

# FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

---

BAND 8 UND 9

I. FÜR ORCHESTER

SYMPHONIEN

NR. 2: EINE FAUST-SYMPHONIE



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

BERLIN • BRÜSSEL • LONDON • NEW YORK

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I  
FÜR ORCHESTER  
2. ABTEILUNG  
SYMPHONIEN

(BAND 8 UND 9)

Eine Faust-Symphonie in drei Charakterbildern nach Goethe, mit Schlußchor  
A Faust Symphony in three characteristic Pictures  
Une Symphonie de Faust en trois Tableaux caractéristiques



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG  
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# EINE FAUST-SYMPHONIE

## REVISIONSBERICHT

Als Stichvorlage diente die im Jahre 1861 bei Schuberth & Co. erschienene Partitur mit der Verlagsnummer 2646.

Zum Vergleiche waren mir zugänglich:

Eine von Carl Götze gefertigte Partiturreinschrift aus dem Jahre 1861 und ein vermutlich erster Korrekturabzug, welcher nach einer Anmerkung von Gottschalg 1857 gedruckt worden ist.

Beide Partituren befinden sich im Lisztmuseum zu Weimar.

In ihnen sind zahlreiche Korrekturen und Vorschriften von Liszts Hand enthalten.

Ferner lag mir vor eine gedruckte Partitur (Schuberth) aus der Bibliothek des Allgemeinen deutschen Musikvereins. Sie entstammt dem Nachlasse von Pflughaupt und weist verschiedene Textänderungen auf, welche angeblich von Liszt 1874 vorgenommen wurden.

Da diese auch in den später gedruckten Orchesterstimmen Aufnahme fanden, so ist anzunehmen, daß es auf Weisung von Liszt geschah, um so mehr, als mir Liszt beim Studium des Werkes unter seiner Leitung im Jahre 1876 keine gegenteilige Ansicht kundgab. Ich habe daher den betreffenden Wortlaut der Stimmen in die Partitur eingefügt.

Im Faustsazte wurden demgemäß ergänzt bei den 2. Violinen und Bratschen an Stelle der Pausen im 6., 7. und 8. Takt nach A:



desgleichen im 1., 2. und 3. Takt vor B.

Im Gretchensazte wurde der ursprünglichen Fassung des Taktes vor K in den 2. Violinen und Violoncellen:

Eine weitere einschneidende Änderung in diesem Satze, welche nach Pflughaupts Anmerkung gleichfalls von Liszt vorgenommen worden sein soll, wagte ich nicht im Neudruck aufzunehmen, obwohl sie reizvoll ist und echt Lisztschen Geist atmet. Sie befindet sich dort im 19. Takt nach Z, woselbst die sämtlichen Viertel,

welche in den Holzblasinstrumenten den Abschluß der vorhergehenden Phrase auf dem ersten Taktteil bilden, gestrichen sind und an ihre Stelle eine Viertelpause gesetzt ist, wodurch der Abschluß in Asdur verzögert und erst im folgenden Takte durch die Streichinstrumente erfolgen würde.

Ich vermute darin den Ausdruck einer der häufigen geistvollen Inspirationen des Meisters beim Vortrage seiner Werke auf dem Klavier, deren Festlegung durch den Druck von ihm aber sicher nicht beabsichtigt war. Eine mir nachträglich zur Einsichtnahme zugestellte Partitur in der Handschrift Liszts aus der Landes-Széchényi-Bibliothek des Ungarischen Nationalmuseums in Budapest trägt am Schlusse die Bemerkung: August angefangen, 19. Oktober Instrumentierung fertig. Eine Jahreszahl ist nicht beigefügt. Sie enthält nur die drei Orchestersätze ohne Chor. Tempo, dynamische und Vortragsbezeichnungen fehlen gänzlich. Zweifellos stellt diese Handschrift die erste Fassung der Symphonie dar, deren Komposition 1854 beendigt worden war.

Eine Berechtigung der mehrfach aufgestellten Behauptung, daß im Mephistosazte in der Kontrabaßstimme zwei Takte vor K, welche, während sie sonst sich mit dem Violoncell und Fagott unisono bewegt, ausnahmsweise ein e zum gis derselben bringt, eine Änderung, die sich später im 10. und 18. Takt nach Kk wiederholt, ein Schreib- oder Stichfehler vorliegen müsse, konnte beim Vergleiche der betreffenden Stellen mit jenen des Urtextes nicht erkannt werden. Sie lauten dort durchgehends:



Aus welchem Grunde hier die Auslassung des gis geschah, läßt sich nicht feststellen. Ich vermute, daß technische Bedenken bezüglich der Reinheit der Intonation die Veranlassung gaben. Das später an Stelle der Pause eingefügte e, welches harmonisch völlig berechtigt ist, spricht dafür. Jedenfalls ist dies absichtlich geschehen, denn ein sich dreimal wiederholender Stichfehler wäre bei einer so sorgsamen Revision, wie sie die obengenannten Partituren aufweisen, von Liszt selbst sicher nicht übersehen worden.

Ich hielt mich daher nicht für befugt, eine willkürliche Änderung vorzunehmen.

Weitere Anhaltspunkte für die Neuausgabe bot diese erste Instrumentation, welche weiterhin weitgehende textliche und technische Umänderungen erfahren hat, nicht, doch läßt sich der Sonnenflug des Lisztschen Genius auch darin mit Bewunderung und Ehrfurcht nachweisen.

München, Januar 1917.

Berthold Kellermann.

# Eine Faust-Symphonie in drei Charakterbildern

(nach Goethe).

A Faust Symphony                  Une Symphonie de Faust  
in three characteristic Pictures.    en trois Tableaux caractéristiques.

## Egy Faust-szimfónia három képben.

Hector Berlioz gewidmet.

## Erster Teil.

Faust.

Franz Liszt.

Komponiert 1853/54, Schlußchor 1857.

Lento assai.

## **2 Große Flöten.**

## 2 Hoboen.

## **2 Klarinetten in C.**

## 2 Fagotte.

#### **1. u. 2. Horn in F.**

### **3. u. 4. Horn in F.**

### **3 Trompeten in F.**

## **2 Tenorposaunen.**

## Pauken in H. C. G.

abwechselnd mit Holz- und Schwammschlägeln  
*alternately with wooden and sponge-headed drumsticks*  
alternativement baguettes de bois et baguettes d'éponge  
váltakorva bevont végű és szabad (fa-) végű üstdob-verővel

Becken.

## 1. Violinen

## 2. Violinen

Bratschen.

## Violoncelle.

**Lento assai.**

2

Hob.  
Klar.  
Fag.  
B  
B  
B  
B

sehr lang  
molto lungo

perdendo

pp

sehr lang  
molto lungo

F1.  
Hob.  
Klar.  
Fag.  
Vel. u. Kb.

a 2

pp  
p  
p  
p

perdendo

c  
c  
c  
c  
c  
c

**A** Allegro impetuoso.  
senza sord.

senza sord.

senza sord.

Vel. senza sord.

Kb.

**A** Allegro impetuoso.

divisi

A musical score page showing two staves of music. The top staff consists of three parts: Hob. (Horn), Klar. (Clarinet), and Pag. (Percussion). Each part has a dynamic marking of *mf* and the instruction *marc.e violente*. The bottom staff contains two parts: 1.u.2.Hr. (1st and 2nd Horn) and cuivré softva. The 1.u.2.Hr. part has a dynamic marking of *f* and the instruction *gestopft stopped*. The cuivré softva part has a dynamic marking of *f* and the instruction *violente*. The music is in 2/4 time, with various key changes indicated by sharps and flats. Measure 11 ends with a repeat sign and a bass clef. Measure 12 begins with a bass clef and continues with the same instrumentation and dynamics.

**B**

Fl.

Hob.

Klar.

Fag.

Hr.

B

*f marc. e violente*

*f marc. e violente*

*f marc. e violente*

*f marc. e violente*

*gestopft stopped cuivré sojtva*

*gestopft stopped cuivré sojtva*

*f*

*divisi*

*f violente*

*f violente*

*mf*

*mf*

*mf*

*mf*

**B**

4

1

*a 2*  
*mf*

*cresc.*

*ff*

*a 2*  
*mf*

*cresc.*

*ff*

*a 2*  
*mf*

*cresc.*

*ff*

*a 2*

*ff*

1. u. 2. Tr.

F. L. 11.

**C**

Die 2. Posaune hervortretend.  
The 2<sup>nd</sup> trombone standing out prominently.  
Le II<sup>e</sup> trombone en dehors.  
A 2. harsona szólama kiemelkedjék.

**C**

6

mit Holzschlägeln with wooden drumsticks  
avec baguettes de bois szabad (fa-) vegü üstdob-verövel t

Fag. Lento assai. Pk. rit. D Allegro agitato ed appassionato assai.

Pk. rit. a 2 dim.

Lento assai. rit. D Allegro agitato ed appassionato assai.

F. L. 14.

Musical score page 7, measures 1-8. The score consists of eight staves. Measures 1-4 show various woodwind and brass parts playing eighth-note patterns. Measures 5-8 show bassoon and double bass parts. Measure 8 ends with a dynamic 'p' and 'marc.'

Musical score page 7, measures 9-16. The score consists of eight staves. Measures 9-12 show bassoon and double bass parts. Measures 13-16 show bassoon and double bass parts. The bassoon part in measure 16 ends with a dynamic 'sf'.

Musical score page 7, measures 17-24. The score consists of eight staves. Measures 17-20 show woodwind and brass parts. Measures 21-24 show woodwind and brass parts. The woodwind parts end with a dynamic 'E'.

## Kl. Fl.

Fl. a 2

Hob.

Klar. a 2

Fag. a 2

Hr.

Tr.

Pos. u. Tuba.

Pk. *kurz short  
sec röviden*

*f*

a 2

10

F

A detailed musical score for orchestra and piano, spanning two pages. The top page contains measures 1 through 8, while the bottom page continues from measure 9 to 16. The score is arranged for multiple staves: strings (first and second violins, viola, cello, double bass), woodwinds (oboe, bassoon, flute, clarinet), brass (trumpet, tuba), and piano. The key signature is A major (three sharps). Measure 1 starts with a forte dynamic in common time. Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with sixteenth-note figures. Measures 8-9 introduce sustained notes and eighth-note chords. Measures 10-11 show eighth-note patterns. Measures 12-13 continue with eighth-note figures. Measures 14-15 show eighth-note patterns. Measure 16 concludes with a forte dynamic.

N.B. Die Violoncelle und Kontrabässe hier sehr hervortretend, und die Synkopen  $d$  und  $A$  sehr scharf markiert und festgehalten.

*The violoncellos and double-basses must stand out very prominently here, and the syncopations D and B be very sharply accentuated and tenuto. Les violoncelles et les contrebasses très en dehors; les syncopes ré et si très fortement accentuées et tenues.*

*Itt a gordonka- és gordonssolam feltünnen emelkedjék ki (a d- és h- szinkópákat erősen hangsúlyosva és jól kitartva).*

G

ff express. ed appass. molto  
ff express. ed appass. molto

*ten.* *ten.* *ten.* *ff ten.*

*ten.* *A*  
*ten.*

*sf*

*trem.*  
*trem.*

*dim. p*  
*dim. p*

*ten.* *ten.* *ten.* *ten.* *ff*

G

P. L. 11.

14

ff espress. ed appass. molto

*furioso*

ff espress. ed appass. molto

ff espress. ed appass. molto

sempre trem.

sempre trem.

ff

Musical score page 15, measures 1-10 of section H. The score includes parts for Hob. 2, Klar. 2, Fag., Hr., 1.u.2.Tr., Pos. u. Tuba., and Trom. The instrumentation and dynamics change frequently, with sections of sustained notes, rhythmic patterns, and dynamic markings like *ff*, *ff*, *f*, *p*, and *express. molto*. Measure 10 concludes with a dynamic *ff*.

A detailed musical score page featuring ten staves of music. The top two staves are soprano voices, the third is alto, the fourth is tenor, and the fifth is bass. The bottom five staves are for the orchestra, starting with two violins, followed by cello, double bass, and two woodwind instruments (likely oboe and bassoon). The music is in common time, with a key signature of one flat. Measure 11 begins with eighth-note patterns in the voices and sustained notes in the orchestra. Measure 12 continues with similar patterns, including dynamic markings like *p* and *f*, and various performance instructions such as slurs, grace notes, and fermatas.

16

Hob. a 2.

Klar. a 2.

Fag.

a 2.

Hr.

1. u. 2. Tr.

Bass.

Posa. u. Tuba.

poco a poco dim.

poco a poco dim.

A musical score page showing two staves of music for orchestra and piano. The top staff includes parts for Hob. (Horn), Klar. (Clarinet), and Fag. (Bassoon). The bottom staff includes parts for E. (Euphonium) and Bass. (Bassoon). The key signature changes between B-flat major and A major. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, followed by a forte dynamic. The bassoon part in the bottom staff features sustained notes with grace notes. The score concludes with a repeat of the instruction "poco a poco rallent.." at the end of measure 12.

I Meno mosso, misterioso e molto tranquillo.

Hob. a 2  
p dolciss.  
Klar. a 2  
p dolciss.  
Fag. a 2  
p dolciss.  
con sord.  
p dolce  
1. Viol. divisi  
con sord.  
2. Viol. divisi  
p dolce  
Bratschen divisi  
Vcllo. u. Kb.  
I p ten.

un poco marc.  
pizz.  
mf marc.  
pizz.  
mf marc.  
pizz.

Meno mosso, misterioso e molto tranquillo.

Fl.  
p dolciss.  
Hob.  
Klar. a 2  
Fag.  
con sord.  
Hr. con sord.  
p

pizz.  
mf marc.  
pizz.  
pizz.

ba.  
sempre p  
ba.  
sempre p  
a 2  
ba:  
sempre p  
sempre p e con sord.  
ba.  
sempre p e con sord.

sempre p  
sempre p  
sempre p  
sempre p  
sempre p  
sempre p tenuto

ba.  
ba.  
a 2  
ba:  
ba.  
ba.  
ba:  
ba.  
ba:  
ba.

A detailed musical score page, numbered 15 at the top right. The page is divided into two systems by a vertical bar. Each system consists of ten staves, likely representing different sections of an orchestra. The staves are arranged in two groups of five. The first group (left) includes staves for Flute 1 (F#), Flute 2 (A), Oboe 1 (G), Oboe 2 (C), Bassoon 1 (E), Bassoon 2 (B), Clarinet 1 (D), Clarinet 2 (A), Bassoon 3 (F#), and Bassoon 4 (C). The second group (right) includes staves for Clarinet 3 (E), Clarinet 4 (B), Bassoon 5 (G), Bassoon 6 (D), Trombone 1 (C), Trombone 2 (F#), Trombone 3 (B), Trombone 4 (E), Trombone 5 (A), and Trombone 6 (D). The music is written in various time signatures, including common time, 6/4, and 9/8. Dynamic markings such as "sempre con sord.", "sempre pp", and "ff" are present. Measure numbers 15 and 16 are indicated at the top of each system. The score is written on standard five-line music staves.

20

J :

F. L. 14.

Alle 1. Violinen.

*All the first violins.**Tous les I<sup>er</sup> violons.**Valamennyi I. heg.*

Alle 2. Violinen.

*All the second violins.**Tous les II<sup>ds</sup> violons.**Valamennyi II. heg.*

4 2. Violinen arco, die übrigen pizzicato.

4 2<sup>nd</sup> violins arco, the others pizzicato.

4 Seconds violons col arco, les autres pizzicato.

A 2. hegedűk kösül 4 arco, a többi pizzicato.

Alle Bratschen.

*All the violas.**Tous les altos.**Valamennyi mélyheg.*

2 Bratschen arco, die übrigen pizzicato.

2 violas arco, the others pizzicato.

2 altos col arco, les autres pizzicato.

Két mélyhegedű arco, a többi pizzicato.

Klar.

Fag.

4. u. 2. Hr.

poco rall..

K in A.

senza sord. in E.

dim.

dim.

dim.

dim.

poco rall..

K

22

**F.I.** Affettuoso, poco Andante.

Hob. *c* *c* *c* *c* *c* *c*  
 Klar. *mf cantando* *p* *p* *p* *p* *p* *p*  
 Fag. *p* *p* *p* *p* *p* *p*  
 Hr. *p dolce* *p dolce* *p dolce* *p dolce* *p dolce* *p dolce*  
 in E. senza sord.  
 Pk. *pp* *pp* *pp* *pp* *pp* *pp*  
 mit Schwammschlägeln with sponge-headed drum-sticks  
 avec baguettes d'éponge devant végü üstdob-verövel  
*pp sempre*  
 senza sord.  
 Solo. *dolce, con grazia*  
 Vel. *dolce, con grazia*  
 Affettuoso, poco Andante.

**Affettuoso, poco Andante.**

Musical score for orchestra and piano, page 2, measures 1-10. The score consists of ten staves. The first five staves are for the orchestra, featuring violins, violas, cellos, double basses, and woodwind instruments. The last five staves are for the piano. The key signature is A major (three sharps). Measure 1 starts with a forte dynamic. Measures 2-4 show a transition with dynamics *p*, *p*, and *p*. Measures 5-7 continue with dynamics *p*, *p*, and *p*. Measures 8-10 feature dynamics *pp*, *p*, and *p*. Measure 11 begins with a dynamic *dolce, con grazia*. Measure 12 starts with *Tutti arco 2*. Measures 13-14 end with a dynamic *dolce, con*.

*accelerando molto*

*cresc.*

*cresc.*

*cresc.*

*grazia*

*Tutti pizz.*

*Solo arco*

*accelerando molto*

M. - Hob. f appass. Klar. a 2 f appass. Fag. Hr. 1. u. 2. Tr. in E. appass. mf agitato mf agitato arco M. mf agitato al Allegro con fuoco.

This image shows the first five measures of a musical score for orchestra. The score includes parts for Hobo (Hob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Hr.), Trombones (1. u. 2. Tr.), and Trommef (M.). Measure 1 starts with a forte dynamic from the Hobo. Measure 2 features a melodic line from the Clarinet. Measures 3 and 4 show rhythmic patterns from the Bassoon and Trombones. Measure 5 concludes with a dynamic instruction 'in E.' followed by a forte dynamic from the Trommef. The overall tempo is indicated as 'al Allegro con fuoco.'



A musical score page featuring two systems of music. The top system consists of six staves for woodwind instruments: Hob. (Horn), Klar. (Clarinet), Fag. (Bassoon), and Hr. (Horn). Each staff has a dynamic marking of *mf* and a performance instruction *ten.*. The bottom system consists of four staves for brass instruments: three Trumpets and one Trombone. The first trumpet has a dynamic *fp*, while the others have *sempr. p*. The dynamic changes to *cresc.* at the end of the system. The bassoon staff in the bottom system also has a dynamic *mf* and a performance instruction *marc.*

**O Grandioso. Poco meno mosso.**

Musical score page 26, system 1. The score consists of eight staves. The first four staves are in common time (indicated by a '4') and the last four staves are in 3/4 time (indicated by a '3'). The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 continue the rhythmic pattern. Measures 6-7 show a continuation of the pattern with some harmonic changes. Measures 8-9 show a final transition with eighth-note patterns.

Musical score page 26, system 2. This system continues the musical piece from the previous system. It consists of eight staves, maintaining the common time (4) and 3/4 time (3) structure. The key signature remains consistent with the previous system. The music continues the rhythmic pattern established earlier, featuring eighth-note patterns and frequent harmonic changes.

Musical score for orchestra and piano, page 27, measures 1-10. The score consists of ten staves. The top six staves represent the orchestra, and the bottom four staves represent the piano. The key signature is A major (three sharps). Measure 1: Violin 1 and Violin 2 play eighth-note chords. Measure 2: Violin 1 and Violin 2 play eighth-note chords. Measure 3: Violin 1 and Violin 2 play eighth-note chords. Measure 4: Violin 1 and Violin 2 play eighth-note chords. Measure 5: Violin 1 and Violin 2 play eighth-note chords. Measure 6: Violin 1 and Violin 2 play eighth-note chords. Measure 7: Violin 1 and Violin 2 play eighth-note chords. Measure 8: Violin 1 and Violin 2 play eighth-note chords. Measure 9: Violin 1 and Violin 2 play eighth-note chords. Measure 10: Violin 1 and Violin 2 play eighth-note chords.

Musical score page 10, measures 1-10. The score consists of ten staves of music for a symphony orchestra. The instrumentation includes two flutes, two oboes, two bassoons, two horns, two trumpets, one tuba, three violins, one viola, and one cello. The key signature is A major (three sharps). Measure 1: Flutes play eighth-note patterns. Measure 2: Oboes play eighth-note patterns. Measure 3: Bassoon and horn play eighth-note patterns. Measures 4-5: Trumpet and tuba play eighth-note patterns. Measures 6-7: Violins play eighth-note patterns. Measures 8-9: Violas play eighth-note patterns. Measure 10: Cellos play eighth-note patterns. Dynamics include *p*, *f*, *cresc.*, and *ff*. Measure 10 concludes with a dynamic of *cresc.*

Un poco accelerando il tempo.

P

Un poco accelerando il tempo.

Musical score page 30, measures 1-5. The score consists of eight staves. Measures 1-4 show mostly rests and occasional notes. Measure 5 begins with a forte dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are in soprano clef, while the instrumental parts (Flute, Clarinet, Bassoon, Double Bass) are in bass clef. Key signature changes between measures.

Musical score page 30, measures 6-10. The instrumentation remains the same. The vocal parts begin with eighth-note patterns. The bassoon and double bass provide harmonic support with sustained notes and rhythmic patterns. Measures 8-10 feature sustained notes and eighth-note patterns, creating a rhythmic texture.

sempre marcato.

sempre marcato.

sempre marcato.

sempre marcato.

*f*

Q

Musical score page 10, measures 11-16. The score consists of eight staves. Measures 11-12 show woodwind entries with dynamic *ff*. Measures 13-14 show brass entries with dynamic *ff*. Measure 15 shows a woodwind entry with dynamic *ff*. Measure 16 concludes with a dynamic *ff* and a instruction "muta in H.C.G.".

### muta in H.C.G.

A musical score page featuring five staves. The top three staves are for the orchestra, showing various instruments like strings and woodwinds playing eighth-note patterns. The bottom two staves are for the piano, with the left hand providing harmonic support and the right hand playing eighth-note chords. Measure 11 concludes with a dynamic of *ff*. Measure 12 begins with a dynamic of *f*.

三

**R** *stringendo*

a 2

a 2

a 2

a 2

a 2

a 2

a 2

a 2

a 2

a 2

*trillo*  
*p non legato*

*trillo*  
*p non legato*

**R** *stringendo*

schnell dämpfen  
 deaden the sound quickly  
 étouffer vite la vibration  
 hirtelen elsojani

Becken. *sf*

schnell dämpfen  
 deaden the sound quickly  
 étouffer vite la vibration  
 hirtelen elsojani

*sf*

a 2

*f*

*p*

*cresc. molto*

*f*

*p*

*cresc. molto*

*f*

*p*

*p cresc. molto*

*cresc. molto*

*f*

*p*

*muta in F.*

*f*

*p*

*muta in F.*

*schnell dämpfen  
deaden the sound quickly  
étouffer vite la vibration  
hirtelen elsojtani*

*sf*

*f*

*p*

*cresc. molto*

## Tempo I. Allegro agitato assai.

**S**

**S** *ff* *a2* *ff* *ff marc.* *in H.C.G.* *ff*

*ff strepitoso* *rinforz.*

*ff strepitoso* *rinforz.*

*ff strepitoso* *rinforz.*

*ff strepitoso* *rinforz.*

**S** *ff* *ff*

Tempo I. Allegro agitato assai.

A page from a musical score featuring ten staves of music. The key signature changes between measures, starting with one sharp in the first measure and alternating between flats and sharps throughout. Measure 11 begins with a forte dynamic (f) and includes a melodic line with grace notes. Measures 12 and 13 show sustained notes and rhythmic patterns. Measure 14 features eighth-note chords. Measures 15 and 16 conclude the section with eighth-note patterns and sustained notes.

A musical score page featuring four staves of music. The top two staves are for the orchestra, showing various instruments playing eighth-note patterns. The third staff is for the piano, with a basso continuo part indicated by a bass clef and a cello-like sound. The bottom staff is also for the piano. Measure 11 starts with a dynamic 'rinforz.' in the first staff. Measures 12 and 13 continue the eighth-note patterns. Measure 14 begins with a dynamic 'B' (fortissimo) in the piano's basso continuo staff. Measures 15 and 16 continue the patterns, with another dynamic 'B' in the piano's basso continuo staff. The score is written in common time.

T

a<sup>2</sup>

b<sup>2</sup>

c<sup>2</sup>

d<sup>2</sup>

T

Hob. a 2  
Klar. a 2  
Fag.  
a 2  
Hr.  
1. u. 2. Tr.  
Pos. u. Tuba.

Hob.  
Klar.  
pizz.  
pizz.  
poco dim.  
poco dim.  
poco rall.

40

U Come prima. Allegro agitato ed appassionato assai.

**U** Come prima. Allegro agitato ed appassionato assai.

Hob.  
Fag.

marc.

marc.

Fl.  
Hob.  
Klar.  
Fag.  
Hr. in F.

a<sup>2</sup>

cresc.

rinforz. molto

V

Hob. a2  
Klar. a2  
Fag. a2  
Hr.  
Tr.  
Tenorpos. a2  
Bk.  
Pk.

a2  
a2b  
a2c  
a2d  
a2e  
a2f  
a2g  
a2h

42

Musical score page 42, measures 1-4. The score includes parts for Flute (Fl.), Trombones (Hob. a2, Klar. a2, Fag. a2), Bassoon and Tuba (Bassos. u. Tuba), and Bassoon (Hr. a2). The instrumentation is as follows:

- Flute (Fl.):** Measures 1-2, 4 (a2); Measure 3 (b2).
- Trombones:** Measures 1-2 (b2); Measures 3-4 (a2).
- Bassoon (Hr. a2):** Measures 1-2 (a2); Measures 3-4 (b2).
- Bassoon and Tuba (Bassos. u. Tuba):** Measures 1-2 (b2); Measures 3-4 (a2).
- Bassoon (Hr. a2):** Measures 1-2 (a2); Measures 3-4 (b2).

Measure 1: Flute (Fl.) plays eighth-note chords. Trombones play eighth-note chords. Bassoon (Hr. a2) plays eighth-note chords.

Measure 2: Flute (Fl.) plays eighth-note chords. Trombones play eighth-note chords. Bassoon (Hr. a2) plays eighth-note chords.

Measure 3: Flute (Fl.) plays eighth-note chords. Trombones play eighth-note chords. Bassoon (Hr. a2) rests.

Measure 4: Flute (Fl.) plays eighth-note chords. Trombones play eighth-note chords. Bassoon (Hr. a2) plays eighth-note chords.

*(riten.)*

*divisi*

*sempre marcatis.*

*sempre marcatis.*

*sempre marcatis.*

Musical score for orchestra and organ, page 11, measures 10-13. The score includes parts for Flute (Fl.), Bassoon (Hob.), Clarinet (Klar.), Bassoon (Fag.), Trombone (Trom.), Horn (Hr.), Bass Trombone (Bass. 2. Tr.), Bassoon (Pos. u. Tuba), and Organ (P.k.). The instrumentation is as follows:

- Flute (Fl.):** Playing sustained notes at **ff**.
- Bassoon (Hob.):** Playing sustained notes at **ff**.
- Clarinet (Klar.):** Playing sustained notes at **ff**.
- Bassoon (Fag.):** Playing sustained notes at **ff**.
- Trombone (Trom.):** Playing eighth-note chords at **ff**.
- Horn (Hr.):** Playing sustained notes at **ff**.
- Bass Trombone (Bass. 2. Tr.):** Playing eighth-note chords at **ff**.
- Bassoon (Pos. u. Tuba):** Playing eighth-note chords at **ff**.
- Organ (P.k.):** Playing eighth-note chords at **ff**.

The score is divided into measures 10, 11, 12, and 13, with measure 10 starting at **ff** and measure 11 starting at **ff**. Measures 12 and 13 start at **ff** and end at **ff**.

**W**

Fl.

Hob.

Klar. muta in C

Fag.

Hr.

a 2

Tr. ten. ten.

a 2 ten. ten.

Pos. u. Tuba. ten. ten.

Pk.

gestopft stopped cuivré sojtvá a 2

gestopft stopped cuivré sojtvá a 2

**W**

**W**

Lento assai wie zu Anfang as at the beginning  
comme au début mint az elején

Hob.

Klar.

Fag.

p dolente

In C

p dolente

pp dolente

**W**

Lento assai wie zu Anfang as at the beginning  
comme au début mint az elején

f

p

con sord.

p

con sord.

p

44

Hob.  
Klar.  
Fag.

*p* > *perdendo*

con sord.  
*p*

Fl.  
Hob. *dolente*  
Klar.  
Fag.

*a 2*

*pp* *b6.* *p* *perdendo*

*p* *p* *p*

X Andante mesto. Nicht schleppend.  
*non strascicante.*

Klar. *mf express.*

*mf express.*

*mf*

*sempre con sord.*

*p sempre con sord.*

*p sempre con sord.*

*p sempre con sord.*

X *p* Andante mesto. Nicht schleppend.  
*non strascicante.*

Musical score for orchestra and piano, measures 1-5. The score includes parts for Klarinette (Clarinet), Bassoon (Fag.), Piano (Pf. 1 & 2), and Violin (Vln.). The instrumentation changes between measures 1-2 and 3-5. Measure 1: Clarinet plays eighth-note pairs, Bassoon plays eighth-note pairs, Piano 1 plays eighth-note pairs, Piano 2 rests. Measure 2: Clarinet rests, Bassoon plays eighth-note pairs, Piano 1 rests, Piano 2 rests. Measures 3-5: Violin plays eighth-note pairs, Bassoon plays eighth-note pairs, Piano 1 plays eighth-note pairs, Piano 2 rests. Measure 5 concludes with a dynamic of *mf* and *espress.*

A musical score page featuring six staves of music for orchestra and piano. The top staff is for Klarinette (Clarinet), marked 'Klar.' with a 'Y' logo. The second staff is for Bassoon 2, marked 'Fag. a 2'. The third staff is for Horn, marked 'Hr.'. The fourth staff is for Piano, marked 'mf'. The fifth staff is for Piano, marked 'divisi agitato'. The bottom staff is for Piano, marked 'pesante'. Measure 11 starts with a rest in the Klarinette and Bassoon parts, followed by eighth-note patterns. Measure 12 begins with eighth-note patterns in the Klarinette and Bassoon, transitioning to sixteenth-note patterns. Measures 13-15 show continuous sixteenth-note patterns in the Klarinette, Bassoon, and Horn parts, while the Piano parts provide harmonic support.

46

Z NB.

Musical score for orchestra, measures 1-5. The score includes parts for Flute (Fl.), Hobo (Hob.), Clarinet (Klar.), Horn (Hr.), and Double Bass (B.). Measure 1: Flute (pp), Hobo (rest). Measure 2: Clarinet (p), Horn (rest). Measure 3: Clarinet (rest), Horn (rest). Measure 4: Clarinet (rest), Horn (rest). Measure 5: Double Bass (pizz., m/marc., sem trem. e pp).

ZNB.

N.B. Die Anfangstakte des Buchstabens Z etwas zurückhaltend.  
NB. The first measures of the letter Z are slightly restrained.

A slight ritenuto in the first bars following the letter Z.

Léger ritenuto dans les mesures qui suivent immédiatement la lettre Z.

*A Z-betűnél az első néhány ütemet kissé lassabb tempóban.*

Musical score for orchestra, page 10, measures 11-15. The score includes parts for Flute (Fl.), Hobo. (Hob.), Clarinet (Klar.), Bassoon (Bass.), Trombone (Trom.), and Double Bass (Double Bass). The instrumentation is as follows:

- Flute (Fl.)**: Measures 11-15. Dynamics: *poco a poco cresc.*
- Hobo. (Hob.)**: Measures 11-15. Dynamics: *poco a poco cresc.*
- Clarinet (Klar.)**: Measures 11-15. Dynamics: *poco a poco cresc.*
- Bassoon (Bass.)**: Measure 11: Dynamics: *poco a poco cresc.*; Measure 12: Dynamics: *poco a poco cresc.*; Measures 13-15: Dynamics: *poco a poco cresc.*
- Trombone (Trom.)**: Measures 11-15. Dynamics: *poco a poco cresc.*
- Double Bass (Double Bass)**: Measures 11-15. Dynamics: *poco a poco cresc.*

The score also includes performance instructions such as *in E*, *p*, *poco a poco cresc.*, *non divisi*, *arco*, *pizz.*, and *pp*.

Aa

kl. fl.

Fl. più cresc.

Hob. più cresc.

Klar. più cresc.

Fag. più cresc.

B. più cresc.

Hr. più cresc. marc.

Tr. muta in F

Pos.u.Tuba. non troppo forte

Pk. mf cresc.

non troppo forte

a 2

marc.

mf cresc.

più cresc.

più cresc.

più cresc.

arco marc.

più cresc. arco marc.

Aa più cresc.

**Bb** Allegro agitato ed appassionato molto.

**Bb** Allegro agitato ed appassionato molto.

**a2**

**in F**

**b2**

**Bb**

Musical score for orchestra and piano, page 50. The score consists of two systems of music. The top system is in G minor (indicated by a key signature of one flat) and the bottom system is in E major (indicated by a key signature of one sharp). Both systems have a common time signature. The score includes ten staves: two for woodwind instruments (oboes and bassoons), three for brass instruments (trumpets, tuba, and timpani), three for strings (violin I, violin II, cello/bass), and one for the piano. The piano part is written in a single staff below the other instruments. The music features various dynamics, including forte, piano, and sforzando, and includes markings such as 'a 2' and '3'. The score is highly detailed, showing complex harmonic progressions and rhythmic patterns.

Musical score for orchestra and piano, page 10, measures 101-112. The score consists of ten staves. The top four staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom six staves are for the piano. The music is in common time, with various key signatures (G major, E major, B major, F# major) indicated by sharp or double sharp symbols. Measure 101 starts with a forte dynamic. Measures 102-103 show eighth-note patterns in the orchestra. Measures 104-105 continue with eighth-note patterns. Measures 106-107 show eighth-note patterns. Measures 108-109 show eighth-note patterns. Measures 110-111 show eighth-note patterns. Measure 112 concludes with a forte dynamic.

Continuation of the musical score from the previous page, starting at measure 11. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. Measure 11 begins with a dynamic of ***ff* sempre**. The piano part features eighth-note chords. Measures 12 and 13 continue with eighth-note patterns and sustained notes. Measure 14 starts with a dynamic of ***ff* sempre**, followed by a section with eighth-note chords and sustained notes. Measure 15 concludes with a dynamic of ***ff* sempre**.

N.B. Die Violoncelle und Kontrabässe hier sehr hervortretend, und die Syncopen  $\text{d}$  und  $\text{h}$  sehr scharf markiert und festgehalten.

*The violoncellos and double-basses must stand out very prominently here, and the syncopations D and B be very sharply accentuated and tenuto.*

Les violoncelles et les contrebasses très en dehors; les syncopes ré et si très fortement accentuées et tenues.

*Itt a gordonka- és gordonszólam feltünnően emelkedjék ki (a d- és h- szinkópákat erősen hangsúlyozva és jól kitartva).*

Musical score page 53, system 1. The score consists of 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 key signature is A major (three sharps). The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Articulation marks like 'ten.' (tenuto) are placed under specific notes. Measure 1 starts with a whole rest followed by a sixteenth-note pattern. Measures 2-5 show a repeating pattern of eighth-note chords. Measures 6-10 continue the eighth-note chords with some variations. The bassoon (Bassoon) staff is prominent in the lower half of the page.

Musical score page 53, system 2. This system continues the ten-staff layout. The top five staves remain in common time (C) and the bottom five in 2/4 time (2). The key signature changes to D major (two sharps). The music continues the rhythmic patterns established in system 1, with a focus on eighth-note chords and sixteenth-note figures. Articulation marks like 'ten.' are present. The bassoon staff is again prominent in the lower half of the page.



## Fl. Affettuoso; poco Andante.

Hob.

Klar. *mf cantando*

Fag.

*dolce cantando*

Hr. in E *dolce cantando*

Pk. *pp* mit Schwammschlägeln with sponge-headed drumsticks  
avec baguettes d'éponge devant végü üstdob-verövel

*pp semper*

*pizz.*

*Solo dolce, con grazia*

Affettuoso; poco Andante.

56

muta in F

*p dolce*

Solo  
arco

divisi

Ee

Hob.

Klar.

Fag.

3. u. 4. Hr.

3 Soll

Vclle. die übrigen Vclle. the other violoncellos  
les autres violoncelles a többi gordonka

pizz.

arco

poco rit.

Ee

*a tempo*

Klar. 2.  
dolce  
Fag.  
Pk.

*dolce*  
*dolce*  
*dolce arco*  
Vclle. *espress.*  
pizz.  
Kb.

*sempre dolce e molto tranquillo*

*a tempo*

Klar.  
Fag.  
dolce  
dolce

*quieto pizz.*  
pizz.  
Tutti pizz.

*più dim.*

*muta in C*

1. u. 2. Hr.  
**Ff**

*In P.*

*p*

*pizz.*  
*p tranquillo pizz.*

**Ff** *p tranquillo*

58

Fag. *rall.* Gg Maestoso. R - - - -

Hr.  
1. u. 2. Tr.  
Pf.

*pp* *mf* *nobile* *pp*

*rall. dim.* Gg Maestoso. R - - - -

Fl. A. - - - - R - - - - A - - - - *poco rall.*

Fl. A. - - - - R - - - - A - - - - *poco rall.*

Hob. a 2  
Klar. *mf*  
Pf.

*pp*

A. - - - - R. - - - - A. - - - - *poco rall.*

A. - - - - R. - - - - A. - - - - *poco rall.*

Die Buchstaben R und A bedeuten kleine Schwankungen im Tempo.  
The letters R and A indicate slight fluctuations in the tempo.  
Les lettres R et A signifient autant de fluctuations de tempo.  
Az R és A betűk a tempo kisebb ingadozásait jelölik.

R = un poco rallentando.  
A = un poco accelerando.  
F.L.14.

Hh

Poco a poco animando sino al *fff.* (Allegro con fuoco.)

59

Fl.

Hob.

Klar.

Fag.

arco

p marc.

mf

arco

mf

Poco a poco animando sino al *fff.* (Allegro con fuoco.)

Hh

Ii

Hob.

Klar.

Fag.

Bassoon

Trombone

Fl.

Hob.

Klar.

Fag.

Tr.

Pk.

mit Holzschlägeln  
with wooden drumsticks  
avec baguettes de bois  
szabad (fa-) végü üstdob-verüvel

*poco cresc.*

*pp*

*cresc.*

*a2*

*cresc.*

*a2*

*cresc.*

*a2*

*cresc.*

*3*

*3*

*3*

*3*

*3*

*3*

*cresc.*

*poco cresc.*

*più cresc.*

*poco cresc.*

*poco cresc.*

*più cresc.*

*poco cresc.*

*più cresc.*

*poco cresc.*

*più cresc.*

*arcu*

Jj

### **Allegro con fuoco.**

A page from a musical score featuring ten staves of music. The staves are arranged in two columns of five. The top staff (treble clef) has dynamics *fff* and tempo *a. 2*. The second staff (bass clef) has dynamics *ff* and tempo *a. 2*. The third staff (bass clef) has dynamics *ff* and tempo *a. 2*. The fourth staff (bass clef) has dynamics *fff* and tempo *p*. The fifth staff (bass clef) has dynamics *ff* and tempo *p*. The sixth staff (bass clef) has dynamics *fff* and tempo *p*. The seventh staff (bass clef) has dynamics *fff* and tempo *p*. The eighth staff (bass clef) has dynamics *ff* and tempo *p*. The ninth staff (bass clef) has dynamics *ff* and tempo *p*. The bottom staff (bass clef) has dynamics *ff* and tempo *p*. Measures 1 through 10 show various rhythmic patterns and harmonic changes, including a section starting at measure 8 with a dynamic of *fff* and a tempo of *p*.

A musical score for orchestra, page 11, showing measures 11 through 15. The score consists of six staves. The top two staves are for violins, the third is for viola, the fourth for cello, and the bottom two are for double bass. The music is in common time. Measure 11: Violins play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Basses play eighth-note patterns. Measure 12: Violins play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Basses play eighth-note patterns. Measure 13: Violins play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Basses play eighth-note patterns. Measure 14: Violins play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Basses play eighth-note patterns. Measure 15: Violins play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Basses play eighth-note patterns.

*Allegro con fuoco.*

Jj

62

The musical score is divided into two systems by a vertical bar. The top system contains six staves, each with a unique key signature and time signature. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a bass clef and a key signature of one flat (B-flat). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one flat (B-flat). The sixth staff has a bass clef and a key signature of one flat (B-flat). Measure numbers 'a 2' and 'c' are placed above the first and third staves respectively. The bottom system also contains six staves, continuing the musical line. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a bass clef and a key signature of one flat (B-flat). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one flat (B-flat). The sixth staff has a bass clef and a key signature of one flat (B-flat). Measure numbers 'a 2' and 'c' are placed above the first and third staves respectively. The music includes various note values such as eighth and sixteenth notes, rests, and measures. Dynamic markings like 'p' (piano) and 'f' (forte) are present. The score is written on five-line staves with black stems.

Kk      string.

Musical score for strings (Kk) spanning ten measures. The score consists of six staves, each with a different clef (Treble, Bass, Alto, Tenor, Bass, Bass). Measure 1 starts with a dynamic of  $\text{f} \cdot \text{p}$ . Measures 2-3 show eighth-note patterns with grace notes. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 concludes with a dynamic of  $\text{mf}$ .

Musical score for strings (Kk) spanning four measures. The score consists of six staves. Measures 11-12 feature sixteenth-note patterns. Measures 13-14 feature eighth-note patterns. The dynamic  $p$  is indicated above the first measure of this section. The instruction "stacc." is placed above the second measure of both sections.

Kk      string.

Becken.

schnell dämpfen  
deaden the sound quickly  
étouffer vite la vibration  
hirtelen elsoftani

schnell dämpfen  
deaden the sound quickly  
étouffer vite la vibration  
hirtelen elsoftani

Musical score page 65, measures 1-10. The score consists of ten staves. Measures 1-5 show various melodic lines with dynamic markings like *mf*, *f*, and *mf*. Measures 6-10 continue the melodic lines, with measure 10 ending on a forte dynamic.

Musical score page 65, measures 11-20. The score continues with ten staves. Measures 11-15 feature dynamic markings *f*, *p*, and *f*. Measures 16-20 feature dynamic markings *p*, *f*, and *p*. The text "cresc. molto" appears in the vocal parts in measures 12, 14, 16, 18, and 20.



Musical score page 67, featuring two systems of music.

**Top System:**

- 10 staves of music.
- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Dynamic markings: 'a 2' appears above several staves, and 'H muta in B' is written near the end of the system.
- Instrumentation: Includes multiple woodwind instruments (flutes, oboes, bassoon) and brass instruments (trumpets, tuba).

**Bottom System:**

- 5 staves of music.
- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Dynamic markings: 'divisi' is written above the first staff.
- Instrumentation: Includes woodwind instruments (flutes, oboes, bassoon) and brass instruments (trumpets, tuba).

Mm

Musical score for orchestra, page 68, measures 1-8. The score consists of eight staves. The first four staves are treble clef, the next two are bass clef, and the last two are double bass clef. Measure 1: All staves play eighth-note patterns. Measure 2: Measures 3-8: Measures 3-8 show more complex rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 8 ends with a repeat sign.

Musical score for orchestra, page 68, measures 9-16. The score consists of five staves. Measures 9-12: The top three staves play sixteenth-note patterns. The bottom two staves play eighth-note patterns. Measure 13: The top three staves play sixteenth-note patterns. The bottom two staves play eighth-note patterns. Measure 14: The top three staves play sixteenth-note patterns. The bottom two staves play eighth-note patterns. Measure 15: The top three staves play sixteenth-note patterns. The bottom two staves play eighth-note patterns. Measure 16: The top three staves play sixteenth-note patterns. The bottom two staves play eighth-note patterns.

Mm

SSB

a<sup>2</sup>

a<sup>2</sup>

a<sup>2</sup>

F. L. 14.

**Andante maestoso assai.**

Nn

Musical score page 10, measures 11-12. The score consists of eight staves. Measures 11 (left) and 12 (right) are shown. Measure 11 starts with a forte dynamic (ff) in the top two staves, followed by a dynamic marking 'a2' and another ff. Measure 12 begins with a dynamic marking 'mf'. The score includes various dynamics such as f, ff, mf, sforzando (sf), and piano (p). Measure 12 concludes with a dynamic marking 'in B.' followed by a sustained note.

Musical score for orchestra and piano, page 11, measures 1-10. The score consists of ten staves. The top four staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom two staves are for the piano. Measure 1: Violins play eighth-note chords in unison. Measure 2: Violins play eighth-note chords in unison. Measure 3: Violins play eighth-note chords in unison. Measure 4: Violins play eighth-note chords in unison. Measure 5: Violins play eighth-note chords in unison. Measure 6: Violins play eighth-note chords in unison. Measure 7: Violins play eighth-note chords in unison. Measure 8: Violins play eighth-note chords in unison. Measure 9: Violins play eighth-note chords in unison. Measure 10: Violins play eighth-note chords in unison. The piano part is as follows: Measure 1: fff. Measure 2: p. Measure 3: *sempre p*. Measure 4: Rest. Measure 5: Rest. Measure 6: cresc. molto. ff dim. Measure 7: Rest. Measure 8: Rest. pp. Measure 9: Rest. pp. Measure 10: Rest.

Nn

**Andante maestoso assai.**

**Oo**

Piú mosso, molto agitato.

*pp*

*pp*

*a2*

*mf*

*pp*

*mf*

*p*

*perdendo*

*p marc.*

*sempre p*

*mf*

*p*

*3 3 3 3 3 3*

*6*

*3 3 3 3 3 3*

*6*

*12*

*12*

*pizz.*

*p*

*perdendo*

*perdendo*

**Oo**

Piú mosso, molto agitato.

Pp

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of ten staves. Measures 1-5 show woodwind entries (flute, oboe, bassoon) with dynamic markings *mp*, *p*, and *p*. Measures 6-10 show brass entries (trumpet, tuba) with dynamic markings *p*, *p*, *p*, *p*, and *p*. Measure 10 ends with a forte dynamic **F**.

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of two systems of music. The top system features six staves for the orchestra (two violins, two violas, cello/bass) and one staff for the piano. The bottom system features four staves for the orchestra (two violins, two violas) and one staff for the piano. The music is in common time, with a key signature of one flat. Measure 1: Piano (p), Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p). Measure 2: Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p). Measure 3: Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p). Measure 4: Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p). Measure 5: Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p). Measure 6: Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p). Measure 7: Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p). Measure 8: Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p). Measure 9: Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p). Measure 10: Violin 1, Violin 2, Viola 1, Viola 2, Cello/Bass (p).

74

This page contains two staves of musical notation. The top staff consists of six systems of music, each with a treble clef, a key signature of one flat, and a time signature of common time. The bottom staff consists of four systems of music, each with a bass clef, a key signature of one flat, and a time signature of common time. The notation includes various note heads, stems, and bar lines. Measure 11 starts with a dynamic of *f* and ends with a dynamic of *dim.*. Measure 12 starts with a dynamic of *dim.* and ends with a dynamic of *p*.

ff impetuoso  
a2  
ff impetuoso  
ff marc.  
marc.  
marc.  
marc.  
marc.

ff impetuoso  
p  
p  
p  
p  
p  
p  
p  
p  
p  
p

1 2 3 4 5 6 7 8 9 10

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

*p* *p* *p* *p* *p* *p* *mf pesante* *mf pesante* *p* *p*

## Zweiter Teil.

## Gretchen.

Andante soave.

**2 Große Flöten.** (Später 3.)

**2 Hoboen.**

**2 Klarinetten in A.**

**2 Fagotte.**

**1. u. 2. Horn in F.**

**3. u. 4. Horn in F.**

**2 Trompeten in E**

**2 Tenorposaunen.**

**Baßposaune u. Tuba.**

**Pauken in Fis. Cis.**

**Becken.**

**Harfe.**

**1. Violinen.**

**2. Violinen.**

**Bratschen.**

**Violoncelle.**

**Kontrabässe.**

Andante soave.

N.B. Bei Aufführungen in großen Sälen bleibt die Besetzung und Teilung des Streichquartetts der freundlichen Einsicht der Dirigenten überlassen.  
*For performances in large halls, the suitable apportionment and division of the strings are left to the judgment of the conductor.*  
 En ce qui concerne l'exécution dans de grandes salles, le nombre des pupitres et la distribution du quatuor à cordes sont laissés à la compétence du chef d'orchestre.  
*Nagy teremben történő előadásoknál a karmester belátására bizzuk vonósok a számának és a „divisi“-k mikéntjének meghatározását.*

Fl.  
Klar. *smorz.*  
*semper dolce*  
*semper pp*

A

Kontrabässe tacent bis zu dem letzten Takt des Buchstabens G.

*The double-basses tacet up to the last bar of the letter G.*

Les contrebasses tacent jusqu'à la dernière mesure de la lettre G.

*A gordon a G-betű utolsó üteméig tacent.*

A

*poco rall.* - - - - *smors.* - - - - *a tempo*  
*Hob.*  
*Klar.*  
*B.*  
*poco rall.* - - - - *a tempo*  
*Hob.*  
*B.*

**B**

Fl. dolce  
Hob.  
Klar. *p dolce*  
Fag. *pp*

Solo

**B**

Fl.  
Klar.  
Fag.

*poco rall.*

Fl. a tempo  
**C**

Klar.  
Fag.

2 erste Viol. 2 first Violins  
2 premiers viol. 2 első hegedű

*p dolce*

2 Br. *p dolce*

3 zweite Viol. 2 second Violins  
2 seconds viol. 2 második hegedű

*p dolce*

2 Vclle. pizz. *p*

a tempo **C**

50

Hob.

Klar.

Pag.

Hr.

mf *c*

gedämpft *con sord.* *c*

gedämpft *pp* *con sord.* *c*

*pp* *c*

R - - - A - - - R - - - A - - -

Fl. D

Hob. *espress.*

Hr.

*p* *R* *A*

immer gedämpft *sempre con sord.*

immer gedämpft *sempre con sord.*

D R - - - - A - - - - R - - - - A - - - -

F.L. 1A.

*R* *A* *R* *A*

Fl. R - - - - -

Hob. *poco rinforz.*

Klar.

Hr.

2 erste Viol.

2 erste Viol.

2 zweite Viol.

arco

*rit.* - *smorz. perdendo*

*pp dolce*

*pp dolce*

*p dolce*

*p dolce*

*R*

*poco accelerando*

*Hob. poco cresc.*

*Klar. poco cresc.*

*Fag.*

*1.u. 2. Hr.*

*poco cresc.*

*poco cresc.*

*poco accelerando*

*rit. - (lang lunga)*

*E*

*pp*

*molto dim.*

*p*

*p*

*gedämpft con cord.*

*mf*

*Tutti*

*p dolciss.*

*Tutti*

*p dolciss.*

*Tutti*

*p*

*Tutti*

*p*

*Tutti arco*

*p*

(p)

Fl.  
Hob. *dolce*  
Klar. *dolce*  
*dolce*  
Fag.  
1. u. 2. Hr.  
b.p.  
*dolce*

F

Fl.  
Hob.  
Klar.  
Fag.  
Hr. *b.p.*  
*gedämpft con sord.*  
*gedämpft con sord.*  
*b.p.*  
F



84

Klar. G (a tempo) (poco rall.) (poco rall.)

pp dolce amoroso dolce amoroso dolce amoroso dolce amoroso (a tempo) (poco rall.) (poco rall.)

Fl. (poco rall.) H dolce amoroso (poco rall.)

Klar. Fag. dolce amoroso dolce amoroso

un poco più cresc. un poco più cresc. un poco più cresc. un poco più cresc.

Vcl. Kb. un poco più cresc. pizz.

(poco rall.) H (poco rall.)

Fl. (poco rall.) poco più cresc. (poco rall.) I espress.

Hob. Klar. Fag. poco più cresc. (p) poco più cresc.

4 erste Viol. Vel. 2 p 2 p (un poco marc.)

(poco rall.) (poco rall.) I p (un poco marc.)

Fl.

Hob.

Klar.

Fag.

Bass.

Fl.

Hob.

J

(*poco cresc.* - - - -)

Klar.

Fag.

Trom.

1. u. 2. Hr.

J

(*poco cresc.* - - - -)

86 Von hier an bis zum Buchstaben O das Tempo etwas bewegter.  
*A little more animated from here to letter O.*  
 Un peu animé d'ici à la lettre O.  
 Klar. Innen kezdve egészen O-betűig valamivel élenkebb tempo.

Klar.

Fag. *mf*

Hr. *patetico*

Harfe. *ff*

*mf marc. ed un poco agitato*

*divisi*

*mf marc. ed un poco agitato*

Detailed description: The musical score consists of six staves. The top staff is for Clarinet (Klar.) in B-flat major, featuring eighth-note patterns. The second staff is for Bassoon (Fag.) in B-flat major, with dynamics *mf*. The third staff is for Horn (Hr.) in B-flat major, with dynamic *patetico*. The fourth staff is for Harp (Harfe) in B-flat major, with dynamic *ff* and a slurred sixteenth-note pattern. The fifth and sixth staves are for Double Bass in B-flat major, with dynamic *mf marc. ed un poco agitato* and a sixteenth-note pattern. Measure 11 starts with a bassoon solo. Measures 12-13 show the bassoon and harp playing together. Measure 14 begins a section for double basses. Measures 15-16 continue the bassoon and harp parts.

K

Musical score page K, measures 1-10. The score includes parts for Klarinette (Klar.), Fagott (Fag.), 1.u. 2. Hr. (1.u. 2. Hr.), Harfe (Harfe.), 2. Violin (2.Viol.), Viola (Vel.), and Klavier (Kb.). The key signature changes from B-flat major to A major at measure 10. Measure 1: Klar., Fag., 1.u. 2. Hr. rest; Harfe. f. Measures 2-3: Harfe. f. Measures 4-5: 2. Viol. eighth-note patterns. Measures 6-7: Vel. eighth-note patterns. Measure 8: Kb. eighth-note patterns. Measure 9: Kb. eighth-note patterns. Measure 10: Kb. eighth-note patterns.

„Ossia“ siehe Revisionsbericht. „Ossia“ see the revisional report.  
„Ossia“, voyez à l'avant-propos. Az „ossia-t illetőleg lásd a revízióról szóló beszámolást.  
**P. L. 14.**

Hob.

Klar. a 2 *mf patetico*

Fag. a 2

*mf patetico*

1. u. 2. Hr.

Harfe. *f*

This section contains four staves. The first staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. The second staff has Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. The third staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. The fourth staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. Measures 1-4 feature sustained notes with slurs and dynamic markings like *mf* and *f*.

*mf*

*mf*

*mf*

*mf*

This section contains four staves. The first staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. The second staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. The third staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. The fourth staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. Measures 5-8 show eighth-note patterns with dynamic markings like *mf* and *f*.

*L*

*poco rit.*

*a 2*

*a 2*

*rinsors. appassionato*

*p*

*p*

*poco rit.*

*L*

This section contains four staves. The first staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. The second staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. The third staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. The fourth staff has Hobo, Klar. a 2, Fag. a 2, 1. u. 2. Hr., and Harfe. Measures 9-12 feature sustained notes with slurs and dynamic markings like *a 2*, *rinsors. appassionato*, *p*, and *poco rit.*.

A musical score page featuring six staves of music. The top staff is for the Bassoon (Hob.) with dynamics *(espress.)*. The second staff is for the Clarinet (Klar.). The third staff is for the Bassoon (Fag.). The fourth staff is for the Harp (Harfe.). The fifth staff is for the Piano (Pf.). The sixth staff is for the Double Bass (Kontrabass). Measure 11 starts with a bassoon solo, followed by entries from the clarinet, bassoon, harp, piano, and double bass. Measure 12 begins with a piano solo, followed by entries from the bassoon, harp, piano, and double bass.

A musical score page showing two measures of music for three voices (Soprano, Alto, Bass). The Soprano part starts with a dotted half note followed by an eighth note. The Alto part has eighth-note pairs. The Bass part consists of eighth-note pairs. Measure 12 begins with a bass note followed by a fermata. The vocal parts continue with eighth-note pairs. Measure 13 starts with a bass note followed by a fermata. The vocal parts continue with eighth-note pairs.

A musical score page showing four staves. The top staff is soprano, the second is alto, the third is bass, and the bottom is piano. Measure 11 starts with a rest in the soprano and alto, followed by eighth-note patterns in the bass and piano. Measure 12 begins with a forte dynamic in the piano, followed by eighth-note patterns in the bass and piano.

M 8 VI.

Hob. pp dolciss. dolcissimo e tranquillo molto

Fag. pp dolciss.

Harfe.

(dim.) zweite Viol. 4 2nd Violins  
4 seconds violons. Négy II. heg. { divisi in 2  
con sord.

p dim. 8 Vcelle.

M p dim.. espressivo con intimo sentimento

sempre pp e tranquillo molto sempre

pp

marc. 3 2 erste Viol. 2 first Violins  
2 premiers violons 2 eleő hegedü

espressivo con intimo sentimento

2 Br. espressivo con intimo sentimento

N

*pp*

*pp*

*8 Vcelle.*

N

Fl.

Hob.

Klar.

Fag.

pp

pp

pp

pp

pp

pp

2 erste Viol. 2 first Violins  
2 premiers violons 2 első hegedű

2 Br.

A musical score page featuring four staves. The top staff consists of two treble clef staves, likely for violins or violas, with a key signature of one flat. The second staff is a bass clef staff, likely for cello or double bass. The third staff is another bass clef staff, likely for a second cello or double bass. The bottom staff is a bass clef staff, likely for a third cello or double bass. The music is divided into four measures by vertical bar lines. Measure 1: The top staff has eighth-note chords. The second staff has a sustained note with a fermata. The third staff has a sustained note with a fermata. The bottom staff has a sustained note with a fermata. Measure 2: The top staff has eighth-note chords. The second staff has a sustained note with a fermata. The third staff has a sustained note with a fermata. The bottom staff has a sustained note with a fermata. Measure 3: The top staff has eighth-note chords. The second staff has a sustained note with a fermata. The third staff has a sustained note with a fermata. The bottom staff has a sustained note with a fermata. Measure 4: The top staff has eighth-note chords. The second staff has a sustained note with a fermata. The third staff has a sustained note with a fermata. The bottom staff has a sustained note with a fermata.

A musical score page featuring six staves of music. The top staff is for the Harp, indicated by the label "Harp." and dynamic "p". The subsequent five staves are for the orchestra, each with a dynamic of "pp sempre" and "divisi". The instruments shown are strings (two violins, viola, cello, double bass) and woodwind (two oboes, two bassoons). The music consists of measures of eighth-note patterns, primarily eighth-note chords or eighth-note pairs.

N.B. Die Grundfarbe dieser Stelle pp und die verschiedenen — nur als halbe Schattierungen.

The fundamental nuance of this passage is *pp*, so that the various — are only relative.

La nuance fondamentale de ce passage est pp, en sorte que les différents — ne sont que relatifs.

Ennek a részletnek domináló színezete pp marad, a különböző —-ok jelentősége csupán alig-árnyékolt.

**P**

*poco a poco più cresc.*

**P**

*poco a poco più cresc.*

94

Measures 11-12:

- Hob.** dynamic **f**, **a 2**
- Klar.** dynamic **p**, **ff**
- Fag.** dynamic **p**
- Hr.** dynamic **p**
- 1.u. 2. Tr.** dynamic **p**
- poco cresc.**
- B.** dynamic **p**, **poco cresc.**
- Pos.u.Tuba.** dynamic **p**, **poco cresc.**
- Pk.** dynamic **p**, **poco cresc.**
- dim.**
- dim.**
- dim.**
- pp**
- agitato**
- agitato**
- f**
- rinforz.**
- marc.**
- Q**

Q

*molto tranquillo*

Musical score for orchestra and piano, page 10, measures 1-4. The score includes parts for Hob. (Horn), Fag. (Bassoon), Pk. (Piano), and strings. The key signature changes between B-flat major and E major. Measure 1: Hob. and Fag. play sustained notes. Pk. plays eighth-note chords. Measure 2: Hob. and Fag. play eighth-note chords. Pk. plays eighth-note chords. Measure 3: Hob. and Fag. play eighth-note chords. Pk. plays eighth-note chords. Measure 4: Hob. and Fag. play eighth-note chords. Pk. plays eighth-note chords.

Hob.

Fag.

pp

R

R

Hob.

R

Fag.

1. u. 2. Hr.

p

poco a poco cresc..

poco a poco cresc..

poco a poco cresc..

poco a poco cresc..

R

poco a poco cresc..

poco a poco cresc..

R

poco a poco cresc..



## Andante soave Tempo I.

4 erste Viol. 4 first Violins  
4 premiers violons 4 első hegedű

**T**

1. *p* *sempre legato e dolce*  
2. *p* *dolce espress.*  
3. *p*  
4. *p*  
Vel. u. Kb.

**T** Andante soave Tempo I.

**U**

Fl.  
Klar.  
Fag.  
Bass

**U**

pizz. arco

A musical score page featuring six staves of music. The top staff is in G major (one sharp) and the bottom staff is in E major (no sharps or flats). Measures 1-3 show various rhythmic patterns and dynamics (e.g., eighth-note pairs, sixteenth-note chords). Measure 4 begins with a forte dynamic (indicated by a large 'V') followed by a piano dynamic (indicated by a small 'p'). The bass staff in measure 4 includes a dynamic marking '(mf)'.

Klar.

Tutti  
espress.

(p)

pizz.

*mp*

*express.*

*gedämpft con sord.*

*pp*

*gedämpft con sord.*

*pizz.*

W R. . . . . A. . . . .

W R. . . . . A. . . . .

100

F. R. A. rit. molto

Hob.

Hr.

R. A. rit. molto

X a tempo

Klar.

pp smorz.

pp amors.

X a tempo

dolciss.

Fl.

Hob.

Klar. dolciss.

Fag.

3. u. 4. Hr.

(dolce)  $\overline{\overline{P}}$

Y

pp molto tranquillo

pp molto tranquillo

sempre dolciss., con grazia

$\overline{\overline{P}}$

pp molto tranquillo

pp molto tranquillo

arco pp molto tranquillo

Vcl. u. Kb.

Y pp molto tranquillo

Hob.      *poco rall.*

Fag.      *smorz.*

3. u. 4. Hr.      *smorz.*

*Z*

*pp dolce amoroso*

*smorz.*

*pp dolce amoroso*

*smorz.*

*pp dolce amoroso*

*smorz.*

*pp dolce amoroso*

*poco rall.*      *smorz.*      *Z*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*pizz.*

*dolce amoroso*

*dolce amoroso*

*dolce amoroso*

*poco più cresc.*

*poco più cresc.*

*dolce amoroso*

*poco più cresc.*

102

Fl.

Hob.

Klar.

Fag.

Bass.

Vclle. divisi

Fl.

Hob.

Klar.

Fag.

Bass.

Harfe.

3 erste Viol. 3 first Violins  
3 premiers violons 3 első hegedű

1. 3 zweite Viol. 2 second Violins  
2 seconds violins 2 második hegedű

2. Vcl.

ppp

perdendo

perdendo

perdendo

perdendo

perdendo

Solo

ppp

perdendo

## Dritter Teil.

## Mephistopheles.

Allegro vivace, ironico.

Kleine Flöte.

2 Große Flöten.

2 Hoboien.

2 Klarinetten in C.

2 Fagotte.

1. u. 2. Horn in F.

3. u. 4. Horn in F.

1. u. 2. Trompete in F.

3. Trompete in F.

2 Tenorposaunen.

Baßposaune u. Tuba.

Pauken in G. A. C. F.

Triangel.

Becken.

Harfe.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

The musical score is divided into two systems by a vertical bar. The first system includes parts for Kleine Flöte, 2 Große Flöten, 2 Hoboien, 2 Klarinetten in C, 2 Fagotte, 1. u. 2. Horn in F, 3. u. 4. Horn in F, 1. u. 2. Trompete in F, 3. Trompete in F, 2 Tenorposaunen, Baßposaune u. Tuba, Pauken in G. A. C. F., Triangel, Becken, and Harfe. The second system includes parts for 1. Violinen, 2. Violinen, Bratschen, Violoncelle, and Kontrabässe. Various dynamics like *p*, *p.p*, *f*, and *pizz.* are indicated throughout the score. The tempo is marked as Allegro vivace, ironico.

Fl.

Hob.

Klar. a 2 3  
stacc.

Fag. a 2 3  
stacc.

Hr. p stacc.  
p stacc.

Trgl.

Becken.

A *p ma marc.*

*pizz. semper*

*pizz. semper*

*pizz. semper*

*p*

A

Fl.

Hob.

Klar. 3

Fag. 3

B 3

B 3

B 3

B 3

Vel.

areo

Fag.

B

*mf.* *marcato e scherzando*

1.u. 2. Hr.

*pizz.*

*arcu* *pp* *p*

*arcu* *pp* *p*

*pp* B

Hob.

Klar.

Fag.

1.u. 2. Hr.

*a 2*

*(p)*

*pizz.*

*(p)*

*(p)*

Hob.

Klar.

Fag.

*pizz.*

*(p)*

**C**

Kl. Fl. *mf veloce*

F1. *mf veloce*

Hob. *p*

Klar. *p*

Fag. *p*

*arco* *s*

### Sempre Allegro.

Fl.

Hob.

Klar.

Fag.

F

**Allegro vivace.** Zwei Viertel taktieren.  
*In due.*

**Allegro vivace.** Zwei Viertel taktieren.  
*In due.*

Pk.

pp

109

Musical score page 109, featuring two staves of music.

**Top Staff:**

- Fl.**: Measures 1-4, dynamic *p*. Measures 5-8, dynamic *p*, bassoon solo.
- Hob.**: Measures 1-4, dynamic *p*.
- Klar.**: Measures 1-4, dynamic *p*.
- Fag.**: Measures 1-4, dynamic *p*, bassoon solo.
- Pk.**: Measures 1-4, dynamic *p*.
- Text:** "G muta in H."

**Bottom Staff:**

- Bassoon:** Measures 1-4, dynamic *pp*, slurs, slurred sixteenth-note patterns.
- Double Bass:** Measures 1-4, dynamic *sf*, slurs, slurred sixteenth-note patterns.
- Performance Instructions:**
  - Measures 5-8: "pizz.", "arco", "pizz.", "pizz."
  - Measures 9-12: "pizz.", "arco", "pizz.", "pizz."

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Flute (Fl.), Bassoon (Hob.), Clarinet (Klar.), Bassoon (Fag.), Double Bass (Bass), and Cello/Bassoon (Cello). The key signature is B-flat major (two flats). Measure 11 starts with a dynamic of  $\text{f}$ . The Flute and Bassoon play eighth-note patterns. The Clarinet has sustained notes. The Bassoon and Double Bass provide harmonic support. Measure 12 begins with a dynamic of  $\text{G}$ . The Flute and Bassoon continue their eighth-note patterns. The Clarinet has sustained notes. The Bassoon and Double Bass provide harmonic support. The score concludes with a dynamic of  $p$ .

110

Fl.

Hob.

Klar.

Fag.

Hr.

PI.

Klar.

Fag. a 2

Hr.

*f marc.*

*f marc.*

*f marc.*

*arco*

*f marc.*

*arco*

Fl.

Hob.

Klar.

Pag. a 2

**H**

*p*

*p*

*pizz. marc.*

*divisi*

*divisi*

*divisi*

*arcò*

**H**

Fl.

Hob.

Klar.

Pag.

**I**

*a 2*

*più cresc.*

*a 2*

*più cresc.*

*più cresc.*

*più cresc.*

*mf.*

*ten.*

*mf.*

*ten.*

*più cresc.*

*più cresc.*

*più cresc.*

*più cresc.*

**I**

Kl. Fl.

F. L. a 2

Hob. a 2

Klar. a 2

Fag. a 2

Hr. ff

Tr. ff

Pos. u. Tuba. ff

Pk. H.A.C.P. ff

Trgl. ff

Becken. ff

ff staccato

ff staccato

ff staccato

ff staccato



A musical score page featuring five systems of music. The key signature changes from B-flat major to A major. Measure 1: Treble clef, B-flat major, 2/4 time. Measures 2-4: Treble clef, B-flat major, 2/4 time. Measure 5: Treble clef, A major, 2/4 time. The vocal parts are labeled 'a 2' and 'b'. The bass part is labeled 'D'. The piano part includes dynamic markings like 'ff' and 'p'. The vocal parts sing eighth-note chords. The bass part has eighth-note patterns. The piano part features sixteenth-note patterns. Measure 5 concludes with a forte dynamic.

A musical score page featuring five staves of music. The top two staves are for the orchestra, showing various instruments playing eighth-note patterns. The third staff is for the piano, with bass notes and some treble notes. The bottom two staves are also for the piano, showing bass notes and treble notes. Measure 11 starts with a dynamic of  $f$ . Measures 12 and 13 continue the pattern. In measure 14, the dynamic changes to  $bz$ . Measures 15 and 16 continue the pattern, with measure 16 ending with a repeat sign and a double bar line.

A page of musical notation for orchestra, featuring ten staves of music. The staves are grouped by a brace and span from treble clef to bass clef. The music includes various dynamic markings like forte, piano, and sforzando, as well as performance instructions like 'e' (end) and 'a 2'. The key signature changes between measures, including B major, A major, and G major.

A musical score for piano, featuring five staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom staff is also in bass clef. The score consists of six measures. Measures 1-3 show eighth-note patterns in the upper staves and eighth-note chords in the lower staves. Measures 4-6 show sixteenth-note patterns in the upper staves and eighth-note chords in the lower staves. Measure 6 ends with a fermata over the bass clef staff.

116 Dasselbe Tempo in 4 Vierteln.  
*The same tempo in  $\frac{4}{4}$ .*  
 Le même mouvement à quatre temps.  
*Ugyanaz a tempo  $\frac{4}{4}$ -ben.*

Dasselbe Tempo in 4 Vierteln.  
*The same tempo in  $\frac{4}{4}$ .*  
 Le même mouvement à quatre temps.  
*Ugyanaz a tempo  $\frac{4}{4}$ -ben.*



**L**

*ten.*    *ten.*    *ten.*

A muta in Cis.

*ten.*    *ten.*    *ten.*

**L**

A musical score page showing five staves of music for orchestra and piano. The top two staves are for the strings, the third is for woodwind, the fourth for first brass, and the fifth for second brass. The score includes measure numbers 11 through 16. Measure 11 starts with a forte dynamic. Measures 12-13 show eighth-note patterns. Measures 14-15 continue the rhythmic pattern. Measure 16 concludes with a forte dynamic.

Musical score page 3, measures 11-16. The score consists of eight staves. Measures 11-12 show melodic patterns with grace notes and slurs. Measures 13-14 feature eighth-note patterns with grace notes. Measure 15 includes dynamic markings *sf* and *sfor*. Measure 16 concludes with a bassoon solo section labeled "H. Cis. C. F." and dynamic "(mf)". Measure 17 begins with a bassoon entry.

A musical score for orchestra and piano. The score consists of five staves. The top two staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom three staves are for the piano, with the right hand playing the treble clef line and the left hand playing the bass clef line. The music is in common time, with a key signature of one sharp. Measure 11 begins with a dynamic of  $\text{f} \text{ f}$ . Measure 12 begins with a dynamic of  $\text{c} \text{ c}$ .

**Un poco animato.**

Musical score page 10, measures 1-10. The score consists of ten staves. Measures 1-3 show eighth-note patterns in the upper voices. Measure 4 begins a section with dynamic *f*, featuring sixteenth-note patterns. Measures 5-6 continue this pattern. Measures 7-8 show eighth-note patterns. Measure 9 begins another section with dynamic *f*, featuring sixteenth-note patterns. Measures 10-11 show eighth-note patterns. Measure 12 concludes the section with a dynamic *p* and the instruction "kurz sec". Measure 13 begins a section with dynamic *p*, featuring eighth-note patterns. Measure 14 concludes the section with a dynamic *p*.

A musical score for orchestra and piano. The score consists of five staves. 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 sharp. Measure 11 begins with dynamic *sem pre ff*. Measures 11 and 12 show continuous eighth-note patterns with accents. Measure 12 concludes with a forte dynamic and a repeat sign. Measure 13 begins with a piano dynamic. The score includes performance instructions such as *pizz.* (pizzicato) and *v.* (vibrato).

**Un poco animato.**

122

N

Kl. Fl.

F. Fl. a<sup>2</sup>

Hob. a<sup>2</sup>

Klar. a<sup>2</sup>

Fag. a<sup>2</sup>

Hr.

1. u. 2. Tr.

Tenorpos.

Pk.

kurz  
sec

H muta in G, Cis muta in B.

N      ff

arco

arco

arco

arco

arco

ff

Alla breve.

Fl. a<sup>2</sup>

Hob.

Klar. a<sup>2</sup>

Fag. a<sup>2</sup>

pizz.

pizz.

pizz.

dim.

mf marc.

f marc.

dim.

mf

arc.

mf

arc.

divisi

O Alla breve.

Fl.

Hob.

Klar.

Fag.

B.

arco  
mf

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

124

P

Bob. Il tempo un poco moderato (ma poco).

Q rfs dim.

Fag.

Hr.

Pk.

Il tempo un poco moderato (ma poco).

Q rfs dim.

mf (p)

mf (p)

arco (p)

Velle. divisi arco (p)

(mf) pizz. (p)

Il tempo un poco moderato (ma poco).

Q

Measures 1-6 of section R. The score consists of six staves. Measures 1-3 show various instruments playing eighth-note patterns. Measure 4 starts with a dynamic *f* and a tempo marking *molto marcato*. Measures 5-6 show sustained notes and eighth-note patterns.

**R**  
Alla breve.

Measures 7-14 of section R. The score includes parts for Flute (Fl.), Bassoon (Hob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Hr.), Piano (Pk.), and Bass (B.). The section begins with a dynamic *mf*. Measures 7-8 show sustained notes and eighth-note patterns. Measures 9-10 show sustained notes and eighth-note patterns. Measures 11-12 show sustained notes and eighth-note patterns. Measures 13-14 show sustained notes and eighth-note patterns. The section ends with a dynamic *p*.

Measures 15-22 continue the pattern from the previous section. The score includes parts for Flute (Fl.), Bassoon (Hob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Hr.), Piano (Pk.), and Bass (B.). The section begins with a dynamic *mf*. Measures 15-16 show sustained notes and eighth-note patterns. Measures 17-18 show sustained notes and eighth-note patterns. Measures 19-20 show sustained notes and eighth-note patterns. Measures 21-22 show sustained notes and eighth-note patterns.

**R**

126

**S**

**T**

N.B. Der Fugensatz in allen Streichinstrumenten sehr scharf markiert und abgestoßen.  
*The fugue-movement very sharply accentuated and detached in all the string instruments.*  
*La partie fuguée très accentuée et détachée dans tous les instruments à cordes.*  
*Est a sugarésszletet a vonósok erős marcato-kkal és határozott staccato-kkal játszzák.*

Hob.

Klar.

Bassoon

Cb. pizz.

(f)

Ft.

Hob.

Klar.

Fag.

Hr.

U

<sup>a 2</sup>

<sup>a 2</sup>

*v.v.*

*f*

*f*

*arcu.*

U

128 a<sup>2</sup>

Fl.

Hob.

Klar.

Fag.

Hr.

B

**V**  
Pl. Sempre animato.

Hob.

Klar.

Fag.

Hr.

Tenorpos.

B

Vcl.

*r.f.s.*

*f*

*p*

Fl.

Hob. a 2

Klar. a 2

Fag.

(*p*)

(*p* marcato)

(*p*)

(*p*)

Musical score for orchestra, page 130, section W. The score consists of six staves: Hob. (Horn), Klar. (Clarinet), Hr. (Horn), 1. u. 2. Tr. in E. (1st and 2nd Trombone in E), and Pk. (Percussion). The music is in common time, with a key signature of one sharp. The score shows various musical markings, including dynamic changes (e.g., *f*, *p*, *ff*) and performance instructions like "muta in E". The Hob. staff begins with a melodic line, while the other staves provide harmonic support.

A musical score for piano, featuring four staves. The top staff uses a treble clef, the second and third staves use a common time signature, and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) in the treble and bass staves, followed by eighth-note patterns. Measures 12-15 show a transition with eighth-note patterns and quarter notes. Measure 16 concludes with a forte dynamic (f) in the bass staff. The score includes measure numbers and dynamics.

Sempre più di fuoco.

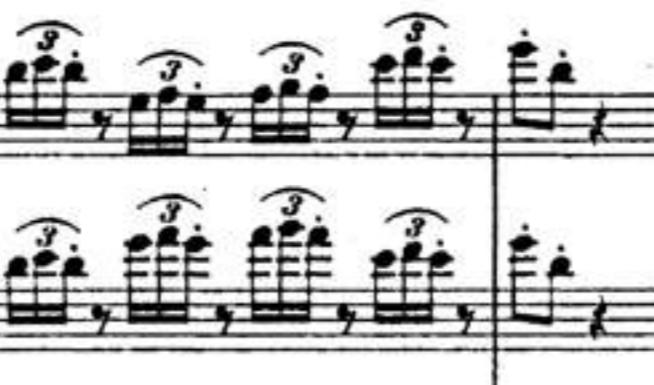
A musical score for piano, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 begins with a dynamic of **p**, followed by a sixteenth-note pattern in the treble staff and eighth-note pairs in the bass staff. The score includes performance instructions like "p scherzando" and "divisi".

Sempre più di fuoco.

Musical score page X, measures 11-15. The score includes parts for Klarinette (Kl. Fl.), Flöte (fl.), Bassoon (Hob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Hr.), Trombone (Tr.), Piano (Pk. in H. B. C. E.), and Double Bass (Vel.). Measure 11 starts with a dynamic of *mf* crescendo. Measures 12-13 show woodwind entries with *mf* crescendo. Measure 14 begins with a dynamic of *cresc.*. Measures 15-16 show sustained notes with *p* crescendo. Measure 17 features a piano part with *pizz.* and *(mf) cresc.*

## Sempre Allegro animato.

Kl. Fl.   
*ff giocoso*

Fl.   
*ff giocoso*

Hob.   
*a 2 ff giocoso*

Klar.   
*ff giocoso*

Fag.   
*ff*

Hr.   
*ff*

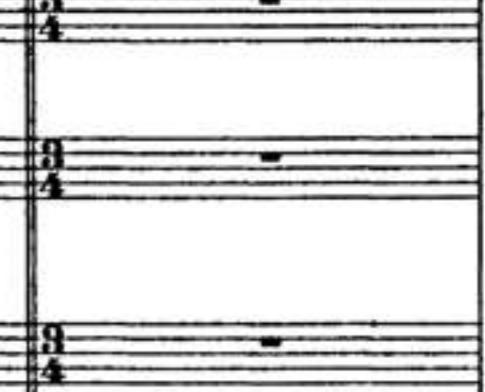
Tr.   
*ff*

  
*ff*

Pos. u. Tuba.   
*ff*

Pk.   
*ff*

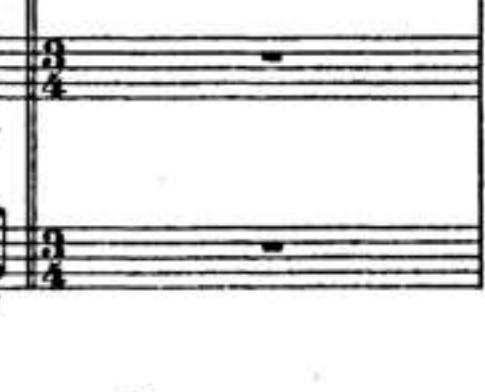
  
*ff*

  
*ff*

**Y**

*ff*   
*ff giocoso*

  
*ff giocoso*

  
*ff giocoso*

  
*ff giocoso*

  
*ff giocoso*

  
*ff giocoso*

  
*ff arco*

  
*ff arco*

  
*ff arco*

**Y** *sempre ff*

Sempre Allegro animato.

Musical score page 10, measures 11-16. The score consists of ten staves. Measures 11-12 show woodwind entries with dynamic markings like *p*, *f*, and *ff*. Measures 13-14 feature rhythmic patterns with 'e' endings. Measures 15-16 conclude with sustained notes and rests.

10

11

Fl. a 2  
Hob.  
Klar. a 2  
Fag.  
1. u. 2. Hr.

*p* subito  
*p* subito  
*p* subito  
*p* subito  
*p* subito

**Z**

This section of the score features woodwind instruments (Flute, Oboe, Clarinet, Bassoon) and brass (Horn). The instrumentation is primarily woodwind until measure 144, where brass entries become more prominent. The dynamics are mostly soft, with occasional sharp dynamic markings like 'p subito'. Measure 144 concludes with a forte dynamic 'Z' followed by 'p subito'.

Kl. Fl.  
Fl.  
Hob.  
Klar.  
Fag.  
Hr.

*cresc.*  
*a 2*  
*cresc.*  
*cresc.*  
*cresc.*  
*(p) cresc.*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

This section begins with a flute solo (Kl. Fl., Fl.) followed by a transition involving oboe, clarinet, bassoon, and horn. The dynamics are marked by crescendos ('cresc.') and a piano dynamic ('(p)'). The instrumentation shifts to a brass-dominated sound towards the end of the page.

Kl. Fl.

Fl.

Hob.

Klar.

Fag.

Hr.

Tr.

Pos. u. Tuba.

Pk.

Becken.

**Aa** Alla breve.

A musical score page showing five staves of music for orchestra and piano. The top three staves are for strings (Violin I, Violin II, Cello), the fourth for Double Bass, and the bottom two for Piano. The key signature is E major (two sharps). Measure 11 starts with a dynamic of *fff*. Measures 12 and 13 show eighth-note patterns with accents and dynamic markings *rinforz.* Measure 14 begins with a dynamic of *fff*, followed by *rinforz.* Measures 15 and 16 continue the rhythmic pattern with accents and *rinforz.* Measure 17 starts with a dynamic of *pizz.* Measure 18 starts with *mf marc.* Measure 19 starts with *pizz.* Measure 20 ends with a dynamic of *p*.

**Aa** Alla breve.

gedämpft  
con sord.

Hr. smorz.  
smorz.  
1. u. 2. Tr.

Pos. u. Tuba.

Pk.

Becken.

*schnell dämpfen  
denden the sound quickly  
étouffer vite la vibration  
hirtelen elsojtani*

*ff*

*rinforz.*

*ff arco*

*ff arco*

*ff arco*

*ff*

*pizz.*

*mf marc.*

*pizz.*

*p*

Bb Immer Alla breve taktieren. Always beat Alla breve.  
Fag. Battez toujours Alla breve. Állandóan „alla breve” ütemezés.

*ppp*

*ppp*

*p*

*p*

*arco*

*p*

*p*

Bb Immer Alla breve taktieren. Always beat Alla breve.  
Battez toujours Alla breve. Állandóan „alla breve” ütemezés.

A - - - -

a 2

(mf) cresc..

f

(p) cresc.

(mf)

f

(p) cresc.

(mf) cresc..

f

Hr.

Tr.

Bass.

Pno. u. Tuba.

Pk.

Becken.

A musical score page showing two staves of music for orchestra and piano. The top staff is for the piano, featuring a treble clef, a key signature of four sharps, and a common time signature. The bottom staff is for the orchestra, featuring a bass clef and a key signature of one sharp. The music consists of two measures. Measure 11 begins with a dynamic of *cresc.* followed by a forte dynamic (*f*). Measure 12 begins with a dynamic of *cresc.* followed by a forte dynamic (*f*). The score includes various musical markings such as slurs, grace notes, and dynamic changes throughout the measures.

140

Cc

Cc

Dd

A musical score page showing five staves of music for orchestra and piano. The top staff is soprano clef, the second is alto clef, the third is tenor clef, the fourth is bass clef, and the bottom is bass clef. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic. Measures 12-13 show eighth-note patterns with slurs and grace notes. Measure 14 begins with a forte dynamic. Measures 15-16 show eighth-note patterns with slurs and grace notes. Measure 17 concludes with a forte dynamic.

142

This page contains ten staves of musical notation. The staves are organized into two groups by brace. The top group consists of five staves: Treble clef, Treble clef, Treble clef, Bass clef, and Bass clef. The bottom group also consists of five staves: Treble clef, Treble clef, Bass clef, Bass clef, and Bass clef. Measure lines divide the page into four sections. The first section starts with a dynamic of  $\text{f}$ . The second section begins with a dynamic of  $\text{p}$ . The third section begins with a dynamic of  $\text{p}$ . The fourth section begins with a dynamic of  $\text{p}$ .

This page continues the musical score from page 142. It features ten staves of music, organized into two groups by brace. The top group includes five staves: Treble clef, Treble clef, Treble clef, Bass clef, and Bass clef. The bottom group includes five staves: Treble clef, Treble clef, Bass clef, Bass clef, and Bass clef. Measure lines divide the page into four sections. The first section starts with a dynamic of  $\text{f}$ . The second section begins with a dynamic of  $\text{p}$ . The third section begins with a dynamic of  $\text{p}$ . The fourth section begins with a dynamic of  $\text{p}$ .

a<sup>2</sup>

marc.

marc.

marc.

F. L. 12.

F. L. 13.

144

The musical score page 144 contains two systems of music. The top system, spanning measures 1 through 6, includes 12 staves. The first 10 staves are grouped by a brace and feature woodwind instruments: oboes (two staves), bassoons (two staves), and clarinets (six staves). The instrumentation changes in the last two measures, which are unbraced, featuring violins (one staff), violas (one staff), cellos (one staff), double bass (one staff), and brass instruments (one staff each). Measure 1 starts with a forte dynamic (f) and a tempo marking of  $\frac{3}{4}$ . Measures 2-6 show a continuous pattern of sixteenth-note chords. Measure 7 begins with a piano dynamic (p) and a tempo marking of  $\frac{2}{4}$ . Measures 8-12 continue the sixteenth-note pattern. The bottom system, spanning measures 7 through 12, includes 10 staves. It features brass instruments: trumpet (one staff), tuba (one staff), and three staves each for cornet, horn, and tubist. Measures 7-11 show eighth-note patterns, with measure 11 being a forte dynamic (ff). Measure 12 concludes with a piano dynamic (p).

Fl. a 2  
Hob.  
Klar. a 2  
Fag.  
Hr.

**Ee**  
Hob. Un poco stringendo.

Hob.  
Klar. p  
Fag. p  
Hr. marc.  
f  
divisi  
(p) f marc.  
(p) f  
p

**Ee** p  
Un poco stringendo.

Kl. Fl.

Fl.

Hob.

Klar.

Fag.

Hr.

Tr.

Pos. u. Tuba.

Pk.

**Ff**

*a 2*

*ff*

*f*

*a 2*

*muta in A*

*ff*

*f*

*a 2*

*muta in F*

*ff*

*muta in F*

*a 2*

*B muta in A E muta in F*

A musical score page featuring five staves of music. The top three staves are for the orchestra, and the bottom two are for the piano. The music is in common time, with a key signature of one sharp. Measure 11 begins with a forte dynamic (Ff) in the piano, followed by eighth-note patterns in the orchestra. Measure 12 begins with a dynamic of ff in the piano, followed by eighth-note patterns in the orchestra. The score includes various dynamics such as ff, f, and >.

Gg

2. Horn muta in F  
3. Horn muta in F  
4. Horn muta in F

Gg

*Andante.*

Fl. (p dolce)

Hob. (p dolce) espress.

Klar. in A. (p dolce) espress.

Fag. (p dolce) dim.

1. Hr. (p dolce) dim. in E

3. Hr. (p dolce) espress. dolce

divisi

pp divisi

pp

*Andante.*

Hh

Klar.

Fag. *dolciss.*

T. Hr. *pp* *espress.*

rit.

smorz.

smorz.

Harfe. *p*

*sempr. pp*

*perdendo*

Vcl. u. Kb.

Hh

rit.

Klar. - - - lang lunga Allegro.  
muta in C

Fag.

T. Hr. muta in F

Harfe.

*pizz.* *p*

(s) *marc.*

lang lunga Allegro.

1.Viol.

2.Viol.

pizz.

Br.

arco

p

Vel.

pizz.

arco

Klar.

Ii

Fag.

p

in C

I.Viol.

2.Viol.

Br.

Vel.

pizz.

arco.

Kb.

pizz.

Ii p un poco marc.

pp

Klar.

(p)

arco

p

pizz.

p

**Jj** Allegro vivace. 2 Viertel taktieren.  
Kl. Fl.

**Jj** Allegro vivace. <sup>2</sup> Viertel taktieren.  
*In due.*

152

*a 2*

*ff*

*a 2*

*a 2*

*a 2*

*a 2*

*a 2*

*a 2*

*> >*

*> >*

*> >*

*> >*



154

Kk

3

kurz  
sec

Kk

A page from a musical score featuring six 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 key signature is A major (three sharps). Measure 101 starts with eighth-note patterns in the piano parts. Measures 102-103 show sixteenth-note patterns with dynamic markings "sempre ff". Measures 104-105 continue with sixteenth-note patterns, with the piano right hand playing eighth notes in measure 105. Measures 106-107 feature eighth-note patterns, with the piano right hand playing sixteenth notes in measure 107. Measures 108-109 show eighth-note patterns, with the piano right hand playing sixteenth notes in measure 109. Measures 110-111 feature eighth-note patterns, with the piano right hand playing sixteenth notes in measure 111. Measures 112-113 show eighth-note patterns, with the piano right hand playing sixteenth notes in measure 113. Measures 114-115 feature eighth-note patterns, with the piano right hand playing sixteenth notes in measure 115. Measures 116-117 feature eighth-note patterns, with the piano right hand playing sixteenth notes in measure 117.

Top System:

- Treble clef section: Measures 1-4.
- Bass clef section: Measures 5-8.
- Bass clef section: Measures 9-12.
- Bass clef section: Measures 13-16.

Bottom System:

- Bass clef section: Measures 1-4.
- Bass clef section: Measures 5-8.
- Bass clef section: Measures 9-12.
- Bass clef section: Measures 13-16.

L1

L1

1 2 3 4 5 6 7 8 9 10

L1

11 12 13 14 15 16 17 18 19 20

158

A muta in G, P muta in Cis.

F.L. 14.

Mm

H.G.C. Cis.

Mm

F.L. 12.

Poco più mosso.

Musical score page 10, measures 1-4. The score consists of ten staves. Measures 1-3 show six staves with various dynamics (e.g., *ff*, *f*, *p*) and articulations (e.g., slurs, grace notes). Measure 4 begins with a bassoon solo, indicated by a bassoon clef and dynamic. The vocal parts (measures 1-3) end with a fermata over a measure repeat sign. The bassoon part continues with a sustained note and a dynamic marking.

A musical score page featuring five staves. The top two staves are for the orchestra, showing violins, violas, cellos, and double basses. The bottom three staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The music is in common time, with a key signature of four sharps. Measure 11 begins with a forte dynamic (ff) and consists of sixteenth-note patterns. Measure 12 continues the sixteenth-note patterns, maintaining the dynamic ff.

Poco più mosso.



Nn

ff

f

ff

f

ff

f

ff

f

marcato

marcato

ff

f

ff

f

ff

f

ff

f

ff

ff

ff

ff

ff

ff

ff

ff

Nn

Un poco animato.

Un poco animato.

3  
4

a 2

*pp*

*arco*

*sempre marcato e pizz.*

*sempre marcato e pizz.*

4

*p giocoso*

a 2

*p giocoso*

a 2

*p giocoso*

a 2

*p giocoso*

c

c

c

*p*

*sempre p*

*p*

*pizz.*

Fl.

Hob.

Klar.

Fag. a 2

1. u. 2. Hr.

Pk.

*arco pp*

*marcato*

*marcato*

Vcl.

Klar.

Oo

Fag.

Hr.

Pk.

*tr.*

*sempre pp*

*arco*

*marcato*

*arco*

*arco*

Oo

Musical score page 167, measures 1-10. The score consists of eight staves. Measures 1-5 show various rhythmic patterns in the upper voices, with the bassoon providing harmonic support. Measures 6-10 continue this pattern, with dynamic markings 'p' and 'pp' appearing in measure 10.

Musical score page 167, measures 11-20. The score continues with the same eight staves. Measure 11 starts with a dynamic 'Pp'. Measures 12-15 show sustained notes and eighth-note patterns. Measure 16 features a dynamic 'sempre pp'. Measures 17-20 conclude the section with eighth-note patterns.

*a 2*

*b 2*

*a 2 b 2*

*a 2*

*b 2*

*non divisi*

Hob.

Klar. 2

Fag.

Hr.

Pk.

Qq

Qq

cresc.

*stacc.*

*stacc.*

cresc.

cresc.

pp

pp

cresc..

cresc..

cresc..

cresc..

cresc..

cresc..

cresc..

cresc..

cresc..

Rr

170

*p cresc.*

*a2*

*molto.*

*molto.*

*molto.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*cresc.*

*f*

*a2*

*molto.*

*molto.*

*p cresc.*

*p cresc.*

*p cresc.*

*p*

*c*

*molto.*

*molto.*

*molto.*

*molto.*

*molto.*

*molto.*

*molto.*

*molto.*

*arco*

*molto.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Rr

*Allegro non troppo, ma deciso assai.*

*Allegro non troppo, ma deciso assai.*

Ss

172

Ss

a2

Ss

Alla breve.

Alla breve.

a<sup>2</sup>

a<sup>2</sup>

b

a<sup>2</sup>

poco a poco cresc.

Alla breve.

174

**Tt**

fff *furioso*

**Tt**

Sempre alla breve.

**Uu**

*a<sup>2</sup>*

gestopft stopped  
cuivre tömöt kürt  
*p*

gestopft stopped  
cuivre tömöt kürt  
*p*

**Uu**

Sempre alla breve.



Musical score page 12, measures 11-15. The score consists of ten staves. Measures 11-12 show various rhythmic patterns with dynamic markings like *ff*, *f*, and *p*. Measure 13 begins with a forte dynamic *ff*. Measure 14 starts with a dynamic *f*. Measure 15 concludes with a dynamic *p*. The bassoon part in measure 15 includes the instruction "kurz sec". The score ends with a repeat sign and the instruction "P muta in A. Cis muta in B."

A musical score for orchestra, page 10, showing measures 11 through 16. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature changes between B-flat major and A major. Measure 11 starts with a dynamic of ff. Measures 12 and 13 continue with ff dynamics. Measure 14 begins with a dynamic of ff, followed by a crescendo. Measure 15 starts with a dynamic of ff, followed by a crescendo. Measure 16 concludes with a dynamic of ff.

Ww

Alla breve.

WW  
Alta brevo.

This image shows the first ten measures of a musical score. The score is for an orchestra and piano, featuring six staves. The top three staves represent the orchestra, and the bottom three staves represent the piano. The music is in common time. Measure 1 starts with a forte dynamic. Measures 2-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns with grace notes. Measures 7-8 continue the sixteenth-note patterns. Measures 9-10 conclude the section with a final forte dynamic. The score includes various dynamics, articulations like accents and slurs, and key changes indicated by letter symbols (a, b, c) above the staff.

**Ww**

**Alla breve.**

a2

Xx

*A. G. C. B.*

*mf non troppo f*

*1. Viol. divisi*

*mf*

*mf legato*

*2. Viol. divisi*

*mf*

*mf legato*

*pizz.*

*mf*

*marc.*

Xx

Fl.

Hoh.

Klar.

Pag.

Pk.

*poco a poco riten.***Yy**

*poco a poco riten.*

**Yy**

182

*più riten.*

Poco Andante, ma sempre Alla breve.

Zz

Poco Andante, ma sempre Alla breve.

Bei Weglassung des Chores sind die hier folgenden zehn Schlußtakte unmittelbar anzuknüpfen.  
If the chorus be left out, the following ten final bars should be immediately connected with the foregoing.  
Si l'on supprime le chœur, on enchainera immédiatement les dix mesures finales qui suivent.  
Ha a korust elhagyjuk, akkor közzetlenül az itt következő 10 záróütemre terjünk el.

divisi

A page from a musical score featuring ten staves of music. The top two staves are soprano voices, the next two alto voices, the next two tenor voices, and the bottom four bass voices. The music consists of six measures. Measure 11 starts with a dynamic of  $f''$ . Measures 12 and 13 continue with sustained notes and dynamics of  $f''$  and  $f$ . Measures 14 and 15 show more rhythmic activity with eighth-note patterns and dynamics of  $ff$  and  $ff$ . Measure 16 concludes with a dynamic of  $f$ . The bass staff includes a note at the very bottom of the page.

Fine.

A musical score page showing five staves of music for orchestra and piano. The top three staves represent the orchestra, and the bottom two staves represent the piano. The score consists of six measures. Measures 11-13 feature eighth-note patterns in the upper staves and sixteenth-note patterns in the lower staves. Measures 14-16 show eighth-note chords in the upper staves and sixteenth-note chords in the lower staves. Measure 15 includes dynamic markings 'ff' (fortissimo) and 'ff' (fortissimo). Measure 16 concludes with a final dynamic marking 'ff' (fortissimo).

A page of musical notation for orchestra, showing ten staves. The top staff has a clef and a key signature of one sharp. The second staff is labeled 'a 2' and has dynamics 'p' and 'a 2'. The third staff has a clef and a dynamic 'p'. The fourth staff has a clef and a dynamic 'p'. The fifth staff has a clef and a dynamic 'p'. The sixth staff has a clef and a dynamic 'p'. The seventh staff has a clef and a dynamic 'p'. The eighth staff has a clef and a dynamic 'p'. The ninth staff has a clef and a dynamic 'p'. The tenth staff has a clef and a dynamic 'p'. The music consists of measures of quarter notes and eighth notes with various rests and dynamics.

Mit diesem Takt tritt der Männerchor ruhig, ernst und feierlich auf.  
*The male choir enters at this bar calmly, seriously, and solemnly.*  
Le choeur d'hommes entre sur cette mesure, calme, sérieux et solennel.  
*Ebben az ütemben lép be nyugodtan, komolyan, ünnepélyezet a férfikar.*

A musical score for orchestra, page 11, featuring six staves. The first staff (treble clef) has a dynamic of  $p$ . The second staff (alto clef) has a dynamic of  $p$ . The third staff (bass clef) has a dynamic of  $p$ . The fourth staff (bass clef) has a dynamic of  $p$ . The fifth staff (bass clef) has a dynamic of  $p$ . The sixth staff (bass clef) has a dynamic of  $p$ . Measures 1-6 show repetitive patterns of eighth-note chords.

lange Pause  
lunga Pausa

a 2

dim.

a 2

dim.

dim.

dim.

dim.

dim.

pp

dim.

dim.

dim.

dim.

dim.

dim.

lange Pause  
lunga Pausa

**A**

Andante mistico.

Kleine Flöte.

2 Große Flöten.

2 Hoboen.

2 Klarinetten in C.

2 Fagotte.

1.u.2. Horn in F.

3.u.4. Horn in F.

1.u.2. Trompete in F.

3. Trompete in F.

2 Tenorposaunen.

Baßposaune u. Tuba.

Pauken in C. G.

Becken.

Harfe.

Orgel.

Tenor Solo.

Tenöre.

Bässe.

Chor:

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

**A** Andante mistico.

Fl.

Hob.

a 2

läng.li.che,  
hier wird's Er.eig.nis,  
das Un.be.schreibli.che,  
hier wird es ge.tan,

**B** Alla breve.  
*tranquillo assai*

*p* *dolce*  
Das E - - - wig - Weib - li - che  
*smorz.*  
zieht uns hin - an,  
zieht uns hin -  
*pp*  
*pp*

*dim. e dolciss.*

*dim. e dolciss.*

*dim. e dolciss.*

*dim. e dolciss.*

**B** *tranquillo assai*  
*Alla breve.*

**C**

The musical score consists of several staves of music. The top section, labeled 'C', contains ten staves, each with a different instrument or voice part. The instruments include two violins, two violas, cello, double bass, harp, piano, and three woodwind parts (oboe, bassoon, and flute). The dynamics are indicated by 'p' (piano), 'pp' (pianissimo), and 'smorz.' (smorzando). The middle section begins with a vocal line, 'das Ewig - Weib - li che', followed by 'an,' and 'zieht uns hin an,' repeated twice. The vocal parts are marked with 'dolce' and 'pp'. The bottom section continues with the same instrumentation and dynamics as the top section.

*dolce*

*p*

*smorz.*

das Ewig - Weib - li che

an,

zieht uns hin an,

zieht uns hin

**C**

**D**

*p dolce*

a 2

*p dolce*

das E . . . wig - Weib - . . . li . che zieht uns hin -  
an,

*pp*

*pp*

*pp*

*pp*

*pizz.*

**D** *pp*

E

an, zieht uns hin an.

E



a 2

violin 1  
violin 2  
viola  
cello  
flute  
clarinet  
bassoon  
trombone

das Un-zu-läng-liche,  
hierwird's Er-eig-nis,  
das Un-be-schreib-liche,

**F**

a 2

*mf*

*p*

*dolce*

Das E - - - wig -

hier wird es ge tan.

*dim.*

*p*

*pp*

**F**

a 2

**G**

The musical score consists of ten staves of music. The first six staves are in common time, B-flat major, with dynamics *p*, *pp*, and *ppp*. The vocal parts are labeled with Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, and X. The vocal parts begin with "Weib - li - che," followed by "zieht uns hin an," and then "das E -". The vocal parts continue with "zieht uns hin - an." The vocal parts are in common time, B-flat major, with dynamics *pp*, *ppp*, and *pppp*. The vocal parts begin with "Weib - li - che," followed by "zieht uns hin an," and then "das E -". The vocal parts continue with "zieht uns hin - an." The vocal parts are in common time, B-flat major, with dynamics *pp*, *ppp*, and *pppp*.

*quieto* *p*

*smors.*

*dolce* *p*

*sempre pp*

*sempre pp*

*sempre pp*

**G**

Measure 11 (a 2): The vocal line continues with eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords.

Measure 12: The vocal line begins with a sustained note followed by eighth-note patterns. The piano accompaniment includes eighth-note chords and sustained notes.

Measure 13: The vocal line consists of sustained notes. The piano accompaniment features eighth-note chords and sustained notes.

Measure 14: The vocal line consists of sustained notes. The piano accompaniment features eighth-note chords and sustained notes.

Measure 15: The vocal line consists of sustained notes. The piano accompaniment features eighth-note chords and sustained notes.

Measure 16: The vocal line consists of sustained notes. The piano accompaniment features eighth-note chords and sustained notes.

**Schwebend.**  
*Sospeso.*

a 2

I

cresc.

cresc.

cresc.

p cresc.

p cresc.

p cresc.

uns hin-an, zieht uns, zieht uns, zieht uns, hin-an!

zieht uns, zieht uns, zieht uns, zieht uns,

I

cresc.

cresc.

cresc.

cresc.

200 a 2

Das E.

wig-

uns hin an!

**2** Violinen allein. **2** violins soli.  
Deux violons seuls. Czak ket hegedü.

p express.

divisi

pizz.

Solo

p express.

p

Klar.

J

4. u. 2. Hr.

4 Harfe.

Weib - li - che zieht

ppp

zieht

ppp

sempre dolciss.

sempre dolce

Fl.

Hob.

Klar.

Fag.

poco a poco rall.

Harfe. 1 2 3 4 dim.

zieht uns hin - an,

uns hin - an,

8. pizz. pizz.

Solo-Vcl.

poco a poco rall.

F. L. 14.

202

*molto rit.*

K

*molto rit.*

K

zieht uns hin-an,

cresc.

cresc.

Tutti 8.

arcu.

arcu.

Tutti 3.

arcu.

arcu.

molto rit. K

Musical score page 10, measures 11-12. The score consists of 10 staves. Measures 11 (left) and 12 (right) show various dynamics including *p*, *f*, *cresc.*, *dim.*, *sforz.*, and *poco a poco cresc.*. The vocal parts (measures 11) have lyrics: "an, zieht uns hin". Measure 12 concludes with a repeat sign and a double bar line.



## NACHTRAG

Durch Herrn Hofkapellmeister Dr. Peter Raabe wurde nachträglich darauf aufmerksam gemacht, daß in einem Briefe vom 11. Dezember 1880 an Dr. Friedrich Stade in Leipzig, der den Gretchensatz für Klavier und Harmonium übertragen hatte, Liszt folgende Änderung vorgenommen hat, die er auch in der Partitur und seinen Klavierübertragungen der Faust-Symphonie eingefügt wissen wollte. Es sind 12 Takte vor *Un poco più lento*, die am Schluß des zweiten Teiles auf Seite 102 – beginnend im ersten Takt – einzuschalten sind.

*Un poco più lento.*

1. Violinen.  
2. Violinen.  
Bratschen.  
Violoncelle.

(I. Solo)

2 Flüten.  
2 Oboen.  
2 Klarinetten  
in A.  
2 Fagotte.

dim. - - pp  
perdendo

pp

divisi

pp <>





# Franz Liszts Musikalische Werke.

Herausgegeben von der Franz Liszt-Stiftung.

Original-Kompositionen.

## ORCHESTERWERKE.

### BAND 1–6.

#### Symphonische Dichtungen.

##### BAND 1.

1. Ce qu'on entend sur la Montagne. Berg-Symphonie. (Nach V. Hugo.)
2. Tasso, Lamento e Trionfo.

##### BAND 2.

- 2a. Le Triomphe funèbre du Tasse. Epilogue du poème symphonique „Tasso“.
3. Les Préludes. (Nach Lamartine.)
4. Orpheus.

##### BAND 3.

5. Prometheus.
6. Mazeppa. (Nach V. Hugo.)

##### BAND 4.

7. Festklänge.
8. Héroïde funèbre.

##### BAND 5.

9. Hungaria.
10. Hamlet. (Nach Shakespeare.)

##### BAND 6.

11. Hunnenschlacht. (Nach Kaulbach.)
12. Die Ideale. (Nach Schiller.)

### BAND 7–9.

#### Symphonien.

##### BAND 7.

1. Eine Symphonie zu Dantes Divina Commedia, mit Schlußchor.

##### BAND 8 und 9.

2. Eine Faust-Symphonie in drei Charakterbildern nach Goethe, mit Schlußchor.

### BAND 10–12.

#### Kleinere Orchesterwerke.

##### BAND 10.

- 1/2. Zwei Episoden aus Lenaus Faust.  
Der nächtliche Zug.  
Der Tanz in der Dorfschenke.  
(Erster Mephisto-Walzer.)
3. Zweiter Mephisto-Walzer.
4. Von der Wiege bis zum Grabe. (Nach M. Zichy.)

##### BAND 11.

5. Fest-Vorspiel. Zur Einweihung der Dichter-Gruppe Schiller u. Goethe in Weimar, Sept. 1857.
6. Künstler-Festzug. Zur Schiller-Feier 1859.
7. Goethe-Fest-Marsch. Zur Säkularfeier von Goethes Geburtstag, 1849. (Neu bearb. 1859.)
8. Huldigungs-Marsch. Zur Huldigungsfeier des Großherzogs Carl Alexander 1853.

##### BAND 12.

9. Vom Fels zum Meer! Deutscher Siegesmarsch.
10. Ungarischer Krönungsmarsch. Zur Krönungsfeier 1867.
11. Ungarischer Sturmmarsch.
12. Les Morts (mit Männerchor ad lib.).
13. La Notte (Die Nacht).

##### BAND 13.

#### Für Pianoforte mit Orchester.

1. Erstes Konzert in Es dur.
2. Zweites Konzert in A dur.
3. Totentanz. (Danse macabre.) Paraphrase über „Dies irae“.
4. Malédiction für Pianoforte und Streichinstrumente.