

Klavierstück

1920

Kopistenerarbeit in MuseScore 3: Ueli Raz

by Theodor Wiesengrund Adorno

$\text{♩} = 130$
Sehr lebhaft

viel Pedal [Pedal hier ersetzt durch Haltebogen]

$\text{♩} = 125$
poco rit.

$\text{♩} = 130$
Tempo, Pesante

$\text{♩} = 124$ $\text{♩} = 80$ $\text{♩} = 127$

Etwas (aber nur wenig) langsamer,
gracioso

immer viel Ped.

The musical score consists of three staves of piano music. The top staff is in common time (indicated by '2/4') and has a key signature of one sharp. It starts with dynamic 'f' and instruction 'viel Pedal [Pedal hier ersetzt durch Haltebogen]'. The middle staff begins at measure 12 with dynamic 'ff' and instruction 'wild'. The bottom staff begins at measure 22 with dynamic 'ff'. Various dynamics and performance instructions are scattered throughout the score, including 'mf', 'p', 'pp', 'sff', and 'ff'. Measure numbers 12, 22, and 30 are indicated above the staves. Measure 30 includes tempo changes and a grace note instruction. The score is written in black ink on white paper.

33

Two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of sixteenth-note patterns. Dynamics include p , f , and ff . Tempo markings $\text{♩} = 99$, $\text{♩} = 127$, and $\text{♩} = 145$ are present.

42

Two staves of musical notation. The top staff uses a bass clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns. Dynamics include f , p , and ff . A tempo marking $\text{♩} = 129$ is shown. A note in the middle of the page is annotated with "von hier an allmählich immer rascher werdend". The bottom staff has a tempo marking $\text{♩} = 145$.

51

Two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of sixteenth-note patterns. Dynamics include ff , mf , f , and ff . A tempo marking $\text{♩} = 130$ is labeled "Tempo I". A note in the middle of the page is annotated with "Es ist genau darauf zu achten, dass an der Stelle des bisher zweiteiligen Metrons von hier an ein dreiteiliges wird." The bottom staff has a tempo marking $\text{♩} = 135$ labeled "immer rascher".

62

Two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of sixteenth-note patterns. Dynamics include fff and ff . Tempo markings $\text{♩} = 137$, $\text{♩} = 138$, $\text{♩} = 140$, $\text{♩} = 145$, and $\text{♩} = 130$ are present. The bottom staff has a tempo marking $\text{♩} = 130$ labeled "Tempo I".

Musical score for piano showing measures 73-78. The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 73 starts with a dynamic *p*. Measures 74-75 show eighth-note patterns. Measure 76 begins with a dynamic *ff*, followed by a crescendo line. Measure 77 starts with a dynamic *mf*. Measure 78 starts with a dynamic *ff*, followed by a dynamic *pesante*, then a dynamic *mf*, and finally a dynamic *voll*. The tempo changes from $\text{♩} = 125$ to $\text{♩} = 130$.

Musical score for piano, page 85, measures 1-10. The score consists of two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. Measure 1: Bass line has eighth-note pairs; Treble line has eighth-note pairs. Measure 2: Bass line has eighth-note pairs; Treble line has eighth-note pairs. Measure 3: Bass line has eighth-note pairs; Treble line has eighth-note pairs. Measure 4: Bass line has eighth-note pairs; Treble line has eighth-note pairs. Measure 5: Bass line has eighth-note pairs; Treble line has eighth-note pairs. Measure 6: Bass line has eighth-note pairs; Treble line has eighth-note pairs. Measure 7: Bass line has eighth-note pairs; Treble line has eighth-note pairs. Measure 8: Bass line has eighth-note pairs; Treble line has eighth-note pairs. Measure 9: Bass line has eighth-note pairs; Treble line has eighth-note pairs. Measure 10: Bass line has eighth-note pairs; Treble line has eighth-note pairs.

Musical score for piano, page 97, measures 1-10. The score consists of two staves: treble and bass. The key signature changes frequently, starting with three flats in measure 1, followed by one sharp in measure 2, then three sharps in measure 3, and finally one flat in measure 4. Measure 1 features eighth-note chords in the treble staff. Measures 2 and 3 show sixteenth-note patterns in the treble staff. Measure 4 contains eighth-note chords in the bass staff. Measures 5-10 continue with sixteenth-note patterns in the treble staff, with measure 10 concluding with a final dynamic marking of *mf*.

Musical score for piano, page 108, measures 1-10. The score consists of two staves. The top staff uses a treble clef and 2/4 time, starting with a dynamic of *p*. The bottom staff uses a bass clef and 2/4 time, also starting with a dynamic of *p*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, page 121, measures 1-8. The score consists of two staves. The top staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one flat. Measure 1: Treble staff shows a series of eighth-note chords. Bass staff shows a sustained note followed by eighth-note chords. Measure 2: Treble staff shows eighth-note chords. Bass staff shows a sustained note followed by eighth-note chords. Measure 3: Treble staff shows eighth-note chords. Bass staff shows a sustained note followed by eighth-note chords. Measure 4: Treble staff shows eighth-note chords. Bass staff shows a sustained note followed by eighth-note chords. Measure 5: Treble staff shows eighth-note chords. Bass staff shows a sustained note followed by eighth-note chords. Measure 6: Treble staff shows eighth-note chords. Bass staff shows a sustained note followed by eighth-note chords. Measure 7: Treble staff shows eighth-note chords. Bass staff shows a sustained note followed by eighth-note chords. Measure 8: Treble staff shows eighth-note chords. Bass staff shows a sustained note followed by eighth-note chords.

Musical score for piano, page 132, measures 1-8. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). Measure 1: Bass note at 'pp'. Measure 2: Rest at 'pp'. Measure 3: Bass note at 'pp' (with dynamic instruction 'ja nicht langsamer'). Measures 4-5: Bass notes at 'pp'. Measures 6-7: Bass notes at 'pp'. Measure 8: Bass note followed by a fermata, dynamic 'slentando.....', and tempo '♩ = 127'. Measures 9-10: Bass notes at '♩ = 125'. Measure 11: Bass note at '♩ = 125'.

Musical score for piano, page 4, measures 141-142. The score consists of two staves. The left staff (Bass clef) has a dynamic of *ppp*. The right staff (Treble clef) has dynamics of *ppp*, *= 90*, *fff*, *f*, *fff*, and *fff*. Measure 141 ends with a fermata over the bass notes. Measure 142 begins with a fermata over the bass notes.

Klavierstück

1921

Abschrift in MuseScore 3: Ueli Raz

by Theodor Wiesengrund-Adorno

27

34

41

Kampen Sylt, 2. 9. 1921

Drei Klavierstücke 1

Für Maria Proelss

Kopistenarbeit in MuseScore 3: Ueli Raz

by Theodor Wiesengrund-Adorno

Nicht zu rasch
 $\text{♩} = 70$

1

2

3

4

5

6

7

8

11

$\text{♩} = 72$ nicht schleppen

16

$\text{♩} = 76$ schneller

$\text{♩} = 80$ allmählich steigern

$\text{♩} = 84$

23

$\text{♩} = 88$ vorwärts

$\text{♩} = 92$

$\text{♩} = 99$

$\text{♩} = 70$

p (dis ff): im Druck Lesefehler

28

$\text{♩} = 68$
etwas gehalten
mit Ton

3

3

3

33

$\text{♩} = 75$
fliessend

3

3

3

37

$\text{♩} = 70$
schwer (aber im Zeitmass)

$\text{♩} = 60$
sehr zurückhalten

$\text{♩} = 55$

$\text{♩} = 76$ 9

p zart

12. 2. 1924 pp

Drei Klavierstücke 2

Für Maria Proelss

by Theodor Wiesengrund-Adorno

$\text{J} = 131$

Schnell

$\omega = 132$
schwungvoll

p subit

Musical score for piano, page 10, measures 9-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 9 starts with a dynamic *p* subito. The music features complex rhythmic patterns with sixteenth-note figures and various time signatures (3/4, 4/4, 8/8). Measure 10 begins with a dynamic *p*, followed by a section in 8/8 time with eighth-note chords. Measures 9 and 10 conclude with dynamic markings *ff* and *f* respectively.

**J = 137
sehr rasch**

24

p subito

p

31

= 141
so schnell wie möglich

ff

p

poco a poco

40

= 145
abstürzend

f

ff

fff

fff

sff

sff

4. 3. 1924

Drei Klavierstücke 3

Für Maria Proelss

by Theodor Wiesengrund-Adorno

$\text{♩} = 48$
Mässig langsam
p
immer leise

12
6
keine Triole!

19
 $\text{♩} = 48$
(deutlich)

24

fliessend Oberstimme gut hervortretend

$\text{J} = 45$ $\text{J} = 46$ $\text{J} = 47$ $\text{J} = 48$

$\text{J} = 44$

mf

mp

28

sempre legato

(mit Ton)

mp

mp

32

poco

f

p

p

Red.

*

37

$\text{♩} = 48$
(gut im Takt)

$\text{♩} = 48$

$\text{♩} = 47$

ausserst rhythmisch

pp sehr zart

46

$\text{♩} = 46$

$\text{♩} = 45$

$\text{♩} = 42$

poco f

ppp

ppp

f

17. 4. 1924
Amorbach

Zwei Stücke für Streichquartett op.2
2. Satz: Variationen
1925

Kopistenarbeit in MuseScore 3: Ueli Raz

by Theodor Wiesengrund-Adorno

17

Vl. 1 $\text{♪} = 53$ breit quasi rit. $\text{♪} = 60$

Vl. 2 $\text{♪} = 66$ Var. 3 Gleichsam string. molto $\text{♪} = 70$ marschmässig (bewegter)

Bra. $\text{♪} = 77$ stringendo begleitend (ohne Nachschlag) $\text{♪} = 77$ begleitend (ohne Nachschlag)

Vc. $\text{♪} = 77$ string. non legato rhythmisch $\text{♪} = 77$ (bewegter) poco

2

$\text{♪} = 75$
Etwas Andante

31

VI. 1 mp *begleitend, zart, aber espr.*

VI. 2 pp *begl.* V *immer leicht begleitend*

Bra. p V *immer pizz.* V *etwas hervortretend*

Vc. pizz. V *aber weich* V f poco mf *gut hervortreten, viel Bogen*

V pp *begleitend* V pizz. p *Bogen* p

$\text{♪} = 60$ Var. 6

This section of the musical score for strings consists of four staves: Violin 1 (top), Violin 2, Cello (Vc.), and Bass (Bra.). The tempo is marked as ♪ = 75 and the mood is 'Etwas Andante'. The score begins at measure 31. The Violin 1 part features eighth-note patterns with grace notes and dynamic markings mp and pp. The Violin 2 part has sustained notes with dynamic pp and performance instruction 'begl.'. The Cello part is marked pizz. with dynamic mp. The Bass part has sustained notes with dynamic p. The score then transitions to measure 38, where the tempo changes to ♪ = 60 and the section is labeled 'Var. 6'. The instrumentation remains the same, with dynamic markings f poco, mf, and p, and performance instructions like 'begleitend' and 'hervortreten'.

38

VI. 1 V p *Var. 7* mp V *poco a poco* V p *steigernd*

VI. 2 V *lang ziehen* f V p *begleitend* V

Bra. V *sempre p* V pp V *begleitend* V p *poco a poco*

Vc. V pp *tritt ganz zurück*

$\text{♪} = 66$ steigernd

$\text{♪} = 70$

This section of the musical score continues from measure 38. The tempo is now marked as ♪ = 66 and the mood is 'steigernd' (escalating). The instrumentation remains the same: Violin 1, Violin 2, Cello, and Bass. The score includes dynamic markings f, mp, pp, and p, and performance instructions like 'lang ziehen', 'sempre p', 'begleitend', and 'tritt ganz zurück'. The section ends at measure 41 with a tempo of ♪ = 70.

Musical score for orchestra, page 53, Var. 9. The score includes parts for Violin 1 (Vl. 1), Violin 2 (Vl. 2), Bassoon (Bra.), and Cello (Vc.). The key signature changes between G major (two sharps) and B-flat major (one sharp). The tempo is indicated as $\text{♩} = 60$. The section starts with *meno f* for Vl. 1, followed by a dynamic change to *V* (mezzo-forte). The section continues with *V* dynamics for both Vl. 1 and Vl. 2. The bassoon (Bra.) and cello (Vc.) provide harmonic support with sustained notes and rhythmic patterns. The section concludes with a dynamic *ppp* and the instruction *begleitend*. The overall mood is contemplative and rhythmic.

$\text{♪} = 65$
 string. -----

Vl. 1 Var. 10 mit viel Ausdruck
ppp äusserst zart *p* *p* *mp* \ll *poco f* *ff* *grosse Striche (non legato)*
 Vl. 2 *ppp äusserst zart* *p* *mf* *p*
 Bra. *pp äusserst zart* *mf* *p*
 Vc. *mp* *poco f* *menof* *ff*

$\text{♪} = 77$
 Var. 11 Dem Marschtempo der 3. Variation angenähert
(doch etwas ruhiger [Cello])

Vl. 1 *mf* *f* *mf* *p* \ll *mp* *f*
 Vl. 2 *mp* *mf* *p* \ll *mf*
 Bra. *mp* *tr* *f* *mp* *mf*
 Vc. *begleitend pizz.* *f* *p* \ll *mf* *Bogen* *ff heraus!*
(immer pizz.)

Musical score for strings and brass in 2/8 time, dynamic *sfp*, tempo 60, section Var. 12. Wieder sehr langsam. The score includes parts for Viola 1, Viola 2, Bassoon (Bra.), and Cello (Vc.). The music features complex rhythmic patterns with sixteenth and thirty-second notes, dynamic markings like *ppp*, *fff*, and *f*, and performance instructions such as *(Spitze)*, *poco*, *poco*, *p*, *mp*, *pp*, *p* mit Ausdruck, and *più pp*. Measure numbers 73 and 74 are indicated.

Musical score for strings (Violin 1, Violin 2, Bassoon, Cello) showing measures 81 through 88. The score includes dynamic markings such as *v*, *völlig schwindend*, *rit.*, *espr.*, and various tempo changes (♩ = 50, ♩ = 40, ♩ = 20, ♩ = 10). The bassoon part features prominent red notes in measures 81-84. Measure 85 begins with a bassoon solo (ppp) followed by a tutti section (3). Measures 86-87 show a transition with bassoon entries (3, ppp) and a final tutti section (3, mp, espr.). Measure 88 concludes with a bassoon solo (ppp) and a coda (ppp).

Vier Lieder für eine mittlere Stimme und Klavier

op. 3 (1928)

Kopistenerarbeit in MuseScore 3: Ueli Raz

by Theodor W. Adorno

1. Verloren (Theodor Däubler)

J = 60
mäßig langsam

Voice

Keyboard

6

Key

Ach, ich ha - be dich auf ei - nem Stern - ver -

lo - ren. Sei - de-rau - schend zogst du einst an mir vor - bei, und ich war und

11

Voice *p* wuss - te bloss, den we - hen Schrei: *poco f* Wo wirst du für mich und ich in dir ge-bo - ren? *f* vorwärts

Key *poco f* *ff* *ff*

16 *J = 63*

Voice *etwas bewegter J = 65* *mp* Lebst du, Mei - ne, un - ter schwer - ver-schloss - nen To - ren? *p* Müt - ter trenn - ten,

Key [Fehler im Druck]

20 *j = 64*
(nicht eilen)
 Voice
 bra-chen uns viel - leicht ent - zwei. Kennst du dei - ner Schwer - - mut
 Key

23
 Voice *p* blas - - se Ah - nen-reih? *p* Was du wur - dest, hat sich wi - der mich ver-schwo-ren.
 Key *p* *poco marcato* *f* *ff*
poco marcato *ff*

26 *j = 62*
Wie von Beginn. Ruhig *j = 62* *etwas fliessend*
 Voice ruhiger werden Ach, du hast dich sel - bervon dir los - - ge - schaf - fen.
 Key *p subito* *mp* *p* *poco espr.* *p*

30

Voice Trägst du mich ge wiss in gu - ten A - bend-ar - men? Sollt ich mich aus ei - nem Ab-schied selbst er

Key *p* *pp* *p* *pp*

35

Voice raf - fen? Mei - ne Fer - ne, kann ich ganz zu mir ver - ar - men? Sah ich

Key *mp* *p* [Fehler im Druck] *f* *ff*

2. An die Verlorene (Theodor Däubler)

$\text{♩} = 80$

In gehender Bewegung

A musical score for voice and keyboard. The top staff, labeled "Voice", consists of a single line of music with lyrics in German: "Als dei - ne grau - en Au - gen mich er - weck - ten, war un - ser Öl - baum". The bottom staff, labeled "Keyboard", consists of two staves: treble and bass. The music features various dynamics (p, mp, pp) and performance instructions like "3", "2", "1", "p", "pp", "3", "2", "1", and "p". The score is set against a background of vertical bars and horizontal lines.

18

Voice

er - bau - te sich vor uns die from - me Au, ihr hol - der Mor - gen wur - de hoch und

Key

p

pp

mp

drängend - - - *Tempo* $\text{♩} = 84$ $\text{♩} = 86$ $\text{♩} = 80$

etwas zögernd $\text{♩} = 77$

Tempo $\text{♩} = 80$

nicht schleppen

26

Voice

lau.

Da war es mir, als ob wir uns ver - steck - - - ten.

[im Druck andere Pausen]

poco f

pp subito

sempre pp

molto pp sub.

p sub.

p

Tempo $\text{♩} = 80$

*pochiss. rit. Anfangszeitmass
(letztes Viertel) ♩ = 80*
 Voice Wer stand dann auf?
nicht schleppen
 Key *pp* Wir gin - gen wort - los wei - ter.
p Am Weg

33 ♩ = 78
 Voice Wer stand dann auf?
 Key *pp Dämpfer* *pp äusserst kurz* *pp* *pp* *p* *pp*
Ad. *Ad.* *Tempo*
 Voice die Zwer - zy-pres-sen schie-nen Kin - der er - grei - ster El - tern: un - se - re Bei(sic) - glei - ter.
 Key *pp* *p* *poco f ausbrechend* *f* *mf* *p* *mp* *pp* *pp*
Ad. ** Ad.* *Zeit lassen* * *Tempo* ♩ = 80 *rit. - - Tempo* ♩ = 74 ♩ = 80

39 ♩ = 6
 Voice die Zwer - zy-pres-sen schie-nen Kin - der er - grei - ster El - tern: un - se - re Bei(sic) - glei - ter.
 Key *pp [ur]* *begleitend* *mp* *p* *pp* *pp*
Ad. ** Ad.* *Zeit lassen* * *Tempo* ♩ = 66 *Tempo* ♩ = 80 *rit. - - Tempo* ♩ = 74 ♩ = 80

47 ♩ = 6
 Voice schrit - - ten wir ge - schwin - der. Die Bäum - chen blie - ben aus. Der Weg war brei - ter.
 Key *p* *pp etwas flüchtig* *[Fehler im Druck]* *sfp* *pp* *f sub.* *sf* *p* *mp* *ppp* *ppp*
Ad. ** Ad.* *Zeit lassen* * *Tempo* ♩ = 66 *Tempo* ♩ = 80 *rit. - - Tempo* ♩ = 74 ♩ = 80

53

zurückhaltend

Voice

p Staub ver - flim - mert bet - tel - te ein **pp** Blin - - - der.

Key

ppp [Fehler MuseScore 3] **pp** äusserst kurz **pp**

pp [recte: *ppp*] **pp**

pp [recte: *ppp*]

J = 20

3. In Venedig (Georg Trakl)

J = 33
Sehr langsam (Adagio)

Voice

molto rit. **J = 19** **J = 15** **J = 33** **Tempo. Sehr ruhig**

Keyboard

ppp **ppp** **ppp** **ppp** **ppp** [recte: *pppp*]

p Stil - le in näch - ti - gem

poco rit. **J = 30** **J = 17** **Tempo. Etwas drängend** **J = 32** **J = 34** **J = 36** **J = 33** **Tempo**

Voice

Zim - mer. Sil - bern fla - ckert der Leuch - ter vor dem

Key

stacatissimo, aber nicht stockend

J = 30 **J = 17** **Tempo. Etwas drängend** **J = 32** **J = 34** **J = 36** **J = 33** **Tempo**

7

breit
J = 26

sin - - - gen - den O - dem des Ein - - - - sa-men; zau - - bri - - sches

Key

mp

Key

Key

9 J = 33

poco rit. - - J = 30 J = 28

Ro - - sen - - ge - - wölk.

(non arp.) sehr zart fliessend

Key

11 Tempo (nicht schleppen) J = 33 steigernd J = 35 J = 36 J = 37

Schwärz - li - cher Flie - gen-schwarm ver - dun - kelt 6 den

arpeggiando

Key

Key

12

vorwärts
 $\text{J} = 38$

stei - ner-nen aum und es starrt von der Qual des gol - de - nen Tags das

Key

$\text{J} = 28$
drängend
(*gut gehalten*)

15

Haupt des Hei - mat - lo - sen.

Key

17

Voice

äusserst ruhig

p

Reg - los nach - tet das Meer.

J = 15

J = 33

Stern

und schwärz-li - che

Key

p *mf* *p*

(*kurz*) *ppp* (*nicht zu lang*) *sempre ppp* *non legato, aber nicht zu kurz*

ppp *ppp* *ppp*

8 *8*

8 *8*

22

Voice

gut im Takt (ohne rit.)

mp *p* *pp*

Fahrt ent-schwand am Ka - nal.

Kind, dein kränk - li-ches Lä - cheln folg - te mir lei - se im Schlaf.

J = 18

J = 10

Key

loco *9*

mp *pp*

sehr lang

8 *8*

8 *8*

4. Letzte Wache (Georg Heym)

Fliessend, ohne Hast
 $\text{♩} = 100$

[Im Druck: Viertel = 120-112]

vorwärts - -
 $\text{♩} = 105$

Tempo
 $\text{♩} = 100$

Voice

Wie dun - kel sind dei - ne

Keyboard

p

pp (begleitend)

sempre pp

hervortretend

[Fehler im Druck]

poco f

zart

Voice

Schlä - fen. Und dei - ne Hän - de so schwer. Bist du schon weit von dan-nen, und

Key

poco express.

8

15

Etwas langsamer (gemessen). Tempo II

J = 70

Voice

hörst mich nicht mehr. Un - ter dem fla - ckern - den Lich - te bist du so

Key

poco rit. *Tempo II*

J = 65 *J = 70* *steigernd - - -* *J = 72* *J = 76* *J = 80* *J = 82* *J = 84*

Voice

traur - rig und alt, und dei - - ne Lip - pen sind grau - sam in e -

Key

ins Hauptzeitmass zurückkehren

die Achtel im Hauptzeitmass wie zuletzt die retardierten Sechzehntel
(plötzlich rascher)

Tempo I
J = 100

25 Voice J = 85 J = 88 J = 70 J = 72 J = 100

- wi - ger Star - re - ge - krallt.

Key

31 Voice Schwei - gen und viel - leicht in der Luft noch das Rascheln von Krän - zen und ein ver - we - sen - der

Key

37 Voice J = 105 J = 60

viel langsamer

A - ber die Näch - te wer - den lee - rer nun, Jahr um

Key

44
zögernd $\text{J} = 66$ *Tempo II* $\text{J} = 70$ *(der Singstimme Zeit lassen)*
Voice Jahr. Hier wo dein Haupt lag, und lei - se im - mer, im - mer dein
p
Key pp *immer sehr zart* pp *sub.* *äußerst zart* *poco rit.* $\text{J} = 60$
p ppp

52
Hauptzeitmass (Tempo I) $\text{J} = 100$ *drängend* $\text{J} = 105$ $\text{J} = 107$ $\text{J} = 100$ *breit* $\text{J} = 60$ $\text{J} = 50$ $\text{J} = 44$ $\text{J} = 40$ $\text{J} = 33$ $\text{J} = 20$
Voice A - tem war.
(hervor)
Key ppp *p* p *p* *sf* *poco* *f* *poco* *Ad.* *Ad.* *[unten: dreistimmig]*
8 *[Manierismus oder falsch im Druck - unten Achtel gis, idem nächster Takt fis]* ***
*11'45" [sic:
hier fehlen 2 min.]*

PKB - Eine kleine Kindersuite 1933

Abschrift in MuseScore 3: Ueli Raz

by Theodor Wiesengrund-Adorno

1. Klein-Gavlin kann nur "Ich auch" sagen
Langsam, traurig
 $\text{♩} = 65$

p *sempre auch*

$\text{♩} = 60$ $\text{♩} = 45$ $\text{♩} = 65$ $\text{♩} = 55$ **Tempo**

$\text{♩} = 60$ $\text{♩} = 52$ $\text{♩} = 47$ $\text{♩} = 44$ $\text{♩} = 37$

molto rit.

23. November 1933

2. Ich bin das hüpfende Kleinpferd, ich bin das Hottepferd mit Knopf im Ohr
Rätselhaft
 $\text{♩} = 77$

p *poco declamando*

$\text{♩} = 80$ $\text{♩} = 90$ $\text{♩} = 77$ **Tempo**

$\text{♩} = 80$ $\text{♩} = 87$ $\text{♩} = 90$ $\text{♩} = 93$ $\text{♩} = 60$ $\text{♩} = 30$

stringendo *scherzando* *molto staccato* **p** *zart* **f**

24. November 1933

3. Beiss dem Ted sein Öhrchen ab (Basso ostinato)
Grausam
 $\text{♩} = 100$

Thema von Gretel Karplus
(als Motto)

f

p *nicht schleppen*

poco f **meno f**

$\text{♩} = 100$

p *unerbittlich* **f** *grell*

4. Klein-Gitty und Klein-Gavlin (Variationen aus ihrem Leben)

Munter $\text{♩} = 80$

Var. 1 (... und auf dem Bauch) $\text{♩} = 65$ Breit $\text{♩} = 60$ wie Glocken $\text{♩} = 40$ attaca: $\text{♩} = 4$

24. November 1933

49 Var. 2 (Ländler) $\text{♩} = 70$ Etwas gedehnt

p nicht eilen

(Elli) / (?)

Var. 3 (Gitty und Gavlin als Tristan und Isolde) $\text{♩} = 70$

Var. 4 (Auch Brahms besucht das PKB) $\text{♩} = 80$ **Minore**

mp *sempre legato*

Var. 5 Molto vivace e capricioso (quasi Presto) (Bewegte Gruppenszene) $\text{♩} = 145$ **Maggiore**

Var. 6 Kleines Feuerwerk zu Ehren Debussys $\text{♩} = 145$ Immer äusserst rasch

94 virtuos $\text{♩} = 145$ ff $\text{♩} = 145$ poco f $\text{♩} = 145$ *sempre legatissimo e brillante* $\text{♩} = 145$ (ohne jede Betonung innerhalb der Triolen, also in Viertolen!!)

101

102

104

106

Var. 7 Herztöne
Immer noch bewegt, sehr warm
 $\text{♩} = 122$

p

poco marcato

più arpeggiando

110

f

Var. 8 Etwas feierlich (Kanon des Friedens im Pferdekinderballet)
Viel langsamer
 $\text{♩} = 75$

hervor

p *subito*

$\text{♩} = 60$

ff

$\text{♩} = 92$

mp

$\text{♩} = 81$

$\text{♩} = 79$

$\text{♩} = 92$

ergänzt 15. Dezember 1933

Coda (Gavlins Epilog)

nicht schleppen

124

p e diminuendo

al fine

rit.

p viel Zeit lassen

25

6. Dezember 1933

Zwei Propagandagedichte von Brecht

Kopistenarbeit in MuseScor 3: Ueli Raz

by Theodor W. Adorno

1.

Etwas bewegt

$\text{J} = 93$

Voice

f In Stur - mes-nacht, in dunk-ler Nacht **p** ist ei - ne Ro - se er - blü - het, in Äng - sten bin ich auf - ge-wacht und fand die Ro - se er **pp** blü - het. **mf** (nichts im Druck - alles pp?) Der Hit - ler-spuk, der

Keyboard

f **p** (Fehler im Druck) **pp** **f** (Fehler im Druck)

12

Voice

blu - ti - ge Spuk wird auch einst sein ver - we-het, die Hit - lers kom - men und ge - hen, das deut - sche Volk be - ste - het. Der Hit - ler wird ver -

Key

f **p** **mp** **p** **f** **f**

21

Voice

ja - get sein, wenn wir uns nur be - mü - hen, und un - ser lie - bes Deutsch - land wird wie - der blü - hen.

poco **f** **p** **pp**

ohne rit. **2** **2** **2**

J = 30

Key

(non dim.)

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

Los Angeles, 5. Juni 1943

2. Das Lied von der Stange

Marsch (ziemlich rasch)

J = 123

(mit anderer Stimme)

Voice

(mit anderer Stimme)

Der Krieg der kam her - bei, zum A - dolf sprach sein Ley, mein Füh - rer, kei - ne Ban - ge, ich halt sie dir bei der

Voice

14

Voice

ff

Stan-ge, bei der Stan - - ge.

mf

2.Der Eng-lisch-mann der

Key

1

Key

ff

ff

f

mp

mp

26

Voice

fuhr mit Bom-ben nach der Ruhr und nahm in sei - ne Zan-ge die gros-se deut-sche Ei - sen - stang - ge in die Zan - - - - ge.

Key

36

Voice

(mit anderer Stimme)

mf

3.Zum A - dolf sprach sein Ley: wann ist dein Krieg vor - bei? Ich halt sie nicht mehr

Key

49

Voice

lan - ge, mir fehlt, du weisst, die Stan - ge, ja die Stan - - - - - ge.

Key

Los Angeles, 16. Juni 1943

Drei Gedichte von Theodor Däubler
 für vierstimmigen Frauenchor op. 8
 1923-1945

Kopistenerarbeit in MuseScore 3: Ueli Raz

by Theodor W. Adorno

1. Dämmerung

Ruhig fliessend
 etwas langsamer beginnen

Soprano 1: $\text{♩} = 60$ **Soprano 2:** $\text{♩} = 60$ **Tempo** $\text{♩} = 50$ $\text{♩} = 65$

Soprano 1: p **Soprano 2:** mp **Soprano 1:** pp ohne Ausdruck **Soprano 2:** pp ohne Ausdruck **Soprano 1:** *meno pp* **Soprano 2:** *pp* ohne Ausdruck **Soprano 1:** p *subito* **Soprano 2:** p **Soprano 1:** *flüsternd* **Soprano 2:** pp **Soprano 1:** *flüsternd* **Soprano 2:** *sehr deutlich*

Alto 1: Am Him - mel **Alto 2:** steht der er - ste Stern. **Soprano 1:** Die We - sen **Soprano 2:** wäh - nen **Soprano 1:** Gott den Herrn. **Soprano 2:** Und Boo-te lau-fen **Soprano 1:** sprach - los aus. **Soprano 2:** Ein

Hauptstimme: p **Alto 1:** mp **Alto 2:** pp ohne Ausdruck **Soprano 1:** pp ohne Ausdruck **Soprano 2:** pp ohne Ausdruck **Alto 1:** *flüsternd* **Alto 2:** *flüsternd* **Soprano 1:** *semper pp* **Soprano 2:** *pp* **Alto 1:** *pp* **Alto 2:** *pp*

unmerklich rit. - - - Tempo $\text{J} = 58$ $\text{J} = 65$

steigernd $\text{J} = 67$ $\text{J} = 70$ $\text{J} = 72$ $\text{J} = 77$ $\text{J} = 65$ Tempo

poco f $\text{J} = 77$ $\text{J} = 65$

ff $\text{J} = 65$

ff

Licht er-scheint bei - mir - zu - haus. - - - - Die Wo - gen stei-genweiss em - por Die Wo - gen stei - gen - em - por

pp *poco f marcato* $\text{J} = 77$ $\text{J} = 65$

ff *pp*

pp *poco f marcato* $\text{J} = 77$ $\text{J} = 65$

ff *pp*

This musical score page shows five staves of music for voices. The voices are labeled S., S., A., A., and H. from top to bottom. The music consists of several measures with various dynamics and tempos. The first measure starts at a tempo of J=58 with a dynamic of unmerklich rit. The second measure begins at J=65. The third measure starts at J=67 with a dynamic of poco f. The fourth measure begins at J=70. The fifth measure begins at J=72. The sixth measure begins at J=77. The seventh measure begins at J=65. The vocal parts include lyrics such as 'Licht er-scheint bei - mir - zu - haus.', 'Die Wo - gen', 'stei-genweiss em - por', and 'Die Wo - gen stei - gen - em - por'. The score also includes dynamic markings like pp, ff, and marcato.

nicht schleppen

äusserst zart

21

S. *pp*

S. *poco f*

A. *pp*
Es kommt mir al - les hei - lig vor.

A. *p*
Was zieht in mich be-deut - sam ein?

A. *pp*
Du sollst nicht im - mer trau - rig

H.

sempre pp *mf* sehr deutlich

pp

pp

ohne Ritardando

$\cdot = 40$

30

S. *#f*

S. *ppp*

A. sein.

A. Du sollst nicht trau - - rig sein,

A. *ppp*

A. nicht - - trau - - rig

H.

2. Winter

Leicht bewegt

$\text{♩} = 80$

Durchwegs mit zartesten Tongebung

Soprano $\text{♩} = 80$ *Durchwegs mit zartesten Tongebung* $\text{♩} = 76$ poco rit. $\text{♩} = 70$ $\text{♩} = 74$ $\text{♩} = 80$ Tempo

Soprano $\text{♩} = 80$ *zurücktreten* $\text{♩} = 76$ $\text{♩} = 74$ $\text{♩} = 80$

Soprano $\text{♩} = 80$ *zurücktreten* $\text{♩} = 76$ $\text{♩} = 74$ $\text{♩} = 80$

Ge - dul-dig ist der Wald, Be - hut - sa - mer der Schnee, Am ein - sam - sten das Reh. Ich ru - fe. Der

Alt $\text{♩} = 80$ $\text{♩} = 76$ $\text{♩} = 74$ $\text{♩} = 80$

Alt $\text{♩} = 80$ $\text{♩} = 76$ $\text{♩} = 74$ $\text{♩} = 80$

Hauptstimme $\text{♩} = 80$ $\text{♩} = 76$ $\text{♩} = 74$ $\text{♩} = 80$

15

S. *leicht*

S.

A.

A.

H.

pp

p

pp

p

Vom Schnee

ward nichts ge - hört.

Hat sich das Reh ge -

Er fin - det mich in mei - ner Mit - te. War - um hab ich den Wald ge-stört?

pp

mf

pp stacc.

pp

mf

23

S. ♫ *pp*

S. ♫ *pp*

A. ♫ *pp*

A. ♫ *pp*

H. ♫

J = 65
langsam

J = 80
Tempo

J = 30

scheut?
Wie mich - das Ru - fen reut.
Wie mich das Ru - fen
wie ein Hauch
Wie mich das Ru - fen
reut.
wie ein Hauch
wie ein Hauch

3. Oft

Mässig

J = 70

Sopran ♫ *poco f*

Sopran ♫ *f*

Alt ♫ *poco f*

Alt ♫ *poco f*

Hauptstimme ♫

War - um er - scheint mir im - mer wie - der ein A - bend-tal, sein Bach und Tan - nen? Es blickt ein Stern verständ - lich

5

S. *p leicht* *gut im Takt*

S. *p*

nie - der und sagt mir: Wand - le still von dan - nen. Dann zieh ich fort von gu - ten Leu - ten Was

A. *leicht*

A. *pp ohne Ausdruck*

H. *pp ohne Ausdruck* *ff marcatissimo*

rit. - - - sehr breit

$\text{J} = 55 \quad \text{J} = 50 \quad \text{J} = 45 \quad \text{J} = 40 \quad \text{J} = 25$

S. *p* *ff* *ff* *p> ppp*

S. *p* *f* *ff* *p> ppp*

konn - te - mich nur so ver - bit - tern? Die Glok - ken fang - gen an zu läu - ten, und der Stern be - ginnt zu zit - tern.

A. *p* *ff* *p> ppp*

A. *immer führend* *p* *ff* *p> ppp*

H. *p* *ff* *p> ppp*

Drei kurze Klavierstücke 1934, 1945

Kopistenarbeit: Ueli Raz

by Theodor W. Adorno

$\text{♩} = 40$
Immer ganz zart (Langsame Halbe)

1.

10
Immer äusserst zart und hell *poco espr.* *pp* *p aber mit etwas mehr Ton* *ppp*

$\text{♩} = 30$

Berlin, 14. März 1934

2.

Heftige Achtel $\text{♪} = 115$

17 *gedämpftes f*

poco f 5

poco rit. $\text{♪} = 110$ $\text{♪} = 105$ *belebend* $\text{♪} = 120$

fliessend $\text{♪} = 115$

26 *heftig ff* 5

sff *mp* *überleitend* $\text{♪} = 100$

sehr zart, viel langsamer $\text{♪} = 95$ $\text{♪} = 91$ $\text{♪} = 115$

p aber mit Ton

poco marcato

Berlin, 14. Februar 1934

3.

Presto
♩ = 167

34

pp

pp

3

8

3

8

3

8

5

8

5

8

ff

ff

ff

ff

Viertel = Viertel

43

ff

ff

Viertel = Viertel

51

ff

ff

1945