

149426

KOMPOSITIONEN

VON

EGON KORNAUTH

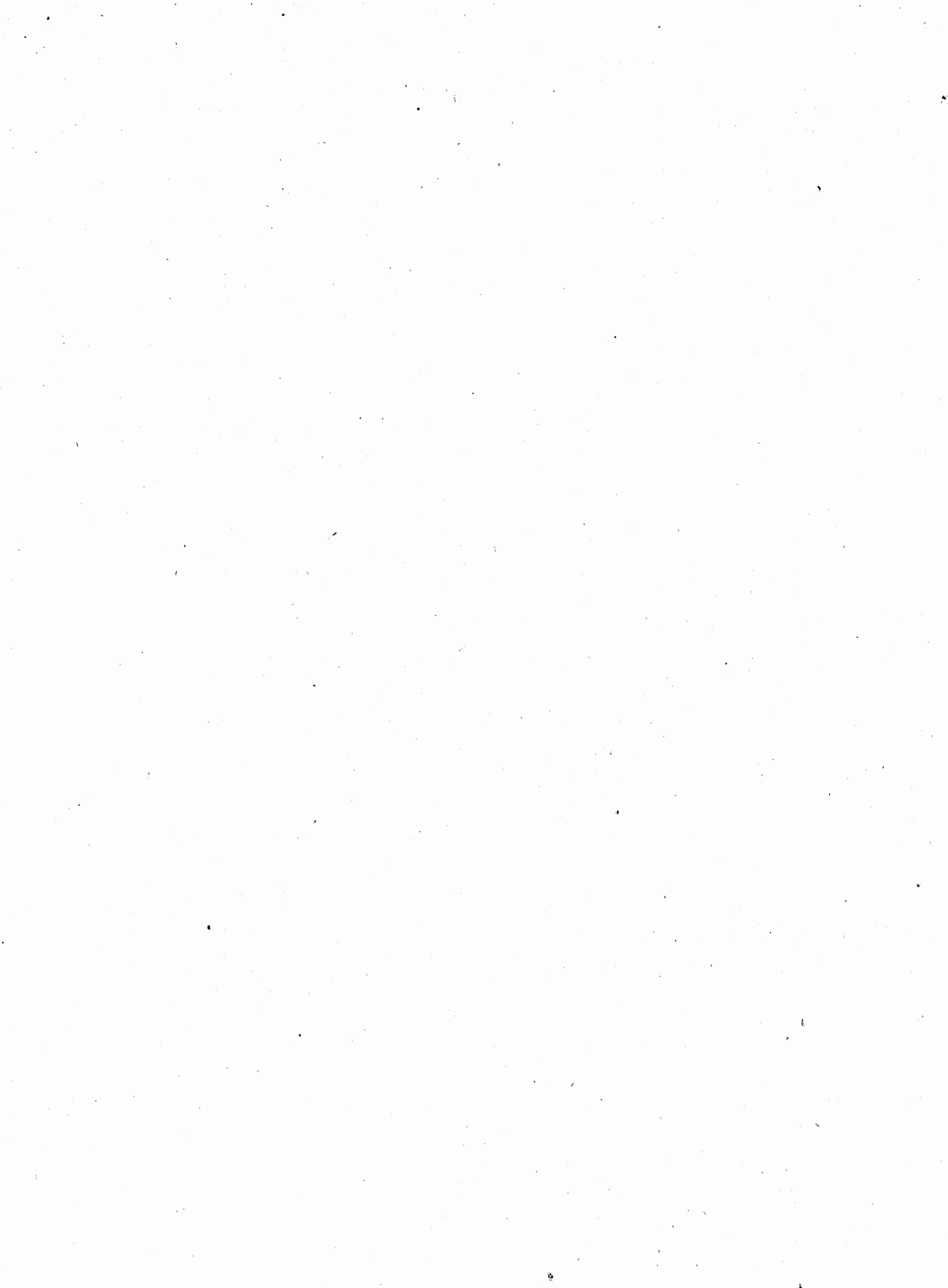
	netto Mark
Op. 1. Sechs Lieder	
Nr. 1. Ganz im Geheimen (Königsbrunn-Schau)	1.—
„ 2. Landsknechtlied (H. v. Reder)	1.50
„ 3. Leid (M. Stona)	1.50
„ 4. Frühlingsruhe (L. Uhland)	1.—
„ 5. Mein und Dein (J. G. Fischer)	1.50
„ 6. In der Kirschenblüt' (J. G. Fischer)	2.—
Op. 2. 5 Klavierstücke	6.—
Op. 3. Sonate (Cis-moll) für Viola und Klavier	6.—
Ausgabe für Klarinette und Klavier (Alfred Piquet)	6.—
Andante daraus für Cello und Klavier übertragen vom Komponisten.	2.—
Op. 4. Sonate (As-dur) für Klavier	5.—
Op. 9. Sonate (E-moll) für Violine und Klavier	7.50
Op. 10. Phantasie für Klavier	5.—
Op. 12. Gesänge nach Richard Smekal	
Nr. 1. Nächtliche Fahrt	1.50
„ 2. Schnitterspruch	1.50
„ 3. Versunkenheit	1.50
„ 4. Brief am Abend	2.—
„ 5. Ringelreihen im Frühling	1.50
„ 6. Liebeslegie	2.—
„ 7. Abendlied in der großen Stadt	1.50
„ 8. Maiwanderung	1.50
Op. 15. Sonate (D-dur) für Violine und Klavier	6.—
Op. 18. Klavierquartett (C moll)	20.—
Op. 21. Sechs Lieder	
Nr. 1. Schließe mir die Augen beide... (Theodor Storm)	1.—
„ 2. Lied in die Ferne (Richard Smekal)	1.50
„ 3. Du (Ricarda Huch)	1.—
„ 4/5. Aus den „Frühen Gedichten“ von Rainer Maria Rilke I/II	1.50
„ 6. Abendlied (Albrecht Schaeffer)	1.—
Op. 22. Lieder nach Hermann Hesse	
Nr. 1. Im Grase hingestreckt	1.50
„ 2. Böse Zeit	1.—
„ 3. Oktober	1.—
„ 4. Im Nebel	1.—
„ 5. Drüben	1.50
„ 6. Die leise Wolke	1.—
Op. 23. Drei Klavierstücke	
Nr. 1. Präludium. Nr. 2. Improvisation. Nr. 3. Walzer.	Komplett 3.—

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LUDWIG DOBLINGER
(BERNHARD HERZMANSKY)

Leipzig

Wien



KLAVIERQUARTETT.

Egon Kornauth, op. 18.

I.

Sehr energisch (♩ = 126)

Violine. *f marc.*

Bratsche. *mf*

Violoncello. *mp*

Klavier. *mf* *simile*

1

2

p

f espress.

marc. fz

fp

menof

* *Tea* *

3

pp

f marc.

Detailed description: This system contains the first three measures of the piece. It features a vocal line and two piano accompaniment staves. The key signature has two flats. The first measure is a whole rest for the voice. The piano accompaniment begins with a forte (*f*) dynamic. The second measure has a piano (*pp*) dynamic marking above the vocal line. The third measure continues the accompaniment with a triplet of eighth notes.

3

mf

Red.

Detailed description: This system contains measures 4, 5, and 6. The piano accompaniment features a melodic line with triplets in both hands. The dynamic is marked mezzo-forte (*mf*). A *Red.* (ritardando) marking is present at the end of the system.

4

f espr.

p

fp

Detailed description: This system contains measures 7, 8, and 9. The vocal line is marked *f espr.* (forte, with spirit). The piano accompaniment has a forte-piano (*fp*) dynamic. The music features a melodic line with slurs and accents.

4

fz

f

fz

Red.

Detailed description: This system contains measures 10, 11, 12, and 13. The piano accompaniment features a melodic line with slurs and accents, marked *fz* (forzando). The dynamic is marked forte (*f*). A *Red.* marking is present at the end of the system.

5 (♩ = 108)

pp

pp

pp

Detailed description: This system contains measures 14, 15, and 16. The piano accompaniment features a melodic line with slurs and accents, marked *pp* (pianissimo). The tempo is marked as quarter note = 108.

5

f espr.

f

Detailed description: This system contains measures 17, 18, 19, and 20. The piano accompaniment features a melodic line with slurs and accents, marked *f espr.* (forte, with spirit). The dynamic is marked forte (*f*).

pp

pp

pp

f

l. H.

ff

6 (♩ = 116-120)

pp subito (spiccato)

pizz.

arco 3

7

pp subito (spiccato)

pizz.

arco

mf (♩ = 116-120)

6

marcatissimo

7

8

ff

ff

ff

8

fp

marc. f

9

Red

9

pp mf espr. pp mf espr. pp mf espr. f fpp

This system contains measures 9 and 10. It features three staves for the upper instruments and two for the piano. Measure 9 includes triplets and dynamic markings of *pp* and *mf espr.*. Measure 10 features a forte (*f*) piano part and a fortissimo piano (*fpp*) piano part, with a trill in the right hand.

10

10

espr. mf p pp (sempre)

This system contains measures 10 and 11. It features three staves for the upper instruments and two for the piano. Measure 10 includes triplets and dynamic markings of *mf* and *p*. Measure 11 features a piano (*pp*) part and a piano (*p*) part, with a piano (*pp sempre*) piano part. The piano part includes triplets and a dynamic marking of *mf*.

11 (♩ = 120 - 126)

11 (♩ = 120 - 126)

pp f pp f pp f ff

This system contains measures 11 and 12. It features three staves for the upper instruments and two for the piano. Measure 11 includes triplets and dynamic markings of *pp* and *f*. Measure 12 features a piano (*pp*) part and a piano (*p*) part, with a fortissimo (*ff*) piano part. The piano part includes triplets and a dynamic marking of *f*.

15 16

f *ff* *ff*

marcato *fp*

marcato *fp*

p

8va

17 18

espr (♩ = 116) *pp* *p* *pp* *p*

17 18

nachlassend *p* *pp* *mp espr*

6 *8va*

Musical score for measures 18-20. The score is written for three staves: Treble, Bass, and Piano. The key signature has two flats (B-flat and E-flat). The tempo is marked $\text{♩} = 120-126$. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Piano staves. Dynamics include *ffz* and *f*. There are triplets in the Piano part.

Musical score for measures 21-22. The score is written for three staves: Treble, Bass, and Piano. The key signature has two flats. The tempo is marked $\text{♩} = 120-126$. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Piano staves. Dynamics include *ffz*, *ff*, and *ff marc.*. There are triplets in the Piano part.

Musical score for measures 23-24. The score is written for three staves: Treble, Bass, and Piano. The key signature has two flats. The tempo is marked $\text{♩} = 120-126$. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Piano staves. Dynamics include *ff*, *mf*, and *fff marcato*. There are triplets in the Piano part.

Musical score for measures 25-26. The score is written for three staves: Treble, Bass, and Piano. The key signature has two flats. The tempo is marked $\text{♩} = 120-126$. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Piano staves. Dynamics include *ff espr.* and *ff*. There are triplets in the Piano part.

Musical score for measures 27-28. The score is written for three staves: Treble, Bass, and Piano. The key signature has two flats. The tempo is marked $\text{♩} = 120-126$. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Piano staves. Dynamics include *ff* and *menof*. There are triplets in the Piano part.

23 (♩=108.)

23 (♩=108.)

pizz

pizz f

24 (♩=116-120.)

Streng im Takt!

spiccato

pp subito

pp subito

pizz. 3

24 (♩=116-120.)

Streng im Takt!

mf

marcatissimo

25

arco

25

26 $\text{♩} = 120$

f *fp* *pp* *f espr.*

26 *espr.* $\text{♩} = 120$

f *mf* *p*

27 $\text{♩} = 126$

f *mf*

27 $\text{♩} = 126$

f *mf*

28 Scharf im Takt! $\text{♩} = 120$

pp (wie von fern) *pp*

pp *p* *pp*

28 Scharf im Takt! $\text{♩} = 120$

ppp *p* *pp* *pp* *pp*

(poco marc.) $\text{♩} = 120$

ppp *p* *pp* *pp* *pp*

ppp *p* *pp* *pp* *pp*

CODA.*)

2^{da} volta. Fine. 29 1^a volta. (♩=96-92) allmählich nachlassen IV

2^{da} volta. (senza rall.) CODA.*) pp 29 1^a volta. (♩=96-92) Fine.

30 Wiegend (♩.=♩) mp espr. molto

30 Wiegend (♩.=♩) a tempo p rall. mp espr. molto

31 mf espr. p pp p

31 mp

*) Die 4 Coda-Takte werden beim ersten Male übersprungen!

32

32

poco rall. - - - 33 a tempo

poco rall. - - - 33 a tempo

First system of musical notation, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs). The music features flowing eighth and sixteenth notes with various phrasings and slurs.

35

Second system of musical notation, starting at measure 35. It includes dynamic markings: *p zierlich* (piano, delicately) in the vocal line, *pp* (pianissimo) in the piano accompaniment, and *mf espr.* (mezzo-forte, spirited) in the piano accompaniment. The music continues with intricate rhythmic patterns.

35

Third system of musical notation, also starting at measure 35. It features dynamic markings: *pp* (pianissimo) in the piano accompaniment, *p* (piano) in the vocal line, and *mp* (mezzo-piano) in the piano accompaniment. The piano part has a more active, rhythmic character.

36

Fourth system of musical notation, starting at measure 36. It includes dynamic markings: *mf* (mezzo-forte) in the vocal line, *più f* (più forte) in the piano accompaniment, and *f* (forte) in the piano accompaniment. The music becomes more intense and rhythmic.

36

Fifth system of musical notation, starting at measure 36. It includes dynamic markings: *mf* (mezzo-forte) in the vocal line, *più f* (più forte) in the piano accompaniment, *poco f* (poco forte) in the piano accompaniment, and *f* (forte) in the piano accompaniment. The system concludes with a triplet figure in the piano accompaniment.

37

p *espr.* *p* *marcato*
p subito *mf*
p *p*

37

mf espr. molto
f *f*

38

piu f *poco f* *mf* *mf* *espr.*

38

f *ff*

39

pp *pp* *mp* *mp* *mp* *espr.* *espr.* *espr.*

39

meno f *p*

Musical score for measures 42-43, vocal line. The key signature has two flats (B-flat and E-flat). The melody consists of quarter and eighth notes with various accidentals. A box containing the number '43' is located at the top right of the system.

Piano accompaniment for measures 42-43. The right hand features chords and moving lines, while the left hand provides a harmonic foundation with chords and eighth notes. A box containing the number '43' is located at the top right of the system.

Musical score for measures 44-45, vocal line. It includes performance instructions: *poco tenuto* at the start, *rit.* (ritardando) leading into *a tempo* at measure 44. Dynamic markings include *mf* and *espr.* (espressivo). A box containing the number '44' is located above measure 44.

Piano accompaniment for measures 44-45. It includes performance instructions: *poco tenuto* at the start, *rit.* (ritardando) leading into *a tempo* at measure 44. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). A box containing the number '44' is located above measure 44.

Musical score for measures 45-46, vocal line. It includes dynamic markings *mf* and *p poco f* (piano poco forte). A box containing the number '45' is located above measure 45.

Piano accompaniment for measures 45-46. It includes dynamic markings *mf* and *poco f* (piano poco forte). A box containing the number '45' is located above measure 45.

46

piu f *espr.* *ff*

espr. *ff*

46

ff

47

breit *p* *espr. mollo*

pp

47

breit *p* *poco a poco calando*

48 Ein wenig ruhiger. (♩ = 56.)

pp ma espr. *pp* *pp*

48 Ein wenig ruhiger. (♩ = 56.) (non rit.)

a tempo *a tempo*

Da capo al fine.

II.

Ruhig und innig (♩ = 52 - 54)

espr. molto

Ruhig und innig (♩ = 52 - 54)

pp

49

Detailed description: This system contains measures 47, 48, and 49. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Ruhig und innig' with a quarter note equal to 52-54 beats. The piano part begins with a *pp* dynamic. The vocal line starts with a rest in measure 47 and enters in measure 48 with the instruction *espr. molto*. Measure 49 contains the end of the vocal phrase and the beginning of the piano accompaniment for the next system.

mf espress. molto

mf espress. molto

p

49

Detailed description: This system contains measures 49, 50, and 51. The vocal line continues from the previous system, marked *mf espress. molto*. The piano accompaniment also continues, marked *mf espress. molto* in the upper part and *p* in the lower part. Measure 49 is boxed with the number '49'. The piano part features complex textures with triplets and arpeggiated figures.

3

3

Detailed description: This system contains measures 51, 52, and 53. The vocal line continues with a triplet in measure 51. The piano accompaniment features prominent triplet patterns in both the upper and lower parts, marked with a '3'. The texture is dense and rhythmic.

50 *pp*

50 *espress. molto*

pp *mf*

51 *espr.* *mp*

51 *espr.* *mp*

p

5 6

f *mf espr.* *poco f* *mf*

f *mf espr.* *poco f* *mf*

52

p *pp* *pizz.* *mp*
mf espress. molto *p*

52

mp *mf espress.*

53

tenuto *ein wenig fließender (♩ = 66-69)* *pa tempo*
arco *pizz.* *arco* *pp* *tenuto - - a tempo* *p*

53

ein wenig fließender (♩ = 66-69) *pp (wie von fern)* *tenuto - - pa tempo* *espress.*

54

(♩ = 76-80) *più f* *più f* *più f*

54

(♩ = 76-80) *fmàrc.*

(♩ = 84-88.) *poco string.*
f marc. (♩ = 76-72.) *a tempo*
ff marc.
a tempo *poco f* *marc.*
poco string. (♩ = 84-88.) (♩ = 76-72.)
fa tempo *ff* *brett*

55 *brett* *a tempo (ruhig) (♩ = 69-66.)*
f *menof* *p*
f *menof* *meno f* *p*
brett 55 *a tempo (ruhig) (♩ = 69-66.)*
fz *mp* *espress.*

espr.
pp
poco rall. *pp*
espress.

56 Erstes Zeitmaß (wie anfangs) (♩ = 54 - 56)

56 Erstes Zeitmaß (wie anfangs) (♩ = 54 - 56)

57

57

poco tenuto

mf *pp* *pp*

58 *a tempo* (♩ = 66-69)

poco tenuto

pp *pp* *mp* (*sehr gebunden*)

58 *a tempo* (♩ = 66-69)

pp *espr. p* *molto* *pp* *espr. p* *molto*

59 (♩ = 72-76)

p *f* *p* *f*

59 (♩ = 72-76)

f

con passione (♩=80)

con passione (♩=80)

(♩=84-88) string.

(♩=84-88)

60

a tempo (♩ = 76-72)

schwer

a tempo (♩ = 66)

a tempo (♩ = 76-72)

breit

60 (♩ = 66)

p a tempo (doch ruhig)

Violin I: *p*, *mp*

Violin II: *p*, *mp*

Viola: *p*, *mp*

Piano: *p*, *mp*

Violin I: *pp*

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

Viola: *pp*

Piano: *pp*, *p*

61 (♩ = 60)

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

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

Viola: *mf espr.*, *mp*

Piano: *mf espr.*, *mp*

61 (♩ = 60)

Violin I: *pp*, *poco espr.*, *Sehr ruhig (wie anfangs) (♩ = 48)*

Violin II: *arco*, *pp*, *Sehr ruhig (wie anfangs) (♩ = 48)*

Viola: *pp*, *Sehr ruhig (wie anfangs) (♩ = 48)*

Piano: *pp*, *Sehr ruhig (wie anfangs) (♩ = 48)*

(♩ = 58-56)

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

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

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

Piano: *mp espr. molto*, *mp*

(♩ = 58-56)

62

(♩ = 50)

(♩ = 52)

Violin: *mf*
 Viola: *mp espr. molto*
 Cello/Bass: *pizz.* *p* *arco* *mp espr. molto* *p*

Piano: *pp*

Violin: *espr. molto* *p* *piùf espr.* *p*
 Viola: *p* *mf* *espr.*
 Cello/Bass: *(espr.)* *p* *mf* *espr.*

Piano: *mf espr. molto* *p*

Violin: *p* *f espr.*
 Viola: *p* *f espr.*
 Cello/Bass: *poco f espr.* *meno f*

Piano: *poco f* *poco tenuto* *64 a tempo* *espr.* *mf*

espr. molto
meno f
poco a poco dimin.
meno f
poco a poco dimin.
poco a poco dimin.
poco a poco dimin.

(♩ = 52-50)
 65 Dämpfer auf!
p
pp
pp
pizz.
 Dämpfer auf!
mp
 Dämpfer auf!
p
 65
mp espr.
pp
 (Ten)
 3

(♩ = 50)
poco a poco rall.
 66 *a tempo* (♩ = 56) *ten. (non rit.)*
pp (espr.) arco
pp
pp
poco a poco rall.
pp
pp
ppp
 66 *a tempo* (♩ = 56) *ten. (non rit.)*
mp espr. molto
ppp

pp

III.

Im Marschzeitmaß.

(etwas ruhiger beginnen und allmählich steigern, so daß das Hauptzeitmaß ♩ = 120 bei 68 erreicht ist.)

(♩ = 108 - 112)

Im Marschzeitmaß.

(etwas ruhiger beginnen und allmählich steigern, so daß das Hauptzeitmaß ♩ = 120 bei 68 erreicht ist.)

(♩ = 108 - 112)

67

(♩ = 112 - 116)

67

(♩ = 112 - 116)

(♩ = 116)

68 Volles Zeitmaß (♩ = 120)

(♩ = 116)

68 Volles Zeitmaß (♩ = 120)

musical score system 1, measures 1-8. Includes dynamics *p*, *pp*, *ff*, and *marcato*.

musical score system 2, measures 9-16. Includes dynamics *ffz*, *f*, *mf*, and *f marc.*.

musical score system 3, measures 17-24. Includes dynamics *p espr.*, *p*, and *pp*. Measure numbers 69 are indicated in boxes.

70

poco f 3

pp

70 *mp espr. molto*

p (subito) pp

mf 3

espr.

poco f 3

espr.

fp

f

p

mp

mf

71

marc.

poco f

marc.

poco f

fz

pizz.

fz

71

fz

poco f

f

mf

musical score for measures 70-72. The first system includes three staves (treble, alto, and bass clefs) with dynamics such as *ff marcato*, *mf*, and *fz*. The second system features a grand staff (treble and bass clefs) with a *Red.* (ritardando) marking and a *fff molto marcato* dynamic. Measure numbers 8 and 15 are indicated.

musical score for measures 72-73. The first system includes three staves with dynamics like *mf fz*, *ff marc.*, and *meno f espr.*. The second system features a grand staff with a *f* dynamic. The third system continues the grand staff with various articulations.

musical score for measure 73, starting with the instruction "Ein wenig ruhiger (♩ = 108 - 112)". The first system includes three staves with dynamics *mp espr. molto*, *mf*, and *p*. The second system features a grand staff with a *poco tenuto* marking and a *pp* dynamic.

musical score for measure 73, starting with the instruction "Ein wenig ruhiger (♩ = 108 - 112)". The first system includes three staves with a *pp* dynamic. The second system features a grand staff with a *pp* dynamic.

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74

Top system of musical notation for measures 74-75. It consists of three staves: Treble, Middle, and Bass. The key signature has two flats (B-flat and E-flat). Measure 74 features a melodic line in the Treble staff with slurs and ties, and a bass line in the Bass staff. Measure 75 continues the melodic development.

74

Middle system of musical notation for measures 74-75. It consists of two staves: Treble and Bass. Measure 74 shows a piano (p) accompaniment with a melodic line in the Treble staff and a bass line in the Bass staff. Measure 75 continues the piano accompaniment. A dynamic marking of *mp* is present in measure 74.

75

Top system of musical notation for measures 75-76. It consists of three staves: Treble, Middle, and Bass. The key signature changes to one flat (B-flat). Measure 75 includes dynamic markings *mp espr.*, *mp espr.*, and *pp*. Measure 76 features a forte (*ff*) and energetic (*energisches*) section. A tempo marking of $\text{♩} = 120$ is present.

75

Middle system of musical notation for measures 75-76. It consists of two staves: Treble and Bass. Measure 75 includes dynamic markings *mp D-Saite* and *mp*. Measure 76 features a forte (*ff*) and energetic (*energisches*) section. A tempo marking of $\text{♩} = 120$ is present. A dynamic marking of *ff subito* is also present.

75

Top system of musical notation for measures 76-77. It consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 76 includes dynamic markings *poco tenuto* and *a tempo*. Measure 77 features a forte (*ff*) and energetic (*energisches*) section. A dynamic marking of *piu f* is present.

75

Bottom system of musical notation for measures 77-78. It consists of two staves: Treble and Bass. Measure 77 includes dynamic markings *piu f* and *fff*. Measure 78 features a forte (*fff*) and energetic (*energisches*) section. A dynamic marking of *piu f* is present.

76 (♩ = 126)

pizz. mf

pizz. mf fz

pizz. mf

76 (♩ = 126)

fz mf espr.

8

più f fz f fz più f fz ff fz fff

più f più f più f ff

più f f più f più f ff

più f f marcato più f più f più f

77 Etwas ruhiger (♩ = 108-104)

arco mp tenuto espr. molto arco p

ffz pp arco

77 Etwas ruhiger (♩ = 108-104)

tenuto mp

poco ritenuto **78** a tempo, ma moderato *sehr innig*

mp *espr. molto*
p (poco espr.) *mp*

poco ritenuto **78** a tempo, ma moderato

espr.
p *p*

p *ppp*
p *ppp*
p *ppp*
pp *pp*

un poco tenuto **79** a tempo (♩ = 116)

pp *p*
pp *p*
pp *p*

un poco tenuto **79** a tempo (♩ = 116)

mp espr. *mf*

Musical score for the first system, measures 75-80. It features three staves: two for strings (Violin I and Violin II) and one for piano. The strings play a melodic line with dynamics *mp*, *mf*, and *f*. The piano accompaniment includes sixteenth-note patterns and triplets, with dynamics *f* and *ff*. A tempo marking of $\text{♩} = 120$ is present.

Musical score for the second system, measures 80-85. It features three staves: two for strings and one for piano. The strings play a melodic line with dynamics *ff*, *p*, and *pp*. The piano accompaniment includes sixteenth-note patterns and triplets, with dynamics *ff*, *p*, and *mp espr.*. A tempo marking of $\text{♩} = 120$ is present.

Musical score for the third system, measures 85-90. It features three staves: two for strings and one for piano. The strings play a melodic line with dynamics *p*. The piano accompaniment includes chords and rests, with dynamics *p*. A tempo marking of $\text{♩} = 120$ is present.

Musical score for the fourth system, measures 90-95. It features three staves: two for strings and one for piano. The strings play a melodic line with dynamics *mf espr.*. The piano accompaniment includes chords and rests, with dynamics *mf* and *mp*. Performance markings include *pizz.* and *arco*. A measure number box with '81' is present.

Musical score for the fifth system, measures 95-100. It features three staves: two for strings and one for piano. The strings play a melodic line with dynamics *mp*. The piano accompaniment includes chords and rests, with dynamics *p* and *mp*. A measure number box with '81' is present.

poco rit. - - - **83** *a tempo* (♩ = 104-108)

mf espr. molto

pizz. f *f* *p*

poco rit. - - - **83** *a tempo* (♩ = 104-108)

pp

(♩ = 116 - 120) **84**

mf espr. *p* *f*

mp *p* *f*

(♩ = 116 - 120) **84**

mf espr. *f marc.* *ff marc.*

(♩ = 126)

mf espr. *pp* *arco* *f*

pizz. mf *arco* *f* *3* *3* *3* *poco rit.*

(♩ = 126)

p *f espr.* *mf* *poco rit.*

85 *a tempo* (♩ = 108)

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

85 *a tempo* (♩ = 108)

p *poco f* *mf*

(♩ = 120) 86 (♩ = 116)

mf *p.* *f marc.*

(♩ = 120) 86 (♩ = 116)

f *ff* *marc.* *meno f*

Breit (♩ = 100) (*poco riten.*) *espr. molto* *dolce*

mp *p* *tenuto* *mf*

Breit (♩ = 100) *marcatissimo* *ff* *p* *tenuto*

p (*poco riten.*) *mf*

87 *a tempo* (♩ = 104 - 108) (♩ = 112 - 116)

p *p espr. (weich)* *p* *p espr. (weich)*

87 *a tempo* (♩ = 104 - 108) (♩ = 112 - 116)

p

88 *poco animato* (♩ = 120)

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

88 (♩ = 120)

poco animato

mf espr. *p* *pp* *espr. molto* *poco f3*

p

89

(♩ = 120-126.)

Musical notation for measures 89-90, top system. It consists of three staves: Treble, Alto, and Bass. The music is marked *pp* (pianissimo). The key signature has one flat (B-flat). The tempo is indicated as $\text{♩} = 120-126$.

89

(♩ = 120-126.)

Musical notation for measures 89-90, middle system. It consists of two staves: Treble and Bass. The music is marked *pp ganz leise* (pianissimo, very soft) and *p steigend* (piano, increasing). The key signature has one flat. The tempo is indicated as $\text{♩} = 120-126$. There are numerous triplet markings throughout the piece.

Musical notation for measures 89-90, lower middle system. It consists of three staves: Treble, Alto, and Bass. The music is marked *ff* (fortissimo) and *Frisch* (♩ = 120). The key signature has one flat. The tempo is indicated as $\text{♩} = 120$.

Musical notation for measures 89-90, bottom middle system. It consists of two staves: Treble and Bass. The music is marked *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). It includes markings for *Frisch* (♩ = 120) and *marc.* (marcato). The key signature has one flat. The tempo is indicated as $\text{♩} = 120$.

90

Musical notation for measures 90-91, top system. It consists of three staves: Treble, Alto, and Bass. The music is marked *ff* (fortissimo) and *poco f* (poco forte). The key signature has one flat.

90

Musical notation for measures 90-91, bottom system. It consists of two staves: Treble and Bass. The music is marked *ff marcatisissimo* (fortissimo, very marked). The key signature has one flat.

Schwer (♩=112)

ff Schwer (♩=112)

ff Schwer (♩=112)

ff

più f

ff

fff

91 Im Hauptzeitmaß (♩=116.)

ff espr.

ff espr.

ff espr.

marc.

marc.

91 Im Hauptzeitmaß (♩=116.)

ff

f

92

espr.

più f

f

espr.

più f

f

f espr.

mf

92

più f

f

breit

p

espr. menof

più f

(quasi cadenza)

a tempo

f

più f

più f

più f

ff

Ped.

poco calando - - - **93** a tempo (♩ = 120.)

espr. molto

poco f

pp

p

poco calando - - - **93** a tempo (♩ = 120.)

pp

espr. molto

f *p*

94

espr. *f* *più f* *più f*

poco f *ff marc.*

94

ff *ff* *ff*

ff

(Re.)

44 95 (♩ = 116)

Musical score for measures 95-111. The system includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment. The tempo is marked as ♩ = 116. Dynamics include *f marc.*, *marc.*, *espr.*, *poco f*, *più f*, and *più f espr.*. The key signature has one sharp (F#).

Musical score for measures 112-108. The system includes vocal staves and piano accompaniment. The tempo is marked as ♩ = 112-108. Dynamics include *più f*, *espr.*, *ff marc.*, and *ff marc.*. The key signature has one sharp (F#).

Musical score for measures 96-108. The system includes vocal staves and piano accompaniment. The tempo is marked as ♩ = 108. Dynamics include *ff espr. molto*, *meno f*, *meno f*, *ff*, *f*, and *mf*. The key signature has one sharp (F#).

*) eventuell falls das Klavier nur bis a⁴ reicht.

ritard.

ff espr. molto

ff espr. molto

f

fff

meno f

mf

3

- 97 Ruhig (♩ = 96)

mp

espr. molto

mf

espr. molto

mf

- 97 Ruhig (♩ = 96)

p

pp

mp

pp

p

p

dolciss.

p

mf espr.

pp

mf

espr.

steigernd

98 Tempo I. (♩ = 116)

First system of measures 98. It consists of three staves: vocal line (treble clef), bass line (bass clef), and piano accompaniment (grand staff). The tempo is marked 'Tempo I. (♩ = 116)'. The key signature has two sharps (F# and C#). The vocal line starts with a forte 'f' dynamic and includes the instruction 'più f'. The piano accompaniment also starts with 'f' and includes 'più f' markings.

98 Tempo I. (♩ = 116)

Second system of measures 98. It consists of two staves for piano accompaniment (grand staff). The tempo is 'Tempo I. (♩ = 116)'. The key signature has two sharps. The system includes triplets in both hands, a 'glissando' marking in the right hand, and dynamics ranging from 'f' to 'più f'.

breit. (♩ = 108) -

99

First system of measures 99. It consists of three staves: vocal line (treble clef), bass line (bass clef), and piano accompaniment (grand staff). The tempo is 'breit. (♩ = 108) -'. The key signature has two sharps. The vocal line is marked 'ff marcato' and 'con passione'. The piano accompaniment is also marked 'ff marcato' and 'con passione'.

breit. (♩ = 108) -

99 Kraftvoll.

Second system of measures 99. It consists of two staves for piano accompaniment (grand staff). The tempo is 'breit. (♩ = 108) -'. The key signature has two sharps. The system is marked 'ff' and 'Kraftvoll.'. It features complex chordal textures and triplets in both hands.

Third system of measures 99. It consists of two staves for piano accompaniment (grand staff). The key signature has two sharps. The system continues the complex chordal and triplet patterns from the previous system.

espr.

espr.

(r. H.)

pesante

a tempo 100 (♩ = 112)

fff

fff

pesante

gliss.

a tempo ff energisch

(r. H.)

(r. H.)

(♩ = 126)

(♩ = 100)

pp

pp

ffz

ffz

(♩ = 126)

(♩ = 100)

Ped.

Ped.