

Rheinberger · Sämtliche Werke
Band 42

Bearbeitungen eigener Werke II

PROBE-PARTITUR
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Josef Gabriel Rheinberger

Sämtliche Werke

Herausgegeben
vom Josef Rheinberger
Vaduz

Abteilung
Bearbeitung

P
B

gener Werke II
vier Händen
(Bände 11–17)

Carus-Verlag



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Bearbeitungen eigener Werke II

für Klavier zu vier Händen

Orgelsonate Nr. 11 op

Orgelsonate Nr. 12

Orgelsonate Nr. 1

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Orgel

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Carus-Verlag 50.242



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Josef Gabriel Rheinberger

Biografische Übersicht

- 1839 17. März: Josef Gabriel Rheinberger (Taufbuch: C) wird in Vaduz (Fürstentum Liechtenstein) als Sohn des kaiserlichen Rentmeisters Johann Peter (1789–1877) und Maria Elisabeth, geb. Carigiet (1801–1877), geboren.
- 1844 Erster Musikunterricht zusammen mit der Schwester Johanna (Hanni) und Amalia (Mädel) bei der Schwestern Pöhly (1808–1889) aus Schaan.
- 1846 Übernahme des Organistenpostens in der Pfarrkirche in Vaduz. Erste kleine Kompositionen.
- 1849 Musikunterricht bei der Schwestern Pöhly in Feldkirch.
- 1851 Eintritt in die Musikschule in München (Königliches Konservatorium). Unterricht bei Leonhard Seitz (Orgel), Emil Schalk (Harmonielehre und Kontrapunkt) und Franz Schubert (Komposition).
- 1852 v. a. Kompositionen in München.
- 1854 Kompositionen. Als erste gedruckte Komposition: *Präludium für Klavier op. 1* (Peters in Leipzig).
- 1855 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1856 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1857 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1858 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1859 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1860 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1861 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1862 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1863 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1864 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1865 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1866 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1867 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1868 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1869 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1870 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1871 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1872 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1873 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1874 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1875 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1876 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1877 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1878 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1879 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1880 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1881 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1882 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1883 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1884 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1885 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1886 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1887 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1888 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1889 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1890 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1891 Kompositionen. Kompositionen: Harmonielehre, Kontrapunkt und Musikgeschichte.
- 1892 31. Dezember: Tod der Gattin.
- 1895 1. Januar: Komturkreuz des Bayerischen Kronenordens, verbunden mit dem persönlichen Adel.
- 1899 Zum 60. Geburtstag Dr. phil. h. c. der Philosophischen Fakultät der Universität München.
- 1901 25. November: Josef Gabriel Rheinberger stirbt in München; 28. November: Beisetzung auf dem Südfriedhof in München.
- 1944 5. Juni: Gründung des Josef Rheinberger-Archivs in Vaduz.
- 1949 Nach Zerstörung der Grabstätte im 2. Weltkrieg Überführung der Gebeine von Rheinberger und seiner Gattin nach Vaduz. Beisetzung in einem Ehrengrab auf dem Friedhof in Vaduz.
- 1988 Der erste Band der Gesamtausgabe erscheint im Carus-Verlag.
- 2000 Gründung der Rheinberger-Editionsstelle im Carus-Verlag.

Vorrede

Die vorliegende erste Gesamtausgabe der Werke Josef Gabriel Rheinbergers wurde 1987 von Harald Wangler, dem Leiter des Rheinberger-Archiv Vaduz, und Günter Graulich, dem Leiter des Carus-Verlag, ins Leben gerufen, um das weitgehend unbekannte Schaffen des Komponisten wieder zugänglich zu machen. Sie bringt in ihrer Hauptreihe sämtliche Werke von Josef Rheinberger mit Opuszahlen versehen und Werke ohne Opuszahlen in einer Supplementreihe vorgelegt. Die Gesamtausgabe ist in neun Abteilungen:

- I Geistliche Vokale
- II Oratorien
- III Dramatische
- IV Weltliche
- V Opern
- VI Kammermusik
- VII Instrumentalmusik

Die Edition beruht auf einem in auf einen gut erhaltenen Quellen- der durch Hans-Josef Irmens *Thema- der musikalischen Werke Gabriel Josef Regensburg 1974, weitgehend erschlossen* wu- Notentext stützt sich auf die von Rheinberger gierten Erstausgaben unter kritischer Hinzuziehung Photographen, der originalen Aufführungsmaterialien, der Vorlagen und der Skizzen. Über die Unterschiede in den Quellen geben die jeweiligen Kritischen Berichte detailliert Auskunft, über Werkgestalt, historische Zusammenhänge und Überlieferung informieren die Vorworte. Für die musikalische Praxis wird die Gesamtausgabe von Einzelausgaben mit Aufführungsmaterial flankiert.

Die Edition sämtlicher Werke Josef Gabriel Rheinbergers wäre nicht möglich ohne Förderung von öffentlicher und privater Seite. Herausgeber und Verlag sind der Regierung des Fürstentums Liechtenstein zu besonderem Dank verpflichtet. Unser Dank gilt auch zahlreichen Bibliotheken, vor allem den beiden Institutionen, die Rheinbergers Nachlass verwahren: dem heute im Liechtensteinischen Landesarchiv Vaduz angesiedelten Josef Rheinberger-Archiv und der Bayerischen Staatsbibliothek in München, die den überwiegenden Teil der musikalischen Handschriften Rheinbergers aufbewahrt.

Vorwort

Das kompositorische Schaffen Josef Gabriel Rheinbergers geriet im Verlauf des 20. Jahrhunderts mehr und mehr in Vergessenheit.¹ Insbesondere in den Jahren zwischen 1920 und 1970 versiegte der Fluss der Überlieferung seiner Werke fast vollständig. Weite Teile seines umfangreichen Œuvres – dramatische Musik, Lieder, weltliche Chormusik, Klavier- und Orchestermusik – waren in diesen fünf Jahrzehnten von den Konzertprogrammen so gut wie verschwunden. Nur zwei Schaffensbereiche bildeten hier eine gewisse Ausnahme: die Kirchenmusik und die Orgelmusik – „jenes Gebiet, in dem Rheinberger [...] nie ganz vergessen war“². Wenigstens ausschnittsweise konnte sich die Musik dieser beiden Werkbereiche kontinuierlich im Repertoire halten, allerdings mit regional bzw. national unterschiedlichen Gewichtungen. So tat sich z. B. in Deutschland auch die Orgelmusik in dieser Zeit insgesamt schwerer als in England und den USA, wo sie sich schon immer großer Beliebtheit erfreute und in lebendiger Tradierung gepflegt wurde. Dies verdankt sich zum einen jenen Organisten aus dem angelsächsischen Raum, die einst Schüler Rheinbergers gewesen waren, zum anderen dem Umstand, dass der „Sturm“ der Orgelbewegung in diesen Ländern weitgehend vorbeigegangen ist. Man kann wohl lässt sich generell feststellen, dass es – abgesehen von geistlichen Chormusik, die sich vor allem in den Kirchendiensten Süddeutschlands, Österreichs und der Schweiz einen Platz sichern konnte – Rheinbergers Orgelmusik die dafür sorgte, dass sein Name in den Rezipientenkreisen durchgehend präsent ist. Und die Orgelmusik war der zentrale Ansatzpunkt der „Rheinberger-Revival“-Bewegung der sechziger Jahre des 20. Jahrhunderts. Von ihr ausgehend erfolgte eine Wiederentdeckung der Kompositionen Rheinbergers, die wieder ins Blickfeld der Orgelmusik zwischen in v. a. der Gesamtmusik gelangte. Rheinberger erfuhr und bis heute erleben wir, dass trotz der Wiederentdeckung und Erschließung seines Œuvres die Orgelwerke – insbesondere die zwanzig Orgelsonaten – nach wie vor am wenigsten und auch heute noch am wenigsten auf Tonträger eingespielten Instrumenten zählen.

Die Unkenntnis weniger bekannt dürfte hingegen sein, dass fast allen Orgelsonaten (Nr. 2–17) auch Bearbeitungen Rheinbergers für Klavier zu vier Händen vorliegen. Im ersten Moment erscheint es vielleicht etwas überra-

schend, dass Rheinberger solcherart von einem Instrument auf das andere transkribierte, zumal die Orgel heute spontan primär mit dem kirchlichen dienstlichen Bereich verbunden und ungewohnt auf Übertragung auf das dem häuslichen Konzertsaal zugeordnete Klavier ungewöhnlich anmutet. Für die Orgel jedoch scheinen die Bearbeitungen eine Übung gewesen zu sein, die im Zusammenhang gehörte: Entgegen dem Vorgehen der Kompositionisten der Orgelmusik hat Rheinberger sich für den Anschluss an die Klaviermusik in einer Reihe von Fällen entschieden. 7 der Orgelsonaten durch die Bearbeitung von Felix Mendelssohn *Sechs Sonaten für die Orgel* (1845) als grundlegend für die Gattung der Orgelsonate angesehen werden kann – in der Orgelmusik hingegen für Klavier zu vier Händen, ebenso wie die *Andeluden und Fugen für Orgel* op. 37.⁵ Franz Liszt veröffentlichte seine berühmte *Fantasie und Fuge über das Thema B-A-C-H* auch in einer Bearbeitung für Klavier zu zwei Händen;⁶ vom selben Werk erschien außerdem ein Arrangement eines fremden Bearbeiters für zwei Klaviere.⁷ Auch die *Elf Choral-Vorspiele für die Orgel* op. posth. 122 von Johannes Brahms erfuhren eine Bear-

¹ Zur Rezeptionsgeschichte der Werke Rheinbergers vgl. Hanns Steger, *Vor allem Klangschönheit. Die Musikanschauung Josef Rheinbergers, dargestellt an seinem Klavierschaffen*, Hildesheim/Zürich/New York 2001, S. 17f und 39–54.

² Harald Wanger, „Josef Gabriel Rheinberger. Ein Lebensbild zu seinem 100. Todestag“, in: *Singende Kirche* 48 (2001), Heft 4, S. 188–191, Zitat S. 190.

³ Vgl. Wolfgang Bretschneider, „Ihr gehörte seine ganze Liebe“. Rheinbergers Orgelschaffen: bewundert – vergessen – wiederentdeckt“, in: *Singende Kirche* 48 (2001), Heft 3, S. 127–130, hier S. 127.

⁴ Impulsgebend war hier eine von Martin Weyer herausgegebene Auswahlausgabe (*Josef Rheinberger, Ausgewählte Orgelwerke*, 2 Bde., Bad Godesberg [Forberg] 1965).

⁵ Vgl. *Thematisches Verzeichnis der im Druck erschienenen Compositionen von Felix Mendelssohn Bartholdy*, dritte, vervollständigte Ausgabe, Leipzig 1882; Nachdruck Schaan/Liechtenstein 1982, S. 40f bzw. 22f. Nicht verzeichnet ist, ob diese Bearbeitungen vom Komponisten selbst oder einem fremden Bearbeiter stammen.

⁶ Vgl. *Handbuch Orgelmusik*, hrsg. v. Rudolf Faber u. Philip Hartmann, Kassel 2002, S. 281.

⁷ Vgl. *Thematisches Verzeichniss der Werke, Bearbeitungen und Transcriptionen von F. Liszt*, neue, vervollst. Ausg., Leipzig 1877, Nachdruck London 1965, S. 24. Die Bearbeitung stammt von Carl Thern (1817–1886).

beitung für Klavier zu zwei Händen;⁸ desgleichen wurden viele der Orgelwerke von Rheinbergers französischen Kollegen César Franck und Camille Saint-Saëns in Alternativfassungen für Klavier zu zwei und vier Händen veröffentlicht.⁹

Dieser Tatbestand lässt darauf schließen, dass auch die Orgelmusik von der „Bearbeitungswelle“ erfasst wurde, die den Musikbetrieb dieser Zeit insgesamt prägte:

Das Arrangieren von Kompositionen für eine andere als die ursprünglich vorgesehene Besetzung wurde mit dem Aufkommen der bürgerlichen Musikkultur im späten 18. Jahrhundert eine zunehmend wichtige Tätigkeit sowohl der Komponisten selbst als auch fremder Bearbeiter; sie diente – sofern es nicht um die Anpassung an eine veränderte Auführungssituation ging – in den meisten Fällen der größeren Verbreitung der Werke durch Erschließung neuer Käuferschichten. [...] Die Bearbeitung für Klavier (zwei- und vor allem vierhändig) wurde dabei die mit Abstand wichtigste Form und erfüllte in dieser Hinsicht im 19. Jahrhundert eine ähnliche Funktion, wie sie im darauf folgenden die Tonträger übernahmen.¹⁰

Diese Blüte der Klavierbearbeitung ging Hand in Hand mit einer immer größeren, geradezu massenhaften Verbreitung des Klaviers selbst, die vor allem damit zusammenhing, dass Salon und Konzertsaal als zentrale Repräsentationsorte des Bildungsbürgertums sowie die zunehmende Beliebtheit des häuslichen Musizierens in den bürgerlichen Wohnzimmern „hervorragende Bedingungen für einen kontinuierlich expandierenden Markt für Instrumente und Musikalien“ hervorbrachten. „Was heute oft übersehen wird, ist die Tatsache, daß das Klavier neben Eisenbahndampfmaschinen-gestützter Industrie und Telegraph die bedeutendsten Wirtschaftsfaktoren der Epoche stellte.“¹¹ Durch die wachsende Zahl von Klavieren und ihr Bedürfnis nach leichteren Werken wurde in der ersten Hälfte des 19. Jahrhunderts das vierhändige Musizieren „Tummelplatz für teure und Dilettanten“ mit einer entsprechenden Nachfrage nach geeignetem „Repertoire zur Unterhaltung“¹². In diesem Zusammenhang sind auch die Bearbeitungen in Form von Klavierauszügen, die für Liebhabern erlaubten, sich an Opern, Oratorien, aber auch an eigenen Zeit als Arrangements zu lernen und zu erschließen. So ist es beispielsweise der Fall, dass ein Arrangement von einem Komponisten für ein Klavier zu zwei Händen in einem Verlag veröffentlicht wurde, während der Originaltext für ein Orgelwerk in einem anderen Verlag erschienen war.

Die Bearbeitung von Orgelwerken für Klavier im Falle der Komponisten und Bearbeiter durch das weitere Publikum zur Verfügung stellen. Dass speziell die Übertragung von Orgelwerken auf das Klavier dabei als problematisch empfunden ist, wie Han Theill zu Recht bemerkt, nicht anzu-

In seiner Funktion als Bearbeitungsinstrument war das Klavier auch von [...] stilhistorischen Prägungen weitgehend dispensiert. Darum wurde die Klavierbearbeitung einer Orgelsonate oder [...] eines Orgeltrios mit oder ohne Orchester keineswegs als Stilbruch empfunden, sondern war für viele Musikinteressierte wohl die einzige Möglichkeit, ein Orgelwerk Rheinbergers in Ruhe studieren und genießen zu können.¹⁴

Es kommt aber noch ein weiterer Aspekt hinzu: Rheinbergers Orgelsonaten waren von vornherein primär für den Konzertsaal und nicht oder allenfalls auch für Liturgie bestimmt, sodass schon von daher die Übertragung auf das Klavier nichts Außergewöhnliches war. Rheinbergers entschiedene Hinwendung zum konzertanten Orgelspiel geschah in der Orgel und ihre Literatur zu aktualisieren in Anknüpfung an Mendelssohns Aufgabenbereiche zu erschließen. Das alte Ansehen und Glanz hatte ihr einstiges Prestige von Aufklärung, Rationalität und liturgischen Formen gelöst hatten, war überkommene lang anhaltend und Orgel war noch So. Die Möglichkeit, auf den Konzertsaal also, wo inzwischen die Musik erklang und wo immer häufiger waren. Gerade für Rheinbergers „Klavierauszüge“ insofern nahe, als der Münchner 1865 als einer der ersten deutschen Kon-

Johannes Brahms, *Elf Choral-Vorspiele für die Orgel op. 122* [...] Bearbeitung für Pianoforte zu zwei Händen, eingerichtet von Paul Juon (1872–1940), 2 Hefte, Berlin (Simrock) 1902.

⁹ Vgl. Wilhelm Mohr, *César Franck*, 2., erg. Aufl., Tutzing 1969, S. 233–269; Sabina Teller Ratner, *Camille Saint-Saëns, 1835–1921. A thematic catalogue of his complete works*, Bd. 1: *The instrumental works*, Oxford 2002, S. 93–134. Die Arrangements stammen jeweils nicht von den Komponisten selbst, sondern von fremden Bearbeitern.

¹⁰ Felix Loy, Vorwort zu Band 46 der Rheinberger-Gesamtausgabe, *Bearbeitungen eigener Werke VI für Klavier zu vier Händen (Kammermusik)*, Stuttgart 2007, S. VIII.

¹¹ Arnfried Edler, *Gattungen der Musik für Tasteninstrumente, Teil 3: Von 1830 bis zur Gegenwart*, unter Mitarb. von Siegfried Mauser, Laaber 2004 (= Handbuch der musikalischen Gattungen, Bd. 7), S. 14f.

¹² Marianne Stoelzel, Artikel „Klaviermusik / Für ein Klavier vierhändig“, in: *Die Musik in Geschichte und Gegenwart*, 2., neubearb. Aufl., hrsg. v. Ludwig Finscher, Sachteil, Bd. 5, Kassel et al. 1996, Sp. 407.

¹³ Klaus Burmeister / Richard Schaal, Artikel „Klavierauszug“, in: *Die Musik in Geschichte und Gegenwart*, Bd. 5 (wie vorangehend Anm.), Sp. 318.

¹⁴ Han Theill, Vorwort zu Band 47 der Rheinberger-Gesamtausgabe, *Bearbeitungen eigener Werke VII für zwei Klaviere*, Stuttgart 2007, S. XI.

¹⁵ Vgl. dazu Martin Weyer, *Die deutsche Orgelsonate von Mendelssohn bis Reger*, Regensburg 1969 (= Kölner Beiträge zur Musikforschung, Bd. LV), insbes. S. 1ff und 135f; ders., *Die Orgelwerke Josef Rheinbergers. Ein Handbuch für Organisten*, Wilhelmshaven 1994 (= Taschenbücher zur Musikwissenschaft, Bd. 118), S. 11; ders., „Josef Rheinberger (1839–1901)“, in: *Ars Organi* 49 (2001), S. 134–140, hier S. 139.

zertsäle mit einer Orgel ausgestattet war.¹⁶ In formaler Hinsicht lässt sich Rheinbergers Anliegen einer Aktualisierung der Orgelliteratur vor allem in dem für die Orgelsonaten so charakteristischen Streben nach einer Synthese verschiedener historischer Gesetzmäßigkeiten festmachen: einer „Zusammenfassung barocker (Fuge, Passacaglia), klassischer (Sonatenhauptsatz) und romantischer (Charakterstück) Formen“, mit deren Hilfe die „Lücke geschlossen“ werden sollte, „die sich seit 1750 in zunehmendem Maß zwischen der Orgelmusik und der sonstigen musikalischen Produktion aufgetan hatte“¹⁷. Die formalen Eigentümlichkeiten, die sich im Einzelnen aus diesem Ansatz ergeben, können hier nicht erörtert werden; es sei in diesem Zusammenhang auf die einschlägige Literatur verwiesen.¹⁸

Wie verhalten sich nun die Arrangements für Klavier gegenüber den Originalkompositionen? Welche Bearbeitungsprinzipien, welche Strategien bei der Übertragung von der Orgel auf das Klavier lassen sich bei den hier vorgelegten Sonaten 11–17¹⁹ verifizieren? Das augenfälligste Merkmal ist sicher die in den Klavierfassungen deutlich elaboriertere Dynamik. Vielfacher dynamischer Wechsel, immer wieder eingefügte Crescendi, Decrescendi und Schwellergabeln kennzeichnen die Partituren der Klavierarrangements. Ganz anders die Originalfassungen: Auch als der Orgelbau bereits immer fortschrittlichere Mittel anwandte, um die Instrumente dynamisch flexibler zu machen, blieb Rheinberger seinem Ideal eines statischen Orgelklangs treu, verzichtete beharrlich auf den Einsatz dynamischer Hilfsmittel, etwa zur Verdeutlichung von Steigerungen – wohl um die Leistungsfähigkeit traditioneller Mittel (z. B. des Orgelschwellers) nicht zu überfordern (s. auch die Anmerkungen zum ersten Teil der Sonate Nr. 11). Die wenigen, knappen dynamischen Anweisungen, die sich in den Orgelfassungen finden, von daher primär auf die formalen Abläufe bezogen, dienen vornehmlich zur Verdeutlichung der Struktur, indem sie einzelne Abschnitte gliedern.²⁰ Die viel reichere Dynamik der Klavierfassungen nützt dagegen die ganz anderen Möglichkeiten, die sich dem Klavier durch die Abwesenheit des Pedals und die Tendenz für die Art und Weise der Artikulation bei Arrangements den „mäßigen“ Ausdrucksmöglichkeiten der Orgel gegenüber dem ersten Satz der Sonate Nr. 11 durchgänglich durchzusetzen lassen. Die Klavierfassung wechselt sich dabei mit der Orgelfassung ab, wobei die Klavierfassung die Orgelfassung in der Artikulation übertrifft. Die Behandlung des dynamischen Ausdruckscharakters der Orgelfassung ist in immer wiederkehrender Weise zu beobachten. Die Behandlung des dynamischen Ausdruckscharakters der Orgelfassung ist in immer wiederkehrender Weise zu beobachten. Die Behandlung des dynamischen Ausdruckscharakters der Orgelfassung ist in immer wiederkehrender Weise zu beobachten.

finden sich tendenziell eher „orgelmäßige“, ausgedehntere Phrasierungsbögen, herrscht ein eher langer Atem vor, während sich in den Klavierfassungen die Phrasierung tendenziell kleingliedriger, prononcierter präsentiert. Mitunter ist es auch so, dass in der Klavierversion überhaupt erst eine Phrasierung auftaucht, wo in der Orgelversion gar keine Angaben gemacht werden, so z. B. in der Bassfigur der *Cantilene* aus Nr. 11. Überhaupt findet sich in den Klavierbearbeitungen prinzipiell mehr Phrasierung (Bögen, Staccati, Portati, Akzente etc.), während Themen und Motive dementsprechend gegenüber den Originalfassungen eher statischer klingen, vor allem im Pedal, werden in der Klavierversion des Öfteren aufgelöst in Bewegungen.

¹⁶ Vgl. Heinrich Habel, *Das Concertgebäude in Leipzig*, Leipzig 1907, S. 10. Habel berichtet, dass es sich um die Orgel der Orgelbauwerkstatt von Arnold Schönhardt (nach dem Entwurf von Johann Sebastian Bach) handelt, die im Concertgebäude im Jahr 1750 im Concertsaal aufgeführt wurde. Die Orgel wurde im Jahr 1890 durch Paul Homeyers, des Organisten der Orgelbauwerkstatt von Arnold Schönhardt, ersetzt. Rheinberger vom 11.2.1890. In diesem Zusammenhang ist zu erwähnen, dass er die Sonate Nr. 13 „im nächsten Jahr in der Kirche in einem Concert vortragen“ und die Sonate [Nr. 6] im Gewandhaus spielen ließ. Vgl. auch Arnfried Edler, *Gattungen der Musik für Tasteninstrumente* (wie Anm. 11), S. 131, der darauf hinweist, dass die Orgel „an der neueren gattungsgeschichtlichen Entwicklung – die im Bereich der Tasteninstrumente von der Dominanz der Klaviersonate geprägt war – nicht teilgenommen“ hatte. „Die Idee, Sonaten für Orgel zu komponieren, kam bezeichnenderweise erst in dem historischen Moment auf, in dem diese Dominanz ihrerseits der Vergangenheit angehörte.“ Das war um 1845 der Fall, dem Erscheinungsjahr der bereits erwähnten *Sechs Sonaten für die Orgel* op. 65 von Mendelssohn.

¹⁷ S. v. a. Martin Weyers Monographie *Die Orgelwerke Josef Rheinbergers* (wie Anm. 15), wo auf S. 40–121 die Orgelsonaten im Einzelnen besprochen werden. Ferner: Irmlind Capelle, „Zur zyklischen Anlage und zur ‚Sonatenform‘ in den Orgelsonaten von Josef Gabriel Rheinberger“, in: *Josef Gabriel Rheinberger. Werk und Wirkung*. Bericht über das Internationale Symposium München 2001, hrsg. v. Stefan Hörner u. Hartmut Schick, Tutzing 2004, S. 337–354; Birger Petersen-Mikkelsen, „Formale Lösungen in den Finalsätzen der späten Orgelsonaten Gabriel Josef Rheinbergers“, in: *Gabriel Josef Rheinberger und seine Zeit*, hrsg. v. Birger Petersen-Mikkelsen u. Martin West, Eutin 2002, S. 66–98; Peter Gawol, „Zum Verständnis der Orgelsonaten Rheinbergers“, in: *Musik und Kirche* 68 (1998), S. 78–87. Anregende analytische Gedanken finden sich auch bei Hanns Steger, *Vor allem Klangschönheit* (wie Anm. 1), S. 149–162. Zu den Fugen, v. a. im Hinblick auf die Überlagerung von Fugen- und Sonatengesetzlichkeit, vgl. auch Klaus Trapp, *Die Fuge in der deutschen Romantik von Schubert bis Reger*, Frankfurt am Main 1958, S. 163–166 – hier freilich mit durchaus kritischer Einschätzung, was das Gelingen der von Rheinberger angestrebten Synthese von Fuge und Sonate, Barock und Klassik betrifft.

¹⁹ Die Klavierfassungen der Sonaten Nr. 2–10 erscheinen in Band 41 der Rheinberger-Gesamtausgabe (Carus 50.241).

²⁰ Vgl. Martin Weyer, *Die Orgelwerke Josef Rheinbergers* (wie Anm. 15), S. 117 und 102f.

der Nr. 11 in Oktavsprünge (T. 25–28). Ganz vereinzelt finden sich auch Anreicherungen durch pianistisches Figurenwerk (so im erwähnten ersten Satz der Nr. 11 die im Unterschied zur Orgelfassung weitergeführte Triolenbewegung in den Takten 20–23 oder in der Fuge der Nr. 12 das Sechzehnteltremolo in den Takten 194–199) – insgesamt aber hält sich Rheinberger im Hinblick auf den Notentext eng an die Originalfassungen.

Was die Aufteilung des Orgelsatzes auf die vier Systeme der Klavierbearbeitungen betrifft, so lässt sich Folgendes feststellen: Die Pedalstimme ist naheliegenderweise immer dem unteren System im *Secondo* zugeordnet, sodass sozusagen drei Hände (gegenüber zwei Händen in den Orgelfassungen) für die restlichen Stimmen übrig bleiben. Die dadurch frei gewordenen Kapazitäten füllt Rheinberger gerne durch Oktavverdoppelungen aus. So fügt er z. B. in der *Phantasie* der Nr. 13 ab T. 78 der Melodiestimme im *Primo* die obere Oktave hinzu, während er dasselbe Thema am Anfang noch einfach (d. h. ohne Oktavverdoppelung) eingeführt hatte (T. 1ff). Bei der Wiederaufnahme des Themas, wo es *ff* und *marcato* vorzutragen ist, zieht Rheinberger also sozusagen die Mixtur oder den 2'. Ein ähnlicher Effekt findet sich in der *Canzone* derselben Sonate (Wiederholung des Themas ab T. 9 mit Oktavverdoppelung) sowie an vielen weiteren Stellen. Oft lässt Rheinberger auch die Bassstimme in Oktavverdoppelung erklingen, gleichsam als Abbild des 16' im Pedal, und zwar bevorzugt an Forte-Stellen, während er in Pianopassagen die untere Oktave dann gerne weglässt (vgl. dazu z. B. den Anfang des ersten Satzes der Nr. 11).

Insgesamt lässt sich feststellen, dass die Klavierarrangements – auch wenn sie für Rheinberger bald zu einer selbstverständlichen Schreibpflicht geworden sein dürften – sorgsam ausgeführt sind und damit als Zeugnisse einer hohen Wertschätzung angesehen werden können. Der Pianist dieser Werkgruppe entgegen der allgemeinen Wertschätzung spricht auch von der Orgelsonaten in so großer Zahl, dass er sich für die Nummern 1 und 18–20 blieben, was auf eine weitgehende Verbreitung der Orgelsonaten im Herzen lag. In die gleiche Richtung weist die Tatsache, dass die Bearbeitungen von den Bearbeitern über die Orgel hinaus für Klavier und Orgel übernommen wurden und Pflichten der Komponisten hatten, eben diese Klavierbearbeitungen zu übernehmen, wie bei der Bearbeitung der Orgelsonaten durch Frau Fanny, wie bei der Bearbeitung der Orgelsonaten (sowohl der Klavier- als auch der Orgelfassungen) betrifft, so gibt es auch für die Nummern 1–7 noch bei den Bearbeitungen erschienen (Fritzsche, Aibl, Forberg, Leipzig) die Sonaten 8–20 ausnahmslos bei der Bearbeitung in Leipzig heraus. Das war wohl kein Zufall, wie sich aus der Verlagskorrespondenz ersehen lässt: Es existierte offenbar eine entsprechende Vereinbarung zwischen Verleger und Komponist. Aus einem Schreiben

ben Forbergs an Rheinberger vom 3. März 1891²² geht dies indirekt hervor: Überrascht davon, dass Rheinberger seine *Suite* für Violine und Orgel op. 166 beim Konkurrenzunternehmen Leuckart statt bei ihm, Forberg, hatte erscheinen lassen, fragt der Verleger an, „ob Sie mir nicht die Vergünstigung einräumen möchten eines Vorkaufrechtes für alle Ihre Compositionen für Orgel und was damit zusammenhängt“. Aus dem weiteren Verlauf des Schreibens geht nun hervor, dass Forberg die *Orgelsonate* in diese Anfrage einbezieht. Denn in dem Bestreben Rheinberger von seinem Ansinnen zu überzeugen, schreibt Forberg unter anderem geltend, dass ein Vorkaufrecht ja „nur einen Theil Ihrer Compositionen“ betraf, nämlich nur eine Erweiterung der bereits bestehenden Beziehungen zwischen uns bestehenden, während diese die Orgelsonaten betreffend, ist nicht bekannt. Was die Orgel betrifft, so darf für alle hieraus ausgegangen werden, dass die Orgel gleichzeitig mit den Orgelarrangements in manchen Fällen eine Korrespondenz hervorbringt, dass es dort Hinweise auf die Orgel geben sollte.

Die 11. Sonate (Orgelfassung) wurde am 11. April bis 5. Mai 1887²³; das Klavierarrangement ist undatiert. Am 7. November des Jahres übersandte Forberg dem Komponisten ein Exemplar Ihres Opus 148 und zwar die Orgelfassung für Orgel, und die Bearbeitung für Pianoforte. Ein Exemplar dieser Sonate erhielt auch der Weimarer Hoforganist und Redakteur mehrerer Musikzeitungen Alexander Wilhelm Gottschalg (1827–1908), der das Werk in einem Brief an Rheinberger vom 8. April 1888 als „mir außerordentlich sympathische herrliche“ Komposition rühmt und mitteilt, dass er zu „bevorstehender Saison [...] die mächtige Schöpfung mehrfach vorzutragen die Ehre haben“ werde.²⁵ Auch Alexandre Guilmant, mit dem Rheinberger eine freundschaftliche Korrespondenz pflegte, erhielt ein Exemplar der Druckausgabe. Am 28. Januar

²¹ Die erhaltenen Manuskripte der Bearbeitungen dieser beiden Sonaten stammen nicht von Rheinberger, sondern von Fanny.

²² *Rheinbergeriana* I, Bd. 15, Nr. 115.

²³ Zu den Kompositionsdaten vgl. Kritischen Bericht, S. 222ff.

²⁴ Brief des Verlags Robert Forberg an Rheinberger, *Rheinbergeriana* II, Forberg, Nr. 10. Erhältlich war die Ausgabe aber offenbar erst im darauffolgenden Jahr. Darauf weist die Angabe 1888 bei op. 148 im *Catalog der herausgegebenen Compositionen von Josef Rheinberger* hin (Bayerische Staatsbibliothek München, *Mus. ms. 4734*; im Folgenden zit. als *Catalog*) – einem handschriftlichen Werkverzeichnis, das (mindestens) bis op. 164 von Fanny Rheinberger geführt und im Jahr 1902 von Gottfried Schulz vervollständigt wurde. Diese Jahreszahl nennen auch Hans-Josef Irmen, *Thematisches Verzeichnis* (wie Anm. 16), S. 356, und Band 39 der *Rheinberger-Gesamtausgabe (Orgelsonaten 11–20)*, hrsg. v. Martin Weyer, 2., rev. Aufl., Stuttgart 2001, S. 261.

²⁵ *Rheinbergeriana* II, Gottschalg, Nr. 2.

1888 bedankte sich der Beschenkte bei Rheinberger für die schöne Sonate („la belle Sonate“); es werde ihm ein Vergnügen sein, sie zu spielen und im Unterricht spielen zu lassen („un plaisir de jouer & de faire jouer“).²⁶

Sonate Nr. 12 in Des-Dur op. 154

Die Komposition der 12. Sonate fiel in die Zeit um Pfingsten 1888 (Ende Mai bis Anfang Juni); das Autograph der Klavierbearbeitung ist mit dem 8. Juni 1888 datiert. Am 25. September desselben Jahres bittet der Verlag den Komponisten, offenbar auf dessen Nachfrage hin, „bezüglich des Erscheinens der Orgel-Sonate [...] für dieses Mal ein wenig Geduld zu haben“. Da es „für die diesjährigen Novas schon mehr als hinreichend Material“ gebe, sei geplant, die Sonate erst im Januar des folgenden Jahres herauszubringen. „Indessen will ich versuchen, Ihrem Wunsche gerecht zu werden, so daß Sie wenigstens zu Weihnachten die Freixemplare haben können; obschon im Buchhandel die Versendung erst Anfang Januar statt haben kann.“²⁷ Tatsächlich lag die fertige Druckausgabe zum versprochenen Termin vor.²⁸ Als Widmungsträger dieser Sonate hatte Rheinberger den ihm so gewogenen Musikkollegen und Musikkritiker A. W. Gottschalg aussersehen, der sich am 30. Dezember 1888 für Dedikation und Übersendung des „genialen“ Werks bedankte²⁹.

Sonate Nr. 13 in Es-Dur op. 161

Mit der Komposition der 13. Sonate begann Rheinberger Anfang November 1889, einen Monat später die Reinschrift. Am 29. Dezember 1889 lag das Orgelarrangement fertig vor. Die Druckausgabe wurde am 11. Februar 1890 fertiggestellt; denn schon am 11. Februar wurde der Widmungsträger der Sonate, der Klavierlehrer Paul Homeyer (1833–1910) in dem Haus Paul Homeyer (1833–1910) in Händen³⁰.

Sonate Nr. 14 in C-Dur op. 162

Rheinberger komponierte die Sonate Nr. 14 von Mitte bis Ende Oktober 1891. Am 17. November 1891 wurde sie fertiggestellt. Am 17. November 1891 traf er auf dem Weg nach Leipzig den Organisten Paul Homeyer, der ihm ein vereinbartes Honorar von 100 Mark überreichte, das er im darauffolgenden Brief vom 28. Januar 1891: Dieses Honorar ist der Widmungsträger der Sonate, der sich der Italiener bei Rheinberger für die „wunderbaren Sonate“ („magnifica“) bedankt. Er habe das Werk seiner Frau auf dem Klavier durchgespielt, „colossal Interesse“³³. Auch Gottschalg erhielt ein Exemplar der Sonate und zeigt sich erneut sehr angetan, ja lässt sich dieses Mal sogar zu einer dichterischen Eloge hinreißen:

Dem viellieben großen Meister.

Gar manche Orgelpiecen sind mir in der Letztzeit zugegangen, aber mit größerer Freude habe ich keine empfangen als die aus München – vom Großmeister gekömen. Ich hieß sie von ganzem Herzen willkommen!
Alle Ihre Schöpfungen in höhern Tönen sind ein Abbild vom – Ewigschönen!
Auch die „Vierzehnte“ ist ein herrliches Gebilde Voll Kraft und Schwung – und himmlischer Milde³

Nicht lange nach dem Erscheinen dieser Sonate schrieb der Verleger Forberg an Rheinberger:

„ob Sie wohl glauben, daß man aus den Orgelarrangements arrangiren lassen könnte und wüßten, der diese Bearbeitung besorgen gerade für dies Instrument, und ich auch besseren Dilettanten zugänglic“.

Da dieser Brief in zeitlicher Nähe zur 14. Sonate geschrieben wurde, erwähnt er die Orgelarrangements. Er zeigt das Harmonium, das sich im 19. Jahrhundert durchaus als „Multiplikator“ für die Orgelschau haltenden Verleger, besonders dann natürlich die Verbreitung von Orgelarrangements im Februar 1892 sechs Orgelsonaten Rheinbergers in Harmonium, eingerichtet von dem Klavierlehrer Rheinberger-Schüler August Schmid-³⁷

Sonate Nr. 15 in D-Dur op. 168

Die Orgelsonate Nr. 15 entstand im September/Oktober 1891; das Autograph des vierhändigen Arrangements ist mit dem 18. Oktober desselben Jahres datiert. Am 10. Februar 1892 schickte Forberg dem Komponisten „die Freixemplare Ihres Op. 168. Orgelsonate Nr. 15 original und für Pianoforte zu 4 Händen“³⁸.

²⁶ Rheinbergeriana II, Guilman, Nr. 3.

²⁷ Rheinbergeriana II, Forberg, Nr. 18.

²⁸ Im *Catalog* findet sich als Erscheinungsdatum die Angabe „Weihnachten 1888“.

²⁹ Rheinbergeriana II, Gottschalg, Nr. 6.

³⁰ Brief Paul Homeyers an Rheinberger vom 11. Februar 1890, Rheinbergeriana I, Bd. 14, Nr. 156. Weiteres zu diesem Brief in Anm. 16.

³¹ Rheinbergeriana I, Bd. 15, Nr. 71.

³² Das zeigt die Jahresangabe 1891 im *Catalog*.

³³ Rheinbergeriana I, Bd. 15, Nr. 96.

³⁴ Brief an Rheinberger, 29. Januar 1891, Rheinbergeriana I, Bd. 15, Nr. 94.

³⁵ Brief vom 17. März 1891, Rheinbergeriana I, Bd. 15, Nr. 123.

³⁶ Vgl. Jan Grossbach, Artikel „Harmonium“, in: *Die Musik in Geschichte und Gegenwart* (wie Anm. 12), Bd. 4, Kassel et al. 1996, Sp. 222ff.

³⁷ Am 26. Februar 1892 vermerkte Fanny in ihrem Briefjournal für den Zeitraum 19.11.1884 – April 1892 (Familienarchiv Rheinberger, Vaduz, 095): „Forberg Leipzig: 18 Hefte der 6 Orgelarrangements von Rheinberger'schen Werken / durch Gustl Schmid Lindner. (Schön ausgestattet)“. Vgl. auch Faksimile auf S. 1.

³⁸ Rheinbergeriana II, Forberg, Nr. 23.

Sonate Nr. 16 in gis-Moll op. 175

Mit der Komposition der 16. Orgelsonate war Rheinberger von Ende Mai bis Anfang Juni 1893 beschäftigt; das Autograph der Klavierbearbeitung lag am 22. Juni 1893 fertig vor. Am 25. September desselben Jahres schickte Forberg an Rheinberger „die Frei=Exemplare des Op. 175 für Orgel solo und à 4 manis“³⁹.

Sonate Nr. 17 in H-Dur op. 181

Die erhaltenen Skizzen zur Orgelsonate Nr. 17 sind folgendermaßen datiert: 21.10.94 (1. Satz), 25.10.94 (2. Satz), 10.11.94 (3. Satz). Das Autograph der ausgearbeiteten Komposition (Orgelfassung) ist verloren gegangen. Rheinberger hatte es am 19. März 1899 Karl Straube geschenkt,⁴⁰ nachdem dieser in München mehrere Orgelkonzerte gegeben und Rheinberger den Künstler bei dieser Gelegenheit kennen und ganz offensichtlich schätzen gelernt hatte.⁴¹ Das Autograph des vierhändigen Arrangements hat sich dagegen erhalten; es ist datiert mit dem 8. Dezember 1894. Aus Gründen, die sich nicht mehr eruieren lassen, blieb die Klavierbearbeitung unveröffentlicht;⁴² lediglich die originale Orgelfassung erschien 1895 bei Forberg im Druck. Zur genaueren Bestimmung des Erscheinungstermins kann der Dankesbrief des Widmungsträgers der Sonate, Samuel de Lange⁴³, herangezogen werden, der am 23. März 1895 dem Komponisten seine Freude über die „schöne Sendung, die mir gewidmete Sonate op. 181“ bekundete⁴⁴. Da die vorliegende Ausgabe im Fall der Sonate Nr. 17 auf keinen Erstdruck zurückgreifen kann, wird hier als Faksimile des Autographs veröffentlicht.

Wie eingangs erwähnt, sind die Orgelsonaten Rheinbergers auch dem Tode Rheinbergers nie ganz der Welt heimgefallen – anders als der Großteil seiner Cœuvres. Aber warum gerade die Orgelsonaten? Mag eine Aussage Harald Wangers helfen: „Sind seine andere Dualität eher rückwärts gegeben, Neues zu schaffen? Die Orgelsonate war Rheinberger wenig begangene, aber er natürlich an gewohnt, so war es ein Neuland, das er zu erobern suchte. Auch wenn sein Schicksal seiner kompositorischen Nachwelt noch nicht abzuwehren vermochte, so fast so, als sei das künftige Schicksal schon damals vorgezeichnet.“⁴⁵ Wanger ausgerechnet ein Mann wie Gottschalg, der auf Rheinberger hielt, ja wenn er ihn „ohne alle Widerrede“ als den „bedeutendsten Orgelkomponisten der Gegenwart auf klassischen [sic] Grund und Boden“⁴⁷ bezeichnet, so will das schon etwas heißen: Gottschalg war als Herausgeber der *Urania*,

des führenden Fachblatts für das Orgelwesen in der zweiten Hälfte des 19. Jahrhunderts, ein intimer Kenner der „Szene“, wusste also, wovon er sprach. Ein interessanter Aspekt ist auch, dass er durchaus „fortschrittlich“ gesinnt war, worauf nicht zuletzt seine enge Zusammenarbeit mit Franz Liszt hinweist. Ebenso gibt es zu denken, wenn der bereits erwähnte bedeutende Organist Karl Straube – zu diesem Zeitpunkt noch ein junger Mann von 26 Jahren – gegenüber Rheinberger bekennt: „[...] ich bewundere und verehere seit langem in Ihnen den *einzig deutschen* Komponisten der Orgel, dessen Werke hineinragen werden Jahrhunderte [...]“⁴⁸. Wenn nun im Rahmen der vorliegenden Ausgabe auch die vierhändigen Arrangements veröffentlicht werden, so kann darin eine Ergänzung unserer Kenntnis dieser Werke zum einen in dem Sinne, dass sie nun auch in Bezug auf die Orgelfassung veröffentlicht werden können, anderen insofern, als die Orgelfassungen ganz neue, interessante Einsichten in die Kompositionen von daher – als auch als lohnende Beiträge zur Orgelliteratur – vier Händen a

Mein Dank gilt dem Rheinberger-Archiv in Vaduz für die Übermittlung der revidierten Reprints der Orgelfassung an die Bayerische Staatsbibliothek in München für die Bereitstellung von autographen Exemplaren und für die Editions-genehmigung. Ich danke dem Originalverleger Forberg, Bad Nauheim, für die Überlassung des alten Stichbildes. Nicht zuletzt danke ich meinen Kollegen von der Rheinberger-Edition für ihre Hilfe bei der Redaktion.

Bad Nauheim, im Januar 2008

Sebastian Hammelsbeck

³⁹ Rheinbergeriana II, Forberg, Nr. 25.

⁴⁰ Zu ersehen aus Rheinbergers Eintrag „19.3.99 H dur – Orgelsonate op. 181 (Autograf) Carl Straube“ im *Inspektionsbuch der k. Musikschule 1890–91* (Autograph; Stiftung Rheinberger im Josef Rheinberger-Archiv, Vaduz) sowie aus einem Brief Straubes vom 23. März 1899, in dem er sich bei Rheinberger „für das so gütige und für mich so ehrenvolle Geschenk, mit welchem Sie mich in München bedacht haben“, bedankt; zit. n. Harald Wanger/Hans-Josef Irmen (Hgg.), *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens*, 9 Bde., Vaduz 1982–1988, Bd. VII, S. 110.

⁴¹ Vgl. ebd.

⁴² Eine Ausgabe der Bearbeitung ließ sich nirgendwo ausfindig machen. Dass eine solche auch tatsächlich nie erschienen ist, legen die Werbeseiten zu den Orgelsonaten Nr. 19 op. 193 und Nr. 20 op. 196 nahe, die Forberg den betreffenden Drucken beigelegt hat: Bei allen dort angezeigten Sonaten, die Rheinberger bearbeitet hat, findet sich die Zusatzbemerkung „Für Pianoforte zu 4 Händen vom Componisten“ – nur nicht bei Nr. 17.

⁴³ 1840–1911, mit Rheinberger befreundeter Dirigent des Kölner Männergesangsvereins und Lehrer am Kölner Konservatorium.

⁴⁴ Zit. n. *Briefe und Dokumente* (wie Anm. 40), Bd. VII, S. 40.

⁴⁵ „Josef Gabriel Rheinberger“ (wie Anm. 2), S. 190.

⁴⁶ Ebd.

⁴⁷ Brief an Rheinberger, 16. Juni 1888, *Rheinbergeriana* II, Gottschalg, Nr. 4.

⁴⁸ Brief vom 23. März 1899 (wie Anm. 40).

⁴⁹ Vgl. dazu auch Martin Weyers Hinweis auf die in den Klavierfassungen „differenziertere Dynamik, die auch dem Organisten zu denken geben sollte“ (Vorwort zu Bd. 38 der Rheinberger-Gesamtausgabe, *Orgelsonaten 1–10*, 2., rev. Aufl., Stuttgart 2001, S. X).

Josef Gabriel Rheinberger

Chronology

- 1839 17th March: Josef Gabriel Rheinberger (baptismal name: Gabriel Josef) was born in Vaduz (Principality of Lichtenstein) the son of the state treasurer Johann Peter Rheinberger and his wife Maria Elisabeth, née Carigiet (1797–1867).
- 1844 First music lessons given to him, with his sister and Amalia (Mali), by the teacher Johann Baptist Schmitt.
- 1846 Assumes post of organist at the Court Church in Vaduz. Under Pöhly's guidance writes his first compositions.
- 1849 Music instruction from the church organist Johann Baptist Schmitt.
- 1851 Admitted to the Conservatory of Music in Munich. Studied with Carl Fuchs (organ), Franz Herwegge (piano), Franz Herwegge (violin), Franz Herwegge (viola), Franz Herwegge (cello), Franz Herwegge (bass), Franz Herwegge (harmony) and Carl Fuchs (counterpoint).
- 1852 Aged 13, he moved to Munich. He studied at the Church in Munich.
- 1859 Piano compositions. First published work: *Four Pieces for Piano* op. 1 (Peters in Leipzig).
- 1860–1867 Counterpoint, and music history at the University of Munich.
- 1867–1877 Director of the Oratorienverein (until 1877). Solo répétiteur at the Court Theatre (until 1867).
- 1871 Married to Fanny (Franziska) von Hoffnaab (née Jägerhuber), widow of a general (1831–1892). 1871 Professor and Inspector at the Royal School of Music. Serious ailment in his right hand.
- 1871–1892 Director of music at the Court Church of All Saints; Court Conductor.
- 1892 31st December: death of his wife.
- 1895 1st January: awarded Grand Cross of the Bavarian Royal Order, with aristocratic title.
- 1899 Honorary Dr. Phil. conferred on him by the Philosophical Faculty of the University of Munich on the occasion of his 60th birthday.
- 1901 25th November: Josef Gabriel Rheinberger dies in Munich; 28th November: burial in the Southern Cemetery in Munich.
- 1944 5th June: foundation of the Josef Rheinberger-Archiv in Vaduz.
- 1949 Following the destruction of his burial vault in the 2nd World War, removal of the remains of Rheinberger and his wife to a tomb at the Cemetery of Vaduz.
- 1988 The first volume of the complete edition published by Carus.
- 2000 Foundation of the Rheinberger Editorial Institute at Carus.

Collected Works

This, the first collected edition of the works of Josef Gabriel Rheinberger, was initiated in 1987 by Harald Wanzel at the Josef Rheinberger-Archiv in Vaduz and Günter Carus at Carus-Verlag, with the intention of making the largely forgotten oeuvre again accessible. The volumes of this edition contain all 197 works which Rheinberger gave opus numbers. A selection of works without opus numbers is included in the remaining volumes. The principal volumes are:

- I Sacred Vocal Music
- II Oratorios and Cantatas
- III Dramatic Music
- IV Secular Music
- V Orchestral Music
- VI Chamber Music
- VII Piano Music
- VIII Miscellaneous

The edition is based on well-preserved source materials, most part in Hans-Josef Irmen's *Katalog der musikalischen Werke Gabriel Rheinberger*, Regensburg 1974. The musical texts are based on original publications proof-read by Rheinberger and checked by critical examination of the autograph and original sets of performance parts, manuscripts for engraving, and sketches. The Critical Reports provide details of differences between sources, while the Forewords give information concerning the works in question, their background and subsequent history. The Complete Edition is accompanied by separate issues of scores and parts for performance.

The publication of the collected works of Josef Gabriel Rheinberger would not have been possible but for public and private support. The editor and publishers are particularly grateful to the Government of the Principality of Liechtenstein. Our thanks are also due to numerous libraries, and above all to the two institutions which preserve Rheinberger's musical legacy: the Josef Rheinberger-Archiv which now forms part of the Liechtensteinisches Landesarchiv in Vaduz, and the Bayerische Staatsbibliothek in Munich, where the majority of Rheinberger's musical manuscripts are kept.

Foreword

Josef Gabriel Rheinberger's music fell increasingly into oblivion in the course of the twentieth century.¹ In particular, the transmission of his works ceased almost entirely between 1920 and 1970. In these five decades, large parts of his voluminous oeuvre – dramatic music, lieder, secular choral music, piano music, and orchestral works – virtually disappeared from concert programs. Only two fields formed a certain exception in this respect: church music, and organ music, “the area in which Rheinberger [...] was never entirely forgotten.”² His music in these two areas remained continuously in the repertoire, at least in excerpt, albeit with different regional and national emphases. In Germany, for example, the organ music generally had more difficult making headway during these years than in England and the United States, where it has always enjoyed great popularity and has formed part of a living tradition. This was due partly to those organists from the Anglo-Saxon countries who had studied with Rheinberger, and partly to the fact that the “upheaval” of the Organ Movement largely bypassed these two countries.³ Nonetheless, it may be generally stated that, besides his sacred choral music, which retained a foothold – particularly in the church services of southern Germany and Switzerland, it was primarily Rheinberger's organ works that ensured that his name would not be forgotten at least within certain circles of recipients. Accidentally it was his organ works that formed the starting point of the “Rheinberger renaissance” beginning in the 1970s. Proceeding from the organ music, the renaissance in other areas came increasingly. As the renaissance progressed – a noticeable impetus through the complete Edition of his works, the gradual rediscovery and is quite obvious in his organ works, and ever more and more recordings.

Probably less aware that the organ works (Nos. 2–17) have come down to us in piano four-hands by Rheinberger, the arrangements seem somewhat surprising. It would transcribe music from one key to another in this fashion, especially when the organ is automatically associated with the instrument, and a transcription for the piano, an arrangement linked with domestic music-making and the concert hall, may seem slightly unusual. For the composer himself, however, these arrangements were apparently a

routine exercise that formed what we might regard as a part of the compositional process. If the piano arrangements of Sonatas No. 2 through 4 arose from the organ counterparts, beginning with the first Sonata Rheinberger turned out the piano version immediately after finishing the respective organ work. In any case, certainly as a matter of course, the piano version was not a revision to cover Rheinberger's original intention. It was apparently customary for him to publish the piano versions of organ works. For example, the first movement of organ work No. 10, *Six Preludes* by Bartholdy's *Six Preludes*, the work generally regarded as the first organ sonata, has been published in a four-hand version. Similarly, the *Orgelwerke* by Franz Liszt and *The Organ* by Johannes Brahms also appeared in a version for piano. Similarly, Johannes Brahms's *Preludes for the Organ* op. post. 101, an arrangement for solo piano.⁸ The same applies to the organ works of Rheinberger's contemporaries, such as César Franck and Camille Saint-Saëns, who published in alternative versions for solo piano and four-hands.⁹ This state of affairs leads us to

¹ The reception history of Rheinberger's music is discussed in Hanns Steger, *Vor allem Klangschönheit. Die Musikanschauung Josef Rheinbergers, dargestellt an seinem Klavierschaffen*, Hildesheim, Zurich and New York, 2001, pp. 17f and 39–54.

² Harald Wanger, “Josef Gabriel Rheinberger. Ein Lebensbild zu seinem 100. Todestag,” in: *Singende Kirche* 48 (2001), no. 4, pp. 188–191, quote on p. 190.

³ See Wolfgang Bretschneider, “‘Ihr gehörte seine ganze Liebe’. Rheinbergers Orgelschaffen: bewundert – vergessen – wiederentdeckt,” in: *Singende Kirche* 48 (2001), no. 3, pp. 127–130, esp. 127.

⁴ The formative impulse was given by Martin Weyer's two-volume selective edition: *Josef Rheinberger, Ausgewählte Orgelwerke*, Bad Godesberg (Forberg), 1965.

⁵ See *Thematisches Verzeichnis der im Druck erschienenen Compositionen von Felix Mendelssohn Bartholdy*, rev. 3rd edn., Leipzig, 1882; repr. Schaan, Liechtenstein, 1982, pp. 40f and 22f. It is not stated whether these arrangements stem from the composer or someone else.

⁶ See *Handbuch Orgelmusik*, ed. Rudolf Faber and Philip Hartmann, Kassel, 2002, p. 281.

⁷ See *Thematisches Verzeichniss der Werke, Bearbeitungen und Transcriptionen von F. Liszt*, rev. edn., Leipzig, 1877; repr. London, 1965, p. 24. The arrangement was prepared by Carl Thern (1817–1886).

⁸ Johannes Brahms, *Elf Choral-Vorspiele für die Orgel op. 122 [...] Bearbeitung für Pianoforte zu zwei Händen*, prepared by Paul Juon (1872–1940), 2 vols., Berlin (Simrock), 1902.

⁹ See Wilhelm Mohr, *César Franck*, rev. 2nd edn., Tutzing, 1969, pp. 233–269; and Sabina Teller Ratner, *Camille Saint-Saëns, 1835–1921. A thematic catalogue of his complete works*, vol. 1: *The instrumental works*, Oxford, 2002, pp. 93–134. None of the arrangements were prepared by the composers themselves.

conclude that organ music, too, was seized by the widespread “arrangement craze” that marked the music industry as a whole in Rheinberger’s day:

With the rise of bourgeois musical culture in the late eighteenth century, arranging works for forces other than those originally intended became an increasingly important activity, both for the composers themselves and for professional arrangers. In most cases, assuming that more was involved than adapting the piece to the circumstances of a new performance, the arrangements helped the works to achieve wider dissemination by opening up new circle of potential buyers. [...] Arrangements for piano, and especially piano duet, were by far the most important species in the nineteenth century, fulfilling a function similar to the sound recording in the twentieth.¹⁰

The heyday of the piano arrangement went hand in hand with the increasingly widespread, indeed, almost mass distribution of the piano itself. This was primarily due to the fact that the salon and concert hall – the main sites of public display for the educated classes – and the increasing popularity of household music-making in bourgeois living rooms offered “outstanding conditions for an ongoing expansion of the market for instruments and sheet music. What is often overlooked is the fact that the piano was one of the most significant economic factors of the age, along with the railway, the telegraph, and steam-powered industrial production.”¹¹ As the number of piano players and their need for relatively easy music continued to grow, piano duets in particular became a “playground for amateurs and dilettantes” with a corresponding demand for a suitable “repertoire for purposes of teaching and entertainment.”¹² In this connection, arrangements in the form of piano reductions now played a central role, allowing amateurs to form an acquaintance with large-scale orchestral works, operas, oratorios, and even chamber music from the past and the present and to explore them by playing them at home. It therefore comes as no surprise to learn that “such arrangements from a wide variety of genres had grown to become an important business for publishing houses.”¹³

In this sense, the arranger helped composers and their works to a larger public via the piano. As Han Theill has rightly assumed, the organ was regarded as “the piano of the church.”¹⁴

Further, the organ was largely devoid of the “arrangement of an organ” that orchestra was thus not like the contrary, for many music lovers at they could study and enjoy an arrangement.¹⁴

Just also be considered. Rheinberger’s organ sonata conceived from the very outset primarily for concert hall, or at best *additionally* for the church worship. As a result, their transcription for piano was nothing remarkable. Rheinberger’s decisive turn in favor of secular organ recitals took place in an

effort to make the organ and its literature more in tune with the times, to open up new areas of exploration for the instrument along the same lines as Mendelssohn’s organ sonatas, and to help restore the organ to its former reputation and glory.¹⁵ For the organ had lost much of its former prestige: in the wake of the Age of Enlightenment, Rationalism, and Liberalism, the old liturgical forms and attachments had increasingly broken down, and organ music lost its many outdated functions. This led to a sustained decline in organ building, organ playing, and organ composition. At the same time, a situation arose in which church services offered scarcely any room for independent high-quality organ playing. In his efforts to renew the art of the organ, Rheinberger had only one option: the concert hall. Public music was now played and heard with ever-increasing frequency. In particular, this “flight” was to the Odeon became, in 1890, the only place in Germany to be equipped with a Rheinberger organ. Rheinberger was concerned to restore the instrument for its own sake, but also to bring down in formal terms the “restriction” of various historical principles of organ construction from the Baroque Era

Rheinberger Complete Edition, *Orgelwerke für Klavier zu vier Händen (Kammermusik)*, vol. XIII, *Orgelwerke für Tasteninstrumente, Teil 3: Von 1839 bis 1890*, in collaboration with Siegfried Mauser (= Handbuch der Musik für Tasteninstrumente, Teil 3: Von 1839 bis 1890, Gattungen 7), Laaber, 2004, pp. 14f. “Klaviermusik / Für ein Klavier vierhändig,” in: *Die Musik in Geschichte und Gegenwart*, 2nd edn., ed. Ludwig Finscher, vol. 5, Kassel et al., 1996, col. 407. “Klavierauszug,” in: *Die Musik in Geschichte und Gegenwart*, vol. 5 (see note 12), col. 318. Theill, Foreword to vol. 47 of the Rheinberger Complete Edition, *Bearbeitungen eigener Werke VII für zwei Klaviere*, Stuttgart, 2007, p. XIX.

¹⁵ See Martin Weyer, *Die deutsche Orgelsonate von Mendelssohn bis Reger* (= Kölner Beiträge zur Musikforschung, vol. LV), Regensburg, 1969, esp. pp. 1ff and 135f; idem, *Die Orgelwerke Josef Rheinbergers. Ein Handbuch für Organisten* (= Taschenbücher zur Musikwissenschaft, vol. 118), Wilhelmshaven, 1994, p. 11; and idem, “Josef Rheinberger (1839–1901),” in: *Ars Organi* 49 (2001), pp. 134–140, esp. 139.

¹⁶ See Heinrich Habel, *Das Odeon in München und die Frühzeit des öffentlichen Konzertsaalbaus*, Berlin, 1967, pp. 60–62. Rheinberger’s organ sonatas were indeed heard in the Odeon, including Arnold Schönhardt’s first performance of the Twelfth Sonata on 6 December 1890; see Hans-Josef Irmen, *Thematisches Verzeichnis der musikalischen Werke Gabriel Josef Rheinbergers*, Regensburg, 1973, p. 372. That Rheinberger’s organ sonatas are essentially concert music does not mean, however, that they were performed exclusively in concert halls. Being free of liturgical connections, and hence nondenominational, they were heard both in concert halls and in Protestant and Catholic churches during his lifetime. Proof of this is provided by a letter of 11 February 1890 to Rheinberger from Paul Homeyer, the organist of the Leipziger Gewandhaus, announcing that he would play the Thirteenth Sonata “in a recital at the local Thomaskirche next month” and “the E-flat minor Sonata [No. 6] in the Gewandhaus two weeks later”; Bayerische Staatsbibliothek, Munich, *Rheinbergeriana* I, vol. 14, no. 156; see also Martin Weyer, *Die Orgelwerke Josef Rheinbergers* (see note 15), pp. 100f. The fact that the organ sonatas were performed at such major venues also serves as evidence of the important role they played in the repertoire of the time.

(fugue, passacaglia), the Classical Period (sonata-allegro form), and Romanticism (character piece)." This quest is fully characteristic of his organ sonatas. The synthesis would make it possible to "close the gap which, beginning in 1750, had increasingly widened between organ music and other types of musical composition."¹⁷ This is not, however, the place to detail the formal peculiarities that arose from this approach, and interested readers are referred to the standard literature on the subject.¹⁸

How do these piano arrangements relate to the original compositions? What principles of arrangement, what strategies of transcription from the organ to the piano, can be discerned in Sonatas Nos. 11 through 17,¹⁹ published in the present volume? The most obvious feature is surely the more elaborate dynamic markings in the piano versions. Frequent changes of dynamic level, with interpolated crescendos, decrescendos, and swell marks, fill the scores of his piano arrangements. Quite the opposite is true of the original versions: even though organ builders were already applying increasingly more progressive means to make the instrument more flexible with regard to dynamics, Rheinberger remained true to his ideal of a static organ sound and resolutely declined to employ dynamic expedients, e. g. to reinforce climaxes, relying instead no doubt on the viability of traditional devices, especially texture. Thus, the few dynamic marks found in the organ versions are mainly related to his formal procedure and are primarily used to clarify the work's architecture emphasizing its sectional divisions.²⁰ In contrast, there are more lavish dynamic marks in the arrangements: ample use of the quite different dynamic possibilities by the piano. As an example of the manner in which Rheinberger availed himself of entirely new "piano" expressive devices in his arrangements of the six sonatas, we need only look at the first movement of No. 11. In the organ version, the prelude and the fugue (mm. 1–89) have a certain staid quality. In the piano version constantly casting the motifs time and again in a new treatment of the sequence. In the piano arrangements can even be found a technique alien to the organ: the first movement of the sonata (mm. 1–89) begins with a *p* and then turns to *ff*. The first movement initially follows the organ version, but then departs from it by calling for *pp dolce* and *ff*. Similarly, the phrasing is, on the whole, more extended in the arrangements than in the organ version. In the piano versions, the phrase marks are more pronounced. At times, it can be seen that the piano version presents a phrase that is not to be found in the organ version. In the bass figure of the *Cantilene* from No. 11, all the piano arrangements basically have more phrasing and articulation marks (slurs, staccato, portato,

accents, etc.), and the themes and motifs are accordingly more sharply etched than in the original versions. Long sustained notes, especially in the pedal, are often broken up in the piano versions, as exemplified by the octave leaps in the first movement of No. 11 (mm. 25–28). In isolated instances we also find added pianistic figuration, as in the sixteenth-note tremolo in the fugue of No. 17 (mm. 194–199) or the above-mentioned first movement of No. 11, where, unlike the organ version, the tremolo in bars 20 to 23 is allowed to continue whole, however, Rheinberger adheres to the musical text of the original versions.

When spreading the organ texture to the piano arrangements, Rheinberger often placed the pedal part to the lower staff, thus making three hands available. In the original version, the texture is proposed to two hands; the texture thus released is free. Thus, in the *Phantasie*, the melody is doubled to the melodic line, whereas the same theme is doubled. When the melody is marked *ff* and *marcato*, the piano version stops. A similar effect is seen in the second movement of the sonata, where the texture is doubled from bar 9 on, and Rheinberger often adds a *16'* stop in the bass part, imitating the *16'* stop in the organ version, especially in *forte* passages, whereas this is frequently omitted in *piano* passages in the first movement of No. 11.

Weyer, *Die deutsche Orgelsonate* (see note 15), p. 135. See also Edler, *Gattungen der Musik für Tasteninstrumente* (see note 16), p. 131, who points out that the organ "did not participate in the more recent evolution of the genre, which, as far as keyboard instruments were concerned, was noteworthy for the dominance of the piano sonata. [...] Revealingly, the notion of composing sonatas for the organ only arose at the moment when this dominance had in turn been consigned to the past." This was the case around 1845, the year in which Mendelssohn published his above-mentioned *Six Sonatas for the Organ* op. 65.

¹⁸ Especially Martin Weyer's monograph *Die Orgelwerke Josef Rheinbergers* (see note 15), where the organ sonatas are discussed in detail on pp. 40–121. Further information in Irlind Capelle, "Zur zyklischen Anlage und zur 'Sonatenform' in den Orgelsonaten von Josef Gabriel Rheinberger," in: *Josef Gabriel Rheinberger. Werk und Wirkung. Bericht über das Internationale Symposium München 2001*, ed. Stefan Hörner and Hartmut Schick, Tutzing, 2004, pp. 337–354; Birger Petersen-Mikkelsen, "Formale Lösungen in den Finalsätzen der späten Orgelsonaten Gabriel Josef Rheinbergers," in: *Gabriel Josef Rheinberger und seine Zeit*, ed. Birger Petersen-Mikkelsen and Martin West, Eutin, 2002, pp. 66–98; and Peter Gawol, "Zum Verständnis der Orgelsonaten Rheinbergers," in: *Musik und Kirche* 68 (1998), pp. 78–87. I also find stimulating analytical thoughts in Hanns Steger, *Vor allem Klangsönheit* (see note 1), pp. 149–162. On the superposition of fugal and sonata forms in the fugues see Klaus Trapp, *Die Fuge in der deutschen Romantik von Schubert bis Reger*, Frankfurt/Main, 1958, pp. 163–166, to be sure with a fairly critical assessment of the success of Rheinberger's attempt to form a synthesis of fugue and sonata form, i. e. the baroque and classical styles.

¹⁹ The piano versions of Sonatas Nos. 2–10 appear in vol. 41 of the Complete Edition (Carus 50.241).

²⁰ See Martin Weyer, *Die Orgelwerke Josef Rheinbergers* (see note 15), pp. 117 and 102f.

On the whole, it can be said that the piano arrangements, even if they soon became one of the composer's routine duties, are carefully executed, and may thus be regarded as an indication of the high regard that he felt toward this species of works. This same high regard is reflected in the fact that he arranged so many of his organ sonatas (only No. 1 and Nos. 18 to 20 were left without piano arrangements) and was thus obviously intent on having these works widely disseminated. Finally, much the same conclusion can be drawn from the fact that he did not delegate the task of arranging them to someone else, but prepared the arrangements himself, despite the many obligations and duties incumbent upon him. At the most, he enlisted the assistance of his wife Fanny, as in Sonatas Nos. 2 and 4.²¹

With regard to the publication of the organ sonatas, both in their original form and in piano arrangement, it is particularly striking that Nos. 1 through 7 were issued by various publishers (Fritzsche, Aibl, Forberg, Kistner), whereas Nos. 8 through 20 were all published by Robert Forberg in Leipzig. This was not a coincidence, for, as we know from the publisher's correspondence, there was evidently an exclusive agreement drawn up between the publisher and the composer. This is indirectly implied by Forberg's letter to Rheinberger of 3 March 1891.²² Here Forberg expressed surprise that Rheinberger had allowed his competitor Leuckart to publish the *Suite* for Violin and Organ op. 166, and asked "whether you might not wish to concede to me the advantage of a first option on all your compositions for organ, and everything that entails." In the further course of the letter, we learn that Forberg did not include the organ sonatas in this inquiry, for in his effort to win Rheinberger over to his plan, he insisted, among other things, that such an option should apply only to some of your compositions and not to the extension of the agreement already in effect with regard to the organ sonatas. The agreement was drawn up in such a way that all the piano arrangements and the printing presses at the publisher's disposal were noted in the agreement. The reason to assume that there is no evidence to the

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 ... organ version of his Eleventh ... of three weeks, from 11 April to 5 ... graph score of the piano arrange- ... 7 November of the same year, For- ... composer "six free copies of your opus 148, ... the organ edition and another six of the ... for piano four-hands."²⁴ A copy of this sonata was also sent to Alexander Wilhelm Gottschalg

(1827–1908), the court organist in Weimar and the editor of several music periodicals. Gottschalg, writing to the composer on 8 April 1888, praised the piece as "magnificent and extremely to my liking" and announced that he would "have the honor of performing your mighty creation several times during the coming season."²⁵ Another copy of the printed edition was sent to Alexandre Guil- mant, with whom Rheinberger maintained a friendly correspondence, and who, in a letter of 28 January 1888, thanked the composer for "la belle sonate," and would be a pleasure to play it and to have it lessons ("un plaisir de jouer & de faire jouir").

Sonata No. 12 in D-flat major, op. 161

The Twelfth Sonata was composed in late May 1888, that is, in late May of the year in which the score of the piano arrangement was published. On 25 September of the same year, Rheinberger, apparently a bit impatient, wrote to Forberg, "to be a bit patient with me, I am waiting for the publication of the organ sonatas." He then asked Forberg to postpone the publication of the organ sonatas until the following year. Forberg, however, did not accede to your request and gave the free copies by the end of January.²⁷ The finished print was not ready until the promised date.²⁸ Rheinberger chose to dedicate the sonata to A. W. Gottschalg, who as a critic had written in his favor. On 30 December 1888, Rheinberger thanked the composer for the dedication and called it "the work of genius."²⁹

Sonata No. 13 in E-flat major, op. 161

Rheinberger began to compose his Thirteenth Sonata in early November 1889 and completed the fair copy one month later; the piano-duet arrangement was finished on

²¹ The surviving manuscripts with the arrangements of these two sonatas are not in Rheinberger's hand, but in Fanny's.
²² *Rheinbergeriana* I, vol. 15, no. 115.
²³ On the dates of composition see Critical Report, pp. 222ff.
²⁴ Letter from the publishing house of Robert Forberg to Rheinberger, *Rheinbergeriana* II, Forberg, no. 10. However, the edition was probably first available in the following year. This is indicated by the entry 1888 next to op. 148 in the *Catalog der herausgegebenen Compositionen von Josef Rheinberger* (Bayerische Staatsbibliothek, Munich, *Mus. ms. 4734*, hereinafter *Catalog*), which is a handwritten list of works maintained by Fanny Rheinberger at least up to op. 164 and completed in 1902 by Gottfried Schulz. The same year is cited in Hans-Josef Irmen, *Thematisches Verzeichnis* (see note 16), p. 356, and in vol. 39 of the Rheinberger Complete Edition, *Orgelsonaten 11–20*, ed. Martin Weyer, rev. 2nd edn., Stuttgart, 2001, pp. 261.
²⁵ *Rheinbergeriana* II, Gottschalg, no. 2.
²⁶ *Rheinbergeriana* II, Guilman, no. 3.
²⁷ *Rheinbergeriana* II, Forberg, no. 18.
²⁸ The *Catalog* gives the date of publication as "Christmas 1888."
²⁹ *Rheinbergeriana* II, Gottschalg, no. 6.

29 December 1889. The work was quickly issued in print, for by 11 February 1890 the dedicatee Paul Homeyer (1853–1908), the organist of the Leipzig Gewandhaus, already had a copy of “the magnificent work” in his hands.³⁰

Sonata No. 14 in C major, op. 165

Rheinberger composed the Fourteenth Sonata from middle to late October 1890 and completed the duet arrangement a short while later, on 6 November. On 17 November 1890, Forberg acknowledged receipt of “the new organ sonata” and forwarded the pre-arranged fee of 500 marks.³¹ The first edition appeared the following year,³² with the *terminus ante quem* being 28 January 1891, the date of a letter from the sonata’s dedicatee, Count J. Lurani. The Count thanked Rheinberger for “la magnifica sonata” and the dedication, adding that he immediately played through the piece with his wife at the piano “col più grande interesse.”³³ Gottschalg, too, received a copy of the sonata and again expressed his warm approval; indeed, this time he was moved to write a poetic eulogy that translates roughly as follows:

To the Much-Loved Great Master.
 Many an organ piece has come my way recently,
 but none have I received with greater pleasure
 than the one from Munich – from the great master.
 I welcome it with all my heart.
All your creations in lofty notes
are but an image of Eternal Beauty!
The “Fourteenth”, too, is a noble thing
full of strength, esprit – and heavenly serenity.

Not long after the publication of the Fourteenth the publisher, Forberg, turned to Rheinberger

whether you feel that several movements could be arranged for harmonium, and if so, could prepare the arrangement for the instrument in particular, as well as the sonatas accessible to both instruments.

As this letter is in the proximity to the Fourteenth, I mention it here. It shows that also the harmonium, and its widespread popularity in the nineteenth century,³⁶ was capable of attracting publishers searching for more so, of course, when the distribution of organ music. It was followed, several movements of organ sonatas appeared in harmonium form, prepared by Rheinberger’s pupil, the piano organist Gustl Schmid-Lindner (1870–1959).³⁷

Sonata No. 15 in D major, op. 168

The Fifteenth Sonata was composed in September and October 1891; the autograph score of the duet arrangement is dated 18 October of the same year. On 10 February 1892, Forberg sent the composer “the free copies of your op. 168, Organ Sonata No. 15, in the original and for piano four-hands.”³⁸

Sonata No. 16 in G-sharp minor, op. 171

Rheinberger was occupied with the Fourteenth Organ Sonata from late October and finished the autograph score of the duet arrangement on 22 June 1893. Forberg sent him a copy of op. 175 for solo organ on 19 March 1894. In September of the same year he received the manuscript of op. 175.

Sonata No. 17 in G major, op. 175

The surmounting of the Fourteenth Organ Sonata are dated 25 October 1894 (Forberg’s letter of 25 October 1894 (movt. 3). The autograph of the organ version is no longer extant. Rheinberger presented it on 19 March 1899 to the organist had given several recitals on the occasion to meet the composer, who formed a high opinion of him.⁴¹ The date of the duet arrangement, in contrast, has not yet been determined. For reasons no longer be determined today, the piano arrangement is dated 8 December 1894.

³⁰ Paul Homeyer’s letter of 11 February 1890 to Rheinberger, *Rheinbergeriana* I, vol. 14, no. 156. Further information on this letter in note 16.

³¹ *Rheinbergeriana* I, vol. 15, no. 71.

³² As indicated by the year 1891 given in the *Catalog*.

³³ *Rheinbergeriana* I, vol. 15, no. 96.

³⁴ Letter of 29 January 1891 to Rheinberger, *Rheinbergeriana* I, vol. 15, no. 94.

³⁵ Letter of 17 March 1891, *Rheinbergeriana* I, vol. 15, no. 123.

³⁶ See Jan Grossbach, “Harmonium,” in: *Die Musik in Geschichte und Gegenwart* (see note 12), vol. 4, Kassel et al., 1996, cols. 222ff.

³⁷ On 26 February 1892 Fanny noted in her *Briefjournal* for the period 19.11.1884 – April 1892 (Familienarchiv Rheinberger, Vaduz, 095): “Forberg Leipzig: 18 copies of 6 organ arrangements of Rheinberger’s works / by Gustl Schmid Lindner (beautifully prepared).” See also the facsimile on p. 1.

³⁸ *Rheinbergeriana* II, Forberg, no. 23.

³⁹ *Rheinbergeriana* II, Forberg, no. 25.

⁴⁰ This can be observed in Rheinberger’s inscription “19 March [18]99 B major – Organ Sonata op. 181 (autograph) Carl Straube” in *Inspektionsbuch der k. Musikschule 1890–91* (autograph preserved in the Rheinberger Foundation of the Josef Rheinberger-Archiv, Vaduz) and from Straube’s letter of 23 March 1899, in which he thanks Rheinberger “for the kind and, for me, honorable gift you gave to me in Munich”; quoted from Harald Wanger and Hans-Josef Irmen (eds.), *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens*, 9 vols., Vaduz, 1982–1988, vol. VII, p. 110.

⁴¹ *Ibid.*

arrangement was left unpublished;⁴² only the original organ version appeared in print, published by Forberg in 1895. The exact date of publication can be determined with the help of a letter of thanks from the sonata's dedicatee, Samuel de Lange,⁴³ who, on 23 March 1895, expressed his pleasure at "the lovely package containing the op. 181 sonata which you dedicated to me."⁴⁴ As we were unable to consult an original print for our edition of the sonata, we have chosen to publish a facsimile of the autograph score.

At the beginning of our preface, we mentioned that the organ sonatas, unlike the bulk of Rheinberger's oeuvre, never fell entirely into oblivion after his death. But why the organ sonatas in particular? To answer this question, we might usefully turn to a statement by Harald Wanger: "If his other compositions rather tend to look backwards, notwithstanding their individuality, it was granted to him to be innovative on the organ."⁴⁵ In the organ sonata, Rheinberger was virtually forced to travel less well-trodden paths, and even if he could draw on certain previous achievements by other composers, it was, all in all, "truly uncharted territory that he entered."⁴⁶ This quite obviously lent these works a special quality. If the subsequent fate that posterity prepared for his oeuvre was still unforeseen in his lifetime, the future viability of the organ sonatas seemed even then almost pre-ordained. It is especially telling that a man such as Gottschalg should have set such great store in Rheinberger, even referring to him as "beyond peradventure the most significant organ composer of our day on classical ground."⁴⁷ Gottschalg knew what he was talking about: he was, after all, the *Urania*, the leading trade journal for the organ in the latter half of the nineteenth century and a true connoisseur of the "scene." It is also interesting to note that Gottschalg was of a thoroughly "progressive" mind, not least of all through his close collaboration with Franz Liszt. Equally relevant is the comment made by the organist who, at this time was still in his thirties: "In you, I have learned to know a German master of the organ who will stand in the future centuries."⁴⁸ The organ sonatas are available in two ways: first, by permission of Carus-Verlag, Stuttgart, in the Complete Edition for piano arrangements, and secondly, in the Complete Edition for organ, published by Carus-Verlag, Stuttgart, in 1999. The piano arrangements are available in two ways: first, by permission of Carus-Verlag, Stuttgart, in the Complete Edition for piano arrangements, and secondly, in the Complete Edition for organ, published by Carus-Verlag, Stuttgart, in 1999.

I wish to express my sincere thanks to the employees of the Josef Rheinberger Archive in Vaduz and to Harald Wanger for providing the original prints that served as models for the revised photographic reprints of our edition. I am also grateful to the Bayerische Staatsbibliothek in Munich for allowing me to consult autograph sources and letters and for granting permission to publish. My thanks also extend to the original publisher Forberg & Godesberg for providing the old engravings. Finally, I wish to thank my colleagues at the editorial office of the Complete Edition for their assistance during the printing process.

Stuttgart, January 2008
Translation: J. Bradford Robinson

⁴² No edition of this arrangement has been located to date. Indeed, the pages of advertisements that Forberg enclosed in the prints of Organ Sonatas Nos. 19 (op. 193) and 20 (op. 196) suggest that no such edition ever appeared, for every sonata listed on those pages for which Rheinberger provided an arrangement contains the remark "for piano four-hands by the composer" – except in the case of No. 17.

⁴³ Rheinberger's friend (1840–1911), the conductor of the Men's Choral Society in Cologne and a teacher at Cologne Conservatory.

⁴⁴ Quoted from *Briefe und Dokumente* (see note 40), vol. VII, p. 40.

⁴⁵ "Josef Gabriel Rheinberger" (see note 2), p. 190.

⁴⁶ *Ibid.*

⁴⁷ Gottschalg's letter of 16 June 1888 to Rheinberger, *Rheinbergeriana* II, Gottschalg, no. 4.

⁴⁸ Letter of 23 March 1899 (see note 40).

⁴⁹ Martin Weyer points out the "more subtle shades of dynamics" in the piano versions, adding that they should "also give organists pause for thought." Foreword to vol. 38 of the Rheinberger Complete Edition, *Orgelsonaten 1–10*, rev. 2nd edn., Stuttgart, 2001, p. XIX.

Josef Gabriel Rheinberger

Table chronologique

- 1839 7 mars : naissance à Vaduz (Principauté du Liechtenstein) de Josef Gabriel Rheinberger (baptisé : Gabriel Josef) fils de Joseph Peter (1789–1874), administrateur des comptes et de sa femme Maria Elisabeth, née Carus.
- 1844 Premières leçons de musique en cor avec le père et les tantes Johanna (Hanni) et Amalia (Mali) auprès de leur oncle, le compositeur et professeur de musique pour l'armée, le professeur Sebastian Pöhly (1808–1887).
- 1846 Prise en charge des services musicaux de la Cour à Vaduz. Premières petites compositions.
- 1849 Cours chez Philipp Reinhold Rösli, professeur de musique à Zurich.
- 1851 Entrée à l'école de musique de la ville de Munich. Cours de haute école (Emil I. Neuberger, directeur) et de piano (Emil I. Neuberger, directeur), de piano (Emil I. Neuberger, directeur) et de piano (Emil I. Neuberger, directeur) dirigée par le compositeur et professeur de musique pour l'armée, le professeur Sebastian Pöhly (1808–1887).
- 1852 Se marie à Munich.
- 1854 Inscriptions au Conservatoire ; parution, chez Peters, des *Études pour piano* avec n° d'opus 1.
- 1855 Enseignement de l'harmonie, du contrepoint et de la musique au conservatoire.
- 1860 Entrée au Choraleverein (jusqu'en 1877), répétiteur des chorales du Hoftheater à Munich (jusqu'en 1867).
- 1863 Mariage avec Fanny (Franziska) Jägerhuber, veuve von Hoffmann (1831–1892). 1871 professeur et inspecteur à l'École Royale de Musique. Grave maladie à la main droite.
- 1867 Direction de la musique religieuse à l'église Royale de la Toussaint ; maître de chapelle.
- 1892 31 décembre : décès de son épouse.
- 1895 1^{er} janvier : annoblissement au titre de l'Ordre du Mérite civil de Bavière.
- 1899 Pour ses 60 ans, Dr. phil. h. c. de la Faculté de Philosophie de l'Université de Munich.
- 1901 25 novembre : Josef Gabriel Rheinberger meurt à Munich ; 28 novembre : inhumation sous les Arcades du Cimetière Sud.
- 1944 5. juin : fondation du Josef Rheinberger-Archiv à Vaduz.
- 1949 Après la destruction de sa tombe durant la seconde Guerre mondiale, transfert des ossements au cimetière de Vaduz.
- 1988 Le 1^{er} volume de l'édition complète paraît aux Éditions Carus.
- 2000 Fondation du Centre de l'Édition intégrale des œuvres de Rheinberger auprès des Éditions Carus.

Œuvres complètes

La présente première édition intégrale des œuvres de Gabriel Rheinberger a été initiée en 1987 par Hans-Josef Rheinberger, Josef Rheinberger-Archiv Vaduz, et Günther Carus-Verlag dans le but de rendre à nouveau accessible l'œuvre largement méconnue de ce compositeur. La principale de cette édition présentera l'œuvre aux quelles Rheinberger a consacré sa vie. Un choix d'œuvres de jeunesse d'opus sera publié dans une édition séparée. La principale comprend neuf

- I Musique vocale
- II Oratorios
- III Musiques de chambre
- IV Musiques de chambre
- V Musique pour orchestre
- VI Musique pour piano
- VII Musique pour harpe

L'édition s'appuie sur un ensemble de sources, dont l'inventaire, dans sa majeure partie, est contenu dans le *Thematisches Verzeichnis der Werke Gabriel Josef Rheinbergers* (Regensburg, 1978) de Hans-Josef Irmen. Le texte musical s'appuie sur les premières éditions rédigées par Rheinberger que les éditeurs ont confrontées aux autographes, au matériel d'exécution original, aux copies destinées au graveur, enfin aux esquisses. Les variantes entre les sources sont consignées dans les apparats critiques et les avant-propos présentent l'œuvre, les circonstances historiques dans lesquelles elle a vu le jour, et sa transmission. L'édition intégrale est accompagnée d'éditions séparées offrant du matériel d'exécution pour la pratique musicale.

L'édition intégrale des œuvres de Josef Gabriel Rheinberger serait impossible sans un soutien public et privé. L'éditeur et la maison d'édition expriment leur profonde gratitude au gouvernement de la Principauté du Liechtenstein. Leurs remerciements s'adressent également aux nombreuses bibliothèques, et tout particulièrement aux deux institutions qui conservent aujourd'hui le fonds Rheinberger : le Josef Rheinberger-Archiv, aujourd'hui rattaché aux Landesarchiv du Liechtenstein à Vaduz, et la Bayerische Staatsbibliothek à Munich qui conserve la majeure partie des manuscrits musicaux de Rheinberger.

Avant-propos

L'œuvre créatrice de Josef Gabriel Rheinberger tombe toujours plus dans l'oubli au cours du XX^{ème} siècle.¹ Notamment entre les années 1920 et 1970, ses œuvres ne sont pratiquement plus transmises. Des pans entiers de sa volumineuse création – musique dramatique, lieds, musique chorale profane, musique pour piano et orchestre – disparaissent presque entièrement des programmes de concerts au cours de ces cinq décennies. Seuls deux genres constituent ici une exception : la musique sacrée et la musique d'orgue – « ce terrain sur lequel Rheinberger [...] n'a jamais été tout à fait oublié »². Tout au moins fragmentairement, la musique de ces deux domaines s'est maintenue au répertoire, toutefois avec plus ou moins de poids selon les régions ou les pays. Par exemple en Allemagne, la musique d'orgue a en général plus de mal à s'imposer qu'en Angleterre ou aux États-Unis, où elle a toujours été très appréciée et entretenue dans une pratique vivante. Le mérite en revient d'une part aux organistes de l'espace anglosaxon qui avaient été élèves de Rheinberger, d'autre part au fait que la « tempête » qui bouleverse la conception de l'orgue n'a fait qu'effleuré ces pays.³ Néanmoins on constate en général qu'en dehors de la musique chrétienne sacrée qui sait acquérir sa place surtout dans les milieux religieux dans le sud de l'Allemagne, en Autriche et en Suisse, c'est à la musique d'orgue que le nom de Rheinberger doit d'être resté en mémoire dans ce pays. Et la musique d'orgue, à l'origine de la « Renaissance Rheinberger » qui a vu la fin des années soixante-dix du XX^{ème} siècle, a aussi d'elle, sur la lancée de la redécouverte des compositions des autres domaines, une évolution qui a aujourd'hui une impulsion nouvelle. On constate qu'en dépit de la mise en valeur de la musique d'orgue, les pièces pour orgue de Rheinberger, les vingt Sonates pour orgue et ses œuvres du compositeur le plus

généralement moins connu qu'il l'est, les Sonates pour orgue et les arrangements pour piano à quatre mains de ce compositeur lui-même. Au premier abord, il est étonnant que Rheinberger ait transposé un genre sur un autre, d'autant que nous associons aujourd'hui spontanément l'orgue à un contexte religieux et la transposition sur le piano que l'on associe à la musique domestique ou en salle de concert peut nous sembler quelque peu insolite. Mais pour le

compositeur, les arrangements semblent avoir été faits d'un geste normal d'écriture, faisant quasiment partir de la composition : alors que les arrangements des mains des Sonates 2–4 ont été écrits un certain temps par rapport à la composition d'orgue respective, à partir de la Sonate 1, Rheinberger élabore toujours directement à partir de l'orgue originale respective, pour ainsi dire, comme si quelque chose allait de soi. Cette perspective au contexte général, on s'aperçoit quand on regarde les données de composition à l'époque : Le compositeur Felix Mendelssohn a écrit pour orgue une fois, dans des arrangements pour piano à quatre mains, la même que ses *Trois Sonates pour piano* op. 37.⁵ Franz Liszt publie *Sept Sonates pour piano sur le thème B-A-C-H* op. 33, pour piano à deux mains⁶ ; de la même manière, il a fait un remaniement d'un arrangement pour deux pianos.⁷ Également les *Onze Préludes pour l'orgue* op. posth. 122 de Johannes Brahms, arrangés pour piano à deux mains⁸ ; de même un grand nombre de pièces d'orgue des collègues français

¹ Sur l'historique de la réception des œuvres de Rheinberger, cf. Hanns Steger, *Vor allem Klangschönheit. Die Musikanschauung Josef Rheinbergers, dargestellt an seinem Klavierschaffen*, Hildesheim/Zürich/New York 2001, p. 17 sq. et 39–54.

² Harald Wanger, « Josef Gabriel Rheinberger. Ein Lebensbild zu seinem 100. Todestag », dans : *Singende Kirche* 48 (2001), n° 4, p. 188–191, citation p. 190.

³ Cf. Wolfgang Bretschneider, « «Ihr gehörte seine ganze Liebe». Rheinbergers Orgelschaffen: bewundert – vergessen – wiederentdeckt », dans : *Singende Kirche* 48 (2001), n° 3, p. 127–130, ici p. 127.

⁴ Une édition choisie éditée par Martin Weyer a donné ici l'impulsion (*Josef Rheinberger, Ausgewählte Orgelwerke*, 2 vol., Bad Godesberg [Forberg] 1965).

⁵ Cf. *Thematisches Verzeichnis der im Druck erschienenen Compositionen von Felix Mendelssohn Bartholdy*, troisième édition complétée, Leipzig 1882 ; réimpression Schaan/Liechtenstein 1982, p. 40 sq. ou 22 sq. N'est pas mentionné si ces arrangements sont du compositeur ou d'un autre arrangeur.

⁶ Cf. *Handbuch Orgelmusik*, éd. p. Rudolf Faber et Philip Hartmann, Kassel 2002, p. 281.

⁷ Cf. *Thematisches Verzeichniss der Werke, Bearbeitungen und Transcriptionen von F. Liszt*, nouvelle éd. compl., Leipzig 1877, réimpression Londres 1965, p. 24. L'arrangement est de Carl Thern (1817–1886).

⁸ Johannes Brahms, *Elf Choral-Vorspiele für die Orgel op. 122 [...] Bearbeitung für Pianoforte zu zwei Händen*, agencé par Paul Juon (1872–1940), 2 cahiers, Berlin (Simrock) 1902.

de Rheinberger, César Franck et Camille Saint-Saëns sont publiées dans des versions alternatives pour piano à deux et à quatre mains.⁹

Cet état de fait laisse supposer que la musique d'orgue est elle aussi saisie d'un engouement pour les arrangements qui marque dans l'ensemble le « commerce musical » de l'époque :

L'arrangement de compositions pour une autre distribution que celle prévue à l'origine est devenue avec l'avènement de la culture musicale bourgeoise à la fin du XVIII^{ème} siècle une activité toujours plus importante, autant des compositeurs que des arrangeurs étrangers ; il servait – dans la mesure où il ne s'agissait pas d'une adaptation à une situation de représentation modifiée – dans la plupart des cas à la plus grande diffusion des œuvres en les proposant à un plus large public d'acquéreurs. [...] L'arrangement pour piano (à deux et surtout à quatre mains) est devenu ici et de loin la forme majeure et a rempli à ce point de vue au XIX^{ème} siècle une fonction similaire à celle des supports sonores par la suite.¹⁰

Cette apogée de l'arrangement de piano va de pair avec une diffusion toujours plus grande, voire de masse de l'instrument en question, à savoir du piano, due surtout au fait que le salon et la salle de concert comme lieux centraux de représentation de la bourgeoisie cultivée, ainsi que l'engouement toujours plus grand pour la pratique musicale domestique dans les salons bourgeois offraient « des conditions idéales à un marché en expansion constante pour les instruments et les notes de musique. [...] On oublie souvent aujourd'hui le fait qu'en dehors des chemins de fer, de l'industrie reposant sur les machines à vapeur et le télégraphe, le piano est lui aussi l'un des facteurs économiques majeurs de l'époque. »¹¹ Grâce au nombre croissant de pianistes et à leur besoin en œuvres faciles, notamment la pratique à quatre mains, vient « le rendez-vous des amateurs et des mélomanes avec une demande correspondante en l'enseignement et le divertissement ». Dans ce contexte, les arrangements jouent un rôle important sous la forme de réarrangements permettant au piano de couvrir en jouant eux-mêmes les opéras, oratorios, symphonies, contemporaines et autres. Il est étonnant que « les divers soient d'importance importante ».

Darüber hinaus dient die Transposition von Musik für Orgel, wie die Kompositionen für Orgel, den Komponisten, die einen großen Publikum für das Piano, das viel mehr als die Transposition von Musik für Orgel, war nicht speziell empfunden, wie Han Theill anmerkt.

Dans sa fonction d'instrument d'arrangement, le piano était aussi [...] largement dispensé d'influences stylistiques historiques. C'est pourquoi l'arrangement de piano d'une sonate pour orgue ou [...] d'un trio avec orgue, avec ou sans orchestre n'était pas du tout ressenti comme une rupture de style, mais était pour beaucoup de mélomanes la seule possibilité d'étudier et de savourer tranquillement une pièce pour orgue de Rheinberger.¹⁴

A cela vient s'ajouter un autre aspect : les Sonates pour orgue de Rheinberger sont destinées dès le départ à la salle de concert et non pas, ou tout au plus, à l'office religieux, si bien que leur transfert au piano n'a rien d'exceptionnel. L'affinité de Rheinberger au jeu d'orgue concertant dans son effort d'actualiser l'orgue et de donner à cet instrument de nouvelles Sonates pour orgue de Mendelssohn et de retrouver une considération que l'orgue avait perdue au XIX^{ème} siècle, des Lumières, du romantisme, des anciennes formes et de plus en plus dissimulées, de la musique d'orgue de service, des églises et avait entraîné un certain déclin de l'orgue, du jeu d'orgue et de la musique religieuse. En même temps, le jeu d'orgue domestique et de haut niveau, qui renouvelait l'art de l'orgue, il y avait la possibilité de s'en tenir à l'orgue, donc où entretemps est représentée la musique publique et où l'on rencontre plus fréquemment des orgues. Justement chez Rheinberger, ce « report » est d'autant plus évident que la salle de l'Odéon à Munich est l'une des salles principales de concert allemandes à être dotée d'un

⁹ Cf. Wilhelm Mohr, *César Franck*, 2^{ème} tirage compl., Tutzing 1969, p. 233–269 ; Sabina Teller Ratner, *Camille Saint-Saëns, 1835–1921. A thematic catalogue of his complete works*, vol. 1 : *The instrumental works*, Oxford 2002, p. 93–134. Les arrangements ne sont pas du compositeur mais d'arrangeurs étrangers.
¹⁰ Felix Loy, Avant-propos au volume 46 de l'Édition intégrale Rheinberger, *Bearbeitungen eigener Werke VI für Klavier zu vier Händen (Kammermusik)*, Stuttgart 2007, p. XVIII.
¹¹ Arnfried Edler, *Gattungen der Musik für Tasteninstrumente, Teil 3: Von 1830 bis zur Gegenwart*, avec la part. de Siegfried Mauser, Laaber 2004 (= *Handbuch der musikalischen Gattungen*, vol. 7), p. 14 sq.
¹² Marianne Stoelzel, article « Klaviermusik / Für ein Klavier vierhändig », dans : *Die Musik in Geschichte und Gegenwart*, 2^{ème} tirage révisé, éd. p. Ludwig Finscher, Sachteil, vol. 5, Kassel et al. 1996, col. 407.
¹³ Klaus Burmeister / Richard Schaal, article « Klavierauszug », dans : *Die Musik in Geschichte und Gegenwart*, vol. 5 (comme remarque précédente), col. 318.
¹⁴ Han Theill, Avant-propos au volume 47 de l'Édition intégrale Rheinberger, *Bearbeitungen eigener Werke VII für zwei Klaviere*, Stuttgart 2007, p. XVII.
¹⁵ Voir à ce propos Martin Weyer, *Die deutsche Orgelsonate von Mendelssohn bis Reger*, Ratisbonne 1969 (= *Kölner Beiträge zur Musikforschung*, vol. LV), not. p. 1 sqq. et 135 sq. ; id., *Die Orgelwerke Josef Rheinbergers. Ein Handbuch für Organisten*, Wilhelmshaven 1994 (= *Taschenbücher zur Musikwissenschaft*, vol. 118), p. 11 ; id., « Josef Rheinberger (1839–1901) », dans : *Ars Organi* 49 (2001), p. 134–140, ici p. 139.

orgue dès 1865.¹⁶ Si donc Rheinberger avait en tête de réhabiliter l'orgue comme instrument de la « grande » musique et d'actualiser par là même le répertoire pour orgue, cet intérêt est visible d'un point de vue formel surtout dans l'effort caractéristique des Sonates d'orgue d'opérer une synthèse de diverses lois historiques : une « récapitulation de formes baroques (fugue, passacaglia), classiques (mouvement principal de sonate) et romantiques (pièce de caractère) » à l'aide de laquelle devait être comblée la « lacune qui s'était toujours plus creusée depuis 1750 entre la musique d'orgue et la production musicale par ailleurs »¹⁷. Les traits distinctifs formels qui résultent individuellement de cette approche ne peuvent pas être discutés ici ; il est renvoyé dans ce contexte à la littérature correspondante.¹⁸

Comment les arrangements pour piano se comportent-ils face aux compositions originales ? Quels principes d'arrangement, quelles stratégies dans la transposition de l'orgue sur le piano se laissent-elles vérifier dans les Sonates 11–17¹⁹ ici présentes ? La caractéristique la plus frappante est sans doute la dynamique nettement plus élaborée dans les versions pour piano. Changement fréquent de dynamique, crescendi et decrescendi caractérisent les partitions des arrangements pour piano. Tout à l'encontre des versions originales : même lorsque la facture d'orgue se met à utiliser des moyens toujours plus modernes afin d'assouplir la dynamique des instruments, Rheinberger reste fidèle à son idéal d'une sonorité statique de l'orgue, renonce obstinément à employer des supports dynamiques exemple pour rendre plus nettes les augmentations ayant bien conscience de la valeur des moyens (surtout de la technique de composition). brèves indications dynamiques figurant dans le pour orgue se réfèrent donc en premier lieu aux éléments formels, servent surtout à distinguer les uns des autres et à séparer les différents segments.²⁰ La dynamique des arrangements exploite tout autres possibilités. Le premier mouvement en la manière dont dans les versions pour piano se distinguent par des pressives « fortes » et la première partie de l'œuvre. Dans la version pour piano, la version originale : à la première mesure (mes. 93 sqq.), la version d'orgue passe au *p*, à partir de la mes. 101 paraît l'arrangement suit ici tout d'abord l'original (mes. 93), mais prescrit à partir de la mes. 101 de passer en opposition à l'augmentation qui y est prévue ; elle ne passe au *f* qu'à la mes. 104. Le phrasé lui aussi

est plus « pianistique » en général dans les arrangements que dans les versions d'orgue. On trouve dans ces dernières tendanciellement des liaisons de phrasé plutôt « d'orgue », plus étendues, il y règne une respiration plus longue, tandis que dans les versions pour piano, le phrasé est plus segmenté, plus marqué. Il advient parfois aussi que dans la version pour piano, un phrasé n'apparaît que là où il n'y a pas d'indication dans la version d'orgue, p. ex. dans la figure de basse de la *Caroline* n° 11. On trouve de manière générale plus d'articulation dans les arrangements pour piano (staccati, portati, accents etc.), si bien que

¹⁶ Cf. Heinrich Habel, *Das Orgelwerk der Rheinberger furer*, le 6 décembre 1865 (d'après Hans-Joachim Rheinberger, *Die Orgelwerke Josef Rheinbergers*, p. 372). Que les Sonates pour piano jouées par Rheinberger ont été uniquement déjà du vivant de Rheinberger tout rattachement liturgique en salles de concert que dans les années 1860. Une preuve en est p. ex. une lettre de Rheinberger au *Conservatorium* de Leipzig, à Rheinberger du 11.12.1865. Rheinberger annonce qu'il va jouer la Sonate n° 11 à l'église Saint-Thomas de la ville lors d'un concert de la Sonate en mi bémol mineur [n° 6] au *Conservatorium* de la *Staatbibliothek Munich, Rheinbergeriana I*, éd. Martin Weyer, *Die Orgelwerke Josef Rheinbergers* (1955), p. 100 sq. Que les Sonates pour orgue aient été jouées dans des lieux aussi prestigieux montre quel rôle significatif elles jouent dans le répertoire de l'époque.

¹⁷ Cf. Martin Weyer, *Die deutsche Orgelsonate* (comme rem. 15), p. 135. Voir aussi Arnfried Edler, *Gattungen der Musik für Tasteninstrumente* (comme rem. 11), p. 131, qui mentionne que l'orgue n'avait pas participé à l'évolution récente dans l'histoire du genre, marquée par la prédominance de la Sonate pour piano dans le domaine des instruments à clavier [...] L'idée de composer des Sonates pour orgue vint de manière significative seulement au moment historique où cette supériorité appartenait au passé. » Ce fut le cas vers 1845, l'année de parution des *Six Sonates pour l'orgue* op. 65 déjà évoquées de Mendelssohn.

¹⁸ V. surtout la monographie de Martin Weyer, *Die Orgelwerke Josef Rheinbergers* (comme rem. 15), où les Sonates pour orgue sont discutées en détail aux pages 40–121. En outre : Irmlind Capelle, « Zur zyklischen Anlage und zur ›Sonatenform‹ in den Orgelsonaten von Josef Gabriel Rheinberger », dans : *Josef Gabriel Rheinberger. Werk und Wirkung*. Rapport sur le Symposium International Munich, 2001, éd. p. Stefan Hörner et Hartmut Schick, Tutzing 2004, p. 337–354 ; Birger Petersen-Mikkelsen, « Formale Lösungen in den Finalsätzen der späten Orgelsonaten Gabriel Josef Rheinbergers », dans : *Gabriel Josef Rheinberger und seine Zeit*, éd. p. Birger Petersen-Mikkelsen et Martin West, Eutin 2002, p. 66–98 ; Peter Gawol, « Zum Verständnis der Orgelsonaten Rheinbergers », dans : *Musik und Kirche* 68 (1998), p. 78–87. Des idées analytiques intéressantes se trouvent aussi chez Hanns Steger, *Vor allem Klangschönheit* (comme rem. 1), p. 149–162. Sur les Fugues, surtout en ce qui concerne le chevauchement de la loi des fugues et des sonates voir aussi Klaus Trapp, *Die Fuge in der deutschen Romantik von Schubert bis Reger*, Francfort/Main 1958, p. 163–166 – ici certes avec estimation tout à fait critique, en ce qui concerne la réussite de la synthèse visée par Rheinberger de la fugue et de la sonate, du baroque et du classique.

¹⁹ Les versions pour piano des Sonates n° 2–10 paraissent dans le volume 41 de l'Édition intégrale Rheinberger (Carus 50.241).

²⁰ Cf. Martin Weyer, *Die Orgelwerke Josef Rheinbergers* (comme rem. 15), p. 117 et 102 sq.

sont en conséquence souvent poussés plus loin par rapport aux versions originales. De longs tons tenus, surtout à la pédale, sont résolus souvent en mouvement dans les versions pour piano, comme p. ex. dans le premier mouvement du n° 11 en sauts d'octaves (mes. 25–28). Isolément, on trouve aussi des enrichissements par des figures pianistiques (comme dans le premier mouvement mentionné du n° 11, le mouvement de triolets poursuivi dans les mesures 20–23, contrairement à la version d'orgue, ou dans la Fugue du n° 12 le trémolo de doubles croches aux mesures 194–199) – mais dans l'ensemble, Rheinberger respecte très précisément le texte musical des versions originales. En ce qui concerne la composition d'orgue sur les quatre portées des arrangements de piano, on constate la chose suivante : la partie de pédale est logiquement toujours attribuée à la portée inférieure au *Secondo*, si bien que pour ainsi dire trois mains (par rapport aux deux mains dans les versions d'orgue) sont disponibles pour les parties restantes. Rheinberger aime à remplir les capacités ainsi libérées de doubléments d'octaves. Il ajoute p. ex. dans la *Phantasie* du n° 13 à partir de la mes. 78 de la voix mélodique au *Primo* l'octave supérieure, alors qu'il avait encore simplement introduit le même thème au début (à savoir sans doublement d'octave) (mes. 1 sqq.). Dans la reprise du thème, à jouer *ff* et *marcato*, Rheinberger tire donc pour ainsi dire la mixture ou le 2'. Un effet similaire se retrouve dans la *Canzone* de la même Sonate (répétition du thème à partir de la mes. 9 avec doublement d'octave), ainsi que dans beaucoup d'autres passages. Souvent, Rheinberger fait aussi sonner la partie basse dans le doublement d'octave, pour ainsi dire reproduction du 16' à la pédale, et ce de préférence passages forte, tandis qu'il supprime volontiers la partie inférieure dans les passages piano (cf. à ce propos, début du premier mouvement du n° 11).

On constate dans l'ensemble que les versions pour piano – même s'ils doivent devenir un exercice d'écriture allégre avec soin et peuvent être de grande estime que le compositeur. En faveur de cette estimation, les Sonates pour orgue (nos numéros 1 et 11) ont une diffusion de ce genre. Le fait qu'il n'y ait pas d'arrangements à des mains, car il les agence comme Fanny qui lui prête sa main (cf. 421), en dépit de ses

l'application des Sonates pour orgue en versions originales que dans celles pour piano. On remarque une chose : tandis que les Sonates 1–7 paraissent encore chez différents éditeurs (notamment Forberg, Kistner), les Sonates 8–20 paraissent sans exception chez Robert Forberg à Leipzig, ce qui n'est pas fortuit. Car comme il ressort de la corres-

pondance de la maison d'édition, il existait manifestement un accord correspondant entre éditeur et compositeur. C'est ce qu'exprime indirectement une lettre de Forberg à Rheinberger du 3 mars 1891²² : surpris du fait que Rheinberger ait fait paraître sa Suite pour violon et orgue op. 166 aux éditions concurrentes Leuckart et non pas chez lui, Forberg demande « si vous n'aimeriez pas m'accorder la faveur d'un droit de préemption pour toutes vos compositions pour orgue et ce qui en découle ». Il ressort de la lettre que Forberg n'intègre pas les Sonates pour orgue dans cette demande. Car dans son but de convaincre Rheinberger de sa requête, Forberg mentionne entre autres qu'un tel droit de préemption signifie qu'une partie de vos compositions est réservée à l'accord passé entre nous pour orgue. » On ignore si les Sonates pour orgue fut conclues avant la parution, on est en droit de supposer que les Sonates ici présentes qui ont été publiées par la presse en 1888 et 1889, les Sonates pour orgue. Dans certains cas, il est possible que les Sonates correspondantes n'aient pas été publiées, ce qui suppose qu'elles n'ont jamais existé ou qu'elles n'ont jamais été publiées.

La Sonate n° 11 (version pour orgue) est datée de 1888 (du 1 avril au 5 mai 1887²³ ; l'autographe de piano n'est pas daté. Le 7 novembre de la même année, Forberg envoie au compositeur 6 exemplaires gratuits de votre opus 14, l'édition pour orgue et l'arrangement pour 4 mains²⁴. Un exemplaire de cette Sonate a été adressé aussi à l'organiste de la cour de Weimar et directeur de plusieurs revues musicales Alexander Wilhelm Gottschalg (1827–1908), qui loue le morceau dans une lettre à Rheinberger du 8 avril 1888 comme composition « m'étant extraordinairement sympathique » et indique qu'il aura « l'honneur de jouer plusieurs fois cette œuvre puissante au cours de la saison prochaine ».²⁵ Alexandre Guilmant, qui entretient une correspondance amicale avec

²¹ Les manuscrits conservés avec les arrangements de ces deux Sonates ne sont pas de Rheinberger mais de Fanny.

²² *Rheinbergeriana* I, vol. 15, n° 115.

²³ Pour les dates de composition, cf. Apparat critique, p. 222 sqq.

²⁴ Lettre des éditions Robert Forberg à Rheinberger, *Rheinbergeriana* II, Forberg, n° 10. Probablement l'édition gravée n'était cependant disponible que l'année suivante. Cela est vérifiable dans le *Catalog der herausgegebenen Compositionen von Josef Rheinberger* (Bayerische Staatsbibliothek Munich, *Mus. ms. 4734*; dans la suite cit. comme *Catalog*) – un répertoire manuscrit des œuvres tenu par Fanny Rheinberger jusqu'à (au moins) l'op. 164 et complété par Gottfried Schulz en 1902 – où figure la mention 1888 chez l'op. 148 ; cette date est nommée aussi par Hans-Josef Irmen, *Thematisches Verzeichnis* (comme rem. 16), p. 356, et vol. 39 de l'Édition intégrale Rheinberger (*Orgelsonaten 11–20*), éd. p. Martin Weyer, 2^{ème} tirage rév., Stuttgart 2001, p. 261.

²⁵ *Rheinbergeriana* II, Gottschalg, n° 2.

Rheinberger, reçoit lui aussi un exemplaire de l'édition gravée. Le 28 janvier 1888, il remercie Rheinberger pour « la belle Sonate » ; il se fera « un plaisir de la jouer & de la faire jouer ».²⁶

Sonate n° 12 en ré bémol majeur op. 154

La composition de la Sonate n° 12 tombe au moment de la Pentecôte 1888 (fin mai à début juin) ; l'autographe de l'arrangement de piano est daté du 8 juin 1888. Le 25 septembre de la même année, l'édition prie le compositeur, apparemment en réponse à sa demande pressante, « d'avoir cette fois un peu de patience concernant la parution de la Sonate pour orgue [...] ». Comme il y a « pour les nouveautés de cette année un matériau plus que suffisant », il est prévu de ne faire paraître la Sonate qu'en janvier de l'année suivante. « Néanmoins, je veux essayer de répondre à votre souhait si bien que vous pourrez obtenir au moins à la Noël les exemplaires gratuits ; bien que l'envoi au commerce ne puisse se faire que début janvier. »²⁷ Effectivement, l'édition gravée achevée est prête à la date promise.²⁸ Le dédicataire de cette Sonate est le collègue musicien et critique musical A. W. Gottschalg très favorable à Rheinberger et qui le remercie le 30 décembre 1888 pour la dédicace et l'envoi de cette œuvre « de génie ».²⁹

Sonate n° 13 en mi bémol majeur op. 161

Rheinberger commence à composer la Sonate le 11 novembre 1889, un mois après, il en achève l'autographe propre. Le 29 décembre 1889, l'arrangement à quatre mains est prêt. La mise sous presse est terminée le 11 février 1890, le dédicataire est le directeur du Gewandhaus de Leipzig Paul Forberg, en main « l'œuvre superbe ».

Sonate n° 14 en ut

Rheinberger compose la Sonate le 17 octobre à fin octobre 1890, l'autographe est prêt. Le 10 novembre 1890, l'arrangement pour piano est terminé. Le 10 février 1891, Forberg confirme la réception de la Sonate pour orgue et verse 500 marks.³¹ La première est donnée le 10 février 1891, terminus ante quem. Une lettre du dédicataire de la Sonate, porte cette date, lettre dans laquelle Rheinberger pour l'envoi de la Sonate n° 14 (« magnifica Sonata ») et la dédicace. « Je suis très intéressé par votre Sonate, plus grande interesse »³². Gottschalg lui envoie un exemplaire de la Sonate et se montre à l'admiration, à tel point qu'il se laisse aller même à des envolées lyriques :

Au grand maître bien-aimé.

Maintes pièces d'orgue me sont parvenues dernièrement, mais je n'en ai reçu aucune avec autant de joie que celles de Munich – de la part du grand maître. Et je leur souhaite bienvenue de tout cœur. Toutes vos créations dans les tons suprêmes Sont un reflet de la beauté éternelle ! Et la « Quatorzième » est une composition superbe Toute de puissance et d'élan – et de douceur céleste

Après la parution de cette Sonate, l'éditeur n'a pas long à demander à Rheinberger

si vous croyez que l'on pourrait faire arranger pour orgue quelques mouvements pour l'harmonium, être quelqu'un qui se chargerait de composer une bonne musique pour cet instrument, car ces arrangements pourraient ainsi être accessibles.

Comme cette lettre est parvenue à l'éditeur, la publication de la Sonate n° 15 est prévue à cet endroit. Elle me parvient le 10 février 1891, lui aussi, qui est datée du 10 février 1891, dans la deuxième moitié de l'année. Elle est très intéressante comme elle l'est pour ceux en quête de nouvelles œuvres de Rheinberger, bien sûr lorsqu'il s'agit de la musique d'orgue. Effectivement, le 10 février 1892 six mouvements de la Sonate n° 15 de Rheinberger dans des arrangements pour harmonium, élaborés par le professeur Rheinberger August Schmid-Lindner

Sonate n° 15 en ré majeur op. 168

La Sonate pour orgue n° 15 date de septembre/octobre 1891 ; l'autographe de l'arrangement à quatre mains est daté du 18 octobre de la même année. Le 10 février 1892, Forberg envoie au compositeur « les exemplaires gratuits de votre Op. 168. Sonate pour orgue n° 15 original et pour pianoforte à 4 mains »³⁸.

²⁶ *Rheinbergeriana* II, Guilman, n° 3.

²⁷ *Rheinbergeriana* II, Forberg, n° 18.

²⁸ Dans le *Catalog* figure comme date de parution la mention « Noël 1888 ».

²⁹ *Rheinbergeriana* II, Gottschalg, n° 6.

³⁰ Lettre de Paul Homeyer à Rheinberger du 11 février 1890, *Rheinbergeriana* I, vol. 14, n° 156. Plus détails sur cette lettre dans rem. 16.

³¹ *Rheinbergeriana* I, vol. 15, n° 71.

³² Elle comporte la mention de l'année 1891 dans le *Catalog*.

³³ *Rheinbergeriana* I, vol. 15, n° 96.

³⁴ Lettre de Rheinberger du 29 janvier 1891, *Rheinbergeriana* I, vol. 15, n° 94.

³⁵ Lettre du 17 mars 1891, *Rheinbergeriana* I, vol. 15, n° 123.

³⁶ Cf. Jan Grossbach, article « Harmonium », dans : *Die Musik in Geschichte und Gegenwart* (comme rem. 12), vol. 4, Kassel et al. 1996, col. 222 sqq.

³⁷ Le 26 février 1892, Fanny notait dans son journal épistolaire pour la période du 19 novembre – avril 1892 (Familienarchiv Rheinberger, Vaduz, 095) : « Forberg Leipzig : 18 cahiers des 6 arrangements d'œuvres pour orgue de Rheinberger / élaborés par Gustl Schmid Lindner (belle présentation) ». Cf. aussi fac-similé, p. 1.

³⁸ *Rheinbergeriana* II, Forberg, n° 23.

Sonate n° 16 en sol dièse mineur op. 175

Rheinberger travaille à la composition de la Sonate pour orgue n° 16 de fin mai à début juin 1893 ; l'autographe de l'arrangement de piano est achevé le 22 juin 1893. Le 25 septembre de la même année, Forberg envoie à Rheinberger « les exemplaires gratuits de l'Op. 175 pour orgue seul et à 4 mains. »³⁹

Sonate n° 17 en si majeur op. 181

Les ébauches conservées de la Sonate pour orgue n° 17 sont datées comme suit : 21.10.94 (1^{er} mouvement), 25.10.94 (2nd mouvement), 10.11.94 (3^{ème} mouvement). L'autographe de la composition rédigée (version d'orgue) est perdu. Rheinberger l'avait offert à Karl Straube le 19 mars 1899,⁴⁰ après que celui-ci avait donné plusieurs concerts d'orgue à Munich ; Rheinberger avait fait la connaissance de l'artiste à cette occasion, le tenant manifestement en haute estime.⁴¹ L'autographe de l'arrangement à quatre mains a été conservé ; il est daté du 8 décembre 1894. Pour des raisons que l'on ignore, l'arrangement de piano resta inédit⁴² ; seule la version d'orgue originale paraît en gravure en 1895 chez Forberg. Pour définir plus précisément la date de parution, on a à l'appui la lettre de remerciement du dédicataire de la Sonate, Samuel de Lange,⁴³ qui exprime le 23 mars 1895 au compositeur sa joie sur le « bel envoi, la Sonate op. 181 qui m'est dédicacée ».⁴⁴ Comme l'édition présente ne avoir recours à aucune première impression dans le la Sonate n° 17, elle est ici publiée en fac-similé d'orgue.

Comme évoqué au début, les Sonates pour orgue n° 16 et 17 n'ont jamais tout à fait tombées dans l'oubli. Le décès de Rheinberger – contrairement à ce qu'on a pu croire – n'a pas effacé son œuvre. Mais pourquoi justement ces deux Sonates pour orgue ? Une phrase de Harald Wanger est un élément de réponse : « L'originalité, la nouveauté, ses autres caractéristiques, son caractère de nouveauté, il lui fut dû tout entier. Sur le nouveau sur l'orgue, Rheinberger se lança pour orgue, Rheinberger se lança sur des voies et il peut s'annoncer comme un grand compositeur. »⁴⁵ Manifestement dans la Sonate n° 17, Rheinberger se lance dans l'œuvre créatrice dans la possible, il semble presque pour l'œuvre des *Sonates pour orgue* se soit fait. « Si justement un homme tel que Rheinberger en si grande estime, qu'il va qualifier « sans conteste » de « compositeur contemporain majeur dans le domaine classique ». Cela a une grande signification : Gottschalg est éditeur de l'*Urania*, la revue spécialisée dominante pour

l'orgue dans la seconde moitié du XIX^{ème} siècle, un connaisseur intime de ce « monde », sachant donc de quoi il parle. Un aspect intéressant est aussi qu'il était tout à fait tourné vers « le progrès » – ce qu'indique aussi son étroite collaboration avec Franz Liszt. Et l'aveu que fait à Rheinberger Karl Straube, éminent organiste déjà mentionné et à l'époque encore un jeune homme de 26 ans, donne lui aussi à réfléchir : « [...] j'admire et vénère depuis longtemps et vous le *seul maître allemand* de l'orgue, dont les œuvres traverseront les siècles futurs [...] »⁴⁸. Si donc dans l'Édition intégrale, les arrangements à quatre mains redeviennent accessibles, cela peut être considéré comme un élargissement intéressant de notre corpus de pièces – d'une part dans le sens que de nouvelles œuvres puissent survenir en relation avec l'orgue, d'autre part dans la mesure où elles peuvent éventuellement révéler de tout nouvelles compositions. Elles peuvent être aussi considérées comme un hommage gratifiant du répertoire.

Tous mes remerciements à l'archiviste Josef Rheinberger et à son directeur Harald Wanger pour leur accueil et leur accueil. Les sources qui ont servi de modèle à notre édition. Je remercie la Staatsbibliothek de Munich pour la fourniture de sources autographes et pour leur collaboration d'édition. Merci à l'éditeur Forberg, pour le prêt de l'autographe à mes collègues du département de musique pour leur soutien rédactionnel.

Stuttgart, le 10 janvier 2008 Sebastian Hammelsbeck
Édition : Sylvie Coquillat

³⁹ Rheinbergeriana II, Forberg, n° 25.

⁴⁰ Vérifiable dans la note de Rheinberger « 19.3.99 Si majeur – Sonate pour orgue op. 181 (autographe) Carl Straube » dans le *Inspektionsbuch der k. Musikschule 1890–91* (autographe ; Fondation Rheinberger au Josef Rheinberger-Archiv, Vaduz) et dans une lettre de Straube du 23 mars 1899 dans laquelle il remercie Rheinberger « pour le présent aussi généreux qu'honorable que vous m'avez fait à Munich » ; cité d'après Harald Wanger et Hans-Josef Irmen (éd.), *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens* (9 vol.), Vaduz 1982–1988, vol. VII, p. 110.

⁴¹ Cf. *ibid.*

⁴² Une édition de l'arrangement est impossible à trouver. Qu'une édition de ce genre n'ait effectivement jamais paru, c'est ce qu'indiquent les pages d'annonce des Sonates pour orgue n° 19 op. 193 et n° 20 op. 196 que les éditions Forberg avaient ajoutées aux gravures correspondantes : pour toutes les Sonates ici mentionnées que Rheinberger a arrangées figure l'ajout « Pour pianoforte à 4 mains du compositeur » – pas seulement pour le n° 17.

⁴³ 1840–1911, ami de Rheinberger, chef d'orchestre de l'Association de chant d'hommes et professeur au Conservatoire de Cologne.

⁴⁴ Cité d'après *Briefe und Dokumente* (comme rem. 40), vol. VII, p. 40.

⁴⁵ « Josef Gabriel Rheinberger » (comme rem. 2), p. 190.

⁴⁶ *Ibid.*

⁴⁷ Lettre à Rheinberger, 16 juin 1888, *Rheinbergeriana* II, Gottschalg, n° 4.

⁴⁸ Lettre du 23 mars 1899 (comme rem. 40).

⁴⁹ Voir aussi à ce propos la remarque de Martin Weyer sur la « dynamique différenciée qui devrait aussi faire réfléchir l'organiste » dans les versions pour piano (Avant-propos au volume 38 de l'Édition intégrale Rheinberger, *Orgelsonaten 1–10*, 2^{ème} tirage rév., Stuttgart 2001, p. X).

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Compositionen für Orgel

von

JOSEF RHEINBERGER.

Eigenthum des Verlegers für alle Länder. Eingezeichnet in das Vereins-Act
LEIPZIG, ROB. FORBERG.

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N ^o 6. <i>Idylle</i> (aus Op. 165.).....	„ „ „

Lith. Anst. C. G. Röder, Leipzig.

Bei Robert Forberg in Leipzig erschienen die meisten Orgelwerke Rheinbergers, darunter auch die in diesem Band vorgelegten Bearbeitungen der Orgelsonaten Nr. 11–16 für Klavier zu vier Händen (das Arrangement der Nr. 17 blieb unveröffentlicht). Die abgebildete Seite entstammt der Erstausgabe der vierhändigen Bearbeitung von Nr. 16, wo sie als Innentitel dem Notenteil vorangestellt ist. Aus den Angaben unten auf der Seite geht hervor, dass einige Sätze aus den Orgelsonaten auch in Bearbeitungen für Harmonium erschienen sind, eingerichtet von dem Klavierpädagogen und Rheinberger-Schüler August Schmid-Lindner. Wiedergabe nach dem Exemplar aus dem Privatbesitz von Harald Wanger, Schaan/Liechtenstein.

Sonate Nr. 11 in d-Moll für Orgel

arrangiert für Klavier zu vier Händen

I. Agitato

Secondo.

Josef Gabri-
nar

Allegro. $\text{♩} = 66.$

5

cresc.

10

p *f* *ff*

15

rit.

led.

Sonate Nr. 11 in d-Moll für Orgel

arrangiert für Klavier zu vier Händen

I. Agitato

Primo.

Josef Gabriel Rheinberger
nach op.

Allegro. $\text{♩} = 66.$

Musical notation for measures 1-5, featuring a complex texture with multiple voices and dynamic markings like *f*.

Musical notation for measures 6-10, including dynamic markings *ff* and *p*.

Musical notation for measures 11-16, including dynamic markings *p* and *f*.

Musical notation for measures 17-21, featuring triplets and dynamic markings *f*.

Musical notation for measures 22-26, including a *rit.* marking and dynamic markings *f*.

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Secondo.

25 *a tempo*

Musical notation for measures 25-30. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics include *p* (piano) and *ped.* (pedal) markings. Asterisks are placed above measures 28 and 30.

31

Musical notation for measures 31-35. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *ff* (fortissimo) and *ped.* markings. Asterisks are placed above measures 33 and 35.

36

Musical notation for measures 36-41. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include *p* and *ff* markings. Asterisks are placed above measures 38 and 41.

42

Musical notation for measures 42-47. The right hand features a melodic line with a triplet in measure 47, and the left hand has a steady accompaniment. Dynamics include *p* and *ff* markings. Asterisks are placed above measures 43 and 47.

48

Musical notation for measures 48-51. The right hand has a melodic line, and the left hand has a steady accompaniment. Dynamics include *cresc.* (crescendo), *con s* (con sordina), and *marc.* (marcato). Asterisks are placed above measures 50 and 51.

52

Musical notation for measures 52-57. The right hand has a melodic line, and the left hand has a steady accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). Asterisks are placed above measures 54 and 57.

58

Musical notation for measures 58-63. The right hand has a melodic line, and the left hand has a steady accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). Markings include *ped.* and *rit.* (ritardando). Asterisks are placed above measures 60 and 63.

Primo.

25 *a tempo*

p *p*

Musical notation for measures 25-31, featuring a piano accompaniment and a melodic line with slurs and accents.

32

p

Musical notation for measures 32-38, including a triplet in the right hand.

39

f *sf*

Musical notation for measures 39-44, featuring a forte dynamic and slurs.

45

p *sf*

Musical notation for measures 45-49, including a piano dynamic and slurs.

50

sf *sf*

Musical notation for measures 50-53, featuring sforzando dynamics and slurs.

54

Musical notation for measures 54-59, including slurs and accents.

p *pp* *rit.*

Musical notation for measures 60-65, ending with a ritardando marking.

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Secondo.

66 *a tempo*

p *dim.*

This system contains measures 66 through 72. The music is written in bass clef with a key signature of one flat. It features a melodic line in the upper voice with slurs and ties, and a supporting bass line. The dynamic marking starts at *p* and ends with *dim.* (diminuendo).

73 *rit.*

pp

This system contains measures 73 through 79. The tempo is marked *rit.* (ritardando). The dynamic marking is *pp* (pianissimo). The music continues with melodic and harmonic development.

80

p *alleg.*

This system contains measures 80 through 85. The tempo is marked *alleg.* (allegretto). The dynamic marking is *p* (piano). There are several slurs and ties across the measures.

86

f

This system contains measures 86 through 91. The dynamic marking is *f* (forte). The music features more complex rhythmic patterns and slurs.

92

f *alleg.*

This system contains measures 92 through 96. The dynamic marking is *f* (forte) and the tempo is *alleg.* (allegretto). The music continues with melodic lines and harmonic support.

97

cresc.

This system contains measures 97 through 102. The dynamic marking is *cresc.* (crescendo). The music builds in intensity.

rit. *dim.*

This system contains measures 103 through 108. The tempo is marked *rit.* (ritardando) and the dynamic marking is *dim.* (diminuendo). The music concludes with a final chord.

Primo.

66 - - - a tempo

p dolce *dim.*

Musical notation for measures 66-73, featuring a piano (*p*) and dolce (*dolce*) dynamic, with a decrescendo (*dim.*) marking.

74 *rit.*

pp

Musical notation for measures 74-80, featuring a piano (*pp*) dynamic and a ritardando (*rit.*) marking.

81

dolce

Musical notation for measures 81-87, featuring a dolce (*dolce*) dynamic.

88

Musical notation for measures 88-94, featuring a piano (*p*) dynamic.

95

Musical notation for measures 95-99, featuring a piano (*p*) dynamic.

100

cresc.

Musical notation for measures 100-106, featuring a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

rit. *dim.*

Musical notation for measures 107-113, featuring a piano (*p*) dynamic, a ritardando (*rit.*) marking, and a decrescendo (*dim.*) marking.

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Secondo.

110 *rit.* - *a tempo*

117

120

123

128 *rit.*

Primo.

a tempo

110

pp *rit.* *ff*

115

119

ff *ff*

125

mf *ff*

131

p dolce

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Secondo.

140

Musical notation for measures 140-144. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and a crescendo hairpin. The lower staff is in bass clef with a key signature of one flat. It features a piano (*p*) dynamic and a decrescendo hairpin. A fermata is placed over the final note of the lower staff. A watermark 'PROBE' is visible across the system.

145

Musical notation for measures 145-148. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a forte (*f*) dynamic and a crescendo hairpin. The lower staff is in bass clef with a key signature of one flat. It features a piano (*p*) dynamic and a decrescendo hairpin. A fermata is placed over the final note of the lower staff. A watermark 'PROBE' is visible across the system.

149

Musical notation for measures 149-153. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a forte (*f*) dynamic and a crescendo hairpin. The lower staff is in bass clef with a key signature of one flat. It features a piano (*p*) dynamic and a decrescendo hairpin. A fermata is placed over the final note of the lower staff. A watermark 'PROBE' is visible across the system.

154

Musical notation for measures 154-157. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a forte (*f*) dynamic and a crescendo hairpin. The lower staff is in bass clef with a key signature of one flat. It features a piano (*p*) dynamic and a decrescendo hairpin. A fermata is placed over the final note of the lower staff. A watermark 'PROBE' is visible across the system.

158

Musical notation for measures 158-162. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a piano (*p*) dynamic and a decrescendo hairpin. The lower staff is in bass clef with a key signature of one flat. It features a piano (*p*) dynamic and a decrescendo hairpin. A fermata is placed over the final note of the lower staff. A watermark 'PROBE' is visible across the system.

Musical notation for measures 163-167. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a piano (*p*) dynamic and a decrescendo hairpin. The lower staff is in bass clef with a key signature of one flat. It features a piano (*p*) dynamic and a decrescendo hairpin. A fermata is placed over the final note of the lower staff. A watermark 'PROBE' is visible across the system.

Primo.

140

Musical notation for measures 140-144. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff contains a bass line with longer note values. The tempo marking *marc.* is present at the beginning, and the dynamic marking *p* is placed above the second measure.

145

Musical notation for measures 145-148. The system consists of two staves. The upper staff features a more complex melodic line with slurs and ties. The lower staff continues the bass line with sustained notes.

149

Musical notation for measures 149-151. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff has a bass line with longer note values.

152

Musical notation for measures 152-154. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with longer note values.

155

Musical notation for measures 155-158. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with longer note values. The tempo marking *molto rit.* is placed above the second measure, and the dynamic marking *dim.* is placed above the third measure.

Musical notation for measures 159-162. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with longer note values. The tempo marking *rit.* is placed above the second measure.

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Secondo.

168 *mf* *Ped.* *

175 *dim.* *p* *pp dolce*

181 *dim.* *p* *cresc.* *f* *s*

188 *p* *cresc.*

194 *ff* *Ped.* *

200 *tempo* *sempre f*

Primo.

168

175

182

188

194

201

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Secondo.

211

Musical notation for measures 211-213. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic accompaniment with chords and single notes.

214

Musical notation for measures 214-218. Includes markings for *rit.*, *a tempo*, and *p*. The left hand has a steady accompaniment with some ledger lines.

219

Musical notation for measures 219-221. Includes markings for *f* and *cresc.*. The right hand has a more active melodic line.

222

Musical notation for measures 222-225. Includes marking for *poco meno mosso*. The right hand has a melodic line with some slurs.

226

Musical notation for measures 226-228. The right hand has a melodic line with a slur, and the left hand has a steady accompaniment.

Adagio.

Musical notation for measures 229-231. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The piece concludes with a final chord.

Primo.

211

Musical notation for measures 211-213. The system consists of two staves. The upper staff contains a melodic line with a slur over measures 211-213 and an 8-measure rest in measure 213. The lower staff contains a bass line with triplets in measures 212 and 213.

214

Musical notation for measures 214-216. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs. Performance markings include *all.^o* and *rit.*.

217

Musical notation for measures 217-219. The system consists of two staves. The upper staff contains a melodic line with slurs and triplets. The lower staff contains a bass line with slurs. Performance markings include *a tempo*, *p*, and *cres*.

220

Musical notation for measures 220-222. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and triplets. Performance markings include *f* and *p*.

223

Musical notation for measures 223-225. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and triplets. Performance markings include *f* and *poco meno mosso*.

Adagio.

Musical notation for measures 226-230. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and triplets. Performance markings include *sf*.

II. Cantilene

Secondo.

Adagio. $\text{♩} = 84.$

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *pp*. Pedal markings are present: *Ped.* followed by an asterisk, then *Ped.* followed by an asterisk.

The second system of the piano accompaniment consists of two staves. The right hand has a melodic line with some grace notes. The left hand continues the eighth-note accompaniment. The dynamic marking is *sempre pp*. Pedal markings are present: *Ped.* followed by an asterisk, then *Ped.* followed by an asterisk. A *cresc.* marking is at the end of the system.

The third system of the piano accompaniment consists of two staves. The right hand has a melodic line. The left hand continues the eighth-note accompaniment. The dynamic marking is *mf*. Pedal markings are present: *Ped.* followed by an asterisk.

The fourth system of the piano accompaniment consists of two staves. The right hand has a melodic line. The left hand continues the eighth-note accompaniment. The dynamic marking is *pp*. Pedal markings are present: *Ped.* followed by an asterisk.

The fifth system of the piano accompaniment consists of two staves. The right hand has a melodic line. The left hand continues the eighth-note accompaniment. The dynamic marking is *dim.* followed by *pp*.

II. Cantilene

Primo.

Adagio. ♩ = 84.

p dolce espress.

Musical notation for measures 1-3, featuring a piano introduction with a melody in the right hand and a simple accompaniment in the left hand.

Musical notation for measures 4-7, continuing the melodic line with some dynamics markings and a *cresc.* marking at the end.

Musical notation for measures 8-11, including a *mf* marking and a *f* marking.

Musical notation for measures 12-15, featuring a *dolce* marking and a *!* dynamic marking.

Musical notation for measures 16-19, including *marc.* and *p* markings.

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Secondo.

20

cresc.

Musical notation for measures 20-23. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. A *cresc.* marking is present above the right hand.

24

rit. - - - *a tempo*

pp

Musical notation for measures 24-27. The right hand has a melodic line with a *rit.* marking above it, followed by a *a tempo* marking. The left hand continues with its accompaniment. A *pp* marking is placed below the right hand.

28

f *dim.*

Musical notation for measures 28-31. The right hand has a melodic line with a *f* marking above it, followed by a *dim.* marking. The left hand continues with its accompaniment.

32

pp

Musical notation for measures 32-35. The right hand has a melodic line with a *pp* marking above it. The left hand continues with its accompaniment.

36

pp

Musical notation for measures 36-39. The right hand has a melodic line with a *pp* marking above it. The left hand continues with its accompaniment.

pp

Musical notation for measures 40-43. The right hand has a melodic line with a *pp* marking above it. The left hand continues with its accompaniment.

Primo.

20

cresc.

24

rit. - - - a tempo

p dolce *er*

28

f

32

espress e

36

dim.

pp

ten.

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III. Intermezzo

Moderato. ♩ = 66.

Secondo.

ff p p

5

9

14

17

mf

1. ed.

f p

III. Intermezzo

Primo.

Moderato. ♩ = 66.

ff **2** *p*

pr

p *f* *pp*

6

9

12

16

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Secondo.

23

Musical notation for measures 23-25. Treble and bass staves with various notes and rests.

26

Musical notation for measures 26-28. Treble and bass staves with various notes and rests.

29

sempref

Musical notation for measures 29-31. Treble and bass staves with various notes and rests. Includes a triplet and a fermata.

32

Musical notation for measures 32-35. Treble and bass staves with various notes and rests.

36

pr

Musical notation for measures 36-38. Treble and bass staves with various notes and rests.

a tempo

mf

Musical notation for measures 39-41. Treble and bass staves with various notes and rests.

Primo.

23

26

30

Adagio.

ff

34

pp

3

37

a tempo

sf

p

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Secondo.

42

p

p

This system contains measures 42, 43, and 44. It features a grand staff with two bass clefs. The music consists of a continuous eighth-note pattern in the upper voice, with a dynamic marking of *p* (piano) at the beginning and end of the system.

45

p

mf

ped.

di.

This system contains measures 45, 46, 47, and 48. It features a grand staff with a treble clef in the upper voice and a bass clef in the lower voice. The music includes a dynamic marking of *p* (piano) in measure 45 and *mf* (mezzo-forte) in measure 47. Pedal and damper markings are present below the bass staff.

49

pp

pp

This system contains measures 49, 50, 51, 52, and 53. It features a grand staff with two bass clefs. The music is characterized by a very soft dynamic marking of *pp* (pianissimo) throughout the system.

54

rit.

This system contains measures 54, 55, 56, and 57. It features a grand staff with two bass clefs. The music includes a *rit.* (ritardando) marking in measure 56, indicating a gradual deceleration of the tempo.

58

Adagio.

This system contains measures 58, 59, 60, and 61. It features a grand staff with two bass clefs. The tempo is marked as *Adagio.* (Adagio). The music includes a triplet of eighth notes in measure 61.

dim.

rit.

ped.

This system contains measures 62, 63, 64, and 65. It features a grand staff with two bass clefs. The music includes a *dim.* (diminuendo) marking in measure 63 and a *rit.* (ritardando) marking in measure 64. Pedal and damper markings are present below the bass staff.

Primo.

42

p dolce *p* *p*

Musical notation for measures 42-45, featuring a treble and bass staff with various dynamics and articulations.

46

f *pp*

Musical notation for measures 46-48, featuring a treble and bass staff with various dynamics and articulations.

49

Musical notation for measures 49-51, featuring a treble and bass staff with various dynamics and articulations.

52

f

Musical notation for measures 52-55, featuring a treble and bass staff with various dynamics and articulations.

56

rit *ff* *adagio.*

Musical notation for measures 56-59, featuring a treble and bass staff with various dynamics and articulations.

60

marc.

Musical notation for measures 60-63, featuring a treble and bass staff with various dynamics and articulations.

rit. *dim.*

Musical notation for measures 64-67, featuring a treble and bass staff with various dynamics and articulations.

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IV. Fuge

Secondo.

Con moto. $\text{♩} = 76.$

IV. Fuge

Primo.

Con moto. $\text{♩} = 76.$

Musical notation for measures 1-6 of the first system. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 1 contains a triplet of eighth notes. The dynamic marking *mf* is present. A large watermark 'PROBE' is overlaid on the page.

Musical notation for measures 7-10 of the first system. The dynamic marking *mf* is present. A large watermark 'PROBE' is overlaid on the page.

Musical notation for measures 11-14 of the first system. A large watermark 'PROBE' is overlaid on the page.

Musical notation for measures 15-18 of the first system. The dynamic marking *p* is present. A large watermark 'PROBE' is overlaid on the page.

Musical notation for measures 19-22 of the first system. A large watermark 'PROBE' is overlaid on the page.

Musical notation for measures 23-26 of the first system. A large watermark 'PROBE' is overlaid on the page.

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Secondo.

26

Musical notation for measures 26-29. Treble and bass staves with notes, rests, and dynamic markings.

30

Musical notation for measures 30-34. Treble and bass staves with notes, rests, and dynamic markings.

35

Musical notation for measures 35-39. Treble and bass staves with notes, rests, and dynamic markings.

40

Musical notation for measures 40-44. Treble and bass staves with notes, rests, and dynamic markings.

45

Musical notation for measures 45-49. Treble and bass staves with notes, rests, and dynamic markings.

Musical notation for measures 50-54. Treble and bass staves with notes, rests, and dynamic markings.

Primo.

26

p

31

cresc.

36

f *dim.*

40

p *dolce m.* *p*

45

cresc. *dim.* *p* *cresc.*

dim.

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Secondo.

54

p *cresc.* *f*

alio alio alio alio

58

alio alio alio alio

62

p

alio

66

f

alio

70

f

alio

f

alio alio alio alio

Primo.

54

p *cresc.* *f*

58

62

p

66

marc.

70

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Secondo.

76

ff

This system contains measures 76 to 79. It features two staves of music. The upper staff has a melodic line with a slur over measures 76-78. The lower staff provides harmonic accompaniment. A dynamic marking of *ff* is present at the end of measure 79.

80

This system contains measures 80 to 82. The upper staff continues the melodic line with a slur. The lower staff continues the accompaniment.

83

83

red. *

This system contains measures 83 to 85. Measure 83 starts with a dynamic marking of *ff*. Measure 84 has a *red.* marking with an asterisk. Measure 85 has a *rit.* marking with an asterisk.

86

alio.

This system contains measures 86 to 88. Measure 86 has a *alio.* marking. Measure 88 has a *rit.* marking.

89

red. *

This system contains measures 89 to 91. Measure 89 has a *red.* marking with an asterisk. Measure 91 has a *alio.* marking with an asterisk.

alio.

rit.

red. *

This system contains measures 92 to 94. Measure 92 has a *alio.* marking. Measure 93 has a *rit.* marking. Measure 94 has a *red.* marking with an asterisk.

Primo.

76

79

82

86

89

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Secondo.

95

p

Handwritten notes: $\text{ii} \parallel \text{ii}$, $\text{ii} \parallel \text{ii}$, $\text{ii} \parallel \text{ii}$, $\text{ii} \parallel \text{ii}$

99

cresc.

Handwritten notes: $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$

103

Handwritten notes: $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$

107

Handwritten notes: $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$

111

Handwritten notes: $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$

rit.

Handwritten notes: $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$, $\text{iii} \parallel \text{iii}$

Primo.

95

Musical notation for measures 95-98. The piece is in G major (one sharp) and 4/4 time. Measure 95 starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand features a long, sweeping line with a fermata over measures 96 and 97. The left hand provides a steady accompaniment of eighth notes.

99

Musical notation for measures 99-102. The dynamics increase from mezzo-forte (*mf*) to forte (*f*). The right hand has a more active melody with eighth-note patterns. The left hand continues with a consistent eighth-note accompaniment.

103

Musical notation for measures 103-106. The dynamics decrease from forte (*f*) to piano (*p*). The right hand melody becomes more melodic and slower, while the left hand accompaniment remains active.

107

Musical notation for measures 107-110. The dynamics increase from piano (*p*) to forte (*f*). The right hand features a complex, multi-measure rest followed by a melodic phrase. The left hand accompaniment is consistent.

111

Musical notation for measures 111-114. The dynamics are forte (*f*). The right hand has a melodic line with some grace notes. The left hand accompaniment is active.

rit.

Musical notation for measures 115-118. The tempo is marked *rit.* (ritardando). The right hand melody is slower and more expressive. The left hand accompaniment is also slower and features some triplets.

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Sonate Nr. 12 in Des-Dur für Orgel

arrangiert für Klavier zu vier Händen

I. Phantasie

Secondo.

Josef Gabriel
nach

Maestoso lento. $\text{♩} = 72$.

f *sf*

7

13

f *ff* *sf*

18

f *cresc.* *f*

rit. *p*

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Sonate Nr. 12 in Des-Dur für Orgel

arrangiert für Klavier zu vier Händen

I. Phantasie

Primo.

Josef Gabriel Rhe'
nach op.

Maestoso lento. ♩ = 72.

Musical notation for measures 1-6. The score is in G major (one sharp) and 4/4 time. It features a slow tempo of 72 beats per minute. The music is written for two hands on a grand staff. The first measure has a whole rest in both hands. The second measure begins with a forte (*f*) dynamic. The melody in the right hand consists of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 7-12. The piece continues with a similar melodic and harmonic texture. A mezzo-forte (*mf*) dynamic is used in measure 7. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

Musical notation for measures 13-18. Measure 13 starts with a forte (*f*) dynamic. The right hand has a melodic line with a trill (*tr*) in measure 18. The left hand accompaniment includes some chords with a *sf* (sforzando) dynamic in measure 16.

Musical notation for measures 19-24. Measure 19 begins with a forte (*f*) dynamic. The right hand has a melodic line with a *ff* (fortissimo) dynamic in measure 24. The left hand accompaniment features a *rit.* (ritardando) marking in measure 20.

Musical notation for measures 25-30. Measure 25 starts with a *rit.* (ritardando) marking. The right hand has a melodic line with a *marc.* (marcato) marking in measure 28. The left hand accompaniment features a *marc.* marking in measure 28.

Secondo.

29

cresc. *f sf sf sf*

Musical notation for measures 29-33, featuring piano and bass staves with various dynamics and articulation marks.

34

f p cresc. *Leg.* *Leg.*

Musical notation for measures 34-38, including piano and bass staves with dynamics like *f*, *p*, and *cresc.*, and articulation marks like *Leg.*

39

f marc.

Musical notation for measures 39-43, including piano and bass staves with dynamics like *f* and *marc.*

44

poco rit. *a tempo* *ff p*

Musical notation for measures 44-48, including piano and bass staves with tempo markings *poco rit.* and *a tempo*, and dynamics like *ff* and *p*.

49

ff *Allegro agitato. d=76.*

Musical notation for measures 49-53, including piano and bass staves with dynamic *ff* and tempo marking *Allegro agitato. d=76.*

54

dim. *p*

Musical notation for measures 54-58, including piano and bass staves with dynamics *dim.* and *p*.

Musical notation for measures 59-63, including piano and bass staves with various notes and rests.

Primo.

29

musical notation for measures 29-32, featuring a piano part with a *cresc.* marking and a treble part with *f* and *sf* dynamics.

33

musical notation for measures 33-36, featuring a piano part with a *sf* dynamic and a treble part with a *sf* dynamic.

37

musical notation for measures 37-40, featuring a piano part with a *cresc.* marking and a treble part with a *p* dynamic.

- a tempo

41

musical notation for measures 41-45, featuring a piano part with a *p dolce* dynamic and a treble part with a *p dolce* dynamic.

46

musical notation for measures 46-50, featuring a piano part with a *pp* dynamic and a treble part with a *rit.* and *marc.* marking.

51

Al

musical notation for measures 51-54, featuring a piano part with a *dim.* dynamic and a treble part with a *dim.* dynamic.

musical notation for measures 55-58, featuring a piano part with a *dim.* dynamic and a treble part with a *dim.* dynamic.

Secondo.

64

cresc. *ff*

Two staves of music in bass clef. The upper staff features a melodic line with slurs and a crescendo leading to fortissimo. The lower staff provides harmonic accompaniment with chords and moving lines.

70

sf

Two staves of music in bass clef. The upper staff continues the melodic development, while the lower staff has a more active accompaniment.

75

marc.

Two staves of music. The upper staff changes to a treble clef, while the lower staff remains in bass clef. The tempo is marked *marcato*.

82

mf *cresc.* *ff*

Two staves of music in bass clef. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. Dynamics range from mezzo-forte to fortissimo.

89

pp

Two staves of music in bass clef. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The dynamic is piano-piano.

94

marc. *pp* *marc.*

Two staves of music in bass clef. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. Dynamics include *marcato* and *piano-piano*.

Two staves of music in bass clef. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment.

Primo.

64

Musical notation for measures 64-69. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. A *cresc.* marking is present above measure 67, and a *ff* dynamic marking is at the end of the system.

70

Musical notation for measures 70-75. The right hand has a more complex melodic line with many slurs and ties. A *sf* dynamic marking is at the start of measure 71, and an *allô* marking is at the end of measure 75.

76

Musical notation for measures 76-81. The right hand has a melodic line with slurs and ties. A *sf* dynamic marking is at the start of measure 76, and another *sf* marking is at the start of measure 79.

82

Musical notation for measures 82-87. The right hand has a melodic line with slurs and ties. A *sf* dynamic marking is at the start of measure 82, and another *sf* marking is at the start of measure 85. A *cresc.* marking is at the end of measure 87.

88

Musical notation for measures 88-93. The right hand has a melodic line with slurs and ties. A *sf* dynamic marking is at the start of measure 88, and a *ff* dynamic marking is at the end of measure 93.

94

Musical notation for measures 94-99. The right hand has a melodic line with slurs and ties. A *dolce* marking is at the start of measure 94.

Musical notation for measures 100-105. The right hand has a melodic line with slurs and ties. A *mf* dynamic marking is at the start of measure 100, a *p dolce* marking is at the start of measure 103, and another *mf* marking is at the end of measure 105.

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Secondo.

108

Musical notation for measures 108-114. The system consists of two staves. The upper staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with slurs and ties, starting with a mezzo-forte (*mf*) dynamic. The lower staff is also in bass clef with the same key signature and time signature, providing harmonic support with chords and some melodic fragments. Measure numbers 108, 110, 112, and 114 are indicated at the beginning of their respective lines.

115

Musical notation for measures 115-121. The system consists of two staves in bass clef with a key signature of three sharps and common time. The upper staff continues the melodic line with slurs and ties, marked with a forte (*f*) dynamic. The lower staff provides harmonic accompaniment. Measure numbers 115, 117, 119, and 121 are indicated.

122

Musical notation for measures 122-127. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps and common time, featuring a melodic line with slurs and ties, marked with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. Measure numbers 122, 124, 126, and 127 are indicated.

128

Musical notation for measures 128-132. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps and common time, featuring a melodic line with slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. Measure numbers 128, 130, and 132 are indicated.

133

Musical notation for measures 133-137. The system consists of two staves. The upper staff is in bass clef with a key signature of three sharps and common time, featuring a melodic line with slurs and ties, marked with a crescendo (*cresc.*) dynamic. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. Measure numbers 133, 135, and 137 are indicated.

138

Musical notation for measures 138-144. The system consists of two staves. The upper staff is in bass clef with a key signature of three sharps and common time, featuring a melodic line with slurs and ties, marked with a marcato (*marc.*) dynamic. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. Measure numbers 138, 140, 142, and 144 are indicated.

Primo.

108

Musical notation for measures 108-112. The system consists of two staves. The right staff (treble clef) features a melodic line with a long slur spanning across the measures. The left staff (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes. The key signature has three sharps (F#, C#, G#).

113

Musical notation for measures 113-117. Similar to the previous system, it features two staves. The right staff has a melodic line with a slur. The left staff has a rhythmic accompaniment. A dynamic marking of *mf* is present in measure 115. The key signature remains three sharps.

118

Musical notation for measures 118-122. The right staff contains a melodic line with several accents (^) and a slur. The left staff has a rhythmic accompaniment. A dynamic marking of *f* is present in measure 120. The key signature is three sharps.

123

Musical notation for measures 123-127. The right staff has a melodic line with a slur. The left staff has a rhythmic accompaniment. A dynamic marking of *p* is present in measure 125. The key signature is three sharps.

128

Musical notation for measures 128-134. The right staff has a melodic line with a slur. The left staff has a rhythmic accompaniment. A dynamic marking of *f* is present in measure 132. The key signature is three sharps.

135

Musical notation for measures 135-140. The right staff has a melodic line with a slur. The left staff has a rhythmic accompaniment. A dynamic marking of *marc.* is present in measure 137. The key signature is three sharps.

Musical notation for measures 141-146. The right staff has a melodic line with a slur. The left staff has a rhythmic accompaniment. A dynamic marking of *dolce* is present in measure 143. The key signature is three sharps.

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Secondo.

149

p *rit.*

156 **Tempo I.**

f

161

p

167

p *ff*

172

p

cresc.

p

Primo.

149

Musical score for measures 149-155. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *dim.*, and *dolce*. A *rit.* (ritardando) marking is present at the end of the system.

Tempo I

156

Musical score for measures 156-160. The tempo is marked **Tempo I**. The notation features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *sf*.

161

Musical score for measures 161-165. The notation includes a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *f*.

166

Musical score for measures 166-170. The notation includes a melody in the right hand and a bass line in the left hand. Dynamics include *f*.

170

Musical score for measures 170-174. The notation includes a melody in the right hand and a bass line in the left hand. Dynamics include *marc.* and *f*. A trill (*tr*) is marked in the right hand.

Musical score for measures 174-178. The notation includes a melody in the right hand and a bass line in the left hand. Dynamics include *cresc.*

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Secondo.

180

pp

185

189

sf

194

cresc.

199

203

rit.

mf

cresc.

f

rit.

4019

Primo.

180

ff *pp* *dolce*

185

190

195

199

203

rit. *ff* *rit.*

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II. Pastorale

Andante. ♩ = 76

Secondo.

p dolce

p dolce

mf

f

rit.

dim.

p

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

II. Pastorale

Primo.

Andante. ♩=76.

Measures 1-5 of the piece. The music is in G major (one sharp) and 3/4 time. The tempo is Andante with a quarter note equal to 76 beats per minute. The dynamics are marked *p dolce*. The melody is in the right hand, and the accompaniment is in the left hand.

Measures 6-11. The music continues with the same tempo and dynamics. The melody features a prominent eighth-note pattern in the right hand.

Measures 12-17. The music continues with the same tempo and dynamics. The melody features a prominent eighth-note pattern in the right hand.

Measures 18-23. The music continues with the same tempo and dynamics. The melody features a prominent eighth-note pattern in the right hand.

Measures 24-29. The music continues with the same tempo and dynamics. The melody features a prominent eighth-note pattern in the right hand.

Measures 30-35. The music continues with the same tempo and dynamics. The melody features a prominent eighth-note pattern in the right hand.

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Secondo.

37

37 *cresc.* *f* *rit.* *dim.*

38 *ped.* *

39 *ped.* *

40 *ped.* *

41 *ped.* *

42

42 *a tempo* *p* *dim.* *pp*

43 *ped.* *

44 *ped.* *

45 *ped.* *

46 *ped.* *

47 *ped.* *

48

48 *rit.* *dim.* *p* *cres*

49 *ped.* *

50 *ped.* *

51 *ped.* *

52 *ped.* *

53 *ped.* *

54

54 *f*

55 *ped.* *

56 *ped.* *

57 *ped.* *

58 *ped.* *

59 *ped.* *

60 *ped.* *

61

61 *mf* *pp*

62 *ped.* *

63 *ped.* *

64 *ped.* *

65 *ped.* *

66 *ped.* *

67

67 *mf* *pp*

68 *ped.* *

69 *ped.* *

70 *ped.* *

71 *ped.* *

72 *ped.* *

73

73 *dim.* *p*

74 *ped.* *

75 *ped.* *

76 *ped.* *

77 *ped.* *

78 *ped.* *

Primo.

37

rit.
f *dim.*

42

a tempo

p *f* *p*

48

rit.
f *p* *cresc.*

54

60

66

p *mf* *pp*

1

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Secondo.

79

Musical notation for measures 79-83. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamic markings include *pp* and *pp*. Asterisks are placed below the left hand staff at measures 80 and 82.

84

Musical notation for measures 84-89. The right hand continues the melodic line. Dynamic markings include *p* and *cresc.*. Asterisks are placed below the left hand staff at measures 85 and 87.

90

Musical notation for measures 90-95. The right hand features a melodic line with slurs. Dynamic markings include *dim.*, *dolce*, and *mf*.

96

Musical notation for measures 96-102. The right hand features a melodic line with slurs. Dynamic markings include *cresc.* and *dim.*. Asterisks are placed below the left hand staff at measures 97 and 101.

103

Musical notation for measures 103-108. The right hand features a melodic line with slurs. Dynamic markings include *pp*. Asterisks are placed below the left hand staff at measures 104 and 107.

Adagio.

Musical notation for measures 109-114. The right hand features a melodic line with slurs. Dynamic markings include *pp* and *ppp*. Asterisks are placed below the left hand staff at measures 110 and 113.

Primo.

79

Musical notation for measures 79-84. The piece is in D major (two sharps). The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte).

85

Musical notation for measures 85-90. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *pp* and *cresc.* (crescendo).

91

Musical notation for measures 91-96. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Dynamic markings include *f* (forte).

97

Musical notation for measures 97-102. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamic markings include *cresc.*, *f*, and *dim.* (diminuendo).

103

Musical notation for measures 103-108. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamic markings include *pp* and *ppp* (pianississimo).

Musical notation for measures 109-114. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The tempo marking *Adagio* is present. Dynamic markings include *pp* and *ppp*.

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III. Introduction und Fuge

Secondo.

Lento. ♩ = 60.

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a fortissimo (*ff*) dynamic marking. The lower staff is also in bass clef and contains a series of chords and single notes, some of which are beamed together.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, marked with a fermata over the final note. The lower staff continues the accompaniment. A measure rest is indicated by a large '3' in a box at the end of the system.

The third system of musical notation consists of two staves. The upper staff features a fortissimo (*ff*) dynamic marking and a slur over a group of notes. The lower staff continues the accompaniment. A measure rest is indicated by a large '3' in a box at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff begins with a measure rest marked '11' and continues with a melodic line. The lower staff continues the accompaniment. The system concludes with a *rit.* (ritardando) marking and a measure rest marked '4' in a box.

III. Introduction und Fuge

Lento. ♩ = 60.

Primo.

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 1 starts with a fortissimo (*ff*) dynamic. Measures 2 and 3 contain triplet markings (*3*). Measure 4 ends with a piano (*p*) dynamic marking.

Musical notation for measures 5-8. Measure 5 is marked with a '5'. The notation includes various rhythmic patterns and slurs across the measures.

Musical notation for measures 9-12. Measure 9 is marked with a '9'. Measure 12 features a fortissimo (*ff*) dynamic marking.

Musical notation for measures 13-14. Measure 13 is marked with a '13'. The notation shows complex rhythmic figures in both staves.

Musical notation for measures 15-18. Measure 15 is marked with a '15'. Measure 16 includes a *rit.* (ritardando) marking. The notation continues with intricate rhythmic patterns.

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Secondo.

17 *lento*

f

20

23

26

Primo.

17 *lento*
f marc.

19

21

23

25

ff

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Secondo.

Fuge.

Con moto. $\text{♩} = 72$.

Measures 1-5 of the fugue. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *mf* and *p*. A double bar line with repeat dots is present in measure 4.

Measures 6-12 of the fugue. The right hand continues the melodic line. Dynamics include *mf*. A double bar line with repeat dots is present in measure 11.

Measures 13-20 of the fugue. The right hand continues the melodic line. Dynamics include *mf*. A double bar line with repeat dots is present in measure 18.

Measures 21-27 of the fugue. The right hand continues the melodic line. Dynamics include *mf*. A double bar line with repeat dots is present in measure 25.

Measures 28-34 of the fugue. The right hand continues the melodic line. Dynamics include *mf*. A double bar line with repeat dots is present in measure 32.

Measures 35-41 of the fugue. The right hand continues the melodic line. Dynamics include *ff* and *mf*. A double bar line with repeat dots is present in measure 39. The piece concludes with a final cadence marked *mf*.

Primo.

Fuge.

Con moto. $\text{♩} = 72.$

Musical notation for measures 1-11. The score is in G major (one sharp) and 3/4 time. Measure 1 contains a '6' and a 'mf' dynamic marking. The notation includes treble and bass staves with various rhythmic values and articulation marks.

Musical notation for measures 12-18. The notation continues with treble and bass staves, featuring a 'mf' dynamic marking in measure 14.

Musical notation for measures 19-24. The notation continues with treble and bass staves.

Musical notation for measures 25-30. The notation continues with treble and bass staves, featuring a 'sf' dynamic marking in measure 25.

Musical notation for measures 31-36. The notation continues with treble and bass staves, featuring a 'sf' dynamic marking in measure 35.

Musical notation for measures 37-42. The notation continues with treble and bass staves, featuring 'ff' and 'mf' dynamic markings.

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Secondo.

43

cresc.

This system contains measures 43 through 48. The right hand features a melodic line with a long slur over measures 43-48. The left hand provides a rhythmic accompaniment with eighth notes. A *cresc.* marking is present at the end of the system.

49

ff

This system contains measures 49 through 54. The right hand continues the melodic line. The left hand accompaniment becomes more active. A *ff* (fortissimo) dynamic marking is placed in the middle of the system.

55

p *cresc.*

This system contains measures 55 through 60. The right hand has a melodic line with slurs. The left hand accompaniment is sparse. A *p* (piano) dynamic marking is in the middle, and a *cresc.* marking is at the end.

61

This system contains measures 61 through 66. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords. A *p* dynamic marking is at the end of the system.

67

mf *cresc.* *p*

This system contains measures 67 through 72. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and rests. Dynamics *mf*, *cresc.*, and *p* are marked. A *2* (second ending) bracket is shown at the end.

mf *cresc.* *2* *Ad.*

This system contains measures 73 through 78. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and rests. Dynamics *mf*, *cresc.*, and *Ad.* (Adagio) are marked. A *2* (second ending) bracket is shown at the end.

Primo.

43

Musical notation for measures 43-49. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the right hand and a supporting bass line in the left hand. A *cresc.* marking is present in measure 47.

50

Musical notation for measures 50-56. The key signature is three sharps. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings *ff* and *mf* are present in measures 52 and 54 respectively.

57

Musical notation for measures 57-63. The key signature is three sharps. The music features a melodic line in the right hand and a supporting bass line in the left hand. A *cresc.* marking is present in measure 60.

64

Musical notation for measures 64-69. The key signature is three sharps. The music features a melodic line in the right hand and a supporting bass line in the left hand.

70

Musical notation for measures 70-76. The key signature is three sharps. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 77-83. The key signature is three sharps. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings *cresc.* and *p* are present in measures 78 and 81 respectively.

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Secondo.

82

mf cresc. mf *

This system contains measures 82 through 87. It features two staves: a bass staff on top and a bass staff on the bottom. The key signature is three sharps (F#, C#, G#). Measure 82 starts with a mezzo-forte (mf) dynamic. A crescendo (cresc.) begins in measure 83 and continues through measure 85. Measure 86 returns to mezzo-forte (mf). Measure 87 ends with a fermata and an asterisk (*).

88

cresc. Ped. *

This system contains measures 88 through 92. It features two staves: a treble staff on top and a bass staff on the bottom. The key signature is three sharps. Measure 88 starts with a mezzo-forte (mf) dynamic. A crescendo (cresc.) begins in measure 89 and continues through measure 91. Measure 92 ends with a fermata and an asterisk (*). A pedaling instruction (Ped.) is placed below the bass staff in measure 91.

93

Ped. * mf

This system contains measures 93 through 98. It features two staves: a treble staff on top and a bass staff on the bottom. The key signature is three sharps. Measure 93 starts with a mezzo-forte (mf) dynamic. A pedaling instruction (Ped.) is placed below the bass staff in measure 94. Measure 95 ends with a fermata and an asterisk (*). Measure 96 returns to mezzo-forte (mf). Measure 97 ends with a fermata. Measure 98 ends with a mezzo-forte (mf) dynamic.

99

p f

This system contains measures 99 through 105. It features two staves: a bass staff on top and a bass staff on the bottom. The key signature is three sharps. Measure 99 starts with a piano (p) dynamic. Measure 100 ends with a fermata. Measure 101 returns to piano (p). Measure 102 ends with a fermata. Measure 103 returns to piano (p). Measure 104 ends with a fermata. Measure 105 ends with a forte (f) dynamic.

106

mf f

This system contains measures 106 through 111. It features two staves: a bass staff on top and a bass staff on the bottom. The key signature is three sharps. Measure 106 starts with a mezzo-forte (mf) dynamic. Measure 107 ends with a fermata. Measure 108 returns to mezzo-forte (mf). Measure 109 ends with a fermata. Measure 110 returns to mezzo-forte (mf). Measure 111 ends with a forte (f) dynamic.

This system contains measures 112 through 117. It features two staves: a treble staff on top and a bass staff on the bottom. The key signature is three sharps. Measure 112 starts with a mezzo-forte (mf) dynamic. Measure 113 ends with a fermata. Measure 114 returns to mezzo-forte (mf). Measure 115 ends with a fermata. Measure 116 returns to mezzo-forte (mf). Measure 117 ends with a mezzo-forte (mf) dynamic.

Primo.

82

cresc. *mf*

Musical notation for measures 82-87, featuring a piano part with a *cresc.* marking and a melody in the right hand with a *mf* dynamic.

88

cresc.

Musical notation for measures 88-93, featuring a piano part with a *cresc.* marking and a melody in the right hand.

94

marc. *ff*

Musical notation for measures 94-100, featuring a piano part with a *marc.* marking and a melody in the right hand with a *ff* dynamic.

101

p

Musical notation for measures 101-105, featuring a piano part with a *p* marking and a melody in the right hand.

106

mf

Musical notation for measures 106-111, featuring a piano part with a *mf* marking and a melody in the right hand.

f

Musical notation for measures 112-117, featuring a piano part with a *f* marking and a melody in the right hand.

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Secondo.

118

Musical notation for measures 118-123. The system consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. A dynamic marking of *ff* (fortissimo) is present in measure 123. There are asterisks (*) under measures 119, 120, and 121.

124

Musical notation for measures 124-129. The system consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps. The music continues with complex rhythmic patterns. There are asterisks (*) under measures 124, 125, 126, 127, and 128.

130

Musical notation for measures 130-135. The system consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps. A dynamic marking of *mp* (mezzo-piano) is present in measure 130. There are asterisks (*) under measures 130, 131, 132, 133, 134, and 135.

136

Musical notation for measures 136-141. The system consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps. There are asterisks (*) under measures 136, 137, 138, 139, 140, and 141.

142

Musical notation for measures 142-148. The system consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps. Dynamic markings of *dim.* (diminuendo) and *p* (piano) are present. There are asterisks (*) under measures 142, 143, 144, 145, 146, 147, and 148.

149

Musical notation for measures 149-154. The system consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps. A dynamic marking of *ff* (fortissimo) is present in measure 149. There are asterisks (*) under measures 149, 150, 151, 152, 153, and 154.

Primo.

118

124

131

137

143

149

Secondo.

162

169

176

183

190

Primo.

162

Musical notation for measures 162-167. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. Dynamics include *f* and *ff*.

168

Musical notation for measures 168-173. The system consists of two staves. The upper staff continues the melodic line with slurs and ornaments. The lower staff continues the bass line. Dynamics include *f* and *ff*.

174

Musical notation for measures 174-179. The system consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff features a bass line with chords and single notes. Dynamics include *f* and *ff*.

180

Musical notation for measures 180-185. The system consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff features a bass line with chords and single notes. Dynamics include *f* and *ff*.

186

Musical notation for measures 186-191. The system consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff features a bass line with chords and single notes. Dynamics include *f* and *ff*.

Musical notation for measures 192-197. The system consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff features a bass line with chords and single notes. Dynamics include *f* and *ff*.

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Secondo.

200

poco rit.

Musical score for measures 200-205. The piece is in G major (one sharp). The tempo is *poco rit.*. The dynamic is *pp*. The score consists of two staves. Measure 200 starts with a piano introduction. There are *allegro* markings in measures 204 and 205.

206

Lento. ♩ = 69.

Musical score for measures 206-211. The tempo is *Lento* with a quarter note equal to 69 beats per minute. The dynamic is *ff*. The score consists of two staves. There are *allegro* markings in measures 207, 208, and 209.

212

Musical score for measures 212-215. The score consists of two staves. There are *allegro* markings in measures 212 and 213. There are also *rit.* and asterisk markings in measures 214 and 215.

216

Musical score for measures 216-219. The score consists of two staves. There are *allegro* markings in measures 216 and 217.

220

rit. - *a tempo*

Musical score for measures 220-223. The score consists of two staves. The dynamic is *ff* in measure 220 and *mf* in measure 223. There are *allegro* markings in measures 221 and 222.

Musical score for measures 224-229. The score consists of two staves. The dynamic is *ff*. There are *allegro* markings in measures 224 and 225. There are also *rit.* and asterisk markings in measures 226 and 227.

Primo.

200

poco rit.

Musical score for measures 200-205. The piece is in G major (one sharp) and 4/4 time. The tempo is marked *poco rit.*. The dynamics are *pp* (pianissimo) and *dolce* (sweetly). The melody is in the right hand, and the accompaniment is in the left hand.

206

Lento. ♩ = 69.

Musical score for measures 206-210. The tempo is marked *Lento.* with a quarter note equal to 69 beats per minute. The dynamics are *ff* (fortissimo). The melody is in the right hand, and the accompaniment is in the left hand.

211

Musical score for measures 211-215. The piece is in G minor (two flats). The dynamics are *cresc.* (crescendo) and *mf* (mezzo-forte). There is a triplet of eighth notes in measure 214. The melody is in the right hand, and the accompaniment is in the left hand.

216

Musical score for measures 216-220. The dynamics are *ff* (fortissimo) and *mf* (mezzo-forte). The melody is in the right hand, and the accompaniment is in the left hand.

221

a tempo

Musical score for measures 221-225. The tempo is marked *a tempo*. The dynamics are *mf* (mezzo-forte). The melody is in the right hand, and the accompaniment is in the left hand.

Musical score for measures 226-230. The dynamics are *cresc.* (crescendo) and *ff* (fortissimo). The tempo is marked *rit.* (ritardando). The melody is in the right hand, and the accompaniment is in the left hand.

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Sonate Nr. 13 in Es-Dur für Orgel

arrangiert für Klavier zu vier Händen

I. Phantasie

Secondo.

Josef Gabrie'
nach

Maestoso. ♩ = 88.

ff

p

ff

cresc.

ff

decresc.

mf

ff

Sonate Nr. 13 in Es-Dur für Orgel

arrangiert für Klavier zu vier Händen

I. Phantasie

Primo.

Josef Gabriel Rheir'
nach op. 16

Maestoso. ♩ = 88.

The musical score is written for two hands on a grand staff. It begins with a *f* dynamic and a *p dolce* dynamic. The tempo is marked *Maestoso* with a quarter note equal to 88 beats per minute. The score is divided into systems, with measures 7, 14, 21, and 28 marked at the beginning of their respective systems. Dynamics include *f*, *p*, and *cresc.* (crescendo). The piece features various musical notations such as slurs, accents, and dynamic markings.

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Secondo.

35

musical notation for measures 35-41, featuring a melodic line in the right hand and a supporting bass line in the left hand.

42

poco rit.

mf

sf

Adagio. ♩ = 88.

musical notation for measures 42-48, including dynamic markings *mf* and *sf*, and a tempo change to *Adagio.* with a metronome marking of ♩ = 88.

49

marc.

musical notation for measures 49-51, featuring a *marcato* (*marc.*) tempo change.

52

musical notation for measures 52-53, showing a continuation of the *marcato* tempo.

54

musical notation for measures 54-55, continuing the *marcato* tempo.

marc.

musical notation for measures 56-61, concluding the *marcato* section.

Primo.

35

43

poco rit.

tr

f

Adagio. ♩ = 88.

48

51

mf

dim.

54

f

tr

57

m

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Secondo.

59

p

Ped. *

62

p

Ped.

65

f *p*

Ped.

68

f

Ped.

71

p

Ped.

74

cresc. *f* *rit.* *

* Zur Harmonik in Takt 77 siehe den Kritischen Bericht.

Primo.

59

p

63

p dolce *sf* *f*

66

69

72

p *cresc.*

rit.

* Zur Harmonik in Takt 77 siehe den Kritischen Bericht.

Secondo.

78

Tempo I.

Musical score for measures 78-84. The piece is in a minor key with a 3/4 time signature. The tempo is marked 'Tempo I.'. The dynamics start with *ff marc.* and transition to *p*. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and single notes. A 'Ped.' (pedal) marking is present at the end of measure 84.

85

Musical score for measures 85-91. The dynamics are marked *f* and *dim. p*. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A 'Ped.' marking is present at the end of measure 91.

92

Musical score for measures 92-98. The dynamics are marked *cresc.* and *marc.*. The right hand has a melodic line with slurs, and the left hand features a rhythmic accompaniment with chords. A 'Ped.' marking is present at the end of measure 98.

99

Musical score for measures 99-104. The dynamics are marked *p*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A 'Ped.' marking is present at the end of measure 104.

Adagio molto.

105

Musical score for measures 105-111. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A 'Ped.' marking is present at the end of measure 111.

Musical score for measures 112-118. The right hand has a melodic line with slurs and triplets, and the left hand has a rhythmic accompaniment. A 'Ped.' marking is present at the end of measure 118.

Primo.

78

Tempo I.

Musical score for measures 78-84. The piece is in 3/4 time with a key signature of two flats. The first system starts with a fortissimo (*ff*) *marc.* dynamic and a piano (*p*) dynamic. The music features complex textures with many beamed notes and slurs.

85

Musical score for measures 85-91. The dynamics range from fortissimo (*f*) to piano (*p*). The texture remains dense with many beamed notes.

92

Musical score for measures 92-99. The dynamic is marked *cresc.* (crescendo). The music continues with complex textures and many beamed notes.

100

Adagio molto.

Musical score for measures 100-104. The dynamics range from piano (*p*) to fortissimo (*f*). The tempo is marked *Adagio molto*. There is a *rit* (ritardando) marking. A triplet of eighth notes is present in measure 103.

105

Musical score for measures 105-111. The music continues with complex textures and many beamed notes.

Musical score for measures 112-118. The dynamics range from fortissimo (*ff*) to piano (*p*). The music concludes with a final chord.

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II. Canzone

Allegretto. ♩ = 92.

Secondo.

p

rit. *

6

p

rit. *

12

rit. *

18

rit. *

24

cresc.

rit. *

f

rit. *

rit. *

rit. *

II. Canzone

Allegretto. ♩ = 92.

Primo.

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff is the treble clef and the second is the bass clef. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The dynamics are marked 'p dolce'.

Musical notation for measures 7-12. The tempo is marked 'rit.' (ritardando) and the dynamics are marked 'p' (piano).

Musical notation for measures 13-17.

Musical notation for measures 18-22.

Musical notation for measures 23-27. The dynamics are marked 'f' (forte) and 'rit.' (ritardando).

Musical notation for measures 28-32. The dynamics are marked 'f' (forte).

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Secondo.

35

p

41

dim. *cresc.* *f*

47

52

rit. *p*

58

p *f*

dim. *p*

Primo.

35

Musical notation for measures 35-39. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with a long slur over measures 35-39. The left hand provides harmonic support with chords and moving lines. A *dim.* (diminuendo) marking is present in measure 37.

40

Musical notation for measures 40-45. The right hand continues the melodic line with a slur. The left hand has a more active accompaniment. A *dim.* marking is present in measure 40.

46

Musical notation for measures 46-51. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. A *rit.* (ritardando) marking is present in measure 46.

52

Musical notation for measures 52-57. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. A *rit. - - a te* (ritardando - - ad tempo) marking is present in measure 52.

58

Musical notation for measures 58-63. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. A *f* (forte) marking is present in measure 58, and a *marc.* (marcato) marking is present in measure 61.

Musical notation for measures 64-69. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. A *p* (piano) marking is present in measure 64, and a *tr* (trill) marking is present in measure 69.

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Secondo.

70

p *f*

*

75

80

p

*

86

91

pp

Primo.

70

Musical notation for measures 70-76. The piece is in G major (one sharp). The right hand features a melodic line with slurs and ties, starting with a *p dolce* dynamic and moving to *f* later in the system. The left hand provides a harmonic accompaniment with chords and moving bass lines.

77

Musical notation for measures 77-82. The right hand continues the melodic line with slurs and ties, marked with *dim.* and *p*. The left hand accompaniment includes chords and moving bass lines.

83

Musical notation for measures 83-88. The right hand features a melodic line with slurs and ties, marked with *f* and *dim.*. The left hand accompaniment includes chords and moving bass lines.

89

Musical notation for measures 89-94. The right hand continues the melodic line with slurs and ties, marked with *p*. The left hand accompaniment includes chords and moving bass lines.

95

Musical notation for measures 95-100. The right hand features a melodic line with slurs and ties, marked with *pp*. The left hand accompaniment includes chords and moving bass lines.

dolce

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III. Intermezzo

Secondo.

Largo. ♩ = 96.

Musical notation for measures 1-3. The score is in G major (one sharp) and common time (C). It features a piano introduction with a *f* dynamic marking. The right hand plays a melodic line with a trill in measure 3, while the left hand provides a harmonic accompaniment.

Musical notation for measures 4-7. The right hand continues the melodic line with a trill in measure 7. The left hand accompaniment remains consistent. A *ff* dynamic marking is present in measure 7.

Musical notation for measures 8-11. The right hand features a trill in measure 10. The left hand accompaniment continues. A *f* dynamic marking is present in measure 9.

Musical notation for measures 12-15. The right hand has a trill in measure 14. The left hand accompaniment continues. Dynamics include *p* in measure 13 and *cresc.* in measure 14.

Musical notation for measures 16-19. The right hand has a trill in measure 18. The left hand accompaniment continues. Dynamics include *f* in measure 17 and *rit.* in measure 18.

III. Intermezzo

Primo.

Largo. ♩ = 96.

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 starts with a forte (*f*) dynamic. Measure 3 ends with a sixteenth-note triplet marked with a '6' and a dynamic change to *sf* and *p*.

Musical notation for measures 4-6. Measure 4 is marked with a '4'. The right hand features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 7-9. Measure 7 is marked with a '7'. The right hand continues with intricate sixteenth-note passages.

Musical notation for measures 10-11. Measure 10 is marked with a '10'. The piece continues with similar rhythmic complexity.

Musical notation for measures 12-13. Measure 12 is marked with a '12'. Measure 13 includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Musical notation for measures 14-15. Measure 14 includes a forte (*f*) dynamic and a diminuendo (*dim.*) marking. Measure 15 ends with a ritardando (*rit.*) marking.

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Secondo.

18 *a tempo*
marc. *pp dolce*

22

29 *pp* *mf*

32 *f* *ff*

34

Primo.

18 *a tempo*

mf *sf* *sf* *pp*

22

24

cresc.

26

28

pp *mf* *sf*

ff

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Secondo.

38

Musical notation for measures 38-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 38 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 39 continues the melodic line in the treble and has a bass line with a whole note chord. There are 'Ped.' markings in both staves and a '*' symbol in the bass staff.

40

Musical notation for measures 40-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb, Eb). Measure 40 is marked 'rit.' and features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 41 is marked 'a tempo' and features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 42 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. There are 'Ped.' markings in both staves and a '*' symbol in the bass staff. Dynamics include 'sf' and 'ff'.

43

Musical notation for measures 43-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb, Eb). Measure 43 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 44 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 45 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 46 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. There are 'Ped.' markings in both staves and a '*' symbol in the bass staff.

47

Musical notation for measures 47-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb, Eb). Measure 47 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 48 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 49 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 50 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. There are 'Ped.' markings in both staves and a '*' symbol in the bass staff. Dynamics include 'ff' and 'p'.

51

Musical notation for measures 51-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb, Eb). Measure 51 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 52 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 53 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 54 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. There are 'Ped.' markings in both staves and a '*' symbol in the bass staff.

55

Musical notation for measures 55-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb, Eb). Measure 55 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 56 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 57 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. Measure 58 features a melodic line in the treble with a slur and a descending eighth-note pattern, and a bass line with a similar descending eighth-note pattern. There are 'Ped.' markings in both staves and a '*' symbol in the bass staff. Dynamics include 'p' and 'pp'.

38 *rit.* - *Primo.* - *a tempo*

42

44 *rit*

47

50

53

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IV. Fuga

Secondo.

Allabreve. $\text{♩} = 66.$

Musical notation for measures 1-6. The piece is in a minor key with a common time signature. The first staff (treble clef) contains the melody, starting with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) contains a simple accompaniment. Dynamics include *mf* and *p* (piano).

Musical notation for measures 7-13. The melody continues in the treble clef, and the bass clef accompaniment provides harmonic support. Dynamics include *mf* and *p*.

Musical notation for measures 14-20. The melody in the treble clef features a long, sweeping phrase. The bass clef accompaniment remains consistent. Dynamics include *mf* and *p*.

Musical notation for measures 21-28. The melody in the treble clef begins with a *dim.* (diminuendo) dynamic. The bass clef accompaniment features a more active rhythmic pattern. Dynamics include *dim.* and *f* (forte).

Musical notation for measures 29-35. The melody in the treble clef starts with a *dim.* dynamic. The bass clef accompaniment is highly rhythmic and complex. Dynamics include *dim.* and *f*.

Musical notation for measures 36-42. The melody in the treble clef features a *cresc.* (crescendo) dynamic. The bass clef accompaniment continues with its complex rhythmic texture. Dynamics include *cresc.*

IV. Fuga

Primo.

Allabreve. $\text{♩} = 66$

Musical notation for measures 1-8. The piece begins with a treble clef and a key signature of three flats. The first measure contains a whole rest in both staves. The second measure features a triplet of eighth notes in the bass staff, marked with a *p* dynamic. The melody in the treble staff consists of a series of eighth notes.

Musical notation for measures 9-15. Measure 9 starts with a *f* dynamic in the treble staff. The bass staff continues with eighth notes. Measure 10 has a fermata over the treble staff. Measure 11 has a *p* dynamic in the bass staff. Measure 12 has a fermata over the treble staff. Measure 13 has a *p* dynamic in the bass staff. Measure 14 has a fermata over the treble staff. Measure 15 has a *p* dynamic in the bass staff.

Musical notation for measures 16-22. Measure 16 starts with a *mf* dynamic in the treble staff. The bass staff continues with eighth notes. Measure 17 has a fermata over the treble staff. Measure 18 has a *mf* dynamic in the bass staff. Measure 19 has a fermata over the treble staff. Measure 20 has a *mf* dynamic in the bass staff. Measure 21 has a fermata over the treble staff. Measure 22 has a *mf* dynamic in the bass staff.

Musical notation for measures 23-29. Measure 23 starts with a *m* dynamic in the treble staff. The bass staff continues with eighth notes. Measure 24 has a fermata over the treble staff. Measure 25 has a *m* dynamic in the bass staff. Measure 26 has a fermata over the treble staff. Measure 27 has a *f* dynamic in the bass staff. Measure 28 has a fermata over the treble staff. Measure 29 has a *f* dynamic in the bass staff.

Musical notation for measures 30-35. Measure 30 starts with a *f* dynamic in the treble staff. The bass staff continues with eighth notes. Measure 31 has a fermata over the treble staff. Measure 32 has a *f* dynamic in the bass staff. Measure 33 has a fermata over the treble staff. Measure 34 has a *f* dynamic in the bass staff. Measure 35 has a fermata over the treble staff.

Musical notation for measures 36-42. Measure 36 starts with a *f* dynamic in the treble staff. The bass staff continues with eighth notes. Measure 37 has a fermata over the treble staff. Measure 38 has a *f* dynamic in the bass staff. Measure 39 has a fermata over the treble staff. Measure 40 has a *f* dynamic in the bass staff. Measure 41 has a fermata over the treble staff. Measure 42 has a *f* dynamic in the bass staff.

Secondo.

43

Musical notation for measures 43-48. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and a dynamic marking of *p* (piano) starting at measure 46. The left hand provides a harmonic accompaniment with chords and moving lines.

49

Musical notation for measures 49-54. The right hand continues the melodic development with a dynamic marking of *f* (forte) at measure 49. The left hand maintains the accompaniment pattern.

55

Musical notation for measures 55-60. The right hand has a dynamic marking of *f* at measure 55 and *p* at measure 58. The left hand features a *cresc.* (crescendo) marking at measure 59.

61

Musical notation for measures 61-66. The right hand has a dynamic marking of *f* at measure 61. The left hand has a dynamic marking of *f* at measure 64. There are asterisks (*) in the left hand at measures 63 and 65.

67

Musical notation for measures 67-72. The right hand has a dynamic marking of *f* at measure 67. The left hand has a dynamic marking of *f* at measure 70. There are asterisks (*) in the left hand at measures 68 and 71.

Musical notation for measures 73-78. The right hand has a dynamic marking of *f* at measure 73. The left hand has a dynamic marking of *f* at measure 76. There are asterisks (*) in the left hand at measures 74 and 77. Performance markings include *cresc.* at measure 73, *poco rit.* at measure 75, and *a tempo* at measure 77.

Primo.

43

Musical score for measures 43-48. The piece is in a minor key. Measure 43 starts with a forte (*f*) dynamic. The right hand features a complex chordal texture with some grace notes. Measure 44 has a piano (*p*) dynamic. A circled '8' above the staff indicates an eighth-note triplet in measure 45. The piece concludes with a fermata in measure 48.

49

Musical score for measures 49-54. The piece continues with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. The piece ends with a fermata in measure 54.

55

Musical score for measures 55-60. The piece starts with a forte (*f*) dynamic. Measure 56 has a piano (*p*) dynamic. A key signature change to one sharp (F#) occurs in measure 59. The piece concludes with a *cresc.* (crescendo) marking in measure 60.

61

Musical score for measures 61-66. The piece begins with a forte (*f*) dynamic. The right hand features a complex chordal texture with some grace notes. The piece concludes with a fermata in measure 66.

67

Musical score for measures 67-72. The piece starts with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. The piece ends with a fermata in measure 72.

Musical score for measures 73-78. The piece starts with a *cresc.* (crescendo) marking. Measure 74 has a forte (*f*) dynamic. The piece concludes with a *poco rit.* (poco ritardando) marking in measure 77 and a *a tempo* marking in measure 78.

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Secondo.

79

Musical notation for measures 79-83. The right hand features a melodic line with slurs and dynamic markings *f* and *p*. The left hand provides harmonic support with chords and some melodic fragments. Performance markings include *ff*, *ff*, and *ff*.

84

Musical notation for measures 84-89. The right hand continues the melodic line with a *cresc.* marking and dynamic markings *f* and *p*. The left hand has chords and melodic lines. Performance markings include *ff*, *ff*, and *ff*.

90

Musical notation for measures 90-96. The right hand has a melodic line with slurs and dynamic markings *f* and *p*. The left hand has chords and melodic lines. Performance markings include *ff*, *ff*, and *ff*.

97

Musical notation for measures 97-102. The right hand has a melodic line with a *cresc.* marking and dynamic markings *f* and *p*. The left hand has chords and melodic lines. Performance markings include *ff*, *ff*, and *ff*.

103

Musical notation for measures 103-108. The right hand has a melodic line with slurs and dynamic markings *f* and *p*. The left hand has chords and melodic lines. Performance markings include *ff*, *ff*, and *ff*.

Musical notation for measures 109-114. The right hand has a melodic line with slurs and dynamic markings *f* and *p*. The left hand has chords and melodic lines. Performance markings include *ff*, *ff*, and *ff*.

Primo.

79

Musical notation for measures 79-84. The piece is in a minor key. Measure 79 features a dynamic marking of *p*. The notation includes a series of eighth notes in the right hand and a more active bass line in the left hand.

85

Musical notation for measures 85-89. Measure 85 includes the dynamic marking *eresc.* (crescendo) and *f* (forte). Measure 89 includes the dynamic marking *p* (piano). The right hand has a melodic line with slurs, while the left hand provides harmonic support.

90

Musical notation for measures 90-95. The right hand features a melodic line with slurs and a dynamic marking of *f* (forte) in measure 94. The left hand continues with a steady accompaniment.

96

Musical notation for measures 96-101. The right hand has a melodic line with slurs and a dynamic marking of *f* (forte) in measure 100. The left hand provides a consistent accompaniment.

102

Musical notation for measures 102-107. The right hand features a melodic line with slurs and a dynamic marking of *mf* (mezzo-forte) in measure 105. The left hand continues with a steady accompaniment.

Musical notation for measures 108-113. The right hand has a melodic line with slurs and a dynamic marking of *p* (piano) in measure 112. The left hand provides a consistent accompaniment.

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Secondo.

114

Musical notation for measures 114-118. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. A *cresc.* marking is present at the end of the system.

119

Musical notation for measures 119-123. The right hand continues the melodic line, and the left hand features a bass line with *ped.* and asterisk markings. A *f* dynamic marking is present.

124

Musical notation for measures 124-129. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. Dynamics *p* and *mf* are indicated.

130

Musical notation for measures 130-137. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A *p* dynamic marking is present.

138

Musical notation for measures 138-147. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A *p* dynamic marking is present.

Musical notation for measures 148-157. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A *ped.* and asterisk marking are present at the end.

Primo.

114

cresc.

This system contains measures 114 through 121. The music is written for piano in a key with two flats. It features a melodic line in the right hand and a supporting bass line in the left hand. A *cresc.* (crescendo) marking is present in the right hand.

122

f

This system contains measures 122 through 127. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A forte (*f*) dynamic marking is present in the right hand.

128

This system contains measures 128 through 133. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

134

This system contains measures 134 through 139. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

140

This system contains measures 140 through 145. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

This system contains measures 146 through 151. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A forte (*f*) dynamic marking is present in the right hand.

Secondo.

152

sempre *ff*

Red. * Red. * Red.

156

162

168 **Maestoso largo.**

f

Red. * Red. * Red. *

174

Primo.

152

sempre ff

Musical score for measures 152-157. The piece is in a minor key with a 3/4 time signature. The right hand features a complex melodic line with many slurs and accents, while the left hand provides a steady accompaniment. The dynamic marking *sempre ff* is present.

158

Musical score for measures 158-162. The right hand continues with intricate melodic patterns, and the left hand maintains its accompaniment. The dynamic remains *ff*.

163

163 *rit.*

Musical score for measures 163-167. The tempo is marked *rit.* (ritardando). The melodic lines in both hands become more sparse and expressive.

Maestoso largo.

168

168 *f*

Musical score for measures 168-173. The tempo is *Maestoso largo*. The right hand has a prominent melodic line starting with a forte (*f*) dynamic. The left hand has a more rhythmic accompaniment.

174

174

Musical score for measures 174-179. The right hand features a series of chords and melodic fragments, while the left hand has a steady accompaniment.

Musical score for measures 180-185. The piece concludes with a final cadence in both hands, marked with a double bar line and repeat dots.

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Sonate Nr. 14 in C-Dur für Orgel

arrangiert für Klavier zu vier Händen

I. Präludium

Maestoso. ♩ = 72.

Secondo.

Josef Gabri
nar

PIANO.

Sonate Nr. 14 in C-Dur für Orgel

arrangiert für Klavier zu vier Händen

I. Präludium

Maestoso. ♩ = 72.

Primo.

Josef Gabriel Rhe
nach op.

PIANO.

Musical notation for measures 1-4 of the first system. The piece is in C major, 4/4 time, and marked 'Maestoso. ♩ = 72.' and 'Primo.'. The notation is for piano, with a forte (ff) dynamic marking. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 5-8 of the second system. The notation includes a crescendo (cresc.) marking. The music continues with melodic and harmonic development.

Musical notation for measures 9-12 of the third system. The notation includes a decrescendo (dim.) marking and a piano (p) dynamic marking. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 13-16 of the fourth system. The notation includes a decrescendo (dim.) marking and a piano (p) dynamic marking. The music continues with melodic and harmonic development.

Musical notation for measures 17-20 of the fifth system. The notation includes a crescendo (cresc.) marking and a forte (ff) dynamic marking. The music concludes with a melodic line in the right hand and a supporting bass line in the left hand.

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Secondo.

23

p *cresc.*

28

f

33

f

37

cresc.

41

rit.

44

p

Primo.

23

p *cresc.*

Musical notation for measures 23-26. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

27

f

Musical notation for measures 27-30. The right hand has a more active melodic line with slurs and accents. Dynamics include forte (*f*).

31

dim. *p*

Musical notation for measures 31-34. The right hand has a melodic line with slurs and accents. Dynamics include decrescendo (*dim.*) and piano (*p*).

35

cresc.

Musical notation for measures 35-38. The right hand has a melodic line with slurs and accents. Dynamics include crescendo (*cresc.*).

39

ff

Musical notation for measures 39-42. The right hand has a melodic line with slurs and accents. Dynamics include fortissimo (*ff*).

rit. - - - - *poco più mosso*

4

Musical notation for measures 43-46. The right hand has a melodic line with slurs and accents. Dynamics include ritardando (*rit.*) and poco più mosso. A measure rest of 4 measures is indicated at the end.

Secondo.

52

Musical notation for measures 52-55. The right hand has a melodic line with slurs and accents, while the left hand has a simple accompaniment of quarter notes.

56

Musical notation for measures 56-60. The right hand continues the melodic line with slurs and accents, and the left hand has a more active accompaniment with eighth notes.

61

Musical notation for measures 61-65. The right hand has a melodic line with slurs and accents, and the left hand has a simple accompaniment of quarter notes.

66

Musical notation for measures 66-70. The right hand has a melodic line with slurs and accents, and the left hand has a simple accompaniment of quarter notes.

70

Musical notation for measures 70-75. The right hand has a melodic line with slurs and accents, and the left hand has a simple accompaniment of quarter notes. A dynamic marking *ff* is present.

Musical notation for measures 76-80. The right hand has a melodic line with slurs and accents, and the left hand has a simple accompaniment of quarter notes. A dynamic marking *p* is present.

Primo.

52

Musical notation for measures 52-56. The system consists of two staves. The upper staff is mostly empty with some rests. The lower staff contains a melodic line with eighth and sixteenth notes, some slurs, and dynamic markings.

57

Musical notation for measures 57-61. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings. The lower staff has a bass line with slurs and dynamic markings.

62

Musical notation for measures 62-66. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings. The lower staff has a bass line with slurs and dynamic markings. The word "cresc." is written in the lower staff.

67

Musical notation for measures 67-71. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings. The lower staff has a bass line with slurs and dynamic markings. The word "marc." is written in the lower staff.

72

Musical notation for measures 72-76. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings. The lower staff has a bass line with slurs and dynamic markings.

Musical notation for measures 77-81. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings. The lower staff has a bass line with slurs and dynamic markings. The word "p" is written in the lower staff.

Secondo.

80

85

cresc.

89

f

rit.

93

p

rit.

Led. *

Led. *

101

Led. *

Led. *

Led. *

Led. *

106

Led. *

Led. *

Led. *

Led. *

3

Primo.

80

Musical notation for measures 80-84. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *mf* and *f*. The lower staff provides a harmonic accompaniment with chords and moving lines.

85

Musical notation for measures 85-90. The system consists of two staves. The upper staff continues the melodic line, marked with *cresc.* and *f*. The lower staff continues the accompaniment.

91

Musical notation for measures 91-97. The system consists of two staves. The upper staff includes dynamic markings *dim.*, *rit.*, *p dolce*, and *sf*. The lower staff continues the accompaniment.

98

Musical notation for measures 98-104. The system consists of two staves. The upper staff includes the marking *ten.* and *f*. The lower staff continues the accompaniment.

105

Musical notation for measures 105-111. The system consists of two staves. The upper staff continues the melodic line with various dynamics. The lower staff continues the accompaniment.

Musical notation for measures 112-118. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Secondo.

115

Musical notation for measures 115-119. The right hand features a melodic line with slurs and a flat sign. The left hand has a bass line with slurs and a forte (*f*) dynamic marking.

120

Musical notation for measures 120-124. The right hand has a melodic line with slurs and a forte (*f*) dynamic marking. The left hand has a bass line with slurs and a fortissimo (*sf*) dynamic marking.

125

Musical notation for measures 125-129. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

130

Musical notation for measures 130-135. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

136

Musical notation for measures 136-140. The right hand has a melodic line with slurs and a mezzo-forte (*mf*) dynamic marking. The left hand has a bass line with slurs.

141

Musical notation for measures 141-145. The right hand has a melodic line with slurs. The left hand has a bass line with slurs and an *allegro* tempo marking.

145

Musical notation for measures 145-149. The right hand has a melodic line with slurs and a fortissimo (*sf*) dynamic marking. The left hand has a bass line with slurs and a *rit.* (ritardando) marking.

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Primo.

115

Musical notation for measures 115-118. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the second measure.

119

Musical notation for measures 119-122. The system consists of two staves. The upper staff continues the melodic line with various intervals and slurs. The lower staff continues the accompaniment. A dynamic marking of *f* is present in the first measure.

123

Musical notation for measures 123-127. The system consists of two staves. The upper staff features a melodic line with slurs and ties. The lower staff provides a steady accompaniment. A dynamic marking of *f* is present in the first measure.

128

Musical notation for measures 128-132. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has an accompaniment. A dynamic marking of *f* is present in the first measure. The system concludes with a *rit.* (ritardando) marking in the final measure.

133

Musical notation for measures 133-138. The system consists of two staves. The upper staff begins with a *pdolce* (piano dolce) marking. The lower staff has a *mf* (mezzo-forte) marking. The music features a melodic line in the upper staff and a more complex accompaniment in the lower staff.

139

Musical notation for measures 139-143. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has an accompaniment. A dynamic marking of *f* is present in the second measure.

Musical notation for measures 144-148. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has an accompaniment. A dynamic marking of *sf* (sforzando) is present in the second measure. The system concludes with a *sff rit.* (sforzando ritardando) marking in the final measure.

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Secondo.

Tempo I.

149

Musical notation for measures 149-153. The score is in bass clef with a 7/8 time signature. It features a melody in the upper voice and a bass line in the lower voice. Dynamics include *f* (forte) and *ff* (fortissimo).

154

Musical notation for measures 154-158. The score continues in bass clef with a 7/8 time signature. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo).

159

Musical notation for measures 159-164. The score continues in bass clef with a 7/8 time signature. Dynamics include *cresc.* (crescendo).

165

Musical notation for measures 165-169. The score continues in bass clef with a 7/8 time signature.

170

Musical notation for measures 170-174. The score continues in bass clef with a 7/8 time signature.

Musical notation for measures 175-179. The score continues in bass clef with a 7/8 time signature. The piece concludes with the marking *alleg.* (allegretto).

Primo.

Tempo I.

149

154

159

164

169

II. Idylle

Secondo.

Andantino. $\text{♩} = 60.$

Musical notation for measures 1-7. The piece is in G major and 3/4 time. The tempo is Andantino with a quarter note equal to 60 beats per minute. The music is written for piano in bass clef. The first staff contains the main melody, and the second staff contains the accompaniment. Dynamics include *pp*. Pedal points are marked with 'Ped.' and an asterisk.

Musical notation for measures 8-15. The melody continues with dynamics of *mf* and *p*. The accompaniment features a steady eighth-note pattern. Pedal points are marked with 'Ped.' and an asterisk.

Musical notation for measures 16-24. The melody is marked with *rit.* (ritardando). The accompaniment continues with a steady eighth-note pattern. Pedal points are marked with 'Ped.' and an asterisk.

Musical notation for measures 25-31. The melody is marked with *mf*. The accompaniment continues with a steady eighth-note pattern. Pedal points are marked with 'Ped.' and an asterisk.

Musical notation for measures 32-40. The melody is marked with *dim.* (diminuendo) and *a tempo*. The accompaniment continues with a steady eighth-note pattern. Pedal points are marked with 'Ped.' and an asterisk.

Musical notation for measures 41-48. The melody is marked with *p*. The accompaniment continues with a steady eighth-note pattern. Pedal points are marked with 'Ped.' and an asterisk.

II. Idylle

Primo.

Andantino. ♩ = 60.

First system of musical notation, measures 1-8. The music is in 3/4 time with a key signature of two flats. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic accompaniment. The dynamic marking *p dolce* is present.

Second system of musical notation, measures 9-16. The melodic line continues with slurs and accents. The dynamic marking *mf* is present.

Third system of musical notation, measures 17-24. The melodic line includes a trill marked *tr*. The dynamic marking *mf* is present.

Fourth system of musical notation, measures 25-31. The melodic line features a fermata over a note. The dynamic marking *mf* is present.

Fifth system of musical notation, measures 32-39. The tempo marking *a tempo* is present. The dynamic marking *m.* is present.

Sixth system of musical notation, measures 40-47. The melodic line concludes with a fermata. The dynamic marking *p* is present.

Secondo.

Moderato. ♩ = 78.

49

f *pp* *f*

58

p *sf*

66

p *sf*

74

sf dim *ff*

82

p *f*

dim. *mf*

Primo.

49 Moderato. ♩ = 78.

Musical notation for measures 49-61. The piece is in 3/4 time. Measure 49 starts with a piano (*p*) dynamic and a *dolce* marking. The right hand features a 4-measure arpeggiated figure, followed by a 3-measure triplet. The left hand provides a simple accompaniment.

62

Musical notation for measures 62-69. The right hand continues with melodic lines, including a 1-measure rest in measure 65. The left hand accompaniment remains consistent.

70

Musical notation for measures 70-78. The right hand has a 3-measure triplet. The left hand accompaniment continues with a steady rhythm.

79

Maestoso

Musical notation for measures 79-84. The tempo changes to *Maestoso*. The right hand features a *ff* dynamic. The left hand accompaniment is more active, with a *f* dynamic in measure 82.

85

Musical notation for measures 85-90. The right hand starts with a piano (*p*) dynamic. The left hand accompaniment continues with a *f* dynamic.

Musical notation for measures 91-96. The right hand features a *mf* dynamic. The left hand accompaniment continues with a *f* dynamic.

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Secondo.

97 *rit.* *a tempo*
p
Ped. *

103
Ped. * Ped. *

110
p

117 *rit.* *a tempo*
dim. *p*
Ped. * Ped. *

124
pp
Ped. * Ped. *

131
dim. *p*

138
pp

Primo.

97

rit.

a tempo

Musical notation for measures 97-103. The piece begins with a *rit.* (ritardando) and then returns to *a tempo*. The dynamic marking *p dolce* is present. The notation includes a treble and bass clef, a key signature of one flat, and a 3/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand.

104

Musical notation for measures 104-111. The dynamic markings *f* and *sf* (sforzando) are used. The notation includes a treble and bass clef, a key signature of one flat, and a 3/4 time signature.

112

Musical notation for measures 112-117. The dynamic marking *dim.* (diminuendo) is present. The notation includes a treble and bass clef, a key signature of one flat, and a 3/4 time signature.

118

rit.

a tempo

p dolce

Musical notation for measures 118-124. The piece begins with a *rit.* and then returns to *a tempo*. The dynamic marking *p dolce* is present. The notation includes a treble and bass clef, a key signature of one flat, and a 3/4 time signature.

125

dim.

Musical notation for measures 125-131. The dynamic marking *dim.* is present. The notation includes a treble and bass clef, a key signature of one flat, and a 3/4 time signature.

132

pp

pp

morendo

Musical notation for measures 132-140. The dynamic markings *pp* (pianissimo) and *morendo* (ritardando) are present. The notation includes a treble and bass clef, a key signature of one flat, and a 3/4 time signature.

III. Toccata

Secondo.

Allabreve. $\text{♩} = 66.$

III. Toccata

Primo.

Allabreve. $\text{♩} = 66.$

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Secondo.

37 *a tempo*
f

42

47 *rit.*

53 *a tempo*
mf

60

67 *ff*

rit.

Primo.

37 *a tempo*

Musical notation for measures 37-42. The piece is in 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *f* is present at the beginning.

43

Musical notation for measures 43-48. The melodic line continues with slurs and accents. The left hand accompaniment remains consistent. A dynamic marking of *f* is present.

49

Musical notation for measures 49-54. The tempo is marked *rit.* (ritardando). The melodic line features slurs and accents. The left hand accompaniment includes some chromatic movement.

55

Musical notation for measures 55-62. The melodic line continues with slurs and accents. The left hand accompaniment includes some chromatic movement. A dynamic marking of *f dim.* is present.

63

Musical notation for measures 63-70. The melodic line continues with slurs and accents. The left hand accompaniment includes some chromatic movement. A dynamic marking of *f* is present.

71

Musical notation for measures 71-76. The melodic line continues with slurs and accents. The left hand accompaniment includes some chromatic movement. A dynamic marking of *ff* is present.

Musical notation for measures 77-82. The melodic line continues with slurs and accents. The left hand accompaniment includes some chromatic movement. A dynamic marking of *ff* is present. The tempo is marked *rit.* (ritardando).

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Secondo.

81 *a tempo* *ff* *tr*

86

91 *p*

97 *Maestoso.* *ff*

104

109 *mf* *dim.*

114 *mf* *dim.* 1

Primo.

81 *a tempo*
ff



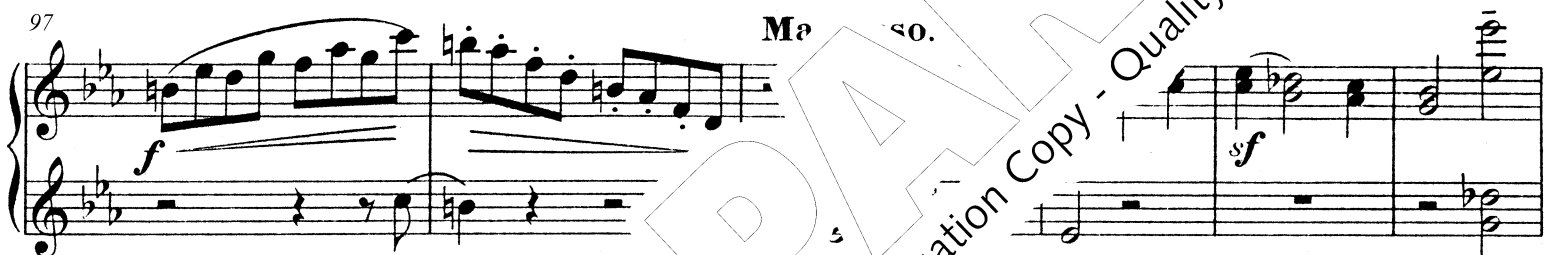
86



92 *cresc.*



97 *Ma* *so.*



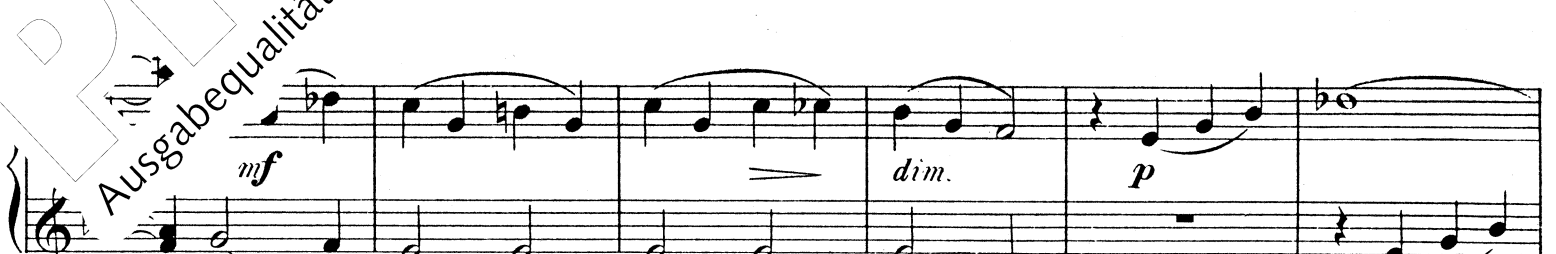
104



110



mf *dim.* *p*



Secondo.

121

128

135

141

147

Primo.

121

Musical notation for measures 121-129. The piece is in a minor key with a 3/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand. A piano (*p*) dynamic marking is present in measure 122.

130

Musical notation for measures 130-135. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A crescendo (*cresc.*) marking is present in measure 130, and a forte (*f*) dynamic marking is present in measure 132.

136

Musical notation for measures 136-141. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. The melodic line features several slurs and accents.

142

Musical notation for measures 142-145. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A ritardando (*rit*) marking is present in measure 142.

146

Musical notation for measures 146-151. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. The bass line features a series of chords.

Musical notation for measures 152-155. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A forte (*f*) dynamic marking is present in measure 152, and a *sempre ff* marking is present in measure 154.

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Secondo.

158

Musical notation for measures 158-163. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. Dynamic markings include *sf* (sforzando) and *f* (forte).

164

Musical notation for measures 164-168. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. Dynamic markings include *ff* (fortissimo) and *ped.* (pedal). A watermark "PROBE" is visible across the page.

169

Musical notation for measures 169-173. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. Dynamic markings include *sempre ff* (sempre fortissimo) and *ped.* (pedal). A watermark "PROBE" is visible across the page.

174

Musical notation for measures 174-179. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. Dynamic markings include *ff* (fortissimo) and *ped.* (pedal). A watermark "PROBE" is visible across the page.

180

Musical notation for measures 180-184. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. Dynamic markings include *ff* (fortissimo) and *cresc.* (crescendo). A watermark "PROBE" is visible across the page.

185

Musical notation for measures 185-190. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. Dynamic markings include *ff* (fortissimo) and *allegro*. A watermark "PROBE" is visible across the page.

Primo.

158

ff

Musical notation for measures 158-165, featuring a treble and bass clef with various notes and rests. A dynamic marking of *ff* is present.

166

sf

Musical notation for measures 166-172, featuring a treble and bass clef with various notes and rests. A dynamic marking of *sf* is present.

173

sempre ff

Musical notation for measures 173-176, featuring a treble and bass clef with various notes and rests. A dynamic marking of *sempre ff* is present.

177

Musical notation for measures 177-180, featuring a treble and bass clef with various notes and rests.

181

p *cresc.*

Musical notation for measures 181-185, featuring a treble and bass clef with various notes and rests. Dynamic markings of *p* and *cresc.* are present.

186

Musical notation for measures 186-190, featuring a treble and bass clef with various notes and rests.

p

Musical notation for measures 191-195, featuring a treble and bass clef with various notes and rests. A dynamic marking of *p* is present.

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Secondo.

196

Musical notation for measures 196-202. The system consists of two staves. Measure 196 starts with a bass clef, a key signature of one flat, and a dynamic marking of *p*. A first ending bracket labeled '1' spans measures 196-197. A long slur covers measures 198-202. Measure 202 has a dynamic marking of *mf*.

203

Musical notation for measures 203-209. The system consists of two staves. Measure 203 has a dynamic marking of *f*. A first ending bracket labeled '2.' with an asterisk spans measures 203-204. A long slur covers measures 205-209.

210

Musical notation for measures 210-215. The system consists of two staves. Measure 210 has a dynamic marking of *rit.*. Measure 211 has a dynamic marking of *ff*. A long slur covers measures 212-215. Measure 215 has a dynamic marking of *a tempo*.

216

Musical notation for measures 216-220. The system consists of two staves. Measure 216 has a dynamic marking of *marc.*. A long slur covers measures 217-220.

221

Musical notation for measures 221-223. The system consists of two staves. A long slur covers measures 221-223.

224

Musical notation for measures 224-227. The system consists of two staves. Measure 224 has a dynamic marking of *pp*. A long slur covers measures 225-227. Measure 227 has a dynamic marking of *pp*.

Primo.

196

Musical score for measures 196-202. The piece is in B-flat major and 8/8 time. Measure 196 starts with a first finger fingering (1) and a mezzo-forte (mf) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand.

203

Musical score for measures 203-209. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A forte (sf) dynamic is indicated in measure 203.

210

Musical score for measures 210-213. The music features a melodic line in the right hand and a supporting bass line in the left hand. A ritardando (rit.) marking is present in measure 210, followed by a return to the original tempo (a tempo) in measure 211. A fortissimo (ff) dynamic is indicated in measure 211.

214

Musical score for measures 214-217. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

218

Musical score for measures 218-223. The music features a melodic line in the right hand and a supporting bass line in the left hand. A fortissimo (ff) dynamic is indicated in measure 218, and a sf dynamic is indicated in measure 221.

224

Musical score for measures 224-230. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A sf dynamic is indicated in measure 224.

Musical score for measures 231-237. The music features a melodic line in the right hand and a supporting bass line in the left hand. The piece concludes with a final chord in measure 237.

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Sonate Nr. 15 in D-Dur für Orgel

arrangiert für Klavier zu vier Händen

I. Phantasie

Secondo.

Josef Gabrie'
nach

Andante amabile $\text{♩} = 138.$

PIANO.

The musical score is written for piano four-hands in D major and 9/8 time. It begins with a piano (*p*) dynamic and a tempo marking of *Andante amabile* with a quarter note equal to 138 beats per minute. The score is divided into four systems of two staves each. The first system (measures 1-4) starts with a piano (*p*) dynamic. The second system (measures 5-8) begins with a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) includes a *dim.* (diminuendo) marking. The fourth system (measures 13) features a *rit.* (ritardando) marking followed by a return to *a tempo* and a piano (*p*) dynamic. The score concludes with a fermata over the final notes. A large watermark 'PROBEPAPIER' is overlaid diagonally across the page.

Sonate Nr. 15 in D-Dur für Orgel

arrangiert für Klavier zu vier Händen

I. Phantasie

Primo.

Josef Gabriel Rhein
nach op. 1

Andante amabile $\text{♩} = 138.$

PIANO.

p dolce

5

9

13

mf

f

f

dim.

rit.

a tempo

p

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Secondo.

21

cresc. *f* *p*

Measures 21-24: The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *cresc.*, *f*, and *p*.

25

f *p*

Measures 25-28: The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *f* and *p*.

29

p *cresc.*

Measures 29-32: The right hand has a melodic line with slurs, and the left hand plays a steady accompaniment. Dynamics include *p* and *cresc.*

33

ff

Measures 33-37: The right hand has a melodic line with slurs, and the left hand plays a rhythmic accompaniment. Dynamics include *ff*. There are asterisks under the left hand notes in measures 35, 36, and 37.

38

dim. *p* *cresc.* *f* *rit.*

Measures 38-41: The right hand has a melodic line with slurs, and the left hand plays a rhythmic accompaniment. Dynamics include *dim.*, *p*, *cresc.*, *f*, and *rit.*

Measures 42-45: The right hand has a melodic line with slurs, and the left hand plays a rhythmic accompaniment. There are asterisks under the left hand notes in measures 44 and 45.

Primo.

21

f *p dolce*

Musical notation for measures 21-25. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth notes. Dynamics include *f* and *p dolce*.

26

f *p*

Musical notation for measures 26-30. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. Dynamics include *f* and *p*.

31

ff

Musical notation for measures 31-36. The right hand has a dense texture with many beamed notes. The left hand accompaniment is active. Dynamics include *ff*.

37

f *dim.* *p*

Musical notation for measures 37-41. The right hand features a melodic line with slurs. The left hand accompaniment is active. Dynamics include *f*, *dim.*, and *p*.

42

cr. *rit.* *ff* *Agitato* $\text{♩} = 72$.

Musical notation for measures 42-46. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *cr.*, *rit.*, and *ff*. The tempo marking is *Agitato* with a quarter note equal to 72 beats per minute.

Musical notation for measures 47-51. The right hand features a melodic line with slurs. The left hand accompaniment is active.

Secondo.

51

Musical notation for measures 51-56. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with various intervals and accidentals. The lower staff is in bass clef and contains a bass line with chords and some ledger lines. There are dynamic markings like *mf* and *f* and some performance instructions like *rit.* and *a tempo*.

57

Musical notation for measures 57-61. The system consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. There are dynamic markings like *ff* and *f*.

62

Musical notation for measures 62-67. The system consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. There are dynamic markings like *f* and *mf*.

68

Musical notation for measures 68-72. The system consists of two staves. The upper staff is in bass clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. There are dynamic markings like *f* and *mf*.

73

Musical notation for measures 73-77. The system consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. There are dynamic markings like *ff* and *mf*.

Musical notation for measures 78-82. The system consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. There are dynamic markings like *f* and *mf*. Performance instructions include *rit.* and *a tempo*.

Primo.

51

Musical notation for measures 51-54. Treble and bass staves with various notes and rests.

55

Musical notation for measures 55-58. Treble and bass staves with various notes and rests.

59

Musical notation for measures 59-63. Treble and bass staves with various notes and rests.

64

Musical notation for measures 64-69. Treble and bass staves with various notes and rests.

70

Musical notation for measures 70-74. Treble and bass staves with various notes and rests.

Musical notation for measures 75-78. Treble and bass staves with various notes and rests.

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Secondo.

83 *rit.* *a tempo*
p *mf*

91 *mf*

97 *rit.* *dim.*

105 *marc.*

111 *a tempo* *ff*

fp

Primo.

83 *rit.* *a tempo*
dolce

93 *mf*

101 *a tempo*
f

107

110 *marc* *a tempo*
ff

ff

Secondo.

122

p marc.

This system contains measures 122 to 126. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p marc.* is present at the end of the system.

127

This system contains measures 127 to 133. The right hand continues the melodic development with slurs and ties, and the left hand maintains the accompaniment. A dynamic marking of *f* is visible.

134

dim. *p*

This system contains measures 134 to 139. The right hand has a melodic line with slurs and ties, and the left hand has a more active accompaniment. Dynamic markings include *dim.* and *p*.

140

cresc.

This system contains measures 140 to 145. The right hand has a melodic line with slurs and ties, and the left hand has a more active accompaniment. A dynamic marking of *cresc.* is present.

146

a tempo *ff*

This system contains measures 146 to 151. The right hand has a melodic line with slurs and ties, and the left hand has a more active accompaniment. Dynamic markings include *a tempo* and *ff*.

This system contains measures 152 to 157. The right hand has a melodic line with slurs and ties, and the left hand has a more active accompaniment. A dynamic marking of *mf* is present.

Primo.

122

126

133

141

148

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Secondo.

156

165

173

180

187

194

Primo.

156

sp dolce mf dolce

Musical score for measures 156-164. The piece is in G major and 3/4 time. It features a piano introduction with a treble clef and a bass clef. The right hand plays a melodic line with slurs and a triplet in measure 160. The left hand provides harmonic support with chords and moving lines. Dynamics include *sp*, *dolce*, *mf*, and *dolce*.

165

frisoluto ff

Musical score for measures 165-171. The piece continues with a more rhythmic and technically demanding section. The right hand features a series of chords and eighth-note patterns. The left hand has a steady accompaniment. Dynamics include *frisoluto* and *ff*.

172

Musical score for measures 172-177. This section continues the rhythmic pattern with intricate fingerings and slurs. The dynamics are not explicitly marked in this system.

178

mf p

Musical score for measures 178-186. The piece transitions to a more melodic and expressive section. The right hand has a flowing line with slurs, and the left hand has chords. Dynamics include *mf* and *p*.

187

cresc.

Musical score for measures 187-194. This section features a crescendo and a triplet in the right hand. Dynamics include *cresc.*

195

mf

Musical score for measures 195-202. The piece continues with a melodic line in the right hand and chords in the left. Dynamics include *mf*.

cresc. f rit.

Musical score for measures 203-210. The piece concludes with a crescendo, a fortissimo section, and a ritardando. Dynamics include *cresc.*, *f*, and *rit.*

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II.

Secondo.

Adagio. (♩ = 58.)

The musical score is written for piano in a two-staff system. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Adagio' with a quarter note equal to 58 beats per minute. The score is divided into systems of two staves each. Measure numbers 7, 13, 18, 21, and 25 are indicated at the start of their respective systems. The dynamics range from *pp* (pianissimo) to *f* (forte), with markings for *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The score includes various musical notations such as slurs, ties, and articulation marks. A watermark 'PROBE' is overlaid diagonally across the page, and a copyright notice 'Carus-Verlag' is visible in the upper right corner.

II.

Primo.

Adagio. (♩ = 58.)

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two flats. The first staff is marked *p espress.* and the second staff is marked *pp*. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 7-12. The first staff is marked *pp* and the second staff is marked *mf*. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 13-17. The first staff is marked *dolce* and the second staff is marked *pp*. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 18-21. The first staff is marked *mf* and the second staff is marked *f*. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 22-24. The first staff is marked *mf* and the second staff is marked *cresc.*. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 25-30. The first staff is marked *mf* and the second staff is marked *cresc.*. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 31-36. The first staff is marked *mf* and the second staff is marked *cresc.*. The music features a melodic line in the right hand and a supporting bass line in the left hand.

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Secondo.

32

p

36

f *dim.* *p*

41

mf *p* *cresc.*

47

dim. *p* *pp* *ff* *alle*

53

p

mf *pp* *rit.* *alle*

Primo.

32

8

p

36

f *dim.* *p* *dolce*

41

mf *p* *cresc.*

47

8

dim. *pp* *ff*

53

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

mf *pp* *rit.* *dolce*

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III. Introduction und Ricercare

Secondo.

Maestoso. (♩ = 63.)

5

9

12

16

f

f

p

cresc.

f poco animato

Tempo I.

ff

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III. Introduction und Ricercare

Primo.

Maestoso. (♩ = 63.)

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *sf* (sforzando) is present at the end of measure 3.

Musical notation for measures 4-8. The melody continues with complex rhythmic patterns. A piano (*p*) dynamic marking is used in measure 8. The bass line remains active with chords and eighth notes.

Musical notation for measures 9-13. The key signature changes to one sharp (F#) in measure 9. A *cresc.* (crescendo) marking is present in measure 9, leading to a forte (*f*) dynamic in measure 11. The texture becomes more dense with more notes in the upper register.

Musical notation for measures 14-18. The tempo is marked *poco animato*. The dynamics are primarily forte (*f*). The melodic line is highly active with many sixteenth and thirty-second notes.

Musical notation for measures 19-23. The tempo remains *poco animato*. The music features complex rhythmic patterns and a dense texture with many notes in both hands.

Musical notation for measures 24-28. The tempo changes to *Tempo I.* The dynamics are primarily fortissimo (*ff*). The music features complex rhythmic patterns and a dense texture with many notes in both hands.

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Secondo.

29

Con moto. (♩ = 63.) 44

10 *mf*

48

53

58

Primo.

29

Musical notation for measures 29-36. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. Measure 36 ends with a fermata.

Con moto. ($\text{♩} = 63.$)

37

Musical notation for measures 37-39. The tempo is marked 'Con moto' with a quarter note equal to 63 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

40

Musical notation for measures 40-45. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. Measure 45 ends with a fermata.

46

Musical notation for measures 46-52. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Measure 52 ends with a fermata.

53

Musical notation for measures 53-58. The dynamics are marked 'dim.' (diminuendo) and 'p' (piano). The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Measure 58 ends with a fermata.

Musical notation for measures 59-64. The dynamics are marked 'dim.' (diminuendo), 'p' (piano), and 'cresc.' (crescendo). The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Measure 64 ends with a fermata.

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Secondo.

68

68-75

f *sf* *dim.* *p*

Measures 68-75: This system contains two staves of music. The upper staff features a melodic line with a triplet of eighth notes in measure 68 and another triplet in measure 75. The lower staff provides a harmonic accompaniment. Dynamic markings include *f* (forte), *sf* (sforzando), *dim.* (diminuendo), and *p* (piano).

76

76-83

sf *f*

Measures 76-83: This system contains two staves of music. The upper staff has a melodic line with a triplet of eighth notes in measure 76. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) and *f* (forte).

84

84-91

sf *sf* *marc.*

Measures 84-91: This system contains two staves of music. The upper staff has a melodic line with a triplet of eighth notes in measure 84. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) and *marc.* (marcato).

92

92-99

Measures 92-99: This system contains two staves of music. The upper staff has a melodic line with a triplet of eighth notes in measure 92. The lower staff has a rhythmic accompaniment.

100

100-107

Measures 100-107: This system contains two staves of music. The upper staff has a melodic line with a triplet of eighth notes in measure 100. The lower staff has a rhythmic accompaniment.

108-115

Measures 108-115: This system contains two staves of music. The upper staff has a melodic line with a triplet of eighth notes in measure 108. The lower staff has a rhythmic accompaniment.

Primo.

68

Musical notation for measures 68-75. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and moving lines. Dynamics include *f* and *p*.

76

Musical notation for measures 76-82. The system consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the bass line. Dynamics include *f*.

83

Musical notation for measures 83-91. The system consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff features a bass line with chords and moving lines. Dynamics include *sf*.

92

Musical notation for measures 92-99. The system consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff features a bass line with chords and moving lines. Dynamics include *f*.

100

Musical notation for measures 100-107. The system consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff features a bass line with chords and moving lines. Dynamics include *f*.

Musical notation for measures 108-115. The system consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff features a bass line with chords and moving lines. Dynamics include *f*.

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Intermezzo.

Secondo.

115

Musical notation for measures 115-117. The right hand features a melodic line with a triplet of eighth notes in measure 115 and a dynamic marking of *p*. The left hand provides a steady accompaniment of eighth notes.

118

Musical notation for measures 118-121. The right hand continues with a melodic line, marked *pp* in measure 118 and *cresc.* in measure 120. The left hand accompaniment consists of eighth notes.

122

Musical notation for measures 122-125. The right hand features a melodic line with a dynamic marking of *pp* in measure 122. The left hand accompaniment includes a *Ped.* marking and an asterisk in measure 123.

126

Musical notation for measures 126-129. The right hand continues with a melodic line, marked *p* in measure 126. The left hand accompaniment includes a *Ped.* marking and an asterisk in measure 127.

130

Musical notation for measures 130-133. The right hand features a melodic line with a dynamic marking of *f* in measure 130. The left hand accompaniment includes a *Ped.* marking and an asterisk in measure 131.

Musical notation for measures 134-137. The right hand continues with a melodic line, marked *dim.* in measure 134. The left hand accompaniment includes a *Ped.* marking and an asterisk in measure 135.

Intermezzo.

Primo.

115

Musical notation for measures 115-118. Treble and bass staves. Dynamics: *p*, *pp*.

119

Musical notation for measures 119-123. Treble and bass staves. Dynamics: *sf*, *pp*.

124

Musical notation for measures 124-128. Treble and bass staves. Dynamics: *f*, *p*, *cresc.*

129

Musical notation for measures 129-132. Treble and bass staves. Dynamics: *sf*.

133

Musical notation for measures 133-136. Treble and bass staves. Dynamics: *sf*.

Musical notation for measures 137-140. Treble and bass staves. Dynamics: *sf*.

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Secondo.

140

ff

ff

ped. *

ped. *

ped. *

3

3

3

3

3

3

146

dim.

pp

ped. *

ped. *

3

3

3

3

3

3

150

f

dim.

ped. *

ped. *

ped. *

ped. *

ped. *

154

mf

ped. *

ped. *

ped. *

ped. *

ped. *

Ricercar

158

mf

ped. *

ped. *

ped. *

ped. *

ped. *

ff

ped. *

ped. *

ped. *

ped. *

ped. *

Primo.

140

ff

ff

This system contains measures 140 to 143. It features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The dynamic marking *ff* is present in both staves.

144

ff

This system contains measures 144 to 148. It continues the melodic and rhythmic patterns from the previous system. The dynamic marking *ff* is present in the left hand.

149

f *dim.* *p*

This system contains measures 149 to 154. The dynamics change from *f* to *dim.* and then *p*. The melodic line in the right hand shows a gradual decrease in volume.

155

f *Ricercare.* *marc.*

This system contains measures 155 to 159. The tempo marking *Ricercare.* is introduced, followed by the performance instruction *marc.* (marcato). The dynamic marking *f* is present in the left hand.

160

This system contains measures 160 to 164. The melodic line in the right hand features a series of slurs and accents, with a dynamic marking *f* in the left hand.

This system contains measures 165 to 168. It shows the continuation of the melodic and rhythmic patterns, with a dynamic marking *f* in the left hand.

Secondo.

170

176

181

186

191

Primo.

170

175

180

185

190

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Secondo.

200

cresc. *ff*

206

Maestoso.

mf *cresc.*

211

ff

218

Andante molto.

p

Maestoso. ♩ = 120.

ff

225

ff

cresc. *ff rit. - sf*

Primo.

200

Musical notation for measures 200-204. The piece is in G major and 4/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. A *cresc.* marking is present in measure 202.

205

Musical notation for measures 205-209. The tempo changes to **Maestoso.** and the dynamics to *ff*. The right hand has a more active melodic line with slurs and ties. A first ending bracket with an 8-measure repeat sign is shown above the right hand in measure 205.

210

Musical notation for measures 210-215. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A *cresc.* marking is present in measure 210. A first ending bracket with an 8-measure repeat sign is shown above the right hand in measure 210.

216

Andante molto.

Musical notation for measures 216-221. The tempo is **Andante molto.** and the dynamics are *p dolce*. The right hand has a slower, more lyrical melodic line. A *rit.* marking is present in measure 221.

Maestoso. ♩ = 120.

222

Musical notation for measures 222-224. The tempo returns to **Maestoso.** with a tempo marking of ♩ = 120. The dynamics are *ff*. The right hand has a melodic line with slurs and ties.

225

Musical notation for measures 225-229. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. A *sf* marking is present in measure 229.

Musical notation for measures 230-234. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. A *cresc.* marking is present in measure 230. A first ending bracket with an 8-measure repeat sign is shown above the right hand in measure 230. The dynamics are *ff rit. - sf*.

Sonate Nr. 16 in gis-Moll für Orgel

arrangiert für Klavier zu vier Händen

I.

Secondo.

Josef Gabriele
nach

Allegro moderato. ♩ = 120.

8

15

22

f *mf* *dim.* *f* *poco* *f*

allegro

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Sonate Nr. 16 in gis-Moll für Orgel

arrangiert für Klavier zu vier Händen

I.

Primo.

Josef Gabriel Rhein
nach op. 1^r

Allegro moderato. ♩ = 120.

Musical notation for measures 1-7. The score is in G minor (three sharps) and common time. It features a piano introduction with a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the seventh measure.

Musical notation for measures 8-14. The score continues with dynamics of mezzo-forte (*mf*) and fortissimo (*sf*).

Musical notation for measures 15-19. This section includes fortissimo (*sf*) dynamics and a tempo change to *a tempo* starting in measure 17. Triplet markings are present in measures 18 and 19.

Musical notation for measures 20-23. The score continues with various rhythmic patterns and dynamics.

Musical notation for measures 24-27. The score concludes with fortissimo (*sf*) dynamics and complex rhythmic figures.

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Secondo.

29

p *cresc.* *f*

33

sf *sf* *p*

Ped. *

40

ff

Ped. *

47

p *mf* *f*

56

dim. p *cresc.*

p *cresc.*

Primo.

29

Musical notation for measures 29-34. The piece is in G major (one sharp) and 3/4 time. The notation consists of two staves. Measure 29 starts with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *cresc.* (crescendo) and *f* (forte) by measure 32. Measure 34 ends with a sforzando (*sf*) dynamic.

35

Musical notation for measures 35-38. The piece continues in G major and 3/4 time. Measure 35 starts with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment. The dynamics remain at *p* through measure 38.

39

Musical notation for measures 39-47. The piece continues in G major and 3/4 time. Measure 39 starts with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *dim.* (diminuendo) by measure 47. A first ending bracket labeled '1' spans measures 45-47.

48

Musical notation for measures 48-56. The piece continues in G major and 3/4 time. Measure 48 starts with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment. Dynamics include *p* and *f* (forte) by measure 56.

57

Musical notation for measures 57-66. The piece continues in G major and 3/4 time. Measure 57 starts with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment. Dynamics include *p*, *cresc.* (crescendo), and *f* (forte) by measure 66.

Musical notation for measures 67-76. The piece continues in G major and 3/4 time. Measure 67 starts with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment. Dynamics include *p*, *cresc.* (crescendo), and *sf* (sforzando) by measure 76.

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Secondo.

73

ff

Ped. *

78

83

sf

cresc.

Ped. *

90

sf

dim.

f

Ped. *

97

f marc.

Ped. *

Primo.

73

Musical notation for measures 73-76. The piece is in G major (one sharp) and 2/4 time. Measure 73 starts with a forte (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

77

Musical notation for measures 77-81. The dynamics fluctuate between *sf* and *ff*. The right hand continues with a melodic line, and the left hand has a more active accompaniment with some triplets.

82

Musical notation for measures 82-88. The dynamics are marked *sf*. The right hand has a melodic line with some slurs, and the left hand has a steady accompaniment.

89

Musical notation for measures 89-94. Dynamics include *cresc.*, *sf*, *dim.*, and *p*. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

95

Musical notation for measures 95-101. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

Musical notation for measures 102-108. The piece concludes with a *f marc.* dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

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Secondo.

111

119

127

133

140

147

Primo.

111

Musical notation for measures 111-118. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in measure 115.

119

Musical notation for measures 119-126. The right hand continues the melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p* (piano) at the start, *mf* (mezzo-forte) in measure 122, and *di-* (diminuendo) in measure 125.

127

Musical notation for measures 127-134. The right hand has a melodic line with slurs. The left hand continues the accompaniment. A dynamic marking of *p* (piano) is at the beginning.

135

Musical notation for measures 135-137. The right hand has a melodic line with slurs. The left hand continues the accompaniment. A dynamic marking of *p* (piano) is at the beginning.

138

Musical notation for measures 138-145. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment. Dynamic markings include *cresc.* (crescendo) in measure 139 and *f* (forte) in measure 142.

Musical notation for measures 146-153. The right hand has a melodic line with slurs. The left hand continues the accompaniment. A dynamic marking of *dolce* (dolce) is present in measure 149.

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Secondo.

150

mf

158

p *cresc.* *f*

166

f

174

f *a tempo*

182

rit. *ff* *a tempo*

marc. *largamente* *ff*

Primo.

150

Musical notation for measures 150-157. The piece is in a minor key. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A dynamic marking of *mf* is present.

158

Musical notation for measures 158-165. The right hand continues the melodic development. Dynamic markings include *dolce* and *f*.

166

Musical notation for measures 166-174. The right hand has a more active melodic line. Dynamic markings include *rit.* and *ff*.

175

Musical notation for measures 175-180. The right hand features a melodic line with slurs. Dynamic markings include *rit.* and *pp*.

181

Musical notation for measures 181-185. The right hand has a melodic line with slurs. Dynamic markings include *sf*.

186

Musical notation for measures 186-189. The right hand has a melodic line with slurs. Dynamic markings include *rit.*, *a tempo*, *ff*, and *sf*.

Musical notation for measures 190-195. The right hand has a melodic line with slurs. Dynamic markings include *largamente* and *sf*.

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II. Skandinavisch

Andantino. $\text{♩} = 88.$

Secondo.

6

12

18

24

pp

mf

f

p

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II. Skandinavisch

Andantino. $\text{♩} = 88.$

Primo.

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andantino with a quarter note equal to 88 beats per minute. The dynamics are marked *p dolce*.

Musical notation for measures 6-11. The dynamics are marked *pp*.

Musical notation for measures 12-17. The dynamics are marked *mf*.

Musical notation for measures 18-23. The dynamics are marked *dim.* and *ten.*

Musical notation for measures 24-29. The dynamics are marked *p*.

Musical notation for measures 30-35. The dynamics are marked *f*, *rit.*, and *a tempo*. The dynamic *p* is also present in the lower staff.

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Secondo.

36

f

This system contains measures 36 through 41. The music is written for piano in a key with three sharps (F#, C#, G#). It features a complex texture with multiple voices in both hands, including sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the right hand.

42

rit.

a tempo

Ed. *

This system contains measures 42 through 47. It begins with a *rit.* (ritardando) marking in the left hand, followed by a return to *a tempo*. The right hand has a melodic line with some grace notes. A dynamic marking of *f* is also present. There are editorial markings: *Ed.* and an asterisk in the left hand.

48

f

Ed. *

This system contains measures 48 through 53. The music continues with a dynamic marking of *f*. There are editorial markings: *Ed.* and an asterisk in the left hand.

54

This system contains measures 54 through 59. The musical texture remains complex with various rhythmic values.

60

Ed. *

This system contains measures 60 through 65. It features a dynamic marking of *mf* (mezzo-forte) in the right hand. There are editorial markings: *Ed.* and an asterisk in the left hand.

mf

This system contains measures 66 through 71. The music concludes with a dynamic marking of *mf*.

Primo.

36

Musical notation for measures 36-41. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. A dynamic marking of *f* (forte) is present in measure 39.

42

Musical notation for measures 42-47. The key signature changes to two flats (Bb, Eb). The tempo marking *rit.* (ritardando) is above measure 42, and *a tempo* is above measure 43. A dynamic marking of *sf* (sforzando) is present in measure 42.

48

Musical notation for measures 48-53. A dynamic marking of *cresc.* (crescendo) is above measure 48, and *f* (forte) is present in measure 50.

54

Musical notation for measures 54-59. A dynamic marking of *f* (forte) is present in measure 54.

60

Musical notation for measures 60-65. A dynamic marking of *sf* (sforzando) is present in measure 60.

66

Musical notation for measures 66-71. A dynamic marking of *mf* (mezzo-forte) is present in measure 66.

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Secondo.

72

ff marc.

This system contains measures 72 through 76. The right hand features a melodic line with slurs and a fermata over the final measure. The left hand provides a rhythmic accompaniment. Dynamics include fortissimo (ff) and marcato (marc.).

77

poco rit. a tempo sf

This system contains measures 77 through 82. The tempo markings 'poco rit.' and 'a tempo' are present. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include sforzando (sf).

83

p cresc.

This system contains measures 83 through 88. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include piano (p) and crescendo (cresc.).

89

f rit.

This system contains measures 89 through 94. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include forte (f) and ritardando (rit.).

95

a tempo p

This system contains measures 95 through 100. The tempo marking 'a tempo' is present. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include piano (p).

pp rit.

This system contains measures 101 through 106. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include pianissimo (pp) and ritardando (rit.).

Primo.

72

ff marc.

Detailed description: This system contains measures 72 through 76. The music is written for piano in a key with three sharps (F#, C#, G#). It features a complex texture with multiple voices in both hands, including sixteenth and thirty-second notes. A dynamic marking of *ff* (fortissimo) is present, along with the instruction *marc.* (marcato).

77

poco rit. a tempo

f

Detailed description: This system contains measures 77 through 82. It begins with a *poco rit.* (poco ritardando) instruction over a measure with a fermata, followed by a return to *a tempo*. A dynamic marking of *f* (forte) is shown. The notation includes various rhythmic values and phrasing slurs.

83

p cresc.

Detailed description: This system contains measures 83 through 88. The music is characterized by long, sweeping melodic lines in the right hand and more rhythmic accompaniment in the left. A dynamic marking of *p* (piano) is present, followed by a *cresc.* (crescendo) instruction.

89

f rit.

Detailed description: This system contains measures 89 through 94. It features a dynamic marking of *f* (forte) and a *rit.* (ritardando) instruction. The music continues with complex textures and phrasing.

95

a tempo

p

Detailed description: This system contains measures 95 through 98. It begins with an *a tempo* instruction. A dynamic marking of *p* (piano) is shown. The notation includes various rhythmic values and phrasing slurs.

pp rit.

Detailed description: This system contains measures 99 through 104. It features a dynamic marking of *pp* (pianissimo) and a *rit.* (ritardando) instruction. The music concludes with a final cadence.

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III. Introduction und Fuge

Adagio. ♩ = 60.

Secondo.

ff

p

f

7

12

16

21

cresc.

f

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III. Introduction und Fuge

Primo.

Adagio. ♩ = 60.

8

14

19

23

27

ff *p* *f*

mf *cresc.*

p

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Secondo.

31

ff

35

Fuge.
Con moto. ♩ = 116.

mf *p*

6

12

18

Primo.

31

36

Fuge.

Con moto. ♩ = 116.

5

9

14

19

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Secondo.

27

Measures 27-32: The right hand features a melodic line with slurs and accents, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The left hand provides a rhythmic accompaniment with chords and single notes. A double bar line with a repeat sign is present at the end of measure 32.

33

Measures 33-37: The right hand continues the melodic line with a mezzo-forte (*mf*) dynamic. The left hand accompaniment includes chords and moving lines. A double bar line with a repeat sign is at the end of measure 37.

38

Measures 38-42: The right hand has a melodic line with a forte (*f*) dynamic. The left hand accompaniment features chords and moving lines. A double bar line with a repeat sign is at the end of measure 42.

43

Measures 43-46: The right hand has a melodic line with a forte (*f*) dynamic. The left hand accompaniment features chords and moving lines. A double bar line with a repeat sign is at the end of measure 46.

47

Measures 47-51: The right hand has a melodic line with a piano (*p*) dynamic. The left hand accompaniment features chords and moving lines. A double bar line with a repeat sign is at the end of measure 51.

Measures 52-56: The right hand has a melodic line with a piano (*p*) dynamic. The left hand accompaniment features chords and moving lines. A double bar line with a repeat sign is at the end of measure 56.

Primo.

27

Musical notation for measures 27-30. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth notes and rests. A piano (*p*) dynamic marking is present in measure 29.

31

Musical notation for measures 31-34. The right hand continues the melodic development with slurs and ties. The left hand maintains the accompaniment. A piano (*p*) dynamic marking is present in measure 34.

35

Musical notation for measures 35-39. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Dynamic markings include mezzo-forte (*mf*) in measure 35 and forte (*f*) in measure 37.

40

Musical notation for measures 40-44. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. A forte (*f*) dynamic marking is present in measure 40.

45

Musical notation for measures 45-48. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment.

49

Musical notation for measures 49-52. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment.

Musical notation for measures 53-56. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Dynamic markings include forte (*f*) in measure 54, *dim.* (diminuendo) in measure 55, and piano (*p*) in measure 56.

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Secondo.

57

Musical notation for measures 57-62, featuring a complex melodic line in the upper voice with many accidentals and a supporting bass line.

63

Musical notation for measures 63-66, including a *ped.* marking and a star symbol. The upper voice continues with intricate melodic patterns.

67

Musical notation for measures 67-70, showing a continuation of the melodic and harmonic development.

71

Musical notation for measures 71-75, featuring a change in texture and dynamics.

76

Musical notation for measures 76-80, including a *p* (piano) dynamic marking.

Musical notation for measures 81-85, including a *marc.* (marcato) dynamic marking and a *f* (forte) dynamic marking.

Primo.

57

Musical notation for measures 57-60. The piece is in a minor key with a 3/4 time signature. The melody is primarily in the right hand, featuring eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth notes.

61

Musical notation for measures 61-65. Measure 61 begins with a forte (*f*) dynamic. The melody continues with eighth-note patterns and slurs. A fermata is placed over the final note of measure 65.

66

Musical notation for measures 66-70. Measure 66 starts with a forte (*f*) dynamic. The melody features eighth-note patterns and slurs. A fermata is placed over the final note of measure 70.

71

Musical notation for measures 71-74. The melody continues with eighth-note patterns and slurs. A fermata is placed over the final note of measure 74.

75

Musical notation for measures 75-78. Measure 75 begins with a forte (*f*) dynamic. The melody features eighth-note patterns and slurs. A fermata is placed over the final note of measure 78.

79

Musical notation for measures 79-82. The melody continues with eighth-note patterns and slurs. A fermata is placed over the final note of measure 82.

Musical notation for measures 83-86. Measure 83 begins with a *marc.* (marcato) dynamic. The melody features eighth-note patterns and slurs. A fermata is placed over the final note of measure 86.

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Secondo.

87

Musical notation for measures 87-91, marked "Secondo". The score is in bass clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

Maestoso.

92

rit.

ff

Musical notation for measures 92-95, marked "Maestoso". The tempo is slower than the previous section. It begins with a "rit." (ritardando) marking. The dynamics are marked "ff" (fortissimo). The notation includes slurs and accents, with a more spacious feel than the "Secondo" section.

96

Musical notation for measures 96-99. The key signature changes to one flat (F major or D minor). The notation continues with complex rhythmic patterns and slurs.

100

Musical notation for measures 100-103. The notation continues with complex rhythmic patterns and slurs.

104

Musical notation for measures 104-107. The notation continues with complex rhythmic patterns and slurs.

108

cresc.

Le. * *Le.* * *Le.* *

poco meno mosso

Musical notation for measures 108-111, marked "poco meno mosso". It includes a "cresc." (crescendo) marking and dynamic markings "Le." (legato) with asterisks. The tempo is slightly slower than the previous section.

rit. ->

più lento

Musical notation for measures 112-115, marked "più lento". It includes a "rit." (ritardando) marking and a "più lento" tempo change. The notation is very slow and features slurs and accents.

Primo.

87

8

f

Maestoso.

92

rit.

ff

99

trm.

ff

106

cresc.

110

trm.

113

poco me-

trm.

rit.

più lento

sf

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Compos. und

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I

Moderato grave 1 = 72.

Jos. Rheinberger, op. 181.

I

II

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v.s.



B & M. Nr. 11 C.

2.

Handwritten musical score for the first system. It consists of two staves. The upper staff contains a melodic line with several slurs and dynamic markings of *sf* (sforzando). The lower staff contains a bass line with chords and some slurs. The music is written in a complex, possibly chromatic style.

Handwritten musical score for the second system. It consists of two staves. The upper staff has dynamic markings of *dim.* (diminuendo) and *p. dolce* (piano dolce). The lower staff has markings of *d.* (diminuendo) and *cresc.* (crescendo). The notation includes various note values and slurs.

Handwritten musical score for the third system. It consists of two staves. The upper staff features complex rhythmic patterns with many sixteenth notes and slurs. The lower staff has dynamic markings of *f* (forte) and *sf* (sforzando). The system concludes with a *ped.* (pedal) marking and an asterisk.

Handwritten musical score for the first system. It consists of two staves. The upper staff contains a melodic line with various ornaments and slurs, marked with dynamics *sf* and *f*. The lower staff contains a complex accompaniment with many sixteenth notes, also marked with *sf* and *f*.

Handwritten musical score for the second system. It consists of two staves. The upper staff begins with the tempo marking *a tempo* and contains a melodic line with slurs. The lower staff contains a complex accompaniment with many sixteenth notes, marked with dynamics *pp.* and *sf*.

Handwritten musical score for the third system. It consists of two staves. The upper staff contains a melodic line with slurs and dynamics *pp.* and *f*. The lower staff contains a complex accompaniment with many sixteenth notes, marked with dynamics *pp.* and *f*.

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3.

Handwritten musical score for piano, consisting of multiple systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- cresc.* (crescendo)
- esoso:* (likely *esoso* or *esoso*)
- ped:* (pedal)
- dim:* (diminuendo)
- a tempo*
- mf* (mezzo-forte)

The score is written in a cursive, handwritten style. There are several systems of staves, each containing multiple lines of music. The notation is dense and includes various rhythmic values and articulations. A large watermark is overlaid diagonally across the page.

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6

The image shows a handwritten musical score for piano, organized into six systems. Each system consists of two staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The score is written in a fluid, handwritten style. A large, diagonal watermark reading "PROBENPAPIER" is overlaid across the entire page. At the bottom left, there is a printed notice: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

Handwritten musical score for the first system, featuring two staves with treble and bass clefs, dynamic markings like 'sf' and 'p', and various musical notations including notes, rests, and slurs.

Handwritten musical score for the second system, including dynamic markings 'mf' and 'p', and a 'ped.' marking with an asterisk.

Handwritten musical score for the third system, including dynamic markings 'p' and 'f', and a 'ped.' marking with an asterisk.

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Handwritten musical score for piano, consisting of multiple systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The score features various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *pp* (pianissimo), *sf* (sforzando), *crac:* (crescendo), and *p.* (piano). The score is divided into measures by vertical bar lines. There are some handwritten annotations and corrections throughout the piece, including a large '8' at the beginning and asterisks at the end of some lines. The overall style is that of a working draft or a composer's sketch.

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Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various dynamic markings such as *sf*, *mf*, and *fp*. Performance instructions like *cresc.* and *Tempo I* are present. The score concludes with a double bar line and the number 9.

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B & H, N. 11. G.

10.

The image shows a handwritten musical score for piano, consisting of six systems of staves. The notation is in a single system with two staves per system. The music is written in a treble and bass clef. The score includes various dynamic markings: *p.*, *p. dolce*, *mf*, *p.*, *sf*, and *mf*. There are also some performance instructions like *sf* and *mf* written above the notes. The score is overlaid with a large, diagonal watermark that reads "PROBENPAPIER" and "Evaluation Copy - Quality may be reduced".

Handwritten musical notation on a grand staff. The right hand part features a melodic line with a *rit.* (ritardando) marking. The left hand part provides a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

Handwritten musical notation on a grand staff. The right hand part continues the melodic development. The left hand part includes a *ped.* (pedal) marking and a *mf* dynamic. A *rit.* marking is also visible.

Handwritten musical notation on a grand staff. The right hand part shows a melodic phrase. The left hand part features a *ped.* marking and a *mf* dynamic. A *rit.* marking is present.

Handwritten musical notation on a grand staff. The right hand part continues the melodic line. The left hand part includes a *ped.* marking and a *mf* dynamic. A *rit.* marking is present.

Handwritten musical notation on a grand staff. The right hand part features a melodic phrase. The left hand part includes a *ped.* marking and a *mf* dynamic. A *rit.* marking is present.

Handwritten musical notation on a grand staff. The right hand part continues the melodic line. The left hand part includes a *ped.* marking and a *mf* dynamic. A *rit.* marking is present.

Handwritten musical notation on a grand staff. The right hand part features a melodic phrase. The left hand part includes a *ped.* marking and a *mf* dynamic. A *rit.* marking is present.

Handwritten musical notation on a grand staff. The right hand part continues the melodic line. The left hand part includes a *ped.* marking and a *mf* dynamic. A *rit.* marking is present.

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12.

The image shows a handwritten musical score for piano, consisting of several systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The score is marked with various dynamics such as *p.* (piano), *f* (forte), and *dim.* (diminuendo). Pedal markings are present, including *ped.* and *ped. **. The piece concludes with a double bar line and repeat dots. The manuscript is heavily overlaid with a large, diagonal watermark that reads "PROBENPAPIER" and "Evaluation Copy - Quality may be reduced".

Musical score system 1, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. Dynamics markings include *pp* and *p*.

Musical score system 2, consisting of two staves. The upper staff begins with the tempo marking *Grave*. The notation continues with complex rhythmic patterns and melodic lines. Dynamics markings include *pp* and *p*.

Musical score system 3, consisting of two staves. The notation continues with melodic and harmonic development. Dynamics markings include *pp* and *p*.

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B & H. Nr. 11. C.

V.B.

14.

Molto andante 3/4 = 64

Intermezzo.

Handwritten musical score for the first system. It consists of two systems of staves. The first system has a treble clef and a 3/4 time signature. The first staff is marked *p. dolce* and the second staff is marked *mf*. The second system has a bass clef and is marked *p.* and *mf*. The music is written in a cursive, handwritten style.

Handwritten musical score for the second system. It consists of two systems of staves. The first system has a treble clef and is marked *mf*. The second system has a bass clef and is marked *mf*. The music is written in a cursive, handwritten style.

Handwritten musical score for the third system. It consists of two systems of staves. The first system has a treble clef and is marked *mf*. The second system has a bass clef and is marked *p.* and *mf*. The music is written in a cursive, handwritten style.

Handwritten musical notation for the first system, consisting of two staves. The top staff contains a melodic line with various note values and rests, including a 'dim.' marking. The bottom staff contains a bass line with similar notation and a 'f' marking.

Handwritten musical notation for the second system, consisting of two staves. It continues the melodic and bass lines from the first system. Dynamic markings include 'p.' and 'atempo'.

Handwritten musical notation for the third system, consisting of two staves. The notation continues with various rhythmic patterns and rests.

Handwritten musical notation for the fourth system, consisting of two staves. The notation includes more complex rhythmic structures and rests.

Handwritten musical notation for the fifth system, consisting of two staves. It concludes the page with 'p.m.' and 'v.s.' markings.

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16.

Handwritten musical notation for the first system, consisting of two staves. The notation includes various notes, rests, and dynamic markings such as *f* and *sf*. The music is written in a cursive, handwritten style.

Handwritten musical notation for the second system, consisting of two staves. The notation includes notes, rests, and dynamic markings such as *sf* and *cresc.*. The music is written in a cursive, handwritten style.

Handwritten musical notation for the third system, consisting of two staves. The notation includes notes, rests, and dynamic markings such as *sf*. The music is written in a cursive, handwritten style.

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Handwritten musical score for the first system, consisting of four staves. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score for the second system, consisting of four staves. It features complex rhythmic patterns and dynamic markings such as "ped:".

Handwritten musical score for the third system, consisting of four staves. It includes dynamic markings like "dim:" and "p".

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18

Handwritten musical score for piano, consisting of 18 measures. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

Dynamic markings: *p.*, *ped.*, *dim.*, *ped.*

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur and a *cresc.* marking. The bottom staff contains a bass line. The number 19 is written in the top right corner.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur and a *cresc.* marking. The bottom staff contains a bass line.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur. The bottom staff contains a bass line.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur. The bottom staff contains a bass line.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur and a *morendo* marking. The bottom staff contains a bass line.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur and a *pp* marking. The bottom staff contains a bass line.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur. The bottom staff contains a bass line.

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III

Bravo da G.

Handwritten musical score system 1, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The system contains several measures of music with various note values and rests. Dynamic markings include *sf* (sforzando) and *dim:* (diminuendo). There are also some handwritten annotations in the left margin.

Handwritten musical score system 2, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is 4/4. The key signature has one flat. The system contains several measures of music. Dynamic markings include *pp* (pianissimo) and *crac:*. There are also some handwritten annotations in the left margin.

Handwritten musical score system 3, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is 4/4. The key signature has one flat. The system contains several measures of music. Dynamic markings include *atempo* and *ped:* (pedal). There are also some handwritten annotations in the left margin.

Handwritten musical score for the first system, consisting of two staves. The top staff contains a melodic line with notes and rests, marked with *dim:*, *sf*, and *p.*. The bottom staff contains a bass line with notes and rests, also marked with *dim:*, *sf*, and *mf*. A *Red.* marking is present in the middle of the system.

Handwritten musical score for the second system, consisting of two staves. The top staff contains a melodic line with notes and rests, marked with *p.* and *sf*. The bottom staff contains a bass line with notes and rests, marked with *mf*.

Handwritten musical score for the third system, consisting of two staves. The top staff contains a melodic line with notes and rests, marked with *dim:*, *p.*, and *sf*. The bottom staff contains a bass line with notes and rests, marked with *dim:*.

Handwritten musical score for the fourth system, consisting of two staves. The top staff contains a melodic line with notes and rests, marked with *p.* and *sf*. The bottom staff contains a bass line with notes and rests, marked with *mf*.



29. Fuge.
Moderato $\text{♩} = 84$.

Handwritten musical score for the first system of a fugue. It features a grand staff with three staves. The top staff contains the vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves contain the piano accompaniment with a grand staff. The music is in 4/4 time and begins with a dynamic marking of *f*.

Handwritten musical score for the second system of the fugue. It continues the grand staff notation from the first system, showing the vocal line and piano accompaniment.

Handwritten musical score for the third system of the fugue. This system includes dynamic markings such as *dim:* and *p.* above the vocal line. The piano accompaniment continues with various rhythmic patterns.

Handwritten musical score system 1, consisting of two staves. The top staff begins with the instruction *es:so:*. The bottom staff also begins with *es:so:* and includes a dynamic marking *sf* (sforzando).

Handwritten musical score system 2, consisting of two staves. The bottom staff includes a dynamic marking *dim:* (diminuendo).

Handwritten musical score system 3, consisting of two staves. The top staff begins with a dynamic marking *p.* (piano). The bottom staff includes a dynamic marking *es:so:* and another *p.* marking.

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24.

The image shows a handwritten musical score for piano, consisting of three systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *sf* (sforzando) and *p* (piano). There are also some handwritten annotations and corrections. A large, diagonal watermark reading "PROBENPAPIER" is overlaid across the entire page. The text "Ausgabequalität gegenüber Original evtl. gemindert" is written along the bottom left, and "Evaluation Copy - Quality may be reduced" is written along the right side. The publisher's name "Carus-Verlag" is visible in the bottom right corner.

Handwritten musical score for the first system, featuring two staves with treble and bass clefs, various notes, rests, and dynamic markings like 'mf'.

Handwritten musical score for the second system, continuing the notation with dynamic markings such as 'p' and 'cresc.'.

Handwritten musical score for the third system, including dynamic markings like 'dim: p.' and 'mf'.



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(25.)

26.

rit=

The image shows a handwritten musical score for piano, consisting of multiple systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *cresc:*, *f*, *rit=*, and *a tempo*. The score is written in a fluid, handwritten style. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the entire page. The watermark also contains the text "Evaluation Copy - Quality may be reduced" and "Carus-Verlag" with a logo.

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ped.* and ** ped.*. The score is written in a cursive, handwritten style. A large, diagonal watermark is overlaid across the page.

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28. Grave $\text{♩} = 69$

Handwritten musical score for piano, consisting of multiple systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *marc:* (marked), *sf.* (sforzando), and *cresc:* (crescendo). The notation is dense and appears to be a working draft or a composer's sketch.

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Kritischer Bericht

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Kritischer Bericht

Abkürzungen

I	Primo
II	Secondo
D-Mbs	Bayerische Staatsbibliothek München, Musikabteilung
GA	Rheinberger-Gesamtausgabe
oS	oberes System
Pl.Nr.	Plattennummer
T.	Takt(e)
uS	unteres System

Die Einzelanmerkungen sind jeweils wie folgt angeordnet: Takt, System, ggf. rhythmisches Zeichen im Takt (Note oder Pause): abweichende Lesart der mit Sigle bezeichneten Quelle oder Bemerkung; ggf. wird zur Verdeutlichung die Lesart der GA nach „statt“ angeschlossen. Die Quellsiglen sind bei den einzelnen Werken erläutert. Wenn auf die Originalfassung verwiesen wird, so ist damit der Notentext der GA in Band 39 gemeint, ohne dass hier differenziert wird, welcher Quelle die Edition in der GA dort folgt.

I. Allgemeine Quellenlage und Edition

Die im vorliegenden Band edierten Klavierversionen der Orgelsonaten 11–17 sind jeweils als Originaldrucke vor. Das Klavierarrangement blieb dagegen unveröffentlicht und wurde als Faksimile des Autographs

Weitere Quellen zu den Sonaten sind nicht bekannt. Die Bearbeitung orientierte sich in der Regel an den Notentexten der GA. In einigen Fällen konnte sie deshalb direkt von den Originalentwürfen anfertigt

Die Originaldrucke – sowohl die Originaldrucke als auch die in der GA selbst in Druck gegebenen Ausgaben – sind als Fassungen der Sonaten aus diesem Grund und auch aus anderen Gründen noch wertigen historischen Notendrucke der Arrangements im vorliegenden Reprint wiedergegeben, allerdings in der Weise, um die Ergebnisse des kritischen Quellenvergleichs einbeziehen zu können.

Die Wiedergabe der Originaldrucke wurde wie folgt durchgeführt: Unverändert blieben das originale Stichbild sowie Vorsätze, Tempoangaben und die Bezeichnungen *Primo* und *Secondo*. Die Werktitel, Satznummern und Komponistenangaben wurden hingegen aus Gründen der Einheitlichkeit ergänzt oder erneuert. Die Notenseiten wurden durchlaufend neu paginiert. Außerdem wurden Taktzahlen eingefügt, die in den Erstaussgaben grundsätzlich nicht vorhanden waren.

Alle hier vorgelegten Sonaten (mit Ausnahme der unveröffentlicht gebliebenen Nr. 17) sind bei Robert Forberg in Leipzig erschienen. Als Ausgaben letzter Hand sind diese Drucke auch Hauptquelle der vorliegenden Edition. Rheinberger war jedoch, wie die Erfahrung aus der bisherigen Editionsarbeit im Rahmen der Gesamtausgabe zeigt, beim Lesen der Probeabzüge eher nachlässig und hat sich möglicherweise überhaupt auf die Kontrolle der Noten beschränkt, dagegen Dynamik, Artikulation und weitere Angaben ungeprüft gelassen. Aus diesem Grund wurden die Erstaussgaben mit den Autographen kritisch verglichen. Dabei zeigte sich zum einen, dass die Autographe in allen Fällen mit Sicherheit nicht die direkten Stichvorlagen für die Erstdrucke waren. Das beweisen manche Zusätze in

den gedruckten Quellen, die in den handschriftlichen Quellen noch nicht auftauchen, insbesondere Angaben zur Artikulation und Dynamik. Es scheint demnach so, als habe Rheinberger jeweils nach Erstellen der Reinschrift, wohl bei Durchsicht der davon angefertigten Kopie für die Notenstecher, noch einige Anpassungen an die instrumentenspezifischen Gegebenheiten des Klaviers vorgenommen.¹ Zum anderen deckte der Quellenvergleich aber auch eindeutige oder wahrscheinliche Stichfehler sowie Ungenauigkeiten und Inkonsistenzen in den Erstdrucken auf; in diesen Fällen wurden die betreffenden alternativen Lesarten der Autographe in die GA übernommen. Derartige Übernahmen erwiesen sich vermehrt bei der Edition der Sonate Nr. 16 op. 175 als notwendig, da deren Erstdruck ganz offensichtlich mit deutlich weniger Sorgfalt hergestellt wurde als die Erstausgaben der anderen hier vorgelegten Sonaten. Aufgrund der dadurch generell niedriger einzuschätzenden Zuverlässigkeit dieser Quelle folgte die GA bei op. 175 grundsätzlich öfter dem Autograph als bei den anderen Opera.

Die aus den Autographen übernommenen Lesarten sind nicht diakritisch gekennzeichnet, werden aber in Teil II des Kritischen Berichts vermerkt (hinter der Einzelanmerkung zum Befund der Erstausgabe findet sich dann der Hinweis „GA folgt A“). Auch alle sonstigen abweichenden Lesarten der Autographe gegenüber den Erstdrucken werden in den Einzelanmerkungen erwähnt, mit Ausnahme minimaler Unterschiede beim Beginn oder Ende von Dynamikgabeln und bei der Setzung von Pedalzeichen. Ebenfalls keine Erwähnung finden die folgenden sowohl in den Autographen als auch in den Erstdrucken wiederholte Versehen in Bezug auf die Bogensetzung:

- wenn ein Bogen nach Akkoladenumbruch versetzt nicht fortgeführt wird;
- wenn der Beginn eines Bogens vor dem Akkoladenumbruch vergessen wurde.

Traten derartige Versehen in den Autographen vor, so wurden sie stillschweigend korrigiert.

Herausgeber-Zusätze oder Ergänzungen der Quellen wurden wie folgt vorgenommen:
Angaben wie *f*, *mf*, *ff*, *rit.*, *ritard.*, *rit. cresc.*,
Bögen durch Staccatostriche, *stacc.*, *staccato*,
Tenutostriche

¹ Die erhaltenen Stichvorlagen haben sich leider, wie auch sonst meistens, nicht erhalten.

II. Quellen und Einzelanmerkungen

Zur Partituranordnung in den Autographen:

Anders als in den jeweiligen Erstdrucken sind in sämtlichen Autographen die beiden Klavierparts Primo und Secondo untereinander notiert, also jeweils zu einer Akkolade zusammengefasst.

Sonate Nr. 11 in d-Moll op. 148 für Orgel arrangiert für Klavier zu vier Händen

1. Die Quellen

A: Autographe Partitur
D-Mbs, Mus. ms. 4618

35 beschriebene Seiten im Hochformat mit je 14 Systemen, davon eine Titelseite und 34 Notenseiten mit autographe Paginierung ab S. 2. Titelseite von der Hand des Komponisten: *Sonate (Dmoll) / (Nr 11) / für Orgel / componirt / u. / für Pianoforte zu 4 H: bearbeitet / von / Jos. Rheinberger / op: 148*. Oben links Aufkleber mit Bibliothekssignatur, rechts daneben die Signatur handschriftlich wiederholt. Unter dem Titel Stempel BIBLIOTHECA / REGIA / MONACENSIS.

Auf der ersten Notenseite autograph oben rechts: *Jos. Rheinberger / op: 148*. Satzbezeichnungen und Seitenzahlen: I / *Agitato*, S. 1–14; II / *Cantilene*, S. 15–18 (obere beide Akkoladen); III / *Intermezzo*, S. 18–25 (obere beide Akkoladen); IV / *Fuge*, S. 25–34. Das Autograph ist undatiert.

E: Erstausgabe
Robert Forberg, Leipzig [1887]²
Pl.Nr. 3868

34 Notenseiten, paginiert 2–35. Der Sonate ist ein Sammeltitelblatt vorangestellt (= Auflistung der bei Forberg bis dahin erschienenen *Compositionen für Orgel / von / JOSEF RHEINBERGER*), auf dem der Titel der Sonate Nr. 11 folgendermaßen angegeben ist: *Op. 148. Sonate No XI in D mo. für Orgel. (Agitato, [fehlt: Canzone] Intermezzo, Fuge.) / Dieselbe für Pianoforte zu vier Händen bearbeitet vom Componisten*. Stich und Druck der Röder'schen Offizin in Leipzig. Der für die GA mit einigen Retuschen faksimilierte Druck ist in einem Sammelband aus dem Privatbesitz von Harald Wantenstein). Der Band enthält die Erstdrucke der Klavierarrangements Orgelsonaten 2 und 4–12. Handschriftlicher Titel vorne auf dem Band: *Vierhändige Klaviermusik / Rheinberger (vierbearbeitet von dem Komponisten)*. Auf dem vorderen Umschlagblatt: *Klavierbearb: folgender Orgelsonaten: [folgende Sonaten]*.

2. Die Quellen der Originalfassung

Skizzen im Skizzenbuch Nr. 11
Datierungen: 11.4.87 (1. Satz),
5.5.87 (4. Satz).

Autographe Partitur
Datierung am

Erstausgabe, Pl.Nr. 3868.

(Druckfehler), GA folgt A und der Originalfassung

52–53 II oS: in A mit Phrasierungsbogen von 52,2 bis 53,2
55 I uS 1: in A Ganze statt Halbenote c'
59 I oS: in A Bogen bis 4
61 I oS: in A mit Bogen 1–4
66 II: in A mit Cresc.-Gabel 2–4
67 I oS 1: in A ohne p
74: in E ohne Verlängerungsstriche nach rit.; GA folgt A
75 II: in A ohne fz und sc
80 I: in A mit marc: ab 5
81 I: Bogen in A nur bis 80,5
93 I uS 1: in A ohne Akzent
97 II oS 8: in A ohne Akzent
98 I uS: Bogen in E erst ab 2; GA folgt A
105 II: fz und sc in A schon auf 1
106 II oS 1: in E ohne Staccato; GA folgt A
121 II oS: Bogen in A nur bis 9
123 II: in E f statt sf; GA folgt A
128–129 I: in A ohne Cresc.-Gabel
131 I: in E ohne Decresc.-Gabel; GA folgt A
132–133 I uS: in A mit Bogen 132,2 bis 133,2
139 II: in E ohne sc ; GA folgt A
142 II: sc in A schon unter 3
158 I uS 1–3: in A mit Bogen
159 I oS: in E geht Bogen in T. 159 und 160
Akkolade neuer Bogen an
Bogens in T. 159 und 160
159 I uS 6–8: in A mit Bogen
168 II: in A mit Bogen
173: Decresc.
176 II oS:
180 II:
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52–53 II oS: in A mit Phrasierungsbogen von 52,2 bis 53,2

55 I uS 1: in A Ganze statt Halbenote c'

59 I oS: in A Bogen bis 4

61 I oS: in A mit Bogen 1–4

66 II: in A mit Cresc.-Gabel 2–4

67 I oS 1: in A ohne p

74: in E ohne Verlängerungsstriche nach rit.; GA folgt A

75 II: in A ohne fz und sc

80 I: in A mit marc: ab 5

81 I: Bogen in A nur bis 80,5

93 I uS 1: in A ohne Akzent

97 II oS 8: in A ohne Akzent

98 I uS: Bogen in E erst ab 2; GA folgt A

105 II: fz und sc in A schon auf 1

106 II oS 1: in E ohne Staccato; GA folgt A

121 II oS: Bogen in A nur bis 9

123 II: in E f statt sf; GA folgt A

128–129 I: in A ohne Cresc.-Gabel

131 I: in E ohne Decresc.-Gabel; GA folgt A

132–133 I uS: in A mit Bogen 132,2 bis 133,2

139 II: in E ohne sc ; GA folgt A

142 II: sc in A schon unter 3

158 I uS 1–3: in A mit Bogen

159 I oS: in E geht Bogen in T.

159 und 160

Akkolade neuer Bogen an

Bogens in T. 159 und 160

159 I uS 6–8: in A mit Bogen

168 II: in A mit Bogen

173: Decresc.

176 II oS:

180 II:

182:

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² Zu den Datierungen der Erstdrucke vgl. Vorwort, S. Xlff.

³ Die Skizzen zu dieser Sonate, ebenso wie diejenigen zu den Sonaten Nr. 12, 14 und 15, sind bei Hans-Josef Irmen, *Thematisches Verzeichnis der musikalischen Werke Gabriel Josef Rheinbergers*, Regensburg 1973, nicht verzeichnet.

2. Die Quellen der Originalfassung

Skizzen im Skizzenbuch Nr. 4, D-Mbs, *Mus. ms. 4739b-4*, S. 134(?)–138.
Datierungen: *Pfingsten* 88 (1. Satz), 25.5.88 (2. Satz), 27.5.88 (am Ende der *Fuge*).

Autographe Partitur, D-Mbs, *Mus. ms. 4624*.
Datierungen: 23.5.88 (1. Satz), 30.5.88 (am Ende).

Erstausgabe, Robert Forberg, Leipzig [1888], Pl.Nr. 4018.

3. Einzelanmerkungen

I. Phantasie

- 3 II: in **A** ohne *sf*
14 II oS 2: in **E** es als punktierte Viertel statt als punktierte Halbe; GA folgt **A** und Originalfassung
16 I: in **A** Bogen aus T. 15 in oS nach Seitenwechsel neu angesetzt, in uS nur Bogen über 16,1–2
17 II: in **A** ohne *sf*
28 I uS 1: in **A** ohne Akzent
29–30 II uS: Bogen in **A** nur bis Ende T. 29
33 I uS 3: in **A** ohne Akzent
36 II: in **E** *p* zu uS 2 und weiteres *p* unter oS 3, außerdem ohne *♩* und *♯*; GA folgt **A**
45–50 II uS: in **A** ohne Phrasierungsbogen
51 II: in **E** ohne *ff*; GA folgt **A**
54 II oS: Bogen in **A** nur bis 4
59 II: in **A** mit *Cresc.*-Gabel oS 2–5 und anschließender *Decresc.*-Gabel bis oS 8
60 II: in **A** mit *Cresc.*-Gabel oS 2–4 und *Decresc.*-Gabel 4–8
80 II uS 1–4: in **A** ohne Bogen
88 II uS: in **E** ohne *♩* und *♯*, möglicherweise aus Platzgründen weggelassen; GA folgt **A**
94 I uS 5: in **A** ohne Akzent
105 I oS 3: in **A** mit Beginn eines Bogens, in 106 nach Seitenwechsel allerdings neu angesetzter Bogen
107 I: *mf* in **A** wohl erst ab 108,1 geltend
113 I: in **E** ohne *p*; GA folgt **A**
113 I oS 1: in **E** ohne Staccatopunkt; GA folgt **A** und Originalfassung
114 II: in **A** ohne Dynamikgabeln
129 I oS 2: in **A** ohne Akzent
131 I: in **A** ohne Dynamikgabeln
142 I uS: in **A** ganze Note *d*¹ (ohne Akzent) statt punktierte Viertel *cis*¹
143 I uS: in **A** ohne Akzent
158 I oS: Bogen in **A** bis 159,1
160–161 I uS: in **A** ohne Bogen
167 I uS 1–3: in **A** ohne Bogen
169 I uS 1–3: in **A** ohne Bogen
172 II oS 2–4: in **A** ohne Bogen
184–187 II uS: in **A** ohne Phr
186 I: in **E** *f* schon auf 1; *c*
186, 187 I: in **A** jeweils *c*
192 II: in **A** ohne *sf*
193 I oS 2: in **A** *m*¹
198 II uS 4: in *f*
199 II oS/uS: *c* *stes* Viertel 200
202 I uS 5–7
206 I uS: Poi
210 II *c*
A und Originalfassung
Bogen
A bis 5
gen zu Punkten
I uS
untere Oktave (= ohne *Kontra-Fis*); GA folgt **A** (dort
ne *f*; GA folgt **A**
A ohne Akzent
Bogen in **E** erst ab 2; GA folgt **A**
I uS: in **A** ohne Bogen

- 84 II oS: Bogen in **A** bis 85
91 II oS 1: in **A** ohne Akzent
91 II uS 1–3: in **A** ohne Bogen
92 II oS: Phrasierungsbogen in **A** schon ab 1
93–94 II uS: Bogen in **A** nur bis 93,3
94 I uS 4: in **A** ohne Vorschlagsnote
95 I uS 2: in **A** mit Beginn eines Haltebogens, der in 96 aber nicht fortgesetzt wird
101 I oS 4: in **A** mit Akzent
101 I uS 1: in **E** fehlt *e*¹ (auch keine Pause an dieser Stelle; Druck GA folgt **A** und Originalfassung
107 II: *pp* in **A** wohl erst zu 108,1
107 II oS 1–5: in **A** mit Bogen
109–110 I: in **A** ohne Dynamikgabeln

III. Introduction und Fuge

- 3 II oS 2–3 (Oberstimme): in **A** ohne Bor
6 I oS 2: in **A** ohne Augmentationsspur
7 I oS 3–7: in **A** mit Staccatopunkte
10 I oS 2–3: in **A** ohne Bogen
16 I oS 1: in **E** punktierte Viertel
20–21 II oS: in **A** ohne P
24 I: in **A** ohne *sf*
26 II uS 1–2: in **A** *c*¹
28 I oS: in **E** beid
gestochen; GA
Bogen so au
Haltebo
albe, Ori
att als Haltebögen
allerdings der zweite
sicher auch hier ein
Fur
E
6
7 II
9 II
Bogen
ohne Portato
A ohne Bogen
ohne Phrasierungsbogen
5: in **A** mit Bogen
in **A** ohne Bogen
ff in **A** wohl erst ab 52,1
53 I oS/uS 1–2: in **A** jeweils ohne Tenutostriche
55 I uS: in **A** ohne Bogen
57 I uS: in **A** ohne Phrasierungsbogen
70 I uS: Phrasierungsbogen in **A** erst ab 2
73–74 I: in **A** ohne Dynamikgabeln
88 I: in **A** ohne Dynamikgabeln
94 I: in **A** ohne *marc.*
101 I oS 3: in **A** ohne Staccato
105 II oS: Bogen in **A** nur bis 3
106 II oS 1: in **A** ohne Tenutostrich
119–120 II oS (Unterstimme): Phrasierungsbogen in **A** nur bis 119,3
126, 127 II oS 2: in **A** vermutlich Staccato statt Tenuto
131–132 I oS: in **A** ohne Bogen
155–156 I uS: in **A** ohne Phrasierungsbogen
159 I uS 1–4: in **A** ohne Bogen
159 I: *ff* in **A** erst auf 160,1
165 I uS 3–5: in **A** ohne Bogen
181 I oS 3: in **A** ohne Staccato
182 II oS 1: in **A** mit Tenutostrich
183 I oS: Phrasierungsbogen in **E** nur bis 4; GA folgt **A**
185 I oS 3: in **A** ohne Staccato
188, 190, 192 I oS 1–2: in **A** jeweils ohne Bogen
188 II oS 5: in **E** Notenkopf ohne Hilfslinie (Druckfehler); GA korrigiert nach **A**
189 II oS: in **E** ohne Bogen; GA folgt **A**
194 II: Bogen in **A** bis 195,1
197 II oS 1: in **E** mit Tenutostrich; GA folgt **A**
206–207 I/II: in **A** ohne *Cresc.*-Gabeln
225 II oS 5–7: in **A** ohne Bogen
kkoladenwechsel nur bis Ende T. 6

Sonate Nr. 13 in Es-Dur op. 161 für Orgel arrangiert für Klavier zu vier Händen

1. Die Quellen

A: Autographe Partitur
D-Mbs, Mus. ms. 4631

31 beschriebene Seiten im Hochformat mit je 18 Systemen, davon eine Titelseite und 30 Notenseiten mit autographischer Paginierung ab S. 2. Titelseite von der Hand des Komponisten: *Sonate in Es, № 13 / für Orgel. / comp und / für Clavier zu 4 H. bearbeitet / von / Josef Rheinberger / op: 161.* Oben links Aufkleber mit Bibliothekssignatur, rechts daneben die Signatur handschriftlich wiederholt. Rechts beim Titel Stempel BIBLIOTHECA / REGIA / MONACENSIS.

Auf der ersten Notenseite autograph oben rechts: *Jos. Rheinberger, op: 161.* Satzbezeichnungen und Seitenzahlen: *I Phantasie., S. 1–9 (obere Akkolade); II Canzone., S. 9–14 (obere Akkolade); III Intermezzo., S. 14–20 (obere beide Akkoladen); IV Fuga., S. 20–30.* Am Ende die Datierung *Den 29.12.89.*

E: Erstausgabe
Robert Forberg, Leipzig [1890]
Pl.Nr. 4032

30 Notenseiten, paginiert 2–31. *Herrn Paul Homeyer in Leipzig / freundlich gewidmet. / SONATE / (№ 13 in Es) / für / Orgel / componirt / von / JOSEF RHEINBERGER. / Op. 161. Pr. 4 Mark. / Für Pianoforte zu 4 Händen bearbeitet vom / COMONISTEN. / Pr. 4 Mark. / Eigenthum des Verlegers für alle Länder. / Eingezeichnet in das Verlagsarchiv. / LEIPZIG, ROB. FORBERG. [...] Stich und Druck der Röder'schen Offizin in Leipzig.* Das für die GA mit einigen Retuschen faksimilierte Exemplar stammt aus dem Privatbesitz von Harald Wanger, Schaan (Liechtenstein).

2. Die Quellen der Originalfassung

Skizzen im Skizzenbuch Nr. 4, D-Mbs, Mus. ms. 4739b-4, S. 180–183. Datierungen: 23.11.89 (2. Satz), 6.12.89 (am Ende der Fuge).

Autographe Partitur, D-Mbs, Mus. ms. 4631. Datierungen: 17.11.89 (1. Satz), 9.12.89 (am Ende).

Erstausgabe, Robert Forberg, Leipzig [1890], Pl.Nr. 4231.

3. Einzelanmerkungen

I. Phantasie

6 I uS 2–3: in A ohne Bogen
9–11 I uS: Phrasierungsbogen in A
24 II oS 1–2: in A ohne Bogen
30 II uS 4–5: in E ohne Tenuto;
39 I uS 3: in A ohne Akzent
50 I oS 7–10: in A ohne Bogen.
53 I uS 1–4: in E ohne P
56 II uS 1–5: in A mit
57–58 I oS: in E nur
Bögen; GA folgt A
58–59 II oS: Phras
aber neu an
66 I oS
65
des Bogens aus 71; GA folgt A
bis Ende T. 72
unteren Oktavtöne *Kontra-As, Kontra-Ges* und
in diesem Takt ist unklar. In A befindet sich zwischen
Seitenwechsel. Auf der neuen Seite setzt Rheinberger ohne
Anündigung an den Anfang der Akkolade drei statt bisher zwei
b-Vorz.
Demnach würde in T. 77 die zweite Note in Primo, oberes
System, *as¹* statt *a¹*, die dritte Sechzehntelnote in Secondo, unteres System,

As statt A lauten. In E findet sich in Primo auch tatsächlich die Lesart *as¹* (b vor a¹), in Secondo dagegen bleibt das A ohne b-Akzidens. Das Autograph der Originalfassung für Orgel stimmt mit A überein (auch hier Seitenwechsel zwischen Takt 76 und 77 und auf der neuen Seite am Anfang der Akkolade drei statt zwei b-Vorzeichen). Der Erstdruck der Originalfassung dagegen setzt wie E die drei Vorzeichen erst vor T. 78 und hat in der unteren Stimme, dritte Sechzehntelnote, ebenfalls A statt As, setzt allerdings, anders als in E, auch in der oberen Stimme, zweites Viertel, kein b vor a¹. Dieser Lesart folgt GA. Die Warnakzidentien in Secondo, unteres System, sind von GA eingefügt (das Auflösungszeichen vor G in Entsprechung Erstdruck der Originalfassung). Wahrscheinlich hat Rheinberger in Autographen aus schreib-ökonomischen Gründen die drei Vorzeichen den Anfang der neuen Seite vor T. 77 gesetzt, obwohl sie erst also T. 78, gelten sollen. Nicht auszuschließen ist allerdings auch schon das *as*-Vorzeichen ab T. 77 gelten soll; denn harmonisch ebenso denkbar. Allerdings würde man dann das zweite System, zweite Sechzehntelnote, wohl eher Ges
82 I: in A ohne Dynamikgabeln
84 I oS: Bogen in A bis 85,1
90–91 I oS: Bogen in A bis 91,2
93–94 II oS: in E ohne Haltebogen *b – b*
(in A fehlt vor Seitenwechsel allerdings
100 I: in A ohne Dynamikgabeln
106 I uS 7: in A ohne Akzent
110 II oS 5–10: in A ohne Bogen

II. Canzone

2–4 I oS: Bogen in
8 I/II: *rit.* in E
38–39 I: Bogen
der Original
keine
gleich
62 I
nur
,1 (hier
A ha.
uS nur bis 38,2, in
nur eine Stimme, also
für die plausibleste und

2 II
mit Bogen zu Punkten
statt *ff*
3 (Unterstimme): in A mit Bogen
in A ohne Bogen
uS 3–4: in E ohne Haltebogen; GA folgt A
II oS: Bogen in A nach Seitenwechsel neu angesetzt
40–41 I/II: in A ohne *rit.* und *a tempo*
43 II oS 2–3: in A ohne Bogen
43 II uS: in A ohne Bogen
52 I oS 9: in E mit Akzent (\Rightarrow); GA folgt A
54–55 I: Phrasierungsbogen in A in oS und uS nach Zeilenwechsel erst ab
55,1, in E in uS erst ab 55,1; GA gleicht uS an oS an

IV. Fuga

9 II oS 2: in E ohne Staccato; GA folgt A
27 I uS 3: in A ohne Akzent
30 I uS 1–2: in A ohne Bogen
35 I oS 1–2: in A ohne Akzente
39 II oS 2–4: in A ohne Bogen
49 II oS: in E ohne *Cresc.*-Gabel; GA folgt A
53–57 I oS: in A ohne Phrasierungsbögen
58, 60 I uS 1–2: in A jeweils ohne Bogen
72 I uS 1–2: in A mit Bogen
75 II: *f* in A erst 76,1
76 II oS: in A ohne Bogen
89 II oS 1–4: in A mit Bogen
90 II oS 1: in E ohne Staccato; GA folgt A
102 I uS 5: in A mit Staccatopunkt zu Bogen
103 I oS 5: in A mit Staccatopunkt zu Bogen
104 II: in A kein *f*, stattdessen *ff* 105,1
105 I 1: in A mit *ff*
130 II oS 1–2: in A mit Staccato

130 II uS 2-3 (Unterstimme): in A ohne Phrasierungsbogen
135 I uS 2-3: in A ohne Phrasierungsbogen
138 II oS/uS: in E fehlt Fortsetzung der Bögen aus 137; GA folgt A
140 II: *ff* in E schon auf 1; GA folgt A
146 II oS 2-3: in E Staccato statt Tenuto; GA folgt A
155 II oS 5, 7: in A jeweils ohne Hals nach unten
163 I uS 2: in E mit Tenutostrich; GA folgt A
166 II oS 3-4: in A ohne Artikulation
172 I uS 1-4: in A mit Bogen

Sonate Nr. 14 in C-Dur op. 165 für Orgel arrangiert für Klavier zu vier Händen

1. Die Quellen

A: Autographe Partitur
D-Mbs, Mus. ms. 4635

38 beschriebene Seiten im Hochformat mit je 14 Systemen, davon eine Titelseite und 37 Notenseiten mit autographe Paginierung ab S. 2.
Titelseite von der Hand des Komponisten: *Sonate für Orgel / (Nr. 14 in C.) / komponiert / und / für Pianoforte zu 4 Händen / bearbeitet / von / Jos. Rheinberger / op. 165*. Oben links Aufkleber mit Bibliothekssignatur, rechts daneben die Signatur handschriftlich wiederholt. Rechts beim Titel Stempel *BIBLIOTHECA / REGIA / MONACENSIS*.
Auf der ersten Notenseite autograph oben rechts: *Jos. Rheinberger / op. 165*. Satzbezeichnungen und Seitenzahlen: *I / Präludium., S. 1-15* (obere beide Akkoladen); *II / Idylle., S. 15-22*; *III / Toccata., S. 23-37*.
Am Ende die Datierung *Fine 6.11.90*.

E: Erstausgabe
Robert Forberg, Leipzig [1891]
Pl.Nr. 4409

30 Notenseiten, paginiert 2-31. Der Sonate ist ein Sammeltitelblatt vorgestellt (= Auflistung der bei Forberg bis dahin erschienenen *Composita für Orgel / von / JOSEF RHEINBERGER*), auf dem der Titel der Sonate Nr. 14 folgendermaßen angegeben ist: *Op. 165. Sonate No XIV für Orgel. (Präludium, Idylle, Toccata.) / Dieselbe für Pianoforte den bearbeitet vom Componisten*.
Das für die GA mit einigen Retuschen faksimilierte Exemplar dem Privatbesitz von Harald Wanger, Schaan (Liechtenstein).

2. Die Quellen der Originalfassung

Skizzen im Skizzenbuch Nr. 4, D-Mbs, M. 4635
Datierung: 21.10.90 (3. Satz).

Autographe Partitur, D-Mbs, M. 4635
Datierungen: 15.10.90 (1. Satz)

Erstausgabe, Robert Forberg

3. Einzelanmerkungen

I. Präludium

12 I uS
14 I uS
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76 II oS 3: in A ohne Akzent
79 II uS 2-5: Bogen in A nur bis 4
82 I uS 1-5: in A ohne Bogen
85 I uS: Phrasierungsbogen in A schon ab 1
88 II oS: Phrasierungsbogen in A schon ab 1
92 I/II: I in E ohne Verlängerungsstriche nach *rit.*, II ganz ohne *rit.*; GA folgt A
94 I uS 1-2: in A mit Bogen
95-96 I uS: in A mit Bogen über beide Takte
96 II uS 1-2: in A mit Bogen
100 I uS: Phrasierungsbogen in A schon ab 1
103 I uS 1-4: in E ohne Bogen; GA folgt A
104 I oS/uS 1-2: in A mit Bögen
114-115 I uS: Bogen in A nur bis 114,6
126 II oS: Phrasierungsbogen in A schon ab 1
130 II uS 2-3: in A ohne Bogen
135 I uS 3: in E Viertel c^1 + Achtelpause statt pu^1 ,
versehentlich punktiertes Viertel c^1 + Achtelpause
138 I oS 1: in A ohne Akzent
144 I oS/uS 1-2: in A ohne Akzente
149 II oS 1: Fortsetzung des Bogens a
nach Seitenwechsel; von GA ergänzt
151 II uS: Bogen in A nur bis 6
162 II uS 1-2: in A mit Bogen
165 I: in A ohne *Cresc.*-Gabel
167-168 II oS: in A ohne
170 II oS 5: in E g ohne
172 I oS: erster Phr
173 II uS 5-6: Br
176-177 II uS

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54 II: in **A** ohne ff und \ast
 55 I oS 7–10: in **A** ohne Fingersatz
 56–57 I oS: Bogen in **A** erst ab 57,1
 59 II oS 3–4: in **A** ohne Phrasierungsbogen
 61 II oS/uS: in **A** ohne Tenutostriche

III. Introduction und Ricercare

3 I oS 5: sf in **E** in der Mitte zwischen beiden Systemen; GA folgt **A**
 4–6 I: in **A** ohne Dynamikgabeln
 15 I uS 1: in **E** ohne Staccatopunkt; GA folgt **A**
 19–20 I oS: Bogen in **E** erst ab 20,1; GA folgt **A**
 19–21 I oS/uS: in **A** ohne Akzente
 21 II oS 2: in **A** ohne Akzent
 25–26 II oS: in **A** ohne Bogen
 29 II oS/uS 3–4: in **A** ohne Bögen
 30 I oS/uS 1–4: in **A** ohne Portato
 30, 31 I: in **A** Cresc.-Gabel jeweils bis 5, jeweils ohne anschließende Decresc.-Gabel
 31–32 II oS: in **A** ohne Phrasierungsbogen
 32 II uS 1–5: in **A** ohne Phrasierungsbogen
 32 II uS 6–7: in **A** ohne Tenutostriche
 45 I uS 1–6: in **A** ohne Bogen
 46 I oS 1–6: in **A** ohne Phrasierungsbogen
 51–52 II oS: in **A** ohne Bogen
 59 II: in **A** mit Cresc.-Gabel auf 3. und 4. Taktviertel
 60 II: in **A** mit Decresc.-Gabel von 2. bis 4. Taktviertel
 71, 76, 83, 84, 86 II oS: in **E** sf jeweils in der Mitte zwischen beiden Systemen; GA folgt **A**
 72 II oS: in **A** Bogen schon ab 1
 76 II oS 1: in **A** nach Seitenwechsel mit Ende eines Haltebogens, dessen Beginn in 75,4 allerdings fehlt
 76 II uS 1: in **E** fehlt Fortsetzung des Bogen aus 75, ebenso in **A** nach Seitenwechsel; von GA korrigiert
 79 I oS: in **A** Bogen wohl bis 6
 81 I oS: in **A** Bogen schon ab 1
 87–88 II uS: in **A** ohne Bogen
 88–89 II oS: in **A** ohne Phrasierungsbogen
 91 II oS: *marc.* in **E** in der Mitte zwischen beiden Systemen; GA folgt **A**
 95 I oS: in **A** ohne Bogen
 98–99 II oS: in **A** ohne Bogen
 101–103 II oS: in **A** ohne (zweiten) Bogen
 109 I oS: Phrasierungsbogen in **A** erst ab 2
 117 I: *pp* in **A** eventuell erst ab 118,1 geltend
 121 I oS/uS: Bögen in **A** erst ab 2
 130, 131 I oS: Bogen in **A** jeweils bis 5
 134 II oS 3: in **A** vor Seitenwechsel Beginn eir
 140 II: in **A** ohne \ast
 141 II: in **A** ohne ff und \ast
 150 II uS 1–2: in **A** mit Bogen
 158 I/II: in **A** ohne Angabe *Rice*
 161 II oS 1: in **A** Viertelnote
 177–179 II oS: in **A** ohne F
 178–179 I uS: in **A** ohne
 180–182 II oS: in **A** ohne
 185 I oS 4–5: in **A**
 191 II oS: Phras
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Sonate Nr. 16 in gis-Moll op. 175 für Orgel arrangiert für Klavier zu vier Händen

1. Die Quellen

A: Autographe Partitur
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E: Erstausgabe
 Robert Forberg
 Pl.Nr. 4652

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Originalfassung

Sonate Nr. 3, D-Mbs, *Mus. ms. 4739b-3*, S. 61.
 Originalfassung mit der Melodie, die Rheinberger dann später im 2. Satz (*Skandinavisch*) der Sonate Nr. 16 verwendete; am Anfang der Skizze der Name *Berggreen* (= Andreas Peter Berggreen, 1801–1880, dänischer Komponist und Organist), am Ende *Scandinavishe Melodie*.
 Skizzenbuch Nr. 5, D-Mbs, *Mus. ms. 4739b-5*, S. 70–77.
 Datierungen: 23.5.93 (1. Satz), 27.5.93 (2. Satz), 4.6.93 (am Ende der Fuge).

Autographe Partitur, D-Mbs, *Mus. ms. 4645*.
 Datierungen: 27.5.93 (1. Satz), 30.5.93 (2. Satz), 6.6.93 (am Ende).

Erstausgabe, Robert Forberg, Leipzig [1893], Pl.Nr. 4651.

3. Einzelanmerkungen

Vorbemerkung zur Artikulation in Bezug auf die Setzung von Phrasierungsbögen nach Haltebögen: In **A** beginnen entsprechende Phrasierungsbögen in den überwiegenden Fällen schon ab der übergebundenen Note selbst, während sie in **E** bei denselben Stellen sehr oft erst ab der nachfolgenden Note gesetzt sind. Obwohl es durchaus möglich ist, dass auch diese Abweichungen zwischen **E** und **A** auf Unachtsamkeit der Stecher⁴ bzw. Ungenauigkeiten in der direkten Vorlage von **E** beruhen, so könnte die relative Regelmäßigkeit in der Art und Weise, wie **E** in diesen Fällen die Bögen setzt, doch auch darauf hinweisen, dass darin die letztgültige Absicht des Komponisten zum Ausdruck kommt. Deshalb folgt GA an den betreffenden Stellen der Hauptquelle **E**.

⁴ Vgl. dazu die Anmerkungen zum Erstdruck der Sonate Nr. 16 in Teil I des Kritischen Berichts, S. 221.

35–36 I oS: Phrasierungsbogen in E Ende 35 zwar offen, in 36 aber neu angesetzt; GA folgt A
 36–37 I oS: in E ohne Haltebogen *dis¹ – dis¹*; GA folgt A und Originalfassung
 40 II uS 2–3: in E ohne Tenutostriche; GA folgt A
 42 I/II uS 1: in E jeweils ohne Tenutostrich; GA folgt A
 45 I oS 3: in E ohne Tenutostrich; GA folgt A
 46 I: in A ohne Decresc.-Gabel
 46 I oS 1: in E ohne Tenutostrich; GA folgt A
 50 I: in E ohne *f*; GA folgt A
 54–55 I oS: in E zusätzlicher Phrasierungsbogen von 54,5 bis 55,1; GA folgt A
 57 II oS 1: in E ohne Augmentationspunkt (Druckfehler); GA korrigiert nach A
 57–59 I uS: in E ohne Phrasierungsbogen; GA folgt A
 59–60 I uS: in E Phrasierungsbogen erst ab 60,1; GA folgt A
 59–61 II oS: in E zwei Bögen: zu 59,3–4 und von 60,1 bis 61,1; GA folgt A
 61–63 II oS: in E zusätzlicher Bogen zu Oberstimme in 62 (*cis¹ – e¹*), von GA getilgt; in A ohne Bogen 61–63, stattdessen erster Bogen zu Oberstimme in 62 (= wie der von GA getilgte Bogen in E) und zweiter Bogen 63,1–3
 63 I oS: *sf* in A wohl schon zu 3
 65 II uS: in A Halbenote + Viertelpause statt punktierte Halbenote
 74–75 I oS: in A ohne oberen Phrasierungsbogen
 75 I: in E *f* statt *ff*; GA folgt A
 76 II oS 1: in A ohne Tenutostrich
 83 I uS: Phrasierungsbogen in A bis 84,1
 87 I: Cresc.-Gabel in E schon ab 1; GA folgt A
 88 II uS 2–3: in E ohne Staccatopunkte; GA folgt A und Originalfassung
 91 II oS 3: in E ohne Hals nach oben und ohne Augmentationspunkt; GA folgt A
 93–94 I oS: in E ohne Haltebögen; GA folgt A
 99 II: Decresc.-Gabel in E schon ab 1; GA folgt A
 104 II uS 1: in E ohne Oktavierung (= ohne *Kontra-Cis*); GA folgt A (dort Zeichen 8 unter *Cis*)
 106 I: Cresc.-Gabel in E schon ab 1; GA folgt A
 107 I: Decresc.-Gabel in E schon ab 1; GA folgt A
 107 I uS 3–4: in E Rhythmus punktierte Achtel + Sechzehntel statt Achtel + Achtel; GA folgt A und Originalfassung
 107–108 I oS: in E ohne Haltebögen; GA folgt A

III. Introduction und Fuge

6 II uS 1–3: in E ohne Bogen; GA folgt A
 10 II oS 7: in E ohne Achtelpause; GA folgt A
 12 II: Cresc.-Gabel in E schon ab 1; GA folgt A
 18 II uS 1: in E ohne Akzent; GA folgt A
 19 II uS 1–2: in E ohne Akzente; GA folgt A
 22 II uS 1–3: in E ohne Bogen; GA folgt A
 24 II: in E ohne *f*; GA folgt A
 29 I uS 9: in A ohne Akzent
 30 I uS 3–6: in A mit Bogen
 31 I oS: Phrasierungsbogen in A
 35 II oS 3–5: in E ohne Bogen
 36–37 II uS: in E ohne Bogen
 39 I/II: in E ohne *rit.*; GA folgt A

Fuge (neue Taktzählung)

8 I: in E ohne *mf*
 8 I uS 1–5: in E ohne Bogen; GA folgt A
 8 II: Cresc.-Gabel in E schon ab 1; GA folgt A
 10–11 I uS: in E ohne Bogen; GA folgt A
 15 I: in E ohne Bogen; GA folgt A
 15 II: in E ohne Bogen; GA folgt A
 16 I: in E ohne Bogen; GA folgt A
 16 II: in E ohne Bogen; GA folgt A
 17 I: in E ohne Bogen; GA folgt A
 17 II: in E ohne Bogen; GA folgt A
 18 I: in E ohne Bogen; GA folgt A
 18 II: in E ohne Bogen; GA folgt A
 19 I: in E ohne Bogen; GA folgt A
 19 II: in E ohne Bogen; GA folgt A
 20 I: in E ohne Bogen; GA folgt A
 20 II: in E ohne Bogen; GA folgt A
 21 I: in E ohne Bogen; GA folgt A
 21 II: in E ohne Bogen; GA folgt A
 22 I: in E ohne Bogen; GA folgt A
 22 II: in E ohne Bogen; GA folgt A
 23 I: in E ohne Bogen; GA folgt A
 23 II: in E ohne Bogen; GA folgt A
 24 I: in E ohne Bogen; GA folgt A
 24 II: in E ohne Bogen; GA folgt A
 25 I: in E ohne Bogen; GA folgt A
 25 II: in E ohne Bogen; GA folgt A
 26 I: in E ohne Bogen; GA folgt A
 26 II: in E ohne Bogen; GA folgt A
 27 I: in E ohne Bogen; GA folgt A
 27 II: in E ohne Bogen; GA folgt A
 28 I: in E ohne Bogen; GA folgt A
 28 II: in E ohne Bogen; GA folgt A
 29 I: in E ohne Bogen; GA folgt A
 29 II: in E ohne Bogen; GA folgt A
 30 I: in E ohne Bogen; GA folgt A
 30 II: in E ohne Bogen; GA folgt A
 31 I: in E ohne Bogen; GA folgt A
 31 II: in E ohne Bogen; GA folgt A
 32 I: in E ohne Bogen; GA folgt A
 32 II: in E ohne Bogen; GA folgt A
 33 I: in E ohne Bogen; GA folgt A
 33 II: in E ohne Bogen; GA folgt A
 34 I: in E ohne Bogen; GA folgt A
 34 II: in E ohne Bogen; GA folgt A
 35 I: in E ohne Bogen; GA folgt A
 35 II: in E ohne Bogen; GA folgt A
 36 I: in E ohne Bogen; GA folgt A
 36 II: in E ohne Bogen; GA folgt A
 37 I: in E ohne Bogen; GA folgt A
 37 II: in E ohne Bogen; GA folgt A
 38 I: in E ohne Bogen; GA folgt A
 38 II: in E ohne Bogen; GA folgt A
 39 I: in E ohne Bogen; GA folgt A
 39 II: in E ohne Bogen; GA folgt A
 40 I: in E ohne Bogen; GA folgt A
 40 II: in E ohne Bogen; GA folgt A
 41 I: in E ohne Bogen; GA folgt A
 41 II: in E ohne Bogen; GA folgt A
 42 I: in E ohne Bogen; GA folgt A
 42 II: in E ohne Bogen; GA folgt A
 43 I: in E ohne Bogen; GA folgt A
 43 II: in E ohne Bogen; GA folgt A
 44 I: in E ohne Bogen; GA folgt A
 44 II: in E ohne Bogen; GA folgt A
 45 I: in E ohne Bogen; GA folgt A
 45 II: in E ohne Bogen; GA folgt A
 46 I: in E ohne Bogen; GA folgt A
 46 II: in E ohne Bogen; GA folgt A
 47 I: in E ohne Bogen; GA folgt A
 47 II: in E ohne Bogen; GA folgt A
 48 I: in E ohne Bogen; GA folgt A
 48 II: in E ohne Bogen; GA folgt A
 49 I: in E ohne Bogen; GA folgt A
 49 II: in E ohne Bogen; GA folgt A
 50 I: in E ohne Bogen; GA folgt A
 50 II: in E ohne Bogen; GA folgt A
 51 I: in E ohne Bogen; GA folgt A
 51 II: in E ohne Bogen; GA folgt A
 52 I: in E ohne Bogen; GA folgt A
 52 II: in E ohne Bogen; GA folgt A
 53 I: in E ohne Bogen; GA folgt A
 53 II: in E ohne Bogen; GA folgt A
 54 I: in E ohne Bogen; GA folgt A
 54 II: in E ohne Bogen; GA folgt A
 55 I: in E ohne Bogen; GA folgt A
 55 II: in E ohne Bogen; GA folgt A
 56 I: in E ohne Bogen; GA folgt A
 56 II: in E ohne Bogen; GA folgt A
 57 I: in E ohne Bogen; GA folgt A
 57 II: in E ohne Bogen; GA folgt A
 58 I: in E ohne Bogen; GA folgt A
 58 II: in E ohne Bogen; GA folgt A
 59 I: in E ohne Bogen; GA folgt A
 59 II: in E ohne Bogen; GA folgt A
 60 I: in E ohne Bogen; GA folgt A
 60 II: in E ohne Bogen; GA folgt A
 61 I: in E ohne Bogen; GA folgt A
 61 II: in E ohne Bogen; GA folgt A
 62 I: in E ohne Bogen; GA folgt A
 62 II: in E ohne Bogen; GA folgt A
 63 I: in E ohne Bogen; GA folgt A
 63 II: in E ohne Bogen; GA folgt A
 64 I: in E ohne Bogen; GA folgt A
 64 II: in E ohne Bogen; GA folgt A
 65 I: in E ohne Bogen; GA folgt A
 65 II: in E ohne Bogen; GA folgt A
 66 I: in E ohne Bogen; GA folgt A
 66 II: in E ohne Bogen; GA folgt A
 67 I: in E ohne Bogen; GA folgt A
 67 II: in E ohne Bogen; GA folgt A
 68 I: in E ohne Bogen; GA folgt A
 68 II: in E ohne Bogen; GA folgt A
 69 I: in E ohne Bogen; GA folgt A
 69 II: in E ohne Bogen; GA folgt A
 70 I: in E ohne Bogen; GA folgt A
 70 II: in E ohne Bogen; GA folgt A
 71 I: in E ohne Bogen; GA folgt A
 71 II: in E ohne Bogen; GA folgt A
 72 I: in E ohne Bogen; GA folgt A
 72 II: in E ohne Bogen; GA folgt A
 73 I: in E ohne Bogen; GA folgt A
 73 II: in E ohne Bogen; GA folgt A
 74 I: in E ohne Bogen; GA folgt A
 74 II: in E ohne Bogen; GA folgt A
 75 I: in E ohne Bogen; GA folgt A
 75 II: in E ohne Bogen; GA folgt A
 76 I: in E ohne Bogen; GA folgt A
 76 II: in E ohne Bogen; GA folgt A
 77 I: in E ohne Bogen; GA folgt A
 77 II: in E ohne Bogen; GA folgt A
 78 I: in E ohne Bogen; GA folgt A
 78 II: in E ohne Bogen; GA folgt A
 79 I: in E ohne Bogen; GA folgt A
 79 II: in E ohne Bogen; GA folgt A
 80 I: in E ohne Bogen; GA folgt A
 80 II: in E ohne Bogen; GA folgt A
 81 I: in E ohne Bogen; GA folgt A
 81 II: in E ohne Bogen; GA folgt A
 82 I: in E ohne Bogen; GA folgt A
 82 II: in E ohne Bogen; GA folgt A
 83 I: in E ohne Bogen; GA folgt A
 83 II: in E ohne Bogen; GA folgt A
 84 I: in E ohne Bogen; GA folgt A
 84 II: in E ohne Bogen; GA folgt A
 85 I: in E ohne Bogen; GA folgt A
 85 II: in E ohne Bogen; GA folgt A
 86 I: in E ohne Bogen; GA folgt A
 86 II: in E ohne Bogen; GA folgt A
 87 I: in E ohne Bogen; GA folgt A
 87 II: in E ohne Bogen; GA folgt A
 88 I: in E ohne Bogen; GA folgt A
 88 II: in E ohne Bogen; GA folgt A
 89 I: in E ohne Bogen; GA folgt A
 89 II: in E ohne Bogen; GA folgt A
 90 I: in E ohne Bogen; GA folgt A
 90 II: in E ohne Bogen; GA folgt A
 91 I: in E ohne Bogen; GA folgt A
 91 II: in E ohne Bogen; GA folgt A
 92 I: in E ohne Bogen; GA folgt A
 92 II: in E ohne Bogen; GA folgt A
 93 I: in E ohne Bogen; GA folgt A
 93 II: in E ohne Bogen; GA folgt A
 94 I: in E ohne Bogen; GA folgt A
 94 II: in E ohne Bogen; GA folgt A
 95 I: in E ohne Bogen; GA folgt A
 95 II: in E ohne Bogen; GA folgt A
 96 I: in E ohne Bogen; GA folgt A
 96 II: in E ohne Bogen; GA folgt A
 97 I: in E ohne Bogen; GA folgt A
 97 II: in E ohne Bogen; GA folgt A
 98 I: in E ohne Bogen; GA folgt A
 98 II: in E ohne Bogen; GA folgt A
 99 I: in E ohne Bogen; GA folgt A
 99 II: in E ohne Bogen; GA folgt A
 100 I: in E ohne Bogen; GA folgt A
 100 II: in E ohne Bogen; GA folgt A

46 I uS: in E ohne Staccatopunkt und Bogen schon ab 1; GA folgt A
 47 I uS 2–7: in E ohne Bogen; GA folgt A
 48 I oS: Phrasierungsbogen in A nur bis 6
 49 I: in E ohne *p*; GA folgt A
 52 I uS 1–7: in E ohne Bogen; GA folgt A
 56 II oS 2: in E *sf* statt *p* und statt Akzent (\rightarrow); GA folgt A
 67 I uS 2–6: in A Bogen statt Staccatopunkte
 72 I uS 1–2: in A ohne Bogen
 76 I: in E ohne Cresc.-Gabel; GA folgt A
 78 II uS 1–2: in E ohne Bogen; GA folgt A
 82 II oS: Phrasierungsbogen in A bis 5
 83 I: in E ohne *f*; GA folgt A
 83 II: in E ohne Cresc.-Gabel; GA folgt A
 95 I oS: in E ohne Bogen; GA folgt A und Originalfassung
 98 I oS/uS 1: in E ohne Akzente; GA folgt A
 104 II uS 1–4: in E ohne Bogen; GA folgt A
 112 II uS 4–5: in E ohne Staccatopunkte; GA folgt A
 113 II oS 3–4: in E ohne Bogen; GA folgt A
 114 II uS 1–3: in E ohne Tenutostriche; GA folgt A
 114–115 II oS: in A und E ohne Haltebögen
 115 I oS/uS 4–5: in A ohne Bögen
 116 II oS 3–4: in E Viertel *des¹*
 116 II uS 4: in E ohne *Al¹*
 118–119 II oS: in E *mi¹*
 120 I: in A ohne *sf*

Sonate

arrangiert nach A
 (lavi...)
 (gel...)
 in Hochformat, davon eine Titelseite (rastriert mit 18 Systemen); autographe
 Seite 4 paginierte Rheinberger versehentlich noch ein
 der Hand des Komponisten. Am Ende die Datierung 8.12.94.
 Vierbearbeitung dieser Sonate nicht im Druck erschienen ist, wird
 der GA als Faksimile des Autographs vorgelegt (S. 187–216).

2. Die Quellen der Originalfassung

Skizzen in Skizzenbuch Nr. 5, D-Mbs, *Mus. ms. 4739b-5*, S. 106 und 116–123.
 Datierungen: 21.10.94 (1. Satz), 25.10.94 (2. Satz), 10.11.94 (am Ende der Fuge).

Die autographe Partitur hat sich nicht erhalten.⁵
 Erstausgabe: Robert Forberg, Leipzig [1893], Pl.Nr. 4854.

Keine Einzelanmerkungen.

⁵ Vgl. Vorwort, S. XIII, und Band 39 der Rheinberger-Gesamtausgabe, *Orgelsonaten 11–20*, hrsg. v. Martin Weyer, 2., rev. Aufl., Stuttgart 2001, S. 264.

Critical Report

Abbreviations

I	Primo
II	Secondo
D-Mbs	Music Department of the Bayerische Staatsbibliothek, Munich
GA	Rheinberger Complete Edition
oS	top staff
Pl.Nr.	plate number
T.	measure
uS	bottom staff

The detailed notes (please refer to Critical Report in German) are given in the following sequence: measure, staff, rhythmic sign within measure (if applicable; note or rest): alternative reading with siglum of relevant source or comment, followed by "statt" ("instead of") and the reading from GA, if necessary for purposes of clarification. The source distinguishing marks are always identified. References to the original version invariably refer to the musical text in volume 39 of the Complete Edition, with no distinction made as to which particular source this text reflects.

I. Source Material and Editorial Method

This volume contains the piano arrangements of Rheinberger's Organ Sonatas Nos. 11–17. Each of these arrangements has come down to us in an autograph, and, for Nos. 11–16, a first edition. The autograph of Sonata No. 17, in contrast, is a copy and is reproduced in our edition as an autograph.

No other sources are known. The autographs presented in our volume were prepared by Rheinberger. When preparing his autographs, Rheinberger followed the musical notation of the original and was therefore able to reproduce the original copy without having to consult the original.

As Rheinberger's autographs were published in his organ arrangements, the first editions of his arrangements were published in his piano arrangements. The first editions must be considered as valuable because of the high value of their appearance on the first editions of his arrangements. The first editions of his arrangements are reprints, albeit revised in order to reflect the findings from our critical evaluation of the original.

In preparing the original prints, we have proceeded as follows: the original engraving, along with the preliminary information, tempo indications, and *Primo* and *Secondo* markings, has been adopted unchanged. In contrast, work titles, movement numbers, and the name of the composer have been added or modernized for the sake of consistency. The main body of the music has been given a continuous new pagination. We have also inserted bar numbers, which are found in none of the first editions.

All the sonatas gathered together in this volume, except for the unpublished No. 17, were issued by Robert Forberg in Leipzig. Being definitive, these prints have also served as the principal source of our edition. However, Rheinberger, as we have learned from our previous work on the Complete Edition, tended to be a negligent proofreader, possibly limiting his attention to the notes and leaving the dynamics, articulation, and other markings unexamined. For this reason, we have critically compared the first editions with the autograph scores. From this we learned, first of all, that none of his autographs served directly as an engraver's copy for the first edition. This is proved by several additions in the printed sources that are not found in the handwritten sources, particularly in the

case of dynamics and articulation marks. It would therefore seem that Rheinberger, after finishing the fair copy, made adjustments idiomatic to the piano when reading through the copy for the engraver.¹ Secondly, our comparison of the sources also disclosed obvious or probable engraver's errors as well as inaccuracies and inconsistencies in the first editions. In all such cases, we have adopted the alternative readings from the autographs in the Complete Edition. Such alterations proved increasingly necessary in the case of Sonata No. 16 op. 175, for here the first edition was quite obviously prepared with less care than those of the preceding sonatas. As this source must be regarded as less reliable, we basically followed the autograph score more frequently for op. 175 than was the case in the other arrangements.

The readings we have adopted from the autographs are not specially indicated but are noted in Part II of the Critical Commentary. In such cases, the comment "GA folgt A" (GA follows autograph) is inserted beneath the special comments on the findings from the first edition. Similarly, all other discrepancies between the first editions and the autographs are mentioned in the special comments, except in the case of negligible inconsistencies in the start or end of dynamic marks or the placement of pedaling signs. Nor do we mention the following slips frequently encountered in the autographs and the first editions with regard to slurring:

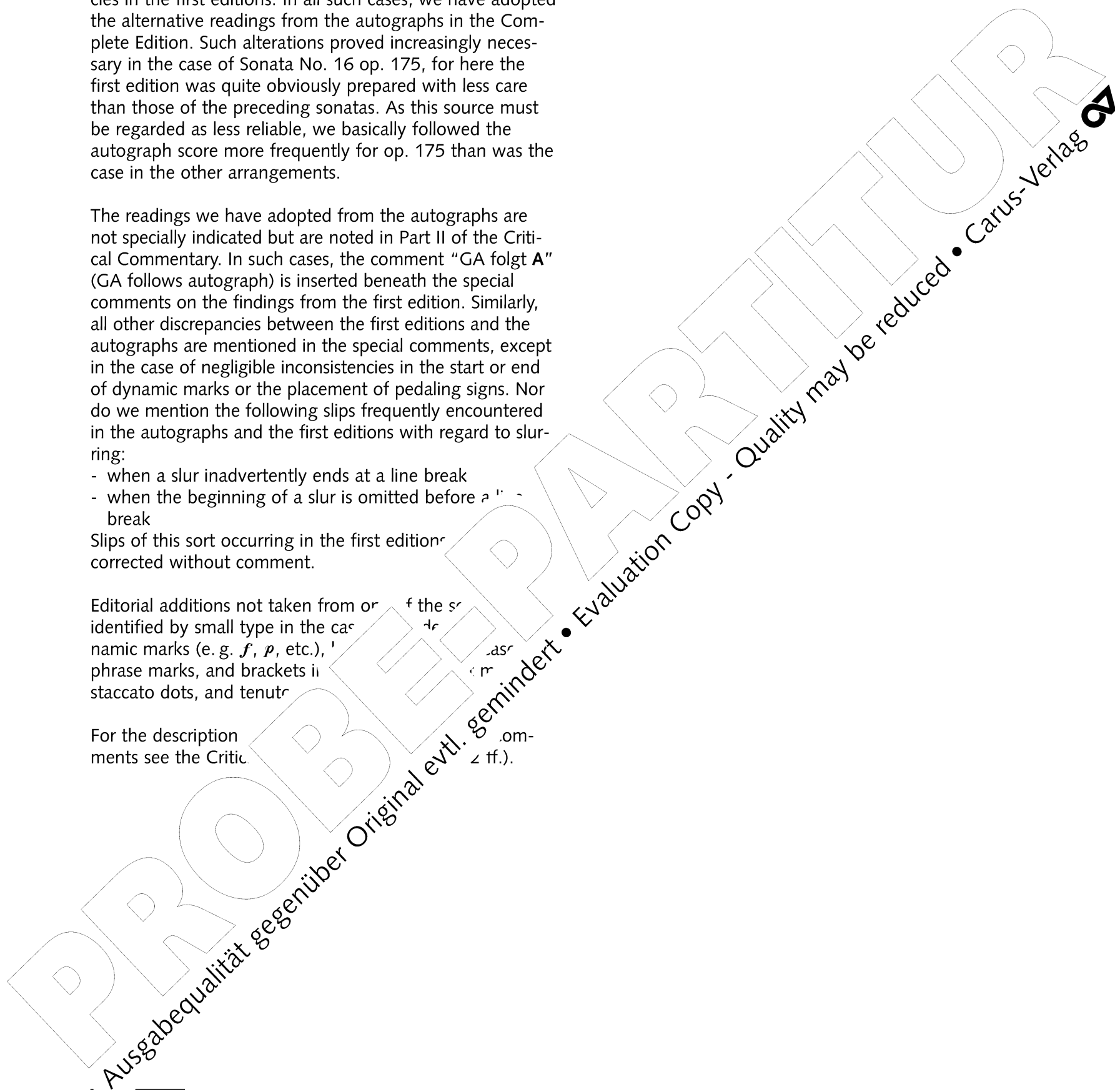
- when a slur inadvertently ends at a line break
- when the beginning of a slur is omitted before a line break

Slips of this sort occurring in the first editions were corrected without comment.

Editorial additions not taken from or identified by small type in the case of dynamic marks (e. g. *f*, *p*, etc.), phrase marks, and brackets in staccato dots, and tenuto

For the descriptions see the Critical Commentary.

¹ The engraver's copies, as is usually the case, are unfortunately lost.



Apparat critique

Liste des abréviations

I	Primo
II	Secondo
D-Mbs	Bayerische Staatsbibliothek, Munich, département de musique
GA	Édition intégrale des œuvres de Rheinberger
oS	système supérieur
Pl.Nr.	numéro de plaque
T.	mesure(s)
uS	système inférieur

Les remarques notées uniquement dans la version allemande sont citées dans l'ordre suivant :

Mesure, partie, signe rythmique (si nécessaire ; note ou silence) : version divergente de la source caractérisée par un sigle ou remarque ; le cas échéant pour plus de clarté, la version de l'édition intégrale est ajoutée après « statt » (« au lieu de »). Si l'on renvoie ici à la version originale, il s'agit alors du texte musical de l'Édition intégrale dans le volume 39, sans que l'on distingue à quelle source celui-ci correspond exactement à cet endroit.

Situation générale des sources et principes d'édition

Les arrangements pour piano édités dans le volume 39 sont des Sonates pour orgue 11–17 sont connus en autographe ; on possède en outre les manuscrits des numéros 11–16. L'arrangement de la Sonate n° 17 est resté par contre inédit, il est un fac-similé de l'autographe dans le volume 39.

D'autres sources des arrangements pour piano sont connues, non plus que de l'autographe. Pour le texte musical, Rheinberger a utilisé les versions originales dans les manuscrits originaux et les ébauches écrites au propre.

Comme pour les Sonates pour orgue, on a procédé à graver les Sonates pour piano à partir des originaux et aussi les versions pour piano correspondantes sont basées sur les manuscrits de dernière main. Pour les Sonates pour orgue, leur graphisme musical historique de qualité, les premières impressions ont été révisées, parfois sous forme révisée, afin de pousser les résultats de la comparaison critique des sources.

On a procédé comme suit dans le rendu des gravures pour piano : la gravure originale, ainsi que les altérations, indications de tempo et désignations *Primo* et *Secondo* sont restées inchangées. Les titres des œuvres, numéros de mouvements et notes du compositeur ont été par contre complétés ou renouvelés pour des raisons d'uniformité. Les pages musicales ont été renumérotées en continu. En outre, des chiffres de mesure ont été ajoutés qui ne figuraient pas foncièrement dans les premières éditions.

Toutes les Sonates rassemblées ici (à l'exception du n° 17 resté inédit) sont parues chez Robert Forberg à Leipzig. En tant qu'éditions de dernière main, ces gravures sont aussi la source principale de l'édition présente. Mais comme le montre l'expérience du travail d'édition jusqu'ici dans le cadre de l'Édition intégrale, Rheinberger était plutôt négligent dans la lecture des épreuves et s'est peut-être limité à contrôler les notes, sans vérifier la dynamique, l'articulation et d'autres indications. Pour cette raison, les premières éditions ont été comparées critiqueusement aux autographes. Il s'est avéré d'une part que les autographes dans tous les cas n'étaient sûrement pas les modèles de gravure directs pour les premières impressions. C'est ce qu'attestent certains ajouts dans les sources imprimées qui n'apparaissent

pas encore dans les sources manuscrites, notamment indications d'articulation et de dynamique. Il semble donc que Rheinberger ait encore procédé à quelques adaptations aux spécificités instrumentales du piano, chaque fois après avoir rédigé la copie au propre, sans doute en en vérifiant la copie faite pour les graveurs.¹ Mais d'autre part, la comparaison des sources révèle aussi des erreurs de gravure manifestes ou probables, ainsi que des imprécisions et des inconséquences dans les premières impressions ; dans ces cas, les lectures alternatives afférentes des autographes sont reprises dans l'édition présente. Des reprises de ce genre se sont avérées plusieurs fois nécessaires dans l'édition de la Sonate n° 16 op. 175 car sa première gravure a manifestement été faite avec beaucoup moins de soin que les premières éditions des autres Sonates ici présentes. En raison de la moins bonne fiabilité générale de cette source, l'édition présente s'est conformée plus souvent à l'autographe pour l'op. 175 que pour les autres opus.

Les lectures reprises des autographes ne sont pas caractérisées diacritiquement, mais sont mentionnées dans la partie II de l'Apparat critique (derrière la remarque individuelle sur le résultat de la première édition figure la note « GA suit l'autographe »). Également toutes les autres lectures divergentes des autographes par rapport aux premières impressions sont mentionnées dans les remarques individuelles, à l'exception de différences minimales au début ou à la fin de fourches de dynamique ou dans la pose de signes de pédale. Les erreurs suivantes d'emplacement de liaison survenant fréquemment dans les autographes et comme dans les premières impressions ne sont plus mentionnées :

- lorsqu'une liaison n'est pas poursuivie par un changement d'accolade ;
- lorsque le début d'une liaison a été oublié au changement d'accolade.

Si des erreurs de ce genre figurent dans les premières impressions, elles ont été corrigées.

Des ajouts de l'éditeur ont été caractérisés comme *f*, *p* etc. au-dessus de la note, liaisons par traits de tête, *accato* et *rit.* ces marques sont en miniature.

Pour les détails des observations en langue allemande voir l'Apparat critique.

¹ Les modèles de gravure directs n'ont malheureusement pas été conservés, comme le plus souvent d'ailleurs.