

PRAELUDIUM
UND
DOPPELFUGE
FÜR ORGEL

(CHORAL AM SCHLUSS MIT 4 TROMPETEN UND 4 POSAUNEN)

VON

FRIEDRICH KLOSE

FÜR PIANOFORTE ZU ZWEI HÄNDEN

BEARBEITET VON

AUGUST STRADAL

PREIS MK. 4.— NETTO

Eigentum des Komponisten für alle Länder

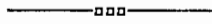
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Meister Anton Bruckner

in treuem Gedenken.



Es war in Bayreuth nach der ersten Aufführung des „Parsifal“. Bei „Angermann“ hatte sich eine begeisterte Menge versammelt. Auch ich, der angehende Musiker, war dahingekommen, und bald befand ich mich in lebhaftem Gespräch mit meinen Tischnachbarn, zwei jungen Wienern, die sich als ebenso feurige Anhänger der „neuen Richtung“ zu erkennen gaben, wie ich selbst einer war.

Unsere eifrige Unterhaltung erlitt immer nur dann eine kurze Unterbrechung, wenn meine neuen Freunde einem am Nebentische sitzenden älteren Herrn mit prächtig geschnittenem Cäsarenkopfe zutranken, indem sie ein lautes: „Hoch, Herr Professor!“ hinüberriefen. Stets kam der also Angeredete mit einem kräftigen Zuge freundlichst nach, und so häufig und verhältnismäßig rasch hintereinander wiederholte sich dieser Vorgang, daß das schon meine Neugier reizte zu wissen, wer denn dieser Herr am Tische drüben eigentlich sei. Ich fragte und erfuhr, daß es kein geringerer war als Anton Bruckner, — für mich eine um so freudigere Überraschung, als ich im Winter zuvor die „Romantische“ gehört und von dem ebenso kühnen als tief innerlichen Werke einen gewaltigen Eindruck bekommen hatte. — Ob ich wohl das dem Herrn Professor sagen dürfe? Freudigst bejahten meine Wiener, frühere Schüler Bruckners: ich wurde vorgestellt, und überglücklich dankte ich dem Meister für sein herrliches Werk.

So lernte ich den Mann kennen, der vier Jahre später mein Lehrer werden sollte!

Aber auch Bruckner, damals noch wenig gewürdigt und außerhalb Wiens so gut wie unbekannt, war sichtlich erfreut, so unvermutet einen glühenden Verehrer seiner Kunst gefunden zu haben, und lud mich ein, ihn am nächsten Morgen zeitig aufzusuchen: er wolle mir Bayreuth zeigen.

Das war ein denkwürdiger Tag!

In aller Frühe begannen wir unsere Wanderung mit einem Spaziergange auf den Festspielhügel und beschlossen sie des Nachmittags mit einem andachtvollen Besuche des Gartens der Villa „Wahnfried“. Mitteninne aber fiel jenes Erlebnis, das allzeit eine meiner schönsten Erinnerungen bleiben wird.

Als wir nämlich zur protestantischen Hauptkirche gekommen waren, trat Bruckner ein, nicht aber, um mir auch die zu zeigen, sondern um zu — beten. Lange stand er da, inbrünstig seine Andacht verrichtend. Plötzlich wandte er sich an mich mit den Worten, nun wolle er mir etwas auf der Orgel vorspielen. — Von Bruckners Meisterschaft auf diesem Instrumente hatte ich gehört und begrüßte darum mit Jubel seine Ankündigung.

Wir waren ganz allein im weiten Raume des Gotteshauses. Bruckner spielte, ich trat den Blasbalg. So ging es eine Weile, dann meinte er aber, ich müsse auch sehen, wie er spiele, hieß mich einen Ersatzmann für mein Geschäft beibringen und postierte mich, als ich einen solchen auf der Straße aufgetrieben hatte, neben sich an den Spieltisch.

Und nun begann er von neuem. — Wer je Bruckner auf der Orgel hat improvisieren hören, der wird ermessen können, welch überwältigenden Eindruck es auf mich, den jungen Musiker, machen mußte, wie er ein eigenartig wild aufstürmendes Thema intonierte, es zur kunstvollen Fuge verarbeitete und steigerte in allen erdenklichen Umgestaltungen, den imposanten Tönebau krönend mit einem mächtigen Orgelpunkt.

Des Themas Anfang lautete:



Möge man es mir nicht als Anmaßung auslegen, daß ich in Erinnerung des Eindruckes jener schönen Stunde dieses Motiv der nachfolgenden Komposition zugrunde gelegt habe, und in der Zueignung nichts anderes erkennen als die dankbare Rückerstattung eines kostbaren Gutes an denjenigen, der mir's einstens anvertraut.

F. Klose.

Praeludium und Doppelfuge

für Orgel

von

Friedrich Klose

für Pianoforte zu zwei Händen
bearbeitet von

August Stradal.

Andante. *m.d.* *molto tranquillo*

pp legato

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

meno pp

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

poco m.d. *a* *poco p* *cresc.* *m.d.*

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

mp *dim.*

* *Red.* * *Red.* * *Red.* * *Red.* *

ossia. *Andante.*
harmonioso

p *5* *4* *3* *2* *1* *4* *3* *2* *1* *4*

m.d. *4* *1* *4* *8* *1* *4* *5*

lungo *molto tranquillo*

pp una corda

*Red. * Red. **

Andante. *harmonioso*

m.g. *Red.*

m.d. *4* *1* *4*

lungo *molto tranquillo*

pp una corda

*Red. * Red. **

Andante.

p *4* *2* *1* *4* *3* *2* *1* *4* *3* *2* *1*

m.d. *2* *1* *2* *3* *4* *1* *4* *8* *1* *4* *5*

lungo *molto tranquillo*

pp una corda

*Red. * Red. **

Andante.

m.d. *4* *1* *4*

lungo *molto tranquillo*

pp

*Red. * Red. **

Andante.

p *8* *4* *2* *1* *4* *3* *2* *1* *4* *3* *2* *1*

m.d. *4* *1* *4* *1* *4* *8* *1* *4* *5*

molto *strin*

cres *m.d.* *4* *1* *4* *8* *1* *4* *5*

Red. m.g. *Red. m.g.*

*Red. * Red. **

Andante.

p *5* *4* *2* *1* *4* *3* *2* *1* *4* *3* *2* *1*

m.g. *Red.*

molto *strin*

cres *Red. cresc.*

*Red. * Red. **

cendo *gen* *do*

m.g. *scen* *m. d.*

do *do*

Red. *cen* ** Red.* *do **

Detailed description: This system contains two systems of piano accompaniment and one vocal line. The piano parts are in a 7/8 time signature. The first system of piano accompaniment has a treble clef and a bass clef. The vocal line is in a soprano clef. Dynamics include *cendo*, *m.g.*, *scen*, *m. d.*, and *do*. There are also performance markings like *Red.* and ** Red.*. Fingerings and slurs are clearly indicated throughout the piece.

mf *cresc.*

agitato assai *cres* *cendo*

Red. ** Red.* ** Red.* ** Red.* ** Red.*

Detailed description: This system continues the piano accompaniment and vocal line. The piano parts are in a 7/8 time signature. The vocal line is in a soprano clef. Dynamics include *mf*, *cresc.*, *agitato assai*, *cres*, and *cendo*. There are also performance markings like *Red.* and ** Red.*. Fingerings and slurs are clearly indicated throughout the piece.

rall. *lunga* *molto*

f *p* *pp* *legato*

Red. ** Red.* ** Red.*

Detailed description: This system concludes the piano accompaniment and vocal line. The piano parts are in a 7/8 time signature. The vocal line is in a soprano clef. Dynamics include *rall.*, *lunga*, *molto*, *f*, *p*, and *pp*. There are also performance markings like *legato*, *Red.*, and ** Red.*. Fingerings and slurs are clearly indicated throughout the piece.

tranquillo

Ped.*Ped.*Ped.* * *senza Pedal*

rit.

strin

p

1 2 3 4 5 4 3 2 1

5 4 3 2 1 5

gen

do

ore 1 5 *scen* 1 5 *do*

1 5 1 5 1 2 3 5 3 2 1 5 1 5 3 2 1 5

5 1 1 5 4 3 1 3 4 5 1

agitato

ff

Ped.

5 4 3 2 1 5 1 1 1

rall.

dim. *dim.* *mf* *pplegato*

molto tranquillo

*Ped.*Ped.**

agitato assai *molto tranqu.*

f *meno pp* *legato*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

agitato assai *vivo*

più f *crescen* *ff* *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

senza Pedal

marcatissimo

Ped.

lungo *tranquillo*

ff *pp* *f*

un poco rit.

*) Ped. * Ped. * Ped. *

*) Nur kurze, sehr schnelle Pedaltritte.

Andante.

meno pp

il basso poco marcato

Red. * *Red.* * *Red.* *

5 5 5 2
4 2 2 1
1 2 3

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

m.d. *m.d.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

cre *scen*

5 4 5 4
3 2 3 2
1 1 1 1

f *rall.*

do *dim. molto*

Red. * *Red.* *

un poco animato

p

Red. * *Red.* * *Red.* * *Red.* *

poco *a* *poco* *cre*

Red. * *Red.* * *Red.* * *Red.* *

scen - * Ped. * scen - * Ped. * do

cre * Ped. * scen * Ped. * do

f
- sempre * Ped. * cre * Ped. * scen * Ped. * do
allargando

Tempo.

mf *subito* *mp* *p* *mp*
Ped. * Ped. * Ped. * Ped. *

appassionato

mf *f* *fff*
Ped. * Ped. * Ped. * Ped. *

Doppelfuge.

Allegro moderato m.d. *m.d.*

mf *m.g.* *m.g.* * *senza Pedal*

m.d. *m.g.* *ped.* * *senza Pedal*

* F. Liszt hat bekanntlich bei Bearbeitung Bachscher Fugen gar kein Pedal vorgezeichnet. Trotzdem ich diesen Standpunkt als vollständig richtigen anerkenne, habe ich doch aus verschiedenen Gründen ab und zu Pedal vorgezeichnet. Selbstverständlich muss aber bei der Pedalisierung der Intellekt des Spielers mithelfen, da all' die feinen Nüancirungen...

First system of musical notation, featuring a treble and bass clef. The treble clef part includes fingerings 3, 1, 2, 3, 1, 5, and 4. The bass clef part includes fingerings 1, 5, 5, 1, 2, 3, 4, and 5.

Second system of musical notation. Includes performance instructions: *Ped.*, *m.a.*, and *senza Pedal*. Fingerings 5, 7, 5, 1, and 1 are indicated.

Third system of musical notation, showing complex rhythmic patterns and phrasing in both hands.

Fourth system of musical notation, continuing the piece with various note values and phrasing.

Fifth system of musical notation, including the instruction *molto ritard.* and lyrics: *cre - scen - do*.

* Den Daumen schleifen.

Tempo primo.

f

ped.

poco ritard **Tempo primo.**

più f

ped. * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

ritard.
do

Tempo primo.
ff
m.d.
m.g.

Ped. * *Ped.* * *Ped.* * *Ped.* *

animato *rall.*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

meno mosso *Andante.*
mf *cresc.* *f* *ff* *p*
m.g.
il basso pesante ma p
2. senza Pedal*

1. *) Hier ist bei der Interpretation ja nicht das Pedal zu vergessen, um das „B, D, E“ das natürlich die Finger nicht halten können, mit dem Pedal durchklingen zu lassen.
2. *) Auch hier, wo ich zwar „senza Pedal“ vorschreibe, könnte ein Künstler ab und zu auf das erste und 3te Viertel ein schnell verklingendes Pedal nehmen; doch dürfte es nur ein ganz kurzer Pedaltritt sein. Ich möchte im ganzen und grossen vor übergrosser Pedalisierung warnen, da die Stimmführung dadurch verwischt wird. *A. Stradal.*

non legato

poco marcato

po

co - - - - - dimi - - - - - nu - - - - - en - - - - - do

tr
poco marcato

p

rit.

Molto tranquillo.

p

*Ad. ** *Ad. ** *Ad. ** *Ad. **

molto rit. *lungo port.*

*Ad. ** *Ad. **

pp cantabile

Ped. * *Ped.* * *Ped.* * *Ped.* *

un poco più mosso e sempre animando

senza Pedal.

cre - - - - - scen - - - - -

ritardando

Energico

do - - - - - molto - - - - -

Ped. * *Ped.* *

fff

3

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

*) Mit verklärtem Ausdruck zu spielen. (Auf der Orgel hier vox celest.)

più mosso

Musical score for the first system, featuring piano and bass staves. The music consists of several triplet figures. The piano part has a treble clef and the bass part has a bass clef. The key signature has two flats. The instruction *senza Pedal.* is written below the bass staff. There are four asterisks (*) below the piano staff, one under each of the first four triplet groups.

pesante

rit.

meno mosso

Musical score for the second system. It continues with piano and bass staves. The piano part has a treble clef and the bass part has a bass clef. The key signature has two flats. The instruction *ff* is written above the piano staff. There are four asterisks (*) below the piano staff, one under each of the first four triplet groups.

*ped **

rit.

Allegro moderato.

dim.

m.d.

Musical score for the third system. It continues with piano and bass staves. The piano part has a treble clef and the bass part has a bass clef. The key signature has two flats. The instruction *senza Pedal.* is written below the bass staff. There are four asterisks (*) below the piano staff, one under each of the first four triplet groups.

*ped **

*

senza Pedal.

un poco marcato

Musical score for the fourth system, featuring piano and bass staves. The piano part has a treble clef and the bass part has a bass clef. The key signature has two flats. The instruction *un poco marcato* is written above the piano staff.

Musical score for the fifth system, featuring piano and bass staves. The piano part has a treble clef and the bass part has a bass clef. The key signature has two flats.

First system of musical notation. The right hand features a melodic line with a large slur and a fermata over the final note. The left hand plays a rhythmic accompaniment. The tempo/mood is marked "Ad." and "Choral marcato". A star symbol (*) is placed below the first measure of the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active accompaniment. Fingering numbers 1, 2, 3, 2, 1, 2, 1, 3, 2 are written below the final measures of the left hand.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand continues with a rhythmic accompaniment. Fingering numbers 1, 2 are written below the first measure of the left hand.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a complex accompaniment with many notes. The tempo/mood is marked "Ad." and "Choral marcato". A star symbol (*) is placed below the first measure of the right hand.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. The tempo/mood is marked "Choral marcato".

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some with grace notes. The bass staff contains a more rhythmic accompaniment with eighth notes and rests.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns in both the treble and bass staves.

Third system of musical notation. The treble staff includes the lyrics "cre - sen - do" under the notes. Above the treble staff, the instruction "molto ritard." is written. The bass staff continues the accompaniment.

Fourth system of musical notation. It is marked "Tempo I." and "f" (forte). The treble staff has a more complex texture with many beamed notes. The bass staff includes a triplet marked "3" and a "Ped." (pedal) marking.

Fifth system of musical notation. It is marked "Choral marcato". The treble staff has a more melodic line. The bass staff includes several "Ped." (pedal) markings with asterisks.

First system of musical notation, featuring a treble and bass clef. The bass line includes several notes marked with a clef and an asterisk: *Rea **, *Rea **, *Rea **, *Rea **, *Rea **, *Rea **, and *Rea **.

Second system of musical notation. It includes the tempo and mood markings: *Tranquillo*, *espressivo, dolce e legato*, and *molto rit.*. The dynamic marking *pp* is present. The bass line has notes marked *Rea ** and *dim. molto*. The instruction *senza Pedal.* is written below the system.

Third system of musical notation, continuing the piece with treble and bass clefs.

Fourth system of musical notation. It begins with the tempo marking *Allegro moderato.* and includes the dynamic marking *m.d.*. The bass line has a note marked *Rea* and the instruction ** senza Pedal.*

Fifth system of musical notation, concluding the page with treble and bass clefs. The word *cre -* is written below the notes.

scen -

do

f

Pa

5

1/5

Pa*

senza Pedal.

rall.

dim.

2 3 4 5 1 3 4

7 7

mf
poco cresc.
Pedal * Pedal * Pedal *

dim.
Pedal * Pedal * Pedal * Pedal *

più tranquillo
pp
rubato e quasi improvvisamento
senza Pedal.

ten.
ten.

ten.
ten.
Pedal *

Ped. * *pp*

*Ped.**

morendo *mf subito* *a tempo*

cresc. *m.g.* *m.d.* *f* *molto maestoso* *rit.*

scen - do *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Allegro moderato.

a tempo *pp* *dim. mf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

*) Man hebe jedesmal den Orgelpunkt „G“ kräftig hervor, etwas mit dem Pedal gehalten.

rit.
cresc.

a tempo
mf
ff
m.d.
*)

m.g.
ff

m.g.

*) Das D und C ist mit dem Daumen der linken Hand zugleich zu nehmen, das C sofort auszulassen und das D festzuhalten. Das C ist nur schwach anzuschlagen, das D dagegen marcato. 9

First system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The top staff contains a melodic line with slurs and accents. The middle staff contains a piano accompaniment with a *m.g.* (mezzo-giochiato) marking and a first fingering '1'. The bottom staff contains a bass line with a first fingering '1' and a '5' below it. There are two measures in this system. Below the bottom staff, there are two sets of piano pedal markings: a half pedal (ped.) followed by an asterisk (*), and a quarter pedal (ped.) followed by an asterisk (*).

Second system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The top staff contains a melodic line with slurs and accents, ending with the instruction *un poco rit.* The middle staff contains a piano accompaniment with a *m.g.* marking and a *crescendo* marking leading to a *f* (forte) dynamic. The bottom staff contains a bass line. There are two measures in this system. Below the bottom staff, there are two sets of piano pedal markings: a half pedal (ped.) followed by an asterisk (*), and a quarter pedal (ped.) followed by an asterisk (*).

Third system of a musical score. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The top staff contains a melodic line with slurs and accents, starting with the instruction *a tempo*. The bottom staff contains a bass line with slurs and accents. There are two measures in this system. Below the bottom staff, there are two sets of piano pedal markings: a half pedal (ped.) followed by an asterisk (*), and a quarter pedal (ped.) followed by an asterisk (*).

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a series of chords and arpeggiated figures. The lower staff has a steady eighth-note accompaniment. Performance markings include *crescendo -* and *ff*. Fingerings 4 and 5 are indicated for the right hand. Pedal markings with asterisks are present below the bass staff.

Second system of the musical score. It continues the piece with similar textures. The upper staff has some melodic lines with slurs and accents. Performance markings include *ff grandioso* and *m.d.* (mezzo dynamics). Pedal markings with asterisks are present below the bass staff.

Third system of the musical score. The texture remains consistent. The lower staff has a dense accompaniment. Performance markings include *sempre ff*. Pedal markings with asterisks are present below the bass staff.

Fourth system of the musical score. The music concludes with a *molto rall.* (ritardando) marking. The upper staff has a more melodic and expressive line. Performance markings include *crescendo -*. Pedal markings with asterisks are present below the bass staff.

*) Allegro (ma molto moderato e maestoso)

**) *ff*

sempre ff

sempre ff

*) Hier treten im Original zu der Orgel 4 Trompeten und 4 Posaunen.

**) Die halben Noten molto tenuto!

Ossia. *ff* *m.g.* *m.d.* (4 5) (4 5) (4 5) (4 5)

Ossia. *m.g.* *m.d.* (4 5) (4 5) (4 5) (4 5)

ff

Ossia.

m.g.

Ekstatisch

fff

un poco rit.

M. M. $\text{♩} = \text{♩}$

molto pesante

senza Pedal.

M. M. $\text{♩} = \text{♩}$

poco rit.

fff