

# Hermann Schroeder

## Pezzi piccoli

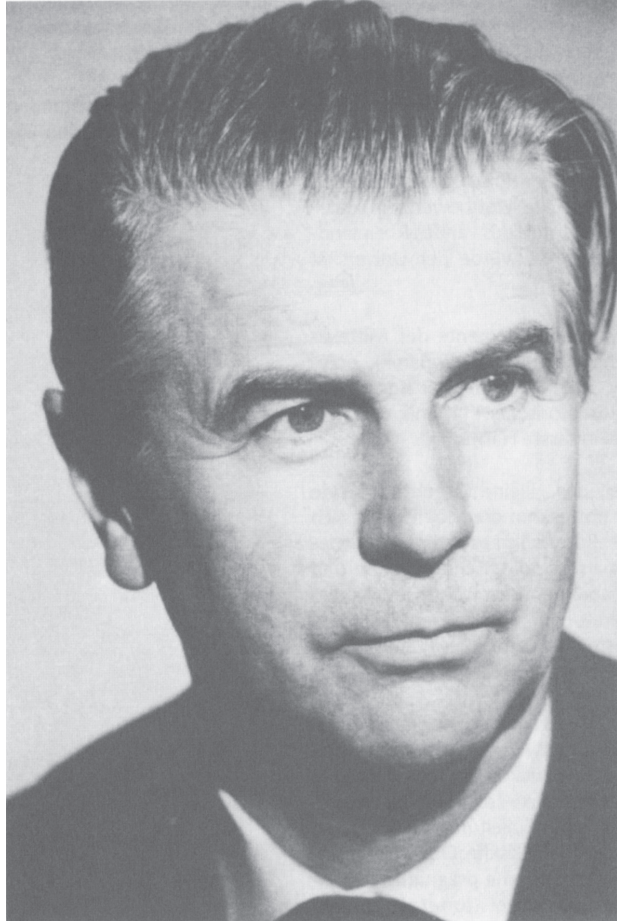
Sieben kleine Orgelstücke

Seven little organ pieces

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herausgegeben von / edited by  
Rainer Mohrs



Hermann Schroeder (1964)

## Vorwort

Hermann Schroeder, geboren am 26. 3. 1904 in Bernkastel-Kues (Mosel), gestorben am 7. Oktober 1984 in Bad Orb, zählt zu den bedeutenden deutschen Orgelkomponisten des 20. Jahrhunderts. Er studierte 1926–1930 an der Kölner Musikhochschule bei Heinrich Lemacher und Walter Braunfels (Komposition), Hans Bachem (Orgel), Hermann Abendroth (Dirigieren) und Dominicus Johnner (Gregorianischer Choral). 1930–1938 war er zunächst Lehrer am Gymnasium und an der Rheinischen Musikschule in Köln, danach 1938/39 Domorganist in Trier und 1939–1942 Leiter der dortigen Städtischen Musikschule. 1946–1981 lehrte er als Professor für Musiktheorie an der Kölner Musikhochschule und dirigierte 1947–1962 den Kölner Bach-Verein. Zusammen mit seinem Lehrer Lemacher veröffentlichte er Lehrbücher über Harmonielehre, Kontrapunkt und Formenlehre, die weite Verbreitung fanden. Für sein Schaffen erhielt er den Robert-Schumann-Preis der Stadt Düsseldorf (1952), den 1. Preis des Orgelwettbewerbs in Haarlem/Holland (1955), den Kunstpreis des Landes Rheinland-Pfalz (1956) und die Ehrendoktorwürde der Universität Bonn (1974).

Schroeders Orgelmusik verbindet Elemente des Mittelalters (Fauxbourdon, Ostinatotechnik, Gregorianik), polyphone Satztechniken der Bachzeit und Max Regers mit modernen Elementen wie motorische Rhythmik und freitonale, von Hindemith beeinflusste Harmonik<sup>1</sup>.

In Schroeders Werk spielt das „kleine Orgelstück“ eine wichtige Rolle. Einerseits bot es ihm die Möglichkeit, sich von den Großformen der Romantik abzugrenzen. Andererseits betrachtete er es als pädagogische Aufgabe und Herausforderung, leichte aber dennoch wirkungsvolle und formal ansprechende Literatur zu komponieren, die „dem improvisierenden Organisten im Gottesdienst Vorbildung und Anregung sein soll“ (Schroeder).<sup>2</sup>

Die *Pezzi piccoli* – der Name ist geradezu programmatisch für das zuvor Gesagte – sind als Zyklus ganz auf Kontrastwirkung angelegt. Die sieben Stücke haben eine ständig wechselnde Tempofolge (langsam – schnell). Die majestätische *Intrada* ist ein feierliches Einleitungsstück, dessen punktierte Rhythmik an die französische Ouvertüre erinnert. In nur 36 Takten entfaltet es eine prägnante A-B-A-Form, die durch den Manualwechsel (*forte/piano*) sehr plastisch wirkt. Es folgt eine *Ciaccona canonica*, in der Schroeder – wie schon Pachelbel in seinem berühmten Kanon – zwei Oberstimmen über einem ostinaten Bass kanonisch führt. In der *Toccata*, einem mitreißenden Stück voller Motorik, tritt der Initialgedanke (Sechzehntelbewe-

gung mit sieben immer wiederkehrenden Begleitakkorden) insgesamt dreimal auf. Interessante Klangwirkungen mit parallelen Quartan, Quinten und Sexten erzeugt das meditative *Intermezzo armonico*. Es folgt ein *Palindrom*, dessen fünfteilige Form (A-B-C-B-A) vorwärts und rückwärts gelesen gleich lautet. Das *Ostinato dorico* entfaltet über einem asymmetrischen, siebentaktigen Bass noch einmal meditative Ruhe, bevor das *Finale* mit seiner beschwingten Triolenbewegung den gesamten Zyklus brillant abschließt. Die stufenförmig absteigende Basslinie der ersten drei Begleitakkorde erinnert dabei an den Anfang der *Toccata*.

Die *Pezzi piccoli* entstanden im August/September 1959 und eignen sich für den Einsatz in Gottesdienst, Konzert und Unterricht.

Rainer Mohrs

<sup>1</sup> Vgl. Raimund Keusen, *Die Orgel- und Vokalwerke von Hermann Schroeder*. (Beiträge zur rheinischen Musikgeschichte, Heft 102), Köln 1974; Rainer Mohrs, „Anwalt einer evolutionären Moderne. Zum 100. Geburtstag des Komponisten und Organisten Hermann Schroeder (1904–1984),“ in: *Organ* 7, 2004, S. 35–45.

<sup>2</sup> H. Schroeder, „Zur katholischen Kirchenmusik der Gegenwart“, in: *Kontrapunkte. Schriften zur deutschen Musik der Gegenwart*, hg. v. Heinrich Lindlar, Band 1, Rodenkirchen 1958, S. 104.

## Foreword

Hermann Schroeder, who was born on 26 March 1904 in Bernkastel-Kues (Mosel) and died on 7 October in Bad Orb, is one of the most important German organ composers of the 20th century. He studied at the Cologne Conservatory (1926–1930) with Heinrich Lemacher and Walter Braunfels (composition), Hans Bachem (organ), Hermann Abendroth (conducting) and Dominicus Johner (Gregorian chant). From 1930–1938 he taught music in Cologne, after which he was the cathedral organist in Trier (1938/39) and from 1939–1942 he was the Director of that city's Music school. From 1946–1981 he taught music theory at the Cologne Conservatory and for many years he conducted the choir of Cologne's Bach Society (1947–1962). With H. Lemacher, Schroeder published several textbooks on harmony, counterpoint and musical form, which have gained wide currency in German-speaking countries. In 1952 he was awarded the Robert Schumann Prize of the City of Düsseldorf, in 1955 the first prize in the organ competition at Haarlem, Netherlands, in 1956 he received the Arts Prize from the state of Rheinland-Pfalz and in 1974 he was awarded an honorary doctorate by the University of Bonn.

Schroeder's organ music combines elements of the Middle Ages (fauxbourdon, ostinato technique, Gregorian modes), and the polyphonic writing of Bach and Max Reger with elements of the 20th century such as motoric rhythm and freely tonal harmonies influenced by Paul Hindemith.<sup>1</sup>

In Schroeder's oeuvre, the short organ piece played a very important role. On one hand, it enabled him to distance himself from the large forms of romanticism. On the other hand, he considered it as a pedagogical task and challenge to compose pieces that were easy to play, but which were nevertheless effective and formally interesting. According to Schroeder, these pieces were to serve "the improvising organist in worship services as a model and as creative stimulation".<sup>2</sup>

As a cycle, the *Pezzi piccoli* – the name is actually programmatic for the above description – are constructed entirely to achieve contrasts. These seven pieces display a continually changing succession of tempi (slow – fast). The majestic *Intrada* is a stately introduction whose dotted rhythms are reminiscent of the French overture. In only 36 bars a concise A-B-A form unfolds in which the change of manuals (forte/piano) yields a contrasting effect. It is followed by a calm *Ciaccona canonica*, in which Schroeder, like Pachelbel in his famous *Canon*, has to lead two upper voices moving canonically above an ostinato bass. In the

*Toccata*, an exciting piece with motoric rhythms, the initial thought (in sixteenth-note motion with seven repeatedly recurring accompanying chords) appears three times. The characteristic sound of the meditative *Intermezzo armonico* is achieved through the use of parallel fourths, fifths and sixths. It is followed by the *Palindrom*, whose five-part form (A-B-C-B-A) is identical when it is read either forwards or backwards. The *Ostinato dorico*, which unfolds above an asymmetrical, seven-bar bass theme, once again displays meditative tranquillity, before the *Finale*, with its lively triplet motion concludes the cycle. The gradually descending bass line with the first three accompanying chords of this piece is a reminder of the beginning of the *Toccata*.

The *Pezzi piccoli* were written in August/September 1959. They are intended for use in worship services, in concerts or for teaching purposes.

Rainer Mohrs

<sup>1</sup> See Raimund Keusen, *Die Orgel- und Vokalwerke von Hermann Schroeder*. (Beiträge zur rheinischen Musikgeschichte, Heft 102), Köln 1974; Rainer Mohrs, "Anwalt einer evolutionären Moderne. Zum 100. Geburtstag des Komponisten und Organisten Hermann Schroeder (1904–1984)," in: *Organ* 7, 2004, p. 35–45.

<sup>2</sup> H. Schroeder, "Zur katholischen Kirchenmusik der Gegenwart," in: *Kontrapunkte. Schriften zur deutschen Musik der Gegenwart*, Vol. 2, edited by Heinrich Lindlar, Rodenkirchen 1958, p. 104.

# 1. Intrada

Hermann Schroeder (1959)  
1904-1984

Maestoso  $\text{♩} = 76$

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked with a forte dynamic (ff) in both the top and middle staves. The tempo is indicated as Maestoso with a quarter note equal to 76 beats per minute.

The second system of the musical score consists of three staves. It begins with a measure rest of 5 measures. The music continues with complex rhythmic patterns and chordal textures across all three staves.

The third system of the musical score consists of three staves. It begins with a measure rest of 10 measures. The music features a piano dynamic (p) in the middle staff. The bottom staff has a measure rest of 10 measures. The system concludes with the instruction "Man." (Mancina).

The fourth system of the musical score consists of three staves. It begins with a measure rest of 15 measures. The music continues with complex rhythmic patterns and chordal textures across all three staves.

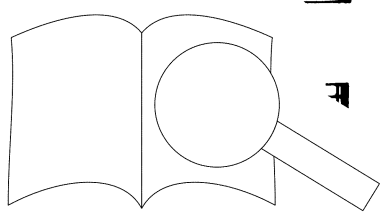
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## 2. Ciaccona canonica

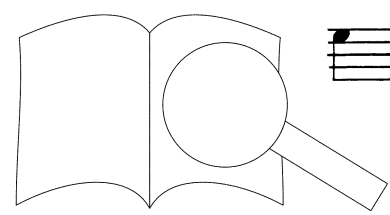
Poco andante  $\text{♩} = 88$  (II.)

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15

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19

mf

mf

This system contains measures 19 through 22. It features a grand staff with three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The music includes various rhythmic patterns and dynamics, with 'mf' (mezzo-forte) markings.

23

This system contains measures 23 through 26. It continues the musical piece with similar notation and dynamics.

27

This system contains measures 27 through 30. The musical notation and dynamics are consistent with the previous systems.

31

This system contains measures 31 through 35. It includes a variety of musical notations and dynamics.

36

This system contains measures 36 through 40. It features a grand staff with three staves, including a bass clef staff. Dynamics include 'p' (piano) and 'mf'. The system concludes with a large graphic of an open book and a magnifying glass.

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### 3. Toccata

Allegro ♩ = 100-104

The first system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are in bass clef with a common time signature (C). They contain a bass line with chords and rests. The first measure of the middle staff has a forte (f) dynamic marking.

The second system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are in bass clef with a common time signature (C). They contain a bass line with chords and rests. The first measure of the middle staff has a forte (f) dynamic marking.

The third system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are in bass clef with a common time signature (C). They contain a bass line with chords and rests. The first measure of the middle staff has a forte (f) dynamic marking.

The fourth system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are in bass clef with a common time signature (C). They contain a bass line with chords and rests. The first measure of the middle staff has a forte (f) dynamic marking.

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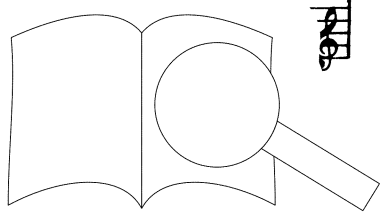
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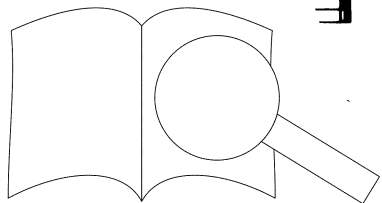
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# 4. Intermezzo armonico

Andante amabile ♩ = 76

Musical notation for measures 1-5. The score is in G major, 3/4 time, and begins with a piano (*p*) dynamic. The right hand features a series of chords, while the left hand plays a rhythmic eighth-note accompaniment. A third staff at the bottom shows a single bass note.

Musical notation for measures 6-10. The right hand continues with chords, and the left hand's accompaniment becomes more active. A mezzo-forte (*mf*) dynamic is indicated. The bottom staff shows a bass line with some chromatic movement.

Musical notation for measures 11-15. The right hand has a more melodic line with some grace notes. The left hand accompaniment continues. A mezzo-forte (*mf*) dynamic is present. The bottom staff shows a steady bass line.

Musical notation for measures 16-20. The right hand features a melodic line with a crescendo leading to a piano (*p*) dynamic. The left hand accompaniment continues. The bottom staff shows a bass line. A large magnifying glass icon is overlaid on the right side of the page.

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21

26

*mf*

31

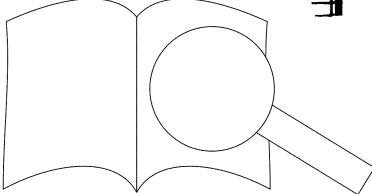
*o rit.*

*a tempo*

36

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9

11

*p*

15

*mf*

19



21

Musical score for measures 21-22. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in 4/4 time and features a key signature of one sharp (F#). The melody in the treble clef is primarily eighth and sixteenth notes, while the bass clef provides a steady accompaniment.

23

Tempo 1<sup>o</sup>

Musical score for measures 23-25. The system consists of three staves. The tempo marking "Tempo 1<sup>o</sup>" is placed above the first staff. The music continues in 4/4 time with the same key signature. A watermark "PROBE PARTHUR" is visible across the score.

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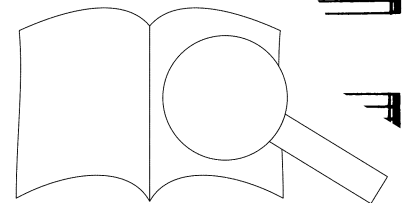
Musical score for measures 26-27. The system consists of three staves. The music continues in 4/4 time with the same key signature. A watermark "PROBE PARTHUR" is visible across the score.

28

rit.

Musical score for measures 28-30. The system consists of three staves. The tempo marking "rit." is placed above the first staff. The music continues in 4/4 time with the same key signature. A watermark "PROBE PARTHUR" is visible across the score.

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# 6. Ostinato dorico

Moderato ♩ = 80 - 84

Musical notation for measures 1-6. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. The first measure includes a fermata over the first two notes.

Man.

Musical notation for measures 7-12. The right hand continues the melodic development with some grace notes. The left hand maintains the eighth-note bass line. A dynamic marking of *p.* (piano) is present in measure 8.

Musical notation for measures 13-18. The right hand has a more active melodic line with sixteenth notes. The left hand continues the eighth-note bass line. A dynamic marking of *p.* is present in measure 14.

Musical notation for measures 19-23. The right hand features a melodic line with some grace notes. The left hand continues the eighth-note bass line. A dynamic marking of *p.* is present in measure 19.

Musical notation for measures 24-28. The right hand has a melodic line with grace notes. The left hand continues the eighth-note bass line. A dynamic marking of *p.* is present in measure 24. The piece concludes with a final cadence in measure 28.

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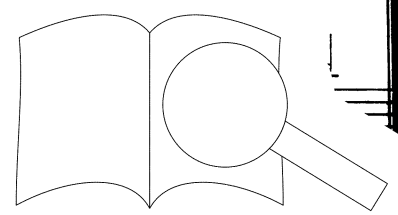
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# 7. Finale

Allegro pesante ♩.: 92-96

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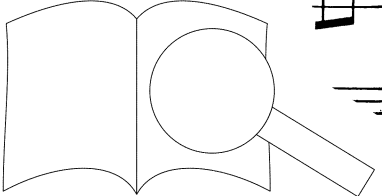
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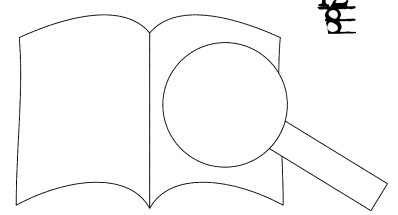
(I.) *r.*

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