

A Kalmus Classic Edition

Ludwig van

BEETHOVEN

SIX GERMAN DANCES

ALLEMANDE and WALTZ

FOR PIANO

K 02114



LUDWIG van BEETHOVEN

Born: December 16, 1770-Bonn, Germany

Died: March 26, 1827-Vienna, Austria

Born in Bonn, Germany on December 15 or 16, 1770, Ludwig van Beethoven was a member of a musical family which spanned three generations. His early training, by his father, was on piano and violin, and at the age of eight he began his study of theory and keyboard with the local court organist. Academically, Beethoven was educated only through elementary school, a fate which followed him through his career. His first published work, a set of variations on a march by E.C. Dressler, was in 1783, and more significant works followed shortly thereafter. In 1784 Beethoven took an organist position which afforded him continued musical study and the opportunity to travel. The death of Beethoven's mother in 1787 is seen as the beginning of his financial and health problems. He stayed in Bonn for several years, and by performing with orchestras of the court, gained further compositional skills. By this time he had established a large group of wealthy friends, and was respected by many composers.



In 1792 Beethoven moved to Vienna, Austria, where he remained the rest of his life, to study with Haydn, Albrechtsberger and Salieri. He quickly established himself as a virtuoso pianist and composer, and made his first public appearance as a soloist in 1795, performing one of his concertos. The mid-1790's afforded Beethoven other concert opportunities, including his first concert tour. Although first thought of as primarily a piano composer, with his traditional Classical style sonatas and symphonies, Beethoven led the way in the development of both by building on various themes, adding sections, transitional material, longer introductions, and the use of a fourth movement, thus proving his ability as a composer of large scale works. By the early 1800's he was being contacted by numerous publishers who wanted to print his works.

The early 1800's also saw the beginning of Beethoven's loss of hearing, complicated by recurring ill-health, financial problems, and personal problems with family members. He often fought depression with increased compositional output, and a period of large scale works for keyboard and orchestra were produced between 1806 and 1808. The peak of his compositional career is thought to be 1814, when audiences were large and receptive at his concerts, and compliments were abundant from royalty, which led to the end of his financial trouble. More large scale works appeared in the period beginning around 1817, including the *Diabelli Variations*, considered the ultimate of this compositional style. The Philharmonic Society of London requested two symphonies from Beethoven, a project about which he took his time, but from which came the famous *Ninth Symphony* and its concluding choral movement. During his last few years, Beethoven wrote only for the string quartet. Works from his late period more resemble the Romantic period than the Classical, and were the basis for the development of the former by composers who followed.

Beethoven received a great outpouring of support from music societies, colleagues and publishers during his final days. Following his death, on March 26, 1827, and funeral which was attended by over 10,000 people, postage stamps were issued in his memory in Europe, and streets were named for him in several countries.

The musical output of Beethoven was enormous, including nearly sixty works for orchestra and band, eighty chamber works, eighteen extended choral works, over one hundred vocal works, along with thirty-two piano sonatas, twenty sets of variations, and more than fifty other individual piano compositions.

SIX GERMAN DANCES

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CONTENTS

| | |
|------------------------------|-----|
| Dance No. 1 in F Major | .4 |
| Dance No. 2 in D Major | .5 |
| Dance No. 3 in F Major | .6 |
| Dance No. 4 in A Major | .8 |
| Dance No. 5 in D Major | .9 |
| Dance No. 6 in G Major | .10 |
| Allemande in A Major | .12 |
| Waltz in D Major | .14 |

DANCE No. 1

In F Major

LUDWIG VAN BEETHOVEN

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The first staff (treble clef) contains chords and melodic lines with fingerings: 3 1, 4 2, 3 1, and 3 1. The second staff (bass clef) contains a steady eighth-note accompaniment. The dynamic marking *mf* is present. A first ending bracket labeled '1)' spans the final two measures.

Musical notation for measures 5-8. The first staff (treble clef) contains chords and melodic lines with fingerings: 4 2 and 3 1. The second staff (bass clef) contains a steady eighth-note accompaniment. Measure 5 is marked with a box containing the number 5. The system ends with repeat signs.

Musical notation for measures 9-12. The first staff (treble clef) contains chords and melodic lines with fingerings: 2 1, 2 1, and 3 1. The second staff (bass clef) contains a steady eighth-note accompaniment. The dynamic marking *mf* is present. Measure 9 is marked with a box containing the number 9. The system ends with repeat signs.

Musical notation for measures 13-16. The first staff (treble clef) contains chords and melodic lines with fingerings: 5 3. The second staff (bass clef) contains a steady eighth-note accompaniment. Measure 13 is marked with a box containing the number 13. The system ends with repeat signs.

1) Musical notation for the first ending of measure 1, showing a melodic line with fingerings 5 and 2.