

Vorwort

Der vorliegende Band mit kleineren Orgelwerken und Zyklen ist der 2. Band einer insgesamt dreibändigen Auswahlgabe der Orgelwerke von Hermann Schroeder. Band 1 enthält die cantus-firmus-gebundenen Werke (Choralbearbeitungen, ED 20183), Band 3 die großen konzertanten Stücke (Schott ED 21446). Es wurden Werke aus verschiedenen Verlagen und Sammlungen, die teilweise nur schwer erhältlich sind, zu einer repräsentativen Auswahl für Liturgie und Konzert zusammengefasst.

Der 2. Band enthält kürzere, freie Orgelwerke, die nicht an einen liturgischen cantus-firmus gebunden sind, was die Verwendung innerhalb der Liturgie jedoch nicht ausschließt. Die

gewählten kleinen Stücke, darunter 3 komplette Zyklen, zeigen vielfältige Formen wie Präludium, Fuge, Toccata, Passacaglia, Kanon, Ciacona, Intermezzo, Variationen und

usw., außerdem die wichtigsten Ausdruckscharaktere wie melancholisch, ernst, humoristisch, verspielt, humoristisch, ernst, streng-linear-neutral und viele andere.

Die kleinen Stücke sind in der Regel in kleineren Formen geschrieben, verwenden jedoch die kleinen Form und verwendet eine Vielzahl an unter anderem rhythmischen und metrischen

für Musiktheorie an der Kölner Musikhochschule und an der Universität Bonn, Köln (1962, verfasst gemeinsam mit seinem Zehnjährigen Sohn Christof Schroeder) und sein

Interesse an den Möglichkeiten formaler Gestaltung. In seinem Aufsatz „Die Improvisation des Organisten“ (Musikwissenschaftliches Jahrbuch 1967)

Schroeder seine Überzeugung aus, dass die Orgelmusik „nicht nur als Mittel zur Erreichung der

„mit der formalen Bildung“ einsetzen muss, sondern vor allem die „Rhythmus- und melodische Form, die

Sequenzierung, Orgelpunkt- und Capriccio-Formen, die Sequenzierung, die Sequenzierung sind

nicht Dinge, die man notgedrungen annehmen muss. Die Orgelmusik ist ein Mittel, das sie zum notwendigen Handwerkszeug des Organisten macht. Die Orgelmusik ist ein Mittel, das

einwirkt.“ Hierfür sind verschiedene Mittel zu verwenden, die mit können als Anregung für die

Zur Ausgabe der Orgelwerke von Hermann Schroeder, Köln 1962, verfasst gemeinsam mit seinem

Die Auswahl der Orgelwerke von Hermann Schroeder zeigt die stilistische Entwicklung des Kom-

ponisten von den 1920er Jahren bis zu den 1930er Jahren, wobei die Orgelwerke von den 1930er Jahren bis zu

den 1940er Jahren in der Regel in kleineren Formen geschrieben sind, wobei die Orgelwerke von

den 1940er Jahren bis zu den 1950er Jahren in der Regel in größeren Formen geschrieben sind,

wobei die Orgelwerke von den 1950er Jahren bis zu den 1960er Jahren in der Regel in größeren

Formen geschrieben sind, wobei die Orgelwerke von den 1960er Jahren bis zu den 1970er

Jahren in der Regel in größeren Formen geschrieben sind, wobei die Orgelwerke von den

1970er Jahren bis zu den 1980er Jahren in der Regel in größeren Formen geschrieben sind,

Peter A. Stadtmüller

Preface

This volume of smaller-scale organ compositions and sets of pieces is the second book in a three-volume edition of selected organ works by Hermann Schroeder. Volume 1 contains pieces based on a *cantus firmus* (Chorale Preludes; ED 20183), while Volume 3 presents large-scale concert works (Schott ED 21446). Pieces have been brought together to form a representative selection drawn from various publishers and various collections, some of which are no longer readily available.

The second volume contains shorter, independent organ pieces not based on a liturgical *cantus firmus*, though this does not mean they cannot be performed in a liturgical context. This collection of little pieces includes three complete cycles and a variety of forms such as toccata, passacaglia, canon, chaconne, intermezzo, variation and fantasia. The variety of modes of expression such as majestic, ceremonial, meditative, playful, humorous, linear and many more. Schroeder was a master of small-scale forms and a wide range of different musical techniques. As a lecturer in church music theory at the University of Music and author of a textbook on musical form (1957, revised 1967) and with his teacher Heinrich Lemacher) his focus was on the practical application of theory. In his essay on 'the organist as improviser' (1957) he expressed his opinion that organists' training in improvisation should include 'total and real answers, sequences, using pedal points, trills, mordents, mordent-diminution are not just stuff that has to be learned by rote, but rather, here they become vital tools that contribute to the organist's creative activity. Many of the little pieces in this volume are first and foremost improvisative settings for use in church services.

This edition

This selection was created in chronological order and reflects Schroeder's stylistic development from his early years to the year of his death. This edition is based on the best editions available, all of which are free of errors. Where previous editions have been used for purposes of comparison, the differences are indicated by a number in the margin. Additional fingerings and pedal markings are by the editor.

Generally speaking, bright and clear registration throughout. Numerous 'stops' indicate this clearly. Contrasting sounds using 'soft' and 'hard' tones (8'+2', 8'+4'+11²' etc.) are appropriate, as is the use of 'soft' and 'hard' tones. Polyphonic writing requires limpid tone with distinct – not Baroque! – articulation, and is fundamentally legato. Its density must of course be adapted to suit the acoustic properties of the instrument – and the same applies to tempo. Avoid playing too fast: metronome markings should be observed 'cum diligentia'.

Peter A. Stadtmüller
Translation Julia Rushworth

Inhalt / Contents

Kleine Präludien und Intermezzi / Little Preludes and Intermezzos (1931)	
No. 1 Maestoso	5
No. 2 Andante sostenuto	7
No. 3 Allegro moderato	8
No. 4 Allegretto	11
No. 5 Andantino	14
No. 6 Poco vivace	17
Präludium in C (1935)	
Präambeln und Interludien / Preambels and Interludes (1935)	
No. 1 Maestoso	20
No. 2 Moderato	23
No. 3 Andante	25
No. 4 Vivace	28
No. 5 Andantino	28
No. 6 Allegro	30
No. 7 Allegretto con moto	32
No. 8 Vivo	33
Kleine Intradan / Little Intradans (1937)	
No. 1 Toccata	36
No. 2 Ritornel	39
No. 3 Arie mit Variati	40
No. 4 Pastorale	43
No. 5 Passacaglia	44
Pezzi piccoli (1939)	
No. 5 Pastorale	48
No. 7 Finale	51
..... (1961)	55
..... (1962)	56
..... (1967)	59
..... (1971)	61
..... Qualificati	61
..... meditativo (1973)	62
..... Septenarium	62
..... (1978)	64
aus / from: Fünf Skizzen / Five Sketches	64
Ciaccona brevis (1983)	66
aus / from: Mixtura a cinque	66
Musik für Orgel / Music for Organ (1984)	
No. 2: Scala heptatonica	69
No. 3: Ciaccona dodekatonica	72
„Crucifixus“ alla ciaccona (1984)	77
aus / from: Concerto da chiesa	77

Hein Schumacher in Essen-Alteneßen freundschaftlichst gewidmet

Kleine Präludien und Intermezzi

Little Preludes and Intermezzos

Hermann Schroeder, opus 29
1911

Maestoso

Man. *ff*

Ped. *ff*



rit.



20 *a tempo*

ff

ff

25

ff

II

Andante sostenuto

III *pp*

II

This system contains measures 1 through 5. The music is in 6/8 time with a key signature of two sharps (F# and C#). The tempo is 'Andante sostenuto'. The first staff (treble clef) features a melodic line with a long slur over measures 1-5. The second staff (bass clef) provides harmonic support with chords and moving lines. The third staff (bass clef) is mostly empty. A dynamic marking of 'III pp' is present in the first measure. A section marker 'II' is located at the end of the system.

6

This system contains measures 6 through 9. The melodic line continues in the treble clef, and the bass clef accompaniment remains active. Measure 6 is marked with the number '6'.

10

This system contains measures 10 through 13. The melodic line continues in the treble clef, and the bass clef accompaniment remains active. Measure 10 is marked with the number '10'.

III *pp*

I

II

This system contains measures 14 through 17. The music concludes with a final cadence. The dynamic marking 'III pp' is present in the first measure. Section markers 'I' and 'II' are present at the end of the system.

19

Musical score for measures 19-22. The score is written for piano and features a treble and bass clef. The key signature is one sharp (F#). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The melody is characterized by eighth and sixteenth notes, with some slurs and accents.

23 *rit.* *a tempo*

Musical score for measures 23-25. The score is written for piano and features a treble and bass clef. The key signature is one sharp (F#). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The tempo markings *rit.* and *a tempo* are present. The melody is characterized by eighth and sixteenth notes, with some slurs and accents.

26

Musical score for measures 26-29. The score is written for piano and features a treble and bass clef. The key signature is one sharp (F#). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The melody is characterized by eighth and sixteenth notes, with some slurs and accents. The dynamic marking *pp* is present. The measure number 26 is indicated at the beginning of the system.

Musical score for measures 30-33. The score is written for piano and features a treble and bass clef. The key signature is one sharp (F#). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The melody is characterized by eighth and sixteenth notes, with some slurs and accents. The dynamic marking *pp* is present. The measure number 26 is indicated at the beginning of the system.

III

Allegro moderato

The first system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs) with a dynamic marking of *f* (hell, ohne 16'). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes.

The second system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music continues with a complex rhythmic pattern.

The third system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music continues with a complex rhythmic pattern.

The fourth system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music continues with a complex rhythmic pattern.

The fifth system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music continues with a complex rhythmic pattern.

*1) Im Autograph steht die Angabe II am Anfang des Taktes, etwa zwischen der 1. und 2. Sechzehntelnote.