

Josef Gabriel

RHEINBERGER

Orgelsonate Nr. 6 in es-Moll

Organ Sonata No. 6 in E flat minor

op. 119

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 50.119

Sonate Nr. 6 in es-Moll

I. Praeludium

Andante. M. M. ♩ = 63.

Josef Gabriel Rheinberger op. 119 (1880)

Manual.

Musical score for the first page of the prelude, showing two staves for the manual. The top staff is in common time (♩ = 63) and the bottom staff is in 3/4 time. The key signature is one flat.

Pedal.

Musical score for the second page of the prelude, showing two staves for the pedal. The top staff is in common time and the bottom staff is in 3/4 time. The key signature is one flat.

Musical score for the third page of the prelude, showing two staves for the manual. The top staff is in common time and the bottom staff is in 3/4 time. The key signature is one flat.

Musical score for the fourth page of the prelude, showing two staves for the manual. The top staff is in common time and the bottom staff is in 3/4 time. The key signature is one flat.

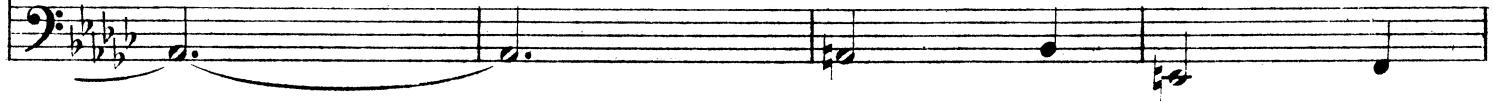
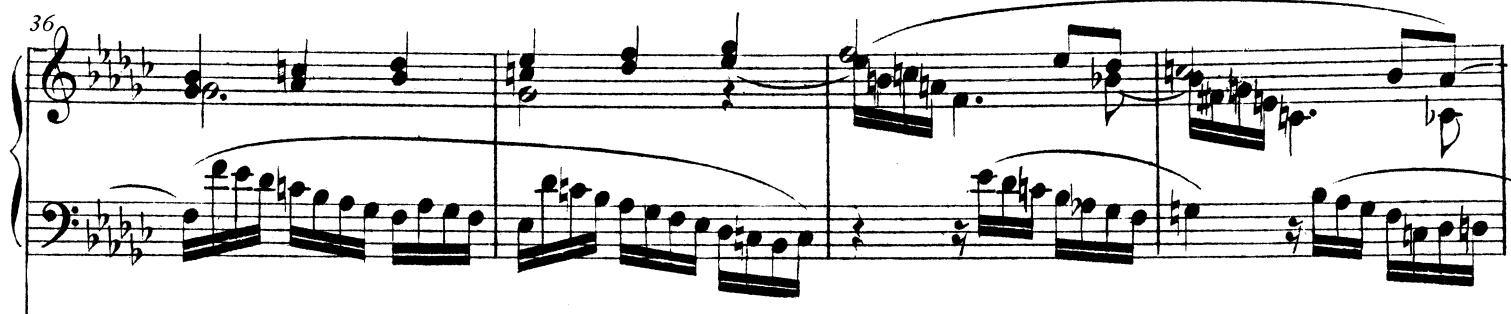
Musical score for the fifth page of the prelude, showing two staves for the manual. The top staff is in common time and the bottom staff is in 3/4 time. The key signature is one flat.

19

24

28

32

A musical score page showing three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is four flats. Measure 40 starts with a forte dynamic (f). Measure 41 begins with a dynamic of *mf*. Measure 42 begins with a dynamic of *p*. The page features large, semi-transparent text overlays: "BEBOP" in the center, "PART 1" below it, and "Quality may be reduced • Carus-Verlag" on the right side.A musical score page showing three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is four flats. Measure 45 starts with a dynamic of *f*. The page features large, semi-transparent text overlays: "BEBOP" in the center, "PART 1" below it, and "Evaluation Copy • Quality may be reduced • Carus-Verlag" on the right side.

A musical score page showing three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is four flats. The page features large, semi-transparent text overlays: "BEBOP" in the center, "PART 1" below it, and "Original evtl. gemindert • Ausgabequalität gegenüber" on the left side. A magnifying glass icon is located in the bottom right corner.

This block contains four staves of musical notation for piano and orchestra. The top two staves are for the piano (treble and bass clef), and the bottom two are for the orchestra (string bass and cello). Measure 55 starts with a forte dynamic (ff) in the piano's treble clef staff. Measures 56-69 show various melodic and harmonic patterns, including eighth-note chords and sixteenth-note figures. A large watermark for "BEBE PRO" is overlaid across the middle of the page, and a smaller one for "AUSGABEQUALITÄT GEGENÜBER ORIGINAL EVTL. GEMINDERT" is at the bottom left.

BEBE PRO
 Ausgabequalität gegenüber Original evtl. gemindert

BEBE PRO
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A series of four musical score pages from a piano piece.
 - Page 73: Shows a treble clef, a bass clef, and a key signature of five flats. It includes markings for "ritard." (ritardando) and "a tempo".
 - Page 77: Shows a treble clef, a bass clef, and a key signature of five flats.
 - Page 82: Shows a treble clef, a bass clef, and a key signature of five flats.
 - Page 86: Shows a treble clef, a bass clef, and a key signature of five flats.
 Overlaid on the music are several large, semi-transparent white shapes forming the word "BEETHOVEN".
 - On page 73, there is a magnifying glass icon pointing to a section of the music.
 - On page 77, there is a document icon pointing to a section of the music.
 - On page 82, there is a book icon pointing to a section of the music.
 - On page 86, there is a CD icon pointing to a section of the music.
 A diagonal watermark across the pages reads: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag".

A musical score for piano and basso continuo, featuring two staves. The top staff is for the piano (treble clef) and the bottom staff is for the basso continuo (bass clef). The score consists of five systems of music, labeled 89, 94, 99, and 103.

The score includes various musical elements such as eighth and sixteenth note patterns, dynamic markings like forte (f), piano (p), and sforzando (sf), and harmonic changes indicated by key signatures. The basso continuo part features sustained notes and bassoon entries.

Large, semi-transparent watermark text is overlaid on the music:

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108

111

115

119

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121

124

128

132

II. Intermezzo

Andantino amabile. ♫ = 138.

7

14

21

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I. Maz

A musical score page showing four staves of music. The top two staves are for the orchestra, and the bottom two are for the piano. The score includes dynamic markings such as *f*, *p*, *ff*, and *ritard.*. The vocal parts are labeled "II. Man." and "I. Man.". The piano part includes markings like *a tempo* and *ritard.*. Large, semi-transparent watermark-like shapes are overlaid on the page, including a large "BEG" logo, a magnifying glass icon, and text such as "Ausgabekualität gegenüber Original evtl. gemindert", "Evaluation Copy", "Quality may be reduced", and "Carus-Verlag".

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III. Marcia Religiosa

Moderato. ♩ = 96.
I Man.

12

18

This image shows five staves of musical notation for a piano and orchestra. The top two staves are for the piano (treble and bass clef), and the bottom three staves are for the orchestra (two violins and cello/bass). Measure 23 starts with a forte dynamic. Measure 28 begins with a piano dynamic. Measure 34 is labeled "II. Man." and includes dynamics "mf" and "p". Measure 39 shows a melodic line in the piano part. Measure 44 concludes the page. Overlaid on the music are several large, semi-transparent graphic elements: a large "BEAR" logo, a magnifying glass focusing on the piano's bass clef staff, a book icon, and a CD icon. A diagonal watermark from "Carus-Verlag" runs across the page. Text annotations include "Auszabequalität gegenüber Original evtl. gemindert" (Output quality compared to original may be reduced) and "Evaluation Copy - Quality may be reduced". The page number "14" is at the bottom left, and the Carus catalog number "Carus 50.119" is at the bottom right.

49


 54


 59


 64


 69


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ritard. - - - - - *a tempo*
 I. Man. *ff* *ff*

80

87

94

99



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104

Two staves of musical notation for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is four flats. Measure 104 consists of six measures of music.

110 II. Man.

Two staves of musical notation for two voices. The top staff is labeled "II. Man.". The key signature is four flats. Measure 110 consists of six measures of music.

115

Two staves of musical notation for two voices. The key signature is four flats. Measure 115 consists of six measures of music. A large watermark "BEETHOVEN" is visible across the page.

120

Two staves of musical notation for two voices. The key signature is four flats. Measure 120 consists of six measures of music. A large watermark "BEETHOVEN" is visible across the page.

125 I. Man.

Two staves of musical notation for two voices. The top staff is labeled "I. Man.". The key signature is four flats. Measure 125 consists of six measures of music. A large watermark "BEETHOVEN" is visible across the page.

IV. Fuga

Con moto. $\text{♩} = 72.$

Musical score page 1 showing measures 1-8. The score consists of two staves: treble and bass. Measure 1 starts with a forte dynamic (ff). Measures 2-8 show various rhythmic patterns and dynamics, including a decrescendo in measure 8.

Musical score page 2 showing measures 9-16. The score consists of two staves: treble and bass. Measures 9-16 continue the melodic and harmonic development established in the previous measures.

Musical score page 3 showing measures 16-23. The score consists of two staves: treble and bass. Measures 16-23 feature more complex harmonic structures and rhythmic patterns.

Musical score page 4 showing measures 24-31. The score consists of two staves: treble and bass. Measures 24-31 conclude the fugue section.

The image displays five staves of musical notation for a piano, arranged in two systems. The first system contains measures 31 through 38. The second system begins with measure 45 and continues to measure 58. The notation includes various note values, rests, and dynamic markings. The piano keys are indicated by black and white squares under the notes. A large watermark reading "EVALUATION COPY - Quality may be reduced" is diagonally overlaid across the staves. In the bottom right corner, there is a graphic of an open book with a magnifying glass resting on it.

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64

69

74

79

83

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88

Posaune weg.

93

98

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103

108

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113

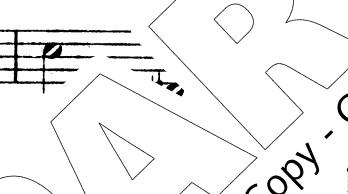
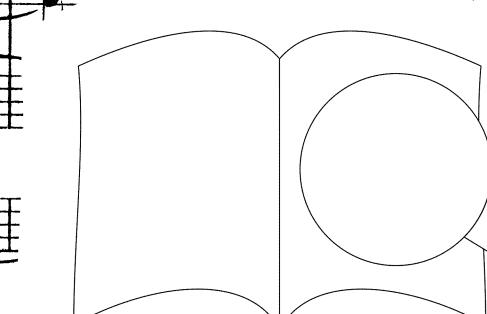
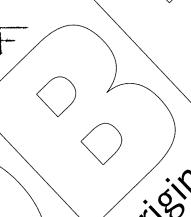
118

123

128

132

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Tempo I.
rit.

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II. Man.

Nachwort

Josef Gabriel Rheinbergers Orgelsonaten Nr. 6 bis 10 entstanden in den Jahren 1880 bis 1886, in einer Schaffenszeit, da sich Rheinberger besonders intensiv der Orgel zuwandte: Die Sonaten 6–8 wurden als jährlicher Beitrag zur Gattung 1880, 1881 und 1882 komponiert; die Sonaten 9–15 folgten, ebenfalls in jährlichem Turnus, 1885–1891, und die dazwischenliegende Zäsur wurde 1884 durch das 1. Orgelkonzert op. 137 gewichtig genug überbrückt. Ebenfalls seit der 6. Sonate hatte sich der Grundriss geweitet. Dimension und Habitus der Sonaten tendierten nun zum Sinfonischen; Rheinberger hielt zwar am Terminus „Sonate“ fest, nahm aber eine kompositorische Entwicklung, die dem Weg seiner französischen Zeitgenossen von der Orgelsonate zur „Orgelsinfonie“ durchaus parallel lief.

Die 6. Sonate (es-Moll op. 119) entstand im Mai 1880. Dass sie den Beginn von Rheinbergers Glanzleistungen als Orgelkomponist markiert, muss wenigstens stichwortartig begründet werden. Der erste Satz ist ein Musterbeispiel für sein sicheres Formgefühl: Auf dem Grundriss eines Sonatenhauptsatzes lässt Rheinberger die einzelnen Themengruppen scheinbar zwanglos auseinander hervorwachsen. Die epische Gelassenheit, mit der dies geschieht, entspricht dem Temperament des Komponisten ebenso sehr wie dem Wesen des Instrumentes: Beiden ist ein dramatisierendes Gegeneinander der Themen wesensfremd. – Das Intermezzo (H-Dur, eigentlich Ces-Dur) erzielt mit sparsamsten Mitteln (weithin ist der Satz nur dreistimmig) ein Höchstmaß an Ausdrucksintensität. Dreiteilig angelegt, kontrastiert der Mittelteil durch Vollgriffigkeit und harmonische Dichte mit den Rahmenteilen im Triosatz.

„Sinfonische“ Viersätzigkeit wird erreicht durch eine „Marcia religiosa“, die an die Stelle des üblicherweise zu erwartenden Scherzos tritt. In der Orgelsonate des 19. Jahrhunderts werden die mittleren Sätze gerne als Charakterstück gestaltet – legit ist dies insofern, als diese Sonaten Konzertmusik sind; problematisch aber, weil die instrumentalen Möglichkeiten begrenzt und ihre auch im Konzertaal nie verlorene sakrale Qualität oft überstrapaziert werden.¹ Rheinbergers Marcia religiosa ist glücklicherweise orchesterale Pomp, bleibt moderat und Thematik und vermeidet so die naheliegende Trivialität. – Der Schlussatz ist als Finalfuge und zugleich die kürzeste Finalfuge gestaltet. Diese Strenge bekommt durch den minantseptakkord gipfelnde Wiederaufnahme des Hauptthemas und abschließende Reminiszenz und endet im verhältnismäßig

Marburg, im F (aus dem Vorwort der Gesamtausgabe) Martin Weyer

Ausgabebqualität gegenüber Original evtl. gemindert. Ein klar definierbarer Begriff. Ausschlaggebend für die bauliche Komponente: Die französischen Orgeln waren dank der überlegenen Dispositionen weitaus „strapazierfähiger“ als die effektiven Schwellwerke – weit aus „strapazierfähig“ als entsprechend traktiert. Dies lässt sich schon an den Orgeln von Rheinbergers Kollegen Guilmant in aller Deutlichkeit erkennen.

Postscript

The Organ Sonatas Nos. 6 to 10 were written between the years 1880–1886, during a creative period when Rheinberger devoted his attention with particular intensity to the organ; Sonatas Nos. 6–8 were composed as annual contributions to the organ repertoire in 1880; 1881 und 1882 respectively; and Sonatas Nos. 9–15 followed, also at yearly intervals, in 1885–1891. The interval between these two groups of sonatas was filled imposingly enough by the First Organ Concerto, op. 137, of 1884. Since the composition of the Sixth Sonata the scale of the works had grown. The dimensions and characteristics of the sonatas now tended towards the symphonic; Rheinberger kept the title “sonata,” but his development as a composer led him along a road parallel to that which led his French contemporaries from the organ sonata to the “organ symphony.”

The Sixth Sonata (in E flat minor, op. 119) was written in May 1880. It is often considered to mark the beginning of Rheinberger's greatest achievements as a composer. The first movement is a masterly example of his secure form sense: within the outlines of a sonata-hauptsthema, Rheinberger allowed the various thematic characteristics apparently freely with which this is achieved to develop, thus realising the composer's temperament and the dramatic conflict between the two most modest parts of the movement. The intermezzo (in F major) creates with the full chords and the three-part writing in only three parts) the drama of the three-part writing with the full chords and the three-part writing which flank the Trio.

The third of the four movements of the sonata is replaced by a “Marcia religiosa.” In this movement, the inner movements are often in the character of concert pieces. This is legitimate owing to the fact that sonatas are concert music, but problematic because of the religious aura which is never entirely absent from them in the concert hall.¹ Fortunately Rheinberger's Marcia religiosa avoids orchestral pomp; it remains moderate in tempo and thematic material, thus escaping the ever-present danger of triviality. – The last movement (E flat major) is written as a final fugue; and is the shortest final fugue in any of the organ sonatas. This conciseness suits its character admirably, and does not in any way lessen its effect as the work's conclusion. A crescendo which culminates in a dominant seventh-ninth chord (bar 134) prepares for the return of the principal subject of the first movement. This concluding reminiscence comprises only twenty bars, and it ends in a hushed piano-pianissimo.

Marburg, spring 1990
Translation: John C. Rink
(from the German original)
the World

Martin Weyer
Edition of

¹ Naturall need or than Guilmant clearly