

Mc 39118

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GRAZ  
Glaucisstrasse 65.

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# Der Sischer und die Seenixe.

Symphonische Dichtung  
für grosses Orchester

von

## Otto Kitzler.

Klavierauszug zu vier Händen  
M. 3, —.

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Wien, Carl Haslinger qdm Tobias.

Das Orchestermaterial ist leihweise von der Verlagshandlung zu beziehen.



# Der Fischer und die Seenixe.

Secondo.

Otto Kitzler.

Dem Tonstücke liegt die Idee der verlassenen und vereinigten Liebe zu Grunde. Der Fischerknabe liegt sinnend am See, des fernen Mädchens gedenkend. Die Fluten schwellen; besinnungslos wird er von der Seenixe in die Tiefe gezogen. Festliches Gewühl empfängt ihn, er kann aber seiner Liebe nicht vergessen; stürmischer werden die Lockungen der Seenixe. Jedoch sie bleiben erfolglos. Das hereinbrechende Licht findet den Knaben wieder am Ufer, gefestigt in dem Glauben an die versöhnte Liebe.

Adagio. ♩ = 42

PIANO. *pp*

The musical score is written for piano in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of two staves each. The first system begins with a piano (*pp*) dynamic and includes a tempo marking of Adagio and a quarter note equal to 42 (♩ = 42). The score features various musical notations including eighth and sixteenth notes, rests, and slurs. Pedal markings ('Ped.') and asterisks are used to indicate pedaling throughout the piece. The dynamics range from *pp* to *ff*, with a *crescendo* marking in the fifth system.

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# Der Fischer und die Seenixe.

Primo.

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Adagio.  $\text{♩} = 42.$

PIANO.

The musical score is written for piano and consists of five systems of music. The first system is marked 'PIANO.' and '1'. The second system has a 'p' dynamic. The third system has 'mf' and 'pp' dynamics. The fourth system has 'più cresc.' marking. The fifth system has 'f', 'rit.', and 'ff' markings. The score includes various musical notations such as slurs, ties, and dynamic markings.



Secondo.

Animato. ♩ = 126

*p* *mf*  
Ped. \* Ped. \* Ped. \* Ped. \*

*f* *mf*  
Ped. \*

*f* *p*  
Ped. \* Ped. \* Ped. \* Ped. \*

*mf* *p*  
Ped. \*

*f* *pp* *Tempo I.*  
*f* *molto rit.* - - - *pp*  
Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo* *p* *mf*  
*molto rit pp* *pp* *accel.* *p* *mf*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



Primo.

Animato. ♩ = 126

*p* 1 *p* 2

*mf* *f* 1 *mf*

8 3 2 1 2 3 4 5 1

*f* 1 *mf*

Tempo I.

*f* *pp*

*ppp* *a tempo accel.*

*pp* *pp* *rit. molto* 3



Secondo.

Allegro. Feurig. ♩ = 120

*fz*  
*mf* Tempo di Bolero. *f*

*fz* *f* *fz* *mf* *fz*

*f*

*fz* *mf* *hoch* *cresc.*

*marcato* *ff*

*fz*



Primo.

Allegro. Feurig. ♩ = 120

*f*  
2 *Tempo di Bolero.*

*mf* *tief* *cresc.* *marcato*

*ff*

8



Secondo.

*dolce*  
*p* *pp*

Red. \*

*p* *cresc.* *mf*

Red. \* Red. \* Red. \*

*dolce*

Red. \* Red. \* Red. \*

Red. \* Red. \*

*hervortretend* *rit.* *p*

Red. \* Red. \* Red. \* Red. \*



Primo.

8  
*sempre p e grazioso*

8 8 8

8 8

8 8 *pp*

8 8 *p*

8 *rit. p*



# Secondo.

*a tempo*

*mf* *f*

*mf* *fz* *hoch*

*marcato*

*ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



Primo.

*a tempo*

2 *f*

8

*mf* *tief*

*marc.*

*ff*

8





Secondo.

2 *f*  
*poco a poco dim. e rit.*  
 Red. \*

*Andante.*  
*p*  
 Red. \*

*allarg.*  
*mf* *p*  
 Red. \* Red. \* Red. \* Red. \*

*Adagio.*  
*mfz* *fz* *f* *p rit.* *più mosso*  
 Red. \* Red. \* Red. \*

*Animato.*  
*rit.* *p*

*mf*  
 Red. \* Red. \* Red. \*



Primo.

Seconda.

*dim. e riten. poco a poco*

Andante.

*p* *allarg.*

Adagio.

*p* *mf* *mfz* *fz* *f rit.* *p* *più mosso*

Animato.

*rit.* *p*

2



Secondo.

Red. \* Red. \*

Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \* Red. \*

Red. \*

Red. \* Red. \* Red. \*

Allegro.

Red. \* Red. \*



Primo.

First system of musical notation for the 'Primo' section. It consists of a treble staff and a bass staff. The treble staff begins with a dynamic marking of *mf* and contains several measures of music with slurs and ties. The bass staff also contains several measures of music. A first ending bracket labeled '1' is shown at the end of the system.

Second system of musical notation. It consists of a treble staff and a bass staff. The treble staff begins with a dynamic marking of *mf* and contains several measures of music with slurs and ties. The bass staff also contains several measures of music. Fingerings are indicated with numbers 1, 2, and 4.

Third system of musical notation. It consists of a treble staff and a bass staff. The treble staff contains several measures of music with slurs and ties. The bass staff also contains several measures of music. Fingerings are indicated with numbers 1, 2, 4, and 5.

Fourth system of musical notation. It consists of a treble staff and a bass staff. The treble staff begins with a dynamic marking of *f* and contains several measures of music with slurs and ties. The bass staff also contains several measures of music. Fingerings are indicated with the number 1.

Fifth system of musical notation. It consists of a treble staff and a bass staff. The treble staff begins with a dynamic marking of *f* and contains several measures of music with slurs and ties. The bass staff also contains several measures of music. A dynamic marking of *mf* appears in the middle of the system. Fingerings are indicated with the number 1.

Allegro.

Sixth system of musical notation. It consists of a treble staff and a bass staff. The treble staff contains several measures of music with slurs and ties. The bass staff also contains several measures of music. Dynamic markings include *molto rit.* and *p*. A marking '1 string.' is present in the bass staff. Fingerings are indicated with the number 2.



Secondo.

Vivace. Con fuoco. ♩ = 138.

*f*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*  
Ped. \* Ped. \* simile

*hoch*  
*marcato*  
*ff*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* simile

*ff*  
*f*  
1  
*abnehmlich ruhiger werdend*  
Ped.  
Ped. \* Ped. \*

*Andante.*  
Ped. \*

*Adagio.*  
*ritard.*  
*a tempo*  
*pp*  
Ped. Ped. \*

*fz*  
Ped. Ped. \*



Primo.

Vivace. *Con fuoco.* ♩ = 138.

Seconda

Andante.

Adagio.



Secondo.

*pp*  
*un poco string.*  
*rit.*

Ped. \* Ped. \* Ped. \* Ped. Ped. \*

Andante. ♩ = 48

*p legato*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

*cresc.*  
*dim.*  
*pp legato*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cresc.*  
*mf*  
*f*

Ped. \* Ped. \* Ped. \* Ped. Ped. \*

*dolce*  
*pp*  
*com espressione*  
*f*  
*ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p*  
*mf*  
*p*  
*pp molto rit.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



Primo.

8  
*pp*  
*un poco string.*  
*rit.*  
*hoch*

Andante. ♩ = 48

*pp*  
*con espressione*  
*cresc.*  
Seconda

8  
*p*  
*dim.*  
*triumm*  
*pp*  
*cresc.*  
*loco*

*mf*  
*f*  
*dolce*  
*pp con espressione*

8  
*f*  
*ff*  
*decresc.*  
*p dolce*  
2

8  
*pp dolciss.*  
*ppp dolciss.*  
*molto rit.*  
*pppp*  
Seconda



