

FRANZ SCHUBERT

KLAVIERWERKE

OEUVRES POUR PIANO / PIANO WORKS

Neurevision von

Nouvelle révision par

New revision by

EDUARD BENINGER

IV

TÄNZE

DANSES / DANCES

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I N H A L T

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REVISIONSBERICHT.

Die vorliegende Revision der Klavierwerke von Franz Schubert ist bestrebt, die Artikulation der Originalvorlage wieder herzustellen und jegliche eigenmächtige Phrasierung zu unterlassen, die erfahrungsgemäß zu einer Fälschung des Notentextes führen muß. Dort, wo Schuberts Schreibweise eine flüchtige ist, wie vor allem bei Parallelstellen, besteht die Pflicht des Herausgebers, zu rekonstruieren. Dort, wo Parallelstellen einander unnotiviert widersprechen, mußte manchmal eine Stilkritik aushelfen. Begründete Vorschläge gegen die Originalnotierung wurden durch eckige Klammern [...] gekennzeichnet, wodurch immerhin die Textvorlage unangetastet bleibt. Die Textkritik bei den Klavierwerken Schuberts hat bis jetzt noch keine geklärten Verhältnisse gezeitigt. Der Herausgeber war aber bestrebt, durch vergleichende Untersuchungen dem Urtext nahezu kommen. In einem Punkte stand er jedoch vor einer schweren Wahl. Denn einige Klavierwerke sind bekanntlich schon in den Erstaussgaben nicht in der Originaltonart erschienen (das treffendste Beispiel bildet op. 90, Nr. 3), andere wurden wieder vom Erstverleger aus dem dazugehörigen Gefüge herausgestellt (wie op. 145). In solchen Fällen gibt unsere Ausgabe, die ja nicht wissenschaftlichen, sondern praktischen Zwecken dient, die längst eingebürgerte und volkstümlich gewordene Fassung; die Vermerkung findet sich immer im jeweiligen Revisionsbericht. Die wissenschaftliche Literatur wurde bis einschließlich 1927 verarbeitet. Abgesehen von der oft weitverstreuten Spezialliteratur, kommen für uns hauptsächlich in Betracht die Arbeiten von Otto Erich Deutsch, Ludwig Scheibler, Willi Kahl, Hans Költzsch und Arnold Schmitz. Zitate aus der wissenschaftlichen Literatur erfolgen oft wörtlich, auch wenn die Quelle aus begrifflichen Gründen nicht ausdrücklich angegeben wird.

Was die Fingersätze betrifft, wurden selbstverständlich die modernen Ergebnisse verwertet. Um nur einiges zu erwähnen: Verwendung des Gleitfingersatzes, Vermeidung des Wechselfingers auf einer Taste, Schonung des schwachen vierten Fingers in der Fixierung, Heranziehung des dekorativen Daumenfingersatzes als Berücksichtigung der musikalischen Struktur usw. Bei akkordischen oder polyphonen Stellen wurde die manchmal pianistisch erforderliche Aufteilung des Systems auf die beiden Hände so dargestellt, daß der Wegfall einer Note aus der bestimmten Hand zugehörigen Zeile durch eine Null angezeigt wird, während die korrespondierende Zeile eine erhöhte Fingerzahl gegenüber der Notenschrift aufweist. Dadurch allein wird ein reinliches und praktisches Notenbild vermittelt.

Die Pedalisation ist durch die Zeichen $\cup \cup$, der Pedalwechsel durch $\cup \cup \cup$ ausgedrückt. Der Herausgeber notiert nur den sparsamsten Pedalgebrauch, da die Klavierwerke Schuberts, mit Ausnahme vielleicht von op. 15, nicht vom Standpunkt des spätrömantischen Klavierklangideals betrachtet werden dürfen.

Der Großteil der Tänze entstand in den Jahren 1816 bis 1827. Einzelne Stücke der Sammlung von op. 9 gehören in die Jahre 1816 bis 1821, von op. 18 ins Jahr 1821, von op. 33 in die Zeit 1823 bis 1824, von op. 50 ins Jahr 1823 und von op. 91 ins Jahr 1827. Vielfach finden sich Einflüsse von ungarischen oder slawischen Melodien. Schubert gelang es, die Tanzweisen des Wiener Volksbodens in eine hochstehende Kunstform zu heben, ohne daß er die Tänze, wie Chopin oder Schumann, in Fantasien idealisierte. Die Unterscheidung des Ländlers vom Walzer läßt zumeist das etwas gemächlichere Tempo zu, das den Zusammenhang mit den Menuettformen der vergangenen Epoche offenbart.



Die größte Schwierigkeit der Wiedergabe dieser Klaviertänze liegt in der Pedalbehandlung, die merklich von der abweicht, die der spezifischen Klavierliteratur der Romantik zukommt. Die vorliegende Ausgabe versucht zum erstenmal diesem Umstand Rechnung zu tragen. Die meisten Tänze vertragen in der Originalfassung nicht die virtuose Pedalvorschrift, die sich nach der harmonischen Struktur richtet, da die Artikulation der Melodie damit verfälscht wird und die rhythmische Eigenart auf dem Klavier völlig an Bedeutung verliert.

Dr. Eduard Beninger.

COMPTE RENDU DE LA REVISION.

La présente édition revue des œuvres piano de Franz Schubert vise à rétablir l'articulation du manuscrit original et à proscrire tout phrasé arbitraire qui, comme l'a démontré l'expérience, ne saurait aboutir qu'à une falsification du texte musical. Aux endroits où l'écriture de Schubert est sommaire, notamment dans les passages parallèles, l'éditeur a le devoir de reconstruire. Mais là où des passages parallèles se contredisent sans raison, il a fallu plus d'une fois recourir à la critique stylistique. Les suggestions fondées qui s'écartent de la notation originale sont reconnaissables à des signes angulaires de parenthèse [...], ce qui permet en tout état de cause de laisser subsister intacte la version originale. En ce qui concerne les œuvres pour piano de Schubert, la critique des textes n'a point créé jusqu'ici une situation bien nette. Toutefois, l'éditeur s'est efforcé par des collationnements comparatifs, de se rapprocher du texte primitif. Sur un point toutefois il s'est trouvé en présence d'une délicate alternative. On sait en effet que, dans les éditions princeps elles-mêmes, certaines compositions pour piano n'ont point été publiées dans la tonalité originale (exemple typique: l'op. 90, n° 3) tandis que d'autres ont été isolées dans contexte par le premier éditeur. En de tels cas, notre édition qui vise à des fins non point scientifiques, mais pratiques, donne la leçon devenue depuis longtemps traditionnelle et populaire; et le référence nécessaire est toujours faite dans les notes de revision se rapportant au cas. Il a été tenu compte de la critique scientifique jusqu'à 1927 inclus. Outre la littérature critique souvent fort éparpillé, nous avons notamment fait état des travaux d'Otto Erich Deutsch, de Ludwig Scheibler, de Willi Kahl, de Hans Költzsch et d'Arnold Schmitt. La littérature critique est souvent citée textuellement, encore que, pour des motifs concevables, les sources ne soient pas toujours explicitement indiquées.

En ce qui concerne le doigté, il va sans dire que l'on a tiré des conquêtes de l'école moderne. Pour n'en mentionner que quelques-unes: emploi du glissando, abandon du changement de doigt sur une touche, ménagement de la faiblesse du 4^{ème} doigt dans les notes tenues, appel aux ressources décoratives de la technique du pouce en égard à la structure musicale, etc. Dans les passages polyphons ou en accords, le départ qui souvent s'impose entre les deux mains au point de vue pianistique est figuré de telle manière que l'omission d'une note sur la portée propre à une main déterminée est signalée dans le doigté par un zéro, cependant que la portée correspondante présente un chiffre en excédent des notes écrites. Seule manière de rendre claire et pratique la physionomie de l'écriture.

On met la pédale au signe ; on la change au signe . L'éditeur ne prévoit dans sa notation qu'un usage des plus sobres de la pédale, vu que les compositions pour piano de Schubert, à l'exception peut-être de l'op. 15, ne doivent pas être considérées, en ce qui concerne le timbre, du point de vue de l'idéal des romantiques de dernière heure.

La majeure partie des danses fut créée de 1816 à 1827. Quelques-uns des morceaux de la collection de l'opus 9 appartiennent aux années 1816 à 1821, d'autres de l'opus 18 à l'année 1821, de l'opus 33 à l'époque de 1823 à 1824, de l'opus 50 à l'année 1823 et de l'opus 91 à l'année 1827. On y trouve souvent l'influence de melodies hongroises ou slaves. Schubert a réussi à élever les danses populaires viennoises en leur donnant une forme artistique supérieure, sans les transformer d'une manière idéalisée en fantaisies, comme l'ont fait Chopin ou Schumann. La différence caractéristique entre les „Walzer“ et les „Ländler“ permet souvent à ceux-ci un mouvement moins vif, qui révèle le rapport avec les formes du menuet de l'époque antérieure.

La plus grande difficulté d'exécution de ces danses pour piano consiste dans la pédalisation qui se distingue sensiblement de celle que demande la littérature pour piano du romantisme vraiment dit. L'édition actuelle essaie pour la première fois de prendre compte de cette circonstance. La plupart des danses d'après l'édition originale ne permet pas la pédalisation virtuose (qui se règle sur la structure harmonique) parce que l'articulation de la mélodie s'en trouve falsifiée et que l'originalité rythmique y perd tout son cachet au piano.

Dr. Eduard Beninger.

MOTIVATION OF THE REVISION.

The present revision of Franz Schubert's piano compositions seeks to restore the articulation of the original and to avoid all arbitrary phrasing which must needs eventually lead to a falsification of the text. In places where Schubert's notations were careless—as, e. g. in the parallel portions—it was the mission of the editor to reconstruct the original meaning. Where parallel portions were clearly contradictory, it was necessary to rely on stylistic criticism. Such deviations from the original as seemed justified, are placed in brackets [...], a procedure which did not interfere with the original reading. Critical revision of Schubert's pianoforte compositions has not so far succeeded in removing all contradictions. It was the aim of the editor to approach the original version as nearly as possible. He faced a difficult dilemma at least in one point. It is generally known that some of Schubert's piano works were first published in a key different from the original: opus 90, No. 3 is a very instructive example in this respect; others again, like opus 145, were printed by the first publishers in a detached form, independent from the composition of which they were an integral part. In such cases the present edition—which wishes to serve for practical rather than for scientific purposes—retains the familiar and popularly accepted version; an annotation to this effect is found in the respective account of revision. In preparing this edition, the revisor has taken into account the scientific literature published up to and including the year of 1927. Aside from the very diffuse special literature on Schubert subjects, we have chiefly considered the research of Otto Erich Deutsch, Ludwig Scheibler, Willi Kahl, Hans Költzsch and Arnold Schmitz. Such literature is often quoted verbally, but for obvious reasons the source is not always credited.

For the fingering we have utilized modern methods. To quote a few examples: the employment of glissando; avoiding change of finger on one note; elimination of the generally weak fourth finger for supporting; utilization of the decorative facilities of the thumb to emphasize the musical structure. In passages with much chord or polyphonic work, whatever alterations have been made, from pianistic necessities, in the apportioning of the music to the two hands, are made clear by a O sign where a note belonging to one hand is given to the other; while the other hand, in the respective portion, shows a correspondingly greater number of notes.

The pedalisation is indicated by the signs $_ _$, the change of pedal by a $_ _ _$. The pedal notes have been applied with the greatest economy, since Schubert's piano compositions—with the exception perhaps of opus 15—must not be viewed in the light of the late romantics' conception of pianistic sonority.

Most of the "German Dances" were composed during the years 1816—1827. Some from opus 9 accrue from the years 1816—1821, part of opus 18 dates from the year 1821, while part of opus 33 was composed during 1823/24, opus 50 in 1823, and opus 91 in 1827. Hungarian and Slavonic influences are strongly noticeable in these dances. Schubert succeeded in forming Viennese popular strains into art music without, however, "idealizing" his dance music in the manner of Chopin or Schumann. The "Lancers" differ from the Waltzes through a rather slower tempo which establishes its relationship to the older Minuet form.

In interpreting these dances for pianoforte, the greatest difficulty will be found in the pedalization which deviates noticeably from that otherwise characteristic for romantic pianoforte literature. This fact is taken into consideration, for the first time, in the present edition. Most dances will not permit, in their original version, of the virtuoso pedalization complying with the harmonic structure; this would result in falsifying the articulation of the melody, besides obliterating the rhythmic peculiarity of the pianoforte.

Dr. Eduard Beninger.

WALZER.

Revision
E. Beninger.

Op. 9.

F. Schubert.
(1797-1828).

1. *p*

fz

2. Trauer- oder Sehnsuchts-Walzer. *p*

3. *p*

4.

Musical notation for system 4, measures 1-4. Treble clef, bass clef, key signature of two flats. Includes fingerings and slurs.

Musical notation for system 4, measures 5-8. Treble clef, bass clef, key signature of two flats. Includes fingerings and slurs.

5.

Musical notation for system 5, measures 1-4. Treble clef, bass clef, key signature of two flats. Includes fingerings, slurs, and dynamic markings (*p*).

Musical notation for system 5, measures 5-8. Treble clef, bass clef, key signature of two flats. Includes fingerings, slurs, and dynamic markings (*f*).

6.

Musical notation for system 6, measures 1-4. Treble clef, bass clef, key signature of two flats. Includes fingerings, slurs, and dynamic markings (*p*).

Musical notation for system 6, measures 5-8. Treble clef, bass clef, key signature of two flats. Includes fingerings, slurs, and dynamic markings (*p*).

7.

Musical notation for system 7, measures 1-4. Treble clef, bass clef, key signature of two flats. Includes fingerings, slurs, and dynamic markings (*p*).

System 1: Treble and bass clefs. Treble clef contains a melodic line with fingerings 3, 4, 1, 3, 1, 3, 1, 4, 1, 3, 1, 3, 2. Bass clef contains a rhythmic accompaniment with chords and single notes.

System 2: Treble clef contains a melodic line with fingerings 1, 4, 3, 1, 4, 3, 1, 1, 2, 1, 3, 1, 4, 3, 1, 3, 2. Bass clef contains a rhythmic accompaniment with chords and single notes.

System 3: Treble clef contains a melodic line with fingerings 3, 5, 3, 1, 2, 3, 2, 1, 2, 1, 3, 4, 5, 1, 2. Bass clef contains a rhythmic accompaniment with chords and single notes.

System 4: Treble clef contains a melodic line with fingerings 3, 1, 1, 4, 2, 4, 1, 3, 1, 4. Bass clef contains a rhythmic accompaniment with chords and single notes.

System 5: Treble clef contains a melodic line with fingerings 3, 5, 1, 3, 3, 5, 1, 2. Bass clef contains a rhythmic accompaniment with chords and single notes. Includes first and second endings.

System 6: Treble clef contains a melodic line with fingerings 3, 4, 5, 4, 2, 1, 5, 4, 2, 3, 4. Bass clef contains a rhythmic accompaniment with chords and single notes.

System 7: Treble clef contains a melodic line with fingerings 3, 2, 1, 3, 1, 5, 3, 2, 4, 5, 5, 3, 2, 1, 4, 3, 5, 4, 1. Bass clef contains a rhythmic accompaniment with chords and single notes.

19.

First system of exercise 19, measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords.

Second system of exercise 19, measures 5-8. The right hand continues with intricate fingerings and slurs, and the left hand maintains the accompaniment.

20.

First system of exercise 20, measures 1-4. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs. The dynamic marking *ff* is present.

Second system of exercise 20, measures 5-8. The right hand continues with slurs and accents, and the left hand has a bass line with slurs. The dynamic marking *p* is present.

21.

First system of exercise 21, measures 1-4. The right hand features a complex melodic line with many slurs and accents, and the left hand has a bass line with slurs. The dynamic marking *p* is present.

Second system of exercise 21, measures 5-8. The right hand continues with complex slurs and accents, and the left hand has a bass line with slurs.

22.

First system of exercise 22, measures 1-4. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs. The dynamic marking *p* is present.

Second system of exercise 22, measures 5-8. The right hand continues with slurs and accents, and the left hand has a bass line with slurs. The system concludes with first and second endings.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a forte (*f*) dynamic. The right hand features a complex melodic line with numerous slurs and fingerings (1-4). The left hand provides a steady accompaniment with chords and single notes. The system concludes with a first ending and a second ending.

Second system of musical notation, starting at measure 23. The right hand has a melodic line with slurs and fingerings (1-2). The left hand continues with a rhythmic accompaniment. Dynamics include piano (*p*) and piano fortissimo (*pp*).

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1-2). The left hand accompaniment includes some triplets. Dynamics range from piano (*p*) to piano fortissimo (*pp*).

Fourth system of musical notation, starting at measure 24. The right hand has a melodic line with slurs and fingerings (1). The left hand accompaniment includes some triplets. Dynamics include piano (*p*) and forte (*f*).

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (1). The left hand accompaniment includes some triplets. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*).

Sixth system of musical notation, starting at measure 25. The right hand has a melodic line with slurs and fingerings (1-2). The left hand accompaniment includes some triplets. Dynamics include piano (*p*).

Seventh system of musical notation. The right hand has a melodic line with slurs and fingerings (1-2). The left hand accompaniment includes some triplets. Dynamics include piano (*p*).

26.

27.

28.

29.

First system of musical notation, measures 1-8. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Dynamics include *sf*, *f*, and *p*. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 9-16. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *sf* and *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 17-24. Treble clef, key signature of two sharps, 7/8 time signature. Measure 17 is marked with a large number 30. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, measures 25-32. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *fp*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, measures 33-40. Treble clef, key signature of two sharps, 7/8 time signature. Measure 33 is marked with a large number 31. Dynamics include *p* and *sf*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation, measures 41-48. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *sf* and *f*. Fingerings are indicated with numbers 1-5.

Seventh system of musical notation, measures 49-56. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *p*, *sf*, and *f*. Fingerings are indicated with numbers 1-5.

32.

First system of exercise 32, measures 1-4. The right hand features a melodic line with slurs and fingerings (3, 1, 4, 3, 2, 8, 5, 4, 5, 4, 4). The left hand provides a harmonic accompaniment. Dynamics include *p* and *f*, with a *cresc.* marking.

Second system of exercise 32, measures 5-8. The right hand continues the melodic pattern with slurs and fingerings (4, 5, 5, 4, 4, 5, 4, 5, 4, 5, 4). The left hand accompaniment is consistent. Dynamics include *pp*.

Third system of exercise 32, measures 9-12. The right hand continues the melodic pattern with slurs and fingerings (3, 4, 3, 5, 4, 5, 4, 4). The left hand accompaniment is consistent. Dynamics include *cresc.* and *f*.

33.

First system of exercise 33, measures 1-4. The right hand features a rhythmic pattern with slurs and fingerings (4, 8, 5, 5, 4, 8). The left hand provides a harmonic accompaniment. Dynamics include *p* and accents.

Second system of exercise 33, measures 5-8. The right hand continues the rhythmic pattern with slurs and fingerings (4, 8, 5, 5, 4, 8, 4, 4, 5, 4). The left hand accompaniment is consistent. Dynamics include *pp* and accents.

Third system of exercise 33, measures 9-12. The right hand continues the rhythmic pattern with slurs and fingerings (4, 8, 5, 5, 4, 8). The left hand accompaniment is consistent. Dynamics include *pp* and accents.

Fourth system of exercise 33, measures 13-16. The right hand continues the rhythmic pattern with slurs and fingerings (8, 4, 1, 8, 5). The left hand accompaniment is consistent. Dynamics include *f* and accents.

34.

pp

cresc.

f sf sf sf

35.

p fp

36.

mf