



Egon Kornauth
1919

Dem Andenken der Jahre 1918-1919

EGON KORNAUTH
//
STREICHSEXTETT

Sextuor à cordes String Sextet

Op. 25

PARTITUR

PARTITION

SCORE



Aufführungsrecht vorbehalten

Droits d'exécution réservés

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1925a

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 Sinfonieorchester 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 Solokorrepitor 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 zwischen durch 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 correpitor 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 corrépétiteur 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

SYNOPSIS OF FORM

RÉSUMÉ DE LA FORME

	Takt	Bar	Mezure
1. Satz, Sonatenform			
Exposition	1-119	1st Movement, Sonata form	1er Mouvement, Forme de Sonate
Einleitung	1-20	Exposition	1-119
Hauptsatz	21-74	Introduction	1-20
Hauptthema	21-48	Principal section	21-74
Gesteigerte Wiederholung desselben	49-74	Principal theme	21-48
Seitensatz	75-101	The same, repeated and increased	49-74
Gesangsthema	76-88	Subsidiary section	75-101
Transponierte Wiederholung desselben	88-101	Cantabile theme	76-88
Schlusssatz	101-119	The same transposed	88-101
Kodathema (entstanden a. d. Auftaktmotiv d. Gesangsthemas)	101-109	Closing section	101-119
Transponierte Wiederholung desselben	109-116	Coda theme (developed from the initial part of the Cantabile theme)	101-109
Reminiscenz an das Hauptthema (in Dur)	116-119	The same transposed	109-116
Durchführung	120-216	Reminiscence of the Principal theme (major)	116-119
Reprise	217-325	Development	120-216
Einleitung	217-236	Recapitulation	217-325
Hauptsatz	237-278	Introduction	217-236
Hauptthema	237-264	Principal section	237-278
Umkehrung desselben	265-274	Principal theme	237-264
Anhang und Überleitung	275-278	Inversion of the same	265-274
Seitensatz	278-322	Coda and Transition	275-278
Gesangsthema (F-Dur)	278-290	Subsidiary section	278-322
Kontrapunktische Durchführung desselben und seiner Umkehrung (A-Dur)	291-310	Cantabile theme (F major)	278-290
Wiederholung des Gesangsthemas (F-Dur)	310-322	Contrapuntal development of the Cantabile theme and of its inversion (A major)	291-310
Schlusssatz	322-335	Repetition of the Cantabile theme (F major)	310-322
Koda	335-378	Closing section	322-335
2. Satz, Erweiterte große Liedform			
1. Teil	1-37	Coda	335-378
Vorspiel	1-4	2nd Movement, Great augmented Song form	1st section
1. Thema	5-16	1st section	1-37
Veränderte Wiederholung desselben	17-30	Prelude	1-4
Nachspiel	30-37	1st theme	5-16
2. Teil	38-93	Altered repetition of the same	17-30
2. Thema	38-59	Postlude	30-37
Anhang und Überleitung	60-64	2nd section	38-93
3. Thema	65-72	2nd theme	38-59
Durchführung des 2. u. 3. Themas	72-93	Coda and Transition	60-64
1. (veränderte) Reprise des 1. Teils	94-113	3rd theme	65-72
Reprise (Durchführung) des 2. Teils	114-160	Development of 2nd and 3rd theme	72-93
2. (gesteigerte) Reprise des 1. Teils	161-197	1st (altered) Recapitulation of the 1st section	94-113
Durchführungsartige Erweiterung	176-192	Recapitulation (Development) of the 2nd section	114-160
Koda	197-211	2nd (increased) Recapitulation of the 1st section	161-197
3. Satz, Freie Kombination von Sonaten- und Rondoform			
Exposition	1-80	Expansion quasi Development	176-192
Hauptsatz	1-58	Coda	197-211
3rd Movement, Free Combination of Sonata and Rondo form			
Exposition	1-80	3rd Movement, Grande forme de lied amplifiée	1ère partie
Principal section	1-58	1ère partie	1-37
2ème Mouvement, Grande forme de lied amplifiée			
1ère partie			
Prélude			
1er thème			
Répétition modifiée du même			
Épilogue			
2ème partie			
2ème thème			
Épisode et transition			
3ème thème			
Développement du 2e et 3e thème			
1ère reprise (modifiée) de la 1ère partie			
Reprise (Développement) de la 2ème partie			
2ème reprise (gradation) de la 1ère partie			
Amplification-développement			
Coda			
3ème Mouvement, Combinaison libre des formes de sonate et rondo			
Exposition			
Phrase principale			

STREICHSEXTETT

Op. 25

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I

Egon Kornauth
(* 1891)

Allegro \downarrow (♩) = 84

poco a poco cresc. molto.

1. Violine

2. Violine

1. Bratsche

2. Bratsche

1. Violoncell

2. Violoncell

First system of musical notation, measures 1-10. The score is arranged in five staves: two treble clefs (top two) and three bass clefs (bottom three). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure numbers 10 and 11 are visible at the bottom of the system.

Second system of musical notation, measures 11-15. A box containing the number '1' is placed above the first measure. The notation continues with similar rhythmic complexity. Measure numbers 15 and 16 are visible at the bottom of the system.

Third system of musical notation, measures 16-20. The word "pesante" is written above the staff in measure 16. The music becomes more sparse and features longer note values. Measure numbers 20 and 21 are visible at the bottom of the system.

2 Allegro assai (♩ = 116)
a tempo

Musical score for measures 1-24. The score is in 2/4 time and consists of five staves. The first staff (treble clef) begins with a dynamic of *p* and an *espr.* marking. The second staff (alto clef) starts with *p*. The third staff (bass clef) starts with *pp*. The fourth staff (bass clef) starts with *ffp*. The fifth staff (bass clef) starts with *pp*. Measure numbers 1, 5, 10, 15, 20, and 24 are indicated at the bottom of the staves.

Musical score for measures 25-34. The score continues on five staves. The first staff (treble clef) has a dynamic of *poco f*. The second staff (alto clef) has a dynamic of *mf*. The third staff (bass clef) has a dynamic of *mf*. The fourth staff (bass clef) has a dynamic of *mp*. The fifth staff (bass clef) has a dynamic of *p*. Measure numbers 25, 30, and 34 are indicated at the bottom of the staves.

Musical score for measures 35-38. The score continues on five staves. The first staff (treble clef) has a dynamic of *mf espr. molto*. The second staff (alto clef) has a dynamic of *mf espr.*. The third staff (bass clef) has a dynamic of *pp*. The fourth staff (bass clef) has a dynamic of *p*. The fifth staff (bass clef) has a dynamic of *p*. Measure numbers 35 and 38 are indicated at the bottom of the staves.

f marcato
sp
sp
sp
sp
sp
poco f
poco f
poco f
poco f
 40 *poco f*

meno f
f
meno f
f
meno f
f
piu f
 45

[4] *espr. molto*
f
espr. molto
f
mf
f
f
 50

Musical score system 1, measures 65-70. The system consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third and fourth staves have bass clefs and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. Dynamics include *poco f* and *f*.

Musical score system 2, measures 75-80. The system consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third and fourth staves have bass clefs and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. Dynamics include *pp*, *mf espr. molto*, and *PP*.

Musical score system 3, measures 85-90. The system consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third and fourth staves have bass clefs and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. Dynamics include *(poco marc.)*, *mf*, *pp*, *marc.*, and *mf espr. molto*.

7

mf espr. molto

mf

pp

pp

90

mf

mf espr.

(poco marc.)

f

poco f

mp

mf

mp

95

8

mf espr.

espr.

poco f

p

pp

p

p

100

105 110

un poco calando -

115 125

10 a tempo

125 130

pp
mf marc.
pp
pp
mf marc.
p
marc.
poco f
130

11
poco f
pp
p
mf
f espr.
fp
poco a poco cresc. 135
poco f

12
p
mp
pp
mf
mf
mf
mf
poco f
poco f
poco f
poco f
poco f
140
p
mp
mf
poco f
145

165

espr. mf mp mf marc. mp f marc. pp

Detailed description: This system of musical notation spans measures 165 to 170. It features five staves: two treble clefs at the top, two bass clefs in the middle, and a double bass clef at the bottom. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *espr.*, *mf*, *mp*, *mf marc.*, *mp*, and *f marc.*. There are various articulations such as accents and slurs. A box containing the number '16' is located at the beginning of the system.

170

175

marc. mf poco espr. f espr. p poco espr.

Detailed description: This system of musical notation spans measures 170 to 175. It features five staves: two treble clefs at the top, two bass clefs in the middle, and a double bass clef at the bottom. The music continues with similar dynamics and articulations as the previous system. A box containing the number '17' is located at the beginning of the system.

180

espr. molto v espr. molto p mp p poco espr.

Detailed description: This system of musical notation spans measures 180 to 185. It features five staves: two treble clefs at the top, two bass clefs in the middle, and a double bass clef at the bottom. The music continues with similar dynamics and articulations. A box containing the number '18' is located at the beginning of the system.

Doppelt so breit ($\text{♩} = 58$)

18

mf

p

185

ff

Tempo II.

24

Musical score for measures 230-235. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time. The key signature has one sharp (F#). The score includes various dynamic markings such as *ff*, *f*, *mf*, and *mp*. There are also articulation marks like accents and slurs. The number 230 is printed at the bottom center of the first system.

pesante

Musical score for measures 235-240. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time. The key signature has one sharp (F#). The score includes various dynamic markings such as *ff*, *f*, *mf*, and *mp*. There are also articulation marks like accents and slurs. The number 235 is printed at the bottom center of the second system.

25 Tempo II.
a tempo

Musical score for measures 240-245. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time. The key signature has one sharp (F#). The score includes various dynamic markings such as *mp*, *mf*, *pp*, and *ppp*. There are also articulation marks like accents and slurs. The number 240 is printed at the bottom center of the third system.

Musical score for measures 345-350. The score is written for five staves (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature is one sharp (F#) and the time signature is 3/4. Measure 345 begins with a *meno f* dynamic. Measure 346 features a *mf* dynamic. Measure 347 includes a *mf* dynamic and an *espr.* (espressivo) marking. Measure 348 has a *mf* dynamic. Measure 349 is marked *meno f*. Measure 350 concludes with a *mf* dynamic and a *mf espr.* marking.

Musical score for measures 355-360. The score is written for five staves. Measure 355 begins with a *mf espr. molto* dynamic. Measure 356 features a *mf espr.* dynamic. Measure 357 includes a *mf* dynamic and an *espr. molto* marking. Measure 358 has a *mf* dynamic. Measure 359 is marked *poco f*. Measure 360 concludes with a *poco f* dynamic.

Musical score for measures 360-365. The score is written for five staves. Measure 360 begins with a *mf* dynamic. Measure 361 features a *mf* dynamic. Measure 362 includes a *mf* dynamic. Measure 363 has a *mf* dynamic. Measure 364 is marked *poco a poco allargando*. Measure 365 concludes with a *poco f* dynamic.

39 Tempo I, pesante

poco a poco string.

Musical score for measures 365-370. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features five staves: two for woodwinds (flute and oboe), two for strings (violin and viola), and one for the bass line. The tempo is marked 'Tempo I, pesante'. The music includes various dynamics such as *ff* and *f*, and articulation marks like accents and slurs. A '3' indicates a triplet in the woodwind parts.

40 in tempo (II)

Musical score for measures 370-375. The tempo is marked 'in tempo (II)'. The score continues with five staves. Dynamics include *ff*, *f*, and *sp*. The woodwind parts feature 'espr.' (expressive) markings. The string parts have a 'poco a poco string.' instruction, indicating a gradual increase in string volume.

Musical score for measures 375-380. The score continues with five staves. Dynamics include *ff*, *f*, and *sp*. The woodwind parts feature 'espr.' markings. The string parts continue with the 'poco a poco string.' instruction. The score concludes with a '3' indicating a triplet in the bass line.

Musical score for measures 15-20. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is marked *espr. molto* and includes dynamic markings such as *pp*, *p*, *mf*, *mp*, *f*, and *piu f*. There are also performance instructions like *pizz.* and *arco*. A measure number '20' is printed below the Cello/Double Bass staff.

Musical score for measures 21-30. The score continues for the four staves. It features a *II* (second ending) bracket over measures 28-30. Dynamic markings include *ff*, *f*, *mf*, *mp*, *p*, *pp*, and *piu f*. Performance instructions like *dolcis.*, *pizz.*, and *arco* are present. A measure number '25 poco f' is printed below the Cello/Double Bass staff, and a measure number '30' is printed below the Cello/Double Bass staff.

Musical score for measures 31-35. The score continues for the four staves. It includes dynamic markings such as *mf*, *p*, *pp*, and *piu p*. Performance instructions like *pizz.* and *arco* are present. A measure number '35' is printed below the Cello/Double Bass staff.

43 Un poco più mosso (*ma non troppo*) (♩ = ca. 68-72)

pp

pp

pp

mp espr. molto

pp

pp 3

40

44

pp

mp espr. molto

mf

pp

p

45

49

mf

pp

poco f espr. molto

mf espr.

pp 3

pp 3

pp

50

54

espr. molto

p

f

mf *espr. molto*

55

Detailed description: This system contains five staves of music. The top staff has a treble clef and a key signature of two flats. It features a melodic line with a forte (*f*) dynamic and a '3' (triple) marking. The second staff has a treble clef and a key signature of two flats, with a piano (*p*) dynamic and a '3' marking. The third staff has a treble clef and a key signature of two flats, with a piano (*p*) dynamic and a '3' marking. The fourth staff has a bass clef and a key signature of two flats, with a mezzo-forte (*mf*) dynamic and 'espr. molto' marking, and a '3' marking. The fifth staff has a bass clef and a key signature of two flats, with a mezzo-forte (*mf*) dynamic and 'espr. molto' marking, and a '3' marking. The system number 55 is centered below the staves.

p

pp

mf *espr. molto*

p

pp *largo*

mf *espr. molto*

pizz.

p

60

Detailed description: This system contains five staves of music. The top staff has a treble clef and a key signature of two flats, with a piano (*p*) dynamic and a '3' marking. The second staff has a treble clef and a key signature of two flats, with a piano (*p*) dynamic and a '3' marking. The third staff has a treble clef and a key signature of two flats, with a mezzo-forte (*mf*) dynamic and 'espr. molto' marking, and a '3' marking. The fourth staff has a bass clef and a key signature of two flats, with a piano (*p*) dynamic and a '3' marking. The fifth staff has a bass clef and a key signature of two flats, with a piano (*p*) dynamic and 'pizz.' marking, and a '3' marking. The system number 60 is centered below the staves.

poco tenuto

4/6 a tempo

p

pp

mf *espr.*

pp

mf *espr.*

pp

pp

pp

65

Detailed description: This system contains five staves of music. The top staff has a treble clef and a key signature of two flats, with a piano (*p*) dynamic and a '3' marking. The second staff has a treble clef and a key signature of two flats, with a piano (*p*) dynamic and a '3' marking. The third staff has a treble clef and a key signature of two flats, with a mezzo-forte (*mf*) dynamic and 'espr.' marking, and a '3' marking. The fourth staff has a treble clef and a key signature of two flats, with a piano (*pp*) dynamic and a '3' marking. The fifth staff has a bass clef and a key signature of two flats, with a piano (*p*) dynamic and a '3' marking. The system number 65 is centered below the staves.

49

espr.

ppp *espr.* *p* *mp* *mp*

p *espr.* *mp* *espr.*

p *mp* *espr.*

p *f*

85 *pp*

espr.

p *espr.* *mp* *mf* *mf*

p *mp* *mp*

p *mp*

p *mp*

90

L'istesso tempo

50

f *espr. molto* *mf* *II*

f *espr.* *mf* *mf*

poco f *p*

poco f *mf*

arco *meno f*

ff *poco f* *f* *espr. molto* *poco espr.*

95

Musical score system 1, measures 100-105. The system consists of five staves. The top staff is the vocal line, and the bottom four are piano accompaniment. Dynamics include *p*, *mp*, *mf*, *più f*, and *mf*. The piano part features a triplet in measure 103. The system ends with a *mp* dynamic.

Musical score system 2, measures 105-110. The system consists of five staves. Dynamics include *ff espr. molto*, *mf*, *espr. molto*, *mp*, *mf*, *espr. molto*, *mp*, *mf*, *f espr.*, *mp*, and *mf*. The system ends with a *mp* dynamic.

Musical score system 3, measures 110-115. The system consists of five staves. Dynamics include *più espr. molto*, *espr. molto*, *più f*, *ff*, *mf*, *mf*, *mf*, *mf*, *poco f*, *mf*, *mf*, and *ff*. The system ends with a *ff* dynamic.

poco riten. - -
 ten.

110 U. E. 8241 W. Ph. V. 159

52 Tranquillo
a tempo

poco tenuto - - -

mp p mpdolciss. mf espr. molto pp pp pp p

115

53 a tempo, un poco animato

pp mf espr. molto pp mf espr. molto mf espr. molto mf espr. molto pp mf espr. pp mf espr.

120

p più p Despr. mf poco f espr. f espr. pp f espr. f espr. mf f espr. molto

125

Musical score for measures 130-135. The score is in 3/4 time and features a complex texture with multiple staves. The key signature has one sharp (F#). The music includes various dynamics and articulations:

- Measure 130: *f* *espr.*, *espr.*, *mf*
- Measure 131: *espr.*, *poco*
- Measure 132: *f* *espr.*
- Measure 133: *f* *espr.*
- Measure 134: *f* *espr.*
- Measure 135: *f* *espr.*

Measures 130 and 135 are marked with the number 130 and 135 respectively. The score includes triplets and accents throughout.

Musical score for measures 136-140. The score is in 3/4 time and features a complex texture with multiple staves. The key signature has one sharp (F#). The music includes various dynamics and articulations:

- Measure 136: *ff*, *f*, *ff*, *ff*, *ff marc.*
- Measure 137: *ff*, *ff*, *ff marc.*
- Measure 138: *ff*, *ff marc.*
- Measure 139: *ff*, *ff marc.*
- Measure 140: *ff*, *ff marc.*, *f* *espr.*

Measures 136 and 140 are marked with the number 54 in a box and 135 respectively. The score includes triplets and accents throughout.

Musical score for measures 141-145. The score is in 3/4 time and features a complex texture with multiple staves. The key signature has one sharp (F#). The music includes various dynamics and articulations:

- Measure 141: *f*, *ff* *espr. molto*, *f*, *ff* *espr. molto*, *poco*
- Measure 142: *f*, *ff* *espr. molto*, *f*, *ff* *espr. molto*, *f*
- Measure 143: *f*, *ff* *espr. molto*, *f*, *ff* *espr. molto*, *f*
- Measure 144: *f*, *ff* *espr. molto*, *f*, *ff* *espr. molto*, *f*
- Measure 145: *f*, *ff* *espr. molto*, *f*, *ff* *espr. molto*, *f*

Measures 141 and 145 are marked with the number 140. The score includes triplets and accents throughout.

55

mf pp *f espr. molto*

145 *mf* *f espr. molto*

mf pp *f espr. molto* *pochiss. tenuto*

150 *f espr. molto*

56 a tempo, sempre animato
poco a poco cresc.

mf pp *f espr. molto* *poco f*

155 *f espr. molto*

155 *f* *espr.* *mf* 160

57 Listesso tempo ($\text{♩} = 64-68$)

161 *f* *espr. molto* *p* *f* *mf* *meno f* *mf* 165

166 *meno f* *p* *mf* *piu f* *mf* *mp* 170

ma sempre molto espressivo

con passione

58

35

Musical score for measures 170-175. The score is for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The tempo is *con passione*. The key signature has one flat (B-flat). The score includes dynamic markings such as *poco f*, *f*, *espr. molto*, *meno f*, and *meno f*. The Cello/Double Bass part includes *arco* and *pizz.* markings. Measure numbers 170 and 175 are indicated at the bottom.

poco a poco - - - calando - - -

Musical score for measures 175-180. The score is for a string quartet. The tempo is *poco a poco - - - calando - - -*. The key signature has one flat. The score includes dynamic markings such as *meno f*, *mp*, *p*, and *pp*. The Cello/Double Bass part includes *pizz.* and *arco* markings. Measure numbers 175 and 180 are indicated at the bottom.

59

poco a poco stringendo - - - allarg. - - -

Musical score for measures 180-185. The score is for a string quartet. The tempo is *a tempo*. The key signature has one flat. The score includes dynamic markings such as *mf espr.*, *poco f espr. molto*, *f espr. molto*, and *piu f*. The Cello/Double Bass part includes *p* and *mf* markings. Measure numbers 180 and 185 are indicated at the bottom.

a tempo, ma tranquillo

60

pp dolcissimo
pp ma espr.
pp subito
pp
mp espr.
mf espr. molto
mf espr. molto
pp
mf espr. molto
pp
pp

185

61

pochissimo animato

p
mf espr. molto
p
mf
f
mp

190

(d. d.)

un poco rall. - 62 in tempo

ten.
p
ff
mf espr.
f
pp
mf
fp

195

U. E. 8241 W. Ph. V. 159

200

205

senza ritard. - - sin' alla fine - -

210

III

Allegretto (♩. ca. 108-112)

First system of musical notation (measures 1-5). The score is in G major (one sharp) and 3/8 time. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *p* (piano) and *pp* (pianissimo). The tempo is marked *Allegretto* with a quarter note equal to approximately 108-112 beats per minute. The key signature has one sharp (F#). The system ends with a measure containing the number 5.

63

Second system of musical notation (measures 6-10). Dynamics include *espr. v* (expressive forte), *mf espr.* (mezzo-forte expressive), *mp* (mezzo-piano), and *espr. mf* (expressive mezzo-forte). The system ends with a measure containing the number 10.

Third system of musical notation (measures 11-15). Dynamics include *mf espr.* (mezzo-forte expressive), *mp* (mezzo-piano), and *pp* (pianissimo). The system ends with a measure containing the number 15.

[64] (♩ = ♩)

pp *mf* *mp* *espr. molto*

p *pp* *mf* *mp* *mp* *mp*

p *pp* *mp* *mp* *mp* *mp*

p *pp* *mp* *mp* *mp* *mp*

p *pizz.* *arco* *p*

18 19 20

mf espr. *pp subito*

mf *pp subito*

mf *mf poco espr.* *espr.* *pp subito*

mp *pp subito*

pp *pp subito*

21 22 23 24 25 *mp espr.*

[65] (♩ = ♩) (L'istesso tempo)

mf espr. *mf espr.* *mf espr. molto* *p* *pp subito*

mf espr. *mf espr.* *mf espr. molto* *p* *pp subito*

mf espr. *mf espr.* *mf espr. molto* *p* *pp subito*

mf espr. *mf espr.* *mf espr. molto* *p* *pp subito*

mf espr. *mf espr.* *mf espr. molto* *p* *pp subito*

26 27 28 29 30

espr. molto

mf *mp* *mf cresc.* *pp* *dolce*

35 *pp*

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

ten. *p* *pp* *p* *pp* *p*

ten. *mp espr.* *pp* *p*

ten. *p* *pp* *p*

40

mp *espr. molto* *p* *mp* *mf* *poco f*

mf espr. molto *p* *mp* *poco f*

mp *p* *mp* *poco f*

pizz. *mf* *poco f* *più f*

45 *mf* *poco f* 50 *più f*

67 (d. d.)

Violin I: *mp*, *mf*, *pp*, *pp espr. molto*

Violin II: *mp*, *mf*, *pp*, *pp espr. molto*

Viola: *mp*, *mf*, *pp*, *pp espr. molto*

Cello: *mp*, *mf*, *pp*, *pp espr. molto*

Double Bass: *mp*, *mf*, *pp*, *pp espr. molto*

55

pochiss. tenuto

Violin I: *mf espr.*, *p*, *piff*, *p*

Violin II: *mf*, *p*, *piff*, *p*

Viola: *p*, *p*, *piff*, *p*

Cello: *p*, *p*, *piff*, *p*

Double Bass: *arco*, *mp*, *p*, *p*

60

68 a tempo

Violin I: *p*, *pp espr.*, *mf espr.*, *p*

Violin II: *mf espr.*, *p*, *pp*, *p*

Viola: *mf espr.*, *p*, *pp*, *p*

Cello: *pp*, *p*, *pp*, *p*

Double Bass: *pp*, *pizz.*, *mf espr.*, *arco*, *p*

65

Musical score for measures 85-90. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Measure 85 starts with a *pp* dynamic and a *v* (accents) marking. Measure 86 has a *p* dynamic. Measure 87 has a *p* dynamic. Measure 88 has a *p* dynamic. Measure 89 has a *mf espr.* dynamic. Measure 90 has a *p* dynamic. The piece concludes with a *pp* dynamic.

Musical score for measures 91-95. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Measure 91 starts with a *p* dynamic and a *v* marking. Measure 92 has a *mp* dynamic. Measure 93 has a *mf espr.* dynamic. Measure 94 has a *pizz.* (pizzicato) marking and a *mp* dynamic. Measure 95 has a *pizz.* marking, a *mf espr.* dynamic, and an *arco* marking. The piece concludes with a *p* dynamic.

Musical score for measures 96-105. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Measure 96 has a *pizz.* marking and a *mf* dynamic. Measure 97 has a *p* dynamic. Measure 98 has a *pizz.* marking and a *p* dynamic. Measure 99 has a *mf espr.* dynamic. Measure 100 has a *pizz.* marking and a *mf* dynamic. Measure 101 has a *p* dynamic. Measure 102 has a *arco* marking and a *mf* dynamic. Measure 103 has a *p* dynamic. Measure 104 has a *p* dynamic. Measure 105 has a *p* dynamic.

allargando

69

70

calando - (in tempo) poco rall. -

75 80

70 a tempo Un poco più animato. grazioso molto

85 p espr.

Musical score for measures 85-90. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music is characterized by dynamic markings such as *pp*, *p*, *mf*, and *espr.*. A fermata is present over measure 89. A *v* (accents) marking is placed above the first staff in measures 85 and 89.

Musical score for measures 91-95. The score continues with five staves. A box containing the number 71 is located above the first staff at the beginning of measure 91. Dynamic markings include *p*, *mp*, *mf*, *espr.*, *pizz.*, and *arco*. *v* markings are present above the first staff in measures 91, 92, 94, and 95. *pizz.* and *arco* markings are placed above the first and second staves respectively in measures 93 and 95.

Musical score for measures 96-105. The score continues with five staves. Dynamic markings include *mf*, *p*, *mf*, *espr.*, *pizz.*, and *arco*. *v* markings are present above the first staff in measures 96, 97, 99, 100, 102, and 104. *pizz.* and *arco* markings are placed above the first and second staves respectively in measures 97 and 102.

72

Musical score for measures 72-110. The score is in G major and 3/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is characterized by intricate bowing techniques and dynamic markings. Key markings include *arco*, *pp*, *mf*, *f*, *espr.*, *pizz.*, and *pp*. A measure number of 110 is indicated at the bottom right of the system.

accel. - 73 Un poco più mosso.

Musical score for measures 73-115. The score continues from the previous system. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is marked *Un poco più mosso*. The music includes various dynamic markings such as *pp*, *mf*, *f*, *espr.*, *pizz.*, and *arco*. A measure number of 115 is indicated at the bottom center of the system.

Musical score for measures 116-120. The score continues from the previous system. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music includes dynamic markings such as *mp*, *f*, *espr.*, *pizz.*, *arco*, and *espr. molto*. A measure number of 120 is indicated at the bottom center of the system.

120

U.F. 6541 W.Ph.V.159

poco a poco allarg. [74] in tempo
espress. (come prima)

un poco te-

125

130

nuto . . . poco a poco in tempo (ma tranquillo)

130

135

poco a poco calando

[75] Più mosso
 a tempo

140

145

[78] Tempo I (♩ = ♩) poco a poco calando senza sord.

165

pp

170

175

79

(*U. = d.*)

180 *mp*

185 *pp*

80

(*d = d.*)

190 *poco f*

195 *meno f* *mf* *mf* *mf* *mf* 200

81 (d. = d) (pochiss. tenuto) (a tempo)

mp espr. *p* *pp* *mf* *f* *mf espr. molto* 205

pp *mf espr.* *p* *mf espr.* *mf espr.* *mf espr.* *pp* *f* *mp* 210

Violin I: *mf espr.* (2/4) (8) *pp poco f* *espr. molto*

Violin II: (2/4) (8) *pp*

Viola: *pp espr. molto*

Cello: *p* *f espr. molto* *mf*

Double Bass: *mf* *mf espr.*

215

82

Violin I: *pp* *poco f*

Violin II: *p* *mp*

Viola: *pp*

Cello: *poco f espr.* *p*

Double Bass: *p*

220 *p*

(♩ = ♩.)

pochiss. tenuto

83

a tempo

Violin I: *poco f espr.* *f* *p* *pp* *pp*

Violin II: *mf* *mf* *pp* *pp*

Viola: *poco f* *mf* *pp* *pp*

Cello: *poco f* *mf* *pp* *pp*

Double Bass: *pizz.* *arco* *mf* *poco f* *p* *p*

225

230

un poco rall. - -

235

84 a tempo

(♩ = ♩) Un poco animato.

240

f marc. 245

espr. molto

mf espr.

pp poco

pp

f espr. molto

mf

mf

mf

215

82

pp

p

poco f espr.

mf

p

220 *p*

(♩ = ♩.)

pachiss. tenuto

83

a tempo

poco f espr.

f s

mf s

poco f s

p

pp

pp

mf

pizz.

arco

mf

225

228 229 230

un poco rall. - -

231 232 233 234 235

84 a tempo

(♩ = ♩) Un poco animato.

240 241 242 243 244 245

espr. **87** cresc. -

pp *mf* *f*

espr. mf *mf* *f*

mf marc. *mf* *f*

mf marc. *mf* *f*

265

- - - pesante - - -

tenuto **88** a tempo

pp *mf* *f*

pp *mf* *f*

pp *mf* *f*

pp *mf* *f*

pp *mf* *f*

270

(♩ ♩ ♩)
Un poco animato

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

275

[87] *cresc.*
espr.
pocmf
espr. mf
mf
mf marc.
mf marc.
mf
mf
 265

pesante
 tenuto [88] *a tempo*
espr.
ppmf
ppmf
ppmf
ppmf
ppmf
pp
pp
pp
pp
 270

(♩) *Un poco animato*
espr.
f espr.
f espr.
pp
mf
mf
f
 275

(♩ = ♩)

280

285

[89] (♩ = ♩)

285

290

290

300

90

Musical score for measures 295-300. The score is in 2/4 time and consists of six staves. The first staff is the melody, starting with a piano (*p*) dynamic and a *mp* *espr.* section. The second staff is the upper woodwinds, with dynamics *p* *espr.*, *mp*, and *mf* *espr.*. The third and fourth staves are the lower woodwinds, with dynamics *p* and *p*. The fifth staff is the strings, with dynamics *p* and *mf*. The sixth staff is the bass line, with dynamics *p* and *mf*. The number 295 is written below the first staff.

Musical score for measures 300-305. The score is in 2/4 time and consists of six staves. The first staff is the melody, starting with a *pp* *subito* dynamic and a *p* *poco f* section. The second staff is the upper woodwinds, with dynamics *pp* *subito*, *p*, and *poco f*. The third and fourth staves are the lower woodwinds, with dynamics *pp* *subito*, *p*, and *poco f*. The fifth staff is the strings, with dynamics *pp* *subito*, *p*, and *poco f*. The sixth staff is the bass line, with dynamics *pp* *subito*, *p*, and *poco f*. The number 300 is written below the first staff.

(d. d.)

91 *sempre animato*

Musical score for measures 305-308. The score is in 2/4 time and consists of six staves. The first staff is the melody, starting with a *pp* *subito* dynamic and a *f marc.* section. The second staff is the upper woodwinds, with dynamics *pp* *subito*, *p*, and *f marc.*. The third and fourth staves are the lower woodwinds, with dynamics *pp* *subito*, *p*, and *f marc.*. The fifth staff is the strings, with dynamics *pp* *subito*, *p*, and *f marc.*. The sixth staff is the bass line, with dynamics *pp* *subito*, *p*, and *f marc.*. The number 305 is written below the first staff.

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