

Ludwig van

BEETHOVEN

Adagio cantabile

Langsame Sätze aus Beethovens Klaviersonaten und Kammermusik
Slow movements from Beethoven's piano sonatas and chamber music

bearbeitet für Orgel von / arranged for organ by
Andreas Gräsle



Carus 18.078

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Vorwort

Orgelkompositionen spielen in der Zeit der Wiener Klassik eine vergleichsweise untergeordnete Rolle. Das kann als Ausdruck des Bedeutungsverlustes gesehen werden, den Orgelbau, Orgelspiel und Orgelmusik angesichts der zunehmenden Auflösung der alten liturgischen Formen und Bindungen im Verlauf des 18. Jahrhunderts erlitten haben. Auch im Œuvre Ludwig van Beethovens ist der Anteil von explizit für die Orgel komponierten Werken verschwindend gering.

Doch ungeachtet dessen finden sich in Beethovens Schaffen – insbesondere in den Klaviersonaten und in der Kammermusik – manche Sätze, die sich für die Darstellung auf der Orgel als reizvoll erweisen. Vor diesem Hintergrund entstand die vorliegende Kollektion mit den langsamen Sätzen aus den Klaviersonaten op. 27,2 („Mondscheinsonate“), op. 13 („Grande Sonate Pathétique“), op. 2,2 und op. 22 sowie dem „Heiligen Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart“ aus dem Streichquartett op. 132 in Bearbeitungen für Orgel. Damit liegt eine Orgelsammlung vor, die den Komponisten in einem eher ungewöhnlichen Licht zeigt und nicht nur eine Erweiterung des Repertoires für Konzerte bietet, sondern ebenso zur Bereicherung des gottesdienstlichen Spiels beitragen möchte – zu denken ist hier etwa an Musik zu Abendmahl bzw. Kommunion, zu Trauungen, Trauerfeiern oder an meditative Zwischenspiele.

Doch passt das überhaupt zusammen, der „Freigeist“ Beethoven und die Orgel? Zu bedenken ist hier, dass im Zuge der Aufklärung zwar die Orgelmusik und die liturgisch gebundene Kirchenmusik insgesamt ihre bisherige dominierende Rolle einbüßten, dass aber „religiös orientierte“ Musik außerhalb der Kirche weiterlebte, ja gerade in der bürgerlichen Musikkultur immer stärkere Bedeutung gewann. Äußerst mutig versuchte in dieser Zeit der Theologe und Philosoph Friedrich Schleiermacher einen bemerkenswerten Brückenschlag mit seiner Ansicht, dass jede anspruchsvolle Musik auch Kirchenmusik sein könne. Nach ihm hatte somit auch eine klassische oder romantische Sinfonie das Potenzial, ein geistliches Werk zu sein. Man könnte diesen Gedanken fortspinnen und behaupten, dass jede von Herzen kommende Komposition nahe dem göttlichen Horizont angesiedelt ist.

In diesen Kontext lassen sich auch viele Kompositionen Beethovens einreihen. Gerade in den hier ausgewählten „Adagio“-Stücken kommt ein in diesem Sinne „religiös-erhabener“ Zug eindrucksvoll zur Geltung. Zuweilen tritt bei Beethoven auch eine

Verwandtschaft zum Ursprünglichsten aller Kirchenmusik, zum Choral zu Tage. Dass der Choral ganz generell für Stille, Anmut und Gebet steht, liest man besonders eindrücklich bei Justin Heinrich Knecht in seiner Vorrede zum *Württembergischen Choralbuch* von 1791: „Der Choral ist der einfachste und langsamste Gesang, der nur gedacht werden kann. Diese Einfachheit und Langsamkeit aber gibt ihm [...] die höchste Feierlichkeit und Würde“. Dieses Moment des Choralhaften lässt sich am deutlichsten unter den hier ausgewählten Kompositionen wohl im „Heiligen Dankgesang eines Genesenen“ erkennen.

So gesehen lassen sich Beethoven und die Orgel gut miteinander verbinden. Vielleicht erleben Sie beim Spielen ja auch eine Art posthume Versöhnung mit der Tatsache, dass die Hochphase der Orgelmusik des Barockzeitalters allzu abrupt zu Ende gegangen ist. Vielleicht ist aber auch schon der Versuch inspirierend, diese scheinbar weltliche Musik in kirchlichen Räumen zu spielen, oder, wie es Clytus Gottwald formuliert hat, das „Geistliche im Weltlichen“ zu suchen.

Anmerkungen zu den Bearbeitungen

In der Art der Orgelbehandlung folgen die Bearbeitungen grundsätzlichen Herangehensweisen beim Instrumentieren für die Orgel, etwa dem Liegenlassen von Akkordtönen bei Akkordrepetitionen oder dem Imitieren des Sostenuto-Pedals durch Tenuto-Spiel oder zusätzlichen Akkordtönen bei Akkordbrechungen.

Sämtliche Angaben zu den Manualen sind lediglich als Vorschläge gedacht. Auch wenn die dynamischen Angaben nicht gänzlich adäquat umgesetzt werden können, so mögen sie die innere Empfindung fördern.

Bei op. 27,2 kann bei einmanualiger wie auch zweimanualiger Ausführung (hier: zur rechten Hand) auch ein geeignetes 16'-Register gezogen werden. In op. 22 können bei ungünstigem Ansprechverhalten des 16' im Pedal die Repetitionen in Takt 18 und 20 in die linke Hand übertragen werden und das Pedal als Orgelpunkt gehalten werden. Dasselbe gilt für die Stellen ab Takt 31 und 65.

Ditzingen, im Juni 2019

Andreas Gräsle

An English translation of the Foreword will be found on p. 24.

Sonate

op. 27,2

„Mondscheinsonate“ · “Moonlight Sonata”

1. Satz · 1st movement

Ludwig van Beethoven (1770–1827)

Klaviersonate Nr. 14 op. 27,2

Arr.: Andreas Gräsle (*1964)

Adagio sostenuto

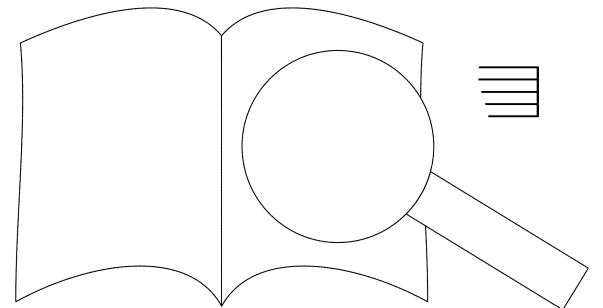
II: 8' (4') *sempre pp*

I: 8' * *pp*

pp

ausg. 5,5 min.

* ein: 8^{va} bis T. 31. / On organs with one manual: 8^{va} up to m. 31.



10

13

16

19

22

* Wie in vorangehenden Takten den ersten Akkordton jeweils aushalten. / Sustain the first chord as in . . . ing measure.



25

29

32

35

38

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42

*I * pp*

II pp

45

48

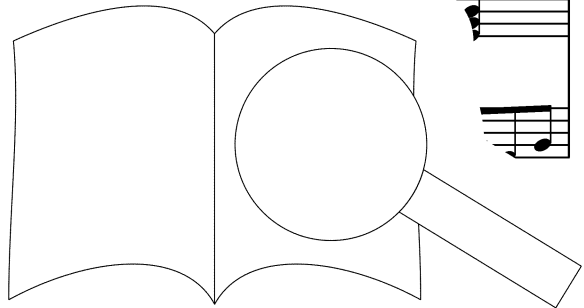
cresc.

p

51

54

* Bei „normalen“ Orgeln: 8^{va} bis T. 60. / On organs with one manual: 8^{va} up to m. 60.



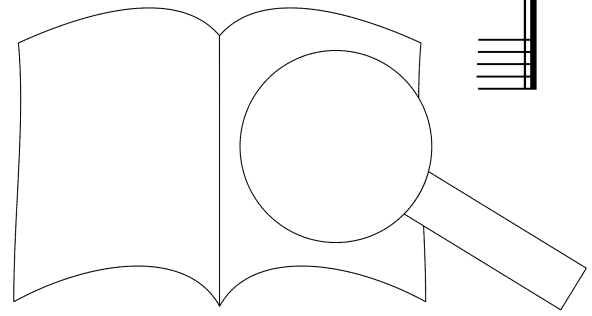
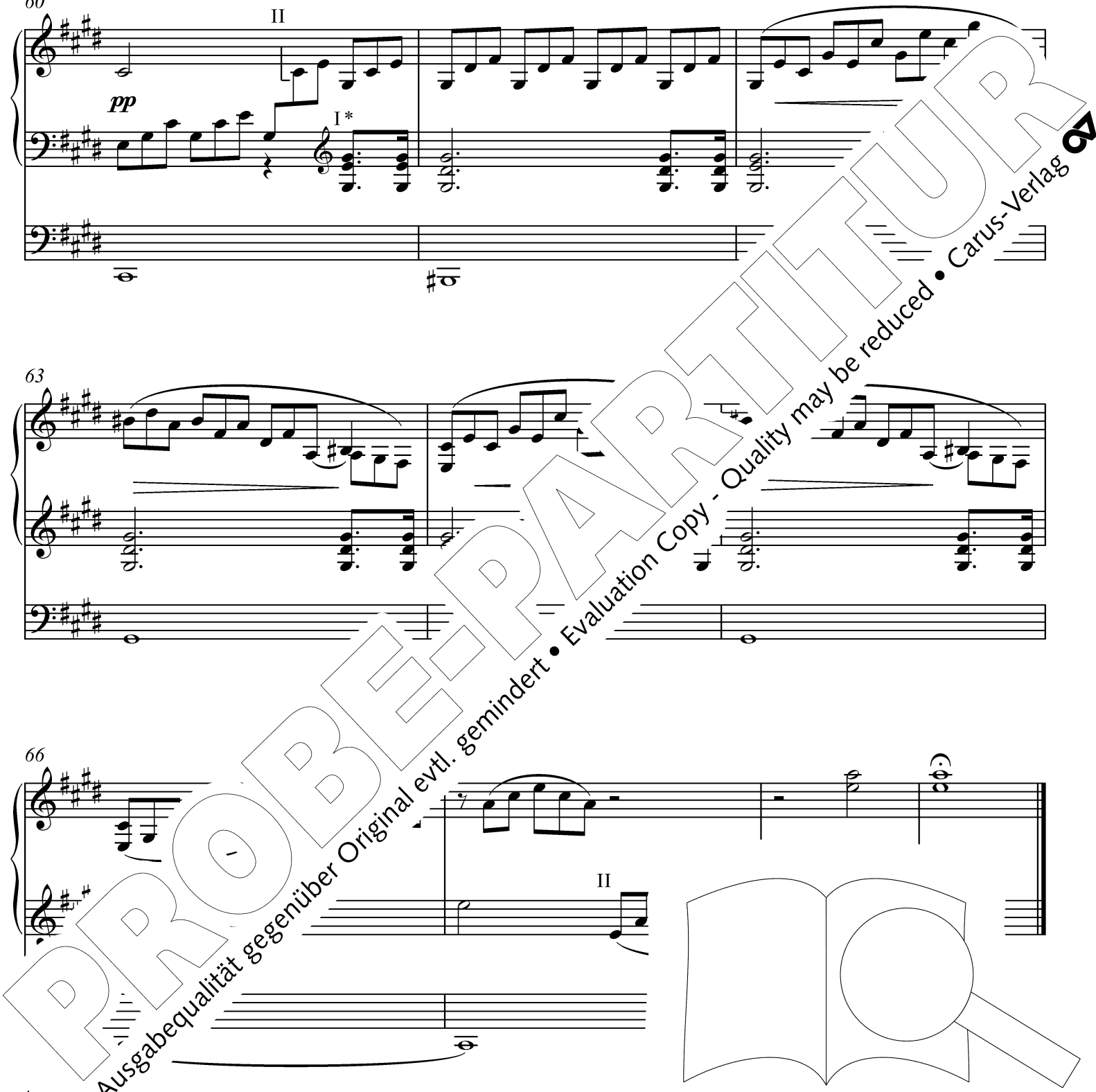
57

60

63

66

* Bei einigen Organen: 8^{va} bassa bis T. 67. / On organs with one manual: 8^{va} bassa up to m. 67.



Sonate

op. 13
„Grande Sonate pathétique“

Ludwig van Beethoven (1770–1827)

Klaviersonate Nr. 8 op. 13

Arr.: Andreas Gräsle (*1964)

2. Satz · 2nd movement

Adagio cantabile

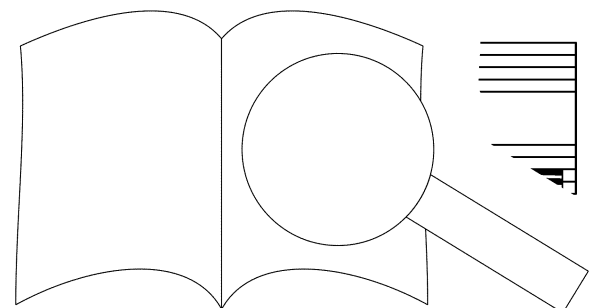
Musical score for measures 1-5. The piece is in 2/4 time and B-flat major. Measure 1 starts with a first ending bracket (I) over the treble clef. The bass clef has a piano (p) dynamic marking and a second ending bracket (II) over the first few notes.

Musical score for measures 6-10. Measure 6 starts with a first ending bracket (I) over the treble clef. Measure 9 has a triplet of eighth notes in the treble clef.

Musical score for measures 11-15. Measure 11 starts with a first ending bracket (I) over the treble clef. Measure 14 has a first ending bracket (II) over the treble clef.

Musical score for measures 16-20. Measure 16 starts with a first ending bracket (I) over the treble clef. Measure 19 has a first ending bracket (II) over the treble clef. Measure 20 has a second ending bracket (II) over the bass clef.

Musical score for measures 21-24. Measure 21 starts with a first ending bracket (I) over the treble clef. Measure 24 has a first ending bracket (II) over the treble clef.



Auffü. ьsdauer / Duration: ca. 5,5 min.

25

Musical score for measures 25-29. The right hand part includes a melodic line with a crescendo and a piano (*p*) dynamic. The left hand part features a rhythmic accompaniment with first and second endings marked 'I' and 'II'.

30

Musical score for measures 30-34. The right hand continues the melodic line with slurs. The left hand has a steady eighth-note accompaniment.

35

Musical score for measures 35-38. The right hand has a melodic line with a piano-piano (*pp*) dynamic and triplet markings. The left hand has a rhythmic accompaniment.

39

Musical score for measures 39-41. The right hand has a melodic line with a crescendo. The left hand has a rhythmic accompaniment.

42

Musical score for measures 42-44. The right hand has a melodic line with a repeat sign. The left hand has a rhythmic accompaniment. A large watermark 'PROBEPARTITUR' is overlaid on the page.

45

48

51

54

57

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61

Musical score for measures 61-63. The score is written for piano and features a complex texture with multiple staves. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment. The key signature is three flats (B-flat major or D-flat minor).

64

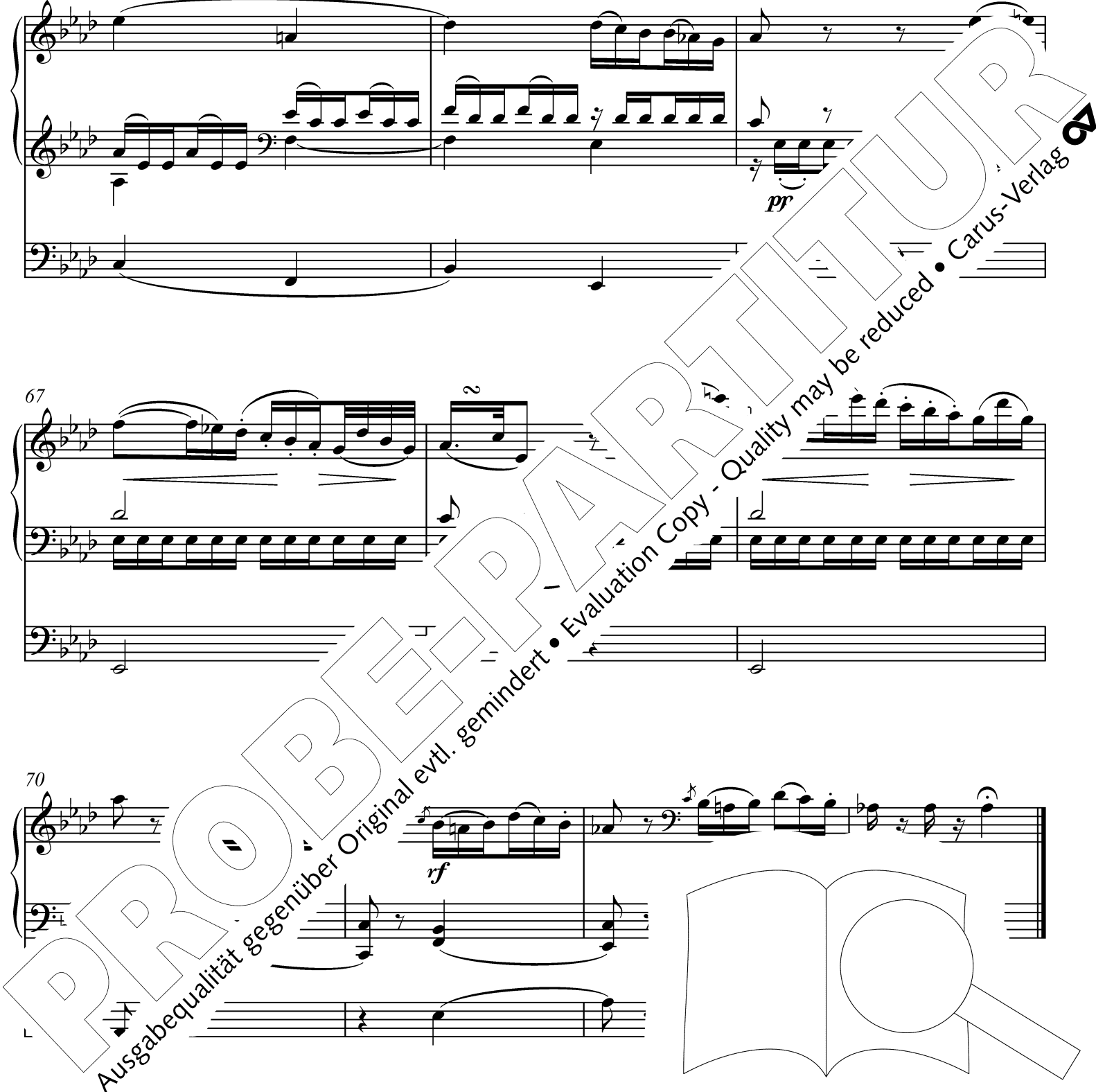
Musical score for measures 64-66. The score continues with similar textures. A dynamic marking of *pp* (pianissimo) is present in measure 65. The watermark 'PROBEPARTITUR' is visible across the page.

67

Musical score for measures 67-69. The score shows further development of the musical themes. A dynamic marking of *f* (forte) is present in measure 68. The watermark 'PROBEPARTITUR' is visible across the page.

70

Musical score for measures 70-72. The score concludes with a final cadence. A dynamic marking of *f* (forte) is present in measure 70. The watermark 'PROBEPARTITUR' is visible across the page.



Sonate

op. 2,2

2. Satz · 2nd movement

Ludwig van Beethoven (1770–1827)

Klaviersonate Nr. 2 op. 2,2

Arr.: Andreas Gräsle (*1964)

Largo appassionato

I tenuto sempre

II

staccato sempre

5

sf

II

10

tr

sf

staccato sempre

15

sf

staccato sempre

Auffü. dauer / Duration: ca. 6,5 min.

19 (I) *p* II

23 II I

27 *cresc.*

31 *tenuto sempre* I II *fp*

35

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40

II *tr* I *tenuto sempre*

II *p*

staccato sempre

45

sf *sf* *sf* *f*

49

tr II *p* I *f*

ff (I)

54

II (I) I

58

tenu *re*

empre

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62

II *sfp* *p* *pp*

II *sfp*

sfp

68

I II

72

(I) II

76

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Sonate

op. 22

2. Satz · 2nd movement

Ludwig van Beethoven (1770–1827)

Klaviersonate Nr. 11 op. 22

Arr.: Andreas Gräsle (*1964)

Adagio con molta espressione

Measures 1-3 of the musical score. The right hand (RH) features a melodic line with slurs and a first ending bracket labeled 'I'. The left hand (LH) provides a harmonic accompaniment with slurs. Dynamics include *pp* (pianissimo) in the RH. A second ending bracket labeled 'II' is also present in the RH.

Measures 4-6 of the musical score. The RH continues with a melodic line, and the LH provides accompaniment. A *cresc.* (crescendo) marking is present in the RH. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Measures 7-10 of the musical score. The RH includes a trill marked 'tr'. The LH continues with accompaniment. The watermark 'PROBEPARTITUR' is prominent.

Measures 11-14 of the musical score. The RH features a trill marked 'tr'. The LH includes dynamic markings *sf* (sforzando) and *pp* (pianissimo). The watermark 'PROBEPARTITUR' is visible.

Measures 15-17 of the musical score. The RH includes a dynamic marking *sf* (sforzando) and a *decesc.* (decrescendo) marking. The LH includes a *pp* (pianissimo) marking. The watermark 'PROBEPARTITUR' is visible.

Auffü. sdauer / Duration: ca. 8 min.

19

Musical score for measures 19-21. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features complex melodic lines with many slurs and ties, and a steady bass line.

22

Musical score for measures 22-24. The system consists of three staves. Measure 22 includes first (I) and second (II) endings. Dynamic markings include *cresc.* and *sf*. The music continues with complex melodic patterns and a bass line.

25

Musical score for measures 25-26. The system consists of three staves. Measure 25 features a long, sweeping melodic line across the grand staff. The bass line continues with rhythmic accompaniment.

26

Musical score for measures 26-27. The system consists of three staves. Measure 26 includes a *cresc.* marking. The music features complex melodic lines with many slurs and ties, and a bass line.

27

Musical score for measures 27-28. The system consists of three staves. Measure 27 includes a *sf* marking. The music continues with complex melodic patterns and a bass line.

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31

I

pp cresc.

34

sf sf sf

37

sf cresc. sf

40

42

cresc.

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44

Musical score for measures 44-45. 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 minor key. Measure 44 features a piano (*p*) dynamic with a *cresc.* marking. Measure 45 continues with a piano (*p*) dynamic and a *cresc.* marking. The notation includes eighth and sixteenth notes with various articulations.

46

Musical score for measures 46-48. The system consists of three staves. Measure 46 starts with a piano-piano (*pp*) dynamic and includes fingering numbers II and I. Measure 47 includes fingering numbers II and I. Measure 48 continues the melodic line. The notation includes eighth and sixteenth notes with various articulations.

49

Musical score for measures 49-50. The system consists of three staves. Measure 49 includes a *cresc.* marking. Measure 50 continues the melodic line. The notation includes eighth and sixteenth notes with various articulations.

51

Musical score for measures 51-53. The system consists of three staves. Measure 51 starts with a piano (*p*) dynamic. Measure 52 includes a *cresc.* marking. Measure 53 continues the melodic line. The notation includes eighth and sixteenth notes with various articulations.

54

Musical score for measures 54-55. The system consists of three staves. Measure 54 includes a *cresc.* marking. Measure 55 continues the melodic line. The notation includes eighth and sixteenth notes with various articulations.

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58

61

64

67

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69

I
II
cresc. *sf*

72

p

73

cresc.

74

II

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Heiliger Dankgesang eines Genesenen

aus op. 132

Holy song of thanksgiving of a convalescent

Ludwig van Beethoven (1770–1827)

Aus: Streichquartett Nr. 15 op. 132

Arr.: Andreas Gräsle (*1964)

Molto adagio

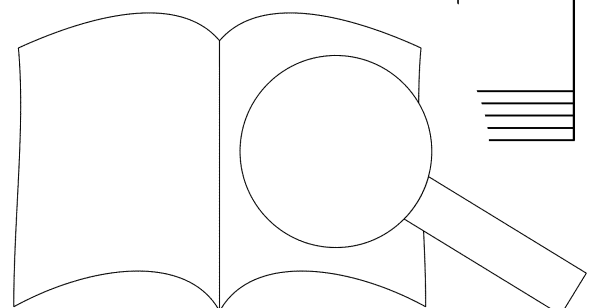
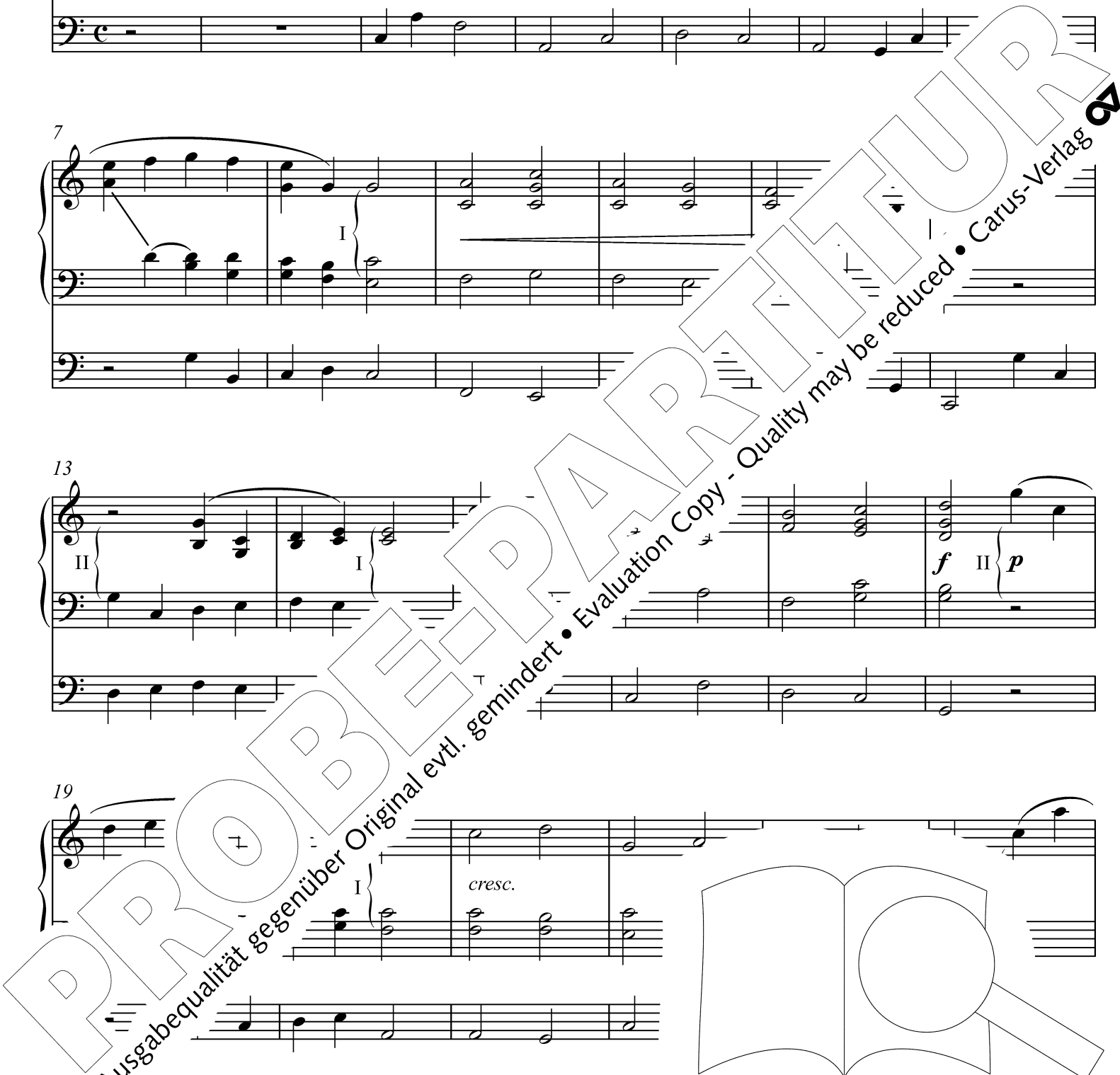
II *sotto voce* I *cresc.* p II

7 I p f II

13 II I f II p

19 I *cresc.* II

Autu...auer / Duration: ca. 4 min.



25

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

I

31

(meno mosso)

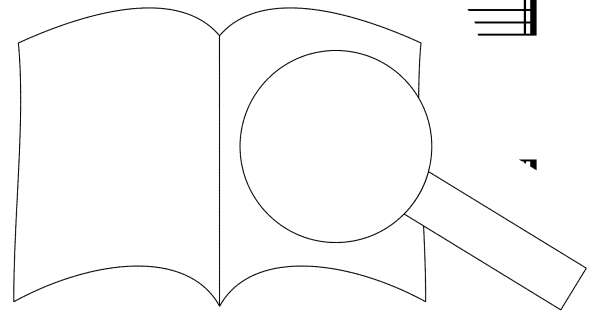
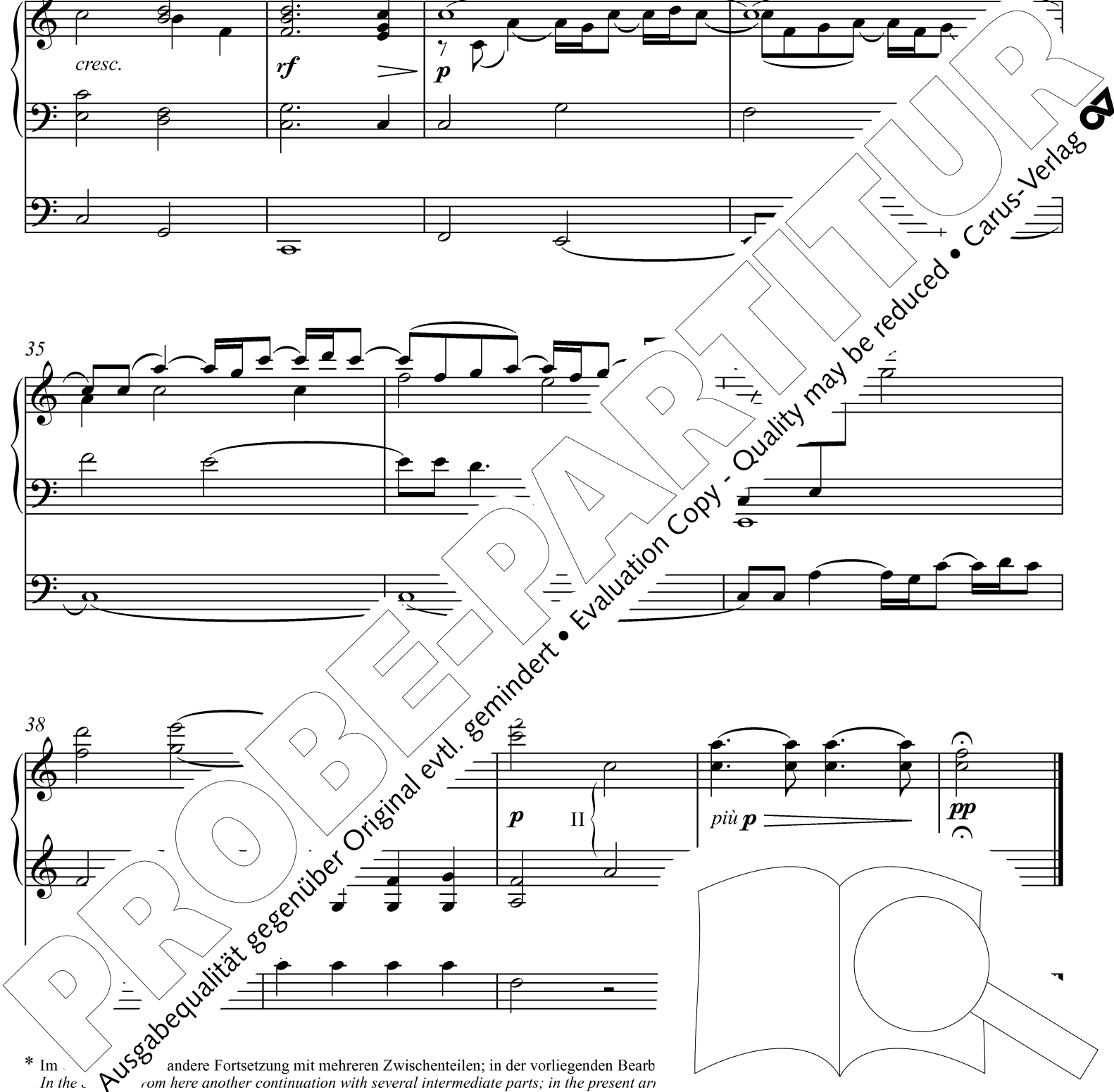
cresc. *rf* *p*

35

38

p *II* *più p* *pp*

* Im ... andere Fortsetzung mit mehreren Zwischenteilen; in der vorliegenden Bearbeitung ...
 In the ... from here another continuation with several intermediate parts; in the present arrangement ...



Postscript

In the Viennese Classical era, organ compositions play a comparatively subordinate role. This can be seen as an expression of the loss of significance that organ building, organ playing and organ music had suffered in the course of the 18th century in the face of the increasing dissolution of old liturgical forms and attachments. In Ludwig van Beethoven's oeuvre, too, the proportion of works composed explicitly for the organ is negligible.

Nevertheless, Beethoven's oeuvre – especially the piano sonatas and chamber music – contains some movements that prove attractive for performance on the organ. It is against this background that the present collection of arrangements for organ was created, consisting of slow movements from the Piano Sonatas op. 27, no. 2 ("Moonlight Sonata"), op. 13 ("Grande Sonate Pathétique"), op. 2, no. 2, op. 22, as well as the "Heilige Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart" (Holy song of thanksgiving of a convalescent, in the Lydian mode) from the String Quartet op. 132. Thus, this is an organ collection that presents the composer in a rather unusual light and offers not only an enlargement of the concert repertoire but also contributes to the enrichment of the liturgical repertoire – one might think here for example of music for communion, weddings, funerals or meditative interludes.

But does that even fit together: Beethoven the "freethinker" and the organ? It should be borne in mind here that in the course of the Enlightenment, organ music and liturgically bound church music as a whole lost their previously dominant role, but that "religiously oriented" music continued to exist outside the church and even increased in importance, especially in bourgeois musical culture. During this time, the theologian and philosopher Friedrich Schleiermacher tried extremely daringly to make a remarkable connection with his view that any sophisticated music could also be church music. According to Schleiermacher, a Classical or Romantic symphony could potentially also be a sacred work. One could take this idea further and claim that every heartfelt composition comes close to the horizon of the Divine.

Many of Beethoven's compositions can also be placed in this context. Particularly in the "adagio" pieces selected here, a "religiously sublime" character in this sense is profoundly displayed. Sometimes Beethoven's music is also related to that most original of all church music, the chorale. The fact that the chorale generally stands for silence, grace and prayer is expressed with particular conviction in Justin Heinrich Knecht's preface to the *Württemberg Chorale Book* of 1791: "The chorale is the simplest and slowest song that can even be conceived. But this simplicity and slowness lends it [...] the highest solemnity and dignity." Among the compositions selected here, this characteristic of the chorale can most clearly be observed in the "Heilige Dankgesang eines Genesenen."

Regarded in this light, Beethoven and the organ can well be combined. Perhaps you will experience a kind of posthumous reconciliation with the fact that the heyday of organ music in the Baroque era came to such an abrupt end. But perhaps inspiration is found even in the attempt to play this seemingly secular music in ecclesiastical spaces or, as Clytus Gottwald put it, to seek the "spiritual in the secular."

Comments regarding the arrangements

As far as treatment of the organ is concerned, the present arrangements follow fundamental approaches to instrumentation for organ, such as sustaining chord notes in chord repetitions, imitating the sostenuto pedal by means of tenuto playing, or adding chord notes in arpeggios.

All indications regarding manuals are intended as suggestions only. Even if the dynamic indications cannot be implemented adequately, they may serve to enhance the inner perception.

With op. 27, no. 2, a suitable 16' register can be added (here: to the right hand) both in single or double manual performance. In op. 22, the repetitions in mm. 18 and 20 can be transferred to the left hand and the pedal held as an organ point if the attack of the 16' in the pedal is unfavorable. The same applies to the sections starting at mm. 31 and 65.

Ditzingen, June 2019

Andreas Gräsle

Translation: Gudrun and David Kosviner