

Josef Gabriel  
Rheinberger

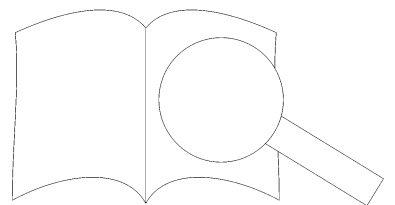
Streichquartett  
in c-Moll, op. 89

---

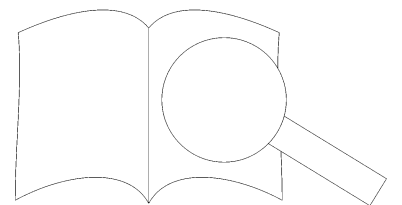
PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

---

Carus 50.0€



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



Josef Gabriel  
Rheinberger  
Streichquartett  
in c-Moll, op. 89

---

2 Violini, Viola e Violoncello

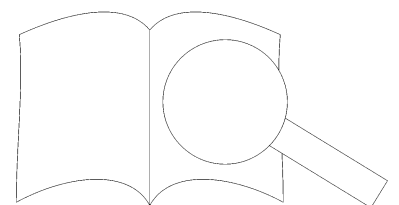
herausgegeben  
Werner Aderl

Einzelausgabe  
der Gesamtheit  
(Kammermusik)

Evaluation Copy - Quality may be reduced

Carus-Verlag

Partitur / Full score



Carus 50.00€

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

# Vorwort

Früh schon, noch während der Münchner Studienjahre 1853–1858, hat sich Josef Gabriel Rheinberger der Komposition von Streichquartetten gewidmet. Überliefert sind die Manuskripte mehrerer viersätziger Werke (JWV 6, 53, 65, 100, 164) sowie eines dreisätzigen (JWV 59) und diejenigen von drei einzelnen Sätzen.<sup>1</sup>

Bemerkenswert ist die schöpferische Pause in der Kammermusik danach bis zu den großen Würfeln der Sommermonate 1874 und 1875 mit dem Streichquintett op. 82 und dem ersten der beiden veröffentlichten Streichquartette, op. 89, vergleichbar ähnlichen Entwicklungstendenzen bei Joseph Haydn, Wolfgang Amadeus Mozart und auch Franz Schubert. Wie bei diesen zu beobachten, dürfte auch der älter werdende Rheinberger von zurückhaltendem Respekt bestimmt gewesen sein, indem er das Metier des durchsichtigen vierstimmigen Satzes nicht mehr als Übung im Ensemblesatz begriff, sondern nunmehr zögerte, an die großen Vorbilder in der Gattung anzuknüpfen.

Zur Entstehungszeit des Streichquartetts in c-Moll op. 89 geben Rheinbergers Eintragungen in der autographen Partitur<sup>2</sup> Aufschluss. Danach hat Rheinberger Ende März 1875 mit der Arbeit begonnen und sie am 14. Juli desselben Jahres abgeschlossen. Auf eine ältere Komposition gehen zwei Stellen im Finale zurück, die Takte 47ff. und 184ff., in denen Rheinberger auf ein eigenes Werk aus dem Jahr 1862 zurückgreift, das Lied für Mezzosopran und Klavier *Mir brennt eine Flamme im Herzen tief*, JWV 136,2.

Die Erstausgabe der Partitur und der Stimmen erschien September 1876 beim Verlag F. E. C. Leuckart in Leipzig. Gewidmet ist sie Jean Becker, dem Primarius des *Leipziger Quartetts*, eines der führenden Quartetter der damaligen Zeit.

Das *Florentiner Quartett* führte das zum ersten Mal auf: Die Premiere in Amersfoort (Niederlande) stat berger vom 2. Februar und Becker über den Erfolg.<sup>3</sup> führungen noch im Fet burg und fünf deutscher.

Neben den Ber Komponisten F Fanny Werk Api ein Brief des Rheinbergers Ehefrau einer Aufführung des Quartett in Leipzig Anfang „Vorigen Mittwoch spiel eines prächtiges C-moll-Quar und Frische strotzt [...] Daß das g, auß g hatte, brauche ich kaum zu sa eben auch Rezensionen aus den beiden – abgesehen von einigen Einschränkungei. Rheinbergers Erfindungsreichtum – insgesamt id positiver Aufnahme. Beispielhaft dafür ist die Besprechung in der *Allgemeinen musikalischen Zeitung*:

Im Allgemeinen imponirt er gerade nicht durch besondere Macht und Grösse der Erfindung, aber er erfindet eigenartig und edel aus sich heraus, ohne um die Gunst des Publikums zu buhlen, und ist ein sehr gewandter und feiner Arbeiter, dem der Faden so leicht nicht reisst.<sup>5</sup>

Erwähnenswert an jüngeren Darstellungen ist die Analyse von Bernd Edelmann, der u. a. bei der Besprechung des Finalsatzes den Hinweis auf die Auseinandersetzung mit Richard Wagner (dessen *Tristan-Vorspiel*) beiträgt.<sup>6</sup>

Waiblingen, im September 2007

Werner Aderhold

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

<sup>1</sup> Das Irmen'sche Werkverzeichnis für die Jugendkompositionen (in: Hans-Josef Irmen, *Thematisches Verzeichnis der musikalischen Werke Gabriel Josef Rheinbergers*, Regensburg 1974, Anhang, hier abgekürzt JWV) und Wangers chronologisches Verzeichnis von 1978 (in: Harald Wanger, *Josef Gabriel Rheinberger und die Kammermusik*, St. Gallen 1978, Anhang) führen an Kompositionen für Streichquartett zudem drei Fugen (JWV 165, 166, 170) sowie zwei Variationenzyklen (WoO 89, 90) auf. Die letzteren sind nicht von Rheinberger.

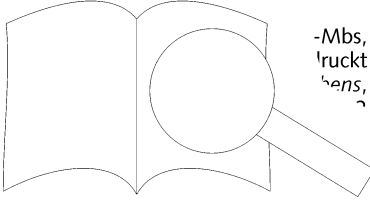
<sup>2</sup> Bayerische Staatsbibliothek

<sup>3</sup> „Das Publikum applaud *Rheinbergeriana* I, Bd. 4, in *Josef Gabriel Rheinberger* hrsg. von Harald Wange bis 1988, hier Band V (1988)“

<sup>4</sup> Zitiert nach *Briefe und Dokumente*

<sup>5</sup> *AmZ*, Nr. 43 vom 23. Oktober 1875

<sup>6</sup> „Sind Rheinbergers Streichquartette – Werkverzeichnis“ in: *Josef Gabriel Rheinberger – Werkverzeichnis*, hrsg. von Stephan Hörner und Hartmut Schick, Tutzing 2004, S. 61–92, hier S. 63–70.



-Mbs, druckt, mens,

# Streichquartett in c-Moll

I.

Josef Gabriel Rheinberger (1839–1901)  
op. 89 (1875)

**Allegro non troppo** ♩ = 88

Violino I  
Violino II  
Viola  
Violoncello

*p*  
*pp*  
*pp*  
*pp*

*pp dolce*  
*pp*  
*pp*  
*pp*

*dim.*  
*dim.*

*p*  
*p*  
*f*  
*f*  
*p*  
*p*  
*f*  
*f*  
*p*  
*p*

26

*p dolce*

32

*sf* *p*

39

*p dolce* *p* *cresc.* *cresc.*

47

*f* *ff*

54

*ff*

60

60 Musical score for measures 60-66. The score is in 3/4 time and B-flat major. It features a piano (p) and forte (f) dynamic range. The right hand has a melodic line with a crescendo (cresc.) and a dolce marking. The left hand has a bass line with a poco marcato marking and triplets. The score ends with a crescendo (cresc.) and a piano (p) dynamic.

67

67 Musical score for measures 67-72. The score continues with a piano (p) and forte (f) dynamic range. The right hand has a melodic line with a crescendo (cresc.) and a piano (p) dynamic. The left hand has a bass line with a poco marcato marking and triplets. The score ends with a piano (p) dynamic.

73

73 Musical score for measures 73-78. The score is in 4/4 time and B-flat major. It features a piano (p) and forte (f) dynamic range. The right hand has a melodic line with a sempre marking. The left hand has a bass line with a sempre marking and triplets. The score ends with a sempre marking and a piano (p) dynamic.

79

79 Musical score for measures 79-84. The score continues with a piano (p) and forte (f) dynamic range. The right hand has a melodic line with a sempre marking. The left hand has a bass line with a sempre marking and triplets. The score ends with a sempre marking and a piano (p) dynamic.

85

85 Musical score for measures 85-90. The score is in 3/4 time and B-flat major. It features a piano (p) and forte (f) dynamic range. The right hand has a melodic line with a piano (pp) dynamic. The left hand has a bass line with a piano (pp) dynamic. The score ends with a piano (pp) dynamic.

93

Musical score for measures 93-100. The score is in 3/4 time and B-flat major. It features a piano (p) and mezzo-forte (mf) dynamic range. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. A *pp* dynamic marking appears at the end of the system.

101

Musical score for measures 101-108. The score continues with a piano (*p*) and *pp* dynamic range. It includes *dim.* (diminuendo) markings in the right hand. The left hand features a strong *f* (forte) dynamic in the bass line.

109

Musical score for measures 109-115. The score continues with a piano (*p*) and *pp* dynamic range. It includes *dim.* markings in the right hand. The left hand features a strong *f* (forte) dynamic in the bass line.

116

Musical score for measures 116-122. The score continues with a piano (*p*) and *pp* dynamic range. It includes *dim.* markings in the right hand. The left hand features a strong *ff* (fortissimo) dynamic in the bass line.

123

Musical score for measures 123-130. The score continues with a piano (*p*) and *pp* dynamic range. It includes *pp dolce* markings in the right hand. The left hand features a strong *pp* dynamic in the bass line.

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



129

ff marcato

This system contains measures 129 to 133. It features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The right hand has a melodic line with some grace notes. Dynamics include fortissimo (ff) and marcato.

134

marcato

This system contains measures 134 to 137. The piano part continues with rhythmic patterns and triplets. The right hand has a melodic line with some grace notes. Dynamics include fortissimo (ff) and marcato.

138

This system contains measures 138 to 141. The piano part continues with rhythmic patterns and triplets. The right hand has a melodic line with some grace notes.

142

This system contains measures 142 to 145. The piano part continues with rhythmic patterns and triplets. The right hand has a melodic line with some grace notes.

146

ff

This system contains measures 146 to 150. The piano part continues with rhythmic patterns and triplets. The right hand has a melodic line with some grace notes. Dynamics include fortissimo (ff).

150

dim.  
dim.  
dim.  
dim.

This system contains measures 150 to 155. It features a treble and bass clef with a key signature of two flats. The music consists of a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *sf* and *dim.*

156

*p dolce*  
*p*  
*sf*  
*sf*  
*sf*

This system contains measures 156 to 161. It features a treble and bass clef with a key signature of two flats. The music consists of a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *p dolce*, *p*, and *sf*.

162

*ff*  
*ff*  
*ff*

This system contains measures 162 to 166. It features a treble and bass clef with a key signature of two flats. The music consists of a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *ff*. There are also triplet markings in the treble.

167

*ff*  
*ff*  
*ff*

This system contains measures 167 to 170. It features a treble and bass clef with a key signature of two flats. The music consists of a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *ff*. There are also triplet markings in the treble.

171

*dim*  
*p*  
*f*  
*p dolce*

This system contains measures 171 to 175. It features a treble and bass clef with a key signature of two flats. The music consists of a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *dim*, *p*, *f*, and *p dolce*. There are also triplet markings in the treble.

177

181

186

193

198

204

Musical score for measures 204-210. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment. Dynamics include sf (sforzando) and accents.

211

Musical score for measures 211-217. The treble staff continues the melodic line with a triplet in measure 215. The bass staff continues the accompaniment. Dynamics include sf and accents.

218

Musical score for measures 218-224. The treble staff has a melodic line with a 'dim.' (diminuendo) marking in measure 222. The bass staff continues the accompaniment. Dynamics include f and sf.

225

Musical score for measures 225-232. The treble staff has a melodic line with a 'p' (piano) marking in measure 225 and 'pp' (pianissimo) markings in measures 228-232. The bass staff continues the accompaniment. Dynamics include p and pp.

233

Musical score for measures 233-239. The treble staff has a melodic line with a 'dim.' (diminuendo) marking in measure 233 and 'pp' (pianissimo) markings in measures 236-239. The bass staff continues the accompaniment. Dynamics include dim. and pp.

239

*pp dolce*

*pp*

*pp*

245

*dim.*

*dim.*

*dim.*

*dim.*

251

*p*

*p*

*p*

257

*3*

*3*

262

*dim.*

*p dolce*

*dim.*

*pp*

*dim.*

*pizz.*

*pp*

268

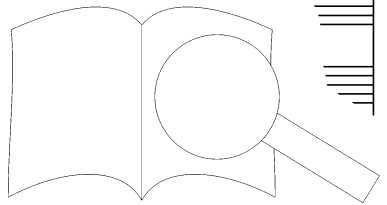
274

281

288

294

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



298 *rit.* - - - - - *a tempo*

*p dolce*

305

*cresc.*

312

*f*

318

*fp dolce*

*fp*

324

\* T. 322, VI I, VI II, Va: in der Erstausgabe *ff* decresc.

331

Musical score for measures 331-336. The score is written for three staves: Treble, Bass, and Bass. It features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics include *sf* (sforzando) and *f* (forte).

337

Musical score for measures 337-342. The score is written for three staves: Treble, Bass, and Bass. It features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *fff* (fortississimo).

343

Musical score for measures 343-348. The score is written for three staves: Treble, Bass, and Bass. It features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* (fortissimo).

349

Musical score for measures 349-354. The score is written for three staves: Treble, Bass, and Bass. It features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* (fortissimo).

355

Musical score for measures 355-360. The score is written for three staves: Treble, Bass, and Bass. It features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics include *dim.* (diminuendo).

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



362

Musical score for measures 362-368. The score is written for four staves (two treble clefs and two bass clefs). It features a melodic line in the upper staves and a supporting bass line. The tempo is marked 'cresc.' (crescendo) and 'con fuoco e più allegro' (with fire and more allegro). The music is in a major key and 4/4 time.

369

Musical score for measures 369-375. The score is written for four staves. It features a melodic line in the upper staves and a supporting bass line. The tempo is marked 'con fuoco e più allegro'. The music is in a major key and 4/4 time.

376

Musical score for measures 376-380. The score is written for four staves. It features a melodic line in the upper staves and a supporting bass line. The tempo is marked 'con fuoco e più allegro'. The music is in a major key and 4/4 time.

381

Musical score for measures 381-385. The score is written for four staves. It features a melodic line in the upper staves and a supporting bass line. The tempo is marked 'con fuoco e più allegro'. The music is in a major key and 4/4 time.

386

Musical score for measures 386-390. The score is written for four staves. It features a melodic line in the upper staves and a supporting bass line. The tempo is marked 'con fuoco e più allegro'. The music is in a major key and 4/4 time.

II.

Adagio espressivo ♩ = 80



First system of music (measures 1-6). It consists of four staves (treble and bass clefs for both hands). The music is in 8/8 time and A major. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).



Second system of music (measures 7-11). It consists of four staves. Dynamics include *sf* (sforzando) and *f* (forte).

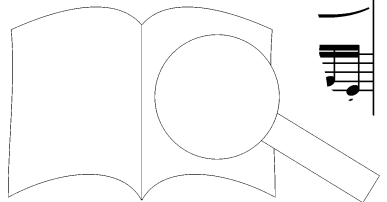


Third system of music (measures 12-15). It consists of four staves. Dynamics include *p* (piano) and *cresc.* (crescendo). A trill (*tr*) is marked in measure 13.



Fourth system of music (measures 16-20). It consists of four staves. Dynamics include *ff* (fortissimo) and *cresc.* (crescendo).

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



20

24

dolce

smorz. *p* < *sf* >

30

35

40 dolce

44 dim.

48 arco

51 arco pizz.

54

Musical score for measures 54-57. The score is in 3/4 time and features a complex rhythmic pattern with frequent sixteenth and thirty-second notes. Dynamics include *sf*, *p*, *pp*, and *ff*. The piece is in a key with three sharps (F#, C#, G#).

58

Musical score for measures 58-62. Measures 58-60 feature a dense texture of sixteenth notes. Measure 61 includes the instruction *p dolce*. Measure 62 shows a change in dynamics to *pp*. The piece is in a key with three sharps (F#, C#, G#).

63

Musical score for measures 63-65. Measure 63 includes the instruction *f vibrando*. Measures 64 and 65 feature triplet markings (*3*) over groups of notes. The piece is in a key with three sharps (F#, C#, G#).

66

Musical score for measures 66-70. Measures 66-69 feature a dense texture of sixteenth notes. Measure 70 includes triplet markings (*3*) over groups of notes. The piece is in a key with three sharps (F#, C#, G#).

69

tr  
p  
cresc.  
f

This system contains measures 69, 70, and 71. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 69 has a trill (tr) in the first staff. Dynamics include piano (p), crescendo (cresc.), and fortissimo (f).

72

ff  
p  
3  
3

This system contains measures 72, 73, and 74. It features four staves. Measure 72 has fortissimo (ff) dynamics. Measure 74 has piano (p) dynamics and triplet markings (3).

75

ff  
p  
3  
3  
3

This system contains measures 75, 76, 77, and 78. It features four staves. Measure 75 has fortissimo (ff) dynamics. Measure 76 has piano (p) dynamics and triplet markings (3).

79

pizz.

This system contains measures 79, 80, and 81. It features four staves. Measure 79 has piano (p) dynamics. Measure 80 has pizzicato (pizz.) dynamics.

82

Musical score for measures 82-84. The score is in 3/4 time and D major. It features four staves: two treble clefs and two bass clefs. The music is characterized by rapid sixteenth-note passages and triplets. Dynamic markings include *f* (forte) and *ff* (fortissimo).

85

Musical score for measures 85-88. The score continues with similar rhythmic patterns. It includes trills (*tr*) and dynamic markings such as *p* (piano) and *pp* (pianissimo).

89

Musical score for measures 89-92. The music becomes more melodic and includes the marking *p dolce* (piano dolce). It features a variety of note values and rests.

93

Musical score for measures 93-96. The score features a change in time signature to 6/8. It includes dynamic markings such as *ff* (fortissimo) and *f* (forte).

98 *morendo*

*p dolce* *pp* *pp* *pp*

*smorz.* *p dolce* *pp* *pp* *ppp*

105 *vibrando*

*mf* *f* *mf* *mf*

110 *tr* *dim.* *p* *dolce*

*dim.* *dim.* *dim.* *pp* *dolce*

*pizz.* *arco* *pp*

114 *morendo*

*ppp* *ppp* *ppp* *ppp*



# III. Scherzo

Non troppo vivo  $\text{♩} = 92$

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music begins with a forte (*f*) dynamic. The first staff features a melodic line with eighth-note patterns and triplet markings. The second staff has a similar melodic line. The third staff provides harmonic support with chords and moving lines. The fourth staff has a bass line with eighth notes. Dynamics include *f*, *p*, and *cresc.* with a triplet of eighth notes.

The second system continues the musical score with four staves. It starts at measure 8. The top two staves have melodic lines with triplet markings and a forte (*f*) dynamic. The bottom two staves provide harmonic support. The system concludes with a key signature change to one sharp (F#) and a common time signature.

The third system of the musical score consists of four staves, starting at measure 16. The top two staves feature melodic lines with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The bottom two staves provide harmonic support. The system ends with a key signature change to two sharps (F# and C#).

The fourth system of the musical score consists of four staves, starting at measure 25. The top two staves have melodic lines with a piano (*p*) dynamic and a forte (*f*) dynamic. The bottom two staves provide harmonic support. The system concludes with a key signature change to one sharp (F#).



75

*f* cresc.

82

*ff*

90

*ff*

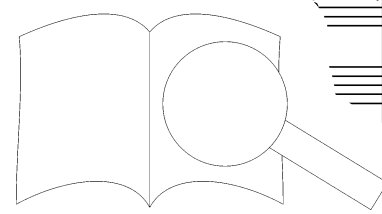
98

*p*

106

*mf*

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



113

*pp* mormorando

120

*dolce*

*pp*

127

*pp*

*p*

134

*pp*

*p*

142

*pp*

*p*

cresc.

cresc.

150 8 va

*f* *f* *simile* *simile*

159 (8 va)

168

*pizz.* *pizz.* *arco* *p*

178

*arco* *p* *arco* *pp* *arco* *ff* *ff* *ff*

187

*p* *pp* *pp* *pp* *pp*

Trio

First system of the Trio, measures 1-8. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* and *p*.

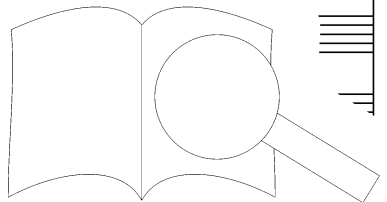
Second system of the Trio, measures 9-16. The melody continues with various ornaments and dynamics like *mf* and *p*.

Third system of the Trio, measures 17-25. The piece moves to a new section with a melodic line in the right hand and accompaniment in the left hand. Dynamics include *f* and *p*.

Fourth system of the Trio, measures 26-35. This system includes a section marked *p dolce* and features a melodic line in the right hand with a *mf* dynamic.

Fifth system of the Trio, measures 36-44. The piece concludes with a melodic line in the right hand and accompaniment in the left hand, marked with *pp*.

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



45

55

64

72

80

88

ff

ff

ff

ff

This system contains measures 88 to 95. It features a piano part with a steady eighth-note accompaniment and a vocal line with long, flowing phrases. The dynamic marking *ff* (fortissimo) is present in the vocal line starting at measure 92.

96

This system contains measures 96 to 103. The piano accompaniment continues with eighth notes, while the vocal line has more active, rhythmic passages. The dynamic marking *ff* is maintained.

104

ff

This system contains measures 104 to 111. The piano part has some rests, and the vocal line features a melodic line with some grace notes. The dynamic marking *ff* is present.

112

cresc.

cresc.

cresc.

cresc.

ff

This system contains measures 112 to 120. All parts (piano and vocal) are marked with *cresc.* (crescendo). The piano accompaniment has a more active eighth-note pattern. The dynamic marking *ff* is present at the end of the system.

121

pp

pp

pp

This system contains measures 121 to 128. The piano part has a more active eighth-note accompaniment, and the vocal line has a melodic line. The dynamic marking *pp* (pianissimo) is present in the piano part.



130

139

148 dim. e morendo

157

# IV. Finale

Allegretto  $\text{♩} = 76$

First system of the musical score, measures 1-5. It features a piano introduction with a bass line starting on a half note G2 and a treble line with rests. Dynamics include piano (*p*) and accents.

Second system of the musical score, measures 6-11. The piano part continues with eighth notes, while the treble part has rests. Dynamics include piano (*p*) and accents.

Third system of the musical score, measures 12-17. Both piano and treble parts are active. Dynamics include mezzo-forte (*mf*), crescendo (*cresc.*), and decrescendo (*dim.*).

Fourth system of the musical score, measures 18-23. The piano part features a triplet of eighth notes. Dynamics include piano (*p*), mezzo-forte (*mf*), and accents.

Fifth system of the musical score, measures 24-29. The piano part has a triplet of eighth notes. Dynamics include piano (*p*) and fortissimo (*ff*).

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

30

30

36

36

42

42

49

49

55

55

60

dim. *p* *pp* *ppp*

65

marcato

*p* *pp* *sf*

71

marcato

pizz.

cresc.

*p* *sf* *cresc.*

75

*sf*

79

cresc.

*ff*

*cresc.* *ff*

83

87

poco rit. a tempo

*p* *pp dolce* *sf*

94

*sf* *p* *pp* *dolce*

101

*dim.*

107

*dim.*

113

*f* con duolo  
*f* dim.  
*f* dim.  
*ppp*

121

*p* *dim.* *pp* *morendo*  
*p* *dim.* *pp*  
*p* *pizz.* *dim.* *arco*

129

*ff*

136

*pp* *ciss.*

142

*pp* *ff*

148

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

154

*f* *f* *f* *f* *f*

160

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

166

*dolce*

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

172

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

178 *tr*

*p* 3 3 *pizz.* *p* *arco*  
*dim.* *pizz.* *arco*  
*dim.*

183

*ff* *ff* *ff* 3 3

187

*tr* 3 3 *p* *pp*

192

*ten.* *p* 3 3

198

*ff* *ff* *ff* 3 3 3 3 *tr*



203 Più allegro  $\text{♩} = 100$

209

213

219 con fuoco

225

**Gesamtausgabe.** Bislang sind folgende Bände mit Instrumentalmusik erschienen:

23: Wallenstein-Sinfonie op. 10	50.223
24: „Florentiner“ Sinfonie in F op. 87	i.V. 50.224
25: Konzertouvertüren (op. 18, 110, 195)	50.225
26: Orchesterfassungen eigener Werke	50.226
27: Klavierkonzert in As op. 94	50.227
28: Orgelkonzerte, Suite op. 149	50.228
29: Kammermusik ohne Klavier	50.229
30: Klaviertrios (op. 34, 112, 121, 191)	50.230
31: Klavierquartett, Klavierquintett, Sextett	50.231
33: Werke für Soloinstrument und Orgel	50.233
34: Klavierwerke I (4 Sonaten)	50.234
35: Klavierwerke II (kleinere Klavierwerke, Teil 1)	50.235
36: Klavierwerke III (kleinere Klavierwerke, Teil 2)	50.236
37: Klavierwerke IV (vierhändig oder 2 Klaviere)	50.237
38: Orgelwerke I (Sonaten 1–10)	50.238
39: Orgelwerke II (Sonaten 11–20)	50.239
40: Orgelwerke III (kleinere Orgelwerke)	50.240
43: Bearbeitungen für Klavier III (Orgelwerke III)	50.243
46: Bearbeitungen für Klavier VI (Kammermusik)	50.246
47: Bearbeitungen für zwei Klaviere	50.247
48: Bearbeitungen fremder Werke (Bach, Mozart)	50.248
Supplement 1: Klaviertrio op. 112, Faksimile	50.290

## Kammermusik

Cellosonate in C op. 92	50.092
Klaviertrio Nr. 1 in d op. 34	50.034
Klaviertrio Nr. 2 in A op. 112	50.112
Klaviertrio Nr. 3 in B op. 121	50.121
Klaviertrio Nr. 4 in F op. 191	50.191
Klavierquartett in Es op. 38	50.038
Klavierquintett in C op. 114	50.114
Nonett op. 139 / Fl, Ob, Clt, Fg, Cor, Vl, Va, Vc, Cb	50.139
Rhapsodie in H WoO 27 / Fl, Pfte	40.5
Sextett op. 191b / Fl, Ob, Clt, Fg, Cor, Pfte	50.191/c
Streichquartett Nr. 1 in c op. 89	
Streichquartett Nr. 2 in F op. 147	
Streichquintett op. 82	
Suite in c (Klavierfassung) op. 166 / Vl, Pfte	
Thema mit Veränderungen für Streichquartett [und Cb ad lib.] op. 93	
Violinsonate Nr. 1 in Es op. 77	
Violinsonate Nr. 2 in e op. 105	

## Klavier

Die Gesamtausgabe in 4 Bänden:	
Band 34: Klavierwerke I (4 Sonaten)	50.234
Band 35: Klavierwerke II (kleinere Klavierwerke, Teil 1)	50.235
Band 36: Klavierwerke III (kleinere Klavierwerke, Teil 2)	50.236
Band 37: Klavierwerke IV (vierhändig oder 2 Klaviere)	50.237

Die Orgelwerke in 4 Einzelheften:	
– Band 38: Orgelsonaten 1–10	50.047
– Band 39: Orgelsonaten 11–20	50.099
– Band 40: Kleinere Orgelwerke	50.135
– Supplement 3: Orgelwerke ohne Opuszahl	50.184

Die Orgelwerke in 5 Einzelheften vor:	
– Band 38 (3, 43, 45)	50.005
– Band 39 (15, 183)	50.266
– Band 40 (4): Tarantella op. 13	50.013
– Band 40 (4hdg): Große Sonate op. 122	50.122
– Band 40 (2 Klaviere): Duo in a op. 15	50.015

Humoresken op. 28	50.028
Sechs Tonstücke op. 39	50.039
Arrangements des Komponisten für Pfte zu 4 Händen:	
– Streichquartett Nr. 1 op. 89	50.089/03
– Streichquartett Nr. 2 op. 147	50.147/03

Bearbeitungen fremder Werke:	
– Bach, J. S.: Goldberg-Variationen (BWV 988), bearb. für 2 Klaviere, WoO 3	31.988
– Mozart, W. A.: Variationen in B für Klavier (KV 500), für den Konzertvortrag frei bearb., WoO 5	51.500
– Mozart, W. A.: Variationen in F für Klavier (KV 613), bearb. für 2 Klaviere, WoO 6	51.613

## Orgel

Die Gesamtausgabe enthält das Orgelwerk in drei Bänden und einem Supplementband:  
 Band 38: Orgelsonaten 1–10  
 Band 39: Orgelsonaten 11–20  
 Band 40: Kleinere Orgelwerke  
 Supplement 3:  
 Orgelwerke ohne Opuszahl

Einzelausgaben aus den Bänden:	
– Orgelsonate Nr. 1 in c	50.027
– Orgelsonate Nr. 2 in c	50.088
– Orgelsonate Nr. 3 in c	50.098
– Orgelsonate Nr. 4 in c	50.132
– Orgelsonate Nr. 5 in c	50.148
– Orgelsonate Nr. 6 in c	50.165

Die Orgelwerke in 4 Einzelheften:	
– Band 38: Orgelsonaten 1–10	50.049
– Band 39: Orgelsonaten 11–20	50.123/10
– Band 40: Kleinere Orgelwerke	50.123/20
– Supplement 3: Orgelwerke ohne Opuszahl	50.156
– Orgelsonate Nr. 1 in c op. 156	50.162
– Orgelsonate Nr. 2 in c op. 162	50.167
– Orgelsonate Nr. 3 in c op. 167	50.174
– Orgelsonate Nr. 4 in c op. 174	50.189
– Orgelsonate Nr. 5 in c op. 189	50.189

Die Orgelwerke in 4 Einzelheften:	
– Band 38: Orgelsonaten 1–10	16.029
– Band 39: Orgelsonaten 11–20	50.264
– Band 40: Kleinere Orgelwerke	50.137
– Supplement 3: Orgelwerke ohne Opuszahl	50.177
– Orgelsonate Nr. 1 in F op. 137 / Org, Str, 3 Cor	50.177
– Orgelsonate Nr. 2 in g op. 177	50.150
– Orgelsonate Nr. 3 in g op. 167	50.149
– Orgelsonate Nr. 4 in g op. 174	50.166/10
– Orgelsonate Nr. 5 in g op. 189	50.166/10

## Orchester

„Florentiner“ Sinfonie in F op. 87 / ●	50.087
Wallenstein-Sinfonie op. 10	50.223
Klavierkonzert in As op. 94	50.227
(Orchesterstimmen leihbar)	
Ouvertüre zu Schillers „Iphigenie auf Tauris“ op. 110	50.110

● = auf Carus-CD eingetragene Werke

