

# FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEgeben von der

FRANZ LISZT-STIFTUNG

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I. FÜR ORCHESTER

SYMPHONISCHE DICHTUNGEN

NR. 11 UND 12



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



# FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGBEN VON DER

FRANZ LISZT-STIFTUNG

I

FÜR ORCHESTER

1. ABTEILUNG

SYMPHONISCHE DICHTUNGEN

11. Hunnenschlacht — Bataille des Huns — Battle of the Huns
12. Die Ideale — Les Idéals — The Ideals



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# FRANZ LISZTS SYMPHONISCHE DICHTUNGEN 11 u. 12

## REVISIONSBERICHT

Im Jahre 1908 wurden in einer gemeinschaftlichen Sitzung der Revisoren, der Herausgeber und der Verleger die Leitgedanken und Grundsätze für eine vollständige, einheitliche und korrekte Gesamtausgabe der Werke Franz Liszts beraten und endgültig festgesetzt.

Aus praktischen Gründen der modernen Musikpflege mußten die vielfachen Unterschiede in der Benennung und Anordnung der Instrumente, in den Schlüsseln usw., vor allem aber sehr viele, für heutige Begriffe überflüssige oder selbst störende Versetzungszeichen beseitigt werden. Die auf letztere bezügliche Bestimmung lautet in endgültiger Fassung:

„Die von Liszt sehr reichlich angewendeten zufälligen Versetzungszeichen (namentlich Auflösungszeichen) sind für die heutige Praxis zum Teil entbehrlich geworden. Die nicht unbedingt notwendigen sind nur da beizubehalten, wo sie das Lesen tatsächlich noch erleichtern, Mißverständnisse verhüten oder für das harmonische Bild Lisztscher Schreibweise besonders charakteristisch erscheinen.“

Um jede Willkür auszuschließen, sind alle irgendwie nennenswerten Änderungen, Weglassungen, Zusätze im Wortlaut der Lisztschen Partitur im Revisionsbericht je bei der betreffenden Komposition besonders aufgeführt und begründet worden, sodaß jeder mit der alten und der neuen Ausgabe in der Hand sich sein Urteil selbst bilden kann. Alle Zutaten, insbesondere Vortragsbezeichnungen, wurden in Klammern ( ) oder [ ] gesetzt; in einzelnen Fällen kann und soll dies nachträglich noch geschehen.

Die Herausgabe der Symphonischen Dichtungen war ursprünglich von Herrn Eugen d'Albert übernommen worden, der jedoch wegen anderweitiger großer Inanspruchnahme zurücktrat, nachdem er den Stich aller 12 Werke nur in erster Lesung hatte beaufsichtigen können. Die genaue Nachprüfung übernahm in dankenswerter Weise Herr Otto Taubmann in Berlin, in stetem Einvernehmen mit dem Kustos des Liszt-Museums, Herrn Hofrat Dr. Obrist, als dem Obmann der Revisionskommission.

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# BAND 6

## HUNNENSCHLACHT.

Symphonische Dichtung Nr. 11.

Vorlage: Die erste Partiturausgabe, erschienen 1861 bei Breitkopf & Härtel in Leipzig. Verlagsnummer 10160.

### Bemerkungen:

S. 18. Die Vorschrift der gedruckten Vorlage »in 3 Viertel taktieren« wurde durch Weglassung des »in« in ein korrektes Deutsch gebracht.

S. 18, 1. Takt — S. 19, 2. Takt. In der gedruckten Vorlage findet sich für die beiden ersten Hörner die ungebräuchliche Notierung

Basso  
a 2.



S. 45, 1. Takt heißt es in den I. Violinen in der gedruckten Vorlage:



das Achtel c (dritte Note) ist, wie ein Vergleich mit Flöten und Hoboien, sowie mit der Parallelstelle auf S. 47, 2. Takt zeigt, ein Fehler; es muß ein Sechzehntel mit vorhergehender Sechzehntelpause sein.

S. 45, 3. Takt fehlt für 1. und 2. Horn in der gedruckten Vorlage die nach Analogie der Takte 2 und 4 auf S. 43 als nötig anzusehende Vorschrift »gestopft«.

S. 49. Während bei allen Streicherstellen, die »mit breitem Strich« gespielt werden sollen, sonst jede Note die durchaus verständliche Bezeichnung > hat, stehen in der gedruckten Vorlage über der I. und II. Violine im 4. und halben 5. Takt plötzlich Punkte. Auch die erste Stichvorlage hat Punkte, die von Liszt selbst ergänzt wurden. Aber er hat sicher nicht an die (übrigens auch erst vom Kopisten hinzugefügten) vorhergegangenen > gedacht.

S. 55 hat die gedruckte Vorlage im 4. Takt für 3. und 4. Horn die augenscheinlich falsche Note (Klang b) statt des richtigen (Klang c); vergl. 2. Klar., 3. Tromp., 3. Posaune.

S. 61, 6. Takt wurde in der Orgel ein fehlender Bogen von as ( $\frac{1}{2}$ ) zu as ( $\frac{1}{4}$ ) in der Oberstimme ergänzt.

\* \* \*

## DIE IDEALE.

Symphonische Dichtung Nr. 12.

Vorlage: 1. Die erste Partiturausgabe, erschienen 1858 bei Breitkopf & Härtel. Verlagsnummer 9788.

2. Kürzungen, zusammen mit dem Anhang zu den Festklängen, 1861 erschienen. Verlagsnummer 10176.

### Bemerkungen:

S. 21. Die Bezeichnung des Violoncell-Eintritts im 2. Takt mit der Angabe »Solo« für die Oberstimme läßt es zweifelhaft erscheinen, ob nur ein Spieler die Oberstimme, oder ob die Hälfte aller Spieler sie »mit solistischem Vortrage« wiedergeben soll. Vielleicht gibt die erste Stichvorlage einen Anhalt, in der sich von der Hand des Kopisten der Vermerk findet: { Solo die übrigen Vclle.

S. 30. Die Bögen über den Triolen der Streicher stehen zum größten Teil nicht in der gedruckten Vorlage. Ihre Hinzufügung trotz der Vorschrift »legatissimo sempre« wurde indessen nicht für überflüssig erachtet.

S. 42. Die gedruckte Vorlage hat im 4. Takt unter den ersten Violoncellen ein <>, das ersichtlich zu den zweiten Violoncellen gehört. Der Fehler stammt aus einer Unschärfe der ersten Stichvorlage, in der das <> dicht über den II. Violoncellen steht, was dann augenscheinlich falsch gedeutet wurde.

S. 46, 6. Takt steht in der gedruckten Vorlage für die I. Violine



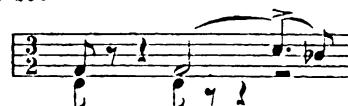
. Das untere b ist als augenscheinlicher Stichfehler (siehe vorher und nachher) gestrichen worden.

S. 65, 2. Takt gilt für den Violoncell-Einsatz das über den gleichen Fall auf S. 21 Gesagte.

S. 72. Die sprachlich mangelhafte Vorschrift der gedruckten Vorlage »im  $\frac{3}{4}$  taktieren« wurde geändert in »drei Schläge im Takt«.

S. 79. Die sprachlich mangelhafte Vorschrift der gedruckten Vorlage »im  $\frac{2}{4}$  taktieren« wurde geändert in »zwei Schläge im Takt«.

S. 97. In der gedruckten Vorlage lautet der fünfte Takt in den Trompeten so:



Der Bogen von der Halben f zum c in der I. Trompete ist als Stichfehler entfernt worden; er steht auch nicht in der ersten Stichvorlage.

Eugen d'Albert Otto Taubmann  
Berlin. Berlin.

Dr. Aloys Obrist  
Weimar.

# HUNNENSCHLACHT.

(Nach W. Kaulbach.)

SYMPHONISCHE DICHTUNG Nr.11 VON F. LISZT.

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

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

# BATAILLE DES HUNS.

(D'après Kaulbach.)

POÈME SYMPHONIQUE No. 11 DE F. LISZT.

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

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

# BATTLE OF THE HUNS.

(After Kaulbach.)

SYMPHONIC POEM No. 11 BY F. LISZT.

Kaulbach told me how, in one of the last conversations which he had before leaving Rome with an historian, who was one of his friends, the young savant related to him the legend of the terrible battle which in 451 Théodoric, at the head of his Christian people, waged against Attila, King of the Huns, and chief of their Pagan hordes, adding that the combat was so furious that in accordance with the chronicler's narration, hardly were the last rays of the sun extinguished when the frightened survivors believed that they beheld, as the shades of night descended upon them, the continuation of the combat between the souls of the slain, who were again inflamed by the rage and fury which had animated them but a moment before.

This story incessantly engrossed the attention of the great artist: it took such complete possession of him, that shortly afterwards, while traversing the fields of Trasimène, which had witnessed a combat not less long, on no less grand a scale, and not less murderous, the legend of the fifth century at once took full shape in his eyes.— In the mist which floated upon the surface of the lake during the last rays of the setting sun, he distinguished figures and groups; those fantastic combatants became more and more manifest till they became living in his sight. His picture was realized. But with that philosophic tendency which always raises the conception of his genius to a point of nobility, Kaulbach saw that in this supreme struggle of Théodoric with Attila two principles clashed with each other: barbarism and civilisation, the past and the future of humanity. Therefore, in bringing his two heroes before us, he exhibited the one in a pale green, livid and cadaverous light, as if he were an evil being, in spite of the greatness, the boldness, the power of his spontaneous will, which environed his whole person; the other more concentrated in his attitude, more calm, more feeble also as an individual, — for he

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

Crux fidelis, inter omnes  
Arbor una nobilis,  
Nulla silva talem profert.  
Fronde, flore, germine  
Dulce lignum, dulce clavos,  
Dulce pondus sustinet.

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

bienfaisante et envahissante, qui émane de la Croix dont il est précédé, comme d'un drapeau vainqueur.

was supported by his allies Mérovée the Frank, Aetius the Roman — he enveloped with a brilliant light, fruitful, beneficent and penetrating, which proceeded from the cross which was carried before him like a victorious banner.

The composition of this fresco, incontestably regarded as a chef-d'œuvre of this master, is in accordance with truth and historic tradition, which have always represented Attila, surnamed the Scourge of God, as the ideal of ferocious barbarism, while Pope Leo the Great, whose prayers saved Rome from his invasion, the Bishops Geminiani, Lupo, and others who rescued other towns from certain destruction, survived in the spirit of the people as the personification of the Celestial succour, which protects and helps Christian nations.

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

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

(F. Liszt.)

After listening to Kaulbach's talk, and contemplating his marvellous work, which will be admired and studied by generations to come, it seemed to me that his idea might suitably be transferred to music, and that this art was capable of reproducing the impression of the two supernatural and contrasting lights, by means of two motives, of which one should represent the fury of the barbarous passion, which drove the Huns to the devastation of so many countries and to the slaughter of so many people; while the other represents the serene powers, the virtues irradiating from Christianity — Is not this idea incarnated in the ancient Gregorian Hymn: Crux Fidelis?

The painter thought that he saw his personages arise from the mist of a summer eve; the musician thought that he heard in the midst of a sanguinary fight the cries of the combatants, the clash of arms, the wails of the wounded, the imprecations of the conquered, the groans of the dying, mingling in a terrible chorus, while at the same time as if coming from a distance he recognised the accents of a prayer, the sacred hymn, mounting to heaven from the depths of the cloister, whose silence it alone breaks. The more deafening the tumult of the battle became, the more this hymn increased in force and power. The two motives, gradually approaching each other, finish by uniting; pressing upon each other they contend in a hand-to-hand combat, like two giants, till the one which is identified with divine truth, universal charity, the progress of humanity, and a hope beyond the world, is victorious and sheds over all things a radiant, transfiguring, and eternal light.

# Hunnenschlacht.

Symphonische Dichtung N° 11.

Battle of the Huns. Bataille des Huns.  
Symphonic Poem N° 11. Poème symphonique N° 11.

F. Liszt.

Komponiert 1856/1857.

Tempestoso, Allegro non troppo.

Kleine Flöte.

2 Flöten.

2 Hoboien.

2 Klarinetten in B.

2 Fagotte.

1.u.2. Horn in F.

3.u.4. Horn in F.

1.u.2. Trompete in C.

3. Trompete in C.

2 Tenorposaunen.

Bassposaune u. Tuba.

3 Pauken in As.C.G.

Becken.  
(Ohne grosse Trommel.)  
(senza cassa)

Orgel.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Tempestoso, Allegro non troppo.

NB. Für den Dirigenten. Das ganze Kolorit soll anfangs sehr finster gehalten sein, und alle Instrumente müssen geisterhaft erklingen.  
Note for the Conductor. The whole coloring must at first be very sombre and all the instruments like spectres in tone.  
Pour les chefs. Tout le coloris au commencement doit rester sombre et tous les instruments doivent retentir d'une façon sinistre.

Musical score page 4, measures 1-5. The score consists of eight staves. Measures 1-3 show various entries for woodwind instruments (flute, oboe, bassoon) with dynamics like *mf*, *marc.*, *ten.*, and *p*. Measure 4 features a prominent bassoon line with a dynamic of *p*. Measure 5 concludes with a bassoon entry followed by a measure of rests.

Continuation of the musical score from measure 5. The score shows four staves of music. Measures 5-8 feature continuous eighth-note patterns on the bassoon, with dynamics including *p* and *mf*. Measures 9-10 show similar patterns on the bassoon, with measure 10 concluding with a dynamic of *mf*.

a 2. #

*feroce*

*sf eroce*

(p)

p

p

p

(>)

A musical score page showing five staves of music. The top three staves are in treble clef, the bottom two in bass clef. Measures 11-13 show sixteenth-note patterns with various dynamics like forte and piano. Measure 14 begins with a dynamic of 16:16. Measure 15 ends with a dynamic of 16:16.

*accelerando*

(mit Holzschlägeln)

(with wooden drum-sticks)  
(avec baguettes de bois)

A

cresc. poco a poco

A

Von hier an Alla breve taktieren!  
From here onwards the beat is Alla breve!  
A partir d'ici garder la mesure Alla breve!

Più mosso. (Allegro energico assai.)

Più mosso. (Allegro energico assai.)

(f)

N.B. Die Triolenfigur sehr schwungvoll mit Bravour gespielt, und die mit > bezeichneten Achtel sehr scharf.

The triplet-figures must be played with great verve and bravura and the quavers marked > be played very pointed.

Les figures de triolets sont jouées avec verve et bravoure, et les croches marquées du signe > avec beaucoup de netteté.

F. L. II.

Musical score page 10, measures 1-4. The score consists of eight staves. Measures 1-3 are mostly blank. Measure 4 begins with a dynamic *f*. The first two measures of this section are labeled "a 2." above the staff. The third measure shows a melodic line in the upper voices with a bassoon-like line below. The fourth measure continues with a dynamic *p*.

Musical score page 10, measures 5-8. The score consists of eight staves. Measures 5-7 show continuous eighth-note patterns in various voices. Measure 8 begins with a dynamic *f*.

Musical score page 11, measures 1-10. The score consists of eight staves. Measures 1-3 are mostly blank. Measure 4 starts with a dynamic *f* and a melodic line in the top staff. Measures 5-6 continue this line with dynamic *f*. Measures 7-8 show a transition with dynamics *p* and *p--*. Measures 9-10 are mostly blank.

Musical score page 11, measures 11-20. The score consists of eight staves. Measures 11-14 feature complex sixteenth-note patterns in the upper staves. Measures 15-18 show eighth-note patterns. Measures 19-20 are mostly blank.

Musical score page 12, measures 12-15. The score consists of eight staves. Measures 12 and 13 show complex sixteenth-note patterns in various voices. Measure 14 begins with a dynamic *f*, followed by a measure of rests. Measure 15 starts with a dynamic *p*, followed by a measure of rests. The instruction "muta in F." appears in the middle of measure 15.

Musical score page 12, measures 16-19. The score continues with eight staves. Measures 16 and 17 feature sixteenth-note patterns. Measure 18 begins with a dynamic *p*, followed by a measure of rests. Measure 19 starts with a dynamic *p*, followed by a measure of rests.

a 2.

a 2.

*f*

*f marc. ed agitato*

*ten.*

*ten.*

Musical score page 14, measures 1-8. The score consists of eight staves. Measures 1-3 are mostly blank. Measure 4 begins with a dynamic *p*, followed by a crescendo. Measure 5 starts with *p*, followed by *cresc.*. Measure 6 starts with *p marc.*, followed by *p* and *cresc.*. Measures 7-8 show eighth-note patterns with dynamics *p* and *p*.

Musical score page 14, measures 9-16. The score continues with eighth-note patterns. Measures 9-10 begin with *ten.* and *p*. Measures 11-12 start with *sp*, followed by *cresc.*. Measures 13-14 start with *sp*, followed by *cresc.*. Measures 15-16 start with *sp*, followed by *cresc.*.

B

A page of musical notation for orchestra, showing multiple staves with various instruments. The notation includes dynamic markings like *f*, *sf*, and *mezzo forte*, and performance instructions like *mf* and *(f)*. The page is numbered 3 at the bottom right.

1. v.  
2. v.  
3. v.  
4. v.  
5. -  
6. a 2.  
7. -  
8. (mf) 3. dim. p

sf sf sf sf  
stacc. stacc.

a 2. ten.

*p marc.*

ten.

*sempr piano*

*pp* *sempr pianissimo*

*p*

ten.

*p marc.*

*pizz.*

*sempr piano*

ten.

*sempr piano*

3 Viertel taktieren!  
Mark the 3 crochets.  
Marquez les 3 temps.

**D**as Tempo bleibt immer dasselbe bei dem verschiedenen Taktwechsel.

**C**The Tempo always remains the same in the various bar-changes.

Le temps demeure toujours le même malgré les divers changements de mesure.

**C** Das Tempo bleibt immer dasselbe bei dem verschiedenen Taktwechsel.

**The** Tempo always remains the same in the various bar-changes.

Le temps demeure toujours le même malgré les divers changements de mesure.

3 Viertel taktieren!  
Mark the 3 crochets.  
Marquez les 3 temps.

a 2.

p stacc.

p stacc.

p stacc.

a 2.

pizz.

mezzo forte

pizz.

mezzo forte

pizz.

mezzo forte

pizz.

unis. #

mezzo forte

**4** Viertel! (♩)  
Mark the **4** crochets.  
Marquez les **4** temps.

Alla breve taktieren! (♩)  
Beat alla breve. (♩)  
Battez à **2** temps. (♩)

a 2.

a 2. A

Choral.

*mp marcato*

P. L. II.

A page of musical notation for orchestra, featuring ten staves. The first nine staves are in common time (indicated by '3') and the last staff is in 2/4 time (indicated by '2'). The key signature is three flats. The notation includes various rests, a dynamic instruction 'ff' (fortissimo) with a crescendo arrow, and a fermata over a note.

Musical score for orchestra and piano. The score consists of five staves. The top three staves are for the orchestra, each with a treble clef, a key signature of one flat, and a 3/8 time signature. The fourth staff is for the piano, with a bass clef and a key signature of one flat. The fifth staff is also for the piano, with a bass clef and a key signature of one flat. Measure 1: The first two staves begin with a dynamic of *ff*. The third staff has a rest. Measure 2: The first two staves continue with eighth-note patterns. The third staff has a rest. Measure 3: The first two staves continue with eighth-note patterns. The third staff has a rest. Measure 4: The first two staves continue with eighth-note patterns. The third staff begins with a dynamic of *mf*, followed by eighth-note patterns.

Musical score page 22, featuring two systems of music.

**Top System:** Ten staves in common time, key signature of one flat. Measures 1-10. Dynamics:  $\text{mf}$ ,  $\text{p}$ . Performance instruction: *d.*

**Bottom System:** Five staves in common time, key signature of one flat. Measures 1-10. Features sixteenth-note patterns.

Musical score page 3, measures 3-4. The score consists of eight staves. Measures 3 and 4 begin with rests. Measure 5 starts with a bassoon part: dynamic *p*, tempo *marc.*, instruction *ten.*, and articulation *s*. This pattern repeats three times. Measures 6-8 are blank. Measure 9 begins with a bassoon dynamic *tr.* and articulation *tr.* The bassoon part is dynamic *pp* throughout measure 9, and dynamic *sempre pp* in measure 10. Measures 11-12 are blank.

Musical score for orchestra, page 12, measures 1-10. The score consists of five staves. The top two staves are silent. The third staff (string bass) has a dynamic of *pp*. The fourth staff (string bass) has a dynamic of *pp* and markings *ten.*, *p marc.*, and *arc*. The fifth staff (string bass) has a dynamic of *pp marc.* and markings *ten.*, *pizz.*

24

3 Viertel taktieren! (♩)

Mark the 3 crochets.

Marquez les 3 temps.

Musical score page 24. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features six staves. The first three staves have eighth-note patterns with dynamic marks 'p' and circled 'p'. The fourth staff has a bass clef and a dynamic 'p' followed by a circled 'p'. The fifth staff has a treble clef and a dynamic 'p' followed by a circled 'p'. The sixth staff has a bass clef and a dynamic 'p' followed by a circled 'p'. The bottom system starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features five staves. The first two staves have eighth-note patterns with dynamic marks 'p' and circled 'p'. The third staff has a bass clef and a dynamic 'p' followed by a circled 'p'. The fourth staff has a treble clef and a dynamic 'p' followed by a circled 'p'. The fifth staff has a bass clef and a dynamic 'p' followed by a circled 'p'.

Musical score page 24 continued. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features six staves. The first three staves have eighth-note patterns with dynamic marks 'p' and circled 'p'. The fourth staff has a bass clef and a dynamic 'p' followed by a circled 'p'. The fifth staff has a treble clef and a dynamic 'p' followed by a circled 'p'. The sixth staff has a bass clef and a dynamic 'p' followed by a circled 'p'. The bottom system starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features five staves. The first two staves have eighth-note patterns with dynamic marks 'p' and circled 'p'. The third staff has a bass clef and a dynamic 'p' followed by a circled 'p'. The fourth staff has a treble clef and a dynamic 'p' followed by a circled 'p'. The fifth staff has a bass clef and a dynamic 'p' followed by a circled 'p'.

3 Viertel taktieren! (♩)

Mark the 3 crochets.

Marquez les 3 temps.

Musical score page 25, featuring ten staves of music for a full orchestra. The score includes parts for strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trumpet). The key signature changes from B-flat major to A major. Various dynamics are indicated throughout the score, including piano (p), forte (f), and mezzo-forte (mf). Measure numbers 12.1 and 12.2 are present above certain measures.

Musical score page 25, featuring ten staves of music for a full orchestra. The score includes parts for strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trumpet). The key signature changes from B-flat major to A major. Various dynamics are indicated throughout the score, including piano (p), forte (f), and mezzo-forte (mf). Measure numbers 12.1 and 12.2 are present above certain measures.

**4** Viertel! ( $\text{d}$ )  
Mark the 4 crochets.  
Marquez les 4 temps.

Alla breve! ( $\text{d}$ )  
Beat alla breve. ( $\text{d}$ )  
Battez à 2 temps. ( $\text{d}$ )

Measures 1-3: Eighth-note patterns with dynamic 'c' and 'a 2.'

Measures 4-6: Eighth-note patterns with dynamic 'c'.

Measures 7-10: Eighth-note patterns with dynamic 'c'.

Measures 11-12: 'arco'

Measures 13-14: Dynamics: '(p)', 'senza sordini pizz.', 'stacc. sempre'

**4** Viertel! ( $\text{d}$ )  
Mark the 4 crochets.  
Marquez les 4 temps.

Alla breve! ( $\text{d}$ )  
Beat alla breve. ( $\text{d}$ )  
Battez à 2 temps. ( $\text{d}$ )

a 2.

c e

c c

c c

c c

c c

c c

c c

c c

c c

senza sord.

senza sord.

c c

c c

c c

c c

c c

c c

c c

c c

11. (mf) *slurs, grace notes*  
 12. (mf)  
 13. *a 2.* (f) *grace note, fermata*  
 14. 15.  
 16. (mf)

16. *senza sord.* *arcato*  
 17. *ff*  
 18. *ff*  
 19. *ff*  
 20. *ff*  
 21. *ff*  
 22. *ff*  
 23. *ff*  
 24. *ff*  
 25. *ff*

**D** Immer alla breve taktieren!  
Continue beating alla breve.  
Battez toujours à 2 temps.

**D** Immer alla breve taktieren!  
Continue beating alla breve.  
Battez toujours à 2 temps.

12.

(mf)

*ten.*  $\frac{3}{4}$

*ten.*  $\frac{3}{4}$

*stren.*  $\frac{3}{4}$

*stren.*  $\frac{3}{4}$

*p*

*p*

*p*

*p*

*pp*

*fp*

>

*fp*

E

A musical score page featuring five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is piano. The piano part includes dynamic markings *fp*, *p*, and *sf*. The vocal parts have dynamic markings *p* and *sf*. Measure 11 starts with a rest followed by eighth-note patterns. Measure 12 begins with a forte dynamic *f*, followed by eighth-note patterns and a melodic line in the soprano staff.

Musical score page 32, measures 1-11. The score is for eight voices/parties. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 11 includes dynamics and slurs.

Continuation of the musical score from measure 11. Measures 12-17 show eighth-note patterns with grace notes and slurs, maintaining the dynamic (mf).

a 2.

wild  
furioso

wild  
furioso

(IV. f)

### Alla breve.

*Poco a poco accelerando (sin al Andante maestoso).*

Musical score page 10, measures 11-15. The score consists of eight staves. Measures 11-12 show the first two violins playing eighth-note patterns. Measure 13 starts with a dynamic *ff*, followed by three measures of eighth-note patterns. Measure 14 begins with a dynamic *ff strepitoso*. Measure 15 continues with eighth-note patterns. Measures 16-17 are blank. Measures 18-19 show the bassoon and double bass providing harmonic support with sustained notes.

*sempre stacc. f e strepitoso* (simile)  
*sempre stacc. f e strepitoso* (simile)  
*ff strepitoso*  
*f*  
*f*  
*Poco a poco accelerando (sin alzando la voce)*

*Poco a poco accelerando (sin al Andante maestoso).*  
**Alla breve.**

a. 2.  
 a. 2.  
 a. 2.  
 mit Paukenschlägeln  
 with drumsticks  
 avec baguettes de timbale



A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is A major (three sharps). Measure 11 starts with a dynamic of  $\text{f} \text{ f}$ . Measures 11 and 12 feature continuous sixteenth-note patterns in the upper voices, while the bassoon and double bass provide harmonic support with sustained notes and rhythmic patterns.

38 F

ten.

a 2.

ff

b.

a 2.

ff

a 2.

ff

ten.

ten.

a 2.

ff

ten.

ff

sf

sf

sf

sf

V.

ff

ff

ff

ff

ten.

F

mit Paukenschlägeln ♫

*with drumsticks (f)*

*avec baguettes de timbale*

measures 1-4: Various rhythmic patterns, dynamic ff.

measures 5-8: Sustained notes, dynamic mf.

measures 9-11: Tempo furioso, dynamic forte.

measures 12-14: Tempo ten., dynamic ff.

measures 15-17: Tempo ten., dynamic ff.

measures 18-20: Tempo ten., dynamic ff.

Musical score page 41, top half. The score consists of eight staves. The first four staves are treble clef, the next two are bass clef, and the last two are double bass clef. The key signature is A major (three sharps). Measure 1 shows eighth-note patterns. Measures 2-3 show sixteenth-note patterns. Measures 4-5 show eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measure 8 shows eighth-note patterns. The vocal parts include lyrics in German, French, and English: "ten." (in three places), "(Schlachtruf)" (in three places), "(War-cry)" (in three places), and "(Cri de guerre.)" (in three places). Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{sf}$ .

Musical score page 41, bottom half. The score continues with the same eight staves and key signature. Measures 1-2 show sixteenth-note patterns. Measures 3-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. The dynamic  $\text{rinf.}$  appears at the end of measure 8.

G

42

G

a 2.

a 2.

a 2.

a 2.

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

V

G

Immer stürmischer bis zum Buchstaben H.  
*More and more stormily up to the letter H.*  
 De plus en plus impétueux jusqu'à la lettre H.

Immer stürmischer bis zum Buchstaben H.  
*More and more stormily up to the letter H.*  
 De plus en plus impétueux jusqu'à la lettre H.

12. (mf) cresc.

(mf) cresc.

(mf) cresc.

a 2.

(cresc.)

cresc.

cresc.

Solo

mf

(mf)

cresc.

trem.

p

cresc.

cresc.

cresc.

cresc.

cresc.

A page of musical notation for orchestra, showing ten staves across five systems. The notation includes dynamic markings like ff, p, f, mf, and II.mf, as well as performance instructions like trills and grace notes.

A musical score page featuring five staves. The top three staves represent the orchestra, with parts for strings, woodwinds, and brass. The bottom two staves represent the piano. The music is in common time, with a key signature of one sharp. Measure 11 begins with a forte dynamic, indicated by a large 'f' above the first staff. Measure 12 begins with a piano dynamic, indicated by a small 'p' below the second staff. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

12 2  
 (mf) cresc.  
 (mf) cresc.  
 (mf) cresc.  
 (cresc.)  
 cresc.  
 (p) cresc.  
 Solo  
 mf  
 cresc.  
 trem.

cresc.  
 cresc.  
 cresc.  
 cresc.

H

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

*ff(sempre)*

*ff(sempre)*

*ff(sempre)*

*ff(sempre)*

*ff(sempre)*

*mf*

*ff sempre*

*ff sempre*

*cresc.*

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature changes between measures. Measure 11 starts with a forte dynamic. Measures 12-15 feature sustained notes with grace notes. Measure 16 concludes with a forte dynamic. The piano part is present in the bottom staff.

6 staves of music for orchestra. Dynamics: a 2., a 2., a 2. stacc., a 2. stacc., ff, ff.

6 staves of music for orchestra. Dynamics: ff, ff (mit breitem Strich) (whole bows) (tout l'archet) marc., ff (mit breitem Strich) (whole bows) (tout l'archet) marc., ff (mit breitem Strich) (whole bows) (tout l'archet) marc., ff, ff.

(mit breitem Strich)  
(whole bows)  
(tout l'archet)

marc.

Musical score page 50, measures 1-4. The score consists of ten staves. Measures 1-3 show mostly rests and sustained notes with dynamic markings like  $\frac{1}{2}$ ,  $\frac{2}{2}$ ,  $\frac{3}{2}$ , and  $\frac{4}{2}$ . Measure 4 begins with a forte dynamic  $\text{f}$  followed by eighth-note patterns in the lower voices.

Musical score page 50, measures 5-8. The score continues with eighth-note patterns in the lower voices. Measure 5 features a dynamic  $\text{ff}$ . Measures 6-8 show eighth-note patterns with grace notes and slurs.

(ff)  
a 2.  
(ff)

(Schlachtruf.)  
(War-cry) Solo  
(Cri de guerre.) ten.

trem.

p

Musical score page 52, measures 1-4. The score consists of ten staves. Measures 1-3 show various melodic lines with slurs and grace notes. Measure 4 begins with a dynamic *ten.* followed by a crescendo instruction *cresc. poco a poco*. The instrumentation includes parts for soprano, alto, tenor, bass, and various brass and woodwind instruments.

Musical score page 52, measures 5-8. The score continues with ten staves. The instrumentation remains consistent, featuring soprano, alto, tenor, bass, and brass/woodwind parts. The music consists primarily of eighth-note patterns and sustained notes with grace notes.

Sheet music for orchestra, page 53. The score consists of ten staves. The first six staves are grouped together with a brace and have dynamic markings: *a 2.*, *b*, *a 2.*, *a 2.*, *a 2.*, and *f*. The last four staves are also grouped with a brace. A performance instruction "mit Holzschlägeln" is placed above the fourth staff, with its English and French translations "with wooden sticks" and "avec baguettes de bois" written below it. The music includes various note heads, stems, and beams, with some notes having diagonal slashes through them.

Continuation of the musical score. The top two staves show eighth-note patterns with dynamic markings. The third staff has a dynamic marking *unis.* (unison). The bottom two staves show eighth-note patterns. The entire section is enclosed in a brace.

a 2.

f

p

R p

( )

a 2.

p marc.

a 2.

p

in F. Choral.

p

p

p

p

p

p

p

p

p



1. *a 2.*

*più cresc.*

*più cresc.*

*a 2.*

*più cresc.*

*a 2.*

*più cresc.*

*più cresc.*

*più cresc.*

*più cresc.*

*più cresc.*

*più cresc.*

*mezzo piano*

*cresc.*

*(ff)*

*(Tb. ff)*

I Maestoso assai (Andante).  $\text{♩} = \text{♩}$ 

Ohne Schlägel, die zwei Hälften der Becken schwingend gegeneinander geschlagen.  
Without drumstick, the two halves of the cymbals clashed against each other.  
Sans baguette, les deux disques des cymbales choqués l'un contre l'autre.

&lt;img alt="Continuation of the musical score for orchestra and organ, page 57, section I. The score consists of ten staves of music for various instruments, including two pairs of cymbals, bassoon, and organ. The dynamics range from 'ff' to 'ff' (trill). The first two measures show sustained notes followed by rhythmic patterns. Measures 3-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. 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**Lento.**

N.B. Die Holzbläser tacent, wenn der Choral von dem Harmonium ausgeführt [wird].  
*The wood-instrument players observe *Tacet*, when the chorale is played by the harmonium.*  
*Les joueurs d'instruments à vent en bois tiennent le *tacet*, si le choral est exécuté par l'harmonium.*

In Ermanglung der Orgel (oder eines Harmoniums) übernehmen die Holzbläser den Choral.  
*Where no organ (or harmonium) is available, the wood-instrument players execute the chorale.*  
*Faute d'orgue (ou d'harmonium) les joueurs d'instruments à vent en bois exécutent le choral.*

**Solo***dolce religioso**dolce religioso**dolce religioso***a tempo**

*p dolce religioso*

**Lento.****a tempo**

Crux fidelis, inter omnes  
 Arbor una nobilis,

Nulla silva talem profert

Fronde, flore, germe

Dulce lignum, dalec clavos,

Dulce pondus sustinet.

<sup>\*)</sup>CHORAL:

## Lento.

N.B. Die Holzbläser tacent, wenn der Choral von dem Harmonium ausgeführt [wird].  
*The wood-wind players stacent if the chorale is taken by the harmonium.*  
*Les joueurs d'instruments à vent en bois tiennent le tacet si le chorale est executé par l'harmonium.*

Solo.

*dolce*

*dolce*

*dolce*

*p dolce*

Lento.

F. L. II.

a tempo

**NB.** Die Holzbläser tacent.  
*The wood-wind players tacent.*  
Les joueurs d'instruments à vent en bois tiennent le tacet.

*The wood-wind players tacent.  
Les joueurs d'instruments à vent en bois tiennent le tacet.*

*a 2.* Solo. *dolce*

*dolce* *espress.*

*muta in C.*

*muta in C.*

*muta in H. C. G.*

(p)

K

(dolce)

smorz.

dolciss. smorz.

muta in C.

emorz.

dolciss.

dolciss.

pp

pp

pp

K

Nicht schleppend, aber sehr ruhig.  
*Very quietly, without dragging.*  
 Sans traîner, mais très tranquille.

*perdendo -*

(P)espressivo pietoso  
 Den Rhythmus in den 2<sup>ten</sup> Violinen scharf hervorgehoben.  
*The rhythm of the 2<sup>nd</sup> violins very prominent.*  
 Le rythme des 2<sup>nds</sup> violons bien en dehors.

*mf* > *marc.*

(P)espressivo pietoso  
 a 2.

(P)espressivo pietoso

Nicht schleppend, aber sehr ruhig.  
*Very quietly, without dragging.*  
 Sans traîner, mais très tranquille.  
 F.L.II.

Sheet music for ten staves, measures 1 through 11.

**Measures 1-10:** The music consists of sustained notes (half notes) on each staff. The notes are: G(3) (top), G(3), G(3), G(3), G(3), G(3), G(3), G(3), G(3), G(3), G(3). The time signature changes between 6/4 and 6/2 throughout these measures.

**Measure 11:** The music begins with eighth-note patterns. The top staff starts with a dotted half note followed by a sixteenth-note休止符 (rest). The second staff starts with a sixteenth-note休止符 (rest) followed by a dotted half note. The third staff starts with a dotted half note followed by a sixteenth-note休止符 (rest). The fourth staff starts with a sixteenth-note休止符 (rest) followed by a dotted half note. The fifth staff starts with a dotted half note followed by a sixteenth-note休止符 (rest).

**Measure 12:** The music continues with eighth-note patterns. The top staff starts with a sixteenth-note休止符 (rest) followed by a dotted half note. The second staff starts with a dotted half note followed by a sixteenth-note休止符 (rest). The third staff starts with a sixteenth-note休止符 (rest) followed by a dotted half note. The fourth staff starts with a dotted half note followed by a sixteenth-note休止符 (rest). The fifth staff starts with a sixteenth-note休止符 (rest) followed by a dotted half note.

**Measure 13:** The music concludes with a bassoon part. The bassoon part consists of eighth-note chords. The first measure has a bassoon part with a bassoon part below it. The second measure has a bassoon part with a bassoon part below it. The third measure has a bassoon part with a bassoon part below it. The fourth measure has a bassoon part with a bassoon part below it. The fifth measure has a bassoon part with a bassoon part below it.

in C. >

*p*

*Solo.*

*p dolce*

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top two staves are for woodwind instruments (Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2), the third staff is for Bassoon, the fourth staff is for Horn, and the bottom two staves are for strings (Violin 1, Violin 2, Viola, Cello). The key signature is B-flat major (two flats). Measure 11 starts with a dynamic of  $\text{f}$ . Measures 11-12 show a rhythmic pattern of eighth and sixteenth notes with grace marks, followed by sustained notes and sixteenth-note patterns. Measure 12 concludes with a dynamic of  $\text{ff}$ .

Solo.  
*p dolce*

6

A musical score page showing four staves of music for orchestra and piano. The top staff is soprano clef, B-flat major, 3/4 time. The second staff is alto clef, B-flat major, 3/4 time. The third staff is bass clef, B-flat major, 3/4 time. The bottom staff is bass clef, B-flat major, 3/4 time. Measures 11-16 are shown, featuring various note heads, stems, and rests, with some notes connected by horizontal lines.

L

sehr ruhig  
molto tranquillo  
*dolciss.*

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

sehr ruhig  
molto tranquillo

*dolciss.*

Solo.

p

L

Der Buchstabe R.... bedeutet ein geringes Ritardando, so zu sagen: ein leises crescendo des Rhythmus.  
The letter R.... signifies a slight Ritardando, so to speak: a gentle crescendo of the rhythm.  
La lettre R.... signifie un petit Ritardando, c'est-à-dire: un doux crescendo du rythme.

*un poco rit.***M** Allegro. (Alla breve.)

Sheet music for orchestra, measures 1-10. Key signature: F major (4 sharps). Time signature: Alla breve. Dynamics: *un poco rit.*, *perdendo*, *ppp*, *p cantabile*, *p*. Measure 1: Violins play eighth-note patterns. Measure 2: Trombones play eighth-note patterns. Measures 3-4: Trombones play eighth-note patterns. Measures 5-6: Trombones play eighth-note patterns. Measures 7-8: Trombones play eighth-note patterns. Measures 9-10: Trombones play eighth-note patterns.

Sheet music for orchestra, measures 11-15. Key signature: F major (4 sharps). Time signature: Alla breve. Dynamics: *piano*. Measure 11: Trombones play eighth-note patterns. Measures 12-13: Trombones play eighth-note patterns. Measures 14-15: Trombones play eighth-note patterns.

*un poco rit.* **M** Allegro. (Alla breve.)

Musical score for orchestra, page 10, measures 11-12. The score consists of five staves. Measures 11 and 12 begin with rests. Measure 13 starts with a bassoon solo. Measure 14 begins with a cello solo. Measure 15 begins with a double bass solo. Measure 16 begins with a piano solo.

8 8 8 8 8 8 8 8 8 8

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*m* *oo* *oo* *oo* *oo* *oo* *oo* *oo* *oo* *oo*

*a 2.* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o*

*(ff p)* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*in C.* *ten.* *ten.* *mf marc.*

*Solo.* *mezzo f solenne* *(ff mf)* *ten.*

*in H.C.G.* *mf marc.*

*(p)* *p* *p*

*rinf.* *rinf.*

3

*a 2.*

*mf*

*ten.*

*ten.*

*mezzo forte*

*Solo.*

3

*p*

*(p)*

*(mf)*

*pizz.*

*(p)*

N

Sheet music for orchestra, page N. The score consists of ten staves. The first six staves are grouped by a brace and have the following dynamics and markings:

- Top staff: *a 2.*
- Second staff: *c*
- Third staff: *a 2.*
- Fourth staff: *b*
- Fifth staff: *b*
- Sixth staff: *muta in E.*

The next three staves are grouped by a brace and have the following dynamics and markings:

- Seventh staff: *ten.*
- Eighth staff: *p.*
- Ninth staff: *(II. *mf*)*
- Tenth staff: *ten.*

The bottom staff has the dynamic *mf marc.*

Other markings include *solenne* at the end of the score and *piano* in the middle of the page.

Continuation of the musical score for orchestra, page N. The score consists of five staves. The first two staves are grouped by a brace and have the following dynamics and markings:

- Top staff: *piano*
- Second staff: *p.*

The third staff has the dynamic *(p)*.

The fourth staff has the dynamic *(p)*.

The fifth staff has the dynamic *p* and the instruction *arco*.

N

muta in E.

in E.

muta in C.

(mf)

p

p

p

Musical score for orchestra, page 10, measures 11-12. The score consists of five staves. Measures 11 and 12 show various instruments playing sixteenth-note patterns. Measure 12 includes dynamic markings *p*, *div.*, *pizz.*, and *marcato*.

0

cresc..

2.

cresc..

2.

cresc..

a 2.

cresc..

a 2.3

muta in C.

cresc..

cresc..

0

F. L. II.

cresc. molto

2:

cresc. molto

2:

cresc. molto

2:

cresc. molto

2:

arco

(cresc. molto)

## Stretto.

Musical score page 76 featuring a stretto section. The score consists of eight staves. The first two staves show entries from the previous page. The third staff begins with dynamic ***ff***, followed by **a 2.** markings and grace notes. The fourth staff begins with ***ff*** and **a 2.** markings. The fifth staff begins with **in C.** and ***ff***. The sixth staff begins with ***ff*** and **a 2.** markings. The seventh staff begins with ***ff***. The eighth staff begins with ***ff***. The vocal parts have dynamic markings **p** and **p marc.**. The section concludes with the instruction **muta in F.**

Continuation of the musical score from page 76. The score consists of eight staves. The first two staves begin with grace notes. The third staff begins with ***ff*** and **dim.** markings. The fourth staff begins with ***ff*** and **dim.** markings. The fifth staff begins with ***ff*** and **dim.** markings. The sixth staff begins with ***ff*** and **dim.** markings. The seventh staff begins with ***ff*** and **dim.** markings. The eighth staff begins with ***ff***.

Stretto.

F. L. 11.

Solo  
p  
a. 2.  
a. 2.  
p  
in F.  
a. 2.  
p  
p  
in C.  
p

fp  
p  
fp  
p

P

ff

a 2.

a 2.

a 2.

a 2.

a 2.

a 2.

ff Q

(ff)

(ff)

ff

ff marc.

ff marc.

A page from a musical score featuring six staves. The top staff is for the organ, indicated by the text "Orgel." and a small organ icon. The subsequent five staves are for the orchestra, showing various instruments like strings, woodwinds, and brass. The music includes dynamic markings such as  $f$ ,  $p$ , and  $rinf.$ . The score is written in a clear, professional musical notation style.



Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems of music. The top system features a soprano vocal line with dynamic markings  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ . The bottom system includes a piano part with sustained notes and a bassoon part with eighth-note patterns. Measure 11 concludes with a fermata over the piano's sustained note. Measure 12 begins with a forte dynamic in the piano and bassoon parts, followed by a transition to a more rhythmic section with sixteenth-note patterns and dynamic markings *pomposo* and *ten.*

Musical score page 10, measures 11-12. The score consists of ten staves. Measures 11 and 12 begin with dynamic markings  $\text{a}^2.$  The bassoon and double bass parts play sustained notes. Measures 13-14 show woodwind entries with dynamic markings  $\text{ff}$  scharf, strongly accentuated, très accentué. Measures 15-16 feature woodwind entries with dynamic markings  $\text{ff}$  scharf, strongly accentuated, très accentué. Measures 17-18 show woodwind entries with dynamic markings  $\text{ff}$ . Measures 19-20 show woodwind entries with dynamic markings  $\text{ff}$ .

S

The musical score consists of three systems of staves. The top system has ten staves: Soprano (S), Alto (A), Bass (B), Violin I (V. I.), Violin II (V. II.), Viola (Vla.), Cello (Cello), Double Bass (Double Bass), Bassoon (Bassoon), and Trombones (Trombones). The middle system has three staves: Soprano (S), Alto (A), and Bass (B). The bottom system has two staves: Bassoon (Bassoon) and Double Bass (Double Bass). The music includes various dynamics like forte (f), piano (p), and sforzando (sf), and articulations like accents and slurs. Measure numbers 4(3) and 4(2) are indicated.

Musical score for orchestra, page 84, featuring three staves of music.

- Staff 1 (Top):** Contains ten measures. Measures 1-9 show various rhythmic patterns and dynamics (e.g., fff, ff). Measure 10 begins with a dynamic ff and continues with ffz.
- Staff 2 (Middle):** Contains four measures. Measures 1-3 show sustained notes and dynamics (e.g., fff, ff). Measure 4 begins with a dynamic ffz.
- Staff 3 (Bottom):** Contains eight measures. Measures 1-7 show sustained notes and dynamics (e.g., fff, ff). Measure 8 begins with a dynamic ffz.

\* Falls das Harmonium nicht genügend ausgiebig, um das Orchester am Schluss zu übertönen, soll es ganz wegleiben.  
*If the harmonium is not strong enough to be heard above the Orchestra at the end, then it will be better to leave it out all together.*  
Dans le cas où l'harmonium ne serait pas assez puissant pour couvrir l'orchestre à la fin, n'en faire aucun usage.

Musical score page 86 featuring ten staves of music. The staves include treble clef, bass clef, and common time. The first six staves are labeled 'a 2.' and show eighth-note patterns. The next two staves are labeled 'Prd.' and show sustained notes. The last two staves are blank.

Musical score page 86 showing sustained notes for organ. The first two staves are labeled 'Prd.' and show sustained notes. The next two staves are blank.

Die Orgel sehr lange nachhallend.  
The organ long sustained.  
L'orgue très prolongé.

Musical score page 86 showing sustained notes for organ. The first two staves are labeled 'Prd.' and show sustained notes. The next two staves are blank.