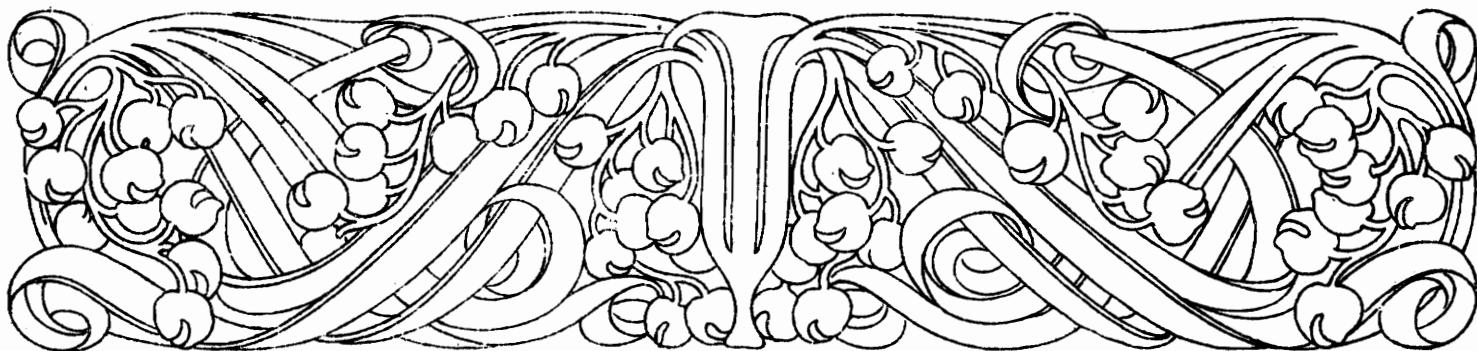


110036



# FRANZ LISZT

## Symphonische Dichtungen für 2 Klaviere zu 4 Händen

Nr. 1. Ce qu'on entend  
sur la montagne  
Nr. 2. Tasso, Lamento  
e Trionfo  
Nr. 3. Les Préludes

Nr. 4. Orpheus  
Nr. 5. Prometheus  
Nr. 6. Mazeppa  
Nr. 7. Festklänge

Nr. 8. Héroïde funèbre  
Nr. 9. Hungaria  
Nr. 10. Hamlet  
Nr. 11. Hunnenschlacht  
Nr. 12. Die Ideale

### PARTITUR

Zur Aufführung sind zwei Exemplare erforderlich



# MAZEPPA.

Away! away!  
Byron. Mazeppa.

## I.

Wie sie Mazeppa trotz Knirschen und Toben,  
Gebunden an allen Gliedern, gehoben.  
Auf das schnaubende Ross,  
Dem glühend die weiten Nüstern dampften,  
Dess Hufen den bebenden Boden stampften,  
Dass er Funken ergoss;

Wie schlängengleich er in Banden gerungen;  
Dass rings Gelächter schallend erklingen  
Seiner Henker im Chor,  
Bis widerstandlos ihn die Fessel zwinget,  
Und Schaum vom Munde, Blut ihm dringet  
Aus den Augen hervor:

Da gellt ein Schrei, und schneller als Pfeile  
Fliegt mit dem Mann in rasender Eile  
In die Weite das Ross:  
Staubwirbel hüllt die Atemlosen,  
Der Wolke gleich, darin Donner tosen  
Und der Blitzes Geschoss.

Sie fliehn; sie fliegen durch Talesengen  
Wie Stürme, die zwischen Bergen sich drängen,  
Wie der fallende Stern,  
Nun sind sie ein schwärzlicher Punkt noch zu sehen,  
Bis sie wie Schaum auf der Welle zergehen  
An dem Horizont fern.

Sie fliehn; in die unermesslichen, wilden  
Oeden, wo endlos sich Kreise bilden  
Immer neu, immer mehr;  
Ihr Ritt ist ein Flug, und die Türm' und Städte  
Und Bäume und riesiger Berge Kette  
Tanzen wild um sie her.

Und wenn der Gebundne im Krampf sich röhret,  
Dann sprengt das Ross wie vom Sturm entführt,  
Immer jähre erschreckt,  
In die Wildnis, die kahlen unwohnlichen Steppen,  
Wo das Land mit faltigen Sandesschleppen  
Wie ein Mantel sich streckt.

Rings Alles in düstren Farben brennet,  
Es rennt der Wald, die Wolke rennet  
Ihm vorbei, und der Turm  
Und der Berg in rötliches Licht sich tauchend,  
Und hinter ihm Rosse, die schnaubend und rauchend  
Galoppieren im Sturm.

Und hoch der abendlich strahlende Bogen,  
Der Ozean, der aus den Wolkenwogen  
Neue Wolken entrollt!  
Die Sonne, eh' ihm die Sinne vergehen,  
Sieht er, ein marmornes Rad, sich drehen,  
Mit Geäder von Gold.

Dann dunkelt sein Blick, sein Haupthaar hänget  
Hernieder straff, sein Blut besprengt  
Das Gestrüpp und den Sand,  
Ihm schwilkt der Leib im umwindenden Strange,  
Der ihn, wie gierig ihr Opfer die Schlange  
Immer enger umwand.

Und rasender immer tobt und schiesset  
Das Ross dahin, dem Blut entfliesst  
Aus zerrissenem Fleisch;  
Und weh! schon mengt in der Rosse Traben,  
Das dumpf dahinbraust, ein Zug von Raben  
Sein unheimlich Gekreisch'.

Es kommen die Raben, und hoch in Lüften  
Der Aar, verscheuchet von Modergrüften,  
Es vermehren den Schwarm  
Die Eulen, der Geier, der mästend auf Leichen  
Taucht mit dem Hals in modernde Weichen  
Wie mit nackendem Arm.

Ihr Nest verlassend im nächt'gen Fluge  
Gesellen sie sich dem Leichenzuge,  
Der die Lüfte durchschnellt;

Mazeppa, sinnlos, hört nicht ihr Toben,  
Er starrt nach dem riesigen Fächer nur oben,  
Wessen Hand ihn wohl hält?

Sternlos die Nacht! die geflügelte Meute  
Folgt gierig, rastlos, der sichren Beute,  
Bis sie fiel und erlag;  
Er sieht nur ein wirbelndes, düstres Gewirre,  
Und hört wie im Traum nur im dumpfen Geschwirre  
Ihrer Fittige Schlag.

Und nach dem rasenden Ritt dreier Tage,  
Der sie durch Wüsten, Steppen und Hage  
Über Eisbrücken trug,  
Hinstürzt das Ross bei der Vögel Rufe,  
Es löschen die Blitz, die mit dem Hufe  
Aus den Steinen es schlug.

Da liegt er niedergeschmettert und glühet  
Vom Blute röter, als Ahorn blühet  
Wenn der Lenz ihn belaubt;  
Der Vögel Wolke kreiset, die graue,  
Begierig harret manch' scharfe Klaue  
Zu zerfleischen sein Haupt.

Und doch! der sich windet im Staub und ächzet,  
Der lebende Leichnam von Raben umkrächzet,  
Wird ein Herrscher, ein Held!  
Als Herr der Ukraine einst wird er streiten,  
Und reichliche Mahlzeit den Geiern bereiten  
Auf dem blutigen Feld.

Ihm blühet Grösse aus Qual und Leiden,  
Der Mantel der Hetmans wird ihn umkleiden,  
Dass ihm Alles sich neigt;  
Der Zelte Volk wird sich huldigend scharen  
Um seinen Thron, ihn begrüssen Fanfare,  
Wenn er herrlich sich zeigt.

## II.

So, wenn ein Sterblicher den Gott empfunden  
Tief in der Brust, und fühlt sich gebunden  
An den Geist, der ihn trägt.  
O Genius, feurig Ross! umsonst sein Ringen,  
Des Lebens Schranken wirst du überspringen,  
Die dein Huftritt zerschlägt.

Du führst durch Wüsten ihn, auf eis'ge Gipfel,  
Durch Meeresflut und über moos'ge Wipfel  
Zu den Wolken empor,  
Und Nachtgestalten, die du aufgescheuchet,  
Umdrängen ihn, es krächzt um ihn und keuchet,  
Der gespenstische Chor.

Du lässt ihn auf deinen Feuerschwingen  
Die Körperwelt, die Geisterwelt durchdringen,  
An dem ewigen Strom  
Tränkest du ihn, und wo Kometen streifen  
Lässt du sein Haupthaar unter Sternen schweifen  
Hoch am himmlischen Dom.

Die Monde Herrschels und mit seinen Ringen  
Saturn, den Pol, um dessen Stirn sich schlingen  
Diademe von Licht,  
Er sieht sie all', auf schrankenlosem Gleise  
Erweiterst unaufhörlich du die Kreise  
Seinem geist'gen Gesicht.

Nur Engel und Dämonen mögen ahnen,  
Welch' Leiden ihn auf nie betretenen Bahnen  
Überwältigen mag,  
Wenn Flammen er in tiefster Seele spüret,  
Und ach! des Nachts, wenn ihm die Stirn berühret  
Feuchter Fittige Schlag.

Er stöhnt entsetzt — du reisest unaufhaltsam  
Den Schreckensbleichen fort im Flug gewaltsam,  
Dass er zittert und bebt,  
Bei jedem Schritt scheint er dem Tod zum Raube,  
Bis er sich neigt und stürzt, und aus dem Staube  
Sich ein König erhebt.

V. HUGO.

(Übers. v. P. Cornelius.)

# MAZEPPA.

Away! — Away! —  
Byron, Mazeppa.  
En avant! En avant!

## I.

Ainsi, quand Mazeppa, qui rugit et qui pleure,  
A vu ses bras, ses pieds, ses flancs qu'un sabre effleure,  
Tous ses membres liés  
Sur un fougueux cheval, nourri d'herbes marines  
Qui fume, et fait jaillir le feu de ses narines  
Et le feu de ses pieds;

Quand il s'est dans ses nœuds roulé comme un reptile,  
Qu'il a bien réjoui de sa rage inutile  
Ses bourreaux tout joyeux,  
Et qu'il retombe enfin sur la croupe farouche,  
La sueur sur le front, l'écume dans la bouche,  
Et du sang dans les yeux :

Un cri part, et soudain voilà que dans la plaine  
Et l'homme et le cheval, emportés, hors d'haleine,  
Sur les sables mouvants,  
Seuls, emplissant de bruit un tourbillon de poudre  
Pareil au noir nuage où serpente la foudre,  
Volant avec les vents!

Ils vont. Dans les vallons comme un orage ils passent,  
Comme ces ouragans qui dans les monts s'entassent,  
Comme un globe de feu;  
Puis déjà ne sont plus qu'un point noir dans la brume.  
Puis s'effacent dans l'air comme un flocon d'écume  
Au vaste océan bleu.

Ils vont. L'espace est grand. Dans le désert immense,  
Dans l'horizon sans fin qui toujours recommence.  
Ils se plongent tous deux.  
Leur course comme un vol les emporte, et grands chênes,  
Villes et tours, monts noirs liés en longues chaînes,  
Tout chancelle autour d'eux.

Et si l'infortuné, dont la tête se brise,  
Se débat, le cheval, qui devance la brise,  
D'un bond plus effrayé  
S'enfonce au désert vaste, aride, infranchissable,  
Qui devant eux s'étend, avec ses plis de sable  
Comme un manteau rayé.

Tout vacille et se peint de couleurs inconnues.  
Il vont courir les bois, courir les larges nues,  
Le vieux donjon détruit,  
Les monts dont un rayon baigne les intervalles;  
Il voit; et des troupeaux de fumantes cavales  
Le suivent à grand bruit!

Et le ciel, où déjà les pas du soir s'allongent,  
Avec ses océans de nuages où plongent  
Des nuages encor,  
Et son soleil qui fend leurs vagues de sa proue,  
Sur son front ébloui tourne comme une roue  
De marbre aux veines d'or!

Son œil s'égare et luit, sa chevelure traîne,  
Sa tête pend; son sang rougit la jaune arène,  
Les buissons épineux:  
Sur ses membres gonflés la corde se replie,  
Et comme un long serpent resserre et multiplie  
Sa morsure et ses nœuds.

Le cheval, qui ne sent ni le mors ni la selle,  
Toujours fuit, et toujours son sang coule et ruisselle,  
Sa chair tombe en lambeaux;  
Hélas! voici déjà qu'aux cavales ardentes  
Qui le suivaient, dressant leurs crinières pendantes  
Succèdent les corbeaux!

Les corbeaux, le grand-duc à l'œil rond qui s'effraie,  
L'aigle effaré des champs de bataille, et l'orfraie  
Monstre au jour inconnu,  
Les obliques hiboux, et le grand vautour fauve  
Qui fouille au flanc des morts où son col rouge et chauve  
Plonge comme un bras nu!

Tous viennent élargir la funèbre volée!  
Tous quittent pour le suivre et l'yeuse isolée.  
Et les nids du manoir.

Lui, sanglant, éperdu, sourd à leurs cris de joie,  
Demande en les voyant qui donc là-haut déploie  
Ce grand éventail noir.

La nuit descend lugubre, et sans robe étoilée.  
L'essaim s'acharne, et suit, tel qu'une meute ailée.  
Le voyageur fumant.  
Entre le ciel et lui, comme un tourbillon sombre,  
Il les voit, puis les perd, et les entend dans l'ombre  
Voler confusément.

Enfin, après trois jours d'une course insensée,  
Après avoir franchi fleuves à l'eau glacée,  
Steppes, forêts, déserts,  
Le cheval tombe aux cris de mille oiseaux de proie.  
Et son ongle de fer sur la pierre qu'il broie  
Eteint ses quatre éclairs.

Voilà l'infortuné, gisant, nu, misérable,  
Tout tacheté de sang, plus rouge que l'étable  
Dans la saison des fleurs.  
Le nuage d'oiseaux sur lui tourne et s'arrête;  
Maint bec ardent aspire à ronger dans sa tête  
Ses yeux brûlés de pleurs!

Eh bien! ce condamné qui hurle et qui se trahie,  
Ce cadavre vivant, les tribus de l'Ukraine  
Le feront prince un jour.  
Un jour, semant les champs de morts sans sépulture  
Il dédommagera par de larges pâtures  
L'orfraie et le vautour.

Sa sauvage grandeur naîtra de son supplice.  
Un jour, des vieux hetmans il ceindra la pelisse,  
Grand à l'œil ébloui;  
Et quand il passera, ces peuples de la tente,  
Prosternés, enverront la fanfare éclatante  
Bondir autour de lui!

## II.

Ainsi, lorsqu'un mortel, sur qui son dieu s'étale,  
S'est vu lié vivant sur ta croupe fatale,  
Génie, ardent coursier,  
En vain il lutte, hélas! tu bondis, tu l'emportes  
Hors du monde réel dont tu brises les portes  
Avec tes pieds d'acier!

Tu franchis avec lui déserts, cimes chenues  
Des vieux monts, et les mers, et, par delà les nues,  
De sombres régions;  
Et mille impurs esprits que ta course réveille  
Autour du voyageur, insolente merveille,  
Pressent leurs légions!

Il traverse d'un vol, sur tes ailes de flamme,  
Tous les champs du possible, et les mondes de l'âme;  
Boit au fleuve éternel;  
Dans la nuit orageuse ou la nuit étoilée,  
Sa chevelure, aux crins des comètes mêlée,  
Flamboie au front du ciel.

Les six lunes d'Herschel, l'anneau du vieux Saturne,  
Le pôle, arrondissant une aurore nocturne  
Sur son front boréal.  
Il voit tout; et pour lui ton vol, que rien ne lasse,  
De ce monde sans borne à chaque instant déplace  
L'horizon idéal.

Qui peut savoir, hormis les démons et les anges,  
Ce qu'il souffre à te suivre et quels éclairs étranges  
A ses yeux reluiront,  
Comme il sera brûlé d'ardentes étincelles,  
Hélas! et dans la nuit combien de froides ailes  
Viendront battre son front!

Il crie épouvanté, tu poursuis implacable.  
Pâle, épuisé, béant, sous ton vol qui l'accable  
Il plie avec effroi;  
Chaque pas que tu fais semble creuser sa tombe.  
Enfin le terme arrive . . . il court, il vole, il tombe,  
Et se relève roi!

# MAZEPPA.

Away! — Away! —  
Byron, *Mazeppa*.

## I.

Behold this Mazeppa, o'erpowered by minions,  
Writhe vainly beneath the implacable pinions  
His limbs that surround.  
To a fiery steed from the Asian mosses  
That, chafing and fuming, its mane wildly tosses,  
The victim is bound.

He turns in the toils like a serpent in madness,  
And when his tormentors have feasted in gladness  
Upon his despair,  
When bound to his sinister saddle, poor creature,  
With brow dropping sweat and with foam on each feature  
His eyes redly glare:

A shout — and the unwilling centaur is hieding,  
The flight of the steeds of Apollo outvicing,  
O'er mountain and plain;  
The sand cloud behind him e'er deep'ning and height'ning,  
The track of a storm pierced by flashes of lightning;  
A mad hurricane.

They fly. Helter skelter they rush through the valley,  
Like tempests that out of rock fastnesses sally  
Or levin's dread flash;  
Then faded in mist to a speck without motion,  
Then melted away like the froth of the ocean,  
That wild breakers dash.

They fly. Empty space is behind and before them;  
The boundless horizon, the sky arching o'er them,  
They plunge ever through:  
Their feet are like wings. See the forest, the fountain,  
The village, the castle, the long chain of mountain  
All reel on the view!

And if the poor wretch in unconscious convulsions  
Fut struggle, the horse with a fiercer impulsion  
Outstripping the blast,  
Iashes into a desert vast, trackless, and arid,  
Extending before them, a sand plain unvaried,  
Earth's mantle so vast.

Strange colours the wavering landscape is wearing  
The forest, the cloud-castles, madly go tearing  
And whirl on their base.  
The peaks where the sunbeam a passage just forces  
He sees; the next moment a herd of wild horses  
Gives noisily chase.

O the sky, where night's footsteps already are nearing!  
Its oceans of cloud with yet more clouds appearing  
To melt in their hold;  
The sun with its sharp prow dividing those billows  
Which turn at its glorious touch into pillows  
Of satin and gold.

His eye gleams and flickers, his matted locks wander,  
His head sinks: what splashes of blood are those yonder  
On bramble and stone?  
The cords on his swollen limbs biting yet deeper,  
And like a lithe serpent or venomous creeper  
Contracting their zone.

The horse, neither bridle nor bit on him feeling,  
Flies ever; red drops o'er the victim are stealing:  
His whole body bleeds.  
Alas! to the wild horses foaming and champing,  
That followed with manes erect, neighing and stamping,  
A crow-flight succeeds.

The raven, the horn'd owl with eyes round and hollow,  
The osprey and eagle from battlefield follow,  
Though daylight alarm.  
The carrion crow and the vulture so bloody,  
Which plunges 'mid corpses its neck bare and ruddy.  
Just like a bare arm.

All hasten to swell the procession so dreary,  
And many a league from the holm or the eyrie  
They follow this man.

Mazeppa, scarce hearing what sound the air  
Looks up; who can that be unfolding, he wonders  
A mighty black fan?

The gloomy night falls with no stars penetrating  
More keen is the chase in impatience awaiting  
Until his breath quit;  
As a strange and mysterious whirlwind he fears them,  
They flash and are gone, then in darkness he hars them,  
Confusedly flit.

Then after three days of this course wild and frantic,  
Through rivers of ice, plains and forests gigantic,  
The horse sinks and dies;  
His limbs quiver faintly, his struggles are over,  
And once more the birds of prey circle and hover  
Where low the prince lies.

Behold him there naked, bloodstained and despairing  
All red, like the foliage of autumn preparing  
To wither and fall.  
The birds hanging o'er him now soaring like rockets,  
Now dropping again to tear out of their sockets  
Each tear-smarting ball.

Yet mark! That poor sufferer, gasping and moaning,  
To-morrow the Cossacks of Ukraine atoning,  
Will hail as their king;  
And soon in his might, o'er the battletide rolling,  
His thousands hell sway, and a harvest consoling  
To vultures will fling.

No more in obscurity destined to languish,  
The rule of a kingdom will solace his anguish,  
A crown on his brow:  
To royal Mazeppa the hordes Asiatic  
Will shout their devotion in fervour ecstatic,  
And low to earth bow.

## II.

So when a poor mortal whose brains the gods addle  
O Pegasus! finds himself bound to thy saddle,  
His fate is as meet.  
Away from the world — from all real existence,  
Thou bearest him upward, despite his resistance.  
On metrical feet!

Thou tak'st him o'er deserts, o'er mountains in legions,  
Grey-hoary, thro' oceans and into the regions  
Right up in the clouds;  
A thousand base spirits his progress unshaken  
Arouses, press round him and stare as they waken,  
In insolent crowds.

He traverses, soaring on fiery pinions,  
All fields of creation, all spirit dominions  
And drains Heaven dry:  
Thro' darkness and storm, or 'mid stars brightly gleaming,  
See Pegasus' tail like a comet is streaming  
Across the whole sky.

The six moons of Herschel, the ringed horizon  
Of Saturn, the pole whose white forehead bedizen  
The weird Northern lights,  
All views he: for him in this flight never ending  
The infinite bounds of his vision extending.  
Yield fresh Pisgah sights.

Who can know, save the angels amid whom he dashes,  
What anguish he suffers and what mystic flashes  
Illumine his sight?  
What fiery darts lend his spirit their fuel,  
And ah! what nocturnal wings icy and cruel  
Extinguish the light?

He cries out with terror, in agony gasping,  
Yet ever the neck of his hippocrif clasping,  
They heavenward spring;  
Each leap that he takes with fresh woe is attended;  
He totters — falls lifeless — the struggle is ended —  
We hail him then king!

(Translated by F. Corder.)

# MAZEPPA.

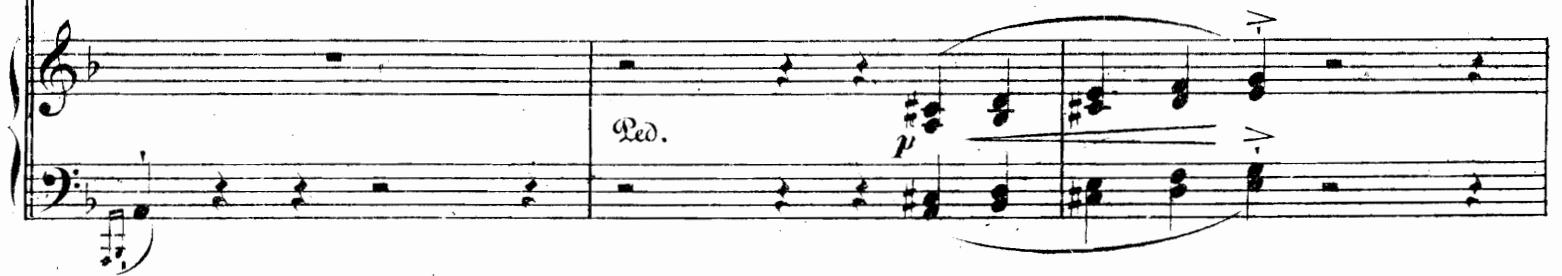
**Allegro agitato.**

F. Liszt.

**1. Pianoforte.**



**2. Pianoforte.**



3

2 2 Ped.

1

mf Ped.

\*

v

Ped.

Ped.

Ped.

Ped.

*A un poco accelerando*

5

*A un poco accelerando*

Ped.

*A un poco accelerando*

Ped.

Ped. crescendo.

Ped.

Ped. crescendo.

Ped.

8.....

Ped.

Ped. crescendo.

Ped.

8.....

Ped.

Ped.

Ped.

8.....

Ped.

Ped.

Ped.

8.....

2 3 1

Ped.

8.....

Ped.

2 3 1

Ped.

8.....

Ped.

A musical score for piano, featuring three staves. The top staff uses a treble clef and 2/4 time signature. It starts with a dynamic marking of 'Ped. molto'. The middle staff also uses a treble clef and 2/4 time. It begins with a dynamic 'Ped.' and then transitions to 'ff Ped.' in measure 8. The bottom staff uses a bass clef and 2/4 time. It starts with a dynamic 'Ped. molto' and then transitions to 'Ped.' in measure 8. Measures 8 through 12 are shown, with measure 8 indicated by a dotted line above the staff.



Musical score for orchestra and piano, page 10, measures 10-12. The score consists of six staves. The top three staves are for the orchestra, featuring strings, woodwinds, and brass. The bottom three staves are for the piano. Measure 10 starts with a forte dynamic (f) and includes pedal markings (Ped.) above the piano staves. Measures 11 and 12 continue with dynamic changes (sf, tr, rinforzando, Ped.) and include performance instructions like "Stretto." and "Ped." The piano part features complex chords and rhythmic patterns.



A page of musical notation for a multi-instrument ensemble, likely a brass band. The page contains six systems of music, each with two staves. The instruments include trumpets, tubas, and basses. The notation includes various dynamics like 'Ped.', 'sf', and 'tr.', and performance instructions like 'V' and 'L'. The key signature changes frequently throughout the piece.

A page of musical notation for organ, featuring six staves of music. The notation includes various dynamics such as *ped.* (pedal), *tr.* (trill), and *f* (forte). Articulation marks like slurs and grace notes are also present. The music is divided into measures by vertical bar lines. The page number 11 is located in the top right corner.

Music score for organ, page 12, featuring six staves of musical notation. The score consists of continuous eighth-note patterns. The first two staves begin with 'Ped.' markings above the notes. The third staff begins with 'Ped.' below the notes. The fourth staff begins with 'Ped.' above the notes. The fifth staff begins with 'Ped.' below the notes. The sixth staff begins with 'staccato.' above the notes, followed by 'Ped.' markings.

*Ped.**8.....***Presto. Legiero vivamente.**
**Presto. Legiero vivamente.***8.....**8.....*
*marcato.*
*diminuendo*

Un poco meno Presto.

*legero volante.*

*Ossia.*

*f mureato assai la melodia.*

*R.a.p (quasi tremolando.)*

*Un poco meno Presto.*

Musical score page 13, measures 1-5. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 13, measures 6-10. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to E major (no sharps or flats). Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

8.....

Violin 1  
Violin 2  
Cello



A page of musical notation for piano, featuring six staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third staff a treble clef. The fourth staff uses a bass clef, the fifth staff a treble clef, and the bottom staff a bass clef. The music includes various dynamics such as 'Ped.', 'Presto.', 'legato.', and '8'. The notation is dense with notes and rests, typical of a complex piano piece.

*legero volante.*

*Ossia.*

*s' marcato assai la melodia.*

*p (quasi tremol.)*

*f espressivo dolente.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

A musical score page featuring three systems of music for piano. The top system uses a treble clef and a bass clef, with a key signature of two sharps. The middle system uses a treble clef and a bass clef, with a key signature of one sharp. The bottom system uses a treble clef and a bass clef, with a key signature of one sharp. Each system contains five measures of music. The first measure of each system is labeled "Ped." (pedal). Measures 2-5 are indicated by a wavy bracket spanning all three systems. Measures 6-10 are also indicated by a wavy bracket spanning all three systems. Measures 11-15 are indicated by a wavy bracket spanning all three systems.

8

Musical score for piano, 5 staves. Measures 1-5. Treble clef, key signature of 2 sharps. Pedal markings: Ped. in measures 1, 2, 4, 5; Ped. in measure 3.

8

Musical score for piano, 5 staves. Measures 6-10. Treble clef, key signature of 2 sharps. Pedal markings: Ped. in measures 6, 7, 9; Ped. in measure 8.

8

Musical score for piano, 5 staves. Measures 11-15. Treble clef, key signature of 2 sharps. Pedal markings: Ped. in measures 11, 12, 14, 15; Ped. in measure 13.

8

Musical score for piano, 5 staves. Measures 16-20. Treble clef, key signature of 2 sharps. Pedal markings: Ped. in measures 16, 17, 19; Ped. in measure 18.

8

Musical score for piano, 5 staves. Measures 21-25. Treble clef, key signature of 2 sharps. Pedal markings: Ped. in measures 21, 22, 24, 25; Ped. in measure 23.

## **II** (nicht zurückhalten.)

Musical score for organ, page 11, showing measures 11-16. The score consists of four staves. The top staff has a bass clef, the second staff has a treble clef, the third staff has a bass clef, and the bottom staff has a treble clef. Measure 11 starts with a dynamic of  $\text{f} \text{ marcato}$  Ped. The second staff has a dynamic of  $p$  Ped. Measure 12 starts with a dynamic of  $p$  Ped. Measure 13 starts with a dynamic of  $p$  Ped. Measure 14 starts with a dynamic of  $p$  Ped. Measure 15 starts with a dynamic of  $p$  Ped. Measure 16 starts with a dynamic of  $p$  Ped.

The image displays three staves of musical notation for piano, likely from a piece by Franz Liszt. The notation is dense and technical, featuring multiple voices and complex harmonic structures. Measure 8 begins with a dynamic instruction 'marcatissimo.' above the treble clef staff. The music continues with various pedaling instructions ('Ped.', 'III Ped.') and dynamic markings like 'ff' (fortissimo) and 'ffff' (ffff). Measures 9 and 10 show intricate patterns of eighth and sixteenth notes, often grouped by parentheses or brackets. Measure 11 concludes with a final dynamic marking 'ff' and a series of eighth-note patterns. The notation uses standard musical symbols like quarter and eighth notes, as well as more advanced elements like sustained notes and complex chord progressions.

*Allegro molto impetuoso.*

*Allegro molto impetuoso.*

Ped.

Ped.

Ped.

Ped.

*tr.*

*tr.*

Musical score for piano, page 25, featuring six staves of music. The score includes dynamic markings such as *Ped.*, *tr.*, *rinforzando.*, and *rinf.*. The music consists of six staves, likely for two hands, with various note heads, stems, and rests. The first two staves are in common time, while the last four are in 6/8 time. The key signature changes throughout the piece, including sections in C major, G major, and D major.

Staff 1 (Top):  
*Ped.* (repeated)  
*Ped. b.*  
*Ped.*  
*Ped.*  
*Ped.*

Staff 2:  
*tr.*  
*Ped.*  
*tr.*  
*Ped.*  
*tr.*

Staff 3 (Third):  
*Ped.*  
*Ped. b.*  
*Ped.*  
*Ped.*

Staff 4 (Fourth):  
*tr.*  
*Ped.*  
*Ped.*  
*Ped.*

Staff 5 (Fifth):  
*Ped.*  
*Ped.*  
*Ped.*  
*Ped.*

Staff 6 (Bottom):  
*I*  
*Ped.*  
*\**  
*Ped.*  
*\**  
*rinforzando.*  
*rinf.*

Musical score for piano, page 26, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef staff, followed by a bass clef staff, and another treble clef staff. The bottom system starts with a bass clef staff, followed by a treble clef staff, and another bass clef staff. The music includes various dynamics such as  $\checkmark$ ,  $\wedge$ ,  $\text{Ped.}$ , and  $*$ . The first system ends with a repeat sign and a double bar line. The second system begins with a dynamic  $\text{Ped.}$  and a marking *stacc.* The bass staff in the second system features a prominent eighth-note pattern. The score concludes with a final dynamic  $\text{Ped.}$



B

The musical score consists of five systems of staves, each with two staves: treble and bass. The notation is primarily for the organ, indicated by the 'Ped.' (pedal) markings. The first four systems are in common time, while the fifth system begins with a dotted half note followed by a dotted half note, indicating a change in tempo or measure.

- System 1:** Treble staff has six measures. Bass staff has six measures. All measures contain 'Ped.' markings.
- System 2:** Treble staff has six measures. Bass staff has six measures. All measures contain 'Ped.' markings.
- System 3:** Treble staff has six measures. Bass staff has six measures. All measures contain 'Ped.' markings.
- System 4:** Treble staff has six measures. Bass staff has six measures. All measures contain 'Ped.' markings.
- System 5:** Treble staff starts with a dotted half note followed by a dotted half note. Bass staff starts with a dotted half note followed by a dotted half note. Measures 1-4 have 'Ped.' markings. Measure 5 starts with a bass clef and a key signature of one sharp. Measures 6-7 have 'Ped.' markings.

8.....

Ped.

Ped.

8.....

Ped.

Ped.

8.....

Ped pesante.

8.....

8.....

8.....

sf

sf

8.....

Ped. sf

pesante.

dimin.

Ped.

ghassa.....

marcato.

Andante mesto.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: common time. Dynamics: *cresc.*, *sf*, *dolente.*

Andante mesto.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: common time. Dynamics: *f*, *pp*.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: common time. Dynamics: *sf*.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: common time. Dynamics: *Ped.*, *Ped.*

Allegro.

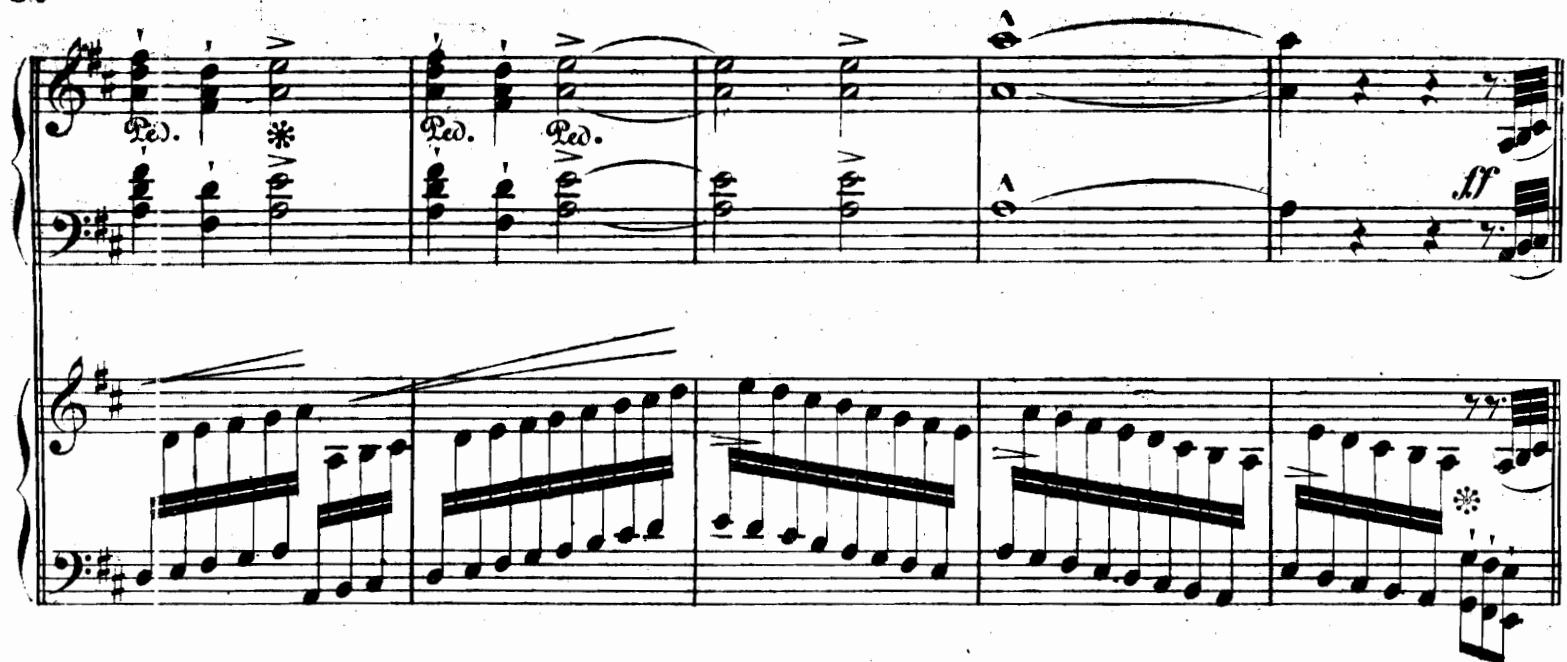
Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: common time. Dynamics: *f*, *Ped.*

*poco rit.*

Allegro.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: common time. Dynamics: *dim.*, *Ped.*, *Ped. p tremolando.*

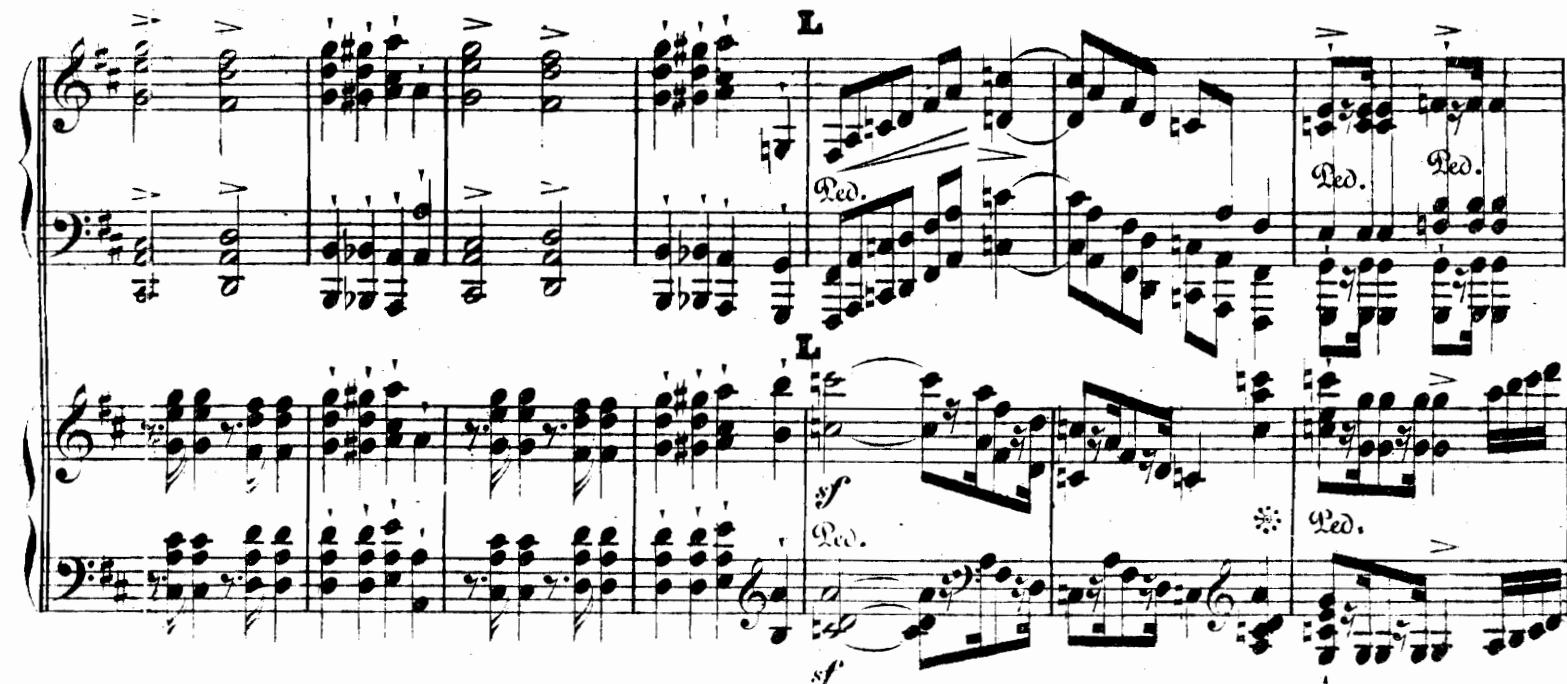
Ped.  
  
 p  
  
 Ped. sempre forte.  
  
 Ped.  
  
 ff  
  
 Ped. \* Ped. \*  
  
 Ped. \* Ped. Ped.



*Allegro marziale non troppo Allegro.*



*Allegro marziale non troppo Allegro.*



Ped. Ped. Ped. Ped.

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

M

M

8

mf

sp Ped. tr

sp

p

tr

diminuendo.

N 8

*p. marcato.*

Ped.

Ped.

\*

tr.

Ped.

Ped.

tr.

8

Ped.

Ped.

\*

V.

Ped.

8

Ped.

Ped.

tr.

Ped.

8

Ped.

\*

Ped.

Ped.

diminuendo.

Ped.

8

Ped.

tr.

Ped.

tr.

Ped.

Ped.

8

8

*diminuendo*

*tr.*

*legro brillante.*

\*

*Ped.*

*p*

*marcato.*

*Ped.*

*Ped.*

8

*er*

*scendo*

*molto*

*rinf.*

*Ped.*

1.

1.

2.

2.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

P v

P Ped.

P Ped.

P \* Ped.

P Ped. (circled measure)

P Ped. v

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics such as 'Ped.' (pedal), 'sf Ped.' (fortissimo pedal), and 'stringendo'. The music consists of six staves, each with a different clef (G-clef, F-clef, C-clef) and key signature. The first two staves are in common time, while the remaining four are in 2/4 time. The notation is dense with notes, rests, and bar lines, typical of a complex musical score.

Più mosso.

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of ten staves. The top staff is soprano, followed by alto, tenor, bass, piano (pedal), and two staves for the orchestra. Measure 1: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs. Measure 2: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs. Measure 3: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs. Measure 4: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs. Measure 5: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs. Measure 6: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs. Measure 7: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs. Measure 8: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs. Measure 9: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs. Measure 10: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Piano: sustained notes. Orchestra: eighth-note pairs.





Musical score page 2. The top two staves feature eighth-note patterns with dynamic markings like "Ped." and "p". The bottom two staves show sustained chords with dynamic markings like "Ped." and "ff".

Musical score page 3. The top two staves show eighth-note patterns with dynamic markings like "Ped." and "ff". The bottom two staves show sustained chords with dynamic markings like "Ped." and "ff".