

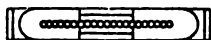
GROTESKEN-ALBUM

Album des Grotesques Album of grotesques

zusammengestellt von Carl Seelig

Inhalt:

	Pag.
Béla Bartók op. 20, Zwei Improvisationen über ungarische Bauernmelodien	3
Wilhelm Grosz, Walzer	8
„ Polka	11
Alois Hába, Zwei groteske Stücke	16
Ernst Křenek, Tanzstudie	20
Felix Petyrek, Excentric	22
„ Wurstelprater	24
„ Der offizielle Empfang	27
Karl Rathaus, Zwei kleine Klavierstücke	30
Rudolf Réti op. 2, Nr. 3 Aus „Terrassen“	34
Egon Wellesz op. 11, Nr. 3 Burleske	40



Aufführungsrecht vorbehalten — Droits d'exécution réservés

UNIVERSAL-EDITION A. G.

WIEN Copyright 1922 by Universal-Edition NEW YORK

Geleitwort.

Die Entwicklung der modernen Kunst zeigt mit scharfer Deutlichkeit, daß jede revolutionäre Bewegung zu grotesken Versuchen führt. Besonders heftig äußern sie sich gegenwärtig in der Musik: in harmonischer Beziehung ist die Tonalität bereits zurückgedrängt oder gar überwunden; der Modulationsplan, die Affordverbinding und Stimmführung eines Stückes erfolgen häufig nicht mehr tonal, sondern nach neu erfundenen Gesetzen („atonale Musik“ und „schwebende Tonalität“). Dem durch die Programm- und den Impressionismus beeinflussten Komponisten genügt die Freude am Wohlklang, an „schöner Musik“ nicht mehr: er will, weit mehr als die klassischen Epigonen oder Nachromantiker – bei denen groteske Schöpfungen undenkbar sind – eine eigene Persönlichkeit, eine für sich bestehende Welt sein.

Unsre jungen Komponisten, welche durch ihre Abneigung gegen das gewohnte harmonische Rezept auf ein besonders lebhaftes, rhythmisches Leben angewiesen sind, beschäftigen sich wieder mehr als je mit interessanter (namentlich östlicher) Volksmusik und „mondänen“ Tänzen. Ihnen verdankt auch dieses Heft zum großen Teil Anregung und Ausführung.

Das Groteske in der Kunst entsteht durch die gewaltsame Beleuchtung charakteristischer Linien eines Vorwurfs, welche zumeist durch verblüffende Gegensätze bis zur Übertreibung gesteigert werden und dadurch das künstlerische Ebenmaß launig verzerren.

Musikalisch kann das Groteske im kompositiven Gedanken selbst (vgl. Petyrek's „Wurstelprater“) oder in seiner Durchführung liegen. In diesem Fall wird die groteske Wirkung entweder im Thematischen und Melodischen durch Gegenüberstellung gegensätzlicher Einfälle, vielleicht auch durch überraschende Fortführung derselben oder im Harmonischen durch unerwartete Wendungen erzielt, indem eine schlichte melodische Bildung durch komplizierte, farbenreiche Harmonien untermauert oder eine bizarre Phrase durch eine einfache, urwüchsige Begleitung plötzlich ganz selbstverständlich, elementar wird. (Béla Bartók, Igor Strawinsky.)

Ver einzelt finden wir schon sehr früh in der Klaviermusik Versuche der Groteske. Man denke etwa an Alessandro Poglietti († 1683 in Wien), dessen „Variazioni“ einen „Alten Weiber-Kondukt“, einen „Polnischen Sabel-Scherz“ und andre Kuriosa enthalten; einzigartig ist auch sein mit schrillem disponierenden Sekundenwirkungen gespickter „Canzon über das Henner- und Hanner-geschrey“ (vgl. „Denkmäler der Tonkunst in Österreich“, Bd. XIII Verlag U. E.).

Diese Versuche sind in der Folgezeit nicht fortgesetzt worden. Sie stehen dem Wesen des Klassizismus ebenso fern wie der Romantik oder dem Epigonentum. Erst unsre neueste Zeit, welche aus der Programmmusik und der impressionistischen Stimmungsmalerei kostbare Ausdruckswerte gewonnen hat, ist durch die Sehnsucht nach neuen Wegen, nach persönlichem Ausdruck und Wegfall jeglicher Schablone zur Groteske zurückgekehrt. Der Zwiespalt, der sich heute nicht nur in der Kunst, sondern in allen Anschauungen des öffentlichen Lebens kundgibt, bietet ihr genügend Stoff zu ungeahnter Entwicklungsmöglichkeit.

So steht die Groteske heute als selbständige musikalische Form da, in welcher sich viele Zeitgenossen (man denke nur an Mussorgsky, Béla Bartók, Debussy und Strawinsky) versucht haben. Bizarre Züge finden sich auch häufig in den Werken von Gustav Mahler (Symphonien) und Richard Strauß (Don Quichotte, Till Eulenspiegel, Sinfonia domestica etc.); eine groteske Wiederbelebung alter Formen (Passacaglien, Fugen, Menuette etc.) wurde verschiedentlich versucht. Vgl. Szymanowsk's Fugen der 2. und 3. Sonate.

Dieser Band soll nun zum erstenmal zeigen, wie reich und lebhaft sich das Groteske bei einer Reihe unsrer starken schöpferischen Begabungen auswirkt.

Wien, Sommer 1921.

Carl Seelig.

Préambule.

Le développement de l'Art moderne démontre avec clarté et précision que tout mouvement révolutionnaire doit aboutir à des essais grotesques. Cela se manifeste avec une véhémence particulière sur le domaine musical: quant à l'harmonie la „tonalité“ bat en retraite ou se trouve déjà vaincue; le système de modulation, la liaison des accords, la disposition des voix ne s'inspire plus de la loi de tonalité, mais de règles nouvelles (musique atonale, tonalité flottante). Le compositeur, sous l'influence de la musique à programme et de l'impressionnisme ne se contente plus de la satisfaction provoquée par des sonorités harmonieuses, il ne veut plus faire de la „belle musique“, il veut manifester une personnalité originale, un être autonome, et cela à un degré tout autrement prononcé qu'avait atteint les Epigones ou les Nouveau-Romantiques. Chez eux, une oeuvre grotesque aurait été impossible.

Nos jeunes compositeurs, las des formules traditionnelles d'harmonie et dirigé vers le décadement d'un mouvement rythmique vivant, s'occupent de plus en plus de la musique populaire (surtout de celle d'Orient) et de danses „mondaines“. Ce sont aussi les inspirateurs du cahier présent.

Le Grotesque dans l'Art apparaît par l'accentuation violente de certaines parties d'un tout. Aggravé jusqu'à l'exagération par des contrastes déconcertants, ces accentuations défigurent d'une manière drôle et divertissante les proportions esthétiques.

Le Grotesque musical peut avoir sa racine dans l'idée même de l'oeuvre (Petyrek: Wurstelprater) ou dans la manière de la présenter. Dans ce cas l'effet grotesque jaillit de la confrontation d'idées contrastantes, soit thématiques, soit mélodiques, ou par un développement inattendu ou de tournures harmoniques nouvelles, p. e. en doublant une toute simple mélodie d'harmonies compliquées et colorées ou en réduisant une phrase bizarre à une banalité tout de suite comprise par un accompagnement archaisimpliste. (Béla Bartók, Igor Strawinsky.)

Dans la musique pour piano, nous trouvons des exemples d'airs assez anciens d'essais de Grotesque. Les „Variazioni“ d'Alessandro Poglietti († 1683 à Vienne) contiennent un „Alt-Weiber-Kondukt“ (convoi de vieilles femmes), un „Polnischer Sabel-Scherz“ (divertissement d'escrime polonaise) et d'autres curiosités; tout-à-fait unique est son „Canzon über das Henner- und Hanner-geschrey“ (Canzone sur le caquetage des poules et des coqs), plein d'effets stridents de secondes (cf. „Denkmäler der Tonkunst in Österreich“, Vol. XIII Edition Universelle).

Ces essais n'ont pas trouvé de continuateurs. Ils sont aussi opposés à l'essence du Classicisme qu'au Romantisme ou aux Epigones. Ce n'est que tout récemment que, grâce à l'enrichissement des moyens d'expression par la musique à programme et au colorisme des impressionnistes, le désir de quitter les ornières habituelles, la recherche d'un langage personnel, le dégoût de toute routine a produit le retour au Grotesque. La profonde dissension qu'on ne découvre pas seulement sur le terrain artistique, mais dans toutes les émanations de la vie publique, offre assez de sujets pour garantir au Grotesque un développement surprenant.

Le Grotesque représente déjà une catégorie musicale indépendante à laquelle des nombreux contemporains ont contribué (p. e. Mussorgsky, Béla Bartók, Debussy, Strawinsky). Des traits bizarres se trouvent assez souvent dans les oeuvres de Gustave Mahler (Symphonies) et de Richard Strauß (Don Quichotte, Till Eulenspiegel, Sinfonia domestica etc.); un renouveau grotesque d'anciennes formes musicales (Passacaglia, Fugues, Menuets etc.) est essayé par Szymanowsky dans ses fugues de ses sonates No. 2 et 3.

Le volume présent est destiné à la démonstration de la richesse et de la vitalité du Grotesque dans une série d'oeuvres de nos plus remarquables talents.

Vienne, en été 1921.

Charles Seelig.

Introductory Remarks.

The development of modern art quite clearly manifests the fact that every revolutionary movement unfailingly leads to experiments of a grotesque nature. This circumstance is particularly clear in our contemporary music: as far as the principles of harmony are concerned, all laws of „tonality“ have long ago been neglected if not completely dropped; modulation, sequence of chords, and harmonic texture of a composition are frequently built not upon the rules of tonality, but upon newly-found laws („atonal music“ and „shifting tonality“). Some of our present-day composers, influenced by Programme music and Impressionism, are no longer satisfied by the merely beautiful in music: they strive to show a marked personality, to represent a world in itself, as it were, and their aspirations go far beyond those entertained by the epigones of the classics, or by the neo-romantic composers. With these two, in fact, grotesque creations would have been an utter impossibility.

Our young composers, with their aversion to the traditional laws of harmony, are bent to replace these by originality of rhythm, and more than ever turn to interesting folk music (chiefly to that of Eastern origin) and to modern dance measures of the latest fashion. From these the present collection has derived many ideas and impressions.

In art, generally speaking, the grotesque effect is attained by means of strong lights somewhat violently applied to characteristic lines exaggerated by startling contrasts and thus bringing about a distortion of the innate artistic harmony.

In music, the grotesque element rests either in the subject matter itself (compare Petyrek's „Wurstelprater“), or in its treatment. In the latter case, the grotesque may be achieved by way of thematic or melodic effects contrasting antagonistic themes, further by surprisingly novel development of such themes, or else (by way of harmony) by unexpected, startling turns. Composers like Béla Bartók or Igor Strawinsky, for instance, frequently revert, for purposes of grotesque effect, to the device of providing a complicated, pretentiously colored harmonic background to a simple melodic strain, or of supplying to an eccentric phrase an accompaniment so naively primitive as to make the former quite obvious and almost common.

Even in the earliest stages of Piano composition we encounter here and there an attempt at the grotesque, such as for instance with Alessandro Poglietti, who died at Vienna as far back as 1683, and in whose „Variazioni“ we find a „Alt-Weiber-Kondukt“, a „Polnischer Sabel-Scherz“ and several other oddities of that sort; quite singular in this respect is his „Canzon über das Henner- und Hanner-geschrey“ (compare „Denkmäler der Tonkunst in Österreich“, Volume XIII Universal-Edition), abounding with seconds producing a shrilly discordant effect.

In the period following, however, such experiments were not continued, being equally foreign to the classicist composers, to the romantic ones and to the epigones. Only our modern time, having derived valuable means of expression from Programme music as well as from the Impressionist methods, and longing for new ways more distinctly personal and freed from the ties of routine, has found its way back to the grotesque. The sharp contrasts apparent nowadays not merely in artistic things but equally in all matters of public life, are furnishing ample inspirations for the development of the grotesque element in art.

In this manner the „Grotesque“ may to-day be considered a musical species by itself, cultivated by many contemporaneous composers such as Mussorgsky, Béla Bartók, Debussy and Strawinsky, while eccentric elements may be found also in the compositions of Gustav Mahler (Symphonies) and Richard Strauß (Don Quichotte, Till Eulenspiegel, Sinfonia domestica), and while the Fugues in Szymanowsky's Second and Third Sonata represent a revival of ancient forms (Passacaglia, Fugues, Minuets &c.) in a grotesque vein.

In this volume, the attempt is made for the first time to show the richly effective results achieved by some of our most strongly creative musical minds by means of grotesque elements in music. Vienna, summer 1921. Charles Seelig.

IMPROVISATIONEN ÜBER UNGARISCHE BAUERNMELODIEN

(aus Op. 20.)

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

I.

Béla Bartók.

Molto capriccioso.

accelerando sempre - - - - -

Piano.

♩ = 63

sf pesante

(2ed.)

- - - - - al Vivace.

♩ = 144

f

Tempo I.

♩ = 63

accelerando - - - - -

f sf mf

- - - - - al Vivace.

♩ = 144

f sf

Meno mosso.

♩ = 112

ritardando - - - - -

- - - - - molto

♩ = 50

mf sf mf mp dim..

a tempo (*tranquillo*) ritard. molto - - a tempo
 ♩ = 100

p

ritard. molto Vivace. Lento. ritardando - -
 ♩ = 144 ♩ = 72 *con sentimento*

*f subito, dim. molto -
 leggero* *p*

a tempo Vivace.
 ♩ = 72 ♩ = 144

accel. molto *f allegamente*

mf cresc. molto

Più presto.
 ♩ = 168

cresc. *f* *f* *f* *cresc.* *ff*

II.

Allegro. Largamente.
 ♩ = 120 ♩ = 108

ff strepitoso *f*

(vivo, ♩=120)
con grazia.
p *f* *ff*

marcatissimo *f* *cresc.*

ff *ff* *con slancio* *f stacc. ff*
(senza Ped.....) *(senza Ped.....)*

p leggiero *poco marcato* *poco* *dim.*

rallentando al Meno mosso, molto capriccioso.

(♩=108)

p *mp poco marcato*

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings.

Second system of musical notation, including dynamic markings like "poco stringendo" and "marc.".

- - - - - *al Più mosso.* $\bullet = 126$ *Comodo.* $\bullet = 108$ *Vivo.* *(subito)*

Third system of musical notation, showing a change in tempo and dynamics.

Comodo. *poco stringendo* - - - - - *poco rallentando*

Fourth system of musical notation, with dynamic markings like "f" and "pp".

al tempo $(\bullet = 108)$ *Tranquillo.* $\bullet = 84$ *poco a poco accelerando* - - - - -

Fifth system of musical notation, including dynamic markings like "pp" and "p".

- - - - - *Vivo.* $\bullet = 128$ *sempre più accelerando* - - - - -

Sixth system of musical notation, with a "cresc." marking.

Sostenuto subito. allargando - -

$\bullet = 144$ $\bullet = 120$

f *rumoroso* *mf cresc. molto.*

al Maestoso. poco accelerando - -

$\bullet = 80$

ff *marcatissimo*

- al Allegro. allargando - -

$\bullet = 116$

sempre cresc.

a tempo

$\bullet = 116$

ff *brioso* *ff* *stff*

WALZER.

Wilhelm Grosz.

Etwas zögern. Vorwärts. - - - Wieder anhalten. Ruhig wiegendes Zeitmaß. *kurz*
sehr frei in Tempo u. Vortrag!

pp *pp* *l.H.* *r.H.* *kurz*

Beide Pedale

p *pp* *p*

(kurz) *sub p* *(kurz)*

Ein wenig fließender.

Vorwärts! - - - Wieder anhalten. - - -

mf *dis* *mp* *pp* *r.H.*

Zögernd beginnen. Vorwärts Anhaltend. Wieder Zeitmaß.

pp *p* *mp* *i.H.*

Vorwärts.

p *mp* *p* *mp* *i.H.*

Wieder ein wenig anhalten.

mf *mp*

Noch mehr beruhigend. kurz Wie zu Beginn.

p *pp* *kurz*

Vorwärts. - - - - - Wieder anhalten.

p *kurz*

Wieder Zeitmaß.

p *subp* *kurz*

First system of musical notation, featuring treble and bass staves with various notes and rests.

Allmählich belebend und steigend.

Second system of musical notation, including dynamic markings like *p* and *mf*.

Wieder allmählich im Tempo zurückgehen.

Third system of musical notation, including dynamic markings like *f*, *mp*, and *p*.

Schon viel ruhiger.

Fourth system of musical notation, including dynamic marking *pp*.

Noch mehr zurückhalten.

kurz Wieder lebhaftes Zeitmaß.

Fifth system of musical notation, including dynamic markings *pp*, *ppp*, and *l. H.*.

Etwas zögernd.

Sixth system of musical notation, including dynamic markings *pp* and *l. H.*.



POLKA.

Wilhelm Grosz.

Zögernd
beginnen. von hier an im Tempo stark beschleunigen.

pp *pp* *p* *mf* *f*

Beide Pedale *L.H.*

Sehr lebhaft. Wieder anhalten. etwas zögernd ins Tempo kommend.

fp *mf* *mp* *f*

r.H. *r.H.* *L.H.*

Gemessenes Polkazeitmaß.

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

staccatissimo

sempre p

mp *pp* *p* *p*

First system of musical notation, featuring treble and bass staves. Dynamics include *p*, *mf*, and *mp*.

Second system of musical notation, including the instruction *Anhalten.* and dynamic markings like *f*.

Wieder sehr gemessenes Polkazeitmaß. (etwas schwerfällig)

Third system of musical notation, starting with a forte (*ff*) dynamic and including a fermata.

Fourth system of musical notation, featuring dynamics like *ff*, *f*, and *mf*.

etwas eilend..

Fifth system of musical notation, including dynamics like *mf*, *mp*, *p*, and *pp*.

etwas zögernd.

Sixth system of musical notation, including dynamics like *mf* and *p*, and fingerings 5, 7, and 8.

Etwas behäbig, mit viel Humor.

pr

Beide Pedale

Etwas zurückhalten - - -

Wieder Zeitmaß.

etwas zögernd.

sempre p

p

Wieder vorwärts, eilend.

Wieder Zeitmaß.

mf

f

ff sempre

zurückhalten

Etwas anhaltend.

mf

sf

mf

mp

Wie zu Beginn.

The first system of musical notation consists of two staves. The right-hand staff (treble clef) begins with a series of chords and a melodic line. The left-hand staff (bass clef) provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the second measure of the right-hand staff. Accents (*γ*) are placed over notes in the second and fourth measures of the right-hand staff.

The second system continues the musical piece. It features similar chordal textures in both hands. A piano (*p*) dynamic marking is visible in the right-hand staff. Accents (*γ*) are used to highlight specific notes in the right-hand staff.

The third system shows a continuation of the piano accompaniment. A *p sempre* instruction is written in the right-hand staff, indicating that the piano dynamic should be maintained throughout the subsequent measures.

The fourth system introduces specific hand markings. *r.H.* (right hand) and *l.H.* (left hand) are written above and below the staves respectively. Dynamic markings include *pp* (pianissimo) in the left hand, *p* (piano) in the right hand, and *mp* (mezzo-piano) in the left hand.

The fifth system continues with a *mf* (mezzo-forte) dynamic marking in the left hand. The musical texture remains consistent with the previous systems, featuring chords and melodic lines.

The sixth system concludes the piece. It features a *f* (forte) dynamic marking in the left hand. The instruction *Anhalten.* (hold) is written above the right-hand staff, indicating that the music should end abruptly. The system ends with a final chord in both hands.

Sehr gemessenes Polkazeitmaß.

ff sempre

sf *sf* *f* *mf*

mp *pp*

etwas eilend.

mp *mf*

Ziemlich lebhaft.

ff

Von hier an bis

sf *ff*

zum Schluß immer mehr zurückhalten. -

kurz

ZWEI GROTESKE STÜCKE.

I.

Alois Hába.

Tempo comodo.
leggiere

mp mf sf mp sf p

marcato

Risoluto.

p mp pp dolce mf marcato p dolce f

poco a poco calando

Cantabile *tenerissimo*

f mf mp m.d. m.s. p espr. pp p espr.

mp

rit.

f accel.

energico

pp

dolce

m.s. m.d. mf pp dolce

pp

*

mf marcato

p

mf rit.

p accel. risoluto

pp

mf

poco a

p poco a

cantabile (delicato)

pp *pp* *pp* *pp*

poco calmato *mp* *m.d.* *m.s.* *m.s.* *m.s.* *espr.* *espr.* *mp* *mf* *cresc. molto* *f* *appassionato*

ff *m.d.* *f* *mf* *mp* *m.s.* *m.s.* *m.s.*

molto string. *p* *cresc. molto* *m.s.* *m.d.* *m.s.* *ff con forza* *Largo. (con tristezza)* *pp* *m.d.* *p*

p *mp* *mf* *sf* *mp* *p* *più mosso, leggero*

poco rit. *p* *esitando* *poco marcato* *pp tenero* *mp marcato* *p tenero* *rit.*

risoluto, un poco più mosso *m.d.* *mf* *m.s.* *p calando* *pp* *mp* *ppp* *morendo* *sempre più calmo*

The musical score is written for piano and is divided into several systems. It features a variety of time signatures, including 4/4, 3/4, 2/4, and 3/2. The notation includes complex rhythmic patterns, trills, and triplets. Dynamics range from pianissimo (pp) to fortissimo (ff). Performance instructions include 'cantabile (delicato)', 'appassionato', 'Largo. (con tristezza)', and 'più mosso, leggero'. The score concludes with a 'morendo' and 'sempre più calmo' instruction.

II.

Tempo di Polka.

The musical score is written for piano and bass. It consists of six systems of music. The first system includes a treble clef with a 5-finger scale (5, 4, 3, 2, 1) and dynamics *f*, *m.s.*, *m.d.*, and *mf*. The second system is marked *leggiere* and *mp*. The third system features *cresc.*, *f*, *mp*, *m.s.*, *cresc.*, and *f*. The fourth system includes *f* and *mf*. The fifth system has *mp*, *p*, *cresc.*, and *mf*. The sixth system is marked *mp poco a poco espressivo*, *mf*, *cresc. poco a poco*, and *m.s.*. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand features a complex, multi-measure rhythmic pattern with many beamed notes. The left hand provides a steady accompaniment with chords and single notes. A first ending bracket with a repeat sign and the number '8' is present in the right hand.

Second system of musical notation. The right hand continues with intricate rhythmic patterns. Dynamics include *f*, *m.s.* (mezzo-soprano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *m.d.* (mezzo-dolce). The left hand accompaniment remains consistent.

Third system of musical notation. The tempo is marked *Tempo I.* and the section begins with a *riten.* (ritardando) marking. Dynamics include *p* (piano), *mp* (mezzo-piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The right hand has a more melodic line with some grace notes.

Fourth system of musical notation. Dynamics include *f* (forte) and *mp* (mezzo-piano). The right hand features a melodic line with grace notes and slurs. The left hand accompaniment continues.

Fifth system of musical notation. Dynamics include *mf* (mezzo-forte) and *p* (piano). The right hand has a melodic line with grace notes and slurs. The left hand accompaniment continues.

Sixth system of musical notation. Dynamics include *f* (forte), *p* (piano), *m.d.* (mezzo-dolce), *dim.* (diminuendo), *pp* (pianissimo), *rit.* (ritardando), *sosten.* (sostenuto), *accel.* (accelerando), and *sfp* (sforzando piano). The right hand has a melodic line with grace notes and slurs. The left hand accompaniment continues.

13-15. X. 1920.

Frau Malla Kochmann in Berlin gewidmet.

TANZSTUDIE.

Ernst Křenek, Op.1, Nr. 2.
(1920)

Allegretto.

p

trinu

marc.

poco sost.

poco rit.

pp a tempo

p

p

pp

p espr. legato

simile

senza Ped.

(senza rit.)
pp
p
come prima

trill
marc.

poco sost.
poco rit.
a tempo

pp
p
pp
senza Ped.
ped.
senza Ped.
ped.
molto rit.

f
a tempo
pp
piu pp
p
pp

EXCENTRIC.

Felix Petyrek.

Sehr rasch.

The musical score is written for piano and bass. It consists of six systems of staves. The first system shows the beginning with a tempo marking 'Sehr rasch.' and a composer credit 'Felix Petyrek.' The score includes various dynamic markings such as *mf*, *pp*, *sfz.*, *f*, *sub. ff martell.*, *sub. mf*, *sfz*, *dim.*, *p*, *stacc. sempre*, *molto*, *ff*, and *dim.*. Performance instructions include 'staccatissimo sempre' and 'sehr hervortreten' (very prominent). The score features complex rhythmic patterns, including triplets and sixteenth notes, and uses both treble and bass clefs. The piece concludes with a final dynamic of *p*.

f
ppp f. non leg. (derb)
f *dimin. sempre* *rit.*
schwerfülliges stacc., immer leichter werden

Tempo des Anfangs.

(pp) *mf* *sfz* *sfz*

non leg. martellato sempre
martellato subito f *ff* *(etwas zurückhalten) (ad libitum.) (a tempo)* *fff (roh)*

ff *dimin.* *sempre* *un poco rall.*

mf *sfz* *f* *sfz* *staccatissimo* *p*

dimin. sempre *mp* *dimin. sempre*

sempre senza Ped.

(non rit.) *(pp)* *mf mp dim.* *pp* *(verhallend)* *ppp*

WURSTELPRATER.

Felix Petyrek.

Walzertempo.

ppp wie entfernt

pp *sub. (derb) mf*

mp *f* *mp*

mf *ppp subito* *ff* *cresc.* *non leg.* *fff* *pp sub.*

gemächlich *f* *mp* *mf* *dim.*

ff rapidamente strepitoso

-sempre - *L.H. f* *rapidemente* *ff etwas bewegter*

piu ff pesante *f un poco rubato*
mf

f (fesch) *sfz* *ff* *p*

pp *mf* *sfz*

sfz *mp* *p*

sub. ff *mf* *sfz* *p* *dim.*

rubato *f un poco rall.* *mp* *poco piu f* *allmählich ins Tempo*

meno *f* *f* *f* *roh*

dim. - *sempre* *mp* *f non leg.* *mf*

più f *ff*

fffz *f rasch* *cresc.* *ff* *sfb*

Ped. bis *

fff *dim.* *meno f* *dim.* - *poco rall.* - *mp*

sempre diminuendo - *pp* - *ppp*

ff

(ad lib.c.8) c.8 c.8

DER OFFIZIELLE EMPFANG.

Steifes, gemessenes Marschtempo.

Felix Petyrek.

In Erwartung.

mp
mf
senza ped.

sfz
dimin. -
pp perdendosi
mp

sfz
mf marcato
piu sfz

marc.
p
quasi tromba
pp

marc.
p un poco piu f
cresc. e accel.

Plötzlich viel langsamer.
Bitte nicht drängen!
drohend

non legato
cresc. molto
ff martellato
sfz
f
rit. e dimin. -
senza ped.

Etwas langsamer, ruhig.

mf marc.

p espr.

trmm trmm

rit.

- Wieder vorwärt, straff im Tempo.

Es klappt alles.

mf

più f

immer rascher

aufgeregt

martellato

accel. e cresc.

molto

Langsamer. (*breit*)

Hoheit ist da!

8₄

6₄

4₄

3₄

4₄

3₄

4₄

3₄

4₄

3₄

4₄

3₄

4₄

ff quasi tromba

ff

rit. sempre - - - molto
dimin.

Ruhiger, straff im Tempo.

Huldvoll. (Cercle.)

mp *mf* *sfz*
sempre senza Ped.

steif im Tempo

p espr.

Das Auto.

non leg.

sfz *sfz*

sfz *staccatissimo* *f* *sich verflüchtend*
sempre senza Ped. *sfz*

dim. *ppp*

Hier verschwindet das Auto um die Ecke.

ZWEI KLEINE KLAVIERSTÜCKE.

I.

Karol Rathaus.

Sehr langsam. (*Ganz matt, hoffnungslos.*)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic and includes markings for 'ohne Pedal.' and 'pp'. The system concludes with a 'Ped.' marking and the instruction 'sempre legatissimo'.

Um einem Schimmer belebter.

The second system continues the piece with two staves. It features dynamic markings of *dim.*, *ppp*, *mp*, and *cresc e appassionato.*. The system includes a 'Ped.' marking and the instruction 'ohne Pedal.'.

The third system consists of two staves. It includes a fortissimo (*ff*) dynamic marking and the instruction 'sempre legatissimo'. The system ends with a 'Ped.' marking.

The fourth system consists of two staves. It includes dynamic markings of *p dim.*, *pp*, and *ppp*. It also features a 'rit.' marking and the instruction 'nicht gebrochen'. The system concludes with a 'Ped.' marking and the instruction 'pp - a tempo'.

musical score system 1, featuring piano and bass staves with dynamic markings *molto appassionato*, *cresc.*, and *f*.

musical score system 2, featuring piano and bass staves with dynamic markings *sempre f*, *cresc.*, *rit.*, *ff*, and *a tempo mp*. Includes the instruction *l. H.* and a triplet marking.

musical score system 3, featuring piano and bass staves with dynamic markings *pp*, *p espressivo*, and *pp*. Includes the instruction *ohne Pedal*.

musical score system 4, featuring piano and bass staves with dynamic markings *pp rit.*, *ppp*, and *pppp*.

II.

Nicht zu schnell. (Alla Scherzo.)

musical score system 5, featuring piano and bass staves with dynamic markings *p* and *mf molto espress.*

musical score system 6, featuring piano and bass staves with dynamic markings *dim.* and *cresc.*

string. *ff a tempo* *sempre ff*

This system features a piano introduction for strings. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics range from fortissimo (ff) to a tempo.

subito mp *ff* *pp sehr kurz*

This system continues the piano introduction. It includes a dynamic shift to mezzo-piano (mp) and a final fortissimo (ff) chord followed by a very short (pp sehr kurz) piano passage.

Langsamer. (espressivo e legato)

p *cresc.*

The tempo changes to 'Langsamer' (slower). The music is marked 'espressivo e legato'. The right hand features a melodic line with a crescendo (cresc.) leading to a fortissimo (f) chord.

a tempo *rit.* *f* *p* *pp* *sehr zart*

This system returns to 'a tempo'. It includes a ritardando (rit.) section, followed by fortissimo (f) and piano (p) dynamics, ending with a very soft (pp) and delicate (sehr zart) passage.

cresc. *non string.*

This system continues the piano introduction with a crescendo (cresc.) and a section marked 'non string.' (no strings).

f *dim. e rit.* *Schnell (Tempo I)* *pp*

The final system begins with fortissimo (f) dynamics, followed by a decrescendo and ritardando (dim. e rit.) section. It concludes with a 'Schnell (Tempo I)' section marked piano-piano (pp).

pp *sempre pp*

immer im Tempo I pp p mf

molto espressivo dim.

f ff

molto string. *sempre fff, subito*

sehr rhythmisch ff pp ff *kurz* *kurz* pp

Aus „TERASSEN.“

Rudolf Réti Op. 2. Nr. 3.

Im Charakter eines ruhigen Tanzes.

stacc. espress.

p rit. *a tempo* *poco rit.* *p poco a poco*

Ped. * *sempre stacc. e Ped.* *espress.*

a tempo *rit. e dim.* *a tempo e f subito* *p*

stacc. espress. *f* *etwas drängend* *r. H.*

zurückkehren *ff* *f* *dim.* *p*

vorwärts *p* *espress.* *poco rit.*

vorwärts *p a tempo* *cresc. e poco rit.* *sf (grell, aber nicht roh)* *(kurz)*

(trem.)

8.....

p *espress.*
a tempo

(*zart*)

poco

allmählich steigern

marc. e cresc.

sempre ben marc. la melodia

sempre cresc.

f

con gran sforza

12

11

12

ff

dim.

p

pp rit.

tr (trillo) molto f p espr.

allmählich fließender pp f cresc. f

etwas drängend p cresc.

zurückkehren ff meno f

nicht schleppen p poco rit.

pa tempo

dim. - al - poco rit. *pp*

This system contains two staves of music. The upper staff features a melodic line with several triplet markings (3) and an eighth-note rest (8). The lower staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'pa tempo' and the dynamics include 'dim. - al - poco rit.' and '*pp*'.

fließend

p

marc. ma p

This system continues the piece with the tempo marking 'fließend'. The upper staff has a melodic line with triplet markings (3) and an eighth-note rest (8). The lower staff features a more active accompaniment with a 'marcato' (marc.) character and piano (*p*) dynamics.

p

espr.

(poco)

p

This system shows a change in dynamics to piano (*p*) and includes the marking 'espr.' (espressivo). The upper staff has a melodic line with a quintuplet (5) and an eighth-note rest (8). The lower staff has a steady accompaniment with piano (*p*) dynamics.

immer ruhig fließend

This system features a melodic line in the upper staff with triplet markings (3) and a seventh-note rest (7). The lower staff has a complex accompaniment with triplet markings (3) and a seventh-note rest (7). The tempo remains 'immer ruhig fließend'.

Großer Aufschwung. (nur nicht schleppen!)

sf

ff

This system marks the beginning of a 'Großer Aufschwung' (grand swell) with dynamics ranging from *sf* to *ff*. The upper staff has a melodic line with a triplet (3) and a sixteenth-note rest (16). The lower staff has a complex accompaniment with a triplet (3) and a sixteenth-note rest (16).

sempre ff

r. H.

sf

This system maintains the 'sempre *ff*' dynamic. The upper staff has a melodic line with a sixteenth-note rest (16). The lower staff has a complex accompaniment with a sixteenth-note rest (16) and a dynamic marking of *sf*.

First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, including a *fff* dynamic marking and a slur over measures 13 and 14.

Third system of musical notation, starting with the instruction *plötzlich sehr drängend (etwa doppelt so schnell)* and a *sempre ff* dynamic marking.

Fourth system of musical notation, featuring a *r. H.* marking and various rhythmic patterns.

Fifth system of musical notation, including the instruction *allmählich wieder ein wenig zurückhalten* and a *simile* marking.

Sixth system of musical notation, featuring a *string. e cresc. sff* marking, a *sehr ruhig espr.* instruction, and a *riten.* marking.

dim.
poco a poco ppp
p a tempo
p

(links zart hervortreten)
pp
stacc.

ppp
marcato pp
sempre pp

(Pause)
a tempo
ppp poco rit.
ppp dolce
stacc.
Red.

Adagio.
con gran espress. dolcissimo
rit. e dim.

etwas weniger langsam
ppp
langsamer
rit.
Red.

BURLESKE.

Allegretto rubato.

Egon Wellesz, Op. 11. Nr. 3.

The musical score is written for piano and bass. It begins with a treble clef and a 2/4 time signature. The first system includes a triplet of eighth notes in the treble and a bass line with a triplet of eighth notes. Dynamics include *mf*, *m.s.*, and *p*. A *pp* dynamic is indicated below the bass staff. The second system features a complex treble line with many accidentals and a bass line with a long note. The third system has a treble line with a long note and a bass line with a triplet of eighth notes and a *pp* dynamic. The fourth system shows a treble line with a long note and a bass line with a triplet of eighth notes and a *pp* dynamic. The fifth system features a treble line with a long note and a bass line with a triplet of eighth notes and a *pp* dynamic. The score concludes with a final chord in the bass staff.

pp

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and moving lines in both hands. The dynamic marking *pp* is present in the first measure.

Second system of musical notation, continuing the piece. It includes various chordal textures and melodic fragments in both staves.

p leggiero

Third system of musical notation, featuring triplet markings (*3*) and accents (*>*) in both hands. The dynamic marking *p leggiero* is indicated.

ff *p* *pp* *m.d.* *ppp*

Fourth system of musical notation, showing a range of dynamics from *ff* to *ppp*. It includes triplet markings and accents.

pp

Fifth system of musical notation, characterized by sixteenth-note passages with sixteenth rests, marked with *pp*. The number *6* is written above and below the notes to indicate the grouping.

pp

Sixth system of musical notation, concluding the page with sixteenth-note passages and sixteenth rests, marked with *pp*. The number *6* is written above and below the notes.

ppp *p* *espress.* accel.

pp rit. a tempo

pp

pp accel.

pp rit.

mf *rit.* *f* *pp*