

# 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

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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:

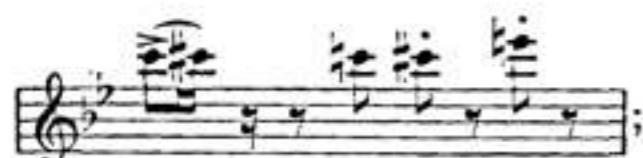
S. 18. Die Vorschrift der gedruckten Vorlage »in 3 Viertel taktieren« wurde durch Weglassung des »in« in ein korrektes Deutsch gebracht.

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

Basso  
a 2.

, die in die übliche geändert wurde.

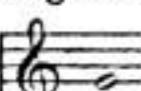
S. 45, 1. Takt heißt es in den I. Violinen in der gedruckten Vorlage:



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.

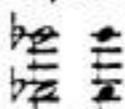
### Bemerkungen:

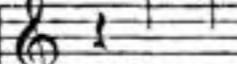
S. 21. Die Bezeichnung des Violoncell-Eintritts im 2. Takt mit der Angabe »Solo« für die Oberstimme läßt es zweifelhaft erscheinen, ob nur ein Spieler die Oberstimme, oder ob die Hälfte aller Spieler sie »mit solistischem Vortrage« wiedergeben soll. Vielleicht gibt die erste Stichvorlage einen Anhalt,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

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  $\overbrace{\quad \quad}$ , das ersichtlich zu den zweiten Violoncellen gehört. Der Fehler stammt aus einer Undeutlichkeit der ersten Stichvorlage, in der das  $\overbrace{\quad \quad}$  direkt über den II. Violoncellen steht, was dann augenscheinlich falsch gedenkt 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 Fanfare 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 Schlach gesang wird zum Dankgebet! In hoc signo vinces!

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

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

En écoutant parler Kaulbach et en contemplant son 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.)

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.

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° II.

Battle of the Huns. Bataille des Huns.

Symphonic Poem N° II.

Poème symphonique N° II.

F. Liszt.

Komponiert 1856/1857.

Tempestoso, Allegro non troppo.

Kleine Flöte.

2 Flöten.

2 Hoboen.

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.

N.B. 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 10, measures 1-10. The score consists of ten staves. Measures 1-3 are mostly blank. Measure 4 starts with a bassoon entry. Measure 5 begins with a melodic line in the upper voices, marked *mf marc.*. Measures 6-7 continue this melodic line with dynamic *ten.* Measure 8 features a forte dynamic *mf*. Measures 9-10 show a continuation of the melodic line with dynamic *p*.

Musical score page 10, measures 11-20. The score continues with ten staves. Measures 11-14 feature rhythmic patterns in the lower voices, marked *p*. Measures 15-18 show a continuation of these patterns. Measures 19-20 conclude the section with a dynamic *mf*.

Measures 1-5:

- Measure 1: Soprano, Alto, Tenor, Bass.
- Measure 2: Alto, Tenor, Bass.
- Measure 3: Tenor, Bass.
- Measure 4: Bass.
- Measure 5: *feroce* (with a 3 overline), *ff*, *f*, *ff*.

Measures 6-10:

- Measures 6-9: Sixteenth-note patterns in upper voices, eighth-note patterns in bassoon.
- Measure 10: Dynamic marking '(>)'.

1

a 2.

*feroce*

*feroce*

a 2.

(>)

*accelerando*

accelerando

a 2.

cresc.

p

a 2.

cresc.

p

a 2.

cresc.

p

cresc.

p

*(mit Holzschlägeln)*

(with wooden drum-sticks)

(avec baguettes de bois)

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

*accelerando*

A

*a 2.*  $\frac{5}{4}$

$\frac{5}{4}$   $\frac{5}{4}$

$\frac{5}{4}$   $\frac{5}{4}$

(cresc.)

(cresc.)

*a 2.*

$p_3$

$p_3$

$p$

$p$

*cresc. poco a poco*

$p$

$p$

$p$

$\frac{5}{4}$   $\frac{5}{4}$

$\frac{5}{4}$   $\frac{5}{4}$

$\frac{5}{4}$   $\frac{5}{4}$

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*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.)

NB. 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 triolts sont jouées avec verve et bravoure, et les croches marquées du signe > avec beaucoup de netteté.*

Musical score page 10, measures 10-11. The score consists of ten staves. Measures 10 and 11 are mostly blank. Measure 11 begins with dynamic *f*. The first staff has a melodic line with eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has sixteenth-note pairs. The fifth staff has eighth-note pairs. The sixth staff has sixteenth-note pairs. The seventh staff has eighth-note pairs. The eighth staff has sixteenth-note pairs. The ninth staff has eighth-note pairs. The tenth staff has sixteenth-note pairs.

Musical score page 10, measures 10-11. The score consists of ten staves. Measures 10 and 11 are mostly blank. Measure 11 begins with dynamic *f*. The first staff has a melodic line with eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has sixteenth-note pairs. The fifth staff has eighth-note pairs. The sixth staff has sixteenth-note pairs. The seventh staff has eighth-note pairs. The eighth staff has sixteenth-note pairs. The ninth staff has eighth-note pairs. The tenth staff has sixteenth-note pairs.

1. f

a 2.

p

p

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of ten staves. Measures 11-14 show the strings and piano playing eighth-note patterns in E major. Measure 15 begins a transition to F major, indicated by the instruction "muta in F." The piano part features sustained notes and eighth-note chords.

A musical score page showing five staves of music for orchestra and piano. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom three staves are for the orchestra, with violins in treble clef, violas in bass clef, and cellos/bass in bass clef. The music consists of six measures. Measures 11-12 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 13-14 show sixteenth-note patterns in the piano and eighth-note chords in the orchestra. Measures 15-16 show eighth-note patterns in the piano and eighth-note chords in the orchestra.

A page of musical notation for orchestra, showing six staves of music across five measures. The top three staves are treble clef, the bottom three are bass clef. Measure 1: Violin 1 (a 2.) plays eighth-note pairs, Violin 2 (a 2.) plays eighth-note pairs, Cello (a 2.) plays eighth-note pairs. Measure 2: Violin 1 (a 2.) plays eighth-note pairs, Violin 2 (a 2.) plays eighth-note pairs, Cello (a 2.) plays eighth-note pairs. Measure 3: Violin 1 (a 2.) plays eighth-note pairs, Violin 2 (a 2.) plays eighth-note pairs, Cello (a 2.) plays eighth-note pairs. Measure 4: Violin 1 (a 2.) plays eighth-note pairs, Violin 2 (a 2.) plays eighth-note pairs, Cello (a 2.) plays eighth-note pairs. Measure 5: Violin 1 (a 2.) plays eighth-note pairs, Violin 2 (a 2.) plays eighth-note pairs, Cello (a 2.) plays eighth-note pairs.

A musical score page showing six staves of music for orchestra and piano. The top staff is soprano, followed by alto, tenor, bass, piano (right hand), and piano (left hand). Measure 11 starts with a dynamic of  $\frac{4}{4}$  time signature,  $\text{G}^{\#}$ , and  $\text{F}^{\#}$ . Measures 12-13 show a transition with  $\text{F}^{\#}$  and  $\text{E}^{\flat}$  dynamics. Measure 14 begins with  $\text{E}^{\flat}$  and  $\text{D}^{\#}$  dynamics, followed by a forte dynamic. Measures 15-16 continue with  $\text{D}^{\#}$  and  $\text{C}^{\#}$  dynamics, ending with a forte dynamic.

Musical score page 10, measures 1-10. The score consists of eight staves. Measures 1-3 are mostly blank. Measure 4 starts with a forte dynamic (f) in the first staff, followed by a piano dynamic (p) in the second staff. Measure 5 begins with a dynamic (p) in the first staff, followed by a piano dynamic (p) in the second staff. Measures 6-7 show eighth-note patterns in the first and second staves. Measures 8-9 show eighth-note patterns in the first and second staves. Measure 10 concludes with a dynamic (pp) in the first staff.

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves. Measure 11 starts with a forte dynamic (f) and tenuto (ten.) markings above the first staff. The second staff has a dynamic (sp) marking. The third staff has a dynamic (sp) marking. The fourth staff starts with a dynamic (p) and a fermata. The fifth staff starts with a dynamic (p). Measure 12 begins with a forte dynamic (f) and tenuto (ten.) markings above the first staff. The second staff has a dynamic (p) marking. The third staff has a dynamic (p) marking. The fourth staff starts with a dynamic (p) and a fermata. The fifth staff starts with a dynamic (p).

**B**

mezzo forte

**B**

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*div.*

*heftig violente*

*heftig violente*

Musical score page 10, measures 1-10. The score consists of eight staves. Measures 1-3 show the first violin playing eighth-note patterns. Measure 4 begins a section labeled "a 2." with eighth-note patterns. Measures 5-7 show the first violin continuing these patterns. Measures 8-10 show the bassoon and cello providing harmonic support with sustained notes and eighth-note chords.

A musical score page showing five staves of music. The top three staves are for the orchestra, featuring violins, violas, and cellos. The bottom two staves are for the piano. The music is in common time, with a key signature of one flat. Measure 11 starts with a forte dynamic (f) in the orchestra. Measure 12 begins with a dynamic of ff. The piano part in measure 12 includes a 'stacc.' instruction. The score is written in black ink on white paper.

4

4

4

4

*a 2. ten.*

*p marc.*

*ten.*

*3*

*len.*

*3*

*sempr. piano*

4

4

4

4

4

4

*b*

*pp*

*sempr. pianissimo*

4

4

4

4

*p*

*sempr. piano*

*ten.*

*ten.*

*3*

*ten.*

*3*

*sempr. piano*

*p marc.*

*pizz.*

*p*

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

**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.

**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 takttieren!  
Mark the 3 crochets.  
Marquez les 3 temps.

a 2.

p stacc.

p stacc.

p stacc.

a 2.

a 2.

pizz.

mezzo forte

pizz.

mezzo forte

pizz.

mezzo forte

pizz.

unis. mezzo forte

20

**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*

*arco*

*mf*

*arco*

*mf*

*arco*

*mf*

*pizz.*

*(mf) marc.*

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

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

Musical score page 21, measures 1-10. The score consists of ten staves. Measures 1-9 are mostly blank with a few 'c' markings. Measure 10 begins with a dynamic 'p' and includes a melodic line for the bassoon.

Musical score page 21, measures 11-14. The score features woodwind entries. Measure 11: Bassoon and Oboe play eighth-note patterns. Measure 12: Bassoon and Oboe continue. Measure 13: Bassoon and Oboe continue. Measure 14: Bassoon and Oboe continue, with a dynamic '(mf)'.

Musical score page 22, measures 1-10. The score consists of ten staves. Measures 1-3 are mostly blank. Measure 4 starts with a bassoon entry. Measures 5-7 are mostly blank. Measures 8-10 feature woodwind entries. Measure 10 includes dynamic markings: *(mf)* above the bassoon and *(mf)* below the bassoon.

Musical score page 22, measures 11-20. The score consists of ten staves. Measures 11-13 show woodwind entries. Measures 14-16 show woodwind entries. Measures 17-19 show woodwind entries. Measure 20 concludes the section.

3  
4

3  
4

3  
4

3  
4

*p marc.* *ten.* *ten.* *ten.*

3  
4

3  
4

3  
4

3  
4

3  
4

*pp* *sempre pp*

3  
4

3  
4

3  
4

3  
4

*pp*

*pp*

*ten.* *ten.* *ten.*

*p marc.* *arcò p marc.*

*ten.* *ten.* *ten.*

*pizz.*

24

3 Viertel taktieren! (♩)

Mark the 3 crochets.

Marquez les 3 temps.

Measures 1-3: Blank.

Measure 4:

- Top staff: Two eighth-note pairs (♩♩).
- Middle staff: Two eighth-note pairs (♩♩).
- Bass staff: Sustained note with a grace note (♩—).

Measures 5-7:

- Top staff: Sustained note with a grace note (♩—).
- Middle staff: Sustained note with a grace note (♩—).
- Bass staff: Sustained note with a grace note (♩—).

Measures 8-10:

- Top staff: Sustained note with a grace note (♩—).
- Middle staff: Sustained note with a grace note (♩—).
- Bass staff: Sustained note with a grace note (♩—).

Measures 11-12:

- Top staff: Sixteenth-note patterns (♩♩♩♩).
- Middle staff: Sixteenth-note patterns (♩♩♩♩).

Measures 13-14:

- Top staff: Eighth-note pairs (♩♩).
- Middle staff: Eighth-note pairs (♩♩).
- Bass staff: Eighth-note pairs (♩♩).

Measures 15-16:

- Top staff: Sixteenth-note patterns (♩♩♩♩).
- Middle staff: Sixteenth-note patterns (♩♩♩♩).
- Bass staff: Sixteenth-note patterns (♩♩♩♩).

3 Viertel taktieren! (♩)

Mark the 3 crochets.

Marquez les 3 temps.

Musical score page 10, measures 1-8. The score consists of eight staves. Measures 1-3 show woodwind entries with grace notes and dynamic markings *p*. Measure 4 begins a section labeled "a 2." with woodwind entries. Measure 5 shows a bassoon entry with a dynamic *p*. Measures 6-8 continue the "a 2." section with woodwind entries.

Musical score for strings and piano. The score consists of five staves. The top two staves are for strings (two violins and one cello/bass), the middle two staves are for piano, and the bottom staff is for bassoon. The key signature is B-flat major (two flats). Measure 11: Violin 1 plays eighth-note chords (B-flat major) with dynamic ff. Violin 2 and Cello/Bassoon play eighth-note chords (B-flat major) with dynamic ff. Measure 12: Violin 1 rests. Violin 2 and Cello/Bassoon play eighth-note chords (B-flat major) with dynamic ff. Measure 13: Violin 1 rests. Violin 2 and Cello/Bassoon play eighth-note chords (B-flat major) with dynamic ff. Measure 14: Violin 1 rests. Violin 2 and Cello/Bassoon play eighth-note chords (B-flat major) with dynamic ff. Measure 15: Violin 1 rests. Violin 2 and Cello/Bassoon play eighth-note chords (B-flat major) with dynamic ff. Measures 16-17: Violin 1 plays eighth-note chords (B-flat major) with dynamic ff. Violin 2 and Cello/Bassoon play eighth-note chords (B-flat major) with dynamic ff. Measures 18-19: Violin 1 plays eighth-note chords (B-flat major) with dynamic ff. Violin 2 and Cello/Bassoon play eighth-note chords (B-flat major) with dynamic ff. Measures 20-21: Violin 1 plays eighth-note chords (B-flat major) with dynamic ff. Violin 2 and Cello/Bassoon play eighth-note chords (B-flat major) with dynamic ff.

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

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

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

Measures 4-10: Sustained notes with dynamics 'c', 'a 2.', 'Choral.', 'Solo.', 'mp marcato', and 'Choral. mp marcato'. Measure 10 ends with a repeat sign.

Measures 11-12: Eighth-note patterns with dynamic 'arco'.

Measures 13-18: Sixteenth-note patterns with dynamics '(P) senza sordini pizz.' and 'stacc. sempre'.

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

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

3

3

3

3

3

3

3

3

3

a 2.

3

3

3

3

3

3

3

senza sord.

3

senza sord.

3

3

4

*a 2.*

*bā*      *s*      *bā*      *s*.

*a*      *n*      *t*      *n*.

*senza sord.*  
*arco*

**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.

1.2.

(mf)

*ten.*

*f marc.*

*(mf)*

*p*

*ten.*

*ten.*

*p*

*sten.*

*p*

*p*

*pp*

*p*

*sp*

>

*p*

E

Muta in F.

Muta in B. As. Es.

4  
3  
4  
3  
4  
3  
4  
3  
4  
3  
4

sf  
(P)  
sf  
(P)  
(P)  
(P)

E (P)

Musical score page 32, measures 1-10. The score consists of ten staves. Measures 1-9 show various rhythmic patterns with eighth and sixteenth notes, primarily in common time. Measure 10 begins with a dynamic of *(mf)*, followed by a measure of rests. The instrumentation includes multiple voices (soprano, alto, tenor, bass) and a basso continuo line.

Musical score page 32, measures 11-20. The score continues with ten staves. Measures 11-19 show eighth-note patterns with grace notes and slurs. Measure 20 concludes the section with a final cadence. The instrumentation remains consistent with the previous measures.

Musical score page 33, measures 1-10. The score consists of ten staves. Measures 1-3 show mostly rests. Measure 4 begins a section labeled 'a 2.' with a dynamic *f*. Measures 5-7 continue this section. Measure 8 starts a section labeled 'wild *furioso*' with a dynamic *f*, indicated by a bracket over three measures. Measure 9 shows a dynamic *f* and a tempo marking '(IV. *f*)'. Measures 10-11 are blank.

Musical score page 33, measures 11-20. The score consists of ten staves. Measures 11-14 feature eighth-note patterns with a dynamic *f*. Measures 15-18 show sixteenth-note patterns. Measures 19-20 are blank.

34

## Alla breve.

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

ff  
ff strepitoso  
ff strepitoso  
ff strepitoso

sempre stacc. f e strepitoso (simile)  
sempre stacc. f e strepitoso (simile)  
ff strepitoso  
(f)  
(f)

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

mit Paukenschlägeln

*with drumsticks*

*avec baguettes de timbale*

12.

*ss furioso*

*ten.*

*ss furioso*

*ten.*

*ss*

*ten.*

*ss furioso*

*ten.*

*ss furioso*

*ten.*

*ss furioso*

*ten.*

in F. *ten.*

*ff* (Schlachtruf.) *ff* (War-cry.) *ff* (Cri de guerre.)

rinf.

rinf.

38 F

mit Paukenschlägeln **ff**  
with drumsticks **(f)**  
avec baguettes de timbale

Musical score page 16, measures 1-4. The score consists of eight staves. Measures 1-3 show various rhythmic patterns (eighth and sixteenth notes) across the staves, with dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{mf}$ . Measure 4 begins with a bassoon solo, indicated by a bassoon icon and a dynamic  $\text{mf}$ .

A musical score page showing five staves of music for orchestra and piano. The top three staves are for the orchestra, and the bottom two are for the piano. The music consists of six measures. Measure 11 starts with a forte dynamic. Measures 12-15 show eighth-note patterns with grace notes. Measure 16 concludes with a forte dynamic. The tempo is marked as 'furoioso' throughout the section.

Measures 1-3: Rests.

Measure 4: *a 2.*

Measures 5-7: *ten.*, *Schlachtruf* (War-cry), *Cri de guerre.*

Measure 8: *(f)*.

Measures 9-12: Sixteenth-note patterns.

Measures 13-16: Eighth-note patterns, ending with *rinf.*

42

G

A page of musical notation for orchestra, featuring ten staves. The top five staves are in common time (indicated by a 'C') and the bottom five are in 2/4 time (indicated by a '2'). The music includes dynamic markings like 'a 2.', 'f', and 'p', and performance instructions like 'ten.'. Measure numbers 1 through 10 are present above the staves.

A musical score page featuring five staves of music. The top two staves are for the strings (Violin I and Violin II), the third staff is for Viola, the fourth staff is for Cello, and the bottom staff is for Double Bass. The music consists of six measures. Measures 11 and 12 begin with sixteenth-note patterns in the upper voices, followed by eighth-note patterns in measures 13 and 14. Measure 15 contains sustained notes and rests. Measure 16 concludes with a dynamic instruction and a repeat sign.

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.

a 2.

a 2.

a 2.

a 2.

gestopft (p)

stopped cuivré (f)

(mf)

gestopft (p)

stopped cuivré

ten.

marc.

marc.

p   
in B. As. Es.

pp

p

p

p

p

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.

F. L. II.

42.

(mf) cresc.

(mf) cresc.

(mf) cresc.

a 2.

(cresc.)

cresc.

cresc.

Solo

mf

trem.

p

(mf)

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Musical score page 45, system 1. The score consists of ten staves. The first six staves are in common time, with key signatures changing from G major to E major and back to G major. Dynamics include (ff), ff, f, (f), ff, ff, and (ff). The last four staves are in common time, with a key signature of B-flat major. Dynamics include mf, tr, p, and mf. Measures 1-6 show various rhythmic patterns and sustained notes. Measures 7-12 show eighth-note patterns.

Musical score page 45, system 2. This system continues the musical piece, featuring ten staves in common time with a key signature of B-flat major. The dynamics are ff, p, ff, ff, ff, ff, ff, ff, ff, and ff. The score shows continuous eighth-note patterns across all staves.

*a 2.*

(mf) cresc.

(mf) cresc.

(mf) cresc.

(cresc.)

cresc.

(p) cresc.

Solo

*mf*

*cresc.*

*trem.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**H**

cresc.

measures 12-17:

- Measure 12: *ff* *sempre*
- Measure 13: *a 2.* *(ff)* *ff sempre*
- Measure 14: *ff sempre*
- Measure 15: *a 2.* *ff sempre*
- Measure 16: *ff(sempre)*
- Measure 17: *ff(sempre)*
- Measure 18: *ff(sempre)*
- Measure 19: *ff(II. ff)* *ff(sempre)*
- Measure 20: *ff(sempre)*
- Measure 21: *mf* *ff sempre*
- Measure 22: *ff sempre*

A musical score page featuring five staves of music. The top staff is soprano, followed by alto, tenor, bass, and piano. The piano part includes a basso continuo line. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The piano part has sustained notes throughout both measures. Measure 12 concludes with a forte dynamic.

Musical score page 10, measures 1-5. The score consists of eight staves. Measures 1-4 show various rhythmic patterns and dynamics (e.g., *p*, *f*, *p*, *p*) across the staves. Measure 5 begins with a dynamic of *p*.

Musical score for orchestra and piano. The score consists of five staves. The top staff is for the piano, followed by four staves for the orchestra: two violins, cello, and double bass. The score includes dynamic markings such as *ff*, *fff*, *marc.*, and *marc. >*. It also contains performance instructions in three languages: German, English, and French. The first instruction is '(mit breitem Strich) (whole bows) (tout l'archet)'. This is followed by another instruction '(mit breitem Strich) (whole bows) (tout l'archet)' with 'marc.' underneath it. A third instruction '(mit breitem Strich) (whole bows) (tout l'archet)' is preceded by 'marc.' and followed by '>'. The bottom staff is for the double bass.

a. 2.

a. 2.

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

*ff*

*ff*

*marc.*

*marc.*

Musical score page 50, measures 1 through 4. The score consists of ten staves. Measures 1-3 show various melodic lines with dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{fff}$ . Measure 4 begins with a dynamic  $\text{f}$  and includes a tempo marking  $\text{L.}$  Measures 5-8 are mostly blank or contain rests. Measures 9-10 feature rhythmic patterns with sixteenth-note figures.

Musical score page 50, measures 11 through 14. The score continues with ten staves. 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.

SSB

(ff)

a 2.

(ff)

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

trem.

12.

*f*

*ten.*

*cresc. poco a poco*

mit Holzschlägeln  
with wooden sticks  
avec baguettes de bois

unis.

4 systems of musical notation for orchestra. Key signatures: G major, F major, E major, C major.

- System 1:** Treble clef. Dynamics: *a 2.*, *p*.
- System 2:** Treble clef. Dynamics: *a 2.*, *b*, *p*.
- System 3:** Bass clef. Dynamics: *a 2.*, *b*, *p*.
- System 4:** Treble clef. Dynamics: *a 2.*, *b*, *p*.

Measure 1: *a 2.* (Treble clef), *p* (F major)

Measure 2: *a 2.* (Treble clef), *b* (F major), *p* (F major)

Measure 3: *a 2.* (Bass clef), *b* (F major), *p* (F major)

Measure 4: *a 2.* (Treble clef), *b* (F major), *p* (F major)

Measure 5: *p marc.* (Treble clef), *b* (C major), *p* (C major)

Measure 6: *a 2.* (Treble clef), *b* (C major), *p* (C major)

Measure 7: *p marc.* (Treble clef), *b* (C major), *p* (C major)

Measure 8: *a 2.* (Treble clef), *b* (C major), *p* (C major)

Measure 9: *in F. Choral.* (Treble clef), *b* (C major), *p* (C major)

Measure 10: *b* (C major), *p* (C major)

Measure 11: *b* (C major), *p* (C major)

Measure 12: *b* (C major), *p* (C major)

Measure 13: *b* (C major), *p* (C major)

Measure 14: *b* (C major), *p* (C major)

Measure 15: *b* (C major), *p* (C major)

Measure 16: *b* (C major), *p* (C major)

4 systems of musical notation for orchestra. Key signatures: E major, C major, E major, C major.

- System 1:** Treble clef. Dynamics: *p*.
- System 2:** Treble clef. Dynamics: *p*.
- System 3:** Bass clef. Dynamics: *p*.
- System 4:** Bass clef. Dynamics: *p*.

Measure 1: *p* (E major)

Measure 2: *p* (E major)

Measure 3: *p* (E major)

Measure 4: *p* (E major)

Measure 5: *p* (C major)

Measure 6: *p* (C major)

Measure 7: *p* (C major)

Measure 8: *p* (C major)

55

a 2.

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

12

This musical score page contains ten staves of music. The first six staves are grouped together by a brace and feature dynamic markings such as 'più cresc.' and 'a 2.'. The seventh staff is unbraced and also has 'più cresc.' markings. The eighth staff is braced with the others and includes a dynamic marking '(Tb. ff)'. The ninth staff is unbraced and has 'più cresc.' markings. The tenth staff is braced with the others and includes a dynamic marking '(Tb. ff)'.

mezzo piano

*cresc.*

This section of the musical score continues the ten staves from the previous page. The staves are arranged in two groups: the first group of five staves is braced together, and the second group of five staves is also braced together. The music consists primarily of eighth-note patterns.

**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.*

Die Orgel (oder das Harmonium) im Hintergrund des Orchesters; bei Aufführungen im Theater, falls das Orchester nicht auf der Bühne, soll die Orgel hinter den Vorhang gestellt werden.

**Orgel oder Harmonium.** *The Organ (or harmonium) to be in the rear of the orchestra, and when performed in a theatre, should the orchestra not be upon the stage, then the organ must be placed behind the curtain.*

*L'orgue (ou l'harmonium) doit être placé au fond de l'orchestre et dans les exécutions au théâtre, dans le cas où l'orchestre n'est pas sur la scène, derrière le rideau.*

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



Lento.

N.B. Die Holzbläser tacent, wenn der Choral von dem Harmonium ausgeführt [wird].  
*The wood-wind players tacet 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*

*p dolce*

Lento.

F. L. II.

60

**a tempo**

N.B. Die Holzbläser tacent.  
*The wood-wind players tacet.*  
*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

The image shows a page from a musical score, labeled 'K' at the top right. The score consists of ten staves, each with a different key signature and time signature. The first staff is in G major (two sharps) and 2/4 time. The second staff is in A major (one sharp) and 2/4 time, with a dynamic marking '(dolce)' above it. The third staff is in C major (no sharps or flats) and 2/4 time. The fourth staff is in E major (three sharps) and 2/4 time. The fifth staff is in B major (two sharps) and 2/4 time. The sixth staff is in F major (one flat) and 2/4 time. The seventh staff is in C major (no sharps or flats) and 2/4 time. The eighth staff is in G major (two sharps) and 2/4 time. The ninth staff is in A major (one sharp) and 2/4 time. The tenth staff is in C major (no sharps or flats) and 2/4 time. Various dynamics are indicated throughout the score, including 'smorz.' (smorz.) and 'dolciss. smorz.' (dolciss. smorz.). There are also sections where instruments are muted, as indicated by 'muta in C.' (muta in C.). The music includes sustained notes, grace notes, and rhythmic patterns. The bottom section of the page features a staff in G major (two sharps) and 2/4 time, with dynamic markings 'pp' (pianissimo) and 'ff' (fortissimo). The score is written on five-line staves with black note heads.

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

A musical score for orchestra featuring ten staves. The first nine staves are in common time (indicated by a 'C') and the last staff is in 12/8 time (indicated by a '12/8'). All staves are in E-flat major (indicated by two flats). The music consists primarily of sustained notes on the note 'C'. The dynamics are marked with '(ff)' (fortissimo) and '(ff)' (fortissimo). The strings provide harmonic support, while the woodwind section (oboes, bassoons, etc.) carries the melodic line.

A continuation of the musical score. The first staff begins with a sixteenth-note pattern followed by sustained notes on 'C'. The dynamic is marked 'perdendo'. The second staff starts with eighth-note patterns marked 'marc.' (marked). The third staff continues with sustained notes on 'C'. The fourth staff features a rhythmic pattern with eighth and sixteenth notes, marked '(p)espressivo pietoso'. The fifth staff has sustained notes on 'C'. The sixth staff concludes with sustained notes on 'C'.

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

A musical score page featuring five staves. The top two staves are for the orchestra, showing various instruments like strings, woodwinds, and brass. The third staff is for the piano. The bottom two staves are also for the piano. The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (double forte). Measure 1 starts with a piano dynamic. Measures 2-3 show a transition with changing time signatures (4/4, 3/4, 2/4) and dynamics. Measures 4-5 continue with different patterns. Measures 6-8 conclude the section with a forte dynamic and a repeat sign.

The image shows a page of musical notation from a score. The music is in common time (indicated by 'c'). There are multiple staves, each with a different key signature: G major (indicated by 'G(3)'), C major (indicated by 'c'), F major (indicated by 'F(3)'), B-flat major (indicated by 'B(3)'), and another C major staff (indicated by 'c'). The vocal line features sustained notes and grace notes. A dynamic instruction 'p dolce' is present above the vocal line. The vocal part also includes a 'Solo.' marking with a wavy line.

A musical score page featuring five staves. The top staff is soprano, followed by two alto staves, then bassoon, cello/bassoon, and bassoon/tuba. Measure 11 starts with a dynamic of  $\frac{2}{4}$  time signature. Measures 11-12 show various rhythmic patterns including eighth-note chords and sixteenth-note patterns. Measure 12 concludes with a dynamic of  $\frac{3}{4}$ .

Musical score page 10, measures 1-10. The score consists of ten staves. Measures 1-3 show various entries of woodwind and brass instruments. Measure 4 features a solo line with a melodic line and dynamic marking *p dolce*. Measures 5-7 show sustained notes and harmonic patterns. Measures 8-10 conclude the section.

L

sehr ruhig  
molto tranquillo

dolciss.

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

6(3)

sehr ruhig  
molto tranquillo

dolciss.

L

F. L. II.

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.)

verdendo

1

12

17

***p cantabile***

13

五

三

10

四

13

10

卷之三

11

四

123

*piano*

*un poco rit.*

**M** Allegro. (Alla breve.)

3

*f*

*p*

*Solo.*

3

*p*

*p*

*pizz.*

*p*

Musical score page 32, featuring multiple staves for different instruments and voices. The score includes:

- Top staff: Treble clef, 3/2 time signature, dynamic **p**, ending with a long sustained note.
- Second staff: Treble clef, dynamic **p**.
- Third staff: Bass clef, dynamic **p**, labeled "a 2.", ending with a long sustained note.
- Fourth staff: Treble clef, dynamic **p**, labeled "Solo.", ending with a long sustained note.
- Fifth staff: Treble clef, dynamic **p**, labeled "(ll. p)".
- Sixth staff: Treble clef, dynamic **p**, labeled "in C. ten. marc.", followed by sixteenth-note patterns.
- Seventh staff: Bass clef, dynamic **p**, labeled "Solo. mezzo f solenne", followed by eighth-note patterns.
- Eighth staff: Bass clef, dynamic **p**, labeled "(ll. mf) ten.", followed by eighth-note patterns.
- Ninth staff: Bass clef, dynamic **p**, labeled "ten.", followed by eighth-note patterns.
- Bottom staff: Bass clef, dynamic **p**, labeled "in H. C. G. mf marc.", followed by eighth-note patterns.

A musical score page featuring five staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The right hand of the piano has dynamic markings '(p)' and 'p' at different points. The bottom three staves are for the orchestra, showing parts for Bassoon (B♭), Double Bass (Cello/Bass), and Double Bass (Cello/Bass). The bassoon and double bass parts feature sixteenth-note patterns with dynamic markings 'rinf.' (ritenando) above them. The double bass part also includes a dynamic marking 'p'.

A page of musical notation for orchestra, featuring ten staves. The staves include various instruments such as woodwinds, brass, and strings. The notation includes dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Performance instructions like 'ten.' (tenuto) and 'Solo.' are also present. The music is divided into measures by vertical bar lines.

A musical score page featuring five staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom three staves are for the orchestra, with violins in treble clef, cellos in bass clef, and double basses in bass clef. Measure 11: Piano right hand eighth-note pairs, left hand rests. Violins eighth-note pairs, cellos eighth-note pairs, double basses eighth-note pairs. Measure 12: Piano right hand rests, left hand eighth-note pairs. Violins eighth-note pairs, cellos eighth-note pairs, double basses eighth-note pairs. Measure 13: Piano right hand rests, left hand eighth-note pairs. Violins eighth-note pairs, cellos eighth-note pairs, double basses eighth-note pairs. Measure 14: Piano dynamic (p) indicated above staff, right hand sixteenth-note patterns, left hand eighth-note pairs. Violins eighth-note pairs, cellos eighth-note pairs, double basses eighth-note pairs. Measure 15: Piano dynamic (mf) indicated above staff, right hand sixteenth-note patterns, left hand eighth-note pairs. Violins eighth-note pairs, cellos eighth-note pairs, double basses eighth-note pairs. Measure 16: Piano dynamic (p) indicated below staff, right hand sixteenth-note patterns, left hand eighth-note pairs. Violins eighth-note pairs, cellos eighth-note pairs, double basses eighth-note pairs.

N

muta in E.

*ten.*

*p.*

(II. *mif*) *ten.*

*mf marc.*

*solenne*

*piano*

(*p*)

(*p*)

*arco*

*p*

N

74

muta in E.

*p*

a 2.

in E.

muta in C.

(mf)

in E.

*p*

0

*cresc..*

*a 2.*

*a 2.3*

*cresc..*

*cresc.*

muta in C.

*cresc..*

*cresc. molto*

*arco*

*cresc. molto*

## Stretto.

Musical score page 76 featuring a stretto section. The score consists of eight staves. The first two staves show melodic entries with dynamic markings *ff*, *a 2.*, and *p*. The third staff has a dynamic *ff*. The fourth staff starts with *in C.* and *a 2.*. The fifth staff has a dynamic *ff*. The sixth staff contains the instruction "muta in F.". The seventh staff has a dynamic *p marc.*. The eighth staff is blank.

Continuation of the musical score from page 76. The score consists of eight staves. The first two staves show melodic entries with dynamic *p*. The third staff shows chords with dynamic *p*. The fourth staff shows chords with dynamic *p*. The fifth staff shows chords with dynamic *p*. The sixth staff shows chords with dynamic *p*. The seventh staff shows chords with dynamic *p*. The eighth staff is blank. The instruction "dim." appears under the third and seventh staves.

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' (fortissimo) and 'p' (pianissimo). Measures 11 through 16 are shown, with measure 11 starting with a forte dynamic. The vocal parts consist of eighth-note patterns, while the piano part features sustained chords.

P

(f)

cresc.

(ll. mf)

(f)

a 2.

cresc.

(f)

a 2.

(f)

a 2.

(f)

A page of musical notation for orchestra, featuring ten staves of music. The top staff begins with a dynamic of ff. The second staff starts with a dynamic of ff marc. The third staff starts with a dynamic of ff marc. The fourth staff starts with a dynamic of ff. The fifth staff starts with a dynamic of ff. The sixth staff starts with a dynamic of ff. The seventh staff starts with a dynamic of ff. The eighth staff starts with a dynamic of ff. The ninth staff starts with a dynamic of ff. The tenth staff starts with a dynamic of ff. The music consists of various notes and rests, with some notes having slurs and grace notes. The tempo markings include ff, ff marc., and ff.

A musical score page featuring two systems of music. The top system is for the organ, showing two staves of music with various note heads and rests. The bottom system consists of six staves for different orchestra parts: strings (two staves), woodwinds (two staves), and brass (two staves). The music includes dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo), as well as performance instructions such as 'Orgel.', 'rinf.', and '(D)'.

den Rhythmus scharf hervorgehoben  
the rhythm strongly accentuated  
le rythme très accentué

den Rhythmus scharf hervorgehoben  
the rhythm strongly accentuated  
le rythme très accentué

(10)

A musical score page featuring six staves of music. The top two staves are for the piano, with the right hand playing eighth-note chords and the left hand providing harmonic support. The bottom four staves are for the orchestra, divided into woodwind (oboe and bassoon), brass (trumpet and tuba), and strings (violin and cello). The music consists of two measures. Measure 11 begins with sustained notes from the piano and woodwinds, followed by eighth-note patterns from the brass and strings. Measure 12 starts with a forte dynamic (ff) and a tempo marking of 'pomposo'. The piano has sustained notes. The woodwinds play eighth-note patterns. The brass and strings provide harmonic support with sustained notes and eighth-note patterns. The strings play eighth-note patterns.

Musical score for orchestra and piano, page 11, measures 11-12. The score consists of six staves. The top two staves are for the orchestra, featuring woodwind and brass instruments. The bottom four staves are for the piano, with the right hand playing melodic lines and the left hand providing harmonic support. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic, followed by a forte dynamic. The piano part includes dynamic markings: *ff pomposo*, *ten.*, *ff pomposo*, *ten.*, *ff pomposo*, *ten.*, *ff pomposo*, *ten.*, *R ff pomposo*.



F

**S**

**S**

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of two systems of music. The top system features ten staves for the orchestra (two flutes, two oboes, bassoon, two horns, two trumpets, timpani, strings, and bassoon) and one staff for the piano. The bottom system features four staves for the piano. Measure 11 starts with a forte dynamic. Measures 12-13 show woodwind entries with grace notes. Measure 14 begins with a piano section. Measures 15-16 conclude the section.

**T** un poco riten.. - - - a tempo - - - **U**

Dynamic markings: *p*, *cresc. molto.*, *dim.*, *ff*.

Articulation: accents, slurs.

Dynamic markings: *p*, *cresc. molto.*, *ff*.

Articulation: accents, slurs.

**T** un poco riten.. - - - **p** a tempo **cresc. molto.** - - - **(ff)** **ff** **grandioso**

\* 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 a complex arrangement for organ and piano. The score consists of ten staves. The top seven staves are for the organ, with voices labeled 'a 1.', 'a 2.', 'a 3.', 'a 4.', 'a 5.', 'a 6.', and 'a 7.'. The bottom three staves are for the piano, with voices labeled 'b 1.', 'b 2.', and 'b 3.'. The organ parts feature various note heads and rests, while the piano parts include eighth-note patterns and sixteenth-note figures. A dynamic marking '(ff)' is placed above the organ staves around measure 10. The piano part includes a 'Ped.' instruction. A large, ornate bracket spans across the organ staves from measure 10 to measure 12, indicating a sustained organ sound. Below this bracket, the text 'Die Orgel sehr lange nachhallend. The organ long sustained. L'orgue très prolongé.' is written in three languages.