

B. M. M. M. M.
p. 31.

CE QU'ON ENTEND SUR LA MONTAGNE.

O altitudo !

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

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

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

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

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

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

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

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

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

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

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



WAS MAN AUF DEM BERGE HÖRT.

O altitudo!

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

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

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

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

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

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

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

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

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

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R. LISZT

Symphonische Dichtungen

FÜR
GROSSES ORCHESTER.

- № 1, Ce qu'on entend sur la montagne. (nach V. Hugo.) Pr. Mk. 5. 50.
- „ 2, TASSO. Lamento e Trionfo. „ „ 4. 50.
- „ 3, Les Préludes. (nach Lamartine.) „ „ 4. 20.
- „ 4, ORPHÉE. „ „ 2. —
- „ 5, PROMÉTHÉE. „ „ 4. —
- „ 6, MAZEPPA. (nach V. Hugo.) „ „ 4. 50.
- „ 7, Fest-Klänge. „ „ 3. 50.
- „ 8, Héroïde funèbre. „ „
- „ 9, Hungaria. „ „ 4. 50.
- „ 10, HAMLET. „ „ 3. —
- „ 11, Hunnen Schlacht. (nach Kaulbach) „ „
- „ 12, Die Ideale. (nach Schiller.) Arr. von G. Sgambati. „ „ 6. 75.

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Ce qu' on entend sur la Montagne.

SECONDO.

F. Liszt.

Poco Allegro.

ppp quasi trillo *poco cresc.*

una corda

mf *ppp* *poco cresc.*

mf *ppp* *poco a*

poco cresc. *tre corde 1*

Poco a poco più di moto.

f *pp quasi trillo*

una corda

8va bassa.....: tremolando

tre corde *cresc.*

Ce qu' on entend sur la Montagne.

PRIMO.

F. Liszt.

Poco Allegro.

Musical notation for the first system, featuring a treble clef with a whole rest and a bass clef with a 'Sec.' marking and a melodic line.

Musical notation for the second system, including 'una corda' and 'mf' markings, with triplets and 'Ped.' markings.

Musical notation for the third system, continuing the texture with triplets and 'Ped.' markings.

Poco a poco più di moto.

Musical notation for the fourth system, including 'tre corde' and 'f' markings, with triplets and 'Ped.' markings.

Musical notation for the fifth system, featuring a complex sixteenth-note texture in both hands.

Musical notation for the sixth system, including 'tre corde' and 'dolce grazioso trem.' markings, with a 'Ped.' marking.

SECONDO.

pp una corda
f

tre corde
cresc.

Allegro animato.

p leggiero

cresc.
rinforz.

marcato

p legato molto
cresc. molto

f
8va bassa

f *Red.* *p* *6* *5* *4* *2* *1* *4* *2* *1* *2* *1*

tre corde
dolce grazioso
Red. *

Allegro animato.
f *Red.* *p* *Red.* *un poco marcato* *Red.* *Red.*

un poco marcato *Red.* *cresc.* *Red.* *Red.* *Red.* *Red.*

rinforz. *Red.* *Red.* *Red.* * *Red.* * *Red.* * *Red.* *

8 *P tremolando* *Red.* * *Red.* * *Red.* *Red.*

8 *cresc. molto* *f* *Red.* *Red.* *Red.* *Red.* *

Maestoso assai.

SECONDO.

The musical score is written for piano and consists of seven systems of staves. The notation includes various dynamics such as *ff*, *sempre ff*, *pesante*, *f marcato*, and *p*. It also features articulation marks like accents and trills (*tr*), and performance instructions such as *sempre p il basso*. The score includes numerous accidentals and rhythmic markings, with some notes marked with asterisks (*). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

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

PRIMO.

Maestoso assai.

ff

Sec.

Ped.

ff

ff

sempre ff

1

2

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

1

1

3

Ped.

* Ped.

* Ped.

* Ped.

8.....

8.....

8.....

1

1

3

p

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

sempre p

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

p trem. poco a poco accel. e cresc.

Red. * Red. Red. Red. 4 5 2 * 4 5 5 2

ff

Red. *ff* 1 2 3 4 5 2 1 Red. 1 2 3 4 5 2 1 Red. * Red. *

Red. Red. Red. * Red. *

8.....

Red. * Red. * Red. *

8.....

ff Red. * Red. * Red. * Red. * Red.

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

PRIMO.

dim. 1

Ped. Ped. Ped. Ped. Ped. * Sec.

Detailed description: This system contains the first six measures of the piece. The right hand plays a melodic line with a decrescendo (*dim.*) starting in the third measure. The left hand provides harmonic support with chords and moving lines. Pedal points are indicated by 'Ped.' under the first five measures, followed by an asterisk in the sixth measure. A first ending bracket labeled '1' spans the final two measures.

Un poco ritenuto il tempo, ma poco.

Sec. 28

Detailed description: This system contains measures 7 through 12. The right hand has rests for the first six measures, then enters with a melodic phrase. The left hand continues with harmonic accompaniment. A second ending bracket labeled '28' spans the final two measures. A 'Sec.' marking is placed above the right hand in the eighth measure.

8.....
dolcissimo
tranquillo una corda
Ped. * Ped.

Detailed description: This system contains measures 13 through 18. The right hand features a melodic line with fingering (1 2 1 1, 2 5 4, 4 5 5) and a decrescendo (*dolcissimo*). The left hand plays a tremolo accompaniment. A 'tranquillo una corda' marking is placed between the staves. Pedal points are indicated by 'Ped.' under the 13th and 18th measures, with an asterisk in the 16th measure. An 8-measure repeat sign is shown above the right hand.

8.....
tr
sempre pp e legato
*

Detailed description: This system contains measures 19 through 24. The right hand has a melodic line with a tremolo (*tr*) in the 19th measure. The left hand plays a sustained accompaniment. A 'sempre pp e legato' marking is placed between the staves. An 8-measure repeat sign is shown above the right hand. An asterisk is placed at the end of the system.

perdendosi e rallentando
ppp
Ped. * Ped. * 6

Detailed description: This system contains measures 25 through 30. The right hand has a melodic line with a decrescendo (*perdendosi e rallentando*) and a *ppp* marking. The left hand has rests for the first two measures, then enters with a melodic phrase. Pedal points are indicated by 'Ped.' under the 25th and 29th measures, with asterisks in the 27th and 30th measures. A final ending bracket labeled '6' spans the last two measures.

SECONDO.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a series of chords and melodic lines. Dynamic markings include *p* and *f*. There are several *ped.* (pedal) markings with asterisks. A marking *8va bassa* is present in the lower staff.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with similar textures. A marking *6* is visible in the lower staff. Dynamic markings include *pp*. There are several *ped.* markings with asterisks.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a *perdendo* section. Dynamic markings include *pp*. There are several *ped.* markings with asterisks. A marking *una corda* is present in the upper staff. A marking *11* is visible in the lower staff. A marking *Primo* is present in the upper staff. A marking *lang* is present in the upper staff.

Allegro agitato assai.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is more rhythmic and driving. Dynamic markings include *sp*, *tre corde*, *rinforz.*, and *ff*. There are several *ped.* markings with asterisks.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with a driving rhythm. Dynamic markings include *rinforz.*, *sp*, and *ff*. There are several *ped.* markings with asterisks.

Sixth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a *cresc.* (crescendo) section. Dynamic markings include *ff*. There are several *ped.* markings with asterisks.

11 *espressivo dolente*

5 *dolcissimo*
p tranquillo una corda

sempre pp e legato

Allegro agitato assai.
tre corde
ppp *3* *lang.* *ff disperato*

f

f

8... *f* *cresc.* *trem.*

SECONDO.

sempre ff *sf*

Red. *

sf

Red. *

sf *marcatissimo*

Red. *

stringendo

Red. *

ff *ff*

Red. *

Red. *

Red. *

8.....

sempre *ff*

Ad. Ad.

This system contains two staves of music. The upper staff features a complex texture with many beamed notes and rests. The lower staff has a more rhythmic accompaniment. The dynamic marking 'sempre ff' is placed above the first measure of the lower staff. The tempo marking 'Ad.' appears twice below the staves. There are asterisks under the first and fourth measures of the lower staff.

8.....

Ad. Ad.

This system continues the musical piece with two staves. The upper staff has a dense, rhythmic pattern. The lower staff provides a steady accompaniment. The tempo marking 'Ad.' is present twice below the staves. Asterisks are located under the second and fifth measures of the lower staff.

8.....

Ad. Ad.

This system shows two staves of music. The upper staff continues with its intricate melodic lines. The lower staff has a consistent accompaniment. The tempo marking 'Ad.' is used twice. Asterisks are placed under the second and fourth measures of the lower staff.

8.....

. string.
Sec. P

This system features two staves. The upper staff is filled with a dense, repetitive chordal texture. The lower staff has a more active accompaniment. The tempo marking 'Sec. P' is written below the lower staff. The word '. string.' is written above the lower staff in the final measure.

stringendo

ff

8.....

Ad.

This system consists of two staves. The upper staff is marked 'stringendo' and 'ff', indicating a change in tempo and dynamics. The lower staff has a rhythmic accompaniment. The tempo marking 'Ad.' is written below the lower staff. The system ends with a repeat sign and a dotted line.

8.....

4 Sec. 4

This system shows two staves. The upper staff has a melodic line with some rests. The lower staff has a rhythmic accompaniment. The tempo marking '4 Sec.' is written below the lower staff. The system ends with a repeat sign and a dotted line.

SECONDO.

1 *ff*

* Ped. Ped. Ped. *

sempre marcato *staccato*

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

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

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

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

Poco ritenuto il Tempo (ma poco)

ff

Ped. * Ped. * Ped. *

Ped. *

The musical score is written for piano and consists of eight systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. Performance instructions such as *mf un poco accelerando*, *crescendo*, *f marcato*, *simile*, and *poco a poco* are interspersed throughout the piece. The score is marked with numerous *Red.* and asterisk symbols, likely indicating specific performance or editing points. The key signature is D major, and the time signature is 2/4.

3
pp trem.
Ped. * Ped. *

un poco accelerando crescendo
Ped. Ped. Ped. Ped. Ped. Ped.

8.....
Ped. Ped. Ped. Ped. Ped. *rinforz* *

8.....
ff
Ped. * Ped. * Ped. *

8.....
Ped. * Ped. * Ped. * Ped. *

8.....
ff
Ped. * Ped. * Ped. * Ped. *

PRIMO.

Musical score for the first system, featuring piano accompaniment. The score consists of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The music includes various rhythmic patterns and dynamics. Markings include *Ped.* (pedal) and *dim.* (diminuendo). There are asterisks (*) and a circled '3' indicating specific musical features.

Andante religioso.

Musical score for the second system, marked *Andante religioso*. The score consists of two staves. The key signature has one sharp (F#) and the time signature is 3/4. The music is characterized by a slow, solemn tempo. A *Sec.* (second ending) marking is present in the bass staff.

Musical score for the third system, marked *mf espressivo*. The score consists of two staves. The key signature has one sharp (F#) and the time signature is 3/4. The music features expressive phrasing and dynamic contrast. Fingerings (5, 3, 2, 3) are indicated in the right hand.

Musical score for the fourth system, marked *p* (piano). The score consists of two staves. The key signature has one sharp (F#) and the time signature is 3/4. A *Sec.* (second ending) marking is present in the bass staff.

Musical score for the fifth system, marked *una corda*, *p dolce*, and *dim.*. The score consists of two staves. The key signature has one sharp (F#) and the time signature is 3/4. The music is played on a single string and features a soft, sweet dynamic. Markings include *Ped.* and an asterisk (*).

Musical score for the sixth system, marked *pp* (pianissimo) and *dolce*. The score consists of two staves. The key signature has one sharp (F#) and the time signature is common time (C). The music is very soft and features a sweet, lyrical quality. Markings include *Ped.* and an asterisk (*).

SECONDO.

Primo *tre corde*

f pesante lugubre

4

2 2 5 4 1 2

f

2 2

pp una corda

1 *pp*

tre corde

f pesante lugubre

4 Primo

f

5 4 1 2

1 2 5 5 4 1

Allegro moderato poco a poco più di moto.

dim. pp

p leggiero

p

8.....

legato *pp* *perdendosi*

* * *

15

Sec.

pp una corda

ped. *ped.* *ped.*

8.....

dolce

ped. *ped.* *ped.*

* * *

8.....

legato *pp perdendosi* *tre corde* 16

* * *

Allegro moderato poco a poco più di moto.

p *un poco marcato*

ped. *ped.* *ped.*

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

SECONDO.

cresc.
marcato
 Ped. Ped. Ped. Ped. Ped.

più cresc.
 Ped. Ped. Ped. Ped. Ped.

più rinforz.
 Ped. **Animato.**

ff
quasi legato
 Ped. Ped.

ff sempre
 Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

PRIMO.

8.....

cresc.
p. p. p. p.

8.....

piu cresc.
p. p. p.

8.....

p. p. p. p. p.

Animato

8.....

ff
p. * p. p. p. *

8.....

ff
p. * p. p. p. p. p. * p.

8.....

p. p. p. *

This musical score is for a piano piece, page 26, titled "SECONDO." It consists of ten systems of music, each with a grand staff (treble and bass clefs). The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *rit.* (ritardando). There are also performance instructions like "Un poco più mosso" and "marcato". The score features complex textures with many chords and rapid passages, particularly in the right hand. Pedal markings ("Ped.") and asterisks (*) are used throughout to indicate specific performance techniques. The piece concludes with a *mf trem.* (mezzo-forte tremolo) section.

8.....

Ped. Ped. Ped. *

8.....

Ped.

8.....

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

Un poco più mosso.

8.....

ff f. mf *

f mf Ped. * Ped. * Ped. *

8.....

f marcato Ped. * Ped. *

SECONDO.

The musical score is written for piano and trumpet. It consists of seven systems of staves. The piano part is primarily in the bass clef, while the trumpet part is in the treble clef. The score includes various dynamic markings such as *ff*, *mf*, *f*, *cresc.*, and *strepitoso*. Performance instructions include *Red.* (ritardando) and *sempre simile*. The trumpet part features several triplet figures and is marked *ff*. There are asterisks (*) placed below the piano part in several measures, likely indicating specific performance techniques or editing points. The score concludes with a final cadence in the piano part.

f *marcato*

Red. *Red.* *Red.* *sempre simile*

più agitato *f* *8*

sempre più rinforz. *8*

ff *Sec.* *Red.* *Red.*

Red. *Sec.* *Red.* *Red.*

8 *Red.* *Red.* *Red.* *1*

SECONDO.

ff sf

Red. marcatissimo *Red.*

Red. *Red.* *Red.*

dolce

cresc. *f marcato*

Red. *Red.*

agitato *ff*

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

f marcato *agitato*

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

p *tenuto e marcato*

Red. *Red.*

cresc. *Red.* *Red.*

8.....

ff *sf* Sec.

Red. * *Red.* *

p *f*

Red. *

non legato

f con fuoco *f appassionato*

Red. * *Red.* *

non legato

f con fuoco

Red. * *Red.* *

f appassionato *non legato*

p

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

cresc.

8.....

sempre più cresc.

Red. *Red.*

SECONDO.

sempre piu cresc.
fff
Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

Ped. *Pedale sempre simile*

ten.
ff sempre
staccato
* Ped. Ped. *sempre simile*

ten.
staccato
Ped. Ped. *sempre simile*

ten.
* Ped. Ped. Ped.

8.....

Ad. Ad.

8.....

Ad. Ad. Ad. Ad. Ad.

8.....

Ad. sempre simile

8.....

ten. fff ten. Ad. Ad. Ad. Ad.

8.....

Ad. Ad. Ad. Ad. Ad. Ad. Ad.

8.....

Ad. Ad. Ad. Ad. Ad. Ad. Ad.

SECONDO.

This musical score is for a piano piece, page 34, titled "SECONDO." It consists of seven systems of music, each with a grand staff (treble and bass clefs). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as accents (^), slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat signs.

Key markings and dynamics include:

- kurz abgestossen* (first system, right-hand staff)
- fff* (second system, left-hand staff)
- marcatissimo* (third system, left-hand staff)
- fff* (third system, right-hand staff)
- marcatissimo* (fourth system, right-hand staff)
- ff non legato* (seventh system, right-hand staff)

Other markings include *Rw.* (likely a publisher's or editor's mark), asterisks (*), and various fingering numbers (e.g., 3, 6, 4, 2, 1, 5, 4).

8.....

kurz abgestossen

Ped. Ped. Ped. Ped. Ped. *

8.....

fff

Ped. *

8.....

Ped. *

8.....

fff

Ped. Ped. Ped. Ped. Ped. *

8.....

marcatissimo

Ped. Ped. Ped. *

8.....

trillo

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

SECONDO.

First system of musical notation, piano accompaniment. It consists of two staves with bass clefs. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (*p*) and forte (*f*). There are asterisks (*) and the word *Red.* (ritardando) placed below the notes.

Second system of musical notation, piano accompaniment. It continues the rhythmic pattern from the first system. Dynamics include piano (*p*) and forte (*f*). There are asterisks (*) and the word *Red.* (ritardando) placed below the notes.

Third system of musical notation, piano accompaniment. It includes the instruction *poco a poco dim.* (poco a poco diminuendo). Dynamics include piano (*p*) and forte (*f*). There are asterisks (*) and the word *Red.* (ritardando) placed below the notes.

Fourth system of musical notation, piano accompaniment. It includes the instruction *e rallent.* (e ritardando) and the dynamic *pp* (pianissimo). Dynamics include piano (*p*) and forte (*f*). There are asterisks (*) and the word *Red.* (ritardando) placed below the notes.

Fifth system of musical notation, piano accompaniment. It starts with the instruction *Più moderato.* and *marcato*. Dynamics include piano (*p*) and forte (*f*). There are asterisks (*) and the word *Red.* (ritardando) placed below the notes.

Sixth system of musical notation, piano accompaniment. It includes the instruction *(Trompeten.)* and *ritenuto*. Dynamics include piano (*p*) and forte (*f*). There are asterisks (*) and the word *Red.* (ritardando) placed below the notes. The system ends with a 3/4 time signature.

Musical notation for the first system, consisting of two staves. The music is in a key with two flats and a 3/4 time signature. It features piano (*p*) and forte (*f*) dynamics, with several 'Ped.' (pedal) markings and asterisks indicating specific notes or chords.

Musical notation for the second system, continuing the piece with piano and forte dynamics and 'Ped.' markings.

Musical notation for the third system, including the instruction *poco a poco dim.* (poco a poco diminuendo) and 'Ped.' markings.

Musical notation for the fourth system, labeled 'Sec.' (second ending), featuring a bass line with a steady eighth-note rhythm.

Musical notation for the fifth system, marked *Più moderato.* and *p* (piano). It includes a 'Sec.' marking and features a more melodic bass line.

Musical notation for the sixth system, including the markings *p quieto* and *ritenuto*. The system concludes with a 3/4 time signature and 'Ped.' markings.

Andante religioso.

Primo.

p espressivo cantabile

4
2
1

5
1

2
3

7

sostenuto

4
2
1

5

2
1

una corda

p

riten

Red.

*

Allegro moderato.

pp

pp

pp

Red.

Red.

Red.

*

ppp

Red.

*

Andante religioso.

Sec.

p dolce

Sec.

una corda
dolce espressivo

*Ad. **

poco riten.
diminuendo
Allegro moderato.

*Ad. **

pp
pp

*Ad. Ad. Ad. **