



Kalmus Orchestra Library

LUDWIG VAN

BEETHOVEN

LEONORE (FIDELIO)

Overture No. 1

in C Major

Op. 138

FULL SCORE

EDWIN F. KALMUS, CO.

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INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons

4 Horns
2 Trumpets in C

Timpani

Strings

Duration: approx. 10 minutes

PROGRAM NOTE

The history of Beethoven's only opera, **Fidelio**, is rife with twists and turns, among them that the opera was originally to be called **Leonore**. Additionally, the opera is unique in that Beethoven composed four different overtures for the work. No. 1 was quickly suppressed by the composer, whereas No. 2 (1805) better resembled the third one to follow in that it conveys the themes of the opera. **Leonore Overture No. 3, Op. 72b** was composed in 1806, and remains the most successful of the three **Leonore** overtures. In 1814, Beethoven did finally complete an overture that he found suitable, but this was actually referred to as the overture for **Fidelio** given the opera's title change. It satisfied Beethoven's vision of a proper curtain-raiser, although, unlike its **Leonore** predecessors, it avoids themes from the opera proper. **Leonore Overture No. 1, Op. 138** was written for an 1808 performance in Prague after the intensely dramatic overture was noted to overwhelm the rather light initial scenes of the actual opera.

OUVERTURE N°1.

Beethovens Werke.

zur Oper

Serie 3. N°19.

LEONORE

(Fidelio)

von

L. VAN BEETHOVEN.

Op. 138.

Andante con moto.

Componirt im Jahre 1805.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Corni in Es.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

This page of musical notation consists of 14 staves, organized into three systems. The first system (staves 1-4) features a grand staff with two treble clefs and one bass clef. The second system (staves 5-8) consists of four individual staves, each with a single treble clef. The third system (staves 9-14) includes a grand staff (staves 9-10) and four individual staves (staves 11-14). The notation includes various musical symbols: notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). The piece is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation is complex, with many beamed notes and slurs, indicating a fast and technically demanding piece.

This page of musical notation, numbered 43, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into systems, with some staves grouped by a brace on the left. The notation is written in a standard musical notation style, with notes and rests clearly visible. The page is filled with musical notation, with some staves showing more complex patterns and others showing simpler, more rhythmic patterns. The overall layout is clean and professional, typical of a printed musical score.

The musical notation is arranged in a series of staves, with some staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into systems, with some staves grouped by a brace on the left. The notation is written in a standard musical notation style, with notes and rests clearly visible. The page is filled with musical notation, with some staves showing more complex patterns and others showing simpler, more rhythmic patterns. The overall layout is clean and professional, typical of a printed musical score.

Key features of the notation include:

- Dynamic markings: *f* (forte) and *trm* (trill).
- Notes: Quarter notes, eighth notes, and sixteenth notes.
- Rests: Quarter rests, eighth rests, and sixteenth rests.
- Accents: Accents are placed over certain notes.
- Slurs: Slurs are used to group notes.
- Brackets: Brackets are used to group staves.

This page of musical notation, numbered 44, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *sp* (sforzando), *dim.* (diminuendo), *pp* (pianissimo), and *ff* (fortissimo) are used throughout the score. The notation is arranged in a system of staves, with some staves grouped by a brace on the left. The music appears to be a complex arrangement, possibly for a large ensemble or orchestra, given the number of staves and the variety of musical elements.

Ouverture Nr. 1

zur Oper Leonore (Fidelio).

VIOLINO I.

L. van Beethoven, Op. 138.

Andante con moto.

cresc. *f* *p* *fl.* *f* *p* *fl.* *f* *p* *cresc.* *pp* *cresc.* *f* *p* *pizz.* *arco* *p*

