

Liszt, Franz

Musikalische Werke

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FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER
FRANZ LISZT-STIFTUNG

II. PIANOFORTEWERKE

BAND IX

VERSCHIEDENE WERKE

FÜR PIANOFORTE ZU ZWEI HÄNDEN



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

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FRANZ LISZTS



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VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG UND BERLIN

Die Ergebnisse der kritischen Revision sind Eigentum der Verleger



HERAUSGEBERBERICHT.

Scherzo. Vorlagen: Die Nachbildung der Urschrift in Nr. 22/23 der »Allgemeinen Musikzeitung« (1896) und (in verkleinerter Form) in einer Beilage zum 1. Heft der Zeitschrift »Faust. Eine Rundschau«. (Verlag von Julius Bard in Berlin.) Die Urschrift war im Besitze Ferruccio Busonis, der sie 1909 von dem Londoner Pianisten Frits Hartvigson zum Geschenk erhalten hatte.

Hartvigson hatte, wie Otto Leßmann in der »Allgemeinen Musikzeitung« 1896, S. 288 mitgeteilt hat, die Handschrift ganz zufällig in einer älteren Ausgabe eines Lisztschen Klavierwerkes gefunden. Er überließ sie Leßmann zur Veröffentlichung. Busoni wußte nichts davon, daß das Stück in der »Allgemeinen Musikzeitung« erschienen war und veröffentlichte es 1922 noch einmal als »Zum ersten Male«, (wie erwähnt) im »Faust«, im Faksimile (verkleinert) und in einer Abschrift.

Die Urschrift ist unterzeichnet: »27 May 1827 F. Liszt.« Das Wort Scherzo findet sich nicht auf der Urschrift. Einige nur aus Versetzen von Liszt weggelassene Vorzeichnungen sind ergänzt worden.


Wiegenlied. Die erste Fassung dieses Stückes erschien als Beitrag Liszts nebst andern Klavierstücken mehrerer anderer Tonsetzer in einem Fest-Album zur Vermählung der Kaiserin Elisabeth von Österreich im Jahre 1854 bei Haslinger in Wien.

Wiegenlied. Zweite Fassung. Vorlage: Ausgabe von Gustav Heinze, Leipzig. Später ging dieses Stück in den Verlag von C. F. Peters über. Verglichen mit der Handschrift im Besitze des Liszt-Museums in Weimar.

S. 7, V, 2, linke Hand. Im Druck fehlte \sharp vor *c* im vorletzten Achtel.

S. 8, V, 2—3, linke Hand. Die Tenutostriche bei den Melodiennoten waren vom Stecher mißverstanden und als halbe Pausen unter den Noten gestochen worden. Ebenso auf der ganzen folgenden Seite und S. 12.


S. 13, V, 2 fehlte im Druck die Pedalbezeichnung im ersten Viertel. Ebenso S. 14, I; 1—2, drittes Viertel.

Fantasie und Fuge über das Thema 

(so in dem Druck von Siegel). Vorlage: eine Abschrift, teilweise von Liszt selbst geschrieben, im Besitze des Liszt-Museums in Weimar. Verglichen mit einer andern Abschrift, von Liszt eigenhändig korrigiert.

S. 17, II, 4. In der Ausgabe (von C. F. W. Siegel) fehlte im 2. Achtel \flat vor *h*, das in der 2. Abschrift von Liszts Hand geschrieben steht.

S. 18, IV, 5. R. H. Mittelstimme *b* ganze Note von Liszts Hand geschrieben. Im Druck versehentlich halbe Note.

S. 22, I, 2. L. H. letztes Viertel. Druck:  Ms.: *f* statt *es*.

S. 33, II, 6 und fg. Im Manuskript stehen die Pedalzeichen immer genau bei den Voraussetzungen der Bässe, nicht wie im Druck erst beim folgenden Akkord.

Weinen, Klagen, Sorgen, Zagen. Präludium nach J. S. Bach. Vorlage: Ausgabe von Schlesinger.

Ave Maria. Vorlagen: 1. Urschrift im Liszt-Museum (von der endgültigen Gestalt etwas abweichend), 2. Ausgabe von M. Bahn, Berlin. Außerdem existiert eine (wahrscheinlich ältere, fast ganz gleiche) Ausgabe bei Rózsavölgyi, in Budapest erschienen. Auf dieser steht die Bemerkung: »exécuté par l'auteur au concert de Pest le 29 Août 1865.«

S. 42, I, 1—2 stehen in beiden Druckvorlagen merkwürdigerweise Akzente zwischen den Noten in der rechten Hand:



II, 1 und 2 wieder ebenso, aber außerdem noch die Akzente über dem fünften Sechzehntel wie in I, 3—4. Wir halten diese Zeichen zwischen den Noten für ein Versehen und setzen nur die Akzente zum zweiten Viertel.

Variationen über das Motiv von Bach:



Vorlagen: 1. Liszts Handschrift (im Besitze von Frau Prof. Busoni). Das Titelblatt trägt folgenden späteren Zusatz von Liszts Hand: »In dem Concert für das Bach-Monument (eingeklammert und durchstrichen: in Eisenach) vom Componisten vorgetragen, am 28. April, 1875, Hannover.«

2. Die erste Ausgabe (Schlesinger).

Über dem Anfang der Urschrift stehen die Verse »Weinen, Klagen — Sorgen — Zagen, Angst und Not sind des Christen Tränenbrod.«

Die erste Seite trägt die Zeitangabe: »19. November 62.«

Am Schlusse steht: »NB. Die erste Version für Orgel dieser Variationen habe ich an Cantor Gottschalg (in Tieffurt) gesandt. —«

S. 43, II, 6. Die Pedalbezeichnung fehlt in Liszts Urschrift.

S. 44, II, 5. Die erste Note der l. H. heißt in der Handschrift *c*, doch dürfte das *des* eine spätere Änderung von Liszt sein. Ebenso die Pedalbezeichnung dieses Taktes, die in der Handschrift fehlt.

S. 44, III, letzter Takt. Das — nach der Handschrift.

S. 44, V, Takt 1, 2 und 5, 6; die Handschrift unterbricht hier das Portato der l. H. und bindet die ersten beiden Viertel legato aneinander.

S. 45, II, 4 bis III, 2. Die Portato-Phrasierungen der R. H. fehlen in der Handschrift.

S. 46, II, 5 und III, 1; die Viertelbezeichnung der R. H. zu Anfang dieser Takte nach der Handschrift.

S. 47, II, 1. Die erste Druckausgabe bindet den letzten Akkord der l. H. als Viertel an den folgenden Takt — vielleicht nach Liszts Willen.

S. 48, II, letzter Takt. Liszts Handschrift zeichnet hier für die R. H. ein \leftarrow vor, während die Druckausgabe ein allgemeines \rightarrow hat.

S. 48, III, 1. Die Handschrift hat nur ein *p*.

S. 48, V, 3 bis VI, 2. Die Pedalzeichen fehlen in der Urschrift.

S. 49, II und III ebenso.

S. 50, I und II. Die \leftarrow nach Liszts Handschrift.

S. 51, II. Die Fingersätze nach Liszts Handschrift.

S. 56, II, 4 und 5; die Pedalbezeichnung fehlt in Liszts Handschrift.

S. 56, III, 4 und 5. Ebenso.

S. 56, V, 4. Das *f* nach Liszts Handschrift.

Ebenso das *ff* S. 57, III, 1 und das *sempre ff* S. 57, V, 5.

S. 58, IV, 5. Das Pedalzeichen steht in der Urschrift auf dem Anfang des Taktes.

S. 59, I, 2. Das *pp* nach Liszts Handschrift.

S. 59, IV und V; die letzte Textzeile »Drum laß ich ihn nur walten« hat Liszt nicht über die Noten geschrieben.

Die vollständige Widmung heißt in der Druckausgabe: »Anton Rubinstein in verehrungsvoller Freundschaft zugeeignet.«

Zwei Legenden. Vorlage: Ausgabe von Rózsavölgyi & Co., Budapest.

In Herrn Professor Kellermanns Exemplar schrieb Liszt folgende Zusätze:

S. 69, I, 2. Diminuendo.

S. 74, III, 1—2. Die Tenutostriche in der rechten Hand.

S. 77, II, 4, rechte Hand. Vorschlag vor dem siebenten Achtel.



Zweite Legende;

S. 89, III, 2. *mp* statt *f*.

S. 89, IV, 1. *mf* statt *f*.

S. 91, II, 2. *p*.

S. 93, letzter Takt *p*.

S. 95, III, 8^{va} unter die linke Hand vom 2. Viertel an. Liszt ließ diese ganze Stelle eine Oktave tiefer spielen.

S. 95, V, 1. Das Arpeggiozeichen.

S. 96. Vor dem letzten Takt fügte Liszt den folgenden hinzu:



1876, F. Liszt.

Andere Lisztschüler besitzen zahlreiche Varianten zu dieser zweiten Legende, die aber so einschneidend sind — Abkürzung, Verdopplung und Veränderung von Passagen — daß das Stück dadurch zu einem ganz anderen Werke wird. Nach Ansicht des Herrn Professor Kellermann hatten solche Änderungen oft ihren Grund in der Schwäche des Schülers, dessen Kraft zur Ausführung des Originals nicht ausreichte. Jedenfalls können sie aber, soweit sie nicht in Liszts eigener Handschrift erhalten sind, wie die obigen von Herrn Kellermann erwähnten, in dieser Ausgabe nicht mitgeteilt werden, weil keine Gewähr für ihre Richtigkeit gegeben werden könnte. Der Druck der »Vogelpredigt« von Rózsavölgyi enthält einige Angaben Liszts in bezug auf die Registrierung, wenn das Stück auf der Orgel gespielt wird. Sie sind hier beibehalten worden (S. 67, V, 68, III usw.).

Erste Elegie. Vorlage: Ausgabe von C. F. Kahnt in Leipzig. Verlagsnummer 1830.

Zweite Elegie. Als Vorlage diente die bei C. F. Kahnt in Leipzig erschienene, Fräulein Lina Ramann gewidmete Ausgabe, die beim Verleger vergriffen, von Herrn Generalmusikdirektor Professor Dr. Peter Raabe freundlich zur Verfügung gestellt wurde. Verlagsnummer 2168. Diese Ausgabe gab keine Veranlassung weitere Korrekturen vorzunehmen als jene, die nach den für die Liszt-Ausgabe maßgebenden Redaktionsgrundsätzen bedingt waren.

Impromptu. Vorlage: Ausgabe von Breitkopf & Härtel. Komponiert 1872, erschienen 1877.

S. 108, III, 4 und folgender Takt, linke Hand fehlte $\frac{1}{2}$ vor *a*.

Weihnachtsbaum. Vorlage: Ausgabe von Adolph Fürstner, Berlin, mit dem Titel: »Weihnachtsbaum. 12 Klavierstücke (zumeist leichter Spielart) von Franz Liszt.« Auf dem Umschlag noch in französischer Sprache: »Arbre de Noël. 12 morceaux de Piano (pour la plupart d'exécution facile)«. Außer der Ausgabe für 2 Hände auch eine für 4 Hände. 3 Hefte mit den Verlagsnummern 2184—5, 2186—9, 2190—3.

S. 119, V, 5. L. H. fehlte die Bindung zwischen den beiden *fes*.

Sancta Dorothea und *In festo transfigurationis Domini noster Jesu Christi.* Diese beiden für den alternden Meister so bezeichnenden, einfachen und doch so poesievollen Klaviersätzchen sind einer Abschrift des Herrn Direktor A. Göllerich (†) in Linz zu verdanken. Von ersterem besitzt Herr Dr. Richard Strauß den aus einem Weimarer Papierkorb geretteten handschriftlichen Entwurf des Meisters.

Trübe Wolken. Vorlage: Urschrift aus dem Liszt-Museum.

Preludio funebre. Zur Revision lag die Handschrift Liszts vor. Sie befindet sich im Nachlasse August Göllerichs im Besitze von Frau Gisela Göllerich in Linz. Am Kopfe dieser Komposition steht von Liszts Hand: »April 1885 Budapest. (Vielleicht als Anfang der Széchenyi zu verwenden.)« [Mit der »Széchenyi« ist offenbar das »Széchényi« bezeichnete Klavierstück aus Liszts »ungarischen Bildnissen« gemeint.] Am Anfang stehen in der Handschrift 4 Takte, die aber von Liszt mit Blaustift gestrichen wurden. Die Tempo- bezeichnung lautete dort »Andante lugubre«, die endgültige Bezeichnung ist nur Andante. Diese Fassung weicht nur von der ursprünglichen insofern ab, als bei ihr S. 165 am Anfang vor dem Beginne der r. H. 3. Takt, der 2. Takt eingefügt ist, während dort die rechte Hand schon im 2. Takte einsetzte. Eine Bezeichnung des Stärkegrades fehlt im 1. Takt. Sie wurde mit *mf* ergänzt. Ebenso die Fortsetzung des Phrasierungsbogens bis zum 1. Viertel der l. H. II, 1. Takt.

S. 165, II, 2. Takt r. H. 4. Achtel fehlte der Akkord, was nur als Versehen angenommen werden kann; er wurde ergänzt. Dergleichen vom 1. Takt 2. System an bis zum Schlusse die Phrasierungsbögen der l. H.

Schlaflos. Eine Vergleichung mit der Originalhandschrift war nicht möglich. Als Stichvorlage diente eine Abschrift Aug. Göllerichs im Besitze seiner Witwe. Am Schlusse der Abschrift steht von Göllerichs Hand: »Zu einem Gedicht von Toni Raab.« F. Liszt März 83 Budapest. Der Titel lautet nach Göllerichs Aufschrift: »Schlaflos! Frage und Antwort. Nocturne für Pianoforte (nach einem Gedicht von Toni Raab) von Franz Liszt. Insomnie! Question et Réponse, Nocturne pour Piano, d'après une poésie de Madame Toni Raab par F. Liszt.« Dieser französische Titel stammt zweifellos von Liszt selbst. Die Abschrift zeigt viele Flüchtighkeitsfehler, deren Verbesserung sich jedoch leicht bewerkstelligen ließ.

S. 166, II. Die beiden ersten Takte r. H. lauteten in der Abschrift:



Diese Schreibweise bezeichnet jedenfalls zweierlei Lesarten:
die eine



die andere



Diese zwei Takte wurden daher auf zwei Systeme als Ossia gedruckt.

S. 167, III, 3, fehlte eine nähere Bezeichnung für den Übergang vom Ossia auf den fortlaufenden Grundtext. Die Fortsetzung geschieht nicht, wie angenommen werden könnte, im 4. Takt des unteren Systems, sondern das Ossia schließt erst auf S. 169, II, 1 beim Andante quieto an. Das Ende des Ossia und der Anschluß an das untere System wurden daher mit *attacca al segno* Φ , welches Zeichen über S. 169, II, 1 steht, kenntlich gemacht.

S. 167, 2. System fehlte im 4. Takt rechte Hand in der Hauptstimme ein $\frac{1}{7}$ Achtel mit Pause auf dem 1. Viertel. S. 169, 2. System, 5. Takt 2. Viertel l. H. wurde wegen des harmonischen Gleichlautes mit den folgenden Takten *d gis* statt *gish* gesetzt.

Herr Dr. Sereghy, Bibliothekar der Kgl. Hochschule für Musik in Budapest, war so freundlich eine im Ung. Nationalmuseum daselbst aufbewahrte Handschrift des Stückes mit dem Stichabzug zu vergleichen. Außer zahlreichen Pedalisierungszeichen, die übernommen worden sind, fand sich in dieser Handschrift auch der Rhythmus der r. H. im 3. Takte so wie hier gedruckt (während er in der Göllicherischen Abschrift mit dem des unteren Ossia übereinstimmte), und es fand sich, daß der 7. Takt vom Ende mit einer Viertelnote *cis* zu beginnen habe (während die Göllicherische Abschrift an dieser Stelle eine Viertelpause aufweist). Herrn Dr. Sereghy sei für seine freundliche Bemühung herzlicher Dank gesagt.

Unstern. Zur Revision lag die Handschrift Liszts vor. Sie befindet sich im Nachlasse August Göllicherichs im Besitze von Frau Gisela Göllicherich in Linz. Der Titel in der Handschrift ist dreifach: »Sinistre«, »Disastro« und »Unstern«. Davon ist *Disastro* von Liszts Hand durchstrichen und *Unstern* mit Ausrufungszeichen versehen. Es scheint in der Absicht Liszts gelegen zu haben, diesen letzteren Titel als Haupttitel beizubehalten. Irgendwelche zweifelhafte Stellen weist die Handschrift nicht auf. Eine Angabe der Entstehungszeit fehlt.

Die Trauer-Gondel. Vorlagen: Für die erste Fassung lag die Handschrift Liszts vor im Besitze des Musikhistorischen Museums von Wilhelm Heyer in Köln.

Für die zweite Fassung diente als Vorlage die erste Ausgabe mit dem Titel: *Die Trauer-Gondel (La lugubre Gondola)* für Piano-forte von Franz Liszt. Leipzig, E. W. Fritsch. 1886. Nr. 430 (jetzt Fr. Kistner und C. F. W. Siegel).

Außer diesen beiden Fassungen für Klavier ist noch eine für Violine oder Violoncell und Klavier vorhanden. Nach Mitteilung des Herrn Professor Kellermann ist das Stück auf Grund der Äußerungen Liszts ursprünglich für Klavier geschrieben worden.

Beim ersten Auftreten dieses Themas S. 179, II, 4. Takt ist bis zum Schluß des Taktes der F-moll-Akkord festgehalten. Es könnte aber bei der Wiederholung mit veränderter Begleitung eine andere Harmoniefolge beabsichtigt sein.

S. 182, I, letzter Takt. In der Vorlage steht im letzten Akkord der linken Hand *es* statt *f*.

Richard Wagner. Venexia. Zur Revision lag die Handschrift Liszts vor. Sie befindet sich im Nachlasse August Göllicherichs im Besitze von Frau Gisela Göllicherich in Linz. Die Überschrift »R. W.—Venezia« ist von Liszts Hand mit Rotstift geschrieben. Zweifellos bezieht sich diese Komposition auf den Tod Richard Wagners. Eine Zeitangabe bezüglich ihrer Entstehung fehlt. S. 185 1. Takt fehlte *a tempo*. Es ist sicher nur übersehen worden und wurde ergänzt. Desgleichen *poco a poco cresc.* vom 2. System Takt 2 an und *più cresc.* 3. System 3. Takt bis zum *ff* 5. System 1. Takt.

Die Kompositionen *Preludio funebre*, *Schlaflos*, *Unstern*, *R. W. Venezia* stammen der Zeit nach aus den letzten Lebensjahren Liszts; dem Inhalte nach zählen sie zu jenen Werken, über welche der Meister seiner Biographin Lina Ramann gegenüber äußerte: »Wie Sie wissen, trage ich eine tiefe Trauer im Herzen. Sie muß hie und da in Noten ertönend ausbrechen«. (L. Ramann, »Franz Liszt« II², 470, Anm. 8). Nicht für die große Öffentlichkeit bestimmt und dieser wohl kaum verständlich, sind sie Stimmungsbilder aus dem Empfindungsleben des Meisters, welches sich gegen das Ende zu immer trüber gestaltete. Sie geben den mit seinen Kümernissen Vertrauten eine ergreifende Kunde seiner in stiller und frommer Resignation getragenen Seelenleiden.

Andacht. Vorlage: Ausgabe von Ricordi, Mailand. Laut Erklärung dieses Verlages erschien es dort im Juli 1884. Lina Ramann (Lisztbiographie II², 518) gibt als Verlag an: Napoli, Associazione musicale-industriale. Dieses Stück schrieb Liszt »für das Denkmal Bellinis«, das nach Ramann 1868 in Bellinis Vaterstadt Catania gesetzt wurde und daher vermutet sie 1868 als das Erscheinungsjahr. Von italienischer Seite erfährt der Herausgeber jedoch, daß dieses Denkmal erst Anfang der achtziger Jahre aufgestellt wurde. Florimo (s. Riemann, Musiklexikon) brachte 1876 Bellinis Asche von Paris nach Catania.

Im Traum. Vorlage: Ausgabe von Ludwig Doblinger in Wien unter dem Titel: *En rêve. Nocturne pour piano*. Verlagsnummer 1388.

Sancta Dorothea und *In Festo Transfigurationis Domini nostri Jesu Christi* hat Herr Geheimrat Prof. D. Dr. Philipp Wolfrum (†) revidiert, das *Scherzo* Herr Generalmusikdirektor Prof. Dr. Peter Raabe, die *Zweite Elegie*, *Trübe Wolken*, *Preludio funebre*, *Schlaflos*, *Unstern* und *R. W. Venexia* Herr Prof. Berthold Kellermann (†), die *Variationen über ein Motiv von Bach* Herr Dr. Felix Raabe.

Lissabon, im Sommer 1927. José Vianna da Motta.

INHALT.

VERSCHIEDENE WERKE

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Scherzo.

Franz Liszt.
(Komponiert 27. Mai 1827.)

Allegro molto quasi Presto.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each (treble and bass clef). The first system begins with a treble clef and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages and complex chordal textures. The second system continues the melodic and harmonic development. The third system features a more active bass line. The fourth system is dominated by dense, sustained chords in the treble. The fifth system concludes the piece with a final cadence.

First system of musical notation, featuring a treble and bass clef. The key signature has one flat and two sharps. The music includes various notes, rests, and dynamic markings such as *ff* and *p*.

Second system of musical notation, continuing the piece with complex chordal textures and melodic lines in both staves.

Third system of musical notation, marked with an 8-measure repeat sign (8.....) at the beginning and end of the system.

Fourth system of musical notation, also marked with an 8-measure repeat sign (8.....) at the beginning.

Fifth system of musical notation, marked with an 8-measure repeat sign (8.....) at the beginning.

Sixth system of musical notation, marked with an 8-measure repeat sign (8.....) at the beginning and ending with a *fff* dynamic marking.

Wiegenlied.

Berceuse. Cradle Song.
Bölcsődal.

Franz Liszt.
(1. Fassung, komponiert 1854)

Lento. legato tenuto

m.d.
dolcissimo
m.g.

This system shows the first four measures of the piece. The right hand (RH) features a melodic line with triplets of eighth notes. The left hand (LH) provides a simple harmonic accompaniment with quarter notes. The key signature is three flats (B-flat major/C minor).

Ped. sempre una corda

Ped.

Ped. à chaque mesure

This system contains measures 5 through 8. The RH continues with the triplet pattern, while the LH accompaniment remains consistent. The key signature changes to two flats (E-flat major/F minor) at the end of the system.

sempre dolcissimo

espressivo

This system covers measures 9 through 12. The RH continues with the triplet pattern. The LH accompaniment is simple and steady. The key signature changes to one flat (D-flat major/E-flat minor) at the end of the system.

poco rall.

cresc.

This system contains the final four measures (13-16). The RH features a melodic line with a crescendo marking. The LH accompaniment is simple. The key signature changes to no sharps or flats (C major) at the end of the system.

First system of musical notation. It consists of three staves: a vocal line in treble clef, a piano right-hand part in treble clef, and a piano left-hand part in bass clef. The key signature is three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano right hand features a melodic line with slurs and accents, starting with a half note G4. The piano left hand has a bass line with slurs and accents, starting with a half note G2. Performance markings include *m.d.* (mezzo-dolce) above the piano right hand, *più cresc.* above the vocal line, and *m.g.* (mezzo-giove) above the piano left hand. The piano left hand includes fingerings 1, 2, 1, 2, 3, 3, 3, 3. The system concludes with a dynamic marking of *rf* (ritardando forte).

Second system of musical notation, continuing from the first system. It features the same three staves. The piano right hand continues its melodic line with slurs and accents. The piano left hand continues its bass line with slurs and accents, including a triplet of eighth notes. A *ritard.* (ritardando) marking is placed above the piano right hand. The system ends with a key signature change to three flats (F, C, G).

Third system of musical notation, continuing from the second system. It features the same three staves. The piano right hand has a melodic line with slurs and accents. The piano left hand has a bass line with slurs and accents. The system begins with a dynamic marking of *pp* (pianissimo) in both the vocal and piano right hand parts.

Fourth system of musical notation, continuing from the third system. It features the same three staves. The piano right hand has a melodic line with slurs and accents. The piano left hand has a bass line with slurs and accents. The system begins with a dynamic marking of *ppp* (pianississimo) in both the vocal and piano right hand parts. The system concludes with a dynamic marking of *smorzando* (diminuendo) in the piano right hand.

First system of musical notation. The bass staff contains a rhythmic pattern of eighth notes with a tenuto line. The treble staff contains a melodic line with a fermata and the instruction *espressivo*. The bass line consists of five chords.

Second system of musical notation. The bass staff features a melodic line with a *cresc.* marking and a *poco rallent.* marking. The treble staff contains a melodic line with a triplet and a fermata. The bass line consists of five chords.

Third system of musical notation. The treble staff contains a melodic line with a fermata and the instruction *più cresc. ed agitato*. The bass staff contains a melodic line with a *poco a poco cresc.* marking and a *rf* marking. The bass line consists of five chords.

Fourth system of musical notation. The treble staff contains a melodic line with a fermata and the instruction *ritard.*. The bass staff contains a melodic line with a triplet and a fermata. The bass line consists of five chords.

dolcissimo
pp

m. d.
sempre dolcissimo
m. g.

ppp
senza Pedale ma sempre una corda

Più lento.
riten.
ppp
Lento.
perdendosi
pp
*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Wiegenlied. Berceuse. Cradle Song. Bölcsődal.

Franz Liszt.
(Komponiert 1854, umgearbeitet 1862.)

Andante.

The musical score is written for piano and consists of six systems of staves. The first system includes a treble clef staff with sixteenth-note chords and a bass clef staff with a long note and 'una corda' marking. The second system continues the sixteenth-note pattern in the treble and has 'ten.' markings in both staves. The third system features a 'sempre legato e ten.' instruction in the bass staff. The fourth system is marked 'riten.' and includes 'Ped.' markings. The fifth system contains complex fingering numbers (1, 3, 2, 3, 2, 3, 2, 3, 2) and a 'cresc.' marking. The sixth system concludes with 'Ped.' markings and a final chord.

smorzando *perdendosi* *pp*

*

Ped. sempre una corda

Ped.

Ped.

poco rinforz.

*

Ped.

Ped.

Ped.

cresc.

3 13131

1 2 3 4 2 3 2

ppp non troppo presto

Ped.

(Ped.)

*

Ped.

Ped.

Ped.

*

riten. molto

dolce grazioso

ppp

sempre pp

Ped.

Ped. sempre una corda

Ped.

3 4 3 1 2 3 8
3 4 3 4 3 4
3 4 3 1 2 3 8
3 4 3 4 3 4

Ped. *Ped.*

3 4 3 4
5 1 2
1 1 1 1

quasi trillo

Ped.

3 8
4 5

Ped.

2 5 1 3 2 4 1 3 2 4
3 2 4
8

leggierissimo

Ped.

8
pp leggierissimo

Ped.

espress.

ppp smorz.

(*)

ped.

riten.

riten. cresc.

ped.

(*)

rall.

dim.

p

ped.

(*)

rall.

molto espressivo smorz.

ped.

(*)

cresc.

ped.

(*)

rall.

8

rinforz.

Ped. Ped. Ped. Ped.

8

1313

pp

Ped. Ped. Ped. Ped. Ped.

8

3 5

2

3 2 3 2 3 2 3 2

pp veloce

8

sempre pp

espressivo

riten.

ppp smorz.

Ped. *

dolce grazioso

sempre pp
Ped. sempre una corda
Ped.

Ped.
Ped.

quasi trillo
Ped.

Ped.

leggierissimo
Ped.

8

ten.

Ped. Ped.

poco cresc.

Ped. Ped.

8

trillo *legato* *ppp*

egualmente

Ped. Ped.

riten. perdendosi

p

Ped. Ped.

Un poco più lento.

dolcissimo quasi improvvisato

ppp

Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

sempre una corda

The musical score consists of six systems of piano notation. Each system includes a treble and bass clef staff. The first system is marked *pp sempre* and features a *Ped.* marking under the bass staff. The second system includes a *cresc.* marking and a *Ped.* marking. The third system is marked *Tempo I.* and *mf espressivo molto*, with *Ped.* markings and fingerings (3 2 1 3 2 1 2 1) in the bass staff. The fourth system includes a *cresc.* marking, a *passionato* marking, and *Ped.* markings with fingerings (1 3 2 1 3 2 1 4 2 1 4 2 1) in the bass staff. The fifth system is marked *riten.* and *dimin. smorz.*, with a *Ped.* marking. The sixth system is marked *p dolce* and *leggierissimo*, with *Ped.* markings and fingerings (3 2 1 3 2 1 2) in the bass staff. Various performance instructions and markings are scattered throughout the score.

The first system of musical notation consists of two staves, piano and bass. The piano staff (top) begins with a treble clef and a key signature of three flats. It contains several eighth-note passages with fingerings (e.g., 5 4 3 2 1, 4 3 2, 3 2 1, 4 3 2) and accents. The bass staff (bottom) contains a sequence of notes with fingerings (e.g., 3 2 1, 3 2 1, 2) and accents. The system concludes with a repeat sign and a fermata over the final notes.

The second system continues the musical composition. The piano staff features a melodic line with a fermata over the final notes, followed by a key signature change to two flats. The bass staff has a series of chords and notes with a fermata. Dynamic markings include *Red. sf* (Ritardando, fortissimo) at the start of the system.

The third system shows further development of the piano and bass parts. The piano staff continues with eighth-note passages and a fermata. The bass staff features a similar pattern with a fermata. The dynamic marking *Red. sf* is present at the beginning.

The fourth system introduces more complex rhythmic patterns. The piano staff has rapid eighth-note runs. The bass staff features a series of chords with a fermata. The dynamic marking *Red. sf* is present at the beginning.

The fifth system concludes the piece. The piano staff features eighth-note passages and a fermata. The bass staff has a series of chords with a fermata. The dynamic marking *Red.* (Ritardando) is present at the beginning.

8.....

poco a poco dimin.

Ped

8.....

Ped

8.....

trillo

riten.

più dimin.

ppp

(*)

dolcissimo

8.....

ten.

8.....

ten.

8.....

Ped. Ped. Ped.

8.....

8.....

8.....

ppp

8.....

Ped. Ped. Ped. Ped.

Fantasia und Fuge über das Thema B-A-C-H.

Fantaisie et fugue
sur le thème B-A-C-H.

Fantasia and fugue
on the theme B-A-C-H.

Fantázia és fuga B-A-C-H. téma fölött.

Franz Liszt.

(Komponiert 1854/55, umgearbeitet 1871)

Moderato, a capriccio.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with the tempo marking 'Moderato, a capriccio.' and includes the instruction 'marcato pesante' in the bass line. The second system features 'riten.' and 'sf' markings, followed by 'accelerando rinforzando' and 'rallent.' in the bass line. The third system is marked 'a tempo' and 'sempre marc.' in the bass line. The fourth system includes a 'cresc.' marking in the bass line. The score is heavily annotated with 'Ped.' (pedal) markings and asterisks, indicating specific performance techniques. The piece concludes with a 3/4 time signature.

ff
Ped.

sempre ff
Ped.

ff
ten.
Ped.

un poco rallent.
dim.
Ped.

p
cresc. ed accelerando.
8.....

Allegro vivace, quasi Presto.

8.....

ff

Red.

f.

*

8.....

Red.

*

8.....

Red.

*

8.....

p *cresc.*

Red.

Ossia

p *cresc.*

8.....

rinforzando

Red.

*

rallent. espressivo dolente

poco a poco stringendo

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, some beamed together, with a fermata over the final note. The lower staff is in bass clef and contains a few notes, including a long note with a fermata.

Allegro.

cresc.

The second system continues with two staves. The upper staff features a series of notes with some triplets and a crescendo marking. The lower staff has notes with articulation marks (accents) and some triplets.

rinforzando

molto marcato

The third system features two staves. The upper staff has a series of notes with a 'rinforzando' marking. The lower staff has notes with articulation marks and a 'molto marcato' marking.

Ossia. *rinforzando*

staccato e molto marcato

The fourth system features two staves. The upper staff has a series of notes with an 'Ossia. rinforzando' marking. The lower staff has notes with articulation marks and a 'staccato e molto marcato' marking.

The fifth system features two staves. The upper staff has a series of notes with articulation marks and a 'staccato e molto marcato' marking. The lower staff has notes with articulation marks.

Red. *sempre più rinforzando* * Red. * Red. * Red. *

sempre più rinforzando

This system contains two staves of music. The upper staff features a melodic line with a series of eighth notes and quarter notes, marked with 'Red.' and an asterisk. The lower staff provides a harmonic accompaniment with similar rhythmic patterns.

Red. * Red. *

This system continues the musical piece with two staves. The notation includes various note values and rests, with 'Red.' and asterisks indicating specific performance instructions.

ff marcatisimo

ff Red. * Red. *

This system features a change in dynamics to *ff marcatisimo*. The lower staff has a more complex rhythmic pattern with triplets and sixteenth notes. 'Red.' and asterisks are present below the staff.

ten. 8.....*ff* 8.....*ff*

Red. *Red.*

This system includes technical markings such as 'ten.' and '8.....' above the staves. The music is marked *ff* and includes 'Red.' markings. The notation is dense with many notes and rests.

8.....
2 1 4 1 1
1 4 1
fff
Red. 3

ten. ten. ten. ten.
fff ten.
ten. ten.
Red. 3 * Red. * Red.

sempre fff e staccato mf
8va.....
2 3 2 3 2 3 2 3 2 3 2*

espressivo legato molto dimin. - - -

p più dimin. - - -

Andante.

pp misterioso

pp

sempre legato e pp

un poco espress.

più espress.

p. *p.* *p.* *p.* *

un poco riten. - - -

Ossia. *legato*

2 5 1 3 1 3 2 5 2 5 1 3 1 3 2 5 2 5 1 3

a tempo

5 4 3 4 4 5 4 5 5 4 3 4 4 5 4

cresc. ed accelerando -

Red. Red. Red.

Red. Red. Red. simile

Allegro con brio.

8.....

ff

Ped.

8.....

8.....

8.....

ff

Ped.

8.....

8.....

8.....

Animato.

sempre ff

Ped.

staccato

Ped.

Ped.

Ped.

ff

Ped.

Ped.

ff

Ped.

staccato

Ped.

8³ Animato.

* Ped.

* Ped.

più rinforzando

* Ped.

sempre ff con molto fuoco

rinforzando

* Ped.

* Ped.

The first system of music consists of two staves. The treble staff contains several chords and single notes, some with accents (>) and a fermata over the final measure. The bass staff features a rhythmic pattern of eighth notes, with some measures containing sixteenth notes. A small asterisk (*) is placed below the first measure of the bass staff.

The second system continues the piece with more complex rhythmic patterns in both staves. The treble staff has many sixteenth and thirty-second notes. The bass staff has a steady eighth-note accompaniment. There are several accents (>) and a fermata at the end of the system.

The third system includes specific fingerings: '5 1' and '1 5' above the treble staff. The dynamics 'mf' and 'Red.' are present. There are also asterisks (*) and accents (>) throughout the system.

The fourth system is marked with 'rinforzando molto' and 'fff'. It features a dense texture with many notes in both staves. There are several 'Red.' markings below the bass staff.

The fifth system concludes the piece with multiple 'Red.' markings below the bass staff. The music ends with a fermata in the final measure of the treble staff.

un poco rall. accelerando - -

Red. * Red. Red.

This system contains the first two staves of a musical score. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The first measure has a fermata over the bass staff. The tempo markings 'un poco rall.' and 'accelerando' are placed above the staves. The word 'Red.' appears below the bass staff at three points, with an asterisk under the second one.

Più Animato

sf sempre

* *

This system contains the third and fourth staves. The tempo marking 'Più Animato' is centered above the staves. The word 'sf' is above the fourth measure, and 'sempre' is above the eighth measure. There are two asterisks below the bass staff, one under the fourth measure and one under the eighth measure.

marcato il tema

This system contains the fifth and sixth staves. The marking 'marcato il tema' is placed above the fifth measure of the bass staff.

OTTAV

This system contains the seventh and eighth staves. The marking 'OTTAV' is placed above the seventh measure of the bass staff.

4 1 1 2 1 2
4 5 4 5 4 5

This system contains the ninth and tenth staves. At the bottom right, there are two lines of fingering numbers: '4 1 1 2 1 2' and '4 5 4 5 4 5'.

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *V* and *mf*.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and dynamic markings as the first system.

Third system of musical notation. This system includes a series of notes marked with *Red.* and asterisks (*). The notes are primarily eighth notes in the bass clef.

Fourth system of musical notation, starting with the dynamic marking *ff marziale*. It features a series of notes marked with *Red.* and asterisks (*). There is a dotted line with the number 8 above it, indicating an 8-measure repeat.

Fifth system of musical notation, continuing the *ff marziale* section. It includes notes marked with *Red.* and asterisks (*), and a dotted line with the number 8 above it.

un poco rallentando
ten. ten. ten.
ff
Red. ten. Red. ten. Red. ten.

stringendo
staccatissimo, martellato

un poco rallentando
ten. ten. ten.
ff
stringendo
martellato
simile
Red. ten. Red. ten. Red. ten.

un poco rallentando
ten. ten. ten.
ff
stringendo
martellato
Red. ten. Red. ten. Red. ten.

simile
simile

1 2 3 1 2 5 1 2 1 2

sempre ff e presto

Red.

8

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music is highly technical, featuring rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above the notes. The instruction "sempre ff e presto" is written below the first staff. A "Red." marking is present below the bass staff. A dotted line with the number "8" above it spans across the system.

Red.

8

This system contains the next two staves of music. It continues the technical passages from the first system. A "Red." marking is present below the bass staff. A dotted line with the number "8" above it spans across the system.

Red.

8

This system contains the third and fourth staves of music. It continues the technical passages. A "Red." marking is present below the bass staff. A dotted line with the number "8" above it spans across the system.

ben in tempo

Trillo

fff

12 12 12 6 6

Red.

This system contains the fifth and sixth staves of music. The tempo instruction "ben in tempo" is written above the first staff. The word "Trillo" is written above the second staff, and "fff" is written below the first staff. The music consists of dense chords, many of which are grouped with brackets and the number "12" or "6" above them. A "Red." marking is present below the bass staff.

Red.

6 6 6 6 6 6

Red.

This system contains the seventh and eighth staves of music. The music continues with dense chords, many of which are grouped with brackets and the number "6" above them. A "Red." marking is present below the bass staff.

8.....

sf *sf*

un poco riten. *Maestoso.*

ff *ten.* *ten.*

ff sempre *ten.*

8^{va}.....

Red. *Red.* *Red.*

marcatissimo *grandioso*

Red. *Red.* *Red.* *Red.* *Red.*

Un poco animato. *ten.* *ten.*

sempre ff *8: ten.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *simile*

8: ten. *8: ten.* *8: ten.* *8: ten.*

8^{va}..... *8: ten.*

molto ritenuto il

First system of a piano score. It consists of two staves, treble and bass clef. The music is in a minor key. The right hand features a melodic line with some grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present. There are some performance markings like *Red* and *** below the bass staff.

Second system of the piano score. It continues the two-staff format. The tempo marking *tempo* is at the beginning. A *cresc.* (crescendo) marking is placed over the first part of the system. The right hand has a more active melodic line. The left hand continues with accompaniment. Dynamic markings include *ff* (fortissimo) and *Red* below the bass staff.

Andante.

Third system of the piano score. The tempo is marked *Andante.* The right hand features a prominent sixteenth-note pattern. The left hand has a steady accompaniment. Dynamic markings include *Red* and *8va* (octave) below the bass staff.

Fourth system of the piano score. The tempo is marked *Animato.* The music is more rhythmic and active. The right hand has a complex melodic line. The left hand provides a strong accompaniment. Dynamic markings include *sf* (sforzando) and *Red* below the bass staff.

Fifth system of the piano score. The tempo is marked *rinforzando*. The music is highly rhythmic and intense. The right hand has a complex melodic line. The left hand provides a strong accompaniment. Dynamic markings include *Red* below the bass staff.

„Weinen, Klagen, Sorgen, Zagen“-

Präludium nach Joh. Seb. Bach.

«Pleurs, plaintes, soucis, craintes»-
Prélude d'après Joh. Seb. Bach.

“Weeping, plaints, sorrows, fears”-
Prelude after Joh. Seb. Bach.

„Sirás, panasz, gond, csüggedés“-
Preludium Bach J. S. nyomán.

Anton Rubinstein gewidmet.

Franz Liszt.
(Komponiert 1859, erschienen 1863.)

Lento.

espressivo

cre - -

scendo -

f

scendo -

f

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music features complex chordal textures in the right hand and a more rhythmic bass line. A dynamic marking of *p* (piano) is present.

Second system of musical notation. It continues the piece with similar harmonic complexity. A first ending bracket with a repeat sign and the number '8' is shown above the right-hand staff.

Third system of musical notation. It features a second ending bracket with a repeat sign and the number '8' above the right-hand staff. The music concludes with a final chord in the right hand.

Fourth system of musical notation. The right hand has a melodic line with eighth-note patterns, while the left hand provides harmonic support. A dynamic marking of *p* is present.

Fifth system of musical notation. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. The music is in a minor key.

Sixth system of musical notation. The right hand features a melodic line with a descending interval. A dynamic marking of *un poco rit.* (a little ritardando) is present above the staff.

in Tempo

rinforz. *dim.*

poco a

poco accelerando il Tempo

crescendo *sempre f*

8.....

f 8.....

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), and 3/4 time signature. The system contains two staves. The right hand features a complex melodic line with a trill marked '5' and a descending scale marked '10'. The left hand provides harmonic support with chords and moving bass lines. A dynamic marking of *ff* is present.

Second system of musical notation. Treble clef, key signature of three flats, and 3/4 time signature. The right hand has a melodic line with a trill marked '8' and a descending scale marked '11'. The left hand features a *ff* tremolo in the bass. A dynamic marking of *ff* is present.

Third system of musical notation. Treble clef, key signature of three flats, and 3/4 time signature. The right hand has a melodic line with a trill. The left hand has a steady bass line. A dynamic marking of *p* is present.

Fourth system of musical notation. Treble clef, key signature of three flats, and 3/4 time signature. The right hand has a melodic line with a trill. The left hand has a steady bass line. A dynamic marking of *p* is present. The system ends with a *rallent.* marking and a 3/4 time signature.

Fifth system of musical notation. Treble clef, key signature of three flats, and 3/4 time signature. The right hand has a melodic line with a trill. The left hand has a steady bass line. A dynamic marking of *p* is present. The system starts with a *Lento.* marking and ends with a *espressivo* marking.

Sixth system of musical notation. Treble clef, key signature of three flats, and 3/4 time signature. The right hand has a melodic line with a trill. The left hand has a steady bass line. A dynamic marking of *p* is present. The system starts with a *Più lento.* marking and ends with a *espressivo* marking.

Ave Maria.

Franz Liszt.
(Komponiert Rom, Februar 1862.)

Adagio sostenuto.

dolce, sempre legato e cantabile

p una corda

un poco rall.

a tempo
dolcissimo

dolce
smorz.
p

smorz.
p

*Red. Red. Red. Red. Red. Red. * Red. **
poco riten. - - - a tempo
sempre dolcissimo pp
*Red. Red. * un poco marcato*
*Red. ^{3 2 1 4} sempre una corda **
8
Red. Red. 8^{va} bassa) 8^{va} bassa un poco marcato **
8^{va} bassa
poco a poco riten.
ppp perdendo
m. s.
*Red. Red. Red. ppp **
8^{va} bassa
Più Adagio.
ppp Red.

*) Die mit \circ bezeichneten Noten, 8^{va} bassa, eine Oktave tiefer (nicht mit Oktaven,) und wie ferne Glocken leise ertönend.
 Les notes désignées par \circ sont à prendre à l'octave grave (et pas en octaves); elles doivent résonner doucement comme des cloches au loin.
 The notes marked \circ , 8^{va} bassa, an octave lower (not "in octaves") and like distant bells, ringing softly.
 A \circ jelzésű hangok 8^{va} bassa, egy oktávával mélyebben (nem oktávákban) játszanak, halkán, mint távoli harangok csengése.

8...
riten. *sempre riten. il tempo*

dolce espressivo

* Ped. *ppp* Ped. Ped. *simile* Ped.

8...
45

smorz. *smorz.* *smorz.*

Ped. Ped. Ped. Ped. Ped. * Ped. Ped. *

8...
4 4 5

smorz.

Ped. Ped. Ped. * Ped. *

1 3 2 4 3

poco a poco animando il Tempo, ma poco

sempre dolce ed arpeggiando *cre - - scen - - do*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

più appassionato e rinforzando

pesante

m. s.

8^{va}

* Ped. * Ped. * Ped. Ped.

non troppo f *molto*

marcato

cresc. *rinforz. assai* *ff poco rit.*

trionfante *fff m. s.* *fff* *poco a poco dimin.* *marcatissimo il basso* *poco a poco dimin.*

più lento

più dimin. ed un poco rall. *smorz.* *ppp* *più dimin. ed un poco rall.* *smorz.*

marcato



Variationen über das Motiv von Bach:

(43) 1



Basso continuo des ersten Satzes seiner Kantate „Weinen, Klagen, Sorgen, Zagen“
und des Crucifixus der H-moll Messe.

Variations sur un motif de Bach.

(Basse continue du premier mouvement de sa cantate:
«Pleurs, plaintes, soucis, craintes»- et du Crucifixus de
la messe en si mineur.)

Variations on a motive by Bach.

(Basso continuo of the first movement of his Cantata
“Weeping, plaints, sorrows, fears”-and of the Crucifixus
from the Mess in B minor.)

Változatok egy Bach-motivum fölött.

(Basso continuo a „Sirás, panasz, gond, csüggedés“- kantá -
tából és a H-moll mise Crucifixus ából.)

Anton Rubinstein gewidmet.

Franz Liszt.

(Komponiert 1862, erschienen 1875.)

Andante.

ff *pesante* *sf* *ff* *pesante* *sf* *ff* *sf*

tr *rinforz.* *tr* *ritenuito* *dim.*

Ped. * Ped. * Ped. * Ped. *

a tempo

p dolente

sempre un poco espressivo

(simile)



espressivo

Ped. *



tr.

1 2 1 1



4 3 2 4 3

2 3 2 1 2 1



un poco rit.

tr.

dim.

quasi f sempre espress.



mf

*Red. ** *Red. **

poco cresc.

*Red. ** *Red. **

4 5

piangendo

dim.

*Red. ** *Red. ** *Red. **

espress.

*Red. ** *Red. ** *Red. **

molto legato e poco a poco rinf. -

f

rinforz.

*Red. ** *Red. ** *Red. **

legatiss.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

sempre legatissimo *dim.* *sotto voce*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *** *Ped.* *Ped.*

poco a poco acceler. *sotto voce*

Ped. *Ped.* *Ped.* *Ped.* *** *Ped.* *** *Ped.* ***

Ped. *** *Ped.* ***

più cresc.

Ped. *** *Ped.* ***

quasi Allegro. *f* *rinforz.*

Ped. *** *Ped.* *** *Ped.* ***

8.....

sempre f

Ped. *

8.....

ff appassionato

rinforzando

poco rall.

dim.

pp

una corda

2 3 4 1

5 4 2 1

2 3 4 1

un poco rallent.

a tempo, un poco meno Allegro

p plintivo

3 1 * 4 1 * Ped. * Ped. *

3 1 2 5 4

Ped. * Ped. * Ped. * Ped. *

pp

Ped. * Ped. *

sempre p

sempre p *poco espress.*

Ped. *

Ped. * Ped. * Ped. *

Red. *

p legato molto

Red. *

cresc.

dimin.

Red. *

poco riten.

Animato.

smorz.

ff

Red. *

sempre ff e marcato

Red. *

Red. *

L'istesso tempo.

The musical score is arranged in six systems, each containing two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score includes various musical notations such as dynamics (ff, f, sf), articulation (accents, slurs), and fingering (6, 5, 8). The first system begins with a forte (ff) dynamic and includes a 'Ped.' (pedal) marking. The second system features a 'ff' dynamic and a 'Ped.' marking. The third system is marked 'Ossia.' and includes a 'Ped.' marking. The fourth system starts with an '8.....' marking and includes a 'Ped.' marking. The fifth system includes a 'Ped.' marking. The sixth system includes a 'Ped.' marking. The score concludes with a 'Ped.' marking at the end of the final system.

Allegro.

ff

rinforz. *marcato* *molto agitato e sempre ff*

tempestuoso

ff
Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. * Ped. ten. ten.

ben in tempo

3 1 2 3 4
* Ped. ten. ten.

* Ped. ff

This musical score is for a piano piece, likely in a minor key, featuring several systems of staves. The notation includes treble and bass clefs, complex rhythmic patterns, and various musical ornaments and dynamics. The first system is marked "Ossia." and includes a dynamic marking of "ff". The score is divided into measures by vertical bar lines, with some measures containing repeat signs and first/second endings. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments, represented by asterisks, are placed above certain notes. The piece concludes with a final cadence marked with a double bar line and repeat dots.

f molto espress. *ritenuto*

This system features a piano accompaniment with a treble and bass clef. The music is marked *f molto espress.* and *ritenuto*. It consists of a series of chords and melodic fragments in the right hand, and a more active bass line in the left hand. The key signature has two flats.

a tempo *poco a poco ritenuto*

This system continues the piano accompaniment. It is marked *a tempo* and *poco a poco ritenuto*. The texture remains similar to the first system, with a focus on harmonic support and rhythmic stability.

Lento. *lunga Pausa*

This system shows a significant change in tempo and dynamics. It is marked *Lento.* and includes a *lunga Pausa* (long pause) in the right hand. The left hand continues with sparse accompaniment. Dynamics range from *sf* to *pp*.

Lento. Recitativo. *lagrimoso*

This system is marked *Lento. Recitativo.* and *lagrimoso*. It features a vocal line in the treble clef with a *pp* dynamic. The piano accompaniment in the bass clef is also marked *pp* and includes a triplet of notes.

p *smorz.*

This system continues the vocal and piano accompaniment. The piano part is marked *p* and *smorz.* (diminuendo). The vocal line continues with a melodic phrase.

pp *Recitativo lagrimoso*

This system is marked *pp* and *Recitativo lagrimoso*. It shows the final part of the vocal line and piano accompaniment, ending with a triplet of notes in the bass clef.

Quasi Andante, un poco mosso.

The first system of musical notation consists of two staves. The upper staff begins with a whole note chord in the key of B-flat major. The lower staff features a complex melodic line with many accidentals and a sixteenth-note triplet. The tempo marking *dolce piangendo* is placed above the lower staff.

The second system continues the musical piece. The upper staff has a melodic line with some rests, while the lower staff continues with a dense, rhythmic accompaniment.

The third system shows further development of the melodic and harmonic material. The upper staff has a more active melodic line, and the lower staff maintains its intricate accompaniment.

The fourth system includes the dynamic marking *cresc.* above the lower staff, indicating a gradual increase in volume.

The fifth system features the dynamic marking *sempre più dolce* above the lower staff, indicating a continuous softening of the sound.

The sixth system concludes the piece with the dynamic marking *dim.* above the lower staff. The music ends with a final chord in the key of B-flat major, marked with a 3/4 time signature.

Quasi Allegro moderato.

tranquillo

pp

pp

Ped.

sotto voce

gemendo

sempre pp

Ped.

Ped.

Ped.

poco a poco cresc.

Ped.

Ped.

Ped.

un poco accel. il tempo

f marc.

Ped.

Ped.

Ped.

Ped.

sempre più agitato e cresc.

Ped. *

rinforz.

f ff

Ped. * Ped. *

8..... *stringendo*

Ped. * Ped. *

sempre ff

Ped. * Ped. Ped. *

Ped. * Ped. *

marcatissimo
Ped. Ped.

Ped. Ped.

8
più rinforzando
Ped. Ped. Ped. *

non presto
Ped. *

rall. *dim.* *pp* *riten.* *più riten. e perdendo*

Choral.

Lento.

Was Gott tut, das ist wohl - ge - tan, da - bei will ich ver - blei - ben. Es

dolce *tr* *dim.* *p* *ff*

mag mich auf die rau - he Bahn Not, Tod und E - lend trei - ben,

* Ped Ped Ped Ped Ped Ped Ped Ped Ped *

es wird mich Gott ganz vä - ter - lich in sei - nen Armen hal - ten; drum

p dolce *dolciss.* *sempre dolce e legato* *f*
una corda *tre corde*

laß ich ihn nur wal - ten. *slargando* *poco a poco più mosso*

cresc. Ped Ped Ped * Ped *

Quasi Allegro.

ff *sempre marc.* *ritenuto* ff

ten. *riten. molto* *ten.* *trem.*

Ped. * Ped. *

a tempo, un poco animato ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

8..... *trem.*

Ped. Ped. * Ped.

Ped. Ped. Ped. (*)

AN
 FRAU BARONIN
COSIMA VON BÜLOW
 (GEBORENE LISZT.)

Das, was man den »geistigen Beweggrund« der folgenden Komposition nennen könnte, ist aus einer der rührendsten Episoden des Lebens des heiligen Franziskus von Assisi entnommen, die mit unnachahmlicher naiver Grazie in den *Fioretti di San Francesco* erzählt wird, einem kleinen Buch, das zu einem klassischen der italienischen Sprache geworden ist. Mein Mangel an Geschicklichkeit, und vielleicht auch die engen Grenzen musikalischer Ausdrucksfähigkeit in einem Werk von nur kleinem Umfange, einem Instrument angepaßt, das wie das Klavier so sehr der verschiedenartigen Akzente und Klangfarben ermangelt, haben mich gezwungen, mich einzuschränken und um vieles das wunderbare Übermaß des Textes der »Predigt vor den kleinen Vögeln« zu vermindern.

Ich flehe den »ruhmreichen armen Diener Christi« (»Il glorioso poverello di Christo«) an, es mir zu verzeihen, ihn dadurch noch ärmer gemacht zu haben.

Es folgt nun der Text aus den »*Fioretti*«.

ÜBERSETZUNG.

..... Immer noch in derselben Begeisterung, erhob er seine Augen und sah die Bäume an der Seite der Straße mit einer unzählbaren Menge von Vögeln bedeckt, was ihn überraschte. »Erwartet mich auf dem Wege,« sagte er zu seinen Begleitern, »während ich meinen kleinen Brüdern, den Vögeln, predigen werde.« Dann ging er auf das Feld und wendete sich zuerst an die Vögel, die auf der Erde saßen; aber alsbald flatterten jene, die auf den Zweigen saßen, hernieder, und nicht einer rührte sich während der ganzen Predigt vom Fleck: sie erwarteten den Segen des Heiligen, um dann hinwegzufiegen. Nach dem, was später Bruder Matteo dem Bruder Jacob von Massa erzählte, ging Franziskus zwischen den Vögeln umher, die er mit seiner Tunika berührt, ohne daß sie sich dadurch stören ließen. Der Inhalt der Predigt war ungefähr wie folgt:

»Meine lieben kleinen Vögel, ihr seid Gott, euerm Schöpfer, vielen Dank schuldig. Ihr müßt ihn loben zu jeder Zeit und an jedem Ort. Er hat euch erlaubt überall hinzufiegen, hat euch ein doppeltes und dreifaches Kleid geschenkt; er hat eure Gattung in der Arche Noah gerettet damit sie nicht vergehen möge; ihm verdankt ihr das Element der Luft, das er für euch bestimmt hat. Sehet: ihr säet nicht, ihr erntet nicht, und dennoch ernähret euch Gott. Er gibt euch die Flüsse und die Quellen, um euch zu tränken, er gibt euch die Berge und die Täler, um in ihnen Schutz zu suchen und hohe Bäume, um dort eure Nester zu bauen. Ihr könnt nicht spinnen, nicht nähen, und Gott kleidet euch, euch und eure Kleinen. Er liebt euch also sehr, euer Schöpfer, da er euch mit so vielen Wohltaten überhäuft. Hütet euch also sehr vor der Sünde der Undankbarkeit, meine lieben Vögelchen; richtet alle eure Gedanken darauf, beständig Gott zu loben.«

Während der gute Vater so sprach, öffneten die Vögelchen ihre Schnäbel, entfalteten ihre Flügel und beugten das Haupt bis zur Erde, durch ihre Bewegungen und ihr Gezwitzchen zu erkennen gebend, daß die Predigt sie mit Freude erfüllte. Sankt Franziskus freute sich mit ihnen, war über ihre Menge erstaunt, über ihre verschiedenartige Schönheit, sowie über die Aufmerksamkeit und Zutraulichkeit dieser Vögel, und lobte in ihnen den Schöpfer. Als dann die Predigt zu Ende war, machte er über sie das Zeichen des Kreuzes und gab ihnen die Erlaubnis hinwegzuziehen. Nun erhoben sich alle diese Vögel in die Lüfte, indem sie wundersame Gesänge erschallen ließen, und gemäß dem Kreuz, das der heilige Franziskus gemacht hatte, teilten sie sich in vier Schwärme, von denen der eine seinen Flug nach Osten, der andere nach Westen, der dritte nach Süden und der vierte nach Norden nahm. Jeder Schwarm erfüllte die Lüfte mit seinem Gesange; dadurch gaben sie zu erkennen, daß, wie der heilige Franziskus, dieser Bannerträger des Kreuzes Christi, ihnen gepredigt und das Zeichen des Kreuzes gemacht hatte, dem entsprechend sie sich in den vier Himmelsrichtungen verteilt hatten, so auch die Predigt und das Kreuz Christi sich über die ganze Welt verbreiten müßte, erneuert durch den Heiligen und seine Brüder, die, wie die Vögel, hienieden nichts besaßen und ihr Leben der Vorsehung anvertrauten. (Kapitel 16. — »Petites fleurs de St. François d'Assise.« — Paris 1860.)

À MADAME LA BARONNE
COSIMA DE BÜLOW
 (NÉE LISZT.)

Ce qu'on pourrait appeler le *motif spirituel* de la composition suivante est tiré d'un des plus touchants épisodes de la vie de Saint François d'Assise, raconté avec une inimitable grâce de naïveté dans les *Fioretti di San Francesco*, petit livre devenu un des classiques de la langue italienne. Mon manque d'habileté, et peut-être aussi les bornes étroites de l'expression musicale dans une oeuvre de petite dimension, appropriée à un instrument aussi dépourvu que le piano d'accents et de sonorités variées, m'ont obligé à me restreindre et à diminuer de beaucoup la merveilleuse surabondance du texte de la »prédication aux petits oiseaux«.

J'implore le »glorieux pauvre du Christ« (»Il glorioso poverello di Cristo!«) de me pardonner de l'avoir ainsi appauvri. Voici le texte des »*Fioretti*« :

. E passando oltre con quello fervore, levò gli occhi, e vide alquanti arbori allato ala via, in su quali era quasi infinita moltitudine d' uccelli; di che san Francesco si maravigliò; e disse a' compagni: Voi m'aspetterete qui nella via, e io andrò a predicare alle mie sirocchie uccelli, e entrò nel campo, e cominciò a predicare agli uccelli ch' erano in terra; e subitamente quelli, ch' erano in sugli arbori, se ne vennero a lui, e insieme tutti quanti istettono fermi, mentre che san Francesco compì di predicare; e poi anche non si partivano, insino a tanto, ch' egli diè loro la benedizione sua. E secondo che recitò poi Frate Matteo a Frate Jacopo da Massa, andando san Francesco fra loro toccandoli colla cappa, nessun perciò si movea. La sostanza della predica di san Francesco fu questa: Sirocchie mie uccelli, voi siete molto tenute a Dio vostro Creatore, a sempre ed in ogni luogo il dovete laudare, imperocché v' ha dato libertà di volare in ogni luogo, anche v' ha dato il vestimento duplicato e triplicato; appresso, perchè siserbò il seme di voi in nell' arca di Noè, acciòchè la spezie vostra non venisse meno; ancora gli sieta tenuti per lo elemento dell' aria, che egli ha diputato a voi — oltre a questo, voi non seminate, e non mietete; e Iddio vi pasce e davvi li fiumi e le fonti per vostro bere; davvi gli monti e le valli per vostro rifugio; e gli alberi alti per fare gli vostri nidi; e conciossiachè voi non sapete filare, nè cucire. Iddio vi veste, voi e vostri figliuoli: ond' molto v' ama, il vostro Creatore, poich' egli vi dà tanti benefici; e pero guardatevi, sirocchie mie, dal peccato della ingratitudine, e sempre vi studiate di lodare Iddio. Dicendo loro san Francesco queste parole, tutti quanti quelli uccelli cominciarono ad aprire i becchi, e distendere i colli, e aprire l' ali e reverentemente inchinare i capi infino in terra, e con atti e con canti dimostrare, che 'l Padre Santo dava a loro grandissimo diletto: e san Francesco con loro insieme si rallegrava e dilletteva, e maravigliasi molto di tanta moltitudine d' uccelli, e della loro bellissima varietà e della loro attenzione e familiarità: per la qual cosa egli in loro divotamente lodava il Creatore. Finalmente compiuta la predicazione, san Francesco fece loro il segno della croce; e diè loro licenza di partirsi, e allora tutti quelli uccelli si levarono in aria con maravigliosi canti; e poi secondo la croce, ch' avea fatto loro san Francesco, si divisono in quattro parti; e l' una parte volò inverso l'Oriente, e l' altra inverso l'Occidente, e l' altra inverso lo Meriggio, la quarta inverso l'Aquilone, e ciascuna schiera n'andava cantando maravigliosi canti; in questo significando, che come da san Francesco Gonfaloniere della Croce di Cristo era stato a loro predicato, e sopra loro fatto il segno della croce, secondo il quale eglino si divisono in quattro parti del mondo; così la predicazione della Croce di Cristo rinnovata per san Francesco, si dovea per lui, e per li frati portare per tutto il mondo, li quali frati, a modo che gli uccelli, non possedendo nessuna cosa propria in questo mondo, alla sola providenza commettono la lor vita. (Capitolo 16. — *Fioretti di San Francesco*.)

TRADUCTION.

. Toujours sous la même inspiration, il leva les yeux et vit les arbres qui bordaient la route chargés d'une foule innombrable d'oiseaux, ce qui le surprit. Attendez moi sur la route, dit-il à ses compagnons pendant que j'irai prêcher à mes petits frères les oiseaux. Il entra dans le champ et s'adressa d'abord aux oiseaux qui étaient à terre; mais aussitôt ceux qui étaient perchés s'abattirent, et pas un ne bougea durant tout le sermon: et ils attendirent la bénédiction du saint pour s'envoler. Selon ce que raconta depuis frère Mattée à frère Jaques de Massa, saint François se promenait au milieu de ces oiseaux, les touchant de sa tunique sans qu'aucun se dérangeât. Le fond du sermon fut à peu près ceci:

»Mes bons petits oiseaux, vous êtes bien redevables à Dieu, votre créateur, que vous devez louer en tout temps et en tous lieux: il vous a permis de voler partout, vous a donné un double et triple vêtement: il a conservé dans l'arche de Noé votre espèce, afin qu'elle ne s'éteignit pas: vous lui devez l'élément de l'air qu'il vous a dévolu; voyez: vous ne semez pas, vous ne récoltez pas; cependant Dieu vous nourrit; il vous donne les rivières et les fontaines pour vous abreuver; il vous donne les monts et les vallées pour vous abriter, des arbres élevés pour faire vos nids; vous ne savez ni filer, ni coudre, et Dieu vous vête, vous et vos petits. Il vous aime donc bien, votre Créateur, puisqu'il vous comble de tant de bienfaits. Gardez vous donc bien du péché d'ingratitude, mes bons petits oiseaux; mettez tous vos soins à louer toujours Dieu.«

Pendant que le bon père parlait ainsi, les petits oiseaux ouvraient leur bec, déployaient leurs ailes, et courbaient la tête jusqu'à terre, faisant signe par leurs gestes et leur ramages que le sermon les comblait de joie. Saint François se réjouissait avec eux, s'étonnait du nombre, de la belle variété, de l'attention et de la familiarité de ces oiseaux, et louait en eux le créateur. Enfin, le sermon fini, il leur fit le signe de la croix et leur donna permission de partir. Alors tous ces oiseaux s'élevèrent dans les airs en faisant entendre des chants merveilleux, et selon la croix qu'avait faite saint François, se séparèrent en quatre bandes, dont l'une prit son vol vers l'orient, l'autre vers l'occident, la troisième vers le midi et la dernière vers le nord. Chaque bande remplissait les airs de ses chants, donnant à entendre par là que, comme saint François, ce Gonfalonier de la croix du Christ, leur avait prêché et fait le signe de la croix, selon lequel ils s'étaient dirigés vers les quatre parties du monde, ainsi la prédication de la croix du Christ devait s'étendre sur le monde entier, renouvelée par le saint et ses frères qui, à l'instar des oiseaux, ne possédant rien ici-bas confient leur vie à la providence. (Chapitre 16. — »Petites fleurs de St. François d'Assise.« — Paris 1860.)

A MADAME LA BARONNE
COSIMA DE BÜLOW
 (NÉE LISZT)

That which might be called the "spiritual motive" of the following composition, is drawn from one of the most touching episodes of the life of St. Francis of Assisi, which is told with the inimitable grace of simplicity in the *Fioretti di San Francesco*, a little book which has become a classic in the Italian language. My want of facility, and perhaps also the narrow limits of musical expression possible in a little work of small dimensions, assigned to an instrument so lacking in variety of accents and tone-colour as the piano, have obliged me to restrain myself, and to greatly diminish the wonderful profusion of the text of the "Sermon to the little birds".

I implore the "glorious poor servant of Christ" ("Il glorioso poverello di Cristo") to pardon me for having thus impoverished him.

The following is the text of the "*Fioretti*".

TRANSLATION.

..... and still in the same fervour of soul, he lifted up his eyes and saw the trees which stood by the wayside, filled with a countless number of birds; at which St. Francis wondered, and said to his companions: "Wait a little for me in the road, and I will go and preach to my little brothers, the birds". And he went into the field, and began to preach to the birds that were on the ground; and forthwith those which were in the trees came around him, and not one moved during the whole sermon; nor would they fly away until the Saint had given them his blessing.

According to what Brother Matteo afterwards related to Brother James of Massa, St. Francis went among them, touching them with his cloak, and none of them moved. The substance of the sermon was this: "My dear little birds, you are much beholden to God your Creator, and at all times and in all places you ought to praise him; he has given you liberty to fly about everywhere, and has given you double and triple raiment; know also, that he preserved your race in the ark of Noah, that your species might not perish; you are beholden to him for the element of air, which he has appointed for you; and also for this, that you sow not, neither do you reap, but God feeds you; he gives you the rivers and the fountains for your drink, he gives you the mountains and the valleys for your refuge, and the tall trees in which to build your nests. And since you know neither how to spin nor to sew, God clothes you, you and your young ones. Wherefore your Creator loves you greatly, since he has bestowed on you so many benefits. Therefore, beware, my little birds, of the sin of ingratitude, and study always to please God."

While the holy Father thus spoke to them, the little birds opened their beaks, and stretched out their necks, and, spreading their wings, all reverently bowed their heads to the earth, and by their acts and their songs, showed that the sermon filled them with great joy. And St. Francis rejoiced and was glad with them, and marvelled much at such a multitude of birds, at their beautiful variety, and their attention, and their familiarity, for all of which he devoutly praised their Creator in them. Finally, the sermon being finished, St. Francis made the sign of the cross over them, and gave them permission to depart. Thereupon all the birds rose into the air, with wonderful songs. And according to the sign of the cross, which St. Francis had made over them, they divided themselves into four parts; and the one part flew towards the east, and another towards the west, and the third towards the south, and the last towards the north; and each of the four parts went their way, singing wonderful songs, signifying by this, that as St. Francis, the Standard-bearer of the Cross of Christ, had preached to them, and had made the sign of the cross over them, according to which they had separated themselves, going to the four parts of the world, so the preaching of the Cross of Christ, renewed by St. Francis, should be carried by him, and by his Brothers to the whole world; and that, like the birds, these Brothers, possessing nothing of their own in this world, should commit their lives solely to the Providence of God. (Chapter 16. *Fioretti di San Francesco*.)

BÜLOW BÁRÓNÉNAK SZÜL. LISZT COSIMÁNAK.

A következő mű szellemi indítéka Assisi szent Ferenc életének egyik legmeghatóbb epizódja. Egy kis könyv, a *Fioretti di San Francesco*, amely az olasz nyelvnek egy klasszikus okmánya, mondja el nekünk ezt a részletet a naivitás utánozhatatlan gráciájával. Ügyességi hiányaim, a zenei kifejező képesség határai, amelyeket a kompozíció kis mérete még szűkebbre vont, a zongora sajátos nyelve, amely nem ölel fel bizonyos hangsúlyokat és színeket: mindezek a körülmények arra szorítottak, hogy zeném szerényebb területen mozogjon és a »kis madarak előtti prédikáció« szövegének túlon túl való csodálatos bőségét leszállítsam.

Könyörgök Krisztus dicsőséges szegény szolgájához (»Il glorioso poverello di Cristo«), bocsásson meg, amiért miattam még szegényebb lett.

Itt következik a »*Fioretti*«-ből vett szöveg.

FORDÍTÁS.

... Még mindig ugyanazzal az ihlettel, amely idáig betöltötte lelkét, fölnézett az út mentén lévő fákra és meg volt lepve, amikor az ágakon a madarak megszámlálhatatlan tömegét látta. És így szólt kísérőihez: »Várjatok meg az úton, én prédikációt mondok kis testvéreimnek, a madaraknak.« Azután a mezőre ment és először azokhoz a madarakhoz fordult, amelyek a földön ültek, nemsokára azonban a fákról is odaröpült a többi és mialatt szónokolt, egyik sem mozdult a helyéről: megvárták, amíg a szent rájuk adta áldását, utána elröpültek. Később Máté testvér úgy mondta el massa-i Jakab testvérnek, hogy szent Ferenc a madarak közt sétált, tunikája hozzájuk ért, de ez nem zavarta őket. Beszéde körülbelül így szólt:

»Kedves kis madaraim, ti sokat köszöntök Istennek, aki teremtett. Dicsérjétek Őt minden időben és helyen. Ő engedte meg, hogy mindenfelé röpüljétek, kétszeres és háromszoros ruhát ajándékozott nektek; annak a fajnak, melyhez tartoztok, Ő adott menedéket Noe bárkájában, hogy ki ne vesszen; Ő illeti hála a levegőért, azért az elemért, melyet nektek szánt. Lássátok: a madár nem vet és nem arat és mégis táplálja az Úr. Ő adja a folyókat és forrásokat, hogy igyatok belőlük, a hegyeket és völgyeket, hogy menekülhessetek oda. a magas fákat, hogy fészket rakhassatok köztük. Fenni nem tudtok, varrni nem tudtok, de Isten öltözteti a madarat és a madárfiókot. Aki teremtett, nagyon szeret, ha annyi jótettel halmoz el. Tehát óvakodjatok nagyon, kedves madaraim, a hálátlanság bünétől; minden gondolattok irányuljon arra, hogy Istent örökké dicsérjétek.«

Mialatt a jó atya így beszélt, a madarak csőre megnyílt, szárnyuk kinyult és fejük lehajlott a földre; mozdulatuk és csicsérgésük jelezte, hogy a prédikáció örömet szerzett nekik. Szent Ferenc gyönyörködött bennük, bámulta, hogy mily nagy tömegben vannak, mily sokfélék, mily figyelmesek és bizalmasak. és dicsérte bennük a Teremtőt. Mikor a beszédnek vége volt, leírta fölöttük a kereszt jelét és megengedte, hogy távozzanak. A madarak pedig felszöktek a levegőbe, csodálatos énekekbe kezdtek és miként szent Ferenc a keresztet vetette, úgy oszlottak négy rajra. az első kelet, a második nyugat, a harmadik dél, a negyedik észak felé röpült. Mindegyik csoport betöltötte énekével a levegőt. hirdetvén, hogy miként ők szétszéledtek — híven szent Ferencnek, Krisztus keresztje zászlósának, szavaihoz és a kereszt jeléhez — a négy égi táj felé, úgy kell a Krisztus keresztjéről szóló prédikációnak elterjednie az egész világon, folyton megújulva szent Ferenc és testvérei ajkán. akiknek hasonlóan a madarakhoz nincs semmijük itt lenni a földön és akiknek élete csak a gondviselésre van bízva. (»*Fioretti di San Francesco*« — 16. fejezet.)

Die Vogelpredigt des Heiligen Franziskus von Assisi

St. François d'Assise.
La prédication aux oiseaux.

St. Francis of Assisi.
The Sermon to the Birds.

Assisii Szt. Ferenc. Szentbeszéd a madarakhoz.

Franz Liszt.
(Komponiert 1863.)

Allegretto.

8^{.....}
1 3 1 3 1

8^{.....}
2 3 4 1 3 1 3 2 4 1 3 2 4 1 3
p

8^{.....} 8^{.....} 8^{.....} 8^{.....} 8^{.....} 8^{.....} 8^{.....} 8^{.....}

8^{.....} 8^{.....} 8^{.....} 8^{.....} 8^{.....} 8^{.....} 8^{.....} 8^{.....}

8^{.....}
p dolce

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes, some beamed together. The lower staff is in bass clef and provides a simple accompaniment with quarter notes and rests. A fermata is placed over the final note of the upper staff, with the number '16' written above it.

The second system continues the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. Above the treble staff, the instruction *dolce graziosamente* is written. A *ten.* (tension) marking is placed above the first measure of the treble staff. Below the bass staff, the instruction *Red. una corda* is written. A fermata with the number '16' is present at the end of the system.

The third system shows further development of the melodic and harmonic material. The treble staff continues with intricate sixteenth-note passages, while the bass staff provides a steady accompaniment. A *ten.* marking is present at the beginning of the system.

The fourth system features a key signature change to D major, indicated by two sharps (F# and C#) at the beginning of the treble staff. The melodic line continues with sixteenth-note patterns, and the bass staff accompaniment remains consistent.

The fifth system concludes the piece. The treble staff features a final melodic flourish with sixteenth notes. The bass staff accompaniment ends with a few quarter notes. A fermata is placed over the final note of the treble staff.

2^{me} clavier 8 pieds (pp) *

ten.

Ped.

Ped.

Ped.

2^{me} clavier *

4
2 1 2 1
sempre dolce

Ped.

*

un poco espressivo

Ped. *dim.* *

Ped. *

Ped.

8.....

dim. smorzando *

Ped. *

4
Ped. * Ped. * Ped. *

leggiere
2 1 3 1 2 1 5
2 2 1 2 3 2 4 3 1 2 4 2
2^{me} clavier

espressivo
Ped. * Ped. *

8
p
Ped.

8
cresc.
Ped.

8

8 un poco string. Ped. *

8 Ped. * Ped. * Ped. *

8 rinforz. Ped. diminu.

8 ritenuto un poco ritenuto il tempo smorzando Recitativo p dolce
 1^{er} ou 2^{me} clavier, voix celeste (8 p.)

8.....

pp leggierissimo

Ped.

8.....

pp

Ped.

8.....

pp

Ped.

8.....

pp

Ped.

8.....

sf

pp

Ped.

8.....

pp

p

fleBILE

dimin.

Ped.

solenne *ten.* *ten.* *ten.* *ten.* *maestoso assai*

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

cresc. molto

Red. tre corde *Red.* *Red.* *Red.*

ff *ff* *rinforz.* *ff*

Red. *Red.* *Red.* *Red.*

marcato

poco a poco ritenuto molto e smorzando

pp

una corda

Red. *Red.* *Red.* *Red.*

ppp *dolcissimo*

Red. sempre una corda *Red.*

Red. dolcissimo leggero e non agitato

Red. *Red.*

8

Ped. *

8

un poco cresc.

Ped. * *Ped.* * *Ped.* *

8

Ped.

8

p leggierissimo

8

3

8.....

pp
And. un poco marcato ed espressivo

*

8.....

pp
And. leggiere e dolcissimo

*

8.....

pp
And.

*

8.....

pp
And.

*

8.....

pp
And. leggiere e dolcissimo

*

8.....
poco a poco cresc. - - -
Red tre corde * Red *

This system shows the first two staves of a musical score. The upper staff contains a series of eighth-note chords, with a dotted line above it labeled '8.....'. The lower staff features a bass line with a 'Red' marking and a 'tre corde' instruction. A crescendo hairpin spans across both staves, labeled 'poco a poco cresc. - - -'. The system concludes with two asterisks and a 'Red' marking.

8.....
accelerando
Red marcatoissimo ff.

This system continues the musical score. The upper staff has a dotted line labeled '8.....' and the instruction 'accelerando'. The lower staff includes a 'Red' marking and 'marcatoissimo' dynamics. A forte hairpin labeled 'ff.' is present. The system ends with a 'Red' marking.

8.....
sf ff ten. p Red

This system features a double bar line. The upper staff has a dotted line labeled '8.....' and 'sf' dynamics. The lower staff has 'ff ten.' and 'p' dynamics, with a 'Red' marking below it. The system ends with a 'Red' marking.

8.....
cresc. molto marcatoissimo sf ff ten. p Red

This system continues with a dotted line labeled '8.....'. The upper staff has 'cresc. molto' and 'sf' dynamics. The lower staff has 'marcatoissimo', 'ff', and 'ten. p' dynamics, with a 'Red' marking below it. The system ends with a 'Red' marking.

8.....
cresc. molto marcatoissimo ff

This system features a dotted line labeled '8.....'. The upper staff has 'cresc. molto' dynamics. The lower staff has 'marcatoissimo' and 'ff' dynamics, with a 'Red' marking below it. The system ends with a 'Red' marking.

lunga

p dolce

una corda

Red *

8.....

smorzando

Red * Red * Red *

rall. e perdendosi

dolcissimo

p dolce

Red * Red *

4 2 1 2 1 2 1

pp

Red * Red *

8.....

p dolce

8.....

Red Red *

8

4 3 2 1 2 1 2 1

Ped. *

Ped.

8

This system contains two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 4/2. It features a series of eighth notes with a fingering sequence of 1 2 1 2 1 2 1. The lower staff has a bass clef and contains a melodic line with a *Ped.* marking and an asterisk, followed by a chordal texture with another *Ped.* marking and an asterisk.

8

8

Ped. * *Ped.* * *Ped.* *sempre più p* * *Ped.* *

This system continues the piece with two staves. The upper staff has a treble clef and contains a melodic line with a *Ped.* marking and an asterisk. The lower staff has a bass clef and contains a complex texture with multiple *Ped.* markings and asterisks, and the instruction *sempre più p* (always more piano).

8

8

Ped. * *Ped.*

This system features two staves. The upper staff has a treble clef and contains a melodic line with a *Ped.* marking and an asterisk. The lower staff has a bass clef and contains a complex texture with a *Ped.* marking and an asterisk.

8

ppp

8

Ped.

This system consists of two staves. The upper staff has a treble clef and contains a melodic line with a *ppp* (pianissimo) marking. The lower staff has a bass clef and contains a complex texture with a *Ped.* marking.

8

8

This system contains two staves. The upper staff has a treble clef and contains a melodic line with a *Ped.* marking. The lower staff has a bass clef and contains a complex texture with a *Ped.* marking.





Von den zahlreichen Wundern des heiligen Franziskus von Paula feiert die Legende besonders dasjenige, das er ausführte, als er die Meerenge von Messina durchquerte. Die Bootführer weigerten sich, ihre Barke mit einer so unscheinbaren Persönlichkeit zu belasten; er beachtete dies nicht und wandelte mit festem Schritt über das Meer.

Einer der hervorragendsten Maler der gegenwärtigen religiösen Schule in Deutschland, Herr Steinle, hat sich von diesem Wunder begeistern lassen. In einer bewunderungswürdigen Zeichnung, deren Besitz ich der liebenswürdigen Güte der Frau Fürstin Caroline Wittgenstein verdanke, hat er folgendes, entsprechend der Überlieferung der katholischen Bildererklärung dargestellt:

Den heiligen Franziskus auf den bewegten Fluten stehend; sie tragen ihn zu seinem Ziel, gemäß der Kraft des Glaubens die über die Ordnung der Natur den Sieg davonträgt. Sein Mantel ist unter seinen Füßen ausgebreitet; wie um den Elementen zu gebieten, erhebt er eine seiner Hände, in der anderen hält er eine glühende Kohle, als Sinnbild des inneren Feuers, das die Jünger Jesu Christi durchglüht. Sein Blick ist ruhig gen Himmel gerichtet, wo in einer ewigen und makellosen Glorie der Wahlspruch des heiligen Franziskus »Charitas!« erglänzt.

Das Leben des heiligen Franziskus von Paula, in italienischer Sprache von Giuseppe Miscimarra geschrieben, enthält die folgende Erzählung.

Zuletzt, gegenüber dem Leuchtturm von Messina und dann in der Gegend des Strandes von Cattona angelangt, fand er dort eine Barke, die Faßdauben nach Sizilien hinüberschaffen sollte. Er näherte sich mit seinen beiden Begleitern dem Herrn der Barke, namens Pietro Coloso, und sagte zu ihm: »Mein Bruder, bringe uns aus christlicher Liebe in deiner Barke nach der Insel hinüber.« Dieser aber, dem die Heiligkeit des Bittenden unbekannt war, verlangte von ihm das Fährgeld. Da nun die Antwort war, daß er dies nicht besäße, fügte jener hinzu, daß er dann für sie keinen Platz hätte. Die bei dieser Versagung der Bitte anwesenden Leute aus Arena, die den Heiligen begleitet hatten, baten den Herrn der Barke, daß er diese armen Brüder mit hinübernehmen möge, da er überzeugt sein könnte, daß einer von ihnen ein Heiliger wäre. »Wenn er ein Heiliger ist« — antwortete jener mit größter Rücksichtslosigkeit — »dann möge er auf den Fluten wandeln und Wunder tun.« Und abfahrend ließ er sie am Strande zurück. Ohne sich über den groben Spott des törichten Schiffsherrn zu erregen, und gestärkt von dem göttlichen Geist, der ihn immer unterstützte, ging der Heilige ein wenig abseits von seinen Gefährten und rief in Gebeten die göttliche Hilfe in dieser Lage an. Darauf zu diesen wieder zurückgekehrt, sagte er zu ihnen: »Seid fröhlich, meine Söhne! Durch Gottes Gnade haben wir ein besseres Schiff zum Übersetzen.« Aber der unschuldige und einfache Bruder Giovanni, der kein anderes Fahrzeug sah, sagte: »Mit welcher Barke, mein Vater, sollen wir überfahren, da jene hinweg ist?« Dieser antwortete: »Der Herr hat uns mit einem andern guten und zuverlässigeren Schiff versehen, mit diesem meinem Mantel.« den er nun auf dem Wasser ausbreitete. Bruder Giovanni lächelte, (obwohl Pater Paolo, als der Verständigere, an dem Wunder nicht zweifelte, das der Heilige angekündigt hatte), und sagte mit seiner gewöhnlichen Unbefangenheit: »Laß uns wenigstens auf meinem Mantel fahren, der uns besser tragen wird, weil er neu ist und nicht so geflickt wie der deinige.« Nachdem aber unser Heiliger seinen Mantel auf dem Wasser ausgebreitet hatte, segnete er ihn im Namen Gottes, hob dann ein Stück des Mantels empor, wie ein kleines Segel, das er mit seinem Stock gleichwie an einem Mast aufrecht erhielt. stieg mit seinen Gefährten auf dies wunderbare Fahrzeug und ging unter Segel, zum großen Erstaunen der Leute von Arena, die, als sie vom Strand aus sahen, wie schnell er die Fluten durcheilte, ihm weinend nachriefen und in die Hände schlugen, wie auch die Schiffsleute auf der Barke nebst deren unfreundlichem Herrn, der wegen seiner Versagung der Bitte um Verzeihung bat und ihn aufforderte, in sein Fahrzeug zu steigen. Doch der Herr, der zum Ruhm seines heiligen Namens kundtun wollte, daß er nicht allein die Erde und das Feuer, sondern auch die Gewässer der Herrschaft unseres Heiligen unterworfen hätte, ließ diesen die Aufforderung verschmähen und noch vor der Barke im Hafen anlangen.

Gregor XIII. hat im Saal des Vatikans dies Wunder in einem Bilde darstellen lassen. Es scheint also, daß Gott gewollt habe, daß die Kirche mit dieser Malerei eine dauernde Offenbarung desselben machen solle.

Parmi les nombreux miracles de St. François de Paule la légende célèbre celui qu'il accomplit en traversant le détroit de Messine. Les bateliers refusèrent de charger leur barque d'un personnage de si peu d'apparence; il n'en eut garde, et marcha d'un pas assuré sur la mer.

Un des plus éminents peintres de l'école religieuse actuelle en Allemagne, Monsier Steinle, s'est inspiré de ce miracle, et dans un admirable dessin dont je dois la possession à la gracieuse bonté de Madame la Princesse Caroline Wittgenstein, il a représenté, suivant la tradition de l'iconographie catholique:

Saint François debout sur les flots agités; ils le portent à son but, selon l'ordre de la Foi, qui maîtrise l'ordre de la Nature. Son manteau est étendu sous ses pieds; il lève une de ses mains comme pour commander aux éléments; de l'autre il tient un charbon ardent, symbole du feu intérieur qui embrase les disciples de Jésus-Christ; et son regard est tranquillement fixé au Ciel où reluit dans une gloire éternelle et immaculée la devise de St. François, la parole suprême »Charitas!« —

La Vie de St. François de Paule, écrite en italien par Giuseppe Miscimarra, contient le récit suivant:

Giunti in fine a vista del Fari di Messina e poi in quella parte del lido della Cattoná, trovò quivi una barca che portava in Sicilia doghe per botti. Presentatosi con i due compagni al padrone chiamato Pietro Coloso, dissegli »per carità fratello portateci nell' isola su la vostra barca« e quegli ignorando la santità di chi lo pregava, gli chiese il nolo. E poichè rispos' egli di non averlo, quegli soggiunse di non aver barca per conduli. Presenti alla negativa quelli di Arena che aveano accompagnato il Santo, pregarono il padrone che imbarcasse que' poveri frati e di essere nella certezza che un di quelli era un santo. E s' è santo quegli, rispose con massima inciviltà, che ammini su le aque e che faccia miracoli; e partito li lasciò sul lido. Senza turbarsi il Santo del tratto incivile di quel gonzo marinaio, perchè rincorato dal divino spirito che sempre lo assisteva, si dissociò per poco da' compagni ed invocò con preghiere il divino aiuto in quel rincontro. Indi tornato a' compagni, disse loro, »figlioli allegramente; con la grazia di Dio abbiamo un naviglio migliore per passare« ma fra Giovanni innocente e semplice alcun legno non vedendo, con quale barca disse, Padre, noi passeremo, se quella è partita? Ci ha provvisto il Signore, egli rispose, di altro buon naviglio più sicuro su questo nostro mantello che stava per distendere sul mare. Sorrise frà Giovanni (perocchè il p. Paolo come prudente non aveva difficoltà del miracolo che il Santo gli significava) e con la sua solita semplicità disse, passiamo almeno sul mantello mio che ci sosterrà meglio perchè nuovo e non rattoppato come il vostro. In fine disteso il mantello suo il nostro Santo su le aque, le benedisse in nome di Dio, e poi alzata una parte del medesimo mantello, come vela bassa che veniva sostenuta dal suo bastone come albero, montò con i suoi compagni su quel prodigioso palischermo, e fece vela con istupore di quelli di Arena, che guardando dal lido come velocemente percorreva le aque, gridavano piangendo e battevan le mani, come anco i marinari del naviglio con l'ingrato padrone che chiedendogli perdono della negativa, lo invitava a salir sul legno: ma Dio che a glorificazione del suo santo nome voleva manifestare di aver sottoposto all'impero del nostro Santo la terra e il fuoco non solo, ma anche le aque, gli fece disprezzare gl'inviti, e lo fece giugnere al porto prima del naviglio indicato.

Gregorio XIII. avendo fatto dipingere nella sala del Vaticano quel miracolo, sembra che Dio abbia voluto che manifestazione continua la Chiesa con quella pittura ne facesse. (Cap. 35. Vita di San Francesco di Paola descritta da Giuseppe Miscimarra. —)

Among the numerous miracles of St. Francis of Paola, the legend celebrates that which he performed in crossing the Straits of Messina. The boatmen refused to burden their barque with such an insignificant-looking person, but he, paying no attention to this, walked across the sea with a firm tread.

One of the most eminent painters of the present religious school in Germany, Herr Steinle, was inspired by this miracle, and in an admirable drawing, the possession of which I owe to the gracious kindness of the Princess Caroline Wittgenstein, has represented it, according to the tradition of catholic iconography:

St. Francis standing on the surging waters; they bear him to his destination, according to the law of faith, which governs the laws of nature. His cloak is spread out under his feet, his one hand is raised, as though to command the elements, in the other he holds a live coal, a symbol of the inward fire, which glows in the breasts of all the disciples of Jesus Christ; his gaze is steadfastly fixed on the skies, where, in an eternal and immaculate glory, the supreme word "Charitas", the device of St. Francis, shines forth.

The life of St. Francis, written in Italian by Giuseppe Miscimarra, contains the following narrative:

Having arrived at last in sight of the Lighthouse of Messina, and then at that part of the shore of Cattona, he found a barque there, which shipped staves for casks to Sicily. He presented himself with his two companions to the master of the vessel, one Pietro Coloso, saying: "For the sake of christian Charity, my brother, take us across to the island in your barque". And he, being ignorant of the holiness of him who thus begged, demanded the price of the passage from him. And when he answered that he did not possess it. the master of the vessel replied, that he had no barque to take them in.

The people of Arena, who had accompanied the Saint, and were present at this refusal of his request, begged the master of the vessel to embark these poor Brothers, saying that he might rest assured that one of them was a Saint. "If he is a Saint", answered he with the greatest incivility, "let him walk on the waters, and work miracles"; and sailing off. he left them on the shore.

Not in any way disturbed by the rude behaviour of the jeering mariner, and cheered by the divine spirit which always supported him, the Saint separated himself a little from his companions, and in prayer, invoked divine aid in his difficulty. On returning to his companions, he said to them, "Be of good cheer, my sons by the grace of God, we have a better ship in which we can cross over". But Brother Giovanni, who was innocent and simple, seeing no other vessel, said, "With which barque shall we cross over, my Father, since this one has gone?" He replied "The Lord has provided us with another good and safer ship, with this my cloak", which he now proceeded to spread over the water. Brother Giovanni smiled, (because Father Paolo, although prudent, had not doubted the miracle which the Saint had announced to them,) and said, with his usual simplicity: "At least let us cross on my cloak. which will carry us better, because it is new. and not so patched as yours". In the end our Saint spread his cloak on the water, and blessed it in the name of God, and then, lifting up a part of the cloak like a little sail, and supporting it with his staff, as a mast, he with his companions stepped on to this marvellous vessel, and sailed away. to the amazement of those of Arena, who watched from the shore, as it rapidly hastened through the waters, crying out after him in terror and tears, and beating their hands, as did also the sailors on the barque, and their unfriendly master, who implored pardon of him for the refusal of his request, and begged him to come into his ship. But God who for the glory of his holy name, desired to manifest that he had put not only Earth and Fire in subjection to our Saint, but also the waters, caused him to refuse this offer, and to arrive in port before the barque.

Gregory XIII has caused this miracle to be depicted in a painting in the Hall of the Vatican. It seems, therefore, that it was the will of God, that, with this picture, the Church should establish a perpetual manifestation of the miracle

(Chapter 35. Life of St. Francis of Paola, described by Giuseppe Miscimarra.)

Paolai szent Ference számos csodája közül a legenda azt a jelenetet dicsőíti, amint átment a messinai tengerszoroson. A csónakosok nem akartak ilven jelentéktelennek látszó személyt fölvenni bárkájukba; ő nem törődve vele biztos léptekkel elindult a tengeren.

Ez a csoda lelkesítő hatással volt Steinle úrra, a jelenlegi német vallási iskola egyik legkiválóbb feztőjére. Egy gyönyörű rajza, amely Wittgenstein Karolin hercegnő kegyes jósa folytán birtokomban van, a katolikus képmagyraázat (ikonográfia) hagyományaihoz híven a következőket ábrázolja:

Szent Ferenc ott áll a mozgó hullámokon, amelyek elviszik a cél felé; ereje: a természet rendje fölött győztes hit. Köpenye ki van terítve lába alatt; egyik kezét fölemeli, mintha parancsolna az elemeknek, a másikban izzó szentet tart, amely jelképe a Jézus Krisztus tanítványait átható belső tűznek. Nyugodt tekintete az égnek irányul, ahol örök és szep-lőtlen dicsfényben ragyog szent Ferenc jelszava, »Charitas!«

Paolai szent Ferenc életrajza, amelyet Giuseppe Miscimarra irt meg olasz nyelven, a következő elbeszélést tartalmazza:

Végül a messinai világító toronnyal szembe, majd Cattona partjának vidékére érve meglátott egy bárkát, amely hordódongát vitt Sziciliába. Két kísérőjével odalépett a jármű gazdjához, Pietro Colosohoz, és így szólt: »Testvér, vigyél át keresztény szeretetből bárkádban a szigetre.« A gazda, aki nem tudta, hogy egy szent férfi áll előtte, a viteldíjat követelte. Miután az ismeretlen azt felelte, hogy nincs semmije, a bárka tulajdonosa kijelentette, hogy nincs hely számukra. Az Arenából való emberek, akik a szentet kísérték és a visszautasítást hallották, könnyörögtek a gazdának, hogy vigye át magával a szegény testvéreket, mert meg lehet róla győződve, hogy köztük egy szent van. »Ha szent — mondá a legnagyobb kiméletlenséggel — akkor induljon el a vizek fölött és tegyen csodát.« És elindítván a bárkát ott hagyta őket a parton. A szent föl nem izgult az ostoba ten erész durva gúnyolódásán és megerősödve az isteni szellemtől, amely mindig támogatta, kísérőitől egy-két lépésre távolodott és Isten segítségéért fohászokodott ebben a helyzetben. Mikor visszatért társaihoz, így szólt: »Legyetek vidámak, társaim! Isten kegyelméből van jobb hajónk az átkelésre.« De az ártatlan és együgyű János testvér nem látva más járművet megjegyezte: »Miféle bárkán menjünk, atyám, mikor amaz már elindult?« És a szent azt felelte: »Az Úr ellátott minket egy másik jobb és megbízhatóbb hajóval, ezzel a köpenyemmel«, — és ezt kiterítette a vízben. János atya mosolygott (noha Pál atya, az értelmesebb, nem kételkedett a csodában, melyet a szent jelzett) és szokott közvetlenségével azt mondta: »Utazzunk inkább az én köpenyemen, ez jobban elbír minket, mert új és nincs foltozva, mint a tied.« A szent azonban a vizek fölé terítette köpenyét és megáldotta Isten nevében, azután fölemelt belőle egy darabot, mint egy kis vitorlát, és odatámasztotta botjához mint egy árbochoz, azután kísérőivel együtt erre a csodálatos járműre szállt és elvitorlázott, nagy bámulatára az Arenából való embereknek, akik a partról látva, hogy mily gyorsan szeli a hullámokat, sírva kiáltottak utána és összecsapták kezüket, és úgy tettek a hajósok is a bárkán, valamint bárdolatlan gazdájuk is, aki visszautasító szaváért bocsánatot kért és felszólította, hogy szálljon hajójára. De az Úr, aki szent nevének dicsőségére bizonyosságot akart tenni arról hogy a Szent uralma alá rendelte nemcsak a földet és a tüzet, hanem a vizeket is, azt sugalmazta, hogy a hívásnak ne engedjen és akarata szerint úgy lön, hogy a Szent hamarabb ért a kikötőbe, mint a bárka.

XIII. Gergely a Vatikán termében egy képen megörökíttette ezt a mirákulumot. Úgy látszik, Isten akarata volt, hogy az egyház a festményen bixtosítsa ennek a csodának a tartós megnyilatkozást. (»Vita di San Francesco di Paolo«, irta Giuseppe Miscimarra. — 35. fejezet.)

Der Heilige Franziskus von Paula auf den Wogen schreitend

St. Francois de Paule
marchant sur les flots.

St. Francis of Paola
walking on the waters.

Paulai Szent Ferenc átkel a hullámokon.

Franz Liszt.
(Komponiert 1863.)

Andante maestoso.

non troppo lento

First system of musical notation. The treble clef staff contains a series of chords and single notes, some with slurs. The bass clef staff features a continuous eighth-note accompaniment with fingerings 3, 2, 3, 4, 1. The word *Leg.* is written below the bass staff at the beginning of each measure.

Second system of musical notation. The treble clef staff includes a *cresc.* marking. The bass clef staff continues the eighth-note accompaniment with fingerings 3, 2, 1, 5, 1, 6, 3, 2, 3, 1, 5, 1. Asterisks are placed below the bass staff in measures 2, 4, 6, and 8.

Third system of musical notation. The treble clef staff has a *legato* marking. The bass clef staff features eighth-note accompaniment with fingerings 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5, 2. The word *Leg.* is written below the bass staff.

Fourth system of musical notation. The treble clef staff begins with a *p* dynamic marking. The bass clef staff continues the eighth-note accompaniment. Asterisks are placed below the bass staff in measures 2 and 8.

Fifth system of musical notation. The treble clef staff begins with a *p* dynamic marking. The bass clef staff continues the eighth-note accompaniment. Asterisks are placed below the bass staff in measures 2 and 8.

First system of musical notation. The treble clef contains a few notes with a slur. The bass clef contains a continuous eighth-note pattern. A *cresc.* marking is placed above the bass staff. Below the system, the word *Legato* is written twice, with an asterisk between the two instances.

Second system of musical notation. The treble clef has a slur over several notes. The bass clef continues the eighth-note pattern. Below the system, the word *legato* is written once, followed by the word *Legato* written four times.

Third system of musical notation. The treble clef has a few notes. The bass clef has a complex pattern with some notes marked with an asterisk. A *p* marking is present in both staves. Below the system, the word *Legato* is written twice, with an asterisk between the two instances.

Fourth system of musical notation. The treble clef has a few notes. The bass clef has a complex pattern with some notes marked with an asterisk. Below the system, the word *Legato* is written twice, with an asterisk between the two instances.

Fifth system of musical notation. The treble clef has a few notes. The bass clef has a complex pattern with some notes marked with an asterisk. Below the system, the word *Legato* is written twice, with an asterisk between the two instances.

1 2 1 3 1 2 3 4 3 2

il canto

sempre marcato

p leggiero *p* *p*

1 3 3 1 4 3 3 3 3 4 5

p *p leggiero* *p* *

1 2 1 3
3 2 1
Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. Ped. *

Ped. * Ped. *

8.....
rinforz.
Ped. *

marcato
Ped. * Ped. * Ped. * Ped. *

The musical score is organized into six systems, each with a treble and bass staff. The notation includes various dynamics and articulations:

- System 1:** Starts with *ten.* and *pp*. Includes fingerings like 1 3 2 1 3 2 and 1 2 3. A *Red.* marking is present below the bass staff.
- System 2:** Features a *rinforz.* marking. Includes fingerings such as 2 3 1 and 2 1 3 2. A *Red.* marking is below the bass staff.
- System 3:** Includes the instruction *marcato*. The bass staff has a *Red.* marking with asterisks.
- System 4:** Starts with the tempo instruction *poco a poco animato il tempo ma non troppo* and the dynamic *mf*. The bass staff has a *più marcato* marking and *Red.* markings with asterisks.
- System 5:** Continues the *più marcato* instruction and *Red.* markings with asterisks.
- System 6:** Continues the *Red.* markings with asterisks.

Throughout the score, there are various musical notations including slurs, accents, and specific fingerings for both hands.

First system of musical notation. The upper staff contains a melodic line with slurs and a fermata over a triplet of eighth notes. The lower staff contains a bass line with slurs and a fermata. Below the staves, the word "Ped" is written with asterisks: Ped * Ped * Ped * Ped * Ped * Ped * Ped *

Second system of musical notation, similar to the first. Below the staves, the word "Ped" is written with asterisks: Ped * Ped * Ped * Ped * Ped * Ped * Ped *

Third system of musical notation, starting with the word "Ossia" above the first staff. It includes dynamic markings "stringendo" and "rinforz. mp". Below the staves, the word "Ped" is written with asterisks: Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

Fourth system of musical notation, starting with the word "Ossia" above the first staff. It includes dynamic markings "stringendo", "rinforz. mf", and "rinforz. f". Below the staves, the word "Ped" is written with asterisks: Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

Ossia

rinforz.
ff

Ped. *

sf
ff

Ped. *

sf
ff

Ped. *

sf
ff
p

accelerando legato

Ped. *

p

Ped. *

p

8.....

Red. * *Red.* *

non legato e più stringendo

Red. *Red.*

Red. *Red.*

Red. *più rinforz.*

8.....

* *Red.*

Allegro maestoso ed animato.

The musical score consists of four systems of two staves each (treble and bass clef). The first system begins with a forte (*ff*) dynamic and includes a triplet of eighth notes marked with an '8' and a dotted line. The second system continues with *ff* dynamics and features several triplet markings in the bass line. The third and fourth systems maintain the *ff* dynamic and include various articulation marks such as accents and slurs. The score concludes with a final cadence in the bass line.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a series of chords and melodic lines. A dynamic marking of *sempre fff* is present in the upper right. A first ending bracket with a dotted line and the number 8 is shown above the treble staff. Fingerings are indicated with numbers 1-5. There are several accents (^) and slurs. Below the staff, there are markings: *Red*, an asterisk (*), *Red*, an asterisk (*), *Red*, an asterisk (*), and *Red*, an asterisk (*).

Second system of musical notation, continuing from the first. It features similar notation with a grand staff, key signature, and dynamics. A first ending bracket with a dotted line and the number 8 is shown above the treble staff. Fingerings and accents are present. Below the staff, there are markings: *Red*, an asterisk (*), *Red*, and an asterisk (*).

Third system of musical notation. It continues the piece with a grand staff and key signature. A first ending bracket with a dotted line and the number 8 is shown above the treble staff. Fingerings and accents are present. Below the staff, there are markings: *Red*, an asterisk (*), *Red*, and an asterisk (*).

Fourth system of musical notation. It continues the piece with a grand staff and key signature. A first ending bracket with a dotted line and the number 8 is shown above the treble staff. A dynamic marking of *p* is present. Below the staff, there are markings: *Red*, an asterisk (*), and *Red*.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents. Performance markings include *fff* (fortissimo) and *Red.* (ritardando). A dotted line with the number 8 indicates an eight-measure rest in the right hand.

Second system of musical notation. Similar to the first system, it features melodic and rhythmic lines with slurs and accents. Performance markings include *fff* and *Red.*. A dotted line with the number 8 indicates an eight-measure rest in the right hand.

Third system of musical notation. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. Performance markings include *p* (piano) and *Red.*. A dotted line with the number 8 indicates an eight-measure rest in the right hand.

Fourth system of musical notation. This system consists of a dense, continuous texture of chords and arpeggios in both hands, with no slurs or accents.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. Performance markings include *piu cresc.* (piu crescendo) and *Red.*. A dotted line with the number 8 indicates an eight-measure rest in the right hand.

8.....

ten. *ben in tempo* *ten.* *sf*

Red.

2 4 1 2 4 1

4 2 1 4 2 1 4 2

8.....

ten. *ten.* *ten.* *sf* *sf*

Red.

3 1 2 3 1

4 2 1 4 2 1 4 2 4 1

3 2 1 3 2 1 3 2 3 1 2 3 5

ten. *ten.* *sf*

Red.

3 2 1 3 2

Lento.
accentato assai
con somma espressione

p.

Musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Musical notation for the second system, including the lyrics "cre - - scen - - do" and the instruction "p marcato".

Musical notation for the third system, including the lyrics "più cre - - scen - - do" and the instruction "accelerando".

Musical notation for the fourth system, featuring a treble and bass staff with various notes and rests.

Musical notation for the fifth system, including the instruction "fff" and a double bar line.

Elegie.

Élégie. Elegy. Elégia.

Zum Gedächtnis der Frau Marie von Moukhanoff geb. Gräfin Nesselrode.

Franz Liszt.
(Komponiert 1874.)

Andante.

f *mf*

Red * Red * Red *

p *pp* *rit.*

Red *

a tempo

dolce *a tempo*

sempre legatissimo una corda

Red * Red * Red * Red *

Red * Red * Red * Red *

espressivo

Red * Red * Red * Red * *tre corde*

First system of musical notation. Treble and bass staves. Pedal markings: Ped, *, Ped, *, Ped, *, Ped, *. Fingerings: 5, 3, 4, 2, 3, 1, 2, 3, 4, 5, 4, 3, 2.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped, *, Ped, Ped, *, Ped, Ped, Ped. Dynamics: *cresc.* (crescendo). Fingerings: 2, #, 5, 4, 5, 4.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped, Ped, Ped, Ped. Dynamics: *un poco rallent.* (un poco rallentando), *diminuendo* (diminuendo), *a tempo*, *sempre dolce ed espressivo* (sempre dolce ed espressivo). Performance instruction: *una corda* (una corda). Fingerings: 3, 3, 3, 3.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped, *, Ped, *, Ped, Ped, Ped. Fingerings: 1, 3, 4, 3.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped, *, Ped, Ped, Ped, Ped. Fingerings: 1, 2, 3, 4, 3, 2, 1.

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped, Ped, Ped, Ped, Ped. Fingerings: 3, 4, 3, 1.

8.....

cresc. *ff appassionato*

Red. * Red. *tre corde* Red. *

8.....

ff

Red. * Red. * Red. * Red. Red. Red. Red. *

un poco ritenuto

appassionato *p* *diminuendo*

Red.

a tempo 8.....

più ritenuto *pp* *ff vibrato*

Red. *una corda* Red. * Red. *tre corde* Red. *

8.....

Red. Red. * Red. Red. Red. Red. Red. *

un poco rit. *appassionato* *p* *diminuendo*

Red.

più ritenuto - - - *a tempo*

pp
dolce
Ped. una corda

ten. pp
ten. pp
ten. pp
Ped. pp

ten.
ten.
ten.
dolcissimo
Ped.

ten.
ten.
ten.
ten.
Ped. *espressivo*

rallent.
pp tremolo
dim.
Ped.

un poco ritenuto
pp
Ped.

Zweite Elegie.

Deuxième Élégie. Second Elegy. Második elégia.

Lina Ramann gewidmet.

Franz Liszt.
(Komponiert 1878)

Quasi Andante.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system is marked *una corda* and includes the instruction *Red.* (pedal) and a star symbol. The second system also includes *Red.* and a star symbol. The third system is marked *sostenuto ed espressivo* and *mf* (mezzo-forte), with *Red.* and star symbols. The fourth system includes *Red.* and star symbols. The fifth system includes *Red.* and star symbols. Fingering numbers (1-5) are placed above notes throughout the score. The piece concludes with a final measure marked with a '1' in the bass staff.

1 2 1 2 3 5 1 2 3 #5 #1 #

Ped. *

sostenuto ed espressivo

1 2 1 2

Ped. *

1 2 1 4 3

Ped. 1 2 3 *

3 2 1 2 3 1 2 3 1 2 3 4 #5 1 2 b

dimin.

un poco rall.

b 4 b 3 5 b 3 b 4 b 5

smorzando

a tempo

dolcissimo amoroso

pp 1 5 4 2

sempre legatissimo 3 * *Red.* * *Red.* 1 5 4 * *Red.*

poco a poco cresc.

poco a poco accelerando

1 5 4 2 * *Red.* * *Red.* * *Red.* 1 5 3

musical notation system 1, including treble and bass staves, dynamic markings like *molto cresc.*, and fingerings such as 1 5 3 2.

musical notation system 2, including treble and bass staves, dynamic markings like *f*, and the instruction *sempre appassionato ed un poco accel.*

musical notation system 3, including treble and bass staves, and dynamic markings like *f*.

musical notation system 4, including treble and bass staves, and dynamic markings like *f*.

musical notation system 5, including treble and bass staves, and dynamic markings like *f*.

agitato

ff

Red. * Red. * Red. *

Red. * Red. * Red. *

p dolce

una corda

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

dimin.

Red. * Red. *

(a tempo primo) *un poco ritenuto*
espressivo ma semplice

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over the first two measures and a fermata over the final measure. The left hand provides a harmonic accompaniment. Fingerings are indicated above the notes: 4, 5, 2, 4, 5, 4, 2, 3, 4. The system concludes with a *Red.* (Reduction) symbol and an asterisk.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. Fingerings are indicated: 5, 3, 1, 2, 5, 4, 5, 4, 2, 3, 4, 5, 3, 1, 2, 5, 4, 2, 3. The system concludes with a *Red.* symbol and an asterisk.

Third system of musical notation. The right hand features a melodic line with a slur and a fermata. Fingerings are indicated: 2, 3, 5, 4, 4, 3. The system concludes with a *Red.* symbol and an asterisk.

Fourth system of musical notation. The right hand features a melodic line with a slur and a fermata. Fingerings are indicated: 1, 2, 3, 4, 5, 1, 2, 3, 4, 1, 2, 3. The system concludes with a *Red.* symbol.

Fifth system of musical notation. The right hand features a melodic line with a slur and a fermata. Fingerings are indicated: 8. The system concludes with a *Red.* symbol, a *pp* (pianissimo) dynamic marking, and an asterisk.

Impromptu.

Frau Baronin Olga von Meyendorff geb. Prinzessin Gortschakoff gewidmet.

Franz Liszt.
(Komponiert 1872.)

Animato, con passione.

dolcissimo

pp
una corda

sempre legato e pp l'accompagnamento * *Ped.*

un poco rall.
* *Ped.* * *Ped.*

rall. *a tempo*
con grazia
* *Ped.* * *Ped.*

* *Ped.*

8.....

Ad. * *Ad.* *

8.....

Pw. *dim.* *

un poco rit. *espressivo*

pp *sempre legato molto e p* *Ad.* *

pp *Ad.* * *Ad.* *Ad.*

languendo *sempre p*

Ad. * *Ad.* * *Ad.*

* *Ad.* * *Ad.* * *Ad.*

cresc.

poco a poco accel.
crescendo
And. *And.* *And.* *And.* *appassio-*

nato *And.* *And.* *tre corde*

più rinforz. *And.* *And.* *And.* *And.* *And.*

molto appassio-
ff *And.* *And.* *And.* *And.* *And.*

nato *And.* *And.* *And.*

8.....

Pd. * *Pd.* * *Pd.* * *Pd.* * *Pd.*

8.....

una corda

ppp * *espressivo* *Pd.* *

dolce *Pd.* * *Pd.* * *Pd.* * *Pd.* *

un poco ritenuto
perdendo
Pd. * *Pd.* * *Pd.* * *Pd.* *

8.....

dolciss. *pp* * *Pd.* * *Pd.*

Weihnachtsbaum

Arbre de Noël. Christmas-tree.
Karácsonyfa.

Franz Liszt.
(Komponiert 1875-76.)

Seiner Enkelin Daniela von Bülow gewidmet.

Nr. 1. Altes Weihnachtslied.

Vieux Noël.-An old Christmas Carol.-Régi karácsonyi ének.
Psallite.

Allegro non troppo.

Piano
ossia
Harmonium.

ff *ff* *sempre f ed un poco legato*

3 4 3 4 5 5 5 4 3 4 2 3 1 4 5 5 5 4

Ped. * Ped. *

Ped.

Ein klei - nes Kin - de - lein liegt in dem Krip - pe -

plusingando

* 4 2 1 3 2 4 4 5 2 1 3 2 *

And.

lein, al - le lie - be En - - ge - lein,

And. * 1 2 *And.* * *And.* *

al - le lie - be En - - ge - lein die - nen dem *un poco rallentando*

1 2 *And.* * *And.* * 2 5

Kin - de - lein. *un poco rall. e smorzando*

dim. *dolce*

f *And.* *

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by a flat sign on the bass staff. The bass staff features a continuous eighth-note accompaniment. The treble staff contains chords and melodic fragments. There are two 'Ped.' markings in the bass staff, one at the beginning and one in the middle, each followed by an asterisk. A 'V' marking is present above the first measure of the treble staff.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The bass staff continues with eighth-note accompaniment. The treble staff has chords and melodic lines. A 'Ped.' marking with an asterisk is located in the bass staff. The instruction 'sempre ff' is written in the treble staff. A 'V' marking is above the first measure of the treble staff.

Third system of musical notation. The grand staff continues. The bass staff has eighth-note accompaniment. The treble staff features chords and melodic lines. There are two 'Ped.' markings in the bass staff, each followed by an asterisk.

Fourth system of musical notation. The grand staff continues. The bass staff has eighth-note accompaniment. The treble staff features chords and melodic lines.

Fifth system of musical notation. The grand staff continues. The bass staff has eighth-note accompaniment. The treble staff features chords and melodic lines. The system concludes with a double bar line.

Nr. 2. O heilige Nacht!

Weihnachtslied nach einer alten Weise.

La Nuit Sainte.

O Holy Night

Christmas Song of the olden time.

Karácsonyi ének egy régi dallam nyomán.

Franz Liszt.

Lento. M. 48 ♩

Piano
ossia
Harmonium.

The piano introduction is in 6/4 time, marked 'Lento'. It features a melody in the right hand with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with sustained notes.

O heilige Nacht voll himmlischer Pracht!

The vocal line begins with the lyrics 'O heilige Nacht voll himmlischer Pracht!'. The melody is in 6/4 time, marked 'Lento'. The piano accompaniment continues with a steady harmonic support.

heilige Nacht In Lüften sich

voll himmlischer Pracht! *p dolce sempre legato*

The vocal line continues with 'heilige Nacht' and 'In Lüften sich'. The piano accompaniment features a triplet of eighth notes in the right hand and a quarter note in the left hand. The dynamic is *p dolce sempre legato*.

schwingen die Engel und

The vocal line continues with 'schwingen die Engel und'. The piano accompaniment features a triplet of eighth notes in the right hand and a quarter note in the left hand. The dynamic is *p dolce sempre legato*.

gen, und sin

p

3

Ped.

gen Hal - le - lu - ja! Hal - le - lu - ja!

p

più p

diminuendo

Hal - le -

Ge - bo - ren ist Gott!

pp

p

Der Höl - le zum Spott!

Ge - bo - ren ist Gott!

mf

espressivo

p dolce sempre legato

Der Höl - le zum Spott!

In Lüf - ten sich

3

schwin - gen die En - gel und sin -

2

3

3

4

3

- - - gen und sin - - - gen Hal -

p *p*

Red *

le - lu - ja Hal - le - lu - ja!

più p *diminuendo*

Hal - le - lu -

Hal.le - lu - ja! Hal.le - lu - ja!

pp *p* *cresc.* *f*

ja!

Red * Red *

Lo stesso tempo. M. 48 d -

Hal.le - lu - ja! Hal.le - lu - ja!

p *ppp*

Hal.le - lu - ja!

*

pp *ppp*

Nr. 3. Die Hirten an der Krippe.

Les Bergers à la crèche. The Shepherds at the Manger.

Pásztorok a bölcsónél.

„In dulce jubilo“

Franz Liszt.

Piano
ossia
Harmonium.

Allegretto pastorale.

mf un poco marcato

marcato

Pedal jede erste Hälfte der Takte.
Mettez la pédale pendant la 1^{re} moitié de chaque mesure.
Pedal for the first half of each bar.
Minden ütem első felére pedál.

diminuendo

diminuendo

p

Pedal * Pedal * Pedal * Pedal *

dimin. *legato*

Ped. *

p

a tempo *cresc.* - - - *f*

Ped. * Ped. * Ped. * Ped. *

sempre f

Ped. *

Pedal jede erste Hälfte der Takte.
 Mettez la pédale pendant la 1^{re} moitié de chaque mesure.
 Pedal for the first half of each bar.
 Minden ütem első felére pedál.

Ped. *

un poco rallentando *diminuendo* - - - *a tempo*

3 2 1
4 2
4 2
p
4 3 2 1
Ped. * Ped. * Ped. * Ped. *

4 2
Ped. * Ped. * Ped. * Ped. *
poco a poco
3 4 5 4 3

rallentando 3 4 3
sempre più p
legato
2 1 1 2

3

4 3 1 2 3

poco a poco ri - te - nu - to e perdendo
1 1

Nr. 4. Adeste Fideles.

Gleichsam als Marsch der heiligen drei Könige.

Marche des trois rois mages. March of the Three wise Men of the East.

A Három - Királyok indulója.

Franz Liszt.

Tempo di Marcia moderato.

Piano
ossia
Harmonium.

The musical score is written for piano and voice. It begins with a piano introduction in D major, 3/4 time, marked 'Tempo di Marcia moderato'. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal line enters with the lyrics 'Adeste fideles'. The score includes various musical notations such as dynamics (p, mp, cresc.), articulation (accents, slurs), and fingerings. The lyrics are: 'Adeste fideles'. The score concludes with a final chord and a 'Ped.' (pedal) instruction.

4 3 3

ff

3

1 2 3 4 2 5 1 3 1 4 2

p *dolce espressivo*

3 2

3 5 1 4

3 1 4 2 4

p

Red

pp *p* *pp* *cre.*

* 2 4 2 4 *

Red

p

2 2 2 2

scen- do-

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *f* and *ff*.

Second system of musical notation, including treble and bass staves with dynamic markings like *ff* and *Red.*, and a star symbol.

Third system of musical notation, showing treble and bass staves with dynamic markings such as *p* and triplets.

Fourth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Fifth system of musical notation, including treble and bass staves with dynamic markings like *p*, *pp*, and *Red.*, and star symbols.

Sixth system of musical notation, showing treble and bass staves with dynamic markings such as *p*, *pp*, and *cre.*, and star symbols.

scen do

un poco accelerando

Ped *

Nr. 5. Scherzoso.

Man zündet die Kerzen des Baumes an.

Scherzoso.

On allume les bougies de l'arbre.

Scherzoso.

Lighting the candles on the Christmas-tree.

Scherzoso.

A fa gyertyáskái kigyulnak.

Franz Liszt.

Presto.

p

sempre p

crescendo

mf

1 2 3 1

(Ped. , *)

Ped. *

Ped. *

Ped. *

Ped. *

diminuendo

pp

pp

8.....

1 2 2 1 2 2 1 1 3 2 4 4 3 1 3 2 4 4

Ped. *

ben staccato e vivacissimo

8.....

1 3

Ped. *

8.....

Ped. *

Ped. *

p

p

First system of musical notation, consisting of two staves (treble and bass clefs). The music features chords and moving lines in both hands.

Second system of musical notation, including the instruction *un poco cresc.* written above the staff.

Third system of musical notation, including the instruction *mf* and *legato*. It features an *ossia* section below the main staff with a bass clef and a 4-measure rest.

Fourth system of musical notation, including the instruction *cresc.* and a 4-measure rest.

Fifth system of musical notation, including the instruction *rinforz.* and *ff*. It features a *Ped.* section below the main staff with a 4-measure rest and an asterisk.

quasi Tromba

8.....

pp

8.....

(Ped. *) (Ped. *) (Ped. *)

8.....

8.....

pp

1

pp

8.....

8.....

1

3 4 3 4

8

sempre arpeggiando

4 3

This system shows the first two staves of music. The upper staff contains a series of chords, each marked with an '8' above it, indicating an octava. The lower staff features a melodic line with a fourteenth-note triplet and a triplet of eighth notes.

8

This system continues the musical notation with two staves. The upper staff has chords marked with an '8', and the lower staff continues the melodic line with eighth notes.

8

sempre stacc.

3 4

This system shows two staves. The upper staff has chords marked with an '8'. The lower staff features a melodic line with a triplet of eighth notes and a quarter note.

8

p dolce e legato

3 4 3 4

This system shows two staves. The upper staff has chords marked with an '8'. The lower staff features a melodic line with a triplet of eighth notes and a quarter note.

8

dim.

This system shows two staves. The upper staff has chords marked with an '8'. The lower staff features a melodic line with a half note and a quarter note.

pp

This system shows two staves. The upper staff has chords marked with an '8'. The lower staff features a melodic line with eighth notes.

Nr. 6. Glockenspiel.

Carillon. Carillon.
Harangjáték.

Molto vivace.

Franz Liszt.

f quasi trillo

diminuendo

p

trillo

* *

The musical score is organized into six systems, each containing a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Starts with the tempo marking *allegramente*. The first measure has a fingering of 5 2 4 1 2 3 4. The second measure has a fingering of 5 2 4 3 1. The tempo changes to *sempre legato*. Pedal markings (Ped.) are present under the first and second measures.
- System 2:** Continues the *sempre legato* section. A first ending bracket labeled '8' spans the first two measures. The second measure has a fingering of 4 3 2. Pedal markings are present under the first and second measures.
- System 3:** The tempo changes to *un poco crescendo*. The first measure has a fingering of 5 2 4 1 2 3 4. Pedal markings are present under the first and second measures.
- System 4:** Continues the *un poco crescendo* section. Pedal markings are present under the first and second measures.
- System 5:** The tempo changes to *rinz.* (ritardando). The first measure has a fingering of 5 2 4 1 2 3 4. The second measure has a fingering of 5 2 4 3 1. The tempo changes to *diminuendo*. Pedal markings are present under the first and second measures.
- System 6:** The tempo changes to *ben marcato*. The first measure has a fingering of 5 2 4 1 2 3 4. The second measure has a fingering of 5 2 4 1. The dynamic marking *p* (piano) is indicated. Pedal markings are present under the first and second measures.

sempre staccato

8

f *p*

Red. *rinfz. Red.* *Red.*

This system contains the first three measures of the piece. The first measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The second measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The third measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The dynamics are *f* in the second measure and *p* in the third measure. The articulation is *Red.* in the first and third measures, and *rinfz. Red.* in the second measure.

8

f

Red. *Red.* *rinfz.*

This system contains the next three measures. The first measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The second measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The third measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The dynamic is *f* in the second measure. The articulation is *Red.* in the first and second measures, and *rinfz.* in the third measure.

8

dim. *p*

This system contains the next three measures. The first measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The second measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The third measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The dynamics are *dim.* in the second measure and *p* in the third measure.

8

pp

This system contains the next three measures. The first measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The second measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The third measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The dynamic is *pp* in the second measure.

8

This system contains the next three measures. The first measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The second measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The third measure is marked with a fermata and a dotted line above it, with the number '8' above the staff.

pp

This system contains the final three measures. The first measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The second measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The third measure is marked with a fermata and a dotted line above it, with the number '8' above the staff. The dynamic is *pp* in the second measure.

sempre staccato

p

Ped. * Ped. * Ped. *

8.....

Pedal in jedem Takt.
Mettez la pédale, chaque mesure.
Pedal every measure.

f giocoso

8.....

8.....

ff

Ped. * Ped. *

8.....

8.....

diminuendo

8.....

p

8.....

trill 2
2 1 Ped. 3 1 2 1 Ped. Ped. *

8.....

crescendo

1 2 Ped.

8.....

p

Nr. 7. Schlummerlied.

Berceuse. Slumber Song.
Bölcsődal.

Franz Liszt.

Andante.

The musical score is written for piano and consists of four systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first system includes the tempo marking 'Andante.', the dynamic marking 'p', and the instruction 'una corda'. The second system includes the instruction 'sempre legato e dolcissimo'. The third and fourth systems contain various performance markings, including 'Ped.' (pedal) and asterisks (*). Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a double bar line and repeat dots.

First system of musical notation, consisting of two staves (treble and bass). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with longer note values. There are asterisks and the word "Ped." (pedal) below the bass staff.

Second system of musical notation. The bass staff includes the instruction *un poco espressivo*. Similar to the first system, it features two staves with melodic and supporting lines, and includes asterisks and "Ped." markings.

Third system of musical notation, continuing the two-staff format. It includes melodic lines in both staves and includes asterisks and "Ped." markings.

Fourth system of musical notation. The right-hand staff concludes with the instruction *diminuendo*. The system includes two staves and includes asterisks and "Ped." markings.

Fifth system of musical notation. The left-hand staff begins with the instruction *pp* (pianissimo). This system includes two staves, fingerings (1 2 1 2 3 4 and 2) above the treble staff, and includes asterisks and "Ped." markings.

Sixth system of musical notation. This system includes two staves, fingerings (1 2 1 2, 1 2 1, and 1 2 1 2 4) above the treble staff, and includes asterisks and "Ped." markings.

Red. * Red. * Red. *

Red. * Red. *

sempre dolce, un poco espressivo

3 1 Red. * 3 2 Red. *

Red. * Red. * Red. *

Red. * Red. *

Red. * Red. *

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a series of eighth notes, while the bass clef has a few notes and rests.

Second system of musical notation. The treble clef continues with eighth notes. The bass clef has a few notes and rests. A *Ped.* marking is present in the bass clef, and an asterisk (*) is placed below the staff.

Third system of musical notation. The treble clef features a melodic line with slurs and fingerings (1). The bass clef has a few notes and rests. Markings include *sempre p e legato* in the treble and *un poco espressivo* in the bass. *Ped.* markings and asterisks (*) are also present.

Fourth system of musical notation. The treble clef continues with the melodic line. The bass clef has a few notes and rests. A *un poco cresc.* marking is in the treble. *Ped.* markings and asterisks (*) are present in the bass.

Fifth system of musical notation. The treble clef continues with the melodic line. The bass clef has a few notes and rests. A *legato* marking is in the treble. *Ped.* markings and asterisks (*) are present in the bass.

Sixth system of musical notation. The treble clef continues with the melodic line. The bass clef has a few notes and rests. A *perdendo* marking is in the treble. Fingerings (4, 5, 2, 3) are indicated above the treble staff. *Ped.* markings and asterisks (*) are present in the bass.

Nr. 8. Altes provenzalisches Weihnachtslied.

Ancien Noël provençal. Ancient Provençal Christmas Carol.

Régi provence-i karácsonyi ének.

Franz Liszt.

Allegro giocoso.

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro giocoso'. The score includes various dynamics such as *mf*, *p*, *mf*, *marcato*, *p*, and *dim.*. It also features articulations like *ped.* and *mf*, and performance instructions such as *dolce con grazia* and *un poco marcato*. The score contains several trills, slurs, and fingering numbers (1-5) throughout. The piece concludes with a *dim.* marking and a final *p* dynamic.

5 4 2 4 2 4 2

un poco marcato

dim. *p*

p *p*

2 1 3 2 3 2 4 2 1 3

diminuendo 2 3 2 4 1 3 2 4

pp

Nr. 9. Abendglocken.
Cloches du soir. Evening Bells.
Esti harangszó.

Franz Liszt.

Andantino affetuoso.

dolce

una corda

sempre legato

sempre dolce e legato

dolcissimo

pp dolce

3 1

1 2

Red. 4 5

This system shows the first two staves of music. The right hand starts with a treble clef and a key signature of two sharps (F# and C#). The left hand starts with a bass clef and the same key signature. The music is marked *pp* (pianissimo) and *dolce* (sweetly). There are fingerings 3 and 1 above the first two notes of the right hand. The system ends with a *Red.* (ritardando) marking and fingerings 4 and 5 below the final notes.

4 3 2 1 2 5

1 2

Red. 3

This system continues the piece. The right hand has a slur over a sequence of notes with fingerings 4, 3, 2, 1, 2, 5. The left hand has a *Red.* marking and a fingering of 3. There is an asterisk (*) below the first measure.

3 2 1 2

1 2

Red. 3

Red. *

1 2 1 3

This system features a slur over notes with fingerings 3, 2, 1, 2 in the right hand. The left hand has a *Red.* marking and a fingering of 3. There are *Red.* markings and asterisks (*) below several measures. The system ends with fingerings 1, 2, 1, 3.

sempre legato

1 2

Red. *

Red. *

Red. *

This system is marked *sempre legato* (always legato). The right hand has a slur over a continuous eighth-note passage. The left hand has a *Red.* marking and asterisks (*) below several measures.

sempre dolcissimo

Red. *

Red. *

Red. *

This system is marked *sempre dolcissimo* (always very soft). The right hand continues with eighth-note passages. The left hand has *Red.* markings and asterisks (*) below several measures.

Red. *

Red. *

Red. *

This system continues the *sempre dolcissimo* section. The right hand has eighth-note passages. The left hand has *Red.* markings and asterisks (*) below several measures.

8 5 4 5 4 4 5 : 5 4 5 4 5 5 5 5 4 5 4

sempre dolce tranquillo

This system shows the first two staves of a musical score. The upper staff contains a melodic line with fingerings 8, 5, 4, 5, 4, 4, 5, followed by a repeat sign and then 5, 4, 5, 4, 5, 5, 5, 5, 4, 5, 4. The lower staff contains a bass line. The tempo/mood is marked *sempre dolce tranquillo*.

4

dim.

This system shows the next two staves. The upper staff has a fingering of 4. The lower staff continues the bass line. The dynamic marking *dim.* (diminuendo) is present.

dolcissimo

(Ped. * Ped. *) *

This system shows the third and fourth staves. The upper staff has a fingering of 4, 3, 5. The lower staff has a fingering of 4, 3, 5. The dynamic marking *dolcissimo* is present. Pedal markings (Ped.) and asterisks (*) are used to indicate specific pedal effects.

3 2 2 1 3 2 1

pp

Ped. * Ped. *

This system shows the fifth and sixth staves. The upper staff has fingerings 3, 2, 2, 1, 3, 2, 1. The lower staff has a fingering of 3, 2, 1. The dynamic marking *pp* (pianissimo) is present. Pedal markings (Ped.) and asterisks (*) are used.

dimin.

This system shows the seventh and eighth staves. The dynamic marking *dimin.* (diminuendo) is present.

ppp

1 1

This system shows the ninth and tenth staves. The dynamic marking *ppp* (pianississimo) is present. The number 1 is written above the notes in the lower staff.

Andante quieto.

m.d. 5 4 5 *m.d.* 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5

p *m.g.* *m.g.*

Die nach oben gestrichenen Noten mit der rechten Hand, die nach unten mit der linken.
 Les notes doigtées en haut seront jouées avec la main droite, celles doigtées en bas, avec la main gauche.
 Play the notes with their stems upward with the right hand, those with their stems downward with the left.
 Jobb pézzel fogjuk a felfelé szárazott hangjeket, bal kézzel a lefelé szárazothakat.

una corda
p *un poco marc.* * *Ped.* * *Ped.* * *Ped.* *

legatissimo sempre

* *Ped.* * *Ped.* * *Ped.*

pp *perdendo* *ppp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * (*Ped.* * *Ped.* *) *Ped.* * *Ped.* *

Nr. 10. Ehemals.
Jadis. Formerly.
Valamikor réges-régen.

Franz Liszt.

Andante.

The musical score is written for piano and consists of five systems of music. The first system is marked *Andante* and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piano part starts with a *p* dynamic. The second system continues the piano part with a *pp* dynamic and includes fingering numbers (1) and accents (>). The third system is marked *dolce espressivo* and *sempre legato*, featuring a melodic line in the treble clef and a bass line with a *p* dynamic. The fourth system continues the melodic line with a *pp* dynamic. The fifth system concludes the piece with a *dim.* (diminuendo) marking in the bass line. The score includes various musical notations such as slurs, ties, and dynamic markings.

pp ppp

dolce espressivo

Red. *

cresc.

Red. *

cresc.

Red. $\frac{1}{3} \frac{1}{2} \frac{1}{3} \frac{2}{5} *$ Red. $\frac{1}{3} \frac{1}{2} *$ Red. * Red. * Red. *

f appassionato *rinforz.*

Red. * Red. * Red. *

rinforz.

Red. * Red. * Red. *

accelerando

un poco più appassionato

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ *

f appassionato molto

Ped. $\frac{1}{4}$ $\frac{1}{2}$ * Ped. * Ped. * Ped. * Ped. *

rinforz.

cresc.

rinforz.

Ped. $\frac{2}{4}$ * Ped. * Ped. * Ped. $\frac{2}{4}$ *

p dolce cantando

* Ped. $\frac{3}{5}$ * Ped. $\frac{4}{5}$ * Ped. $\frac{4}{5}$ * Ped. *

Ped. $\frac{3}{5}$ * Ped. $\frac{4}{5}$ * Ped. * Ped. $\frac{4}{5}$ *

8.....

sempre p

Ped. *

Ped. *

This system contains two staves. The upper staff features a series of chords, with a dotted line above the first three measures indicating an 8-measure phrase. The lower staff has a melodic line with fingerings (1, 2, 1, 3, 2, 3, 1, 2, 4, 2, 1, 3, 2, 3) and a *Ped.* marking with an asterisk.

8.....

Ped. (*)

This system continues the musical piece. The upper staff has a melodic line with fingerings (4, 5, 4, 5, 4, 5, 4, 5). The lower staff has a melodic line with fingerings (2, 1, 2, 3, 2) and a *Ped.* marking with an asterisk.

8.....

dolcissimo

This system features a *dolcissimo* marking. The upper staff has a melodic line with fingerings (4, 5, 2, 1, 1, 1). The lower staff has a melodic line with fingerings (2, 3, 4, 3, 5).

8.....

Ped. *

This system shows a melodic line in the upper staff with a dotted line above it. The lower staff has a melodic line with a *Ped.* marking and an asterisk.

p *pp* *pp*

This system consists of two staves. The upper staff has a melodic line with a *p* marking. The lower staff has a melodic line with *pp* markings.

Nr. 11. Ungarisch. Hongroise. Hungarian. Magyarosan.

Kornél Abrányi gewidmet.

Franz Liszt.

Maestoso. (Tempo di Marcia.)

The musical score is written for piano and consists of four systems of staves. The first system includes a treble clef staff and a bass clef staff. The treble staff begins with a series of notes numbered 1 through 5, followed by a 'ten.' marking. The bass staff starts with a 'mf' dynamic and contains a sequence of notes with a 'ten.' marking. The second system continues the piece with similar notation, including 'ten.' markings and 'Ped.' symbols with asterisks. The third system introduces 'r.H.' markings above the treble staff and 'ten.' markings below the bass staff. The fourth system concludes the piece with 'ten.' markings and 'Ped.' symbols. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

1^o. *r.H.* 5

4 Ped. *

4 Ped. *

Ped. *

Ped. * Ped. * Ped. *

p

poco a poco cresc.

ff eroico

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. There are two measures with a fermata and a 'Ped.' marking below the bass staff. Asterisks are placed under the second and fourth measures.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps. The music continues with eighth-note accompaniment and a melody. There are two measures with a fermata and a 'Ped.' marking below the bass staff. Asterisks are placed under the second, fourth, and sixth measures.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature changes to two flats (Bb and Eb). The music continues with eighth-note accompaniment and a melody. There is one measure with a fermata and a 'Ped.' marking below the bass staff. An asterisk is placed under the final measure.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. The music continues with eighth-note accompaniment and a melody. There is one measure with a fermata and a 'Ped.' marking below the bass staff. An asterisk is placed under the second measure.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. The music continues with eighth-note accompaniment and a melody. The system ends with a double bar line and a key signature change to one flat (Bb).

sempre *ff*

2do.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff begins with a fermata over the first measure. The dynamic marking 'sempre ff' is placed between the staves. A '2do.' marking is located below the first measure of the lower staff.

This system contains the next two staves of music, continuing the piece. The notation is consistent with the first system, featuring treble and bass clefs and a key signature of one sharp.

fff

8.....
2do.

This system contains the third and fourth staves. The dynamic marking '*fff*' is placed between the staves. The fourth staff has a dotted line with an '8' below it, indicating an 8-measure rest. A '2do.' marking is placed below the dotted line.

8.....*

This system contains the fifth and sixth staves. The sixth staff has a dotted line with an '8' below it, indicating an 8-measure rest. An asterisk '*' is placed below the dotted line.

8.....

This system contains the seventh and eighth staves. The eighth staff has a dotted line with an '8' below it, indicating an 8-measure rest.

Nr. 12. Polnisch.

A la manière polonaise. In Polish manner.

Lengyelesen.

Franz Liszt.

Andante.

The first system of the score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a piano (*p*) dynamic. The right hand plays a melodic line with a long slur over the first four measures, while the left hand provides a harmonic accompaniment. The notation includes quarter notes, eighth notes, and a half note.

The second system continues the piece, maintaining the piano (*p*) dynamic. It features a *dim.* (diminuendo) marking. The right hand has a melodic line with a slur, and the left hand has a bass line with chords and moving lines. The notation includes quarter notes, eighth notes, and a half note.

Tempo di Mazurka.

legato sempre

The third system is in 3/4 time with a key signature of three flats. It features a piano (*p*) dynamic and a *legato sempre* instruction. The right hand has a melodic line with fingerings (1, 2, 3, 4) and a slur. The left hand has a bass line with chords and moving lines. The notation includes quarter notes, eighth notes, and a half note. There are asterisks (*) under the first and third measures of the bass line.

The fourth system continues the piece, maintaining the piano (*p*) dynamic. It features a *legato sempre* instruction. The right hand has a melodic line with fingerings (1, 2, 3, 4) and a slur. The left hand has a bass line with chords and moving lines. The notation includes quarter notes, eighth notes, and a half note. There are asterisks (*) under the first and third measures of the bass line.

The fifth system continues the piece, maintaining the piano (*p*) dynamic. It features a *legato sempre* instruction. The right hand has a melodic line with fingerings (1, 2) and a slur. The left hand has a bass line with chords and moving lines. The notation includes quarter notes, eighth notes, and a half note. There is an asterisk (*) under the first measure of the bass line.

5 4 2 1 1 2

1 8 1 2 1 3

Red. *

5 4 2 1 1 2

* *Red.* * *Red.* *

dimin. - - - -

p scherzando

First system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of two sharps (F# and C#). The music consists of chords and arpeggiated figures. There are dynamic markings *f* and *Red* (likely *Red.* for *Red.* or *Red.* for *Red.*). There are asterisks (*) and a circled 8 above the staff.

Second system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of two sharps (F# and C#). The music consists of chords and arpeggiated figures. There are dynamic markings *ff* and *Red*. There are asterisks (*) and a circled 8 above the staff.

Third system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of two sharps (F# and C#). The music consists of chords and arpeggiated figures. There are dynamic markings *Red*. There are asterisks (*) and a circled 8 above the staff. Fingering numbers 4, 5, 5, 4, 5, 4 are written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of two sharps (F# and C#). The music consists of chords and arpeggiated figures. There are dynamic markings *p* and *p scherzando*. The tempo/mood marking *un poco marcato* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of two sharps (F# and C#). The music consists of chords and arpeggiated figures. There are dynamic markings *p*. There are asterisks (*) and a circled 8 above the staff.

Sixth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of two sharps (F# and C#). The music consists of chords and arpeggiated figures. There are dynamic markings *p*. There are asterisks (*) and a circled 8 above the staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a complex texture with many beamed notes and rests. There are dynamic markings such as *f* and *ped.* (pedal). There are also asterisks (*) and a circled '8' above the staff.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a grand staff, two sharps key signature, and 3/4 time signature. It includes dynamic markings like *f* and *ped.*, and structural markers like asterisks and a circled '8'.

Third system of musical notation. This system shows a change in the bass line, with a treble clef appearing on the lower staff. The notation remains complex with many beamed notes. It includes dynamic markings like *f* and *ped.*, and structural markers like asterisks and a circled '8'.

Fourth system of musical notation. Similar to the previous systems, it features a grand staff with two sharps key signature and 3/4 time signature. The notation is dense with many beamed notes. It includes dynamic markings like *f* and *ped.*, and structural markers like asterisks and a circled '8'.

Fifth system of musical notation. This system continues the complex texture. It features a grand staff with two sharps key signature and 3/4 time signature. It includes dynamic markings like *f* and *ped.*, and structural markers like asterisks and a circled '8'.

Sixth system of musical notation, the final system on the page. It features a grand staff with two sharps key signature and 3/4 time signature. The notation is dense with many beamed notes. It includes dynamic markings like *f* and *ped.*, and structural markers like asterisks and a circled '8'.

accelerando

8
Ped. *

8
ff
Ped. *

Tempo I.

8
p
Ped. *

dim. D.C. ad libitum dal segno §

8
trillo
p
Ped. 1 2 3 *

8
Ped. 3 2 4 4 *

This musical score consists of seven systems of piano accompaniment. Each system is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat major or D minor). The first system begins with a dotted line above the treble staff containing the number '8', indicating an octave shift. The first system includes the instruction *molto crescendo* and a *Ped.* marking. The second system contains a *Ped.* marking and the numbers '4 1' below the bass staff. The third system features several *Ped.* markings. The fourth system also has *Ped.* markings. The fifth system includes *Ped.* markings and a dotted line with the number '8' above the treble staff. The sixth system is marked *ff sempre* and includes *Ped.* markings and a dotted line with the number '8' above the treble staff. The seventh system includes *Ped.* markings and a dotted line with the number '8' above the treble staff. Asterisks (*) are placed throughout the score, often below the bass staff, to indicate specific performance points or accents. The notation includes various chords, arpeggios, and melodic lines in both hands.

This musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The first system features a melodic line in the treble clef with a dotted line above it indicating an 8-measure phrase, and a bass line with a 'Ped.' marking. The second system includes 'Ped.' markings in the bass line and asterisks in the treble line. The third system continues the melodic and harmonic development. The fourth system shows a continuation of the piece. The fifth system concludes the piece with a final 'Ped.' marking in the bass line.

Sancta Dorothea.

Franz Liszt.

(Komponiert 3. Oktober 1877 in Rom.)
(Bisher unveröffentlicht.)

Andante.

p sempre legato

Red. una corda * *Red.* *

dolce semplice

Red. * *Red.* *Red.* *Red.* *Red.* *Red.* *

ritard.

un poco più cresc.

Ped.

Ped.

Ped.

dolce espress.

Ped. * Ped. * Ped. * Ped. *

un poco rallent.

cresc.

Ped. * Ped. * Ped. *

dim.

p dolce

pp

Ped. *

In Festo Transfigurationis Domini nostri Jesu Christi.

Franz Liszt.

(Komponiert 6. August 1880 Weimar.)

(Bisher unveröffentlicht.)

Andante, un poco mosso. M.M. $\text{♩} = 56$.

p
legato e tenuto
p
sempre p

Ped. * Ped. * Ped.
Ped. * Ped. * Ped. *
Ped. * Ped. *
Ped. *
Ped. * Ped. * Ped. *

Musical notation for the first system, featuring a treble and bass clef with a key signature of one flat. The bass line includes a 'Ped.' marking and a fermata.

Musical notation for the second system, continuing the piece with a treble and bass clef. It includes 'Ped.' markings and asterisks.

Musical notation for the third system, featuring a treble and bass clef with a key signature of two sharps. It includes 'espress.' and 'Ped.' markings.

Musical notation for the fourth system, featuring a treble and bass clef with a key signature of two sharps. It includes 'Ped.' markings and asterisks.

Musical notation for the fifth system, featuring a treble and bass clef with a key signature of two sharps. It includes 'p' and 'Ped.' markings.

Musical notation for the sixth system, featuring a treble and bass clef with a key signature of two sharps. It includes 'pp', 'dim. e perdendo', and 'ppp' markings.

Trübe Wolken.

Nuages gris. Gloomy clouds.
Szürke felhők.

Franz Liszt.
(Komponiert 24. August 1881 in Weimar.)
(Bisher unveröffentlicht.)

Andante.

p

tremolando

Ped. *

Ped. *

Ped. *

Ped. *

First system of musical notation, bass clef. The upper staff contains a melodic line with slurs and a final treble clef. The lower staff contains a bass accompaniment with chords and slurs.

Second system of musical notation, treble clef. The upper staff contains a melodic line with slurs. The lower staff contains a bass accompaniment with chords and slurs.

Third system of musical notation, treble clef. The upper staff contains a melodic line with slurs. The lower staff contains a bass accompaniment with chords and triplets. The instruction *sempre legato* is written at the bottom right.

Fourth system of musical notation, treble clef. The upper staff contains a melodic line with slurs. The lower staff contains a bass accompaniment with chords and slurs.

Fifth system of musical notation, treble clef. The upper staff contains a melodic line with slurs. The lower staff contains a bass accompaniment with chords and slurs. The instruction *rallent.* is written above the final measure, and *p* is written below the first measure of the final section. The system ends with a double bar line and asterisks.

Preludio funebre.

Franz Liszt.
Komponiert Budapest April 1885.
(Unveröffentlicht.)

Andante.

(*mf*)

cresc.

f *ff*
8va bassa.....

8va bassa.....

Schlaflos!

Frage und Antwort.

Nocturno nach einem Gedicht von Toni Raab.

Insomnie!

Question et Réponse.

Nocturne d'après une poésie de Madame Toni Raab.

Sleepless.

Question and Answer.

Nocturne after a poem by Toni Raab.

Álmatlanul.

Kérdés és felelet.

Nocturno, Raab Toní költeménye nyomán.

Franz Liszt.

(Komponiert März 1883.)

Schnell und leidenschaftlich. M. M. $\text{♩} = 88$

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The bass line includes triplets and is marked with 'Ped.' and asterisks.

Ossia

Ossia

sempre legato

Ossia

rinforzando *ff*

crescendo *molto*

diminuendo

lang. *attacca al segno Θ*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

The musical score is arranged in seven systems, each consisting of a treble and bass staff. The key signature is one sharp (F#). The piece features a recurring bass line in the left hand, often marked with a pedaling sign (Ped.) and an asterisk (*). The right hand contains various chordal and melodic passages, including some with slurs and ties. The fourth system includes the dynamic markings *crescendo* and *e stringendo*. The notation includes various note values, rests, and articulation marks.

ritenuto *più ritenuto*

f *diminuendo*

Andante quieto. M. M. $\text{♩} = 56$

p dolce

sempre dolce legato

Ossia

diminuendo *p*

*Rea * Rea * Rea **

ritenuto e diminuendo

Unstern!

Sinistre. Sinister. Balcsillagzat.

Franz Liszt.
(Unveröffentlicht.)

Lento. M. M. $\text{♩} = 48$

mf *pesante*

Ped. *

Ped. *

ten. *ten.*

f

Ped. *

marcato *

f

Ped. *

Ped. *

Ossia

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a prominent bass line with a *marcato* marking. The system concludes with an *Ossia* section, indicated by a bracket and the word "Ossia", which provides an alternative bass line for the final measures. This section includes dynamic markings like *ped.* and *ped.* with asterisks, and accents.

The second system continues the piece with two staves. The upper staff maintains the melodic and harmonic structure, while the lower staff provides a steady bass accompaniment. The notation includes various chord voicings and rhythmic patterns.

The third system shows further development of the musical themes. The upper staff features more complex chordal textures, and the lower staff continues with a consistent bass line. The system ends with a series of chords in both staves.

The fourth system continues the musical progression. The upper staff has a series of chords, some with multiple notes, while the lower staff provides a rhythmic foundation. The system concludes with a final chord in both staves.

The fifth system is the final one on the page. It begins with a treble clef and a key signature of one sharp (F#). The upper staff contains a series of chords, some of which are sustained. The lower staff has a rhythmic bass line. A *diminuendo* marking is placed above the lower staff, indicating a gradual decrease in volume. The system ends with a final chord in both staves.

p
poco a poco cresc.

un poco accelerando
più cresc.

fff
Ped.

sempre fff

Ped. *

sostenuto, quasi Organo

mp

con 8^{va} bassa

con 8^{va} bassa

p

con 8^{va} bassa.....:

p

con 8^{va} bassa.....

con 8^{va} bassa.....

con 8^{va} bassa.....:

Die Trauer-Gondel.

(La lugubre gondola.)

La Gondole lugubre. The Funeral Gondola.

Gyász-gondola.

Franz Liszt.

(Erste Fassung. Komponiert in Venedig, Dezember 1882.)

Andante.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The first system includes the tempo marking 'Andante.', dynamic marking 'mf', and performance instructions 'Ped. una corda', 'marcato', and 'sempre legato'. The second system features 'Ped.' markings and asterisks. The third system also includes 'Ped.' markings and asterisks. The fourth system has 'sempre legato' and 'Ped.' markings. The fifth system concludes with 'Ped.' markings and asterisks. The score includes various musical notations such as slurs, accents, and dynamic markings.

1 4 4 3 2 1

*

mf legato

Ped. sempre una corda

marcato

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with slurs and a triplet of eighth notes. The left hand plays a rhythmic accompaniment. Performance markings include an asterisk (*) under the first measure, 'Ped.' under the second measure, an asterisk (*) under the fourth measure, and 'Ped.' under the fifth measure.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and a triplet. The left hand continues the accompaniment. Performance markings include an asterisk (*) under the first measure, 'Ped.' under the second measure, an asterisk (*) under the fourth measure, and 'Ped.' under the fifth measure.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with a long slur. The left hand has rests in the first three measures, then plays a rhythmic pattern. Performance marking includes an asterisk (*) under the first measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with slurs. The left hand has rests in the first three measures, then plays a tremolo pattern. Performance markings include 'tremolando p' above the fourth measure, 'Ped.' below the fourth measure, and 'marcato' above the fifth measure.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with slurs and a flat sign (b) above the fifth measure. The left hand plays a tremolo pattern. Performance markings include an asterisk (*) under the fourth measure, 'Ped.' under the fifth measure, an asterisk (*) under the sixth measure, 'Ped.' under the seventh measure, and an asterisk (*) under the eighth measure.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The score features various dynamic markings and performance instructions:

- System 1:** Treble clef staff has a melodic line with slurs and ties. Bass clef staff has a rhythmic accompaniment of eighth notes. Dynamic markings include *ped.* and *ped.* with asterisks.
- System 2:** Treble clef staff continues the melodic line. Bass clef staff continues the accompaniment. A *crescendo* marking is present in the treble staff.
- System 3:** Treble clef staff has a melodic line with accents (^). Bass clef staff continues the accompaniment. A *rinforzando molto* marking is present in the treble staff.
- System 4:** Treble clef staff has a melodic line with accents (^). Bass clef staff continues the accompaniment. A *diminuendo* marking is present in the treble staff.
- System 5:** Treble clef staff has a melodic line with accents (^). Bass clef staff continues the accompaniment. Dynamic markings include *p*, *pp*, and *ppp*.

Throughout the score, there are numerous slurs, ties, and accents. The bass clef staff consistently features a rhythmic pattern of eighth notes, often with a dotted line below it. The treble clef staff features a melodic line with various intervals and phrasing.

Die Trauer - Gondel.

(La lugubre gondola.)

La Gondole lugubre. The Funeral Gondola.

Gyász - gondola.

Franz Liszt.
(Zweite Fassung. Venedig, Dezember 1882.)
(Erschienen 1886.)

Andante mesto, non troppo lento. Metronom ♩ = 88

recitando

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef and a bass clef, both in common time. The tempo is marked 'Andante mesto, non troppo lento. Metronom ♩ = 88'. The first staff (treble) starts with a dynamic marking of *mp* and features a melodic line with a slur over the first four measures. The second staff (bass) has a dynamic marking of *mf* and features a similar melodic line. The first system ends with a double bar line and a star symbol (*). The second system continues the piece, with the first staff (treble) starting with a dynamic marking of *mp* and a slur over the first four measures. The second staff (bass) has a dynamic marking of *mp* and features a similar melodic line. The second system ends with a double bar line and a star symbol (*). The third system begins with a treble clef and a bass clef, both in common time. The tempo is marked 'recitativo'. The first staff (treble) starts with a dynamic marking of *mf* and features a melodic line with a slur over the first four measures. The second staff (bass) has a dynamic marking of *mp* and features a similar melodic line. The third system ends with a double bar line and a star symbol (*). The fourth system continues the piece, with the first staff (treble) starting with a dynamic marking of *mp* and a slur over the first four measures. The second staff (bass) has a dynamic marking of *mp* and features a similar melodic line. The fourth system ends with a double bar line and a star symbol (*).

First system of a musical score, consisting of a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble and a supporting bass line.

Second system of the musical score. The treble staff is marked *accentato il canto*. The bass staff includes the instruction *sempre legato* and contains fingerings (2, 3, 1, 3) and dynamic markings *Ped.* with asterisks.

Third system of the musical score. The treble staff is marked *piangendo*. The bass staff includes fingerings (2, 1, 2, 1) and dynamic markings *Ped.* with asterisks.

Fourth system of the musical score. The treble staff features a dynamic marking *sf* (sforzando) and a *P* (piano) marking. The bass staff includes dynamic markings *Ped.* with asterisks.

Fifth system of the musical score. The key signature changes to one sharp (F#). The bass staff includes dynamic markings *Ped.* with asterisks.

piangendo

Musical notation for the first system, featuring a treble and bass clef with various notes and fingerings. The bass clef includes fingerings 3, 2, 1, 3 and a 'Ped.' marking. There are asterisks under the bass line.

Musical notation for the second system, including dynamic markings like *sf* and *p*. It features a treble and bass clef with various notes and fingerings. There are 'Ped.' markings and asterisks under the bass line.

Un poco meno lento. Metr. ♩ = 104

Musical notation for the third system, marked *dolcissimo, dolente*. It features a treble and bass clef with various notes and fingerings. There are 'Ped.' markings and asterisks under the bass line.

Musical notation for the fourth system, including the instruction *Pedale ogni battuta* and *Ped. in jedem Takt*. It features a treble and bass clef with various notes and fingerings. There are 'Ped.' markings and asterisks under the bass line.

Musical notation for the fifth system, marked *sempre legato*. It features a treble and bass clef with various notes and fingerings. There are 'Ped.' markings under the bass line.

espressivo

sempre dolcissimo

Ped.

Ped.

* *Pedale ogni battuta*
Ped. in jedem Takt

Ped.

espressivo

mf appassionato

4 3 4 4 3 4 4 3 4

Ped. * Ped. * Ped. *

4 5 4 5 4 5 4 3 4 5 4 4 3 4

Ped. * Ped. * Ped. *

rinforzando *ff*

Ped. * Ped. *

fff legato *ff*

Ped. * Ped. *

diminuendo *recitando*

Ped. * Ped. * Ped. *

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment.

un poco ritenuto

Second system of musical notation, including performance instructions *un poco ritenuto* and *mf pesante*.

accentato

Third system of musical notation, including the instruction *accentato* and various musical markings.

Fourth system of musical notation, including performance instructions *Ped.* and asterisks.

pp *mf* *pp*

Fifth system of musical notation, including dynamic markings *pp*, *mf*, and *pp*.

ritenuto

Sixth system of musical notation, including the instruction *ritenuto*.

Richard Wagner. Venezia.

Franz Liszt.
(Unveröffentlicht.)

Lento assai. M.M. $\text{♩} = 48$

(p)
8^{va} bassa.....

sempre 8^{va} bassa.....

8^{va} bassa.....

8^{va} bassa.....
(cresc. -

ritenuito -

(a tempo)

First system of musical notation. The treble staff begins with a piano (*f*) dynamic. Both staves feature triplet patterns. The bass staff has a 3/4 time signature.

Second system of musical notation. The instruction *(poco a poco cresc.)* is written above the treble staff. The key signature changes to B-flat major. The bass staff continues with triplet patterns.

Third system of musical notation. The instruction *(più cresc.)* is written above the treble staff. The key signature changes to C major. The bass staff continues with triplet patterns.

Fourth system of musical notation. An *8va* marking is present above the treble staff. The key signature changes to D major. The bass staff continues with triplet patterns.

Fifth system of musical notation. Dynamics include *ff*, *dim.*, *p*, and *pp*. A *Ped.* marking is present below the bass staff. The system concludes with a double bar line.

Andacht.

Recueillement. Devotion.
Áhítat.

Franz Liszt.

Un poco lento.

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Un poco lento'. The score includes various performance instructions such as *mf*, *dim.*, *mf sempre legato*, *cresc.*, *rinf.*, and *ped.*. The score also features several *ped.* markings with asterisks, indicating pedaling instructions. The violin part includes fingering numbers (1, 2, 3, 4, 5) and dynamic markings like *mf* and *dim.*. The piano part includes dynamic markings like *mf* and *dim.*, and *ped.* markings with asterisks. The score ends with a final *ped.* marking and an asterisk.

1 2 3 4 1 3 2 3 1 4 2

p sempre legato

* Ped. *

3 3 2 3 1 2 1

un poco cresc.

* Ped. *

un poco rall.

1 2 1 2 1 2 1

* Ped. *

a tempo

2 4 3 2 5 2 4

cantando

* Ped. *

3 4 3 5 4 3 2 1 2 1 2 3 2

* Ped. *

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand features a melodic line with a slur over measures 3-4 and a fermata over measure 5. The left hand has a complex accompaniment with many beamed sixteenth notes. Performance markings include *espressivo* and *Red.* with asterisks. A dotted line with the number 8 is above the staff.

Second system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand continues the melodic line with a slur over measures 3-4 and a fermata over measure 5. The left hand accompaniment is dense. Performance markings include *f* and *Red.* with asterisks. A dotted line with the number 8 is above the staff.

Third system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line with a slur over measures 3-4 and a fermata over measure 5. The left hand accompaniment is simpler. Performance markings include *dim.*, *p*, and *dolce espressivo*. *Red.* with asterisks is present below the staff.

Fourth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line with a slur over measures 3-4 and a fermata over measure 5. The left hand accompaniment is dense. Performance markings include *p* and *Red.* with asterisks.

Fifth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line with a slur over measures 3-4 and a fermata over measure 5. The left hand accompaniment is dense. Performance markings include *dim.* and *pp*. *Red.* with asterisks is present below the staff.

Im Traum.

En Rêve.

Dreaming.

Álmodozva.

Nocturne.

Seinem jungen Freunde August Stradal gewidmet.

Franz Liszt.
(Komponiert 1885/86.)

Andantino. M.M. ♩ = 96.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andantino' with a metronome marking of quarter note = 96. The first measure of the upper staff contains a whole note chord. The lower staff begins with a series of eighth notes. The word 'dolce' is written above the first measure of the upper staff.

sempre legato
Ped. * Ped. * Ped. *

una corda

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment. The word 'Ped.' is written below the first measure of the lower staff, followed by an asterisk.

Ped. *

The third system of musical notation consists of two staves. The upper staff features a melodic line with a slur over the second and third measures. The lower staff continues the accompaniment. The word 'Ped.' is written below the first measure of the lower staff, followed by an asterisk and another 'Ped.'.

Ped. * Ped.

The fourth system of musical notation consists of two staves. The upper staff begins with a triplet of eighth notes, followed by a sequence of eighth notes. The lower staff is mostly empty, with a few notes in the final measure. The word 'dim.' is written below the first measure of the upper staff, and 'pp' is written below the fifth measure of the upper staff.

dim.

pp

sempre dolce legato

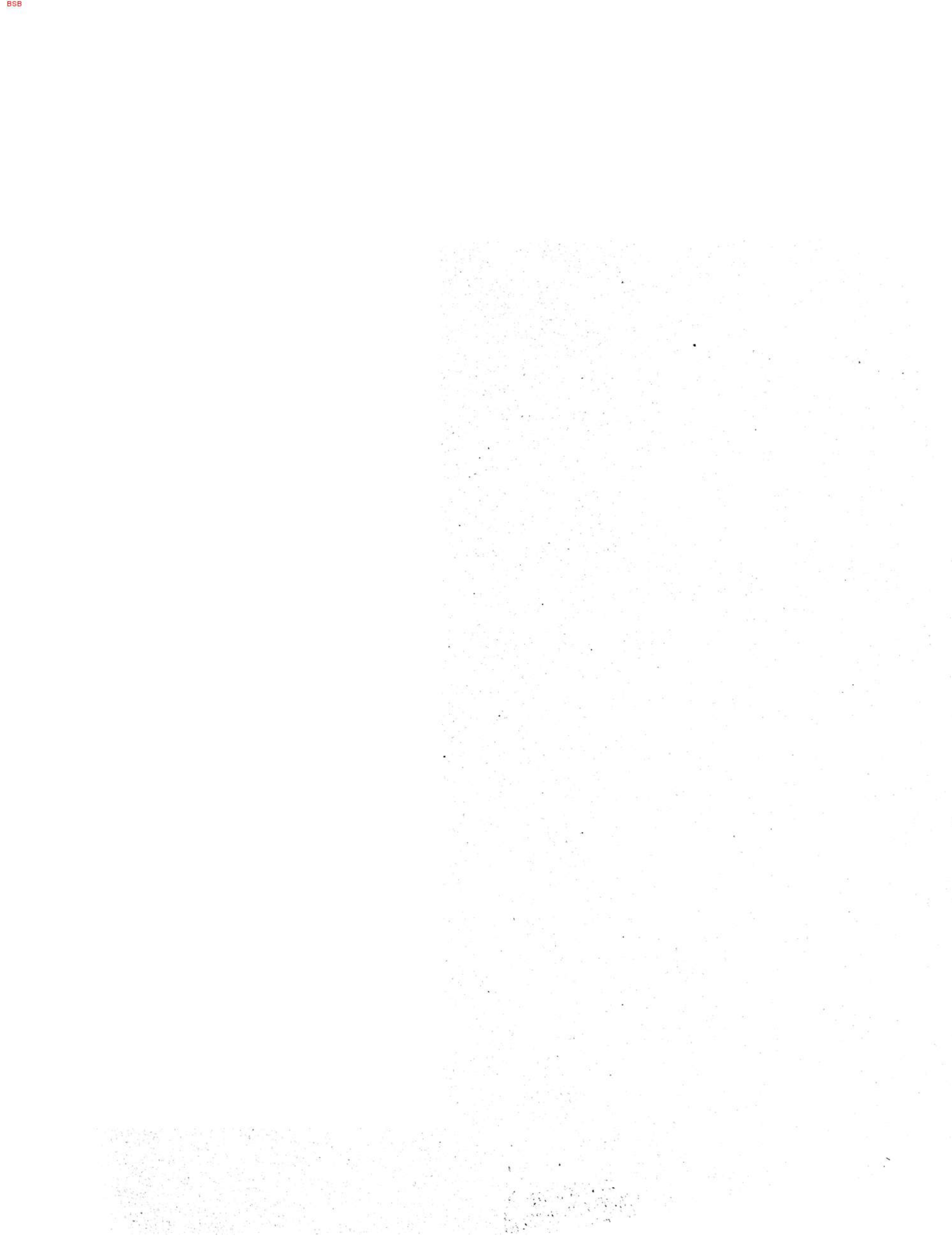
Ped. una corda * *Ped.*

1 2 1 3 1 3 4 4 3 5

3 3 1 2 3 1 2 1 4 2 3 1

tr *pp* *Ped.* * *Ped.* *

tr *tr* *pp* *pp* *ppp* *Ped.* * *Ped.* * *Ped.* *



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Herausgegeben von der Franz Liszt-Stiftung

Für Klavier zu zwei Händen

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11. Gnomereigen. Etüde
12. Waldesrauschen. Etüde

Bd. IV: Tagebuch eines Wanderers

(Album d'un voyageur)

1. Eindrücke und Poesien (Impressions et poésies) [Nr. 1–6]
2. Melodienblüten von den Alpen (Fleurs mélodiques des alpes) [Nr. 1–9]
3. Paraphrasen [Nr. 10–12] Kuhreigen (Ranz des vaches)
Ein Abend in den Bergen (Un soir dans les montagnes)
Ziegenreigen (Ranz des chèvres)

Band V: Aus der Wanderzeit

Vorarbeiten und frühere Fassungen

- Erscheinungen (Apparitions) [Nr. 1–3]
Totengedenken, erste Fassung (Pensée des morts)
Romantische Fantasie über zwei Schweizer Motive [aus Drei Salonstücke, Op. 5] (Fantaisie romantique sur deux motifs suisses [tirés de Trois morceaux de Salon Op. 5])
Drei Sonette nach Petrarca 1. Ausgabe, (Tre Sonetti di Petrarca)
Venedig und Neapel, erste unveröffentlichte Fassung (Venezia e Napoli) [Nr. 1–4]

Band VI: Wanderjahre

(Années de Pèlerinage)

- Erstes Jahr: Schweiz, (1^{re} Année: Suisse) [Nr. 1–9]
Zweites Jahr: Italien, (2^{me} Année: Italie) [Nr. 1–7]
Venedig und Neapel, Ergänzung zu Italien (Venezia e Napoli, Supplément à l'Italie) [Nr. 1–3]
Drittes Jahr (3^{me} Année) [Nr. 1–7]

Bd. VII–X: Verschiedene Werke

Band VII:

- Variation über einen Walzer von Diabelli
8 Variationen Op. 1
2 Allegri di bravura, Op. 4 Nr. 1 u. 2
Poetische und religiöse Stimmungen [Nr. 1–10] (Harmonies poétiques et religieuses)

Band VIII:

- 2 Balladen
Tröstungen (Consolations) Nr. 1–6
Grosses Konzert-Solo
Scherzo und Marsch
Sonate H moll

Band IX:

- Scherzo g moll
Wiegenlied (Berceuse), 2 Fassungen
Fantasie und Fuge über das Thema Bach
Weinen, Klagen, Sorgen, Zagen. Präludium nach J. S. Bach
Ave Maria
Variationen über ein Motiv von Bach
2 Legenden
2 Elegien
Impromptu
Weihnachtsbaum Nr. 1–12
Sancta Dorothea
In Festo Transfigurationis Domini nostri Jesu Christi
Trübe Wolken
Preludio funebre
Schlaflos! Frage und Antwort
Unstern
Die Trauer-Gondel, 2 Fassungen
Richard Wagner-Venezia
Andacht (Recueillement)
Im Traum

Band X:

- Valse di bravura, 2 Fassungen
Valse mélancolique, 2 Fassungen
Galopp a moll
Chromatischer Galopp
3 Albumblätter
Klavierstück Fis dur
4 kleine Klavierstücke für Frau von Meyendorff
Goethe-Marsch
Mazurka brillante
Valse-Impromptu
2 Polonaisen
Dritter Mephisto-Walzer
3 vergessene Walzer (3 Valses oubliées)
Mephisto-Polka
Bülow-Marsch

Band XI: Magyar Dalok und Magyar Rhapszodiák

Band XII: Ungarische Rhapsodien Nr. 1–19

Band XIII: Rhapsodisches Varianten zu den Rhapsodien und ungarische Weisen

Nachlese ungedruckter Werke