

Partitur

# Für Elise

zum Stück  
S. 5. 3

L. van Beethoven / M. Aplitz

für

Solo - Kl. oder/und Solo - Vl.  
(gemeinsam o. im Wechsel möglich)

+ Orchester in variabler Besetzung:

Streicher, Holz-, Blechbläser, Orgel (Git.)

auch Fassung für Solo-Vl., Solo-Vc, Orgel möglich.

Ersatz f. Solo-Kl.

# Besetzung:

Solo - Kl.  
(oder / und)  
Solo - Vl.)

2.-3. Solo - Vl. ad lib. = Mel. aber vereinfacht u. nicht komplett  
(s. T. 78-82)

[	Tr. I	/ Sax. I (Sop. - S.) o. B-Klar.
	II	/ Sax. II (Alt - S.)
	Ten-Pos.	
	Bass-Pos.	

Orgel (Kl.) Git. ad lib.	{	Vl. I
		II
		III
		Vc. II (Tutti) / Kb
		Vc. I (Solo) (Kb)

↑ keine eigene Zeile in der Partitur  
sondern nur Vermerke (z.B.: „s. Original l. H.“)

## Zum Stück / zur Bearbeitung

- Ablauf, Harmonien ... alles original übernommen

- alle Stimmen ausinstrumentiert:

Melodie = Solo-Vl.

(evtl. mit Solo-Kl. im Oktavabstand  
oder im Wechsel  
z.B. Takt 31-35 u. T. 78-82  
nur Solo-Kl. an Stelle von Solo-Vl.)

- verwendetes Original: Ed. Litolff  
gemeinfreie Ausgabe v. 1915

- WoO (Werk ohne Opuszahl) 59

# FÜR ELISE

gemeinfreie Ausgabe von Litolf (1995)

am 27 April zur Erinnerung. 5

L. VAN BEETHOVEN.

*Poco moto.*

1. Solo-Vi. 1 Okt. ↑ ad lib.

2.-5. Solo-Vi. wie notiert

Violin 1: *pp*, *Red.*, *\* Red. \**

Violins 2-5: *Red.*, *\* Red. \**

2.-5. Solo-Vi. s. Original r.H.

Tr. I  
II

Ten.-Pos. (F)  
Bass-Pos.

*ad lib. → 8*

Orgel (kl.)

Vc. II (Tutti)

Vc. I (Solo) s. Vermerke  
Git. ad lib.

*Am E7 Am Am E7*

1. Solo-Vi. wie T. 1

*mf*, *dimin.*, *p*, *dimin. erit.*, *pp*

*Red. \* Red. \* Red. \* Red. \* Red. \**

s. Original r.H.

*mf*, *p*, *rit.*, *atempo*

*ad lib. → 8*

*mf*

*Red. \* Red. \**

*Am Am C G Am E7*

Solo-Vc. s. Original r.H.

1. Solo-VI. wie T. 1

16 18 20 22

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

s. original r.H. weich

pp tacet

Tutti ad lib. → 8 weich

s. original r.H. Am E7 Am Am E7 Am C7C?

A. Solo-VI. wie T. 1

24 26 28

legato cresc. V

s. Original r.H. tacet

tacet

VI. II = III ("c") original nur Dm

cresc.

F B C7 F F Am Dm<sup>6</sup> C

Solo-Vc s. Original r.H. L Solo-Vc. = Tutti-Vc. L Solo-Vc. s. Original r.H. L Solo-Vc. = Tutti-Vc.

f. 6  
 1. Solo-Vi.: Mel.  
 aber 1 Okt. ↑  
 !?  
 wie T. 1  
 aber in  
 T. 31-35  
 nicht wie  
 2.-5. Solo-Vi.

tacet

vi. I = II      vi. II = III  
 ↓ („e“)  
 vi. I = II

weich

C    G<sup>7</sup> C G<sup>7</sup> C    F# G<sup>7</sup> C    G<sup>7</sup> C G<sup>7</sup> C    F G<sup>7</sup> E

Solo-Vc. = Tutti-Vc. (in den Pausen evtl. wie VI. III)

1. Solo-Vi. wie T. 1 v rit.

rit. s. Original (v.H.) a tempo

rit. a tempo pp

rit. [nur VI. I (Solo)] a tempo [Tutti] ad lib. → 8

Am Solo-Vc. s. Original l.H. E7 Am

1. Solo-VI. wie T. 1

5. 7

Handwritten musical score for Solo-VI. The piece is in 7/8 time. The score includes measures 43, 45, 47, and 49. The right hand (RH) features a melodic line with slurs and accents. The left hand (LH) provides a rhythmic accompaniment with repeated eighth-note patterns. Performance markings include *mf*, *dimin.*, and *p*. There are also asterisks and the word "Ped." (pedal) written below the LH staff.

s. Original r. H.

Handwritten musical score for the original right hand (r. H.). It consists of two systems of staves. The first system shows chords and melodic fragments with dynamics *mf* and *p*. The second system continues the chordal accompaniment with dynamics *mf* and *p*. There are performance markings such as *ad lib.* and *8* (fingerings) and a note "nur VI. I (Solo)".

Solo-Vc. s. Original l. H.

Am E7 Am C G Am E7

1. Solo-VI. wie T. 1

Handwritten musical score for Solo-VI. The piece is in 7/8 time. The score includes measures 51, 53, 55, and 57. The right hand (RH) features a melodic line with slurs and accents. The left hand (LH) provides a rhythmic accompaniment with repeated eighth-note patterns. Performance markings include *dimin. e rit.*, *pp*, and *a tempo*. There are also asterisks and the word "Ped." (pedal) written below the LH staff.

s. Original r. H.

Handwritten musical score for the original right hand (r. H.). It consists of two systems of staves. The first system shows chords and melodic fragments with dynamics *pp* and *rit.*. The second system continues the chordal accompaniment with dynamics *pp* and *a tempo*. There are performance markings such as *ad lib.* and *8* (fingerings) and the word "tutti".

Solo-Vc. s. Original l. H.

Am E7 Am Am

S. 8 1. Solo-VI. wie T. 1

59 61 63 65

*cresc.* *f*

Red. \* 8 2 1 8 2 1 Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

s. original oberste Stimme

ad lib. 8

*f* *legg.* *legg.*

E<sup>7</sup> Am G<sup>0</sup> Dm A<sup>7</sup>D<sub>m</sub> F<sup>0</sup> Am Dm A<sup>0</sup>

Solo-Vc. s. Original P.H. Solo-Vc. = Tutti-Vc.

1. Solo-VI. wie T. 1

67 69 71 73

*p* *cresc.* *f* *dimin.*

Red. \* 2 1 8 2 1 Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

s. original oberste Stimme

*f* *dim.* *dim.*

Am E<sup>7</sup> Am G<sup>0</sup> Dm A<sup>7</sup>D<sub>m</sub> Dm B Eb (B<sup>eb</sup>) B

Solo-Vc. = Tutti-Vc.



1. Solo-Vi. wie T. 1

A. Solo-Vi. ohne Oktavierung

80

75 77 80

*p* *pp* *cresc.* *dimm.*

Ped. \* Ped. \* Ped. \*

*dim. p* *pp* *Aacet*

VI. II = III ad lib. → 8

*p* *pp*

F° Am E7 Am Am Am Am

Solo-Vc. = Tutti-Vc.

ab T. 83 1. Solo-Vi. wieder 1 Okt. ↑ ad lib. (oder bis schluss wie notiert)

82 84 86 88

*rit.* *pp* *a tempo*

Ped. \* Ped. \* Ped. \*

rit. a tempo s. Original r.H.

*rit.* *tacet* *a tempo* *pp*

*ad lib. → 8*

rit. a tempo

*pp*

Solo-Vc. s. Original l.H.

Am

9.10

1. Solo-Vi. wie T. 1 (s. Bemerkg. T. 83)

89 92 94 96

*mf* *dimin.* *p* *dimin. erit.* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

s. Original r.H.

*mf* *p* *pp*

*rit.* *a tempo* *rit.* *a tempo*

*ad lib. -> 8* *ad lib. -> 8*

*mf* *p*

*rit.* *a tempo*

*ad lib. -> 8* *rit.* *a tempo*

*C* *G* *Am* *E7*

Solo-Vc. s. Original l.H.

1. Solo-Vi. wie T. 1 (s. Bemerkung T. 83)

97 100 102

*pp* *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

s. Original r.H.

*pp* *mf*

*ad lib. -> 8* *ad lib. -> 8*

*Am* *E7* *Am* *E7* *Am*

Solo-Vc. s. Original l.H.