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Josef Gabriel  
Rheinberger

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## Sonate in Es

für Klavier op. 135

herausgegeben von / edited by  
Dorothee Göbel

Einzelausgabe aus:  
Josef Gabriel Rheinberger  
Sämtliche Werke  
Band 34: Klavierwerke I

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Aus Band 34 der Gesamtausgabe liegen außer der vorliegenden Sonate als Einzelausgaben vor:  
Sinfonische Sonate in C op. 47 (CV 50.047)  
Sonate in Des op. 99 (CV 50.099)  
Romantische Sonate in fis op. 184 (CV 50.184).

Rheinbergers Klaviermusik erscheint in der Gesamtausgabe in vier Bänden:  
Band 34: Klavierwerke I (CV 50.234)  
Band 35: Klavierwerke II (CV 50.235)  
Band 36: Klavierwerke III (CV 50.236)  
Band 37: Klavierwerke IV (vierhändig) (CV 50.237)

Aufführungsdauer (op. 135): ca. 28 min.  
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# Vorwort

„Das ist ja der ‚reine Frühling‘. Ich hatte nicht geglaubt, daß außer einem neuen opus von Brahms noch etwas anderes Zeitgenössisches [...] mich so fesselnd anmuthen würde.“<sup>1</sup> Mit diesen Worten reagierte Hans von Bülow am 11. Juni 1884 auf die Zusendung der Klaviersonate Es-Dur op. 135 von Josef Gabriel Rheinberger.

Josef Gabriel Rheinberger (\* 17. März 1839 in Vaduz, † 25. November 1901 in München) veröffentlichte zu seinen Lebzeiten vier mit Opuszahl versehene – und so als gültig bezeichnete – Klaviersonaten. Im umfangreichen Gesamtwerk Rheinbergers stehen diese vier Klaviersonaten neben kirchenmusikalischen Kompositionen, weltlichen Chorwerken, zwei Opern, Singspielen und Schauspielmusiken, Oratorien und Kantaten, Orchesterwerken, kammermusikalischen Werken sowie zahlreichen Werken für Klavier und Orgel.

Rheinberger, der seit seinem 13. Lebensjahr in München lebte, hatte schon als Kind in Vaduz wie später an den Münchner Hofkirchen St. Ludwig, St. Kajetan und St. Michael Organistendienste geleistet. 1854 wurde der 15jährige Rheinberger Chorrepetitor des neu gegründeten Oratorien-Vereins in München, der von 1864 bis 1877 unter seiner Leitung stand. Von 1859 an arbeitete er als Klavierlehrer am Münchner Konservatorium, ab 1860 außerdem als Kompositionslehrer an derselben Institution. 1864 wurde er an der Königlichen Hofoper zum Solorepetitor ernannt, wo er in den drei Jahren seiner Tätigkeit die Uraufführung von Wagners *Tristan und Isolde* sowie die Auseinandersetzungen um Wagner aus nächster Nähe miterlebte. Seine Position an der Hofoper gab Rheinberger 1867 auf, als er in der durch Hans von Bülow gegründeten Königlichen Musikschule zum Lehrer für Komposition und Orgel, ab 1869 dann auch zu einem der beiden Inspektoren – für die Orgel-, Klavier- und Theorieklassen – ernannt wurde. Nach seiner 1877 erfolgten Berufung zum Königlichen Hofkapellmeister an St. Kajetan und damit zum Leiter der Kirchenmusik bei Hofe – dieses Amt behielt Rheinberger bis zu seinem Rücktritt 1894 bei –, legte er sein Dirigat im Oratorienverein nieder. Seine Aufgaben an der Königlichen Musikschule übte Rheinberger bis wenige Wochen vor seinem Tod aus, als er aus gesundheitlichen Gründen um die Entlassung in den Ruhestand bat.<sup>2</sup>

Als Komponist setzte sich Rheinberger vor allem mit seinen 20 Orgelsonaten und seinen kirchenmusikalischen Werken durch. Seine schwache gesundheitliche Konstitution und sein zur Zurückgezogenheit neigender Charakter ermöglichten es ihm nicht, seine Werke als reisender Klaviervirtuose oder Dirigent selbst zu fördern. Rheinberger, der im musikalischen Parteienstreit seiner Zeit eine eher vermittelnde Haltung einnahm, wirkte vor allem als berühmter und gefeierter Kompositionslehrer in München, als Wahrer der Tradition.

Die Ausgabe der vier Klaviersonaten von Rheinberger kommt einer Neuentdeckung gleich. Die Sonaten waren bisher nur in Archiven oder im Antiquariat greifbar, erst in jüngerer Zeit machen Einspielungen auf die Werke aufmerksam.<sup>3</sup> Die Edition der Klaviersonaten im Rahmen der Rheinberger-Gesamtausgabe, die erstmals den Befund von Skizzen, Autographen und Erstdrucken editorisch erfaßt, bildet die Grundlage zu den nun vorliegenden Einzelausgaben der vier Klaviersonaten.<sup>4</sup>

Die vier Klaviersonaten zeugen von Rheinbergers Stellung als „bedeutendstem Sonatenkomponisten in Süddeutschland während der

Zeit von 1850 bis 1885“.<sup>5</sup> Seine Vorliebe für die formale Strenge der Sonatenkomposition ergänzt sich auf überzeugende Weise mit der besonderen Begabung für das knapp skizzierte Andeuten eines musikalischen Charakters. Als musikalisch und klanglich reizvolle Werke, die Rheinbergers Beherrschung aller kompositorischer Mittel demonstrieren und pianistisch immer geschickt komponiert sind, bedeuten die vier Sonaten eine echte Neuentdeckung im Klavierrepertoire des 19. Jahrhunderts.

Die viersätzig Klaviersonate Es-Dur op. 135 entstand 1883. Rheinberger und seine Frau hatten die Hamburgerin Emma Stammann, die Widmungsträgerin der Sonate, vermutlich während der Ferienwochen 1883 im bayrischen Kreuth kennengelernt. Sowohl *Scherzo* als auch langsamer Satz – beides charmante Charakterstücke – wurden bei dem Verleger Friedrich Kistner, der die Sonate 1884 publizierte, in der Serie „100 Stücke aus Clavierwerken der Zeitgenossen“ in Einzelausgaben angeboten. Im vierten Satz zitiert Rheinberger in den Takten 100–112 aus seinem Liederzyklus „*Liebesleben*“. *Ein Zyklus von acht Liedern für Sopran mit Klavierbegleitung* op. 55 den Beginn des Liedes „Treib zu, mein kühnes Boot“ (Nr. 6 des Zyklus, komponiert am 4. Juni 1864).

Der Pianist Max Fiedler, der die Sonate im Haus der Stammanns in Hamburg gespielt hatte, schildert dem Komponisten in einem Brief vom 21. Januar 1884 seine Eindrücke:

Was ich am ersten wie an allen Sätzen außer dem Inhalt bewundere, ist die meisterhafte Leichtigkeit in Beherrschung der Form [...] Das glänzende, humorvolle Scherzo will ich nächstens im Concert eines Geigers spielen. [...] Das Scherzo und der letzte Satz mit seinem energischen Hauptmotiv und seinem so schön kontrastirenden weichen Liedtema haben der Allgemeinheit am besten gefallen. Im III. Satz ist mir besonders lieb die Cantilene [...].<sup>6</sup>

„Habe ich es nöthig zu sagen, daß ich es mir zur Ehre und Freude rechnen werde, das hochliebenswürdige und dabei so ideal klaviermäßige Werk in nächster Saison nach Kräften würdig zu reproduciren?“<sup>7</sup> – mit diesen Worten schließt Hans von Bülow seinen Dank an Franziska Rheinberger für die Zusendung der Klaviersonate Es-Dur op. 135.

Berlin, im Frühjahr 1999

Dorothee Göbel

<sup>1</sup> Hans von Bülow, *Briefe. Sechster Band*, Leipzig 1907 (= Hans von Bülow, *Briefe und Schriften*, hg. von Marie von Bülow, Band 7), S. 279.

<sup>2</sup> Zur Biografie des Komponisten vgl. u. a. die folgende Literatur: Harald Wanger und Hans-Josef Irmen (Hg.), *Josef Rheinberger. Briefe und Dokumente seines Lebens* (9 Bde.), Vaduz 1982–1988; Elisabeth und Hans-Josef Irmen, *Gabriel Josef Rheinberger und Franziska von Hoffnaab. Eine Musikerehe im 19. Jahrhundert*, Zülpich 1990; Harald Wanger, *Josef Gabriel Rheinberger. Leben und Werk in Bildern*, Stuttgart 1998.

<sup>3</sup> Laut VLM aktuell (*Verzeichnis lieferbarer Musikalien auf CD-Rom*, Frankfurt am Main 1996–1998) war bisher keine der Klaviersonaten Rheinbergers in einer Neuauflage zugänglich. Während 1989 lediglich die Klaviersonate op. 184 in einer Einspielung von Adrian Ruiz bei Genesis greifbar war (vgl. Paul-August Koch, „Discographie der auf Tonträger erschienenen Werke Josef Gabriel Rheinbergers“, in: *Josef Gabriel Rheinberger – Leben und Werk. Katalog zur Ausstellung im Rathausaal Vaduz, 4. September–29. Oktober 1989*, Vaduz 1989), sind im *Bielefelder Katalog*, 46. Jahrgang, Herbst 1998, die Sonaten op. 99, op. 135 und op. 184 mit Einspielungen vertreten.

<sup>4</sup> Josef Gabriel Rheinberger, *Sämtliche Werke*, Band 34, *Klavierwerke I*, Stuttgart 1999 (CV 50.234); als Einzelausgaben liegen neben der vorliegenden Sonate vor (alle Stuttgart 1999): *Sinfonische Sonate* in C op. 47 (CV 50.047), *Sonate* in Des op. 99 (CV 50.099) sowie *Romantische Sonate* in fis op. 184 (CV 50.184).

<sup>5</sup> William S. Newman, *The Sonata since Beethoven. The Third and Final Volume of A History of the Sonata Idea*, The University of North Carolina Press, Chapel Hill 1969, S. 353 [Übersetzung DG]

<sup>6</sup> Harald Wanger und Hans-Josef Irmen (Hg.) *Josef Rheinberger. Briefe und Dokumente seines Lebens* (9 Bde.), Vaduz 1982–1988, Bd. V, Vaduz 1984, S. 185f.

<sup>7</sup> Vgl. Fußnote 1.



# Sonate in Es-Dur op. 135

## I.

Josef Gabriel Rheinberger  
1839–1901

Moderato e con espressione ♩ = 104

*p dolce*

6 *sf*

8 va

1 3 4 1

9 *f* *dim.* *p*

12

Red. \* Red. \* Red. \*

Red. \* Red. \*

Red. \* Red. \*

Red. \* Red. \*

Red. \* Red. \*

Red. \* Red. \*

Red. \* Red. \*

Red. \* Red. \*

17 risoluto *f* *simile* 8 va

20 (8 va) *simile*

23 8 va

26

29 *mf*

32 *simile* *la melodia marc.*

35

Red. \*

38

f Red. \*

41

p Red. \*

44

f p Red. \*

48

sempre pp pp Red. \*

52

perdendosi 1. 2. Red. \*

55 *crescendo* *energico* *f*

58

61 *p* *f*

64 *sf*

67 *ff* *8va*

70

73

dim. *p dolce*

Red. \*

This system contains measures 73, 74, and 75. The music is in a minor key. Measure 73 features a piano introduction with a dynamic marking of *dim.* and *p dolce*. The bass line has a 'Red.' marking with an asterisk. Measure 75 ends with a 'Red.' marking and an asterisk.

76

Red. \*

This system contains measures 76, 77, 78, and 79. The music continues with a piano introduction. Measure 79 ends with a 'Red.' marking and an asterisk.

80

*f*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

This system contains measures 80, 81, 82, and 83. The music is marked *f*. Measure 80 has a 'Red.' marking with an asterisk. Measures 81, 82, and 83 each have a 'Red.' marking with an asterisk. There are also triplets in measures 81 and 83.

84

*ff* *cresc.*

Red. \*

This system contains measures 84, 85, and 86. The music is marked *ff* and *cresc.*. Measure 84 has a 'Red.' marking with an asterisk. Measure 86 ends with a 'Red.' marking and an asterisk.

87

*p dolce*

Red. 1 2 \*

This system contains measures 87, 88, and 89. The music is marked *p dolce*. Measure 87 has a 'Red.' marking with an asterisk. Measure 88 has a 'Red.' marking with an asterisk and the numbers '1 2' below it. Measure 89 ends with a 'Red.' marking and an asterisk.

90

*f*

Red. \* Red. \* Red. \* Red. \*

This system contains measures 90, 91, and 92. The music is marked *f*. Measure 90 has a 'Red.' marking with an asterisk. Measures 91 and 92 each have a 'Red.' marking with an asterisk.

94

*p*

Red. \*

This system contains measures 94 through 98. The music is in a minor key with a 3/4 time signature. It features a complex texture with many accidentals and dynamic markings. A piano (*p*) dynamic is indicated. There are two 'Red.' markings with asterisks below the bass staff.

99

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

Red. \*

This system contains measures 99 through 103. The dynamics range from forte (*f*) to mezzo-forte (*mf*). The music continues with intricate patterns and a 'Red.' marking with an asterisk below the bass staff.

104

*sf* *sf*

Red. \*

This system contains measures 104 through 106. It features fortissimo (*sf*) dynamics. A large, stylized watermark 'Copyright' is overlaid on the page, partially obscuring the notation.

107

*pp dolce*

Red. \*

This system contains measures 107 through 110. The music is marked *pp dolce* (pianissimo, dolce). The texture is more delicate than the previous systems. A 'Red.' marking with an asterisk is present below the bass staff.

111

*p* *cresc.* *sempre cresc.*

Red. \*

This system contains measures 111 through 115. The music is marked *p* with *cresc.* and *sempre cresc.* dynamics. The bass staff has several 'Red.' markings with asterisks.

116

*f* *poco rit.* *dim.* *pp* *a tempo*

Red. \*

This system contains measures 116 through 120. The dynamics include *f*, *poco rit.*, *dim.*, and *pp*. The tempo is marked *a tempo*. A 'Red.' marking with an asterisk is located below the bass staff.

121

Musical score for measures 121-125. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include *sf* (sforzando) and *Red.* (ritardando) with asterisks. A large watermark 'Saxu' is overlaid on the page.

126

Musical score for measures 126-130. The right hand has a more active melodic line with slurs. Dynamics include *p* (piano) and *sf*. The left hand continues with eighth-note accompaniment. *Red.* markings are present.

131

Musical score for measures 131-136. The right hand has a melodic line with slurs and accents, including a first ending marked '1. H.'. Dynamics include *f* (forte) and *p* (piano). The left hand has a steady accompaniment. *Red.* markings are present. A large watermark 'Saxu' is overlaid on the page.

137

Musical score for measures 137-142. The right hand has a melodic line with slurs and accents, including an 8va (octave) marking. Dynamics include *p dolce* (piano dolce). The left hand has a steady accompaniment. *Red.* markings are present. A large watermark 'Saxu' is overlaid on the page.

143

Musical score for measures 143-147. The right hand has a melodic line with slurs and accents. Dynamics include *f* (forte). The left hand has a steady accompaniment. *Red.* markings are present.

148

Musical score for measures 148-152. The right hand has a melodic line with slurs and accents, including an 8va (octave) marking. Dynamics include *f* (forte) and *dim.* (diminuendo). The left hand has a steady accompaniment. *Red.* markings are present.

151

*p* *mf* *ff*

Red. \* Red. \* Red. \*

This system contains measures 151 to 155. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *p*, *mf*, and *ff*. Below the staff, there are three instances of "Red. \*" with asterisks.

156

*ff* *sempre ff*

Red. \* Red. \* Red. \*

This system contains measures 156 to 159. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. Dynamic markings include *ff* and *sempre ff*. Below the staff, there are three instances of "Red. \*" with asterisks.

160

*ff* *dim.*

Red. \* Red. \*

This system contains measures 160 to 163. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *ff* and *dim.*. Below the staff, there are two instances of "Red. \*" with asterisks.

164

*simile*

This system contains measures 164 and 165. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment. The marking *simile* is present.

166

*marc.*

This system contains measures 166 and 167. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment. The marking *marc.* is present.

168

This system contains measures 168 to 171. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.

170

ff

Red. \*

Musical score for measures 170-171. The right hand features a rapid sixteenth-note passage with slurs. The left hand has a bass line with notes marked 'Red.' and asterisks.

172

Red. \*

Musical score for measures 172-173. The right hand continues with sixteenth-note patterns. The left hand has notes marked 'Red.' and asterisks.

174

ff

Red. \*

Musical score for measures 174-175. The right hand has a sixteenth-note passage marked 'ff'. The left hand has notes marked 'Red.' and asterisks.

176

8 va

Red. \*

Musical score for measures 176-178. The right hand has an 8va marking. The left hand has notes marked 'Red.' and asterisks.

179

poco rit. - - - - - a

dim. pp

Musical score for measures 179-182. The right hand has a melodic line with dynamics 'dim.' and 'pp'. The left hand has a bass line. A 'poco rit.' marking is present.

183

tempo

Red. \*

Musical score for measures 183-188. The right hand has a melodic line with a 'tempo' marking. The left hand has notes marked 'Red.' and asterisks.

187 *8 va*  
*ff* *simile* *sf* *sf*  
Red. \*

189 *mf*  
Red. \*

192 *f*  
Red. \*

195 *p*  
Red. \*

198  
Red. \*

201 *pp*  
Red. \* *destra* \*

206 poco animato

cresc. Red. \*

209

mf cresc. f Red. \*

212

ff Red. \*

215 tranquillo

dim. p Red. \*

218

pp Red. \*

destra

221 morendo e riten.

pp Red. \*

destra

# II. Scherzo

Vivo  $\text{♩} = 112$

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of seven systems of two staves each. The first system (measures 1-10) starts with a piano (*pp*) dynamic and includes the instruction "senza ped." (without pedal). The second system (measures 11-21) features a melodic line in the right hand with slurs and accents, and a bass line with chords. The third system (measures 22-32) includes a crescendo (*cresc.*) and a dynamic of *f*. The fourth system (measures 33-43) shows a dynamic progression from *fp* to *f* to *ff*, with a "poco rit." marking. The fifth system (measures 44-54) begins with a dynamic of *sf* and includes a "di" marking, followed by a piano (*pp*) section and a crescendo. The sixth system (measures 55-65) starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The seventh system (measures 66-71) features a melodic line with slurs and accents, and a bass line with chords. The score includes various musical notations such as slurs, accents, and dynamic markings.

77

Red. 3 4 5 \* Red. \* Red. \* Red. \* Red. \*

*f* *dim.*

This system contains measures 77 through 87. The music features a complex texture with many beamed notes and slurs. A large watermark 'CARUS' is overlaid on the right side of the page.

88

*p* *dolce*

This system contains measures 88 through 98. The music is more melodic and features a large slur across the top staff. A large watermark 'CARUS' is overlaid on the right side of the page.

99

*poco rit.* *Più mosso*

*marc.* *fp* *f*

This system contains measures 99 through 110. The tempo changes from 'poco rit.' to 'Più mosso'. A large watermark 'CARUS' is overlaid on the right side of the page.

110

*f* *ff*

This system contains measures 110 through 120. The music is characterized by dense chords and a strong rhythmic pulse. A large watermark 'CARUS' is overlaid on the right side of the page.

121

*pp* *8 va* *pp* *cresc.*

This system contains measures 121 through 131. It includes an 8va marking and a crescendo. A large watermark 'CARUS' is overlaid on the right side of the page.

132

*ff* *dim.*

This system contains measures 132 through 139. The music features a forte dynamic followed by a decrescendo. A large watermark 'CARUS' is overlaid on the right side of the page.

140

**1.** *8 va* *p* **2.** *8 va* *pp*

This system contains measures 140 through 149. It features two first endings, each marked with an 8va. A large watermark 'CARUS' is overlaid on the right side of the page.

Trio poco meno mosso

145 ten. ten.

musical notation for measures 145-153, including dynamics *p* and *ten.*

154

musical notation for measures 154-162, including dynamics *sf* and *pp*

163

musical notation for measures 163-172, including dynamic *p*

173

musical notation for measures 173-182, including dynamics *f* and *pp*

183

musical notation for measures 183-192, including dynamics *mf* and *dolce*

192 *p* *pp* *a tempo*

202

212 *cresc.*

223 *fp* *Red.* \*

233 *f* *ff* *poco rit.* *sf dim.* *pp* *Red.* \*

244

244

*p*

This system contains measures 244 to 253. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

254

254

*f*

*Red.*

This system contains measures 254 to 263. The right hand has a more active melodic line with slurs and accents. A dynamic marking of *f* (forte) is present. A *Red.* (reduction) symbol is located at the end of the system.

264

264

*Red.*

This system contains measures 264 to 273. The right hand continues with a melodic line featuring slurs and accents. A *Red.* symbol is placed below the first measure.

274

274

*f*

*dim.*

*Red.*

This system contains measures 274 to 283. The right hand has a melodic line with slurs and accents. A dynamic marking of *f* is present, followed by *dim.* (diminuendo). A *Red.* symbol is placed below the first measure.

284

284

*p*

*dolce*

*Red.*

This system contains measures 284 to 293. The right hand features a melodic line with slurs and accents. A dynamic marking of *p* is present, followed by *dolce* (dolce). A *Red.* symbol is placed below the first measure.

294 poco rit. ----- Più mosso

marc. *fp*

304

*fp* *f* *ff*

314 8 va -----

*pp*

324

cresc. *sff* *sff* *f*

334 8 va -----

dim. *pp*



30 poco rit. . . . . a tempo

pp dolce

Red. \*

This system contains measures 30 through 35. It features a piano introduction with a 'poco rit.' (slightly slower) tempo marking followed by 'a tempo' (return to normal tempo). The dynamics are marked 'pp' (pianissimo) and 'dolce' (sweetly). There are trills and triplets in the right hand. The bass line has a 'Red.' (Reduction) marking and asterisks under measures 30, 32, 34, and 35.

36

f

Red. \*

This system contains measures 36 through 40. The dynamics are marked 'f' (forte). It includes trills and triplets. The bass line has 'Red.' markings and asterisks under measures 36, 38, and 40.

41

Red. \*

This system contains measures 41 through 43. It features trills and triplets. The bass line has 'Red.' markings and asterisks under measures 41 and 43.

44

sf

Red. \*

This system contains measures 44 through 46. The dynamics are marked 'sf' (sforzando). It includes trills and triplets. The bass line has 'Red.' markings and asterisks under measures 44 and 46.

47

pp

Red. \*

This system contains measures 47 through 50. The dynamics are marked 'pp' (pianissimo). It features a trill and a triplet. The bass line has 'Red.' markings and asterisks under measures 47 and 49.

Poco animato

legato

49

pp

Measures 49-50: Treble clef contains a continuous eighth-note melody. Bass clef contains a steady eighth-note accompaniment. Dynamics: *pp*.

51

Measures 51-52: Treble clef continues the eighth-note melody. Bass clef continues the eighth-note accompaniment. Measure 52 includes a triplet in the bass clef with fingering 1 2 1 and a fermata. Dynamics: *pp*.

53

Measures 53-54: Treble clef features chords with accents. Bass clef features a triplet with fingering 1 2 3 and the word *simile*. Measure 54 includes a fermata in the bass clef. Dynamics: *f*.

55

Measures 55-56: Treble clef features chords with accents. Bass clef features a triplet with fingering 1 3 2. Measure 56 includes a fermata in the bass clef. Dynamics: *sf*.

57

Measures 57-58: Treble clef features chords with accents. Bass clef features a triplet with fingering 1 3 and the word *dim.*. Measure 58 includes a fermata in the bass clef. Dynamics: *p*.

59

Measures 59-60: Treble clef features chords with accents and the word *dim.*. Bass clef features a triplet with fingering 3 1 4 and the word *cresc.*. Measure 60 includes a fermata in the bass clef. Dynamics: *sf*.

62 *sf* *sf* *dim.* *p* poco meno mosso  
molto dolce

65 *pp* una corda

68 *tutte corde*

71 *pp*

74 *ff* poco rit. *pp* a tempo dolce

78 *p* *f*

83

*pp* una corda

sempre *pp*

This system contains measures 83 and 84. The right hand features a dense, rapid sixteenth-note pattern with a slur over the first two measures. The left hand plays a simple accompaniment of quarter notes. Dynamics include *pp* una corda and *pp*.

85

sempre *pp*

This system contains measures 85 and 86. The right hand continues with the sixteenth-note pattern. The left hand accompaniment remains consistent. Dynamics include *pp*.

87

8 va

sempre *pp*

*Red.* \*

This system contains measures 87 and 88. Measure 87 includes an 8va marking. Measure 88 features a dynamic shift to *sf*. There are *Red.* and \* markings below the staff.

89

8 va

*dim.*

*sf*

*Red.* \*

This system contains measures 89 and 90. Measure 89 includes an 8va marking. Measure 90 features a dynamic shift to *sf* and a *dim.* marking. There are *Red.* and \* markings below the staff.

91

*p*

This system contains measures 91 and 92. The right hand continues with the sixteenth-note pattern. The left hand accompaniment changes to eighth notes. Dynamics include *p*.

93

*pp*

2 1 1 2 1

1 2 1 4 5 4 3

tutte

*Red.* \*

95

corde

*sf*

poco rit.

a tempo

dolce marc.

*Red.* \*

98

3

*Red.* \*

103

*f*

marcatiss.

3

*Red.* \*

108

3

*sf*

dim.

*pp*

smorz.

rit. - - -

8 va. - - -

*Red.* \*

113 a tempo

*p* *cresc.* *f* *marc.*

Red. \*

This system contains measures 113 through 118. The music is in G major and 3/4 time. It features a piano (*p*) introduction that gradually increases in volume (*cresc.*) to a forte (*f*) dynamic. The tempo is marked 'a tempo'. The right hand plays a melodic line with slurs, while the left hand provides a rhythmic accompaniment. A 'marcato' (*marc.*) effect is indicated at the end of the system. Below the staff, there are dynamic markings 'Red.' and asterisks (\*) under measures 113, 115, and 117.

119

*dim.* *3 3 simile* *dolce pp*

Red. \* Red. \* Red. \*

This system contains measures 119 through 121. The music continues with a decrescendo (*dim.*) leading into a section marked 'dolce' and 'pp' (pianissimo). The right hand features a triplet of eighth notes (*3 3 simile*). The left hand has a steady eighth-note accompaniment. Dynamic markings 'Red.' and asterisks (\*) are present under measures 119, 120, and 121.

122

Red. \* Red. \*

This system contains measures 122 and 123. The music continues with a decrescendo (*Red.*) and a triplet of eighth notes in the right hand. Dynamic markings 'Red.' and asterisks (\*) are present under measures 122 and 123.

124

Red. \*

This system contains measures 124 and 125. The music continues with a decrescendo (*Red.*) and a steady eighth-note accompaniment in the left hand. Dynamic markings 'Red.' and an asterisk (\*) are present under measures 124 and 125.

126

*f*

This system contains measures 126 and 127. The music continues with a forte (*f*) dynamic and a steady eighth-note accompaniment in the left hand. The right hand has a melodic line with slurs. Dynamic markings 'Red.' and an asterisk (\*) are present under measures 126 and 127.

128

*pp* cresc.

Red. \*

130

*ff* poco rit. *pp* a tempo dolce

Red. \* Red. \* Red. \* Red. \*

133

*pp*

Red. \*

136

*pp* *pp* *pp* *pp* *pp*

Red. \*

141

*pp* *pp* *pp* *pp* *pp* una corda

Adagio molto

Red. \* Red. \*

# IV. Finale

Allegro  $\text{♩} = 128$

*p marcato*

Red. \* Red. \* Red.

Detailed description: This system contains measures 1 through 5. The right hand features a series of half notes with a long slur over the entire phrase. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *p marcato* and *Red.* with asterisks.

6

*sf* *mf*

\* Red. 1 2 1 \* Red. \*

Detailed description: This system contains measures 6 through 10. The right hand continues with half notes. The left hand has a more active eighth-note pattern. Dynamic markings include *sf*, *mf*, and *Red.* with asterisks. Fingering numbers 1, 2, and 1 are present.

11

*f*

Red. \* Red.

Detailed description: This system contains measures 11 through 15. The right hand has a more complex rhythmic pattern. The left hand continues with eighth notes. Dynamic markings include *f* and *Red.* with asterisks. Fingering numbers 1, 2, 1, 1, 3 are present.

16

Red. \*

Detailed description: This system contains measures 16 through 20. The right hand features a series of chords. The left hand has a steady eighth-note accompaniment. Dynamic markings include *Red.* with asterisks.

21

*f* *p* *tranquillamente*

Red. \* Red. \*

Detailed description: This system contains measures 21 through 26. The right hand has a series of chords. The left hand has a steady eighth-note accompaniment. Dynamic markings include *f*, *p*, and *tranquillamente*. *Red.* with asterisks is used. Fingering numbers 1 3 2 1 3 1 4 are present.

27

*sf*

Red. \* Red. \* Red. \*

Detailed description: This system contains measures 27 through 32. The right hand has a series of half notes. The left hand has a steady eighth-note accompaniment. Dynamic markings include *sf* and *Red.* with asterisks.

32

*f* *dim.* 3 4 3 1 3

*Red.* \*

This system contains measures 32 through 36. The right hand features chords and melodic lines, while the left hand has a rhythmic accompaniment. Dynamics include *f* and *dim.*. Fingerings 3, 4, 3, 1, and 3 are indicated. A large watermark 'C&U' is overlaid on the page.

37

*p* *Red.* \*

This system contains measures 37 through 44. The right hand has chords and the left hand has a melodic line. Dynamics include *p*. A large watermark 'C&U' is overlaid on the page.

45

*p* *Red.* \*

This system contains measures 45 through 53. The right hand has chords and the left hand has a melodic line. Dynamics include *p*. A large watermark 'C&U' is overlaid on the page.

54

*f* *ff marc.* 3 *Red.* \*

This system contains measures 54 through 61. The right hand has chords and the left hand has a rhythmic accompaniment. Dynamics include *f* and *ff marc.*. A triplet of 3 is indicated. A large watermark 'C&U' is overlaid on the page.

62

*sf* *Red.* \*

This system contains measures 62 through 69. The right hand has chords and the left hand has a rhythmic accompaniment. Dynamics include *sf*. A large watermark 'C&U' is overlaid on the page.

70

8 va *sf* *simile* 3 1 4 3 *Red.* \*

This system contains measures 70 through 76. The right hand has chords and the left hand has a rhythmic accompaniment. Dynamics include *sf*. A large watermark 'C&U' is overlaid on the page.

75 *tempestuoso*

*ff* *simile* *sf* *8 va* *sempre ff*

79

*sf* *Red.* \*

83

*ff* *Red.* \*

87

*ff* *sf* *8 va* *Red.* \*

91

*ff* *sf* *Red.* \*

96

*sf* *dim.* *p* *Red.* \*

\* Beginn Zitat des Liedes „Treib zu, mein kühnes Boot“, op. 55,6

101

Musical score for measures 101-108. The system consists of two staves. The right staff (treble clef) contains a melodic line with various articulations and dynamics, including *f* and *dim.*. The left staff (bass clef) contains a bass line with a triplet of eighth notes (1, 2, 3) and a sequence of notes (1, 2, 3, 5). The piece is in a minor key, indicated by the key signature.

109

Musical score for measures 109-115. The system consists of two staves. The right staff (treble clef) features a melodic line with dynamics *cresc.*, *ff*, *p*, and *f*. The left staff (bass clef) contains a bass line with a triplet of eighth notes (3, 4, 3) and a sequence of notes (4, 3, #4, #3). The piece is in a minor key.

116

Musical score for measures 116-123. The system consists of two staves. The right staff (treble clef) contains a melodic line with dynamics *sf* and *sf*. The left staff (bass clef) contains a bass line with a *marc.* marking. The piece is in a minor key.

124

Musical score for measures 124-127. The system consists of two staves. The right staff (treble clef) contains a melodic line with dynamics *sf*, *sf*, and *sf*. The left staff (bass clef) contains a bass line with a sequence of notes (3, 4, 2, 3, 4, 4, 4, 2, 2). The piece is in a minor key.

128

Musical score for measures 128-131. The system consists of two staves. The right staff (treble clef) contains a melodic line with dynamics *sf*, *sf*, *ff*, *dim.*, and *p*. The left staff (bass clef) contains a bass line with a sequence of notes (1, 1, 3, 1, 3). The piece is in a minor key.

132

Musical score for measures 132-139. The system consists of two staves. The right staff (treble clef) contains a melodic line with dynamics *pp* and *cresc.*. The left staff (bass clef) contains a bass line with a sequence of notes (1, 2, 3, 1, 2, 4, 5, 1, 2, 4, 5). The piece is in a minor key.

137 *f* 8 va

141 *p* 8 va dim.

149 *pp* 3 simile *sempre* 8 va

153 *pp* 3 8 va

157 *pp* 3 8 va

161 *pp* 3 8 va

165

*pp* molto dolce

*pp* molto dolce

*red.* \* *red.* \* *red.*

170

*mf*

*mf*

\* *red.* \* *red.* \*

175

*dim.*

*poco*...

*dim.*

*poco*...

1 3 4

\* *red.* \* *red.* \* *red.* \*

180

a te

a te

\* *red.* \* *red.*

186

*sf*

*f*

*sf*

*f*

\* *red.* \* *red.* \* *red.* \*

192

*dim.*

*p*

*dim.*

*p*

\* *red.* \* *red.* \*

197

pp dolce

Red. \*

This system contains measures 197 through 204. It features a piano introduction with a *pp* dynamic and a *dolce* marking. The music is in a minor key and includes various articulations such as accents and slurs. The bottom of the system is marked with 'Red.' and asterisks.

205

f

Red. \*

This system contains measures 205 through 212. The music continues with a *f* dynamic. It includes slurs and articulations. The bottom of the system is marked with 'Red.' and asterisks.

213

p pp ff

Red. \*

This system contains measures 213 through 220. It features a piano introduction with a *p* dynamic, followed by a *pp* section and a *ff* section. The music includes slurs and articulations. The bottom of the system is marked with 'Red.' and asterisks.

221

sf

8 va

Red.

This system contains measures 221 through 223. It features a *sf* dynamic and an 8va marking. The music includes slurs and articulations. The bottom of the system is marked with 'Red.' and an asterisk.

224

sf

8 va

Red.

This system contains measures 224 through 227. It features a *sf* dynamic and an 8va marking. The music includes slurs and articulations. The bottom of the system is marked with 'Red.' and an asterisk.

228

sf

8 va

Red.

This system contains measures 228 through 231. It features a *sf* dynamic and an 8va marking. The music includes slurs and articulations. The bottom of the system is marked with 'Red.' and an asterisk.

232

8 va

*sf*

Red.

\*

236

*sempre ff*

\*

240

*sf*

Red.

\*

244

*dim.*

*p*

*f*

Red.

\*

249

*dim.*

*cresc.*

Red.

\*

256

*ff*

*p*

*f*

Red.

\*

263

*f*

red. \* red. \*

271 (8va) [ ]

*sf p f sf sf*

red. \*

275

*ff dim. p resc.*

red. \* red. \* red. \*

281

*ff sf sf p*

red. \*

286

*pp dolce*

red. \*

295

*sf sempre p*

red. \* red. \* red. \*

300

dim. rit.

305

pp cresc.

313 **animato e poco a poco più allegro**

dim. p

318

cresc.

322

cresc. f

326

ff energico

## Postscript

"This is 'pure springtime.' I had not believed that, apart from a new opus by Brahms, anything else contemporary [...] would so captivate me."<sup>1</sup> With these words Hans von Bülow reacted on the 11th June 1884 to receiving the Piano Sonata in E flat op. 135 by Josef Gabriel Rheinberger.

Josef Gabriel Rheinberger (born 17th March 1839 in Vaduz, Liechtenstein, died 25th November 1901 in Munich) published during his lifetime four piano sonatas to which he gave opus numbers, an indication that he acknowledged them as mature works. These four piano sonatas figure in Rheinberger's extensive oeuvre together with church compositions, secular choral works, two operas, Singspiele and incidental music, oratorios and cantatas, orchestral and chamber works, as well as numerous works for piano and organ.

Rheinberger, who had lived in Munich from the age of 12, had played the organ in Vaduz as a child, and later played at the Munich Court churches St. Ludwig, St. Kajetan and St. Michael. In 1854, when he was 15, Rheinberger became accompanist to the newly founded Oratorienverein in Munich, which he was to conduct from 1864 until 1877. From 1859 onward he worked as a piano teacher at the Munich Conservatoire, and from 1860 also as a composition teacher there. In 1864 he became solo répétiteur at the Royal Court Opera; during his three years there he experienced firsthand the world première of Wagner's *Tristan und Isolde* as well as the fierce controversy that raged around Wagner. Rheinberger gave up his position at the Court Opera in 1867, when he was appointed to the Royal School of Music, founded by Hans von Bülow, as a teacher of composition and organ, and from 1869 also as one of the two inspectors of the organ, piano and theory classes. In 1877, when he was appointed Royal Court Kapellmeister at St. Kajetan, and therefore director of Court church music – he retained this position until 1894 – he gave up the direction of the Oratorienverein. He went on with his work at the Royal School of Music until a few weeks before his death, when his failing health forced him to retire.<sup>2</sup>

As a composer Rheinberger made his mark primarily with his 20 organ sonatas and his sacred vocal works. His frail physical constitution and his retiring disposition did not allow him to promote his works as a travelling virtuoso pianist or conductor. Rheinberger, whose role in the musical controversy of his time between progressives and conservatives tended to be that of mediator, was respected above all as a celebrated teacher of composition in Munich, a preserver of tradition.

This edition of Rheinberger's four piano sonatas is virtually a re-discovery. The sonatas were formerly to be found only in archives or in secondhand shops; it is only recently that recordings have drawn attention to these works.<sup>3</sup> Our publication of the piano sonatas as part of the Rheinberger Complete Edition, which for the first time has made editorial use of the sketches, autographs and original printed versions, has provided the basis for the present separate issues of the four piano sonatas.<sup>4</sup>

The four piano sonatas bear witness to Rheinberger's reputation as the "most important sonata composer in southern Germany during the period between 1850 and 1885."<sup>5</sup> His liking for the formal discipline of sonata composition was convincingly combined with his especial gift for concisely sketched illustration of a

musical character. As musically and tonally attractive works, which demonstrate Rheinberger's mastery of all compositional resources, and are always wholly pianistic in character, the four sonatas are a genuine rediscovery in the repertoire of 19th-century piano music.

The four-movement Piano Sonata in E flat op. 135 was written in 1883. Rheinberger and his wife had probably become friendly with Emma Stammann, the lady from Hamburg to whom this Sonata was dedicated, in 1883 during a holiday spent at Kreuth in Bavaria. The *Scherzo* and the slow movement – both of them charming character pieces – were issued separately by Friedrich Kistner, who published the Sonata in 1884, in his series of "100 pieces from contemporary piano works." In the fourth movement, bars 100–112, Rheinberger quotes from his song cycle "*Liebesleben*," a cycle of eight *Lieder* for soprano with piano accompaniment op. 55, the beginning of the song "Treib zu, mein kühnes Boot" (No. 6 of the cycle, composed on the 4th June 1864).

The pianist Max Fiedler, who had played this Sonata at the Stammann house in Hamburg, described his impressions in a letter sent to the composer on the 21st January 1884:

What I admire in the first, and indeed in all the movements, apart from the musical content, is the masterly ease shown in the command of form. [...] I am soon to play the brilliant, humorous Scherzo at a violinists concert. [...] The Scherzo and the last movement with its energetic principal motive and its so beautifully contrasting gentle Lied theme pleased the listeners most. In the 3rd movement I am particularly fond of the Cantilene [...].<sup>6</sup>

"Need I say that I will be honoured and delighted to play this most lovable and at the same time so ideally pianistic work next season to the best of my ability?"<sup>7</sup> – with these words Hans von Bülow concluded his letter of thanks to Franziska Rheinberger for sending him the Piano Sonata in E flat op. 135.

Berlin, spring 1999  
Translation: John Coombs

Dorothee Göbel

<sup>1</sup> Hans von Bülow, *Briefe. Sechster Band*, Leipzig, 1907 (= Hans von Bülow, *Briefe und Schriften*, ed. by Marie von Bülow, vol. 7), p. 279.

<sup>2</sup> For biographical details of the composer see, among others, the following books: Harald Wanger und Hans-Josef Irmen (ed.), *Josef Rheinberger. Briefe und Dokumente seines Lebens* (9 vols.), Vaduz, 1982–1988; Elisabeth und Hans-Josef Irmen, *Gabriel Josef Rheinberger und Franziska von Hoffnaab. Eine Musikerehe im 19. Jahrhundert*, Zülpich, 1990; Harald Wanger, *Josef Gabriel Rheinberger. Leben und Werk in Bildern*, Stuttgart, 1998.

<sup>3</sup> According to *VLM aktuell (Verzeichnis lieferbarer Musikalien auf CD-Rom*, Frankfurt am Main, 1996–1998) none of Rheinberger's piano sonatas has hitherto been available in a new edition (see Paul-August Koch, "Discographie der auf Tonträger erschienenen Werke Josef Gabriel Rheinbergers," in: *Josef Gabriel Rheinberger – Leben und Werk. Katalog zur Ausstellung im Rathaussaal Vaduz, 4. September–29. Oktober 1989*, Vaduz, 1989), but the *Bielefelder Katalog*, 46th year, autumn, 1998, lists recordings of the Sonatas op. 99, op. 135 and op. 184 as being available.

<sup>4</sup> Josef Gabriel Rheinberger, *Sämtliche Werke*, Band 34, *Klavierwerke I*, Stuttgart, 1999 (CV 50.234); in addition to the present Sonata there are available separately (all Stuttgart, 1999): Sonata in C op. 47 (CV 50.047), Sonata in D flat op. 99 (CV 50.099), as well as the *Romantische Sonate* in F sharp minor op. 184 (CV 50.184).

<sup>5</sup> William S. Newman, *The Sonata since Beethoven. The Third and Final Volume of A History of the Sonata Idea*, The University of North Carolina Press, Chapel Hill, 1969, p. 353.

<sup>6</sup> Harald Wanger and Hans-Josef Irmen (ed.) *Josef Rheinberger. Briefe und Dokumente seines Lebens* (9 vols.), Vaduz, 1982–1988, vol. V, Vaduz, 1984, p. 185f.

<sup>7</sup> See footnote no. 1.