

154276

E. LISZT
Symphonische Dichtungen
für grosses Orchester.

PARTITUR.

Erster Band.

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Erster Band.

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HELDENKLAGE.

Symphonische Dichtung von F. Liszt.

Man hat mehrfach von einer Sinfonie gesprochen, welche wir im Jahre 1830 componirt haben. Verschiedene Gründe haben uns veranlasst, sie im Portefeuille zu bewahren. Indem wir aber diese Reihe von symphonischen Dichtungen veröffentlichen, fügen wir ein Fragment jenes Werkes, den ersten Theil desselben, bei. —

Der menschliche Geist, weit entfernt, in grösserer Stabilität zu verharren, als die übrige Natur, erscheint im Gegentheil beweglicher als irgend etwas. Wie man auch seine beständige Thätigkeit bezeichnen möge, als fortschreitende Entwicklung, als spiralförmige Bewegung oder als einfachen Kreislauf, so steht eines immer fest: dass er bei Völkern wie bei Individuen niemals gänzlichem Stagniren anheimfällt. In stetem Wechsel erscheinen und vergehen die Dinge wie ein Traum, wie die Wellen einer ewig zu den Küsten der Jahrhunderte emporschwellenden Fluth, so dass einerseits die Ansichten unaufhörlich sich ändern, wir anderseits sie verschieden auffassen. Dieser zweifache Impuls hat zur Folge, dass viele Gesichtspunkte in unsrer geistigen Anschauung nothwendig sich verändern, dass unser Verstand sie in sehr verschiedene Rahmen fasst, dass sie in unserem Geiste in durchaus veränderten Färbungen sich wiederspiegeln. Von dieser unaufhörlichen Umwandlung der Gegenstände und Eindrücke sind aber einige ausgenommen, welche jeden Wechsel überdauern, welche ihrer Natur nach unveränderlich sind. So unter Andern und vor Allem der Schmerz, dessen finstre Gegenwart uns immer denselben Schauer einflösst, uns zu ehrerbietigem Beugen zwingt, uns sympathisch anzieht, während er uns mit Schrecken erfüllt, uns immer gleiches Beben empfinden lässt, suche er nun Gute oder Böse, Sieger oder Besiegte, Weise oder Sinnlose, Mächtige oder Schwache heim. In welchem Herzen, auf welchem Boden er immer seine giftschwangere Vegetation ausbreiten möge, woher er stamme, welches sein Ursprung sei, sobald er in seiner wahrhaften Grösse vor uns steht, ist er erhaben und erheischt unsere Ehrfurcht. Aus zwei feindlichen Lagern hervorgegangen und rauchend von jüngstvergossnem Blut, erkennen die Schmerzen sich als Sprossen desselben Stammes; sie sind die schicksalwaltenden unabwendbaren Schnitter jedes Stolzes, die unerbittlichen Ebner aller Geschicke. Alles ist in der menschlichen Gesellschaft dem Wechsel unterthan, Sitte und Cultus, Gesetze und Ideen: der Schmerz bleibt stets ein und derselbe, wie er es seit dem Anfang der Dinge gewesen ist. Reiche werden erschüttert, Civilisa-

tionen verblühen, die Wissenschaft erobert neue Welten, der menschliche Geist leuchtet stets intensiver — durch nichts aber wird die Intensität des Schmerzes gebleicht, durch nichts wird er von dem Sitz entthront, auf welchem er herrscht in unsrer Seele, nichts vermag ihm die Vorrechte der Erstgeburt zu entreissen, nichts mildert sein feierliches, unerbittliches Obwalten. Die Thränen, die er erzeugt, sind immer dasselbe bittere brennende Nass, sein Schluchzen modulirt immer in denselben durchschneidenden Tönen, mit unveränderlicher Monotonie pflanzt sein Verzagen sich fort. Seine dunkle Ader strömt durch alle Herzen und verbreitet unheilbare Wunden in ihnen. Ueber alle Zeiten und Orte weht sein Leichenpanier.

Wenn es uns gelungen ist, einige seiner Accente zu Klängen zu gestalten, das Colorit seiner rothen Finsternisse wiederzugeben, wenn wir vermocht haben, die Verheerung zu schildern, welche sich niedersenk't auf Trümmer, die Majestät, welche um verödete Ruinen schwebt, dem Schweigen eine Stimme zu leihen, das auf Catastrophen folgt, den Schrei des Entsetzens während Schreckensereignissen nach-tönen zu machen, wenn wir die trüben Scenen erschaut und richtig erfasst haben, wie sie die, den Hingang einer alten Ordnung der Dinge oder das Entstehen einer neuen stets begleitende, allgemeine Noth im Gefolge hat — so möchte unser Bild immer und überall als wahr befunden werden. Auf jener zweischneidigen Schwelle, welche jedes blutige Ereigniss zwischen Vergangenheit und Zukunft stellt, bleiben Leid, Angst, Trauer und Leichenzüge immer und überall dieselben. In jede Siegesfanfare mischt sich immer und überall eine trübe Begleitung von Sterbesufzern und Angstrufen, Gebeten und Lästerungen, gepresstem Schluchzen und Scheidegrüssen. Man möchte sagen, dass der Mensch mit triumphalen Costümen und Festkleidern sich nur bedecke, um den Trauerflor zu verbergen, der wie ein Epiderm dicht verwachsen ist mit seiner sterblichen Hülle.

De Maistre bemerkt, dass man auf je tausende von Jahren als seltne Ausnahmen nur einige rechnen kann, in welchen Frieden auf Erden herrschte, auf dieser Arena, wo Völker wie Gladiatoren sich bekämpfen und wo die Tapfersten, wenn sie in die Schranken treten, vor dem Schicksal als Meister und der Vorsehung als Schiedsrichter sich neigen. Welches auch die Farben der Fahnen sein mögen, welche in diesen gleich unheilvollen Spielen aufeinander folgenden Kriegen und Verwüstungen sich kühn und stolz in den feindlichen Lagern gegeneinander stellen — alle sind in Heldenblut, in unversiegbare Thränen getaucht. Da naht die Kunst und hüllt den Grabhügel der Tapfern in ihren schimmernden Schleier, und krönt Sterbende und Todte mit ihrer Glorie, auf dass ihr Loos neidenswerth sei vor den Lebenden.

HÉROÏDE FUNÈBRE.

Poème symphonique de F. Liszt.

On a parlé plusieurs fois d'une symphonie que nous avons composé en 1830. Diverses raisons nous ont engagé à la garder en portefeuille. Cependant, en publiant cette série de poèmes symphoniques, nous avons voulu y insérer un fragment de cet ouvrage, sa première partie.

L'esprit humain loin d'être plus stable que le reste de la nature, nous apparaît au contraire plus mouvementé que quoi que ce soit. De quelque nom qu'on appelle sa constante activité, marche, progrès spirale, ou simplement révolution circulaire, toujours est-il constaté qu'il ne reste jamais stationnaire ni dans les peuples, ni dans les individus. De leur côté les choses, jamais immobiles, comme les vagues d'une marée éternellement montante sur la plage des siècles, avancent et passent; on dirait un songe. Ainsi d'une part les aspects diffèrent sans cesse, de l'autre nous ne les considérons plus de même. De cette double impulsion il résulte, que bien des points de vue changent nécessairement pour les yeux de notre esprit: celui-ci les embrasse dans des cadres divers, et ceux-là s'y réfléchissent sous des couleurs très dissemblables. Mais dans cette perpétuelle transformation d'objets et d'impressions, il en est qui survivent à tous les changements, à toutes les mutations, et dont la nature est invariable. Telle entr'autres et surtout la Douleur, dont nous contemplons la morne présence toujours avec le même pâle recueillement, la même terreur secrète, le même respect sympathique et la même frémisante attraction, soit qu'elle visite les bons ou les méchants, les vaincus ou les vainqueurs, les sages ou les insensés, les forts ou les faibles. Quel que soit le cœur et le sol sur lesquels elle étend sa végétation funeste et vénéneuse, quelles que soit son extraction et son origine, sitôt qu'elle grandit de toute sa hauteur, elle nous paraît auguste, elle impose la révérence. Sorties de deux camps ennemis, et fumantes encore d'un sang fraîchement versé, les douleurs se reconnaissent pour sœurs, car elles sont les fatidiques faucheuses de tous les orgueils, les grandes niveleuses de toutes les destinées. Tout peut changer dans les sociétés humaines, mœurs et cultes, lois et idées; la Douleur reste une même chose; elle reste ce qu'elle a été depuis le commencement des temps. Les empires croulent, les civilisations s'effacent, la science conquiert des mondes, l'intelligence humaine luit d'une lumière toujours plus intense; rien ne fait pâlir son intensité, rien ne la déplace du siège où elle règne en notre âme, rien ne l'expulse de ses priviléges

de primogéniture, rien ne modifie sa solennelle et inexorable suprématie. Ses larmes sont toujours de la même eau amère et brûlante : ses sanglots sont toujours modulés sur les mêmes notes stridentes et lamentables ; ses défaillances se perpétuent avec une inaltérable monotonie ; sa veine noire court à travers chaque cœur, et son dard brûlant contagie chaque âme de quelque incurable blessure. Son étendard funéraire flotte sur tous les temps et tous les lieux.

Si nous avons su recueillir quelques-uns de ses accens, si nous avons saisi le sombre coloris de ses rouges ténèbres, si nous avons réussi à peindre la désolation qui s'abat sur les décombres et les majestés qui se répandent sur les ruines, à prêter une voix aux silences qui suivent les catastrophes, à répéter les cris effarés jetés durant les désastres ; si nous avons bien écouté et bien entendu les lugubres scènes qui se jouent dans les calamités publiques produites par la mort ou la naissance d'un ordre de choses, un pareil tableau peut être vrai partout et toujours. Sur ce seuil tranchant que tout événement sanglant bâtit entre le passé et l'avenir, les souffrances, les angoisses, les regrets, les funérailles se ressemblent partout et toujours. Partout et toujours on entend sous les fanfares de la victoire, un sourd accompagnement de râles et de gémissemens, d'oraisons et de blasphèmes, de soupirs et d'adieux, et l'on pourrait croire que l'homme ne revêt des manteaux de triomphe et des habits de fête, que pour cacher un deuil qu'il ne saurait dépouiller, comme s'il était une invisible épiderme.

De Maistre observe que sur des milliers d'années, c'est à peine si l'on en pourrait compter quelques unes durant lesquelles par rare exception, la paix régna sur cette terre, qui ressemble ainsi à une arène où les peuples se combattent comme jadis les gladiateurs, et où les plus valeureux en entrant en lice, saluent le Destin leur maître, et la Providence leur arbitre. Dans ces guerres et ces carnages qui se succèdent, sinistres jeux, quelle que soit la couleur des drapeaux qui se lèvent fiers et hardis l'un contre l'autre, sur les deux camps ils flottent trempés de sang heroïque et de larmes intarissables. A l'art de jeter son voile transfigurant sur la tombe des vaillants, d'encercler de son nimbe d'or les morts et les mourants, pour qu'ils soient enviés des vivants.

Héroïde funèbre.

Lento lugubre.

1 Kleine Flöte.

2 Grosse Flöten.

2 Hoboen.

1 Englisches Horn.

2 Clarinetten in A.

2 Fagotte.

2 Hörner in F.

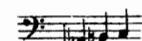
2 Hörner in F.

2 Trompeten in F.

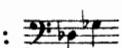
2 Tenorposaunen.

Bassposaune u. Tuba.

4 Pauken:



2 Glocken:



Militairtrommel.

Tamtam.

Becken.

Grosse Trommel.

Erste Violinen.

Zweite Violinen.

Bratschen.

Violoncelle.

Contrabässe.

Lento lugubre.

Lento lugubre.

fff

A

a 2.

ff

ff

sul G.

A

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Musical score page 354, featuring two systems of music for orchestra. The top system begins with a dynamic marking of *p*. It includes several crescendo markings (*cresc.*) and a dynamic marking of *f*. The bottom system begins with a dynamic marking of *pp*, followed by *p*, and then *cresc.* markings. The score consists of multiple staves for various instruments, including strings, woodwinds, and brass.

Marcia funebre.

Marcia funebre.

NB. Die mit ... bezeichneten Noten sehr kurz abgestossen.

pizz. arco.

Marcia funebre.

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cresc.

cresc.

p

p

p

pizz.

arco.

>

B

espressivo.

sul G.

*espressivo.**cresc.**cresc.**cresc.***B**

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1.

a2.

f marcato.

f marcato.

1.
lugubre.

f basso

mf

mf

legato.

f

dim.

legato.

f

dim.

legato.

f

dim.

f

Music score for orchestra, page 359, featuring two systems of music.

The top system begins with a treble clef, two flats, and a dotted half note. It consists of six staves. Dynamics include 'cresc.' and 'decresc.'. The bottom system begins with a treble clef, two flats, and a dotted half note. It also consists of six staves. Dynamics include 'cresc.', 'decresc.', and 'cresc.'. Both systems conclude with a 'cresc.' marking.

espressivo, dolente.

espressivo, dolente.

NB. (Glocken)

p

sotto voce.

sotto voce.

sotto voce.

sff poco rall. - sotto voce.

sff poco rall. - sotto voce.

sff poco rall. - sotto voce.

NB. in Ermangelung der Glocken: Tamtam.

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C *sff poco rall. -*

flebile.

p *flebile.*

p *flebile.*

marcato.

mf *marcato.*

(gestopft.) (gestopft.)

p

p

pizz.

pizz.

pizz.

arco.

arco.

arco.

flebile.
a2. b2.

marcato.

flebile.

marcato.

(gestopft.)

(gestopft.)

p ma sem-

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

divisi.

arcò.

divisi.

arcò.

p ma sem.

pma sempre pesante

arcò.

p ma sempre pesante.

Musical score for orchestra, page 363. The score consists of two systems of music.

System I:

- Staves 1-4 (Treble Clef): Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns with grace notes and slurs. Measure 4 begins with a dynamic marking *- pre pesante.*
- Staves 5-8 (Treble Clef): Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic marking *cresc.*
- Staves 9-12 (Bass Clef): Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic marking *mf*.
- Staves 13-16 (Bass Clef): Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic marking *mp*.
- Staves 17-20 (Bass Clef): Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic marking *arco.*

System II:

- Staves 1-4 (Treble Clef): Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic marking *arco.*
- Staves 5-8 (Treble Clef): Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic marking *cresc.*
- Staves 9-12 (Bass Clef): Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic marking *cresc.*
- Staves 13-16 (Bass Clef): Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic marking *cresc.*
- Staves 17-20 (Bass Clef): Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic marking *cresc.*

D
D*sf*

dimin.

sf sf sf

sf sf sf

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ff

a2.

(Tamtam.)

(Gr. Trommel.)

ff

ff

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molto cresc.

Muta in B.

molto cresc.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

lagrimoso.

L. *b2.* *(gestopft.)* *p*

(Mil.Tr.) *pp tr.* *tr.*

p *tr.*

morendo.

A detailed musical score page from a symphony, featuring two staves of music. The top staff consists of ten staves, each with a different instrument's clef and key signature. The bottom staff consists of five staves, also with various instrument clefs. The music includes dynamic markings like 'mf' (mezzo-forte), 'pp' (pianissimo), and 'p' (piano). Performance instructions such as 'marcato', 'marcato pesante', and 'divisi.' are present. The score is written in a clear, professional musical notation style.

Music score page 371, showing two systems of musical notation. The top system has ten staves, mostly treble clef, with various dynamics and performance instructions like 'p' and 'p morendo.' The bottom system has five staves, also with dynamics and performance instructions. The music is in 3/4 time.

Più lento.

Musical score for orchestra, page 372. The score consists of ten staves. The first six staves are in common time, C major, with key changes at measures 11 and 12. The last four staves are in common time, A major. Measure 1: All staves rest. Measures 2-10: Various rhythmic patterns of eighth and sixteenth notes. Measure 11: Key change to A major. Measure 12: Key change back to C major. Measure 13: Dynamics include *pp*, *pp*, *pp*, *I. Solo.*, *dolce cantabile.*, and *Muta H in B, As in G.*. Measures 14-15: Dynamics *p* and *pp*. Measure 16: Dynamics *pp*.

Più lento.

Musical score for orchestra, page 372, continuation. The score consists of ten staves. Measures 17-20: Various rhythmic patterns of eighth and sixteenth notes. Measures 21-22: Dynamics *con Sordino.* Measures 23-24: Dynamics *pp*. Measures 25-26: Dynamics *pizz.* Measures 27-28: Dynamics *pp*.

Più lento.

The musical score is divided into two systems. The first system contains ten staves, with instrumentation including woodwind (oboe, bassoon), brass (trumpet, tuba), and strings. The second system contains six staves, with instrumentation including woodwind (clarinet, bassoon) and brass (trombone). The score uses a mix of common and compound time signatures. Various dynamics are indicated throughout the score.

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F**R**
F**R**

V. A. 518.

- - - - -
 - - - - -

- - - - -
 - - - - -

Muta in C.

Muta in C.

p e legatissimo sempre.

p cantando, dolce ed espress.

Erste Viol. pizz. arco. *cantando, dolce ed espress.*

Zweite Viol. pizz. arco. *cantando, dolce ed espress.*

Bratschen. pizz. arco. *con Sordino.*

Violoncelle. pizz. arco. *cantando, dolce ed espress.*

A page of musical notation for orchestra, page 378. The score consists of two systems of music. The top system starts with a treble clef, a key signature of three flats, and a tempo of 18. It features six staves: two woodwind staves (oboes and bassoons), two brass staves (trombones and tubas), and two percussive staves (timpani and cymbals). The bottom system begins with a bass clef, a key signature of one flat, and a tempo of 18. It also has six staves: two woodwind staves (clarinets and bassoons), two brass staves (trombones and tubas), and two percussive staves (timpani and cymbals). The notation includes various dynamic markings like forte, piano, and sforzando, as well as slurs and grace notes.

G**R**

Musical score page 379, system G. The page features a grid of 12 staves, each with a different musical staff and key signature. The staves are organized into three columns of four staves each. The first column contains staves for treble, alto, tenor, and bass voices. The second column contains staves for soprano, alto, tenor, and bass voices. The third column contains staves for soprano, alto, tenor, and bass voices. The music consists of various notes, rests, and dynamic markings such as *p*, *f*, and *cresc.*

R

Musical score page 379, system R. This section follows the same grid structure as system G. The first column contains staves for treble, alto, tenor, and bass voices. The second column contains staves for soprano, alto, tenor, and bass voices. The third column contains staves for soprano, alto, tenor, and bass voices. The music continues with various notes, rests, and dynamic markings, including a crescendo marking (*cresc.*) in the middle of the page.

G

V.A. 518.

R

-

in C. *p* *cresc.*

marziale, solenne.

p *cresc.*

p *cresc.*

pizz.

arco.

senza Sordino.

pizz.

cresc.

cresc.

cresc.

cresc.

mf
cre
scen
do
(Beck.)

arco.

82 Più agitato ed accelerando il tempo poco a poco.

Musical score page 82. The score consists of ten staves. The first two staves are treble clef, B-flat key signature. The third staff is bass clef, B-flat key signature. The fourth staff is bass clef, A-sharp key signature. The fifth staff is bass clef, B-flat key signature. The sixth staff is bass clef, B-flat key signature. The seventh staff is bass clef, B-flat key signature. The eighth staff is bass clef, B-flat key signature. The ninth staff is bass clef, B-flat key signature. The tenth staff is bass clef, B-flat key signature. Various dynamics and performance instructions are present: 'flebile.' above the top staff, 'a2. b2' above the second staff, 'p' above the third staff, 'flebile.' above the fourth staff, 'marcato.' above the fifth staff, 'mf' above the sixth staff, 'marculo.' above the seventh staff, '(gestopft.)' above the eighth staff, 'p' above the ninth staff, and 'Muta in F.' above the tenth staff. The instruction 'Rimuta B in H, G in As.' is written between the fifth and sixth staves.

Più agitato ed accelerando il tempo poco a poco.

Continuation of the musical score from page 82. The score consists of ten staves. The first two staves are treble clef, B-flat key signature. The third staff is bass clef, B-flat key signature. The fourth staff is bass clef, B-flat key signature. The fifth staff is bass clef, B-flat key signature. The sixth staff is bass clef, B-flat key signature. The seventh staff is bass clef, B-flat key signature. The eighth staff is bass clef, B-flat key signature. The ninth staff is bass clef, B-flat key signature. The tenth staff is bass clef, B-flat key signature. Dynamics include 'r' above the first staff, 'p' above the second staff, 'p' above the third staff, 'p' above the fourth staff, 'p' above the fifth staff, 'p' above the sixth staff, 'p' above the seventh staff, 'p' above the eighth staff, 'p' above the ninth staff, and 'p' above the tenth staff. Performance instructions include 'pizz.' with a '3' over the eighth staff and 'pizz.' with a '3' over the ninth staff.

Più agitato ed accelerando il tempo poco a poco.

marcato.

(gestopft.)

mf marcato.

arco.

div.

arco.

H

Musical score page 384, system H. The top half consists of ten staves. The first two staves have dynamic markings 'ff' and 'V.'. The third staff has a dynamic 'p'. The fourth staff has a dynamic 'ff' and 'V.'. The fifth staff has a dynamic 'ff' and 'V.'. The sixth staff has a dynamic 'ff' and 'V.'. The seventh staff has a dynamic 'ff' and 'V.'. The eighth staff has a dynamic 'ff' and 'V.'. The ninth staff has a dynamic 'ff' and 'V.'. The tenth staff has a dynamic 'ff' and 'V.'. The bottom half consists of ten staves. The first two staves have dynamic markings 'pizz.'. The third staff has a dynamic 'pizz.'. The fourth staff has a dynamic 'pizz.'. The fifth staff has a dynamic 'pizz.'. The sixth staff has a dynamic 'pizz.'. The seventh staff has a dynamic 'pizz.'. The eighth staff has a dynamic 'pizz.'. The ninth staff has a dynamic 'pizz.'. The tenth staff has a dynamic 'pizz.'

Continuation of the musical score from page 384, system H. The top half consists of ten staves. The first two staves have dynamic markings 'pizz.'. The third staff has a dynamic 'pizz.'. The fourth staff has a dynamic 'pizz.'. The fifth staff has a dynamic 'pizz.'. The sixth staff has a dynamic 'pizz.'. The seventh staff has a dynamic 'pizz.'. The eighth staff has a dynamic 'pizz.'. The ninth staff has a dynamic 'pizz.'. The tenth staff has a dynamic 'pizz.'. The bottom half consists of ten staves. The first two staves have dynamic markings 'pizz.'. The third staff has a dynamic 'pizz.'. The fourth staff has a dynamic 'pizz.'. The fifth staff has a dynamic 'pizz.'. The sixth staff has a dynamic 'pizz.'. The seventh staff has a dynamic 'pizz.'. The eighth staff has a dynamic 'pizz.'. The ninth staff has a dynamic 'pizz.'. The tenth staff has a dynamic 'pizz.'

H*p*

1.
p
cresc.
 in F.
basso. p cresc.
 II.
mf
cresc.
mf
arc.
divisi.
cresc.
cresc.
cresc.
cresc.
cresc.

ritenuto

ritenuto

sf *sf* *dimin.*

ritenuto

sf *sf* *ritenuto*

I Tempo I.

ff

ff

Tempo I.

ff

ff

ff basso.

a2.

f marcatissimo.

f marcatissimo.

f marcatissimo.

ff

(Tamtam.)

(Gr.Tr.)

Tempo I.

ff marcato.

ff marcato.

ff marcato.

ff marcato.

ff marcato.

ff marcato.

I **Tempo I.**

V A 518

This page contains ten staves of musical notation, likely for a symphony or large ensemble. The staves are arranged in two groups: the top group has five staves, and the bottom group has five staves. The notation is in common time.

- Top Group (Five Staves):**
 - Staff 1: Treble clef, key signature of one flat (B-flat). Dynamics: f, ff, ff, ff.
 - Staff 2: Treble clef, key signature of one flat (B-flat). Dynamics: f, ff, ff, ff.
 - Staff 3: Treble clef, key signature of one sharp (F-sharp).
 - Staff 4: Bass clef, key signature of one flat (B-flat). Dynamics: ff, ff, ff, ff.
 - Staff 5: Bass clef, key signature of one flat (B-flat). Dynamics: ff, ff, ff, ff.
- Bottom Group (Five Staves):**
 - Staff 6: Treble clef, key signature of one flat (B-flat). Dynamics: ff, ff, ff, ff.
 - Staff 7: Bass clef, key signature of one flat (B-flat). Dynamics: ff, ff, ff, ff.
 - Staff 8: Bass clef, key signature of one sharp (F-sharp).
 - Staff 9: Bass clef, key signature of one flat (B-flat). Dynamics: ff, ff, ff, ff.
 - Staff 10: Bass clef, key signature of one flat (B-flat). Dynamics: ff, ff, ff, ff.

The music includes various dynamics such as **f**, **ff**, **p**, and **ff**. There are also several expressive markings, including a circled **b** above the first staff, a circled **b** above the third staff, and a circled **b** above the fifth staff. The notation is a mix of standard musical symbols and unique, expressive markings.

(Beck.)

A page of musical notation for orchestra, featuring ten staves of music. The top section (measures 1-10) includes dynamics like ff and ff, and various performance markings such as slurs, grace notes, and fermatas. The bottom section (measures 11-20) shows sustained notes and rhythmic patterns. The key signature changes from B-flat major to A major.

J R - -
R - -*pp misterioso.**pp misterioso.**dim.**pp***J** *dim. pp***R - -**

V. A. 518.

a^{2.}

p

a^{2.}

p

pp

6

pp

6

pp

* Nicht tremoliren!

V. A. 518.

1. *a2.*

2. *a2.*

3. *pp*

4. *6*

5. *6*

6. *6*

7. *6*

8. *6*

9. *6*

10. *6*

Musical score page showing measures 395. The score consists of eight staves across two systems. The top system starts with a treble clef staff in common time, followed by a bass clef staff in common time, another treble clef staff in common time, and a bass clef staff in common time. The bottom system continues with a treble clef staff in common time, a bass clef staff in common time, another treble clef staff in common time, and a bass clef staff in common time. Measure 1 (top system) starts with a dynamic of *poco a poco crescendo*. Measure 2 (top system) starts with a dynamic of *poco a poco crescendo*. Measure 3 (top system) starts with a dynamic of *poco a poco crescendo*. Measure 4 (top system) starts with a dynamic of *poco a poco crescendo*. Measure 5 (top system) starts with a dynamic of *poco a poco crescendo*. Measure 6 (bottom system) starts with a dynamic of *pp*. Measure 7 (bottom system) starts with a dynamic of *poco a poco crescendo*. The bottom system concludes with a dynamic of *p*. The score includes various performance instructions such as *a 2.*, *8*, and **) Nicht tremolieren!*.

measures 1-10:

- Measures 1-2: B-flat major, forte (F)
- Measures 3-4: G major, forte (F)
- Measures 5-6: B-flat major, forte (F)
- Measures 7-8: B-flat major, forte (F)
- Measures 9-10: B-flat major, piano (P)

measures 11-12:

- Measures 11-12: Woodwind entries with slurs and grace notes.

measures 13-14:

- Measures 13-14: Rhythmic pattern of eighth and sixteenth notes.

measures 15-16:

- Measures 15-16: Sustained chords.

K

三

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like ff (fortissimo) and crescendos, as well as slurs and grace notes. The page is filled with complex rhythmic patterns and harmonic changes.

K

V A 515

A detailed musical score page, numbered 398 at the top left. The page is divided into two systems by a vertical bar. Each system consists of ten staves, likely representing different instrumental parts. The music is written in various keys and time signatures, indicated by symbols such as F, A, A:, E, E:, B, B:, and 8. The notation includes a variety of note values, rests, and dynamic markings like crescendos and decrescendos. The bottom half of the page shows a continuation of the musical pattern, starting with a measure labeled '8'.

The musical score consists of two systems of ten staves each. The top system starts with a treble clef, a key signature of three flats, and a tempo marking of $\text{♩} = 120$. It features dynamic markings such as ff , fff , and p . The bottom system starts with a bass clef, a key signature of one flat, and a tempo marking of $\text{♩} = 120$. It also includes dynamic markings like ff , fff , and p .

A page of musical notation for orchestra, featuring ten staves of music. The music is written in common time, with a key signature of one sharp. The notation includes various dynamics such as *fff*, *ff*, *f*, *v*, and *p*. There are also several grace notes and slurs. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The music consists of two systems, separated by a repeat sign with a '2' superscript.

A page of musical notation from a score, showing multiple staves for different instruments. The notation includes various note heads, rests, and dynamic markings like 'sf' (fortissimo) and 'p' (pianissimo). The score is written in a complex harmonic style with frequent key changes and dynamic shifts.

*ritenuto.**a tempo.*

piangendo.

ritenuto. *a tempo.*

ritenuto. *a tempo.*

*ritenuto.**a tempo.*

p

mf piangendo.

dim.

ritenuto. *dim.* *p* *a tempo.*

Musical score page 403 featuring two systems of music for orchestra.

System 1 (Measures 1-10):

- Measure 1: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 2: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 3: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 4: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 5: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 6: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 7: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 8: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 9: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 10: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.

System 2 (Measures 11-20):

- Measure 11: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 12: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 13: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 14: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 15: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 16: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 17: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 18: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 19: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.
- Measure 20: Treble clef, 2 sharps, 2/4 time. Bassoon and Double Bass play eighth-note patterns.

Performance Instructions:

- System 1:** dim. (diminuendo), mf (mezzo-forte).
- System 2:** dim., divisi, marcato pesante.

Page Number: V. A. 518.

104

(solo)

p

mf > > > >

s >

V. A. 51x.

M

M

NB. Bei Aufführungen in kleineren Conzertsälen ist eine passende Aufstellung der Schlaginstrumente (so dass dieselben nicht das Orchester überschallen) und deren Mässigung, ja selbst gänzliche Hinweglassung, wo sie nicht nothwendig einwirken, den Herren Dirigenten anzuempfehlen.

F. Liszt.