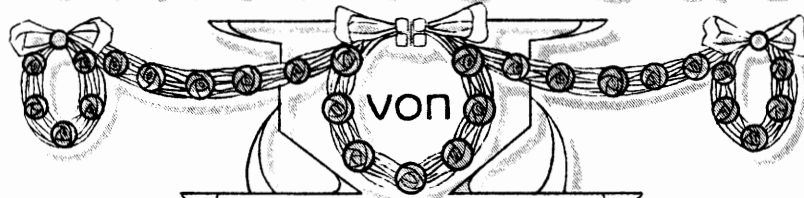


253197



# Deutsche Tänze



# FRANZ SCHUBERT



LEIPZIG, FR. KISTNER.

Copyright 1907 by Fr. Kistner.

10076

M  
210  
021

# Deutsche Tänze

von

Franz Schubert

Op.33.

Klavier I.

Bearbeitet von Edmund Parlow.

1.

Secondo.

Musical notation for the first system of the 'Secondo' part, measures 1-4. The top staff is the right hand and the bottom is the left hand. Dynamics include *ff marcato* and *sf*.

Musical notation for the second system of the 'Secondo' part, measures 5-8. Dynamics include *f* and *sf*.

Musical notation for the third system of the 'Secondo' part, measures 9-12. Dynamics include *mf*, *sf*, and *p*. First and second endings are indicated.

2.

Musical notation for the first system of the second part, measures 1-4. Dynamics include *p* and *pp*.

Musical notation for the second system of the second part, measures 5-8. Dynamics include *mf* and *pp*. First and second endings are indicated.

# Deutsche Tänze

von  
Franz Schubert  
Op. 33.

Klavier I.

Bearbeitet von Edmund Parlow.

1.

Primo.

2.

3.

Exercise 3 consists of eight measures. The treble clef part features chords in the right hand and single notes in the left hand. The first four measures are marked *p* (piano), and the last four are marked *fp* (fortissimo piano). The key signature has one flat (B-flat).

Exercise 3 continues with measures 9 through 16. The treble clef part features chords in the right hand and single notes in the left hand. The first four measures are marked *f* (forte), and the last four are marked *f* (forte). The key signature has one flat (B-flat).

4.

Exercise 4 consists of eight measures. The treble clef part features chords in the right hand and single notes in the left hand. The first four measures are marked *f* (forte), and the last four are marked *f* (forte). The key signature has two sharps (F# and C#).

Exercise 4 continues with measures 9 through 16. The treble clef part features chords in the right hand and single notes in the left hand. The first four measures are marked *f* (forte), and the last four are marked *f* (forte). The key signature has two sharps (F# and C#).

5.

Exercise 5 consists of eight measures. The treble clef part features chords in the right hand and single notes in the left hand. The first four measures are marked *p* (piano), and the last four are marked *f* (forte). The key signature has two sharps (F# and C#).

Exercise 5 continues with measures 9 through 16. The treble clef part features chords in the right hand and single notes in the left hand. The first four measures are marked *mf* (mezzo-forte), and the last four are marked *p* (piano). The key signature has two sharps (F# and C#). The piece concludes with two endings: a first ending (1.) and a second ending (2.).

3.

*p dolce* *ff*

*f* *sf*

4.

*f*

*f* *sf*

5.

*p* *f*

*mf* *p*

6.

*ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Ped. \* Ped. \* Ped. \* Ped.

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

1. 2.

7.

*p* *p* *p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p* *p* *p*

*p* *f* *f* *f* *p* *p* *p* *mf*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

6. *kl. II.*

*sf* *f* *sf* *sf* *sf* *sf*

*sf* *f* *f* *f* *f* *f*

1. 2.

7.

*p dolce* *p*

*f*

*sf* *p* *mf*

*sf* *p*

8. *Primo*

*f*

*p* *f* *p*

9. *Kl. II.*

*f* *fp* *fp*

*fp* *fp* *mf*

*f* *ff*

1. 2.



8.

*f*

*p* *f* *p* *f*

9. Kl. II. *3*

*f* *fp* *fp* *ten.* *f*

*fp* *fp* *ten.* *mf*

*f* *ff* *mf*

1. 2.

10.

First system of exercise 10. The right hand plays chords in the bass clef, and the left hand plays a simple bass line. The dynamic is marked *p*.

Second system of exercise 10, continuing the chordal texture in the right hand and the bass line in the left hand.

Third system of exercise 10. The right hand has a melodic line with slurs, and the left hand has a bass line. The dynamic is marked *mf*.

Fourth system of exercise 10. The right hand has a melodic line with slurs and a first ending bracket. The left hand has a bass line. The dynamic is marked *p*.

11.

First system of exercise 11. The right hand has a melodic line with slurs and a first ending bracket. The left hand has a bass line. Dynamics are marked *f* and *p*.

Second system of exercise 11. The right hand has a melodic line with slurs and a first ending bracket. The left hand has a bass line. Dynamics are marked *f* and *p*.

10.

First system of exercise 10. Treble clef, 3/4 time signature. The right hand plays a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The left hand has rests.

Second system of exercise 10. Treble clef. The right hand has rests, and the left hand plays chords with a pianissimo (*pp*) dynamic. A repeat sign is present, followed by a *mf* dynamic marking and a four-measure phrase.

Third system of exercise 10. Treble clef. Both hands play melodic lines with slurs. The dynamic is *mf*.

Fourth system of exercise 10. Treble clef. Both hands play melodic lines with slurs and trills (*tr*). The dynamic is *p*.

11.

First system of exercise 11. Treble clef, 3/4 time signature. The right hand plays a fast melodic line with slurs and accents, starting with a forte (*f*) dynamic. The left hand has rests. The system ends with a *p* dynamic marking.

Second system of exercise 11. Treble clef. The right hand continues with a fast melodic line, including a four-measure phrase with fingering: 3 2, 8 2 1, 2 5 1, 4 8 1. The dynamic is *f* L.H. The left hand has rests. The system ends with a *p* dynamic marking.

12.

*p* *f*

*p* *f* *ff*

1. 2.

13.

*fz* *p* *fz* *p*

*fz* *p* *fz* *mf*

14.

*p* *p*

*pp* *cresc.* *f*

12.

Klav. II.

*f*

*p* *f* *ff*

1. 2.

13.

*fz* *p* *fz* *p*

*fz* *p* *fz* *mf*

14.

*p*

8

*pp* *cresc.* *f*

15.

First system of exercise 15. The right hand plays a series of chords in a 3/4 time signature. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *f*.

Second system of exercise 15. The right hand continues with chords, and the left hand continues with eighth notes. Dynamics include *pp*, *mf*, and *pp*.

Third system of exercise 15. The right hand features chords and some eighth-note runs. The left hand continues with eighth notes. Dynamics include *p*, *f*, and *p*.

Fourth system of exercise 15. The right hand has chords and eighth-note patterns. The left hand continues with eighth notes. Dynamics include *p*, *f*, and *p*.

16.

First system of exercise 16. The right hand plays chords in a 3/4 time signature. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *f*.

Second system of exercise 16. The right hand continues with chords. The left hand continues with eighth notes. Dynamics include *ff*. The system concludes with first and second endings.

15.

Musical notation for the first system of exercise 15, measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with slurs and accents, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a simple accompaniment.

Musical notation for the second system of exercise 15, measures 5-8. The right hand continues the melodic line with slurs and accents, showing dynamics of *pp*, *mf*, *pp*, and *p*. The left hand accompaniment includes chords and single notes.

Musical notation for the third system of exercise 15, measures 9-12. The right hand features slurs and accents, with dynamics of *f* and *p*. The left hand accompaniment continues with chords and single notes.

Musical notation for the fourth system of exercise 15, measures 13-16. The right hand includes slurs and accents, with dynamics of *f* and *p*. The left hand accompaniment continues with chords and single notes.

16.

Musical notation for the first system of exercise 16, measures 1-8. The piece is in 3/4 time with a key signature of one flat (F major). The right hand features a complex melodic line with slurs and accents, including first and second endings. Dynamics range from *ff* to *sf*. The left hand accompaniment includes chords and single notes.

Musical notation for the second system of exercise 16, measures 9-16. The right hand continues the complex melodic line with slurs and accents, including first and second endings. Dynamics range from *sf* to *ff*. The left hand accompaniment continues with chords and single notes.

# Vierhändige Klaviermusik.



(Original-Kompositionen.)



(l = leicht, m = mittelschwer, s = schwer.)



<b>Behr, Fr.</b>	<b>№</b>	<b>Fuchs, R.</b>	<b>№</b>	<b>Longo, A.</b>	<b>№</b>	<b>Neruda, Fr.</b>	<b>№</b>
Op. 221. 6 Morceaux de Salon.		m Op. 25. Walzer.		l-m Op. 10. Sérénade . . . . .	4.—	l Op. 32. 2 Hefte Tonbilder.	
l No. 1. Rêverie mélodieuse . . . . .	1.—	Heft I M. 2.50, Heft II . . . . .	3.—	Séparément:		Heft I, II . . . . . je	2.50
l No. 2. Postillon d'Amour.		<b>Goetz, H.</b>		m No. 1. Promenade . . . . .	1.50	<b>Noskowski, S.</b>	
Galop brillant . . . . .	1.50	s Op. 17. Sonate. <i>Gm</i> . . . . .	5.50	l No. 2. Toujours gai . . . . .	1.50	m Op. 17. Eine Gebirgs-Phantasie	
l No. 3. Barcarolle . . . . .	1.50	<b>Gouvy, Th.</b>		l No. 3. Passé . . . . .	1.—	über 2 Volksmelodien aus	
l No. 4. Le Jeu des Papillons.		s Op. 83. Ghiribizzi. 12 Morceaux.		l No. 4. Joyeux retour . . . . .	1.50	Zokopane im Tatra-Gebirge	3.50
Valse gracieuse . . . . .	1.50	Cah. I, II . . . . . je	6.—	<b>Löschhorn, A.</b>		<b>Reinecke, C.</b>	
m No. 5. Sous le Balcon. Nocturne . . . . .	1.50	<b>Grimaldi, Fr.</b>		l Op. 88. 12 Pièces faciles.		l Op. 99. Märchen-Vorspiele . . . . .	4.50
l No. 6. Polka militaire . . . . .	1.50	Op. 109. Joujoux. Petits Morceaux.		Liv. I M. 2.—, Liv. II, III je	2.50	l Op. 122b. 10 leichte Stückchen	4.—
Op. 379. Slavische und ungarische Volkswesen.		l No. 1. Au Bord de Sorrente.		<b>Löw, Jos.</b>		l Op. 174b. 10 leichte Stückchen	4.—
Heft I, V, VI . . . . . je	2.—	Tarentelle . . . . .	1.—	Op. 323. 6 instruktive Stücke		(Neue Folge) . . . . .	4.—
l Heft II, III, IV . . . . . je	1.50	l No. 2. En se berçant. Valse	1.—	für 2 gleichweit ausgebildete		<b>Reinhold, H.</b>	
m Op. 397. La Diva. Polka gracieuse . . . . .	1.50	l No. 3. Endemendant. Mazurka	1.—	Spiele (ohne Oktaven und		l Op. 17. Abendbilder. 5 Stücke	3.—
Op. 401. Danses hongroises.		l No. 4. Toujours gai. Polka	1.—	mit Fingersatz).		l Op. 46. Walzer . . . . .	2.50
m Liv. I, II . . . . . je	2.—	l No. 5. Le petit Jouet. Marche	1.—	l No. 1. Ariette . . . . .	—75	<b>Rentsch, E.</b>	
l Op. 489. Le petit Tambour-major. Polka burlesque . . . . .	1.—	à la turque . . . . .	1.—	l No. 2. Walzer-Rondo . . . . .	—75	l Op. 10. Deutsche Tänze im	
Frühlingsboten. 6 leichte Salonstücke.		l No. 6. Petits Soldats. Marche	1.—	l No. 3. Scherzo . . . . .	—75	Ländlerstil . . . . .	1.50
l No. 1. Morgenständchen . . . . .	1.50	l Op. 125. Le Printemps. 6 Morceaux très faciles.		l No. 4. Barkarole . . . . .	—75	<b>Riccus, A. F.</b>	
l No. 2. Aus der Ferne . . . . .	1.50	l No. 1. Les chasseurs. Marche	1.20	l No. 5. Idylle . . . . .	—75	m Op. 41. Allegro appassionato	3.50
l No. 3. Tanzliedchen . . . . .	1.50	l No. 2. Bolero . . . . .	1.20	l No. 6. Parade-Marsch . . . . .	—75	<b>Riemann, H.</b>	
l No. 4. Abschiedsgruss . . . . .	1.50	l No. 3. Danse espagnole . . . . .	1.20	<b>Mikulic, C.</b>		l Op. 35. Ringelreihen mit Benutzung	
l No. 5. Sonntags im Dörfchen	1.50	l No. 4. Parfum d'oillet. Valse	1.20	l Op. 23. 12 Variantes harmoniques		sur la Gamme d'Ut majeure . . . . .	1.25
l No. 6. Maireigen . . . . .	1.50	lente . . . . .	1.20	<b>Moscheles, I.</b>		<b>Ruthardt, A.</b>	
<b>Bennett, W. St.</b>		l No. 5. Au clair de lune. Sérénade . . . . .	1.20	l Op. 76. La belle Union. Rondeau	3.—	l Op. 27. Schritt für Schritt.	
m Op. 17. 3 Diversions . . . . .	2.—	l No. 6. Promenade électrique.	1.20	l Op. 86a. Marche facile avec Trio	—75	12 Stücke für die ersten	
<b>Bruch, M.</b>		Galop . . . . .	1.20	m Op. 87 b. (et Mendelssohn-Bartholdy).		Unterrichtsstunden im Umfang	
m Op. 2. Capriccio . . . . .	1.75	<b>Hartog, E. de</b>		l Op. 87 b. (et Mendelssohn-Bartholdy).		von 5 Tönen.	
<b>Brunner, C. T.</b>		l Suite de Chorales célèbres de Bach,		l Op. 87 b. (et Mendelssohn-Bartholdy).		Heft I, II . . . . . je	2.—
l Op. 303. Bunter Kranz der Jugend.		Graun, Mendelssohn etc. . . . .	1.50	m Op. 88. Grand Duo tiré du Septuor	7.—	l Op. 30. Gedenkblätter. 6 Stücke.	
8 leichte, instruktive Tonstücke im Umfang		<b>Heller, St.</b>		Op. 88 . . . . .	7.—	Heft I, II . . . . . je	2.—
der Melodie von 5 Tönen.		s Op. 152. 6 Valses . . . . .	3.—	m Op. 92. Hommage à Händel . . . . .	3.—	l Op. 30. Gedenkblätter. 6 Stücke.	
Heft I, II . . . . . je	1.25	<b>Herbert, Th.</b>		m Op. 102. Hommage à Weber.		Heft I, II . . . . . je	2.50
l Op. 446. Kleine Melodien für Anfänger		m Blüten und Perlen. Eine Auswahl		l Op. 103. Sérénade . . . . .	1.50	<b>Schumacher, P.</b>	
des Klavierspiels in leichtester Weise		wahl der schönsten Melodien		m Op. 104. Romanesca . . . . .	2.—	Op. 29. Tänze und Märsche.	
und fortschreitender Stufenfolge.		aus der Oper „Die Folkunger“ . . . . .	3.—	l Op. 107. Tägliche Studien über		l No. 1. Ungarisch . . . . .	1.50
Heft I—III . . . . . je	1.50	<b>Hering, C.</b>		die harmonisierten Skalen		l No. 2. Reigen . . . . .	1.50
<b>Chwatal, F. X.</b>		l Op. 79. Frühlings-Serenade . . . . .	3.50	zur Übung in den verschiedenen		l No. 3. Zopftanz . . . . .	1.50
Op. 258. Liederperlen.		<b>Hiller, F.</b>		Rhythmen. Ein Zyklus von 59		l No. 4. Hochzeitsmarsch . . . . .	1.50
l No. 1. Taubert, Wenn Kindchen		l Op. 128. Leichte Serenade . . . . .	6.50	vierhändigen Charakterstücken		l No. 5. Walzer . . . . .	1.50
nicht schlafen will . . . . .	1.—	Einzelnen:		in allen Dur- und Moll-Tonarten		l No. 6. Scherzo . . . . .	1.50
l No. 2. Abt, Lieb Annelein	1.—	l No. 1. Präludium und Scherzo	2.—	mit vollständigem Fingersatz		<b>Strong, T.</b>	
l No. 3. Schaffer, Der feine Wilhelm	1.50	l No. 2. Variationen u. Intermezzo	2.50	für Pianoforte, zur Unterhaltung		Op. 17. Klänge aus dem Harzgebirge.	
l No. 4. Schaffer, Der sanfte Heinerich	1.50	l No. 3. Rêverie und Finale . . . . .	2.50	und Anwendung für Lehrer		7 Charakterstücke.	
l No. 5. Kücken, Der kleine Rekrut	1.—	<b>Hofmann, R.</b>		und Lernende.		l I. Teil. Früh. (No. 1—2) . . . . .	2.50
l No. 6. Zöllner, Der Speisezettel	1.—	l Op. 22. Blumenlese aus d. Oper: „Der		Heft I, II . . . . . je	6.—	l II. Teil. In den Nachmittagsstunden	2.—
<b>Czerny, Ch.</b>		Widerspänstigen Zähmung“ . . . . .	2.—	s Op. 115. Les Contrastes . . . . .	4.—	l III. Teil. Abends (No. 5—6) . . . . .	1.50
l Op. 87. Intr. et Var. faciles sur une		l Op. 23. Nachklänge aus d. Oper: „Der		m Op. 121. Sonate. <i>E</i> . . . . .	6.50	m IV. Teil. Um Mitternacht (No. 7)	2.50
Valse de Gallenberg . . . . .	2.—	Widerspänstigen Zähmung“ . . . . .	2.—	m Op. 128. Humoristische Variationen,		l Op. 21. 3 Bagatellen.	
<b>Dayas, W. H.</b>		<b>Huber, H.</b>		Scherzo und Festmarsch . . . . .	4.50	No. 1. <i>G</i> , No. 2. <i>Es</i> , No. 3. <i>Dm</i> je	1.50
s Op. 8. 12 Walzer.		Op. 24. 5 Humoresken nach Dichtungen		m Op. 130. Symphonisch-heroischer		<b>Taubert, E. E.</b>	
Heft I, II . . . . . je	4.—	von Jos. V. Scheffel.		l Op. 140. Familienleben. 12 progressive		l Op. 8. Kleine Suite in 5 Sätzen	3.50
<b>Draeseke, F.</b>		m No. 1. Ausfahrt . . . . .	2.50	Charakterstücke.		<b>Taubert, W.</b>	
s Op. 37. 18 Kanons zu 6, 7 und 8		m No. 2. Das wilde Heer . . . . .	1.50	l Op. 140. Familienleben. 12 progressive		l Op. 159. Jungfer Lieschen auf dem	
Stimmen . . . . .	5.—	m No. 3. Römischer Karneval . . . . .	3.—	Charakterstücke.		Balle. 7 Tanzstücke	4.50
m Op. 42. Kanonische Rätsel . . . . .	2.—	m No. 4. Graziella . . . . .	1.—	Heft I (No. 1—6) . . . . .	5.50	<b>Urspruch, A.</b>	
<b>Erlanger, G.</b>		m No. 5. Heimkehr . . . . .	1.50	Heft II (No. 7—12) . . . . .	6.50	s Op. 1. Sonate quasi Fantasia	6.—
Op. 42. Skizzen. 8 Stücke.		m Op. 28. Lieder-Zyklus nach Gedichten		Einzelnen:		<b>Vogel, B.</b>	
m Heft I M. 5.—, Heft II . . . . .	4.50	aus Heines Buch der Lieder.		l No. 1. Das kleine Geschwisterpaar	—75	l Op. 29. 3 Charakterstücke . . . . .	2.50
<b>Evers, C.</b>		Heft I, II . . . . . je	3.—	l No. 2. Zärtlichkeit . . . . .	—50	<b>Vogt, J.</b>	
m Op. 51. Sonate No. 1. <i>C</i> . . . . .	6.—	m Op. 41. Aus Goethes west-östlichem		l No. 3. Wortwechsel . . . . .	—75	m Op. 57. Marche solennelle . . . . .	2.—
m Op. 102. Sonate No. 2. <i>B</i> . . . . .	5.—	Divan . . . . .	4.50	l No. 4. Grossvateranz . . . . .	1.25	l Op. 107. Galopp . . . . .	1.50
<b>Förster, A.</b>		m Op. 56. 12 Kinderlieder nach Hoffmann		l No. 5. Elegie . . . . .	1.—	l Op. 132. 6 leichte Stücke (erster	
s Op. 31. Waldes-Visionen. Tonbild		v. Fallersleben. Heft I, II . . . . . je	3.—	l No. 6. Volkstümlich . . . . .	1.25	Spiele mit stillstehender Hand)	2.—
in Scherzoform . . . . .	2.50	<b>Kirchner, Fr.</b>		l No. 7. Volkstümlich . . . . .	1.25	<b>Volkman, R.</b>	
l Op. 32. Kleine Vortragsstücke für		l Op. 28. Ballszenen. Heft I . . . . .	2.—	l No. 8. Der Grossmutter Nachtgedanken	1.—	l Op. 11. Musikal. Bilderbuch. 6	
Schüler. 8 leichte Stücke.		l Op. 36. Ballszenen. Heft II . . . . .	1.50	an Spinnrad . . . . .	1.—	Stücke.	
Heft I, II . . . . . je	2.—	l Op. 50. Ballszenen. Heft III . . . . .	2.—	l No. 9. Soldatenleben . . . . .	1.50	Heft I, II . . . . . je	2.—
m Op. 45. 10 Walzer.		l Op. 69. 2 Jägerlieder . . . . .	1.50	l No. 10. Serenade . . . . .	—75	m Op. 118. Musikalische Dichter-	
Heft I, II . . . . . je	1.50	<b>Kleinmichel, R.</b>		l No. 11. Schnellschritt . . . . .	1.25	Silhouetten. 6 Stücke.	
<b>Frank, E.</b>		l Op. 21. Charakterbilder.		l No. 12. Kanon alla Tarantella	1.75	Heft I, II . . . . . je	4.—
m Op. 15. 12 Ländler . . . . .	3.—	Heft I (No. 1—3), II (No. 4—6) je	3.50	l Op. 142. 3 Charakterstücke . . . . .	3.—	l Op. 126. Walzer-Suite. <i>F</i> . . . . .	4.—
<b>Fuchs, R.</b>		Heft III (No. 7—9) . . . . .	5.—	m Variationen über Händels „Harmonious		<b>Wohlfahrt, H.</b>	
m Op. 4. 5 Stücke . . . . .	3.—	<b>Lachner, I.</b>		Blacksmith“ . . . . .	3.50	l Op. 62. Alpenklänge. Leichte	
m Op. 7. 6 Stücke.		l Op. 79. 3 charakteristische Märsche	3.—	<b>Müller-Reuter, Th.</b>		Tonstücke.	
Heft I M. 2.—, Heft II . . . . .	2.50	<b>Liszt, Fr.</b>		Op. 16. Aus der Kinderspielzeit. 3		Heft I, II, III . . . . . je	1.—
m Op. 10. Variationen. <i>Dm</i> . . . . .	4.—	m Wasserfahrt und Jäger-Abschied	2.—	l No. 1. Kreisel . . . . .	1.—	l Op. 64. 3 leichte Sonatinen.	
				l No. 2. Beim Reifentreiben . . . . .	1.—	No. 1. <i>F</i> , No. 2. <i>G</i> , No. 3. <i>C</i> je	1.—
				l No. 3. Seilspringen . . . . .	1.—	l Op. 65. Kanzenen . . . . .	1.50
						<b>Zöhrer, J.</b>	
						m Op. 20. Erinnerungen. Ein	
						Tanzpoem . . . . .	3.—