

Ludwig van

BEETHOVEN

Fünf Stücke für Flötenuhr WoO 33
Five Pieces for Musical Clock

Grenadiermarsch für Flötenuhr WoO 29
Grenadier's March for Musical Clock

eingrichtet für Orgel von / arranged for organ by
Severin Zöhrer



Carus 18.013

Vorwort

Wie fast alle bedeutenden Komponisten seiner Zeit erhielt auch Ludwig van Beethoven vereinzelt Aufträge für Werke, die nicht für lebendige Interpreten, sondern für Musikautomaten bestimmt waren. In erster Linie ist hier die im ausgehenden 18. Jahrhundert überaus beliebte Flötenuhr (auch Orgeluhr oder Orgelwalze) zu nennen, d.h. ein mit Orgelpfeifen („Flöten“) versehenes mechanisches Musikinstrument, das mit einer Uhr zur Auslösung der Musik in Verbindung stand und mithilfe einer Stiftwalze, auf die ein Musikstück aufgeschlagen bzw. -gepresst war, ohne Zutun eines Spielers ein Orgelstück erklingen lassen konnte. Die Bezeichnung „Flötenuhr“ wurde dann allerdings auch auf selbstständige, also nicht an eine Uhr gekoppelte Orgelautomaten übertragen.

Wie viele Werke Beethoven tatsächlich für dieses Instrument komponiert hat, lässt sich nicht mit Sicherheit sagen. Das alte Beethoven-Werkverzeichnis¹ fasst fünf Werke unter dem Titel „Fünf Stücke für Flötenuhr“ und der gemeinsamen Werknummer WoO 33 zusammen; im neuen Werkverzeichnis² hingegen werden diese fünf Kompositionen unterteilt in „Drei Stücke für Flötenuhr“ (WoO 33a) und „Zwei Stücke unbekannter Besetzung“ (WoO 33b). Tatsächlich sind die Stücke I–III und die Stücke IV und V zwei unterschiedlichen Zusammenhängen zuzuordnen.³

Die ersten drei Stücke – *Adagio assai* in F-Dur, *Scherzo* in G-Dur und *Allegro* in G-Dur – entstanden wohl 1799 im Auftrag von Joseph Graf Deym (1750–1804), für dessen Kunst- und Wachsfigurenkabinett auch Mozart seine drei Orgelwalzenstücke (KV 594, 608 und 616) komponiert hat. Die drei Kompositionen von Beethoven sind zwar gemeinsam überliefert, aber nicht zwingend zyklisch gedacht. Das *Adagio assai* in F-Dur ist, wie auch Mozarts Stücke, auf vier Systemen notiert, die beiden anderen Kompositionen in G-Dur hingegen nur auf zwei Systemen. Dies legt nahe, dass das *Adagio assai* für eine größere Flötenuhr mit mindestens zwei eigenständigen Registern bestimmt war. Die Stücke in G-Dur weisen einen kleineren Tonumfang auf, was als Hinweis auf eine Konzeption für ein kleineres „Instrument“ aufgefasst werden kann.

Über die Stücke IV und V ist hingegen nur wenig bekannt. Ungewiss bleiben deshalb nicht nur Datierung und Auftraggeber, sondern, wie oben in Bezug auf den Eintrag im neuen Beethoven-Werkverzeichnis bereits angedeutet, auch das Instrument, für das sie geschrieben wurden. Schon 1927 stellte Georg Kinsky deren Zusammenhang mit den Stücken I–III

und damit auch die Bestimmung für Flötenuhr in Frage.⁴ In der Forschungsliteratur wurde in diesem Kontext auch darauf hingewiesen, dass das Autograph der beiden Werke – notiert auf zwei Systemen im Alt- und Tenorschlüssel, allerdings mit Transponierungsfehlern und zahlreichen Abkürzungen – als Vorlage für einen Walzensetzer ungeeignet gewesen sein dürfte.⁵ Auf der anderen Seite fällt auf, dass sich in beiden Stücken keinerlei dynamische Angaben finden, was wiederum auf eine Bestimmung für das mechanische Spielwerk hindeuten könnte. Selbst wenn die von Beethoven intendierte Besetzung ungewiss bleibt, eignen sich die beiden Stücke doch in gleicher Weise wie die anderen hier versammelten Werke für den Vortrag auf der Orgel, sodass sie sich nahtlos in die vorliegenden Orgelbearbeitungen einreihen. Aus diesem Grund wurde für die Nummern I–V hier auch die pragmatische, dem alten Beethoven-Werkverzeichnis entsprechende Überschrift „Fünf Stücke für Flötenuhr“ beibehalten.

Zusätzlich zu diesen fünf Werken ist mit dem *Grenadiermarsch* in F-Dur eine weitere Komposition Beethovens für Flötenuhr überliefert, deren Besetzung eindeutig ist. Zwar sind zu diesem Werk keine Notenhandschriften mehr vorhanden, erhalten ist jedoch die Flötenuhr mit den dazugehörigen Walzen. Diese haben im Zweiten Weltkrieg starke Beschädigungen erfahren; glücklicherweise ist die entsprechende Walze – die einzige Quelle für den *Grenadiermarsch* – jedoch bereits 1927, also im noch intakten Zustand, ausgelesen worden.

Der *Grenadiermarsch* ist im Wesentlichen eine Collage aus zwei älteren Werken: Die Takte 1–20 basieren auf Joseph Haydns *Marsch* in Es-Dur für Bläsersextett (Hob. VIII:6), später nach D-Dur transponiert und für Flötenuhr eingerichtet (Hob. XIX:25); die Takte 37–56 beruhen auf Beethovens eigenem *Marsch* in B-Dur, ebenfalls für Bläsersextett (WoO 29⁶). Die trioartigen Takte 21–36 sind dann – wohl von Beethoven⁷ – als verbindendes Mittelstück hinzukomponiert worden.

Somit liegen mit dieser Ausgabe alle bekannten Werke, die Beethoven für Flötenuhr komponierte bzw. die in diesen Umkreis gerechnet werden können⁸, in einer Einrichtung für

¹ Georg Kinsky, *Das Werk Beethovens. Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*. Nach dem Tode d. Verf. abgeschlossen u. hg. von Hans Halm, München 1955, S. 474f.

² Kurt Dorfmueller, Norbert Gertsch, Julia Ronge (Hgg.), *Ludwig van Beethoven. Thematisch-bibliographisches Werkverzeichnis. Revidierte und wesentlich erweiterte Neuausgabe des Werkverzeichnisses von Georg Kinsky und Hans Halm*. Unter Mitarb. von Gertraut Haberkamp und Beethoven-Haus Bonn, 2 Bde., München 2014, Bd. 2, S. 84ff. Im Folgenden zitiert als *Werkverzeichnis*.

³ Zum Folgenden vgl. ebd., S. 85 und 87; Ludwig van Beethoven, *Werke*, hg. vom Beethoven-Archiv Bonn unter Leitung von Joseph Schmidt-Görg, Abteilung 6, Bd. 1: *Kammermusik mit Blasinstrumenten*, hg. von Egon Voss, München 2008, S. 366; Weldon Whipple, *Beethoven's Organ Works. A Study*, Orem (USA) 2016, S. 35ff.

⁴ Georg Kinsky, „Beethoven und die Flötenuhr“, in: *Beethoven-Almanach der Deutschen Musikbücherei auf das Jahr 1927*, Regensburg 1927, S. 325. – Im Werkverzeichnis von Kinsky-Halm (wie Anm. 1) wurden die Stücke IV und V dann aber dennoch, wie oben dargestellt, zusammen mit den Stücken I–III unter einer Werknummer aufgenommen, wohl aus primär pragmatischen Gründen.

⁵ Ernst Simon, *Mechanische Musikinstrumente früherer Zeiten und ihre Musik. Mit Kompositionen für mechanische Musikinstrumente von Franz Benda, C. Ph. Em. Bach, Leopold Mozart und Beethoven*, Wiesbaden 1960, S. 86. – Simon plädiert stattdessen für eine Bestimmung der beiden Stücke für Klavier, ebd. Diese Zuordnung wird jedoch wiederum von anderen bezweifelt, u.a. wegen der im Autograph verwendeten Schlüssel; vgl. die Übersicht im *Werkverzeichnis* (wie Anm. 2), S. 87.

⁶ Im *Werkverzeichnis* (wie Anm. 2), S. 75, wird dieser *Marsch* unter der Werknummer WoO 29 geführt; unter derselben Nummer wird dann auch die Flötenuhr-Fassung aufgelistet. Zur Datierung von Originalkomposition und Flötenuhr-Fassung s. ebd., S. 75f., sowie Weldon Whipple, *Beethoven's Organ Works* (wie Anm. 3), S. 54ff., der als zeitlichen Rahmen für die Entstehung der Flötenuhr-Fassung die Spanne zwischen 1807 und 1819 angibt.

⁷ Zur Diskussion der Autorschaft vgl. *Werkverzeichnis* (wie Anm. 2), S. 76.

⁸ Eine Fassung des 2. Satzes, *Adagio*, aus Beethovens Violinsonate in Es-Dur op. 12,3 für Flötenuhr hat sich auf einer noch intakten Walze im Musikinstrumentenmuseum der Universität Leipzig erhalten (eine weitere dort befindliche, durch starken Kriegsschaden nicht mehr funktionstüchtige Walze soll nach Simon, *Mechanische Musikinstrumente* [wie Anm. 5], S. 32, außer dem 2. auch den 3. Satz, *Rondo*, aus op. 12,3 enthalten). Da allerdings sehr fraglich ist, ob Beethoven an dem betreffenden Arrangement überhaupt beteiligt war, wird es hier nicht berücksichtigt.

Foreword

Orgel vor, wobei der *Grenadiermarsch* hier erstmals als Orgelarrangement veröffentlicht wird. Ziel der Bearbeitungen dieser ausgesprochen charmanten und mitunter auch humoristische Züge tragenden Werke ist es, so viel wie möglich vom Original beizubehalten und nur dort behutsam zu reduzieren, wo es aus spieltechnischen Gründen angezeigt war – eine Aufgabe, die sich insbesondere für das relativ dicht komponierte *Adagio assai* WoO 33,1 stellte.

Vorschläge zur Registrierung

Viele Flötenuhren hatten ein bis zwei Register, meistens Gedackt 4' und eine offene 2'-Flöte. Bei sehr großen Flötenuhren, wie sie auch Joseph Graf Deym besaß, gab es zwei getrennte Windladen und sogar mehrere labiale 8'-Register sowie eine 8'-Zungenstimme.⁹ Es ist gut möglich, dass das *Adagio assai* WoO 33,1 für ein ähnliches Instrument gedacht war wie das, für welches Graf Deym Mozarts Stücke in Auftrag gab. Immerhin besaß Beethoven Kopien von KV 594 und 608.¹⁰ Aufgrund der Notation auf vier Systemen ist es jedenfalls sehr wahrscheinlich, dass Beethovens Komposition für eine Flötenuhr mit zwei getrennten Windladen gedacht ist. Somit bietet sich eine Darstellung auf zwei Manualen an. Die einfachste mögliche Registrierung wäre Flöte 8' (I), Gedackt 8' (II), II-Pedal. Das Stück kann aber durchaus abwechslungsreicher und bunter instrumentiert werden. Beim Einsatz eines 16'-Registers im Pedal ist darauf zu achten, dass es jeweils dann abzustoßen ist, wenn das Pedal der linken Hand aushilft.

Die Stücke WoO 33,2–5 lassen sich mit einem einzelnen labialen 8'-Register oder einer 8'-4'-Registrierung und angekoppeltem Pedal spielen. Bei WoO 33,3 wurde die Pedalstimme eine Oktave tiefer notiert als im Original. Das Pedal kann mit einem 4'-Register gespielt werden.

Der *Grenadiermarsch* wäre „originalgetreu“ am besten mit Gedackt 8', Flöte 4' und Pedalkoppel (*mezzoforte*) bzw. Gedackt 8' (*piano*) wiederzugeben, da das ursprüngliche Instrument genau diese Register besaß. Für die Rahmenteile ist aber auch eine Registrierung denkbar, die dem französischen *Grand jeu* nahekommt, das heißt Grundstimmen, Cornett, Zungenstimmen, im Pedal Subbass 16', Posaune 16' und Oktavbass 8'. Jeder Interpret sollte für sich selbst entscheiden, inwieweit er die klangliche Charakteristik einer Flötenuhr an der Orgel nachahmen will, oder ob er sich – von Beethovens Notentext inspiriert – für abwechslungsreichere und opulenterere Klangwelten entscheidet.

Eberbach, im September 2018

Severin Zöhrer

Like almost all significant composers of his time, Ludwig van Beethoven received occasional commissions for works that were not intended for living performers at all, but for mechanical musical instruments. In the first place – very popular towards the end of the 18th century – the musical clock (also flute clock or mechanical organ) should be mentioned here: this was a mechanical musical instrument provided with organ pipes (“flutes”) which was connected to a clock for starting the music; with the aid of a pin barrel onto which a piece of music had been struck or pressed, it played an organ piece without the intervention of a player. The designation “musical clock” was, however, then also applied to independent organ machines which were not coupled to a clock.

It cannot be stated with any certainty how many works Beethoven actually composed for this instrument. The old Beethoven catalogue of works¹ included five works under the title “Five Pieces for Musical Clock” and the joint opus number WoO 33; in the new catalogue of works,² however, these five compositions are divided into “Three Pieces for Musical clock” (WoO 33a) and “Two Pieces of unknown instrumentation” (WoO 33b). In fact, pieces I–III and pieces IV and V must be assigned to two different contexts.³

The first three pieces – *Adagio assai* in F major, *Scherzo* in G major and *Allegro* in G major – were probably commissioned by Count Joseph Deym (1750–1804), for whose “Kunst- und Wachsfigurenkabinett” [Cabinet of Art and Waxworks] Mozart also composed his three pieces for mechanical organ (KV 594, 608 and 616). Although Beethoven’s three compositions have been handed down together, they are not necessarily intended to be performed together. Like Mozart’s pieces, the *Adagio assai* in F major is written on four staves, while the two other compositions in G major are written on only two staves. This suggests that the *Adagio assai* was intended for a larger musical clock with at least two independent registers. The pieces in G major have a smaller range, which can be interpreted as an indication that they were conceived for a smaller “instrument.”

Little is known about pieces IV and V, on the other hand. Thus not only the date and the client remain uncertain but also – as already mentioned above in connection with the entry in the new Beethoven catalogue of works – the instrument for which they were composed. Already in 1927, Georg Kinsky queried their connection with pieces I–III and thus also their being intended for musical clock.⁴ In this context it was also pointed

⁹ Vgl. Hans Haselböck, „Mozart und die Flötenuhrstücke“, in: *Ars Organi*, Jg. 54 (2006), S. 71–74, hier S. 72ff. (Abschnitt „Die Instrumente“).

¹⁰ Vgl. ebd., S. 74, sowie Weldon Whipple, *Beethoven’s Organ Works* (wie Anm. 3), S. 36.

¹ Georg Kinsky, *Das Werk Beethovens. Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*. Completed and published after the author’s death by Hans Halm, Munich, 1955, pp. 474f.

² Kurt Dorfmueller, Norbert Gertsch, Julia Ronge (eds.), *Ludwig van Beethoven. Thematisch-bibliographisches Werkverzeichnis. Revidierte und wesentlich erweiterte Neuausgabe des Werkverzeichnisses von Georg Kinsky und Hans Halm*. In collaboration with Gertraut Haberkamp and the Beethoven-Haus Bonn, 2 vols., Munich, 2014, vol. 2, pp. 84ff.; cited below as *Werkverzeichnis*.

³ Regarding the following cf. *ibid.*, pp. 85 and 87; Ludwig van Beethoven, *Werke*, ed. by Beethoven-Archiv Bonn under the direction of Joseph Schmidt-Görg, section 6, vol. 1: *Kammermusik mit Blasinstrumenten*, ed. by Egon Voss, Munich, 2008, p. 366; Weldon Whipple, *Beethoven’s Organ Works. A Study*, Orem (USA), 2016, pp. 35ff.

⁴ Georg Kinsky, “Beethoven und die Flötenuhr,” in: *Beethoven-Almanach der Deutschen Musikbücherei auf das Jahr 1927*, Regensburg, 1927, p. 325. – In the Kinsky-Halm catalogue of works (see footnote 1), the pieces IV and V were nevertheless, as mentioned above, grouped together with pieces I–III under a single opus number, probably primarily for pragmatic reasons.

out in research literature that the autograph of the two works – notated on two staves in the alto and tenor clef, but with transposition errors and numerous abbreviations – would have been unsuitable as a master for pinning the composition onto the barrel.⁵ On the other hand, it is noticeable that neither piece contains any dynamic indications, which in turn could indicate their being intended for a mechanical instrument. Even if the instrumentation intended by Beethoven remains uncertain, these two pieces are equally suitable for performance on the organ as the other works collected here, so that they fit seamlessly into the present organ arrangements. For this reason, the pragmatic title “Five Pieces for Musical Clock,” corresponding to the old Beethoven catalogue of works, has also been retained for the numbers I–V.

In addition to these five works, the *Grenadiermarsch* [Grenadier's March] in F major is another composition by Beethoven for musical clock for which the instrumentation is unequivocal. Although no manuscripts have survived for this piece, the musical clock with its barrels still exists. These were severely damaged during the Second World War; fortunately, the corresponding barrel – the only source for the *Grenadiermarsch* – was already transcribed in 1927, still in an intact condition. The *Grenadiermarsch* is essentially a collage of two older works: measures 1–20 are based on Joseph Haydn's *March* in E flat major for wind sextet (Hob. VIII:6), later transposed to D major and arranged for musical clock (Hob. XIX:25); measures 37–56 are based on Beethoven's own *March* in B flat major, also for wind sextet (WoO 29⁶). The trio-like measures 21–36 were then added – probably by Beethoven⁷ – as a connecting middle section.

Thus, this edition presents all known works composed by Beethoven for musical clock – or those which can be included in this category⁸ – in an arrangement for organ; indeed, the *Grenadiermarsch* is published here for the first time as an organ arrangement. The objective of the arrangements of these extremely charming and sometimes humorous works is to retain as much of the original as possible and to cautiously reduce only where it was necessary for performance-technical reasons – a task that was particularly important for the relatively densely composed *Adagio assai* WoO 33,1.

Suggestions concerning registration

Many musical clocks had one or two ranks, usually a 4' Gedackt and an open 2' Flute. Very large musical clocks, such as those owned by Joseph Graf Deym, had two separate wind chests and even several 8' flue stops and an 8' reed.⁹ It is quite possible that the *Adagio assai* WoO 33,1 was intended for an instrument similar to that for which Count Deym commissioned Mozart's pieces. After all, Beethoven possessed copies of KV 594 and 608.¹⁰ On the evidence of the notation on four staves, it is very likely that Beethoven's composition is intended for a musical clock with two separate wind chests: thus, a performance on two manuals makes sense. The simplest possible registration would be Flute 8' (I), Gedackt 8' (II), II-Pedal. However, the piece could certainly be registered in a more varied and colorful manner. When using a 16' stop in the pedal, it must be disengaged whenever the pedal doubles the left hand.

The pieces WoO 33,2–5 can be performed using a single 8' flue stop or an 8'-4' registration and coupled pedal. For WoO 33,3, the pedal part was noted one octave lower than in the original. The pedal can be played using a 4' register.

The *Grenadiermarsch* would be best played “true to the original” with Gedackt 8', Flute 4' and pedal coupling (*mezzoforte*) or Gedackt 8' (*piano*), since the original instrument had exactly these registers. For the outer sections, however, a registration similar to the French *Grand jeu* is also conceivable, i. e., foundation stops, Cornet, reed voices, in the pedal Subbass 16', Trombone 16' and Octave bass 8'. Each interpreter should decide for him/herself to what extent s/he wishes to imitate the tonal characteristics of a musical clock on the organ, or whether – inspired by Beethoven's musical text – s/he opts for more varied and opulent worlds of sonority.

Eberbach, September 2018

Severin Zöhrer

Translation: Gudrun and David Kosviner

⁵ Ernst Simon, *Mechanische Musikinstrumente früherer Zeiten und ihre Musik. Mit Kompositionen für mechanische Musikinstrumente von Franz Benda, C. Ph. Em. Bach, Leopold Mozart und Beethoven*, Wiesbaden, 1960, p. 86. – Simon pleads instead for an allocation of the two pieces to piano, *ibid.* However, doubt is cast on this assignment by others, not least because of the keys used in the autograph; cf. the overview in the *Werkverzeichnis* (see footnote 2), p. 87.

⁶ In the *Werkverzeichnis* (see footnote 2), p. 75, this *Marsch* is catalogued under WoO 29; the version for musical clock is listed under the same number. For the dating of the original composition and musical clock version, see *ibid.*, pp. 75f., as well as Weldon Whipple, *Beethoven's Organ Works* (see footnote 3), pp. 54ff., who defines the time frame for the composition of the musical clock version as between 1807 and 1819.

⁷ For a discussion of the authorship cf. *Werkverzeichnis* (see footnote 2), p. 76.

⁸ A version of the 2nd movement, *Adagio*, from Beethoven's Violin Sonata in E-flat major op. 12,3 for musical clock has been preserved on a still intact barrel in the Museum of Musical Instruments of the University of Leipzig (according to Simon, *Mechanische Musikinstrumente* [see footnote 5], p. 32, another barrel located there, no longer functioning due to severe war damage, should also contain the 3rd movement, *Rondo*, from op. 12,3 in addition to the 2nd). Since, however, it is very questionable whether Beethoven was at all involved in the arrangement in question, it is not taken into account here.

⁹ Cf. Hans Haselböck, “Mozart und die Flötenuhrstücke,” in: *Ars Organi* 54 (2006), pp. 71–74, here pp. 72ff. (section “Die Instrumente”).

¹⁰ Cf. *ibid.*, p. 74, and Weldon Whipple, *Beethoven's Organ Works* (see footnote 3), p. 36.

Fünf Stücke für Flötenuhr

Five Pieces for Musical Clock

WoO 33

Ludwig van Beethoven

1770–1827

Einrichtung für Orgel / Arrangement for organ:

Severin Zöhler (*1986)

I

Adagio assai

Musical notation for measures 1-3. The score is in 3/4 time with a key signature of one flat (B-flat). Measure 1 features a first fingering (I) for the right hand. Measure 2 features a second fingering (II) for the right hand. The left hand provides a steady accompaniment.

Musical notation for measures 4-6. Measure 4 includes a triplet of eighth notes in the right hand. The piece continues with a consistent melodic and harmonic flow.

Musical notation for measures 7-9. The right hand continues with a melodic line, while the left hand maintains the accompaniment. Measure 9 ends with a fermata.

Musical notation for measures 10-11. Measure 10 includes a first fingering (I) for the right hand. Measure 11 concludes the piece with a final chord and a fermata.

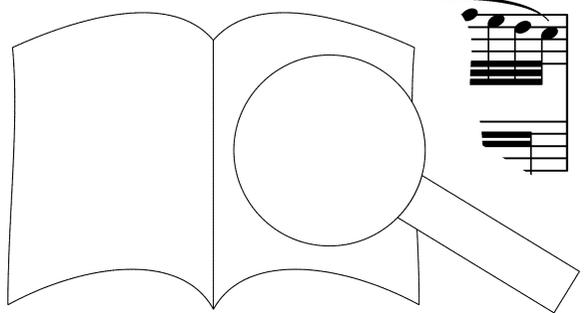
13

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27

Musical score for measures 27-28. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key and features a complex melodic line in the right hand with many sixteenth notes, and a steady accompaniment in the left hand.

29

Musical score for measures 29-30. The system consists of three staves. Measure 29 includes a trill (tr) in the right hand. The music continues with intricate melodic patterns and accompaniment.

31

Musical score for measures 31-32. The system consists of three staves. The right hand features a melodic line with a sharp sign (#) in measure 32. The left hand provides a consistent accompaniment.

33

Musical score for measures 33-34. The system consists of three staves. Measure 33 includes a first ending bracket (I) in the right hand. The piece concludes with a final cadence in measure 34.

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36

Musical score for measures 36-38. The system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are a grand staff (treble and bass clefs). Measure 36 shows a melodic line in the treble and a bass line in the bass. Measure 37 features a second ending bracket labeled 'II' in the treble. Measure 38 shows a first ending bracket labeled 'I' in the treble.

39

Musical score for measures 39-41. The system consists of three staves. Measure 39 shows a melodic line in the treble and a bass line in the bass. Measure 40 features a second ending bracket labeled 'II' in the treble. Measure 41 shows a first ending bracket labeled 'I' in the treble.

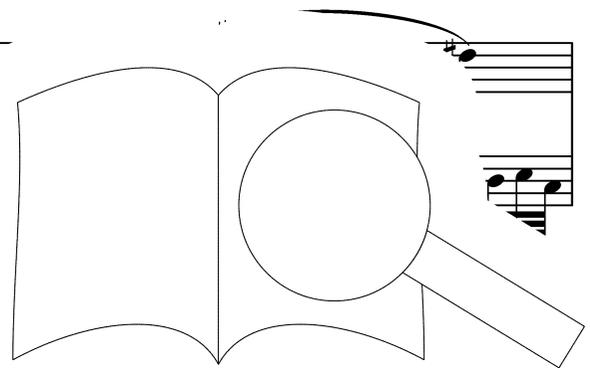
42

Musical score for measures 42-43. The system consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is labeled 'Ossia' and 'I.H.' and contains a continuous sixteenth-note pattern. The third staff is also labeled 'I.H.' and contains a similar sixteenth-note pattern. The bottom staff is a bass clef. Measure 42 shows a melodic line in the treble and a bass line in the bass. Measure 43 shows a melodic line in the treble and a bass line in the bass.

44

Musical score for measures 44-45. The system consists of three staves. Measure 44 shows a melodic line in the treble and a bass line in the bass. Measure 45 shows a melodic line in the treble and a bass line in the bass.

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46

Musical score for measures 46-48. The system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a complex texture with many beamed notes and rests.

49

Musical score for measures 49-51. The system consists of three staves. Measure 50 contains sixteenth-note runs in the middle and bottom staves, with fingerings '6' indicated above the notes. Measure 51 features a long melodic line in the top staff.

52

Musical score for measures 52-54. The system consists of three staves. Measure 52 has a triplet of eighth notes in the middle staff. Measure 53 has a sixteenth-note run in the middle staff with a fingering '6' below. Measure 54 has a melodic line in the top staff.

55

Musical score for measures 55-57. The system consists of three staves. Measure 55 has a melodic line in the top staff. Measure 56 has a sixteenth-note run in the middle staff. Measure 57 has a melodic line in the top staff. A large watermark 'PROBEPARTITUR' is overlaid on the page.

58

61

64

67

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II

Scherzo

Allegro

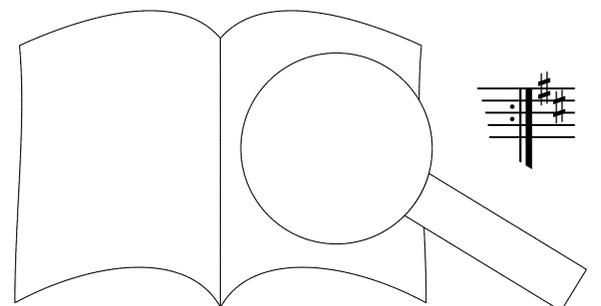
Musical notation for measures 1-3. The right hand features a rhythmic pattern of eighth notes with slurs and accents. The left hand provides a bass accompaniment with chords and single notes.

Musical notation for measures 4-7. The right hand continues the eighth-note pattern. The left hand has a more active accompaniment with eighth notes and chords.

Musical notation for measures 8-10. Measure 9 is marked with a repeat sign. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

Musical notation for measures 11-13. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

Musical notation for measures 14-15. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.



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Trio

17

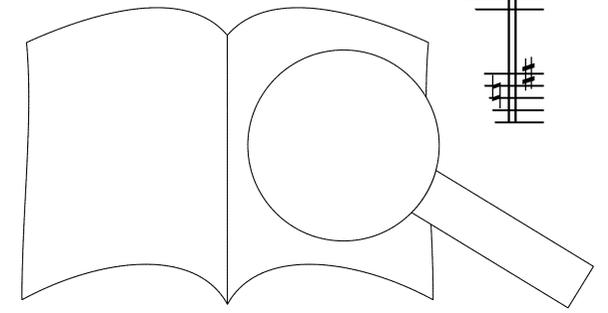
20

24

27

30

* Die Notizen, die klein sind, sind original, können aber weggelassen werden. / The notes in sm.



III

Allegro

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note patterns.

5

simile

Musical score for measures 5-8. The tempo and style are marked *simile*. The melodic and accompaniment patterns continue from the previous section.

9

Musical score for measures 9-12. The piece concludes with a final cadence in the right hand and a sustained bass note in the left hand.

13

Musical score for measures 13-16. This section includes a repeat sign and a first ending bracket, leading to a final cadence.

Musical score for measures 17-20. The right hand has a melodic line with a long slur, while the left hand has a bass line with a long slur. A large watermark 'PROBEPARTITUR' is overlaid on the page.

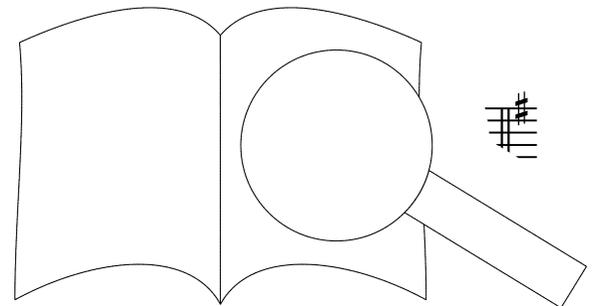
21 *tr*

25

29 *tr*

33

37



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41

Musical notation for measures 41-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody in the treble staff features eighth-note patterns, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

45

Musical notation for measures 45-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody continues with eighth-note patterns, and the bass staff accompaniment includes some chromatic movement.

49

Musical notation for measures 49-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody features a mix of eighth and sixteenth notes, and the bass staff accompaniment is more active with sixteenth-note patterns.

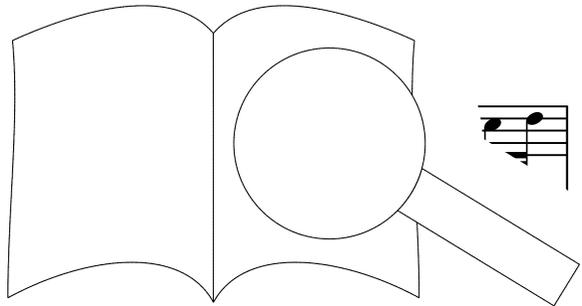
53

Musical notation for measures 53-56. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody continues with eighth-note patterns, and the bass staff accompaniment features a steady eighth-note accompaniment.

57

Musical notation for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody features eighth-note patterns, and the bass staff accompaniment includes some chromatic movement.

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61

Musical score for measures 61-65. Treble clef with a trill (tr) over a long note in measure 64. Bass clef accompaniment.

66

Musical score for measures 66-69. Treble clef with a trill (tr) over a long note in measure 66. Bass clef accompaniment.

70

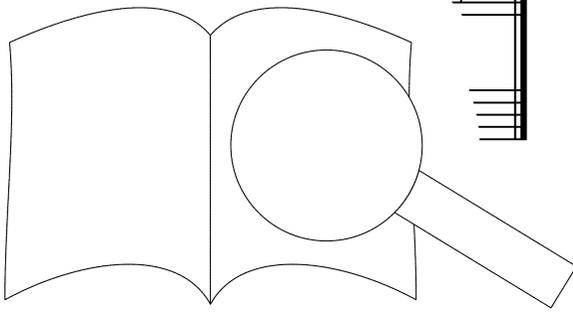
Musical score for measures 70-73. Treble clef with a trill (tr) over a long note in measure 70. Bass clef accompaniment.

74

Musical score for measures 74-77. Treble clef with a trill (tr) over a long note in measure 74. Bass clef accompaniment.

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IV

Allegro non più molto

Musical notation for measures 1-4. The piece is in C major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment.

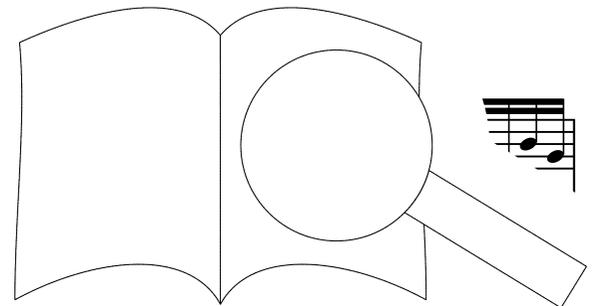
Musical notation for measures 5-8. The right hand continues the melodic development with some chromaticism, and the left hand maintains the rhythmic accompaniment.

Musical notation for measures 9-11. The right hand has a more active melodic line, and the left hand features some sixteenth-note patterns.

Musical notation for measures 12-15. The right hand has a melodic line with some chromaticism, and the left hand continues the accompaniment.

Musical notation for measures 16-18. The right hand has a melodic line with some chromaticism, and the left hand continues the accompaniment.

Musical notation for measures 19-20. The right hand has a melodic line with some chromaticism, and the left hand continues the accompaniment.



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22

25

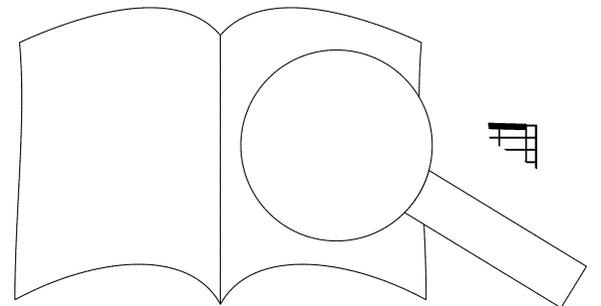
29

34

38

42

46



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50

Musical notation for measures 50-53, featuring a treble and bass clef with various rhythmic patterns and accidentals.

54

Musical notation for measures 54-56, featuring a treble and bass clef with various rhythmic patterns and accidentals.

57

Musical notation for measures 57-60, featuring a treble and bass clef with various rhythmic patterns and accidentals.

61

Musical notation for measures 61-63, featuring a treble and bass clef with various rhythmic patterns and accidentals.

64

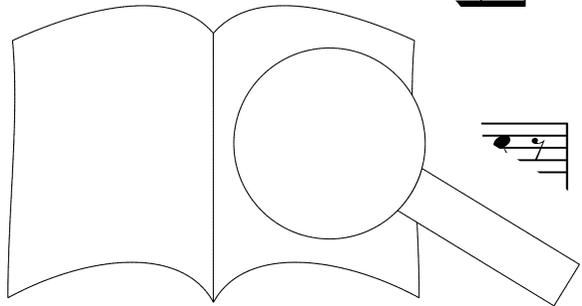
Musical notation for measures 64-67, featuring a treble and bass clef with various rhythmic patterns and accidentals.

68

Musical notation for measures 68-71, featuring a treble and bass clef with various rhythmic patterns and accidentals.

7.

Musical notation for measures 72-75, featuring a treble and bass clef with various rhythmic patterns and accidentals.



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75

Musical notation for measures 75-78. The system consists of a treble clef staff and a bass clef staff. Measure 75 features a melodic line in the treble with eighth notes and a bass line with chords and eighth notes. Measure 76 continues the melodic line. Measure 77 shows a change in the bass line. Measure 78 concludes the system with a final chord in the bass.

79

Musical notation for measures 79-81. The system consists of a treble clef staff and a bass clef staff. Measure 79 features a melodic line in the treble with eighth notes and a bass line with chords and eighth notes. Measure 80 continues the melodic line. Measure 81 concludes the system with a final chord in the bass.

82

Musical notation for measures 82-84. The system consists of a treble clef staff and a bass clef staff. Measure 82 features a melodic line in the treble with eighth notes and a bass line with chords and eighth notes. Measure 83 continues the melodic line. Measure 84 concludes the system with a final chord in the bass.

85

Musical notation for measures 85-87. The system consists of a treble clef staff and a bass clef staff. Measure 85 features a melodic line in the treble with eighth notes and a bass line with chords and eighth notes. Measure 86 continues the melodic line. Measure 87 concludes the system with a final chord in the bass.

88

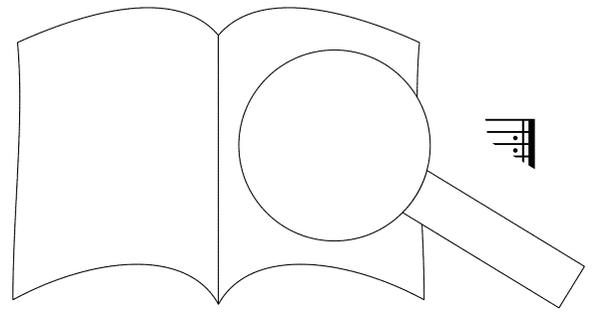
Musical notation for measures 88-90. The system consists of a treble clef staff and a bass clef staff. Measure 88 features a melodic line in the treble with eighth notes and a bass line with chords and eighth notes. Measure 89 continues the melodic line. Measure 90 concludes the system with a final chord in the bass.

91

Musical notation for measures 91-94. The system consists of a treble clef staff and a bass clef staff. Measure 91 features a melodic line in the treble with eighth notes and a bass line with chords and eighth notes. Measure 92 continues the melodic line. Measure 93 continues the melodic line. Measure 94 concludes the system with a final chord in the bass.

95

Musical notation for measures 95-97. The system consists of a treble clef staff and a bass clef staff. Measure 95 features a melodic line in the treble with eighth notes and a bass line with chords and eighth notes. Measure 96 continues the melodic line. Measure 97 concludes the system with a final chord in the bass.



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V

Allegretto

Musical notation for measures 1-7. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes. The bass line features chords and rests.

Musical notation for measures 8-14. Measure 8 is marked with a '7' in a circle. Measure 14 contains a double bar line and repeat signs. The melody continues with eighth and quarter notes.

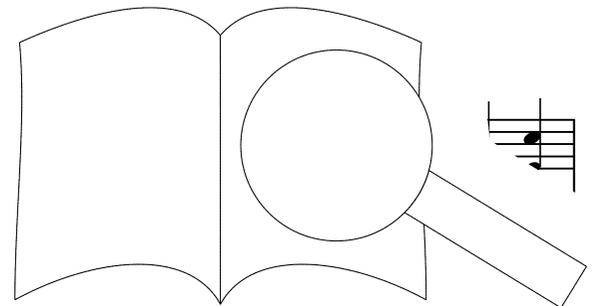
Musical notation for measures 15-22. The melody continues with eighth and quarter notes. The bass line features chords and rests.

Musical notation for measures 23-30. The melody continues with eighth and quarter notes. The bass line features chords and rests.

Musical notation for measures 31-38. The melody continues with eighth and quarter notes. The bass line features chords and rests.

Musical notation for measures 39-43. The melody continues with eighth and quarter notes. The bass line features chords and rests.

Musical notation for measures 44-47. The melody continues with eighth and quarter notes. The bass line features chords and rests.



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54

Musical notation for measures 54-59, featuring a treble and bass clef system with various rhythmic patterns and rests.

Fine

Trio 60

Musical notation for measures 60-64, starting the Trio section with a treble and bass clef system.

65

Musical notation for measures 65-70, continuing the Trio section with a treble and bass clef system.

71

Musical notation for measures 71-75, continuing the Trio section with a treble and bass clef system.

76

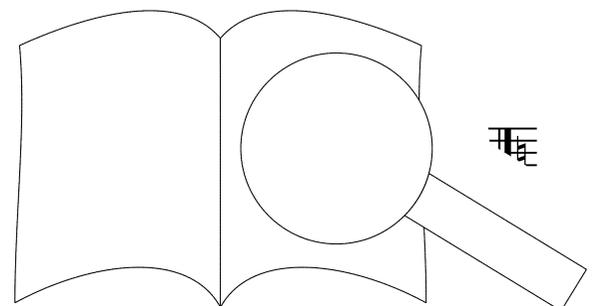
Musical notation for measures 76-81, continuing the Trio section with a treble and bass clef system.

82

Musical notation for measures 82-87, continuing the Trio section with a treble and bass clef system.

88

Musical notation for measures 88-92, continuing the Trio section with a treble and bass clef system.



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Grenadiermarsch für Flötenuhr

Grenadier's March for Musical Clock

WoO 29

Ludwig van Beethoven

1770–1827

Einrichtung für Orgel / Arrangement for organ:

Severin Zöhler (*1986)

Musical score for measures 1-3. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 1 features a first finger (I) and a triplet of eighth notes in the Treble staff, marked *mf*. The piece is in 3/4 time with a key signature of one flat (B-flat).

Musical score for measures 4-7. The score continues on the same three-staff system. Measure 4 begins with a fourth measure rest. The music features various rhythmic patterns and chordal textures.

Musical score for measures 8-10. The score continues on the same three-staff system. Measure 8 starts with an eighth measure rest. Measure 10 ends with a triplet of eighth notes in the Treble staff.

Musical score for measures 11-12. The score continues on the same three-staff system. Measure 11 begins with an eleventh measure rest. Measure 12 features a sextuplet of eighth notes in the Treble staff. The piece concludes with a final cadence.

15

Musical score for measures 15-17. The score is in G minor (one flat) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble staff with chords and melodic lines. Measure 17 includes a natural sign over a note.

18

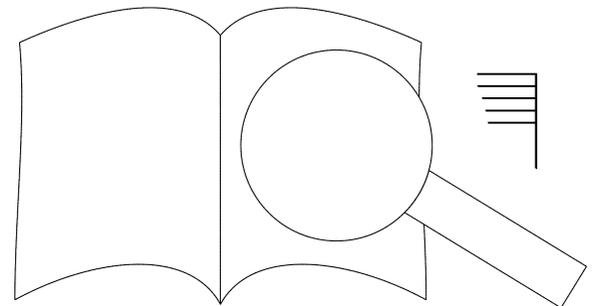
Musical score for measures 18-20. The score continues in G minor and 3/4 time. The piano accompaniment remains consistent. Measure 20 ends with a double bar line and repeat dots.

21

Musical score for measures 21-23. Measure 21 starts with a piano (*p*) dynamic marking and a trill. The treble staff has triplets in measures 22 and 23. The piano accompaniment continues with eighth notes.

25

Musical score for measures 25-27. The score continues in G minor and 3/4 time. Measure 25 includes a trill. The piano accompaniment continues with eighth notes.



29

3

tr

33

tr

37

mf

41

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45

48

51

54

* ... können die kleingestochenen Noten mitgespielt werden. / For the
 ** ... ung kann die Pedalstimme bis zum Schluss eine Oktave tiefer gespielt
 For ... the pedal part can be played one octave lower until the end.

Inhalt/Contents

Vorwort	2
Foreword	3

Fünf Stücke für Flötenuhr WoO 33 / Five Pieces for Musical Clock WoO 33

I Adagio assai in F	5
II Scherzo in G	12
III Allegro in G	14
IV Allegro non più molto in C	18
V Allegretto in C	22

Grenadiermarsch in F für Flötenuhr WoO 29 / Grenadier's March in F for Musical Clock WoO 29	24
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