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Breitkopf & Härtel,  
Leipzig Brüssel London New York



# HUNNENSCHLACHT

NACH W. KAULBACH.

SYMPHONISCHE DICHTUNG VON FR. LISZT.

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Wer kennt nicht Wilhelm v. Kaulbach's »Hunnenschlacht«, eines seiner genialsten Gemälde, das erste, welches den Namen seines Schöpfers zur allgemeinen Berühmtheit erhab? Es befindet sich, als eines der sechs grossen Wandgemälde welthistorischen Inhaltes, im Treppenhause des Neuen Museums zu Berlin, und verewigt die gedankenreiche Sage von dem Kampfe zwischen den Geistern der gefallenen Hunnen und Christen vor den Thoren Roms. Von der leichenbedeckten Walstatt erheben sich die Gespenster in gewaltig bewegten Gruppen zu den Wolken und setzen dort ihre Vernichtungsschlacht fort. Die Geisel Gottes, der blutige Attila, stürmt mit seinen wilden Horden noch einmal gegen die Römerschaaren an, welche unter dem Zeichen des Kreuzes kämpfen und siegen. — Das Licht des Christenthums zerstört die Finsterniss des Heidenthums.

Dies grossartige Motiv von gespensterhafter, dämonischer Natur gab Franz Liszt die Anregung zu seiner symphonischen Dichtung. — Im Beginn derselben wirbeln die Figuren der gedämpften Violinen wie Nebelwolken auf; sie verdichten sich mehr und mehr, je höher sie steigen; wir hören die Hörner-Schlachtrufe der Hunnen, welchen die Trompetensignale der Römer antworten. Mit einem wilden Schlachtgesang stürzen sich die gefallenen Hunnen in die Geisterschlacht; ein Choralgesang geleitet die kämpfenden Geister der Römer, welche dem wütenden Ansturm Trotz bieten. Immer fanatischer wogt der Vernichtungskampf, immer grimmiger wird das Gewühl — bis plötzlich Licht durch die finsternen Wolken blitzt: es geht vom siegenden Kreuze aus. Mächtige Fanfare verkünden den Triumph des Christenthums!

Das Orchester schweigt: die Waffen senken sich. Wir hören Orgelklänge; sie intoniren den uralten Choral:

Crux fidelis, inter omnes  
Arbor una nobilis,  
Nulla silva talem profert.

Fronde, flore, germine  
Dulce lignum, dulce clavos,  
Dulce pondus sustinet.

Sanfte, flüsternde Stimmen ringen sich jetzt durch Nacht und Nebel empor: der Kampf ist aus; Frieden und Ruhe kehren in Roms Gefilde zurück. Der Schlachtgesang wird zum Dankgebet! In hoc signo vinces!

R. P.

# HUNNENSCHLACHT

## BATAILLE DES HUNS

D'APRÈS KAULBACH.

### POÈME SYMPHONIQUE DE F. LISZT.

Kaulbach nous disait une fois comment, dans l'une des dernières conversations qu'il eut avant de quitter Rome avec un historien de ses amis, le jeune savant raconta la légende qui s'était attachée à la terrible bataille livrée dans les Champs Catalauniens (451) par Théodoric, à la tête des peuples chrétiens, à Attila, roi des Huns, chef de leurs hordes païennes, ajoutant que la lutte avait été si acharnée, au dire du chroniqueur qui narre le fait, qu'à peine les derniers rayons du jour furent-ils éteints, les survivants épouvantés crurent apercevoir, à travers les ombres de la nuit tombante, le combat se continuer entre les âmes des morts, toutes enflammées encore des rages et des fureurs qui les avaient animées peu d'instans auparavant.

Ce récit ne cessa de préoccuper la pensée du grand artiste; il s'en était emparé, il l'obsédait si bien, qu'en traversant peu après les champs de Trasimène, témoins d'un combat non moins long, non moins nombreux, non moins meurtrier, la légende du Ve siècle prit tout d'un coup corps à ses yeux. — Dans les brouillards qui flottaient aux derniers reflets du couchant sur les eaux du lac, il distingua des figures, des groupes; ces combattans fantastiques se détachèrent toujours davantage, ils devinrent vivans à ses regards. Son tableau était fait. Mais, avec cette tendance philosophique qui marqua toujours à un noble coin les conceptions de son génie, Kaulbach vit en cette lutte suprême de Théodoric contre Attila, deux principes s'entrechoquer: la barbarie et la civilisation, le passé et l'avenir de l'humanité. Aussi, en mettant en présence ses deux héros, il éclaira l'un d'une lueur verdâtre, livide, cadavéreuse, comme un fait malfaisant, malgré la hauteur, l'audace, la puissance de volonté spontanée qui éclate dans toute sa personne; il enveloppa l'autre, plus concentré dans son attitude, plus calme, plus faible aussi comme individu — car il est supporté par ses alliés, Mérovée le Franc, Aëtius le Romain — d'une lumière solaire, féconde, bienfaisante et envalissante, qui émane de la Croix dont il est précédé, comme d'un drapeau vainqueur.

La composition de cette fresque, acclamée comme un incontestable chef-d'œuvre du maître, est d'accord avec la vérité et la tradition historique, qui fit toujours d'Attila, surnommé le Fléau de Dieu, l'idéal de la barbarie féroce, tandis que le pape Léon-le-Grand, dont les supplications sauveront Rome de son invasion, les évêques Geminiani, Lupo, d'autres encore, qui rachetèrent d'autres villes d'une destruction certaine, demeuraient dans l'esprit des peuples la personnification des secours célestes qui protègent et assistent les nations chrétiennes.

En écoutant parler Kaulbach et en contemplant son oeuvre merveilleuse que les générations admireront et étudieront, il nous sembla que sa pensée se laisserait transporter en musique, cet art pouvant reproduire l'impression des deux lumières surnaturelles et contrastantes, par deux motifs, dont l'un représente la furie des passions barbares qui poussaient les Huns à la dévastation de tant de pays, au carnage de tant de populations; dont l'autre porte en lui les forces sereines, les vertus irradiantes de l'idée chrétienne. Cette idée n'est-elle pas comme incarnée dans l'antique chant grégorien: *Crux fidelis?*

Le peintre crut voir surgir ses personnages dans les brumes d'un soir d'été; le musicien crut entendre, au sein de la mêlée sanglante, s'élever en un chœur formidable les cris des assaillants, le choc des armes, les rugissements des blessés, les imprécations des vaincus, les gémissements des mourans, pendant qu'il saisissait, venant d'un vague lointain, les accens d'une prière, d'un chant sacré, montant au ciel du fond des cloîtres, dont il emplissait seul le silence. Plus le tumulte de la bataille devenait assourdissant, plus ce chant grandissait en force et en puissance. Les deux thèmes se rapprochant toujours, finirent par se toucher, s'étreindre, lutter corps à corps, comme deux géans, jusqu'à ce que celui qui s'identifie avec le vrai divin, la charité universelle, le progrès dans l'humanité, l'espérance transmondaine, fût victorieux et répandît sur toutes choses son jour radieux, transfigurant, éternel!

F. Liszt.

# HUNNENSCHLACHT

## BATTAGLIA DI UNNI

DA UN AFFRESCO DI KAULBACH.

POEMA SINFONICO DI F. LISZT.

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Liszt ha preso l'idea di questo poema dal grande quadro di Kaulbach, che rappresenta uno dei momenti più solenni nella vita dell'umanità: la lotta della barbarie invadente contro la civiltà cristiana.

La tradizione e la leggenda hanno fatto di Attila e del suo popolo l'ideale della distruzione e della barbarie. Al contrario, la preservazione di tante città minacciate dagli Unni (come Troyes, Modena, Roma), per opera di Lupo e Geminiano Vescovi e di Leone Papa, rappresentano e comprendono la celeste protezione che assiste il mondo cristiano.

Il pittore Kaulbach imaginò di figurare questa lotta fra la barbarie e la civiltà, in quanto prese per soggetto del suo affresco una leggenda, la quale narra come nell'ultima battaglia in cui Attila fu sconfitto, presso ai *campi catalaunici*, la lotta fra gli Unni ed i popoli cristiani fu talmente accanita, che appena la notte scese sul campo pieno di morti, le loro anime ricominciarono il combattimento nell'aria. Con questo fantastico pensiero, Kaulbach pose dirimpetto l'uno all'altro Attila e Teodorico. Una fosca e sinistra luce si riflette sulla figura di Attila, mentre che dalla Croce, posta accanto a Teodorico, esce una luce solare che tutto l'investe coi suoi seguaci.

Liszt ha pensato di riprodurre nell'arte sua il concetto pittorico di queste due luci di cui l'effetto colpisce con tanta forza la mente di chi le guarda, mettendo a contrasto due temi: l'uno rappresenta la furia, le passioni, le stragi degli Unni che invadono le Gallie e l'Italia, l'altro la serena quiete e la virtù feconda dell'idea cristiana. Fra lo scroscio terribile della mischia, si ode fino da principio una lontana preghiera, che si solleva al cielo dal sacro asilo dei chiostri; per quanto infuri la sanguinosa battaglia, il pregare non cessa! Si fa anzi più vivo, più fiducioso; la lotta cresce, i due temi s'assaliscono e combattono fra di loro per sopraffarsi! Ma, mentre il canto cristiano esce vincitore, le trombe della gloria ripetono trionfalmente la vittoria della civiltà cristiana sulla barbarie.

L'altezza del soggetto e del sentimento religioso, così potente e profondo in Liszt, fanno di questa ispirata composizione uno dei suoi capolavori.

Roma 1880.

G. A.



# HUNNENSCHLACHT.

F. Liszt.

**1. Pianoforte.**

Tempestoso — Allegro non troppo . ten.

**2. Pianoforte.**

Tempestoso — Allegro non troppo .

Musical score for orchestra and piano, page 8, measures 1-12. The score consists of four systems of music. The top system features two staves: the upper staff for strings and the lower staff for bassoon and piano. The middle system features two staves: the upper staff for strings and the lower staff for bassoon and piano. The bottom system features two staves: the upper staff for strings and the lower staff for bassoon and piano. The score includes dynamic markings such as *Rwd.*, *ped.*, *\**, *cresc.*, *accen-*, and *le*. The tempo is marked *marc.* in the middle system.

*rando*

8

A

Piu mosso.

cresc.

sehr heftig und scharf markirt. R.W.

A

Piu mosso.

cresc.

sehr heftig und scharf markirt.

Ped.

Ped.

Musical score for a string quartet (two violins, viola, cello) in 2/4 time. The score consists of three staves, each with four measures. Measure 1: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 2: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 3: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 4: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 5: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 6: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 7: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 8: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 9: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 10: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 11: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 12: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 13: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 14: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 15: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 16: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 17: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 18: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 19: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 20: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs.

7

8.....

8...

b2

*Rw.*

*Rw.*

*mare.*

*Rw.*

10157



trem.  
*sf* Ped. \* *v.*  
*pp* *ad. geisterhaft.*  
 $\frac{8}{8}$  basso \* .....  
*rw.*  
*dim.* *pp* *geisterhaft.*  
*ten.* *3*  
 $\frac{8}{8}$  basso \* .....  
*sempr. pp*  
 $\frac{8}{8}$  basso \* .....  
*ten.*  
*ten.* *v.*  
*ten.* *v.*  
 $\frac{8}{8}$  basso \* .....  
**C**  
*sempr. piano ma mare.*  
 $\frac{8}{8}$  basso \* .....  
**C**  
 $\frac{8}{8}$  basso \* .....

marc. *Rwd.* *rinfz.* \* *Rwd.* *rinfz.* \*

*Rwd.* \* *Rwd.* \*

*Rwd.* \*

*pp*

*sempre staccato e piano*

*ff* *wild.* *ff*

*sempre piano.*

*mf* Choral.

*ff*

6

6

6

6

*ff*

c

c

c

c

2<sup>a</sup> basso ..... *pp*  
*ten.* *pp* *marc.* *ten.* *ten.*  
*8<sup>a</sup> basso* ..... *sempre pp*  
*8<sup>a</sup> basso* ..... *ten.* *ten.* *ten.*  
*sempre piano.* *2<sup>a</sup> rinfz.* \* *2<sup>a</sup> rinfz.*  
*2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>*  
*2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>*  
*2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>*  
*2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>*

Musical score for orchestra and choir, page 10. The score consists of ten staves. The top four staves are for the orchestra, featuring two bassoon parts, a cello part, and a double bass part. The bottom six staves are for the choir, divided into three groups of two parts each. The music includes dynamic markings such as *wild*, *ff*, *mf*, and *Choral.*. The vocal parts are written in soprano, alto, tenor, and bass clefs. The score is set against a background of a large, dark, circular graphic element.

Musical score page 14, measures 1-4. The score consists of four staves. The top two staves are in 6/4 time, with the bassoon and cello playing eighth-note patterns. The bottom two staves are in 4/4 time, with the double bass and bassoon providing harmonic support. Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth-note pairs followed by quarter notes. Measure 4 concludes with a half note.

Musical score page 14, measures 5-8. The instrumentation remains the same. Measures 5-6 continue the eighth-note patterns established earlier. Measure 7 features a sustained note from the double bass. Measure 8 concludes with a melodic line from the bassoon.

Musical score page 14, measures 9-12. The section is labeled 'D' and begins with a 'marc.' (marcato) dynamic. The bassoon plays eighth-note patterns, supported by the double bass. Measures 10-11 show a continuation of this pattern. Measure 12 concludes with a melodic line from the bassoon.

*marc.*  $\frac{3}{8}$   
*sp. Q.w.* *Q.w.*  
*sp. Q.w.* *Q.w.*  
*tremolo.*  $\frac{3}{8}$  *Q.w.*  
*Q.w.* *Q.w.* *Q.w.* *Q.w.*  
*Q.w.* *Q.w.* *Q.w.* *Q.w.* *\**  
*Q.w.* *Q.w.* *Q.w.* *Q.w.* *\**

The image shows three staves of musical notation for orchestra. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff a bass clef. The music is in 3/8 time. The first section starts with a 'marc.' marking, followed by 'sp. Q.w.' and 'Q.w.' markings. The second section begins with a 'tremolo.' marking, followed by 'Q.w.' markings. The third section returns to a 'marc.' marking, followed by 'sp. Q.w.' and 'Q.w.' markings. The notation includes various dynamic markings like forte and piano, and performance instructions like 'sp.' and 'tremolo.'

**E** *accelerando.*

**E**

*accelerando.*

**E**

**E**

*crescendo.*

A page from a musical score for piano, showing six staves of music. The music is in common time and consists of measures 1 through 12. The first staff uses a treble clef, the second a bass clef, and the third a treble clef. The fourth staff uses a bass clef, the fifth a treble clef, and the sixth a bass clef. Various dynamics are indicated throughout, including *ff*, *strepitoso.*, *Ped.*, and *Ped. strepitoso.*. Measure 1 starts with *ff* and *strepitoso.*. Measure 2 begins with *Ped.*. Measure 3 has a measure repeat sign. Measures 4-5 show a transition with *Ped.* and *Ped. 3/4*. Measures 6-7 continue with *Ped.*. Measure 8 starts with a dotted line above the staff. Measures 9-10 show *Ped.* markings. Measure 11 starts with *strepitoso.*. Measure 12 ends with a dynamic marking *Ped. strepitoso.*

*Trompeten.*  
*ten.*      3

*Red. ff. (Schlachtruf.)*

*fff ten.*      3

*ten.*      3

**F**  
*\**      *f*      *sempre ff*

*ten.*      *f*

**F**  
*ten.*      *3*

*Red.*      *sempre ff*

Musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The music consists of six systems of four measures each.

- System 1:** Dynamics include *ten.*, *p.*, and *f.*. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes.
- System 2:** Dynamics include *ten.*, *p.*, and *f.*. Measures 5-8 show a rhythmic pattern of eighth and sixteenth notes.
- System 3:** Measures 9-12 show a rhythmic pattern of eighth and sixteenth notes. The instruction *Ped.* appears above the bass staff in measure 12.
- System 4:** Measures 13-16 show a rhythmic pattern of eighth and sixteenth notes. The instruction *Ped.* appears above the bass staff in measure 16.
- System 5:** Measures 17-20 show a rhythmic pattern of eighth and sixteenth notes. The instruction *Ped.* appears above the bass staff in measure 20.
- System 6:** Measures 21-24 show a rhythmic pattern of eighth and sixteenth notes. The instruction *Ped.* appears above the bass staff in measure 24.

**Performance Instructions:**

- strepitoso.* (measures 17, 21)
- sf* (measure 19)
- Ped.* (measures 12, 16, 20, 24)

*martellato.*  
*Tramp-ten.*  
*Ped. ffff (Schlachtruf.)*  
*ten.*  
**G**  
*Ped. ss*  
*martellato.*  
*ten.*  
*fff*  
*ten.*  
*3*  
*Ped.*  
*ten.*  
*3*  
*fff*  
*ten.*  
*3*  
*ten.*  
*3*  
**G**  
*ten.*  
*3*  
*Ped.*  
*ten.*  
*3*  
*fff*  
*ten.*  
*3*  
**G**

pp

*trem.*

*Red.* *p*

*cresc.*

*3*

*cresc.*

*3*

*Red.* *piu cre - seen - do*

*ff*

*Red.*

8...:

*Ped. trem.*

*p*

*3*

*cre - scen - do*

*ere - scen - do*

*Ped.*

*cresc.*

*3*

*ff*

*ff*

*Ped.*

H 8.

*ff* *sempre*

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

*ff* *sempre.*

*Ped.* \*

*ff*

*marcatissimo.*

*ff*

*marcatissimo sempre*

*ff* *Ped.*

Musical score for piano, page 10, measures 11-15. The score consists of five staves. The top staff has a treble clef, the second and third staves have bass clefs, and the bottom two staves have bass clefs. Measure 11: Treble staff has a whole rest. Bass staves have eighth-note patterns. Measure 12: Treble staff has a whole rest. Bass staves have eighth-note patterns. Measure 13: Treble staff has a whole rest. Bass staves have eighth-note patterns. Measure 14: Treble staff has a whole rest. Bass staves have eighth-note patterns. Measure 15: Treble staff has a whole rest. Bass staves have eighth-note patterns. Measure 16: Treble staff has a whole rest. Bass staves have eighth-note patterns. Measure 17: Treble staff has a whole rest. Bass staves have eighth-note patterns. Measure 18: Treble staff has a whole rest. Bass staves have eighth-note patterns. Measure 19: Treble staff has a whole rest. Bass staves have eighth-note patterns. Measure 20: Treble staff has a whole rest. Bass staves have eighth-note patterns.

8

Rw.

v

Rw.

V

Rw.

Rw.

\*

Rw.

\*

Rw.

\*

Rw.

Rw.

Rw.

Rw.

Rw.

piano.

V

*crescendo -*

*Rwd.*      *Rwd.*      *crescendo -*      -

*molto*

*Rwd.*      *Rwd.*      *Rwd.*      *Rwd.*

*Rwd.*      *Rwd.*      *Rwd.*      *Rwd.*

*ff*

I Maestoso assai. Andante. (Die Viertel wie früher die halben Noten.)

8.....

I Maestoso assai. Andante. 3

Ritenuto. (ad libitum.)

\*) Choral : Crux fidelis, inter omnes  
Arbor una nobilis:  
Nulla silva talem profert

Fronde, flore germino  
Dulce lignum, dulce clavos,  
Dulce pondus sustinet.

in Tempo.

8 .....  
*tre corde. 3 6 6*  
*fff Ped. 3 6*

in Tempo.

3 3 3 3 3 3  
*fff Ped.*  
*Ped.* 3 3 3 3 3 3

ritenuto il Tempo .(ad lib.)

8

.....  
*dolce.*  
*una corda.*  
*smorz.*

J

3 3 3 3 3 3  
*fff Ped.*  
*tre corde.*

J

3 3 3 3 3 3  
*fff Ped.*  
*Ped.* 3 3 3 3 3 3  
*8a basso .....* 3

*dolce.*  
*una corda.*
  
*espressivo*
  
*pp una corda.*
  
**K**
  
*marcato.*  
*mf*
  
**K**
  
*pp*
  
*perdendo.*
  
*pp*

Nicht schleppend.

The musical score consists of six staves of music for two voices (Soprano and Bass) and piano. The piano part is represented by the bass and treble staves at the bottom. The vocal parts are in the upper staves. The score is divided into measures by vertical bar lines. Measure 1 starts with a piano dynamic (Ped.) followed by a vocal entry. Measure 2 shows a vocal entry with a piano dynamic (simile, sempre marc.). Measure 3 begins with a piano dynamic (espressivo pietoso). Measures 4-6 show a vocal entry with a piano dynamic (Ped.). Measures 7-9 show a vocal entry with a piano dynamic (espressivo pietoso). Measure 10 concludes with a piano dynamic (p).

10157

110330

L

*Rwd.*

*una corda sempre*

*Rwd.*

*pp dolciss.*

*una corda .*

*pp*      *qd.*      *qd.*      *qd.*      *qd.*

*sempre ppp e legato.*      *qd.*      *qd.*      *qd.*

*qd.*      *qd.*      *perdendo.* \*

*qd.*

*Allegro.*

*M*      *p staccato.*      *sempre staccato molto.*

*M*      *Allegro.*      *(Choral.)*

*sempre staccato*  
*Ped.*  
*s.a bassa .....*  
*rinf.*  
*Ped.*  
*Rwd.*  
 10152

**N**

*semper stacc.*

**N**

*poco a poco crescendo*

*poco cresc.*

*cresc.*

*f*

*f*

Stretta.

Ped. *ff*

\* *p*

*>*

Stretta.

Ped. *ff*

\* *p*

*>*

*diminuendo.*

Ped.

*sfp*

*\**

*Ped.*

*e* <sup>2</sup> <sub>3</sub> <sup>3</sup> <sub>2</sub>

*\**

*Ped.*

Quasi Allegro molto ma sempre maestoso.

Quasi Allegro molto ma sempre maestoso.



A musical score page featuring six staves of music for orchestra. The score consists of two systems of three staves each. The top system begins with a dynamic of 'Ped.' followed by a crescendo to 's'. The middle staff of the top system has a dynamic of 'Ped.'. The bottom staff of the top system has a dynamic of 'Ped.' followed by 'ff'. The top staff of the second system begins with a dynamic of 'ffff' followed by 'Ped.' The middle staff of the second system has a dynamic of 'ffff Ped.' followed by 'Ped.'. The bottom staff of the second system has a dynamic of 'Ped.' followed by 'Ped. riten.'. The score concludes with a dynamic instruction 'un poco ritenuto' over the final measure of the bottom staff.

A page of musical notation for organ, featuring six systems of music. The notation includes various note heads, rests, and dynamic markings such as 'Ped.', 'Ped. piano', 'Ped. cresc.', 'Ped. grandioso.', and 'Ped.' with a star symbol. The page is numbered '8' at the top left.