

HELDENKLAGE.

SYMPHONISCHE DICHTUNG Nr. 8 VON F. LISZT.

Man hat mehrfach von einer Symphonie gesprochen, welche wir im Jahre 1830 komponiert haben. Verschiedene Gründe haben uns veranlasst, sie im Portefeuille zu bewahren. Indem wir aber diese Reihe von symphonischen Dichtungen veröffentlichen, fügen wir ein Fragment jenes Werkes, den ersten Teil desselben, bei. —

Der menschliche Geist, weit entfernt, in grösserer Stabilität zu verharren, als die übrige Natur, erscheint im Gegenteil beweglicher als irgend etwas. Wie man auch seine beständige Tätigkeit bezeichnen möge, als fortschreitende Entwicklung, als spiralförmige Bewegung oder als einfachen Kreislauf, so steht eines immer fest: dass er bei Völkern wie bei Individuen niemals gänzlichem Stagnieren anheimfällt. In stetem Wechsel erscheinen und vergehen die Dinge wie ein Traum, wie die Wellen einer ewig zu den Küsten der Jahrhunderte empor schwelenden Flut, so dass einerseits die Ansichten unaufhörlich sich ändern, wir anderseits sie verschieden auffassen. Dieser zweifache Impuls hat zur Folge, dass viele Gesichtspunkte in unsrer geistigen Anschauung notwendig sich verändern, dass unser Verstand sie in sehr verschiedene Rahmen fasst, dass sie in unserem Geiste in durchaus veränderten Färbungen sich wieder spiegeln. Von dieser unaufhörlichen Umwandlung der Gegenstände und Eindrücke sind aber einige ausgenommen, welche jeden Wechsel überdauern, welche ihrer Natur nach unveränderlich sind. So unter andern und vor allem der Schmerz, dessen finstre Gegenwart uns immer denselben Schauer einflösst, und zu ehrerbietigem Beugen zwingt, uns sympathisch anzieht, während er uns mit Schrecken erfüllt, uns immer gleiches Beben empfinden lässt, suche er nun Gute oder Böse, Sieger oder Besiegte, Weise oder Sinnlose, Mächtige oder Schwache heim. In welchem Herzen, auf welchem Boden er immer seine giftschwangere Vegetation ausbreiten möge, woher er stamme, welches sein Ursprung sei, sobald er in seiner wahrhaften Grösse vor uns steht, ist er erhaben und erheischt unsere Ehrfurcht. Aus zwei feindlichen Lagern hervorgegangen und rauhend von jüngst vergossnem Blut, erkennen die Schmerzen sich als Sprossen desselben Stammes; sie sind die schicksalwaltenden unabwendbaren Schnitter jedes Stolzes, die unerbittlichen Ebner aller Geschicke. Alles ist in der menschlichen Gesellschaft dem Wechsel untan, Sitte und Kultus, Gesetze und Ideen: der Schmerz bleibt stets ein und derselbe, wie er es seit dem Anfangs der Dinge gewesen ist. Reiche wer-

HÉROÏDE FUNÈBRE.

POÈME SYMPHONIQUE No. 8 DE F. LISZT.

On a parlé plusieurs fois d'une symphonie que nous avons composée en 1830. Diverses raisons nous ont engagé à la garder en portefeuille. Cependant, en publiant cette série de poèmes symphoniques, nous avons voulu y insérer un fragment de cet ouvrage, sa première partie.

L'esprit humain, loin d'être plus stable que le reste de la nature, nous apparaît au contraire plus mouvementé que quoi que ce soit. De quelque nom qu'on appelle sa constante activité, marche, progrès spiral, ou simplement révolution circulaire, toujours est-il constaté qu'il ne reste jamais stationnaire ni dans les peuples, ni dans les individus. De leur côté les choses, jamais immobiles, comme les vagues d'une marée éternellement montante sur la plage des siècles, avancent et passent; on dirait un songe. Ainsi d'une part, les aspects diffèrent sans cesse, de l'autre, nous ne les considérons plus de même. De cette double impulsion il résulte, que bien des points de vue changent nécessairement pour les yeux de notre esprit: celui-ci les embrasse dans les cadres divers, et ceux-là s'y réfléchissent sous des couleurs très dissemblables. Mais dans cette perpétuelle transformation d'objets et d'impressions, il en est qui survivent à tous les changements, à toutes les mutations, et dont la nature est invariable. Telle entr'autres et surtout la Douleur, dont nous contemplons la morne présence toujours avec le même pâle recueillement, la même terreur secrète, le même respect sympathique et la même frémisante attraction, soit qu'elle visite les bons ou les méchants, les vaincus ou les vainqueurs, les sages ou les insensés, les forts ou les faibles. Quel que soit le cœur et le sol sur lesquels elle étend sa végétation funeste et vénéneuse, quelles que soient son extraction et son origine, sitôt qu'elle grandit de toute sa hauteur elle nous paraît auguste, elle impose la révérence. Sorties de deux camps ennemis, et fumantes encore d'un sang fraîchement versé, les douleurs se reconnaissent pour sœurs, car elles sont les fatidiques faucheuses de tous les orgueils, les grandes nivaleuses de toutes les destinées. Tout peut changer dans les sociétés humaines, mœurs et cultes, lois et idées; la Douleur reste une même chose; elle reste ce qu'elle a été depuis le commencement des temps. Les empires croulent, les civilisations s'effacent, la science conquiert des mondes, l'intelligence humaine luit d'une lumière toujours plus intense; rien ne fait pâlir son intensité, rien ne la déplace du siège où elle règne en notre âme,

HEROIC ELEGY.

SYMPHONIC POEM No. 8 BY F. LISZT.

People have often spoken of a symphony which I composed in 1830. For many reasons I decided on keeping it in my portfolio. Nevertheless, on publishing this series of Symphonic Poems, I have thought well to include a fragment of this work, viz. its first movement.

The human mind far from being more stable than the rest of nature, on the contrary seems to be more changeable than anything else. By whatever term its constant activity, march, spiral progress, or merely circular revolution may be called, it is always to be found, that it never remains stationary either among people or individuals. On their side things ever immovable like the waves of an ever mounting tide on the shores of ages advance and pass; one might call it a dream. Thus on the one hand its aspects constantly change; on the other, we no longer consider them in the same way. The double result of this impulsion is that many points of view necessarily change for the eyes of our mind. The latter embrace them in different frames, and the former reflect them under very dissimilar colours. But in this perpetual transformation of objects and impressions there are those which survive all changes, all variations, and whose nature is unchangeable. Such, amongst others, and above all, is Grief, whose gloomy presence we regard always with the same wan contemplation, the same secret terror, the same sympathetic respect, and the same shuddering attraction, whether she visit the good, or the wicked, the vanquished, or the conquerors, the wise or the foolish, the strong or the feeble. Whatever may be the heart and the soil upon which she spreads her poisonous vegetation, whatever may be her extraction and her origin, as soon as she rises to all her greatness she appears to us august, she imposes reverence. Taking their origin from two opposing camps, and still reeking with blood recently shed, griefs recognise each other as sisters, because they are the fatal mowers of all pride, the great levellers of all destinies. Everything may change in human societies, manners, religions, laws, and ideas, but Grief remains the same, she remains what she has been since the beginning of time. Empires fall, civilisations die out, science conquers the world, human intelligence shines with an always more intense light, nothing displaces her from the seat where she reigns in our soul, nothing expels her from her privileges of eldership, nothing modifies her solemn and inexorable supremacy. Her tears are al-

den erschüttert, Civilisationen verblühen, die Wissenschaft erobert neue Welten, der menschliche Geist leuchtet stets intensiver — durch nichts aber wird die Intensität des Schmerzes gebleicht, durch nichts wird er von dem Sitz entthront, auf welchem er herrscht in unsrer Seele, nichts vermag ihm die Vorrechte der Erstgeburt zu entreissen, nichts mildert sein feierliches, unerbittliches Obwalten. Die Tränen, die er erzeugt, sind immer dasselbe bittere brennende Nass, sein Schluchzen moduliert immer in denselben durchschneidenden Tönen, mit unveränderlicher Monotonie pflanzt sein Verzagen sich fort. Seine dunkle Ader strömt durch alle Herzen und verbreitet unheilbare Wunden in ihnen. Über alle Zeiten und Orte weht sein Leichenpanier.

Wenn es uns gelungen ist, einige seiner Accente zu Klängen zu gestalten, das Kolorit seiner roten Finsternisse wiederzugeben, wenn wir vermocht haben, die Verheerung zu schildern, welche sich niedersetzt auf Trümmer, die Majestät, welche um verödeten Ruinen schwebt, dem Schweigen eine Stimme zu leihen, das auf Katastrophen folgt, den Schrei des Entsetzens während Schreckensereignissen nachtönen zu machen, wenn wir die trüben Scenen erschaut und richtig erfasst haben, wie sie die, den Hingang einer alten Ordnung der Dinge oder das Entstehen einer neuen stets begleitende, allgemeine Not im Gefolge hat — so möchte unser Bild immer und überall als wahr befunden werden. Auf jener zweischneidigen Schwelle, welche jedes blutige Ereignis zwischen Vergangenheit und Zukunft stellt, bleiben Leid, Angst, Trauer und Leichenzüge immer und überall dieselben. In jede Siegesfanfare mischt sich immer und überall eine trübe Begleitung von Sterbesufzern und Angstrufen, Gebeten und Lästerungen, gepresstem Schluchzen und Scheidegrüssen. Man möchte sagen, dass der Mensch mit triumphalen Kostümen und Festkleidern sich nur bedecke, um den Trauerröfl zu verbergen, der wie ein Epiderm dicht verwachsen ist mit seiner sterblichen Hülle.

De Maistre bemerkte, dass man auf je Tausende von Jahren als seltne Ausnahmen nur einige rechnen kann, in welchen Frieden auf Erden herrschte, auf dieser Arena, wo Völker wie Gladiatoren sich bekämpfen und wo die Tapfersten, wenn sie in die Schranken treten, vor dem Schicksal als Meister und der Vorsehung als Schiedsrichter sich neigen. Welches auch die Farben der Fahnen sein mögen, welche in diesen gleich unheilvollen Spielen aufeinander folgenden Kriegen und Verwüstungen sich kühn und stolz in den feindlichen Lagern gegeneinander stellen — alle sind in Heldenblut, in unversiegbare Tränen getaucht. Da naht die Kunst und hüllt den Grabhügel der Tapfern in ihren schimmernden Schleier, und krönt Sterbende und Tote mit ihrer Glorie, auf dass ihr Los neidenswert sei vor den Lebenden.

rien ne l'expulse de ses priviléges de primogéniture, rien ne modifie sa solennelle et inexorable suprématie. Ses larmes sont toujours de la même eau amère et brûlante: ses sanglots sont toujours modulés sur les mêmes notes stridentes et lamentables; ses défaillances se perpétuent avec une inaltérable monotonie; sa veine noire court à travers chaque cœur, et son dard brûlant contagie chaque âme de quelque incurable blessure. Son étendard funéraire flotte sur tous les temps et tous les lieux.

Si nous avons su recueillir quelques-uns de ses accents, si nous avons saisi le sombre coloris de ses rouges ténèbres, si nous avons réussi à peindre la désolation qui s'abat sur les décombres et les majestés qui se répandent sur les ruines, à prêter une voix aux silences qui suivent les catastrophes, à répéter les cris effarés jetés durant les désastres; si nous avons bien écouté et bien entendu les lugubres scènes qui se jouent dans les calamités publiques produites par la mort ou la naissance d'un ordre de choses, un pareil tableau peut être vrai partout et toujours. Sur ce seuil tranchant que tout événement sanglant bâtit entre le passé et l'avenir, les souffrances, les angoisses, les regrets, les funérailles se ressemblent partout et toujours. Partout et toujours on entend sous les fanfares de la victoire, un sourd accompagnement de râles et de gémissements, d'oraisons et de blasphèmes, de soupirs et d'adieux, et l'on pourrait croire que l'homme ne revêt des manteaux de triomphe et des habits de fête, que pour cacher un deuil qu'il ne saurait dépouiller, comme s'il était un invisible épiderme.

De Maistre observe que sur des milliers d'années, c'est à peine si l'on en pourrait compter quelques-unes durant lesquelles, par rare exception, la paix régna sur cette terre, qui ressemble ainsi à une arène où les peuples se combattent comme jadis les gladiateurs, et où les plus valeureux en entrant en lice, saluent le Destin leur maître, et la Providence leur arbitre. Dans ces guerres et ces carnages qui se succèdent, sinistres jeux, quelle que soit la couleur des drapeaux qui se lèvent fiers et hardis l'un contre l'autre, sur les deux camps ils flottent trempés de sang héroïque et de larmes intarissables. À l'Art de jeter son voile transfigurant sur la tombe des vaillants, d'encercler de son nimbe d'or les morts et les mourants, pour qu'ils soient enviés des vivants.

F. Liszt.

ways of the same bitter and burning water: her sobs are always modulated upon the same harsh and lamentable notes; her swoons continue with unalterable monotony; her black poison circulates through each heart, and her burning dart infects each soul with some incurable wound. Her funeral banner floats upon all times and all places.

If we have known how to gather some of her accents, if we have seized the sombre colouring of her red darkness, if we have succeeded in painting the desolation which falls upon the heaps of rubbish and the majesties which spread themselves upon the ruins, in lending a voice to the silence which follows catastrophes, in repeating the wild cries uttered during disasters; if we have listened and heard well the mournful scenes enacted in the public calamities produced by the death or birth of an order of things, such a picture can be everywhere and always true. Upon this two-sided threshold which each bleeding event builds between the past and the future, sufferings, anguish, regrets, funerals are everywhere and always the same. Everywhere and always is heard among the trumpets of victory a low accompaniment of death-rattles, and of groans, of prayers and of blasphemies, of sighs and farewells, and one could believe that man only puts on the cloak of triumph and festal garments to hide a mourning which he did not know how to throw off, as if it were an invisible skin.

De Maistre observes that during thousands of years, only a few could be counted when by a rare exception, peace reigned upon this earth, which thus resembles an arena where people fight, as of old the gladiators did; and where the bravest in entering the lists salute Destiny as their master, and Providence as their arbitrator. In these wars, and massacres which follow each other, sinister games, whatever may be the colour of the flags which rise proud and daring one against the other, over the two camps, they float steeped in heroic blood and in inexhaustible tears. It is for art to throw her transfiguring veil upon the tomb of the brave, to encircle the dead and dying with her golden halo, so that they may be envied by the living.

Heldenklage.

Symphonische Dichtung № 8.

Heroic Elegy.

Symphonic Poem № 8.

Héroïde funèbre.

Poème symphonique № 8.

F. Liszt.

Komponiert 1849/1850, letzte Fassung 1856.

Lento lugubre.

F. L. 8.

4 (140)

A

ff =

a 2.

ff =

(ff)

a 2.

ff =

a 2.

ff =

(ff)

p

p

p

p

p

p

(ff)

(ff)

b>

(ff)

(ff)

fff

fff

A (ff)

6 (142)

rit.

Marcia funebre.

rit.

(p) cresc.

(p) cresc.

(p) cresc.

(p) cresc.

(fp) cresc.

(fp) cresc.

(mf)

(p) cresc.

f pesante

f pesante

P (sempre)

P (sempre)

(p) cresc.

(p) cresc.

(p) cresc.

(p) cresc.

pizz. arco

(f)

f marcato

f marcato

ff rit.

N.B. Die mit „...“ bezeichneten Noten sehr kurz abgestossen.
The notes marked „...“ very staccato.
Les notes indiquées par des „...“ très-détachées.

Marcia funebre.

Musical score page 143, system 7, featuring ten staves of music. The key signature is B-flat major (two flats). The music consists of two systems of measures. The first system ends with a repeat sign and a bassoon solo section. The second system begins with a bassoon entry. Measure 14 starts with a bassoon solo, followed by a piano entry. Measures 15-16 show a bassoon and piano duet. Measures 17-18 show a bassoon and piano duet. Measures 19-20 show a bassoon and piano duet. Measures 21-22 show a bassoon and piano duet. Measures 23-24 show a bassoon and piano duet. Measures 25-26 show a bassoon and piano duet. Measures 27-28 show a bassoon and piano duet. Measures 29-30 show a bassoon and piano duet. Measures 31-32 show a bassoon and piano duet. Measures 33-34 show a bassoon and piano duet. Measures 35-36 show a bassoon and piano duet. Measures 37-38 show a bassoon and piano duet. Measures 39-40 show a bassoon and piano duet. Measures 41-42 show a bassoon and piano duet. Measures 43-44 show a bassoon and piano duet. Measures 45-46 show a bassoon and piano duet. Measures 47-48 show a bassoon and piano duet. Measures 49-50 show a bassoon and piano duet. Measures 51-52 show a bassoon and piano duet. Measures 53-54 show a bassoon and piano duet. Measures 55-56 show a bassoon and piano duet. Measures 57-58 show a bassoon and piano duet. Measures 59-60 show a bassoon and piano duet. Measures 61-62 show a bassoon and piano duet. Measures 63-64 show a bassoon and piano duet. Measures 65-66 show a bassoon and piano duet. Measures 67-68 show a bassoon and piano duet. Measures 69-70 show a bassoon and piano duet. Measures 71-72 show a bassoon and piano duet. Measures 73-74 show a bassoon and piano duet. Measures 75-76 show a bassoon and piano duet. Measures 77-78 show a bassoon and piano duet. Measures 79-80 show a bassoon and piano duet. Measures 81-82 show a bassoon and piano duet. Measures 83-84 show a bassoon and piano duet. Measures 85-86 show a bassoon and piano duet. Measures 87-88 show a bassoon and piano duet. Measures 89-90 show a bassoon and piano duet. Measures 91-92 show a bassoon and piano duet. Measures 93-94 show a bassoon and piano duet. Measures 95-96 show a bassoon and piano duet. Measures 97-98 show a bassoon and piano duet. Measures 99-100 show a bassoon and piano duet.

Musical score page 143, system 8, featuring ten staves of music. The key signature is B-flat major (two flats). The music consists of two systems of measures. The first system ends with a repeat sign and a bassoon solo section. The second system begins with a bassoon and piano duet. Measure 14 starts with a bassoon and piano duet. Measures 15-16 show a bassoon and piano duet. Measures 17-18 show a bassoon and piano duet. Measures 19-20 show a bassoon and piano duet. Measures 21-22 show a bassoon and piano duet. Measures 23-24 show a bassoon and piano duet. Measures 25-26 show a bassoon and piano duet. Measures 27-28 show a bassoon and piano duet. Measures 29-30 show a bassoon and piano duet. Measures 31-32 show a bassoon and piano duet. Measures 33-34 show a bassoon and piano duet. Measures 35-36 show a bassoon and piano duet. Measures 37-38 show a bassoon and piano duet. Measures 39-40 show a bassoon and piano duet. Measures 41-42 show a bassoon and piano duet. Measures 43-44 show a bassoon and piano duet. Measures 45-46 show a bassoon and piano duet. Measures 47-48 show a bassoon and piano duet. Measures 49-50 show a bassoon and piano duet. Measures 51-52 show a bassoon and piano duet. Measures 53-54 show a bassoon and piano duet. Measures 55-56 show a bassoon and piano duet. Measures 57-58 show a bassoon and piano duet. Measures 59-60 show a bassoon and piano duet. Measures 61-62 show a bassoon and piano duet. Measures 63-64 show a bassoon and piano duet. Measures 65-66 show a bassoon and piano duet. Measures 67-68 show a bassoon and piano duet. Measures 69-70 show a bassoon and piano duet. Measures 71-72 show a bassoon and piano duet. Measures 73-74 show a bassoon and piano duet. Measures 75-76 show a bassoon and piano duet. Measures 77-78 show a bassoon and piano duet. Measures 79-80 show a bassoon and piano duet. Measures 81-82 show a bassoon and piano duet. Measures 83-84 show a bassoon and piano duet. Measures 85-86 show a bassoon and piano duet. Measures 87-88 show a bassoon and piano duet. Measures 89-90 show a bassoon and piano duet. Measures 91-92 show a bassoon and piano duet. Measures 93-94 show a bassoon and piano duet. Measures 95-96 show a bassoon and piano duet. Measures 97-98 show a bassoon and piano duet. Measures 99-100 show a bassoon and piano duet.

8 (144)

B

Solo
(mf) espressivo

a 2.
f marcato
a 2.
f marcato

ff
p

ff
p

f — (p)

lugubre
mf

(mf)

sul G

(mf) espressivo

p

legato
sf legato dim.

p

legato dim.
sf legato dim.

B **P**

sf dim.

Musical score page 145, system 9. The score consists of ten staves. The top five staves are in common time, B-flat major, and feature woodwind and brass parts. The bottom five staves are in common time, A major, and feature brass and percussion parts. Measure 1 shows mostly rests. Measures 2-3 show rhythmic patterns with slurs and grace notes. Measures 4-5 show sustained notes with grace notes. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measure 10 concludes with sustained notes.

Continuation of the musical score from page 145, system 9. The score consists of ten staves. The top five staves are in common time, B-flat major, and feature woodwind and brass parts. The bottom five staves are in common time, A major, and feature brass and percussion parts. The music continues with sustained notes and rhythmic patterns similar to the previous system.

F. L. S.

10 (146)

10 (146)

cresc.

(mf)

espressivo dolente

a2.

cresc.

cresc.

espress. dolente

(mf)

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

(mf)

p

p

p

p

C

fleibile

a 2.

p *fleibile*

p *fleibile*

fleibile

a 2. *(p)*

mf *marcato*

mf marcato

(gestopft) (stopped) cuivré

p

NB. Glocken. Bells. Cloches.
p

sotto voce

p

p *sotto voce*

poco rall. *sotto voce*

p *sotto voce*

poco rall. *sotto voce*

p *sotto voce*

poco rall. *sotto voce*

p *sotto voce*

pizz.

pizz.

pizz.

pizz.

NB. In Ermangelung der Glocken: Tamtam.
The gong may be used in place of the bells.
À défaut des cloches remplacer par le Tam-tam.

F. L. S.

42 (148)

12 (148)

a 2.

f

marcato

flebile

(gestopft) (stopped) (cuivré)

marcato

flebile

(gestopft) (stopped) (cuivré) (gestopft) (stopped) (cuivré)

p

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

p ma sempre pesante

cresc.

(l. mf)

div. arco

p ma sempre pesante

Tutti

arco

(mf)cresc.

cresc.

cresc.

cresc.

cresc.

p ma sempre pesante

cresc.

14 (150)

D

dimin.

A musical score page showing five staves of music for orchestra and piano. The top three staves represent the orchestra, and the bottom two staves represent the piano. The music is in common time, with a key signature of four sharps. Measures 11 through 16 are shown, featuring various rhythmic patterns and dynamics like forte (f) and piano (p).

16 (152)

A musical score page showing five staves of music for orchestra and piano. The top three staves are for the orchestra, and the bottom two are for the piano. The music is in common time, with a key signature of four flats. Measure 11 starts with a rest in the top staff, followed by eighth-note pairs in measure 12. Measures 13-16 feature sixteenth-note patterns with dynamic markings like *p*, *f*, and *ff*. The piano part in the bottom staves consists of eighth-note chords.

Musical score page 10, measures 1-6. The score consists of ten staves. Measures 1-5 show various harmonic progressions with changing key signatures (from B-flat major to E major). Measure 6 begins with a dynamic of *(ff)*. The vocal parts (measures 6-7) include markings *a 2.*, *molto cresc.*, and *molto* (repeated twice). The bassoon part (measures 6-7) includes markings *molto cresc.* and *molto*.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

18 (154)

R - E

lagrimoso

(P)

p

(gestopft)
(stopped)
(cuvré)

a 2.

Muta in B.

PP

dim.

p

d.

dim. R - E p

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

Musical score page 155, system 19. The score consists of ten staves. The first staff (treble clef) has a dynamic of *(mf)*. The second staff (treble clef) has a dynamic of *(mf)*. The third staff (treble clef) has a dynamic of *(mf)*. The fourth staff (treble clef) has a dynamic of *(mf)*. The fifth staff (treble clef) has a dynamic of *mf*. The sixth staff (bass clef) has a dynamic of *mf*. The seventh staff (bass clef) has a dynamic of *(mf)*. The eighth staff (bass clef) has a dynamic of *(mf)*. The ninth staff (bass clef) has a dynamic of *(mf)*. The tenth staff (bass clef) has a dynamic of *p*. The score includes several performance instructions: '(gestopft) (stopped) (cuivré)' in the fifth staff, 'morendo' in the second staff, and 'marcato pesante' in the tenth staff.

Musical score page 155, system 19, continuing. The score consists of ten staves. The first staff (treble clef) has a dynamic of *mf*. The second staff (treble clef) has a dynamic of *mf*. The third staff (bass clef) has a dynamic of *mf*. The fourth staff (bass clef) has a dynamic of *mf*. The fifth staff (bass clef) has a dynamic of *mf*. The sixth staff (bass clef) has a dynamic of *mf*. The seventh staff (bass clef) has a dynamic of *mf*. The eighth staff (bass clef) has a dynamic of *mf*. The ninth staff (bass clef) has a dynamic of *mf*. The tenth staff (bass clef) has a dynamic of *mf*. The score includes performance instructions: 'morendo' in the second staff, 'marcato pesante' in the fifth staff, 'div.' in the eighth staff, and 'marcato pesante' in the tenth staff.

20 (156)

Musical score page 20 (156) showing measures 1-10. The score consists of ten staves. Measures 1-4 show various entries from the strings and woodwind sections. Measures 5-10 feature prominent bassoon entries with grace notes and sustained notes.

Musical score page 20 (156) showing measures 11-15. The score consists of ten staves. Measures 11-14 show rhythmic patterns with grace notes and sustained notes. Measures 15-16 show sustained notes with dynamic markings 'p' and 'p morendo'.

Più lento.

Più lento.

(p) dolce cantabile

*immer schwächer
(sempre più dimin.)*

*(immer schwächer
(sempre più dimin.))*

Muta H in B, As in G.

con sord.

pp

pizz.

pp

Più lento.

22 (158)

Musical score page 22 (158) showing measures 1-8. The score consists of ten staves. Measures 1-4 show various melodic lines with slurs and dynamic markings like *p*, *f*, and *ff*. Measures 5-8 show sustained notes and chords. Measure 9 starts with a bassoon solo.

Musical score page 22 (158) showing measures 9-16. The bassoon continues its solo line in measure 9. Measures 10-16 show rhythmic patterns with eighth-note groups and dynamic markings like *con sord.*, *(pp)*, and accents.

F

R

p cresc.

p cresc.

in B. marziale, solenne

p cresc. poco a

in B. F.

F

R

F. L. S.

senza sord.

(pizz.)

p cresc. poco a

senza sord.

p cresc. poco a

p cresc. poco a

p cresc. poco a

p

24 (160)

Musical score page 24 (measures 160-165). The score consists of eight staves. Measures 160-161 are mostly rests. Measure 162 begins with a dynamic *mf* in the upper voices, followed by *f* and *ff*. Measures 163-164 show complex rhythmic patterns with sixteenth-note figures. Measure 165 starts with *poco*, followed by *II. p*, *IV. p*, *f*, *a2.*, *f*, *tr*, and *Tb. f*. The bassoon part in measure 165 includes a dynamic *(Tb. f)*. Measures 166-167 begin with *p cresc.*, followed by *f* and *mf*. Measures 168-169 end with *cresc.* and *mf*.

Continuation of the musical score from measure 160 to measure 165. Measures 160-161 are mostly rests. Measure 162 begins with a dynamic *poco* in the lower voices, followed by *f* and *ff*. Measures 163-164 show complex rhythmic patterns with sixteenth-note figures. Measure 165 starts with *poco*, followed by *II. p*, *IV. p*, *f*, *a2.*, *f*, *tr*, and *Tb. f*. The bassoon part in measure 165 includes a dynamic *(Tb. f)*. Measures 166-167 begin with *poco*, followed by *f* and *mf*. Measures 168-169 end with *cresc.* and *mf*. The score concludes with a dynamic *f*.

Sheet music for orchestra, page 25, measures 164-170.

Measures 164-165: The score consists of two systems of six staves each. The top system starts with a treble clef, a key signature of four sharps, and common time. The bottom system starts with a bass clef, a key signature of one sharp, and common time. Measures 164 begin with a dynamic of ff . Measures 165 begin with a dynamic of ff .

Measure 166: The top system begins with a dynamic of p . The bottom system begins with a dynamic of p .

Measure 167: The top system begins with a dynamic of p and a tempo marking of *legg.issimo sempre*. The bottom system begins with a dynamic of p .

Measure 168: The top system begins with a dynamic of p and a tempo marking of *cantando, dolce ed espress.* The bottom system begins with a dynamic of p .

Measure 169: The top system begins with a dynamic of p and a tempo marking of *cantando, dolce ed espress.* The bottom system begins with a dynamic of p .

Measure 170: The top system begins with a dynamic of p and a tempo marking of *cantando, dolce ed espress.* The bottom system begins with a dynamic of p .

Instrumental parts (Measures 164-170):

- 1. Violin:** Pizzicato throughout.
- 2. Violin:** Pizzicato throughout.
- Bratschen:** Pizzicato throughout.
- Violoncelle:** Pizzicato throughout.
- Bassoon:** Pizzicato throughout.
- Tenor Saxophone:** Pizzicato throughout.
- Double Bass:** Pizzicato throughout.

26 (162)

16

a2.

P. L.S.

Musical score page 13, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries with slurs and grace notes. Measure 4 features a bassoon solo with dynamic markings (I. p) and (p). Measures 5-6 show woodwind entries. Measures 7-8 show woodwind entries. Measures 9-10 show woodwind entries.

A musical score page featuring ten staves of music for orchestra and piano. The score is in common time, with a key signature of four sharps. Measures 1-10 show various melodic lines across the staves, with dynamic markings like forte (f), piano (p), and crescendo (cresc.). Measure 6 contains a dynamic instruction 'cresc.'. Measures 7-10 include performance instructions 'G' and 'R' at the bottom right.

28 (164)

2.

a 2.

in C.

marziale, solenne

cresc.

cresc.

(p)

pizz.

pizz.

arco

senza sord.

(p)cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

pizz.

(p)

30 (166)

Più agitato ed accelerando il tempo poco a poco

a 2. *flebile*

marcato

mf

mf marcato

Muta in F.

Muta in F.

Rimuta B in H, G in A_s.

p

pizz.

pizz.

Più agitato ed accelerando il tempo poco a poco

F. L. 8.

2.

marcato

mf marcato

(*gestopft*) (*stopped*) (*cuvré*)

pizz.

div. arco

arco

pizz.

pizz.

32 (168)

H

a 2.

(gestopft) (stopped) (cuivré)

H

P

F. L. S.

Sheet music for orchestra, measures 169-33. The score consists of ten staves. Measure 169 starts with a dynamic of *mf*. Measures 170-171 show woodwind entries with dynamics of *cresc.* and *mf*. Measures 172-173 continue with woodwind entries. Measure 174 begins with a bassoon entry labeled "in F." followed by a dynamic of *p cresc.*. Measures 175-176 show a sustained bassoon note. Measures 177-178 show woodwind entries. Measure 179 begins with a bassoon entry labeled "(1. *mf*)" followed by a dynamic of *cresc.*. Measures 180-181 continue with woodwind entries. Measure 182 begins with a bassoon entry labeled "in F. As. H. C." followed by a dynamic of *f*. Measures 183-184 show woodwind entries.

Sheet music for orchestra, measures 185-190. The score consists of ten staves. Measures 185-186 show woodwind entries with dynamics of *cresc.*. Measures 187-188 show woodwind entries with dynamics of *cresc.*. Measures 189-190 show woodwind entries with dynamics of *cresc.*.

34 (170)

ritenuto

ritenuto

a.2.

(ff) a.2.

in F.

dimin.

A musical score page featuring five staves of music. The top three staves are for the orchestra, and the bottom two are for the piano. The music is in common time, with a key signature of four sharps. Measure 11 begins with a forte dynamic (f) in the first staff, followed by eighth-note patterns. Measures 12 and 13 continue with similar patterns, with dynamics including ff, f, and s. Measure 14 starts with a piano dynamic (p) in the fourth staff. The score concludes with a measure labeled "ritenuto" in the piano part.

I Tempo I.

I Tempo I.

F. L. S.



Musical score page 36, measures 1 through 8. The score consists of eight staves. Measures 1-7 show sustained notes with grace notes and slurs. Measure 8 begins with a dynamic of $\text{a}^2.$ The strings play eighth-note patterns, and the woodwinds play sixteenth-note patterns. The bassoon has a prominent role in the lower register.



Musical score page 36, measures 9 through 16. The score continues with eighth-note patterns from the strings and sixteenth-note patterns from the woodwinds. The bassoon maintains its rhythmic activity throughout the section.

Musical score page 37, measures 13-18. The score consists of eight staves, each with a different clef and key signature. Measures 13-16 show various rhythmic patterns and dynamics (e.g., ff , a 2.). Measure 17 begins with a dynamic of ff . Measure 18 concludes with a dynamic of ff .

38 (174)

J R - - -

F. L. S.

J *dim.* **R** - - -

175

a 2.

p

a 2.

p

pp misterioso

F. L. 8.

•) Nicht tremolieren.
Not a tremolo.
Pas un trémolo.

F. L. 8.

40 (176)

Musical score page 40 (measures 1-5). The score consists of ten staves. Measures 1-4 are mostly rests. Measure 5 begins with a melodic line in the soprano staff (G clef, B-flat key signature) featuring eighth-note patterns. The bassoon staff (C clef, B-flat key signature) provides harmonic support with sustained notes. The strings (violin, viola, cello, double bass) play sustained notes throughout the section.

Musical score page 40 (measures 6-10). The score continues with ten staves. The melodic line in the soprano staff becomes more active, featuring sixteenth-note patterns. The bassoon staff continues to provide harmonic support with sustained notes. The strings play sustained notes. Measure 10 concludes with a dynamic marking of *p*.

Measures 1-10 of the musical score. The score includes ten staves. Measure 1: Bassoon (3rd staff) has a dynamic '(p)'. Measures 2-3: Bassoon has 'a 2.'. Measures 4-5: Bassoon has 'poco a poco cresc.'. Measures 6-7: Bassoon has 'poco a poco cresc.'. Measures 8-10: Bassoon has 'poco a poco cresc.' and 'pp'.

Measures 11-20 of the musical score. The score includes ten staves. Measures 11-12: Bassoon has sixteenth-note patterns with '6' above them. Measures 13-14: Bassoon has sixteenth-note patterns with '*)' above them. Measures 15-16: Bassoon has sixteenth-note patterns with '3' above them. Measures 17-18: Bassoon has sixteenth-note patterns with '4' above them. Measures 19-20: Bassoon has sixteenth-note patterns with '6' above them.

• Nicht tremolieren.
Not a tremolo.
Pas un trémolo.

F. L. S.

42 (178)

Musical score page 42 (measures 178-183). The score consists of eight staves. Measures 178-182 show various melodic lines with dynamic markings like *p*, *p cresc.*, and *p p*. Measure 183 begins with a dynamic of *p*.

Musical score page 42 (measures 184-188). The score features eighth-note patterns in measures 184-187, followed by quarter notes in measure 188. Dynamic markings include *molto cresc.*

K

A page of musical notation from a score, showing multiple staves of music for various instruments. The notation includes dynamic markings like ff (fortissimo), ff (fortissimo), and ff (fortissimo); tempo markings like $\frac{1}{2} = 8$ and $\frac{1}{2} = 8$; and various note heads and stems. The music is divided into measures by vertical bar lines.

8

A musical score page showing five measures of music. The top two staves are for the orchestra, featuring various woodwind instruments playing eighth-note patterns. The bottom two staves are for the piano, with the right hand playing eighth-note chords and the left hand providing harmonic support. Measure 1 starts with a forte dynamic (f). Measures 2 and 3 show eighth-note patterns with slurs and grace notes. Measure 4 begins with a piano dynamic (p). Measure 5 concludes with a piano dynamic (ff).

44 (180)

A musical score page showing five staves of music for orchestra and piano. The top three staves are for the orchestra, featuring violins, violas, and cellos. The bottom two staves are for the piano. The score consists of six measures. Measures 11-14 show complex sixteenth-note patterns in the upper staves, while the lower staves provide harmonic support. Measures 15-16 continue this pattern, leading to a dynamic instruction 'ff' (fortissimo) at the end of measure 16.

46 (182)

Sheet music for orchestra, page 46 (182). The score consists of ten staves, each with a different instrument or section. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Horn, Trombone), and percussion (Drum, Cymbal). The music is in 2/4 time, with various key signatures (F major, G major, A major, B major, C major, D major, E major, F# major, G# major, A# major, B# major) indicated by sharp (#) or flat (b) symbols. The score features dynamic markings such as *p* (piano), *cresc.* (crescendo), *sf* (sforzando), and *L* (Largo). The vocal parts (Soprano, Alto, Tenor, Bass) are also present, with lyrics in German. The vocal entries occur at measures 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 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2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 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riten.

a tempo

piangendo

(mf)

(f dim.)

(f dim.)

p

d.

d.

dim.

pp

pp

pp

pp

p

p

p

mf piangendo

dim.

p

a tempo

dim.

p

dim.

measures 184-188 (top half):

- M184: Rest, then 6 measures of silence.
- M185: Bassoon (mf), woodwinds (mf), bassoon (f).
- M186: Woodwinds (mf), bassoon (mf).
- M187: Woodwinds (mf), bassoon (mf).
- M188: Bassoon (p).

measures 188-190 (bottom half):

- M188: Bassoon (mf), woodwinds (mf), bassoon (mf).
- M189: Woodwinds (mf), bassoon (mf).
- M190: Bassoon (mf), woodwinds (mf), bassoon (mf), bassoon (mf), woodwinds (mf).

M

M

dim.

dim.

dim.

dim.

dim.

p

p

p

M

p

p

50 (186)

Sheet music for orchestra, page 50 (measures 186-187). The score consists of ten staves, mostly bassoon staves, with various dynamics and markings.

Measure 186 (Measures 1-10):

- Measures 1-9: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by mf and p . Bassoon 2 starts with p , followed by mf and p .
- Measure 10: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by mf and p . Bassoon 2 starts with p , followed by pp .

Measure 187 (Measures 1-10):

- Measures 1-9: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by mf and p . Bassoon 2 starts with p , followed by mf and p .
- Measure 10: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by pp . Bassoon 2 starts with p , followed by pp .

Measure 188 (Measures 1-10):

- Measures 1-9: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by mf and p . Bassoon 2 starts with p , followed by mf and p .
- Measure 10: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by pp . Bassoon 2 starts with p , followed by pp .

Measure 189 (Measures 1-10):

- Measures 1-9: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by mf and p . Bassoon 2 starts with p , followed by mf and p .
- Measure 10: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by pp . Bassoon 2 starts with p , followed by pp .

Measure 190 (Measures 1-10):

- Measures 1-9: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by mf and p . Bassoon 2 starts with p , followed by mf and p .
- Measure 10: Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 starts with p , followed by pp . Bassoon 2 starts with p , followed by pp .

Franz Liszts Musikalische Werke.

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Original-Kompositionen.

ORCHESTERWERKE.

BAND 1–6.

Symphonische Dichtungen.

BAND 1.

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

BAND 2.

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

BAND 3.

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

BAND 4.

7. Festklänge.
8. Héroïde funèbre.

BAND 5.

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

BAND 6.

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

BAND 7–9.

Symphonien.

BAND 7.

Eine Symphonie zu Dantes Divina Commedia, mit Schlüßchor.

BAND 8 und 9.

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

BAND 10–12.

Kleinere Orchesterwerke.

BAND 10.

Zwei Episoden aus Lenaus Faust.

1. Der nächtliche Zug.
2. Der Tanz in der Dorfschenke. (Erster Mephisto-Walzer.)

Zweiter Mephisto-Walzer.

Von der Wiege bis zum Grabe. (Nach M. Zichy.)

BAND 11.

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

BAND 12.

Vom Fels zum Meer! Deutscher Siegesmarsch.
Ungarischer Krönungsmarsch. Zur Krönungsfeier 1867.

Ungarischer Sturmmarsch.

Bülow-Marsch.

Polonaise zur Vermählung der Prinzessin Maria von Sachsen-Weimar mit dem Prinzen Reuß VII. 1876.

BAND 13.

Für Pianoforte mit Orchester.

Erstes Konzert in Es dur.

Zweites Konzert in A dur.

Totentanz. (Danse macabre.) Paraphrase über „Dies irae“.