

Vorwort

Was haben Beethoven und das Kinderlied *Fuchs Du hast die Gans gestohlen* miteinander zu tun? Eigentlich nichts. Das Lied wurde zwar schon 1824 von Ernst Anschütz geschrieben (und damit bestünde zumindest die theoretische Möglichkeit, dass es Beethoven gekannt haben könnte), aber tiefere Spuren hat es in seinem Œuvre nicht hinterlassen. Doch wenn man dann besondere Umstände zusammen, kann sich dies im Nachhinein ändern: So, wie Prof. Dr. Andreas Eckhardt vom Bonner Beethoven-Haus anlässlich des traditionellen Gänsebraten des *Rotary Club Bonn* im November 2008 eine Aufführung von *Fachs Du hast die Gans gestohlen* im Beethoven-Stil vorschwebte.

Das Aussetzen der Melodie selbst wäre ein wenig knapp ausgefallen. So wurde die Idee, das Thema in Form einer Sinfonie für Streichquartett zu setzen. In dieser Form stellt das Kindlied in vier Sätzen verarbeitet, die wiederum Beethoven'sche originaler Beethovenscher Sinfoniesatz Pate gestanden.

1. Adagio-Allegro molto vivace, der Schfussatz der Sinfonie Op. 90
2. Marcia funebre – Adagio assai, der Trauermarsch für 3 Saiten Violoncello Op. 109
3. Allegro, der entsprechenden Satz aus der Sinfonie Op. 106
4. Presto, die *Ode an die Freude*, das Finale der Sinfonie Op. 91

Dass noch weitere Zitate eingestreut sind, Carl Maria von Webers *Die Gänsebraterei* oder Beethovens *Für Elise* sei nur am Rande erwähnt.

Das Lied *Fachs Du hast die Gans gestohlen* ist natürlich ein Original, über originale oder modifizierte Beethovenschen Melodien, die natürlich geflüchtet und dazwischen immer wieder durch ein paar alte Beethoven'sche Sätze wochen.

Im Kinderlied-Original dreht es sich um die Frage, wer die Gans gefressen hat. Wer in dieser Parodie dran glauben muss? Der Fuchs? Die Gänsebraten? Oder die Gänsebraten? Oder vielleicht haben auch alle Gänsebraten Fragen mit denen Sie die Frage (Anschütz) haben – und lieber an dem Kinderlied *Fachs Du hast die Gans gestohlen* als an Beethoven vertort hätte.

Das Werk wurde am 12. November 2008 am Bonn-Belmont-Steinweg vom Quartett *anserino* (Prof. Dr. Christian Eckhardt, Dr. Ingrid Dittmann, Dr. Ingrid Volker Metzg) uraufgeführt.

Wolfgang Birtel

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| 1. Adagio-Allegro molto vivace, La Caccia | 5 |
| 2. Marcia funebre, Adagio assai, Trauer über das Ableben der Gans | 10 |
| 3. Allegro, das Schließen an die (Gänsestall-)Tür | 14 |
| 4. Presto, Ode an den Gänsebraten (Freude schöner Gänsebraten) | 19 |

Preface

What do Beethoven and the well-known German nursery rhyme *Fuchs Du hast die Gans gestohlen!* [*Fox you've stolen the goose!*] have in common? In actual fact, not a lot. Although this song was composed by Ernst Anschütz as early as 1824, so that theoretically Beethoven could have been familiar with the nursery rhyme, there is unfortunately no trace of it in his oeuvre. Nevertheless, situations can occasionally arise which can bring two things together in an unorthodox manner: for example when Prof. Dr. Andreas Eckhardt of the Beethoven House in Bonn had the idea of a performance of *Fuchs Du hast die Gans gestohlen* in the style of Beethoven for the occasion of the traditional Bonn *Flusskutscherei* and dinner in November 2008.

A straight setting of the melody would have been slightly too short, so the idea of presenting the theme within the context of a symphony was born. In the heading of each motto, the nursery rhyme would be worked into the first movement from one of Beethoven's symphonies would provide the following sections:

1. Adagio-Allegro molto vivace, the final movement of the first symphony – *La Caccia*
2. Marcia funebre – Adagio assai, the funeral march of the 2nd symphony – *Mourning for the demise of the goose*
3. Allegro, the corresponding 5th symphony – *Fortune is knocking at the (goose-pen) door*
4. Presto, the *Ode to Joy*, the finale of the 9th symphony – *Ode to roast goose (Joy, beautiful roast goose)*

It must also be mentioned in passing that the text of the symphony is interspersed through the piece, such as Carl Maria Weber's *Der Fuchs* or the *Flusskutscherei* or Beethoven's *Für Elise*.

The nursery rhyme *Fuchs Du hast die Gans gestohlen!* is a traditional German song, provided with original or modified lyrics. The melody is a simple folk tune, which is repeatedly interrupted by additional lyrics. In the original nursery rhyme, the fox is in danger, who is threatened by hunters with guns. In this parody, who knows? Is the fox the goose? Or first the fox the goose and then the goose? Or even shot both the fox and the goose?

The original text of the nursery rhyme is by Ernst Anschütz, who lived from 1771 to 1843. The parody was written by Wolfgang Birtel with Christian Scheiter, Manfred Leverkus, Ulfert and others. It was first performed on stage in Bonn-Bad Godesberg on 21 November 2008.

Wolfgang Birtel

Translation Lindsay Chalmers-Gerbracht

1. Adagio-Allegro molto vivace, <i>La Caccia</i>	5
2. Marcia funebre, <i>Mourning for the demise of the goose</i>	10
3. Allegro, <i>Fortune is knocking at the (goose-pen) door</i>	14
4. Presto, <i>Ode to roast goose (Joy, beautiful roast goose)</i>	19

* German nursery rhyme in which the fox who has stolen the goose is threatened by hunters with guns and is urged to let the goose free again and return to its normal diet of mice.

Fuchs, Du hast die Gans gestohlen

wie es (vielleicht) Ludwig van Beethoven vertont hätte

Wolfgang Birtel

Motto

Violine I
mf

Violine II
mf

Viola
mf

Violoncello
mf

La Caccia
Adagio

ff

pp

mf

mf

mf

13

Musical score for measures 13-18, featuring a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

19

Musical score for measures 19-26, showing a melodic line in the right hand and a bass line in the left hand.

27

Musical score for measures 27-34, continuing the melodic and bass line from the previous system.

Upp! Beethoven?

Musical score for measures 35-42, featuring a melodic line in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

43

Musical score for measures 43-51. The score consists of four staves: two treble clefs and two bass clefs. The music is in 2/4 time. Measures 43-51 show a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

52

Musical score for measures 52-60. The score consists of four staves: two treble clefs and two bass clefs. The music continues with eighth and sixteenth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

59

Musical score for measures 59-67. The score consists of four staves: two treble clefs and two bass clefs. The music continues with eighth and sixteenth notes. Dynamic markings include *f* (forte) and *ff* (fortissimo).

Musical score for measures 68-76. The score consists of four staves: two treble clefs and two bass clefs. The music continues with eighth and sixteenth notes. Dynamic markings include *p* (piano) and *pp* (pianissimo).

PREVIEW
Low Resolution

75

ff

ff

ff

ff

85

fp

fp

p

p

94

ff

ff

ff

ff

p

p

p

p

111

Musical score for measures 111-117. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The music features a complex rhythmic pattern with many sixteenth notes and rests.

118

Musical score for measures 118-126. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The music continues with a complex rhythmic pattern.

127

Musical score for measures 127-135. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The music continues with a complex rhythmic pattern.

Musical score for measures 136-144. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The music continues with a complex rhythmic pattern. The bottom two staves have a *ff* dynamic marking.

146

Musical score for measures 146-155. It features four staves: two treble clefs and two bass clefs. The first staff has a *ff* dynamic marking. The second staff has a *p* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff has a *ff* dynamic marking. The music includes various rhythmic patterns and rests.

156

Musical score for measures 156-165. It features four staves: two treble clefs and two bass clefs. The first staff has a *p* dynamic marking. The second staff has a *p* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff has a *p* dynamic marking. The music includes various rhythmic patterns and rests.

Marcia Imp. Trance. Allegro
Adagio con
tutti voce

Musical score for measures 166-175. It features two staves: a treble clef and a bass clef. The music includes various rhythmic patterns and rests.

Musical score for measures 176-185. It features two staves: a treble clef and a bass clef. The music includes various rhythmic patterns and rests.