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Liszt

Mazeppa

Symphonische Dichtung Nr. 6
(nach Victor Hugo)

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Breitkopf & Härtel
Leipzig
Berlin-Brüssel-London-New York.

Printed in Germany

MAZEPPA.

SYMPHONISCHE DICHTUNG No. 6 VON F. LISZT.

Away! away!
Byron, Mazeppa.

I.

Wie sie Mazeppa trotz Knirschen und Toben,
Gebunden an allen Gliedern, gehoben
Auf das schnaubende Ross,
Dem glühend die weiten Nüstern dampften,
Dess Hufen den bebenden Boden stampften,
Dass er Funken ergoss;

Wie schlangengleich er in Banden gerungen,
Dass rings Gelächter schallend erklungen
Seiner Henker im Chor,
Bis widerstandlos ihn die Fessel zwinget,
Und Schaum vom Munde, Blut ihm dringet
Aus den Augen hervor:

Da gellt ein Schrei, und schneller als Pfeile
Fliegt mit dem Mann in rasender Eile
In die Weite das Ross:
Staubwirbel hüllet die Atemlosen,
Der Wolke gleich, darin Donner tosen
Und der Blitze Geschoss.

Sie flieh'n; sie fliegen durch Talesengen
Wie Stürme, die zwischen Bergen sich drängen,
Wie der fallende Stern;
Nun sind sie ein schwärzlicher Punkt noch zu
sehen,
Bis sie wie Schaum auf der Welle zergehen
An dem Horizont fern.

Sie flieh'n; in die unermesslichen, wilden
Oeden, wo endlos sich Kreise bilden
Immer neu, immer mehr;
Ihr Ritt ist ein Flug, und die Türm' und Städte
Und Bäume und riesiger Berge Kette
Tanzen wild um sie her.

Und wenn der Gebund'ne im Krampf sich rühret,
Dann sprengt das Ross wie vom Sturm entführt,
Immer jäh'er erschreckt,
In die Wildniss, die kahlen, unwohnlichen Steppen,
Wo das Land mit faltigen Sandeschleppen
Wie ein Mantel sich streckt.

MAZEPPA.

POÈME SYMPHONIQUE No. 6 DE F. LISZT.

Away! — Away! —
Byron, Mazeppa.
En avant! En avant!

I.

Ainsi, quand Mazeppa, qui rugit et qui pleure,
A vu ses bras, ses pieds, ses flancs qu'un sabre
effleure,
Tous ses membres liés
Sur un fougueux cheval, nourri d'herbes marines
Qui fume, et fait jaillir le feu de ses narines
Et le feu de ses pieds;

Quand il s'est dans ses nœuds roulé comme un
reptile,
Qu'il a bien réjoui de sa rage inutile
Ses bourreaux tout joyeux,
Et qu'il retombe enfin sur la croupe farouche,
La sueur sur le front, l'écume dans la bouche,
Et du sang dans les yeux:

Un cri part, et soudain voilà que dans la plaine
Et l'homme et le cheval, emportés, hors d'haleine,
Sur les sables mouvants,
Seuls, emplissant de bruit un tourbillon de poudre
Pareil au noir nuage où serpente la foudre,
Volant avec les vents!

Ils vont. Dans les vallons comme un orage ils
passent,
Comme ces ouragans qui dans les monts s'en-
tassent,
Comme un globe de feu;
Puis déjà ne sont plus qu'un point noir dans
la brume.
Puis s'effacent dans l'air comme un flocon d'écume
Au vaste océan bleu.

Ils vont. L'espace est grand. Dans le désert
immense,
Dans l'horizon sans fin qui toujours recommence.
Ils se plongent tous deux.
Leur course comme un vol les emporte, et
grands chênes,
Villes et tours, monts noirs liés en longues chaînes,
Tout chancelle autour d'eux.

Et si l'infortuné, dont la tête se brise,
Se débat, le cheval, qui devance la brise,
D'un bond plus effrayé
S'enfonce au désert vaste, aride, infranchissable,
Qui devant eux s'étend, avec ses plis de sable
Comme un manteau rayé.

MAZEPPA.

SYMPHONIC POEM No. 6 BY F. LISZT.

Away! — Away! —
Byron, Mazeppa.

I.

Behold this Mazeppa, o'erpowered by minions,
Writhe vainly beneath the implacable pinions
His limbs that surround.
To a fiery steed from the Asian mosses
That, chafing and fuming, its mane wildly tosses,
The victim is bound.

He turns in the toils like a serpent in madness,
And when his tormentors have feasted in gladness
Upon his despair,
When bound to his sinister saddle, poor creature,
With brow dropping sweat and with foam on
each feature
His eyes redly glare:

A shout — and the unwilling centaur is heing,
The fight of the steeds of Apollo outwieing,
O'er mountain and plain;
The sand cloud behind him e'er deep'ning and
height'ning,
The track of a storm pierced by flashes of lightning;
A mad hurricane.

They fly. Helter-skelter they rush through the
valley,
Like tempests that out of rock fastnesses sally,
Or levin's dread flash;
Then faded in mist to a speck without motion,
Then melted away like the froth of the ocean
That wild breakers dash.

They fly. Empty space is behind and before them;
The boundless horizon, the sky arching o'er them,
They plunge ever through:
Their feet are like wings. See the forest, the
fountain,
The village, the castle, the long chain of
mountain
All reel on the view!

And if the poor wretch in unconscious convulsion
But struggle, the horse with a fiercer impulsion
Outstripping the blast,
Dashes into a desert vast, trackless, and arid,
Extending before them, a sand plain unvaried,
Earth's mantle so vast.

Rings Alles in düstren Farben brennet,
Es rennt der Wald, die Wolke rennet
Ihm vorbei, und der Turm
Und der Berg in rötliches Licht sich tauchend,
Und hinter ihm Rosse, die schnaubend und rauchend
Galoppieren im Sturm.

Und hoch der abendlich strahlende Bogen,
Der Ozean, der aus den Wolkenwogen
Neue Wolken entrollt!
Die Sonne, eh' ihm die Sinne vergehen,
Sieht er, ein marmornes Rad, sich drehen,
Mit Geäder von Gold.

Dann dunkelt sein Blick, sein Haupthaar hängen
Hernieder straff, sein Blut besprenget
Das Gestrüpp und den Sand,
Ihm schwillt der Leib im umwindenden Strange,
Der ihn, wie gierig ihr Opfer die Schlange
Immer enger umwand.

Und rasender immer tobt und schiesset
Das Ross dahin, dem Blut entfliesset
Aus zerrissenem Fleisch:
Und weh! schon mengt in der Rosse Traben,
Das dumpf dahinbraust, ein Zug von Raben
Sein unheimlich Gekreisch'.

Es kommen die Raben, und hoch in Lüften
Der Aar, verscheuchet von Modergrüften,
Es vermehren den Schwarm
Die Eulen, der Geier, der mästend auf Leichen
Taucht mit dem Hals in modernde Weichen
Wie mit nackendem Arm.

Ihr Nest verlassend im nächt'gen Fluge
Gesellen sie sich dem Leichenzuge,
Der die Lüfte durchschneilt;
Mazepa, sinnlos, hört nicht ihr Toben,
Er starrt nach dem riesigen Fächer nur oben,
Wessen Hand ihn wohl hält?

Sternlos die Nacht! die geflügelte Meute
Folgt gierig, rastlos, der sichren Beute,
Bis sie fiel und erlag;
Er sieht nur ein wirbelndes, düstres Gewirre,
Und hört wie im Traum nur im dumpfen Ge-
schwirre
Ihrer Fittiche Schlag.

Und nach dem rasenden Ritt dreier Tage,
Der sie durch Wüsten, Steppen und Hüge
Ueber Eisbrücken trug,
Hinstürzt das Ross bei der Vögel Rufe,
Es löschen die Blitze, die mit dem Hufe
Aus den Steinen es schlug.

Tout vacille et se peint de couleurs inconnues,
Il voit courir les bois, courir les larges nues,
Le vieux donjon détruit,
Les monts dont un rayon baigne les intervalles;
Il voit; et des troupeaux de fumantes cavales
Le suivent à grand bruit!

Et le ciel, où déjà les pas du soir s'allongent,
Avec ses océans de nuages où plongent
Des nuages encor,
Et son soleil qui fend leurs vagues de sa proue,
Sur son front ébloui tourne comme une roue
De marbre aux veines d'or!

Son œil s'égaré et luit, sa chevelure traîne,
Sa tête pend; son sang rougit la jaune arène,
Les buissons épineux:
Sur ses membres gonflés la corde se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

Le cheval, qui ne sent ni le mors ni la selle,
Toujours fuit, et toujours son sang coule et
ruisselle,
Sa chair tombe en lambeaux;
Hélas! voici déjà qu'aux cavales ardentes
Qui le suivaient, dressant leurs crinières pendantes
Succèdent les corbeaux!

Les corbeaux, le grand-duc à l'œil rond qui
s'effraie,
L'aigle effaré des champs de bataille, et l'orfraie
Monstre au jour inconnu,
Les obliques hiboux, et le grand vautour fauve
Qui fouille au flanc des morts où son col rouge
et chauve
Plonge comme un bras nu!

Tous viennent élargir la funèbre volée!
Tous quittent pour le suivre et l'yeuse isolée,
Et les nids du manoir.
Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant qui donc là-haut déploie
Ce grand éventail noir.

La nuit descend lugubre, et sans robe étoilée.
L'essaim s'acharne, et suit, tel qu'une meute ailée,
Le voyageur fumant.
Entre le ciel et lui, comme un tourbillon sombre,
Il les voit, puis les perd, et les entend dans l'ombre
Voler confusément.

Enfin, après trois jours d'une course insensée,
Après avoir franchi fleuves à l'eau glacée,
Steppes, forêts, déserts,
Le cheval tombe aux cris de mille oiseaux de
proie,
Et son ongle de fer sur la pierre qu'il broie
Eteint ses quatre éclairs.

Strange colours the wavering landscape is wearing;
The forest, the cloud-castles, madly go tearing,
And whirl on their base.
The peaks where the sunbeam a passage just forces
He sees; the next moment a herd of wild horses
Gives noisily chase.

O the sky, where night's footsteps already are
nearing!
Its oceans of cloud with yet more clouds appearing
To melt in their hold;
The sun with its sharp prow dividing those billows
Which turn at its glorious touch into pillows
Of satin and gold.

His eye gleams and flickers, his matted locks wander,
His head sinks: what splashes of blood are
those yonder
On bramble and stone?
The cords on his swollen limbs biting yet deeper,
And like a lithe serpent or venomous creeper
Contracting their zone.

The horse, neither bridle nor bit on him feeling,
Flies ever; red drops o'er the victim are stealing;
His whole body bleeds.
Alas! to the wild horses foaming and champing,
That followed with manes erect, neighing and
stamping,
A crow-flight succeeds.

The raven, the horn'd owl with eyes round and
hollow,
The osprey and eagle from battle-field follow,
Though daylight alarm.
The carrion crow and the vulture so bloody,
Which plunges 'mid corpses its neck bare and
ruddy,
Just like a bare arm.

All hasten to swell the procession so dreary,
And many a league from the holm or the eyrie
They follow this man.
Mazepa, scarce hearing what sound the air sunders,
Looks up; who can that be unfolding, he wonders,
A mighty black fan?

The gloomy night falls with no stars penetrating;
More keen is the chase in impatience awaiting
Until his breath quit;
As a strange and mysterious whirlwind he fears
them,
They flash and are gone, then in darkness he
hears them
Confusedly fit.

Then after three days of this course wild and
frantic,
Through rivers of ice, plains and forests gigantic,
The horse sinks and dies;
His limbs quiver faintly, his struggles are over,
And once more the birds of prey circle and hover
Where low the prince lies.

Da liegt er niedergeschmettert und glühet
 Vom Blate röter, als Ahorn blühet
 Wenn der Lenz ihn belaubt;
 Der Vögel Wolke kreiset, die graue,
 Begierig harret manch' scharfe Klau
 Zu zerfleischen sein Haupt.

Und doch! der sich windet im Staub und hehzet,
 Der lebende Leichnam von Raben umkrächzet,
 Wird ein Herrscher, ein Held!
 Als Herr der Ukraine einst wird er streiten,
 Und reichliche Mahlzeit den Geiern bereiten
 Auf dem blutigen Feld.

Ihm Mühet Grösse aus Qual und Leiden,
 Der Mantel der Hetmans wird ihn umkleiden,
 Dass ihm Alles sich neigt;
 Der Zelle Volk wird sich lubbigend scharen
 Um seinen Thron, ihn begrüßten Fanaren,
 Wenn er herrlich sich zeigt.

II.

So, wenn ein Sterblicher, den Gott empfunden
 Tief in der Brust, und fühlet sich gebunden
 An den Geist, der ihn trägt.
 O Genius, feurig Ross! umsonst sein Ringen,
 Des Lebens Schranken wirst du überspringen,
 Die dein Huftritt zerschlägt.

Du führst durch Wüsten ihn, auf eis'ge Gipfel,
 Durch Meeresflut und über moos'ge Wipfel
 Zu den Wolken empor,
 Und Nachtgestalten, die du aufgescheuchet,
 Umdrängen ihn, es krächzt um ihn und keuchet,
 Der gespenstische Chor.

Du lässtest ihn auf deinen Feuerschwingen
 Die Körperwelt, die Geisterwelt durchdringen,
 An dem ewigen Strom
 Tränkest du ihn, und wo Kometen streifen,
 Lässt du sein Haupthaar unter Sternen schweifen
 Hoch am himmlischen Dom.

Die Monde Herschels und mit seinen Ringen
 Saturn, den Pol, um dessen Stern sich schlingen
 Diademe von Licht,
 Er sieht sie all', auf schrankenlosem Gleise
 Erweiterst unaufhörlich du die Kreise
 Seinem geistigen Gesicht.

Nur Engel und Dämonen mögen ahnen,
 Welch' Leiden ihn auf nie betretenen Bahnen

Voilà l'infortuné, gisant, nu, misérable,
 Tout tacheté de sang, plus rouge que l'érable
 Dans la saison des fleurs.
 Le nuage d'oiseaux sur lui tourne et s'arrête;
 Maint bec ardent aspire à ronger dans sa tête
 Ses yeux brûlés de pleurs!

Eh bien! ce condamné qui hurle et qui se traîne,
 Ce cadavre vivant, les tribus de l'Ukraine
 Le feront prince un jour.
 Un jour, semant les champs de morts sans
 sépultures,
 Il dédommagera par de larges pâtures
 L'erfaie et le vautour.

Sa sauvage grandeur naîtra de son supplice.
 Un jour, des vieux hetmans il ceindra la pelisse,
 Grand à l'œil ébloui;
 Et quand il passera, ces peuples de la tente,
 L'osternés, enverront la fanfare éclatante
 Bondir autour de lui!

II.

Ainsi, lorsqu'un mortel, sur qui son dieu s'étale,
 S'est vu lié vivant sur ta croupe fatale,
 Génie, ardent coursier,
 En vain il lutte, hélas! tu bondis, tu l'emportes
 Hors du monde réel dont tu brises les portes
 Avec tes pieds d'acier!

Tu franchis avec lui déserts, cimes chenues
 Des vieux monts, et les mers, et, par delà les nues,
 De sombres régions;
 Et mille impurs esprits que ta course réveille
 Autour du voyageur, insolente merveille,
 Present leurs légions!

Il traverse d'un vol, sur tes ailes de flamme,
 Tous les champs du possible, et les mondes de
 l'âme;
 Boit au fleuve éternel;
 Dans la nuit orageuse ou la nuit étoilée,
 Sa chevelure, aux crins des comètes mêlée,
 Flamboie au front du ciel.

Les six lunes d'Herschel, l'anneau du vieux
 Saturne,
 Le pôle, arrondissant une aurore nocturne
 Sur son front boréal.
 Il voit tout; et pour lui ton vol, que rien ne
 lasse,
 De ce monde sans borne à chaque instant déplace
 L'horizon idéal.

Qui peut savoir, hormis les démons et les anges,
 Ce qu'il souffre, à te suivre et quels éclairs
 étranges

Behold him there naked, blood-stained and
 despairing,
 All red, like the foliage of autumn preparing
 To wither and fall.
 The birds hanging o'er him now soaring like rockets,
 Now dropping again to tear out of their sockets
 Each tear-smarting ball.

Yet mark! That poor sufferer, gasping and
 moaning,
 To-morrow the Cossacks of Ukraine atoning,
 Will hail as their king;
 And soon in his might, o'er the battle-tide rolling,
 His thousands he'll sway, and a harvest consoling
 To vultures will fling.

No more in obscurity destined to languish,
 The rule of a kingdom will solace his anguish
 A crown on his brow:
 To royal Mazeppa the hordes Asiatic
 Will shout their devotion in fervour ecstatic,
 And low to earth bow.

II.

So when a poor mortal whose brains the gods addle
 O Pegasus! finds himself bound to thy saddle,
 His fate is as meet.
 Away from the world — from all real existence,
 Thou bearest him upward, despite his resistance,
 On metrical feet!

Thou tak'st him o'er deserts, o'er mountains in
 legions,
 Grey-hoary, thro' oceans and into the regions
 Right up in the clouds;
 A thousand base spirits his progress unshaken
 Arouses, press round him and stare as they waken,
 In insolent crowds.

He traverses, soaring on fiery pinions,
 All fields of creation, all spirit dominions
 And drains Heaven dry:
 Thro' darkness and storm, or 'mid stars brightly
 gleaming,
 See Pegasus' tail like a comet is streaming
 Across the whole sky.

The six moons of Herschel, the ringed horizon
 Of Saturn, the pole whose white forehead bedizen
 The weird Northern lights,
 All views he: for him in this flight never ending
 The infinite bounds of his vision extending,
 Yield fresh Pisgah sights.

Who can know, save the angels amid whom he
 dashes,
 What anguish he suffers and what mystic flashes

Alle Holzbläser.
Alle Blechinstrumente.

Str. *ff*
Pauken.
Red.

This system shows the woodwind and brass parts. The woodwinds play a complex rhythmic pattern of eighth and sixteenth notes. The brass instruments play a similar pattern. The strings play a steady eighth-note accompaniment. The conductor's baton is shown at the bottom.

stringendo
Str.
Velle.
C. Bässe.

This system shows the string parts. The strings play a steady eighth-note accompaniment. The conductor's baton is shown at the bottom.

in tempo
Str.
ff sempre marcatisissimo
Fag.
Hörner.
Tromp.
Pos.
Velle.
C. Bässe.
Red.

This system shows the woodwind and brass parts. The woodwinds play a complex rhythmic pattern of eighth and sixteenth notes. The brass instruments play a similar pattern. The strings play a steady eighth-note accompaniment. The conductor's baton is shown at the bottom.

Pos.
Velle.
C. Bässe.
Red.

This system shows the woodwind and brass parts. The woodwinds play a complex rhythmic pattern of eighth and sixteenth notes. The brass instruments play a similar pattern. The strings play a steady eighth-note accompaniment. The conductor's baton is shown at the bottom.

Red.

This system shows the woodwind and brass parts. The woodwinds play a complex rhythmic pattern of eighth and sixteenth notes. The brass instruments play a similar pattern. The strings play a steady eighth-note accompaniment. The conductor's baton is shown at the bottom.

Red.

This system shows the woodwind and brass parts. The woodwinds play a complex rhythmic pattern of eighth and sixteenth notes. The brass instruments play a similar pattern. The strings play a steady eighth-note accompaniment. The conductor's baton is shown at the bottom.

*) Von hier bis A wird das wichtige Hauptthema von den Tenor- u. Bass-Posaunen und der Tuba geblasen und von den Violonc. u. Contrabässen gespielt.

sempre ff Pos. Velle. C. Basso *marcatissimo*

Stretto.

Ob. Engl. Horn. Clar. Fag. Hörner. Str. *rinforzando* Fl. Ob. Engl. Horn. Clar. Fag. Hörner. Str. *rinforz.*

Tutti. *sempre ff* Becken. Red.

Ob.
Engl. Horn.
Clar. A
Fag.

Str. *ff* *staccato*

Tromp.
Pos.

Str. *sempre staccato*

This system shows the piano and string parts. The piano part has a treble and bass clef. The bass clef part includes a *Red.* marking with a star. The strings are marked *ff* and *staccato*. Above the staff, woodwind parts for Oboe, English Horn, Clarinet A, and Bassoon are indicated.

Ob.
Engl. Horn.
A Clar.
Fag.

Tromp.
Pos.

Str.

Str.

This system continues the piano and string parts. The piano part has a treble and bass clef. The bass clef part includes a *Red.* marking with a star. The strings are marked *Str.*. Above the staff, woodwind parts for Oboe, English Horn, Clarinet A, and Bassoon are indicated.

This system continues the piano and string parts. The piano part has a treble and bass clef. The bass clef part includes a *Red.* marking with a star. The strings are marked *Str.*.

Fl.
Engl. Horn.
Clar.
Fag.

ff *sempre*

Hörner.
Tromp. Pos.

Str.

This system continues the piano and string parts. The piano part has a treble and bass clef. The bass clef part includes a *Red.* marking with a star. The strings are marked *Str.*. Above the staff, woodwind parts for Flute, English Horn, Clarinet, and Bassoon are indicated. The strings are marked *ff* and *sempre*. Horns and Trombone/Posaune parts are also indicated.

This system continues the piano and string parts. The piano part has a treble and bass clef. The bass clef part includes a *Red.* marking with a star. The strings are marked *Str.*.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment of chords. Performance markings include *Red.* and asterisks (*) under the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a section marked *rinfors.* (rinforsamento). Performance markings include *Red.* and asterisks (*) under the left hand.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment continues with chords. Performance markings include *Red.* and asterisks (*) under the left hand.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment continues with chords. Performance markings include *Red.* and asterisks (*) under the left hand.

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment continues with chords. Performance markings include *Red.* and asterisks (*) under the left hand.

Str.
Pauken.

Str.
Beck.
Pauken.

Presto leggero vivamente (un poco più mosso).

Str. *m.d.* *p m.g.* *m.d.*
Pau.
B. Clar.
Fag.
Vcllo.
C. Bässe.

Str.
Clar.
Engl. H.
Viola.
Fl.
Ob.

Ob. Fl.
Horn. *marcato*

Fl. *diminuendo*
Ob.
Horn.
Horn.
Str. *p* *tr* *tr*

Un poco meno Presto.

Ossia.

Viol. div. *llegero volante*
espresso dolente
 marcato assai la melodia

Ob. Engl. H. B. Clar. Hörner

Red. * Red. *

Viol. div.

Fl. Ob. Clar. A. Fag.

Red. * Red. *

Ob. Engl. Horn. B. Clar. Hör. Fag.

Red. * Red. *

Red. * Red. * Red. *

First system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in a key with two flats (B-flat and E-flat). The top staff contains a melodic line with eighth notes and dotted lines, with an '8' above it. The middle staff contains a similar melodic line. The bottom staff contains a bass line with chords and eighth notes. There are dynamic markings like 'p' and 'f' and articulation marks like 'acc'. A section of the bottom staff is marked with 'Engl. Horn.', 'Clar.', and 'Fag.'. There are asterisks under the bottom staff in the second and fourth measures.

Second system of musical notation, continuing the piece. It has the same three-staff structure as the first system. The notation is consistent, with eighth notes and dotted lines in the upper staves and a bass line in the lower staff. Dynamic and articulation markings are present throughout.

Third system of musical notation. The notation continues with similar rhythmic patterns and melodic lines. The bottom staff shows some changes in the bass line, including a measure with a 'p' dynamic marking.

Fourth system of musical notation. This system concludes the piece. The notation includes a final cadence in the upper staves and a bass line that ends with a sustained chord. There are dynamic markings like 'p' and 'f' and articulation marks like 'acc'.

Fl. Ob. B. Clar. Fag. Str. f Str. Ped *

This system shows the first two staves of a musical score. The upper staff contains woodwind parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Clar.), and Bassoon (Fag.). The lower staff contains the string ensemble (Str.) and a piano accompaniment part (Ped). A dynamic marking of *f* is present in the string part. A star symbol (*) is located below the piano part.

Clar. Fag. Hörner. Pos. Str. Ped *

This system continues the musical score. The upper staff includes Clarinet (Clar.) and Bassoon (Fag.). The lower staff includes Horns (Hörner.) and Trombones (Pos.). The string ensemble (Str.) and piano accompaniment (Ped) are also present. A star symbol (*) is located below the piano part.

Clar. Fag. Hörner. Pos. Str. Ped *

This system continues the musical score. The upper staff includes Clarinet (Clar.) and Bassoon (Fag.). The lower staff includes Horns (Hörner.) and Trombones (Pos.). The string ensemble (Str.) and piano accompaniment (Ped) are also present. A star symbol (*) is located below the piano part.

Str.

This system continues the musical score. The upper staff continues the woodwind parts. The lower staff continues the string ensemble (Str.) and piano accompaniment parts.

Becken. Str.

This system continues the musical score. The upper staff continues the woodwind parts. The lower staff includes a Cymbal (Becken.) part and the string ensemble (Str.) and piano accompaniment parts.

Presto.

8.....

Str. *legero*
p

This system shows the piano accompaniment and strings. The piano part features a complex rhythmic pattern with many beamed notes. The strings play a simple accompaniment. The tempo is marked 'Presto' and the dynamics are 'legero' and 'p'.

8.....

Str. *p*
B. Clar.
Fag.
Velle.
C. Bäse.
Engl. Horn
Clar.

This system continues the piano accompaniment and introduces woodwinds. The piano part has a dynamic marking of 'p'. The woodwinds include Bass Clarinet, Bassoon, Bassoon in C, and English Horn/Clarinet.

8.....

Fl.
Ob.

This system continues the piano accompaniment and woodwinds. The woodwinds include Flute and Oboe.

8.....

Hörner.
Fl.
Ob.

This system continues the piano accompaniment and woodwinds. The woodwinds include Horns, Flute, and Oboe.

8.....

Hörner.
Hörner.
trm

This system continues the piano accompaniment and woodwinds. The woodwinds include Horns. The system ends with a double bar line and a fermata over the final notes, marked with 'trm'.

Un poco meno mosso.

Ossia.

Viol. div. *8*

Ob. *leggero volante*
Engl. H. *espressivo dolente*
B. Clar.
Fag.

Hörn.

f marcato assai la melodia

Red. * Red. *

Detailed description: This system shows the beginning of the piece. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The woodwind parts have specific performance instructions: Oboe (leggero volante), English Horn (espressivo dolente), Bass Clarinet, Bassoon, and Horn. The tempo is 'Un poco meno mosso'. The key signature has one sharp (F#). The system ends with a 'Red.' (Reduction) symbol and an asterisk.

H. Ob.
Clar.
Fag.

Red. * Red. *

Detailed description: This system continues the piano accompaniment and woodwind parts. The piano part maintains its intricate rhythmic texture. The woodwind parts continue with their respective parts. The system ends with a 'Red.' (Reduction) symbol and an asterisk.

Ob.
Engl. Horn.
B. Clar.
Fag.

Hörn.

Red. * Red. *

Detailed description: This system continues the piano accompaniment and woodwind parts. The piano part maintains its intricate rhythmic texture. The woodwind parts continue with their respective parts. The system ends with a 'Red.' (Reduction) symbol and an asterisk.

Fl.
Ob.
Clar.
Fag.

Red. * Red. *

Detailed description: This system continues the piano accompaniment and woodwind parts. The piano part maintains its intricate rhythmic texture. The woodwind parts continue with their respective parts. The system ends with a 'Red.' (Reduction) symbol and an asterisk.

First system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The top staff contains a complex melodic line with many beamed notes and slurs. The middle staff contains a similar melodic line. The bottom staff contains a bass line with chords and single notes. There are markings '8' above the first two measures of the top staff. Below the bottom staff, there are markings 'Red.' and asterisks. Text labels 'Hörner.', 'Engl. Horn.', 'Clar.', and 'Fag.' are positioned above the bottom staff.

Second system of musical notation, identical in structure to the first system. It features three staves (treble, treble, bass) with complex melodic and bass lines. Markings '8' are present above the first two measures of the top staff. Below the bottom staff, there are markings 'Red.' and asterisks.

Third system of musical notation, identical in structure to the first system. It features three staves (treble, treble, bass) with complex melodic and bass lines. Markings '8' are present above the first two measures of the top staff. Below the bottom staff, there are markings 'Red.' and asterisks.

Fourth system of musical notation, identical in structure to the first system. It features three staves (treble, treble, bass) with complex melodic and bass lines. Markings '8' are present above the first two measures of the top staff. Below the bottom staff, there are markings 'Red.' and asterisks.

nicht zurückhalten

marcato

Pos. Velle. C. Bässe.

Tromp. *f* *sempre cresc.*

Hör. Red. * Red. * Red. * Red. *

Fag. Hör. Velle. C. Bässe. Tromp. Hörner.

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

Fl. Ob. Engl. Horn. Clar. Fag. Pos. Viol. Hör. Tromp.

ff *marcatissimo*

Fag. Hörner. Red. * Red. *

Fl. Ob. Clar. Fag. Pos. Viol. Fag. Hörner. Tromp.

ff

Red. * Red. *

Fag. Hörner.

Red. * Red. * Red. *

kl. Fl. Fl. Becken.

fff

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

Allegro molto impetuoso.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex texture with many beamed notes and rests. The word "Ped." is written below the bass staff in four measures, indicating pedaling. There are also asterisks under some notes in the bass staff.

Second system of the musical score, continuing the grand staff notation. It features similar complex textures with beamed notes and rests. The word "Ped." appears in the bass staff in the second and fourth measures, with asterisks under notes in the first and fifth measures.

Third system of the musical score. The upper staff includes woodwind parts for Oboe (Ob.), English Horn (Engl. H.), Clarinet (Clar.), Bassoon (Fag.), and Horn (Hör.). The lower staff is for the piano, with the word "Str." (strings) written above it. The music continues with complex textures and some melodic lines in the woodwinds.

Fourth system of the musical score, primarily for the piano. It shows a dense texture of chords and moving lines in both the treble and bass staves. The woodwind parts from the previous system are also visible in the upper staff.

Fifth system of the musical score. The piano part is marked with a forte dynamic (*ff*) in the first measure and *ff* Str. in the fifth measure. The texture remains complex with many beamed notes. The word "Ped." is written in the bass staff in the fifth measure.

Sixth system of the musical score. The upper staff includes parts for Oboe (Ob.), English Horn (Engl. H.), Clarinet (Clar.), Bassoon (Fag.), Trombone (Tromp.), and Trumpet (Tromp.). The lower staff is for the piano, with "Str." and "Pos." (Posaune) written above it. The word "Ped." appears in the bass staff in the second and sixth measures.

Str. *sempre ff*

Fl. Ob. Clar. Fag. Str. Fl. Ob. Clar. Fag. Fl. Ob. Clar. Str.

Str.

Str. Fl. Ob. Clar. Fag. *fff* Str. Tromp. Hörner. Pos. *Red.* * *Red.* *

Str. *Red.* * *Red.* * *Red.*

Str. *Red.* * *Red.* *

The musical score consists of six systems of notation, each with a grand staff (treble and bass clefs) and a string section staff below. The notation includes complex chords, arpeggios, and melodic lines. Performance instructions include *Str.*, *sempre*, *fff*, *Red.*, *8...*, *Engl. Horn*, *Clar.*, *Fag.*, *pesante*, and *poco ritenuto*. The score is marked with asterisks and *Red.* (Reduction) symbols, indicating specific performance or editing points. The key signature is one flat (B-flat), and the time signature is 3/4.

Red. *f* Fl. Engl. Horn. Clar. Fag. Pauken. Hörnern Tromp. Pos. Becken. gr. Trommel. *fff* *poco a poco rallentando*

Andante mesto. *2* *dim.* Br. Velle. C. Bässe. Velle. C. Bässe(Solo)

Engl. Horn. Fag. (Schr lang) Br. Velle. *dolente* *pp* B. Clar. Fl. Clar. Br. Velle. *cresc.* *sf* Red.

B. Clar. Velle. *p* Fag. Br. Velle. Str. Red.

Velle. *f* I. Horn (con sordino) Str. Horn. *dim.* Horn. Red.

poco ritenuto Str. *dim.* Str. Red.

Allegro.

p tremolando
Str.
Ped.
f Tromp. (marziale nobile)
Hörner.
Tromp. *p*
Str.
Tromp.
Str.
Tromp. *sempre f*
Tromp.
Str. *f*
Hörner.
Pauken.
Hörner.
Str.
Hörner.
Str. *ff*
Hörner.
Pauken.
Hörner.
Str. *ff*
Hörner.

Detailed description of the musical score: The score is for piano and orchestra. It begins with a piano introduction marked 'p tremolando' for the strings. The main piece starts with a 'marziale nobile' character for the trumpets. The score is divided into six systems. The first system features piano tremolos and a noble march for the trumpets. The second system continues the piano tremolos and introduces a softer trumpet part. The third system shows a more active string part and a trumpet line. The fourth system features a 'sempre f' (always forte) section for the trumpets. The fifth system is a very loud section with 'ff' dynamics for horns and drums. The sixth system concludes with a powerful piano part marked 'ff'.

Allegro marziale non troppo Allegro.

Fl. Hörner. *ff*
Tromp.
Pos. Str.

Tromp. Pos. Str.

Tromp. Hörner. Pos. Str.

Fl. Ob.
Engl. Horn
Fag. Clar.
Pos. Hörner. Pos. Str.

Pos. Tromp. Pos. Str.

Pos. Str.

Fl. Ob. Clar. Str.

sf

Red. Velle. C. Bässe.

fff Tutti

Becken. gr. Trommel.

Red.

Fl. Ob.
Engl. Horn
Clar.
Fag. Hörner. *ff*
Tromp. Pos.

Velle. C. Bässe.

Red.

mf Viol. Ob. Fag.

Ob. Clar. Fag. Ob. Clar. Fag. Ob. Clar. Fag.

Red. * Red. * Red. * Red. Becken. * Red. *

Ob. Clar. Fag. *dim.* Clar. Fag.

Red. * Red. * Red. *

Engl. Horn. B. Clar. Clar. Fag. *p* Fl. *marcato* Ob. Clar. Viol. *p* Fl. Clar. Viol.

Red. * Red. * Red. * Red. Triangel. * Red. * Red. Triangel. *

Fl. Clar. Viol. *p* Fl. Clar. Viol.

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

Fl. Clar. Viol. Fl. Clar. Viol.

Red. * Red. Triangel. * Red. * Red. *

Viol. Viol.

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

8 *tr* *dim.* *p* Fag. Hörner. 25

8 Fag. Hörner. *Red.*

p marcato Ob. Hörner. *cresc.* *Red.*

8 *Str.* *Red.*

2. *Fl.* *Engl. Horn.* *Clar.* *Fag. Hörner.* *Engl. Horn. Tromp.* *Clar.* *Fag.* *Hör.* *Str. Pauken.* *Red.*

Fl. *Engl. Hor.* *Clar.* *Fag.* *Str. ff* *rinforz.* *Red.*

The musical score is divided into six systems. The piano part (left hand) features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The right hand of the piano part has chords and some melodic lines. The orchestral part (right hand) includes:

- Flute (Fl.), Clarinet (Clar.), and Violin (Viol.) parts in the first system.
- Pos. (Positone) and Tromp. (Trombone) parts in the second system.
- Fl. (Flute), Clar. (Clarinet), Str. (Strings), and Viol. (Violin) parts in the third system.
- Fag. (Bassoon), Br. (Trumpet), Velle. (Violoncello), and C. Basso (Contrabasso) parts in the fourth system.

Performance markings include *ff* (fortissimo), *rinforz.* (rinforzando), *incalzando* (accelerando), and *Tutti*. There are also dynamic markings like *Red.* and *8.* throughout the score.

Più mosso.

Fl. Ob. Engl. Horn. Clar. Hörner. Tromp. Str.

sf Ped. *string.* *fff* Ped.

Str. Pos. Str.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Str.

Pos. Str. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

nicht eilen

Viol. *ff* *grandioso* Fl. Ob. Engl. Horn. Clar. Fag. Hörner Tromp. Becken. Ped. gr. Trommel. Ped. Ped. Ped.

8 Ped. Ped. Ped. Ped. Ped.

8.....

Fl. Ob. Engl. H. Clar. Fag. Hörner Str.

ff

Red.

Engl. Horn Clar. Fag. Str. Pos. Pos. Fag. Hörner Pos.

poco rall. *mf*

Red. Str. Str.

Stretto.

Ob. Clar. Fag. Hörner. Tromp. Pos. Fl. Ob. Clar. Fag. Hörner Tromp. Pos.

sempre cresc.

Red.

kl. Fl. Alle Holzbläser. Alle Blechinstrumente.

ff *fff*

Str. Triangel. Becken.

Str. 8.....

fff

Fl. Ob. Engl. H. Clar. Fag. Hörner. Tromp. Pos. kl. Fl. Fl. Ob. kl. Fl. Ob. Hörner. Tromp. Pos. Fag. Hörner. Tromp. Pos. Str. Str. Becken. gr. Trommel. Str.

fff *fff* *fff*

gr. Trommel. Becken. gr. Trommel. gr. Trommel. Str.