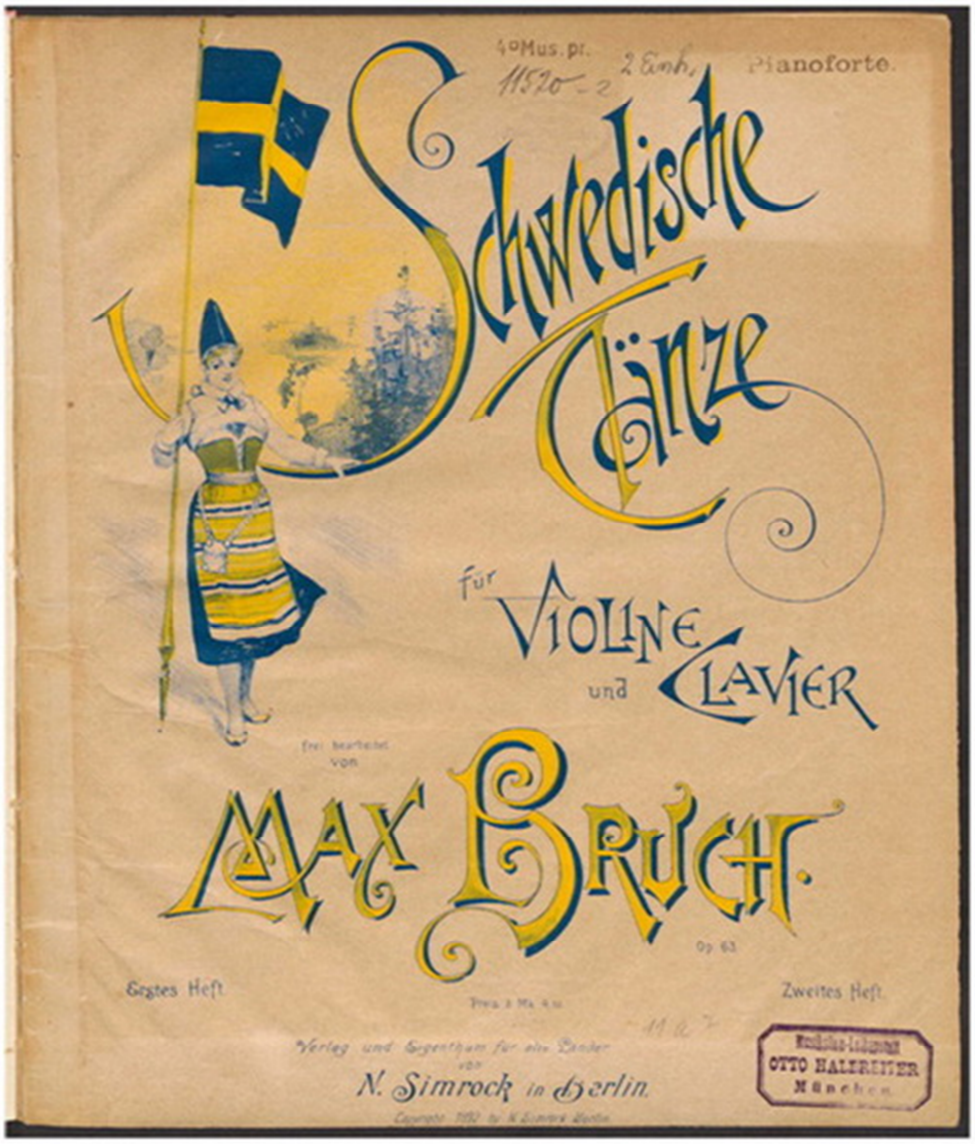
Schwedische Tänze, Op. 63

für Pianoforte zu Vier Händen

Frei bearbeitet von

Max Bruch



Original Cover of the Violin and Piano Edition

Schwedische Tänze, Op. 63

für Pianoforte zu Vier Händen

Frei bearbeitet von

Max Bruch

Books One and Two

Combined Into One Volume

Schwedische Tänze, Op. 63

für Pianoforte zu Vier Händen

Frei bearbeitet von

Max Bruch

Book One: Dances 1-7

Schwedishe Tänze

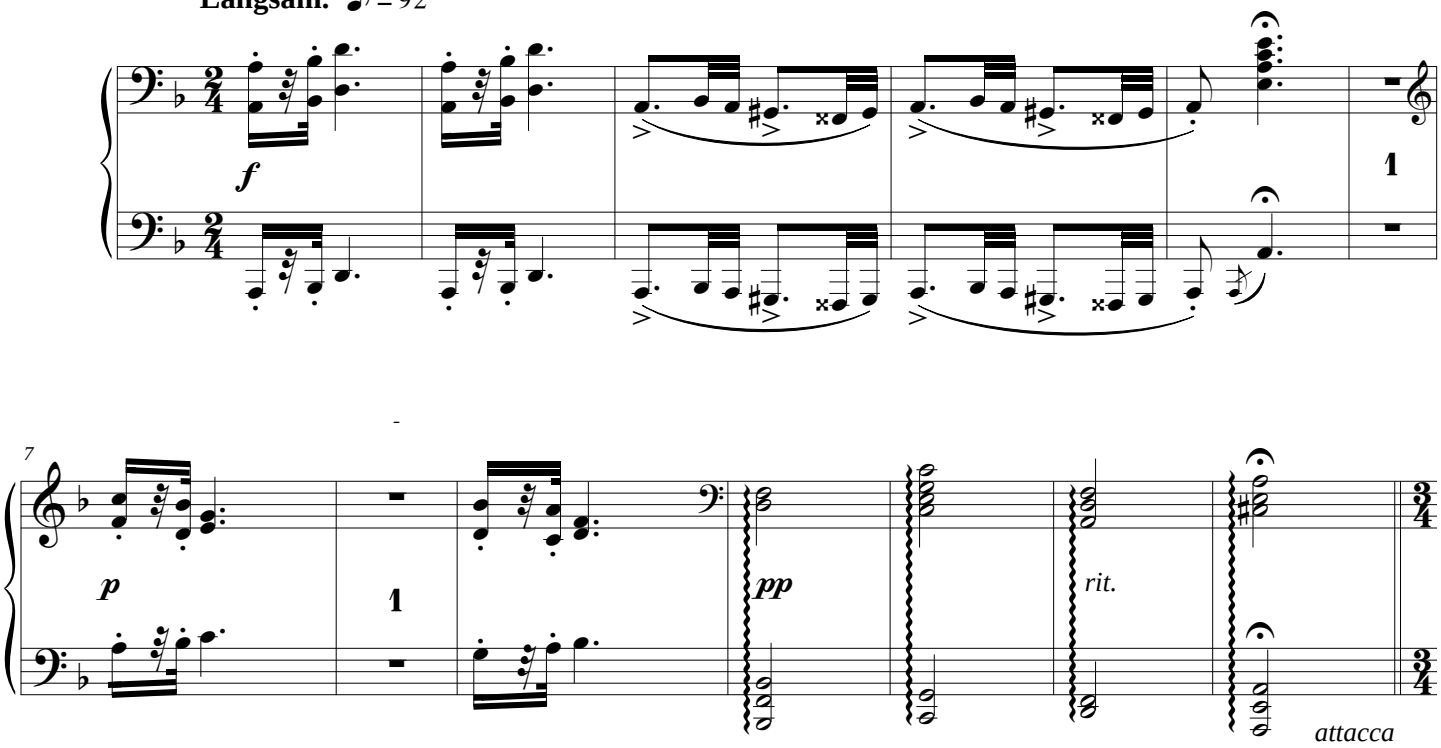
Op.63, Heft I.

Max Bruch

Secondo

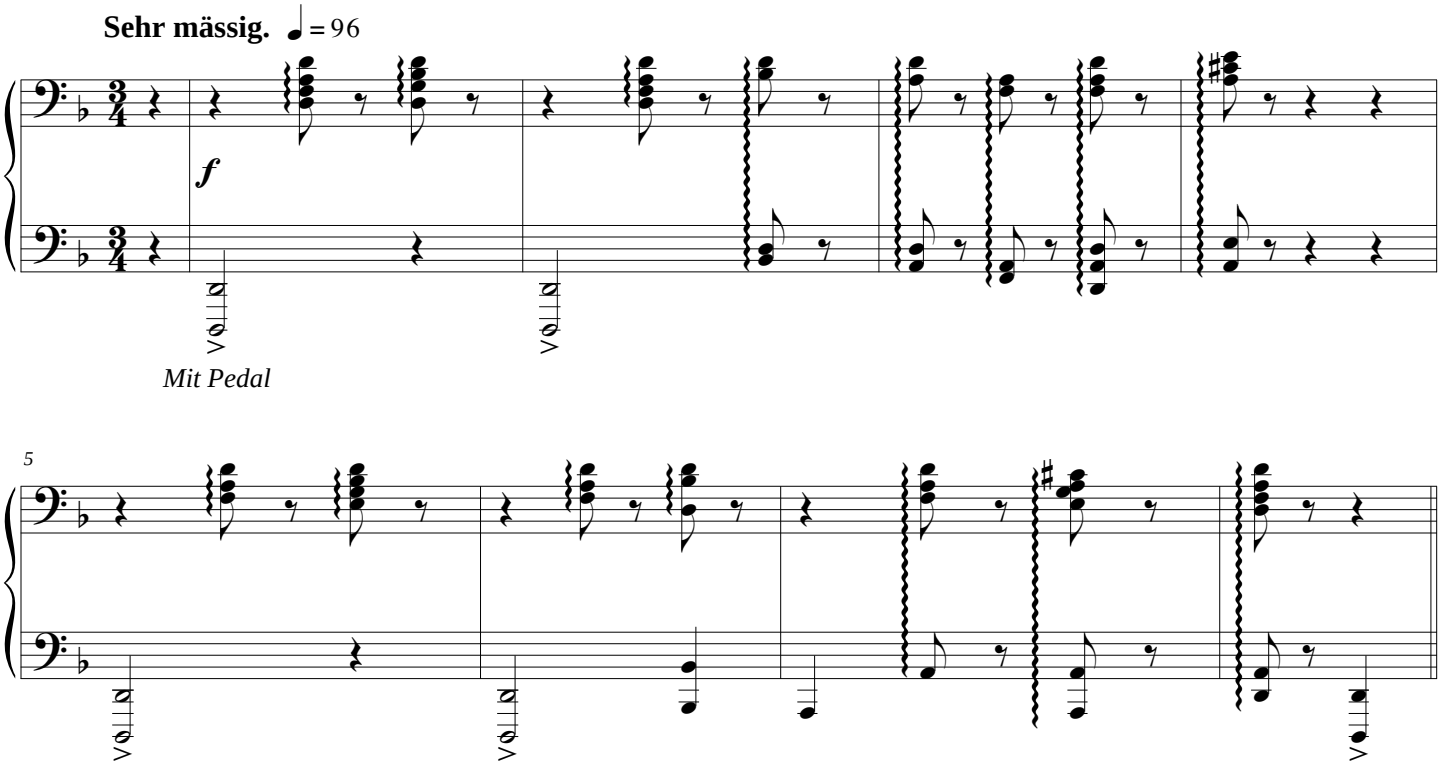
Einleitung.

Langsam. ♪ = 92



1.

Sehr mässig. ♩ = 96



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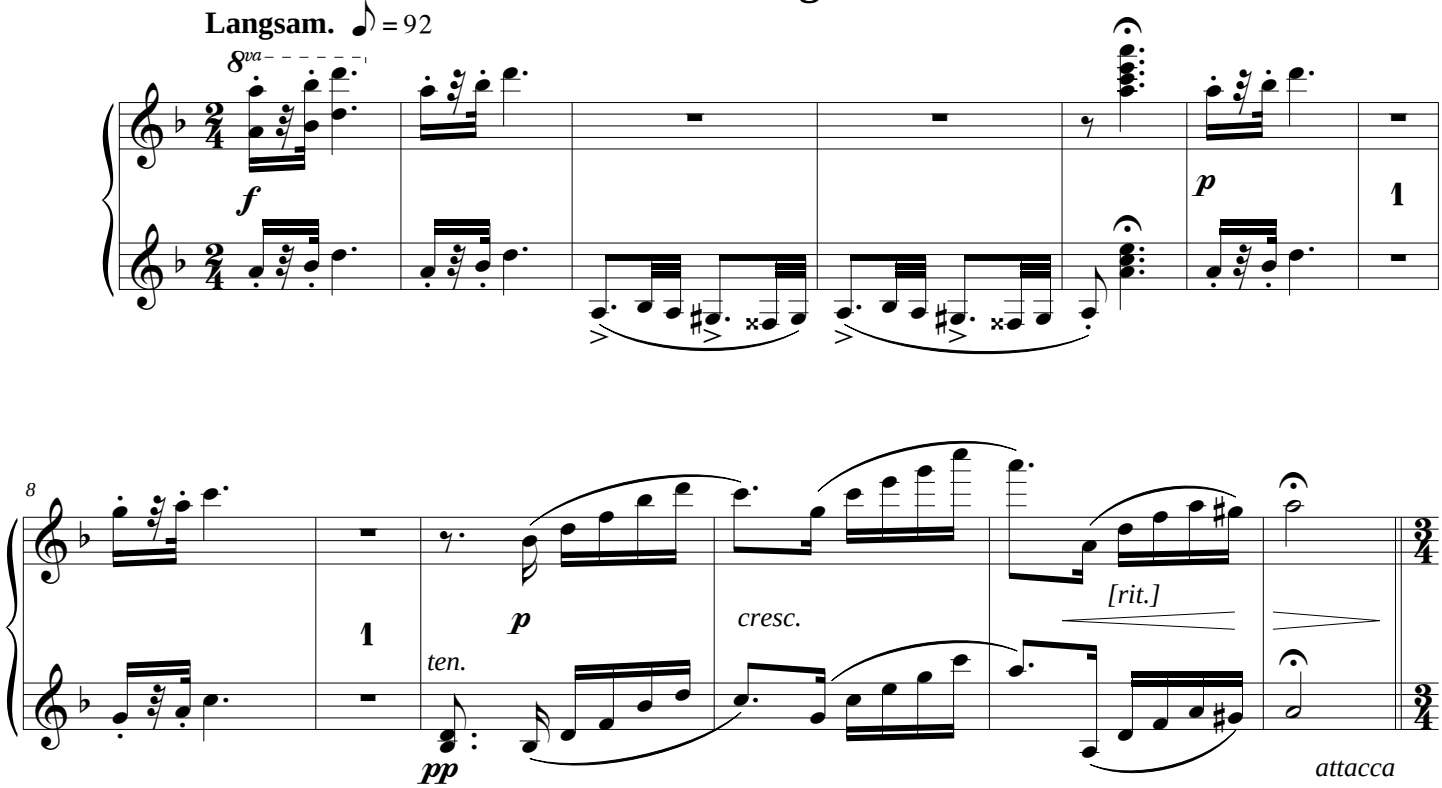
Schwedishe Tänze

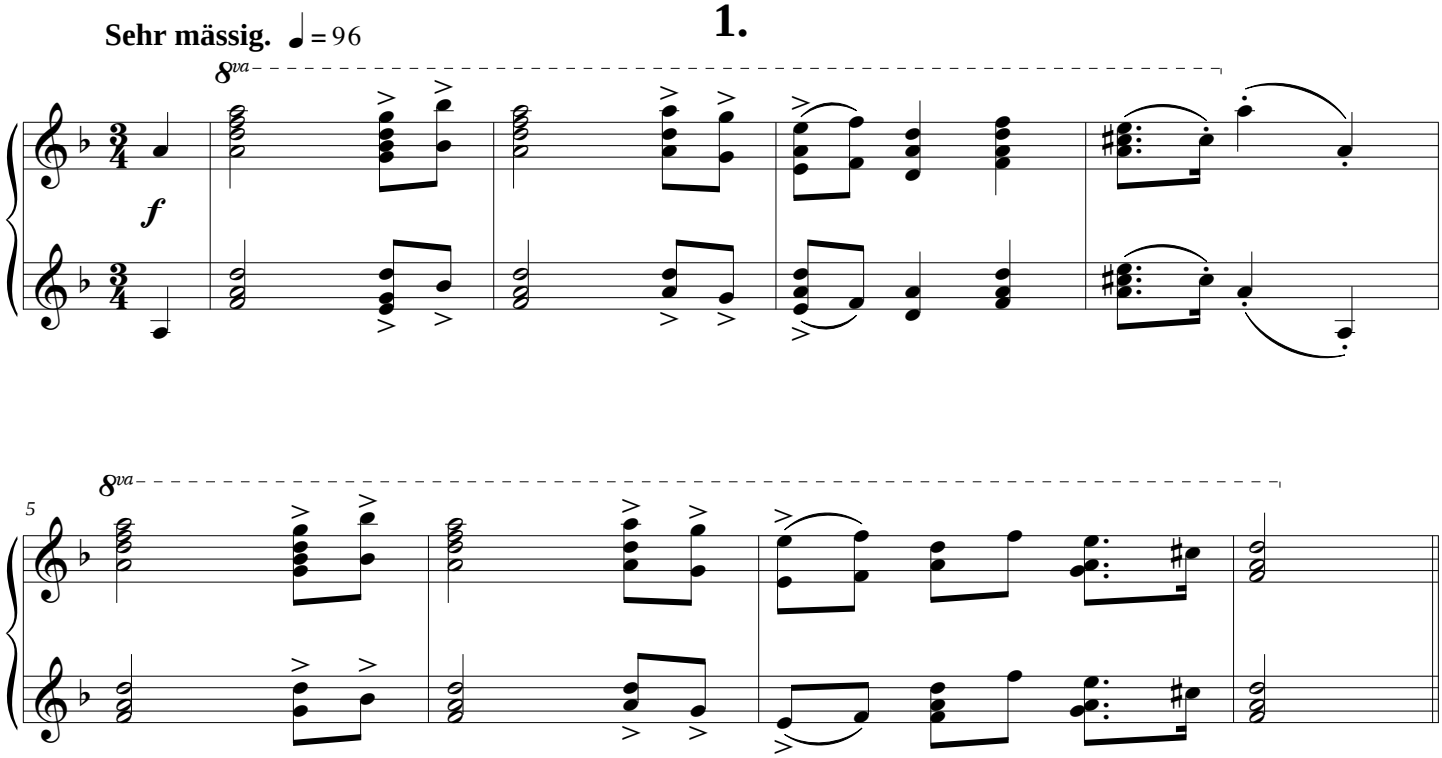
Op.63, Heft I.

Primo

Einleitung.



1.



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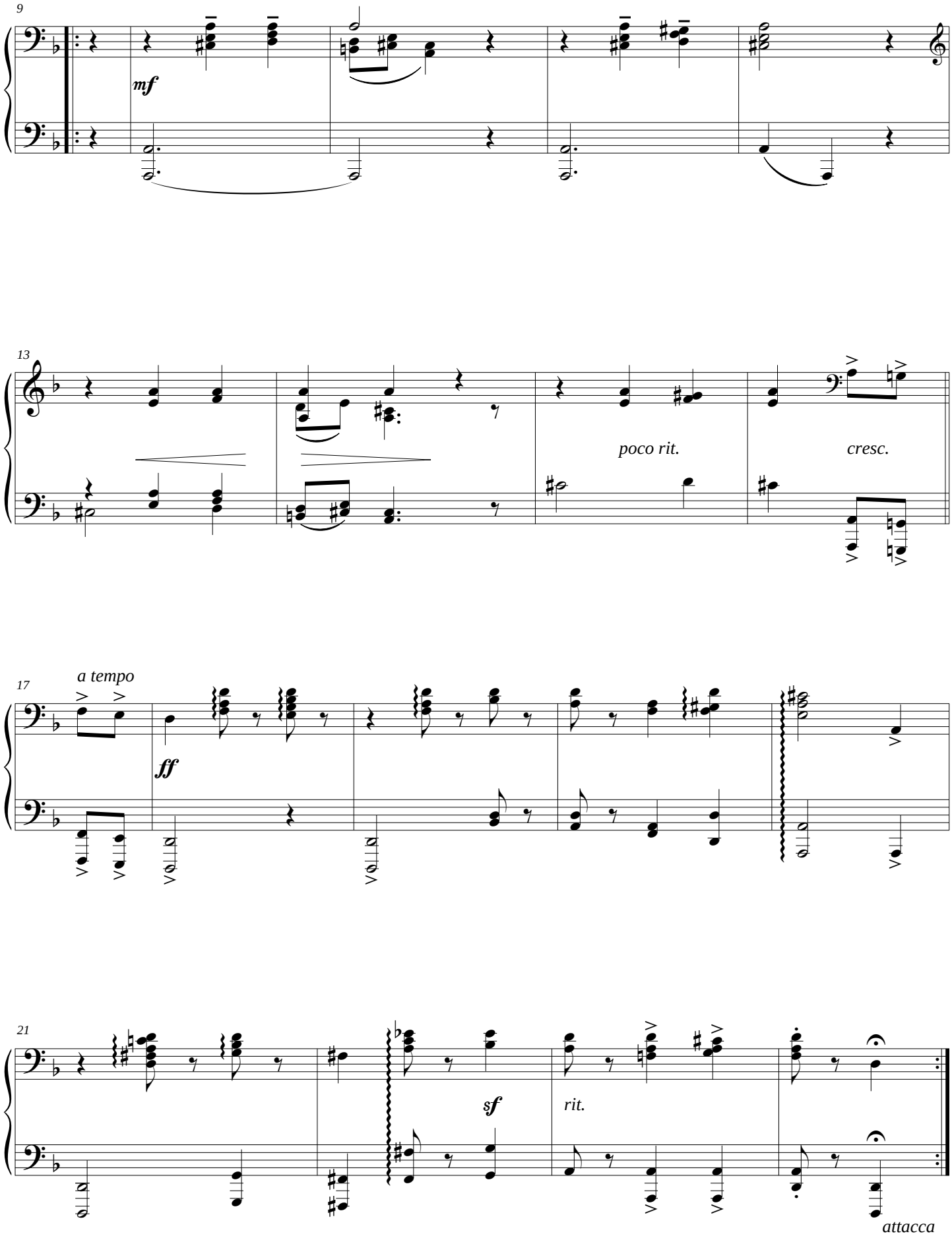
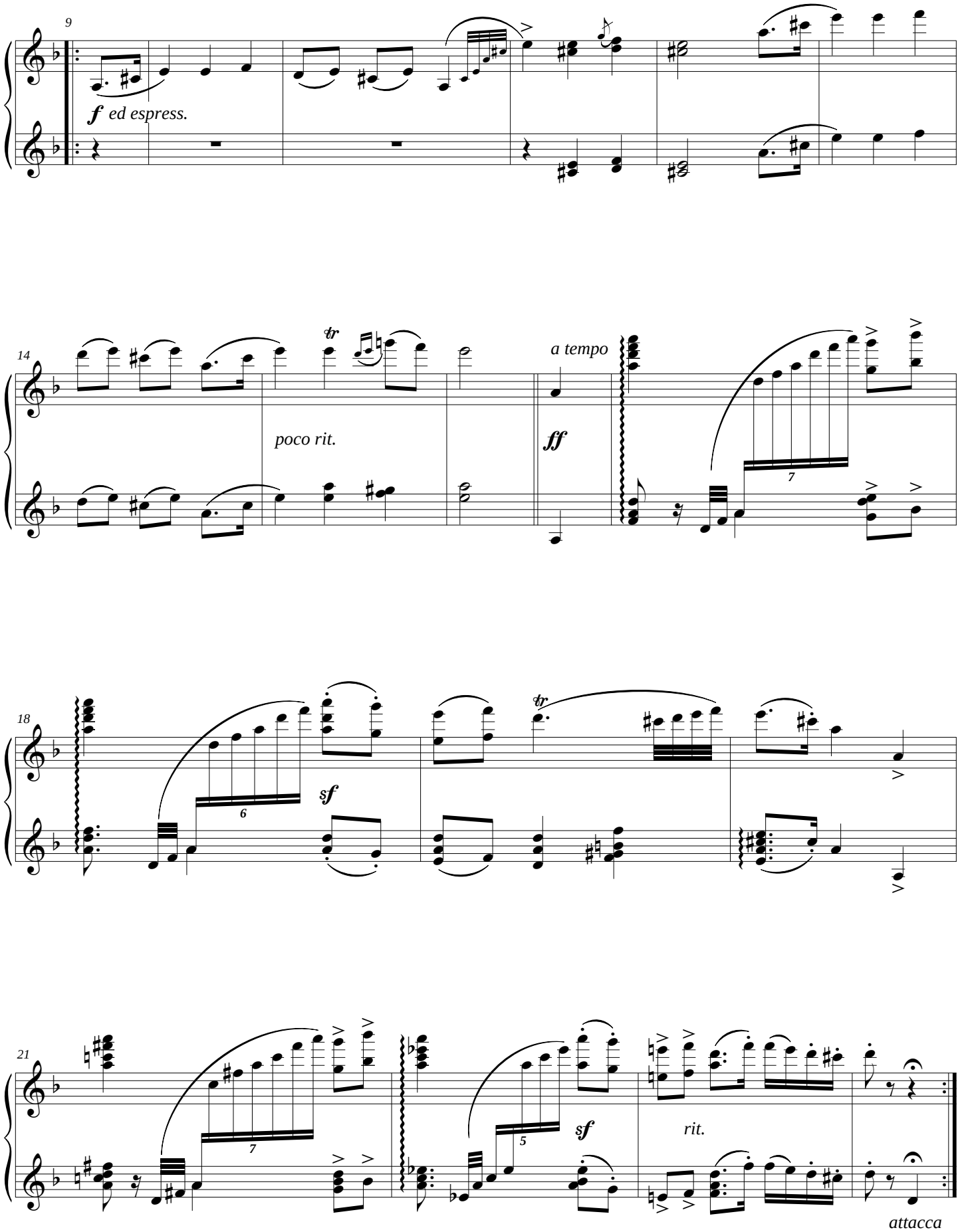
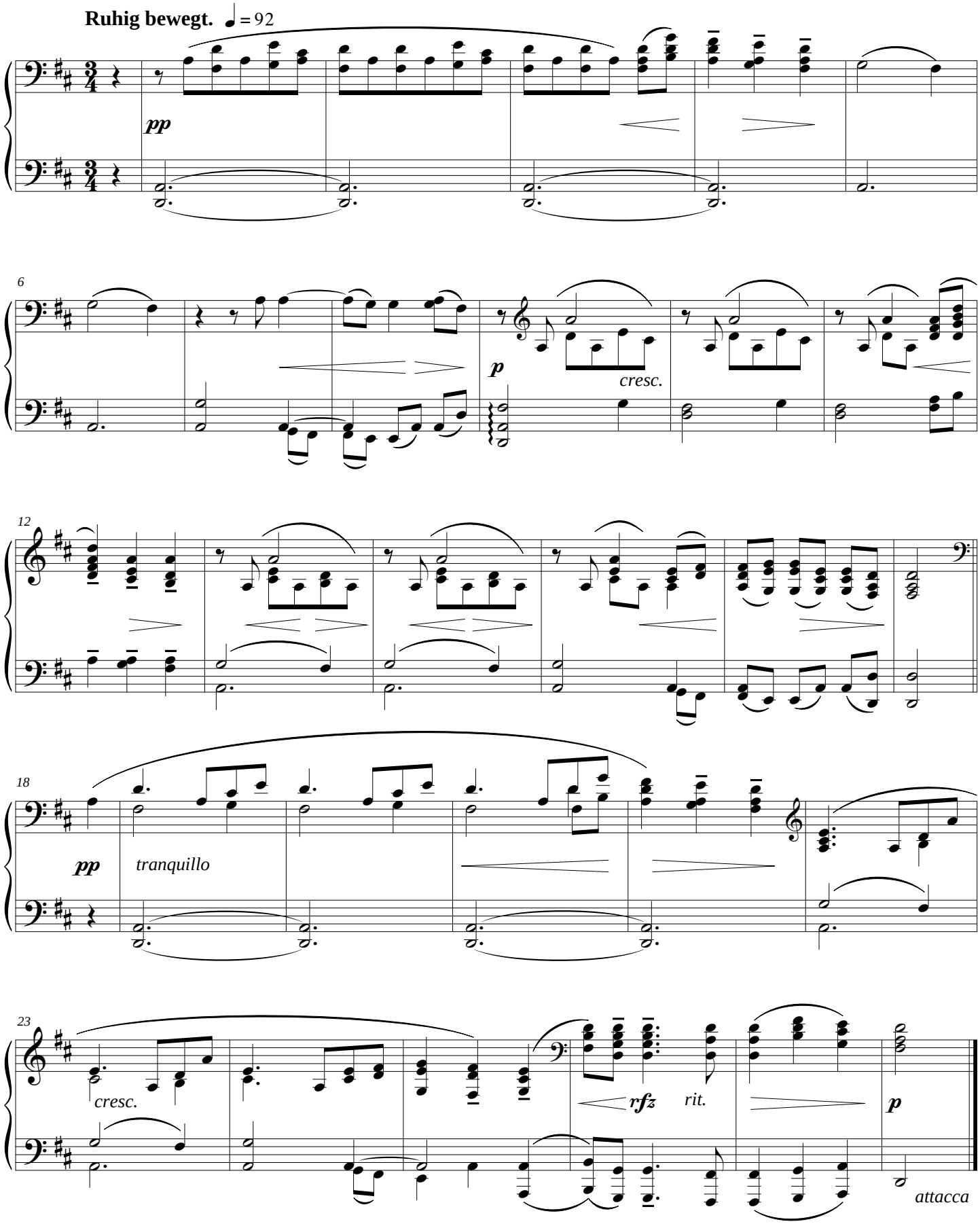
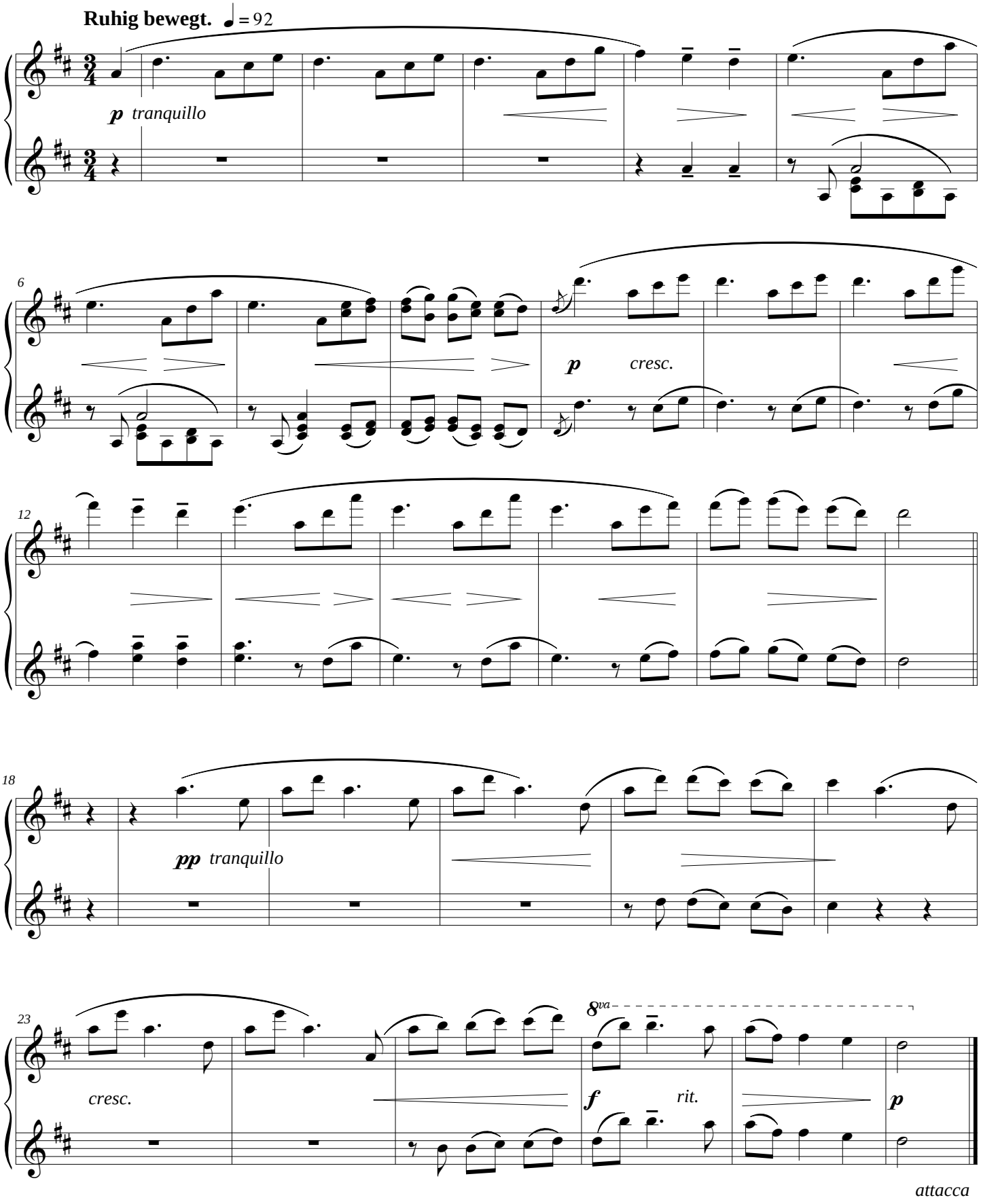

9
mf
13
poco rit.
cresc.
17
a tempo
ff
21
sf
rit.
attacca


9
f ed espress.
14
tr
poco rit.
a tempo
ff
7
18
6
sf
tr
21
7
5
sf
rit.
attacca

2.

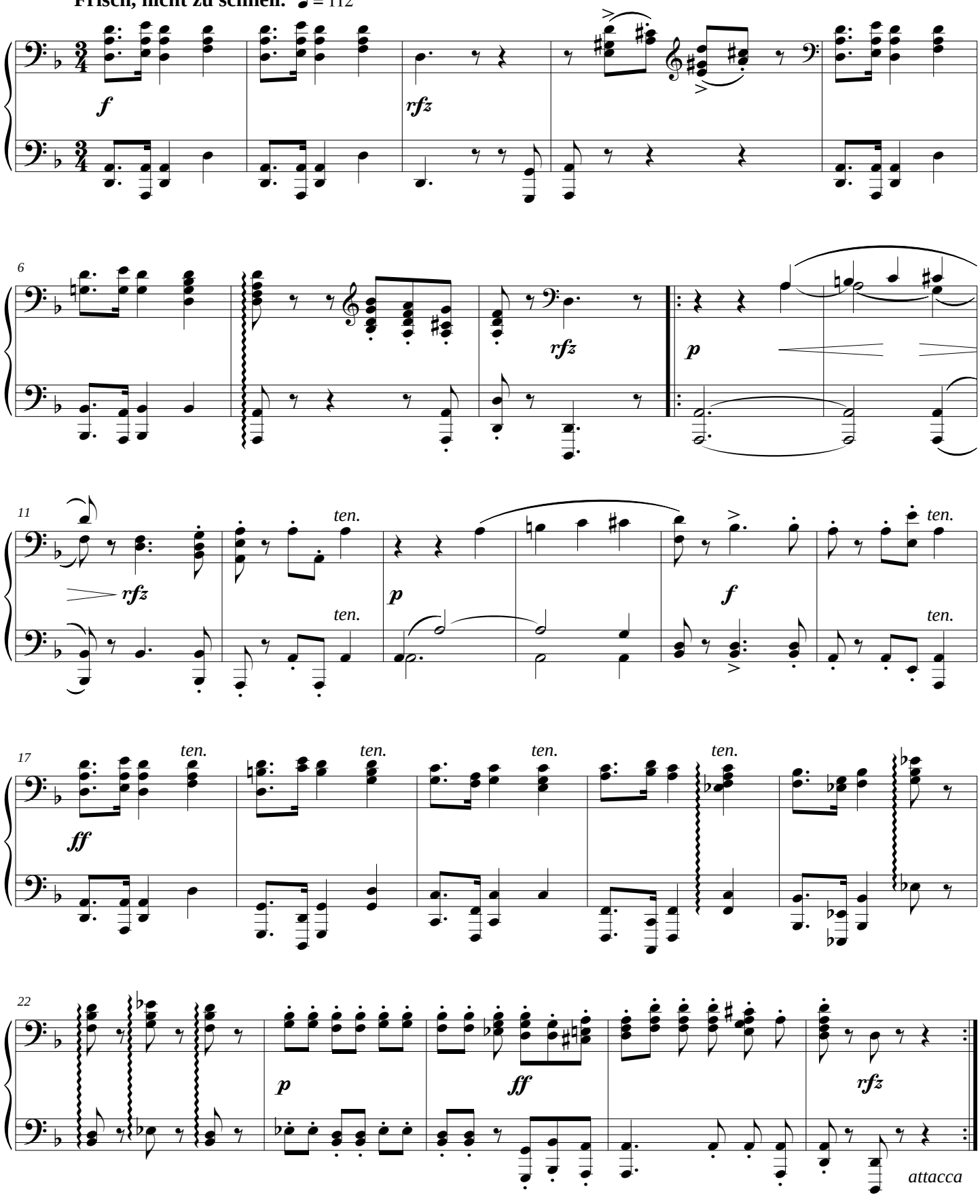

Ruhig bewegt. ♩ = 92
pp
6
p
cresc.
12
18
pp
tranquillo
23
cresc.
rfz
rit.
p
attacca

2.


Ruhig bewegt. ♩ = 92
p tranquillo
6
p cresc.
12
18
pp tranquillo
23
cresc.
8va
f rit.
p
attacca

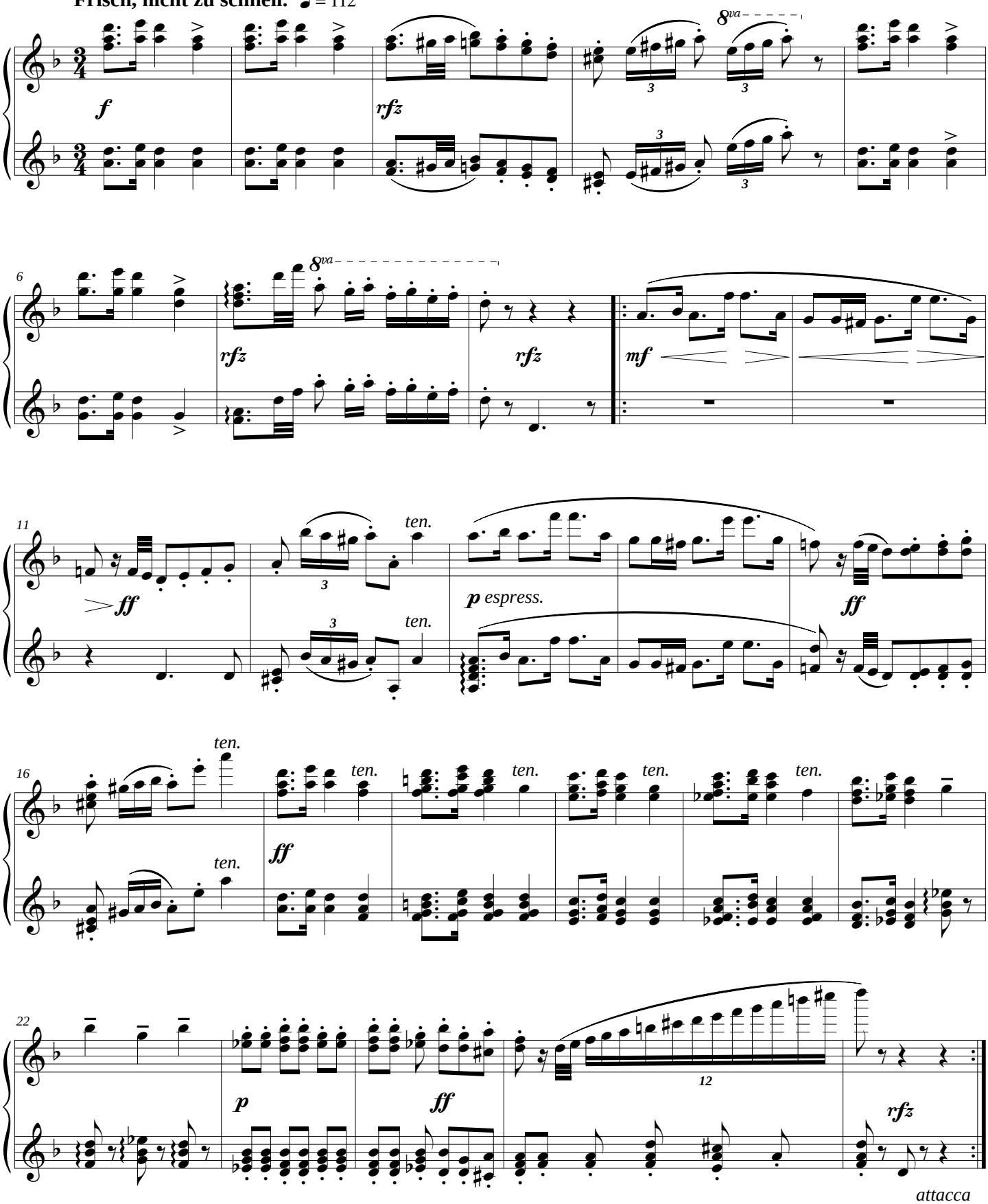
3.

Frisch, nicht zu schnell. ♩ = 112



3.

Frisch, nicht zu schnell. ♩ = 112



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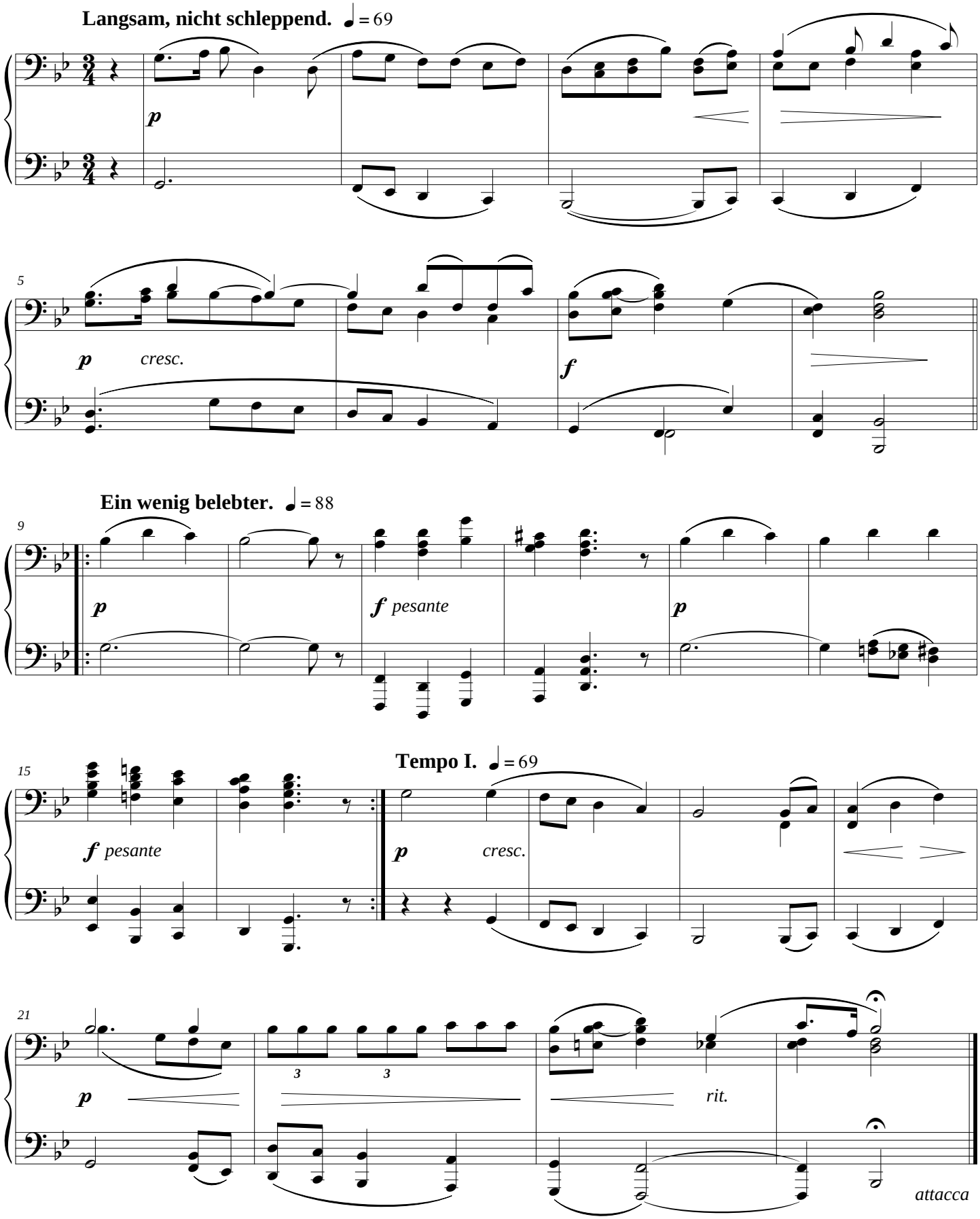
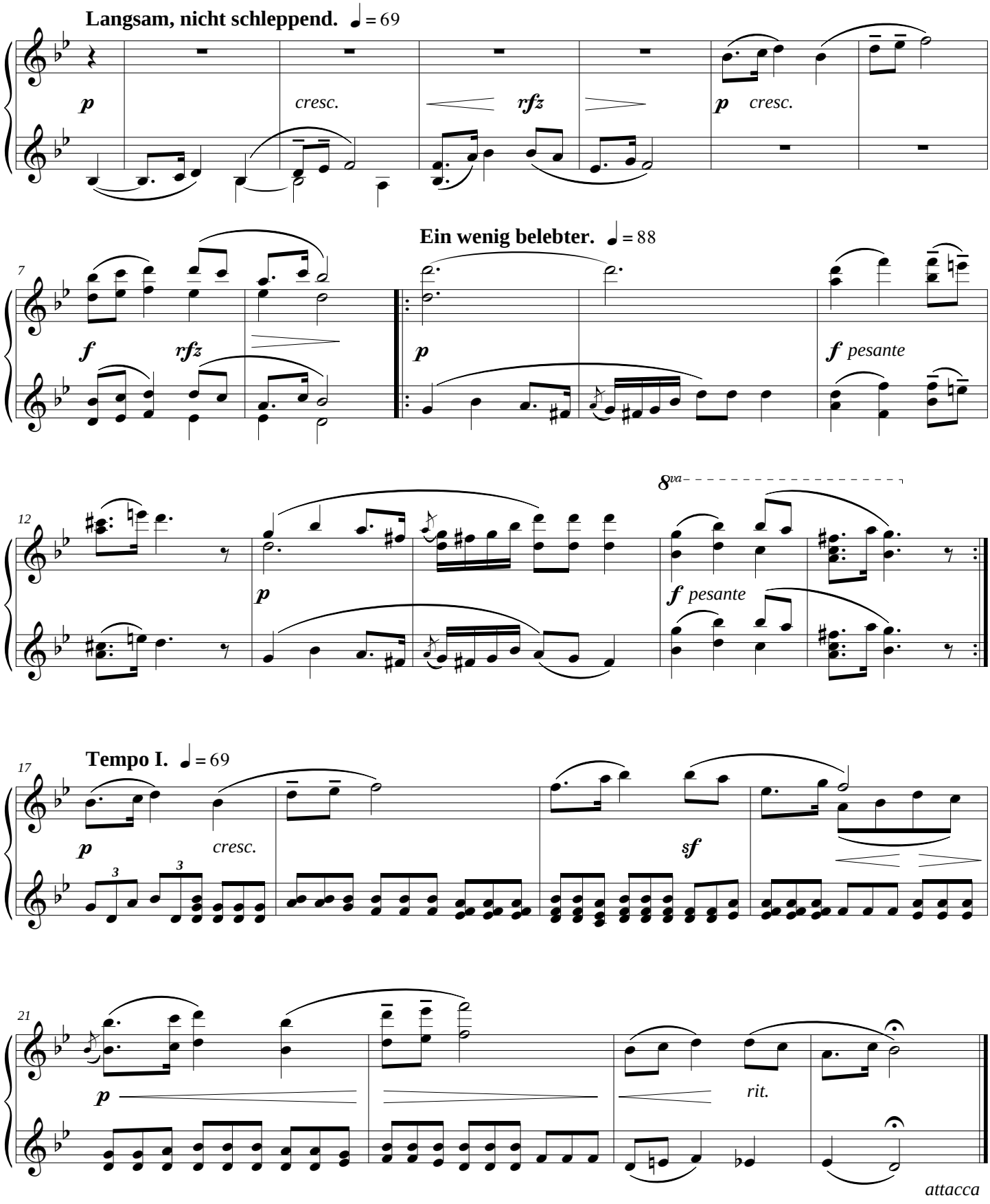
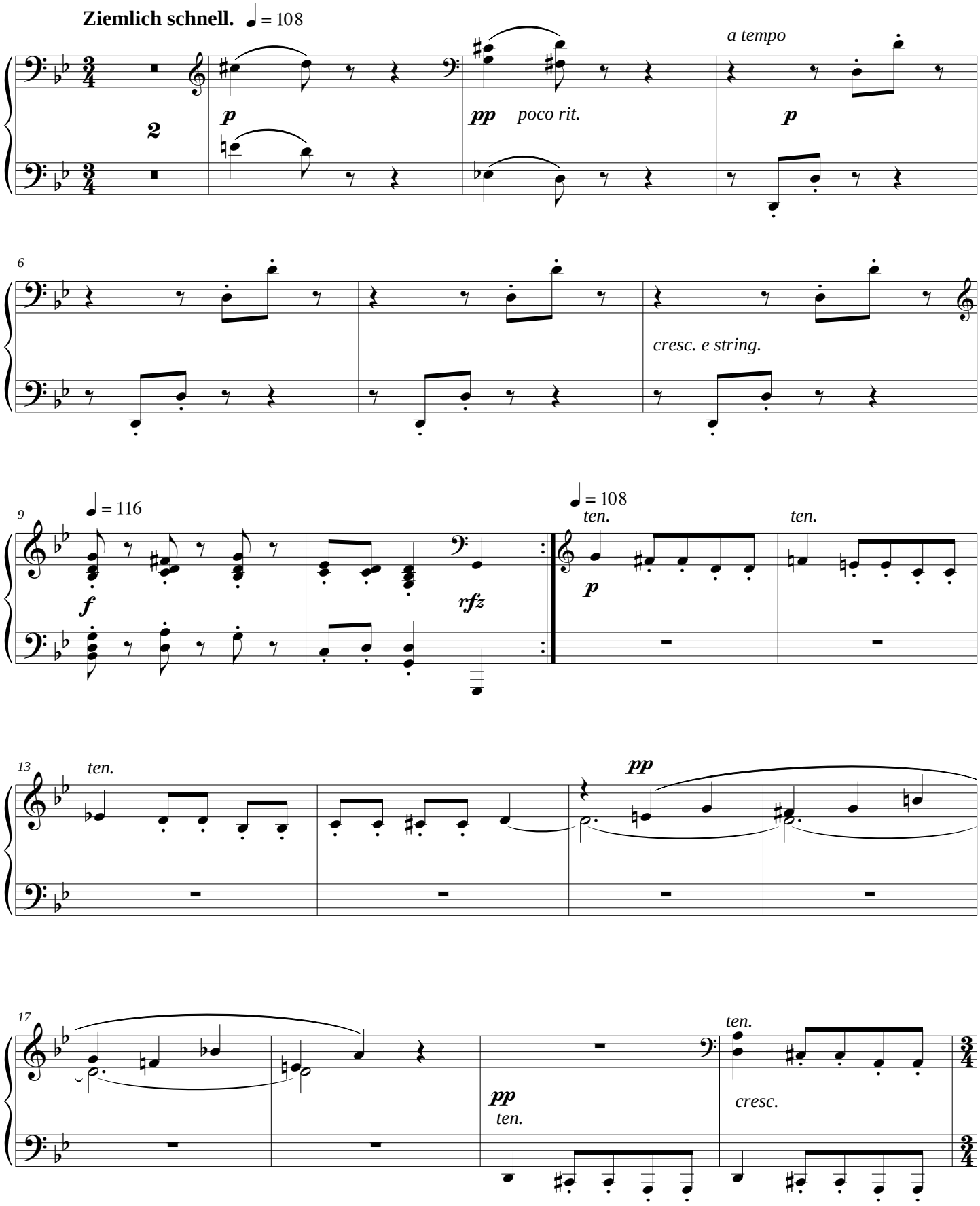

Langsam, nicht schleppend. ♩ = 69
p
5
p cresc.
f
Ein wenig belebter. ♩ = 88
9
p
f pesante
p
15
f pesante
Tempo I. ♩ = 69
p cresc.
21
p
3
3
rit.
attacca

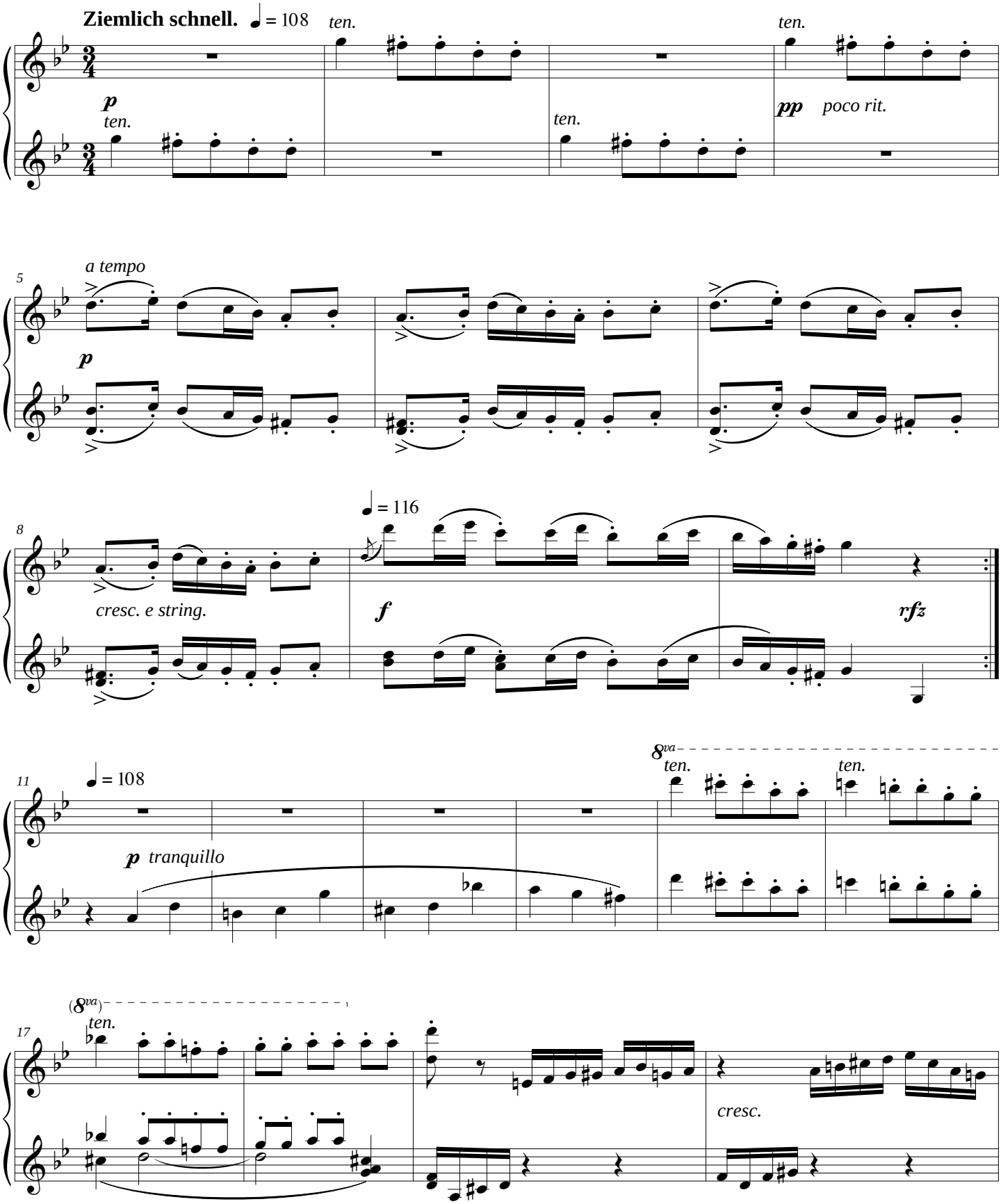
4.

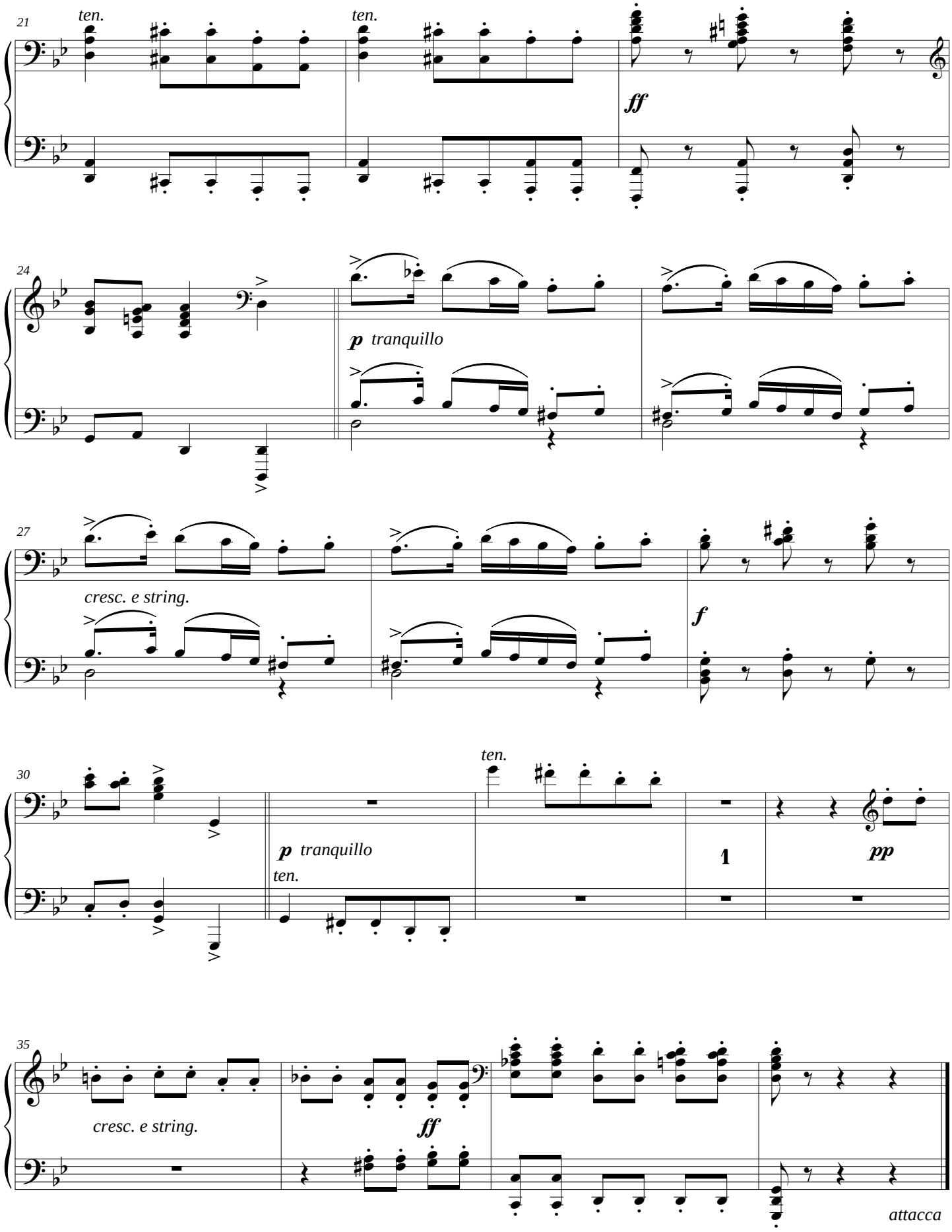

Langsam, nicht schleppend. ♩ = 69
p
cresc.
rfz
p
cresc.
7
Ein wenig belebter. ♩ = 88
f
rfz
p
f pesante
12
8va
p
f pesante
17
Tempo I. ♩ = 69
p
cresc.
3
3
sf
21
p
rit.
attacca

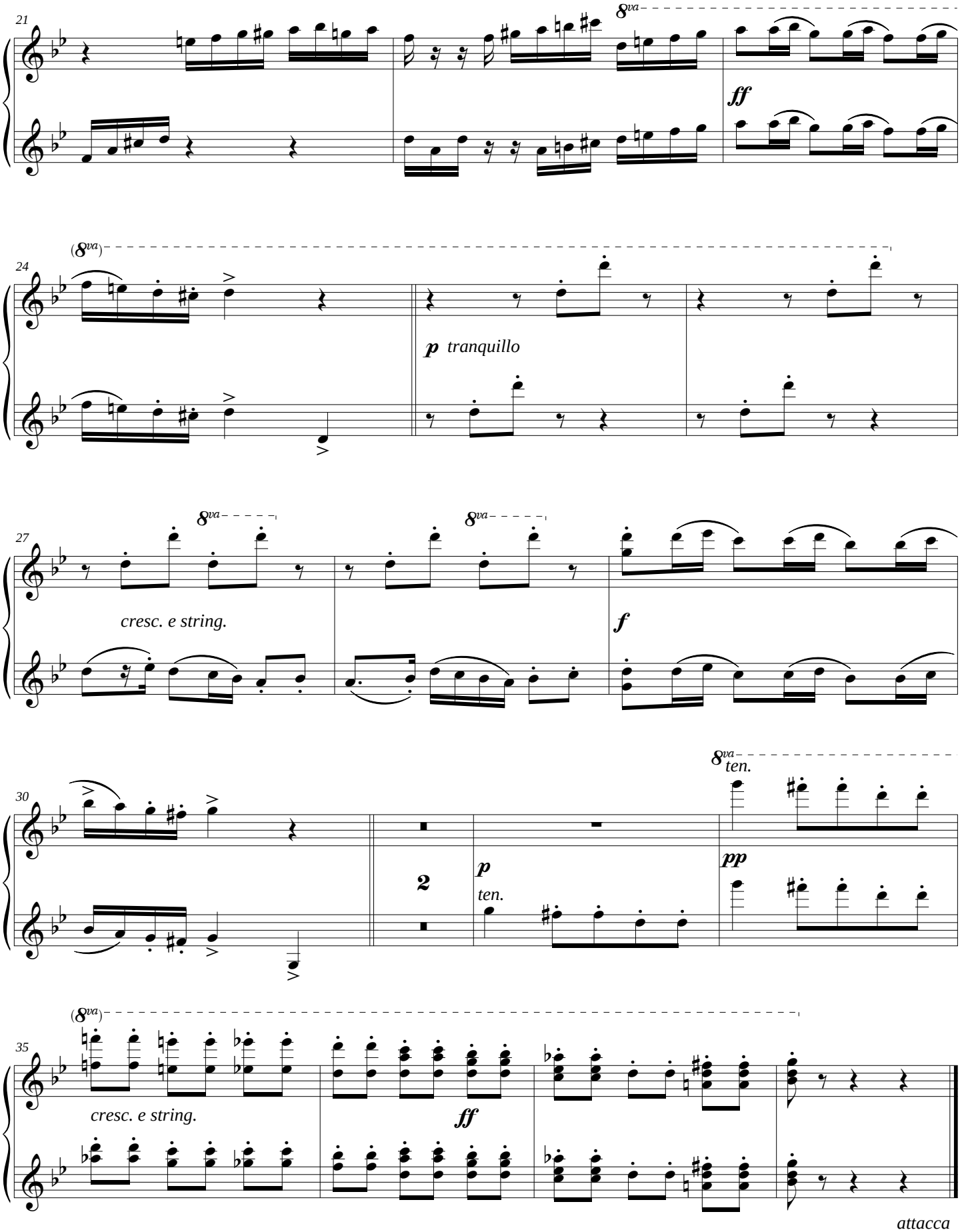
5.


Ziemlich schnell. ♩ = 108
2
p
pp
poco rit.
a tempo
p
6
cresc. e string.
9
♩ = 116
f
rfz
♩ = 108
ten.
p
ten.
13
ten.
pp
17
pp
ten.
ten.
cresc.

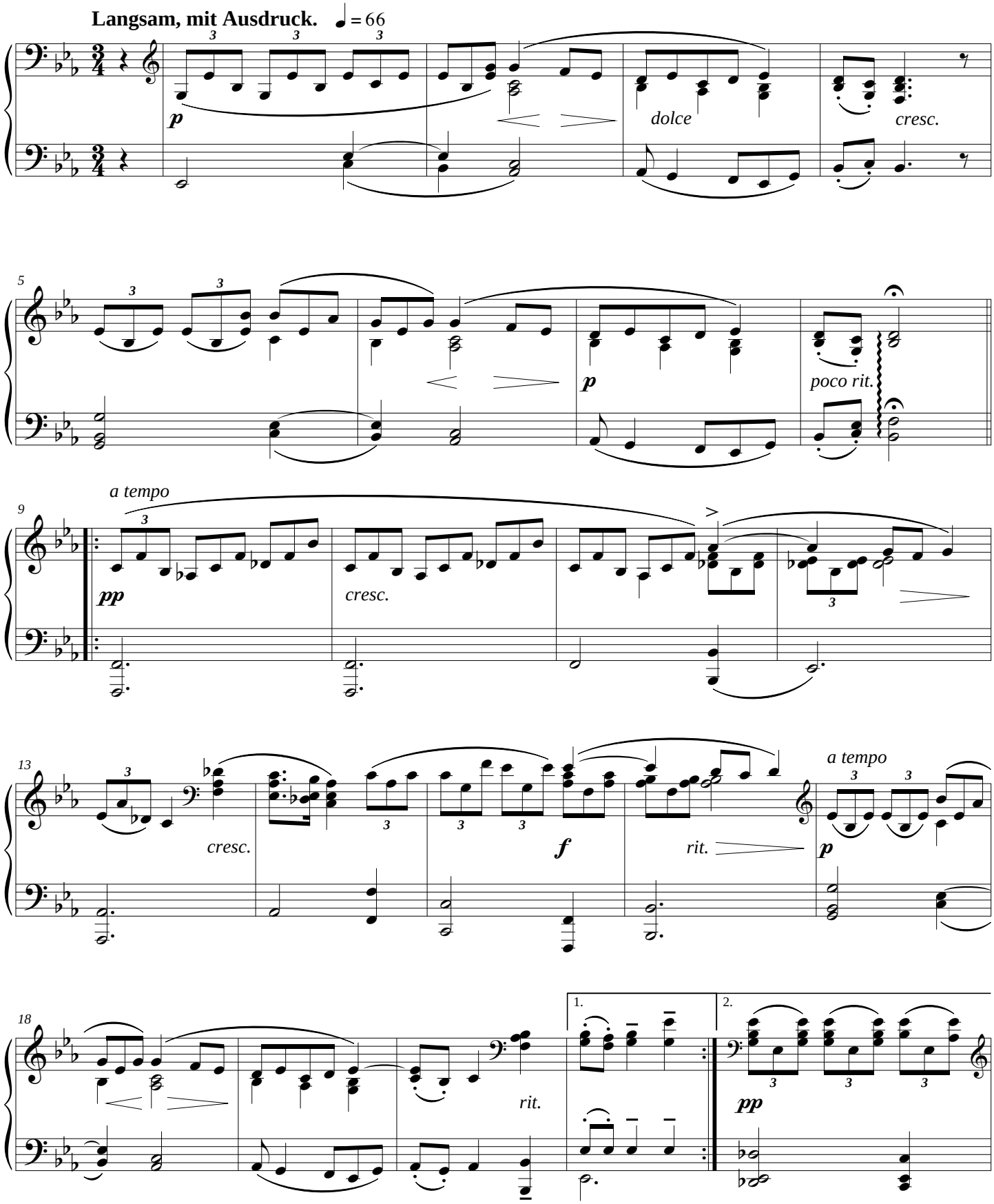
5.


Ziemlich schnell. ♩ = 108
ten.
ten.
ten.
p
ten.
pp
poco rit.
5
a tempo
p
8
♩ = 116
cresc. e string.
f
rfz
11
♩ = 108
8va
ten.
ten.
p tranquillo
(8va)
17
ten.
cresc.


21
ten.
ten.
ff
24
p tranquillo
27
cresc. e string.
f
30
ten.
p tranquillo
ten.
1
pp
35
cresc. e string.
ff
attacca

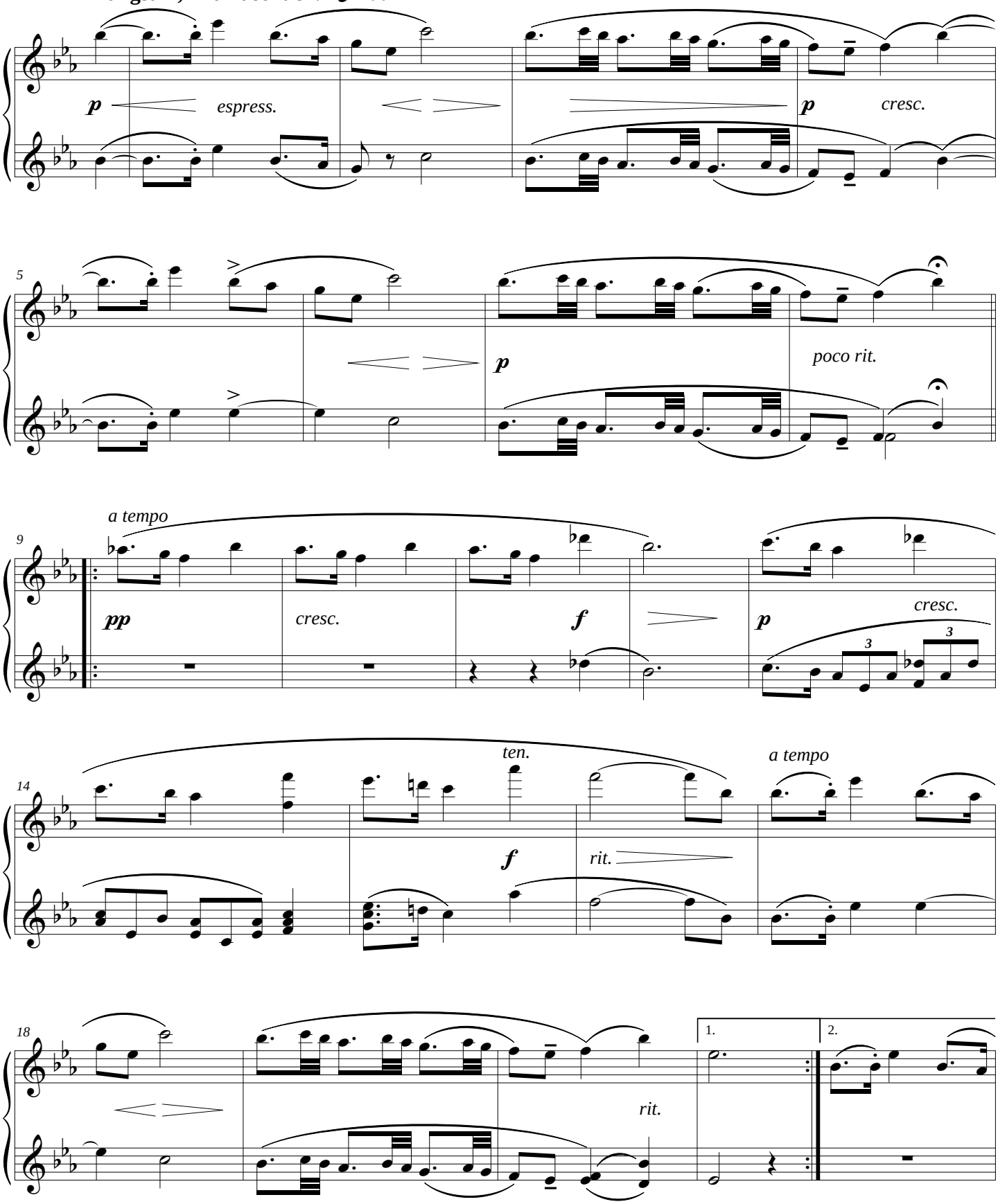

21
8va
ff
(8va)
24
p tranquillo
8va
8va
27
cresc. e string.
f
30
2
p
ten.
8va
ten.
pp
(8va)
35
cresc. e string.
ff
attacca

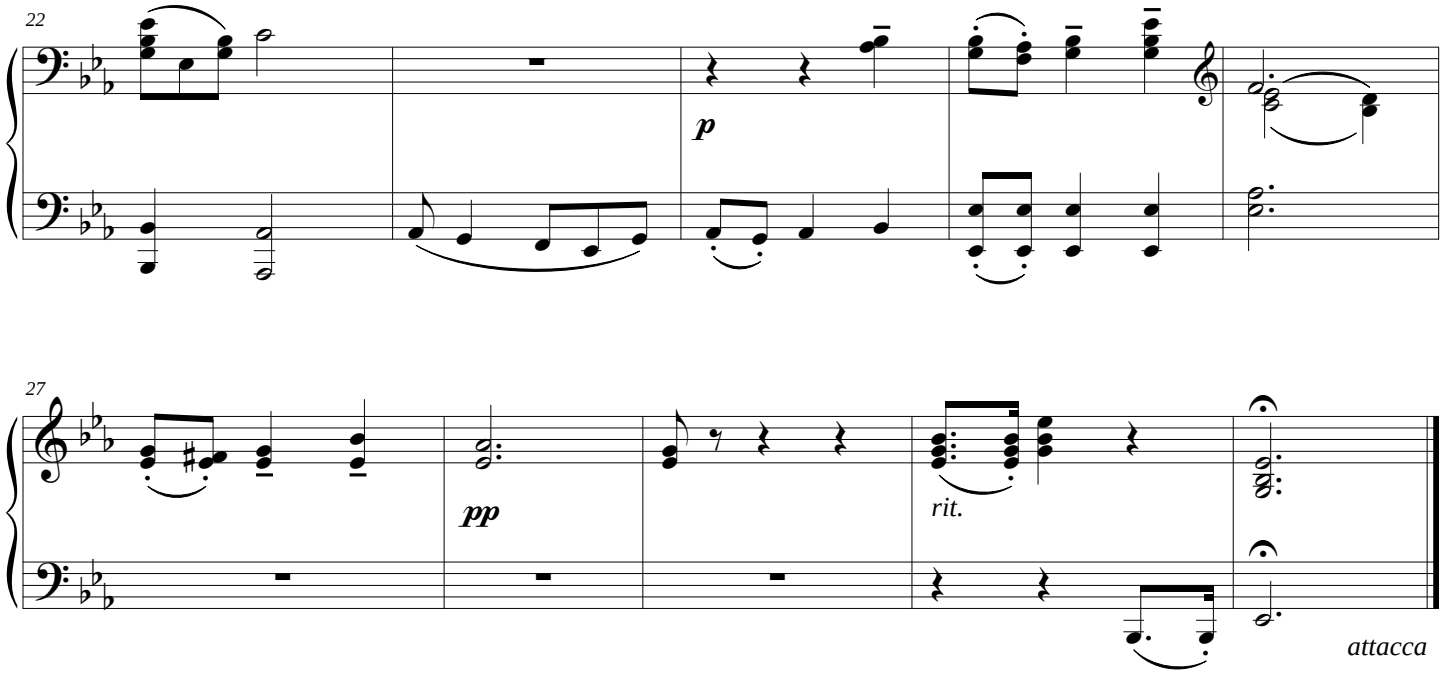
6.


Langsam, mit Ausdruck. ♩ = 66
p
dolce
cresc.
poco rit.
a tempo
pp
cresc.
cresc.
f
rit.
a tempo
p
rit.
1.
2.
pp

6.

Langsam, mit Ausdruck. ♩ = 66





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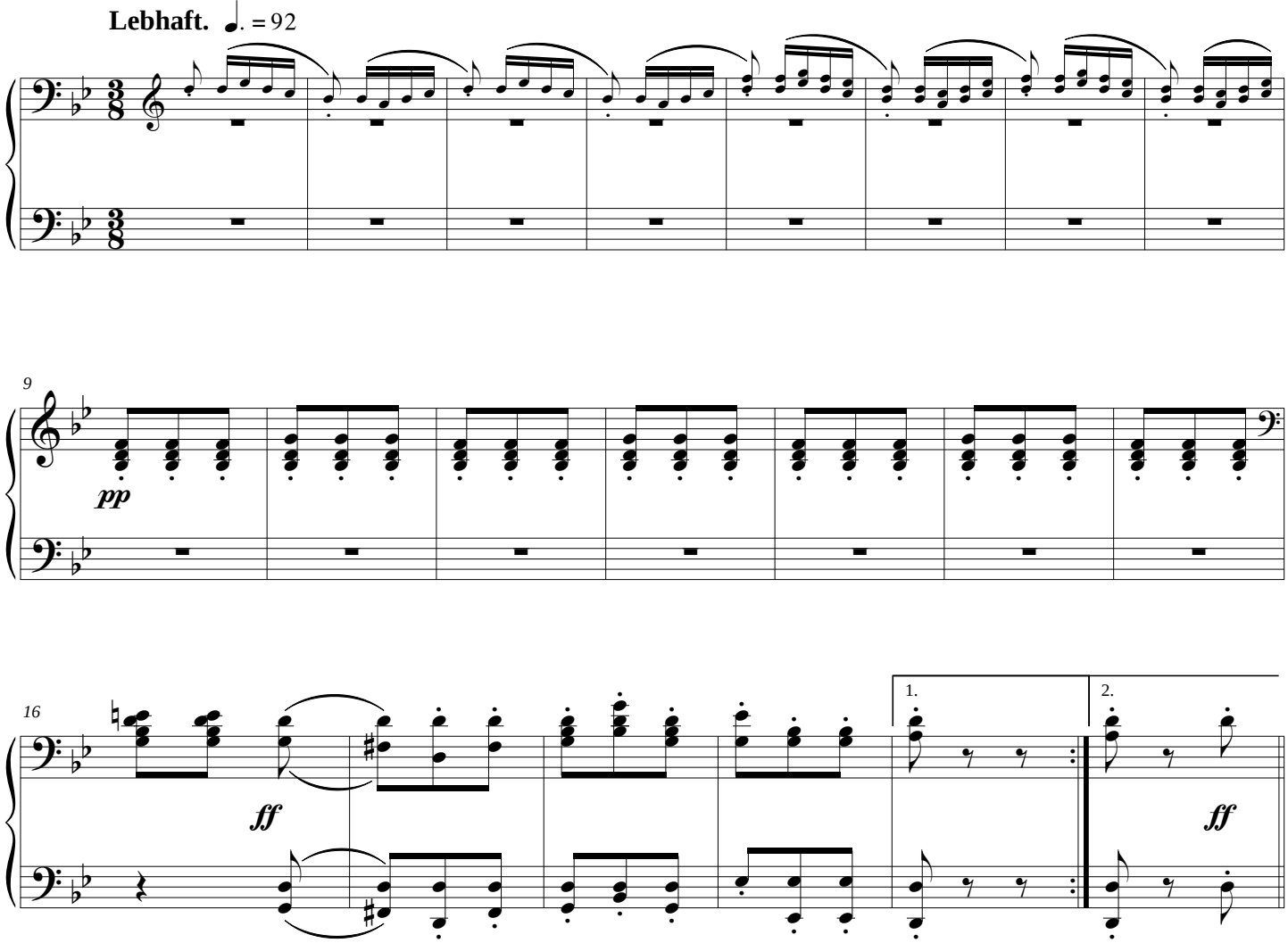
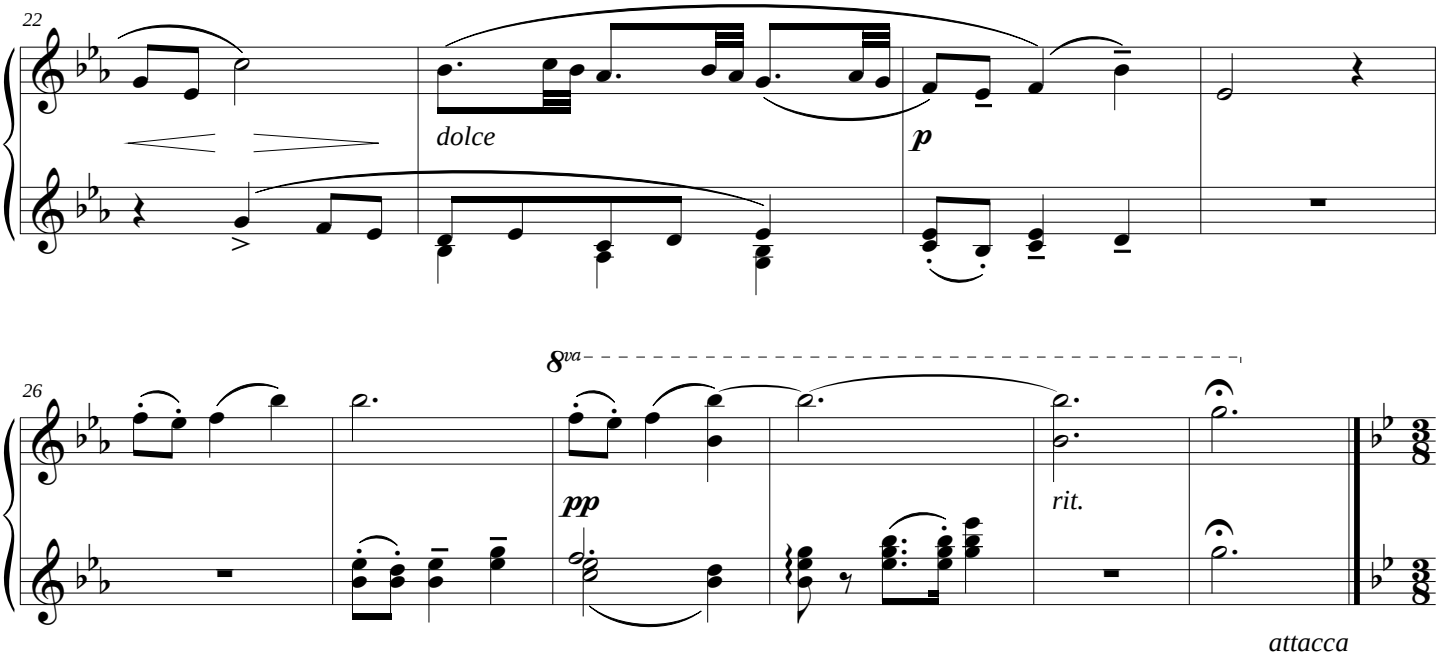
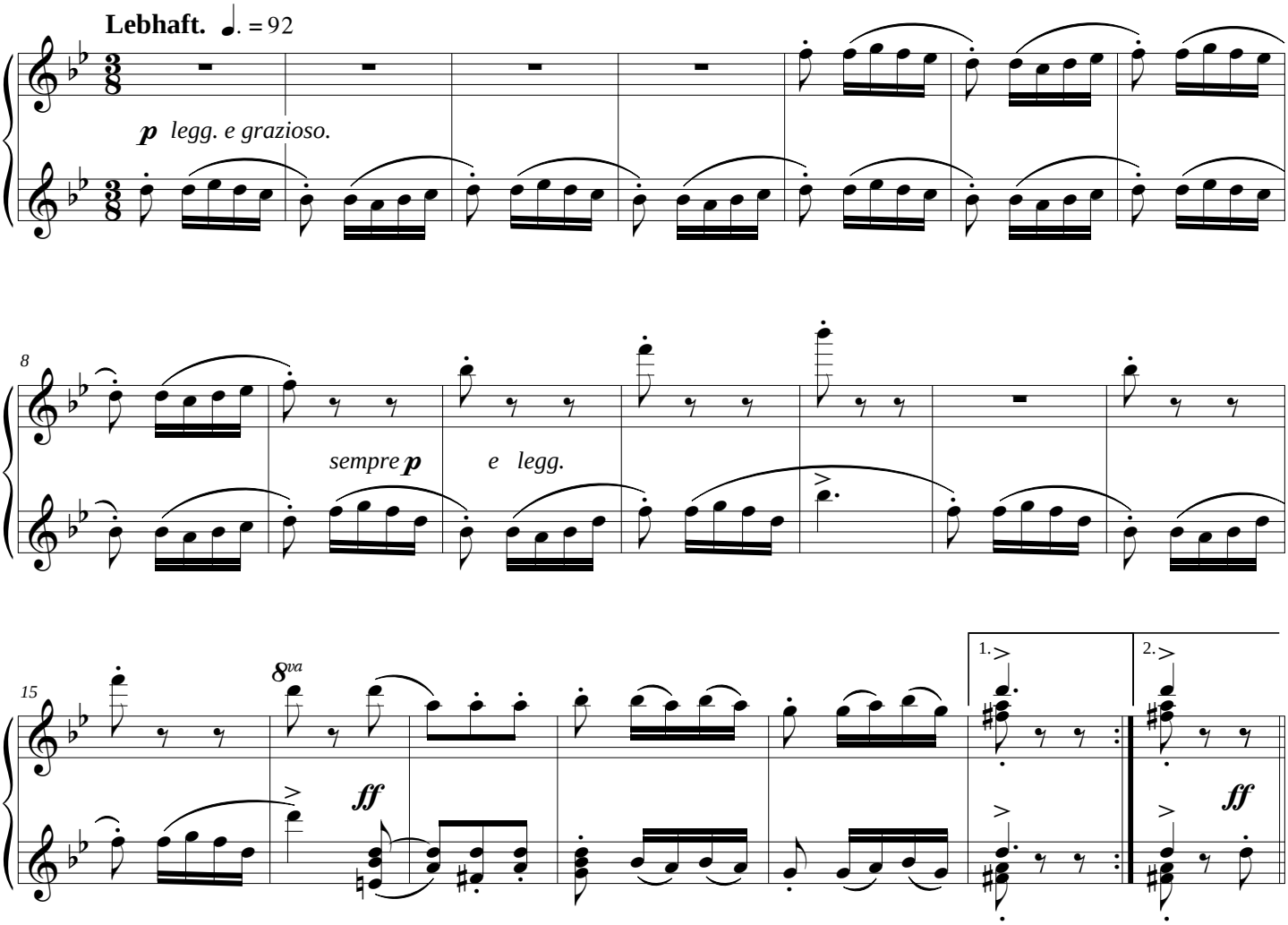
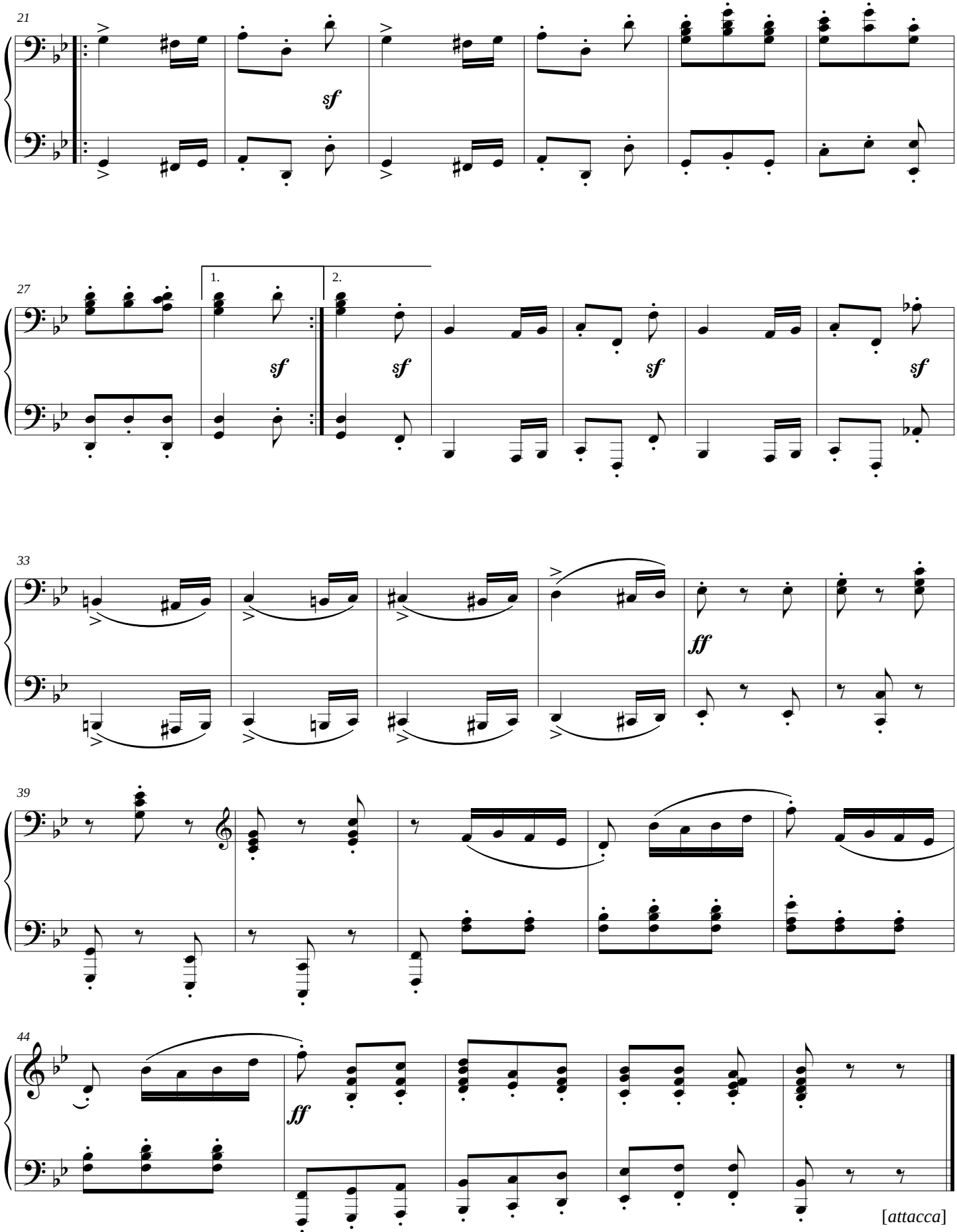
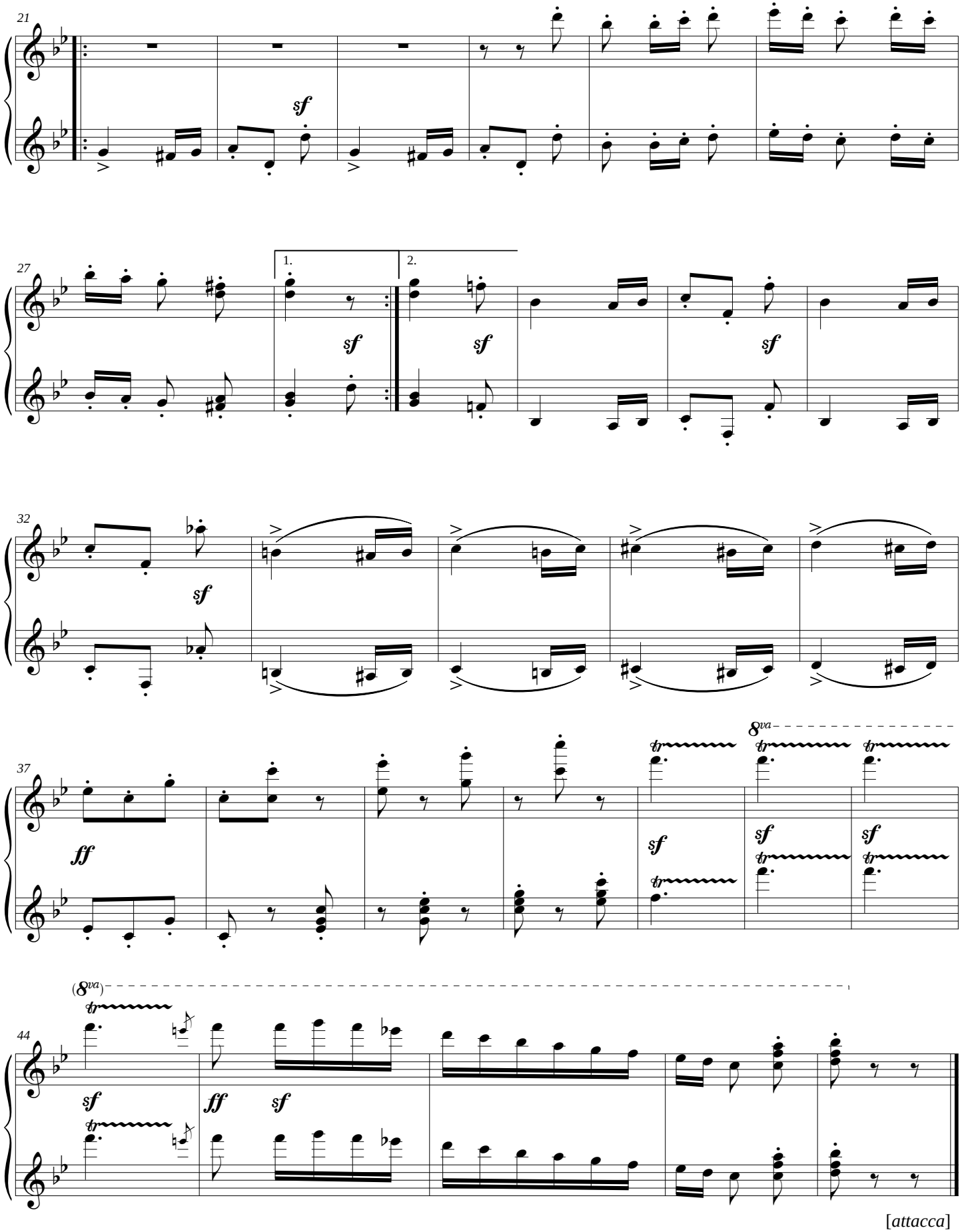



22
dolce
p
8va
26
pp
rit.
attacca

7.


Lebhaft. ♩. = 92
p legg. e grazioso.
8
sempre p
e legg.
15
8va
ff
1.
2.
ff


21
sf
27
1.
2.
sf
sf
sf
sf
33
ff
39
44
ff
[attacca]


21
sf
27
1.
2.
sf
sf
sf
32
sf
37
ff
sf
sf
sf
8va
(8va)
44
sf
ff
sf
[attacca]

Schwedische Tänze, Op. 63

für Pianoforte zu Vier Händen

Frei bearbeitet von

Max Bruch

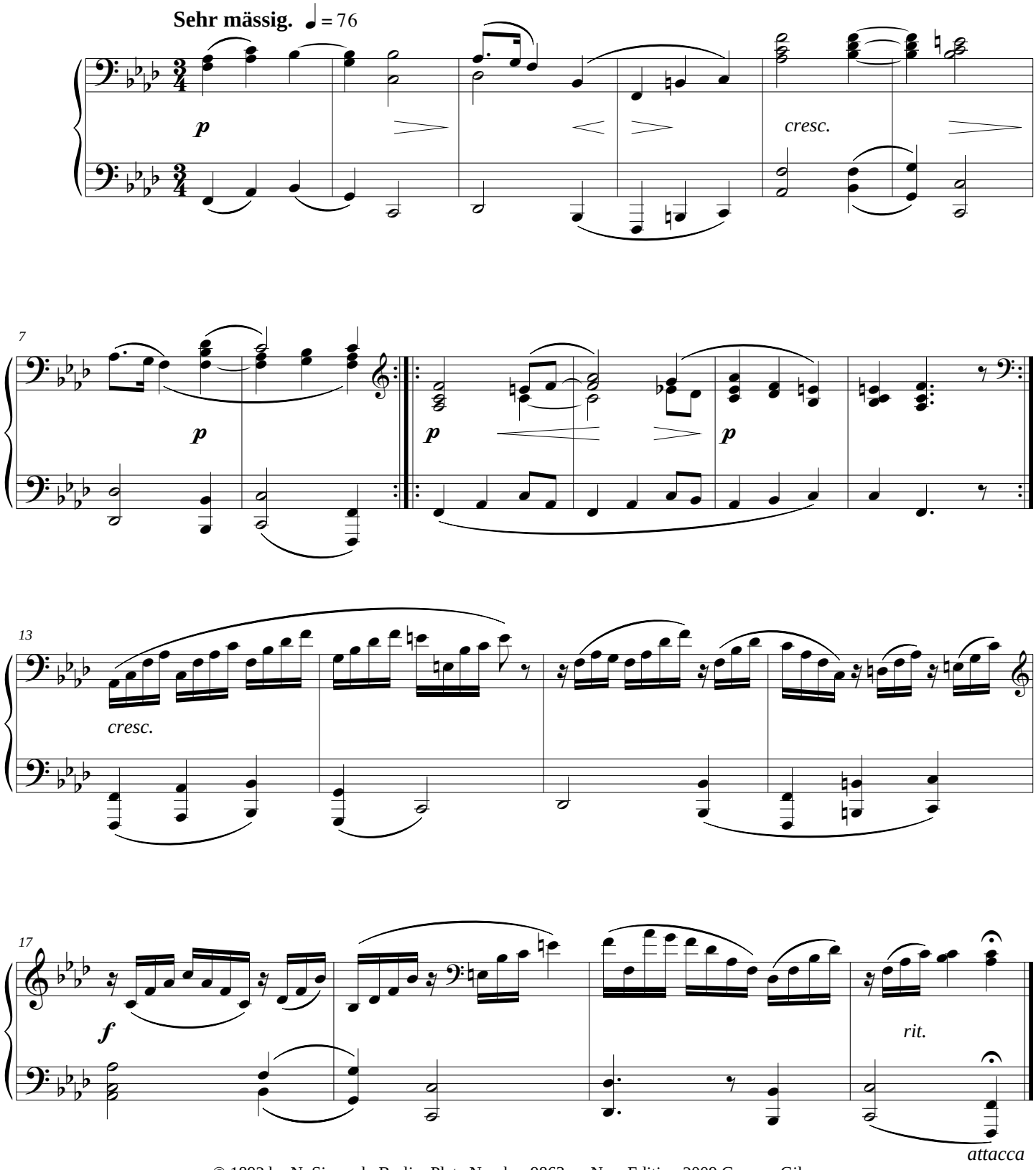
Book Two: Dances 8-15

Schwedishe Tänze

Op.63, Heft II.

Secondo

8.



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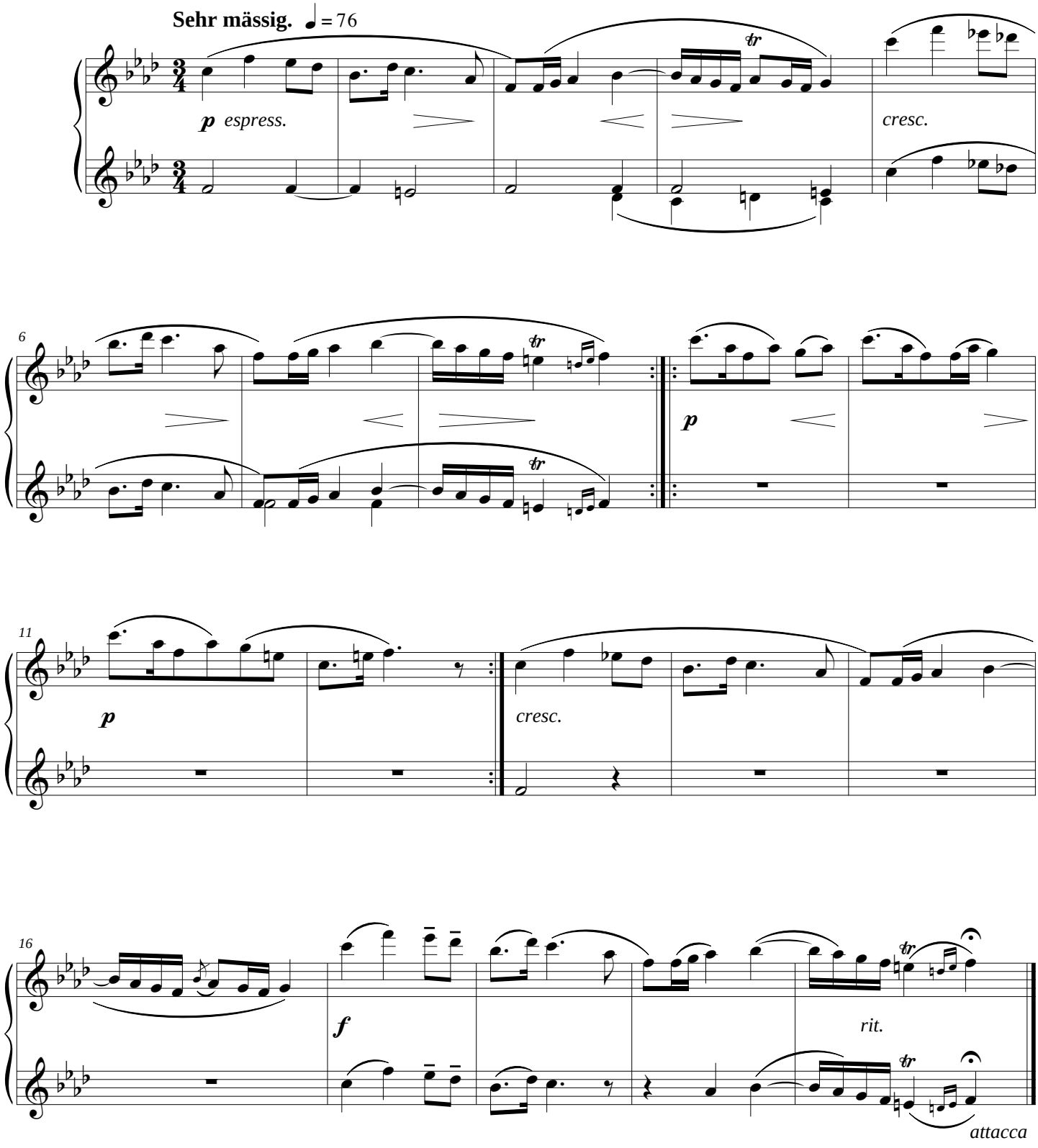
Schwedishe Tänze

Op.63, Heft II.

Primo

8.



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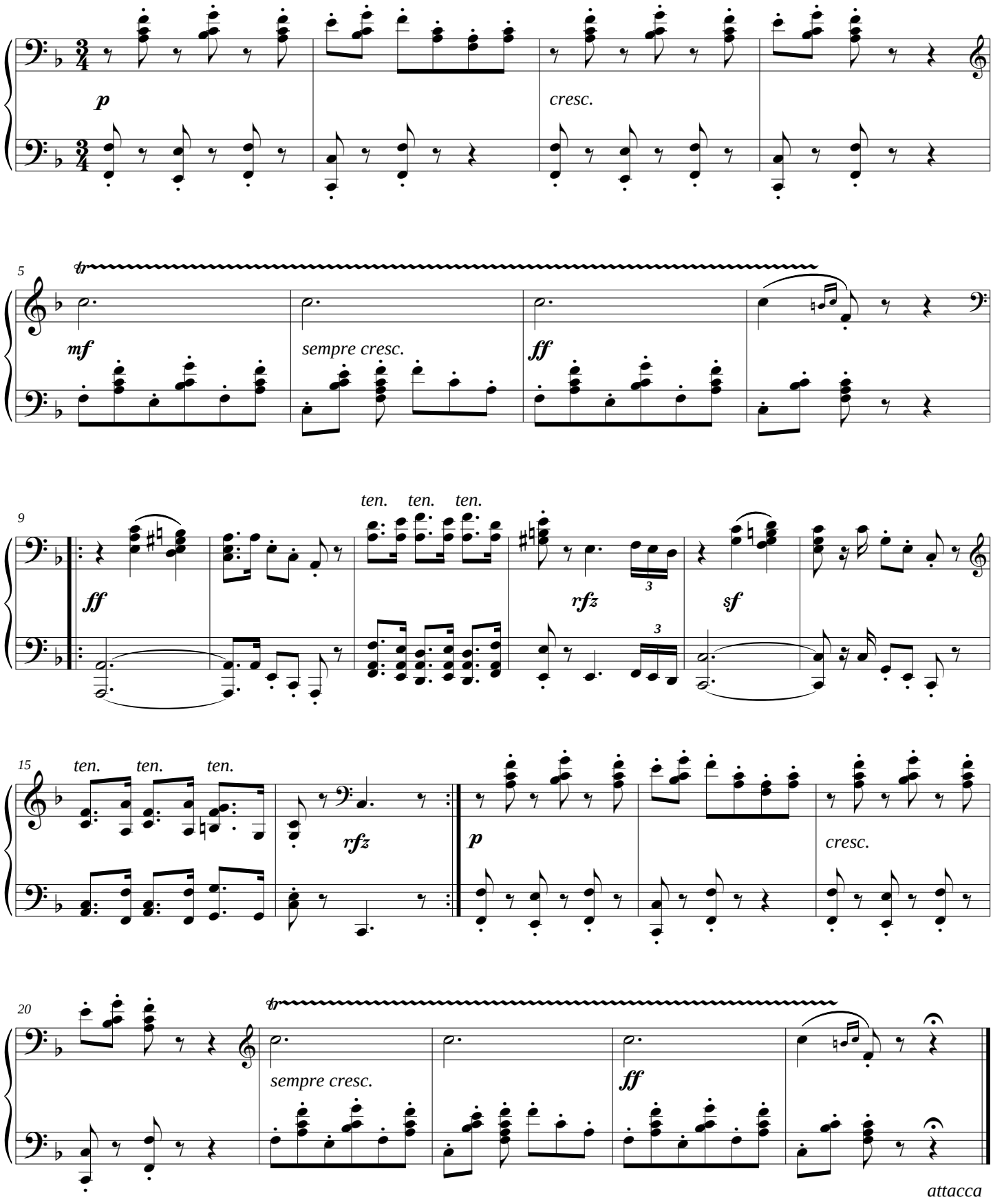
9.

Lebhaft. ♩ = 116



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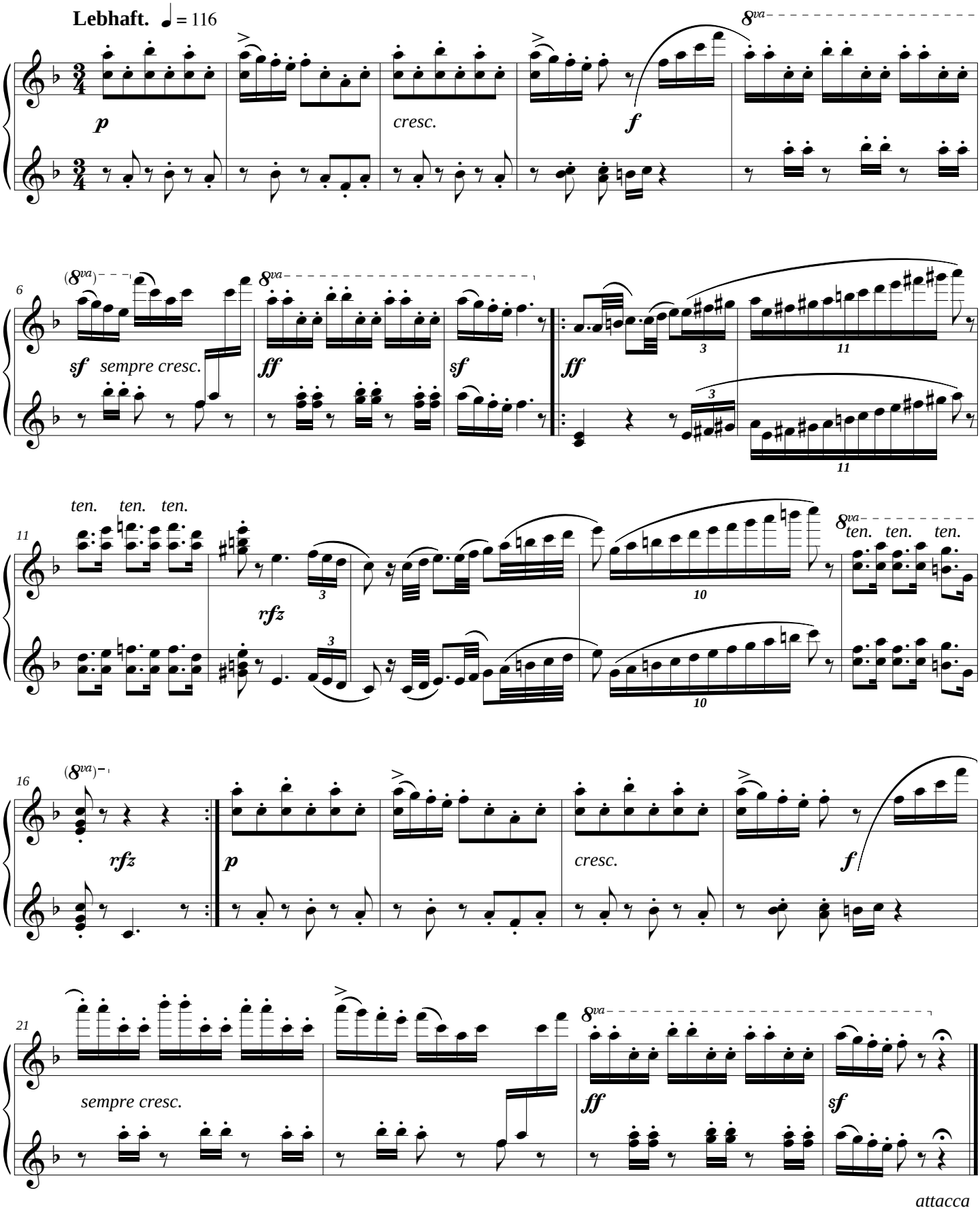
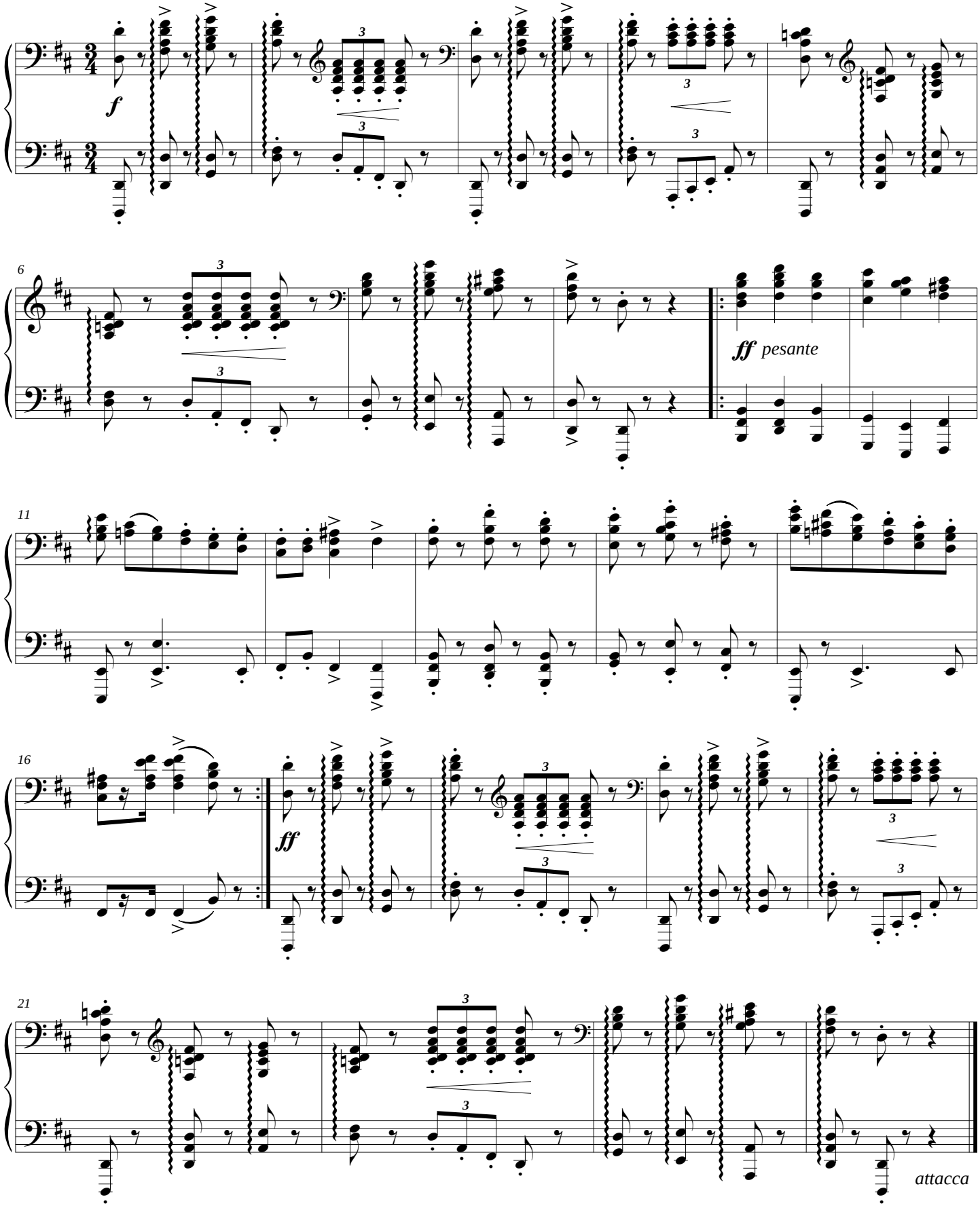

Lebhaft. ♩ = 116
p
cresc.
f
8va
6
(8va)
sf
sempre cresc.
ff
sf
ff
3
11
11
ten. ten. ten.
11
rfz
3
3
10
10
8va
ten. ten. ten.
16
(8va)
rfz
p
cresc.
f
21
sempre cresc.
8va
ff
sf
attacca

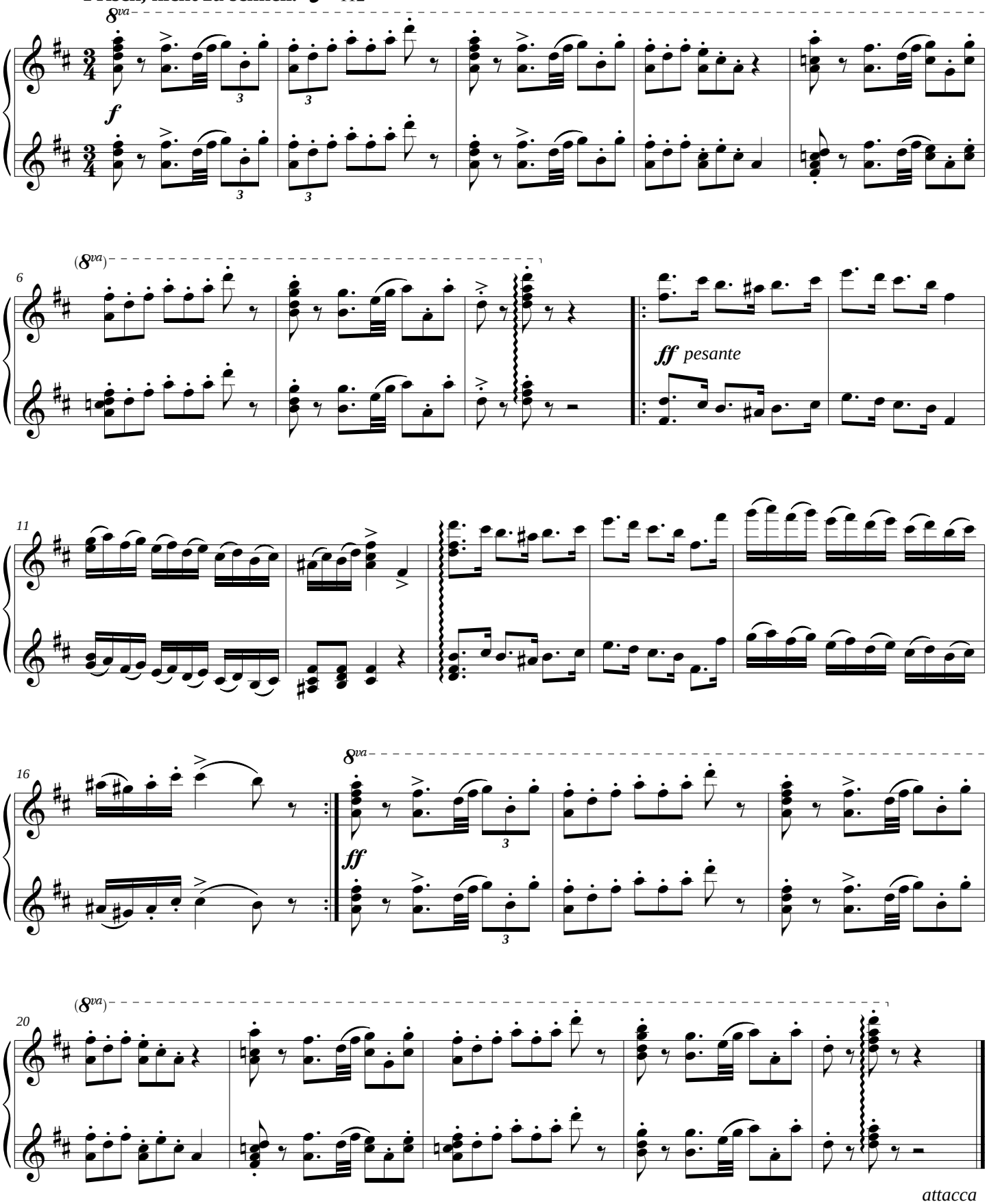
10.

Frisch, nicht zu schnell. ♩ = 112



10.

Frisch, nicht zu schnell. ♩ = 112



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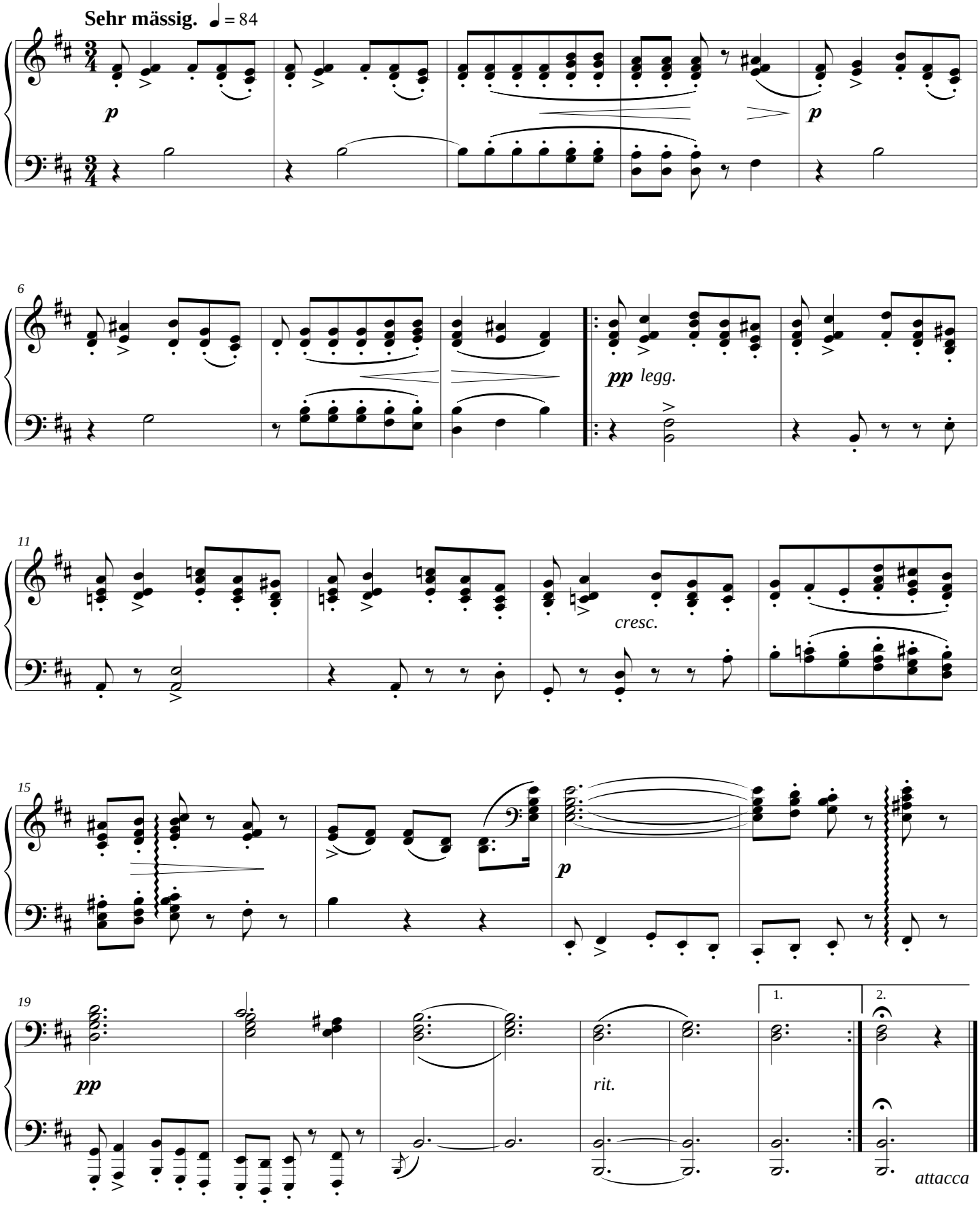
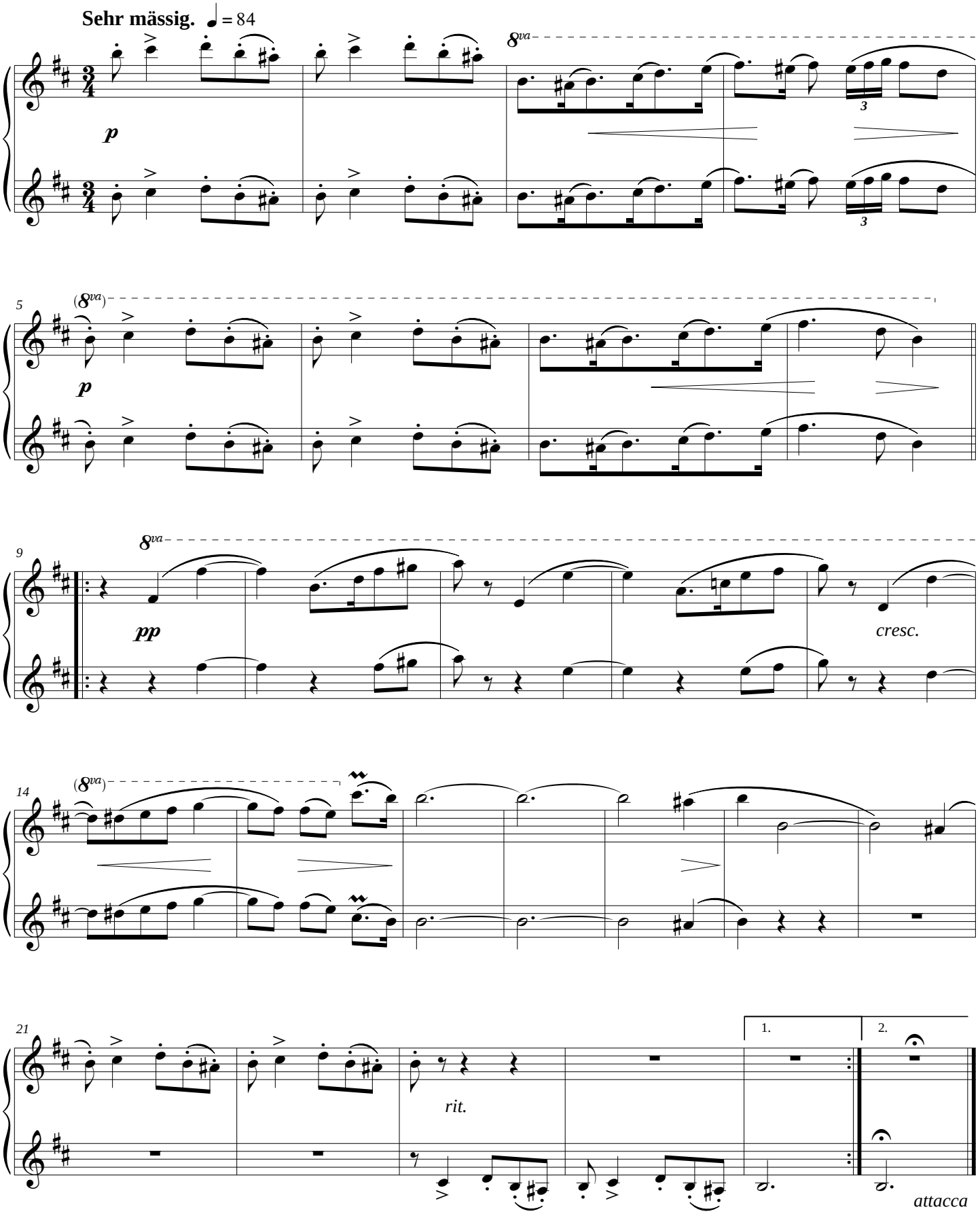
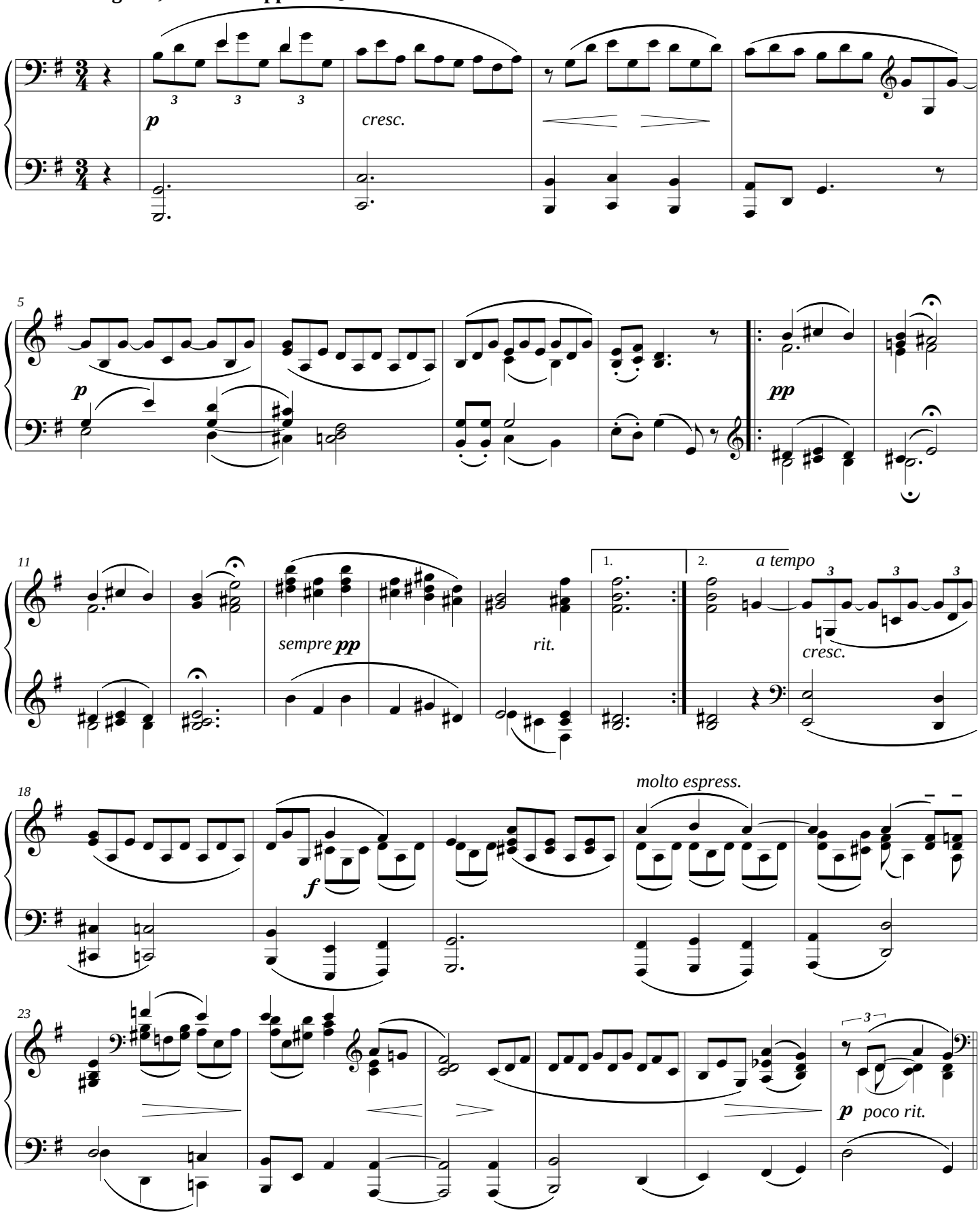


11.


Sehr mässig. ♩ = 84
8va
p
5
(8va)
p
9
8va
pp
cresc.
14
(8va)
21
rit.
1.
2.
attacca

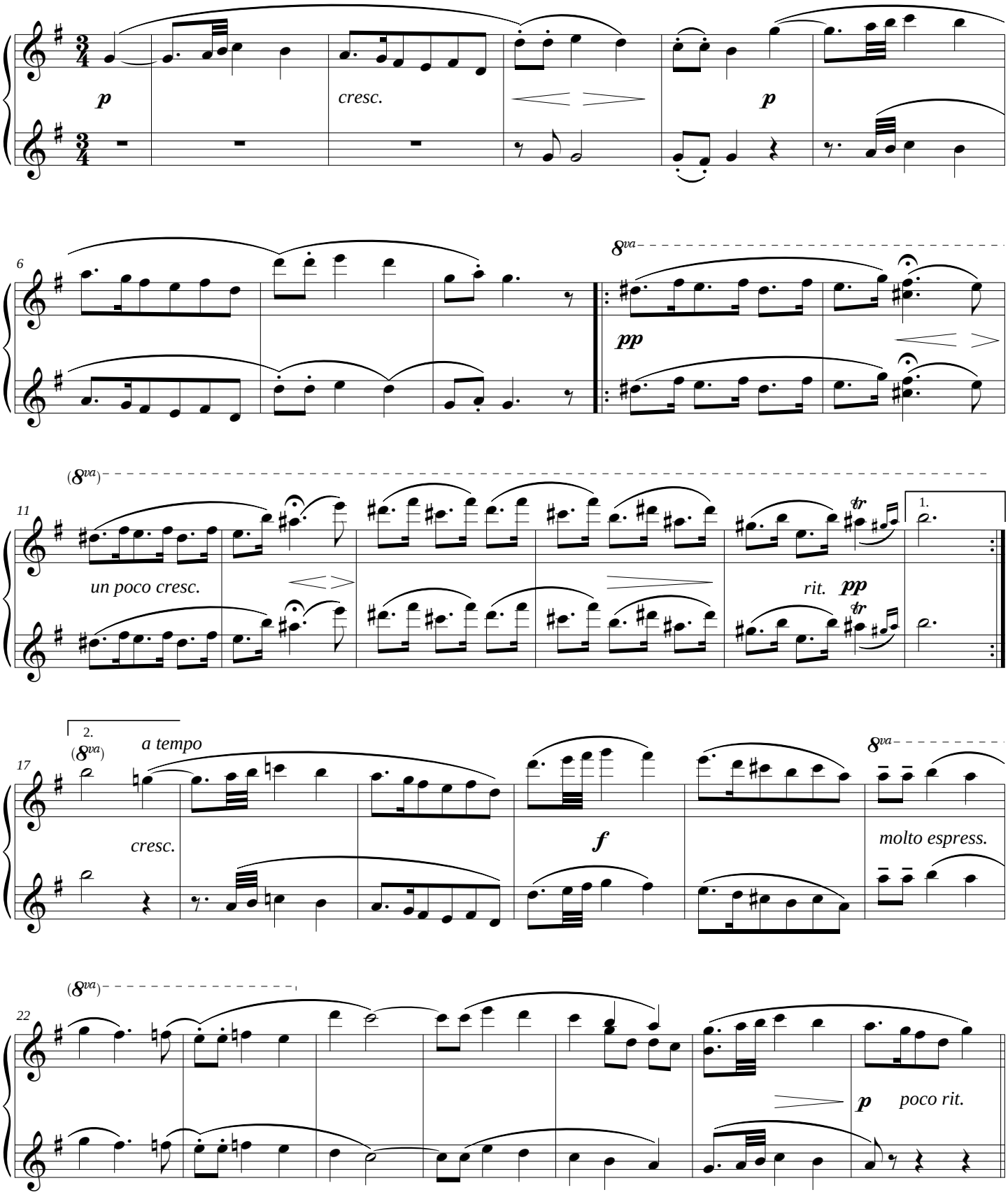
12.

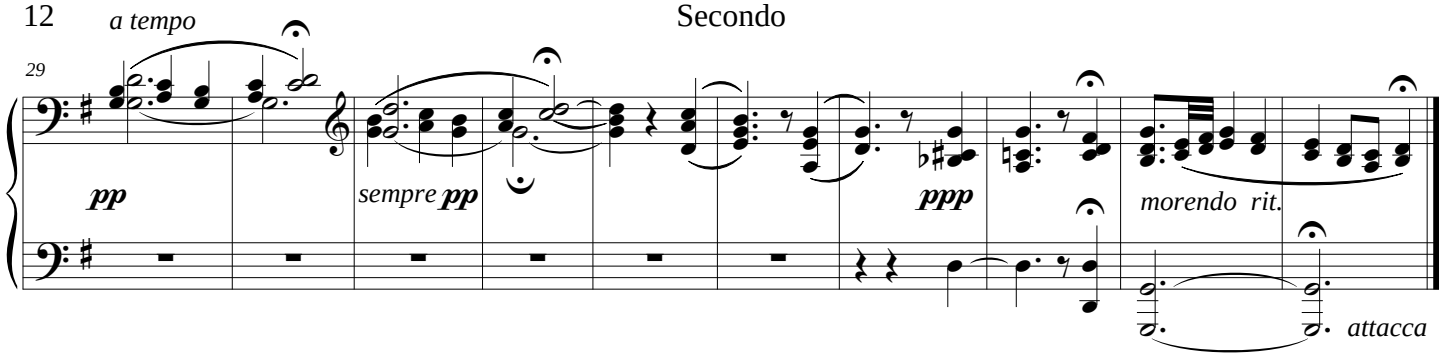
Langsam, nicht schleppend. ♩ = 69



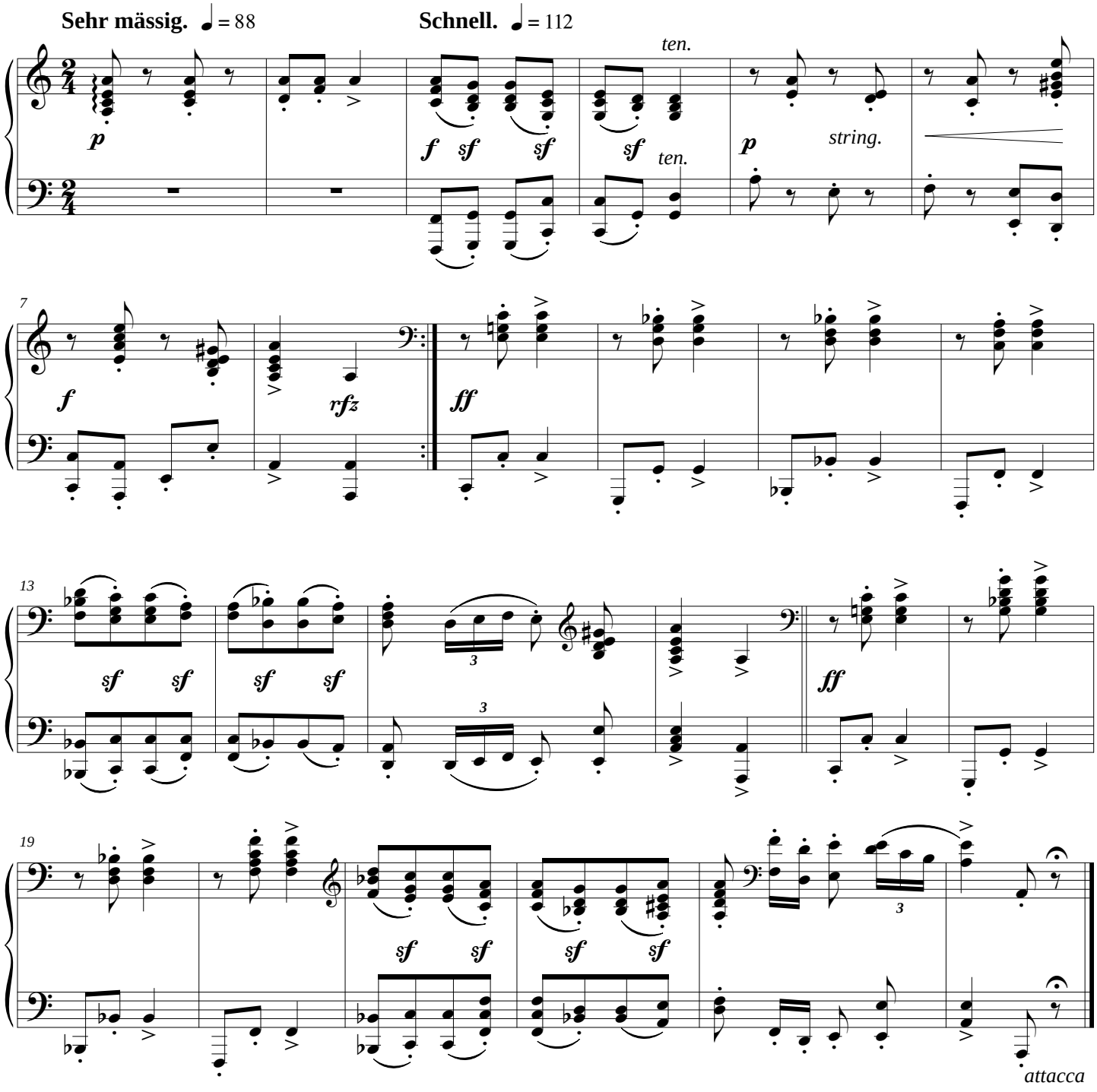
12.

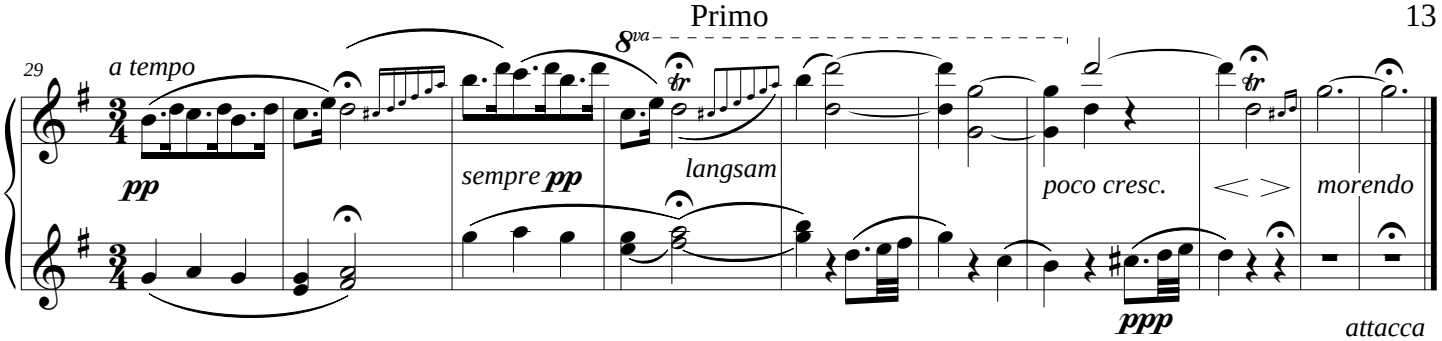
Langsam, nicht schleppend. ♩ = 69



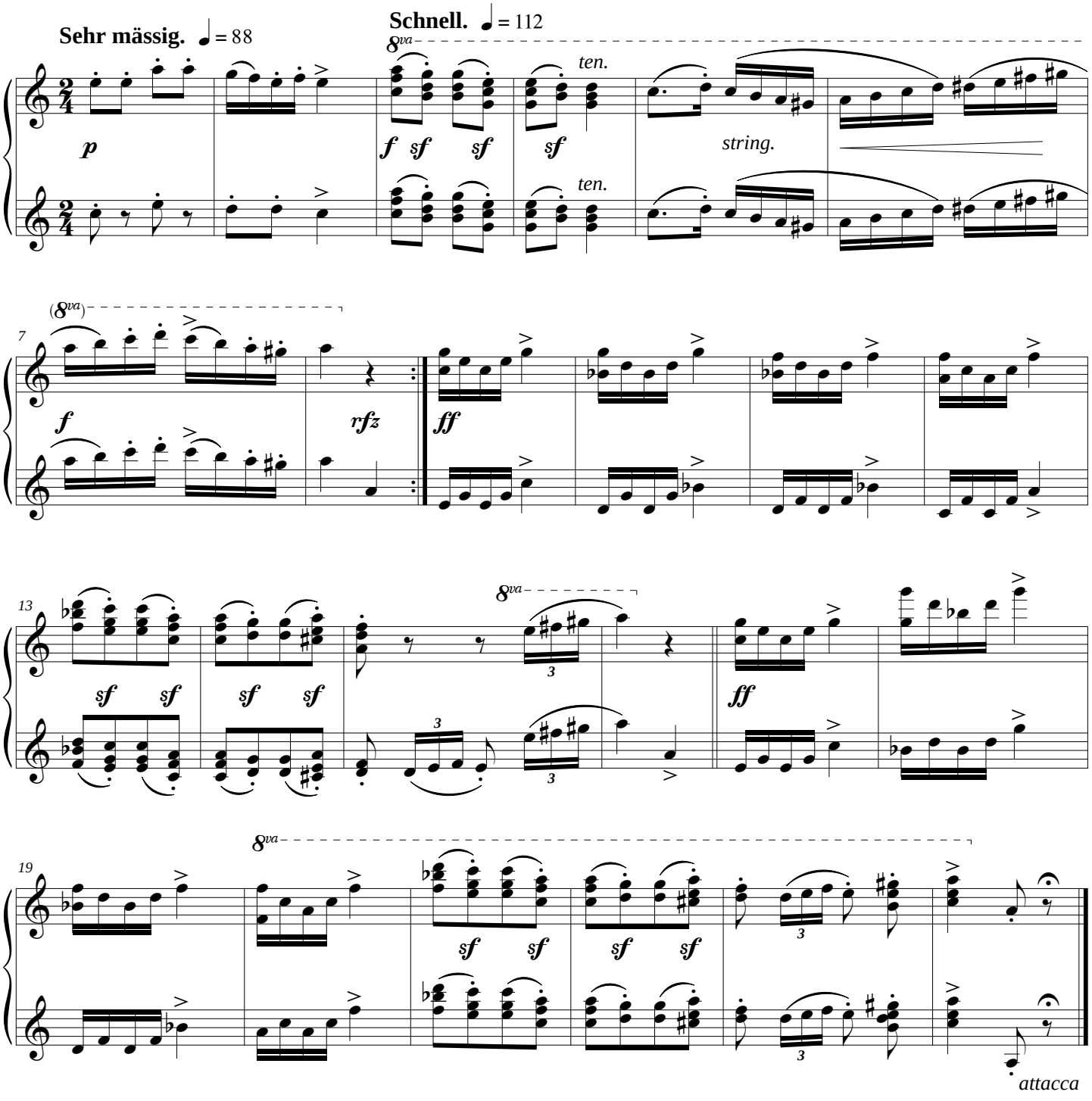

a tempo
29
pp
sempre pp
ppp
morendo rit.
attacca

13.


Sehr mässig. ♩ = 88
Schnell. ♩ = 112
ten.
p
f sf sf
sf
ten.
p
string.
7
f
rfz
ff
13
sf sf
sf sf
3
3
ff
19
sf sf
sf sf
3
attacca

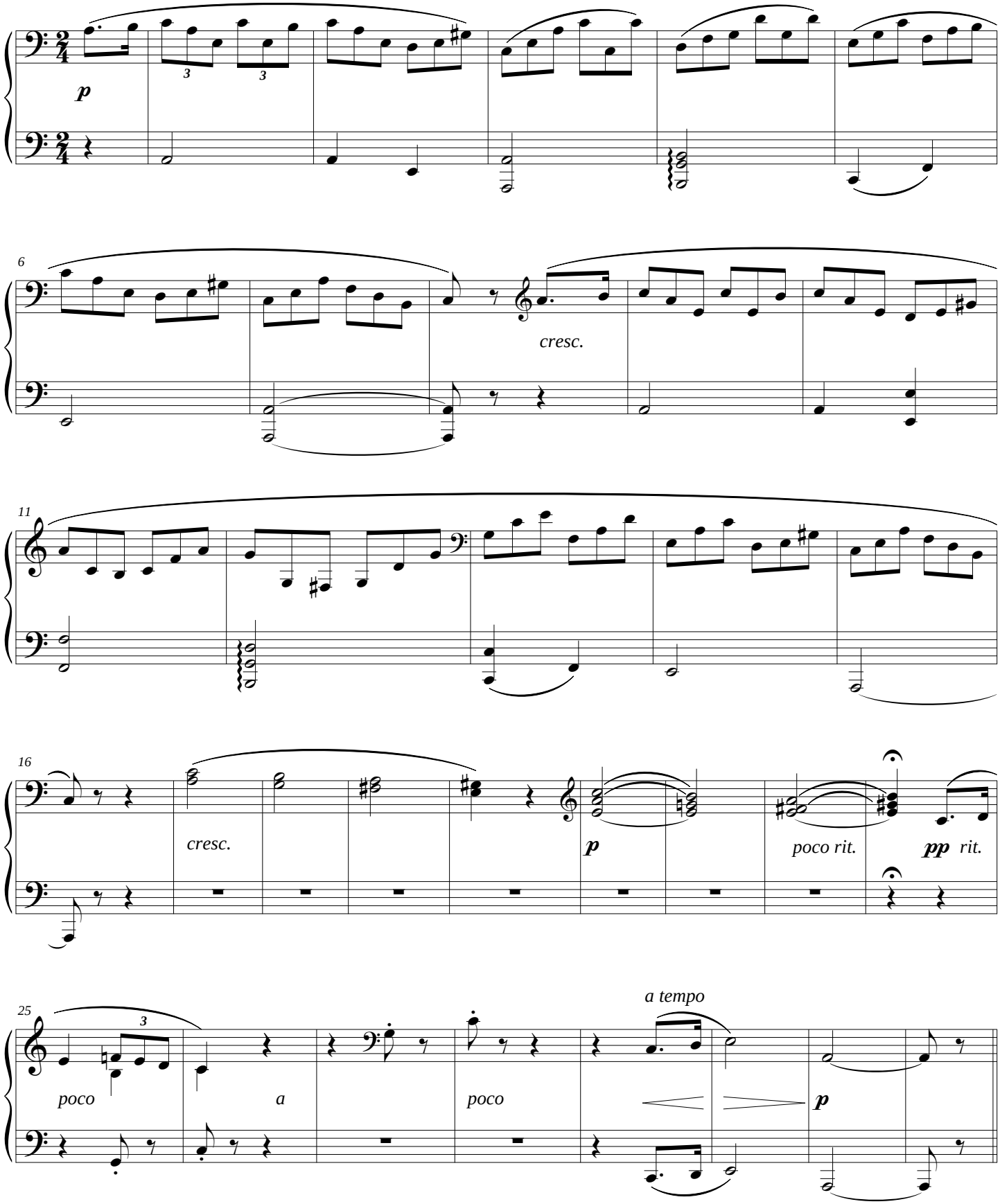

29
a tempo
8va
tr
pp
sempre pp
langsam
poco cresc.
morendo
ppp
attacca

13.


Sehr mässig. ♩ = 88
Schnell. ♩ = 112
8va
ten.
p
f sf sf sf
string.
(8va)
7
f
rfz
ff
13
sf sf sf sf
3
ff
19
sf sf sf sf
attacca

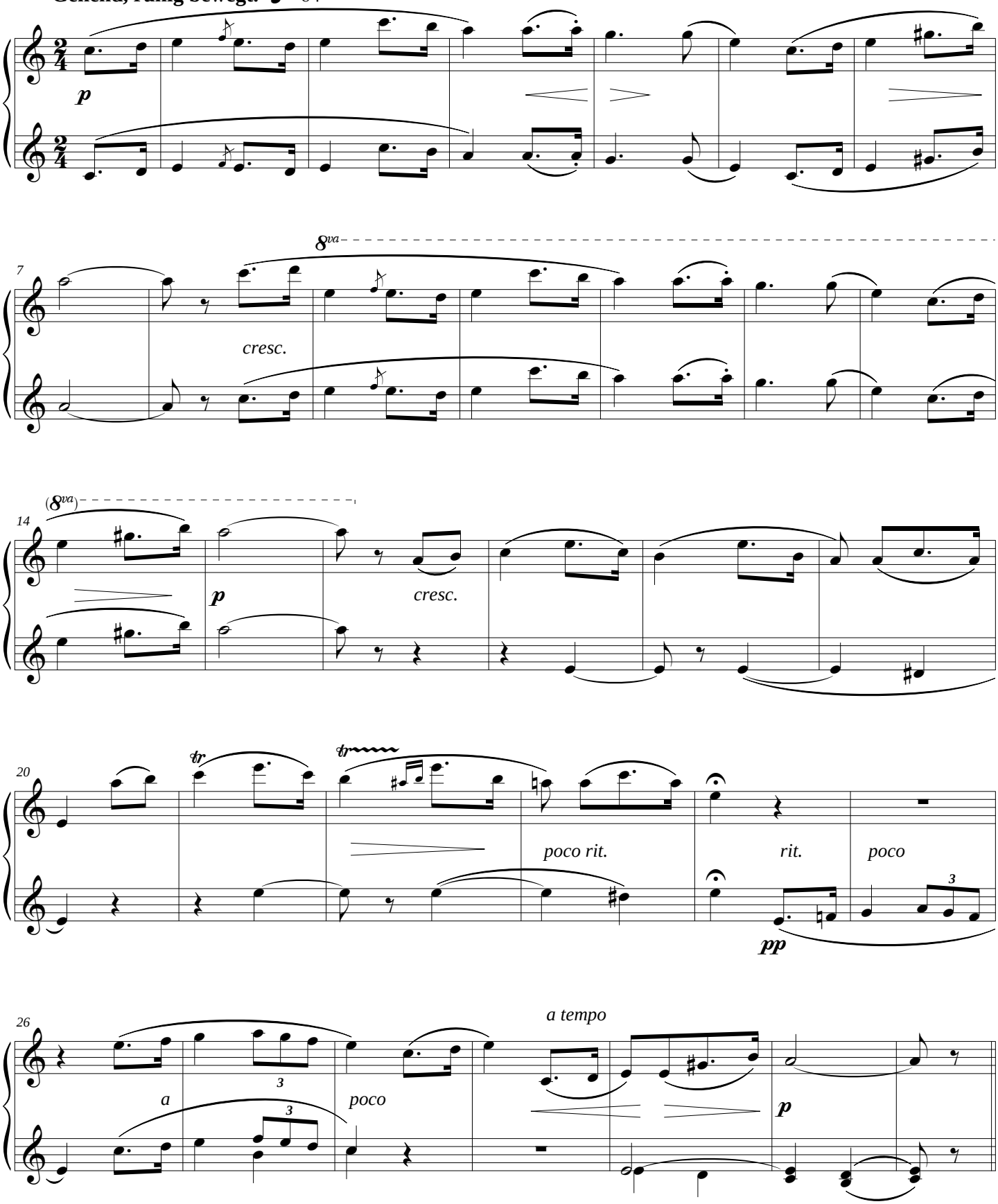
14.

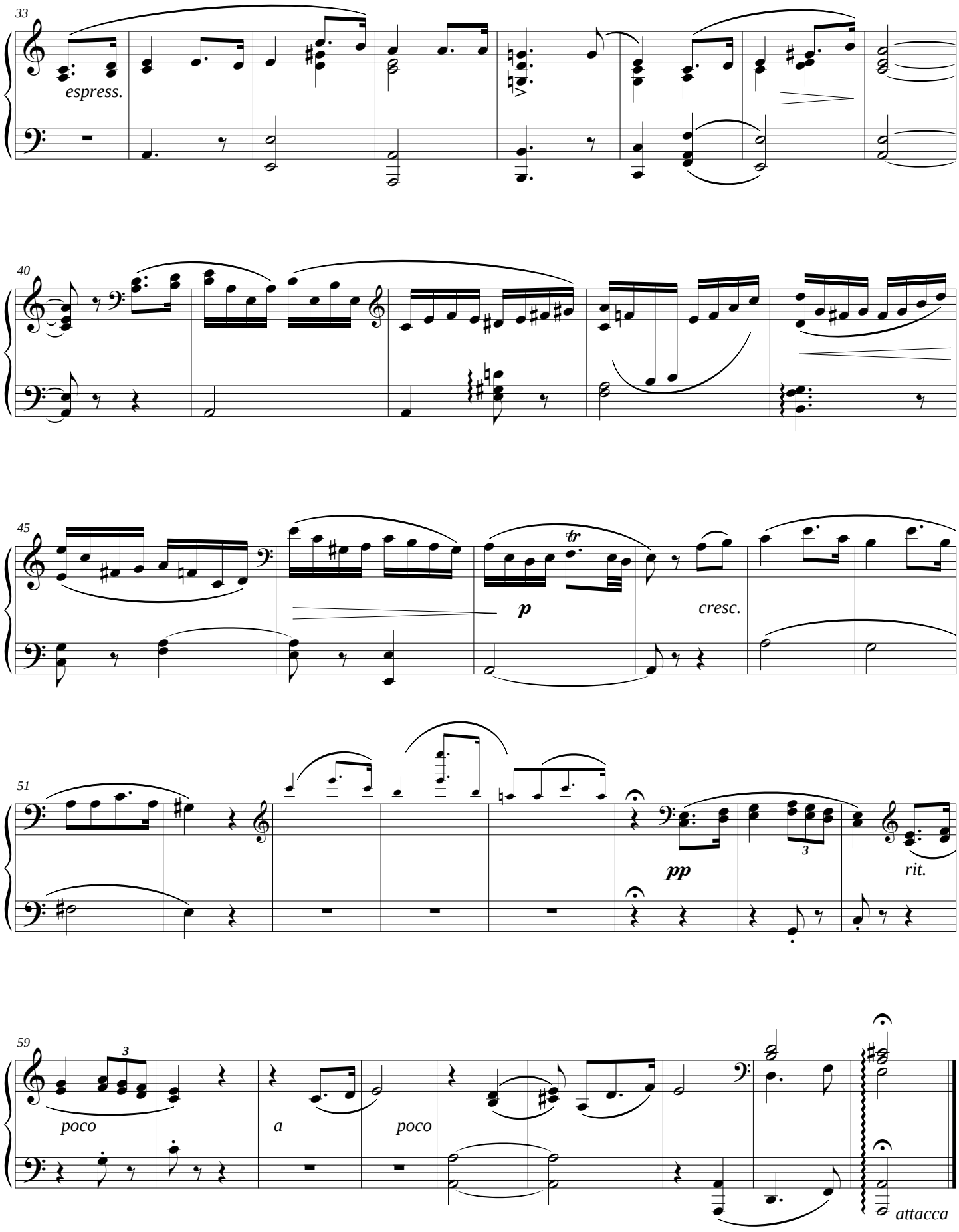
Gehend, ruhig bewegt. ♩ = 84

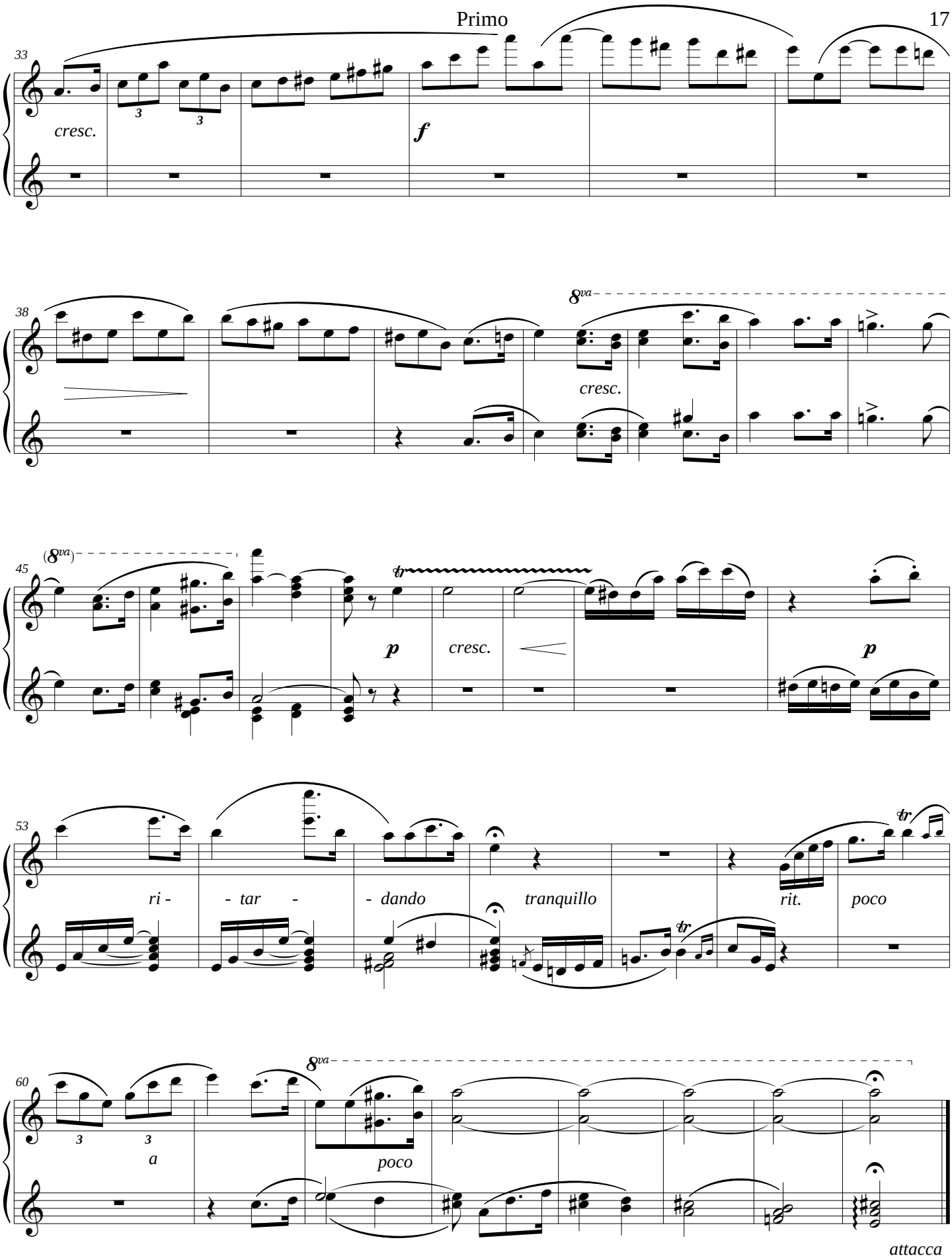


14.

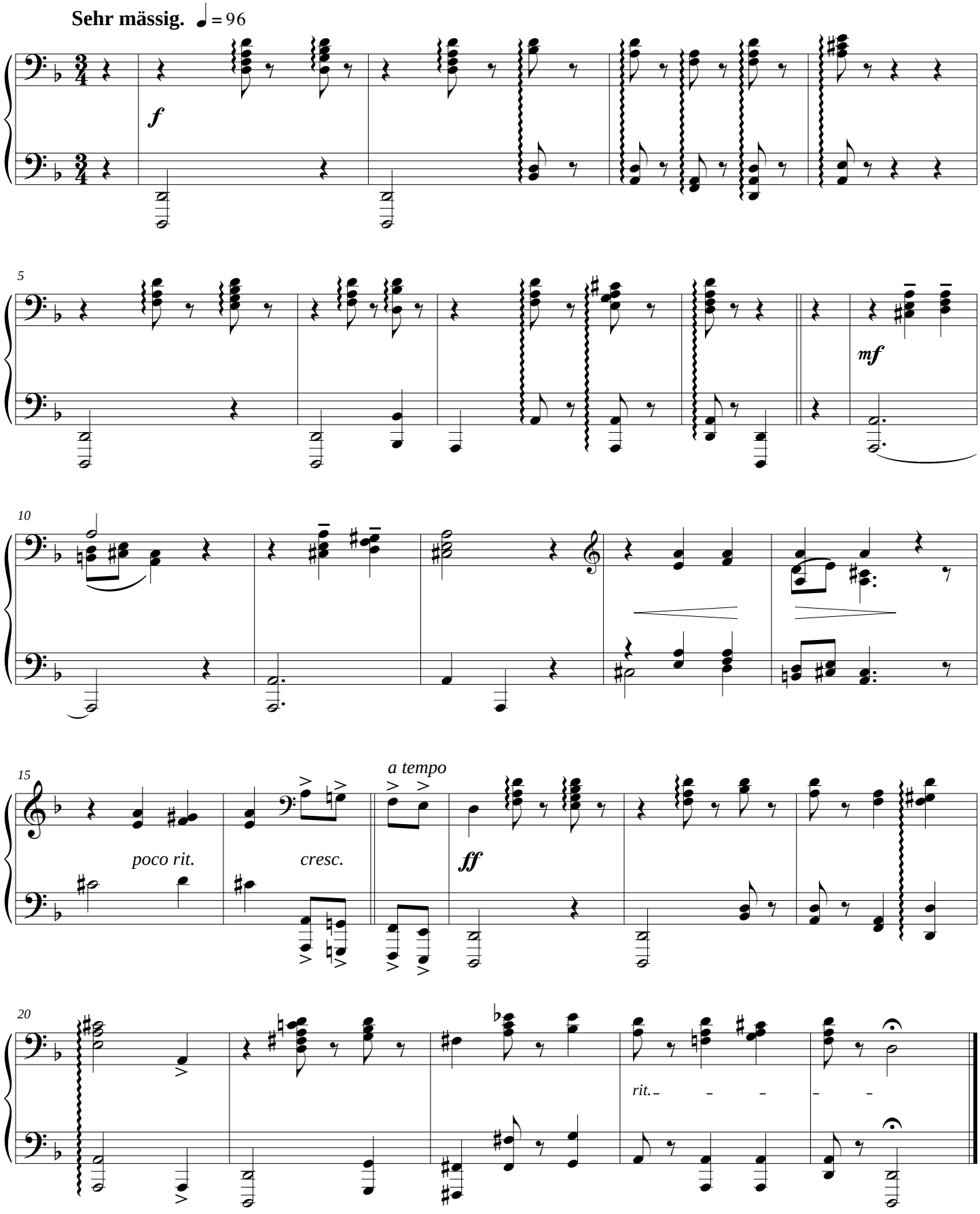
Gehend, ruhig bewegt. ♩ = 84




33
espress.
40
45
p
tr
cresc.
51
pp
3
rit.
59
3
poco
a
poco
attacca

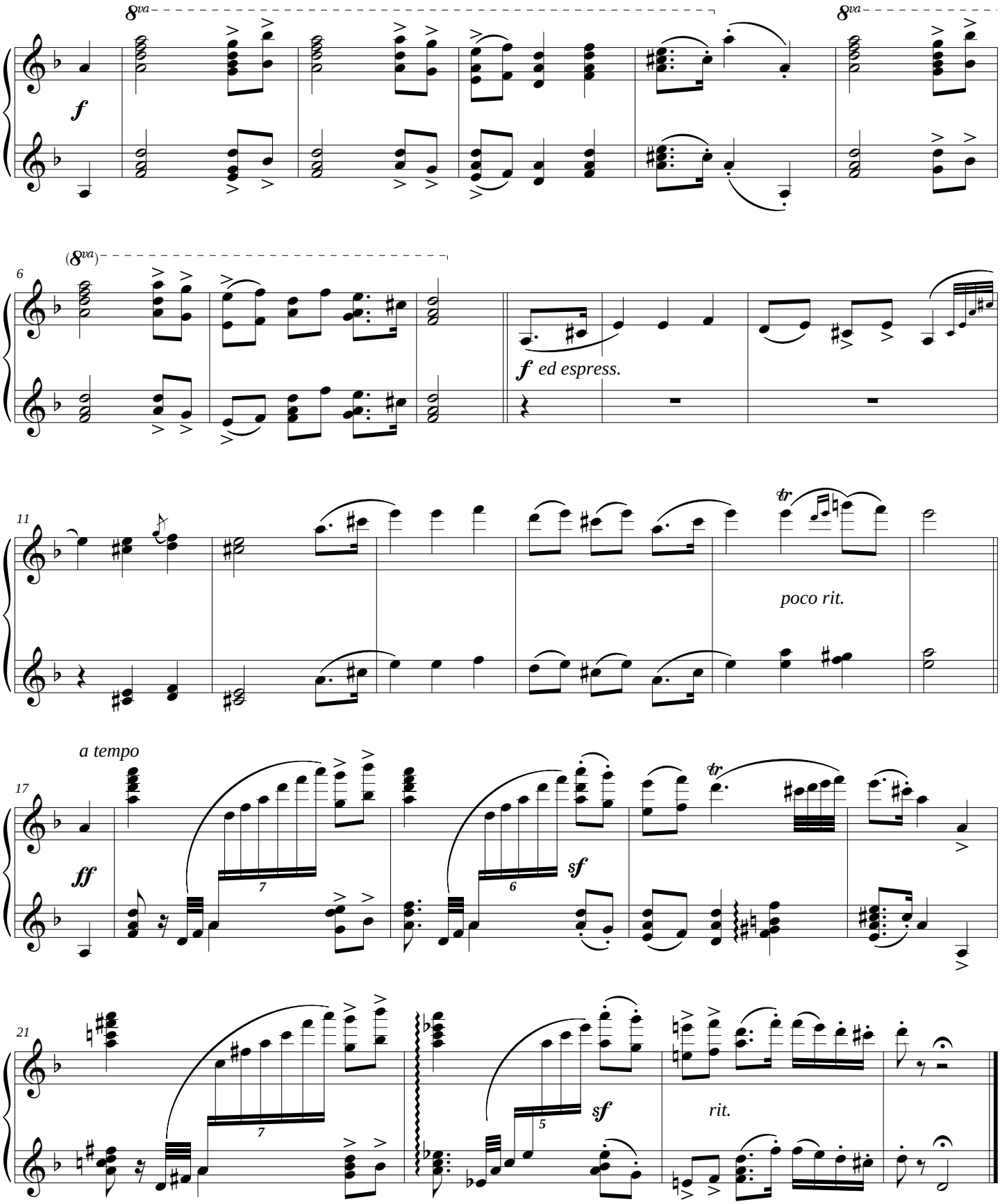

33
cresc.
f
38
8va
cresc.
(8va)
45
tr
p
cresc.
p
53
ri - - tar - - dando
tranquillo
rit.
poco
tr
tr
60
8va
a
poco
attacca

15.



15.

Sehr mässig. ♩ = 96



Schwedishe Tänze, Op. 63
für Pianoforte zu Vier Händen
Frei bearbeitet von Max Bruch

Critical Notes

The Swedish Dances were published in 1892. The violin-piano version was the first created. Bruch later produced versions for solo piano, four-hand piano duet, military band, and full orchestra. All were published by Simrock. “The various guises of the ***Swedish Dances*** appeared in two volumes, containing seven and eight Dances respectively, but it is the version for violin and piano which has endured.” (Fifield, 1988 p. p. 245)

Four-Hand Piano Edition Sources

Although recorded several times, the score of the four-hand piano version of this music is not easily located. The music is no longer in print. The original for this version is taken from the four-hand piano score in the Ithaca College Library ([WorldCat] OCLC Number 32220402). It is identified as a photocopy of the edition held by the Library of Congress. There is no listing in the Library of Congress Online Catalogue.

The copy in the Ithaca College Library is missing the fifteenth dance. The catalogue entry indicates that all 15 dances are there. It is not clear if the fifteenth dance is missing only in the Ithaca copy or also in the Library of Congress original. The fifteenth dance is a repeat of the first dance (omitting the introduction). There are differences between the first and fifteenth dance. The score of the fifteenth dance came from the Biblioteca comunale centrale di Milano (Palazzo Sormani). Access to the score of this dance was due to the efforts of Susan Searing, Associate Professor of Library Administration and Library & Information Science Librarian at the University of Illinois at Urbana-Champaign.

Editorial Issues

The original size is given as 29 by 46 cm in the Ithaca College Library catalogue entry. It is recreated here for 8-1/2 by 11 inch paper.

The original page layout of the two parts (Secondo on the left, Primo on the right) is preserved as are the systems on each page and the specific measures in each system. Simrock published the dances in two volumes (Erstes Heft and Zweites Heft). Dance 8 is the first dance of the second volume. This edition contains all 15 dances but retains the original page numbers, so Dance 1 begins on page 4 and Dance 8 begins on page 2.

The note beaming duplicates the original. The direction of the stems and beams follows modern rules. Modern preferences determine which note comes first when two voices on the same staff have notes a second apart.

Some articulations, primarily staccato marks, but some slurs and arppegiation marks, were omitted on particular notes in passages where the context strongly suggests they should be present. They have been silently added if present in the violin-piano version.

Slurs and ties on chords sometimes present interpretative difficulties. Modern practice is for a single slur to applying to an entire chord. At the time the original was engraved, some chords had additional slurs. These have been preserved. Also, in the European style, there was no visual difference between a slur and a tie. Therefore, there can be ambiguities as to whether a repeated note is to be tied or re-played (slurred).

Measure Numbers

Because of pickups, these pieces have a large number of measures that are split between two systems. Following the style used in Henle editions, the measure number at the beginning of the system is of the first full measure in that system.

Pitch Discrepancies:

Dance 1 Primo LH

M. 18 appears to have an incorrect c"[1] as the LH middle note. It is shown as d" in the 15th dance and in the violin-piano and piano-solo versions of Dances 1 and 15. It has been corrected.

Dance 10 Primo RH

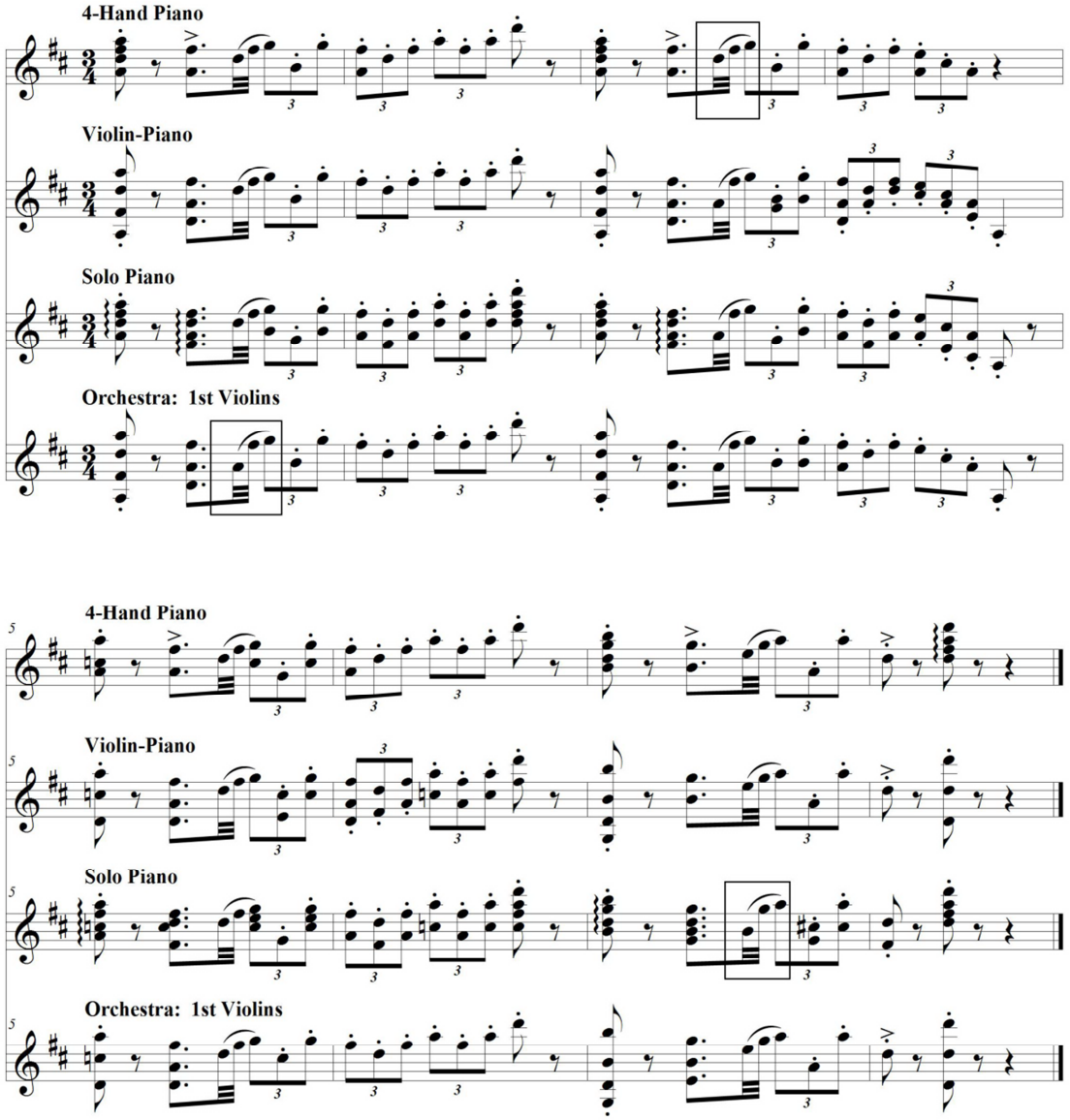
Within the first eight measures, the thirty-second notes are strangely varied among the versions. Taking the violin-piano version as the starting point, the four-hand piano, piano solo, and orchestral version differ from it — each in a in different measure. The band arrangement was not available.

When this same passage returns at the end of the dance, each version repeats the same thirty-second note pitches as at the beginning.

The thirty-second note pitch variations do not appear related to adapting the material to the different forces. In each version they appear in a different place. At the same time, since each version differs from all the others and is internally consistent, the pitch differences seem unlikely as engravers' errors.

[1] See page 4 for Pitch Designations

Dance 10: Four Versions, measures 1-8 (and 17-24)



Dance 14 Primo LH

M. 45 appears to have a misprint. It has been doubling the RH melody, but repeats the g" of the previous measure, rather than the e" of the melody. The note has been corrected to e".

Articulations

Dance 7, Primo

A number of staccato marks, particularly measures 5-20, are either missing or not visible in the photocopy. They have been supplied based on the placing of the slur ends that implies them and comparison of the patterns throughout the passage.

Measure 18, LH beat one on the photo copy looks like something has been over-printed on the first chord, but it is not clear enough to confirm or clarify.

Dance 12, Secondo RH

In m. 19, in the lower part, there are no slurs on beats 2 and 3. They have been added to confirm with the passage.

Attacca

All the versions were published in two volumes. The instruction “Attacca” follows every dance except the seventh, except in the piano solo version where it is also absent after the sixth dance.

“[Attacca]” was added after the seventh dance in the four-hand piano version because these dances appear conceived as a continuous set of 15 dances, separated into two volumes.

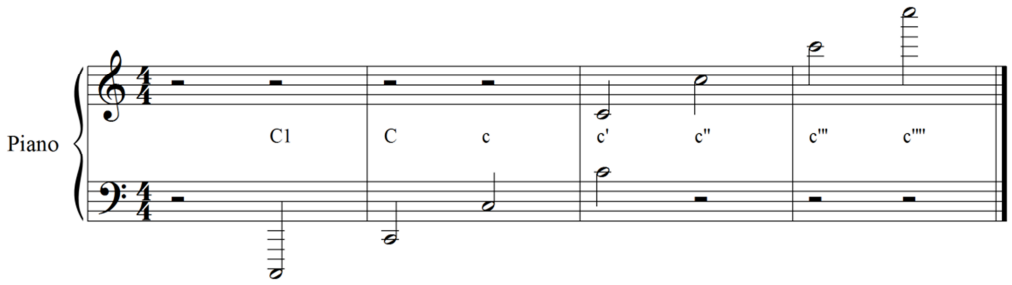
Unidentified Errors

While every effort has been made to reflect the original edition faithfully and accurately, errors or ambiguities may have crept in. If any are found, please notify the engraver so that corrections can be made to the score.

Graeme Gilmore
email: graeme@world.oberlin. edu

Pitch Designations

As used in the Harvard Dictionary of Music



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