

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*.

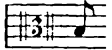
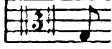
› 65. *Tempo di marcia*.

› 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.

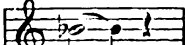
Symphonische Dichtung Nr. 4.


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.

The musical score is arranged in two systems. The first system consists of ten staves: two vocal staves for tenors (labeled '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 second system consists of six piano accompaniment staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano accompaniment features a prominent rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The tenors have a melodic line with some triplet figures. Dynamics range from piano (*p*) to fortissimo (*f*), with crescendos and decrescendos. The piece concludes with a final chord in the piano accompaniment.

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 middle six staves are grouped by a brace on the left. Dynamics include *mf*, *f*, *ten.*, and *ff*. Performance instructions include *ten.* with an accent symbol, *in A.*, and various slurs and accents. The second system consists of six staves, with the top two being treble clefs and the bottom four being bass clefs. Dynamics include *f* and *ff*. The score concludes with a *ff* dynamic marking.

The image shows a page of a musical score, page 6, for a horn section. The score is written for multiple horns, with each instrument represented by a separate staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *staccato* and *ff* (fortissimo) are indicated throughout the piece. A specific section is marked with the text "III. Horn wechselt in E." (Horn changes to E). The score is arranged in two systems, with the first system containing the main melodic lines and the second system containing more complex rhythmic accompaniment. The page concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

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

The first system of the musical score consists of ten staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). It begins with a *rinforzando* marking, followed by a *dim.* (diminuendo) and then *dolciss.* (dolcissimo). The music features a long, sweeping melodic line with various ornaments and phrasing. The bottom staff is a single bass clef line, starting with a *p* (piano) dynamic and ending with a *pp* (pianissimo) dynamic. The overall mood is delicate and expressive.

The second system continues the musical piece. It features a grand staff at the top and four staves below. The top staff has a *rinforzando* marking, followed by *dolciss.* and *dolce lagrimoso*. The second and third staves are treble clef staves, both starting with *rinforzando* and *p* (piano) dynamics. The fourth staff is a bass clef staff, also starting with *rinforzando* and *p*. The bottom-most staff is a grand staff (treble and bass clefs) starting with *sf* (sforzando) and *dim.* (diminuendo) markings. The music continues with intricate melodic and harmonic textures.

E



Musical score system 1, consisting of 11 staves. The top staff is a treble clef 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 is a treble clef with a melodic line. The fourth staff is a bass clef with a melodic line and a piano (*p*) dynamic marking. The fifth and sixth staves are treble clefs with melodic lines. The seventh and eighth staves are bass clefs with melodic lines and piano (*p*) dynamic markings. The ninth and tenth staves are treble clefs with melodic lines. The eleventh staff is a bass clef with a melodic line.



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

F

This system contains the first set of musical staves. The top staff is a grand staff with treble and bass clefs. Below it are several individual staves. Dynamics include *p*, *cresc.*, *sf*, and *plintivo*. Performance instructions include *rinforzando e dolente assai*. There are also markings for *a. 2.* and *sf*.

This system continues the musical score. It features similar notation to the first system, with dynamics such as *p*, *cresc. ed agitato*, *div.*, *sf*, and *plintivo*. The instruction *rinforzando e dolente assai* is repeated across several staves.

G

rinforzando piangendo

a 2. sf

rinforzando piangendo

sf

sf

sf

sf

sf

P

P

rinforzando

G^{sf}

This system of musical notation includes a vocal line and piano accompaniment. The vocal line begins with a melodic phrase starting on a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment features chords and single notes, with the word "plintivo" written below the notes. Dynamic markings include *p* (piano) and *pp* (pianissimo). A second ending bracket labeled "a 2." is present in the vocal line.

This system continues the piano accompaniment. It features a prominent melodic line in the right hand with a "marcato" (marked) dynamic marking. The left hand provides harmonic support with chords and moving lines. The system concludes with a *p* (piano) dynamic marking.

H

Musical score for the first system. It consists of eight staves. The top four staves are for the vocal line, and the bottom four are for the piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 3/4. The first vocal staff has the marking "a 2." above the first measure and "dolente" below the first measure. The piano accompaniment starts with a "p" dynamic. The vocal line has a long melodic phrase starting in the second measure. The piano accompaniment provides harmonic support with chords and moving lines.

in E.

lugubre sotto voce

Musical score for the second system. It consists of eight staves. The top four staves are for the vocal line, and the bottom four are for the piano accompaniment. The key signature remains two sharps. The piano accompaniment features a mix of "pizz." (pizzicato) and "arco" (arco) markings. The vocal line continues with a melodic line, and the piano accompaniment provides a rhythmic and harmonic foundation. The system ends with a "p" dynamic marking.

H

This system contains the first six staves of a musical score. The top two staves are vocal lines, both marked *mesto*. The third staff is the piano accompaniment, also marked *mesto*. The fourth staff is a separate vocal line, marked *mesto*. The fifth and sixth staves are piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo is *mesto*. The word "in F." appears in the fourth staff.

This system contains the next six staves of the musical score. The top two staves are piano accompaniment. The third and fourth staves are piano accompaniment. The fifth and sixth staves are piano accompaniment. The key signature is three sharps (F#, C#, G#).

riten.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The next two staves are vocal lines in treble clef with a key signature of one flat (Bb). The fifth staff is a piano accompaniment line in bass clef. The remaining five staves are empty. The vocal lines contain notes with slurs and accents. The piano accompaniment line features a triplet of eighth notes. The tempo marking *mesto* appears below the second and third vocal staves. The *riten.* marking is at the top right of the system.

The second system of the musical score consists of ten staves. The top two staves are piano accompaniment lines in treble clef. The next two staves are piano accompaniment lines in bass clef. The remaining six staves are empty. The piano accompaniment lines feature dense rhythmic patterns, including sixteenth and thirty-second notes, and slurs. The *riten.* marking is at the bottom right of the system.

I a tempo

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

legato
p ma un poco marcato
espress.
mezzo
p
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 staff contains a melodic line with triplets and dynamics. The fourth staff is a bass line with triplets and dynamics. The fifth staff is a piano accompaniment line with triplets and dynamics. The sixth staff is another piano accompaniment line, starting with the instruction 'in F.' and dynamics. The seventh and eighth staves are for a cello and double bass, both starting with dynamics and ending with 'dim.'. The ninth and tenth staves are for a double bass and another instrument, both starting with dynamics.

The second system of the musical score continues the notation from the first system. The top two staves are vocal lines, with the first staff starting with 'forte' and ending with 'p ma'. The third staff contains a melodic line with dynamics and ending with 'p'. The fourth staff is a bass line with dynamics. The fifth staff is a piano accompaniment line with dynamics. The sixth staff is another piano accompaniment line, starting with 'grazia' and ending with 'p'. The seventh and eighth staves are for a cello and double bass, both starting with 'grazia' and ending with 'p'. The ninth and tenth staves are for a double bass and another instrument, both starting with 'grazia' and ending with 'poco riten.' and 'p'.

K a tempo

The first system of the musical score consists of five measures. It features a complex texture with multiple staves. The top staff has a melodic line starting with a piano (*p*) dynamic and moving towards an *espress.* (expressive) dynamic. The middle staves contain various accompaniment parts, including a piano (*p*) part and a *pp leggiero* (pianissimo, light) part. The bottom staves show a bass line with a *pp* (pianissimo) dynamic. The key signature is two flats, and the time signature is common time (C).

The second system of the musical score consists of five measures. It continues the texture from the first system. The top staff is marked *legato* and *un poco marcato* (a little more marked). The middle staves also feature *legato* and *p ma un poco marcato* (piano but a little more marked) markings. The bottom staves continue with a bass line. The key signature and time signature remain the same as in the first system.

K a tempo

The musical score is arranged in two systems. The first system consists of 11 staves: five for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), two for woodwinds (Flute and Clarinet), and four for piano (Right Hand Treble, Right Hand Bass, Left Hand Treble, and Left Hand Bass). The second system consists of 5 staves: two for woodwinds (Flute and Clarinet), and three for piano (Right Hand Treble, Right Hand Bass, and Left Hand Bass). The score includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions include *a 2.*, *cresc.*, *rinforz.*, *p*, *con grazia*, and *div.*. The key signature is B-flat major and the time signature is 6/4.

poco riten. **L** *a tempo*

p dolce con grazia

p dolce a 2.

p dolce con grazia

p con grazia a 2.

piano

piano pp sereno

pp

pp

pp

pp sempre

p dolce con grazia

p dolce con grazia trem.

p con grazia

poco riten. **L** *p con grazia a tempo*

poco a poco cresc.

poco a poco cresc.

p sempre

poco a poco cresc.

p

p

appassionato

appassionato

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

M

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves. The second system includes a grand staff and four additional staves. The music is characterized by dense, rhythmic textures, often with triplets and sixteenth-note patterns. Dynamic markings are prominent, including *rinforzando* (repeated in every staff of both systems), *cresc.* (crescendo), *ff* (fortissimo), and *ten.* (ritardando). The tempo is marked *M* (Moderato). The key signature has two sharps (F# and C#). The score concludes with a final *ff* marking and the tempo marking *M*.

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, with the seventh and eighth staves being the right and left hands respectively. 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 and the last measure ending with a b^{A} dynamic marking.

This musical score page, numbered 24, contains ten systems of music. The first system consists of four staves, each marked with *sf rinforzando*. The fifth system includes a bass line marked *rinforzando* and *sempre ff*, and four staves marked *sf e rinforzando*. The sixth system also features four staves marked *sf e rinforzando*. The seventh system continues with four staves marked *sf e rinforzando*. The final system on the page contains four staves, all marked *sf e rinforzando*. Performance markings 'N' are present at the top right of the first system and at the bottom right of the seventh system.

The musical score is arranged in two systems. The first system consists of ten staves: two for strings (violin and viola), two for woodwinds (flute and clarinet), and six for the piano (treble and bass clefs). The second system consists of six staves for the piano and four for the orchestra (violin, viola, cello, and double bass). The score includes various performance markings such as *a 2.*, *sempre ff*, *ten.*, and *marc.*. The piano part features complex rhythmic patterns, including sixteenth-note runs and chords. The orchestra part provides harmonic support with sustained notes and rhythmic accompaniment.

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 part with 'ten.' markings, a piano part 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 3/4 time signature.

0

a 2.

ten.
A
2

ten.
A
2

ff

ff

ten.

Des in Dis umzustimmen.

ten.
A
2

ten.
A
2

marc.

marc.

0

ten. $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

a 2. ff ten. $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

fff *sempre* a 2. ten. $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

fff *sempre* a 2. ten. $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

fff *sempre*

ff *sempre*

wechseln in E.

ff *sempre* a 2. ten. $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

ff *sempre*

ff *sempre*

ff *sempre*

mf

div. trem. fff *sempre* $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

div. trem. fff *sempre* $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

fff *sempre* trem. $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

fff *sempre* trem. $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

ff *sempre*

ff *sempre*

ff *sempre*

ten. *p* *ten.* *p* *ten.* *p* *ten.* *p*

ten. *ten.* *ten.* *ten.* *a 2.* *a 2.*

ten. *ten.* *ten.* *ten.* *a 2.* *a 2.*

ten. *ten.* *ten.* *ten.* *a 2.* *a 2.*

in E. *a 2.* *staccato* *staccato* *staccato* *staccato*

ten. *ten.* *ten.* *ten.* *staccato* *staccato*

staccato *staccato* *staccato* *staccato* *staccato* *staccato*

non div. *non div.* *non div.* *non div.* *non div.* *non div.*

fff *fff* *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff*

The musical score is divided into two systems. The first system contains ten staves, with the first two staves grouped by a brace on the left. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The first system includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The second system features a 'staccato' marking and a dynamic marking of 'ff' (fortissimo). The notation includes slurs, accents, and repeat signs.

Q

rinforzando e dolente assai

sf

rinforzando e dolente assai

sf

plintivo

plintivo

a 2.

pp

pp

pp

div.

rinforzando e dolente assai

dolente

dolente

dolente

div.

sf

Q

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 score includes various musical notations such as notes, rests, and slurs. Performance instructions include "a 2.", "rinforzando e piangendo", "gestopft", and "p". Dynamics include "sf" and "p".

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 score includes various musical notations such as notes, rests, and slurs. Performance instructions include "rinforzando" and "sf". Dynamics include "sf" and "p".

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' (Solo) marking and a 'riten.' (ritardando) 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 part. The piano accompaniment includes a treble line with 'div.' (divisi) markings and a bass line with 'pizz.' (pizzicato) markings. The solo part is marked 'Solo.' and includes 'marcato' and 'dim.' (diminuendo) instructions. The system concludes with a 'S' (Solo) marking and a 'riten.' (ritardando) instruction.

molto *a tempo*

The score consists of multiple staves for various instruments. The top staves are for woodwinds, including flutes and clarinets. The middle section includes a bassoon and a string section. The bottom section includes a percussion part and a violin part. The score is marked with various dynamics and articulations.

Die II. Klarinette etwas accentuierter.

pp *pp* *espress.* *sempre dolce*

pp *pp* *espress.* *sempre dolce*

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*

molto *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**

Violonc. divisi

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 lower staves include piano accompaniment with various textures. Dynamic markings include *p* (piano), *p nobile*, and *p smorz.* (piano, decrescendo). The tempo marking *poco rit. a tempo* is positioned above the system.

The second system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The lower staves include piano accompaniment with various textures. Dynamic markings include *pp* (pianissimo), *pizz.* (pizzicato), and *trem. arco* (tremolo, arco). The tempo marking *poco rit. a tempo* is positioned below the system.