

Josef Gabriel

RHEINBERGER

Zwölf Charakterstücke op. 156
für die Orgel / for the organ

herausgegeben von / edited by
Martin Weyer

aus Band 40 der Gesamtausgabe
from volume 40 of the Complete Works

Sämtliche Werke · Complete Works



Carus 50.156

Aus Band 40 der Gesamtausgabe liegen außer den vorliegenden *Zwölf Charakterstücken* als Einzelausgaben vor: / *In addition to the Zwölf Charakterstücke the following opera are available as separate editions from volume 40 of the Complete Works:*

Zehn Trios für die Orgel op. 49 (Carus 50.049)

Zwölf Fughetten strengen Stils op. 123a (Carus 50.123/10)

Zwölf Fughetten strengen Stils op. 123b (Carus 50.123/20)

Monologe. Zwölf Stücke für die Orgel op. 162 (Carus 50.162)

Meditationen. Zwölf Orgelvorträge op. 167 (Carus 50.167)

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Zwölf Trios für die Orgel op. 189 (Carus 50.189)

Rheinbergers Orgelmusik erscheint in der Gesamtausgabe in drei Bänden und einem Supplementband: /

Rheinberger's organ music is published in three volumes and one supplemental volume within the Complete Works:

Band 38: Orgelmusik I (Orgelsonaten 1–10) (Carus 50.238)

Band 39: Orgelmusik II (Orgelsonaten 11–20) (Carus 50.239)

Band 40: Orgelmusik III (Kleinere Orgelwerke) (Carus 50.240)

Supplementband 3: Kleinere Orgelwerke ohne Opusnummern (Auswahl / *selection*) (Carus 50.288)

Vorwort

Ursprünglich war die Sammlung *Zwölf Charakterstücke für die Orgel* op. 156 als „Präludienbuch für die Orgel“ bezeichnet und mit den Opuszahlen 155 (autographes Titelblatt) bzw. 158 (erste Notenseite des Manuskripts) bezeichnet worden. Das verrät möglicherweise eine ursprüngliche Intention, gottesdienstliche Gebrauchsliteratur („Präludien“) zu schaffen – eine Intention, von der Rheinberger offenbar wieder abgekommen ist. Die Zeiten, da seine Orgelwerke (auch Einzelsätze von Sonaten) zu „Paradestücken“ (Friedrich Blume) evangelischer Organisten avancierten, lagen im Entstehungsjahr (1888) noch in einiger Ferne; katholischerseits war man unter der Flagge des Cäcilianismus mehr an Chor- als an Orgelmusik interessiert; der Vokalkomponist Rheinberger aber geriet ins Kreuzfeuer cäcilianischer Kritik nicht nur wegen gelegentlicher Auslassung von Textstellen bei der Vertonung der Messe, sondern auch wegen seiner angeblichen Nähe zum Konzertsaal und zur Oper. Auf diesem Hintergrund ist es verständlich, daß Rheinbergers Orgelmusik allenfalls auch im gottesdienstlichen Rahmen, hauptsächlich aber im Konzertsaal erklang. Es kommt hinzu, daß seit Mendelssohns Neubeginn (1845 waren seine sechs Orgelsonaten erschienen) die Orgelmusik der zweiten Jahrhunderthälfte ohnehin eher zum Konzert (einschließlich „Kirchenkonzert“) tendierte als zum liturgischen Rahmen, der katholischerseits, meist ideologisch begründet, zu eng gefaßt oder auch – auf protestantischer Seite – gar nicht vorhanden war.

Ebenso erscheint es konsequent, daß die Orgelmusik eine „Marktlücke“ zu schließen begann, indem sie bestimmte Innovationen der romantischen Klaviermusik für das so lange vernachlässigte Instrument fruchtbar machte. Hier stand das „Charakterstück“ an erster Stelle. Unter diesem Sammelbegriff konnten Formen und Satztechniken unterschiedlichster Provenienz subsummiert werden. In Rheinbergers op. 156 dominieren die Einflüsse des 19. Jahrhunderts. Nur sehr gelegentlich (in Nr. 1: *Präludium*, Nr. 11: *Passacaglia* und allenfalls noch in der über einen Ostinatobaß gearbeiteten Nr. 7: *In memoriam*) wird barockes Erbe greifbar, wenngleich immer auch dem Personalstil anverwandelt; ansonsten herrscht das von einem „Affekt“, einer Stimmung geprägte, meist monothematische Charakterstück vor: „Romanze“, „Canzonetta“, „Intermezzo“ – das sind Titel, wie sie auch in damaligen Sammlungen von Klaviermusik auftauchten. Gelegentlich nähert sich Rheinberger behutsam programmatischen Momenten: Mit Titeln wie *Vision*, *Klage*, *Abendfriede* oder auch *Trauermarsch* geht er über das nur Stimmungshafte hinaus, ohne allerdings deskriptive Anschaulichkeit zu provozieren, die seiner Musik letztlich doch fremd war.

Im Schwierigkeitsgrad gehen die Stücke des op. 156 über die *Fughetten* op. 123 und auch über die *Monologe* op. 162 hinaus. Die Adaption der pianistischen Elemente (aus dieser Sphäre stammte ja das „Charakterstück“) ist

durchweg gelungen dank der Umgewandlung in eine genuin orgeleigene Satztechnik.

Als idealer Instrumententyp kommt die zweimanualige, mittelgroße Orgel in Betracht, wie sie der von Rheinberger favorisierte Georg Friedrich Steinmeyer in den 1880er Jahren baute: Noch mechanisch (Kegellade), mit breiter Achtfuß-Palette, die zwischen Flöten, Gedackten und Streichern unterschied; das „Hauptmanual“ mit einer Mixtur auf 2 2/3'-Basis und Trompete 8', das „Nebenmanual“ als dessen echohafte Verkleinerung, ohne Mixtur (allenfalls mit Cornett als Ersatz), gelegentlich mit einer durchschlagenden Zunge und nur selten als Schwellwerk gebaut; das Pedal lediglich in Baßfunktion. Mit diesem Orgeltyp als Richtschnur sollte man eine Barockisierung ebenso vermeiden wie eine allzu starke und ins Raffinierte gesteigerte Koloristik, die für Karg-Elert und Reger Sinn machen kann, nicht aber für Rheinberger.

Die vorliegende Ausgabe ist ein Auszug aus Band 40 der Rheinberger-Gesamtausgabe (*Kleinere Orgelwerke*), Stuttgart 1998, CV 50.240. Der Notentext dieses Bandes wird unverändert übernommen. Für Fragen der kritischen Revision und für eine zusammenhängende Darstellung von Rheinbergers freien Orgelstücken sei auf das Vorwort und den Kritischen Bericht dieses Bandes verwiesen.

Marburg, im Sommer 1999

Martin Weyer

Foreword

The collection *Zwölf Charakterstücke für die Orgel* op. 156 was originally entitled "Präludienbuch für die Orgel" and it was given the opus number 155 (title page of the autograph) or 158 (first page of music in the manuscript). This may possibly reveal an original intention to create voluntaries ("Präludien") for use at church services – an intention which Rheinberger evidently gave up. The time when his organ works (including individual movements from sonatas) would become "show pieces" (Friedrich Blume) of Protestant organists lay far ahead in the future at the time when these pieces were written (1888). In Catholic circles the influence of the Cecilian movement placed the centre of interest in choral rather than organ music, but as a choral composer Rheinberger came under the crossfire of Cecilian critics not only because he sometimes omitted sections of the text in his settings of the Mass, but also on account of his alleged proximity to the concert hall and opera house. Against this background it is understandable that while Rheinberger's organ music was played in any case at church services, it was heard principally in concert halls. It is also true to say that from the time when Mendelssohn made a fresh beginning in this field (his six organ sonatas appeared in 1845) organ music of the second half of the century had tended towards performance in concerts (including "church concerts") rather than in a liturgical context which, in Catholic churches was, ideologically speaking, too narrow a concept, or – in Protestant churches – not present at all.

Nevertheless it appears to be significant that organ music began to fill a "gap in the market" when it started to adopt certain innovations from the field of romantic piano music for the long-neglected organ. First and foremost among these novelties was the "character piece." This type of composition could encompass a very wide range of forms and technical processes. 19th century influences are predominant in Rheinberger's op. 156. Only very seldom (no. 1: *Präludium*; no. 11: *Passacaglia* and another piece constructed on an ostinato bass, no. 7: *In memoriam*) is the baroque inheritance evident, although even here it is always adapted to Rheinberger's personal style. Everywhere else the music features a particular "Affekt," a mood. These are character pieces, most of them monothematic; "Romanze," "Canzonetta", "Intermezzo" – these are titles such as were to be found at that time in collections of piano pieces. Sometimes Rheinberger cautiously approached the programmatic; with such titles as *Vision*, *Klage*, *Abendfriede* or *Trauermarsch* he went beyond mere moods, although never providing realistic description, which was foreign to his music.

In their degree of difficulty the pieces in op. 156 go beyond the *Fughetten* op. 123 and also the *Monologe* op. 162. The adaptation of pianistic elements (it was in that area that the "character piece" had originated) is wholly successful,

thanks to Rheinberger's transformation of those elements into compositional technique genuinely belonging to the organ.

The ideal instrument for this music is a two-manual, average sized organ, such as Rheinberger's favourite organ builder Georg Friedrich Steinmeyer constructed during the 1800s: mechanical action (cone-valve chest) with a wide range of eight-foot stops, differentiating between flutes, gedeckts and strings; the first manual with a Mixtur on a 2 2/3' basis and Trumpet 8', the second manual as its quieter echo, without Mixtur (but with Cornett as replacement), sometimes with a free reed and seldom with swell organ. The pedals have only a bass function. With this type of organ in mind as a guide one should avoid pseudo-baroque sound, and also unduly loud and vivid tone colour, which would be appropriate for Karg-Elert and Reger, but not for Rheinberger.

The present edition is an extract from volume 40 of the Rheinberger Complete Edition (*Kleinere Orgelwerke*), Stuttgart, 1998, CV 50.240. The musical text has been taken unaltered from that volume. For the answers to questions concerning the editorial revision of this music and for a survey of Rheinberger's early organ pieces please refer to the Foreword and the Critical Report published in that volume.

Marburg, summer 1999
Translation: John Coombs

Martin Weyer

Herrn Bernhard Bajohr
freundlich gewidmet.

Zwölf Charakterstücke

für Orgel

komponiert
von

Josef Rheinberger.

Op. 156.

Erstes Heft

Preis M.3.

- Nr. 1. Praeludium.
- Nr. 2. Romanze.
- Nr. 3. Canzonetta.
- Nr. 4. Intermezzo.
- Nr. 5. Vision.
- Nr. 6. Duett.

Zweites Heft

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- Nr. 8. Pastorale.
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LEIPZIG, VERLAG VON F. C. LEUCKART

Zwölf Charakterstücke für die Orgel

1. Präludium

Josef Gabriel Rheinberger, op. 156 (1888)

Con moto $\text{♩} = 72$

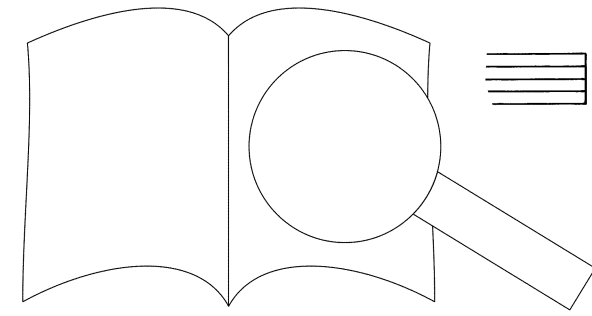
Manual

Pedal

f = Dasselbe ohne Mixturen *mf* = Principal 8' / zwei oder drei sanfte Register *pp* = Salicional oder Aeoline 8'

Dauer / Duration: ca. 41 min.
Carus-Verlag, Stuttgart; zweite, revidierte Auflage 2001 – CV 50.156

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16

20

24

28

32

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55

59

63

67

71

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2. Romanze

Andante ♩ = 120

Musical notation for measures 1-3. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of a grand staff with a treble clef and a bass clef. The right hand plays a melody starting on G4, moving up stepwise to D5. The left hand plays a bass line starting on G2, moving up stepwise to D3. A piano (*p*) dynamic marking is present. A second bass staff below shows a continuation of the bass line with a pianissimo (*pp*) dynamic marking.

Musical notation for measures 4-6. The right hand continues the melody with a slur over measures 4-6. The left hand continues the bass line. A Carus-Verlag logo is visible on the right side of the system.

Musical notation for measures 7-9. The right hand continues the melody. The left hand continues the bass line. A Carus-Verlag logo is visible on the right side of the system.

Musical notation for measures 10-12. The right hand continues the melody. The left hand continues the bass line. A Carus-Verlag logo is visible on the right side of the system.

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13

17 *rit.* - - *a tempo*

21

25

29 *rit.* - - *a tempo*

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33

37

42

rit. - - - *a tempo*

46

51

Adagio

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3. Canzonetta

Andantino ♩ = 76

mf dolce

Musical notation for measures 1-5. The score is in 3/8 time and B-flat major. The right hand has a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand has a bass line starting with a half note G3, followed by quarter notes A3, Bb3, and C4. Dynamics include *p* and *pp*.

Musical notation for measures 6-10. The right hand continues the melodic line with quarter notes D5, E5, F5, and G5. The left hand continues the bass line with quarter notes D4, E4, F4, and G4. Dynamics include *p*.

Musical notation for measures 11-15. The right hand has a melodic line with quarter notes G5, F5, E5, and D5. The left hand has a bass line with quarter notes G4, F4, E4, and D4. Dynamics include *p*.

Musical notation for measures 16-20. The right hand has a melodic line with quarter notes C5, Bb4, A4, and G4. The left hand has a bass line with quarter notes C4, Bb3, A3, and G3. Dynamics include *rit.* and *a tempo*.

21

Musical score for measures 21-25. The score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features complex rhythmic patterns with many eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the passage.

26

Musical score for measures 26-30. The score continues from the previous system, maintaining the same key signature and time signature. It features similar complex rhythmic patterns and melodic lines across the three staves.

31

a tempo

Musical score for measures 31-36. The score continues with the same key signature and time signature. The tempo marking *a tempo* is placed above the staff. The musical notation includes various rhythmic values and articulations.

37

Musical score for measures 37-41. The score continues with the same key signature and time signature. The notation includes slurs and dynamic markings. The final measure of this system is cut off by the page edge.

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43

48

54

60

66

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4. Intermezzo

Allegretto ♩ = 104

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The notation includes a grand staff with treble and bass clefs, and a separate bass line below.

Musical notation for measures 5-10. The notation continues with the same key signature and tempo. The dynamics remain 'mf'. The notation includes a grand staff with treble and bass clefs, and a separate bass line below.

Musical notation for measures 11-16. The notation continues with the same key signature and tempo. The dynamics remain 'mf'. The notation includes a grand staff with treble and bass clefs, and a separate bass line below.

Musical notation for measures 17-20. The notation continues with the same key signature and tempo. The dynamics remain 'mf'. The notation includes a grand staff with treble and bass clefs, and a separate bass line below.

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23

30

37

44

51

mf

tempo

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57

63

69

75 *a tempo*

81

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5. Vision

Adagio molto ♩ = 60

dolce

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Adagio molto (♩ = 60) and the mood is dolce. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The grand staff begins with a piano (pp) dynamic. The bass line starts with a piano (pp) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for measures 6-10. The grand staff continues with melodic and harmonic development. The bass line remains in the lower register, providing a steady accompaniment. The dynamics are consistent with the previous section.

Musical score for measures 11-15. Measure 11 features a fortissimo (ff) dynamic in both the grand staff and the bass line. The music includes a tenuto (ten.) marking. The grand staff has a piano (pp) dynamic in measure 15. The bass line has a piano (pp) dynamic in measure 15.

Musical score for measures 16-19. The grand staff continues with melodic and harmonic development. The bass line remains in the lower register, providing a steady accompaniment. The dynamics are consistent with the previous section.

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21

ff

ff

Musical score for measures 21-25. The score is written for piano and features a complex texture with multiple staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *ff* (fortissimo) is present in two locations.

26

Musical score for measures 26-29. The score continues with similar complexity and dynamics. The key signature and time signature remain consistent with the previous system.

30

Musical score for measures 30-34. The score continues with similar complexity and dynamics. The key signature and time signature remain consistent with the previous system.

35

Musical score for measures 35-38. The score continues with similar complexity and dynamics. The dynamic marking *p* (piano) is present in the right-hand part.

39

Musical score for measures 39-40. The score concludes with a final cadence. The key signature and time signature remain consistent with the previous system.

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43 *ten.*
ff *p*
ff *pp*

49 *f* *p*

54 *pp*

59 *pp*

64 *lento*

6. Duett

Andantino amabile ♩ = 96

Musical notation for measures 1-4. The score is in 6/8 time and B-flat major. The right hand (RH) is mostly silent, with a few notes in measure 4. The left hand (LH) plays a rhythmic pattern of eighth notes with slurs and accents. Dynamics include *p* and *pp*.

Musical notation for measures 5-8. The RH begins with a melodic line starting on measure 5. The LH continues with the eighth-note pattern. Dynamics include *p*.

Musical notation for measures 9-12. The RH continues its melodic line. The LH pattern changes slightly in measure 10. Dynamics include *p*.

Musical notation for measures 13-16. The RH continues its melodic line. The LH pattern changes in measure 14. Dynamics include *p*.

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17

21

25

29

33

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37 rit. - - - a tempo

Musical score for measures 37-40. 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 is in a key with one flat (B-flat) and a 7/8 time signature. Measure 37 starts with a piano (p) dynamic. The piece begins with a ritardando (rit.) and returns to a tempo (a tempo) by measure 40.

Musical score for measures 41-44. 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 continues in the same key and time signature as the previous system.

Musical score for measures 45-47. 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 continues in the same key and time signature.


Musical score for measures 48-51. 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 continues in the same key and time signature.

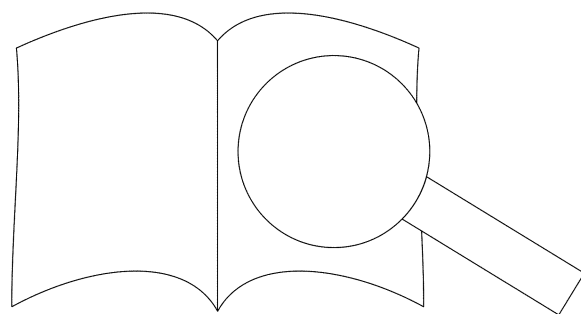
Musical score for measures 52-54. The system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. Measure 52 starts with a piano (p) dynamic. The piece concludes with a ritardando (rit.) in measure 54. The bottom right of the page features a large, stylized graphic of an open book.

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7. In memoriam

Con moto $\text{♩} = 76$

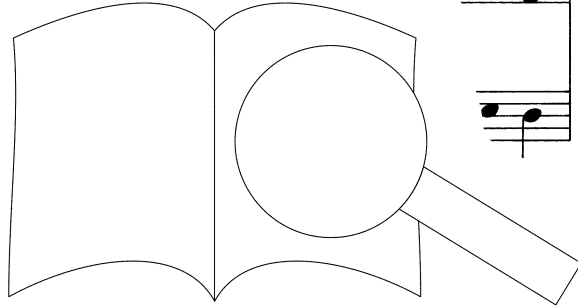
Musical score for measures 1-5. The piece is in 3/4 time. The right hand starts with a fortissimo (ff) dynamic, playing chords and moving lines. The left hand plays a steady eighth-note accompaniment, also marked ff.

Musical score for measures 6-10. The right hand continues with chords and melodic fragments. The left hand maintains the eighth-note accompaniment.

Musical score for measures 11-15. The right hand features more complex chordal textures. The left hand accompaniment remains consistent.

Musical score for measures 16-20. The right hand has a melodic line with some rests. The left hand accompaniment continues.

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21

Musical score for measures 21-25. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

26

Musical score for measures 26-30. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with similar melodic and rhythmic patterns.

31

Musical score for measures 31-35. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with similar melodic and rhythmic patterns.

36

Musical score for measures 36-40. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with similar melodic and rhythmic patterns.

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42

46

51

56

61

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66

71

76

81

rit.

86

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8. Pastorale

Andantino ♩ = 126

Musical notation for measures 1-5. The score is in G major and 6/8 time. It features a piano (*p*) dynamic in the right hand and a pianissimo (*pp*) dynamic in the left hand. The melody is characterized by flowing eighth-note patterns.

Musical notation for measures 6-11. The right hand continues with melodic lines, while the left hand provides harmonic support with chords and moving bass lines.

Musical notation for measures 12-17. The piece maintains its pastoral character with gentle melodic contours and a steady accompaniment.

Musical notation for measures 18-23. The dynamics shift to mezzo-piano (*mf*) in the right hand. A *rit.* (ritardando) marking is present at the end of the system.

Musical notation for measures 24-29. The piece concludes with a mezzo-forte (*mf*) dynamic. The final measure includes a large graphic element resembling an open book.

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28

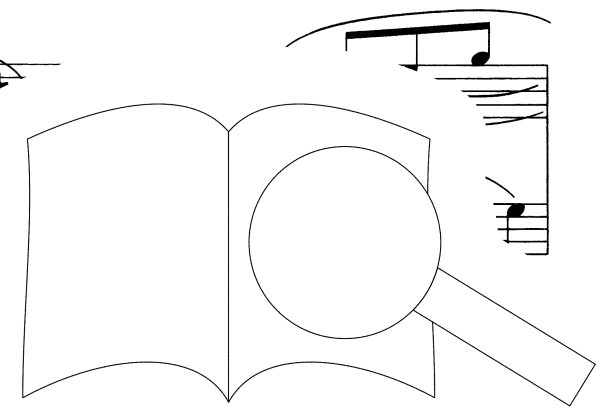
32

35

39

42

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45

48

52

55

58

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62

Musical score for measures 62-65. Treble clef, bass clef, and a separate bass line. Includes slurs and dynamic markings.

66

Musical score for measures 66-69. Treble clef, bass clef, and a separate bass line. Includes slurs, dynamic markings (*p*), and a *rit.* marking.

70

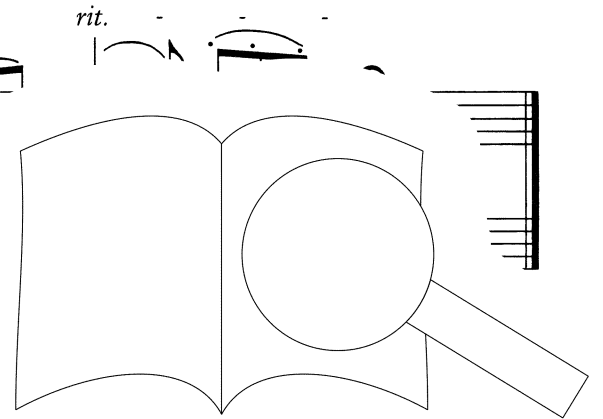
Musical score for measures 70-74. Treble clef, bass clef, and a separate bass line. Includes slurs and a *a tempo* marking.

75

Musical score for measures 75-79. Treble clef, bass clef, and a separate bass line. Includes slurs and dynamic markings.

80

Musical score for measures 80-84. Treble clef, bass clef, and a separate bass line. Includes slurs, dynamic markings, and a *rit.* marking.



9. Klage

Largo ♩ = 92

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Largo with a quarter note equal to 92 beats per minute. The music features a piano (pp) dynamic in the first system and a mezzo-forte (p) dynamic in the second system. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. A 'ten.' marking is present in the second system.

Musical notation for measures 6-9. The right hand continues with a melodic line, marked with a 'ten.' (tension) marking. The left hand maintains a steady accompaniment. A large watermark 'PROBEPARTITUR' is visible across the page.

Musical notation for measures 10-13. The melodic line in the right hand continues with slurs and ties. The left hand accompaniment remains consistent. The watermark 'PROBEPARTITUR' is prominent.

Musical notation for measures 14-17. The right hand features a more active melodic line with slurs. The left hand accompaniment continues. The watermark 'PROBEPARTITUR' is visible.

Musical notation for measures 18-21. The right hand continues with a melodic line, and the left hand provides accompaniment. The watermark 'PROBEPARTITUR' is visible.

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22

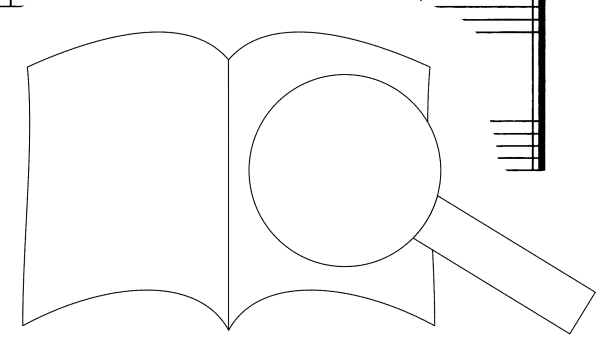
26

30

34

38

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10. Abendfriede

Lento $\text{♩} = 54$

Musical notation for measures 1-5. The score is in G major (one sharp) and 3/4 time. It features a piano (*p*) introduction in the right hand with a melodic line and a bass line. The dynamic changes to mezzo-forte (*mf*) in measure 4. A second piano (*p*) marking appears in the bass line at the end of measure 5.

Musical notation for measures 6-10. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving lines. The dynamics remain consistent with the previous section.

Musical notation for measures 11-15. The piece continues with a steady melodic and harmonic flow. A dynamic marking of *p* is present in measure 14.

Musical notation for measures 16-20. The right hand features a melodic line with some grace notes. A dynamic marking of *p* is present in measure 17.

Musical notation for measures 21-25. The piece concludes with a final melodic phrase in the right hand and a sustained bass line. A dynamic marking of *p* is present in measure 21.

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26

rit. - - - - a tempo

p

31

37

42

pp

47

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11. Passacaglia

Lento maestoso ♩ = 60

Musical notation for measures 1-3. The score is in 3/4 time with a key signature of one sharp (F#). It features a grand staff with treble and bass clefs. The right hand plays a complex melodic line with many accidentals and slurs. The left hand provides a steady bass line. The dynamic marking *ff* is present in both staves.

Musical notation for measures 4-6. The notation continues with similar melodic and harmonic patterns as the previous system.

Musical notation for measures 7-9. The notation continues with similar melodic and harmonic patterns as the previous system.

Musical notation for measures 10-12. The notation continues with similar melodic and harmonic patterns as the previous system.

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13

16

19

22

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25

28

31

34

37

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40

43

46

49

rit. *a tempo*

53

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12. Trauermarsch

Alla marcia ♩ = 92

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Alla marcia' with a quarter note equal to 92 beats per minute. The first system shows the right hand starting with a forte (*f*) dynamic and the left hand with a piano (*p*) dynamic. The second system shows the left hand with a forte (*f*) dynamic.

Musical notation for measures 6-11. The right hand continues with a forte (*f*) dynamic, while the left hand is marked mezzo-forte (*mf*). The music features complex chordal textures and melodic lines.

Musical notation for measures 12-17. The right hand is marked piano-piano (*pp*). The left hand continues with a forte (*f*) dynamic. The music becomes more somber and features dense chordal structures.

Musical notation for measures 18-23. The right hand is marked fortissimo (*ff*). The left hand continues with a forte (*f*) dynamic. The music is characterized by powerful, sustained chords.

Musical notation for measures 24-31. The right hand is marked fortissimo (*ff*). The left hand continues with a forte (*f*) dynamic. The music concludes with a final, powerful chordal statement.

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30

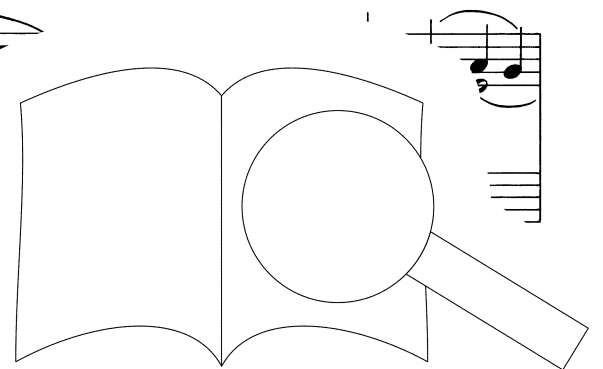
36

42

47

53

Tri



62

Musical score for measures 62-69. The score is written for piano and includes a separate bass line. It features complex chordal textures and melodic lines. A dynamic marking of *f* (forte) is present.

70

Musical score for measures 70-78. The score is written for piano and includes a separate bass line. It features complex chordal textures and melodic lines. A dynamic marking of *p* (piano) is present.

79

Musical score for measures 79-86. The score is written for piano and includes a separate bass line. It features complex chordal textures and melodic lines. Dynamic markings of *ff* (fortissimo) are present.

87

Musical score for measures 87-93. The score is written for piano and includes a separate bass line. It features complex chordal textures and melodic lines. Dynamic markings of *pp* (pianissimo) are present.

94

Musical score for measures 94-100. The score is written for piano and includes a separate bass line. It features complex chordal textures and melodic lines. Dynamic markings of *pp* (pianissimo) are present.

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101

rit. - - a tempo

ff

pp

108

ff

f

114

mf

p

mf

120

pp

f

125

ff

ff

130

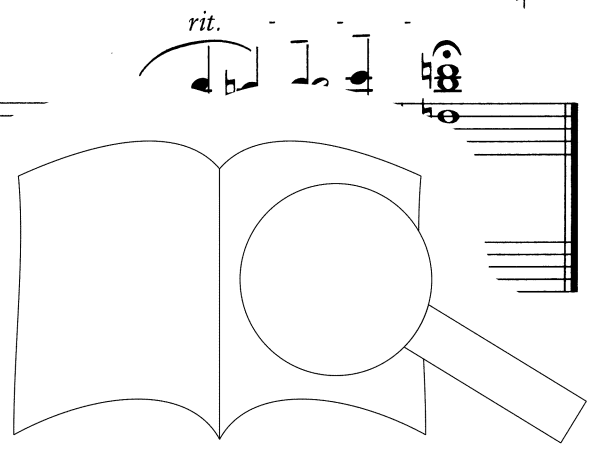
135

141

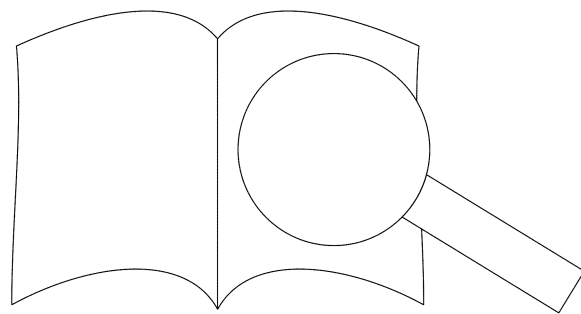
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153

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44: Bearbeitungen für Klavier IV (Dramatische Musik)	50.244
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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	50.0
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Rhapsodie in H WoO 27 / Fl, Pfte	
Sextett op. 191b / Fl, Ob, Clt, Fg, Cor, Pfte	
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Streichquartett Nr. 2 in F op. 147	
Streichquintett op. 82	
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4. Heft	50.184

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– 38: 1, 15, 183 / ●	50.266
– 39: 4, 13 / ●	50.013

– 4 (4hdg): Große Sonate op. 122 / ●	50.122
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– Orgelsonate Nr. 9 in g op. 27	50.148
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Ouvertüre z. Op. 10	
Passacaglia op. 10	
Elegischer Marsch op. 10	
Akademischer Marsch op. 10	

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