

Die Ruinen von Athen op.113

Ouverture
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Komponist:
L. van Beethoven
Bearbeitung:
Enver Yalçın
Özdiker

Andante con moto

Flöte

Oboe

Klarinette in B

Schlagzeug

Gitarre

Baglama

Oud

Kanun

Akkordeon

Violine

Violoncello

Kontrabass

7

Fl. *fp* *p* *fp* *fp* *fp*

Ob. *fp* *p* *fp* *fp* *fp*

Kl. *fp* *fp* *fp* *fp*

Schlg.

Git.

Bag

Oud

Kan.

Akk. *p* *fp* *fp* *fp* *fp*

VI. 1 *p* *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp*

Kb. *fp* *fp* *fp* *fp*

[illegible]

[illegible]

37

Fl.

Ob.

Kl.

Schlzg.

Git.

Bag.

Oud.

Kan.

Akk.

★ wenn nicht möglich,
den Grundton spielen

VI. 1

Vc.

Kb.

The musical score for page 6, measures 37-41, is written for a large ensemble. The key signature is one sharp (F#). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Saxophone (Schlzg.), Guitar (Git.), Baglama (Bag.), Oud., Kanun (Kan.), Accordion (Akk.), Violin I (VI. 1), Viola (Vc.), Cello (Kb.), and Double Bass. The guitar part shows chords G and D. The double bass part has dynamics f and p. A note for Violin I is marked with a star and a note about playing the root note if possible.

47

Fl.

Ob.

Kl.

Schlg.

Git.

Bag.

Oud

Kan.

Akk.

Vl. 1

Vc.

Kb.

sf

p

D

D

G

The musical score for measures 47-52 is written for a large ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 47-49: A melodic line starting on G4, moving up stepwise to D5. Measures 50-52: A sustained chord of G4-A4-B4.
- Oboe (Ob.):** Measures 47-49: A melodic line starting on G4, moving up stepwise to D5. Measures 50-52: A sustained chord of G4-A4-B4.
- Clarinet (Kl.):** Measures 47-52: Sustained chord of G4-A4-B4.
- Snare Drum (Schlg.):** Measures 47-52: Sustained chord of G4-A4-B4.
- Guitar (Git.):** Measures 47-49: Sustained chord of G4-A4-B4. Measures 50-52: Chord diagrams for D major (x x x x), D major (x x x x), and G major (x x x x).
- Bagpipes (Bag):** Measures 47-49: Sustained chord of G4-A4-B4. Measures 50-52: Chord diagrams for D major (x x x x), D major (x x x x), and G major (x x x x).
- Oud:** Measures 47-49: A melodic line starting on G4, moving up stepwise to D5. Measures 50-52: A sustained chord of G4-A4-B4.
- Kanun (Kan.):** Measures 47-49: A melodic line starting on G4, moving up stepwise to D5. Measures 50-52: A sustained chord of G4-A4-B4.
- Accordion (Akk.):** Measures 47-49: A melodic line starting on G4, moving up stepwise to D5. Measures 50-52: A sustained chord of G4-A4-B4.
- Violin 1 (Vl. 1):** Measures 47-49: A melodic line starting on G4, moving up stepwise to D5. Measures 50-52: A sustained chord of G4-A4-B4.
- Viola (Vc.):** Measures 47-49: A melodic line starting on G4, moving up stepwise to D5. Measures 50-52: A sustained chord of G4-A4-B4.
- Cello/Double Bass (Kb.):** Measures 47-49: A melodic line starting on G4, moving up stepwise to D5. Measures 50-52: A sustained chord of G4-A4-B4.

53

Fl.

Ob.

Kl.

Schlgz.

Git.

Bag

Oud

Kan.

Akk.

Vi. 1

Vc.

Kb.

ff

ff

ff

61

Fl.

Ob.

Kl.

Schlg.

Git.

Bag

Oud

Kan.

Akk.

Vl. 1

Vc.

Kb.

pizz.

arco

The musical score for measures 61-70 is as follows:

- Fl.**: Rests in all measures.
- Ob.**: Rests in all measures.
- Kl.**: Rests in all measures.
- Schlg.**: Rests in all measures.
- Git.**: Rests in all measures.
- Bag**: Measures 61-68: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measures 69-70: Rests.
- Oud**: Rests in all measures.
- Kan.**: Rests in all measures.
- Akk.**: Rests in all measures.
- Vl. 1**: Measures 61-68: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measures 69-70: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Vc.**: Measures 61-68: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measures 69-70: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Kb.**: Measures 61-68: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measures 69-70: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

71

Fl.

Ob.

Kl.

Schlg.

Git.

Bag.

Oud.

Kan.

Akk.

Vl. 1

Vc.

Kb.

pizz.

pizz.

pizz.

Detailed description of the musical score: The score is for measures 71 through 78. Measures 71-74 are marked with guitar chords: C (measure 71), F (measure 72), C (measure 73), and F (measure 74). The Flute, Oboe, and Clarinet parts are mostly rests. The Snare Drum part has a steady rhythmic pattern. The Bagpipes part has a complex, fast-paced melody. The Oud part has a melodic line that ends with a whole note in measure 74. The Kanun part has a rhythmic pattern. The Accordion part has a melodic line. The Violin 1 part has a melodic line. The Viola and Cello/Double Bass parts have a rhythmic pattern. Measures 75-78 feature pizzicato playing in the strings.

79

Fl.

Ob.

Kl.

Schlg.

Git.

Bag

Oud

Kan.

Akk.

Vi. 1

Vc.

Kb.

arco

pizz.

arco

arco

pizz.

arco

arco

pizz.

arco

87

Fl.

Ob.

Kl.

Schlg.

Git.

Bag.

Oud.

Kan.

Akk.

Vl. 1

Vc.

Kb.

p

p

The musical score for page 13, starting at measure 87, features the following instruments and parts:

- Fl.**: Flute, playing a melodic line with a flat.
- Ob.**: Oboe, playing a melodic line with a flat.
- Kl.**: Clarinet, playing a melodic line with a flat.
- Schlg.**: Snare Drum, playing a rhythmic pattern.
- Git.**: Guitar, playing three chords: C major, G major, and C major.
- Bag.**: Bagpipes, playing a melodic line with a flat.
- Oud.**: Oud, playing a melodic line with a flat.
- Kan.**: Kanun, playing a melodic line with a flat.
- Akk.**: Accordion, playing a rhythmic pattern.
- Vl. 1**: Violin 1, playing a melodic line with a flat.
- Vc.**: Violoncello, playing a melodic line with a flat, marked *p*.
- Kb.**: Kontrabaß, playing a melodic line with a flat, marked *p*.

[illegible]

100

Fl.

Ob.

Kl.

Schlg.

Git.

Bag.

Oud.

Kan.

Akk.

Vl. 1

Vc.

Kb.

pp

pp

pizz.

pp

pizz.

pp

Detailed description of the musical score: The score is for a 12-ensemble piece. Measures 100-104 show the following: Flute and Oboe are silent. Clarinet plays a descending eighth-note scale. Snare Drum has a steady eighth-note pulse. Guitar plays a sustained chord with a capo on the 5th fret. Bagpipes play a melodic line. Oud plays a descending eighth-note scale. Kanun is silent. Accordion plays a sustained chord. Violin 1 plays a melodic line. Viola and Cello/Double Bass are silent. In measure 105, the dynamic changes to *pp*. The Snare Drum continues its pulse. The Viola and Cello/Double Bass enter with a pizzicato line. The Violin 1 continues its melodic line.

106

Fl.

Ob.

Kl.

Schlg.

Git.

Bag.

Oud.

Kan.

Akk.

Vi. 1

Vc.

Kb.

Am

Am

Am

111

Fl.

Ob.

Kl.

Schlg.

Git.

Bag.

Oud.

Kan.

Akk.

VI. 1

Vc.

Kb.

The musical score for measures 111-116 is written for a large ensemble. The key signature is three sharps (F#, C#, G#). The Flute (Fl.) and Oboe (Ob.) parts have melodic lines with some grace notes. The Clarinet (Kl.) part is mostly rests. The Snare Drum (Schlg.) part has a simple rhythmic pattern. The Guitar (Git.) part has a complex, fast-moving line. The Bagpipes (Bag.), Oud (Oud.), and Violin 1 (VI. 1) parts are mostly rests. The Kanon (Kan.) part has a melodic line. The Accordion (Akk.) part has a simple rhythmic pattern. The Viola (Vc.) and Cello/Double Bass (Kb.) parts have a simple rhythmic pattern.

117

Fl.

Ob.

Kl.

Schlzg.

Git.

Bag.

Oud.

Kan.

Akk.

Vi. 1

Vc.

Kb.

arco

ff

ff

123

Fl.

Ob.

Kl.

Schlg.

Git.

Bag.

Oud.

Kan.

Akk.

VI. 1

Vc.

Kb.

D

xxx

[illegible]

137

Fl. *f*

Ob. *f*

Kl. *f* *p*

Schlg.

Git.

Bag *f*

Oud *f* *p*

Kan.

Akk.

Vl. 1 *f* *p*

Vc. *f* *p*

Kb. *f* *p*

Detailed description of the musical score: The score is for page 21, measures 137 to 142. The key signature is one sharp (F#). The instruments and their parts are: Flute (Fl.) starts in measure 137 with a forte (f) dynamic, playing a series of eighth notes. Oboe (Ob.) also starts in measure 137 with a forte (f) dynamic, playing a series of eighth notes. Clarinet (Kl.) starts in measure 137 with a forte (f) dynamic, playing a series of eighth notes, and then switches to piano (p) in measure 139. Snare Drum (Schlg.) plays a steady eighth-note pattern throughout. Guitar (Git.) plays a sustained chord in measure 137 and then rests. Bagpipes (Bag) start in measure 137 with a forte (f) dynamic, playing a series of eighth notes. Oud starts in measure 137 with a forte (f) dynamic, playing a series of eighth notes, and then switches to piano (p) in measure 139. Kanon (Kan.) is silent throughout. Accordion (Akk.) plays a series of chords throughout. Violin 1 (Vl. 1) starts in measure 137 with a forte (f) dynamic, playing a series of eighth notes, and then switches to piano (p) in measure 139. Viola (Vc.) starts in measure 137 with a forte (f) dynamic, playing a series of eighth notes, and then switches to piano (p) in measure 139. Cello/Double Bass (Kb.) starts in measure 137 with a forte (f) dynamic, playing a series of eighth notes, and then switches to piano (p) in measure 139.

143

Fl. *f*

Ob. *f*

Kl. *f*

Schlz. *f*

Git.

Bag *f*

Oud *f*

Kan. *f*

Akk. *f*

Vl. 1 *f*

Vc. *f* *sf*

Kb. *f* *sf*

148

Fl.

Ob.

Kl.

Schlzg.

Git.

Bag.

Oud.

Kan.

Akk.

Vl. 1

Vc.

Kb.

pp

pp

pp

ff

ff

ff

pp

pp

pp

153

Fl.

Ob.

Kl.

Schlg.

Git.

Bag

Oud

Kan.

Akk.

VI. 1

Vc.

Kb.

f

f

f

f

[illegible]

167

Fl. *sf* *sf*

Ob. *sf* *sf*

Kl. *sf* *sf*

Schlg. *sf* *sf*

Git. *sf* *sf*

Bag. *sf* *sf*

Oud *sf* *sf*

Kan. *sf* *sf*

Akk. *sf* *sf*

Vi. 1 *sf* *sf*

Vc. *sf* *sf*

Kb. *sf* *sf*