



Nr. 4399

BEEETHHOOVEN

DEUTSCHE TÄNZE

German Dances – Danses allemandes

Klavier zu 4 Händen

(Bittner)

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BEETHOVEN

DEUTSCHE TÄNZE
FÜR KLAVIER ZU 4 HÄNDEN

ZUM ERSTEN MALE HERAUSGEGEBEN VON

CARL BITTNER

EIGENTUM DES VERLEGERS / ALLE RECHTE VORBEHALTEN

C. F. PETERS

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VORWORT

Die hier zum ersten Male veröffentlichten Deutschen Tänze stehen ohne Angabe ihres Autors in dem Notenbuch eines Liebhabers von etwa 1815, das die Preuß. Staatsbibliothek unter der Signatur Mus. Ms. 38033 aufbewahrt. Diese Handschrift enthält neben vielen belanglosen Eintragungen auch Kompositionen von Beethoven, Fasch, Mozart, Steibelt und Vanhall.

Ließ sich auch die Urheberschaft Beethovens für die vorliegenden Tänze aus äußeren Anzeichen bisher nicht zwingend erweisen, so sprechen umso stärker innere Gründe hierfür: die höchst persönliche, die überlegene Hand eines Meisters zeigende Schreibweise, die sich vor allem in einer kraftvollen, Beethovensche Züge verratenden Melodik und Harmonik kundgibt. Der Herausgeber glaubte es daraufhin wagen zu dürfen, diese Tänze unter dem Namen Beethovens zur Diskussion zu stellen. Ungeklärt bleibt noch die Frage, ob wir ein Original oder eine Bearbeitung — von Beethovens oder fremder Hand — vor uns haben.

Unser Text gibt die Lesart der Vorlage wieder, Fingersätze und klein gestochene Stärkebezeichnungen stammen vom Herausgeber. Die kurzen Vorhalte wurden wie heute üblich notiert. Nr. 8, in der Vorlage in $\frac{3}{8}$ notiert, bringen wir ebenfalls im $\frac{3}{4}$ -Takt. An einigen Stellen seien (klein gestochene) Überleitungen in Vorschlag gebracht.

Wir sind überzeugt, daß diese bezaubernden Stückchen, die sich besonders zur Einführung in Beethovens Welt eignen, rasch einen großen Freundeskreis finden werden.

CARL BITTNER

PREFACE

The following German Dances which we publish for the first time are contained in the music-book of an amateur of about 1815 which is now preserved in the Prussian Staatsbibliothek (Mus. Ms. 38033). The composer's name is missing in this manuscript which, however, comprises compositions by Beethoven, Fasch, Mozart, Steibelt, and Vanhall, among a considerable number of insignificant entries.

There exists so far insufficient external evidence to prove conclusively the authorship of Beethoven for these Dances. All the stronger is the testimony supplied by internal evidence, the highly personal style bears witness to the expert hand of a master, and in particular the forceful melody and harmony are marked unmistakably with the traits of Beethoven's art. These being the facts, the editor felt allowed to venture on a discussion upon these Dances under the name of Beethoven. It remains, nevertheless, uncertain whether these pieces are original compositions of Beethoven, or arrangements made by Beethoven, or by a second person.

Our text gives a reproduction of the original, for the fingerings and the marks of expression in small type the editor is responsible. The short grace-notes are put down as usual at the present day. No. 8, written in $\frac{3}{8}$ time in the original, is printed here in $\frac{3}{4}$. At certain points we have suggested transition passages (in small print).

We are convinced that these exquisite little pieces which are especially suited as an introduction into the world of Beethoven will be quick in finding a wide circle of friends.

CARL BITTNER

AVANT-PROPOS

Les Danses allemandes publiées ici pour la première fois se trouvent dans le cahier d'un amateur remontant à l'année 1815 environ, ce cahier est déposé à la Preuss. Staatsbibliothek sous la rubrique Mus. Ms. 38033. Le nom du compositeur est omis, mais le manuscrit contient à côté de nombreuses œuvres insignifiantes des compositions de Beethoven, Fasch, Mozart, Steibelt et Vanhall.

Il n'a pas été possible jusqu'ici d'avoir la preuve formelle, en se basant sur des signes extérieurs, que Beethoven soit réellement l'auteur de ces danses. Toutefois, des raisons profondes militent en sa faveur, ce sont, la forte personnalité, l'écriture décelant la main sûre d'un maître qui se manifestent par une mélodie et une harmonie pleines de puissance et bien dans la manière de Beethoven. Aussi le reviseur ose-t-il mettre ces danses en discussion sous le nom de Beethoven. La question de savoir si nous sommes en présence d'un original ou d'un arrangement — qu'il soit de la main de Beethoven ou d'une main étrangère — ne peut pas être résolue.

Notre texte est une reproduction de l'original, les doigtés et certaines indications dynamiques notées en petits caractères sont du reviseur. Les petites notes d'agrément sont écrites suivant l'usage de nos jours. Pour le No. 8, nous avons préféré modifier le $\frac{3}{8}$ de l'original en un $\frac{3}{4}$. Pour quelques passages nous proposons des variantes (notées en petits caractères).

Nous sommes persuadés que ces morceaux pleins de charme, spécialement indiqués pour ceux qui désirent se familiariser avec le génie de Beethoven trouveront rapidement de fervents adeptes.

CARL BITTNER

Deutsche Tänze

Ludwig van Beethoven(?)
(1770-1827)

1. *pp* (♩ = 66)

p *pp*

2.

Deutsche Tänze

Ludwig van Beethoven(?)

(1770-1827)

1. *p* (♩ = 66)

mf *p*

2. *p*

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth notes and some accidentals. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *p* is present at the beginning, and *rit.* is indicated at the end of the system.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth notes. The lower staff continues the harmonic accompaniment. The dynamic marking *pp a tempo* is present at the beginning.

Third system of musical notation, consisting of two staves. The upper staff begins with a *3.* marking and features a melodic line with *marcato* dynamics and *f* (forte) dynamics. The lower staff continues the harmonic accompaniment. A *p* (piano) dynamic marking is present in the second half of the system.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with *marcato* dynamics and *f* (forte) dynamics. The lower staff continues the harmonic accompaniment.

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with various note values and slurs. The lower staff contains a harmonic accompaniment with chords and some rests. The dynamic marking *mf* is placed at the beginning of the first measure, and *rit.* is placed at the end of the eighth measure.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. The dynamic marking *p a tempo* is placed at the beginning of the first measure.

Third system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a 3/4 time signature. The lower staff begins with a bass clef and a 3/4 time signature. The dynamic marking *f* is placed at the beginning of the first measure. A double bar line with repeat dots appears after the eighth measure. Following this, the dynamic marking *p* is placed above the first measure of the new section, and *marcato* is placed below the first measure of the new section.

Fourth system of musical notation. It consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the harmonic accompaniment. The dynamic marking *f* is placed at the beginning of the fifth measure.

4. *p* *cresc.*

p

f

p

4.

5

5

p

cresc.

p

f

p

5.

pp

marcato

5. *p*

Musical notation for the first system, measures 1-8. The right hand features a melodic line with slurs and ties, and the left hand provides harmonic accompaniment with chords and single notes. Fingerings 5 and 5 are indicated above the right hand in measures 7 and 8 respectively.

Musical notation for the second system, measures 9-16. The right hand continues the melodic line with slurs and ties, ending with a double bar line and repeat sign. The left hand continues with harmonic accompaniment. Fingerings 4 and 2 are indicated above the right hand in measures 15 and 16 respectively.

Musical notation for the third system, measures 17-24. The right hand features a melodic line with slurs and ties, and the left hand provides harmonic accompaniment with chords and single notes. A double bar line and repeat sign are present at the beginning of the system.

Musical notation for the fourth system, measures 25-32. The right hand continues the melodic line with slurs and ties, ending with a double bar line and repeat sign. The left hand continues with harmonic accompaniment.

6.

p *f*

f

p dolce *f*

7.

p *f*

6.

p *f*

4 3 3 1

p dolce *f*

1 3 1 3

7.

p *f*

musical score system 1, featuring two staves in bass clef with a key signature of two sharps (F# and C#). The upper staff includes the instruction *marcato* and contains a trill marked *tr*. The lower staff also includes a trill marked *tr*. The system concludes with a double bar line and repeat dots.

musical score system 2, featuring two staves in bass clef with a key signature of two sharps. The upper staff is marked *marcato* and includes a *tr* (trill) symbol. The lower staff is marked *dolce* and includes a *f* (forte) dynamic marking. The system concludes with a double bar line and repeat dots.

musical score system 3, featuring two staves in bass clef with a key signature of two sharps and a 3/4 time signature. The system is numbered '8.' on the left. The upper staff includes a *f* (forte) dynamic marking and contains several slurred eighth-note passages. The lower staff contains a sequence of chords and single notes. The system concludes with a double bar line and repeat dots.

First system of musical notation. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music features a series of chords and melodic lines. A first ending bracket is present at the end of the system.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef, a key signature of two sharps, and a common time signature. It includes dynamic markings *p* and *f*, and a triplet of eighth notes with fingerings 1, 2, 3, 1. A first ending bracket is at the end.

Third system of musical notation, starting with the number 8. It consists of two staves. The upper staff has a treble clef, a key signature of two sharps, and a 3/4 time signature. It begins with a dynamic marking *p*. The lower staff has a bass clef, a key signature of two sharps, and a 3/4 time signature. A first ending bracket is at the end.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef, a key signature of two sharps, and a common time signature. It features a dynamic marking *f* and a triplet of eighth notes with fingerings 4, 3, 2, 1. A first ending bracket is at the end.

First system of musical notation. The upper staff contains chords and melodic fragments, while the lower staff contains a bass line. The word *dolce* is written in the first measure. A crescendo hairpin is present in the second measure, and another is in the sixth measure.

Second system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line. The dynamic marking *ff* is in the first measure, and *p* is in the seventh measure. A crescendo hairpin is in the eighth measure.

Third system of musical notation. The upper staff has chords and melodic lines. The lower staff has a bass line. A crescendo hairpin is in the fourth measure. A repeat sign is in the sixth measure. The dynamic marking *f* is in the eighth measure.

Fourth system of musical notation. The upper staff features melodic lines with slurs and accents. The lower staff has a bass line with chords. The system concludes with a double bar line and repeat dots.

First system of musical notation. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a repeat sign. The first staff is marked *dolce*. The second staff is marked *ff*. The system concludes with a repeat sign.

Second system of musical notation. It consists of two staves. The upper staff features a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes fingerings 4, 3, and 1. The lower staff is marked *p*. The system concludes with a repeat sign.

Third system of musical notation. It consists of two staves. The upper staff features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lower staff is marked *p*. The system concludes with a repeat sign.

Fourth system of musical notation. It consists of two staves. The upper staff features a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes fingerings 4, 3, 2, and 1. The lower staff is marked *f*. The system concludes with a repeat sign.

9.

p *f*

p *p* *pp* *f*

p *pp* *f* *cresc. al fine*

9.

p *f*

p *pp* *f*

p *pp* *f* *cresc. al*

fine



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