

FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEgeben von der
FRANZ LISZT-STIFTUNG

BAND 8 UND 9
I. FÜR ORCHESTER
SYMPHONIEN
NR. 2: EINE FAUST-SYMPHONIE



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

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I
FÜR ORCHESTER
2. ABTEILUNG
SYMPHONIEN

BAND 8 UND 9

Eine Faust-Symphonie in drei Charakterbildern nach Goethe, mit Schlußchor
A Faust Symphony in three characteristic Pictures
Une Symphonie de Faust en trois Tableaux caractéristiques



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Die Ergebnisse der kritischen Revision sind Eigentum der Verleger

EINE FAUST-SYMPHONIE

REVISIONSBERICHT

Als Stichvorlage diente die im Jahre 1861 bei Schuberth & Co. erschienene Partitur mit der Verlagsnummer 2646.

Zum Vergleiche waren mir zugänglich:

Eine von Carl Götzef gefertigte Partiturreinschrift aus dem Jahre 1861 und ein vermutlich erster Korrekturabzug, welcher nach einer Anmerkung von Gottschalg 1857 gedruckt worden ist.

Beide Partituren befinden sich im Lisztmuseum zu Weimar.

In ihnen sind zahlreiche Korrekturen und Vorschriften von Liszts Hand enthalten.

Ferner lag mir vor eine gedruckte Partitur (Schuberth) aus der Bibliothek des Allgemeinen deutschen Musikvereins. Sie entstammt dem Nachlasse von Pflughaupt und weist verschiedene Textänderungen auf, welche angeblich von Liszt 1874 vorgenommen wurden.

Da diese auch in den später gedruckten Orchesterstimmen Aufnahme fanden, so ist anzunehmen, daß es auf Weisung von Liszt geschah, um so mehr, als mir Liszt beim Studium des Werkes unter seiner Leitung im Jahre 1876 keine gegenteilige Ansicht kundgab. Ich habe daher den betreffenden Wortlaut der Stimmen in die Partitur eingefügt.

Im Faustsaz wurde demgemäß ergänzt bei den 2. Violinen und Bratschen an Stelle der Pausen im 6., 7. und 8. Takt nach A:



desgleichen im 1., 2. und 3. Takt vor B.

Im Gretchensaz wurde der ursprünglichen Fassung des Taktes vor K in den 2. Violinen und Violoncellen:

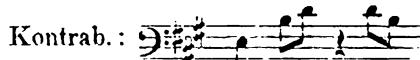


Eine weitere einschneidende Änderung in diesem Satze, welche nach Pflughaupts Anmerkung gleichfalls von Liszt vorgenommen worden sein soll, wagte ich nicht im Neudruck aufzunehmen, obwohl sie reizvoll ist und echt Lisztschen Geist atmet. Sie befindet sich dort im 19. Takt nach Z, woselbst die sämtlichen Viertel,

welche in den Holzblasinstrumenten den Abschluß der vorhergehenden Phrase auf dem ersten Taktteil bilden, gestrichen sind und an ihre Stelle eine Viertelpause gesetzt ist, wodurch der Abschluß in As dur verzögert und erst im folgenden Takte durch die Streichinstrumente erfolgen würde.

Ich vermute darin den Ausdruck einer der häufigen geistvollen Inspirationen des Meisters beim Vortrage seiner Werke auf dem Klavier, deren Festlegung durch den Druck von ihm aber sicher nicht beabsichtigt war. Eine mir nachträglich zur Einsichtnahme zugestellte Partitur in der Handschrift Liszts aus der Landes-Széchényi-Bibliothek des Ungarischen Nationalmuseums in Budapest trägt am Schlusse die Bemerkung: August angefangen, 19. Oktober Instrumentierung fertig. Eine Jahreszahl ist nicht beigegeben. Sie enthält nur die drei Orchestersätze ohne Chor. Tempo, dynamische und Vortragsbezeichnungen fehlen gänzlich. Zweifellos stellt diese Handschrift die erste Fassung der Symphonie dar, deren Komposition 1854 beendigt worden war.

Eine Berechtigung der mehrfach aufgestellten Behauptung, daß im Mephistosaz in der Kontrabaßstimme zwei Takte vor K, welche, während sie sonst sich mit dem Violoncell und Fagott unisono bewegt, ausnahmsweise ein e zum gis derselben bringt, eine Änderung, die sich später im 10. und 18. Takt nach K wiederholt, ein Schreib- oder Stichfehler vorliegen müsse, konnte beim Vergleiche der betreffenden Stellen mit jenen des Urtextes nicht erkannt werden. Sie lauten dort durchgehends:



Aus welchem Grunde hier die Auslassung des gis geschah, läßt sich nicht feststellen. Ich vermute, daß technische Bedenken bezüglich der Reinheit der Intonation die Veranlassung gaben. Das später an Stelle der Pause eingefügte e, welches harmonisch völlig berechtigt ist, spricht dafür. Jedenfalls ist dies absichtlich geschehen, denn ein sich dreimal wiederholender Stichfehler wäre bei einer so sorgsamen Revision, wie sie die obengenannten Partituren aufweisen, von Liszt selbst sicher nicht übersehen worden.

Ich hielt mich daher nicht für befugt, eine willkürliche Änderung vorzunehmen.

Weitere Anhaltspunkte für die Neuausgabe bot diese erste Instrumentation, welche weiterhin weitgehende textliche und technische Umänderungen erfahren hat, nicht, doch läßt sich der Sonnenflug des Lisztschen Genius auch darin mit Bewunderung und Ehrfurcht nachweisen.

München, Januar 1917.

Berthold Kellermann.

Eine Faust-Symphonie in drei Charakterbildern

(nach Goethe).

A Faust Symphony
in three characteristic Pictures.

Une Symphonie de Faust
en trois Tableaux caractéristiques.

Egy Faust-szimfónia három képben.

Hector Berlioz gewidmet.

Erster Teil.

Faust.

Franz Liszt.

Komponiert 1853/54, Schlußchor 1857.

Lento assai.

Kleine Flöte.

Pauken in H. C. G.

abwechselnd mit Holz- und Schwammschlägeln
alternately with wooden and sponge-headed drumsticks
alternativement baguettes de bois et baguettes d'éponge
váltakorva levont végül es szabud (fa-) végü üstdob-verővel

Becken.

Lento assai.

Hob.
Klar.
Fag.
Bass.
Cello.
Kontrab.

p

*sehr lang
molto lungo*

perdendo

p

f

p

f

p

f

p

f

p

f

p

pp

*sehr lang
molto lungo*

Fl.
Hob.
Klar.
Fag.
Vcl. u. Kb.

pp

a 2

p

p

p

p

perdendo

c

c

c

c

c

c

A Allegro impetuoso.

senza sord.

senza sord.

senza sord.

Vcl. senza sord.

Kb.

divisi

Hob.

Klar.

Fag.

mf marc.e violente

mf marc.e violente

mf marc.e violente
1.u.2.Hr.
gestopft stopped
cuivré sojtvá

f violente

f violente

B

Fl.

Hob.

Klar.

Fag.

f marc.e violente

f marc.e violente

f marc.e violente

f marc.e violente
gestopft stopped
cuivré sojtvá

f marc.e violente
gestopft stopped
cuivré sojtvá

f

divisi

f violente

f violente

B

Musical score page 4, measures 1-4. The score consists of eight staves. Measures 1-3 show three voices (top, middle, bottom) with dynamics *mf*, *cresc.*, and *ff*. Measure 4 shows the top two voices with dynamics *ff* and *a 2*. The bassoon part (measures 1-3) has slurs and grace notes. The strings (measures 1-3) have slurs and grace notes. The woodwind part (measure 4) has slurs and grace notes. The brass part (measures 1-3) has slurs and grace notes. The piano part (measures 1-3) has slurs and grace notes. The drums (measures 1-3) have slurs and grace notes. The bassoon part (measure 4) has slurs and grace notes. The strings (measure 4) have slurs and grace notes. The woodwind part (measure 4) has slurs and grace notes. The brass part (measure 4) has slurs and grace notes. The piano part (measure 4) has slurs and grace notes. The drums (measure 4) have slurs and grace notes.

Musical score page 4, measures 5-8. The score consists of eight staves. Measures 5-7 show the top two voices with dynamics *poco a poco cresc.*. Measure 8 shows the top two voices with dynamics *mf* and *cresc.*. The bassoon part (measures 5-7) has slurs and grace notes. The strings (measures 5-7) have slurs and grace notes. The woodwind part (measures 5-7) has slurs and grace notes. The brass part (measures 5-7) has slurs and grace notes. The piano part (measures 5-7) has slurs and grace notes. The drums (measures 5-7) have slurs and grace notes. The bassoon part (measure 8) has slurs and grace notes. The strings (measure 8) have slurs and grace notes. The woodwind part (measure 8) has slurs and grace notes. The brass part (measure 8) has slurs and grace notes. The piano part (measure 8) has slurs and grace notes. The drums (measure 8) have slurs and grace notes.

C

Die 2. Posaune hervortretend.
The 2nd trombone standing out prominently.
Le 2ème trombone en dehors.
A 2. harsona szólama kiemelkedjék.

C

mit Holzschlägeln with wooden drumsticks
avec baguettes de bois. szabud (fa-) végü üstdob verövel

Lento assai.

rit.

D Allegro agitato ed appassionato assai.

Lento assai.

rit.

D Allegro agitato ed appassionato assai.

Musical score page 7, measures 1-5. The score consists of six staves. Measures 1-4 show various instruments (strings, woodwinds) playing eighth-note patterns with dynamic markings like ff, f, and p. Measure 5 starts with "marc." and ends with "marc."

Musical score page 7, measures 6-10. The score continues with six staves. Measures 6-9 show sustained notes and eighth-note patterns. Measure 10 ends with "sf".

Musical score page 7, measures 11-15. The score features six staves. Measures 11-14 show sustained notes and eighth-note patterns with dynamics like cresc., rinforz. molto, and rinforz. molto. Measure 15 ends with "E".

Kl. Fl.

Fl. *a 2*

Hob. *sf*

Klar. a 2

Fag. a 2

Hr.

Tr.

Pos. u. Tuba.

Pk. *kurz short sec röviden*

Musical score page 9, featuring two systems of music for orchestra. The top system consists of eight staves, primarily for woodwind instruments like oboes, bassoons, and clarinets. The bottom system also has eight staves, likely for brass or percussion instruments. The notation includes various dynamic markings such as *v.*, *a. 2*, *>*, *^*, and *~*. Measure numbers 14 and 15 are indicated at the beginning of each system. The score is written in 2/4 time, with some measures showing triplets indicated by a '3' over the notes. The instrumentation is typical of a classical orchestra, with multiple parts per instrument and dynamic range.

F

a 2

b 2

marc.

marc.

marc.

marc.

marc.

marc.

marc.

marc.

F marc.

Musical score for orchestra and piano, page 11. The score consists of two systems of music. The top system has ten staves: three woodwind (Flute, Oboe, Clarinet), three brass (French Horn, Trombone, Bassoon), three percussions (Cymbals, Timpani, Snare Drum), and a piano. The bottom system has four staves: two woodwind (Flute, Oboe), two brass (French Horn, Trombone), and two percussions (Cymbals, Timpani). The music is in common time, with various key signatures (G major, A major, D major, E major) indicated by sharps and flats. Measure numbers 11 and 12 are present above the staves. The score includes dynamic markings such as *p*, *f*, *v*, *mf*, *mp*, and *ff*. The piano part features sixteenth-note patterns and sustained notes. The woodwinds play eighth-note chords. The brass and percussion provide harmonic support with sustained notes and rhythmic patterns.

NB. Die Violoncelle und Kontrabässe hier sehr hervortretend, und die Syncopen d und h sehr scharf markiert und festgehalten:

The violoncellos and double-basses must stand out very prominently here, and the syncopations D and B be very sharply accentuated and tenuto.

Les violoncelles et les contrebasses très en dehors; les syncopes *re* et *si* très fortement accentuées et tenues.

Itt a gordonka- és gordonssólam fél tünnéni emelkedjék ki (a d- és h- szinkópákat erősen hangsúlyozva és jól kitartva).

G

ff espress. ed appass. molto
ff espress. ed appass. molto

ten. *ten.* *ten.* *ff ten.*

ten. *ten.*

sf

trem. *trem.* *dim. p* *dim. p*

ten. *ten.* *ten.* *ten.* *ff* *ff*

G F. L. 11.

ff espress. ed appass. molto

furioso > >

ff

p

ff

p

ff

p

ff

p

ff

p

ff espress. ed appass. molto

ff espress. ed appass. molto

ff

Hob. a 2
Klar. a 2
Fag. a 2
Hr.
1. u. 2. Tr.
Pos. u. Tuba.

ff

express. molto

furioso

ff

ff

ff

ff

H *ff*

a 2

a 2

a 2

ff

ff

ff

ff

p

ff

ff

ff

ff

Hob. a 2.
Klar. a 2.
Fag.
Hr.
1 u. 2 Tr.
Pos. u. Tuba.

poco a poco dim.
poco a poco dim.

Hob.
Klar.
Fag.
Hr.

poco a poco rallent..

poco a poco rallent..
dim.

F. L. 14.

I Meno mosso, misterioso e molto tranquillo.

Hob. a 2
Klar. a 2
Fag. a 2
Pag. a 2
1.Viol. divisi
2.Viol. divisi
Vclle. u. Kb.
Bratschen divisi
I p ten.
Meno mosso, misterioso e molto tranquillo.

Fl.
Hob.
Klar. a 2
Fag. a 2
con sord.
Hr. con sord.
1.Viol. divisi
2.Viol. divisi
I p ten.
Meno mosso, misterioso e molto tranquillo.

18

sempre *p*

sempre *p* e con sord.

sempre *p* e con sord.

sempre *p*

sempre *p*

sempre *p*

sempre *p* tenuto

ff:

a1

a2

B1

B2

B3

sempre con sord.

sempre con sord.

sempre pp

sempre pp

ff:

a1

a2

B1

B2

B3

J ♯:

a²

3:

8:

6:

J

3:

a²

3:

8:

6:

J

Alle 1. Violinen.
All the first violins.
Tous les I^{er} violons.
Valamennyi I. heg.

Alle 2. Violinen.
All the second violins.
Tous les II^{da} violons.
Valamennyi II. heg.

Alle Bratschen.
All the violas.
Tous les altos.
Valamennyi melyheg.

2 Bratschen arco, die übrigen pizzicato.
2 violas arco, the others pizzicato.
2 altos col arco, les autres pizzicato.
Két melyhegedű arco, a többi pizzicato.

Klar.
Fag.
1. u. 2. Hr.

dim.
dim.
dim.

poco rall.. - K in A. -

senza sord. in E

poco rall.. - K -

F. L. 14.

Fl. Affettuoso, poco Andante.

Hob.

Klar. *mf cantando*

Fag. *p*

p dolce
Hr. in E. senza sord.

pp mit Schwammschlägeln with sponge-headed drum-sticks
avec baguettes d'éponge devant végü üstdob-verövel

Pk. *pp semper* senza sord.

senza sord.

senza sord.

Die Bratsche sehr zart und deutlich.
The viola very delicate and distinct.
L'alto très doux mais en dehors.
A mélyhegedűt gyöngéd tónussal és nagyon érthetően játszassuk.

Solo, *dolce, con grazia*

Vcl. *senza sord. pizz.*

Affettuoso, poco Andante.

L *sempre dolce*

semper dolce

semper dolce

semper dolce

semper dolce

semper dolce

pp

dolce, con grazia

Tutti *arco*

dolce, con

L

accelerando molto

grazia

Solo arco

Tutti pizz.

accelerando molto

M.

Hob. f

Klar. a² f appass.

Fag.

Hr.

1. u. 2. Tr. in E.

al Allegro con fuoco.

appass.

mf agitato

mf agitato

arcu

M mf agitato

al Allegro con fuoco.

f ardito

F.
Fl.
Hob.
Klar.
Fag.
E.
Hr.
1.u. 2.Tr.
Pk. mit Holzschlägeln with wooden drumsticks
avec baguettes de bois ssabad (sa-) végü üstdob-verövel

N

muta in H. E. B.

Hob.

Klar.

Fag.

Hr.

mf ten.

mf ten.

mf ten.

mf ten.

mf ten.

sempre p

sempre p

sempre p

mf marc.

mf marc.

cresc.

cresc.

cresc.

cresc.

cresc.

O Grandioso. Poco meno mosso.

Hob.

Klar.

Fag.

Hr.

Tr.

Pos. u. Tuba.

Pk.

f

f

f

f

f marc.

f marc.

f

f

f marc. pesante

in H. E. B.

molto

molto

molto

O Grandioso. Poco meno mosso.

Musical score for orchestra, page 27, measures 14-15.

The score is composed of ten staves:

- Measure 14:** Starts with a dynamic *p*. The first staff has a melodic line with slurs and grace notes. The second staff has a sustained note. The third staff has a melodic line. The fourth staff has a sustained note. The fifth staff has a melodic line. The sixth staff has a sustained note. The seventh staff has a melodic line. The eighth staff has a sustained note. The ninth staff has a melodic line. The tenth staff has a sustained note.
- Measure 15:** Starts with a dynamic *p*. The first staff continues the melodic line. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff continues the melodic line. The fifth staff continues the melodic line. The sixth staff continues the melodic line. The seventh staff continues the melodic line. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff continues the melodic line.

Musical score page 28, featuring two systems of music for orchestra. The top system consists of ten staves, and the bottom system consists of nine staves. Both systems include measures numbered 1 through 14. Dynamic markings such as **ff**, **f**, **cresc.**, and **p** are present throughout the score. Measure 14 concludes with a **cresc.** marking.

Un poco accelerando il tempo.

P

a 2.
ff
a 2.
ff
a 2.
ff
sempre ff marc.
a 2.
ff
sempre ff marc.
ff
sempre ff marc.
ff
sempre ff marc.
ff
sempre ff
sempre ff
ff
sempre ff marc.
ff
sempre ff
ff
ff

ff sempre
ff sempre
ff sempre
ff sempre
ff sempre
P ff sempre

Un poco accelerando il tempo.

The musical score consists of two systems of ten staves each, written for an orchestra. The top system begins with a dynamic marking 'a2.' followed by a series of eighth-note chords. The middle section of this system contains measures with sixteenth-note patterns, some of which are grouped by a '3' above the notes. The bottom system continues the sixteenth-note patterns, also with '3' markings above the notes. The staves are arranged in two groups of five, separated by a brace.

sempre marcatiss.

a2

sempre marcatiss.

a2

sempre marcatiss.

a2

sempre marcatiss.

f

Q

muta in H.C.G.

Q

R *stringendo*

a 2

a 2

a 2

a 2

a 2

a 2

a 2

a 2

a 2

a 2

trillo

p non legato

trillo

p non legato

R *stringendo*

schnell dämpfen
 deaden the sound quickly
 étouffer vite la vibration
 hirtelen el'sojtani

Becken.

ff

f
 a 2
 f
 cresc. molto
 f
 p
 cresc. molto
 cresc. molto
 p cresc. molto
 cresc. molto
 muta in F.
 muta in F.

schnell dämpfen
 deaden the sound quickly
 étouffer vite la vibration
 hirtelen elsojtani

f
 p
 cresc. molto
 f
 p
 cresc. molto
 f
 p
 cresc. molto
 f
 p
 cresc. molto

cresc. molto

Tempo I. Allegro agitato assai.

S

a² **ff** **ff marc.** **in H. C. G.** **tr.**

ff strepitoso **rinforz.**

ff strepitoso **rinforz.**

ff strepitoso **rinforz.**

ff strepitoso **rinforz.**

S **ff** **Tempo I. Allegro agitato assai.**

1-4: Measures 1-4 show various rhythmic patterns with dynamic markings like > and >. Measure 5 begins with a dynamic > followed by a melodic line.

6-8: Measures 6-8 feature sixteenth-note patterns with 'rinforz.' markings. Measure 9 is a bassoon solo. Measure 10 concludes with a dynamic >.

T

12

T

Hob. a 2
Klar. a 2
Fag.
a 2
Hr.
1. u. 2. Tr.
B.
Pos. u. Tuba.

muta in F.
ten.
ten.
muta in F.

Hob.
Klar.
pizz.
pizz.
poco dim.
poco dim.
poco rall.

poco rall.
(f)
bass
(f)

pizz.
pizz.
poco dim.
poco dim.
poco rall.

U Come prima. Allegro agitato ed appassionato assai.

U Come prima. Allegro agitato ed appassionato assai.

Hob. a 2

Klar. a 2

Fag. a 2

Hr.

Tr.

Tenorpos. a 2

B.

Pk.

sempre rinforz.

sempre rinforz.

sempre rinforz.

sempre rinforz.

sempre rinforz.

sempre rinforz.

a 2

a 2

a 2

a 2

a 2

a 2

a 2

B.

Fl.

Hob. a2

Klar. a2

Fag. a2

Hr. a2

Basspos. u. Tuba

(reinforz.)

a2

sempre marcatiss.

sempre marcatiss.

sempre marcatiss.

Fl. a2

Hob.

Klar.

Fag. ff

Hr.

1. u. 2. Tr. fff

Pos. u. Tuba.

Pk. v

ff

ff ten.

ff ten.

ff ten.

ff

ff

ff

ff

ff

W

Fl.

Hob.

Klar. muta in C

Fag.

Hr.

Tr. a 2 ten. ten.

Pos. u. Tuba. ten. ten.

Pk.

gestopft stopped cuivré softva a 2

gestopft stopped cuivré softva a 2

W

bassoon bassoon bassoon bassoon

W

Lento assai wie zu Anfang as at the beginning
Hob. comme au début mint az elején

Klar.

Fag.

p dolente

in C p dolente p dolente

con sord.

con sord.

p

con sord.

W

Lento assai wie zu Anfang as at the beginning
comme au début mint az elején

Hob.
Klar.
Fag.

p *perdendo*

con sord.
p con sord. *p* *pp*

Fl.
Hob. *dolente*
Klar.
Fag.

pp *p* *p* *perdendo*

p *p* *p*

X Andante mesto. Nicht schleppend.
non strascicante.

Klar. *mf express.*

Fag. *mf express.*

(mf)

sempre con sord.
p sempre con sord.
p sempre con sord.
p sempre con sord.
p sempre con sord.

X *p* Andante mesto. Nicht schleppend.
non strascicante.

Klar.

rit.

Y

Klar.

...espress.

agitato

p

divis/agitato

agitato

p

pesante

posante

Klar.

Fag. a.2

cresc.

cresc.

Hr.

gestopft stopped
cuivré sajiva

ff dim.

gestopft stopped
cuivré sajiva

ff dim.

ff dim.

cresc.

cresc.

cresc.

cresc.

cresc.

sehr lang
molto lungo

Z NB.

Fl. pp Hob.

Klar. p muta in E

Hr. p muta in E

p senza sord. trem.

senza sord. trem.

pp senza sord. pizz. mf marc.

pp sempre trem. e pp

Z NB.

NB. Die Anfangstakte des Buchstaben Z etwas zurückhaltend.

A slight ritenuto in the first bars following the letter Z.

Léger ritenuto dans les mesures qui suivent immédiatement la lettre Z.

A Z-betűnél az első néhány ütemet kissé lassabb tempóban.

Musical score for orchestra, page 10, measures 11-15. The score includes parts for Flute (Fl.), Hobo. (Hob.), Klar. (Klar.), Fag. (Fag.), Hr. (Hr.), and Cello/Bass (Cello). The instrumentation is as follows:

- Flute (Fl.)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*
- Hobo. (Hob.)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*
- Klar. (Klar.)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*
- Fag. (Fag.)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*
- Hr. (Hr.)**: Playing eighth-note patterns with grace notes, dynamic *p poco a poco cresc.*
- Cello/Bass (Cello)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*, with specific instructions for *in E* tuning and *non divisi* performance.

The score shows a progression of measures where each instrument's part builds upon the previous one, creating a complex harmonic and rhythmic texture. The instrumentation is as follows:

- Flute (Fl.)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*
- Hobo. (Hob.)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*
- Klar. (Klar.)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*
- Fag. (Fag.)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*
- Hr. (Hr.)**: Playing eighth-note patterns with grace notes, dynamic *p poco a poco cresc.*
- Cello/Bass (Cello)**: Playing eighth-note patterns with grace notes, dynamic *poco a poco cresc.*, with specific instructions for *in E* tuning and *non divisi* performance.

Aa
Kl. Fl.

Fl. più cresc.

Hob. più cresc.

Klar. più cresc.

Fag. più cresc. a 2 marc.

Hr. più cresc. marc.

Tr. più cresc.

non troppo forte marc.

Pos.u.Tuba. non troppo forte mf cresc.

Pk. mf cresc.

mf cresc.

più cresc.

più cresc.

più cresc.

arco marc.

più cresc. arco marc.

Aa più cresc.

Bb Allegro agitato ed appassionato molto.

The musical score consists of ten staves of music. The first six staves are in Bb major, indicated by a key signature of two sharps. The instrumentation includes woodwind (oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello, double bass), and piano. The dynamics are marked with crescendos and decrescendos. Measures 1-6 show a rhythmic pattern of eighth and sixteenth notes. Measures 7-12 show eighth-note patterns with dynamic markings like *f*, *a2*, and *ff*. Measures 13-18 show eighth-note patterns with dynamic markings like *ff* and *t*. Measures 19-24 show eighth-note patterns with dynamic markings like *ff*. Measures 25-30 show eighth-note patterns with dynamic markings like *ff*. Measures 31-36 show eighth-note patterns with dynamic markings like *ff*. Measures 37-42 show eighth-note patterns with dynamic markings like *ff*. Measures 43-48 show eighth-note patterns with dynamic markings like *ff*. Measures 49-54 show eighth-note patterns with dynamic markings like *ff*. Measures 55-60 show eighth-note patterns with dynamic markings like *ff*. Measures 61-66 show eighth-note patterns with dynamic markings like *ff*. Measures 67-72 show eighth-note patterns with dynamic markings like *ff*. Measures 73-78 show eighth-note patterns with dynamic markings like *ff*. Measures 79-84 show eighth-note patterns with dynamic markings like *ff*. Measures 85-90 show eighth-note patterns with dynamic markings like *ff*. Measures 91-96 show eighth-note patterns with dynamic markings like *ff*.

The musical score is divided into two systems, each containing eight staves. The top system is in common time and A-flat major. The bottom system is also in common time and A-flat major. The notation includes various musical elements such as quarter notes, eighth notes, sixteenth notes, grace notes, slurs, and dynamic markings like crescendos and decrescendos. The instrumentation includes two woodwind parts (likely oboe and bassoon), two brass parts (likely trumpet and tuba), two string parts (likely violin and cello), and two percussion parts (likely timpani and snare drum). The score is marked with rehearsal numbers 'a2' and 'a2'.

Musical score page 51, featuring two systems of music for orchestra.

Top System: Six staves in common time. Key signature changes between measures. Measure 1: Treble clef, B-flat key, dynamic 'a2'. Measures 2-3: Bass clef, B-flat key, dynamic 'a2'. Measures 4-5: Treble clef, B-flat key, dynamic 'a2'. Measures 6-7: Bass clef, B-flat key, dynamic 'marc.'. Measures 8-9: Treble clef, B-flat key, dynamic 'marc.'. Measures 10-11: Bass clef, B-flat key, dynamic 'marc.'. Measures 12-13: Treble clef, B-flat key, dynamic 'a2'. Measures 14-15: Bass clef, B-flat key, dynamic 'marc.'. Measures 16-17: Treble clef, B-flat key, dynamic 'marc.'. Measures 18-19: Bass clef, B-flat key, dynamic 'marc.'.

Bottom System: Four staves in common time. Key signature changes between measures. Measures 1-2: Treble clef, B-flat key, dynamic 'marc.'. Measures 3-4: Bass clef, B-flat key, dynamic 'marc.'. Measures 5-6: Treble clef, B-flat key, dynamic 'marc.'. Measures 7-8: Bass clef, B-flat key, dynamic 'marc.'.

CC

ff sempre

ff sempre

ff sempre *ten.*

ff sempre *ten.*

ff sempre

ff sempre

ff sempre

(*f*) *ff sempre*

CC

ff sempre

ff sempre

ff sempre

N.B. *ten.*

ff sempre *ten.*

ff sempre *ten.*

ff sempre *ten.*

ff sempre *ten.*

NB. Die Violoncelle und Kontrabässe hier sehr hervortretend, und die Syncopen *d* und *h* sehr scharf markiert und festgehalten.

The violoncellos and double-basses must stand out very prominently here, and the syncopations D and B be very sharply accentuated and tenuto.

Les violoncelles et les contrebasses très en dehors; les syncopes ré et si très fortement accentuées et tenues.

*Itt a gordonka- és gordonszólalom feltünően emelkedjék ki (a *d*- és *h*- szinkópákat erősen hangsúlyozva és jól kitartva).*

Musical score page 53, featuring two systems of music. The top system consists of ten staves, each with a treble clef and a key signature of one sharp. The music includes various note heads, stems, and rests. Dynamic markings such as 'a 2' and 'ten.' are present. The bottom system consists of six staves, also with a treble clef and one sharp. It features sustained notes with fermatas over multiple measures. The bassoon part in the bottom system is marked with 'p' (piano).

Dd

riten.

ff

a.²

ff

ff

a.²

a.²

ff

muta in A

in A

p

muta in E

muta in E

p

p

p

p

p

p

p

p

p

riten.

Dd

Fl. Affettuoso; poco Andante.

Hob.

Klar. *mf cantando*

Fag.

dolce cantando

Hr. in E *dolce cantando*

Pk. *pp* mit Schwammschlägeln with sponge-headed drumsticks
avec baguettes d'éponge devant végü üstdob-verðvel

pp semper

Solo *dolce, con grazia*

pizz.

Affettuoso; poco Andante.

dolce

dolce, con grazia

Tutti

Musical score page 56, featuring two staves of music for orchestra. The top staff consists of ten staves, mostly for strings, with various dynamics like \bar{p} , \bar{f} , and $\bar{\text{f}}$. The bottom staff has six staves, with dynamics p , $dolce$, $Solo arco$, and $poco rit.$. A bracket labeled "muta in F" appears at the end of the first section.

Ee

Musical score page Ee, featuring staves for Hob., Klar., Fag., 3. u. 4. Hr., and 3 Soll. The Klar. and Fag. staves have dynamics \bar{p} , \bar{f} , $dim.$, p , and $poco rit.$. The 3. u. 4. Hr. staff has dynamics \bar{p} , \bar{f} , $dim.$, $muta in F$, and $poco rit.$. The 3 Soll staff has dynamics $pizz.$, p , p , $arco$, and $pizz.$. A bracket labeled "divisi" is shown above the 3 Soll staff. Text at the bottom left reads: "die übrigen Vclle. the other violoncellos Vclle. les autres violoncelles a többi gordonka pizz".

Ee

a tempo

Klar. b2.
dolce

Fag.

Pk.

dolce

dolce
arco

Vcelle. espress.
pizz.

Kb.

a tempo

sempre dolce e molto tranquillo

Klar.
dolce

Fag.
dolce

quieto pizz.

pizz.

Tutti pizz.

muta in C

più dim.

pp

pp

pp

pp

1. u. 2. Hr.

Ff

in F.

p

pizz.

p tranquillo

pizz.

Ff

p tranquillo

Fag. *rall.* Gg. Maestoso. R.

Hr.
1. u. 2. Tr.
Pk.

pp

mf

mf *nobile*

pp

dim.

rall. dim. Gg. R. Maestoso.

Fl. A. R. A. *poco rall.*

Hob. a 2
Klar. *mf*
Paf.

mf

pp

A. R. A. *poco rall.*

Die Buchstaben R und A bedeuten kleine Schwankungen im Tempo.
The letters R and A indicate slight fluctuations in the tempo.

Les lettres R et A signifient autant de fluctuations de tempo.
Az R és A betük a tempo kisebb ingadozásait jelölik.

R = un poco rallentando.
A = un poco accelerando.

HhPoco a poco animando sino al *fff.* (Allegro con fuoco.)

Fl.

Fl.
Hob.
Klar.
Fag.
C
B.C.
Bass.

(mf)
(mf)

arco
p
p marc.
arco
mf

Poco a poco animando sino al *fff.* (Allegro con fuoco.)**Hh****Ii**

tranquillo
pizz.
pizz.
pizz.
pizz.
arco
mf

Ii p tranquillo

Hob.

Klar.

Fag.

Fl.

Hob.

Klar.

Fag.

Tr.

Pk.

mit Holzschlägeln
with wooden drumsticks
avec baguettes de bois
szabad (fa-) végű üstdob-verővel

poco cresc.

più cresc.

poco cresc.

poco cresc.

poco cresc.

più cresc.

poco cresc.

più cresc.

poco cresc.

più cresc.

poco cresc.

più cresc.

cresc.

cresc.

cresc.

cresc.

arco

Jj

Allegro con fuoco.
Allegro con fuoco.

Jj

3
4

a 2 e a 2 e a 2 e a 2 e a 2 e

Kk string.

1 2 3 4 5 6 7 8 9 10

a 2 a 2 a 2 a 2 a 2 a 2 a 2 a 2 a 2 a 2

f *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

1 2 3 4 5 6 7 8 9 10

v v v v v v v v v v

p stacc. *p* stacc. *p* stacc. *p* stacc. *p* stacc. *p* string.

F. L. 14.

Kk

Becken.

schnell dämpfen
deadn the sound quickly
étouffer vite la vibration
hirtelen elsojtani

schnell dämpfen
deadn the sound quickly
étouffer vite la vibration
hirtelen elsojtani

1 2 3 4 5 6

1 2 3 4 5 6

cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto

L1

a 2

ff marc.

divisi

L1

Musical score for orchestra, page 67, featuring two systems of music.

Top System:

- Staff 1: Treble clef, key signature of B-flat major (two flats). Measures show eighth-note patterns with slurs and grace notes.
- Staff 2: Treble clef, key signature of B-flat major. Measures show eighth-note patterns with slurs and grace notes.
- Staff 3: Treble clef, key signature of B-flat major. Measures show eighth-note patterns with slurs and grace notes.
- Staff 4: Bass clef, key signature of B-flat major. Measures show eighth-note patterns with slurs and grace notes.
- Staff 5: Treble clef, key signature of B-flat major. Measures show eighth-note patterns with slurs and grace notes.
- Staff 6: Treble clef, key signature of B-flat major. Measures show eighth-note patterns with slurs and grace notes.
- Staff 7: Treble clef, key signature of B-flat major. Measures show eighth-note patterns with slurs and grace notes.
- Staff 8: Bass clef, key signature of B-flat major. Measures show eighth-note patterns with slurs and grace notes.
- Staff 9: Bass clef, key signature of B-flat major. Measures show eighth-note patterns with slurs and grace notes.
- Staff 10: Bass clef, key signature of B-flat major. Measures show eighth-note patterns with slurs and grace notes.

Bottom System:

- Staff 1: Treble clef, key signature of B-flat major. Measures show sixteenth-note patterns with slurs and grace notes. A 'divisi' marking is present.
- Staff 2: Bass clef, key signature of B-flat major. Measures show sixteenth-note patterns with slurs and grace notes.
- Staff 3: Bass clef, key signature of B-flat major. Measures show sixteenth-note patterns with slurs and grace notes.
- Staff 4: Bass clef, key signature of B-flat major. Measures show sixteenth-note patterns with slurs and grace notes.
- Staff 5: Bass clef, key signature of B-flat major. Measures show sixteenth-note patterns with slurs and grace notes.
- Staff 6: Bass clef, key signature of B-flat major. Measures show sixteenth-note patterns with slurs and grace notes.
- Staff 7: Bass clef, key signature of B-flat major. Measures show sixteenth-note patterns with slurs and grace notes.
- Staff 8: Bass clef, key signature of B-flat major. Measures show sixteenth-note patterns with slurs and grace notes.

Text Labels:

- 'a 2'
- 'b 3'
- 'b 2'
- 'H muta in B'
- 'divisi'

Mm

Musical score page 68, measures 1-10. The score consists of ten staves. Measures 1-10 show various melodic and harmonic patterns across the staves, primarily in treble and bass clefs. Measure 10 ends with a repeat sign and a double bar line.

Musical score page 68, measures 11-14. The score continues with ten staves. Measures 11-14 feature a "divisi" section where multiple voices play simultaneously, indicated by vertical stems pointing upwards. Measures 15-18 show a return to single-line notation.

Mm

Musical score page 69, system 1. The score consists of ten staves. The top three staves are soprano, alto, and tenor voices, each with a melodic line. The next two staves are basses. The bottom three staves are cellos. Measure 1 shows the soprano, alto, and tenor voices playing eighth-note patterns. Measures 2 and 3 show the soprano, alto, and tenor voices continuing their eighth-note patterns. The basses and cellos provide harmonic support with sustained notes or simple chords.

Musical score page 69, system 2. The top two staves show the soprano and alto voices playing rapid sixteenth-note patterns. Measures 1 and 2 show these patterns. In measure 3, the soprano and alto voices play eighth-note patterns. The basses and cellos provide harmonic support with sustained notes or simple chords. Dynamic markings "ff" and "ff" are placed above the bass and cello staves respectively in measure 3.

Andante maestoso assai.

Nn

Sheet music for orchestra, page 70. The score consists of two systems of musical staves. The first system begins with dynamic ***f***, followed by ***f express.***, ***ff***, ***f***, and ***dim.***. It includes markings ***a2***, ***mf***, and ***mf***. The second system begins with ***ff***, followed by ***ff*** and ***ff***. The bassoon part has a dynamic marking ***fff*** with a ***p*** below it, and a instruction **in B.**. The score concludes with dynamics ***fff***, ***p***, ***sempre p***, ***cresc. molto***, ***ff dim.***, ***pp***.

Sheet music for orchestra, page 70 (continued). This section contains two systems of musical staves. The first system begins with ***fff***, ***p***, ***sempre p***, ***cresc. molto***, ***ff dim.***, and ***pp***. The second system begins with ***fff***, ***p***, ***sempre p***, ***cresc. molto***, ***ff dim.***, and ***pp***.

Nn

Andante maestoso assai.

Oo

Piú mosso, molto agitato.

Oo

Piú mosso, molto agitato.

pp *mf*
pp *mf*
pp *mf*
pp *mf*
p *mf*
p *mf*
p *mf*
perdendo *p marc.* *sempre p*

mf
p *3 3 3 3 3 3*
p *3 3 3 3 3 3*
perdendo *p*
perdendo *pizz.* *p marc.* *mf*

Oo

Piú mosso, molto agitato.

Pp

Musical score page 72, measures 1-6. The score is for a large orchestra with multiple staves for strings, woodwinds, and brass. Measure 1 starts with a dynamic 'mf'. Measures 2-3 show various melodic lines with slurs and grace notes. Measure 4 features a prominent bassoon line. Measures 5-6 continue with complex harmonic patterns and dynamics, including 'p' and 'mf'.

Musical score page 72, measures 7-12. The score continues with complex harmonic patterns and dynamics. Measures 7-8 show woodwind entries. Measure 9 features a prominent brass section. Measures 10-11 continue with complex harmonic patterns and dynamics, including 'p' and 'mf'. Measure 12 concludes with a dynamic 'p'.

Qq

32

dim. -

dim. -

dim. dim.

dim. -

p

dim. -

dim. -

dim. -

dim.

dim. -

dim. -

tr. tr.

dim. -

a2

a2

dim. -

dim. -

dim.

dim. -

dim. -

dim. -

dim.

dim. -

pp

pizz.

pizz.

Qq

ff marc.
a 2
ff a 2
f ff
a 2 ff impetuoso
a 2 ff impetuoso
a 2 ff impetuoso
a 2 ff impetuoso
ff impetuoso
ff impetuoso
ff impetuoso
ff impetuoso
ff impetuoso
ff tr.

ff impetuoso p
ff impetuoso p
ff impetuoso p
ff impetuoso arco p
ff impetuoso arco p
ff impetuoso p

Musical score page 76. The score consists of ten staves. The first seven staves are mostly silent, with dynamic markings 'p' or 'pp' at various points. The eighth staff has a single note at the beginning. The ninth staff has a single note. The tenth staff ends with a dynamic 'pp'.

Musical score page 76 continuing on page 77. The score consists of ten staves. The first five staves show eighth-note patterns with dynamics 'p' and slurs. The sixth staff begins with a dynamic 'p' and a 'mf pesante' instruction. The seventh staff begins with a dynamic 'p' and a 'pizz.' instruction. The eighth staff begins with a dynamic 'p' and a 'pp' instruction. The ninth staff begins with a dynamic 'p' and a 'pizz.' instruction. The tenth staff ends with a dynamic 'pp'.

Zweiter Teil.

Gretchen.

Andante soave.

2 Große Flöten.
(Später 3.)

2 Hoboien.

2 Klarinetten in A.

2 Fagotte.

1. u. 2. Horn in F.

3. u. 4. Horn in F.

2 Trompeten in E

2 Tenorposaunen.

Baßposaune u. Tuba.

Pauken in Fis. Cis.

Becken.

Harfe.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Andante soave.

NB. Bei Aufführungen in großen Sälen bleibt die Besetzung und Teilung des Streichquartetts der freundlichen Einsicht der Dirigenten überlassen.
For performances in large halls, the suitable apportionment and division of the strings are left to the judgment of the conductor.

En ce qui concerne l'exécution dans de grandes salles, le nombre des pupitres et la distribution du quatuor à cordes sont laissés à la compétence du chef d'orchestre.

Nagy teremben történő előadásoknál a karmester belátására hizzuk vonásokat számának és a „divisi“-k mértékének meghatározását.

A

Fl.
Klar. *smorz.*
sempre dolce 3
smorz. *sempre pp*

Kontrabässe tacent bis zu dem letzten Takt des Buchstabens G.

The double-basses tacent up to the last bar of the letter G.

Les contrebasses tacent jusqu'à la dernière mesure de la lettre G.

A gordon a G-betű utolsó ütemeig tacent.

A

poco rall. - - - - *a tempo*

Fl. *smorz.*
Hob.
Klar.
dolce semplice
smorz.

Solo
dolce egualmente

poco rall. - - - - *a tempo*

Hob.

B

Fl.
Hob.
Klar.
Fag.

dolce

p dolce

pp

Solo

B

Fl.
Klar.
Fag.

poco rall.

C

Fl. a tempo

Klar.

Fag.

2 erste Viol. 2 first Violins
2 premiers viol. 2 élégs hegedű

p dolce

2 zweite Viol. 2 second Violins
2 seconds viol. 2 masódik hegedű

p dolce

2 Br.

p dolce

2 Vclle. pizz.

a tempo

C

p

Hob.
Klar.
Pag.
Hr.

mf
c
p
c
c
gedämpft
con sord.
pp
c
pp

R - - - A - - - R - - - A - - -

Fl. D p
Hob. espress.

immer gedämpft
sempre con sord.
immer gedämpft
sempre con sord.

D R - - - A - - - R - - - A - - -

P. L. 14.

Fl. R - - - - -

Hob. poco rinforz.

Klar. rit. smorz. perdendo

Hr. pp dolce

2 erste Viol.

2 erste Viol. p dolce

2 zweite Viol. p dolce

arco

pp

R - - - - -

poco accelerando

Fl. 1 2 3 4 1 2 3 4 rit. (lang lunga) E

Hob. poco cresc.

Klar. poco cresc. 1 2 3 4 molto dim.

Fag.

1. u. 2. Hr. 1 2 3 4 p

gedämpft con cord.

Tutti pp.

Tutti p dolciss.

Tutti p dolciss.

Tutti p

Tutti p arco

poco accelerando rit. (lang lunga) E

Fl.

Hob. *dolce*

Klar. *dolce*

dolce

Fag.

1. u. 2. Hr.

(p)

Fl.

Hob.

Klar.

Fag.

Hr. *bp.*

F

gedämpft
con sord.

gedämpft
con sord.

bp.

F

Fl.

Hob.

Klar.

Fag.

Hr.

gedämpft
con sord.

gedämpft pp
con sord. pp

tranquillo molto

dim.

Fl.

Klar. pp

Hr.

(*poco a poco rall.*)

pp

ppp

ppp

ppp

pp

ppp

poco a poco rall.

84

Klar. -) G (a tempo) (poco rall.) (poco rall.)

dolce amoroso
dolce amoroso
dolce amoroso
dolce amoroso
(a tempo) (poco rall.) (poco rall.)

F. L. 14.

Fl. (poco rall.) H dolce amoroso (poco rall.)

Klar.
Fag.

un poco più cresc.
un poco più cresc.
un poco più cresc.
un poco più cresc.
Kb. un poco più cresc.

pizz. (poco rall.) H (poco rall.)

Fl. (poco rall.) I (poco più cresc.) (poco rall.) espress.

Hob.
Klar.
Fag.

poco più cresc.
poco più cresc.
poco più cresc.

4 erste Viol.
Vel.

(poco rall.) (poco rall.) I (un poco marc.) (un poco marc.)

Fl.

Hob.

Klar.

Fag.

This section shows the Flute, Bassoon, Clarinet, and Bassoon parts. The Flute and Bassoon play eighth-note patterns with grace notes. The Clarinet and Bassoon provide harmonic support with sustained notes and eighth-note chords.

This section continues the musical development with the Flute and Bassoon maintaining their eighth-note patterns, while the Clarinet and Bassoon provide harmonic underpinnings.

Fl.

Hob.

Klar.

Fag.

1. u. 2. Hr.

(poco cresc.)

J

This section introduces Trombones and Horns (1. u. 2. Hr.). The Flute and Bassoon continue their eighth-note patterns. The Clarinet and Bassoon provide harmonic support. The Trombones and Horns enter with sustained notes and eighth-note chords, starting with a *poco cresc.* dynamic.

This section continues with the Flute, Bassoon, Clarinet, Bassoon, and Trombones/Horns parts. The Flute and Bassoon maintain their eighth-note patterns. The Clarinet and Bassoon provide harmonic support. The Trombones and Horns continue their sustained notes and eighth-note chords.

86

Von hier an bis zum Buchstaben O das Tempo etwas bewegter.

A little more animated from here to letter O.

Un peu animé d'ici à la lettre O.

Klar. Innen kezdve egészen O-betűig valamivel élénkebb tempo.

Musical score for measures 86-87. The score includes parts for Klar. (Clarinet), Fag. (Bassoon), Hr. (Trombone), Harfe. (Harp), and Kb. (Double Bass). Measure 86 starts with a dynamic of *mf*. The bassoon and double bass play eighth-note patterns. The harp plays a sustained note with a dynamic of *ff*. Measures 87-88 show the strings playing eighth-note patterns with dynamics of *mf* and *ff*. The bassoon and double bass provide harmonic support. The harp continues its sustained notes.

K

Musical score for measures 88-89. The score includes parts for Klar. (Clarinet), Fag. (Bassoon), 1.u.2. Hr. (Trombones), Harfe. (Harp), Kb. (Double Bass), *) 2.Viol. (2nd Violin), and Vcl. (Cello). Measures 88-89 show the strings playing eighth-note patterns with dynamics of *p* and *f*. The bassoon and double bass provide harmonic support. The harp continues its sustained notes. The 2nd violin and cello play eighth-note patterns.

K

*) „Ossia“ siehe Revisionsbericht. „Ossia“ see the revisional report.

„Ossia“, voyez à l'avant-propos. Az „ossia-t illelég lásd a revisióról szóló beszámolást.

Hob.

Klar. a 2 *mf*

mf patetico

Fag. a 2

mf patetico

1. u. 2. Hr.

mf

Harfe. *f*

Vcl. *mf*

mf

L

poco rit.

a 2

a 2

rinsorz. appassionato

p

p

poco rit.

L

Hob. (espress.)

Klar.

Fag.

Harfe.

dolente
(espress.)

mf

mf

mf

mf

a

b

c

a

b

c

c

c

c

M 8 Fl.

Hob. *pp dolciss.*

Fag. *pp dolciss.*

dolcissimo e tranquillo molto

Harfe. *pp dolciss.*

(dim.) 4 zweite Viol. 4 2nd Violins
4 seconds violons. Négy II. hegedü. *con sord.* *p dim.* *pp* *divisi in 2*

8 Vcelle. *p dim.* *espressivo con intimo sentimento*

M p dim. *sempre pp e tranquillo molto sempre*

pp *pp* *pp* *marc.* *3 f* *3 f*

2 erste Viol. 2 first Violins
2 premiers violons 2 első hegedü *espressivo con intimo sentimento*

2 Br. *espressivo con intimo sentimento*

N

pp

pp

8 Vcelle.

N

Fl.

Hob.

Klar.

Fag.

pp

pp

pp

pp

Harfe.

2 erste Viol. 2 first Violins
2 premiers violons 2 első hegedü

2 Br.

8 Vcelle.

pp

pp

ppp

rit.

dim.

a 3

Fl.
Hoh.
Klar.
Bassoon
Trombone
Pos. u. Tuba.
Becken.

Harp.
Bassoon

N.B. Die Grundfarbe dieser Stelle pp und die verschiedenen — nur als halbe Schattierungen.

The fundamental nuance of this passage is pp, so that the various — are only relative.

La nuance fondamentale de ce passage est pp, en sorte que les différents — ne sont que relatifs.

Ennek a részletnek domináló színezete pp marad, a különböző —-ok jelentősége csupán alig-árnycékölés.

P

a 8

poco a poco più cresc.

P

Hob. a 2
Klar.
Fag.
Hr.
1.u. 2. Tr.
poco cresc.
Pos. u. Tuba.
poco cresc.
Pk.
poco cresc.
agitato
agitato
dim.
dim.
dim.
pp

Q

molto tranquillo
Hob.
Fag.
Pk.
pp dolciss.
pp
soave con amore
pp
pp
un poco marc.
pp
molto tranquillo

Q

Hob.

Fag.

Hob.

R

Fag.

1.u. 2. Hr.

poco a poco cresc..

poco a poco cresc..

poco a poco cresc..

poco a poco cresc..

R poco a poco cresc..

Hob.
Klar.
Fag.
Hr.
Harfe.

mf molto cresc.
molto cresc.
molto cresc.
mf

S R

molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.

Harmoniques

rifz. ed appassionato
dim.
pizz.
div. rifz.
molto cresc.

R

rit.
lang lungo

pp
pp
a2
mf

S R

rit.
lang lungo

perdendo
dim..
più dim..
pp perdendo
arco
pizz.
dim..
più dim..

R

rit.
lang lungo

Andante soave Tempo I.

T 4 erste Viol. 4 first Violins
4 premiers violons 4 első hegedű

Musical score for section T. The score consists of eight staves. The top four staves are for strings (4 first Violins). The first staff has dynamics p and instruction 'sempre legato e dolce'. The second staff has dynamics p and instruction 'dolce express.'. The third staff has dynamics p. The fourth staff has dynamics p. The bottom four staves are for bassoon and double bass (Vel. u. Kb.). The bassoon staff has dynamics p. The double bass staff has dynamics p.

T Andante soave Tempo I.

Continuation of the musical score for section T. The score consists of eight staves. The top four staves continue the string parts from the previous section. The bottom four staves continue the bassoon and double bass parts from the previous section.

Musical score for section U. The score consists of eight staves. The top three staves are woodwind instruments: Flute (Fl.), Clarinet (Klar.), and Bassoon (Fag.). The flute and clarinet have dynamics p. The bassoon has dynamics p. The bottom five staves are for strings (4 second Violins) and bassoon. The strings have dynamics p. The bassoon has dynamics p.

Musical score page 98 featuring ten staves of music. The staves are divided into four measures by vertical bar lines. The first measure contains eighth-note patterns. The second measure includes dynamic markings like f (fortissimo) and ff (pianissimo). The third measure features sixteenth-note patterns. The fourth measure concludes with a dynamic marking of mf (mezzo-forte). Performance instructions "pizz." and "arco" are placed above the bass staff in the second measure.

Continuation of musical score page 98 across ten staves. The music is divided into four measures. The first measure shows eighth-note patterns. The second measure includes dynamic markings f and ff . The third measure features sixteenth-note patterns. The fourth measure concludes with a dynamic marking of mf . A section label "V" is positioned above the top staff in the third measure. The bottom staff concludes with a dynamic marking of (mf) .

Klar.

Fag.

Tutti
espress.

(p)

pizz.

p

W R - - - A - - -

Fl.

Hob.

Klar.

Fag.

espress.

gedämpft
con sord.

pp
gedämpft
con sord.

pp

W R - - - A - - -

F. L. 14.

100

A.

F. R. - - - - A. - - - - R. - - - - rit.. - - - - molto

Hob. Hr.

smorz. perdendo

R. - - - - A. - - - - arco pp rit.. - - - - molto

X a tempo

F. Klar. pp smorz. pp smorz.

X a tempo

dolciss. Y

F. Hob. Klar. dolciss. pp molto tranquillo

Pag. 8. u. 4. Hr. pp molto tranquillo

sempre dolciss., con grazia (dolce) pp molto tranquillo

Vcl. u. Kb. arco pp molto tranquillo

Y pp molto tranquillo

poco rall.

smorz.

Z

Hob.

Fag.

3. u. 4. Hr.

Vcl.

Kb.

pp dolce amoroso

smorz.

pp dolce amoroso

smorz.

pp dolce amoroso

smorz.

pp dolce amoroso

smorz.

poco rall. smorz. Z

cresc..

cresc..

cresc..

pizz..

dolce amoroso

Klar.

Fag.

dolce amoroso

poco più cresc..

dolce amoroso

poco più cresc..

poco più cresc..

Fl.

Hob.

Klar.

Fag.

B.

Vclle. divisi

Fl.

Hob.

Klar.

Fag.

Harfe.

Harmoniques

3 erste Viol. 3 first Violins
3 premiers violons 3 első hegedű

1. 3

2.

3.

2 zweite Viol. 2 second Violins
2 seconds violons 2 második hegedű

2.

Vcl.

Solo

ppp

perdendo

perdendo

perdendo

perdendo

perdendo

perdendo

perdendo

Dritter Teil.

Mephistopheles.

Allegro vivace, ironico.

Kleine Flöte.

2 Große Flöten.

2 Hoboen.

2 Klarinetten in C.

2 Fagotte.

1. u. 2. Horn in F.

3. u. 4. Horn in F.

1. u. 2. Trompete in F.

3. Trompete in F.

2 Tenorposaunen.

Baßposaune u. Tuba.

Pauken in G. A. C. F.

Triangel.

Becken.

Harfe.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Allegro vivace, ironico.

F1. 

Hob. 

Klar. a 2 3 

stacc.

Fag. a 2 3 

stacc.



Hr. p stacc. 

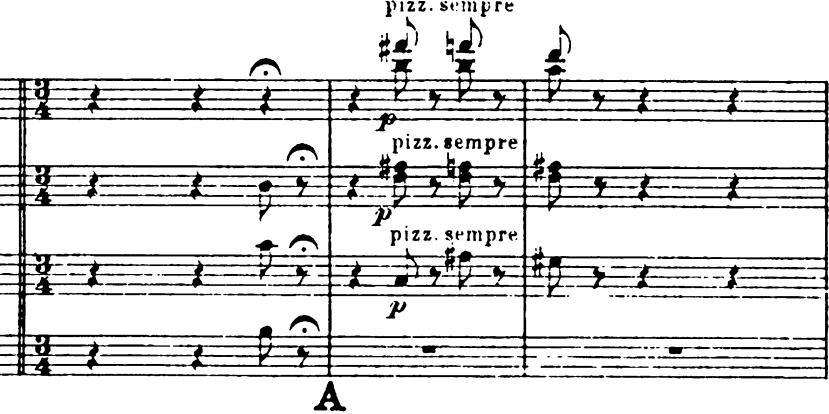
p stacc.

Trgl. 

Becken. 

A 



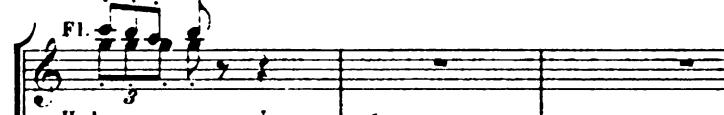
pizz. sempre 

pizz. sempre 

pizz. sempre 

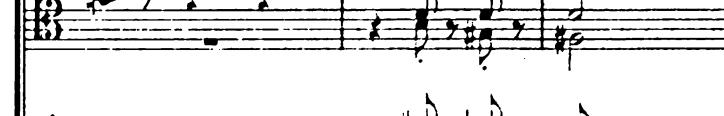
p

A

F1. 

Hob. 

Klar. 

Fag. 





arco 

Fag.

B

mf. *marcato e scherzando*

1.u. 2. Hr.

pizz.

arco

pp

p

B

Hob.

Klar.

Fag.

1.u. 2. Hr.

a 2

(p)

pizz.

(p)

Hob.

Klar.

Fag.

pizz.

(p)

C

Kl. Fl. *mf veloce*

F1. *mf veloce*

Hob. *p*

Klar. *p*

Fag. *p*

arco

p

p

p

p

p

p

p

p

C

D

Kl. Fl.

E

D **E**

Sempre Allegro.

p scherzando

Sempre Allegro.

F

F

Allegro vivace. Zwei Viertel taktieren.
In due.

pizz.

arco

pizz.

arco

arco

Allegro vivace. Zwei Viertel taktieren.
In due.

p

Pk.

pp

pizz.

arco

pizz.

arco

pizz.

arco

F. L.

Hob.

Klar.

Fag.

Pk.

G muta in H.

p

pp

pizz. arco pizz.

pizz. arco pizz.

sf pizz. arco pizz.

sf pizz. arco pizz.

F. L.

Hob.

Klar.

Fag.

G

p

p

arco pizz. arco pizz. arco pizz. arco pizz.

arco pizz. arco pizz. arco pizz. arco pizz.

arco pizz. arco pizz. arco pizz. arco *p staco.*

arco pizz. arco pizz. arco pizz.

G

Fl.

Hob.

Klar.

Fag.

Hr.

Fl.

Klar.

Fag. a 2

Hr.

F. L.

H

Hob.

Klar.

Fag. a 2

p

divisi

divisi

divisi

arco

pizz. marc.

H

I

Hob.

Klar.

Fag.

Tr.

a 2

più cresc.

a 2

più cresc.

più cresc.

più cresc.

mf ten.

più cresc.

ten.

più cresc.

più cresc.

più cresc.

più cresc.

I

Kl. Fl.

a 2

Fl.

Hob. a 2

Klar. a 2

Fag.

Hr.

Tr.

Pos. u. Tuba.

Pk. H. A. C. P.

Trgl.

Becken.

staccato

staccato

staccato

staccato

ff

Musical score page 113, measures 1-10. The score consists of ten staves of music for a large ensemble. Measure 1: Bassoon 1 (B♭) plays eighth-note pairs. Measure 2: Bassoon 2 (F) plays eighth-note pairs. Measures 3-4: Bassoon 1 (B♭) and Bassoon 2 (F) play eighth-note pairs. Measures 5-6: Bassoon 1 (B♭) and Bassoon 2 (F) play eighth-note pairs. Measures 7-8: Bassoon 1 (B♭) and Bassoon 2 (F) play eighth-note pairs. Measures 9-10: Bassoon 1 (B♭) and Bassoon 2 (F) play eighth-note pairs.

Musical score page 113, measures 11-20. The score consists of ten staves of music for a large ensemble. Measures 11-12: Bassoon 1 (B♭) and Bassoon 2 (F) play eighth-note pairs. Measures 13-14: Bassoon 1 (B♭) and Bassoon 2 (F) play eighth-note pairs. Measures 15-16: Bassoon 1 (B♭) and Bassoon 2 (F) play eighth-note pairs. Measures 17-18: Bassoon 1 (B♭) and Bassoon 2 (F) play eighth-note pairs. Measures 19-20: Bassoon 1 (B♭) and Bassoon 2 (F) play eighth-note pairs.

J

non troppo f

non troppo f

J

Musical score for orchestra, page 115, featuring two systems of music. The score consists of ten staves, each with a different clef (G, C, F) and key signature (various sharps and flats). The first system begins with a dynamic of f . The second system begins with a dynamic of sf . The score includes various musical markings such as grace notes, slurs, and fermatas. The instrumentation is typical of a classical orchestra.

116 Dasselbe Tempo in 4 Vierteln.
 The same tempo in $\frac{4}{4}$.
 Le même mouvement à quatre temps.
 Ugyanaz a tempo $\frac{4}{4}$ -ben.

Dasselbe Tempo in 4 Vierteln.
 The same tempo in $\frac{4}{4}$.
 Le même mouvement à quatre temps.
 Ugyanaz a tempo $\frac{4}{4}$ -ben.

K

This musical score page contains two systems of music. The top system is labeled 'K' at the beginning. It consists of ten staves. The first four staves are in common time (indicated by 'C') and have a key signature of one sharp (F#). The fifth staff begins with 'a 2' above it, indicating a change in section. The sixth staff begins with 'a 2' above it, followed by 'sf' (fortissimo) markings. The seventh staff begins with 'a 2 A' above it, with an upward arrow. The eighth staff begins with 'sf' markings. The ninth staff begins with a downward arrow. The tenth staff begins with a downward arrow. Measures 1 through 8 are identical across all staves. Measures 9 and 10 show rhythmic variations. The bassoon part (the fourth staff) has slurs and grace notes. The piano part (the bottom staff) has sustained notes. The bottom system continues from where the top system ends. It is also labeled 'K' at the beginning. The instrumentation includes strings (violin, viola, cello), woodwinds (oboe, bassoon), brass (trombone, tuba), and percussion (timpani). The key signature changes to one sharp (F#) in the middle of the section. The dynamics 'sf' (fortissimo) are used in measures 5 and 7. The bassoon part features slurs and grace notes in measure 9. The piano part has sustained notes throughout. Measure 10 includes dynamic markings 'ten.' (tenuto) and slurs.

L

a 2

ten.

sf

a 2

ten.

sf

sf

A muta in Cis.

2

e

2

e

2

e

ten.

ten.

ten.

L

Musical score page 119, system 14, top half. The score consists of ten staves. The first six staves are in common time (indicated by '4') and have a key signature of two sharps. The last four staves are in common time and have a key signature of one sharp. The vocal parts are labeled 'a' and 'c'. The vocal parts are mostly silent or have rests, while the instrumental parts play eighth-note patterns. Measure numbers 1 through 8 are present above the staves.

Musical score page 119, system 14, bottom half. The score continues with ten staves. The first six staves are in common time (indicated by '4') and have a key signature of two sharps. The last four staves are in common time and have a key signature of one sharp. The vocal parts are labeled 'a' and 'c'. The vocal parts are mostly silent or have rests, while the instrumental parts play eighth-note patterns. Measure numbers 9 through 16 are present above the staves.

M

a 2

a 2

a 2

a 2

a 2

a 2

H. Cis. C. F.

(ff)

M

M

Un poco animato.

Un poco animato.

N

Kl. Fl.
Fl. a²
Hob. a²
Klar. a²
Fag. a²
Hr.
1. u. 2. Tr.
Tenorpos.
Pk.

kurz sec

H muta in G, Cis muta in B.

N ff

arco

Alla breve.

O

Fl. a²
Hob.
Klar. a²
Fag. a²

dim. - - -

mf marc.

dim. b p f marc.

dim. pizz. - - -

arco

divisi

pizz. - - -

mf arco

pizz. - - -

mf

Alla breve.

Fl.

Hob.

Klar.

Fag.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

P

The score consists of eight staves. The top two staves show woodwind-like parts with dynamic ff. The middle two staves show brass-like parts with dynamic f. The bottom two staves show bassoon-like parts with dynamic p. The score concludes with a final dynamic marking of p.

Hob. Il tempo un poco moderato (ma poco).

Q *rfs dim.*

The score includes parts for Fag. (Flute), Hr. (Horn), Pk. (Percussion), and several double bass parts. The dynamics include *rfs dim.*, *p*, *pp*, *pizz.*, *mf*, and *p*. The double bass parts feature arco and pizzicato techniques. The section concludes with a final dynamic marking of *rfs*.

Il tempo un poco moderato (ma poco).

Measures 1-10 of section R. The score consists of ten staves. Measures 1-3 show woodwind entries with 'arco' markings. Measure 4 begins with a forte dynamic (**f**) and a 'molto marcato' instruction. Measures 5-10 continue with various woodwind patterns.

R
Alla breve.

Measures 11-14 of section R. The score includes parts for Flute (Fl.), Hobo (Hob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Hr.), Piano (Pk.), and Cello/Bass (Cello). Measure 11 starts with a forte dynamic (**f**). Measures 12-13 feature sustained notes with dynamic changes (mf, p, mf, sf, etc.). Measure 14 concludes with a dynamic marking of **p**. The section ends with a repeat sign and the instruction 'Alla breve.' followed by '**R**'.

S

T

N.B. Der Fugensatz in allen Streichinstrumenten sehr scharf markiert und abgestoßen.
 The fugue-movement very sharply accentuated and detached in all the string instruments.
 La partie fuguée très accentuée et détachée dans tous les instruments à cordes.
 Ez a fügészletet a vonósok erős marcato-kkal és határozott staccato-kkal játszásák.

Hob.
Klar.
Kb. pizz.
(f)

This section of the score shows the instrumentation of the orchestra. The first three staves are grouped together by a brace. The first staff is for Hob. (Horn), the second for Klar. (Clarinet), and the third for Kb. pizz. (Double Bass pizzicato). The fourth staff is for Fl. (Flute). The music consists of six measures. Measures 127-129 feature eighth-note patterns. Measure 130 begins with a forte dynamic (f) followed by eighth-note patterns. Measure 131 continues with eighth-note patterns. Measure 132 concludes with eighth-note patterns. Measure 133 starts with a dynamic instruction (f) and eighth-note patterns. Measure 134 ends with eighth-note patterns.

Fl.
Hob.
Klar.
Fag.
Hr.
(f)
U
a 2
arco.
U

This section of the score shows the instrumentation of the orchestra. The first four staves are grouped together by a brace. The first staff is for Fl. (Flute), the second for Hob. (Horn), the third for Klar. (Clarinet), and the fourth for Fag. (Bassoon). The fifth staff is for Hr. (Horn). The sixth staff is for Kb. (Double Bass). The music consists of six measures. Measures 141-143 feature eighth-note patterns. Measure 144 begins with a forte dynamic (f) followed by eighth-note patterns. Measure 145 continues with eighth-note patterns. Measure 146 concludes with eighth-note patterns. Measure 147 starts with a dynamic instruction (f) and eighth-note patterns. Measure 148 ends with eighth-note patterns. Measure 149 begins with a dynamic instruction (f) and eighth-note patterns. Measure 150 concludes with eighth-note patterns. Measure 151 begins with a dynamic instruction (f) and eighth-note patterns. Measure 152 concludes with eighth-note patterns. Measure 153 begins with a dynamic instruction (f) and eighth-note patterns. Measure 154 concludes with eighth-note patterns.

128 a 2

Fl.

Hob.

Klar.

Fag.

Hr.

B.

Trom.

divisi.

ffz

ffz

ffz

ffz

V Sempre animato.

Fl.

Hob.

Klar.

Fag.

Hr.

Tenorpos.

B.

a 2

f

p

a 2

f

p

p

(P) marcato

sempre f e stacc.

sempre f e stacc.

sempre f e stacc.

V Sempre animato.

Hob.

Klar.

Fag.

Hr.

Tenorpos.

Vcl.

This section contains two staves of musical notation. The top staff includes parts for Hob. (Horn), Klar. (Clarinet), Fag. (Bassoon), Hr. (Horn), Tenorpos. (Tenor Trombone), and Vcl. (Double Bass). The bottom staff includes parts for Fl. (Flute) and Vcl. (Double Bass). Measure 129 starts with a dynamic of $r f z$. Measure 130 begins with a dynamic of f .

Fl.

Hob. a 2

Klar. a 2

Fag.

This section contains three staves of musical notation. The top staff includes part for Fl. (Flute). The middle staff includes parts for Hob. (Horn) and Klar. (Clarinet). The bottom staff includes part for Fag. (Bassoon). Measure 131 starts with a dynamic of p . Measure 132 starts with a dynamic of p .

This section contains three staves of musical notation. The top staff includes part for Fl. (Flute). The middle staff includes parts for Hob. (Horn) and Klar. (Clarinet). The bottom staff includes part for Fag. (Bassoon). Measure 133 starts with a dynamic of (p) marcato. Measure 134 starts with a dynamic of (p) .

130 W

Hob.

Klar.

Hr.

1. u. 2. Tr. in E.

Pk.

W

muta in E

muta in E

Sempre più di fuoco.

Fl.

Hob. a 2

Klar. a 2

(P)

scherzando

(P)

scherzando

p

p scherzando
divisi

Sempre più di fuoco.

Fl.
 Hob.
 Klar.
 Fag. *p*
 Hr. *p* *a2* *cresc.*
in E *a2* *cresc.*
(p) *allegramente* *in E* *a2*
pizz.
p *cresc.*

Kl. Fl. **X**
 Fl. *a2* *mf cresc.*
 Hob. *mf cresc.*
 Klar. *a2*
 Fag. *a2*
 Hr. *a2* *cresc.*
allegramente *(p) cresc.*
 Tr.
 Pk. in H. B. C. E. *(p) cresc.*
p cresc.
 Vcl.
 Kb. *pizz.*
X *(mf) cresc.*

Sempre Allegro animato.

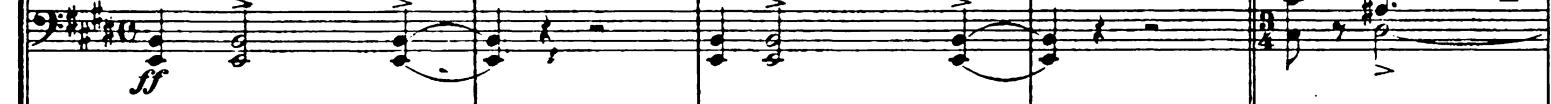
Kl. Fl. 

Fl. 

Hob. 

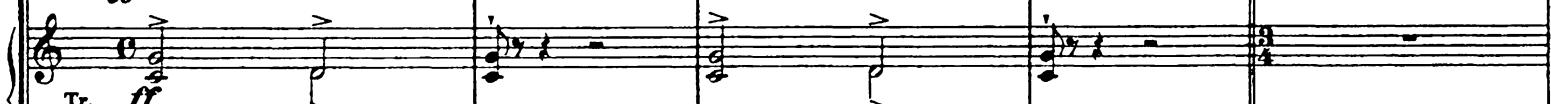
Klar. 

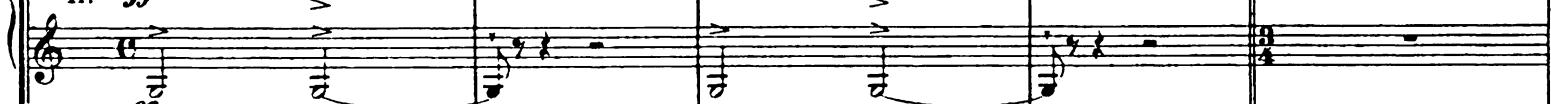
Fag. 

Hr. 



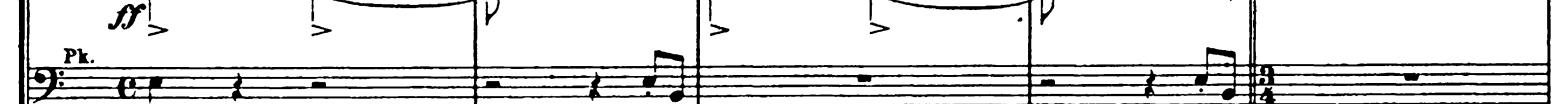


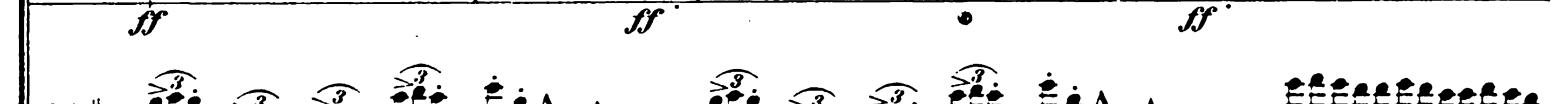
Tr. 







Pk. 

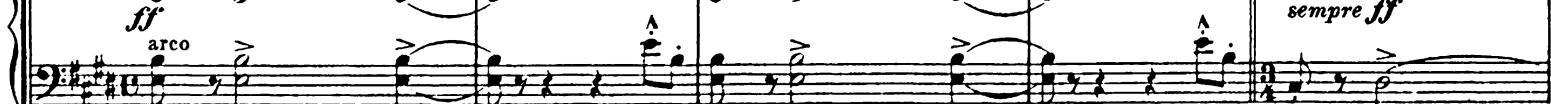


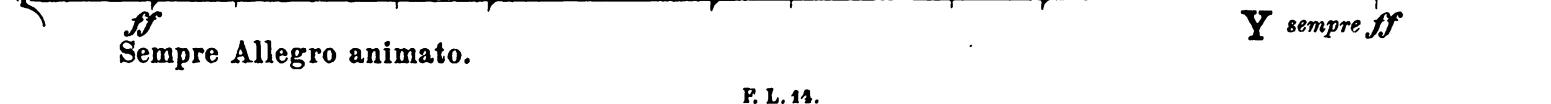














Y sempre ff

Sempre Allegro animato.

Musical score page 133, featuring two systems of music for orchestra.

Top System:

- Key signature: G major (two sharps).
- Time signature: Common time.
- Dynamic: **(ff)** (fortissimo).
- Performance instructions: **a2**, **trem.**
- Other markings: **c** (cello), **bass**.

Bottom System:

- Key signature: G major (two sharps).
- Time signature: Common time.
- Performance instructions: **marc.** (marcato), **c** (cello), **bass**.
- Other markings: **V.** (sustained note).

Musical score for orchestra, page 134, featuring two systems of music. The score consists of multiple staves, each with a different instrument's part. The instrumentation includes strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trumpet, Trombone). The music is written in common time, with a key signature of three sharps. The first system begins with a dynamic of **ff**. The second system begins with a dynamic of **ff**. The score is highly detailed, with many slurs, grace notes, and dynamic markings.

Fl. a² *trem.*

Hob.

Klar. a² *trem.*

Fag.

1. u. 2. Hr.

Z

p *subito*

Z p *subito*

Kl. Fl.

Fl.

Hob.

Klar. (Z)

Fag.

Hr.

a² 3

cresc.

cresc.

cresc.

(p) cresc.

trem.

Kl. Fl.

Fl.

Hob.

Klar.

Fag.

Hr.

Tr. *p cresc.*

Pos. u. Tuba. *p cresc.*

Pk. *p*

Becken. *p*

p

Aa Alla breve.

fff

fff

fff

fff

fff

gestopft stopped cuivré softva

gestopft stopped cuivré softva

ff schnell dämpfen deaden the sound quickly étouffer vite la vibration hirtelen elsojtaní

ff

fff

rinforz.

fff

rinforz.

fff

rinforz.

pizz.

mf marc.

fff

rinforz.

pizz.

p

Aa **fff** Alla breve.

Hr. *smorz.*

1. u. 2. Tr. *smorz.*

Pos. u. Tuba. *ff*

Pk. *ff*

Becken. *ff*
schnell dämpfen
denden the sound quickly
étoffer vite la vibration
hirtelen elsojtaní

ff

Bb Immer Alla breve taktieren. *Always beat Alla breve.*
Fag. Battez toujours Alla breve. Állandóan „alla breve“ ütemezés.

Hr. *ppp*

Trombones *p*

Trombone and Tuba *p*

Bassoon *p*

p

arco

p

Bb Immer Alla breve taktieren. *Always beat Alla breve.*
Battez toujours Alla breve. Állandóan „alla breve“ ütemezés.

Kl. Fl.

A - - - -

Fl.

Hob.

(p) cresc.

Klar.

(p) cresc.

Fag.

(p) cresc.

(mf) cresc..

(mf)

(p) cresc.

(mf) cresc..

Hr.

Tr.

Pos. u. Tuba.

Pk.

Becken.

divisi

cresc.

cresc. -

cresc..

cresc..

cresc..

A - - - -

Cc

Cc

Dd

Detailed description of the top system: The system begins with a dynamic ***ff***. The first staff has sixteenth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The fourth staff has sixteenth-note patterns. The fifth staff has eighth-note patterns. The sixth staff has eighth-note patterns. The seventh staff has eighth-note patterns. The eighth staff has eighth-note patterns. The ninth staff has eighth-note patterns. The tenth staff has eighth-note patterns.

Detailed description of the bottom system: The system begins with a dynamic ***sf***. The first staff has eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The fourth staff has eighth-note patterns. The fifth staff has eighth-note patterns.

ff

142

The score is divided into two systems by a horizontal line. Both systems begin with a treble clef and a key signature of four sharps. The first system ends with a bass clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, such as forte (f), piano (p), and trills. The tempo is marked as 'a 2'.

143

a

a

a

marc.

marc.

marc.

c

c

c

c

c

The musical score consists of two systems of six staves each. The top system is in common time (indicated by '4'). The bottom system is in 3/4 time. Both systems begin with a dynamic of 'p' (pianissimo). The notation includes various instruments such as strings, woodwinds, and brass, with specific parts labeled 'a' and 'a 2'. The music consists of six staves per system, with the bassoon and double bass being prominent in the lower staves.

Fl. a 2
Hob.
Klar. a 2
Fag.
Hr.

Ee
Hob. Un poco stringendo.

Klar. p
Fag. p
1.u.2.Hr. f marc.
divisi
(p) f marc.
(p)
(p)

Ee p
Un poco stringendo.

Kl. Fl.

Fl.

Hob.

Klar.

Fag.

Hr.

Tr.

Pos. u. Tuba.

Pk.

Ff

Ff

ff

Gg

Gg

Andante.

(*p dolce*)

Andante.

Hh
Klar.
Fag. *dolciss.*
pp
1. Hr. *espress.*
rit.
smorz.
Harfe. *p*
sempre pp
perdendo
Vel. u. Kb.
Hh
rit.

Klar. - lang lunga Allegro.
Fag. muta in C
1. Hr. muta in F
Harfe.
pizz.
(f) marc.
lang lunga Allegro.

1.Viol.

2.Viol.

pizz.

Br.

arco

p

Vcl.

pizz.

arco

p

Klar.

Ii

Fag.

in C

p

1.Viol.

2.Viol.

Br.

Vcl. pizz.

Kb. pizz.

arco.

p

v.

v.

v.

II p un poco marc.

pp

Klar.

(p)

arco

p

Bassoon

pizz.

p

Jj Allegro vivace. 2 Viertel taktieren.
In due.

Kl. Fl.

Jj Allegro vivace. 2 Viertel taktieren.
In due.

ff

152

ff

a2 a2 a2 a2 a2

ff

ff

ff staccato
a 2
ff staccato
a 2
ff staccato
a 2
a 2
a 2
a 2
ff
sfz
sfz
sfz
sfz
sfz

Kk

Musical score page 154, system Kk. The score consists of eight staves. The first two staves are soprano (G clef) and alto (C clef), both in common time (indicated by a '4'). The third staff is bass (F clef) and the fourth staff is tenor (C clef). The fifth staff is soprano (G clef) and the sixth staff is alto (C clef). The seventh staff is bass (F clef) and the eighth staff is tenor (C clef). The key signature is A major (three sharps). The music features various dynamics and performance instructions: 'a' above the first staff, 'a.2' above the second staff, 'sf' (fortissimo) above the third staff, 'sf' above the fourth staff, 'a.2' above the fifth staff, 'sf' above the sixth staff, 'sf' above the seventh staff, and 'sf' above the eighth staff. There are also markings 'kurz' and 'sec' below the eighth staff. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with sixteenth-note patterns. Measure 8 ends with a forte dynamic.

Musical score page 154, system L.14. This section begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. All staves are in common time. The key signature changes to D major (one sharp). The music consists of eighth-note patterns. Measures 1-3 show a rhythmic pattern of eighth-note pairs. Measures 4-5 continue this pattern. Measures 6-7 show a different eighth-note pattern. Measures 8-9 conclude the section with a rhythmic pattern. The bass clef staff ends with a forte dynamic.

Kk

Musical score page 155, featuring two systems of music for orchestra. The score includes parts for Flute (F), Clarinet (C), Bassoon (B), Trombone (Tr), and Tuba (T). The key signature is A major (two sharps). The time signature varies between common time and 6/8.

First System (Measures 1-16):

- Measures 1-16: Flute and Clarinet play eighth-note patterns. Bassoon, Trombone, and Tuba provide harmonic support. Dynamics include *sempre ff* and ten. (tenuto).
- Measure 16: Bassoon and Tuba play eighth-note patterns.

Second System (Measures 17-32):

- Measures 17-24: Flute and Clarinet play eighth-note patterns. Bassoon, Trombone, and Tuba provide harmonic support. Dynamics include *sempre ff*, *ten.*, and *a 2 ten.*
- Measures 25-32: Flute and Clarinet play eighth-note patterns. Bassoon, Trombone, and Tuba provide harmonic support. Dynamics include *sempre ff*.

2
4
2
4

2
4
2
4

sf sf sf a²

ten. ten. ten. ten.

L1

Musical score page 137, section L1, featuring ten staves of complex musical notation. The score includes multiple voices and instruments, with various dynamics (e.g., *ten.*, *c.*) and articulations (e.g., slurs, grace notes). The music is set in measures with changing time signatures, including 8/8, 2/4, and 3/4. The notation is dense and requires multiple staves to represent the different parts.

L1

A muta in G, F muta in Cis.

F.L.

Mm

H.G.C. Cis.

Mm

F.L.14.

Poco più mosso.

Musical score page 160, measures 1-8. The score consists of ten staves. Measures 1-4 show woodwind entries (oboe, bassoon) with sixteenth-note patterns. Measures 5-8 show brass entries (trumpet, tuba) with eighth-note patterns. Measure 8 ends with a dynamic instruction *non troppo f*.

Musical score page 160, measures 9-16. The score continues with woodwind and brass entries. Measures 9-12 feature woodwind patterns. Measures 13-16 feature brass patterns. The score concludes with a dynamic instruction *Poco più mosso.*

Musical score page 161, top half. The score consists of ten staves. The first three staves are treble clef, the next two are bass clef, and the last five are bass clef. The key signature is A major (no sharps or flats). Measure 1 starts with a rest followed by a sixteenth-note pattern. Measures 2-5 show a repeating pattern of eighth-note pairs and sixteenth-note chords. Measures 6-10 continue the rhythmic patterns established in the first section.

Musical score page 161, bottom half. This section continues the rhythmic patterns from the top half. Measures 11-15 feature sixteenth-note chords and eighth-note pairs. Measures 16-20 show a continuation of the sixteenth-note chords and eighth-note pairs, maintaining the established rhythmic style.

Nn

162
Nn

marcato

ff
Nn

Un poco animato.

Musical score for orchestra, page 163, measures 1-8. The score consists of eight staves. The first two staves are for Violins 1 and 2, the third for Bassoon, the fourth for Trombone, the fifth for Double Bass, the sixth for Cello, and the seventh and eighth for Double Bass. The key signature is A major (three sharps). Measure 1: Violins 1 and 2 play eighth-note patterns. Measure 2: Bassoon and Trombone play eighth-note patterns. Measures 3-4: Double Bass and Cello provide harmonic support. Measures 5-6: Trombones play eighth-note patterns. Measures 7-8: Double Bass and Cello play sustained notes.

Musical score for orchestra, page 163, measures 9-16. The score consists of eight staves. The first two staves are for Double Bass, the third for Trombone, the fourth for Double Bass, and the fifth for Trombone. The key signature changes to A major (three sharps). Measures 9-10: Double Bass and Cello play eighth-note patterns. Measures 11-12: Trombones play eighth-note patterns. Measures 13-14: Double Bass and Cello play eighth-note patterns. Measures 15-16: Trombones play eighth-note patterns.

Un poco animato.

F. L. 12.

164

a 2

a 2

a 2

a 2

p

arco

sempre marcato e pizz.

sempre marcato e pizz.

165

p giocoso

a2

p giocoso

a2

p giocoso

a2

p giocoso

c

c

c

p

c

c

p

c

c

sempre p

p

c

c

pizz.

Fl.

Hob.

Klar.

Fag. a 2

1. u. 2. Hr.

Pk.

Vel.

Oo

Klar.

Fag.

Hr.

Pk.

sempre pp

arco

marcato

arco

arco

Oo

Musical score page 167, measures 1-10. The score consists of six staves. Measures 1-5 show various rhythmic patterns with dynamic markings like b-flat, b-flat, and p. Measures 6-10 continue these patterns, with measure 10 ending on a dotted half note.

Pp

Musical score page 167, measures 11-20. The score continues with six staves. Measure 11 starts with a dynamic p. Measures 12-15 show eighth-note patterns. Measure 16 begins with "sempre pp". Measures 17-20 conclude the section with various rhythmic patterns.

Pp

a 2

a 2

p.

p.

p.

p.

p.

p.

bass.

bass.

bass.

bass.

bass.

bass.

non divisi

non divisi

Qq

Hob.
Klar. 2
Fag.
Hr.
Pk.
Bass.

pizz.

Qq

stacc.
stacc.

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Rr

p cresc.

a2

molto

molto

molto

f

a2

molto

molto

p cresc.

p cresc.

p cresc.

p

cresc.

molto

molto

molto

molto

molto

molto

arco

Rr

Allegro non troppo, ma deciso assai.

ff

Allegro non troppo, ma deciso assai.

Ss

172

a²

a²

a²

a²

a³

a²

a²

a²

a²

a³

Ss

Alla breve.

Musical score for orchestra, Alla breve. The score consists of ten staves. The first two staves feature woodwind entries labeled 'a²' and 'b'. The third staff shows a sustained note. The fourth staff contains a continuous eighth-note pattern. The fifth staff has a sustained note. The sixth staff features a sustained note. The seventh staff contains a continuous eighth-note pattern. The eighth staff has a sustained note. The ninth staff contains a continuous eighth-note pattern. The tenth staff has a sustained note. The bassoon part begins with a dynamic of *p*. The instruction *poco a poco cresc.* appears at the bottom of the page.

poco a poco cresc.

Musical score for orchestra, Alla breve. The score continues from the previous page. The woodwind parts labeled 'a²' and 'b' continue their patterns. The bassoon part maintains its eighth-note pattern. The bassoon part ends with a dynamic of *f*.

Alla breve.

Tt

furoioso

Tt

Sempre alla breve.

Uu

gestopft stopped
cuivre tömt kürt
p

gestopft stopped
cuivre tömt kürt
p

a2

a2

Uu

Uu

fff

fff

pizz.

p

pizz.

p

Sempre alla breve.

Vv

176

Vv

ff

a 2 ff

ff

ff

ff

ff

ff

ff

smors.

ff

gestopft stopped
cuvrē tömt kürt

p

smors.
ppp

smors.
ppp

smors.
ppp

arc

pizz.

arc

pizz.

p

pizz.

p

Vv

F muta in A. Cis muta in B.

*Ww**Alla breve.*

Measures 1-10 of the musical score. The score includes ten staves for different instruments. Measure 1 begins with a dynamic 'a' over two staves. Measures 2-10 feature intricate eighth-note patterns, with measure 10 concluding with a strong dynamic.

Measures 11-20 of the musical score. The score continues with ten staves. Measures 11-15 feature eighth-note patterns. Measures 16-18 transition to sixteenth-note patterns. Measures 19-20 return to eighth-note patterns.

*Ww**Alla breve.*

Musical score page 179, top half. The score consists of ten staves. The first five staves are treble clef, the next three are bass clef, and the last two are double bass clef. The key signature changes frequently, indicated by sharp and flat symbols. Measure 1 starts with a dynamic a^2 , followed by a series of eighth-note chords. Measures 2-3 show eighth-note patterns with slurs and dynamics like v and d . Measures 4-5 continue with eighth-note chords and slurs. Measures 6-7 show eighth-note patterns with dynamics like v and d . Measures 8-9 show eighth-note chords and slurs. Measure 10 ends with a dynamic pp .

Musical score page 179, bottom half. The score continues with ten staves. The first five staves are treble clef, the next three are bass clef, and the last two are double bass clef. Measure 1 starts with sixteenth-note patterns. Measures 2-3 show sixteenth-note patterns with slurs and dynamics like v and d . Measures 4-5 continue with sixteenth-note patterns. Measures 6-7 show sixteenth-note patterns with slurs and dynamics like v and d . Measures 8-9 show sixteenth-note patterns. Measure 10 ends with a dynamic pp .

Xx

Sheet music for orchestra, page 180, section Xx.

The score consists of two systems of musical staves, each with eight measures.

Measure 1:

- Top Staff:** Treble clef. Dynamics: a^2 , mf , mf , mf .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf .
- Bassoon:** Dynamics: mf .
- String Section:** Dynamics: mf , mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

Measure 2:

- Top Staff:** Treble clef. Dynamics: mf , non troppo f .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf , mf .
- String Section:** Dynamics: mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

Measure 3:

- Top Staff:** Treble clef. Dynamics: mf , legato , mf .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf , mf .
- String Section:** Dynamics: mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

Measure 4:

- Top Staff:** Treble clef. Dynamics: mf , legato , mf .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf , mf .
- String Section:** Dynamics: mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

Measure 5:

- Top Staff:** Treble clef. Dynamics: mf , mf .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf , mf .
- String Section:** Dynamics: mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

Measure 6:

- Top Staff:** Treble clef. Dynamics: mf , mf .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf , mf .
- String Section:** Dynamics: mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

Measure 7:

- Top Staff:** Treble clef. Dynamics: mf , mf .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf , mf .
- String Section:** Dynamics: mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

Measure 8:

- Top Staff:** Treble clef. Dynamics: mf , mf .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf , mf .
- String Section:** Dynamics: mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

Measure 9:

- Top Staff:** Treble clef. Dynamics: mf , mf .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf , mf .
- String Section:** Dynamics: mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

Measure 10:

- Top Staff:** Treble clef. Dynamics: mf , mf .
- Middle Staff:** Bass clef. Dynamics: mf , mf .
- Bottom Staff:** Bass clef. Dynamics: mf , mf .
- String Section:** Dynamics: mf , mf .
- Double Bass:** Dynamics: mf .
- Brass:** Dynamics: mf , mf .
- Drums:** Dynamics: mf .

F. I.

Hobo.
Klar.
Fag.
Pk.
Bassoon
Trombone
Double Bass

poco a poco riten.

Yy

Bassoon
Trombone
Double Bass

poco a poco riten.

Yy

più riten.

Fl.
Hob.
Klar.
Pk.
Harfe.
Br.

pizz.
pizz.
pizz.
pizz.

ppp

mf

più riten.

Poco Andante, ma sempre Alla breve.

Zz

Fl.
Hob.
Klar.
Fag.
1. u. 2. Hr.
Harfe.
1. Viol.
2. Viol.
Br.
Solo
Cello.
Kb.

pp
p express.
dolciss.
arco
arco
dolce express.

Zz

Veelle. Die übrigen. The others. Les autres. A többi.

Poco Andante, ma sempre Alla breve.

Zz

Bei Weglassung des Chores sind die hier folgenden zehn Schlußstakte unmittelbar anzuknüpfen.

If the chorus be left out, the following ten final bars should be immediately connected with the foregoing.

Si l'on supprime le chœur, on enchainera immédiatement les dix mesures finales qui suivent.

Ha a körust elhagyjuk, akkor közzellenül az itt következő 10 záróütemre törjünk el.

Musical score page 183, measures 1-8. The score consists of ten staves. Measures 1-4 show various dynamics (p, cresc.) and articulations (staccato dots). Measures 5-8 continue with similar patterns, with measure 8 ending with a dynamic of p. Measure 9 begins with a dynamic of p.

Musical score page 183, measures 9-16. The score continues with ten staves. Measures 9-12 show sustained notes and chords. Measures 13-16 show eighth-note patterns. The dynamic throughout is p, except for a crescendo in measures 13-16.

poco a poco cresc.

Fine.

a 2

p a 2

b 2

p

p

p

p

p

p

p

Mit diesem Takt tritt der Männerchor ruhig, ernst und feierlich auf.
The male choir enters at this bar calmly, seriously, and solemnly.
Le chœur d'hommes entre sur cette mesure, calme, sérieux et solennel.
Ebben az ütemben lép be nyugodtan, komolyan, ünnepélyesen a férfikar.

p

lange Pause
lunga Pausa

Musical score page 186 featuring two systems of music. The top system consists of six staves. The first two staves are soprano (a2) and alto (a2), both with eighth-note patterns and dynamic markings 'dim.'. The third staff is bass (b3) with a sustained note and dynamic 'dim.'. The fourth staff is soprano (a2) with a sustained note and dynamic 'dim.'. The fifth staff is bass (b3) with a dynamic marking 'dim.' enclosed in a circle. The sixth staff is soprano (a2) with a sustained note and dynamic 'dim.'. The bottom system consists of five staves. The first two staves are soprano (a2) with eighth-note patterns and dynamic 'dim.'. The third staff is bass (b3) with a sustained note and dynamic 'dim.'. The fourth staff is soprano (a2) with a sustained note and dynamic 'dim.'. The fifth staff is soprano (a2) with a sustained note and dynamic 'dim.'. The score concludes with the text 'lange Pause lunga Pausa'.

A

Andante mistico.

Kleine Flöte.

2 Große Flöten.

2 Hoboen.

2 Klarinetten in C.

2 Fagotte.

1.u.2. Horn in F.

3.u.4. Horn in F.

1.u.2. Trompete in F.

3. Trompete in F.

2 Tenorposaunen.

Baßposaune u. Tuba.

Pauken in C. G.

Becken.

Harfe.

Orgel.

Tenor Solo.

Tenöre.

Bässe.

Chor.

Alles Ver-gängliche ist nur ein Gleichnis,
das Unz...

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

sotto voce

p

simile

simile

simile

simile

simile

simile

A Andante mistico.

Fl.

Hob.

a 2

läng.li.che, hier wird's Er.eig.nis,
das Un.be.schreibli.chie,
hier wird es ge.tan,

B Alla breve.
tranquillo assai

p *dolce* *smorz.*
Das E - - - - wig - Weib - li che
zieht uns hin an, zieht uns hin -

pp *pp*

dim. e dolciss.

dim. e dolciss.

dim. e dolciss.

dim. e dolciss.

B *tranquillo assai*
Alla breve.

C

2(3) *p*

a 2 p

pp

pp

pp

pp

pp

dolce

p

smorz.

das E - wig - Weib - li - che

pp

an,

pp

pp

pp

pp

p

D

p dolce

a 2

p

p dolce

das E - - wig - Weib - - li - che
zieht uns - - hin - -
an,

pp

pizz.

D *pp* *p*

E

Musical score page 192, featuring four systems of music. The top system consists of ten staves, with dynamics *p*, *p*, *p*, *p*, *p*, *a 2*, *p*, *a 2*, *p*. The second system has ten staves. The third system has ten staves. The fourth system has ten staves, with lyrics: "an, zieht uns hin an." and dynamics *p*, *p*. The bottom system consists of ten staves, with a dynamic *arco*.

E

a 2

f marc. e grandioso

p

p

f

Pedal

f

Alles Ver - gäng - liche ist nur ein Gleich - nis,

mit sehr breitem Strich
con largo tocco
grandioso

mit sehr breitem Strich
con largo tocco
grandioso

f trem.

f trem.

f trem.

trem.

a 2

das Un-zu-läng-li-che,
hierwird's Er-eig-nis,
das Un-be-schreib-li-che,

F. L. 14.

F

a 2

mf

p

(p)

dolce

p

Das E . . . wig-

hier wird es getan.

dim.

pp

12.

dim.

pp

12.

p

pp

12.

F

G

a 2

p

pp

quieto *p*

smors.

Weib - li - che, *pp* das E -

zieht uns hin - an, zieht uns hin - an. *pp*

dolce *p*

sempre pp

sempre pp

sempre pp

p

G

H

a 2

espress.

quieto

smorz.

wig-Weib-lische, das
zieht uns hin-an, zieht uns hin-an,

H

Schwebend.
Sospeso.

a 2

espress.

p dolce

p dolce

p dolce

cresc.

E . . . wig - Weib . . . li . . che zieht uns, zieht
zieht uns hin - an,

pp

pp

pp

pp

pp

pp

pp

Schwebend.
Sospeso.

a 2

I

cresc.

cresc.

cresc.

p cresc.

p cresc.

p cresc.

pp

uns hin . an, — zieht uns zieht uns hin . an!

zieht uns, zieht uns, zieht

cresc.

cresc.

cresc.

cresc.

I

2 Violinen allein. 2 violins soli.
Deux violons seuls. Czak krt hegedü.

p espress.

divisi

Solo

pizz.

p espress.

F. L. 14.

J

Klar.

4 u. 2. Hr.

Harfe.

Weib li che zieht

sempre dolciss.

sempre dolce

J

poco a poco rall.

Fl.

Hob.

Klar.

Fag.

Harfe. 1 2 3 4 dim.

zieht uns hin an,

uns hin an,

8 pizz.

pizz.

Solo-Vcl.

poco a poco rall.

molto rit.

Kl. Fl. *p*

Fl. *p*

Hob. *p*

Klar. *p*

Fag. *p*

Hr. *p*

Tr. *p*

Pos. u. Tuba. *p*

Pk. *p*

Becken. *p*

Harfe. *p*

Orgel.

zieht uns hin - an,

cresc.

Tutti *8.....*

cresc.

arc

arc

Tutti 3

arc

molto rit. K. *p*

Sheet music for orchestra and choir, page 208.

Top Staves (Measures 1-7):

- Measure 1: Dynamics include *p*, *p cresc.*, *a 2*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*.
- Measure 2: Dynamics include *p*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*.
- Measure 3: Dynamics include *p*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*.
- Measure 4: Dynamics include *p*, *p cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*.
- Measure 5: Dynamics include *p*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*.
- Measure 6: Dynamics include *p*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*, *p cresc.*.
- Measure 7: Dynamics include *p*, *p cresc.*, *poco a poco cresc.*.

Middle Staves (Measures 8-14):

- Measure 8: Dynamics include *s*, *s*, *s*, *s*, *s*, *s*, *s*.
- Measure 9: Dynamics include *s*, *s*, *s*, *s*, *s*, *s*, *s*.
- Measure 10: Dynamics include *s*, *s*, *s*, *s*, *s*, *s*, *s*.
- Measure 11: Dynamics include *s*, *s*, *s*, *s*, *s*, *s*, *s*.
- Measure 12: Dynamics include *s*, *s*, *s*, *s*, *s*, *s*, *s*.
- Measure 13: Dynamics include *s*, *s*, *s*, *s*, *s*, *s*, *s*.
- Measure 14: Dynamics include *s*, *s*, *s*, *s*, *s*, *s*, *s*.

Vocal Parts:

- Measure 11: Vocal parts labeled *an*, *zieht*, *uns*, *hin*.
- Measure 12: Vocal parts labeled *an*, *zieht*, *uns*, *hin*.
- Measure 13: Vocal parts labeled *an*, *zieht*, *uns*, *hin*.
- Measure 14: Vocal parts labeled *an*, *zieht*, *uns*, *hin*.

A page of musical notation for orchestra and choir, page 204. The score consists of ten staves. The top six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom four staves are for the choir. The music is divided into measures by vertical bar lines. Dynamic markings such as *f*, *ff*, *fff*, *mf*, and *p* are placed above the staves. Articulation marks like dots and dashes are also present. In the middle section, there are several slurs and grace notes. The vocal parts include lyrics in German, such as "a 2", "an!", and "a". The page number "204" is located at the top left.

NACHTRAG

Durch Herrn Hofkapellmeister Dr. Peter Raabe wurde nachträglich darauf aufmerksam gemacht, daß in einem Briefe vom 11. Dezember 1880 an Dr. Friedrich Stade in Leipzig, der den Gretchensatz für Klavier und Harmonium übertragen hatte, Liszt folgende Änderung vorgenommen hat, die er auch in der Partitur und seinen Klavierübertragungen der Faust-Symphonie eingefügt wissen wollte. Es sind 12 Takte vor *Un poco più lento*, die am Schluß des zweiten Teiles auf Seite 102 – beginnend im ersten Takt – einzuschalten sind.

(I. Solo)

2 Flöten. dim. - - pp perdendo

2 Oboen. dim. - - pp perdendo

2 Klarinetten in A. dim. - - pp perdendo

2 Fagotte. dim. - - pp perdendo

Un poco più lento.

1. Violinen. pp

2. Violinen. pp

Bratschen. pp

Violoncelle. divisi pp

Franz Liszts Musikalische Werke.

Herausgegeben von der Franz Liszt-Stiftung.

Original-Kompositionen.

ORCHESTERWERKE.

BAND 1–6.

Symphonische Dichtungen.

BAND 1.

1. Ce qu'on entend sur la Montagne. Berg-Symphonie. (Nach V. Hugo.)
2. Tasso, Lamento e Trionfo.

BAND 2.

- 2a. Le Triomphe funèbre du Tasse. Epilogue du poème symphonique „Tasso“.
3. Les Préludes. (Nach Lamartine.)
4. Orpheus.

BAND 3.

5. Prometheus.
6. Mazeppa. (Nach V. Hugo.)

BAND 4.

7. Festklänge.
8. Héroïde funèbre.

BAND 5.

9. Hungaria.
10. Hamlet. (Nach Shakespeare.)

BAND 6.

11. Hunnenschlacht. (Nach Kaulbach.)
12. Die Ideale. (Nach Schiller.)

BAND 7–9.

Symphonien.

BAND 7.

1. Eine Symphonie zu Dantes Divina Commedia, mit Schlusschor.

BAND 8 und 9.

2. Eine Faust-Symphonie in drei Charakterbildern nach Goethe, mit Schlusschor.

BAND 10–12.

Kleinere Orchesterwerke.

BAND 10.

- 1/2. Zwei Episoden aus Lenaus Faust.
Der nächtliche Zug.
Der Tanz in der Dorfschenke.
(Erster Mephisto-Walzer.)
3. Zweiter Mephisto-Walzer.
4. Von der Wiege bis zum Grabe. (Nach M. Zichy.)

BAND 11.

5. Fest-Vorspiel. Zur Einweihung der Dichter-Gruppe Schiller u. Goethe in Weimar, Sept. 1857.
6. Künstler-Festzug. Zur Schiller-Feier 1859.
7. Goethe-Fest-Marsch. Zur Säkularfeier von Goethes Geburtstag, 1849. (Neu bearb. 1859.)
8. Huldigungs-Marsch. Zur Huldigungsfeier des Großherzogs Carl Alexander 1853.

BAND 12.

9. Vom Fels zum Meer! Deutscher Siegesmarsch.
10. Ungarischer Krönungsmarsch. Zur Krönungsfeier 1867.
11. Ungarischer Sturmmarsch.
12. Les Morts (mit Männerchor ad lib.).
13. La Notte (Die Nacht).

BAND 13.

Für Pianoforte mit Orchester.

1. Erstes Konzert in Es dur.
2. Zweites Konzert in A dur.
3. Totentanz. (Danse macabre.) Paraphrase über „Dies irae“.
4. Malédiction für Pianoforte und Streichinstrumente.