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**Josef Gabriel  
Rheinberger**

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**Zwölf Trios  
für die Orgel op. 189**

herausgegeben von / edited by  
Martin Weyer

Einzelausgabe aus:  
Josef Gabriel Rheinberger  
Sämtliche Werke  
Band 40: Kleinere Orgelwerke

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 Carus 50.189

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Aus Band 40 der Gesamtausgabe liegen außer den vorliegenden Zwölf *Trios* als Einzelausgaben vor:

*Zehn Trios für die Orgel* op. 49 (CV 50.049)

*Zwölf Fugetten strengen Stils* op. 123a (CV 50.123/10)

*Zwölf Fugetten strengen Stils* op. 123b (CV 50.123/20)

*Zwölf Charakterstücke für die Orgel* op. 156 (CV 50.156)

*Monologe. Zwölf Stücke für die Orgel* op. 162 (CV 50.162)

*Meditationen. Zwölf Orgelvorträge* op. 167 (CV 50.167)

*Miscellaneen. Zwölf Orgelvorträge* op. 174 (CV 50.174)

Rheinbergers Orgelmusik erscheint in der Gesamtausgabe in drei Bänden und einem Supplementband:

Band 38: *Orgelmusik I* (Orgelsonaten 1–10) (CV 50.238)

Band 39: *Orgelmusik II* (Orgelsonaten 11–20) (CV 50.239)

Band 40: *Orgelmusik III* (Kleinere Orgelwerke) (CV 50.240)

Supplementband 3: Kleinere Orgelwerke ohne Opusnummern (Auswahl) (CV 50.288)

Orgelheft (16 einzelne Sätze aus Bd. 40) (CV 50.254)

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# Vorwort

Ist es Zufall, daß die Serie der kleinen Orgelstücke mit jener Gattung endet, mit der sie einst begonnen hat? Fast dreißig Jahre liegen zwischen den *Zehn Trios* op. 49 und den hier veröffentlichten *Zwölf Trios für die Orgel* op. 189. Am Anfang dieses Weges war keineswegs erkennbar, daß Rheinberger einmal zu den führenden Orgelkomponisten des späten 19. Jahrhunderts gehören sollte. 1897, im Entstehungsjahr der zweiten Triofolge, lagen schon achtzehn Orgelsonaten und zwei Konzerte vor; nur noch zwei Sonaten und einige Stücke ohne Opuszahl sollten folgen. Und alles dies war nur ein Teil eines viel größeren Lebenswerkes.

Rheinbergers Vorstellung vom Orgeltrio hat sich in dieser Zeit nicht grundsätzlich gewandelt. Auch op. 189 zeigt die schon für op. 49 charakteristische Mischung von melodiebetonten Stücken, die als eine Art Lieder ohne Worte (freilich ohne Mendelssohn-Anklänge) für die Orgel adaptiert wurden und von kontrapunktisch gedachten Trios, die auf stärkere Gleichberechtigung aller drei Stimmen zielen. Der tiefere Grund für die Beibehaltung dieser strukturellen Merkmale lag sicherlich in der Entwicklung des Orgelbaus. Ende des Jahrhunderts hatten sich Tendenzen, die um 1860 erkennbar waren, eher noch verstärkt: Die Ungleichgewichtigkeit der Manuale hatte zugenommen, neben dem massiv besetzten „Hauptmanual“ waren Manual II (und erst recht III) nur noch echohafte Abschwächungen. Desgleichen hatte sich das Prinzip der Grundtonigkeit mit gleichzeitigem Wegfall höherer Lagen und Aliquote in Deutschland (mit klanglich bedenklichen Konsequenzen) durchgesetzt. Von daher war es sinnvoll, oberstimmenbetonte Trios zu schreiben und dazu solche, die auch einmanualig ausführbar sind. In op. 189 sind nur die Nr. 4, 5 und 11 durch unterschiedliche Lautstärkegrade als zweimanualig gekennzeichnet, und selbst diese lassen sich ohne Komplikationen auf einem Manual spielen.

Der alsbald einsetzende Umschwung im Orgelbau – eingeleitet durch die sog. elsässische Reform unter Albert Schweitzer und Emil Rupp – hat Rheinberger nicht mehr tangiert; andererseits hat die allgemein üblich gewordene Pneumatik im deutschen Orgelbau auch keine Spuren in seinem Werk hinterlassen – in den Trios ohnehin nicht, aber auch nicht in den anderen Stücken. Ein von der Pneumatik bedingter satztechnischer Umbruch, wie er bei Reger zwischen der *Suite* op. 16 und der ersten Sonate op. 33 ablesbar wird, fehlt bei Rheinberger. In dieses Bild einer gewissen Distanz zu Tagesmoden paßt denn auch, daß von den *Zwölf Trios* op. 189 immerhin noch vier primär kanonisch angelegt sind (in op. 49 nur eines von zehn!). Außerdem haben, was nicht verwundert, die späten Trios einen längeren Atem, einen großzügigeren „Faltenwurf“ der Linienführung und eine kräftiger leuchtende Harmonik.

Für den Praktiker wird hier leichte Literatur bereitgehalten, die auf ein- oder zweimanualigen kleineren Orgeln darstell-

bar ist. Vermeiden sollte man eine auf „Spaltklang“ zielen-de Registrierung, wie sie bei Bach und Krebs sinnvoll sein kann, aber nicht bei Rheinberger. „Est modus in rebus ...“: Maßvoll im Spiel wie in der Registrierung zu verfahren, also Effekte und Extravaganzen zu vermeiden, ist dem Geist dieser Musik am ehesten angemessen.

Die vorliegende Ausgabe ist ein Auszug aus Band 40 der Rheinberger-Gesamtausgabe (*Kleinere Orgelwerke*), Stuttgart 1998, CV 50.240. Der Notentext dieses Bandes wird unverändert übernommen. Für Fragen der kritischen Revision und für eine zusammenhängende Darstellung von Rheinbergers freien Orgelstücken sei auf das Vorwort und den Kritischen Bericht dieses Bandes verwiesen.

Marburg, im Sommer 1999

Martin Weyer

# Zwölf Trios für Orgel

1.

Andantino amabile ♩ = 66

Josef Gabriel Rheinberger, op. 189 (1897)

Manual

Musical score for the Manual part of Organ Trio No. 1. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is three flats. The time signature is common time (indicated by '3'). The dynamic is 'p' (pianissimo). The tempo is indicated as ♩ = 66. The music features eighth-note patterns and sustained notes with grace notes.

Pedal

Musical score for the Pedal part of Organ Trio No. 1. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is three flats. The time signature is common time (indicated by '3'). The dynamic is 'p' (pianissimo). The music features eighth-note patterns and sustained notes with grace notes.

6

Musical score for the Manual part of Organ Trio No. 1, starting at measure 6. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is three flats. The time signature is common time (indicated by '3'). The music features eighth-note patterns and sustained notes with grace notes. A watermark for 'Carus-Verlag' is visible across the page.

12

Musical score for the Manual part of Organ Trio No. 1, starting at measure 12. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is three flats. The time signature is common time (indicated by '3'). The music features eighth-note patterns and sustained notes with grace notes. A watermark for 'Carus-Verlag' is visible across the page.

18

Musical score for the Manual part of Organ Trio No. 1, starting at measure 18. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is three flats. The time signature is common time (indicated by '3'). The music features eighth-note patterns and sustained notes with grace notes. A watermark for 'Carus-Verlag' is visible across the page.

24

*rit.*

*a tempo*

30

36

*rit.*

*a tempo*

42

48

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Original evtl. gemindert

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BEB

BR

BR

BR

BR

## 2.

Moderato  $\text{♩} = 60$ 

4

4

8

12

16

20

24

28

32

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## 3.

**Allegretto** ♩ = 138

*dolce*

*p*

*p*

*f*

*f*

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24

30

36

42

*a tempo*

47

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4.

Quasi adagio  $\text{♩} = 108$

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15

18

21

25

29

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23

29

35

41

46

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6.

**Allegretto** ♩ = 100

Sheet music for piano, 6 staves, 16 measures. Measure 1: Treble clef, 8/8 time, dynamic *mf*. Bass clef, 8/8 time, dynamic *p*. Measure 2: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 3: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 4: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 5: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 6: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 7: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 8: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 9: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 10: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 11: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 12: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 13: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 14: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 15: Treble clef, 8/8 time. Bass clef, 8/8 time. Measure 16: Treble clef, 8/8 time. Bass clef, 8/8 time.

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*Ausgabequalität gegenüber*

20  
  
 rit.      a tempo  
 24  
  
 28  
  
 32  
  
 36

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

7.

**Moderato**  $\text{♩} = 60$

6

11

16

21

26

32

38

44

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## 8. Trio

Alla breve  $\text{♩} = 69$

Musical score for the 8. Trio section. The score consists of two staves. The top staff is in treble clef and has a key signature of two sharps. The bottom staff is in bass clef and has a key signature of one sharp. The tempo is Alla breve at 69 BPM. The dynamics are marked as *mf* legato. The instruction "Canon" is written above the top staff. The score begins with a series of eighth-note patterns followed by quarter notes.

5

Musical score for measure 5 of the 8. Trio section. The top staff shows a continuation of the eighth-note patterns from the previous measure. The bottom staff shows a new melodic line starting with a quarter note. A large watermark for "CARUS" and "Carus-Verlag" is overlaid on the right side of the page.

9

Musical score for measure 9 of the 8. Trio section. The top staff shows a continuation of the eighth-note patterns. The bottom staff shows a new melodic line starting with a quarter note. A large watermark for "CARUS" and "Carus-Verlag" is overlaid on the right side of the page.

13

Musical score for measure 13 of the 8. Trio section. The top staff shows a continuation of the eighth-note patterns. The bottom staff shows a new melodic line starting with a quarter note. A large watermark for "CARUS" and "Carus-Verlag" is overlaid on the right side of the page. A smaller watermark for "AUSGABEQUALITÄT GEGENÜBER ORIGINAL EVTL. GEMINDERT" is also present.

A page of musical notation for two staves. The top staff is treble clef, G major (two sharps). The bottom staff is bass clef, C major (no sharps or flats). Measure 17 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measures 18-21 continue this pattern. Measure 22 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measures 23-25 continue this pattern. Measure 26 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measures 27-30 continue this pattern. Measure 31 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measures 32-34 continue this pattern.

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9.

Con moto \*  $\text{♩} = 66$

Musical score for piano, three staves. Measure 1: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Measure 2: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Measure 3: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Dynamics: *f* in measure 1, *f* in measure 3.

Musical score for piano, three staves. Measure 4: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Measure 5: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Measure 6: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Dynamics: *p* in measure 4, *f* in measure 6.

Musical score for piano, three staves. Measure 7: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Measure 8: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Measure 9: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Dynamics: *p* in measure 7, *f* in measure 9.

Musical score for piano, three staves. Measure 10: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Measure 11: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Measure 12: Treble staff, eighth-note chords in G minor. Bass staff, eighth-note chords in C major. Dynamics: *p* in measure 10, *f* in measure 12.

\* Vgl. Einzelanmerkungen im Kritischen Bericht

13

16

19

22

25

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10.

Andantino  $\text{♩} = 72$

Musical score for piano, page 10, measures 1-3. The score consists of three staves: treble, bass, and alto. The key signature is one flat. Measure 1 starts with a dynamic **p dolce**. Measure 2 begins with a forte dynamic. Measure 3 ends with a half note followed by a fermata. The bass staff has a sustained note in measure 1.

Musical score for piano, page 10, measures 4-6. The score consists of three staves: treble, bass, and alto. The key signature changes to one sharp. Measure 4 starts with a forte dynamic. Measure 5 begins with a forte dynamic. Measure 6 ends with a dynamic **tr**.

Musical score for piano, page 10, measures 7-9. The score consists of three staves: treble, bass, and alto. The key signature changes to one sharp. Measure 7 starts with a forte dynamic. Measure 8 begins with a forte dynamic. Measure 9 ends with a dynamic **tr**.

Musical score for piano, page 10, measures 10-12. The score consists of three staves: treble, bass, and alto. The key signature changes to one sharp. Measure 10 starts with a forte dynamic. Measure 11 begins with a forte dynamic. Measure 12 ends with a dynamic **tr**.

15

19

23

27

31

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11.

Adagio  $\text{♩} = 95$ 

6

4

7

10

13

16 
  
*rit.* *a tempo*

20

23

26

29

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## 12.

Andantino  $\text{♩} = 132$ 

6

11

16

21

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31

36

41

46

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## Postscript

Is it mere chance that the series of short organ pieces ended with the same type of composition with which it had begun? Almost thirty years lay between the *Zehn Trios* op. 49 and these *Zwölf Trios für die Orgel* op. 189. At the beginning it was by no means evident that Rheinberger would one day take a place among the leading organ composers of the late 19th century. By 1897, the year in which he composed the second sequence of trios, he had already composed eighteen organ sonatas and two organ concertos; only two more sonatas and a few pieces without opus numbers were to follow. And all this was only part of a far larger life's work.

Rheinberger's concept of the organ trio did not change basically over the intervening years. Op. 189, like op. 49, is a characteristic mixture of melody-based pieces, which as songs without words (although uninfluenced by Mendelssohn) were adapted for the organ, and contrapuntally constructed trios in which all three parts were intended to be equally important. The deeper reason for the retention over so many years of these structural features undoubtedly lay in the development of organ building. By the end of the century tendencies which had been recognizable about 1860 had become even more evident: the inequality of the manuals had become more pronounced. Beside the "great organ" with its many stops, manual II (and manual III when it existed) were no more than pale echoes. Consequently the principle of predominant basic tone, to the detriment of high-lying and aliquot sounds, had become accepted in Germany (with evident tonal consequences). That encouraged the writing of trios in which the highest part was always emphasized, especially ones which could be played on a single manual. Due to varying degrees of loudness, only op. 189, nos. 4, 5 and 11 can be characterized as being intended for two manuals and even these pieces can be played without complications on a single manual.

The change of direction in organ building which was soon to occur – introduced by the so-called Alsatian reform promoted by Albert Schweitzer and Emil Rupp – came too late to influence Rheinberger. Pneumatic action, which had become a customary feature of German organ building, also played no part in his works – certainly not in the trios, and also not in the other pieces. A change in creative technique caused by pneumatic action, such as may be considered to have occurred in Reger's compositions between the *Suite* op. 16 and the First Sonata op. 33, did not happen in Rheinberger's works. The possibility which this raises, that Rheinberger did not intend to keep up to date in his compositions, is supported by the fact that four of the *Zwölf Trios* op. 189 are still basically canon in structure (in op. 49 that was true of only one in ten!). It is no surprise that by comparison with op. 49 the late trios are marked by broader spans of melody, more expansive part-writing, and more powerful harmonic radiance.

These trios offer the organist music of no great difficulty which is suitable for performance on small one or two manual organs. One should avoid registration which produces "divided sound" such as would be appropriate for Bach and Krebs, but not for Rheinberger. "Est modus in rebus ..."; to remain moderate both in playing and in registration, thus avoiding superficial effects and extravagance, is the best way to be true to the spirit of this music.

The present edition is an extract from volume 40 of the Rheinberger Complete Edition (*Kleinere Orgelwerke*), Stuttgart, 1998, CV 50.240. The musical text has been taken unaltered from that volume. For the answers to questions concerning the editorial revision of this music and for a survey of Rheinberger's early organ pieces please refer to the Foreword and the Critical Report published in that volume.

Marburg, summer 1999  
Translation: John Coombs

Martin Weyer