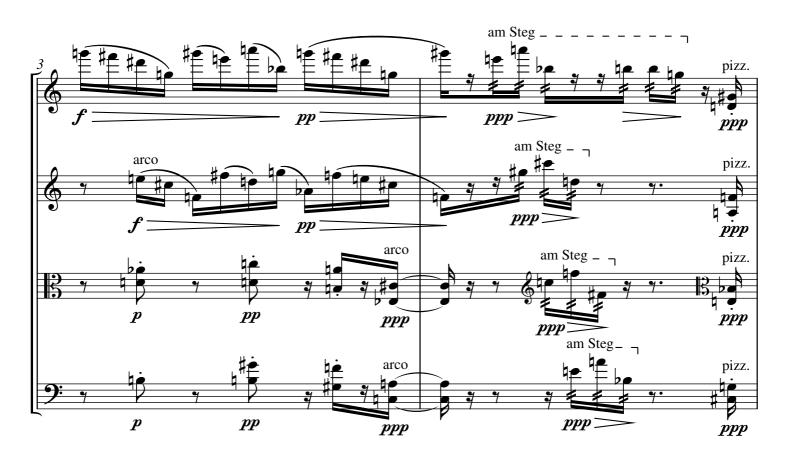
# Werkeditionen

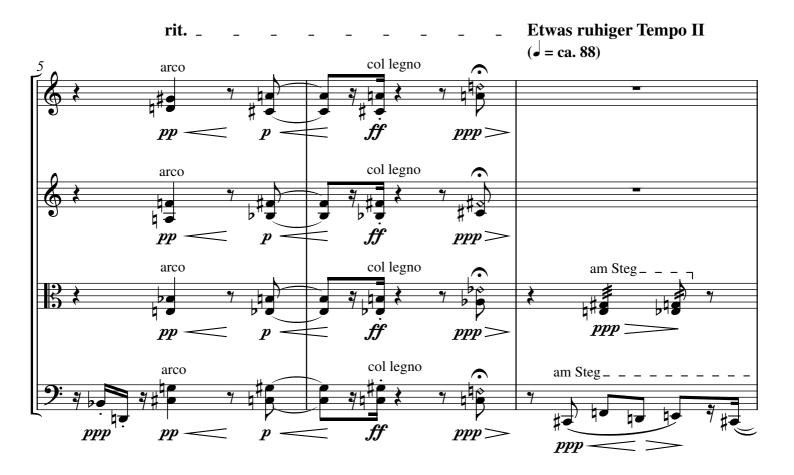
Fünf Sätze für Streichquartett op. 5

### I

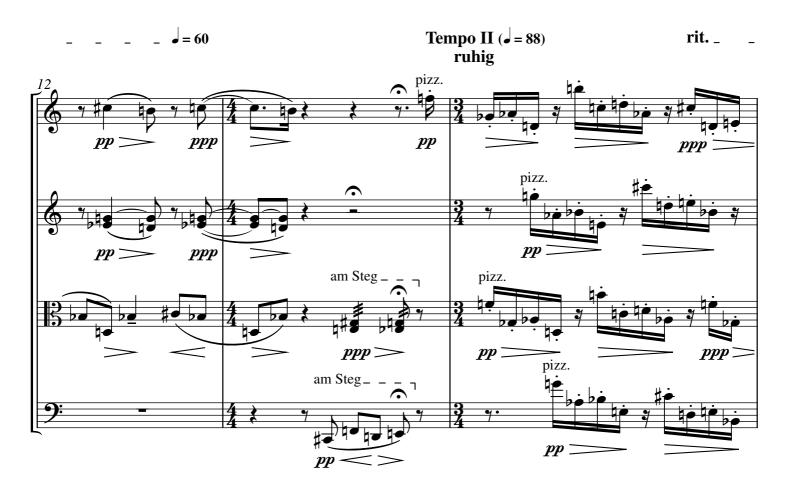
### 

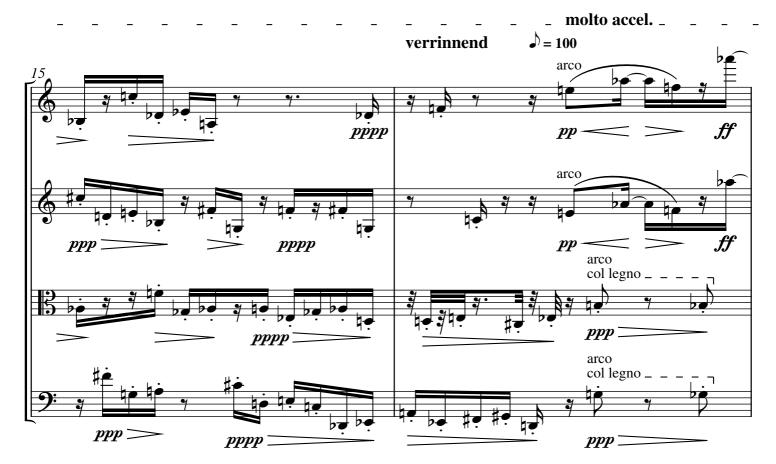


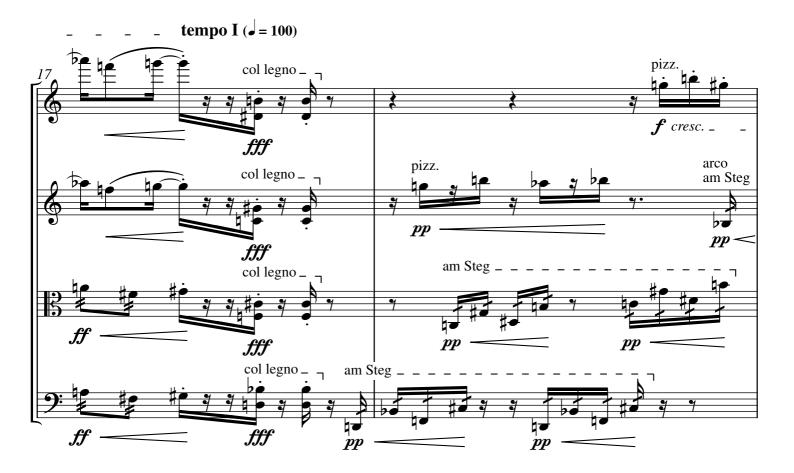


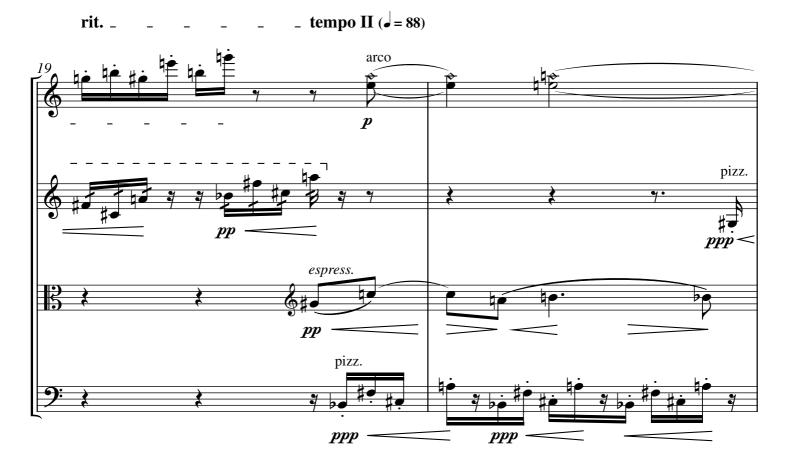




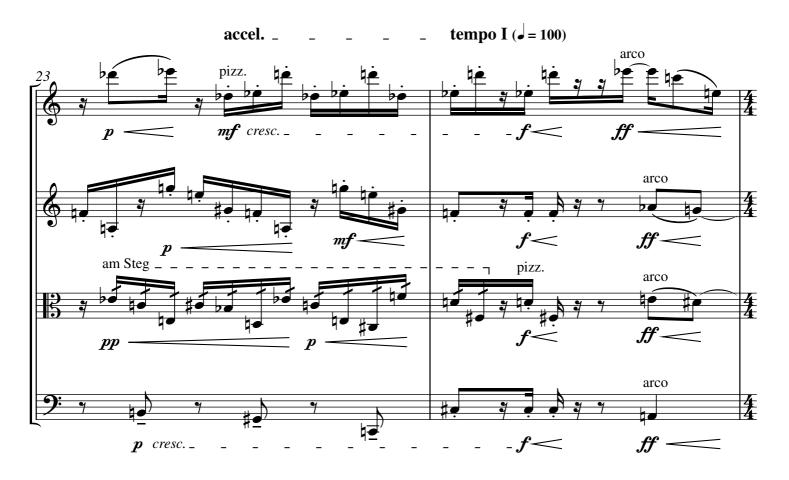


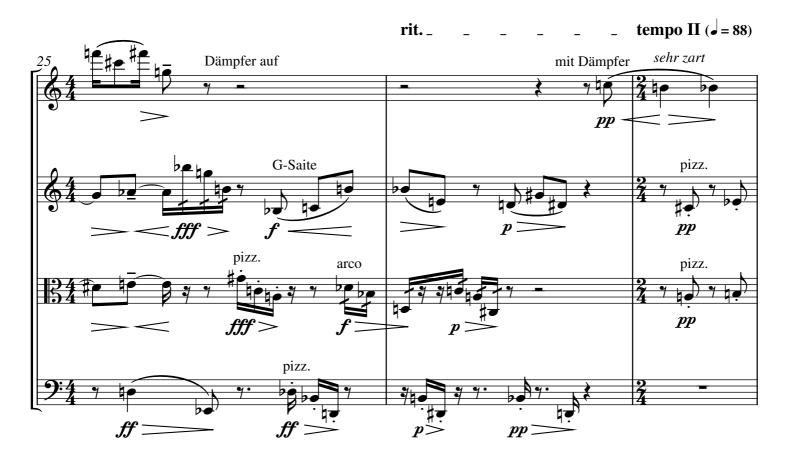


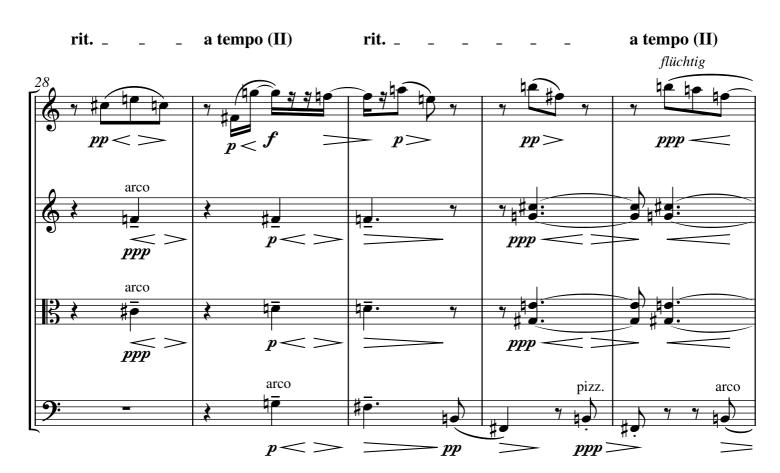


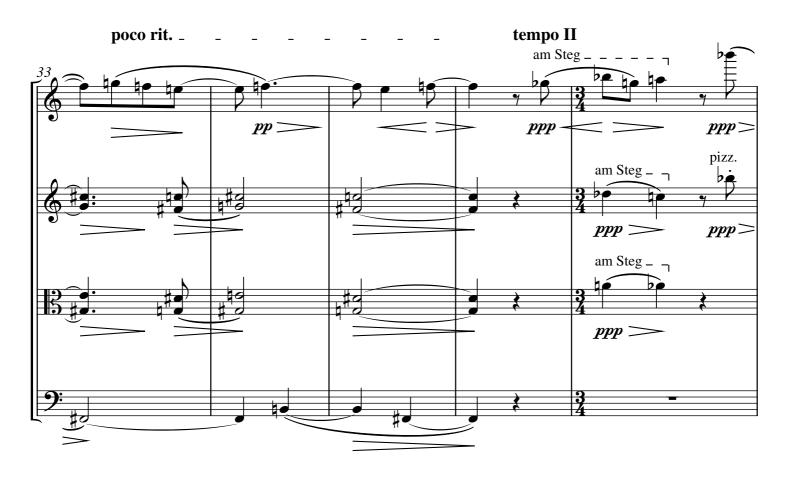


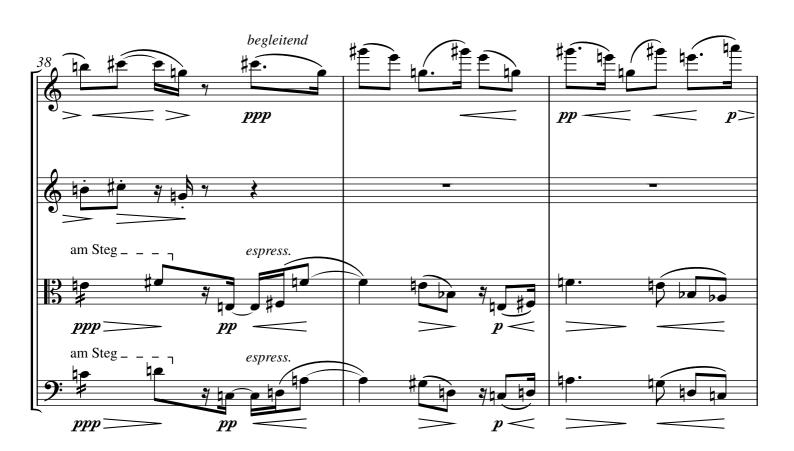


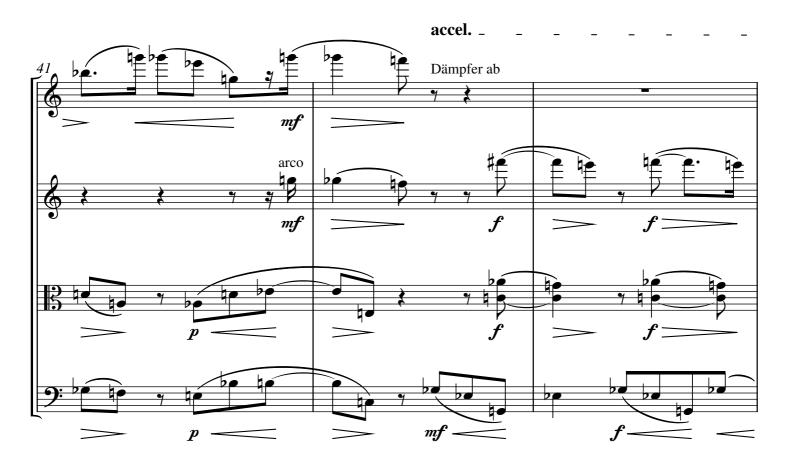






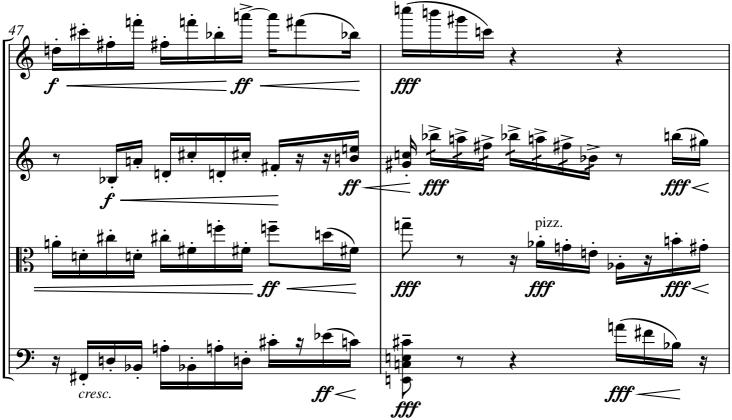








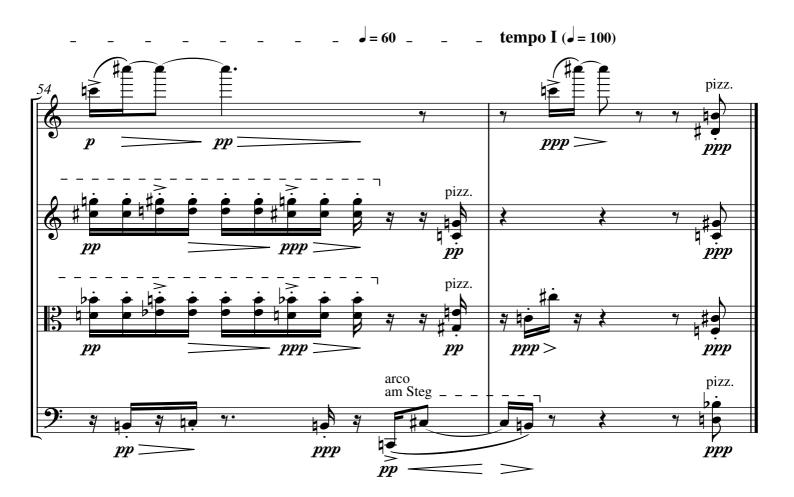
molto\_



\_ noch breiter rit. \_ pizz. fffpizz. *fff* ffffff

poco rit. \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

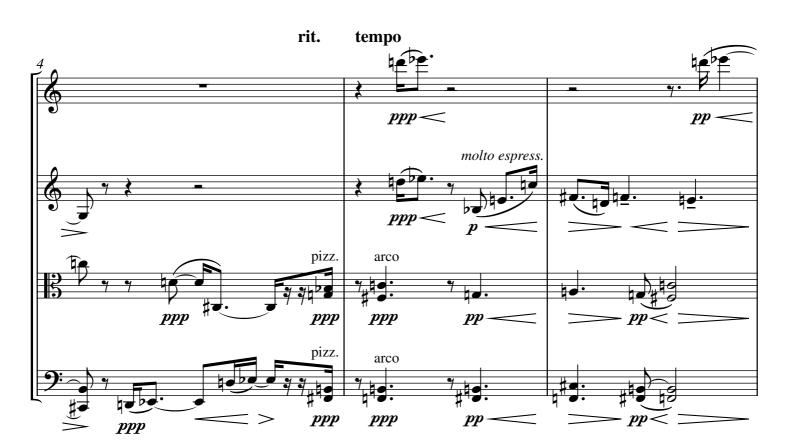


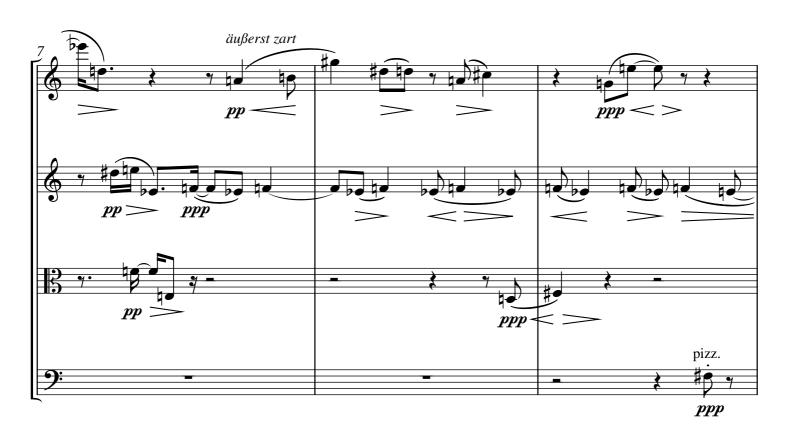


# II



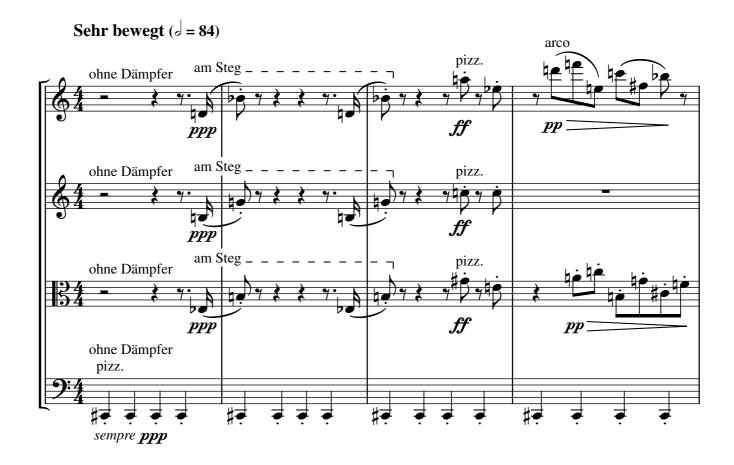


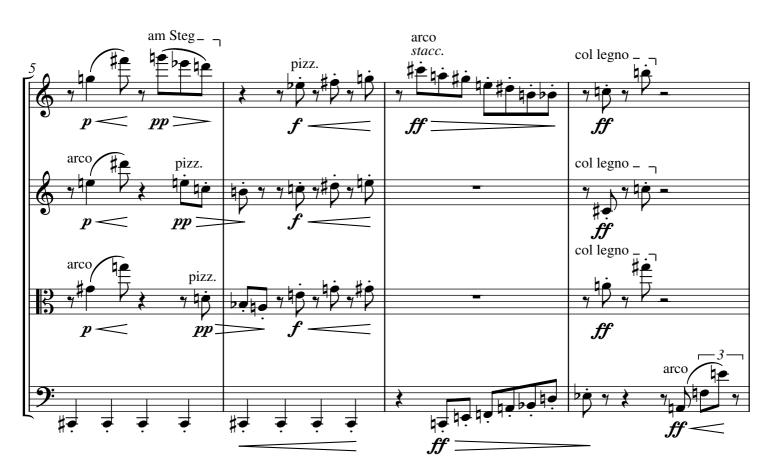




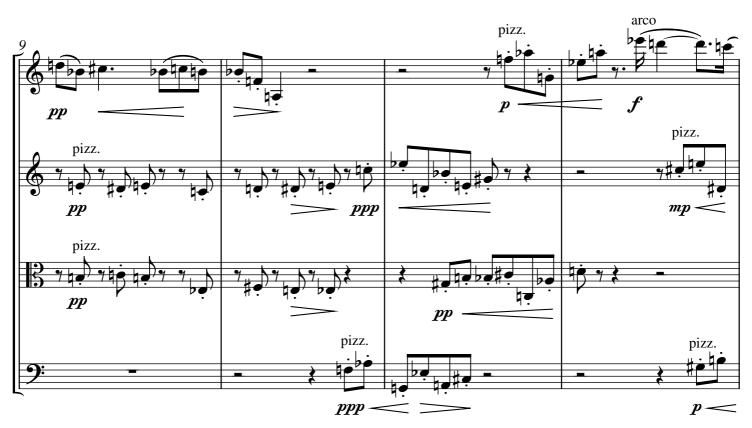


## III





### molto rit. \_







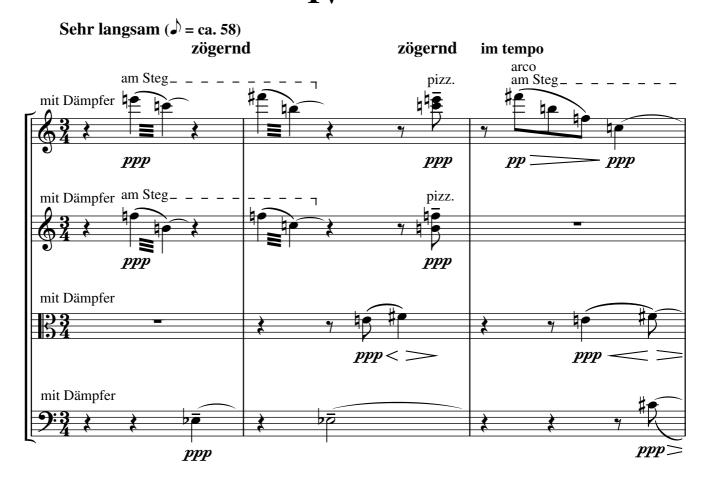
poco a poco accel. \_



\_ \_ \_ sehr rasch (d = 102)

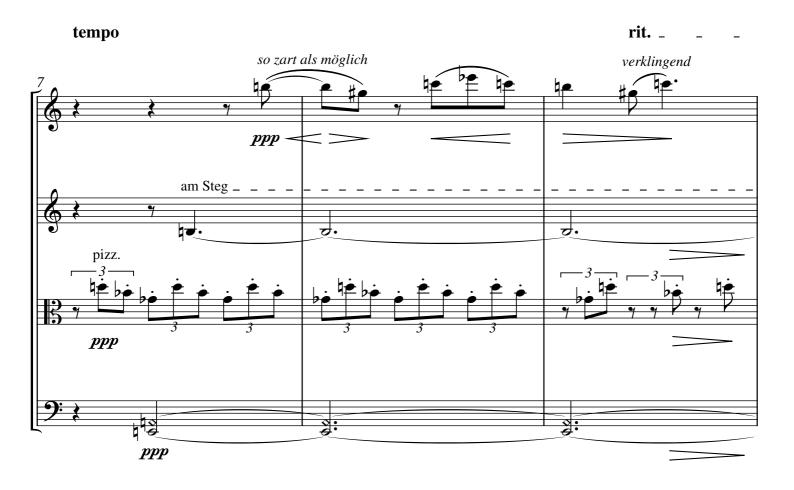


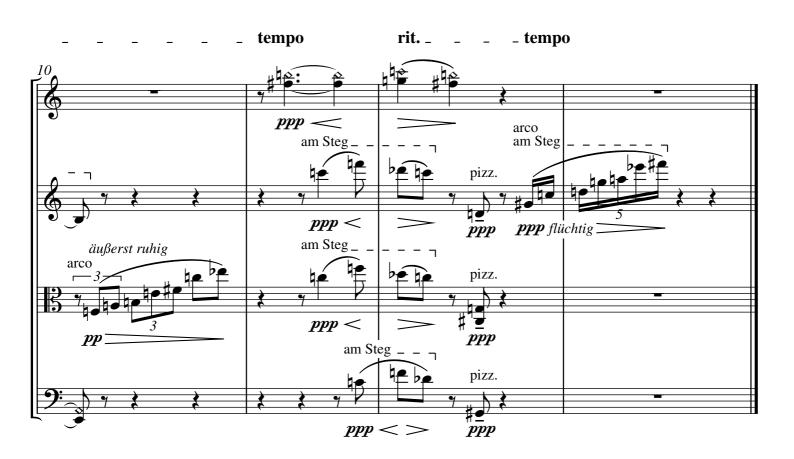
# IV







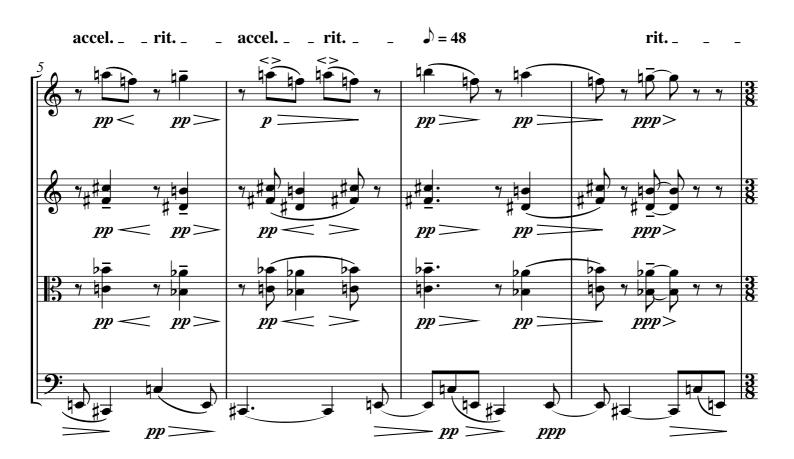




### $\mathbf{V}$

### In zarter Bewegung





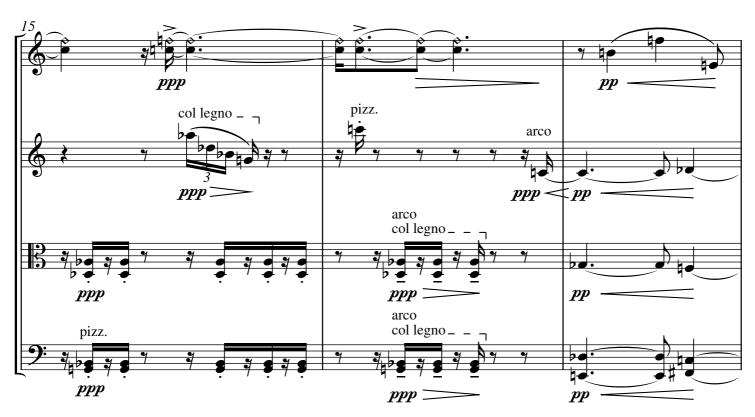


pp

ppp >

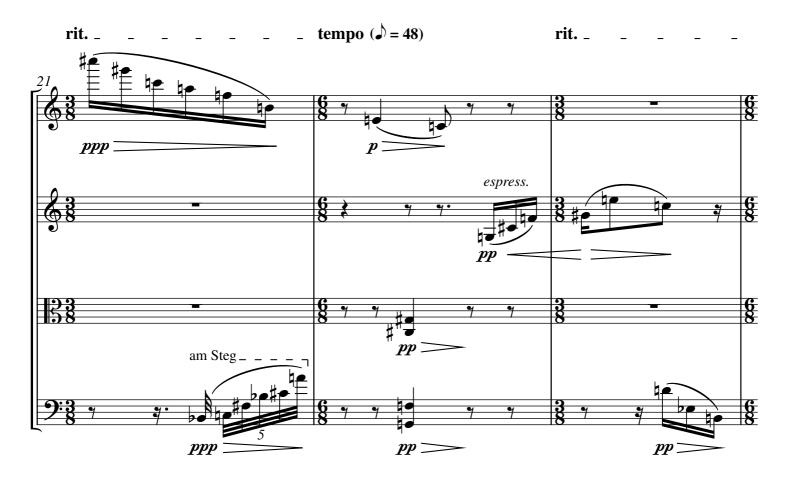
ppp =

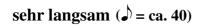
molto rit. \_ \_ \_  $\Rightarrow$  = 60 tempo I ( $\Rightarrow$  = 60)



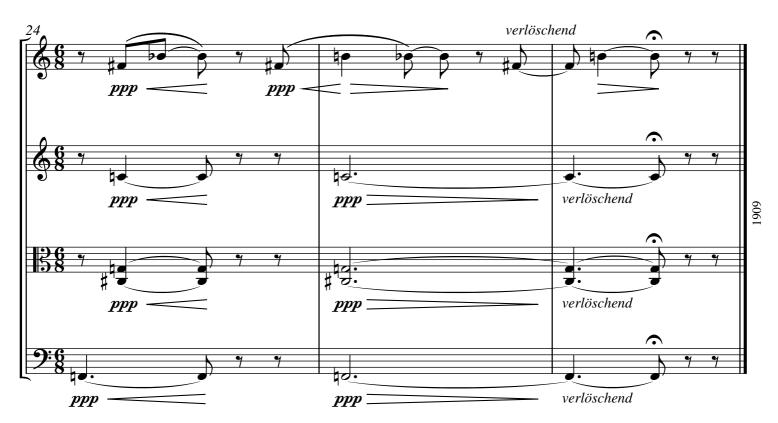
accel. \_ rit. \_ \_ \_ sehr ruhig ( $\stackrel{}{\Rightarrow}$  = 48)



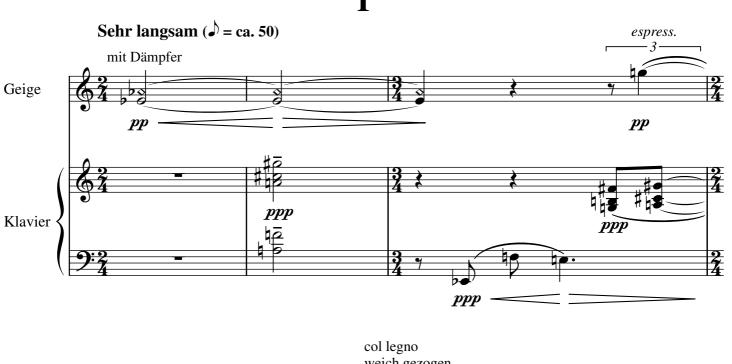




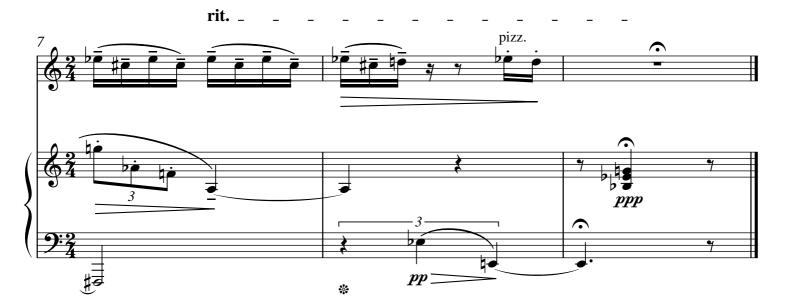
rit. \_ \_ \_ \_ \_



Vier Stücke für Geige und Klavier op. 7 I





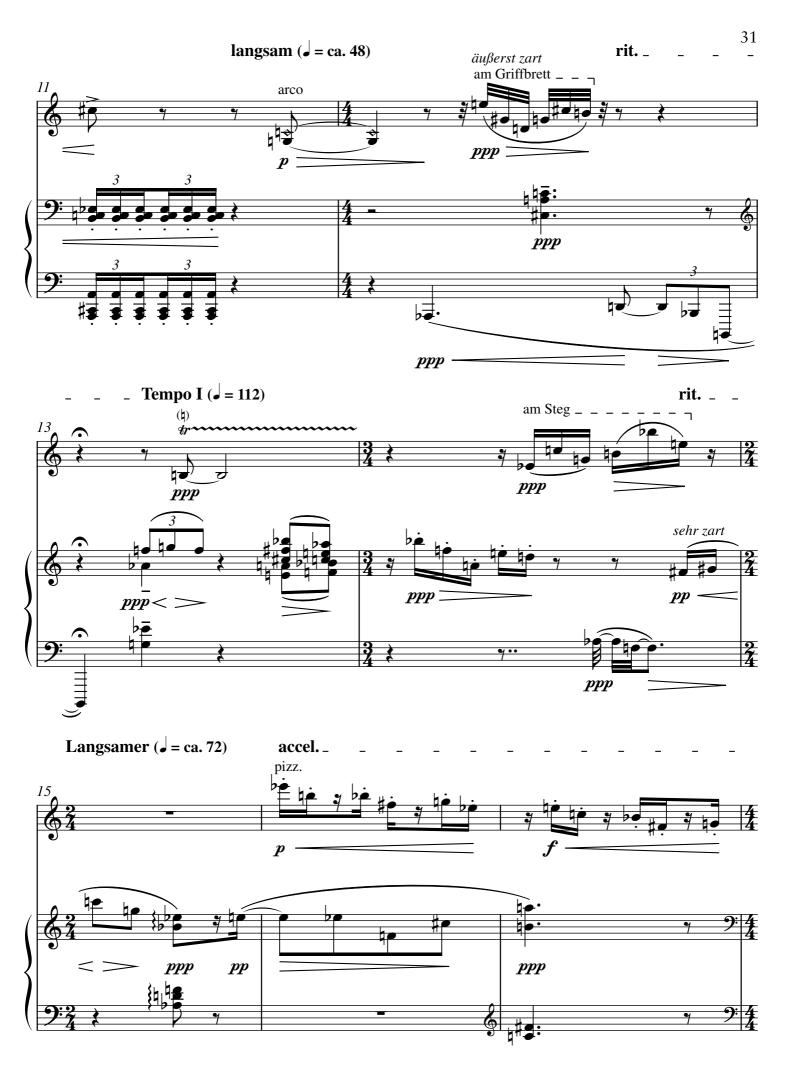


AWG Werkedition Nr. 0000

# II









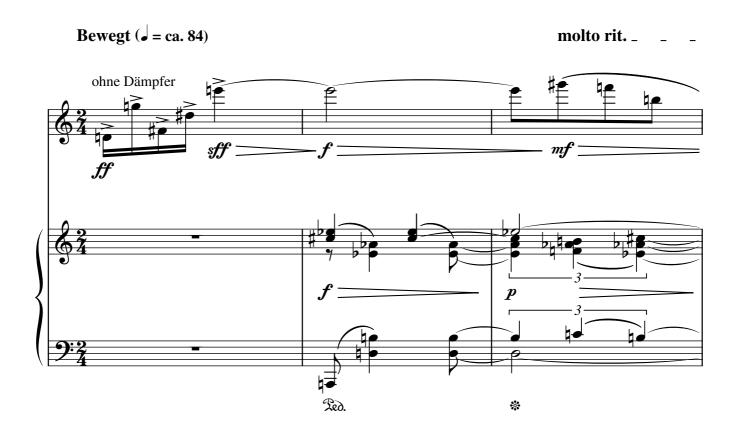
AWG Werkedition Nr. 0000

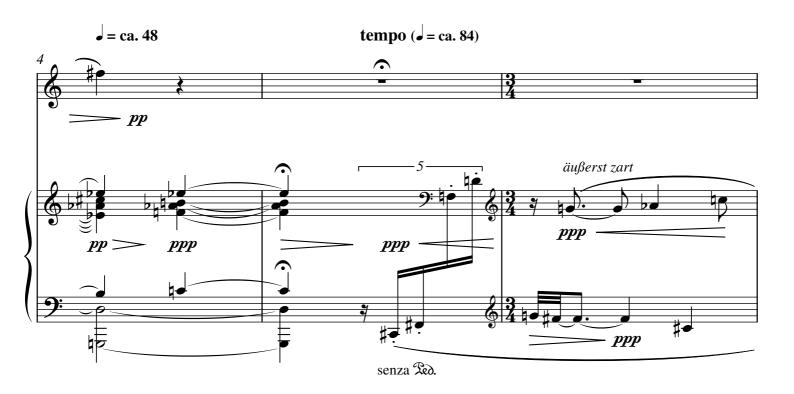
## III



AWG Werkedition Nr. 0000

# IV







Sechs Bagatellen für Streichquartett op. 9

So eindringlich für diese Stücke die Fürsprache ihrer Kürze, so nötig ist andrerseits solche Fürsprache eben für diese Kürze.

Man bedenke, welche Enthaltsamkeit dazu gehört, sich so kurz zu fassen. Jeder Blick läßt sich zu einem Gedicht, jeder Seufzer zu einem Roman ausdehnen. Aber: einen Roman durch eine einzige Geste, ein Glück durch ein einziges Aufatmen auszudrücken: solche Konzentration findet sich nur, wo Wehleidigkeit in entsprechendem Maße fehlt.

Diese Stücke wird nur verstehen, wer dem Glauben angehört, daß sich durch Töne etwas nur durch Töne Sagbares ausdrücken läßt.

Einer Kritik halten sie sowenig stand wie dieser und wie jeder Glaube.

Kann der Glaube Berge versetzen, so kann dafür der Unglaube sie nicht vorhanden sein lassen. Gegen solche Ohnmacht ist der Glaube ohnmächtig.

Weiß der Spieler nun, wie er diese Stücke spielen, der Zuhörer wie er sie annehmen soll? Können gläubige Spieler und Zuhörer verfehlen, sich einander hinzugeben?

Was aber soll man mit den Heiden anfangen? Feuer und Schwert können sie zur Ruhe verhalten; in Bann zu halten aber sind nur Gläubige.

Möge ihnen diese Stille klingen!

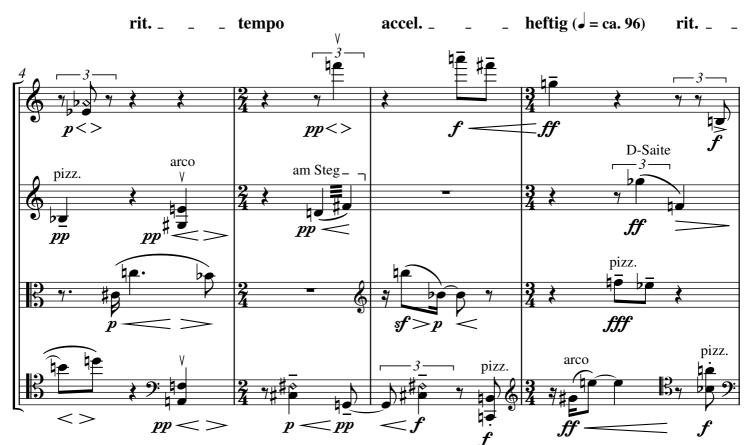
Mödling, Juni 1924

Arnold Schönberg

I





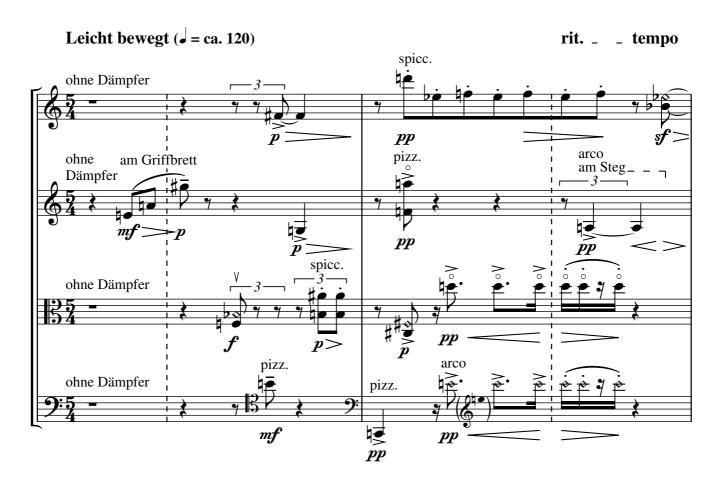


wieder mäßig ( = ca. 60)

rit. \_ \_ \_ \_ \_ = ca. 44 \_ \_ \_



# II



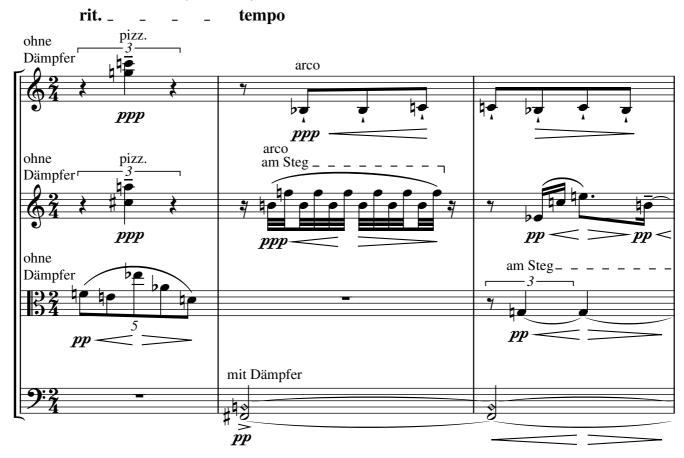


rit. \_ \_ tempo accel. \_ \_ \_ \_ \_ \_ \_ \_ \_ = ca. 192

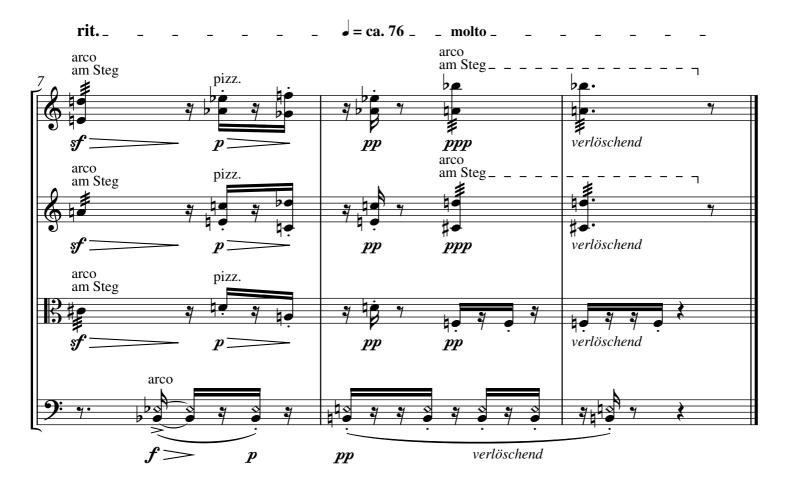


## III

#### Ziemlich fließend (=ca. 76)



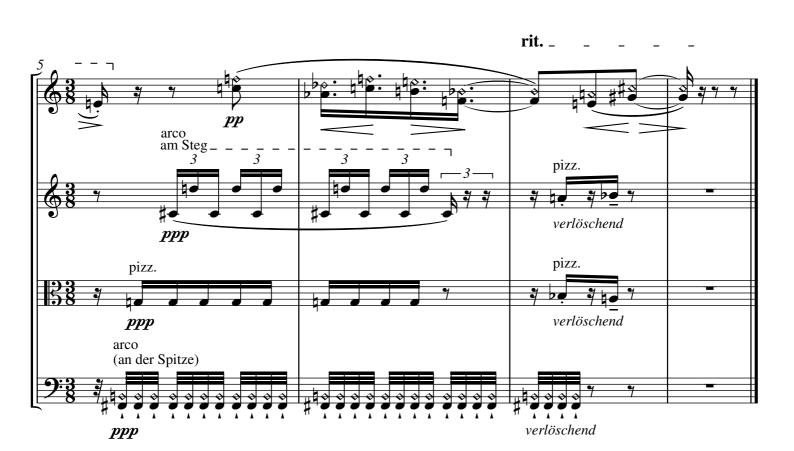




# IV

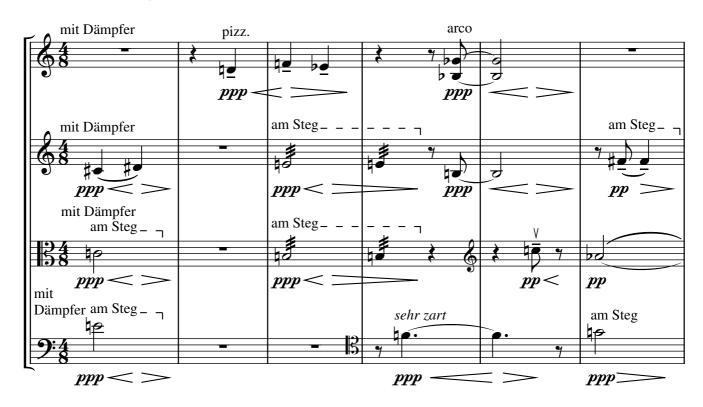
#### Sehr langsam ( $\Rightarrow$ = ca. 60)

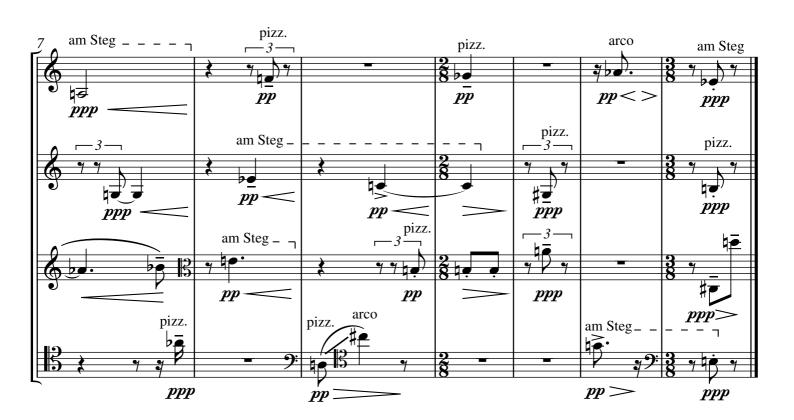




#### V

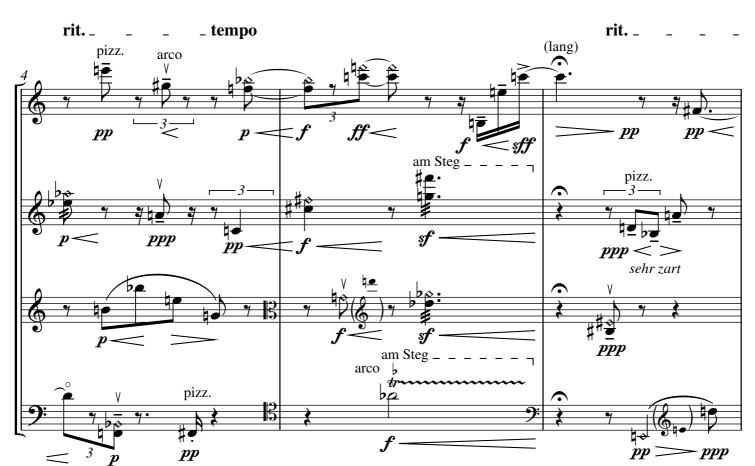
#### Äußerst langsam (♪ = ca. 40)

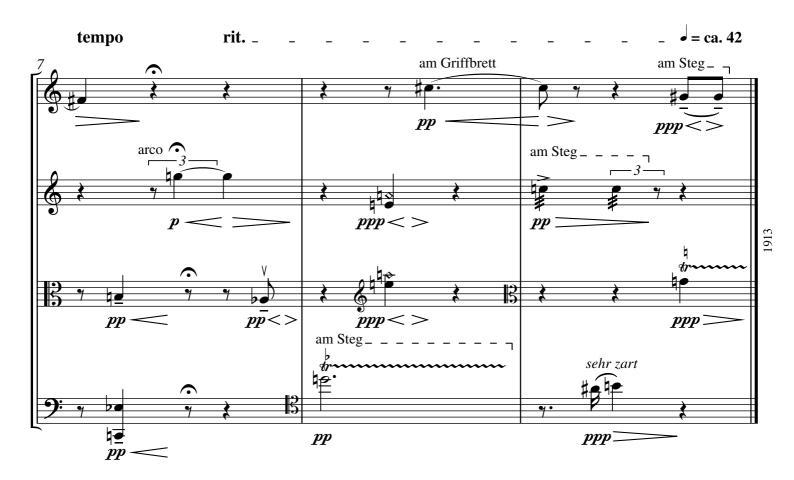




## VI

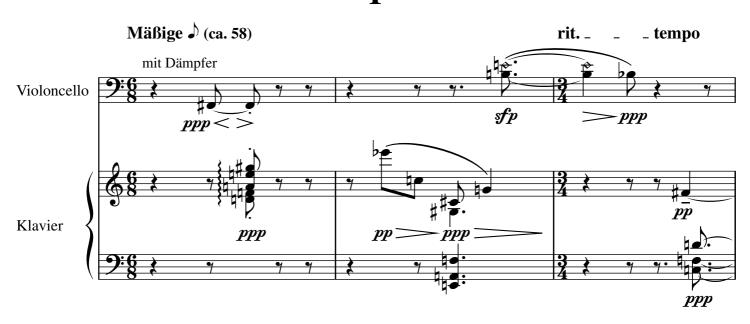


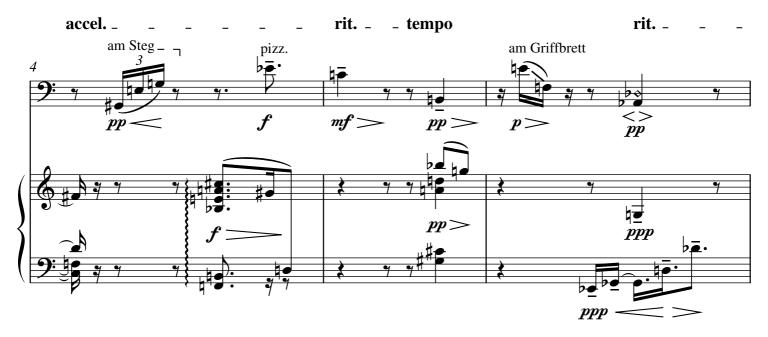


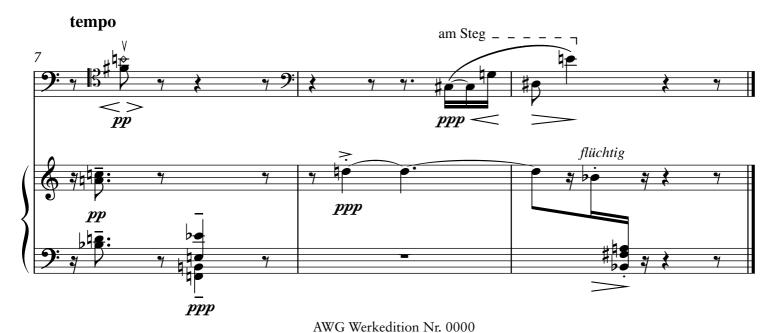


# Drei kleine Stücke für Violoncello und Klavier op. 11

## I



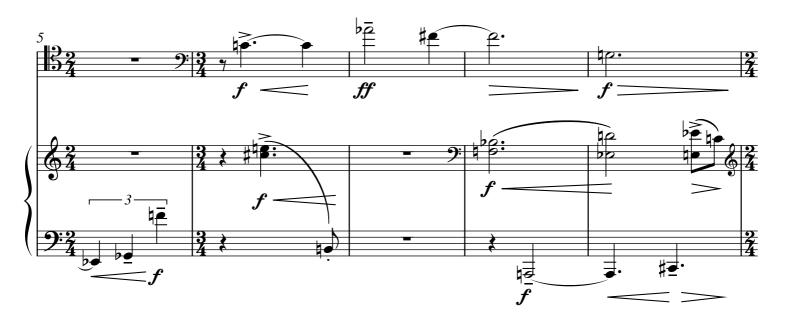


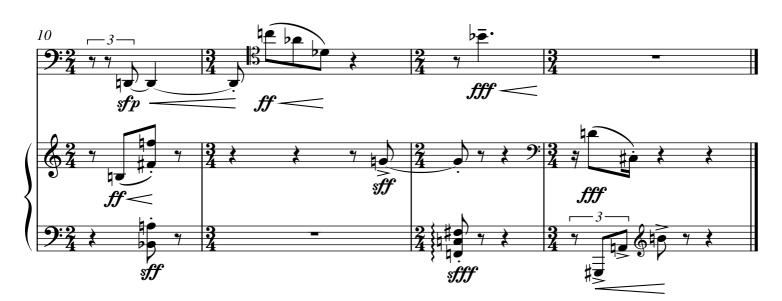


# II

### Sehr bewegt (=ca. 160)



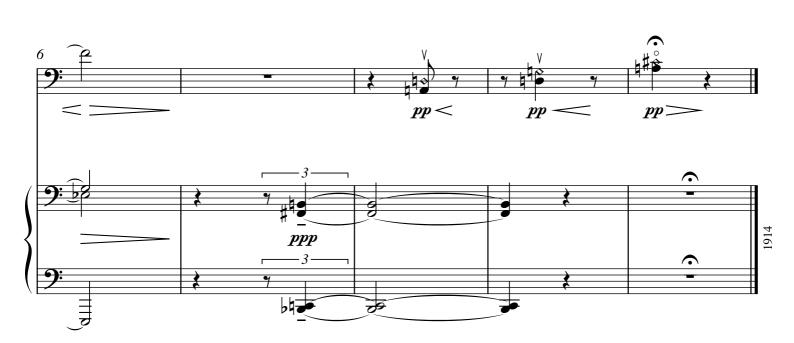




# III

### Äußerst ruhig (♪ = ca. 50)



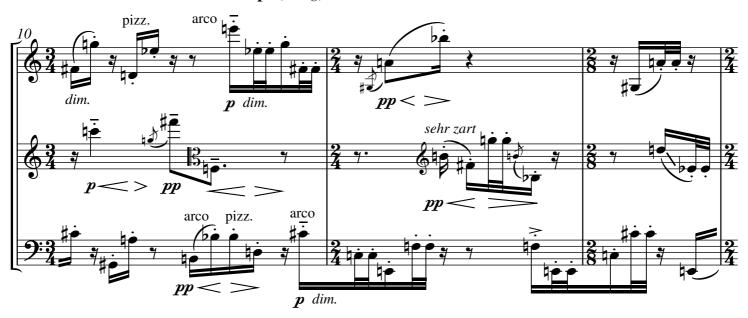


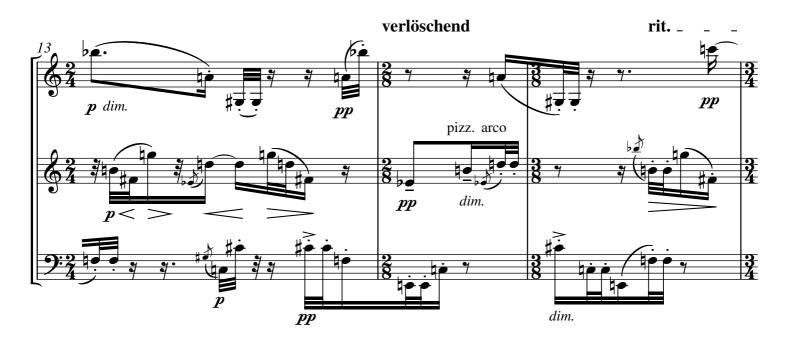
# Trio für Geige, Bratsche, und Violoncello op. 20

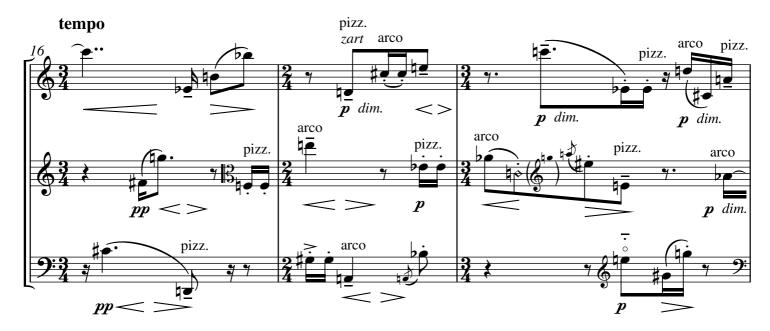


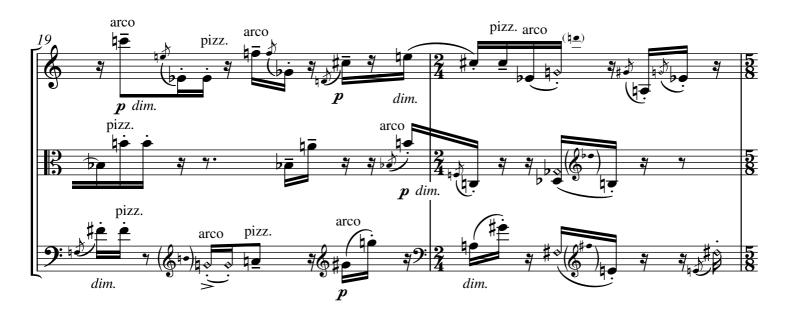
AWG Werkedition Nr. 0000

rit. \_ tempo (ruhig)

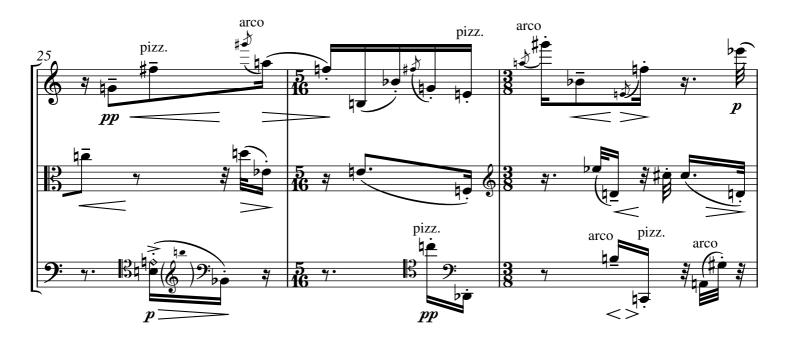


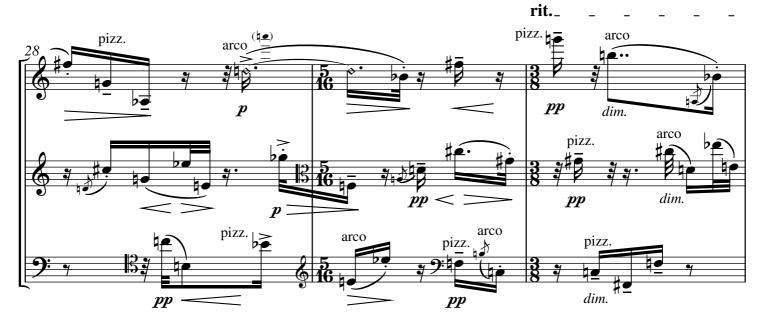


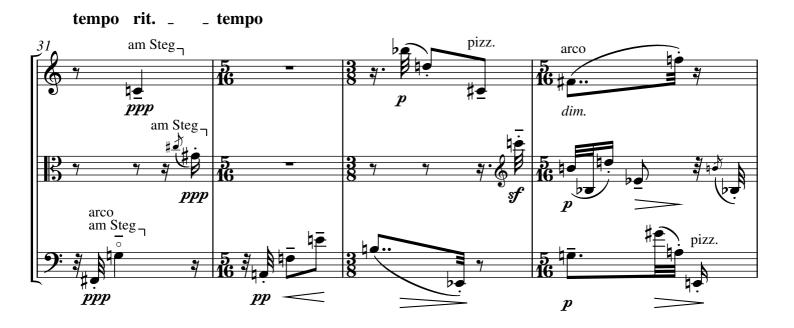


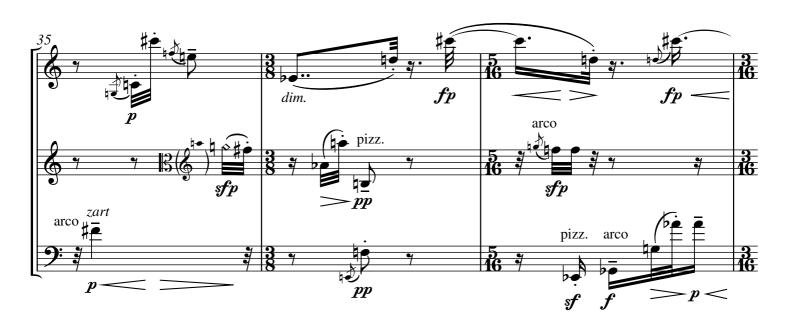


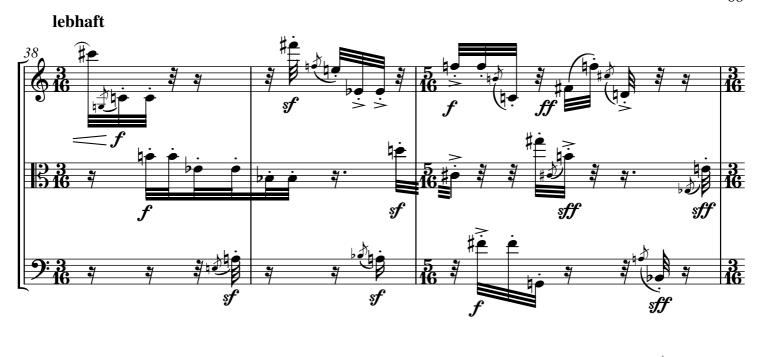


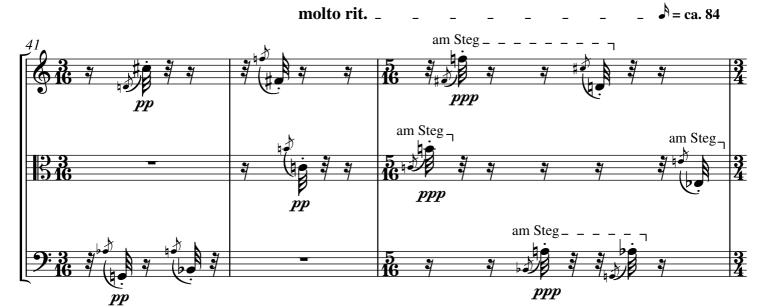


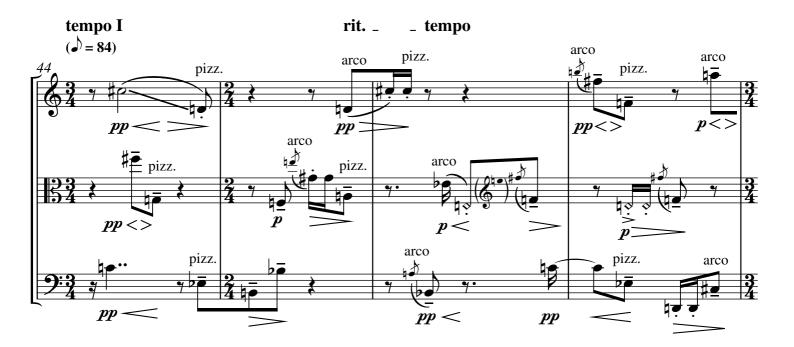


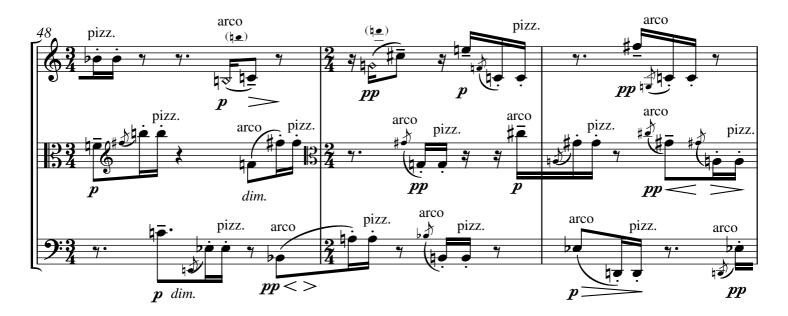




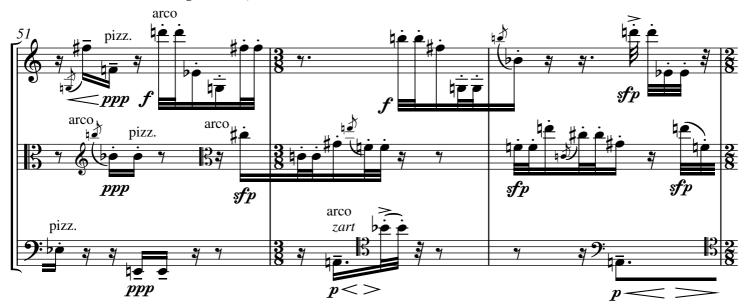


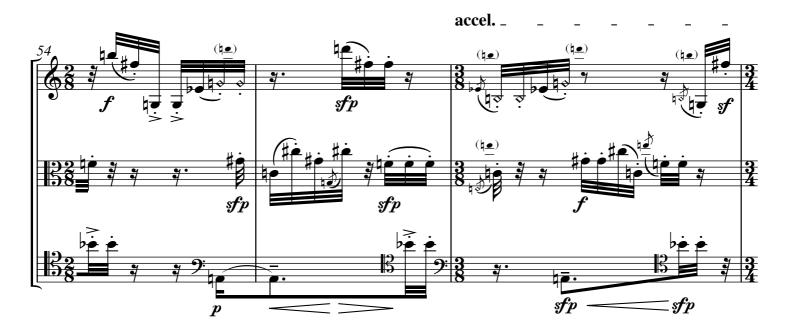




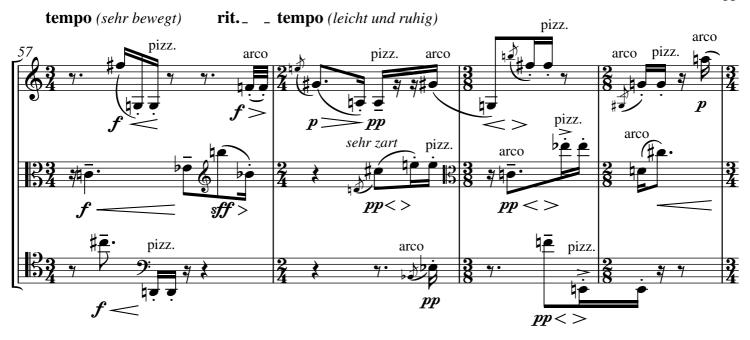


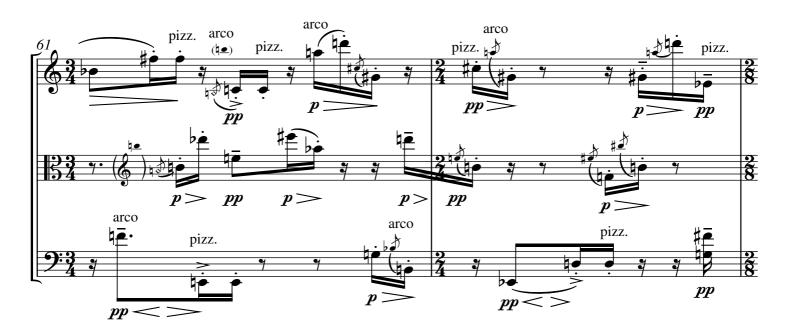
rit. \_ tempo (lebhaft)

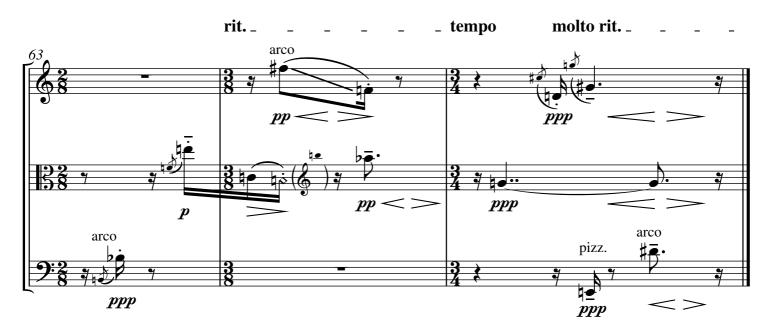




AWG Werkedition Nr. 0000







II
Sehr getragen und ausdrucksvoll (♣ = ca. 66)



pp

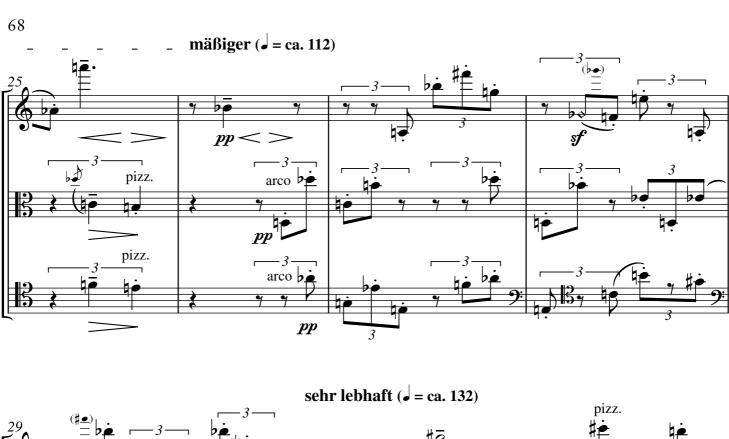


AWG Werkedition Nr. 0000

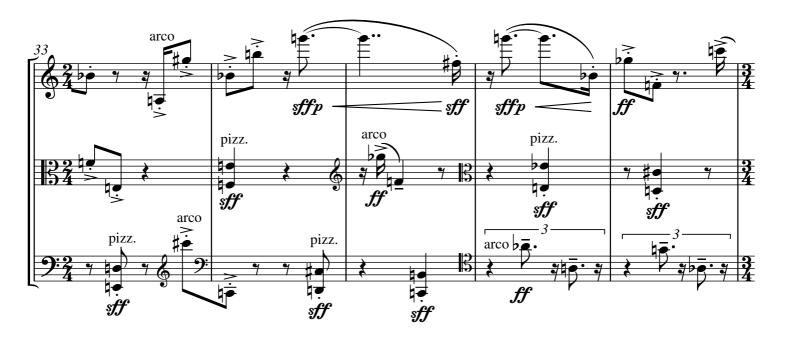
p >

pp

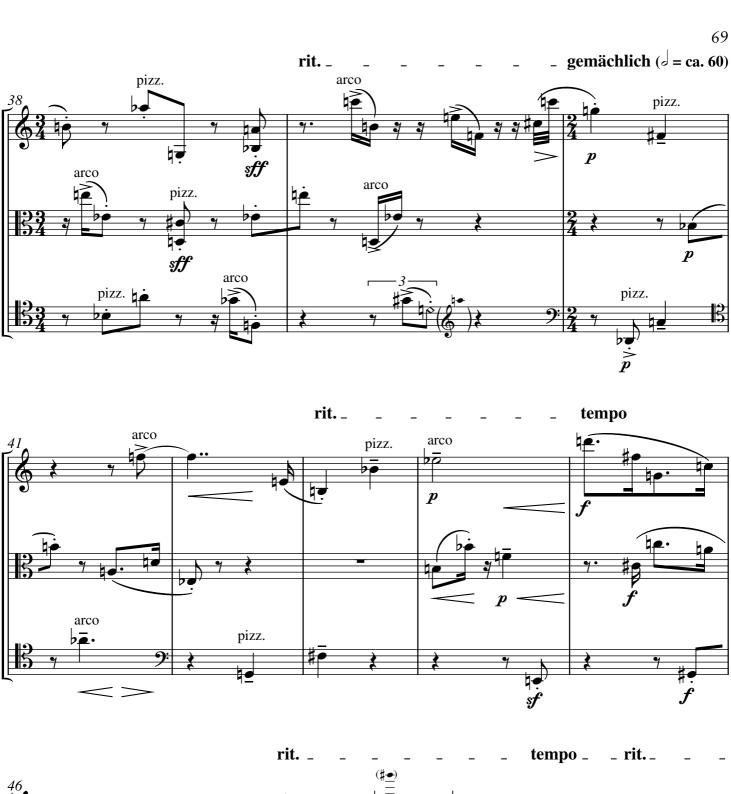
dim.

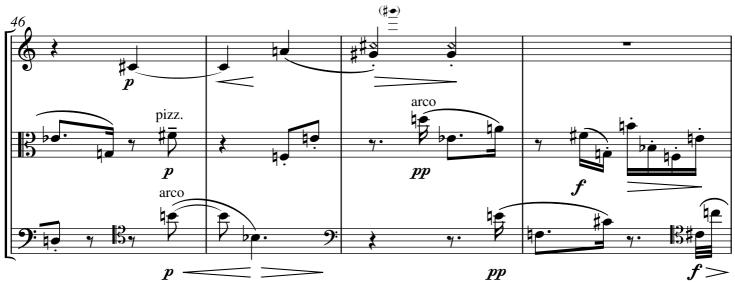


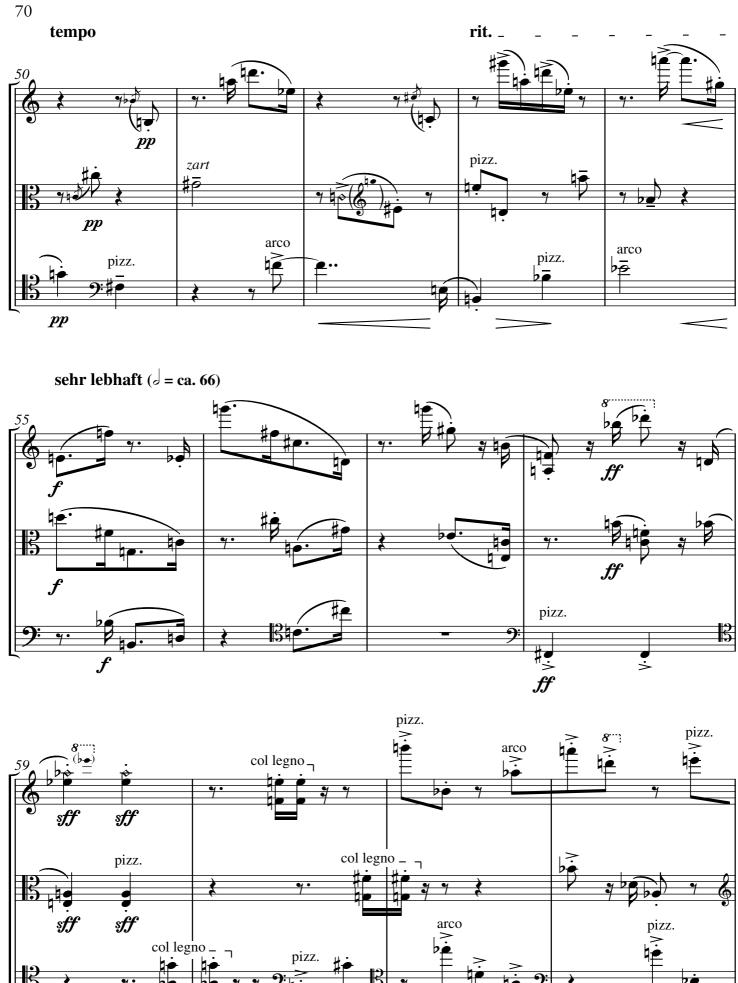




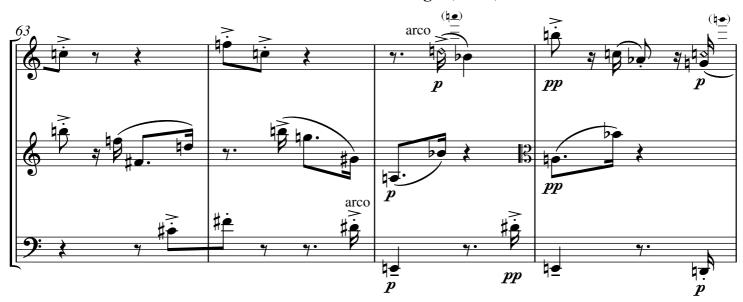
AWG Werkedition Nr. 0000

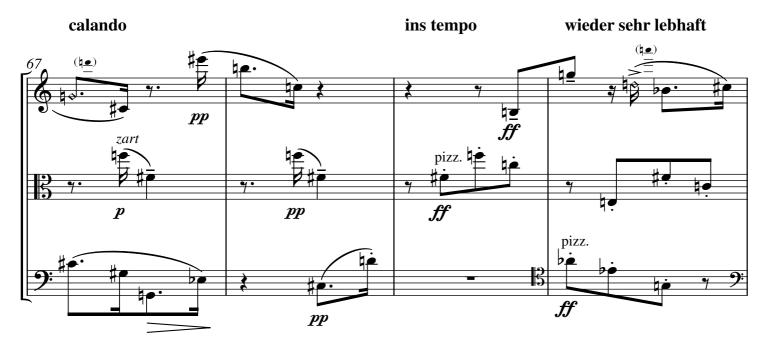


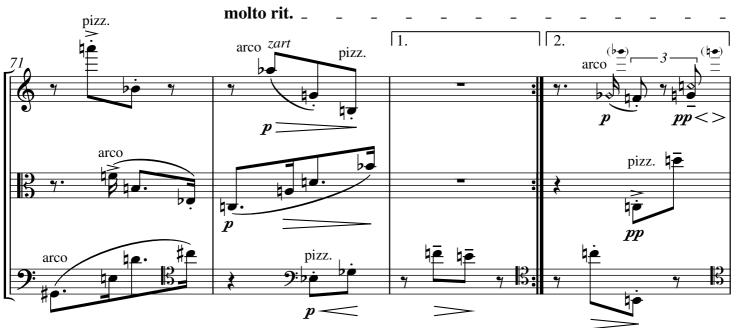




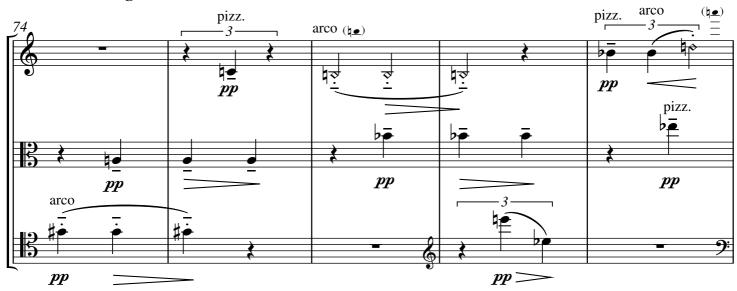
### mäßiger (subito)

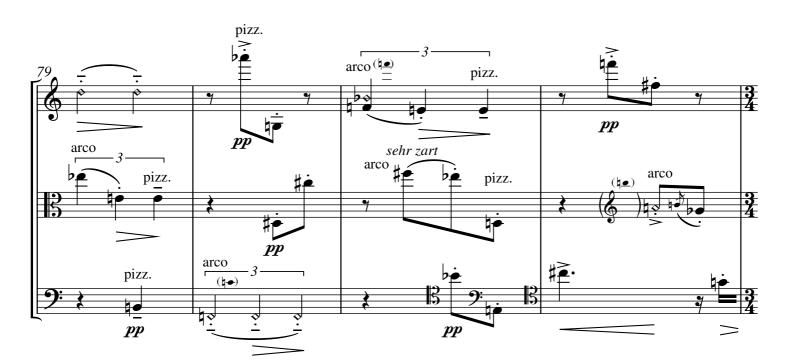






#### 

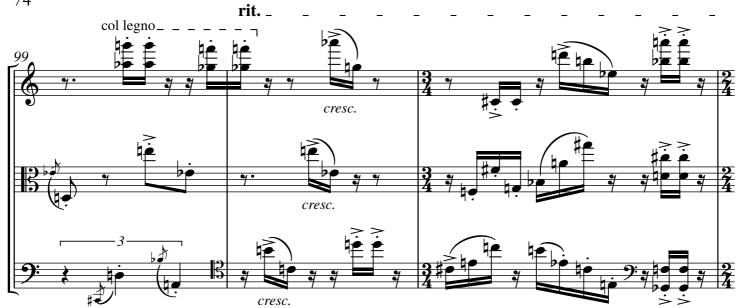


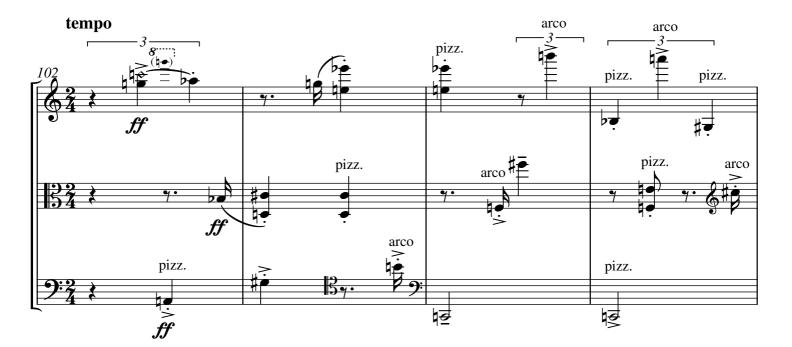






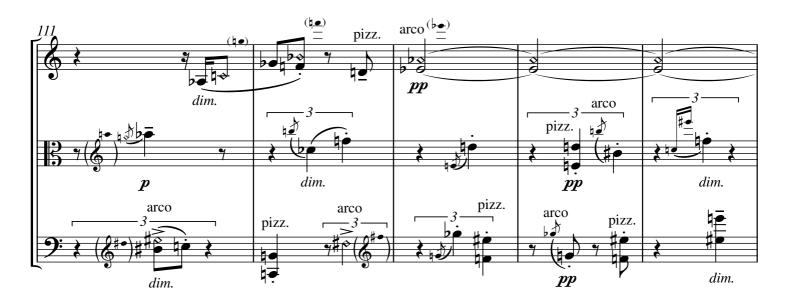
AWG Werkedition Nr. 0000

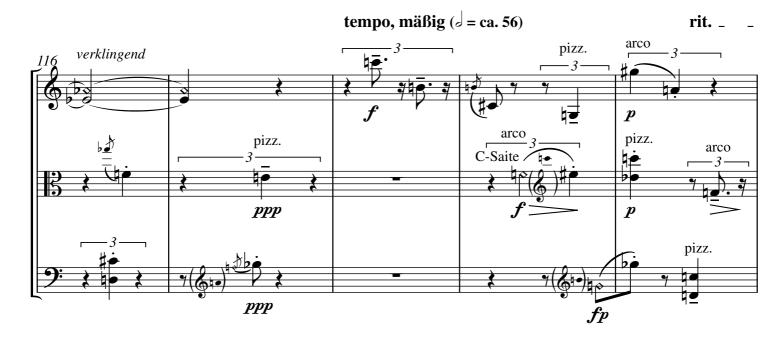


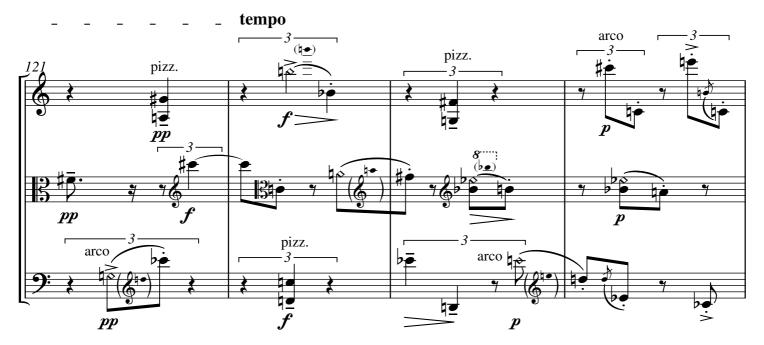


## allmählich beruhigend und langsamer

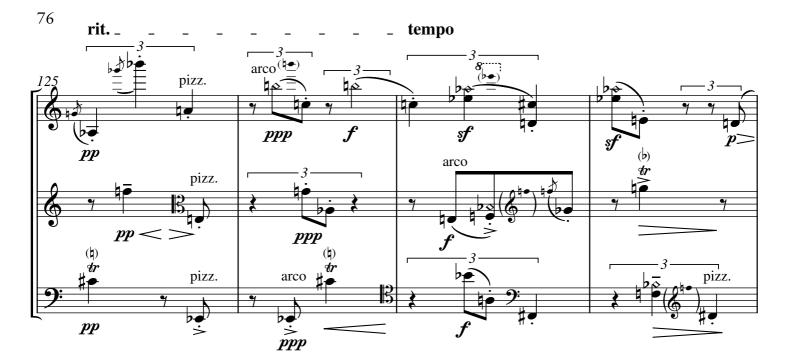




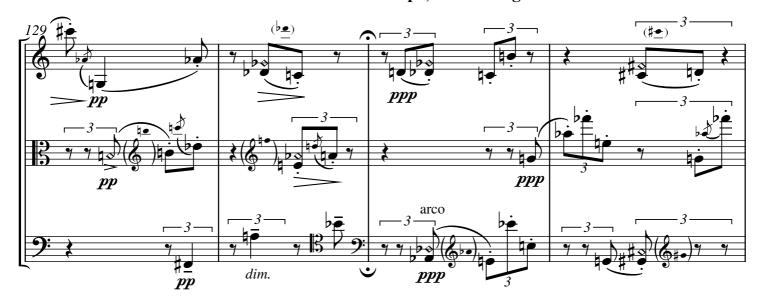


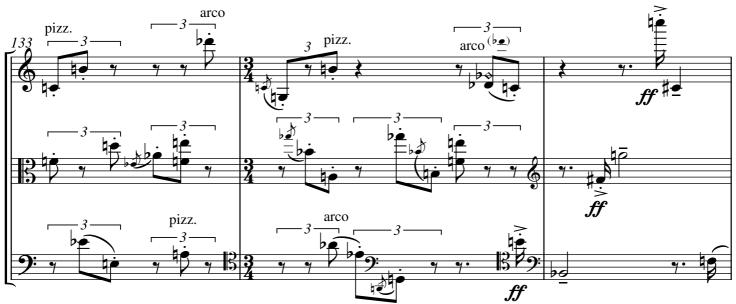


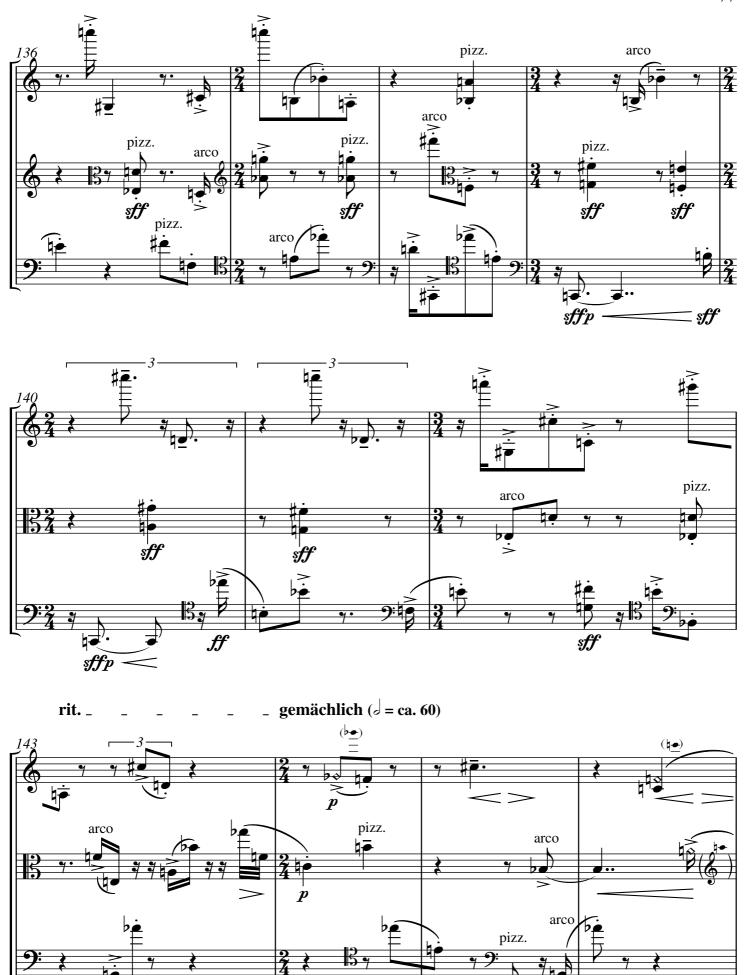
AWG Werkedition Nr. 0000



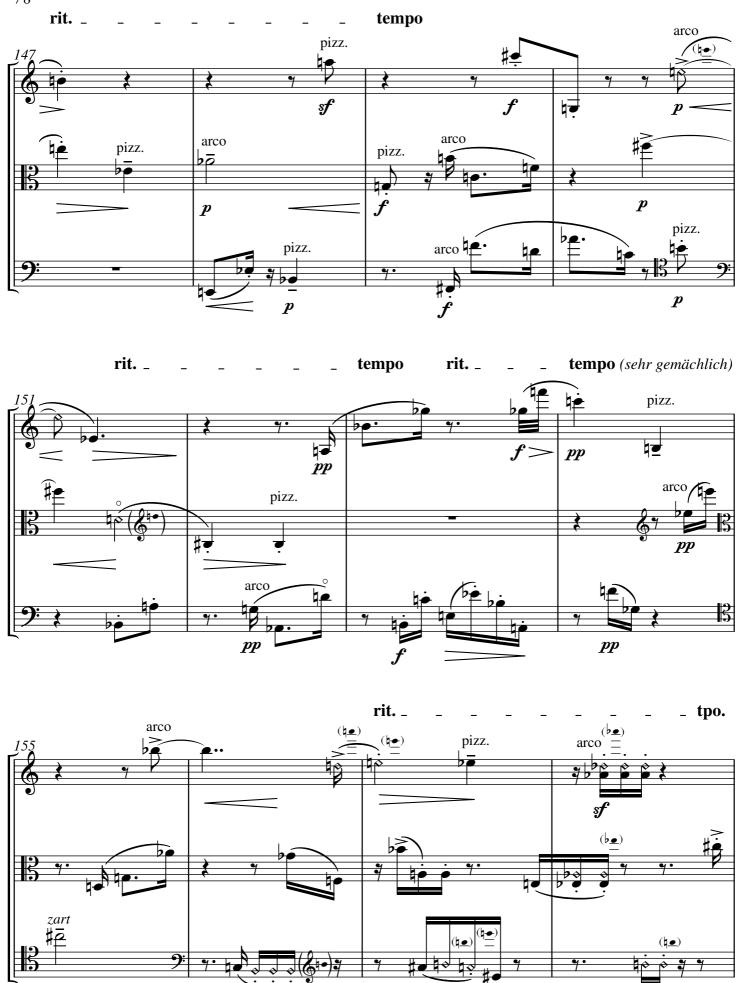




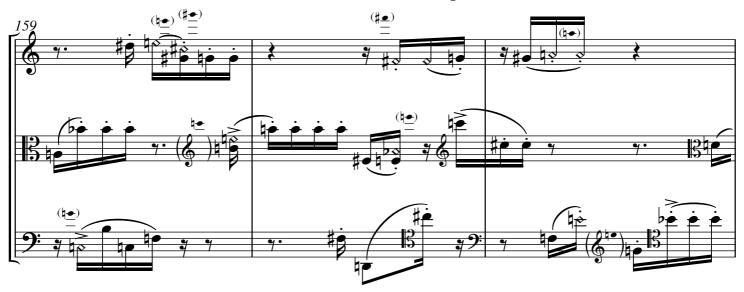




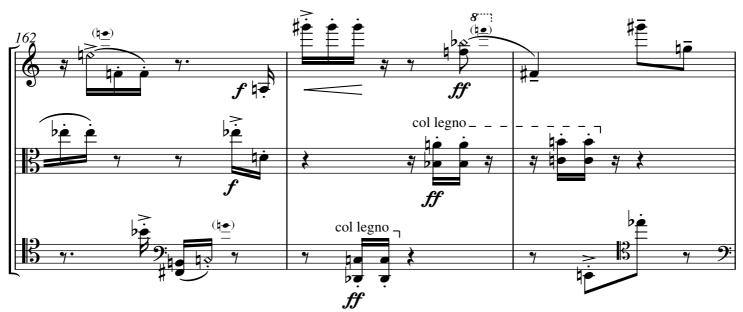
p

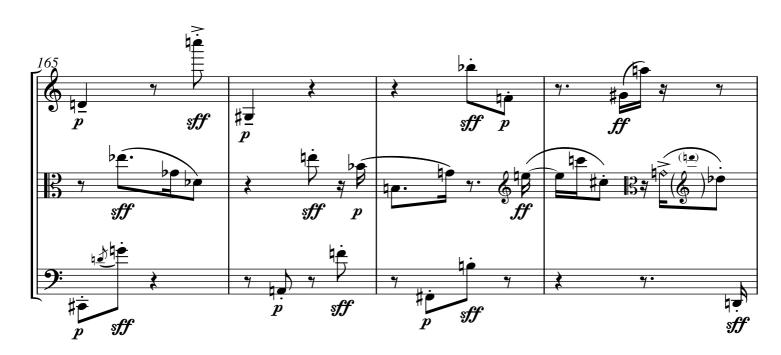


rit. \_ \_ \_ tempo



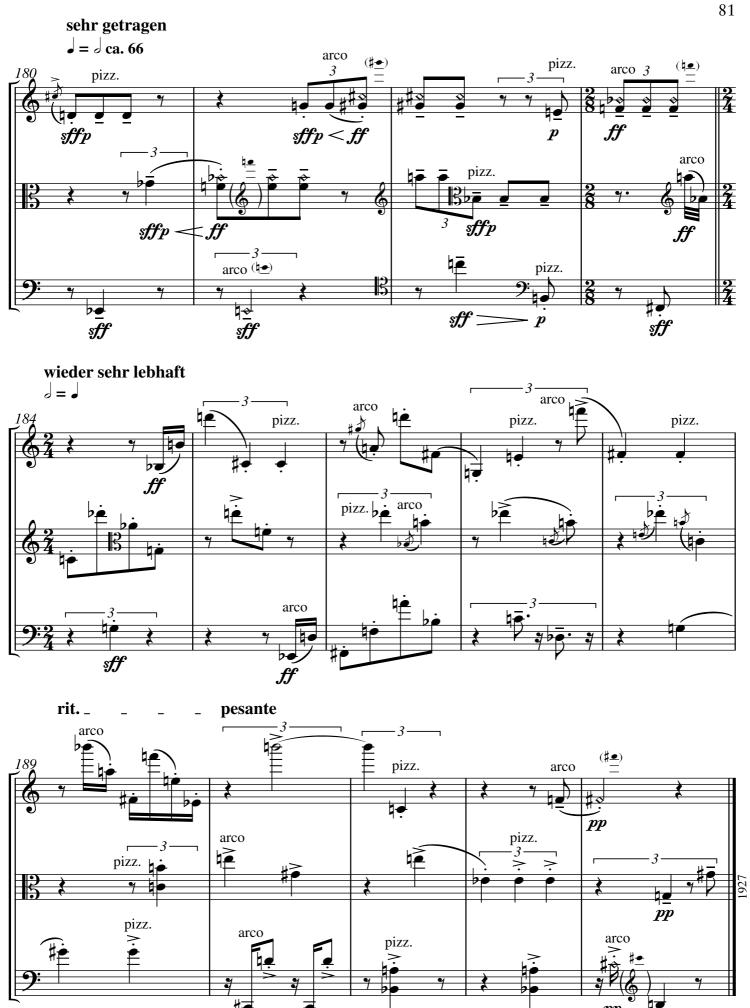
rit. \_ \_ \_ sehr lebhaft ( = ca. 66)





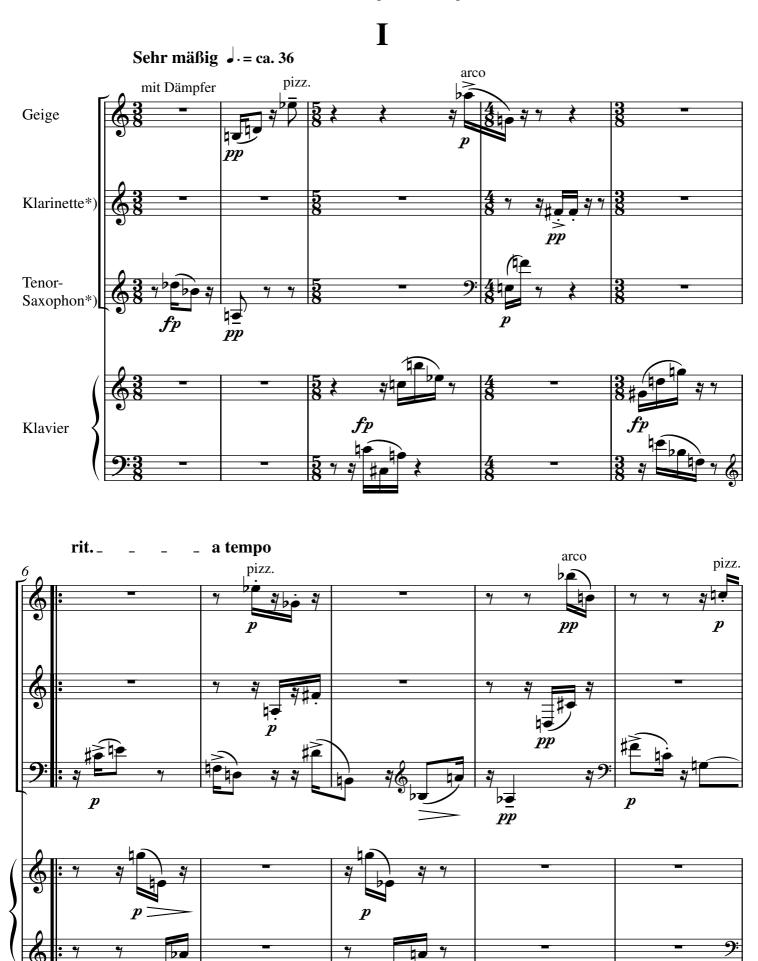
AWG Werkedition Nr. 0000





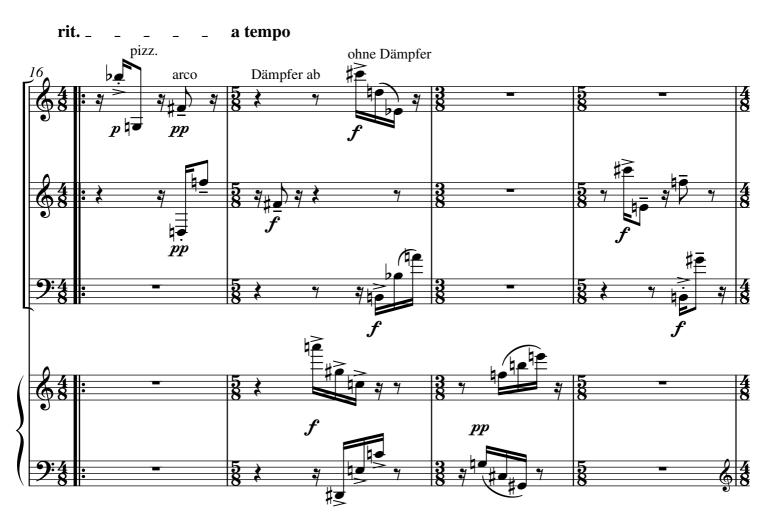
## Quartett für Geige, Klarinette, Tenorsaxophon und Klavier op. 22

Adolf Loos zum 60. Geburtstag



<sup>\*)</sup> Klingt wie notiert.









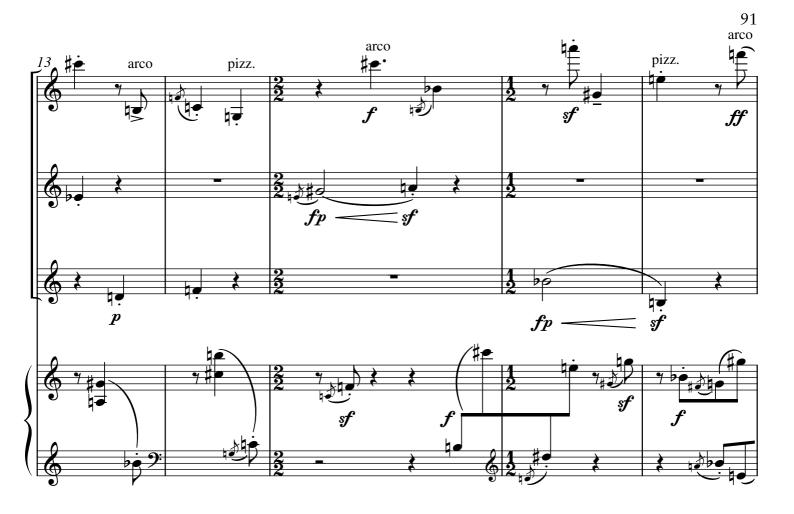




AWG Werkedition Nr. 0000

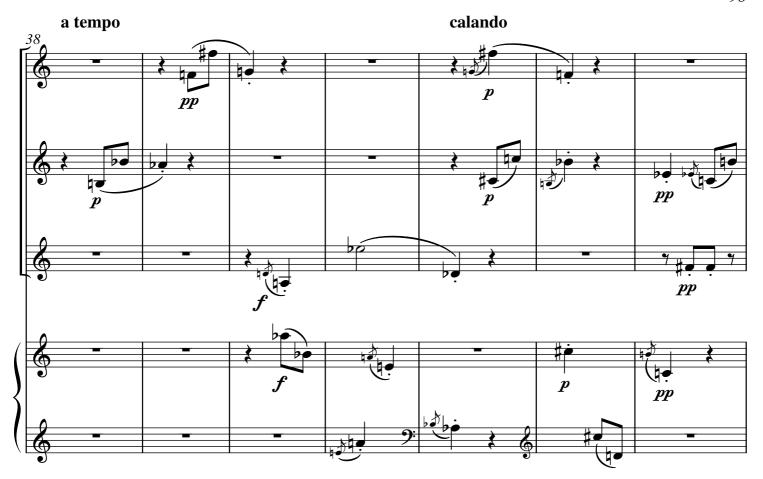
## II

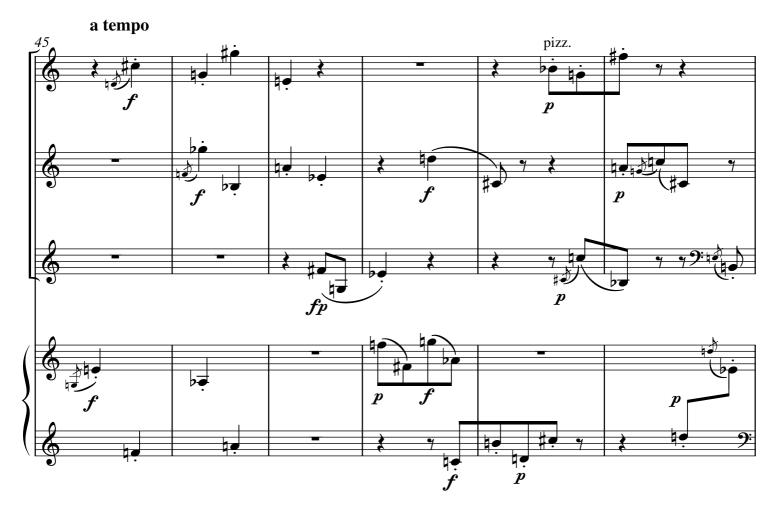












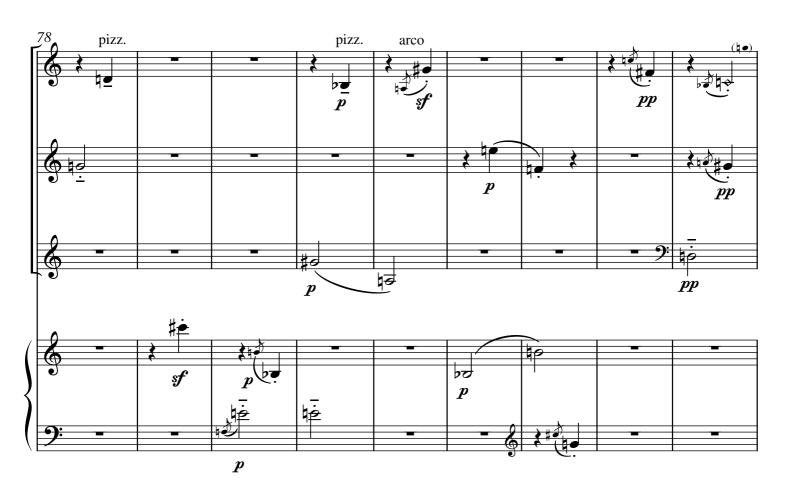
AWG Werkedition Nr. 0000

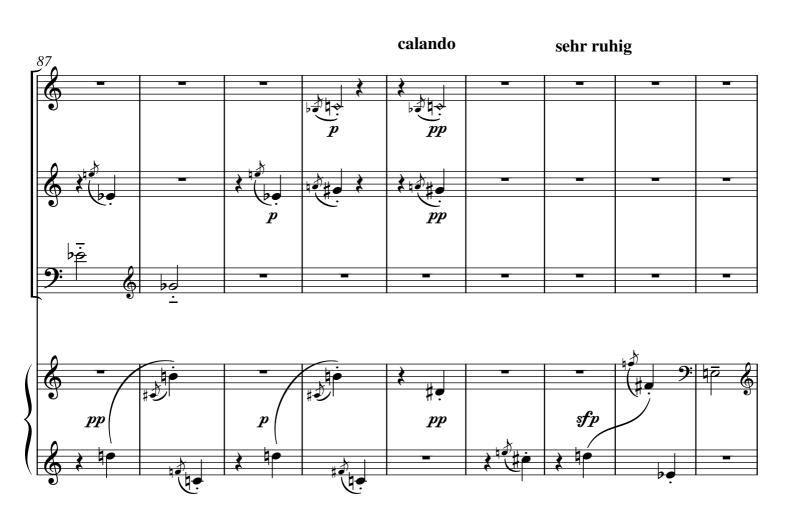




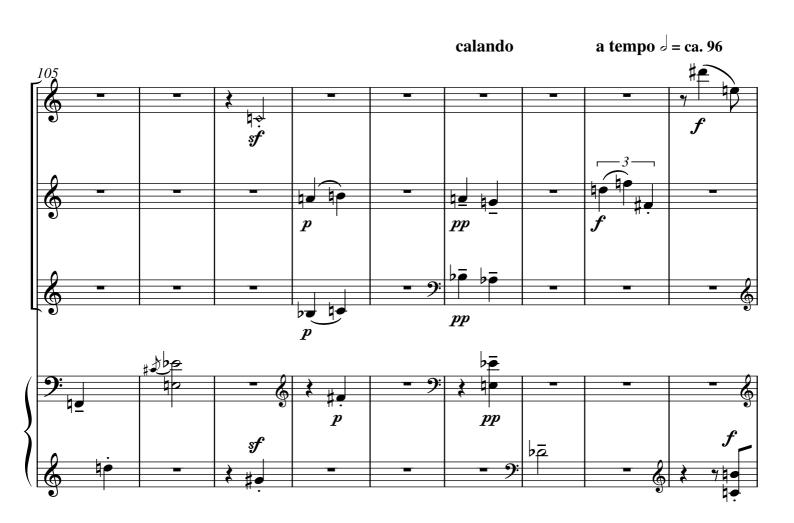
## etwas mäßiger J = ca. 96



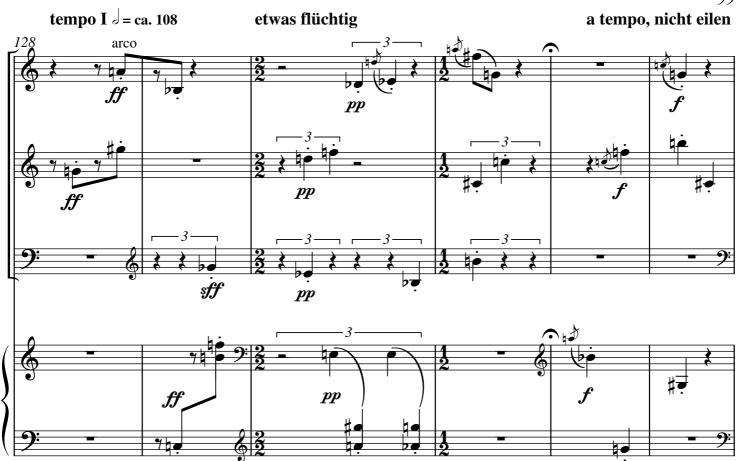




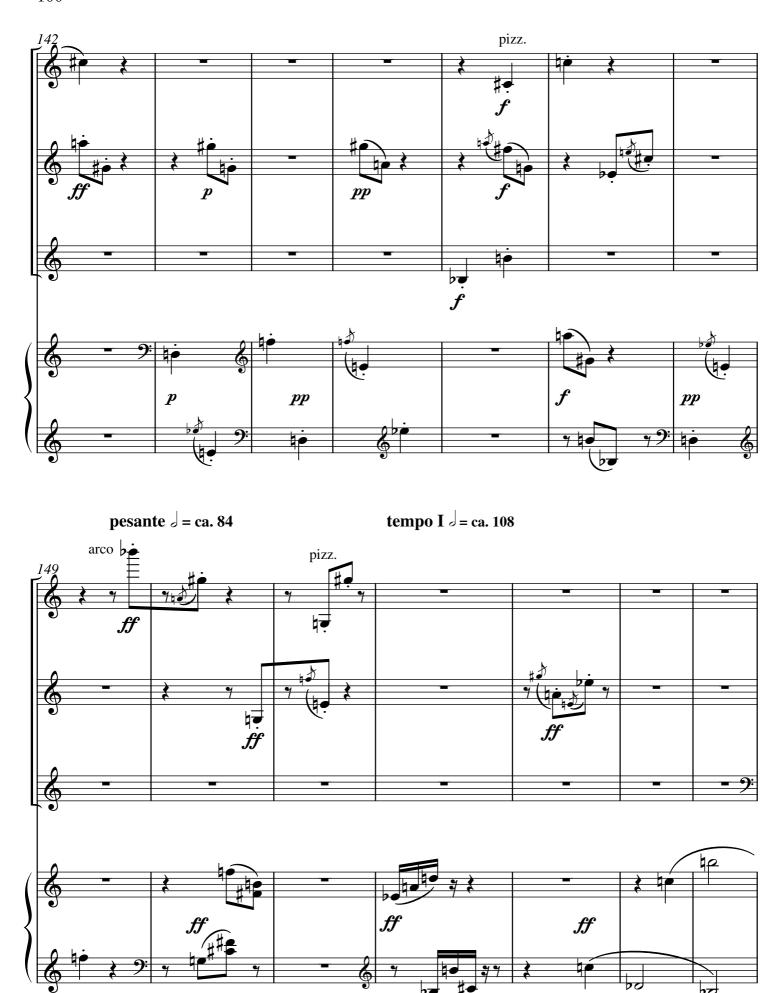




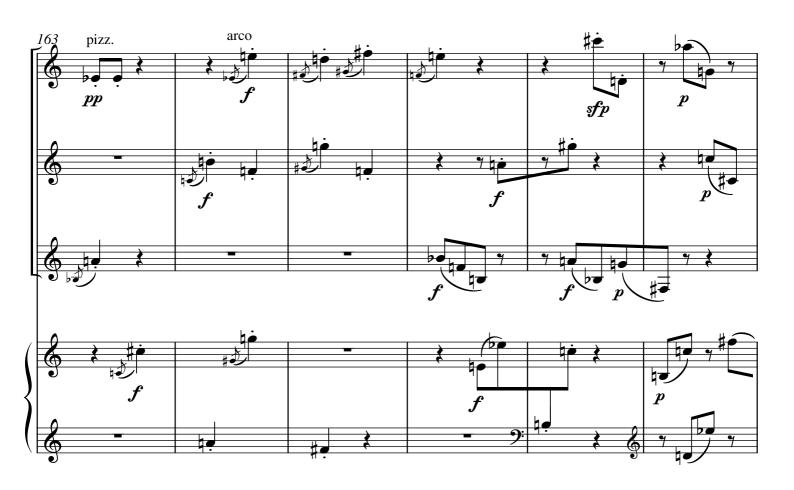










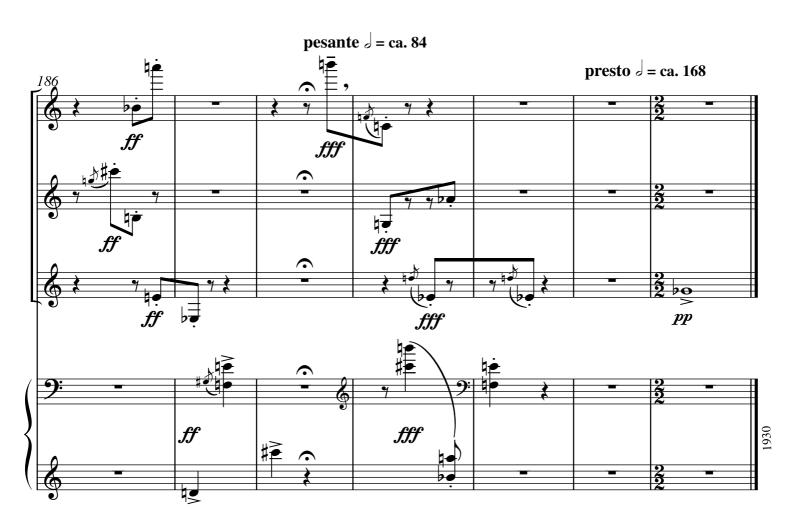




arco

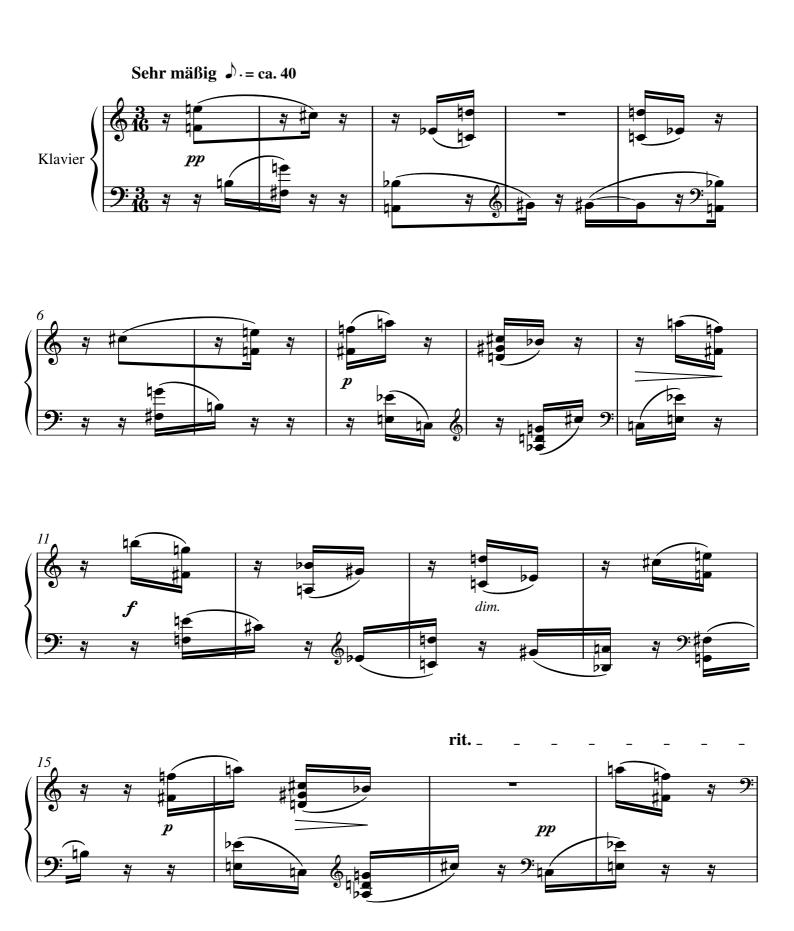




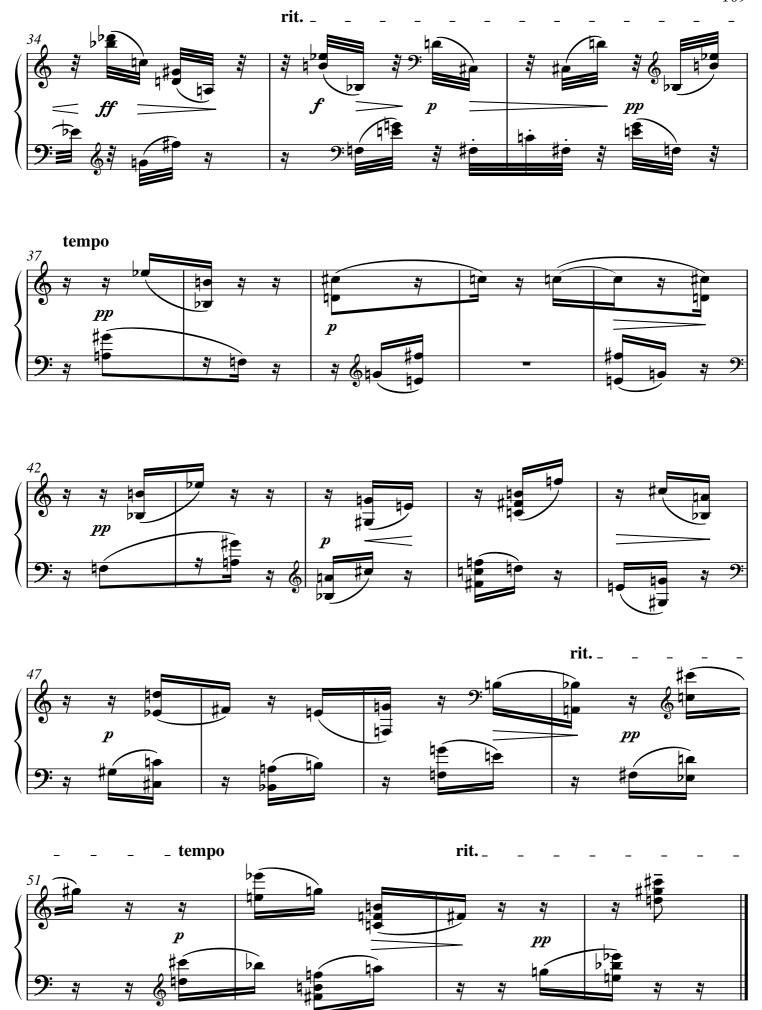


Variationen für Klavier op. 27

I







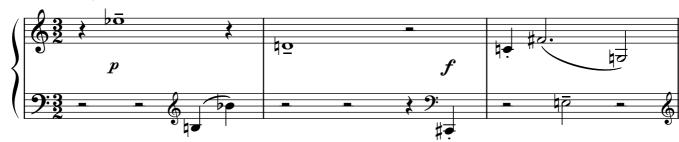
AWG Werkedition Nr. 0000



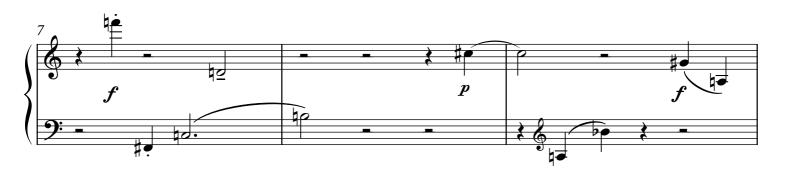
AWG Werkedition Nr. 0000

# III

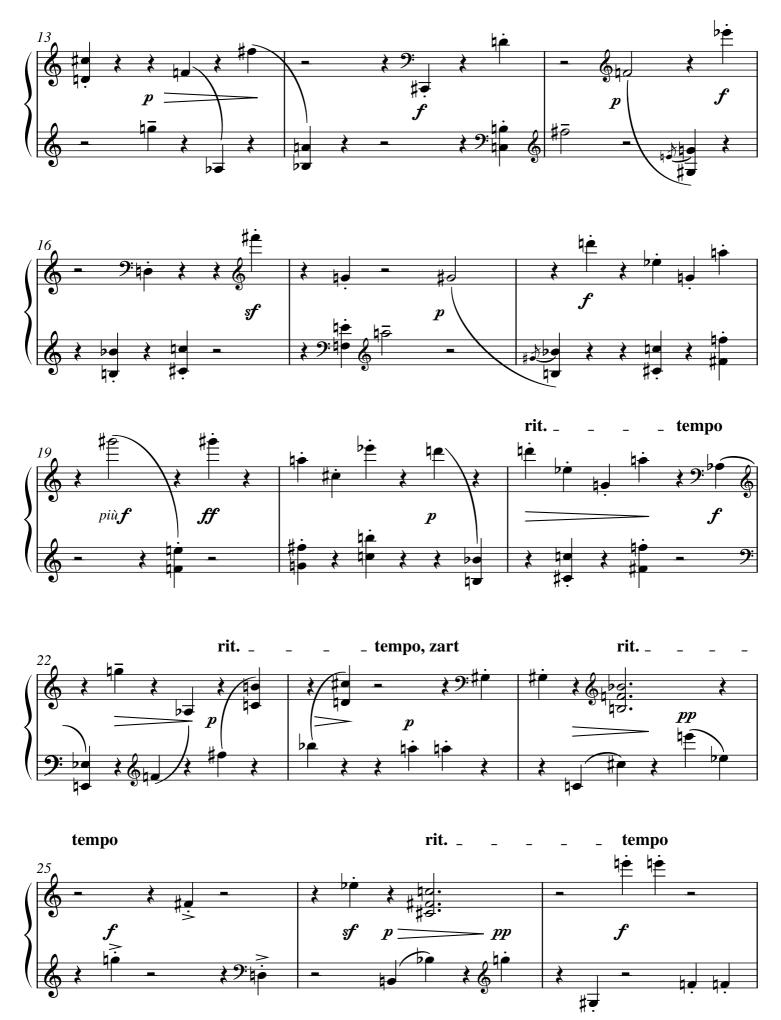






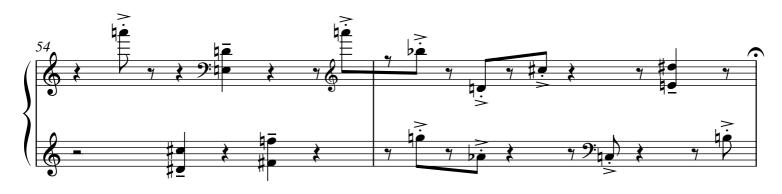


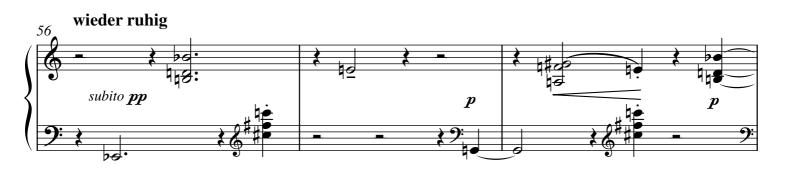


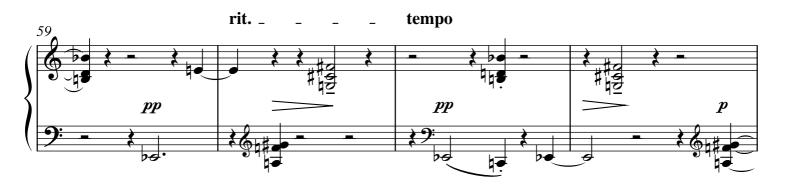


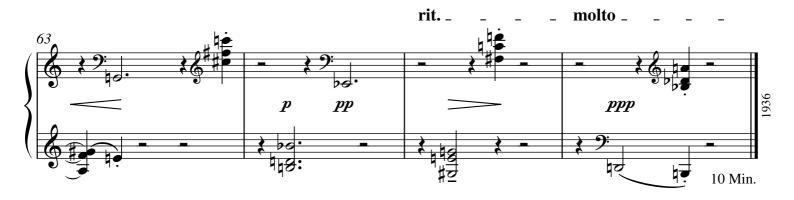












# Streichquartett op. 28

Frau Elisabeth Sprague Coolidge zugeeignet



AWG Werkedition Nr. 0000



AWG Werkedition Nr. 0000





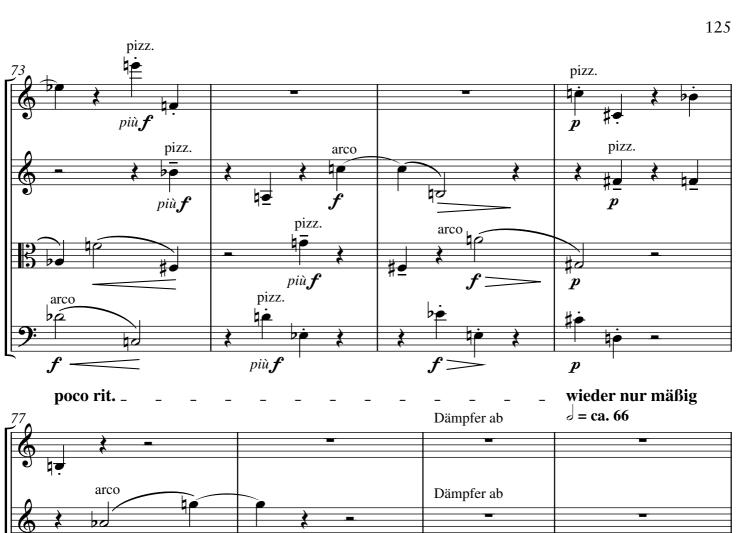
AWG Werkedition Nr. 0000

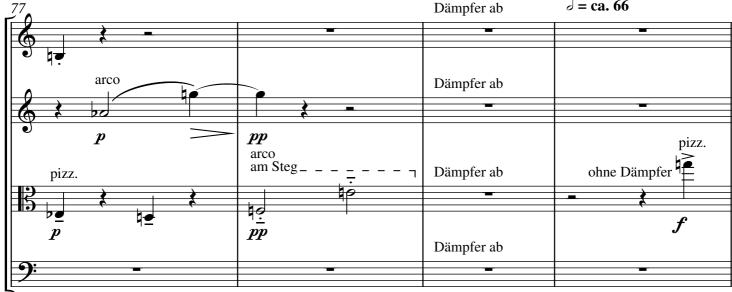


AWG Werkedition Nr. 0000



AWG Werkedition Nr. 0000







AWG Werkedition Nr. 0000



AWG Werkedition Nr. 0000

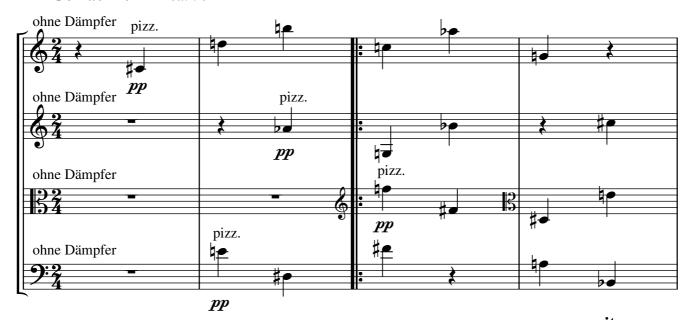
ff



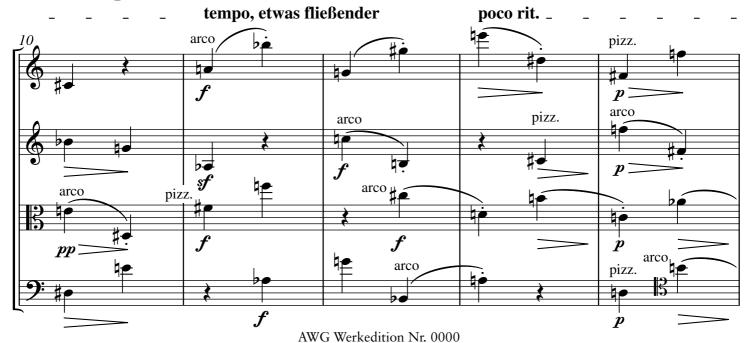
AWG Werkedition Nr. 0000

### II

#### Gemächlich = ca. 56









AWG Werkedition Nr. 0000



AWG Werkedition Nr. 0000

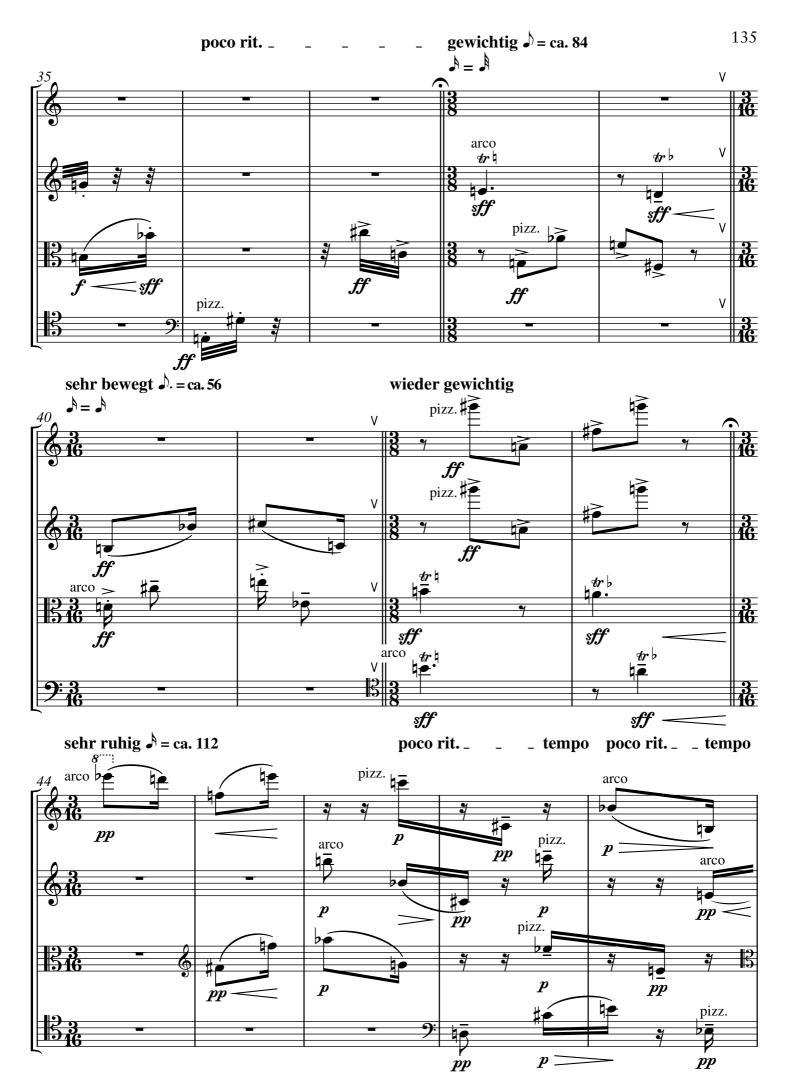


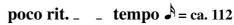
AWG Werkedition Nr. 0000

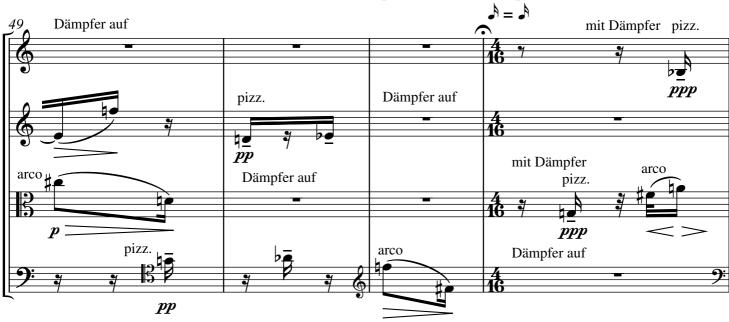




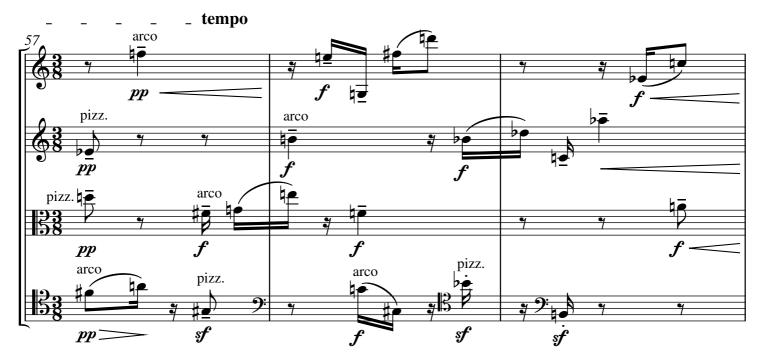








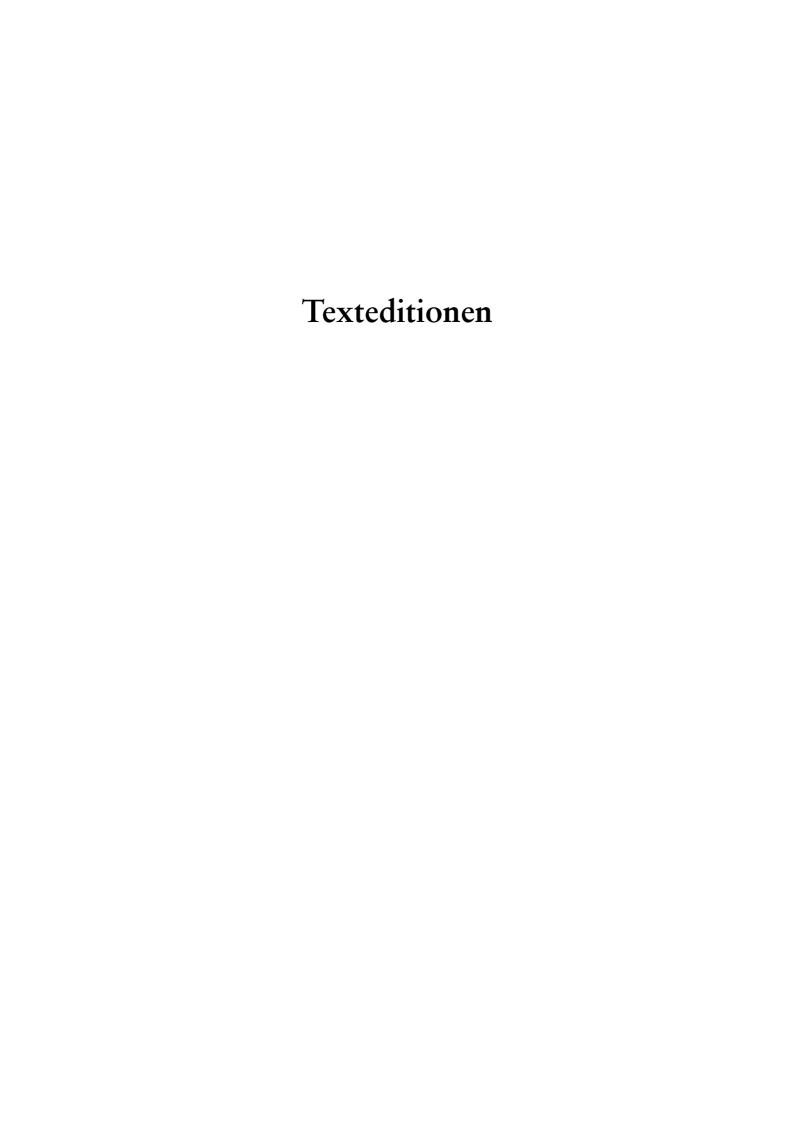




AWG Werkedition Nr. 0000



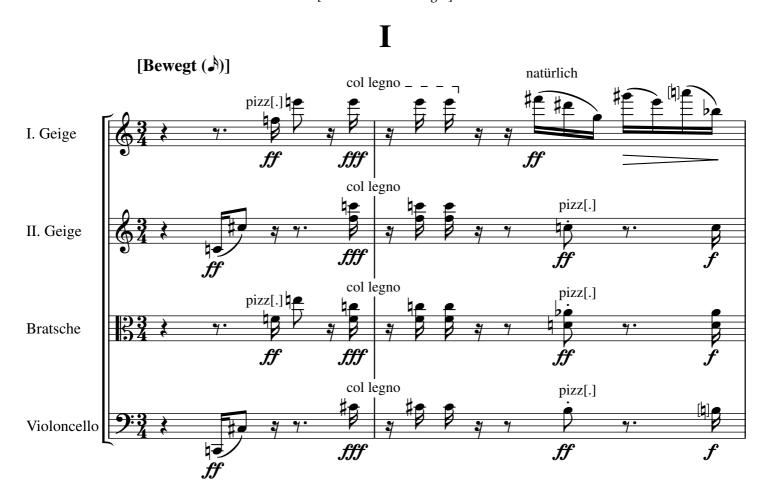
AWG Werkedition Nr. 0000

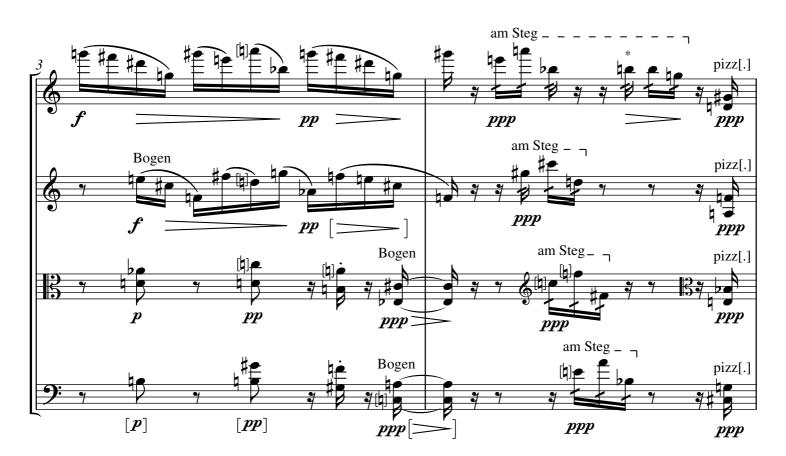


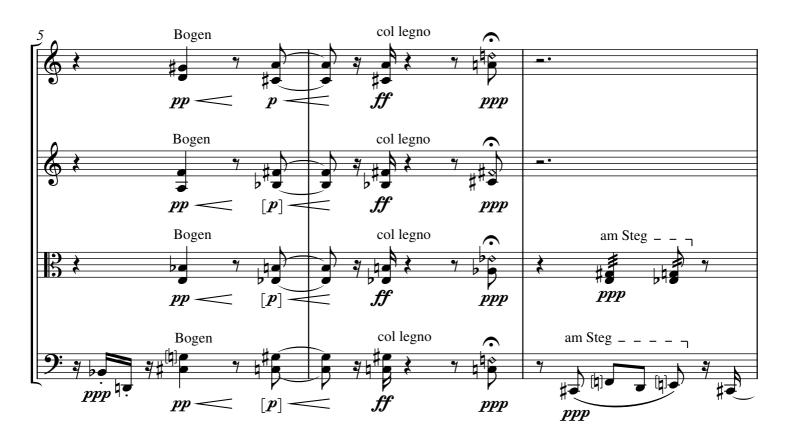
Fünf Sätze für Streichquartett op. 5

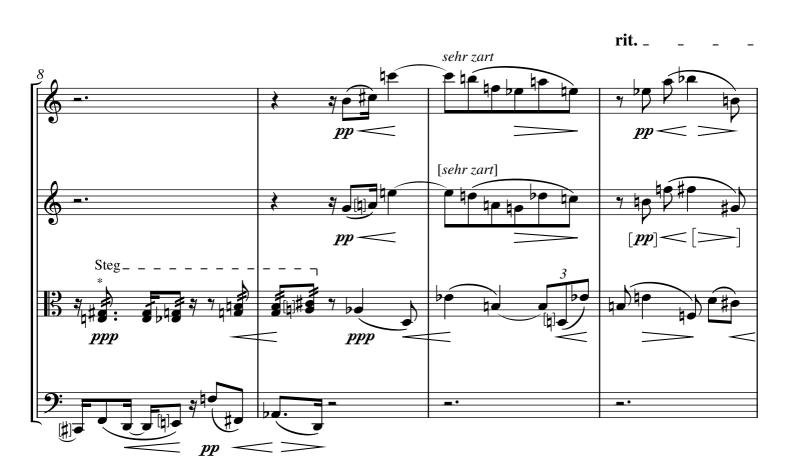
## Fünf Sätze für Streichquartett op. 5

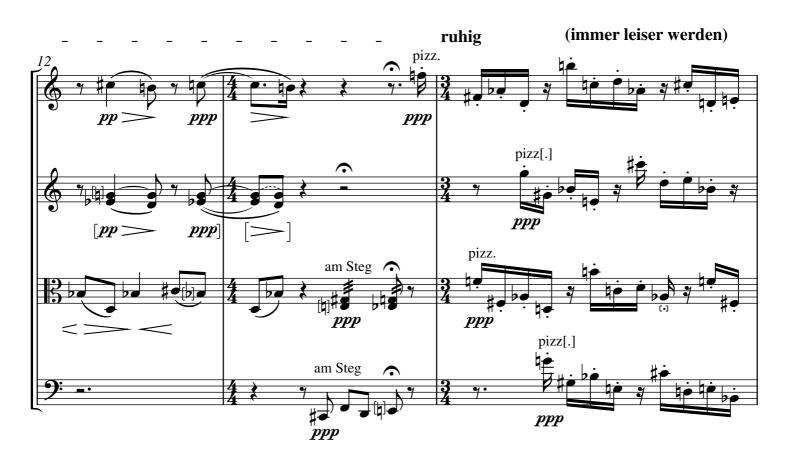
[M 147: Textfassung 1]

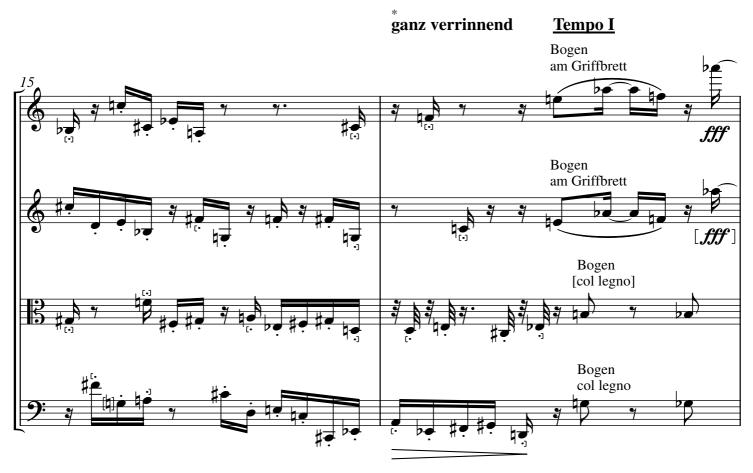




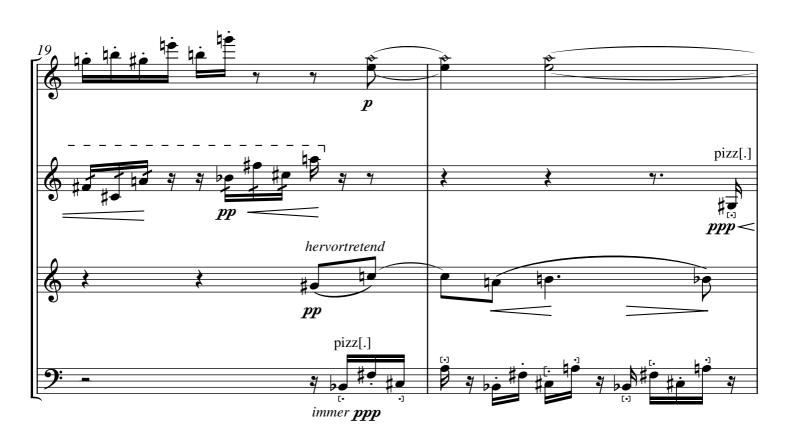




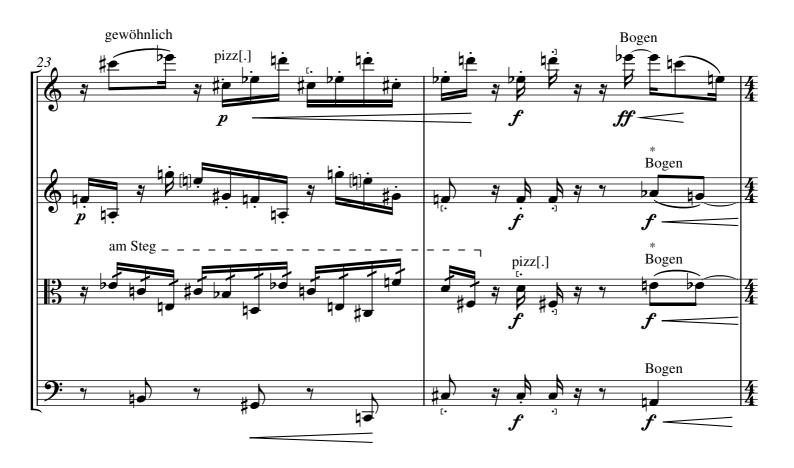




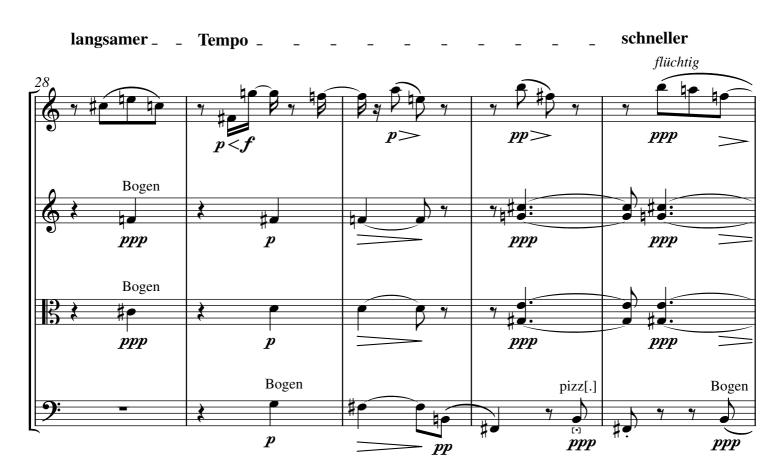


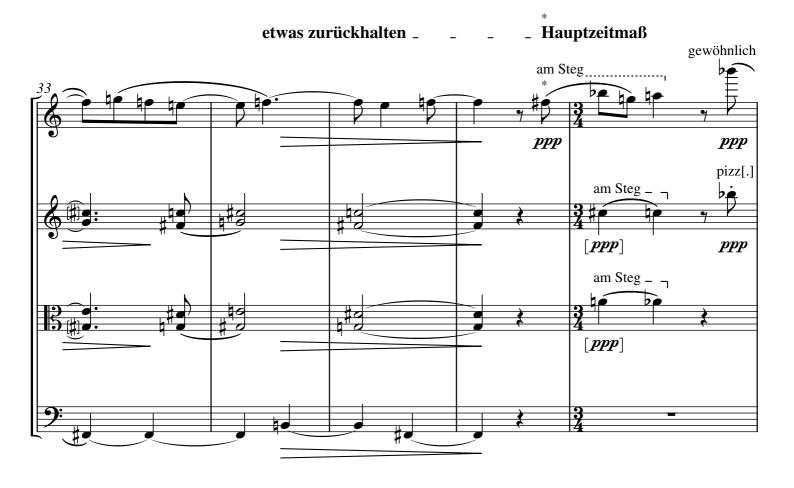


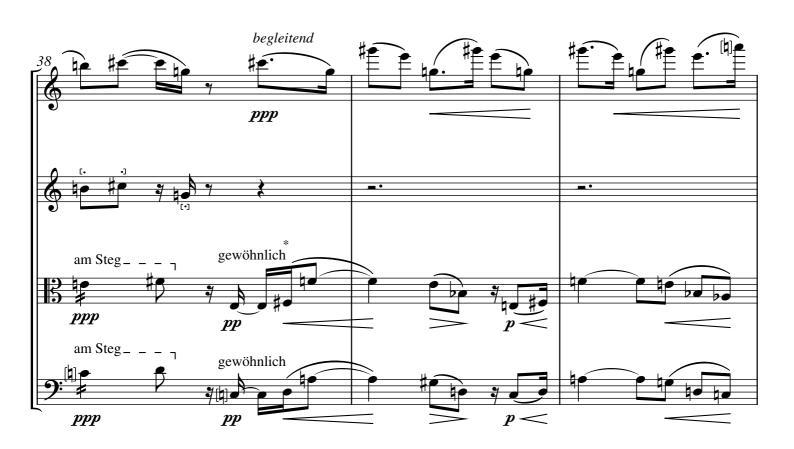


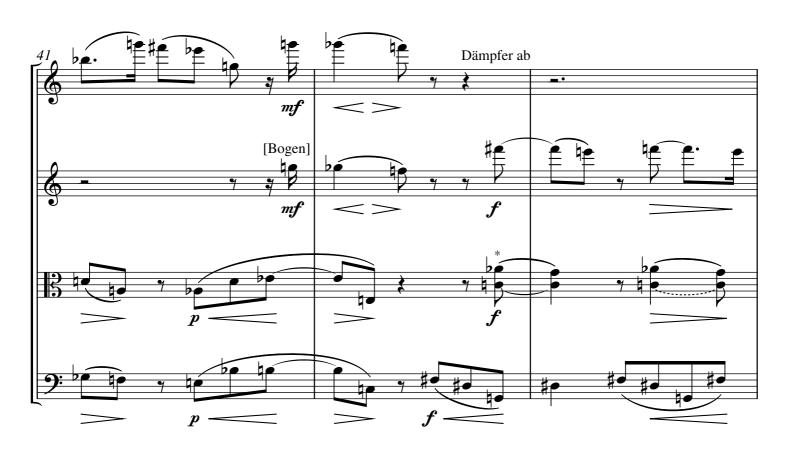






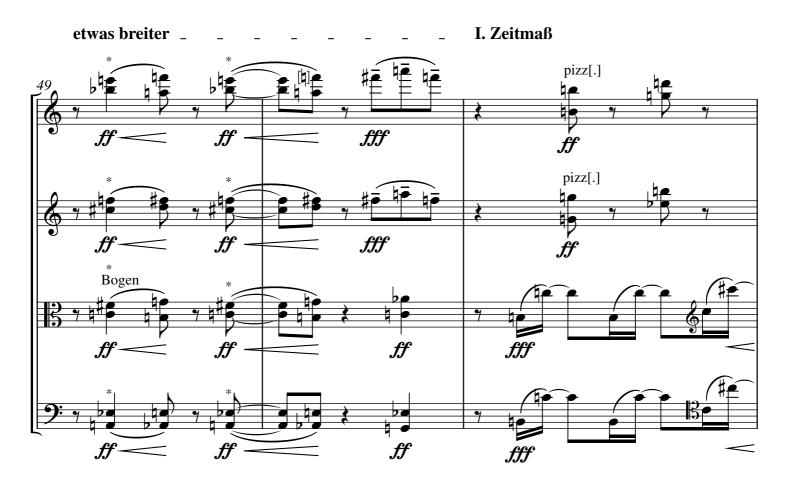


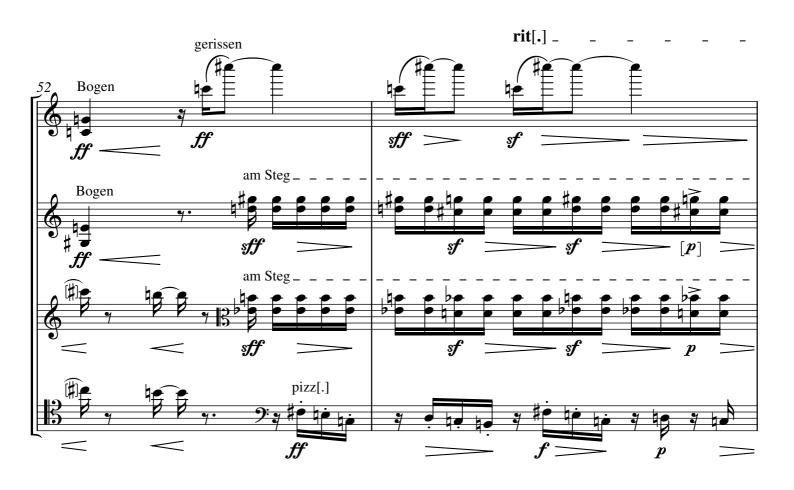


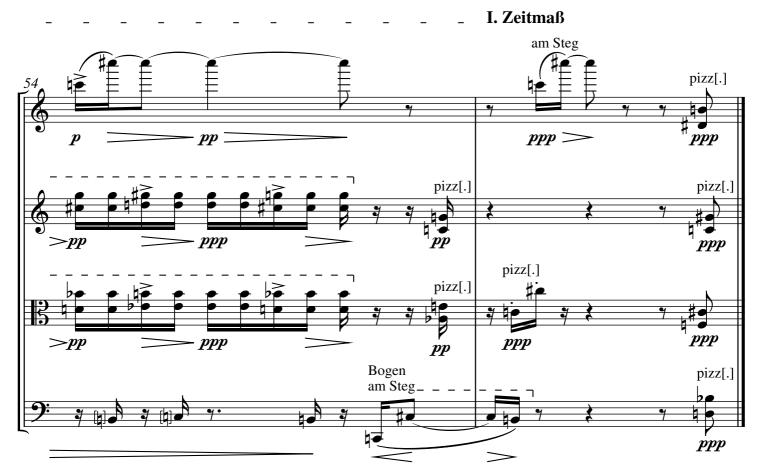




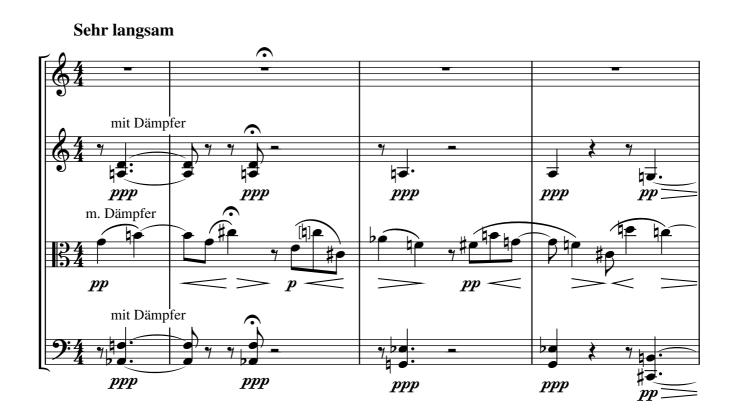




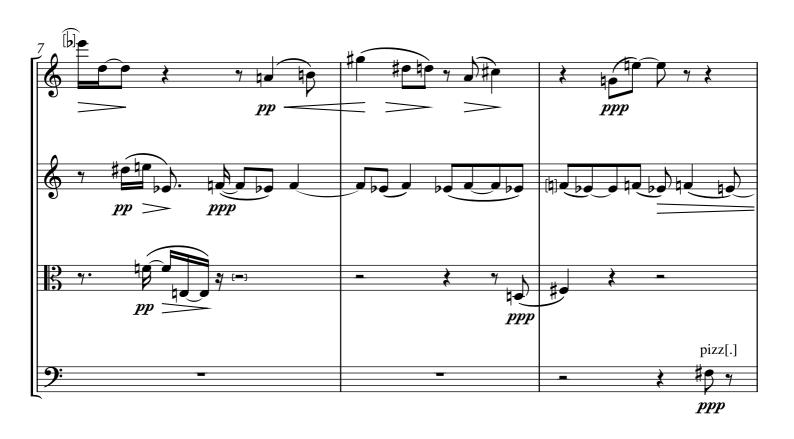


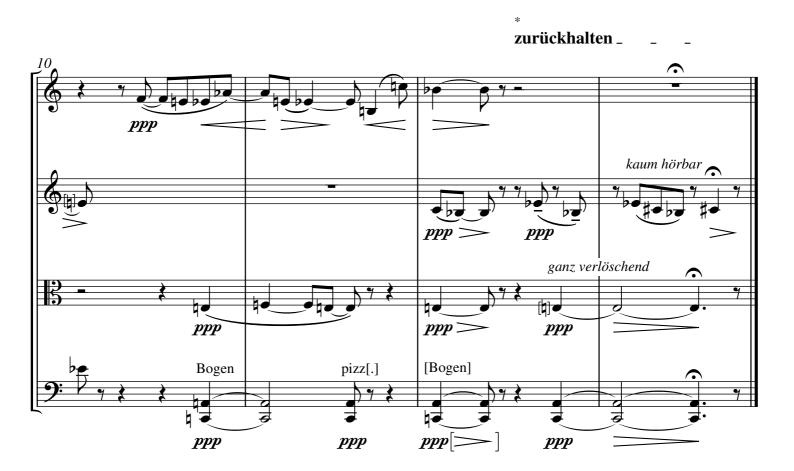


#### II

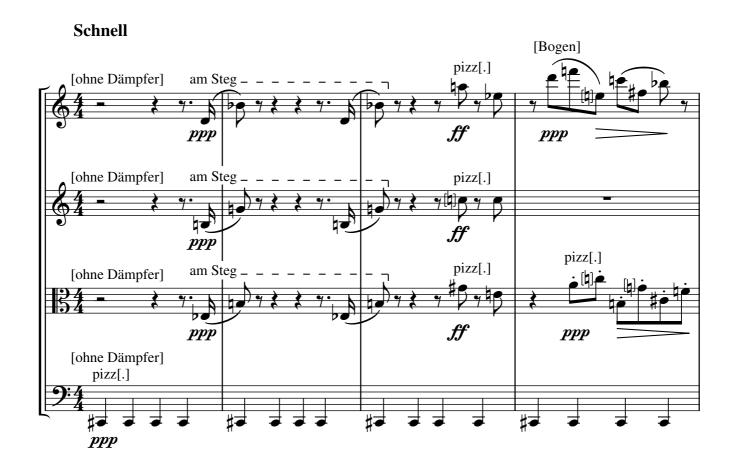


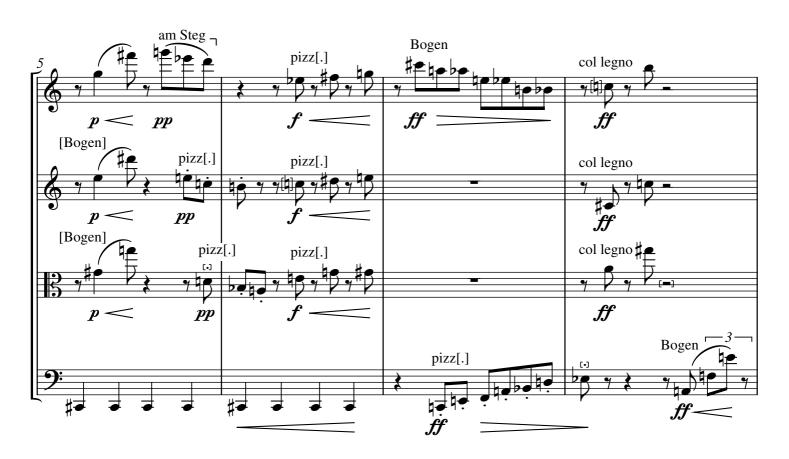






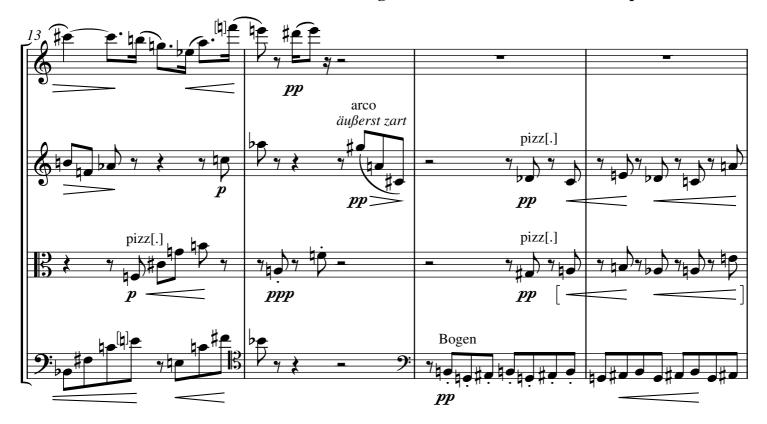
#### III







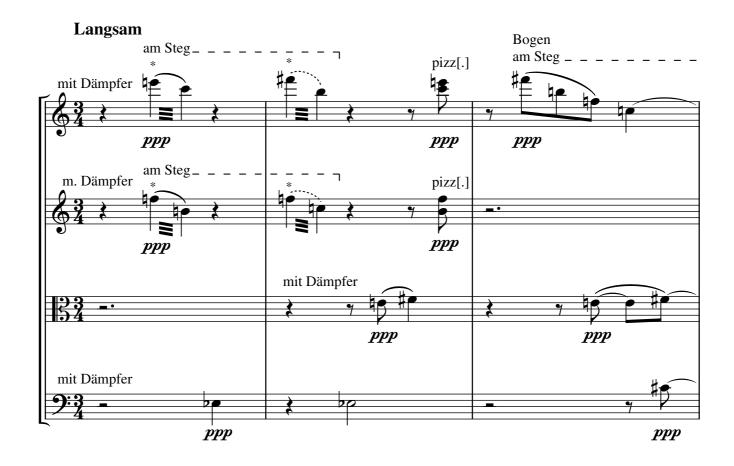
rit. \_ \_ \_ \_ fast langsam rasch belebend \_ \_ Tempo

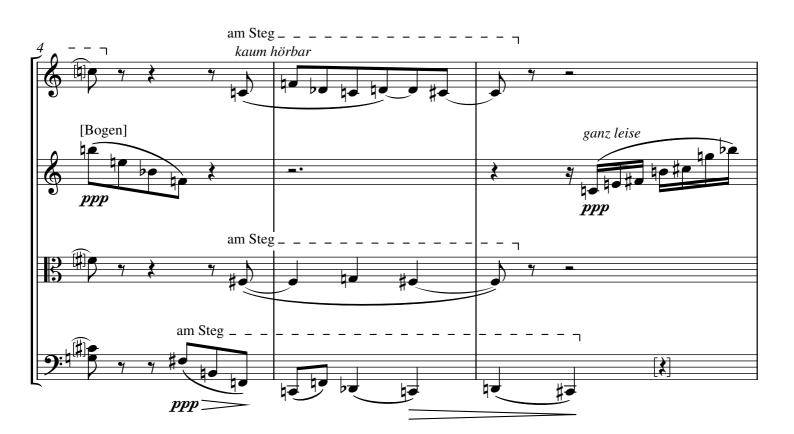


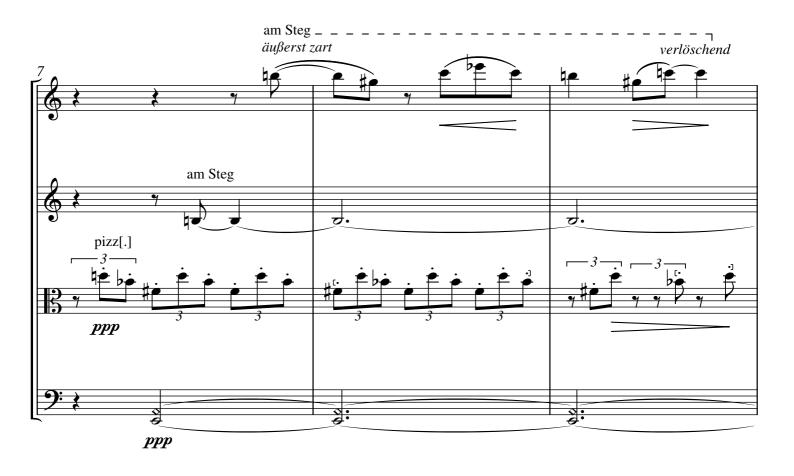


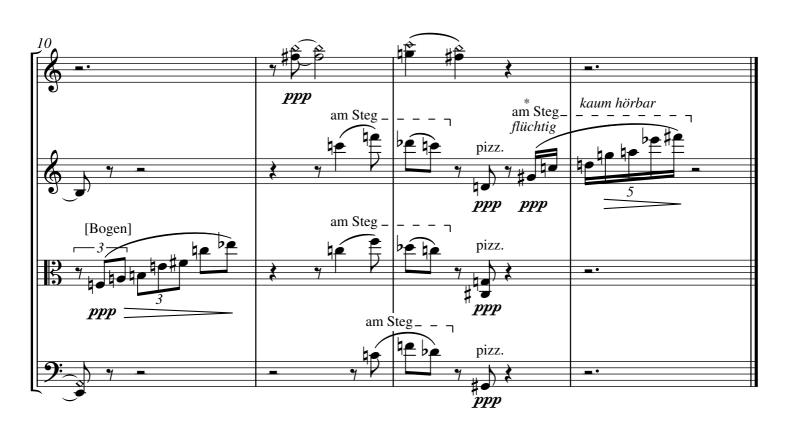


#### IV



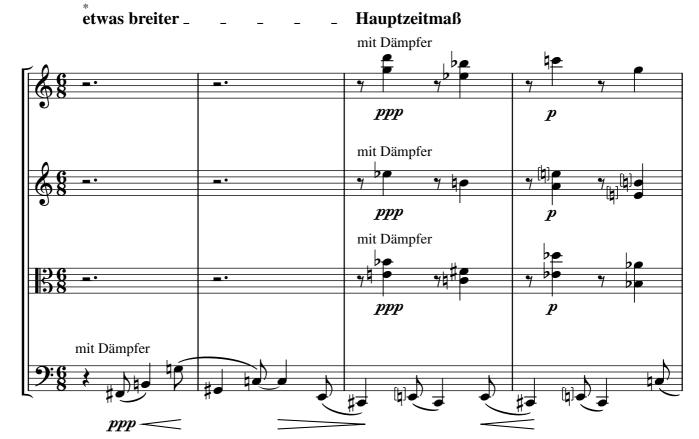


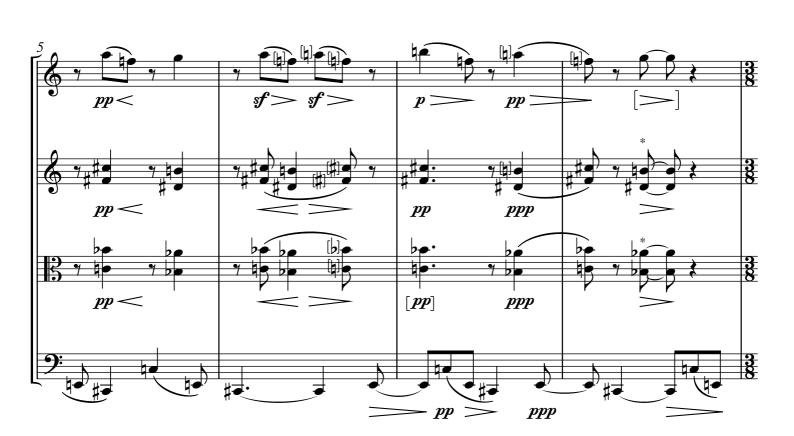




#### $\mathbf{V}$

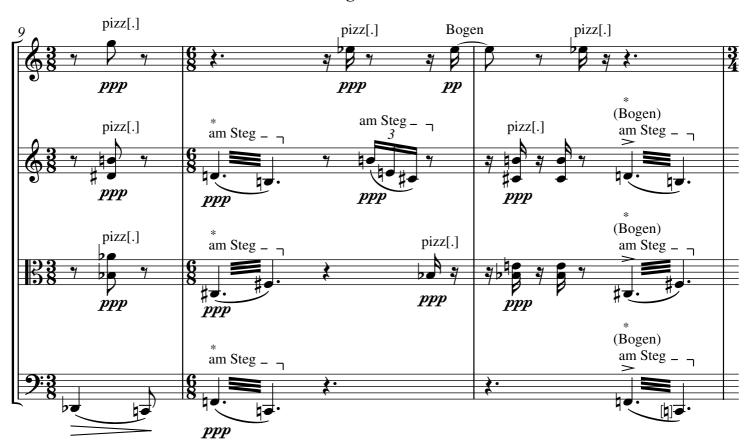
#### Ganz wenig bewegt

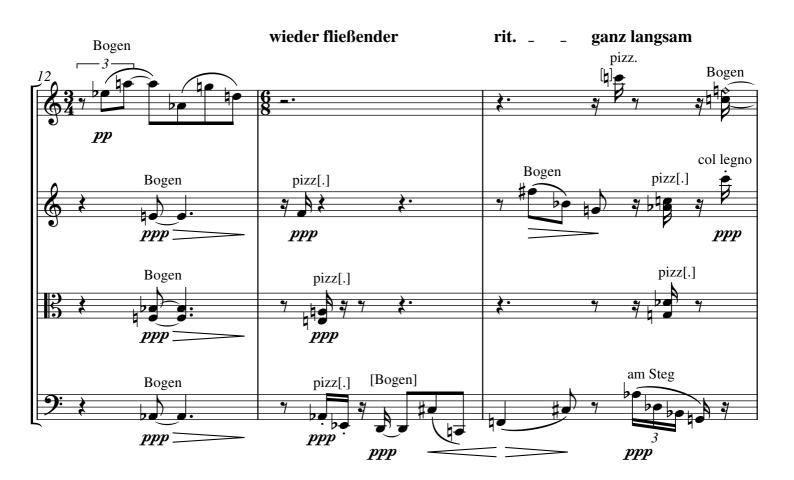


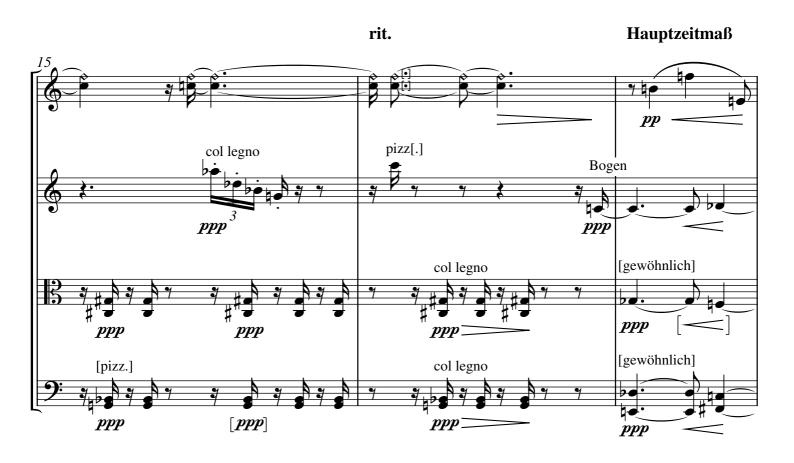


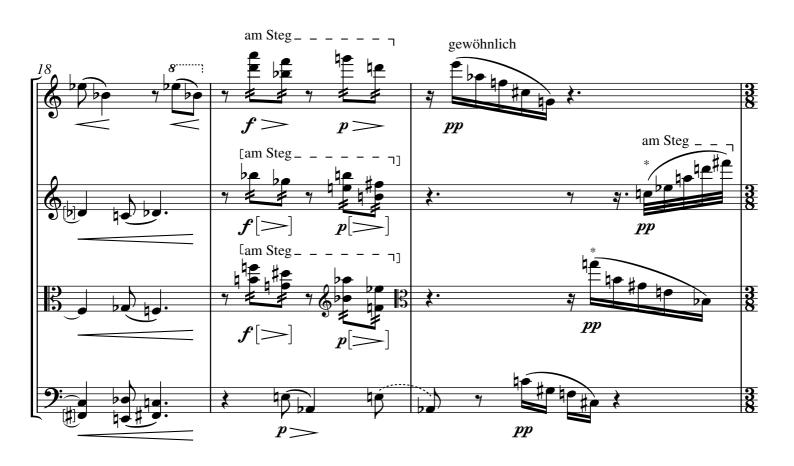
#### kaum hörbar langsamer

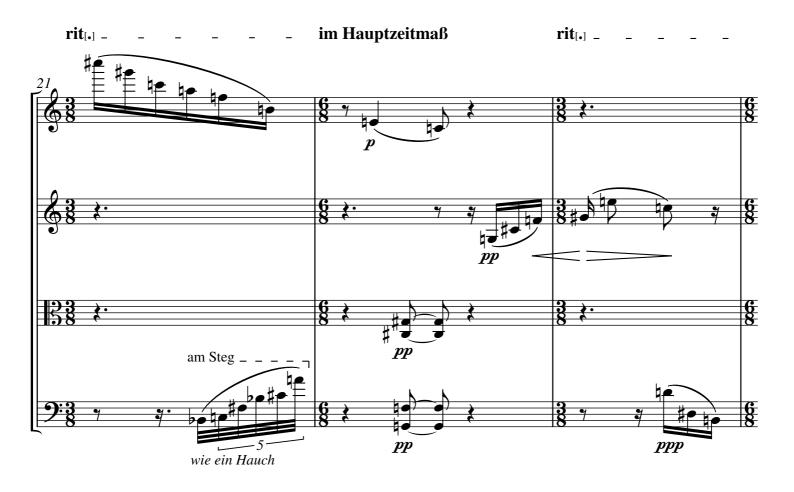
verschwindend

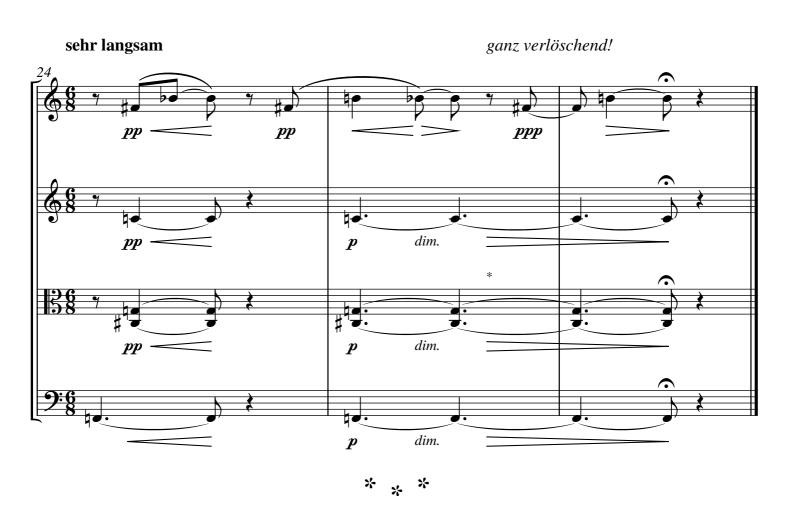








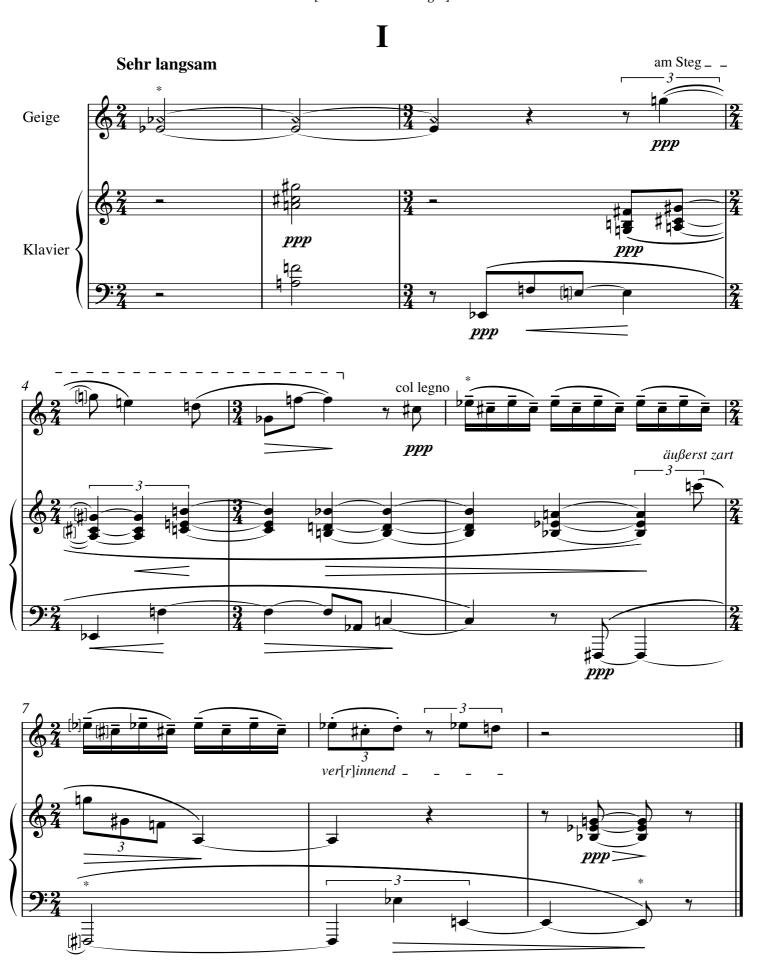




Vier Stücke für Geige und Klavier op. 7

## Vier Stücke für Geige und Klavier [Stadium 1]

[M 161: Textfassung 1]



AWG Textedition Nr. 0000

## II



AWG Textedition Nr. 0000



AWG Textedition Nr. 0000



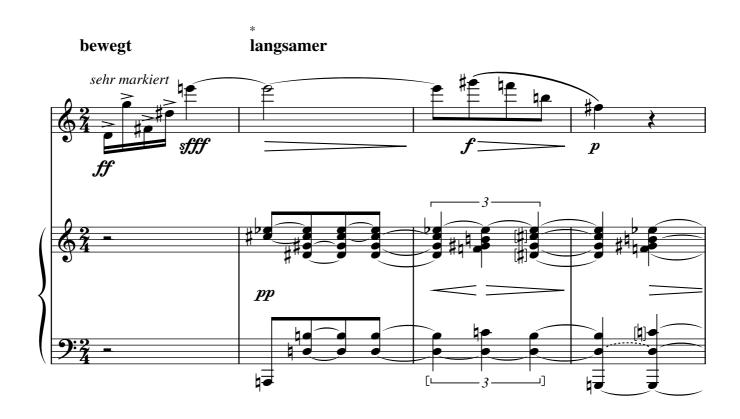


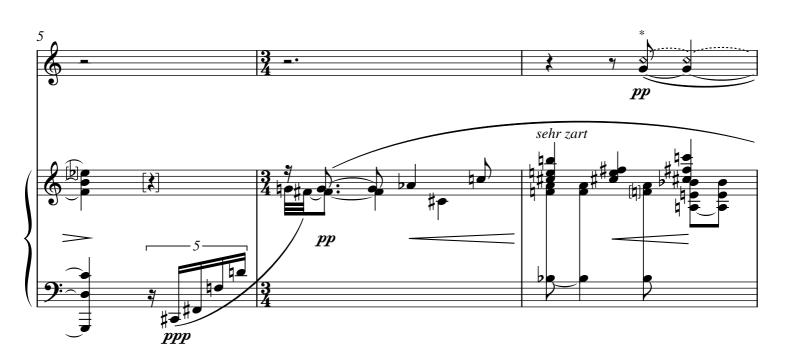
AWG Textedition Nr. 0000

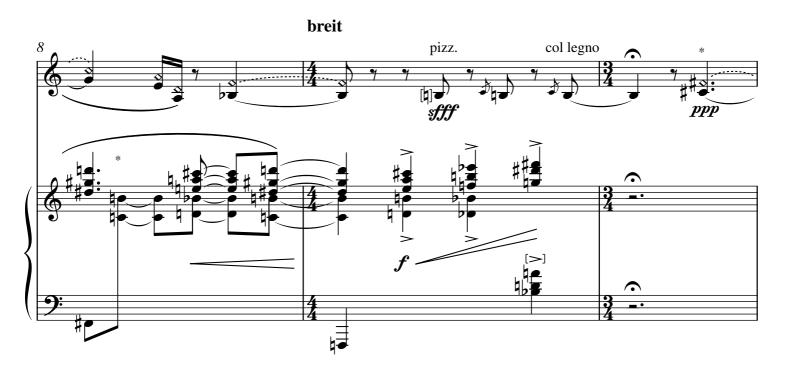
#### III

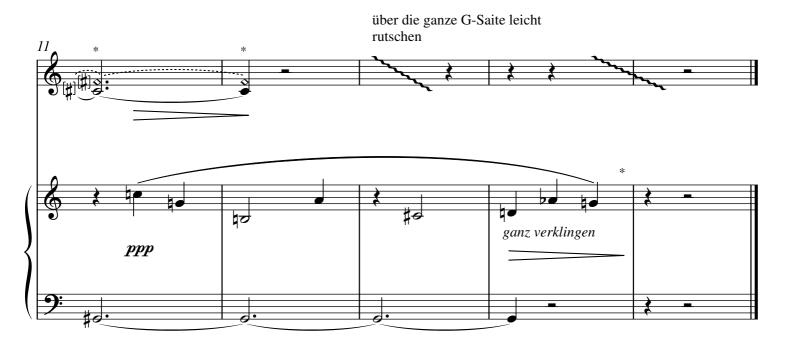


# IV









\* , \*

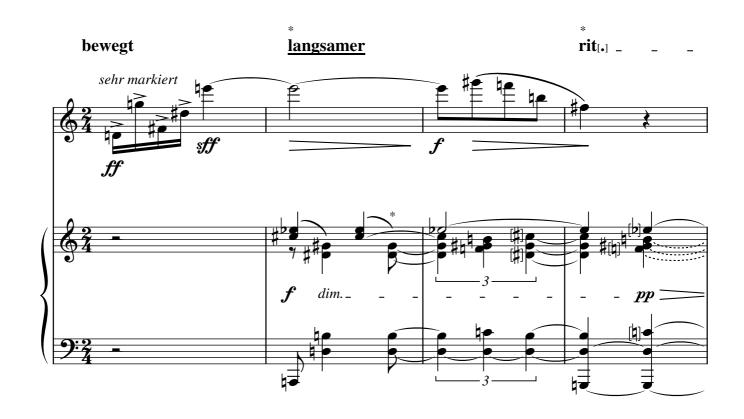
## Vier Stücke für Geige und Klavier [Stadium 2 (Fragment)]

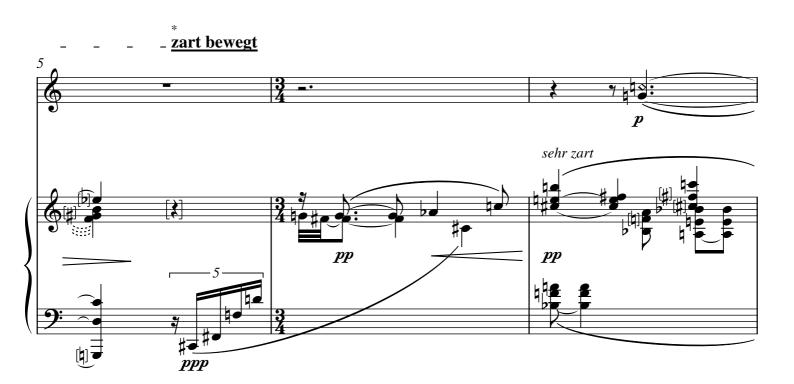
[M 163: Textfassung 2]

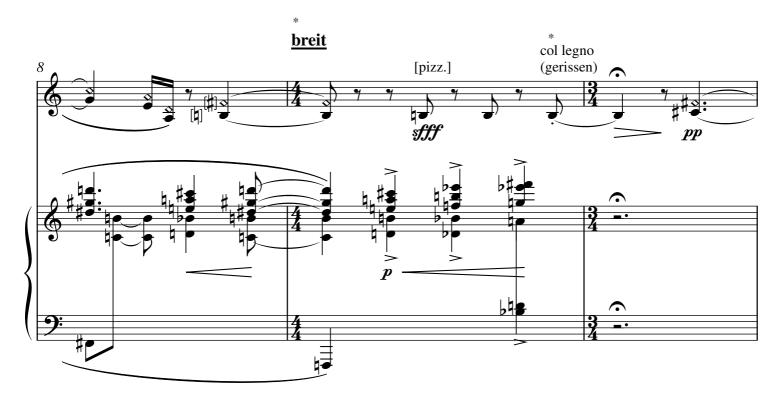


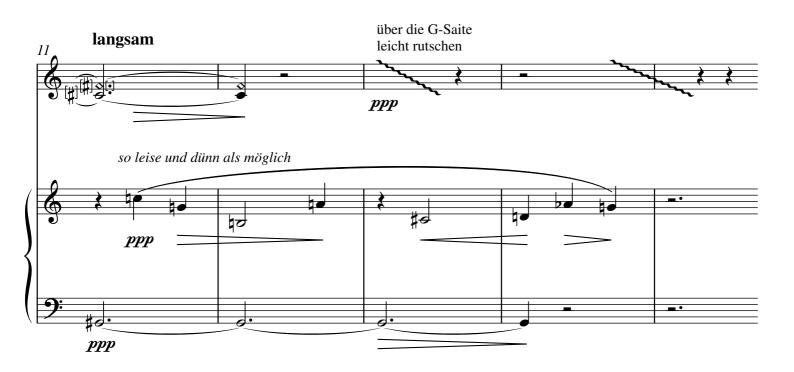
AWG Textedition Nr. 0000

# IV









\* \* \*

## Vier Stücke für Geige und Klavier [Stadium 3]

[M 161: Textfassung 3]



AWG Textedition Nr. 0000

#### II





AWG Textedition Nr. 0000





AWG Textedition Nr. 0000

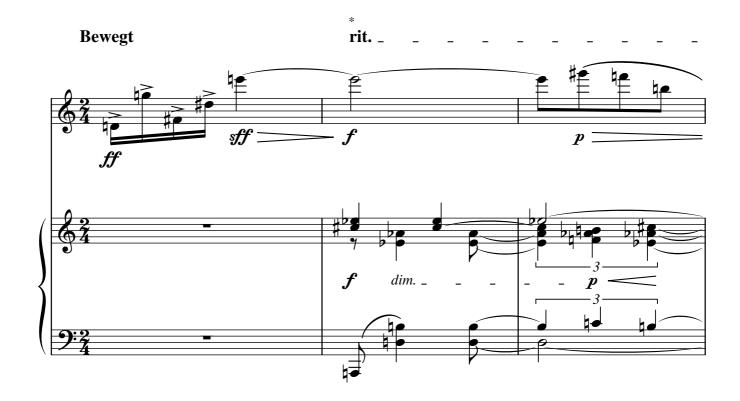


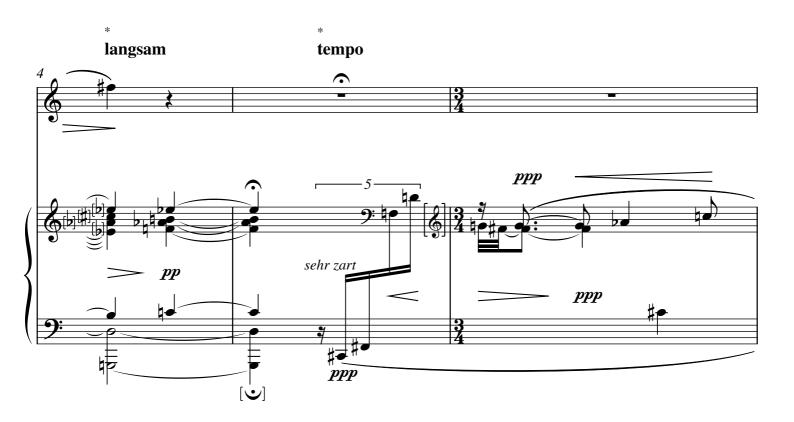
AWG Textedition Nr. 0000

 $ppp\overline{p}$ 

ppp

# IV







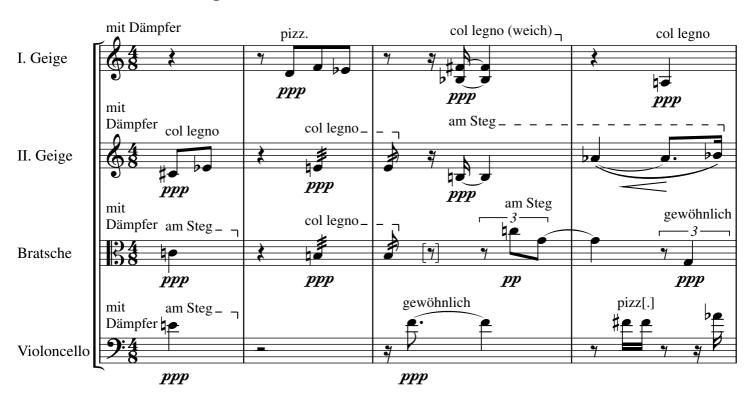
汁

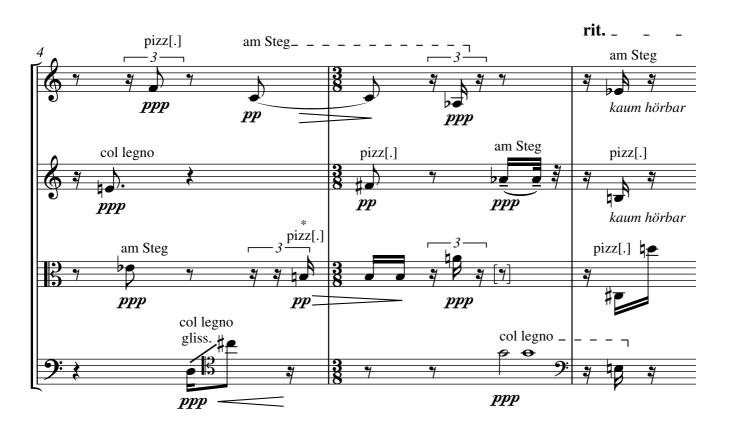
\*

Sechs Bagatellen für Streichquartett op. 9

## IV

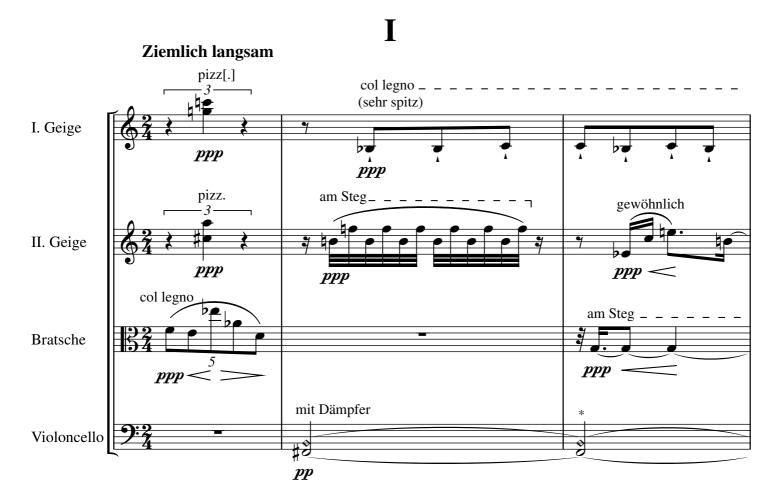
#### äußerst langsam (♪)

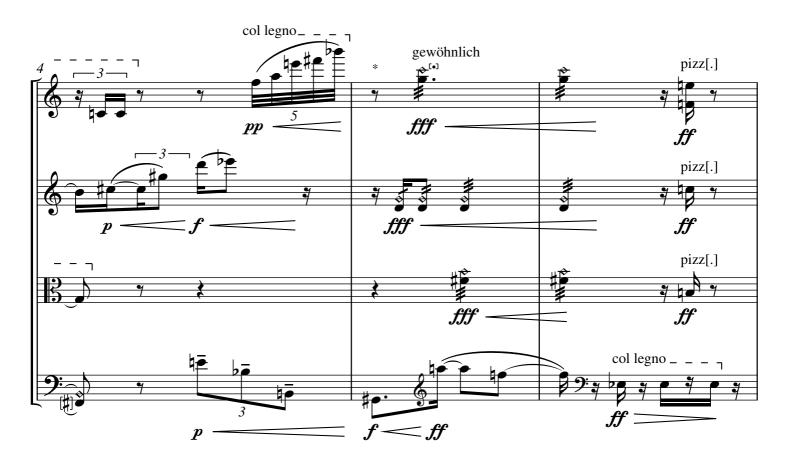


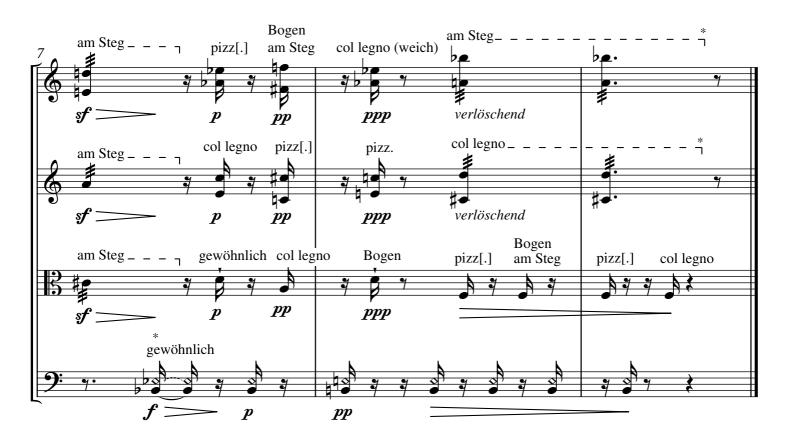


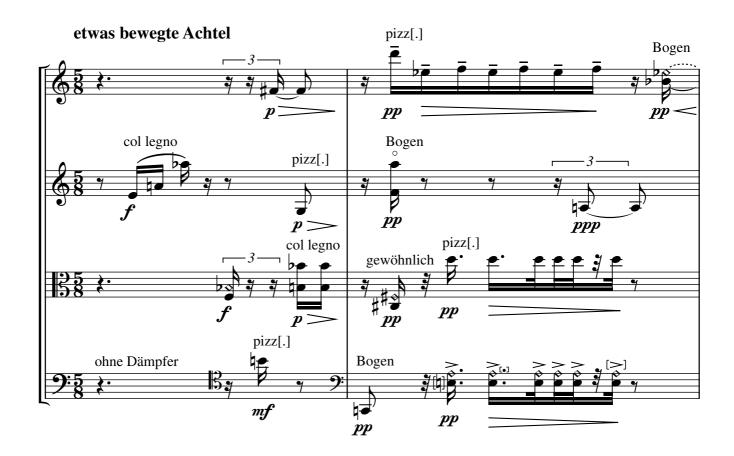
## II. Streichquartett (Vier Stücke)

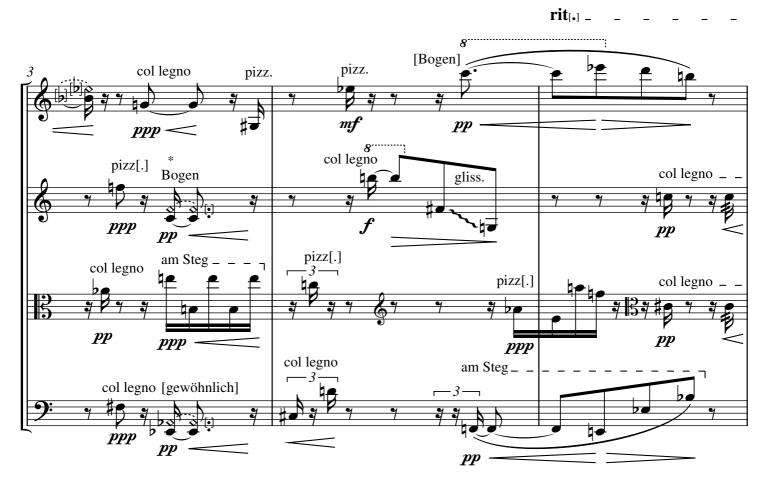
[M 172: Textfassung 1]











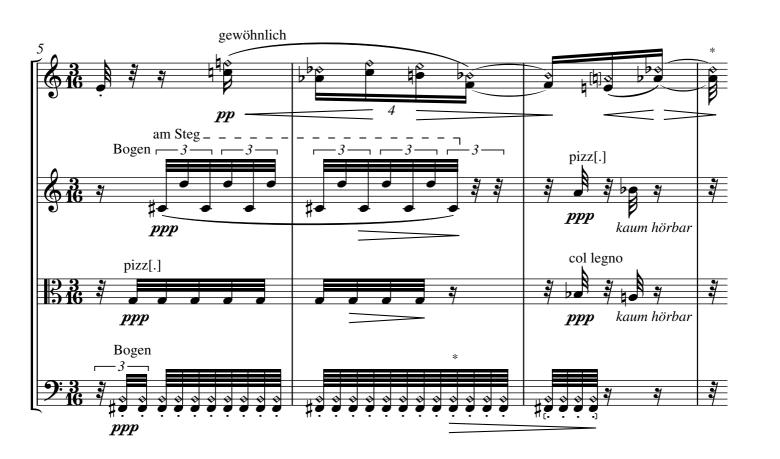
AWG Textedition Nr. 0000



pp <

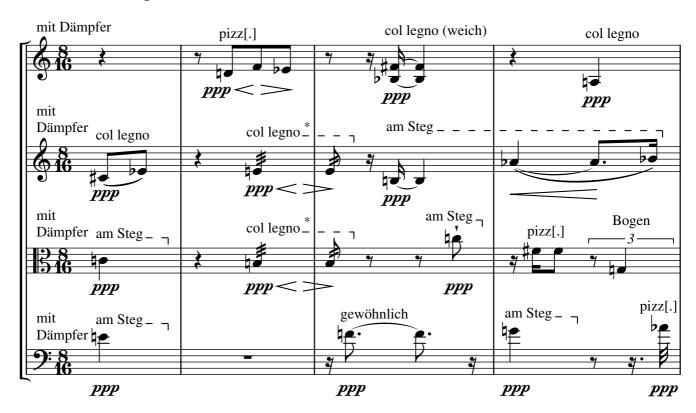
## III

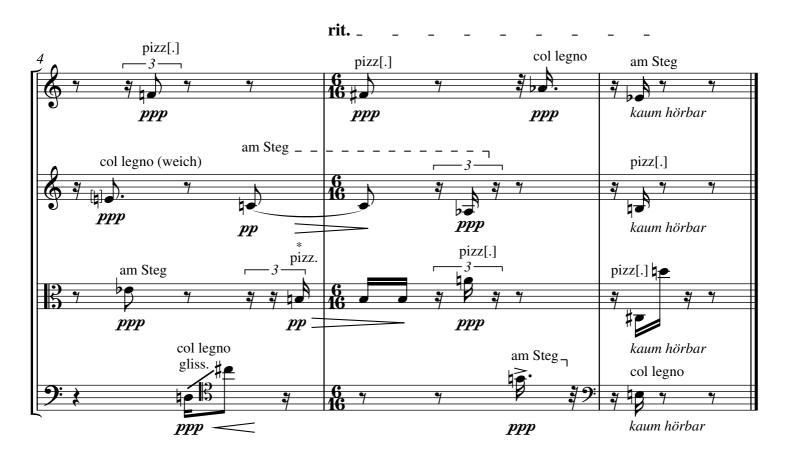




## IV

#### Äußerst langsam (🎝)





mit Dämpfer

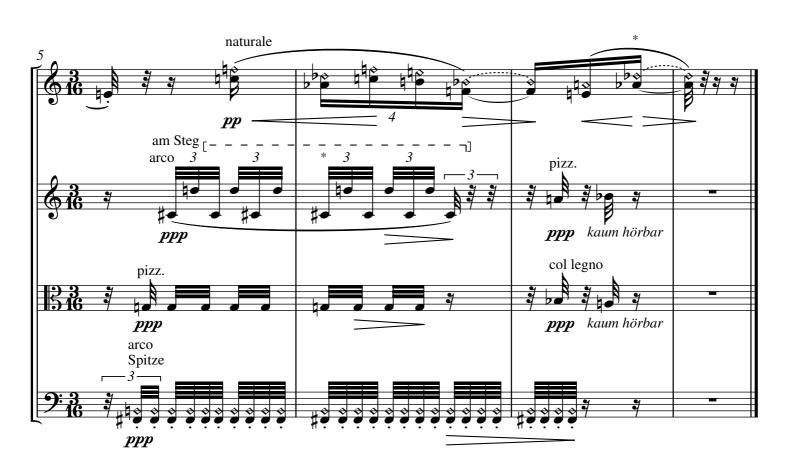
Violoncello

# Nr. 3 aus Vier Stücke für Streichquartett

#### Ganz langsam () col legno (ganz weich) mit Dämpfer I. Geige ppp ppp pizz. mit Dämpfer 3 16 II. Geige ppp ppp pizz. arco mit Dämpfer 3 16 Bratsche ppp ppp col legno

pizz.

ppp

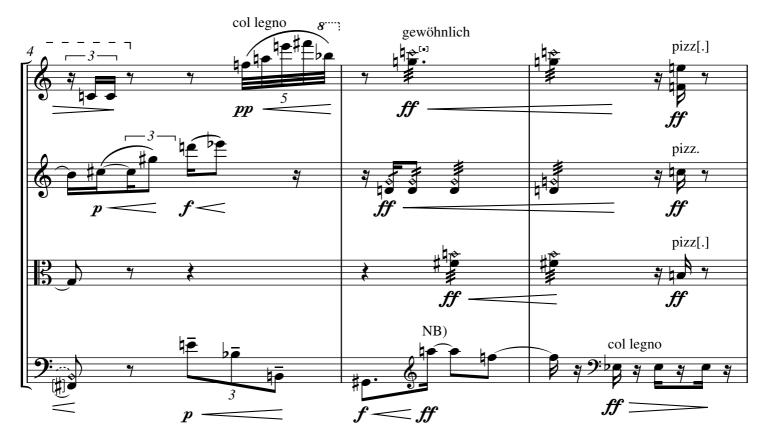


pp

## Vier Stücke für Streichquartett op. 3 Nr. 2

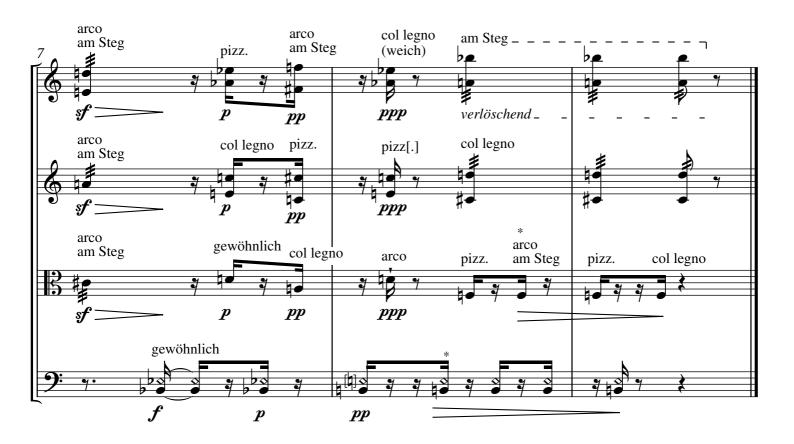
[M 172: Textfassung 2]

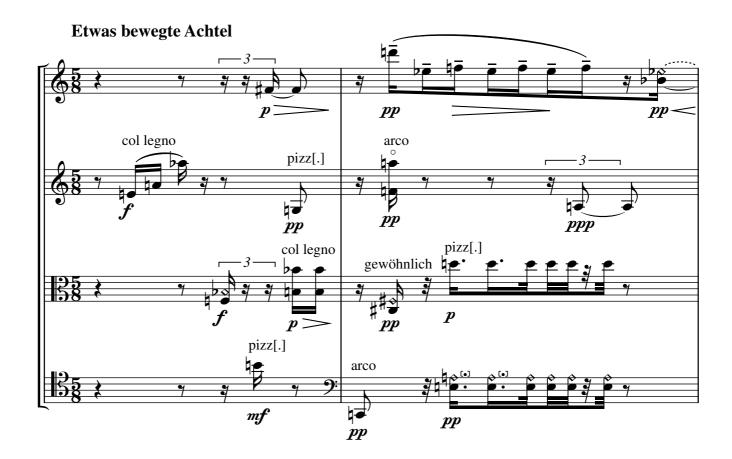


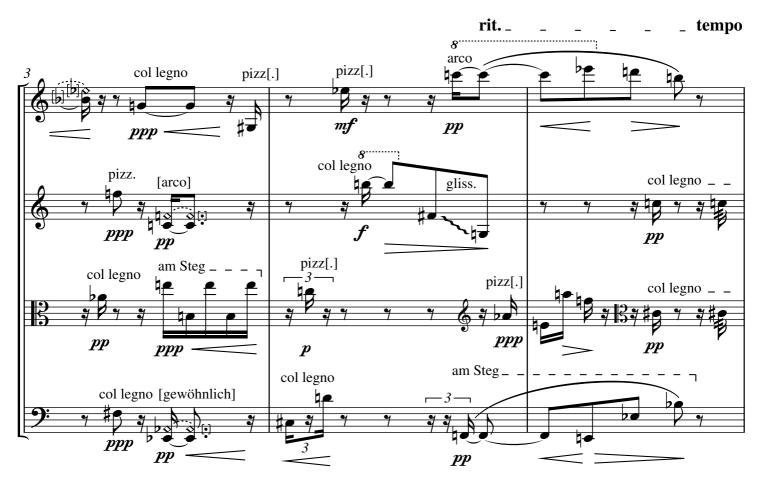


NB) klingt wie steht

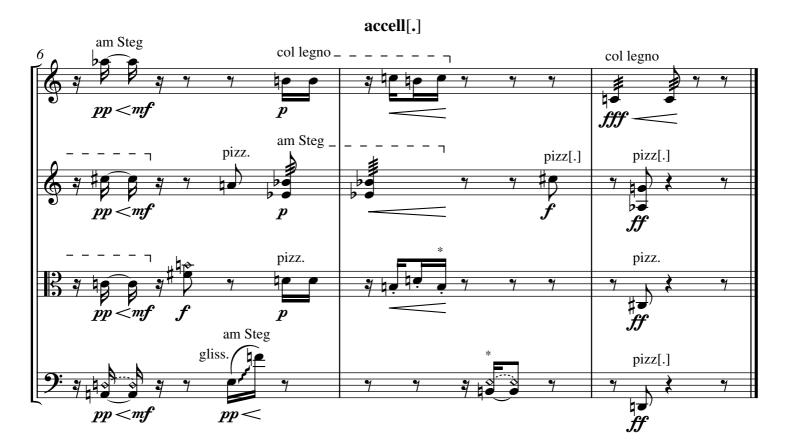
AWG Textedition Nr. 0000





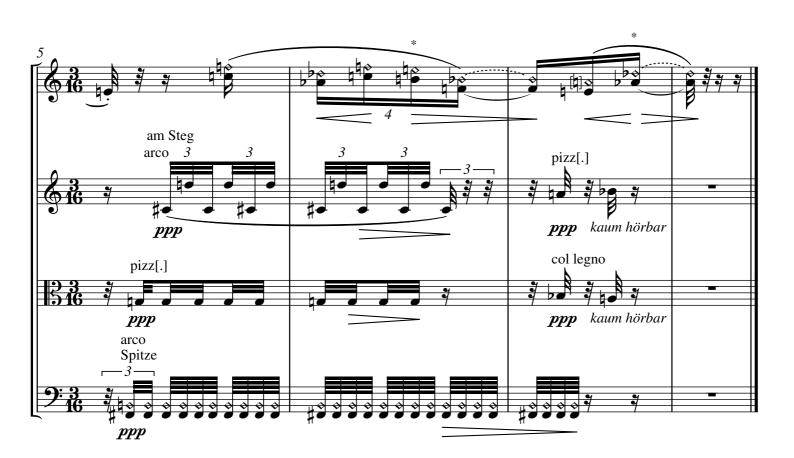


AWG Textedition Nr. 0000



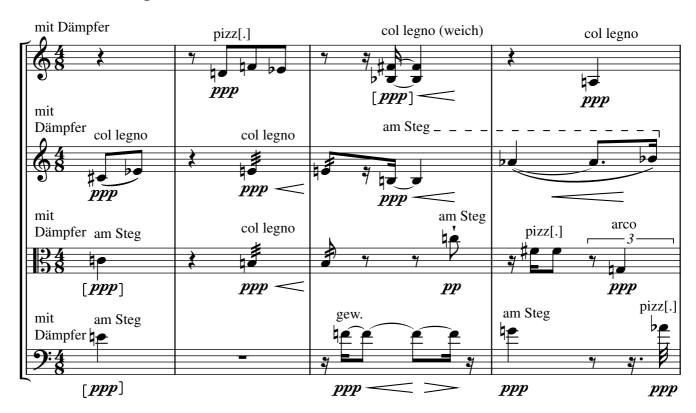
## III

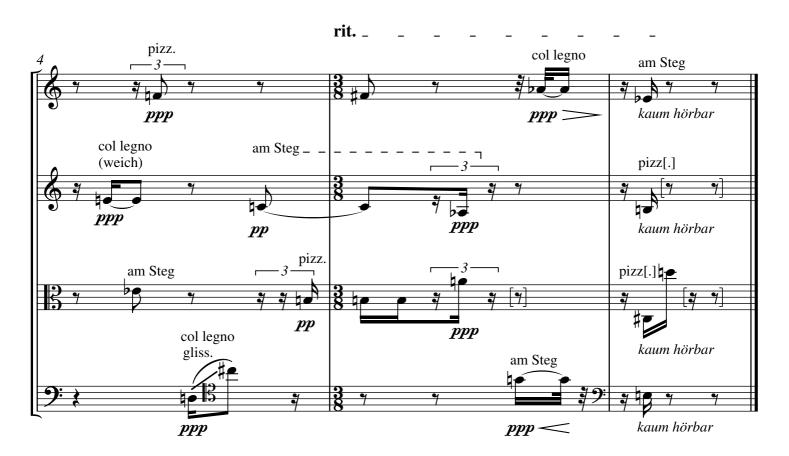




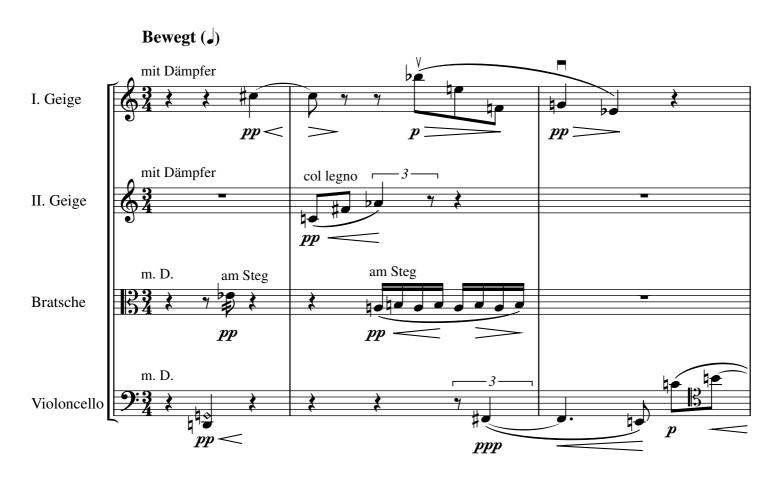
## IV

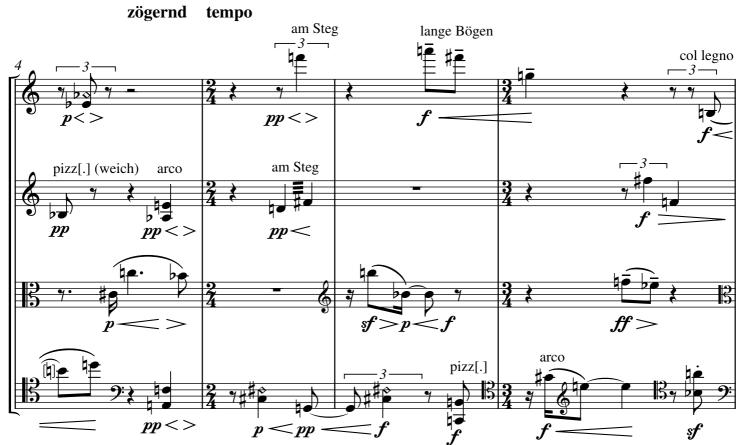
### Äußerst langsam (♪)





I





AWG Textedition Nr. 0000

rit. \_ \_ \_ \_ \_ \_



Langsam



AWG Textedition Nr. 0000

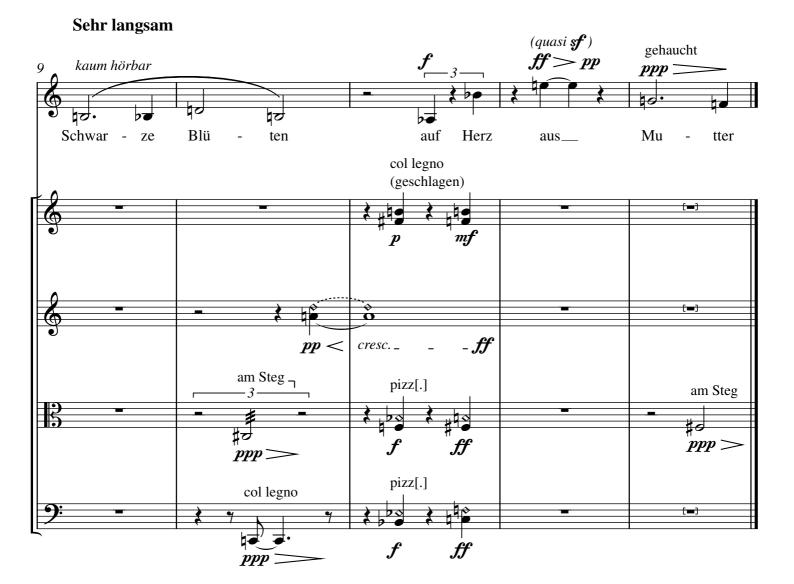




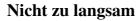
AWG Textedition Nr. 0000

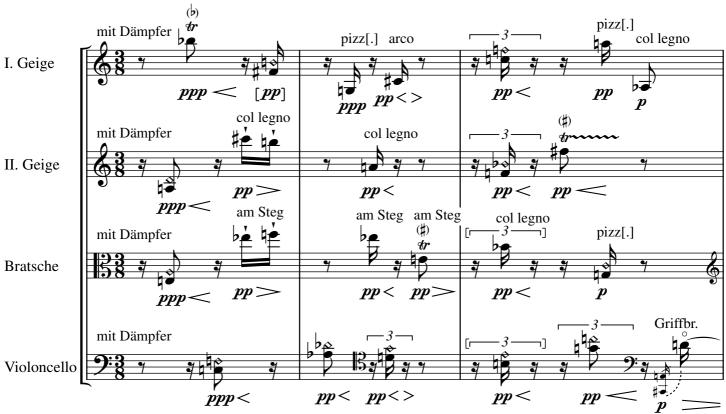


AWG Textedition Nr. 0000

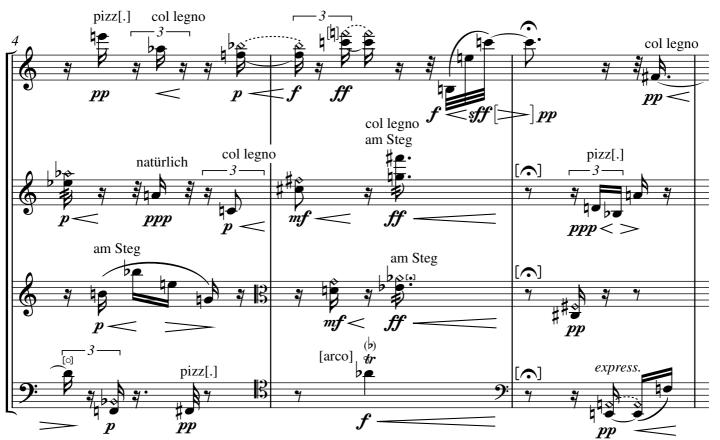


### III





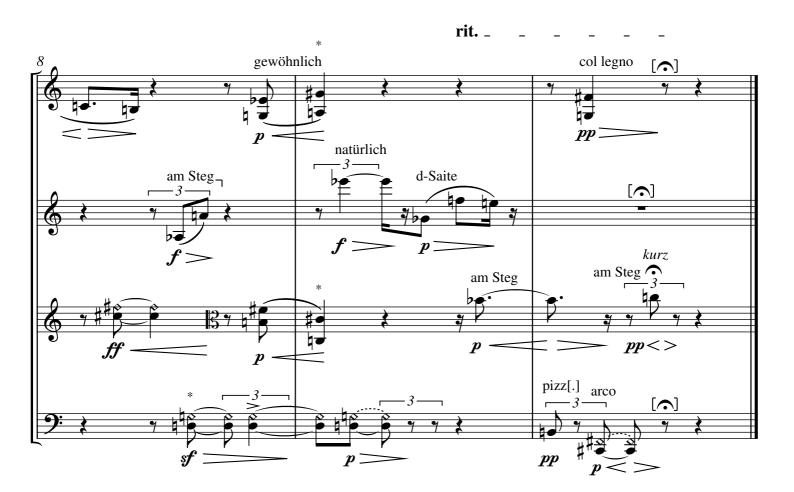




# Drei Stücke für Streichquartett (mit Gesang) op. 3 Nr. 3

[M 178: Textfassung 2]

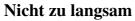


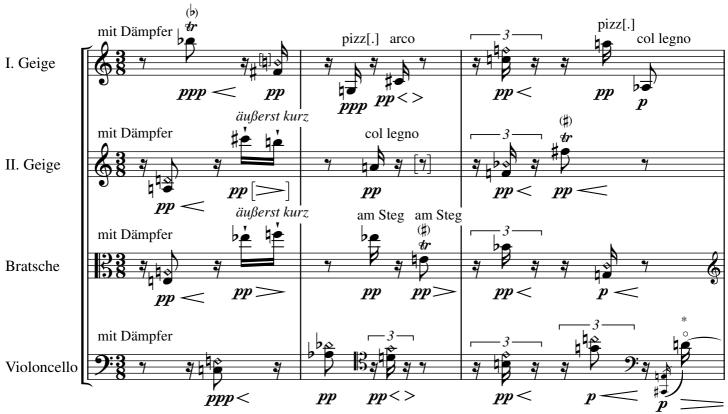


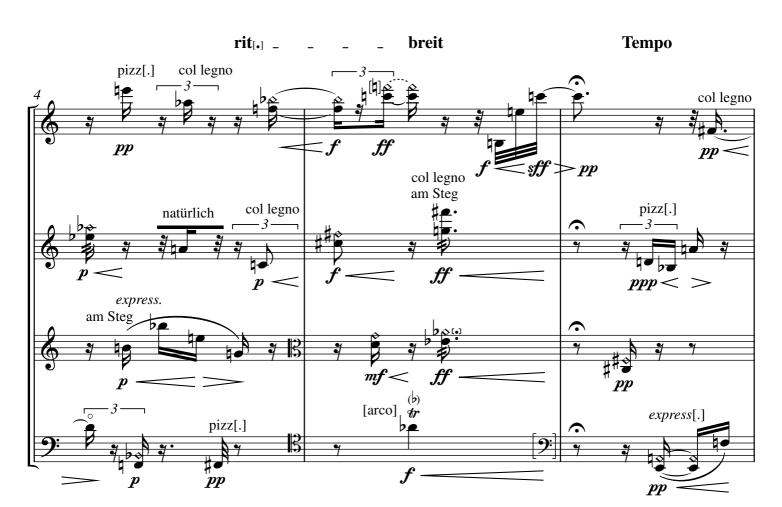


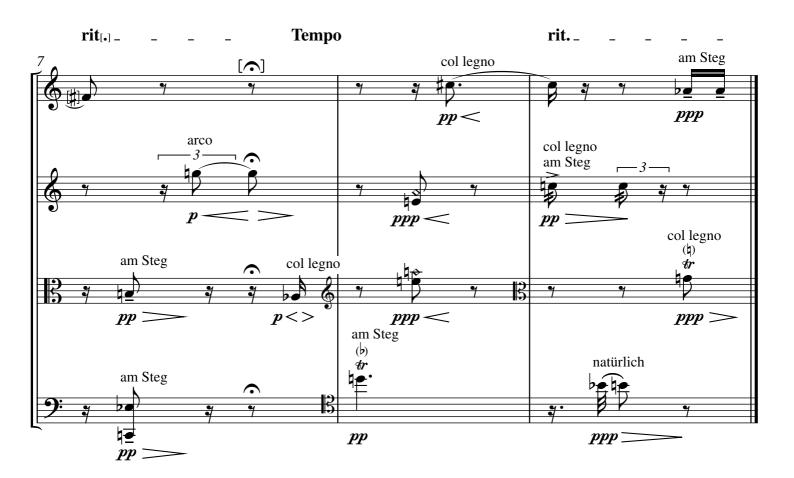


### III

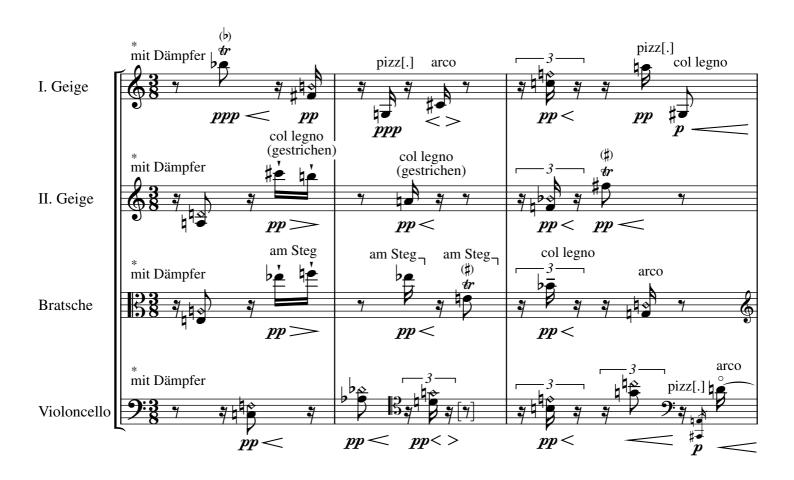


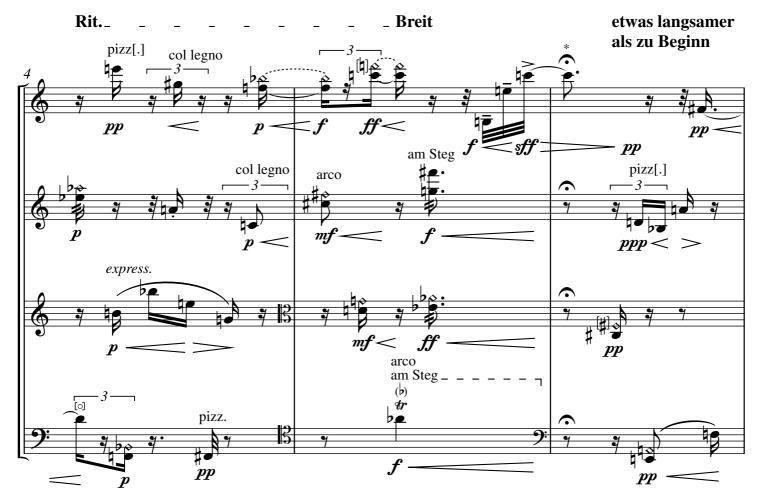




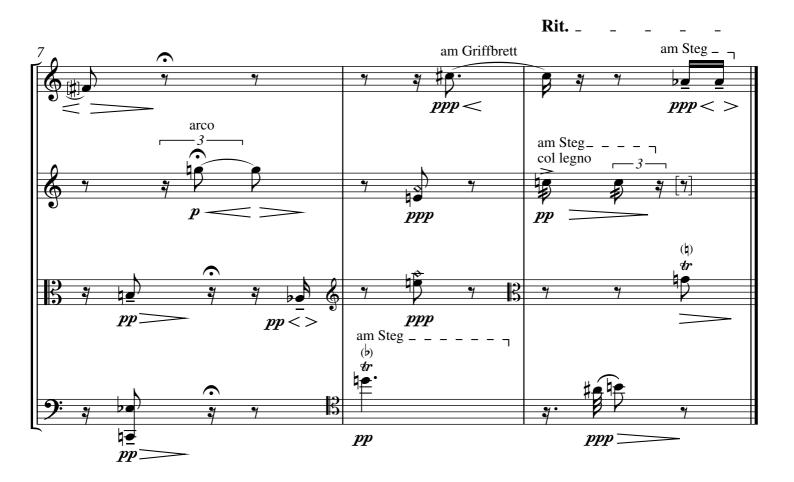








AWG Textedition Nr. 0000



### Sechs Sätze für Streichquartett op. 5 Nr. 2

[M 178: Textfassung 3]



AWG Textedition Nr. 0000

#### einhaltend

rit.\_ \_ \_ ruhig

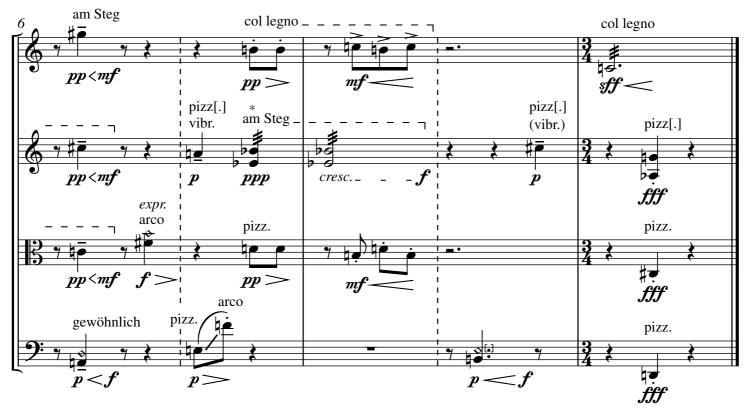


#### II

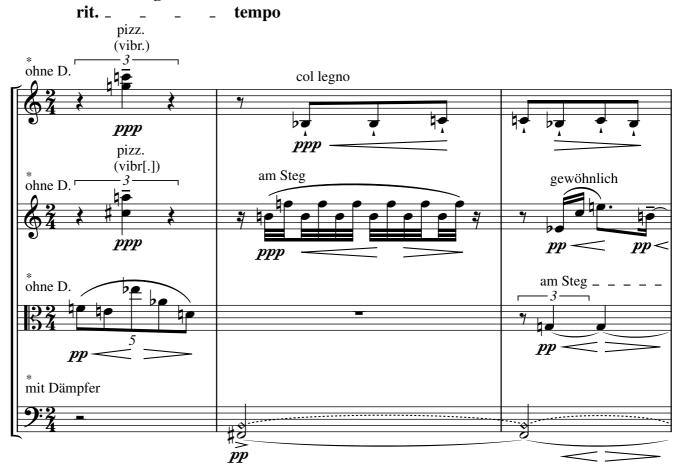




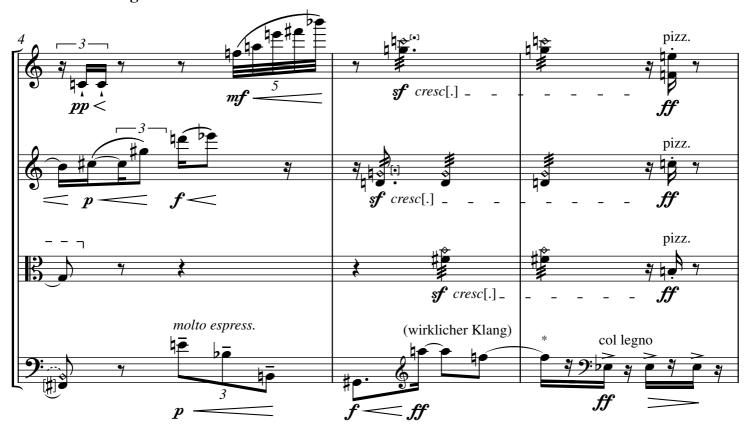




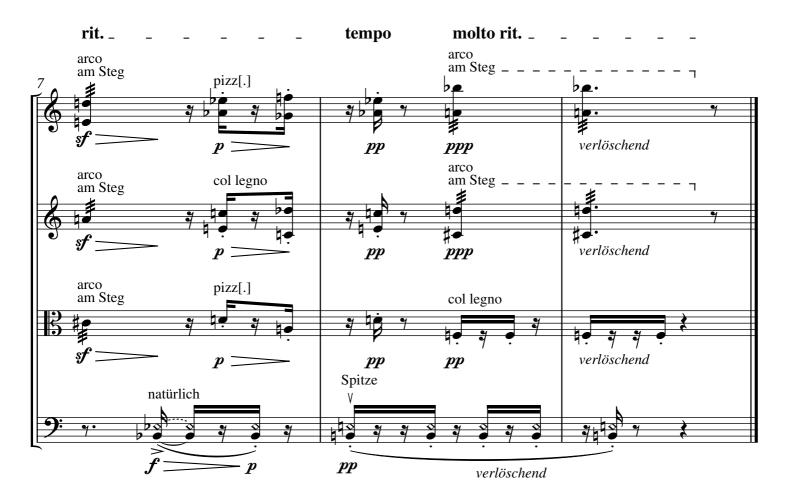




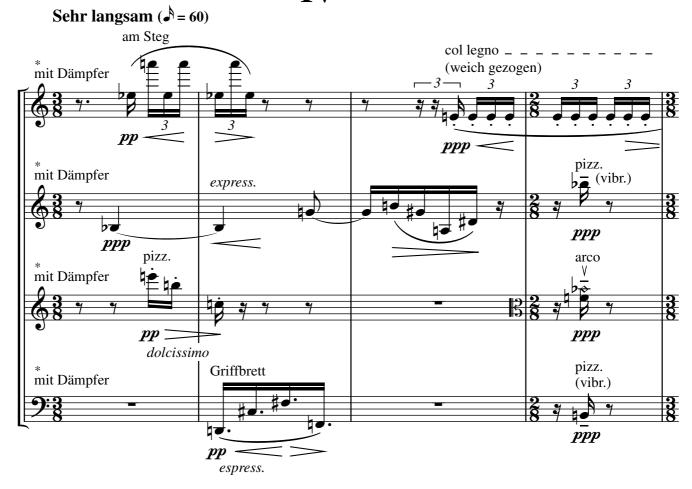


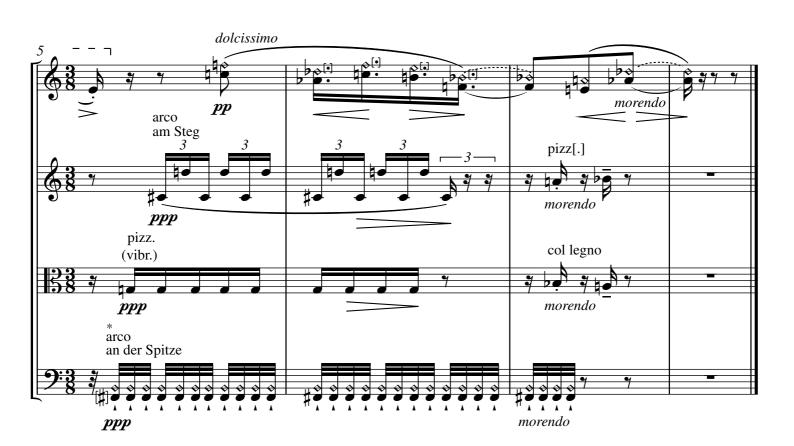


AWG Textedition Nr. 0000



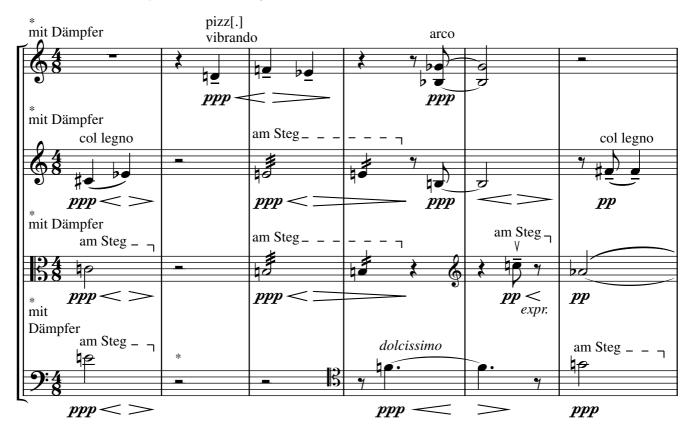
#### IV

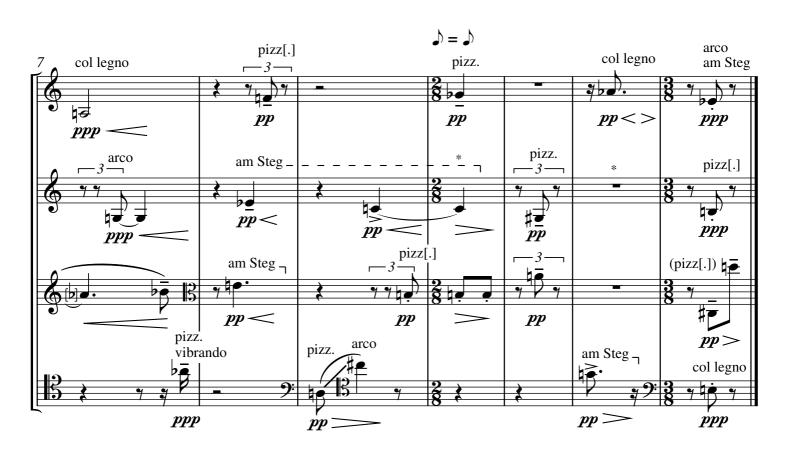




#### V

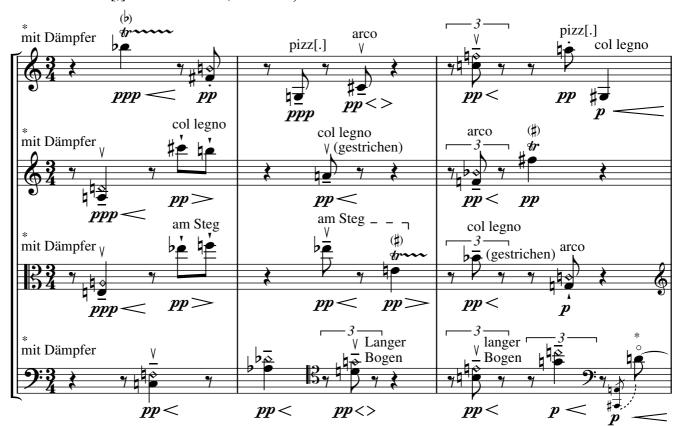
#### Äußerst Langsam (♪ = ca. 40)

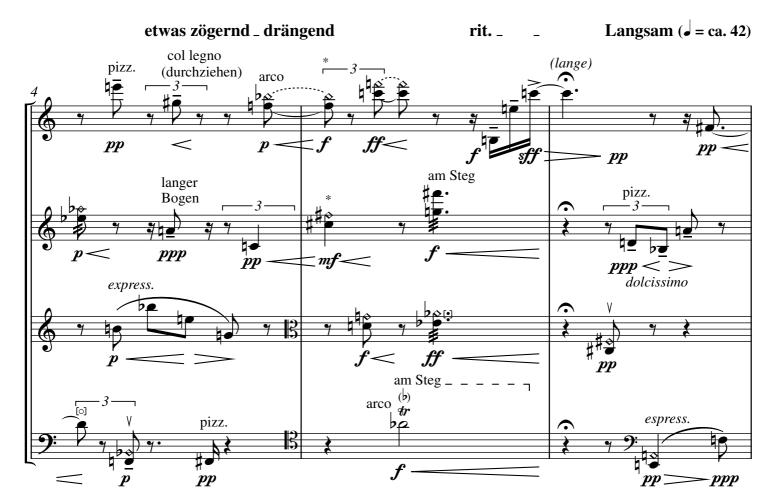




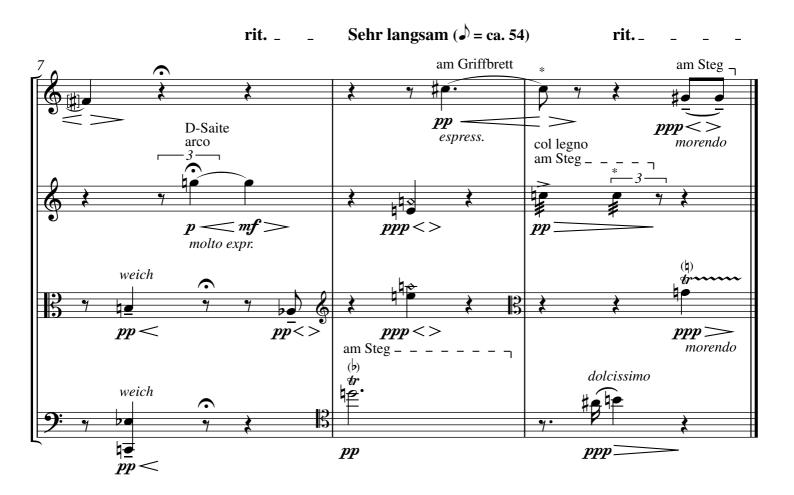
#### VI

#### Fließend[,] äußerst zart ( = ca. 84)





AWG Textedition Nr. 0000



# Drei kleine Stücke für Violoncello und Klavier op. 11

### Drei kleine Stücke für Violoncello und Klavier op. 11 [Stadium 1]

[M 203: Textfassung 1]



AWG Textedition Nr. 0000

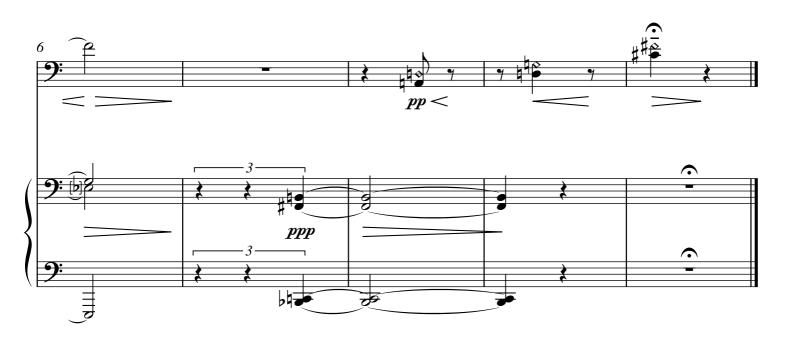
### II



AWG Textedition Nr. 0000

#### Sehr langsam





\* \* \*

# Drei kleine Stücke für Violoncello und Klavier op. 11 [Stadium 2]

Meinem lieben Vater z. 27. V. 1914

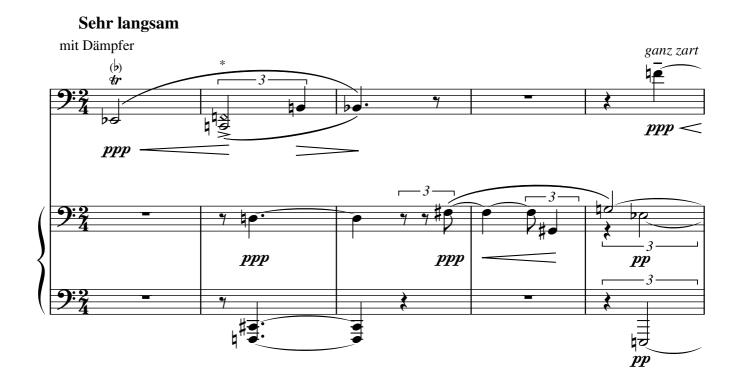
[M 203: Textfassung 2]

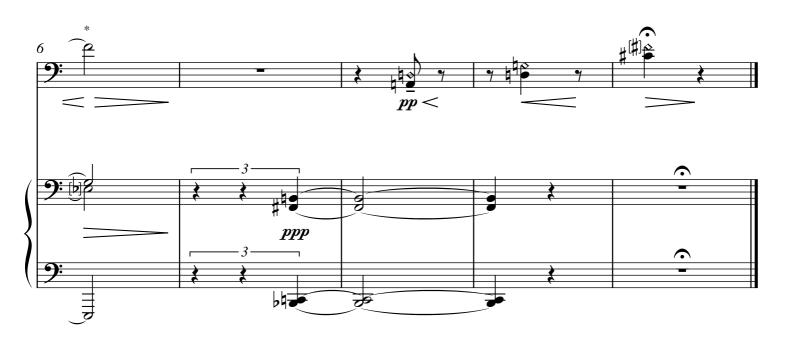


### II



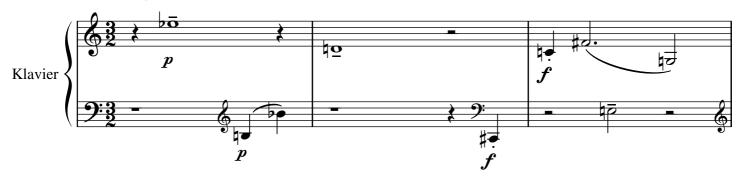
AWG Textedition Nr. 0000

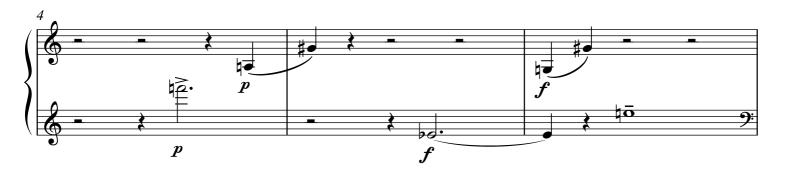


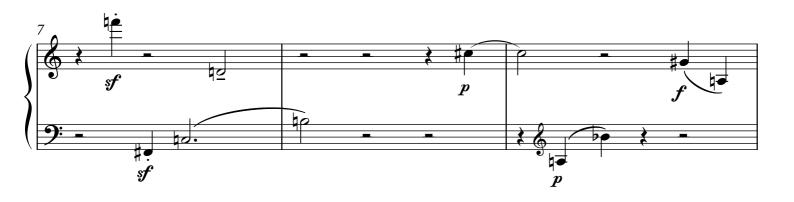


Variationen für Klavier op. 27

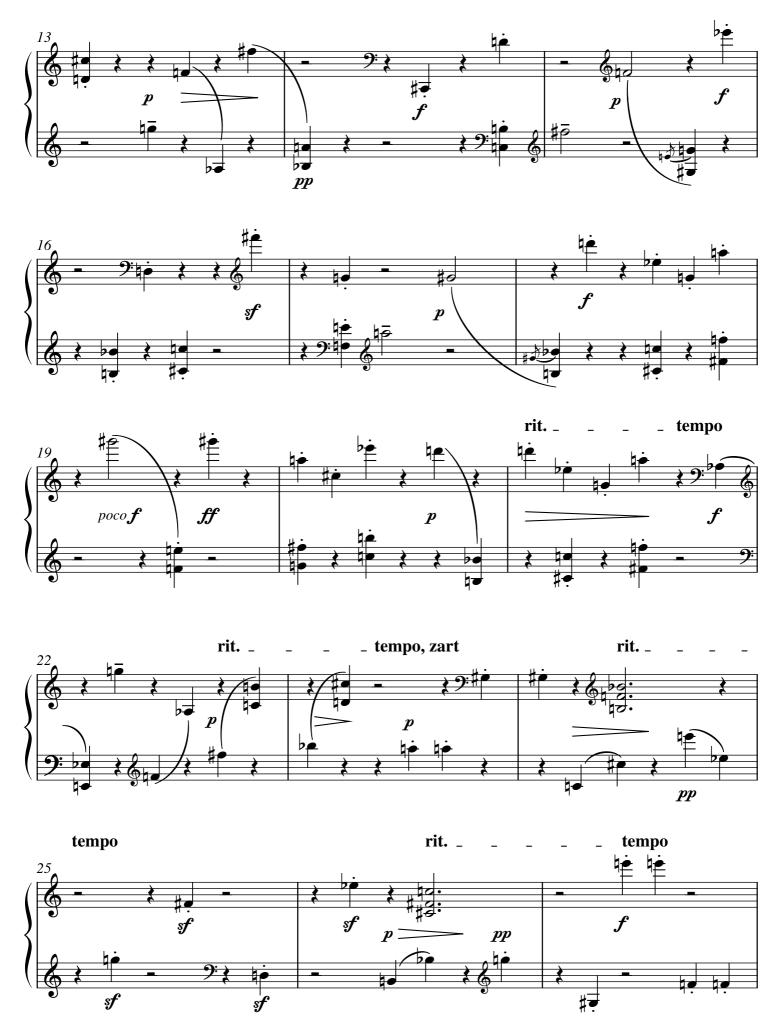
#### Ruhig, fließende Halbe, ca. 80











AWG Textedition Nr. 0000



AWG Textedition Nr. 0000



AWG Textedition Nr. 0000

