

Rheinberger · Sämtliche Werke  
Band 45

Bearbeitungen eigener Werke V

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

---

Josef Gabriel  
Rheinberger

---

## Sämtliche Werke

Herausgegeben  
vom Josef Rheinberger  
Vaduz

Abteilung  
Bearbeitung

P  
Bc

gener Werke V  
vier bzw. zwei  
(Orchestermusik)

Carus-Verlag



PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

---

# Bearbeitungen eigener Werke V

---

für Klavier zu vier bzw. zwei  
Händen

Wallenstein op. 10

Wallensteins Lager

Ouvertüre zu

„Die Zerstörung  
Wiens“

Wiens

Sinfonie

Op. 10

p. 110

von Felix Loy

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

---

Carus-Verlag 50.245



Die Finanzierung der Josef-Gabriel-  
Rheinberger-Gesamtausgabe  
erfolgt durch das Land Liechtenstein

Editionsleitung:  
Günter Graulich und Hannfried

Redaktion:  
Editionsstelle  
Josef-Gabriel-Rhein.  
Stuttgart, Leinfelden

Gestaltung:  
Gesetzlich in  
Sachsen

Übungen  
Stuttgart – CV 50.245  
Fürstentums Liechtenstein  
jeglicher Art sind gesetzlich verboten  
and reproduction is prohibited by law  
vorbehalten / All rights reserved  
Printed in Germany  
ISBN 978-3-89948-044-3

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

---

# Inhalt

---

Biografische Übersicht

Vorrede

Vorwort

Foreword

Avant-propos

Abbildung

Wallenstein op. 10

für Klavier zu vier Händen

1. Vorspiel

2

2. Thekla

26

3. Wallenstein (3. Akt)

38

4. W

54

„Lans.

80

„peares

„Widerspenstigen“ op. 18

für vier Hände

94

S. „F op. 87

für vier zu vier Händen

„Allegro con fuoco

112

„Adagio

140

III. Minuetto pastorale. Non troppo allegro

156

IV. Finale. Allegro non troppo

174

Ouvertüre zu Schillers

„Demetrius“ op. 110

für Klavier zu vier Händen

200

Kritischer Bericht

224

Critical Report

234

Apparat critique

236

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 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 Mutter Pöhly (1808–1889) aus Schaan.
- 1846 Übernahme des Organistenpostens an der Filialkirche in Vaduz. Erste kleine Kompositionen.
- 1849 Musikunterricht bei der Mutter in Feldkirch.
- 1851 Eintritt in die Hofkapelle des bayerischen Konservatoriums in München. Unterricht bei Leonhard Seuffert (Orgel), Emil Schalk (Harmonielehre und Kontrapunkt) und Franz Schubert (Komponieren).
- 1852 Erste Kompositionen in München.
- 1856 Klavierkonzert op. 1 (Peters in Leipzig).
- 1857 Lehre, Kontrapunkt und Musikgeschichte bei Franz Schubert.
- 1860 Chorleiter des Choristenvereins (bis 1877). Solorepetitor am Hofkapellmeisteramt in München (bis 1867).
- 1861 Zeit mit der verwitweten Fanny (Franziska) von Hoffnaaß, geb. Jägerhuber (1831–92). 1871 Professor und Inspektor an der Kgl. Musikschule. Schwere Erkrankung der rechten Hand.
- Leiter der Kirchenmusik in der Allerheiligen-Hofkirche; Hofkapellmeister.
- 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.
- 2008 Abschluss der Gesamtausgabe (48 Bände).

## Vorrede

Die vorliegende erste Gesamtausgabe der Werke Josef Gabriel Rheinbergers wurde 1987 von Harald Wangerl, 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 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 Aufführungssituation ging – in den meisten Fällen der größeren Verbreitung der Werke durch Erschließung neuer Käuferschichten. In aller Regel handelte es sich um Transkriptionen für kleinere Besetzungen, die auch eine willkommene Möglichkeit des Kennenlernens besonders der neuesten Opern, aber auch etwa von Orchester- und Kammermusik boten. 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.

Voraussetzung dafür, dass das Klavier diese Rolle übernehmen konnte, waren zum einen Entwicklungen im Klavierbau, die sich gegen Ende des 18. Jahrhunderts vollzogen und die insbesondere die Vergrößerung des Tonumfangs und des Klangvolumens zur Folge hatten, zum anderen die etwa gleichzeitig stattfindende, geradezu beispiellose Verbreitung des Klaviers als wichtigstes Instrument der Hausmusik in den bürgerlichen Wohnzimmern.

Komponisten und professionelle Bearbeiter ließen ihre Werke ebenfalls bevorzugt durch Klavierarrangierer in Partituren vor allem von vierhändiger Besetzung drucken, da Partituren vor allem von vierhändiger Besetzung gar nicht oder erst mit Vorbehalt gedruckt wurden und wegen des großen Aufwands entsprechend teuer waren.

Auch Josef Gabriel Rheinberger komponierte zu vier Händen. Er hinterließ auch Originalkompositionen für zwei Hände und für zwei Klaviere. Unter einige „seiner besten“

gehört die Bearbeitung, also die Erweiterung und Orchestrierung einer ursprünglich vierhändigen Komposition, ist dagegen stets auf Einzelfälle beschränkt. Auch hierzu lieferte Rheinberger restriktierte zwei Orgelstücke und zwei Klavierstücke, die ursprünglich für Klavier zu vier Händen geschrieben waren.<sup>3</sup> Ähnlich verfuhr er außerdem bei einigen Kammerwerken, die er zunächst mit Klavier- und später auch mit Orchesterbegleitung vorlegte.<sup>4</sup>

Das vierhändige Klavierspiel wurde „im Hause [...] sehr gepflegt“<sup>5</sup>, nachdem Josef 1867 eine Schülerin Franziska (Fanny) von Hoffmann geheiratet hatte. Darüber geben zahlreiche Tagebücher Auskunft. Dabei standen die vierhändigen Klavierwerke im Mittelpunkt, die er auf diese Weise seinen eigenen Vergnügen mehr als den seiner Frau widmete. 1868 vollendeten er und Fanny die *Raben* op. 20, über die er im Jahresbericht<sup>6</sup> schreibt: „Die Ouverture zu“

Aber auch die *Raben* erklangen in diesem Jahre. Die *Raben* vor allem der ersten Besetzung, die seinen Platz hatte, dessen Ausgabe für zwei Klaviere zu Beginn ihrer Bekanntschaft im gemeinsamen Klavierspiel von Josef Rheinberger eine wichtige Rolle gespielt; daran Eहेleute jeweils am Jahrestag der Hochzeit, dem 10. Juni:<sup>8</sup>

zur feierlichen Erinnerung das 4händ. Arrangement des Teufels, das erste Stück, das wir damals zusammen spielten.

- <sup>1</sup> Zur Frühgeschichte vierhändiger Klaviermusik siehe Marianne Stoelzel, *Die Anfänge vierhändiger Klaviermusik. Studien zur Satztypik in den Sonaten Muzio Clementis*, Frankfurt 1984, insbesondere S. 24ff. und 63ff.
- <sup>2</sup> Siehe Band 37 der Rheinberger-Gesamtausgabe (*Klavierwerke IV*), hg. von Han Theill, Stuttgart 2000 (Zitat S. VIII).
- <sup>3</sup> Die *Passacaglia* op. 132b aus der Orgelsonate Nr. 8 op. 132 und den *Elegischen Marsch* op. 167b nach der Nr. 8 der *Zwölf Orgelvorträge* op. 167 sowie die Ouvertüre zum Singspiel *Der arme Heinrich* op. 37, ursprünglich für Klavier zu vier Händen, und die *Fantasie* op. 79 für Klavier zu vier Händen. Siehe Band 26 der Rheinberger-Gesamtausgabe (*Orchesterfassungen eigener Werke*), hg. von Felix Loy, Stuttgart 2006.
- <sup>4</sup> Es handelt sich um die Ballade *Klärchen auf Eberstein* op. 97, *Zwei romantische Gesänge* op. 106 und die Messe in A-Dur op. 126 (zunächst mit Orgelbegleitung) sowie um folgende Werke, deren Fassung mit Orchesterbegleitung Rheinberger unveröffentlicht ließ: *Das Töchterlein des Jairus* op. 32, *Maiantau* op. 95 Nr. 2 (Fragment) und das *Sonetto*, Nr. 2 aus den *Gesängen altitalienischer Dichter* op. 129.
- <sup>5</sup> Harald Wanger, Booklettext zur CD-Einspielung *Josef Gabriel Rheinberger. Vierhändige Klavierwerke* (Prezioso 800.010), Kerpen 1993, S. 5.
- <sup>6</sup> Geschäfts- und Tagebücher, geführt von Fanny Rheinberger (im Folgenden: Tb), in: Bayerische Staatsbibliothek München (D-Mbs), *Rheinbergiana I*, 8.6.1869; zitiert nach H. Wanger und H.-J. Irmen (Hgg.), *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens*, 9 Bde., Vaduz 1982–1988 (*B&D*), Band III, S. 64.
- <sup>7</sup> Tb 26. Oktober, Anfang November und 6. November 1870; abgedruckt in *B&D IV*, S. 13 und 19.
- <sup>8</sup> Tb 10.6.1869, zitiert nach *B&D III*, S. 64.



Besucher und Freunde wurden in das häusliche Musizieren einbezogen, so etwa der geschätzte Kollege Johannes Brahms:<sup>9</sup>

Heute speiste Johannes Brahms bei uns. Er kam zum ersten Male in unser Haus. Vor Tisch spielte er mit Curt [= Kosename Fannys für ihren Mann] seine ungarischen Tänze.

Mit seinem Freund Johann („Johnie“) Mayer, einem Kaufmann aus Wien, spielte Rheinberger anlässlich seiner Besuche in München und der oft gemeinsam verbrachten Sommerferien in Wildbad Kreuth gemeinsam Klavier. Rheinberger widmete ihm seine vierhändige *Tarantella* op. 13. Mayer, der ein großer Liebhaber und Kenner der Werke Rheinbergers war, fragte seinen Komponistenfreund häufig nach neuen Werken im vierhändigen Arrangement, die er dann, meist mit seiner Frau Mila, im Rahmen der häuslichen „4händigen Klavierschlachten“<sup>10</sup> kennen lernte.

Der Stellenwert dieses häuslichen Musizierens wurde für Rheinberger sicher noch dadurch erhöht, dass ihn eine Erkrankung seiner rechten Hand in den späteren Jahren am öffentlichen Konzertieren hinderte. Vielleicht hat er auch aus diesem Grund seinen Originalwerken für Klavier zu vier Händen bzw. für zwei Klaviere wie auch seinen Klavierarrangements besondere Sorgfalt zuteil werden lassen. Die Einrichtung der Bearbeitungen übernahm er in aller Regel selbst; nur in wenigen Fällen gab er sie aus der Hand, und dann meist in die seiner Frau Fanny, so dass die Arrangements jedenfalls unter seiner Aufsicht entstanden.

In unserer Gesamtausgabe der Werke Rheinbergers alle Bearbeitungen veröffentlicht, abgesehen von vierauszügen<sup>11</sup>, die er von Opern, Oratorien, weltlichen Kantaten anfertigte und die primär für die Aufführung und Werkstudium verwendet wurden und Alternative Werkfassungen für andere Instrumente, in denen es sich nicht um „Gebrauchsausszüge“, sondern solche, die auch für den öffentlichen Gebrauch geeignet sind, wurden mit demselben Band veröffentlicht. Klavierarrangements von Orchester- und Chorwerken für kleinere Besetzungen, wie z. B. die *Stücke* op. 150 und *Suite* op. 166, sowie Klavier- und Orgelwerke für Violine, Violoncello bzw. Klarinette, Orgel und Streichorchester.<sup>14</sup> Den Klavierarrangements von Klavier- und Orgelwerken ist eine separate Abteilung zugeordnet. Drei Bände enthalten die Originalwerke für Klavier zu vier bzw. zwei Händen (Bände 41–43), zwei weitere die Klavier- und die Kammermusikwerke (Bände 44 und 45). Der vorliegende Band 45 präsentiert Rheinbergers Klavier- und vierhändige Arrangements von eigenen Orchesterwerken. In Band 47 sind Bearbeitungen für zwei

Klaviere ediert: Das Klavierkonzert op. 94 und die *Suite* op. 149 sowie die *Tarantella* op. 122/4 in der ungewöhnlichen Besetzung für zwei Klaviere zu acht Händen. Der letzte Band (Band 48) zeigt Rheinberger als Bearbeiter fremder Werke, nämlich von J. S. Bachs *Goldberg-Variationen* sowie W. A. Mozarts Variationen in F-Dur (KV 613) und – ausdrücklich für den „Concertvortrag“, also nicht das häusliche Musizieren – dessen Variationen in B-Dur (KV 500); diese Bearbeitungen für ein Klavier (KV 613) bzw. zwei Klaviere sind nicht nur für die Musikvollkommenheit, sondern werfen auch ein Licht auf das Werkverständnis des Komponisten.

Der vorliegende Band enthält die Arrangements für zwei bis vier Händen, die Rheinberger anlässlich seiner Reisen anfertigte. Ihnen ist gegenüber den Originalen eine gehend reine Übertragung, also sehr nahe am Original, solch einer Bearbeitung stark verändern. Zu den von Bach'schen *Goldberg-Variationen* Mozart zu vier Händen bei der Bearbeitung der *Op. 167*,<sup>17</sup> darauf basierend bearbeitet. Die vom Komponisten mit einer alternativen Werkfas-

<sup>9</sup> 1870, zitiert nach B&D IV, S. 2.

<sup>10</sup> Briefe an Rheinberger vom 3.11.1867, zitiert nach B&D II, S. 101–102.

Die Klavierarrangements wurden zwar von Rheinberger und seinen Zeitgenossen im alltäglichen Gebrauch oft ebenfalls als Klavierauszüge bezeichnet, wir verstehen jedoch unter Klavierauszügen entsprechend heutigem Sprachgebrauch jene Fassungen von instrumentalebegleiteten Vokalwerken, in denen die Vokalstimmen unbearbeitet übernommen werden und der Orchesterpart für Klavier zu zwei Händen arrangiert wird.

<sup>12</sup> Z. B. die Messe in A op. 126 und die Messe in B op. 172 (jeweils in einer Fassung mit Streichorchester und einer nur mit Orgel), beide ediert in Band 1 der Gesamtausgabe; und die Messe in C op. 169 (in einer Fassung mit großem Orchester und einer nur mit Streichern), ediert in Band 5, das *Stabat mater* op. 138 (in einer Fassung mit Streichorchester und einer nur mit Orgel), ediert in Band 8, *Klärchen auf Eberstein* op. 97 und *Zwei romantische Gesänge* op. 106 (jeweils in Orchester- und Klavierfassung), beide ediert in Band 18.

<sup>13</sup> Band 32 der Gesamtausgabe (*Werke für Soloinstrument und Klavier*), hg. von Bernd Edelmann und Irene Schallhorn, Stuttgart 2008.

<sup>14</sup> Die *Sechs Stücke* op. 150 und die *Suite* op. 166 sind erschienen in Band 33 der Gesamtausgabe, hg. von Astrid Bauer, die *Suite* op. 149 in Band 28, hg. von Wolfgang Hochstein, beide Stuttgart 2007.

<sup>15</sup> Band 26 der Gesamtausgabe (wie Anm. 3).

<sup>16</sup> Die *Goldbergvariationen* wurden im Arrangement für zwei Klaviere als Werk ohne Opuszahl 3 veröffentlicht, Mozarts Variationen in B KV 500, „für den Concertvortrag“ bearbeitet, als WoO 5 sowie die Variationen in F KV 613, für zwei Klaviere bearbeitet, als WoO 6. Neu ediert in Band 48 der Rheinberger-Gesamtausgabe (*Bearbeitungen fremder Werke*), hg. von Uwe Wolf, Stuttgart 2004.

<sup>17</sup> Band 43 der Rheinberger-Gesamtausgabe (*Bearbeitungen eigener Werke III*), hg. von Barbara Mohn, Stuttgart 2007.

sung, die mit der originalen „ästhetisch gleichrangig“<sup>18</sup> ist, zeigt Rheinberger auch in anderen Fällen durch neue Werk-titel bzw. eine veränderte Werkzählung an: So erhielt die Orchesterfassung des Marsches aus den *Zwölf Orgelvor-trägen* op. 167 (Nr. 8, ohne Titel) im Erstdruck den Titel *Elegischer Marsch* und die Opuszahl 167b, das Sextett für Bläser und Klavier nach dem Klaviertrio op. 191 die Opus-zahl 191b.

Sind die vorliegenden Klavierversionen auch nicht als eigen-ständige Werkfassungen gedacht, so wird doch Rheinber-gers pianistisches Gespür und feines Stilgefühl in jedem der Arrangements deutlich. Sie vermeiden übertriebene Voll-griffigkeit und damit allzu kompakten, massigen Klang, zu dem der vierhändige Satz mit seinen engen Lagen natur-gemäß ohnehin tendiert, sind vielmehr wo immer möglich transparent gehalten, z. B. durch Oktavversetzung statt Oktavverdopplung und durch das Weglassen von Füllstim-men. Neben spieltechnischen Anpassungen (z. B. rhythmische Vereinfachung schneller Läufe, Tonwechsel statt Ton-repetition) fallen die immer wieder abweichenden Angaben zur Artikulation und zur Dynamik auf, etwa zusätzliche Akzente bzw. Sforzati. Derartige Änderungen scheinen das Ziel zu haben, die vierhändige Klavierfassung nicht der all-gegenwärtigen Gefahr des „Mulms“ und des permanenten Fortespiels erliegen zu lassen. Selten fügt der Komponist auch neue Töne und rhythmische Elemente ein, gewisser-maßen als Ausgleich für die gegenüber Melodieinstrum-ten beschränkteren Ausdrucksmöglichkeiten des Klavier

Rheinberger hat – mit einer Ausnahme – von all Orchesterwerken mit Opuszahl Klavierbearbe- stellt und veröffentlicht. Neben den im vorli- enthaltenen zwei Sinfonien und zwei Overtür- auch die beiden Orgelkonzerte (op. 77 und 77b) zu vier Händen vor. Die *Suite* op. 94 hat der Kompo- niert. Die genannte Ausnahm. *Ouvertüre* op. 195, gewi- tät der Universität Mi- der Ehrendoktorwür- 1899. Rheinberger als „musikalische Musik“<sup>19</sup> un- entbehrlic

Nr. 1864 die Leitung des- genommen hatte, wurde er- es auch Solorepetitor am Kö- ltheater in München. Die damit- hrungen in der dramatischen Mu- r Komposition einiger Bühnenwerke. arbeitung (1868) seiner bereits 1862 be- *Die sieben Raben* op. 20 ist hier seine „im- rühjahr 1866“<sup>20</sup> komponierte, erste veröffent- nie<sup>21</sup> **Wallenstein op. 10** nach Schillers gleich- er Dramen-Trilogie zu nennen, bei der ebenso wie- der im gleichen Jahr komponierten *Ouvertüre* op. 18

(siehe unten) eine Verbindung mit den theaterpraktischen Erfahrungen nahe liegt. Weitere Früchte brachte die Tätig- keit als Repetitor mit den Schauspielmusiken zu Calderons *Der wundertätige Magus* op. 30 (komponiert 1865) und zu Ferdinand Raimunds *Die unheilbringende Krone* op. 36 (1868).

In der frühesten erhaltenen Quelle, einer Partitur vom Sommer 1866, nannte Rheinberger seine *stein* im Untertitel „Eine Sinfonie in vier Sät- druck lautete die Charakterisierung dann Tongemälde“; zusammen mit den Titl- Sätze wird damit deutlich, dass das Programmsinfonie angehört, die 19. Jahrhunderts beim Publik-

Zur Bearbeitung für Klav- der- und- schriftlichen Quellen 18. März übersendet er V- nents an Rheinberger-

Doch seh- ger, viele der von Ihnen in op. 7- den betr. Manuskripten.

E. herc- druck vorgelegen haben, denn- ch der mit dem Ehepaar Rhein- onist Franz von Holstein für die- plars der Sinfonie, an der er „die- nglichkeit“ lobt, „mit der Sie Ihr Bestes- so vollendeter künstlerischer Sicherheit- „ußten“<sup>23</sup>.

druck des vierhändigen Klavierarrangements hat Rhein- er „seiner lieben Frau gewidmet“ (die Heirat fand am- r. April statt). Die Ausgabe der Orchesterpartitur, die- wenige Monate später, im August, fertiggestellt war, trug

<sup>18</sup> So Michael Struck zu den Klavierbearbeitungen von Johannes Brahms: „Werk-Übersetzung als Werk-Alternative? Johannes Brahms' Klavierbe- arbeitungen eigener Werke“, in: Bodo Plachta und Winfried Woessler (Hgg.), *Edition und Übersetzung. Zur wissenschaftlichen Dokumentation des interkulturellen Texttransfers*, Tübingen 2002 (= Beihefte zu editio, 18), S. 447–464, Zitat S. 453.

<sup>19</sup> „Es ist eine sehr ‚gelahrte‘ Arbeit, die Sie wohl nie zu hören bekommen werden“, schrieb Rheinberger selbst in einem Brief (an Henriette Hecker, 1.2.1901; *B&D* VIII, S. 171). Zu op. 195 siehe auch das Vorwort in Band 25 der Rheinberger-Gesamtausgabe (*Konzertouvertüren*), hg. von Felix Loy, Stuttgart 2006.

<sup>20</sup> Nach der Angabe Fannys in dem von ihr geführten *Thematischen Catalog der herausgegebenen Compositionen von Josef Rheinberger*; Manuskript, D-Mbs, *Mus. ms.* 4734, S. 22.

<sup>21</sup> Vorausgegangen waren drei Jugendwerke in den Jahren 1855 bis 1857: die Sinfonien in D-Dur, c-Moll und C-Dur (JWV 41, 76 und 81); s. Hans-Josef Irmen, *Thematisches Verzeichnis der musikalischen Werke Gabriel Josef Rheinbergers*, Regensburg 1974, Anhang. – Zu den Jugendwerken für Orchester insgesamt s. auch die Vorworte zu Band 24 der Rheinber- ger-Gesamtausgabe (*Sinfonie in F op. 87*), hg. von Werner Aderhold, Stuttgart 2008, S. VIII, und Band 25 (wie Anm. 19), S. VIII f.

<sup>22</sup> Zitiert nach *B&D* II, S. 85.

<sup>23</sup> Zitiert nach *B&D* II, S. 88.

dann eine Widmung an den Fürsten von Liechtenstein.<sup>24</sup> Im erwähnten Brief vom 18. März hatte der Verleger Fritsch Rheinberger bezüglich der Klavierbearbeitung auch gefragt, „ob ich nicht vielleicht auch den 3. Satz daraus einzeln drucken lassen soll? Für Verbreitung Ihres Namens diene er jedenfalls.“ Der separate Druck erschien tatsächlich, vermutlich im Herbst 1868.<sup>25</sup>

Auch das Autograph zum später entstandenen Arrangement des dritten Satzes für Klavier zu zwei Händen ist verschollen. Der Druck erschien vermutlich im Frühsommer 1869. Am 11. April vermerkt Fanny in ihrem Tagebuch:<sup>26</sup>

An Fritsch die Lockung [op. 25] geschickt und das 2-händige Arrangement des Wallenstein-Scherzo, das Kurt heute fertig machte. Es war schwer.

Die Uraufführung der *Wallenstein*-Sinfonie fand am 26. November 1866 in München unter Leitung des Komponisten statt; zwei Tage später wurde die Aufführung wiederholt. Der Erfolg war offenbar groß: Seinem Bruder David berichtet Rheinberger, die Sinfonie habe „gehörig durchgeschlagen, wie seit Jahren keine neues Sinfonie-Werk. [...] am Schluß war ein endloser Beifall, in den auch das ganz Orchestre einstimmte.“<sup>27</sup>

Das Werk entwickelte sich, gemessen an der Zahl der Aufführungen, zu einem der drei erfolgreichsten (neu komponierten) sinfonischen Werke der 1860er und 1870er Jahre im deutschsprachigen Raum – neben Anton Rubinssteins zweiter Sinfonie (*Ocean*) und Joachim Raffs dritter Sinfonie (*Im Walde*). Auch darüber hinaus, etwa in England und später in den USA, wurde es häufig gespielt.

Anlässlich einer Probe der **Ouvertüre zu Shakespeares „Zähmung der Widerspenstigen“ op. 15** mit dem Leiter der Münchner Königlichen Musikschule, wurde Rheinberger im Dezember des Jahres 1900

Ich habe das Stück beim ersten Aufben – und glaubte noch frische natürlich Einbildung war. Dam Wiener mein Zimmernachb trefflicher Klavierspieler und zu 4 Händen.

Der „höchst li als der bereits enger

D „...chester-Partitur (*Bad* agt die zitierte Erinnerung der vierhändigen Klavierbe dem 18. August 1866, datiert. einhalb Jahre, in denen wir keine eine Beschäftigung des Komponisten haben. Am 22. Januar 1868 datiert ne zweite autographe Partitur, die sich nicht in al musikalischen Substanz, aber in etlichen Details, etwa der Instrumentation und der rhythmischen Ausarbei-

tung, von der ersten unterscheidet. Kurz darauf scheint Rheinberger die Ouvertüre dem Verleger E. W. Fritsch in Leipzig angeboten zu haben, denn dieser fordert ihn am 8. Februar 1868 zur Einsendung des Werks auf.<sup>30</sup> Zunächst scheint jedoch die Herausgabe nicht in Angriff genommen worden zu sein. Stattdessen hat Rheinberger vermutlich im Sommer und Herbst 1868 sowie im Sommer 1872 die Partitur erneut leicht überarbeitet.<sup>31</sup>

Der Erstdruck der vierhändigen Klavierbearbeitung musikalisch mit dem bereits 1866 erstellten A Bearbeitung identisch ist, wurde zu Anfang 1869 herausgegeben: Im Februar las R<sup>1</sup> rektur der Druckfahnen,<sup>32</sup> Anfang M vor.<sup>33</sup> Zur gleichen Zeit hatte sich Aufnahme Rheinbergers in der bemüht; im März 1869 hat wendung der neuesten V wie Fritsch dem Kom

Sie sind übrigens einst lervereins erkoren v beklatschter Vorf

Eines de zusar mpik nat Rheinberger, an W en seit 1867 als Hof- kapei. en Hans von Bülow ehr angetan äußert:<sup>35</sup>

...innen für die gütige Zusendung Ihrer neu- hdem ich Gelegenheit hatte, die vierhändi- m Musikdirektor Richter akustisch zu ver- die Ouvertüre zu „Der Widerspänstigen wahre Mustercomposition, überaus originell, charakter all und liebenswürdig. Hoffentlich geben Sie uns diesel- titur und Orchesterstimmen. Ich bin überzeugt, daß die- asch und überall im besten Sinne populär werden wird. [...]

<sup>24</sup> Bei Hofmeister, *Musikalisch-literarischer Monatsbericht neuer Musikalien* [...], Leipzig, Jahrgang 1867, sind sowohl die Partitur als auch das vierhändige Arrangement erst unter „October 1867“ gelistet (S. 156/2 bzw. S. 158). – Zu den Quellen der Originalfassung und zu ihrer Datierung sowie zur Werkgenese insgesamt siehe Band 23 der Rheinberger-Gesamtausgabe (*Wallenstein op. 10*), hg. von Hartmut Schick, Stuttgart 2003, Vorwort sowie Quellenbeschreibung auf S. 280–283.

<sup>25</sup> Bei Hofmeister (ebd., Jahrgang 1868, S. 184) gelistet unter „November 1868“.

<sup>26</sup> D-Mbs, *Rheinbergeriana* I 1, S. 27; zitiert nach B&D III, S. 37.

<sup>27</sup> Brief vom 1.12.1866; zitiert nach B&D II, S. 70f.

<sup>28</sup> Schick, Vorwort zu Band 23 (wie Anm. 24), S. VIII und XIII.

<sup>29</sup> Brief an Henriette Hecker vom 9.12.1900, zitiert nach B&D VIII, S. 102.

<sup>30</sup> „Haben Sie noch nicht Ihre Ouvertüre nach hier geschickt, thun Sie es doch!“ – Brief vom 8.2.1868; D-Mbs, *Rheinbergeriana* II, Fritsch Nr. 16.

<sup>31</sup> Zu den Details der Werkgenese siehe das Vorwort zu Band 25 (wie Anm. 19).

<sup>32</sup> Fritsch bedankt sich für die Rücksendung der Korrektur am 20.2.1869; D-Mbs, *Rheinbergeriana* II, Fritsch Nr. 36.

<sup>33</sup> Tb 28.2.1869: „Die Ouvertüre im 4-händigen Arrangement zur ‚Zähmung der Widerspänstigen‘ und zur Oper ‚Die 7 Raben‘ sind gegenwärtig im Drucke“. Tb 7.3.1869: Ankunft der Belegexemplare bei Rheinberger (D-Mbs, *Rheinbergeriana* I 1, S. 23 bzw. 24; publiziert in B&D III, S. 33 bzw. 34). – Bei Hofmeister (wie Anm. 24, Jahrgang 1869, S. 102) ist die Ausgabe erst unter „Juni 1869“ gelistet.

<sup>34</sup> Brief vom 19.3.1869; D-Mbs, *Rheinbergeriana* II, Fritsch Nr. 39.

<sup>35</sup> Brief an Rheinberger; D-Mbs, *Rheinbergeriana* I 1, Nr. 25 (publiziert in B&D III, S. 37).

Bereits zwei Wochen später, am 26. April 1869, brachte Bülow die Overtüre (in der Orchesterfassung) als Schauspielmusik zum gleichnamigen Stück im Hoftheater zur Uraufführung.<sup>36</sup> Von einer weiteren Aufführung berichtet Fanny am 9. Dezember desselben Jahres.<sup>37</sup> Die erste Aufführung als Konzertouvertüre fand erst fünf Jahre später statt, im 4. Abonnementskonzert der Münchner *Musikalischen Akademie* am 18. April 1874.<sup>38</sup> Bis zum Herbst desselben Jahres lagen dann die Orchesterstimmen und die Partitur des Werks gedruckt vor.<sup>39</sup>

Im Jahr 1874 nimmt auch das Interesse der Konzertdirektionen an Rheinbergers Opus 18 deutlich zu. Am Tag der konzertanten Erstaufführung in München schreibt Fanny: „Die Overtüre ist schon für London und für Prag verlangt.“<sup>40</sup> Gemessen an der Zahl der Aufführungen erlebte das in erster Fassung bereits 1866 komponierte Werk seine größten Erfolge jedoch relativ spät, in den 1880er und 1890er Jahren; für diese Zeit lassen sich allein für den deutschsprachigen Raum bislang mindestens zwölf Aufführungen nachweisen.<sup>41</sup>

Während seiner Sommerferien in Kreuth im August 1874 erhielt Rheinberger ein Schreiben der *Società Orchestrale Fiorentina*, das die Bitte der Orchestergesellschaft um die Komposition eines Instrumentalstücks enthielt.<sup>42</sup> Wenige Tage später begab er sich zusammen mit Fanny auf eine Reise nach Florenz und Oberitalien, die er offenbar bereits vorher geplant hatte.<sup>43</sup> Nach seiner Rückkehr komponierte er die *Sinfonie in F-Dur op. 87* zwischen Oktober 1874 und Februar 1875.<sup>44</sup> Ihre Uraufführung fand bereits drei Wochen später, am 28. März in München unter der Leitung von Rheinberger statt; in Florenz wurde sie durch die *Orchestrale Fiorentina* unter der Leitung von Giovanni Sgambati gegeben und Widmungsträger des Werks erstmalig am 1. März des Jahres aufgeführt.

Im folgenden Jahr 1876 erlebte die *Sinfonie in F-Dur op. 87* in wichtigen Musikzentren, so in Sondershausen und Dresden,<sup>45</sup> sowie in weiteren Städten.<sup>46</sup> Eine weitere Aufführung in der *Wallenstein-Sinfonie* fand in Leipzig am 1. März 1876 statt. Die Dauer allerdings nicht.

Bereits kurz nach der Uraufführung wurde Rheinberger das Werk der *Sinfonie in F-Dur op. 87* angeboten. In seinem Antwortschreiben vom 1. März 1876 bat er den Verleger die Komposition zu veröffentlichen – etwas umständlich, da die Partitur zu diesem Zeitpunkt noch in den letzten Sätzen anzu-

berichten. Rheinberger hat ein Werk ist, dessen Herausgabe mir anzuempfehlen. Ich habe es, im Interesse des Componisten, an die Hand gegeben, um so sorgfältiger und eingehender lassen zu können. Ich hoffe, damit nur das Geweilteste, das Erhabenste und die schönsten erwartungsvoll harrenden Gemüthern die Größe der Dichters verkünde. Die ersten Sätze der Symphonie sind von diesem Odem durchdrungen, die frische pikante Rhythmik, der wohlgegliederte Aufbau der Themen, die interessanten Harmonien in welchen sie daher strömen,

rechtfertigen dies Urtheil, nur das Menuetto läßt etwas in letzterer Hinsicht nach und das Finale soll nicht den beiden ersten Sätzen entsprechen. Ich erlaube mir daher den Vorschlag zu machen:

Ich sende Ihnen jetzt gleich die erste Hälfte des Honorars oder etwas mehr, z. B. etwa RM. 600.– und stelle es Ihrer Muse anheim, für die jetzigen 2 Sätze 2 neue oder ähnliche zu componiren, welche sich den 2 ersten würdig anreihen. Die Herausgabe eilt ja, da die Wintersaison vorüber, doch nicht so sehr; der aus der Verzögerung für Sie etwa zu befürchtende Nachtheil, wird hundertfältig durch den dann um größeren Erfolg aufgewogen. Darf ich hoffen von Ihnen eine so zustimmende Nachricht zu empfangen, so sehr als ich Verehrung für Sie hege? [...]

Ziemlich verärgert antwortet Rheinberger:

Da Ihnen meine Sinfonie in ihrer jetzigen aber durchaus keine Veranlassung hat, da ich ihre Wirkung auf das Publikum Sie, mir dieselbe wieder umgekehrt zu empfangen.

Offenbar lenkte Andrius die Herstellung und Drucklegung der Partitur bis zum Herbst des folgenden Jahres. Die Herstellung und Drucklegung der Partitur wurde im Herbst 1875 abgeschlossen. Die Partitur wurde im Herbst 1875 abgeschlossen.

Das Werk wurde am 28. März 1875 in München uraufgeführt. Die Partitur wurde im Herbst 1875 abgeschlossen. Die Partitur wurde im Herbst 1875 abgeschlossen.

<sup>36</sup> D-Mbs, *Rheinbergeriana* I 1, S. 27 (publiziert in *B&D* III, S. 39).  
<sup>37</sup> D-Mbs, *Rheinbergeriana* I 1, S. 121 (publiziert in *B&D* III, S. 42).

<sup>38</sup> Unter der Leitung von Hofkapellmeister Franz Wüllner, der das Dirigat kurzfristig für den erkrankten Hermann Levi übernommen hatte; Tb 18.4.1874 (D-Mbs, *Rheinbergeriana* I 3, S. 77, publiziert in *B&D* V, S. 14). Irmen, *Thematisches Verzeichnis* (wie Anm. 21), S. 64, gibt als Datum 21.4. statt 18.4. an.

<sup>39</sup> Postkarte von Fritzsich an Rheinberger, Anfang Juli 1874; D-Mbs, *Rheinbergeriana* I 3, Nr. 106.

<sup>40</sup> Tb 18.4.1874; D-Mbs, *Rheinbergeriana* I 3, S. 77.

<sup>41</sup> Siehe dazu im Einzelnen das Vorwort zu Band 25 (wie Anm. 19), S. XI–XII.  
<sup>42</sup> Brief vom 20.8.1874, publiziert in *B&D* V, S. 16–17.

<sup>43</sup> Tb Juli 1874; D-Mbs, *Rheinbergeriana* I 3, Bl. 114r.

<sup>44</sup> Zu den Datierungen im Einzelnen siehe das Vorwort in Band 24 (wie Anm. 21).

<sup>45</sup> Hamburg und Wien ohne genaues Datum erwähnt im Brief Johann Andrés an Rheinberger vom 8.1.1877 (D-Mbs, *Rheinbergeriana* I 5, Nr. 111); Sondershausen 6.8.1876, Dresden 1.12.1876 (Programmzettel in *Rheinbergeriana* I 5, Nr. 29 bzw. 89).

<sup>46</sup> London: beabsichtigte Aufführung im Sommer 1876 (*New Philharmonic Society*, Leitung Sir Julius Benedict) erwähnt im Brief von Wilhelm Ganz an Rheinberger, 18.3.1876 (D-Mbs, *Rheinbergeriana* I 5, Nr. 10); Interessenten in Leipzig, Frankfurt, Darmstadt und Mannheim genannt im Brief Andrés an Rheinberger vom 14.2.1876 (*Rheinbergeriana* I 4, Nr. 150).

<sup>47</sup> D-Mbs, *Rheinbergeriana* I 4, Nr. 61.

<sup>48</sup> Rheinbergers Antwortkonzept vom 22.5.1875, ebd., in Fannys Handschrift auf dem Rand notiert.

<sup>49</sup> Zum Procedere der Herstellung im Einzelnen s. Vorwort zu Band 24 (wie Anm. 21).

<sup>50</sup> Briefe Andrés vom 9.8.1876 und 14.3.1877 (D-Mbs, *Rheinbergeriana* I 5, Nr. 36 und 147). In dem letztgenannten informiert André Rheinberger über die Versendung des Arrangements an einen Kunden.

Der Beiname „Florentiner“ oder „Florentinische“ Sinfonie bürgerte sich offenbar erst im Laufe der Zeit ein und meinte bald mehr als die Widmung an die Orchestergesellschaft der Stadt. Vielmehr wurden damit verschiedentlich auch programmatische Tendenzen verbunden, insbesondere seit dem Bekanntwerden der Gedichte, die Fanny – etliche Jahre später – zu den einzelnen Sätzen der Sinfonie verfasst hat und in denen sie jeden der vier Sätze mit bestimmten Erlebnissen der gemeinsamen Reise nach Italien verbindet. Die Gedichte stellen „eine Interpretation Fannys der zuvor komponierten Sinfonie dar, poetisch auf die Musik reagierend und in der lebendig gebliebenen Rückerinnerung an die über zehn Jahre zuvor erlebte Reise.“<sup>51</sup> Nachvollziehbar sind solche Bezüge wohl am ehesten im zweiten Satz (Adagio); Fannys Gedicht zu diesem Satz ist überschrieben „In Fra Savonarola's Zelle im Kloster S. Marco in Florenz“<sup>52</sup>, programmatisch könnte ihr „eindringlich düsterer, oft bis zu beschwörendem Gestus reichender Charakter“<sup>53</sup> verstanden werden, der sich unschwer verbinden lässt mit den Empfindungen beim Besuch jenes Ortes, an dem sich einst Verurteilung und Hinrichtung des Kirchenkritikers Girolamo Savonarola (1452–1498) ereignet hatten. Dennoch: „Eine Programm-Sinfonie ist das Werk op. 87 nicht, zumindest nicht in allen Sätzen, der Rezipient möge den Kontext der Italienreise des Ehepaars Rheinberger von 1874 bei der Rezeption assoziierend, begleitend oder auch ignorierend zur Kenntnis nehmen.“<sup>54</sup>

Für seine „**Demetrius**“-Ouv<sup>er</sup>türe op. 110 wählte Rheinberger Friedrich Schillers Dramenfragment als literarisch-Vorwurf, an dem der Dichter während seiner letzten Lebensjahre gearbeitet hatte. Es basiert auf dem russischen Geschehen um den „falschen Demetrius“ des 17. Jahrhunderts. Der gab sich für den Jahre zuvor ermordeten Sohn Iwans des Schrecklichen (Dimitrij) aus und eroberte mit polnischer Hilfe den Zarenthron, wurde aber wenig später selbst ermordet.

Die Beweggründe des Komponisten für die Wahl dieses Stoffes wie auch der konkrete musikalische Aufbau sind nicht bekannt. Fanny hat in ihrem Werkverzeichnis einen Hinweis auf ein russisches Volkslied als Motiv des russischen Ouv<sup>er</sup>türe zitiert. Die Ausgabe dieses Volksliedes in der Staatsbibliothek München ist in der

Rheinberger hat die Ouv<sup>er</sup>türe im Juni 1878,<sup>56</sup> in einer Zeitschrift veröffentlicht. Nach der Ernennung zum Hofkapellmeister wurden seine Werke bereits europaweit bekannt. Rheinberger für das gestiegene Renommée, das er durch die Uraufführung der *Demetrius*-Ouv<sup>er</sup>türe in München, im Gewandhaus zu München (18. Oktober 1879),<sup>57</sup> gelten.

Zur Entstehung der Ouv<sup>er</sup>türe sind keine Details überliefert. Der Erstdruck der Partitur wurde im Leipziger Verlag Robert Schuberger im Oktober 1879 veröffentlicht,<sup>58</sup> also kurz

vor der Uraufführung. Rheinberger widmete das Werk im Erstdruck Niels Wilhelm Gade, dem dänischen Komponisten und Dirigenten der Konzerte des Kopenhagener Musikvereins.

Das Autograph der Bearbeitung für Klavier zu vier Händen ist mit dem 4. Juli 1878 datiert, also knapp drei Wochen nach der Vollendung der Originalfassung. Die Drucklegung erfolgte etwa gleichzeitig mit derjenigen der Partitur.

Die *Demetrius*-Ouv<sup>er</sup>türe fand rasche Verbreitung in Konzertsälen. Widmungsträger Niels Gade gab sie im Januar 1880, er habe die „charakteristische Ouv<sup>er</sup>türe“ zweimal in Kopenhagen gespielt. Im Januar des folgenden Jahres stand sie in der *harmonic Society of New York*. Danach kam es zur Münchner Philharmonikerkonzert der *Musikvereins* am 12. Dezember 1881 unter Leitung von Felix Lohse.

Allen Bibliothekaren und Musikwissenschaftlern zur Verfügung gestellt. Die Drucklegung zur Veröffentlichung der Ouv<sup>er</sup>türe ist in der Rheinberger-Archiv-Stelle verbindlich. Die Ouv<sup>er</sup>türe ist in den ersten Drucken für den revidierten Katalog der Bayerischen Staatsbibliothek München aufgenommen. Ich danke auch den Originalverleaguern für die Überlassung des alten Stichbildes. Mein herzliches Dankwort geht an Herrn Harald Wanger, Schaan, für wertvolle Hinweise, und meinen Kollegen in der Editionsstelle Rheinberger-Archiv für die Ausgabe des Carus-Verlags für kritische Anregungen und die gewissenhafte Betreuung dieses Bandes.

München, im April 2008

Felix Loy

<sup>51</sup> Werner Aderhold, im Vorwort zu Band 24 (wie Anm. 21), S. X. Dort wird die Frage der Programmatik eingehend diskutiert.

<sup>52</sup> Die Überschriften der anderen Gedichte lauten: „Reise“ (zum 1. Satz), „Spazierfahrt nach S. Miniato“ (zum 3. Satz) und „Florentinische Nacht“ (zum Finale).

<sup>53</sup> Aderhold (wie Anm. 21), S. XI.

<sup>54</sup> Ebd.

<sup>55</sup> Im *Catalog* (wie Anm. 20, S. 261) schreibt Fanny als Fußnote zum Notincipit der langsamen Einleitung: „Motiv eines russischen Volksliedes ‚der falsche Dimitrij‘ aus dem 17. Jahrhundert. (Kgl. Hof & Staatsbibliothek München.)“.

<sup>56</sup> Nach Fannys Angabe im *Catalog* (ebd., S. 260) beendete Rheinberger die Komposition am 15. Juni 1878.

<sup>57</sup> Unter Leitung von Carl Reinecke; s. dessen Brief an Rheinberger vom 4.11.1879 (D-Mbs, *Rheinbergeriana* I 7, Nr. 50; publiziert in *B&D* V, S. 126).

<sup>58</sup> Nach Fannys *Catalog* (wie Anm. 20).

<sup>59</sup> Nach Hofmeister (wie Anm. 24), Jahrgang 1879, S. 291 und 297: Partitur, Stimmen und Klavierbearbeitung im Oktober 1879.

<sup>60</sup> Brief von Gade an Rheinberger, 16.1.1880; D-Mbs, *Rheinbergeriana* I 7, Nr. 88 (publiziert in *B&D* V, S. 130).

<sup>61</sup> Konzert vom 12.3.1881, *Philharmonic Society of New York, Academy of Music* (Programmzettel in D-Mbs, *Rheinbergeriana* I 8, Nr. 99).

<sup>62</sup> Programmzettel in D-Mbs, *Rheinbergeriana* I 8, Nr. 103.

# Foreword

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 potential buyers. Most of them were transcriptions for smaller forces that provided a welcome opportunity to form an acquaintance with the music, especially of the latest operas, but also, for instance, of orchestral works and chamber music. Arrangements for piano, and especially piano duet (piano four hands), were by far the most important species in the nineteenth century, fulfilling a function similar to the sound recording in the twentieth.

The piano was able to assume this role for two reasons. One was because of developments in piano construction towards the end of the 18th century, developments resulting in an expansion of the tonal range and volume of sound in particular. The other was the roughly simultaneous dissemination of the piano on a positively massive scale as the most important instrument for domestic music-making in the middle-class living-rooms.<sup>1</sup>

Similarly, composers and professional musicians acquainted themselves with new works probably through reductions, since full scores of works were often never printed. These were correspondingly high production costs.

Josef Gabriel Rheinberger's arrangements for piano four hands (one player to each), including:

expansion and in particular originally written for smaller forces. Always been few and far between. Rheinberger supplied some examples, for instance, for piano four hands.<sup>3</sup> He also did some of a number of vocal works that were initially for piano accompaniment but later with orchestra as well.<sup>4</sup>

piano playing was "very much cultivated [...] in the Rheinberger household"<sup>5</sup> after Josef married his former pupil Franziska (Fanny) von Hoffnaab in 1867. Numerous

entries in Fanny's diary contain information about the one hand they would focus on Rheinberger compositions, usually the latest ones, whose early versions would try out with Fanny in this way, but they were performed simply for pleasure. Thus, in 1869 of Rheinberger's first opera, which was completed in 1868, together with passion the works by other composers with new works these Rheinberger reverently performed in an early duetting of a significant role in the year on 10 June, the

the 4-hand arrangement of Hasse's played together that day.<sup>8</sup>

were drawn into the domestic music-making of their esteemed colleague Johannes Brahms. It was his meal he played his Hungarian Dances [Fanny's pet name for her husband].<sup>9</sup> Rheinberger played the piano with his friend Johann ("Johnnie")

- 1 On the early history of four-hand piano music see Marianne Stoelzel, *Die Anfänge vierhändiger Klaviermusik. Studien zur Satztypik in den Sonaten Muzio Clementis*, Frankfurt, 1984, especially pp. 24 ff. and 63 ff.
- 2 See vol. 37 of the Rheinberger Complete Edition (*Klavierwerke IV*), ed. Han Theill, Stuttgart, 2000 (quotation on p. VIII).
- 3 The *Passacaglia* op. 132b from the Organ Sonata no. 8 op. 132 and the *Elegischer Marsch* op. 167b based on no. 8 of the *Zwölf Orgelvorträge* op. 167, as well as the Overture to the Singpiel *Der arme Heinrich* op. 37, originally for piano four hands, and the *Fantasie* op. 79 for piano four hands. See vol. 26 of the Rheinberger Complete Edition (*Orchesterfassungen eigener Werke*), ed. Felix Loy, Stuttgart, 2006.
- 4 These are the ballad *Klärchen auf Eberstein* op. 97; *Two Romantic Songs* op. 106; and the Mass in A major op. 126 (originally with organ accompaniment), as well as the following works whose orchestral versions were left unpublished: *Das Töchterlein des Jairus* op. 32; *Maietau* op. 95 no. 2 (fragment); and *Sonetto*, no. 2 from *Gesänge altitalienischer Dichter* op. 129.
- 5 Harald Wanger, booklet text for the CD recording *Josef Gabriel Rheinberger. Vierhändige Klavierwerke* (Prezioso 800.010), Kerpen, 1993, p. 5.
- 6 Commercial books and diaries maintained by Fanny Rheinberger (hereinafter: Tb), Bayerische Staatsbibliothek, Munich (D-Mbs), *Rheinbergeriana I*, 8 June 1869; quoted from Harald Wanger and Hans-Josef Irmen (eds.), *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens*, 9 vols., Vaduz, 1982–1988 (*B&D*), vol. III, p. 64.
- 7 Tb of 26 October, beginning of November and 6 November 1870; reproduced in *B&D IV*, pp. 13 and 19.
- 8 Tb of 10 June 1869, quoted from *B&D III*, p. 64.
- 9 Tb of 23 July 1870, quoted from *B&D IV*, p. 2.

Mayer, a businessman from Vienna, when visiting Munich, or on the summer holidays they often spent together in Wildbad Kreuth. Rheinberger dedicated to him the four-hand *Tarantella* op. 13. Mayer, who was a great lover and connoisseur of Rheinberger's works, frequently asked his composer friend for new pieces in arrangements for four hands. He would then familiarize himself with these, usually with his wife Mila, as part of the domestic "4-hand piano battles."<sup>10</sup>

This domestic music-making must have been all the more valuable to Rheinberger because in his later years, an affliction of the right hand prevented him from playing in public. Perhaps it was also for this reason that he took special care over his original works for piano four hands and for two pianos, as also his piano arrangements. Generally he undertook the arrangements himself; only in a few cases did he leave them to somebody else, and then it was usually his wife Fanny, so that they were at least produced under his supervision.

Our Complete Edition of Rheinberger's music includes all of his arrangements, apart from the piano-vocal scores<sup>11</sup> that he made of his operas, oratorios, Mass settings, and secular cantatas, which were and still are primarily used for purposes of study and rehearsal. Alternative versions for other combinations of instruments, assuming they are not „utility versions“ but intended for public performance, are published in the same volume as the original itself. These include, for example, his arrangements of Masses with orchestral accompaniment and secular choral works for relatively small instrumental forces.<sup>12</sup> The same applies to his two opuses for violin and organ – the *Six Pieces* op. 150 and the *Suite* op. 166, which he also published for piano and piano – as well as the two violin sonatas, one of which exists in a version for cello (second movement) and the other one in a version for clarinet;<sup>13</sup> another separate volume is devoted to the original piano and organ music.<sup>14</sup> Rheinberger's instrumental music is published in three separate divisions consisting of three volumes: the first three are devoted entirely to his piano music, the second three to his organ music, and the last three to his piano and organ music. The piano music is divided into three volumes: the first two volumes show Rheinberger's arrangements for piano four hands and piano two pianos, the third volume shows Rheinberger's original music (vols. 44 and 46). The piano arrangements for piano four hands and piano two pianos are arranged in three volumes: the first volume shows Rheinberger's original music (vols. 48), namely of J. S. Bach's *Goldberg Variations* and W. A. Mozart's *Variations in F major* (KV 500). These arrangements for one piano or for two pianos are not only attractive to performers but also shed light on the arranger's historical understanding of the music.

The present volume contains the arrangements for piano four hands which Rheinberger made of his own works for orchestra. Something they have in common is that they are extremely pure transcriptions of the original versions, i. e. they adhere very close to the originals – in contrast to arrangements that seriously alter the original to a greater or lesser extent. Among the latter kind are Rheinberger's arrangements of Bach's *Goldberg Variations* and two sets of variations by Mozart,<sup>15</sup> but also the *Drei Stücke* for piano four hands based on the *Meditationen* for organ. In the last-named case, the special new title „freely arranged“ (freely arranged) op. 167) show that this represents a different arrangement, one claiming equal artistic standing“<sup>16</sup> to the original, and a different opus number. The *March* from the *Zwölf* (op. 167b) acquired the new title „freely arranged“ (freely arranged) op. 167b in the new edition. The *March* from the *Zwölf* (op. 167b) acquired the new title „freely arranged“ (freely arranged) op. 167b in the new edition.

Although these arrangements are not conceived as autonomous works, they are nevertheless of a high artistic quality and a refined sense of style are

- 10 From Mayer to Rheinberger, quoted from Rheinberger, *op. cit.*, p. 10.
- 11 Rheinberger and his contemporaries frequently referred to piano arrangements as „Klavierauszüge“ (piano reductions) in their daily parlance. This term in today's sense to mean „piano-vocal scores,“ i. e. piano arrangements of vocal works with instrumental accompaniment in which the vocal parts are adopted unchanged and the orchestral part reduced to piano two-hands.
- 12 For example, the Mass in A major op. 126 and the Mass in B flat major op. 172, each of which occurs in a version with string orchestra and another with organ alone, are published in vol. 1 of the Complete Edition; the Mass in C major op. 169 (in a version with full orchestra and another with strings alone) appears in vol. 5; the *Stabat mater* op. 138 (in a version with string orchestra and another with organ alone) in vol. 8; and *Klärchen auf Eberstein* op. 97 and *Zwei romantische Gesänge* op. 106 (each in a version with orchestra and another with piano alone) in vol. 18.
- 13 Published in vol. 32 of the Complete Edition (*Werke für Soloinstrument und Klavier*), ed. by Bernd Edelmann and Irene Schallhorn, Stuttgart 2008.
- 14 The *Six Pieces* op. 150 and the *Suite* op. 166 appear in vol. 33 (*Kammermusik V*) of the Complete Edition, ed. by Astrid Bauer, the *Suite* op. 149 in vol. 28, ed. by Wolfgang Hochstein.
- 15 Vol. 26 of the Complete Edition (see note 3).
- 16 The *Goldberg Variations* were published in the arrangement for two pianos as Work without opus number (WoO) 3, Mozart's *Variations in B flat major* KV 500, arranged „for concert performance,“ as WoO 5, and the *Variations in F major* KV 613, arranged for two pianos, as WoO 6. New editions were published in vol. 48 of the Rheinberger Complete Edition (*Bearbeitungen fremder Werke*), ed. Uwe Wolf, Stuttgart, 2004.
- 17 Vol. 43 of the Rheinberger Complete Edition (*Bearbeitungen eigener Werke III*), ed. Barbara Mohn, Stuttgart, 2007.
- 18 Thus Michael Struck on the piano arrangements of Johannes Brahms: „Werk-Übersetzung als Werk-Alternative? Johannes Brahms' Klavierbearbeitungen eigener Werke,“ in: Bodo Plachta and Winfried Woessler (eds.), *Edition und Übersetzung. Zur wissenschaftlichen Dokumentation des interkulturellen Texttransfers*, Tübingen, 2002 (= supplements to editio, 18), pp. 447–464, quotation on p. 453.

obvious from each arrangement. They avoid exaggerated fullness of touch, i. e. that all too compact and massive sound which the four-hand style with its restricted registers naturally tends to create, being kept transparent as far as possible, e. g. through octave transposition instead of octave doubling, and through the omission of filler parts. As well as the technical modifications (e. g. the rhythmic simplification of rapid runs, note-alternation instead of note-repetition), what stands out are the constantly varying directions for the articulation and dynamics, such as extra accents or sforzati. These changes seem calculated to prevent the four-hand piano version from succumbing to the ever-present danger of "muddy" and permanent *forte* playing. Just occasionally, the composer also allows himself to insert fresh notes and rhythmic elements, as though to compensate for the piano's more limited expressive possibilities compared to melody instruments.

With one exception, Rheinberger prepared and published piano arrangements of all his orchestral works with opus numbers. Besides the two symphonies and two overtures in the present volume, his two organ concertos (opp. 37 and 77) exist in arrangements for piano four-hands, and Rheinberger arranged the *Suite* op. 149 and the Piano Concerto op. 94 for two pianos. The aforementioned exception is the *Academic Overture*, op. 195, dedicated to the Philosophical Faculty of Munich University as a gesture of thanks at receiving an honorary doctorate on his sixtieth birthday in 1899. Rheinberger regarded this work more as a "musical dissertation" than a piece for performance,<sup>19</sup> and probably considered a piano arrangement superfluous for this reason.

After taking charge of the Munich Oratorio School in autumn 1864, Rheinberger was appointed solo conductor at Munich's Court and National Theatre in December. The experience in the theatre, which he gained from this position inspired him for the stage. In the "wir" before the 1868 revision (op. 20) that he had on his first published symphony, Schiller's like- Overture c suggests a Further the de

source of *Wallenstein*, a handwritten manuscript from summer 1866, bears the subtitle "A Symphonic Tone- Movements." In the first edition, how- is characterized as a "Symphonic Tone- nis, plus the titles of the individual move- makes it clear that the work is a programmatic ony, a genre much-loved by audiences in the latter half of the nineteenth century.

No handwritten sources have survived for Rheinberger's arrangement for piano four-hands. In March 1867 it was engraved by the Leipzig publisher E. W. Fritzsch, who sent the composer a set of proofs for the arrangement on 18 March:<sup>22</sup>

But take a close look at this yourself; many of the mistakes you discovered in opp. 7–9 lay in the relevant manuscripts.

The finished print must have been available of March, for on 4 April Josef and Fanny received a letter from their composer- Holstein thanking them for sending ny and praising the "freshness" "you give your best and succ consummate artistic self-a

Rheinberger dedicat arrangement to " (25 April). The r the score, completed a few te. + dedication to the Prince in. is aforementioned "thr me. arrangement] should p a se. It would in any case be h. e." This separate print was duly mn 1868.<sup>25</sup>

later arrangement of movement 3 likewise disappeared. The print probably summer 1869. On 11 April Fanny noted

ung [op. 25] to Fritzsch along with the solo piano arrangement of the *Wallenstein* scherzo that Kurt finished today. It was difficult.

<sup>19</sup> "It's a very 'learned' work that you'll probably never get to hear": thus Rheinberger wrote to Henriette Hecker on 1 February 1901 (*B&D* VIII, p. 171). On op. 195 see also the Foreword to vol. 25 of the Rheinberger Complete Edition (*Konzertouvertüren*), ed. Felix Loy, Stuttgart, 2006.

<sup>20</sup> According to Fanny's "Thematischer Catalog der herausgegebenen Compositionen von Josef Rheinberger," preserved in the Bayerische Staatsbibliothek, Munich, *Mus. ms.* 4734, p. 22.

<sup>21</sup> It was preceded by three juvenile symphonies in D major, C minor, and C major (JWV 41, 76 and 81), dating from 1855 to 1857; see the appendix to Hans-Josef Irmen: *Thematisches Verzeichnis der musikalischen Werke Gabriel Josef Rheinbergers*, Regensburg, 1974. Rheinberger's juvenile orchestral works as a whole are discussed in the Forewords to vol. 24 of the Rheinberger Complete Edition (*Sinfonie in F op. 87*), ed. Werner Aderhold, Stuttgart, 2008, p. XVII, and vol. 25 (see note 19), pp. XVIf.

<sup>22</sup> Quoted from *B&D* II, p. 85.

<sup>23</sup> Quoted from *B&D* II, p. 88.

<sup>24</sup> Hofmeister's *Musikalisch-literarischer Monatsbericht neuer Musikalien*, Leipzig, 1867, lists both the score and the duet arrangement under October 1867 (pp. 156/2 and 158, respectively). The sources and date of the original version and the genesis of the work as a whole are covered in the Foreword (pp. XVIf.) and the source description (pp. 289–291) in vol. 23 of the Rheinberger Complete Edition (*Wallenstein op. 10*), ed. Hartmut Schick, Stuttgart, 2003.

<sup>25</sup> Hofmeister (*ibid.*, 1868, p. 184) lists it under November 1868.

<sup>26</sup> D-Mbs, *Rheinbergeriana* I 1, p. 27; quoted from *B&D* III, p. 37.



The première of *Wallenstein* took place in Munich on 26 November 1866 under the composer's baton, with a repeat performance given two days later. It was apparently very successful: Rheinberger wrote to his brother David that the piece "truly took the place by storm like no other symphonic work has done for years. [...] The end was followed by endless applause, even joined by the entire orchestra."<sup>27</sup>

Judging from the number of performances, the piece became one of the three most successful newly composed symphonic works of the 1860s and 1870s in the German-speaking countries, alongside Anton Rubinstein's Second Symphony ("The Ocean") and Joachim Raff's Third ("In the Forest"). It was also performed frequently elsewhere, including England and later in the United States.<sup>28</sup>

In December 1900, when the **Overture to Shakespeare's "Taming of the Shrew" op. 18**, was rehearsed in Munich with the orchestra of the Royal School of Music, Rheinberger reminisced:<sup>29</sup>

I wrote the piece during my first stay in Kreuth (1866) – and still seemed to feel fresh alpine air in it – pure deception, of course. At that time my next-door neighbor was a thoroughly engaging young man from Vienna who, on the side, was a music buff [and] an excellent pianist, so I also set the above overture for piano duet for our use.

The "thoroughly engaging young man" was none other than the above-mentioned "Johnie" Mayer, who became a close friend of Fanny and Josef Rheinberger from that moment on.

Rheinberger's reminiscence is confirmed by the autograph in the score (Bad Kreuth, August 1866). The date of the duet arrangement is still more precisely dated to 18 August 1866. Then one-and-a-half years pass before further information on Rheinberger's work. On the previous page, 22 January 1868 he dated a second version of the piece, which retains the musical substance of the first but with a number of details, e.g. in the instrumental elaboration. Shortly thereafter he offered the overture to the publisher, who asked him on 8 February 1869. At first, however, the publisher refused. Instead, Rheinberger was published, most likely in the summer of 1872.

The first edition is musically identical to the autograph of 1866. It was published in Leipzig, where he submitted the proofs in February 1869. In early March.<sup>33</sup> At the time, he had already had Rheinberger inducted into the Leipzig Philharmonic Society (Tonkünstlerverein). This was a great success in March 1869, using the name of the publisher. Fritzscht reported to the composer:<sup>34</sup>

In Leipzig, we have been unanimously approved for membership in our Philharmonic Society, and your op. 18 was performed to great applause as your début.

Rheinberger sent one of the first copies of print, along with other works, to Hans von Bülow, who had been serving as court conductor in Munich since 1867. Bülow was much taken with the piece, as he wrote on 12 April:<sup>35</sup>

Honored Professor,  
Only today am I able to thank you for kindly sending your most recent works, having had an opportunity to hear the duet arrangements with Music Director Richter. The Overture to "The Taming of the Shrew" in particular is a truly exemplary composition, wholly characteristic, spirited, and ingratiating. I hope you shall send us in score and parts. I'm convinced that it will quickly appear everywhere in the best sense of the word. [...]

A mere two weeks later, on 26 April 1869, the overture its première in the Court Music to Shakespeare's play.<sup>36</sup> Fanny's performance on 9 December of the performance of the overture when it was heard during the concert of the Munich Academy in the autumn of that year.<sup>38</sup> By the time its parts had appeared in print.

In 1874, the noticeably greater interest in the work was the very day of the concert, could write that "the overture had been performed for London and a number of performances, however, since its version had appeared as far as I know, its greatest success relatively late, in the 1880s and 1890s, when at least twelve performances are known to have taken place in the German countries alone.<sup>41</sup>

<sup>27</sup> Letter of 1 December 1866; quoted from *B&D* II, pp. 70f.

<sup>28</sup> Schick, Foreword to vol. 23 (see note 24), pp. XVII and XXI.

<sup>29</sup> Letter of 9 December 1900 to Henriette Hecker, quoted from *B&D* VIII, p. 102.

<sup>30</sup> "If you haven't sent your overture here already, please do so!" Letter of 8 February 1868; D-Mbs, *Rheinbergeriana* II, Fritzscht no. 16.

<sup>31</sup> For details of the work's genesis see the Foreword to vol. 25 (see note 19).

<sup>32</sup> Fritzscht thanked Rheinberger on 20 February 1869 for returning the proofs; D-Mbs, *Rheinbergeriana* II, Fritzscht no. 36.

<sup>33</sup> Tb 28 February 1869: "The duet arrangements of the overtures to 'Taming of the Shrew' and the opera 'Die 7 Raben' are currently in press." Tb 7 March 1869: Rheinberger receives his author's copies (D-Mbs, *Rheinbergeriana* I 1, pp. 23 and 24; pubd. in *B&D* III, pp. 33 and 34). Hofmeister (see note 24, 1869, p. 102) does not list the edition until June 1869.

<sup>34</sup> Letter of 19 March 1869; D-Mbs, *Rheinbergeriana* II, Fritzscht no. 39.

<sup>35</sup> Letter to Rheinberger; D-Mbs, *Rheinbergeriana* I 1, no. 25 (pubd. in *B&D* III, p. 37).

<sup>36</sup> Tb 26 April 1869; D-Mbs, *Rheinbergeriana* I 1, p. 27 (pubd. in *B&D* III, p. 39).

<sup>37</sup> Tb 9 December 1869; D-Mbs, *Rheinbergeriana* I 1, p. 121 (pubd. in *B&D* III, p. 142).

<sup>38</sup> Conducted by the court conductor Franz Wüllner, who took over on short notice from the ailing Hermann Levi; Tb 18 April 1874 (D-Mbs, *Rheinbergeriana* I 3, p. 77, pubd. in *B&D* V, p. 14). Irmen, *Thematisches Verzeichnis* (see note 21), p. 64, gives the date as 21 April instead of 18 April.

<sup>39</sup> Postcard from Fritzscht to Rheinberger, early July 1874; D-Mbs, *Rheinbergeriana* I 3, no. 106.

<sup>40</sup> Tb 18 April 1874; D-Mbs, *Rheinbergeriana* I 3, p. 77.

While vacationing in Kreuth in August 1874, Rheinberger received a letter from the *Società Orchestrale Fiorentina* containing a request to write an instrumental piece for them.<sup>42</sup> A few days later he and Fanny set out on a journey to Florence and northern Italy that had evidently been planned long in advance.<sup>43</sup> On their return, Rheinberger composed the **Symphony in F major op. 87** between October 1874 and February 1875.<sup>44</sup> The première took place a few weeks later, when he conducted the piece in Munich on 28 March. The Florence première was given on 6 May of the same year by the *Società Orchestrale*, who commissioned the symphony and to whom it is dedicated.

In the following year, 1876, the symphony was performed in such major musical capitals as Hamburg, Vienna, Sondershausen, and Dresden,<sup>45</sup> and presumably in London and other cities as well.<sup>46</sup> Still, in the long run, the F-major Symphony never reached the same level of popularity as the *Wallenstein* Symphony.

Shortly after the première, Rheinberger offered the work to André in Offenbach for publication. The publisher's reply, dated 21 May 1875, initially praises the piece only to circuitously but firmly criticize its final two movements:<sup>47</sup>

None the less, the more significant the work of music entrusted to me for publication, the more carefully and thoroughly I subject these works to examination, in the interest of the composer on whose music and celebrated name the pampered audience rightly attaches the greatest of hopes, so that only the most select, sublime, and magnificent she proclaim the grandeur of the poet's mission to an expectant and waiting public.

The first two movements of the symphony are pervaded by breath; the fresh, sprightly rhythms, the well-ordered themes, the interesting harmonies wherein they flow, and the judgment; only the minuet falls somewhat short in this last and the finale ought not to correspond to the first two movements. I therefore take the liberty to make the first two movements. I will immediately send you the first half of the score, which is more than half, say 600 Reichsmarks. I leave it to your discretion to send your Muse to compose, for the present, a similar ones worthy of standing in the season is now over, the publisher's disadvantage you might feel hundred-fold by the summer. Dare I hope to receive your answer? I cherish you for you? [...]

Rheinberger's return of post:<sup>48</sup>

As regards its present form, but I have already seen its return it to me forthwith.

For from spring to fall of the following year, the production and publication of the symphony's parts were carried out in his publishing house. The finished products were presumably beginning of 1877.<sup>49</sup>

to the date on the autograph score (4 May 1875), and also shortly after the première that Rheinberger completed his arrangement of the symphony for piano four-

hands. The first edition was produced at roughly the same time as the rest of the performance material. André sent a second set of proofs to the composer in August 1876, and the finished edition most likely went on sale in early 1877 or no later than March.<sup>50</sup>

The nickname "Florentine" Symphony evidently took hold only with the passage of time, and soon came to mean more than a dedication to the Florentine orchestra. Rather, it was variously linked with certain musical tendencies, especially once it became known. Some years later, wrote poems linking the symphony's four movements with particular aspects of Rheinbergers' trip to Italy. The interpretation of a symphony that is a poetic response to the journey undertaken may have references are perhaps to the movement (Adagio), with the reference to "In Fra Savonarola's time, the Florentine was gently gloomy [...], frequently in a melancholy mood" (53) may be interpreted as a reference to the visit to the very city of Girolamo Savonarola and executed. Nevertheless, the symphony, or at least not in the context of the Rheinbergers' work, may be taken as a correlative, and simply ignored as the listener sees fit."<sup>54</sup>

<sup>42</sup> Further details in the Foreword to vol. 25 (see note 19), pp. XIXf.

<sup>43</sup> Letter of 20 August 1874, pubd. in *B&D* V, pp. 16–17.

<sup>44</sup> 7 July 1874; D-Mbs, *Rheinbergeriana* I 3, fol. 114r.

<sup>45</sup> Further details on the date in the Foreword to vol. 24 (see note 21).

<sup>46</sup> Hamburg and Vienna are mentioned without a precise date in Johann André's letter to Rheinberger of 8 January 1877 (D-Mbs, *Rheinbergeriana* I 5, no. 111). The Sondershausen performance took place on 6 August 1876, that in Dresden on 1 December 1876 (program leaflets in D-Mbs, *Rheinbergeriana* I 5, nos. 29 and 89).

<sup>47</sup> A London concert scheduled for summer 1876, with the New Philharmonic Society conducted by Sir Julius Benedict, is mentioned in Wilhelm Ganz's letter to Rheinberger of 18 March 1876 (D-Mbs, *Rheinbergeriana* I 5, no. 10). Inquiries from Leipzig, Frankfurt, Darmstadt, and Mannheim are mentioned in André's letter to Rheinberger of 14 February 1876 (*Rheinbergeriana* I 4, no. 150).

<sup>48</sup> D-Mbs, *Rheinbergeriana* I 4, no. 61.

<sup>49</sup> Rheinberger's draft reply of 22 May 1875, *ibid.*, inscribed in the margin in Fanny's hand.

<sup>50</sup> Further details on the publication process in the Foreword to vol. 24 (see note 21).

<sup>51</sup> André's letters of 9 August 1876 and 14 March 1877 (D-Mbs, *Rheinbergeriana* I 5, nos. 36 and 147). In the latter André informs Rheinberger that he has forwarded the arrangement to a customer.

<sup>52</sup> Werner Aderhold, Foreword to vol. 24 (see note 21), p. XIX, where the work's putative program is exhaustively discussed.

<sup>53</sup> The headings of the other movements translate as "Journey" (movt. 1), "Excursion to San Miniato" (movt. 3), and "Florentine Night" (finale).

<sup>54</sup> Aderhold (see note 21), p. XX.

<sup>55</sup> *Ibid.*

As the literary basis of his „**Demetrius**“ Overture op. 110 Rheinberger chose Friedrich Schiller's fragmentary *Demetrius*, a play that the great dramatist had worked on during the final two years of his life. It is based on the historical events associated at the beginning of the seventeenth century with the „False Dmitry,“ who posed as the son of Ivan the Terrible, conquered the czarist throne with Polish assistance, and was himself murdered a short while later.

Rheinberger's motives for choosing this material for his work are as obscure as his reasons for composing it at all. However, Fanny, in the handwritten catalogue of her husband's works, points to the source for the Russian folk song quoted at the opening: evidently Rheinberger found this song among the holdings of the Munich Court and State Library.<sup>55</sup>

Rheinberger wrote the overture in June 1878<sup>56</sup> at a time of growing fame, one year after his appointment as court conductor, when many of his works had already become known throughout Europe. One indication of his increasing renown is that the première of the *Demetrius* Overture took place outside of Munich, namely, in the Leipzig Gewandhaus on 30 October 1879.<sup>57</sup>

We have no details regarding the work's publication. The first printed score was issued in October 1879,<sup>58</sup> shortly before the première, by Robert Forberg of Leipzig. Rheinberger dedicated the first edition to Niels Wilhelm Gade, the Danish composer and conductor of the concerts of the Copenhagen Musical Society.

The autograph of Rheinberger's arrangement for four-hands is dated 4 July 1878, and thus little more than three weeks after the completion of the orchestral version. It was published at roughly the same time.

The *Demetrius* Overture quickly found its way into concert halls. The dedicatee, Niels Wilhelm Gade, reported in January 1880 that the overture was „characteristic and lovely overture.“ It appeared on a program of the Copenhagen Musical Society in March 1881. In Munich, the overture was performed by the Munich premiere conductor himself, Carl Reinecke, at a concert of the Academy of Music on 12 March 1881.

I have tendered to all those libraries and individuals who made their source material available to me, and to the University of Vaduz for providing first editions, and to the Universitätsbibliothek of Munich for providing sources and granting permission for this edition. I also wish to thank the original publishers for allowing me to use the old engraving. Furthermore I warmly thank Herr Harald Wanger, Schaan (Liechtenstein), for valu-

able references, and my colleagues on the editorial staff of the Rheinberger Complete Edition of the Carus Verlag, for their critical suggestions and the conscientious supervision of this volume.

Stuttgart, April 2008

Felix Loy

Translation: Peter Palmer / J. Bradford Robinson

<sup>55</sup> Fanny's catalogue (see note 20, p. 261) provides the following footnote to the musical incipit of the slow introduction: "Motif from a seventeenth-century Russian folk song, 'The False Dmitry.' (Royal Court and State Library, Munich.)".

<sup>56</sup> According Fanny's catalogue (*ibid.*, p. 260), it was completed on 15 June 1878.

<sup>57</sup> Conducted by Carl Reinecke; see his letter to Rheinberger, Leipzig, 4 November 1879 (D-Mbs, *Rheinbergeriana* I 7, no. 50; publ. in *B&D* V, p. 126).

<sup>58</sup> According to Fanny's catalogue (see note 20).

<sup>59</sup> Hofmeister (see note 24), 1879, pp. 291 and 297, lists the score, parts, and piano arrangement under October 1879.

<sup>60</sup> Letter of 16 January 1880 from Gade to Rheinberger; D-Mbs, *Rheinbergeriana* I 7, no. 88 (publ. in *B&D* V, p. 130).

<sup>61</sup> Concert of 12 March 1881, Philharmonic Society of New York, Academy of Music; program leaflet in D-Mbs, *Rheinbergeriana* I 8, no. 99.

<sup>62</sup> Program leaflet in D-Mbs, *Rheinbergeriana* I 8, no. 103.

# Avant-propos

L'arrangement de compositions pour une autre distribution que celle prévue à l'origine devint, avec la naissance de la culture musicale bourgeoise à la fin du XVIII<sup>ème</sup> siècle, une activité toujours plus importante, autant des compositeurs eux-mêmes que des arrangeurs ; il servait – dans la mesure où il ne s'agissait pas de l'adaptation à une nouvelle situation de représentation – dans la plupart des cas à la plus large diffusion des œuvres en touchant de nouveaux cercles d'acheteurs. En règle générale, il s'agissait ici de transcriptions pour des distributions plus réduites, offrant aussi une possibilité bienvenue de faire connaissance notamment avec les opéras les plus récents, mais aussi avec des œuvres orchestrales et de la musique de chambre. L'arrangement pour le piano (à deux et surtout à quatre mains) devint ici de loin la forme la plus importante et à ce point de vue, il remplit au XIX<sup>ème</sup> siècle une fonction semblable à celle du disque un siècle plus tard.

La condition à ce que le piano puisse reprendre ce rôle étaient d'une part des progrès dans la facture du piano qui avaient été accomplis vers la fin du XVIII<sup>ème</sup> siècle et qui avaient porté notamment sur l'élargissement de l'étendue tonale et du volume sonore, d'autre part la diffusion massive du piano qui eut lieu à peu près en même temps que l'instrument primordial de la musique dans les salons bourgeois.<sup>1</sup>

Compositeurs et musiciens professionnels s'aimaient aussi à se familiariser avec des œuvres pour piano, et des réductions pour piano, étaient surtout d'œuvres à la distribution pas imprimées ou se trouvaient dans des manuscrits étaient très onéreuses et de confection.

Josef Gabriel Rheinberger a écrit beaucoup de ses compositions pour piano, le plus souvent à deux mains, mais aussi à quatre mains, parmi elles quelques-unes sont ses meilleures.<sup>2</sup>

Il s'agit ici de la ballade *Klärchen auf Eberstein* op. 97, *Zwei romantische Gesänge* op. 106 et de la Messe en la majeur op. 126 (tout d'abord avec accompagnement d'orgue) ainsi que des œuvres suivantes, dont Rheinberger ne fit pas publier la version avec accompagnement d'orchestre : *Das Töchterlein des Jairus* op. 32, *Maiantau* op. 95 n° 2 (fragment) et le *Sonetto*, n° 2 des *Gesänge altitalienischer Dichter* op. 129.

Rheinberger, à savoir l'agrandissement, d'une distribution plus restreinte par contre toujours à des cas particuliers. Rheinberger apporte ici aussi sa contribution : il orchestre des œuvres pour orgue et deux œuvres qu'il avait à l'origine pour piano à quatre mains.<sup>3</sup> Il présente en outre dans le cas de quelques œuvres qu'il présenta tout d'abord avec accompagnement de piano et plus tard avec accompagnement d'orchestre.<sup>4</sup>

Le jeu de piano à quatre mains était « très pratiqué »<sup>5</sup>, après que Josef Rheinberger [...] »<sup>5</sup>, après que Josef Rheinberger en 1867 son ancienne élève Franziska (Franziska) naaß. Cette habitude est consignée à l'époque dans les journaux intimes de Fanny Rheinberger d'abord les propres compositions souvent ses plus récentes, dont elle jouait avec Fanny, mais aussi pour leur plaisir – comme Rheinberger, achevé ce dont Fanny ténait le manuscrit, nous avons joué ensemble des 7 morceaux.<sup>6</sup> Les œuvres de compositeurs étaient jouées dans les salons, et d'œuvres nouvelles, Rheinberger avait tenu une place importante pour Josef et Fanny ; en fêtant chaque année l'anniversaire de leur rencontre, le 10 juin :

Comme commémoration solennelle l'arrangement à 4 mains du premier morceau que nous avons alors joué

1 Sur les origines de la musique pour piano à quatre mains voir Marianne Stoezel, *Die Anfänge vierhändiger Klaviermusik. Studien zur Satztypik in den Sonaten Muzio Clementis*, Francfort 1984, notamment p. 24 sqq. et 63 sqq.

2 Voir vol. 37 de l'Édition intégrale Rheinberger (*Klavierwerke IV*), éd. par Han Theill, Stuttgart 2000 (citation p. VIII).

3 La *Passacaglia* op. 132b de la Sonate pour orgue n° 8 op. 132 et l'*Elegischer Marsch* op. 167b d'après le n° 8 des *Zwölf Orgelvorträge* op. 167 ainsi que l'Ouverture au Singpiel *Der arme Heinrich* op. 37, à l'origine pour piano à quatre mains, et la *Fantasie* op. 79 pour piano à quatre mains. Cf. vol. 26 de l'Édition intégrale Rheinberger (*Orchesterfassungen eigener Werke*), éd. par Felix Loy, Stuttgart 2006.

4 Il s'agit ici de la ballade *Klärchen auf Eberstein* op. 97, *Zwei romantische Gesänge* op. 106 et de la Messe en la majeur op. 126 (tout d'abord avec accompagnement d'orgue) ainsi que des œuvres suivantes, dont Rheinberger ne fit pas publier la version avec accompagnement d'orchestre : *Das Töchterlein des Jairus* op. 32, *Maiantau* op. 95 n° 2 (fragment) et le *Sonetto*, n° 2 des *Gesänge altitalienischer Dichter* op. 129.

5 Harald Wanger, texte de livret à l'enregistrement sur CD *Josef Gabriel Rheinberger. Vierhändige Klavierwerke* (Prezioso 800.010), Kerpen 1993, p. 5.

6 Carnets domestiques et journaux tenus par Fanny Rheinberger (dans la suite cité comme Tb), Bayerische Staatsbibliothek, Munich (D-Mbs), *Rheinbergeriana I*, 8.6.1869 ; cité d'après Harald Wanger et Hans-Josef Irmén (éd.), *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens*, 9 vols., Vaduz 1982–1988 (B&D), vol. III, p. 64.

7 Tb du 26 octobre, début novembre et 6 novembre 1870 ; imprimé dans B&D IV, p. 13 et 19.

8 Tb du 10.6.1869, cité d'après B&D III, p. 64.

Visiteurs et amis participaient à ces coutumes musicales domestiques, par exemple l'estimé collègue Johannes Brahms : « Aujourd'hui, Johannes Brahms a dîné chez nous. C'est la première fois qu'il venait dans notre maison. Avant de passer à table, il joua avec Curt [= surnom de Fanny pour son mari] ses danses hongroises. »<sup>9</sup> Rheinberger jouait du piano avec son ami Johann (« Johnie ») Mayer, un négociant de Vienne, lors de ses visites à Munich et des vacances d'été souvent passées ensemble à Wildbad Kreuth. Rheinberger lui dédia sa *Tarantella* op. 13 à quatre mains. Mayer, grand amateur et connaisseur des œuvres de Rheinberger, demandait souvent à son ami compositeur de nouvelles œuvres en arrangement à quatre mains qu'il apprenait ensuite, le plus souvent avec sa femme Mila, dans le cadre des « batailles de piano à quatre mains »<sup>10</sup> domestiques.

Cette pratique musicale privée prit sans doute encore plus de valeur pour Rheinberger lorsqu'une affection de la main droite l'empêcha dans ses dernières années de se produire en public. Peut-être est-ce la raison pour laquelle il apporta un soin particulier à ses œuvres originales pour piano à quatre mains ou pour deux pianos, de même qu'à ses arrangements pour piano. Il se chargeait lui-même en général de la rédaction des arrangements ; il ne les confiait à d'autres mains, le plus souvent celles de sa femme Fanny, qu'exceptionnellement, si bien que les arrangements furent faits dans tous les cas sous sa surveillance.

Dans l'Édition intégrale des œuvres de Rheinberger sont publiés tous les arrangements, à l'exception des réductions de piano<sup>11</sup> d'opéras, d'oratorios, de messes et de cantates profanes qui étaient et sont utilisées en priorité pour des œuvres. Des versions alternatives pour d'autres instruments n'étant pas des « versions utilitaires » mais destinées à être données en public, ont été publiées dans le volume avec l'œuvre originale. Parmi ces versions alternatives figurent des arrangements de messes avec accompagnement instrumental et des œuvres chorales profanes pour orgue et piano. La même chose vaut pour les arrangements pour orgue (*Sechs Stücke* op. 150) et pour violon (*Violinstücke* op. 149) et pour violoncelle ou clarinette (*Violoncelle- und Klarinettenstücke* op. 149). Un arrangement pour orgue, violon et violoncelle ou clarinette (*Violoncelle- und Klarinettenstücke* op. 149) est également publié. Les arrangements pour orgue et piano ont été classés par ordre chronologique et comprennent huit volumes. Les volumes 1 à 4 contiennent les œuvres pour orgue et piano à quatre ou deux mains. Les volumes 5 à 8 contiennent les œuvres de musique de chambre et les œuvres de musique de concert (op. 149 et 46). Le volume 45 ici présente les arrangements de Rheinberger pour piano à quatre mains de ses propres œuvres orchestrales. Les volumes 46 et 47 sont édités les arrangements pour deux pianos de ses œuvres orchestrales. Le volume 48 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 49 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 50 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 51 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 52 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 53 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 54 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 55 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 56 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 57 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 58 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 59 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 60 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 61 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 62 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 63 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 64 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 65 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 66 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 67 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 68 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 69 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 70 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 71 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 72 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 73 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 74 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 75 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 76 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 77 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 78 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 79 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 80 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 81 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 82 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 83 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 84 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 85 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 86 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 87 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 88 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 89 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 90 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 91 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 92 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 93 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 94 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 95 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 96 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 97 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 98 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 99 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales. Le volume 100 est consacré aux arrangements pour deux pianos de ses œuvres orchestrales.

bituelle pour deux pianos à huit mains. Le dernier volume présente Rheinberger comme arrangeur d'œuvres étrangères (volume 48), à savoir des *Variations Goldberg* de J. S. Bach ainsi que des Variations en fa majeur (KV 613) de W. A. Mozart et – expressément pour « l'exécution de concert », donc pas pour la pratique domestique – ses Variations en si bémol majeur (KV 500) ; ces arrangements pour un piano (KV 500) ou deux pianos sont intéressants non seulement pour la pratique musicale, mais aussi en lumière la compréhension historique de l'œuvre du compositeur.

Le volume présent renferme des arrangements pour piano à quatre mains que Rheinberger écrivit pour ses propres pièces de musique pour piano. Ces arrangements ne sont pas destinés à être essentiellement de versions originales, donc très proches de la version originale, mais ils sont fortement influencés par le modèle des arrangements des œuvres à variations de deux pianos. Les arrangements de deux pianos pour piano à quatre mains (*Sechs Stücke* pour piano à quatre mains et les *Meditationen* pour piano à quatre mains) sont le nouveau titre, indiquent déjà qu'il s'agit d'un arrangement revendiqué par Rheinberger fait montre de l'autorité du compositeur d'une version alternative.

<sup>9</sup> Rheinberger du 3.11.1867, cité d'après B&D II, 111.

<sup>10</sup> Les arrangements de piano étaient certes souvent appelés réductions de piano par Rheinberger et ses contemporains dans l'usage quotidien, nous comprenons sous le terme de réduction pour piano selon l'usage moderne des versions d'œuvres vocales avec accompagnement instrumental dans lesquelles les voix chantées sont reprises sans arrangement et la partie d'orchestre arrangée pour piano à deux mains.

<sup>11</sup> P. ex. la Messe en la majeur op. 126 et la Messe en si bémol majeur op. 172 (chacune dans une version avec orchestre à cordes et une seule avec orgue), toutes deux éditées dans vol. 1 de l'Édition intégrale ; et la Messe en ut majeur op. 169 (dans une version avec grand orchestre et une seule avec cordes), éditée dans vol. 5 de l'Édition intégrale, le *Stabat mater* op. 138 (dans une version avec orchestre à cordes et une seule avec orgue), édité dans vol. 8 de l'Édition intégrale, *Klärchen auf Eberstein* op. 97 et *Zwei romantische Gesänge* op. 106 (resp. comme version avec orchestre et seulement avec piano), tous deux édités dans vol. 18.

<sup>12</sup> Vol. 32 de l'Édition intégrale, *Werke für Soloinstrument und Klavier*, éd. par Bernd Edlmann et Irene Schallhorn, Stuttgart 2008.

<sup>13</sup> Les *Sechs Stücke* op. 150 et la *Suite* op. 166 sont parues dans vol. 33 (*Kammermusik V*) de l'Édition intégrale, éd. par Astrid Bauer, la Suite op. 149 dans vol. 28 (*Orgelkonzerte*), éd. par Wolfgang Hochstein, tous les deux Stuttgart 2007.

<sup>14</sup> Vol. 26 de l'Édition intégrale (comme rem. 3).

<sup>15</sup> Les *Variations Goldberg* furent publiées dans l'arrangement pour deux pianos comme œuvre sans numéro d'opus (WoO) 3, des Variations en si bémol majeur KV 500 de Mozart arrangées pour « l'exécution de concert » en tant que WoO 5 ainsi que les Variations en fa majeur KV 613, arrangées pour deux pianos en tant que WoO 6. Nouvelle parution dans vol. 48 de l'Édition intégrale Rheinberger (*Bearbeitungen fremder Werke*), éd. par Uwe Wolf, Stuttgart 2004.

<sup>16</sup> Vol. 43 de l'Édition intégrale Rheinberger (*Bearbeitungen eigener Werke III*), éd. par Barbara Mohn, Stuttgart 2007.

native de l'œuvre « de même rang esthétique » que l'œuvre originale<sup>18</sup>, dans d'autres cas aussi : la version d'orchestre de la Marche des *Zwölf Orgelvorträge* op. 167 (n° 8, sans titre) par exemple, fut intitulée dans la première impression *Elegischer Marsch* et dotée du numéro d'opus 167b, le Sextuor pour instruments à vent et piano d'après le Trio avec piano op. 191 du numéro d'opus 191b.

Même si les versions pour piano présentes ne sont pas conçues comme des versions autonomes de l'œuvre, on sent malgré tout dans chacun de ces arrangements la sensibilité pianistique et stylistique subtile de Rheinberger. Ils évitent des doigtés trop pleins et donc une sonorité trop compacte et massive, d'autant plus que la composition à quatre mains y tend de toute manière par nature avec ses positions rapprochées ; l'intention est au contraire le plus de transparence possible, p. ex. en décalant des octaves au lieu de les doubler et en supprimant des parties de remplissage. En dehors des adaptations dans la technique du jeu (p. ex. simplification rythmique de passages rapides, changement de ton au lieu de répétition), on remarque les indications toujours différentes d'articulation et de dynamique, par exemple accents supplémentaires ou *sforzati*. Des changements de ce genre semblent avoir pour but d'éviter à la version de piano à quatre mains le danger imminent du « brouhaha » et du jeu forte en permanence. Il est rare que le compositeur s'autorise à ajouter des tons et éléments rythmiques nouveaux, comme pour compenser les possibilités expressives du piano plus limitées par rapport aux instruments mélodiques.

A une exception près, Rheinberger a élaboré des arrangements pour le piano de toutes ses œuvres orchestrales avec numéro d'opus. En dehors des deux concertos et des deux ouvertures de ce volume, il y a encore deux concertos pour orgue (ou pour piano à quatre mains, et le compositeur a écrit pour le piano la *Suite* op. 149 ainsi que la *Suite* op. 195, dédiée à l'Université de Munich en remerciement de la nomination honorifique de docteur en 1899. Rheinberger ne voyant donc pas la possibilité de composer une œuvre pour piano.

Rheinberger repris à l'automne 1864 la direction de la chorale d'oratorio, il devint en 1865 année répétiteur solo au Théâtre royal de la cour à Munich. Les nouvelles expériences acquises dans la musique dramatique lui inspirèrent la composition de quelques œuvres scéniques. Annoncé en 1868 le manuscrit de son opéra commencé, *Die sieben Raben* op. 20, mentionnons ici sa première symphonie publiée, composée « en hiver et au printemps 1866 »<sup>20</sup> *Wallenstein* op. 10,<sup>21</sup> d'après la trilogie

dramatique homonyme de Schiller, pour laquelle, tout comme pour l'Ouverture op. 18 (voir plus bas) composée la même année, il est logique de faire le lien avec les expériences de la pratique théâtrale. L'activité de répétiteur porta d'autres fruits avec les musiques de scène pour *Der wundertätige Magus* op. 30 d'après Calderon (composition 1865) et *Die unheilbringende Krone* op. 36 (1866) d'après Ferdinand Raimund.

Dans la source conservée la plus ancienne, la partition de l'été 1866, Rheinberger nomme son œuvre « Une symphonie en quatre mouvements ». Dans la première impression musicale symphonique ; si l'on compare les mouvements respectifs, on se rend compte qu'il s'agit d'un genre de la symphonie appréciée du public dans la

Des sources manuscrites pour piano à quatre mains n'ont pas été trouvées. E. W. Fritzsche, directeur de Leipzig, le 18 mars, il envoie les arrangements à Rheinberger.

Verzeichnis der Werke des Komponisten Franz von Holstein, des erreurs encore trouvées dans les manuscrits correspondants.

Fin. Rheinberger doit avoir été en sa possession. Le compositeur Franz von Holstein, Rheinberger, le remercie de l'envoi d'un arrangement de la symphonie dont il loue « la fraîcheur et le charme » par lesquels vous avez su donner le meilleur de vous-même et l'agencer avec une sûreté artistique »<sup>23</sup>.

Rheinberger a « dédié à sa chère épouse » la gravure de l'arrangement pour piano à quatre mains (le mariage avait eu lieu le 25 avril). L'édition de la partition d'orchestre, qui avait été faite quelques mois plus tard en août, porte une

<sup>18</sup> Michael Struck à propos des arrangements pour piano de Johannes Brahms : « Werk-Übersetzung als Werk-Alternative ? Johannes Brahms' Klavierbearbeitungen eigener Werke », dans : Bodo Plachta et Winfried Woesler (éd.), *Edition und Übersetzung. Zur wissenschaftlichen Dokumentation des interkulturellen Texttransfers*, Tübingen 2002 (= Beihefte zu editio, 18), p. 447-464, citation p. 453.

<sup>19</sup> « C'est un travail très « savant » que vous n'aurez jamais l'occasion d'entendre », écrit Rheinberger lui-même dans une lettre (à Henriette Hecker, 1.2.1901 ; B&D VIII, p. 171). Pour op. 195, voir aussi l'Avant-propos vol. 25 de l'Édition intégrale Rheinberger (*Konzertouvertüren*), éd. par Felix Loy, Stuttgart 2006.

<sup>20</sup> Selon l'indication de Fanny dans le *Thematischer Catalog der herausgegebenen Compositionen von Josef Rheinberger* qu'elle tenait ; manuscrit, D-Mbs, *Mus. ms.* 4734, p. 22.

<sup>21</sup> A vaient précédé trois œuvres de jeunesse dans les années 1855 à 1857 : les Symphonies en ré majeur, ut mineur et ut majeur (JWV 41, 76 et 81) ; v. Hans-Josef Irmen, *Thematisches Verzeichnis der musikalischen Werke Gabriel Josef Rheinbergers*, Ratisbonne 1974, Supplément. – Sur les œuvres de jeunesse pour orchestre dans l'ensemble v. aussi les Avant-propos au vol. 24 de l'Édition intégrale Rheinberger (*Sinfonie in F op. 87*), éd. par Werner Aderhold, Stuttgart 2008, p. XXIV, et vol. 25 (comme rem. 19), p. XXIII sq.

<sup>22</sup> Cité d'après B&D II, p. 85.

<sup>23</sup> Cité d'après B&D II, p. 88.

dédicace au prince de Liechtenstein.<sup>24</sup> Dans la lettre mentionnée du 18 mars, Fritsch avait encore demandé à Rheinberger concernant l'arrangement pour piano « si je ne devrais pas en faire graver aussi le 3<sup>ème</sup> mouvement à titre individuel ? Il servirait en tous les cas à diffuser votre nom. » La gravure séparée parut probablement à l'automne 1868.<sup>25</sup>

L'autographe de l'arrangement ultérieur du troisième mouvement pour piano à deux mains a lui aussi disparu. La gravure parut sans doute au début de l'été 1869. Le 11 avril, Fanny note dans son journal intime :<sup>26</sup>

Envoyé à Fritsch la *Lockung* [op. 25] et l'arrangement pour 2 mains du Scherzo de Wallenstein que Kurt a achevé aujourd'hui. Ce fut difficile.

La création de *Wallenstein* a lieu le 26 novembre 1866 à Munich sous la direction du compositeur ; deux jours plus tard, la représentation est redonnée. Le succès est grand de toute évidence : Rheinberger rapporte à son frère David que la Symphonie « a fait l'effet d'un coup de tonnerre, comme cela n'a pas plus été le cas pour une nouvelle symphonie depuis des années. [...] A la fin, applaudissements à n'en plus finir auxquels s'est mêlé tout l'orchestre. »<sup>27</sup>

A l'aune du nombre des représentations, l'œuvre devient l'une des trois œuvres symphoniques (nouvelles) qui connaissent le plus grand succès dans les années 1860 et 1870 dans l'espace germanophone – au côté de la Deuxième Symphonie (*Ocean*) d'Anton Rubinstein et de la Troisième Symphonie (*Im Walde*) de Joachim Raff. Elle est en outre souvent jouée en Angleterre et plus tard aux États-Unis.<sup>28</sup>

A l'occasion d'une répétition de l'**Ouverture pour l'opéra *Die Widerspenstigen*** (« *Mégère apprivoisée* ») de Shakespeare op. 18 avec l'orchestre de l'École royale de musique de Munich, Rheinberger écrit en décembre 1900 :<sup>29</sup>

J'ai écrit le morceau lors de mon premier voyage à Vienne. Je croyais encore y respirer l'air frais de mon pays natal. A l'époque, mon ami Franz von Süssmayr, un Viennois très aimable ; il était compositeur et c'est ainsi que je réalisai notre intention.

Le « Viennois » mentionné est Johann Baptist Mayer déjà évêque de Salzbourg et ami intime de Rheinberger.

La comparaison de la version originale (autographe) et de la copie au propre de l'arrangement pour piano (août 1866) confirme le fait que la copie au propre de l'arrangement à quatre mains est datée plus précisément qu'il ne semble. Elle a été écrite entre août et septembre 1866, puis s'écoulent un an et demi avant que Rheinberger ne se décide à publier l'œuvre. On sait que, le 1<sup>er</sup> janvier 1868, Rheinberger date une lettre à Fritsch dans laquelle il mentionne l'autographe qui se distingue de la copie dans la substance musicale mais à de nombreux endroits, par exemple l'instrumentation et le travail rythmique. Peu après, Rheinberger semble avoir proposé

l'Ouverture à l'éditeur E. W. Fritsch à Leipzig car celui-ci lui demande l'envoi de l'œuvre le 8 février 1868.<sup>30</sup> Mais la parution ne semble pas avoir été entreprise dans un premier temps. Au lieu de cela, Rheinberger a probablement procédé à de légers remaniements dans la partition durant l'été et l'automne 1868 ainsi que pendant l'été 1872.<sup>31</sup>

La première impression de l'arrangement pour piano à quatre mains qui est identique à l'autographe déjà paru en 1866 de l'arrangement paraît en début d'année 1869, Rheinberger fait la correction des épreuves en mai, l'édition est prête.<sup>32</sup> En même temps, Rheinberger s'efforce de faire entrer Rheinberger dans le milieu des musiciens de Leipzig ; en mars 1869, Rheinberger est couronnée de succès à l'appui de Fritsch, comme Fritsch le rappelle dans une lettre.

Vous avez en outre été élu à l'académie des musiciens de Leipzig et votre œuvre a été très bien accueillie.

Avec d'autres œuvres, les premiers exemplaires de l'œuvre ont été envoyés à Leipzig par le chef d'orchestre de l'opéra, qui est arrivé à Leipzig en 1867 et qui s'en moque.

Très honoré, j'ai l'honneur de vous remercier de l'aimable attention que vous m'avez témoignée, après que j'ai eu l'occasion de voir l'œuvre en question à quatre mains avec monsieur Fritsch. Nommément l'Ouverture à la « Mégère apprivoisée » est une véritable composition modèle, extrêmement intéressante et de charme. Espérons que vous allez bientôt publier la partition et matériel d'orchestre. Je suis convaincu qu'elle va vite devenir partout populaire au meilleur sens du

<sup>24</sup> Chez Hofmeister, *Musikalisch-literarischer Monatsbericht neuer Musikalien* [...], Leipzig, année 1867, sont répertoriés la partition et l'arrangement à quatre mains seulement à « octobre 1867 » (p. 156/2 ou p. 158). – Quant aux sources de la version originale et à sa datation ainsi que sur la genèse de l'œuvre dans l'ensemble, v. vol. 23 de l'Édition intégrale Rheinberger (*Wallenstein op. 10*), éd. par Hartmut Schick, Stuttgart 2003, l'Avant-propos (p. XXV sqq.) ainsi que la description des sources p. 293–296.

<sup>25</sup> Chez Hofmeister (ibid., année 1868, p. 184) répertorié à « novembre 1868 ».

<sup>26</sup> D-Mbs, *Rheinbergeriana* I 1, p. 27 ; cité d'après B&D III, p. 37.

<sup>27</sup> Lettre du 1.12.1866 ; citée d'après B&D II, p. 70 sq.

<sup>28</sup> Schick, Avant-propos au vol. 23 (comme rem. 24), p. XXV et XXX.

<sup>29</sup> Lettre à Henriette Hecker du 9.12.1900, citée d'après B&D VIII, p. 102.

<sup>30</sup> « Vous n'avez pas encore envoyé votre Ouverture ici, faites-le donc ! » – Lettre du 8.2.1868 ; D-Mbs, *Rheinbergeriana* II, Fritsch N° 16.

<sup>31</sup> Quant aux détails de la genèse de l'œuvre, voir l'Avant-propos au vol. 25 (comme rem. 19).

<sup>32</sup> Fritsch le remercie pour le renvoi de la correction le 20.2.1869 ; D-Mbs, *Rheinbergeriana* II, Fritsch N° 36.

<sup>33</sup> Tb 28.2.1869 : « L'Ouverture dans l'arrangement à 4 mains pour « La Mégère apprivoisée » et pour l'opéra « Les 7 Corbeaux » sont en cours d'impression ». Tb 7.3.1869 : arrivée des exemplaires justificatifs chez Rheinberger (D-Mbs, *Rheinbergeriana* I 1, p. 23 ou 24 ; publié dans B&D III, p. 33 ou 34). – Chez Hofmeister (comme rem. 24, année 1869, p. 102), l'édition est répertoriée seulement à « juin 1869 ».

<sup>34</sup> Lettre du 19.3.1869 ; D-Mbs, *Rheinbergeriana* II, Fritsch N° 39.

<sup>35</sup> Lettre à Rheinberger ; D-Mbs, *Rheinbergeriana* I 1, N° 25 (publiée dans B&D III, p. 37).

A peine deux semaines plus tard, le 26 avril 1869, Bülow crée l'Ouverture comme musique de scène pour la pièce homonyme au théâtre de la cour.<sup>36</sup> Fanny rapporte une autre représentation le 9 décembre de la même année.<sup>37</sup> La première représentation comme ouverture de concert n'a lieu que cinq ans plus tard, lors du 4<sup>ème</sup> concert d'abonnement de l'*Académie musicale* de Munich, le 18 avril 1874.<sup>38</sup> Les parties d'orchestre et la partition sont gravées jusqu'à l'automne de la même année.<sup>39</sup>

En 1874, les directions de concert montrent toujours plus d'intérêt pour l'Opus 18 de Rheinberger. Le jour de la première concertante à Munich, Fanny écrit : « L'Ouverture a déjà été demandée par Londres et Prague. »<sup>40</sup> Par rapport au nombre de représentations, l'œuvre composée dès 1866 dans sa première version a connu ses plus grands succès relativement tard, dans les années 1880 et 1890 ; on recense à cette époque au moins douze représentations rien que pour l'espace germanophone.<sup>41</sup>

Pendant ses congés d'été à Kreuth en août 1874, Rheinberger reçoit un courrier de la *Società Orchestrale Fiorentina*, le priant de bien vouloir composer une pièce instrumentale à son intention.<sup>42</sup> Quelques jours plus tard, il entame un voyage avec Fanny à Florence et en Italie du Nord qu'il avait manifestement déjà prévu auparavant.<sup>43</sup> A son retour, il compose la **Symphonie en fa majeur op. 87** entre octobre 1874 et février 1875.<sup>44</sup> La création en a lieu quelques semaines plus tard, le 28 mars à Munich sous la direction Rheinberger ; à Florence, elle est donnée par les amateurs de la commande et dédicataires pour la première fois de cette année-là.

L'année suivante, en 1876, la Symphonie est jouée dans des centres musicaux importants, comme à Hambourg, Sondershausen et Dresde,<sup>45</sup> et dans d'autres villes.<sup>46</sup> Mais la popularité de la Symphonie W

Peu après la création de l'œuvre aux éditions André, la réponse du 21 mai 1876 au sujet de la composition est louée mais sans conteste -

Ce jugement m'est confiée est significative, le compositeur envers les œuvres et le public a droit les plus grandes qualités et en profondeur examiner le sacré, le plus sublime et le plus magnifique la mission du poète aux esprits dans l'exécution. Les mouvements de la Symphonie sont parcourus de ce qui est vif et frais, la structure bien agencée des thèmes, intéressantes qui les baignent justifient ce jugement, seul se fait valoir quelque peu en cela et le Finale n'égale pas les deux premiers mouvements.

Je permets donc de vous soumettre la chose suivante :  
Je vous envoie ici même la première moitié de vos honoraires ou un peu

plus, p. ex. environ RM. 600.- et commande à votre muse de composer pour les 2 mouvements actuels 2 nouveaux ou autres qui seraient dignes des 2 premiers. La parution n'en est pas pressée puisque la saison d'hiver est passée ; l'inconvénient qui serait à craindre pour vous à cause du retard est cent fois compensé par le succès qui sera d'autant plus grand. Puis-je espérer de vous une réponse affirmative à la mesure de la vénération que je vous porte ? [...]

Assez irrité, Rheinberger répond sans retard :<sup>48</sup>

Puisque ma Symphonie ne vous convient pas sous sa forme mais que je ne vois aucune nécessité d'en modifier j'ai fait l'expérience de son effet sur le public, je vous la renvoie dans les plus brefs délais.

André finit manifestement par son temps à l'automne de l'année la confection et la mise sous presse du matériel d'orchestre dans les ateliers, achevés furent sans doute en l'année 1877.<sup>49</sup>

Rheinberger compose la Symphonie pour piano à quatre mains, la création, selon la date de la partition, le 4 mai 1875. La partition est terminée à peu près en même temps que la Symphonie. En août 1876, Rheinberger compose la grande Symphonie, si avoir été disponible au début de l'année.<sup>50</sup>

<sup>36</sup> Mbs, *Rheinbergeriana* I 1, p. 27 (publié dans B&D III,

<sup>37</sup> D-Mbs, *Rheinbergeriana* I 1, p. 121 (publié dans B&D III,

<sup>38</sup> La direction du chef d'orchestre de la cour Franz Wüllner qui avait placé au pied levé Hermann Levi, tombé malade ; Tb 18.4.1874 D-Mbs, *Rheinbergeriana* I 3, S. 77, publié dans B&D V, p. 14). Irmen, *Thematisches Verzeichnis* (comme rem. 21), p. 64, indique comme date le 21.4. au lieu du 18.4.

<sup>39</sup> Carte postale de Fritzsche à Rheinberger, début juillet 1874 ; D-Mbs, *Rheinbergeriana* I 3, N° 106.

<sup>40</sup> Tb 18.4.1874 ; D-Mbs, *Rheinbergeriana* I 3, p. 77.

<sup>41</sup> Cf. à ce propos dans le détail l'Avant-propos au vol. 25 (comme rem. 19), p. XXVI sq.

<sup>42</sup> Lettre du 20.8.1874, publiée dans B&D V, p. 16-17.

<sup>43</sup> Tb juillet 1874 ; D-Mbs, *Rheinbergeriana* I 3, f. 114r.

<sup>44</sup> Quant aux datations dans le détail, cf. l'Avant-propos vol. 24 (comme rem. 21).

<sup>45</sup> Hambourg et Vienne mentionnées sans date précise dans la lettre de Johann André à Rheinberger du 8.1.1877 (D-Mbs, *Rheinbergeriana* I 5, N° 111) ; Sondershausen 6.8.1876, Dresde 1.12.1876 (programme dans *Rheinbergeriana* I 5, N° 29 ou 89).

<sup>46</sup> Londres : représentation prévue en été 1876 (*New Philharmonic Society*, direction Sir Julius Benedict) mentionnée dans la lettre de Wilhelm Ganz à Rheinberger, 18.3.1876 (D-Mbs, *Rheinbergeriana* I 5, N° 10) ; personnes intéressées à Leipzig, Francfort, Darmstadt et Mannheim nommées dans la lettre d'André à Rheinberger du 14.2.1876 (*Rheinbergeriana* I 4, N° 150).

<sup>47</sup> D-Mbs, *Rheinbergeriana* I 4, N° 61.

<sup>48</sup> Concept de réponse de Rheinberger du 22.5.1875, *ibid.*, noté en marge dans l'écriture de Fanny.

<sup>49</sup> Quant à la procédure de la fabrication dans le détail, cf. l'Avant-propos au vol. 24 (comme rem. 21).

<sup>50</sup> Lettres d'André du 9.8.1876 et 14.3.1877 (D-Mbs, *Rheinbergeriana* I 5, N° 36 et 147). Dans cette dernière, André informe Rheinberger de l'envoi de l'arrangement à un client.



Le surnom de Symphonie « Florentine » ou « de Florence » ne s'instaura manifestement qu'au cours du temps et signifia bientôt plus que la dédicace à la Société orchestrale de la ville. Y sont au contraire liées différentes tendances à programme, notamment depuis la diffusion des poèmes que Fanny – bien des années plus tard – rédigea sur les mouvements respectifs de la Symphonie et dans lesquels elle associe chacun des quatre mouvements à des événements précis du voyage commun en Italie. Les poèmes sont « une interprétation de Fanny de la symphonie composée auparavant, en réaction poétique à la musique et dans le souvenir resté vivant de ce voyage accompli plus de dix ans auparavant. »<sup>51</sup> Ce genre de références se perçoit le mieux dans le second mouvement (Adagio) ; le poème de Fanny sur ce mouvement est intitulé « Dans la cellule de Fra Savonarola au couvent S. Marco de Florence »<sup>52</sup>, son « caractère sombre et pressant, allant souvent jusqu'à l'exhortation »<sup>53</sup> pourrait avoir valeur de programme qui se laisse associer sans peine aux impressions de la visite de ce lieu, théâtre alors de la condamnation et de l'exécution du détracteur de l'Église, Girolamo Savonarola (1452–1498). Pourtant : « L'œuvre op. 87 n'est pas une symphonie à programme, tout au moins pas dans tous les mouvements, puisse l'auditeur percevoir le contexte du voyage en Italie du couple Rheinberger de 1874 de manière associative à l'écoute, en marge ou sans en prendre note. »<sup>54</sup>

Pour son **Ouverture « Demetrius » op. 110**, Rheinberger choisit le fragment dramatique de Friedrich Schiller comme modèle littéraire, auquel le poète avait travaillé pendant les deux dernières années de sa vie. Il repose sur le fait historique du « faux Demetrius » au début du XVII<sup>ème</sup>. Celui-ci se fit passer pour le fils d'Ivan le terrible assassiné des années auparavant, conquit avec lui le trône du tsar et fut lui-même assassiné peu

Les motivations du compositeur pour cette œuvre, comme l'occasion concrète de composition, sont bien connues. Dans son répertoire personnel, Rheinberger avait écrit un livre cependant un indice sur le chant populaire russe cité dans le poème. Rheinberger avait consulté les fonds de la Bibliothèque de Leipzig.<sup>55</sup>

Rheinberger écrit une période de renommée internationale au titre de maître de concert. Beaucoup de ses œuvres furent jouées en Europe. La création de l'œuvre, au Gewandhaus de Leipzig, peut être interprétée comme une œuvre grandissante.

La première impression de l'Ouverture de Demetrius est publiée par Breitkopf & Härtel de Leipzig en octobre 1879.<sup>58</sup> La création. Rheinberger a dédié l'œuvre à Niels Wilhelm Gade, le compositeur danois et chef d'orchestre de l'Association de musique de Copenhague.

L'autographe de l'arrangement pour piano à quatre mains est daté du 4 juillet 1878, donc à peine trois semaines après l'achèvement de la version originale. La mise sous presse se fait à peu près en même temps que la partition.<sup>59</sup>

L'Ouverture *Demetrius* s'établit très vite dans les salles de concert. Le dédicataire Niels Gade rapporte en janvier 1880 qu'il a donné l'« Ouverture belle et caractéristique » trois fois à Copenhague<sup>60</sup> ; en mars de l'année suivante figure au programme d'un concert de la *Philharmonic Society of New York*.<sup>61</sup> C'est seulement après la première munichoise : lors du 4<sup>ème</sup> concert de l'*Académie musicale*, le 25 décembre 1879, sous la direction du compositeur.<sup>62</sup>

Je remercie chaleureusement les bibliothèques et archives qui m'ont permis de consulter et nous ont octroyé l'accès à la collection particulière de Josef Rheinberger à la disposition de la Staatsbibliothek de Munich. Je remercie aussi les sources autographes et les éditeurs pour leur précieux soutien. Un modèle de gravure. Je remercie aussi les sources autographes et les éditeurs pour leur précieux soutien. Un modèle de gravure. Je remercie aussi les sources autographes et les éditeurs pour leur précieux soutien. Un modèle de gravure.

Travail réalisé en avril 2008  
Sylvie Coquillat

Felix Loy

<sup>51</sup> Werner Aderhold, dans l'Avant-propos au vol. 24 (comme rem. 21), p. XXVI. Là est discutée en détail la question du caractère à programme.  
<sup>52</sup> Les titres des autres poèmes sont : « Voyage » (pour le 1<sup>er</sup> mouvement), « Promenade à S. Miniato » (pour le 3<sup>ème</sup> mouvement) et « Nuit florentine » (pour le Finale).  
<sup>53</sup> Aderhold (comme rem. 21), p. XXVII.  
<sup>54</sup> Ibid.  
<sup>55</sup> Dans le *Catalog* (comme rem. 20, p. 261) Fanny écrit en note à l'incipit musical de l'introduction lente : « Motif d'un chant populaire russe (le faux Dimitri) du XVII<sup>ème</sup> siècle. (Kgl. Hof & Staatsbibliothek München.) ».  
<sup>56</sup> Selon la note de Fanny dans le *Catalog* (ibid., p. 260), Rheinberger achève la composition le 15 juin 1878.  
<sup>57</sup> Sous la direction de Carl Reinecke ; v. sa lettre à Rheinberger du 4.11.1879 (D-Mbs, *Rheinbergeriana* I 7, N° 50 ; publiée dans *B&D V*, p. 126).  
<sup>58</sup> D'après le *Catalog* de Fanny (comme rem. 20).  
<sup>59</sup> D'après Hofmeister (comme rem. 24), année 1879, p. 291 et 297 : partition, voix et arrangement pour piano en octobre 1879.  
<sup>60</sup> Lettre de Gade à Rheinberger, 16.1.1880 ; D-Mbs, *Rheinbergeriana* I 7, N° 88 (publiée dans *B&D V*, p. 130).  
<sup>61</sup> Concert du 12.3.1881, *Philharmonic Society of New York, Academy of Music* (Programme dans D-Mbs, *Rheinbergeriana* I 8, N° 99).  
<sup>62</sup> Programme dans D-Mbs, *Rheinbergeriana* I 8, N° 103.

„Zähmung der Widerspenstigen“ op. 18, Bearbeitung für Klavier zu vier Händen, autographe  
 ff. des Primo-Parts. Anders als bei der Mehrzahl seiner vierhändigen Klavierbearbeitungen hat  
 die Reinschrift nicht in Partitur notiert, d. h. Primo und Secondo untereinander, sondern die beiden  
 liegenden Seiten angeordnet (wie im Erstdruck und in der vorliegenden Ausgabe). Der Grund dafür könnte  
 der Umstand sein, dass der Komponist die Reinschrift zum gemeinsamen Musizieren mit seinem Freund „Johnie“ Mayer während des Urlaubs in  
 Kitzbühel verfasste (siehe Vorwort, S. IX und XI). Darauf könnten auch die offenbar nachträglichen Fingersätze zur linken Hand  
 auf einer Akkolade hindeuten (hier nur schwach lesbar).  
 In den Takten 165–166 und 173–176 weicht der Notentext vom Erstdruck ab (vgl. S. 101 der vorliegenden Ausgabe): Die Achtel-  
 auf dem ersten und dritten Taktviertel fehlen, stattdessen sind die jeweils folgenden Viertel mit Vorschlagsnote versehen.  
 Quelle: Bayerische Staatsbibliothek München, Signatur *Mus. ms. 4690/5* (= Quelle A bei op. 18 im Kritischen Bericht).

SEINER LIEBEN FRAU GEWIDMET.

# WALLENSTEIN.

Sinfonisches Tongee

FÜR

Orchest

JOS. RW

VER.

U

10<sup>2</sup> in 4 Händen

JM

ONISTEN.

Pr. 3 Thlr. 10 Ngr.

Eigenthum des Verlegers.

LEIPZIG, E. W. FRITZSCH.

14.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# Wallenstein

arrangiert für Klavier zu vier Händen

## 1. Vorspiel

Josef Gabriel Rhr  
nach op. 1<sup>r</sup>

**SECONDO.**

**Allegro con fuoco.**

6

13

23

*ff*

*sf*

*ff*

*pp*

1

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# Wallenstein

arrangiert für Klavier zu vier Händen

## 1. Vorspiel

**Allegro con fuoco.**

**PRIMO.**

Josef Gabriel Rhein'  
nach op. 10'

Musical notation for measures 1-6. The piece is in G major and 2/4 time. It begins with a forte (*ff*) dynamic. The right hand features a triplet of eighth notes (fingerings 3, 1, 3, 1, 4) and a series of eighth-note patterns. The left hand has a similar eighth-note pattern. A watermark 'PROBE PAPIER' is visible across the page.

Musical notation for measures 7-14. The right hand continues with eighth-note patterns, and the left hand has a more active line. Dynamics include *sf* (sforzando) and *f* (forte). A watermark 'PROBE PAPIER' is visible across the page.

Musical notation for measures 15-21. The right hand has a dense texture with many sixteenth notes. The left hand has a more rhythmic accompaniment. Dynamics include *sf* and *ff*. A watermark 'PROBE PAPIER' is visible across the page.

Musical notation for measures 22-28. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *f*. A watermark 'PROBE PAPIER' is visible across the page.

Musical notation for measures 29-36. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamics include *ff*. A watermark 'PROBE PAPIER' is visible across the page.

PROBE PAPIER - Evaluation Copy - Quality may be reduced - Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert

SECONDO.

38

Musical notation for measures 38-45. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a complex texture with many sixteenth and thirty-second notes. A fermata is placed over a note in measure 45.

46

Musical notation for measures 46-53. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Dynamics include *dimin.*, *p sf*, and *sf*. The music continues with intricate rhythmic patterns.

54

Musical notation for measures 54-61. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Dynamics include *mf*. The music features long melodic lines and complex accompaniment.

62

Musical notation for measures 62-68. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Dynamics include *p* and *mf*. The music continues with complex textures.

69

Musical notation for measures 69-74. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Dynamics include *dimin.*. The music features complex textures and rhythmic patterns.

75

Musical notation for measures 75-82. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Dynamics include *dimin.* and *p*. The music continues with complex textures.

Musical notation for measures 83-90. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Dynamics include *dimin.* and *p*. The music continues with complex textures.

PRIMO.

38

Musical notation for measures 38-43. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a steady accompaniment of eighth notes.

44

1 *p*

Musical notation for measures 44-54. Measure 44 starts with a first ending bracket labeled '1' and a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a bass line with some chords.

55

*mf* *sf* *Picc.*

Musical notation for measures 55-64. Measure 55 has a mezzo-forte (*mf*) dynamic. Measure 56 has a sforzando (*sf*) dynamic. Measure 57 is marked 'Picc.' (Piccato). The right hand has a melodic line with slurs, and the left hand has a bass line.

65

*mf* *f* (*dimin.*)

Musical notation for measures 65-73. Measure 65 has a mezzo-forte (*mf*) dynamic. Measure 72 has a forte (*f*) dynamic. Measure 73 is marked '(dimin.)'. The right hand has a melodic line with slurs, and the left hand has a bass line.

74

*p* *f* *dimin.*

Musical notation for measures 74-79. Measure 74 has a piano (*p*) dynamic. Measure 78 has a forte (*f*) dynamic. Measure 79 is marked 'dimin.'. The right hand has a melodic line with slurs, and the left hand has a bass line.

80

*f*

Musical notation for measures 80-87. Measure 80 has a forte (*f*) dynamic. The right hand has a melodic line with slurs, and the left hand has a bass line.

*dimin.* *p*

Musical notation for measures 88-95. Measure 92 is marked 'dimin.'. Measure 95 has a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a bass line.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

92

*p*

Musical notation for measures 92-98, featuring a piano (*p*) dynamic.

99

*pp*

Musical notation for measures 99-105, featuring a pianissimo (*pp*) dynamic.

106

Musical notation for measures 106-112.

113

*cresc.*

Musical notation for measures 113-119, featuring a crescendo (*cresc.*) dynamic.

120

*f* *marcato*

Musical notation for measures 120-127, featuring a forte (*f*) dynamic and a marcato articulation.

128

*ff* *dimin.*

Musical notation for measures 128-134, featuring a fortissimo (*ff*) dynamic and a diminuendo (*dimin.*) dynamic.

*p* *dimin.* *pp*

Musical notation for measures 135-141, featuring piano (*p*), diminuendo (*dimin.*), and pianissimo (*pp*) dynamics.



PRIMO.

92

Musical notation for measures 92-97. The piece is in a minor key. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in measure 95.

98

Musical notation for measures 98-108. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present in measure 100.

109

Musical notation for measures 109-118. The right hand has a melodic line with a first ending bracket labeled '1' in measure 115. The left hand has a rhythmic accompaniment.

119

Musical notation for measures 119-123. The right hand has a melodic line with a first ending bracket. A dynamic marking of *cresc.* (crescendo) is present in measure 119. The left hand has a rhythmic accompaniment.

124

Musical notation for measures 124-128. The right hand has a melodic line with a first ending bracket. A dynamic marking of *ff* (fortissimo) is present in measure 125. The left hand has a rhythmic accompaniment.

129

Musical notation for measures 129-133. The right hand has a melodic line with a first ending bracket. A dynamic marking of *ff* (fortissimo) is present in measure 130. The left hand has a rhythmic accompaniment.

*almin.*

Musical notation for measures 134-138. The right hand has a melodic line with a first ending bracket. A dynamic marking of *almin.* (almeno) is present in measure 134. The left hand has a rhythmic accompaniment.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag

SECONDO.

148 *dolce*  
*pp*

157

166 *sf* *cresc.* *sf*

175 *ff*

182 *ff* 1 *ff*

191 *cresc.*

*f*

PRIMO.

148

*p dolce*

158

169

*cresc.* *ff*

175

182

191

*cresc.*

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

206

Musical score for measures 206-214. The piece is in a minor key. Measure 206 starts with a piano (*p*) dynamic. A crescendo (*cresc.*) begins in measure 207, leading to a fortissimo (*sf*) dynamic by measure 214. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and single notes.

215

Musical score for measures 215-223. The fortissimo (*sf*) dynamic continues. The right hand has a melodic line with a slur over measures 215-218. The left hand continues with a rhythmic accompaniment. The piece ends with a fortissimo (*fp*) dynamic in measure 223.

224

Musical score for measures 224-230. The piece begins with a fortissimo (*fp*) dynamic. A piano (*p*) dynamic is indicated in measure 228. The right hand has a melodic line with a slur over measures 224-227. The left hand continues with a rhythmic accompaniment.

231

Musical score for measures 231-238. The piece continues with a piano (*p*) dynamic. The right hand has a melodic line with a slur over measures 231-234. The left hand continues with a rhythmic accompaniment.

239

Musical score for measures 239-247. The piece continues with a piano (*p*) dynamic. The right hand has a melodic line with a slur over measures 239-242. The left hand continues with a rhythmic accompaniment.

248

Musical score for measures 248-255. The piece continues with a piano (*p*) dynamic. The right hand has a melodic line with a slur over measures 248-251. The left hand continues with a rhythmic accompaniment.

PRIMO.

206

Musical notation for measures 206-213. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The music features a piano (*p*) dynamic, a *cresc.* (crescendo) marking, and a *sf* (sforzando) marking. There are several sixteenth-note runs and slurs. A large watermark 'PROBE' is overlaid diagonally across the page.

214

Musical notation for measures 214-223. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The music features a *sf* (sforzando) marking, a *f* (forte) marking, and a *fp* (fortissimo piano) marking. There are several sixteenth-note runs and slurs. A large watermark 'PROBE' is overlaid diagonally across the page.

224

Musical notation for measures 224-231. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The music features a *fp* (fortissimo piano) marking, a *p* (piano) marking, and a *cresc.* (crescendo) marking. There are several sixteenth-note runs and slurs. A large watermark 'PROBE' is overlaid diagonally across the page.

232

Musical notation for measures 232-238. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The music features a *dolce* (dolce) marking, a *marc.* (marcato) marking, and a 'Clar.' (Clarinet) instruction. There are several sixteenth-note runs and slurs. A large watermark 'PROBE' is overlaid diagonally across the page.

239

Musical notation for measures 239-247. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The music features a *geminde* (geminde) marking. There are several sixteenth-note runs and slurs. A large watermark 'PROBE' is overlaid diagonally across the page.

248

Musical notation for measures 248-255. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The music features a *geminde* (geminde) marking. There are several sixteenth-note runs and slurs. A large watermark 'PROBE' is overlaid diagonally across the page.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

265

Musical notation for measures 265-275. 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 chords and slurs. A dynamic marking of *ff* is present in the upper staff.

276

Musical notation for measures 276-288. 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 chords and slurs. A dynamic marking of *ff* is present in the upper staff.

289

Musical notation for measures 289-294. 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 chords and slurs. A dynamic marking of *ff* is present in the upper staff.

295

Musical notation for measures 295-303. 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 chords and slurs. A dynamic marking of *dimin.* is present in the upper staff.

304

Musical notation for measures 304-315. 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 chords and slurs. A dynamic marking of *pp* is present in the upper staff.

316

Musical notation for measures 316-325. 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 chords and slurs. A dynamic marking of *pp* is present in the upper staff.

Musical notation for measures 326-335. 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 chords and slurs.

PRIMO.

265

*p* *ff*

Musical score for measures 265-274. The piece is in a minor key. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics range from *p* to *ff*.

275

Musical score for measures 275-283. The right hand continues the melodic line with slurs, and the left hand maintains the eighth-note accompaniment.

284

*ff*

Musical score for measures 284-297. The right hand has a more active melodic line with many slurs. The left hand accompaniment continues. Dynamics include *ff*.

298

*sf*

Musical score for measures 298-307. The right hand has a melodic line with slurs. The left hand accompaniment continues. Dynamics include *sf*.

308

*pp* **1**

Musical score for measures 308-317. The right hand has a melodic line with slurs. The left hand accompaniment continues. Dynamics include *pp*. A first ending bracket is present at the end of the system.

318

*pp*

Musical score for measures 318-327. The right hand has a melodic line with slurs. The left hand accompaniment continues. Dynamics include *pp*.

*dimin.* *mf*

Musical score for measures 328-337. The right hand has a melodic line with slurs. The left hand accompaniment continues. Dynamics include *dimin.* and *mf*.

SECONDO.

338

Musical score for measures 338-346. The piece is in G major and 2/4 time. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and slurs. The dynamics are marked *sfz* and *pp*.

347

Musical score for measures 347-355. The texture continues with intricate sixteenth-note patterns and slurs. The dynamics are marked *pp*.

356

Musical score for measures 356-367. The texture continues with intricate sixteenth-note patterns and slurs. The dynamics are marked *mf*.

368

(...)

Musical score for measures 368-374. The texture continues with intricate sixteenth-note patterns and slurs. The dynamics are marked *mf*.

375

Musical score for measures 375-382. The texture continues with intricate sixteenth-note patterns and slurs. The dynamics are marked *sfp*.

383

Musical score for measures 383-390. The texture continues with intricate sixteenth-note patterns and slurs. The dynamics are marked *sfp*.

Musical score for measures 391-398. The texture continues with intricate sixteenth-note patterns and slurs. The dynamics are marked *p*. A first ending bracket is shown at the end of the system.



PRIMO.

338

*cresc.*

This system contains measures 338 to 346. The right hand features a series of chords, while the left hand plays a melodic line with eighth notes. A *cresc.* (crescendo) marking is present.

347

*sf* *p*

This system contains measures 347 to 356. It includes dynamic markings for *sf* (sforzando) and *p* (piano).

358

This system contains measures 358 to 366. The right hand has a melodic line with slurs, and the left hand has chords.

367

*mf*

This system contains measures 367 to 373. A *mf* (mezzo-forte) dynamic marking is present.

374

*mf*

This system contains measures 374 to 380. A *mf* (mezzo-forte) dynamic marking is present.

381

*fp*

This system contains measures 381 to 387. A *fp* (fortissimo) dynamic marking is present.

*f* *f*

This system contains measures 388 to 394. It features two *f* (forte) dynamic markings.

PROBENPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

398

Musical notation for measures 398-406. The score is in bass clef with a key signature of one sharp (F#). It features a piano (*p*) section followed by a pianissimo (*pp*) section. The right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.

407

Musical notation for measures 407-414. The score continues in bass clef. It begins with a piano (*p*) section and ends with a *cresc.* (crescendo) marking. The right hand has more complex rhythmic patterns, including sixteenth notes.

415

Musical notation for measures 415-421. The score changes to a grand staff (treble and bass clefs). It features a fortissimo (*ff*) section. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment.

422

Musical notation for measures 422-429. The score is in grand staff. It features a piano (*p*) section followed by a fortissimo (*ff*) section. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

430

Musical notation for measures 430-435. The score is in grand staff. It features a fortissimo (*ff*) section. The right hand plays a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

436

Musical notation for measures 436-442. The score is in grand staff. It features a fortissimo (*ff*) section. The right hand plays a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

Musical notation for measures 443-450. The score is in grand staff. It features a fortissimo (*ff*) section. The right hand plays a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

PRIMO.

398

pp sf sf sf

Detailed description: This system contains measures 398 to 406. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *pp* and *sf*.

407

sf sf sf sf

Detailed description: This system contains measures 407 to 415. The right hand continues the melodic development with slurs, and the left hand maintains the accompaniment. Dynamic markings are *sf*.

416

ff p

Detailed description: This system contains measures 416 to 423. The right hand has a more active melodic line with slurs, and the left hand has a more rhythmic accompaniment. Dynamic markings include *ff* and *p*.

424

ff sf ff

Detailed description: This system contains measures 424 to 433. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *ff*, *sf*, and *ff*.

434

sf sf sf sf

Detailed description: This system contains measures 434 to 440. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings are *sf*.

441

sf ff

Detailed description: This system contains measures 441 to 450. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *sf* and *ff*.

sf ff

Detailed description: This system contains measures 451 to 460. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *sf* and *ff*.

PROBENPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

455

Musical notation for measures 455-462. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *p*, *pp*, and *sfp*. The music features a mix of eighth and sixteenth notes with some slurs.

463

Musical notation for measures 463-470. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *sfp*. The music features a mix of eighth and sixteenth notes with some slurs.

471

Musical notation for measures 471-478. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *sfp*. The music features a mix of eighth and sixteenth notes with some slurs.

479

Musical notation for measures 479-486. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *sf*. The music features a mix of eighth and sixteenth notes with some slurs.

487

Musical notation for measures 487-494. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *p*. The music features a mix of eighth and sixteenth notes with some slurs.

496

Musical notation for measures 496-503. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *p*. The music features a mix of eighth and sixteenth notes with some slurs.

Musical notation for measures 504-511. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *p*. The music features a mix of eighth and sixteenth notes with some slurs.

PRIMO.

455

Musical notation for measures 455-458. The system consists of two staves. The upper staff has a measure rest for the first measure, followed by a dotted line with an '8' above it, indicating an 8-measure rest. The music begins in the second measure with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic. The lower staff contains accompaniment.

460

Musical notation for measures 460-463. The system consists of two staves. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support with chords and moving lines.

469

Musical notation for measures 469-477. The system consists of two staves. The upper staff has a measure rest for the first measure, followed by a dotted line with an '8' above it, indicating an 8-measure rest. The music begins in the second measure. Dynamics include piano (*p*) and piano-piano (*pp*).

478

Musical notation for measures 478-485. The system consists of two staves. The upper staff has a measure rest for the first measure, followed by a dotted line with an '8' above it, indicating an 8-measure rest. The music begins in the second measure. Dynamics include piano (*p*) and piano-piano (*pp*).

486

Musical notation for measures 486-492. The system consists of two staves. The upper staff has a measure rest for the first measure, followed by a dotted line with an '8' above it, indicating an 8-measure rest. The music begins in the second measure. Dynamics include piano (*p*) and piano-piano (*pp*).

493

Musical notation for measures 493-500. The system consists of two staves. The upper staff has a measure rest for the first measure, followed by a dotted line with an '8' above it, indicating an 8-measure rest. The music begins in the second measure. Dynamics include piano (*p*) and piano-piano (*pp*).

Musical notation for measures 501-508. The system consists of two staves. The upper staff has a measure rest for the first measure, followed by a dotted line with an '8' above it, indicating an 8-measure rest. The music begins in the second measure. Dynamics include piano (*p*) and piano-piano (*pp*).

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

509

Musical notation for measures 509-516, featuring a complex rhythmic pattern with many sixteenth notes in both hands.

517

Musical notation for measures 517-523, including a *cresc.* marking in the right hand.

524

Musical notation for measures 524-532, showing a change in texture with more sustained notes.

533

Musical notation for measures 533-542, including a *dimin.* marking in the right hand.

543

Musical notation for measures 543-553, including *m.* and *pp* markings.

554

Musical notation for measures 554-563, including *p*, *cresc.*, and *sf* markings.

PRIMO.

509

*p* **1**

This system contains measures 509 to 522. It features a treble and bass staff with a key signature of two sharps (F# and C#). The music includes various chordal textures and melodic lines. A piano (*p*) dynamic marking is present at the beginning. A first ending bracket labeled '1' spans the final measures of the system.

523

*mf* *cresc.*

This system contains measures 523 to 527. It continues the musical piece with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) instruction. The notation includes sixteenth-note passages and sustained chords.

528

*f*

This system contains measures 528 to 533. The music is marked forte (*f*). It features a dense texture with many sixteenth notes in both hands, creating a rhythmic intensity.

534

*cresc.*

This system contains measures 534 to 540. It is marked with a crescendo (*cresc.*). The music consists of rhythmic patterns and chords, building towards the end of the system.

541

*p* *dimin.*

This system contains measures 541 to 549. The music is marked piano (*p*) and includes a diminuendo (*dimin.*) instruction. The texture becomes more sparse and melodic.

550

*dolce*

This system contains measures 550 to 559. It is marked dolce (*dolce*). The music features long, flowing melodic lines with a soft, lyrical quality.

*f* **3**

This system contains measures 560 to 569. It is marked forte (*f*) and includes a third ending bracket labeled '3'. The music is more rhythmic and energetic, concluding the page.

PROBEPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

574

Musical score for measures 574-582. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *sf* and *f*. There are several accents (^) and slurs. A large watermark 'PROBE' is visible across the page.

583

Musical score for measures 583-589. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *ff*. There are several accents (^) and slurs. A large watermark 'PROBE' is visible across the page.

590

Musical score for measures 590-597. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *f*. There are several accents (^) and slurs. A large watermark 'PROBE' is visible across the page.

598

Musical score for measures 598-603. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *cresc.*. There are several accents (^) and slurs. A large watermark 'PROBE' is visible across the page.

604

Musical score for measures 604-610. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *f*. There are several accents (^) and slurs. A large watermark 'PROBE' is visible across the page.

611

Musical score for measures 611-617. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *p*, *cresc.*, *sf*, and *pp*. There are several accents (^) and slurs. A large watermark 'PROBE' is visible across the page.

Musical score for measures 618-624. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *pp*. There are several accents (^) and slurs. A large watermark 'PROBE' is visible across the page.



PRIMO.

574

Musical notation for measures 574-579. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). The lower staff begins with a bass clef and the same key signature. The music features sixteenth-note patterns and slurs. Dynamic markings include *mf* at the start, *cresc.* and *sf* in the middle, and *f* towards the end. A sixteenth-note figure is indicated by a '6' above the notes.

580

Musical notation for measures 580-585. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and the same key signature. The music features sixteenth-note patterns and slurs. Dynamic markings include *ff* in the middle and *ff* with accents at the end. A sixteenth-note figure is indicated by a '6' above the notes.

586

Musical notation for measures 586-593. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and the same key signature. The music features sixteenth-note patterns and slurs. Dynamic markings include *sf* at the start and *ff* in the middle. A sixteenth-note figure is indicated by a '6' above the notes.

594

Musical notation for measures 594-602. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and the same key signature. The music features sixteenth-note patterns and slurs. Dynamic markings include *ff* in the middle and *p* at the end.

603

Musical notation for measures 603-609. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and the same key signature. The music features sixteenth-note patterns and slurs. Dynamic markings include *p* at the end.

610

Musical notation for measures 610-619. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and the same key signature. The music features sixteenth-note patterns and slurs. Dynamic markings include *p* and *cresc.* A sixteenth-note figure is indicated by a '6' above the notes.

Musical notation for measures 620-629. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and the same key signature. The music features sixteenth-note patterns and slurs. Dynamic markings include *pp* and *pp*. A sixteenth-note figure is indicated by a '6' above the notes.

PROBE  
Ausgabequalität gegenüber Original evtl. gemindert

Evaluation Copy - Quality may be reduced  
Carus-Verlag

SECONDO.

631

Musical notation for measures 631-645. The piece is in D major (two sharps) and 4/4 time. It begins with a piano (*p*) dynamic and a half note chord in the bass. The melody in the treble clef consists of eighth and sixteenth notes, with some slurs. The bass line features chords and eighth notes. A *pp* dynamic marking appears in measure 635.

646

Maestoso.

Musical notation for measures 646-650. The tempo is marked *Maestoso*. The music is in common time (C). The dynamics are *ff* (fortissimo). The melody in the treble clef is a series of eighth notes, while the bass line has a steady eighth-note accompaniment.

651

Musical notation for measures 651-654. The melody in the treble clef continues with eighth notes, and the bass line has a similar eighth-note accompaniment.

655

Musical notation for measures 655-658. The melody in the treble clef continues with eighth notes, and the bass line has a similar eighth-note accompaniment.

659

Musical notation for measures 659-663. The melody in the treble clef continues with eighth notes, and the bass line has a similar eighth-note accompaniment. A *pp* dynamic marking appears in measure 663.

664

Musical notation for measures 664-678. The melody in the treble clef continues with eighth notes, and the bass line has a similar eighth-note accompaniment. A *pp cresc.* dynamic marking appears in measure 664. The piece concludes with a *ff* dynamic marking and a final chord in the bass line.

PRIMO.

631

pp espress.

Musical notation for measures 631-638, featuring a piano introduction with a dynamic range from *pp* to *espress.*

639

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

Musical notation for measures 639-646, showing a dynamic progression from *p* to *f* and back to *p*.

Maestoso.

647

*ff*

Musical notation for measures 647-653, marked *Maestoso* and *ff*.

654

Musical notation for measures 654-660.

661

Trombe

Musical notation for measures 661-668, including a *Trombe* section.

669

*cresc.*

Musical notation for measures 669-676, marked *cresc.*

*ffp*

Musical notation for measures 677-684, marked *ffp*.

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

## 2. Thekla

### SECONDO.

**Andante mosso.**

*dolce*

5

9

14

16

*pp*

*Ad. \**

*cresc.*

# 2. Thekla

## PRIMO.

Andante mosso.

The musical score is written for a piano in 12/8 time. It consists of five systems of two staves each. The first system (measures 1-3) is marked *dolce* and features a 4-measure rest in the right hand. The second system (measures 4-8) continues the melody with a 4-measure rest. The third system (measures 9-12) is marked *dimin.* and *p*. The fourth system (measures 13-15) includes a 4-measure rest and a *dolce* marking. The fifth system (measures 16-18) is marked *cresc.* and *f*. The final system (measures 19-20) is marked *dimin.* and ends with a fermata. A large watermark 'PROBENPARTE' is overlaid diagonally across the page.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

22

*p* *pp*

Musical notation for measures 22-24. Measure 22 starts with a piano (*p*) dynamic. Measures 23 and 24 feature a piano (*pp*) dynamic. The notation includes complex rhythmic patterns with many beamed notes and slurs.

25

Musical notation for measures 25-26. The notation continues with complex rhythmic patterns and slurs.

27

*cresc.*

Musical notation for measures 27-29. Measure 27 includes a *cresc.* (crescendo) marking. The notation features complex rhythmic patterns and slurs.

30

Musical notation for measures 30-31. The notation continues with complex rhythmic patterns and slurs.

32

*pp* *f* *pp*

Musical notation for measures 32-34. Measure 32 starts with a piano (*pp*) dynamic. Measure 33 features a forte (*f*) dynamic. Measure 34 returns to piano (*pp*). The notation includes complex rhythmic patterns and slurs.

35

*p*

Musical notation for measures 35-36. Measure 35 starts with a piano (*p*) dynamic. The notation includes complex rhythmic patterns and slurs.

Musical notation for measures 37-38. The notation continues with complex rhythmic patterns and slurs.

PRIMO.

22

*p* *sf* Corno.

Musical score for measures 22-24. The top staff is for the Corno (Horn) and the bottom staff is for the piano. Measure 22 starts with a piano (*p*) dynamic. Measure 23 features a fortissimo (*sf*) dynamic. Measure 24 shows a horn part with a slur and a piano part with a slur.

25

Musical score for measures 25-26. Both staves show a piano part with a slur and a horn part with a slur.

27

*dolce pp*

Musical score for measures 27-31. Measure 27 starts with a piano (*p*) dynamic. Measure 28 features a dolce piano (*dolce pp*) dynamic. Measures 29-31 show a piano part with a slur and a horn part with a slur.

32

Musical score for measures 32-33. Both staves show a piano part with a slur and a horn part with a slur.

34

*sf* Fag. *pp* *p* *mf* *p*

Musical score for measures 34-35. Measure 34 starts with a fortissimo (*sf*) dynamic and a Fag. (Bassoon) part with a piano (*pp*) dynamic. Measure 35 features piano (*p*), mezzo-forte (*mf*), and piano (*p*) dynamics.

36

*pp*

Musical score for measures 36-37. Measure 36 starts with a piano (*p*) dynamic. Measure 37 features a piano (*pp*) dynamic.

Musical score for measures 38-40. Measure 38 features a piano (*p*) dynamic. Measure 39 features a piano (*p*) dynamic. Measure 40 features a piano (*p*) dynamic.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

41

41-43

*p* *sf* *p*

Musical notation for measures 41-43, featuring a complex texture with multiple voices and dynamic markings *p*, *sf*, and *p*.

44

44-46

*p* *p*

Musical notation for measures 44-46, featuring a complex texture with multiple voices and dynamic markings *p* and *p*.

47

47-49

*pp*

Musical notation for measures 47-49, featuring a complex texture with multiple voices and dynamic marking *pp*.

50

50-54

*pp* *m.*

Musical notation for measures 50-54, featuring a complex texture with multiple voices and dynamic markings *pp* and *m.*

55

55-58

*dimin.* *pp* *sf* *sf* *sf* *sf*

Musical notation for measures 55-58, featuring a complex texture with multiple voices and dynamic markings *dimin.*, *pp*, and *sf*.

59

59-62

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Musical notation for measures 59-62, featuring a complex texture with multiple voices and dynamic marking *sf*.

63-66

*sf* *pp* *sf* *sf* *sf* *sf* *f*

Musical notation for measures 63-66, featuring a complex texture with multiple voices and dynamic markings *sf*, *pp*, *sf*, *f*.



PRIMO.

41

*tr.* *pp*

44

*f* *dimin.*

46

*pp*

51

*pp* *mf*

55

*f* *dimin.*

58

*cissimo*

*pp* *dolce* *sff*

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

65

68

*dimin.* *pp*

71

*pp* *cresc.*

73

*temp. mosso*

75

*pp*

77

*pp*

*(dimin.)*

PRIMO.

65

Musical notation for measures 65-66. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes.

67

Musical notation for measures 67-68. The right hand continues the melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment.

69

*dolce*

*mf*

*pp*

Musical notation for measures 69-71. Measure 69 is marked *mf*. Measure 70 is marked *dolce*. Measure 71 is marked *pp*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

72

*fff*

Musical notation for measures 72-74. Measure 72 has a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 73 has a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 74 has a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *fff*.

75

Musical notation for measures 75-76. Measure 75 has a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 76 has a melodic line in the right hand and a rhythmic accompaniment in the left hand.

*sfp*

*espress.*

Musical notation for measures 77-78. Measure 77 has a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *sfp*. Measure 78 has a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *espress.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

81

*p* *pp*

Musical notation for measures 81-83, featuring a complex texture with multiple voices and dynamic markings *p* and *pp*.

84

*pp* *sempre*

Musical notation for measures 84-87, including a section marked *sempre* and dynamic marking *pp*.

88

Musical notation for measures 88-91, showing a dense texture with various rhythmic patterns.

92

*p*

Musical notation for measures 92-95, featuring a section marked *p* and a 4-measure rest.

96

*sf* *sf*

Musical notation for measures 96-99, including dynamic markings *sf* and a 4-measure rest.

100

Musical notation for measures 100-103, showing a section with a 7-measure rest and a 4-measure rest.

*p*

Musical notation for measures 104-107, featuring a section marked *p* and a 4-measure rest.

PRIMO.

81

pp

84

pp

87

sempre pp

90

Oboi.

p

94

4

98

4

4

PROBEKOPPIE - Evaluation Copy - Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert

SECONDO.

105

Musical notation for measures 105-106. The piece is in a minor key. Measure 105 features a piano introduction with a *cresc.* (crescendo) marking. The right hand plays a series of eighth-note chords, while the left hand plays a rhythmic accompaniment of eighth notes.

107

Musical notation for measures 107-109. Measure 107 begins with a *pp* (pianissimo) dynamic. The right hand continues with eighth-note chords, and the left hand has a more active accompaniment. Measure 109 shows a change in the right hand's texture.

110

Musical notation for measures 110-112. Measure 110 starts with a *pp* dynamic. The right hand plays a steady eighth-note accompaniment, while the left hand has a melodic line. Measure 112 features a *pp* dynamic in the right hand.

113

Musical notation for measures 113-115. Measure 113 has a *pp* dynamic. The right hand plays a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment. Measure 115 features a *pp* dynamic in the right hand.

116

Musical notation for measures 116-118. Measure 116 begins with a *ff* (fortissimo) dynamic. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Measure 118 features a *ff* dynamic in the right hand.

119

Musical notation for measures 119-121. Measure 119 starts with a *pp* dynamic. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Measure 121 features a *ppp* (pianississimo) dynamic in the right hand.

PRIMO.

105

Musical notation for measures 105-108. The score is in G major and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *pp* dynamic marking is present in measure 106.

109

Musical notation for measures 109-112. The score includes a *smorz.* (ritardando) marking in measure 109 and a *pp* dynamic marking in measure 110.

113

Musical notation for measures 113-115. A *ff* dynamic marking is present in measure 114. A *Trombe* (trumpets) part is indicated in measure 115.

116

Musical notation for measures 116-117. The score features *sf* (sforzando) and *ff* dynamic markings in measure 116.

118

Musical notation for measures 118-119. The score includes a *ff* dynamic marking in measure 118.

120

Musical notation for measures 120-124. The score includes a *morendo* (ritardando) marking in measure 122 and a *pp* dynamic marking in measure 123.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 3. Wallensteins Lager

## SECONDO.

Allegretto.

9

16

24

31

*f* *sf* *p* *pp* *p* *sfp*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# 3. Wallensteins Lager

PRIMO.

Allegretto.

4 *sfz* *sfp* *sfp* *f*

11 *sfp*

17 *f* *Picc.*

23 *tr.*

32 *pp* *sfp* *sfp*

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

47

Musical notation for measures 47-52. The piece is in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* is present at the end of the system.

53

Musical notation for measures 53-59. The right hand continues the melodic line with some grace notes. A dynamic marking of *marc.* (marcato) is present at the beginning of the system.

60

Musical notation for measures 60-66. The right hand has a more active melodic line with slurs. A dynamic marking of *p* (piano) is present at the beginning of the system.

67

Musical notation for measures 67-73. The right hand has a complex texture with many chords and moving lines. Dynamic markings include *f*, *mf*, and *cresc.* (crescendo).

74

Musical notation for measures 74-80. The right hand features a melodic line with slurs and ties. A dynamic marking of *mf* is present at the end of the system.

81

Musical notation for measures 81-87. The right hand has a melodic line with slurs. Dynamic markings include *(cresc.)* and *ff* (fortissimo).

Musical notation for measures 88-94. The right hand has a melodic line with slurs. Dynamic markings include *p* and *mf*.

PRIMO.

47

*sfp* *f* *f* *marc.*

56

*p scherz.*

64

*f*

70

*f* *ff* *p*

76

*p*

82

*cresc.* *ff*

*p*

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

94

*cresc.*

Musical notation for measures 94-100, featuring a piano accompaniment with a *cresc.* marking.

101

*ff*

Musical notation for measures 101-105, featuring a piano accompaniment with a *ff* marking.

106

Musical notation for measures 106-112.

113

Musical notation for measures 113-119.

120

Musical notation for measures 120-126.

127

Musical notation for measures 127-133.

mel.

Musical notation for measures 134-140, including a melodic line.

PRIMO.

94

*cresc.*

Musical notation for measures 94-98, featuring a piano accompaniment with a *cresc.* marking.

99

*ff*

Musical notation for measures 99-104, featuring a piano accompaniment with a *ff* marking.

105

Musical notation for measures 105-111, featuring a piano accompaniment.

112

*ff*

Musical notation for measures 112-118, featuring a piano accompaniment with a *ff* marking.

119

*sf* *p*

Musical notation for measures 119-125, featuring a piano accompaniment with *sf* and *p* markings.

126

Musical notation for measures 126-132, featuring a piano accompaniment.

Musical notation for measures 133-139, featuring a piano accompaniment.

\*) „Wilhelmus von Nassau“ ein niederländisches Reiterlied aus der Reformationszeit.

SECONDO.

poco più allegro

141

151

161

das zweitemal  
springt man  
von hier zur  
Coda.

171

184

PRIMO.

141

*sf* *sf* *sf* *sf* *sf*

**poco più allegro**

149

*ff*

156

*sf*

164

das zweitemal  
springt man  
von hier zur  
Coda.

171

*ff* *ff*

Ob.

Clar.  
*tr*

*sf* *sf* *p*

1 1 1

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Trio  
(Kapuzinerpredigt)

SECONDO.

207 Poco più moderato.

Musical notation for measures 207-216. The piece is in 6/8 time. Measure 207 starts with a *marc.* marking. The dynamics range from *sf* to *pp*.

Musical notation for measures 217-223. The piece continues with a steady rhythmic pattern.

Musical notation for measures 224-230. The piece continues with a steady rhythmic pattern.

Musical notation for measures 231-238. The piece continues with a steady rhythmic pattern.

Musical notation for measures 239-249. Measure 239 starts with a *f* marking. The dynamics range from *mf* to *p*. A *sf* marking is also present.

Musical notation for measures 250-259. Measure 250 starts with a *f* marking. The dynamics range from *f* to *p*.

Musical notation for measures 260-269. Measure 260 starts with a *p* marking. The dynamics range from *p* to *f*.



Trio  
(Kapuzinerpredigt)

PRIMO.

207 Poco più moderato.

Musical score for measures 207-215. The piece is in 3/8 time and G major. The right hand features a melodic line with accents and dynamic markings of *sf* (sforzando) and *mar* (marcato). The left hand provides a harmonic accompaniment with chords and moving lines.

216

Musical score for measures 216-226. The right hand continues the melodic theme with accents. The left hand features a rhythmic accompaniment with eighth notes and chords.

227

Musical score for measures 227-233. The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment with eighth notes and chords.

234

Musical score for measures 234-240. The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment with eighth notes and chords.

241

Musical score for measures 241-249. The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment with eighth notes and chords. Dynamic markings include *mf* (mezzo-forte) and *marc.* (marcato).

250

Musical score for measures 250-259. The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment with eighth notes and chords. Dynamic markings include *f* (forte).

Oboe

Musical score for measures 250-259, Oboe part. The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment with eighth notes and chords. Dynamic markings include *p* (piano).

SECONDO.

269

Corni

*mf*

278

Clar.

*mf*

286

293

300

307

*p*

PRIMO.

269

pp

276

284

293

301

308

PROBEKOPPIERT  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

322

Musical notation for measures 322-332. 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 sharps (F# and C#). The music features a series of chords and melodic lines. A *marc.* (marcato) marking is present at the end of the system.

333

Musical notation for measures 333-341. 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 sharps. A first ending bracket labeled '1' is present. A *p* (piano) marking is present.

342

Musical notation for measures 342-346. 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 sharps. The music features a series of chords and melodic lines.

347

Musical notation for measures 347-351. 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 sharps. A *ff* (fortissimo) marking is present at the beginning. A *p* (piano) marking is present at the end.

352

Musical notation for measures 352-356. 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 sharps. The music features a series of chords and melodic lines.

357

Musical notation for measures 357-366. 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 sharps. A *f* (forte) marking is present. A *p* (piano) marking is present at the end.

PRIMO.

322

Two staves of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *sf* (sforzando) and *f* (forte).

329

Two staves of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef. The music continues with similar rhythmic patterns. Dynamics include *f* (forte).

337

Two staves of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte).

343

Two staves of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *sf* (sforzando).

350

Two staves of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *sf* (sforzando).

357

Two staves of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *sf* (sforzando).

Two staves of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Two staves of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

SECONDO.

369

pp

1

Scherzo  
da capo  
vom Zeichen  $\times$  bis  
zum Zeichen  $\times$  dann  
Coda.

**Coda.**  
più allegro

377

mf

1

385

393

402

411

PRIMO.

369

*p*

Scherzo  
da capo  
vom Zeichen  $\text{S}$  bis  
zum Zeichen  $\text{S}$  dann  
Coda.

**Coda.**  
più allegro

377

*sf*

387

*sf*

394

*sf*

401

**1**

411

**1**

**ff**

PROBEPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 4. Wallensteins Tod

SECONDO.

Moderato.

6

12

18

*p* *sf* *ff* *pp* *sfpp* *pp* *sf*

Fag.



# 4. Wallensteins Tod

PRIMO.

Moderato.

Musical score for the first system, measures 1-6. The score is in 3/4 time and features a piano (p) dynamic. It includes a second ending bracket and a triplet of eighth notes in the right hand.

Musical score for the second system, measures 7-12. The score is in 3/4 time and features a fortissimo (ff) dynamic. It includes accents and a piano (pp) dynamic at the end of the system.

Musical score for the third system, measures 13-18. The score is in 3/4 time and features a piano (p) dynamic with a 'dolce' marking. It includes accents and a piano (pp) dynamic at the end of the system.

Musical score for the fourth system, measures 19-24. The score is in 3/4 time and features a piano (p) dynamic with a 'dolce' marking and a fortissimo (sf) dynamic. It includes accents and a piano (pp) dynamic at the end of the system.

Musical score for the fifth system, measures 25-30. The score is in 3/4 time and features a piano (pp) dynamic. It includes a clarinet (Clar.) and oboe (Ob.) part, with a piano (pp) dynamic marking.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

Poco più mosso.

32

*p una corda* *sf*

Musical notation for measures 32-38, featuring a piano introduction with a single string effect and dynamic markings *p* and *sf*.

39

*p* *sf*

Musical notation for measures 39-45, continuing the piano introduction with dynamic markings *p* and *sf*.

46

*pp*

Musical notation for measures 46-52, featuring a piano introduction with dynamic markings *pp*.

53

Musical notation for measures 53-58, featuring a piano introduction with dynamic markings *pp*.

59

*f*

Musical notation for measures 59-65, featuring a piano introduction with dynamic markings *f*.

*dimin.* *p* *pp* *riten.*

Musical notation for measures 66-72, featuring a piano introduction with dynamic markings *dimin.*, *p*, *pp*, and *riten.*

PRIMO.

32 Poco più mosso.

Musical score for measures 32-38. The piece is in G major (one sharp) and 4/4 time. Measure 32 starts with the instruction *p una corda*. The score features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p*, *sf*, and *p*.

39

Musical score for measures 39-45. The melody continues with various dynamics including *mf*, *sf*, and *sf*.

46

Musical score for measures 46-51. The score includes dynamics *p*, *sf*, and *sf*.

52

Musical score for measures 52-58. The score includes dynamics *pp* and *sf*.

59

Musical score for measures 59-65. The score includes dynamics *f* and *f*.

Musical score for measures 66-72. The score includes dynamics *f*, *dimin.*, and *riten.*

SECONDO.

Allegro vivace.

72

*p* *tutte corde*

79

85

92

98

104

PRIMO.

72

Allegro vivace.

Musical notation for measures 72-77. The score is in G major and 3/4 time. It features a piano introduction with the instruction *tutte corde* and a dynamic marking of *p*. The melody in the right hand is simple, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* appears at the end of measure 77.

78

Musical notation for measures 78-83. The melody continues in the right hand, and the left hand maintains the eighth-note accompaniment. A first ending bracket is indicated above measure 83.

84

Musical notation for measures 84-88. The melody in the right hand becomes more active with eighth-note patterns. A dynamic marking of *f* is present at the beginning of measure 84.

89

Musical notation for measures 89-94. The melody in the right hand features several accents (^) and continues with eighth-note patterns. The left hand accompaniment remains consistent.

95

Musical notation for measures 95-100. The melody in the right hand continues with eighth-note patterns. A dynamic marking of *f* is present at the beginning of measure 95.

101

Musical notation for measures 101-106. The melody in the right hand continues with eighth-note patterns. A dynamic marking of *f* is present at the beginning of measure 101. The left hand accompaniment remains consistent. The word *arc.* is written below the first few notes of the left hand in measure 101.

*tutte corde*

*f*

*arc.*

PROBEPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

118

Musical notation for measures 118-124. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with similar rhythmic patterns. A dynamic marking of *sf* (sforzando) is present in measure 121.

125

Musical notation for measures 125-133. The system consists of two staves. The upper staff features a melodic line with eighth notes and rests, while the lower staff provides a harmonic accompaniment. A dynamic marking of *sf* is present in measure 125.

134

Musical notation for measures 134-143. The system consists of two staves. The upper staff has a melodic line with dotted rhythms, and the lower staff has a bass line with sustained notes. Dynamic markings include *dimin.* (diminuendo) in measure 134 and *p* (piano) in measure 135.

144

Musical notation for measures 144-153. The system consists of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with sustained notes. A dynamic marking of *ff* (fortissimo) is present in measure 153.

154

Musical notation for measures 154-161. The system consists of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with sustained notes. A dynamic marking of *ff* is present in measure 161.

162

Musical notation for measures 162-171. The system consists of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with sustained notes. A dynamic marking of *ff* is present in measure 171.

Musical notation for measures 172-181. The system consists of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with sustained notes. Dynamic markings include *sf* (sforzando) in measures 172, 173, and 174, and *dimin.* (diminuendo) in measure 181.

PRIMO.

118

128

135

142

149

158

SECONDO.

181

Musical score for measures 181-193. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *p* and *sf*.

194

Musical score for measures 194-206. The right hand continues the melodic line with slurs and accents. The left hand accompaniment is consistent. A *rit.* marking is present.

207

Musical score for measures 207-217. The right hand continues the melodic line. The left hand accompaniment is consistent.

218

Musical score for measures 218-226. The right hand continues the melodic line. The left hand accompaniment is consistent.

227

Musical score for measures 227-235. The right hand continues the melodic line. The left hand accompaniment is consistent. A *gemindert* marking is present.

236

Musical score for measures 236-245. The right hand continues the melodic line. The left hand accompaniment is consistent. A *p* marking is present.

Musical score for measures 246-255. The right hand continues the melodic line. The left hand accompaniment is consistent. Dynamic markings include *p* and *cresc.*



PRIMO.

181

Musical score for measures 181-192. The piece is in G major (one sharp) and 3/4 time. The music features a melody in the right hand with a 'dolce' marking. The left hand provides harmonic support with chords and moving lines.

193

Musical score for measures 193-203. The melody continues with various ornaments and phrasing. The left hand accompaniment remains consistent.

204

Musical score for measures 204-214. The piece continues with a similar melodic and harmonic texture.

215

Musical score for measures 215-225. This section includes first endings, marked with a '1' and a repeat sign. The dynamics include 'sf' (sforzando).

226

Musical score for measures 226-235. The piece continues with first endings and dynamic markings like 'sf'.

236

Musical score for measures 236-245. The piece continues with first endings and dynamic markings like 'sf'.

Musical score for measures 246-255. The piece concludes with a 'cresc.' (crescendo) marking and a final cadence.

*dolce*

Original evtl. gemindert

Evaluation Copy - Quality may be reduced

Carus-Verlag

Ausgabequalität gegenüber

SECONDO.

• wie zuvor die •

255

Musical notation for measures 255-259. The piece is in G major and common time. The right hand features a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment of quarter notes. A fortissimo (*ff*) dynamic marking is present at the beginning of measure 255.

260

Musical notation for measures 260-265. The right hand continues with its intricate sixteenth-note pattern. The left hand accompaniment remains consistent. A watermark for 'Carus-Verlag' is visible on the right side of the page.

266

Tempo I.

Musical notation for measures 266-273. The tempo is marked 'Tempo I.' and the dynamics are piano (*pp*). The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line of quarter notes.

274

Musical notation for measures 274-280. The right hand continues with eighth-note chords, and the left hand has a few notes. A piano (*p*) dynamic marking is present.

281

Musical notation for measures 281-288. The right hand features a more active melody with slurs and accents. The left hand accompaniment is more complex, with some chords. A watermark 'Original evtl. gemindert' is visible.

289

Musical notation for measures 289-300. The right hand has a melodic line with slurs. The left hand accompaniment is rhythmic. Dynamics include piano (*pp*) and a crescendo (*cresc.*) marking.

Musical notation for measures 301-312. The right hand continues with a melodic line, and the left hand accompaniment is rhythmic. A watermark 'Ausgabequalität gegenüber' is visible.

PRIMO.

255 wie zuvor die *ff* *sf*

262 *Tempo I.* *riten.* *pp.*

269 *Corno.*

276 *Oboe.*

284 *tr.*

291 *pp.* *cresc.*

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

305

*cresc.*

This system contains measures 305 to 313. It features two staves in bass clef with a key signature of one sharp (F#). The music consists of rhythmic patterns with eighth and sixteenth notes. A *cresc.* marking is present in the right-hand staff.

314

*ff*

This system contains measures 314 to 322. It continues the two-staff bass clef notation. A *ff* (fortissimo) dynamic marking is present in the right-hand staff.

323

Trombe

*ff*

This system contains measures 323 to 330. It includes a third staff in treble clef labeled "Trombe" (Trumpets). The piano part continues in two bass clef staves. A *ff* dynamic marking is present in the piano part.

331

*ff*

This system contains measures 331 to 338. It features two staves in bass clef. A *ff* dynamic marking is present in the right-hand staff.

339

This system contains measures 339 to 348. It features two staves in bass clef. The music continues with rhythmic patterns.

349

*Allegretto*

*pp.*

This system contains measures 349 to 356. It features two staves in bass clef. A *pp.* (pianissimo) dynamic marking is present in the right-hand staff. The tempo marking *Allegretto* is also present.

This system contains measures 357 to 364. It features two staves in bass clef. The music continues with rhythmic patterns.

PRIMO.

305

Musical notation for measures 305-312. The piece is in G major (one sharp). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment. A dynamic marking of *f* (forte) is present.

313

Musical notation for measures 313-321. The right hand continues with intricate patterns, and the left hand has a more active role. A dynamic marking of *ff* (fortissimo) is present.

322

Musical notation for measures 322-330. A dotted line above measure 322 indicates an 8-measure rest. The piece continues with complex textures and a *ff* dynamic marking.

331

Musical notation for measures 331-338. The right hand has a more melodic line, and the left hand provides harmonic support. A *ff* dynamic marking is present.

339

Musical notation for measures 339-346. The texture becomes more homophonic. A dynamic marking of *f* (forte) is present.

347

Musical notation for measures 347-354. The piece concludes with a first ending marked with a '1' and a *pp* (pianissimo) dynamic marking. The tempo instruction *Èistesso tempo.* is present.

Musical notation for measures 355-362. The piece ends with a final chord and a *pp* dynamic marking.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

372

Musical notation for measures 372-383. The piece is in G major (one sharp). The right hand features a melodic line with a triplet of eighth notes at the beginning. Dynamics include *mf* and *pp*. The left hand provides a steady accompaniment.

384

Musical notation for measures 384-395. The right hand continues the melodic line with various articulations. The left hand accompaniment remains consistent.

396

Musical notation for measures 396-407. The right hand has a triplet of eighth notes. Dynamics include *pp*. The left hand accompaniment features some triplet patterns.

408

Musical notation for measures 408-425. The right hand has a triplet of eighth notes. Dynamics include *ppp*. The left hand accompaniment features some triplet patterns.

426

Adagio.

Musical notation for measures 426-429. The tempo is marked *Adagio*. Dynamics include *pp*. The right hand has a triplet of eighth notes.

430

Musical notation for measures 430-433. Dynamics include *pp*. The right hand has a triplet of eighth notes.

Musical notation for measures 434-437. Dynamics include *dimin.*. The right hand has a triplet of eighth notes.

PRIMO.

372

Musical notation for measures 372-387. The piece is in G major (one sharp) and 2/4 time. The music features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. Dynamic markings include *mf* and *pp*.

388

Musical notation for measures 388-403. The music continues with the eighth-note accompaniment. A *p* dynamic marking is present. The right hand has some longer note values.

404

Musical notation for measures 404-425. The music features a *ppp* dynamic marking. The right hand has some longer note values.

426

Adagio.

Musical notation for measures 426-428. The tempo changes to Adagio. The music is in 3/8 time. Dynamic markings include *pp* and *cresc.*

429

Musical notation for measures 429-431. The music continues in 3/8 time. A *dimin.* dynamic marking is present. A fermata is placed over the final measure.

432

Musical notation for measures 432-434. The music continues in 3/8 time. A *cresc.* dynamic marking is present. A fermata is placed over the final measure.

Musical notation for measures 435-437. The music continues in 3/8 time. Dynamic markings include *cresc.*, *sf*, and *dimin.*

PROBEKOPPIE - Evaluation Copy - Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert

SECONDO.

438

*sf* *pp* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

441

*sf* *dimin.* *p* *cresc.*

444

*sf*

447

*pp*

451

*pp*

*riten.*



PRIMO.

438

8

ppp

Detailed description: This system contains measures 438, 439, and 440. It features two staves with a treble clef and a key signature of three sharps (F#, C#, G#). The music consists of rapid sixteenth-note passages with slurs and ties. A dynamic marking of *ppp* is present in the first measure.

441

8

cresc.

Detailed description: This system contains measures 441, 442, and 443. It features two staves with a treble clef and a key signature of three sharps. The music continues with rapid sixteenth-note passages. A dynamic marking of *cresc.* is present in the second measure.

444

sf cresc.

Clar.

Detailed description: This system contains measures 444, 445, and 446. It features two staves with a treble clef and a key signature of three sharps. The music continues with rapid sixteenth-note passages. Dynamic markings of *sf* and *cresc.* are present. A clarinet part is indicated by the label "Clar." in the second measure.

447

Ob.

Detailed description: This system contains measures 447, 448, and 449. It features two staves with a treble clef and a key signature of three sharps. The music continues with rapid sixteenth-note passages. An oboe part is indicated by the label "Ob." in the first measure.

450

Detailed description: This system contains measures 450, 451, and 452. It features two staves with a treble clef and a key signature of three sharps. The music continues with rapid sixteenth-note passages.

sf dimin. sf dimin. riten.

Detailed description: This system contains measures 453, 454, and 455. It features two staves with a treble clef and a key signature of three sharps. The music continues with rapid sixteenth-note passages. Dynamic markings of *sf dimin.* and *riten.* are present.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

Tempo I.

457

Musical notation for measures 457-463. The piece is in 6/8 time with a key signature of one sharp (F#). The music features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A *pp* dynamic marking is present at the beginning.

464

Musical notation for measures 464-470. The right hand continues with eighth notes, while the left hand has a more varied rhythmic pattern. A *pp* dynamic marking is present at the beginning.

471

Musical notation for measures 471-477. The right hand continues with eighth notes, while the left hand has a more varied rhythmic pattern. A *fp* dynamic marking is present in the middle.

478

Musical notation for measures 478-484. The right hand continues with eighth notes, while the left hand has a more varied rhythmic pattern. A *sf* dynamic marking is present in the middle.

485

Musical notation for measures 485-492. The right hand continues with eighth notes, while the left hand has a more varied rhythmic pattern. A *f* dynamic marking is present in the middle.

493

Musical notation for measures 493-500. The right hand continues with eighth notes, while the left hand has a more varied rhythmic pattern. A *ff* dynamic marking is present in the middle.

Musical notation for measures 501-508. The right hand continues with eighth notes, while the left hand has a more varied rhythmic pattern. A *pp* dynamic marking is present in the middle.

PRIMO.

457

Tempo I.

Musical notation for measures 457-467. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a forte (*sf*) dynamic and transitions to piano (*p*) in measure 467. A first ending bracket with a repeat sign and a fermata is placed over measures 465-467 in the upper staff.

468

Musical notation for measures 468-473. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music continues with a piano (*p*) dynamic.

474

Musical notation for measures 474-480. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features a forte (*sf*) dynamic in measure 479.

481

Musical notation for measures 481-486. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music continues with a piano (*p*) dynamic.

487

Musical notation for measures 487-494. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features a forte (*sf*) dynamic in measure 487 and a forte (*f*) dynamic in measure 494.

495

Musical notation for measures 495-501. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music continues with a forte (*f*) dynamic.

Musical notation for measures 502-508. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features a piano (*p*) dynamic in measure 507.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

513

Musical notation for measures 513-522. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents. The dynamic marking *sf* is present in the upper staff.

523

Musical notation for measures 523-532. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents. The dynamic marking *f* and the instruction *ped.* are present in the upper staff.

533

Musical notation for measures 533-540. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents.

541

Musical notation for measures 541-546. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents.

547

Musical notation for measures 547-552. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents.

553

Musical notation for measures 553-562. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents.

Musical notation for measures 563-572. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents.

PRIMO.

513

520

528

537

546

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

566

573

wie zuvor die

578

584

591

Fine.

PRIMO.

wie zuvor die

566

8

*f* **1** *ff* *marc.*

Detailed description: This system contains measures 566 to 575. It features a piano introduction with a forte (*f*) dynamic, a first ending bracket labeled '1', and a fortissimo (*ff*) section with a marcato (*marc.*) articulation. A fermata is placed over the final measure of the system.

576

8

*ff*

Detailed description: This system contains measures 576 to 579. It continues the fortissimo (*ff*) section with a fermata over the final measure.

580

8

*fff* *morendo*

Detailed description: This system contains measures 580 to 584. It features a fortississimo (*fff*) section that concludes with a morendo (*morendo*) dynamic. A fermata is placed over the final measure.

585

*pp*

Detailed description: This system contains measures 585 to 590. It begins with a pianissimo (*pp*) dynamic and features a long, sustained melodic line in the right hand.

591

*pp* *sf* Trombe *cresc.* *sf* *sf*

Detailed description: This system contains measures 591 to 595. It starts with a pianissimo (*pp*) dynamic, followed by a section for Trombe (trumpets) marked fortissimo (*sf*), a crescendo (*cresc.*), and another fortissimo (*sf*) section.

*ffp* *dimin.*

Detailed description: This system contains measures 596 to 600. It features a fortissimo piano (*ffp*) section that concludes with a diminuendo (*dimin.*) dynamic. A fermata is placed over the final measure.

Fine.

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 



# WALLENSTEIN'S LAGER.

Dritter Satz aus dem sinfonischen Tongemälde

WALLENSTEIN  
von  
JOS. RHEINBERGER.

Op.10.



## Clavierauszug

zu 4 Händen. Pr. 25 Ngr.

zu 2 Händen. Pr. 25 Ngr.

Eigenthum des Verlegers für alle Länder.

LEIPZIG, E. W. FRITZSCH.

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# Wallensteins Lager

3. Satz aus dem sinfonischen Tongemälde „Wallenstein“

arrangiert für Klavier zu zwei Händen

Josef Gabriel Rheinb  
nach op. 10,3 (1<sup>o</sup>)

Allegretto.

fp

Ped.

8

f

13

fp

Ped.

19

mp.

mf

f

Ped.

25



*p*

Ped. \* Ped. \* Ped.

31



*dimin.*

*pp*

Ped. \* Ped. \* Ped. \* Ped.

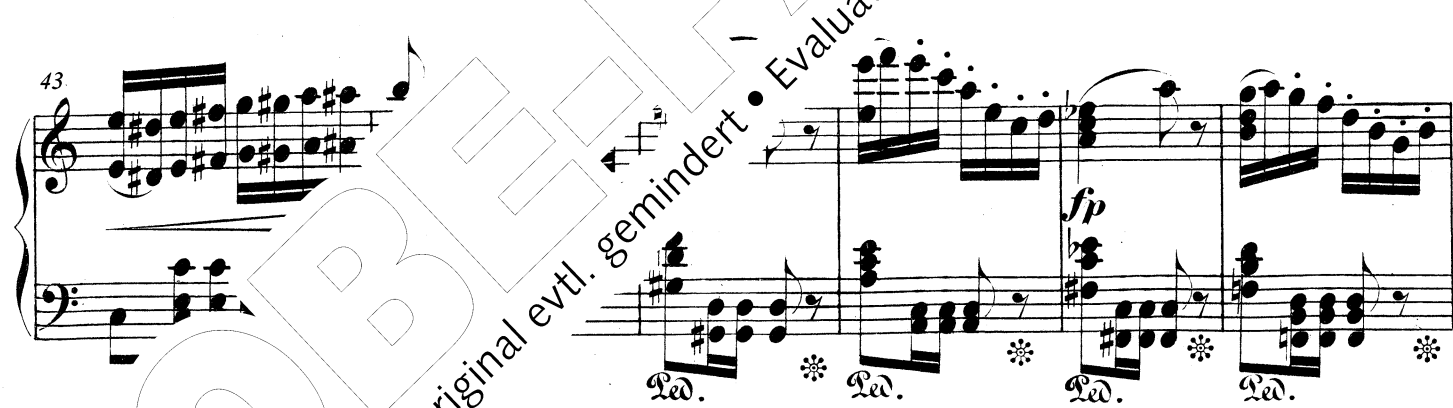
38



*fp*


Ped. \* Ped.

43



*fp*

Ped. \* Ped. \* Ped. \* Ped.



*ff* *marcato*

Ped. \* Ped. \* Ped. \* Ped.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

57

*p*

Ped. \*

Ped.

This system contains measures 57 through 63. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present. Pedal points are indicated by 'Ped.' and an asterisk (\*) below the staff.

64

*sf*

*f*

This system contains measures 64 through 69. It begins with a forte (*f*) dynamic and a sforzando (*sf*) accent. The right hand has a complex texture with triplets and slurs. The left hand continues with a steady accompaniment. Pedal points are marked with 'Ped.' and an asterisk (\*) below the staff.

70

*f*

*ff*

*f*

*f*

Ped. \*

Ped.

This system contains measures 70 through 75. The dynamics range from forte (*f*) to fortissimo (*ff*). The right hand features intricate patterns with slurs and accents. The left hand maintains a consistent accompaniment. Pedal points are marked with 'Ped.' and an asterisk (\*) below the staff.

76

This system contains measures 76 through 81. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Pedal points are marked with 'Ped.' and an asterisk (\*) below the staff.

82

*ff*

Ped. \*

Ped.

This system contains measures 82 through 87. It features a fortissimo (*ff*) dynamic. The right hand has a complex texture with slurs and accents. The left hand continues with a steady accompaniment. Pedal points are marked with 'Ped.' and an asterisk (\*) below the staff.

89

89-92

*p*

*ped.* \* *ped.* \* *ped.* \*

Detailed description: This system contains measures 89 through 92. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a harmonic accompaniment with some chords and moving lines. A piano (*p*) dynamic marking is present. Pedal points are indicated by 'ped.' and asterisks.

93

93-97

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

Detailed description: This system contains measures 93 through 97. The right hand has a more rhythmic and melodic character with some triplet markings (1 3, 4, 1 4, 5, 1 3). The left hand continues with accompaniment. Pedal markings are present throughout.

98

98-102

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*marc.*

Detailed description: This system contains measures 98 through 102. The right hand has a melodic line with some slurs. The left hand has a more active accompaniment. A *marc.* (marcato) marking is present in the right hand. Pedal markings are present.

103

103-107

*ped.* \* *ped.* \*

Detailed description: This system contains measures 103 through 107. The right hand has a melodic line with some slurs. The left hand has a more active accompaniment. Pedal markings are present.

108-112

Detailed description: This system contains measures 108 through 112. The right hand has a melodic line with some slurs. The left hand has a more active accompaniment. Pedal markings are present.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

117

ff

Musical score for measures 117-122. The piece is in G major and 3/4 time. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic marking: *ff*.

123

*fp* *pp*

Musical score for measures 123-128. The right hand continues with intricate melodic patterns. The left hand has a more active role with sixteenth-note accompaniment. Dynamic markings: *fp* and *pp*.

129

Musical score for measures 129-134. The right hand has a more melodic and less technically demanding line. The left hand continues with rhythmic accompaniment.

135

*sf* *f*

Musical score for measures 135-141. The right hand features a series of chords and moving lines. The left hand has a steady accompaniment. Dynamic markings: *sf* and *f*.

142

*f* *sf* *f* *sf* *f* *sf*

Musical score for measures 142-147. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic markings: *f*, *sf*, *f*, *sf*, *f*, *sf*.

„Helmus von Nassau“, ein niederländisches Reiterlied aus der Reformationszeit.

Poco più mosso.

149

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

158

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

167

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

177

p

marc.

PROBEKOPPIERUNG  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

193

Oboe. *f*

Clar. *ff*

### Kapuzinerpredigt.

207

Poco più moderato.

*f marc.*

215

Clar. Fag. Viola.

*p*

*pp*

222

*f*

*f*



235

Musical score for measures 235-241. The piece is in 3/4 time and G major. It features a piano introduction with a strong *f* dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

242

Musical score for measures 242-248. The right hand has a melodic line with accents and a crescendo leading to a *f* dynamic. A "R.H." marking indicates a right-hand entry. The left hand continues with accompaniment, including a "Ped." marking. The dynamic changes to *mf* at the end of the system.

249

Musical score for measures 249-254. The piece continues with a *sf* dynamic. The right hand has a melodic line with accents, and the left hand provides accompaniment with chords and single notes.

255

Musical score for measures 255-262. The piece continues with a *f* dynamic. The right hand has a melodic line with accents, and the left hand provides accompaniment with chords and single notes. A "Ped." marking is present.

263

Musical score for measures 263-269. The piece continues with a *p* dynamic. The right hand has a melodic line with accents, and the left hand provides accompaniment with chords and single notes. Multiple "Ped." markings are present throughout the system.

PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

270

pp  
Hörner.

Ped. \* Ped. \* Ped. \*

This system contains measures 270 to 275. The upper staff features a melodic line with slurs and accents, marked *pp*. The lower staff has a bass line with a *Ped.* marking and asterisks. A *Hörner.* marking is present in the right-hand part.

276

Ped. \* Ped. \*

This system contains measures 276 to 281. The upper staff continues the melodic line. The lower staff has a *Ped.* marking and asterisks.

282

pp  
Clar.

Ped. \* Ped. \*

This system contains measures 282 to 287. The upper staff has a *pp* marking and a *Clar.* marking. The lower staff has a *Ped.* marking and asterisks.

288

Ped. \* Ped. \*

This system contains measures 288 to 293. The upper staff has a *Ped.* marking and asterisks. The lower staff has a *Ped.* marking and asterisks.

pp  
Ped. \*

This system contains measures 294 to 299. The upper staff has a *pp* marking. The lower staff has a *Ped.* marking and asterisks.

300

*ff*

This system contains measures 300 to 305. The right hand features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth notes. A dynamic marking of *ff* (fortissimo) is present.

306

*f*

*ped.*

This system contains measures 306 to 310. The right hand continues with intricate melodic patterns. The left hand has a consistent eighth-note accompaniment. A dynamic marking of *f* (forte) is present. A *ped.* (pedal) marking is at the beginning of the system.

311

*dimin.*

*fp*

*ped.*

This system contains measures 311 to 316. The right hand has a melodic line with some slurs. The left hand accompaniment continues. A dynamic marking of *dimin.* (diminuendo) is present. A *fp* (fortissimo) marking is at the end of the system. A *ped.* marking is at the beginning.

317

*fp*

This system contains measures 317 to 322. The right hand has a melodic line with some slurs. The left hand accompaniment continues. A dynamic marking of *fp* (fortissimo) is present.

*ff*

This system contains measures 323 to 328. The right hand has a melodic line with some slurs. The left hand accompaniment continues. A dynamic marking of *ff* (fortissimo) is present.

PROBEPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

330

*ff*

Ped.

337

Clar.

Fl.

*p*

*pp*

*f*

Ped.

343

*f*

Ped.

348

*f*

Ped.

353

*f*

Ped.

359

Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 359 through 363. It features a treble and bass staff with complex rhythmic patterns, including sixteenth and thirty-second notes. Pedal markings are present at the bottom of the bass staff.

364

*dimin.* *mf* *p*

Ped. \* Ped. \* Ped. \*

This system contains measures 364 through 369. It includes dynamic markings: *dimin.*, *mf*, and *p*. Pedal markings are present at the bottom of the bass staff.

370

*Listesso*

Ped. \*

This system contains measures 370 through 376. It features the instruction *Listesso* above the treble staff. Pedal markings are present at the bottom of the bass staff.

Da Capo  
vom Zeichen &  
bis & dann  
Coda.

Coda.

377 *Più allegro.*

*ff*

Ped. \*

This system contains measures 377 through 386. It begins with the instruction *Più allegro.* and a fortissimo (*ff*) dynamic marking. Pedal markings are present at the bottom of the bass staff.

R.H. L.H.

Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 387 through 396. It includes markings for the right hand (R.H.) and left hand (L.H.). Pedal markings are present at the bottom of the bass staff.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

390

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

396

Ped. \* *sf* *sf* *Più all.*

403

Ped. \* Ped. \* Ped. \* 1

411

Ped. \* Ped. \* 1 *sf*

420

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

FINE.

Seinem Freunde  
**E. W. FRITZSCH.**

# OUVERTURE

zu Shaksp<sup>er</sup>  
Zähmung<sup>s</sup> spanstigen

zu 4 Händen

eingrichtet  
VON

## HEINBERGER.

Pr. 25 Ngr.

Eigenthum des Verlegers für alle Länder.

**LEIPZIG, E. W. FRITZSCH.**

ST. PETERSBURG, M. BERNARD. LONDON, NOVELLO, EWER & CO  
ZÜRICH, BASEL u. ST. GALLEN, GEHR. HUG.  
NEW-YORK, G. SCHIRMER. - J. SCHUBERTH & CO

53.

*A. Bräunig, Leipzig.*

Ausgabequalität gegenüber Original evtl. gemindert

Evaluation Copy - Quality may be reduced

Carus-Verlag



# Ouvertüre

zu Shakespeares „Die Zählung der Widerspenstigen“

arrangiert für Klavier zu vier Händen

Josef Gabriel Rhein'  
nach op. 18 (

SECONDO.

Adagio. (♩ = 58.)

Allegro



# Ouvertüre

zu Shakespeares „Die Zümmung der Widerspenstigen“

arrangiert für Klavier zu vier Händen

Josef Gabriel Rheinbr  
nach op. 18 (18

Adagio. (♩ = 58.)

PRIMO.

Allegro

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

38

Musical notation for measures 38-43. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth notes.

44

Musical notation for measures 44-49. The right hand continues with a melodic line, and the left hand features a more active accompaniment with sixteenth-note patterns. A dynamic marking of *sf* (sforzando) is present at the beginning of measure 44.

50

Musical notation for measures 50-56. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment with many beamed notes. A dynamic marking of *mf* (mezzo-forte) is present at the end of measure 56.

57

Musical notation for measures 57-63. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment with many beamed notes. A dynamic marking of *p* (piano) is present at the beginning of measure 57.

64

Musical notation for measures 64-70. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment with many beamed notes. A dynamic marking of *f* (forte) is present at the beginning of measure 64.

71

Musical notation for measures 71-76. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment with many beamed notes. A dynamic marking of *cresc.* (crescendo) is present at the beginning of measure 71.

**B**

Musical notation for measures 77-82. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment with many beamed notes. Dynamic markings of *sf* (sforzando) are present at the beginning and middle of the section.

PRIMO.

38

Musical notation for measures 38-45. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with slurs and a dynamic marking of *sf* (sforzando) in measure 42. The left hand provides a rhythmic accompaniment with eighth notes.

46

Musical notation for measures 46-51. The right hand has a more active melodic line with slurs. A *cresc.* (crescendo) marking is present in measure 50. The left hand continues with a steady accompaniment.

52

Musical notation for measures 52-57. The right hand features a series of slurred eighth notes. A dynamic marking of *ff* (fortissimo) is present in measure 55. The left hand has a simple accompaniment.

58

Musical notation for measures 58-65. The right hand has a melodic line with slurs. A dynamic marking of *p* (piano) is present in measure 58. The left hand has a simple accompaniment.

66

Musical notation for measures 66-73. The right hand has a melodic line with slurs. A dynamic marking of *p* (piano) is present in measure 66. The left hand has a simple accompaniment.

74

Musical notation for measures 74-81. The right hand has a melodic line with slurs. A dynamic marking of *ff* (fortissimo) is present in measure 78. The left hand has a simple accompaniment.

82

Musical notation for measures 82-89. The right hand has a melodic line with slurs. A dynamic marking of *p* (piano) is present in measure 82. The left hand has a simple accompaniment.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

86

86-91

92

92-97

98

Corni.

98-105

106

106-111

112

112-121

122

122-131

132-141

PRIMO.

86

mf p

Musical score for measures 86-92. The piece is in D major (two sharps). The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics range from mezzo-forte (mf) to piano (p).

93

fp

Musical score for measures 93-98. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A fortissimo-piano (fp) dynamic is indicated.

99

ff 1 1

Musical score for measures 99-107. 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, along with first endings (1) in both hands.

108

ff C

Musical score for measures 108-113. 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, along with a C-clef (C) in the right hand.

114

sf Corno. sf (A) dolce

Musical score for measures 114-122. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics range from sforzando (sf) to dolce. A C-clef (C) is present in the right hand.

123

sf sf

Musical score for measures 123-132. The music features a melodic line in the right hand and a supporting bass line in the left hand. Sforzando (sf) dynamics are indicated.

sf sf sf

Musical score for measures 133-142. The music features a melodic line in the right hand and a supporting bass line in the left hand. Sforzando (sf) dynamics are indicated.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

142

*dolce* *fp*

150

158

165

171

177

**E**

PRIMO.

142

Musical notation for measures 142-150. The piece is in D major (two sharps). The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *fp* (fortissimo piano) at measures 145 and 149.

151

Musical notation for measures 151-158. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *cresc.* (crescendo) at measure 151, and *sf* (sforzando) and *f* (forte) at measures 155 and 157 respectively.

159

Musical notation for measures 159-163. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A section marker **D** is placed above the first measure. Dynamic markings include *fp* (fortissimo piano) at measure 159.

164

Musical notation for measures 164-168. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Triplet markings (3) are present in the right hand.

169

Musical notation for measures 169-173. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Triplet markings (3) are present in the right hand.

174

Musical notation for measures 174-183. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Triplet markings (3) are present in the right hand. A trill marking (*tr*) is present in the right hand at measure 181.

184

Musical notation for measures 184-193. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A section marker **E** is placed above the first measure. Dynamic markings include *ff* (fortissimo) at measure 187 and *marc.* (marcato) at measure 193.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

188

Musical notation for measures 188-195, featuring treble and bass staves with various notes and rests.

196

Musical notation for measures 196-204, including a piano (*p*) dynamic marking.

205

Musical notation for measures 205-213, featuring a large slur over the first few measures.

214

Musical notation for measures 214-220.

221

Musical notation for measures 221-228, including a piano-piano (*pp*) dynamic marking.

229

Musical notation for measures 229-236, including a crescendo (*cresc.*) marking.

Musical notation for measures 237-244, including a fortissimo (*fp*) dynamic marking.



PRIMO.

188

Musical notation for measures 188-199. The system consists of two staves. The right hand plays a series of chords and arpeggios, while the left hand provides a harmonic accompaniment. A piano dynamic marking (*p*) is present in measure 199.

200

Musical notation for measures 200-205. The system consists of two staves. The right hand features triplet figures and arpeggios. The left hand continues with a steady accompaniment. A finger number '5' is indicated in measure 205.

206

Musical notation for measures 206-211. The system consists of two staves. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. A piano dynamic marking (*p*) is present in measure 211.

212

Musical notation for measures 212-216. The system consists of two staves. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A piano dynamic marking (*p*) is present in measure 216.

217

Musical notation for measures 217-225. The system consists of two staves. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A piano dynamic marking (*p*) is present in measure 225. The word *dolce* is written below the staff in measure 225.

226

Musical notation for measures 226-235. The system consists of two staves. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A piano dynamic marking (*p*) is present in measure 226. A crescendo marking (*cresc.*) is present in measure 235.

Musical notation for measures 236-245. The system consists of two staves. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A fortissimo dynamic marking (*ff*) is present in measure 236. A first ending bracket is shown in measure 245.

PROBEKOPPIERT  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

244

Musical score for measures 244-252. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed sixteenth notes in both hands. A first ending bracket labeled '1' spans measures 250-252, ending with a fermata. A 'Ped.' (pedal) marking is present in measure 251. A 'G' chord symbol is written above the staff in measure 250.

253

Musical score for measures 253-258. The music continues with a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A fermata is placed over a note in measure 258.

259

Musical score for measures 259-266. The music begins with a *pp* (pianissimo) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over a note in measure 264.

267

Musical score for measures 267-274. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over a note in measure 274.

275

Musical score for measures 275-284. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A first ending bracket labeled '1' spans measures 282-284, ending with a fermata. A *p* (piano) dynamic marking is present in measure 282.

285

Musical score for measures 285-300. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A *cresc.* (crescendo) marking is present in measure 290. A fermata is placed over a note in measure 300.

Musical score for measures 301-310. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over a note in measure 310.

PRIMO.

244

Musical notation for measures 244-253. The system consists of two staves. The upper staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lower staff has a bass clef and the same key signature. Dynamics include *p*, *ff*, *sfp*, and *sf*. A *G* chord symbol is present above the upper staff. A watermark 'PROBE' is visible across the page.

254

Musical notation for measures 254-261. The system consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. Dynamics include *p*, *sf*, and *f*. A triplet of eighth notes is marked with '3 1 3 1' above it. A watermark 'PROBE' is visible across the page.

262

Musical notation for measures 262-267. The system consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. Dynamics include *sf*. A watermark 'PROBE' is visible across the page.

268

Musical notation for measures 268-273. The system consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. Dynamics include *sf*. A watermark 'PROBE' is visible across the page.

274

Musical notation for measures 274-283. The system consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. Dynamics include *sf* and *rin.* A watermark 'PROBE' is visible across the page.

284

Musical notation for measures 284-293. The system consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. Dynamics include *sc.*, *sf*, and *cresc.* A watermark 'PROBE' is visible across the page.

Musical notation for measures 294-303. The system consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. Dynamics include *sf*. A watermark 'PROBE' is visible across the page.

PROBE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

299

Musical notation for measures 299-303. 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 three sharps (F#, C#, G#). The music features a steady eighth-note accompaniment in the bass and a melody in the treble. Measure 303 ends with a fermata.

304

Musical notation for measures 304-309. 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 three sharps. Measure 304 begins with a fermata. A first ending bracket labeled 'I' spans measures 307-309.

310

Musical notation for measures 310-316. 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 three sharps. Measure 310 begins with a fermata. The music continues with eighth-note accompaniment and a melody.

317

Musical notation for measures 317-330. 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 three sharps. Measure 317 begins with a fermata. The music features a steady eighth-note accompaniment and a melody.

331

Musical notation for measures 331-335. 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 three sharps. Measure 331 begins with a fermata. The music continues with eighth-note accompaniment and a melody.

336

Musical notation for measures 336-340. 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 three sharps. Measure 336 begins with a fermata. A second ending bracket labeled 'K' spans measures 338-340.

Musical notation for measures 341-345. 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 three sharps. Measure 341 begins with a fermata. The music features a steady eighth-note accompaniment and a melody. The word 'dimin.' is written above the staff in measure 345.

PRIMO.

299

Musical notation for measures 299-304. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

305

Musical notation for measures 305-310. The right hand continues the melodic line, and the left hand accompaniment remains consistent. A dynamic marking of *mf* is present in measure 306.

311

Musical notation for measures 311-316. The right hand has a more active melodic line with some grace notes. The left hand accompaniment is steady. A dynamic marking of *più* is present in measure 312.

317

Musical notation for measures 317-322. The right hand features a melodic line with some chromaticism. The left hand accompaniment is steady. A dynamic marking of *p* is present in measure 318.

323

Musical notation for measures 323-328. The right hand has a melodic line with a *con fuoco* marking. The left hand accompaniment is steady. A dynamic marking of *p* is present in measure 323, and a *cresc.* marking is present in measure 328.

329

Musical notation for measures 329-334. The right hand has a melodic line with a *sf* marking. The left hand accompaniment is steady. A dynamic marking of *sf* is present in measure 329.

Musical notation for measures 335-340. The right hand has a melodic line with a *pp* marking. The left hand accompaniment is steady. A dynamic marking of *pp* is present in measure 335.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

357

*pp* *cresc.*

358 *più allegro*

367

377 *sempre f*

385

392

*Fine.*

PRIMO.

351

351-356: Musical notation for measures 351-356. The piece is in G major (one sharp) and 2/4 time. It features a continuous sixteenth-note melody in the right hand and a supporting bass line in the left hand. A *cresc.* marking is present in measure 355. The tempo is marked *più allegro*.

357

357-365: Musical notation for measures 357-365. The melody continues with sixteenth-note patterns. A *ff marc.* marking is present in measure 358. The tempo is marked *più allegro*.

366

366-375: Musical notation for measures 366-375. The piece features a series of accents in the right hand starting in measure 366. The tempo is marked *più allegro*.

376

376-384: Musical notation for measures 376-384. The piece includes a section with a *marc.* marking in measure 376 and a *sempre f* marking in measure 380. The tempo is marked *più allegro*.

385

385-392: Musical notation for measures 385-392. The piece continues with sixteenth-note patterns and accents. The tempo is marked *più allegro*.

393

393-400: Musical notation for measures 393-400. The piece concludes with a final melodic phrase in the right hand and a bass line in the left hand. The tempo is marked *più allegro*.

*Fine.*

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 



Der  
**SOCIETÀ ORCHESTRALE**  
in  
**FLORENZ**  
gewidmet.

**SINFONIE**  
F dur

für grosses Orchester

**JOSEF BERGER**

Nº 11990.

Partitur M. 10. — netto.  
Orchesterst. M. 21. —

Original evtl. gemindert. • Evaluation Copy - Quality may be reduced • Carus-Verlag

es Verlegers für alle Länder.

BACH<sup>a</sup>/M, bei JOH. ANDRÉ.

M. C. A. André. London, Augener & Co.  
New York, G. Schirmer, Martin Brothman.

déposé  
Entz. Sta. Hall.

Bearbeitung für Pianoforte. zu 4 Händen  
vom Componisten

M. 12. —

# Sinfonie in F-Dur

arrangiert für Klavier zu vier Händen

I.

## SECONDO.

Josef Gabriel Rheinberger  
nach op. 87 (1875)

**Allegro con fuoco.** ♩. 160.

*Pauke.*

6

12

18

27

33

*Pauke.*

*Ped.*

*dim.*

*p*

*ff*

*Ped.*

# Sinfonie in F-Dur

arrangiert für Klavier zu vier Händen

I.

PRIMO.

Josef Gabriel Rheinberger  
nach op. 87 (1875)

Allegro con fuoco.  $\text{♩} = 160$ .

1

7

14

21

28

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*f*

*ff*

*A<sub>b</sub>*

SECONDO.

40

ff p

Ped.

^ ^

\* ^ ^

This system contains measures 40 through 48. It features a complex texture with multiple voices in both hands. The first staff has a forte (*ff*) dynamic, while the second staff has a piano (*p*) dynamic. Pedal points are indicated with 'Ped.' and asterisks. Accents (^) are placed over several notes.

49

sf

This system contains measures 49 through 55. The dynamic is marked *sf* (sforzando). The texture continues with intricate patterns in both hands.

56

sfp

This system contains measures 56 through 63. The dynamic is marked *sfp* (sforzando piano). The music shows a transition in texture and dynamics.

64

dim. p

This system contains measures 64 through 74. The dynamic is marked *dim.* (diminuendo) and *p* (piano). The music becomes more delicate and features more frequent use of the pedal.

75

Ped. \*

This system contains measures 75 through 82. It features a prominent pedal point in the left hand, marked with 'Ped.' and an asterisk. The right hand has a more active melodic line.

\* Ped. \*

This system contains measures 83 through 90. It continues the pedal point in the left hand, marked with 'Ped.' and asterisks. The right hand has a complex, rhythmic pattern.

PRIMO

40

Musical notation for measures 40-47. The piece is in a minor key. The right hand features a complex, rapid melodic line with many slurs and accents. The left hand provides a steady accompaniment with chords and moving lines. Dynamics include *ff* and *p*.

48

Musical notation for measures 48-55. The right hand continues with a melodic line, while the left hand has a more rhythmic accompaniment. Dynamics include *dolce*, *sf*, and *mp*.

56

Musical notation for measures 56-62. The right hand has a melodic line with some slurs. The left hand accompaniment is active. Dynamics include *sp*.

63

Musical notation for measures 63-71. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *dim.*, *p*, and *dolce*.

72

Musical notation for measures 72-81. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *mp*.

Musical notation for measures 82-89. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *f*.

PROBEPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

89

*ff marc.*

This system contains measures 89 through 95. It features a grand staff with treble and bass clefs. The music is marked *ff marc.* and includes a fermata over the final measure of the system.

96

*Ped.*

*C*

This system contains measures 96 through 103. It features a grand staff with treble and bass clefs. The music is marked *Ped.* and includes a section labeled *C*. A watermark is visible across the page.

104

This system contains measures 104 through 110. It features a grand staff with treble and bass clefs. The music includes a section with a fermata.

111

*ff*

*Ped.*

This system contains measures 111 through 119. It features a grand staff with treble and bass clefs. The music is marked *ff* and includes a section with a fermata.

120

This system contains measures 120 through 126. It features a grand staff with treble and bass clefs. The music includes a section with a fermata.

*pp*

*D*

This system contains measures 127 through 133. It features a grand staff with treble and bass clefs. The music is marked *pp* and includes a section labeled *D*. A watermark is visible across the page.

PRIMO.

89

ff marc.

8

Detailed description: This system contains measures 89 to 94. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include fortissimo (ff) and marcato (marc.). A first ending bracket labeled '8' spans measures 91-94.

95

ff

C

Detailed description: This system contains measures 95 to 100. The right hand has a descending melodic line. Dynamics include fortissimo (ff). A first ending bracket labeled '8' spans measures 95-100. A 'C' time signature change is indicated at the end of the system.

101

marc.

Detailed description: This system contains measures 101 to 106. The right hand has a melodic line with slurs. Dynamics include marcato (marc.).

110

ff do'

8

Detailed description: This system contains measures 110 to 118. The right hand has a melodic line with slurs. Dynamics include fortissimo (ff). A first ending bracket labeled '8' spans measures 110-118. A 'do'' vocal line is present in the right hand.

119

poco rit. a tempo

3

Detailed description: This system contains measures 119 to 124. The right hand has a melodic line with slurs. Dynamics include poco ritardando (poco rit.) and a tempo. Triplet markings (3) are present in the right hand.

D

m

Detailed description: This system contains measures 125 to 130. The right hand has a melodic line with slurs. Dynamics include mezzo-forte (m). A 'D' time signature change is indicated at the end of the system.

PROBEKOPPIERUNG  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

137

pp

Musical notation for measures 137-143, featuring a piano (pp) dynamic marking.

144

mf

Musical notation for measures 144-152, featuring a mezzo-forte (mf) dynamic marking.

153

ff

Musical notation for measures 153-161, featuring a fortissimo (ff) dynamic marking.

162

cresc.

Musical notation for measures 162-168, featuring a crescendo (cresc.) dynamic marking.

169

ff

Musical notation for measures 169-175, featuring a fortissimo (ff) dynamic marking.

E

Musical notation for measures 176-182, ending with a fermata (E).



PRIMO.

137

144

150

157

164

169

*pp*

*cresc.*

*ff*

*cresc.*

*ff*

**E**

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

182

Pauke.

*dim.* *mp* *p*

190

Cello.

*p*

*ped.* \* *ped.* \*

198

*cresc.*

*ped.* \*

205

*cresc.* *ff*

*ped.* \*

212

*p* *sf* *p*

*p*

PRIMO.

182

Clar.

*dim.* *mp* *p dolce.*

190

*p*

198

*mf* *cresc.* *cresc.*

206

*ff* *ff*

212

*p* *f* *f* *ff*

220

*p*

SECONDO

227

*mf* *cresc.*

Musical notation for measures 227-231. The piece is in G major and 3/4 time. It features a series of triplet eighth notes in the right hand, with a dynamic marking of *mf* and a *cresc.* instruction.

232

*p* *mf* *cresc.*

Musical notation for measures 232-237. The right hand has a melodic line starting with a piano (*p*) dynamic, moving to *mf* and then *cresc.* The left hand provides harmonic support.

238

*ped.* *poco meno mosso*

Musical notation for measures 238-246. The tempo is marked *poco meno mosso*. A *ped.* (pedal) instruction is present. The right hand features a melodic line with some grace notes.

247

*ped.*

Musical notation for measures 247-254. A *ped.* instruction is present. The right hand has a melodic line with some grace notes.

255

**Tempo I**

Musical notation for measures 255-264. The tempo is marked **Tempo I**. The right hand has a melodic line with some grace notes.

*p*

Musical notation for measures 265-274. The right hand has a melodic line with some grace notes. A piano (*p*) dynamic marking is present.

PRIMO

227

Musical notation for measures 227-232. The system consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Dynamics include *mf*, *cresc.*, *sf*, and *p*.

233

Musical notation for measures 233-238. The system consists of two staves. Dynamics include *mf* and *cresc.*

239

Musical notation for measures 239-250. The system consists of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. Dynamics include *f*. The tempo marking *poco meno mosso.* is present above the first staff.

251

Musical notation for measures 251-257. The system consists of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. Dynamics include *f*. The tempo marking *Te.* is present above the first staff.

258

Musical notation for measures 258-263. The system consists of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. Dynamics include *f*.

Musical notation for measures 264-269. The system consists of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. Dynamics include *p*.

PROBEKOPPIERUNG  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

273

Musical score for measures 273-279. The piece is in G major and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present at the end of the system.

280

Musical score for measures 280-287. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *cresc.*, *ff*, and a *Ped.* (pedal) marking.

288

Musical score for measures 288-294. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamics include *ff* and *p*.

295

Musical score for measures 295-300. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamics include *ff* and *p*.

301

Musical score for measures 301-307. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamics include *ff* and *p*.

Musical score for measures 308-314. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. A *cresc.* dynamic marking is present.

PRIMO.

273

Musical score for measures 273-278. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a complex accompaniment with many beamed notes and slurs.

279

Musical score for measures 279-285. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a complex accompaniment. Dynamic markings include *p*, *cresc.*, and *ff*.

286

Musical score for measures 286-292. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a complex accompaniment. A triplet of eighth notes is marked with a '3' and a dashed line.

293

Musical score for measures 293-297. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a complex accompaniment.

298

Musical score for measures 298-303. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a complex accompaniment. Dynamic markings include *ff* and *p*. Instrument markings for Flute (Fl.) and Oboe (Ob.) are present.

Musical score for measures 304-309. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a complex accompaniment. Dynamic markings include *mf* and *cresc.*. Instrument markings for Flute (Fl.) and Oboe (Ob.) are present.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

315

Musical score for measures 315-322. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal markings include *Ped.* and *\* Ped.*. There are also accents (*>*) and slurs over various notes.

323

Musical score for measures 323-330. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamics include *sf* (sforzando) and *p* (piano). Pedal markings include *Ped.* and *\* Ped.*. There are also accents (*>*) and slurs over various notes.

331

Musical score for measures 331-337. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamics include *f* (forte) and *mp* (mezzo-piano). Pedal markings include *Ped.* and *\* Ped.*. There are also accents (*>*) and slurs over various notes.

338

Musical score for measures 338-342. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamics include *mf* (mezzo-forte). Pedal markings include *\* Ped.*. There are also accents (*>*) and slurs over various notes.

343

Musical score for measures 343-349. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamics include *mf* (mezzo-forte). Pedal markings include *\* Ped.*. There are also accents (*>*) and slurs over various notes.



PRIMO

315

Musical notation for measures 315-322. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a series of chords, with some marked with accents (>) and dynamic markings like *f*. The lower staff continues the harmonic accompaniment with chords and some melodic fragments.

323

Musical notation for measures 323-327. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, marked with accents (>) and dynamic markings like *fp*. The lower staff provides a harmonic accompaniment with chords and some melodic lines.

328

Musical notation for measures 328-332. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, marked with accents (>). The lower staff provides a harmonic accompaniment with chords and some melodic lines.

333

Musical notation for measures 333-339. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, marked with accents (>) and dynamic markings like *f marc.*. The lower staff provides a harmonic accompaniment with chords and some melodic lines.

340

Musical notation for measures 340-346. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, marked with accents (>) and dynamic markings like *f marc.*. The lower staff provides a harmonic accompaniment with chords and some melodic lines.

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

348

Musical score for measures 348-353. The piece is in B-flat major (one flat) and 2/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with eighth-note patterns and triplets. Measure 353 ends with a double bar line.

354

Musical score for measures 354-359. The piano accompaniment continues with similar rhythmic patterns. Measure 359 ends with a double bar line.

360 *poco rit.* **K** *meno mosso*

Musical score for measures 360-365. The tempo is marked *poco rit.* and *meno mosso*. The key signature changes to B-flat major (one flat). The piano accompaniment features a prominent bass line with a *mp* dynamic. Measure 365 ends with a double bar line.

366

Musical score for measures 366-371. The piano accompaniment continues with a steady bass line. Measure 371 ends with a double bar line.

372

Musical score for measures 372-377. The piano accompaniment continues. A *cresc.* marking is present. A clarinet part enters in measure 377, marked *mp* and *Clar.*. Measure 377 ends with a double bar line.

*sempre mp*

Musical score for measures 378-383. The piano accompaniment continues with a steady bass line. A *sempre mp* marking is present. Measure 383 ends with a double bar line.

PRIMO.

348

*f*

355

*poco r'*

363

*dolce* *cresc.*

375

*p*

385

*sempre mp*

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

385 Pauke



393 Tempo I.



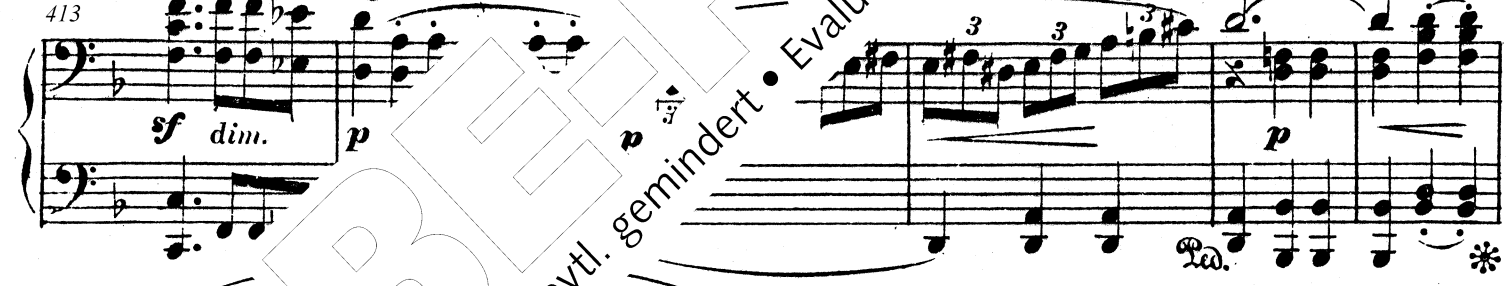
399



406



413



420



PRIMO

385

*sempre pp*

Tempo I.

393

400

**1 ff**

408

416

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

433

440

Tromp.

447

Tromp.

456

467

PRIMO.

433

Musical notation for measures 433-443. The system consists of two staves. The right staff features a complex melodic line with many beamed notes and slurs. The left staff provides a harmonic accompaniment with chords and moving bass lines. The key signature has one flat, and the time signature is 3/4.

444

Musical notation for measures 444-453. Similar to the previous system, it shows a two-staff arrangement. The right staff continues the melodic development with various ornaments and slurs. The left staff maintains the accompaniment. The watermark 'PROBE' is visible across the system.

454

Musical notation for measures 454-458. This system includes a triplet of eighth notes in the right staff. The left staff continues with a steady accompaniment. The watermark 'PROBE' is visible across the system.

459

Musical notation for measures 459-464. The right staff shows a series of beamed eighth notes. The left staff continues the accompaniment. The watermark 'PROBE' is visible across the system.

465

Musical notation for measures 465-470. The right staff features a melodic line with slurs and accents. The left staff continues the accompaniment. The watermark 'PROBE' is visible across the system.

471

Musical notation for measures 471-476. The right staff continues the melodic line. The left staff continues the accompaniment. The watermark 'PROBE' is visible across the system.

477

Musical notation for measures 477-482. The right staff features a melodic line with slurs and accents. The left staff continues the accompaniment. The watermark 'PROBE' is visible across the system.

*poco rit.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**M**

**SECONDO.**

484

**a tempo**

pp

3

3

3

3

492

pp

3

501

cresc.

f

cresc.

510

ff

519

ff

ff

dim.

Ped.



PRIMO

484

**M** a tempo

pp

Musical notation for measures 484-491, featuring piano (pp) dynamics and triplets.

492

pp

Musical notation for measures 492-499, featuring piano (pp) dynamics.

500

p

cresc.

Musical notation for measures 500-506, featuring piano (p) dynamics and a crescendo (cresc.) marking.

507

ff

Musical notation for measures 507-513, featuring fortissimo (ff) dynamics.

514

Musical notation for measures 514-519.

520

Musical notation for measures 520-525.

dim.

Musical notation for measures 526-531, ending with a diminuendo (dim.) marking.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

534

Musical notation for measures 534-545. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat. It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The lower staff is in bass clef with a key signature of one flat, featuring a complex accompaniment with many beamed notes and rests.

546

Musical notation for measures 546-552. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat, starting with a forte (*f*) dynamic. The lower staff is in bass clef with a key signature of one flat, featuring a complex accompaniment with triplets and a *Ped.* (pedal) marking. A *\* Ped.* marking is also present.

553

Musical notation for measures 553-559. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat, starting with a forte (*f*) dynamic. The lower staff is in bass clef with a key signature of one flat, featuring a complex accompaniment with triplets and a *Ped.* (pedal) marking.

560

Musical notation for measures 560-569. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat, starting with a forte (*ff*) dynamic. The lower staff is in bass clef with a key signature of one flat, featuring a complex accompaniment with a *ff* dynamic marking.

Musical notation for measures 570-579. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat, starting with a piano (*p*) dynamic. The lower staff is in bass clef with a key signature of one flat, featuring a complex accompaniment with a *f* dynamic marking and a *Ped.* (pedal) marking.

PRIMO.

534

Musical notation for measures 534-539. 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 piano (*p*) dynamic and a *cresc.* marking. The lower staff is in bass clef with a key signature of one flat. It features a rhythmic accompaniment of eighth notes with accents.

540

Musical notation for measures 540-545. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The lower staff continues with a rhythmic accompaniment of eighth notes with accents.

546

Musical notation for measures 546-553. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The lower staff continues with a rhythmic accompaniment of eighth notes with accents.

554

Musical notation for measures 554-561. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of two sharps. The lower staff continues with a rhythmic accompaniment of eighth notes with accents.

562

Musical notation for measures 562-569. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with a key signature of two sharps. The lower staff continues with a rhythmic accompaniment of eighth notes with accents. A fortissimo (*ff*) dynamic marking is present in the lower staff.

Musical notation for measures 570-577. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with a key signature of two sharps. The lower staff continues with a rhythmic accompaniment of eighth notes with accents. A piano (*p*) dynamic marking is present in the lower staff.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

575

Musical notation for measures 575-582. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features complex chords and melodic lines. Performance markings include *ff* (fortissimo) and *ped.* (pedal). A watermark 'PROBE' is visible across the page.

583

Musical notation for measures 583-591. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Performance markings include *marc.* (marcato), *ff* (fortissimo), and *ped.* (pedal). A tempo change to *poco meno mosso* is indicated. A watermark 'PROBE' is visible across the page.

592

Musical notation for measures 592-600. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Performance markings include *ff* (fortissimo) and *ped.* (pedal). A watermark 'PROBE' is visible across the page.

600

Musical notation for measures 600-606. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Performance markings include *tempo*, *ff* (fortissimo), and *ped.* (pedal). A watermark 'PROBE' is visible across the page.

607

Musical notation for measures 607-614. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Performance markings include *ff* (fortissimo) and *ped.* (pedal). A watermark 'PROBE' is visible across the page.

Musical notation for measures 615-622. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Performance markings include *ff* (fortissimo) and *ped.* (pedal). A watermark 'PROBE' is visible across the page.

PRIMO.

575

575-582

*ff*

Measures 575-582: Treble and bass staves with piano accompaniment. Measure 575 starts with a forte (*ff*) dynamic. The music features a series of chords and melodic lines with accents and slurs.

583

583-591

*marc.* *ff*

*poco meno mosso*

Measures 583-591: Treble and bass staves. Measure 583 begins with a *marcato* (*marc.*) dynamic. The tempo is marked *poco meno mosso*. The music continues with complex harmonic textures.

592

592-600

Measures 592-600: Treble and bass staves. The music features a variety of rhythmic patterns and dynamic markings, including a *ff* dynamic in measure 600.

600

600-607

*temr* *ff*

Measures 600-607: Treble and bass staves. Measure 600 includes a *temerando* (*temr*) marking. The music is characterized by strong rhythmic accents and a *ff* dynamic.

608

608-615

Measures 608-615: Treble and bass staves. The music features a series of chords and melodic lines with accents and slurs.

615-622

Measures 615-622: Treble and bass staves. The music features a series of chords and melodic lines with accents and slurs.

PROBEKOPPIERUNG  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

II.

SECONDO.

Adagio  $\text{♩} = 60.$

The musical score is written for piano in a single system with two staves. It begins with a piano (*pp*) dynamic. The key signature has one flat (B-flat). The tempo is Adagio, with a metronome marking of 60 quarter notes per minute. The score consists of 22 measures. Measure 7 includes a drum roll marked "Pauk." with a forte (*f*) dynamic. Measure 13 includes a piano (*p*) dynamic. Measure 17 includes a piano (*p*) dynamic. Measure 22 includes a piano (*p*) dynamic. The score features various musical notations including slurs, ties, and dynamic markings.

II.

PRIMO

Adagio  $\text{♩} = 60.$

Musical notation for measures 1-5. The piece is in C major, 4/4 time, and begins with a piano (*pp*) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes with slurs and ties. The left hand provides a simple harmonic accompaniment.

Musical notation for measures 6-10. The melody continues with more complex rhythmic patterns, including some triplets and slurs. The dynamics remain piano.

Musical notation for measures 11-15. The melody features a series of eighth notes and slurs. The dynamics are still piano.

Musical notation for measures 16-20. The melody includes a *ten.* (tenuto) marking. The dynamics are piano.

Musical notation for measures 21-25. The melody features a series of eighth notes with slurs and ties. The dynamics are piano.

SECONDO

31

*pp*

This system contains measures 31 through 35. The music is written for piano in a two-staff format. It begins with a *pp* (pianissimo) dynamic marking. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines.

36

*dim.*

This system contains measures 36 through 40. The music continues in the same two-staff format. A *dim.* (diminuendo) dynamic marking is present. The melodic line in the right hand shows a gradual decrease in volume, with slurs and accents indicating phrasing.

41

*ped.*

This system contains measures 41 and 42. The music is written in a two-staff format. A *ped.* (pedal) marking is present. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. There are asterisks (\*) below the staves.

43

*ped. 8*

This system contains measures 43 and 44. The music is written in a two-staff format. A *ped. 8* (pedal 8) marking is present. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. There are asterisks (\*) below the staves.

*cresc.*

*ped. 8*

This system contains measures 45 and 46. The music is written in a two-staff format. A *cresc.* (crescendo) dynamic marking is present. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. There are asterisks (\*) below the staves.



PRIMO.

31

pp sf dolce

Musical notation for measures 31-34. The first system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Dynamics include *pp* (pianissimo) and *sf* (sforzando). The word *dolce* (dolce) is written above the final measure.

35

ff

Musical notation for measures 35-39. The first system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Dynamics include *ff* (fortissimo).

40

ff

Musical notation for measures 40-43. The first system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Dynamics include *ff* (fortissimo).

Musical notation for measures 44-47. The first system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature.

ff

Musical notation for measures 48-51. The first system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Dynamics include *ff* (fortissimo).

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

47

Q

pp

Red.

\* b♭.

52

Red.

\*

56

f

Red.

\* Red. \*

59

p

Viola

63

Original evtl. gemindert

Ausgabequalität gegenüber

PRIMO

47

dim. p dolce

This system contains measures 47 to 50. It features a piano accompaniment with a melodic line in the right hand and a more active line in the left hand. The right hand has a dynamic marking of *dim.* (diminuendo) and *p dolce* (piano dolce). The left hand has a dynamic marking of *p* (piano). The music is in a minor key and includes various articulations like slurs and accents.

51

Clar. Ob. Horn.

This system contains measures 51 to 56. It includes parts for Clarinet (Clar.), Oboe (Ob.), and Horn. The piano accompaniment continues with a melodic line in the right hand and a more active line in the left hand. The right hand has a dynamic marking of *p* (piano). The left hand has a dynamic marking of *f* (forte). The music is in a minor key and includes various articulations like slurs and accents.

57

This system contains measures 57 and 58. It features a piano accompaniment with a melodic line in the right hand and a more active line in the left hand. The right hand has a dynamic marking of *f* (forte). The left hand has a dynamic marking of *f* (forte). The music is in a minor key and includes various articulations like slurs and accents.

59

Clar. p dolce

This system contains measures 59 to 64. It includes a Clarinet (Clar.) part with a dynamic marking of *p dolce* (piano dolce). The piano accompaniment continues with a melodic line in the right hand and a more active line in the left hand. The right hand has a dynamic marking of *p* (piano). The left hand has a dynamic marking of *f* (forte). The music is in a minor key and includes various articulations like slurs and accents.

60

p Horn.

This system contains measures 60 to 65. It includes a Horn part with a dynamic marking of *p* (piano). The piano accompaniment continues with a melodic line in the right hand and a more active line in the left hand. The right hand has a dynamic marking of *p* (piano). The left hand has a dynamic marking of *f* (forte). The music is in a minor key and includes various articulations like slurs and accents.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

69

Musical notation for measures 69-72, featuring a piano accompaniment with chords and melodic lines in both hands.

73

*marc.*

Musical notation for measures 73-76, including the instruction *marc.* and a fermata over the final measure.

77

*ped.*

*dim.*

Musical notation for measures 77-80, including the instruction *ped.* and a dynamic marking of *dim.* with a fermata.

81

*poco rit.*

*pp*

Musical notation for measures 81-84, including the instruction *poco rit.* and a dynamic marking of *pp*.

*dim.*

Musical notation for measures 85-88, including a dynamic marking of *dim.* and a fermata.

PRIMO

69

Musical notation for measures 69-71. The piano part features a complex texture with many beamed sixteenth notes in both hands. The violin part has a melodic line with slurs and accents.

72

Musical notation for measures 72-73. The piano part continues with dense sixteenth-note patterns. The violin part has a melodic line with slurs.

74

Musical notation for measures 74-75. The piano part features a melodic line with slurs and accents. The violin part has a melodic line with slurs.

76

Musical notation for measures 76-77. The piano part features a melodic line with slurs and accents. The violin part has a melodic line with slurs.

78

Musical notation for measures 78-80. The piano part features a melodic line with slurs and accents. The violin part has a melodic line with slurs.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Fl. *a tempo*

Clar. *p*

Viol. *p*

Musical notation for Flute, Clarinet, and Violin parts. The Flute part has a melodic line with slurs and accents. The Clarinet part has a melodic line with slurs. The Violin part has a melodic line with slurs.

SECONDO

88 **Horn**

93

98

101

105 **Horn**

109

113 **Posaunen**

PRIMO.

88

*p dolce*

Ob.

Fl.

92

Cl.

*ff*

96

*ff*

102

*rit. a tempo*

*pp dolce*

*rim.*

107

Horn.

*ff*

PROBEPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag

# SECONDO

117

Musical notation for measures 117-119. The piece is in G major and 3/4 time. Measure 117 starts with a forte (*f*) dynamic. Measure 118 features a decrescendo (*dim.*) leading to a piano (*p*) dynamic. The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment.

120

Musical notation for measures 120-123. Measure 120 includes a *poco rit.* (slightly ritardando) marking. Measure 121 has a *3* (triple) marking. Measure 122 returns to *a tempo*. Measure 123 features a forte (*f*) dynamic and a *Ped.* (pedal) marking. The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment.

124

Musical notation for measures 124-127. Measure 124 has a *3* (triple) marking. Measure 125 has a *3* (triple) marking. Measure 126 has a *3* (triple) marking. Measure 127 has a *3* (triple) marking. The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment.

128

Musical notation for measures 128-131. Measure 128 has a *3* (triple) marking. Measure 129 has a *3* (triple) marking. Measure 130 has a *3* (triple) marking. Measure 131 has a *3* (triple) marking. The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment.

132

Musical notation for measures 132-135. Measure 132 has a *3* (triple) marking. Measure 133 has a *3* (triple) marking. Measure 134 has a *3* (triple) marking. Measure 135 has a *3* (triple) marking. The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment.



PRIMO.

*poco rit.*

117

**T** *a tempo.*

122

124

126

128

Clar.

*pp cresc.*

PROBE PAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**SECONDO.**

**a tempo**

**Hörner.**

135

*poco rit.*

140

146

149

152

154

152

PROBEKOPPIERUNG  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**PRIMO**

*poco rit.*

*a tempo*

135

*mp*

*p dolce*

139

Horn

*p*

144

*U*

*mp*

*sf*

149

153

*s*

*ff*

*ff*

*dim. p*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

160

165

170

174

180

*Ped.* \* \* *Ped.* \*

*f* *dim.* *f*

*p* *mp*

*Ped.* \*

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

*mp* *mp* *mp* *mp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PRIMO.

160 Hörner *cresc.*

164 *f*

167 *dim.* *sf* *dim.* *p*

173

178 *p* *più f* *f* *ff* *p dim.*

*p* *mp*

### III. Minuetto pastorale

Non troppo Allegro.  $\text{♩} = 120.$

SECONDO.

Musical notation for measures 1-9. The score is in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melody with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *f*, *sf*, and *mp*. Pedal markings are present at the end of measures 1, 3, 5, and 7.

Musical notation for measures 10-16. The right hand continues the melodic line with slurs and accents. Dynamics include *f*. Pedal markings are present at the end of measures 10 and 12.

Musical notation for measures 17-23. The right hand features slurs and accents. Dynamics include *f*. Pedal markings are present at the end of measures 17 and 19.

Musical notation for measures 24-30. The right hand has slurs and accents. Dynamics include *f*. Pedal markings are present at the end of measures 24, 26, 28, and 30.

Musical notation for measures 31-36. The right hand has slurs and accents. Dynamics include *f*. Pedal markings are present at the end of measures 31, 33, 35, and 36. A first ending bracket labeled '1' spans measures 35 and 36.

### III. Minuetto pastorale

Non troppo Allegro. ♩ 120

PRIMO

PROBEKOPPIERT  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

38 Cello

*p* *p*

Musical notation for measures 38-43, featuring a cello part with a piano (*p*) dynamic. The notation includes a treble clef and a key signature of two sharps (F# and C#).

44

*f* *p*

Musical notation for measures 44-48, featuring a cello part with dynamics *f* and *p*.

49

*p* *dim.*

Musical notation for measures 49-53, featuring a cello part with dynamics *p* and *dim.*

54

*p* *p* *p*

Musical notation for measures 54-59, featuring a cello part with a piano (*p*) dynamic.

60

*f*

Musical notation for measures 60-65, featuring a cello part with a forte (*f*) dynamic.

*dim.* *p* *p*

*ped.* \*

Musical notation for measures 66-71, featuring a cello part with dynamics *dim.*, *p*, and *p*. Includes a *ped.* marking and an asterisk.



PRIMO

38

Musical notation for measures 38-43. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef. Dynamics include piano (*p*) and forte (*f*). The music features a mix of eighth and sixteenth notes with various articulations.

44

Musical notation for measures 44-49. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef. Dynamics include forte (*f*) and piano (*p*). The music continues with similar rhythmic patterns and articulations.

50

Musical notation for measures 50-56. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef. Dynamics include piano (*p*) and forte (*f*). The music features a mix of eighth and sixteenth notes with various articulations.

57

Musical notation for measures 57-61. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef. Dynamics include piano (*p*) and forte (*f*). The music continues with similar rhythmic patterns and articulations.

62

Musical notation for measures 62-67. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef. Dynamics include piano (*p*) and fortissimo (*ff*). The music features a mix of eighth and sixteenth notes with various articulations.

Musical notation for measures 68-73. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef. Dynamics include piano (*p*). The music continues with similar rhythmic patterns and articulations.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag

SECONDO

72

Musical notation for measures 72-77. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include piano (*p*).

78

Musical notation for measures 78-83. The right hand continues the melodic line with slurs and accents. The left hand has a more active role with slurs and accents. Dynamics include forte (*f*), fortissimo (*ff*), and sforzando (*sf*). Pedal markings (*ped.*) are present.

84

Musical notation for measures 84-88. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include pianissimo (*pp*).

89

Musical notation for measures 89-93. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include fortissimo (*ff*).

94

Musical notation for measures 94-98. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include fortissimo (*ff*).

Musical notation for measures 99-103. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include fortissimo (*ff*).

PRIMO

72

Musical notation for measures 72-76. The system consists of two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines.

77

Musical notation for measures 77-82. This system includes dynamic markings such as *f* and *ff*, and articulation marks like *tr* (trills). The notation continues with complex rhythmic patterns in both staves.

83

Musical notation for measures 83-87. The upper staff shows a series of repeated notes, possibly a tremolo or a specific rhythmic effect, while the lower staff continues with a steady accompaniment.

88

Musical notation for measures 88-93. This system features a *ff* dynamic marking and includes a section with a repeat sign and first/second endings. The notation is dense with many notes and slurs.

94

Musical notation for measures 94-98. The system shows a continuation of the complex rhythmic and melodic material from the previous systems.

Musical notation for measures 99-103. This system concludes the page with a final melodic flourish in the upper staff and a corresponding accompaniment in the lower staff.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# SECONDO

103 *pesante*  
*ff*  
*ff*  
Ped. \*

109 *marc.*  
Ped. \*

116 *sf*  
Ped. \*

121 *ff*  
Ped. \*

*più allo*  
*sf*  
Ped. \*

PRIMO

103 *pesante*

109

115

119

123

*più allo*

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

Alternativo

133

Cello:

*p*

Ped. \* Ped. \* Ped. \*

This system contains measures 133 through 141. It features a piano accompaniment in the left hand and a cello part in the right hand. The piano part includes a dynamic marking of *p* and several pedal markings. The cello part consists of a melodic line with slurs and accents.

142

This system contains measures 142 through 149. It continues the piano accompaniment and cello part from the previous system.

150

*pp*

This system contains measures 150 through 157. The piano part features a dynamic marking of *pp* and a fermata over a measure.

158

Ped. \* Ped. \* Ped. \*

This system contains measures 158 through 163. It includes several pedal markings and continues the melodic and harmonic development.

*pp*

*f poco rit.*

Ped. \* Ped. \* Ped. \*

This system contains measures 164 through 171. It features a dynamic marking of *pp*, a tempo marking of *f poco rit.*, and several pedal markings.

PRIMO.

Alternativo

133

*cl. dolce marc.*

Musical score for measures 133-140. The upper staff features a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The lower staff provides harmonic accompaniment with chords and moving lines.

141

*Viol.*

*Ob.*

Musical score for measures 141-148. The upper staff is for Violin (*Viol.*) and the lower staff is for Oboe (*Ob.*). Both parts feature melodic lines with slurs and accents.

149

*dolce*

Musical score for measures 149-155. The upper staff features a melodic line with slurs and accents, marked with a *dolce* dynamic. The lower staff provides harmonic accompaniment.

156

*Clar.*

*p*

Musical score for measures 156-163. The upper staff features a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The lower staff provides harmonic accompaniment.

*Clar.*

*poco rit.*

*pp*

*sff*

Musical score for measures 164-171. The upper staff features a melodic line with slurs and accents, marked with a piano (*poco rit.*) dynamic. The lower staff provides harmonic accompaniment with dynamics *pp* and *sff*.

PROBEPARTIUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

172

*p*  
Ped. \* Ped. \*

Musical score for measures 172-178. The piece is in G major and 2/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. Pedal markings are present at the beginning and end of the system.

179

*pp*

Musical score for measures 179-185. The right hand continues the melodic development with slurs and ties. The left hand accompaniment includes chords and moving lines. A piano (*pp*) dynamic marking is present.

186

Musical score for measures 186-192. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. A piano (*pp*) dynamic marking is present.

193

*pp*  
Ped. \*

Musical score for measures 193-199. The right hand continues the melodic development with slurs and ties. The left hand accompaniment includes chords and moving lines. A piano (*pp*) dynamic marking and a pedal marking are present.

200

*dim.* *ppp*

Musical score for measures 200-206. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. A *dim.* (diminuendo) marking and a *ppp* (pianissimo) dynamic marking are present.

*pp*

Musical score for measures 207-213. The right hand continues the melodic development with slurs and ties. The left hand accompaniment includes chords and moving lines. A piano (*pp*) dynamic marking is present.



PRIMO.

172 *dolce*  
*p* *sf*

180 *cl.*  
*sf* *pp dolce*

188 *sf*

195 *ff poco rit.* *a tempo* *dim.*

203 *pp*

PROBEKOPPIERUNG  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# SECONDO

216

Musical notation for measures 216-222. The score is written for piano in two staves (treble and bass clef). The key signature has two sharps (F# and C#). The music features a melodic line in the right hand with slurs and accents, and a supporting bass line in the left hand. A 'Cello' part is indicated above the right hand staff.

223

Musical notation for measures 223-229. The score continues with piano accompaniment. A 'Cello' part is indicated above the right hand staff. Dynamics include *pp* (pianissimo) and *Ped.* (pedal). There are asterisks marking specific measures.

230

Musical notation for measures 230-236. The score continues with piano accompaniment. Dynamics include *Ped.* (pedal) and *p* (piano). There are asterisks marking specific measures.

237

Musical notation for measures 237-242. The score continues with piano accompaniment. Dynamics include *Ped.* (pedal) and *p* (piano). There are asterisks marking specific measures.

243

Musical notation for measures 243-249. The score continues with piano accompaniment. Dynamics include *Ped.* (pedal) and *p* (piano). There are asterisks marking specific measures.

250

Musical notation for measures 250-256. The score continues with piano accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano). There are asterisks marking specific measures.

PRIMO

216

Musical notation for measures 216-221. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff contains a supporting bass line with chords and eighth notes.

222

Musical notation for measures 222-227. The system consists of two staves. A dynamic marking of *pp* is present in the lower staff. The notation continues with eighth-note patterns and slurs.

228

Musical notation for measures 228-234. The system consists of two staves. A dynamic marking of *p* is present in the lower staff. The notation continues with eighth-note patterns and slurs.

235

Musical notation for measures 235-240. The system consists of two staves. The notation continues with eighth-note patterns and slurs.

241

Musical notation for measures 241-246. The system consists of two staves. The notation continues with eighth-note patterns and slurs.

Musical notation for measures 247-252. The system consists of two staves. A dynamic marking of *p* is present in the lower staff. The notation continues with eighth-note patterns and slurs.

PROBE PAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

252

Musical score for measures 252-258. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and slurs. Dynamics include *p* (piano) and *Ped.* (pedal). A watermark 'PROBE' is visible across the page.

259

Musical score for measures 259-264. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and slurs. Dynamics include *f* (forte), *ff* (fortissimo), and *dim.* (diminuendo). A watermark 'PROBE' is visible across the page.

265

Musical score for measures 265-271. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and slurs. Dynamics include *p* (piano) and *Ped.* (pedal). A watermark 'PROBE' is visible across the page.

272

Musical score for measures 272-278. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and slurs. Dynamics include *ff* (fortissimo). A watermark 'PROBE' is visible across the page.

279

Musical score for measures 279-285. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and slurs. Dynamics include *pp* (pianissimo), *dim.* (diminuendo), and *p* (piano). A watermark 'PROBE' is visible across the page.

Musical score for measures 286-292. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and slurs. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). A watermark 'PROBE' is visible across the page.

PRIMO

252

Musical notation for measures 252-258. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the system.

259

Musical notation for measures 259-265. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *f* (forte) and *ff* (fortissimo).

266

Musical notation for measures 266-272. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the system.

273

Musical notation for measures 273-278. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

279

Musical notation for measures 279-284. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system.

Musical notation for measures 285-290. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo).

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

292

Musical notation for measures 292-295, featuring a treble and bass clef with complex rhythmic patterns and chords.

296

Musical notation for measures 296-300, featuring a treble and bass clef with complex rhythmic patterns and chords.

301

Musical notation for measures 301-309, featuring a treble and bass clef with complex rhythmic patterns and chords. Includes a *ff* dynamic marking and a *Ped.* instruction.

310

Musical notation for measures 310-315, featuring a treble and bass clef with complex rhythmic patterns and chords. Includes a *Ped.* instruction.

316

Musical notation for measures 316-325, featuring a treble and bass clef with complex rhythmic patterns and chords. Includes a *Ped.* instruction.

*piu allo*

Musical notation for measures 326-335, featuring a treble and bass clef with complex rhythmic patterns and chords. Includes a *ff* dynamic marking.

PRIMO

292

Musical notation for measures 292-296. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a rhythmic accompaniment with eighth notes and chords. A dashed line above the staff indicates a slur or phrasing mark.

297

Musical notation for measures 297-302. The system consists of two staves. The upper staff features a melodic line with eighth notes and slurs. The lower staff has a rhythmic accompaniment with eighth notes and chords. The word *pesante* is written above the staff in measure 300, and the dynamic marking *ff* is placed below the staff in measure 301.

303

Musical notation for measures 303-309. The system consists of two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a rhythmic accompaniment with eighth notes and chords. A dashed line above the staff indicates a slur or phrasing mark.

310

Musical notation for measures 310-315. The system consists of two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a rhythmic accompaniment with eighth notes and chords. A dashed line above the staff indicates a slur or phrasing mark.

316

Musical notation for measures 316-321. The system consists of two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a rhythmic accompaniment with eighth notes and chords. A dashed line above the staff indicates a slur or phrasing mark.

*piu allo*

Musical notation for measures 322-327. The system consists of two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a rhythmic accompaniment with eighth notes and chords. The dynamic marking *ff* is placed below the staff in measure 325. A dashed line above the staff indicates a slur or phrasing mark.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# IV. Finale

Allegro non troppo  $\text{♩} = 132$  SECONDO

Musical notation for measures 1-7. The score is in bass clef with a 2/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano). There are several accents and slurs throughout the passage.

Musical notation for measures 8-15. The notation continues with similar rhythmic complexity. Pedal markings are present: *Ped.* and *\* Ped.*. Dynamics include *f* and *sp* (sforzando).

Musical notation for measures 16-23. The piece continues with dynamic shifts between *f* and *sp*. Pedal markings *\* Ped.* are used to indicate sustained bass notes. The texture remains dense with many notes.

Musical notation for measures 24-30. The tempo and dynamics change, with *marc.* (marcato) and *f* appearing. Pedal markings *\* Ped.* continue. The music shows a slight change in character with more sustained notes.

Musical notation for measures 31-38. The notation includes a treble clef for the upper voice in measure 31. Dynamics range from *f* to *p*. The piece concludes with a final flourish in the bass line.

Musical notation for measures 39-46. The final section of the page, showing the concluding measures of the piece. Dynamics include *f* and *p*. The music ends with a strong final chord.



# IV. Finale

Allegro non troppo  $\text{♩} = 132$

PRIMO

Musical notation for measures 1-12. The score is in 2/4 time and B-flat major. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Musical notation for measures 13-19. The piece continues with a piano introduction. A piano (*p*) dynamic is indicated. The melodic line in the right hand becomes more active, and the left hand accompaniment continues with chords and eighth notes.

Musical notation for measures 20-24. The piano introduction continues. A piano (*p*) dynamic is indicated. The melodic line in the right hand features a five-fingered chord in measure 20. The left hand accompaniment continues with chords and eighth notes.

Musical notation for measures 25-31. The piano introduction continues. A piano (*p*) dynamic is indicated. The melodic line in the right hand features a five-fingered chord in measure 25. The left hand accompaniment continues with chords and eighth notes.

Musical notation for measures 32-38. The piano introduction continues. A piano (*p*) dynamic is indicated. The melodic line in the right hand features a five-fingered chord in measure 32. The left hand accompaniment continues with chords and eighth notes.

Musical notation for measures 39-45. The piano introduction continues. A piano (*p*) dynamic is indicated. The melodic line in the right hand features a five-fingered chord in measure 39. The left hand accompaniment continues with chords and eighth notes.

SECONDO

48

Musical notation for measures 48-56. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *p* and *cresc.*. Pedal markings are present: *Ped.* and *\* Ped.*.

57

Musical notation for measures 57-65. The system consists of two staves. Dynamics include *pp* and *f*. Pedal markings are present: *Ped.* and *\* Ped.*.

66

Musical notation for measures 66-76. The system consists of two staves. Dynamics include *pp*. Pedal markings are present: *Ped.* and *\* Ped.*.

77

Musical notation for measures 77-86. The system consists of two staves. Pedal markings are present: *Ped.* and *\* Ped.*.

87

Musical notation for measures 87-96. The system consists of two staves. Dynamics include *p*. Pedal markings are present: *Ped.* and *\* Ped.*.

97

Musical notation for measures 97-106. The system consists of two staves. Pedal markings are present: *Ped.* and *\* Ped.*.

Musical notation for measures 107-116. The system consists of two staves. Dynamics include *ff*. Pedal markings are present: *Ped.* and *\* Ped.*.

PRIMO

48

*p* *cresc.* *sf*

Musical score for measures 48-58. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a harmonic accompaniment. Dynamics include piano (*p*), crescendo (*cresc.*), and sforzando (*sf*).

59

*sf* *sf* *sf* *pp*

Musical score for measures 59-68. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment. Dynamics include sforzando (*sf*) and pianissimo (*pp*).

69

*pp* Clar.

Musical score for measures 69-79. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. Dynamics include pianissimo (*pp*). The word "Clar." is written in the lower staff.

80

Fl. Ob.

Musical score for measures 80-88. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. The words "Fl." and "Ob." are written in the upper staff.

89

*dim.*

Musical score for measures 89-96. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. Dynamics include diminuendo (*dim.*).

97

Musical score for measures 97-106. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment.

*ff*

Musical score for measures 107-116. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. Dynamics include fortissimo (*ff*).

PROBENPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

115

*poco rit.*

*a tempo*

Musical notation for measures 115-124. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 115 starts with a forte (*f*) dynamic. A first ending bracket labeled '1' spans measures 115-124. The piece returns to *a tempo*. A piano (*pp*) dynamic is indicated at the start of measure 125.

125

*dolce*

Musical notation for measures 125-133. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The piece is marked *dolce*. Pedal points are indicated with 'Ped.' and asterisks in measures 125, 126, 127, 128, 129, 130, 131, 132, and 133.

134

Musical notation for measures 134-142. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Pedal points are indicated with 'Ped.' and asterisks in measures 134, 135, 136, 137, 138, 139, 140, 141, and 142.

143

Musical notation for measures 143-151. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Pedal points are indicated with 'Ped.' and asterisks in measures 143, 144, 145, 146, 147, 148, 149, 150, and 151. A crescendo (*cresc.*) and fortissimo (*ff*) dynamic are indicated in measure 151.

152

Musical notation for measures 152-177. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. A section labeled 'B' begins in measure 152. Dynamics include fortissimo (*ff*) and piano (*p*). The piece concludes with *con furore p*. Pedal points are indicated with 'Ped.' and asterisks in measures 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, and 177. A *poco rit.* marking is present in measure 177.

**PRIMO**

115 *poco rit.* *a tempo*

*f* *p* *dolce*

126

*pp* 1 *p*

136

147

156

*poco rit.* *con fuoco*

*f* *pp*

PROBEKOPPIERUNG  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

171

*cresc.*

This system contains measures 171 through 179. The music is written for two staves in a grand staff. It features a complex texture with many beamed sixteenth and thirty-second notes. A *cresc.* (crescendo) marking is placed in the first measure.

180

*ff* *dim*

*Ped.* \*

This system contains measures 180 through 187. The music continues with similar rhythmic complexity. A *ff* (fortissimo) marking is in measure 180, and a *dim* (diminuendo) marking is in measure 187. Pedal points are indicated with *Ped.* and an asterisk in measures 180 and 187.

188

*p* *pp*

This system contains measures 188 through 195. The dynamics are marked *p* (piano) in measure 188 and *pp* (pianissimo) in measure 192.

196

*mf*

This system contains measures 196 through 204. The dynamic marking *mf* (mezzo-forte) is present in measure 204.

205

*cresc.*

This system contains measures 205 through 212. A *cresc.* marking is in measure 205.

*mf* *cresc.* *ff*

*Ped.* \*

This system contains measures 213 through 220. Dynamics include *mf* in measure 213, *cresc.* in measure 216, and *ff* in measure 219. Pedal points are marked with *Ped.* and an asterisk in measures 213 and 220.

PRIMO

171

*cresc.*

This system contains measures 171 through 179. It features a piano accompaniment with a treble and bass clef. The music includes various rhythmic patterns and dynamics, with a *cresc.* marking in measure 175.

180

*ff* *dim.*

This system contains measures 180 through 187. It features a piano accompaniment with a treble and bass clef. The music includes various rhythmic patterns and dynamics, with *ff* in measure 180 and *dim.* in measure 187.

188

Clar.

4 *p*

*cresc.*

This system contains measures 188 through 199. It features a piano accompaniment with a treble and bass clef. A clarinet part is introduced in measure 188. The music includes various rhythmic patterns and dynamics, with *p* in measure 188 and *cresc.* in measure 199.

200

*cresc.*

This system contains measures 200 through 207. It features a piano accompaniment with a treble and bass clef. The music includes various rhythmic patterns and dynamics, with *cresc.* in measure 207.

208

This system contains measures 208 through 215. It features a piano accompaniment with a treble and bass clef. The music includes various rhythmic patterns and dynamics.

*mf cresc.* *ff*

This system contains measures 216 through 223. It features a piano accompaniment with a treble and bass clef. The music includes various rhythmic patterns and dynamics, with *mf cresc.* in measure 216 and *ff* in measure 223.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

226 Adagio  $\text{♩} = 54$

Musical notation for measures 226-229. The score is in bass clef with a common time signature. Measure 226 starts with a piano (*p*) dynamic. Measure 227 features a forte (*f*) dynamic. The music consists of flowing eighth and sixteenth notes with various articulations.

230

Musical notation for measures 230-233. Measure 230 begins with a pianissimo (*pp*) dynamic. The notation continues with similar rhythmic patterns as the previous section.

234

Musical notation for measures 234-238. Measure 234 starts with a fortissimo (*ff*) dynamic. Measure 236 includes a piano (*p*) dynamic. Measure 238 is marked *poco rit.* (poco ritardando). The notation includes some ledger lines below the bass staff.

239

Musical notation for measures 239-246. Measure 239 is marked *Tempo I* and *p dolce*. The notation includes a *Ped.* (pedal) marking and a star symbol. The music features a mix of eighth and sixteenth notes.

247

Musical notation for measures 247-254. The notation continues with similar rhythmic patterns, featuring eighth and sixteenth notes with various articulations.

Musical notation for measures 255-262. The notation continues with similar rhythmic patterns, featuring eighth and sixteenth notes with various articulations.



PRIMO

Adagio  $\text{♩} = 54$

226 Hörner. *p* *f* *f* Clar.

230 *pp*

234 Clar. *ff* *f* Horn *smorz.*

239 Tempo I *pp*


247

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

263

**D**



270

*ped.* \* *ped.* \* *ped. b*

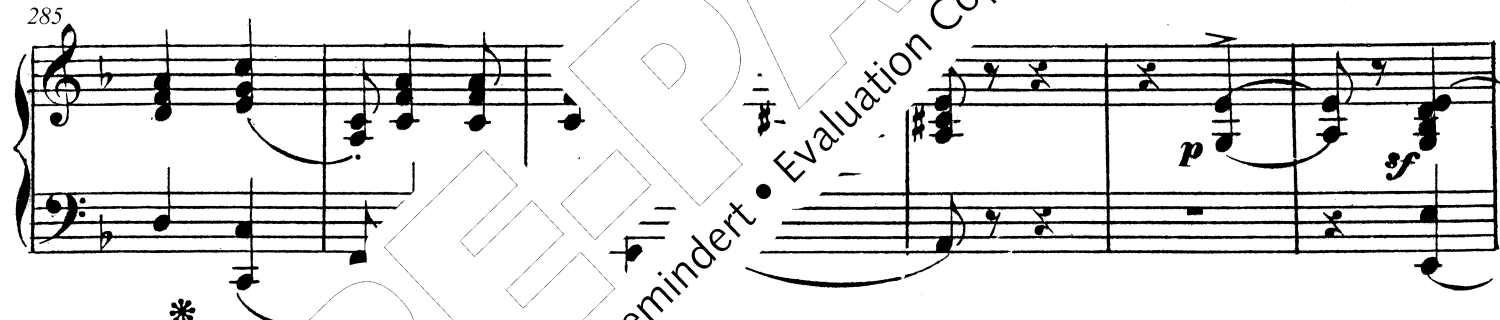
*p* *cresc.*



277



285



292



PRIMO

263

271

278

285

292

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

306

*pp*

Ped. \*

Viola

This system contains measures 306 through 313. It features a grand staff with treble and bass clefs. The music is marked *pp* (pianissimo). A pedal point is indicated by 'Ped. \*' in the bass clef. The instrument is identified as 'Viola'.

314

*meno mosso*

This system contains measures 314 through 320. The tempo is marked *meno mosso*. The music continues with a grand staff.

321

Clar.

*p*

*pp*

This system contains measures 321 through 327. It includes a clarinet part, indicated by 'Clar.'. The dynamics are marked *p* (piano) and *pp* (pianissimo).

328

*a tempo*

This system contains measures 328 through 336. The tempo is marked *a tempo*. The music continues with a grand staff.

337

This system contains measures 337 through 343. The music continues with a grand staff.

*marc.*

This system contains measures 344 through 350. The tempo is marked *marc.* (marcato). The music continues with a grand staff.

PRIMO

306

*Picc.*

*p*

*1*

*1*

*pp*

315

*poco m*

323

*ri. pp*

331

339

PROBENPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# SECONDO

353

Musical score for measures 353-358. The system consists of two staves. The upper staff is in bass clef and contains a series of chords and arpeggiated figures. The lower staff is in bass clef and contains a melodic line with eighth and sixteenth notes, often beamed together. There are dynamic markings such as *p* and *mf* throughout the system.

359

Musical score for measures 359-364. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and arpeggiated figures. There are dynamic markings such as *p* and *mf*.

365

Musical score for measures 365-371. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and arpeggiated figures. There are dynamic markings such as *p* and *mf*.

372

Musical score for measures 372-378. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and arpeggiated figures. There are dynamic markings such as *p* and *mf*. The word *sempre* is written above the upper staff in measures 372-374, and *dolce* is written above the upper staff in measures 375-378.

379

Musical score for measures 379-384. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and arpeggiated figures. There are dynamic markings such as *p* and *mf*. The word *Ped.* is written below the lower staff in measure 380, and an asterisk *\** is written below the lower staff in measure 384.

385

Musical score for measures 385-390. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and arpeggiated figures. There are dynamic markings such as *mf* and *dolce*.

PRIMO.

353

Musical score for measures 353-357. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a piano accompaniment with chords and moving lines. Dynamics include *mp* and *p*.

358

Musical score for measures 358-366. The system consists of two staves. The upper staff features a melodic line with a *Clar.* (Clarinet) part starting in measure 361. The lower staff is the piano accompaniment. Dynamics include *p* and *mp*.

367

Musical score for measures 367-377. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff is the piano accompaniment. Dynamics include *mp*.

378

Musical score for measures 378-387. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff is the piano accompaniment. Dynamics include *mp* and *dolce*.

388

Musical score for measures 388-397. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff is the piano accompaniment. Dynamics include *mp*.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO

395

Musical score for measures 395-402. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music features complex rhythmic patterns with many beamed notes and rests. A 'Ped.' marking is present at the end of the system.

403

Musical score for measures 403-410. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music continues with complex rhythmic patterns. A 'p' (piano) dynamic marking is present.

411

Musical score for measures 411-417. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music continues with complex rhythmic patterns.

418

Musical score for measures 418-426. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music continues with complex rhythmic patterns. Dynamic markings include 'mf' (mezzo-forte), 'cresc.' (crescendo), and 'sf' (sforzando). A 'Ped.' marking is present.

427

Musical score for measures 427-434. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music continues with complex rhythmic patterns. Dynamic markings include 'sf' (sforzando).

*ritenuto* *più allo.*

Musical score for measures 435-442. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music continues with complex rhythmic patterns. Dynamic markings include 'mp' (mezzo-piano). The tempo markings 'ritenuto' and 'più allo.' are present.





SECONDO.

443

Musical notation for measures 443-448, featuring a bass clef and a key signature of one flat. The music consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

449

Musical notation for measures 449-454, featuring a bass clef and a key signature of one flat. The music includes a melodic line in the right hand and an accompaniment in the left hand. A dynamic marking of *mp* is present.

455

Musical notation for measures 455-461, featuring a bass clef and a key signature of one flat. The music includes a melodic line in the right hand and an accompaniment in the left hand. A dynamic marking of *mf* is present.

462

Musical notation for measures 462-467, featuring a treble clef and a key signature of one flat. The music includes a melodic line in the right hand and an accompaniment in the left hand. Dynamic markings of *cresc.* and *mf* are present.

468

Musical notation for measures 468-473, featuring a treble clef and a key signature of one flat. The music includes a melodic line in the right hand and an accompaniment in the left hand. Dynamic markings of *p* and *Ped.* are present.

474

Musical notation for measures 474-479, featuring a treble clef and a key signature of one flat. The music includes a melodic line in the right hand and an accompaniment in the left hand. Dynamic markings of *p* and *cresc.* are present.

PRIMO.

443

443

*pp*

Musical notation for measures 443-448. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with chords and moving lines. A dynamic marking of *pp* is present in the first measure. A first ending bracket is visible at the end of the system.

449

449

*pp*

Musical notation for measures 449-454. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *pp* is present in the third measure. A first ending bracket is visible at the end of the system.

455

455

Musical notation for measures 455-461. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A first ending bracket is visible at the end of the system.

462

462

*cresc.*

*mf*

Musical notation for measures 462-467. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *cresc.* is present in the second measure, and *mf* is present in the fifth measure. A first ending bracket is visible at the end of the system.

468

468

*p*

Musical notation for measures 468-473. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *p* is present in the second measure. A first ending bracket is visible at the end of the system.

Musical notation for measures 474-479. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A first ending bracket is visible at the end of the system.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

481

486

G

1  
*maestoso ff*

Ped. 8 \*

495

Ped. 8

505

\* Ped. \* Ped. \* Ped. 8

\* Ped. \*

PRIMO

481

*cresc.* *ff*

Musical notation for measures 481-490. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a series of sixteenth notes. The lower staff has a bass clef and a key signature of one flat, with a similar rhythmic pattern. A *cresc.* marking is placed above the first few measures, and a *ff* marking is placed above the last few measures.

490

Musical notation for measures 490-496. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It features a series of eighth notes. The lower staff has a bass clef and a key signature of one flat, with a similar rhythmic pattern.

496

Musical notation for measures 496-502. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It features a series of eighth notes. The lower staff has a bass clef and a key signature of one flat, with a similar rhythmic pattern.

502

Musical notation for measures 502-509. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It features a series of eighth notes. The lower staff has a bass clef and a key signature of one flat, with a similar rhythmic pattern. A *ff* marking is placed above the last few measures.

509

Musical notation for measures 509-515. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It features a series of eighth notes. The lower staff has a bass clef and a key signature of one flat, with a similar rhythmic pattern. A *ff* marking is placed above the last few measures.

Musical notation for measures 515-520. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It features a series of eighth notes. The lower staff has a bass clef and a key signature of one flat, with a similar rhythmic pattern.

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

SECONDO.

522

ff

Musical notation for measures 522-529, featuring piano and bass staves with various notes and dynamics.

530

*con fuoco*

Ped. \*

Musical notation for measures 530-537, including the instruction *con fuoco* and a pedaling mark.

538

Ma

Musical notation for measures 538-544, including the instruction *Ma*.

545

Pauke

Musical notation for measures 545-553, including the instruction *Pauke*.

554

ff

Ped. \*

Musical notation for measures 554-561, including the instruction *ff* and a pedaling mark.

ff

Ped. \*

Musical notation for measures 562-569, including the instruction *ff* and a pedaling mark.

PRIMO

522

527

*ff*

This system contains measures 522 through 527. It features a complex piano accompaniment with dense sixteenth-note patterns in both hands. The dynamic marking *ff* is present.

528

534

*con fuoco*

This system contains measures 528 through 534. The piano part continues with intricate sixteenth-note textures. The marking *con fuoco* is introduced.

535

542

*naestoso*

This system contains measures 535 through 542. The piano part features a more rhythmic, dotted-note pattern. The marking *naestoso* is present.

543

554

*fff*

This system contains measures 543 through 554. The piano part has a heavy, dotted-note accompaniment. The dynamic marking *fff* is used.

555

561

*f*

This system contains measures 555 through 561. The piano part continues with a dotted-note accompaniment. The dynamic marking *f* is present.

562

568

*fff*

1

This system contains measures 562 through 568. The piano part features a heavy, dotted-note accompaniment. The dynamic marking *fff* is used, and a first ending bracket is shown.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 



Herrn Niels W. Gade.  
*gewidmet.*

# OVERTUR

ZU

## Schiller's Demetri

für

grosses

### JOSEF BERBERGER.

110.

Orchesterstimmen  
Pr. 10 Mk.

*um des Verlegers für alle Länder  
angetragen in das Vereins-Archiv:*

LEIPZIG, ROB FORBERG

Clarinete u. Fagotte zu vier Händen bearbeitet vom Componisten  
Pr. 3 Mk.

2600-2602.

Ausgabequalität gegenüber

Carus-Verlag

Quality may be reduced

# Ouvertüre

zu Schillers „Demetrius“

arrangiert für Klavier zu vier Händen

**Secondo.**

Josef Gabriel Rf  
nach op

**Andante grave.** ♩ = 92.

\*)

7

13

*pp* *mf* *di* *pp* *f* *p*

*p* *ff*

*Led.* *Led.* *Led.*

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

\*) „Der falsche Demetrius“ (Лжедимитрий), russ. Volkslied aus dem 17. Jahrhundert.

# Ouvertüre

zu Schillers „Demetrius“

arrangiert für Klavier zu vier Händen

**Primo.**

Josef Gabriel Rheinbe  
nach op. 110

**Andante grave.** ♩ = 92.

Musical notation for measures 1-6. The score is in G major and 6/8 time. It features a piano introduction with a first finger (1) and a dynamic marking of *p*. The right hand has a melodic line with a fermata over the first measure, while the left hand plays a rhythmic accompaniment.

Musical notation for measures 7-12. Measure 7 is marked with a first finger (1). The right hand has a melodic line with a fermata over measures 7-8. The left hand continues with a rhythmic accompaniment. Dynamic markings include *p* and *pp*. A horn part is indicated by a double bar line and the word "(Horn)" in the right hand.

Musical notation for measures 13-17. The right hand has a melodic line with a fermata over measures 13-14. The left hand has a rhythmic accompaniment. Dynamic markings include *p*, *pp*, *f*, and *p*.

Musical notation for measures 18-21. The right hand has a melodic line with a fermata over measures 18-19. The left hand has a rhythmic accompaniment. Dynamic markings include *p* and *ff*.

Secondo.

22

pp poco cresc. f

Musical score for measures 22-25. The piece is in D major and 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics range from *pp* to *f*, with a *poco cresc.* marking.

26

ff

Musical score for measures 26-29. The right hand has a more active melodic line with accents, and the left hand continues with eighth-note accompaniment. The dynamic is marked *ff*.

30

Allegro non troppo

pp

Musical score for measures 30-35. The tempo is marked *Allegro non troppo*. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The dynamic is marked *pp*.

36

pp cresc.

Musical score for measures 36-41. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The dynamic is marked *pp* with a *cresc.* marking.

ff

Musical score for measures 42-47. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The dynamic is marked *ff*.

Primo.

22

pp cresc. f ff

Musical score for measures 22-26. The piece is in G major and 2/4 time. It features a piano introduction with dynamics ranging from *pp* to *ff*. The melody is primarily in the right hand, with accompaniment in the left hand. The dynamics are marked as *pp*, *cresc.*, *f*, and *ff*.

27

Musical score for measures 27-29. The piece continues with a piano introduction. The dynamics are marked as *pp*, *cresc.*, *f*, and *ff*.

30

Allegro non troppo.  $\text{♩} = 144$

Horn

*p* 3 2 *pp*

Musical score for measures 30-39. The tempo is marked *Allegro non troppo.* with a metronome marking of  $\text{♩} = 144$ . The piece is in G major and 2/4 time. It features a piano introduction with dynamics ranging from *p* to *pp*. The melody is primarily in the right hand, with accompaniment in the left hand. The dynamics are marked as *p*, *pp*, and *pp*. There are also markings for *3* and *2*.

40

Musical score for measures 40-43. The piece continues with a piano introduction. The dynamics are marked as *p*, *pp*, and *pp*.

44

A

*ff*

Musical score for measures 44-47. The piece continues with a piano introduction. The dynamics are marked as *ff*. There is a marking for *A*.

Secondo.

47

Musical notation for measures 47-53. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It features a complex texture with many beamed sixteenth notes and accents. The lower staff is also in bass clef and contains a more rhythmic accompaniment with eighth and sixteenth notes.

54

**ff** **B** poco

Musical notation for measures 54-59. 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 (**ff**) dynamic and a **B** (Basso) tempo marking. The lower staff is in bass clef and provides a steady accompaniment. A large watermark is visible across the page.

60

*ped.* \*

Musical notation for measures 60-66. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with many beamed sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment. Pedal markings (*ped.*) and asterisks (\*) are present below the lower staff.

67

*ped.* \*

Musical notation for measures 67-73. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with many beamed sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment. Pedal markings (*ped.*) and asterisks (\*) are present below the lower staff.

Musical notation for measures 74-80. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with many beamed sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment.

**Primo.**

47

Musical notation for measures 47-51. Treble and bass staves with various notes, rests, and accents.

52

Musical notation for measures 52-56. Treble and bass staves with notes, rests, and a forte (*ff*) dynamic marking.

57

Musical notation for measures 57-61. Treble and bass staves with notes, rests, and a *poco meno m* dynamic marking.

62

Musical notation for measures 62-70. Treble and bass staves with notes, rests, and a *marc.* dynamic marking.

71

Musical notation for measures 71-75. Treble and bass staves with notes, rests, and a *poco animato.* dynamic marking.

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Secondo.

80

*ff* *p*

84

*pp*

89

*ff* *dim.* *p*

94

*p*

99

*p*

*p*



Primo.

80

ff

1 p

This system contains measures 80 to 84. It features a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo) at the beginning. A first ending bracket labeled '1' spans measures 82 and 83, which are marked *p* (piano). The piece is in a key with two flats and a common time signature.

85

p

This system contains measures 85 to 88. The music is marked *p* (piano). It continues the melodic and harmonic development from the previous system.

89

ff

dim.

This system contains measures 89 to 92. It begins with a forte (*ff*) dynamic and includes a *dim.* (diminuendo) marking. The music features a melodic line with some chromaticism.

93

p

f

This system contains measures 93 to 98. The music is marked *p* (piano) and *f* (forte). It shows a dynamic contrast between the two halves of the system.

99

p

p

This system contains measures 99 to 104. The music is marked *p* (piano) throughout. It features a complex texture with multiple voices in both hands.

f

This system contains measures 105 to 110. The music is marked *f* (forte). It continues the complex texture from the previous system.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Secondo.

107 **E**

*f* *dim.* *p* *dim.*

112

*p*

118

*ff*

123

*ff*

128

*ff*

*pp*

*pp*

Primo.

**E**

107

Musical notation for measures 107-110. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Measure 107 starts with a dynamic marking of *f*. The notation includes eighth and sixteenth notes, with some notes beamed together. A *dim.* marking is present in measure 108. Measure 109 ends with a *p* marking. A large slur covers the final notes of measures 107 and 108.

110

Musical notation for measures 110-113. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Measure 110 starts with a *dim.* marking. The notation includes eighth and sixteenth notes, with some notes beamed together. A large slur covers the final notes of measures 110 and 111.

114

Musical notation for measures 114-119. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Measure 114 starts with a *p* marking. The notation includes eighth and sixteenth notes, with some notes beamed together. A large slur covers the final notes of measures 114 and 115.

120

Musical notation for measures 120-124. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Measure 120 starts with a *sf* marking. A *cresc* marking is present in measure 121. Measure 122 ends with a *ff* marking. The notation includes eighth and sixteenth notes, with some notes beamed together. A large slur covers the final notes of measures 120 and 121.

125

Musical notation for measures 125-129. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Measure 125 starts with a *ff* marking. The notation includes eighth and sixteenth notes, with some notes beamed together. A large slur covers the final notes of measures 125 and 126.

Musical notation for measures 130-134. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Measure 130 starts with a *ff* marking. The notation includes eighth and sixteenth notes, with some notes beamed together. A large slur covers the final notes of measures 130 and 131. A **3** marking is present in measure 134.

PROBE PAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Secondo.

137

Musical score for measures 137-142. The piece is in B-flat major, 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *f*, *dim.*, and *p*.

143

Musical score for measures 143-149. The right hand continues the melodic line with slurs and accents. Dynamics include *f* and *p*.

150

Musical score for measures 150-155. The right hand features a melodic line with slurs and accents. Dynamics include *p*. There are markings for *ped.* and *\* ped.* in the left hand.

156

Musical score for measures 156-162. The piece changes to G major. The right hand features a melodic line with slurs and accents. Dynamics include *p*, *f*, and *p*. There are markings for *ped.* and *\** in the left hand.

Musical score for measures 163-169. The right hand features a melodic line with slurs and accents. Dynamics include *f*, *p*, and *f*. There are markings for *ped.* and *\** in the left hand.

Primo.

137

Musical score for measures 137-142. The right hand features a melodic line with trills and slurs, while the left hand plays a steady accompaniment. Dynamics include *f*, *dim.*, and *p*.

143

Musical score for measures 143-150. The right hand has a melodic line with slurs and a fermata. The left hand continues the accompaniment. Dynamics include *f*, *dolce*, and *dim.*

151

Musical score for measures 151-156. The right hand features a melodic line with slurs and a fermata. The left hand has a triplet accompaniment. Dynamics include *f* and *dim.*

157

Musical score for measures 157-166. The right hand has a melodic line with slurs and a fermata. The left hand has a steady accompaniment. Dynamics include *f*.

167

Musical score for measures 167-176. The right hand has a melodic line with slurs and a fermata. The left hand has a steady accompaniment. Dynamics include *f*.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Secondo.

164

*f* *f* *dim.*

ped. \*

168

*p* *p* *sf*

H \*

172

*sf*

\*

176

*sf*

\*

*sf*

ped. \*

Primo.

164

*sf* *dim.*

Measures 164-168. The right hand features a complex melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *sf* and *dim.*

169

*p* *cresc.*

Measures 169-171. Measure 169 includes a fermata. Measure 170 has a forte dynamic marking **H**. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *p* and *cresc.*

172

*cresc.*

Measures 172-175. The right hand has a melodic line with slurs and a crescendo. The left hand has a rhythmic accompaniment. Dynamics include *cresc.*

176

Measures 176-180. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with chords. Dynamics include *mf* and *f*.

181

*ff*

Measures 181-184. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with chords. Dynamics include *ff*.

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Secondo.

poco meno mosso.

186

Musical notation for measures 186-190. The score is in bass clef with a key signature of one flat. It features a piano introduction marked *mf*. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure 190 ends with a fermata and a *ped.* marking.

191

Musical notation for measures 191-195. The score is in treble clef with a key signature of one flat. It features a piano introduction marked *mf*. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure 195 ends with a fermata and a *ped.* marking.

196

Musical notation for measures 196-200. The score is in treble clef with a key signature of one flat. It features a piano introduction marked *mf*. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure 200 ends with a fermata and a *ped.* marking.

201

Musical notation for measures 201-205. The score is in bass clef with a key signature of one flat. It features a piano introduction marked *pp*. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure 205 ends with a fermata and a *ped.* marking.

207

Musical notation for measures 207-211. The score is in bass clef with a key signature of one flat. It features a piano introduction marked *f*. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure 211 ends with a fermata and a *ped.* marking.

Musical notation for measures 212-216. The score is in bass clef with a key signature of one flat. It features a piano introduction marked *f*. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure 216 ends with a fermata and a *ped.* marking.



**Primo.**

**poco meno mosso.**

186

Musical notation for measures 186-191. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. A dynamic marking of *f* is present in the lower staff.

192

Musical notation for measures 192-197. The system consists of two staves. The upper staff features a melodic line with a prominent slur and a dynamic marking of *f*. The lower staff provides harmonic support with chords and moving lines.

198

Musical notation for measures 198-203. The system consists of two staves. The upper staff has a melodic line with a dynamic marking of *ff*. The lower staff has a bass line with a dynamic marking of *p*.

204

(Oboe)

Musical notation for measures 204-209. The system consists of two staves. The upper staff is labeled "(Oboe)" and contains a melodic line. The lower staff contains a bass line with chords and single notes.

Musical notation for measures 210-215. The system consists of two staves. The upper staff contains a melodic line with a dynamic marking of *f*. The lower staff contains a bass line with chords and single notes.

Secondo.

214

Musical notation for measures 214-217. Measure 214 starts with a treble clef and a key signature of one sharp (F#). The music features a complex melodic line in the treble with many accidentals and a bass line with chords and single notes. A dynamic marking of *ff* is present in measure 215.

218

Musical notation for measures 218-221. Measure 218 features a treble clef and a key signature of one sharp. The music includes a treble line with chords and a bass line with chords. A dynamic marking of *ff* is present in measure 219.

222

Musical notation for measures 222-226. Measure 222 features a treble clef and a key signature of one sharp. The music includes a treble line with triplets and a bass line with chords. A dynamic marking of *ff* is present in measure 223.

227

Musical notation for measures 227-231. Measure 227 features a treble clef and a key signature of one sharp. The music includes a treble line with triplets and a bass line with chords. A dynamic marking of *ff* is present in measure 228. Measure 230 includes a dynamic marking of *pp* and the instruction "(Pauke)".

232

Musical notation for measures 232-235. Measure 232 features a treble clef and a key signature of one sharp. The music includes a treble line with chords and a bass line with chords. A dynamic marking of *mf* is present in measure 233.

Primo.

214 **K**

220

225

229 **L**

235

Secondo.

Doppio meno mosso. ♩ = 86.

245 **M**  $\text{♩}$

pp

Red. \*

Red. \*

Red. \*

Red. \*

Detailed description: This system contains measures 245 to 250. It features a grand staff with two bass clefs. The music is in a 7/8 time signature. Measure 245 starts with a piano (*pp*) dynamic and includes a triplet of eighth notes. Measures 246-250 show a variety of rhythmic patterns, including triplets and sixteenth notes, with dynamic markings of *p* and *pp*. Pedal points are indicated by 'Red.' and asterisks.

250

*p cresc.* **ff** **sf** **sf** **sf**

Red. \*

Red. \*

Detailed description: This system contains measures 250 to 254. It features a grand staff with two bass clefs. Measure 250 begins with a piano (*p*) dynamic and a crescendo (*cresc.*). Measures 251-254 feature a forte (**ff**) dynamic with sforzando (**sf**) accents. The music includes complex rhythmic patterns and a triplet in measure 254. Pedal points are indicated by 'Red.' and asterisks.

254

**ff** **pp**

Red. \*

Detailed description: This system contains measures 254 to 258. It features a grand staff with two bass clefs. Measure 254 starts with a forte (**ff**) dynamic and a triplet. Measure 255 features a piano (**pp**) dynamic and a triplet. The music includes complex rhythmic patterns and a triplet in measure 258. Pedal points are indicated by 'Red.' and asterisks.

258

Detailed description: This system contains measures 258 to 261. It features a grand staff with two bass clefs. The music includes complex rhythmic patterns and a triplet in measure 261. Pedal points are indicated by 'Red.' and asterisks.

261

Detailed description: This system contains measures 261 to 266. It features a grand staff with two bass clefs. The music includes complex rhythmic patterns and a triplet in measure 266. Pedal points are indicated by 'Red.' and asterisks.

**pp**

Detailed description: This system contains measures 266 to 271. It features a grand staff with two bass clefs. The music includes complex rhythmic patterns and a triplet in measure 271. Pedal points are indicated by 'Red.' and asterisks.

Primo.

Doppio meno mosso. ♩ = 86.

245

248

250

252

254

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag

Secondo.

268 **Presto.** *stringendo*

1 *p* *ff* *stringendo*

273

279

287

292

1 *ff*

Primo.

268 **Presto.**

Musical notation for measures 268-271. The piece is in C major, 2/4 time. Measure 268 starts with a piano (*p*) dynamic. The melody in the right hand features a series of eighth notes, while the left hand provides a steady accompaniment. The piece concludes with a fortissimo (*ff*) dynamic and a final chord.

272 *stringendo*

Musical notation for measures 272-277. The tempo is marked *stringendo*. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment with eighth notes. The dynamics range from piano to fortissimo.

278

Musical notation for measures 278-285. The right hand has a melodic line with some rests, while the left hand plays a rhythmic accompaniment. The dynamics include fortissimo (*ff*) and piano (*p*).

286

Musical notation for measures 286-292. The right hand features a melodic line with some rests, and the left hand provides a rhythmic accompaniment. The dynamics range from piano to fortissimo.

293

Musical notation for measures 293-300. The right hand has a melodic line with some rests, and the left hand provides a rhythmic accompaniment. The dynamics range from piano to fortissimo.

Musical notation for measures 301-321. The right hand features a melodic line with some rests, and the left hand provides a rhythmic accompaniment. The dynamics range from piano to fortissimo. The piece concludes with a final chord.

**PROBE-PARTITUR**  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 



---

# Kritischer Bericht

---

**PROBE-PARTITUR**  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 

# Kritischer Bericht

## Abkürzungen:

I	Primo
II	Secondo
<b>A</b>	autographe Partitur
B&D	J. G. Rheinberger, <i>Briefe und Dokumente seines Lebens</i> , hg. von Harald Wanger und Hans-Josef Irmen, 9 Bde., Vaduz 1982–1988
Bg, Bgg	Bogen, Bögen
D-Mbs	Bayerische Staatsbibliothek München, Musikabteilung
<b>E</b>	Erstdruck der Partitur
GA	Rheinberger-Gesamtausgabe
m. A.	mit Auftakt
OF	Originalfassung (für Orchester)
oS	oberes System
RhAV	Josef Rheinberger-Archiv / Liechtensteinisches Landesarchiv, Vaduz
Stacc.	Staccato- bzw. Abkürzungspunkt(e)
T.	Takt
Tb	Geschäfts- und Tagebücher, gefertigt von Fanny Rheinberger (D- <i>Rheinbergeriana</i> I)
uS	unteres System
VN	Verlagsnummer
Wkl.	(Cresc.-, Decresc.-) Winkel

Die Einzelanmerkungen sind . . .  
 Takt, System, ggf. rhythr . . .  
 oder Pause): abweich . . .  
 ten Quelle oder Ber . . .  
 die Lesart der GA n . . .  
 lensigen sind . . .  
 Wenn auf . . .  
 der Noten . . .  
 24 und 25 . . .  
 wr . . .

## I. Allgemeine Quellenlage und Edition

Zu den im vorliegenden Band edierten K' . . .  
 gen Rheinbergers von eigenen Orchester . . .  
 weils das Autograph und der Erstdr . . .  
*Wallenstein* op. 10, zu dessen vi . . .  
 beitung ebenso wie zur zwei . . .  
 Satzes handschriftliche Qu . . .  
 sind nicht bekannt, auch . . .  
 gements in aller Regr . . .  
 (vgl. Vorwort, S. IV . . .  
 keine Skizzen a . . .  
 vom Autogr . . .  
 Klavierbez . . .

Die . . .  
 ergel . . .  
 gen . . .  
 t. . .  
 weg . . .

Die gegebenen Erstauss . . .  
 und deshalb als . . .  
 als diesem Grund und auch . . .  
 vertigen, historischen Noten . . .  
 im vorliegenden Band als Re . . .  
 , allerdings in revidierter Form, um . . .  
 kritischen Quellenvergleichs wiederge . . .  
 abei wurde wie folgt verfahren:

Angaben bleiben in vielen Eigenarten ihres Stich . . .  
 verändert; deshalb war es auch nicht möglich, das . . .  
 bild zu vereinheitlichen, weil der vorliegende Band . . .  
 mehrere Werke unterschiedlicher Originalverlage enthält . . .  
 Vorsätze, Tempoangaben und die Angaben Primo und . . .  
 Secondo blieben unverändert, die Werktitel, Satznummern . . .  
 und die Komponistenangaben wurden hingegen aus Grün . . .  
 den der Einheitlichkeit ergänzt oder erneuert. Die Notensei . . .  
 ten wurden durchlaufend neu paginiert. Außerdem wurden . . .  
 Taktzahlen eingefügt, die in den Erstaussgaben grundsätz . . .  
 lich nicht vorhanden waren. Kleinere Inkonsequenzen wie . . .  
 das Setzen von Punkten hinter Abkürzungen, Metronom . . .  
 oder Tempoangaben wurden unverändert gelassen.

Hauptquelle unserer Edition ist prinzipiell die Erstaussgabe **E**.  
 Rheinberger war jedoch, wie die Erfahrung aus der bisheri . . .  
 gen Editionsarbeit im Rahmen der Gesamtausgabe zeigt,  
 beim Korrekturlesen der Erstdrucke eher nachlässig und hat  
 sich möglicherweise überhaupt auf die Kontrolle der Noten  
 beschränkt, dagegen Dynamik, Artikulation und weitere  
 Angaben ungeprüft gelassen. Lesarten des Autographs **A**  
 werden daher dort übernommen, wo **E** eindeutige oder  
 vermutliche Stichfehler bzw. Ungenauigkeiten aufweist. In  
 einigen Fällen wird auch einer musikalisch plausibleren  
 Lesart aus **A** der Vorzug gegenüber **E** gegeben, insbeson . . .  
 dere wenn sie durch die Originalversion gestützt wird. Die

Autographen stehen meist der Originalversion näher als die Erstdrucke, insbesondere was die Artikulation und die Dynamik betrifft. Dort, wo **E** und **A** unterschiedliche Lesarten enthalten, die aber beide musikalisch sinnvoll und gleichwertig sind, wird jedoch die Lesart des Erstdrucks beibehalten, da nicht auszuschließen ist, dass Rheinberger nach Erstellung des jeweiligen uns vorliegenden Autographs, etwa beim Kopieren der Stichvorlage, die entsprechenden Änderungen vorgenommen hat, im Sinne einer Anpassung an die instrumentenspezifischen und spieltechnischen Verhältnisse der Klavierfassung.

Die Autographe zeichnen sich durch einige ungenaue Schreibmanieren Rheinbergers aus, die auch einen Teil der Fehler in den Erstdrucken erklären können. Zum einen sind dynamische Siglen (*f*, *p* etc.) oft „vorausnotiert“, d. h. vor der gemeinten Note; besonders häufig setzt Rheinberger eine für den folgenden Takt geltende Sigle bereits vor den Taktstrich. Bei entsprechendem Kontext (enge Notenschreibung, Auftakt) führte dies oft zu Fehlinterpretationen durch die Stecher der Erstdrucke. Zum anderen bieten Rheinbergers unpräzise Bögen, die meist über die gemeinten Notenwerte und teils auch Taktstriche hinausgehen, Raum für unterschiedliche Interpretationen. Hier konnte oft nur durch Vergleich mit anderen Stimmen und Parallelstellen Klarheit geschaffen und eine in diesem Sinne präzisierte Lesart von **A** derjenigen von **E** vorgezogen werden. Über zweifelhafte Fälle geben die Einzelanmerkungen in Teil II des Kritischen Berichts ebenso Auskunft wie über alle abweichenden Lesarten zwischen Autograph und Erstdruck, mit Ausnahme einiger geringfügiger Unterschiede (s. unten, *Editiozipien*).

Die Quellen zu den jeweiligen *Originalfassungen* sind im Abschnitt II. *Quellen und Einzelanmerkungen*. Zweck der Übersicht lediglich aufgeführt und Bewertung dieser Quellen wird in den Kapiteln 24 und 25 der GA verwiesen, in denen die Quellen im vorliegenden Band in der Reihenfolge herangezogen.

### Editionsprinzip

- Ohne Nachweise wurden Taktzahlen in den Autographen, eindeutige Stichfehler in den Einzelanmerkungen.
- Falls in einzelnen Quellen die Platzierung der Dynamik (beispielsweise Crescendo- und Decrescendo-Weisungen) oder die Länge von Bögen, sofern die Abgrenzung der Bögen eine unzulässige involle mögliche Lesart darstellt; in den Autographen (Schreibflüchtigkeiten);
- Bögen, die nach einem Akkoladenumbruch versehentlich nicht fortgesetzt sind.

Unberücksichtigt bleiben in den Einzelanmerkungen auch die Korrekturen Rheinbergers in den Autographen. Da er ungültige Versionen entweder sorgfältig durchzustreichen oder aber, häufiger, durch Rasuren zu tilgen pflegte, ergeben sich zum einen an keiner Stelle Unklarheiten, zum anderen lassen sich die Lesarten *ante correcturam* oft nicht mehr rekonstruieren.

Staccato-Punkte sind bei längeren *staccato* auszuführenden Stellen in den Autographen, teilweise aber auch in den Erstdrucken, meist nur zu den ersten Noten gesetzt. Dies ist jedoch zweifellos im Sinne von den unmittelbar folgenden, rhythmisch gleichartigen Noten. Sachverhalt ist in der Regel eindeutig. In der GA hier nicht, um das Notenbild nicht zu überladen. Häufig steht auch bei getrennt klingenden Noten innerhalb eines Staccatopunkts (meist in der ersten Note) ein Staccato-Punkt, der zweifellos für beide gilt. Auch wenn die Punkte nicht getrennt behalsten, ist dies als nur ein Staccato-Punkt zu verstehen. In den Autographen wurde in der Neuauflage in den meisten Fällen nur ein Staccato-Punkt angegriffen, die anderen Staccato-Punkte entfernt.

Die Dynamik wird durch eine der folgenden Zeichen gekennzeichnet: Dynamische Weisungen durch Kleinbuchstaben wie *cresc.* und *dim.* sowie durch die Zeichen *rit.* und *staccato* bzw. *portato*.

## II. Quellen und Einzelanmerkungen

### Wallenstein op. 10, arrangiert für Klavier zu vier Händen

#### 1. Die Quelle

Autograph nicht vorhanden.

E: Erstaussgabe der Bearbeitung für Klavier zu vier Händen  
E. W. Fritzs, Leipzig [1867]<sup>1</sup>, VN 14.

Hochformat 30,3 x 24,7 cm, 78 Seiten (letzte Seite vacat).  
Umschlagtitel und Innentitel identisch: *SEINER LIEBEN FRAU GEWIDMET. I WALLENSTEIN. I Sinfonisches Tongemälde I FÜR I Orchester I VON I JOS. RHEINBERGER. I OP. 10. I Clavierauszug zu 4 Händen I VOM I COMPOSITEN. I [...] I LEIPZIG, E. W. FRITZSCH. [...]*. Siehe auch das Faksimile des Innentitels (= Seite [1]) auf S. 1 der vorliegenden Ausgabe. Rückseite (= Seite 2): Beginn der Noten.

Kopftitel auf der jeweils 1. Notenseite von Primo und Secondo: *WALLENSTEIN. I Sinfonisches Tongemälde.*, rechts über den Noten: *Jos. Rheinberger, Op. 10. Die Sätze sind mit zentrierten Satztiteln überschrieben: S. 2 und 3 N<sup>o</sup> 1. VORSPIEL., S. 26 und 27 N<sup>o</sup> 2. THEKLA., S. 38 und 39 N<sup>o</sup> 3. WALLENSTEINS LAGER. und S. 46 und 47 Trio. I Kapuzinerpredigt. sowie S. 54 und 55 N<sup>o</sup> 4. WALLENSTEINS TOD.*

Links unter den Noten auf Seite 2: *Stich von J. Pickenhahn, Leipzig.*

76 Notenseiten, paginiert 2 bis 77.

Das für die Gesamtausgabe mit einigen Retuschen faksimilierte Exemplar stammt aus dem Bestand des Josef Rheinberger-Archivs Vaduz, Signatur *RhAV A 10/3 B (olim: IX / 164a)*.

Provenienz: Auf dem Umschlagtitel drei Stempel: zunächst der Verlagsstempel *E. W. FRITZSCH I LEIPZIG.*, außerdem *ANTON GOLL I Musikalienhandlung I L I Wien, I., Wollzeile 5.* (dieser ebenso auf den ersten Notenseiten von Primo und Secondo) sowie am unteren Rand, nur teilweise lesbar: *Musikalien Handlung [...] I Leihanstalt I ANTON GOLL I WIEN I I., Woll[zeile 5?] [...]*.

Erhalten haben sich weitere Exemplare in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz und in der Tschechischen Nationalbibliothek Pí (Muzeum České Hudy).

Die Klavierbearbeitung zu vier Händen entspricht der Version d' erstdrucks der Originalfassung.

Der III. Satz wurde in der Bearbeitung für Klavier zu vier separat veröffentlicht, VN 50 (Umschlag- und Innentitel ment für Klavier zu zwei Händen, siehe unten).

#### 2. Die Quellen der Originalfassung<sup>2</sup>

Fragment aus der verlorenen autograph (4 br bene Seiten), undatiert.  
D-Mbs, *Mus. ms. 4739a-4*, S. [4<sup>r</sup>

Frühe Partiturschrift mit (den im Sommer 1866).  
D-Mbs, *Mus. ms. 4500*.

Handschriftliche (oftheater-Intendanz.  
D-Mbs, *St. th*  
Historisches (satsoper in Kopistenabschriften mit Satzexemplare für die Uraufführungen der ersten Aufführungen

[57], VN 12  
III. Satzes *Wallensteins Lager*).

namen,  
Fr. (anfang 1869), VN 13 bzw. 13. (52)  
in ser (endruck des III. Satzes *Wallensteins Lager*).

#### 3. Einzelanmerkungen

Genannt werden die von GA abweichenden Lesarten der einzigen Quelle E.

##### I. Vorspiel

38 II oS: Verlängerungspunkte der Halbennoten fehlen.  
137 I oS: Bg nur bis 2 statt 3; in GA angeglichen an umgebende Takte und uS.  
188, 594 II: fälschlich „Trombi“ statt *Trombe*.  
193 I oS: 1 irrtümlich Viertel- statt Halbenote.  
351 I: *sf* (wohl irrtümlich) zu uS 2; in GA geändert in Anlehnung  
458 II: *pp* erst zu Beginn von T. 459; in GA angeglichen an  
462, 466 II: *fp* (T. 462) bzw. *sf* (T. 466) statt *sfp*; in GA ar  
und 465, vgl. 377–382 sowie OF.  
489 II: erneut *f*; in GA angeglichen an I.  
546 II uS: Stacc. zu 3 (singular).  
673 II uS 1: irrtümlich ausgefüllter Notenkopf

##### II. Thekla

28f., 47f., 62f. I: Das *pp* (bzw. *dr* drei Taktachtel früher als das i diese herwe er, wie vom Komponisten intendier auch sonst des Öfteren, Schreibweise Rheinber *pp dolce* gleichzeitig auch in T. 107 *dr* drittletzten Ar (pp dort abgeseh  
79 II: in l ang an OF. Vgl. *p* in T. 81.

##### I.

in l angeglichen an I. nen an II. wert in Anlehnung an OF.

ergänzt nach OF.  
ganzt nach OF.  
in Anlehnung an II sowie OF (in OF *pp* in VI I, zu *pizz.* on VI II und Va).  
Akzent ergänzt nach OF.

##### Wallensteins Tod

135 II: *dimin.* einen Takt später; in GA angeglichen an I.  
346 I, II: Dynamik in GA entspricht E. Ob wirklich eine Reduzierung der Lautstärke von *ff* auf *f* (und nur in I) gemeint ist, erscheint aber fraglich. OF hat hier Wiederholung des *ff* in den Streichern, lediglich Cor III+IV haben *f* (im Unisono).  
373 II: *mf* bereits in T. 369 statt hier; GA vermutet einen Irrtum und ändert in Anlehnung an OF, vgl. I.  
434f. II: Der zweite Cresc.-Wkl. in T. 435 meint vermutlich Fortsetzung des Crescendo (wie in I) statt, wie optisch suggeriert, nochmaliges Ansetzen bei geringerer Lautstärke.

<sup>1</sup> Zur Datierung der Quellen siehe jeweils das Vorwort.

<sup>2</sup> Zu den Quellen der Originalfassung für großes Orchester und zu ihrer Datierung siehe im Einzelnen Vorwort und Kritischen Bericht in Band 23 der Gesamtausgabe (*Wallenstein op. 10*), hg. von Hartmut Schick, Stuttgart 2003.

## Wallenstein op. 10, III. Satz (Wallensteins Lager), arrangiert für Klavier zu zwei Händen

### 1. Die Quelle

Autograph nicht vorhanden.

**E:** Erstaussgabe der Bearbeitung für Klavier zu zwei Händen  
E. W. Fritzs, Leipzig [Frühsommer? 1869], VN 63.

Hochformat 33,8 x 26,3 cm, 16 Seiten (letzte Seite vacat) mit Umschlag.  
Titel auf dem Originalumschlag: *Wallenstein's Lager* | von | *Jos. Rheinberger*. | – *Aus Op. 10.* – | *Clavierauszug* | zu 4 Händen. [von Hand unterstr.:] zu 2 Händen. [...].

Auf S. [1] großer Kupferstich mit einer Darstellung der Kapuzinerpredigt.  
Kopftitel auf der ersten Notenseite: *WALLENSTEIN'S LAGER*. | *Dritter Satz aus dem sinfonischen Tongemälde* | *WALLENSTEIN* | von | *JOS. RHEINBERGER*. | *Op. 10.* | *Clavierauszug* | zu 4 Händen. *Pr. 25 Ngr.* zu 2 Händen. *Pr. 25 Ngr.* [...] Leipzig, E. W. Fritzs, [...]. Siehe auch das Faksimile auf S. 79 der vorliegenden Ausgabe. Rückseite vacat.

Kopftitel auf der ersten Notenseite: *WALLENSTEIN'S LAGER*. | *3. Satz aus dem sinfonischen Tongemälde „Wallenstein“*, | *Op. 10.*, rechts über den Noten: *Jos. Rheinberger*, links unter den Noten: *Stich u. Druck von J. Pickenhahn, Leipzig*.

13 Notenseiten, paginiert 3 bis 15.

Das für die Gesamtausgabe mit einigen Retuschen faksimilierte Exemplar stammt aus dem Bestand des Josef Rheinberger-Archivs Vaduz, Signatur RhAV A 10/4 A (olim: IX / 164b). Auf dem Innentitel unten Verlagsstempel E. W. FRITZSCH | LEIPZIG.

Die Klavierbearbeitung zu 2 Händen entspricht der Version des Partiturerstdrucks der Originalfassung.

Zu den Quellen der Originalfassung siehe oben beim Arrangement von op. 10 für Klavier zu vier Händen.

### 2. Einzelanmerkungen

91: in OF *p* bereits zum Beginn des zweiten Teils (Auftakt zu 89), *mf* in T. 92  
146: *sf* in GA ergänzt nach vierhändiger Version und OF.  
178: Sextolen-Ziffer fehlt in E.  
388 oS: Viertel *h*<sup>2</sup> in E irrtümlich bereits eine Triolenachtel frühe folgt OF.

## Ouvertüre zu Shakespeares „Die Zähr spenstigen“ op. 18, arrangiert für Klavier zu vier Hän

### 1. Die Quellen

**A:** Autograph der Bearbeitung  
D-Mbs, Mus. ms. 469f

Gebundenes Exemplar n...  
4690 und 4690/1 bis...  
zu Shakespeare's „...“  
zu 4 Händen arrang:  
stift die Bibliothek.  
Notenpapier  
jeweils r...  
und r...  
sch...  
nie.

...partituren der ersten und zweiten Fassung –  
... die Tonänderung im Hauptthema aus der  
... Note: *fis*<sup>1</sup> statt *e*<sup>1</sup>), sodass offen bleiben muss,  
...lich, der Datierung entsprechend, im August 1866  
... ist, oder ob Rheinberger diese Datierung nur übernomm  
...weis auf die Fertigstellung der ersten Fassung, und die Klaw  
...ung selbst erst später entstanden ist, etwa 1868 im Zuge der  
Niederschrift der zweiten Fassung der Orchesterpartitur oder 1869 unmit

telbar vor der Veröffentlichung der Klavierbearbeitung.  
Wahrscheinlicher ist jedoch, dass Rheinberger die Ouvertüre tatsächlich un  
mittelbar nach der Komposition bereits im August 1866 auch für Klavier be  
arbeitet hat, da er in einem Brief davon berichtet – wenn auch aus der Erin  
nerung nach mehr als 30 Jahren (siehe Vorwort), und bereits zu diesem  
Zeitpunkt das Hauptthema entsprechend geändert hat, ohne diese Änderung  
aber in die Orchesterpartitur zu übertragen.

**E** Erstaussgabe der Bearbeitung für Klavier zu vier Händen  
E. W. Fritzs, Leipzig [1869], VN 53.

Hochformat ca. 29,8 x 26,1 cm, 18 Seiten (letzte Seite vacat).  
Titelseite: *Seinem Freunde* | E. W. FRITZSCH. | *OVERTURE* |  
*Shakespeare's* | *DIE* | *Zähmung der Widerspänstigen* | componirt |  
*forte* zu 4 Händen | eingerichtet | von | *JOS. RHEINBERG*  
[...] LEIPZIG, E. W. FRITZSCH. [...] A. Bräunig, Leipzig  
auf S. 93 der vorliegenden Ausgabe. Rückseite = e  
Kopftitel auf der jeweils 1. Notenseite von Primo  
*OVERTURE* | zu Shakespeare's „Die Zähmung der V...“  
über den Noten *Josef Rheinberger, Op. 18*  
Auf Seite 2 unten links *Stich u. Druck von*  
16 Notenseiten, paginiert ab 1. Seite  
Das für die Gesamtausgabe mit eini  
stammt aus dem Bestand des Jos  
*RhAV A 18/2* (olim: IX / 165a)

**E** gibt die Fassung von **A**

### 2. Die Quellen de

Autograph  
D-Mbs, i  
in August 1866.

Autog,  
D-Mbs, i  
68.

...ung des Erstdrucks), undatiert.

...)) und der Stimmen (VN ?; bislang kein Exem  
ch, Leipzig [1874].

...gen

...gen:

...igersätze sind in **A** und **E** vorhanden.

**A** keine Orientierungsbuchstaben und keine Instrumentenangaben  
„Corni“, „Trombe“).

- Vorschlagsnoten in **A** stets ohne Bogen zur Hauptnote.

- Cresc.- und Decresc.-Wkl. fehlen in **A** öfters gegenüber **E**, daher sind die  
Stellen hier zusammengefasst:

In **A** keine Cresc.-/Decresc.-Wkl. in I: 159, 160, 168, 299–306, 356, 358;  
in II: 22–23, 37–38, 45–46, 88, 90, 355–357.

13 I oS, uS: in **A** Bg (d. h. Portato) bereits ab 1.

15, 17 I, 20 II: in **A** keine dynamischen Angaben.

29, 31 I: in **A** Cresc.-Wkl. bereits ab 3 (wie in II T. 22).

31–32 I uS: in **A** kein Bg.

33, 34 I uS: Bg in **A** jeweils bis zur 1. des nächsten Takts.

38, 40 I uS: in **A** kein Stacc.

42 I: in **A** kein *sf*.

51–53 I uS: in **A** keine Akzente.

54 II oS: in **E** letzte Viertel ohne *dis*<sup>1</sup>. GA folgt **A**.

63 II: in **A** *fff* nochmals explizit zu uS (unterhalb der Akkolade).

71 II uS: in **E** Bg zur Unterstimme 1–2 statt 1–3. GA folgt **A**, vgl. I.

71–73 II uS: in **A** Legato-Bg von der 1. bis zur 3. Ganzen Note.

88 II oS: in **A** kein Stacc. zu 4–6.

93 II uS 1: in **E** mit Stacc.; GA folgt **A**.

95 I oS 1: in **A** ohne Stacc.

119, 120 I uS: in **E** kein *sf*. GA folgt **A**, vgl. T. 139, 140

<sup>3</sup> Zu den Quellen der Originalfassung für Orchester und zu ihrer Datierung  
siehe im Einzelnen Band 25 der Gesamtausgabe (*Konzertouvertüren*), hg.  
von Felix Loy, Stuttgart 2006, S. X f. und 160f.

154 II uS: in **A** 1. Takthälfte der Unterstimme nicht als Triole, sondern nur punktierte Viertel + Achtel.  
 165–166 und 173–176 I oS: in **A** abweichende Version ohne Achteltriolen, siehe Abbildung auf S. XXVI.  
 176–177 II uS: in **A** kein Legato-Bg zur Oberstimme (176,4–177,1).  
 178 I oS 2: in **A** kein Stacc.  
 181–182 I oS: in **A** keine Bgg, kein Stacc.  
 199–203 II oS: Länge der Bgg in **A** undeutlich, 1. Bg evtl. nur bis T. 200,2, 2. Bg. evtl. bis T. 203,1. GA folgt **E**, jedoch mit ergänztem Stacc. zu 201,1, vgl. T. 207–210.  
 200, 202, 208, 210 I oS 6: in **A** kein Stacc.  
 216 II uS: in **A** Stacc. auch zu 4.  
 222 II oS 2–3: in **A** kein Stacc.  
 233–236 I: in **A** in T. 233 *cresc.* unter der Akkolade, d.h. deutlich nur zu uS, in T. 236 zu oS 3 nochmals *cresc.* zwischen den Systemen, d.h. offenbar erst ab hier gilt *cresc.* für oS.  
 238 II oS: in **A** *sf* zum 2. Taktviertel (Halbnote).  
 245 II: in **A** *Cresc.*-Wkl. von T. 244,1 bis 246 Ende.  
 250 I: in **E** Akzent nur zu oS. GA folgt **A**.  
 265 II oS: in **E** kein *sf*. GA folgt **A**.  
 270 I uS: in **A** kein *sf* zu 2.  
 273–274 I oS, uS: in **A** Bg in oS bis T. 274,1, in uS mit Bg 273,3–274,1.  
 307, 315, 316 II uS: in **E** kein Akzent. GA folgt **A**.  
 309–310, 313–314 I uS: in **A** keine Akzente.  
 311 I: in **A** erneut *ff*.  
 315, 359 I, II: in **A** kein *più allegro*.  
 370 II oS 3: in **A** fehlt *q* vor *c*.  
 372–373 II uS: in **A** ist auch der Ton *H* übergebunden, wie in T. 374–375.  
 374–375 I uS: in **A** keine Akzente.  
 387–390 II uS: in **A** ohne die Halbennoten sowie die erste Viertelnote in T. 390, stattdessen Pausen.  
 391–394 I oS: in **A** ohne die Halbennoten sowie die punktierte Viertel in T. 394, stattdessen Pausen wie in T. 383–386.  
 391–393 II uS: in **A** wie T. 383–385.  
 398 I uS: in **A** Bg bis 1 in T. 399.

## Sinfonie in F-Dur op. 87 („Florentiner“), arrangiert für Klavier zu vier Händen

### 1. Die Quellen

**A:** Autograph der Bearbeitung für Klavier zu vier Hän.  
 D-Mbs, Mus. ms. 4562/1

Hochformat, mit festem Karton eingebunden  
*op. 87* | von | Josef Rheinberger | (Klavier)  
 des Deckels handschriftlich oben links dir  
 ohne „1“), rechts Rheinberger (beides  
 Erste Notenseite überschrieben *Sinfonia*  
*THECA | REGIA | MONACENSIS*  
 Notenpapier rastriert mit 12  
 95 Notenseiten in Partitur  
 paginiert ab der 2. Notens  
 Korrekturen (saubere Rasu.

**E:** Erstausg.  
 Joh. André, Offenbach  
 4 Händ.  
 VN 12124.

Hochformat  
 Umschl.  
 FL  
 2  
 SOCIETÀ ORCHESTRALE | in |  
 r grosses Orchester | componirt |  
 11990. Partitur [...] | Orchesterst.  
 RÉ. | [...] Bearbeitung für Pianoforte.  
 ...]. Siehe Faksimile des Innentitels  
 egenden Ausgabe. Rückseite (= Seite 2):

... Notenseite von Primo und Secondo: *SINFONIE*,  
 Josef Rheinberger, *Op. 87*; die Sätze II bis IV sind  
 amern bzw. -titeln überschrieben: S. 31 und 32: *II*,  
*Sto pastorale*. | *III*. sowie S. 64 und 65: *IV*. | *Finale*.  
 ... auf Seite 2: Verlag von Joh. André, Offenbach a/M.  
 ..., paginiert 2 bis 87.

... Gesamtausgabe mit einigen Retuschen faksimilierte Exemplar  
 ... aus dem Bestand des Josef Rheinberger-Archivs Vaduz, Signatur  
 Rhein A 087/2 (olim: VII / 129).

Provenienz: Auf dem Umschlagtitel Stempel *Franz Pechel* | *Buch- u. Musikalien Handlung* [?] | Graz, Herrengasse 3.

**E** scheint nach einer von **A** in manchen Details abweichenden Stichvorlage erstellt worden zu sein (z. B. zahlreiche zusätzliche Pedalanweisungen und Legato-Bögen in **E**). Die Mehrzahl der Abweichungen zwischen beiden Quellen deutet jedoch auf fehlerhaften, mit mangelnder Sorgfalt angefertigten Stich. In vielen Fällen ist die Fehlerhaftigkeit von **E** eindeutig, wenn z. B. Primo und Secondo oder oberes und unteres Klaviersystem bei Bezeichnungen zur Dynamik und Artikulation voneinander abweichen, in denen irgendeine sinnvolle Differenzierung zu erkennen wäre. GA folgt daher in solchen Fällen soweit als möglich dem **A**, aber die Lesart von **E** in der Regel dann bei, wenn eine Artung nicht ausgeschlossen werden kann. Dies gilt auch zungen bzw. -übernahmen aus **A** an Parallelstellen, insgesamt sehr zurückhaltend verfährt. Bei der Verbesserung durch Heranziehen von **A** zu den für Rheinberger typischen Ungenauigkeiten und verkürzten Notierungsweisen (z. P.

### 2. Die Quellen der Originalfassung

Entwürfe zu allen Sätzen  
 en  
 gebundenen Skizzen.  
 Am Schluss des Entwurfs  
 tie  
 74 (Mappe 1,  
 S. 53).  
 D-Mbs, Mus.

Autograph  
 und 2  
 Satz,  
 D-Mbs, Mus. 62.

S.  
 Arc.  
 g am 28.3.1875, unbekannter Kopist.  
 München.

1877], VN 11990.

timmen,  
 anfang 1877], VN wie Partitur.

### Anmerkungen

...erkung:  
 ...it. meist mit Verlängerungsstrichen, in **E** stattdessen ohne Verlängerungsstriche und mit folgendem *a tempo* (ohne Einzelnachweis).

### I. Allegro con fuoco

#### Instrumentenangaben:

- nicht in **A**: 0 II oS: „Pauke“; 194 I oS: „Fl“; 305 I oS: „Fl“.  
 - zusätzliche Angaben in **A**: 115 I uS 3: „Oboe“; 361 II uS 3: „Fag.“; 590 II (Achteltriolen): „Tromp.“.

#### Pedalanweisungen (in II):

- nicht in **A**: 2–4, 19–20, 23–24, 32–34, 41–43, 77–80, 81–84, 85–86, 87–88, 89–90, 153–154, 155–156, 189–190, 239–241, 414–415, 418–419  
 zusätzliche Pedalanweisungen in **A**: 369–370, 556–557, 558–559, 578–579 (alle jeweils zweizeitig); 590,1 bis 592, nach 1.  
 - nicht in **E**: 161.  
 - Weitere Anmerkungen zum Pedal:  
 111/114: in **E** erst zu 4; GA folgt **A**. In **A** fehlt \*.  
 247–249: \* in beiden Quellen bereits zum Taktende 248; vermutlich Irrtum, daher in GA nach T. 249 verschoben.  
 341: in **E** fehlt \*; GA folgt **A**.  
 363: in **A** fehlt \*.  
 367: in **E** \* bereits beim Taktstrich 366/367; GA folgt **A**.  
 398: \* fehlt in **E**; GA folgt **A**.

5 II oS: in **E** kein Stacc. zu 2–4; GA folgt **A**.

6 I oS: in **E** kein Akzent; GA folgt **A**.

<sup>4</sup> Zu den Quellen der Originalfassung für Orchester und zu ihrer Datierung siehe im Einzelnen Band 24 der Gesamtausgabe (*Sinfonie in F op. 87*), hg. von Werner Aderhold, Stuttgart 2008, S. IX, XI–XII und 263–265.

6–7 II: in A kein Cresc.-Wkl.  
12 I uS: in E kein Stacc. zu 2; GA folgt A.  
19, 20 II oS: in E in T. 19 kein Portato, in T. 20 Stacc. statt Portato (d. h. kein Bg). GA folgt A.  
32–34 II uS: in A zu T. 32,2 bis 34,1 zusätzlich untere Oktave  $D_1$  (Anweisung mit Ziffer „8“ unter Note D).  
34 II oS 2: in A Akkord ohne  $c^1$ .  
43 II uS: in E keine Akzente; GA folgt A und oS.  
44 I oS: in E Bg 1–3 statt 2–3; GA folgt A.  
44f. I, II: in A kein Decresc.-Wkl.  
48 II uS: 3 in A nur C (ohne c).  
49 II uS 1: in A mit Stacc.  
50–52 II: in A andere Dynamik: Decresc.-Wkl. bereits T. 50,3 bis 51,3, *pp* zu T. 52,1 (kein Decresc.-Wkl. in T. 52).  
52 II oS: in E kein Stacc.; GA folgt A.  
56 I: in A Cresc.-Wkl. 1–4.  
65–66 I uS: in A kein Legato-Bg.  
68 II uS: in E kein Akzent; GA folgt A und den vorangehenden Takten.  
69–70 II oS: in E kein Halte-Bg zu  $as^1$ ; GA folgt A.  
73–74 I: in A kein Cresc.- und Decresc.-Wkl.  
81 I: in A *sf* statt *fp*.  
83–84 I: in A Cresc.-Wkl. T. 83,3–6, Decresc.-Wkl. T. 84,2–4.  
87 I uS: in A Dachakzente zu 2, 3 und 5.  
91 I oS, uS: in E kein Stacc. zu 2; GA folgt A.  
94 II oS, uS 1: in E kein Stacc.; GA folgt A.  
95 I uS: in A Stacc. auch zu 1.  
99 I, II: in A *ff* statt *f*.  
110 II uS: 3 in E irrtümlich  $A_1$  (= wie 2) statt  $B_1$ ; GA folgt A.  
111 II uS: in A Stacc. zu 1.  
113 I uS: in A Stacc. zu 1; 3 in A nur  $a^2$  (d. h. ohne  $c^2$  und  $f^2$ ).  
114 II uS: in E keine Halte-Bgg zu c und F von T. 113; GA folgt A.  
115 I uS 3: in E kein Stacc.; GA folgt A und oS, T. 114,3.  
116–118 I oS: in A Cresc.-Wkl. zu T. 116 und 118, Decresc.-Wkl. zu 117.  
118 II oS 4: in E  $e^1$  als Achtel gehalst (zusammen mit  $g^1$ ), GA folgt A.  
121 II: *f* in E bereits zur letzten Achtel in T. 120; vermutlich Fehlinterpretation von Rheinbergers häufig „vorausnotierten“ dynamischen Anweisungen durch den Stecher des Erstdrucks (in A steht *f* unmittelbar vor dem Taktstrich 120/121, soll aber zweifellos erst für T. 121 gelten). GA folgt in diesem Sinne A sowie der Originalfassung.  
126–127 I, II: in A kein Decresc.-Wkl.  
133 II uS 1: in E kein Stacc.; GA folgt A.  
133, 141 I, II: in A *pp* undeutlich, zwischen 1 und 2 notiert, also *wr* ab 2 geltend.  
133–146 II oS, uS: in E Stacc. sehr uneinheitlich, offensichtlich gessen. GA folgt A.  
149 I, II: in E *mf* schon zu 1; GA folgt A.  
150–153 I oS: in A Bg jeweils 1–3; in T. 150 in E Bg 1–2 statt 2–3, angeglichen an Folgetakte.  
151–152 II oS: in E kein Stacc.; GA folgt A.  
157 I, 169 II: in E *ff* bereits zur letzten Note d (Fehlinterpretation durch den Stecher, vgl. A).  
158, 159 II uS: in E fehlen die  $b$  zu es und  $e$ .  
158–160 I oS: in E kein Stacc.; GA folgt A.  
160 I: in A kein Cresc.-Wkl.  
161, 163 II oS: in E Halbenoten  $c^1$ .  
T. 162.  
163 II uS: in E kein Stacc.; GA folgt A.  
165 II: in E kein  $p$ ; GA folgt A.  
168 II oS: in E 2 ohne  $c^1$ .  
173 I oS 1: in A Vier  $c^1$ spunkten vor der folgenden Ach.  
175 II oS, uS: in E kein Stacc.; GA folgt A.  
180 II: in E kein Stacc.; GA folgt A.  
191–193 I oS: in E kein Stacc.; GA folgt A.  
201–202 I oS: in E kein Stacc.; GA folgt A.  
202 I oS: in E kein Stacc.; GA folgt A.  
T. 201.  
in E kein Stacc.; GA folgt A.  
Decresc.-Wkl. bis Ende T. 221. – II uS: in E kein Akzent; GA folgt A.  
oS 1: in E kein Akzent; GA folgt A.  
irrtümlich vor  $e^2$  statt vor  $a^2$ , in II irrtümlich vor  $c^1$ .  
stacc.; GA folgt A.  
GA folgt A.  
E  $\#$  vor  $a^1$  statt vor  $c^2$ ; GA folgt A.  
237 I oS: in E kein Stacc.; GA folgt A.  
241 I: in E kein Stacc.; GA folgt A, vgl. II. – II oS 2:

in E ohne  $d^1$ ; GA folgt A.  
246 II oS: in E ohne Note a; GA folgt A.  
247 I: in A *sf* statt *sf*.  
248–249 II uS: in E alle Noten mit Halte-Bgg, d. h. auch a und  $a^1$ , wohl irrtümlich; GA folgt A, vgl. OF.  
255 I, II: in E in I *sf*, in II *f* statt *sf*; GA folgt A.  
256 II oS: in A 1 ohne Stacc.  
257–258 I: in A keine Bgg.  
259 I uS: in A Stacc. zu 1.  
263 I uS: in E Portato-Bg bereits ab 1; GA folgt A, vgl. oS.  
268–270 II uS: in A Bg bereits ab T. 267.  
269 II oS: in E 1. Akkord identisch mit dem 2.; GA folgt A.  
272 I uS: in E 2 und 3 wie 1 (mit  $a^1$ ); GA folgt A, vgl. II.  
274 I oS: in A Bg bereits ab T. 273,3.  
279 I, II: in E  $p$  bereits zu 1; GA folgt A. – II oS, uS: in A  $a^1$ .  
281–283 II: in E kein Stacc. in T. 281 oS und 282, aber  $c^1$ .  
GA folgt A.  
283 I, II: in E *sf* (I) bzw. *f* (II) statt *ff*; GA folgt A.  
285, 287 II: in A Akzent zu 1 in T. 285 auch irrtümlich vor  $c^1$ .  
zu oS.  
289 II oS: in E kein Akzent; GA folgt A.  
294 II oS 1: in E  $b$  irrtümlich vor  $d^1$  statt  $a^1$ .  
299 I, II: in E in I *f* statt *ff* (zu 3), in II in E Stacc. auch zu 1; GA folgt A.  
303 I, II, 305 II: in E folgende  $c^1$  (jeweils statt *sf*); GA folgt A.  
306, 309 I oS: in E kein Akzent.  
307 II oS: in E kein Akzent.  
307–311 II oS: in A kein Stacc.; GA folgt A.  
313 II uS 2–3: in A kein Stacc.; GA folgt A.  
313–314 II oS: in A kein Stacc.; GA folgt A.  
315 I: in A kein Stacc.; GA folgt A.  
316 II oS: in E kein Stacc.; GA folgt A.  
319 II oS: in E kein Stacc.; GA folgt A.  
319, 324 I oS: in E kein Stacc.; GA folgt A.  
324 I oS: in E kein Stacc.; GA folgt A.  
note + Achtelpause.  
GA folgt A.  
GA folgt A.  
stacc.; GA folgt A. – II oS: in E  $b$  irrtümlich vor  $c^1$ .  
zu T. 331,1 und 332,3+5; GA folgt A.  
stacc.; GA folgt A.  
 $f$  – I: in A kein *marc*.  
3–4 jeweils ohne Bg.  
341 I oS, uS: in A keine Bgg zu den Achtelnoten.  
341 II oS: in A kein Bg.  
341 I oS: in E in T. 348 irrtümlich Anschluss-Bg (nach Seitenwechsel) nur bis 348,2 statt 349,1; GA folgt A.  
341 I: in E kein Cresc.-Wkl.; GA folgt A.  
349 II uS: in A 1 mit Stacc. (nicht aber in T. 355 und 357).  
354 II oS: Bg in E bis T. 355,1, in A ungenau, möglicherweise nur bis 354,7 gemeint; GA gleicht an die umgebenden Takte an.  
356 II oS: in A kein Bg.  
360 II oS 2: in E fehlt  $b$  vor  $d^1$ ; GA folgt A.  
368–370 I: in A kein Cresc.- und Decresc.-Wkl.  
371–372 II oS, uS: in A keine Legato-Bgg.  
373–376 I oS, uS: in A keine Bgg.  
382 I: in A kein *sempre pp* (nur in II, T. 380, wie GA).  
400 I uS: in E keine Dachakzente; GA folgt A. – II uS: in A Dachakzente zu 2–4.  
406 I oS: in E kein Bg; GA folgt A.  
406–409 II oS, uS: in A keine Bgg.  
414–415 II: in E kein Cresc.-Wkl.; GA folgt A.  
416–417 II oS: in A kein Bg.  
419 I: in E kein Cresc.-Wkl.; GA folgt A.  
420–421 I: in A Decresc.-Wkl. bis Ende T. 421.  
422 II: in E *f* bereits zu 1; GA folgt A sowie OF.  
430 I: in E kein  $p$ ; GA folgt A.  
434 I uS: in E kein Bg; GA folgt A und oS.  
436 I oS: in E kein Akzent; GA folgt A.  
437 I uS: in E kein Stacc. zu 1; GA folgt A.  
437–438 I: in E kein Decresc.-Wkl., Cresc.-Wkl. bis T. 437, 3. Taktviertel.  
438 II uS: in E kein Stacc.; GA folgt A.  
443 II: in E kein  $p$ ; GA folgt A.  
452 I: in A nochmaliges *f*.  
492 I uS: in E 1 ohne Stacc.; GA folgt A. – II oS: in A fehlt der Wechsel zum Bass-Schlüssel.

493–495 II oS: in E jeweils 3 ohne Stacc.; GA folgt A.  
495 I uS: in E 5 ohne Stacc.; GA folgt A.  
508–510 I oS: in A keine Bgg.  
512 I, II: in A erneut *ff*.  
519 II: in A Cresc.-Wkl. schon ab T. 518,2.  
527–529 I: in A keine Cresc.-Wkl.  
548, 556 II uS: in E kein *sf*; GA folgt A.  
552 I: in E kein *sf*; GA folgt A.  
562 II: in E kein *f*; GA folgt A und I.  
571, 572 II oS: in E keine Akzente, kein Stacc.; GA folgt A.  
575, 576 I: in E Akzent in T. 575 oS 1, kein Akzent in T. 576 uS 1; GA folgt A.  
585 II oS 3: in E *g* statt *b*; GA folgt A.  
588: *poco meno mosso* in E bei I bereits zu T. 587, 3. Taktviertel (in II jedoch wie GA), in A Schriftzug kurz vor dem Taktstrich 587/588 (bei der Sechzehntelnote) beginnend, vermutlich also ab T. 588 gemeint. Die Geltung bereits ein Viertel früher ist, gemessen an Rheinbergers Schreibmanieren, unwahrscheinlich.  
593–594 II oS: in A Bg schon ab T. 592,2.  
597 II oS: in E Halbe ohne Verlängerungspunkt; GA folgt A.  
605–606 I: in E Cresc.-Wkl. nur bis T. 605,2, zu 605,3 *sf* statt des *ff* in 606; GA folgt A und II.  
608 II: in E *ff* statt *sf*; GA folgt A. – II uS: in A ohne Querstrich für die Achtelrepetition.

## II. Adagio

### Instrumentenangaben:

- nicht in A: 18 I: „Oboe“; 84 I uS: „Clar.“.
- nicht in E: 55 I „Ob.“; 130 I oS: „Clar.“.
- zusätzliche Angaben in A: 79 I oS 2: „Clar.“; 80 I oS 2: „Horn“; 88 I oS 3: „Fl.“; 171 II uS 2: „Pauken“.

### Pedalanweisungen (in II):

- zusätzliche Pedalanweisungen in A: 44 (ganztaktig); 64 (zweite Takthälfte); 155 (1–5).
- Weitere Anmerkungen zum Pedal:  
41: \* vor der 2. Takthälfte fehlt in E.  
98–100, 102, 115: die \* in E ungenau, meist deutlich vor der betreffenden Note; GA folgt A.  
171: \* in E bereits zu 6; GA folgt A.

13 II uS: in E kein Stacc.; GA folgt A.  
16 I uS: in E kein Decresc.-Wkl.; GA folgt A.  
18–19, 22–23 I oS: in A kein Bg.  
21 II: in A Cresc.-Wkl. bis zur Halbenote, Decresc.-Wkl. Taktende.  
32 I: in E kein *pp*; GA folgt A, vgl. II.  
33 I oS 2: Viertelpause fehlt in A.  
35 I: in A kein Cresc.- und Decresc.-Wkl.  
39 II oS: in A Bg nur bis 6.  
40 I: in A *sf* statt *sf*.  
43–44 I uS: in E kein Stacc.; GA folgt A.  
43 II oS: Stacc. zu 1 nicht in E; GA folgt A.  
45 II uS: in E keine Dachakzente.  
46 II: in A kein *cresc.*  
50 I: in E kein Cresc.-Wkl.  
52 I: in E kein Decresc.-Wkl.  
55 I oS 2: in E kein *f*.  
56 I: in E kein *f*.  
56–57 I oS: in E kein *f*.  
57 II oS: in E kein *f*.  
60 I: in E kein *f*.  
61 I: in E kein *f*.  
62 I: in E kein *f*.  
63 I: in E kein *f*.  
64 I: in E kein *f*.  
65 I: in E kein *f*.  
66 I: in E kein *f*.  
67 I: in E kein *f*.  
68 I: in E kein *f*.  
69 I: in E kein *f*.  
70 I: in E kein *f*.  
71 I: in E kein *f*.  
72 I: in E kein *f*.  
73 I: in E kein *f*.  
74 I: in E kein *f*.  
75 I: in E kein *f*.  
76 I: in E kein *f*.  
77 I: in E kein *f*.  
78 I: in E kein *f*.  
79 I: in E kein *f*.  
80 I: in E kein *f*.  
81 I: in E kein *f*.  
82 I: in E kein *f*.  
83 I: in E kein *f*.  
84 I: in E kein *f*.  
85 I: in E kein *f*.  
86 I: in E kein *f*.  
87 I: in E kein *f*.  
88 I: in E kein *f*.  
89 I: in E kein *f*.  
90 I: in E kein *f*.  
91 I: in E kein *f*.  
92 I: in E kein *f*.  
93 I: in E kein *f*.  
94 I: in E kein *f*.  
95 I: in E kein *f*.  
96 I: in E kein *f*.  
97 I: in E kein *f*.  
98 I: in E kein *f*.  
99 I: in E kein *f*.  
100 I: in E kein *f*.  
101 I: in E kein *f*.  
102 I: in E kein *f*.  
103 I: in E kein *f*.  
104 I: in E kein *f*.  
105 I: in E kein *f*.  
106 I: in E kein *f*.  
107 I: in E kein *f*.  
108 I: in E kein *f*.  
109 I: in E kein *f*.  
110 I: in E kein *f*.  
111 I: in E kein *f*.  
112 I: in E kein *f*.  
113 I: in E kein *f*.  
114 I: in E kein *f*.  
115 I: in E kein *f*.  
116 I: in E kein *f*.  
117 I: in E kein *f*.  
118 I: in E kein *f*.  
119 I: in E kein *f*.  
120 I: in E kein *f*.  
121 I: in E kein *f*.  
122 I: in E kein *f*.  
123 I: in E kein *f*.  
124 I: in E kein *f*.  
125 I: in E kein *f*.  
126 I: in E kein *f*.  
127 I: in E kein *f*.  
128 I: in E kein *f*.  
129 I: in E kein *f*.  
130 I: in E kein *f*.  
131 I: in E kein *f*.  
132 I: in E kein *f*.  
133 I: in E kein *f*.  
134 I: in E kein *f*.  
135 I: in E kein *f*.  
136 I: in E kein *f*.  
137 I: in E kein *f*.  
138 I: in E kein *f*.  
139 I: in E kein *f*.  
140 I: in E kein *f*.  
141 I: in E kein *f*.  
142 I: in E kein *f*.  
143 I: in E kein *f*.  
144 I: in E kein *f*.  
145 I: in E kein *f*.  
146 I: in E kein *f*.  
147 I: in E kein *f*.  
148 I: in E kein *f*.  
149 I: in E kein *f*.  
150 I: in E kein *f*.  
151 I: in E kein *f*.  
152 I: in E kein *f*.  
153 I: in E kein *f*.  
154 I: in E kein *f*.  
155 I: in E kein *f*.  
156 I: in E kein *f*.  
157 I: in E kein *f*.  
158 I: in E kein *f*.  
159 I: in E kein *f*.  
160 I: in E kein *f*.  
161 I: in E kein *f*.  
162 I: in E kein *f*.  
163 I: in E kein *f*.  
164 I: in E kein *f*.  
165 I: in E kein *f*.  
166 I: in E kein *f*.  
167 I: in E kein *f*.  
168 I: in E kein *f*.  
169 I: in E kein *f*.  
170 I: in E kein *f*.  
171 I: in E kein *f*.  
172 I: in E kein *f*.  
173 I: in E kein *f*.  
174 I: in E kein *f*.  
175 I: in E kein *f*.  
176 I: in E kein *f*.  
177 I: in E kein *f*.  
178 I: in E kein *f*.  
179 I: in E kein *f*.  
180 I: in E kein *f*.  
181 I: in E kein *f*.  
182 I: in E kein *f*.  
183 I: in E kein *f*.  
184 I: in E kein *f*.  
185 I: in E kein *f*.  
186 I: in E kein *f*.  
187 I: in E kein *f*.  
188 I: in E kein *f*.  
189 I: in E kein *f*.  
190 I: in E kein *f*.  
191 I: in E kein *f*.  
192 I: in E kein *f*.  
193 I: in E kein *f*.  
194 I: in E kein *f*.  
195 I: in E kein *f*.  
196 I: in E kein *f*.  
197 I: in E kein *f*.  
198 I: in E kein *f*.  
199 I: in E kein *f*.  
200 I: in E kein *f*.

92 I: in A zu 1 *p dolce*.  
97 I oS, uS: in A keine Dachakzente zu 1.  
100 II oS: in A Stacc. zu 1.  
104–105 I oS: in A Legato-Bg nur bis T. 104,4 statt 105,1  
108–109 I oS, uS: in A zweiter Bg ab T. 109,1 statt 108,4.  
111–112 I oS: in E kein Halte-Bg *a<sup>1</sup>–a<sup>1</sup>*; GA folgt A sowie uS und OF.  
112–113 I oS: in A zweiter Bg ab T. 113,1 statt 112,3.  
114 II oS: in A Stacc. zu 1.  
118 I: in E kein *p*; GA folgt A. – uS: in E Halbe *a<sup>1</sup>* ohne Verlängerungspunkt, GA folgt A.  
119–120 I uS: in A ohne Cresc.-/Decresc.-Wkl. T. 119,3–120,7 Bg T. 120,5–7.  
123 II oS Unterstimmen: in A Viertel doppelt statt einfach zusätzliche 16tel e+g.  
128 I, II: in A *ff* statt *f*.  
128–129 I uS: in A kein Stacc.  
130 I oS: in A kein Stacc. zu 1. – II oS: in A Bg  
131 I uS: in A Cresc.-Wkl. 5–6, Decresc.-Wkl. 6–7.  
131–132 II oS, uS: in A im oS zweiter Bg  
133 II: in E kein *cresc.*; GA folgt A.  
135 II: in E kein *pp*; GA folgt A, vgl. I.  
137–138 I: in A Cresc.-Wkl. erst zu 1.  
146 I oS: in A zusätzlicher Lernschritt.  
146,1–2 (*d<sup>2</sup>–d<sup>2</sup>*).  
148 I: in E kein *f*; GA folgt A.  
150 I: in E *f* statt *ff*; GA folgt A.  
151 II: in A Cresc.-Wkl. 1–2, Decresc.-Wkl. 2–3.  
151–152 I oS: in A  
152 I, II: in A  
153 I: in E se *ff*, Decresc.-Wkl. zur 2. Takthälfte.  
154, 155 I: in E *veils* (statt *ff*) zu 6.  
156 I: in E nur zu 10; GA folgt A. – II: in E  
157 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
158 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
159 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
160 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
161 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
162 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
163 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
164 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
165 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
166 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
167 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
168 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
169 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
170 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
171 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
172 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
173 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
174 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
175 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
176 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
177 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
178 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
179 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
180 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
181 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
182 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
183 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
184 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
185 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
186 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
187 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
188 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
189 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
190 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
191 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
192 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
193 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
194 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
195 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
196 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
197 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
198 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
199 I: in E *veils* (statt *ff*) zu 10; GA folgt A.  
200 I: in E *veils* (statt *ff*) zu 10; GA folgt A.

## III. Minuetto pastorale

### Instrumentenangaben:

- nicht in A: 38 II: „Cello“.

### Pedalanweisungen (in II):

- nicht in A: 137–139.
- zusätzliche Pedalanweisungen in A: 8, 157, 158 (jeweils ganztaktig) sowie 81,1–4.
- Weitere Anmerkung zum Pedal:  
184: in E fehlt *ff*; GA folgt A.

13, 14 II oS, 16 I und II oS: in E kein Akzent; GA folgt A.  
19 II oS: in E Decresc.-Wkl. 2–3 statt Akzent; GA folgt A und den vorangehenden Takten.  
20 I: in E kein Decresc.-Wkl.; GA folgt A.  
21 I, II: in A *p* statt *pp*.  
26, 28 II uS, 30, 31 II oS: in E kein Stacc.; GA folgt A.  
33–34 II oS: in A Halte-Bg T. 33,3–34,1, zu 34,1 kein *p*.  
36 II uS: in A Stacc. zu 1.  
44, 47, 48, 51, 52, 54 II uS: in E Bg jeweils nur zu den beiden 16teln; GA folgt A und OF sowie den Parallelstellen.  
46 II uS: in A die 16tel und Achtel mit Stacc.  
46, 50 II oS: in A kein Bg vom Vortakt.  
55–56 I: in E kein Decresc.-Wkl.; GA folgt A.  
67 II: in E kein *dim.*; GA folgt A, vgl. I.  
68 II oS: in A zu 2–3 Bg statt Stacc.

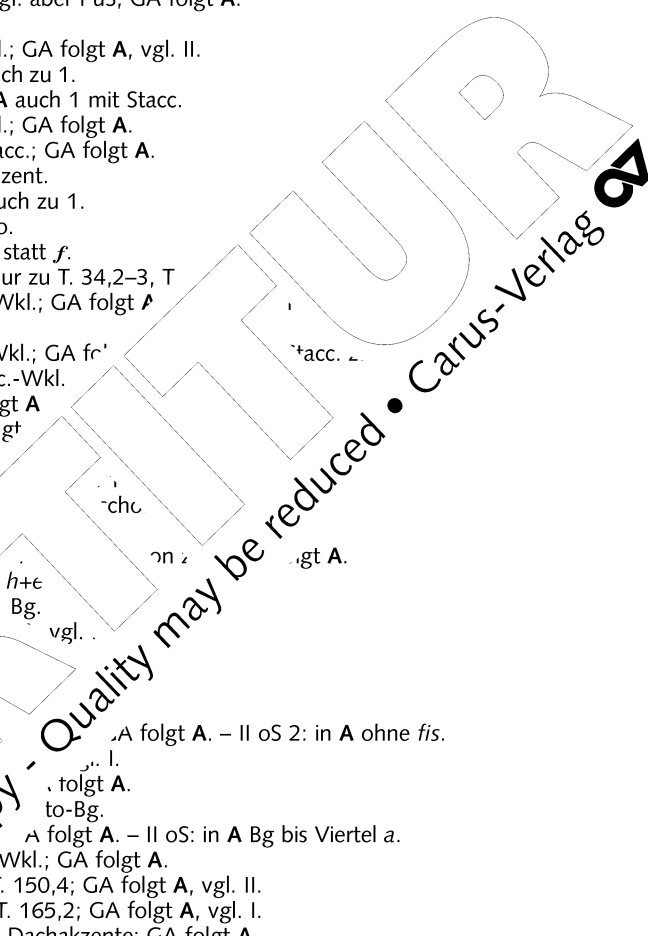


70–71 I uS: in E zweiter Bg bis T. 71,1 statt 2; GA folgt A und dem Folgttakt.  
 71 II oS: in E Bg 2–4 statt 2–5; GA folgt A und den umgebenden Takten.  
 72 I: in E kein Decresc.-Wkl.; GA folgt A.  
 73 II: in E p schon zu T. 72, letztes Taktviertel; GA folgt A. – II oS: in E kein Bg von T. 72; GA folgt A.  
 80 I: in E kein ff; GA folgt A, vgl. II.  
 81 I oS: in A kein Akzent.  
 82 I uS: in A 1 mit Stacc. und Bg von T. 81 (wie im Takt zuvor).  
 83 II oS 3: in E fehlt # vor a<sup>2</sup>; GA folgt A.  
 87 I: in A kein Cresc.- und Decresc.-Wkl. – II: in A kein sf.  
 89 II uS: in E kein Bg; GA folgt A.  
 90–91 I: in A Cresc.-Wkl. T. 90,1–3, Decresc.-Wkl. T. 91,1–2.  
 94 II uS 4: in A kein # vor D.  
 95, 97 I uS: in A jeweils Decresc.-Wkl. zu den letzten 4 Zeichen.  
 99 I oS: in E kein Akzent; GA folgt A.  
 99–101 II uS: in A keine Bgg T. 99,4–101,7.  
 105 I: in E kein ff; GA folgt A, vgl. II.  
 123 I, II: in E kein sf; GA folgt A, vgl. T. 121.  
 125–126 II oS: in E Bg T. 125,3–4 statt bis T. 126,1; GA folgt A und den Folgetakten.  
 128 I, II: in A più allo schon zu 1.  
 133 I, II: *Alternativo* nicht in E; GA folgt A und OF.  
 135 I, II, 136 I: in E keine Akzente; GA folgt A.  
 137–138 I uS: in A kein Legato-Bg.  
 137–139 I oS: in A kein Bg.  
 138, 139 II oS: in A jeweils Cresc.- und Decresc.-Wkl. wie in T. 137.  
 142–145 II oS: in A keine Bgg.  
 147 I: in A Cresc.-Wkl.  
 153 II: in A p in T. 156 statt hier.  
 154, 155 I uS: in E kein Decresc.-Wkl.; GA folgt A.  
 156 I uS: in E Akzent; GA folgt A.  
 157 II: in A kein Cresc.- und Decresc.-Wkl.  
 161, 162 I: in A Akzente, kein Bg.  
 165, 167 II uS: in E kein Stacc. zu 1; GA folgt A.  
 167 I: in E kein pp; GA folgt A, vgl. II.  
 169 I uS 2–3: in E Legato statt Portato; GA folgt A. – II oS: in A Portato (Bg + Punkt) nur zu T. 168,2–3.  
 172–174 I uS: in A kein Bg.  
 174 II oS: in E kein Halte-Bg von T. 173; GA folgt A.  
 177–179 II oS: in A keine Bgg.  
 180 I: in A dolce.  
 192, 194 I: in A kein sf.  
 195 II: in E kein ff; GA folgt A, vgl. I.  
 195–196 I oS: in E Bg nur zu T. 196,1–3; GA folgt A.  
 197 II uS: in E kein Stacc. zu 1; GA folgt A.  
 204 I: in A kein ppp.  
 225 I: in A p statt pp.  
 225–227, 229–231, 235 I uS: in A Bg jeweils erst p<sup>2</sup>  
 229 I: in A kein p.  
 241 I: in A Decresc.-Wkl. schon ab T. 240,3.  
 242, 243 II uS: in E Stacc. nur zu T. 243,3;  
 252 I: in E kein p; GA folgt A.  
 254, 256, 258, 259 II uS: in E jeweils  
 255 II oS: in E kein Stacc. zu 1; GA  
 261 II oS: in E kein Stacc.; GA fr  
 266, 270–272 II uS: in E jewe  
 269 I oS: in E kein Stacc. zu 1;  
 283–284 I: in A kein Cr  
 287 II: in E f statt mf  
 290 II oS: in E kein  
 295 II: in E kein C  
 299 II: in A bereit  
 306, 308 II  
 315 I oS  
 316 I  
 317  
 32

Pedalanweisungen (in II):

- zusätzliche Pedalanweisungen in A: 227,1–6; 368 (ganztaktig).  
 - Weitere Anmerkungen zum Pedal:  
 156: in A fehlt #.  
 308: in E  $\text{♩}$  schon T. 307 nach 1, # 308 nach 1; GA folgt A.  
 329: in E fehlt #; GA folgt A.

13 II oS 2: in E Oberstimme (c<sup>1</sup>) wie in den Takten zuvor als punktierte Viertel und mit Akzent, vgl. aber I uS; GA folgt A.  
 15 II uS: in A kein Stacc.  
 16 I: in E kein Cresc.-Wkl.; GA folgt A, vgl. II.  
 17 I oS, uS: in A Stacc. auch zu 1.  
 17 II oS, uS, 19 II oS: in A auch 1 mit Stacc.  
 20 I: in E kein Cresc.-Wkl.; GA folgt A.  
 23 I oS, uS 1: in E mit Stacc.; GA folgt A.  
 25, 26 II oS: in A kein Akzent.  
 26 I oS, uS: in A Stacc. auch zu 1.  
 28 II oS: in A kein Portato.  
 29 II: in A kein marc., mf statt f.  
 34–35 I oS, uS: in A Bg nur zu T. 34,2–3, T  
 46 II: in E kein Decresc.-Wkl.; GA folgt A  
 folgt A.  
 47 I: in E kein Decresc.-Wkl.; GA fr  
 53–56 II: in A keine Cresc.-Wkl.  
 61 II: in E kein fp; GA folgt A  
 66 II: in E kein pp; GA folgt  
 67 II: in E kein Cresc.-Wl  
 71 II oS, uS, 79 II uS: :  
 75–76 I uS: in A Bg  
 81 I: in E kein sf;  
 83 I: in E sf ur  
 85 I uS 1: ir  
 85,3–87  
 87 II: :  
 88 I o  
 p<sup>2</sup> II oS: .  
 111, .  
 A folgt A. – II oS 2: in A ohne fis.  
 . I.  
 , folgt A.  
 to-Bg.  
 A folgt A. – II oS: in A Bg bis Viertel a.  
 -Wkl.; GA folgt A.  
 zu T. 150,4; GA folgt A, vgl. II.  
 ts zu T. 165,2; GA folgt A, vgl. I.  
 in E keine Dachakzente; GA folgt A.  
 , kein con fuoco.  
 A Legato-Bg bis T. 174,1.  
 : in A Legato-Bg schon ab 1.  
 -192 II uS: in A Cresc.-Wkl. T. 191,1–3, Decresc.-Wkl. bereits zu  
 1,4–192,2.  
 198 II uS: in E kein Stacc.; GA folgt A.  
 204–213 I oS: in A Bg jeweils schon ab 1.  
 211 II oS, uS: in A kein Stacc.  
 214 I uS: in A Stacc. zu 1.  
 225 I, II: in A mit Beischrift „(lange Fermate)“.  
 227 II uS: in A Stacc. zu 1.  
 228 I: in E f statt sf; GA folgt A.  
 231 I uS: in A Stacc. zu 4.  
 235 II: in A pp statt p.  
 238 I: in A kein smorz.  
 245–246 II: in E kein Decresc.-Wkl.; GA folgt A.  
 251 I: in E kein sf; GA folgt A.  
 255 I: in E f statt sf; GA folgt A.  
 264–273 I oS, uS: in A keine Legato-Bgg (Bgg im uS T. 271,3–273,1 vor-  
 handen).  
 265–268 II oS, uS: in A keine Bgg.  
 269 II oS 2: in A zusätzlich c<sup>1</sup>.  
 273 II: in A sf zum zweiten Taktviertel.  
 275,2–281,1 I oS: in A keine Legato-Bgg.  
 281–288 I oS, uS: in A keine Legato-Bgg.  
 282 II oS, uS: in A Stacc. zu 1.  
 283–286 II oS, uS: in A keine Bgg.  
 285 II: in A sf zum zweiten Taktviertel.  
 289,2–295 I oS: in A keine Legato-Bgg. (T. 291 und 295 auch im uS kein Bg).  
 298 II oS: in E kein Stacc.; GA folgt A.  
 307–308 II oS: in A Cresc.-Wkl. T. 307,2–308,1, Decresc.-Wkl. 208,1–2.  
 Vgl. Anm. zu T. 311–312.  
 308 II: in A p zu uS 2.



310 I: in **A** nochmals *p*.  
 310–311 II uS: in **E** Legato-Bg *d–G* statt Halte-Bg *d–d*; GA folgt **A**.  
 311–312 II oS: in **A** Cresc.-Wkl. T. 311,2–312,1, Decresc.-Wkl. 312,1–2.  
 318 I uS: in **A** Stacc. auch zu 1, zusätzlich zum Akzent.  
 323 I uS: in **A** *pp* nicht hier, sondern erst in T. 326, in T. 328 *ppp*.  
 330–332, 334, 335 II uS: in **E** keine Akzente; GA folgt **A**.  
 336 II oS: in **A** keine Akzente.  
 340, 341 I oS, uS: in **A** keine Bgg.  
 348, 349 II oS: in **E** Stacc. zu 3; GA folgt **A**.  
 353, 357 II uS: in **E** kein Stacc.; GA folgt **A** und den Parallelstellen.  
 353–358 II oS: in **A** Cresc.-Wkl. zu T. 355, Decresc.-Wkl. zu 356, letzter Decresc.-Wkl. T. 358,1–359,2, alle Wkl. in T. 353–357 jeweils ganztaktig.  
 356 II uS: in **E** keine Akzente; GA folgt **A** und den Parallelstellen.  
 360 I uS: in **A**  $a^1+d^2$  statt  $d^2$ .  
 363 II oS: in **A** Akzente zu 1 und 5.  
 364 II oS: in **A** Halbe *f* statt *b*.  
 368 II: in **A** *mf* zu oS 2.  
 373, 375, 377, 379, 381 II uS: in **A** die Achtelnoten jeweils mit Stacc.  
 374 II oS: Decresc.-Wkl. in **A** bis Taktende.  
 376 II: in **A** *smorz*: statt *sempre dolce*.  
 380 II oS: in **E** 3–4 irrtümlich Achtel  $c^1-f^1$  statt  $f^1-a^1$ ,  $c^1$  nicht als Viertel; GA folgt **A**.  
 381 II: in **A** *sf* zu 1.  
 384 II: in **A** Decresc.-Wkl. schon ab T. 383,1.  
 391–392 I: in **E** Akzent zu T. 392 oS 1 statt Decresc.-Wkl.; GA folgt **A**.  
 396 I uS: in **E** kein Decresc.-Wkl.; GA folgt **A**.  
 397–398 I: in **A** Cresc.-Wkl. – II uS: in **A** Stacc.  
 399 I uS 2: in **A** Achtel mit Stacc.  
 401, 407 I oS: in **A** Bg bis zur Viertel im folgenden Takt.  
 402 II oS: in **A** Stacc. zu 2.  
 405 I oS: in **A** Akzent zu 1.  
 406–407 II uS: in **A** Stacc. zu 1.  
 407 II oS: in **E** Stacc. zu 4; GA folgt **A**.  
 411 I: in **A** kein *dolce*.  
 413–414 I: in **A** Cresc.-Wkl. – II: in **A** die Akzente deutlich nur zu uS.  
 415 II: in **E** kein *p*; GA folgt **A**.  
 418 II: in **E** kein *mf*; GA folgt **A**. – II oS 3: in **A** ohne *e*.  
 435 I: in **A** Cresc.-Wkl. 1–4, Bg zu oS 1–2.  
 436 I, II: in **A** *fff* statt *sf*.  
 438 II oS: zweiter Akkord in **E** mit *b* statt  $c^1$ ; GA folgt **A**. – II uS: in **E** ohn Oktavierungszeichen; GA folgt **A**.  
 444, 446, 450, 462 I oS, uS: in **A** Stacc. auch zu 1.  
 445 I oS: in **A** Akzent zu 4.  
 448,4–449,2 I oS, uS: in **A** keine Bgg.  
 458, 462 II oS: in **E** kein Stacc. zu 1; GA folgt **A**.  
 459 I oS: in **A** Akzent zu 1.  
 459,3–460,1 I uS: in **E** kein Halte-Bg; GA folgt **A**. – II oS: in **F** folgt **A**, vgl. I.  
 461 I 4: in **A** Akzent deutlich nur zu oS.  
 467 I, II: in **A** kein *mf*.  
 469 I: in **A** kein *dim*.  
 470 II uS: *b* fehlt in beiden Quellen.  
 470,4–471,1 I uS: in **E** kein Bg;  
 473 I uS: in **E** kein Cresc.-Wkl. benden Takten.  
 476,2–477,1 II oS, uS, 4'  
 494 II oS: in **A** *sopra* zu  $\surd$   
 497–498 II oS: in **F**  
 500, 504, 508–  
 507–514 I oS  
 520–521 I: ir  
 521,3–522,1  
 531 I  
 54–

## Ouvertüre zu Schillers „Demetrius“ op. 110, arrangiert für Klavier zu vier Händen

### 1. Die Quellen

**A:** Autograph der Bearbeitung für Klavier zu vier Händen  
 D-Mbs, in *Mus. ms. 4582*

Dem Teilautograph der Partitur der Originalfassung beigegeben (siehe eingelegt).

Hochformat ca. 24,5 x 33 cm; die Bögen sind beschnitten  
*Ouverture* | zu Schillers „Demetrius“ | c. von | Josef Rh  
 von fremder Hand mit Bleistift 4H. *Clav.A.* und Stern  
 REGIA MONACENSIS; oben links Aufkleber mit de  
 rechts daneben die Signatur handschriftlich (Blei  
 von fremder Hand mit Blaustift *op 110*. Rück  
 Doppelblatts ist die vorletzte Seite [IV] die  
 Seiten enthalten den neuen, längeren S  
 Hinzufügen eines Doppelblatts erford  
 zweite, äußere Titelseite bot. Das  
 18 Systemen, jedoch enger als  
 Innere (= ursprüngliche) Titel  
*componirt* | und | für *Clav*  
 ger | *op: 110*. (mit Blaust  
 Rückseite vacat.  
 Kopftitel auf der e  
 rechts über den  
 geschrieben |  
 Das untere S  
 (e  
 Akko  
 ter  
 Fi,  
 Seite.  
 „Demetrius.“,  
 ten sind in Partitur  
 jeweils untereinander).  
 den beiden letzten Sei  
 condo sowie zwischen den  
 original paginiert ab der 2. No  
 wie im Partiturautograph der  
 253–257), am Ende Datierung  
 Rotstift durchgestrichen. Auf neuer  
 d Seite 19 dann der Schluss (T. 253–  
 Am Ende undatiert.  
 an wenigen Stellen; kaum Gebrauchsspuren.

Bearbeitung für Klavier zu vier Händen  
 Leipzig [1879], VN 2602.

24 x 26,7 cm, 24 Seiten (letzte Seite vacat).  
 in *Niels W. Gade* | gewidmet. | *Ouverture* | zu | Schiller's  
 für | grosses Orchester | componirt | von | JOSEF RHEINBER-  
 : 110. | [...] LEIPZIG, ROB FORBERG. | Für Pianoforte zu vier  
 | bearbeitet vom Componisten | [...] (siehe Faksimile auf S. 199 der  
 folgenden Ausgabe). Rückseite = erste Notenseite.  
 Kopftitel auf der jeweils 1. Notenseite von Primo und Secondo: *Ouvertüre*,  
 rechts über den Noten *Josef Rheinberger, Op. 110*.  
 22 Notenseiten, paginiert ab 1. Seite (2 bis 23).  
 Auf Seite 3 (erste Notenseite Primo) unten rechts *Stich und Druck der  
 Röder'schen Officin in Leipzig*.  
 Das für die Gesamtausgabe mit einigen Retuschen faksimilierte Exemplar  
 stammt aus dem Bestand des Josef Rheinberger-Archivs Vaduz, Signatur  
*RhAV A 110/2* (olim: IX / 165a).  
 Provenienz: Auf der Titelseite, am oberen Rand in der Mitte, Blindprägung  
 K. MORIZ MAYER.

**E** gibt die Fassung von **A** mit dem endgültigen, längeren Schluss wieder  
 (s. die Bemerkung dort).

### 2. Die Quellen der Originalfassung<sup>5</sup>

Teilautographie Partitur, undatiert.  
 D-Mbs, *Mus. ms. 4582*.

Entwürfe in Rheinbergers Skizzenbuch 2, S. 35–38, datiert 10.6.1878.  
 D-Mbs, *Mus. ms. 4739-b/2*

Erstdruck der Partitur (VN 2600) und der Stimmen (VN 2601),  
 Rob. Forberg, Leipzig [1879].

<sup>5</sup> Zu den Quellen der Originalfassung für Orchester und zu ihrer Datierung  
 siehe im Einzelnen Band 25 der Gesamtausgabe (*Konzertouvertüren*), hg.  
 von Felix Loy, Stuttgart 2006, S. XII f. und 162f.



# Critical Report

## Abbreviations

I	Primo
II	Secondo
<b>A</b>	autograph score
B&D	Josef Gabriel Rheinberger, <i>Briefe und Dokumente seines Lebens</i> , ed. by Harald Wanger and Hans-Josef Irmen, 9 volumes, Vaduz, 1982–1988
Bg, Bgg	slur(s) or tie(s)
D-Mbs	Music Department of the Bayerische Staatsbibliothek, Munich
<b>E</b>	first edition
GA	Rheinberger Complete Edition
m. A.	with upbeat
OF	original version (for orchestra)
oS	top staff
RhAV	Josef Rheinberger-Archiv/Liechtensteinisches Landesarchiv, Vaduz
Stacc.	staccato, staccato dot(s)
T.	measure(s)
uS	bottom staff
VN	publisher's number
Wkl.	hairpin (crescendo/decrescendo)

The detailed comments (please refer to Critical Report in German) make use of the following system of abbreviations (measure, staff, rhythmic sign with or without a dot, etc.): alternative reading from an important source or comment, for example, from the autograph and the reading from GA. The source identified. References to the musical text in the Complete Edition (volume and page) as to which

## Editorial Method

of his own arrangements of his own survives in an autograph score and in the case of *Wallenstein*, op. 10, which is written sources for the piano duet arrangement as well as the solo piano arrangement of the piece. No further sources, not even sketches, are known to exist. Since the arrangements generally adhere to the original version (cf. Foreword, p. XVIIIf.), Rheinberger probably did not make any sketches and pro-

duced his fair copies of the piano arrangements from the printed edition or the autograph version.

The first editions, which Rheinberger printed, contain the definitive version as the principal sources. For their high-quality historical page, we have photographed the present volume, although we incorporate the findings of critical sources. We have processed

The first edition is based with regard to many features, such as preliminary clefs, keys and signatures, and the *primo* and *secondo* markings, whereas the titles of the movements, and the information on the instrumentation, are based for the sake of consistency. Measure numbers, which are lacking in the first editions, and have supplied new page numbers to correct inconsistencies in the first editions, such as the number of dots after abbreviations or after tempo markings, have been left as they stand.

The first edition **E** is the main source on which the Complete Edition is based. As experience of working on earlier volumes in the Complete Edition shows, Rheinberger was, however, rather careless in proof-reading the first editions and may simply have confined himself to reading the notes, leaving the dynamics, articulation and other markings unchecked. Therefore readings from autograph **A** have been often adopted where **E** shows obvious or presumed engraving errors or inaccuracies. In a number of cases, preference is given to a musically more plausible reading from **A** rather than **E**, especially where this is supported by the original version. The autographs are usually closer to the original version than are the first editions, especially with regard to articulation and dynamics. However, where **E** and **A** contain readings which differ but where each is equally meaningful musically, the reading in the first edition has been retained. This is because it is possible that after producing each of the autographs that we have, possibly while making the printer's copy, Rheinberger undertook the relevant changes with the specific instrumental and technical performing requirements of the piano version in mind.

The autographs are noteworthy for several habitual inaccuracies on Rheinberger's part that may account for some errors in the first editions. First, dynamic signs (*f*, *p* etc.)

are often written “in anticipation,” that is, in front of the intended note. Rheinberger is especially fond of placing a sign in front of a bar line when it applies to the next bar. In certain contexts (narrow handwriting, upbeat) these were often misconstrued by the engravers of the first editions.

Second, Rheinberger’s imprecise slurs, most of which extend beyond the intended durations and sometimes even over the bar lines, allow ample room for conflicting interpretations. Often the only way to achieve clarity was by drawing comparisons with other voices and parallel passages and giving preference to a more accurate reading from **A** rather than **E**. The detailed comments in Part II of the Critical Report provide information on questionable cases and on all textual discrepancies between the principal sources, except in the case of a few negligible differences (see below under “Editorial Principles”).

The sources for the respective *original versions* of the works are just listed in section II. *Quellen und Einzelanmerkungen* [sources and detailed comments] in order to give an overview. For a description and evaluation of these sources, the reader is referred to those volumes in the GA in which the original versions are published (volumes 23, 24, and 25). In a few instances, these sources were used for comparative purposes for the editions in the present volume.

### Editorial Principles

We have supplied measure numbers, inserted triplets and brackets, and corrected minor engraver errors in the first editions. None of these changes is mentioned in the detailed comments. Nor do we list any of the following minor discrepancies in the sources:

- Minimum discrepancies in the placement of slurs (especially the length of crescendo and decrescendo hairpins) and the length of slurs, provided that the latter does not represent a possible error.
- Slurs that overlap or extend beyond the bar lines of the scores (slips of the pen).
- Slurs inadvertently displaced.

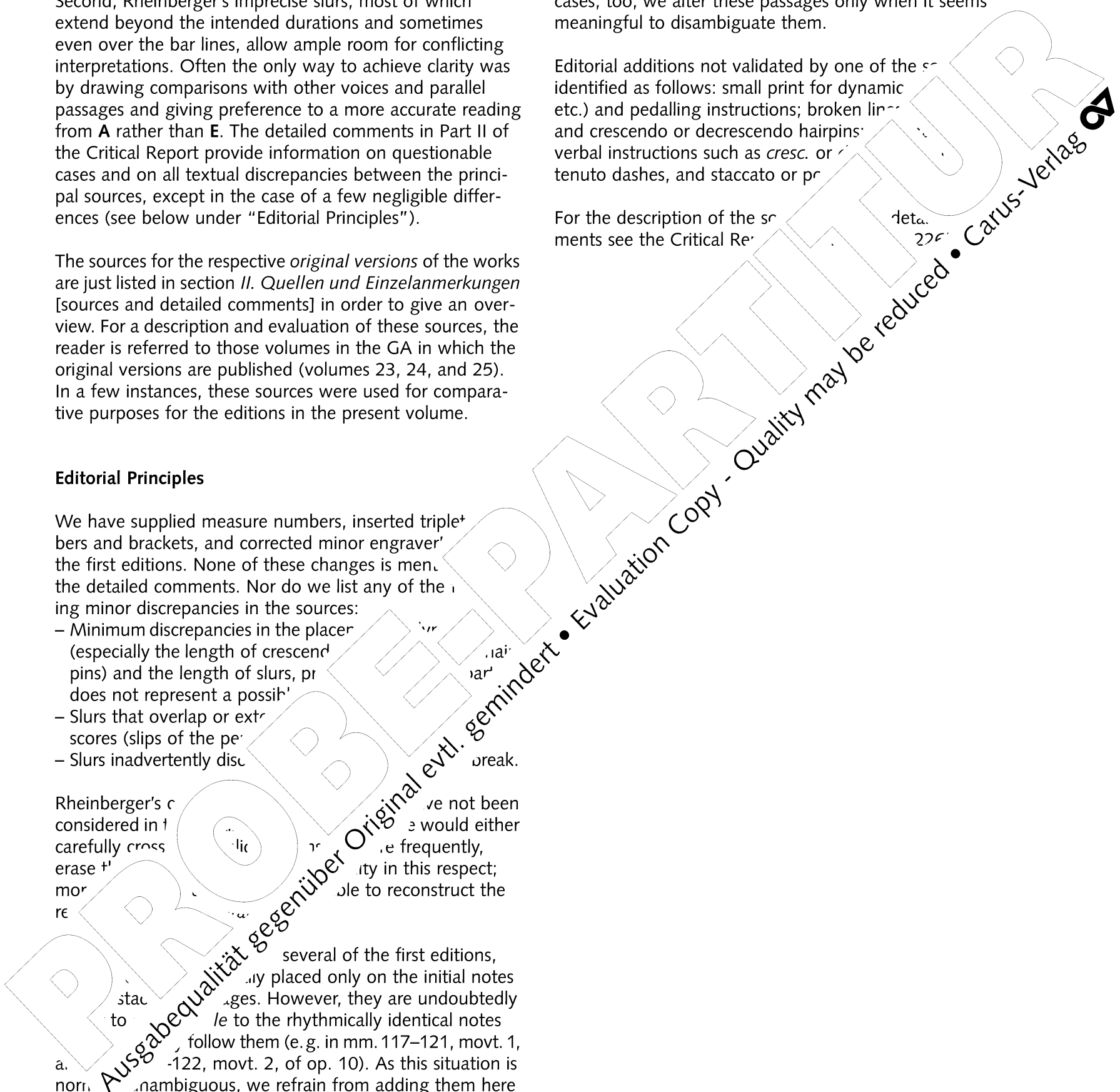
Rheinberger’s corrections have not been considered in the present edition. They would either have been carefully crossed out or, if they were frequently found, they would have been noted in this respect; otherwise, they would have been left to reconstruct the original.

In several of the first editions, staccato marks were placed only on the initial notes of phrases. However, they are undoubtedly intended to apply to the rhythmically identical notes that follow them (e.g. in mm. 117–121, movt. 1, and mm. 121–122, movt. 2, of op. 10). As this situation is normally unambiguous, we refrain from adding them here to avoid cluttering the page. By the same token, simulta-

neous but separately stemmed notes on a single staff are frequently given only one staccato dot (usually on the upper note) although it is doubtless meant to apply to both. Much the same applies to slurs, which appear singly on separately stemmed homorhythmic notes (usually on the upper notes or in the top staff of the score). In such cases, too, we alter these passages only when it seems meaningful to disambiguate them.

Editorial additions not validated by one of the sources are identified as follows: small print for dynamic markings, etc.) and pedalling instructions; broken lines for slurs and crescendo or decrescendo hairpins; verbal instructions such as *cresc.* or *decresc.*; tenuto dashes, and staccato or *stacc.*

For the description of the sources and the detailed comments see the Critical Report.



# Apparat critique

## Liste des abréviations

I	Primo
II	Secondo
<b>A</b>	autographe de la partition
B&D	Harald Wanger et Hans-Josef Irmen (éd.), <i>Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens</i> , 9 vol., Vaduz 1982–1988
Bg, Bgg	arc(s) de liaison
D-Mbs	Bayerische Staatsbibliothek, Munich, département de musique
<b>E</b>	première impression de la partition
GA	Edition intégrale des œuvres de Rheinberger
m. A.	avec anacrouse
OF	version originale (pour orchestre)
oS	système supérieur
RhAV	Archives Josef Rheinberger / Liechtensteinisches Landesarchiv, Vaduz
Stacc.	point(s) de staccato ou de portamento
T.	mesure(s)
uS	système inférieur
VN	numéro d'édition
Wkl.	signe de crescendo/α

Les remarques notées uniquement en rouge dans l'ordre de la mesure, partie, signe rythmique (silence) : version divergente par rapport à la version de l'Édition intégrale (E) ou remarque de la version de l'Édition intégrale (« au lieu de »). Si il s'agit alors d'une divergence, il s'agit d'une divergence dans les volumes de l'Édition intégrale, sans que l'on ne distingue cet endroit.

## Principes d'édition

Les œuvres pour piano de Rheinberger édités dans l'Édition intégrale ont été publiés sous leur forme d'autographe et de première impression pour *Wallenstein* op. 10, dont il manque les manuscrits pour l'arrangement pour piano à quatre mains ainsi que pour la version à deux mains du troisième mouvement. D'autres sources ne sont pas connues, non

plus que des ébauches. Comme les arrangements généraux très fidèles aux versions originales (cf. *Wallenstein*, p. XXV sq.), Rheinberger n'a probablement pas confectionné d'ébauches, mais a élaboré ses propres arrangements de piano pour la gravure ou de l'autographe de

Les premières éditions dorment dans les archives de Rheinberger lui-même doivent être considérées comme des versions de dernière main. Pour cette raison, les premières impressions de valeur historique sont rendues dans l'Édition intégrale, parfois sous la forme de réimpression, mais toujours en respectant le résultat de la gravure originale.

Les premières éditions sont restées inchangées dans beaucoup de cas, mais certaines ont subi des modifications de gravure. Altérations, indications de *Primo* et *Secondo* sont ajoutées dans d'autres des œuvres, les numéros de mesure ont été ajoutés par le compositeur ou renouvelés pour des raisons d'unicité. Les chiffres de mesure ont été ajoutés qui ne sont pas dans les premières éditions. De nouvelles paginations mises en place. Des incongruences minimales des premières impressions, comme le placement de points derrière des abréviations, indications de métronome ou de tempo ont été laissées telles quelles.

Fondamentalement, la première édition **E** fait office de source principale de notre édition. Mais comme le montre l'expérience acquise au cours du travail dans le cadre de l'Édition intégrale, Rheinberger était plutôt négligent lors de la correction des premières impressions et s'est peut-être contenté de contrôler les notes, tout en omettant la dynamique, l'articulation et d'autres indications. Les lectures de l'autographe **A** sont donc souvent reprises là où **E** comporte des erreurs de gravure évidentes ou supposées, voire des imprécisions. Dans quelques cas, on opte aussi pour une lecture de **A** plus plausible musicalement que **E**, surtout si elle est étayée par la version originale. Les autographes sont en général plus proches de la version originale que les premières impressions, surtout en ce qui concerne l'articulation et la dynamique. Là où **E** et **A** contiennent des lectures divergentes mais qui sont cependant toutes deux judicieuses et de valeur égale sur le plan musical, on conserve la lecture de la première impression, car l'on ne peut exclure que Rheinberger, après avoir éla-

boré l'autographe respectif dont nous disposons, n'ait entrepris les changements correspondants, par exemple en copiant le modèle de gravure, dans le sens d'une adaptation aux conditions spécifiques à l'instrument et au jeu technique de la version pour piano.

Les autographes de la partition se distinguent toutefois par quelques manières d'écriture imprécises de Rheinberger, qui peuvent expliquer aussi une partie des erreurs dans les premières impressions. D'une part, les signes dynamiques (*f*, *p* etc.) sont souvent « prénotés », c'est à dire avant la note concernée ; Rheinberger pose très souvent un signe valant pour la mesure suivante dès avant la barre de mesure. En cas de contexte correspondant (écriture serrée des notes, anacrouse), les graveurs des premières impressions ont donc souvent fait des erreurs.

D'autre part, les liaisons imprécises de Rheinberger, qui vont le plus souvent au-delà des valeurs de notes concernées et parfois aussi au-delà des barres de mesure, donnent lieu à des interprétations différentes. Seule la comparaison avec d'autres voix et endroits parallèles a pu permettre d'établir un peu de clarté et la préférence a été donnée là aussi à une version plus précise dans ce sens de **A** par rapport à celle de **E**. Les remarques individuelles dans la Partie II de l'Apparat critique renseignent sur les cas douteux, ainsi que sur toutes les versions divergentes entre les sources principales, à l'exception de quelques différences minimales (cf. plus bas, *Principes d'édition*).

Les sources relatives aux *versions originales* respectives des œuvres sont consignées au chapitre II. *Quellen und Anmerkungen* dans un but de supervision unique pour la description et l'évaluation de ces sources, il est renvoyé aux volumes correspondants de l'Édition intégrale dans lesquels sont éditées les versions originales (p. 23, 24 et 25). Certaines de ces sources ont une contribution dans un but de complémentarité dans le cas pour les éditions dans le

### Principes d'édition

Sans justificatif, les numéros de mesures des gravures minimales corrigés. Les erreurs de gravure dans les impressions des sources isolées ne sont pas corrigées :

- placement de la dynamique
- les soufflets de crescendo et de decrescendo
- longueur de liaisons, dans la mesure
- différence de variantes possibles ;
- dans les signes de pause et se chevauchant
- autographes (négligences d'écriture) ;
- ne sont pas poursuivies par oubli après un
- changement de ligne d'accolade.

Il n'est pas non plus tenu compte dans les remarques individuelles des corrections de Rheinberger dans les autographes. Comme il avait l'habitude, ou bien de barrer avec soin des versions non valides, ou bien, plus souvent, de les effacer au rasoir, il n'existe d'une part à aucun endroit des incertitudes, d'autre part, les lectures *ante correcturam* ne se laissent souvent plus reconstituer.

Pour les passages assez longs à exécuter *staccato* dans les autographes, mais en partie aussi dans les premières impressions, les points de *staccato* ne sont mis souvent que sur les premières notes, sans donner de « simile » pour les notes suivantes (p. ex. op. 10, 1<sup>er</sup> mouvement, mes. 1-4). La situation est claire en général, mais le graphisme musical. Souvent les hampes distinctes sonnent même portée, ne figurent pas *staccato* (le plus souvent) et ne sont valables sans doute que si la chose vaut pour la même chose qu'une note supérieure ou à la même hauteur des notes aux hampes inférieures. Dans ces cas aussi, la nouveauté de tels endroits que si un

est attesté par l'une des sources principales, comme suit : indications dynamiques qu'indications de pédale par gravure, les signes de crescendo et decrescendo ainsi que les mesures, ajouts comme *cresc.*, *dim.* etc., les signes de tenue et points de *staccato* ou de *portato* et *ritard.*

Sur les descriptions des sources et les remarques individuelles, voir l'Apparat critique en langue allemande (p. 226 et sqq.).

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 