

Hermann Schroeder

1904 – 1987

# 5 Charaktere

## 5 Characters

für Klavier  
for Piano

Herausgegeben von / Edited by  
Rainer Mohr

ED 20394  
ISMN 979-0-001-15225-9

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# Vorwort

Hermann Schroeder, geb. am 26. März 1904 in Bernkastel-Kues, gest. am 7. Oktober in Bad Orb, wirkte als Professor für Musiktheorie und Komposition an der Musikhochschule in Köln. Dass er mit über 100 Orgelwerken, 40 Messen und rund 200 Motetten einen Großteil seines Schaffens der katholischen Kirchenmusik widmete, darf nicht darüber hinweg täuschen, dass er sich auch auf anderen musikalischen Gebieten engagierte. Dies gilt insbesondere für die Klavier- und Kammermusik (fünf Streichquartette, drei Streichtrios, drei Klaviertrios, Sonaten für alle Streich- und Blasinstrumente).

In der Klaviermusik ging Schroeder zunächst von neoklassizistischen Modellen aus und schrieb drei Sonaten (1946, 1953, 1971), drei Sonatinen (1947, 1948, 1960) und einen Variationszyklus *Minnelieder* für Klavier (1938). In seinen späten Jahren trat die strenge Form in den Hintergrund und es entstanden kleinere Klavierstücke, die sich nicht mehr so stark an historischen Modellen der Tradition orientieren. Neben dem Zyklus *Six Aphorismen* (1973, Schott ED 20401) sind hier vor allem die *Fünf Charaktere* für Klavier (1974) zu nennen, die eine stilistische Wende bereits im Titel zum Ausdruck bringen: an die Stelle klassischer Formen, die dem kontrapunktischen Ideal des 20. Jahrhunderts verpflichtet waren, treten nun kurze Charakterstücke, die sich an den Möglichkeiten des Klaviers orientieren und vom Wechsel unterschiedlicher Tempi und Stimmungen. Der Komponist gibt den Stücken den Titel, die sich auf die Stimmung und den Charakter der Musik beziehen: *Capriccioso – Legend – Scherzando – Elegie – Burleske*. Damit stellte er sich bewusst in die Nähe des romantischen Charakterstücks, über das er in seiner gemeinsam mit Heinrich Lemacher verfassten *Formenlehre der Musik* (Cologne 1958, S. 85) sagt, dass „es sehr geeignet ist, eine charakteristische Stimmung, ein lyrisches Gefühl zu fassen und zu beschreiben, aber weniger zur tectonischen Gestaltung verpflichtet. Daher gehen die Überschriften meist nicht auf die Form, sondern auf den Inhalt bzw. Charakter.“ Die *Fünf Charaktere* erscheinen hier erstmals im Druck und wurden der Nachlass des Komponisten aufbewahrt, sorgfältig geschrieben Autograph. Einige wenige Ergänzungen in eckigen Klammern und die Fingersätze sind Zusätze des Herausgebers.

Rainer Mohrs

Hermann Schroeder was born in Bernkastel-Kues in the Rhine-land on 26 March 1904 and died on 7 October 1984 in Bad Orb (Hesse). He was Professor of music theory and composition at the Academy of Music in Cologne and also made a substantial creative contribution to the tradition of Catholic church music with over one hundred organ works, forty masses and a hundred motets. This should not be allowed to obscure his work in other musical genres, though – notably in piano and chamber music (five string quartets, three string trios, three piano trios, sonatas for various instruments and wind ensembles).

In his piano music Schroeder began with neoclassical models, writing three Sonatas (1946, 1953, 1971), three Sonatinas (1947, 1948, 1960) and a cycle of variations for piano with the title '*Minnelieder*' (Love songs, 1938). In later years strict formal prescriptions became less important to him and he wrote smaller piano pieces freer in form and not so closely bound to traditional and historical models. Besides the cycle '*Six Aphorisms*' (1973, Schott ED 20401) these '*Five Characters*' for piano (1974) are also worthy of attention in this respect: even the titles express a new focus in the approach to composition. Instead of classical forms built upon the contrapuntal ideals of the twentieth Century we have short character pieces that draw inspiration more from the sounds the piano is capable of producing, using contrasting tempo and mood. The composer gave the pieces titles related to the mood and character of the music: *Capriccioso – Legend – Scherzando – Elegy – Burlesque*. In this Schroeder deliberately associated himself with the Romantic tradition of the character piece, of which he had said in *Formenlehre der Musik* [Studies in Musical Form], co-authored with Heinrich Lemacher (Cologne 1958, p. 85), that it 'lends itself well to encapsulating and interpreting a characteristic mood, a lyric sentiment, relying less on tectonic structure. Titles thus generally relate not to musical form, but to content or mood.'

These '*Five Characters*' are published here for the first time, based upon the carefully written original manuscript preserved with the composer's estate. A few details in square brackets and fingerings have been added by the editor.

Rainer Mohrs  
Translation Julia Rushworth



*a tempo*

14

Measures 14-15: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measure 14 starts with a forte (*f*) dynamic and contains a sixteenth-note triplet. Measure 15 continues with eighth-note patterns. Fingerings 1, 2, 1 are indicated above the notes.

16

Measures 16-17: Treble clef, key signature of two sharps, 3/4 time signature. Measure 16 features a sixteenth-note triplet. Measure 17 has a half note followed by a quarter rest. Fingerings 1, 2, 1 are indicated above the notes in measure 16.

19

Measures 18-19: Treble clef, key signature of two sharps, 3/4 time signature. Measure 18 has a half note followed by a quarter rest. Measure 19 features a half note followed by a quarter rest. A dynamic marking of *mf* is present at the end of measure 19.

21

Measures 20-21: Treble clef, key signature of two sharps, 3/4 time signature. Measure 20 has a half note followed by a quarter rest. Measure 21 features a half note followed by a quarter rest. Fingerings 1, 2, 3, 1 are indicated above the notes in measure 20.

22

Measures 22-23: Treble clef, key signature of two sharps, 3/4 time signature. Measure 22 has a half note followed by a quarter rest. Measure 23 features a half note followed by a quarter rest. A dynamic marking of *mf* is present at the beginning of measure 22. A grand staff system is shown below, with the bass clef on the left and the treble clef on the right, both in 3/4 time.

28

31

33

36

*rit.*

41 *a tempo*

*f*

2 1

This system contains measures 41 and 42. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 41 features a treble clef with a quarter rest followed by a quarter note G5, a quarter note F#5, and a quarter note E5. The bass clef has a half note chord of F#4 and C#5. Measure 42 has a treble clef with a quarter note D5, a quarter note C#5, and a quarter note B4. The bass clef has a half note chord of F#4 and C#5. A dynamic marking of *f* is present in the bass clef of measure 41. Fingerings '2 1' are indicated above the notes in measure 42.

43

1 3

This system contains measures 43 and 44. Measure 43 has a treble clef with a quarter note G5, a quarter note F#5, and a quarter note E5. The bass clef has a half note chord of F#4 and C#5. Measure 44 has a treble clef with a quarter note D5, a quarter note C#5, and a quarter note B4. The bass clef has a half note chord of F#4 and C#5. Fingerings '1 3' are indicated above the notes in measure 43.

45

2 4 3 1 1

This system contains measures 45 and 46. Measure 45 has a treble clef with a quarter note G5, a quarter note F#5, and a quarter note E5. The bass clef has a half note chord of F#4 and C#5. Measure 46 has a treble clef with a quarter note D5, a quarter note C#5, and a quarter note B4. The bass clef has a half note chord of F#4 and C#5. Fingerings '2 4 3 1 1' are indicated below the notes in measure 46.

1 2 3 2

This system contains measures 47 and 48. Measure 47 has a treble clef with a quarter note G5, a quarter note F#5, and a quarter note E5. The bass clef has a half note chord of F#4 and C#5. Measure 48 has a treble clef with a quarter note D5, a quarter note C#5, and a quarter note B4. The bass clef has a half note chord of F#4 and C#5. Fingerings '1 2 3 2' are indicated below the notes in measure 48.

## 2. Legende

Allegretto con moto ♩. = 69-72

The musical score for '2. Legende' is presented in a grand staff with a treble and bass clef. The tempo is marked 'Allegretto con moto' with a quarter note equal to 69-72 beats. The piece begins with a piano (*p*) dynamic. The first system (measures 1-4) features a treble clef with a 3/2 fingering and a bass clef with a 1 fingering. The second system (measures 5-8) includes a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) shows a crescendo (*cresc.*) and ends with a piano (*p*) dynamic. The score includes various fingerings, slurs, and articulation marks. A large 'PREVIEW' watermark is overlaid diagonally across the page.