Egon Kornauth
1919

Dem Andenken der Jahre 1918 – 1919

EGON KORNAUTH

II STREICHSEXTETT

Sextuor à cordes String Sextet

Op. 25

PARTITUR

PARTITION SCORE

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NEW YORK

Egon Kornauth, geboren 14. Mai 1891 in Olmütz (Tschechoslowakei), widmete sich schon während der Schulzeit eifrigst der Musik, spielte mehrere Instrumente, versah allsonntäglich als Organist den Kirchengottesdienst, wirkte als Violoncellist im Theater- und Symphonieorchester mit, dirigierte ein Schülerorchester, trat mit zirka 15 Jahren erstmalig als Pianist auf und begann um dieselbe Zeit mit den ersten Kompositionsversuchen, übersiedelte 1909 nach Wien, studierte dort bis 1913 an der Musikakademie Musiktheorie (Schüler von Robert Fuchs, später auch kurz bei Franz Schreker und Franz Schmidt), bildete sich aber seit 1914 autodidaktisch fort; studierte gleichzeitig an der Wiener Universität zuerst Philologie, später (bei Guido Adler) Musikhistorik und wurde 1915 zum Dr. phil. promoviert. Während dieser Zeit betätigte er sich als Konzertbegleiter und machte als solcher 1910 eine größere Reise durch Nordamerika. 1916 Solokorrepetitor an der Wiener Staatsoper, 1917 1918 Theorielehrer am musikhistorischen Institut der Universität Wien. Macht seit 1919 zahlreiche erfolgreiche Reisen als Konzertbegleiter, Kammermusiker, Dirigent, hauptsächlich Interpret eigener Werke und lebt zwischendurch als Theorielehrer und Komponist in Wien und Graz. Bis 1925: 31 Werke, hauptsächlich Kammermusik, aber auch Orchesterwerke, Klavierwerke, Lieder, größtenteils erschienen und erfolgreich aufgeführt.

Der 1. und 2. Satz des Streichsextettes op. 25 wurde im August und September 1918 in Graz, der 3. Satz größtenteils im Frühjahr 1919 in Wien komponiert; die endgültige Fassung der Partitur erfolgte im Sommer und Herbst 1919. Die Uraufführung des Werkes fand am 6. Mai 1920 in Wien statt.

Egon Kornauth was born May 14th, 1891, at Olmütz (Czechoslovakia). While still at school, he ardently pursued his musical studies, playing various instruments and acting as organist at a church of his native city. At that time, he played the violoncello in the local theatre and symphony orchestra and conducted an orchestra of schoolboys. At the age of about 15 years he made his début as a pianist and wrote his first compositions. In 1909, Kornauth removed to Vienna, studied musical theory at the Academy of Music until 1913 (under Robert Fuchs, later, for a short time, under Franz Schreker and Franz Schmidt), and, after 1914, finished his musical studies by self-instruction. Simultaneously he studied philology at the University of Vienna and later (under Guido Adler) musical history. During these years he acted as concert accompanist and made a tour of the United States in that capacity, in 1910. In 1916 Kornauth was appointed correpetitor with the Vienna Opera, and from 1917 till 1918 acted as instructor of musical theory at the Institute for Musical History of the Vienna University. Since 1919, Kornauth has made various successful concert tours, as accompanist, chamber music player and conductor, and principally as performer of his own compositions, making his permanent home at Vienna and Graz and devoting his time to instruction in theory and to composition. Up to 1924 Kornauth has written 31 works, chiefly chamber music, but orchestral compositions, piano pieces and songs as well. Most of his compositions have appeared in print and have been performed with much success.

The first and second movements of the String Sextet opus 25 were composed at Graz, in August and September, 1918, the larger portion of the third movement at Vienna, in the spring of 1919. The definite version of the score was penned during the summer and fall of 1919. The first performance occurred at Vienna, on May 6th, 1920.

Egon Kornauth, né le 14 mai 1891 à Olmütz (Tchécoslovaquie) se consacra dès ses études scolaires avec ardeur à la musique, joua de plusieurs instruments, remplit chaque dimanche à la messe les fonctions d'organiste, fut violoncelliste à l'orchestre du théâtre et des concerts, dirigea un orchestre scolaire, débuta à 15 ans comme pianiste et commença vers la même époque ses premiers essais de composition. En 1909 il alla à Vienne, y étudia l'harmonie jusqu'en 1913 à l'académie (avec Robert Fuchs, plus tard aussi quelque temps avec Franz Schreker et avec Franz Schmidt), mais se développa d'une façon autodidacte depuis 1914. En même temps il étudia à l'université d'abord la philologie, plus tard (avec Guido Adler) l'histoire de la musique et obtint en 1915 le doctorat. Pendant cette période il fut aussi accompagnateur de concerts et fit ainsi en 1910 un long voyage en Amérique du Nord. En 1916 il devint correpétiteur à l'opéra de Vienne, de 1917 à 1918 professeur d'harmonie à l'Institut d'histoire de la musique de l'université. Depuis 1919 il fait avec grand succès de nombreux voyages comme accompagnateur de concerts, exécutant de musique de chambre, chef d'orchestre et principalement comme interprète de ses compositions, vivant entretemps à Vienne ou à Graz comme professeur d'harmonie et compositeur. Jusqu'en 1925 il a écrit 31 oeuvres: principalement de musique de chambre, mais aussi pour orchestre, pour piano, pour chant, éditées pour la plupart et exécutées avec succès.

Le premier et le deuxième mouvement du sextuor à cordes op. 25 furent composés en août et septembre 1918 à Graz, la majeure partie du troisième mouvement à Vienne au printemps de 1919. L'auteur mit la dernière main à la partition pendant l'été et l'automne de 1919. La première exécution eut lieu à Vienne le 6 mai 1920.

★

FORMÜBERSICHT

Takt

1. Satz, Sonatenform

Exposition ..... 1—119
Einleitung ..... 1— 20
Hauptsatz ..... 21— 74
Hauptthema ..... 21— 48
Gesteigerte Wiederholung desselben ... 49— 74
Seitensatz ..... 75—101
Gesangsthema ..... 76— 88
Transponierte Wiederholung desselben 88—101
Schlußsatz ..... 101—119
Kodathema (entstanden a. d. Auftaktmotiv d. Gesangsthemas) 101—109
Transponierte Wiederholung desselben 109—116
Reminiszenz an das Hauptthema (in Dur) 116—119
Durchführung ..... 120—216
Reprise ..... 217—335
Einleitung ..... 217—236
Hauptsatz ..... 237—278
Hauptthema ..... 237—264
Umkehrung desselben ..... 265—274
Anhang und Überleitung ..... 275—278
Seitensatz ..... 278—322
Gesangsthema (F-Dur) 278—290
Kontrapunktische Durchführung desselben und seiner Umkehrung (A-Dur) 291—310
Wiederholung des Gesangsthemas (F-Dur) 310—322
Schlußsatz ..... 322—335
Koda ..... 335—378

2. Satz, Erweiterte große Liedform

1. Teil ..... 1— 37
Vorspiel ..... 1— 4
1. Thema ..... 5— 16
Veränderte Wiederholung desselben ..... 17— 30
Nachspiel ..... 30— 37
2. Teil ..... 38— 93
2. Thema ..... 38— 59
Anhang und Überleitung 60— 64
3. Thema ..... 65— 72
Durchführung des 2. u. 3. Themas ..... 72— 93
1. (veränderte) Reprise des 1. Teils ..... 94—113
Reprise (Durchführung) des 2. Teils ... 114—160
2. (gesteigerte) Reprise des 1. Teils ... 161—197
Durchführungsartige Erweiterung ..... 176—192
Koda ..... 197—211

3. Satz, Freie Kombination von Sonaten- und Rondoform

Exposition ..... 1— 80
Hauptsatz ..... 1— 38

SYNOPSIS OF FORM

Bar

1st Movement, Sonata form

Exposition ..... 1—119
Introduction ..... 1— 20
Principal section ..... 21— 74
Principal theme ..... 21— 48
The same, repeated and increased ..... 49— 74
Subsidiary section ..... 75—101
Cantabile theme ..... 76— 88
The same transposed 88—101
Closing section ..... 101—119
Coda theme (developed from the initial part of the Cantabile theme) ..... 101—109
The same transposed 109—116
Reminiscence of the Principal theme (major) ..... 116—119
Development ..... 120—216
Recapitulation ..... 217—335
Introduction ..... 217—236
Principal section ..... 237—278
Principal theme ..... 237—264
Inversion of the same 265—274
Coda and Transition 275—278
Subsidiary section ..... 278—322
Cantabile theme (F major) ..... 278—290
Contrapuntal development of the Cantabile theme and of its inversion (A major) 291—310
Repetition of the Cantabile theme (F major) ..... 310—322
Closing section ..... 322—335
Coda ..... 335—378

2nd Movement, Great augmented Song form

1st section ..... 1— 37
Prelude ..... 1— 4
1st theme ..... 5— 16
Altered repetition of the same ..... 17— 30
Postlude ..... 30— 37
2nd section ..... 38— 93
2nd theme ..... 38— 59
Coda and Transition ... 60— 64
3rd theme ..... 65— 72
Development of 2nd and 3rd theme ..... 72— 93
1st (altered) Recapitulation of the 1st section ..... 94—113
Recapitulation (Development) of the 2nd section ..... 114—160
2nd (increased) Recapitulation of the 1st section ..... 161—197
Expansion quasi Development ..... 176—192
Coda ..... 197—211

3rd Movement, Free Combination of Sonata and Rondo form

Exposition ..... 1— 80
Principal section ..... 1— 38

RÉSUMÉ DE LA FORME

Mesure

1er Mouvement, Forme de Sonate

Exposition ..... 1—119
Introduction ..... 1— 20
Phrase principale ..... 21— 74
Thème principal ..... 21— 48
Répétition-gradation du même ..... 49— 74
Phrase secondaire ..... 75—101
Thème chantant ..... 76— 88
Répétition transposée du même ..... 88—101
Groupe de cadence ..... 101—119
Thème de la coda (issu du motif initial du thème chantant) ..... 101—109
Répétition transposée du même ..... 109—116
Réminiscence du thème principal (majeur) 116—119
Développement ..... 120—216
Reprise ..... 217—335
Introduction ..... 217—236
Phrase principale ..... 237—278
Thème principal ..... 237—264
Renversement du même ..... 265—274
Episode et transition 275—278
Phrase secondaire ..... 278—322
Thème chantant (Fa majeur) ..... 278—290
Développement en contrepoint du même et de son renversement (La majeur). 291—310
Répétition du thème chantant (Fa maj.) 310—322
Groupe de cadence ..... 322—335
Coda ..... 335—378

2ème Mouvement, Grande forme de lied amplifiée

1ère partie ..... 1— 37
Prélude ..... 1— 4
1er thème ..... 5— 16
Répétition modifiée du même ..... 17— 30
Épilogue ..... 30— 37
2ème partie ..... 38— 93
2ème thème ..... 38— 59
Épisode et transition ... 60— 64
3ème thème ..... 65— 72
Développement du 2e et 3e thème ..... 72— 93
1ère reprise (modifiée) de la 1ère partie 94—113
Reprise (Développement) de la 2ème partie ..... 114—160
2ème reprise (gradation) de la 1ère partie ..... 161—197
Amplification-développement ..... 176—192
Coda ..... 197—211

3ème Mouvement, Combinaison libre des formes de sonate et rondo

Exposition ..... 1— 80
Phrase principale ..... 1— 38

Dem Andenken der Jahre 1918 - 1919

STREICHSEXTETT

Op. 25

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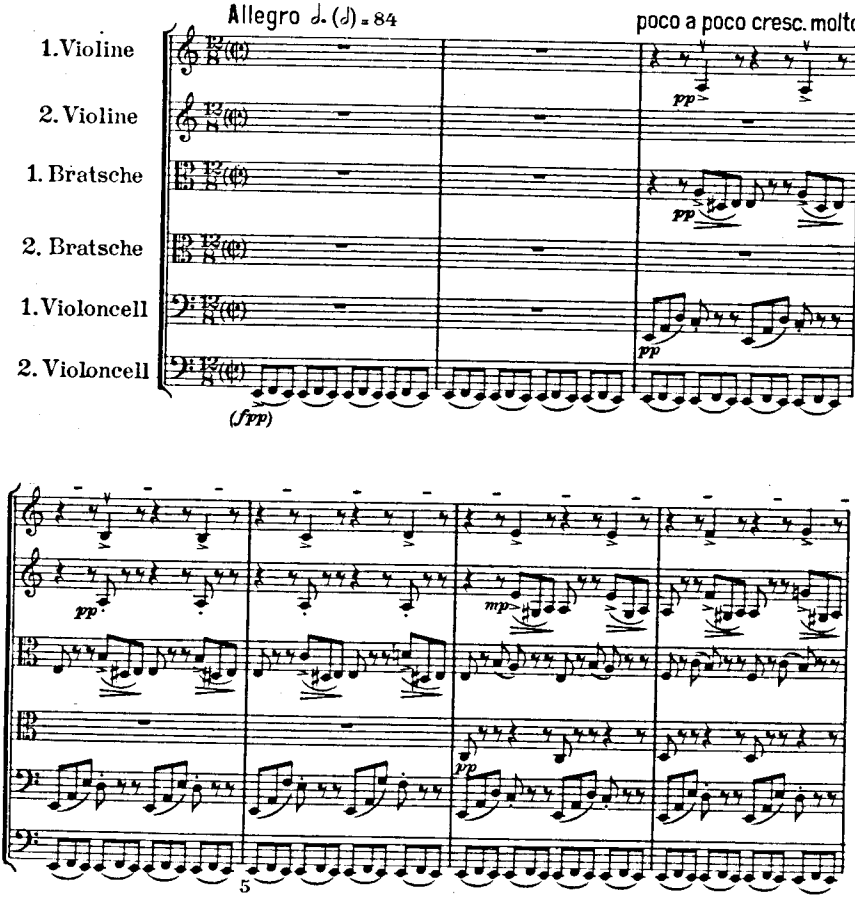
I

Egon Kornauth
(* 1891)



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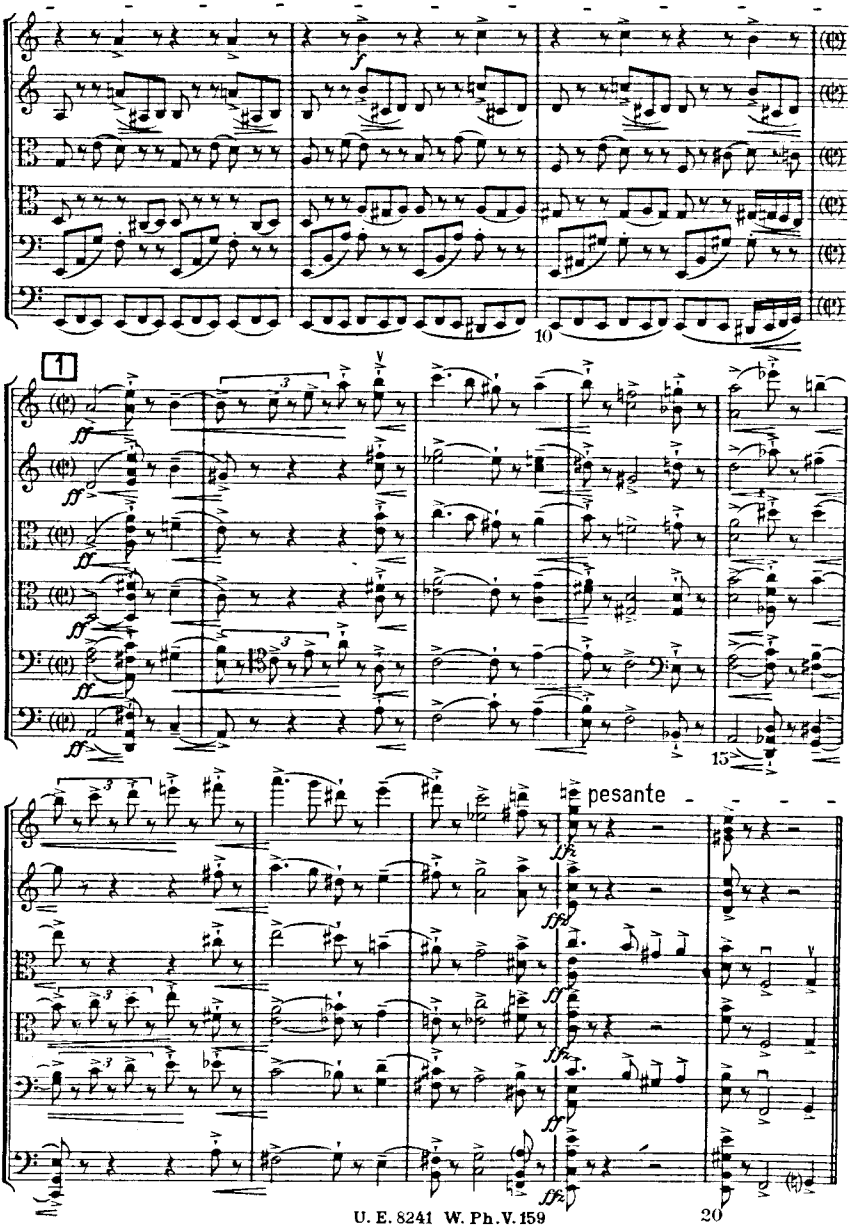
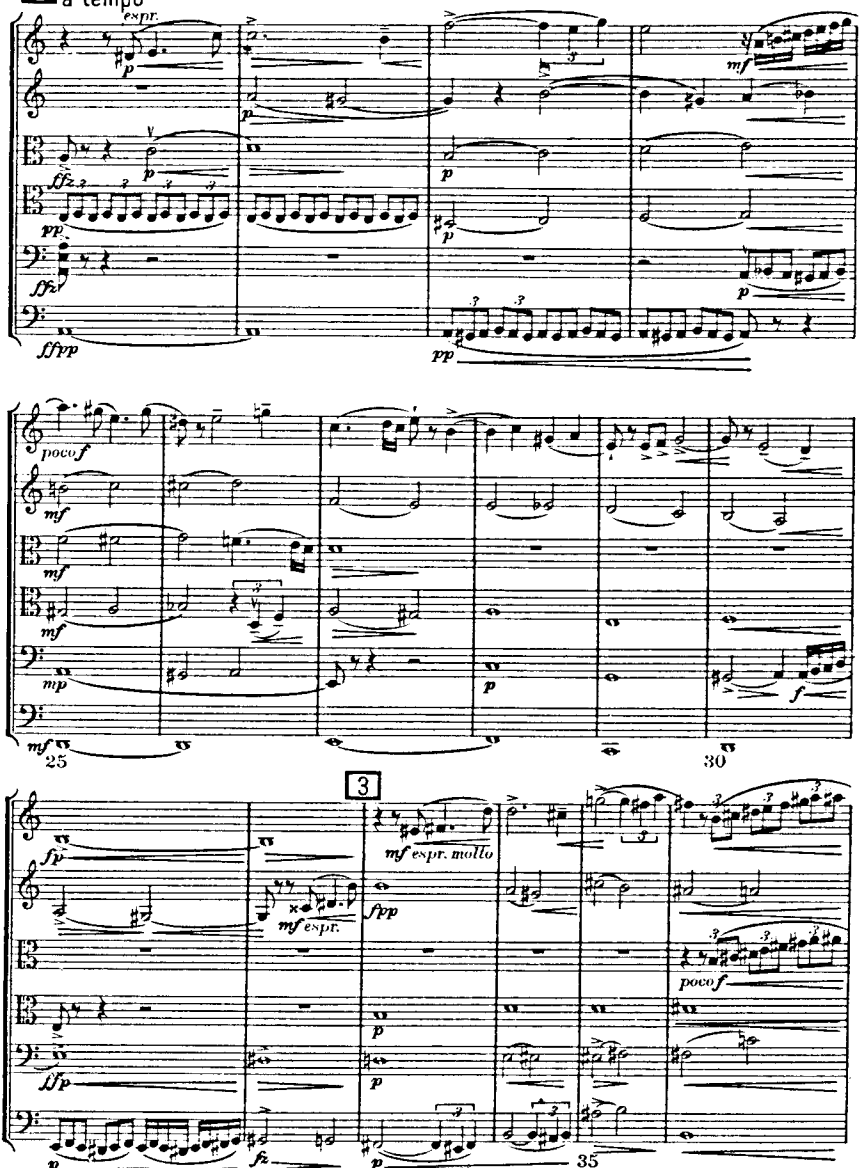
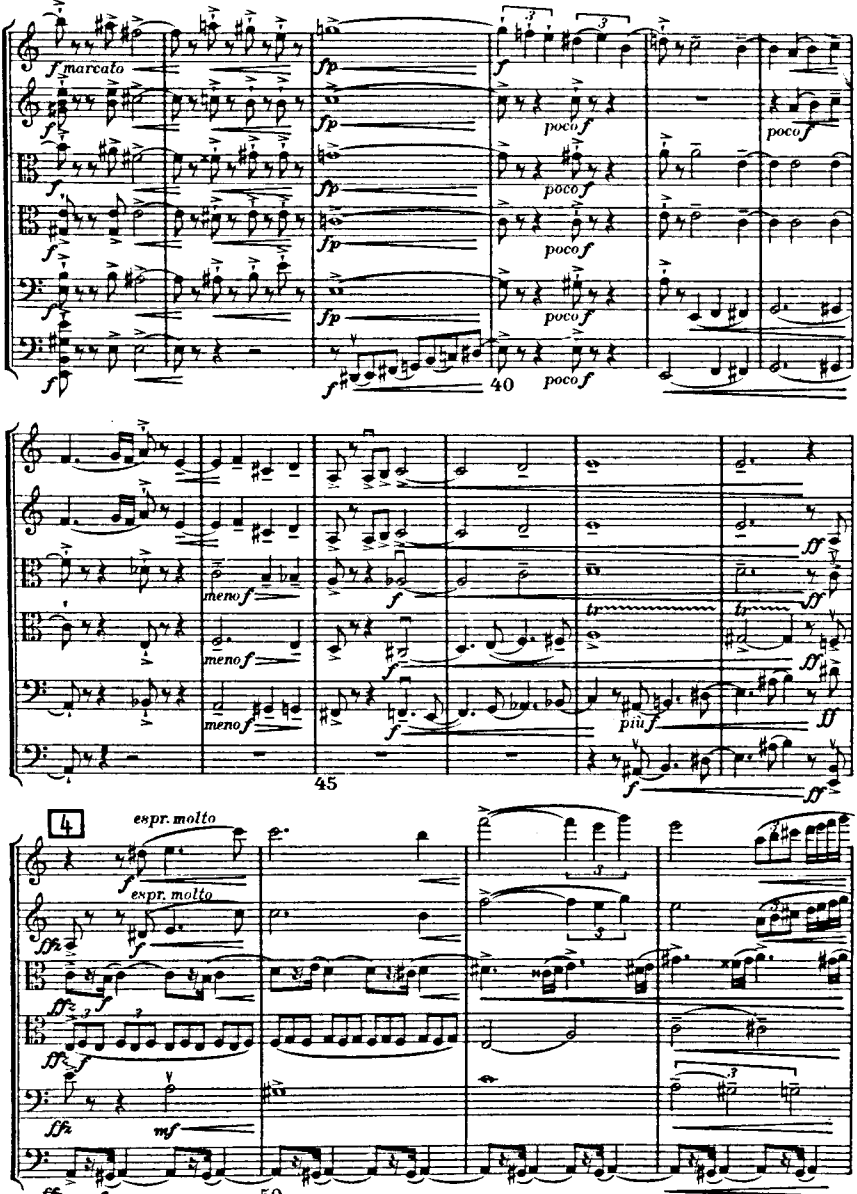
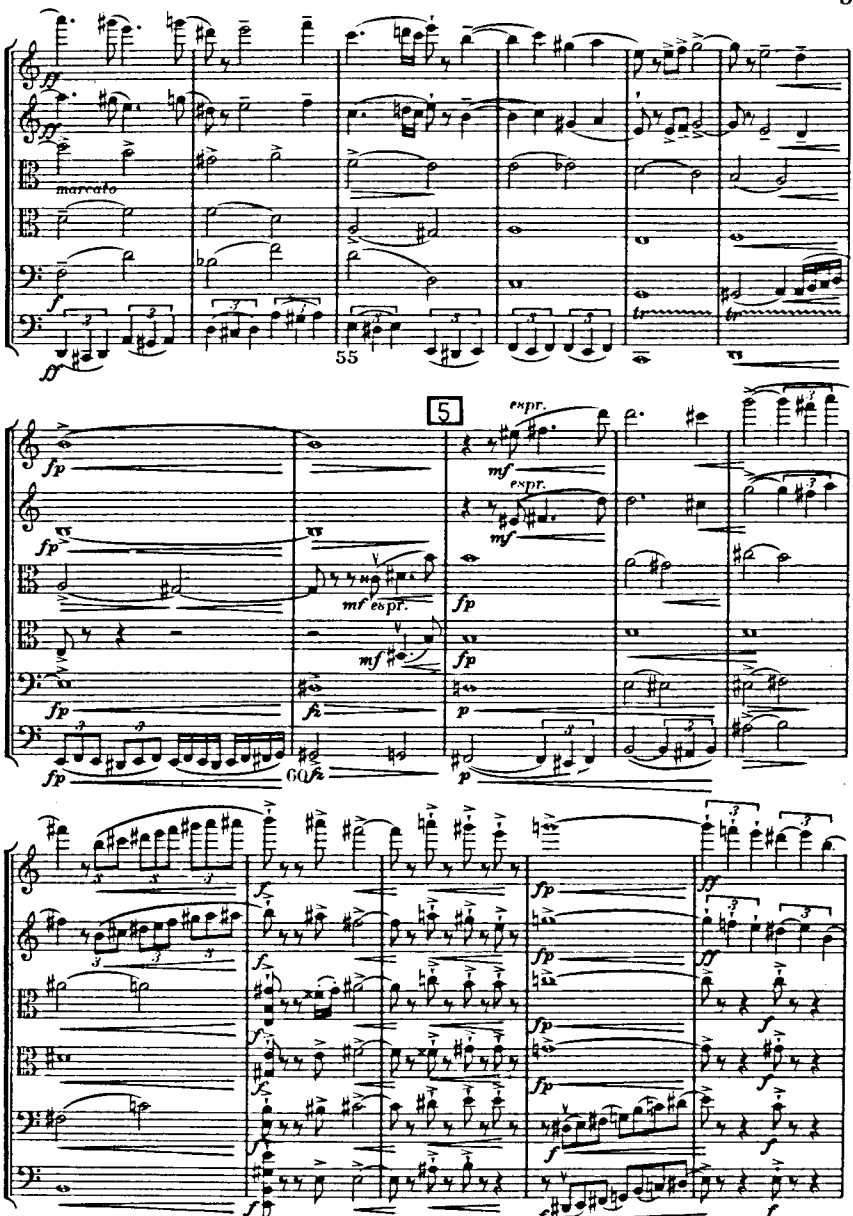
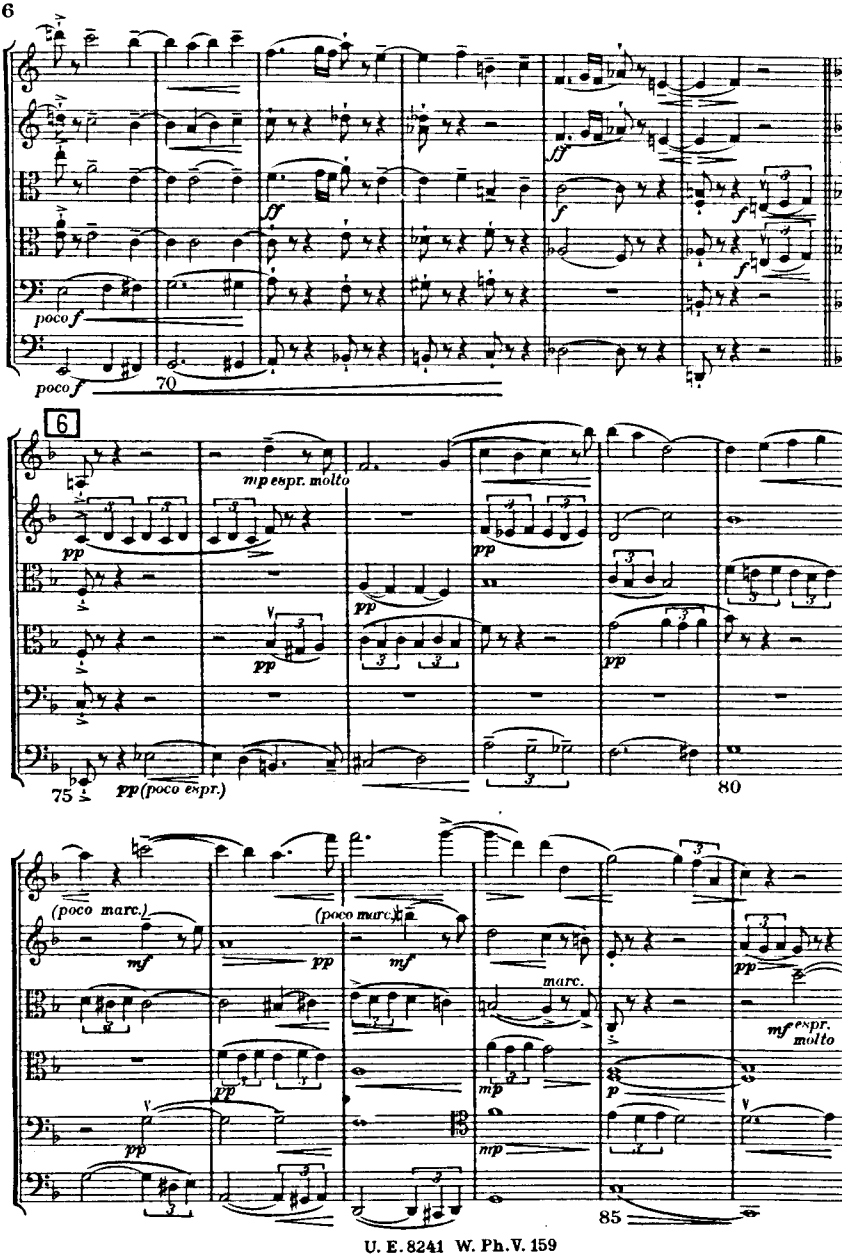
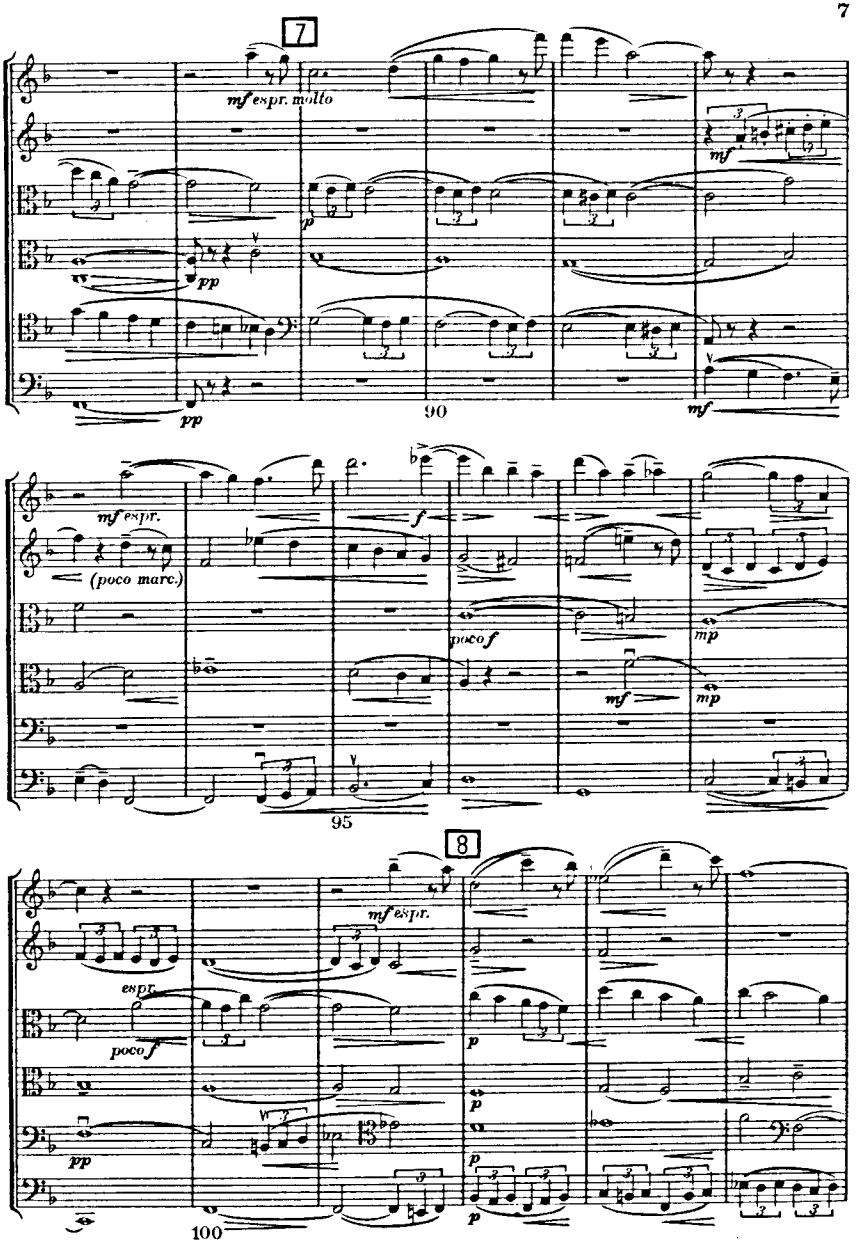

10
1
15
pesante
20

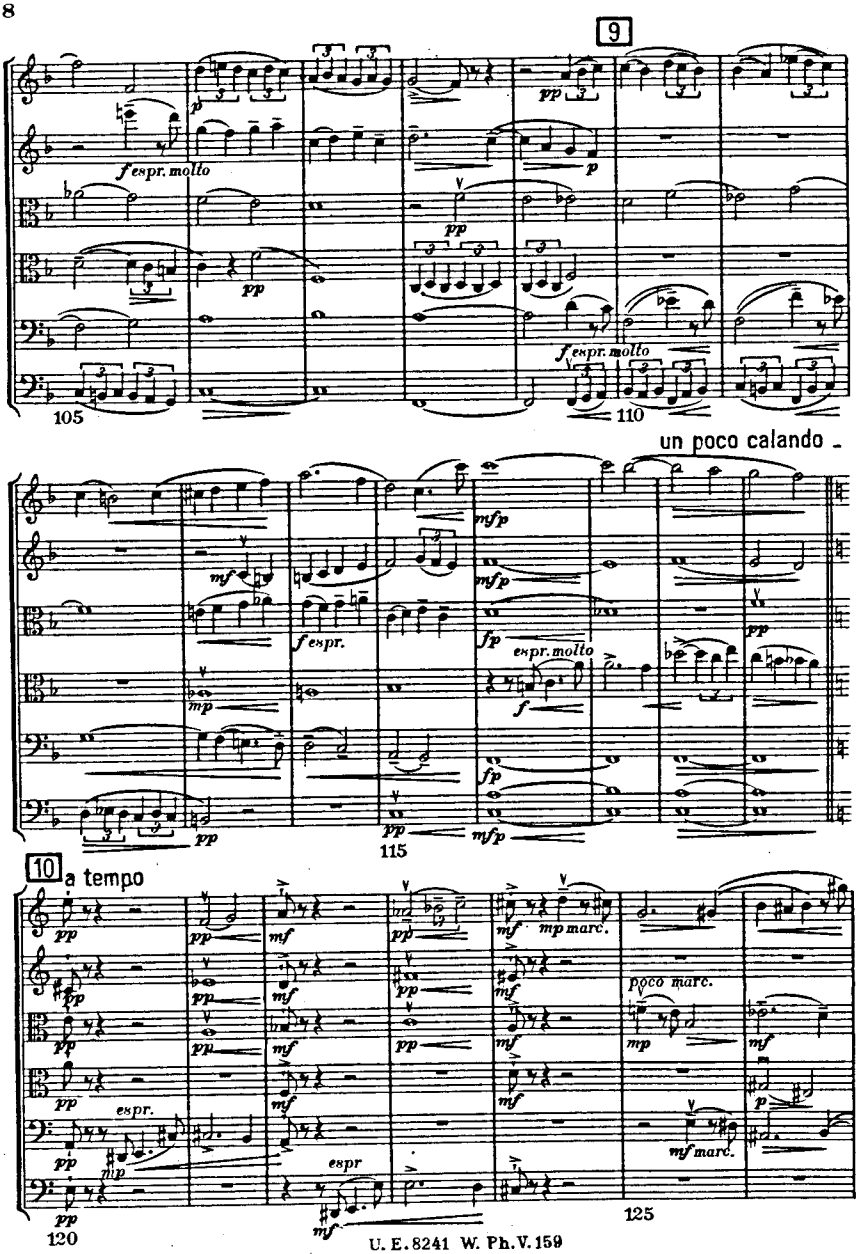

2
Allegro assai (♩= 116)
a tempo
espr.
25
30
3
mf espr. molto
mf espr.
poco f
35

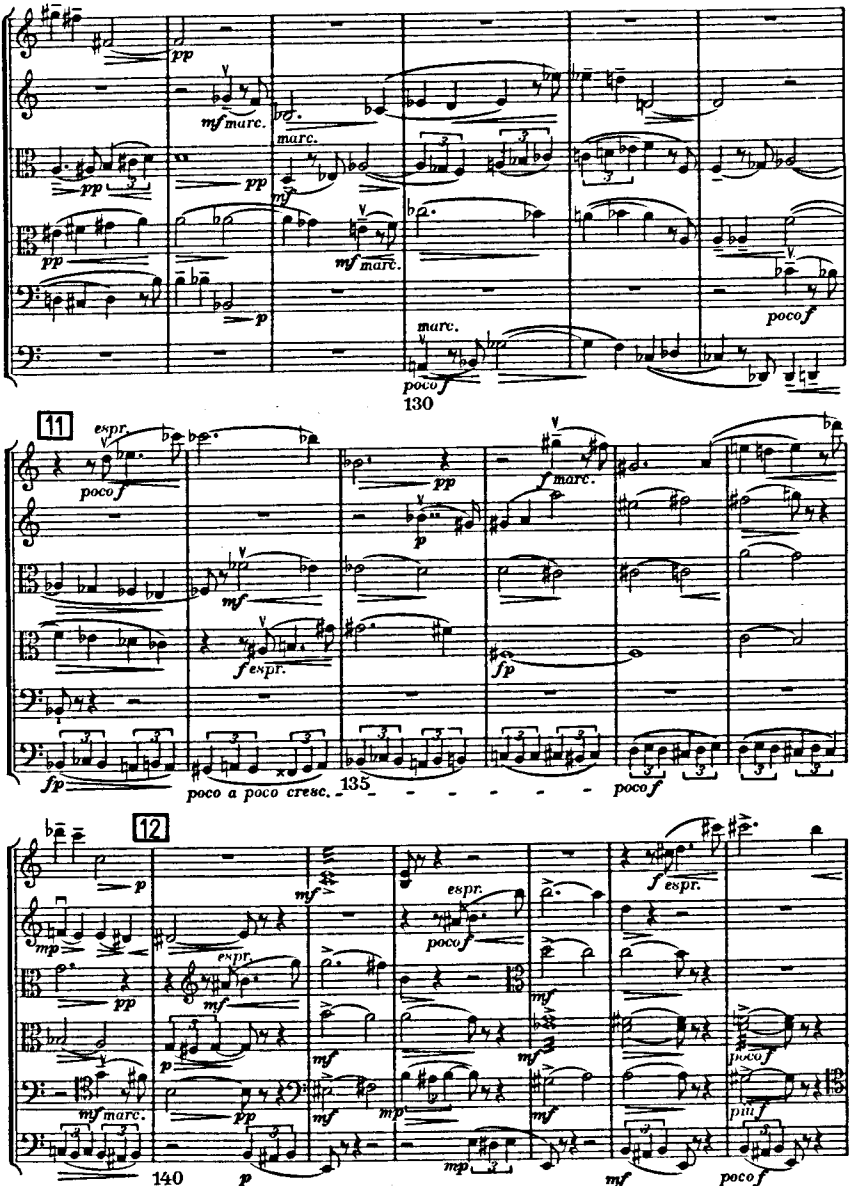

f marcato
fp
poco f
meno f
tr
più f
ff
4
espr. molto
ffz
mf
40
45
50

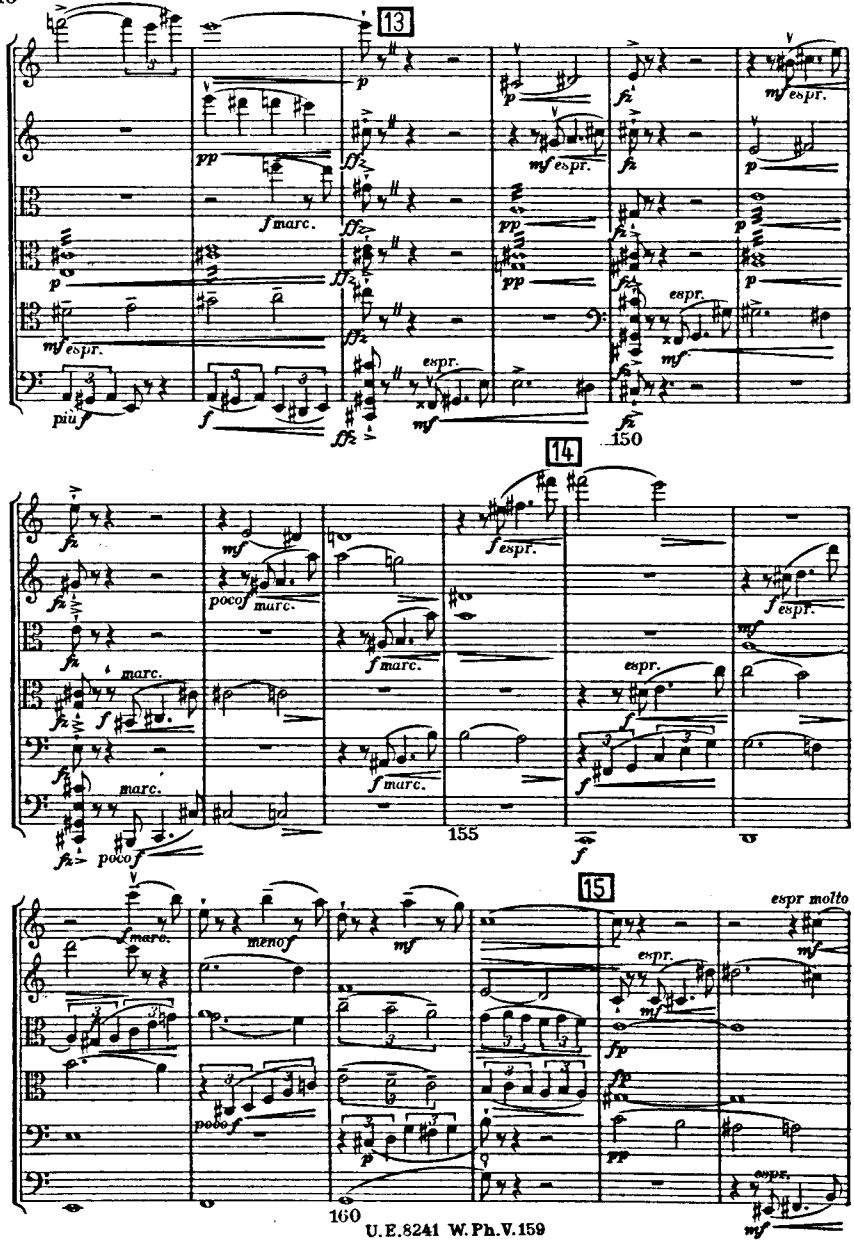

marcato
55
5
espr.
mf espr.
60
65

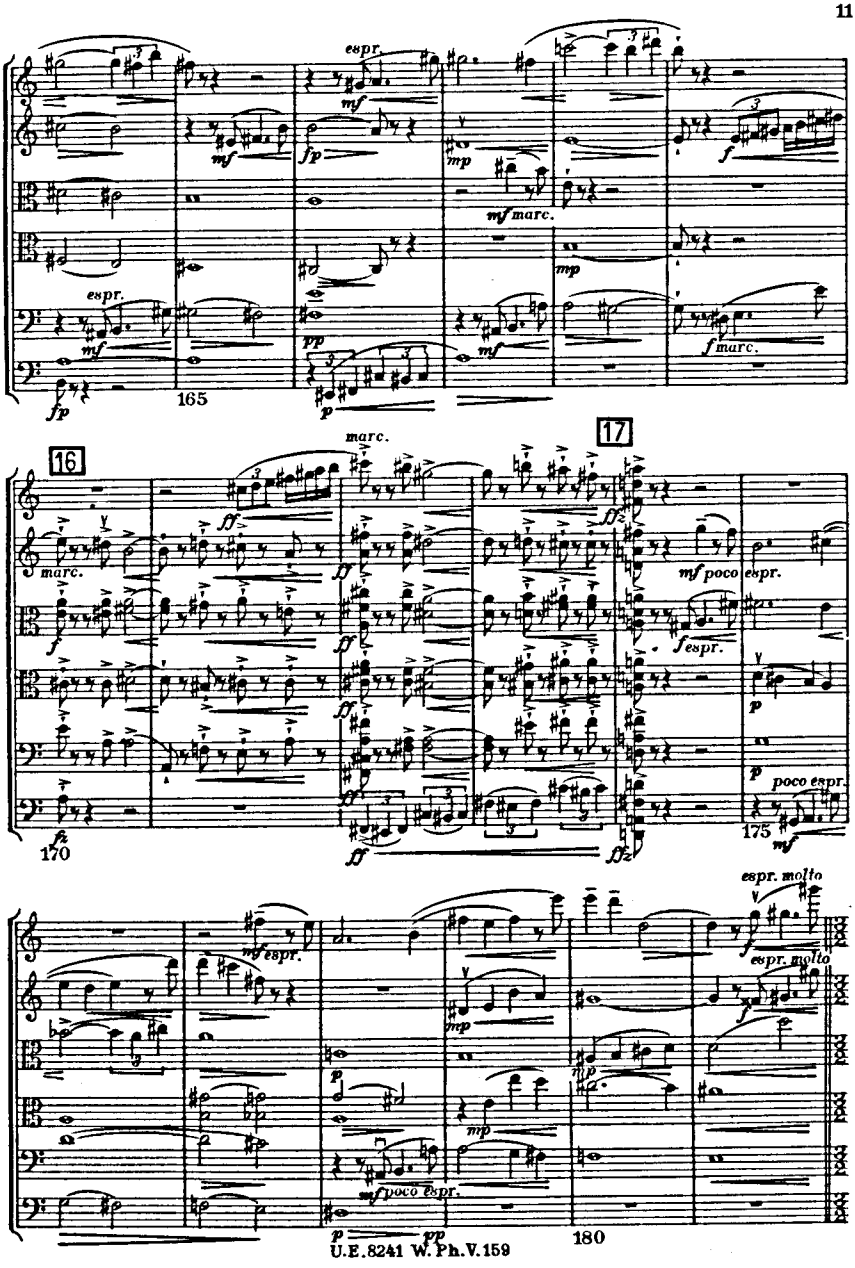

poco f
70
6
mp espr. molto
pp
75
pp (poco espr.)
80
(poco marc.)
mf
pp
marc.
mf espr. molto
85


7
mf espr. molto
p
pp
mf
90
mf espr.
(poco marc.)
f
poco f
mp
mf
95
8
mf espr.
espr.
poco f
p
pp
100


9
f espr. molto
p
pp
105
110
un poco calando
mf
mfp
f espr.
fp
espr. molto
f
mp
115
10
a tempo
mp marc.
poco marc.
espr.
espr
mf marc.
120
125

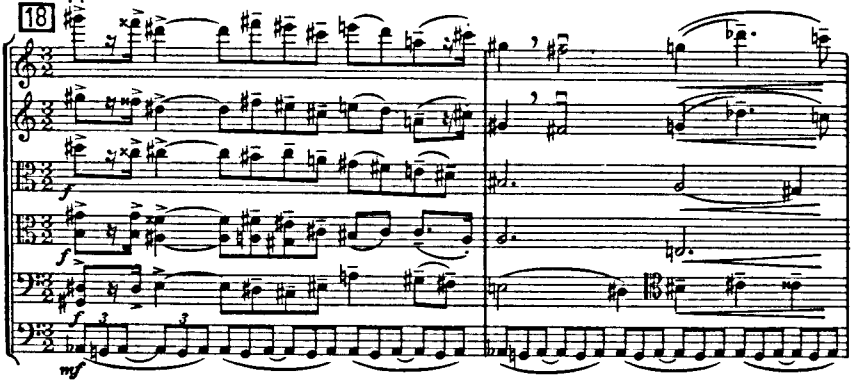

11
12
130
135
140
145
poco a poco cresc.

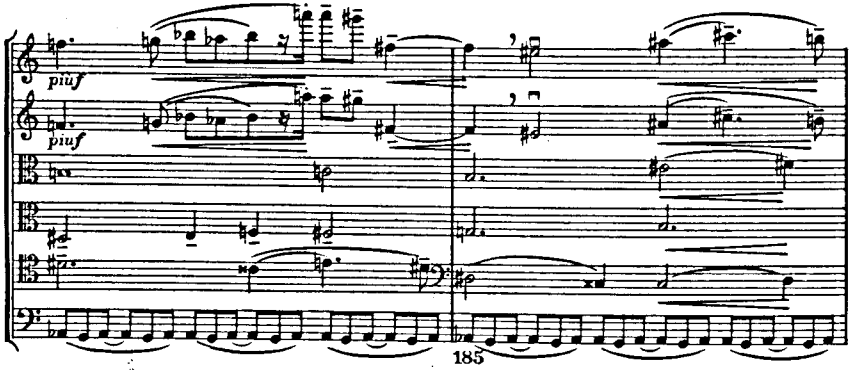

13
14
15
150
155
160
espr molto


espr.
mf
fp
mp
mf marc.
f
pp
p
f marc.
165
16
17
marc.
ff
ffz
mf poco espr.
f espr.
poco espr.
170
175
mf espr.
espr. molto
mf poco espr.
180

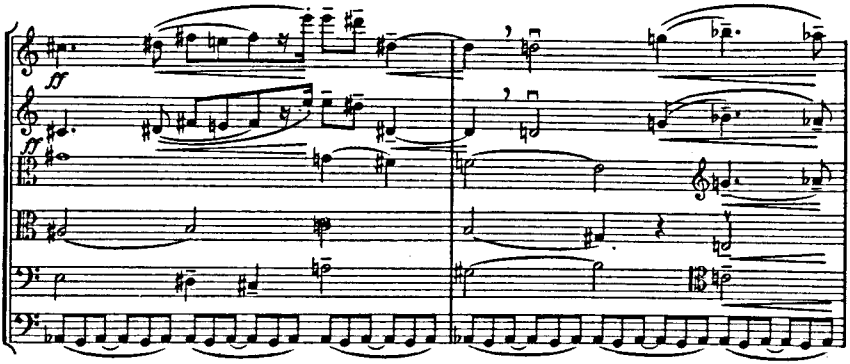
Doppelt so breit (♩ = 58)

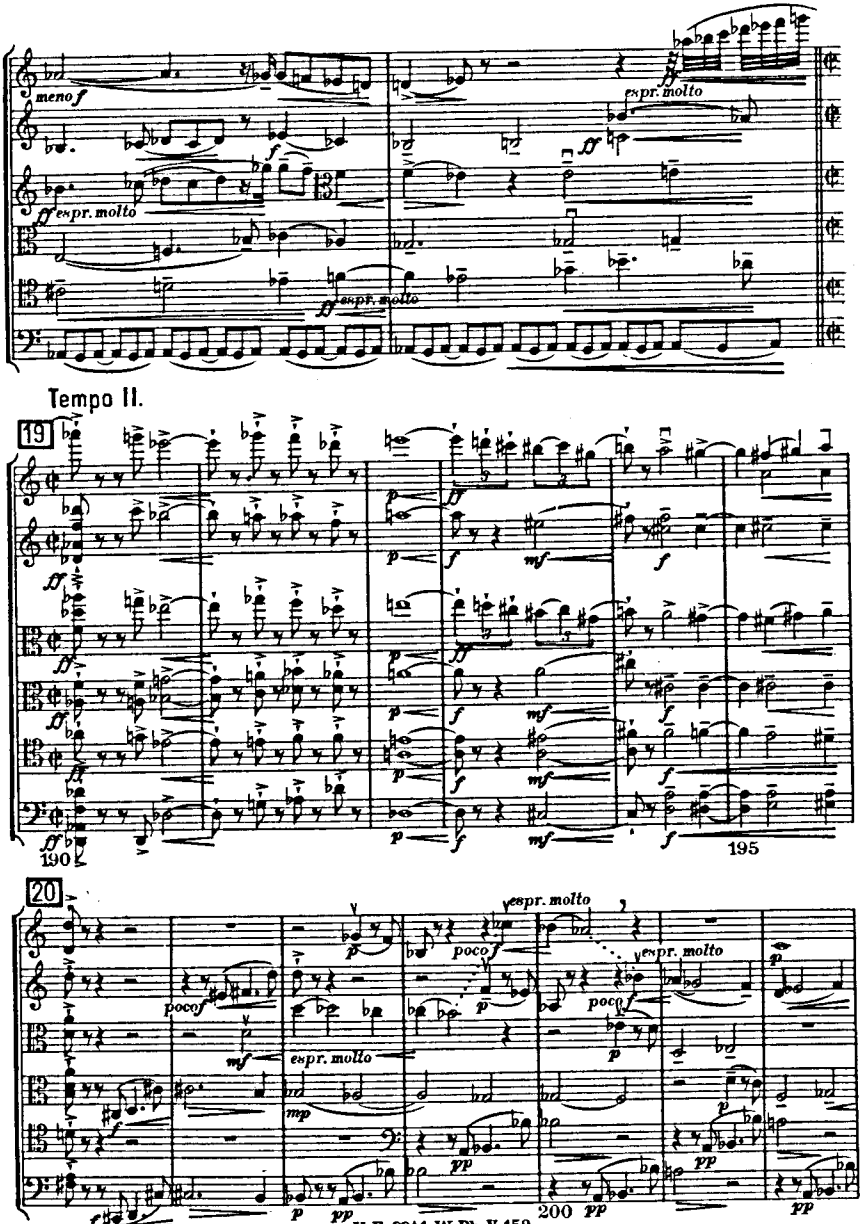
18

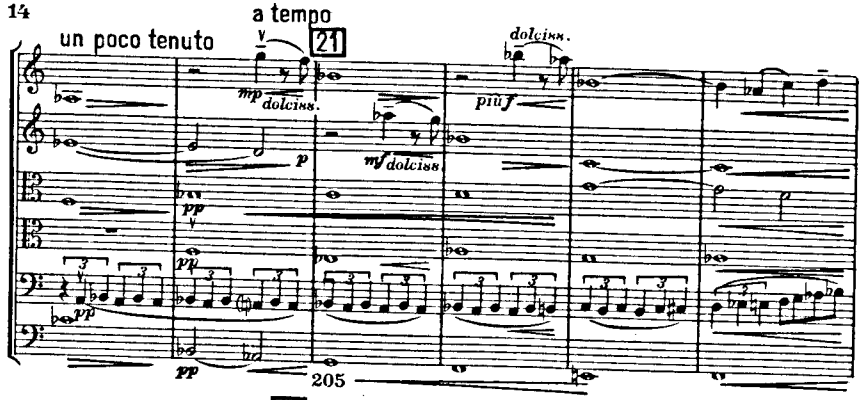


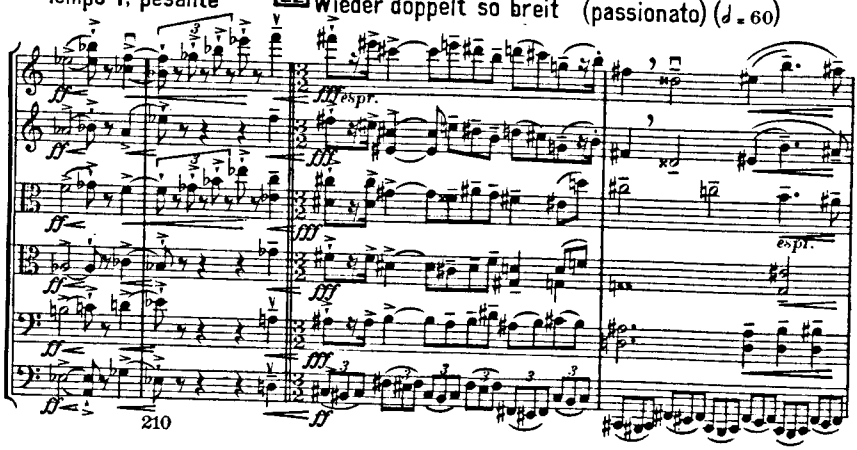


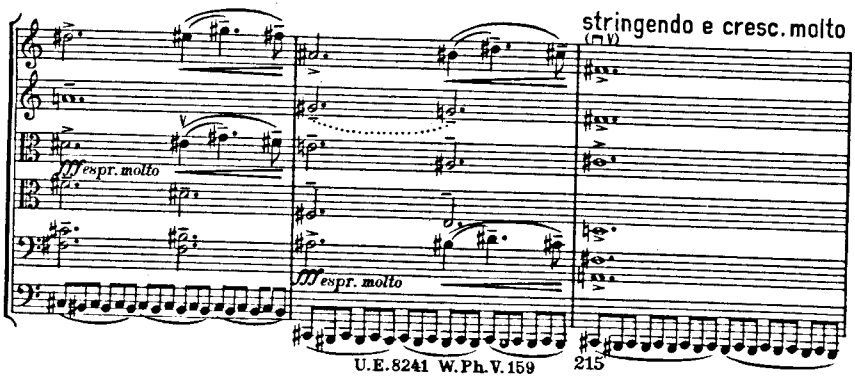
185

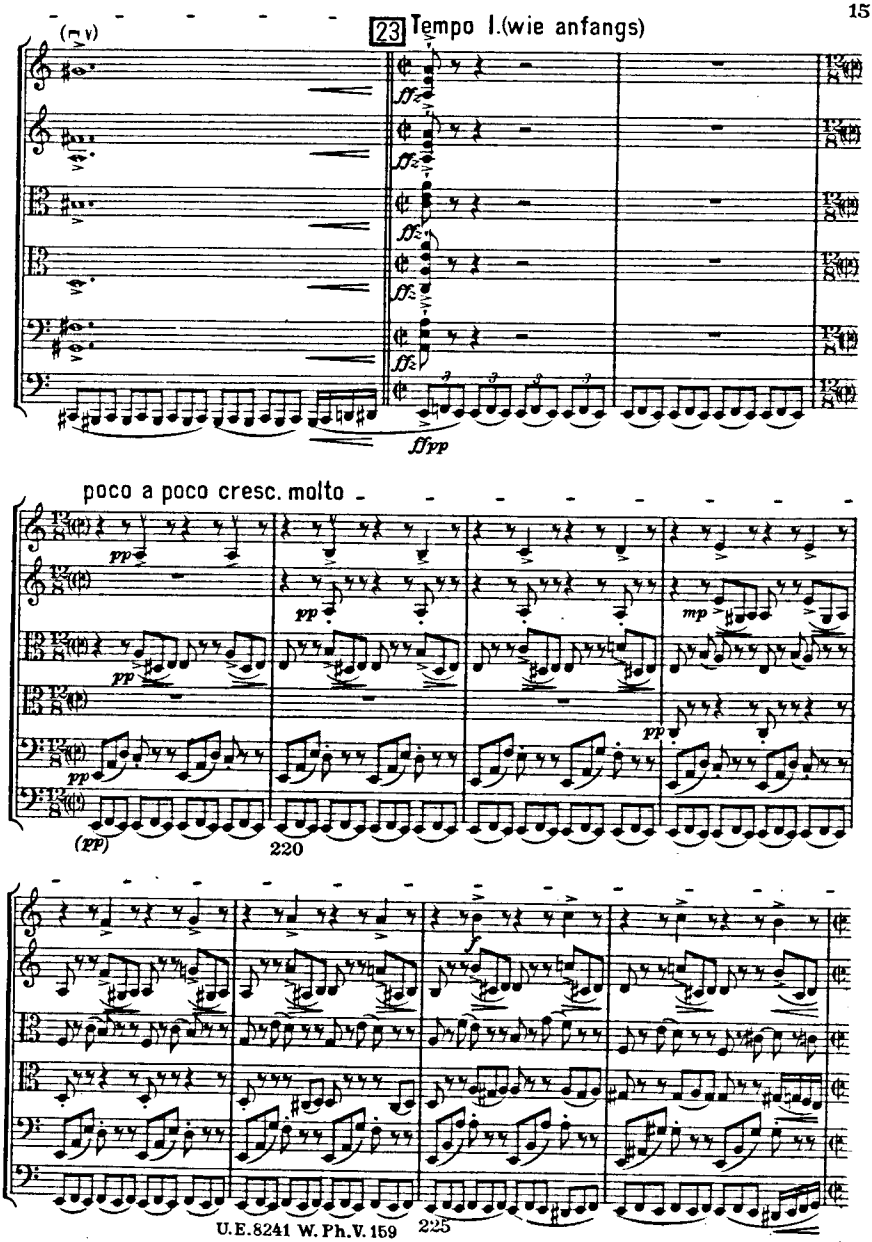



meno f
espr. molto
espr. molto
espr. molto
Tempo II.
19
190
195
20
espr. molto
espr. molto
espr. molto
200


a tempo
un poco tenuto
21
dolciss.
mp dolciss.
più f
p
mf dolciss.
pp
205


Tempo I, pesante
22 Wieder doppelt so breit (passionato) (♩ = 60)
fff espr.
espr.
210


stringendo e cresc. molto
fff espr. molto
fff espr. molto
215


23 Tempo I.(wie anfangs)
poco a poco cresc. molto
220
225

24

230

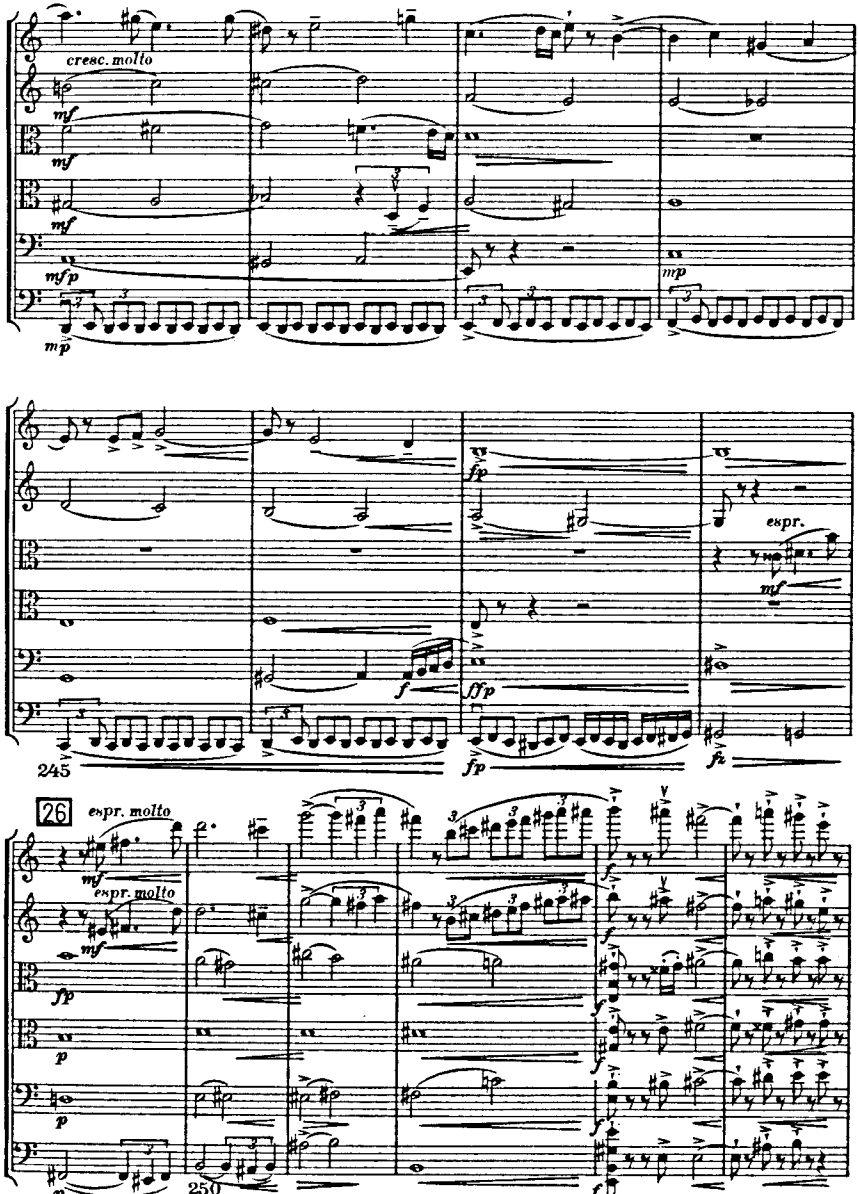
pesante

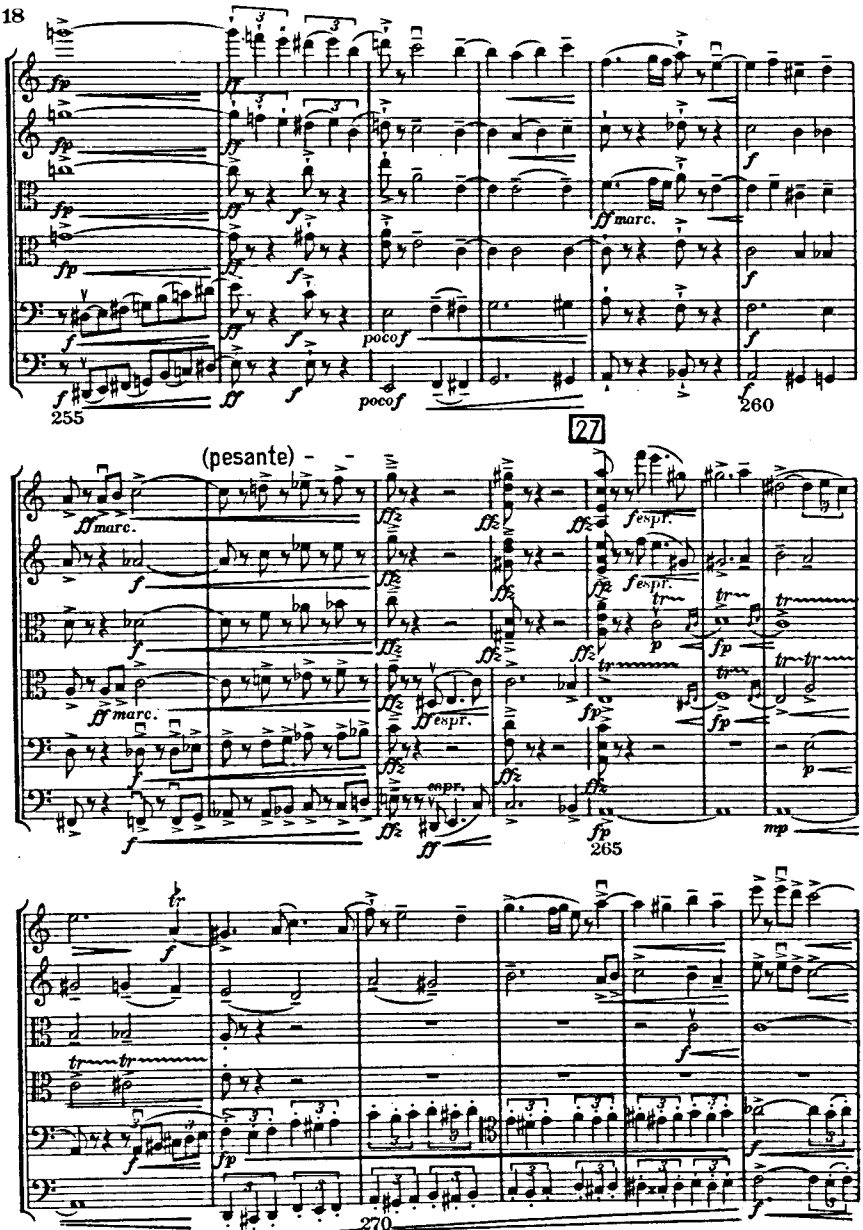
235

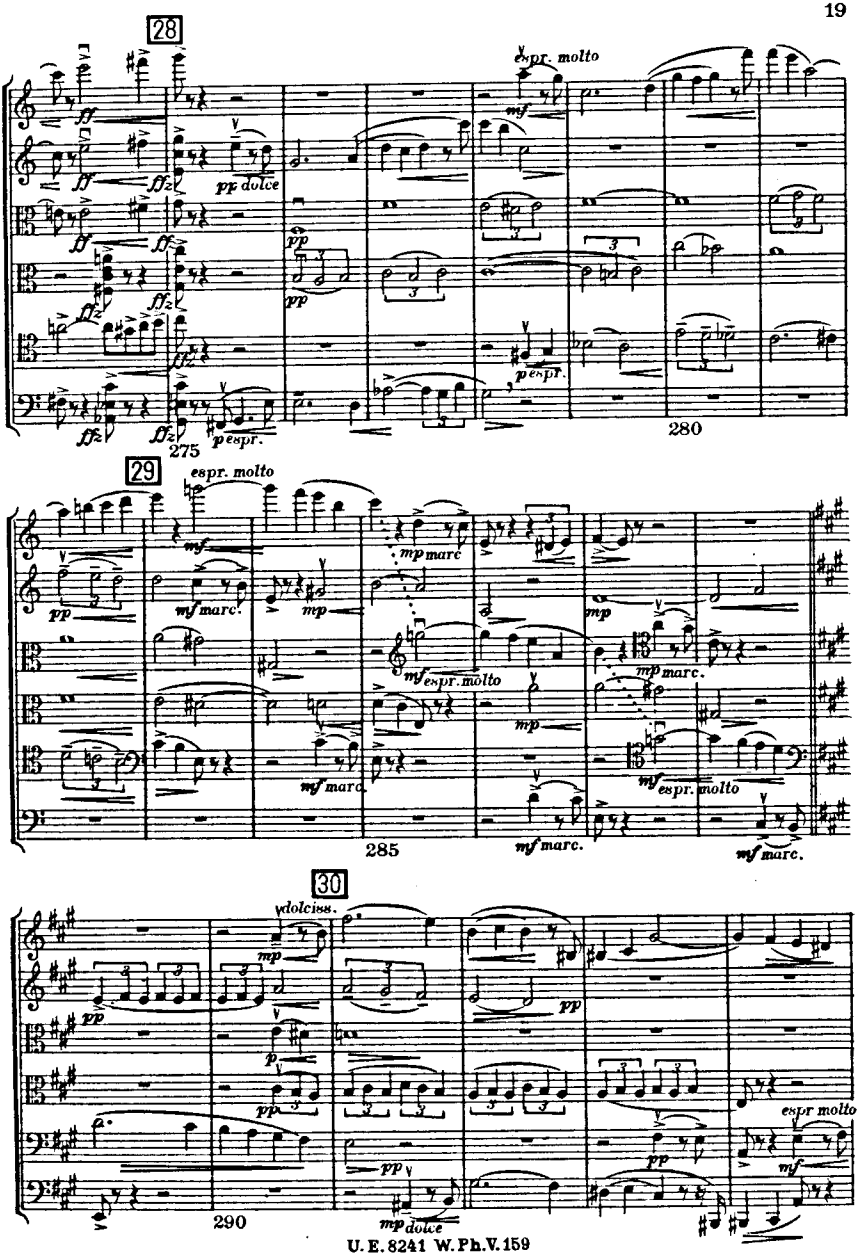
25 Tempo II.
a tempo

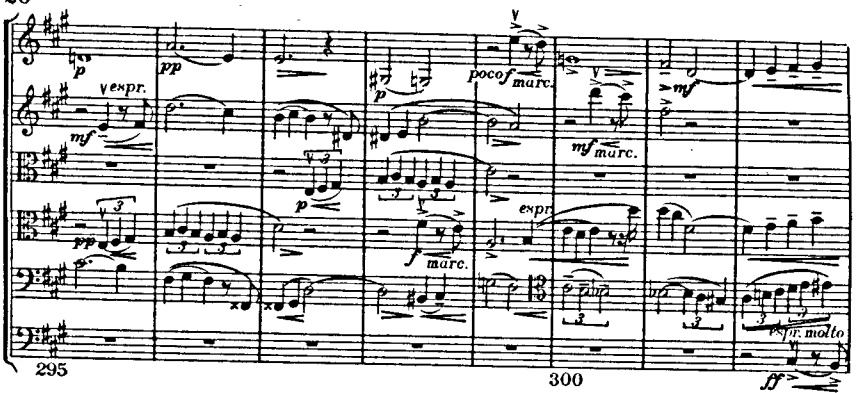
espr.

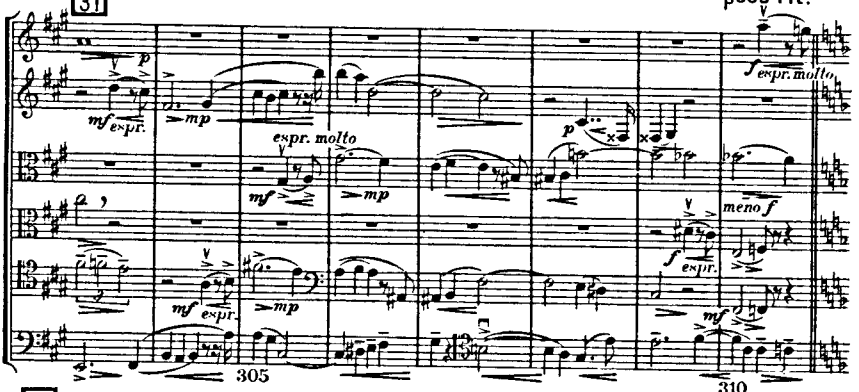
240

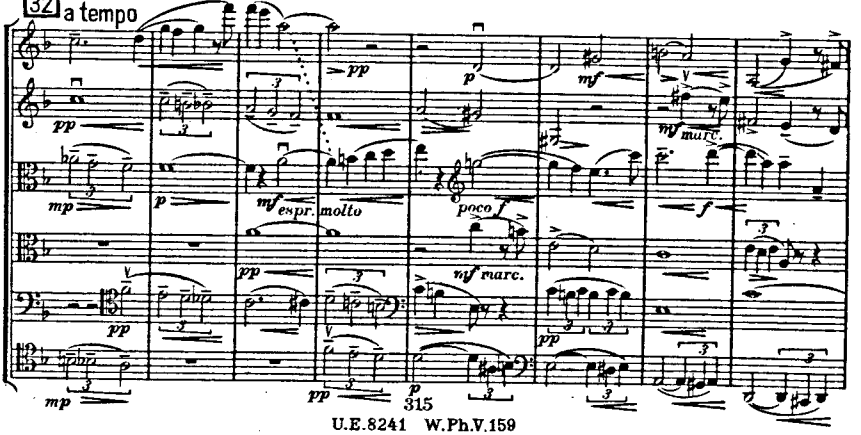

cresc. molto
mf
mf
mf
mfp
mp
mp
fp
f
ffp
espr.
mf
245
fp
fz
26
espr. molto
espr. molto
mf
mf
fp
p
p
p
250

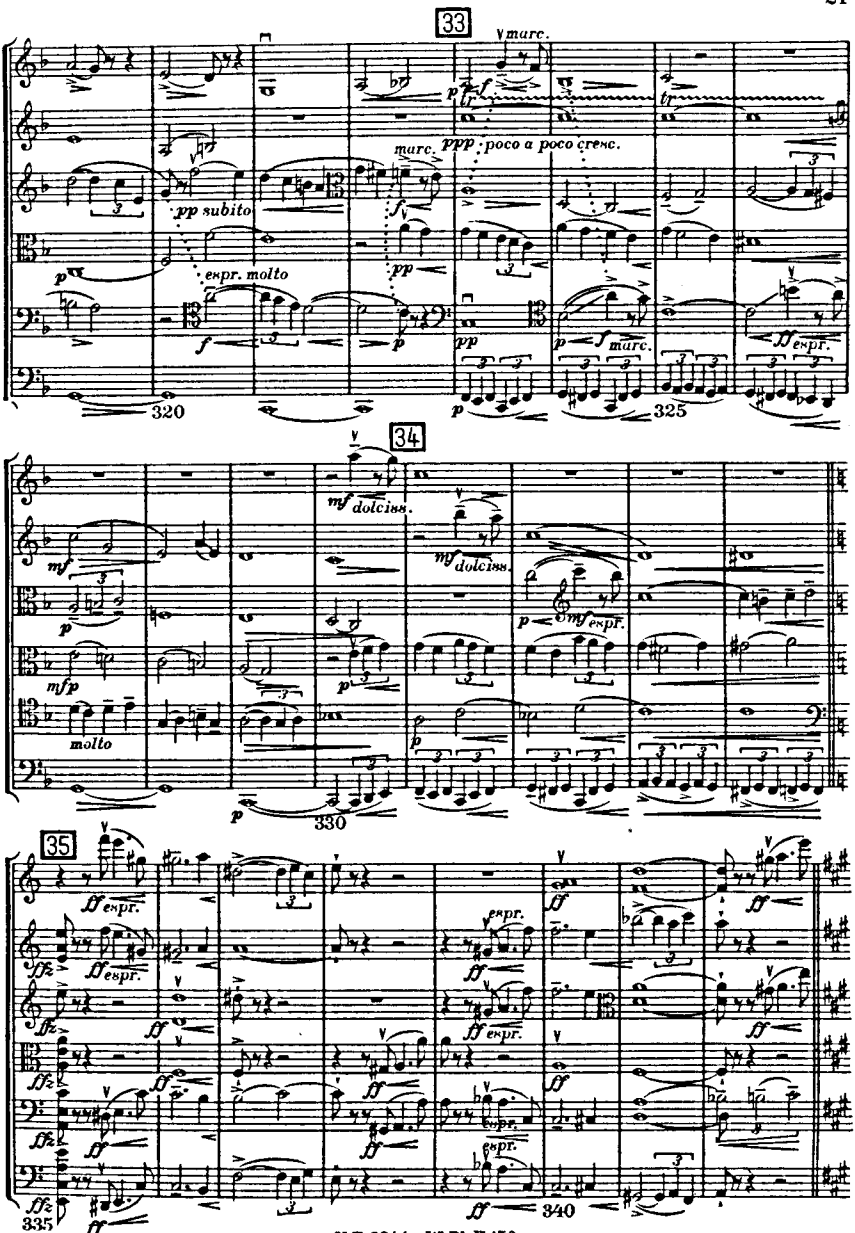

255
260
27
(pesante)
265
270

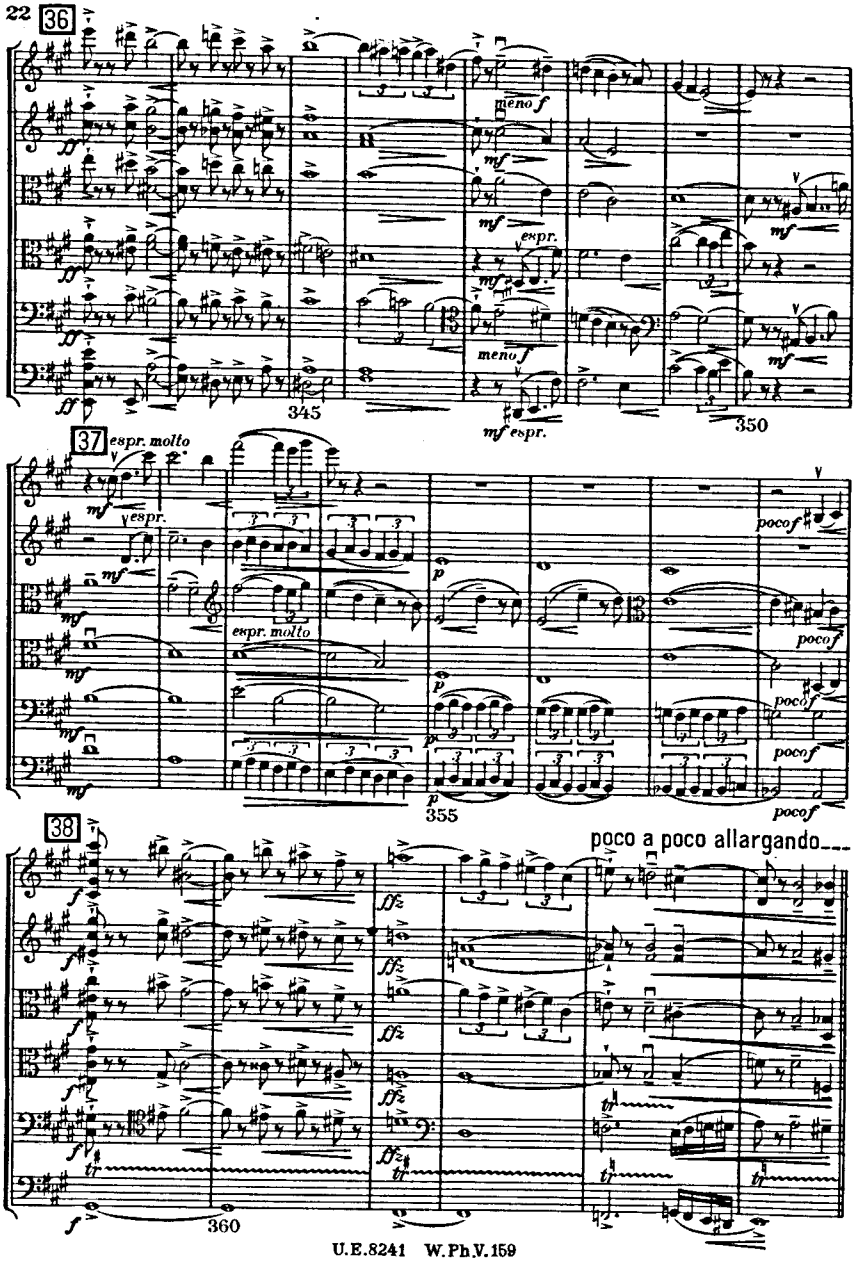

28
espr. molto
275
280
29
espr. molto
285
30
dolciss.
290

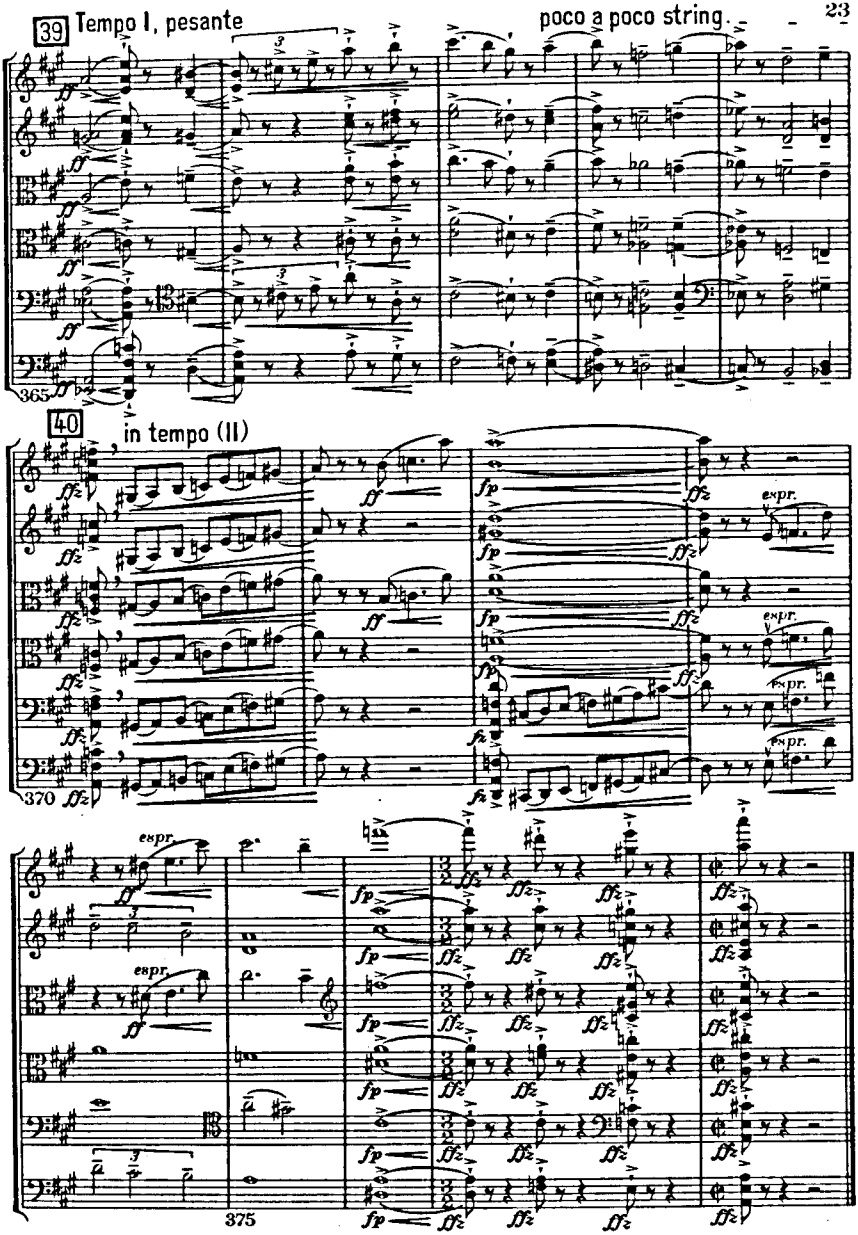

295
300
poco rit.


31
305
310

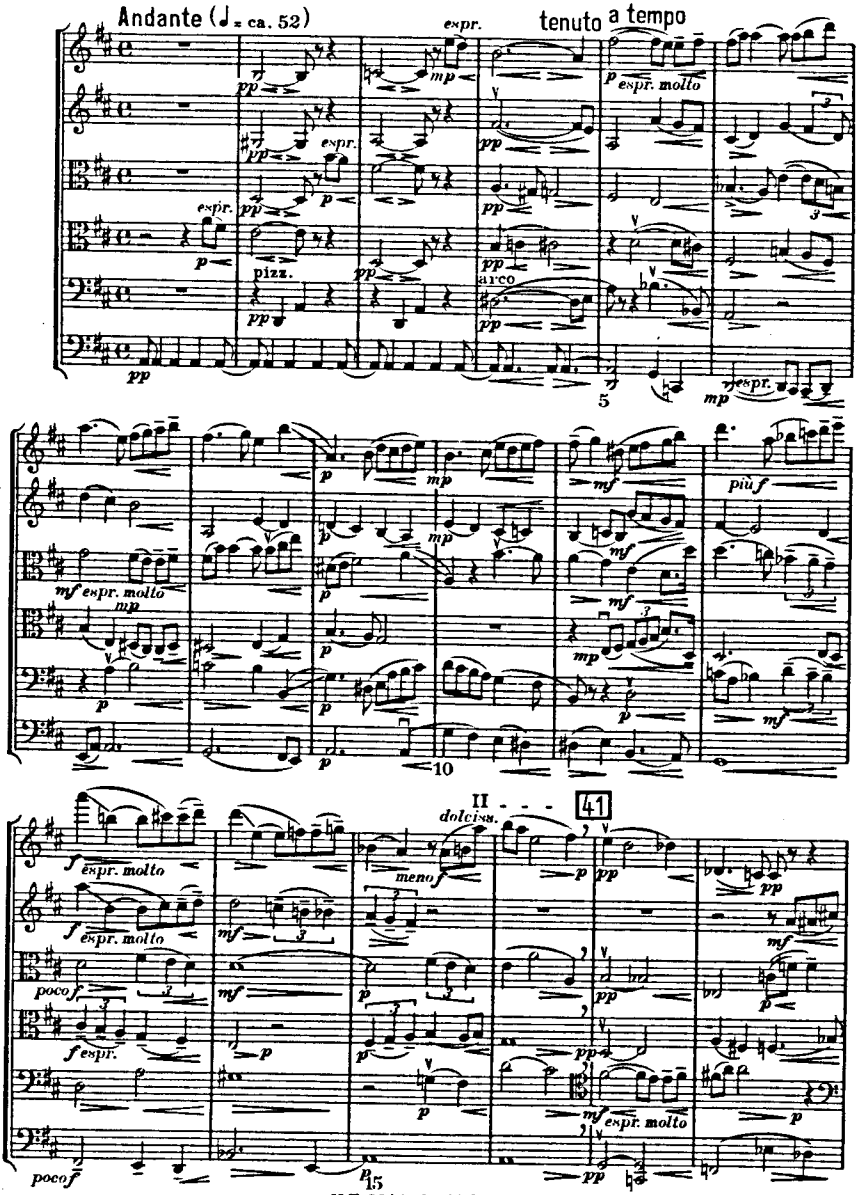

32 a tempo
315

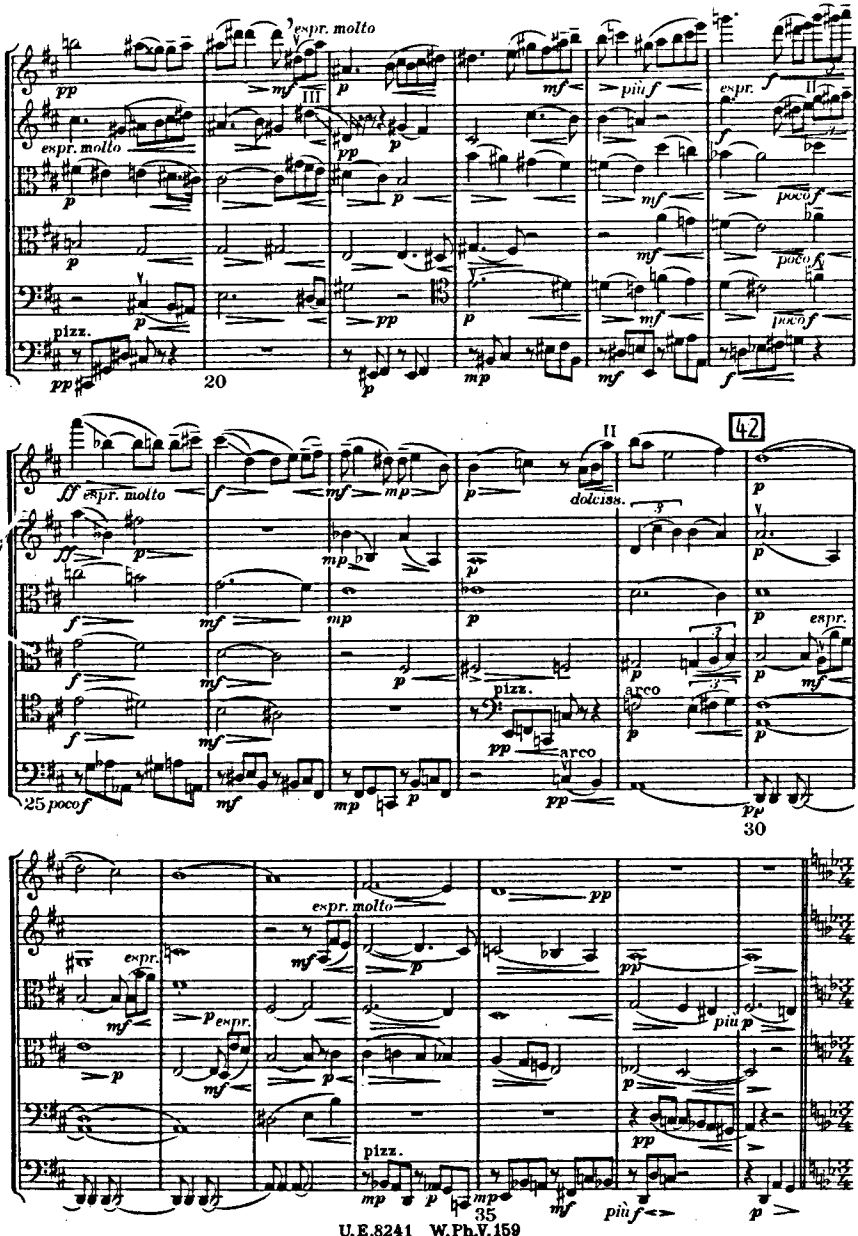

33
marc.
ppp poco a poco cresc.
pp subito
espr. molto
marc.
320
325
34
mf dolciss.
mf dolciss.
mf espr.
molto
330
35
ff espr.
ff espr.
espr.
espr.
espr.
335
340

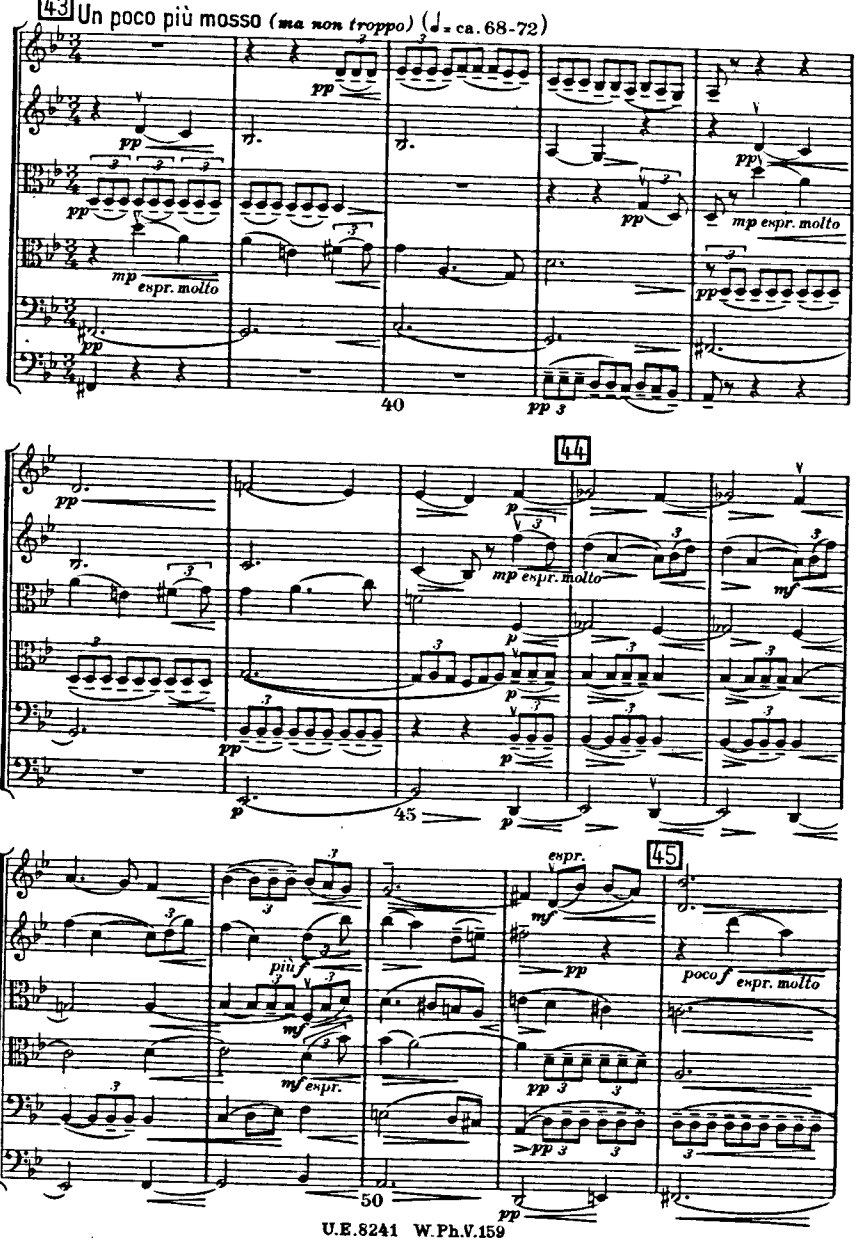

36
meno f
mf
espr.
mf espr.
345
350
37
espr. molto
espr.
espr. molto
poco f
355
38
poco a poco allargando
360

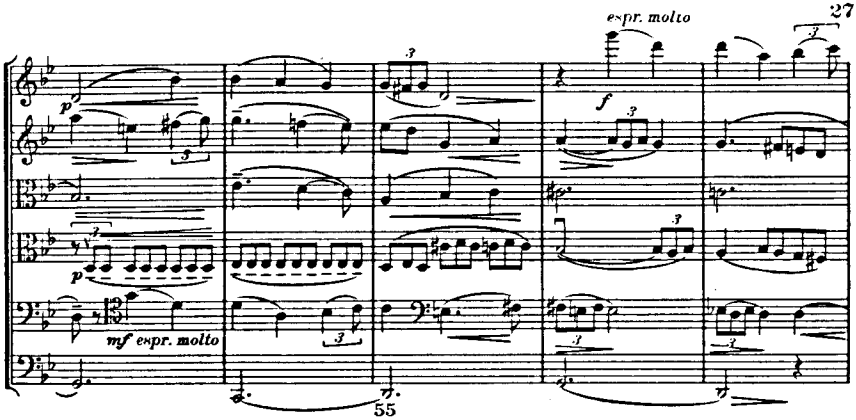

39 Tempo I, pesante
poco a poco string.
365
40 in tempo (II)
370
espr.
375

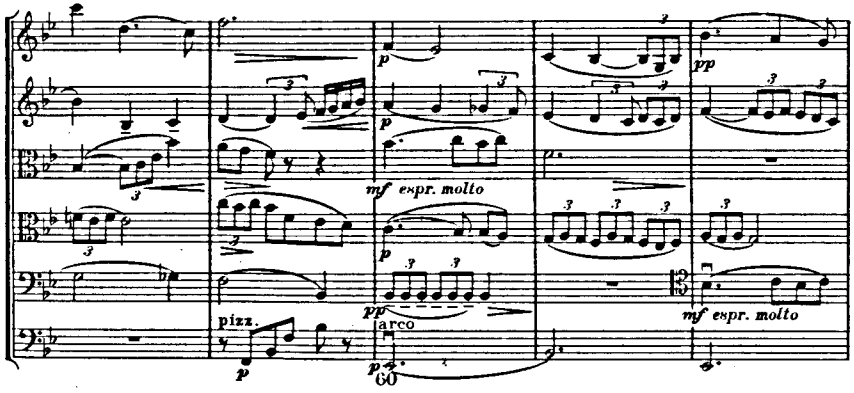
II

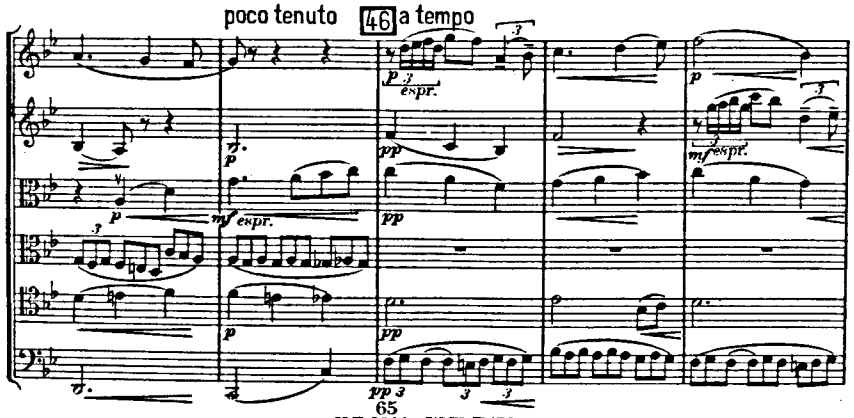

Andante (♩= ca. 52)
tenuto a tempo
espr.
espr. molto
pizz.
arco
più f
II
dolciss.
41
meno f
poco f
espr. molto

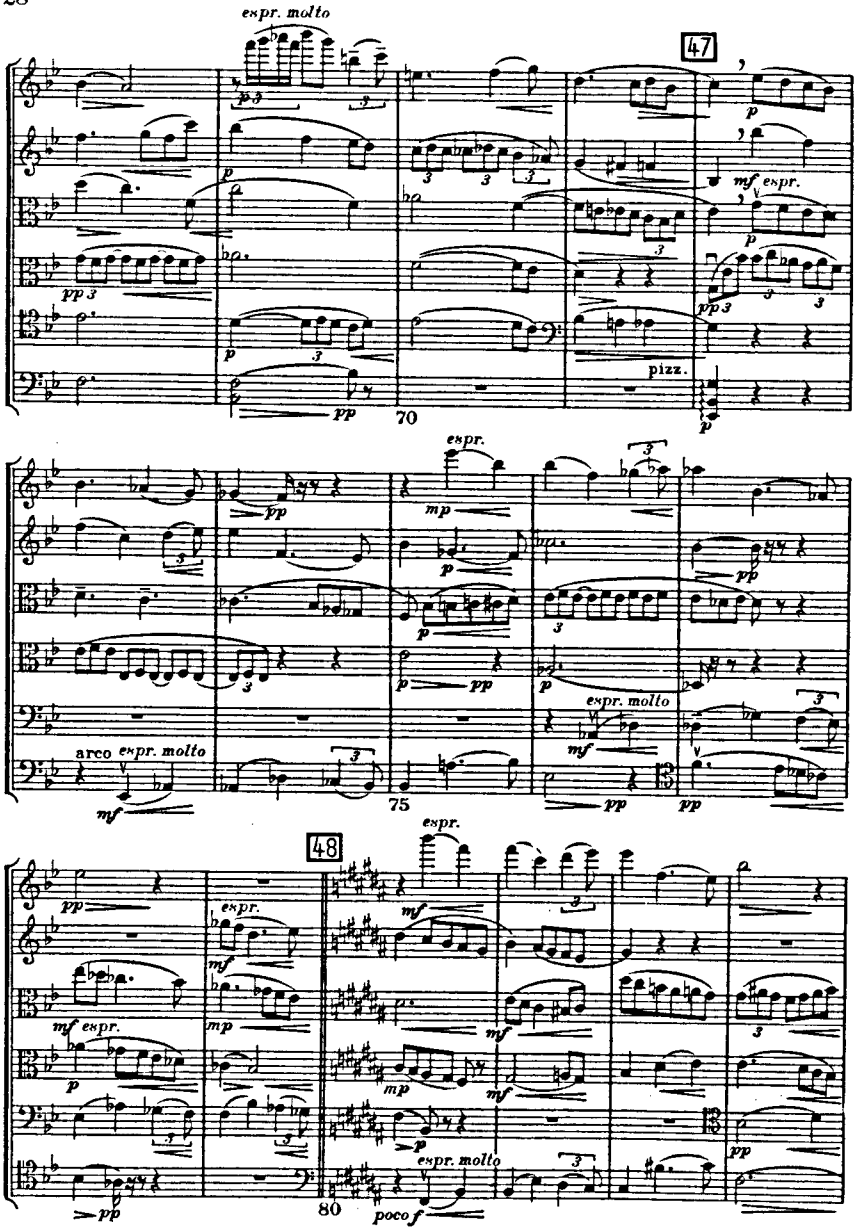

espr. molto
espr. molto
pizz.
20
espr. molto
dolciss.
42
pizz.
arco
arco
25 poco f
30
espr. molto
espr.
espr.
pizz.
35

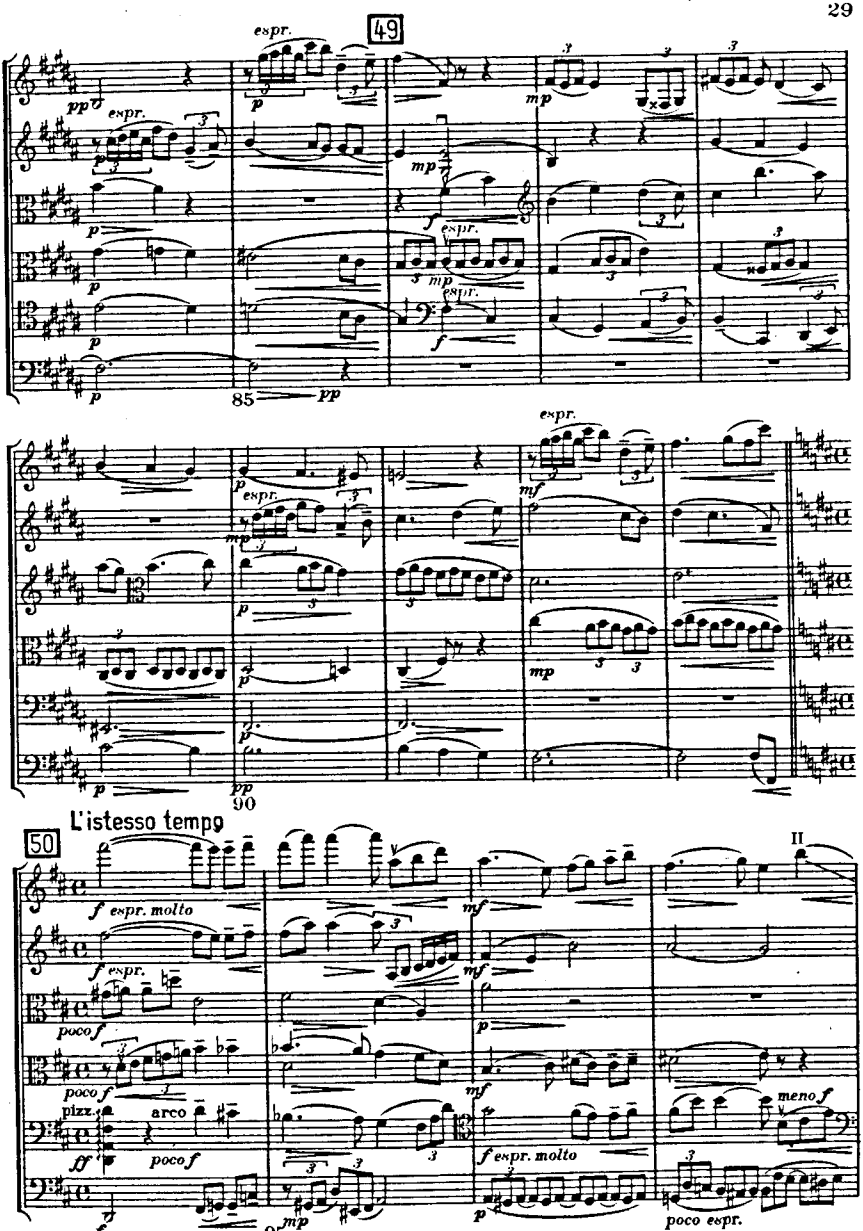

43
Un poco più mosso (ma non troppo) (♩= ca. 68-72)
pp
mp espr. molto
40
44
p
mp espr. molto
mf
45
espr.
45
più f
mf espr.
poco f espr. molto
50

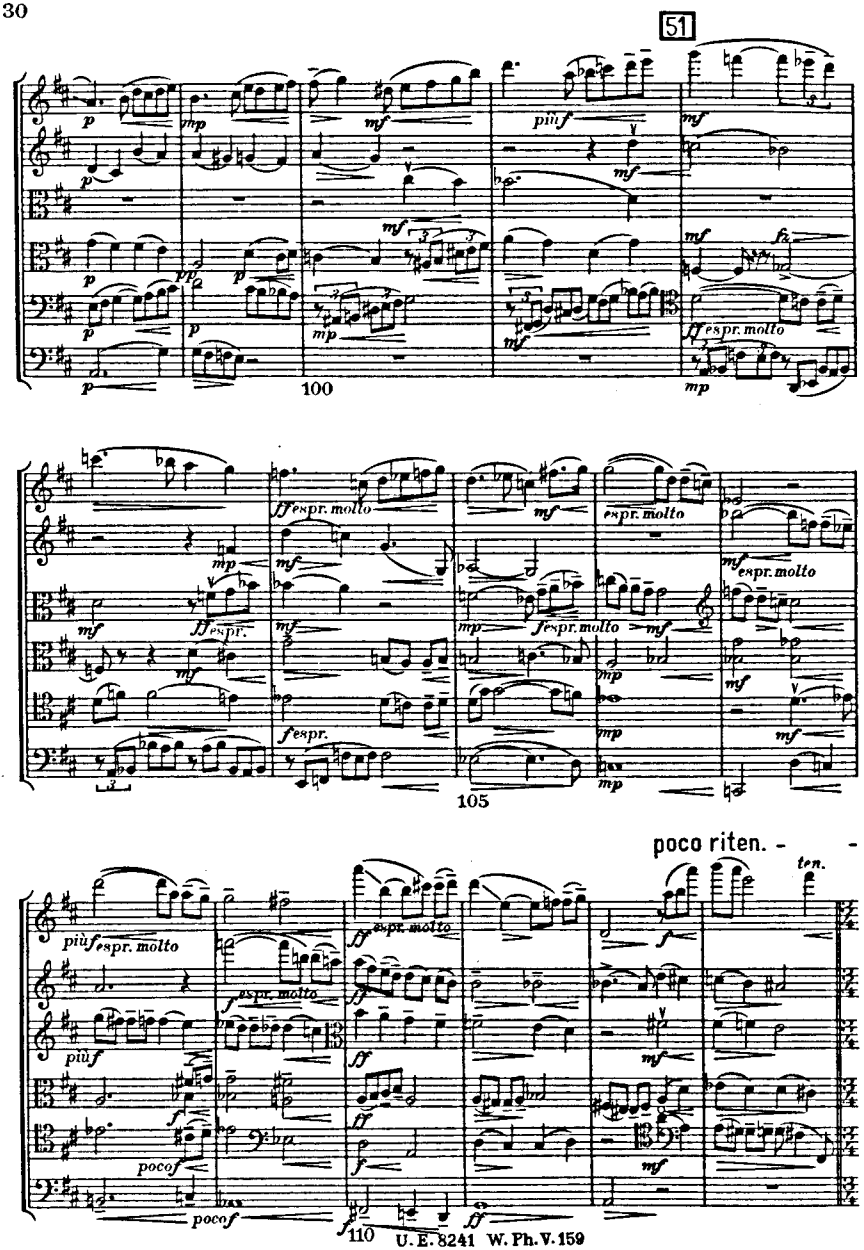

espr. molto
mf espr. molto
55

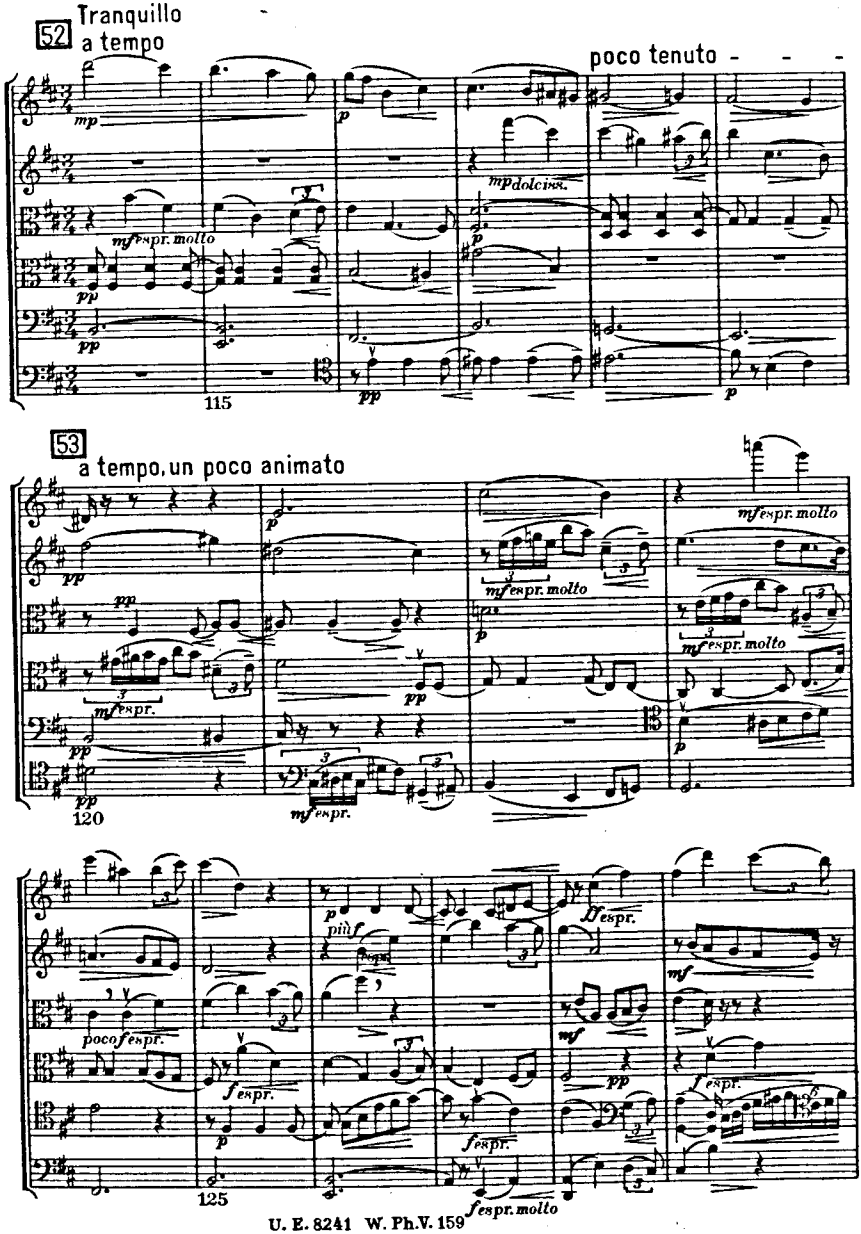

mf espr. molto
pizz.
arco
mf espr. molto
60

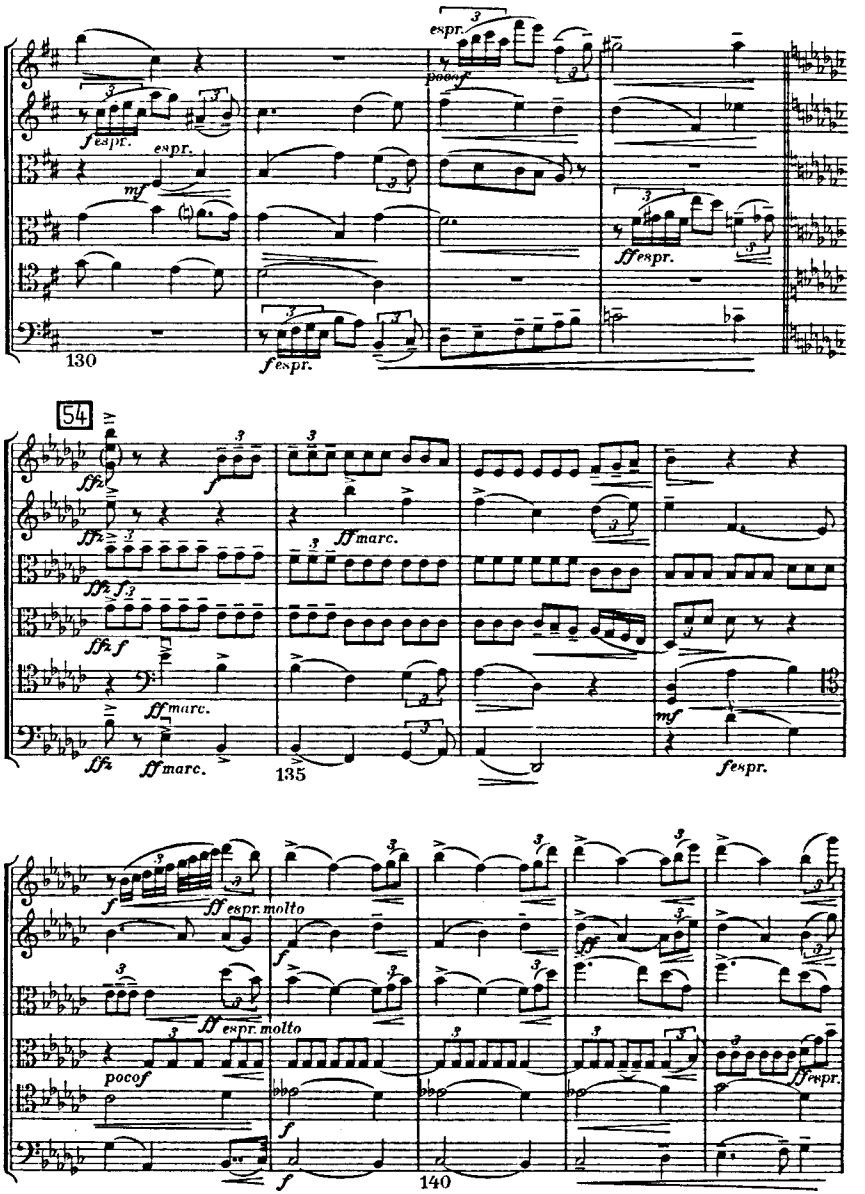

poco tenuto
46
a tempo
espr.
mf espr.
mf espr.
65

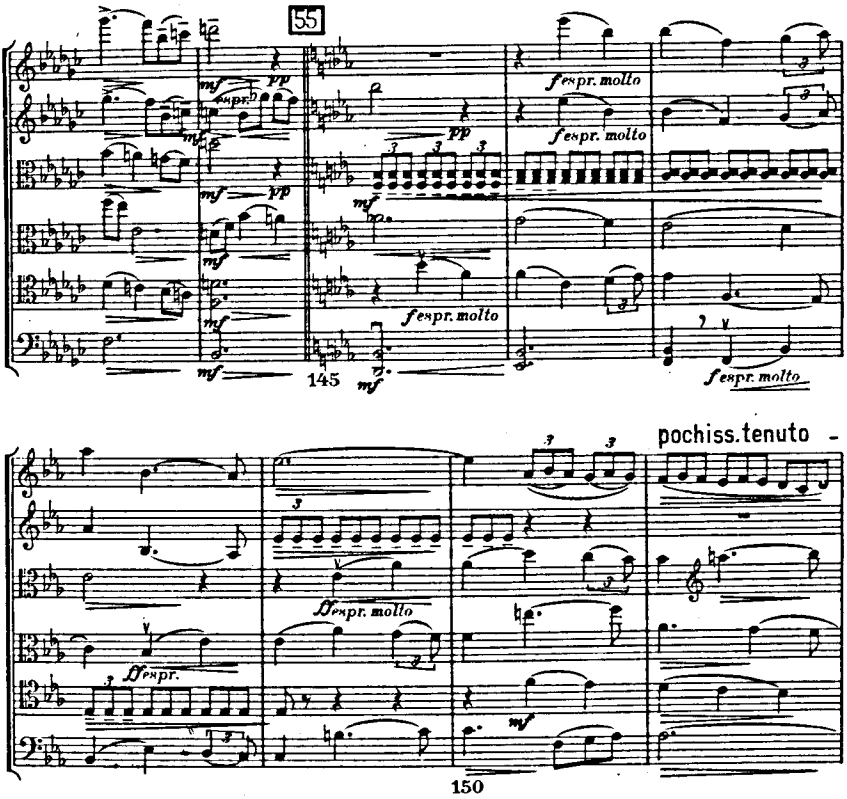

espr. molto
47
mf espr.
pizz.
70
espr.
arco espr. molto
75
espr. molto
48
espr.
mf espr.
espr. molto
80
poco f


49
espr.
85
pp
90
L'istesso tempo
50
II
f espr. molto
mf
poco f
pizz.
arco
ff
meno f
poco espr.
95

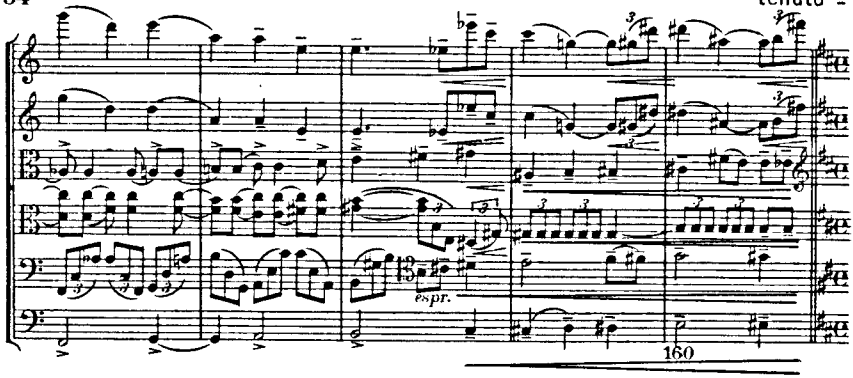

51
100
105
poco riten.
ten.
110


52 Tranquillo
a tempo
poco tenuto
mp
p
mp dolciss.
mf espr. molto
pp
115
53
a tempo, un poco animato
mf espr. molto
mf espr.
120
poco f espr.
più f
f espr.
ff espr.
mf
fp
125
f espr. molto

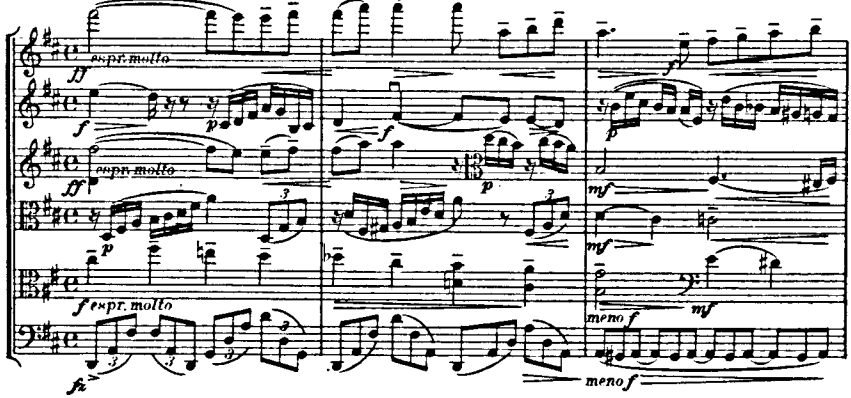

espr.
poco f
f espr.
espr.
mf
ff espr.
130
f espr.
54
ffz
f
ff marc.
ffz f
ff marc.
ffz
ff marc.
135
mf
f espr.
f
ff espr. molto
f
ff
ff espr. molto
poco f
ff espr.
f
f
140

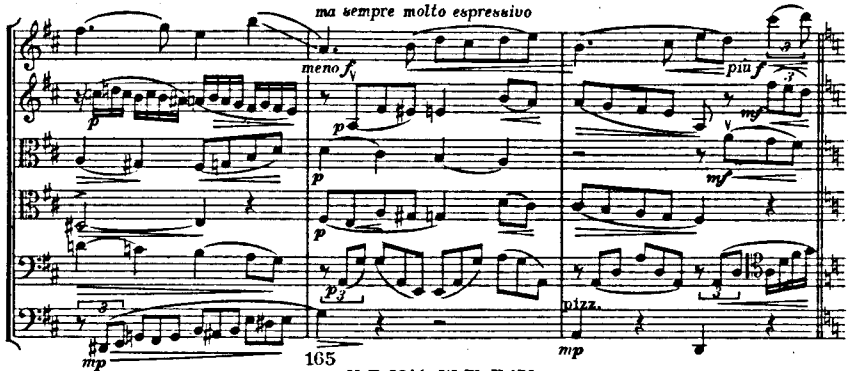

55
145
150
pochiss. tenuto
56 a tempo, sempre animato
poco a poco cresc.
(♩. = 72)
155

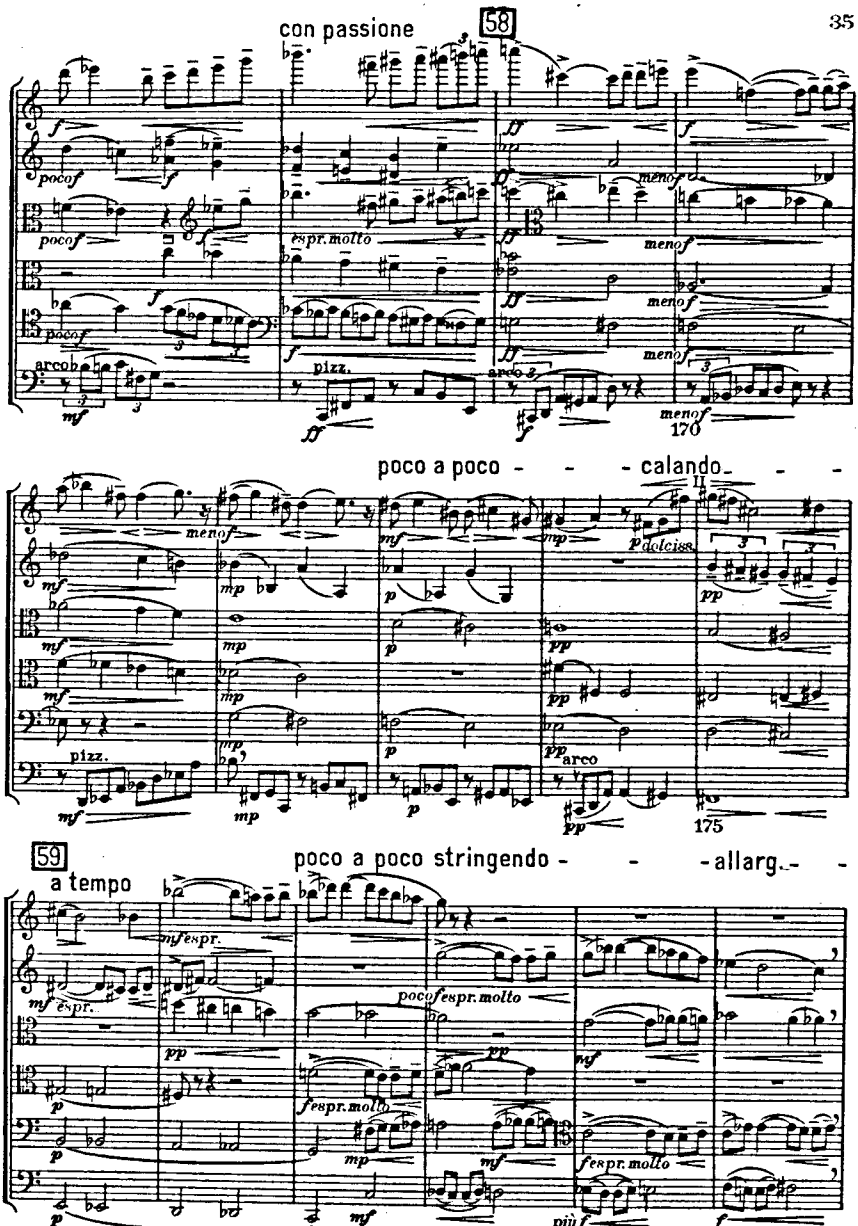
tenuto

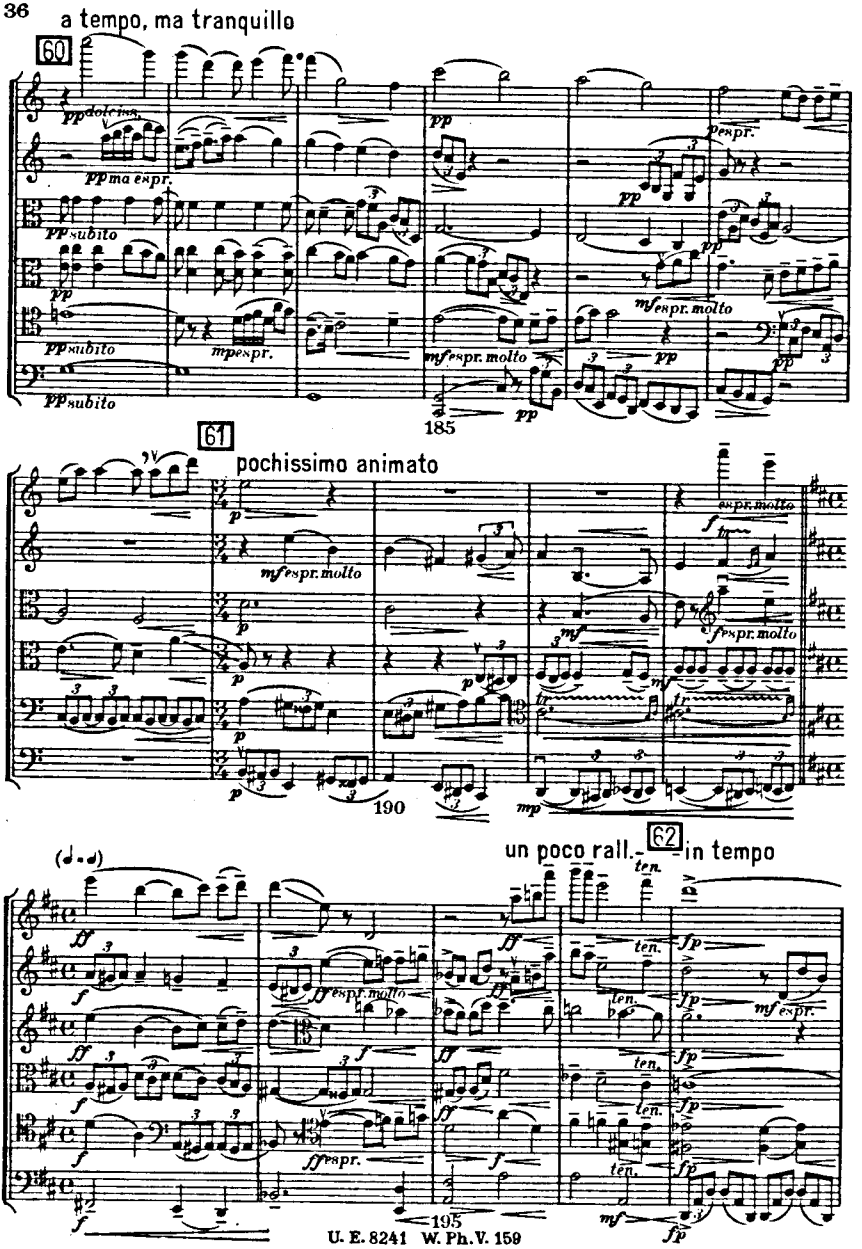


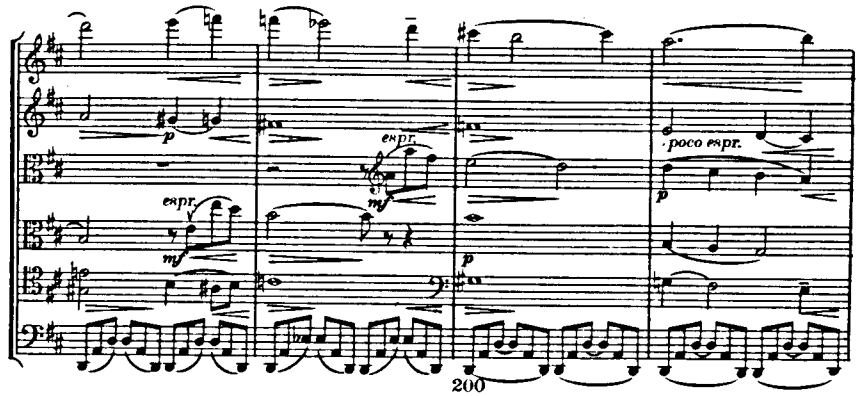
57 L'istesso tempo (♩ = 64-68)

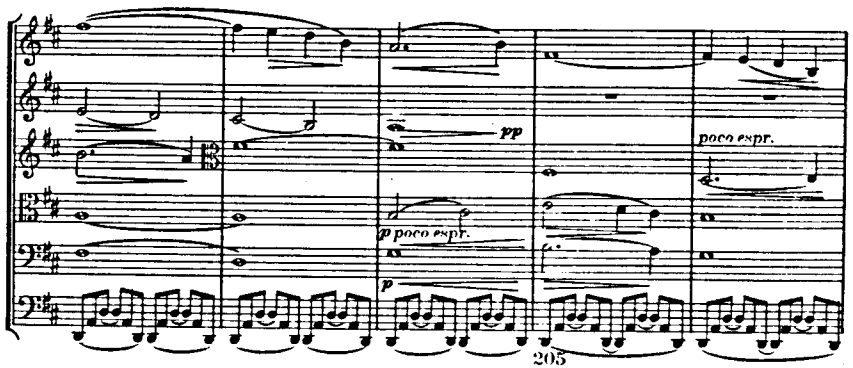


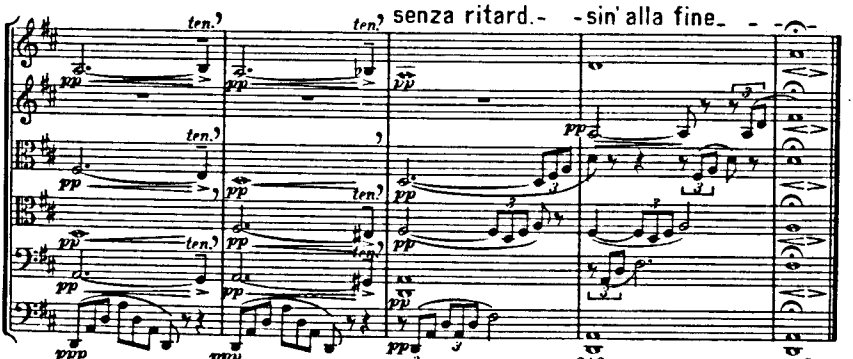



con passione
58
espr. molto
pizz.
arco
170
poco a poco - - - calando - - -
dolciss.
arco
175
59
a tempo
poco a poco stringendo - - - allarg. - -
espr.
espr. molto
più f
180

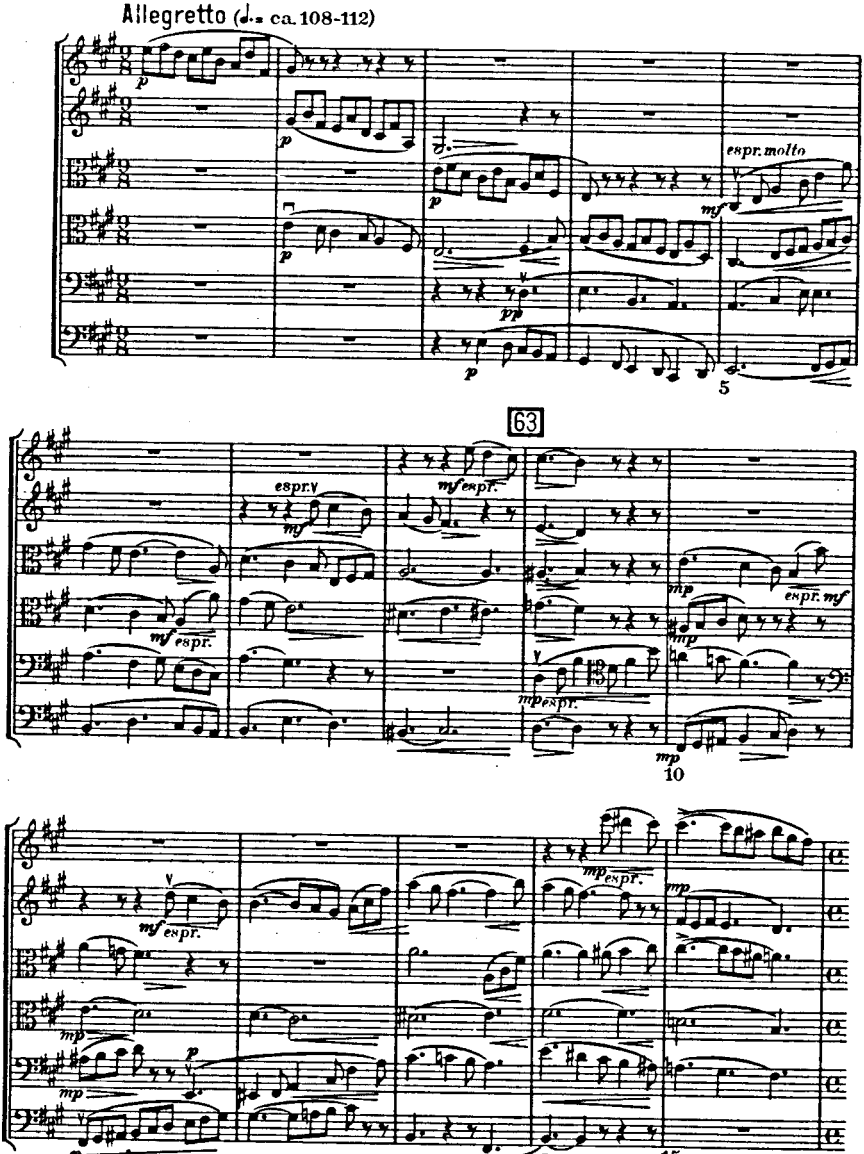

a tempo, ma tranquillo
60
pp dolciss.
pp ma espr.
pp subito
pp
pp subito
mp espr.
pp subito
pp
mf espr. molto
pp
p espr.
mf espr. molto
pp
185
61
pochissimo animato
p
mf espr. molto
p
p
p
p
mf
mf
f espr. molto
f espr. molto
mp
190
un poco rall.
62
in tempo
ff
f
ff espr. molto
ff
f
ff
f
ff espr.
f
ff
ff
f
ten.
ten.
ten.
ten.
ten.
ten.
fp
fp
fp
fp
fp
mf espr.
mf
fp
195

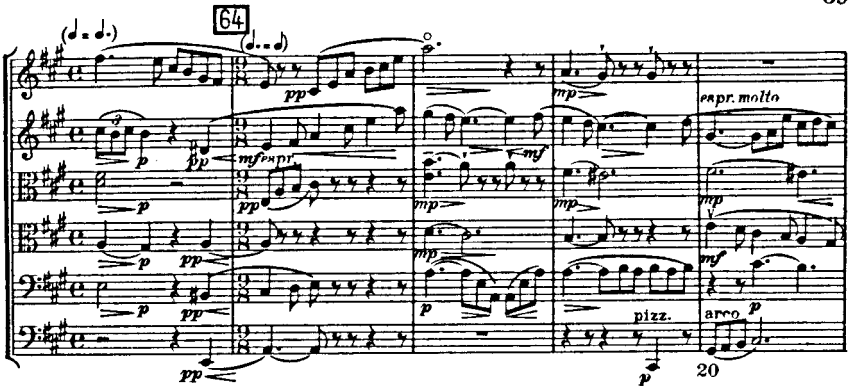

espr.
mf
espr.
mf
p
p
poco espr.
200

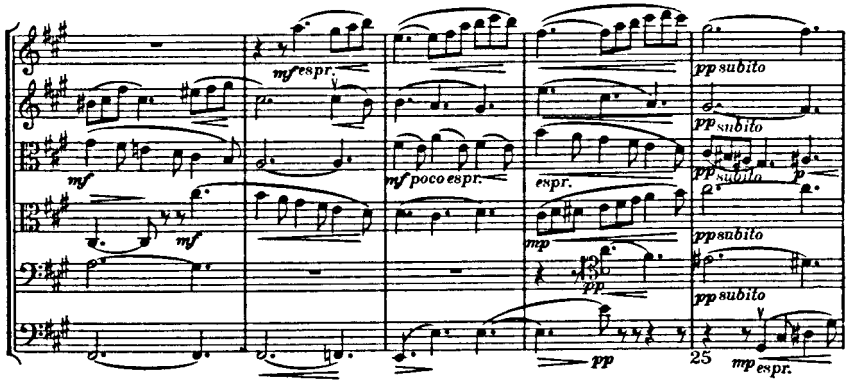

pp
p poco espr.
p
poco espr.
205

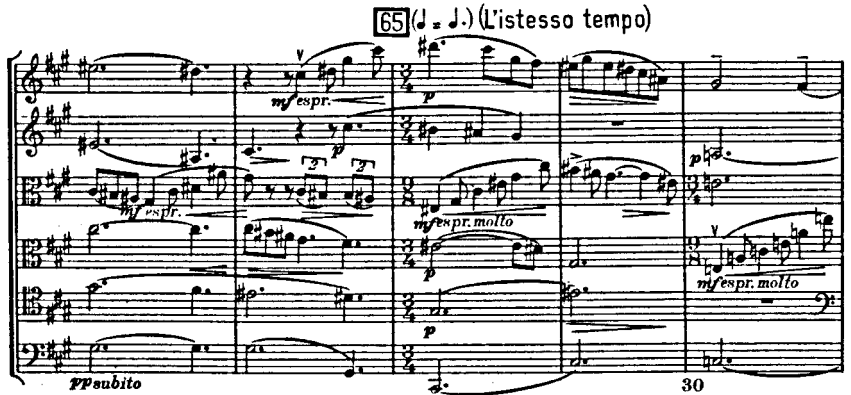

ten.
senza ritard. - - sin' alla fine
pp
ppp
210

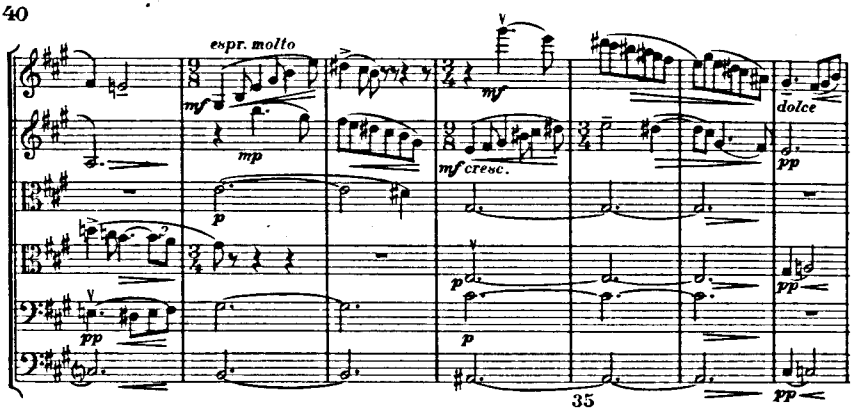
III



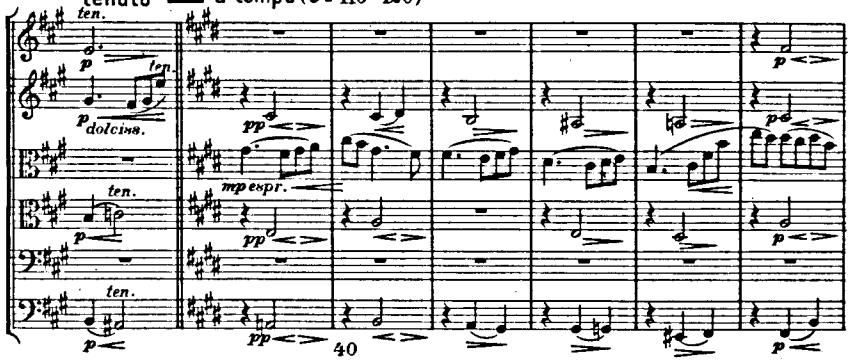

64
espr. molto
pizz.
arco
20

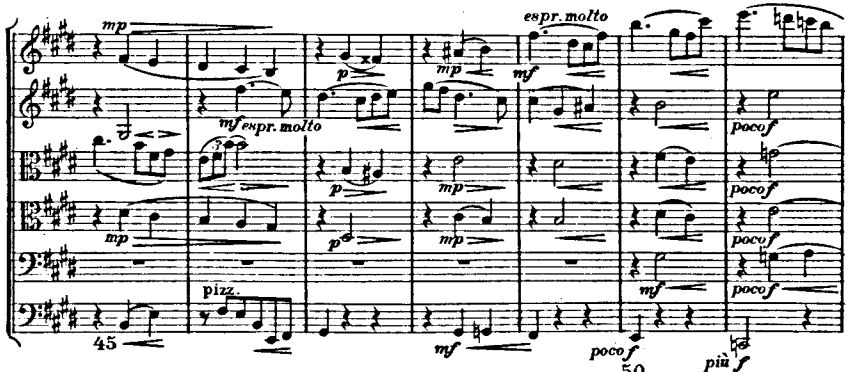

espr.
poco espr.
pp subito
25

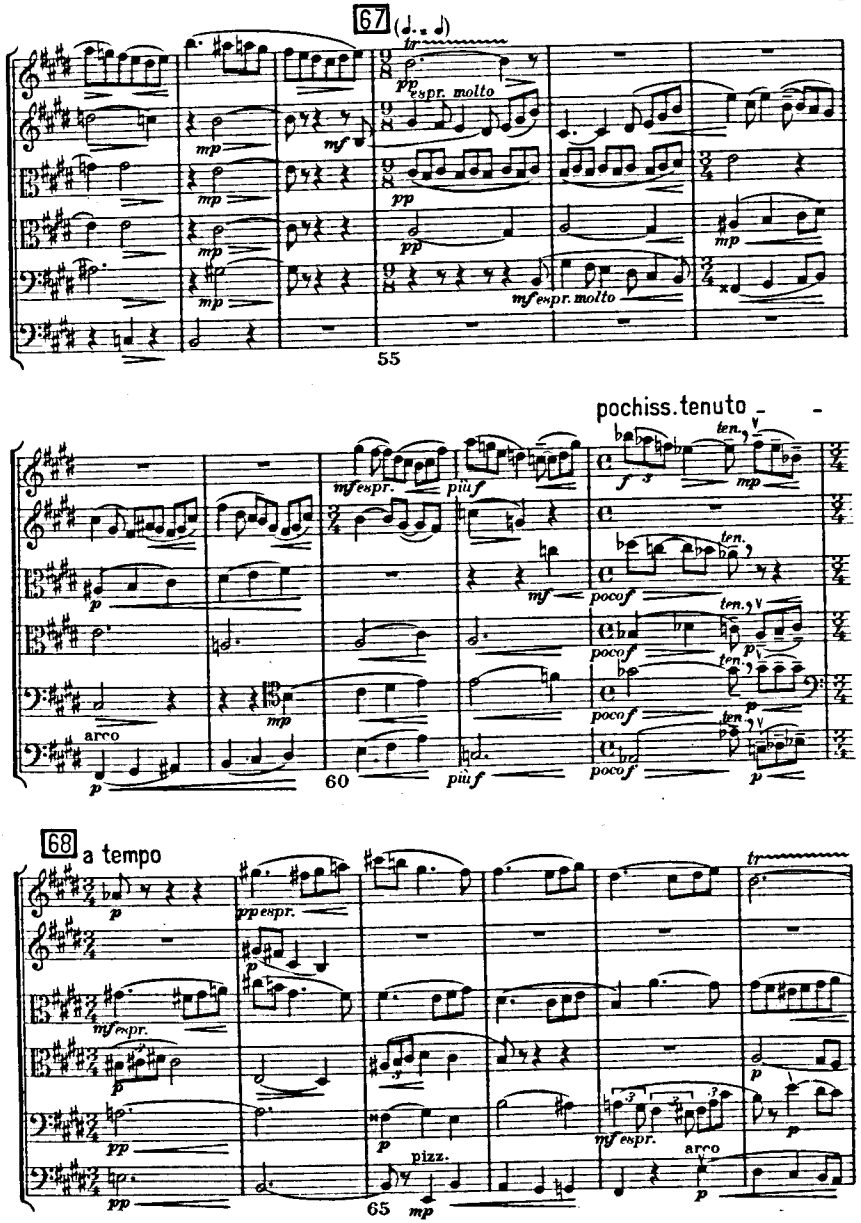

65 (L'istesso tempo)
espr.
espr. molto
pp subito
30

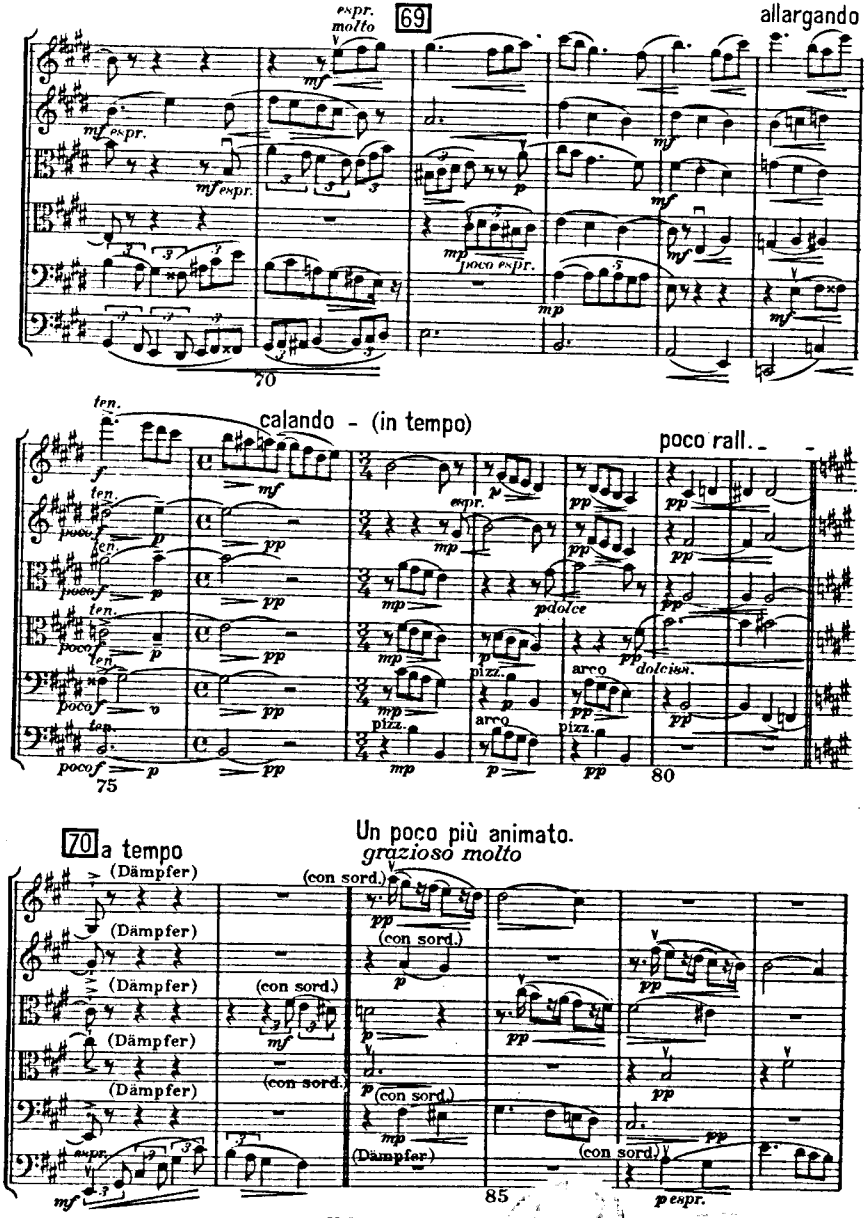


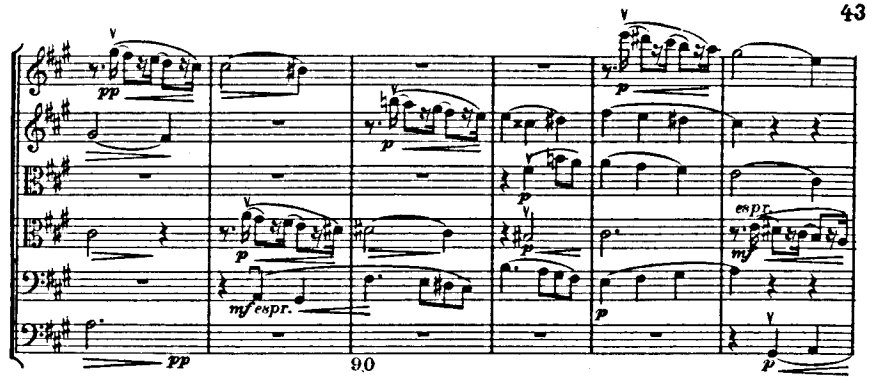
pochiss. tenuto 66 a tempo (♩ = 116 - 120)

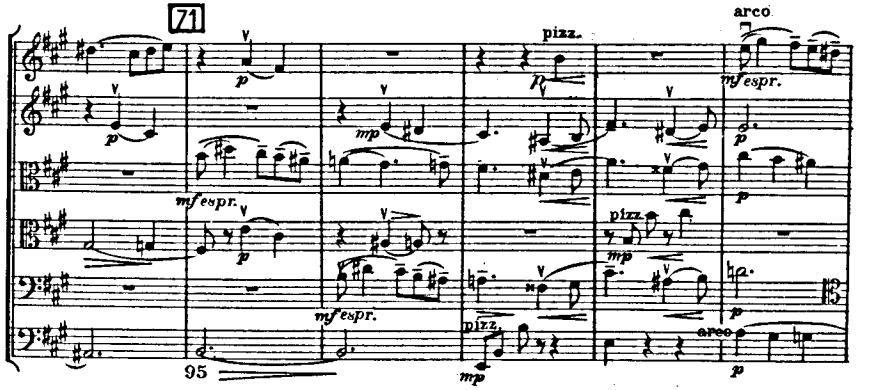


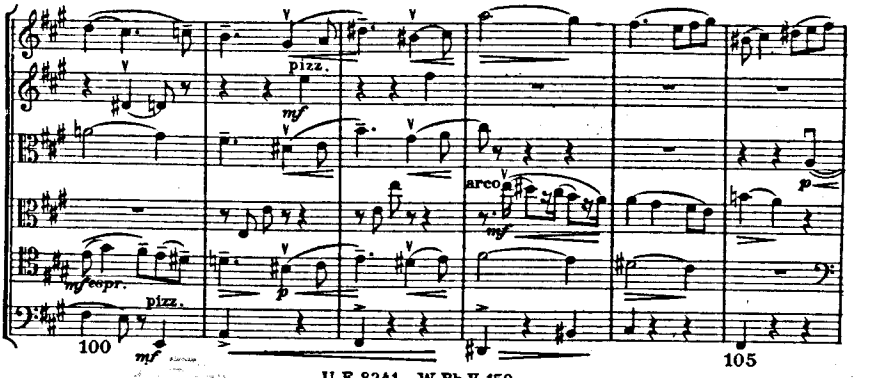


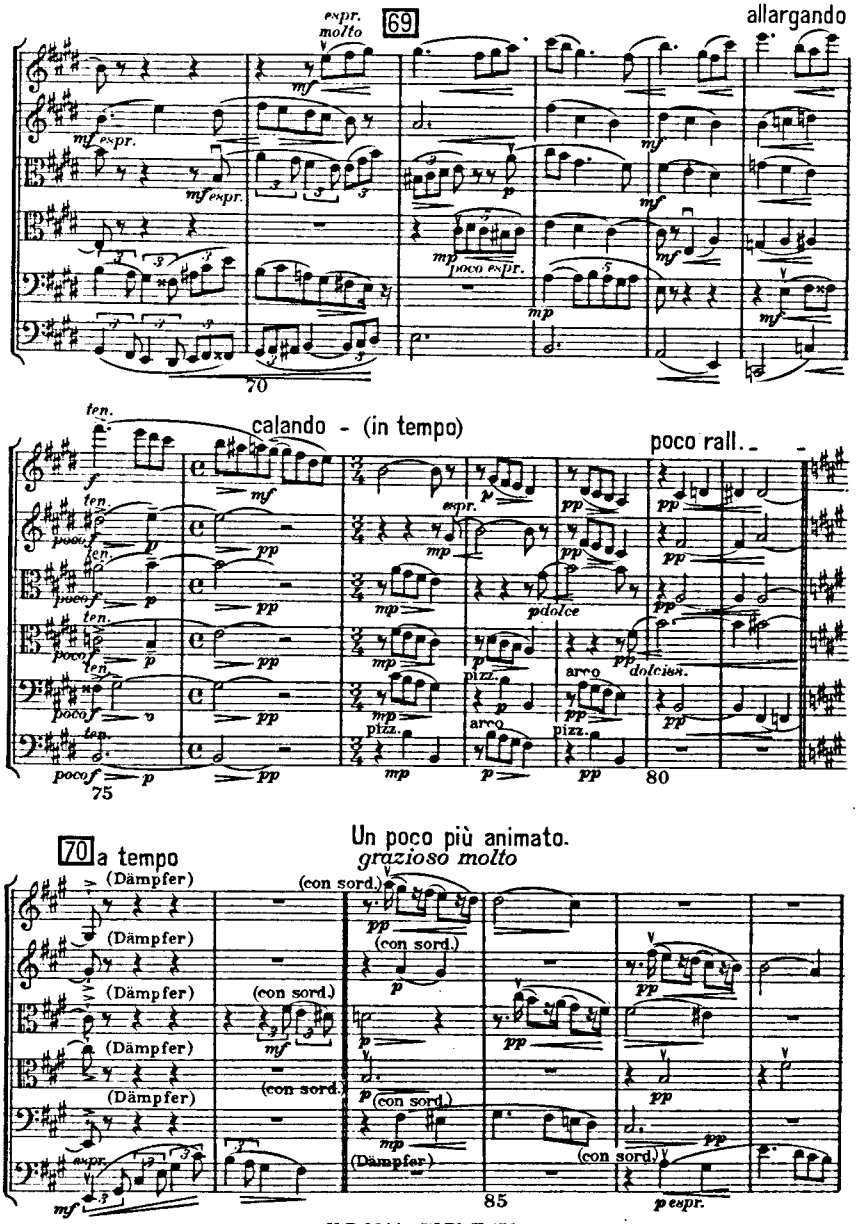

67
tr
pp espr. molto
mf espr. molto
55
pochiss. tenuto
ten.
mf espr.
più f
mf
poco f
60
più f
arco
68
a tempo
pp espr.
mf espr.
pizz.
65
mp
arco

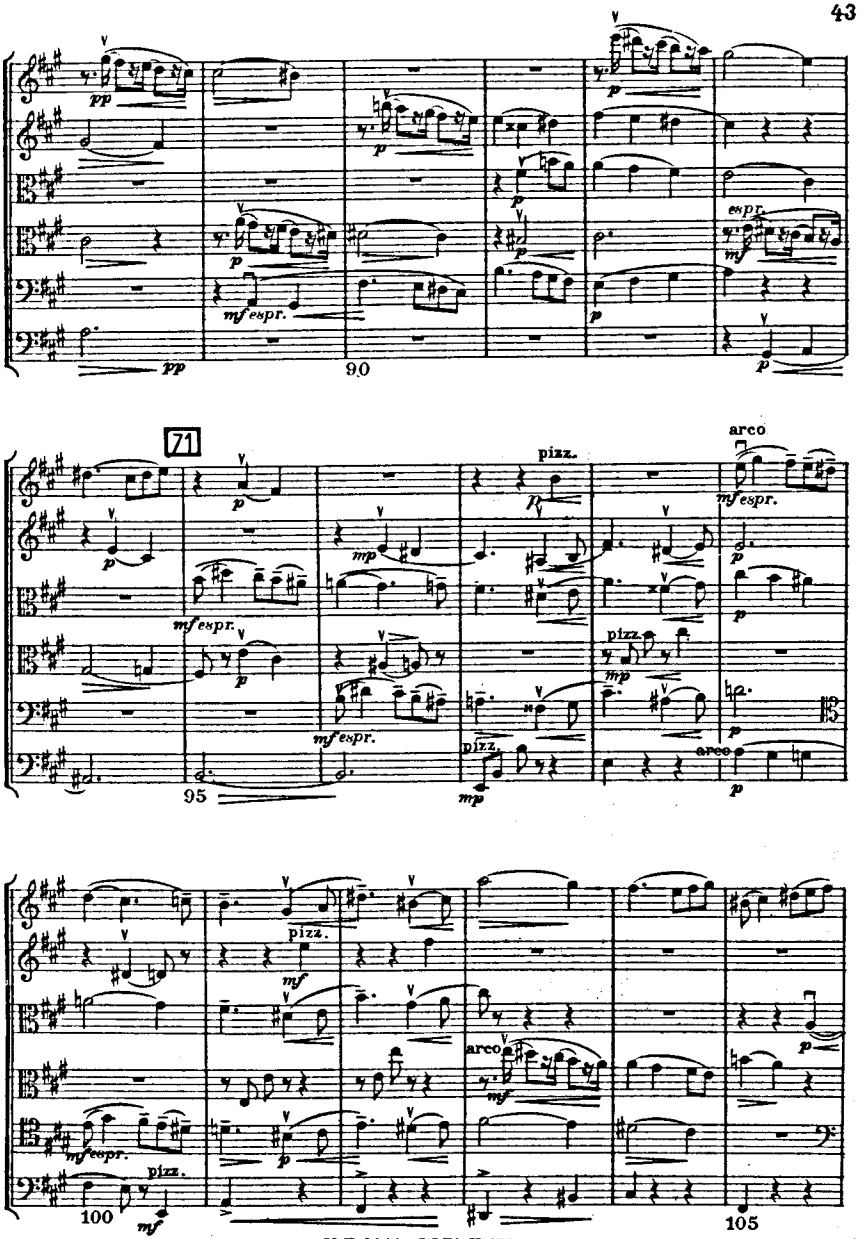

espr. molto
69
allargando
mf espr.
mf espr.
poco espr.
70
ten.
calando - (in tempo)
poco rall.
espr.
pdolce
pizz.
arco
dolciss.
75
80
70 a tempo
Un poco più animato.
grazioso molto
(Dämpfer)
(con sord.)
85
p espr.

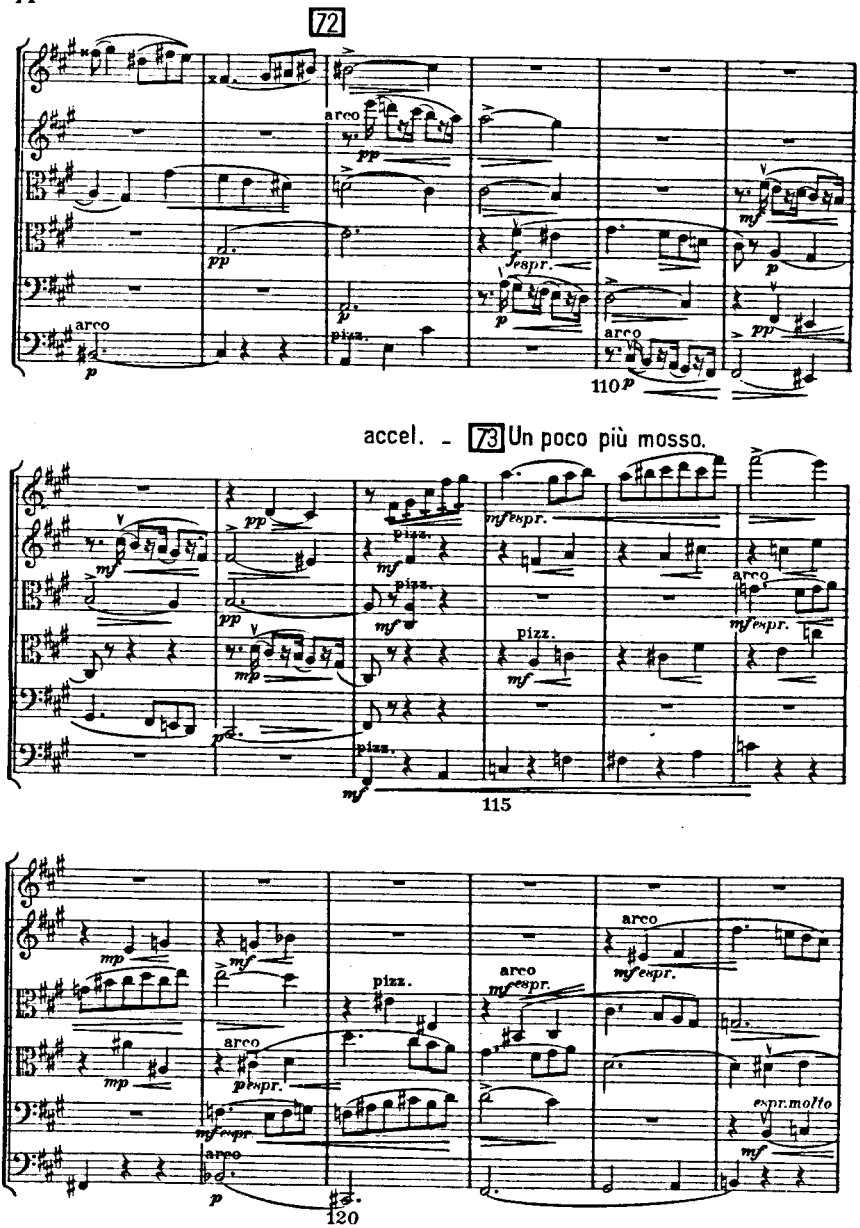

pp
p
mf espr.
90

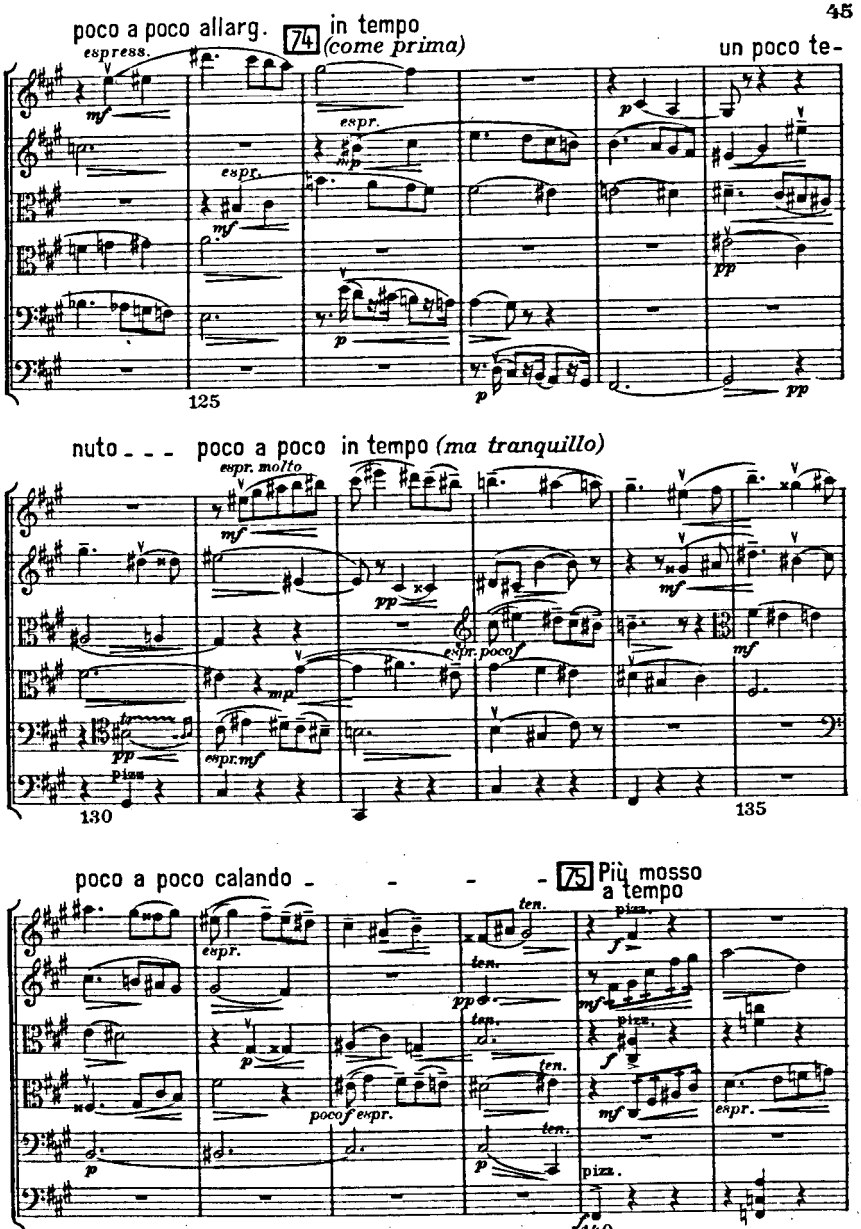

71
p
mf espr.
mp
pizz.
arco
95

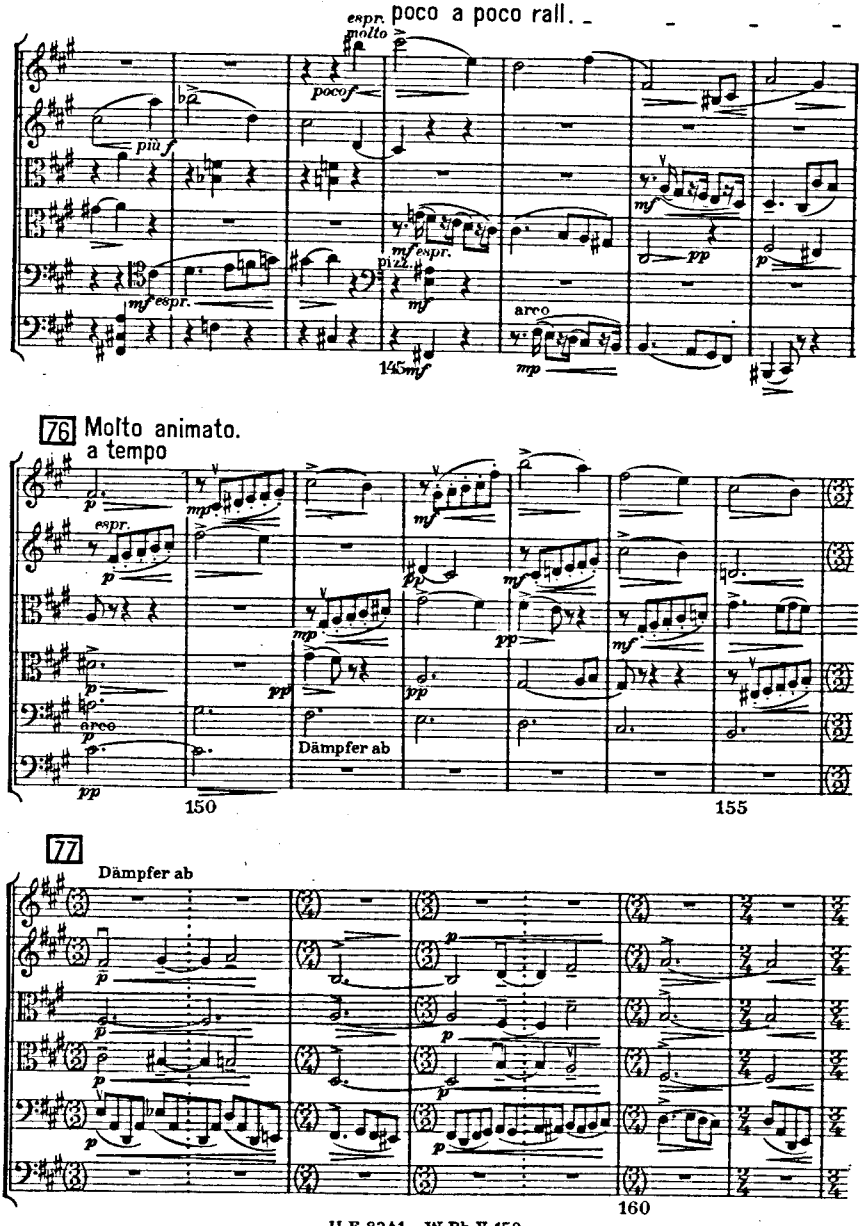

pizz.
mf
mf espr.
arco
100
105

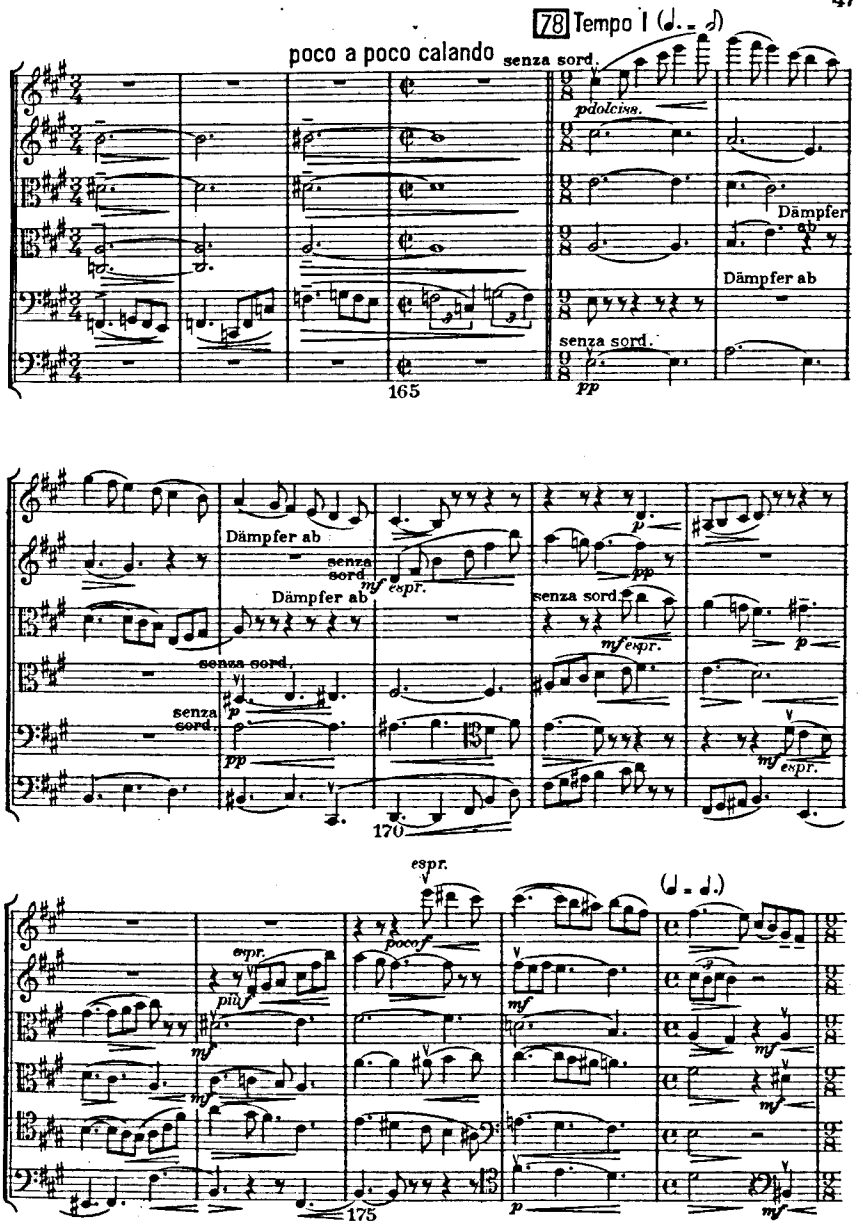

espr. molto
69
allargando
mf espr.
mf espr.
mf
mf
mp
poco espr.
mp
mf
70
ten.
calando - (in tempo)
poco rall.
f
mf
espr.
p
pp
poco f
mp
p dolce
pizz.
arco
dolciss.
75
80
70 a tempo
Un poco più animato.
grazioso molto
(Dämpfer)
(con sord.)
mf
p
pp
espr.
85
p espr.

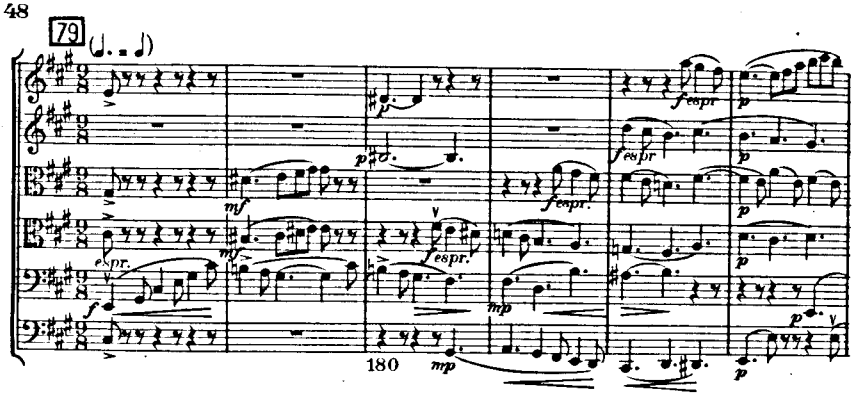

pp
p
mf espr.
espr.
mf
90
71
pizz.
arco
mp
95
100
105

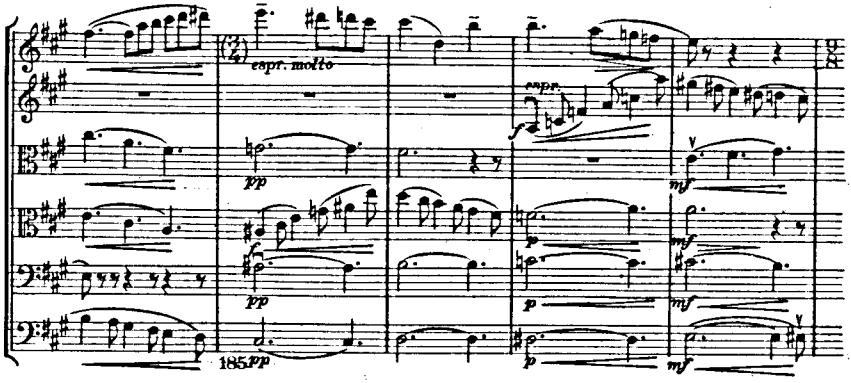

72
arco
pp
pizz.
espr.
mf
p
110
accel. - 73 Un poco più mosso.
mf espr.
mp
115
pizz.
arco
mf espr.
p espr.
espr. molto
120

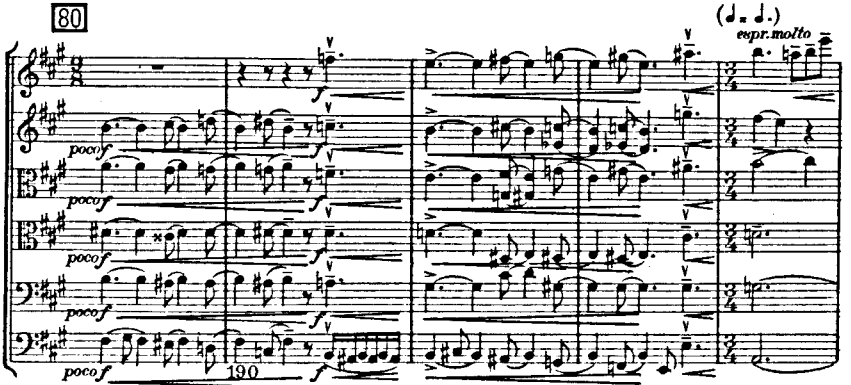

poco a poco allarg.
74
in tempo
(come prima)
un poco te-
espress.
espr.
125
nuto - - - poco a poco in tempo (ma tranquillo)
espr. molto
espr. poco f
espr. mf
130
135
poco a poco calando - - - -
75
Più mosso
a tempo
ten.
pocof espr.
pizz.
140

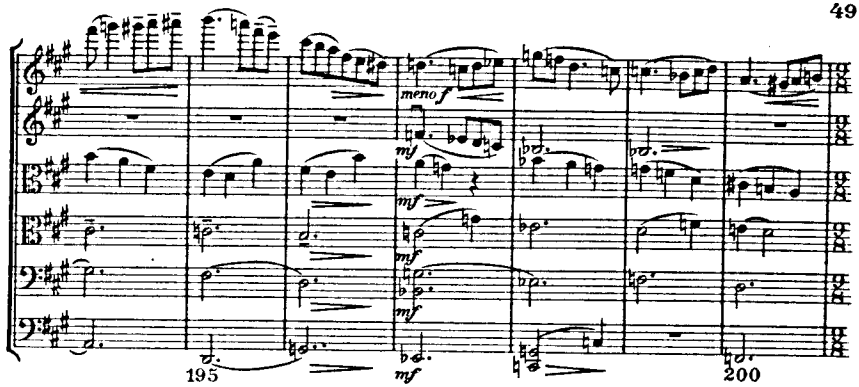

espr.
molto
poco a poco rall.
poco f
più f
mf espr.
pizz.
mf
arco
mp
pp
p
145
76
Molto animato.
a tempo
espr.
mp
mf
pp
arco
Dämpfer ab
150
155
77
Dämpfer ab
160

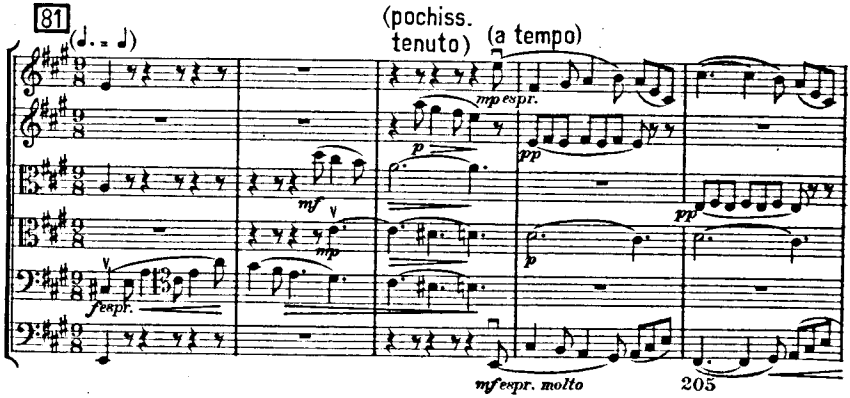

78 Tempo I
poco a poco calando
senza sord.
pdolciss.
Dämpfer ab
Dämpfer ab
senza sord.
pp
165
Dämpfer ab
senza sord.
mf espr.
Dämpfer ab
senza sord.
mf espr.
p
pp
senza sord.
senza sord.
p
pp
mf espr.
170
espr.
espr.
più f
poco f
mf
mf
mf
mf
p
mf
175

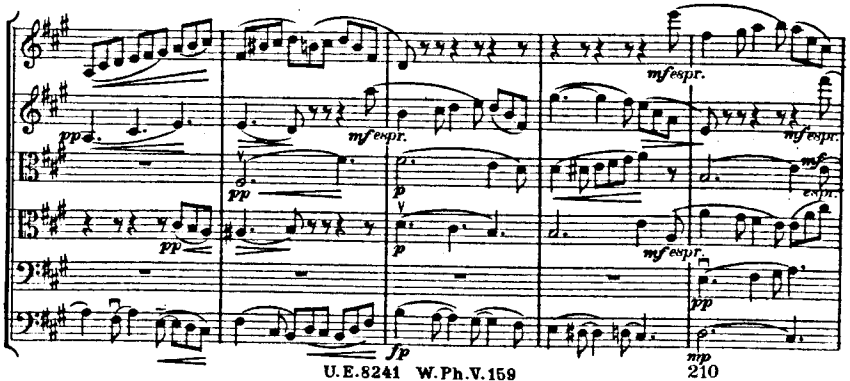

79
(♩. = ♩)
espr.
f espr
180

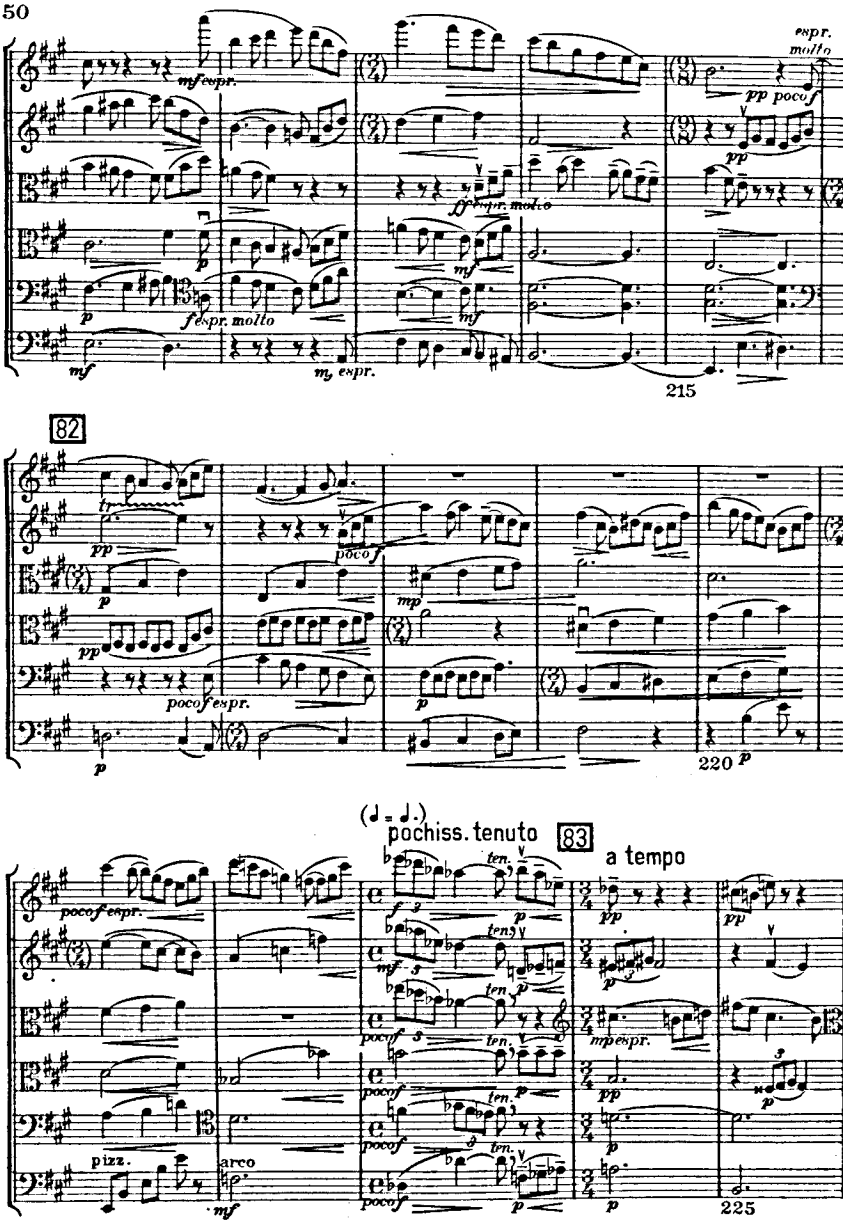

espr. molto
espr.
185

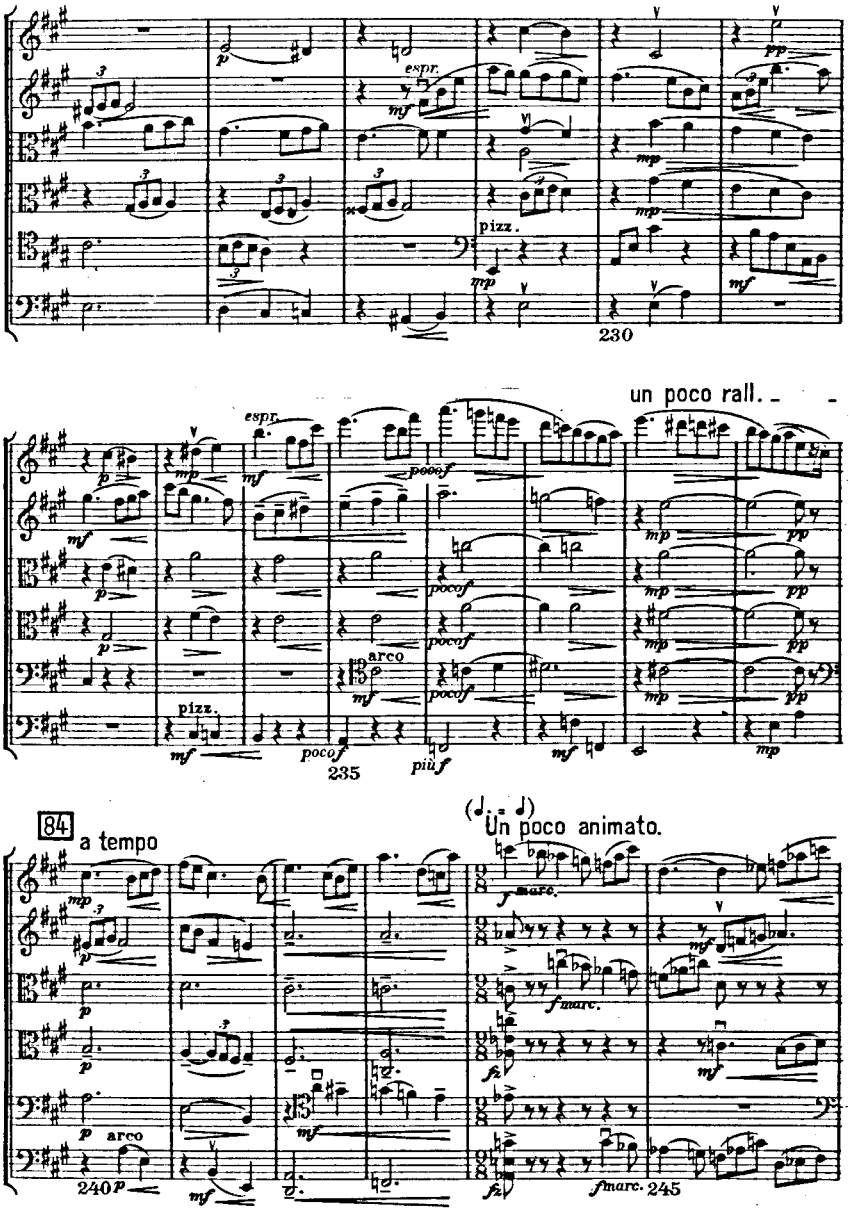

80
(♩ = ♩.)
espr. molto
poco f
190

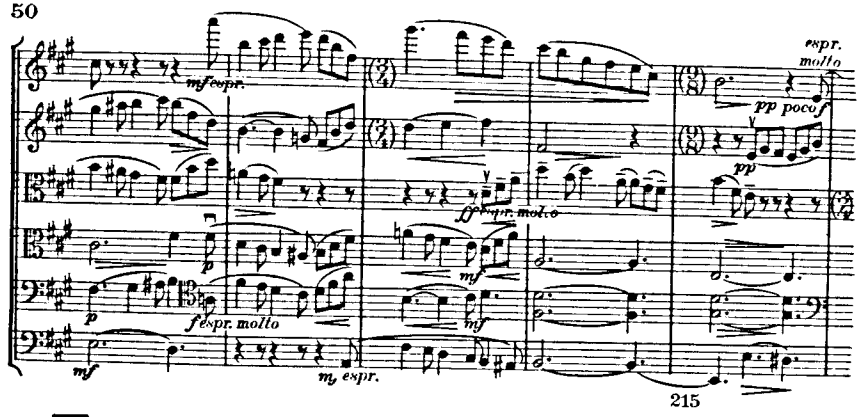

meno f
mf
mf
mf
mf
195
200

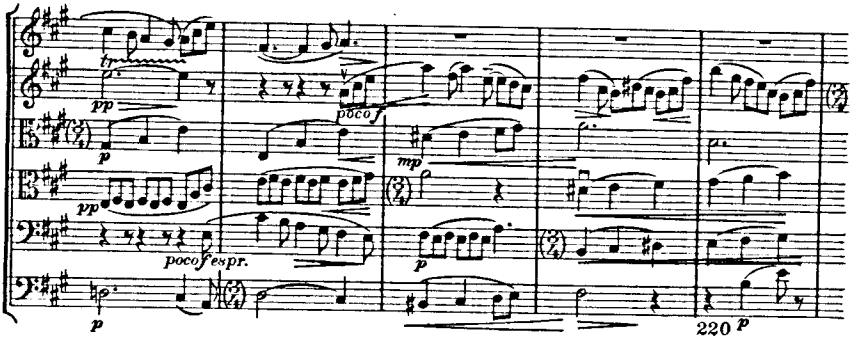

81
(♩. = ♩)
(pochiss. tenuto)
(a tempo)
mp espr.
p
pp
mf
mp
fespr.
p
mfespr. molto
205

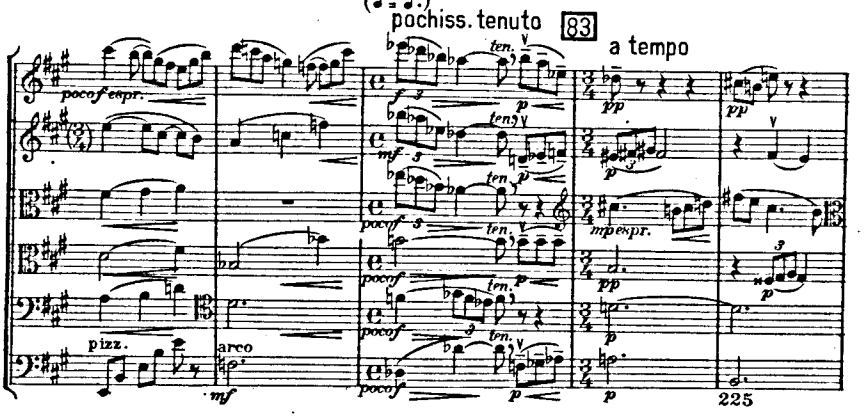

mfespr.
pp
mfespr.
mfespr.
pp
pp
p
p
mfespr.
mf
espr.
mfespr.
fp
pp
mp
210

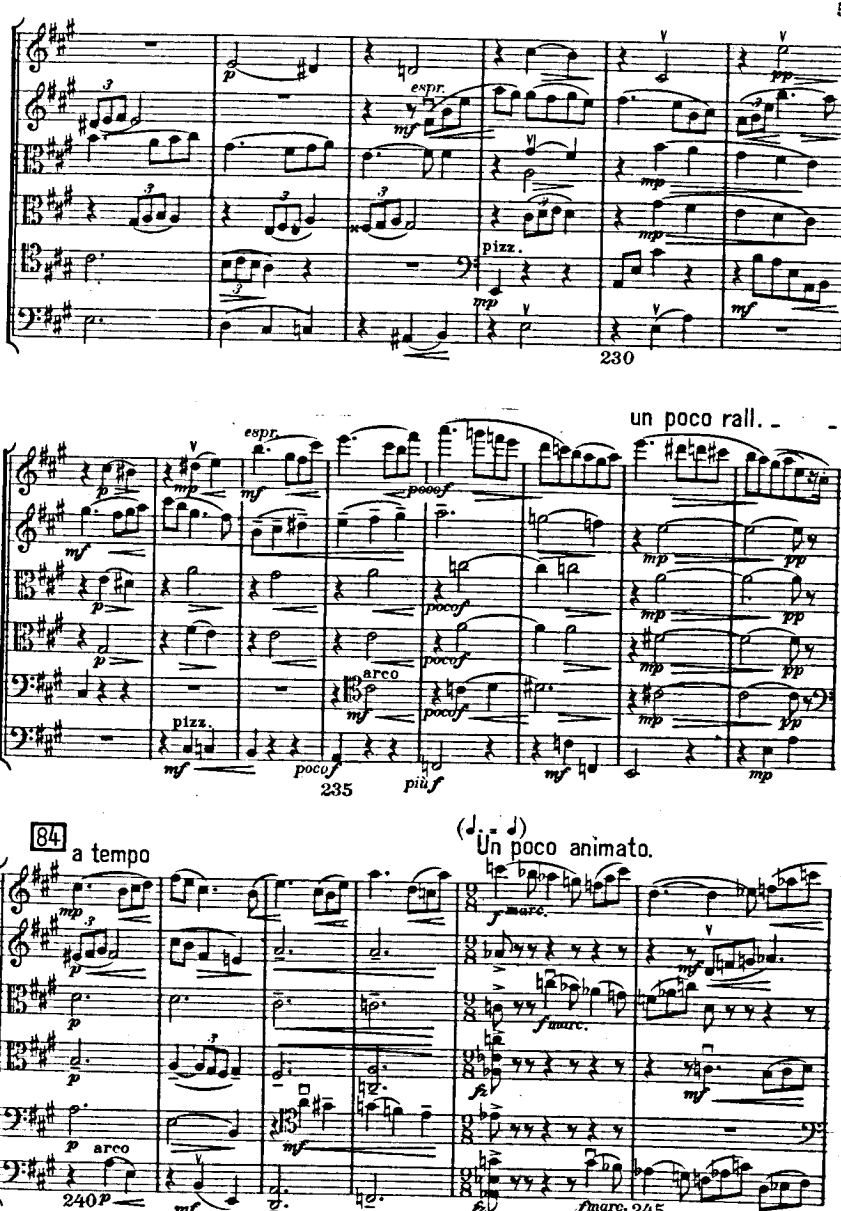

mf espr.
espr. molto
pp poco f
pp
ff espr. molto
p
mf
f espr. molto
mf espr.
215
82
tr
pp
poco f
p
mp
poco f espr.
220
(♩ = ♩.)
pochiss. tenuto
83
a tempo
poco f espr.
ten.
f
mf
poco f
mp espr.
pizz.
arco
225

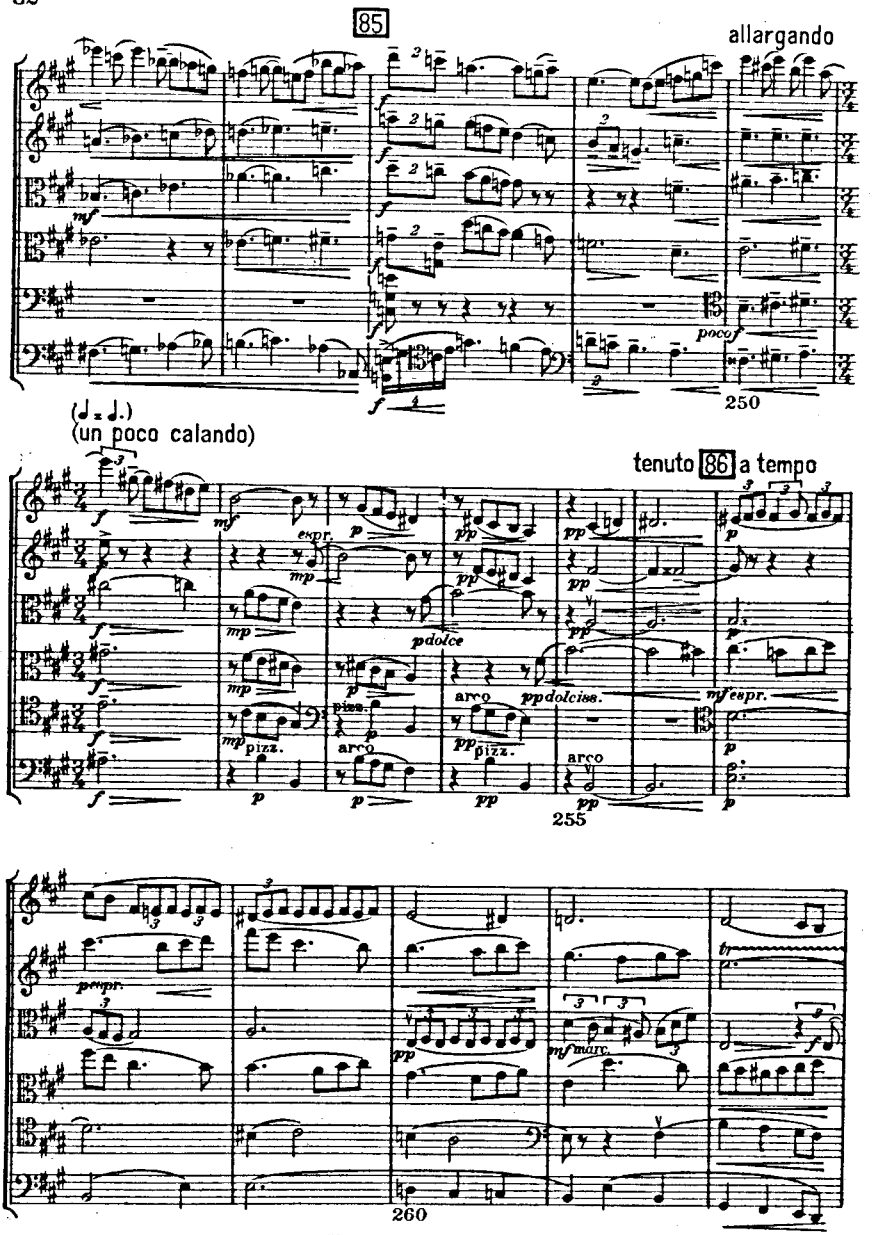

espr.
pizz.
230
un poco rall.
espr.
arco
pizz.
235
84
a tempo
Un poco animato.
arco
240
245

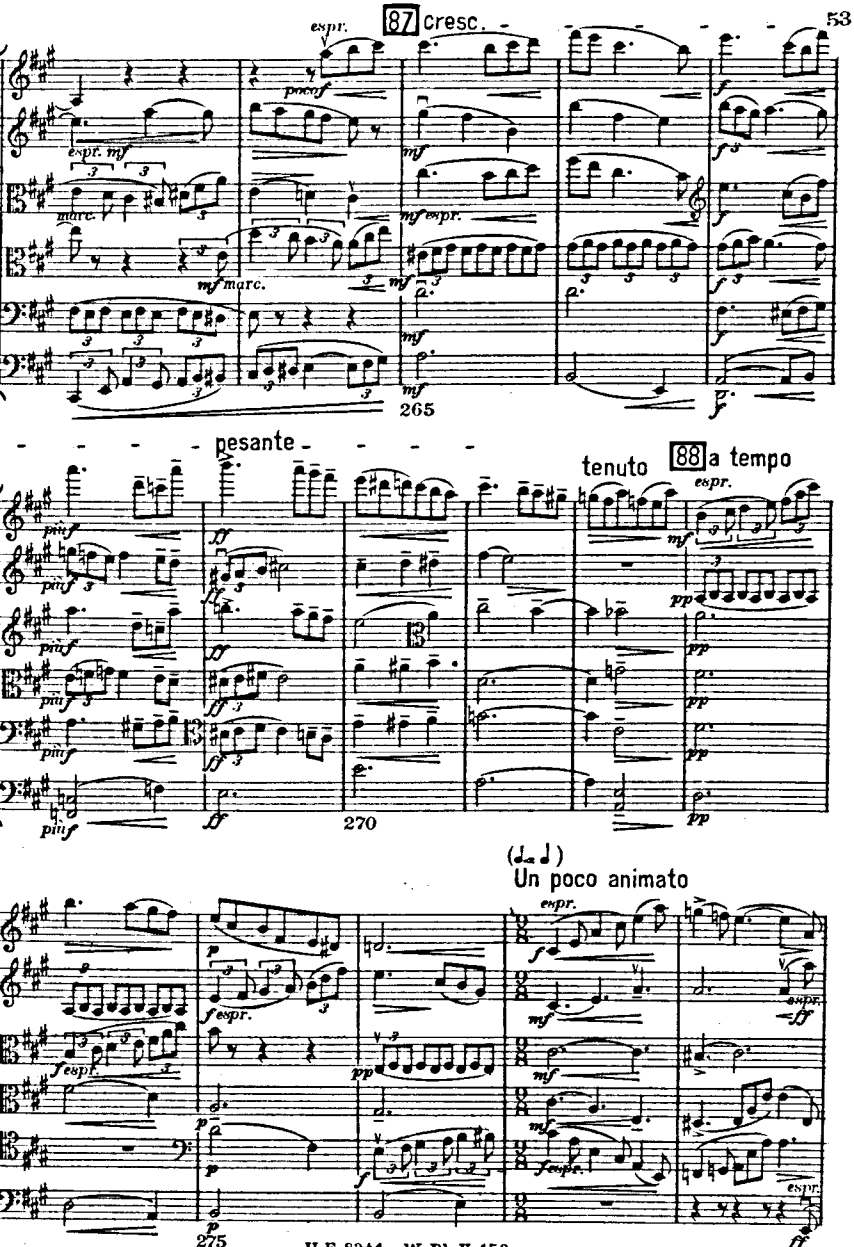

mf espr.
espr. molto
pp poco f
ff espr. molto
mf espr.
215

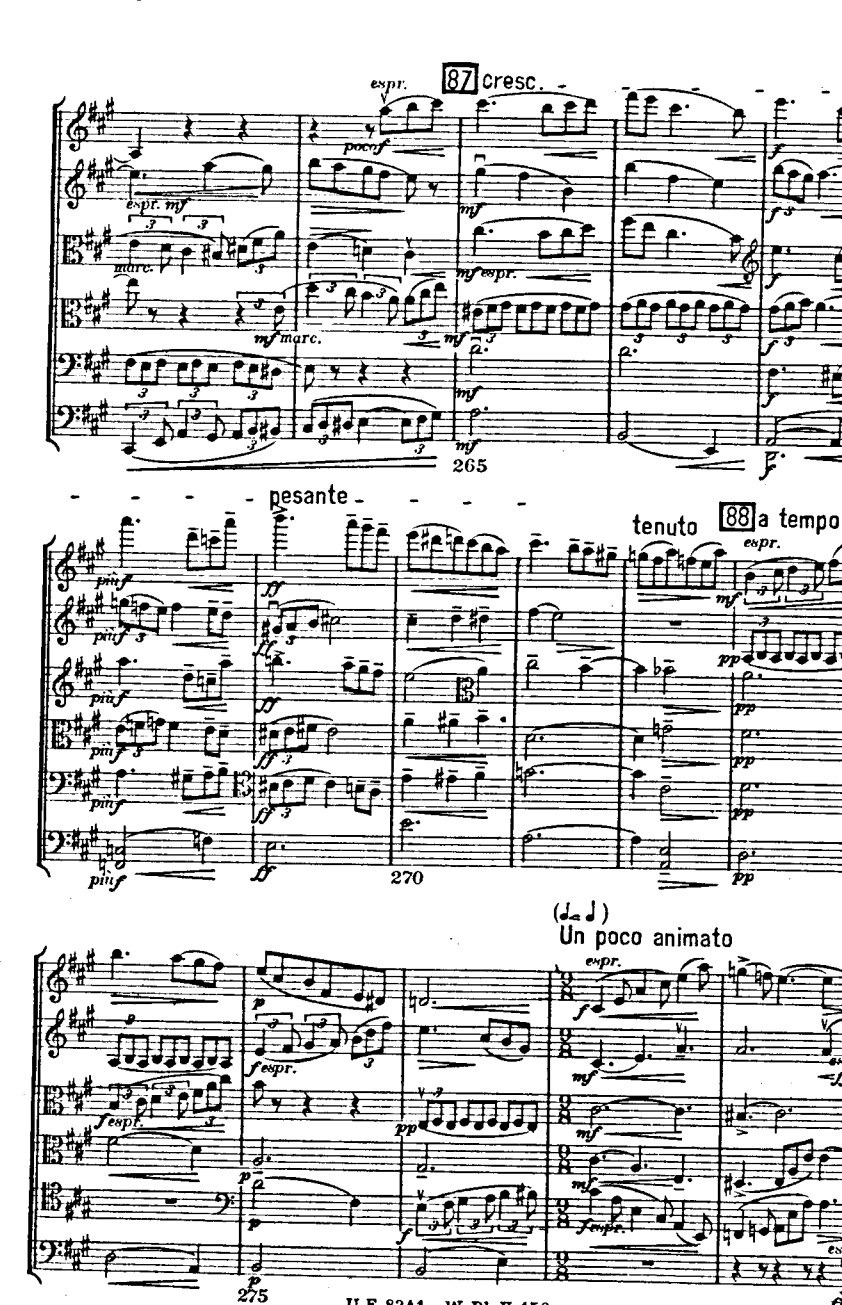

82
poco f
poco f espr.
220

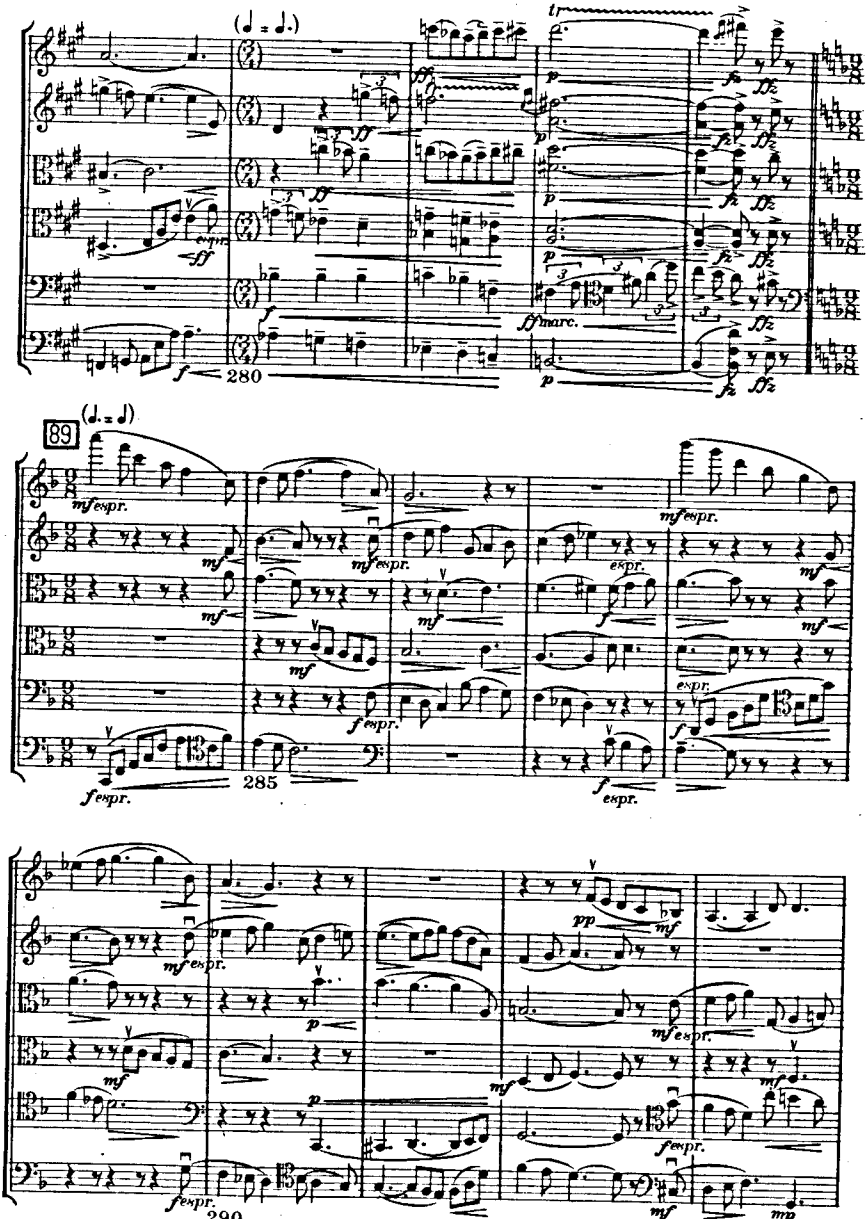

(♩ = ♩.)
pochiss. tenuto
83
a tempo
poco f espr.
pizz.
arco
mf
mp espr.
225

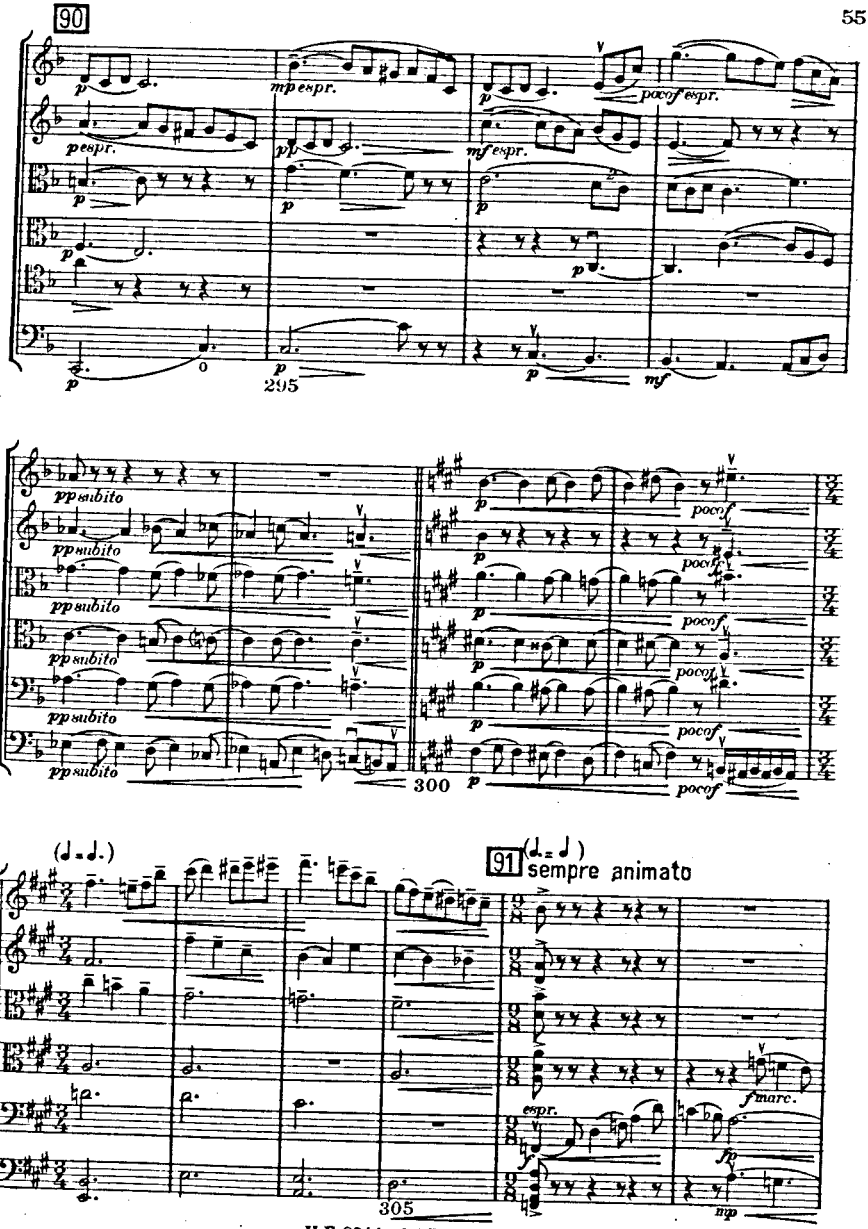

espr.
pizz.
230
un poco rall.
espr.
arco
pizz.
235
84
a tempo
(♩. = ♩)
Un poco animato.
arco
240
245

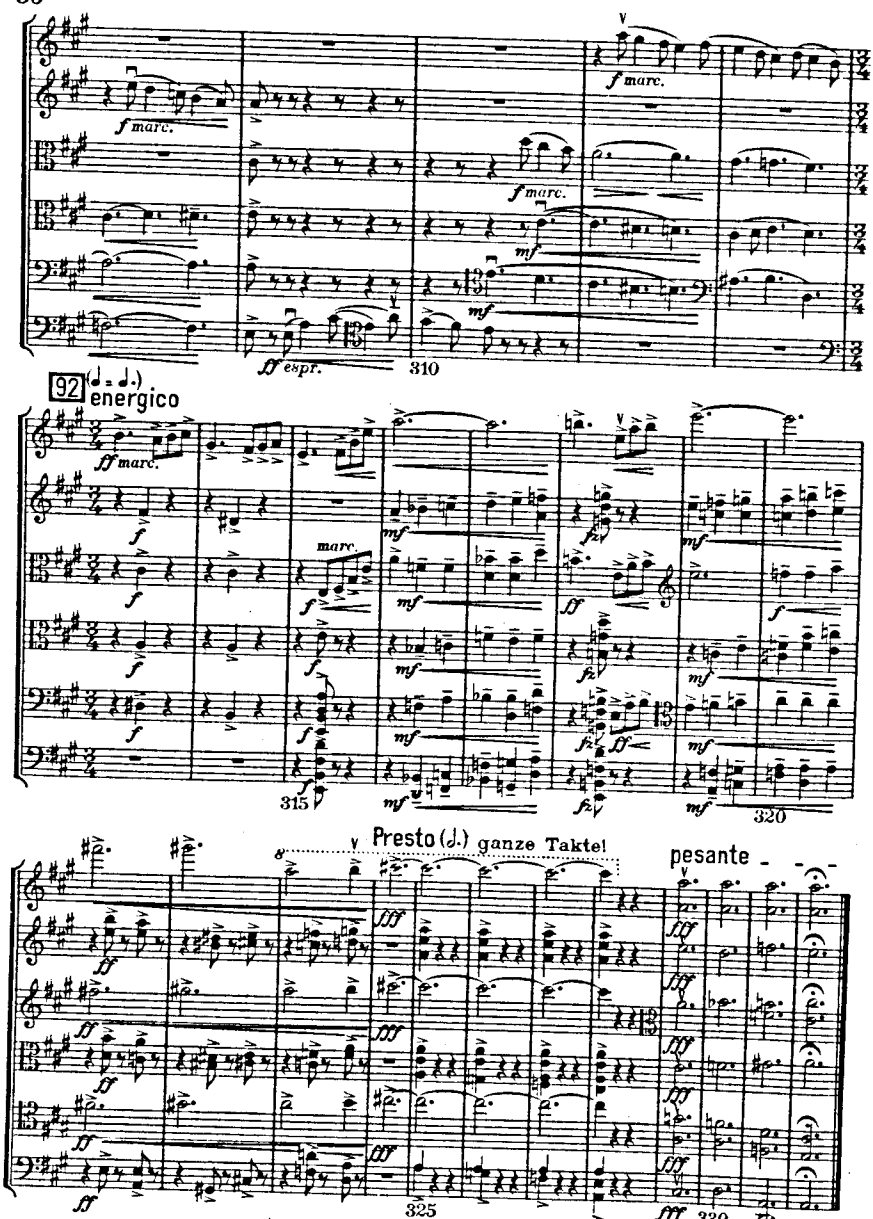

85
allargando
poco f
250
(♩ = ♩.)
(un poco calando)
tenuto 86 a tempo
espr.
p dolce
pp dolciss.
mf espr.
pizz.
arco
255
p espr.
mf marc.
260


87 cresc.
espr.
poco f
espr. mf
marc.
mf marc.
mf espr.
265
pesante
tenuto
88 a tempo
espr.
più f
ff
pp
270
Un poco animato
espr.
f espr.
p
mf
ff
275


87 cresc.
espr.
poco f
espr. mf
marc.
mf marc.
mf espr.
265
pesante
più f
ff
270
tenuto
88 a tempo
espr.
pp
(♩.a ♩)
Un poco animato
espr.
f espr.
275


(𝅗𝅥 = 𝅗𝅥.)
280
89
(♩. = 𝅗𝅥)
285
290


90
p
mp espr.
p espr.
pp
mf espr.
poco f espr.
295
pp subito
poco f
300
(♩= ♩.)
91
(♩.= ♩)
sempre animato
espr.
f marc.
fp
mp
305


f marc.
f marc.
f marc.
mf
mf
ff espr.
310
92 (𝅗𝅥 = 𝅗𝅥.)
energico
ff marc.
f
marc.
mf
fz
ff
315
320
Presto (𝅗𝅥.) ganze Takte!
pesante
fff
325
330

Studienpartituren moderner Kammermusik und Orchesterwerke in der Universal-Edition

Kammermusik

Streichtrios

Nr.	
6654	**Kodály Zoltán** op. 12 Serenade für 2 Violinen und Viola

Streichquartette

6855	**Bartók B.** op. 7 Streichquart. Nr. 1
6871	— op. 17 Streichquartett Nr. 2
6387	**Bittner Jul.** Streichquart. I A dur
5603	— Streichquartett II Es dur
6951	**Bloch Ernest** Streichquartett
6879	**Casella A.** Fünf Stücke (Preludio, Ninna Nanna, Valse ridicule, Notturno, Foxtrot)
5478	**Foerster J. B.** op. 81 III. Quartett
4990	**Friedberger** Quartett D dur
2647	**Fuchs** op. 58 Streichquartett E dur
2806	**Graener P.** op. 33 Streichquartett „Spinn spinn" (Volkslied)
6418	**Hába** op. 7 Streichquartett im Vierteltonsystem
6568	**Kauder Hugo** Quartett C moll
6651	**Kodály Zoltán** op. 10 Quartett II
6988	**Manén Joan,** op. A-16, Quartett I
6211	**Moser Fr.** op. 19 Quartett I G dur
3710	**Müller-Hermann** op. 6 Quartett
5894	**Peters Guido** Streichquart. A dur
5892	— Streichquartett II C moll
2652	**Pick-Mangiagalli** op. 18 Quartett
6936/37	**Reger** op. 54 I G moll, II A dur
2673	— op. 109 Quartett Es dur Part. u. Stimmen
3665	**Schönberg** op. 7 Quartett I
2993	— op. 10 Quart. II (m. Ges.) Fis m.
5352	**Smyth E.** Quartett E moll
3382	**Stöhr R.** op. 22 Quartett D moll

Streichquartette

Nr.	
1001	**Strauss R.** op. 2 Quartett A dur
2929	**Weigl K.** op. 4 Quartett A dur
6082	**Weingartner** op. 82 Quartett IV
6852	**Wellesz E.** op. 14 Streichquartett I
6864	— op. 20 Streichquartett II
6503	— op. 38 Streichquartett IV
5756	**Zemlinsky** op. 15 Streichquart. II

Streichquintette

3552	**Braun Rud.** op. 38 Quintett E moll
2924	**Bruckner** Quintett F dur
2922	— Intermezzo. op. posth.
5685	**Schillings** op. 32 Quintett Es dur

Streichsextette

6213	**Moser Fr.** op. 23 Sextett F dur
3662	**Schönberg A.** op. 4 Sextett „Verklärte Nacht"

Septette, Oktette etc.

3480	**Gouvy Th.** op. 90 Petite suite gauloise (Flöte, 2 Oboen, 2 Klarin., 2 Fagotte, 2 Hörner)
5896	**Peters G.** Nocturno Oktett D dur
2589	**Pick-Mangiagalli** op. 4. 3 Miniaturen (Klavier u. Streichorch.)
3667	**Schönberg** op. 9 Kammersymph. E dur für 15 Soloinstrumente
5336	— op. 21 Pierrot lunaire

Klaviertrio und -quartett

2996	**Korngold E. W.** op. 1 Klaviertrio
2014	**Strauss R.** op. 13 Quartett C moll

Orchesterwerke

Studienausgaben (16°, 8° u. 4°)

Nr.	
	Bruckner, Sämtl. 9 Symphonien:
3593/99	— Symphonien I/VII
2495	— Symphonie VIII C moll
931	— Symphonie IX D moll
2989	— Te Deum
2990	— Symphonie IX und Te Deum
5259	— Andante a. d. nachg. Symph.
6904	**Delius Fr.** Brigg fair
6908	— Eine Tanzrhapsodie
6971	— In einem Sommergarten
	Mahler, Sämtl. Symphonien:
946, 948	— Symph. I II D dur, C moll
950, 952	— Symph. III IV D moll, G dur
6851	— Symphonie V
2774	— Symphonie VI A moll
2985, 3000	— Symphonie VII, VIII
3398	— Symphonie IX
3637	— Das Lied von der Erde
5390	— Das klagende Lied

Nr.	
1967	**Reger** op. 100 Variat. u. Fuge
3476	— op. 123 Konzert im alten Stil
3577	— op. 125 Romantische Suite
3576	— op. 128. 4 Tondicht. n. Böcklin
3697	**Schönberg** Gurre-Lieder (Groß 4°) (Faks.-Reprod. n. d. Original)
5364	**Schreker** Vorspiel zu einem Drama
1040	**Strauss R.** op. 12 Symphonie F moll
1044	— op. 16 Aus Italien
1061	— op. 20 Don Juan, Tondichtung
1075	— op. 23 Macbeth, Tondichtung
1078	— op. 24 Tod und Verklärung
1103	— op. 28 Till Eulenspiegel
1113	— op. 30 Zarathustra
1132	— op. 35 Don Quixote
1781	— op. 40 Heldenleben
2869	— op. 53 Symphonia domestica
5752	— op. 64 Eine Alpensymphonie
3701	**Tschaikowsky** Romeo u. Julie, Ouv. **Wagner** Sämtliche Opern

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