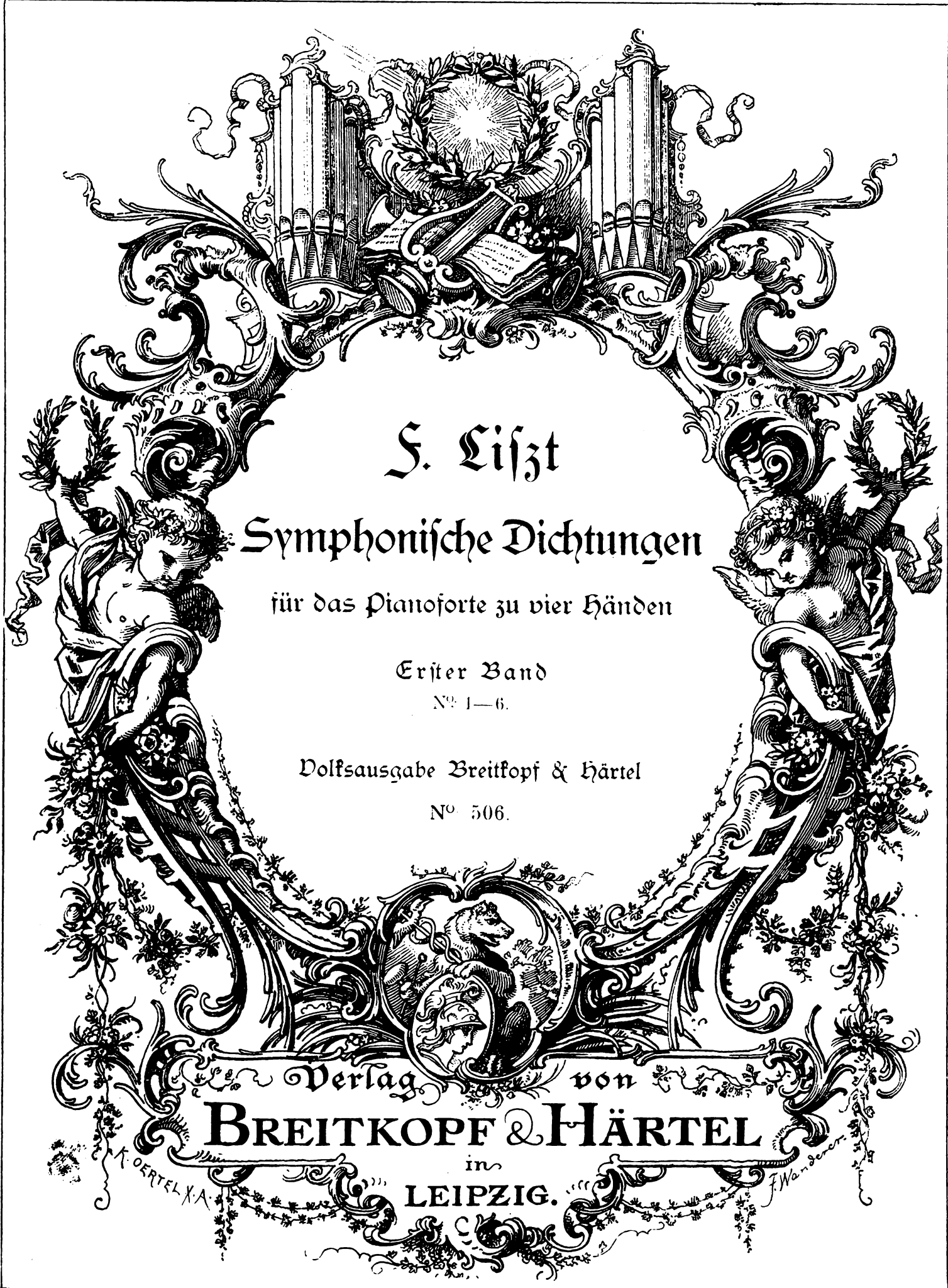


The title page is framed by an elaborate, symmetrical border of scrollwork, leaves, and two winged cherubs. At the top center, a sunburst is surrounded by musical instruments, including two harps and a lyre. The text is centered within this decorative frame.

F. Liszt

Symphonische Dichtungen

für das Pianoforte zu vier Händen

Erster Band

Nº 1—6.

Volksausgabe Breitkopf & Härtel

Nº 506.

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(Fortsetzung auf der 3. Seite des Umschlags.)

F. LISZT

Symphonische Dichtungen

FÜR
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Erster Band.

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Arrangement für das Pianoforte zu vier Händen vom Componisten

Eigenthum der Verleger.

Erster Band.

N^o 1-6.

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WAS MAN AUF DEM BERGE HÖRT.

O altitudo!

Seid ihr wohl schon zuweilen ernst und still
Auf einen Berg gestiegen. nah den Himmeln?
An Sundes Ufern? an Bretagne's Küsten?
Saht ihr das Meer zu eures Berges Füssen?
Dort über Wogen, über Unermess'nes
Euch neigend, habt ihr ernst und still gelauscht?

Das hört man: — ich wenigstens, als träumend
Mein Geist den Flug gelenket auf ein Ufer,
Und, sich vom Gipfel in den Abgrund senkend.
Die Erde dort und dort das Meer ersah,
Ich lauschte, hörte, was aus keinem Munde
Jemals ertönte, noch ein Ohr bewegt.

Zuerst verworr'ner, unermess'ner Lärm,
Undeutlich, wie der Wind in dichten Bäumen,
Voll klarer Töne, süssen Lispelns, sanft
Wie'n Abendlied, und stark wie Waffenklirren,
Wenn dumpf das Treffen die Schwadronen mischt,
Und wüthend stösst in der Trompete Mündung.
Es war ein Tönen, tief und unaussprechlich,
Das, fluthend, Kreise zog rings um die Welt,
Und durch die Himmel, welche seine Wogen
Verjüngt, rollend sein unendlich Wort
Verbreitete, bis wo es in den Schatten
Mit Zeit, Raum, Zahl, Gestaltung überging!
Ein andrer Luftkreis, weit und fessellos,
Umgab die Erde ganz der ew'ge Hymnus.
Die Welt, gehüllt in diese Symphonie,
Schwamm, wie in Luft, so in der Harmonie.

Und sinnend lauscht ich diesen Aetherharfen,
Verloren in der Stimme, wie im Meer.
Bald unterschied ich, noch verwirrt, verschleiert,
Gemischt zwei Stimmen in der einen Stimme,
Vor Erd' und Meeren in den Himmel steigend.
Ich schied sie deutlich in dem Lärm, wie man
Zwei Ströme sieht sich unter Wogen kreuzen.

Vom Meer die eine; Ruhmes-Glückslied!
Die Wogen sprachen also zu einander;
Die and're hob von unsrer Erde sich,
Sie war voll Trauer — das Geräusch der Menschen;
Und in dies Lied, das Tag und Nacht nicht schweigt,
Klingt jede Welle mit und jeder Mensch.

Der prächt'ge Ocean — ich sagt' es schon —
Liess eine friedlich frohe Stimme hören,
Sang, wie die Harfe singt in Sions Tempeln.
Und pries der Schöpfung Schönheit. Sein Getöse
Ward mitgenommen von des Windes Wogen,
Stieg ungesäumt, wie im Triumph zu Gott.
Und — welche Gott nur zählt — der Wellen jede
Fing, wenn die and're schwieg zu singen an.
Zuweilen liess das Meer, wie Daniels Gast,
Der grosse Leu, die laute Stimme sinken;
Und unter seinen goldnen Mähnen glaubt' ich
Im Flammenabend Gottes Hand zu seh'n.

Doch unter diesen hehren Klängen schrillte
Die and're Stimme, wie ein ängstlich Ross,
Wie einer Höllenpforte rost'ge Angel,
Wie ehr'ner Bogen auf der Eisenlaute.
Und Schreien, Weinen, Schmähen und Verfluchen,
Der Taufe Weig'ung und des letzten Mahles,
Und Fluch und Lästerung und wild Geschrei
Taucht' aus des Menschenlärmes Wirbelwogen,
Wie man des Abends in den Thälern schwarze
Nachtvögel sieht, die schaarenweise ziehen.
Was war dies Rauschen, endlos widerhallend?
Der Mensch, ach! und die Erde, welche weinten.

Die wundersamen unerhörten Stimmen,
Stets wiederkehrend und verschwindend, die
In alle Ewigkeit der Ew'ge hört;
Die eine sprach: Natur! die and're: Menschheit!

Da dacht' ich nach — noch hatte leider nie
Zum grössern Schwunge sich mein Geist entfaltet,
Nie schien noch in mein Dunkel solches Licht, —
Da träumt' ich lange, wechselweis' betrachtend
Nach jenem Abgrund, den die Wellen barga.
Den tiefern, der in mir sich öffnete.
Ich fragte mich, warum man hier ist, was
Der Zweck von allem diesem endlich, was
Die Seele thut, ob Sein, ob Leben besser,
Und warum Gott, der einzig lies't sein Buch,
Beständig einet zu des Liedes Misston
Sang der Natur mit seiner Menschen Schreien.



CE QU'ON ENTEND SUR LA MONTAGNE.

0 altitude !

Avez-vous quelquefois, calme et silencieux,
Monté sur la montagne, en présence des cieux ?
Était-ce aux bords du Sund ? aux côtes de Bretagne ?
Aviez-vous l'océan au pied de la montagne ?
Et là, penché sur l'onde et sur l'immensité,
Calme et silencieux avez-vous écouté ?

Voici ce qu'on entend : — du moins un jour qu'en rêve
Ma pensée abattit son vol sur une grève,
Et du sommet d'un mont plongeant au gouffre amer,
Vit d'un côté la terre et de l'autre la mer,
J'écoutai, j'entendis, et jamais voix pareille
Ne sortit d'une bouche et n'émut une oreille.

Ce fut d'abord un bruit large, immense, confus,
Plus vague que le vent dans les arbres touffus,
Plein d'accords éclatants, de suaves murmures.
Doux comme un chant du soir, fort comme un choc d'armures
Quand la sourde mêlée étreint les escadrons,
Et souffle, furieuse, aux bouches des clairons.
C'était une musique ineffable et profonde,
Qui, fluide, oscillait sans cesse autour du monde,
Et dans les vastes cieux, par ses flots rajeunis,
Roulait élargissant ses orbes infinis
Jusqu'au fond où son flux s'allait perdre dans l'ombre
Avec le temps, l'espace et la forme et le nombre !
Comme une autre atmosphère épars et débordé,
L'hymne éternel couvrait tout le globe inondé.
Le monde enveloppé dans cette symphonie,
Comme il vogue dans l'air, voguait dans l'harmonie.

Et pensif, j'écoutais ces harpes de l'éther,
Perdu dans cette voix comme dans une mer.

Bientôt je distinguai, confuses et voilées,
Deux voix dans cette voix l'une à l'autre mêlées,
De la terre et des mers s'épanchant jusqu'au ciel,
Qui chantaient à la fois le chant universel ;
Et je les distinguai dans la rumeur profonde
Comme on voit deux courants qui se croisent sous l'onde.

L'une venait des mers ; chant de gloire ! hymne heureux !
C'était la voix des flots qui se parlaient entre eux ;
L'autre, qui s'élevait de la terre où nous sommes,
Était triste : c'était le murmure des hommes ;

Et dans ce grand concert, qui chantait jour et nuit,
Chaque onde avait sa voix et chaque homme son bruit.

Or, comme je l'ai dit, l'océan magnifique
Épandait une voix joyeuse et pacifique,
Chantait comme la harpe aux temples de Sion,
Et louait la beauté de la création.
Sa clameur, qu'emportaient la brise et la rafale,
Incessamment vers Dieu montait plus triomphale,
Et chacun de ces flots, que Dieu seul peut dompter,
Quand l'autre avait fini, se levait pour chanter.
Comme ce grand lion dont Daniel fut l'hôte,
L'océan par moments abaissait sa voix haute ;
Et moi, je croyais voir, vers le couchant en feu,
Sous sa crinière d'or passer la main de Dieu.

Cependant, à côté de l'auguste fanfare,
L'autre voix, comme un cri de coursier qui s'effare,
Comme le gond rouillé d'une porte d'enfer,
Comme l'archet d'airain sur la lyre de fer,
Grinçait : et pleurs, et cris, l'injure, l'anathème,
Refus du viatique et refus du baptême,
Et malédiction, et blasphème, et clameur,
Dans le flot tournoyant de l'humaine rumeur,
Passaient, comme le soir on voit dans les vallées
De noirs oiseaux de nuit qui s'en vont par volées.
Qu'était-ce que ce bruit dont mille échos vibraient ?
Hélas ! c'étaient la terre et l'homme qui pleuraient.

Frères ! de ces deux voix étranges, inouïes,
Sans cesse renaissant, sans cesse évanouies,
Qu'écoute l'Éternel durant l'éternité,
L'une disait : NATURE ! et l'autre : HUMANITÉ !

Alors je méditai : car mon esprit fidèle,
Hélas ! n'avait jamais déployé plus grande aile ;
Dans mon ombre jamais n'avait lui tant de jour ;
Et je rêvais long temps, contemplant tour à tour,
Après l'abîme obscur que me cachait la lame,
L'autre abîme sans fond qui s'ouvrait dans mon âme.
Et je me demandai pourquoi l'on est ici,
Quel peut être après tout le but de tout ceci,
Que fait l'âme, lequel vaut mieux d'être ou de vivre,
Et pourquoi le Seigneur, qui seul lit à son livre,
Mêle éternellement dans un fatal hymen
Le chant de la nature au cri du genre humain ?



Ce qu'on entend sur la montagne.

SECONDO.

F. Liszt.

Nº 1

Poco Allegro.

ppp quasi trillo

poco cresc.

una corda

mf *ppp* *poco cresc.*

mf *ppp* *poco a*

poco cresc. *tre corde* **1**

Poco a poco più di moto.

f *pp quasi trillo*

una corda

8va bassa.....: tremolando

tre corde *cresc.*

Ce qu'on entend sur la montagne.

PRIMO.

F. Liszt.

Nº 1. *Poco Allegro.*

una corda

Poco a poco più di moto.

tre corde

tre corde

dolce grazioso trem.

First system of the musical score. The upper staff (treble clef) begins with a *trium* marking and contains a series of sixteenth-note runs. The lower staff (bass clef) starts with a *f* dynamic and a *pp una corda* instruction, followed by a series of chords and sixteenth-note patterns. The system concludes with a double bar line and an asterisk.

Second system of the musical score. The upper staff continues with sixteenth-note runs, marked *tre corde*. The lower staff has rests followed by a *cresc.* marking and a *f* dynamic. The system ends with a double bar line and an asterisk.

Allegro animato.

Third system of the musical score, marked *Allegro animato.* The upper staff begins with a *p leggiero* marking and contains eighth-note patterns. The lower staff has rests followed by a *p* dynamic. The system ends with a double bar line and an asterisk.

Fourth system of the musical score. The upper staff continues with eighth-note patterns, marked *cresc.* The lower staff has eighth-note patterns, marked *rinforz.* The system ends with a double bar line and an asterisk.

Fifth system of the musical score. The upper staff continues with eighth-note patterns. The lower staff has eighth-note patterns, marked *marcato*. The system ends with a double bar line and an asterisk.

Sixth system of the musical score. The upper staff continues with eighth-note patterns. The lower staff has eighth-note patterns, marked *p legato molto* and *cresc. molto*. The system ends with a double bar line and an asterisk.

Seventh system of the musical score. The upper staff continues with eighth-note patterns. The lower staff has eighth-note patterns, marked *f*. The system ends with a double bar line and an asterisk.

f *p*

tre corde
dolce grazioso

Allegro animato.
un poco marcato

un poco marcato
cresc.

rinforz.

p tremolando

cresc. molto

Maestoso assai.

SECONDO.

ff

NB.

Qw.

sempre ff

pesante

pesante

f marcato

p

f marcato

sempre p il basso

NB. Das erste Achtel Cis. immer scharf als Achtel accentuiren und nicht als Sechzehntel spielen.

PRIMO.

Maestoso assai.

The musical score is written for a piano and bass. It begins with the tempo marking "Maestoso assai." and a key signature of three sharps (F#, C#, G#). The time signature is common time (C).

The first system features a piano part with a forte (*ff*) dynamic and a bass part with a *Sec.* (second ending) marking. The second system continues with *ff* and *sf* dynamics, and includes a *sempre ff* marking. The third system shows a *sempre ff* marking and first endings (1). The fourth system includes first endings (1) and a third ending (3). The fifth system features a piano (*p*) dynamic and a *sempre p* marking.

The score includes various musical notations such as accents, slurs, and repeat signs. The key signature remains three sharps throughout.

SECONDO.

poco a poco cresc. ed accelerando

[illegible]

p trem. poco a poco accel. e cresc.

Qw. * Qw. Qw. Qw. 4 3 2 * 4 3 2

ff Qw. 1 2 3 4 3 2 1 Qw. 1 2 3 4 3 2 1 Qw. * Qw. *

Qw. Qw. Qw. * Qw. *

8.....

Qw. * Qw. * Qw. *

8.....

ff Qw. * Qw. * Qw. * Qw. *

* Qw. * Qw. * Qw. *

SECONDO.

Un poco ritenuto il tempo, (ma poco.)

pp (Tam Tam.) *f* pesante e lugubre *marcato*

pp *8va bassa* ... *f* pesante

espressivo dolente *pp*

una corda *perdendo* *pp* 11

Primo. *tre corde* (Tam Tam.) *f* pesante

8va bassa *pp*

PRIMO.

dim. 1

*Qw. Qw. Qw. Qw. Qw. ** *Sec.*

Un poco ritenuto il tempo, ma poco.

Sec. 28

8. *dolcissimo*
tranquillo una corda
1 2 1 1 2 3 4 4 5 5
*Qw. ** *Qw.*

8. *sempre pp e legato* *

perdendosi e rallentando *ppp* 6
*Qw. ** *Qw. **

SECONDO.

Qw. *
8va bassa...: * Qw. *
Qw.

Qw.
6 pp
Qw. * Qw. * Qw. * Qw. *

una corda
perdendo - - -
pp 11 Primo lang
Qw. Qw. *

Allegro agitato assai.

sp tre corde
rinforz. ff f
Qw. Qw. * Qw. Qw.

rinforz. sp ff
Qw. * Qw. Qw. Qw. Qw. * Qw.

cresc. ff
Qw. * Qw. Qw. Qw. Qw. *

11 *espressivo dolente*

dolcissimo
5 *p tranquillo una corda*

sempre pp e legato

Allegro agitato assai.
tre corde
ppp *lang.* *ff disperato*

f

f

f *cresc.* *trem.*

SECONDO.

This page of musical notation is a single system of a piano piece, consisting of seven systems of staves. The notation is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piece features a variety of musical notations, including notes, rests, and dynamic markings such as *sempre ff*, *f*, *marcatissimo*, and *stringendo*. The notation includes complex rhythmic patterns and fingerings, with some measures marked with asterisks (*). The piece concludes with a final cadence in the right hand.

8.....

sempre *ff*

Qw. *

8.....

Qw. * Qw. *

8.....

Qw. * Qw. *

8.....

string.
Sec. 7

stringendo
ff

Qw.

8.....

4 4

*

1 *ff*

* *Rw.* *Rw.* *Rw.* * *Rw.*

sempre marcato *staccato*

Rw. *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.*

Rw. *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.*

Rw. *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.*

Rw. *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.* *Rw.*

Poco ritenuto il Tempo (ma poco.)

ff

Rw. * *Rw.* * *Rw.* *

Rw. * *Rw.* *

PRIMO.

ff *f* *molto energico*

Qw. Qw. Qw. *

Qw. Qw. Qw. Qw. Qw. Qw. Qw. Qw. Qw. Qw.

Qw. Qw. Qw. Qw. Qw. Qw. Qw. Qw. Qw. Qw.

Qw. Qw. Qw. Qw. Qw. Qw. Qw. Qw. Qw. Qw.

Poco ritenuto il Tempo (ma poco) *ff* 1

Qw. Qw. *

ff 1

Qw. * Qw. * Qw. * Qw. *

Qw. *marcato* *Qw.* *

ff *mf un poco accelerando* *Qw.* *Qw.* *Qw.*

crescendo *f marcato* *marcato* *Qw.* *Qw.* *Qw.* *Qw.*

ff *ff* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *

simile *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *

ff *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *

poco a poco *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *

3

pp trem.

Qw. * *Qw.* * *Qw.*

un poco accelerando crescendo

Qw. *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

rinforz

Qw. *Qw.* *Qw.* *Qw.* *

ff

Qw. * *Qw.* * *Qw.* *

Qw. * *Qw.* * *Qw.* * *Qw.* *

ff

* *Qw.* * *Qw.* * *Qw.* * *Qw.* *

Musical score for "SECONDO." featuring piano and violin parts. The score is divided into several systems, each with a piano part (left) and a violin part (right).

System 1: The piano part begins with a *dim.* marking. The violin part features a melodic line with various accidentals and a *Qw.* marking.

System 2: The piano part includes a *pQw.* marking and a *rallentando* instruction. The violin part continues with a melodic line and a *Qw.* marking.

System 3: The piano part is marked *mf espressivo*. The violin part features a melodic line with a *dim.* marking.

System 4: The piano part includes a *Primo* marking and a *p* marking. The violin part features a melodic line with a *mf espressivo* marking.

System 5: The piano part includes a *dim.* marking and a *p* marking. The violin part features a melodic line with a *dim.* marking.

System 6: The piano part includes a *dim.* marking and a *p un poco marcato* marking. The violin part features a melodic line with a *dim.* marking.

System 7: The piano part includes a *pp una corda* marking. The violin part features a melodic line with a *pp* marking.

The score concludes with a *Qw.* marking and a *pp* marking.

dim.

Qw. * Qw. Qw. Qw. *

Andante religioso.

Sec.

mf espressivo

2 3

p

Sec.

una corda

p dolce

dim.

Qw. *

pp

dolce

Qw. Qw. Qw. * Qw.

8.....

legato *pp* *perdendosi*

pizz.

*

15

Sec.

pp una corda

Qw. *Qw.* *Qw.*

8.....

dolce

Qw. *Qw.* *Qw.*

*

8.....

legato *pp perdendosi*

tre corde 16

Qw. *Qw.*

*

Allegro moderato poco a poco più di moto.

p

un poco marcato

Qw. *Qw.* *Qw.*

Qw. *Qw.* *Qw.* *Qw.* *Qw.*

SECONDO.

Musical score for "L'Allegretto" by Franz Schubert, Op. 33, No. 3. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a piano introduction with a "cresc." marking, followed by a "marcato" section with "più cresc." and "più rinforz." markings. The tempo is "Animato" and the articulation is "quasi legato". The score includes various musical notations such as slurs, accents, and dynamic markings like "ff" and "cresc.".

PRIMO.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire given the style and the use of 'Animato'. The key signature is B-flat major (two flats). The notation is arranged in five systems, each with a grand staff (treble and bass clefs). The piece begins with a 'cresc.' (crescendo) marking and features complex chordal textures and arpeggiated figures. The second system includes a 'piu cresc.' (further crescendo) marking. The third system is marked 'Animato' and features a 'ff' (fortissimo) dynamic. The fourth system continues the 'ff' dynamic and includes a '3' (triple) marking. The piece concludes with a double bar line and repeat signs. The notation is highly detailed, with many accidentals and dynamic markings throughout.

This musical score is for a piano piece, likely a sonata or concerto movement, in the second part (SECONDO). It consists of eight systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The key signature is B-flat major (two flats). The tempo is marked *Andante* (And.) in the first system, and *Un poco più mosso* (Un poco più mosso) in the fifth system. The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), *rinforz.* (rinforzando), *marcato*, and *mf trem.* (mezzo-forte tremolando). There are also performance instructions such as *Un poco più mosso* and *marcato*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several asterisks (*) and a double asterisk (**) marking specific measures. The score ends with a double bar line and a repeat sign.

And. *rinforz.* *Un poco più mosso.* *ff* *f* *p* *marcato* *mf trem.*

V. A. 506.

1

marcato

This page of a musical score, likely for a piano and orchestra, features a complex and dynamic composition. The piano part is characterized by dense, multi-voiced textures, often using triplets and sixteenth-note patterns. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte), with a *cresc.* (crescendo) marking. The orchestral part includes entries for *Trompeten* (Trumpets), marked with *ff* and *sempre simile*. The tempo and mood are indicated by *strepitoso* (stormy). The score is marked with various performance instructions, including *sempre simile* and *strepitoso*. The page number V. A. 508 is visible at the bottom.

First system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The music features a series of chords and single notes, with a tempo marking of *Qu.* (Quadrante) and a dynamic marking of *f* (forte). The phrase *sempre simile* is written below the lower staff. A *marcato* marking is present above the lower staff towards the end of the system.

Second system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a series of chords and single notes, with a tempo marking of *Qu.* and a dynamic marking of *f*. The phrase *più agitato* is written above the upper staff.

Third system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a series of chords and single notes, with a tempo marking of *Qu.* and a dynamic marking of *f*. The phrase *sempre più rinforz.* is written above the upper staff. A double bar line is present at the end of the system, followed by an asterisk.

Fourth system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a series of chords and single notes, with a tempo marking of *Qu.* and a dynamic marking of *ff* (fortissimo). The phrase *Sec.* (Secondo) is written above the upper staff. A double bar line is present at the end of the system, followed by an asterisk.

Fifth system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a series of chords and single notes, with a tempo marking of *Qu.* and a dynamic marking of *f*. The phrase *Sec.* (Secondo) is written above the upper staff. A double bar line is present at the end of the system, followed by an asterisk.

Sixth system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a series of chords and single notes, with a tempo marking of *Qu.* and a dynamic marking of *f*. The phrase *Sec.* (Secondo) is written above the upper staff. A double bar line is present at the end of the system, followed by an asterisk.

Qw. marcatissimo

dolce

cresc.

f marcato

agitato

f marcato

agitato

p

tenuto e marcato

cresc.

8.....

ff

f *Sec.*

non legato

f con fuoco

f appassionato

non legato

f con fuoco

f appassionato

non legato

p

cresc.

sempre più cresc.

V. A. sue.

sempre più cresc.
Qw. *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*
Qw. *Pedale sempre simile*
ten. *sempre* *staccato*
Qw. *Qw.* *sempre simile*
ten. *staccato* *sempre simile*
ten. *Qw.* *Qw.* *Qw.*

8.....

Qw. *Qw.*

8.....

Qw. *Qw.* *Qw.* *Qw.* *Qw.*

8.....

Qw. sempre simile

8.....

ten. *fff* *ten.* *Qw.* *Qw.* *Qw.* *Qw.*

8.....

Qw. *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

8.....

Qw. *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

SECONDO.

This musical score is for the 'SECONDO' part of a piece. It consists of two staves, piano (upper) and bass (lower), written in a key signature of two flats (B-flat and E-flat). The score is divided into several systems, each containing measures for both staves.

Key musical features include:

- Articulation:** Numerous accents (^) and slurs are used throughout the score.
- Dynamics:** The score includes markings for *ff* (fortissimo), *marcatissimo*, and *ff non legato*.
- Tempo/Character:** The marking *marcatissimo* appears in two different systems, indicating a very marked tempo.
- Performance Instructions:** The instruction *kurz abgestossen* (shortly detached) is written above the piano staff in the first system.
- Fingerings:** Finger numbers (1-5) are indicated for various notes, particularly in the piano staff.
- Rehearsal Marks:** Asterisks (*) are placed at the end of several measures, likely indicating rehearsal points.
- Repeat Signs:** A double bar line with repeat dots is present in the second system.
- First Ending:** A bracketed section labeled '1.' is shown in the third system, indicating a first ending.
- Second Ending:** A bracketed section labeled '2.' is shown in the fourth system, indicating a second ending.
- Trills:** Trill ornaments are indicated by a vertical line with a dot above a note in several measures.
- Accents:** Many notes have an accent (^) above them, especially in the piano staff.
- Slurs:** Slurs are used to group notes that are played smoothly together.
- Rehearsal Marks:** Asterisks (*) are placed at the end of several measures, likely indicating rehearsal points.

The score concludes with a final measure in the piano staff marked *ff non legato*.

8.....

kurz abgestossen

Qw. Qw. Qw. Qw. Qw. *

8.....

fff

Qw. *

8.....

Qw. *

8.....

fff

Qw. Qw. Qw. Qw. Qw. *

8.....

marcatissimo

Qw. Qw. Qw. *

8.....

trillo

Qw. Qw. Qw. Qw. Qw. Qw. *

The musical score is for a piece in 3/4 time, key of B-flat major. It begins with a piano introduction marked 'p' and 'queto'. The main section is marked 'Più moderato' and 'marcato'. The score includes various musical notations such as notes, rests, dynamics (p, pp, marcato), and articulation marks (accents, slurs). The piece concludes with a 'ritenuto' section.

First system of musical notation for PRIMO. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features various chords and melodic lines with dynamic markings like 'p' and 'f'.

Second system of musical notation for PRIMO. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music continues with various chords and melodic lines.

Third system of musical notation for PRIMO. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music includes the instruction *poco a poco dim.*

Fourth system of musical notation for PRIMO. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music includes the instruction *Sec.*

Fifth system of musical notation for PRIMO. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music includes the instruction *Più moderato.* and *p*.

Sixth system of musical notation for PRIMO. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music includes the instruction *p quieto* and *ritenuto*.

Andante religioso.

p espressivo cantabile

Primo.

sostenuto

una corda

p

riten

Allegro moderato.

pp

pp

pp

ppp

Andante religioso.

Sec.

The first system of music for 'Andante religioso.' consists of two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff begins with a bass clef and the same key signature, containing mostly whole and half notes with rests.

p dolce

The second system of music continues the 'Andante religioso.' piece. It features two staves. The upper staff has a treble clef and two flats, with notes often beamed in groups of four or five, and some triplets. The lower staff has a bass clef and two flats, with notes beamed in groups of four. The music is marked 'p dolce'.

Sec.

The third system of music for 'Andante religioso.' consists of two staves. The upper staff has a treble clef and two flats, with notes beamed in groups of four. The lower staff has a bass clef and two flats, with notes beamed in groups of four. The music is marked 'Sec.'.

una corda
dolce espressivo

The fourth system of music for 'Andante religioso.' consists of two staves. The upper staff has a treble clef and two flats, with notes beamed in groups of four. The lower staff has a bass clef and two flats, with notes beamed in groups of four. The music is marked 'una corda' and 'dolce espressivo'.

poco riten.
diminuendo
Allegro moderato.

The fifth system of music for 'Andante religioso.' consists of two staves. The upper staff has a treble clef and two flats, with notes beamed in groups of four. The lower staff has a bass clef and two flats, with notes beamed in groups of four. The music is marked 'poco riten.', 'diminuendo', and 'Allegro moderato.'.

pp
1 pp 1 7

The sixth system of music for 'Andante religioso.' consists of two staves. The upper staff has a treble clef and two flats, with notes beamed in groups of four. The lower staff has a bass clef and two flats, with notes beamed in groups of four. The music is marked 'pp' and '1 pp 1 7'.

TASSO.

LAMENTO E TRIONFO.

SYMPHONISCHE DICHTUNG VON F. LISZT.

VORWORT.

Im Jahre 1849 wurde in ganz Deutschland der hundertjährige Geburtstag Goethe's durch Feste verherrlicht; das Theater in Weimar, wo wir uns damals befanden, feierte den 28. August durch eine Darstellung des Tasso.

Das herbe Geschick dieses unglücklichen Dichters hat den beiden grössten Poeten, welche Deutschland und England im letzten Jahrhundert hervorbrachten, Stoff zu dichterischen Gebilden gegeben: Goethe und Byron. Goethe, dem das glänzendste Lebensloos fiel, Byron, welchem die Vorzüge des Ranges und der Geburt durch die tiefsten Dichterleiden verkümmert wurden. Wir wollen nicht in Abrede stellen, dass, als wir im Jahre 1849 den Auftrag bekamen, eine Ouvertüre zu Goethes Drama zu schreiben, das ehrfurchtsvolle Mitleid, mit welchem Byron die Manen des grossen Dichters beschwört, einen vorherrschend bestimmenden Einfluss auf unsere Gestaltung dieses Gegenstandes übte. Aber Byron konnte, indem er Tasso im Kerker selbstredend einführt, mit der Erinnerung der tödtlichen Schmerzen, denen er in seiner Klage eine so hinreissende Gewalt edlen Ausdrucks verleiht, nicht das Andenken des Triumphes verbinden, durch welchen dem ritterlichen Sänger des »Befreiten Jerusalem« eine späte aber glänzende Vergeltung ward. Wir wollten diesen Gegensatz schon im Titel des Werkes klar aussprechen und unser Bestreben ging dahin, in Tönen die grosse Antithese des im Leben verkannten, im Tode aber von strahlender Glorie umgebenen Genius zu schildern, von einer Glorie, welche mit vernichtenden Strahlen in die Herzen der Verfolger trifft. Tasso liebte und litt in Ferrara, er wurde in Rom gerächt, und er lebt noch heute in den Volksgesängen Venedigs. Diese drei Momente sind von seinem unvergänglichen Ruhme untrennbar. Um sie musikalisch wiederzugeben, riefen wir zuerst seinen grossen Schatten herauf, wie er noch heute an Venedigs Lagunen wandelt; dann erschien uns sein Antlitz stolz und schwermüthig den Festen Ferrara's zuschauend, wo er seine Meisterwerke geschaffen, und folgten wir ihm endlich nach Rom, der ewigen Stadt, die ihm die Ruhmeskrone reichte und so den Märtyrer und Dichter in ihm feierte.

Lamento e Trionfo: So heissen die beiden grossen Contraste im Geschick der Poeten, von denen mit Recht gesagt wurde, dass, ob auch oft mit Fluch ihr Leben belastet werde, nimmer der Segen ausbleibe auf ihrem Grabe. Um aber unsrer Idee nicht allein die strenge Autorität, sondern auch den Glanz der Thatfachen zu verleihen, entlehnten wir selbst die Form zu ihrer künstlerischen Gestaltung aus der Wirklichkeit, und wählten deshalb zum Thema unsres musikalischen Gedichtes die Melodie, auf welche wir venetianische Lagunenschiffer drei Jahrhunderte nach des Dichters Tode die Anfangsstrophen seines Jerusalem singen hörten:

Canto l'armi pietose e'l Capitano,
Che'l gran Sepolcro liberò di Cristo!

Das Motiv selbst hat eine langsame Bewegung, es theilt die Empfindung seufzender Klage, monotoner Schwermuth mit; die Gondoliere geben ihm aber durch das Ziehen gewisser Töne eine ganz eigenthümliche Färbung, und die melancholisch gedehnten Klänge machen aus der Ferne einen Eindruck, als wenn lange Streifen verklärten Lichtes vom Wellenspiegel zurückgestrahlt würden. Dieser Gesang hatte uns einst lebhaft ergriffen, und als wir später Tasso musikalisch darstellen sollten, drängte er sich uns gebieterisch zum Text unserer Gedanken auf, als ein immer fortlebender Beweis der Huldigung seiner Nation für den Genius, dessen Treue und Anhänglichkeit Ferrara so schlecht vergalt. Die venetianische Melodie ist so voll von unheilbarer Trauer, von nagendem Schmerz, dass ihre einfache Wiedergabe genügt, um Tasso's Seele zu schildern. Sie giebt sich dann, ganz wie die Einbildung des Dichters, den glänzenden Täuschungen der Welt, der trügerischen, gleissenden Koketterie jenes Lächelns hin, dessen Gift die schreckliche Katastrophe herbeiführte, für welche scheinbar keine irdische Vergütung möglich war, und welche dann doch zuletzt auf dem Capitol mit einem Mantel überdeckt wurde, der in einem reineren Purpur glänzte, als der des Alphons.

(Übers. v. P. Cornelius.)

TASSO.

LAMENTO E TRIONFO.

POÈME SYMPHONIQUE DE F. LISZT.

— — —
PRÉFACE.

En 1849 l'Allemagne entière célébra avec éclat le centième anniversaire de la naissance de Goethe. A Weimar où nous nous trouvions alors, le programme des fêtes avait marqué la représentation de son drame le Tasse pour le soir du 28 Août.

Les malheurs de la destinée du plus infortuné des poètes avaient frappé et occupé l'imagination des plus puissans génies poétiques de notre temps, Goethe et Byron; Goethe, dont le sort fut entouré des plus brillantes prospérités, Byron, dont les avantages de naissance et de fortune furent contrebalancés par de si vives souffrances. Nous ne saurions dissimuler que lorsqu'on nous chargea en 1849 d'écrire une ouverture pour le drame de Goethe, nous nous sommes plus directement inspirés de la respectueuse compatissance de Byron pour les mânes du grand homme qu'il évoquait, que de l'oeuvre du poète allemand. Toutefois, Byron en nous transmettant en quelque sorte les gémissemens du Tasse dans sa prison, n'a pu joindre au souvenir de ses poignantes douleurs si noblement et si éloquemment exprimées en sa *Lamentation*, celui du Triomphe qui attendait, par une tardive mais éclatante Justice, le chevaleresque auteur de la « Jérusalem délivrée. » Nous avons voulu indiquer ce contraste dans le titre même de notre oeuvre, et eussions souhaité réussir à formuler cette grande antithèse du génie mal traité durant sa vie, et rayonnant après sa mort d'une lumière écrasante pour ses persécuteurs. Le Tasse a aimé et souffert à Ferrare; il a été vengé à Rome; sa gloire est encore vivante dans les chants populaires de Venise. Ces trois momens sont inséparables de son immortel souvenir. Pour les rendre en musique nous avons d'abord fait surgir la grande ombre du héros telle qu'elle nous apparaît aujourd'hui hantant les lagunes de Venise; nous avons entrevu ensuite sa figure hautaine et attristée glisser à travers les fêtes de Ferrare où il avait donnée le jour à ses chefs-d'oeuvres; enfin nous l'avons suivi à Rome, la ville éternelle qui en lui tendant sa couronne, glorifia en lui le martyr et le poète.

Lamento e Trionfo: telles sont les deux grandes oppositions de la destinée des poètes, dont il a été justement dit, que si on fait peser parfois la malédiction sur leur vie, la bénédiction ne manque jamais à leur tombe. Afin de donner à cette idée non seulement l'autorité mais l'éclat du Fait, nous avons voulu emprunter au fait sa form même, et pour cela nous avons pris comme thème de notre poème musical, le motif sur lequel nous avons entendu les gondoliers de Venise chanter sur ses lagunes les strophes du Tasse, et redire encore trois siècles après lui:

Conto l'armi pietose e'l Capitano,
Che'l gran Sepolcro liberò di Cristo!

Ce motif est en lui-même plaintif, d'une gémissante lenteur, d'un deuil monotone; mais les gondoliers lui prêtent un miroitement tout particulier en traînant certaines notes par la retenue des voix, qui à distance planent et brillent comme des traînées de gloire et de lumière. Ce chant nous avait profondément impressionné jadis, et lorsque nous eûmes à parler du Tasse, il eut été impossible à notre sentiment ému de ne point prendre comme pour texte de nos pensées, cet hommage persistant rendu par sa nation à l'homme de génie dont la cour de Ferrare ne méritait ni l'attachement ni la fidélité. Le motif vénitien respire une mélancolie si navrée, une tristesse si irrémédiable, qu'il suffit de le poser pour révéler le secret des douloureuses émotions du Tasse. Il s'est prêté ensuite, tout comme l'imagination du poète à la peinture des brillantes illusions du monde, des décevantes et fallacieuses coquetteries de ces sourires dont le perfide poison amena l'horrible catastrophe qui semblait ne pouvoir trouver de compensation en ce monde, et qui néanmoins fut revêtue au Capitole d'une pourpre plus pure que celle du manteau d'Alphonse.

TASSO. Lamento e Trionfo.

Lento.

Secondo.

Nº 2.

The musical score is written for a single instrument, likely a cello or double bass, in bass clef with a key signature of two flats (B-flat and E-flat). The tempo and mood markings are as follows:

- First System:** Marked "Lento." and "Secondo." with a "Nº 2." label. It features a series of eighth and sixteenth notes, with a "Ped." (pedal) marking and a "*" symbol.
- Second System:** Continues the melodic line with a "mf pesante" marking and a "*" symbol.
- Third System:** Features a "cresc. e accelerando" marking, indicating a gradual increase in volume and tempo.
- Fourth System:** Marked "Allegro energico." and "pesante", showing a significant change in tempo and mood to a more energetic and heavy character.
- Fifth System:** Continues the energetic passage with a "mf marcato ed agitato" marking.
- Sixth System:** Concludes the piece with the same "mf marcato ed agitato" marking.

The score includes various musical notations such as notes, rests, and dynamic markings. The "Ped." marking appears frequently, suggesting a sustained pedal point or a specific pedaling technique. The "*" symbol is used as a section marker.

TASSO. Lamento e Trionfo.

45

Lento.

Primo.

Secondo

Nº 2.

This musical score page contains measures 1 through 24 of a piece. It is written for two staves, labeled 'Primo' and 'Secondo'. The tempo is 'Lento.' and the key signature has two flats. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 1-4) features a 'molto dim.' marking. The second system (measures 5-8) includes a 'mf' marking. The third system (measures 9-12) has a '1' marking at the end. The fourth system (measures 13-16) is marked 'Allegro energico.' and includes a 'cresc. e accelerando' instruction. The fifth system (measures 17-20) continues the 'Allegro energico.' tempo. The sixth system (measures 21-24) includes a 'Secondo' marking and ends with a 'Ped.' marking.

molto dim.

mf

Allegro energico.

cresc. e accelerando

Secondo

Qed. Qed. Qed. Qed.

Qed. cresc. e sempre più agitato stringendo Qed. Qed.

fff Qed. Qed. Qed.

Lento assai. rit. fff Qed. Qed. Qed. 3 *

Adagio mesto. p una corda Qed. Qed.

p p p smorz.

Primo.

cresc. e sempre trem.

[illegible][illegible]

Adagio mesto.

f espress.

poco rall.

una corda

Ed.

musical score for "L'Espresso" by Maurice Strakosky. The score is in 2/4 time, key of B-flat major, and consists of two staves. The melody is in the upper staff, and the bass line is in the lower staff. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also performance instructions like "rit." and "molto esp."

Secondo.

Secondo.

p *un poco pesante*

p *un poco pesante*

p *sempre una corda*

espress molto

più dolce

cresc. molto sf

trem.

un poco accelerando

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poco rit.

cresc.

poco rit.

cresc.

poco rit.

Secondo.

sempre una corda

dolce espr

dolente

un poco

dolente

un poco

accelerando

cresc. *molto cresc.* *rf* *Ped.* *Primo.* *flebile* *Ped.* ***

Meno Adagio.

dim. *ff* *Ped.* *rf molto* *tr* *ff martellato* *Ped.* *con s* ***

Primo.

accelerando e cresc. *Ped.* *Ped.* *Ped.* *Ped.* *molto cresc.* *ff*

flebile *trem.* *P* *Ped.* *trem.* *P* *Ped.* *Ped.* *Ped.* *Ped.*

Meno Adagio. *marcato* *ff con grandezza* *tre corde* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ff *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Secondo.

Primo.

Primo.

Recit. *dolente*

Ped. *

Ped. *f pesante*

stringendo

Allegretto mosso con grazia quasi Menuetto.

Allegretto mosso con grazia quasi Menuetto.

mf dolce

pp

p

This image shows a musical score for the piece 'The Swan' from 'The Nutcracker'. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a flowing, lyrical melody in the treble staff, often marked with a 'p' (piano) dynamic. The bass staff provides a steady, rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, both in bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The music features a melody in the upper staff with various ornaments and a supporting bass line in the lower staff. The piece concludes with a double bar line and a repeat sign. The tempo/mood is marked "pp" (pianissimo).

trem.

pp Ped. Recit. *dolente*

Ped. *

Ped. *

Ped.

sempre pp

Ped.

stringendo

p Ped. *f* Ped. Ped. *cresc.* Ped. *ff* Ped. Ped.

Ped.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It contains several measures of tremolos, indicated by the 'trem.' marking. The lower staff is in bass clef with the same key signature and time signature. It begins with a piano (pp) and a pedal (Ped.) marking, followed by a recitative section labeled 'Recit. dolente'. This section includes several measures with a 'Ped.' marking and an asterisk (*). The system concludes with a 'sempre pp' marking and a final 'Ped.' marking.

Allegretto mosso con grazia quasi Menuetto.

Secondo.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It contains a melody with various note values and rests. The lower staff is in bass clef with the same key signature and time signature. It contains an accompaniment with various note values and rests. The system concludes with a final measure in both staves.

Secondo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings. The word *leggero* is written above the right-hand staff.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the key signature of three sharps. The notation includes complex rhythmic patterns and dynamic markings.

Third system of musical notation. The word *tranquillo* is written above the right-hand staff. The notation includes a *Ped.* (Pedal) marking and the instruction *staccato e leggero* below the left-hand staff. A small asterisk (*) is visible at the end of the system.

Fourth system of musical notation. The notation includes a *Ped.* (Pedal) marking and a small asterisk (*) at the end of the system.

Fifth system of musical notation. The notation includes a *Ped.* (Pedal) marking and a small asterisk (*) at the end of the system.

Sixth system of musical notation. The notation includes a *Ped.* (Pedal) marking and a small asterisk (*) at the end of the system.

p espress.

mf p mf p staccata

tr. Ped. 8

tr. Ped. 8 staccata

tr. Ped. 8

Secondo.

First system of musical notation. The piano part consists of chords and arpeggios in the right hand and repeated notes in the left hand. The bass line has five measures with the instruction "Ped." and a final measure with an asterisk (*).

Second system of musical notation. The piano part continues with arpeggiated chords in the right hand and repeated notes in the left hand.

Third system of musical notation. The piano part includes trills (tr.) in the right hand and repeated notes in the left hand. The system is marked with a repeat sign and the number 21.

Fourth system of musical notation. The piano part includes arpeggiated chords in the right hand and repeated notes in the left hand. The system is marked with a repeat sign and the number 21.

Fifth system of musical notation. The piano part includes arpeggiated chords in the right hand and repeated notes in the left hand. The system is marked with a repeat sign and the number 21.

Sixth system of musical notation. The piano part includes arpeggiated chords in the right hand and repeated notes in the left hand. The system is marked with a repeat sign and the number 21.

Primo.

Piano 6 Oct.

à 6 Oct.

tr. *Qw. Qw.* *Qw. Qw.* *Qw. ** *dolce espr.*

p dolce tranquillo

mf espressivo cantando *Qw. Qw.* *Pedal mit jedem Takt.*

1

Secondo.

ten. ten. ten. ten. ten.

marcato la melodia

un poco marcato ten. 1 2 espress

Poco a poco più di moto. rit. smorz. p

Pedal mit jedem Takt.

sempre legato

First system of musical notation for the Primo part, measures 1-6. The music is in G major (one sharp) and 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo marking *leggero* is present in the first measure.

Second system of musical notation for the Primo part, measures 7-12. The right hand continues with eighth-note patterns and chords, and the left hand maintains the eighth-note accompaniment. A repeat sign is visible at the end of the system.

Third system of musical notation for the Primo part, measures 13-18. The right hand features a melodic line with eighth notes and chords. The left hand continues the eighth-note accompaniment. The tempo marking *cresc.* appears in measure 14, and *rit. smorz.* appears in measure 18.

Poco a poco più di moto.

Secondo

Fourth system of musical notation for the Primo part, measures 19-24. The right hand features a melodic line with eighth notes and chords. The left hand continues the eighth-note accompaniment. The tempo marking *mf cantando espress.* appears in measure 19. A repeat sign is visible at the end of the system.

Pedal mit jedem Takt

Fifth system of musical notation for the Primo part, measures 25-30. The right hand features a melodic line with eighth notes and chords. The left hand continues the eighth-note accompaniment. A repeat sign is visible at the end of the system.

Secondo.

musical score for the 'Secondo' section, measures 1-16. The score is written for piano and includes a vocal line starting at measure 11 with the lyrics: *molto cresc. e acce - leran - do*. The tempo is not yet indicated.

Allegro energico.

musical score for the 'Allegro energico' section, measures 17-24. The tempo is marked *Allegro energico.* The score includes dynamic markings such as *ff* and *mf*, and performance instructions like *marcato ed agitato*. The piano accompaniment features frequent use of the pedal (*Ped.*).

più appassionato

1

molto cresc.

ff marcantissimo

Allegro energico.

ff

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

ff

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

Secondo.

ped. *** *ped.* *ped.* *ped.* *** *ped.* *ped.*

mod. *Ped.* *Ped.* *Ped.* *cresc. e sempre più agitato* *Ped.*

stringendo *Ped.*

mod. *ff* *Ped.* *Ped.* *Ped.* *mod.*

Lento assai. *rit.* *ff* *Ped.* *Ped.* *f* *Ped.* *Ped.* *

Allegro con molto brio quasi Presto. *f* *Ped.* *Ped.* *Ped.*

staccato *Ped.* *

Ped. *Ped.* *Ped.* *trem.* *Ped.* *cresc. e sempre più agitato*

stringendo *Ped.* *ff*

Ped. *ff* *Ped.* *Ped.* *Ped.*

Lento assai. *Ped.* *Ped.* ** rit.* *ff* *1* *Ped.* *Ped.* *Ped.* *Ped.* ***

Allegro con molto brio quasi Presto.

1 *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *staccato* *Ped.* *Ped.* *** *1*

Secondo.

The image displays a piano score for a piece titled "Secondo." The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Features a piano (*p*) dynamic. The right hand has sixteenth-note runs with a "6" (sixteenth) marking. The left hand has a simple accompaniment.
- System 2:** Continues the melodic and harmonic development with similar sixteenth-note patterns.
- System 3:** Shows a more complex texture with chords and moving lines in both hands.
- System 4:** Includes a forte (*f*) dynamic and a first ending bracket labeled "1". Pedal markings ("Ped.") and asterisks (*) are present below the staff.
- System 5:** Features a forte (*f*) dynamic and a first ending bracket labeled "1". Pedal markings ("Ped.") and asterisks (*) are present below the staff.
- System 6:** Concludes the piece with a forte (*f*) dynamic and a first ending bracket labeled "1". Pedal markings ("Ped.") and asterisks (*) are present below the staff.

A single asterisk (*) is located below the first system of the sixth system.

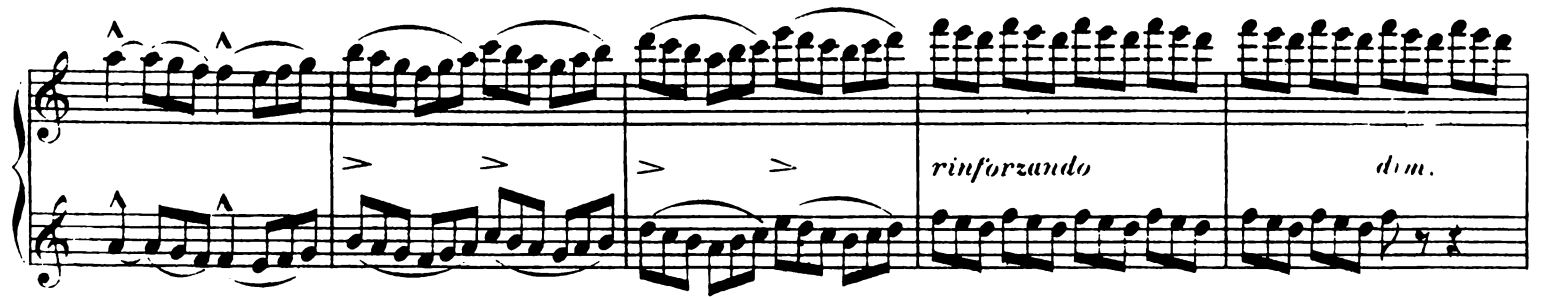
This musical score is for the first part of a piece, marked 'Primo.' and numbered 65. It consists of seven systems of music, each with a piano (p) and violin (v) staff. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like 'V.A.' and 'V.A.' with a greater-than sign, and a star symbol. The notation is in a standard musical style with notes, rests, and bar lines.

Secondo.





First system of musical notation. The right hand plays a series of eighth-note chords with accents. The left hand plays a steady eighth-note accompaniment. The dynamic is *f* and the instruction is *incalzando*.



Second system of musical notation. The right hand continues with eighth-note chords. The left hand has a more active line with some triplets. The dynamic is *f*. The instruction *rinforzando* appears in the right hand, and *dim.* appears in the left hand.



Third system of musical notation. The right hand plays eighth-note chords with a *3/2* time signature change. The left hand plays a simple bass line. The dynamic is *p*.



Fourth system of musical notation. The right hand plays eighth-note chords. The left hand has a more active line. The dynamic is *ff*. The instruction *molto cresc.* appears in the right hand. The instruction *Ped.* appears in the left hand.



Fifth system of musical notation. The right hand plays eighth-note chords. The left hand has a more active line. The instruction *Pedal mit jedem halben Takt* appears in the left hand.



Sixth system of musical notation. The right hand plays eighth-note chords. The left hand has a more active line. The dynamic is *sempre ff*.

Secondo.

Allegretto

Allegretto

Allegretto

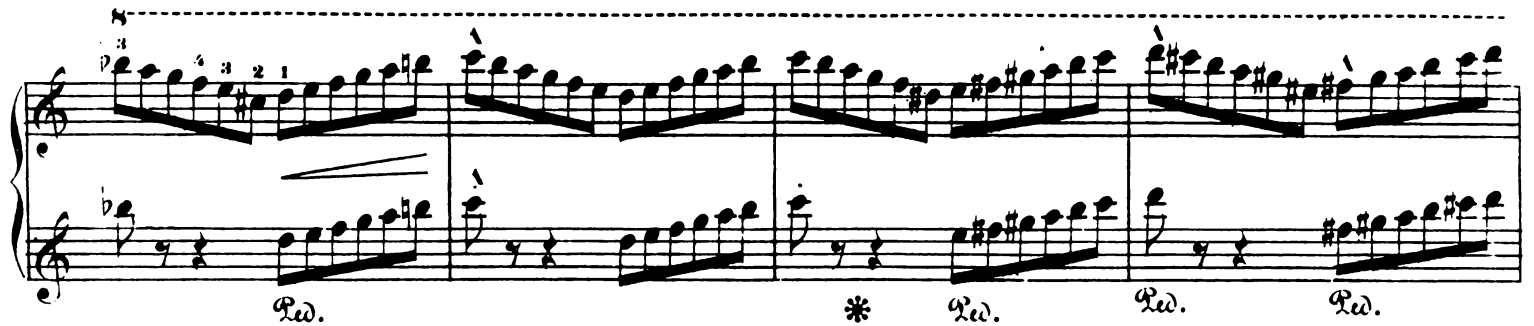
Poco a poco più moto sin al Presto.

mf
marcato nobile
Allegretto

Allegretto



Ad.



Ad.

*

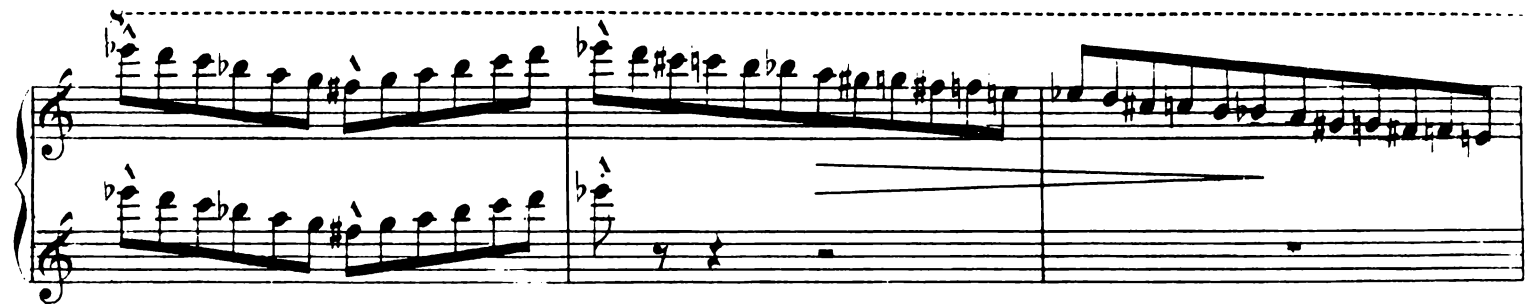
Ad.

Ad.

Ad.



Ad.



Poco a poco più moto sin al Presto.



Ad.

Ad.

Ad.



Ad.

Ad.

Ad.

8

pp

Qw. *Qw.* *Qw.* *Qw.* *Qw.*

8

cre - scen - do

Qw. *Qw.* *Qw.* *Qw.* *Qw.*

8

molto

rinforzando assai

Qw. *Qw.* *Qw.*

Presto.

8

fff

Qw. *Qw.*

8

fff sempre strong.

Qw. *Qw.*

8

Qw. *Qw.*

This image shows a page of musical notation for a piano piece. The notation is arranged in six systems, each consisting of two staves (treble and bass clef). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Dynamic markings like *mf*, *f*, *ff*, and *molto animato* are present. There are also first and second endings marked with '1' and '2'. The page is numbered '1' in the bottom right corner.

This image displays a page of musical notation, likely for a piano or organ piece, featuring multiple systems of staves. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Key markings include "molto animato" and "sf sempre ff" (sforzando, fortissimo), indicating a highly energetic and loud section. The score includes various musical symbols such as slurs, triplets, and dynamic markings like "f", "ff", and "sf". The notation is arranged in systems, with some measures containing multiple staves. The overall style is characteristic of 19th-century musical notation.

PRÄLUDIEN.

NACH LAMARTINE.

SYMPHONISCHE DICHUNG VON F. LISZT.

VORWORT.

Was anders ist unser Leben, als eine Reihenfolge von Präludien zu jenem unbekannten Gesang, dessen erste und feierliche Note der Tod anstimmt? Die Liebe ist das leuchtende Frühroth jedes Herzens: in welchem Geschick aber wurden nicht die ersten Wonnen des Glücks von dem Brausen des Sturmes unterbrochen, der mit rauhem Odem seine holden Illusionen verweht, mit tödtlichem Blitz seinen Altar zerstört, — und welche, im Innersten verwundete Seele suchte nicht gern nach solchen Erschütterungen in der lieblichen Stille des Landlebens die eignen Erinnerungen einzuwiegen? Dennoch trägt der Mann nicht lange die wohlige Ruhe inmitten besänftigender Naturstimmungen, und »wenn der Drommete Sturmsignal ertönt«, eilt er, wie immer der Krieg heissen möge, der ihn in die Reihen der Streitenden ruft, auf den gefahrvollsten Posten, um im Gedränge des Kampfes wieder zum ganzen Bewusstwerden seiner selbst und in den vollen Besitz seiner Kraft zu gelangen.

(Uebers. v. P. Cornelius.)

LES PRÉLUDES.

D'APRÈS LAMARTINE.*

POÈME SYMPHONIQUE DE F. LISZT.

PRÉFACE.

Notre vie est-elle autre chose qu'une série de Préludes à ce chant inconnu dont la mort entonne la première et solennelle note? — L'amour forme l'aurore enchantée de toute existence; mais quelle est la destinée où les premières voluptés du bonheur ne sont point interrompues par quelque orage dont le souffle mortel dissipe ses belles illusions, dont la foudre fatale consume son autel, et quelle est l'âme cruellement blessée qui au sortir d'une de ces tempêtes ne cherche à reposer ses souvenirs dans le calme si doux des la vie de champs? Cependant l'homme ne se résigne guère à goûter longtemps la bienfaisante tiédeur qui l'a d'abord charmé au sein de la nature, et lorsque »la trompette a jeté le signal des alarmes«, il court au poste périlleux quelque soit la guerre qui appelle à ses rangs, afin de retrouver dans le combat la pleine conscience de lui-même et l'entière possession de ses forces.

*.) Méditations poétiques.

LES PRÉLUDES.

Andante. Secondo.

N° 3.

The musical score for 'LES PRÉLUDES. N° 3.' is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante.' and the time signature is 4/4. The score is divided into five systems. The first system is marked 'pp' (pianissimo) and 'Andante.'. The second system is marked 'pp' and 'Andante.'. The third system is marked 'poco' (poco) and 'Andante.'. The fourth system is marked 'poco a poco cresc.' (poco a poco cresc.) and 'Andante.'. The fifth system is marked 'più cresc.' (più cresc.) and 'Andante.'. The score includes various dynamics (pp, p, poco, più cresc.), articulation (rall., *), and phrasing slurs. The piece concludes with a final cadence in the fifth system.

LES PRÉLUDES.

Nº 3. *Andante.* *Primo.*

pp *pp* *p poco*

rull. *pp* *poco*

And. *And.*

rull. *p* *And.*

poco a poco cresc. *And.*

più cresc. *And.*

1 $\frac{1}{2}$

Secondo.

Andante maestoso.

Musical score for piano, marked "Andante maestoso." and "Secondo." The score consists of five systems of staves. The first system is in bass clef with a 12/8 time signature. The second system is in bass clef with a 12/8 time signature. The third system is in treble and bass clefs with a 12/8 time signature. The fourth system is in treble and bass clefs with a 12/8 time signature. The fifth system is in treble and bass clefs with a 12/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *f*, *poco rall.*, and *poco rall.*.

pomposo
ff
And. *And.* *And.*
And. *And.*
And. *And.*
And. *And.*
And. *And.*
And. *And.*
una corda
poco a poco diminuendo e accelerando
And.

Secondo.

Lo stesso tempo.

È istesso tempo.

f espressivo cantando

p *Qw.* *Qw.* *sempre legato.* *Qw.* *Qw.*

Qw. *** *Qw.* *Qw.* *Qw.*

poco rall. *a tempo.* *dolce sempre espress.*

p smorz. *p*

Qw. *Qw.* *Qw.* *** *Qw.* *Qw.*

Qw. *Qw.* *Qw.* *Qw.* ***

Qw. *Qw.* *Qw.* *Qw.*

Qw. *Qw.* *espress. dolente* *Qw.*

Qw. *Qw.* *** *Qw.* *Qw.*

Lo stesso tempo.

amoroso cantando

pp *poco rit.* *dolce* *perdendo* *sempre legato*

Qw. *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

cresc. *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

p un poco marcato. *cresc.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

tre corde. *più cresc. appassionato* *rinforzando molto* *f* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

poco rall. *dim.* *rinforzando molto* *dim.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

*** *** *p*

rinforz. *f* riten. *pp* *dolcissimo.*

The first system of the musical score for 'Secondo.' features a piano introduction. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a 4/4 time signature. The first staff contains a series of chords and single notes, with a 'rinforz.' (reinforce) marking above the first measure. The second staff continues the harmonic progression, with a 'f' (forte) dynamic marking below the first measure. The third staff shows a 'riten.' (ritardando) marking above the first measure, followed by a 'pp' (pianissimo) dynamic marking below the first measure, and a 'dolcissimo.' (very sweetly) marking above the first measure. The system concludes with a final chord in the treble clef.

Allegro ma non troppo.

The second system of the musical score for 'Secondo.' begins with the tempo marking 'Allegro ma non troppo.' The music is written in a 4/4 time signature. The first staff contains a series of chords and single notes, with a 'p' (piano) dynamic marking below the first measure. The second staff continues the harmonic progression, with a 'p' (piano) dynamic marking below the first measure. The system concludes with a final chord in the treble clef.

The third system of the musical score for 'Secondo.' continues the harmonic progression. The first staff contains a series of chords and single notes, with a 'p' (piano) dynamic marking below the first measure. The second staff continues the harmonic progression, with a 'p' (piano) dynamic marking below the first measure. The system concludes with a final chord in the treble clef.

p tempestuoso.

The fourth system of the musical score for 'Secondo.' begins with the tempo marking 'p tempestuoso.' (piano, stormy). The music is written in a 4/4 time signature. The first staff contains a series of chords and single notes, with a 'p' (piano) dynamic marking below the first measure. The second staff continues the harmonic progression, with a 'p' (piano) dynamic marking below the first measure. The system concludes with a final chord in the treble clef.

Qw. cresc e stringendo.

The fifth system of the musical score for 'Secondo.' continues the harmonic progression. The first staff contains a series of chords and single notes, with a 'Qw.' (quasi) dynamic marking below the first measure. The second staff continues the harmonic progression, with a 'Qw. cresc e stringendo.' (quasi, crescendo and stringendo) dynamic marking below the first measure. The system concludes with a final chord in the treble clef.

Qw. rinforzando molto.

The sixth system of the musical score for 'Secondo.' continues the harmonic progression. The first staff contains a series of chords and single notes, with a 'Qw.' (quasi) dynamic marking below the first measure. The second staff continues the harmonic progression, with a 'Qw. rinforzando molto.' (quasi, rinforzando molto) dynamic marking below the first measure. The system concludes with a final chord in the treble clef.

P dolce *sf* *sf riten* *pp*

2 pp *smorz.* *Allegro ma non troppo.*

Qw. * *Qw.* * *Qw.*

Qw. * *Qw.* * *Qw.* * *Qw.* *

Qw. cresc. e string. *Qw.* *Qw.* *Qw.*

Qw. *Qw. rinforzando molto.*

Allegro tempestuoso.

This musical score is for the 'Secondo' movement, marked 'Allegro tempestuoso'. It is written in 12/5 time and features a complex, stormy texture. The score is organized into six systems, each with a grand staff (treble and bass clefs). The key signature consists of one sharp (F#). The notation includes a variety of rhythmic patterns, such as sixteenth and thirty-second notes, often beamed together. Dynamic markings include *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). There are several instances of 'Ped.' (pedal) markings, indicating sustained bass notes. The score is punctuated by asterisks (*) and ends with a double bar line and a final chord.

Allegro tempestuoso.

ff

sf

sempre ff

mf appassionato

cresc.

f

ff

p

cresc.

rinforzando molto

V. A. 506.

Secondo.

rinforzando molto.
ff strepitoso.
sempre staccato
rinforz.
sempre ff staccato
poco a poco rall. e dim.
un poco più moderato.
p

Musical score for "Secondo." featuring piano and bass staves. The score includes various musical notations such as dynamics (*ff*, *rinforzando molto*, *rinforz.*, *sempre ff staccato*, *poco a poco rall. e dim.*, *p*), articulation (*sempre staccato*), and tempo changes (*un poco più moderato*). The score is marked with "V. A. 508." at the bottom.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

Second system of musical notation, including a treble staff with "quasi Tromba." and "ten." markings, and a bass staff with "fff" dynamics.

Third system of musical notation, showing a treble staff with various notes and a bass staff with "p" dynamics.

Fourth system of musical notation, featuring a treble staff with complex chords and a bass staff with "p" dynamics.

Fifth system of musical notation, including a treble staff with "poco rall." marking and a bass staff with "p" dynamics.

Sixth system of musical notation, featuring a treble staff with "un poco più moderato." and "dolce espressivo." markings, and a bass staff with "p" dynamics.

Secondo.

First system of musical notation for 'Secondo.' It consists of a grand staff with two staves. The right staff has a treble clef and a key signature of one flat (B-flat). The left staff has a bass clef and a key signature of one flat (B-flat). The music features a series of chords and melodic lines. A dynamic marking *p* (piano) is present. A text instruction *una corda* is written above the right staff. Below the left staff, there are several *Qw.* markings, some with asterisks.

Allegretto pastorale.

Second system of musical notation for 'Allegretto pastorale.' It consists of a grand staff with two staves. The right staff has a treble clef and a key signature of one sharp (F-sharp). The left staff has a bass clef and a key signature of one sharp (F-sharp). The music features a series of chords and melodic lines. A dynamic marking *rall.* (rallentando) is present. A text instruction *una corda* is written above the right staff. Below the left staff, there are several *Qw.* markings.

Third system of musical notation for 'Allegretto pastorale.' It consists of a grand staff with two staves. The right staff has a treble clef and a key signature of one sharp (F-sharp). The left staff has a bass clef and a key signature of one sharp (F-sharp). The music features a series of chords and melodic lines. A dynamic marking *Qw.* is present. Below the left staff, there are several *Qw.* markings, some with asterisks.

Fourth system of musical notation for 'Allegretto pastorale.' It consists of a grand staff with two staves. The right staff has a treble clef and a key signature of one sharp (F-sharp). The left staff has a bass clef and a key signature of one sharp (F-sharp). The music features a series of chords and melodic lines. A dynamic marking *pp* (pianissimo) is present. Below the left staff, there are several *Qw.* markings.

Fifth system of musical notation for 'Allegretto pastorale.' It consists of a grand staff with two staves. The right staff has a treble clef and a key signature of one sharp (F-sharp). The left staff has a bass clef and a key signature of one sharp (F-sharp). The music features a series of chords and melodic lines. A dynamic marking *Qw.* is present. Below the left staff, there are several *Qw.* markings.

poco rit.

una corda.

più dolce

Allegretto pastorale.

poco rall.

più rall.

pp

una corda

un poco marcato.

dim.

sempre pp

dim.

p

grazioso

Secondo.

1 *p* 1 *p* 1 *p*

Ped. Ped. * Ped. *

un poco marcato.

dolce grazioso.

Ped. Ped. Ped. Ped. Pedal mit jeden Takt.

1 1

The musical score consists of six systems of staves. The first system includes the instruction *dolce.* and dynamic markings *p* and *Red.*. The second system includes *grazioso.* and *p*. The third system includes *P scherzando.* and *p*. The fourth system includes *dolce espressivo.* and *Red.*. The fifth system includes the instruction *Pedal mit jeden Takt.*. The sixth system includes *cresc.* and *rinf.*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

espressivo.

cre - scendo

mf quasi Corni. *Ped. mit jedem Fakt.*

rief. *f*

Primo.

espress.

Pedal mit jedem Takt.

sempre più rinforzando

fff

Allegro marziale animato

sf

nobile. f

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal markings are present.

Pedal mit jedem Fakt.

Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and arpeggios. Dynamic markings *sf* and *ff* are present.

Allegro marziale animato.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and arpeggios. Dynamic markings *f* and *ff* are present.

Qw.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and arpeggios. Dynamic marking *f* is present.

f Qw. nobile

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and arpeggios. Dynamic marking *Qw.* is present.

Qw.

Qw.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex chords and arpeggios. Dynamic marking *Qw.* is present.

Qw.

Qw.

Qw.

Secondo.

quasi Tromba

ff

mf marc

3

3

3

3

cresc.

molto

breit.

rinforzando.

rinforzando.

rinforzando.

First system of musical notation. The right hand features a rapid, ascending and descending scale-like passage. The left hand provides a harmonic accompaniment. The tempo is marked *legero.* and the dynamics include *fp* (fortissimo piano) and *Red.* (ritardando).

Second system of musical notation. The right hand continues the scale-like passage. The left hand features a series of chords and moving lines. The tempo is marked *Red.* (ritardando).

Third system of musical notation. The right hand continues the scale-like passage. The left hand features a series of chords and moving lines. The tempo is marked *Red.* (ritardando).

Fourth system of musical notation. The right hand continues the scale-like passage. The left hand features a series of chords and moving lines. The tempo is marked *cresc.* (crescendo).

Fifth system of musical notation. The right hand continues the scale-like passage. The left hand features a series of chords and moving lines. The tempo is marked *molto* and *ff* (fortissimo). The system concludes with a *Red.* (ritardando) marking.

Sixth system of musical notation. The right hand continues the scale-like passage. The left hand features a series of chords and moving lines. The tempo is marked *ff* (fortissimo) and *Red.* (ritardando).

Secondo.

marcatissimo. *3* *3* *3* *3*

fff

Qed. *Qed.* *Qed.* *Qed.* *Qed.*

3 *3* *3*

Qed. *Qed.* *Qed.* *Qed.* *Qed.*

p *mf* quasi Tromba

Qed. *Qed.* *Qed.* *Qed.*

3 *3* *3* *3*

Qed. *Qed.* *Qed.* *Qed.*

p *cre* *scen* *do* *molto*

Qed. *Qed.* *Qed.* *Qed.*

marcatissimo. *ff* *sf* *poco rit.*

Qed. *sf*

Musical score for Primo, measures 1-12. The score is in G major (one sharp) and 2/4 time. It features piano accompaniment and vocal lines. Dynamics include *f*, *ff*, *p*, and *sf*. Performance markings include *leggero* and *poco rit.*. The vocal line includes lyrics: "cre - scen - do". The piano part includes "Ped." markings and a "molto." section.

Secondo. .

This image shows a page of musical notation for a piano piece. It consists of six systems of staves. The first system has a treble and bass staff with a 12/8 time signature. The second system has a bass and treble staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'poco rall.'. There are also some markings that look like 'Qw.' or 'Qw.' under the notes. The page is numbered '12' in the top right corner.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of five systems of staves, each with a grand staff (treble and bass clefs). The music is characterized by dense, complex chordal textures, often with multiple notes beamed together, creating a rich, harmonic sound. The notation includes various dynamic markings such as *ff* (fortissimo), *Qw.* (quasi sostenuto), and *poco rall.* (a little slower). The piece concludes with a final chord marked *ten.* (tenuendo) and a *Qw.* marking.

ORPHEUS.

SYMPHONISCHE DICHUNG VON F. LISZT.

VORWORT.

Als wir vor einigen Jahren den Orpheus von Gluck einstudirten, konnten wir während der Proben unsere Fantasie nicht verhindern, von dem in seiner Einfachheit ergreifenden Standpunkte des grossen Meisters zu abstrahiren, und sich jenem Orpheus zuzuwenden, dessen Name so majestätisch und voll Harmonie über den poetischen Mythen der Griechen schwebt. Es ward dabei das Andenken an eine etrusische Vase in der Sammlung des Louvre in uns wieder lebendig, auf welcher jener erste Dichter-Musiker dargestellt ist, mit dem mystischen königlichen Reif um die Schläfe, von einem sternbesäten Mantel umwallt, die Lippen zu göttlichen Worten und Gesängen geöffnet, und mit mächtigem Griff der feingeformten schlanken Finger die Saiten der Lyra schlagend. Da scheinen die Steine gerührt zu lauschen und aus versteinten Herzen lösen sich karge, brennende Thränen. Entzückt aufhorchend stehen die Thiere des Waldes, besiegt verstummen die rohen Triebe der Menschen. Es schweigt der Vögel Gesang, der Bach hält ein mit seinem melodischen Rauschen, das laute Lachen der Lust weicht einem zuckenden Schauer vor diesen Klängen, welche der Menschheit die milde Gewalt der Kunst, den Glanz ihrer Glorie, ihre völkererziehende Harmonie offenbaren.

Heute noch sprosst aus dem Herzen der Menschheit, wie auch die lauterste Moral ihr verkündigt ward, wie sie belehrt ist durch die erhabensten Dogmen, erhellt von Leuchten der Wissenschaft, aufgeklärt durch die philosophischen Forschungen des Geistes und umgeben von der verfeinertsten Civilisation, heute noch wie ehemals und immer sprosst aus ihrem Herzen der Trieb zur Wildheit, Begier, Sinnlichkeit, und es ist die Mission der Kunst, diesen Trieb zu besänftigen, zu veredeln. Heute wie ehemals und immer ist es Orpheus, ist es die Kunst, welche ihre melodischen Wogen, ihre gewaltigen Accorde wie ein mildes, unwiderstehliches Licht über die widerstrebenden Elemente ergiesst, die sich in der Seele jedes Menschen, und im Innersten jeder Gesellschaft in blutigem Kampf befenden. Orpheus beweint Eurydice, das Symbol des im Übel und im Schmerz untergegangenen Ideals. Es ist ihm vergönnt, sie den Dämonen des Erebus zu entreissen, sie heraufzubeschwören aus den Finsternissen der Unterwelt, nicht aber sie im Leben zu erhalten. Möchten mindestens nie jene Zeiten der Barbarei wiederkehren, wo, wie trunkene, zügellose Mänaden, wilde Leidenschaften die Kunst erliegen machen unter mörderischen Thyrsusstäben, indem sie in fieberthollem Wahn sich rächen für die Verachtung, mit welcher jene auf ihre rohen Gelüste herabsieht.

Wäre es uns gelungen, unseren Gedanken vollständig zu verkörpern, so hätten wir gewünscht, den verklärten ethischen Charakter der Harmonien, welche von jedem Kunstwerk ausstrahlen, zu vergegenwärtigen, die Zauber und die Fülle zu schildern, womit sie die Seele überwältigen, wie sie wogen gleich elysischen Lüften, Weihrauchwolken ähnlich mählich sich verbreiten: den lichtblauen Äther, womit sie die Erde und das ganze Weltall wie mit einer Atmosphäre, wie mit einem durchsichtigen Gewand unsäglichem mysteriösen Wohllauts umgeben.

Übers. v. P. Cornelius ;

ORPHÉE.

POÈME SYMPHONIQUE DE F. LISZT.

PRÉFACE.

Nous eûmes un jour à diriger l'Orphée de Gluck. Pendant les répétitions il nous fût comme impossible de ne pas abstraire notre imagination du point de vue, touchant et sublime dans sa simplicité, dont ce grand maître a envisagé son sujet, pour nous reporter en pensée vers cet Orphée, dont le nom plane si majestueusement et si harmonieusement au-dessus des plus poétiques mythes de la Grèce. Nous avons revu en pensée un vase étrusque de la collection du Louvre, représentant le premier poète-musicien, drapé d'une robe étoilée, le front ceint de la bandelette mystiquement royale, ses lèvres d'où s'exhalent des paroles et des chants divins ouvertes et faisant énergiquement résonner les cordes de sa lyre de ses beaux doigts, longs et effilés. Nous crûmes apercevoir autour de lui, comme si nous l'eussions contemplé vivant les bêtes féroces des bois écouter ravis; les instincts brutaux de l'homme se taire vaincus; les pierres s'amollir; des coeurs plus durs peut-être, arrosés d'une larme avare et brûlante; les oiseaux gazouillans et les cascades murmurantes suspendre leurs mélodies; les ris et les plaisirs se recueillir avec respect devant ces accens qui révélaient à l'Humanité la puissance bienfaisante de l'art, son illumination glorieuse, son harmonie civilisatrice.

Prêchée par la plus pure des morales, enseignée par les dogmes les plus sublimes, éclairée par les fanaux les plus brillans de la science, avertie par les philosophiques raisonnemens de l'intelligence, entourée de la plus raffinée des civilisations, l'Humanité aujourd'hui comme jadis et toujours, conserve en son sein ses instincts de férocité, de brutalité, et de sensualité, que la mission de l'art est d'amollir, d'adoucir, d'ennoblir. Aujourd'hui comme jadis et toujours, Orphée, c'est-à-dire l'Art, doit épandre ses flots mélodieux, ses accords vibrans comme une douce et irrésistible lumière, sur les élémens contraires qui se déchirent et saignent en l'âme de chaque individu, comme aux entrailles de toute société. Orphée pleure Eurydice, cet emblème de l'Idéal englouti par le mal et la douleur, qu'il lui est permis d'arracher aux monstres de l'Érèbe, de faire sortir du fond des ténèbres cimmériennes, mais qu'il ne saurait, hélas! conserver sur cette terre. Puissent du moins ne plus jamais revenir ces temps de barbarie, où les passions furieuses, comme des ménades ivres et effrénées, vengeant le dédain que fait l'art de leurs voluptés grossières, le font périr sous leurs tyrses meurtriers et leurs furies stupides.

S'il nous avait été donné de formuler notre pensée complètement, nous eussions désiré rendre le caractère sereinement civilisateur des chants qui rayonnent de toute oeuvre d'art; leur suave énergie, leur auguste empire, leur sonorité noblement voluptueuse à l'âme, leur ondulation douce comme des brises de l'Élysée, leur élèvement graduel comme des vapeurs d'encens, leur Éther diaphane et azuré enveloppant le monde et l'univers entier comme dans une atmosphère, comme dans un transparent vêtement d'ineffable et mystérieuse Harmonie.

ORPHÉE.

Secondo.

Andante moderato.

Nº 4.

p una corda *mf* *dim.* *1*

p *dim.* *un poco* *1*

più di moto *mf* *p*

p *1* *1* *1*

un poco marcato. *mp sostenuto* *1* *1* *1*

p

ORPHÉE.

Primo.

Andante moderato.

Nº 4.

2^{da}

1 2 3

p

dim. *smorz.* 1 2 3

dim. *smorz.* 1 2 3 4 5 6 *mf*

un poco più di moto

dolce. *mp.* *cresc.* *mf*

Qu. *

Qu. *

Secondo.

Molto più lento.

p una corda

cresc.

smorz. *pp* 1 *pp* 1

cresc. *p* *pp* 1

1 *cresc.* *tre corde* *rinforz.* *rinforz.*

mf

V. A. 508.

dim. e rit.

Molto più lento.

una corda
espressivo assai.

cresc.

*Qw. Qw. Qw. * Qw. Qw. Qw. * Qw. Qw. Qw. Qw. Qw.*

dolce.
espress.

*f rinforz. smorz. pp Qw. Qw. Qw. * Qw. pp Qw. pp*

*Qw. Qw. Qw. * Qw. Qw. Qw. Qw.*

appassionato. dolce.

pp espress. cresc. tre corde

Qw. Qw. Qw. Qw. Qw.

rinforzando appassionato. f

*Qw. * Qw. * Qw. Qw. * Qw. Qw. Qw. **

Secondo.

cresc.
dolce espress.
una corda pp
rinforz.
poco a poco accelerando il tempo
cresc..
fine al Andante con moto.
tre corde.
più accelerando.
p
p
V. A. 508.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is two sharps (F# and C#). The tempo is marked "Andante con moto". The score includes various performance instructions such as "cresc.", "dolce espress.", "una corda pp", "rinforz.", "poco a poco accelerando il tempo", "tre corde.", and "più accelerando.". The score is divided into measures by bar lines, and some measures contain multiple notes or rests. The piano part features a complex rhythmic pattern in the right hand, while the violin part has a more melodic line. The score ends with a double bar line and the instruction "V. A. 508.".

Qw. Qw. Qw. Qw. Qw. Qw. Qw. * Qw.

Qw. Qw. Qw. Qw. Qw. Qw.

Qw. Qw. * Qw. Qw.

Qw. Qw. Qw. *

Qw. Qw. * Qw. Qw. Qw. * Qw. Qw. Qw. Qw.

Qw. * Qw. Qw. Qw. Qw. Qw. * Qw. Qw. Qw. Qw. Qw. * Qw. Qw.

trem. *Andante con moto.*

cresc. molto

ff

ff

ff

ff

sempre ff

p

pp

pp

V. A. 506.

Primo.

Andante con moto.

8.

cresc. molto

ff

Ped. Ped. Ped. *

f *ff*

Ped. Ped. * Ped. * Ped.

ff *ff*

Ped. Ped. * Ped.

molto dim. *pp*

Ped. Ped. Ped. * Ped. *

Lied eines Mädchens
Op. 152, No. 1

pp *cresc.*

accellerando *sempre trem.* *sf* *ff* *dim.*

trem. *Langsam.*

p una corda un poco ritenuto *pp* *pp* *perendosi.*

sempre una corda

ppp

Primo.

Molto più lento.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) and expressive (*espress.*) marking. The bass staff has a *Qw.* marking. The system concludes with a *cresc.* marking in the treble staff and a *Qw.* marking in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with an *accelerando* marking. The system concludes with a *più cresc.* marking in the treble staff and a *Qw.* marking in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *breit.* marking. The system concludes with a *Qw.* marking in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *rinforz.* marking. The system concludes with a *Qw.* marking in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *un poco riten.* marking. The system concludes with a *smorz.* marking in the treble staff and a *Qw.* marking in the bass staff.

Langsam. sempre una corda

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a *pp* *dolcissimo* marking. The system concludes with a *ppp* marking in the treble staff and a *Qw.* marking in the bass staff.

PROMETHEUS.

SYMPHONISCHE DICHTUNG VON F. LISZT.

VORWORT.

Die Inauguration der Statue Herder's fand im Jahre 1850 in Weimar statt und der betreffende Tag sollte durch eine Theatervorstellung gefeiert werden, welche speciell der Verehrung dieses poetischen Denkers gewidmet war. Unter seinen Kantaten und Gedichten in dramatischer Form wählten wir den entfesselten Prometheus, — eines seiner Werke dieser Gattung, aus welchem am reinsten die Lauterkeit und der Seelenadel dieses Mannes hervorleuchtet, welchen man den Apostel der Humanität nannte — um die lyrischen Partien daraus in Musik zu setzen, zu welchem Zweck sie ursprünglich gedichtet waren. Der vorliegenden Composition, welche als Ouverture diente, fügten wir Chöre zu, die wir uns vorbehalten, später zu einem bühnen- und concertmässigen Ensemble zu vereinigen, da die damalige Vorstellung eine ausnahmsweise war, indem man, um die Gedanken und das Werk des grossen Philosophen unangetastet zu lassen, seinen Text im Ganzen wiedergab, so wenig er unsren bestehenden dramatischen Anforderungen entspricht.

Der Prometheus-Mythus ist voll mysteriöser Ideen, dunkler Traditionen, voll Hoffnungen, deren Berechtigung immer bezweifelt wird, so lebendig sie im Gefühl leben. In mehrfacher Weise gedeutet von den gelehrten und poetischen Exegesen der verschiedensten Überzeugungen und Negationen, spricht dieser Mythus immer lebhaft zur bewegten Einbildungskraft durch geheime Übereinstimmungen seiner Symbolik mit unsren beharrlichsten Instinkten, unsren herbsten Schmerzen und beseligendsten Ahnungen. Die antiken Bildwerke thun uns kund, wie sehr die erregte Fantasie der griechischen Kunst sich mit ihm beschäftigte. Wie die Poesie sich in diesen Gegenstand vertiefte, zeigt uns das Fragment des Aeschylus. Wir brauchten nicht unter den verschiedenen Auslegungen zu wählen, welche sich reichlich um die erhabenen Monumente angesammelt haben, noch auch die antike Legende mit ihren reichen Anklängen an alte, dunkle Erinnerungen, unvergängliche, ewige Hoffnungen in neuer Weise zu gestalten. Es genügte, in der Musik die Stimmungen aufgehen zu lassen, welche unter den verschiedenen wechselnden Formen des Mythus seine Wesenheit, gleichsam seine Seele, bilden: Kühnheit, Leiden, Ausharren, Erlösung. Kühnes Hinaanstreben nach den höchsten Zielen, welche dem menschlichen Geiste erreichbar scheinen, Schaffensdrang, Thätigkeitstrieb . . . Sündentilgende Schmerzen, welche unablässig an dem Lebensnerv unsres Daseins nagen, ohne es zu zerstören: Verurtheilung, angeschmiedet zu sein an den öden Uferfelsen unsrer irdischen Natur; Angstrufe und blutige Thränen . . . Aber ein unentreissbares Bewusstsein angeborener Grösse und künftiger Erlösung: untilgbare Glaube an einen Befreier, welcher den langgequälten Gefangenen emporheben wird zu den überirdischen Regionen, denen er den lichten Funken entwandte, und endlich . . . Vollendung des Werkes der Gnade, wenn der ersohnte Tag gekommen.

Leid und Verklärung! So zusammengedrängt erheischte die Grundidee dieser nur zu wahren Fabel einen gewitterschwülen, sturmrollenden Ausdruck. Ein tiefer Schmerz, der durch trotzbietendes Ausharren triumphirt, bildet den musikalischen Charakter dieser Vorlage.

(Übers. v. P. Cornelius.)

PROMÉTHÉE.

POÈME SYMPHONIQUE DE F. LISZT.

PRÉFACE.

L'inauguration de la statue de Herder eut lieu à Weimar en 1850, et à ce jour la représentation théâtrale fut spécialement consacrée au souvenir de ce poète-penseur. D'entre toutes ses cantates et poésies quasi dramatiques, nous avons choisi le Prométhée délivré, une des oeuvres de ce genre où se traduit le mieux ce qu'il y avait de plus pur et de plus généreux dans les sentimens de celui qui fut appelé l'apôtre de l'Humanité, — pour y adapter quelques morceaux de chant, cet ouvrage ayant été originairement destiné à être mis en musique. Outre la partition présente qui servit d'ouverture, nous en avons composé les chœurs, que nous nous réservons de relier plus tard en un ensemble, d'exécution plus usuelle sur les théâtres ou dans les concerts que celle qui eut lieu alors, où, pour ne rien toucher à la pensée et à l'oeuvre de l'illustre philosophe, son texte fut déclamé dans son entier, quelque peu approprié qu'il fût à nos habitudes dramatiques actuelles.

Le mythe de Prométhée est plein de mystérieuses idées, de vagues traditions, d'espoirs aussi dénués de corps que vivaces de sentiment. Interprété de plus d'une façon par les savantes et poétiques exégèses de croyances et de négations aussi convaincues qu'opposées entre elles, il a toujours parlé à l'imagination émue par les secrètes concordances de ce symbolique récit avec nos instincts les plus opiniâtres, avec nos douleurs les plus âcres, avec nos pressentimens les plus doux. Les marbres antiques nous montrent combien il préoccupait la rêverie inquiète de l'art grec : le fragment d'Eschyle nous prouve que la poésie y trouvait un profond sujet de méditation. Nous n'avons pas eu à choisir entre tant de gloses accumulées autour de ces sublimes monumens, ni à créer une variante nouvelle à cette antique légende, si apparentée à d'antiques et confus souvenirs, à d'éternelles et toujours jeunes espérances. Il suffit à la musique de s'assimiler les sentimens qui, sous toutes les formes successivement imposées à ce mythe, en ont fait le fond et comme l'âme. Audace, Souffrance, Endurance, et Salvation : aspiration hardie vers les plus hautes destinées que l'esprit humain puisse aborder : activité créatrice, besoin d'expansion . . . douleurs expiatoires livrant à un rongement incessant nos organes vitaux, sans nous anéantir : condamnation à un dur enchaînement sur les plus arides plages de notre nature : cris d'angoisses et larmes de sang . . . mais inamissible conscience d'une grandeur native, d'une future délivrance : foi tacite en un libérateur qui fera monter le captif longtemps torturé aux régions transmondaines dont il déroba la lumineuse étincelle . . . et enfin, l'accomplissement de l'oeuvre de miséricorde, le grand jour venu !

Malheur et Gloire ! ainsi resserrée, la pensée fondamentale de cette trop véridique fable, ne se prêtait qu'à une expression orageuse, fulgurante dirions-nous. Une désolation triomphante par la persévérance de la hautaine énergie forme le caractère musical de cette donnée.

PROMÉTHÉE.

Secondo.

Allegro energico ed agitato assai.

Nº 5.

First system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music is marked with *And. p. trem.* in the upper staff and *p* in the lower staff. Both staves feature a *crescendo molto* leading to a *ff* (fortissimo) dynamic. The lower staff has asterisks (*) at the beginning and end of the system.

Maestoso, un poco ritenuto il tempo.

Second system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music is marked with *ff* (fortissimo) and *ten.* (tension) in the upper staff. The lower staff has *And.* (Andante) and *ff* (fortissimo) markings. The music features sixteenth-note passages and is marked with *crescendo molto* and *ff* (fortissimo) dynamics. The lower staff has asterisks (*) at the beginning and end of the system.

Andante.

Third system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music is marked with *And.* (Andante) and *espressivo molto* in the upper staff. The lower staff has *Primo.* and *rinf.* (rinfacciato) markings. The music features sixteenth-note passages and is marked with *And.* (Andante) and *espressivo molto* dynamics. The lower staff has asterisks (*) at the beginning and end of the system.

Fourth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music is marked with *And.* (Andante) in the upper staff. The lower staff has *And.* (Andante) and *ritenuto molto* markings. The music features sixteenth-note passages and is marked with *And.* (Andante) and *ritenuto molto* dynamics. The lower staff has asterisks (*) at the beginning and end of the system.

PROMÉTHÉE.

Primo.

№ 5.

Allegro energico ed agitato assai.

Secundo.

Maestoso, un poco ritenuto il tempo .

Andante.

espressivo | *molto*

ritenuto molto

Allegro molto appassionato.

This musical score page contains measures 1 through 16 of a piece in G major, 2/4 time. The tempo is 'Allegro molto appassionato'. The score is written for piano (p) and violin (v).
Measures 1-4: The piano part features a rhythmic pattern of eighth and sixteenth notes, while the violin part plays a series of chords. Dynamics include *sf* and *Qw.*
Measures 5-8: The piano part continues with a similar rhythmic pattern, and the violin part introduces a melodic line. Dynamics include *sf* and *Qw.*
Measures 9-12: The piano part features a more complex rhythmic pattern, and the violin part continues its melodic line. Dynamics include *sf* and *Qw.*
Measures 13-16: The piano part features a series of chords, and the violin part continues its melodic line. Dynamics include *sf* and *Qw.*

This musical score is for a piano piece, marked "Allegro molto appassionato." and "Primo." The page number is 121. The score is written for piano (p) and includes dynamic markings such as *f* (forte), *Qw.* (quasi piano), and *ff* (fortissimo). The notation features complex rhythmic patterns, including triplets and sixteenth notes, and is divided into measures by bar lines. The score is presented in a single system with multiple staves, showing the progression of the music across measures 1 to 12. The first system includes measures 1-4, the second system measures 5-8, the third system measures 9-12, and the fourth system measures 13-16. The notation is in a key with one sharp (F#) and a 2/4 time signature. The score is written for piano (p) and includes dynamic markings such as *f* (forte), *Qw.* (quasi piano), and *ff* (fortissimo). The notation features complex rhythmic patterns, including triplets and sixteenth notes, and is divided into measures by bar lines. The score is presented in a single system with multiple staves, showing the progression of the music across measures 1 to 12.

The musical score is written for piano and consists of six systems of staves. The first system has two staves (bass and treble). The second system has two staves (bass and treble). The third system has two staves (bass and treble). The fourth system has two staves (bass and treble). The fifth system has two staves (bass and treble). The sixth system has two staves (bass and treble). The score includes various musical notations such as notes, rests, and dynamic markings like "Ped." and "fff martellato".

First system of musical notation for the Primo part, measures 1-4. The music is written for a grand staff (treble and bass clefs). It features a series of chords and single notes, with some notes marked with accents (^) and slurs. The key signature has one sharp (F#).

Second system of musical notation for the Primo part, measures 5-8. The music continues with chords and single notes, maintaining the same key signature and notation style as the first system.

Third system of musical notation for the Primo part, measures 9-12. This system includes the instruction *l'it. Ped.* in measure 9, *martellato Ped.* in measure 10, and *Ped.* in measure 11. The music consists of chords and single notes.

Fourth system of musical notation for the Primo part, measures 13-16. This system features a dense texture of chords, with the instruction *Ped.* appearing in measures 13, 14, and 15. The key signature changes to two sharps (F# and C#) in measure 14.

Fifth system of musical notation for the Primo part, measures 17-20. The music continues with a dense texture of chords, maintaining the two-sharp key signature.

Secondo.

This musical score is for a piece titled "Secondo." It consists of six systems of music, each with a piano (p) part on the left and a violin (v) part on the right. The piano part is written in bass clef, and the violin part is written in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part features several triplet markings (3) and a tremolo section marked "tremolo" and "crescendo". The violin part includes slurs, accents, and a final section marked with an asterisk (*). The score is divided into sections by repeat signs (double bar lines with dots) and a final section marked with an asterisk (*).

Repeating sections are marked with *Re.* and *Re.* in the piano part. A section is marked with an asterisk (*). A section is marked with *tremolo* and *crescendo* in the piano part. A section is marked with *f* in the piano part. A section is marked with *Re.* and *Re.* in the piano part. A section is marked with an asterisk (*) in the piano part.

This musical score is for the first system of a piece, marked 'Primo.' and numbered '125'. It consists of six systems of music, each with a piano (piano) and violin (violin) part. The piano part is written in treble and bass staves, while the violin part is written in a single staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system features a dense texture with many sixteenth notes. The second system has a more sparse texture with slurs. The third system includes a 'pizz.' (pizzicato) marking and a 'f' (forte) dynamic. The fourth system has a 'p' (piano) dynamic. The fifth system has a 'pizz.' marking. The sixth system has a 'pizz.' marking and a 'f' dynamic. The score ends with a double bar line and a repeat sign.

8

pizz.

f

p

pizz.

f

Ritenuto il tempo (quasi Recitativo).

1. 1 2 *dolente* 1 2 *mf*

a Tempo.

riten. molto *dolce ed una corda* *Red.* *Red.*

** Red. Red. Red. Red. ** *crescendo*

appassionato Red.

Red. Red. Red. Red. Red. Red.

molto cresc. f

Ritenuto il tempo (quasi Recitativo).

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The tempo is marked "Ritenuto il tempo (quasi Recitativo)". The word "dolente" is written above the first measure. The system includes several measures with rests and melodic lines, with some measures marked with numbers 1, 2, 3, and 4.

a Tempo.

Second system of the musical score. It continues the piano accompaniment. The tempo is marked "a Tempo.". The word "riten. molto" is written above the first measure. The system includes several measures with rests and melodic lines, with some measures marked with "Rit." and an asterisk.

Third system of the musical score. It continues the piano accompaniment. The system includes several measures with rests and melodic lines, with some measures marked with "Rit." and an asterisk. The word "crescendo" is written above the last measure.

Fourth system of the musical score. It continues the piano accompaniment. The system includes several measures with rests and melodic lines, with some measures marked with "Rit." and an asterisk. The word "Red. appassionato" is written above the last measure.

Fifth system of the musical score. It continues the piano accompaniment. The system includes several measures with rests and melodic lines, with some measures marked with "Rit." and an asterisk. The word "Red." is written above the last measure.

Sixth system of the musical score. It continues the piano accompaniment. The system includes several measures with rests and melodic lines, with some measures marked with "Rit." and an asterisk. The word "Red." is written above the last measure.

Allegro moderato.

marcato.

ten.

marcato.

ten.

cresc.

f

Poco a poco accelerando il tempo

marcato.

mf

al Allegro assai.

Allegro moderato.

*accelerando il tempo al Allegro assai.*

Secondo.

This image displays a page of musical notation, likely for a piano. It consists of six systems of staves. The first system has two staves, both featuring triplets and accents. The second system also has two staves; the left staff includes a 'crescendo' marking and a 'ff' (fortissimo) dynamic, while the right staff continues with triplets. The third system has two staves with various rhythmic patterns and a 'Ped.' (pedal) marking. The fourth system has two staves with trills ('tr') and accents. The fifth system has two staves with a 'ff' dynamic and a 'Ped.' marking. The sixth system has two staves with various rhythmic patterns and a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

First system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The music is written for a single melodic line. It begins with a rest, followed by a series of eighth and sixteenth notes, some beamed together. A *crescendo* marking is present towards the end of the system.

Second system of musical notation. The key signature remains three flats. The music continues with a series of eighth and sixteenth notes, some beamed together. A *mf* (mezzo-forte) marking is present.

Third system of musical notation. The key signature remains three flats. The music continues with a series of eighth and sixteenth notes, some beamed together. A *Red.* (Reduction) marking is present.

Fourth system of musical notation. The key signature changes to two sharps (F-sharp, C-sharp). The music continues with a series of eighth and sixteenth notes, some beamed together. A *Red.* (Reduction) marking is present.

Fifth system of musical notation. The key signature remains two sharps. The music continues with a series of eighth and sixteenth notes, some beamed together. A *stacc.* (staccato) marking is present.

Sixth system of musical notation. The key signature remains two sharps. The music continues with a series of eighth and sixteenth notes, some beamed together. A *mf* (mezzo-forte) marking is present.

This musical score is for a piece titled "Secondo." It is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of six systems of music. The first system shows a complex melodic line in the treble and a more rhythmic bass line with triplets. The second system continues this pattern, with some chords marked "Ped." (pedal). The third system features a prominent "ff" (fortissimo) dynamic marking and several "Ped." markings. The fourth system continues with "Ped." markings and triplets. The fifth system has a "ff" marking and a long, sweeping melodic line in the treble. The sixth system concludes the piece with a final chord and a "Ped." marking. The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings.

The musical score is arranged in six systems, each consisting of a piano (piano) staff and a violin (violin) staff. The notation includes various musical symbols such as notes, rests, triplets (marked with '3'), pedals (marked with 'Ped.'), and tremolos (marked with 'trem.'). The key signature changes from one system to the next, starting with one flat and ending with two flats. The score is written in a standard musical notation style with a common time signature.

System 1: The piano staff begins with a series of chords and single notes, while the violin staff plays a melodic line with slurs and accents. The key signature has one flat.

System 2: The piano staff features a complex rhythmic pattern with triplets and a pedal point. The violin staff continues the melodic line with slurs and accents. The key signature has one flat.

System 3: The piano staff has a series of chords and single notes, while the violin staff plays a melodic line with slurs and accents. The key signature has one flat.

System 4: The piano staff features a complex rhythmic pattern with triplets and a pedal point. The violin staff continues the melodic line with slurs and accents. The key signature has one flat.

System 5: The piano staff has a series of chords and single notes, while the violin staff plays a melodic line with slurs and accents. The key signature has two flats.

System 6: The piano staff features a complex rhythmic pattern with triplets and a pedal point. The violin staff continues the melodic line with slurs and accents. The key signature has two flats.

Secondo.

Andante Recitativo.

mf con duolo *p*

Red.

Zur Kürzung.

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Zeichen *

Allegro molto appassionato.

f *Red.* *f* *Red.* *f* *Red.* *f* *Red.* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

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

This image shows a page of musical notation, likely for a piano piece. It consists of six systems of staves. The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The piece is marked with 'Red.' (Reduction) at several points. The notation is written in a style that suggests it might be a transcription or a reduction of a more complex work. The page ends with a double bar line and a final key signature change to B major (two sharps).

This musical score is for the first part of a piece, marked 'Primo.' and numbered 137. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'f' (forte) and 'sf' (sforzando), and articulation marks like accents (^) and slurs. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The notation is clear and professional, typical of a printed musical score.

Stretto, più animato.

p *Qw.* *Qw.* * *Qw.* *Qw.* *

Qw. *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

p *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

Qw. *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

p *Qw.* *sf* *Qw.* *p* *Qw.*

f *Qw.* *p* *Qw.* *f* *Qw.*

Primo.

Stretto, più animato.

Qw.
espressivo marcato, *p*

p

f 1 *f* 1 2

The musical score is written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various musical symbols such as slurs, accents, and fingering numbers (e.g., 6, 3, 2). The score features complex piano textures with rapid sixteenth-note passages, triplets, and dynamic markings such as *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The first system includes a *pp* marking and a *ff* marking. The second system includes a *ff* marking. The third system includes a *ff* marking. The fourth system includes a *ff* marking. The fifth system includes a *ff* marking. The sixth system includes a *ff* marking.

The musical score is written for a piano and a violin (Primo). It consists of six systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as triplets, sixths, and dynamic markings like *ff* (fortissimo) and *f* (forte). The first system features a complex piano introduction with a violin entry. The second system shows a steady piano accompaniment with a violin melody. The third system includes triplets in both parts. The fourth system features a *ff* dynamic marking in the piano part. The fifth system includes a sixteenth-note triplet in the violin part. The sixth system continues the piano accompaniment and violin melody.

This musical score is for the first system of a piece, marked 'Primo.' and numbered '143'. It consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The first system (measures 1-4) features a *fff* dynamic and includes a first ending bracket. The second system (measures 5-8) has a *ff* dynamic and includes a second ending bracket. The third system (measures 9-12) continues the melodic development. The fourth system (measures 13-16) features triplet patterns in both hands. The fifth system (measures 17-20) includes first and second endings, with a repeat sign and a first ending bracket. The sixth system (measures 21-24) includes the instruction *p stringendo*, followed by *crescendo*, then *più stringendo sino al Fine.*, and finally *ff* with a first ending bracket. The score is written in a standard musical notation style with various dynamics, articulations, and performance instructions.

Presto.

Ped. *Ped.* *Ped.* *ff* *>* *>*

Ped. *Ped.*

Ped. *Prestissimo.* *ff* *Ped.*

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

Ped. *p Ped.* *ff*

Presto.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand plays a series of chords, while the left hand plays a melodic line. The first measure is marked with a fermata and a repeat sign. The second measure is marked with a fermata and a repeat sign. The third measure is marked with a fermata and a repeat sign. The fourth measure is marked with a fermata and a repeat sign.

Second system of musical notation, measures 5-8. The music continues with a series of chords in the right hand and a melodic line in the left hand. The first measure is marked with a fermata and a repeat sign. The second measure is marked with a fermata and a repeat sign. The third measure is marked with a fermata and a repeat sign. The fourth measure is marked with a fermata and a repeat sign.

Third system of musical notation, measures 9-12. The music continues with a series of chords in the right hand and a melodic line in the left hand. The first measure is marked with a fermata and a repeat sign. The second measure is marked with a fermata and a repeat sign. The third measure is marked with a fermata and a repeat sign. The fourth measure is marked with a fermata and a repeat sign.

Fourth system of musical notation, measures 13-16. The music continues with a series of chords in the right hand and a melodic line in the left hand. The first measure is marked with a fermata and a repeat sign. The second measure is marked with a fermata and a repeat sign. The third measure is marked with a fermata and a repeat sign. The fourth measure is marked with a fermata and a repeat sign.

Fifth system of musical notation, measures 17-20. The music continues with a series of chords in the right hand and a melodic line in the left hand. The first measure is marked with a fermata and a repeat sign. The second measure is marked with a fermata and a repeat sign. The third measure is marked with a fermata and a repeat sign. The fourth measure is marked with a fermata and a repeat sign.

Sixth system of musical notation, measures 21-24. The music continues with a series of chords in the right hand and a melodic line in the left hand. The first measure is marked with a fermata and a repeat sign. The second measure is marked with a fermata and a repeat sign. The third measure is marked with a fermata and a repeat sign. The fourth measure is marked with a fermata and a repeat sign.

Prestissimo.

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

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

Sie flieh'n: sie fliegen durch Thalesengen
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 flieh'n: in die unermesslichen, wilden
Oeden, wo endlos sich Kreise bilden
Immer neu, immer mehr:
Ihr Ritt ist ein Flug, und die Thürm' und Städte
Und Bäume und riesiger Berge Kette
Tanzen wild um sie her.

Und wenn der Gebund'ne im Krampf sich rühret,
Dann sprengt das Ross wie vom Sturm entführt,
Immer jäh erschreckt.
In die Wildniss, 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 Thurm
Und der Berg in röthliches Licht sich tauchend,
Und hinter ihm Rosse, die schnaubend und rauchend
Galoppiren im Sturm.

Und hoch der abendlich strahlende Bogen.
Der Ocean, 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 hängt
Hernieder straff, sein Blut besprenget
Das Gestrüpp und den Sand.
Ihm schwillt 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 entfließet
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 sichern 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
Ueber Eisbrücken trug.
Hinstürzt das Ross bei der Vögel Rufe,
Es löschen die Blitze, die mit dem Hufe
Aus den Steinen es schlug.

Da liegt er niedergeschmettert und glühet
Vom Blute röther, 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 schaaren
Um seinen Thron, ihn begrüßen Fanfaren,
Wenn er herrlich sich zeigt.

II.

So, wenn ein Sterblicher den Gott empfunden
Tief in der Brust, und fühlet 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 Meeresfluth 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 lässest 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
Ueberwältigen mag.
Wenn Flammen er in tiefster Seele spüret,
Und ach! des Nachts, wenn ihm die Stirn berührt
Feuchter Fittige Schlag.

Er stöhnt entsetzt — du reissest unaufhaltsam
Den Schreckensbleichen fort im Flug gewaltsam,
Dass er zittert und beb't,
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.

(Uebers. 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 noeuds 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 caavales
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 oeil 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 noeuds.

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 caavales ardentes
Qui le suivaient, dressant leurs crinières pendantes
Succèdent les corbeaux!

Les corbeaux, le grand-duc à l'oeil rond qui s'effraye,
L'aigle effaré des champs de bataille, et l'orfraie
Monstre au jour inconnu,
Les obliques hiboux, et le grand vautour fauve
Qui foule 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
Éteint ses quatre éclairs.

Voilà l'infortuné, gisant, nu, misérable,
Tout tacheté de sang, plus rouge que l'érable
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 traîne,
Ce cadavre vivant, les tribus de l'Ukraine
Le feront prince un jour.
Un jour, semant les champs de morts sans sépultures,
Il dédommagera par de larges pâtures
L'orfraie et le vautour.

Sa sauvage grandeur naitra de son supplice.
Un jour, des vieux hetmans il ceindra la pelisse,
Grand à l'oeil 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'étaie,
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 royageur, 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 ploie 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!

V. HUGO.

MAZEPPA.

SECONDO.

Allegro agitato.

Primo

Nº 6.

p

p

p

un poco cresc.

2/4

2/4

2/4

2/4

MAZEPPA.

Allegro agitato.

PRIMO.

Nº 6.

8.....

ff *p non legato*

p *poco a*

a poco cresc.

poco a

A.

mf

cresc.

ff non legato

rinforzando

B

ff sempre marcatissimo

tr

Qw. *Qw. mit jedem Takt.* *Qw.* *Qw. mit jedem Takt*

8.....

A

p

Qw.

Qw.

Qw.

simile

cresc.

Qw. mit jedem Takt.

più cresc.

ff

Qw.

B

ff sempre

Qw.

Qw.

Qw.

Qw. mit jedem Takt.

The musical score is written for piano and organ. It consists of seven systems of staves. The piano part is primarily in the bass clef, while the organ part is in the treble clef. The score includes various musical notations such as trills (tr), accents (^), slurs, and dynamic markings. Performance instructions are provided in German, including "ohne R.W." (without repeat sign), "ten." (tension), "sempre staccato", "rinforzando", "ff sempre", and "R.W. mit jedem Takt" (repeat with every measure). The score is marked with a key signature of one sharp (F#) and a common time signature (C). The organ part features complex chordal textures and melodic lines, often with multiple ledger lines. The piano part includes intricate fingerings and trills. The score concludes with a final chord in the organ part.

* ohne R.W.

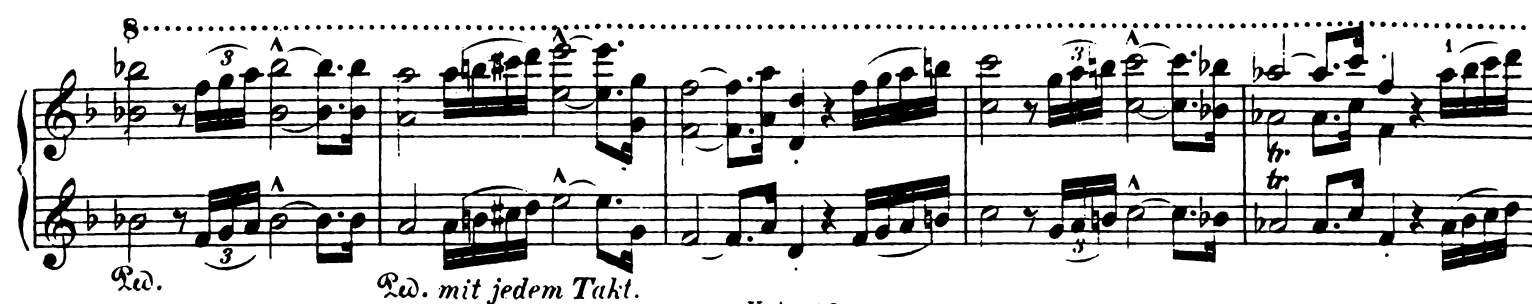
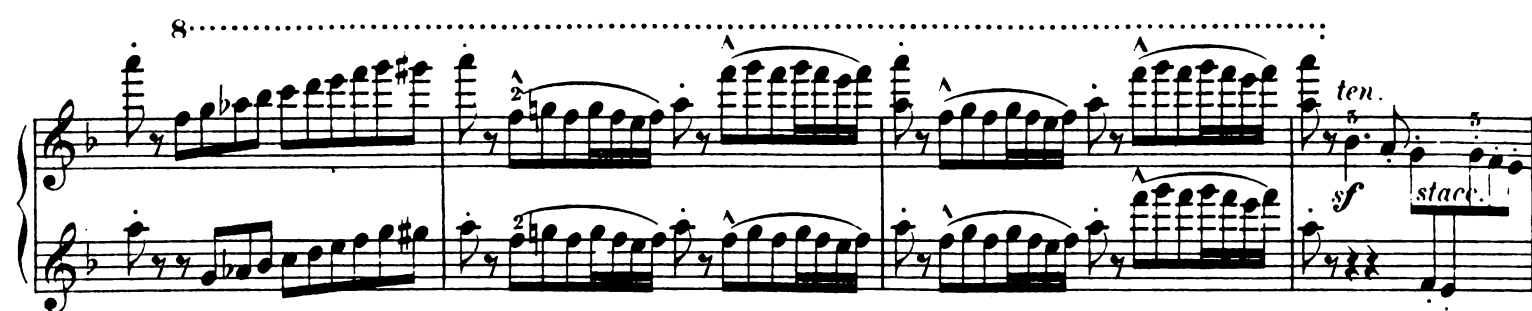
ten. *sf* ten. *sf* ten. *sf* ten. *sf*

sempre staccato *rinforzando*

D *ff* sempre

R.W. R.W.

R.W. mit jedem Takt



Secondo.

This musical score is for a piece titled "Secondo." It is written for piano and features a complex arrangement of chords and melodic lines across seven systems of staves. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as accents (^), trills (tr), and dynamic markings like *ten.* (tension) and *sf* (sforzando). The score is divided into two main sections: the first six systems are for the piano, and the seventh system is for the violin (V. A. 508). The piano part includes a section marked "ohne Zw." (without trill) and a section marked "staccato". The violin part is marked "V. A. 508." and "Zw." (with trill).

ten. *sf* *ohne Zw.* *staccato* *V. A. 508.* *Zw.*

8.....

5.....

8.....

5 8.....

8.....

8.....

poco a poco dim.

Un poco più mosso.

poco rallent.

trem. marcato e dolente il canto, l'accompagnamento piano trem.

E più agitato

V. A. 506.

mf *p poco rall.*

Un poco più mosso.

p *l'accompagnamento piano marcato e dolente il canto*

Ossia.

E *più agitato*

simile e sempre legato

Musical score for piano, titled "Secondo." The score is written in bass clef with a key signature of one flat (B-flat). It consists of seven systems of staves, each with a treble and bass staff joined by a brace. The music features various dynamics, articulations, and performance instructions.

The score includes the following markings and instructions:

- System 1:** Dynamics include *mf*, *sf*, and *dim.*. There are also markings for *ten.* (tension) and *sf ten.*.
- System 2:** Features *staccato* articulation and *sf* dynamics.
- System 3:** Includes *poco a poco dim.* (poco a poco diminuendo) and *sf* dynamics.
- System 4:** Marked *a tempo.* and *p poco rall.* (piano poco rallentando). The instruction *marcato e dolente il canto, l'accompagnamento piano* is written above the staff.
- System 5:** Features *mf* and *p* dynamics.
- System 6:** Includes *mf* and *p* dynamics.
- System 7:** Features *mf* and *p* dynamics.

The score is marked with various musical notations, including slurs, accents, and dynamic markings. The final system ends with a double bar line and a repeat sign.

8.....

Qw. Sec. *

Qw. *

a tempo. 8.....

mf p poco rall. marcato e dolente

Qw. 8.....

il canto. l'accompagnamento piano

Qw. Qw. 8.....

Qw. Qw. 8.....

Qw. Qw. *

Secondo.

G *pù agitato*

Qw. Qw. Qw. Qw.

Qw. Qw. Qw. Qw.

Qw. Qw. Qw. Qw.

Qw. Qw. Qw. Qw.

H *un poco stringendo*

marcato molto

Qw. Qw. Qw. Qw.

pù f

8.....

simile e sempre legato

G 8.....

più agitato

Qw. *Qw.* *Qw.*

8.....

8.....

Qw. *Qw.* *Qw.*

8.....

8.....

Qw. *Qw.* *Qw.*

8.....

8.....

Qw. *Qw.* *Qw.*

un poco stringendo

H 8.....

mf *f*

Qw. *Qw.* *Qw.* *Qw.* *Qw.*

Q.w. mit jedem Takt.

cresc. *ff* *accelerando*

ff *marcatissimo*

rinforzando

fff *Q.w.*

f *fff*

8.....

mf

Qw. mit jedem Takt.

8.....

8.....

accelerando

ff

staccato

8.....

rinforzando

*

8.....

ff

Qw.

8.....

Sec.

*

Secondo.

Allegro vivace.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of five systems of staves, each with a grand staff (treble and bass clef). The tempo is marked 'Allegro vivace' at the top. The first system begins with a forte dynamic 'ff sempre'. The notation includes various musical elements such as slurs, trills (tr), and fingerings (e.g., 2, 3). The second system features a trill in the right hand and a triplet in the left hand. The third system continues with trills and slurs. The fourth system includes a first ending bracket labeled 'I'. The fifth system ends with a 'ten.' (tension) marking. The notation is in a key signature of one flat (B-flat) and a 3/4 time signature.

Allegro vivace.

8.....

ff sempre

un poco staccato

Qw. *Qw.* *Qw.* *Qw.* *Qw.*

8.....

Qw. *Qw.* *Qw.* *Qw.*

8.....

Qw. *Qw.* *Qw.* *Qw.* *

8.....

Qw. *Qw.* *Qw.* *Qw.* *

I 8.....

1 1

8.....

ten. *f*

Secondo.

First system of musical notation, measures 1-8. The music is in 2/4 time with a key signature of one flat. It features a piano accompaniment with a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics include *sf* (sforzando) and *ten.* (tension). The word *staccato* appears at the end of the system.

Second system of musical notation, measures 9-16. The piano accompaniment continues with a consistent eighth-note pattern. The right hand has a more active melody. Dynamics include *sf* and *ten.* The word *rinforzando* (rinf.) is marked in measure 14.

Third system of musical notation, measures 17-24. The piano accompaniment features a series of chords marked with *Ped.* (pedal) and asterisks (*). The right hand has a melodic line with some grace notes. Dynamics include *sf* and *ten.*

Molto animato.

Fourth system of musical notation, measures 25-32. The tempo is marked *Molto animato*. The piano accompaniment is very active with a rapid eighth-note pattern. The right hand has a melodic line. Dynamics include *sf* and *ten.* The word *rinforzando* is marked in measure 28.

Fifth system of musical notation, measures 33-40. The piano accompaniment continues with a rapid eighth-note pattern. The right hand has a melodic line. Dynamics include *sf* and *ten.* The word *rinforzando* is marked in measure 36.

Sixth system of musical notation, measures 41-48. The piano accompaniment continues with a rapid eighth-note pattern. The right hand has a melodic line. Dynamics include *sf* and *ten.* The word *rinforzando* is marked in measure 44.

Primo.

ten. *ten.* *staccato*

rinforzando

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

Molto animato.

ff *Ped.* *Ped.* *Ped.* *Ped.*

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

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

Secondo.

ten.
ten.

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

Red. *Red.* *Red.*

un poco ritenuto

ff *fff* *ff marcato (Timpani)* *rallent.*

Red. *8va bassa*

Andante mesto.

p *pp* *cresc.*

mf

f *p* *1* *1* *p* *Red.* *** *1* *2*

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

Red. *1** *1* *Primo.* *marcato* *poco rit.*

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

Allegro.

Red. *p trem.*

8

Red. Red. Red. Red. Red. Red.

8

Red. Red. Red. 1 1 12 *

Andante mesto.

rallent. 2 Sec.

dolente

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

dim. Sec. poco rit. Red. *

Allegro.

(Trompette) ten. ten. ten. ten. f marziale, nobile Red.

Secondo.

The musical score is written for piano and bass. It begins with a tremolo (trem.) and a crescendo (cresc.) in the piano part, followed by a further crescendo (più cresc.). The bass part features a tremolo (trem.) and a crescendo (cresc.). The score includes various musical notations such as staccato, ff (fortissimo), and mf (mezzo-forte). The tempo is marked Marcia (nicht zu schnell.) and the dynamics range from ff to mf. The score is divided into sections by asterisks (*). The piano part includes a section marked staccato and ff, and another marked mf. The bass part includes a section marked staccato and ff, and another marked mf. The score concludes with a section marked mf.

ff * *Qw.* *ff*

sempre ff * *Qw.* * *Qw.*

Qw. *Qw. Qw.* * *Qw. Qw.* *

Marcia. (nicht zu schnell.)

ff * *Qw.* * *Qw.* * *Qw.* *

Qw. *Qw.*

Qw. *Qw.* * *Qw.* *Qw.*

Qw. *Qw.* * *mf staccato*

Secondo.

Musical score for "Secondo." featuring piano and violin parts. The score is written in G major (one sharp) and 2/4 time. It consists of seven systems of staves.

System 1: Piano part begins with a triplet of eighth notes. Dynamics include *dim.* and *p*.

System 2: Violin part enters with a melodic line. Dynamics include *dim.* and *p ben marcato e staccato*. The tempo marking *un poco animato* appears above the staff.

System 3: Continuation of the piano and violin parts.

System 4: Continuation of the piano and violin parts.

System 5: Continuation of the piano and violin parts. The tempo marking *un poco accelerando* appears above the staff.

System 6: Continuation of the piano and violin parts. The dynamic *mf marcato* appears above the violin staff.

System 7: Continuation of the piano and violin parts. The dynamic *cresc.* appears below the piano staff, and *ff* appears below the violin staff. The system concludes with a first ending bracket labeled "1.".

The score includes various musical notations such as triplets, slurs, and dynamic markings (*dim.*, *p*, *mf*, *ff*, *cresc.*).

8.....

dim. *p* 1 2 3 4 5 *dim.* 6 7

Qw. *

un poco animato

N 8.....

marcato *marcato*

Qw. *Qw.* *Qw.* *Qw.* *

8.....

Qw. *Qw.* *Qw.* *Qw.* *Qw.* *dim.*

8.....

non legato ed un poco accelerando

p leggiero

Qw. *Qw.* * *Qw.* * *Qw.*

8.....

Qw. * *Qw.* * *Qw.* *

8.....

ff

Qw. * *Qw.* *

2.
ff sempre

Qed. *Qed.* * *Qed.* *Qed.* * *Qed.* *Qed.* *

P

Qed. *Qed.* *Qed.* * *Qed.* * *Qed.* *Qed.* * *Qed.* *Qed.*

staccato *incalzando*

Qed. *Qed.* *Qed.* *Qed.* * *Qed.* *Qed.* * *Qed.*

Qed. *Qed.* *Qed.* *Qed.* *Qed.* *Qed.* *Qed.*

ff

Qed. *Qed.* *Qed.*

2.

8.

8.

8.

8.

8.

rinforzando

Q

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The music features a series of chords and single notes, with a final measure ending in a double bar line. The score is marked with a 'C' for common time and a '2' for a second ending. The melody is written in a simple, folk-like style, with a series of eighth and sixteenth notes. The accompaniment consists of chords and single notes, providing a harmonic foundation for the melody. The score is numbered '8' at the beginning, indicating it is the eighth measure of the piece.

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(Fortsetzung.)

Nr		M	Fr
363	Adagio-Sammlung	4	—
111/12	Alte Meister. 2 Bände (Pauer)	5	—
361	Alte Tänze. Bd. I. Gavotténalbum. (Pauer)	1	50
351	58 Cadenzen zu Bach, Mozart, Beethoven, Weber, comp. v. Beeth. etc. (Reinecke)	5	—
364	Der junge Classiker. Bd. I. (Pauer)	3	—
365	— Band II	3	—
362	Im Salon. Album. Band I	1	50
402	— Band II.	1	50
372	Marschalbun (Pauer)	1	50
353	Märsche, leicht bearb. (Cramer, Wachtm.)	3	—
368/71	Perles musicales. 4 Bände.	3	—
339/44	Pianofortemusik, cl. u. mod. 6 Bde. (Rietz)	3	—
348/50	Schule d. Technik. 3 Bde. (Reinecke)	3	—

Ouverturen für Klavier zu 2 Händen.

30	Beethoven, 11 Ouverturen. Cplt. (Pauer)	2	40
278	Cherubini, 9 Ouvert. Cplt. (Czerny, Schubert)	1	20
98	Gluck, 5 Ouverturen (Schubert)	1	—
164	Mendelssohn, 14 Ouvert. Cplt. 80. (Jadassohn)	1	50
165	— Dieselben. 40. (Jadassohn)	1	80
198	— 5 Ouverturen. 40. (Jadassohn)	1	—
213	Mozart, 9 Ouverturen (Richter)	1	20
273	Weber, 11 Ouverturen. Cplt. 80. (Reinecke)	1	—
274	— Dieselben. 40. (Reinecke)	1	50

Für Klavier zu 4 Händen.

113	Beethoven, Konzerte (Brissler, Ritter)	6	—
33 1/2	— 17 Quart. 3 Bde. (Röntgen)	3	50
20	— Septett, Op. 20, Arrangement	1	—
41/42	— 9 Symph. Cplt. 2 Bde. (Schäff., Horn)	3	60
46	— 7 Kl.-Trios. Cplt. (Hermann, Brissler)	4	—
113	— Concerte	6	—
359	Boieldieu, die weisse Dame (Jadassohn)	3	—
83	Chopin, 26 Mazurkas. Cplt. (Schubert)	4	—
85	— 7 Polonaisen. Cplt. (Schubert)	4	—
86	— 8 Walzer. Cplt. (Schubert)	3	—
285	Clementi, 7 Sonaten (Dörffel)	1	80
106	Händel, 12 Concerte. 2 Bde. Bd. I. (Thomas)	3	—
107	Bd. II. (Horn)	3	—
125a/b	Haydn, 12 Symphonien. 2 Bde. (Rietz)	2	70
127	— 12 Trios (Burchard)	4	50
294	Kuhlan, 6 Sonatinen	1	20
28	Lortzing, Czaar und Zimmermann	5	—
43	— Undine	5	—
397	Mendelssohn, Pianofortewerke. Cplt.	1	—
157	— 79 Lieder. Cplt. (Cramer u. Schub.)	3	—
391	— Octett	1	—
163	— Orgelwerke. Cplt. (Schubert)	3	—
392	— 3 Pianofortequartette. Cplt.	4	—
178	— 7 Streichquart. Cplt. (Czerny, Rietz u. Andere)	4	—
183	— 5 Symph. Cplt. (Hermann, Rietz)	3	20
390	— 2 Pianofortetrios. Cplt.	2	50
393	— Athalia	1	50
394	— Lobgesang (vom Comp.)	2	—
395	— Oedipus (Schubert)	1	50
396	— Sommernachtsstraum (Horn)	1	50
104	Meyerbeer, Hugenotten	10	—
105	— Prophet	12	—
216	Mozart, Originalcompositionen. Cplt. (Dörffel)	1	80
230/1	— 12 Symphonien. 2 Bde. (Schubert)	3	—
262a/b	Schubert, Pianofortewerke. 2 Bde. Cplt. (Reinecke)	4	—
269	Weber, Pianofortewerke. Cplt. (Reinecke)	1	20
16	— Freischütz (Rösler)	2	30
19	— Oberon (Ritter)	3	—

345/7	Pianofortewerke, class. u. moderne. 3 Bde. (Reinecke)	3	—
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Nr		M	Fr
	Ouverturen f. Klavier zu 4 Händen.		
32	Beethoven, 11 Ouverturen. Cplt. (Bagge)	2	60
279	Cherubini, 9 Ouverturen. Cplt. (Schubert)	2	—
99	Gluck, 5 Ouverturen (Schubert)	1	20
166	Mendelssohn, 11 Ouverturen. Cplt.	2	80
199	— 5 Ouverturen	1	60
214	Mozart, 9 Ouverturen.	1	50
275	Weber, 11 Ouverturen. Cplt. 40. (Brissler)	1	80

Für zwei Klaviere.

265/68	Beethoven, Symphonien. Zu 8 Hdn. Cplt. 2 Abth. (Nr. 1—5. 6—9)	12	—
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Für Orgel.

162	Mendelssohn, Orgelwerke. Cplt.	1	50
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Für Klavier und Violine.

9	Bach, 6 Sonaten. 2 Bde. (Schumann)	4	50
37	Beethoven, Cello-Sonaten und -Variationen. Für Violine übertr. Cplt. 2 Bde. (David)	4	—
91	Chopin, 8 Walzer. Cplt. 2 Bde. (David)	3	—
120	Haydn, 8 Sonaten. Cplt. 2 Bde. (Dörffel)	2	50
169	Mendelssohn, 11 Ouverturen. Cplt. 2 Bde. (Hermann)	4	—
186	— Violinconcert. Ausgabe für Viol. u. Pfte.	1	—
220	Mozart, 18 Sonaten. Cplt. 2 Bde. (David)	4	50

374	Classisches und Modernes. 2 Bde. (Herm.)	4	—
375	Hohe Schule. 2 Bde. (David)	12	—
376	Vorstudien z. hohen Schule. 2 Bde. (David)	6	—
377	Violinconcerte neuerer Meister. (David)	3	—

Für Klavier und Cello.

38	Beethoven, Violinsonaten übertragen. Cplt. 2 Bde. (Grützmacher)	5	—
87	Chopin, Mazurkas. 2 Bde. (Davidoff)	4	—
88	— Nottornos. 2 Bde. (Davidoff)	4	—
90	— Walzer. Cplt. 2 Bde. (Davidoff)	3	—
221	Mozart, Violinsonaten. Arrangement für Pianof. u. Violoncell. 2 Bde.	4	50

378	Lyrische Stücke für Concert u. Salon. 2 Bde.	4	—
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Kammermusik für 3 und mehrere Instrumente.

117	Haydn, 15 Str.-Quart. 4 Bde. (David)	7	50
126	— 31 Klaviertrios. Cplt. 2 Abth. (David)	9	—
170	Mendelssohn, 11 Ouverturen f. Pfte. zu 4 Hdn., Viol. u. Vcello. 3 Bde. (Burchard)	5	—
175	— 7 Streichquart. Cplt. Part. (Rietz)	4	50
176	— Dieselben. Stimmen.	6	—
389	— 2 Pianofortetrios.	2	50
223	Mozart, 10 Streichquartette. 4 Bde. (David)	6	—
224	— 5 Streichquintette. 5 Bde. (David)	4	50
225	— 7 Klaviertrios. 3 Bde. (Dörffel)	4	50

(Fortsetzung auf der nächsten Seite.)

VOLKSAUSGABE BREITKOPF & HÄRTEL.

(Der Anfang dieses Verzeichnisses befindet sich auf den Innenseiten des Umschlags.)

Nr	Lieder und Gesänge.	Nr	Nr	Nr
25/6	Beethoven, 18 Lieder, hoch u. tief (Bagge) a	1 —	297	Bellini, Romeo u. Julie. (deutsch u. ital.). 2 —
34	— Sämtliche Lieder.	3 —	168	Boccherini, Stabat mater. 1 20
84	Chopin, 17 Lieder.	1 —	355	Boieldien, Weisse Dame (Jadassohn) . . 3 —
313	Curschmann, 16 Lieder.	1 —	298	Cherubini, Missa pro defunctis. (lat.) . . 1 50
314	Franz, 35 Lieder.	3 —	299	— Requiem. C moll. (lat.) 1 50
133	Mendelssohn, 13 Duette. Cpl. 80. (Rietz). 1 —		300	Donizetti, Lucrezia. (deutsch u. ital.) . . 3 —
134	— Neue Ausg. gr. 80.	1 —	108	Händel, Messias. (Brissler) 1 80
150/1	— 45 Lieder. Orig.-Ausg., hoch u. tief. a	1 —	116	Haydn, Jahreszeiten (vom Comp.) 2 30
152/3	— 34 Lieder (Supplem.) hoch u. tief. a	1 —	118	— Schöpfung (A. E. Müller). 1 50
148/9	— 30 ausgew. Lieder, hoch u. tief. a	1 —	316	Lortzing, Czaar u. Zimmerm. (Schubert) . 5 —
154/5	— 79 Lieder, hoch u. tief. Cpl. (Rietz) a	1 50	317	— Undine (Schubert) 5 —
211	Mozart, 12 Lieder.	1 —	318	— Waffenschmied (vom Comp.) 5 —
103	— sämtliche Lieder. 80.	1 50	110	— Wildschütz 5 —
241/2	Schubert, Album (30 Lied. v. Goethe. Müllerin, Winterreise, Schwanengesang), h. u. t. (Bagge) a	3 —	135	Mendelssohn, Antigone (Rietz) 1 —
	— Lieder. 8 Bde. (Bagge)	1 —	136	— Athalia (Rietz) 1 —
245/6	Bd. I. 30 Lieder v. Goethe, hoch u. tief. a	1 —	137	— Christus (Rietz). 1 —
247/8	Bd. II. Schöne Müllerin, hoch u. tief. a	1 —	138	— Concertarie (Rietz). 1 —
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