FRANZ LISZTS
MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

I. FÜR ORCHESTER

SYMPHONISCHE DICHTUNGEN

NR. 7 UND 8

VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

BERLIN • BRÜSSEL • LONDON • NEW YORK

FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

I

FÜR ORCHESTER

1. ABTEILUNG

SYMPHONISCHE DICHTUNGEN

7. Festklänge — Jours de Fête — Festival Sounds
8. Heldenklage — Héroïde funèbre — Heroic Elegy

VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

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Die Ergebnisse der kritischen Revision sind Eigentum der Verleger

FRANZ LISZTS
SYMPHONISCHE DICHTUNGEN 7 u. 8

REVISIONSBERICHT

Im Jahre 1908 wurden in einer gemeinschaftlichen Sitzung der Revisoren, der Herausgeber und der Verleger die Leitgedanken und Grundsätze für eine vollständige, einheitliche und korrekte Gesamtausgabe der Werke Franz Liszts beraten und endgültig festgesetzt.

Aus praktischen Gründen der modernen Musikpflege mußten die vielfachen Unterschiede in der Benennung und Anordnung der Instrumente, in den Schlüsseln usw., vor allem aber sehr viele, für heutige Begriffe überflüssige oder selbst störende Versetzungszeichen beseitigt werden. Die auf letztere bezügliche Bestimmung lautet in endgültiger Fassung:

»Die von Liszt sehr reichlich angewendeten zufälligen Versetzungszeichen (namentlich Auflösungszeichen) sind für die heutige Praxis zum Teil entbehrlich geworden. Die nicht unbedingt notwendigen sind nur da beizubehalten, wo sie das Lesen tatsächlich noch erleichtern, Mißverständnisse verhüten oder für das harmonische Bild Lisztscher Schreibweise besonders charakteristisch erscheinen.«

Um jede Willkür auszuschliessen, sind alle irgendwie nennenswerten Änderungen, Weglassungen, Zusätze im Wortlaut der Lisztschen Partitur im Revisionsbericht je bei der betreffenden Komposition besonders aufgeführt und begründet worden, sodaß jeder mit der alten und der neuen Ausgabe in der Hand sich sein Urteil selbst bilden kann. Alle Zutaten, insbesondere Vortragsbezeichnungen, wurden in Klammern ( ) oder [ ] gesetzt; in einzelnen Fällen kann und soll dies nachträglich noch geschehen.

Die Herausgabe der Symphonischen Dichtungen war ursprünglich von Herrn Eugen d'Albert übernommen worden, der jedoch wegen anderweitiger großer Inanspruchnahme zurücktrat, nachdem er den Stich aller 12 Werke nur in erster Lesung hatte beaufsichtigen können. Die genaue Nachprüfung übernahm in dankenswerter Weise Herr Otto Taubmann in Berlin, in stetem Einvernehmen mit dem Kustos des Liszt-Museums, Herrn Hofrat Dr. Obrist, als dem Obmann der Revisionskommission.

BAND 4

FESTKLÄNGE.

Symphonische Dichtung Nr. 7.

Vorlage: 1. Die erste Partiturausgabe, erschienen 1856 bei Breitkopf & Härtel in Leipzig. Verlagsnummer 9120.

2. Die autographe Partitur im Liszt-Museum in Weimar.

3. Varianten, Kürzungen und Errata. Als Anhang zu den Festklängen 1861 bei Breitkopf & Härtel erschienen. Verlagsnummer 10176.

Bemerkungen:

S. 12. Die gedruckte Vorlage hat im 4. Takt für die Hörner eine zweifelhafte dynamische Vorschrift. Während 1. und 2. Horn (gleich den Holzbläsern) auf der ganzen Note ein Marcatozeichen (>) haben, fehlt dieses bei dem 3. und 4. Horn, bei denen statt dessen ein Crescendo-Zeichen (<) steht. Liszts Manuskript hat dieses Crescendo-Zeichen für alle vier Hörner. Vielleicht wollte er damit das »empor« der Trompetenfanfare unterstützen, während die Holzbläser nur abschließen sollen.

* * *

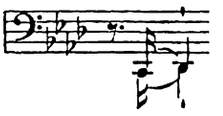
HÉROÏDE FUNÈBRE.

Symphonische Dichtung Nr. 8.

Vorlage: Die erste Partiturausgabe, erschienen 1857 bei Breitkopf & Härtel in Leipzig. Verlagsnummer 9318.

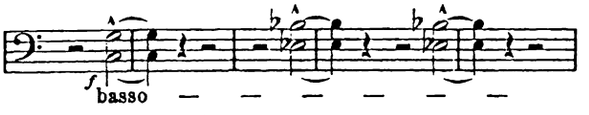
Bemerkungen:

S. 6. Die gedruckte Vorlage hat im ersten Takt für die Fagotte einen Bogen vom tiefen *C* zum *des*, nämlich

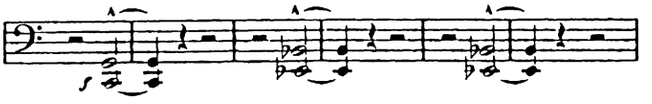


der in den mitgehenden Violoncellen und Kontrabässen fehlt. Auch die von Raffs Hand herrührende Partiturabschrift hat dieses angebundene Sechzehntel in den Fagotten – vermutlich eine Schreibreminiszenz von den vielen Stellen, wo das Motiv tatsächlich so erscheint. Hier muß es wohl gestoßen sein.

S. 9, 1.—6. Takt hat die gedruckte Vorlage folgende (vielleicht von Raff stammende) ungebräuchliche Notierung des 3. und 4. Horns im Baßschlüssel



die nach der üblichen Schreibweise so



lauten muß. Das Gleiche wiederholt sich auf S. 33, 3.—6. Takt und S. 35, Takt 4 bis S. 37, Takt 2.

S. 24. Die gedruckte Vorlage hat schon bei den letzten drei Achteln des 4. Taktes in den I. Violinen die Angabe »*arco*«. Diese durch den Vergleich mit der analogen Stelle auf S. 28, letzter Takt als fehlerhaft sich ergebende Vorschrift ist auf die nicht ganz genaue Schreibweise in Raffs Kopie zurückzuführen, die das *arco* zu früh, links neben »*f*« hat.

S. 34. Das im letzten Takt über dem Achtel (2. Taktviertel) in den Bläsern stehende Marcatozeichen (>) fehlt bei der analogen Stelle auf S. 15 und kommt überhaupt bei keinem der gleichartigen Rhythmen vor. Doch muß es als authentisch angesehen werden, da Liszt es eigenhändig mit roter Tinte hineinkorrigiert hat.

* * *

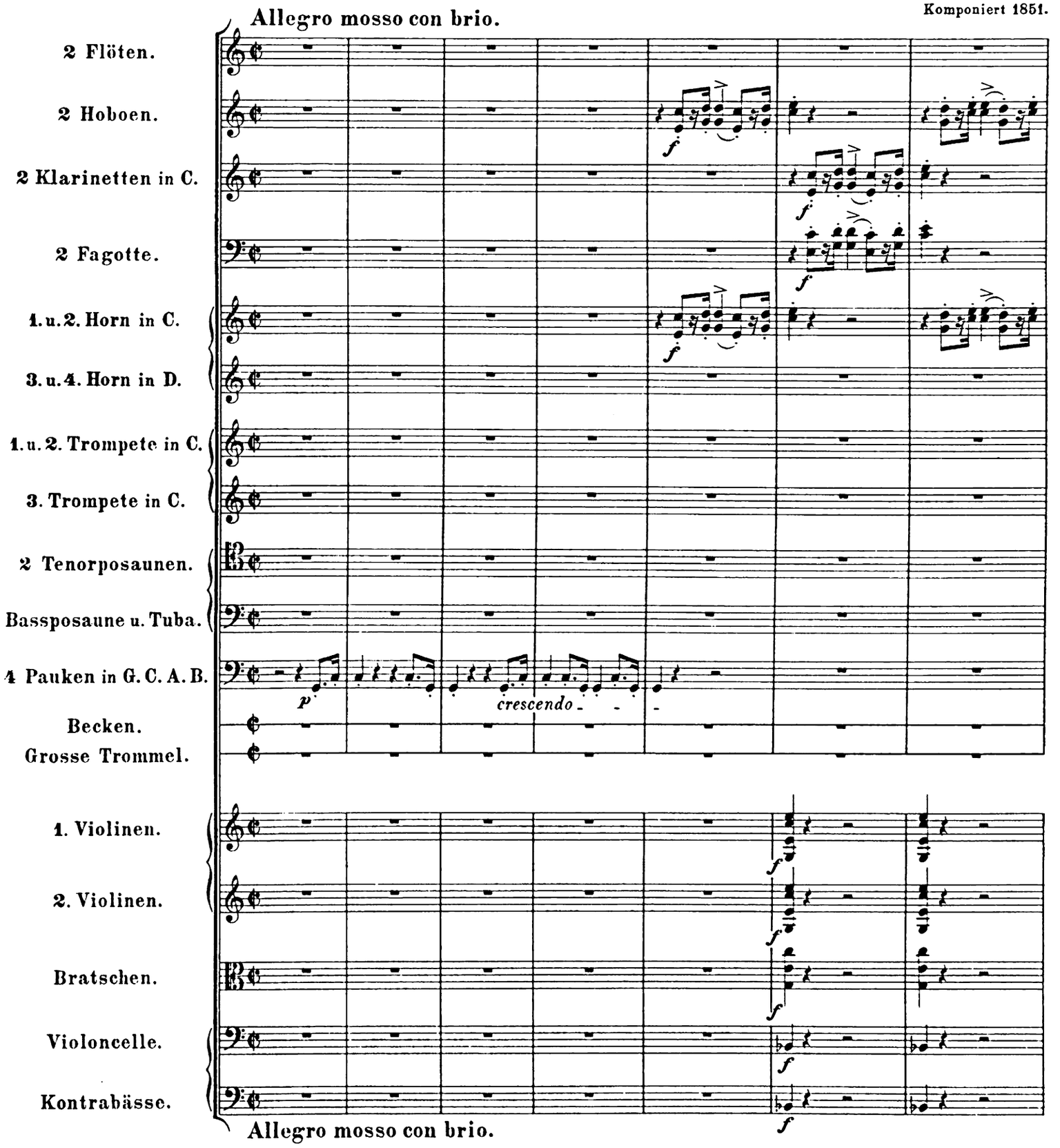
Festklänge.

Symphonische Dichtung Nº 7.

Festival Sounds. Jours de Fête.

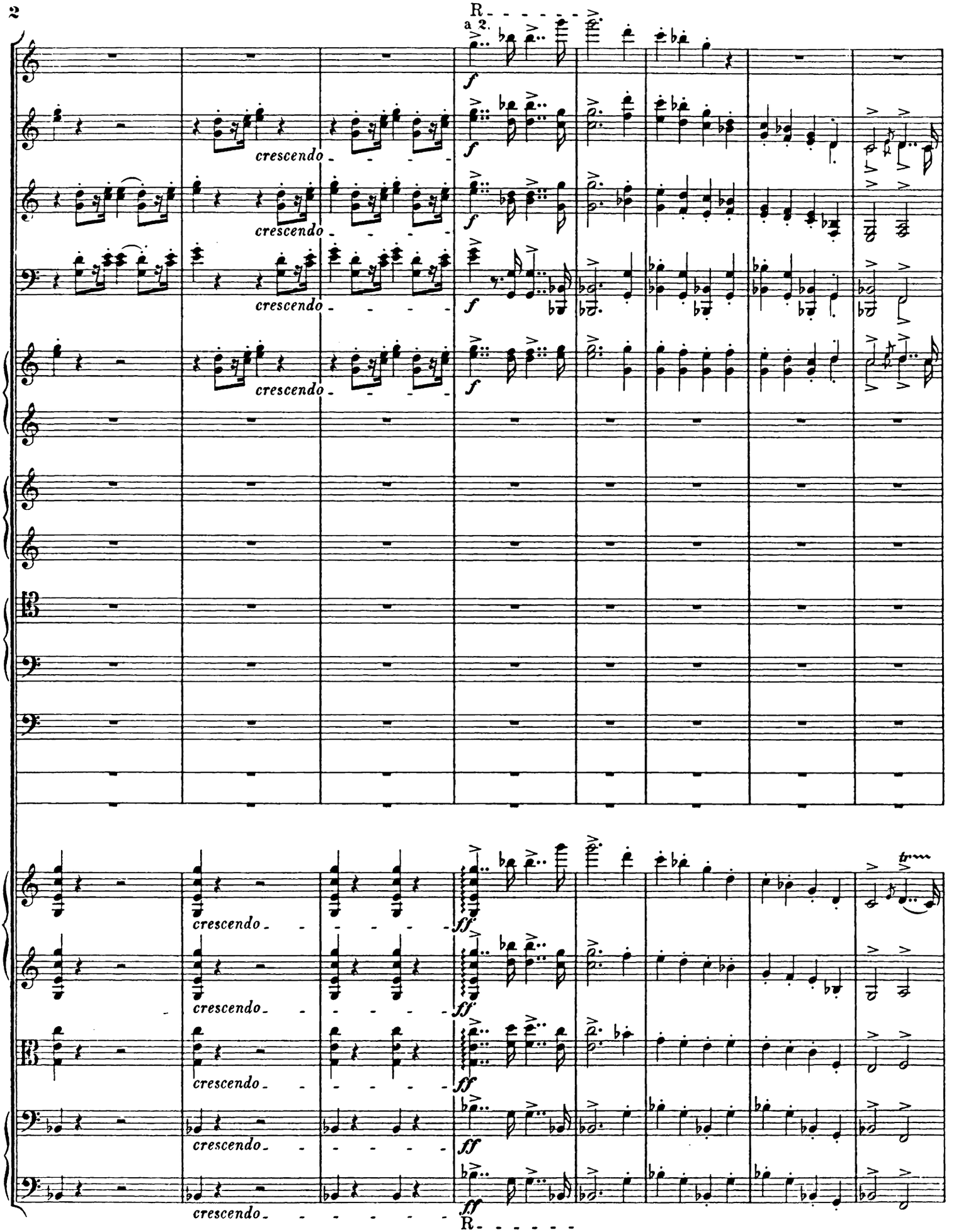
Symphonic Poem Nº 7. Poème symphonique Nº 7.

F. Liszt.
Komponiert 1851.

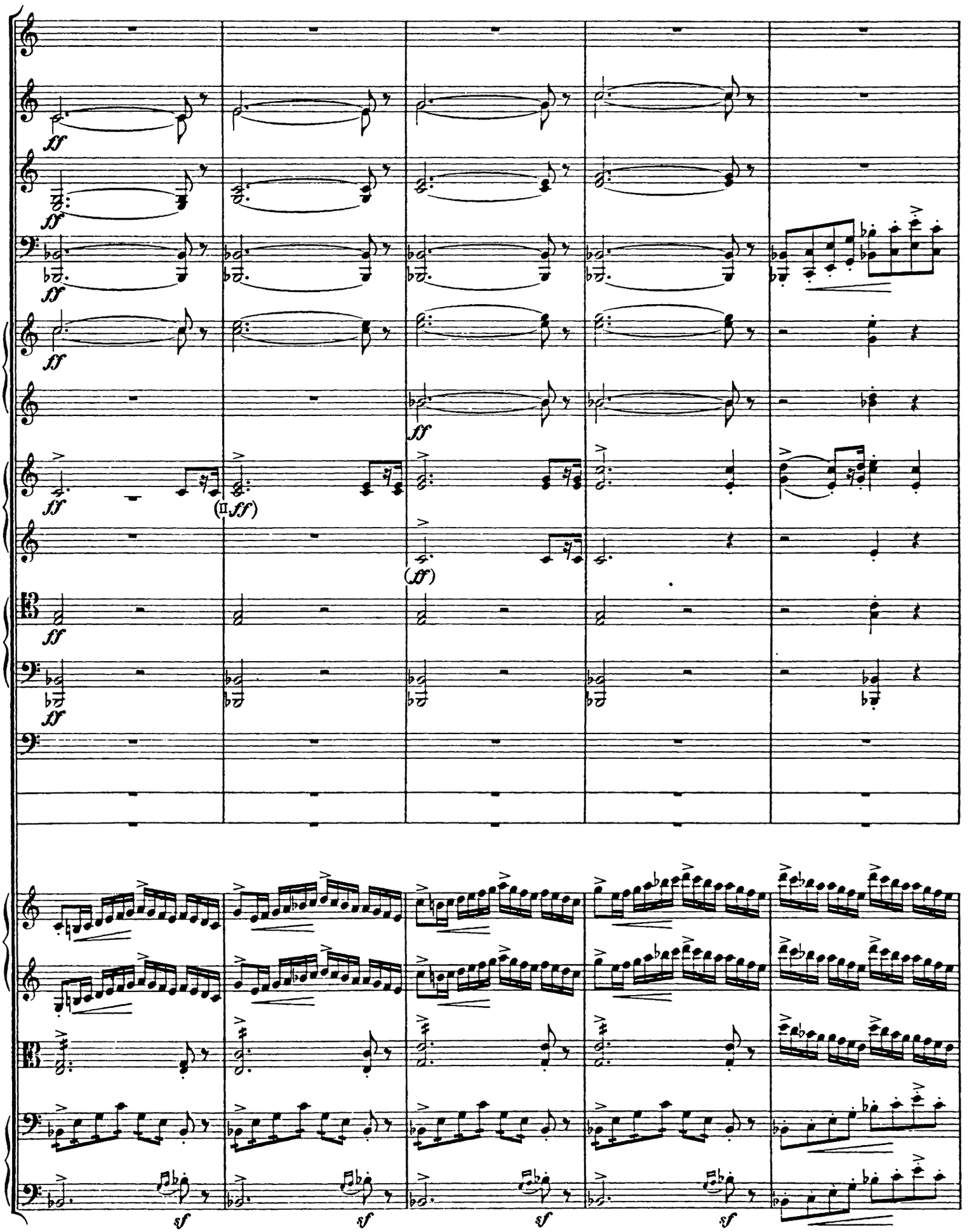


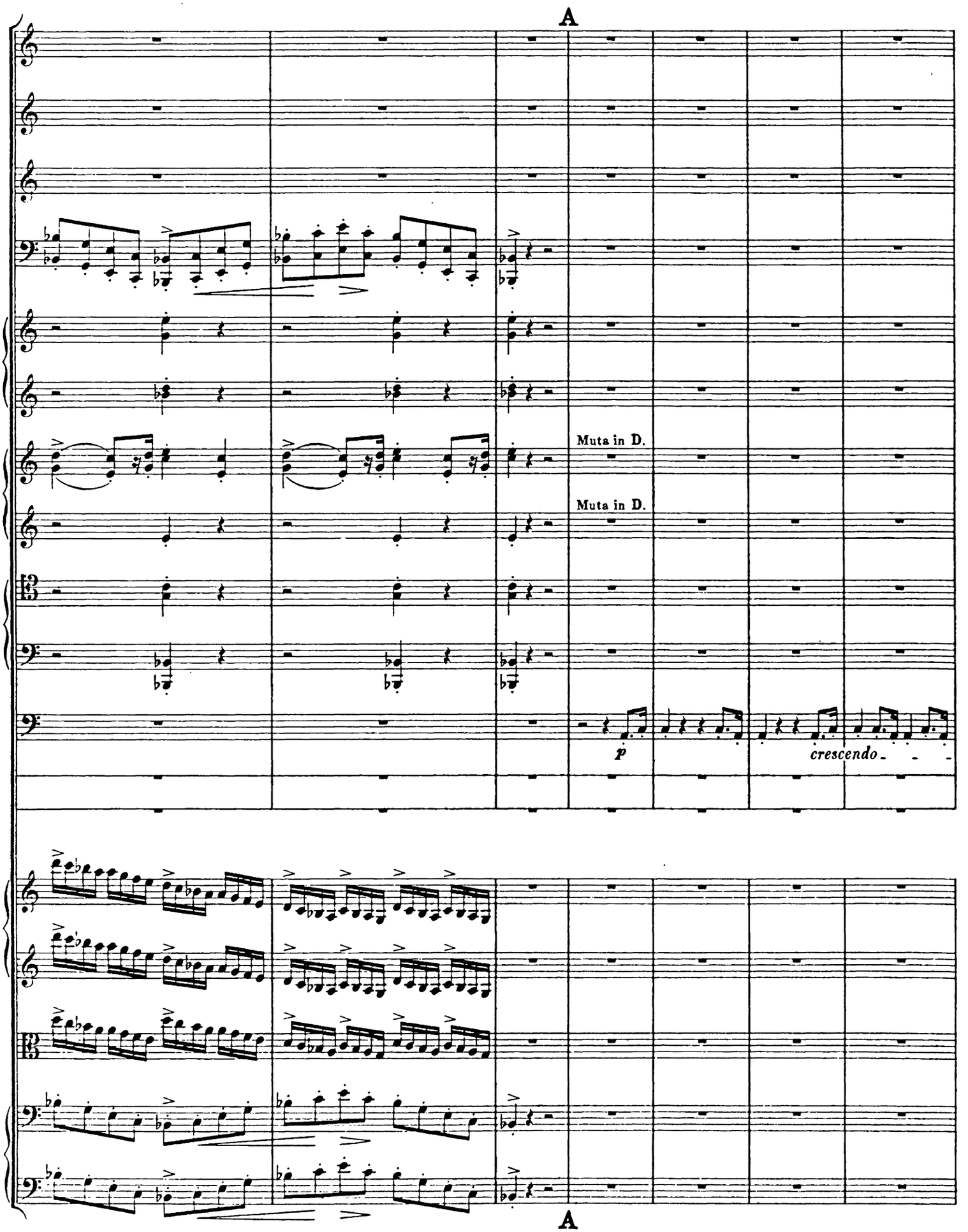
Stich und Druck von Breitkopf & Härtel in Leipzig.

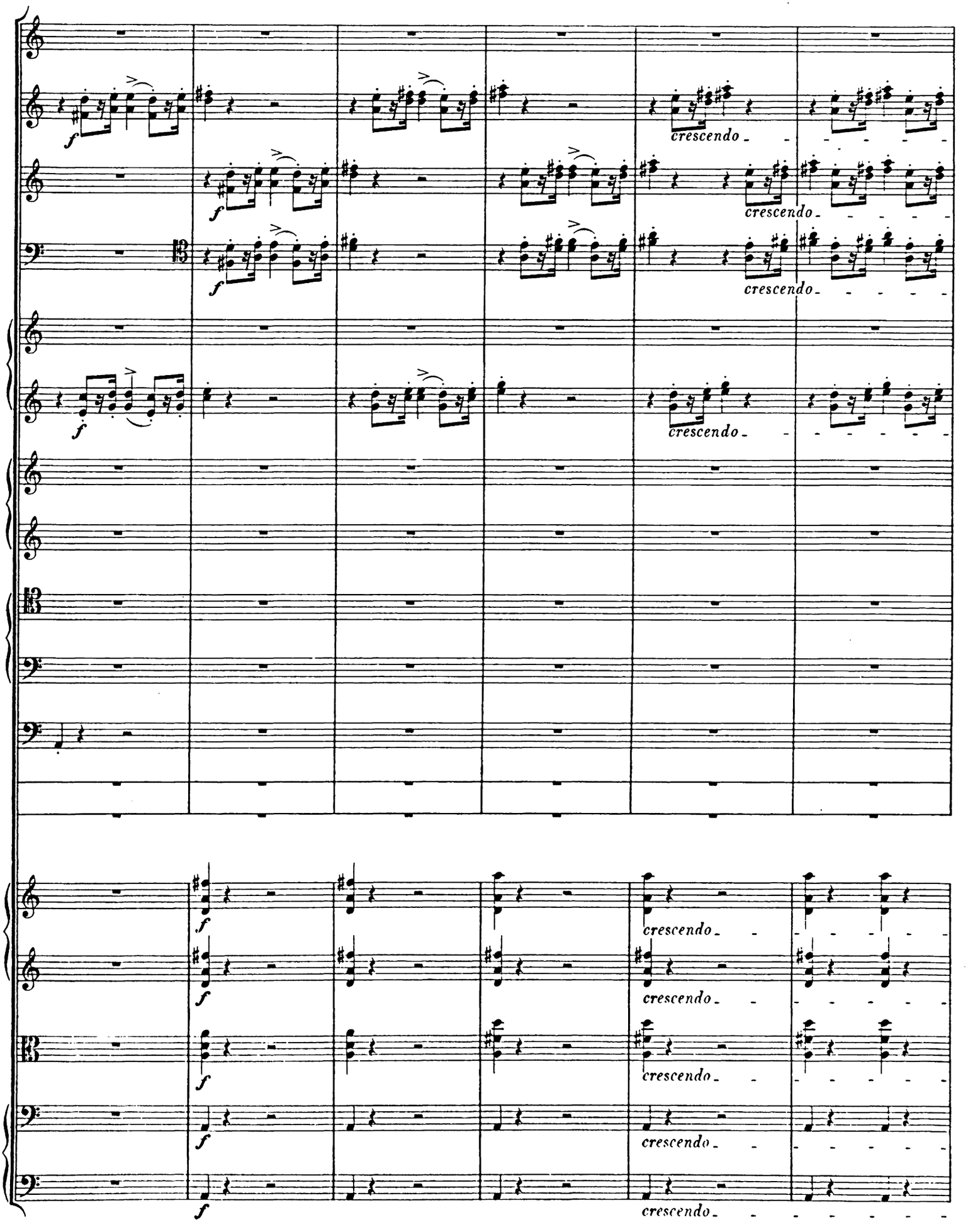
Aufführungsrecht vorbehalten.

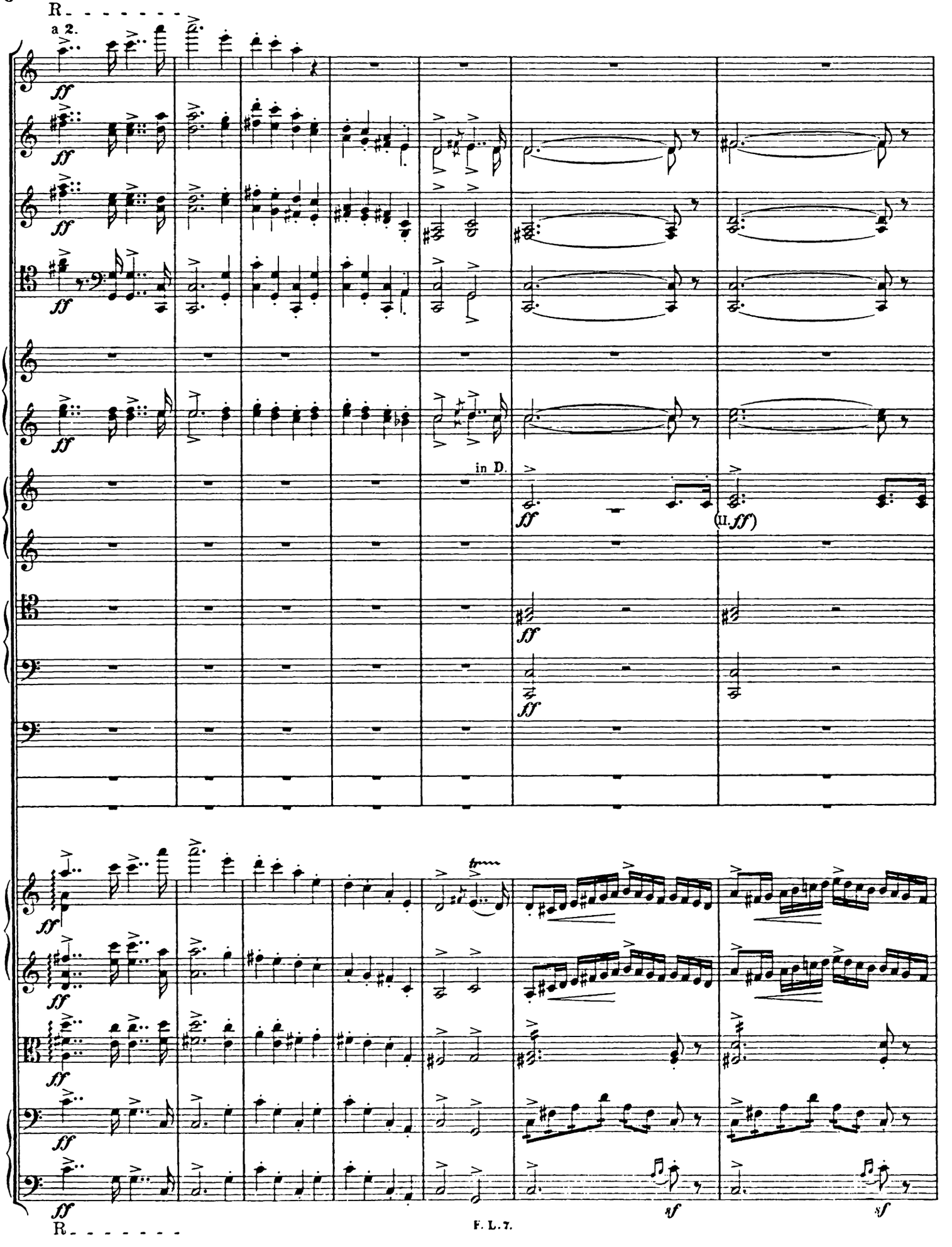


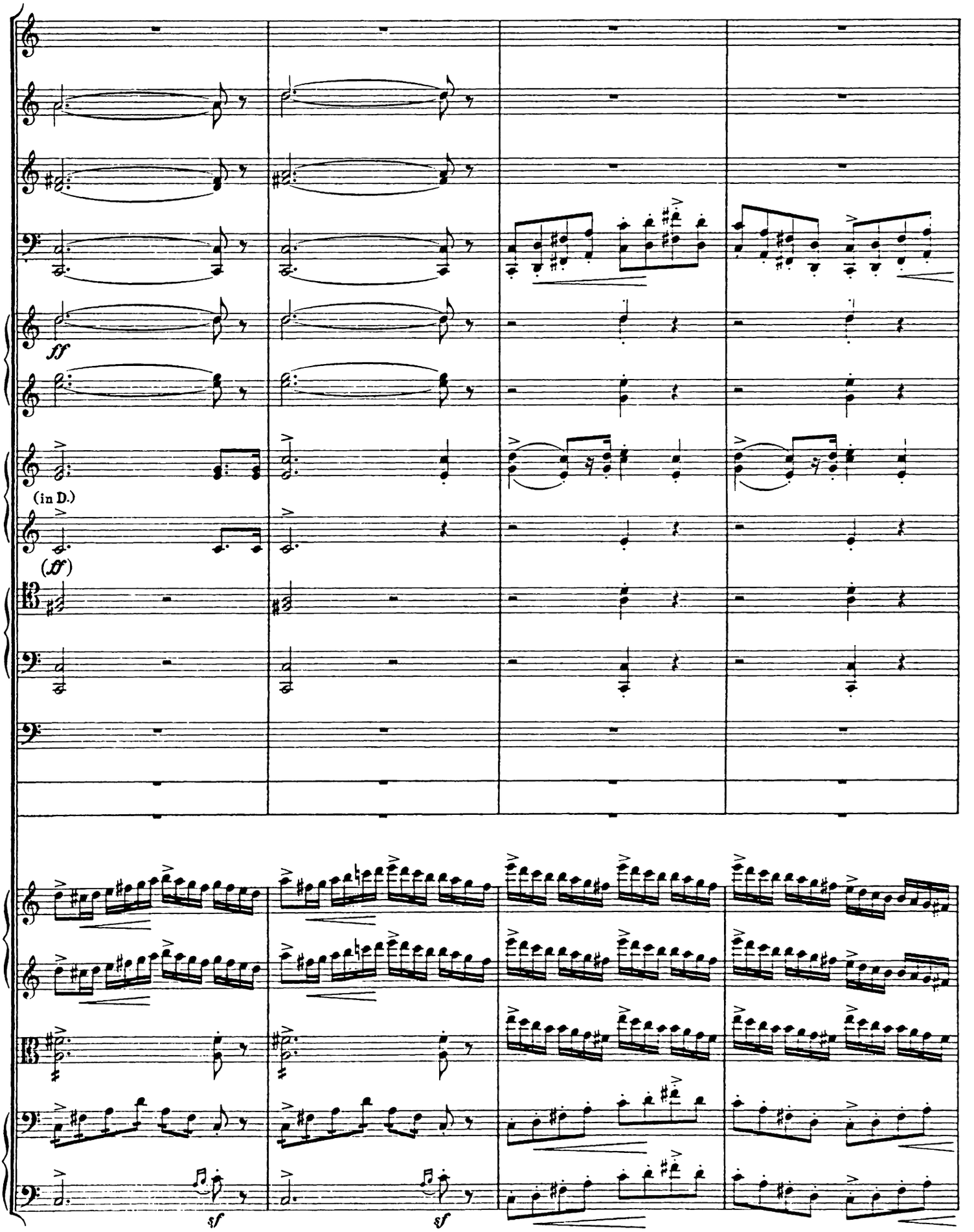
Der Buchstabe R.... bedeutet ein geringes Ritardando, so zu sagen: ein leises crescendo des Rhythmus.
The letter R.... signifies a slight Ritardando, that is to say: a soft crescendo of the rhythm.
La lettre R.... signifie un petit Ritardando, c'est-à-dire: un doux crescendo du rhythme.

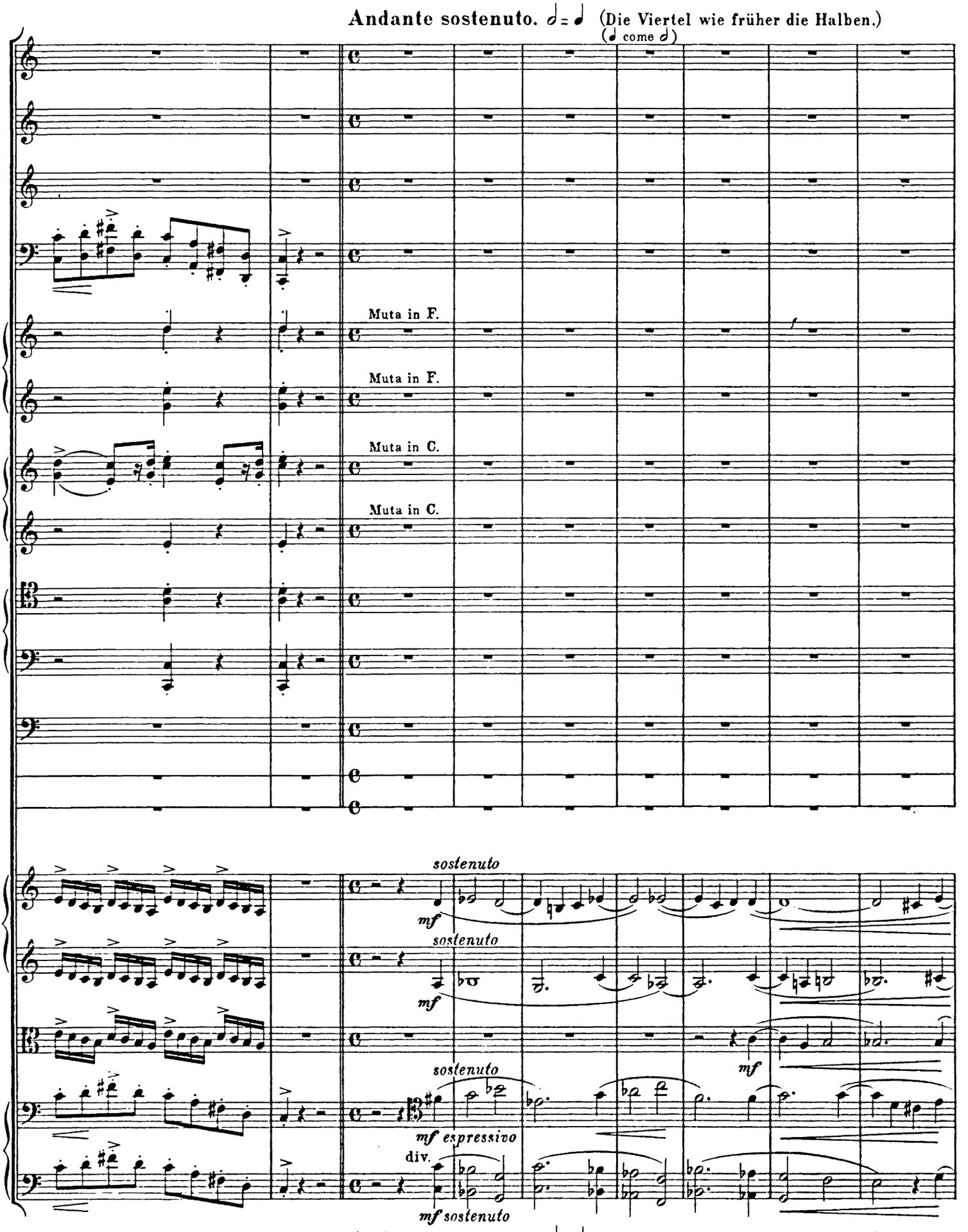

ff
ff
ff
ff
ff
(II ff)
(ff)
ff
ff
sf
sf
sf
sf

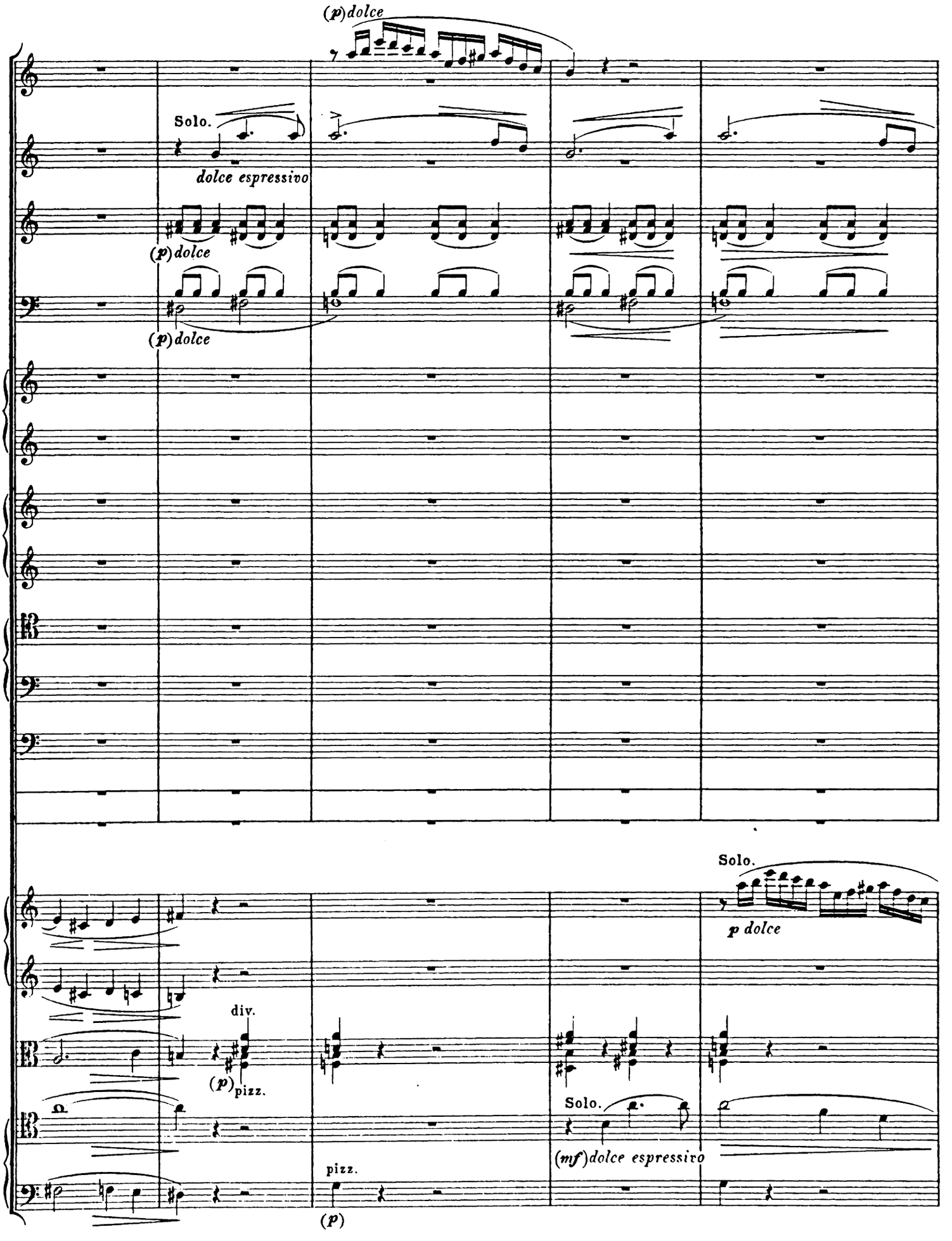

A
Muta in D.
Muta in D.
p
crescendo
A

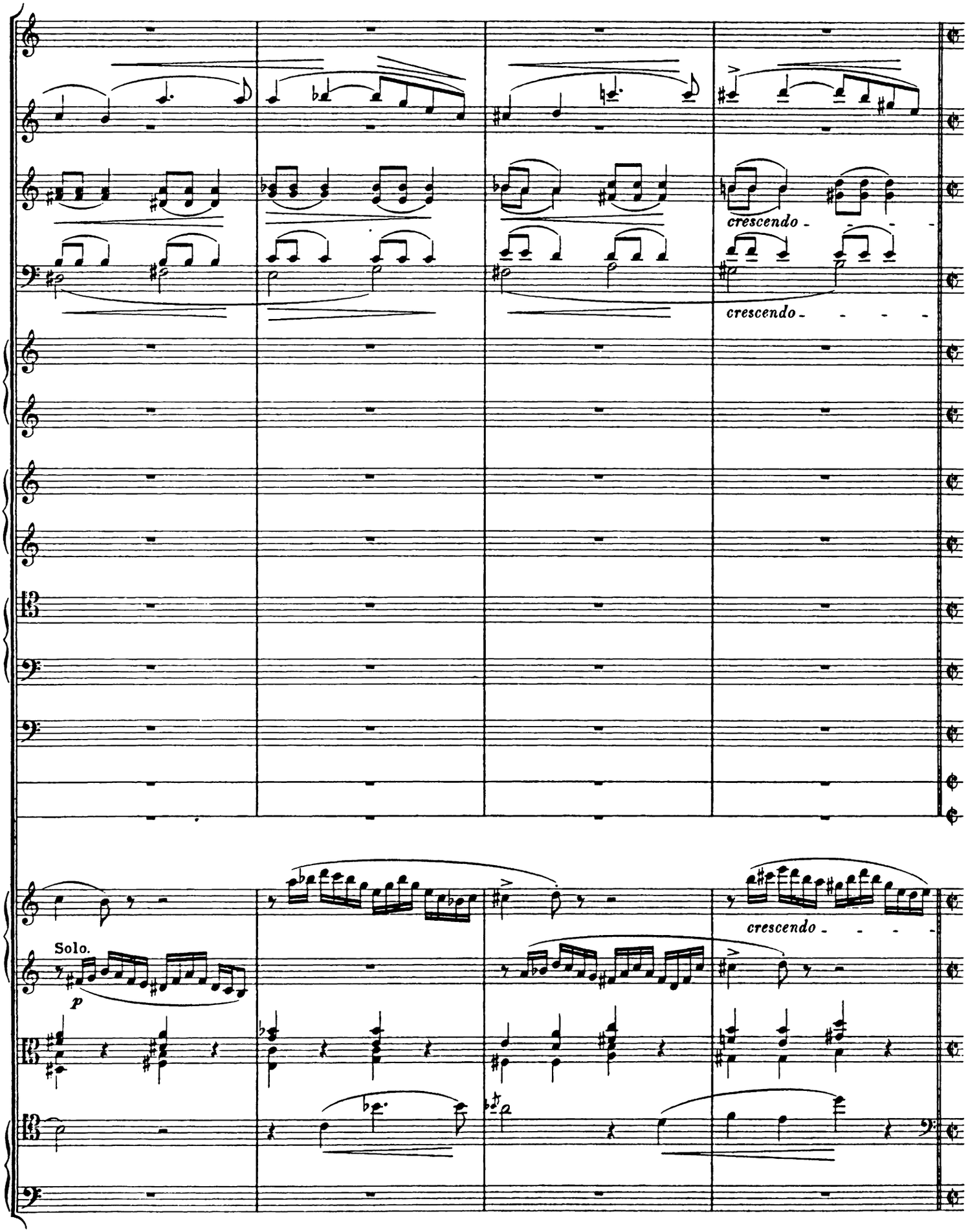

f
crescendo


R.
a 2.
in D.
(II. ff)
R.

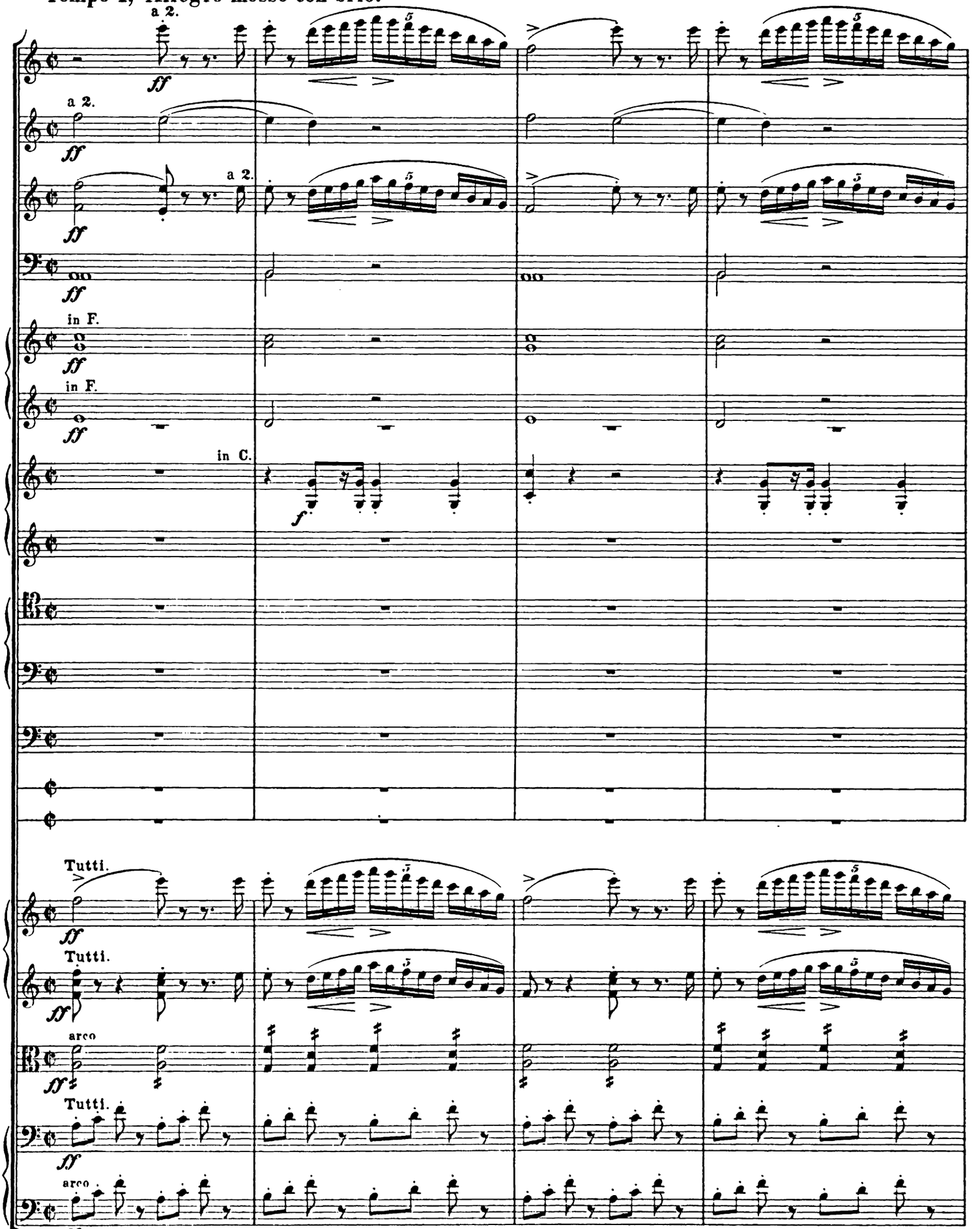

ff
(in D.)
(ff)
sf
sf


Andante sostenuto. 𝅗𝅥 = 𝅘𝅥 (Die Viertel wie früher die Halben.)
(𝅘𝅥 come 𝅗𝅥)
Muta in F.
Muta in F.
Muta in C.
Muta in C.
sostenuto
mf
sostenuto
mf
sostenuto
mf
mf espressivo
div.
mf sostenuto
Andante sostenuto. 𝅗𝅥 = 𝅘𝅥 (Die Viertel wie früher die Halben.)
(𝅘𝅥 come 𝅗𝅥)

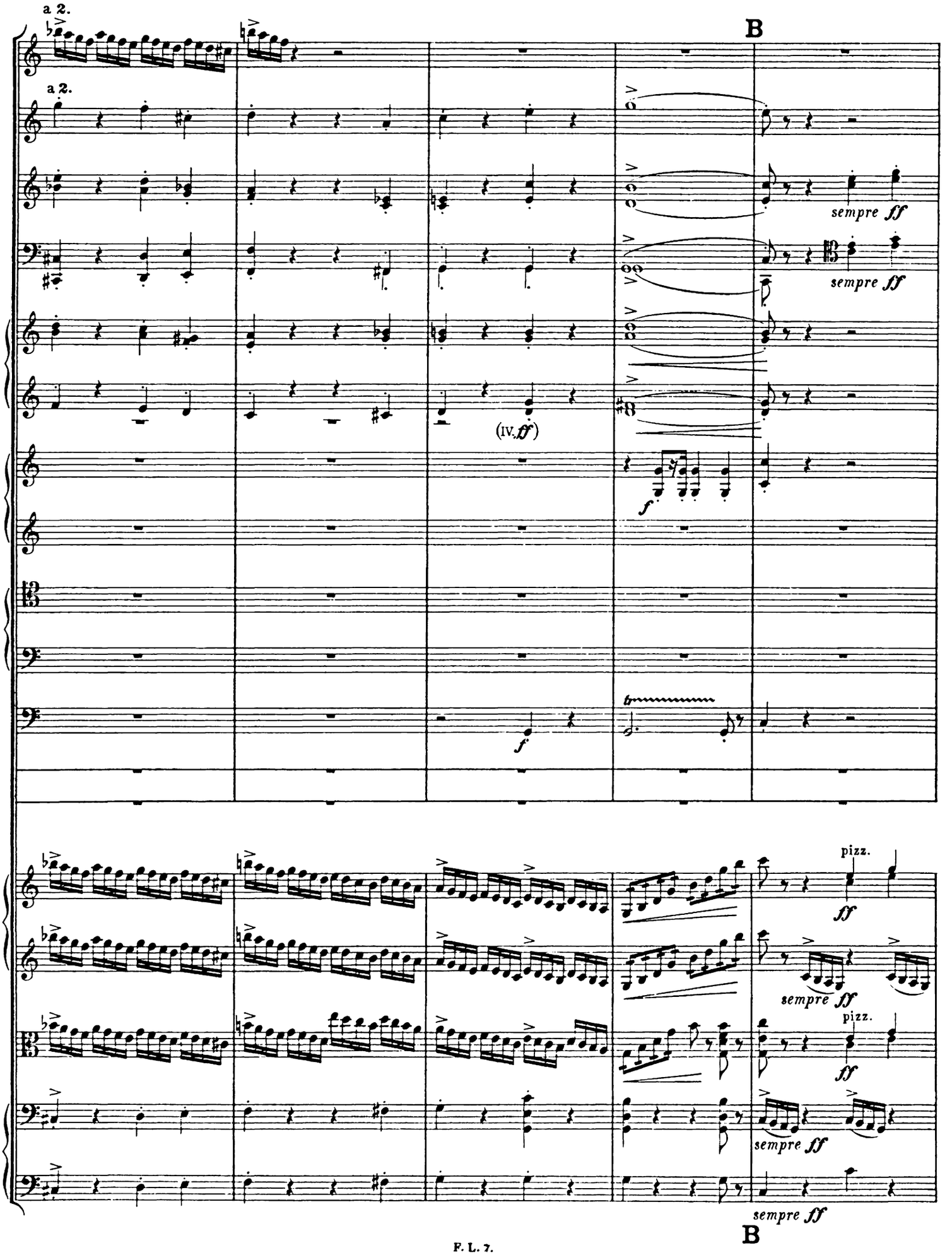

(p) dolce
Solo.
dolce espressivo
(p) dolce
(p) dolce
Solo.
p dolce
div.
(p) pizz.
Solo.
(mf) dolce espressivo
pizz.
(p)

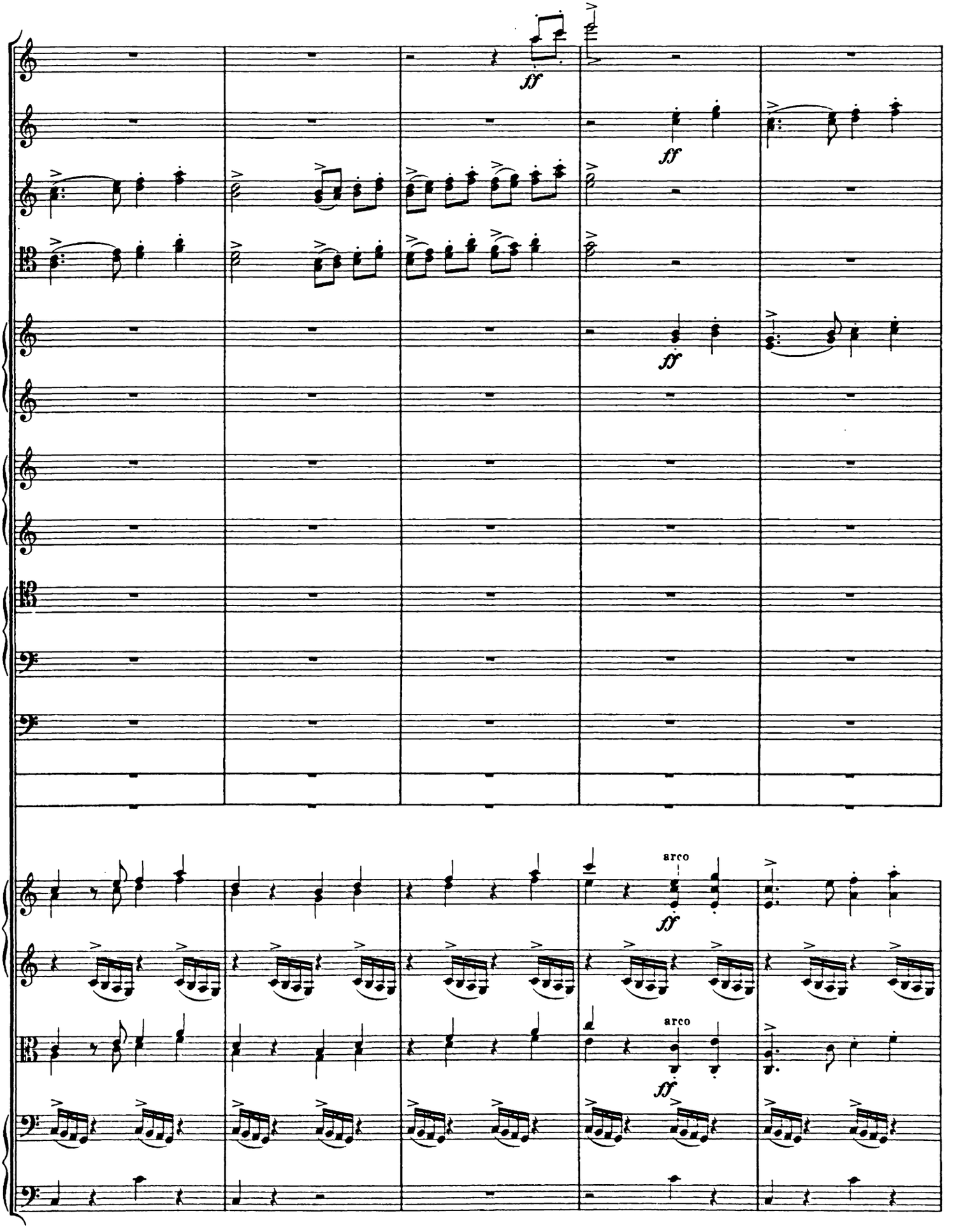

crescendo
crescendo
crescendo
Solo.
p

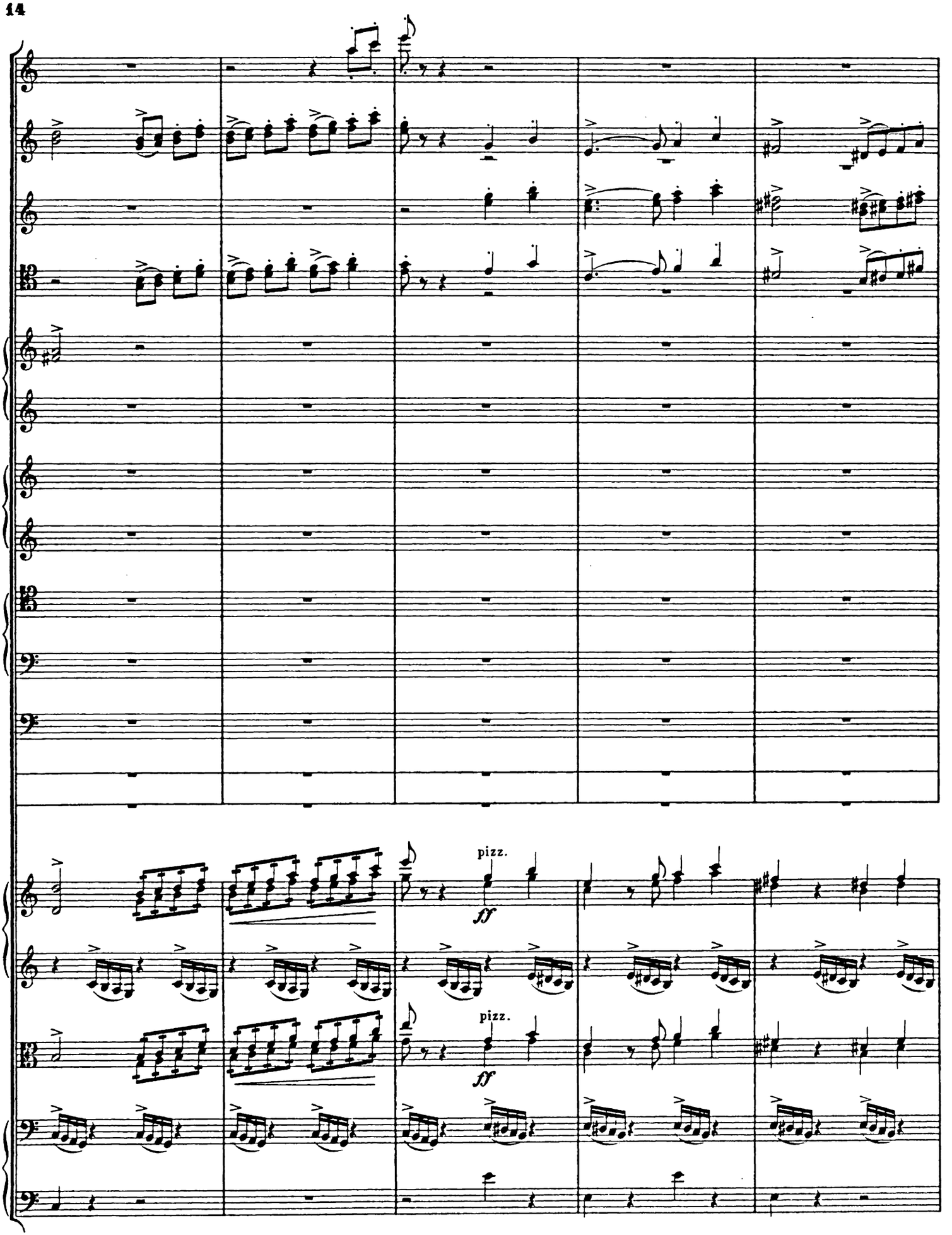
Tempo I, Allegro mosso con brio.

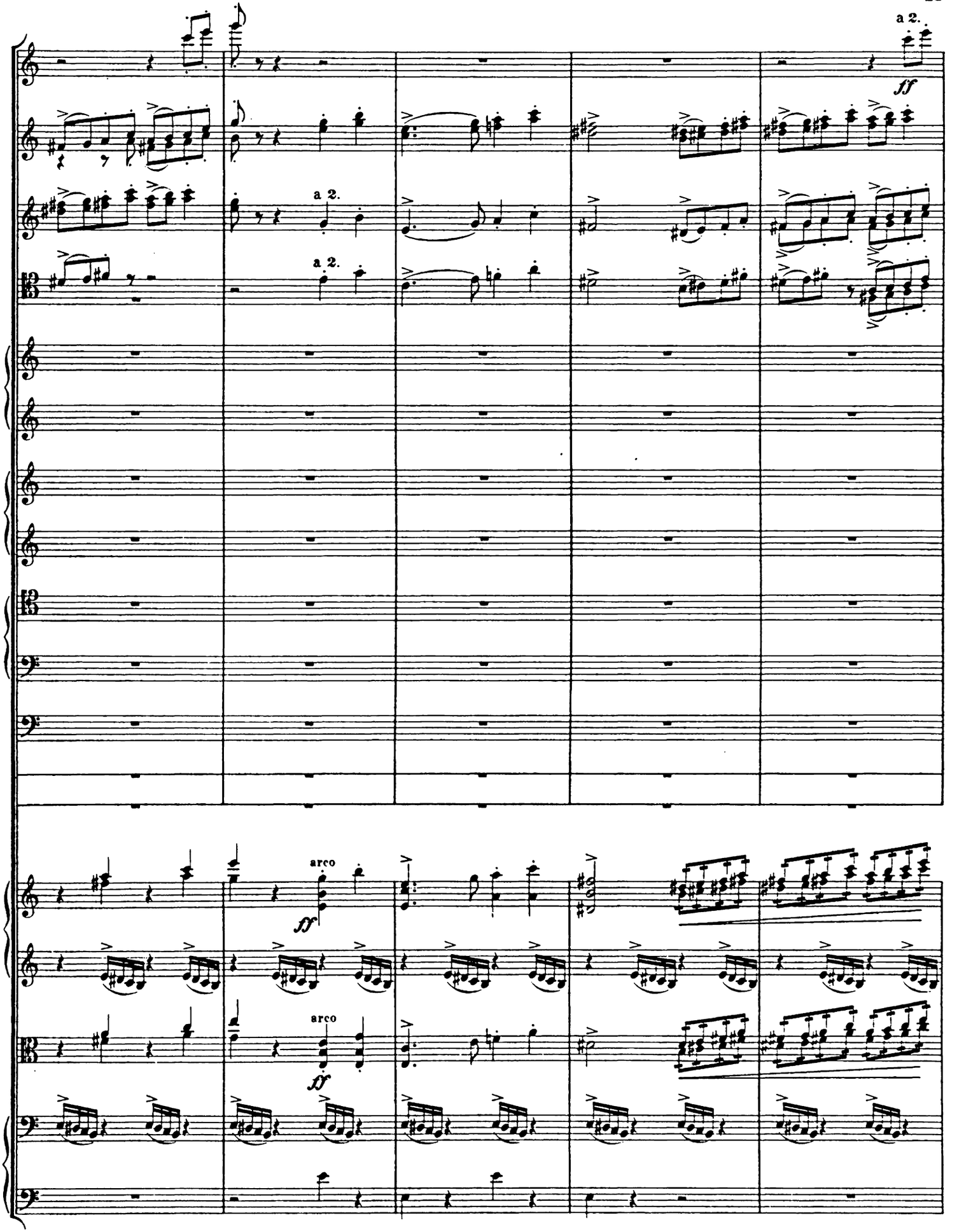


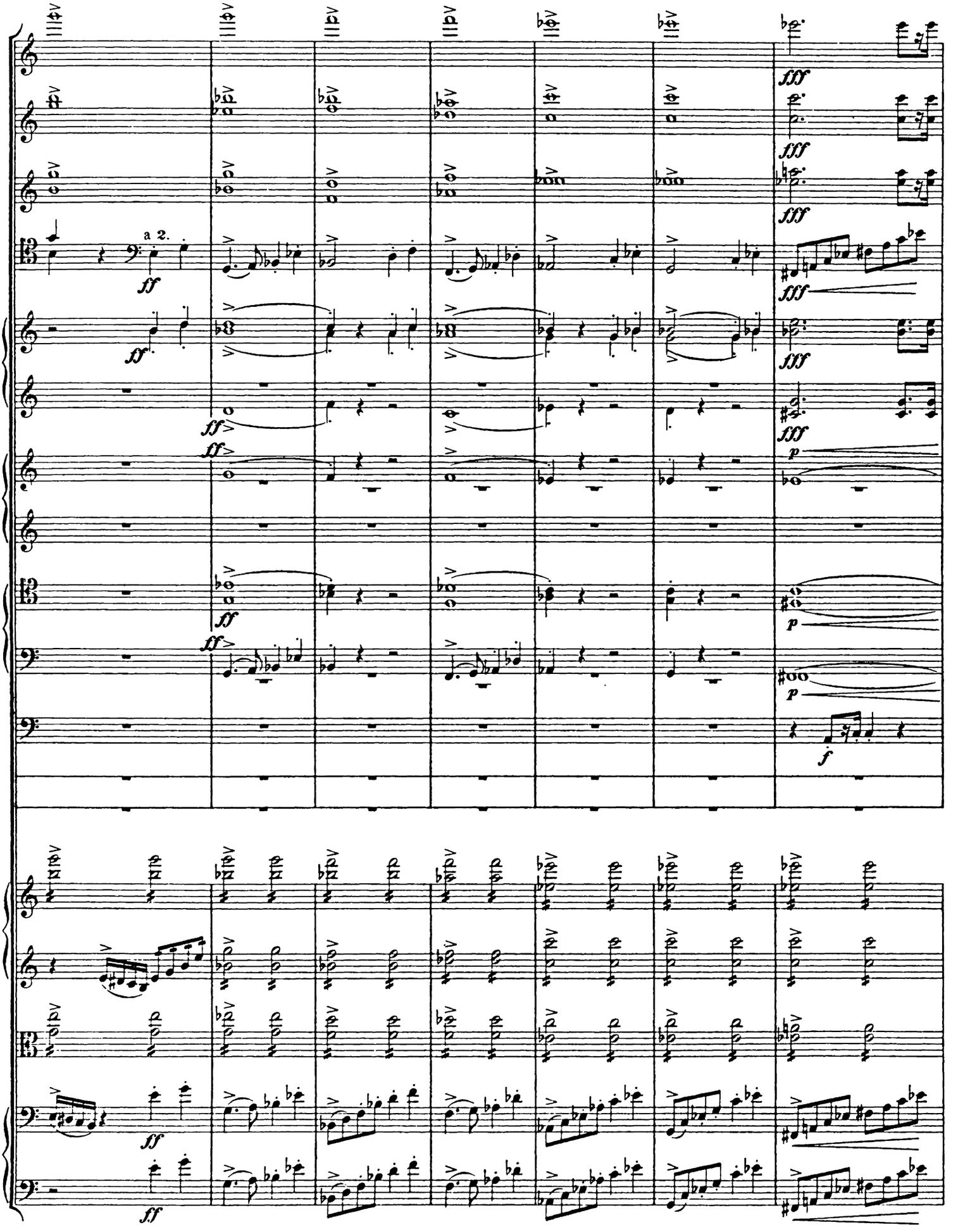
Tempo I, Allegro mosso con brio.

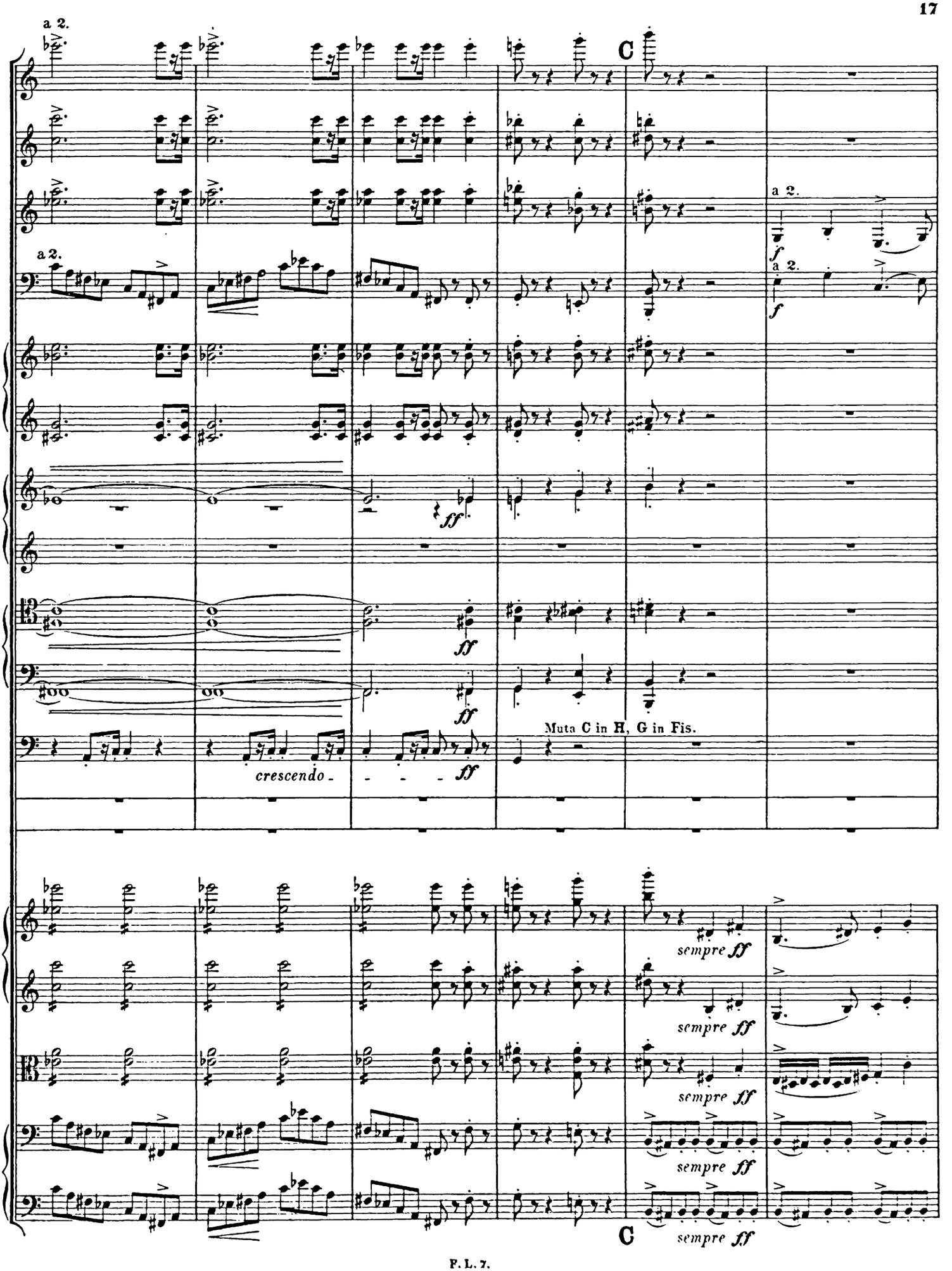

a 2.
a 2.
B
sempre ff
sempre ff
(IV. ff)
f
f
pizz.
ff
sempre ff
pizz.
ff
sempre ff
sempre ff
B

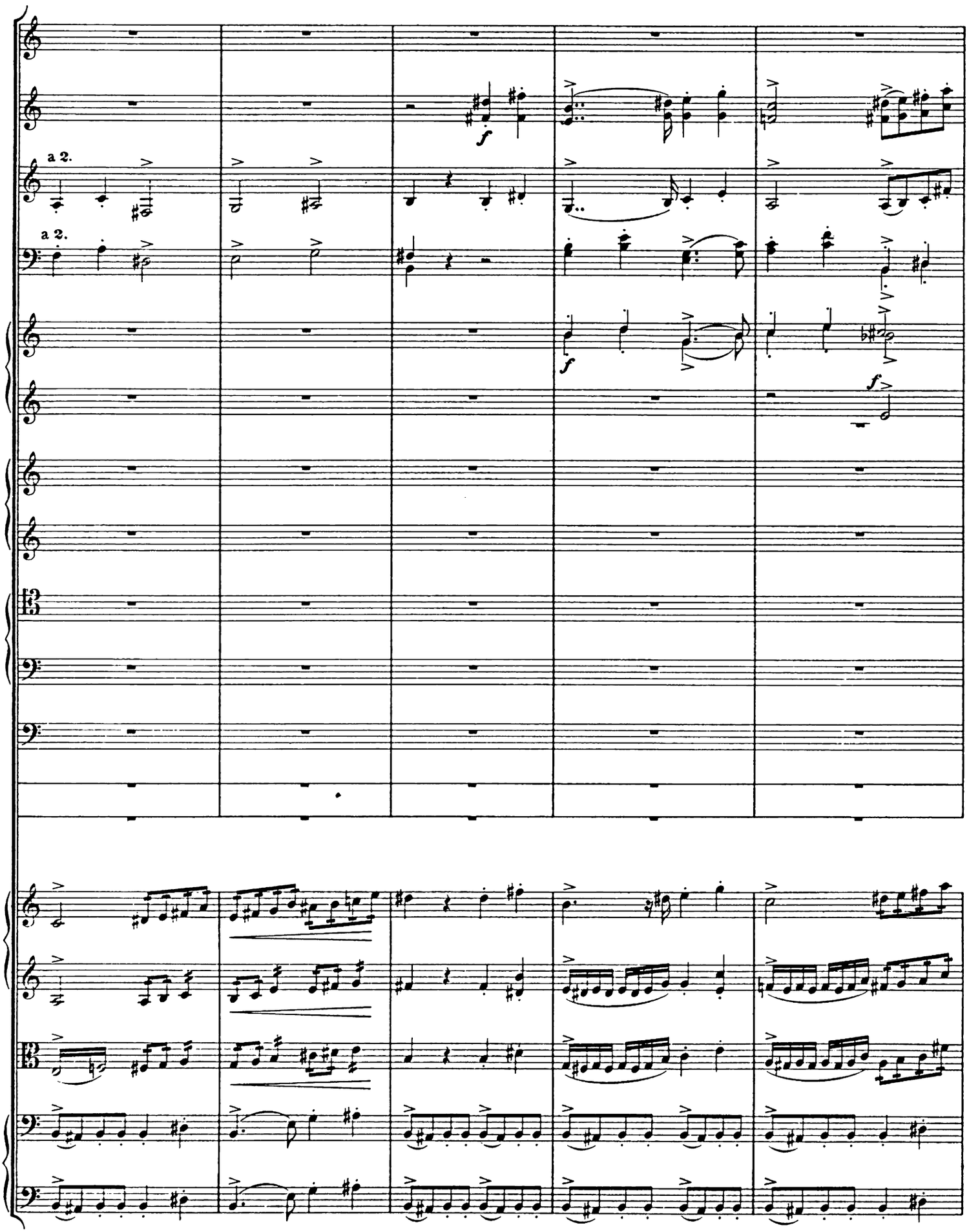

ff
ff
ff
ff
arco
ff
arco
ff

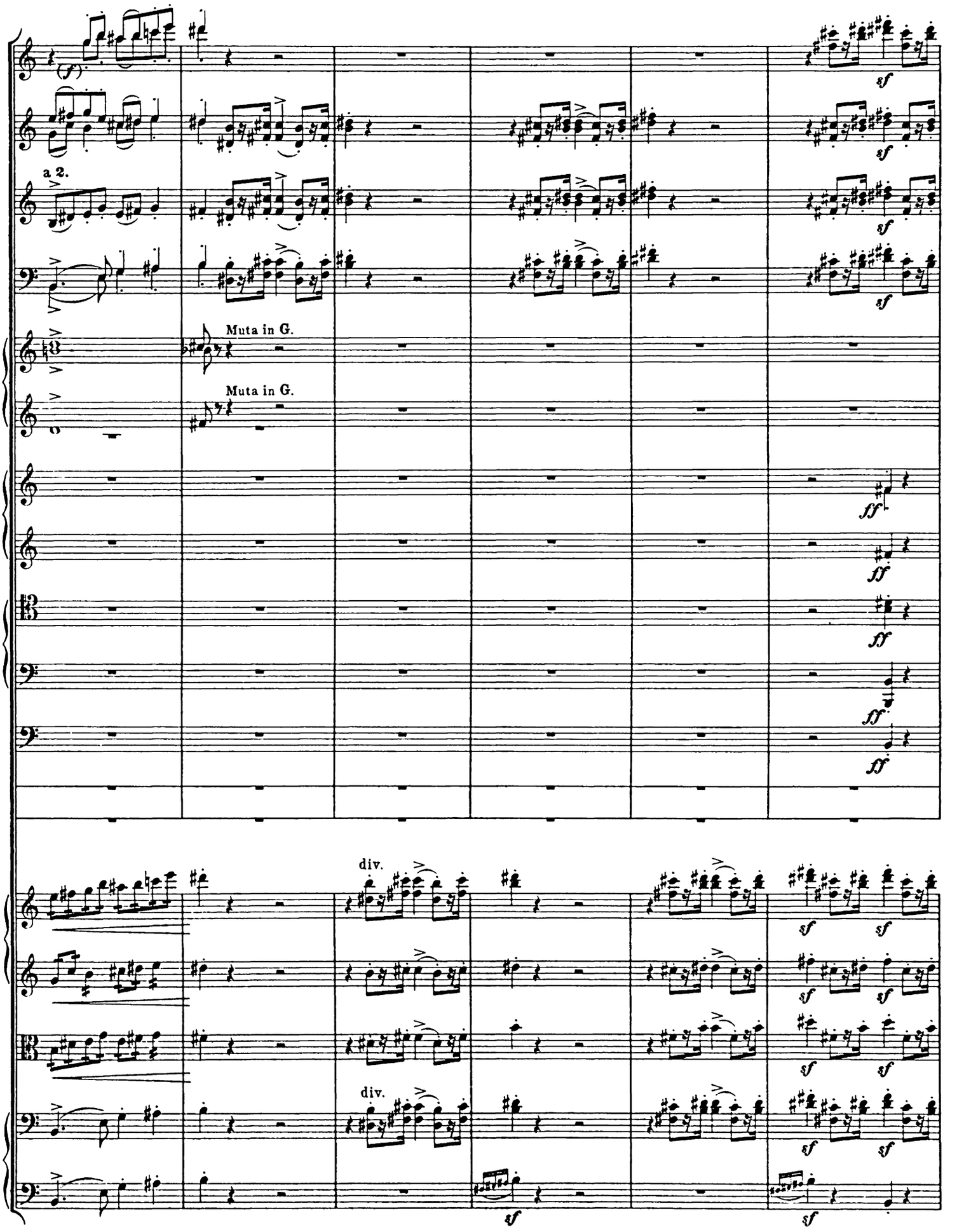

pizz.
ff
pizz.
ff

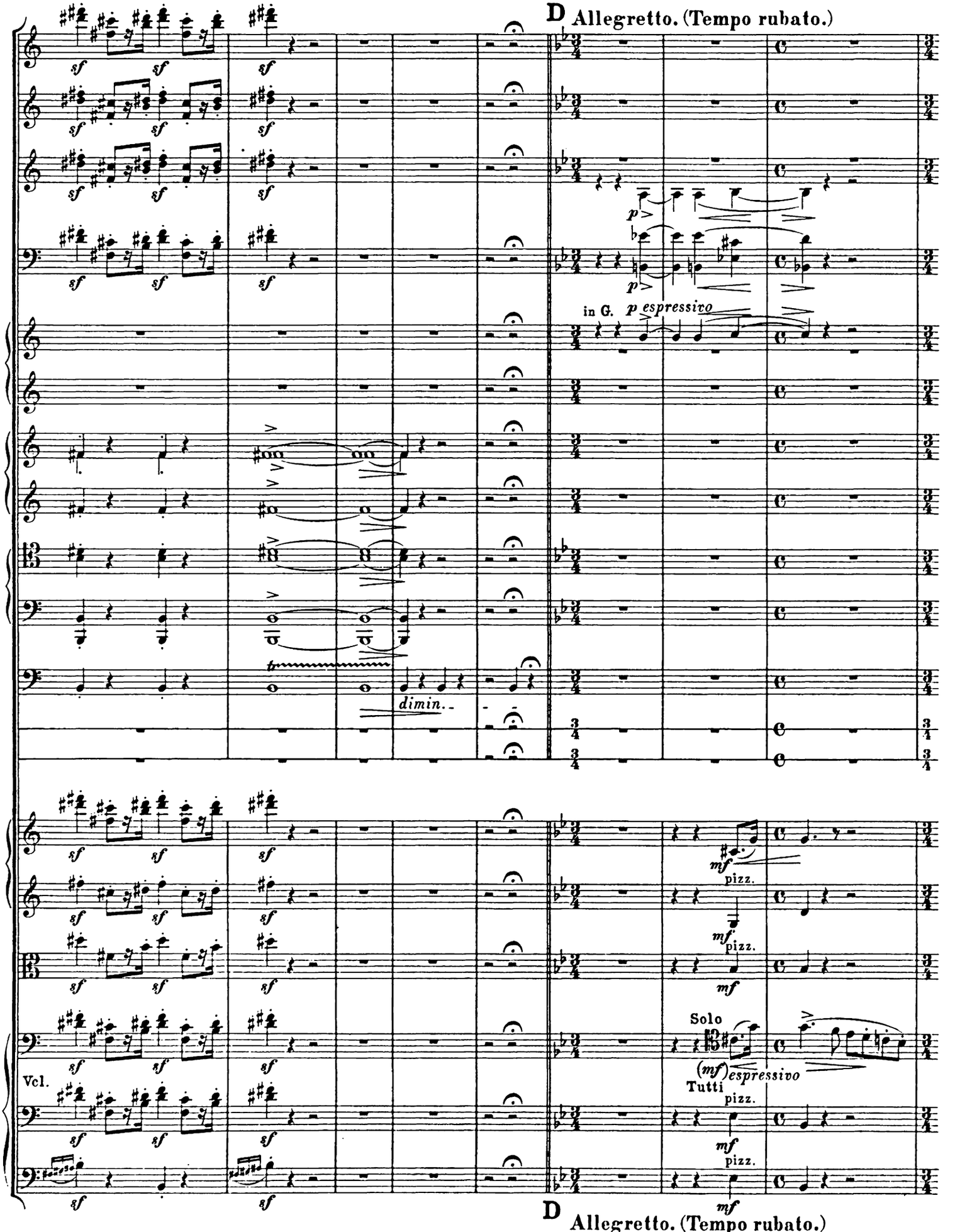

a 2.
ff
a 2.
a 2.
arco
ff
arco
ff

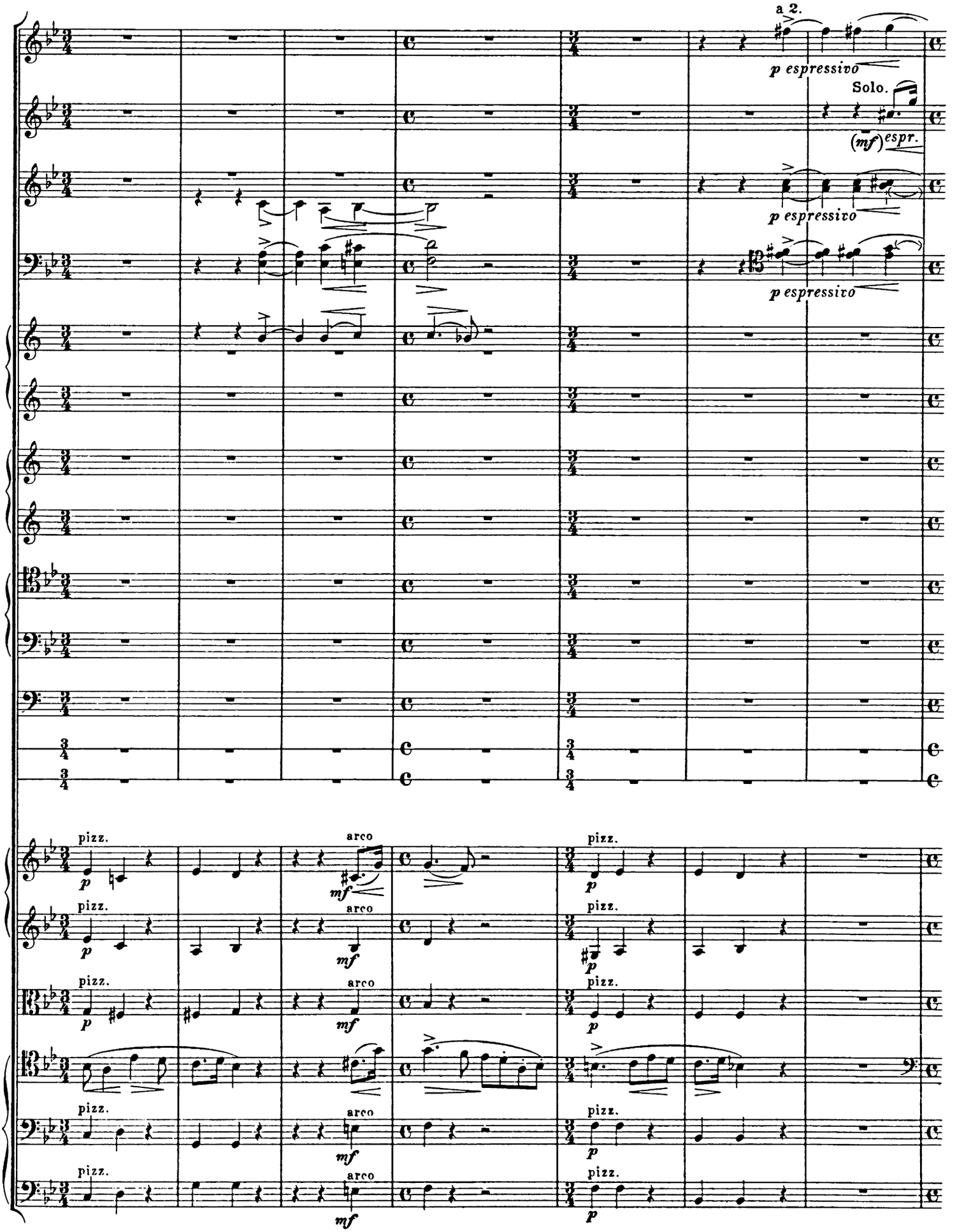

a 2.
a 2.
ff
fff
p
f

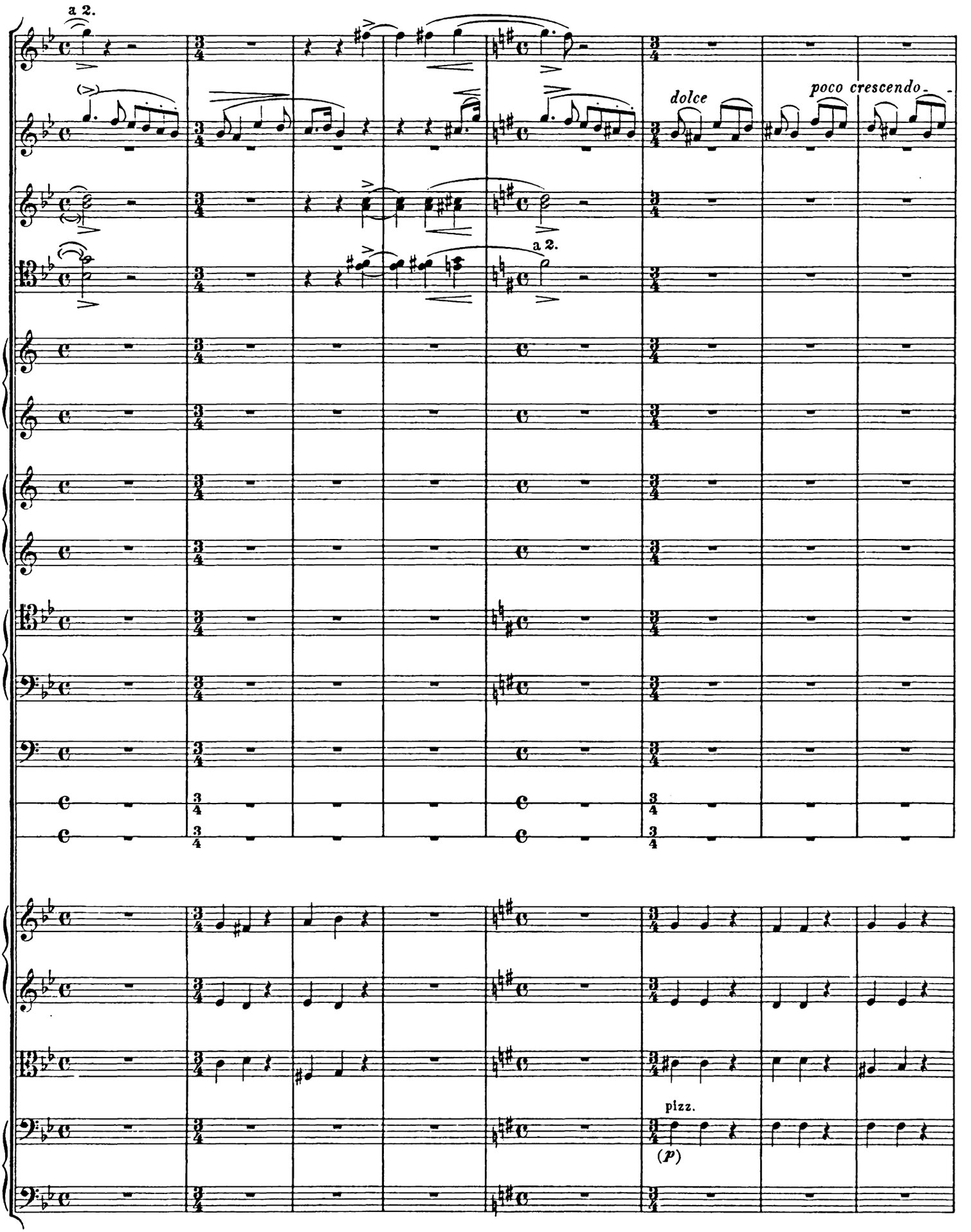

a 2.
a 2.
C
a 2.
f
a 2.
f
ff
ff
ff
Muta C in H, G in Fis.
crescendo
ff
sempre ff
sempre ff
sempre ff
sempre ff
C
sempre ff

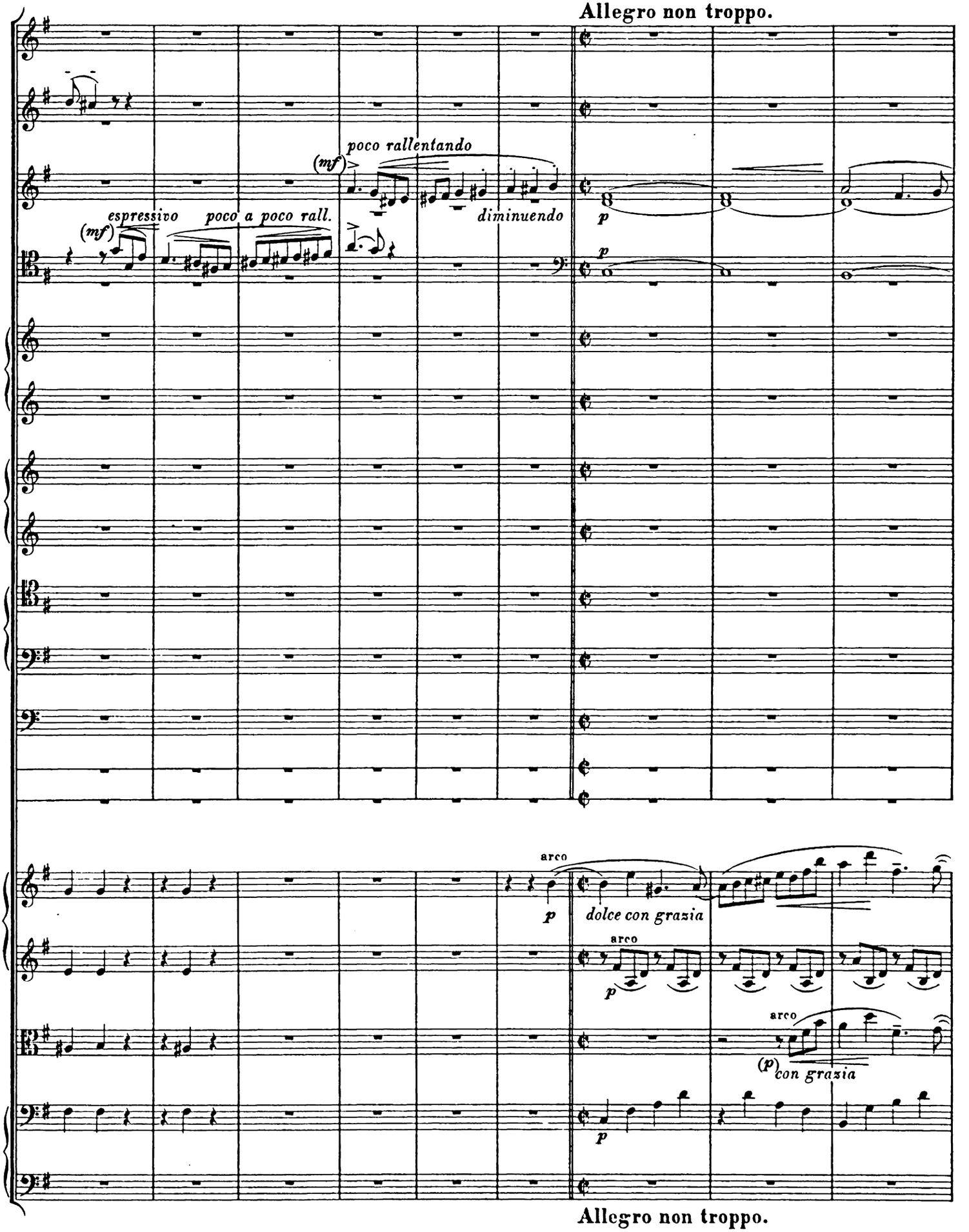

a 2.
a 2.
f
f
f

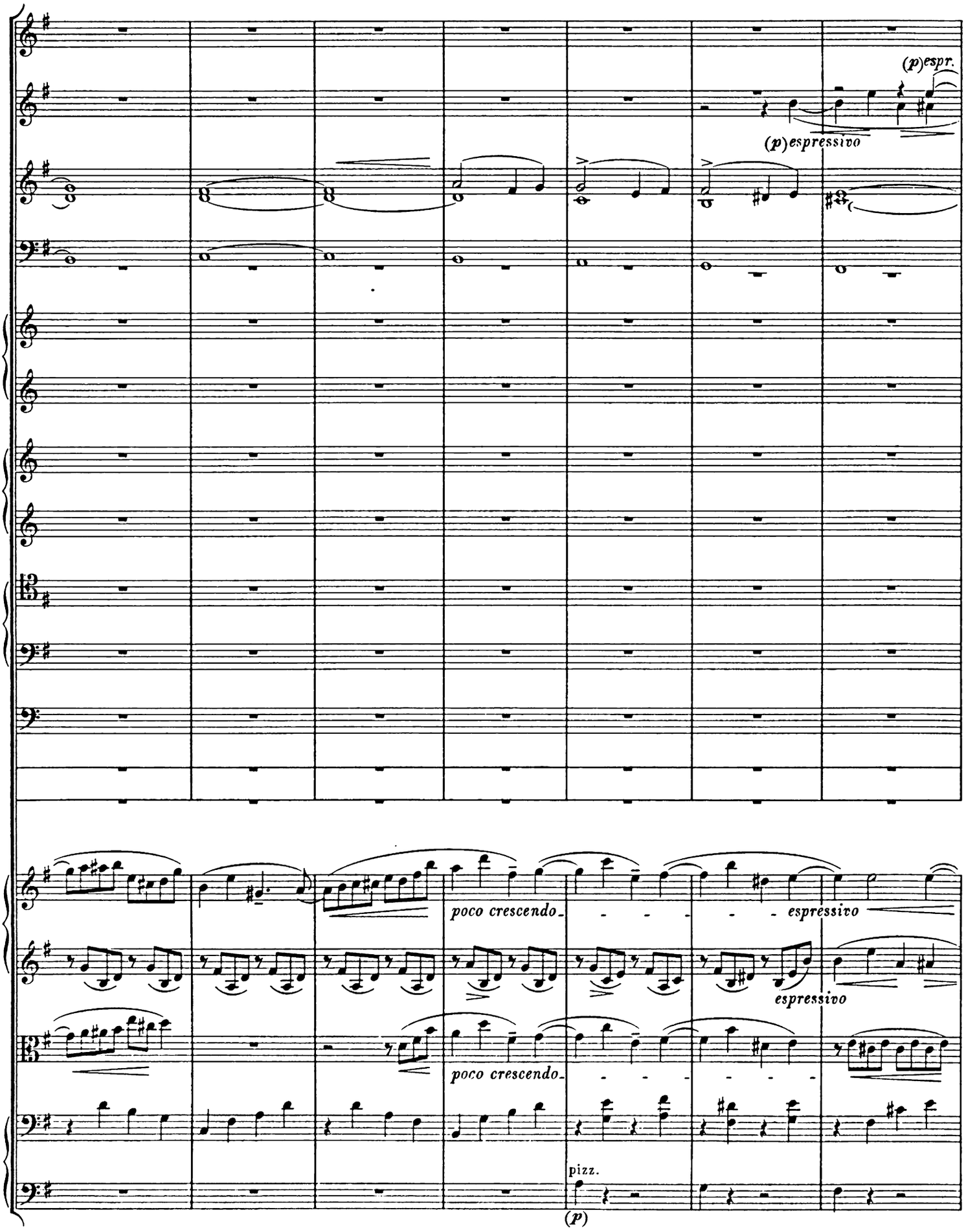

(f)
a 2.
Muta in G.
Muta in G.
sf
ff
div.
div.

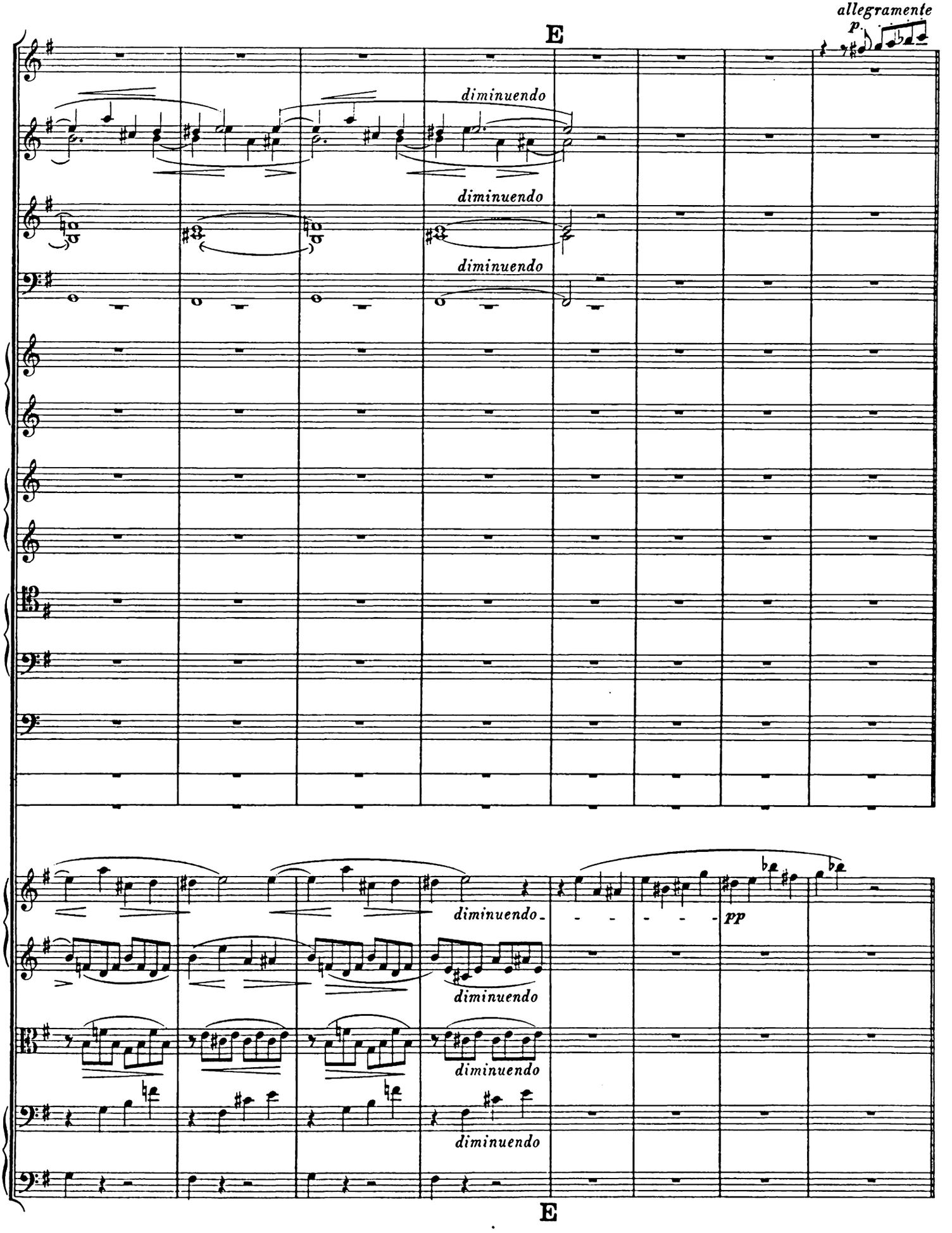

D Allegretto. (Tempo rubato.)
in G. p espressivo
dimin.
Vcl.
Solo
Tutti
pizz.
(mf) espressivo
D Allegretto. (Tempo rubato.)


a 2.
p espressivo
Solo.
(mf) espr.
p espressivo
p espressivo
pizz.
p
arco
mf
pizz.
p
pizz.
p
arco
mf
pizz.
p
pizz.
p
arco
mf
pizz.
p
pizz.
p
arco
mf
pizz.
p
pizz.
p
arco
mf
pizz.
p

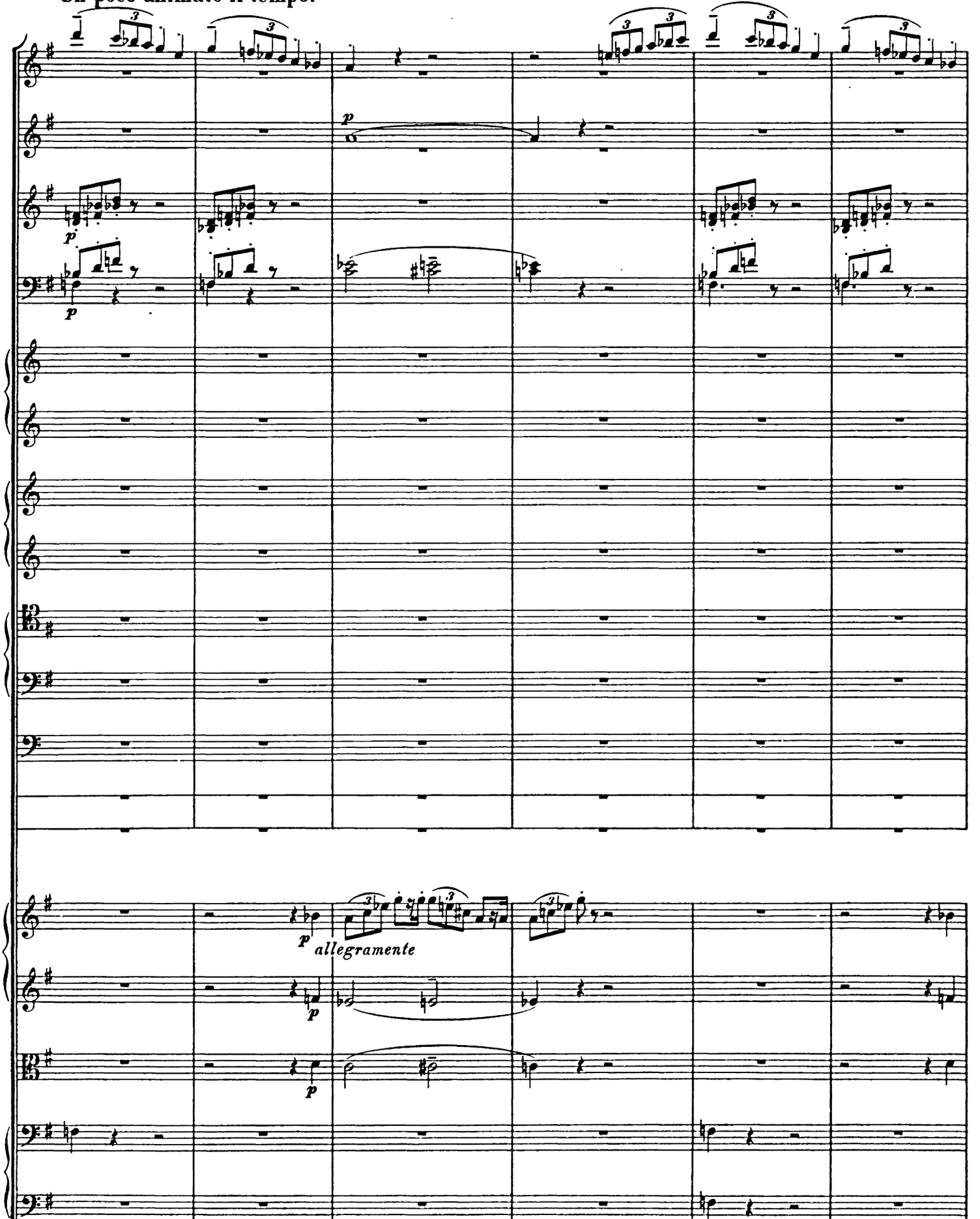

a 2.
dolce
poco crescendo
a 2.
pizz.
(p)


Allegro non troppo.
poco rallentando
(mf)
espressivo
poco a poco rall.
(mf)
diminuendo
p
p
arco
p
dolce con grazia
arco
p
arco
(p)
con grazia
p
Allegro non troppo.

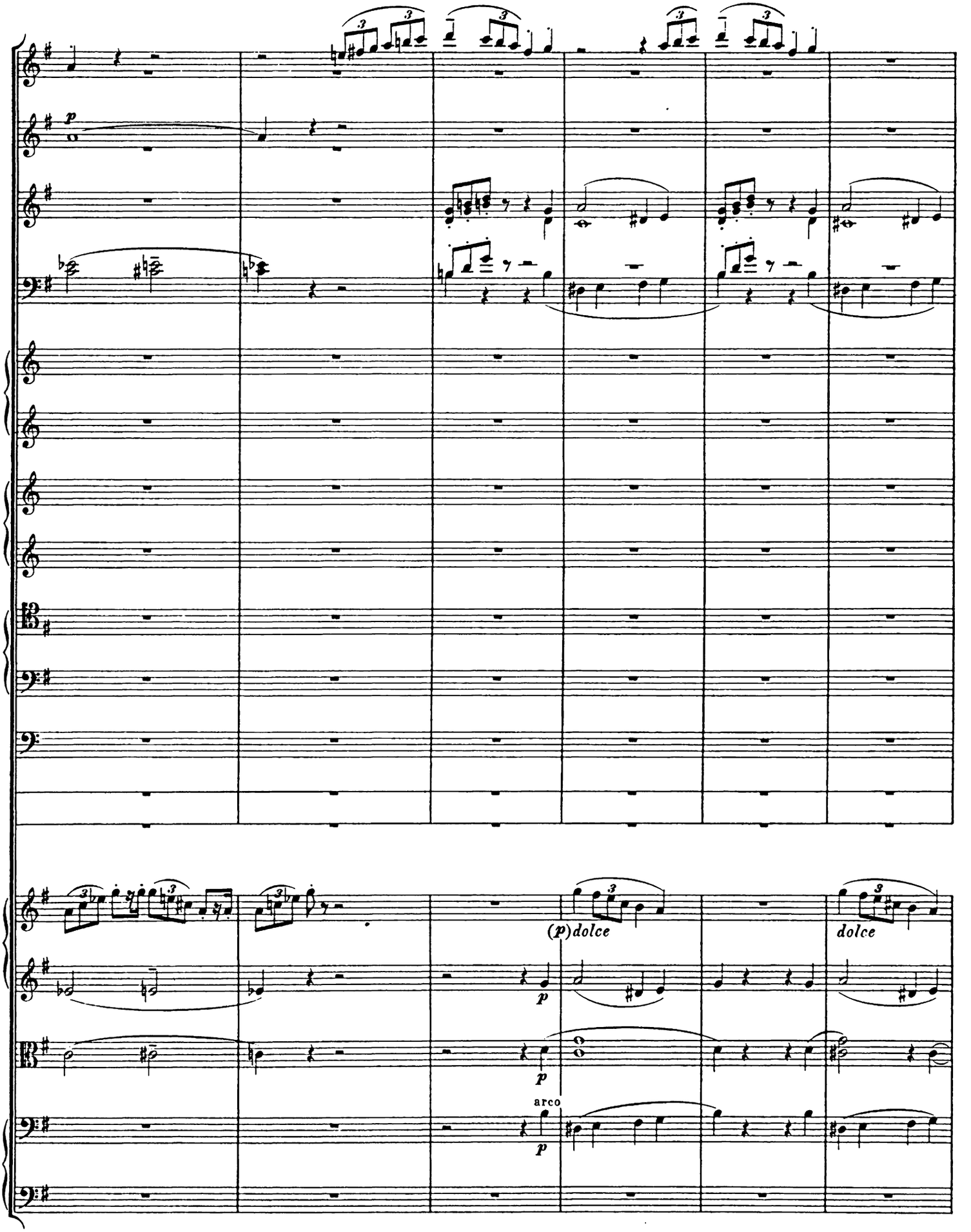

(p)espr.
(p)espressivo
poco crescendo
espressivo
espressivo
poco crescendo
pizz.
(p)

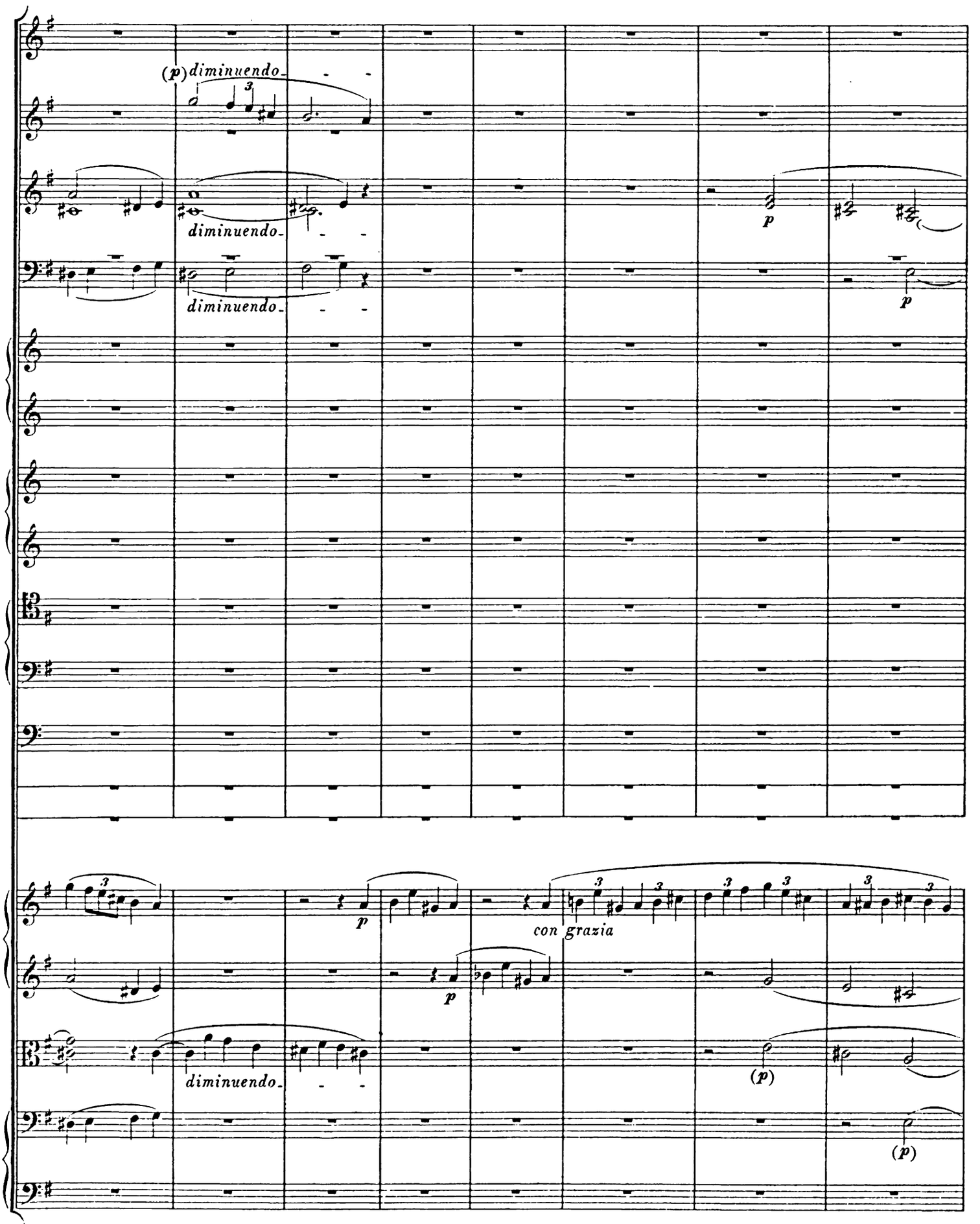

allegramente
p
E
diminuendo
diminuendo
diminuendo
diminuendo
pp
diminuendo
diminuendo
diminuendo
E

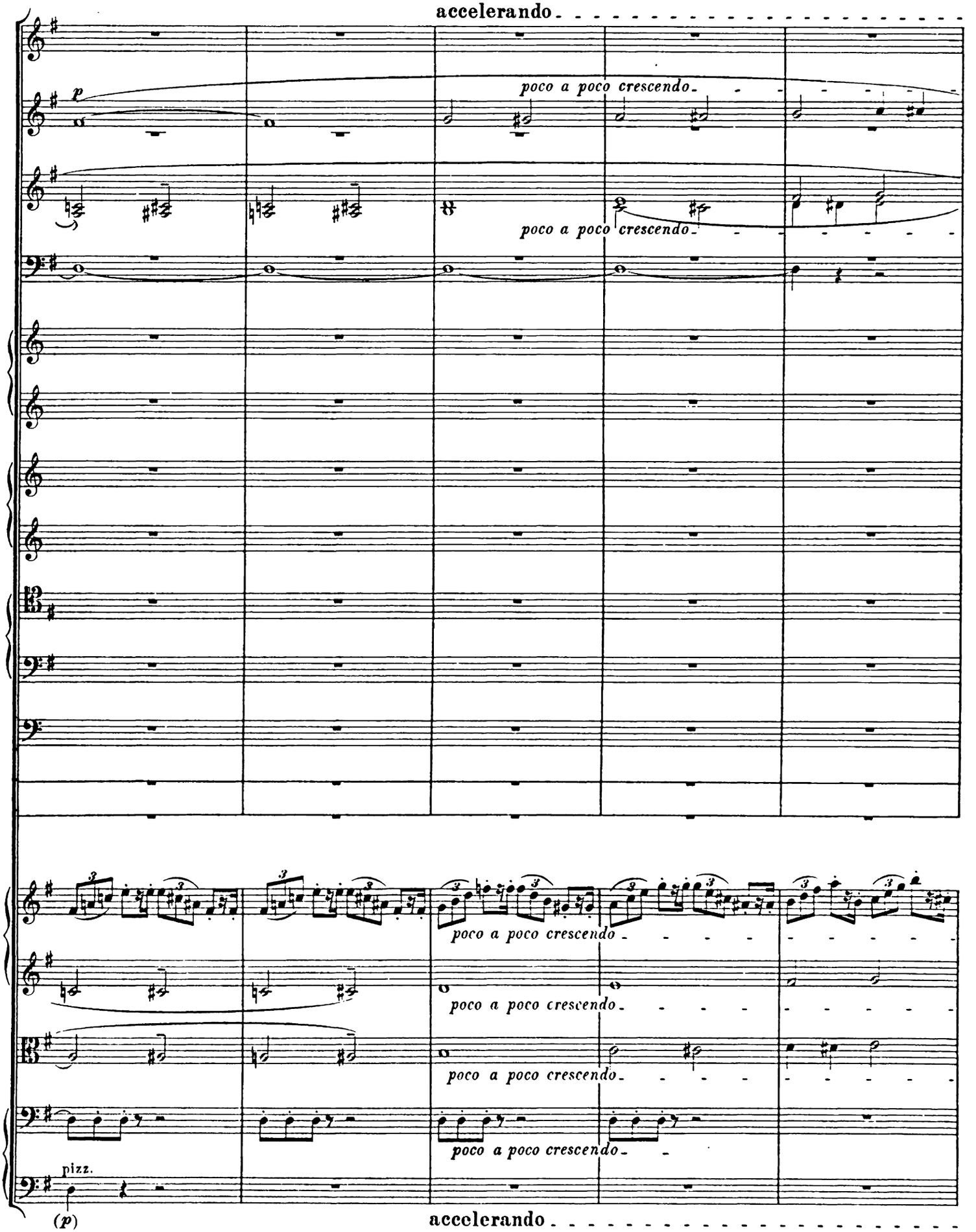
Un poco animato il tempo.

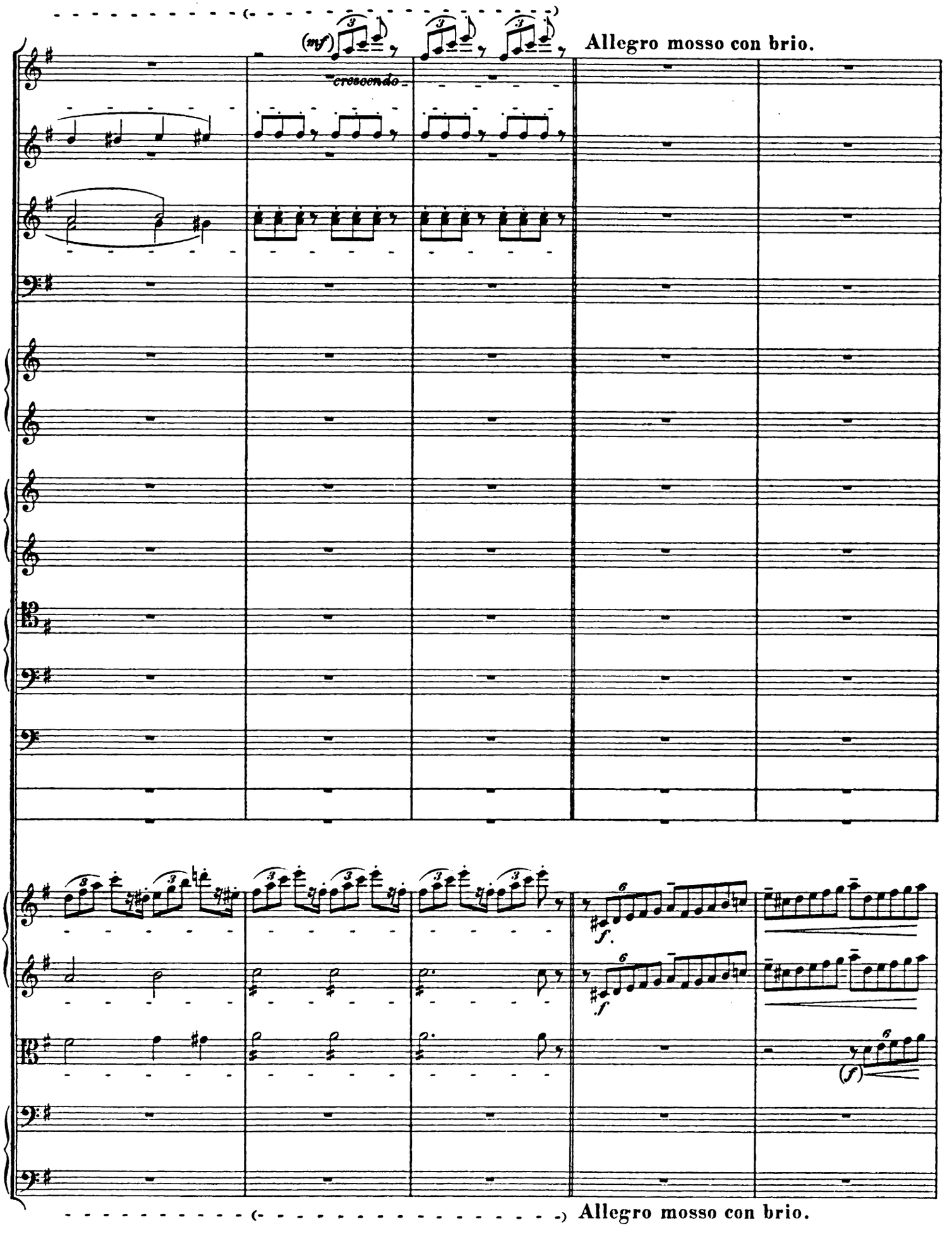


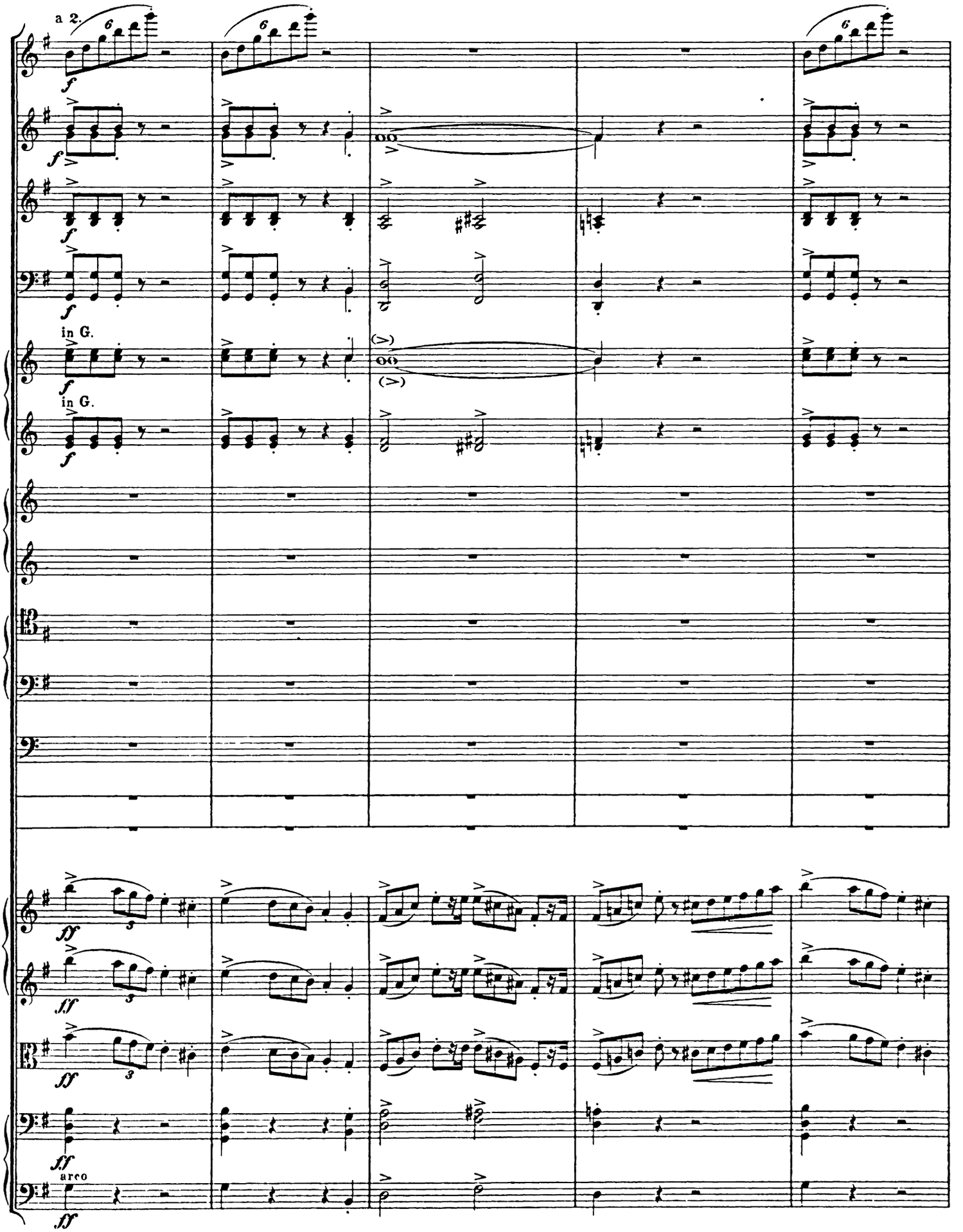
Un poco animato il tempo.

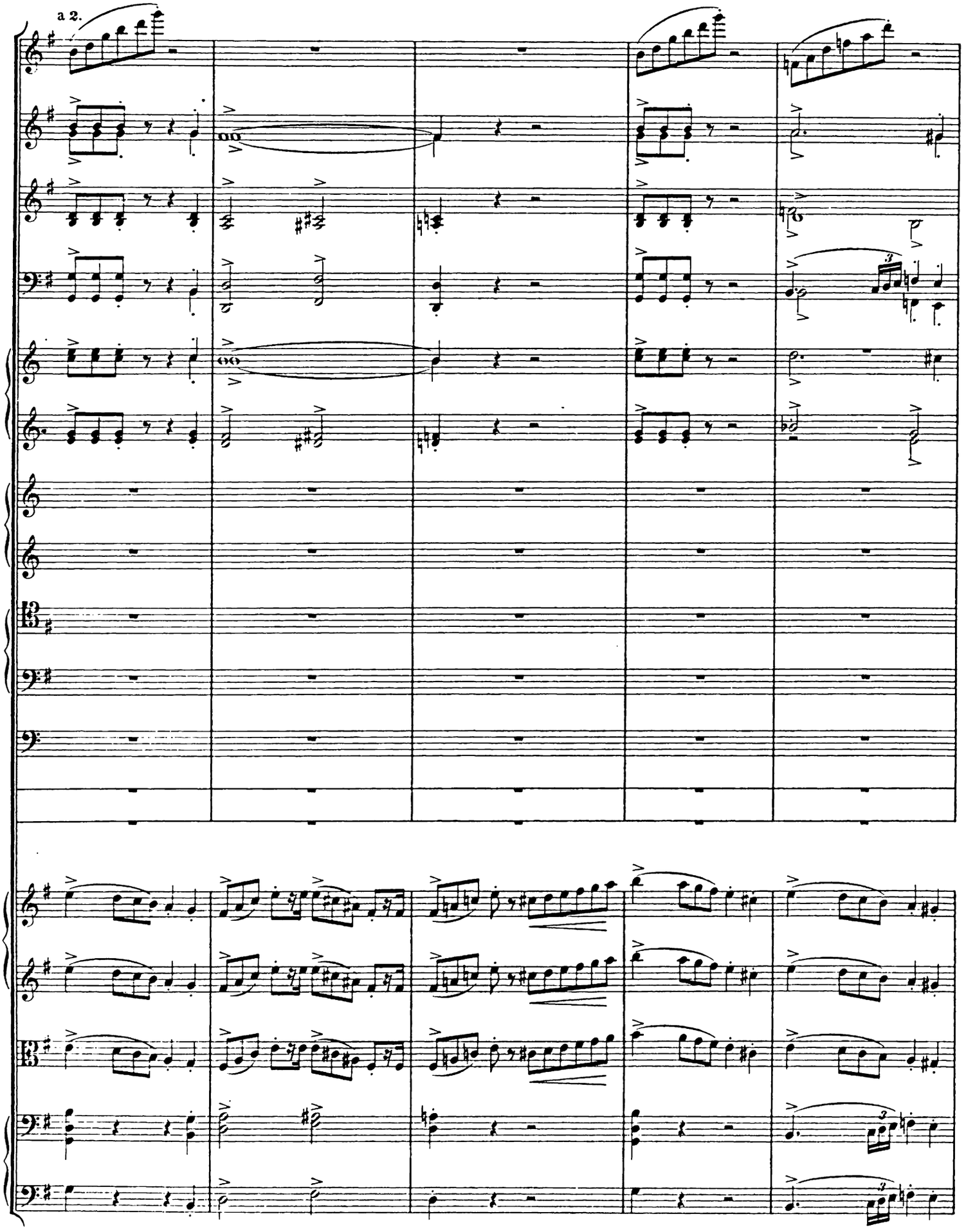

p
(p) dolce
dolce
p
p
arco
p

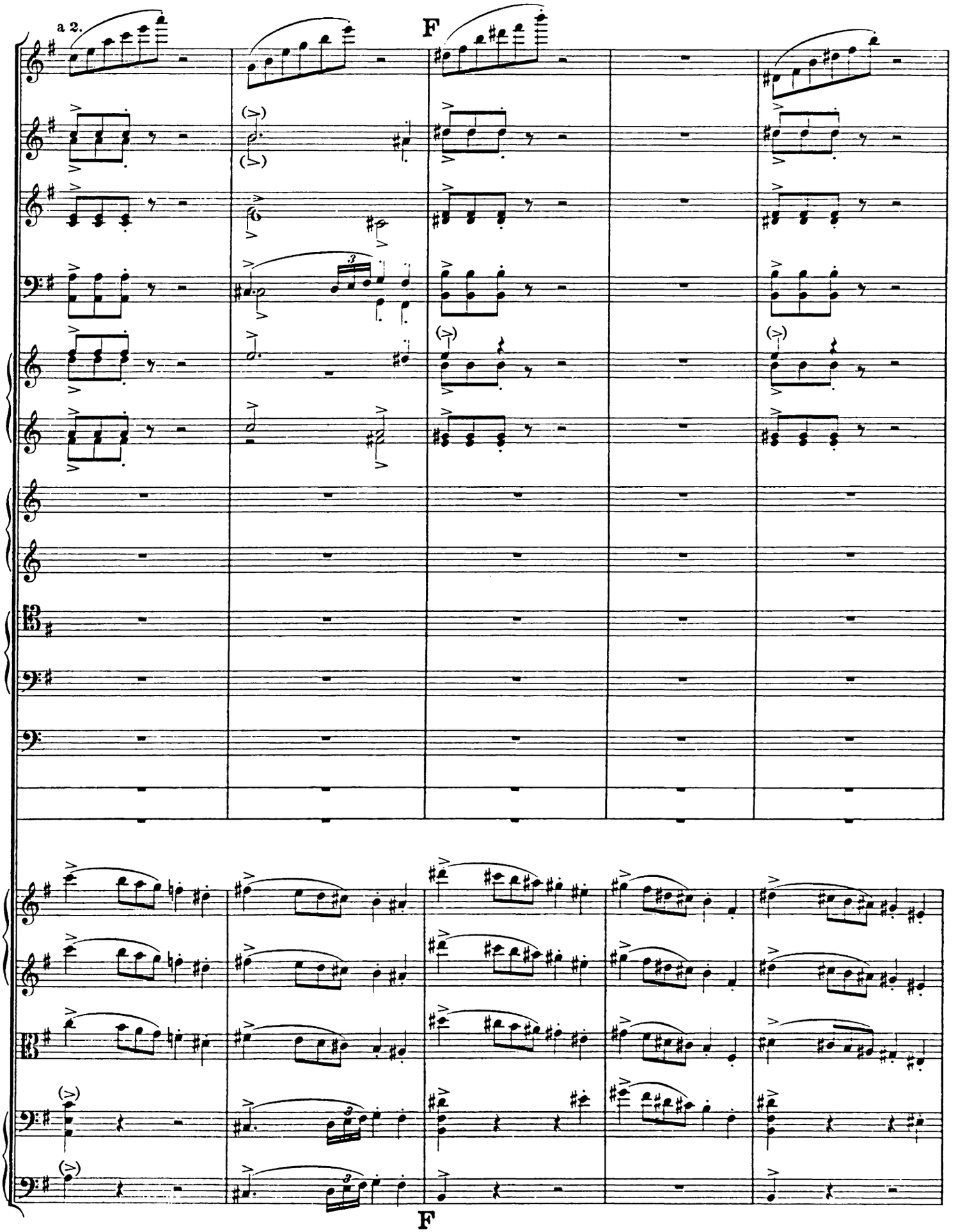

(p) diminuendo
diminuendo
diminuendo
p
p
p
p
con grazia
diminuendo
(p)
(p)

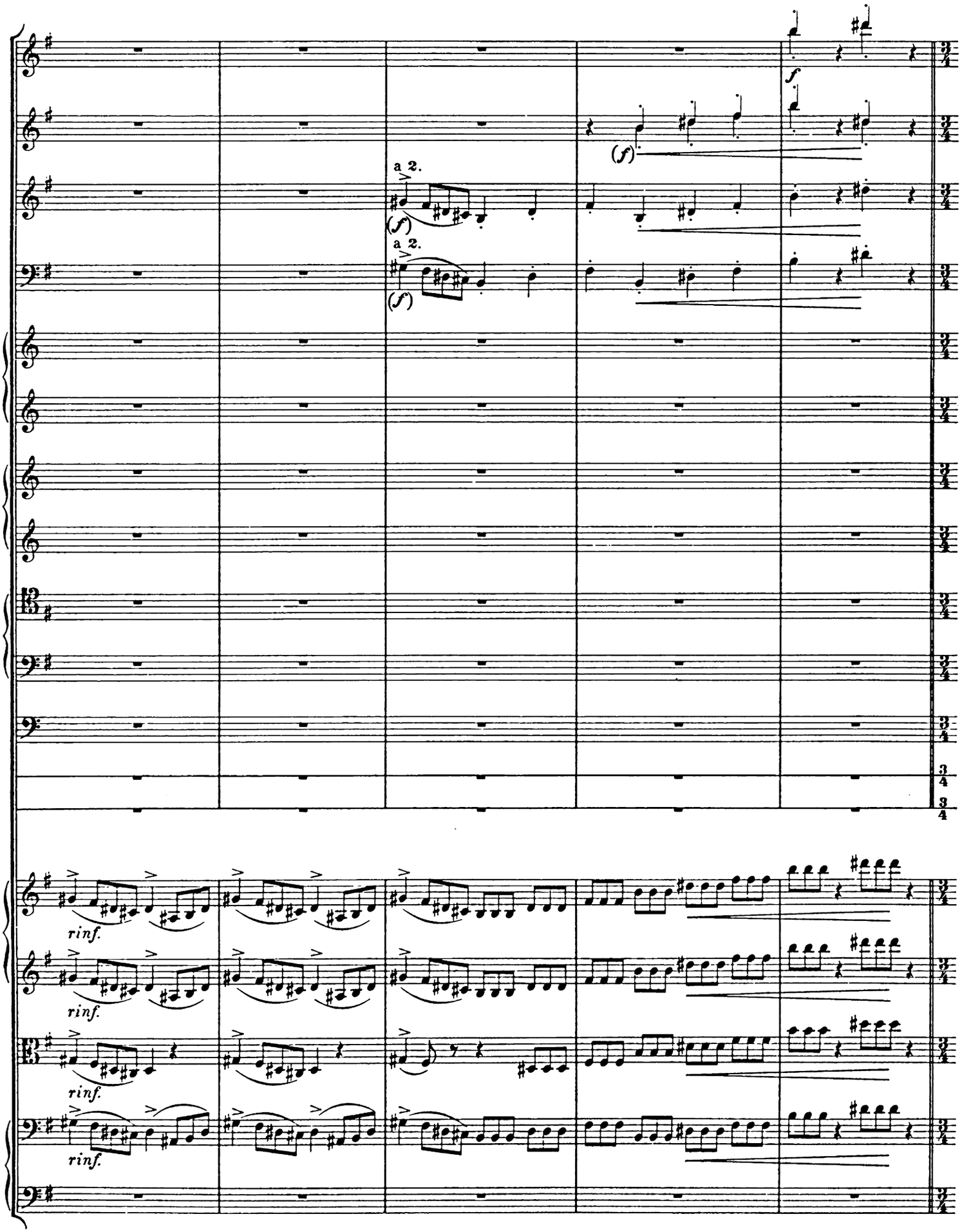

accelerando
p
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
pizz.
(p)
accelerando


(mf)
crescendo
Allegro mosso con brio.
f.
f.
(f)
Allegro mosso con brio.

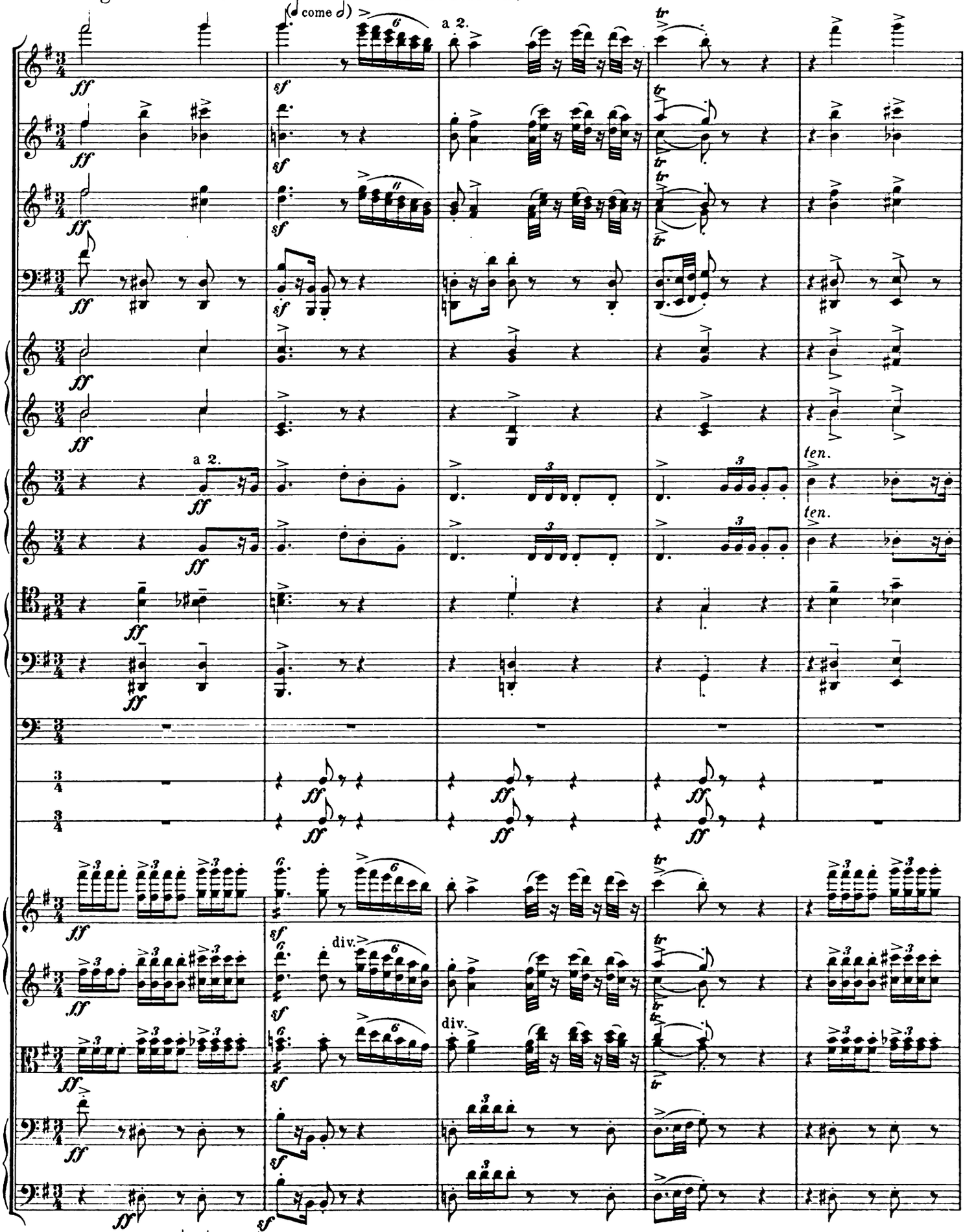

a 2.
f
in G.
ff
arco


a 2.


a 2.
F
F

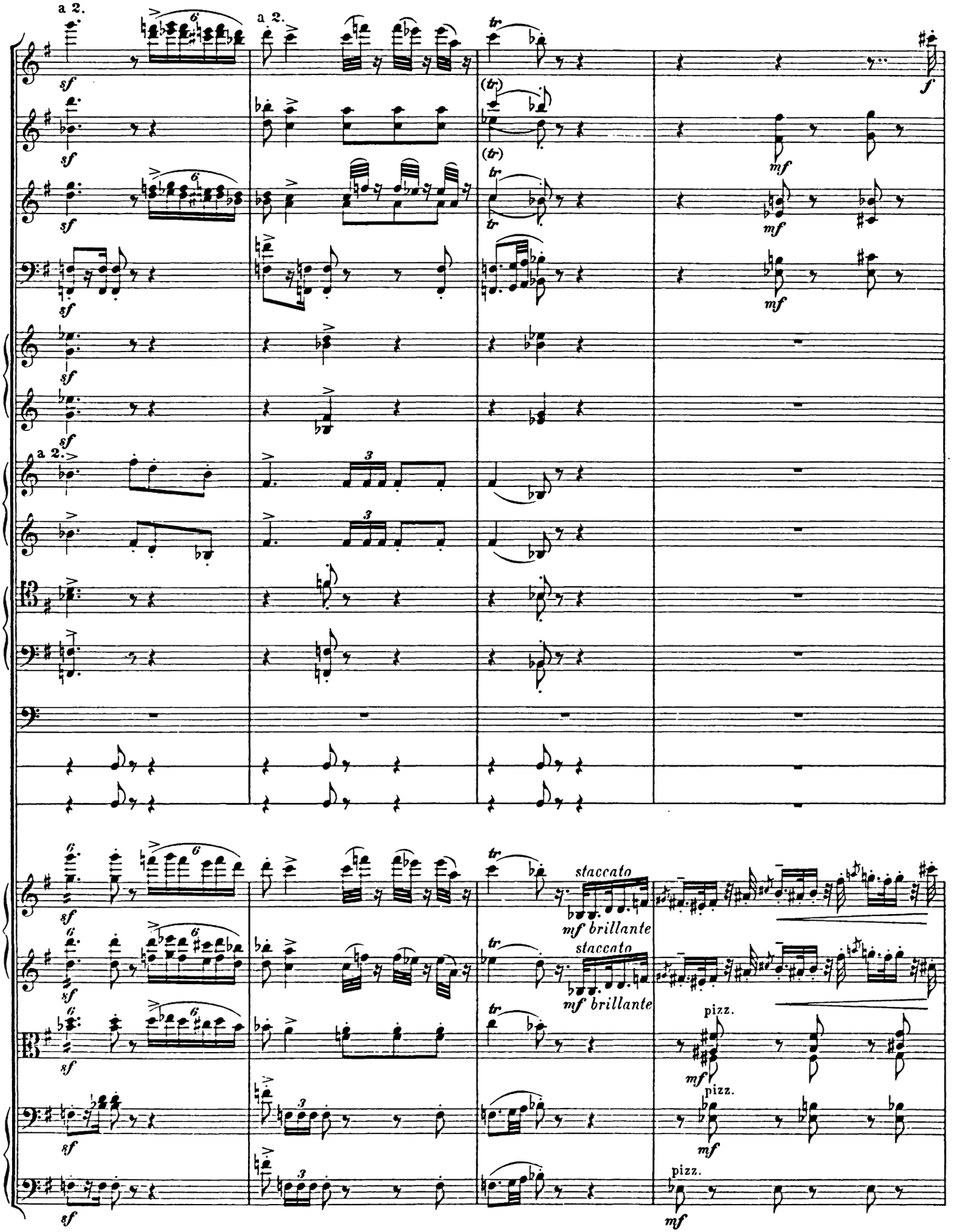

a 2.
(f)
a 2.
(f)
f
(f)
rinf.
rinf.
rinf.
rinf.

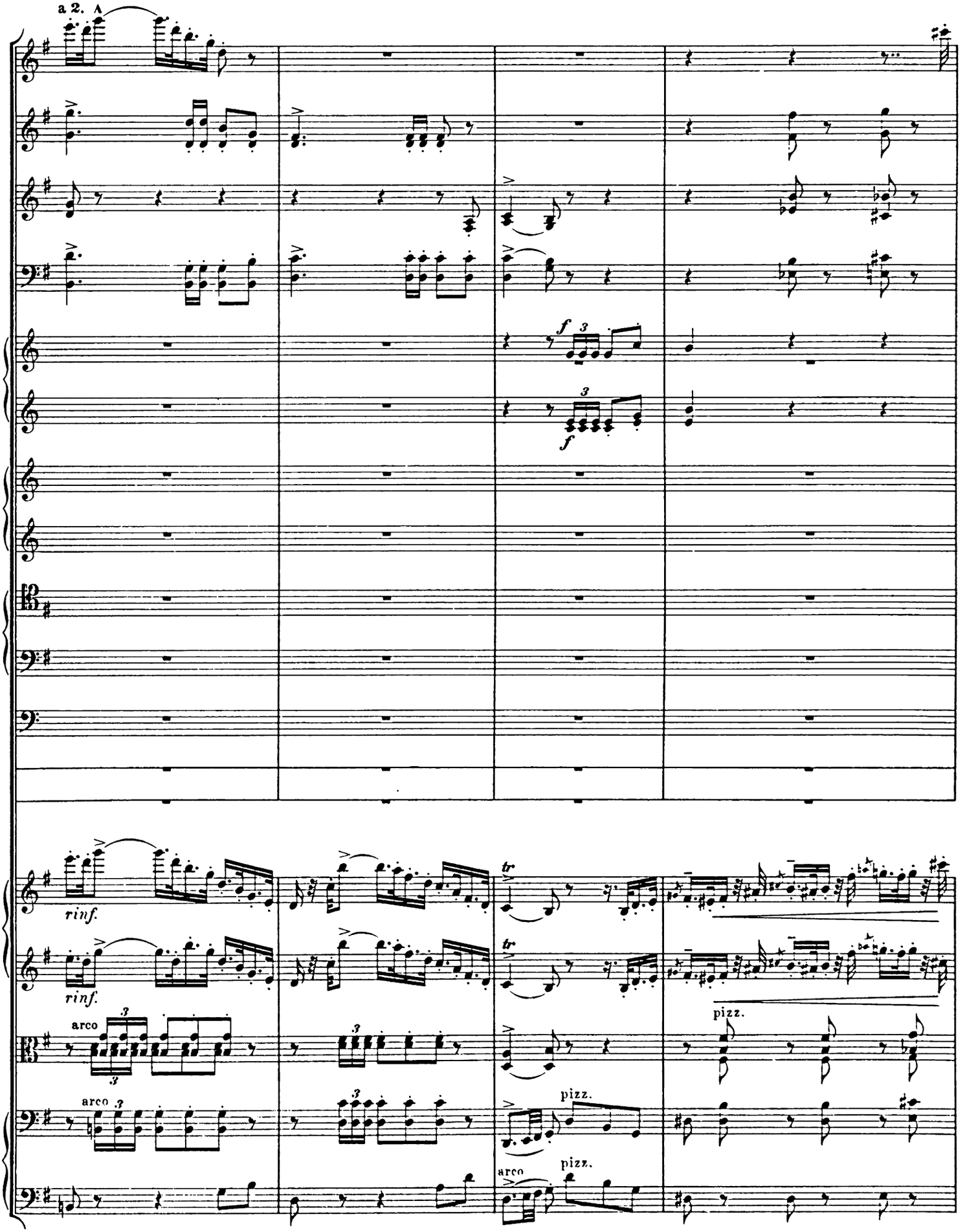
Allegretto. 𝅗𝅥 = 𝅗𝅥 (Die Viertel wie früher die Halben.)

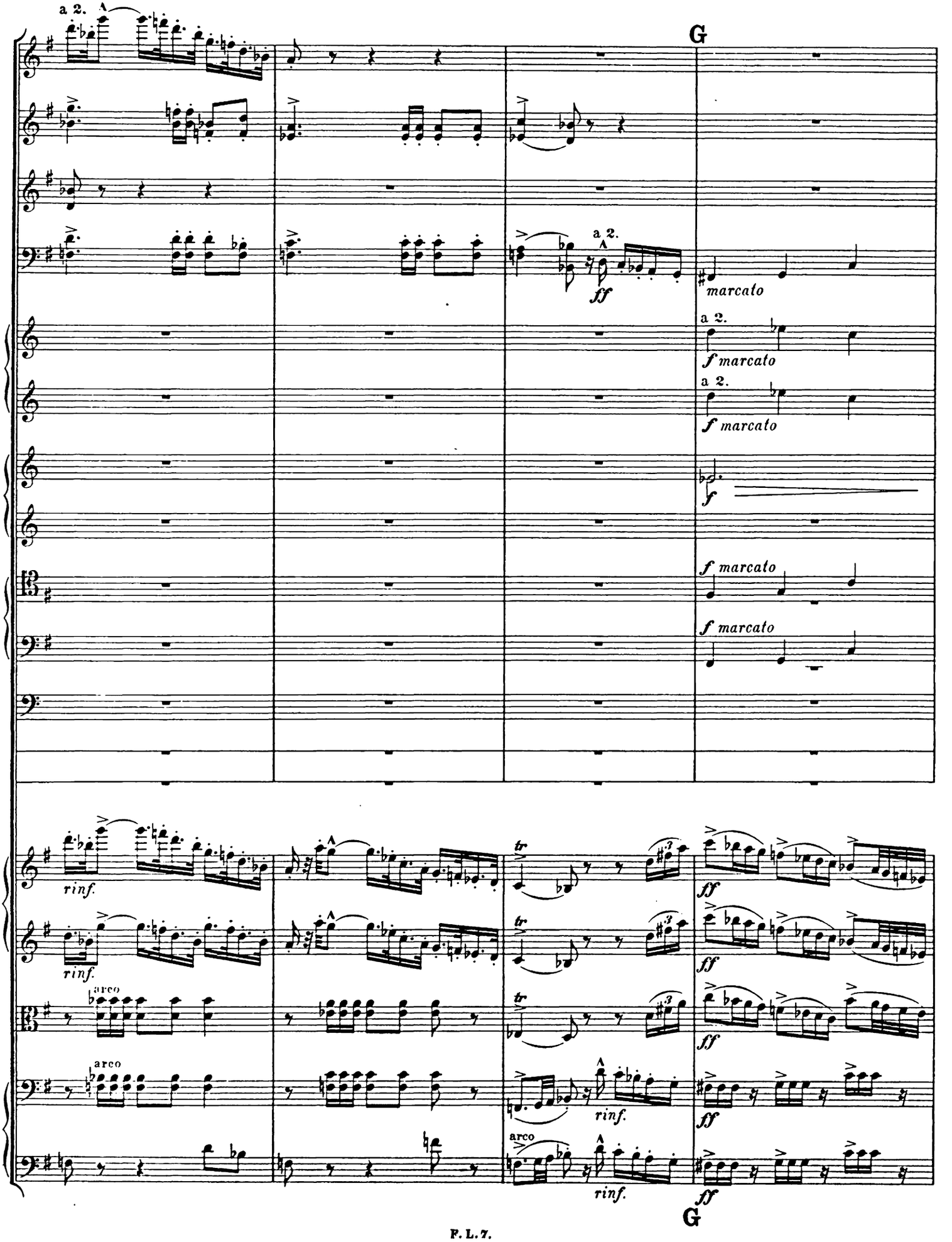


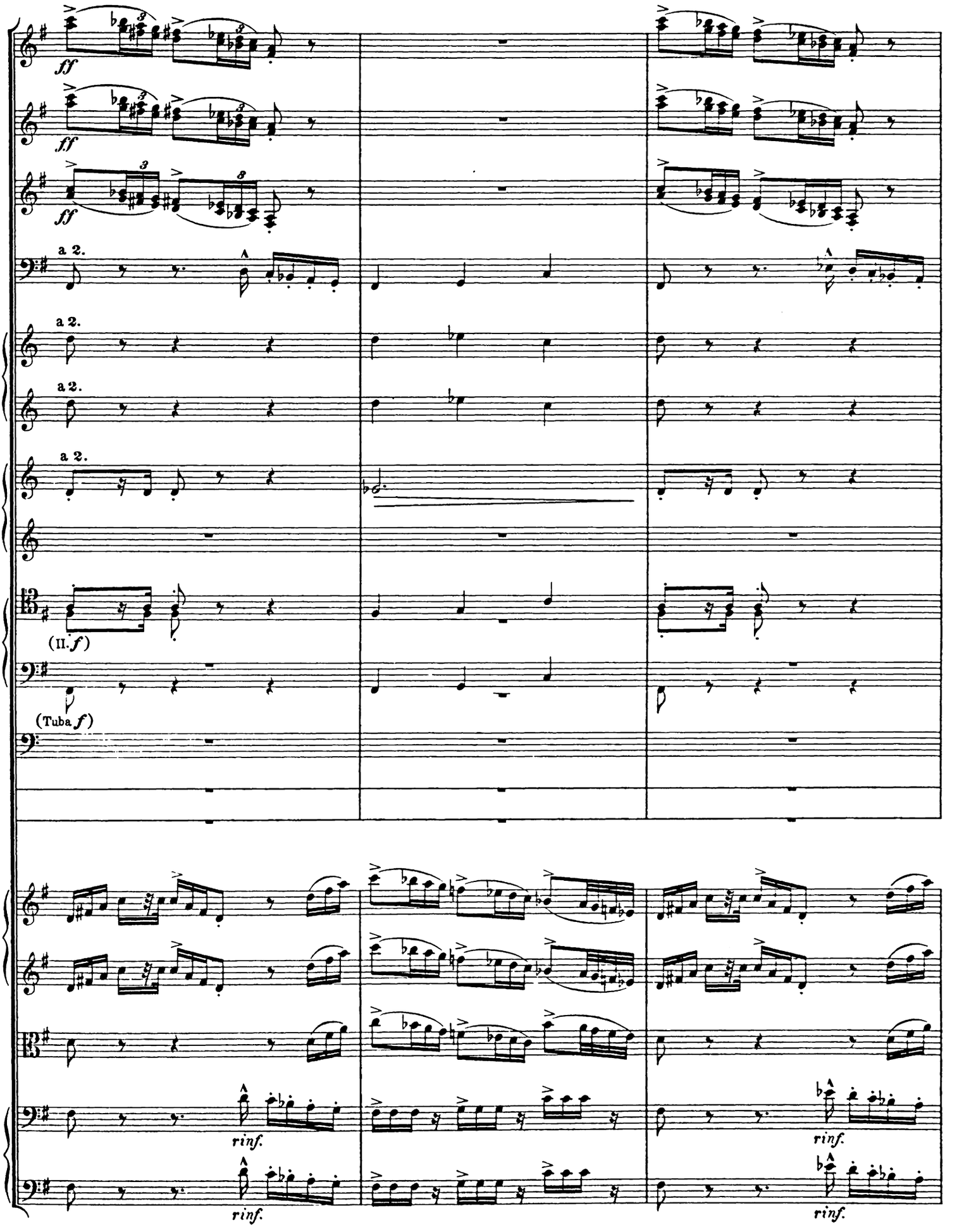
Allegretto. 𝅗𝅥 = 𝅗𝅥 (Die Viertel wie früher die Halben.)

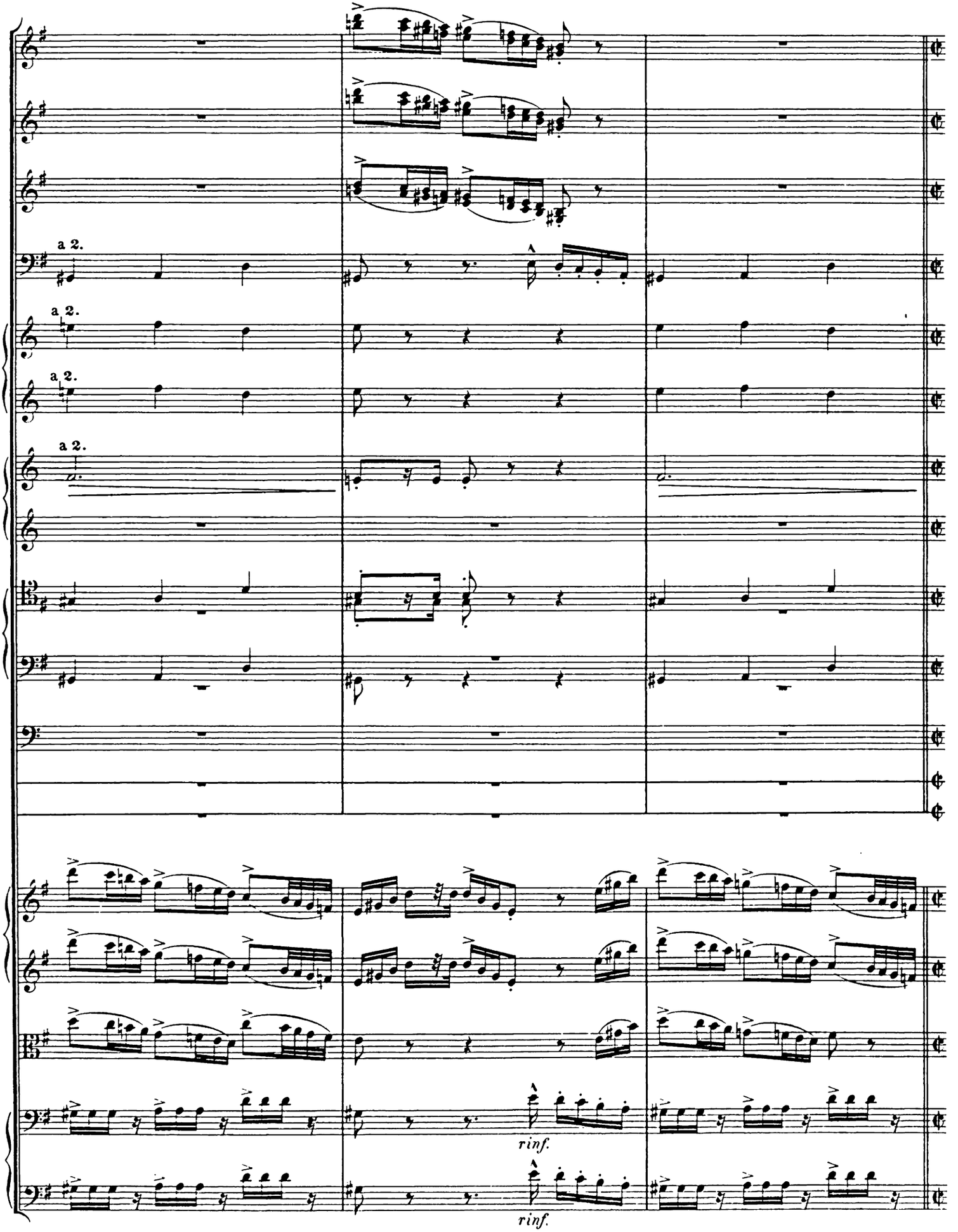
(𝅗𝅥 come 𝅗𝅥)


a 2.
a 2.
a 2.
staccato
mf brillante
staccato
mf brillante
pizz.
pizz.
pizz.


a 2.
rinf.
rinf.
arco
arco
pizz.
pizz.
arco
pizz.


a 2.
G
a 2.
ff
marcato
a 2.
f marcato
a 2.
f marcato
f
f marcato
f marcato
rinf.
rinf.
arco
arco
tr
tr
tr
rinf.
arco
rinf.
ff
ff
ff
ff
ff
G


ff
a 2.
(II. f)
(Tuba f)
rinf.


a 2.
a 2.
a 2.
rinf.
rinf.

Tempo I, Allegro mosso con brio. (Die Halben wie früher die Viertel.)

(𝅗𝅥 come 𝅗𝅥)

mf

a 2.

mf

cresc.

a 2.

mf

cresc.

a 2.

a 2.

a 2. Muta in D.

pizz.

p

arco

pizz.

p

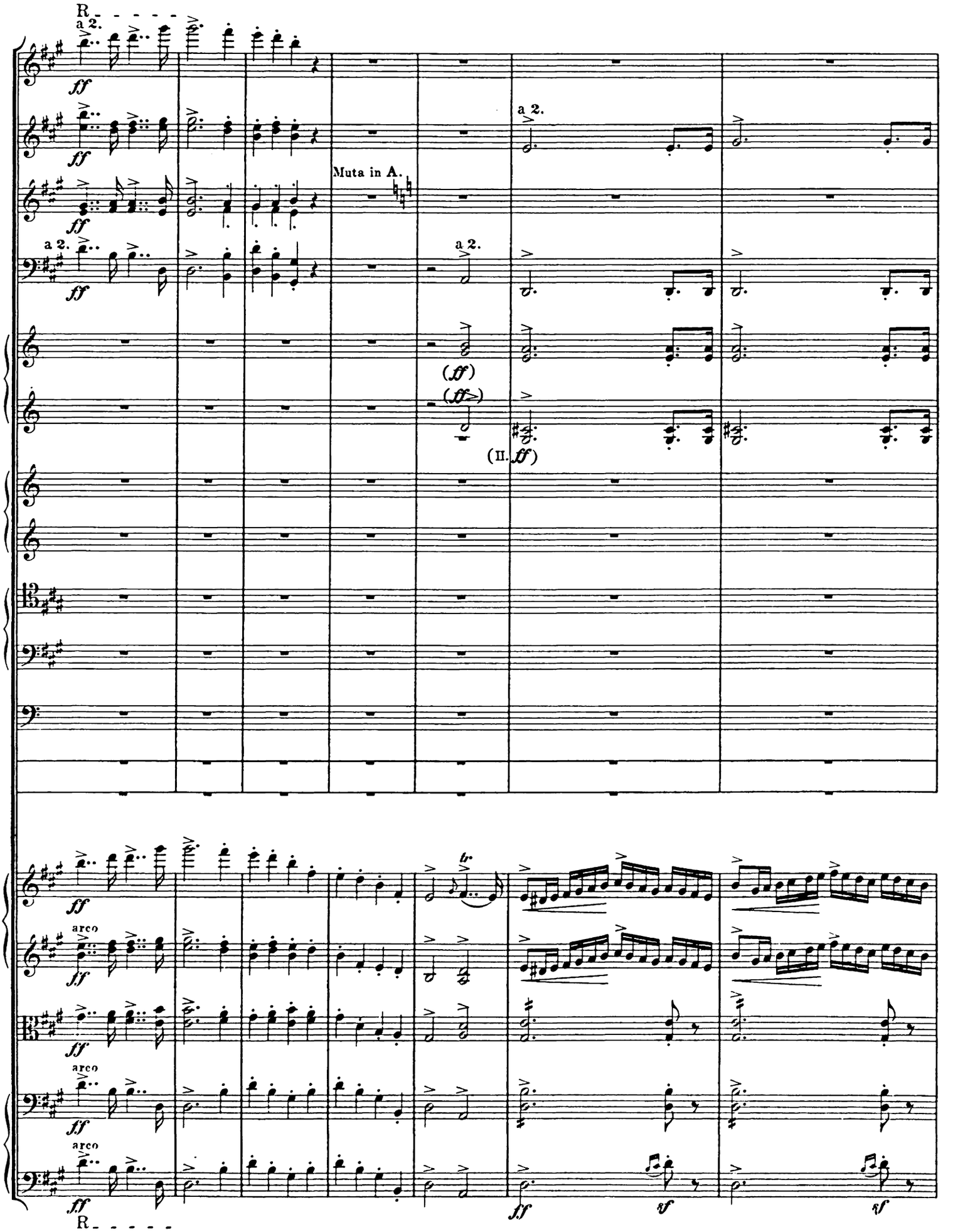
mf

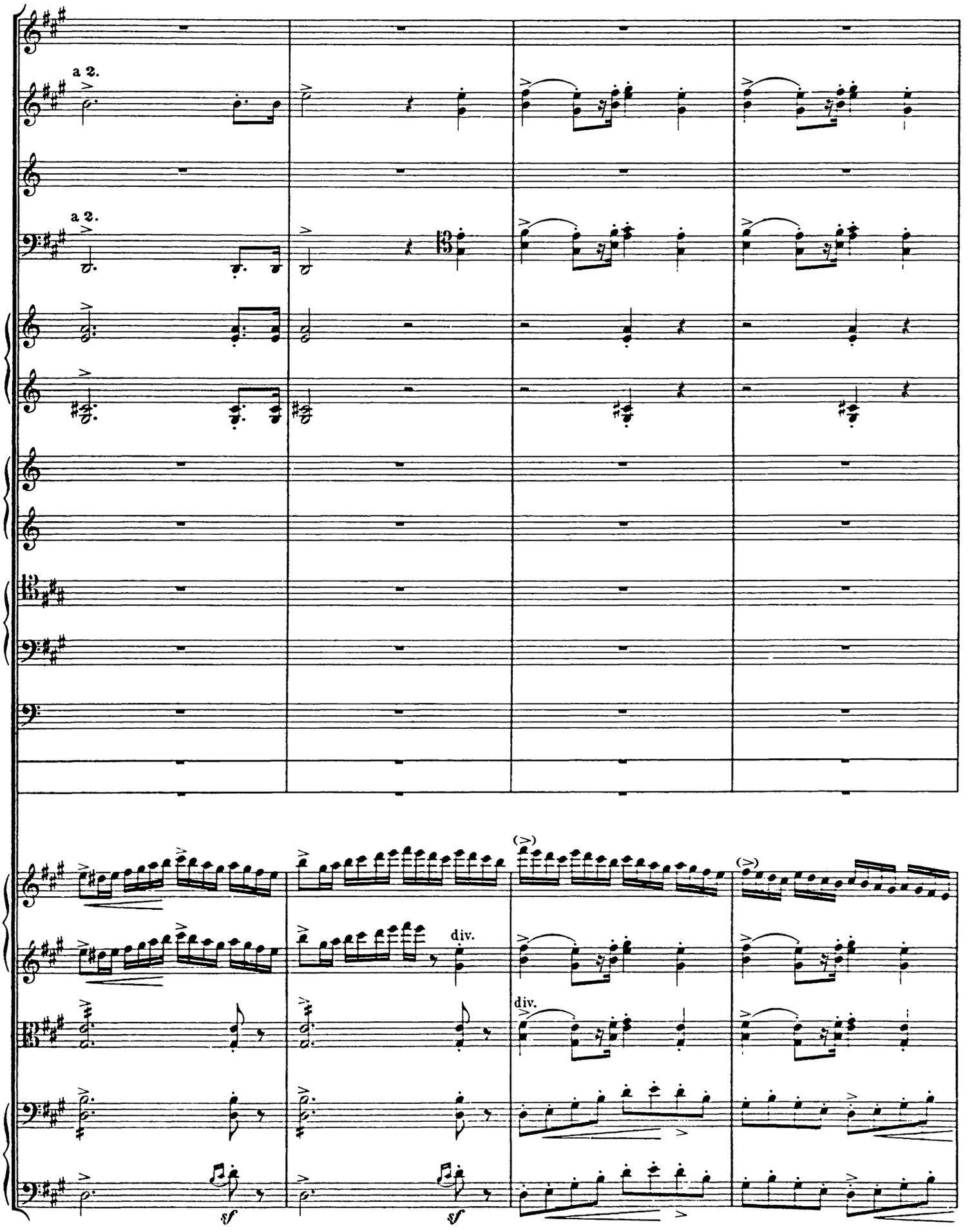
pizz.

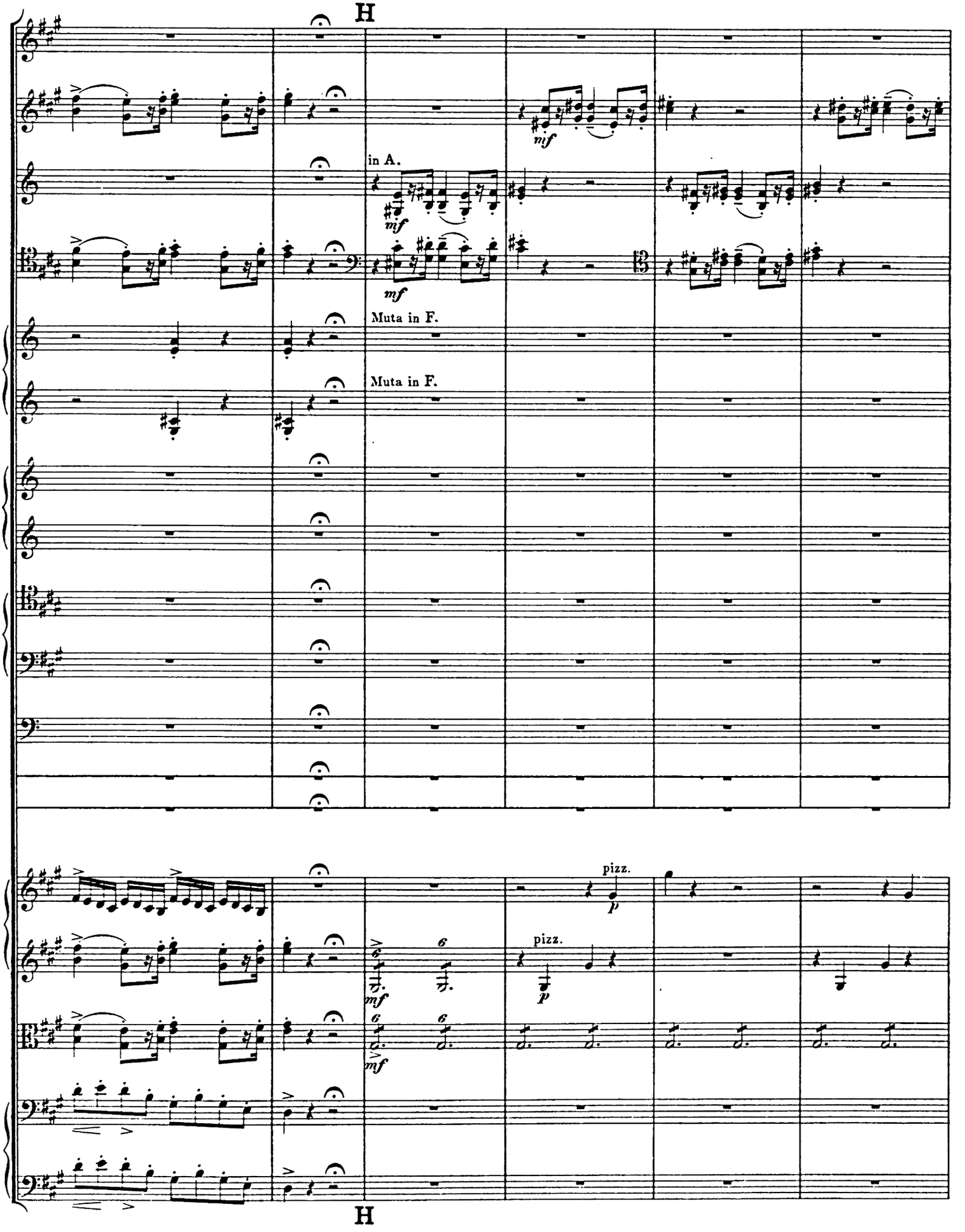
pizz.

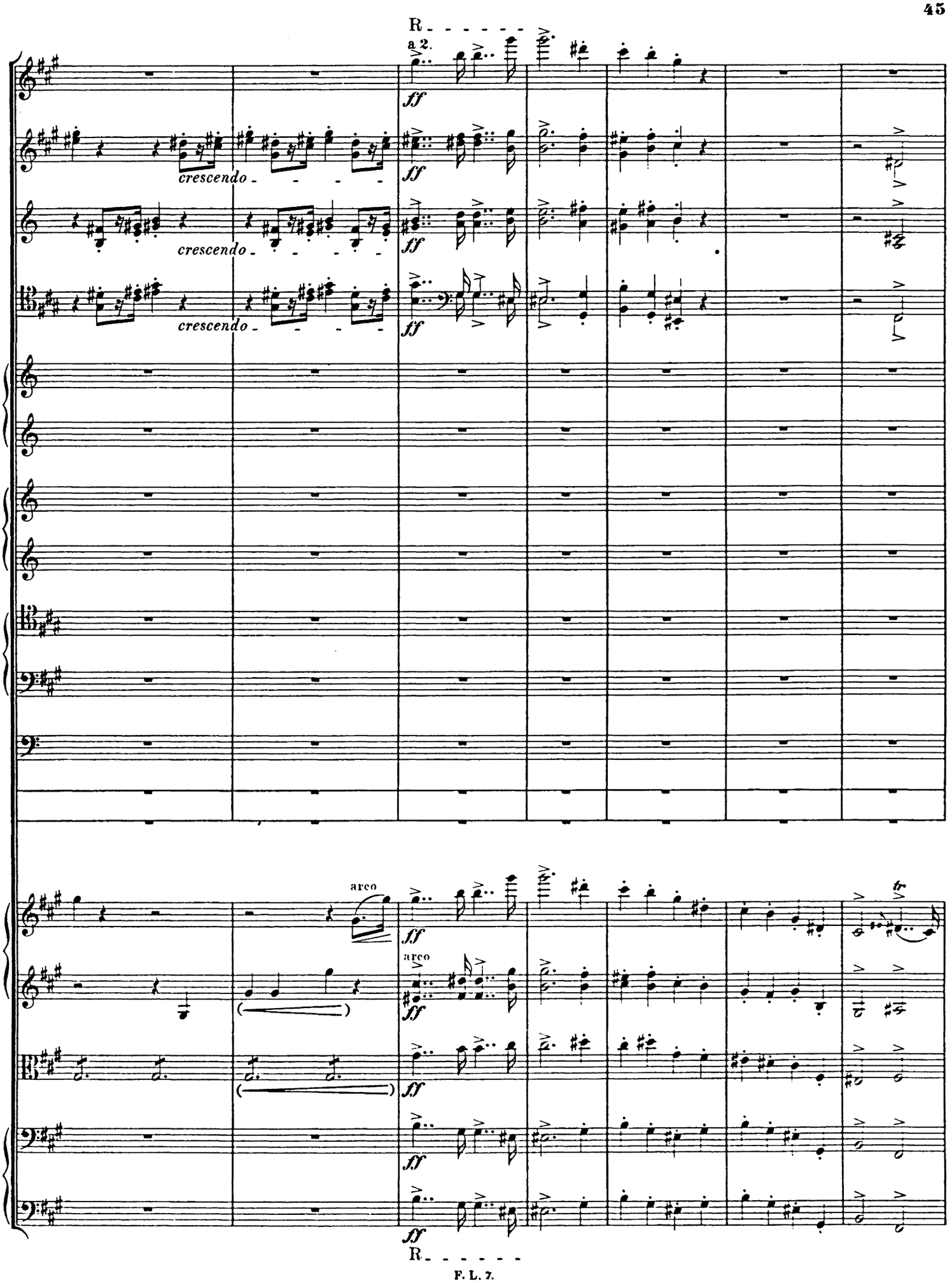
Tempo I, Allegro mosso con brio. (Die Halben wie früher die Viertel.)

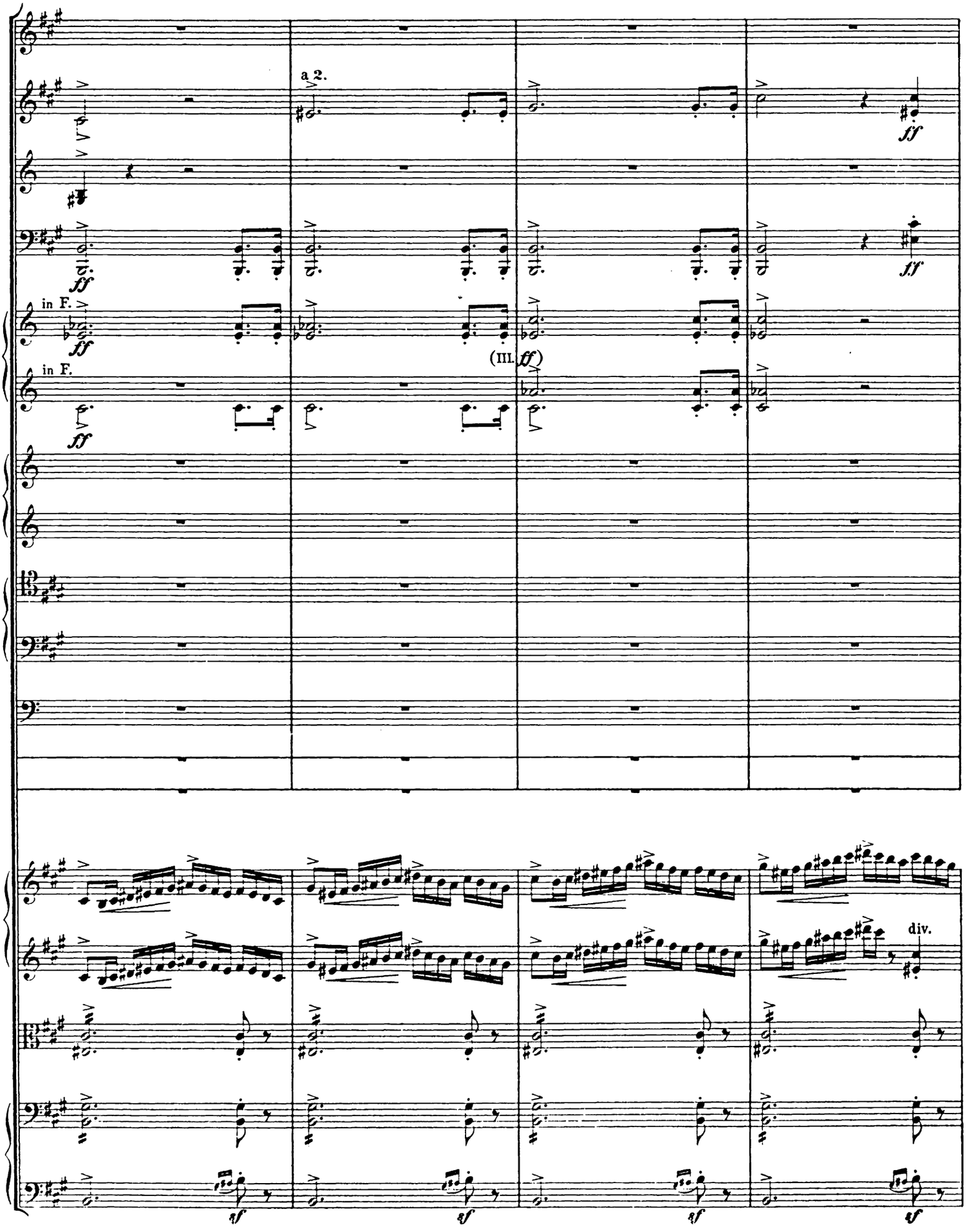
(𝅗𝅥 come 𝅗𝅥)

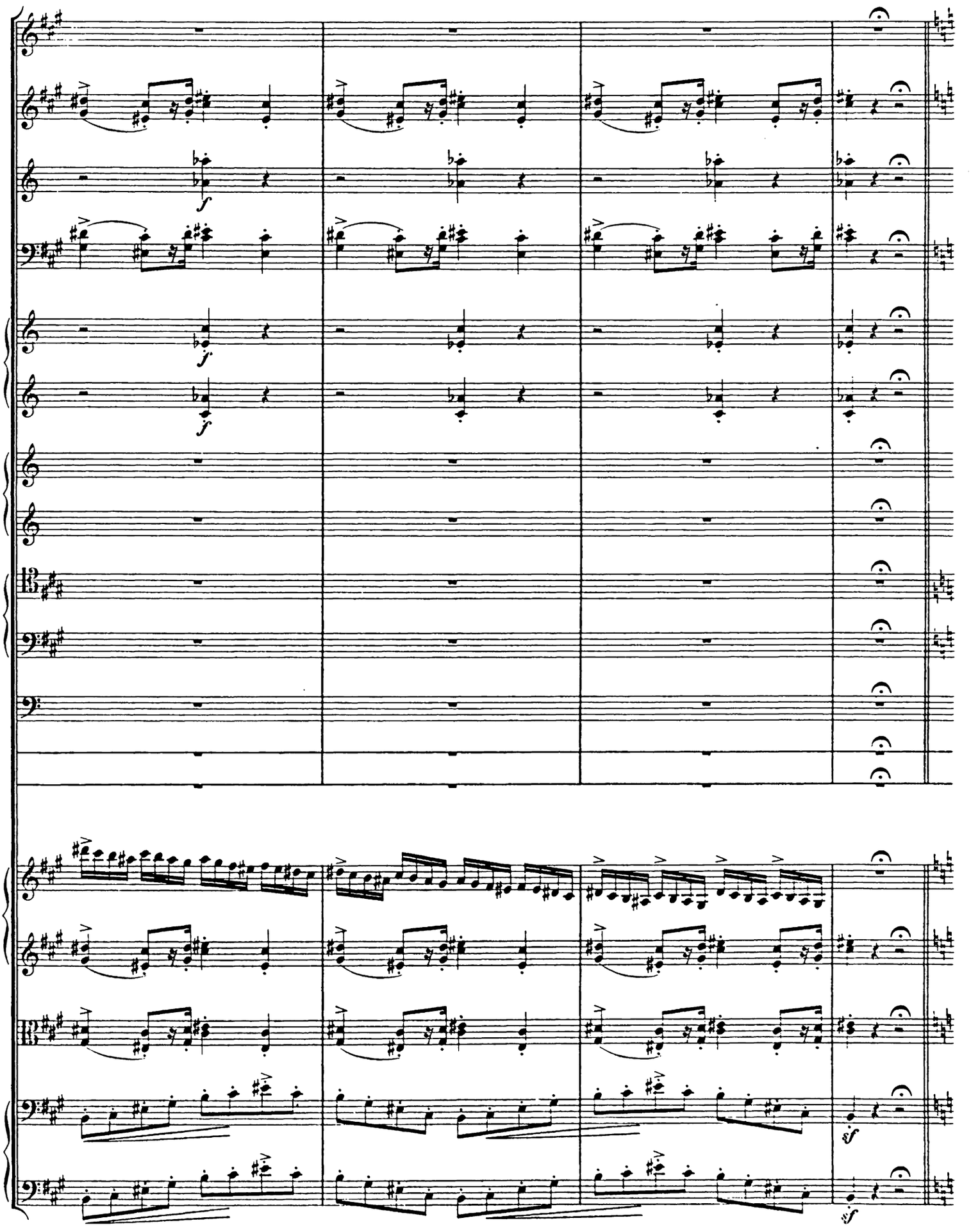

R
a 2.
ff
Muta in A.
(ff)
(II. ff)
arco
tr
sf
R

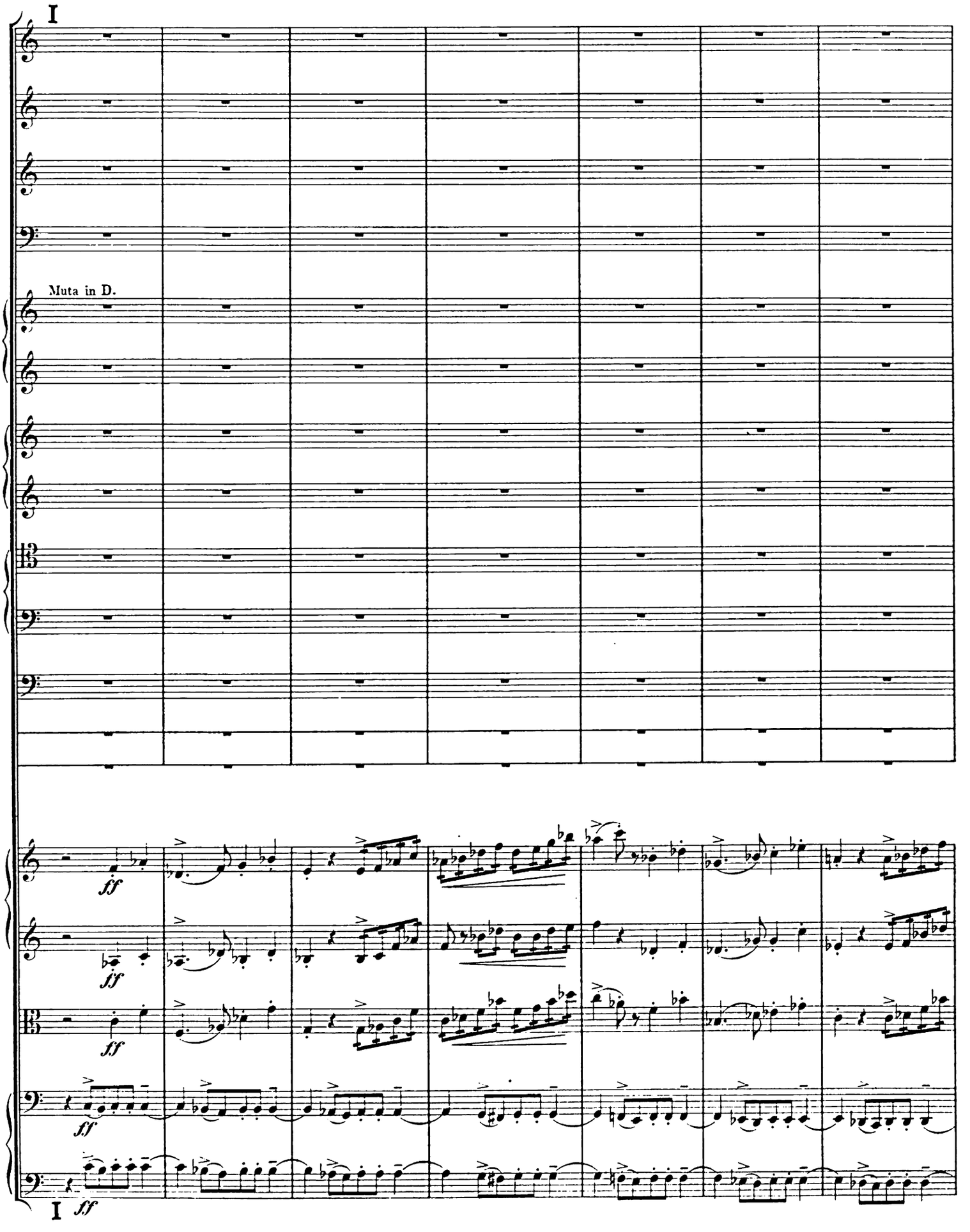

a 2.
a 2.
div.
div.
sf
sf

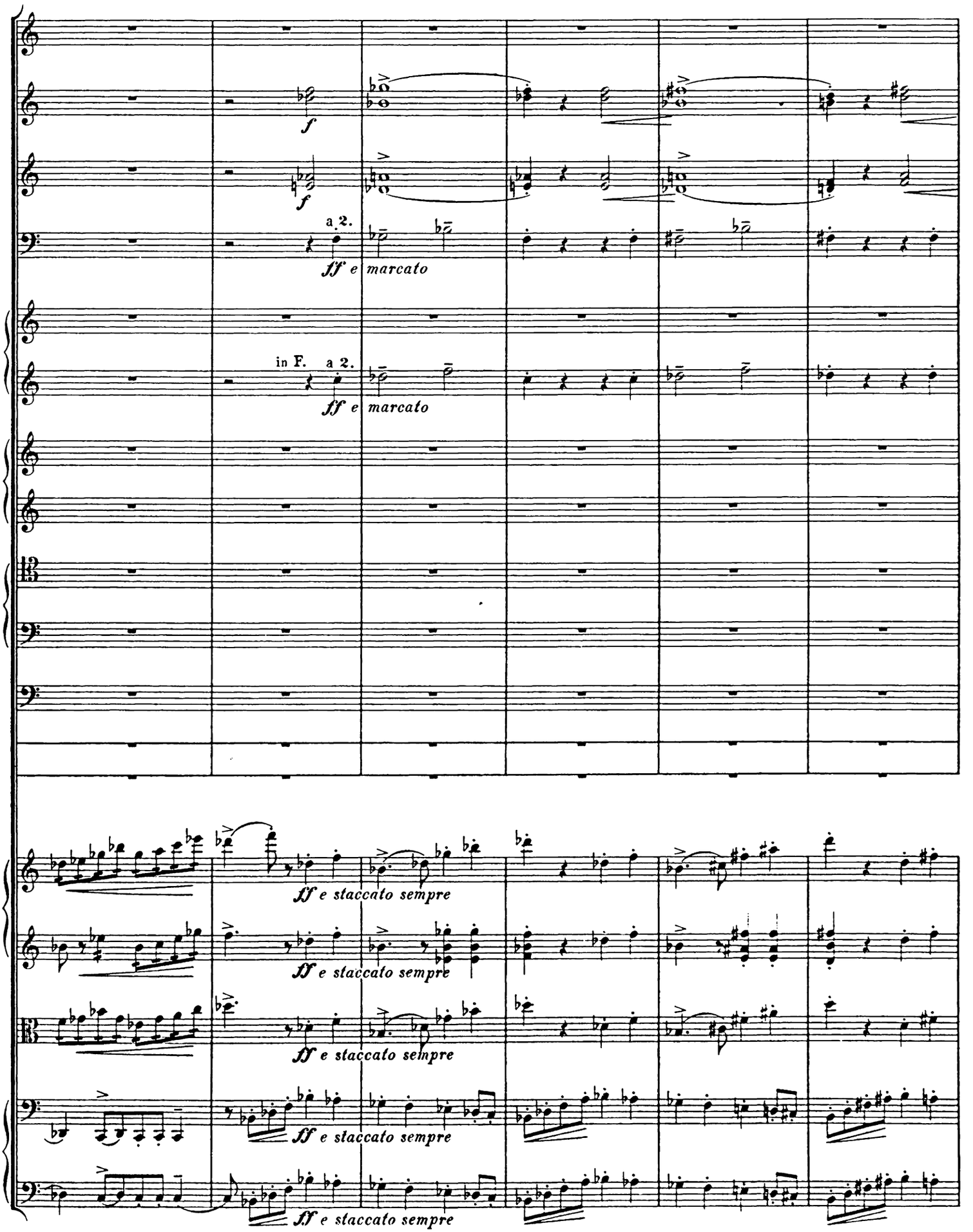

H
in A.
mf
mf
Muta in F.
Muta in F.
pizz.
p
pizz.
p
mf
mf
H

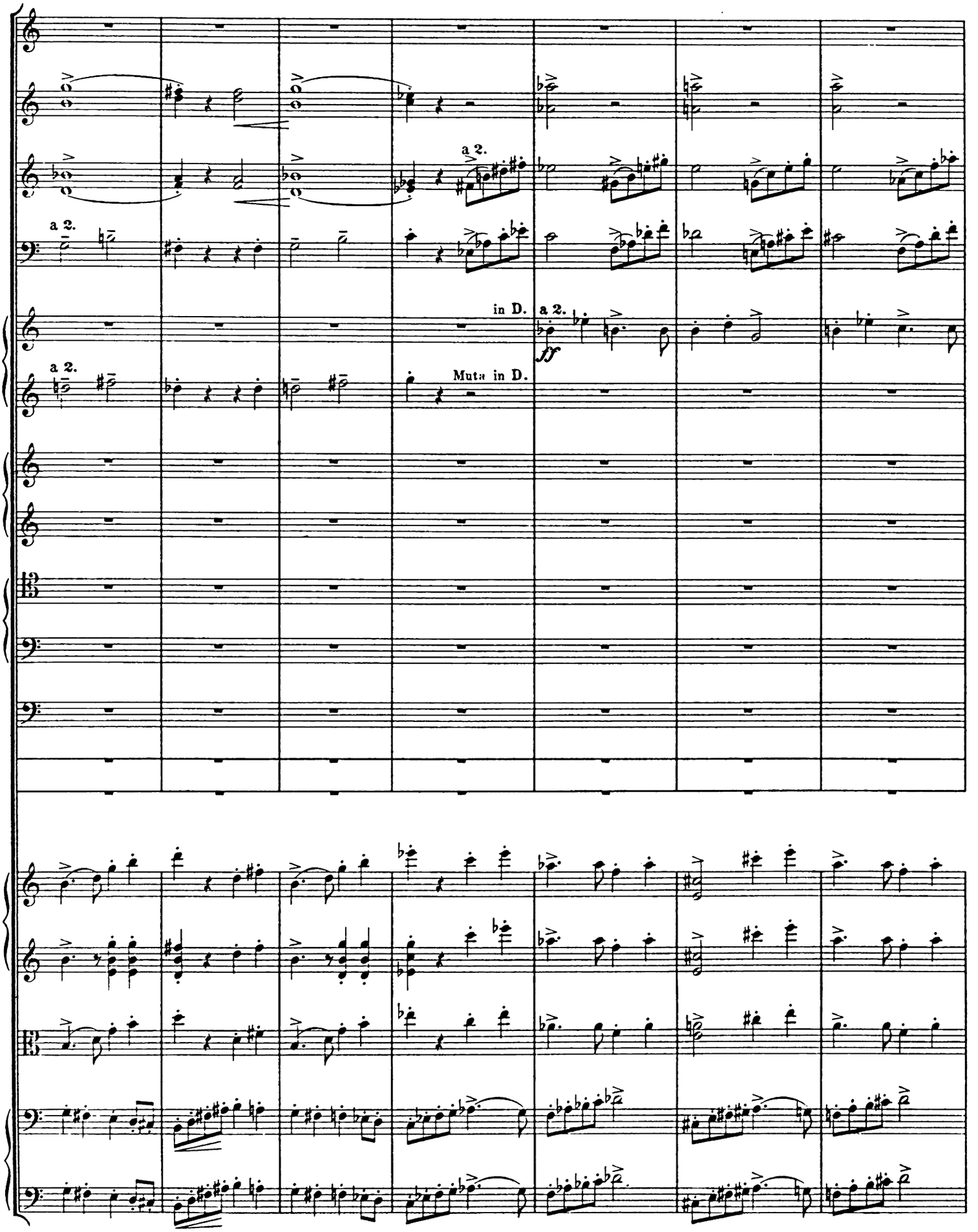

R
a 2.
ff
crescendo
crescendo
crescendo
arco
arco
tr
R

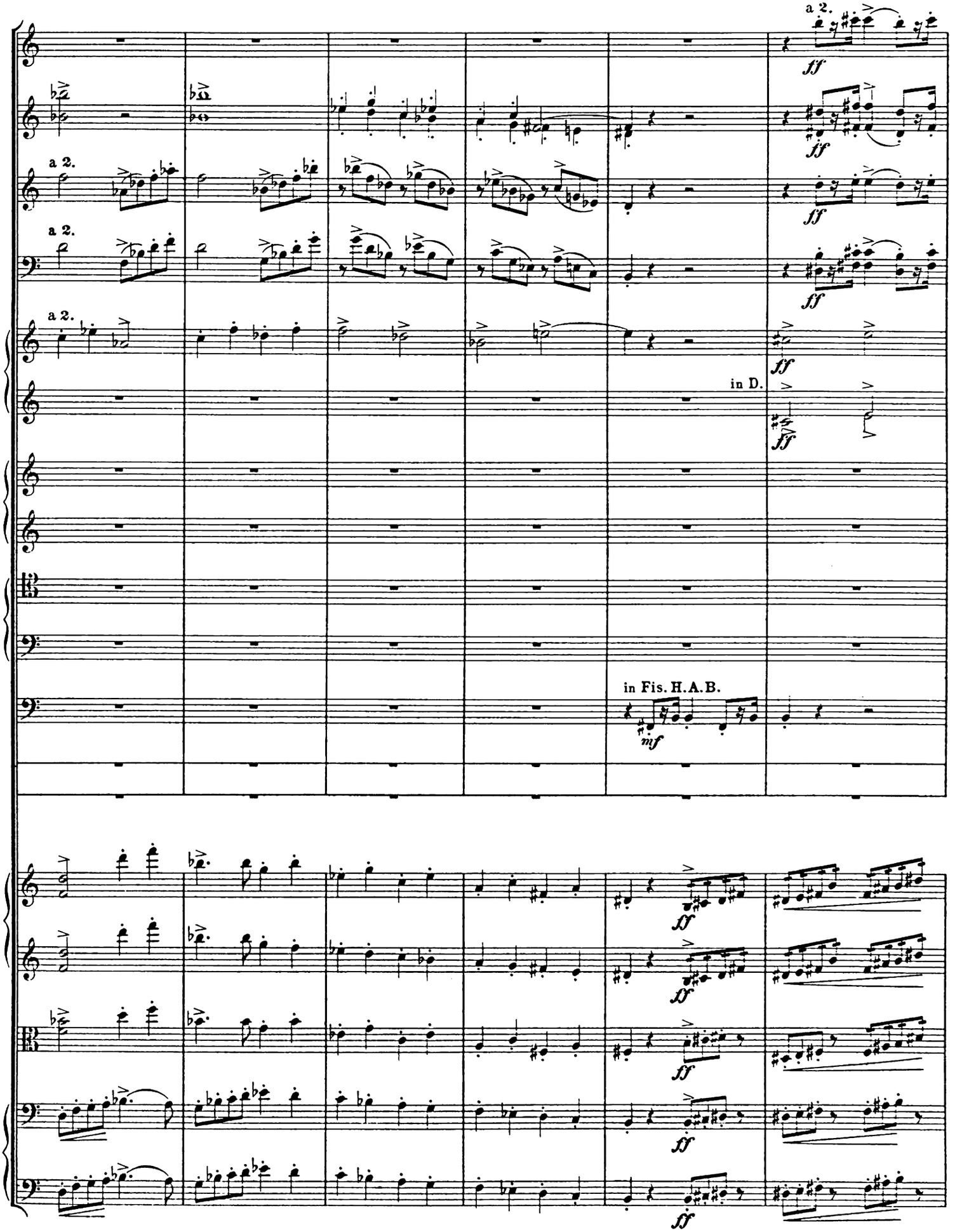

a 2.
ff
fff
in F.
(III. ff)
div.
sf

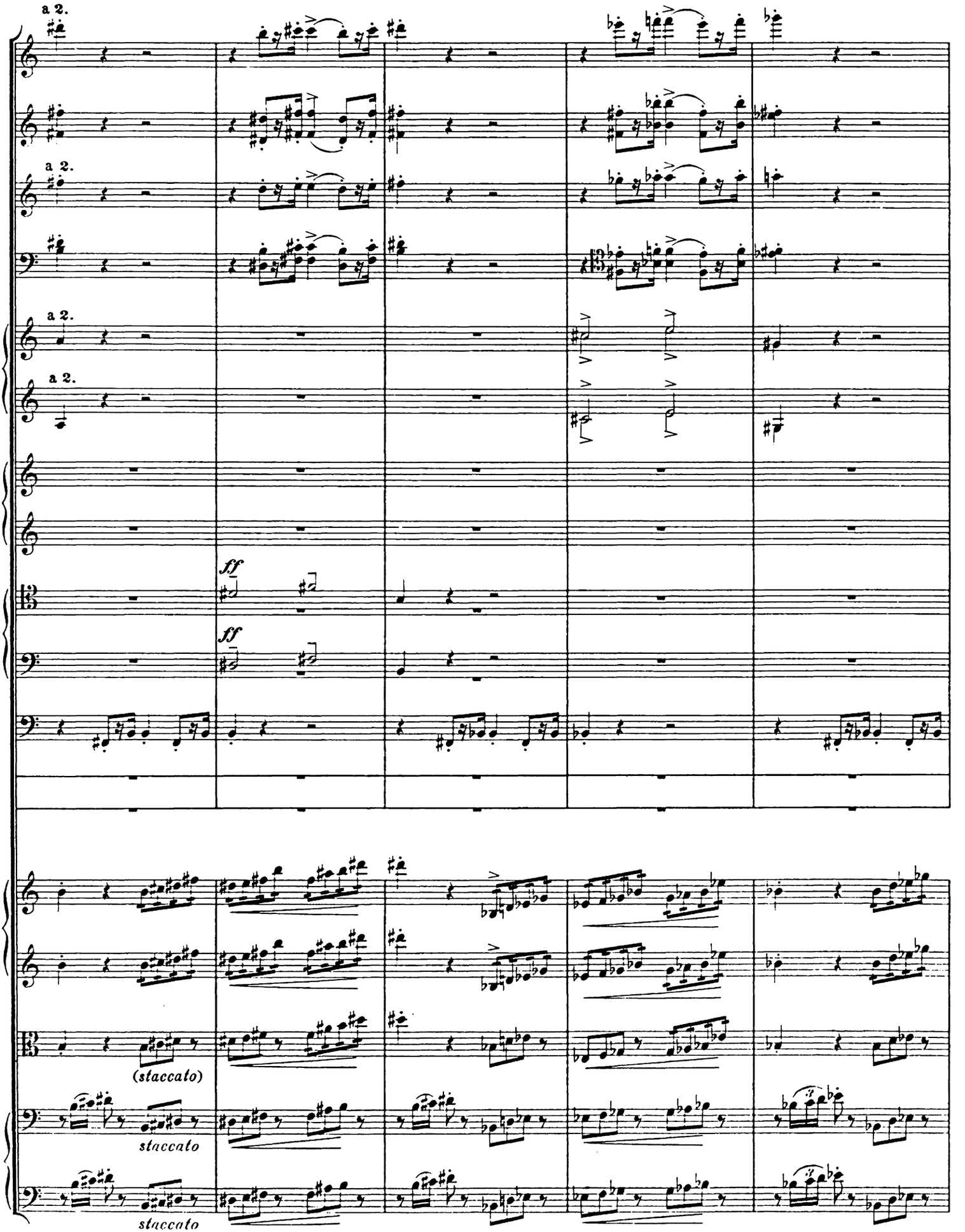

f
f
f
sf
sf

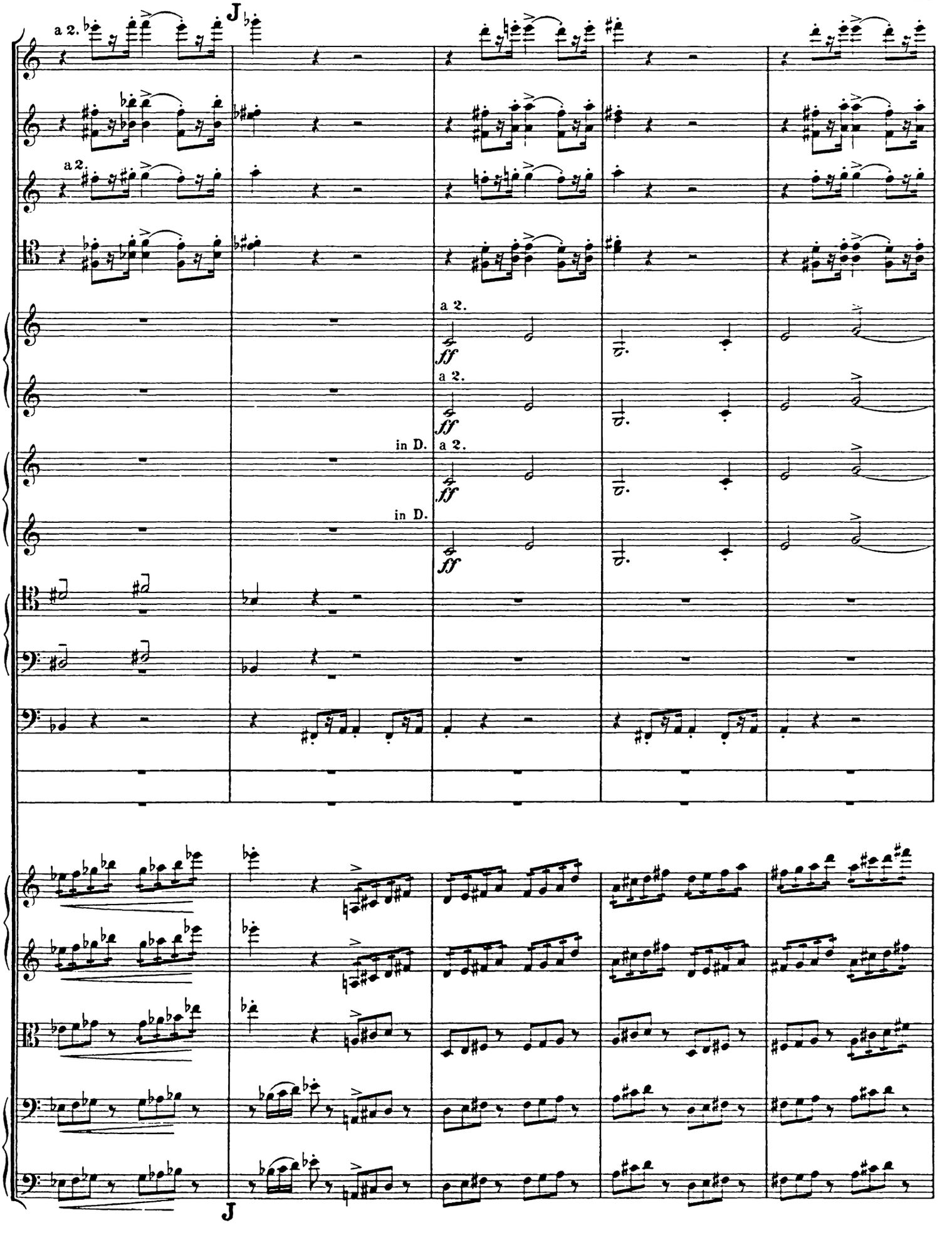

I
Muta in D.
ff
ff
ff
ff
I ff


f
f
a 2.
ff e marcato
in F. a 2.
ff e marcato
ff e staccato sempre
ff e staccato sempre
ff e staccato sempre
ff e staccato sempre
ff e staccato sempre

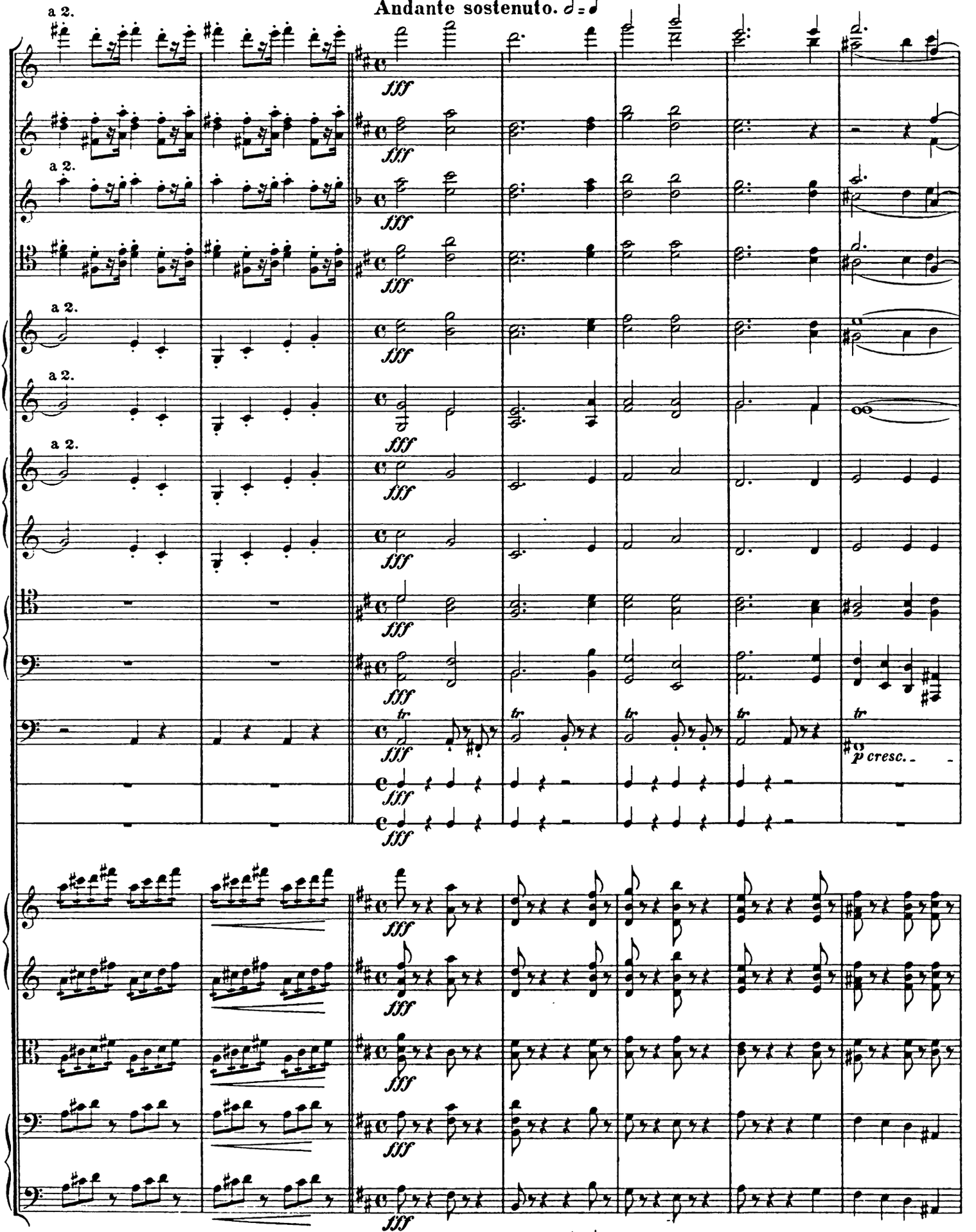

a 2.
a 2.
a 2.
in D.
a 2.
ff
Mute in D.


a 2.
ff
a 2.
a 2.
a 2.
in D.
in Fis. H.A.B.
mf

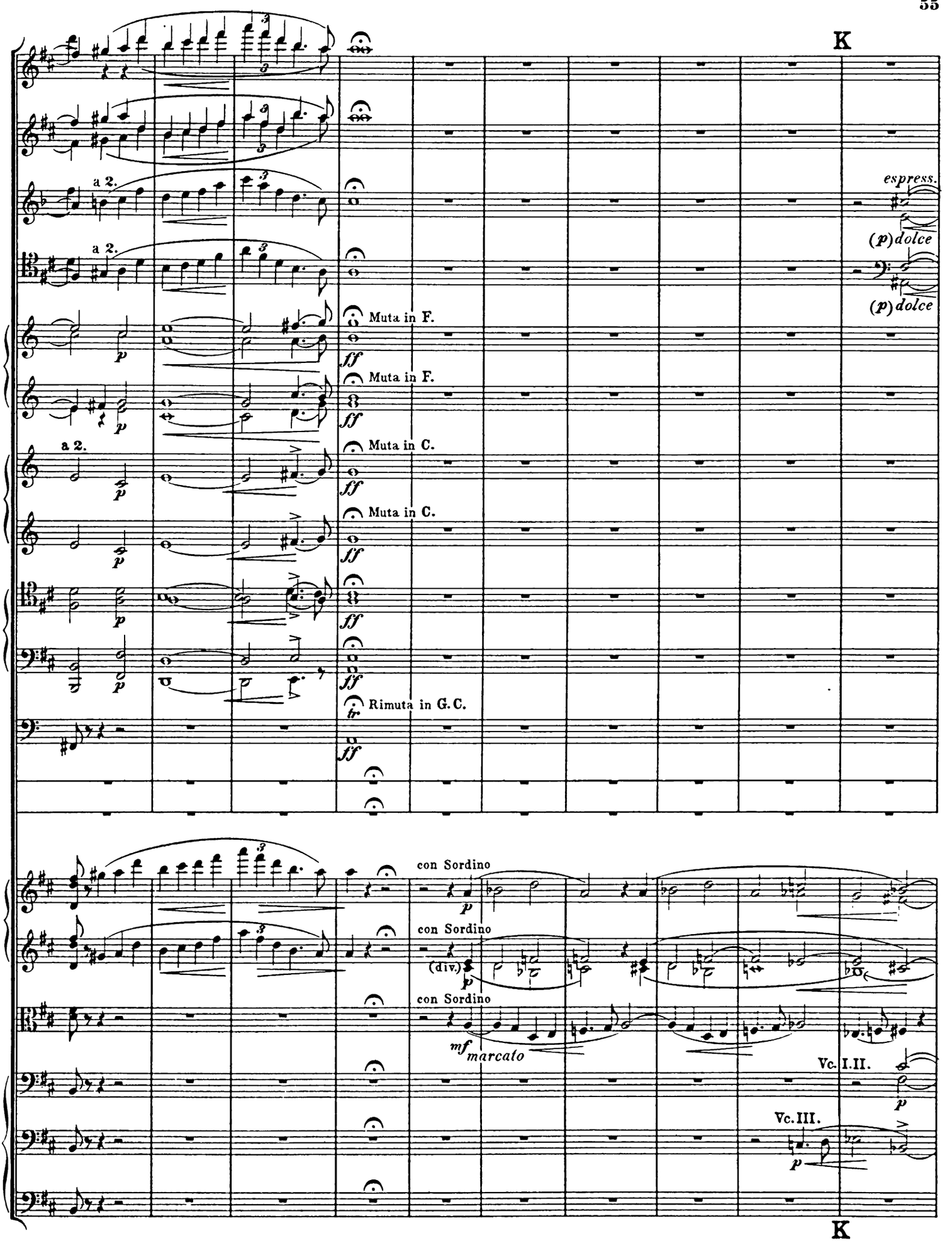

a 2.
a 2.
a 2.
a 2.
ff
ff
(staccato)
staccato
staccato

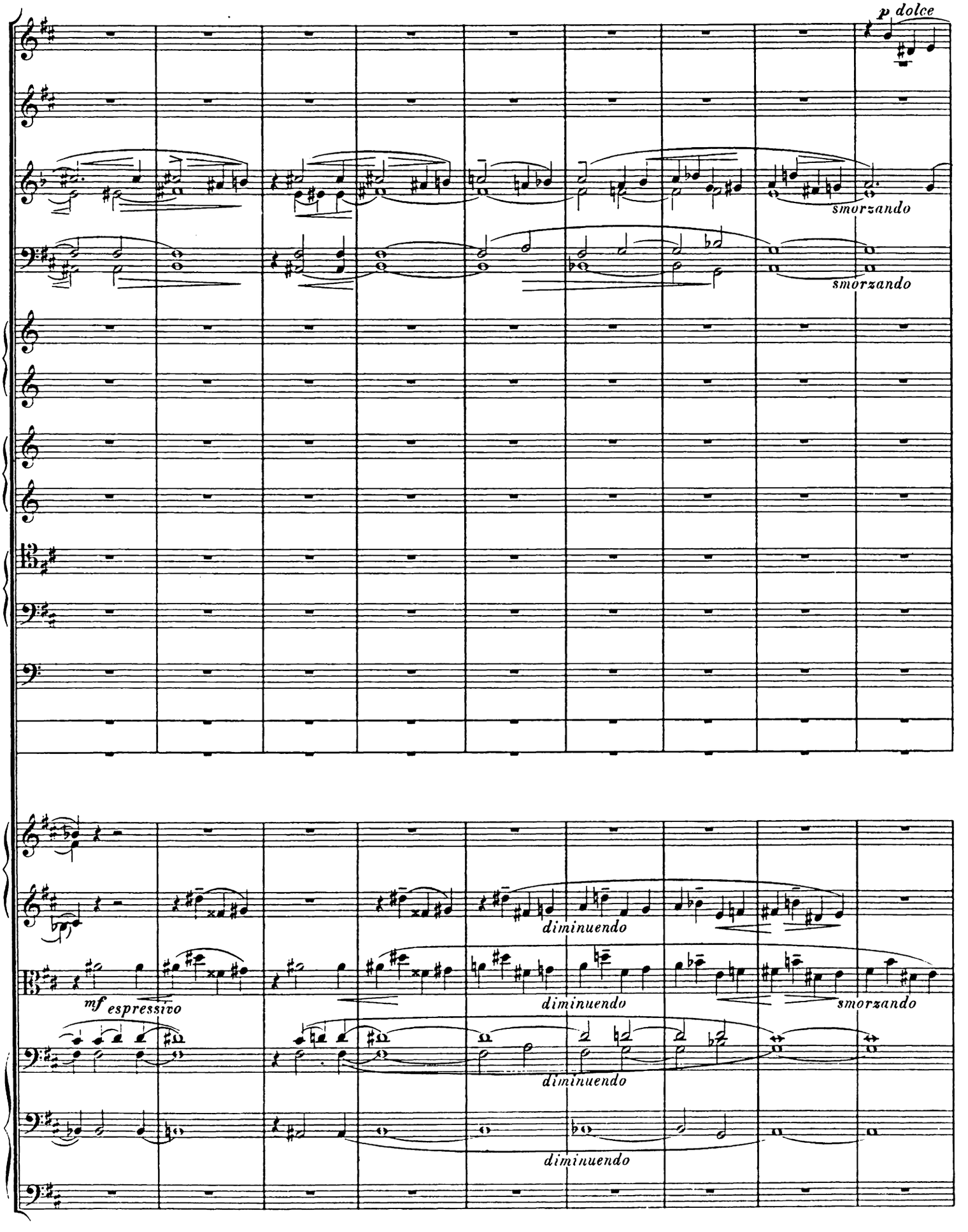

a 2.
J
a 2.
a 2.
ff
a 2.
ff
in D.
a 2.
ff
in D.
ff
J

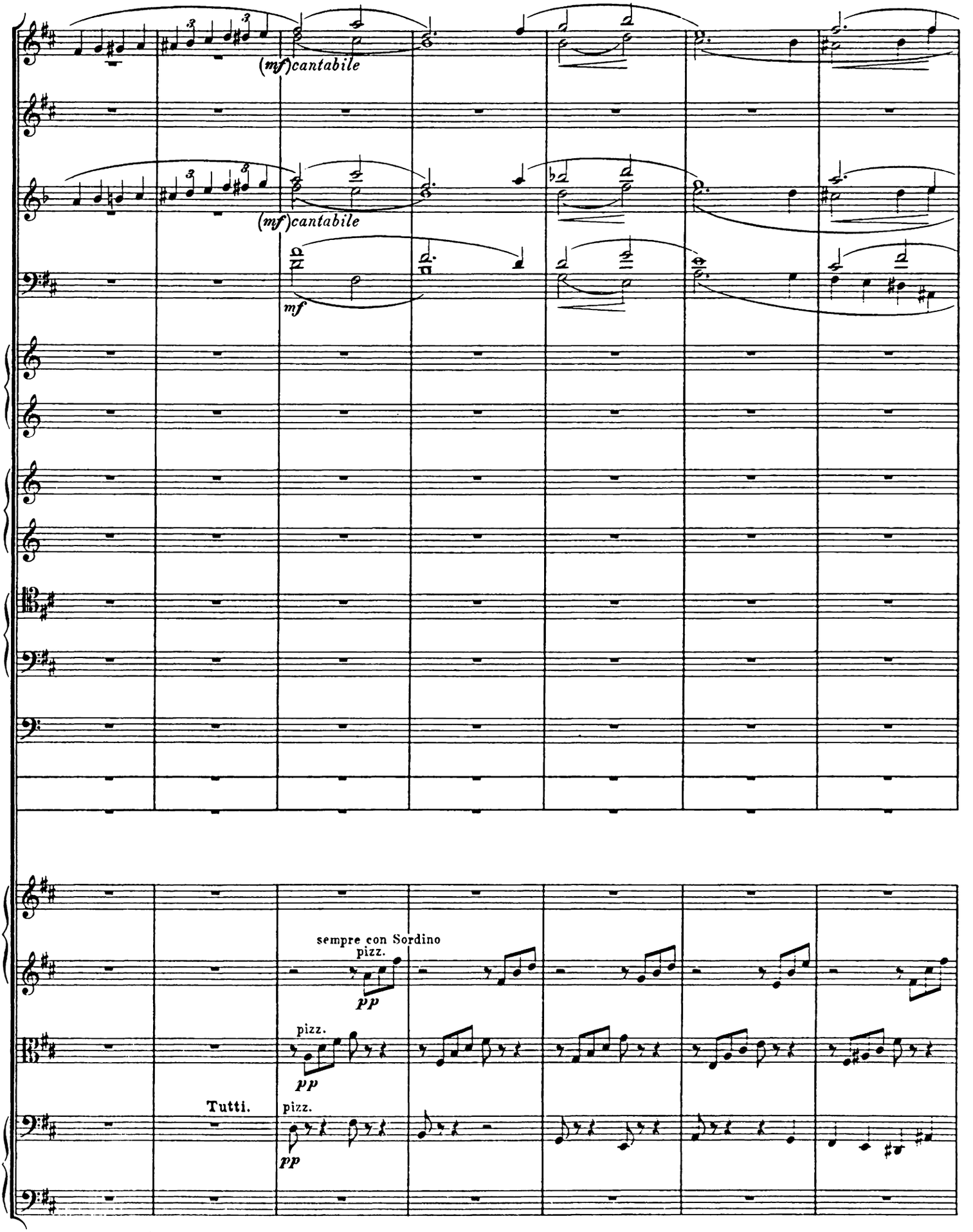
Andante sostenuto. ♩ = ♩

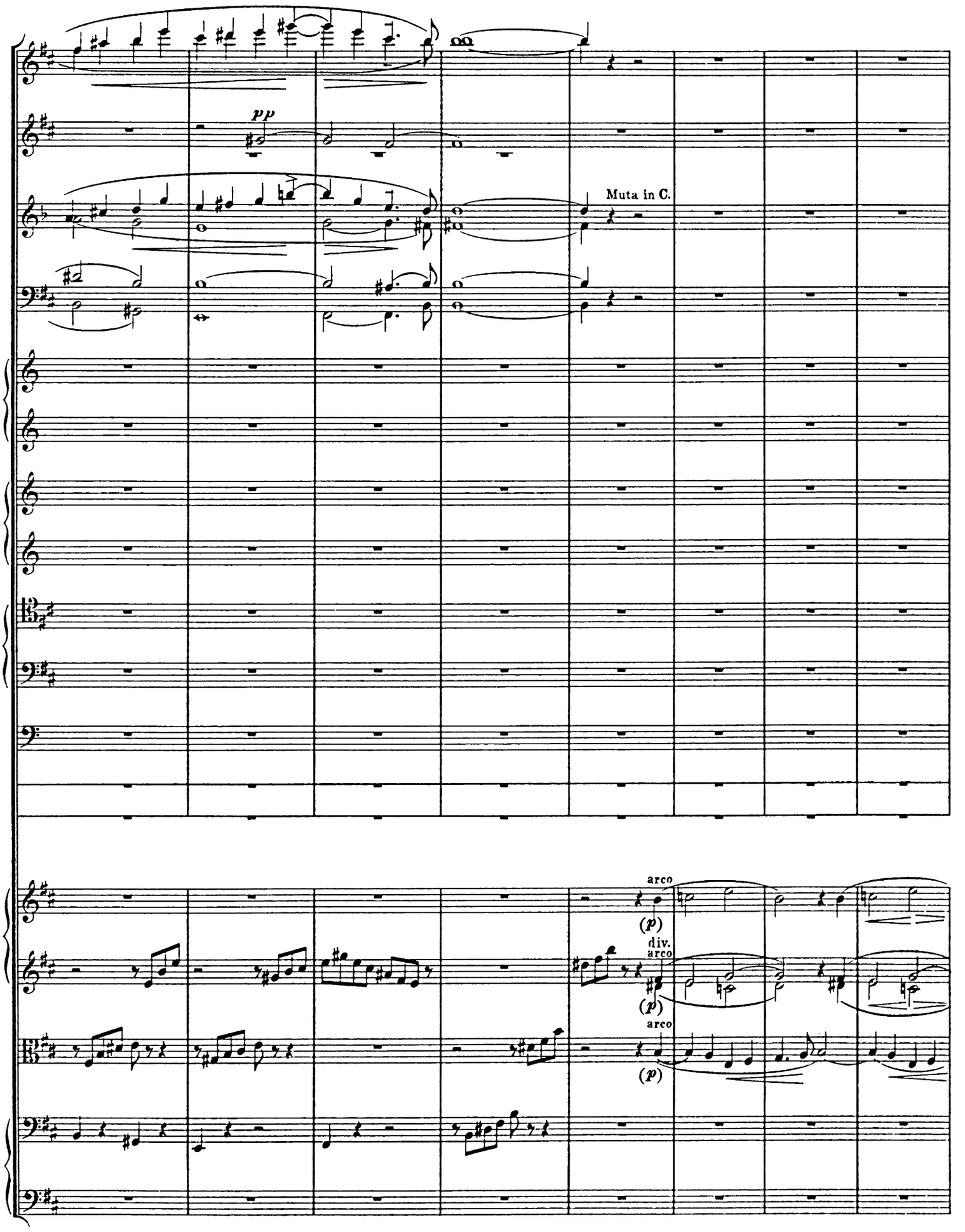


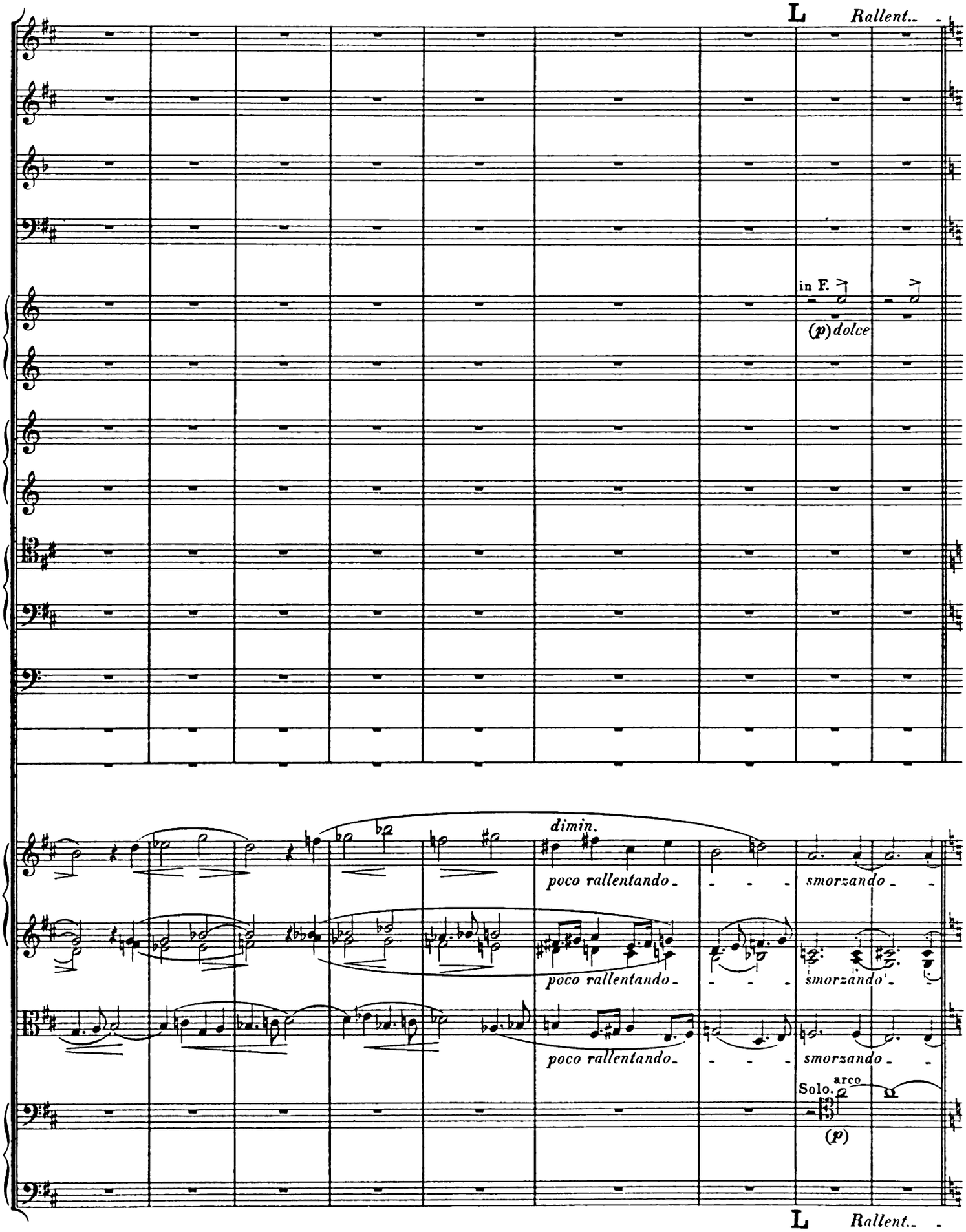
Andante sostenuto. ♩ = ♩

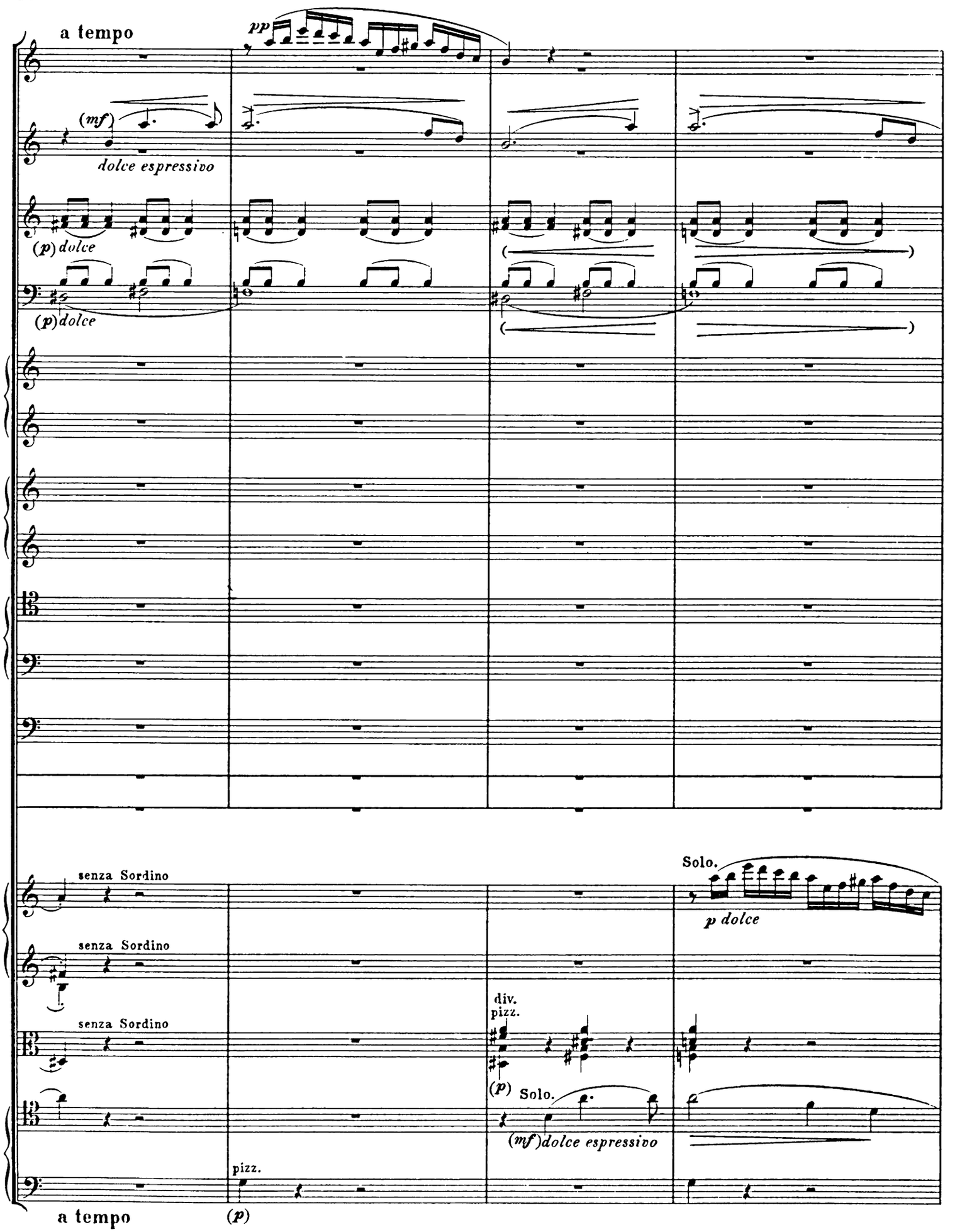

K
a 2.
a 2.
espress.
(p) dolce
(p) dolce
Muta in F.
Muta in F.
Muta in C.
Muta in C.
Rimuta in G.C.
con Sordino
con Sordino
(div.)
con Sordino
mf marcato
Vc. I.II.
Vc. III.
K

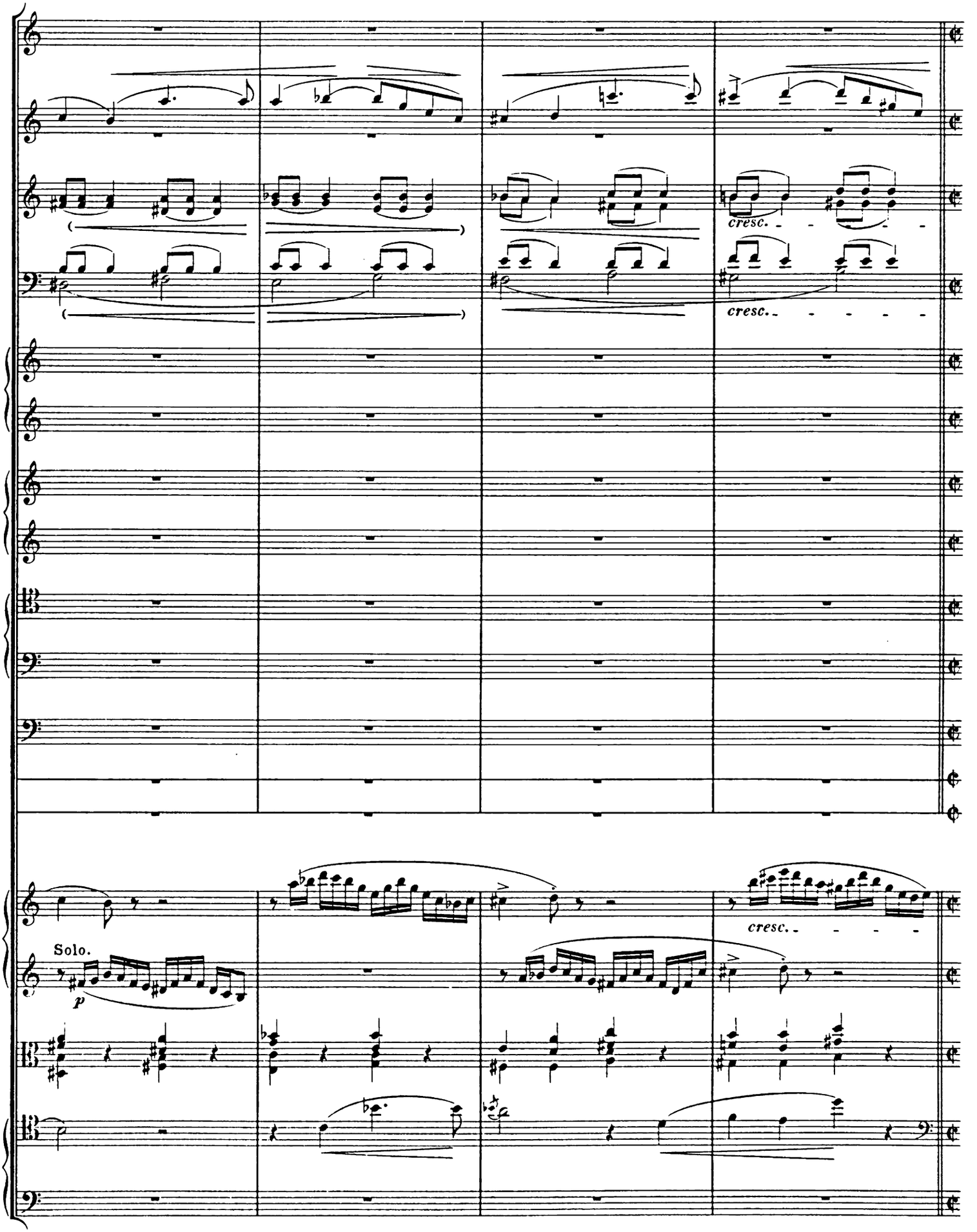

p dolce
smorzando
smorzando
mf espressivo
diminuendo
diminuendo
smorzando
diminuendo
diminuendo


(mf)cantabile
(mf)cantabile
mf
sempre con Sordino
pizz.
pp
pizz.
pp
Tutti.
pizz.
pp

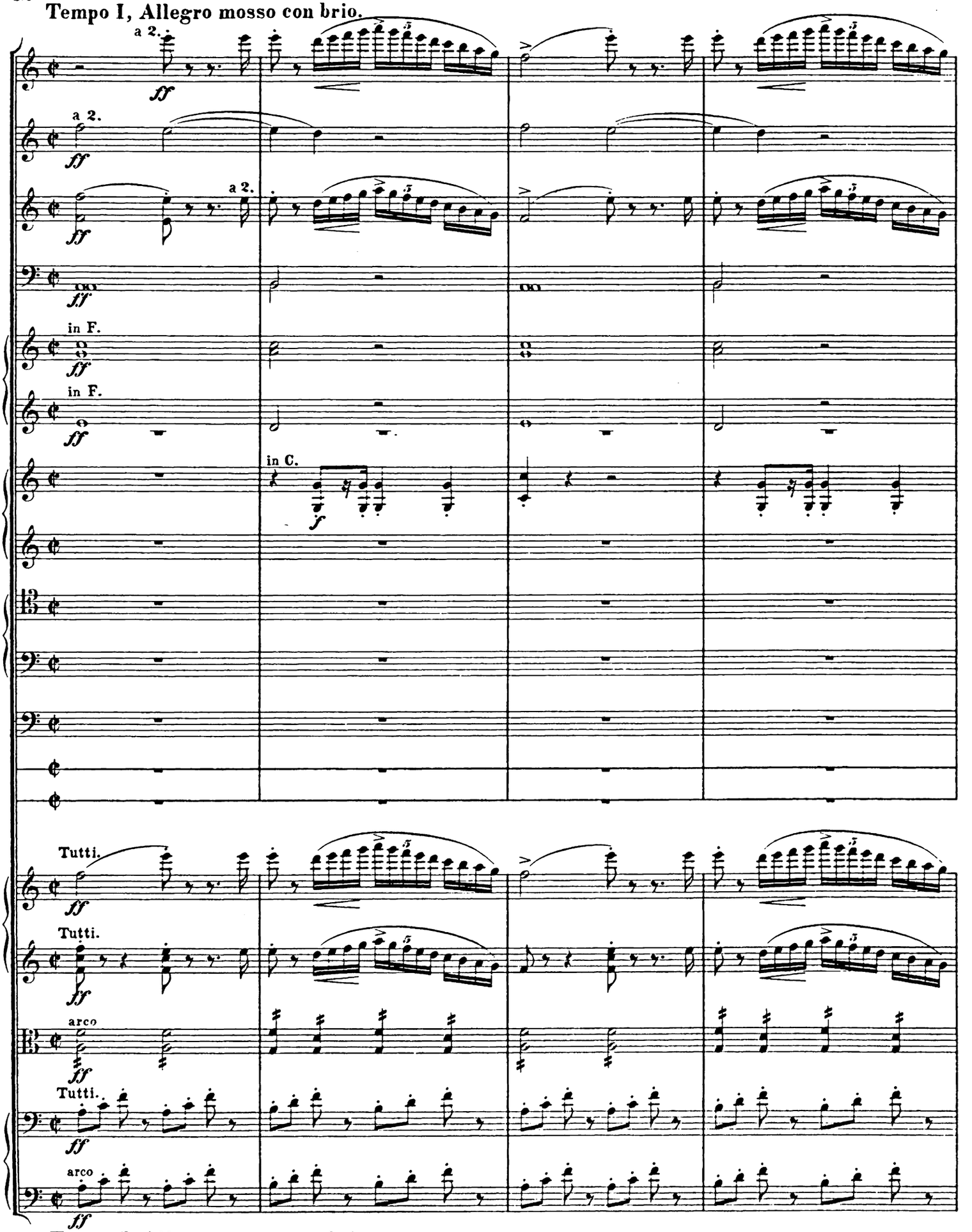

pp
Muta in C.
arco
(p)
div.
arco
(p)
arco
(p)


L
Rallent..
in F.
(p) dolce
dimin.
poco rallentando
smorzando
poco rallentando
smorzando
poco rallentando
smorzando
arco
Solo.
(p)
L
Rallent..

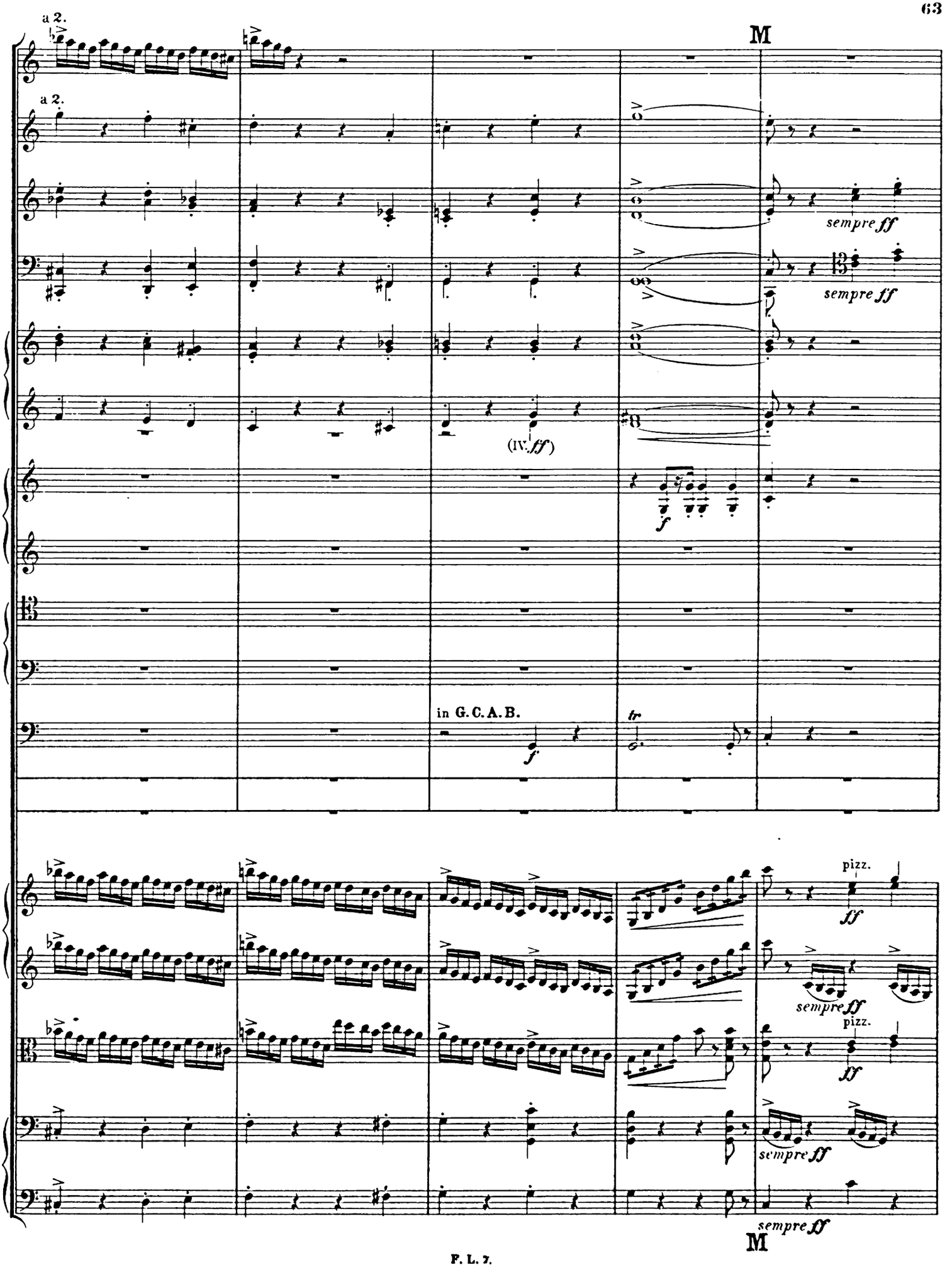

a tempo
pp
(mf)
dolce espressivo
(p) dolce
(p) dolce
Solo.
p dolce
senza Sordino
senza Sordino
senza Sordino
div.
pizz.
(p)
Solo.
(mf) dolce espressivo
pizz.
a tempo
(p)

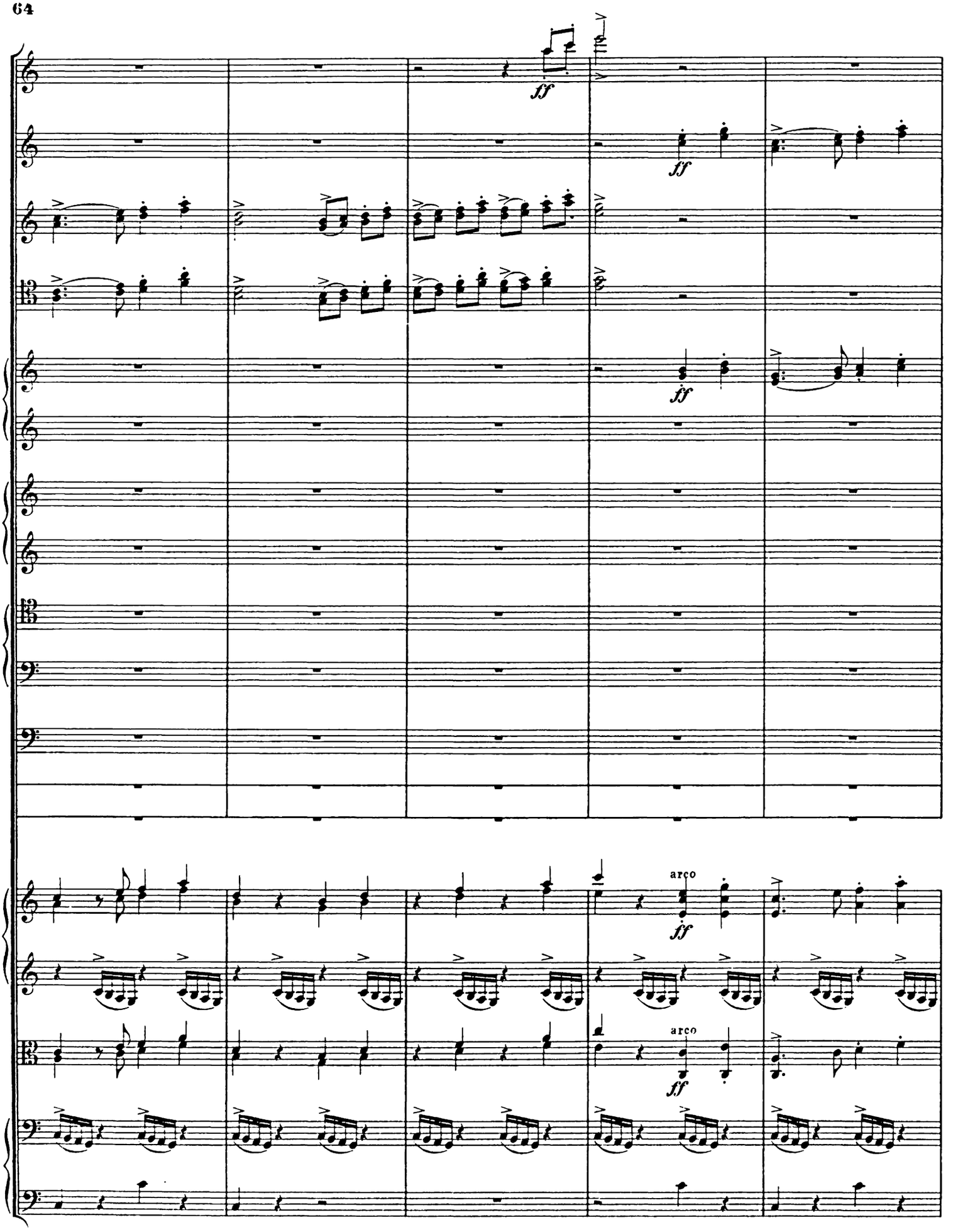

cresc.
cresc.
cresc.
Solo.
p

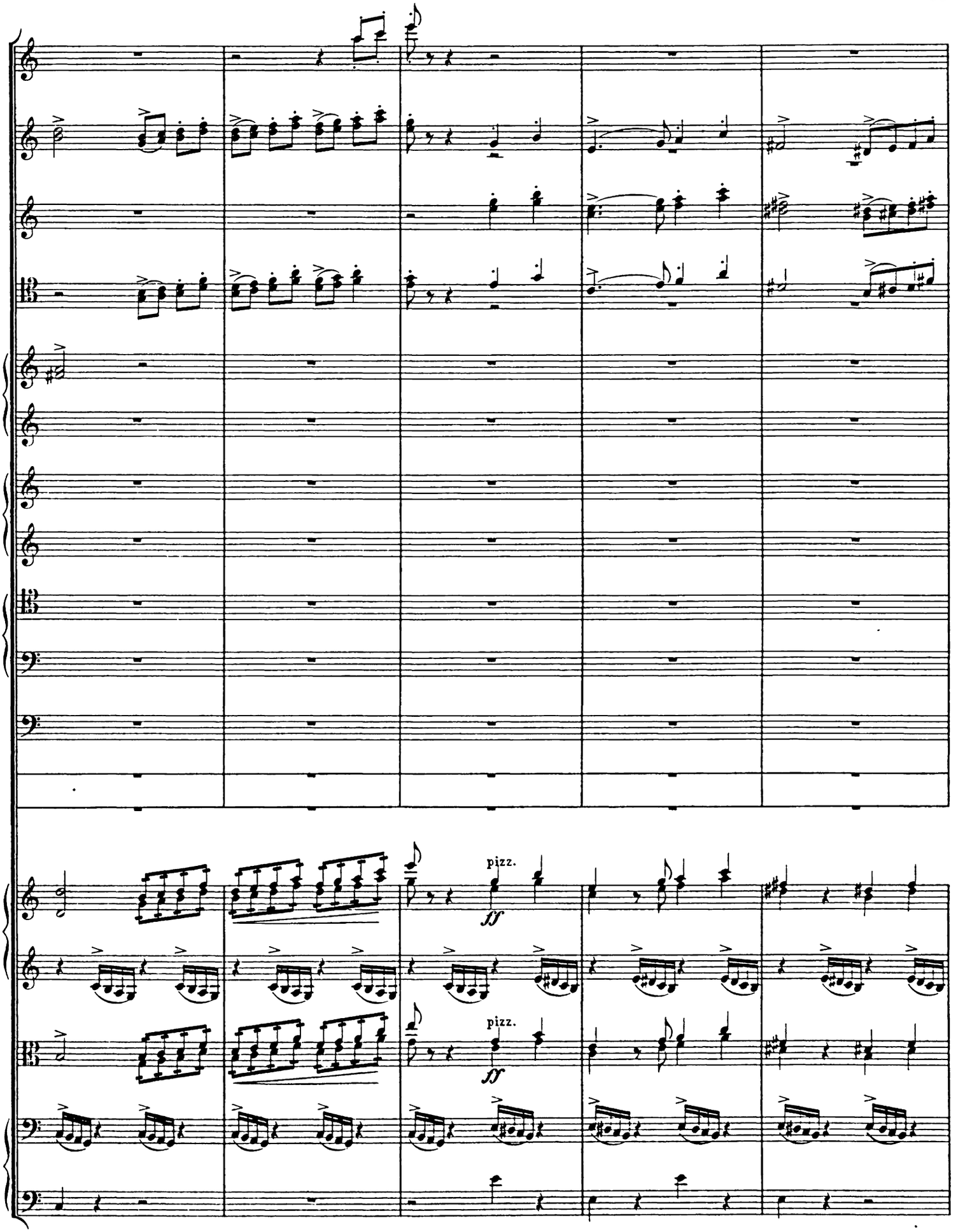
Tempo I, Allegro mosso con brio.

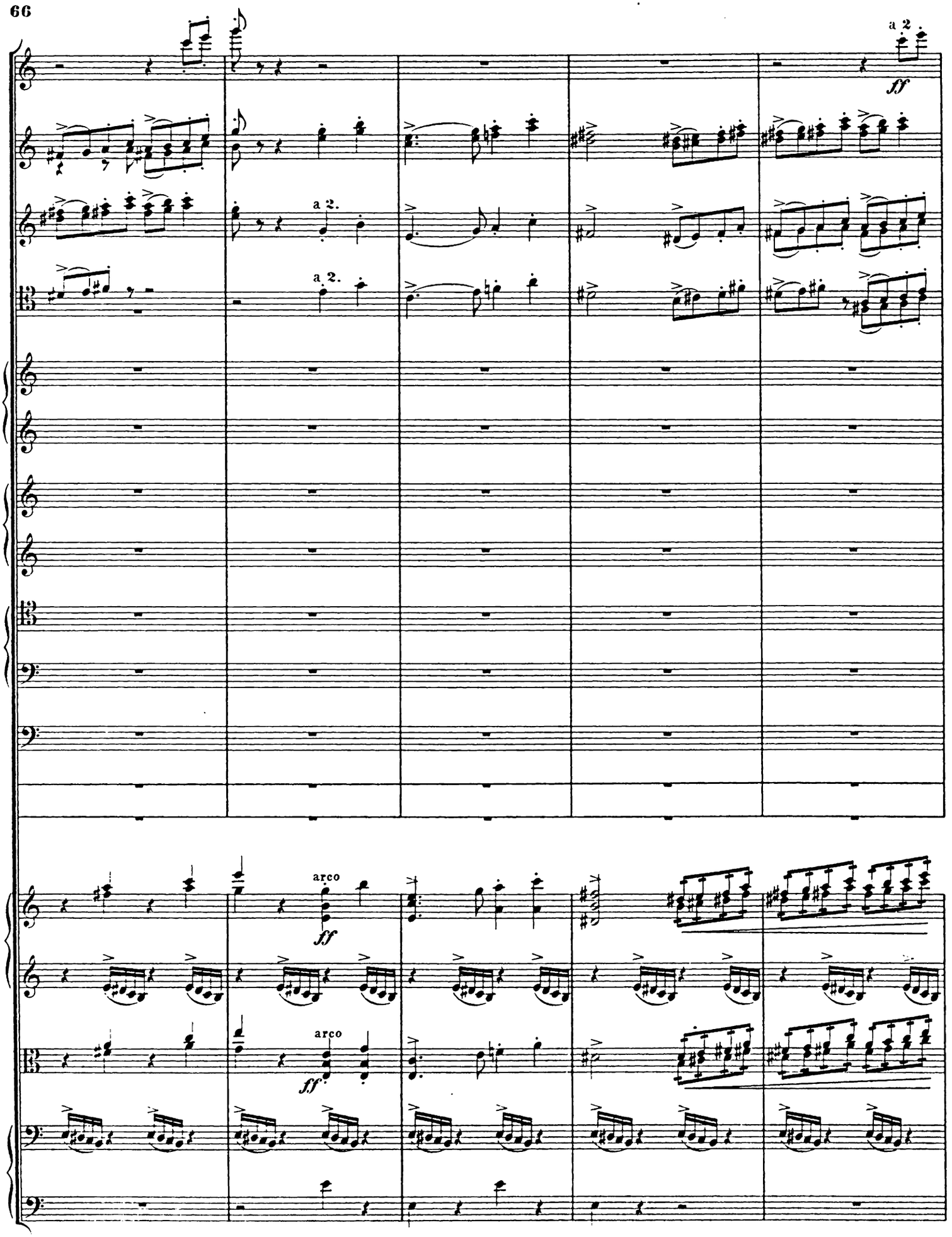


Tempo I, Allegro mosso con brio.

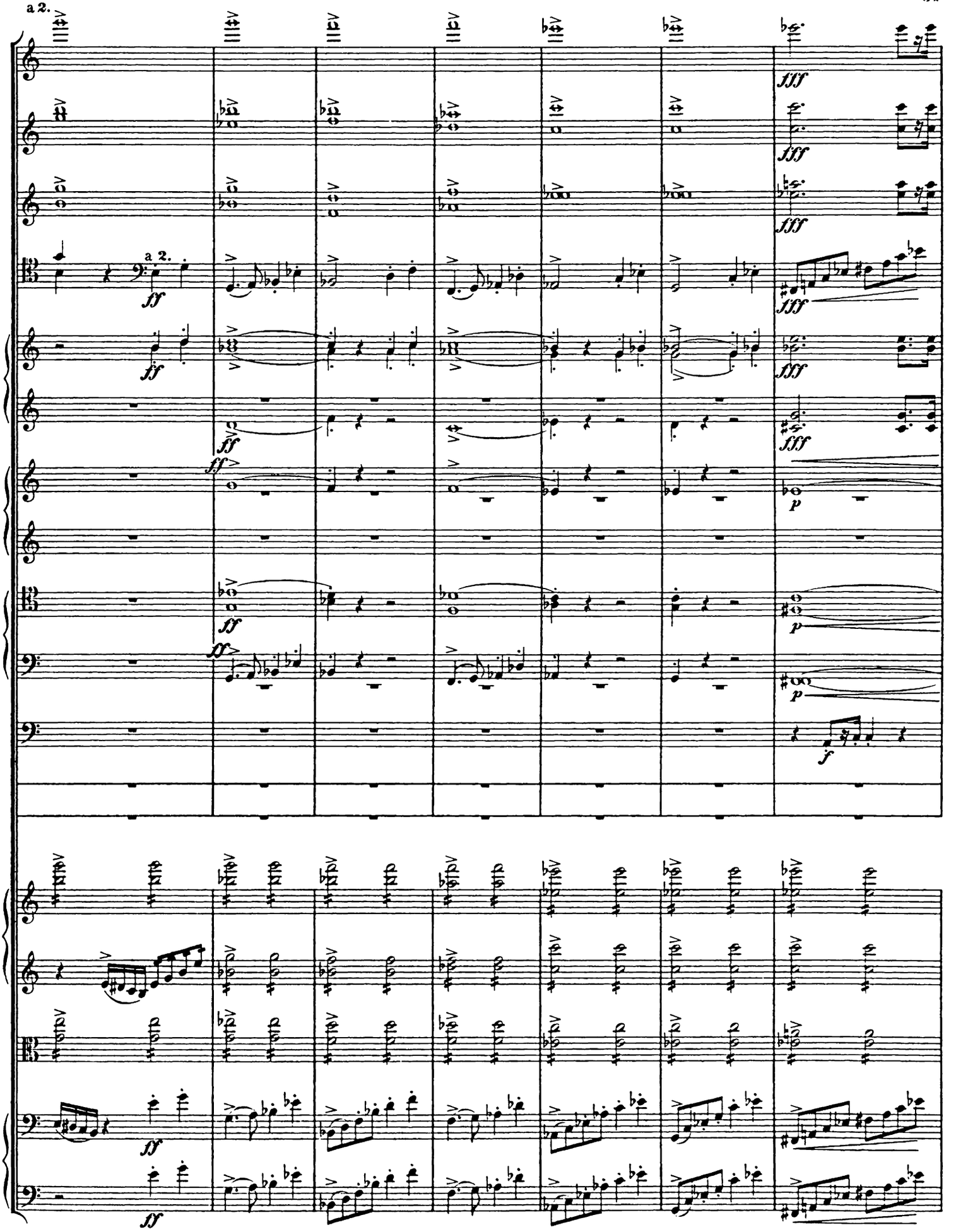

a 2.
a 2.
M
sempre ff
sempre ff
(IV.) ff
f
in G. C. A. B.
f
tr
pizz.
ff
sempre ff
pizz.
ff
sempre ff
sempre ff
M


ff
ff
ff
arco
ff
arco
ff


pizz.
ff
pizz.
ff


a 2
ff
a 2.
a 2.
arco
ff
arco
ff

a 2.



N

Allegretto. (Tempo rubato.)

a 2.

a 2.

p

p

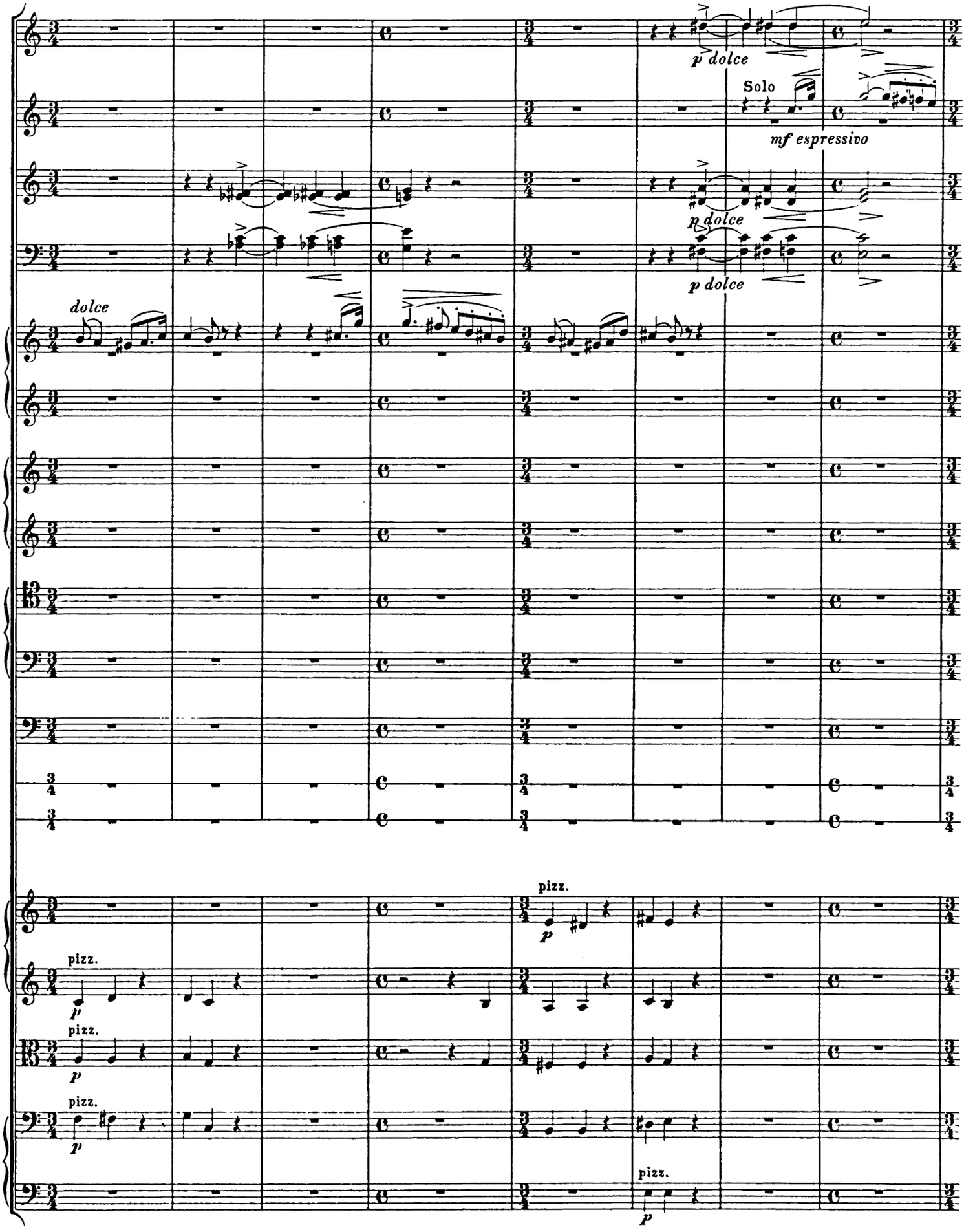
Solo.

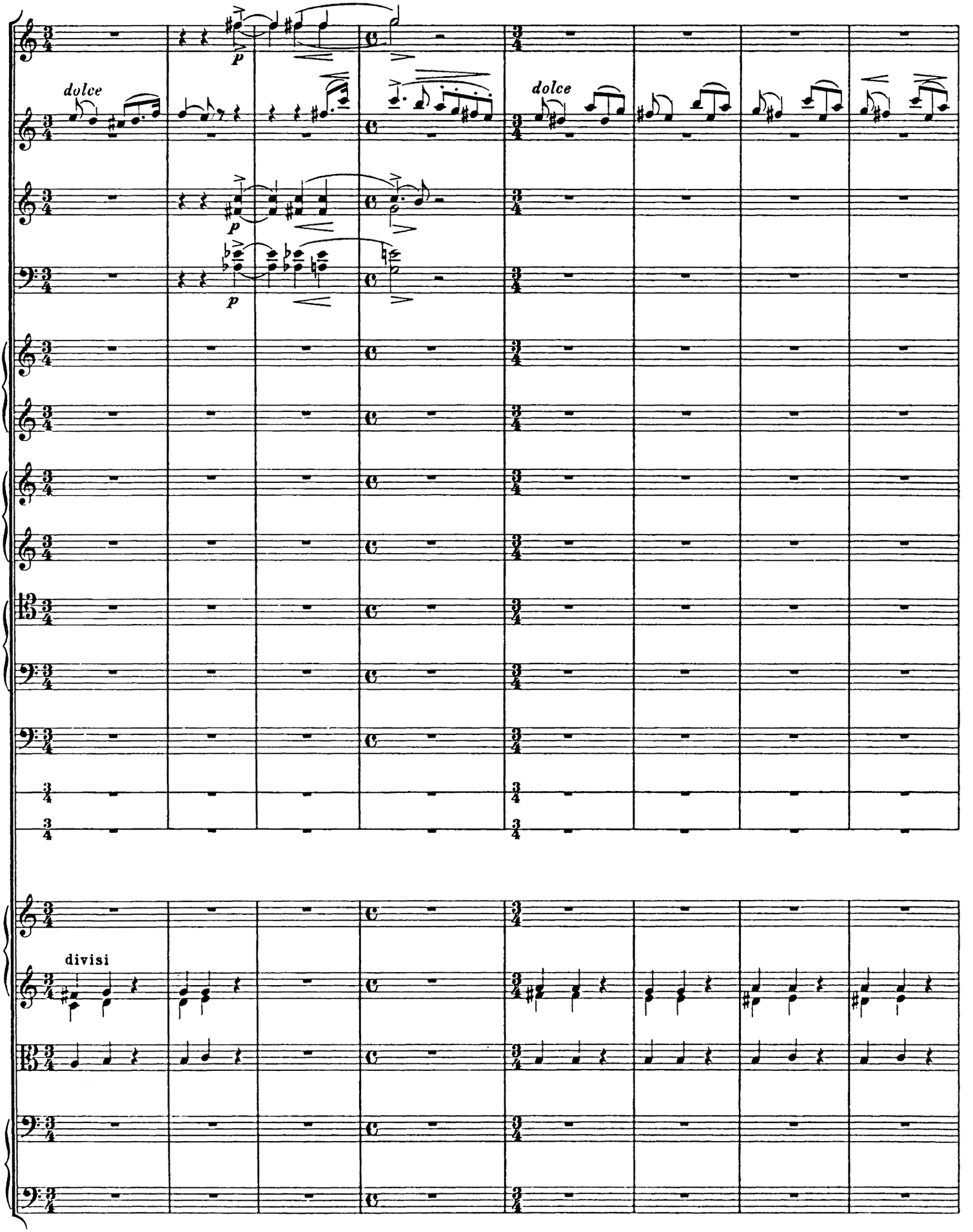
mf espressivo

cresc.

Allegretto. (Tempo rubato.)

N


p dolce
Solo
mf espressivo
p dolce
p dolce
dolce
pizz.
p
pizz.
p
pizz.
p
pizz.
p


dolce
p
dolce
p
p
divisi

O *ritardando* - - - **Allegro non troppo.**

dimin. *smorzando*

p

p

arco

(*p*) *dolce con grazia*

arco

p

pizz.

p

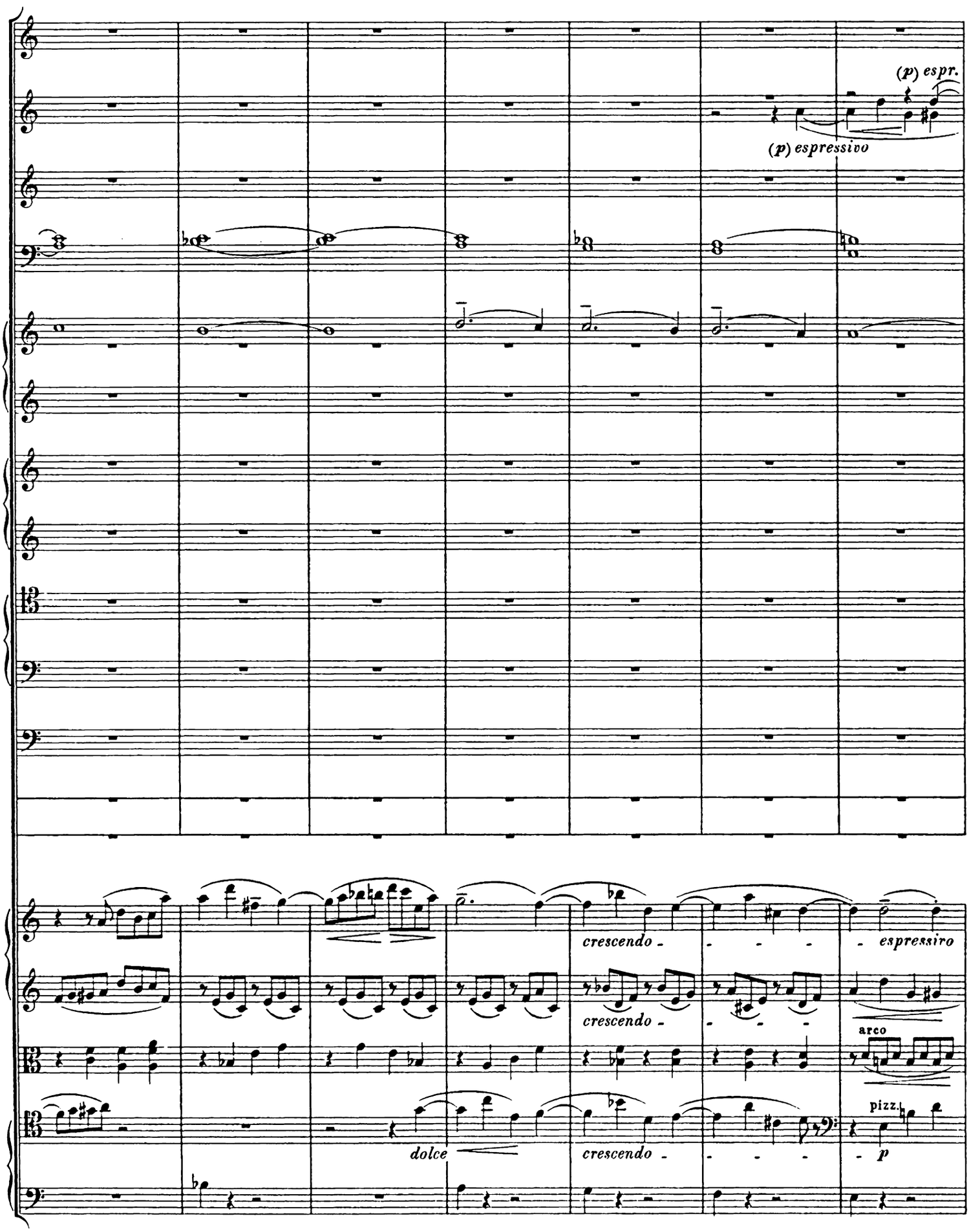
arco

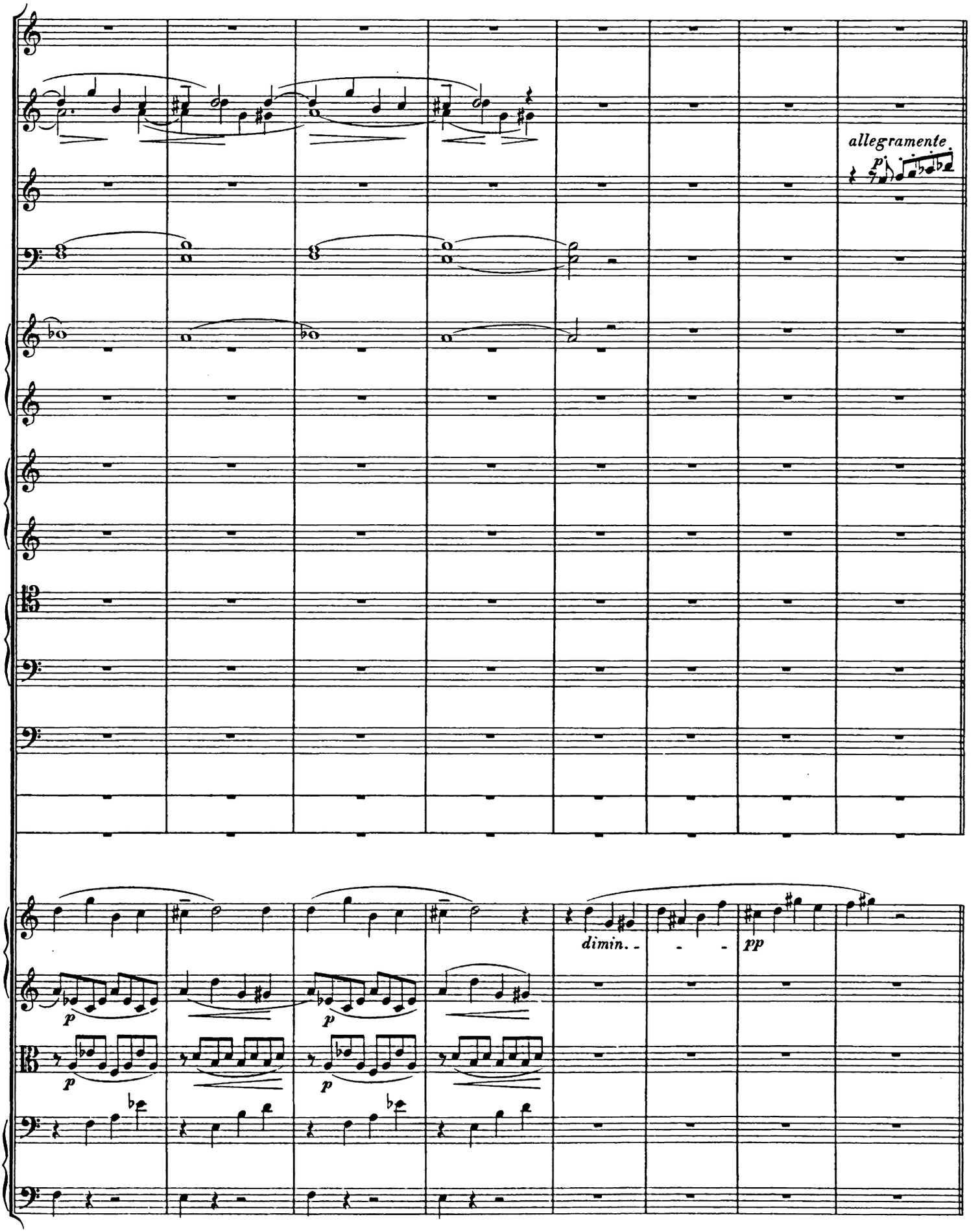
(*p*) *dolce espressivo*

pizz.

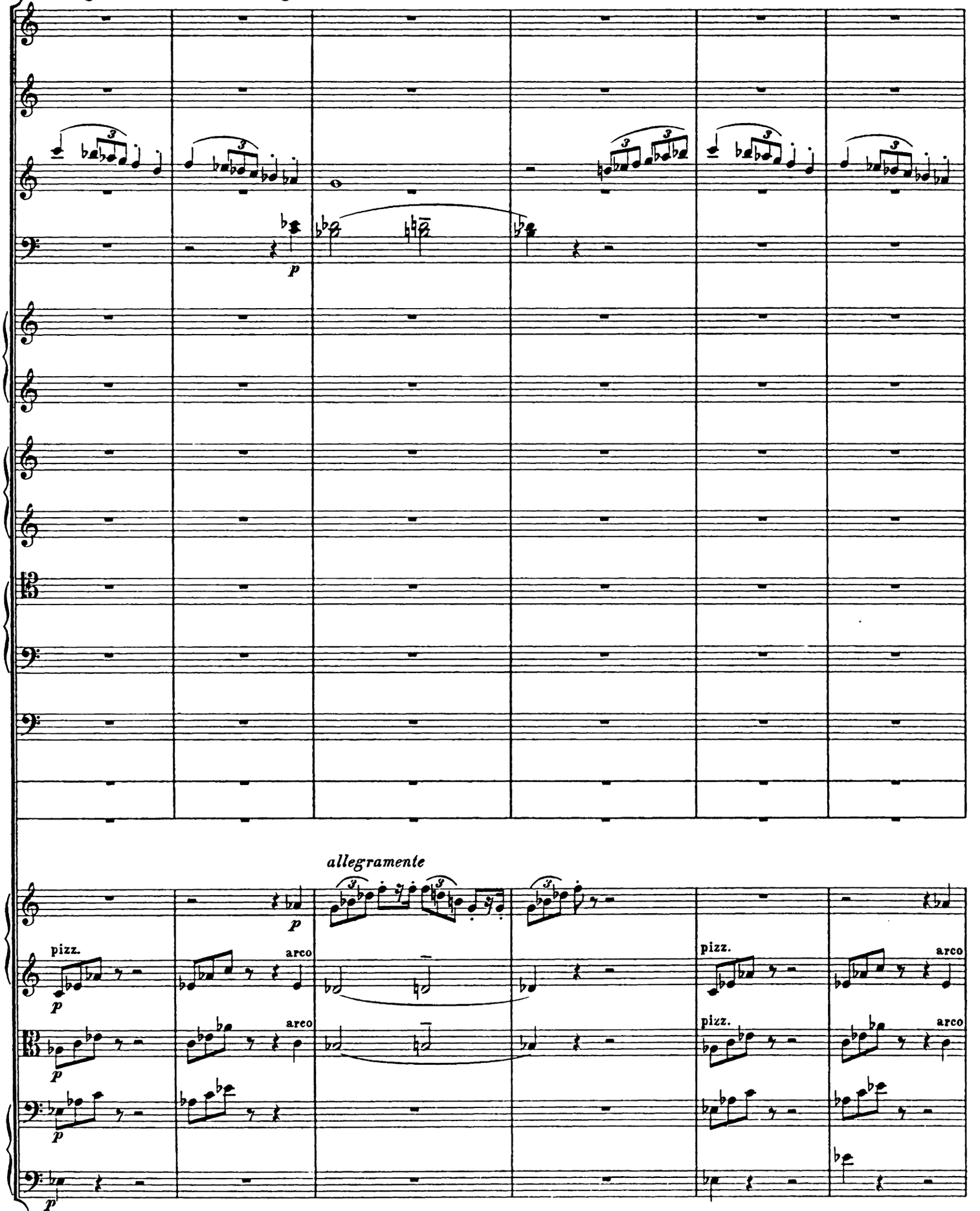
p

O *ritardando* - - - **Allegro non troppo.**

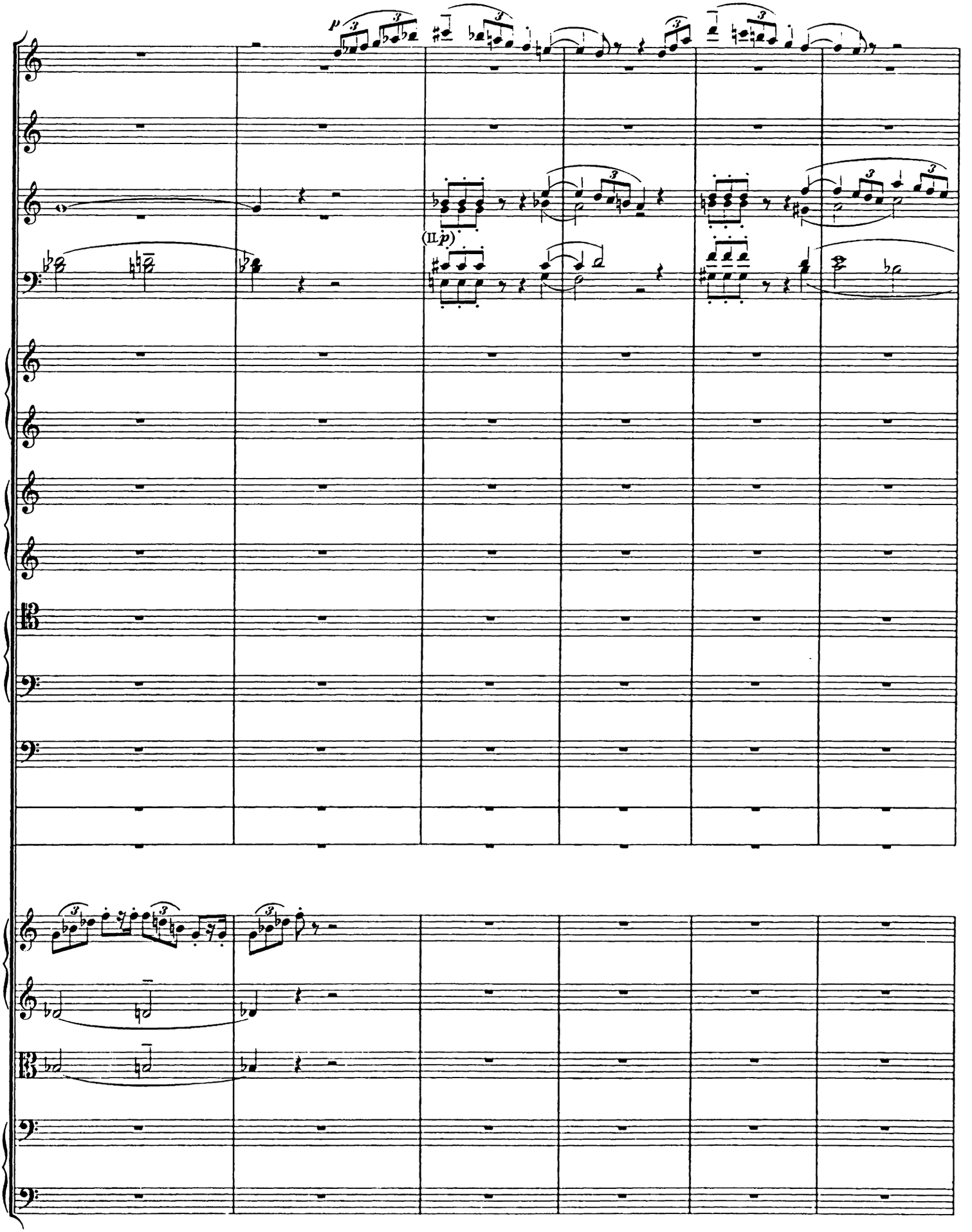

(p) espr.
(p) espressivo
crescendo
espressivo
crescendo
arco
dolce
crescendo
pizz.
p

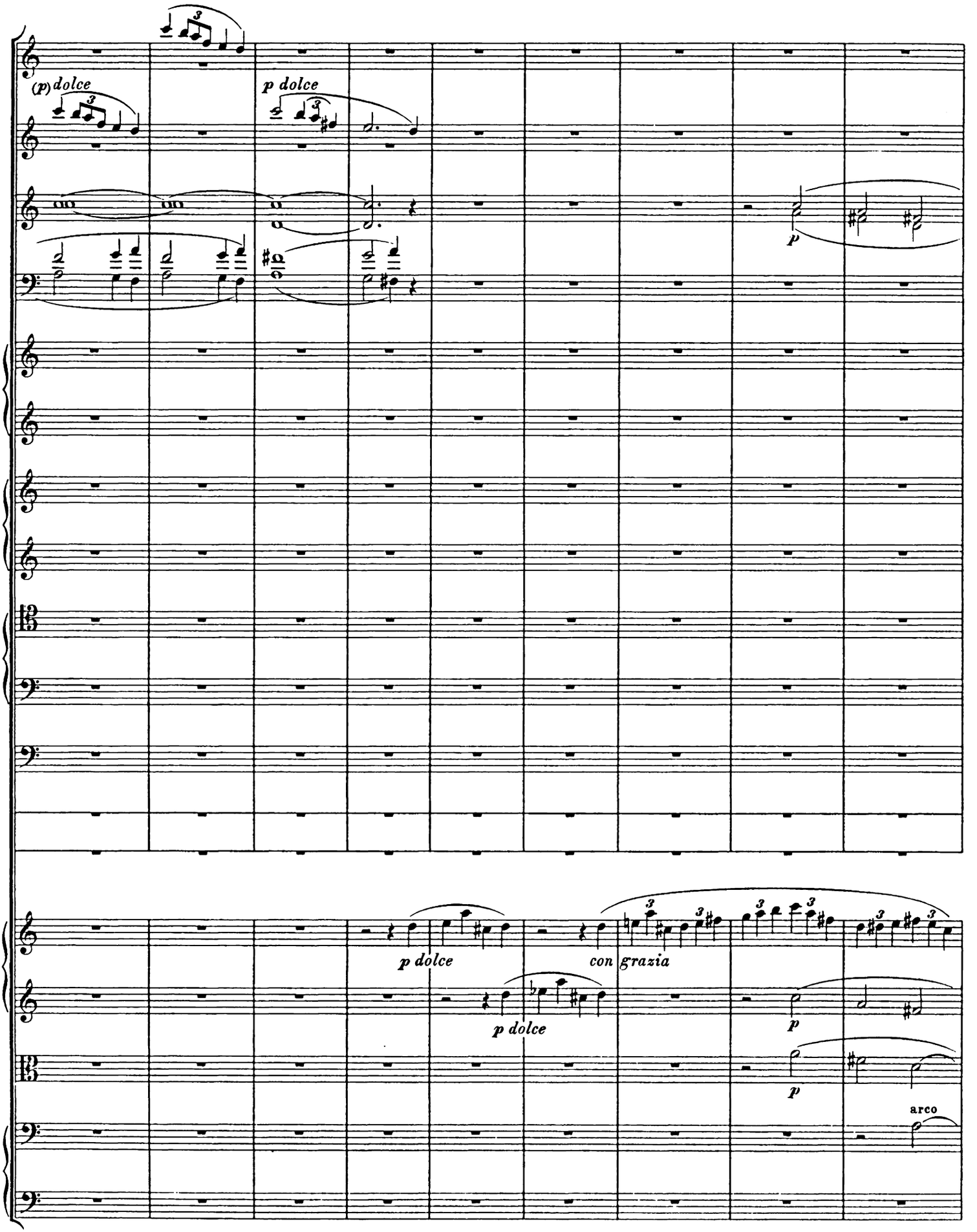

allegramente
p
dimin. - - -
pp
p
p
p

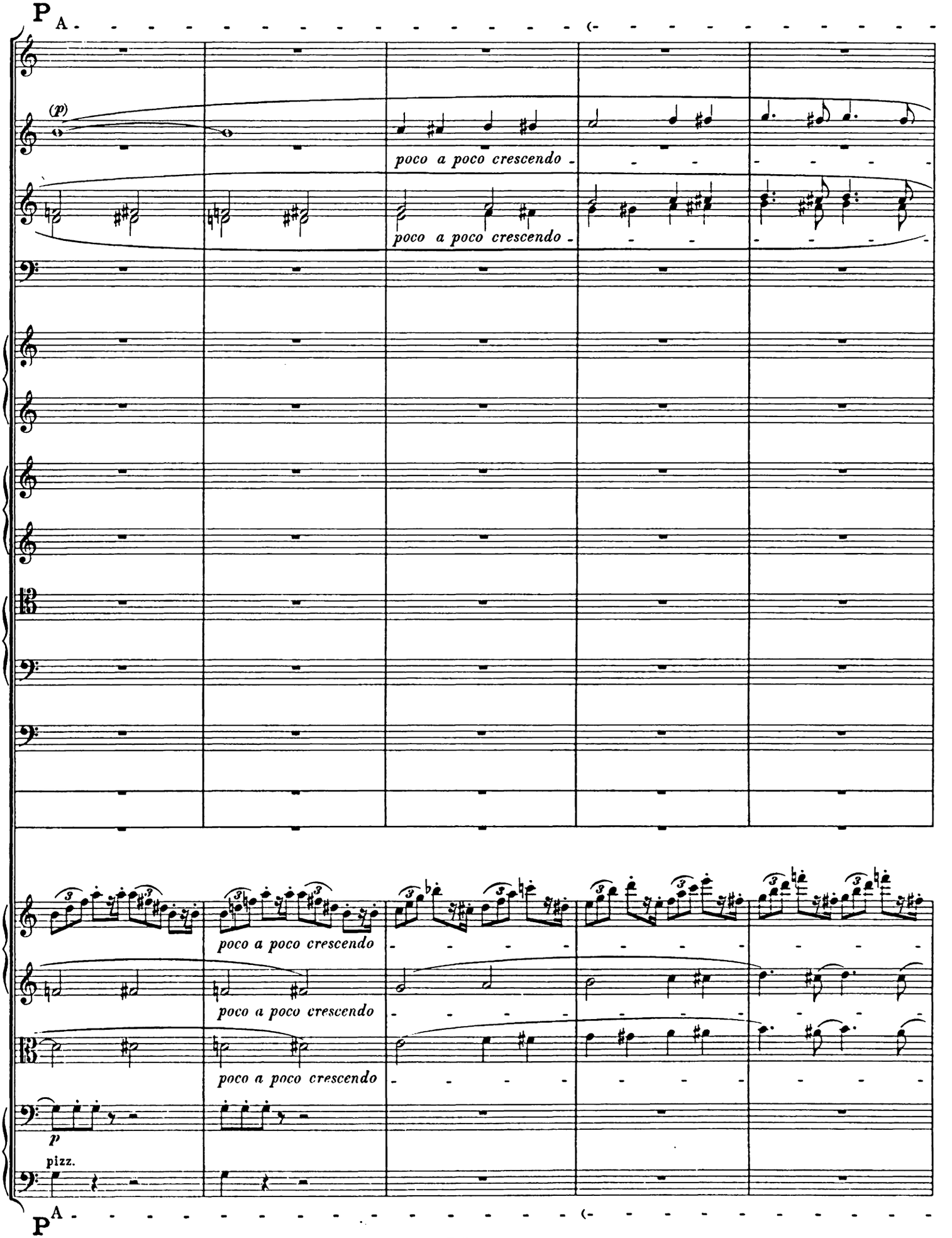
Un poco animato il tempo.



Un poco animato il tempo.

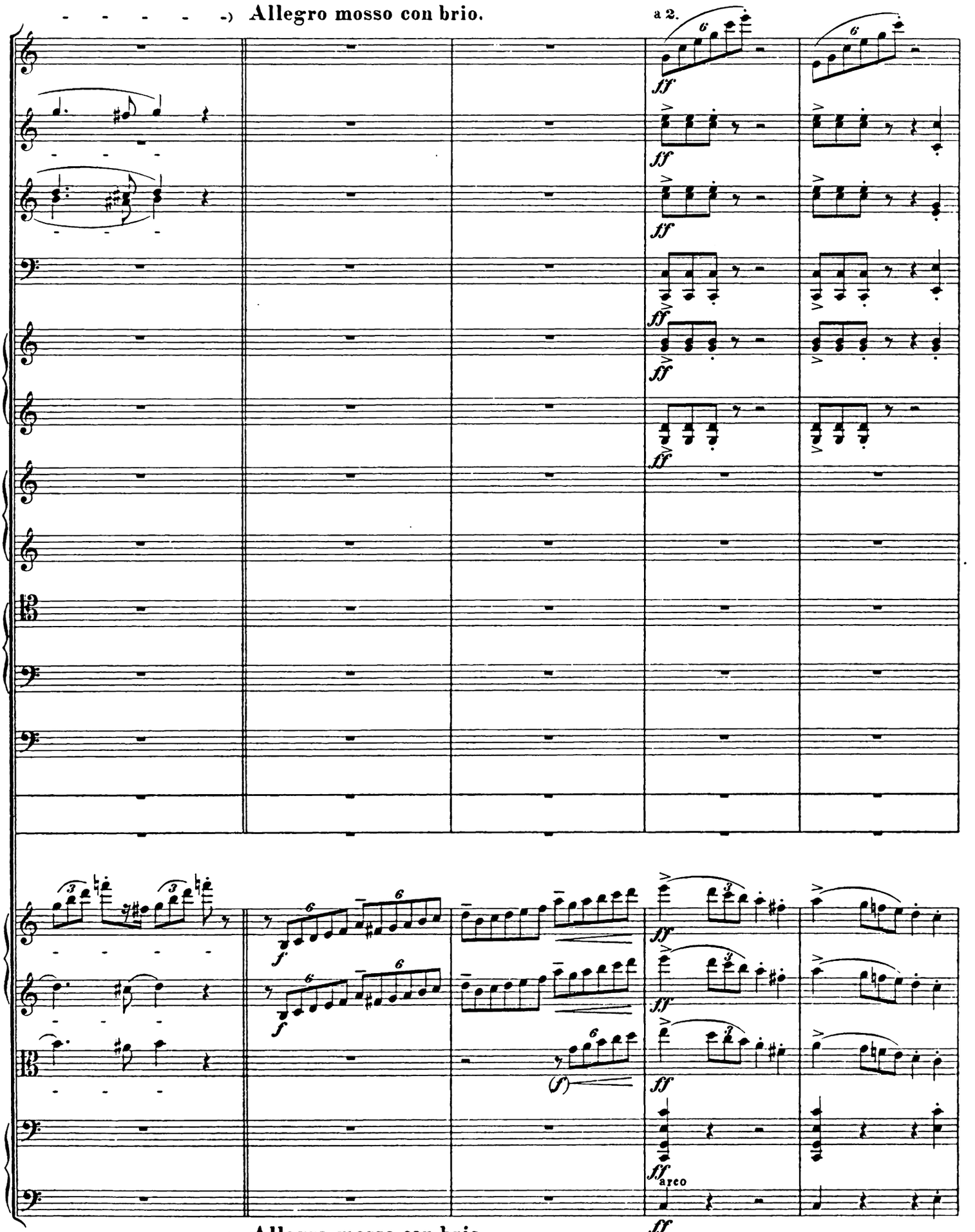

p
(II p)


(p) dolce
p dolce
p
p dolce
con grazia
p dolce
p
p
arco

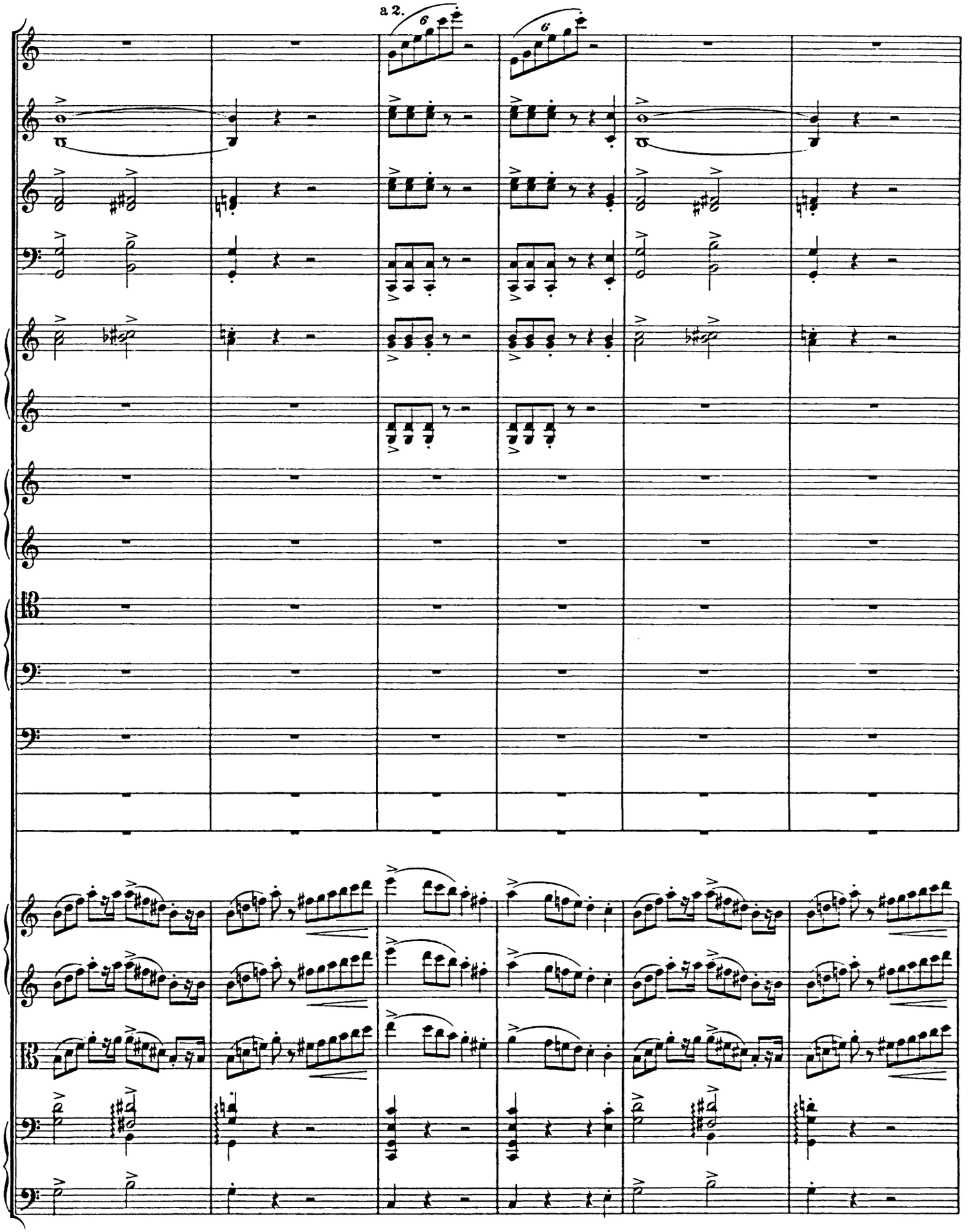

P
A
(p)
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
p
pizz.
P
A

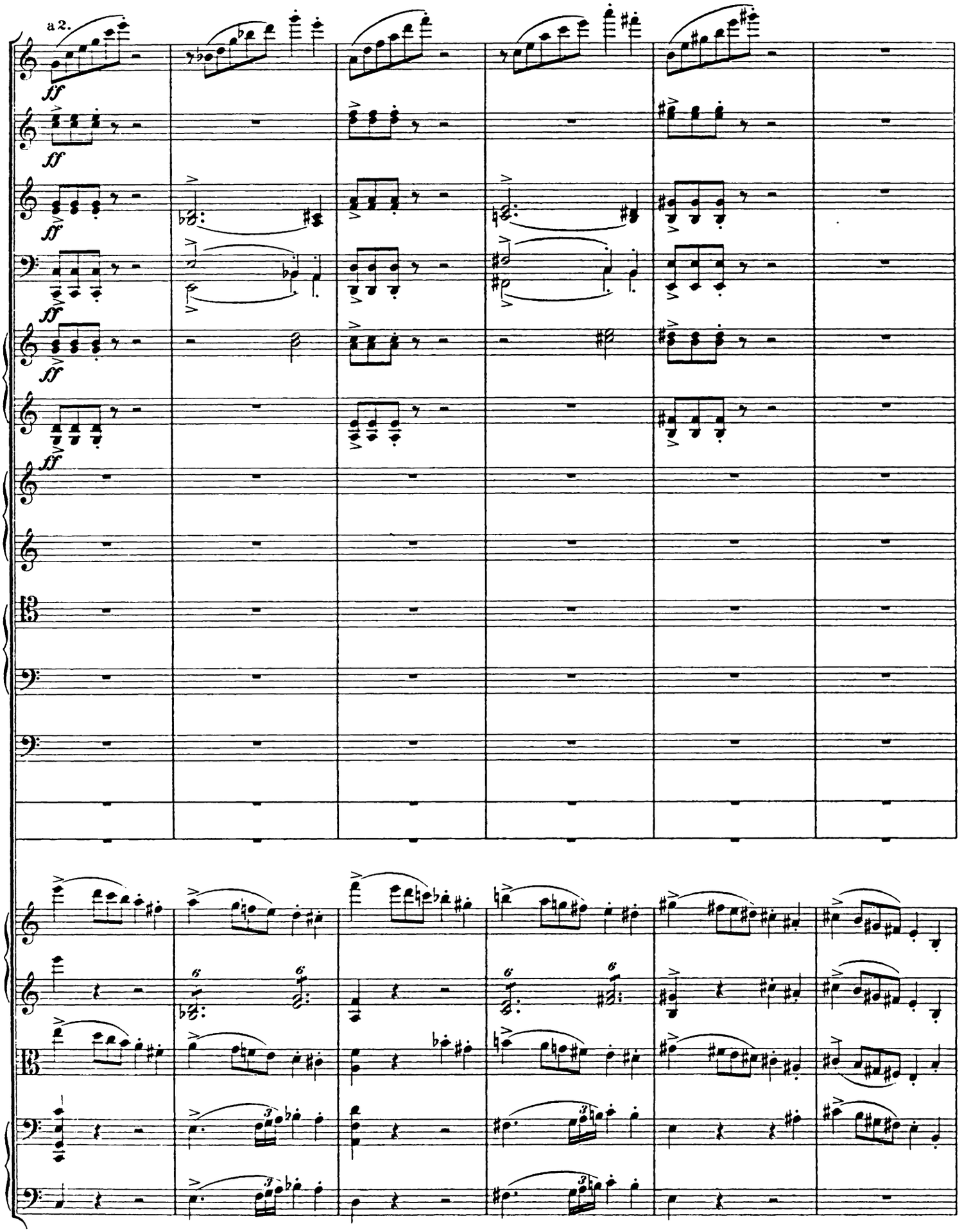
Allegro mosso con brio.

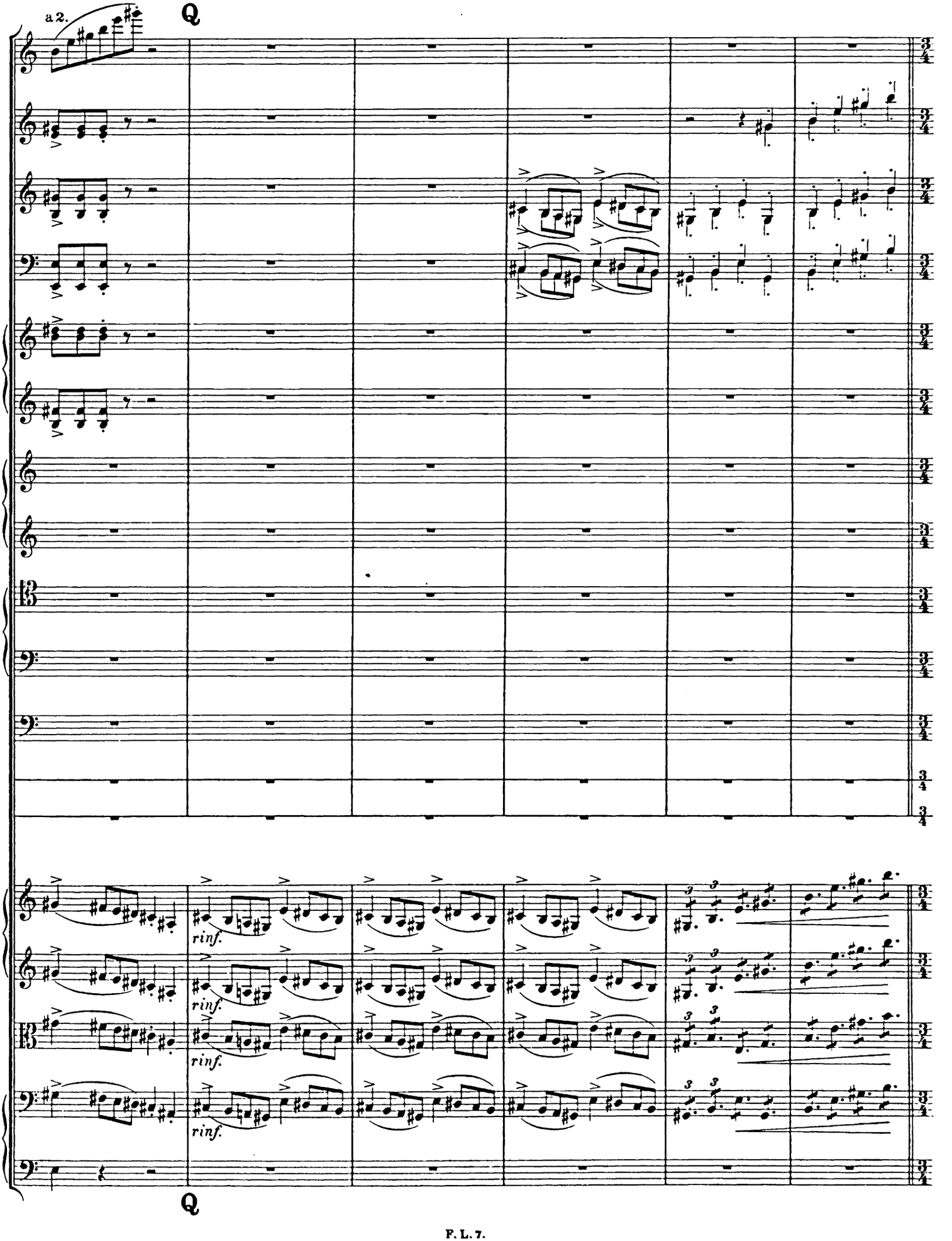
a 2.



Allegro mosso con brio.

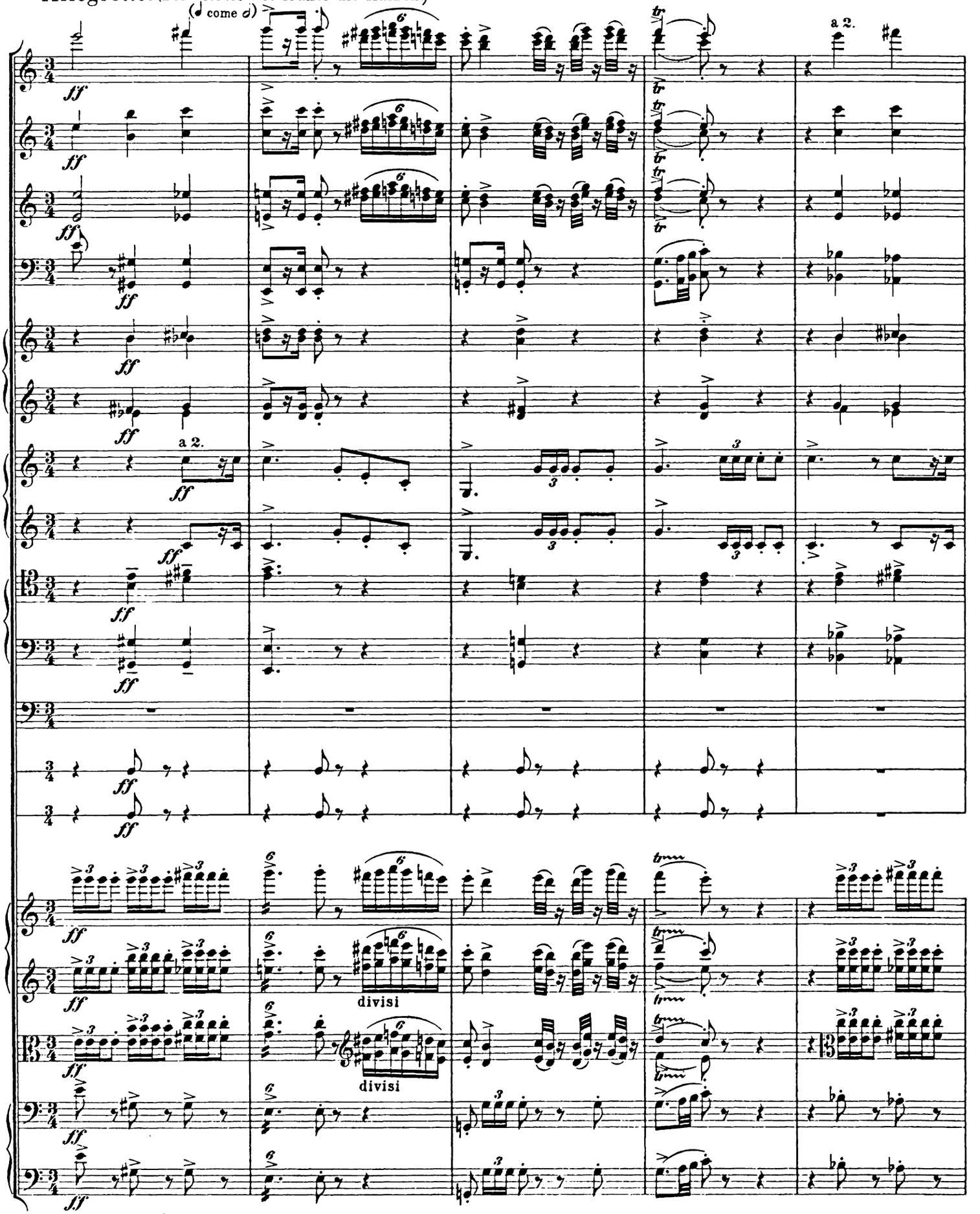

a 2.


a 2.
ff


a 2.
Q
rinf.
rinf.
rinf.
Q

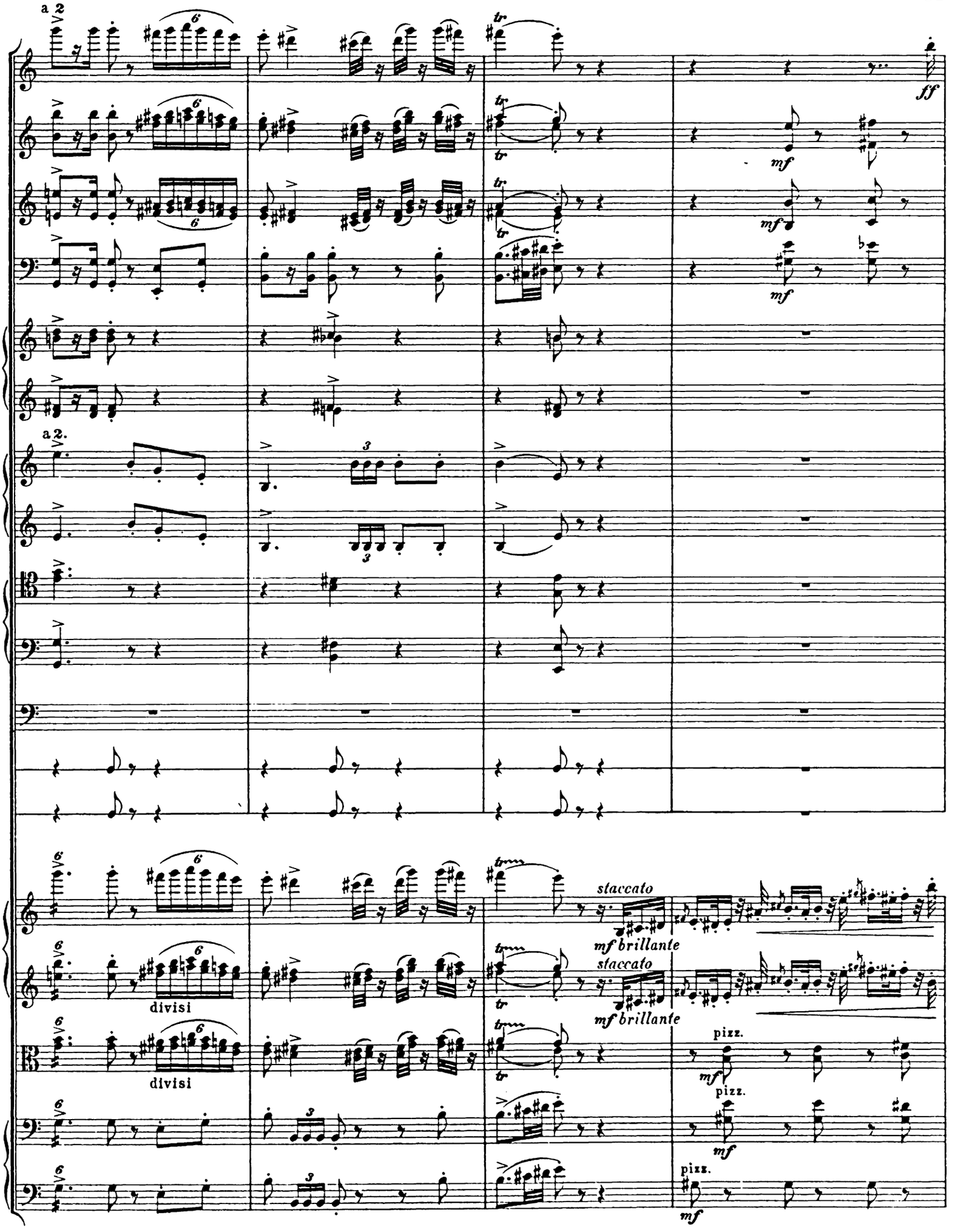
Allegretto. (Die Viertel wie früher die Halben.)

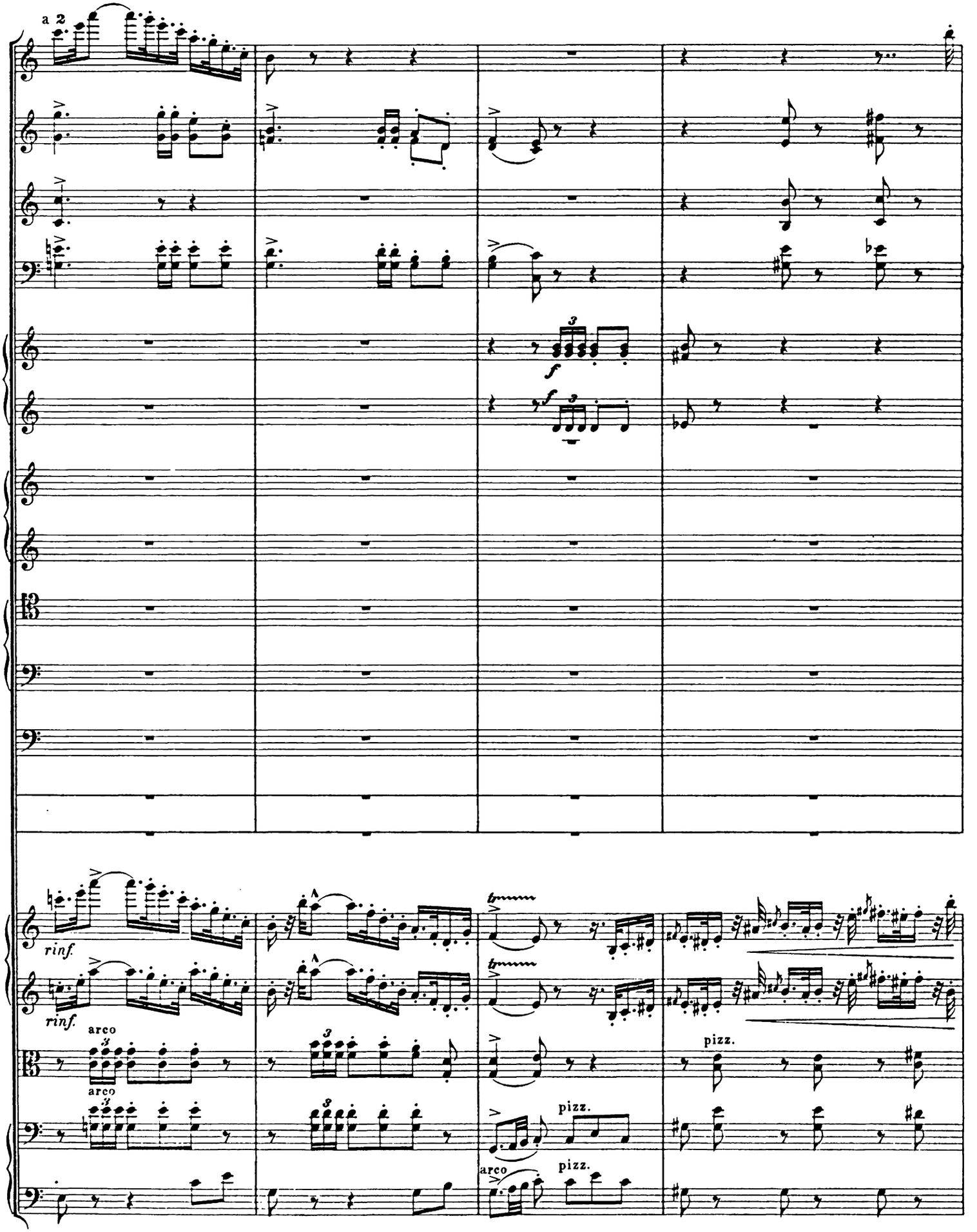
(♩ come 𝅗𝅥)

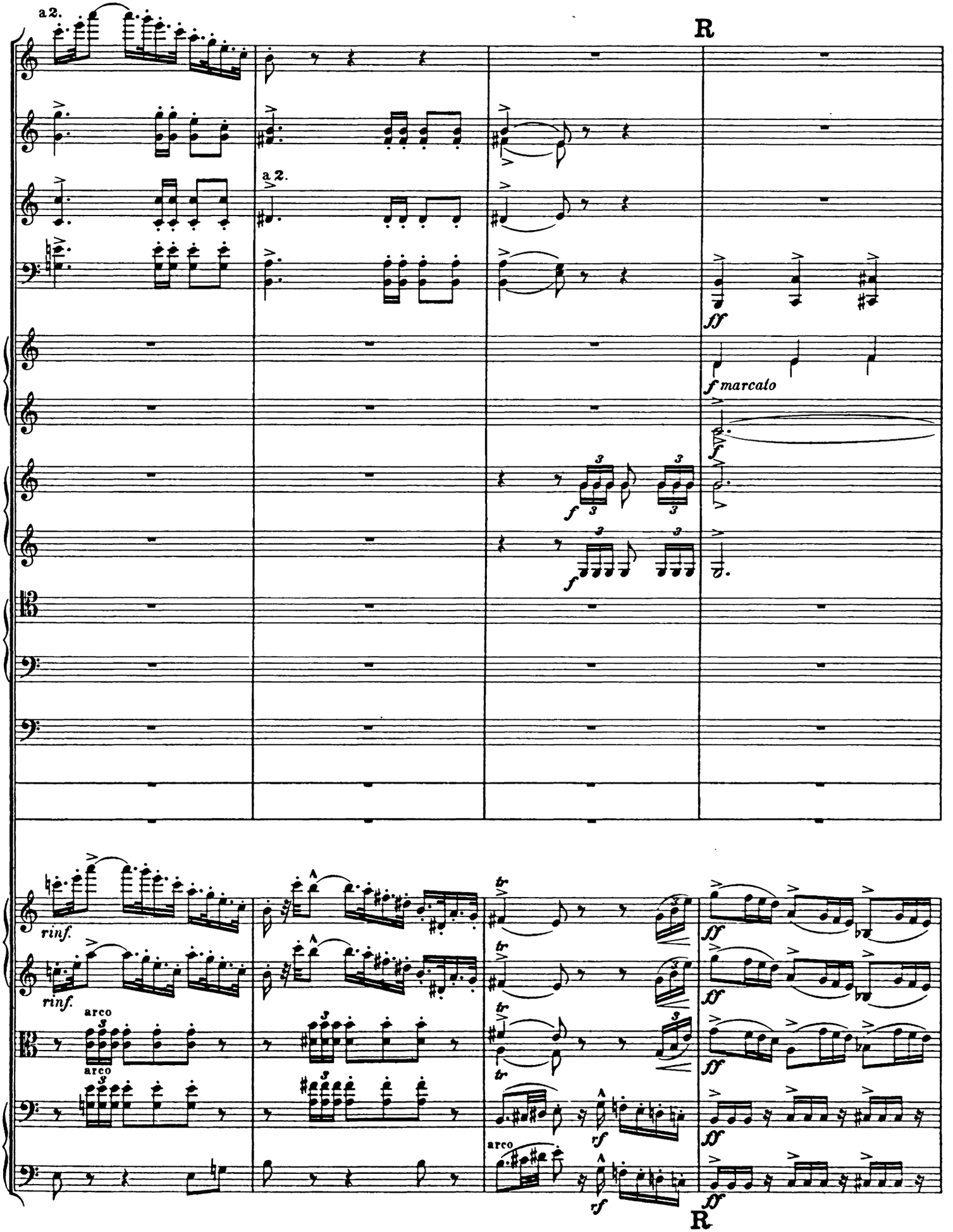


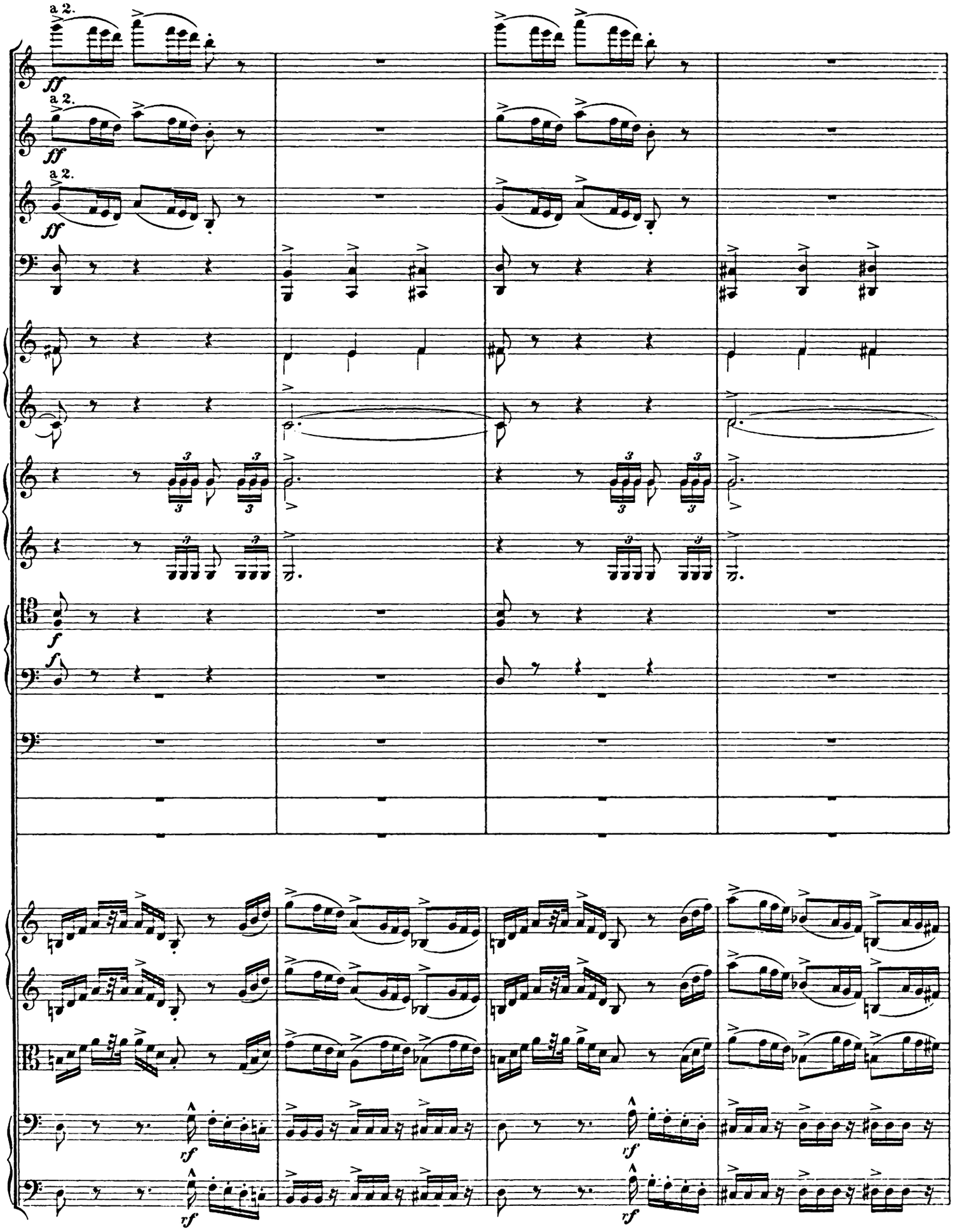
Allegretto. (Die Viertel wie früher die Halben.)

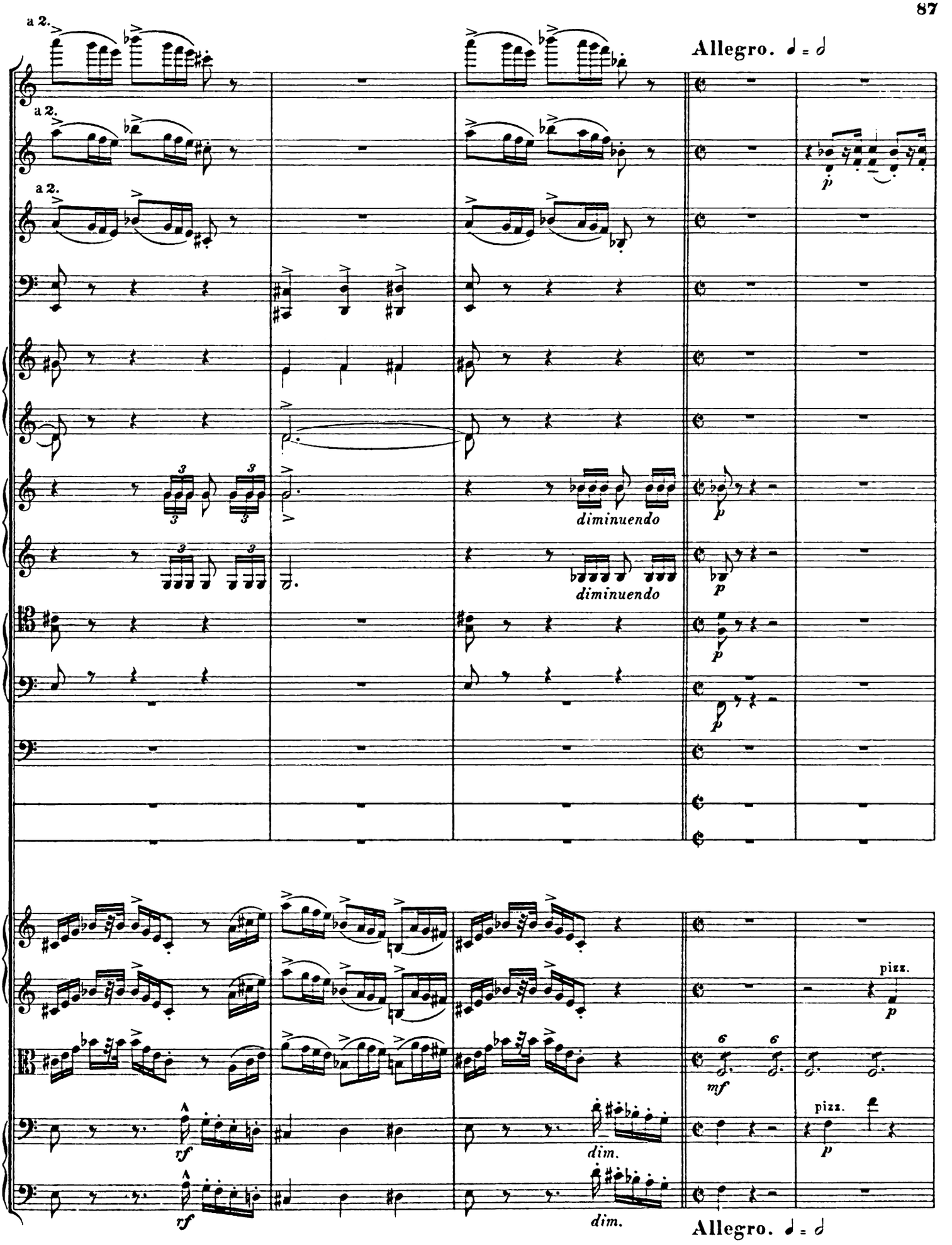
(♩ come 𝅗𝅥)

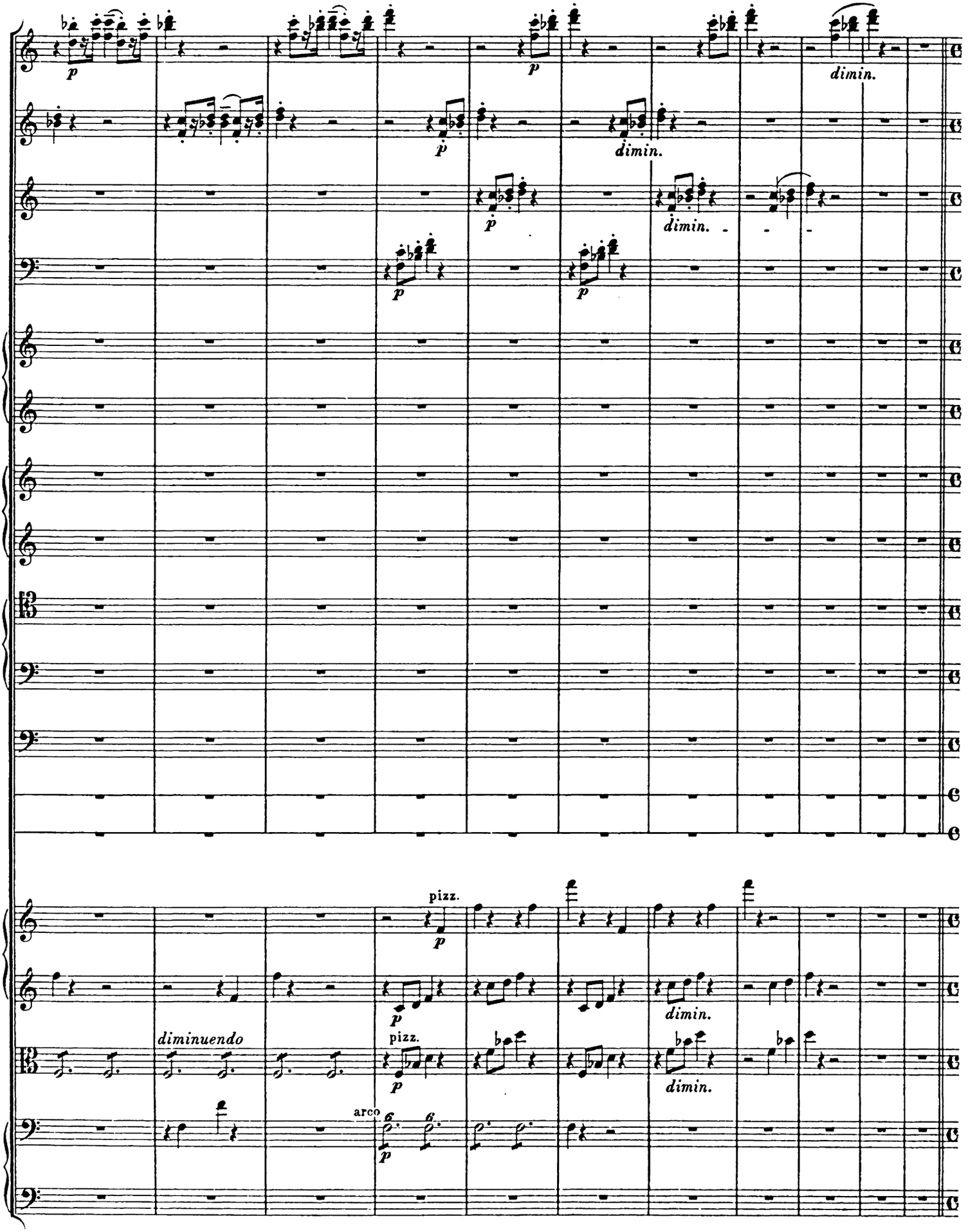

a 2
ff
mf
mf
mf
a 2.
staccato
mf brillante
staccato
mf brillante
divisi
divisi
pizz.
mf
pizz.
mf
pizz.
mf

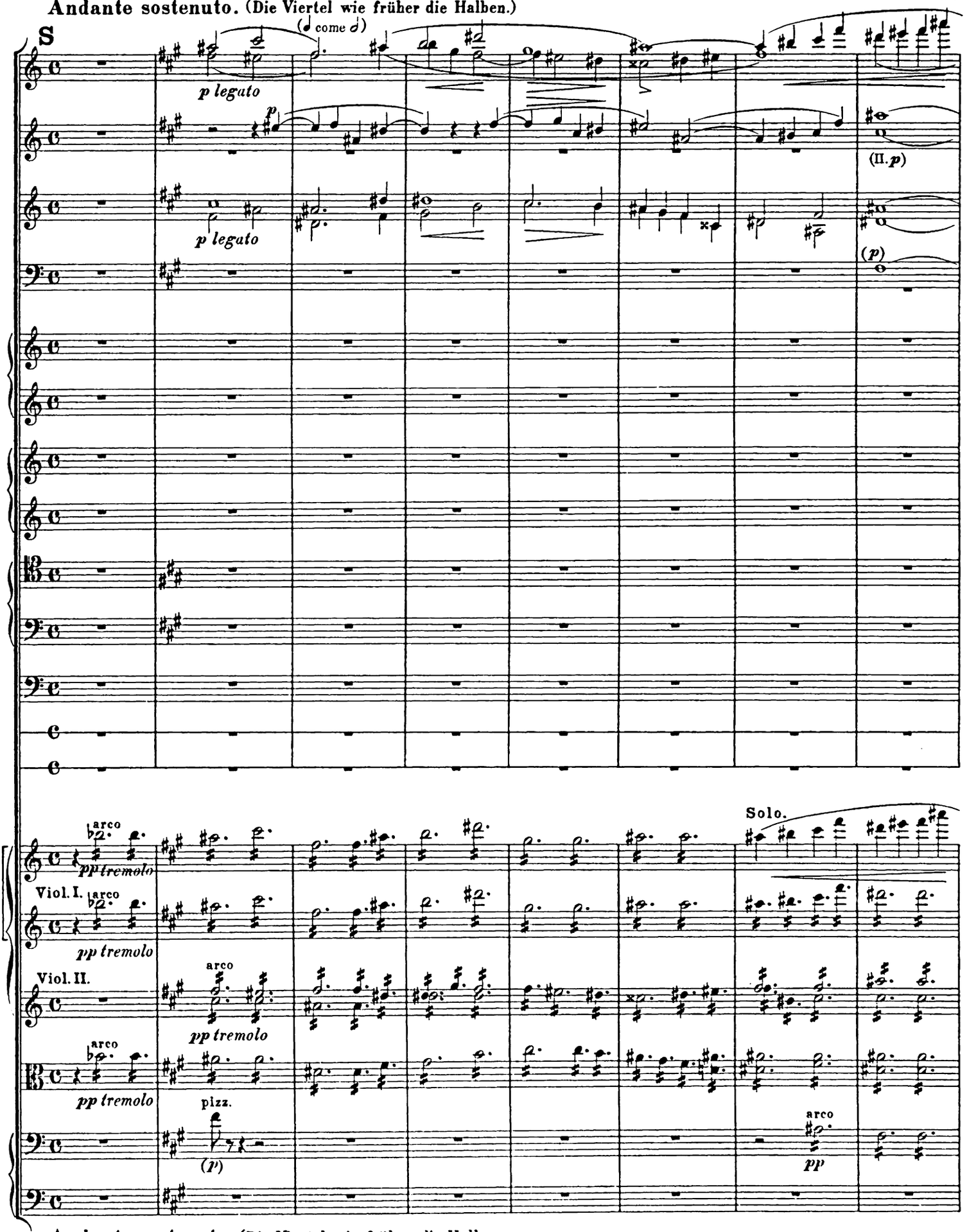

a 2
f
f
rinf.
rinf.
arco
arco
pizz.
arco
pizz.


a 2.
R
a 2.
ff
f marcato
f
f
f
rinf.
rinf.
arco
arco
tr
tr
tr
tr
rf
rf
arco
ff
ff
ff
ff
ff
R

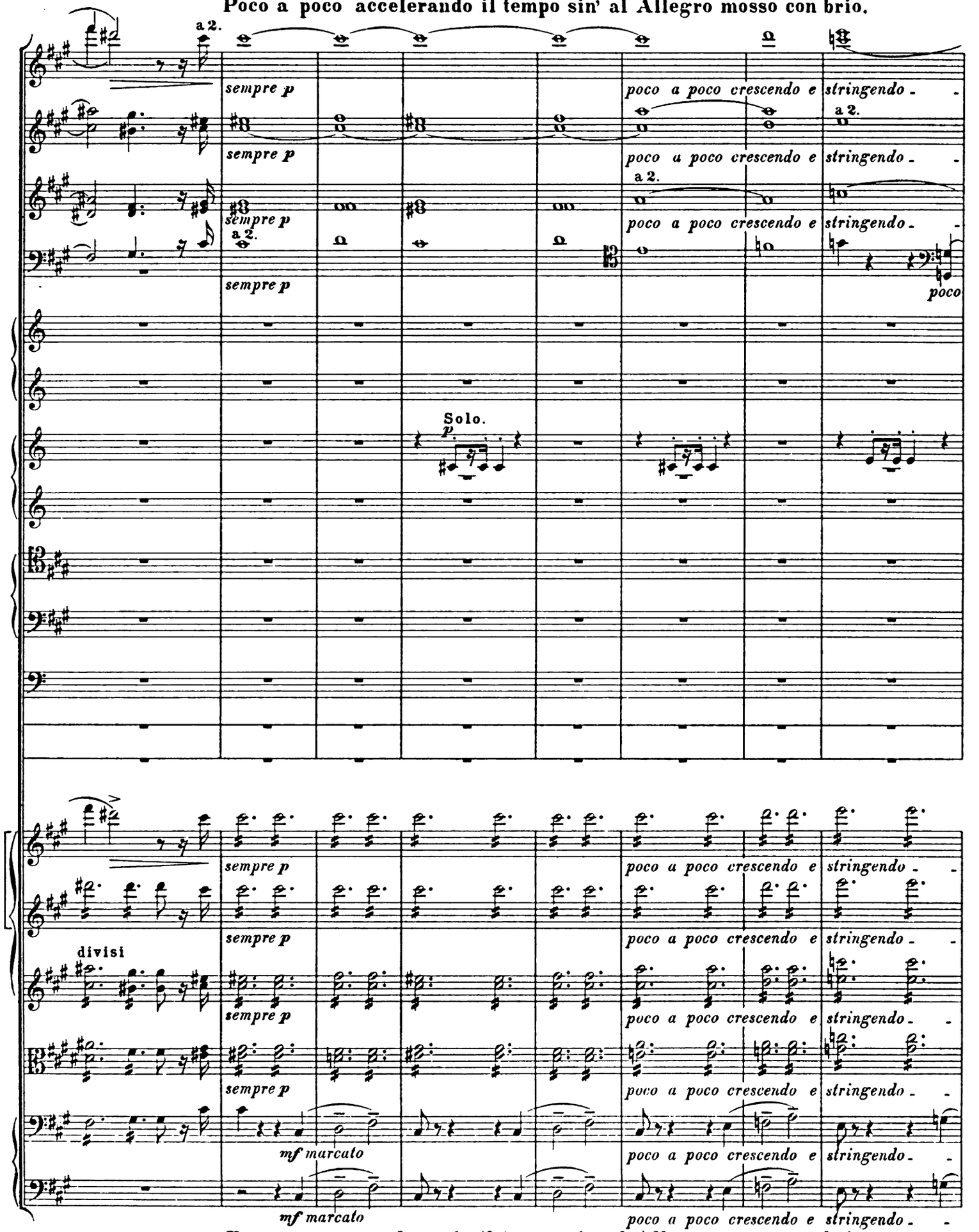

a 2.
ff
a 2.
ff
a 2.
ff
f
f
rf
rf
rf


a 2.
a 2.
a 2.
Allegro. ♩ = 𝅗𝅥
p
diminuendo
diminuendo
p
p
p
p
pizz.
p
mf
6
6
pizz.
p
rf
rf
dim.
dim.
Allegro. ♩ = 𝅗𝅥

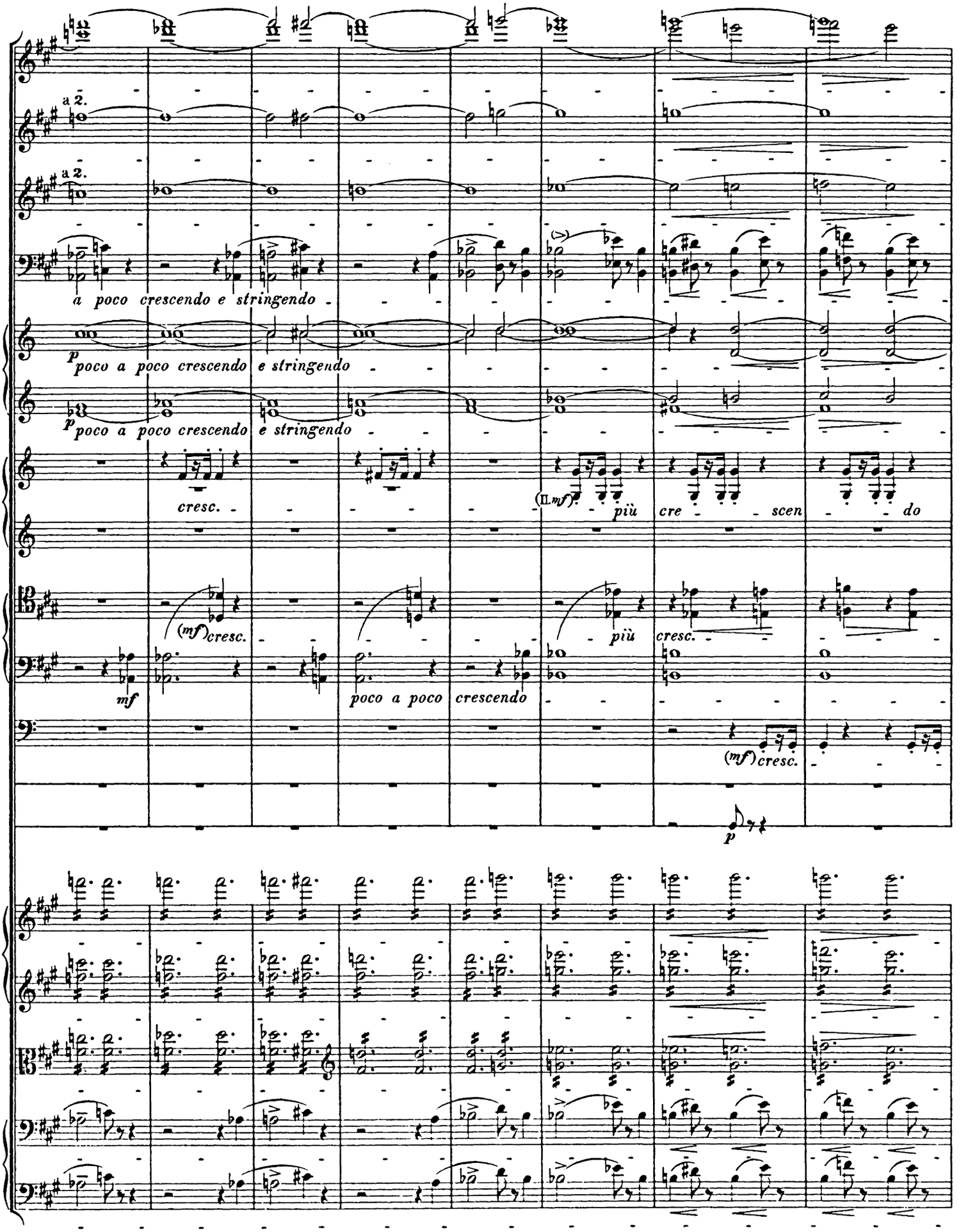

p
dimin.
pizz.
diminuendo
arco


Andante sostenuto. (Die Viertel wie früher die Halben.)
S
(𝅗𝅥 come 𝅗𝅥)
p legato
p
p legato
(II. p)
(p)
Solo.
arco
pp tremolo
Viol. I.
arco
pp tremolo
Viol. II.
arco
pp tremolo
arco
pp tremolo
pizz.
(p)
arco
pp
Andante sostenuto. (Die Viertel wie früher die Halben.
S
(𝅗𝅥 come 𝅗𝅥)

Poco a poco accelerando il tempo sin' al Allegro mosso con brio.



Poco a poco accelerando il tempo sin' al Allegro mosso con brio.


a 2.
a 2.
a poco crescendo e stringendo
p poco a poco crescendo e stringendo
p poco a poco crescendo e stringendo
cresc.
(II. mf) più cre - scen - do
(mf) cresc.
più
cresc.
mf
poco a poco crescendo
(mf) cresc.
p

T

Allegro mosso con brio.

a 2.

a 2.

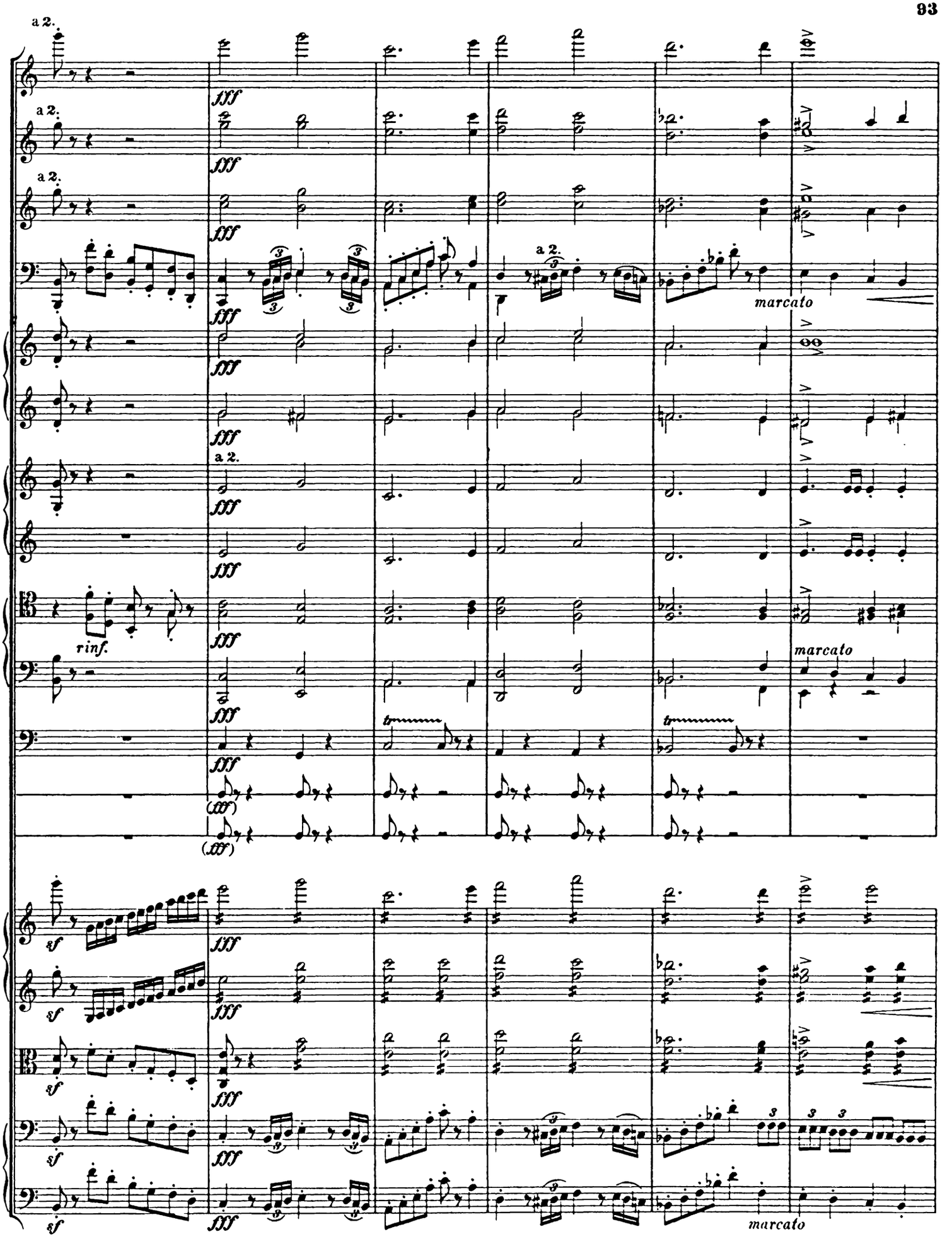
a 2.

ff

p

T

Allegro mosso con brio.


a 2.
fff
marcato
rinf.
(fff)
sf

U

a 2.

a 2.

a 2.

ff

tr

(ff)

(ff)

U

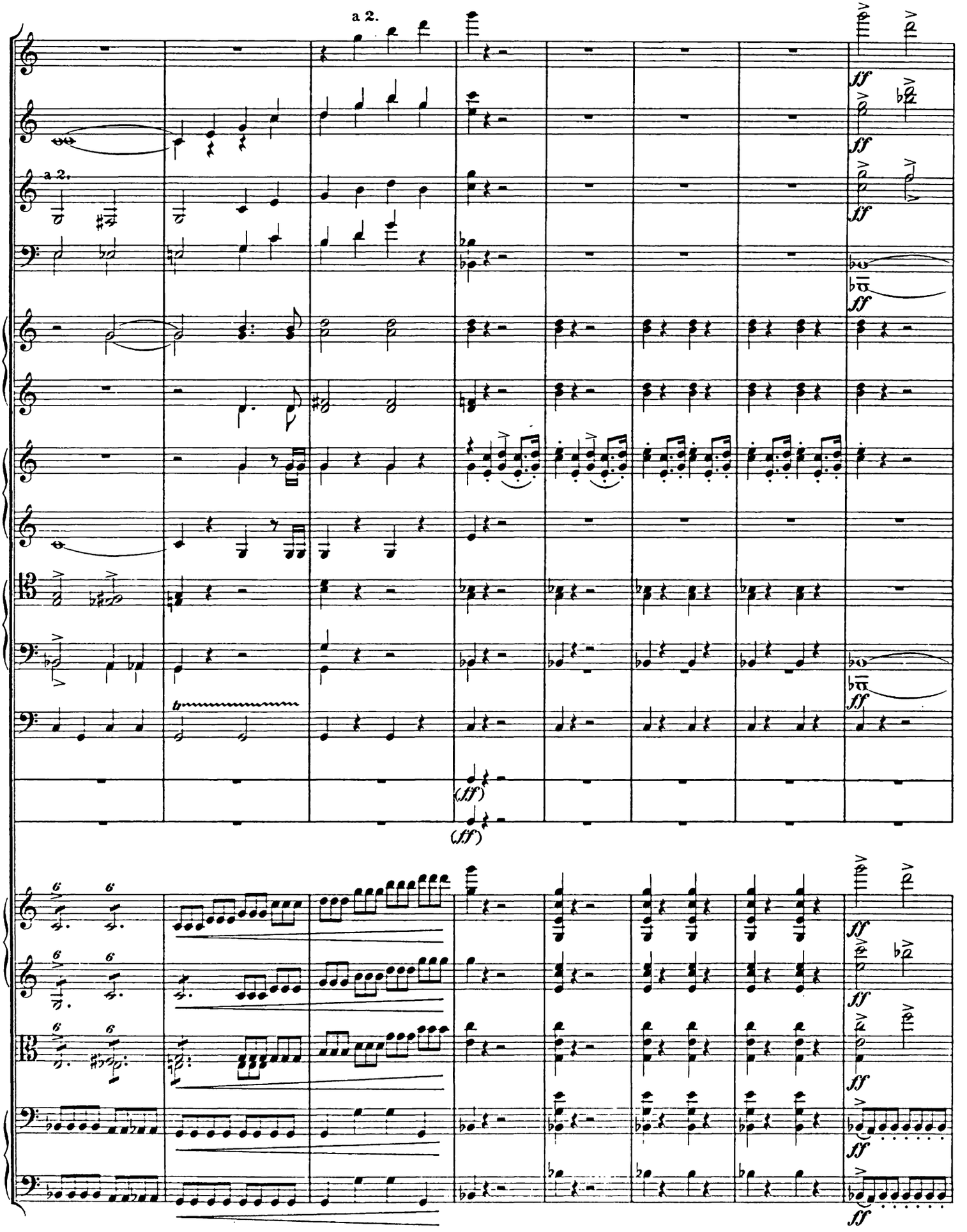
Stretto.

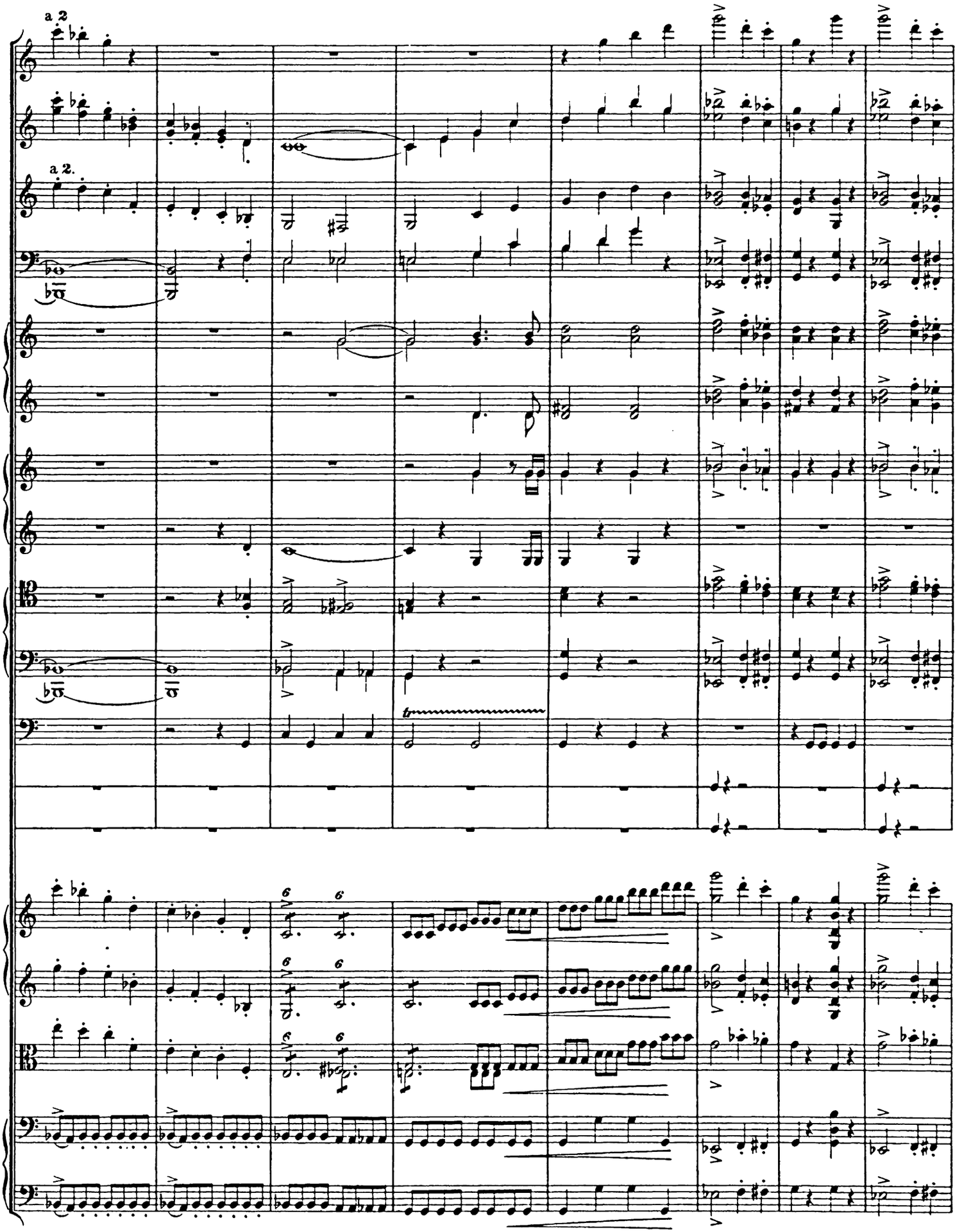
a 2.

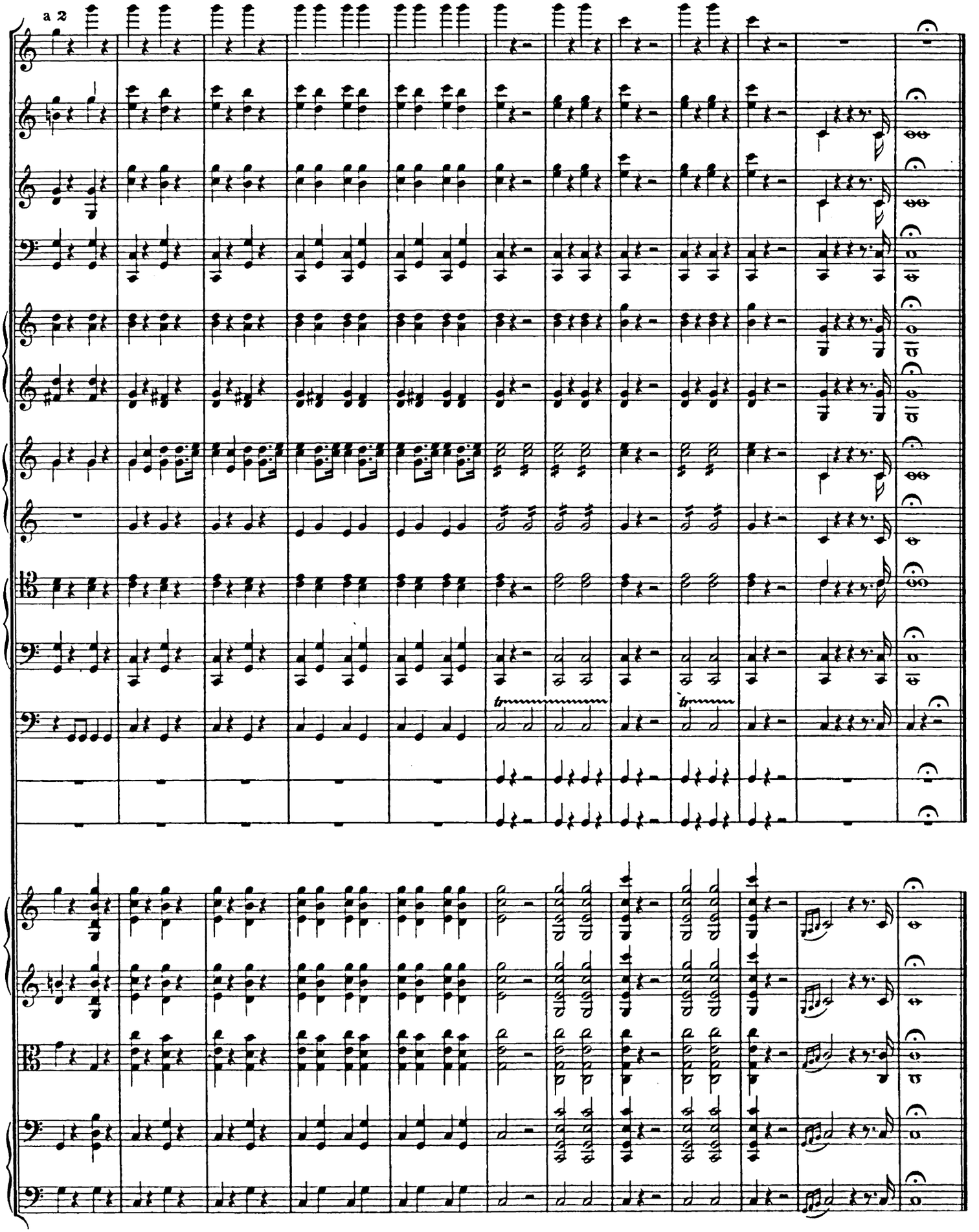
a 2.

a 2.

Stretto.


a 2.
a 2.
ff
(ff)
(ff)


a 2
a 2.

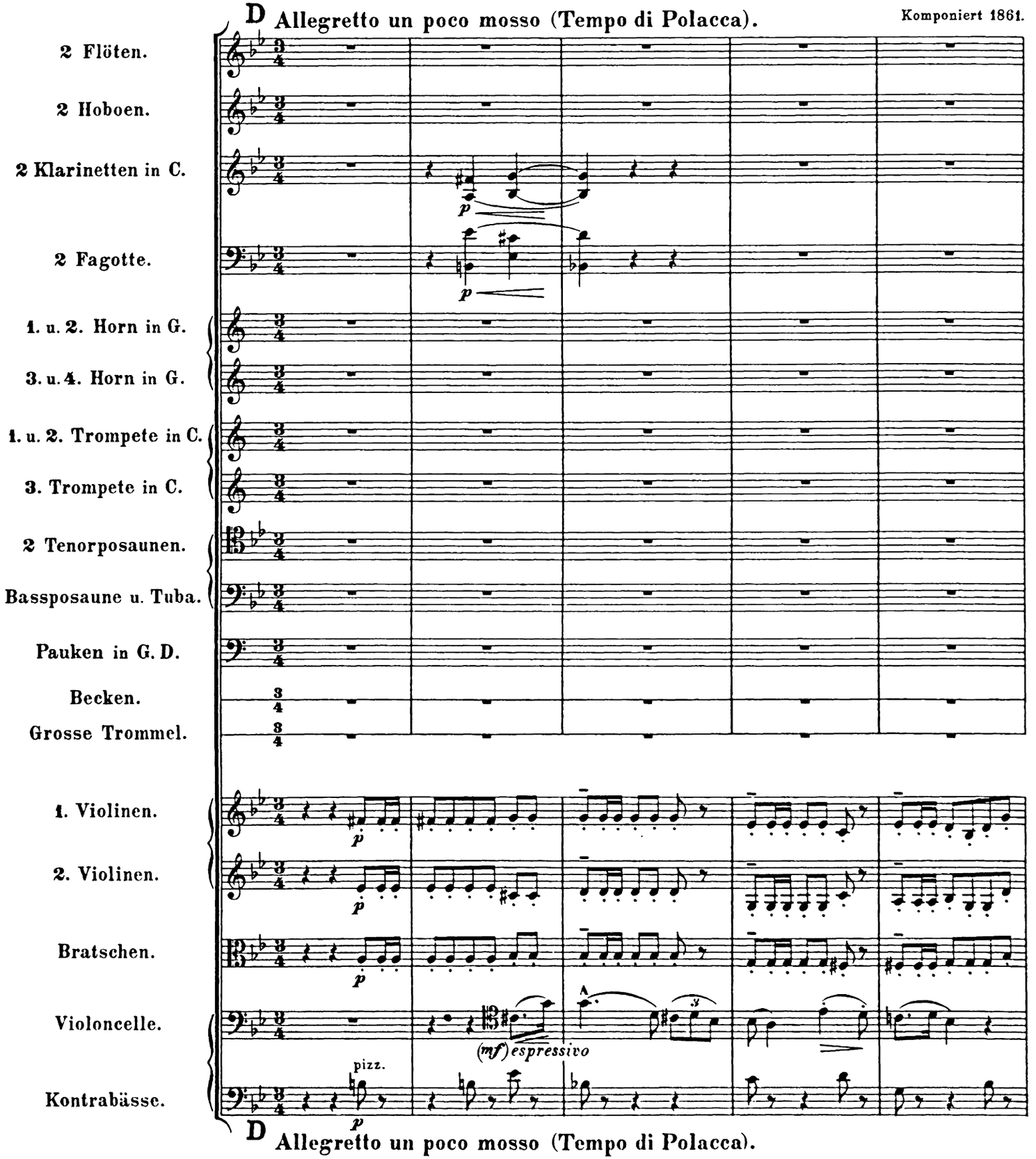

a 2

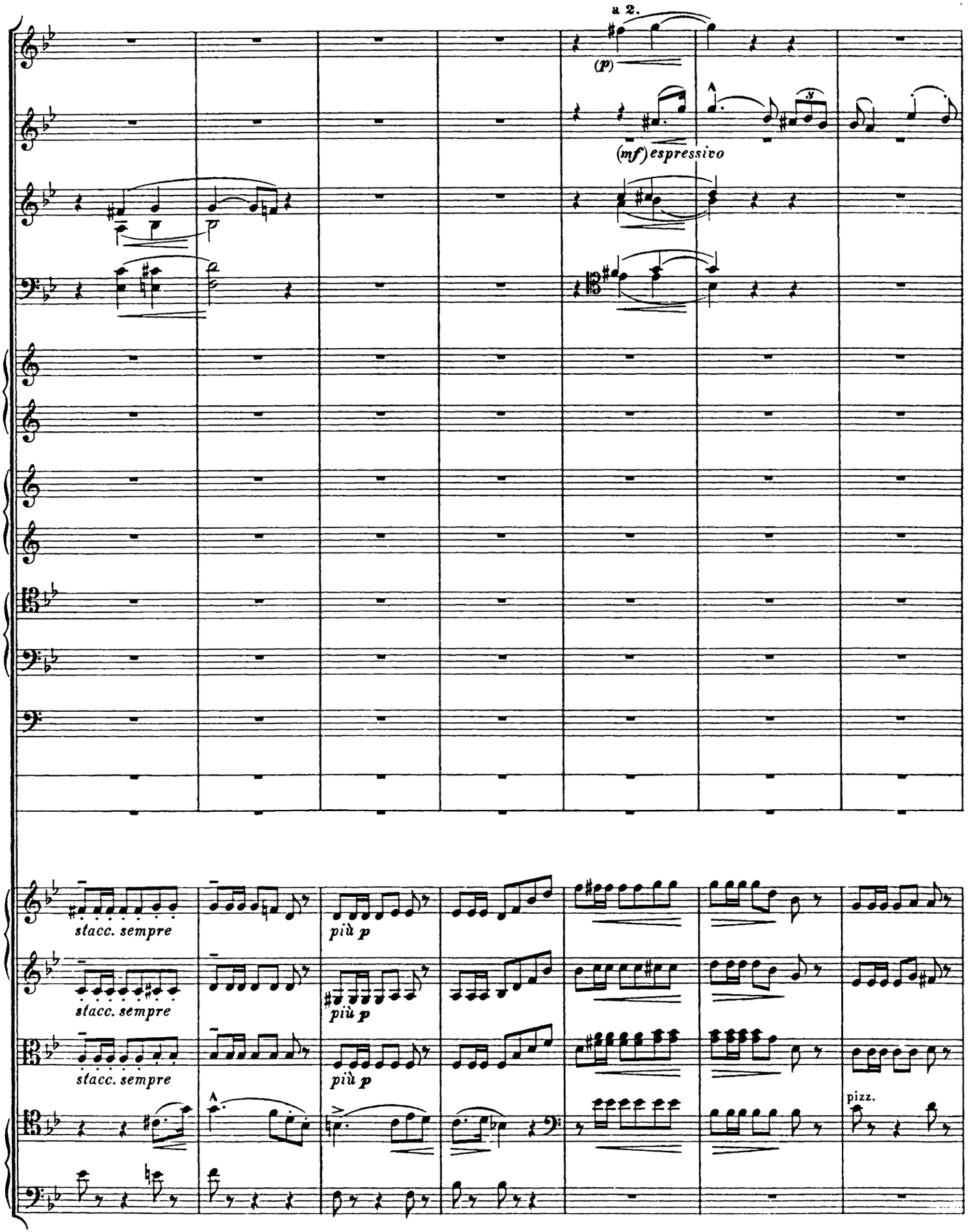
Varianten. Supplementary readings. Variantes.

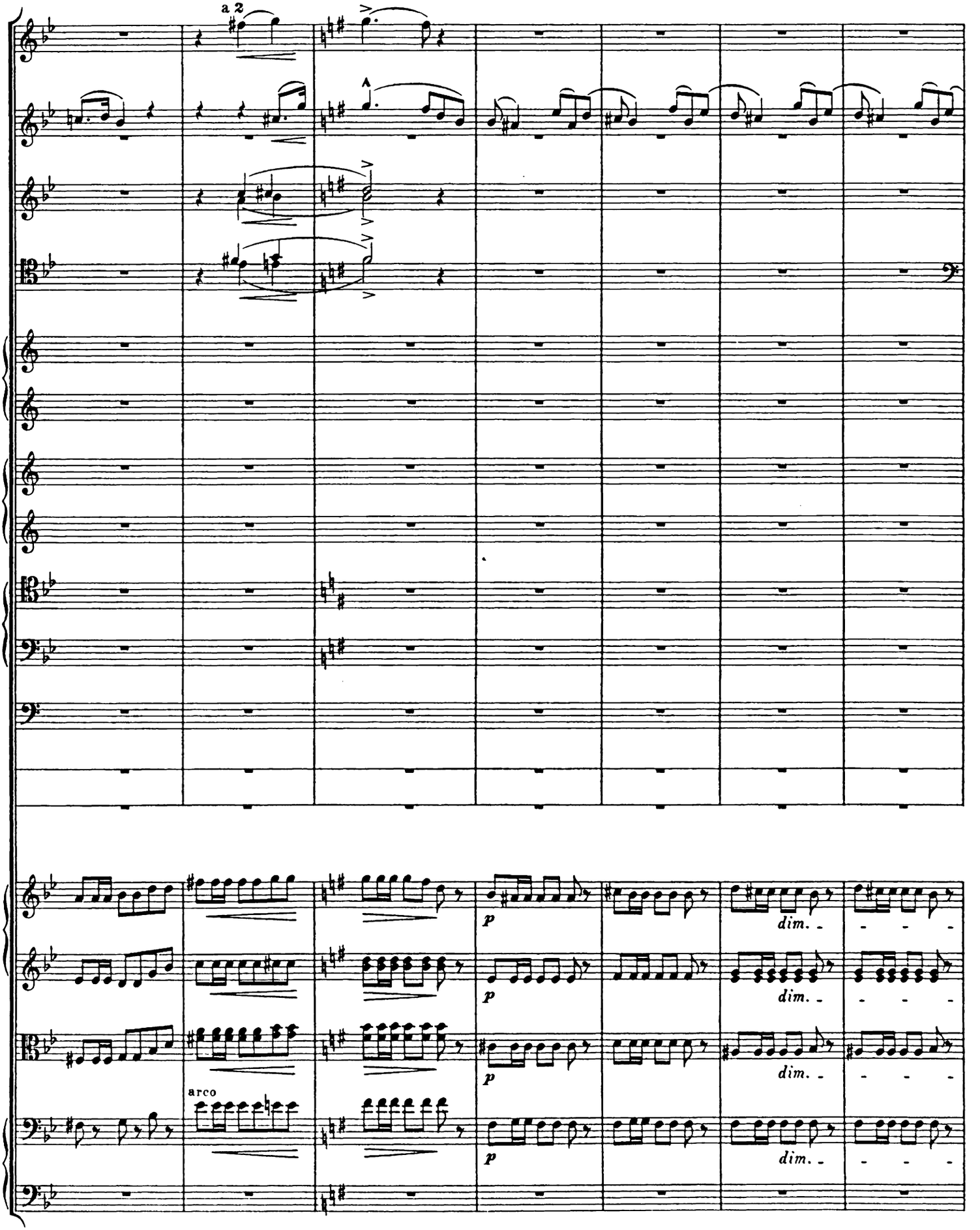
Nach der Fermate, Seite 20, Takt 5 der Partitur, tritt der Polonaisen-Rhythmus ($\frac{3}{4}$-Takt) mit Buchstabe D ein, wie folgt:

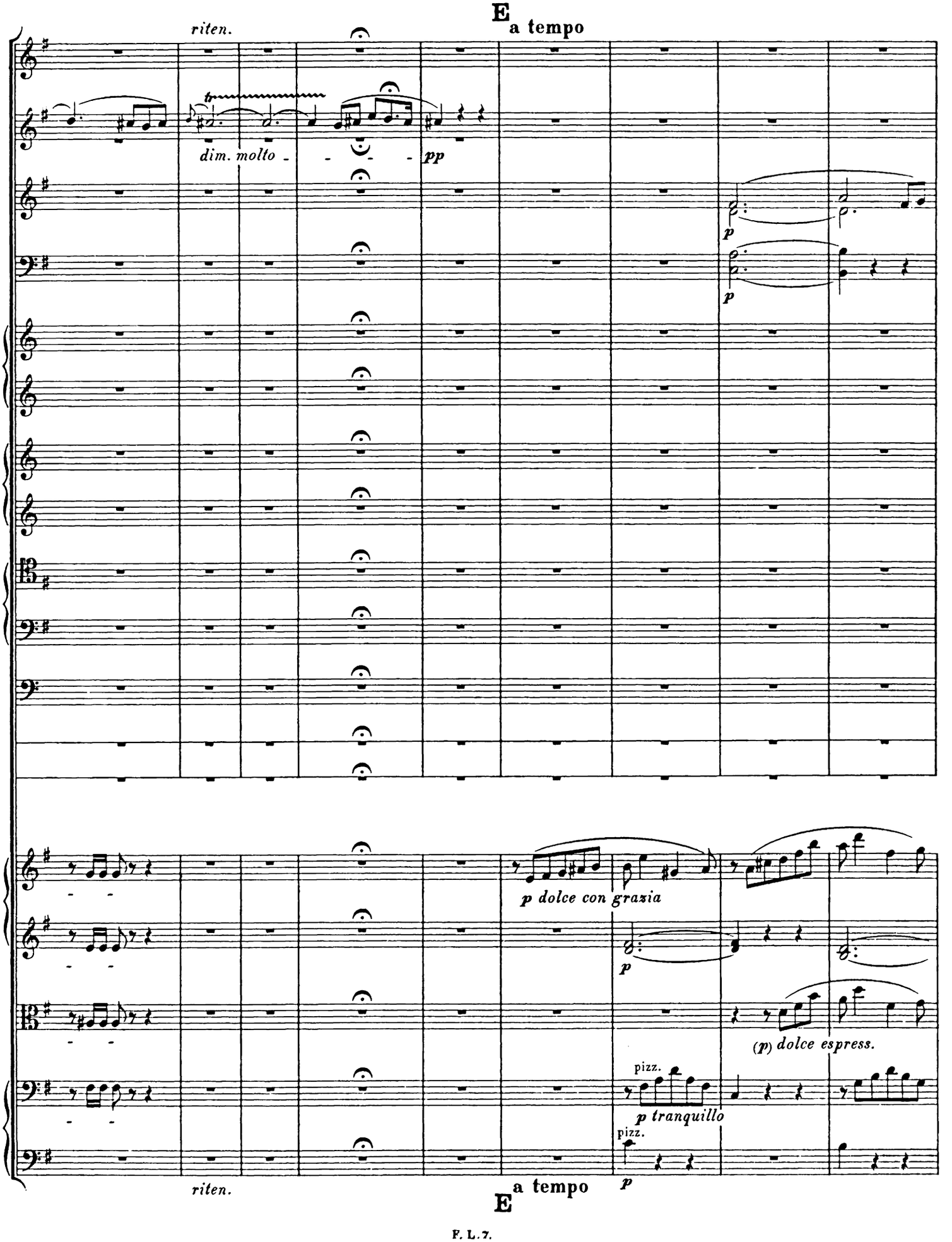
After the Fermata, page 20, bar 5 of the score, the Polonaise rhythm ($\frac{3}{4}$ time) enters at letter D, as follows:

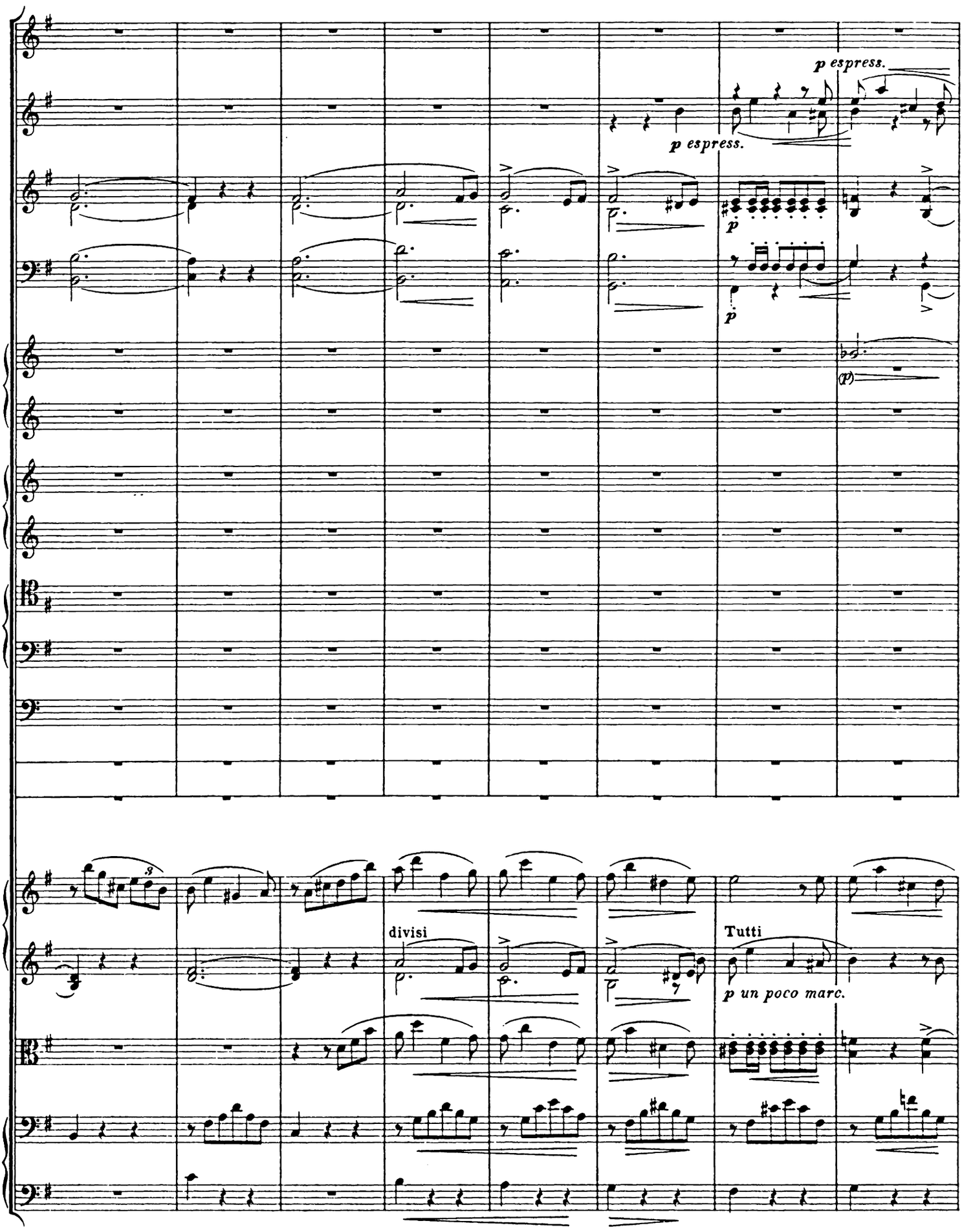
Après le point d'orgue, page 20, mesure 5 de la partition, le rhythme de la Polonaise ($\frac{3}{4}$ temps) entre à la lettre D, comme il suit:

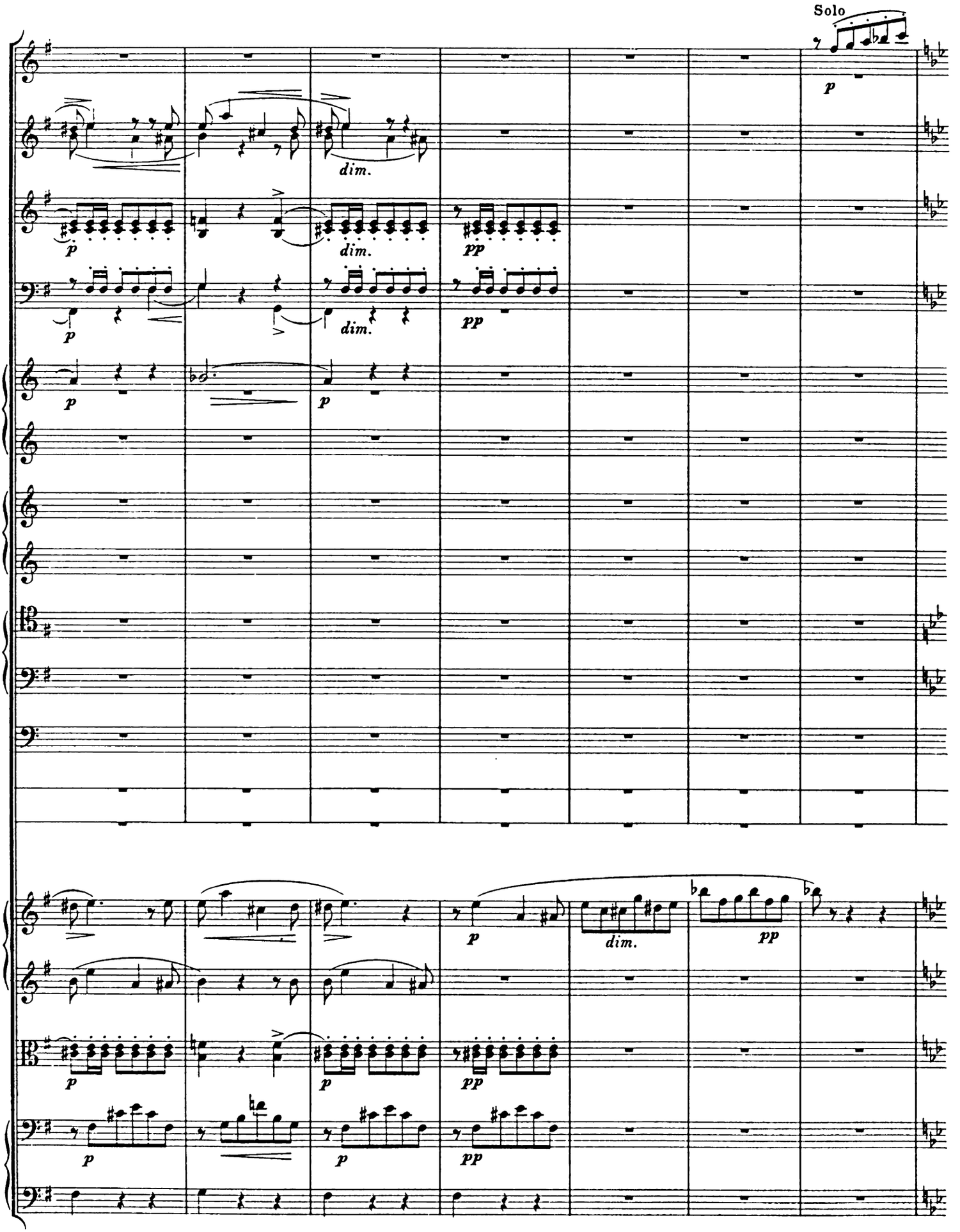


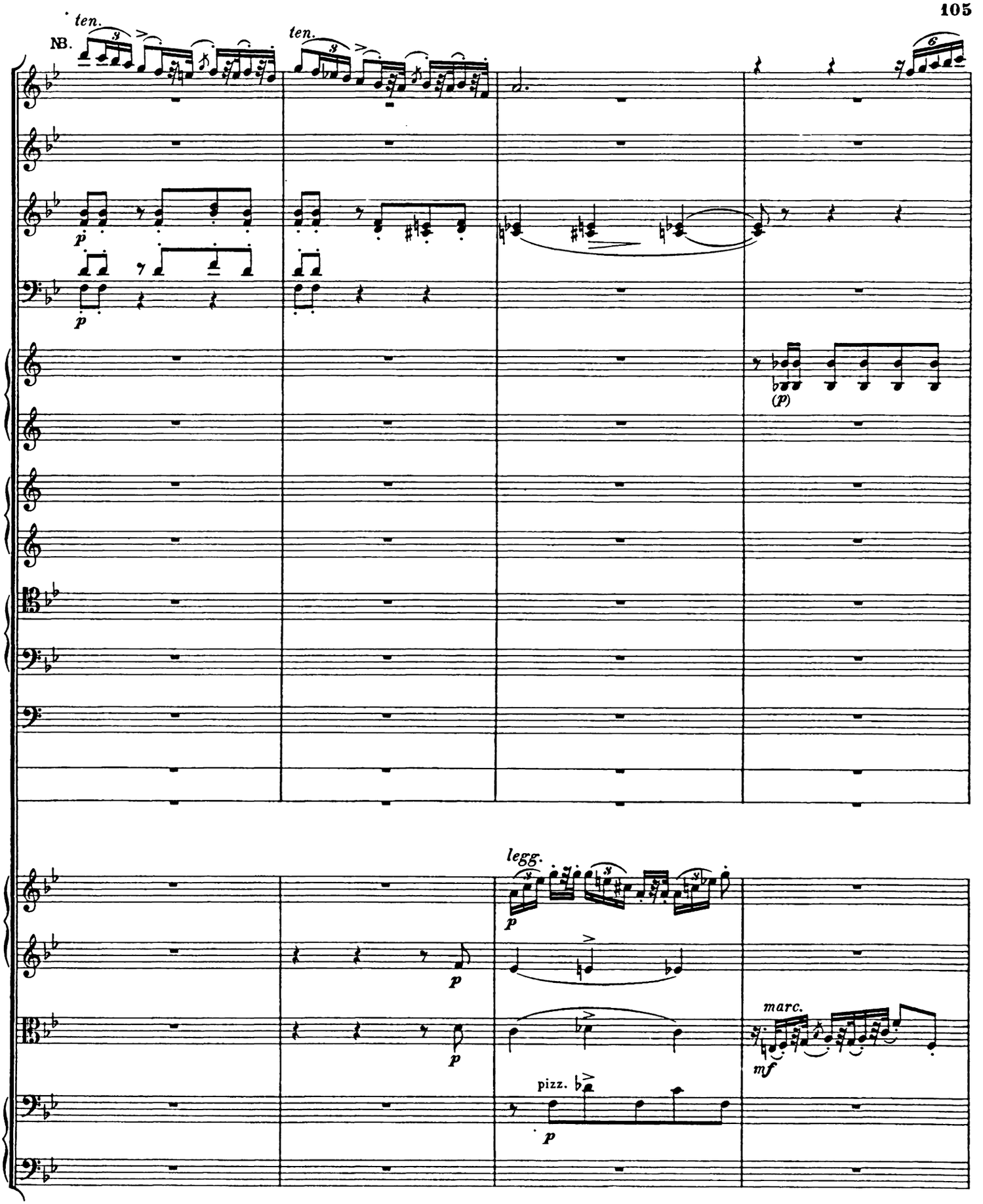

a 2.
(p)
(mf) espressivo
stacc. sempre
più p
stacc. sempre
più p
stacc. sempre
più p
pizz.


a 2
p
dim.
arco


E
a tempo
riten.
tr
dim. molto
pp
p
p
p dolce con grazia
p
(p) dolce espress.
pizz.
p tranquillo
pizz.
riten.
a tempo
p
E


p espress.
p espress.
p
p
(p)
divisi
Tutti
p un poco marc.

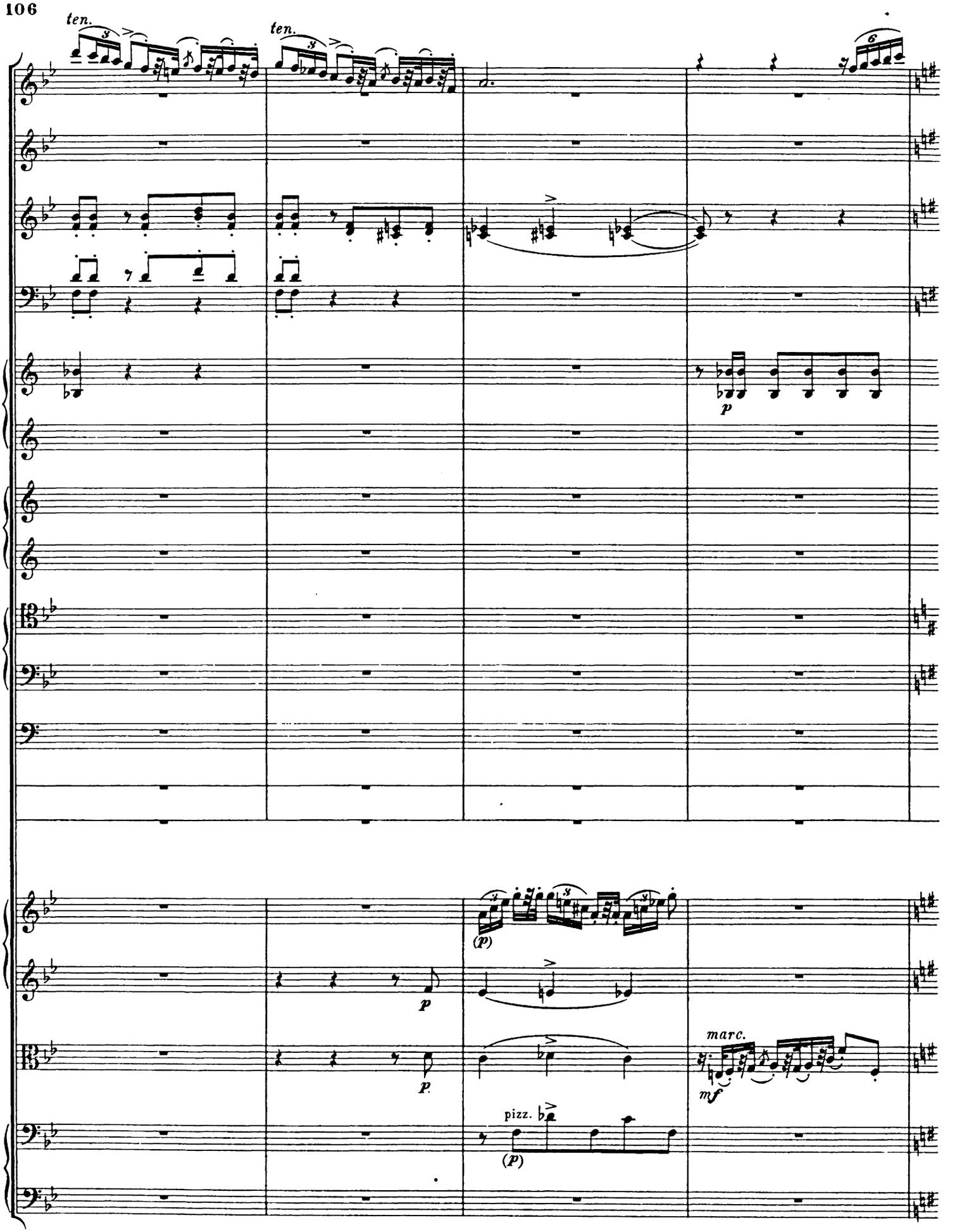

Solo
p
dim.
pp

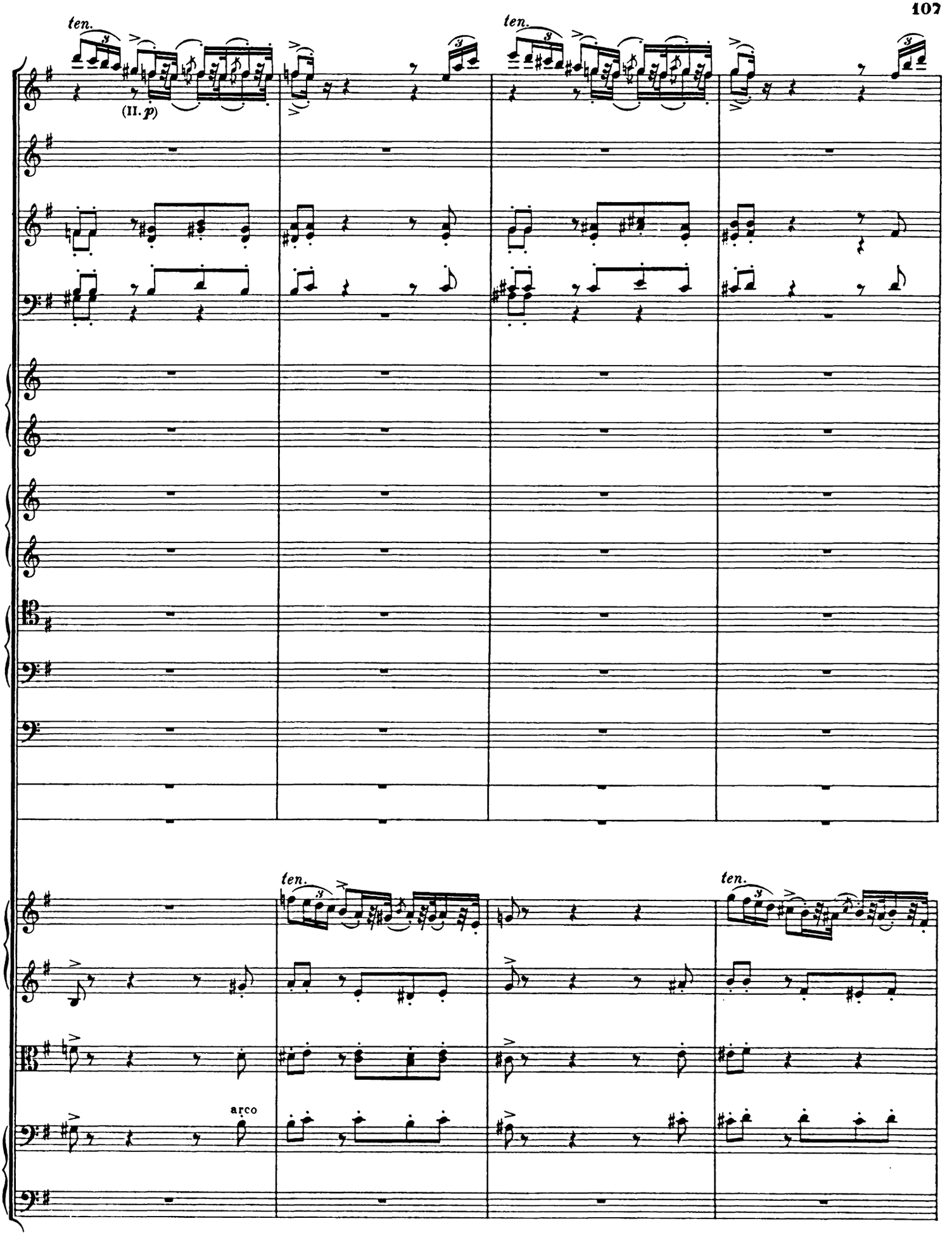


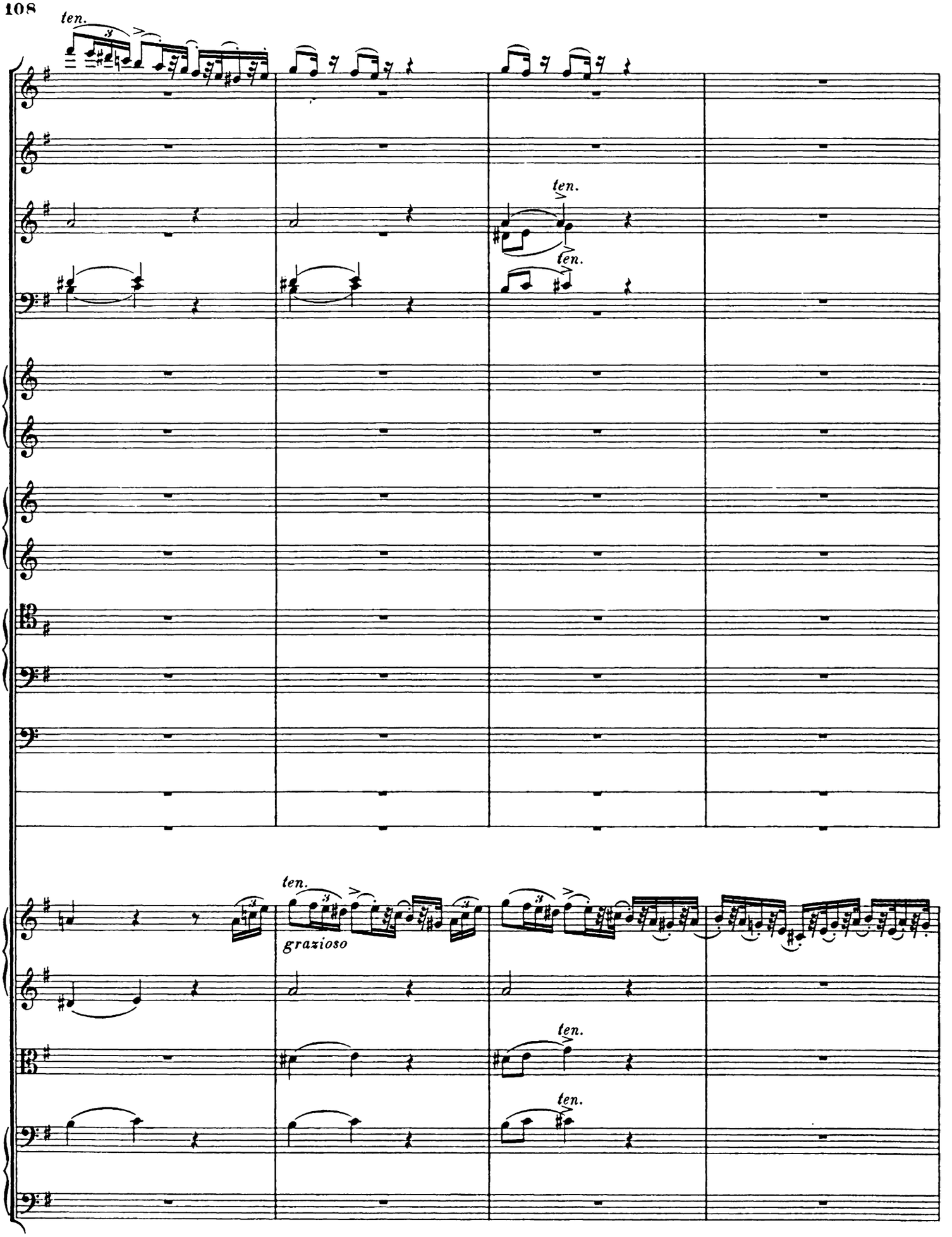
NB. In dem Rhythmus: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 die 32stel sehr schnell, fast wie Vorschläge, und die 16tel kurz abgestossen.

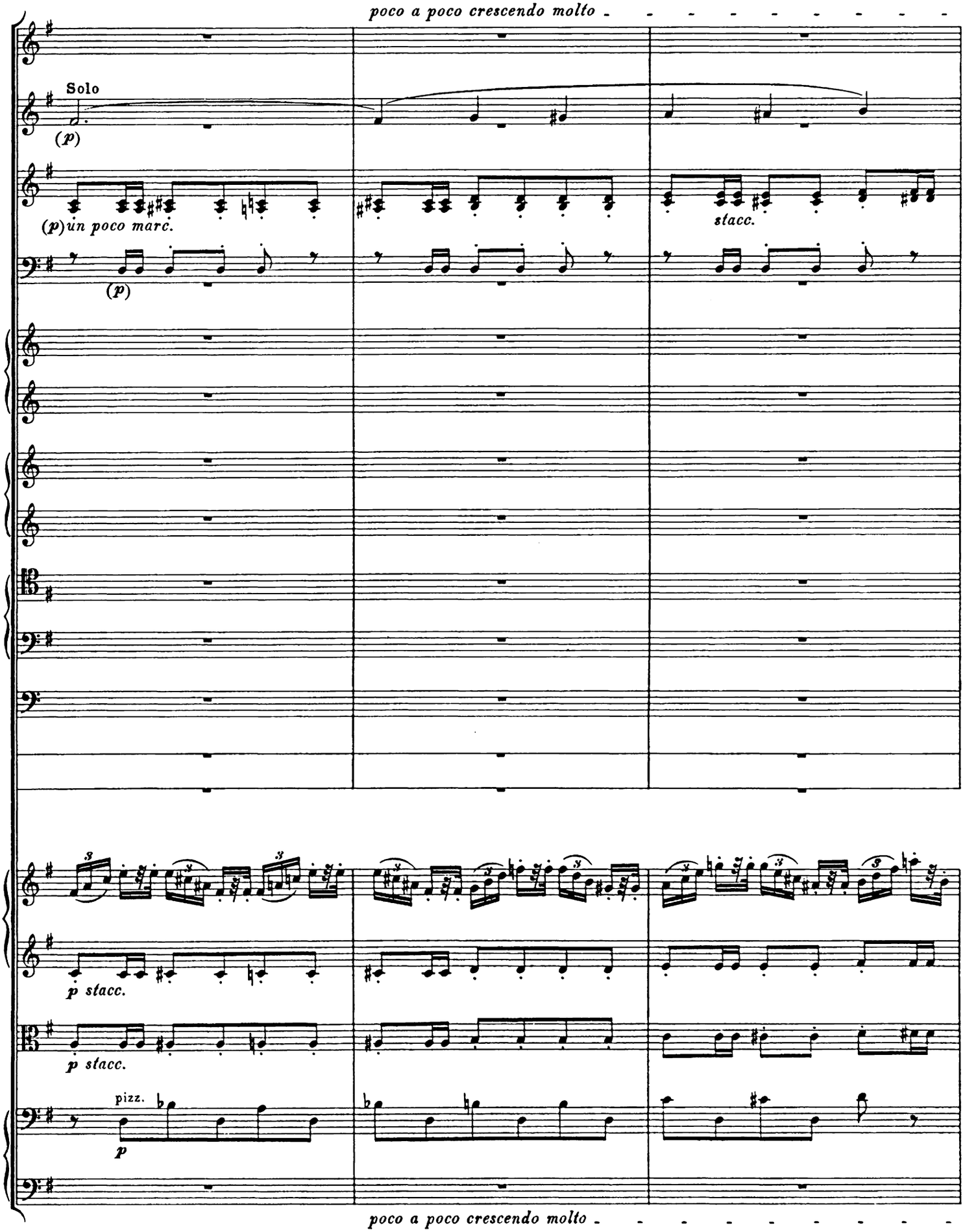
In the rhythm 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 *the demi-semiquavers very quick, almost like appogiaturas, and the semiquavers very staccato.*

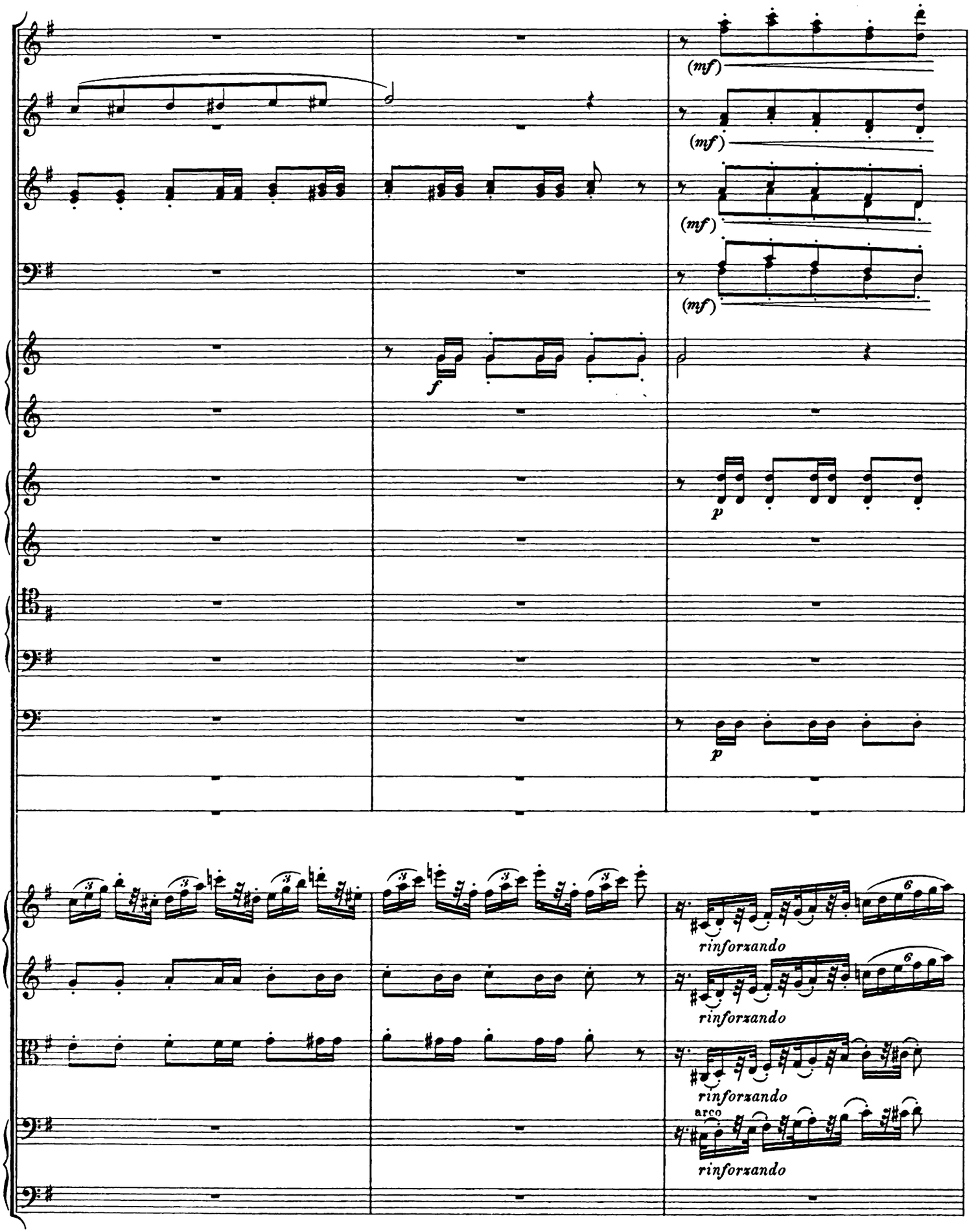
Dans le rhythme 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 les triples croches très vites, presqu'aussi vites que les appogiatures, et les doubles croches bien détachées.

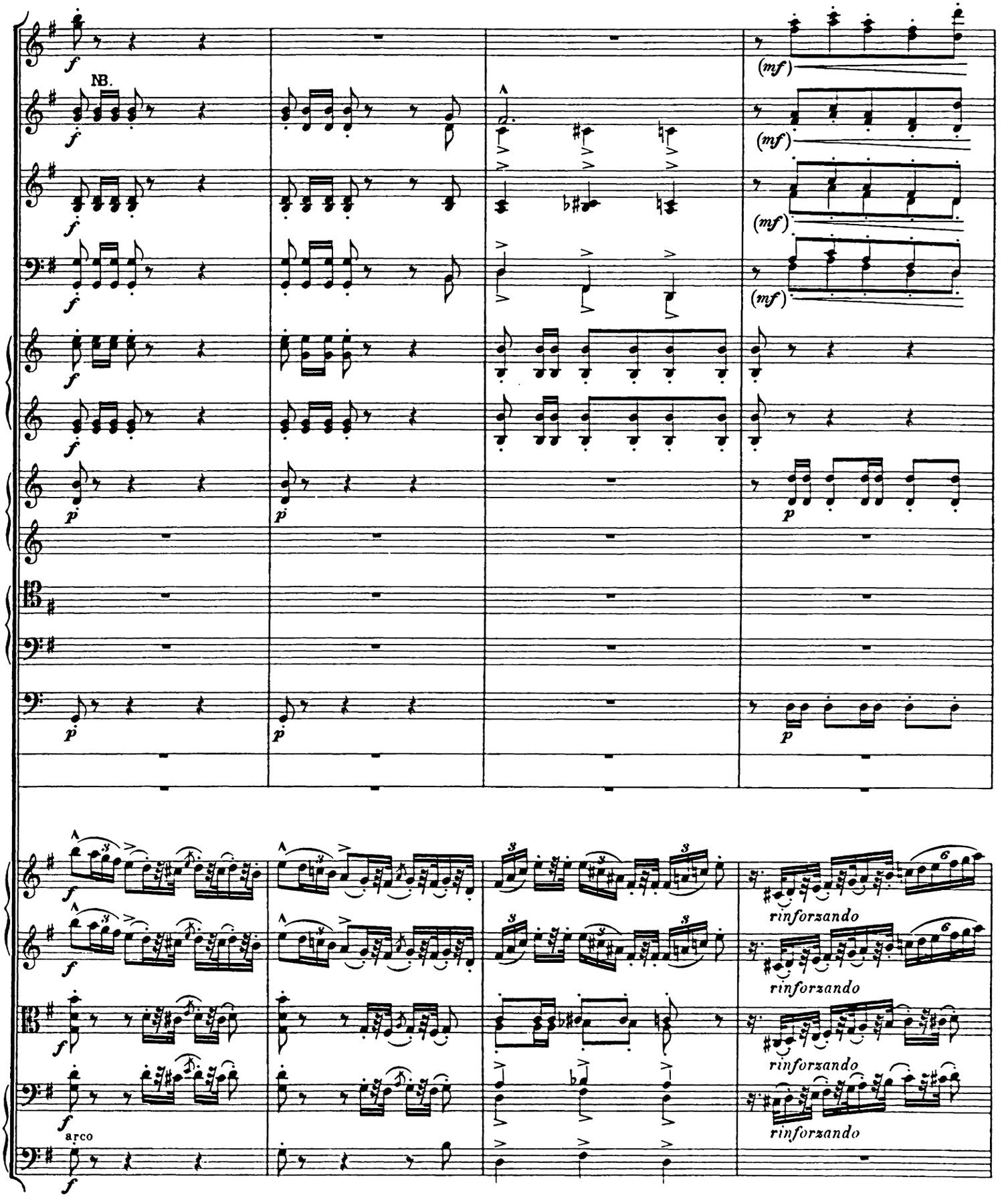

ten.
ten.
p
p
p
(p)
marc.
mf
pizz.
(p)


ten.
(II. p)
ten.
ten.
ten.
arco


ten.
ten.
ten.
ten.
ten.
grazioso
ten.
ten.


poco a poco crescendo molto
Solo
(p)
(p) in poco marc.
stacc.
(p)
p stacc.
p stacc.
pizz.
p
poco a poco crescendo molto

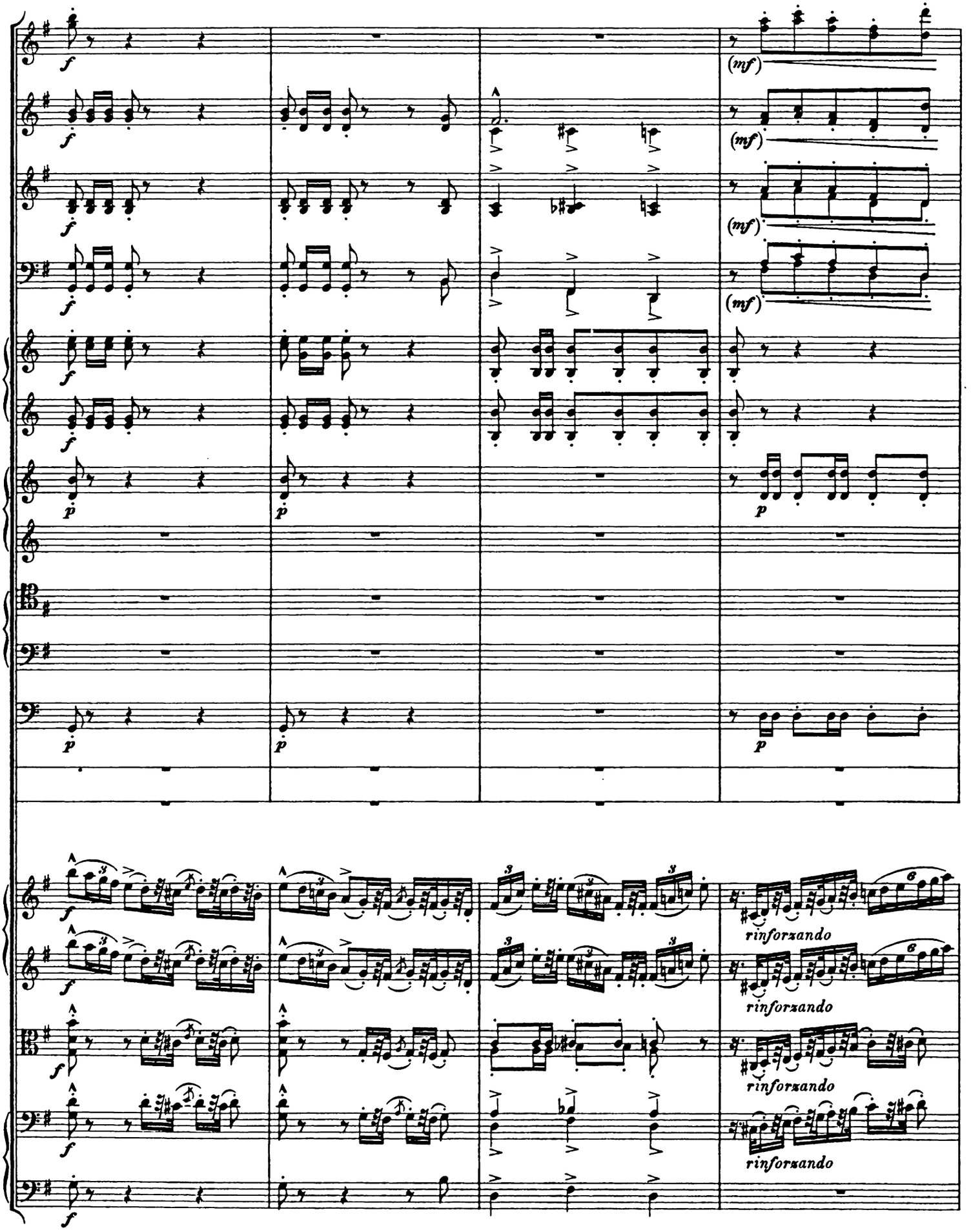

(mf)
(mf)
(mf)
(mf)
f
p
p
rinforzando
rinforzando
rinforzando
arco
rinforzando

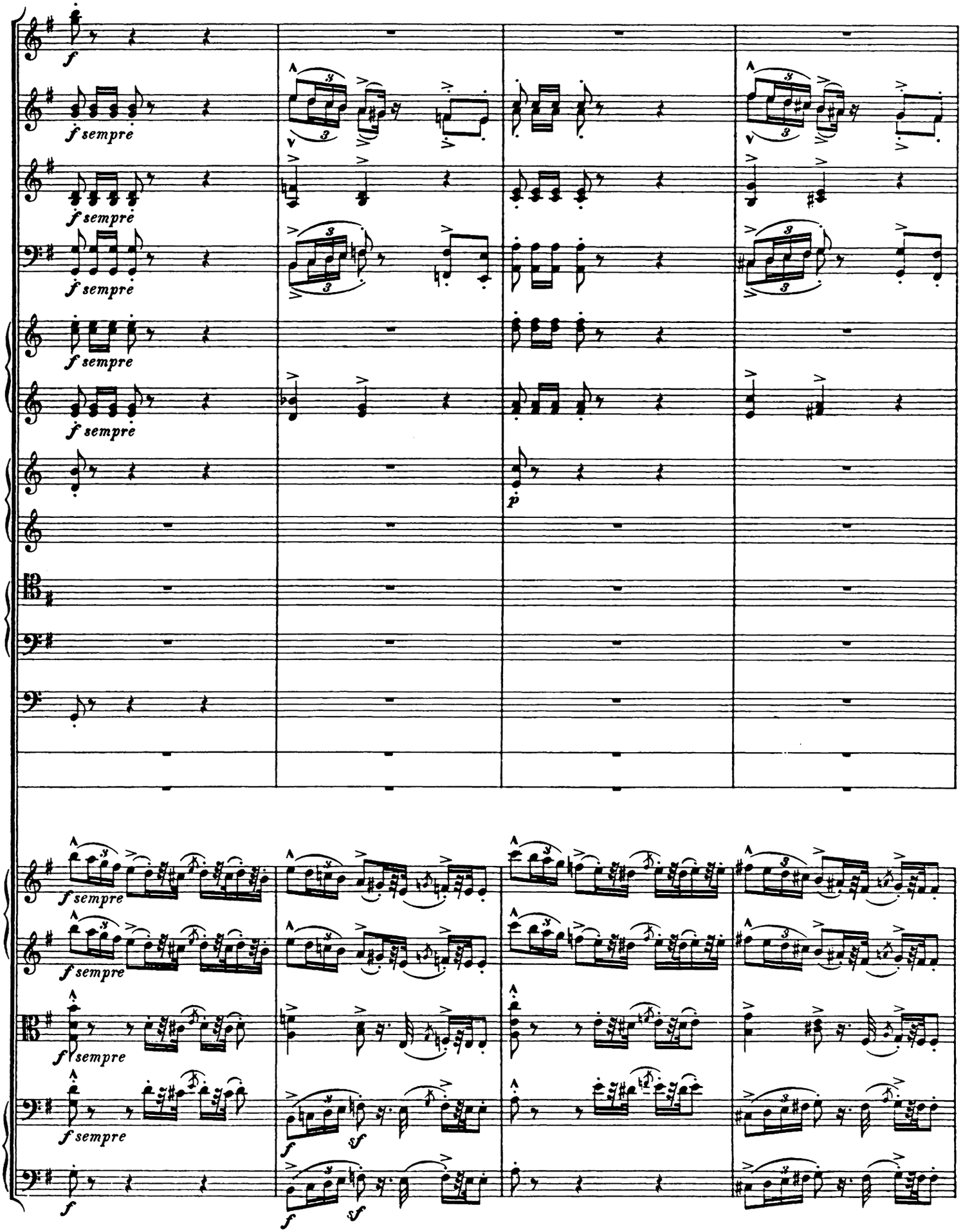


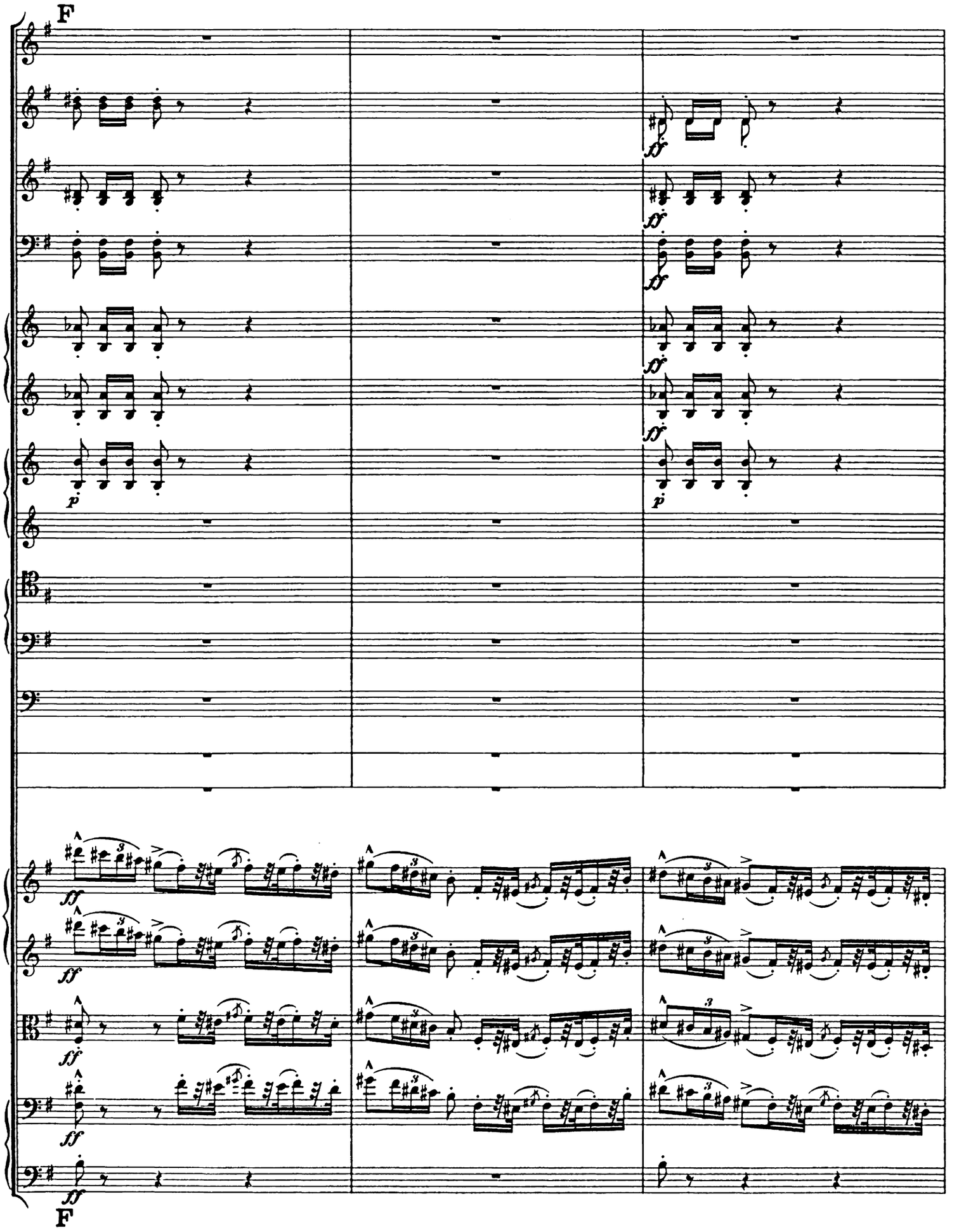
NB. Bei dem Polonaisen-Rhythmus: ♪♫♫ überall die Achtel kurz abgestossen (insbesondere das erste) und die 16tel schnell und schmetternd.

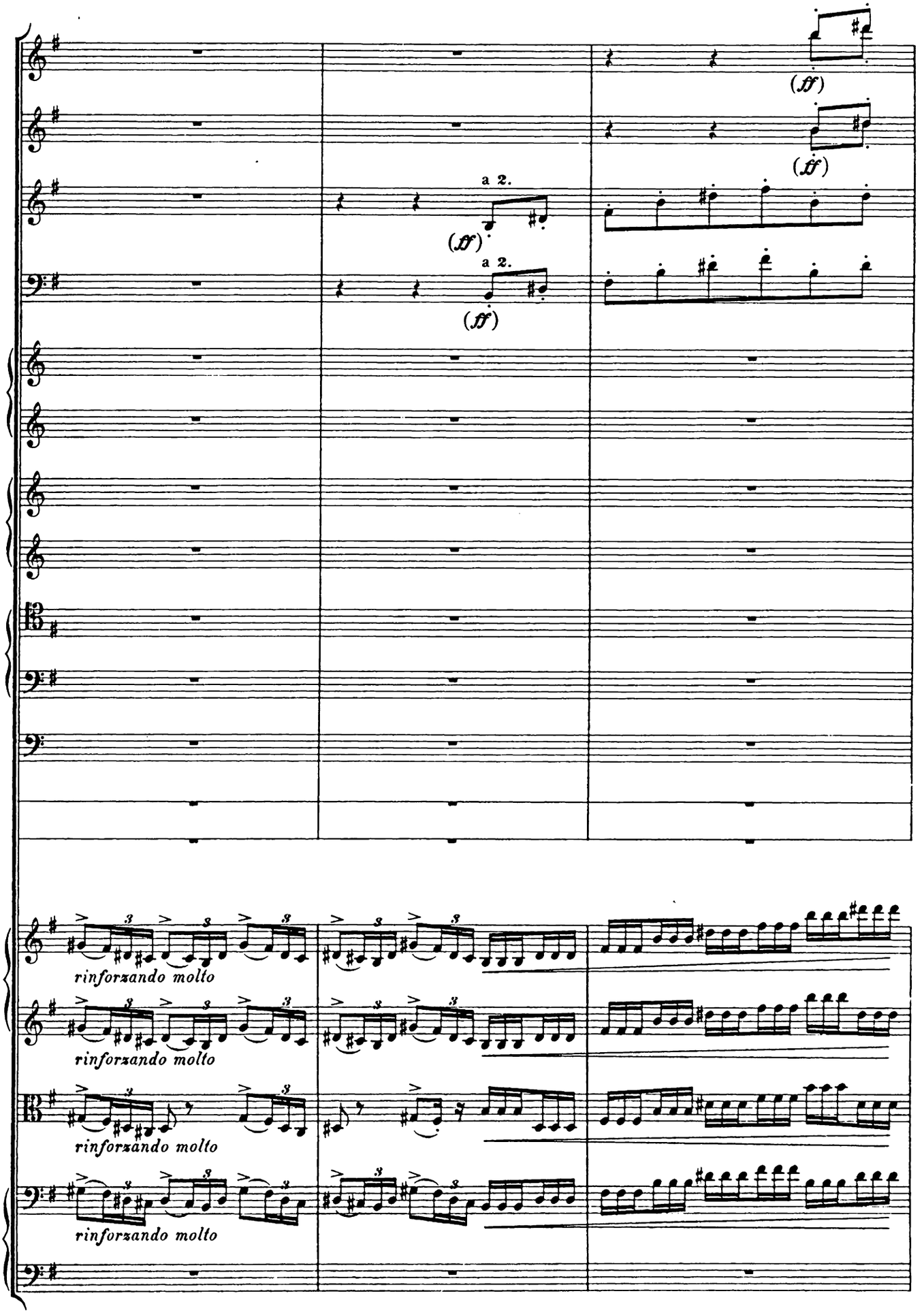
In the Polonaise rhythm ♪♫♫ the quavers everywhere very staccato (especially the first) and the semiquavers quick and ringing.

Dans le rhythme de la Polonaise ♪♫♫, les croches (surtout la première) partout bien détachées et les doubles croches vites et éclatantes.


f
(mf)
p
rinforzando


f
f sempre
p
sf


F
ff
F

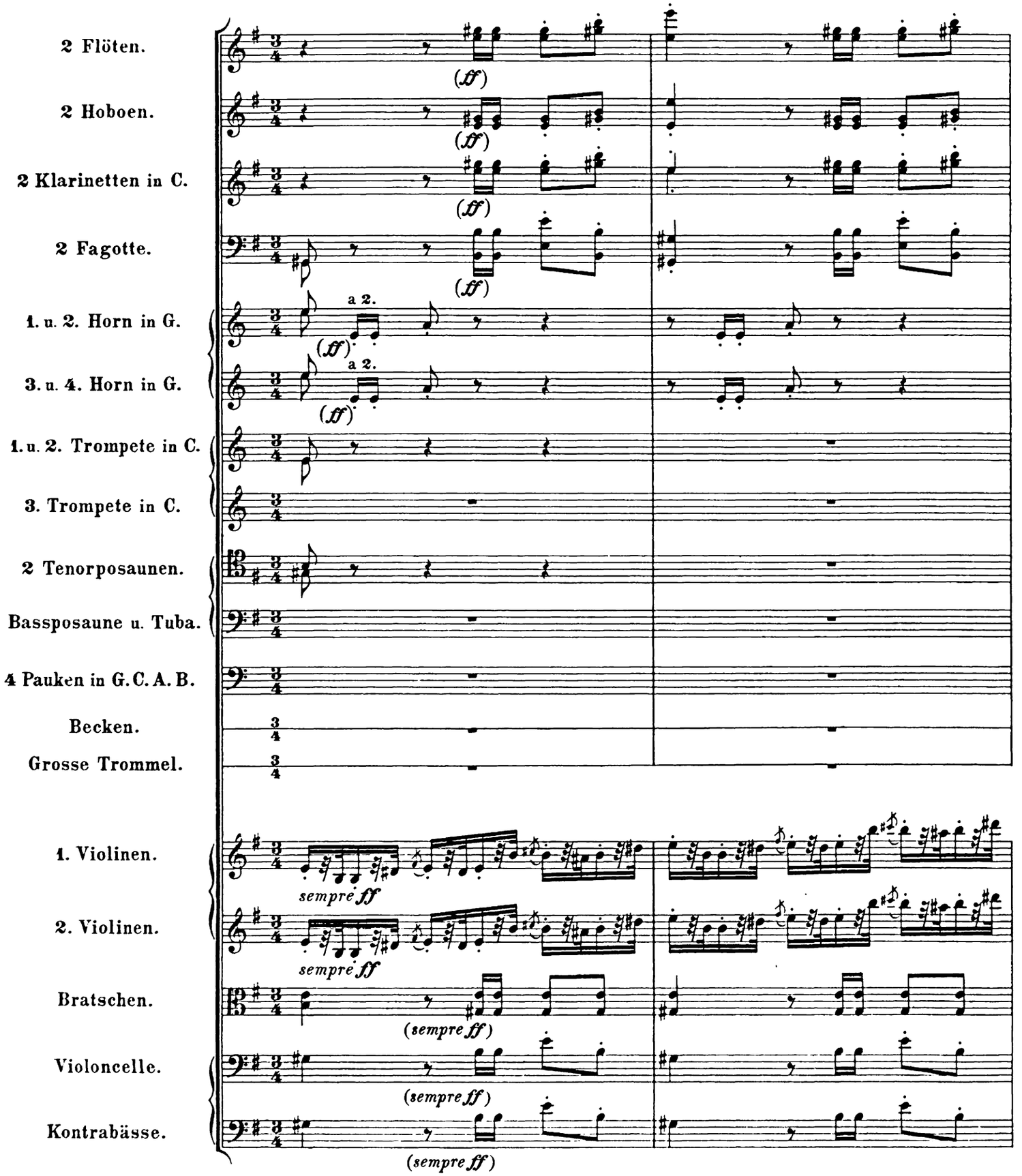


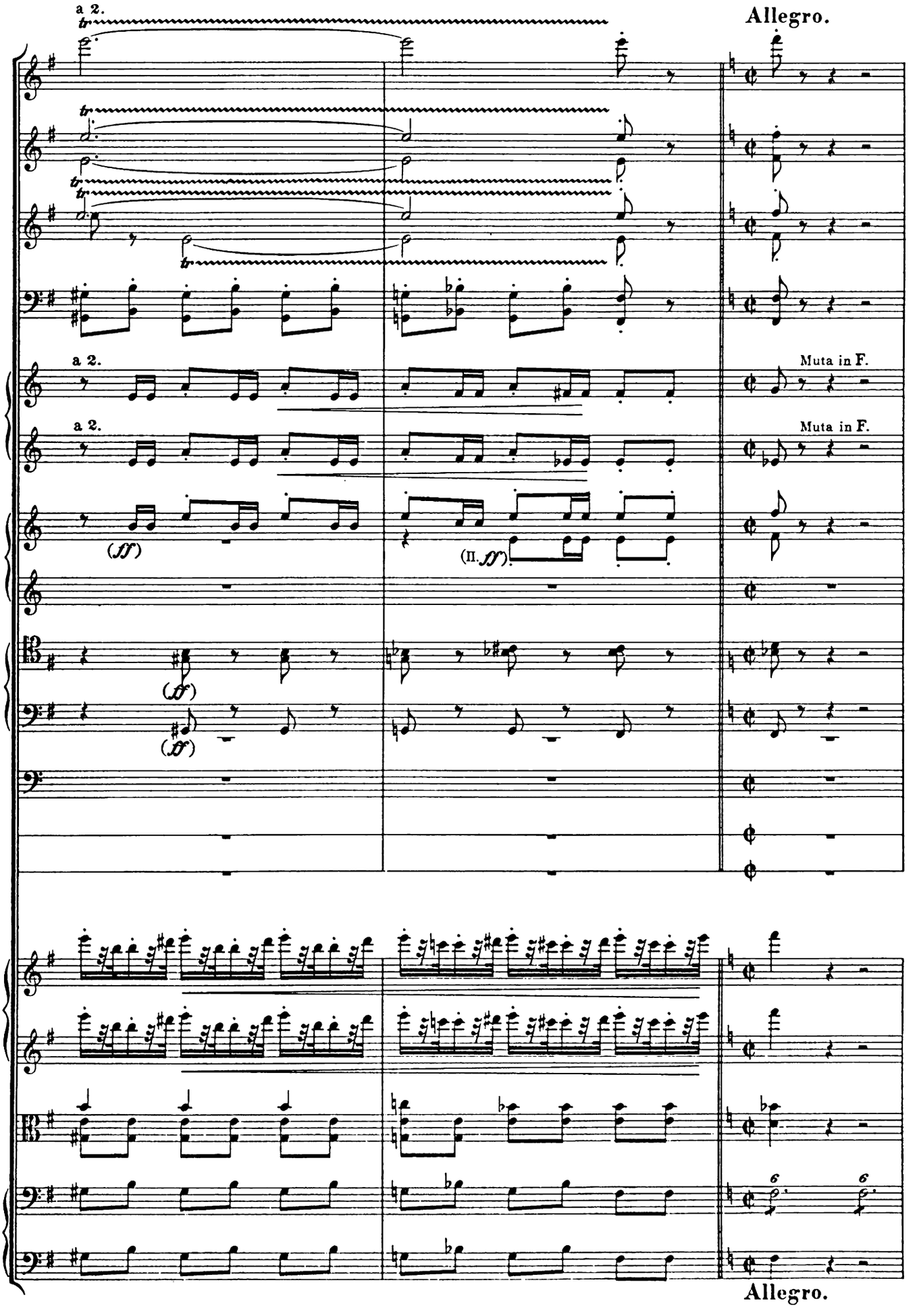
Hierauf weiter Seite 35 der Partitur: *Allegretto*, ohne Tempowechsel.
From here to page 35 of the score: Allegretto, *without change of time.*
Allez à la page 35 de la partition: *Allegretto*, sans changer le temps.

Zur Kürzung von Seite 40, letzter Takt, bis zu Seite 87, fünfter Takt, dienen folgende vier Verbindungstakte (Fortsetzung des Buchstaben **G** zur Fortsetzung des Buchstaben **R**):

*To shorten, go from page 40, last bar, to page 87, bar 5, the four following bars serving as a link. (Continuation of letter **G** to continuation of letter **R**)*

Pour abréger le morceau, supprimer ce qui est contenu entre la page 40, dernière mesure et la page 87 mesure 5, et le remplacer par les quatre mesures suivantes. (Suite de la lettre **G** jusqu'à la suite de la lettre **R**)



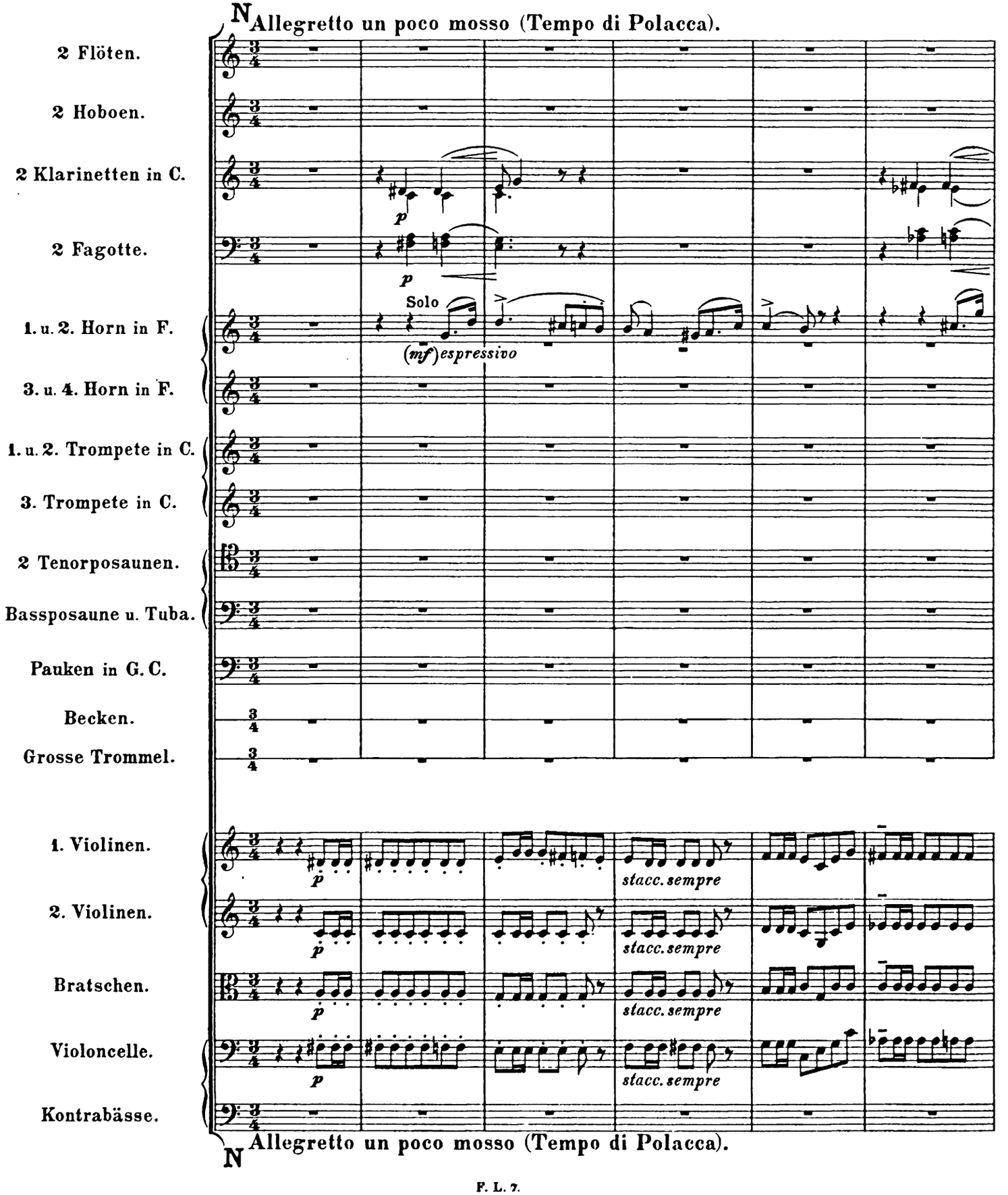


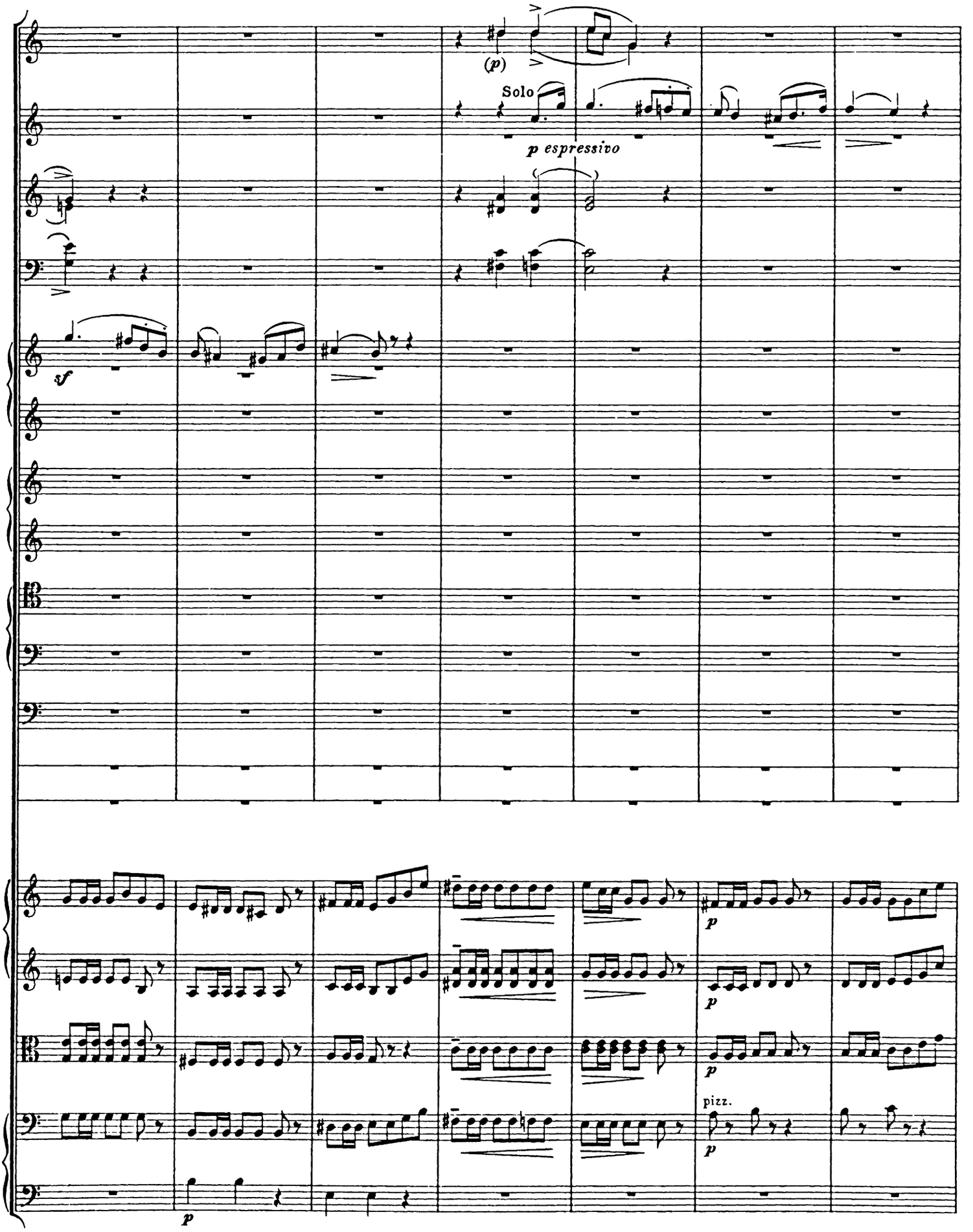
Hierauf weiter Seite 87 der Partitur, Takt 5.
From here to page 87 of the score, bar 5.
Allez à la page 87 de la partition, mesure 5.

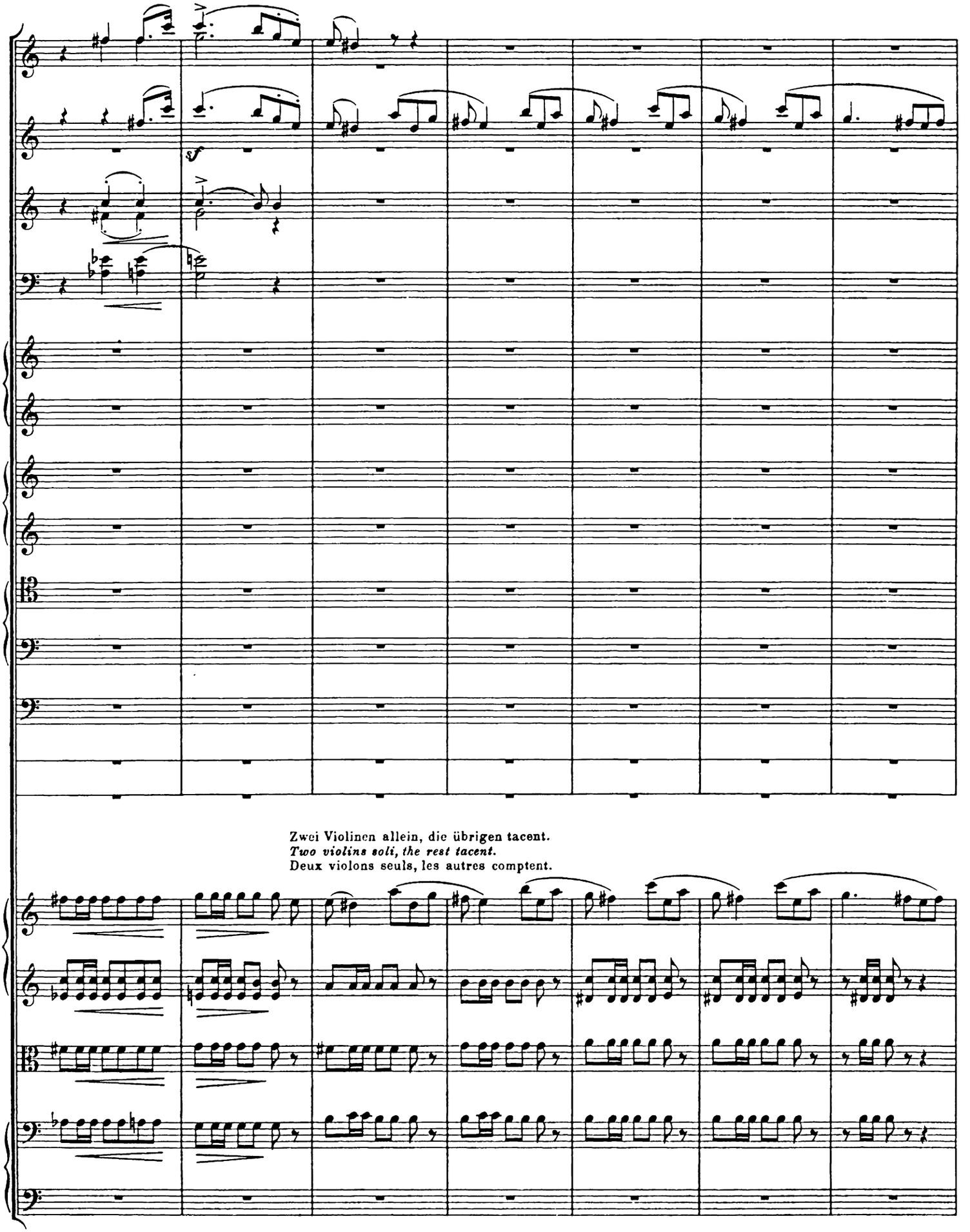
Nach der Fermate 𝄐 Seite 68, Takt 3 der Partitur tritt der Polonaisen-Rhythmus mit Buchstabe **N** wieder ein, wie folgt:

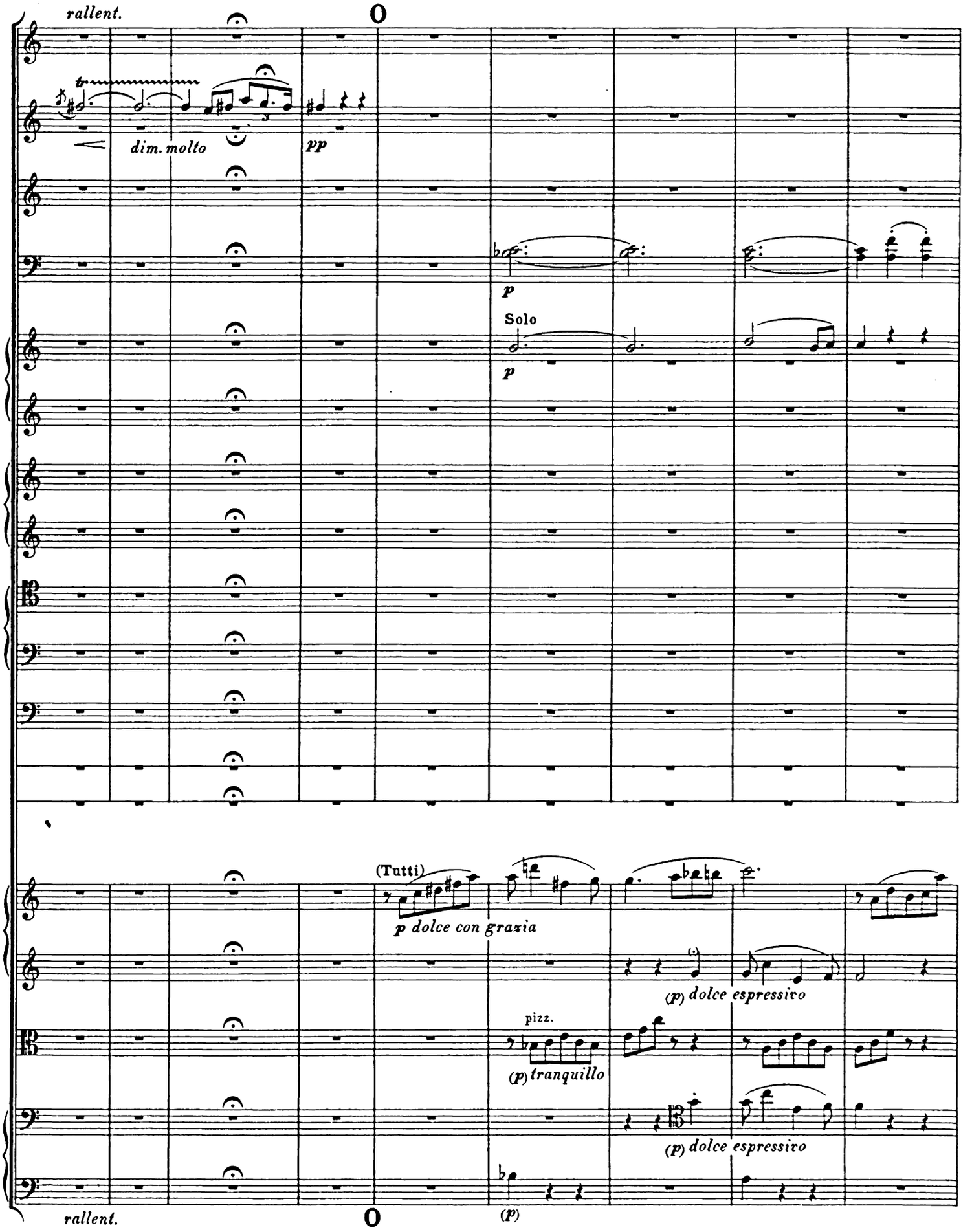
After the Fermata 𝄐, page 68, bar 3 of the score, the Polonaise rhythm re-enters with letter N, as follows:

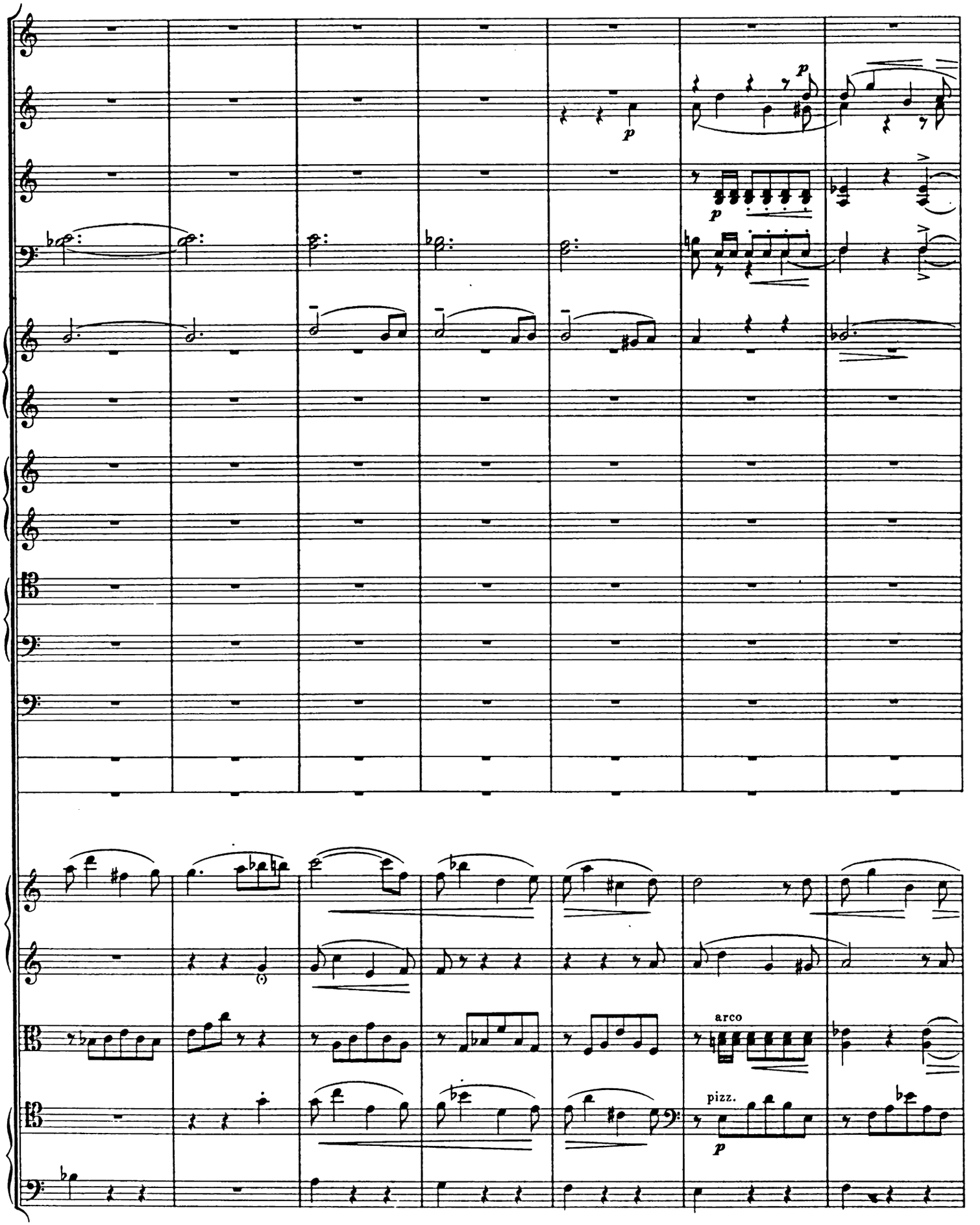
Après le point d'orgue 𝄐, page 68, mesure 3 de la partition, le rhythme de la Polonaise rentre à la lettre **N**, comme il suit:

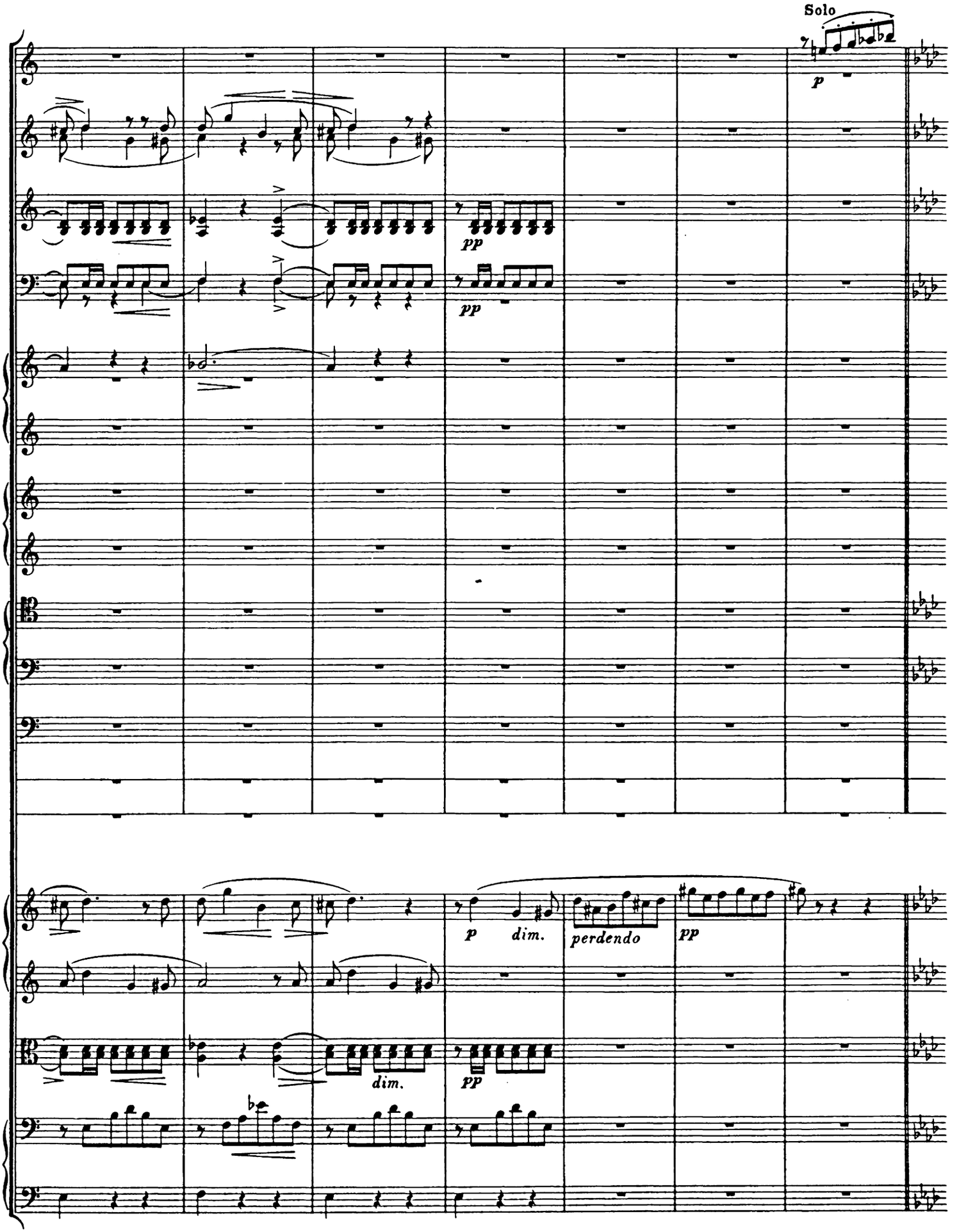


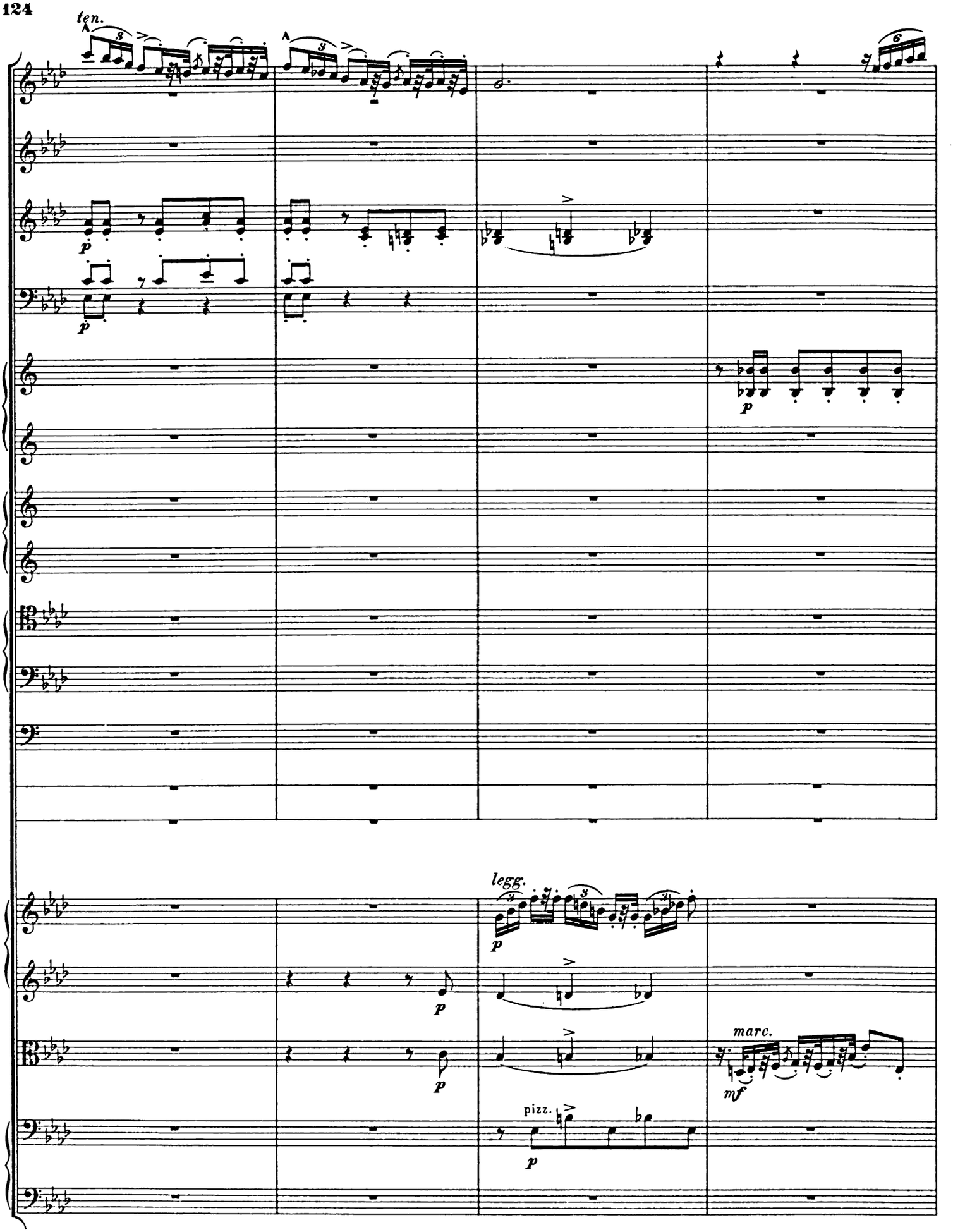

(p)
Solo
p espressivo
sf
p
p
p
pizz.
p
p

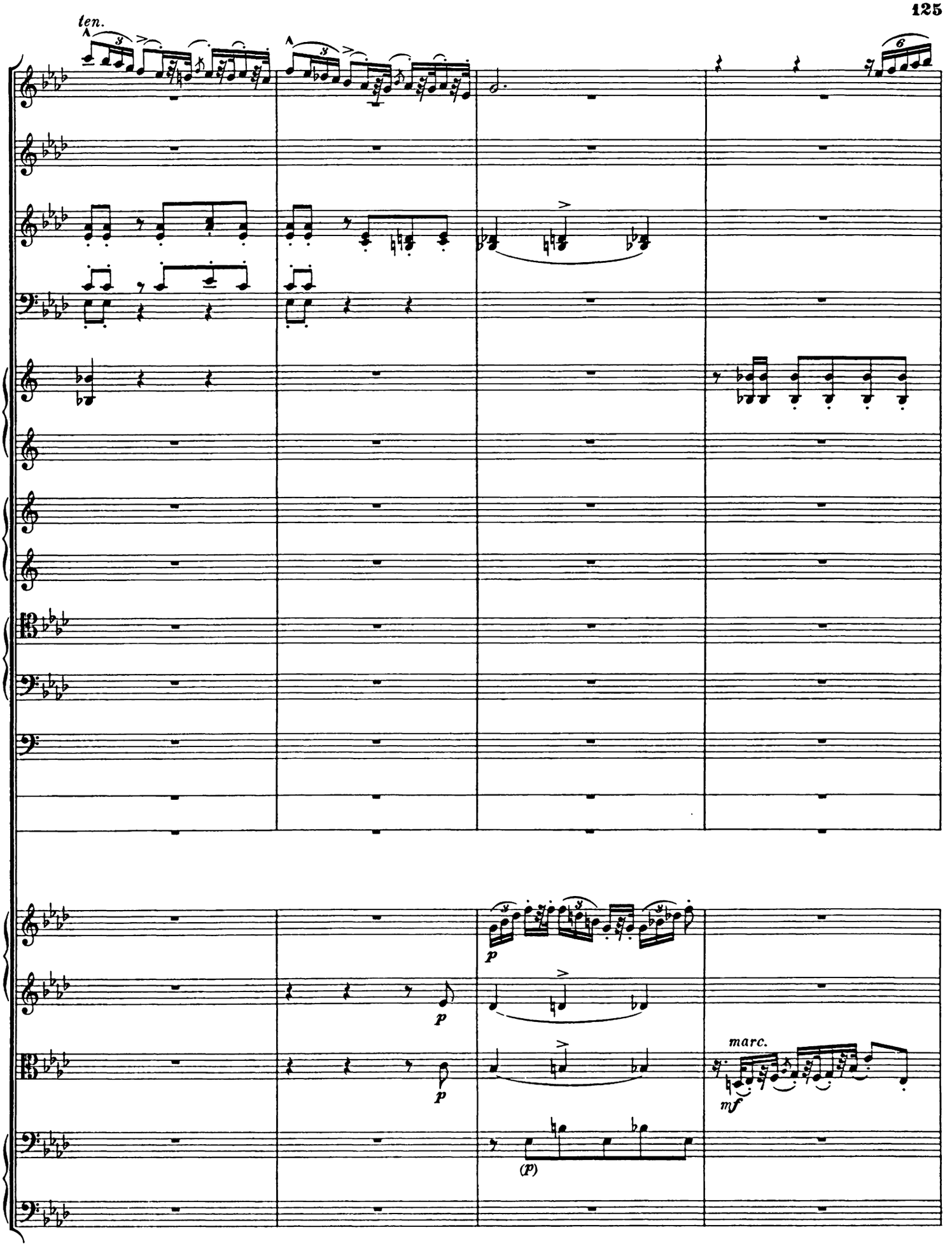

Zwei Violinen allein, die übrigen tacent.
Two violins soli, the rest tacent.
Deux violons seuls, les autres comptent.

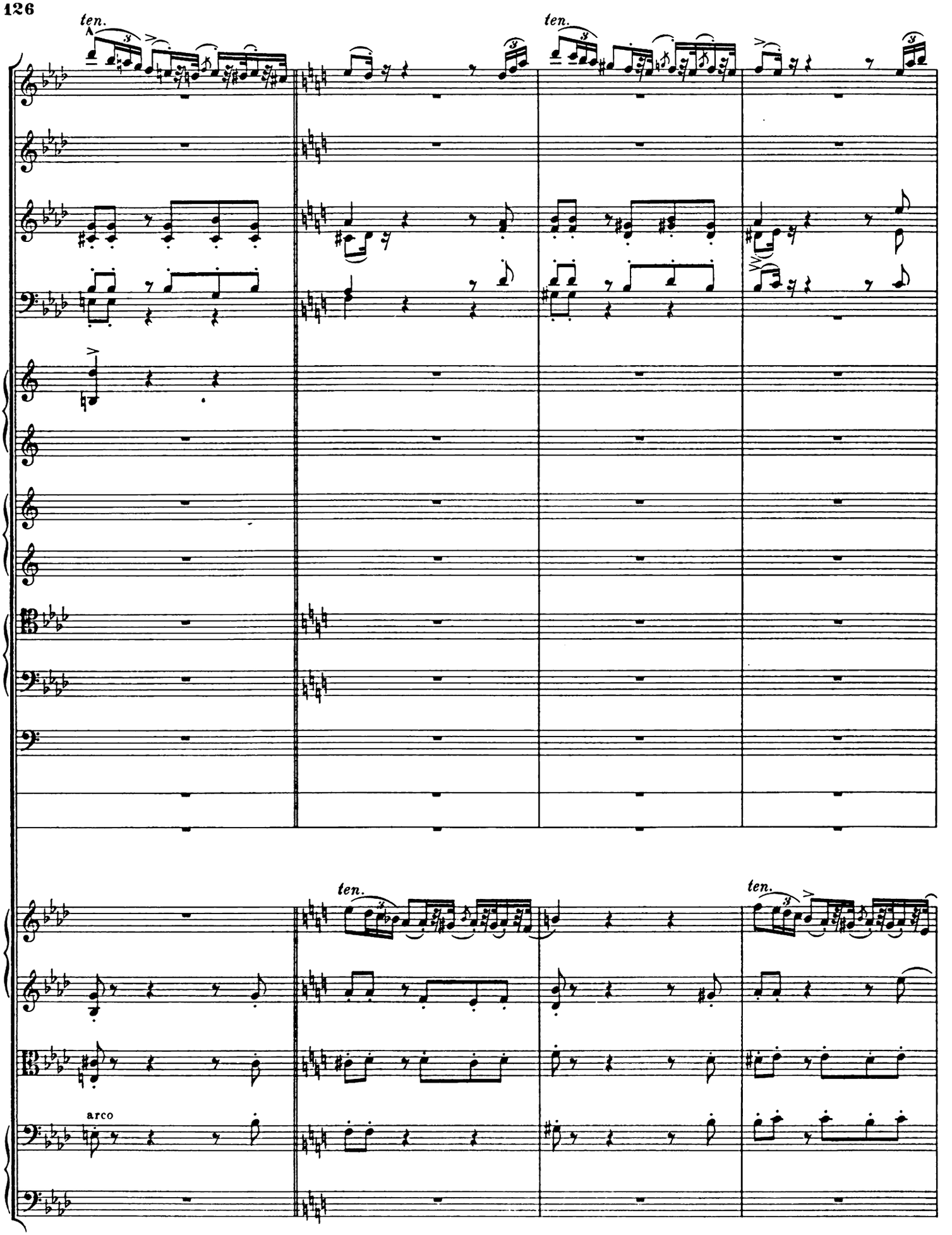

rallent.
tr
dim. molto
pp
p
Solo
p
(Tutti)
p dolce con grazia
(p) dolce espressivo
pizz.
(p) tranquillo
(p) dolce espressivo
(p)
rallent.

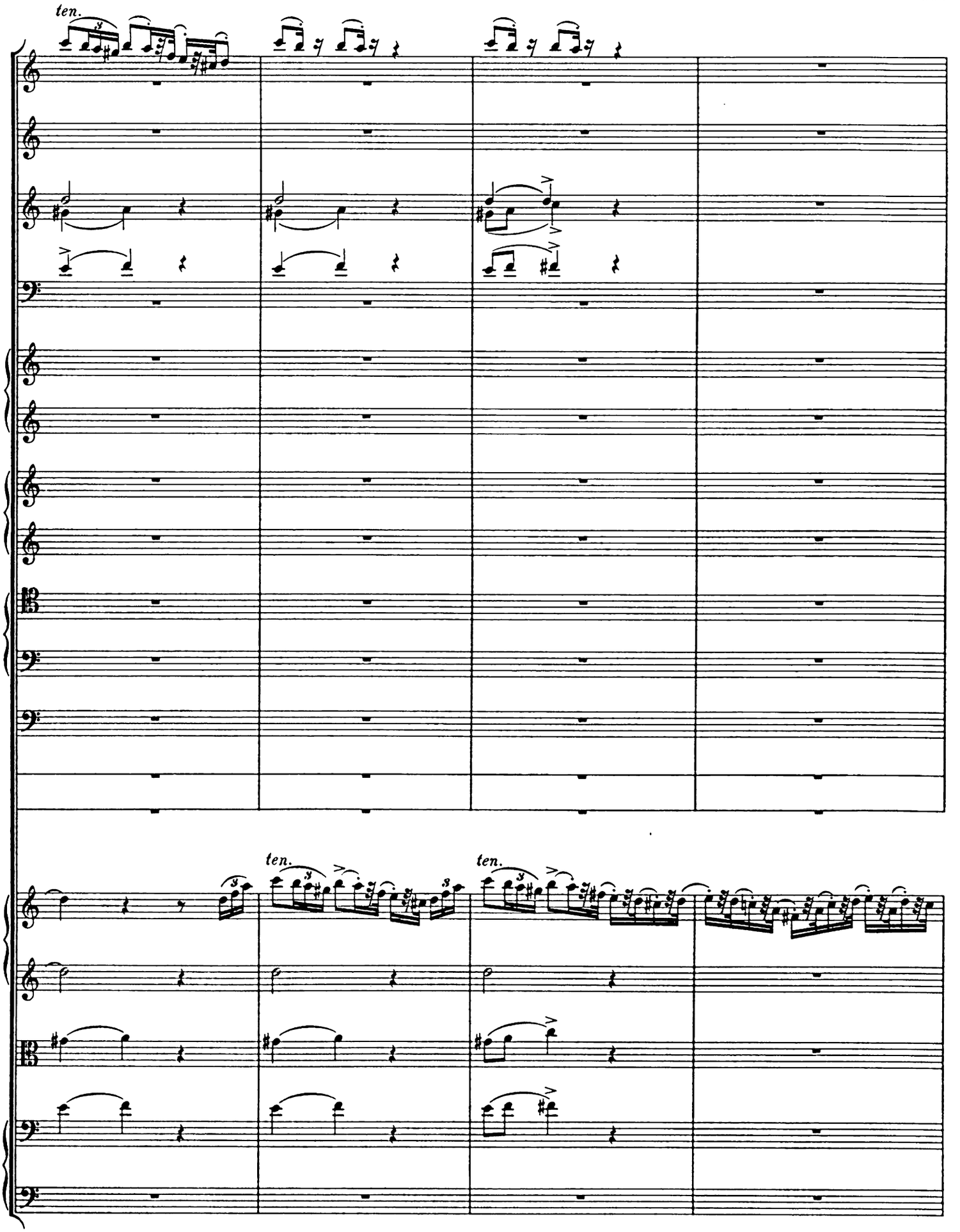

p
p
p
arco
pizz.
p

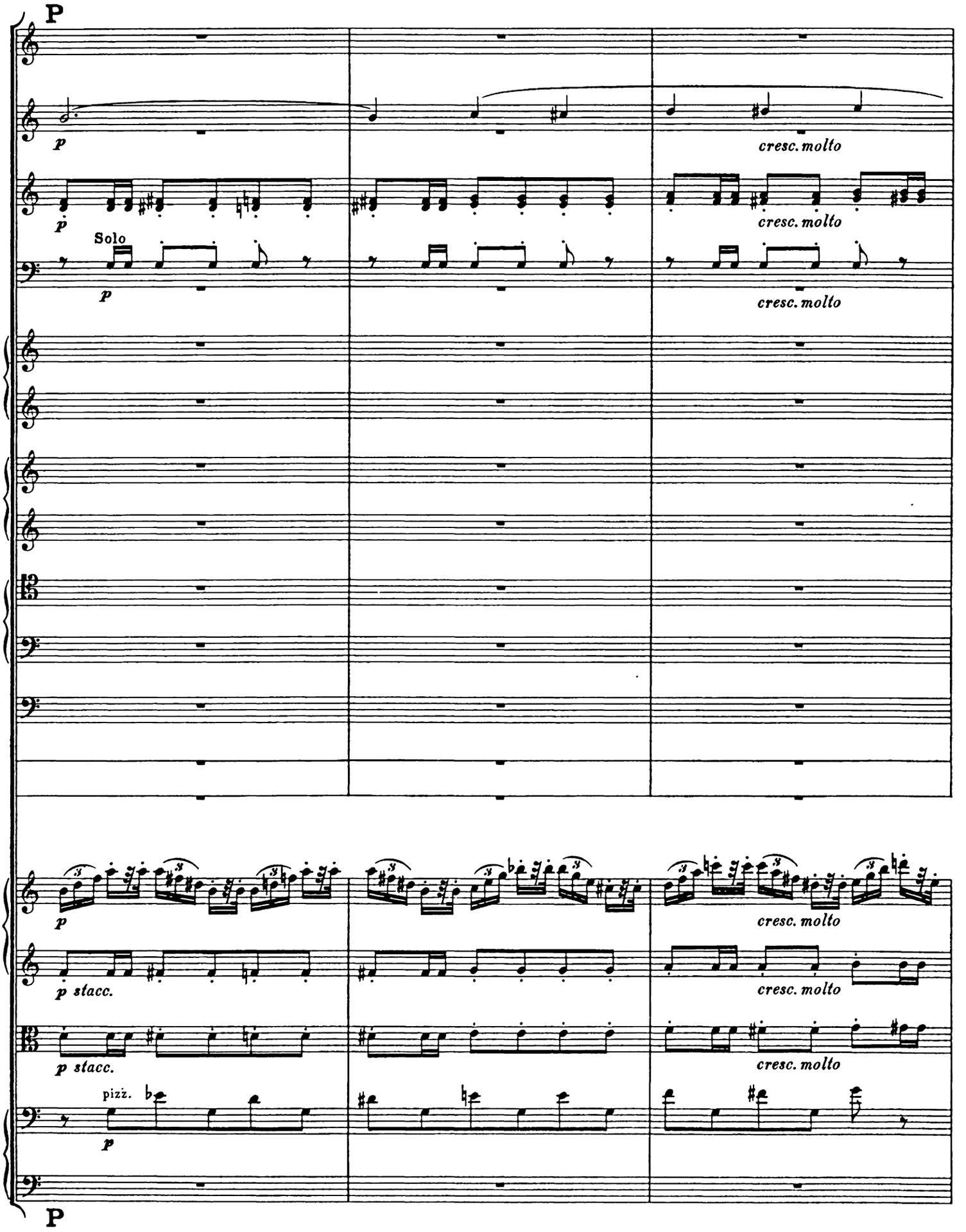

Solo
p
pp
pp
p
dim.
perdendo
pp
dim.
pp

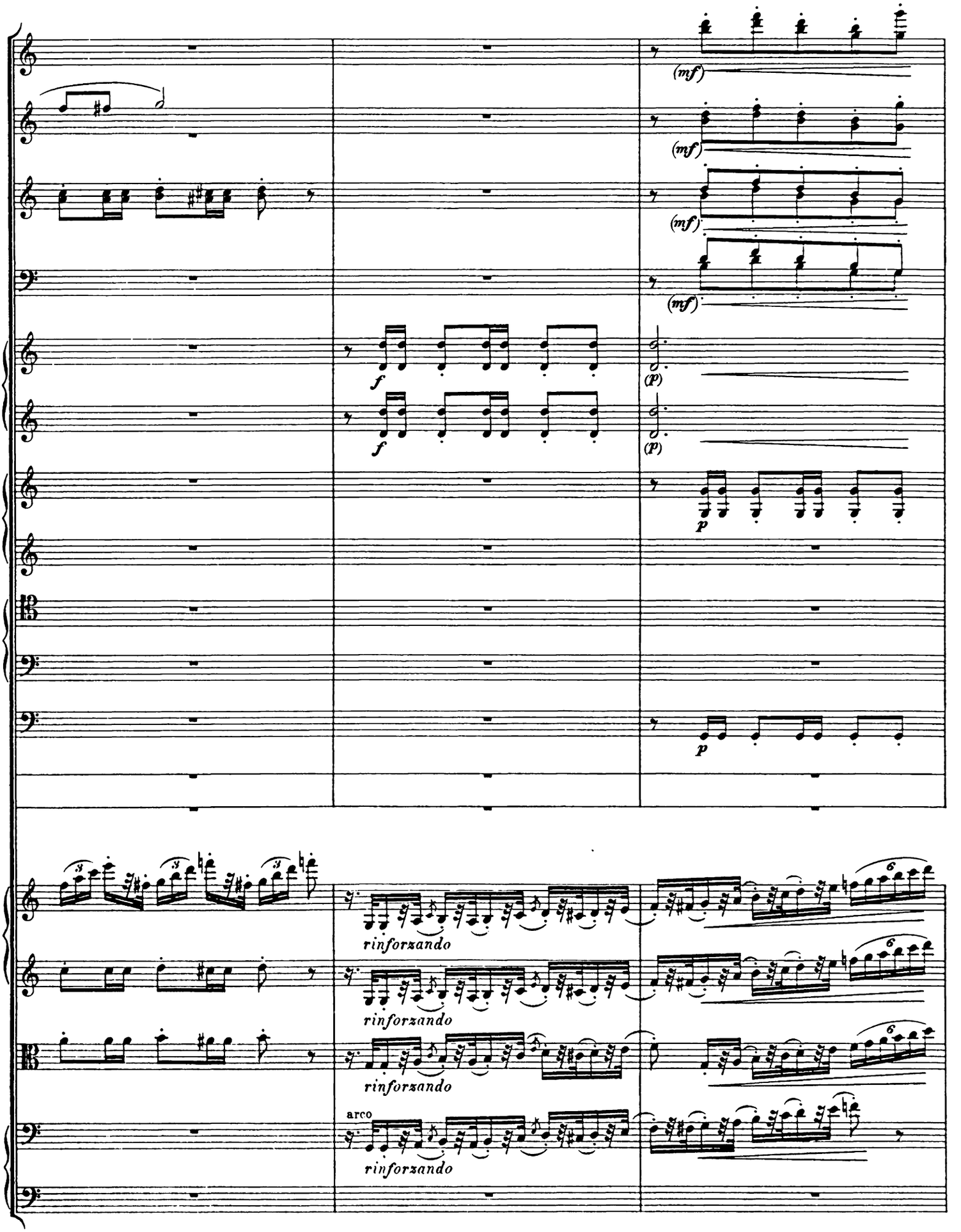

ten.
p
p
p
legg.
p
p
marc.
mf
pizz.
p

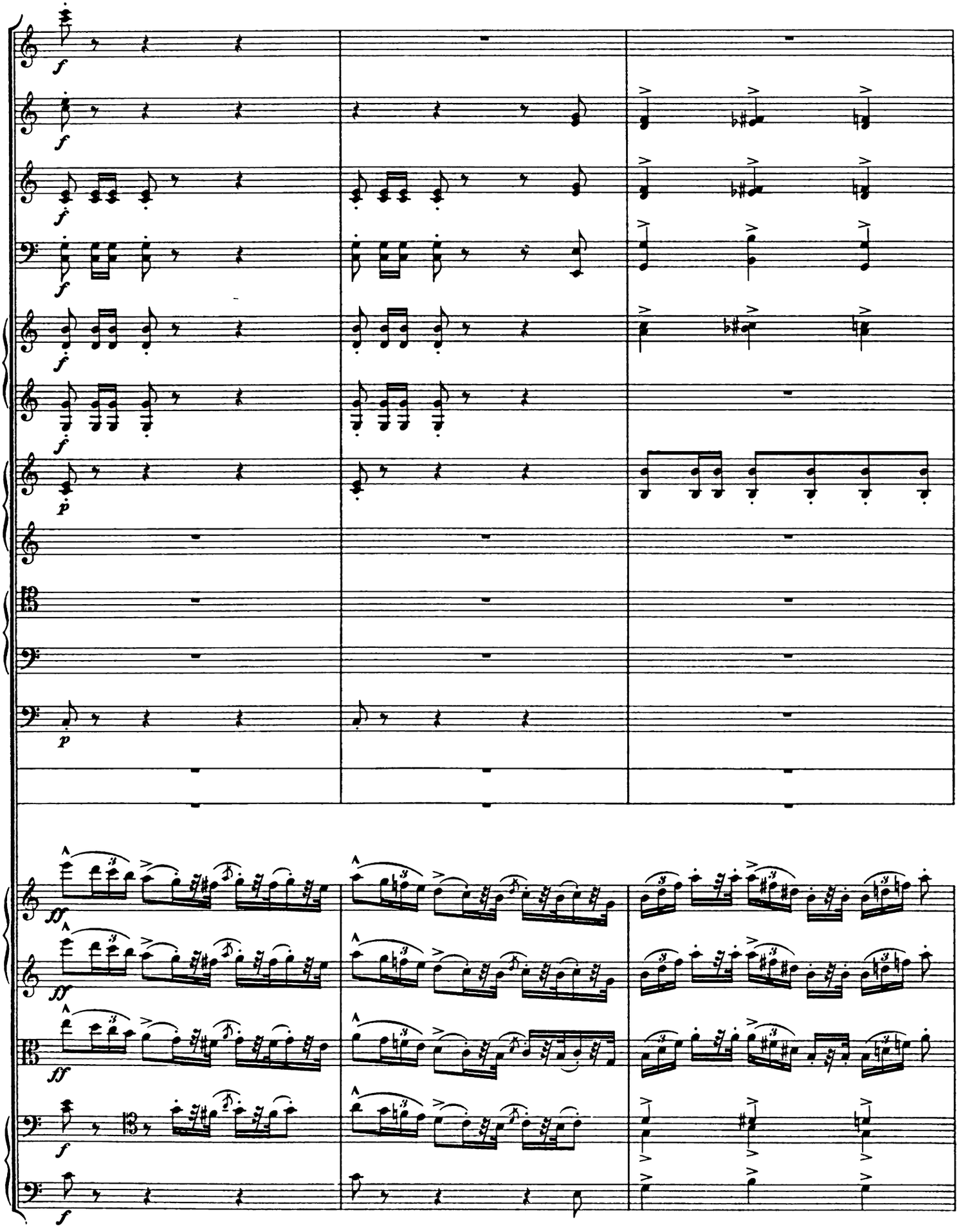

ten.
p
p
p
marc.
mf
(p)

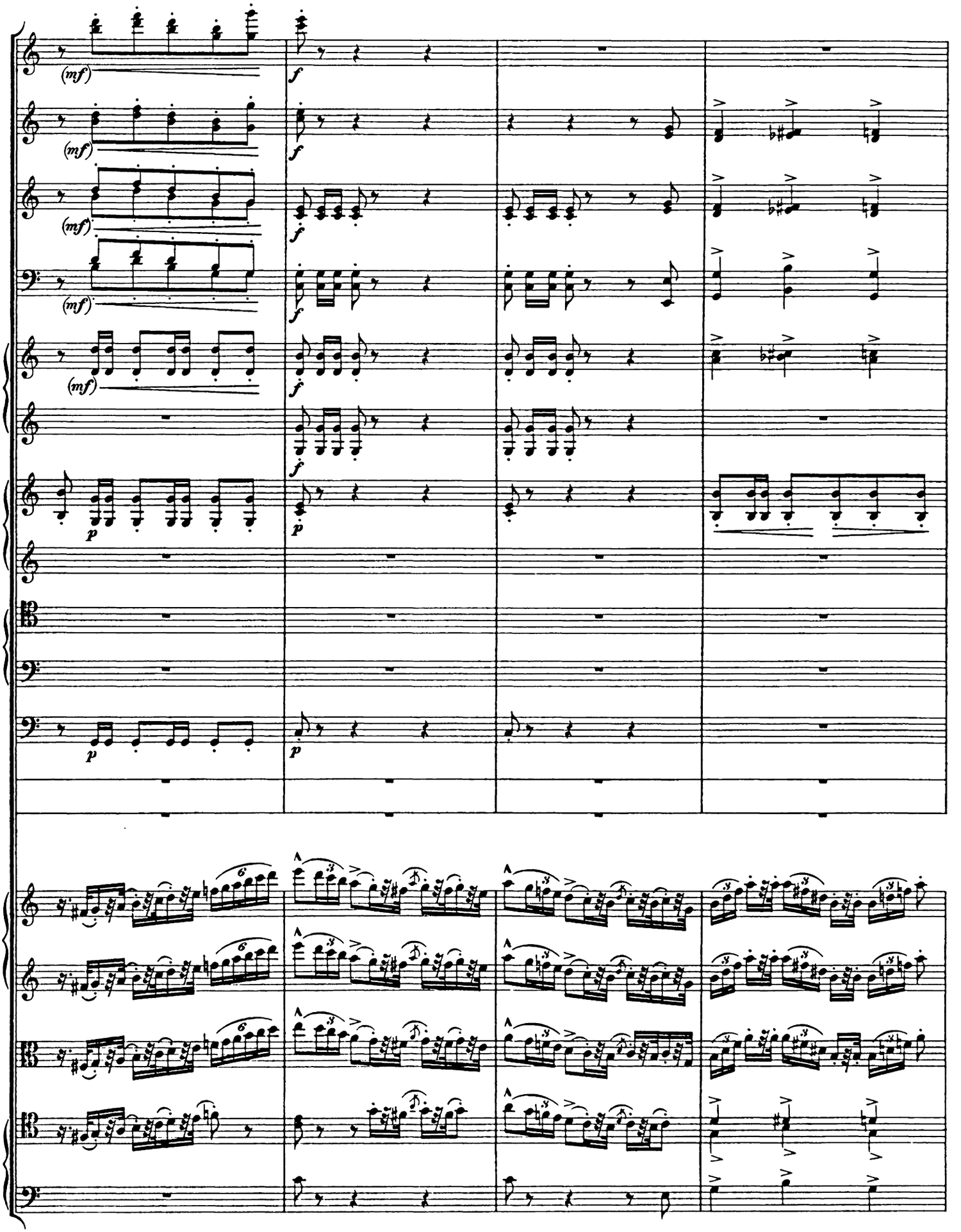

ten.
A
ten.
ten.
ten.
arco

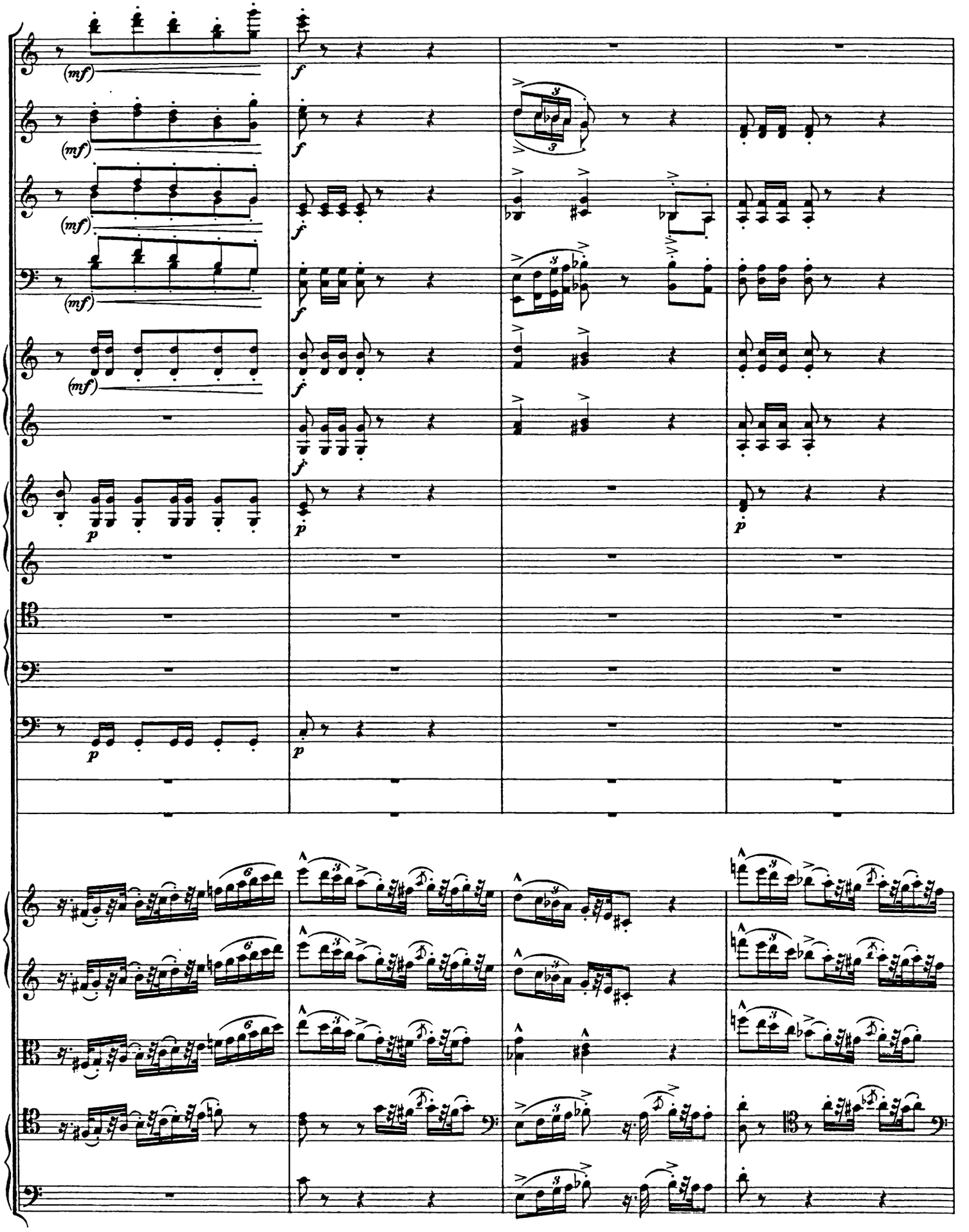

ten.
ten.
ten.

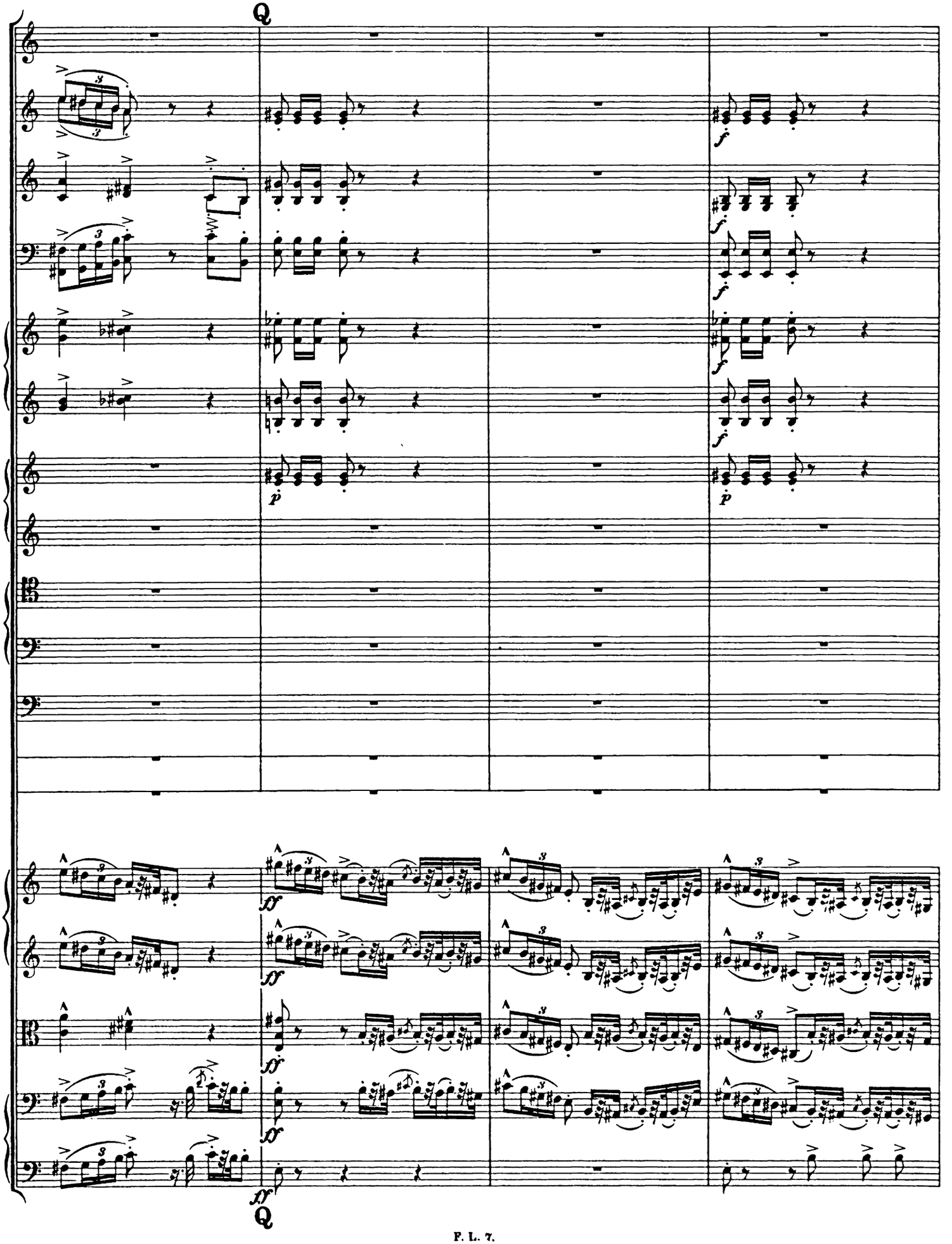

P
p
cresc. molto
p
Solo
p
cresc. molto
cresc. molto
p
cresc. molto
p stacc.
cresc. molto
p stacc.
cresc. molto
pizz.
p
P

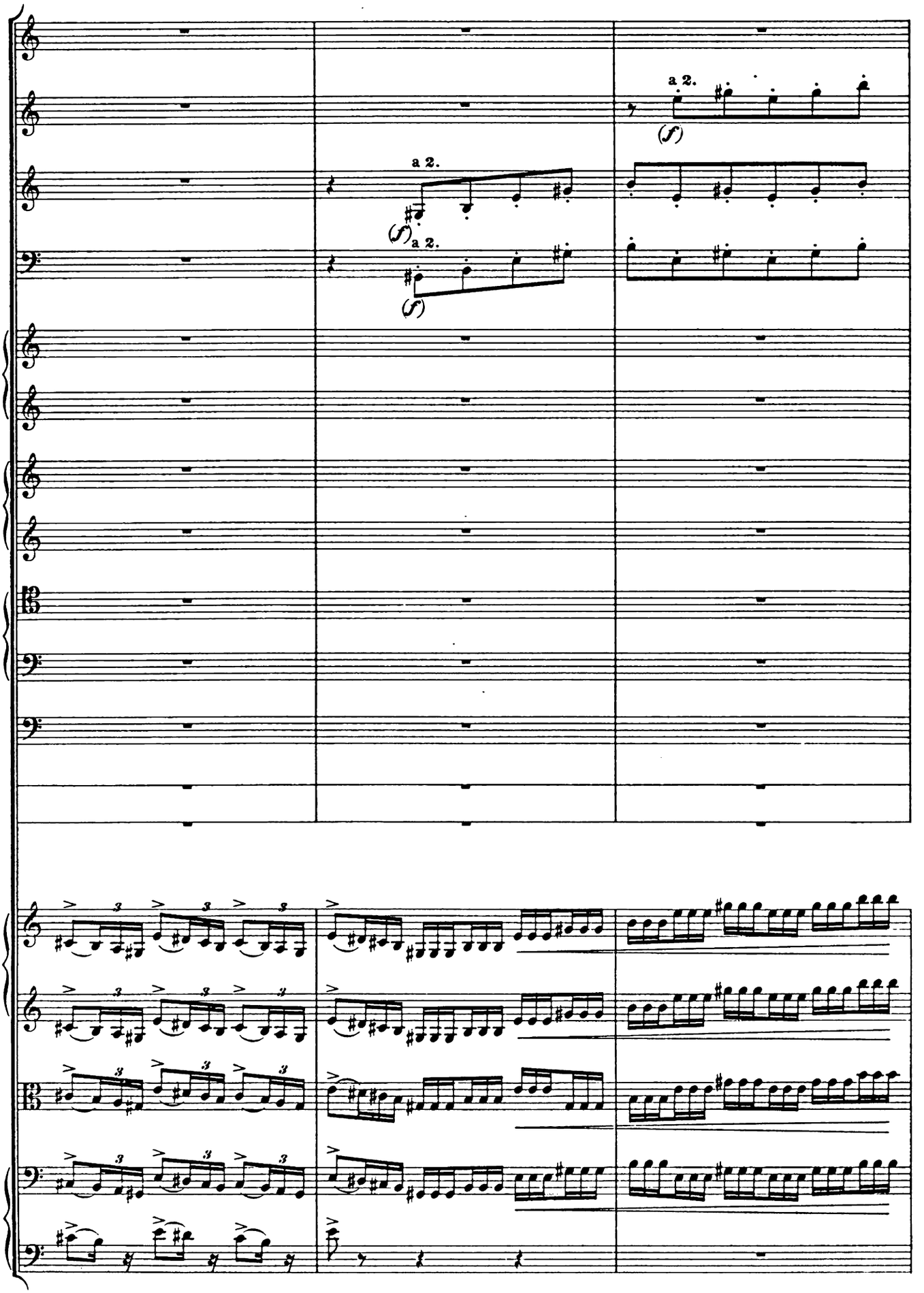

(mf)
(mf)
(mf)
(mf)
f
f
(p)
(p)
p
p
rinforzando
rinforzando
rinforzando
arco
rinforzando




(mf)
f
p


(mf)
f
p


Q
f
f
f
f
p
p
ff
ff
ff
Q

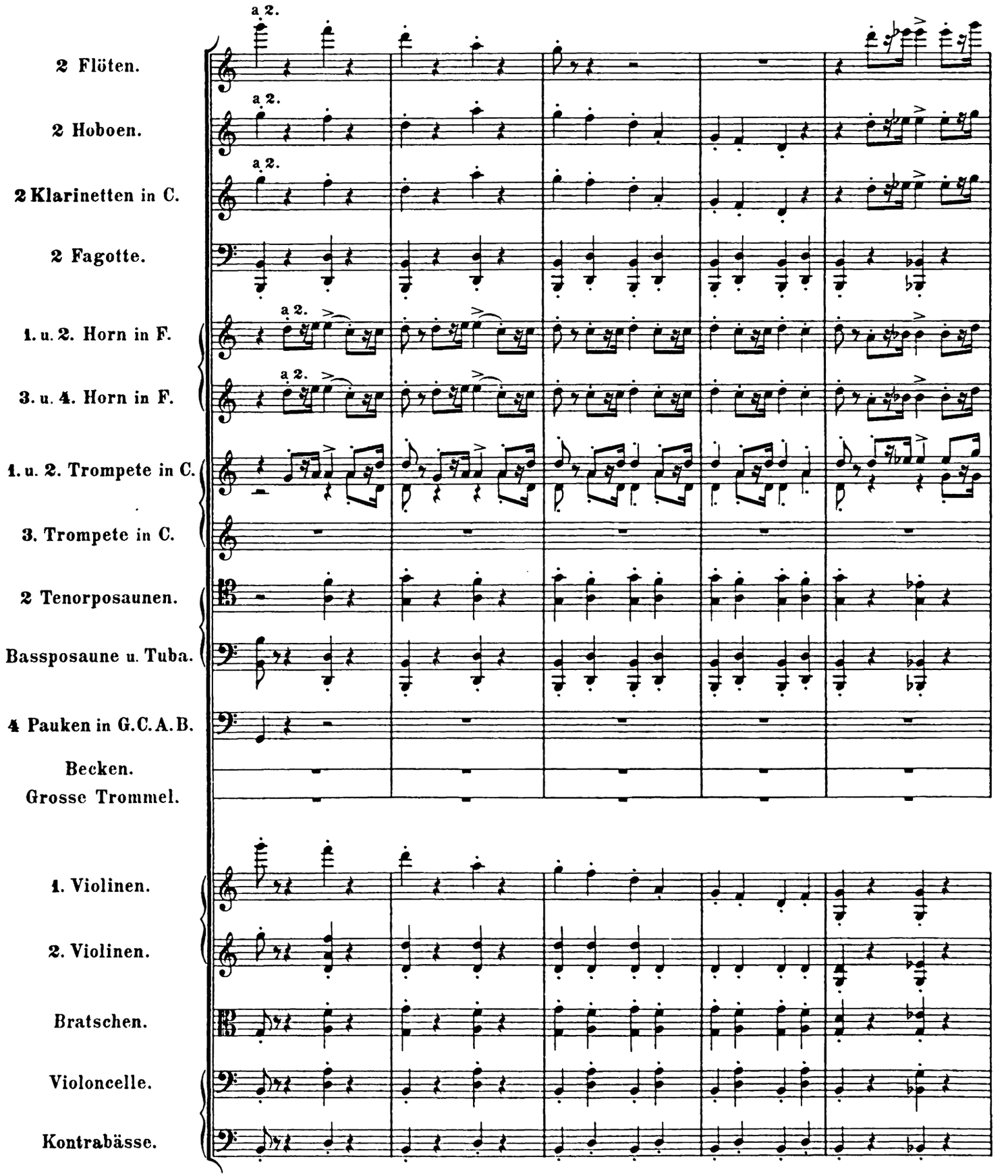


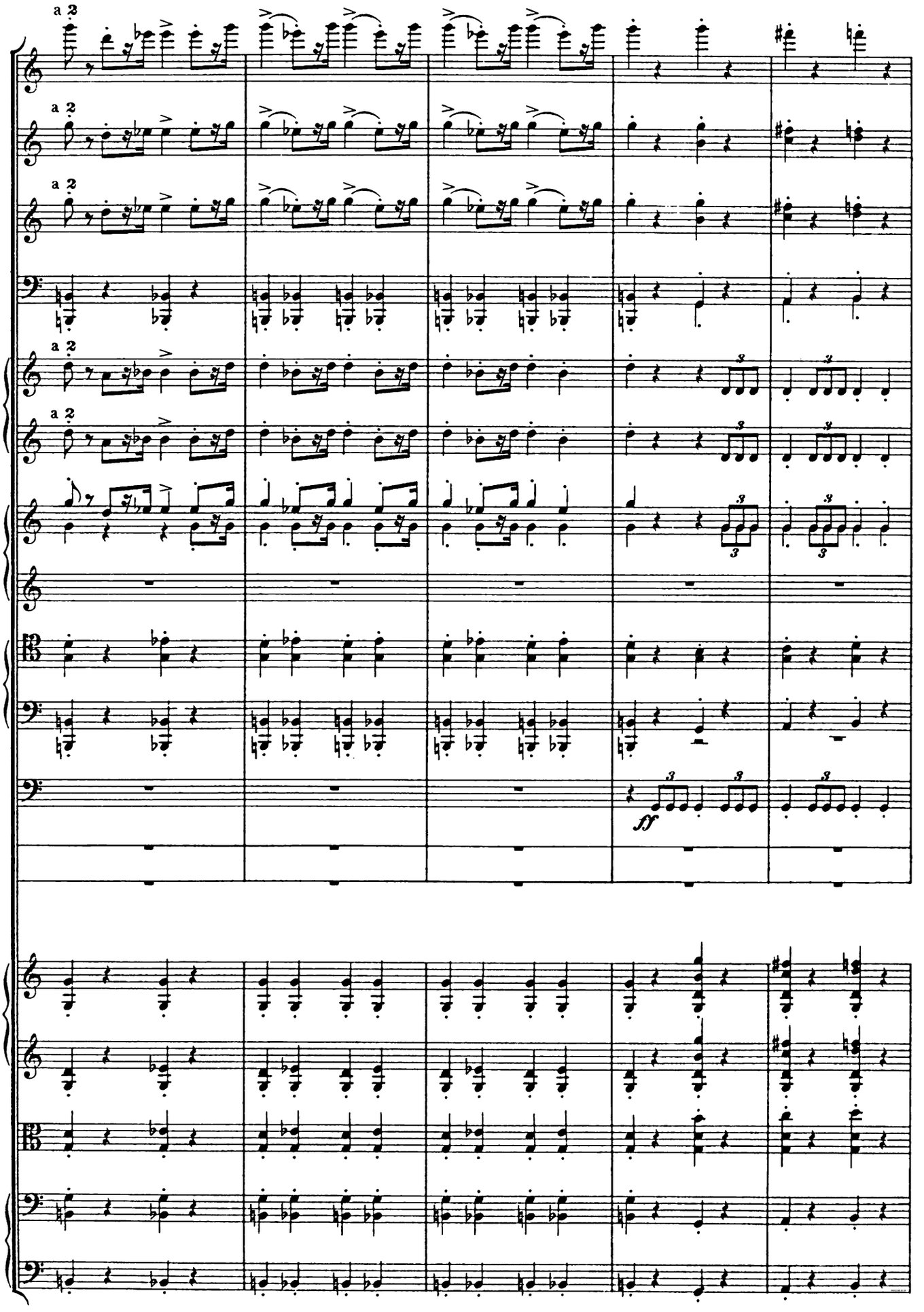
Hierauf weiter Seite 82 der Partitur: *Allegretto*, ohne Tempowechsel.
From here to page 82 of the score: Allegretto, *without change of time.*
Allez à la page 82 de la partition: *Allegretto*, sans changer le temps.

Anstatt des ersten Taktes Seite 93 der Partitur (Fortsetzung des Buchstaben T) sollen vor dem Eintritt des *fff* folgende 10 Takte eingeschaltet werden:

Instead of the first bar, page 93 of the score (Continuation of letter T) the entrance of the fff may be delayed by the following 10 bars:

On peut retarder l'entrée du *fff* en remplaçant la première mesure, page 93 (Suite de la lettre T) par les 10 mesures suivantes:





Hierauf weiter Seite 93 der Partitur, Takt 2, *fff.*
From here to page 93 of the score, bar 2, fff.
Allez à la page 93 de la partition, mesure 2, *fff.*