

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 einfösst, und zu ehrbietigem 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 wahrhaftigen Grösse vor uns steht, ist er erhaben und erheischt unsre 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 untertan, 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 frémissante 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 vénéuse, 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 Vorräthe 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 niedersenk auf Trümmer, die Majestät, welche um verödete Ruinen schwebt, dem Schweigen eine Stimme zu leihen, das auf Katastrophen folgt, den Schrei des Entsetzens während Schreckensereignissen nach tönen 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 Sterbeseufzern 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 Trauerflor 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.

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.

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.

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 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 ses 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.

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 N° 8.

F. Liszt.

Komponiert 1849/1850, letzte Fassung 1856.

Lento lugubre.

4 (140)

A

a 2.

a 2.

(ff)

(ff) a 2.

(ff) a 2.

a 2. (ff)

a 2. (ff)

a 2. (ff)

p p p p

p p

(ff)

(ff)

(ff)

(ff)

(ff)

(ff)

(ff)

sss

F. L. S.

A (ff)

6 (142)

rit.

Marcia funebre.

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

ff
rit.

F. L. 8.

Marcia funebre.

cresc.

cresc.

pizz. arco

cresc.

cresc.

cresc.

B

Solo
(mf) espressivo
ff
ff
sf (p)
lugubre
mf
mf
mf

sul G

(mf) espressivo
p
p
f
p
VV
v
B *p* *v* *legato dim.*
legato dim.
legato dim.

F. L. 8.

Musical score page 9, measures 1-10. The score consists of ten staves. Measures 1-3 are mostly blank. Measure 4 starts with a dynamic (f) and includes slurs and grace notes. Measures 5-6 show melodic lines with slurs and grace notes. Measures 7-8 feature eighth-note patterns with slurs. Measures 9-10 show eighth-note patterns with slurs.

Musical score page 9, measures 11-20. The score consists of ten staves. Measures 11-12 show eighth-note patterns with slurs. Measures 13-14 show eighth-note patterns with slurs. Measures 15-16 show eighth-note patterns with slurs. Measures 17-18 show eighth-note patterns with slurs. Measures 19-20 show eighth-note patterns with slurs.

F. L. 8.

Musical score page 10 (measures 146-147). The score consists of eight staves, each with a different instrument's part. Measure 146 starts with a dynamic of *cresc.* in the first staff. The second staff has a dynamic of *(u. ff)*. The third staff has a dynamic of *(mf)*. The fourth staff has a dynamic of *espressivo dolente*. The fifth staff has a dynamic of *a 2.* and *cresc.*. The sixth staff has a dynamic of *a 2.* and *cresc.*. The seventh staff has a dynamic of *cresc.*. The eighth staff has a dynamic of *espress. dolente* and *(mf)*. Measure 147 continues with dynamics *cresc.*, *(mf)*, *p*, *p*, *p*, *p*, *p*, and *p* respectively.

Continuation of the musical score from measure 146. The score remains the same with eight staves. The dynamics for measure 147 are: *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, and *cresc.*.

C

flebile

a 2. *flebile*

flebile

p *flebile*

p *flebile*

a 2. (p)

p *flebile*

mf marcato

mf marcato

(gestopft) (stopped) (cuivré)

p

NB. Glocken. Bells. Cloches.

p

sotto voce

p

p

p

p

p

sforzando *poco rall.*

sotto voce

sforzando *poco rall.*

sotto voce

sforzando *poco rall.*

sotto voce

pizz.

pizz.

pizz.

pizz.

N.B. 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.

12 (148)

a 2.

flebile

flebile

marcato

marcato

flebile

(*gestopft*) (*stopped*) (*cuvré*)

(*gestopft*) (*stopped*) (*cuvré*)

(*gestopft*) (*stopped*) (*cuvré*)

p

pizz.

pizz.

arco

arco

arco

pizz.

p ma sempre pesante

cresc.

(I. mf)

div.
arco
p ma sempre pesante

Tutti
(*p*)

arco

(*mf*) cresc.

cresc.

p ma sempre pesante

arco

cresc.

cresc.

D

a.2.

a.2.

cresc.

a.2.

a.2.

D

dimin.

Musical score page 10, measures 11-12. The score consists of ten staves. Measures 11 and 12 begin with dynamic markings *p*, *f*, and *ff*. The vocal parts (measures 11) include melodic lines with grace notes and slurs. The piano part (measures 12) features eighth-note chords and sixteenth-note patterns. Measure 12 concludes with a dynamic marking *p*.

(ff)

a 2.

molto cresc.

R - E

lagrimoso

(p)

(*gestopft*)
(*stopped*)
(*cuitré*)
pp

a2.

Muta in B.

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.

F. L. 8.

(155) 19

Music score page 155, system 19, featuring ten staves of musical notation. The key signature varies across the staves, including B-flat major, A major, and G major. The time signature is mostly common time. The score includes dynamic markings such as (mf), (mf) stopped, cuivré, pp, p, and (1. mf). There are also performance instructions like (gestopft) stopped, cuivré, and various slurs and grace notes.

morendo

morendo

marcato

(mf) marcato pesante

div.

(mf) marcato pesante

F. L. 8.

Music score page 155, system 19, continuing from the previous page. It shows five staves of musical notation. The key signature is B-flat major. The score includes dynamic markings such as (mf), morendo, marcato, and (mf) marcato pesante. There are also performance instructions like div. and various slurs and grace notes.

Musical score page 20 (156) showing measures 1 through 10. The score consists of ten staves. Measures 1-3 show woodwind entries with grace notes and slurs. Measures 4-5 show brass entries. Measures 6-7 show woodwind entries. Measures 8-9 show brass entries. Measure 10 concludes the section.

Musical score page 20 (156) showing measures 11 through 15. The score consists of ten staves. Measures 11-12 show woodwind entries with slurs and dynamic markings *p morendo*. Measures 13-14 show brass entries with slurs and dynamic markings *p morendo*. Measure 15 concludes the section.

Più lento.

Più lento.

(p) dolce cantabile

Muta H in B, As in G.

*immer schwächer
(sempre più dimin.)*

*immer schwächer
(sempre più dimin.)*

*immer schwächer
(sempre più dimin.)*

con sord.

pp

pp

pizz.

pp

Più lento.

Musical score page 22 (158) featuring ten staves of music. The staves are arranged in two groups: the top group has five staves (treble clef, bass clef, treble clef, bass clef, bass clef), and the bottom group has five staves (treble clef, bass clef, bass clef, bass clef, bass clef). The music consists of measures of notes and rests, with some dynamics like *p* (piano) and *f* (fortissimo) indicated. Measures 1-4 show eighth-note patterns, while measures 5-8 show sixteenth-note patterns.

Continuation of the musical score from page 22 (158). The ten staves are arranged in two groups: the top group has five staves (treble clef, bass clef, treble clef, bass clef, bass clef), and the bottom group has five staves (treble clef, bass clef, bass clef, bass clef, bass clef). The music continues with measures of notes and rests. In the top staff of the second group, there is a dynamic marking *con sord.* followed by a fermata symbol. In the bottom staff of the second group, there is a dynamic marking *(pp)* (pianississimo) followed by a fermata symbol.

F R - - - -

p cresc.

p cresc.

in B. *marziale, solenne*

p cresc. poco a

in B. F.

pizz.

senza sord.

(p)

senza sord.

p cresc. poco a

p cresc. poco a

p cresc. poco a

p cresc. poco a

F R - - - -

p

A page of musical notation for orchestra, showing multiple staves with various instruments. The notation includes dynamic markings like ff, f, mf, p, and tr, as well as performance instructions like 'poco' and 'cresc.'. The page is numbered 18 at the top right.

Musical score for orchestra, page 10, measures 11-12. The score consists of five staves. Measure 11 starts with a dynamic of f . The first three staves play eighth-note patterns, while the fourth and fifth staves play sixteenth-note patterns. Measure 12 begins with a dynamic of f , followed by a measure of rests. The first three staves play eighth-note patterns, while the fourth and fifth staves play sixteenth-note patterns. Measure 13 starts with a dynamic of f , followed by a measure of rests. The first three staves play eighth-note patterns, while the fourth and fifth staves play sixteenth-note patterns.

1. Viol.

2. Viol.

Bratschen

Violoncelle

F. L. S.

Musical score page 26 (162) showing measures 1 through 6. The score is for a large orchestra with multiple staves for various instruments like strings, woodwinds, and brass. Measure 1 starts with a forte dynamic. Measures 2-3 show sustained notes with grace notes. Measure 4 features eighth-note patterns. Measures 5-6 conclude with sustained notes.

Musical score page 26 (162) showing measures 7 through 12. The score continues with sustained notes and eighth-note patterns. Measures 11-12 feature sustained notes with grace notes.

G

R

G

R

cresc.

G F. L. 8.

R

2. -

a 2.

(mf)

a 2.

cresc.

in C.

marziale, solenne

(p)

cresc.

in C.G.

cresc.

pizz.

pizz.

arco

(p)cresc.

senza sord.

cresc.

arco

cresc.

cresc.

cresc.

cresc.

pizz.

(p)

This image shows a page from a musical score for orchestra. The page contains ten staves of music, each with a different instrument's part. The instruments represented include strings (Violin 1, Violin 2, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum). The music is written in common time, with a key signature of one flat. Dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), and 'cresc.' (crescendo) are used throughout. Performance instructions like 'tr.' (trill) and 'arco' (bowing) are also present. The score is organized into measures separated by vertical bar lines.

Più agitato ed accelerando il tempo poco a poco

a 2. ff
flebile
flebile

marcato
mf

mf marcato

(*gestopft*) (*stopped*) (*cuivré*)

(*gestopft*) (*stopped*) (*cuivré*)

Muta in F.

p

Rimuta B in H, G in As.

p

p

p

p

p

pizz.
pizz.

p

Più agitato ed accelerando il tempo poco a poco

F. L. 8.

Musical score page 167, system 31, featuring ten staves of music. The key signature is B-flat major (two flats). The first staff (top) has dynamics *a 2.* and *p*. The second staff has dynamics *a 2.* and *p*. The third staff has dynamics *mf* and *marcato*. The fourth staff has dynamics *mf* and *marcato*. The fifth staff has dynamics *(gestopft) (stopped) (cuivré)*. The sixth staff has dynamics *p*. The seventh staff has dynamics *p*. The eighth staff has dynamics *p*. The ninth staff has dynamics *p*. The tenth staff has dynamics *p*.

Musical score page 167, system 31, continuation featuring ten staves of music. The key signature is B-flat major (two flats). The first staff has dynamics *p*. The second staff has dynamics *p*. The third staff has dynamics *p*. The fourth staff has dynamics *p*. The fifth staff has dynamics *pizz.*. The sixth staff has dynamics *pizz.*. The seventh staff has dynamics *pizz.*. The eighth staff has dynamics *pizz.*. The ninth staff has dynamics *pizz.*. The tenth staff has dynamics *pizz.*

H

a 2.

p

(*gestopft*) (*stopped*) (*cuivré*)

p

p

mf

p

div.

p

div.

arco

p

divisi

arco

p

H

p

a 2.

(mf)cresc.

b 2.

(mf)cresc.

a 2.

(mf)cresc.

cresc.

in F

p cresc.

(1. *mf*)

cresc.

a 2.

in F As. H. C.

arco

a 2.

cresc.

a 2.

cresc.

cresc.

cresc.

a 2.

ritenuto

ritenuto

I Tempo I.

Musical score for orchestra, I Tempo I. The score consists of ten staves. The first six staves are in common time, 2/4, or 3/4, with a key signature of two flats. The last four staves are in common time, with a key signature of one sharp. The score features dynamic markings such as *ff*, *ff*, *ff*, *ff*, *ff*, *f marcato*, *f marcato*, *f marcato*, and *f marcato*. Measure numbers 1 through 12 are present above the staves. Measures 1-12 are shown, followed by a repeat sign and measures 13-16.

Continuation of the musical score for orchestra, I Tempo I. The score consists of ten staves. The first six staves are in common time, 2/4, or 3/4, with a key signature of two flats. The last four staves are in common time, with a key signature of one sharp. The score features dynamic markings such as *(f)*, *ff marcato*, *ff marcato*, *ff marcato*, *ff marcato*, and *ff marcato*. Measure numbers 13 through 16 are present above the staves.

I Tempo I.

ff marcato
F. L. 8.

1. *f*

2. *p*

(1. f.)

F. L. S.

ff

a 2.

a 2.

a 2.

a 2.

ff

ff

(f)

ff

ff

ff

ff

ff

ff

J R

F. L. 8.

Top System (Measures 175-176):

- Measure 175: Rest, then a melodic line in the upper voices.
- Measure 176: Dynamics: *p*, *a 2.*, *p*.

Bottom System (Measures 175-176):

- Measure 175: Dynamics: *pp misterioso*.
- Measure 176: Sustained notes in the lower voices.

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

F. L. 8.

Musical score page 40 (176) featuring two systems of music.

Top System: Ten staves in common time. Key signature varies from treble clef with one flat to bass clef with three sharps. Measures 1-12 are mostly rests. Measure 13 begins with a melodic line. Dynamic marking: *pp*. Measure 14: *a 2.* Measure 15: *a 2. ♫*.

Bottom System: Five staves in common time. Key signature varies from treble clef with one flat to bass clef with one sharp. Measures 1-12 are mostly rests. Measures 13-14 begin with rhythmic patterns. Dynamic markings: *pp 6*.

a 2.

(p) poco a poco cresc.

a 2.

poco a poco cresc.

(p) poco a poco cresc.

poco a poco cresc.

(p) poco a poco cresc.

pp

poco a poco cresc.

(p) poco a poco cresc.

6

*

3 3 3

8

p

6 6

6 6

*

3 3 3

p

6 6

6 6

p

poco a poco cresc.

poco a poco cresc.

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

F. L. 8.

1 2. >

1 2. >

1 2. >

1 2. >

1 2. >

1 2. >

1 2. >

1 2. >

p cresc.

8

6 6

molto cresc.

6 6

molto cresc.

6 6

molto cresc.

6 6

molto cresc.

K

Musical score page 179, system K. The score consists of ten staves. The first six staves are in common time (indicated by a 'C') and the last four are in 2/4 time (indicated by a '2/4'). The key signature varies throughout the section. Measure 1 starts with a dynamic of *p*, followed by *f*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 2-3 start with *a 2.* followed by *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 4-5 start with *a 2.* followed by *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 6-7 start with *a 2.* followed by *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 8-9 start with *a 2.* followed by *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 10-11 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 12-13 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 14-15 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 16-17 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 18-19 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 20-21 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 22-23 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 24-25 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 26-27 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 28-29 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 30-31 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 32-33 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 34-35 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 36-37 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 38-39 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 40-41 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 42-43 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*.

Musical score page 179, system K continued. The score consists of ten staves. The first six staves are in common time (indicated by a 'C') and the last four are in 2/4 time (indicated by a '2/4'). The key signature varies throughout the section. Measure 1 starts with a dynamic of *p*, followed by *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 2-3 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 4-5 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 6-7 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 8-9 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 10-11 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 12-13 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 14-15 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 16-17 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 18-19 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 20-21 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 22-23 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 24-25 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 26-27 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 28-29 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 30-31 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 32-33 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 34-35 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 36-37 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 38-39 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 40-41 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 42-43 start with *p*, *p*, *p*, *p*, *p*, *p*, *p*.

K ff

F. L. S.

Music score for orchestra, page 44 (measures 180-181).

Top System (Measures 180-181):

- Measure 180: Ten staves. Dynamics include > (slur), p (piano), f (forte), and sforzando (sf).
- Measure 181: Ten staves. Dynamics include > (slur), p (piano), f (forte), and sforzando (sf).

Bottom System (Measures 182-183):

- Measure 182: Ten staves. Features sixteenth-note patterns and dynamics >.
- Measure 183: Ten staves. Features sixteenth-note patterns and dynamics >, sf (sforzando), and ff (fississimo).

Musical score page 181, system 45, featuring ten staves of music for orchestra. The score includes various dynamics like ff, fff, and ffz, and performance instructions like 'a 2.' and 'v.'. The key signature changes frequently between staves.

Continuation of the musical score from page 181, system 45, showing ten staves of music for orchestra. The score continues the dynamic patterns and key changes established in the previous system.

L

P. L. S.

riten.

a tempo

piangendo

(mf)

(f dim. - - -)

p d.

d.

dim.

pp

pp

Musical score page 48 (measures 184-185). The score consists of ten staves, each with a different instrument's part. Measure 184 starts with a dynamic of *mf*. Measures 185 and 186 continue with various dynamics including *mf*, *(mf)*, *(mf)*, *(mf)*, *(mf)*, *(mf)*, *(mf)*, *p*, and *div.*

Musical score page 48 (measures 187-188). The score continues with ten staves. Measure 187 features *mf* dynamics and a tempo marking of *marcato pesante*. Measure 188 begins with *div.* followed by *mf* dynamics and a tempo marking of *marcato pesante*.

M

Musical score for orchestra, page 185, system M. The score consists of ten staves. The instrumentation includes woodwinds (oboe, bassoon, flute, clarinet, etc.) and brass (trumpet, tuba). The key signature is mostly B-flat major (two flats). Dynamics include forte (f), piano (p), and dim. (diminuendo). Measure 1 starts with a forte dynamic. Measures 2-3 show sustained notes. Measures 4-5 continue with sustained notes and dynamics. Measures 6-7 show sustained notes and dynamics. Measures 8-9 show sustained notes and dynamics. Measure 10 starts with a piano dynamic. Measures 11-12 show sustained notes and dynamics. Measures 13-14 show sustained notes and dynamics. Measures 15-16 show sustained notes and dynamics. Measures 17-18 show sustained notes and dynamics. Measures 19-20 show sustained notes and dynamics. Measures 21-22 show sustained notes and dynamics. Measures 23-24 show sustained notes and dynamics. Measures 25-26 show sustained notes and dynamics. Measures 27-28 show sustained notes and dynamics. Measures 29-30 show sustained notes and dynamics. Measures 31-32 show sustained notes and dynamics. Measures 33-34 show sustained notes and dynamics. Measures 35-36 show sustained notes and dynamics. Measures 37-38 show sustained notes and dynamics. Measures 39-40 show sustained notes and dynamics. Measures 41-42 show sustained notes and dynamics. Measures 43-44 show sustained notes and dynamics. Measures 45-46 show sustained notes and dynamics. Measures 47-48 show sustained notes and dynamics. Measures 49-50 show sustained notes and dynamics. Measures 51-52 show sustained notes and dynamics. Measures 53-54 show sustained notes and dynamics. Measures 55-56 show sustained notes and dynamics. Measures 57-58 show sustained notes and dynamics. Measures 59-60 show sustained notes and dynamics. Measures 61-62 show sustained notes and dynamics. Measures 63-64 show sustained notes and dynamics. Measures 65-66 show sustained notes and dynamics. Measures 67-68 show sustained notes and dynamics. Measures 69-70 show sustained notes and dynamics. Measures 71-72 show sustained notes and dynamics. Measures 73-74 show sustained notes and dynamics. Measures 75-76 show sustained notes and dynamics. Measures 77-78 show sustained notes and dynamics. Measures 79-80 show sustained notes and dynamics. Measures 81-82 show sustained notes and dynamics. Measures 83-84 show sustained notes and dynamics. Measures 85-86 show sustained notes and dynamics. Measures 87-88 show sustained notes and dynamics. Measures 89-90 show sustained notes and dynamics. Measures 91-92 show sustained notes and dynamics. Measures 93-94 show sustained notes and dynamics. Measures 95-96 show sustained notes and dynamics. Measures 97-98 show sustained notes and dynamics. Measures 99-100 show sustained notes and dynamics.

Musical score for orchestra, page 185, system M. The score consists of ten staves. The instrumentation includes woodwinds (oboe, bassoon, flute, clarinet, etc.) and brass (trumpet, tuba). The key signature is mostly B-flat major (two flats). Dynamics include piano (p) and p ma marcato (p ma marcato). The score includes measures with sixteenth-note patterns and sustained notes. The bassoon part has prominent entries, particularly in the lower half of the page.

A page of musical notation for orchestra, showing multiple staves with various instruments. The notation includes dynamic markings like *mf*, *p*, *pp*, and trill marks. The score is divided into sections labeled "div." and "a 3.". The page is numbered 18.

Franz Liszts Musikalische Werke.

Herausgegeben von der Franz Liszt-Stiftung.

Original-Kompositionen.

ORCHESTERWERKE.

BAND 1–6.

Symphonische Dichtungen.

BAND 1.

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

BAND 2.

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

BAND 3.

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

BAND 4.

7. Festklänge.
8. Héroïde funèbre.

BAND 5.

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

BAND 6.

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

BAND 7–9.

Symphonien.

BAND 7.

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“.