

SONGS BY BEETHOVEN WHICH HAVE THE IBERIAN PENINSULA AS THEIR THEME

The pieces which follow form part of a collection of arrangements on popular continental European songs that Beethoven proposed between ca. 1815 and 1818 to the Scottish editor George Thomson and which he never published. His working relationship with Thomson had been up to that point the arrangements of popular British songs of which the editor had published more than a hundred (59 Irish, 26 Welsh and 35 Scottish). The non publication of the continental songs, even though they had been paid for and prepared for printing, seems to be due to the speculation of the first business agreement between the two in 1803, in which Thomson charged Beethoven with writing Scottish sonatas which he confirmed but which he never composed.

It is of prime importance to remember the place given to popular songs ("Volkslied") by Beethoven, as well as the place these hold in the other so called Viennese classical composers. The philosophy of Herder and his collection of popular songs - it would be Herder in person who created the term "Volkslied" - would give rise to a true esthetical revolution - the revindication of the popular as opposed to the artistic elaboration as a vehicle to express "the spirit of the people" ("Volksgeist"). This phenomena, which left a clear mark in literature, was in no lesser degree also reflected in music. In Beethoven we find a constant relationship with the popular song which covers the literal quote (final allegro of the quartet Op. 59, nº 1), going through the variations on popular themes (Op. 105 and 107) to the simple allusion (as in the trios of the symphonies). Sometimes the same popular song in dialect, as in the case of "Die Katz, die laßt das Mäusen nicht", will be converted not only into the subject matter of a symphony (Haydn), of opera (the end of the Magic Flute) as well as a concert for piano (Rondo of the third by Beethoven).

The songs dedicated by Beethoven to the popular folklore of the Iberian peninsula form part of the general interest for the popular songs and at the same time represent an interesting testimony of how Spanish and Portuguese music was understood in Vienna at the beginning of the nineteenth century.

Sources used

M: Manuscript by Beethoven in 13 notebooks of different sizes: *Beethoven Autograph 29 II* kept in the Staatsbibliothek Preussischer Kulturbesitz (Unter den Linden), Berlin. Without lyrics in the songs.

C1: Clean copy of 31 songs: *Beethoven Autograph 29 I* kept in the Staatsbibliothek Preussischer Kulturbesitz (Unter den Linden), Berlin. The copy was not made by Beethoven but probably by his secretary Anton Schindler. Without lyrics in the songs.

C2: Copy dated in 1816 and in two parts. Presumably the copy prepared for the edition by Thomson. Songs 13-17 without lyrics, all the others with the original lyrics but only the first stanza. The songs 1, 5-7, 18-23 with additional lyrics in English by another hand. The copy was in possession of the Breitkopf & Härtel archive. At present it can be found in the Hessische Landesbibliothek in Darmstadt.

E1: *Neues Volksliederheft*, edited by Georg Schünemann, Breitkopf edition 5745 a/b 1941, Leipzig.

E2: *Volksliedbearbeitungen*, edited by Willy Hess as a supplement to the Gesamtausgabe XIV, Wiesbaden: Breitkopf and Härtel, 1971. Hess completes the stanzas of the lyrics without making any reference to their source, he corrects numerous errors in the edition by Schünemann, but he leaves some.

Musical variations between the different sources

Nº 1: *Ya no quiero embarcarme*. WoO 158, Nº 11.

This song is the only one of the peninsular group of which we know the documental origin. It appeared published in the *Leipziger Allgemeine musikalische Zeitung* on the 27th of March 1799, for voice, guitar and castañets. From here, with almost absolute certainty, it was taken by Beethoven, a reader of this magazine, to carry out the arrangements.

Bar 12: Last quaver in left hand piano "B + D" as well as in C1 and C2. Error caused by the original already mentioned where a harmonic development was foreseen as in Bar 6. On carrying out the violin in Bar 12 an imitation of the violoncello (Bar 11) we maintain the harmonic change of that Bar considering that what is written in M is an error.

Bar 17: Last two quavers in the left hand piano following M, in C1-2 and E1-2 without "C".

Nº 2: *Una paloma blanca*. WoO 158, Nº 19.

Bar 11: In C1 the right hand piano the first four quavers are substituted by "B flat" (quaver), "A-B flat" (semiquavers), "C" (semiminim).

Bar 12: E2 corrects the "D + F" of the violin considering it an error. The error however is on the part of E2.

Nº 3: *La tirana se embarca*. WoO 158, Nº 21.

"Andante espressivo" only in C2; M and C1 without indication of the tempo and character. Bar 9 and Bar 15: rhythmic difference between both bars in all the sources. From bar 17 the ligatures on the piano are from C1 and not M.

Nº 4: *Seus lindos olhos*. WoO 158, Nº 12.

Bars 3-4 and 7-8: Articulation according to C1; M gives a sole ligature for both bars.

Bar 22. Following M; both C1 and C2 copy the errors of these passages.

Nº 5: *Como la mariposa*. WoO 158, Nº 20.

"Duetto" in C1, not in M.

Bars 16-17: M and C1 clearly repeat the two final quavers of the "A" in the second voice, not so in E1-2.

Literary Lyrics

Both M and C1 do not have any lyrics at all. C2 presents the first stanza of the song. E1 copies the text of C2. E2 copies the text of C2 and completes the stanzas in an arbitrary fashion without references. In the present edition the lyrics of C2 are followed, adding some stanzas to complete the songs. The additions are the following, taking the sources indicated:

Nº 1: *Ya no quiero embarcarme*. WoO 158, Nº 11.

D. Preciso. *Colección de las mejores coplas, seguidillas, tiranas y polos que se han compuesto para cantar a la guitarra*, edition D. Preciso, reprinted in the edition of 1802 in "Candil" II, Peña Flamenca de Jaén. Edition of Excmo. Ayuntamiento de Jaén, page 125, stanzas 1 and 5.

Nº 2: *Una paloma blanca*. WoO 158, Nº 19.

Original poem by José Iglesias de la Casa (1748-1791). Published in *Poesía española del siglo XVIII*, Cátedra editions, Madrid 1993, page 216. C2 modifies the third and fourth verses slightly from the original which says: "me he picado en el alma;/ mucho me duele." We propose for the repetition the last stanza of the poem.

Nº 3: *La tirana se embarca*. WoO 158, Nº 21.

The syllabic distribution of C1 has been modified for a better prosody. E2 proposes two new stanzas which are semantically unsuited to the original. We maintain the lyrics of C2 exclusively. In M there are three repetitions, we suggest however that given the lack of alternative lyrics, to sing it twice with the same lyrics.

Nº 4: *Seus lindos olhos*. WoO 158, Nº 12.

In the first stanza we substitute "crucis" for "cruéis"; in the second stanza "qu'en que" by "que esqueça".

Nº 5: *Como la mariposa*. WoO 158, Nº 20.

C2 modified the original lyrics in the second verse and the beginning of the third. "soy, que por verte, / en la luz de tus ojos." We take the original by D. Preciso, page 40 for prosodic reasons. The second stanza is added from Nº 3 on page 41 by D. Preciso.

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