

Poetische und religiöse Stimmungen. Harmonies poétiques et religieuses.

Es gibt beschauliche Seelen, die sich in stiller Einsamkeit und Betrachtung unwiderstehlich zu überirdischen Ideen, zur Religion, erhoben fühlen. Jeder Gedanke wird bei ihnen Begeisterung und Gebet, und ihr ganzes Sein und Leben ist eine stumme Hymne an die Gottheit und an die Hoffnung. In sich selbst und in der umgebenden Schöpfung suchen sie nach Stufen, um zu Gott aufzusteigen; nach Worten und Bildern, um ihn sich selbst und um sich ihm zu offenbaren. Möge es mir gelungen sein, ihnen in diesen Harmonien etwas solcher Art dargeboten zu haben!

Es gibt Herzen, die, vom Schmerz gebrochen, von der Welt zertreten, sich in die Welt ihrer Gedanken, in die Einsamkeit ihrer Seele flüchten, um zu weinen, zu harren oder anzubeten. Mögen sich diese gerne von einer Muse aufsuchen lassen, die einsam ist, gleich ihnen; mögen sie in ihren Tönen Einklang und Zusammenstimmung finden, und manchmal bei ihrem Liede ausrufen: Wir beten mit deinen Worten, wir weinen mit deinen Tränen, wir flehen mit deinen Gesängen.

LAMARTINE. Vorwort zu den „Poetischen und religiösen Stimmungen“

Élevez-vous, voix de mon âme
Avec l'aurore, avec la nuit!
Élancez-vous comme la flamme,
Répandez-vous, comme le bruit!
Flottez sur l'aile des nuages,
Mêlez-vous aux vents, aux orages,
Au tonnerre, au fracas des flots!

T^ly a des âmes méditatives que la solitude et la contemplation élèvent invinciblement vers les idées infinies, c'est-à-dire vers la religion; toutes leurs pensées se convertissent en enthousiasme et en prière, toute leur existence est un hymne muet à la Divinité et à l'espérance. Elles cherchent en elles-mêmes et dans la création qui les environne des degrés pour monter à Dieu, des expressions et des images pour se le révéler à elles-mêmes, pour se révéler à lui: puissé-je leur en prêter quelques-unes!

Il y a des coeurs brisés par la douleur, refoulés par le monde, qui se réfugient dans le monde de leurs pensées, dans la solitude de leur âme pour pleurer, pour attendre ou pour adorer; puissent-ils se laisser visiter par une Muse solitaire comme eux, trouver une sympathie dans ses accords, et dire quelquefois en l'écoutant: nous prions avec tes paroles, nous pleurons avec tes larmes, nous invoquons avec tes chants.

LAMARTINE. Avertissement des «Harmonies poétiques et religieuses».

Élevez-vous dans le silence,
A l'heure où dans l'ombre du soir
La lampe des nuits se balance,
Quand le prêtre éteint l'encensoir!
Élevez-vous aux bords des ondes
Dans les solitudes profondes,
Où Dieu se révèle à la foi!

Poetische und religiöse Stimmungen

Harmonies poétiques et religieuses. Poetic and Religious Harmonies.

Költői és vallásos hangulatok.

Jeanne Elisabeth Carolyne gewidmet
(Fürstin Wittgenstein)

Nr. 1. Anrufung.

Invocation. Invocation.

Fohászkodás.

Franz Liszt.
(Komponiert 1847.)

Andante con moto.

mf marcato

sotto voce

6

scen - do

molto

rinforzando

ff p

marcato

cre -

scen - - - do

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Musical score for orchestra and piano, page 53, system 3. The score consists of six staves. The top two staves are for the piano (treble and bass clef), followed by four staves for the orchestra (two violins, cello/bass, and drums). The music includes dynamic markings like "molto", "ff", "p", and "ff". Performance instructions like "Rea." and "*" are placed under specific notes. The score concludes with a "scen." marking.

4 (54)

do

più cresc.

8

ff

marcato

poco rit.

grandioso

con forza

F. L. 55.

ff

Ped. *

Ped.

Ped.

poco ritenuto il tempo

rit.

p dolce

pp

smorz.

pp sotto voce

un poco marcato

6 (56)

6 (56)

pp

ppp

b.p.

espress.

poco a poco string.

cresc.

Ossia

F.L. 55.

Tempo I.

s.:

ff 3 3 3

Re. **Re.** **Re.** **Re.**

Re. **Re.** **Re.** **Re.**

poco stringendo

ff

Re. **Re.** **Re.** **Re.**

sempre più cresc. **e rinforz.**

Re. **Re.** **Re.** **Re.**

8 (58)

in Tempo. Moderato.

ff
Ped.
Ped.
cresc. poco a poco
rinforz.
* Ped. * Ped. Ped.

ff
Ped.
ff
Ped.
ff
Ped.
ff
Ped.
ff
Ped.
ff
Ped.
ff
Ped.

Cadenza ad libit.
accelerando

8.....

8.....

8..... Andante grandioso.

8.....

8.....

8.....

poco rit.

10 (60)

8.....

sempre ff

sf

poco ritenuo

p

cresc.

8.....

8.....

8.....

8.....

8.....

fff

Nr. 2. Ave Maria.

Franz Liszt.
(Komponiert 1846.)

Moderato.

Musical score for the first section of Ave Maria, labeled "Moderato". The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a piano introduction with dynamic "pp" and markings "una corda" and "Ped.". The right hand plays eighth-note chords, while the left hand provides harmonic support. The dynamic changes to "dolce espress." with a crescendo. The bottom staff is in bass clef, B-flat key signature, and common time. It features sustained notes and bassoon-like entries marked "Ped." and "rit. e smorz.". The dynamic shifts to "dolce" with a decrescendo. The section concludes with the instruction "sempre una corda".

Cantabile.

Musical score for the second section of Ave Maria, labeled "Cantabile". The score consists of two staves. The top staff continues the bassoon-like entries from the previous section, with markings "Ped.", asterisks, and "Ped.". The bottom staff provides harmonic support with sustained notes and bassoon-like entries marked "Ped.". The section concludes with a dynamic instruction "Ped." followed by an asterisk.

Musical score for the final section of Ave Maria. The score consists of two staves. The top staff begins with a forte dynamic "f" and a melodic line marked "tre corde". The lyrics "Do - minus te . cum!" are written below the staff. The bottom staff provides harmonic support with sustained notes and bassoon-like entries marked "Ped.", asterisks, and "Ped.". The section concludes with a dynamic instruction "Ped." followed by an asterisk.

12 (62)

poco rit.

benedicta tu in mulieribus,
una corda

et benedictus fructus ventris tui Jesus.
cresc.
f
tre corde

poco rit.
Sancta Maria
una corda
poco rit.
pp
una corda
poco rit.
pp
una corda
poco rit.
pp
una corda
poco rit.
peccato - ri - bus
O - rapro no - bis
espress.
F. L. 55.

8
poco rit.
a tempo
Ped.
Ped.
Ped.
Ped.
ritenuto il tempo
Nunc et in hora mortis nostrae
smorz.
mf
Ped.
Ped.
Ped.
A - men.
Nunc et in hora mortis nostrae
A - men.
Più lento.
dolce
perdendosi
rit. 3
F. L. 55.

Nr. 3.

D'où me vient, ô mon Dieu, cette paix qui m'inonde?
D'où me vient cette foi dont mon cœur surabonde,
A moi qui tout à l'heure, incertain, agité,
Et sur les flots du doute à tout vent ballotté,
Cherchais le bien, le vrai, dans les rêves des sages.
Et la paix dans des coeurs retentissant d'orages?
A peine sur mon front quelques jours ont glissé,
Il me semble qu'un siècle et qu'un monde ont passé,
Et que, séparé d'eux par un abîme immense,
Un nouvel homme en moi renaît et recommence.

LAMARTINE.

Nr. 3. Gottesseggen in der Einsamkeit.

Bénédiction de Dieu dans la Solitude. The Blessing of God in Solitude.
Isten imádása a magányban.

Franz Liszt.
(Komponiert 1847)

l'accompagnamento sempre piano e armonioso

Moderato.

poco a poco rit. *a tempo*

F. L. 55.

16 (66)

4

più p

2

* Ped.

* Ped.

4 5

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

espress.

pp

m.s.

* Ped.

* Ped.

smorz.

dolce espressivo

P. * Ped. P. * Ped. P. * Ped.

* Ped.

P. * Ped. P. * Ped.

F. L. 55.

This musical score consists of five staves of piano music. The first staff begins with a treble clef and a key signature of four sharps. It features six measures of eighth-note patterns, with measure 4 labeled 'più p' and measure 2 indicated by a circled '2'. Measures 5 and 6 continue the pattern. The second staff begins with a bass clef and a key signature of four sharps. It contains six measures, with measure 4 labeled '4 5' and measure 2 indicated by a circled '2'. Measures 5 and 6 continue the pattern. The third staff begins with a treble clef and a key signature of four sharps. It contains six measures, with measure 4 labeled 'espress.' and measure 2 indicated by a circled '2'. Measures 5 and 6 continue the pattern. The fourth staff begins with a bass clef and a key signature of four sharps. It contains six measures, with measure 4 labeled 'smorz.' and measure 2 indicated by a circled '2'. Measures 5 and 6 continue the pattern. The fifth staff begins with a treble clef and a key signature of four sharps. It contains six measures, with measure 4 labeled 'dolce espressivo' and measure 2 indicated by a circled '2'. Measures 5 and 6 continue the pattern. Various dynamics are indicated throughout, including *più p*, *pp*, *m.s.*, *smorz.*, and *dolce espressivo*. Performance instructions like 'Ped.' and 'P.' are placed under specific notes. Measure numbers 4 and 5 are circled above the staves. Measure 2 is indicated by a circled '2' below the staves. Measures 3 and 6 are indicated by asterisks (*). Measures 1 and 7 are implied by the context.

The musical score consists of five staves of piano music. The first staff begins with *un poco ritenuto*. The second staff starts with *dolcissimo*. The third staff features *a tempo* markings. The fourth staff includes *un poco ritenuto* markings. The fifth staff concludes with *più riten.* The score uses a treble clef for the top two staves and a bass clef for the bottom three staves. Various dynamics like *p*, *f*, *p.p.*, and *p.p.p.* are indicated throughout. Articulation marks such as dots, dashes, and asterisks are also present. Measure numbers 1 through 5 are visible above the staves.

a tempo

pp dolce legatissimo

poco rit.

poco a poco animato il tempo

- sempre cantando

dolce una corda

cresc.

F. L. 55.

5
dim.
poco rit.

Re.

espressivo molto

cresc.

rinf. e sempre più appassionato

rinf. molto

Re.

20 (70)

accelerando

accelerando

20 (70)

2 3 5 3 5
5 2 3 4 2 3 4 1 3 5
2 4 3 4 4

2 3 5 3 5
5 2 3 4 2 3 4 1 3 5
2 4 3 4 4

2 3 5 3 5
5 2 3 4 2 3 4 1 3 5
2 4 3 4 4

ff 1 2 1 3
5 3 5 3

ff 1 2 1 3
5 3 5 3

ff 1 2 1 3
5 3 5 3

ff 1 2 1 3
5 3 5 3

F. L. 55. * Ped.

rit.

Tempo I.

p dolce

Re.

fff

Re.

Re.

Re.

*

Re.

Re.

Re.

smorzando

sempre più dolce

Re.

Re.

Re.

22 (72)

ppp

Andante.

Andante.

sostenuto

mf

poco rinfz. dim. più dim.

rit.

pp

cresc.

poco rall.

lunga pausa

Più sostenuto, quasi Preludio.

calando

l'accompagnamento sempre sotto voce e legato

Ped.

poco rallentando

Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. *

Ped. Ped. Ped.

- *poco rall.*
dolcissimo

espressivo
d.

rinfz. e appassionato
cresc.

rit.

Tempo I. Allegro moderato.
poco a poco animato

dolce

Ped. 1 3 2 1 2 3
Ped.

Ped. 1 4 3 2 1 4 1 2
Ped.

Ped. 1 3 2 1 1
Ped. 1 3 2 1 1
Ped. 1 3 2 1 1
Ped.

Ped. Ped. Ped. Ped.

rit.

sempre dolce

8.....

espressivo molto

8.....

più cresc.

ff rinfz. molto sempre più appassionato

F. L. 55.

28 (78)

rinfz. molto e sempre appassionato

crescendo molto

stringendo

Ped.

Ped.

Ped.

F. L. 55.

This image shows the right-hand piano part for measures 8 through 15. The music is in common time and consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 8 begins with a dynamic of ***fff***. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 9 starts with a dynamic of ***Pd.*** The right hand continues with eighth-note chords. Measure 10 begins with a dynamic of ***rit.*** The right hand plays sixteenth-note patterns. Measure 11 begins with a dynamic of ***dolce***. The right hand plays eighth-note chords. Measure 12 begins with a dynamic of ***Pd.*** The right hand plays eighth-note chords. Measure 13 begins with a dynamic of ***Pd.*** The right hand plays eighth-note chords. Measure 14 begins with a dynamic of ***Pd.*** The right hand plays eighth-note chords. Measure 15 begins with a dynamic of ***Pd.*** The right hand plays eighth-note chords.

30 (80)

The sheet music consists of five staves of musical notation for piano, arranged vertically. The notation includes treble and bass staves, with some staves featuring multiple voices or octaves. Fingerings such as '3', '4', '5', and '1 2 3' are indicated above the keys. Dynamic markings include 'più diminuendo', 'smorzando', and 'dolcissimo'. The music concludes with a final dynamic marking of 'Pd.'.

8.....

3 2 1 2 3 4 5

Pd.

8.....

4 3 8

Pd.

8.....

più diminuendo

8.....

dolcissimo

Pd.

4 2 1 2 1 3 1 2 3 5

8.....

Pd.

A five-measure musical score for piano. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is four sharps. Measure 1: The right hand plays eighth-note pairs (e.g., B-C, D-E, G-A, C-D) while the left hand provides harmonic support. Measure 2: The right hand continues with eighth-note pairs. Measure 3: The right hand's eighth-note pairs become more complex, with some notes being sustained or accented. Measure 4: The dynamic is marked as *diminuendo*. Measure 5: The right hand's eighth-note pairs continue, with measure 5 ending on a forte dynamic.

sempre più
diminuendo
pp
ritenuto ad libitum
mf vibrato
rit.

Ped. Ped. Ped. Ped. Ped.
 Ped. Ped. Ped. Ped. Ped.

Nr. 4. Totengedenken.

Pensée des Morts. In memory of the Dead.

Halottak emlékére.

Franz Liszt.

(Komponiert 1834, später umgearbeitet.)

Lento assai.

Recit.

The musical score for Nr. 4. Totengedenken. The score is divided into two systems of three staves each. The first system starts with a 'pesante' marking and includes 'Recit.' and 'rit.' markings. The second system begins with a 'dolce m. d. express.' marking and includes 'm. s.' markings. The score features various dynamics like 'm. d.', 'm. s.', 'dim.', and 'riten.' throughout the piece.

poco accelerando

pp sotto voce

Recit. lento

f

pp

poco a poco più accelerando

p

cresc. -

molto -

pesante

p

cresc. -

rinforzando assai

8

8

4 3 4 2 5 5 4 1

1 3 2 5 2 4 2 5 3 4 3 2 5 4

R.W.

agitato assai

12

12

ff

R.W.

R.W.

R.W.

R.W.

R.W.

R.W.

rit.

lamentoso

p dolce

R.W. *R.W.* *R.W.*

crescendo

animato *stringendo*

ten. *ritardando*

R.W. *R.W.* *

R.W.

F

o

7/4 *p*
 R.W.
più stringendo
sfz
poco cresc.
R.W.
R.W.
rinfz. assai
F. L. 55.

38 (88)

De pro.fundis clama.vi ad te, Do.mine; Do.mine, ex.au.di vo.cem me.am.

ff

Rwd. *

Fiant aures tu.ae in.tendentes in vocem depre.ca.tionis me.ae.

ff

Rwd.

ff

pp

Rwd.

ff

pp

f

*

Rwd. *

arpeggiando

p

cresc.

f

Tempo I.

Recit.

p express.

m.s.

m.d.

m.s.

dim.

m. d.

F. L. 55.

Adagio.

(89) 39

pp

dolcissimo

una corda

*Adagio.
cantabile assai*

l'accompagnamento sempre sotto voce e legato

pp

Rd.

Rd.

Rd.

Rd.

Rd.

** calando*

Rd.

dolcissimo

pp

Rd.

Rd.

Rd.

Rd.

Rd.

Rd.

Rd.

Rd.

F. L. 55. Rd.

40 (90)

Sheet music for piano, 6 staves. Key signature: G major (one sharp). Time signature: common time.

Staff 1: Treble clef. Measures 1-4. Dynamics: *p*, *p*, *p*. Pedal markings: *Ped.* at the beginning of each measure.

Staff 2: Bass clef. Measures 1-4. Dynamics: *p*, *p*, *p*. Pedal markings: *Ped.* at the beginning of each measure.

Staff 3: Treble clef. Measures 1-4. Dynamics: *pp*, *p*, *p*. Pedal markings: *Ped.* at the beginning of each measure.

Staff 4: Bass clef. Measures 1-4. Dynamics: *p*, *p*, *p*. Pedal markings: *Ped.* at the beginning of each measure. Articulation: *poco cresc.*

Staff 5: Treble clef. Measures 1-4. Dynamics: *p*, *p*, *p*. Pedal markings: *Ped.* at the beginning of each measure.

Staff 6: Bass clef. Measures 1-4. Dynamics: *p*, *p*, *p*. Pedal markings: *Ped.* at the beginning of each measure.

Staff 7: Treble clef. Measures 1-4. Dynamics: *p*, *p*, *p*. Pedal markings: *Ped.* at the beginning of each measure. Articulation: *poco rit.*

Staff 8: Bass clef. Measures 1-4. Dynamics: *pp dolcissimo e armonioso*. Pedal markings: *Ped.* at the beginning of each measure.

Page Number: F. L. 55.

Musical score for piano, page 41, measure 91. The score is divided into five staves:

- Staff 1 (Treble):** Shows eighth-note chords and sixteenth-note patterns. Dynamics: Ped., Ped.
- Staff 2 (Bass):** Shows eighth-note chords. Dynamics: Ped.
- Staff 3 (Treble):** Shows eighth-note chords and sixteenth-note patterns. Dynamics: cresc., Ped.
- Staff 4 (Bass):** Shows eighth-note chords and sixteenth-note patterns. Dynamics: poco rall., Ped.
- Staff 5 (Treble):** Shows eighth-note chords and sixteenth-note patterns. Dynamics: 8, espress., Ped.
- Staff 6 (Bass):** Shows eighth-note chords and sixteenth-note patterns. Dynamics: 8, Ped.
- Staff 7 (Treble):** Shows eighth-note chords and sixteenth-note patterns. Dynamics: cresc., Ped.
- Staff 8 (Bass):** Shows eighth-note chords and sixteenth-note patterns. Dynamics: 8, Ped.
- Staff 9 (Treble):** Shows eighth-note chords and sixteenth-note patterns. Dynamics: Ped.
- Staff 10 (Bass):** Shows eighth-note chords and sixteenth-note patterns. Dynamics: Ped.

Measure numbers 8 and 16 are indicated above the staves. The page number F. L. 55 is at the bottom center.

42 (92)

42 (92)

Red. Red. Red. Red.

rit. smorz. pp Red.

poco marcato Red.

Red. Red. Red. Red. Red.

rall.

cresc. Red. Red. Red. Red.

sotto voce ma pesante ppp

F. L. 55.

Nr. 5. Pater noster.

Franz Liszt.
(Komponiert 1846.)

Andante.

Pa - ter nos - ter qui es in coe - lis san - cti - fi -

ce - tur no - - men tu - - um; ad - ve - ni - at

re - gnum tu - um; fi - at vo - lun - tas tu - - a,

si - cut in coe - lo et - in ter - ra.

Pa - - nem nos_trum quo . ti - di a - - num da no - bis ho - di.e,

et di - mit - - te no - bis de - bi - ta nos - tra,

rit.
si - cut et nos di - - mit - ti - - mus de - bi - tori - bus nostris.
p *dimin.*

Et ne nos in - du.cas in tentati o - nem.

cresc.

Sed li - be.ra nos a ma - - lo. A - - men.

rit.

Nr. 6. Des erwachenden Kindes Lobgesang.
Hymne de l'enfant à son réveil. The awaking child's hymn.
 Az ébredő gyermek himnusza.

Franz Liszt.
 (Komponiert 1844.)

Poco Allegretto.

dolcissimo

poco rall.

p

46 (96)

dolce

poco rit.

sempre dolce espressivo

poco rall.

smorz.

dolce espress.

Red.

Red.

Red.

(97) 47

Rec.

quasi arpa

espressivo

dolcissimo

poco rall.

p dolce

poco rit.

F. L. 55.

sempre dolce espress.

Andantino.

smorz.

pp dolcissimo

* *poco rall.*

p espress.

p espress.

mf

poco rall.

con anima

f

poco rall.

sotto voce e calando

ritenuto

crescendo

50 (100)

a tempo *un poco più animato*

pp *dolce*

f

dimin.

ppp

Nr. 7. Totenfeier.

Oktober 1849.

Funérailles. Burial.

Temetés.

Franz Liszt
(Komponiert 1849)

Introduzione.

Adagio.

f pesante *mf* *sempre marcato*

cresc. molto

trem. *fenergico*

sf

52 (102)

Staff 1 (Treble Clef, 3 flats):

Staff 2 (Bass Clef, 3 flats):

Staff 3 (Treble Clef, 3 flats):

Measures 1-4: Repeated patterns of eighth and sixteenth notes with dynamic markings like > and <.

Measure 5: *più cresc.*

Measure 6:

Measure 7:

Measure 8:

Measures 9-10: *fff* dynamic, 3-note chords.

rit.

dim.

lunga pausa

sotto voce

pesante

espress.

poco rit. *La melodia sempre accentata*

poco rit. *La melodia sempre accentata*

p *riten.*

cresc. molto

pp

lagrimoso

dolce 1 2 1 2
pp una corda *ped.* *ped.* *ped.* *ped.*

smorz.

rit. *vif.* *smorz.*

dolce

56 (106)

Rec. Rec. Rec. Rec. Rec. Rec.

Rec. Rec. Rec. Rec. Rec. Rec.

più agitato ed accel.

cresc.

rit.

mf

* Rec. * Rec. Rec. Rec.

Rec. Rec. Rec. Rec.

F. L. 55.

2 3 5
Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

cresc. molto

Ped.

Ped.

Ped.

Ped.

Ped.

fff

Ped.

Ped.

Ped.

Ped.

(3)

58 (108)

poco a poco più moto

sotto voce ma un poco marcato

mf

sempre staccato

1 2 3 2 3 4

2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

2d.

cresc.

2d. *2d.* *2d.* *2d.*

2d.

mf

8.....

marcato

8.....

*

cresc.

 8. *Rit.* *Rit.* *Rit.*

sempre più cresc. e più di moto

8. *Rit.* *Rit.* *Rit.*

f

 * *Rit.*

*

Allegro energico assai.

ff

Red.

Red.

Red.

Red.

Red.

Red.

poco rit.

ff

sf

sf

sf

Red.

Red.

Measures 1-10 of the musical score:

- Measure 1:** Treble staff: Forte dynamic. Bass staff: Forte dynamic.
- Measure 2:** Treble staff: Decrescendo. Bass staff: Forte dynamic.
- Measure 3:** Treble staff: Decrescendo. Bass staff: Forte dynamic.
- Measure 4:** Treble staff: Rinz. dynamic.
- Measure 5:** Treble staff: Decresc. dynamic.
- Measure 6:** Treble staff: Dim. dynamic.
- Measure 7:** Treble staff: Rinz. dynamic.
- Measure 8:** Treble staff: Rinz. dynamic.
- Measure 9:** Treble staff: Rinz. dynamic.
- Measure 10:** Treble staff: Rinz. dynamic.

Più lento.

dolcissimo

Nr. 8. Misererenach Palestrina - d'après Palestrina - after Palestrina

Miserere. Palestrina nyomán.

Franz Liszt.
(Komponiert 1851.)**Largo.**

poco più mosso

pp

Rca

64 (114)

Musical score page 64 (114), measure 8. The score consists of two staves. The top staff is in common time (indicated by '8') and has a key signature of one sharp (F#). It contains a continuous series of eighth-note chords. The bottom staff is in common time (indicated by '8') and has a key signature of two sharps (B and F#). It features a bass line with sustained notes and some grace notes. The bass line starts with a note labeled 'Re' followed by a grace note 'g'. The measure ends with a bass note labeled 'Re' and a grace note 'g'.

Continuation of musical score page 64 (114), measure 8. The top staff continues with eighth-note chords. The bottom staff begins with a bass note labeled 'Re' followed by a grace note 'g'. The bass line then proceeds with sustained notes and grace notes, ending with a bass note labeled 'Re' and a grace note 'g' followed by an asterisk (*) at the end of the measure.

Continuation of musical score page 64 (114), measure 8. The top staff continues with eighth-note chords. The bottom staff begins with a bass note followed by a grace note 'g'. The bass line then proceeds with sustained notes and grace notes, ending with a bass note followed by a grace note 'g' and a sharp sign (#) indicating a change in key.

Continuation of musical score page 64 (114), measure 8. The top staff continues with eighth-note chords. The bottom staff begins with a bass note followed by a grace note 'g'. The bass line then proceeds with sustained notes and grace notes, ending with a bass note labeled 'Re'.

Continuation of musical score page 64 (114), measure 8. The top staff continues with eighth-note chords. The bottom staff begins with a bass note followed by a grace note 'g'. The bass line then proceeds with sustained notes and grace notes, ending with a bass note labeled 'Re' and an asterisk (*) at the end of the measure.

Continuation of musical score page 64 (114), measure 8. The top staff continues with eighth-note chords. The bottom staff begins with a bass note followed by a grace note 'g'. The bass line then proceeds with sustained notes and grace notes, ending with a bass note followed by a grace note 'g' and a sharp sign (#) indicating a change in key.

Treble clef, key of G major (two sharps). Bass clef, key of A major (one sharp). Bass clef, key of A major (one sharp). Bass clef, key of D major (no sharps or flats). Bass clef, key of D major (no sharps or flats).

Rit.
Rit.
Rit.
Rit.
Rit.
Rit.
Rit.
Rit.
Rit.
Rit.

perdendo
rit.

f

F. L. 55.

The musical score consists of five staves of piano music, arranged vertically. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4.

- Staff 1:** Dynamics include $\check{\alpha}$, $\#$, and $\# \alpha$. Measure 8 ends with a fermata over the bass staff.
- Staff 2:** Dynamics include $\check{\alpha}$, $\#$, and f . Measure 8 ends with a fermata over the bass staff.
- Staff 3:** Dynamics include $\check{\alpha}$, $\#$, and $\# \alpha$. Measure 8 ends with a fermata over the bass staff.
- Staff 4:** Dynamics include $\check{\alpha}$, $\#$, and $\# \alpha$. Measure 8 ends with a fermata over the bass staff.
- Staff 5:** Dynamics include $\check{\alpha}$, $\#$, $r\#z$, and $\# \alpha$. Measure 8 ends with a fermata over the bass staff.

Performance instructions "Ped." are placed under the bass staff of each section. Measures are numbered 3 and 8. The score concludes with an asterisk (*) at the end of the fifth staff.

Pd.

Pd.

Pd.

Pd.

dim.

3

3

3

sempre f.

3

3

68 (118)

8.....

8.....

8.....

8.....

rit.

ff

Ped.

Ped.

F. L. 55.

Nr. 9.

Tombez, larmes silencieuses,
Sur une terre sans pitié;
Non plus entre des mains pieuses,
Ni sur le sein de l'amitié!

Tombez comme une aride pluie
Qui rejaillit sur le rocher,
Que nul rayon du ciel n'essuie,
Que nul souffle ne vient sécher.

(Komponiert um 1850.)

Andante lagrimoso.

The musical score consists of six staves of piano music. The first staff begins with a treble clef, a key signature of four sharps, and common time. It features a dynamic instruction 'sotto voce' above the first measure. The second staff begins with a bass clef, a key signature of four sharps, and common time. The third staff begins with a treble clef, a key signature of four sharps, and common time. The fourth staff begins with a bass clef, a key signature of four sharps, and common time. The fifth staff begins with a treble clef, a key signature of four sharps, and common time. The sixth staff begins with a bass clef, a key signature of four sharps, and common time. Various dynamics and performance instructions are included throughout the piece, such as 'rit.', 'cresc.', 'slentando', and 'più rit.'

70 (120)

a tempo

molto rit.

ritenuto e rubato

dolcissimo

una corda

rall.

pp

rit.

8.....

dolcissimo

8.....

8.....

8.....

8.....

8.....

8.....

sempre pp

poco accelerando

cresc.

72 (122)

2
ff

f

Rit.

rall.

cantabile

mf

ff

ff

ff

espressivo

(123) 73

1. Treble clef, 2 flats, dynamic *p*, crescendo.

2. Bass clef, 2 flats.

3. Treble clef, 2 flats.

4. Bass clef, 2 flats.

5. Treble clef, 2 sharps, rit., cresc., *r.fz.*, più lento.

Nr. 10. Hohes Lied der Liebe.
Cantique d'Amour. Hymn of love.
Ének a szerelemről.

Franz Liszt.
(Komponiert 1847.)

una corda

Andante.
mf cantando

p quasi Arpa

Ped.

poco a poco cresc.

rinforz.

poco rall.

Musical score for piano, page 75, measures 125-130. The score consists of five staves of music with various dynamics, articulations, and performance instructions.

Measure 125: Treble clef, 2/4 time, key signature of two sharps. Dynamics: \bar{p} , \bar{p} . Articulation: Ped. Performance instruction: *sempre legato*.

Measure 126: Treble clef, 2/4 time, key signature of two sharps. Dynamics: \bar{p} , \bar{p} . Articulation: Ped. Performance instruction: *simile*, *poco a poco cresc.*

Measure 127: Treble clef, 2/4 time, key signature of two sharps. Dynamics: \bar{p} , \bar{p} . Articulation: Ped. Performance instruction: *poco rall.*

Measure 128: Treble clef, 2/4 time, key signature of two sharps. Dynamics: \bar{p} , \bar{p} . Articulation: Ped. Performance instruction: *rinforz.*

Measure 129: Treble clef, 2/4 time, key signature of two sharps. Dynamics: \bar{p} , \bar{p} . Articulation: Ped. Performance instruction: *dim.*, *dolce*.

Measure 130: Treble clef, 2/4 time, key signature of one sharp. Dynamics: \bar{p} , \bar{p} . Articulation: Ped. Performance instruction: *rit.*

A musical score for piano, consisting of five staves of music. The key signature is three sharps. The tempo markings include "dolcissimo", "una corda", "Ped.", "rit.", "poco a poco agitato", "crescendo molto", and "rit.". The dynamics range from soft (pp) to very soft (p). The score includes various performance instructions like "Ped." (pedal), "rit." (ritardando), and "una corda" (soft touch). The music features complex harmonic progressions with many sharps and flats, and includes measures with 4/4, 3/2, and 3/4 time signatures.

poco più di moto

dolce

Ped.

8.....

8.....

Ped.

8.....

Ped.

8.....

cresc.

Ped.

Ped.

8.....

più cresc.

Ped.

8.....

Ped.

poco rit.

rinforzando assai marcato

Musical score for piano, four staves, measures 129-136. The score consists of four staves, each with a treble clef and a key signature of two sharps (F major). Measure 129 starts with a dynamic of *f*. The first staff has eighth-note patterns with grace notes. The second staff has eighth-note chords. The third staff has eighth-note chords. The fourth staff has eighth-note chords. Measure 130 begins with a dynamic of *rinforz.* The first staff has eighth-note patterns. The second staff has eighth-note chords. The third staff has eighth-note chords. The fourth staff has eighth-note chords. Measure 131 starts with a dynamic of *cresc.* The first staff has eighth-note patterns. The second staff has eighth-note chords. The third staff has eighth-note chords. The fourth staff has eighth-note chords. Measure 132 starts with a dynamic of *rinforzando molto*. The first staff has eighth-note patterns. The second staff has eighth-note chords. The third staff has eighth-note chords. The fourth staff has eighth-note chords. Measures 133 and 134 are indicated by asterisks (*).

8.....

ff appassionato

8.....

ten.

ff

ten.

ten.

Rd.

8.....

ten.

ten.

Rd.

8.....

ten.

ten.

Rd.

Musical score page 1. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 8 begins with a melodic line in the upper voices. The bassoon (Bassoon) part is labeled 'ten.' and 'Pd.' The dynamic 'sf' is indicated.

Musical score page 2. The score continues from page 1. Measure 8 continues with the melodic line. The bassoon part is labeled 'ten.' and 'Pd.' The dynamic 'sf' is indicated.

Musical score page 3. The score continues from page 2. Measure 8 continues with the melodic line. The bassoon part is labeled 'ten.' and 'Pd.' The dynamic 'sf' is indicated.

Musical score page 4. The score continues from page 3. Measure 8 continues with the melodic line. The bassoon part is labeled 'ten.' and 'Pd.' The dynamic 'sf' is indicated. The bassoon part ends with a fermata over the measure, followed by a repeat sign and the letter 'c'.

poco accelerando

82 (132) *poco accelerando*

diminuendo

cresc. -

stringendo

rinforz.

F. L. 55.

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Herausgegeben von der Franz Liszt-Stiftung

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