

Erich Wolfgang Korngold
Don Quixote

QJ
156

Piano Solo



ED 8376


SCHOTT

2:75 / 18725

Erich Wolfgang Korngold

1897-1957

Don Quixote

6 Charakterstücke für Klavier zu zwei Händen

6 Character Pieces for Solo Piano

(1909)

ED 8376



SCHOTT

Mainz · London · Madrid · New York · Paris · Tokyo · Toronto

© 1995 Schott Musik International GmbH & Co. KG, Mainz
Printed in Germany

R. 34.530

AYUNTAMIENTO DE MADRID



0100070268



Ayuntamiento de Madrid

Vorwort

Das Vorwort der Originalausgabe von Korngolds *Don Quixote* offenbart die besonderen Umstände ihrer Komposition:

Diese Klavierstücke werden mit der Bestimmung, nicht in die Öffentlichkeit zu gelangen, sondern nur privat in nummerierten Exemplaren an Musiker und Musikkenner mitgeteilt zu werden, ausschließlich zum Zwecke einer Feststellung in Druck gelegt: Sie sind von einem zwölfjährigen Knaben komponiert.

Erich Wolfgang Korngold ist am 29. Mai 1897 in Brünn geboren.

Die Klavierstücke schrieb er in den Sommerferien 1909 nieder.

Der Autor war Erichs Vater Julius Korngold, der berühmte Musikkritiker. Als Wiens Autorität auf dem Gebiet des Musikgeschmacks brachte ihn die Tatsache, daß ausgerechnet sein eigener Sohn die früheste Persönlichkeit in der Kulturlandschaft der Stadt war, in ziemliche Verlegenheit.

Die private Veröffentlichung von *Don Quixote*, *Schneemann* und der frühen *Klaviersonate* führte dazu, daß Erich Korngold von Richard Strauss, Gustav Mahler und vielen anderen mit Lob überhäuft wurde. Es begann eine erfolgreiche Karriere, besonders im Bereich der Oper, die erst vom NS-Regime unterbrochen wurde, das ihn zwang, ins Exil nach Amerika zu gehen.

Don Quixote vermittelt mehr als nur eine Ahnung der späteren dramatischen Fähigkeiten Korngolds. Seine Begabung für musikalische Gesten, die Persönlichkeiten und Ereignisse widerspiegeln, ist schon ausgereift. Ob im Schreien von Sancho Panzas Esel, in der kaskadenartig überstürzten Energie von *Don Quixotes Auszug*, in der pseudoschumannschen Schönheit von *Dulcinea* oder der feierlichen Chromatik von *Quixotes marche funèbre* – Korngold schafft Klangbilder von szenischer Dichte.

In den Klavierstücken des zwölfjährigen Korngold erklingt bereits die melodische und harmonische Oppulenz seiner späteren großen musikalischen Erfolge in den Opernhäusern Deutschlands und Österreichs.

Stephen Ferguson

Preface

The preface to the original edition of Korngold's *Don Quixote* reveals the special circumstances of its composition:

These piano pieces have gone into print on condition that they are not be made public, but are only to be distributed in numbered copies amongst musicians and music lovers in order to record a fact: they have been composed by a 12-year-old boy. Erich Wolfgang Korngold was born on the 29th of May 1897 in Brünn. He wrote these piano pieces down in his Summer holidays in 1909.

The author was Erich's father, Julius Korngold, the celebrated music critic. As Vienna's impartial authority on musical taste he was somewhat embarrassed by the fact that the city's most precocious cultural figure was his own son.

With the private publication of *Don Quixote*, the *Schneemann* and the early *Piano Sonata* praise was heaped upon E. W. Korngold by Richard Strauss, Gustav Mahler and many others. He went on to a successful career, especially in opera, which was only interrupted by the Nazi regime forcing him into American exile.

In *Don Quixote* there is more than an inkling of the dramatic skills of the later Korngold. His gift for musical gestures which mirror personalities and events is already uncannily mature. Whether in Sancho Panza's donkey's braying, in the cascading motion of *Don Quixotes Auszug*, in the mock Schumannesque beauty of Dulcinea or the stately chromaticism of Quixote's *marche funèbre* – Korngold paints pictures in sound. What the 12-year-old revealed here was later to echo through the opera houses of Germany and Austria in music drama of melodic and harmonic luxuriance.

Stephen Ferguson

Préface

La préface de l'édition originale du *Don Quixote* de Korngold révèle les circonstances particulières de sa composition:

Ces morceaux pour piano ont été imprimés sous la condition expresse de ne pas être publiés, mais d'être distribués en édition limitée à des musiciens et des amateurs de musique, afin de souligner le fait suivant: ils ont été composés par un garçon de 12 ans. Erich-Wolfgang Korngold est né le 29 mai 1897 à Brunn. Il écrivit ces morceaux pour piano en 1909, durant ses vacances d'été.

L'auteur était le père de Erich, Julius Korngold, le célèbre critique musical. Autorité viennoise impartiale dans le domaine du goût musical, le fait que le hasard voulait que ce soit justement son propre fils qui soit la personnalité du paysage culturel de la ville à la maturité la plus précoce le plaçait dans une position fort inconmode.

A la suite de l'édition privée de *Don Quixote*, *Schneemann* [L'homme des neiges] et de la première *Sonate pour Piano*, Erich Korngold fut comblé de louanges par Richard Strauss, Gustav Mahler et beaucoup d'autres. Sa carrière, commencée avec succès en particulier dans le domaine de l'opéra, ne fut interrompue que par le régime nazi qui le força à s'exiler en Amérique.

Don Quixote donne plus qu'une vague impression des capacités dramatiques de Korngold. Ses dons pour la gestique musicale reflétant personnalités et événements, sont déjà parvenus à un stade de maturité formidable. Que ce soit dans le cri de l'âne de Sancho Panza, dans le mouvement de chute en cascade de *Don Quixotes Auszug* [Le départ de Don Quichotte], dans la beauté pseudo schumannienne de *Dulcinée* ou le chromatisme solennel de la marche funèbre de Don Quichotte – ce sont des tableaux que Korngold peint à l'aide des notes.

Ce que le garçon de 12 ans révélait ici, on devait l'entendre plus tard dans tous les opéras de l'Allemagne et de l'Autriche d'avant-guerre, dans des drames musicaux d'une grande richesse mélodique et harmonique.

Stephen Ferguson

Inhalt / Contents

1. Don Quixote über den Ritterbüchern und seine Sehnsucht nach Waffentaten Don Quixote's dreams of heroic deeds	8
2. Sancho Panza auf seinem „Grauen“ Sancho Panza on his grey donkey	11
3. Don Quixotes Auszug <small>„Führungsdauer“ ca. 13 Minuten</small> Don Quixote goes forth	14
4. Dulcinea von Toboso Dulcinea of Toboso	16
5. Abenteuer Adventure	18
6. Don Quixotes Bekehrung und Tod Don Quixote's conversion and death	22

Titelbild: Archiv für Kunst und Geschichte, Berlin

Inhaltsverzeichnis

1. Don Quixote über den Hirschkäse und seine Abreise nach Walferden	8
2. Sancho Panza auf seinem 'Königreich' und sein 'Bischof'	11
3. Don Quixote kämpft mit den Windmüllern	14
4. Dulcinea von Toboso	16
5. Adrians Abenteuer	18
6. Don Quixotes Bekämpfung des Falschens	23

Stephen Ferguson

Don Quixote
Sechs Charakterstücke

(1899)

I. Don Quixote über den Ritterbüchern und seine Schmach
nach Waffentat

Ziemlich schnell (allegro)

Aufführungsdauer: ca. 13 Minuten
Duration: approx. 13 minutes

Ziemlich

For information purposes only. This is not a contract. The actual terms and conditions of sale are contained in the program notes and the back cover of the CD case.

© 1993 Schott International, Mainz

Don Quixote

Sechs Charakterstücke
(1909)

Erich Wolfgang Korngold
1897 - 1957

1. Don Quixote über den Ritterbüchern und seine Sehnsucht nach Waffentaten *Don Quixote's dreams of heroic deeds*

Ziemlich schnell [*allegro*]

Musical notation for measures 1-3. The piece begins in 3/4 time with a treble clef and a key signature of one sharp (F#). The music is marked *f* (forte). The right hand features a series of chords and triplets, while the left hand plays a rhythmic accompaniment of eighth notes.

Musical notation for measures 4-7. The time signature changes to 3/2. The right hand has a melodic line with a fermata over measure 4, and the left hand continues with a steady eighth-note accompaniment.

Musical notation for measures 8-12. The tempo changes to *Langsam* [*adagio*]. The right hand has a melodic line with a fermata over measure 8, and the left hand has a bass line with a fermata over measure 8. The music is marked *pesante* and *mf* (mezzo-forte).

Musical notation for measures 13-16. The right hand has a melodic line with a fermata over measure 13, and the left hand has a bass line with a fermata over measure 13.

Musical notation for measures 17-20. The right hand has a melodic line with a fermata over measure 17, and the left hand has a bass line with a fermata over measure 17. The music features triplets in both hands.

Das widerrechtliche Kopieren von Noten ist gesetzlich
verboten und kann privat- und strafrechtlich verfolgt werden.
Unauthorised copying of music is forbidden by law,
and may result in criminal or civil action.

21

25

29

33

37



Don Quixote

schnell [allegro]

41

45

Etwas langsamer [poco meno mosso]

49

a tempo

52

55

58 *(cresc.)*

Tempo I

61 *ff*

64

2. Sancho Panza auf seinem „Grauen“
Sancho Panza on his grey donkey

Giacoso
mf

5 *cresc.* *loco* *f*

9 *mf*

15 *cresc.* *loco* *rit.* *f*

Gemächlich [*adagietto*]

21

29

36 *a tempo*

42 *cresc.*

48

54

Gemächlich [adagietto]

61

69

a tempo

77

3. Don Quixotes Auszug *Don Quixote sets forth*

Sehr schnell [*Presto*]

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 5/4. The tempo is marked 'Sehr schnell' (Presto). The score begins with a dynamic marking of *f* (forte). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent changes in meter. The first system (measures 1-3) includes a fermata over the first measure and a second ending bracket over the last measure. The second system (measures 4-7) features a key signature change to two flats (C minor or D-flat major) in measure 5. The third system (measures 8-10) includes a second ending bracket over the last measure. The fourth system (measures 11-14) features a key signature change to three flats (E-flat major or C minor) in measure 13. The fifth system (measures 15-18) features a key signature change to four flats (F major or C minor) in measure 17. The score concludes with a final cadence in the key of C minor.

19

p *f*

25

32

8b

36

40

8b

47

rit. *a tempo* *ff*

4. Dulcinea von Toboso
*Dulcinea of Toboso*Andante (Schwärmerisch) [*fantasioso*]

p dolce

3

3

3

3

3

3

3

3

3

3

5

7

rit. - - - - - a tempo

9

11

Musical notation for measures 11-12. The system consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble clef features eighth and sixteenth notes, with a fermata over the final note of measure 12. The bass clef provides a harmonic accompaniment with chords and moving lines.

13

Musical notation for measures 13-14. The system consists of a grand staff with a treble and bass clef. The key signature has three flats. The melody in the treble clef is characterized by a wide intervallic leap and a series of eighth notes. The bass clef accompaniment consists of chords and a steady eighth-note line.

15

mf

Musical notation for measures 15-17. The system consists of a grand staff with a treble and bass clef. The key signature has three flats. The melody in the treble clef features eighth notes with accents (^) and a fermata. The bass clef accompaniment includes chords and eighth notes. The dynamic marking *mf* is present.

18

p 3 3 3 3

rit.

Musical notation for measures 18-20. The system consists of a grand staff with a treble and bass clef. The key signature has three flats. The melody in the treble clef includes triplets of eighth notes and a fermata. The bass clef accompaniment features chords and eighth notes. The dynamic marking *p* and the instruction *rit.* are present.

21

rit.

pp

Musical notation for measures 21-23. The system consists of a grand staff with a treble and bass clef. The key signature has three flats. The melody in the treble clef includes a fermata and a final cadence. The bass clef accompaniment includes chords and eighth notes. The dynamic marking *pp* and the instruction *rit.* are present.



4. Dulcinea von Toboso

Dulcinea

5. Abenteuer
Adventure

Moderato

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Moderato'. The music is written for piano with a treble and bass clef. The first two measures are rests. The third measure begins with a piano (*p*) dynamic. The bass line consists of quarter notes, while the treble line has eighth notes.

Musical notation for measures 5-8. Measure 5 starts with a piano (*p*) dynamic. Measure 6 features a fortissimo (*ff*) dynamic. Measure 7 returns to piano (*p*). Measure 8 continues with piano (*p*). The bass line is mostly quarter notes, while the treble line has chords and eighth notes.

Musical notation for measures 9-13. Measure 9 is piano (*p*). Measure 10 continues with piano (*p*). Measure 11 is piano (*p*). Measure 12 is fortissimo (*ff*). Measure 13 is fortissimo (*ff*). The bass line has quarter notes, and the treble line has eighth notes and chords.

Musical notation for measures 14-17. Measure 14 starts with a piano (*p*) dynamic. Measure 15 is piano (*p*). Measure 16 is piano (*p*). Measure 17 is fortissimo (*f*). The tempo changes to 'Schnell [quasi presto]' in common time (C). The bass line has quarter notes, and the treble line has eighth notes.

18

20

Langsamer [meno mosso]

22

25

a tempo

27

Wieder langsamer [ancora meno mosso]

29 *p* *a tempo*

33 *mf grandioso*

36

39 *p*

41 *ff*

44 *ff*

47 *mf grandioso*

50 *f* *ff*

53 *fff*

55 *f* *ff*

58 *fff* *mf*

61 *p* *sf* *rit.*

6. Don Quixotes Bekehrung und Tod Don Quixote's Conversion and death

Langsam (Das ganze sehr ruhig) [*Lento e molto calmato*]

The musical score is written for piano in common time (C). It consists of four systems of music, each with a grand staff (treble and bass clefs).
- **System 1 (Measures 1-4):** The right hand features a melodic line with accents (>) on the notes. The left hand provides a simple harmonic accompaniment. Dynamics range from piano (*p*) to forte (*f*).
- **System 2 (Measures 5-7):** The right hand continues with chords and some melodic fragments. The left hand has a more active line with triplets (marked '3') and slurs. Dynamics include *f* and *fp*.
- **System 3 (Measures 8-12):** The right hand is dominated by dense, sustained chords. The left hand has a few notes with slurs. Dynamics include *f*, *p*, and *fp*.
- **System 4 (Measures 13-16):** The right hand features a complex texture with many triplets (marked '3') and slurs. The left hand has a few notes with slurs. Dynamics include *f*.

15

Musical notation for measures 15-17. Measure 15 has a treble clef and a 3-measure triplet. Measure 16 has a bass clef and a 3-measure triplet. Measure 17 has a treble clef and a 3-measure triplet.

18

Musical notation for measures 18-20. Measure 18 has a treble clef. Measure 19 has a bass clef. Measure 20 has a treble clef.

21

Musical notation for measures 21-23. Measure 21 has a treble clef and a forte (*ff*) dynamic. Measure 22 has a bass clef. Measure 23 has a treble clef.

24

Musical notation for measures 24-26. Measure 24 has a treble clef. Measure 25 has a bass clef. Measure 26 has a treble clef.

27

Musical notation for measures 27-29. Measure 27 has a bass clef and a piano (*p*) dynamic. Measure 28 has a bass clef and a pianissimo (*pp*) dynamic. Measure 29 has a treble clef and a mezzo-forte (*mf*) dynamic.

8b

6. Don Quixotes Beköpfung und Tod

The image shows a page of musical notation for the scene 'Don Quixotes Beköpfung und Tod'. It features a vocal line at the top and a piano accompaniment below. The vocal line includes the lyrics 'Don Quixote, du bist ein Narr' and 'Lebte sehr ruhig'. The piano part consists of multiple staves with complex rhythmic patterns and melodic lines. The page is numbered '21' in the top right corner.

KLAVIERMUSIK der Klassik und Romantik

Auswahl

Johann Christian Bach

Sonate G-Dur, op. 5/3 (3)
ED 09663

Carl Philipp Emanuel Bach

Solfeggietto c-Moll (3)
ED 07996

Ludwig van Beethoven

Sieben Bagatellen, op. 33 (3)

ED 0267

6 Contretänze (2/3)

ED 09622

Für Elise (Albumblatt) (2)

ED 06641

Menuett G-Dur (2)

07536

Sonaten:

– c-Moll (Pathétique), op. 13 (5)

ED 0218

– cis-Moll (Mondschein), op. 27/2 (5)

ED 0229

– D-Dur (Pastorale), op. 28 (6)

ED 0231

– (Sonatine) g-Moll, op. 49/1 (2)

Ed 0239

– (Sonatine) G-Dur, op. 49/2 (2)

ED 0240

– C-Dur (Waldstein), op. 53 (6)

ED 0241

– f-Moll (Appassionata), op. 57 (6)

ED 0245

– B-Dur (Hammerklavier), op. 106 (6)

ED 0256

– 2 leichte F-Dur, G-Dur (2)

ED 0281

9 Variationen A-Dur über „Quant è più bello“ (3)

ED 09689

Johannes Brahms

Ungarischer Tanz Nr. 5 (5)

ED 07585

– erleichtert (3)

ED 07589

Ungarischer Tanz Nr. 6 (6)

ED 07586

– erleichtert (4)

ED 07590

Variationen über ein Thema von R. Schumann (4)

ED 09735

Wiegenlied, op. 49/4 (2)

ED 07635

Frédéric Chopin

Ballade g-Moll, op. 23 (6)

ED 06209

Ballade As-Dur, op. 47/3 (5)

ED 06211

Etüde c-Moll (Revolutions-Etüde), op. 10/12 (5)

ED 09574

Fantasie-Impromptu cis-Moll, op. 66 (5)

ED 0368

Nocturne b-Moll, op. 9/1 (4)

ED 0342

Polonaise A-Dur (Militär), op. 40/1 (6)

ED 0334

Prélude Des-Dur, op. 28/15 (Regentropfen) (4)

ED 09200

Sonate b-Moll, op. 35 (5)

ED 0398

Walzer Des-Dur (Minuten), op. 64/1 (5)

ED 0298

Anton Dvorák

Humoreske, op. 101/7 (4)

ED 03692

– erleichtert (2/3)

ED 03694

John Field

Nocturne B-Dur (3)

0925

R 48

César Franck

Präludium, Aria und Finale (5)

ED 08864

Präludium, Choral und Fuge (5)

ED 08860

Edvard Grieg

Anitra's Tanz (aus Peer-Gynt-Suite), op. 46/3 (4)

ED 09593

Hochzeitstag auf Troldhaugen, op. 65/6 (5)

ED 09595

Norwegischer Bauerntanz, op. 19/2 (3)

ED 09596

Volksweise – Springtanz (aus Lyrische Stücke),

op. 38/2 und 5

ED 09706

Joseph Haydn

Sonaten:

– As-Dur (Hob. XVI:46) (3)

ED 0502

– C-Dur (Hob. XVI:15) (Der Geburtstag) (2)

ED 09659

– c-Moll (Hob. XVI:20) (3)

ED 09660

Arietta con Variazioni (Hob. XVII:2) (2)

ED 09662

Ochsen-Menuett (Hob. IX:27) (3)

ED 0509

Franz Liszt

Gnomensreigen (Konzerttüde) (5)

ED 06455

Il Sospiro (Konzerttüde) (5)

ED 06779

Liebesträume E-Dur Nr. 2 (5)

ED 06481

Rigoletto-Paraphrase (6)

ED 06810

Ungarische Rhapsodie Nr. 2 cis-Moll (6)

(mit der berühmten Kadenz von d'Albert)

ED 06414

Ungarische Rhapsodie Nr. 15 a-Moll

(Racóczy-Marsch) (6)

ED 06433

Valse oubliée (4)

ED 07042

Felix Mendelssohn Bartholdy

Rondo Capriccioso, op. 14 (5)

ED 0537

Scherzo e-Moll, op. 16/2 (4)

ED 0540

Hochzeitsmarsch aus „Ein Sommernachtstraum“,

op. 61/9 (4)

ED 06707

Maurice Moszkowski

aus Dix Pièces Mignonnes:

– Menuett, op. 77/10

ED 09729

– Tarantelle, op. 77/6

ED 09722

Modest Moussorgsky

Im Dorfe – Ein Kinderschmerz

ED 09705

Wolfgang Amadeus Mozart

Andante aus dem Klavierkonzert C-Dur, KV 467 (3)

ED 09741

Fantasien:

– c-Moll, KV 396 (4)

ED 0968

– d-Moll, KV 397 (3)

ED 0969

– c-Moll, KV 475 (4)

ED 0636

Fantasie und Fuge C-Dur, KV 394 (5)

ED 0970

Romanze As-Dur, KV 205 (4)

ED 08232

Rondo D-Dur, KV 485 (2)

ED 0972

Sonaten:

– C-Dur, KV 330 (3)

ED 0609

– A-Dur, KV 331 (4)

ED 0618

– C-Dur (facile), KV 545 (2)

ED 0607

Variationen über „Ah! vous dirai-je Maman“, KV 265 (2)

ED 09197

Sergej Rachmaninoff

Prélude cis-Moll, op. 3/2 (5)

ED 01650

Valse A-Dur, op. 10/2 (4)

ED 01651

Franz Schubert

Impromptus:

– c-Moll, op. 90/1 (5)

ED 0686

– Es-Dur, op. 90/2 (5)

ED 0687

– As-Dur, op. 142/2 (5)

ED 0692

Militärmarsch D-Dur, op. 51/1 (4)

ED 0704

– erleichtert (2)

ED 08260

Wanderer-Fantasie, op. 15 (6)

ED 0684

Wiegenlied, op. 98/2 (2)

ED 07021

Robert Schumann

Arabeske, op. 18 (5)

ED 0725

Carnaval, op. 9 (5/6)

ED 09188

Papillons, op. 2 (5)

ED 0770

Romanze Fis-Dur, op. 28/2 (5)

ED 0773

Alexander Scriabin

Etüde cis-Moll, op. 2/1 (3)

ED 09747

Peter Tschaikowsky

Chant sans paroles, op. 2/3 (4)

ED 01690

Die Jahreszeiten, op. 37:

– Nr. 6, Juni (Barkarole) (4)

ED 01706

– Nr. 12, Dezember (Weihnachten) (4)

ED 01712

Carl Maria von Weber

Aufforderung zum Tanz, op. 65 (Des-Dur) (5)

ED 0792

– erleichtert (C-Dur) (3)

ED 0794

Momento capriccioso, op. 12 (4)

ED 09734

Die Ziffern in Klammern geben die Schwierigkeitsgrade von 1 (=sehr leicht) bis 6 (=sehr schwer) an



SCHOTT