

Breitkopf & Härtels Orchesterbibliothek

Nr. 254

# Beethoven

12 Deutsche Tänze

Verlag von  
**BREITKOPF & HÄRTEL**

in  
**LEIPZIG**



# Zwölf deutsche Tänze.

FLAUTO PICCOLO.

N°1 bis N°5 tacet.

L. van Beethoven.

N°6. *(Vivace.)* 7 7 **Trio.**  
 Fine. *p*  
 D.C.

N°7 bis N°9 tacet.

N°10. 7 7 **Trio.**  
 Fine. *p* *fp* *sf*  
*sf* *sf* *fp* *sf* *fp* *sf*  
*fp* *sf*  
 D.C.

N°11. 2 2 5  
*f*  
**Trio.** 7 7  
 Fine. D.C.

N°12. *p* *sf* *f*  
**Trio.** 7 7  
 D.C. e poi la Coda.

Coda. 3 *ff*

15 *f*

A 15 B 2 *f*

1 *f* 1 *f*

C 22 *ff*



N°1.

N°2.

N°3 tacet.

N°4.

N°5 tacet.

N°6.

FLAUTO I.

Nº7. *p* *f* **Trio. 3** *p* **Fine.** *p* **D.C.**

Nº8. *f* *sf* *sf* *sf* **Trio.** *p* **Fine.** *p* **D.C.**

Nº9. *f* **Trio.** *p* **Fine.** *p* **D.C.**

Nº10. *sf* *sf* *sf* *sf* **Trio.** *p* *sf* **Fine.** *p* *sf* **D.C.**

Nº11 tacet. *sf* *sf* **D.C.**

Nº12. *p* *sf* *f* *sf* **D.C.**

*sf* *sf* **Trio. 3** *Fine.* *p*

*ff* *p* **D.C. e poi la Coda.**

**Coda.** *ff*

15

*ff* *f*

*cresc.* *f* *fp*

1 1 1

*f*

*f*

*p* *ff*







# Zwölf deutsche Tänze.

FLAUTO II.

L. van Beethoven.

Nº1. (Vivace.) *f* *sf* *sf*

Nº2. *f* **Trio.** *Fine.* 4

*p* **D.C.**

Nº3 tacet.

Nº4. *f* **Trio. 7** *Fine.* **D.C.**

Nº5 tacet.

Nº6. *f* *f*

**Trio. 7** *Fine.* **D.C.**

Nº7. *p* *f*

**Trio. 3** *Fine.* *p* **D.C.**

Nº8. *f* *sf* *sf* *sf*

**Trio. 7** *Fine.* *f*

*p* **D.C.**

Nº9.  *f* **Trio.** 7 *f* **Fine.** **D.C.**

Nº10 und Nº11 tacet.

Nº12.  *f* *ff* *ff* *ff* *ff* **Trio.** 7 *ff* **D.C. e poi la Coda.**

**Coda.**  *ff*

 15 *ff* *f*

 15 *ff* *f* **A** *fp*

*cresc.*  15 *f* *f* **B** 1 *f* 1

 15 *f* *f* 1 *f*

 15 *f* *f* **C** 3 *p* 3

*p*  15 *ff* 3 *ff*

 15 *ff*



# Zwölf deutsche Tänze.

OBOE I.

L. van Beethoven.

Nº1. (Vivace.)

Nº2 tacet.

Nº3.

Fine.

Trio. 4

D.C.

Nº4.

Fine.

Trio.3

D.C.

Nº5 tacet.

Nº6.

Fine.

Trio. 7

D.C.

Nº7.

Fine.


Trio. 3


p

D.C.

Nº8 tacet.

OBOE I.

Nº9. 



**Trio.** 




Nº10. 



**Trio.** 



Nº11. 



Nº12. 





Coda.

*ff*

*ff* *p*

*f*

*f* *fp* *A*

*cresc.* *f* *p* *B*

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

*p* *C* *3* *p*

*p* *3* *ff*





# Zwölf deutsche Tänze.

OBOE II.

L. van Beethoven.

Nº1. (Vivace.)

1 1

*p sf sf sf*

Nº2 tacet.

Nº3.

*f p*

Trio. 4

Fine.

*f*

1 4 1

*f*

D.C.

Nº4.

*f sf*

Trio. 7

Fine.

*f*

7

D.C.

Nº5 tacet.

Nº6.

*p f*

Trio. 7

Fine.

*f*

3

D.C.

Nº7.

*p f*

Trio. 3

Fine.

*p*

4

*p*

D.C.

Nº8 tacet.

Nº9. *f* **2** *f* **2** **Fine.** **Trio. 7** **7** **D.C.**

Nº10. *p* *f* **Fine.**

**Trio.** *fp* *fp* **D.C.**

Nº11. *f* **7** **Fine.** **Trio. 7** *p* **3** **D.C.**

Nº12. *p* **Trio. 4** *f* *f* *p* **D.C. e poi la Coda.**

**Coda.** *ff*

The musical score for Oboe II on page 3 consists of 12 staves of music. The notation includes various dynamics and performance markings:

- Staff 2: *ff* (fortissimo) and *p* (piano).
- Staff 4: *f* (forte).
- Staff 5: *fp* (fortissimo piano).
- Staff 6: *cresc.* (crescendo), *f* (forte), and *p* (piano). Includes marking 'A' above a note.
- Staff 7: *f* (forte) and *p* (piano). Includes marking '1' above a note.
- Staff 8: *p* (piano).
- Staff 9: *p* (piano). Includes marking 'C' above a note.
- Staff 10: *p* (piano) and *ff* (fortissimo). Includes marking '3' above a note.
- Staff 11: *f* (forte).
- Staff 12: *f* (forte).





# Zwölf deutsche Tänze.

CLARINETTO I.

L. van Beethoven

Nº1. *in C.* (Vivace.) 4 1

First system of musical notation for No. 1, starting with a treble clef, 3/4 time signature, and a 4-measure rest. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Dynamics include *f* and *sf*. A first ending bracket is shown above the final measures.

Second system of musical notation for No. 1, continuing the melody with eighth and sixteenth notes. Dynamics include *sf*. A first ending bracket is shown above the final measures.

Nº2. *in A.* 4

First system of musical notation for No. 2, starting with a treble clef, 3/4 time signature, and a 4-measure rest. The melody begins with a quarter note A4, followed by quarter notes B4, C5, and D5. Dynamics include *p* and *f*.

Second system of musical notation for No. 2, featuring a *Trio.* section with a melodic line and a bass line. Dynamics include *f* and *p*. A *Fine.* marking is present.

Third system of musical notation for No. 2, continuing the melody. Dynamics include *sf*. A *D.C.* marking is at the end.

Nº3 und Nº4 tacet.

Nº5. *in B.* 1

First system of musical notation for No. 5, starting with a treble clef, 3/4 time signature, and a 1-measure rest. The melody begins with a quarter note B3, followed by quarter notes C4, D4, and E4. Dynamics include *f*.

Second system of musical notation for No. 5, featuring a *Trio.* section with a melodic line and a bass line. Dynamics include *sf* and *p*. A *Fine.* marking is present.

Third system of musical notation for No. 5, continuing the melody with triplet markings. Dynamics include *sf*. A *D.C.* marking is at the end.

Nº6 tacet.

Nº7. *in C.*

First system of musical notation for No. 7, starting with a treble clef, 3/4 time signature, and a 4-measure rest. The melody begins with a quarter note C4, followed by quarter notes D4, E4, and F4. Dynamics include *p* and *f*.

Second system of musical notation for No. 7, featuring a *Trio.* section with a melodic line and a bass line. Dynamics include *f* and *sf*. A *Fine.* marking is present.

Third system of musical notation for No. 7, continuing the melody with a 4-measure rest. Dynamics include *p*. A *D.C.* marking is at the end.

Nº8. *in A.*

First system of musical notation for No. 8, starting with a treble clef, 3/4 time signature, and a 4-measure rest. The melody begins with a quarter note A4, followed by quarter notes B4, C5, and D5. Dynamics include *f*.

Second system of musical notation for No. 8, featuring a *Trio.* section with a melodic line and a bass line. Dynamics include *f* and *p*. A *Fine.* marking is present.

Third system of musical notation for No. 8, continuing the melody. Dynamics include *f* and *p*. A *D.C.* marking is at the end.









# Zwölf deutsche Tänze.

CLARINETTO II.

L. van Beethoven

Nº1. *in C.*  
(Vivace.)

Nº2. *in A.*

Trio.

Fine. *p*

D.C.

Nº3 und Nº4 tacet.

Nº5. *in B.*

Trio.

Fine. *p*

D.C.

Nº6 tacet.

Nº7. *in C.*

Trio.

Fine. *f*

D.C.

Nº8. *in A.*

Trio. 7

Fine.

D.C.





# Zwölf deutsche Tänze.

## FAGOTTO I.

L. van Beethoven.

Nº1. (Vivace.)

*p sf f*

Nº2.

*p f*

Nº2. Trio.

*Fine. p f*

Nº3.

*f*

Nº3. Trio. 7

*f Fine. D.C.*

Nº4.

*f*

Nº4. Trio. 4

*Fine. sf p sf sf sf*

Nº4. Trio. 1

*f sf sf p sf sf D.C.*

Nº5 tacet.

Nº6.

*f p f*

Nº6.

*f Fine.*

FAGOTTO I.

**Trio.**  
*p*  
*p*  
 3  
*p*  
 D.C.

**Nº7.**  
*p*  
*f*  
**Trio. 4**  
*p*  
 Fine.  
*p*  
 4  
*p*  
 D.C.

**Nº8.**  
 4  
*f*  
**Trio.**  
*p*  
 Fine.  
*p*  
 1  
*f*  
*p*  
 D.C.

**Nº9.**  
 7  
*f*  
**Trio.**  
*p*  
 Fine.  
*p*  
 D.C.

**Nº10.**  
*p*  
**Trio.**  
*f*  
 1  
*f*  
 3  
*f*  
 Fine.  
*p* *sf* *f* *f* *f* *sf* *f*  
*sf* *f* *sf* *f*  
 D.C.







# Zwölf deutsche Tänze.

FAGOTTO II.

L. van Beethoven.

Nº1. (Vivace.) 4 1

Nº2. 4 p f

Nº3. 7 4 f

Nº4. f

Nº5 tacet.

Nº6. f p

FAGOTTO II.

Nº7. *p*

*f* Fine.

Trio. 4 *p* 7 D.C.

Nº8. *f* 4 *f* Fine.

Trio. 7 *f* *p* D.C.

Nº9. *f* 7

2 Trio. 7 7 Fine. D.C.

Nº10. *p* 1

3 *sf* 1 Trio. 7 7 Fine. D.C.

Nº11. 7 5 *f* Fine.

Trio. 7 *p* 3 D.C.

Nº12. 7 *f* *sf* *sf*

Trio. 4 *p*

*ff* *p* D. C. e poi la Coda.

Coda. *ff*

*ff* 30

A *fp* *cresc.*

*f* B *f* 1

*f* 1 *f*

C *p* 3 *p* 3

*ff* 3



# Zwölf deutsche Tänze.

## CORNO I.

L. van Beethoven.

Nº1. *in C.* (Vivace.)

*p ff ff*

Nº2. *in A.*

*p ff* **Trio.** *p* **Fine.** **D.C.**

Nº3. *in F.*

*ff p* **Trio.** *p* **Fine.** **D.C.**

Nº4. *in B.*

*ff p* **Trio.** *p* **Fine.** **D.C.**

Nº5. *in Es.*

*ff p* **Trio.** *p* **Fine.** **D.C.**

CORNO 1.

in G.

Nº6.

Trio.

in C.

Nº7.

Trio.

in A.

Nº8.

Trio.

in F.

Nº9.

Trio.

in D.

Trio.

Nº11. *in G.*  
*f*

*f* **Trio. 7**  
**Fine.** *p* **D.C.**

Nº12. *in C.*  
*p*

**Trio. 4** *p* **3** *p* **D.C. e poi la Coda.**

**Coda. 12** *ff* **4** *ff* *p*

**A** *p* **3** *cresc.* *f*

**B** *p* *f* *p* *f* *p*

*f* **3** *p* **C** *f* **3**





# Zwölf deutsche Tänze.

## CORNO II.

L. van Beethoven.

Nº1. in C. (Vivace.)

Nº2. in A.

Trio.

Nº3. in F.

Nº4. in B.

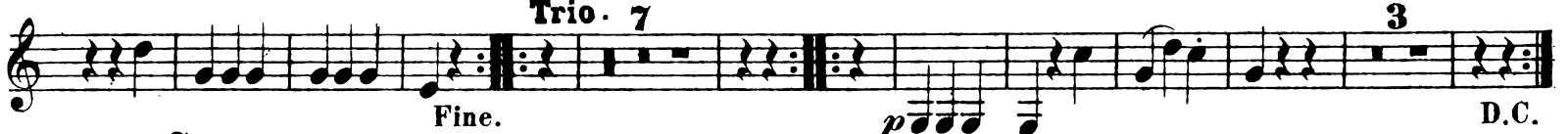
Trio. 7

Nº5. in Es.



in G.

Nº11. 



in C.

Nº12. 

























## Zwölf deutsche Tänze.

TROMBA I.

L. van Beethoven.

N<sup>o</sup> 1. *in C.*  
(Vivace.) 6

*f*

N<sup>o</sup> 2 bis N<sup>o</sup> 4 tacet.

N<sup>o</sup> 5. *in Es.* 1

*f*

*f* Fine. D.C.

N<sup>o</sup> 6 tacet.

N<sup>o</sup> 7. *in C.* 7

*f*

*f* Fine. Trio. 7

*f* D.C.

N<sup>o</sup> 8 und N<sup>o</sup> 9 tacet.

N<sup>o</sup> 10. *in D.* 7

*f*

*f* Fine. Trio. 1 *p*

*f* D.C.

N<sup>o</sup> 11 tacet.

Nº12. *in C.* 7

*ff* *f* *f* *f*

**Trio.**

*ff*

3 *ff* 3

D.C. e poi la Coda.

**Coda.**

*ff*

*ff*

30 **A** 8 *p* *cresc.* 1 *f*

**B** 9 *f*

**C** **Solo.** *p*

15 *ff*







# Zwölf deutsche Tänze.

TROMBA II.

L. van Beethoven.

Nº1. *in C.*  
(Vivace.) 6

Nº2 bis Nº4 tacet.

Nº5. *in Es.* 1

Nº6 tacet.

Nº7. *in C.* 7

Nº8 und Nº9 tacet.

Nº10. *in D.* 7

Nº11 tacet.

N°12. *in C.* 7

Trio.

3 3 D. C. e poi la Coda.

Coda. *ff*

30 A 8 *p cresc. f* 1

B 9 *f*

C Solo. *p*

15 *ff*



# Zwölf deutsche Tänze.

CORNETTO in C.

(Posthorn.)

Nº1 bis Nº11 tacet.

L. van Beethoven.

Nº12. *(Vivace.)* 7 7 **Trio.** 7 7

D.C. e poi la Coda.

**Coda.** 24 **Solo.**

5 6 A 16

**B**

13 C 7

2 11





# Zwölf deutsche Tänze.

TIMPANI.

L. van Beethoven.

**N°1.** *in C. G. (Vivace.)* **6** **1**

Musical notation for N°1, first system. Bass clef, 3/4 time signature. The first measure is a whole rest. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A dynamic marking *f* is placed below the second measure. The system ends with a repeat sign and a first ending bracket over the final measure.

*in Es. B.* **2** **N°2 bis N°4 tacet.**

Musical notation for N°5, first system. Bass clef, 3/4 time signature. The first measure is a whole rest. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A dynamic marking *f* is placed below the second measure. The system ends with a repeat sign and a first ending bracket over the final measure.

**N°5.** **1** **2**

Musical notation for N°5, second system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

**N°5.** **1** **1**

Musical notation for N°5, third system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

**N°5.** **2** **Trio. 7** **7**

Musical notation for N°5, fourth system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

Fine. D.C.

*in C. G.* **7** **N°6 tacet.**

Musical notation for N°7, first system. Bass clef, 3/4 time signature. The first measure is a whole rest. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A dynamic marking *f* is placed below the second measure. The system ends with a repeat sign and a first ending bracket over the final measure.

**N°7.** **7**

Musical notation for N°7, second system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

**N°7.** **Trio. 7** **7**

Musical notation for N°7, third system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

Fine. D.C.

*tr* *tr* *tr* *tr* **2**

Musical notation for N°7, fourth system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

*f* D.C.

*in D. A.* **N°8 und N°9 tacet.**

Musical notation for N°10, first system. Bass clef, 3/4 time signature. The first measure is a whole rest. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A dynamic marking *p* is placed below the second measure. The system ends with a repeat sign and a first ending bracket over the final measure.

**N°10.** **1** **3**

Musical notation for N°10, second system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

**N°10.** **Trio. 1** **2** **3** **4** **5**

Musical notation for N°10, third system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

*fp* *fp*

**N°10.** **6** **1** **2**

Musical notation for N°10, fourth system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

*fp*

**N°10.** **3** **4** **5** **6**

Musical notation for N°10, fifth system. Bass clef, 3/4 time signature. The first measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure has a sixteenth note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The system ends with a repeat sign and a first ending bracket over the final measure.

*fp* D.C.

**N°11 tacet.**



in C.G.

7

Nº.12.

ff

*Trio.*

*ff*

3

*ff*

D.C. e poi la Coda.

Coda.

*ff*

1

1

2

3

4

5

6

7

8

*ff*

*tr*

30

A

3

3

1

2

*f*

*p*

*p cresc.*

3

4

5

6

7

8

B

9

*f*

C

3

*p*

3

*p*

3

*ff*

1

2

3

4

5

6

7

8



# Zwölf deutsche Tänze.

GRAN TAMBURO e TRIANGOLO.

Nº 1 bis Nº 9 tacet.

L. van Beethoven.

Nº 10. (Vivace.)

Triangolo. 7 7 Trio. 1 2

Gran Tamburo. 7 7

*fp*

Fine. *fp*

3 4 5 6 7 1

*fp*

*fp*

1 1

*p*

D. C.

Nº 11 tacet.

Nº 12. Gran Tamburo. 7 7 Trio. 7 7

D. C. e poi la Coda.

Coda. 5 1 1 1 1 2 3 4 5

*ff*

6 7 8 9 10 3 30 A 16 B 24

*ff*

C 20 1 1 1 1 1

*ff*

2 3 4 5 6 7 8 9 10



# Zwölf deutsche Tänze.

## TAMBURINO.

Nº 1 bis Nº 9 tacet.

L. van Beethoven.

Nº 10. (Vivace.)

Fine.

Trio.

*fp* *fp*

*fp* *fp* D. C.

Nº 11 und Nº 12 tacet.



# Zwölf deutsche Tänze.

## VIOLINO I.

L. van Beethoven.

**Nº 1.** (Vivace.)

**Nº 2.**

**Nº 3.**

**Trio.**

**Fine.**

**D.C.**

Nº 4. 

Nº 5. 

Nº 6. 

Nº 7. 



N° 8.

N° 9.

N° 10.

Nº 11.

Nº 12.

Coda.

This musical score for Violino I consists of 14 staves. The notation includes various musical elements such as notes, rests, slurs, and articulation marks. Dynamics range from *f* (forte) to *ff* (fortissimo), with *fp* (pianoforte) and *p* (piano) also present. A *cresc.* (crescendo) marking is used in the fourth staff. Performance markings include *V* (vibrato), *A* (accents), and letters *B* and *C* marking specific sections. Fingerings are indicated by numbers 1, 2, 3, and 4. The score concludes with a double bar line and repeat dots.





VIOLINO II.

Nº5.

Nº6.

Nº7.

Nº8.

*f* *p* D.C.

Nº9. *f*

*f*

**Trio.**  
*Fine.* *p*

*p* D.C.

Nº10. *p* *f*

*sf* **Trio.** *Fine.* *fp*

*fp* *fp* *fp* D.C.

Nº11. *f* *f*

**Trio.** *Fine.* *p*

*p**p* D.C.





# Zwölf deutsche Tänze.

VIOLONCELLO e BASSO.

L. van Beethoven.

(Vivace.)

Nº 1. 



Nº 2. 



**Trio.**  




Nº 3. 





Nº 4. 



**Trio.**  




Nº5. 

 Fine.

Trio. 

 D.C.

Nº6. 

 Fine. Trio. p

 D.C.

Nº7. 

 Fine. Trio. f sf p

 D.C.

Nº8. 

 Fine. Trio.1 p

 D.C.

Nº9. *f* *f*

*Fine.* *p* **Trio.**

*D.C.*

Nº10. *p*

*f* *f* *Fine.*

**Trio.** *fp* *fp*

*fp* *fp* *D.C.*

Nº11. *f* *f*

*Fine.* *p* **Trio.**

*p* *D.C.*

Nº12. *p* *f* *f*

*f* *f* *ff* *p* **Trio.**

*ff* *p* *D.C. e poi la Coda.*

VIOLONCELLO e BASSO.

Coda.

*ff*

1

2 3 4 5

6 7 8 *ff* *p* 1 2 3

4 5 6 7 8 9 10 11 12 13

14 15 16 *f*

A 1 *fp*

2 3 4 5 6 7 8 9 10 11

*cresc.*

12 13 14 15 16 B *f* *p* *f*

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

C 3 *p* 3 *p*

3 *ff*

1 2 3 4 5