

Josef Gabriel

# RHEINBERGER

---

## Orgelsonate Nr. 2 in As-Dur

Organ Sonata No. 2 in A flat major

(Fantasie-Sonate)

op. 65

herausgegeben von / edited by  
Martin Weyer

Einzelausgabe aus Band 38 der Gesamtausgabe (Orgelsonaten)  
Separate edition from volume 38 of the Complete Works (Organ Sonatas)

Sämtliche Werke · Complete Works



---

Carus 50.065

## Vorwort

Mit der zweiten Orgelsonate in As-Dur op. 65 tritt uns ein vollendetes Meisterwerk Rheinbergers entgegen. Zwischen der ersten Orgelsonate von 1868 (op. 27) und der zweiten aus dem Jahre 1871 liegen Kompositionen, die eine bemerkenswerte Entwicklung dokumentieren. Vor allem war Rheinberger an der Auseinandersetzung mit der klassisch-romantischen Formenwelt gewachsen (vgl. z. B. Trio op. 34, Quartett op. 38, Klaviersonate op. 47). Die Bereicherung des Orgelsatzes überrascht ebenfalls. Mithin erscheint op. 65 geradezu als Musterbeispiel einer großen romantischen Orgelsonate, in der alle Vorzüge und Charakteristika des Rheinberger'schen Stils voll entwickelt sind.

Der erste Satz beginnt mit einer Introduction, deren zweitaktiges Hauptmotiv auf dem Nebenmanual echoartig wiederholt wird – ein aus der Dispositionsweise damaliger Orgeln entwickeltes Verfahren, das auch im folgenden Hauptteil des Satzes wiederkehrt. (Ob Rheinberger bei diesem Motiv an den Choral „Jesu meine Zuversicht“ gedacht hat – eine vom Hörer immer wieder gestellte Frage – ist nicht belegbar und unserer Meinung nach auch nicht anzunehmen. Kirchenliedweisen spielen in seiner Orgelmusik so gut wie keine Rolle.) Das Hauptmotiv der Introduction übernimmt im folgenden Allegro die Funktion eines ersten Themas im Sonatenhauptsatz. Ihm folgen noch zwei untergeordnete Themen (T. 57 ff. und 82 ff.), bevor ein ebenfalls choralartiges Seitenthema in der Dominante eintritt. Es wird später (T. 185 ff.) zwar reprisesartig in der Tonika wiederkehren, gleichwohl folgt der Satz nicht streng dem traditionellen Sonatenschema. Vielleicht ist dies der Grund, dass op. 65 vom Komponisten als „Fantasie-Sonate“ bezeichnet wurde.

Der Mittelsatz, Adagio espressivo, übertrifft an stimmungsvoller Intensität sowohl das Andante der ersten als auch das an entsprechender Stelle stehende Intermezzo der dritten Sonate. Auch das Gleichgewicht mit den Ecksätzen ist gewahrt – ein Problem, das seit Mendelssohn in den Orgelsonaten des 19. Jahrhunderts immer wieder auftaucht und nicht immer sehr glücklich gelöst ist; zu leicht erlagen die Komponisten der Gefahr, sentimental zu werden. Diese Klippe hat Rheinberger in op. 65 glücklich umschifft. Der Interpret tut indessen gut daran, in seiner Registrierung eine gewisse Vorsicht walten zu lassen und jedes Zuviel an romantischem Weihrauch zu vermeiden. Rheinbergers Orgeln besaßen noch nicht die klanglichen Feinheiten, wie sie von Reger und Karg-Elert vorausgesetzt wurden.

Nicht als Fuge, sondern als Finale ist der Schlusssatz bezeichnet – mit Recht. Zwar bildet eine Fuge die satzeigene Substanz, diese aber verbindet sich kunstvoll mit thematischen Rückkoppelungen zum zweiten und vor allem zum ersten Satz, die das Finale als Resümee der vorangegangenen Entwicklung erscheinen lassen: Nach 44 Fugentakten tritt in einem neuen Abschnitt das Hauptthema des ersten Satzes in den Vordergrund und verbindet sich (T. 85 ff.) mit dem Kopfmotiv der Fuge. In Takt 131 endet dieser Teil halbschlussartig und gibt einer Reminiszenz an den Mittelsatz (*p/pp*) Raum. Der Schlussteil bringt eine kontrapunktisch gediegene Verarbeitung des Fugenthemas, das zugleich immer leuchtkräftiger harmonisiert wird. Die Coda schließlich beendet mit ihrer Apotheose des Introductionsmotivs aus dem ersten Satz diese großartige, schwer zu spielende Sonate.

Marburg, im Frühjahr 1990

Martin Weyer  
(aus dem Vorwort zu Band 38 der Rheinberger-Gesamtausgabe)

## Foreword

The Second Organ Sonata op. 65 is a mature masterpiece. The First Sonata of 1868 (op. 27) and the Second Sonata of 1871 were separated by compositions which document a remarkable process of development. Above all, Rheinberger came to grips with the formal problems of classical-romantic composition (e. g. Trio op. 34, Quartet op. 38, Piano Sonata op. 47). Even the enrichment of his writing for organ followed unexpectedly. Op. 65 thus appears as a fine example of a great romantic organ sonata, in which all the virtues and characteristic features of Rheinberger's style are fully developed.

The first movement opens with an Introduction, whose two-bar principal motive is echoed on a softer manual – a practice resulting from the characteristics of organs of the period, which recurs in the principal section of the movement. (Whether Rheinberger had the chorale “Jesu meine Zuversicht” in mind when he wrote this motive – a question often asked by listeners – is unknown and in our opinion it should not be assumed that this was the case. Hymn tunes play virtually no part in his organ music.) The principal motive of the Introduction takes on the function of the first subject in the first movement, an Allegro in sonata form. It is followed by two subsidiary themes (mm. 57 et seq. and 82 et seq.), before a second subject, also hymnlike in character appears in the dominant. Later (bar 185 et seq.) it reappears in the tonic key as usual in a recapitulation, but the movement does not follow the traditional sonata form pattern strictly. Possibly this is why the composer described op. 65 as a “Fantasy Sonata.”

The inner movement, Adagio espressivo, is of greater atmospheric intensity than either the Andante of the First Sonata or the Intermezzo which occupies the corresponding position in the Third. Balance is achieved with the outer movements – a problem which since Mendelssohn had frequently arisen in 19th century organ sonatas, and which was not always solved very successfully, as composers sometimes succumbed to the temptation to become sentimental. Rheinberger overcame this temptation in op. 65. The interpreter is well advised to exercise caution in his choice of registration, avoiding any excess of romantic incense. In Rheinberger's days, organs did not as yet possess the tonal subtleties of those for which Reger and Karg-Elert wrote.

The last movement is described not as Fugue but as Finale, and rightly so. This movement is fugal in character, but skilful use is made of thematic reference to the second movement and especially to the first movement, so that the Finale appears as a résumé; after 44 fugal bars the principal theme of the first movement is introduced in a new section and from bar 85 it is combined with the principal subject of the fugue. At bar 131 this section ends on a half-close and gives way to a reminiscence of the second movement (*p/pp*). The last section presents contrapuntal treatment of the fugue subject, which is harmonised with increasing radiance. Finally, the Coda with its apotheosis of the principal motive from the Introduction to the first movement, concludes this splendid and technically challenging Sonata.

Marburg, spring 1990

Translation: John Coombs

(from the Foreword to Volume 38 of the Complete Edition of the Works of Rheinberger)

Martin Weyer

# Sonate Nr. 2 in As-Dur

## I.

Grave. ♩ = 52<sup>+</sup>)

Josef Gabriel Rheinberger op. 65 (1871)

Manual.

Pedal.

Musical score for Manual and Pedal, measures 1-7. The Manual part consists of two staves (treble and bass clef) with complex chordal textures and melodic lines. The Pedal part is a single bass clef staff with a simple, rhythmic accompaniment. Dynamics include *f* and *p*.

Musical score for Manual and Pedal, measures 8-13. The Manual part continues with intricate chordal patterns and melodic fragments. The Pedal part maintains its rhythmic accompaniment. Dynamics include *f* and *p*.

Musical score for Manual and Pedal, measures 14-18. The Manual part features more complex harmonic structures. The Pedal part continues with its accompaniment. Dynamics include *p* and *f*.

Musical score for Manual and Pedal, measures 19-23. The Manual part concludes with a *rit.* marking. The Pedal part continues with its accompaniment. Dynamics include *f* and *rit.*

Allegro.  $\text{♩} = 60.$

25

31

37

43

49

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

58

67

77

85

91

PROBENPARTITUR

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

101

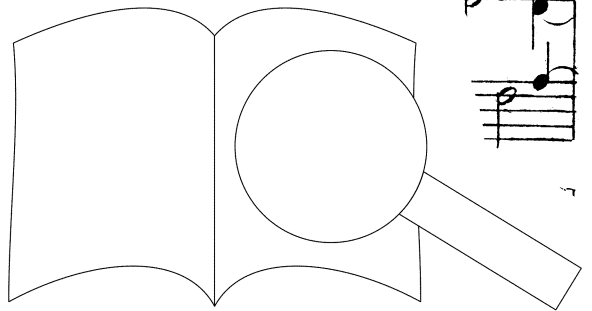
111

120

126

132

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



138

Musical score for measures 138-144. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with two flats and a 3/4 time signature. It features complex melodic lines with many slurs and ties, and a bass line with chords and moving lines.

145

Musical score for measures 145-151. The system consists of three staves: a grand staff and a separate bass clef staff. The music continues with intricate melodic patterns and harmonic support in the bass line.

152

Musical score for measures 152-160. The system consists of three staves: a grand staff and a separate bass clef staff. The music shows a continuation of the complex melodic and harmonic textures.

161

Musical score for measures 161-170. The system consists of three staves: a grand staff and a separate bass clef staff. The music includes a dynamic marking of *p* (piano) in the right hand.

171

Musical score for measures 171-176. The system consists of three staves: a grand staff and a separate bass clef staff. The music concludes with a final melodic flourish in the right hand.

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

178

Musical score for measures 178-184. The system consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with accompaniment, and a separate bass clef staff. The music is in a minor key and features a complex, flowing melodic line with many sixteenth and thirty-second notes.

185

Musical score for measures 185-195. The system consists of three staves. The treble staff has a melodic line with a dynamic marking of *p* (piano) and *ff* (fortissimo). The grand staff provides accompaniment. The music continues with intricate melodic patterns.

196

Musical score for measures 196-204. The system consists of three staves. The treble staff has a melodic line with a dynamic marking of *p* and *ff*. The grand staff provides accompaniment. The music continues with intricate melodic patterns.

205

Musical score for measures 205-212. The system consists of three staves. The treble staff has a melodic line with a dynamic marking of *p*. The grand staff provides accompaniment. The music continues with intricate melodic patterns.

213

Musical score for measures 213-219. The system consists of three staves. The treble staff has a melodic line with a dynamic marking of *rit.* (ritardando). The grand staff provides accompaniment. The music concludes with a final cadence.

PROBEPARTITUR

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



## II. Adagio espressivo

$\text{♩} = 69. \text{♩})$

*p*

*pp*

*mf*

*p*

*p*

11

19

27

35

PROBEPARTITUR

Evaluation Copy - Quality may be reduced. Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert

Carus 50.065

9

*poco animato*

45

51

57

63

*pp* *molto legato*

69

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

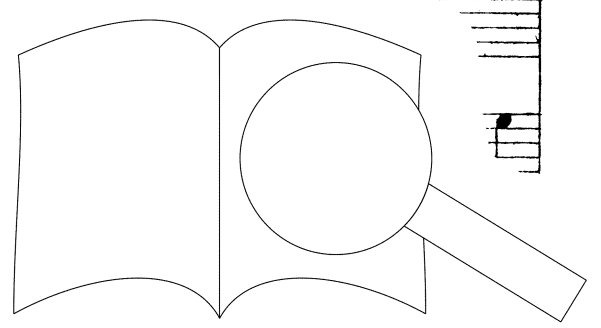
75

82 *rit.* - *mf*

88 *mf*

**Fuga.**  
**Allegro,  $\text{♩} = 72$ .**

9



17

Musical notation for measures 17-26. Treble clef, bass clef, and a lower bass clef. Includes a '7' in a circle.

27

Musical notation for measures 27-35. Treble clef, bass clef, and a lower bass clef.

36

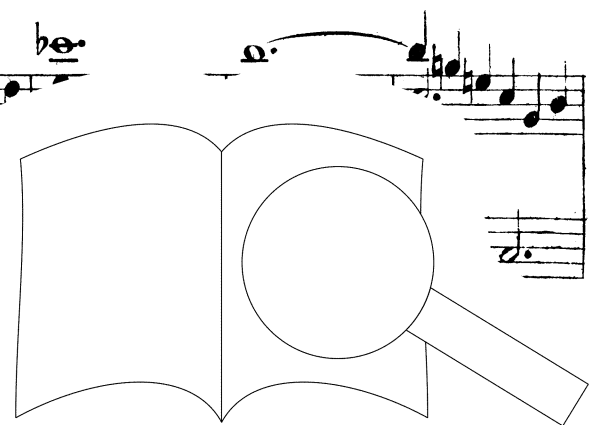
Musical notation for measures 36-45. Treble clef, bass clef, and a lower bass clef.

46

Musical notation for measures 46-52. Treble clef, bass clef, and a lower bass clef.

53

Musical notation for measures 53-62. Treble clef, bass clef, and a lower bass clef. Includes a '7' in a circle.



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

61

ff

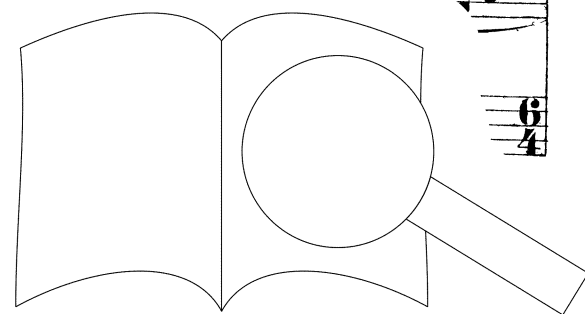
68

4

75

82

89



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

96

103

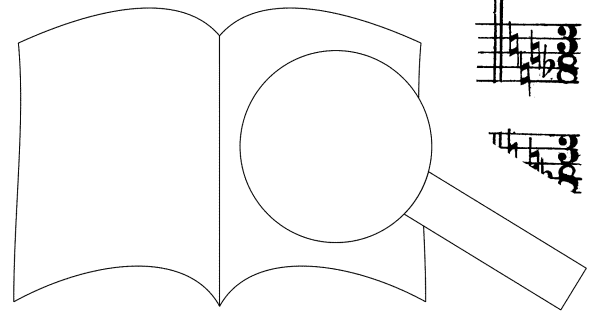
110 *poco rit.*

116

123

PROBEEPARTEUR

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



132 Adagio.

Musical score for measures 132-141. The piece is in 3/4 time and features a piano (*p*) and dolce (*dolce*) dynamic. The right hand plays a melodic line with slurs, while the left hand provides a harmonic accompaniment with a *pp* dynamic.

142 *rit.* - **Tempo I.**

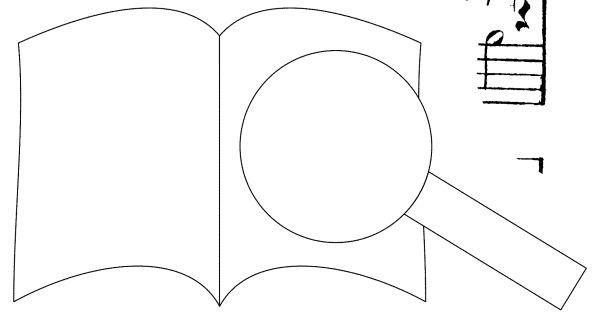
Musical score for measures 142-150. The tempo changes from Adagio to **Tempo I.** The piece includes a *rit.* (ritardando) marking. The right hand continues with a melodic line, and the left hand has a more active accompaniment with a *f* dynamic.

Musical score for measures 151-158. The right hand features a melodic line with slurs, and the left hand provides a harmonic accompaniment.

Musical score for measures 159-166. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment.

Musical score for measures 167-174. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment.

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



176

Musical score for measures 176-183. The score is written for piano and features a complex texture with multiple voices in both hands. The key signature has three flats (B-flat, E-flat, A-flat). The music includes various rhythmic values, including eighth and sixteenth notes, and rests.

184

Musical score for measures 184-191. The score continues the complex texture from the previous system. It features a variety of rhythmic patterns and melodic lines.

192

Musical score for measures 192-199. This system includes a *rit.* (ritardando) marking. The music shows a gradual slowing down of the tempo.

200

Musical score for measures 200-207. The score continues with intricate piano textures and melodic fragments.

208

Musical score for measures 208-215. This system includes a *poco rit.* (poco ritardando) marking. The music concludes with a final cadence.

PROBEPARTITUR

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

