

# Josef Gabriel Rheinberger

## Ouvertüre

zu Shakespeares „Die Zähmung  
der Widerspenstigen“ op. 18

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Flauto piccolo, 2 Flauti, 2 Oboi  
2 Clarinetti, 2 Fagotti, 2 Corni  
2 Trombe, 3 Tromboni, Tuba, Timpani  
2 Violini, Viola, Violoncello  
Contrabbasso

herausgegeben von / edited by  
Felix Loy

Einzelausgabe aus Band 25  
der Gesamtausgabe  
(Konzertouvertüren)

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Fürstlicher Kommerzienrat Guido Feger, Vaduz,  
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der Internationalen Josef Gabriel Rheinberger  
Gesellschaft, Vaduz.

Partitur / Full score

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Carus 50.018





# Vorwort

Nachdem Josef Gabriel Rheinberger im Herbst 1864 die Leitung des Münchner Oratorienvereins übernommen hatte, wurde er im Dezember desselben Jahres auch Solo-repetitor am Königlichen Hof- und Nationaltheater in München. Die damit verbundenen neuen Erfahrungen regten ihn zur Komposition einiger dramatisch inspirierter Werke an, unter denen seine erste veröffentlichte Konzertouvertüre op. 18 nach William Shakespeares *Zähmung der Widerspenstigen (The Taming of the Shrew)* an erster Stelle stand. Ihre früheste Fassung wurde laut autogropher Datierung der Partitur in Rheinbergers Urlaubsort Bad Kreuth im August 1866 vollendet.

In den folgenden Jahren bis 1872 hat Rheinberger das Werk mehrfach überarbeitet. Erhalten sind zwei weitere autographhe Partituren, die sich nicht in der musikalischen Substanz, aber in etlichen Details, etwa der Instrumentation und der rhythmischen Ausarbeitung, unterscheiden. Das späteste Autograph stimmt mit dem 1874 erschienenen Erstdruck der Partitur überein.

Die Veröffentlichung des Werks in der Bearbeitung für Klavier zu vier Händen kam bereits im März 1869 zustande.<sup>1</sup> Eines der ersten Exemplare des Druckes hat Rheinberger an den seit 1867 als Hofkapellmeister in München wirkenden Hans von Bülow geschickt, der sich am 12. April sehr angetan äußert:<sup>2</sup>

[...] die Ouverture zu „Der Widerspänstigen Zähmung“ ist eine wahre Mustercomposition, überaus originell, charakteristisch, geistvoll und liebenswürdig. Hoffentlich geben Sie uns dieselbe bald in Partitur und Orchesterstimmen. Ich bin überzeugt, dass dieses Werk rasch und überall im besten Sinne populär werden wird. [...]

Bereits zwei Wochen später brachte Bülow die Ouvertüre als Schauspielmusik zum gleichnamigen Stück im Hoftheater zur Uraufführung.<sup>3</sup> Erst fünf Jahre später fand die erste Aufführung als Konzertouvertüre statt (18. April 1874).<sup>4</sup>

Am Tag der konzertanten Erstaufführung in München schreibt Fanny: „Die Ouvertüre ist schon für London und für Prag verlangt.“<sup>5</sup> Die geplante Aufführung in einem Konzert der Londoner Philharmonischen Gesellschaft veranlasst auch den Verleger, die Herausgabe der Partitur und der Stimmen im April 1874 beschleunigt anzugehen.<sup>6</sup>

Die Rezension der *Hamburger Nachrichten* über Bülows dortiges Konzert im Jahr 1887 erwähnt die zeitübliche Praxis, dem Publikum zu programmatischen Musikwerken einen „Index“ an die Hand zu geben, in dem die musikalischen Themen den Inhalten der Dichtung bzw. des Sujets zugeordnet sind:<sup>7</sup>

Josef Rheinberger's Ouverture [...] giebt sich in formaler Gestaltung und Aufwand der orchestralen Mittel als eine Concertouvertüre, deren thematischer Gehalt [...] kaum an das Shakespeare'sche Lustspiel erinnern würde, wenn der Componist seine poetische Quelle verschwiegen hätte; der beigegebene genaue Index weist den nach einem gedanklichen Kern der musikalischen Formen suchenden Verstand auf den kürzesten Weg und lässt ihn rasch und leicht die Beziehung der Ouvertüre zur Dichtung finden: die beiden Themen charakterisieren in wirkungsvollem Contrast die eigenwillige Widerspänstige

und den heiteren, liebwerbenden Bezwinger, der Durchführungs-theil skizziert den lustigen, heftigen Kampf. Im dritten Theil erscheint an erster Stelle das siegreiche zweite Motiv, das erste klingt nur noch leise in der neckenden Erinnerung nach. [...]

Bereits Rheinbergers erster Biograf Theodor Kroyer beobachtete „mozartische Züge“<sup>8</sup> in der Ouvertüre, unter anderem im Hauptthema; Harald Wanger sieht, konkreter, die Ouvertüre zur *Zauberflöte* „unverkennbar“ Pate stehen.<sup>9</sup> Etwas ausführlicher widmete sich bislang nur Hanns Steger der Analyse und der Frage nach stilistischen Einflüssen und bemerkte „synkretistische Tendenzen“, die „zu einer eigenen ästhetischen Position zusammengefügt“ werden, in der Kombination des Beethoven'schen Allegro-Sinfoniesatztyps mit Merkmalen, die Rheinberger aus der Beschäftigung mit der Musik Rossinis, Mendelssohns und Schumanns übernommen hat.<sup>10</sup>

Für Richard Strauss gehörte Rheinbergers op. 18, das er abwechselnd als „ein sehr hübsches, preziöses Stück“<sup>11</sup> oder als „ein altconservatives, aber sehr hübsches Stück“<sup>12</sup> bezeichnete, noch im Jahr 1906 auf seine von Beethoven und Weber bis zu Debussy und Elgar reichende „Präferenzliste“<sup>13</sup> an Orchesterwerken, die er „mit Vergnügen“<sup>14</sup> dirigierte.

Stuttgart, im Februar 2009

Felix Loy

<sup>1</sup> Die Belegexemplare trafen am 7.3.1869 bei Rheinberger ein (Bayerische Staatsbibliothek München [im Folgenden: D-Mbs], *Rheinbergeriana* I 1,24; publiziert in: H. Wanger und H.-J. Irmen [Hgg.], *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens*, 9 Bde., Vaduz 1982–1988 [im Folgenden: B&D], Bd. III, S. 34.).

<sup>2</sup> Brief Hans von Bülows an Rheinberger, München, 12. April 1869; D-Mbs, *Rheinbergeriana* I 1,25 (publiziert in B&D III,37).

<sup>3</sup> Tagebuch 26.4.1869; D-Mbs, *Rheinbergeriana* I 1,27 (publiziert in B&D III,39).

<sup>4</sup> Tagebuch 18.4.1874; D-Mbs, *Rheinbergeriana* I 3,77 (publiziert in B&D V,14).

<sup>5</sup> Tagebuch 18.4.1874; D-Mbs, *Rheinbergeriana* I 3,77.

<sup>6</sup> Postkarte von Fritzsch an Rheinberger vom 6.4.1874; D-Mbs, *Rheinbergeriana* I 3,75.

<sup>7</sup> Von dem erwähnten Index zu Rheinbergers op. 18 konnte bisher leider kein Exemplar aufgefunden werden. – Die Rezension findet sich in D-Mbs, *Rheinbergeriana* I 12,187, Zeitungsausschnitt o.D. [12. oder 13.1.1887].

<sup>8</sup> Kroyer, *Joseph Rheinberger*, Regensburg 1916, S. 128.

<sup>9</sup> Harald Wanger, „Von op. 18 bis op. 195: Rheinbergers wahre Romanistik“, im Booklet zur CD-Einspielung der Ouvertüren, Heidelberg (Signum) 1995 (SIG X60-00), S. 4.

<sup>10</sup> Hanns Steger, *Vor allem Klangschönheit. Die Musikanschauung Josef Rheinbergers dargestellt an seinem Klavierschaffen*, Hildesheim u. a. 2001, S. 140f.

<sup>11</sup> Brief vom 27.1.1886; Richard Strauss, *Briefe an die Eltern*, Hg. Willi Schuh, Zürich 1954, S. 83.

<sup>12</sup> Brief an Ernst von Schuch, 7.9.1904; *Richard Strauss – Ernst von Schuch. Ein Briefwechsel*, Hg. Gabriella Hanke Knaus, Berlin 1999, S. 54.

<sup>13</sup> Ebd.

<sup>14</sup> Brief an Friedrich Sieger, 21.4.1906; *Der Strom der Töne trug mich fort. Die Welt um Richard Strauss in Briefen*; Hg. Franz Grasberger, Tutzing 1967, S. 167.

# Ouvertüre

zu Shakespeares „Die Zähmung der Widerspenstigen“

Grave  $\text{d} = 58$

Josef Gabriel Rheinberger, op. 18 (1866/1872)

Flauto piccolo

Flauto I, II

Oboe I, II

Clarinetto I, II  
in La / A

Fagotto I, II

Corno I, II  
in Mi / E

Tromba I, II  
in Mi / E

Trombone I, II

Trombone III

Tuba

Timpani  
e-H

Violino I

Violino II

Viola

Violoncello

Contrabbasso

A page from a musical score for orchestra. The score consists of five systems of music, each with multiple staves (treble, bass, and others). The key signature is A major (three sharps). The dynamics include *p* (piano), *f* (forte), and *p* (piano). The first system shows a melodic line in the treble clef staff with a grace note and a dynamic *f*. The second system features a sustained note in the bass clef staff. The third system includes a dynamic *p*. The fourth system shows a melodic line in the treble clef staff with a dynamic *f*. The fifth system includes a dynamic *p*. Superimposed on the music are large, stylized letters: 'C' and 'a' in the middle section, and 'r', 'u', 's' at the top right. The letter 'G' is positioned in the lower-left area of the page.

13

a 2

mf.

p

13

Carus

18

poco rit.

**Allegro  $\text{d} = 132$**

**CARTUS**

**Allegro  $\text{d} = 132$**

24

Carus

31

Carus

*p*

*sim.*

*ff*

38

Carus

45

The musical score consists of six staves, each with a key signature of four sharps. Measure 45 begins with a dynamic of *p*. The first two staves show eighth-note patterns with grace notes. The third staff has a bass clef and includes dynamics *p*, *f*, and *mf*. The fourth staff features eighth-note pairs. The fifth staff contains eighth-note patterns with grace notes. The sixth staff shows eighth-note pairs. Large, stylized letters 'Carus' are overlaid on the music, with 'C' and 'a' on the fourth staff and 'r' and 'u' on the fifth staff. The letter 'c' is also present on the third staff. In the bottom section, there are six staves with sixteenth-note patterns. Dynamics *p*, *sf*, and *p* are used. The final measure ends with a dynamic of *sim.*

51

**A**

**B**

cresc.

cresc.

cresc.

cresc.

57

*Carus*

ff

ff

ff

ff

ff

ff

A musical score page featuring four systems of music. The top system is in treble clef, B-flat major, and 6/4 time. The second system is in treble clef, A major, and 2/2 time. The third system is in bass clef, B-flat major, and 2/2 time. The bottom system is in treble clef, A major, and 2/2 time. Large, stylized letters 'CARUS' and 'C' are overlaid on the music, with 'CARUS' appearing in the middle section and 'C' appearing in the bottom section. The music includes various dynamics such as *p*, *pp*, and *sf*.

71

*p*

*a 2*

*p*

*pp*

*p*

*pp*

*C*

*A*

*G*

*p*

*p*

*cresc.*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

A page of musical notation from a score, featuring five staves of music with various dynamics and markings like "sim.", "f", and "a 2". The page is numbered 77 at the top left. A large, stylized graphic of the word "CELESTIALS" is overlaid on the music, with each letter appearing to float or move across the staves.

83

*a* 2

*p*

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*ff*

*p*

*pizz.*

*p*

*arco*

*f*

*f*

*f*

*ff*

*arco*

*f*

*f*

*f*

*f*

*f*

89

A musical score page with four staves. The key signature is A major (no sharps or flats). The time signature changes between common time and 12/8. The first staff has a treble clef, the second a treble clef, the third a bass clef, and the fourth a bass clef. The music consists of various notes and rests. Large, stylized letters spelling "Carus" are overlaid on the staves, with "Carus" spanning the top two staves and "C" on the bottom left staff. The letter "C" is particularly prominent, with a large circular loop on its left side.

95

*p*

*f*

*p*

*f marcato*

*a 2*

*f*

*sf*

*f*

*f*

*f*

103

B

ff

ff

ff

ff

ff

A page of musical notation on five staves. The key signature is B major (two sharps). The first staff begins with a forte dynamic (f) and a 111 measure number. The second staff starts with a half note. The third staff has a bass clef. The fourth staff has a treble clef. The fifth staff has a bass clef. In the middle of the page, there are large, semi-transparent, hand-drawn style letters: 'G' on the first staff, 'a' on the second staff, 'r' on the third staff, 'd' on the fourth staff, and 'S' on the fifth staff. The letter 'a' is positioned above the staff line, while 'r', 'd', and 'S' are below it. The letter 'G' is also partially visible on the first staff.

119

*solo*

*p*

*sf*

*sf*

*sf*

*sf*

*sf*

*p dolce*

*sf*

*p dolce*

*sf*

*p dolce*

*sf*

*f*

*p*

*sf*



137 C

dolce

*p*

solo

*p dolce*

*cresc.*

*p*

*sf*

*p*

*cresc.*

*cresc.*

*sf*

*p*

A page of musical notation from a score, featuring multiple staves and various dynamics like crescendo, decrescendo, and forte. The page is filled with large, stylized letters spelling out "S" and "A".

155

Musical score page 155 featuring four staves of music in G major (two treble, one bass, one alto). The score includes dynamic markings such as *f*, *ff*, *mf*, *p*, and *ff marcato*. Large, stylized letters spelling "Carus" are overlaid on the middle section of the score.

The score consists of four staves of music. The top staff is in G major (two treble clefs), the second staff is in G major (one treble clef), the third staff is in G major (one bass clef), and the bottom staff is in G major (one bass clef). The music is divided into measures by vertical bar lines. Dynamic markings include *f*, *ff*, *mf*, *p*, and *ff marcato*. The letters "Carus" are overlaid on the middle section of the score, with "C" and "a" on the second staff and "r" and "u/s" on the third staff. Measure numbers 155 and 156 are indicated at the top left.

Musical score page 162. The score consists of six staves, each with a key signature of three sharps. The first two staves begin with a dynamic of *mf*. The third staff begins with *p*. The fourth staff begins with *sf*. The fifth staff begins with *p*. The sixth staff begins with *p*. Large, stylized letters spelling "Carus" are overlaid on the music, with "C" and "a" on the first staff, "r" on the second staff, and "u" on the third staff.

168

The musical score page features five systems of music. The first system starts with a dynamic *p*. The second system contains a melodic line with grace notes and slurs. The third system includes a dynamic *f*. The fourth system has a dynamic *mf*. The fifth system concludes with a dynamic *p*. The score is set in 12/8 time with a key signature of four sharps. Large, semi-transparent letters spelling "Carus" and "ca" are overlaid on the music, with "ca" appearing in the middle of the page and "Carus" spanning the top two systems.

174

D

Carus

Measure 174 (Measures 1-4):

- Measures 1-2: Treble clef, 3/4 time, key signature 3 sharps. Measures begin with eighth-note patterns. Measure 2 includes dynamic *mf*.
- Measures 3-4: Key signature changes to 2 sharps. Measure 3 includes dynamic *mf*. Measure 4 includes dynamics *tr*, *mf sf*, and *sf*.

Measure 175 (Measures 5-8):

- Measures 5-6: Bass clef, 3/4 time, key signature 3 sharps. Measures begin with eighth-note patterns.
- Measures 7-8: Treble clef, 3/4 time, key signature 3 sharps. Measures begin with eighth-note patterns. Measure 8 includes dynamic *p*.

Measure 176 (Measures 9-12):

- Measures 9-10: Treble clef, 3/4 time, key signature 3 sharps. Measures begin with eighth-note patterns.
- Measures 11-12: Bass clef, 3/4 time, key signature 3 sharps. Measures begin with eighth-note patterns. Measure 12 includes dynamics *mf*, *#*, *#*, and *sfp*.

Measure 177 (Measures 13-16):

- Measures 13-14: Treble clef, 3/4 time, key signature 3 sharps. Measures begin with eighth-note patterns.
- Measures 15-16: Bass clef, 3/4 time, key signature 3 sharps. Measures begin with eighth-note patterns. Measure 16 includes dynamic *sf*.

180

Music score page 180. The score consists of five staves of music in 12/8 time, key signature of three sharps. The music includes dynamic markings such as *tr*, *mf*, *f marcato*, *a 2*, *sf*, *f*, *cresc.*, and *f*. Large, stylized letters spelling "CARUS" and "C" are superimposed on the music, appearing on the second, third, and fourth staves. The letter "C" is particularly prominent, appearing on the first, second, and third staves.

187

A musical score page with four staves of music. The top staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of various notes and rests. Overlaid on the music are several large, stylized letters: a 'G' on the first staff, a 'C' on the second staff, a 'K' on the third staff, and a 'S' on the fourth staff. These letters are drawn with thick lines and some have smaller letters or numbers attached to them. The letter 'G' has 'a' and 'a.' attached. The letter 'C' has 'a' and 'a.' attached. The letter 'K' has 'ff' and 'ff' attached. The letter 'S' has 'ff' and 'ff' attached.

195

E

The musical score consists of five staves, each with a treble clef and a key signature of four sharps. Measure 195 begins with a dynamic of  $p$ . The first staff contains a melodic line with eighth-note pairs. The second staff has a sustained note followed by eighth-note pairs. The third staff features a sustained note and eighth-note pairs. The fourth staff has a sustained note followed by eighth-note pairs. The fifth staff concludes with a dynamic of  $p$ .

*a 2*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*pizz.*

*pizz.*

*pizz.*

202

ff

*mf*

*sf*

*mf*

*sf*

*mf*

*sf*

*p*

*sf*

*p*

*sf*

*p*

*arco*

*p*

209

Carus

13

*f*

*sf*

*p*

*pizz.*

215

215

mf

**p** dolce

**p**

a 2

**p**

**C** **A**

222

*mf*

*p*

*a<sup>2</sup>*

*pizz.*

*arco*

*pp* *arco*

*pp* *arco*

*pp*

*arco*

*pp*



237

Music score page 237, featuring four staves of musical notation. The key signature is A major (no sharps or flats). The time signature is common time. The music consists of eighth and sixteenth note patterns. Large, stylized letters spelling "KARUS" are overlaid on the music, with "K" and "A" on the first staff, "R" and "U" on the second staff, and "S" on the third staff. The letters are white with black outlines. Dynamics include *mf*, *f*, *cresc.*, *p*, *ff*, and *ff*. Articulation marks like dots and dashes are also present.

A page of musical notation from a score, featuring large, stylized letters 'G', 'A', 'L', 'Y', 'S' overlaid on the staves. The music is in 245 time, with a key signature of four sharps. The letters are drawn in white, with 'G' at the bottom left, 'A' in the center, 'L' on the left side, 'Y' on the right side, and 'S' at the top right. The musical staff consists of six staves, each with a treble clef and a key signature of four sharps. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Dynamics include 'f' (forte), 'ff' (double forte), and 'sf' (sforzando). Measure numbers 245, 246, 247, and 248 are indicated above the staves.

253

*S*

*A*

*C*

*K*

*U*

*S*

260 G

260 G

*ff* *ff*

*p*

*pp*

*sim.*

*sf* *sf*

*pizz.*

*arco*

*p*

*pizz.*

*arco*

267

Music score page 267. The score consists of four systems of music for a full orchestra. The key signature is A major (three sharps). The tempo is indicated by a metronome mark of 120. The dynamics include *mf*, *sf*, *p*, *f*, *cresc.*, *dim.*, and *p*. The score features large, stylized letters 'Carus' and 'ca' overlaid on the staves, with 'Carus' appearing in the middle section and 'ca' appearing below it. The music includes various articulations like dots and dashes, and dynamic markings like *f*, *cresc.*, *sf*, *dim.*, and *p*.

275

H

Sheet music for orchestra, page 275. The score consists of six staves. The first three staves begin with a dynamic of **f**. The fourth staff starts with **sf**, followed by a measure of **p**. The fifth staff starts with **p**, followed by **pp**. The sixth staff begins with **f**, followed by **p**, **sf**, **sf**, and **sf**. The key signature is B major (two sharps). Measure 275 concludes with a dynamic of **mf** and **pizz.**



292

poco rit. - - - con fuoco

Musical score page 292. The score consists of six staves, each with a treble clef and a key signature of two sharps. The music is in common time.

The score is divided into measures by vertical bar lines. Measure 1 (measures 1-2) starts with a dynamic of *f*. Measures 2-3 show sustained notes with dynamics *mf*, *f*, *ff*, and *ff*. Measures 4-5 show sustained notes with dynamics *ff* and *ff*.

Large, stylized letters are overlaid on the music:

- In the first measure, the letters 'C' and 'A' are visible.
- In the second measure, the letter 'R' is visible.
- In the third measure, the letters 'U' and 'S' are visible.
- In the fourth measure, the letters 'c' and 'a' are visible.
- In the fifth measure, the letter 'r' is visible.

Measure 6 (measures 6-7) starts with a dynamic of *poco rit.* followed by *ff*. Measures 7-8 show sustained notes with dynamics *ff* and *ff*. Measures 8-9 show eighth-note patterns with dynamics *ff* and *ff marcato*.

A page of musical notation on five staves. The key signature is B major (two sharps). Measure 1 shows a treble clef staff with two eighth-note pairs. Measures 2-3 show bass and alto staves with various notes and dynamics (ff at measure 3). Measures 4-5 show treble and bass staves with eighth-note patterns. Measures 6-7 show bass and alto staves with eighth-note patterns. Measures 8-9 show bass and alto staves with eighth-note patterns. Large, stylized letters are overlaid on the music: 'C' is on the first measure, 'A' is on the second measure, 'T' is on the third measure, and 'S' is on the fourth measure.

308 I

ff

ff

f

ff

ff

316      accel.

*ff*

*ff*

*f*

*ff*

*ff*

324 Vivace  $\text{d} = 160$

Carus

se  $\text{d} = 160$

A page of musical notation from a score, featuring five staves of music. The top staff has a key signature of three sharps and a tempo of 332. It includes dynamic markings such as 'ff' and 'f'. The middle section contains a large, stylized watermark reading 'CARUS' in a bold, blocky font. The bottom staff also features dynamic markings like 'ff' and 'f'. The entire page is filled with musical notes and rests on five staves.

341

The musical score consists of five systems of music, each with multiple staves. The key signature is mostly A major (no sharps or flats). The first system starts with a treble clef staff, followed by three bass clef staves. The second system starts with a bass clef staff, followed by two treble clef staves. The third system starts with a bass clef staff, followed by three treble clef staves. The fourth system starts with a bass clef staff, followed by two treble clef staves. The fifth system starts with a bass clef staff, followed by three treble clef staves.

Large, stylized letters are overlaid on the music:

- System 1:** The letter 'S' is positioned above the top staff, and the letter 'A' is positioned below the middle staff.
- System 2:** The letter 'G' is positioned above the top staff, and the letter 'A' is positioned below the middle staff.
- System 3:** The letter 'A' is positioned above the top staff, and the letter 'G' is positioned below the middle staff.
- System 4:** The letter 'A' is positioned above the top staff, and the letter 'G' is positioned below the middle staff.
- System 5:** The letter 'A' is positioned above the top staff, and the letter 'G' is positioned below the middle staff.

Musical markings include dynamics like *mf*, *sf*, *pp*, *f*, and *sfp*, and performance instructions like '^' (upward arrow), 'v' (downward arrow), and 'a 2' (above 2).

352

*pp*

*p*

*cresc.*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



365

The musical score consists of four staves, each with a key signature of three sharps. The first staff begins with a rest followed by a series of eighth-note pairs. The second staff starts with a rest and then has a sequence of eighth notes. The third staff begins with a rest and contains a single eighth note. The fourth staff starts with a rest and then has a sequence of eighth notes. Large, stylized letters are overlaid on the music: 'S' is positioned above the second staff, 'C' is on the third staff, 'A' is on the fourth staff, and 'K' is on the first staff. The letters are drawn with thick outlines and some internal shading.

373

The musical score consists of five staves, each with a key signature of three sharps. The first four staves begin with a dynamic of *f*. The fifth staff begins with a dynamic of *ff*. The music features various note heads, some with stems and some without, and rests. Large, stylized white letters are overlaid on the music: a 'S' at the top right, an 'A' in the middle, a 'C' below it, and a 'K' on the left side. The letters appear to be part of a larger word or phrase.

381

The musical score consists of four systems of music. The first system (measures 1-4) has a treble clef, two bass clefs, and a key signature of two sharps. The second system (measures 5-8) has a bass clef and a key signature of one sharp. The third system (measures 9-12) has a bass clef and a key signature of one sharp. The fourth system (measures 13-16) has a bass clef and a key signature of one sharp. The score includes dynamic markings like *f* (fortissimo) and *p* (pianissimo), and various rests and note heads. Overlaid on the music are large white letters: 'C' is positioned over the first measure of the first system; 'A' is positioned over the second measure of the second system; 'R' is positioned over the first measure of the third system; and 'S' is positioned over the second measure of the fourth system.

388 M

Carus

395

Carus

401

Carus

**Gesamtausgabe.** Bände mit Instrumentalmusik:

23: Wallenstein-Sinfonie op. 10	50.223
24: Sinfonie in F op. 87 („Florentiner“) / ●	50.224
25: Konzertouvertüren (op. 18, 110, 195)	50.225
26: Orchesterfassungen eigener Werke	50.226
27: Klavierkonzert in As op. 94	50.227
28: Orgelkonzerte, Suite op. 149	50.228
29: Kammermusik ohne Klavier	50.229
30: Klaviertrios (op. 34, 112, 121, 191)	50.230
31: Klavierquartett, Klavierquintett, Sextett	50.231
32: Werke für Soloinstrument und Klavier	50.232
33: Werke für Soloinstrument und Orgel	50.233
34: Klavierwerke I (4 Sonaten)	50.234
35: Klavierwerke II (kleinere Klavierwerke, Teil 1)	50.235
36: Klavierwerke III (kleinere Klavierwerke, Teil 2)	50.236
37: Klavierwerke IV (vierhändig oder 2 Klaviere)	50.237
38: Orgelwerke I (Sonaten 1–10)	50.238
39: Orgelwerke II (Sonaten 11–20)	50.239
40: Orgelwerke III (kleinere Orgelwerke)	50.240
41: Bearbeitungen für Klavier I (Orgelsonaten 2–10)	50.241
42: Bearbeitungen für Klavier II (Orgelsonaten 11–17)	50.242
43: Bearbeitungen für Klavier III (Orgelkonzerte u.a.)	50.243
44: Bearbeitungen für Klavier IV (Dramatische Musik)	50.244
45: Bearbeitungen für Klavier V (Orchestermusik)	50.245
46: Bearbeitungen für Klavier VI (Kammermusik)	50.246
47: Bearbeitungen für zwei Klaviere	50.247
48: Bearbeitungen fremder Werke (Bach, Mozart)	50.248
Supplement 1: Klaviertrio op. 112, Faksimile	50.290

**Kammermusik**

Cellosonate in C op. 92	50.092
Hornsonate in Es op. 178	50.178
Klarinettensonate in es op. 105a	50.105/20
Klaviertrio Nr. 1 in d op. 34	50.034
Klaviertrio Nr. 2 in A op. 112	50.112
Klaviertrio Nr. 3 in B op. 121	50.121
Klaviertrio Nr. 4 in F op. 191	50.191
Klavierquartett in Es op. 38	50.038
Klavierquintett in C op. 114	50.114
Nonett op. 139 / Fl, Ob, Clt, Fg, Cor, Vi, Va, Vc, Cb	50.139
Rhapsodie in H WoO 27 / Fl, Pfte	40.595
Sextett op. 191b / Fl, Ob, Clt, Fg, Cor, Pfte	50.191/60
Streichquartett Nr. 1 in c op. 89	50.089
Streichquartett Nr. 2 in F op. 147	50.147
Streichquintett op. 82	50.082
Suite in c op. 166 (Klavierfassung) / Vi, Pfte	50.166/20
Thema mit Veränderungen für Streichquartett [und Cb ad lib.] op. 93	50.093
Violinsonate Nr. 1 in Es op. 77	50.077
Violinsonate Nr. 2 in e op. 105	50.105

**Klavier**

Die Gesamtausgabe enthält das Klavierwerk in vier Bänden:

Band 34: Klavierwerke I (4 Sonaten)	50.234
Band 35: Klavierwerke II (kleinere Klavierwerke 1)	50.235
Band 36: Klavierwerke III (kleinere Klavierwerke 2)	50.236
Band 37: Klavierwerke IV (vierhändig, 2 Klaviere)	50.237

Die vier Sonaten des Bandes 34 in Einzelheften:

– Sinfonische Sonate in C op. 47	50.047
– Sonate in Des op. 99	50.099
– Sonate in Es op. 135	50.135
– Romantische Sonate in fis op. 184	50.184

Aus den Bänden 35–37 liegen in fünf Einzelheften vor:

– 1: op. 5, 14, 23, 43, 45	50.005
– 2: op. 53, 115, 183	50.266

– 3 (4hdg): Tarantella op. 13	50.013
– 4 (4hdg): Große Sonate op. 122	50.122
– 5 (2 Klaviere): Duo in a op. 15	50.015
Humoresken op. 28	50.028
Sechs Tonstücke op. 39	50.039

Arrangements des Komponisten für Pfte zu 4 Händen:

– Streichquartett Nr. 1 op. 89	50.089/03
– Streichquartett Nr. 2 op. 147	50.147/03

Bearbeitungen fremder Werke:

– Bach, J. S.: Goldberg-Variationen (BWV 988), bearb. für 2 Klaviere, WoO 3	31.988
– Mozart, W. A.: Variationen in B für Klavier (KV 500), für den Konzertvortrag frei bearb., WoO 5	51.500
– Mozart, W. A.: Variationen in F für Klavier (KV 613), bearb. für 2 Klaviere, WoO 6	51.613

**Orgel**

Die Gesamtausgabe enthält das Orgelwerk in drei Bänden und einem Supplementband:

Band 38: Orgelsonaten 1–10	50.238
Band 39: Orgelsonaten 11–20	50.239
Band 40: Kleinere Orgelwerke	50.240

Supplement 3:

Orgelwerke ohne Opuszahl in Auswahl	i.V. 50.288
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Einzelausgaben aus den Bänden 38 und 39:

– Orgelsonate Nr. 1 in c op. 27	50.027
– Orgelsonate Nr. 3 in G op. 88	50.088
– Orgelsonate Nr. 4 in a op. 98	50.098
– Orgelsonate Nr. 8 in e op. 132	50.132
– Orgelsonate Nr. 11 in d op. 148	50.148
– Orgelsonate Nr. 14 in C op. 165	50.165

Die acht Zyklen des Bandes 40 in Einzelheften:

– Zehn Trios op. 49	50.049
– Zwölf Fughetten op. 123a	50.123/10
– Zwölf Fughetten op. 123b	50.123/20
– Zwölf Charakterstücke op. 156	50.156
– Zwölf Monologe op. 162	50.162
– Zwölf Meditationen op. 167	50.167
– Zwölf Miscellaneen op. 174	50.174
– Zwölf Trios op. 189	50.189

Andante pastorale und Rhapsodie / Oboe, Org

Freie Orgelmusik für den Gottesdienst /

Sammlung mit 20 Stücken

Orgelkonzert Nr. 1 in F op. 137 / Org, Str, 3 Cor

Orgelkonzert Nr. 2 in g op. 177

    Org, Str, 2 Cor, 2 Tr, Timp

Sechs Stücke op. 150 / Vi, Org

Drei Stücke aus op. 150 für Vc, Org

    (Abendlied, Pastorale, Elegie) / ●

Suite in c op. 149 / Org, Vi, Vc [Str] / ●

Suite in c op. 166 (Orgelfassung) / Vi, Org / ●

50.149

50.166/10

**Orchester**

Sinfonie in F op. 87 („Florentiner“) / ●

Wallenstein-Sinfonie op. 10

Klavierkonzert in As op. 94

Ouvertüre zum komischen Singspiel

    Der arme Heinrich op. 37 / ●

Ouvertüre zu Schillers „Demetrius“ op. 110

Akademische Ouvertüre op. 195

50.110

50.195

● = auf Carus-CD eingespielt