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Herrn Professor Wilhelm Berger
freundschaftlichst zugeeignet.

Maria Magdalena.

Symphonischer Prolog

zu

Hebbels gleichnamigem Drama

für

großes Orchester

komponiert
von

HUGO KAUN.

OP. 44.

Partitur M. 6.—n. Stimmen M. 15.—n.
Klavier-Auszug zu vier Händen vom Komponisten M. 2.50
" " " zwei Händen von Otto Singer M. 1.80

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Maria Magdalena.

Symphonischer Prolog zu Hebbels gleichnamigem Drama.

Hugo Kaun, Op. 44.

Für Klavier allein von Otto Singer übertragen.

Nicht zu langsam, mit Empfindung.

PIANO.

The musical score is written for piano and consists of five systems of staves. The first system is marked *mf cresc.* and *f*. The second system is marked *f*, *mf*, *mf*, *mf*, and *cresc.*. The third system is marked *mf*, *p*, and *mf*. The fourth system is marked *f*, *mf*, *mf*, *p*, and *pp*. The fifth system is marked *mf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some performance instructions like *ad.* and *** at the bottom of the fifth system.

ff *dimin.* *mf* *espress.*

Red. *

f ff 3 3 3 3 3 3

espressivo mf

steigernd 4-5

ff *p zart* pp *col Ped.*

p 8 pp

The first system of the musical score consists of two systems of staves. The upper system has a treble clef staff with a melodic line and an 8-measure rest, and a bass clef staff with a piano accompaniment. The lower system continues the piano accompaniment with dynamic markings *p*, *pp*, and *p*, and includes a section marked *string.* with accents.

Leidenschaftlich bewegt. (Ganze Takte)

The second system of the musical score consists of three systems of staves. The upper system has a treble clef staff with a melodic line and an 8-measure rest, and a bass clef staff with a piano accompaniment. The middle system continues the piano accompaniment with dynamic markings *ff* and *mf*. The lower system continues the piano accompaniment with dynamic markings *mf* and *sfz*.

First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Dynamics: *ff* (fortissimo) and *dim.* (diminuendo). Includes fingerings 5, 4, 4.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano), *mf* (mezzo-forte), *trium* (triumph). Includes fingerings 5, 4.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte), *ff sfz* (fortissimo sforzando). Includes *trium* marking.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *ff sfz*, *f*, *dim.*, *p*. Includes *trium* marking.

Fifth system of musical notation. Treble clef, bass clef. Features a long melodic line in the treble clef with various accidentals and a steady accompaniment in the bass clef.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano). Features a long melodic line in the treble clef with various accidentals and a steady accompaniment in the bass clef.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment. The treble line contains a complex melodic line with many accidentals and slurs. A *pp sempre* marking is present in the bass line.

Second system of musical notation. The treble line continues with intricate melodic patterns. The bass line has some rests and then resumes with eighth notes. A *pp* marking appears in the bass line.

Third system of musical notation. The treble line features a series of chords and moving lines. The bass line includes a drum-like pattern marked *tr#mm*. Dynamics range from *mf* to *f*.

Fourth system of musical notation. The treble line has a melodic line with slurs and fingerings. The bass line includes a drum-like pattern marked *tr#mm*. Dynamics include *mf* and *f*.

Fifth system of musical notation. The treble line has a melodic line with slurs and fingerings. The bass line includes a drum-like pattern marked *tr#mm*. Dynamics include *mf* and *f*.

Immer wilder.

Sixth system of musical notation. The treble line has a melodic line with slurs and fingerings. The bass line includes a drum-like pattern marked *tr#mm*. Dynamics include *f* and *p*.

Seventh system of musical notation. The treble line has a melodic line with slurs and fingerings. The bass line includes a drum-like pattern marked *tr#mm*. Dynamics include *sfz*.

Sehr wild bewegt.

The first system of the musical score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *sfz*, *ff*, and *fff*. There are numerous accents and slurs throughout. The system concludes with a double bar line and a repeat sign.

Etwas ruhiger werden.

The second system continues the piece with a change in tempo and dynamics. The top two staves are for the right hand, and the bottom two are for the left hand. Dynamics include *dim.*, *mf*, and *espress.*. The music is more melodic and less technically demanding than the first system. It ends with a double bar line and a repeat sign.

sehr innig

The third system features a more intimate and expressive character. The top two staves are for the right hand, and the bottom two are for the left hand. Dynamics include *p*, *dim.*, *pp*, *mf*, and *f*. The music is characterized by long, flowing lines and a sense of deep emotion. It ends with a double bar line and a repeat sign.

The fourth system introduces more complex rhythmic patterns and articulations. The top two staves are for the right hand, and the bottom two are for the left hand. Dynamics include *f*. There are many slurs and accents, and the music is more technically demanding. It ends with a double bar line and a repeat sign.

The fifth and final system of the page concludes the piece. The top two staves are for the right hand, and the bottom two are for the left hand. Dynamics include *p*. The music features a final flourish and a sense of resolution. It ends with a double bar line and a repeat sign.

First system of the musical score. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The lower staff begins with a bass clef and a dynamic marking of *p*. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. There are slurs and accents throughout.

Second system of the musical score. The upper staff continues the melodic line, ending with the instruction *sehr innig*. The lower staff features a steady rhythmic accompaniment. Dynamic markings include *p cresc.*, *mf*, *p*, *pp*, and *p*. There are also slurs and accents.

Third system of the musical score. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. This system is characterized by repeated rhythmic patterns in the lower staff, marked with *Red.* and asterisks. Dynamic markings include *f* and *pp*. There are slurs and accents.

Fourth system of the musical score. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. Dynamic markings include *mf*, *f*, and *dim.*. There are slurs and accents.

Fifth system of the musical score. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. Dynamic markings include *p* and *molto cresc.*. There are slurs and accents.

Sixth system of the musical score. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. Dynamic markings include *ff*, *dim.*, and *mf*. There are slurs and accents.

First system of musical notation. Treble clef on the left, bass clef on the right. Dynamics include *p*, *cresc.*, and *fp*. The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation. Treble clef on the left, bass clef on the right. Dynamics include *cresc.*, *f*, *sfz*, *fp*, and *cresc.*. The bass line has a prominent melodic role with some slurs and accents.

Third system of musical notation. Treble clef on the left, bass clef on the right. Dynamics include *mf*, *espressivo*, and *f*. The music is characterized by dense chordal textures and expressive phrasing.

Fourth system of musical notation. Treble clef on the left, bass clef on the right. Dynamics include *sfz*, *dim.*, *p* (innig), and *f*. The system features many slurs and dynamic markings, indicating a highly expressive passage.

Fifth system of musical notation. Treble clef on the left, bass clef on the right. Dynamics include *ff*, *fp*, and *cresc.*. The music continues with complex textures and dynamic contrasts.

Sixth system of musical notation. Treble clef on the left, bass clef on the right. Dynamics include *sfz*, *fp*, *cresc.*, *f*, and *mf*, *espressivo*. The system concludes with expressive phrasing and dynamic markings.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a series of chords with a '2' (second) fingering above them. The left hand plays a rhythmic accompaniment. Dynamics include *dim.* and *f*.

Second system of musical notation. The right hand continues with chords and a '2' fingering. The left hand has a more active line. Dynamics include *f* and *ff*.

Immer lebhafter.

Third system of musical notation. The tempo/mood instruction 'Immer lebhafter.' is placed above the staff. The right hand has a more rhythmic, eighth-note pattern. Dynamics include *f* and *sfz*.

Fourth system of musical notation. The right hand features a '7' fingering. The left hand has a triplet of eighth notes. Dynamics include *sfz* and *ff*.

Fifth system of musical notation. The right hand has a '3' fingering. The left hand has a triplet of eighth notes. Dynamics include *sfz* and *ff*. The instruction *f sempre cresc.* is written in the right hand.

Sixth system of musical notation. The right hand has a '3' fingering. The left hand has a triplet of eighth notes. Dynamics include *ff*.

8 **Ruhig.** (♩ = 1/2)

sfz ff ff p pp

Red. marcantissimo

Sehr langsam.

pp fp dim. pp p

Ruhig, mit innigster Empfindung.

pp p f

8

ff dim. p pp

arpeggiando

Red. Red.

pp p cresc.

Red. Red. Red. Red.

f dim. pp p ppp mf pp

Red. Red. Red. Red. Red. Red.

Ausgewählte Kompositionen

für das Pianoforte zu zwei Händen aus dem Verlage von

C. F. Kahnt Nachfolger, Leipzig.

	Mk.		Mk.		Mk.
Aggházy, C. Op. 6. Nocturno. H-dur	2.—	Liszt, Franz. Trois Chansons. Transcriptions pour Piano par August Stradal.		Stradal, August. Bearbeitungen für Pianoforte zu zwei Händen.	
— Op. 8. Toquade. F-dur	2.—	No. 1. La Consolation	1.30	Bach, Joh. Seb. Präludium und Fuge für die Orgel. Emoll	2.—
— Op. 10. Fantasiestücke. No. 1. Eroica. Idem No. 2. Idylle	2.—	No. 2. Avant la bataille	1.30	— — Gdur	1.50
— Op. 11. Drei Ungarische Tänze. No. 1. Palotás	1.50	No. 3. L'Espérance	1.30	Krebs, J. L. Große Fantasie und Fuge für die Orgel. Gdur	2.—
Idem No. 2. Torborzó	2.—	— Lieder und Gesänge für das Pianoforte übertragen von August Stradal.		Berlioz, H. Tanz der Irrlichter aus „Fausts Verdammung“	1.50
„ No. 3. Munkácsy nota	1.50	No. 6. Über allen Gipfeln ist Ruh'	1.—	— Chor der Sylphen und Gnomon und Sylphentanz aus „Fausts Verdammung“	1.50
— Op. 12. Kleine Rhapsodien. No. 1. A-moll. Idem No. 2. Cis-moll	1.50	No. 7. Der Fischerknabe	1.50	— Die Höllenfahrt aus „Fausts Verdammung“	1.50
Beethoven, L. van. Für Elise. Leichtes Klavierstück	1.—	No. 13. Du bist wie eine Blume	1.—	Liszt, Franz. Das Rosenwunder aus der „Heiligen Elisabeth“	1.50
Boschetti, Victor. Zwei Vierkreuzler Stücke. No. 1. Marciale. No. 2. Tempo di Valse	1.50	No. 18. „Oh! quand je dors“	1.50	— Gewitter u. Sturm a. d. „Heiligen Elisabeth“	1.50
Buchwald, Paul. Op. 17. Wieder an Land, Matrosentanz	1.—	No. 23. Nimm einen Strahl der Sonne	1.—	— Das Wunder aus dem Oratorium „Christus“	1.50
Busoni, F. B. Fantasie über Motive aus „Der Barbier von Bagdad“ von P. Cornelius	1.50	No. 24. Schwebel, Schwebel, blaues Auge	1.—	— Der Einzige in Jerusalem aus dem Oratorium „Christus“	1.50
Cipollone, Alfonso. Kompositionen.		No. 27. Kling leise, mein Lied. (Ständchen)	1.80	Straus, Oscar. Op. 106. Valse de Colombine	1.50
No. 1. Valse lente	1.—	No. 34. Ich möchte hingehen	1.80	— Op. 107. Pirouettes. Walzer	1.50
No. 2. Fantasia Moresca	1.—	No. 37. Wieder möcht' ich dir begegnen	1.—	— Op. 122. Valse Réverie	1.50
No. 3. Al chiaro de la luna	1.—	No. 40. Die stille Wasserrose	1.50	— Op. 123. Polka-Intermezzo	1.50
No. 4. Gavotta	1.—	No. 43. Die drei Zigeuner	1.80	Struth, A. Op. 32. Six Rondeaux mignons sur des thèmes favoris pour piano:	
No. 5. Harmonies du Soir	1.—	No. 47. Bist du! „Mild wie ein Lufthauch“	1.50	No. 1. Ma Normandi, de Bérat	—75
No. 6. Echi del Gran Sassa	1.—	— Die Loreley „Ich weiß nicht, was soll es bedeuten“, von Heine. Für eine Singstimme mit Begleitung des Orchesters. Für das Pianoforte übertragen vom Komponisten	2.—	No. 2. Lapastourelle des Alpes, de Rossini	—75
No. 7. La Colomba	1.—	— Trois Morceaux Suisses, pour Piano.		No. 3. Air suisse	—75
No. 8. Carina	1.—	No. 1. Ranz de Vaches. Mélodie de Ferd. Huber avec Variations.	3.—	No. 4. Thème de W. A. Mozart	—75
Cornelius, Peter. Der Barbier von Bagdad. Kom. Oper. Ouverture von H. Behn	1.—	— Idem No. 2. Un Soir dans la Montagne. Mélodie d'Ernest Knop. Nocturne	2.—	No. 5. Valse dernière d'un fou	—75
Darcole, C. Lygie Valse	1.20	— Idem No. 3. Ranz de Chèvres. Mélodie de Ferd. Huber. Rondeau.	2.50	Szántó, Th. Op. 1. Études Orientales.	
Döring, Carl Heinrich. Op. 260. Ernstes und Heiteres. Vier Klavierstücke für den Unterrichtsgebrauch.		Mac-Dowell, E. A. Op. 19. Wald-Idyllen. Vier Stücke für Pianoforte	3.—	No. 1. Ges-dur	1.20
No. 1. Aus vergangenen Tagen	1.—	Meyer, L. H. Op. 208. Winzerfest, Neue Ausgabe	1.50	No. 2. C-dur	1.80
No. 2. Trag still dein Leid	1.—	Mikorey, Franz. Fünf kleinere Charakterstücke.		— Op. 2. Ballade für Piano	3.—
No. 3. Dorle (Walzer)	1.—	No. 1. Elegischer Walzer	1.20	— Bearbeitungen für Pianoforte zu zwei Händen.	
No. 4. Schwarzblättchen	1.20	No. 2. Humoreske	1.—	Bach, Joh. Seb. Vier Orgel-Choralvorspiele.	
Eder, Arthur. Op. 12. Walzer As-dur	1.50	No. 3. Morgengruß an die Berge	1.50	No. 1. Aus der Tiefe rufe ich. No. 2. Ach bleib bei uns, Herr Jesu Christ. No. 3. Jesu Leiden, Pein und Tod. No. 4. Allein Gott in der Höh' sei Ehr'	2.—
Fielitz, Alexander v. Op. 79. Mazurka-Impromptu für Klavier	1.50	No. 4. Holzpriger Weg	1.—	Bach, Joh. Seb. Präludium und Fuge für Orgel	2.—
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Henselt, Ad. Morgenlied von Müller; „Noch ahnt man kaum der Sonne Licht,“ in Musik gesetzt und für das Pianoforte übertragen	1.—	Reuß, Prinz Heinrich XXIV. Op. 8. Suite	3.—	„ IV. Ich. Spinnrädchen	1.20
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