meyer

1 — Conductor Score

1 — Flute

1 — Oboe

1 — Bassoon

1 — B♭ Clarinet I

1 — B♭ Clarinet II

1 — B♭ Bass Clarinet

1 — E♭ Alto Saxophone

1 — F Horn

1 — B♭ Trumpet I

1 — B♭ Trumpet II

1 — Trombone

1 — Tuba

3 — Percussion (Snare Drum, Bass Drum, Crash Cymbals, Triangle)

1 — Timpani (B-E)

8 — Violin I

8 — Violin II

3 — Violin III (Viola  $\frac{1}{2}$ )

5 — Viola

5 — Cello

5 — String Bass

1 — Piano Accompaniment

## EGMONT OVERTURE

Now, all the intensity of this powerful, minor-keyed overture for the young full orchestra! While keeping the colors of the original intact, individual parts are all in very practical ranges, with string parts playable in first position (with optional shifting for first violins). Percussion parts have been tastefully added. A great opener or closer for any concert.



**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

## PROGRAM NOTES

Defiance of tyranny was a fundamental idea that always appealed to Beethoven and is the central theme of Goethe's play *Egmont*. The composer greatly admired the poet Goethe, and when asked to contribute music to the new play, he did so without accepting payment and "merely for love of the poet."

Beethoven's incidental music to Goethe's tragedy, written in 1810, includes nine numbers, of which the Overture is the most stirring. The music was well-received by audiences and critics. After hearing a performance, the critic E.T.A. Hoffmann wrote: "It is indeed a gratifying aspect to see two great masters united in a wonderful work."

Goethe's *Egmont* depicts the military enslavement of the Netherlands by the Spanish Duke of Alva in the 16th century. It shows their betrayal, their agony, their growing defiance and dreams of victory. It ends with a call to revolution inspired by the death of the play's hero Count Egmont. In measure 93, we hear the imprisoned Egmont's head fall by a sharp stroke of the sword, followed by the triumphant flourishes of liberty.

## NOTES TO THE CONDUCTOR

Now, all the intensity of this powerful, minor-keyed overture has been arranged for the young full orchestra. While keeping the colors of the original intact, individual parts are all in very practical ranges, with string parts playable in first position (with optional shifting for first violins). Percussion parts have been tastefully added, and parts for Bass Clarinet, Alto Saxophone, Violin III (Viola treble clef) and Piano Accompaniment are included.

# Egmont Overture

3

CONDUCTOR SCORE

Duration - 5:00

Ludwig van Beethoven (1770-1827)

Arranged by Richard Meyer

**Allegro** ( $\text{♩} = 144$ )

Flute  
Oboe  
B♭ Clarinets I  
B♭ Clarinets II  
E♭ Alto Saxophone  
Bassoon (B♭ Bass Clarinet)  
F Horn  
B♭ Trumpets I  
B♭ Trumpets II  
Trombone  
Tuba  
Timpani (B-E)  
Percussion (Snare Drum, Bass Drum, Crash Cymbals, Triangle)

Violins  
Viola (Violin III)  
Cello  
String Bass

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11

Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn.  
(B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Timp.

Perc.

Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass



Fl.

Ob.

Cl.  
I

Cl.  
II

A. Sax.

Bsn.  
(B. Cl.)

Hn.

Tpts.  
I

Tpts.  
II

Trb.

Tuba

Timp.

Perc.

Vlns.  
I

Vlns.  
II

Vla.  
(Vln. III)

Cello

Str. Bass

30 31 32 33 34 35 36

40

Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn.  
(B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Timp.

Perc.

Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn.  
(B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Timp.

Perc.

Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass

44 45 46 47 48 49 50 51

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Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn.  
(B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Timp.

Perc.

Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass

58

ff

52

53

54

55

ff

56

57

p

cresc.

ff

58

59

p

x1

cresc.

p

4

cresc.

p

cresc.

Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn.  
(B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Tim.

Perc.

I Vlns.

II Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass

60 61 62 63 64 65 66 67

70

Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn.  
(B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Timp.

Perc.

Vlns. I

Vlns. II

Vla.  
(Vln. III)

Cello

Str. Bass

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68 69 70 71 72 73 74

Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn.  
(B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Timp.

Perc.

Vlns. I

Vlns. II

Vla.  
(Vln. III)

Cello

Str. Bass

75      sf      76      sf      77      sf      78      sf      79      sf      80      sf      81

Fl.

Ob.

I Cls. *ff*

II Cls.

A. Sax. *ff*

Bsn. (B. Cl.) *ff*

Hn. *ff*

I Tpts. *ff*

II Tpts.

Trb. *ff*

Tuba

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III) *p* *v*

Cello *p* *v*

Str. Bass





Fl.

Ob.

I Cls.

II

A. Sax.

Bsn.  
(B. Cl.)

Hn.

I Tpts.

II

Trb.

Tuba

Timp.

Perc.

Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass

103

sf 104 sf

sf 105 sf

106

107

108

Fl.

Ob.

I Cls. *sf*

II Cls.

A. Sax. *sf*

Bsn. (B. Cl.) *sf*

Hn. *sf*

I Tpts. *sf*

II Tpts. *sf*

Trb. *sf* *sf*

Tuba

Timp.

Perc.

Vlns. I

Vla. (Vln. III) II *sf*

Cello *sf*

Str. Bass *sf*

108 109 110 111 112

Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn.  
(B. Cl.)

Hn.

Tpts.

II Tpts.

Trb.

Tuba

Tim.

Perc.

Vlns.

II Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass

113      114      115      116      117

120

Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn. (B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Tim.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Fl.

Ob.

I. Cls.

II. Cls.

A. Sax.

Bsn. (B. Cl.)

Hn.

I. Tpts.

II. Tpts.

Trb.

Tuba

Timp.

Perc.

I. Vlns.

II. Vlns.

Vla. (Vln. III)

Cello

Str. Bass

123

124

125

126

127

128

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