

FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER
FRANZ LISZT-STIFTUNG

I. FÜR ORCHESTER
SYMPHONISCHE DICHTUNGEN

NR. 2^a—4



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG
BERLIN • BRÜSSEL • LONDON • NEW YORK

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1. ABTEILUNG

SYMPHONISCHE DICHTUNGEN

- 2^a. Trauer-Feier Tassos. Epilog zur symphonischen Dichtung „Tasso“ — Le Triomphe funèbre du Tasse. Epilogue du poème symphonique «Tasso» — Funeral Triumph of Tasso. Epilogue to the Symphonic Poem “Tasso”
3. Präludien — Les Préludes — Preludes
4. Orpheus — Orphée — Orpheus



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FRANZ LISZTS

SYMPHONISCHE DICHTUNGEN 2^a — 4

REVISIONSBERICHT

Im Jahre 1908 wurden in einer gemeinschaftlichen Sitzung der Revisoren, der Herausgeber und der Verleger die Leitgedanken und Grundsätze für eine vollständige, einheitliche und korrekte Gesamtausgabe der Werke Franz Liszts beraten und endgültig festgesetzt.

Aus praktischen Gründen der modernen Musikpflege mußten die vielfachen Unterschiede in der Benennung und Anordnung der Instrumente, in den Schlüsseln usw., vor allem aber sehr viele, für heutige Begriffe überflüssige oder selbst störende Versetzungszeichen beseitigt werden. Die auf letztere bezügliche Bestimmung lautet in endgültiger Fassung:

»Die von Liszt sehr reichlich angewendeten zufälligen Versetzungszeichen (namentlich Auflösungszeichen) sind für die heutige Praxis zum Teil entbehrlich geworden. Die nicht unbedingt notwendigen sind nur da beizubehalten, wo sie das Lesen tatsächlich noch erleichtern, Mißverständnisse verhüten oder für das harmonische Bild Lisztscher Schreibweise besonders charakteristisch erscheinen.«

Um jede Willkür auszuschliessen, sind alle irgendwie nennenswerten Änderungen, Weglassungen, Zusätze im Wortlaut der Lisztschen Partitur im Revisionsbericht je bei der betreffenden Komposition besonders aufgeführt und begründet worden, sodaß jeder mit der alten und der neuen Ausgabe in der Hand sich sein Urteil selbst bilden kann. Alle Zutaten, insbesondere Vortragsbezeichnungen, wurden in Klammern () oder [] gesetzt; in einzelnen Fällen kann und soll dies nachträglich noch geschehen.

Die Herausgabe der Symphonischen Dichtungen war ursprünglich von Herrn Eugen d'Albert übernommen worden, der jedoch wegen anderweitiger großer Inanspruchnahme zurücktrat, nachdem er den Stich aller 12 Werke nur in erster Lesung hatte beaufsichtigen können. Die genaue Nachprüfung übernahm in dankenswerter Weise Herr Otto Taubmann in Berlin, in stetem Einvernehmen mit dem Kustos des Liszt-Museums, Herrn Hofrat Dr. Obrist, als dem Obmann der Revisionskommission.

BAND 2

TRAUERFEIER TASSOS.

Symphonische Dichtung Nr. 2a.

Vorlage: 1. Die erste Partiturausgabe, erschienen 1878 bei Breitkopf & Härtel in Leipzig. Verlagsnummer 14686.

2. Abschrift im Besitze von Breitkopf & Härtel.

S. 1. Die Anmerkung »Tiefe Glocke oder Tamtam tritt auf Seite 35 ein« steht nicht in der gedruckten Vorlage, sondern ist hinzugefügt worden.

S. 6, 1. Takt (Hörner) } Die Forderung, in den genannten
S. 27, 4. Takt (Pauken) } Instrumenten die Stimmung zu wech-
S. 28, 3. Takt (Hörner) } seln, steht in der gedruckten Vor-
S. 34, 4. Takt (Hörner) } lage in deutscher Sprache. Es
wurde dafür nach den Gepflogenheiten dieser Ausgabe immer das
Wort »muta« gesetzt.

* * *

LES PRÉLUDES.

Symphonische Dichtung Nr. 3.*)

Vorlage: 1. Die erste Partiturausgabe, erschienen 1856 bei Breitkopf & Härtel in Leipzig. Verlagsnummer 9056.

2. Die autographe Partitur im Liszt-Museum in Weimar.

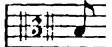
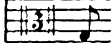
S. 2. Die gedruckte Vorlage hat über und unter dem 6. und 7. Takt die Vorschrift »Poco ritenuto«; bei den Bläsern folgt dann im 8. und 9. Takt unter jedem System der spielenden Instrumente ein »più rit. e smorz.« Gemäß den für die Gesamtausgabe maßgebenden Leitsätzen wurde das »più rit.« dieser zuletzt genannten Takte ebenfalls nur über und unter das Gesamtsystem der Partitur gesetzt, während allein die Vorschrift »smorz.« unter jeder Bläserzeile verblieb.

*) R. Pohl hat in einem in der Neuen Zeitschrift für Musik vom 24./4. 1889 veröffentlichten Artikel eine Reihe Vortragsbezeichnungen und Tempoangaben mitgeteilt, die er auf Grund persönlicher Wahrnehmungen bei der Aufführung der »Préludes« unter des Komponisten eigener Leitung aufgezeichnet, und deren Beachtung er — als die richtige Interpretation des Werkes fördernd — empfiehlt. (Diese Zutaten sind hier aufgenommen und eingeklammert). Es sind die folgenden: (Die Seitenzahlen beziehen sich auf die Gesamtausgabe).

Seite 6. *ritardando* — *molto ritenuto*. Die Staccato-Punkte fort.

- › 9—10. Pauke: Staccato-Punkte fort.
- › 17—19. Harfe *mf*, statt *p*.
- › 20. *poco a poco accelerando*.
- › 29. *molto agitato ed accelerando*, statt nur *molto agitato*.
- › 31. *Ritenuto (pesante)*.
- › 31—33. *a tempo, ritard., a tempo, riten., a tempo (agitato)*.
- › 34—35. Pauke *ff*, statt *f*.
- › 41. *Allegro moderato*, eingeklammert.
- › 50. *poco a poco più mosso*.
- › 60. Violinen *ff*.
- › 62. Viol. *p cresc.* usw.
- › 64. *poco ritenuto*.
- › 65. *Tempo di marcia*.
- › 66. *Più maestoso*.
- › 68. *Virace*. (Diese Bezeichnung wurde gewählt um den deutschen Ausdruck »lebhaft« zu vermeiden.)
- › 77. *molto ritardando*.

S. 41. Im ersten Takt steht in der gedruckten Vorlage bei den Violoncellen die Bezeichnung »Solo«. Offensichtlich handelt es sich aber nur um den solistischen Vortrag der Stelle durch alle Violoncelle und nicht um deren Wiedergabe durch nur einen Spieler. (Siehe auch auf der nächsten Seite im 5. Takt die Vorschrift »divisi«!)

S. 53. Die gedruckte Vorlage hat im 4. Takt als letzte Achtelnote (Auftakt) der 2. Bratschen ein  ! Die Note muß zweifellos  heißen, und es dürfte ein Stichfehler vorliegen, der entsprechend verbessert wurde.

* * *

ORPHEUS.

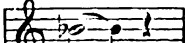
Symphonische Dichtung Nr. 4.


Vorlage: 1. Die erste Partiturausgabe, erschienen 1856 bei Breitkopf & Härtel in Leipzig. Verlagsnummer 9066.


2. Die autographe Partitur im Liszt-Museum in Weimar.

Bemerkungen:



S. 1. In der gedruckten Vorlage steht im Instrumentenvordruck folgende Bezeichnung der vier Hörner: 1 Horn in *F*, 1 Horn in *C*, 2 Hörner in *F*. Da die vorhandenen drei *F*-Hörner damit nicht genügend unterschieden erscheinen, wurde geändert: 1. Horn in *F*, 2. Horn in *C*, 3. und 4. Horn in *F*.

S. 3. Der letzte Takt lautet im 4. Horn in der gedruckten Vorlage ; in den II. Violoncellen steht dagegen

. Der Widerspruch, daß die Hörner den Ton *es* halten, während gleichzeitig von den I. Violoncellen die beiden Töne *e-dis* (= *es*) intoniert werden, löst sich, wenn man annimmt, daß es in

den Violoncellen  heißen soll. Dem entsprechen auch die analogen Stellen auf S. 4, 11. Takt und S. 24, 7. Takt, sowie die Fassung des Klavierarrangements.

S. 25. Im dritten Takt steht in der gedruckten Vorlage zum Einsatz der 1. Trompete ein »*p*« gegen das »*f*« der Posaunen. Der Einsatz der 2. Trompete, zwei Takte später, ist gleichfalls mit »*p*« bezeichnet. Dieser überraschende Widerspruch wird durch das Autograph nur zum Teil beseitigt, insofern hier der Einsatz der 1. Trompete das erwartete »*f*« hat, der Einsatz der 2. Trompete dagegen ohne dynamische Bezeichnung geblieben ist. Da der *p*-Einsatz der 2. Trompete, wie ihn die Vorlage hat, beabsichtigt sein kann, wurde er nicht, wie es in der 1. Trompete geschah, geändert.

S. 28. In der gedruckten Vorlage heißen im 4., 6. und 7. Takt die allein stehenden Achtel (auf der 2. Hälfte des jedesmaligen zweiten Taktviertels) in den beiden Violinen . Da es aber zweifellos im 32^{ter} Tremolando weitergeht, wurde diese Form geändert, wie es korrekt ist, in .

* * *

TRAUER-FEIER TASSOS

EPILOG ZUR SYMPHONISCHEN
DICHTUNG »TASSO« VON F. LISZT.

»TASSO erreichte ein Alter von einundfünfzig Jahren, einem Monat und vierzehn Tagen; auch hierin Virgil ähnlich, der sein Leben nicht über zweiundfünfzig Jahre brachte. Durch seinen Tod empfing die italienische Dichtkunst einen schweren Schlag und blieb gleichsam unter ihren Trümmern begraben. So war es kein Wunder, wenn ganz Italien trauerte, als es sich seiner höchsten Zier beraubt sah. Freunde und Verehrer waren untröstlich. Vor allem vermochte sich der Kardinal Cintio (Aldobrandini) nicht zufrieden zu geben, und es bekümmerte ihn über die Maßen, daß so viel Verdienst nicht in Zeiten mit der gebührenden Krone gelohnt worden war, welches Ehrenzeichener TORQUATO TASSO wenigstens nach dem Tode nicht vorenthalten wollte. Somit ließ er den Leichnam mit einer kostbaren Toga bekleiden und befahl, ihm die Stirn mit dem verdienten Lorbeer zu kränzen, sich selbst dadurch Genüge tuend, daß dem Verklärten wenigstens bei der Trauerfeier der Schmuck werde, der ihm bei der ihm zugeachteten Dichterkrönung zu tragen nicht mehr vergönnt war. Groß und prächtig war das von Aldobrandini veranstaltete Leichenbegängnis, wie es der Bedeutung TASSOS und dem edlen Wohlwollen seines Gönners geziemte. Unter glänzender Beleuchtung wurde der Leichnam von dem Kloster, darin er sich befand, herab nach der Stadt und dem Platz Sankt Peters getragen, außer einer ansehnlichen Anzahl von Ordensgeistlichen, vom ganzen Hofstaat des Papstes, von der Dienerschaft der beiden Kardinalnepoten, von den Lehrern der Wissenschaft und vielen Vornehmen und Gelehrten geleitet. Ein jeder beeilte sich, ihn zu sehen, begierig, ein letztes Mal noch das Angesicht eines Mannes zu schauen, der sein Jahrhundert so hoch geehrt hatte. Die Maler drängten sich zu dem Toten, um seine Züge festzuhalten, und wetteiferten alsbald in der öffentlichen Aufstellung seines Bildnisses.«

(Das Leben TORQUATO TASSOS
vom Abate PIERANTONIO SERASSI.
Buch 3, Seite 325.)

Zum ersten Mal aufgeführt im Konzert
der »Philharmonic Society« März 1877
New York
unter Leitung des Herrn Dr. Damrosch.

POMPA FUNEBRE DEL TASSO

EPILOGO DEL POEMA SINFONICO
»IL TASSO« DI F. LISZT.

»Visse il TASSO anni 51, un mese e quattordici giorni; simile anche in questo a Virgilio, che non ne visse più di cinquantadue. Per la di lui morte diede la poesia italiana un gravissimo crollo, e fu quasi per rimanere oppressa sotto le sue rovine. Onde non è meraviglia, se tutta Italia si commosse al vedersi spogliata del suo maggiore ornamento. Gli amici e li conoscenti ne furono inconsolabili. Sopra tutti il cardinal Cintio (Aldobrandini) non se ne poteva dar pace, spiacerdogli oltre modo di non essere stato in tempo ad onorar tanta virtù della debita corona: il qual onore tuttavia non volle che mancasse a TORQUATO almen dopo la morte. Perciocchè fatto vestire il cadavero d'una nobile toga, ordinò che gli fosse cinta la chioma del meritato alloro, godendo ch'ei comparisse con un sì dovuto ornamento almeno nella pompa funebre, giacchè più non gli era permesso nella trionfale, a lui tanto meritamente destinata. I funerali furon fatti dall' Aldobrandini grandi e magnifici, e quali si convenivano al merito del TASSO e alla generosa amorevolezza del suo mecenato. Fu dunque il cadavero portato con gran luminaria dal monastero dove si trovava, giù per Borgo e per la piazza di San Pietro, accompagnato, oltre a buon numero di religiosi, da tutta la corte palatina, dalle famiglie de' due cardinali nipoti, da' lettori della Sapienza e da molti nobili e letterati. Ognuno correva a mirarlo, bramoso di pascer gli occhi per l'ultima volta della vista di un uomo che avea tanto onorato il suo secolo. I pittori se gli affolavano intorno per ritrarne i lineamenti; e si vide poi la sua effigie posta da loro a gara in pubblico . . .«

(La Vita di TORQUATO TASSO
scritta
dall' Abate PIERANTONIO SERASSI.
Libro terzo Pag. 325.)

Esequito per la prima volta in un concerto
della »Società filarmonica« di
Nuova York nel Marzo 1877
sotto la direzione del Dott. Damrosch.

LE TRIOMPHE FUNÈBRE DU TASSE

ÉPILOGUE DU POÈME SYMPHONIQUE
»LE TASSE«, DE F. LISZT.

»LE TASSE vécut cinquante et une années, un mois et quatorze jours, pareil en ceci aussi à Virgile, qui n'atteignit pas l'âge de cinquante-deux ans. L'art poétique italien fut gravement atteint par sa mort et resta comme enseveli sous ses propres décombres. On ne saurait donc s'étonner que toute l'Italie pleurât, lorsqu'elle se vit privée de son plus bel ornement. Les amis et les admirateurs du maître étaient inconsolables. L'un d'eux, en particulier, le cardinal Cintio (Aldobrandini), ne pouvait se résigner et déplorait par-dessus tout que de tels mérites n'eussent pas reçu à temps leur récompense. Il voulut que Torquato Tasso fût au moins glorifié dans la mort. C'est pourquoi il ordonna de revêtir son corps d'une toge précieuse et d'orner son front du laurier auquel il avait droit, heureux de voir le poète porter enfin sur sa couche funèbre l'ornement qui lui était dû, bien qu'il ne lui eût pas été donné de le recevoir, vivant, en quelque »couronnement« triomphal. Des funérailles grandioses furent organisées par Aldobrandini, ainsi qu'il convenait au mérite du Tasse et au dévouement généreux de son mécène. A la lueur de nombreux flambeaux, le corps fut transporté, du couvent où il se trouvait, à travers la ville, vers la place de Saint-Pierre. Il était suivi d'un long cortège, non seulement de religieux, mais de toute la cour du souverain pontife, de la maison des deux cardinaux-neveux, des maîtres de la science et d'un grand nombre de nobles et de savants. Et chacun se hâtait, désireux de contempler une dernière fois le visage d'un homme qui avait si grandement honoré son siècle. Les peintres, eux, s'empresaient autour du cercueil, pour fixer les traits du poète dont l'image ne tarda pas à se répandre partout dans le public«

La Vie DE TORQUATO TASSO,
par l'Abbé PIERANTONIO SERASSI.
(Livre III, p. 325.)

Exécuté pour la première fois, dans un concert de la »Philharmonic Society«, en mars 1877, à New York,
sous la direction de M. le Dr. Damrosch.

FUNERAL TRIUMPH OF TASSO

EPILOGUE TO THE SYMPHONIC
POEM »TASSO« BY F. LISZT.

»Tasso lived fifty-one years, one month, and fourteen days; in this also there is a similarity between him and Virgil, who only reached the age of fifty-two. Through his death Italian poetry received a heavy blow, and was, as it were, buried under its own ruins. It is therefore not surprising that all Italy went into mourning at seeing herself deprived of her brightest jewel. His friends and admirers were inconsolable. Above all, there was Cardinal Cintio (Aldobrandini), who was deeply moved, and who grieved beyond measure at having been too late to honour such a genius with the merited crown. He would not however withhold this distinction from Tasso after his death. So after having draped the body in a costly toga, he ordered the poet's brow to be crowned with the well-deserved laurel, rejoicing at being able to bestow upon the deceased at least on the day of his funeral that outward sign of poetical glory which he had not been destined to wear at the triumphal festival that had been intended for his honour. The funeral was arranged by Aldobrandini in a great and magnificent style, as became the glory of Tasso and the noble generosity of his Mæneas. The body was carried amidst splendid illuminations from the monastery where it rested down to the town and the Piazza di San Pietro, followed by a considerable number of monks, by the whole Papal Court, the households of the Cardinal's two nephews, the teachers of science, and by many noblemen and scholars. Everybody ran to see it, desirous to gaze for the last time on the face of one who had been such an honour to his century. The painters thronged about the dead poet in order to draw his features, and soon they vied with one another in exhibiting his likeness in public.»

(The Life of TORQUATO TASSO
by
the Abbot PIERANTONIO SERASSI.
Book 3, p. 325.)

Produced for the first time at a concert
of the »Philharmonic Society«, in March
1877, at New York,
under the direction of Dr. Damrosch.

Trauer-Feier Tassos.

Epilog zur Symphonischen Dichtung „Tasso.“

Funeral Triumph of Tasso. Le Triomphe funèbre du Tasse.

Epilogue to the Symphonic Poem "Tasso."

Epilogue du poème symphonique «Tasso.»

Tasso, Lamento e Trionfo.

Herrn Dr. Leopold Damrosch gewidmet.

F. Liszt.

Komponiert 1866.

Lento.

A

Piccolo Flöte.

2 Flöten.

2 Hoboen.

2 Klarinetten in B.

2 Fagotte.

1. u. 2. Horn in F.

3. u. 4. Horn in F.

2 Trompeten in F.

2 Tenorposaunen.

Bassposaune u. Tuba.

Pauken in Des. F. C.
(später tiefe Glocke oder Tamtam.)

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Lento.

A

Musical score system 1, featuring a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes dynamic markings such as *p*, *sf*, and *a 2.* (ritardando). The notation includes various note values, rests, and slurs.

Musical score system 2, featuring a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes dynamic markings such as *cresc...*, *sf*, and *p*. The notation includes various note values, rests, and slurs.

B

The musical score for section B consists of several systems of staves. The first system includes staves for vocal parts (marked 'a 2.' and 'ten.') and piano accompaniment (marked 'f', 'mf', 'p'). The piano part features a prominent bass line with a triplet figure and a right-hand part with rapid sixteenth-note passages. The second system continues the piano accompaniment with similar textures and dynamics. The third system shows the piano part with a 'cresc.' marking and a return to 'p' dynamics. The score concludes with a final measure marked 'p'.

NB. Alle mit tenuto bezeichneten Noten sind gleichmässig stark während ihrer ganzen Dauer, auszuhalten.

All notes, marked tenuto, are to be sustained with the same amount of force throughout their duration.

Toutes les notes, marquées tenuto, doivent être jouées avec la même force et soutenues pendant toute leur durée.

The musical score is arranged in two systems. The first system consists of ten staves: two vocal staves for Tenors (ten.), two piano staves (treble and bass clef), and six piano accompaniment staves (three for the right hand and three for the left hand). The vocal parts feature melodic lines with slurs, accents, and dynamic markings such as *ten.*, *p*, and *f*. The piano accompaniment includes complex rhythmic patterns, including sixteenth-note runs and chords, with dynamic markings like *p*, *mf*, and *f*. The second system continues the piano accompaniment with similar rhythmic complexity and dynamic markings, including *cresc.* and *f*. The overall style is characteristic of late 19th or early 20th-century music.

C

The musical score is arranged in two systems. The first system consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The remaining six staves are grouped as a grand staff. Dynamics include *mf*, *f*, *ten.*, and *ff*. Performance instructions include *ten.* with an accent, *in A.*, and *ff*. The second system consists of eight staves, with the top two being grand staff and the bottom two being bass clefs. Dynamics include *f* and *ff*. The score concludes with a *ff* dynamic marking.

The musical score is arranged in two systems. The first system consists of ten staves: two for the horn (treble and bass clefs), followed by two for the piano (treble and bass clefs), and six for the piano accompaniment (treble and bass clefs). The horn part begins with a rest, followed by a melodic line. A section change is indicated by the text "III. Horn wechselt in E." in the third measure. The piano accompaniment features a complex rhythmic pattern with staccato markings. The second system continues the piano accompaniment with staccato markings in all parts. The score concludes with a final cadence in the key of E major.

D

a 2.
dolce espress.
dolce
 in A.
dolce espress.
dolce
 in F.
p dolce
 Horn III in E.
p dolce
 Horn IV in F.
p dolce
pp

div.
cantando
dolce espress.
dolce
dolce
dolce
cresc. -
cresc. -
cresc. -
cresc. -
div. 2
p dolce

D^p dolce

E

Musical score for the first system, featuring multiple staves. The score includes various dynamics and articulations:

- Staff 1: *rinforzando*, *dim.*, *dolciss.*, *dolce lagrimoso*
- Staff 2: *dim.*, *p dolciss.*, *p*
- Staff 3: *rinforzando*, *dim.*, *dolciss.*, *dolce lagrimoso*
- Staff 4: *sf*, *dim.*, *pp*, *p*
- Staff 5: *sf*, *dim.*, *pp*, *p*
- Staff 6: *sf*, *dim.*, *pp*, *p*
- Staff 7: *sf*, *dim.*, *pp*, *p*
- Staff 8: *p*, *pp*

Musical score for the second system, continuing the piece with similar dynamics and articulations:

- Staff 1: *rinforzando*, *dolciss.*, *dolce lagrimoso*
- Staff 2: *rinforzando*, *p*
- Staff 3: *rinforzando*, *p*
- Staff 4: *rinforzando*, *p*
- Staff 5: *sf*, *dim.*, *p*

E



Musical score system 1, consisting of 11 staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The second staff contains a complex melodic line with triplets and slurs. The third staff has a similar melodic line with slurs. The fourth staff is a bass line with a piano (*p*) dynamic marking. The fifth and sixth staves are treble clef staves with piano (*p*) dynamic markings. The seventh and eighth staves are bass clef staves. The ninth and tenth staves are treble clef staves. The eleventh staff is a bass clef staff.



Musical score system 2, consisting of 5 staves. The top staff is a grand staff with a key signature of two sharps. The second staff is a treble clef staff with a complex melodic line. The third staff is a bass clef staff with a piano (*p*) dynamic marking. The fourth and fifth staves are bass clef staves with piano (*p*) dynamic markings.

F

This system contains seven staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a melodic line with triplets and a crescendo leading to a section marked "rinforzando e dolente assai".
 The second staff is a treble clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo, also leading to "rinforzando e dolente assai".
 The third staff is a treble clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo, leading to "rinforzando e dolente assai".
 The fourth staff is a bass clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo, leading to "rinforzando e dolente assai".
 The fifth staff is a treble clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo, leading to "rinforzando e dolente assai".
 The sixth staff is a treble clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo, leading to "rinforzando e dolente assai".
 The seventh staff is a bass clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo, leading to "rinforzando e dolente assai".

This system contains five staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line with triplets and a crescendo leading to "rinforzando e dolente assai".
 The second staff is a treble clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo leading to "rinforzando e dolente assai".
 The third staff is a treble clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo leading to "rinforzando e dolente assai".
 The fourth staff is a bass clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo leading to "rinforzando e dolente assai".
 The fifth staff is a bass clef with a key signature of two sharps, containing a melodic line with triplets and a crescendo leading to "rinforzando e dolente assai".

This system of musical notation includes a vocal line and piano accompaniment. The vocal line begins with a melodic phrase marked *p*. The piano accompaniment features a prominent bass line with the instruction *plintivo* written above it. The piano part includes chords and melodic fragments, with dynamic markings *p* and *pp*. A second vocal line is present but mostly contains rests. A marking *a 2.* appears above the piano part in the fourth measure.

This system continues the piano accompaniment. The upper right hand part features a melodic line with the instruction *marcato*. The lower left hand part has a rhythmic accompaniment of eighth notes. The system concludes with a dynamic marking *p* at the bottom.

H

a 2.
dolente
p
p
in E.
lugubre sotto voce

This system contains the first part of the musical score. It features a vocal line with a melodic phrase starting on a whole note, followed by a series of eighth notes. The piano accompaniment consists of a bass line with eighth notes and chords. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'a 2.' and the mood is 'dolente'. Dynamics include 'p' (piano) and 'p' (piano). The section ends with the instruction 'in E.' and 'lugubre sotto voce'.

pizz.
arco
p 3
arco
p 3
arco
p 3
arco
p
arco
p

This system continues the piano accompaniment. It features five staves, each with a different part of the piano. The first four staves are marked 'pizz.' (pizzicato) and the fifth is marked 'arco' (arco). The dynamics are marked 'p 3' (piano, triplet) and 'p' (piano). The section ends with the instruction 'arco' and 'p'.

H

The first system of the musical score consists of seven staves. The top two staves are vocal lines, both marked with the tempo instruction *mesto*. The vocal lines feature melodic phrases with slurs and triplets. The piano accompaniment is spread across the bottom five staves, including a grand staff (treble and bass clefs) and three additional staves. The piano part includes chords and rhythmic patterns. A key signature change to F major is indicated by the text "in F." on the fifth staff of the system.

The second system of the musical score consists of seven staves, primarily for piano accompaniment. It features a grand staff (treble and bass clefs) and three additional staves. The piano part is characterized by dense, rhythmic textures, including sixteenth-note runs and chords. The key signature remains F major.

riten.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, both in treble clef with a key signature of two sharps (F# and C#). The vocal lines are mostly rests, with some notes appearing in the final measures. The next two staves are piano accompaniment for the vocalists, also in treble clef. They feature melodic lines with slurs and accents, and dynamic markings including *mesto* and *riten.*. The bottom six staves are for the grand piano, with the right hand in treble clef and the left hand in bass clef. The piano part includes a prominent triplet in the right hand and a steady accompaniment in the left hand.

The second system of the musical score consists of ten staves, all of which are piano accompaniment. The top two staves are in treble clef, and the bottom six staves are in bass clef. The piano part is highly rhythmic, featuring dense patterns of eighth and sixteenth notes, often with slurs and accents. The key signature remains two sharps. The system concludes with a *riten.* marking.

riten.

I a tempo

a 2.
 espress.
 dolce con grazia
 espress.
 dolce con grazia
 p
 pp leggiero

legato
 p ma un poco marcato
 espress.
 mezzo
 legato
 p ma un poco marcato
 p
 p con
 p con

I^p a tempo

NB. In den fünf ersten Takten der Buchstaben I und K die Melodie der Flöten und der Klarinetten etwas hervortretend, und das Quartett, die Fagotte und Hörner ruhig begleitend gehalten.
In the first five bars of letters I and K the melody in the flutes and clarinets must be brought out somewhat prominently, while the bassoons, the horns and the quartet play the accompaniment somewhat softly.
 Dans les cinq premières mesures des lettres I et K la mélodie, jouée par les flûtes et les clarinettes, doit dominer un peu au-dessus du quartet, des bassons et des cors, jouant doucement l'accompagnement.

poco riten.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the second staff starting with a first ending bracket labeled 'a 2.'. The third and fourth staves are piano accompaniment, featuring triplets and dynamic markings such as *p*, *cresc.*, *rinforz.*, and *dim.*. The fifth staff is a grand staff (treble and bass clef) with a piano part marked *p* and *cresc.*. The sixth staff is a grand staff with a piano part marked *p* and *cresc.*. The seventh staff is a grand staff with a piano part marked *p* and *cresc.*. The eighth staff is a grand staff with a piano part marked *p* and *cresc.*. The ninth and tenth staves are grand staves with piano parts marked *p* and *cresc.*. The system concludes with a *poco riten.* marking.

The second system of the musical score continues with ten staves. The top two staves are vocal lines, with the first staff starting with a *forte* marking. The third and fourth staves are piano accompaniment, featuring triplets and dynamic markings such as *cresc.*, *rinforz.*, *dim.*, and *p ma*. The fifth staff is a grand staff with a piano part marked *p* and *cresc.*. The sixth staff is a grand staff with a piano part marked *p* and *cresc.*. The seventh staff is a grand staff with a piano part marked *p* and *cresc.*. The eighth staff is a grand staff with a piano part marked *p* and *cresc.*. The ninth and tenth staves are grand staves with piano parts marked *p* and *cresc.*. The word *grazia* is written below the bottom two staves. The system concludes with a *poco riten.* marking.

K a tempo

The first system of the musical score consists of five measures. It features a grand staff with two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various dynamics and articulations: *p* (piano), *espress.* (espressivo), and *pp leggiero* (pianissimo, light). The first two staves have melodic lines with slurs and accents. The third staff has a melodic line with slurs. The fourth staff has a bass line with slurs. The fifth staff has a rhythmic accompaniment of eighth notes.

The second system of the musical score consists of five measures. It features a grand staff with two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various dynamics and articulations: *legato*, *un poco marcato*, *p ma un poco marcato*, and *espress.* (espressivo). The first two staves have melodic lines with slurs and accents. The third staff has a melodic line with slurs. The fourth and fifth staves have bass lines with slurs.

K a tempo

a 2.

cresc. - - - *rinforz.*

cresc. - - - *rinforz.*

cresc.

cresc.

cresc.

cresc.

p

p

cresc. - - - *rinforz.*

cresc. - - - *rinforz.*

div.

cresc. - - -

con grazia

cresc. - - -

con grazia

cresc. - - -

poco riten.

L

a tempo

p dolce con grazia

p dolce a 2.

p dolce con grazia

p con grazia

piano

piano

pp sereno

pp

pp

pp

pp sempre

p dolce con grazia

p dolce con grazia

trem.

p con grazia

poco riten.

L

a tempo

poco a poco cresc. -

poco a poco cresc. -

p sempre *poco a poco cresc.* -

p

p

passionato *cresc.* -

passionato *cresc.* -

cresc. -

cresc. -

cresc. -

cresc. -

M

The musical score is written in G major and 3/4 time. It consists of two systems of staves. The first system includes a treble clef staff with a melodic line, followed by two grand staff systems (treble and bass clefs). The second system continues the texture with similar instrumentation. The score includes dynamic markings such as 'rinforzando', 'cresc.', 'ff', 'f', 'ten.', and 'a 2.'. The piece concludes with a final measure marked 'M' and 'ff'.

This page of musical notation is a score for a piano and voice ensemble. It consists of 14 staves. The top four staves are for the voice, each starting with a 'ten.' (tension) marking and a dynamic marking of b^{A} . The fifth staff is the piano's right hand, and the sixth is the piano's left hand. The bottom six staves are for the piano accompaniment, including a bass line. The notation includes various musical symbols such as accents, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five measures, with the first measure starting with a b^{A} dynamic marking.

The musical score is arranged in two systems. The first system consists of ten staves: five for the piano (treble and bass clefs) and five for strings (treble and bass clefs). The piano part features complex textures with many sixteenth notes and chords. The string part is more melodic, with some staves playing sustained notes and others moving in parallel motion. Dynamic markings include *sf rinforzando* and *sempre ff*. The second system also consists of ten staves, continuing the piano and string parts. It includes performance instructions *N* and *N* at the end of the system. The overall style is classical, with a focus on dynamic contrast and rhythmic complexity.

a 2.
sempre ff

a 2.
sempre ff

a 2.
ff

sempre ff
ten.

sempre ff

marc.

ten.
sempre ff e grandioso
ten.
sempre ff e grandioso

marc.

marc.

This musical score page contains two systems of music. The first system consists of ten staves. The top two staves are for strings, with markings 'a 2. ten.' and 'A' above them. The third staff is the bass line, followed by a grand staff (treble and bass clefs) with a 'ff' marking. The remaining staves include a woodwind line with 'ten.' markings, a piano line with a 'ten.' marking, and a bass line. The second system also consists of ten staves, with 'ten.' markings above the top two staves and 'marc.' markings below the bottom two staves. The score is written in a key with one flat and a 2/4 time signature.

0

a 2.

ten.
A
2

ten.
A
2

ff

ff

ten.
A
2

Des in Dis umzustimmen.

ten.
A
2

ten.
A
2

marc.

marc.

0

ten. \flat \circ \dots ten. \flat \circ \dots ten. \flat \circ \dots

a 2. \flat \circ \dots ff ten. \flat \circ \dots ten. \flat \circ \dots ten. \flat \circ \dots

fff sempre a 2. ten. \flat \circ \dots ten. \flat \circ \dots ten. \flat \circ \dots

fff sempre a 2. ten. \flat \circ \dots ten. \flat \circ \dots ten. \flat \circ \dots

fff sempre ff sempre

wecheln in E. ff sempre ten. \flat \circ \dots ten. \flat \circ \dots

a 2. ten. \flat \circ \dots ff sempre ten. \flat \circ \dots ten. \flat \circ \dots

ff sempre ff sempre ff sempre ff sempre

mf div. trem. fff sempre trem. fff sempre trem. fff sempre trem. fff sempre

ff sempre ff sempre ff sempre ff sempre

The musical score consists of several systems of staves. The top system includes four vocal staves, each marked with *ten.* and *p*. The piano accompaniment includes a right-hand staff with *ff* dynamics and *staccato* markings, and a left-hand staff with *staccato* markings. A lower system features a grand staff with *non div.* markings and *fff* dynamics. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

The musical score is arranged in two systems. The first system contains ten staves, with the first five staves grouped by a brace on the left. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Two first and second endings are indicated by 'a 2.' above the staves. The second system contains six staves, also with a brace on the left. This section is marked 'staccato' and 'ff' (fortissimo), featuring a more active and rhythmic texture with many sixteenth notes.

Musical score for piano and violin, page 32. The score is in G major and 3/4 time. It features a piano accompaniment with a repeating eighth-note pattern in the right hand and a bass line in the left hand. The violin part has a melodic line with various dynamics and articulations. The score is divided into two systems. The first system includes markings for *rinforzando e dolente assai*, *sf*, and *plintivo*. The second system includes *div.*, *rinforzando e dolente assai*, and *dolente*.

NB. Diese Akkorde sehr kurz und volltönig abgestossen.
 These chords are to be struck abruptly, yet so as to sound full and sonorous.
 Ces accords doivent être frappés très-brièvement, mais en même temps sonores.

R

Musical score for the first system, consisting of seven staves. The top two staves are vocal lines. The middle three staves are piano accompaniment. The bottom two staves are additional piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure and the instruction "a 2." above it. The third staff has the instruction "rinforzando e piangendo" below it. The fourth staff has a fermata over the first measure and the instruction "a 2." above it. The fifth staff has the instruction "rinforzando e piangendo" below it. The sixth staff has the instruction "gestopft" above it. The seventh staff has a fermata over the first measure and the instruction "p" above it.

Musical score for the second system, consisting of seven staves. The top two staves are vocal lines. The middle three staves are piano accompaniment. The bottom two staves are additional piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first staff has a fermata over the first measure and the instruction "rinforzando" below it. The second staff has a fermata over the first measure and the instruction "rinforzando" below it. The third staff has a fermata over the first measure and the instruction "rinforzando" below it. The fourth staff has a fermata over the first measure and the instruction "rinforzando" below it. The fifth staff has a fermata over the first measure and the instruction "rinforzando" below it. The sixth staff has a fermata over the first measure and the instruction "rinforzando" below it. The seventh staff has a fermata over the first measure and the instruction "rinforzando" below it.

R

S *riten.*

a 2.
rinforzando

in E. *p* *wechseln in F.* *p*

Detailed description: This system contains the first system of a musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a rest, followed by a melodic phrase starting with the instruction 'a 2.' and 'rinforzando'. The piano accompaniment includes a bass line with a 'p' dynamic and a treble line with a 'p' dynamic. A key signature change is indicated by 'wechseln in F.' and 'in E.'. The system concludes with a 'S' marking and a 'riten.' instruction.

Solo.

marcato *dim.*

div. *pizz.*

S *riten.*

Detailed description: This system contains the second system of the musical score. It features a piano accompaniment and a solo line. The piano accompaniment includes a treble line with 'div.' (divisi) markings and a bass line with 'pizz.' (pizzicato) markings. The solo line is marked 'Solo.' and includes 'marcato' and 'dim.' (diminuendo) instructions. The system concludes with a 'S' marking and a 'riten.' instruction.

molto *a tempo*

pp *pp* *espress.* *sempre dolce*
pp *pp*
pp *pp* *espress.* *sempre dolce*
 Die II. Klarinette etwas accentuierter.
p *dolce espress.* *pp*
 mit Dämpfer
p *p* *p*
 Tiefe Glocke oder Tamtam.
pp *pp* *Alle Violinen.* *pp*
dolce *dolce*
trem. *pp* *trem.*
pp *arco*
pp *a tempo* *sempre pp*

T *riten.* **a tempo** **U**

a 2. *dim.* *smorz.* *a 2.*

pp *morendo* *p* *pp* *p* *pp*

pp *morendo*

pp

mf *mf* *div.*

T *riten.* **a tempo** **U**

poco rit. a tempo

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are for piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked as *poco rit.* followed by *a tempo*. Dynamic markings include *p* (piano), *p nobile*, and *p smorz.* (piano smorzando).

The second system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are for piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked as *poco rit.* followed by *a tempo*. Dynamic markings include *pp* (pianissimo), *pizz.* (pizzicato), and *trem. arco* (tremolo arco).

poco rit. a tempo