

Arranged for 2 Pianos
by Hans von Bülow
(Vocals added by hmscomp)

Fantasie for Piano, Orchestra and Chorus

Op. 80

Ludwig van Beethoven

Adagio

Piano I

ff *fff* *ff* *fff*

Red.

Piano II

Soprano
Alto

Tenor
Bass

3

I.

ff *fff* *ff* *p*

Red.

♩ = 42 ♩ = 47

II.

S. A.

T. B.

5 $\text{♩} = 52$

I. *red.* *red.* *red.* *dim.*

II.

S. A.

T. B.

Detailed description: This system covers measures 5 and 6. Measure 5 features a piano I part with a dense texture of chords and a melodic line, marked with a tempo of quarter note = 52. The piano II part is silent. Measures 5 and 6 are marked with *red.* (ritardando) and *dim.* (diminuendo). The vocal parts (S. A. and T. B.) are silent.

6

I. *pp* *p*

II.

S. A.

T. B.

Detailed description: This system covers measures 6 and 7. Measure 6 features a piano I part with a melodic line and chords, marked *pp* (pianissimo). The piano II part is silent. Measure 7 features a piano I part with a melodic line and chords, marked *p* (piano). The vocal parts (S. A. and T. B.) are silent.

7

I. *cresc.*

II.

S. A.

T. B.

Detailed description: This system covers measures 7 and 8. Measure 7 features a piano I part with a melodic line and chords, marked *cresc.* (crescendo). The piano II part is silent. Measure 8 features a piano I part with a melodic line and chords. The vocal parts (S. A. and T. B.) are silent.

8

I.

II.

S. A.

T. B.

9

I.

II.

S. A.

T. B.

10

I.

II.

S. A.

T. B.

12

I.

sf f sf f sf f sf

ff^u

Red.

II.

S. A.

T. B.

14 8

I.

fff

Red.

dim.

II.

S. A.

T. B.

15

I.

mf

Red.

II.

S. A.

T. B.

24

I. *p* *mp*

II.

S. A.

T. B.

25

I. *pp* *p* *pp*

Red.

II.

S. A.

T. B.

28

I. *p* *sf* *sf* *sf*

II.

S. A.

T. B.

29

I. *p* *sf* *sf* *sf*

II.

S. A.

T. B.

30

I. *f* *sf* *f* *sf* *f* *sf*

II.

S. A.

T. B.

31

I. *ff* *sf f* *sf f* *sf f*

II.

S. A.

T. B.

32 *ritenuto* *accelerando* ♩ = 52 *ritenuto* *accelerando* ♩ = 52

I. *ff* *p* *cresc.* *ff* *p* *cresc.*

Red. _____

II.

S. A.

T. B.

33 *ritenuto* *accelerando* ♩ = 52

I. *ff* *p* *cresc.* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f*

Red. _____

II.

S. A.

T. B.

34 *poco allargando* *ff*

I. *ff*

Red. _____

II.

S. A.

T. B.

36 $\text{♩} = 36$

I. $\text{♩} = 20$

II. *Ad.*

S. A.

T. B.

37 **Allegro** *riten. ad lib.*

I. *pp* *p*

II. *pp*

S. A.

T. B.

43 *ten.* $\text{♩} = 132$ $\text{♩} = 80$

I. *pp*

II. *pp*

S. A.

T. B.

50 *p*

I.

II.

S. A.

T. B.

51 *Poco Adagio* *ten.* *Tempo I.*

I. *pp*

II. *pp*

S. A.

T. B.

59

I.

II. *p* *cresc.*

S. A.

T. B.

65 *Meno Allegro* ♩ = 84 ♩ = 84 ♩ = 84 ♩ = 84 ♩ = 84

I. ♩ = 20 *f* *p* *pp*

II. *f* *p* *f* *pp*

S. A.

T. B.

73

I. *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.*

II.

S. A.

T. B.

79

I. *And.* *And.* *And.* *And.* *mp > p* *And.* *And.* *poco rit.* *mp > p* *mp > p*

II.

S. A.

T. B.

84 $\text{♩} = 42$

I. *leggero* *p* *And.* *And.* *And.* *And.* 8

II.

S. A.

T. B.

86

I. *p* *pp*

II.

S. A.

T. B.

88

I. *mp* *p* *mp* *p* *pp*

II.

S. A.

T. B.

93 $\text{♩} = 84$

I. *ten.* *v*

II.

S. A.

T. B.

98 *poco rit.*

I. *p* *pp*

II. *mp* *p*

S. A.

T. B.

103 $\text{♩} = 42$ $\text{♩} = 84$ *ten.* $\text{♩} = 84$

I. *mp* *p*

II.

S. A.

T. B.

108 *ten.* $\text{♩} = 84$

I. *mp* *p* *mp* *p*

II. *mp* *p*

S. A.

T. B.

115 *ten.* $\text{♩} = 84$ *ritard* $\text{♩} = 66$

I. *mp* *p*

II. *mp* *p*

S. A.

T. B.

119 *a tempo*

I. *mp*

II. *p* *mp*

S. A.

T. B.

122 *ten.* ♩ = 84

I.

II. *p* *pp*

S. A.

T. B.

129 ♩ = 66

I. *poco rit.*

II.

S. A.

T. B.

135 ♩ = 84

I.

II. *p*

S. A.

T. B.

141 $\text{♩} = 84$

I. *ten.*

II.

S. A.

T. B.

147 $\text{♩} = 84$ $\text{♩} = 66$

I. *ten.* *poco rit.* *a tempo*

II. *cresc.*

S. A.

T. B.

153

I.

II.

S. A.

T. B.

f

161

$\text{♩} = 42$ $\text{♩} = 84$

I.

II.

S. A.

T. B.

riten.

sf f *cresc.* *sfz f*

171

I. *ff*

f

Red.

II. *f*

S. A.

T. B.

177

I. *p*

Red.

II. *p*

S. A.

T. B.

180

I. *ff*

f

Red.

II. *f*

S. A.

T. B.

183

I. *p* *f*

II. *f*

S. A.

T. B.

187

I. *p* *mp* *p* *f*

II. *p* *mp* *p* *f*

S. A.

T. B.

190

I. *p* *mp* *p*

II. *p* *fp*

S. A.

T. B.

193

I. *mp* *p* *mp*

II. *fp*

S. A.

T. B.

196

I. *cresc.* *mf* *dim.* *p*

II.

S. A.

T. B.

J = 42
tr
J = 84

200

I. *(Red.)* *molto*

II.

S. A.

T. B.

203

I. *f*

II.

S. A.

T. B.

Allegro molto.

204

I. *ff*

II. *ff*

S. A.

T. B.

209

I. *ff*

II. *ff*

S. A.

T. B.

214

I. II. S. A. T. B.

ff

Detailed description: This system covers measures 214 to 218. It features two piano parts, I and II, and vocal parts for Soprano Alto (S. A.) and Tenor Bass (T. B.). The key signature has two flats. Piano I has a melodic line in the right hand and chords in the left. Piano II has chords in both hands. The vocal parts are mostly silent. A dynamic marking of *ff* appears in measure 217.

219

I. II. S. A. T. B.

p

Detailed description: This system covers measures 219 to 224. Piano I and II play chords and rhythmic patterns. Piano I has a melodic line in the right hand and chords in the left. Piano II has chords in both hands. The vocal parts are silent. A dynamic marking of *p* appears in measure 220.

225

I. II. S. A. T. B.

p *Red.*

Detailed description: This system covers measures 225 to 230. Piano I and II play chords and rhythmic patterns. Piano I has a melodic line in the right hand and chords in the left. Piano II has chords in both hands. The vocal parts are silent. A dynamic marking of *p* appears in measure 225, and a marking of *Red.* appears in measure 228.

231

I. *p* *(red.)* *cresc.*

II.

S. A.

T. B.

236

I. *(red.)* *mp* *dim.* *p* *pp*

II. *pp*

S. A.

T. B.

239

I. *pp* *(red.)*

II.

S. A.

T. B.

241

I. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

II.

S. A.

T. B.

246

I. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

II. *p*

S. A.

T. B.

251

I. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

II. *pp*

S. A.

T. B.

257

I. *red.* *red.* *red.* *red.* *red.* *red.* *red.* *red.* *red.* *red.* *red.* *red.*

II.

S. A.

T. B.

263

I. *cresc.*

II. *cresc.*

S. A.

T. B.

269

I. *f* *ff*

II. *f* *sfz*

S. A.

T. B.

275

I.

II.

S. A.

T. B.

280

I.

II.

S. A.

T. B.

286

I.

II.

S. A.

T. B.

292

I.

sf f sf f sf f sf f sf f sf f sf f sf f sf f

f

II.

sf f sf f sf f sf f sf f sf f

S. A.

T. B.

298

I.

sf f sf f sf f sf f sf f ff

Red.

II.

ff

S. A.

T. B.

305

I.

ff tr f tr

a piacere

tr

tr

II.

S. A.

T. B.

311

I. *dim.* *mf* *Red.*

II.

S. A.

T. B.

313 *Adagio, ma non troppo.*

I. *tr.* *pp* *Red.* *Red.* *p* *pp*

II. *p* *pp*

S. A.

T. B.

318

I. *Red.* *Red.* *Red.* *Red.*

II.

S. A.

T. B.

320

I. *Red.*

II.

S. A.

T. B.

Detailed description: This system contains measures 320 and 321. The first staff (I.) has a treble clef and a key signature of two sharps (F# and C#). It features a complex melodic line with triplets (marked '3') and sextuplets (marked '6'). The second staff (II.) has a bass clef and the same key signature, providing a harmonic accompaniment. The vocal staves (S. A. and T. B.) are empty, indicating that the vocalists are silent during these measures. The word 'Red.' is written below the first staff, with a bracket spanning across the measures.

322

I. *tr* *Red.*

II.

S. A.

T. B.

Detailed description: This system contains measures 322, 323, and 324. The first staff (I.) has a treble clef and a key signature of two sharps. It features a melodic line with trills (marked 'tr') and rests. The second staff (II.) has a bass clef and the same key signature, providing a harmonic accompaniment. The vocal staves (S. A. and T. B.) are empty. The word 'Red.' is written below the first staff, with a bracket spanning across the measures.

325

I. *Red.*

II.

S. A.

T. B.

327

I. *p* *cresc.* *mp dim.*

II.

S. A.

T. B.

329

I. *p* *pp* *Red.*

II. *pp* *Red.*

S. A.

T. B.

332

I. *And.*

II. *And.*

S. A.

T. B.

Detailed description: This system covers measures 332 and 333. The piano part (I.) features a melodic line in the right hand with accents and a bass line with triplets. The harp part (II.) consists of chords with grace notes. The vocal parts (S. A. and T. B.) are silent.

334

I. *And.*

II. *And.*

S. A.

T. B.

Detailed description: This system covers measures 334 and 335. The piano part (I.) continues with melodic lines and triplets. The harp part (II.) continues with chordal accompaniment. The vocal parts (S. A. and T. B.) are silent.

335

I. *And.*

II. *And.*

S. A.

T. B.

Detailed description: This system covers measures 335 and 336. The piano part (I.) features melodic lines with triplets. The harp part (II.) continues with chordal accompaniment. The vocal parts (S. A. and T. B.) are silent.

336

I.

II.

S. A.

T. B.

3 *3* *3* *3* *3* *3*

Red. *Red.*

337

I.

II.

S. A.

T. B.

pp *rit.* *p* *pp* *a tempo* *tr.*

♩ = 34

Red.

340

I.

II.

S. A.

T. B.

Red.

347 $\text{♩} = 92$

I. *ten.*

II. *fz f fz f fz f fz f fz f fz f*

ff *Red.*

S. A.

T. B.

353 $\text{♩} = 92$

I. *ten.*

II. *fz fz fz f fz f fz f fz f*

f *ff* *ff* *Red.*

S. A.

T. B.

359

I. *sfz* *f* *sf* *sfz* *f* *sf*

II. *fz* *fz* *fz* *sfz* *f* *sf* *sfz*

S. A.

T. B.

367

$\text{♩} = 92$

I. *ten.*

II. *f* *sf* *f* *fz* *f* *fz* *f* *fz* *fz* *fz* *f* *dim.*

S. A.

T. B.

374 $\text{♩} = 92$ $\text{♩} = 92$

I. *ten.* *pp* *red.*

II. *p* *pp* *red.*

S. A.

T. B.

381 *pp* *red.* *red.* *red.*

I. *pp* *pp*

II. *ppp* *pp*

S. A.

T. B.

389

I. *p* *mp* *p*

II. *p*

S. A.

T. B.

397

I. *mp* *p*

II.

S. A.

T. B.

404

I. *mp* *cresc.* *f*

II.

S. A.

T. B.

410 $\text{♩} = 46$ $\text{♩} = 92$ $\text{♩} = 46$ 8 $\text{♩} = 46$

I. *ff* *red.*

II.

S. A.

T. B.

411 *Allegro.* $\text{♩} = 66$ $\text{♩} = 132$ $\text{♩} = 66$

I. *ff* *red.*

II. *pp*

S. A.

T. B.

415 $\text{♩} = 132$

I.

II. *pp* *cresc.*

S. A.

T. B.

420 Allegretto ma non troppo, quasi Andante con moto.

I. *f* *Red.* *p*

II. *f* *f* *Red.* *fz* *p* *Red.*

S. A.

T. B.

425 *f* *p* *f* *dim.* *Red.* *Red.* *Red.* *Red.* *Red.*

II. *(Red.)* *f* *Red.* *p* *Red.* *f* *mf* *Red.*

S. A.

T. B.

♩ = 86

431 *♩ = 76* *pp* *p* *Red.* *Red.* *Red.* *Red.* *Red.* *mp*

Soprano Solo *p* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Soprano I u. II Solo *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Alto Solo *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Basso Solo Tenore Solo *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Soft and sweet, *p* Soft and sweet, *p* Alto solo Soft and sweet thro' e - ther wing - ing, Sound the har - mo - nies of

437

I. *pp* *p* *pp*

II. *p* *mp* *p* *mp*

S. A. *mp* *p* *mp* *p*

T. B.

life, Their im - mor - tal flow - ers spring - ing where the soul is free from strife. Peace and joy are sweet - ly blend - ed like the

444 *ritard* $\text{♩} = 62$ $\text{♩} = 37$ *a tempo*

I. *p* *pp*

II. *cresc.* *sfz* *p*

S. A. *cresc.* *sfz* *p*

T. B.

chang - ing waves at play; What for mas - ter - y con - ten - ded learns to yield and to o - bey.

Tenore I u. II Solo
When on
p

Basso Solo

450

I.

II.

S. A.

T. B.

mu - sic's migh - ty pin - ion souls of

452

I.

II.

S. A.

T. B.

men to hea - ven rise, then doth

454

I.

II.

S. A.

T. B.

va - nish earth's do - min - ion, Man is

456

I.

II.

S. A.

T. B.

na - tive to the skies. Calm with -

458

I.

II.

S. A.

T. B.
- out, and joy with - in us, is the

460 *ritard* $\text{♩} = 62$ $\text{♩} = 37$ *tr* *(non presto)*

I.

II.

S. A.

T. B.

462 $\text{♩} = 43$ $\text{♩} = 76$

I.

II.

S. A.

T. B.
If of art the ma - - gic

464

I.

II.

S. A.

T. B.

with us, joy and calm are turn'd to

466

I.

II.

S. A.

T. B.

f *Red.*

f *Tutti*

With its tide of joy un - bro - ken, mu - sic's flood our life sur -

song. *f* *Tutti*

470

I.

II.

S. A.

T. B.

ff *f* *Red.*

f *Tutti*

- rounds, What a mas - ter - mind hath spo - ken throu' e - ter - ni - ty re -

474 $\text{♩} = 62$

I. *pesante*

II.

S. A.

T. B.

-sounds. Oh re - ceive, ye joy in - vi - ted all its bles - sings with de -

f *mf* *sf* *f* *sf* *f* *ff*

Red. *Red.* *Red.*

478 $\text{♩} = 76$

I.

II.

S. A.

T. B.

-light, When love and strength are u - ni - ted, Di - vine grace is placed on

fz *f* *mf* *f* *fz* *f*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

494 8

I. *cresc.* 6 3 6 3 6 3 6 3 *fp p* 6 6

II. *p*

S. A. *cresc.* bless - - ings with de - - light. Solo Oh re -

T. B. *p*

497

I. 6 6 6 6 6 6 6 6

II. *p mp p mp*

S. A. Solo Oh re - ceive *mp* ye joy in - vi - ted, all its bless - - Solo Oh re - ceive, ye joy in - vi - ted, All its Solo Oh re -

T. B. *mp* Oh re -

501

I. *cresc.* *mp* *mf*

II. *mp* *cresc.* *mf*

S. A. *cresc.* *mf* *f* Tutti

T. B. *cresc.* *mf* *f* Tutti

blessings with de light, de light.. Tutti
 -ceive its blessings with de light. Take its
 blessings with de light, de light.. Tutti

-bless - - ings with de - light, de - light. *f*

505

I. *mf*

II.

S. A.

T. B.

bless - - ings, its blessings with de - -

508

I. *mf* *cresc.* *Red.*

II. *f* *cresc.* *Red.*

S. A. *cresc.*
light, take its bless - ings, its

T. B. *cresc.*

510

I. *Red.*

II. *Red.*

S. A. bless - ings with de

T. B.

Presto. (Prestissimo.)

512

I. *f* *ff* *Red.*

II. *ff* *Red.*

S. A. *ff*
light, take its bless - ings, its bless - ings with de - light.

T. B. *ff*

517

I.

II.

S. A.

T. B.

Oh re - ceive, ye joy in - vi - ted, All its

523

I.

II.

S. A.

T. B.

bless - ings with de - light, Love and strength and strength,

529

I.

II.

S. A.

T. B.

and strength, f and strength

534

I.

II.

S. A.

T. B.

ff

fff

Red.

are u - -

539

I.

II.

S. A.

T. B.

f

ff

fff

Red.

-ni - - ted. Di - vine grace is placed on Man, di - vine

546

I.

II.

S. A.

T. B.

ff

Red.

grace is placed on Man, up - - on

grace is placed on

552

I. *p*

II. *ff* *p*

S. A. Solo *p* Oh re - ceive, ye joy in - vi - ted,

Man. Solo Man. Oh re - ceive, ye joy in - vi - ted, Oh re - ceive, ye

T. B. *p*

559

I. *p* *cresc.*

II. *cresc.*

S. A. Solo All its bless - ings,

Man. Solo joy in - vi - ted, Take its bless - ings, its bless - ings,

T. B. *p*

566

I. *f* *ff* *ff* *ff*

II. *f* *cresc.*

S. A. Tutti *p* *cresc.* Take its bless - ings, its

Man. with de - light, Tutti *p* *cresc.*

T. B. *p*

572

I. *f* *f* *f* *f* *f* *f* *f* *f*

II. *ff*

S. A. bless - - ings with de - - light.

T. B. *f*

578

I. *sf* *ff* *ff* *f*

II. *f* *ff > f* *f* *ff*

S. A. *ff*
When love and strength are u - ni - ted,
Di - vine grace is placed on Man,

T. B. *ff*

585

I.

II. *f* *ff* *f* *ff* *f*

S. A. Love and strength and strength, and strength, *f* and

T. B.

608

I.

II.

S. A.

T. B.

Man, di - vine grace is placed on Man, grace is

ff

Red.

614

I.

II.

S. A.

T. B.

placed on Man.

ff

Red.

619

I.

II.

S. A.

T. B.

ff

Red.

624

I.

II.

S. A.

T. B.

Red.

3

8

3

8

3

3

3

3

629

I.

II.

S. A.

T. B.

(Red.)

Red.

Red.

ff

fz ff

fz ff

sff

sff

sff

8

3

3

3

3

3

3