

**Liszt, Franz**

**Musikalische Werke**

**Bd.: 2,2**

**Leipzig 1911  
2 Mus.pr. 5851-2,2**

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FRANZ LISZTS  
MUSIKALISCHE WERKE

HERAUSGEgeben von der  
FRANZ LISZT-STIFTUNG

II. PIANOFORTEWERKE

ETÜDEN

FÜR PIANOFORTE ZU ZWEI HÄNDEN

BAND II



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



# FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER  
FRANZ LISZT-STIFTUNG

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## II. PIANOFORTEWERKE ETÜDEN FÜR PIANOFORTE ZU ZWEI HÄNDEN

BAND II

- 4) Etudes d'exécution transcendante — Bravour-Studien — Bravour-Studies
- 5) Grande Fantaisie de Bravoure sur la Clochette de Paganini  
Grosse Bravour-Phantasie über das Glöckchen von Paganini  
Great Fantasia di Bravura on Paganini's Campanella



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG  
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## ETÜDEN VON LISZT, BAND II.

Vorlagen: *Etudes d'exécution transcendante*, Cahier I et II. (Leipzig, Breitkopf & Härtel.)

*Grande Fantaisie de Bravoure sur la Clochette de Paganini*, Oeuvre 2. (Vienne, Pietro Mechetti q<sup>m</sup> Carlo.)

Die Metronom-Angaben sollen nur das ungefähre Maß der Anfangsbewegung andeuten.

Seite 2. Was die hier und später angegebenen Varianten für Piano zu 7 Oktaven betrifft, so sind bei dem erweiterten Umfange unserer heutigen Klaviere durchweg diese Varianten anzuwenden.

- › 2. Wegen der Entstehungszeit siehe die Vorbemerkungen zum I. Band.
- › 4. 1. Zeile, Auftakt. Das »f« steht nicht in der Vorlage.
- › 15. 3. Zeile. Ausnahmsweise erscheint es künstlerisch geraten, die über dem 2. Takt angegebene erweiterte Version für das zweite Mal (S. 20) aufzusparen. Die Form dieser zweiten Angabe der Version läßt erkennen, daß beim erstenmal die Fortsetzung im Haupttext bei der 8. Note des 2. Taktes von Zeile 3 zu erfolgen hätte.
- › 18. 1. Zeile, 1. Takt. In der alten Ausgabe lautet die Überschrift: *un poco animato*, welcher Angabe der Herausgeber zustimmt. Mit verhaltener Leidenschaft zu spielen.
- › 20. 5. Zeile, 1. Takt. Das plötzliche *mp*, das allein eine weitere Steigerung ermöglicht, ist wohl zu befolgen.
- › 24. 3. Zeile, 1., 2. u. 3. Takt. Hier hat die Vorlage eine rhythmische Unklarheit. Vermutlich soll die Melodie in



Seite 26. 4. Zeile, 1. Takt. Für das sechste 32tel der rechten Hand hat die Vorlage ein  $\sharp$  vor *a*. Augenscheinlich soll es vor *g* stehen. (Auflösung des *ges*. Siehe auch I. H.)

- › 41. 1. Zeile, 2. Takt. Die erste Doppelnote der r. H. lautet in der Vorlage statt des korrekten .
- › 44. Vergleiche zur »Eroica« die diesbezügliche Anmerkung (mit Notenbeispiel) in der Vorrede.
- › 49. 3. Zeile, 1. u. 2. Takt. Die Legato-Bögen sind vom Herausgeber hinzugefügt. Vergl. die Einleitung zum »Pesther Carneval«.
- › 67. 3. Zeile, 1. Takt. Der Triller auf *e* muß augenscheinlich mit der oberen Hilfsnote *f*, der auf *eis* mit der oberen Hilfsnote *fis* ausgeführt werden.
- › 71. Ramanns »Liszt-Pädagogium« bringt nach Zeile 4 folgende Schlußverlängerung, deren Anwendung empfohlen wird:

8.....

8.....

usw.

Seite 87. 1. Zeile, 2. Takt. In der Vorlage heißt das 3. Taktviertel



der Melodie: . Das untere *as* ist nach Analogie des Vorangegangenen ein Stichfehler und muß *c* heißen, wie entsprechend geändert wurde.

- › 91. 2. Zeile, 1. Takt ff. Das »*Tremolo*« immer im Charakter des Anfangs (*non >martellato<*), schwebend, flüsternd, rauschend.
- › 96. 4. Zeile. Die Notierung der letzten sieben Noten als 32stel deutet auf ein mögliches »*Allargando*« und »*Meno legato*«.
- › 105. 4. Zeile, 4. Takt. Das erste Achtel der r. H. heißt in
- der Vorlage nur . Die untere Oktave wurde gemäß der Fassung der analogen Stellen hinzugefügt.
- › 109. 3. Zeile, 2. Takt. In der Vorlage steht vor der untern Note in dem ersten Doppelgriff der r. H. ein *b* (*ces* statt *c*), was jedenfalls ein Stichfehler ist.
- › 114. In der erleichterten Fassung (über dem 2. Takt der 1. Zeile) heißt die erste Doppelnote der r. H. in der

Vorlage , was als ersichtlicher Stichfehler in geändert wurde.

- Seite 114. Letzte Zeile: der erste Takt enthält sieben, anstatt der regelrechten sechs Achtel. Ob hier ein Schreib- oder Druckfehler, oder eine rhythmische Überschwänglichkeit vorliegt, konnte der Herausgeber nicht entscheiden. Um so weniger, als von diesem Stücke ausnahmsweise nur der Mechetti'sche Druck existiert, ein »Vergleichen« mit anderen Ausgaben demnach nicht möglich war.
- › 120. 2. Zeile, 1. Takt. Die Vorlage hat für die vorletzte Note der r. H. ein *a*, was als offensbarer Stichfehler in *b* geändert wurde.
- › 125. 3. Zeile, 2. Takt heißt es wahrscheinlich *g*, nicht *gis* in der r. H. (siehe die Parallelstelle 4 Takte später!).
- › 125. 6. Zeile, 1. Takt, desgl.
- › 129. 4. Zeile, 2. Takt. Der Punkt hinter dem 1. Akkord (Viertelnote) wurde vom Herausgeber ergänzt. Es ist anzunehmen, daß die beiden vorletzten Takte als ein einziger (9/8)-Takt gemeint waren, und daß der dazwischenliegende Taktstrich vom Stecher gewohnheitsgemäß am Ende der Zeile gezogen wurde.

Bei der Revision der Stichvorlagen war Herr Professor Otto Taubmann freundlich behilflich.

Berlin, im September 1911.

Ferruccio Busoni.

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# Bravour-Studien für Pianoforte.

## Etudes d'exécution transcendante. Bravour-Studies.

Karl Czerny aus Dankbarkeit und ehrfurchtsvoller Freundschaft sein Schüler.

### 1.

Präludium. Prélude. Prelude.

Franz Liszt.  
Komponiert 1837/38.

Presto. (M. M.  $\frac{160}{8}$ )

Piano zu 7 Oktaven.  
Piano à 7 octaves.  
Pianoforte of 7 Octaves.

8... 8... rit.

*rinf.*

*non troppo presto*

*legatissimo* *mf*

*rit.*

*cre -*

*scen - do -*

*fff*

*poco rallentando*



5

*ten.*

*f* *p*

*ten.*

*f* *p*

*ped.* \*

*ped.* \*

*p poco a poco accelerando*

*più rinforzando*

*ff*

*string.*

*string.*

*p*

*b2.*

*rfs*

*p*

*b2.*

*rfs*

*crescendo*

8.....

Red.

\*

7

*f' energico*

Prestissimo.

*rinf. molto*

*Ped.*

*poco rit.*

F. L. 35.

## Tempo I.

Tempo I.

8.....

ff *mp* ff *mf* crescendo

molto ff sf sf

marcatissimo rinf.

marcato \* marcato \* marcato \* marcato \*

ff

ff

## 3.

Landschaft.

Paysage.

Landscape.

Poco adagio. (M. M.  $\text{♩} = 58$ )

*dolcissimo, una corda*  
*sempre legato e placido*

*un poco cresc.* - *poco rallentando*

*cantando*

*poco a poco crescendo* -

*dolce*

*rinforzando* - - - *poco a poco diminuendo e rall.* - - - *smorz.*

10

Un poco più animato il tempo.

*dolcissimo*

*poco rallentando*  
*sotto voce e*    *sempre dolcissimo*

*poco a poco*

*più forte* -    *energico vibrante* -

*stringendo*  
*crescendo* -

*poco a poco*

*dolce, sotto voce*

*più rinforz.*

*ff*

*Rit.*

ritenuto ed appassionato assai 11

poco rit.

sempre f

Rit.

Rit.

Rit.

dolce, pastorale

ritenuto

sempre più dolce e rallentando

estinto - - - ritardando - - -

4.

Mazeppa.

## Allegro.

8.....

**ff**

Cadenza ad libitum.

p

Rea.

cresc.

rinf.

**Allegro.** (M. M.  $\text{♩} = 112-116$ )

*sempre fortissimo e con strepito*

13

14

A musical score for orchestra, page 14, featuring four staves of music. The score consists of four systems of music, each with a treble clef, a bass clef, and a bass clef. The music is in common time. The first system starts with a dynamic of *sf*. The second system starts with a dynamic of *f*. The third system starts with a dynamic of *sf*. The fourth system starts with a dynamic of *f*. The music includes various note heads, stems, and rests, as well as rests and measures of silence.

8

8' *ten.*

This section contains two staves of piano music. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 8 consists of six eighth-note chords. Measure 8' follows, with the instruction "ten." above it, indicating a tenuto or sustained note value. The bass staff has a "3" below it, likely indicating a three-octave range.

Piano zu 7 Oktaven.  
Piano à 7 octaves.  
Pianoforte of 7 Octaves.

8

*il più forte possibile*

This section continues the piano music from the previous page. It includes two staves of music. The top staff shows a series of eighth-note chords. The bottom staff shows a bass line. A dynamic instruction "il più forte possibile" is placed between the two staves.

*poco rallent.*

This section concludes the piano music. It features two staves of music. The top staff shows a series of eighth-note chords. The bottom staff shows a bass line. A tempo instruction "poco rallent." is placed above the top staff.

16

*sempre ff*

(fz) (fz) (fz) (fz)

*meno f*

*cresc.*

*rinf.*

*sf*

A musical score for piano, page 17, featuring six staves of music. The score consists of two systems of three staves each. The top system begins with a treble clef, a key signature of one sharp, and common time. It includes dynamic markings such as *sf* (fortissimo) and *8* (eighth note). The middle system begins with a bass clef, a key signature of one flat, and common time. It also includes dynamic markings like *sf* and *8*. The bottom system begins with a treble clef, a key signature of one sharp, and common time. The score concludes with a section marked *rit.* (ritardando).

*il canto marcato e vibrato assai*

*Il canto espressivo ed appassionato assai.*

8.....

*piano*

*cresc.* - - - -

*appassionato*

Ossia.

*cresc.* - - - -

*rinforz.*

*rinforz.*

*Rit.*

*poco rit.*

20

*stringendo -*
*Animato.*

A musical score for piano, consisting of five staves of music. The score is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The music is written in a complex harmonic style, with frequent changes in key signature and time signature. The first four staves are in a key signature of one flat, while the fifth staff begins in a key signature of one sharp and ends in a key signature of two sharps. Measure numbers 21 through 25 are indicated above the staves. The score includes various musical markings such as dynamic signs, slurs, and grace notes. The final measure of the fifth staff concludes with a repeat sign and the number '2'.

### **Allegro deciso.**

A musical score for piano, consisting of five staves. The top two staves are in common time (indicated by '2/4') and the bottom three are in 3/4 time. The key signature changes frequently, indicated by various sharps and flats. The first staff starts with a dynamic of 'ff' (fortissimo). The second staff begins with a sharp sign. The third staff has a sharp sign in the first measure and a flat sign in the second. The fourth staff starts with a sharp sign and ends with a flat sign. The fifth staff starts with a sharp sign and ends with a sharp sign. The score includes several performance instructions: 'crescendo -' in the middle of the third staff, 'rinforzando assai' (reinforcing very much) in the middle of the fourth staff, and dynamic markings such as 'ff', 'f', and 'p' (pianissimo) throughout the piece.

Musical score for piano, page 10, measures 11-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic of *sempre ff*. Measures 12-13 show complex chords with various accidentals. Measure 14 begins with a dynamic of *sf sf*. Measure 15 concludes with a dynamic of *sf*.

**Più Moderato.**  
*(non piano)*

•Il tombe enfin!... et se relève Roi!•  
(Victor Hugo.)

## 5.

Irrlichter.

Feux-Follets.

Will-o'-the-Wisp.

Allegretto. (M. M. ♩ = 120-126)

8.....

*p leggiero*

*dolce*

8.....

*pp leggierissimo*

8..... 5 3 2 1 : 5 3 2 1

*dim.*

8.....

F. L. 35.

A musical score for piano, consisting of five staves of music. The top staff begins with a dynamic of *sempre legato*. The second staff starts with *dolce, tranquillo*. The third staff features a treble clef change and includes dynamics *rinf.* and *- - -*. The fourth staff includes a dynamic *dim. - - -*. The bottom staff concludes with *dol.* and *leggiero*.

SSB

poco a poco cresc.

rinf.

espressivo, appassionato

scherzando

crescendo

F. L. 35.

The musical score consists of five staves of piano music. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature changes frequently, indicated by various sharps and flats. The first staff features a dynamic instruction 'poco a poco cresc.' The second staff includes a dynamic 'rinf.' with a '3' below it. The third staff has a dynamic 'espressivo, appassionato'. The fourth staff is marked 'scherzando'. The fifth staff ends with a dynamic 'crescendo' followed by a dash and a '3' below it. The music is divided into measures by vertical bar lines.

The musical score consists of five staves of piano music. The top staff uses treble clef and has a key signature of one flat. The second staff uses bass clef and has a key signature of one flat. The third staff uses treble clef and has a key signature of one flat. The fourth staff uses bass clef and has a key signature of one flat. The fifth staff uses treble clef and has a key signature of one sharp. Measure 1 starts with a dotted eighth note followed by a sixteenth-note pattern. Measure 2 begins with a forte dynamic (f) and a *marcato* instruction. Measures 3 and 4 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 features a dynamic *p*. Measures 6 and 7 continue the melodic line. Measure 8 concludes the section. Measure 9 begins with a dynamic *rinf.*

8.....

*crescendo* - - - -

*f*

*p*

*f*

*p*

Ossia.

*veloce*

*dim.* - - - -

*veloce*

*sempre più piano* - - - -

*con grazia*

*scherzando, grazioso*

8..... 2:1 2

*f energico, con bravura*

*rinf.*

*ff con strepito*

*rinf.*

*Red.*

*cresc.*

*espressivo, appassionato*

F. L. 35.

The musical score consists of six staves of piano music. The top two staves are in G major (two sharps) and the bottom four staves are in F major (one sharp). Measure 1 shows eighth-note patterns in both treble and bass staves. Measures 2-3 show sixteenth-note patterns. Measure 4 begins with a dynamic of 8..... followed by a 2:1 measure repeat sign. Measure 5 starts with a dynamic of 2:1 followed by a 2 measure repeat sign. Measure 6 is labeled *f energico, con bravura*. Measures 7-8 show eighth-note patterns with *rinf.* markings. Measures 9-10 show eighth-note patterns with *ff con strepito* and *rinf.* markings. Measure 11 is labeled *Red.* Measures 12-13 show eighth-note patterns. Measure 14 is labeled *cresc.* Measures 15-16 show eighth-note patterns. Measure 17 is labeled *espressivo, appassionato*.

32      *un poco riten. (a piacere)*

*p dol.*

*poco rinf.*

*rall. e smorz.*

*in tempo*

*p*

*più cresc.*

*dim.*

*molto*

*p*

*ten.*

*sempre piano*

F. L. 85.

A musical score for piano, page 33, consisting of five staves of music. The score is written in a complex harmonic style with frequent key changes and dynamic markings. The first staff (treble clef) shows a sequence of chords and notes. The second staff (bass clef) features a bass line with various note patterns. The third staff (treble clef) includes a dynamic marking 'p' (piano). The fourth staff (bass clef) has a dynamic marking 'sempre più piano'. The fifth staff (treble clef) concludes with a dynamic marking 'pp' (pianissimo). Measure numbers '8::' are placed above several measures.

6  
Vision.

*Lento. (M.M. ♩ = 76)*

*simile, sempre marcato*

*sempre Pedale*

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top staff is treble clef, and the bottom staff is bass clef. The key signature is A major (two sharps). The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Fingerings are indicated above the notes, and dynamic markings like *p sotto voce*, *ben pronunziato ed espressivo il canto*, and *cresc.* are present. Measure numbers 35 and 36 are indicated at the beginning of each system. The score is set against a background of vertical bar lines and measures.



*ten.*

*ten. poco a poco cresc. ed accelerando*

*ff con strepito*

*poco rit.*

fff

Ped.

\* Ped.

\* Ped.

sempre Pedale

Musical score page 39, measures 1-4. Treble and bass staves. Key signature: one sharp. Measure 1: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs.

Musical score page 39, measures 5-8. Treble and bass staves. Key signature: one sharp. Measure 5: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. The bass staff ends with a fermata over two measures.

Musical score page 39, measures 9-12. Treble and bass staves. Key signature: one sharp. Measure 9: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. The bass staff ends with a fermata over two measures.

Musical score page 39, measures 13-16. Treble and bass staves. Key signature: one sharp. Measure 13: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. The bass staff ends with a fermata over two measures.

The musical score consists of four staves of piano music. The top staff uses a treble clef and has a key signature of one sharp. The second staff uses a bass clef and includes dynamic markings *p* and *v*. The third staff uses a treble clef and includes a tempo marking  $8\dots$ . The fourth staff uses a bass clef and includes a tempo marking  $b\ddot{3}$ . The bottom staff uses a bass clef and includes a tempo marking  $12$ . The score features various musical elements such as eighth-note patterns, sixteenth-note chords, and grace notes. Articulation marks like *v*, *b*, and *z* are placed above or below the notes. Performance instructions include *meno forte ma sempre espress.* and *Ossia.* The score concludes with a basso continuo part labeled *8<sup>a</sup> bassa.....*

8..... 8..... 8..... 8..... 24

Ossia.

*fff vibrante*

Ossia.

Ossia.

Ossia.

Ossia.

F. L. 35.

BSB

*rinforzando*

*marcatissimo*

Ossia.

*poco a poco diminuendo*

*rinf.* *diminuendo*

*cresc. molto*

*fff*

7.

## Eroica.

Allegro.

ff  
p  
Pd.  
ff  
p  
Pd.  
(M. M.  $d=126$ )  
sempre ff  
8.....  
8.....

Tempo di Marcia. (Un poco meno.) ( $d=108$ )

poco cresc. -

p un poco marcato il canto

SSB

*sempre marcato il canto e pianissimi gli accompagnamenti*

*poco a poco cresc.*

*più cresc.*

*ff*

*F. L. 35.*

*poco a poco cresc. ed animato*

*molto cresc.*

*rinforzando molto*

*animato il tempo*

*p leggiero*

Piano zu 7 Oktaven.  
Piano à 7 octaves.  
Pianoforte of 7 Octaves.

The musical score consists of five staves of music, each with a treble clef and a key signature of two flats. The first three staves are for the orchestra, featuring woodwind instruments like oboes and bassoon, and strings. The fourth staff is for the piano. The fifth staff is for the cello. The score includes various dynamics such as *Ped.*, *\* Ped.*, *molto cresc.*, *più cresc.*, *e string.*, *ff*, and *8*. The piano part features sixteenth-note patterns and sustained notes. The cello part includes eighth-note patterns and sustained notes. The overall style is complex and dynamic, typical of late 19th-century symphonic writing.

A page from a musical score for piano, featuring six staves of music. The top staff uses a treble clef, while the bottom staff uses a bass clef. The key signature is three flats. The music consists of eighth-note patterns. Measure 1 starts with a dynamic of *ff* and a tempo of *con bravura*. Measure 2 begins with *stacc. sempre*. Measures 3 through 6 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 7 through 10 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 11 through 14 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 15 through 18 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 19 through 22 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 23 through 26 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 27 through 30 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 31 through 34 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 35 through 38 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 39 through 42 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 43 through 46 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 47 through 50 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 51 through 54 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 55 through 58 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 59 through 62 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 63 through 66 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 67 through 70 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 71 through 74 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 75 through 78 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 79 through 82 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 83 through 86 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 87 through 90 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 91 through 94 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 95 through 98 contain markings "Ped.", "\*", "Ped.", and "\*" respectively. Measures 99 through 102 contain markings "Ped.", "\*", "Ped.", and "\*" respectively.

SSB

8.....

*rinf.*

poco più moderato

*mf*

*p*

*s' energico*

*ff largamente*

*sf*

F. L. 35.

This page contains six staves of musical notation. The first staff begins with a dynamic of *rinf.* and a tempo marking of *poco più moderato*. The second staff starts with *mf* and *p*. The third staff begins with *s' energico*. The fourth staff ends with *ff largamente* and *sf*. The fifth staff has a dynamic of 8. The sixth staff has a dynamic of 8. Measure numbers 8 and 9 are indicated above the staves. The bass clef is used throughout, and the key signature changes frequently, including sections in B-flat major and E major. Various slurs, grace notes, and dynamic markings are present.

8.

## Wilde Jagd. Le Chasseur maudit. Arthur's Chase.

## Presto furioso. (♩.=116.)

Presto furioso. (♩ = 116.)

The musical score is a complex arrangement for orchestra and piano. It features six staves of music across five systems. The top system starts with a forte dynamic (fff) and includes performance instructions like 'Repet.' and asterisks (\*). The middle system continues with woodwind entries and 'Repet.' markings. The bottom system concludes with brass entries and 'rinforz.' markings. The score is filled with various dynamics, including sf (sforzando) and rinforzando (rinf.), and includes numerous performance instructions such as 'Repet.', 'Repet.', and asterisks (\*) to guide the musicians through the fast-paced, furioso section.

8.....

**4**

p

**ff**

(**ff**) \*

**ff**

**ff**

8..... 8.....

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

8..... 8.....

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

8..... 8.....

rinf. Ped. \*

8..... 8.....

\*

8..... 8.....

rinf. Ped. \*

8..... 8.....

Ped. \*

8<sup>vii</sup>: *in tempo*  
*mp ma sempre marcato e staccato*

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

8.....

*cresc.* - - - *ff*  
\* Ped. \* Ped. \* Ped. \* Ped. \*

*ten.*

Ped. \* Ped. \*

*poco rallent.*  
\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*un poco rit. a capriccio  
espressivo*



A musical score for piano, consisting of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature changes frequently, indicated by various sharps and flats. The first staff has a dynamic marking 'languendo' above it. The second staff has a dynamic marking 'cresc.' above it. The third staff has a dynamic marking 'molto rinf.' above it. The fourth staff ends with a repeat sign (double bar line with dots) and a '2' indicating 2/4 time.

8.....

*fff molto appassionato*

Ped. \* Ped. simile \* Ped.

Ped. \* Ped. \*

*poco a poco dimin.*

*riten. molto*  
*rallent.* - *- smorz.* -

**Tempo I.**

sempre pp

cresc.

più cresc.

*fff con brio*

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

*ff*

Ped. \*

Ped.

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

*leggieramente*

*p e sempre più animato*

Ossia.

*cresc.*

*molto*

*ben marcato il canto*

*p agitato ed appassionato assai*

*cresc.*

8.....

*fff*

*marcatissimo*

\* Ped.

\* Ped.

\* Ped.

\* Ped.

15.....

*rifz*

\* Ped.

\* Ped.

\* Ped.

\* Ped.

18.....

*sempre fff*

\* Ped.

\* Ped.

\* Ped.

25.....

\* Ped.

\* Ped.

\* Ped.

\* Ped.

8.....

15.....

18.....

25.....

\* Ped.

\* Ped.

\* Ped.

\* Ped.

8.....

15.....

18.....

25.....

\* Ped.

\* Ped.

\* Ped.

\* Ped.

8.....

15.....

18.....

25.....

\* Ped.

\* Ped.

\* Ped.

\* Ped.

8.....

15.....

18.....

25.....

\* Ped.

\* Ped.

\* Ped.

\* Ped.

## 9

## Ricordanza.

Andantino (improvisato).

*dolce, con grazia*

*poco rallentando*

*espressivo*

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

*a capriccio* *dolce*

*Ped.* \* *Ped.* \* *Ped.* 5 \* 8.....

*cresc. ed accelerando*

*Ped.* \*

*Un poco animato.*

*dolce* *cresc. -*

8.....

*accelerando e molto crescendo - rinf. velocissimo*

*dimin. leggierissimo*

*ritard.*      *lunga pausa*      *dolce, con grazia*

*a piacere*

*m.s.*

*(d = 84)*

\*      *Ped.*      \*

Rec.

\* Rec.

\* Rec.

*smorz.*

6

**Vivamente.**

8.....

*dol., leggiero*

..... 8.....

*cresc., accelerando*

*pp*

*precipitato*

8.....

*f marcato*

*radolcente*

*pp*

*dolcissimo capricciosamente*

\* Rec.

BSB

The musical score consists of five systems of piano music, each with two staves (treble and bass). The key signature is mostly B-flat major (two flats), with some changes in system 4 and 5.

- System 1:** Dynamics include *f marcato*, *rit.*, and *rinforz. molto*. Articulation marks like  $\wedge$  and  $\hat{\wedge}$  are present. Fingerings such as  $4\ 5\ 4$ ,  $3\ 2\ 1$ , and  $4\ 4$  are shown above the treble staff.
- System 2:** Dynamics include *dolce ma sempre marcato il canto*. Articulation marks like  $\wedge$  and  $\hat{\wedge}$  are present. Fingerings like  $1\ 1\ 2\ 2$  and  $4\ 1\ 2\ 2$  are shown above the treble staff.
- System 3:** Dynamics include *a capriccio*, *rinf. tr.*, and *leggierissimo*. Articulation marks like  $\wedge$  and  $\hat{\wedge}$  are present. Fingerings like  $1\ 1\ 2\ 2$  and  $4\ 1\ 2\ 2$  are shown above the treble staff. Performance instructions include *Rit.* and *\* Rit.*
- System 4:** Dynamics include *poco cresc.* Articulation marks like  $\wedge$  and  $\hat{\wedge}$  are present. Fingerings like  $3\ 2$  are shown below the bass staff.
- System 5:** Dynamics include *cresc. molto*. Articulation marks like  $\wedge$  and  $\hat{\wedge}$  are present. Fingerings like  $1\ 1\ 2\ 2$  are shown above the treble staff.



Musical score page 65, measures 3-4. Treble and bass staves. Key signature: two flats. Measures 3-4: Treble staff has eighth-note pairs with accidentals (sharp, double sharp, flat, double flat). Bass staff has eighth-note pairs.

Musical score page 65, measures 5-6. Treble and bass staves. Key signature: two flats. Measures 5-6: Treble staff has eighth-note pairs with accidentals (sharp, double sharp, flat, double flat). Bass staff has eighth-note pairs.

Musical score page 65, measures 7-8. Treble and bass staves. Key signature: two flats. Measure 7: Treble staff has eighth-note pairs with accidentals (sharp, double sharp, flat, double flat). Bass staff has eighth-note pairs. Measure 8: Text 'diminuendo molto' above the treble staff.

Musical score page 65, measures 9-10. Treble and bass staves. Key signature: two flats. Measure 9: Treble staff has eighth-note pairs with accidentals (sharp, double sharp, flat, double flat). Bass staff has eighth-note pairs. Measure 10: Dynamics 'pp' and 'PPP' below the treble staff.

Musical score page 65, measures 11-12. Treble and bass staves. Key signature: two flats. Measure 11: Treble staff has eighth-note pairs with accidentals (sharp, double sharp, flat, double flat). Bass staff has eighth-note pairs. Measure 12: Text 'dolce, con grazia' above the treble staff. Performance instruction 'm.s.' below the bass staff. Text 'a piacere' below the treble staff.

66

Measures 1-10:

- Measure 1: Treble clef, B-flat key signature. Left hand plays eighth-note chords. Right hand plays sixteenth-note patterns.
- Measure 2: Left hand eighth-note chords. Right hand sixteenth-note patterns.
- Measure 3: Left hand eighth-note chords. Right hand sixteenth-note patterns.
- Measure 4: Left hand eighth-note chords. Right hand sixteenth-note patterns.
- Measure 5: Left hand eighth-note chords. Right hand sixteenth-note patterns.
- Measure 6: Left hand eighth-note chords. Right hand sixteenth-note patterns.
- Measure 7: Left hand eighth-note chords. Right hand sixteenth-note patterns.
- Measure 8: Left hand eighth-note chords. Right hand sixteenth-note patterns.
- Measure 9: Left hand eighth-note chords. Right hand sixteenth-note patterns.
- Measure 10: Left hand eighth-note chords. Right hand sixteenth-note patterns.

*Rit.* \* *Rit.* \* *Rit.* \* *Rit.* \*

*largamente, molto espressivo*

*smorz.*

*marcato*

*cresc. molto*

*f* *tr.* 1 2 3 4

BSB

*agitato*

*fenergico*

*molto agitato*

*tr.*

*bp.*

*poco a poco dimin.*

*bp.*

*bp.*

F. L. 35.

68

1

2

3

4

5

6

7

8

molto diminuendo

sempre dolcissimo

perdendo

A musical score for piano, consisting of five staves. The top staff uses treble clef, and the bottom staff uses bass clef. The key signature is three flats. The music includes various dynamics such as *dolce*, *rinforz. appassionato*, *più agitato*, and *ff*. Performance instructions like *ped.* and *\* ped.* are placed throughout the score. Measure numbers 8, 10, and 11 are indicated above the staves. The score is divided into measures by vertical bar lines.

8:

*appassionato*

*ff*

*b*

*b*

*calmato*

*ritardando*

*dolce*

*languendo e poco a poco rallen.*

SSB

*dolciss.*

*dolce, semplice*

*8...*

*8...*

*8...*

*8...*

*8...*

*sempre più piano*

*pp*

*8...*

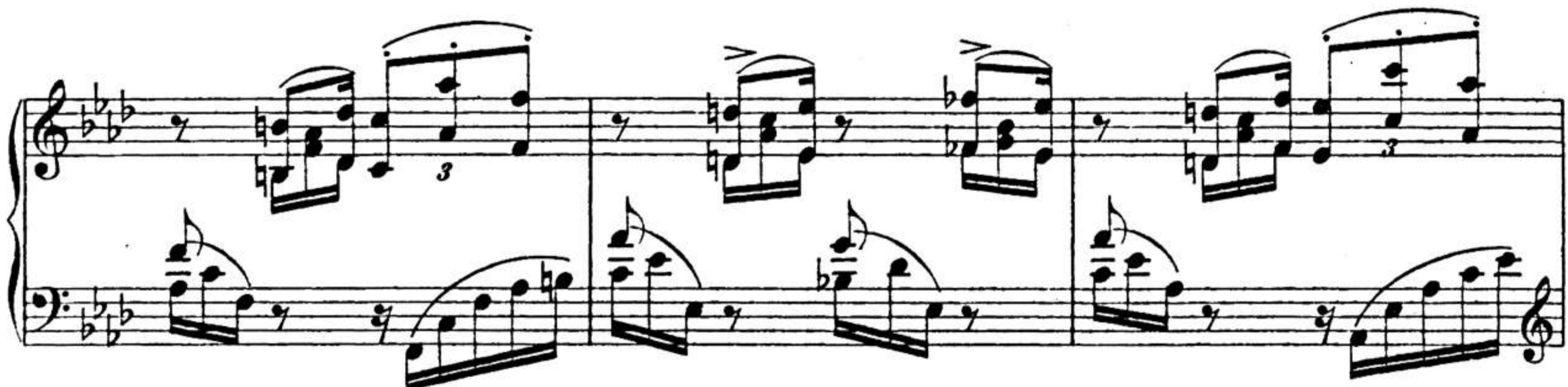
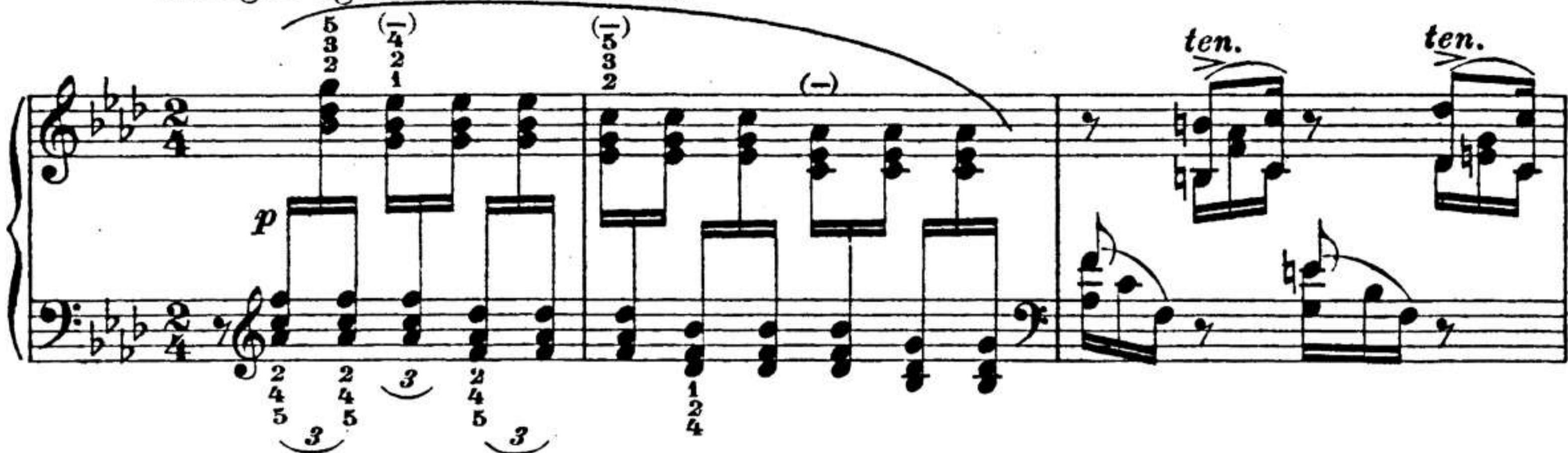
*8...*

*pp dolcissimo*

*smorz.*

## 10.

*Allegro agitato molto. (♩ = 104)*



*string.*

*accentato ed appassionato assai*

SSB

74

8.....

*più rinforzando*

ff

Ped.

\*

8.....

Ped.

\*

Ped.

\*

Ped.

\*

F. L. 85.

8.....

*cresc.*

*f energico*

*string.*

*string.*

*string.*

*ff*

*marcato*

A musical score for piano, page 76, featuring five staves of music. The score consists of two systems of measures. The first system begins with a treble clef, a bass clef, and a key signature of four flats. The second system begins with a treble clef and a key signature of one flat. Measure 1 starts with a forte dynamic, indicated by a large 'F' above the staff. The first measure contains six eighth-note chords. The second measure contains six eighth-note chords. The third measure begins with a dynamic of *mf*. The fourth measure contains six eighth-note chords. The fifth measure contains six eighth-note chords. The sixth measure contains six eighth-note chords. The seventh measure contains six eighth-note chords. The eighth measure contains six eighth-note chords. The ninth measure contains six eighth-note chords. The tenth measure contains six eighth-note chords. The eleventh measure contains six eighth-note chords. The twelfth measure contains six eighth-note chords. The thirteenth measure contains six eighth-note chords. The fourteenth measure contains six eighth-note chords. The fifteenth measure contains six eighth-note chords. The sixteenth measure contains six eighth-note chords. The seventeenth measure contains six eighth-note chords. The eighteenth measure contains six eighth-note chords. The nineteenth measure contains six eighth-note chords. The twentieth measure contains six eighth-note chords. The twenty-first measure contains six eighth-note chords. The twenty-second measure contains six eighth-note chords. The twenty-third measure contains six eighth-note chords. The twenty-fourth measure contains six eighth-note chords. The twenty-fifth measure contains six eighth-note chords. The twenty-sixth measure contains six eighth-note chords. The twenty-seventh measure contains six eighth-note chords. The twenty-eighth measure contains six eighth-note chords. The twenty-ninth measure contains six eighth-note chords. The thirtieth measure contains six eighth-note chords. The thirty-first measure contains six eighth-note chords. The thirty-second measure contains six eighth-note chords. The thirty-third measure contains six eighth-note chords. The thirty-fourth measure contains six eighth-note chords. The thirty-fifth measure contains six eighth-note chords. The thirty-sixth measure contains six eighth-note chords. The thirty-seventh measure contains six eighth-note chords. The thirty-eighth measure contains six eighth-note chords. The thirty-ninth measure contains six eighth-note chords. The forty-first measure contains six eighth-note chords. The forty-second measure contains six eighth-note chords. The forty-third measure contains six eighth-note chords. The forty-fourth measure contains six eighth-note chords. The forty-fifth measure contains six eighth-note chords. The forty-sixth measure contains six eighth-note chords. The forty-seventh measure contains six eighth-note chords. The forty-eighth measure contains six eighth-note chords. The forty-ninth measure contains six eighth-note chords. The五十th measure contains six eighth-note chords. The fifty-first measure contains six eighth-note chords. The fifty-second measure contains six eighth-note chords. The fifty-third measure contains six eighth-note chords. The fifty-fourth measure contains six eighth-note chords. The fifty-fifth measure contains six eighth-note chords. The fifty-sixth measure contains six eighth-note chords. The fifty-seventh measure contains six eighth-note chords. The fifty-eighth measure contains six eighth-note chords. The fifty-ninth measure contains six eighth-note chords. The六十th measure contains six eighth-note chords. The六十-first measure contains six eighth-note chords. The六十-second measure contains six eighth-note chords. The六十-third measure contains six eighth-note chords. The六十-fourth measure contains six eighth-note chords. The六十-five measure contains six eighth-note chords. The六十-six measure contains six eighth-note chords. The六十-seven measure contains six eighth-note chords. The六十-eight measure contains six eighth-note chords. The六十-nine measure contains six eighth-note chords. The七十th measure contains six eighth-note chords. The七十-first measure contains six eighth-note chords. The七十-second measure contains six eighth-note chords. The七十-third measure contains six eighth-note chords. The七十-fourth measure contains six eighth-note chords. The七十-five measure contains six eighth-note chords. The七十-six measure contains six eighth-note chords. The七十-seven measure contains six eighth-note chords. The七十-eight measure contains six eighth-note chords. The七十-nine measure contains six eighth-note chords. The八十th measure contains six eighth-note chords. The八十-first measure contains six eighth-note chords. The八十-second measure contains six eighth-note chords. The八十-third measure contains six eighth-note chords. The八十-fourth measure contains six eighth-note chords. The八十-five measure contains six eighth-note chords. The八十-six measure contains six eighth-note chords. The八十-seven measure contains six eighth-note chords. The八十-eight measure contains six eighth-note chords. The八十-nine measure contains six eighth-note chords. The九十th measure contains six eighth-note chords. The九十-first measure contains six eighth-note chords. The九十-second measure contains six eighth-note chords. The九十-third measure contains six eighth-note chords. The九十-fourth measure contains six eighth-note chords. The九十-five measure contains six eighth-note chords. The九十六 measure contains six eighth-note chords. The九十七 measure contains six eighth-note chords. The九十八 measure contains six eighth-note chords. The九十九 measure contains six eighth-note chords. The一百th measure contains six eighth-note chords.

8.....

*più rinforz.*

*ff*

*tempestoso*

*cresc. molto*

*dimin.*

*poco rall.*

*p*

The musical score consists of five staves of piano music, arranged vertically. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 8, 8, 8, 8, and 8 are placed above the first, third, fifth, seventh, and ninth measures respectively. Performance instructions include:

- Measure 8:** *accentato ed appassionato*
- Measure 10:** *cresc.* - *poco rit.*
- Measure 12:** *p*

There are also dynamic markings such as *f*, *p*, and *pianissimo*. Fingerings like 1, 2, 3, 4, 5, and 6 are shown above certain notes. Measure 10 includes a tempo marking *rit.* (ritardando). Measure 12 includes a dynamic marking *p*.

8.....

poco a poco più -

8.....

*rinforzando* - - -

8.....

- 3 - cresc assai

8.....

*disperato*

8.....

cresc.

This block contains five staves of musical notation for piano. The top staff has a treble clef and a key signature of four flats. The second staff has a bass clef and a key signature of four flats. The third staff has a treble clef and a key signature of four flats. The fourth staff has a bass clef and a key signature of four flats. The fifth staff has a treble clef and a key signature of four flats. Various musical markings are present, including dynamic changes like 'poco a poco più' and 'rinforzando', tempo markings like 'cresc assai' and 'disperato', and performance instructions like 'cresc.' and 'cresc.'. Measure numbers '8.....' appear above several measures. Fingerings such as '5' and '2 3' are also visible.

string.

*sf*

string.

*rinforz.*

*ff*

*marcato*

F. L. 35.

8.....

*precipitato*

Stretta

8.....

8.....

8...:

8...:

8...:

8...:

F. L. 35.

This page contains six staves of musical notation for a piano. The music is in common time and consists of measures 8 through 14. The key signature is three flats. Measure 8 starts with a forte dynamic. Measure 9 begins with a piano dynamic and includes a 'precipitato' instruction. Measure 10 is a 'Stretta' section. Measures 11 and 12 show a transition with eighth-note patterns. Measures 13 and 14 conclude the section with eighth-note patterns and a final dynamic marking.

## 11.

Abendklänge. Harmonies du soir. Evening Harmonies.

Andantino.

*un poco marcato*

rit. (♩ = 80)

dolce

ten.

sempre dolce

poco rit.

Pd.

cresc.

Pd.

\* Pd.

\* Pd.

\* Pd.

\* Pd.

SSB

*più cresc.*

*un poco animato*

*arpeggiato con molto sentimento*

*sf*

*Poco più mosso.  
dolcissimo*

*dimin.*

*ppp una corda*

8.....

Sheet music for piano, page 84, featuring five staves of music. The music is in common time, with a key signature of four sharps. The first staff begins with dynamic *ppp semper*. The second staff starts with a dynamic *cresc.*. The third staff features a dynamic *ff* and a tempo marking *1/2*. The fourth staff includes a dynamic *appassionato*. The fifth staff concludes with dynamics *decresc.*, *pp*, and *ppp*.

*ppp semper*

*cresc.*

*ff* *1/2*

*appassionato*

*decresc.* *pp* *ppp*

Più lento con intimo sentimento.

*una Corda.*

*accompagnamento quasi Arpa.*

*rinforz.*

*sempre arpeggiato*

*ff*

*rinforz.*

*rinforz.*

Molto animato.

*trionfante*

*ff*

*6*

*ff*

*ff*

*6*

86

*sempre più rinforz.*

*rinforz. assai*

*poco rall.*

*fff*

A page from a musical score featuring six staves of music for two pianos or four hands. The music is in common time and consists of measures 8 through 14. The key signature is B-flat major (two flats). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'rinf.' (rinfuso) and 'sf' (sforzando). Measure 8 starts with a forte dynamic. Measures 9-10 show a transition with eighth-note patterns. Measure 11 begins with a piano dynamic. Measures 12-13 continue the rhythmic pattern. Measure 14 concludes with a forte dynamic.

8... *s*

*poco ritenuto -*

*rinforz.*

*Più animato.*

*fff*

*sempre fff*

*8...*

*8...*

*dimin. subito -*

*p calmato*

*sempre più piano**(l'arpeggio sempre più largamente.)*

## 12.

Schneegestöber. Chasse - Neige. Snow-Drift.

*Andante con moto* ( $\text{♩} = 100$ ).

The musical score consists of five staves of piano music. The top staff shows a treble clef, a key signature of four flats, and a tempo marking of  $\text{♩} = 100$ . The second staff shows a bass clef and a key signature of four flats. The third staff shows a treble clef and a key signature of four flats. The fourth staff shows a bass clef and a key signature of four flats. The fifth staff shows a treble clef and a key signature of four flats. The music is divided into measures by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). The piano keys are indicated by vertical lines with arrows pointing up or down, and some keys have numbers (1, 2, 3) above them. The music is divided into measures by vertical bar lines.

tremolando

A musical score for piano, page 92, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of four flats, and a common time. It includes dynamic markings such as  $\text{f}$ ,  $\text{ff}$ , and  $\text{p}$ . The bottom system begins with a bass clef, a key signature of one flat, and a common time. It includes dynamic markings like  $\text{ff}$  and  $\text{cresc.}$ . The score concludes with a dynamic marking of *rinforz. molto*.

A musical score for piano, consisting of five staves of music. The key signature is A major (three sharps). The tempo markings include *f energico*, *marcato*, *rinf.*, and *rinf., stringendo -*. The score features various musical elements such as eighth-note patterns, sixteenth-note chords, and dynamic markings like *p* (piano) and *f* (forte).

8.....

8....

*rinf.*

*rinf.*

*rinf.*

*sempre più di fuoco*

*rinf.*

*ff*

*accentato ed espressivo*

*mezzo piano*

*rfz*

F. L. 85.

The musical score consists of five staves of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat (B-flat). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measure 35: Treble staff has eighth-note pairs followed by a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 36: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 37: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 38: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 39: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 40: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

*diminuendo* - - - - -

*p* - - - -

*cresc.* - - - -

- - - -

- - - -

5 6 7 8 .....   
*ff*   
*Rit.*

(2 3 4 5)

8.....

*sf*

*ff strepitoso*

Pd.

\*

Pd.

\*

A musical score for piano, page 98, featuring four staves of music. The score consists of two systems of measures. The first system begins with a treble clef, a bass clef, and a key signature of five flats. The music consists of eighth-note chords in the treble and bass staves, with sixteenth-note patterns in the middle voices. Measure 1 ends with a fermata over the treble staff. Measure 2 begins with a dynamic marking of *cresc.* followed by *rinf.* The second system begins with a treble clef, a bass clef, and a key signature of one sharp. The music consists of eighth-note chords in the treble and bass staves, with sixteenth-note patterns in the middle voices. Measure 3 ends with a dynamic marking of *ff*. Measure 4 concludes with a dynamic marking of *ff*.

24

*poco a poco decrescendo*

$(\begin{smallmatrix} 2 & 1 \\ 3 & 5 \end{smallmatrix} \begin{smallmatrix} 2 & 1 \\ 4 & 3 \end{smallmatrix} \begin{smallmatrix} 2 & 1 \\ 5 & 3 \end{smallmatrix} \begin{smallmatrix} 2 & 1 \\ 5 & 3 \end{smallmatrix})$

*f.*

8<sup>va</sup>

2 (100)

Große Bravour-Phantasie über das Glöckchen von Paganini  
für Pianoforte.

Grande Fantaisie de Bravoure  
sur la Clochette de Paganini.

Äußerst langsam.  
*Excessivement lent.*  
*Extremely slow.*

*recitando con dolore ma semplice*

Great Fantasia di Bravura  
on Paganini's Campanella.

Franz Liszt, Op. 2.  
Komponiert 1834.

ritenuto      rfz      cresc. - - - - -

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

**Tempo I<sup>mo</sup>**

ritenuto      dolciss. soave

ten. ten. \* Ped. \* calmato

Die beiden Pedale.  
Les deux pédales.  
The two Pedals.

dimin. - - - - -

f passionato

ôtez

Adagio.

Allegro moderato.

dolente perdendosi

pp

p

morendo

6

marcato

vivo

cre - - scen - do

## 4 (102)

Die  $\frac{6}{8}$ -Schläge sind durch geschmeidiges Abheben der Hand zu markieren.  
*Marquez les 6 temps de la mesure en jetant la main avec souplesse.*  
The  $\frac{6}{8}$  time is to be marked by lifting off the hand very smoothly.

*f energico  
con fuoco*

*sf*

*Prestissimo.*

*ritenuto*

*acceler.*

*p*

*erleichtert 8.....*  
*facilité*  
*facilitated*

*non legato*

*p leggieramente*

*p ma sempre marcato*

SSB

sehr deutlich  
très distinctement  
very distinctly

poco a poco crescendo

poco a poco crescendo

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

più crescendo e

accelerando sempre f

strepitoso

F. L. 36.

6 (104)

*ff vigoroso*

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

*sf* *sf* *sempre ff*

*sf il più presto possibile* *furioso* *sfz* *sfz*

*sfz* *sfz*

*sfz* *sfz*

**Tema.**  
**Allegretto.**

*ben marcato  
dolce vivamente*

*più dolce*

*poco rallent.*

*(a tempo)*

*pp*

*ten. 5 3 ten. 4 3*

*f marcato*

*sempr f*

*sf*

*p scherzando leggiero*

*dolce*

8 (106)

*grazioso*

*delicatamente*

erleichtert  
facilité  
facilitated

*sf*

*ben marcato*

*sf* *rfs*

*rfs* *marcato*

*frisoluto*

*sf risoluto*

*con forza*

*poco a poco diminuendo*

*più dimin.*

*perdendosi*

*f marcato*

*pp*

## Meno Allegro a piacere.

*ppp* dolce quieto teneramente

*pp legato* *R. ad.* \* *R. ad.* \*

*rallentando*

*R. ad.* \* *R. ad.* \* *R. ad.* \*

**Tempo I<sup>mo</sup>**

*morendo* *f mordante* *sf* *sf*

*Tutti* *ten.* *sf* *ff marc.* *ten.* *sf* *sf* *f* *sf*

*decrescendo* *p* *sempre più p* *pp*

## Variation à la Paganini.

Moderato.

*p leggiero e sempre staccato*

*poco crescendo*

*sf p scherzando*

*poco rallent*

*m. g.*

*rfs*

*molto cresc.*

*f*

The musical score consists of three staves of music. The top staff uses a treble clef and common time (indicated by '8'). The middle staff uses a bass clef and common time ('8'). The bottom staff uses a bass clef and common time ('8'). Various dynamics and performance instructions are written in Italian, such as 'Moderato.', 'p leggiero e sempre staccato', 'poco crescendo', 'sf p scherzando', 'poco rallent', 'm. g.', 'rfs', and 'molto cresc.'. The score includes measures with sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. Measure numbers 1 through 12 are indicated above the top staff.

Die  $\frac{6}{8}$ -Schläge sind durch geschmeidiges Abheben der Hand zu markieren.  
*Marquez les 6 temps de la mesure en jetant la main avec souplesse.*  
The  $\frac{6}{8}$  time is to be marked by lifting off the hand very smoothly.....

<sup>\*)</sup>Alle Noten mit nach unten gekehrten Stielen müssen von der linken Hand gespielt werden.  
*Toutes les notes dont les queues sont tournées en bas doivent être faites par la main gauche.*  
All the notes with the stems turned downward must be played with the left hand.

8..... a tempo con fuoco

8..... cre - scen - do

8..... marcato f energico diminuendo

dolce con grazia marcato cre - scen - do

sempre pp il basso sf sf

erleichtert facilité facilitated pp pizz.

pizz. f cresc. - - - sf rfs

## 12 (110)

BSB

12 (110)

pizz. *cresc.* sf agitato

*espressivo* *con passione* *molto r<sup>f</sup>z*

*cre - scen - do* *sf* *sf* *sf*

*sempre più di fuoco* *ff*

*pp* *p leggieramente*

SSB

cre - scen -

Andante.

poco a poco rallentando

*sf*

Tempo I<sup>mo</sup>

*ff*

Tutti

*sf ten.*

*sf ten.*

*sf f*

*ten.*

*sf*

*ten.*

*sf*

*ten.*

*sf*

*ten.*

*sf*

*decrescendo*

*p*

*dimin.*

*pp*

*ppp*

F. L. 36.

erleichtert  
facilité  
facilitated

*ff impetuoso*

*animoso*

**Finale di Bravura.**

**Energico.**

*fff poco rit.*

*ff sempre marcato il tema  
impetuoso*

*sf*

*sf<sup>3</sup> sf sf*  
*marcatissimo*

*sf<sup>3</sup> sf sf*

*crescendo sempre fed energico*

*sf*

*sf ff*

*sec.*

8 -

*pp quasi staccato*  
*leggiero*

*pp*  
Ped.

*perdendo*

*sempre pp*

*ppp*

*erleichtert*  
*facilité*  
*facilitated*

*piano tranquille*   *poco a poco*   *cre - scen - do*   *ed animato*

Ped.

10

*con forza*

*r.f.z.*

*m. d.*

*m. g.*

*8*

*(2)* *(3)* *(5)*

*con forza*

**erleichtert**  
*facilité*  
facilitated

SSB

*f risoluto e duro*

*marcato*

*con Pedale*

*marcato*

*sf*

*legatissimo e presto*

*m.d.* 8.....

*vivo p legg. m.g. f marc.*

*marcato*

*sempre f e duro*

*marcato*

*p leggierissimo*

*Ped.*

*\*sf legatissimo*

*Ped.*

*rfs \*Ped.*

*vivo legg.*

*f marcato*

*p leggierissimo*

*Ped.*

*sf*

*\*Ped.*

*legg. m.g.*

*f marcato*

*sf*

*\*Ped.*

*sf*

*p leggierissimo*

*Ped.*

*pp*

*poco a poco rallentando*

*Ped.*

*sempre legatissimo e presto*

12

18 (116)

Vom Komponisten so gespielt.  
Exécuté par l'Auteur.  
Executed by the author.

SSB

6 5 4 5

*sempre piano e marcato*

*dolce*

*diminuendo*      *poco rallentando*

*p sotto voce agitato*

*crescendo accelerando*

*p sotto voce agitato*

*leggiero quasi staccato*

*Ped.*

F. L. 36.

\* \* \*

## 20 (118)

SSB

The musical score consists of two staves of organ music. The top staff uses bass clef and the bottom staff uses bass clef. The music is in common time and includes several measures of sixteenth-note patterns. Articulation marks like '>' and 'ten.' (tenuto) are present. A dynamic instruction 'erleichtert' (easier) appears above a measure. The music concludes with a final dynamic instruction 'Pedale.' followed by an asterisk (\*). Below the main score, there is a smaller section of music starting with 'Poco a poco cre -' and ending with another asterisk (\*). The bottom staff continues with more sixteenth-note patterns, including a section labeled 'scen - do' and ending with a dynamic instruction 'Ped.' followed by an asterisk (\*).

*erleichtert  
facilité  
facilitated*

*ten.*

*poco a poco cre -*

*Pedale.*

*ten.*

*scen - do*

*Ped.*

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (C, E), (B, D), (A, C). Measure 2: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (C, E), (B, D), (A, C). Measure 3: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (C, E), (B, D), (A, C). Measure 4: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (C, E), (B, D), (A, C). Measure 5: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (C, E), (B, D), (A, C). Measure 6: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (C, E), (B, D), (A, C).

## 22 (120)

ten.

ten.

ten.

ten.

ten.

*marcato*

ten.

ten.

ten.

ten.

ten.

ten.

ten.

ten.

ten.

sempre

più

cre - - - scen - - - do - - -

Piano zu 6 Oktaven.  
Piano à 6 octaves.  
Pianoforte of 6 Octaves.

*e - agitato,*

Piano zu 6 Oktaven.  
Piano à 6 octaves.  
Pianoforte of 6 Octaves.

(5) (4)

8.....

*ff martellato*

(3) (2)

*il più Presto possibile*

8.....

*sempre più di fuoco*

*ffff*

*Rit.*

*rfs molto*

F. L. 36.

## 24 (122)

8.....

*fff*

*ffz molto*

*ff sempre*

*m.d.*

*ten.*

*m.d.*

*m.g.*

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped. m.d.

8..... *m.d.* 8.....

*ten.* *m.d.* *m.g.* *ten.* *p leggiero*

*Ped.* \*

*energico* *ten.* *p leggiero*

*Ped.* \*

*sf* *rfs* *Ped.* \*

*rfs* *Brillante con fuoco.* *Ped.*

*m.d.* *m.g.* *m.g.* *poco a poco decrescendo*

\* *Ped.*

26 (124) *Animato.*

*radolcend* *molto* *dimin.* *sempre rallentando* *dolce con grazia*

*ral* *len* *tan* *do* *Ped.*

*ossia*

*cresc.* *>* *>* *>* *sf* *pp slentando*

*Moderato.*

*PPP* *sempre dolce e grazioso* *poco rit.*

*legato e tranquillo*

*delicato* *pp* *espressivo* *slentando*

*poco animato rubato* *cresc.* *marcato*

*Ped.* *\* Ped.* *m.g.* *8.* *\* Ped.* *m.g.* *Ped.* *\* Ped.* *Ped.*

*leggierissimo* *poco rit.* *PPP* *dolciss.*

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

8.....

*molto crescendo*

*ritardando*

*espressivo*

*a piacere tranquille amorosamente*

*sempre dolce*

*\* Ped.*

*sempre più rallentando*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*molto ritenuto*

*\* Ped.*

*\* Ped.*

*Adagio.*

*sempre rit.*

*\* Ped.*

*\* Ped.*

*Più agitato.*

*\* Ped.*

F. L. 36.

## Stretto più Allegro.

*estinto*

*rfz sciolto*

*quasi staccato*

*quasi staccato*

*rfz*

*v*

*rfz*

*rfz*

8.....

*ff*

*p dolce elegante*

*molto espressivo*

*ff appassionato*

*sf v Pd.*

*staccato*

*ff energico*

*Pd.*

8.....

*cre - scen - do*

*sempre f e marcato*

30 (128)

8.....

*sempre più di fuoco e crescen - do*

*fff con bravura*

*Presto.*

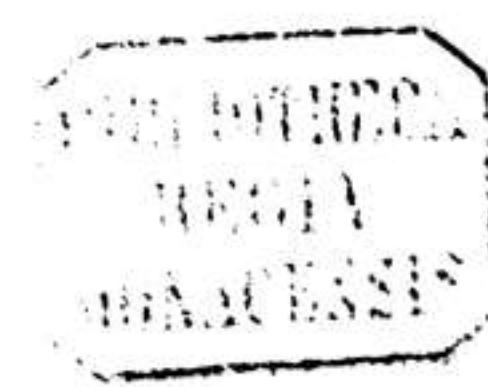
*strepitoso*

*sempre ffff*

8.....

*sf*

*staccatissimo*







# Franz Liszts Musikalische Werke

Herausgegeben von der Franz Liszt-Stiftung

Original-Kompositionen

Für Pianoforte zu zwei Händen

Band I—III

## Etüden

BAND I

1. Etude en 12 exercices.
2. 12 grandes Etudes.
3. Mazeppa.

BAND II

4. Etudes d'exécution transcendante.
5. Grande Fantaisie de Bravoure sur la Clochette de Paganini, Op. 2.

BAND III

6. Etudes d'exécution transcendante d'après Paganini, 1. Ausgabe.
7. Grandes Etudes de Paganini, 2. Ausgabe.
8. Morceau de Salon. Etude de perfectionnement.
9. Ab-Irato. Grande Etude de perfectionnement.
10. Trois Etudes de Concert.
11. Gnomenreigen. Etude.
12. Waldesrauschen. Etude.