

# Beethovens Werke.

Vollständige, kritisch durchgesehene  
überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 20.

**DRAMATISCHE WERKE.**

PARTITUR.

No. 207<sup>b</sup>. König Stephan. Vorspiel von A. von Kotzebue.  
Op. 117.

LEIPZIG, BREITKOPF UND HÄRTEL.

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# Sammlung von Beethoven's Werke.

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Serie 20.

## Dramatische Werke.

### PARTITUR.

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N<sup>o</sup> 207<sup>b</sup> König Stephan. Op. 117.

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*Die Resultate der kritischen Revision dieser Ausgabe sind  
Eigenthum der Verleger.*





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# KÖNIG STEPHAN

Vorspiel von A. von Kötzebue.

Beethovens Werke.

Musik von

Serie 20. N<sup>o</sup> 207<sup>b</sup>

## L. VAN BEETHOVEN.

Op. 117.

### OUVERTURE.

Componirt zur Eröffnung des  
Theaters in Pesth im Jahre 1812.

Andante con moto.

Flauti.

Oboi.

Clarinetten in B.

Fagotti.

Contrafagotto.

Corni in Es.

Corni in C.

Trombe in Es.

Timpani in Es u. B.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.



This musical score is for a piece in B-flat major, Op. 207, No. 23. It consists of 12 staves. The first five staves are for the right hand, and the last seven are for the left hand. The score begins with a treble clef and a key signature of two flats. The first staff has a melodic line with a fermata. The second and third staves have rhythmic accompaniment. The fourth staff is marked *sempre staccato* and features a series of chords. The fifth staff has a melodic line with a fermata. The sixth and seventh staves are for the left hand, with the sixth staff marked *arco*. The eighth and ninth staves are for the right hand, with the eighth staff marked *p* and the ninth staff marked *f*. The tenth and eleventh staves are for the left hand, with the tenth staff marked *arco*. The twelfth staff is for the right hand, marked *f*. The score concludes with a fermata on the final note of the twelfth staff.



This musical score consists of 14 staves. The first two staves are for the vocal line, with dynamics *ff* and *dolce*. The next six staves are for the piano accompaniment, with dynamics *ff*, *p*, *staccato*, and *pp*. The final six staves are for the double bass, with dynamics *ff*, *pizz.*, *p*, and *arco*. The score includes various musical notations such as slurs, accents, and dynamic markings.



This musical score is for a piece in B-flat major, 3/4 time, consisting of 23 measures. The score is arranged in two systems of five staves each. The first system includes two treble clefs and two bass clefs. The second system includes two treble clefs and two bass clefs. The piece begins with a *dolce* marking in the first two staves. The first measure features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second measure continues the melodic line in the treble and the accompaniment in the bass. The third measure introduces a *p* dynamic in the treble. The fourth measure continues the *p* dynamic. The fifth measure features a *pp* dynamic in the treble. The sixth measure continues the *pp* dynamic. The seventh measure continues the *pp* dynamic. The eighth measure continues the *pp* dynamic. The ninth measure continues the *pp* dynamic. The tenth measure continues the *pp* dynamic. The eleventh measure continues the *pp* dynamic. The twelfth measure continues the *pp* dynamic. The thirteenth measure continues the *pp* dynamic. The fourteenth measure continues the *pp* dynamic. The fifteenth measure continues the *pp* dynamic. The sixteenth measure continues the *pp* dynamic. The seventeenth measure continues the *pp* dynamic. The eighteenth measure continues the *pp* dynamic. The nineteenth measure continues the *pp* dynamic. The twentieth measure continues the *pp* dynamic. The twenty-first measure continues the *pp* dynamic. The twenty-second measure continues the *pp* dynamic. The twenty-third measure concludes the piece with a *pp* dynamic and a *cresc.* marking.



Presto.

The musical score is written for piano and violin. The piano part consists of five systems of staves. The first system has four staves (treble and bass clefs). The second system has two staves (treble clef). The third system has two staves (treble and bass clefs). The violin part consists of four staves, each starting with the instruction "arco". The tempo is marked "Presto." at the top left. Dynamics include fortissimo (f), piano (p), and dolce. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score shows a transition from fortissimo to piano and then to dolce in the later measures.



The image displays a page of musical notation for a piece identified as B. 207 (23). The score is arranged in a system of ten staves. The top two staves are for the vocal line, while the remaining eight staves are for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions include *cresc.* (crescendo), *p cresc.* (piano crescendo), *sempre staccato* (always staccato), and *a 2.* (second ending). The piano part features a complex texture with multiple voices, including a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand.



A musical score for a piece titled B. 207b (23). The score is written for a grand piano and consists of 16 staves. The first four staves are for the right hand, and the last four are for the left hand. The middle four staves are for the piano accompaniment. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features a variety of textures, including arpeggiated chords, flowing lines, and rhythmic patterns. The dynamics are marked with *f* (forte) and *più f* (pianissimo forte). The score is divided into two systems, with the first system containing the first four staves and the second system containing the remaining twelve staves. The first system ends with a double bar line and a repeat sign. The second system begins with a double bar line and a repeat sign. The score is written in a clear, legible hand.



This musical score consists of 14 staves. The top four staves are arranged in two systems of two staves each, with a *ff* dynamic marking at the beginning of each system. The bottom four staves are also in two systems of two staves each, with a *ff* dynamic marking at the beginning of each system. The middle four staves are grouped by a brace on the left and contain melodic lines with *ff* dynamics. The bottom two staves feature a rhythmic accompaniment with a *ff* dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A first ending bracket labeled 'a 2.' spans the final measures of the top four staves.



This page contains a musical score for a piece identified as B. 207b (23). The score is written for a piano and is organized into two systems. The first system consists of four staves: two treble clefs and two bass clefs. The second system consists of six staves: two treble clefs and four bass clefs. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system features complex chordal textures with many beamed notes and slurs. The second system is characterized by a prominent triplet pattern in the upper staves, with the lower staves providing a steady accompaniment. The page number '9' is located in the top right corner.



This musical score consists of 14 staves. The top four staves are for the right hand, and the bottom four are for the left hand. The middle four staves are grand staff notation. The score includes various musical notations such as triplets (marked with '3'), accents (marked with 'a 2.'), and dynamic markings ('ff', 'dim.', 'p'). The music is written in a key with two flats and a 3/4 time signature. The piece concludes with a final chord in the right hand.



This musical score is for B. 207b (23) and consists of 11 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom four staves are for a piano (Right Hand and Left Hand). The score is in the key of B-flat major and 3/4 time. The string parts feature complex rhythmic patterns, often with sixteenth-note runs, and dynamic markings such as *cresc.* and *p*. The piano part includes a section marked *a2.* and *pizz.* (pizzicato) with a *p* dynamic. The score concludes with a final cadence in the piano part.



This musical score consists of 12 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom four staves are for a piano (Right Hand and Left Hand). The score includes various musical notations such as *rin fz.*, *f*, *arco*, and *a 2.*. The piece is in a key with two flats and a 3/4 time signature. The first system shows a complex texture with rapid sixteenth-note passages in the strings and a more melodic line in the piano. The second system continues this texture with some changes in dynamics and articulation. The third system features a prominent *arco* section with sustained notes in the piano and intricate patterns in the strings. The fourth system concludes the page with a final cadence.



This musical score is for a piece in B-flat major, 2/4 time, consisting of 23 measures. It features a piano accompaniment and a vocal line. The piano part is written in two systems, each with a grand staff (treble and bass clefs). The vocal line is written in a single staff with a soprano clef. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). The vocal line includes a first ending marked "a 2." in measure 10. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The vocal line consists of a melodic line with some rests and a final cadence in measure 23.



The musical score on page 14 is a complex orchestral and piano arrangement. It features 14 staves. The top four staves are for the string section, with various melodic lines and some 'a2.' markings. The next four staves are for woodwinds, including a section with a 'cresc.' marking. The bottom six staves are for the piano, showing intricate textures with many triplets and dynamic markings such as 'f' and 'a2.'. The score is written in a minor key and includes a variety of musical notations, including slurs, accents, and dynamic markings.



This page contains a musical score for B. 207b (23). It features 14 staves of music. The top four staves are vocal parts, with the first three in treble clef and the fourth in bass clef. The next four staves are piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom four staves are for a second piano part, with the first two in treble clef and the last two in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *mf*. The key signature is B-flat major (two flats), and the time signature is 3/4. The music is arranged in a system with a brace on the left side.



Tempo 1.

This musical score consists of 14 staves. The first four staves are for the right hand, and the last four are for the left hand. The middle four staves are for the grand staff. The score is in 2/4 time and features a variety of dynamic markings including *ff*, *f*, *molto tenuto*, and *dim. pp*. The notation includes complex chords, arpeggios, and melodic lines with slurs and accents. The piece concludes with a final cadence marked by a double bar line and repeat dots.



The image displays a musical score for a piece identified as B. 207<sup>b</sup> (23.). The score is arranged in a system of ten staves. The top two staves are for a piano, with the first staff marked *p* *grazioso* and the second staff marked *p*. The next two staves are for a bassoon, with the first staff marked *p*. The bottom four staves are for a string quartet, with the first staff marked *p* and the remaining three staves marked *pizz.* (pizzicato). The music is in a key signature of two flats and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.



This musical score is for a piece in B-flat major, 3/4 time, consisting of 23 measures. The score is written for a piano and includes the following parts and markings:

- Violin I:** Starts with a *dolce* marking, followed by a *cresc.* marking. The melody features eighth-note patterns.
- Violin II:** Features a long, sustained note in the first measure, followed by a *cresc.* marking and a *p* dynamic.
- Violin III:** Similar to Violin I, starting with *dolce* and *cresc.*, then *p*.
- Viola:** Features a *cresc.* marking and a *p* dynamic.
- Violoncello:** Features a *cresc.* marking and a *p* dynamic.
- Double Bass:** Features a *cresc.* marking and a *p* dynamic.
- Piano Right Hand:** Features a *cresc.* marking, a *dolce* marking, and a *p* dynamic. The texture includes arpeggiated chords and sixteenth-note passages.
- Piano Left Hand:** Features a *pizz.* marking and a *cresc.* marking. The texture includes arpeggiated chords and sixteenth-note passages.

The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 23. The key signature has two flats (B-flat major), and the time signature is 3/4. The piece concludes with a *cresc.* marking in the final measure.



This musical score consists of 14 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle eight staves are grouped by a brace on the left, indicating they are part of a single instrument's part, likely a grand piano. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. Performance instructions include *cresc.*, *staccato*, *a2.*, *sempre stacc.*, and *p cresc.*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and some staccato passages.



Presto.

This musical score consists of 14 staves, with the first four staves grouped by a brace on the left. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score is divided into three measures. The first measure contains dense sixteenth-note passages in the upper staves, while the lower staves have a more rhythmic accompaniment. The second measure features a 'ritardando' (ritardando) instruction, with dynamics ranging from *f* to *ff*. The third measure is marked 'Presto' and contains a 'dim.' (diminuendo) instruction, with dynamics returning to *f* and *ff*. The notation includes various articulations, slurs, and dynamic markings such as *f*, *ff*, *dim.*, *cresc.*, and *ritardando*.



A musical score for a piano piece, identified as B. 207b (23.) on page 21. The score is written for a grand piano and consists of 12 staves. The first four staves represent the right hand, and the last eight staves represent the left hand. The music is in a minor key, indicated by two flats in the key signature. The tempo and dynamics are marked with *p* (piano) and *cresc.* (crescendo). The piece features a delicate texture with flowing lines and a gradual increase in volume. A *dolce* marking is present in the fifth staff. The score concludes with a *p* marking and a *cresc.* marking in the final measures.



*cresc.*

*a2.*

*cresc.*

*sempre stacc.*

*sempre stacc.*

*sempre stacc.*



A musical score for piano, consisting of 15 staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is divided into three measures. The first measure starts with a dynamic marking of *f* (forte). The second measure begins with a crescendo leading to *püf* (pianissimo). The third measure starts with a dynamic marking of *ff* (fortissimo). The score includes various musical notations such as chords, arpeggios, and melodic lines. The bottom two staves are connected by a brace, indicating they are part of the piano accompaniment.



This musical score is for a piece titled "B. 207b (23.)". It consists of 12 staves of music. The top four staves are arranged in two systems of two staves each, with a brace on the left. The bottom four staves are also in two systems of two staves each, with a brace on the left. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A significant feature is the use of triplets, indicated by a '3' over groups of notes, starting from the fifth measure. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present throughout. There are also markings for articulation, such as *acc.* (accents). A first ending bracket labeled "a. 2." spans the final three measures of the piece. The notation includes various clefs (treble and bass) and a bass clef for the bottom-most staff.



This musical score is for a piece titled "B. 207<sup>b</sup> (23.)". It consists of 12 staves of music. The first four staves are grouped together with a brace on the left and contain a complex texture of chords and melodic lines. The fifth and sixth staves are also grouped with a brace and feature a more rhythmic, repetitive pattern. The seventh and eighth staves are grouped with a brace and contain a series of triplets, indicated by a '3' above the notes. The final four staves (ninth to twelfth) are grouped with a brace and return to a more complex, chordal texture. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'a2.'. The key signature is one flat (B-flat), and the time signature is 3/4.



This musical score consists of 14 staves. The first three staves are treble clefs, and the last three are bass clefs. The middle four staves are grouped by a brace on the left. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamic markings are: *ff*, *dim.*, *pdolce*, *cresc.*, and *p*. There are also markings for *a2.* above the first three staves. The music is in a key with two flats and a 3/4 time signature.



The musical score is arranged in two systems. The first system contains the first three staves of the string quartet and the first three staves of the piano accompaniment. The second system contains the last three staves of the string quartet and the last three staves of the piano accompaniment. The piano part includes dynamic markings such as *p dolce*, *cresc.*, *p*, and *f*, as well as performance instructions like *pizz.* and *arco*. The string quartet parts feature intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.



A detailed musical score for piano, consisting of 14 staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is divided into two systems of seven staves each. The first system includes a grand staff (treble and bass clefs) and five additional staves. The second system includes a grand staff and four additional staves. The score features a variety of dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). The music includes complex textures with multiple voices, including rapid sixteenth-note passages, sustained chords, and melodic lines. The piece concludes with a final *pp* marking.



This musical score consists of 12 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom four staves are for a piano (Right Hand and Left Hand). The score includes various musical notations such as dynamics (crescendo, piano, forte), articulation (accents), and phrasing (slurs). The piece is in a minor key, indicated by the key signature of two flats. The tempo is not explicitly marked, but the notation suggests a moderate to fast pace. The score is marked with 'cresc.' in several places, indicating a gradual increase in volume. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The string part features sustained notes and moving lines, with some staccato markings. The overall texture is dense and expressive.



This page contains a musical score for B. 207b (23). It features 16 staves of music. The top four staves are for vocal parts, with the first staff including a '2.' marking. The middle four staves are for piano accompaniment, with the first staff of this section including a '2.' marking. The bottom eight staves are for a second piano part, with the first staff of this section including a '3.' marking. The score is written in a key with two flats and a common time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings.



The image displays a page of musical notation for piano, consisting of 14 staves. The notation is arranged in pairs of two staves each, with a brace on the left side of each pair. The top two staves are in treble clef, and the bottom two staves are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A prominent feature is the repeated use of the dynamic marking *sempre più f* (always more forte) across multiple staves, indicating a continuous increase in volume. The score is written in a key signature of two flats (B-flat and E-flat). The overall structure is dense and complex, typical of a late 19th or early 20th-century piano composition.



Tempo I.

The musical score is arranged in four systems of staves. The first system contains the Violin I and Violin II parts. The second system contains the Viola and Cello parts. The third system contains the Double Bass and Piano parts. The fourth system contains the Piano part. The score is marked with dynamics such as *ff*, *dolce*, *p*, *pizz.*, and *arco*. The tempo is marked as *Tempo I.* The key signature is three flats (B-flat major or D-flat minor) and the time signature is 2/4.



Presto.

The image shows a page of a musical score, page 33, marked 'Presto.' The score is arranged in two systems. The first system consists of five staves: two treble clefs (top two), two bass clefs (middle two), and a grand staff (bottom one). The second system consists of six staves: two treble clefs (top two), two bass clefs (middle two), and a grand staff (bottom one). The music is in 2/4 time and B-flat major. The first system features mostly rests, with some notes appearing in the final measures. Dynamic markings include 'p cresc.' and 'cresc.'. The second system contains more active musical notation, including sixteenth-note runs and chords, with 'cresc.' markings throughout.



*cresc.* *f* *p* *a 2.* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*

*f* *piu f* *ff*



The musical score is arranged in 16 staves. The top four staves (1-4) are for the right hand, featuring dense chordal textures and melodic lines with many beamed sixteenth notes. The next four staves (5-8) are for the left hand, with a more rhythmic and melodic focus, including prominent triplet patterns. The middle four staves (9-12) are for the piano accompaniment, providing harmonic support with chords and arpeggiated figures. The bottom four staves (13-16) are for the left hand, continuing the melodic and rhythmic themes. The score is in 3/4 time and contains various musical notations such as slurs, accents, and dynamic markings.



A complex musical score for a string quartet, consisting of 16 staves. The score is organized into four systems of four staves each. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system consists of four staves. The third system consists of four staves. The fourth system consists of four staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece is marked with a 'f' (forte) dynamic. The score is a single system of music, likely a section from a larger work.



This musical score page, numbered 37, contains 15 staves of music. The top staff features a series of chords, each enclosed in a large oval. The second through fifth staves consist of chords, with dynamic markings of *f* and *sempre stacc.* appearing in the second, fourth, and sixth measures. The sixth staff is a melodic line with a *f* dynamic marking and the instruction *sempre stacc.* in the second measure. The seventh staff is a whole rest. The eighth and ninth staves are chords with *f* markings. The tenth staff is a melodic line with *f* markings. The eleventh staff is a dense texture of chords with *f* markings. The twelfth staff is a melodic line with *f* markings and the instruction *sempre stacc.* in the second measure. The thirteenth and fourteenth staves are chords with *f* markings. The fifteenth staff is a melodic line with *f* markings and the instruction *sempre stacc.* in the second measure.



The image displays a page of musical notation for a piece identified as B. 207 (23.). The score is arranged in a system of 12 staves. The top four staves are for individual voices or instruments, each with a treble clef. The bottom four staves are for a piano accompaniment, with two staves in treble clef and two in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *f* (forte) and *sf* (sforzando) are used throughout. Performance instructions include *sempre più f* (always more forte) and *sempre stacc.* (always staccato). The piece is marked with *a 2.* (second ending) in several places. The bottom two staves of the piano part feature complex rhythmic patterns, including triplets and sixteenth-note runs.



The musical score is arranged in 14 staves. The top four staves represent the piano part, with the right hand on the first two and the left hand on the last two. The bottom six staves represent the orchestra, including strings and woodwinds. The score is written in a minor key, indicated by the key signature. Dynamic markings such as *ff* (fortissimo), *p* (piano), and *f* (forte) are used throughout. There are also articulation marks like accents and slurs. The score is divided into measures by vertical bar lines. The page number 39 is in the top right corner.



This page contains a musical score for B. 207 1/2 (23.). The score is written for a large ensemble, including strings, woodwinds, and brass. It consists of 15 systems of staves. The first three systems are for strings (Violins I, Violins II, and Violas). The next three systems are for woodwinds (Flutes, Oboes, and Clarinets). The following three systems are for brass (Trumpets, Trombones, and Horns). The final three systems are for the lower strings (Violins III, Cellos, and Double Basses). The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. A *tr.* (trill) marking is present in the Clarinet part in the eighth system. The score is enclosed in a large rectangular frame.



Ein freies Feld bei Pesth. Auf demselben ein hoher Thron von Schildern erbaut, auf welchem Stephan mit unbedecktem Haupte sitzt. Neben diesem Thron ein kleinerer, von grünen Zweigen mit Blumen durchflochten. Eine Schaar edler Ungarn umringt den Fürsten. Ein dichter Nebel verbirgt den Hintergrund.

## Nº 1. Chor.

Andante maestoso e con moto.

*cresc.*

Flauti. *cresc.* *dim. p*

Oboi. *pcresc.* *dim. p*

Clarineti in C. *pcresc.* *dim. p*

Fagotti. *a2.* *p cresc.* *dim. p*

Corni in Es. *pcresc.* *dim. p*

Corni in C. *pcresc.* *dim. p*

Tromboni Alto e Tenore.

Trombone Basso.

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *pizz.* *p*

Tenore I.

Tenore II.

Basso. *p*

Violoncello. *p cresc.* *dim. p* *pizz.*

Basso. *pcresc.* *dim. p* *pizz.*

Ru - hend von sei - nen Thaten hat uns der Fürst be -



The musical score consists of several systems of staves. The top system includes five staves for piano accompaniment, with dynamic markings like *cresc.* and *f*. The middle system features two vocal staves with lyrics: "ru-fen, an-des Thro-nes Stu-fen Heil, Heil der Völ-ker zu be-rathen." and "Ru-hend von sei-nen Thaten". The bottom system continues the piano accompaniment with *arco.* and *cresc.* markings.



hat uns der Fürst be - rufen, an — des Thrones Stu - fen Heil, Heil der Völker zu be - rathen;

hat uns der Fürst be - rufen, an — des Thrones Stu - fen Heil, Heil der Völker zu be - rathen;

hat uns der Fürst be - rufen, an des Thrones Stu - fen Heil, Heil der Völker zu be - rathen;



The image shows a page of a musical score, page 44. It features a piano accompaniment and a vocal line. The piano part consists of several staves, with the right hand playing chords and the left hand playing a more active line. Dynamics include *dim.*, *p*, *cresc.*, *fp cresc.*, *f*, and *p*. Performance instructions like *pizz.* and *arco* are present. The vocal line is on a single staff with lyrics in German. The lyrics are: "und im dichten Kreise sammelte uns der Held nach der Väter Weise auf diesem freien". The score is in a common time signature and includes various musical notations such as notes, rests, and slurs.



The musical score consists of several systems of staves. The upper systems are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The lower systems are for the voice, with lyrics in German. The score includes dynamic markings such as *p*, *f*, *cresc.*, and *pp*. The lyrics are: "und — im dichten Kreise sam - mel - te uns der Held nach der Feld, auf diesem frei - en Feld; und im dichten Kreise sammelte uns der Held nach der".



The musical score consists of several systems. The top system includes a grand staff (treble and bass clefs) with piano accompaniment. The middle system features a vocal line with lyrics. The bottom system continues the piano accompaniment. Dynamics include *fp* (fortissimo piano) and *pizz.* (pizzicato). The lyrics are: "Vä - - ter Weise auf diesem frei - - en Feld, auf diesem frei - - en Feld."



The musical score consists of multiple staves. The upper section includes a vocal line and several piano accompaniment staves. The lower section features a double bass line and piano accompaniment. Dynamic markings include *cresc.*, *dim.*, *p*, *arco*, and *pizz.*. A *cresc. a 2.* marking is present in the lower bass line. The score is marked with *sp* (sforzando) at the beginning of several phrases.



Stephan (erhebt sich.)

Seid mir gegrüsst an dieses Thrones Stufen,  
 Den meiner Ungarn Treue hoch erhebt!  
 Es wird der Platz, auf den ich Euch berufen,  
 Von Eurer Väter Geistern noch umschwebt;  
 Hier hat schon oft dem Feind ein siegreich Schwert geblitzt,  
 Schon oft der Weisen Rath den Fürsten unterstützt.  
 Doch waren sie umstrickt von bösen Netzen,  
 Die der gefallne Geist um sie gestellt,  
 Vom Blute triefend opferten sie Götzen,  
 Und ihr Gebet versank zur Unterwelt.  
 Sie nahten den Altären nur mit Beben,  
 Dem finstern Dämon, der die Menschen hasst,  
 Sie konnten die Herzen nicht zu jenem Gott erheben,  
 Der eine Welt mit Lieb' umfasst.  
 Doch endlich — einem ersten sanften Strahle  
 Erschloss sich meines Vaters fromme Brust;  
 Da wurdet Ihr zum ersten Male  
 Des hohen Berufes Euch bewusst;  
 Da sah man Eure blankgeschliffnen Säbel  
 Nicht mehr zu Opferrmessern entweiht;  
 Da schwanden nach und nach die giftgen Nebel,  
 Und es erschien die bessere, mildere Zeit.  
 Es stürzte meines Vaters Geysa tapfere Faust  
 Die Götzen, die so lang in unsern Wäldern gehaust;  
 Auf ihren Trümmern saht Ihr Tempel bauen,  
 Der Christen Gott erschien Euch gut und gross;  
 Ihr fandet Hoffnung, Liebe und Vertauen  
 In seiner Kirche mütterlichem Schooss.

(Während dieser Rede theilt sich der dichte Nebel, der den Hintergrund verhüllte.  
 Nur ein dünner Nebel bleibt zurück, durch welchen man die Stadt Pesth sieht.)



# Nº 2. Chor.

Allegro con brio.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C. G.

Tromboni Alto e Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Tenore I.

Tenore II.

Basso I.

Basso II.

Violoncello e Basso.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauto piccolo, Flauti, Oboi, Clarineti in C, and Fagotti. The brass section includes Corni in C, Trombe in C, Tromboni Alto e Tenore, and Trombone Basso. The string section includes Violino I, Violino II, Viola, Violoncello e Basso. The vocal section includes Tenore I, Tenore II, Basso I, and Basso II. The score is in common time (C) with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro con brio'. The lyrics are in German and appear at the bottom of the vocal staves.

Auf dunkelm Irrweg in fin-stern Hai-nen wandel-ten wir am trü-ben Quell, am trü-ben

Auf dun-kelm

Auf dun-kelm

*pizz.*

*p*

*pp*



Cor.

Violino I.

Violino II.

Viola.

Bassi.

*pizz.*

*p*

*pizz.*

*p*

Auf dun - kelm

Irr - weg in fin - stern Hai - nen wan - del - ten wir am trü - ben Quell, am trü - ben

Irr - weg in fin - stern Hai - nen wan - del - ten wir am trü - ben Quell,

Quell, am trü - ben Quell, am trü - ben Quell, auf dun - kelm

Fag.

Cor.

*p*

Irr - weg in fin - stern Hai - nen wan - del - ten wir am trü - ben Quell,

Quell, auf dun - kelm Irr - weg in fin - stern Hai - nen wan - del - ten

am trü - ben Quell, am

Irr - weg in fin - stern Hai - nen wan - del - ten wir am trü - ben Quell, am



Fl.

Ob.

Fag.

Cor.

am trü - ben Quell, am trü - ben Quell,

wir am trü - ben Quell, am trü - ben Quell, am trü - ben Quell,

trü - ben, trü - ben Quell, am trü - ben, trü - ben Quell,

trü - ben, trü - ben Quell, am trü - ben, trü - ben Quell,

Fl. *cresc.*

Ob. *cresc.*

*cresc.* da sa - hen wir plötz - lich ein Licht er - scheinen es däm - mer - te, —

*cresc.* da sa - hen wir plötz - lich ein Licht er - scheinen es däm - mer - te, —

*cresc.* da sa - hen wir plötz - lich ein Licht er - scheinen es däm - mer - te, —

*cresc.* da sa - hen wir plötz - lich ein Licht er - scheinen es däm - mer - te, —

*cresc.* da sa - hen wir plötz - lich ein Licht er - scheinen es däm - mer - te, —











The piano accompaniment consists of several staves. The right hand features a melodic line with a prominent triplet in the first measure, followed by chords and eighth-note patterns. The left hand provides a steady accompaniment with eighth-note figures and chords. Dynamic markings include *f* (forte) and *p* (piano).

Heil Deinem Va-ter! unserm Retter! der uns Glau - - ben und Hoff - - nung,

Heil Deinem Va-ter! unserm Retter! der uns Glau - - ben und Hoff - - nung,

Heil Deinem Va-ter! unserm Retter! der uns Glau - - ben und Hoff - - nung,

Heil Deinem Va-ter! unserm Retter! der uns Glau - - ben und Hoff - - nung,

The vocal staves are arranged in four parts: Soprano, Alto, Tenor, and Bass. Each part has a melodic line corresponding to the lyrics. The lyrics are: "Heil Deinem Va-ter! unserm Retter! der uns Glau - - ben und Hoff - - nung,". The music is in a simple, hymn-like style with a clear rhythmic pattern.



Glauben und Hoffnung, Glauben und  
 Glauben und Hoffnung, Glauben und  
 Glauben und Hoffnung, Glauben und  
 Glauben und Hoffnung, Glauben und  
 Glauben und Hoffnung, Glauben und



The musical score consists of several systems. The top systems are for the orchestra, including strings and woodwinds. The bottom systems are for the voices, with four parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are: "Hoffnung gebracht. Heil Deinem Vater! unserm Retter! Heil, Heil!". The score includes dynamic markings such as *cresc.*, *ff*, and *f*. The tempo is indicated by a common time signature (C).



**Ein Krieger**(tritt auf.)

Fürst! Mich sandten die Edlen im Heere,  
 Neue Siege Dir zu verkünden:  
 Moglut, der wilde Stamm im Osten,  
 Beugt den Nacken unter Dein Scepter;  
 Gefangen sind die Häupter der Horde,  
 Gefangen ist ihr Fürst Gyula.  
 Es werden künftig in den Gebirgen  
 Die scheuen Wanderer nicht mehr zittern,  
 Wenn die Fichtenzweige rauschen  
 Oder ein Vogel dem Nest entschlüpft.  
 Götzenbilder liegen im Staube,  
 Und auf Hügeln prangt das Kreuz.

**Stephan.**

Sei gesegnet, Friedensbote!  
 Wo verweilen meine Edlen?

**Krieger.**

Mit erkämpften Siegeszeichen,  
 Deinem Throne neue Zierden,  
 Nahen sie in ernsten Schritten,  
 Und es tönen schon die Hörner,  
 Und es klirren schon die Ketten,  
 Die der Überwundne schüttelt.

(Marsch. Gewappnete Ungarn ziehen auf, in ihrer  
 Mitte gefesselte Heiden. Sie legen die Siegeszeichen  
 vor Stephan nieder. Gyula an ihrer Spitze.)



# Nº 3. Siegesmarsch.

Feurig und stolz.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauto piccolo.
- Flauti.
- Oboi.
- Clarinetti in C.
- Fagotti. (Bass clef, includes a *p* dynamic marking)
- Corni in G. (Treble clef, includes a *p* dynamic marking)
- Trombe in C.
- Timpani in G.D. (Bass clef, includes a *p* dynamic marking)
- Trombone Basso.
- Violino I.
- Violino II.
- Viola.
- Violoncello.
- Basso.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind and brass sections (Fagotti, Corni, Trombe) have active parts, while the string sections (Violino I, Violino II, Viola, Violoncello, Basso) and the Flauto piccolo, Flauti, Oboi, and Clarinetti in C parts are currently silent, indicated by horizontal lines with bar rests.



This musical score consists of 12 staves, organized into two systems of six staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/2 time signature. The score is characterized by a variety of dynamic markings: *ff* (fortissimo) is used in the upper staves and the right-hand side of the lower system; *cresc.* (crescendo) is used in the lower staves and the left-hand side of the lower system; and *p* (piano) is used in the lower staves of the lower system. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dense chordal textures. The piece concludes with a fermata over the final measure.

10



This musical score page, numbered 60, contains 14 staves of music. The top two staves are for the piano, and the remaining 12 staves are for the orchestra. The score is divided into two systems by a vertical bar line. The first system (measures 1-4) features a piano introduction with a forte (*sf*) dynamic. The second system (measures 5-8) begins with a first ending (*a. 2.*) and continues with a *sempre f* (always forte) dynamic. The piano part in the second system is marked *ff* (fortissimo). The orchestral parts include various rhythmic patterns and textures, with some parts marked *sf* and *sempre f*. The key signature is one sharp (F#), and the time signature is 2/4.



This musical score, identified as B. 207b, is a complex arrangement for multiple instruments, likely a piano and strings. It consists of 14 staves. The notation is dense, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is divided into measures by vertical bar lines. Dynamics are clearly marked, with 'p' (piano) and 'ff' (fortissimo) appearing frequently. Articulation marks, such as accents and slurs, are used to guide the performer's phrasing. A specific performance instruction 'a 2.' is visible above the fourth staff. The overall structure is highly detailed and technically demanding.



This musical score consists of 14 staves, with the first two staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are: *f*, *p*, *cresc.*, *fp*, and *ff sf*. The score is divided into measures by vertical bar lines. The music is written in a key signature of one sharp (F#) and a time signature of 2/4. The notation includes sixteenth and thirty-second notes, as well as chords and arpeggiated figures. The overall structure is a dense, multi-layered texture.



This page of musical notation consists of 14 staves, arranged in two systems of seven staves each. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as trills and tremolos. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked with a tempo of 'Allegretto' and includes dynamic markings such as *ff* (fortissimo) and *p cresc.* (piano crescendo). The notation is written in a standard musical style with a clear staff layout and a variety of note values and rests.



This musical score consists of 12 staves, organized into six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *f* (forte). There are also markings for *p cresc.* (piano crescendo) and *ff* (fortissimo). The score features several triplet markings (indicated by a '3' over a group of notes) and first/second ending brackets (labeled '1.' and '2.'). The piece is in a key with one sharp (F#) and a 2/4 time signature. The overall structure is a dense, multi-layered texture with complex rhythmic patterns.



**Stephan.**

Ihr tapfern Krieger, Ungarns Stolz und Zierde,  
Euch hatte mein Vertrauen ein hohes Ziel gesteckt;  
Ihr zoget aus voll edler Ruhmbegierde,  
Ihr kehret heim mit Ruhm bedeckt.  
Auf Euch vererbten Eure edlen Väter  
Den alten kriegerischen Geist;  
Es lebt in Ungarn kein Verräther  
Des Ruhms, den die Vorwelt preist.  
Sei mir gegrüßet, Gyula! —

**Gyula.**

Du begrüssest den Feind?

**Stephan.**

In Fesseln kennt der Ungar keinen Feind.  
Er stürmt mit Löwenmuth in die bewaffneten Reihen,  
Doch dem Besiegten weiss er zu verzeihen.

**Gyula.**

Jetzt erst besiegst Du mich. Mit Grauen und Entsetzen  
Bekennst mein widerstrebender Mund:  
Dein Gott ist mächtiger, als meine Götzen!  
Drum nimm mich auf in Euren Christenbund.

**Stephan.**

Ferne sei der Wahn, als werde Dir zum Schilde  
Ein Glaube, der nur auf den Lippen wohnt.

**Gyula.**

Mich zwingt die Herzensstimme — Deine Milde —  
Nie hat mein Stolz der Heuchelei gefroht.

**Stephan.** (vom Throne steigend.)

Wohlan! so ruh' auf Dir des Gottes Segen,  
Der keinen Irrenden verstösst!  
Mit Bruderliebe komm' ich Dir entgegen,  
Und Deine Fessel sei von meiner Hand gelöst.

(Er nimmt ihm die Ketten ab.)

**Gyula.**

Wie, Herr?

**Stephan.**

Du bist frei.

**Gyula.**

Frei bin ich wieder? —

Du legst kein Joch mir auf? Du bist mein Feind nicht mehr?

**Stephan.**

Der Christ hat keine Feinde, hat nur Brüder;  
Des Glaubens Joch ertrag', es drückt nicht schwer.

**Gyula.** (zu seinen Füßen.)

Jetzt bin ich Dein auf ewig, ohne Zittern!  
Ein freier Knecht, durch Deine Grossmuth reich.

**Stephan.** (ihn aufhebend.)

Von allen Siegen, die die Welt erschüttern,  
Ist keiner doch dem Sieg durch Liebe gleich.

**Der baierische Gesandte.**

(der dem Heereszuge folgte, tritt hervor.)

Ja! mich hat ein günstiges Gestirn  
Meiner Fürstin voraus geleitet,  
Dass ich ein staunender Zeuge würde  
Deines königlichen Sinnes.  
Stephans Thaten kannte die Welt!  
Doch unter allen die grösste nicht:  
Den Sieg des Helden über sich selbst.  
Heil der edlen Baierfürstin!  
Deiner züchtigen Verlobten.

**Stephan.**

Rede, du willkommner Bote!  
Hat die fromme Gisela,  
Die des weisen Vaters Liebe  
Zur Gemalin mir erkoren,  
Diesen Boden schon betreten,  
Wo die Herzen meines Volkes  
Mit dem meinigen im Einklang  
Fröhlich ihr entgegen schlagen?

**Der baierische Gesandte.**

Von den edlen Frau'n umgeben,  
Die, der Fürstin Schleier tragend,  
Ihre lieblichen Gesänge  
In den Hauch der Flöte mischen,  
Nahet schon die holde Braut.

**Stephan.**

Glückbringend mir und meinem Volke! —  
Den blut'gen Pfad zu einem Throne findet  
Der Tapfre leicht, indem er Lorbern pflückt;  
Doch hat Gerechtigkeit den Thron begründet,  
So ward er von der Liebe dann geschmückt!

(Sanfte Musik. Es erscheinen tanzende Kinder. Ihnen folgt  
die verschleierte Gisela, umringt von ihren Frauen.)



# Nº 4. Chor der Frauen.

Andante con moto all' Ongarese.

The musical score is arranged in a system of staves. From top to bottom, the parts are:

- Flauti.** (Flutes): Treble clef, 2/4 time. Starts with a melodic line marked *dolce.*
- Oboi.** (Oboes): Treble clef, 2/4 time. Rests throughout.
- Clarineti in A.** (Clarinets in A): Treble clef, 2/4 time. Starts with a chord marked *sp*.
- Fagotti.** (Bassoons): Bass clef, 2/4 time. Starts with a chord marked *p*, then a rhythmic pattern marked *staccato.*
- Corno I in D.** (Horn I in D): Treble clef, 2/4 time. Starts with a chord marked *sp*.
- Corno II in A.** (Horn II in A): Treble clef, 2/4 time. Starts with a chord marked *sp*.
- Violino I.** (Violin I): Treble clef, 2/4 time. Rests until the 4th measure, then a melodic line marked *p*.
- Violino II.** (Violin II): Treble clef, 2/4 time. Starts with a melodic line marked *pizz.* and *p*.
- Viola.** (Viola): Bass clef, 2/4 time. Starts with a melodic line marked *pizz.* and *p*.
- Soprano I.** (Soprano I): Bass clef, 2/4 time. Rests throughout.
- Soprano II.** (Soprano II): Bass clef, 2/4 time. Rests throughout.
- Violoncello e Basso.** (Cello and Bass): Bass clef, 2/4 time. Starts with a melodic line marked *pizz.* and *p*.



Fl.

Clar.

Fag.

Cor. I.

Cor. II.

*dolce.*

Wo die Un - schuld Blu - men streu - te,

*dolce.*

Wo die Un - schuld Blu - men streu - te,

*p* Basso pizz.

wo sich Lie - be den Tem - pel er - baut,

wo sich Lie - be den Tem - pel er - baut,







Fl. *cresc.*

Ob. *cresc.*

Clar. *f sf*

Fag. *cresc.*

Cor. I. *cresc.*

Cor. II. *f sf*

*cresc.*

*f arco*

*cresc.*

*f arco*

*cresc. cresc.*

*p*

die from - me Braut, die from - me Braut.

*cresc.*

die from - me Braut, die from - me Braut.

*arco*

*cresc.*

*f sf sf sf sf sf sf*

*dolce*

*p*

*p*

*pizz.*

*p pizz.*

*p*

*dolce*

Wo die Un - schuld Blu - men

*dolce*

Wo die Un - schuld Blu - men

*pizz.*

*p*



This page of a musical score, numbered 70, contains a vocal line and a full orchestral arrangement. The vocal parts, including a soprano and a bass, sing the German lyrics: "streu - te, wo sich Lie.be den Tem - pel er - baut,". The orchestration includes strings (Violins I & II, Violas, Cellos, and Double Basses), woodwinds (Oboe, Clarinet, Bassoon, and Cor Anglais), and brass (Trumpets I & II, Trombones I & II, and Tuba). The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. Dynamic markings such as *f* (forte) and *arco* are present throughout the piece. The bottom of the page is marked with the number "B. 207".







*cresc. poco a poco*  
*cresc. poco a poco*  
*p cresc. poco a poco*  
*p cresc. poco a poco*

Wo die Un - schuld Blu - men  
 Wo die Un - schuld Blu - men streu - te, wo sich

streu - te, wo sich Lie - be den Tem - pel er - baut, da,  
 Lie - be den Tem - pel er - baut, den Tem - pel er - baut, da,



Musical score for the first system, featuring piano and violin parts. The piano part includes dynamics such as *sf* and *f*. The violin part features a melodic line with slurs and accents.

da brin - gen wir im treu - en Ge - lei - te dem from - men  
 da brin - gen wir im treu - en Ge - lei - te dem from - men

Musical score for the second system, featuring piano and violin parts. The piano part includes dynamics such as *dim.*, *p*, and *sf*. The violin part continues with a melodic line.

Hel - den die from - me Braut, die from - me Braut,  
 Hel - den die from - me Braut, die from - me Braut,







# Nº 5. Melodram.

Violino I.  
Violino II.  
Viola.  
Stephan.  
Vel. Dein Fürstenhaus verlassen,  
Basso.

Du hast Dein Vaterland,  
so will ich dankbar nun  
als ein Geschenk des Himmels  
und Glück von Dir verbreitet,  
Dich umfassen,  
sei Dein Lohn.

Ob. Vivace.  
Fag.  
p dolce  
p dolce  
p dolce  
p

(Stephan führt Gisela auf den für sie bereiteten Thron)

Gisela.  
Es knüpfte mich ein enges, zartes Band  
wohl an mein Fürstenhaus,  
wohl an mein Vaterland.

Ob. dolce  
Fag. tremulando  
Corno in D. tremulando  
Corno in F. tremulando

Lass mich Dein Herz  
mit Deinem Volke theilen,  
so wirst du bald  
der Trennung Wunde heilen.



# Nº 6. Chor.

Vivace.

Flauti.

Oboi.

Fagotti.

Corno in D.

Corni in F.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Ei - ne neu - e strahlende Son - ne

Ei - ne neu - e strahlende Son - ne

Ei - ne neu - e strahlende Son - ne

Ei - ne neu - e strahlende Son - ne



The first system of the score features a piano accompaniment. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a dynamic marking of *p* (piano) and contains several measures of music, including a *dolce* section. The bass staff also begins with a *p* marking and provides a harmonic foundation for the upper parts.

The second system of the score includes vocal staves and piano accompaniment. It features four vocal staves, each with a dynamic marking of *p* and the following lyrics: "lieblich aus dem Gewölke bricht; süsse Freude! selige Wonne!". The piano accompaniment continues with a treble and bass staff, maintaining the *p* dynamic.



The musical score consists of piano accompaniment and four vocal parts. The piano part features a rhythmic accompaniment with chords and melodic lines. The vocal parts are arranged in four staves, each with its own lyrics. The lyrics are: "wenn die Myrtheden Lorberumflicht, wenn die Myrthe den Lorberumflicht. Sü - sse Freu - de!". The score includes dynamic markings such as *f*, *p*, and *p dolce*. The piano part has a key signature of one flat and a time signature of 3/4.



se\_lige Wonne! wenn die Myr\_the den Lor\_ber umflicht, — wenn die Myr\_the den Lor\_ber umflicht.

se\_lige Wonne! wenn die Myr\_the den Lor\_ber umflicht, — wenn die Myr\_the den Lor\_ber umflicht.

se\_lige Wonne! wenn die Myr\_the den Lor\_ber umflicht, wenn die Myr\_the den Lor\_ber umflicht,

se\_lige Wonne! wenn die Myr\_the den Lor\_ber umflicht, — wenn die Myr\_the den Lor\_ber umflicht.



Nº 7.

Maestoso con moto.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D. A.

Tromboni Alto e Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Stephan(erhebt sich)  
Ihr edlen  
Ungarn!

Hört meine  
Stimme!



### Stephan.

Werft einen Blick in die Vergangenheit!  
 Ihr wart ein Hirtenstamm, doch Eurer rohen Grimme  
 Wich manches Volk im blutigen Streit.  
 Die deutschen Lanzenwälder habt Ihr oft zersplittert,  
 Das Reich der Franken schreckte Euer Muth,  
 Constantinopel hat vor Euch gezittert,  
 Die Donau-Ufer tränktest Ihr mit Blut.  
 Europa wurde Zeuge Eurer Thaten,  
 Den Ruhm der Waffen mehrte jeder Krieg,  
 Und nur die ewigen Karpathen  
 Erkanntet Ihr als Kränze für den Sieg.  
 Doch Helden, die den Ruhm durch Grausamkeit beflecken,  
 Erschienen nur als Gottes Strafgericht;  
 So wurdet Ihr der Völker Schrecken,  
 Doch ihr Vertraun gewannt Ihr nicht.  
 Nur dann erst, Brüder, als die selige Weihe  
 Des Christenglaubens über Euch erging,  
 Da tratet Ihr auch in der Nationen Reihe,  
 Nun in der Völker Kett' ein stattlicher Ring.  
 Ihr ziehet nicht mehr aus, um zu verwüsten,  
 Nur für das Recht zu kämpfen stets bereit,  
 Und mit dem frommen Edelmuth der Christen  
 Verbindet Ihr der Väter Tapferkeit.  
 Nur Eines mangelt noch, das grosse Eine,  
 Von dem allein das Dauerhafte stammt:  
 Die Fackel der Gesetze, die mit hellem Scheine  
 Erleuchtend, schützend, schreckend flammt!  
 Ein Volk, dem vom Geschlechte zu Geschlechte  
 Nur die Gewohnheit lockere Richtschnur war,  
 Ihm mangelten geschriebne Rechte!  
 Des innern Glückes Schutz unwandelbar.

(Er übergibt eine Gesetzrolle den Edlen. Sie empfangen dieselbe mit dankbarer  
 Ehrfurcht. Während der folgenden Musik verschwindet auch der dünne Nebel,  
 die Stadt Pesth liegt klar im Hintergrunde.)



Andante maestoso.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Corni in D.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.



Stephan.

Empfanget sie aus Eures Fürsten Händen,  
 Erhaltet durch Gehorsam sie in Kraft,  
 Und möge die Weisheit der Nachwelt vollenden,  
 Was heute mein redlicher Wille schafft!  
 Des Sieges Ruhm mag ich dem Helden gönnen;  
 Das dauernde Glück erwirbt kein blut'ger Streit;  
 Nur den soll man des Volk's Wohlthäter nennen,  
 Der ihm Gesetz und Ordnung verleiht.

Maestoso con moto.

The musical score is arranged in a standard orchestral format. It features 13 staves, each labeled with an instrument. The instruments are: Flauti (Flutes), Oboi (Oboes), Clarinetti in A (Clarinets in A), Fagotti (Bassoons), Corni in D (Horns in D), Trombe in D (Trumpets in D), Timpani in D. A. (Timpani in D), Tromboni Alto e Tenore (Alto and Tenor Trombones), Trombone Basso (Bass Trombone), Violino I (Violin I), Violino II (Violin II), Viola, and Violoncello e Basso (Cello and Double Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo marking is 'Maestoso con moto'. The music consists of several measures of music, with dynamic markings such as 'f' (forte) and 'tr' (trill) visible. The score concludes with a double bar line and repeat dots.



## Nº 8. Geistlicher Marsch.

Moderato.

Corno IV in B.

Violino I. *con sordino*  
*sempre pp*

Violino II. *con sordino*  
*sempre pp*

Viola. *sempre pp*

Violoncello e Basso. *sempre pp*

(Römische Greise treten auf, eine goldene Krone tragend.)

*cresc.*

*f*

*pp*

## Ein Greis.

In der schönsten Deiner Lebensstunden,  
Die des Thrones Dich so würdig zeigt,  
Hat aus Roma's fernen heiligen Mauern  
Gottes Engel uns zu Dir geleitet.  
Diese goldene geweihte Krone  
Sendet, auf Geheiss der Engel,  
Der heilige Vater dem frommen Fürsten.  
Den als König wir begrüßen.



Allegro vivace e con brio.

Flauti. *f*

Oboi. *f*

Fagotti. *f*

Violino I. *f senza sordino*

Violino II. *f senza sordino*

Viola. *f*

Soprano. *f*  
Heil un - - serm Kö.ni.ge! Heil, Heil dem Kö.ni.ge!

Alto. *f*  
Heil un - - serm Kö.ni.ge! Heil, Heil dem Kö.ni.ge!

Tenore. *f*  
Heil un - - serm Kö.ni.ge! Heil, Heil dem Kö.ni.ge!

Basso. *f*  
Heil un - - serm Kö.ni.ge! Heil, Heil dem Kö.ni.ge!

Violoncello. *f*

Basso. *f*

Violino I. *sp*

Violino II. *sp*

Viola. *sp*

Stephan. (setzt die Krone auf sein Haupt) *sp*

Ich schmücke ehrfurchtsvoll  
mein Haupt mit dieser Krone,  
sie bleibe spätem Enkeln  
noch ein Heiligthum;  
der Vater sandte sie  
dem Sohne,  
ich widme sie der Ungarn  
Glück und Ruhm!

Vel. *sp*

Basso. *sp*

Das Wort Ungarn muss grade auf das *ff* kommen.



Allegro con brio.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D. A.

Tromboni Alto e Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Heil un - - serm Kö - ni - ge! Heil, Heil dem

Heil un - - serm Kö - ni - ge! Heil, Heil dem

Heil un - - serm Kö - ni - ge! Heil, Heil dem

Heil un - - serm Kö - ni - ge! Heil, Heil dem



The musical score on page 87 consists of several systems of staves. The top system includes four staves with complex chordal textures and dynamic markings of *ff*. The middle system features two staves with rapid sixteenth-note passages, also marked *ff*. The bottom system contains five vocal staves with the lyrics "Könige! Heil!" and "Heil!" written below the notes. The vocal parts are marked with *ff* and include long, sustained notes. The bottom-most staff is a bass line with a simple rhythmic accompaniment.







Allegro.

Fl. *pp*

Cl. *pp*

Fag. *pp*

Cor. in D *pp*

*pp*

*pp*

*pp*

*pp*

Ich seh' hinweg den Schleier ziehen,  
der mir die ferne Zukunft verhüllt.

Andante mosso.

Flauti.

Oboi.

Clarinet in B.

Fagotti.

Corni in D.

Corni in F.

Trombe in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

(In Verzückung.)  
Da steigen sie herauf der Schutzgeist Ungarns die nach dem Ruhme was ich mit schwacher  
die edlen Fürsten, führt sie an, zu vollenden dürsten, Kraft begann.

Violoncello.

Basso.



Fag.

Violino I.

Violino II.

Viola.

*p*  
Ehrwürdige Gestalt,  
die dort mir winket,

ich kenne dich,  
du nennst dich Ladislaw!

Du bist's, an dessen Throne  
Siebenbürgen sinket,

und dessen Schwert  
die wilden Kumanen traf,

du wirst den Ungarn  
neue Rechte schenken,

Velo.

Basso.

und bessern,  
was die Zeit verdarb,

und nimmer  
eine Freiheit kränken,

die ihrer Väter  
Blut erwarb.

Sei mir gegrüsst,  
Andreas, der aufs Neue

die Willkür  
von dem Throne verbannt!

Und Ludwig, Du!  
in edler Fürsten Reihe,

von seinem Volke  
der Grosse genannt.

Das stolze Venedig  
ist dir gewichen,

der Kirche Panier  
hast du erkämpft;

du hast die Fehden  
ausgeglichen,

die sonst nur Gottes  
Urtheil gedämpft.











Allegro molto.

This page of musical score is for an orchestra, marked "Allegro molto." and numbered "93". It consists of 18 staves. The top section (staves 1-10) features a complex rhythmic texture with many sixteenth and thirty-second notes. The bottom section (staves 11-18) is characterized by repeated rhythmic patterns and dynamic markings such as *più f* and *f*. The score includes various musical notations such as clefs, time signatures, and articulation marks.



Presto.

Flauti. *ff f*

Oboi. *ff*

Clarineti in B. *ff*

Fagotti. *ff f*

Corni in D. *ff*

Corni in F. *ff*

Trombe in D. *f*

Timpani in D.A. *f*

Tromboni Alto e Tenore. *ff*

Trombone Basso. *ff*

Violino I. *ff f sp*

Violino II. *ff f sp*

Viola. *ff f sp*

Violoncello. *ff f sp*

Basso. *ff f*

Umsonst will Zwietracht ihren  
Begen spannen,



Fl.

Ob.

Clar.

Fag.

Cor. in D.

Trombe.

Tromboni.

Der herrliche Stamm, an den euch Liebe band, er wächst und blüht

Ob.

Clar.

Fag.

Cor. in D.

Tromboni.

zum Schrecken der Osmanen, zum Segen für Euer Vaterland! Mir will die Brust vor hoher Wehmuth springen —

Agitato. *ff*







Andante.

Fl.  
Ob.  
Clar.  
Fag.

*p*

*dim.*

*p*

Du schwindest mir,  
herrliches Bild!

Maestoso.

Fl.  
Ob.  
Clar.  
Fag.

Trombe.  
Timp.

*ppp*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

in jene lichten  
Höhen

doch vor des  
Geistes Augen

stehst du  
ewig da

Ich habe den biedern Enkel ge-  
sehen der guten Maria Theresia.



# Nº 9. Schlusschor.

Presto.

The musical score is arranged in a system with the following parts from top to bottom:

- Flauti.** (Flutes): Treble clef, E major key signature, common time. Starts with a rest, then a dynamic *f* (forte) chord.
- Oboi.** (Oboes): Treble clef, E major key signature, common time. Starts with a rest, then a dynamic *f* (forte) chord.
- Clarinetti in B.** (Clarinets in B): Treble clef, E major key signature, common time. Starts with a rest, then a dynamic *f* (forte) chord.
- Fagotti.** (Bassoons): Bass clef, E major key signature, common time. Starts with a rest, then a dynamic *f* (forte) chord.
- Corni in D.** (Horns in D): Treble clef, E major key signature, common time. Starts with a rest, then a dynamic *f* (forte) chord.
- Corni in D.** (Horns in D): Treble clef, E major key signature, common time. Starts with a rest, then a dynamic *f* (forte) chord.
- Trombe in D.** (Trumpets in D): Treble clef, E major key signature, common time. Plays a rhythmic pattern of eighth notes.
- Timpani in D. A.** (Timpani in D): Bass clef, E major key signature, common time. Plays a rhythmic pattern of eighth notes.
- Violino I.** (Violin I): Treble clef, E major key signature, common time. Plays a rhythmic pattern of eighth notes.
- Violino II.** (Violin II): Treble clef, E major key signature, common time. Plays a rhythmic pattern of eighth notes.
- Viola.** (Viola): Bass clef, E major key signature, common time. Plays a rhythmic pattern of eighth notes.
- Soprano.** (Soprano): Bass clef, E major key signature, common time. Singing part with lyrics "Heil!" and "Heil!".
- Alto.** (Alto): Bass clef, E major key signature, common time. Singing part with lyrics "Heil!" and "Heil!".
- Tenore.** (Tenor): Bass clef, E major key signature, common time. Singing part with lyrics "Heil!" and "Heil!".
- Basso.** (Bass): Bass clef, E major key signature, common time. Singing part with lyrics "Heil!" and "Heil!".
- Violoncello.** (Cello): Bass clef, E major key signature, common time. Plays a rhythmic pattern of eighth notes.
- Basso.** (Double Bass): Bass clef, E major key signature, common time. Plays a rhythmic pattern of eighth notes.



Presto.

Heil! Heil! Heil! Heil un - sern En - keln! — sie werden schauen, was der pro...

Heil! Heil! Heil! Heil un - sern En - keln! — sie werden schauen, was der pro...

Heil! Heil! Heil! Heil un - sern En - keln! — sie werden schauen, was der pro...

Heil! Heil! Heil! Heil un - sern En - keln! — sie werden schauen, was der pro...



phe - ti - - sche Geist erkennt, sie werden schau.en, was der pro - phe - ti -

phe - ti - - sche Geist erkennt, sie werden schau.en, was der pro - phe - ti -

phe - ti - - sche Geist erkennt, sie werden schau.en, was der pro - phe - ti -

phe - ti - - sche Geist erkennt, sie werden schau.en, was der pro - phe - ti -



The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#). The lyrics are in German and are repeated four times across the vocal staves. The piano accompaniment features a complex texture with multiple voices, including a prominent bass line and a treble line with arpeggiated figures. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the score.

Lyrics (repeated four times):  
 - sche Geist erkannt! Es wird ihr kind - liches Ver - tra - en der Kro - ne schön - ster Di - a - mant!



Es wird ihr kindliches Vertrauen der Krone schönster Diamant!

Es wird ihr kindliches Vertrauen der Krone schönster Diamant!

Es wird ihr kindliches Vertrauen der Krone schönster Diamant! Wohlthaten spendend,

Es wird ihr kindliches Vertrauen der Krone schönster Diamant! Wohlthaten spendend,



The musical score consists of several systems of staves. The top system includes a grand staff with piano accompaniment (treble and bass clefs) and two vocal staves. The piano part features complex chordal textures and melodic lines with triplets and slurs. The vocal parts have lyrics in German. The score includes dynamic markings such as *sp* (sforzando), *p* (piano), *arco*, and *pizz.* (pizzicato). The bottom system continues the piano accompaniment and vocal lines.

Wohlthaten spendend, täg - lich neu - e,

Wohlthaten spendend, täg - lich neu - e,

täg - lich neu - e, ver - gilt der Kö - nig in fer - ner Zeit, Wohlthaten spendend, täg - lich neu - e,

täg - lich neu - e, ver - gilt der Kö - nig in fer - ner Zeit, Wohlthaten spendend, täg - lich neu - e,



Musical score for a piece, likely a vocal setting. The score consists of multiple staves for piano accompaniment and vocal lines. The piano part includes complex textures with triplets and various dynamics such as *p*, *cresc.*, and *fp*. Performance instructions like *arco* and *pizz.* are present. The vocal lines are in a lower register and feature the lyrics:

ver - gilt der Kö - nig in fer - ner Zeit die un - wan - del - ba - re Treu - e,  
 ver - gilt der Kö - nig in fer - ner Zeit  
 ver - gilt der Kö - nig in fer - ner Zeit die un - wan - del - ba - re Treu - e,  
 ver - gilt der Kö - nig in fer - ner Zeit



*cresc.*

*p cresc.*

*f*

die un - wan - del - ba - re Treu - e, die sein Volk ihm dank -

die un - wan - del - ba - re Treu - e, die sein Volk ihm dank -

die un - wan - del - ba - re Treu - e, die sein Volk ihm dank -

die un - wan - del - ba - re Treu - e, die sein Volk ihm dank -



bar weiht, dank - - - bar weiht, sein Volk, — sein Volk, — sein

bar weiht, dank - - - bar weiht, sein Volk, — sein Volk, — sein

bar weiht, dank - - - bar weiht, sein Volk, — sein Volk, sein

bar weiht, dank - - - bar weiht, sein Volk, — sein Volk, sein



*p cresc.*  
*cresc.*

*p*  
*cresc.*

*p*  
*cresc.*

*trm*

*p cresc.*

*p*  
*cresc.*

*cresc.*

*p*  
*cresc.*

*cresc.*

Volk ihm — dank - bar weiht, die un - wan - del - ba - re, die un - wan - del -

Volk ihm — dank - bar weiht, die un - wan - del - ba - re

Volk ihm — dank - bar weiht, die un - wan - del - ba - re Treu - e, die un - wan -

Volk ihm — dank - bar weiht,

*p cresc.*



The musical score consists of several systems. The top system includes piano accompaniment with markings: *cresc.*, *cresc.*, and *a2.*. The vocal line begins with the lyrics: "ba - re Treu - e, die un - wan - del - ba - re". The second system continues the vocal line with: "- del - ba - re, die un - wan - del - ba - re Treu - e, die un - wan - del - ba - re". The third system continues with: "del - ba - re Treu - e, die un - wan - del - ba - re". The fourth system continues with: "die un - wan - del - ba - re, die un - wan - del - ba - re". The piano accompaniment includes various textures, including arpeggiated chords and rhythmic patterns. Additional markings include *cresc.* and *a2.* throughout the piano parts.



The musical score consists of several systems of staves. The top system includes a vocal line with a first ending bracket labeled 'a2.' and a piano accompaniment. The middle section features four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics: 'Treu e, die sein Volk, sein Volk ihm dank'. The piano accompaniment includes dense chordal textures and melodic lines. Dynamic markings include *ff*, *f*, *pp*, and *p*. The score concludes with a final piano accompaniment section.



The musical score consists of several systems of staves. The upper systems are instrumental, with various parts including strings and woodwinds. The lower systems feature vocal parts with lyrics. The lyrics are: "bar ——— weiht, ——— ihm ——— dank — — bar ——— weiht, ihm". The score includes dynamic markings such as *sempre più f* and *ff*. The key signature is one sharp (F#).



dank - bar weiht, ihm dank - bar weiht, die\_\_ sein Volk ihm dank -  
 dank - bar weiht, ihm dank - bar weiht, die\_\_ sein Volk ihm dank -  
 dank - bar weiht, ihm dank - bar weiht, die\_\_ sein Volk ihm dank -  
 dank - bar weiht, ihm dank - bar weiht, die\_\_ sein Volk ihm dank -



This musical score is for a piece identified as B. 207b. It consists of a piano accompaniment and four vocal parts. The piano part is written in G major and 4/4 time, featuring a complex texture with many chords and arpeggiated figures. The vocal parts are also in G major and 4/4 time. The lyrics for the vocal parts are "bar weih!". The score is arranged in a system of 14 staves. The first four staves are the piano accompaniment. The next four staves are the vocal parts, each with its own lyrics. The final two staves are a continuation of the piano accompaniment. The score is enclosed in a large bracket on the left side.



№

## Sri 16.

## Für Pianoforte solo. Sonaten.

124	No. 1. Sonate. Op. 2. No. 1. in F m.
125	» 2. ——— » 2. » 2. » A.
126	» 3. ——— » 2. » 3. » C.
127	» 4. ——— » 7. in Es.
128	» 5. ——— » 10. No. 1. in Cm.
129	» 6. ——— » 10. » 2. » F.
130	» 7. ——— » 10. » 3. » D.
131	» 8. ——— » 13. in Cm. (pathétique.)
132	» 9. ——— » 14. No. 1. in E.
133	» 10. ——— » 14. » 2. » G.
134	» 11. ——— » 22. in B.
135	» 12. ——— » 26. » As.
136	» 13. ——— » 27. No. 1. in Es. (quasi fantasia.)
137	» 14. ——— » 27. » 2. in Cis m. (quasi fantasia.)
138	» 15. ——— » 28. in D.
139	» 16. ——— » 31. No. 1. in G.
140	» 17. ——— » 31. » 2. » Dm.
141	» 18. ——— » 31. » 3. » Es.
142	» 19. ——— » 49. No. 1. » Gm.
143	» 20. ——— » 49. » 2. » G.
144	» 21. ——— » 53. in C.
145	» 22. ——— » 54. » F.
146	» 23. ——— » 57. » Fm.
147	» 24. ——— » 78. » Fis.
148	» 25. ——— » 79. » G.
149	» 26. ——— » 81 <sup>a</sup> . » Es.
150	» 27. ——— » 90. » Em.
151	» 28. ——— » 101. » A.

№

152	No. 29. Sonate. Op. 106. in B. (Hammerklavier.)
153	» 30. ——— » 109. in E.
154	» 31. ——— » 110. » As.
155	» 32. ——— » 111. » Cm.
156	» 33. ——— in Es.
157	» 34. ——— » Fm.
158	» 35. ——— » D.
159	» 36. ——— » C. (leicht.)
160	» 37. 2 leichte No. 1. in G.
161	» 38. J Sonaten » 2. » F.

## Sri 17.

## Für Pianoforte solo. Variationen.

162	6 Variat. (Theme original). Op. 34. in F.
163	15 Variationen (mit Fuge). Op. 35. in Es.
164	6 Variationen. Op. 76. in D.
165	33 Veränderungen. Op. 120. in C.
166	9 Variat. (Marche de Dressler). in Cm.
167	9 Variat. (Quanto è bello). in A.
168	6 ——— (Nel cor più non mi sento). in G.
169	12 Var. (Menuet à la Vigano). in C.
170	12 Variat. (Danse russe). in A.
171	8 ——— (Une fièvre brûl.) in C.
172	10 ——— (La stessa, la stessissima). in B.
173	7 Variat. (Kind, willst du ruhig schlafen). in F.
174	8 Var. (Tändeln u. Scherzen). in F.
175	13 Variat. (Es war einmal). in A.

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176	6 Variat. (leicht). in G.
177	6 ——— (Schweizer Lied.). in F.
178	24 ——— (Vieni amore). in D.
179	7 ——— (God save the king). in C.
180	5 Variat. (Rule britannia). in D.
181	32 ——— in Cm.
182	8 ——— (Ich hab ein kleines Hüttchen nur). in B.

## Serie 18.

## Für Pianoforte. Kleinere Stücke.

183	7 Bagatellen. Op. 33.
184	2 Praeludien. » 39.
185	Rondo. Op. 51. No. 1. in C.
186	——— » 51. » 2. » G.
187	Phantasie. Op. 77. in Gm.
188	Polonaise. » 89. » C.
189	11 neue Bagatellen. Op. 119.
190	6 Bagatellen. Op. 126.
191	Rondo a Capriccio. Op. 129. in G.
192	Andante in F.
193	Menuett in Es.
194	6 Menuette.
195	Praeludium in Fm.
196	Rondo in A.
197	6 ländrische Tänze.
198	7 ländrische Tänze.
199	
200	Siehe No. 15. 16. 17. 17 <sup>a</sup> .
201	
202	

## Gesang-Musik.

## Serie 19.

## Kirchenmusik.

203	Missa solennis. Op. 123. in D.
204	Missa. Op. 86. in C.
205	Christus am Oelberge, Oratorium. Op. 85.

## Serie 20.

## Dramatische Werke.

206	Fidelio (Leonore), Oper. Op. 72.
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207 <sup>a</sup>	Marsch und Chor aus den Ruinen von Athen etc. Op. 114.
207 <sup>b</sup>	König Stephan. Vorspiel. Op. 117.
207 <sup>c</sup>	Schlussgesang aus dem patriotischen Singspiel »Die Ehrenpforten«: Es ist vollbracht.
207 <sup>d</sup>	Schlussgesang aus d. Singspiel »die gute Nachricht«: Germania, wie stehst du etc.

## Serie 21.

## Cantaten.

208	Der glorreiche Augenblick. Op. 136.
209	Meeresstille u. glückliche Fahrt. Op. 112.

## Serie 22.

## Gesänge mit Orchester.

210	Scene u. Arie: Ah! Perfido, für Sopran. Op. 65.
211	Terzett. Tremate, empj, tremate, f. Sopr. Ten. u. Bass. Op. 116.

212	Opferlied für eine Singstimme m. Chor. Op. 121 <sup>b</sup> .
213	Bundeslied für 2 Solo- u. 3 Chorst. m. Begl. v. 2 Clar., 2 Hörner u. 2 Fagotte. Op. 122.
214	Elegischer Gesang für 4 Singst. m. Begl. von 2 Viol., Bratsche und Violoncell. Op. 118.

## Serie 23.

## Lieder und Gesänge mit Pianoforte.

215	An die Hoffnung. Op. 32.
216	Adelaide. Op. 46.
217	6 Lieder von Gellert. Op. 48.
218	8 Gesänge und Lieder. » 52.
219	6 Gesänge. » 75.
220	4 Arietten und 1 Duett. » 82.
221	3 Gesänge von Goethe. » 83.
222	Das Glück der Freundschaft (Lebens- glück). Op. 88.
223	An die Hoffnung. Op. 94.
224	An die ferne Geliebte (Liederkreis). Op. 98.
225	Der Mann von Wort. Op. 99.
226	Merkenstein. Op. 100.
227	Der Kuss. » 128.
228	Schilderung eines Mädchens.
229	An einen Säugling.
230	Abschiedsgesang an Wien's Bürger.
231	Kriegslied der Oestreicher.
232	Der freie Mann.
233	Opferlied.
234	Der Wachtelschlag.
235	Als die Geliebte sich trennen wollte. (Empfindungen bei Lydien's Untreue.)

236	Lied aus der Ferne.
237	Der Jüngling in der Fremde.
238	Der Liebende.
239	Sehnsucht: Die stille Nacht.
240	Des Kriegers Abschied.
241	Der Bardengeist.
242	Ruf vom Berge.
243	An die Geliebte.
243 <sup>a</sup>	Dasselbe. (Frühere Bearbeitung.)
244	So oder so.
245	Das Geheimniss.
246	Resignation.
247	Abendlied unterm gestirnten Himmel.
248	Andenken.
249	Ich liebe dich.
250	Sehnsucht von Goethe (4mal componirt).
251	La partenza (der Abschied).
252	In questa tomba oscura.
253	Seufzer eines Ungeliebten u. Gegenliebe.
254	Die laute Klage.

255	Gesang der Mönche: Rasch tritt der Tod etc. für 3 Männerstimmen (ohne Begleitung).
256	Canons.

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## Lieder mit Pianoforte, Violine und Violoncell.

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259	Englische, Schottische, Irische und Ita- lienische Lieder.
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