

GROSSHERZOG
CARL ALEXANDER AUSGABE
DER MUSIKALISCHEN WERKE
FRANZ LISZTS

FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER
FRANZ LISZT-STIFTUNG

I
FÜR ORCHESTER

3. ABTEILUNG

KLEINERE ORCHESTERWERKE

- 1/2. Zwei Episoden aus Lenaus Faust — Two Episodes from Lenau's Faust —
Deux épisodes du Faust de Lenau
Der nächtliche Zug — Nightly March — Le cortège nocturne
Der Tanz in der Dorfschenke — The Dance in the Village Inn —
La danse à l'auberge du village
3. Zweiter Mephisto-Walzer — Second Mephistopheles Waltz — Deuxième
Valse de Méphisto
4. Von der Wiege bis zum Grabe — From the cradle to the grave — Du
berceau jusqu'à la tombe



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

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REVISIONSBERICHT

Nr. 1. Der nächtliche Zug.

Als Vorlage diente die gedruckte Partitur, erschienen bei J. Schuberth & Cie. 1862. Verlagsnummer 2791.

Zur Vergleichung war mir zugänglich eine Abschrift von Karl Götze mit Korrekturen von Liszt. Sie trägt das Datum 2. Mai 1861 und den Vermerk: Stichvorlage. Ferner eine gedruckte Partitur mit Korrekturen von Liszt vom Juni 1874.

Beide Partituren befinden sich im Lisztmuseum zu Weimar. Die darin enthaltene Vorschrift betreffs der Widmung an Carl Tausig und des Eindrucks von Teilen des Gedichtes in die Partitur wurde befolgt.

Seite 4 stand in der geschriebenen Partitur von unbekannter Hand neben der Vorschrift »a tempo. Äußerst ruhig« die Bemerkung: »Von hier an ein wenig bewegter«. Diese wurde auch damals in die gedruckte Partitur aufgenommen, fehlt aber in der späteren Klavierübertragung.

Da der Meister selbst diese Stelle in verklärter Ruhe spielte, im Gegensatz zu dem fließenden Tempo, welches er stets beim Andante forderte, so glaubte ich mich berechtigt, die Bezeichnung »äußerst ruhig« als eine eindringliche Mahnung, hier das Tempo nicht zu beschleunigen, allein bestehen zu lassen.

Seite 7 »Un poco accelerando«; Seite 12 »agitato molto« und Seite 13 »stringendo« sind der Klavierübertragung entnommen.

Nr. 2. Der Tanz in der Dorfschenke (Erster Mephisto-Walzer).

Material wie oben.

München, Mai 1913.

Die Bemerkung unter NB: »Das Stück ist fast durchgängig im Vierviertel-Takt zu dirigieren« stammt von Liszt. Sie kann selbstverständlich nicht wörtlich befolgt werden, sondern es ist darunter ein viertaktiger Rhythmus zu verstehen.

Die Tempoangaben Seite 30 »un poco meno mosso e rubato«; Seite 33 »vivace fantastico« stammen aus der Klavierübertragung.

Nr. 3. Zweiter Mephisto-Walzer.

Vorlage: Gedruckte Partitur, erschienen bei Ad. Fürstner. Verlagsnummer 2176.

Seite 2, 6. Takt steht in der Vorlage 1. Viol. drittes Sechzehntel, *d*. In der Klavierstimme dagegen *dis*.

Da ich diese Stelle beim Meister in letzterer Fassung gespielt habe und nicht anzunehmen ist, daß er sie im Orchester geändert haben wollte, entschied ich mich für *dis*.

Mehrere Vortragsbezeichnungen entstammen der Ausgabe für Klavier.

Nr. 4. Von der Wiege bis zum Grabe.

Vorlage: Gedruckte Partitur. Verlag Ed. Bote & G. Bock Nr. 12812. Erschienen 1883.

Zum Vergleiche lag vor die Ausgabe für Klavier und eine Instrumentierung der beiden letzten Teile (Manuskript aus dem Liszt-Museum in Weimar).

Die Ergänzungen der vielfach mangelnden Vortragsbezeichnungen sind dem Manuskript und der Klavierausgabe entnommen.

Berthold Kellermann

DER NÄCHTLICHE ZUG

Am Himmel schwere, dunkle Wolken hangen
Und harrend schon zum Walde niederlauschen.
Tiefnacht; doch weht ein süßes Frühlingsbängen
Im Wald, ein warmes, seelenvolles Rauschen,
Die blütentrunknen Lüfte schwinden, schwellen,
Und hörbar rieseln alle Lebensquellen.
O Nachtigall, du teure, rufe, singe!
Dein Wonneliad ein jedes Blatt durchdringe!
Du willst des Frühlings flüchtige Gestalten
Auch nachts in Lieb' und Sehnsucht wach erhalten,
Daß sie, so lang die holden Stunden säumen,
Vom Glücke nichts verschlafen und verträumen. —
Faust aber reitet fürder durch die Nacht,
Und hat im düstern Unmut nimmer acht
Der wunderbar bewegten Frühlingsstimmen.
Er läßt nunmehr sein Roß gelassen schlendern
Den Weg dahin an frischen Waldesrändern.
Leuchtkäfer nur, die hin und wieder glimmen,
Bedämmern ihm die Pfade manchesmal,
Und selten ein verlornen Sternenstrahl.
Je tiefer ihn die Bahn waldeinwärts führt,
Je stiller wird's, und ferner stets verhallen
Der Bäche Lauf, das Lied der Nachtigallen,
Der Wind stets leiser an den Zweigen rührt. —
Was leuchtet dort so hell zum Wald herein,
Daß Busch und Himmel glüh'n in Purpurschein?
Was singt so mild in feierlichen Tönen,
Als wollt' es jedes Erdenleid versöhnen?
Das ferne, dunkle, sehnsuchtsvolle Lied
Weht süßerschütternd durch die stille Luft.
Wie einem Gläubigen, der an der Gruft
Von seinen Lieben weinend, betend kniet,
In seine hoffnungsmilden Schmerzensträume
Hinter den Gräbern flüstern die Gesänge
Der Seligen: so säuseln diese Klänge
Wohllautend durch die aufhorchsamen Bäume.

Faust hält sein Roß und lauscht gespannter Sinne,
Ob nicht der helle Schein und Klang zerrinne
Vor Blick und Ohr, ein träumerischer Trug?
Doch kommts heran, ein feierlicher Zug.
Da scheucht es ihn, in's Dunkel hoher Eichen
Seitab des Wegs mit seinem Roß zu weichen
Und abzuschreiten zwingt unwiderstehlich
Der Zug ihn jetzt, der näher wallt allmählich.
Mit Fackellichtern wandelt Paar an Paar,
In weißen Kleidern, eine Kinderschar,
Zur heilig nächtlichen Johannisfeier,
In zarten Händen Blumenkränze tragend;
Jungfrauen dann, im ernsten Nonnenschleier
Freudvoll dem süßen Erdenglück entsagend;
Mit Kreuzen dann, im dunkeln Ordensrocke,
Zieh'n priesterliche Greise, streng gereiht,
Gesenkten Hauptes, und in Bart und Locke
Den weißen Morgenreif der Ewigkeit.
Sie schreiten singend fort die Waldesbahnen.
Horch! wie in hellen Kinderstimmen singt
Die Lebensahnung, und zusammenklingt
Mit greiser Stimmen tiefem Todesahnen!
Horch, Faust, wie ernster Tod und heitres Leben,
In Gott verloren, hier so schön verschweben!
Er starrt hervor aus dunklem Buscheshgitter,
Die Frommen um ihr Glück beneidend bitter.
Als sie vorüber, und der letzte Ton
Des immer fernern, leisern Lieds entflohn,
Und als der fernen Fackel letzter Schein
Den Wald noch einmal zauberhell verklärt,
Und nun dahin am Laube zitternd fährt,
Als Faust im Finstern wieder steht allein:
Da faßt er fest und wild sein treues Roß,
Und drückt das Antlitz tief in seine Mähnen
Und weint an seinem Halse heiße Tränen,
Wie er noch nie so bitter sie vergoß.

Lenau.

Zwei Episoden aus Lenaus Faust.

Two Episodes from Lenau's Faust. Deux épisodes du Faust de Lenau.
Lenau „Faust“-jának két epizódja.

Nº 1.

Der nächtliche Zug.

Nightly March.

Le cortège nocturne.

Ejjeli menet.

Carl Tausig gewidmet.

Am Himmel schwere dunkle Wolken hangen
Und harrend schon zum Walde niederlauschen.
Tiefnacht . . .

Andante moderato e mesto.
Langsam und düster.

Franz Liszt.
Komponiert 1858/59.

3 Flöten.

2 Hoboen.
Später Englisch Horn.
Later English horn.
Plus tard Cor anglais.
Később angolkürt.

2 Klarinetten in A.

2 Fagotte.

2 Hörner in F.

2 Hörner in E.

2 Trompeten in E.

2 Tenorposaunen.

Baßposaune u.
Tuba.

Pauken.

Später Harfe und eine Glocke in Cis. NB. in Ermangelung der Glocke: Tamtam.
Later Harp and a bell in C#. Note. Gong where no bell available.
Plus tard la harpe et une cloche en ut#. NB. à défaut de cloche un tamtam.
Később hárfá és egy cis-harang. NB. harang híján tam-tam.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Andante moderato e mesto.
Langsam und düster.

tranquillo

ruhig

2 Fl.

Klar. *ten.*

Fag. *ten.*

1. u. 2. Horn muta in E.

Hr.

1. Viol.

2. Viol.

Br.

Vcl. u. Kb.

cresc.

p

p

a 2

p

tranquillo

2 Fl.

Hob.

Klar.

Fag. *a 2*

A

pp smorz.

pp smorz.

pp smorz.

pp

pp

pp

pp

pp

pp

riten. molto

con sordino

con sordino

con sordino

riten. molto

A

..... doch weht ein süßes Frühlingsbängen
Im Wald, ein warmes, seelenvolles Rauschen,
Die blütrunknen Lüfte schwinden, schwellen,

Und hörbar rieseln alle Lebensquellen.
O Nachtigall, du teure, rufe, singe!
Dein Wonneliied ein jedes Blatt durchdringe!

Alla breve taktieren.
a tempo. äußerst ruhig. *estremamente calmo.*

2 Fl. *misterioso*
Hob. *misterioso*
Klar. *misterioso*
Fag. *misterioso*
Hr. 1. 2. 3. *misterioso*
Pk. *ppp*

p dolciss. *sempre p*
p dolciss.
p dolciss.
p *legato*

a tempo. äußerst ruhig. *estremamente calmo.*
Alla breve taktieren.

Hob.
Klar.
Fag. *smorz.*
Hr. 1. 2. 3. *smorz.*
Pk. *muta Gis in Fis*

pp
pp
espress.
trem.
pp
trem.
pp
trem.
pp

Fl. *p*

Hob. *p* *ruhig, tranquillo.*

Klar. *p dolce* *ruhig, tranquillo.* *dim.*

Hr. 1. 2. *p dolce* *dim.*

1. Viol. *p* *tr*

2. Viol. *(p)* *pizz.*

Br.

Vel.

poco rall. - - - *a tempo.* Immer äußerst ruhig. *sempre estremamente calmo.*

Fl. *dim. smorz.* *pp*

Hob. *dim. smorz.* *pp*

Klar. *pp*

Fag. *pp*

Hr. *pp*

Pk. Fis. E. *pp*

1. Viol. *ppp*

2. Viol. *p dolciss.* *arco*

Br. *p dolciss.*

Vel. u. Kb. *p dolciss.*

poco rall. - - - *p legato* *un poco marc.*

a tempo. Immer äußerst ruhig. *sempre estremamente calmo.*

*) Den Triller in den Flöten und Violinen sehr üppig.
 The shake in the flutes and violins very brilliantly.
 Le trille des flûtes et des violons très serré.
 A fuvóin 'a hegedű trillái sürűek.

String section (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwind section (Flutes, Oboes, Clarinets, Horns in F). The score shows a transition from a slower tempo to a faster one. The woodwinds play a melodic line with slurs and accents. The strings provide harmonic support with sustained notes and rhythmic patterns. The tempo change is indicated by the instruction "Muta in F." (Change to F major) and "smorz." (ritardando).

Piano accompaniment consisting of the right and left hands. The right hand features a complex, flowing melodic line with many slurs and accents. The left hand provides a steady, rhythmic accompaniment with chords and single notes. The overall texture is dense and expressive.

C *un poco accelerando*

Woodwind section (Flute, Horn in F, Clarinet) and piano accompaniment. The woodwinds play a melodic line with slurs and accents. The piano accompaniment features a complex, flowing melodic line with many slurs and accents. The tempo is marked "un poco accelerando" (a little accelerating). The woodwinds are marked "dolce" (sweet) and "ruhig" (calm). The piano is marked "pp" (pianissimo) and "pizz." (pizzicato).

poco rall. - - -

a tempo. allmählich etwas drängender.
poco a poco un po' accelerando.

Fl. *dim. smorz. - - dolce appassionato*

Hob. *dim. smorz. - - dolce appassionato*

Klar. *dim.*

Fag. *dim.*

Hr. in F. *p dolciss.*

Tr. *p dolciss.*

Pos. 1. 2.

Pos. 3. u. Tuba.

Pk.

1. Viol. *div. p dolciss.*

2. Viol. *div. arco p dolciss.*

Br. *p*

Vel. *p*

Kb. *p*

poco rall. - - -

a tempo. allmählich etwas drängender.
poco a poco un po' accelerando.

Kl. Fl.

2 Fl.

sf

a 2

pp

p

sf e rinforz.

trem.

legato e marc.

legato e marc.

D

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are grand staff notation. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Dynamics include *dim.* (diminuendo) and *p* (piano). The first staff has a melodic line with a *dim.* marking. The second staff has a similar melodic line with a *dim.* marking. The third staff has a bass line with a *dim.* marking and a *p* marking. The fourth staff has a bass line with a *dim.* marking and a *p* marking. The fifth and sixth staves are grand staff notation with *p sempre dolciss.* markings.

The second system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are grand staff notation. The music continues from the first system. Dynamics include *dim.* (diminuendo) and *p* (piano). The first staff has a melodic line with a *dim.* marking. The second staff has a similar melodic line with a *dim.* marking. The third staff has a bass line with a *dim.* marking and a *p* marking. The fourth staff has a bass line with a *dim.* marking and a *p* marking. The fifth and sixth staves are grand staff notation with *p* markings.

D

a 2
sf
dim.
a 2
sf
dim.
a 2
dim.
a 2
dim.
pp
p
pp
sfz e rinfors.
dim.
sfz e rinfors.
dim.
trem.
sfz
dim.
legato e marc.
dim.
legato e marc.
dim.

accelerando

E

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are grand staves. The music begins with a piano (*p*) dynamic. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a rhythmic pattern with slurs and accents, marked with a 2/4 time signature and a 2 above it. The fourth staff has a bass line with slurs. The fifth and sixth staves have harmonic accompaniment with slurs. A crescendo (*cresc.*) marking appears in the fifth measure of the first three staves.

The second system of the musical score continues the piece. It consists of six staves, similar to the first system. The music continues with piano (*p*) dynamics and slurs. A crescendo (*cresc.*) marking is present in the fifth measure of the first three staves. The bottom two staves have a bass line with slurs. The system concludes with a piano (*p*) dynamic marking in the final measure of the bottom two staves.

accelerando

E

più accelerando

(*agitato molto*)

The musical score consists of ten systems of staves. The first system includes a vocal line and five piano staves. The second system continues with the vocal line and piano accompaniment, featuring dynamic markings such as *più cresc.*, *a 2*, *mf*, and *cresc.*. The third system includes a piano staff with the instruction *non troppo sf* and a dynamic marking of *(mf)*. The fourth system continues with piano accompaniment, including *mf* and *cresc.* markings. The fifth system features a piano staff with *p* and *cresc.* markings. The sixth system includes a piano staff with *più cresc.* and *sf* markings. The seventh system continues with piano accompaniment, including *più cresc.* and *sf* markings. The eighth system includes a piano staff with *marcatiss.* and *più cresc.* markings. The ninth system continues with piano accompaniment, including *marcatiss.* and *più cresc.* markings. The tenth system concludes with a piano staff and the instruction *più accelerando*.

più accelerando

(*agitato molto*)

G. P.

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Dynamic markings include accents (>), *sf* (sforzando), and *f* (forte). The word *stringendo* is written below the first staff of this system. The system concludes with a double bar line.

(stringendo)

The second system of the musical score continues the piece with ten staves. The notation is more complex, featuring longer melodic lines and more intricate rhythmic patterns. Dynamic markings include accents (>), *sf* (sforzando), and *f* (forte). The word *stringendo* is written below the first staff of this system. The system concludes with a double bar line.

G. P.

(stringendo)

G. P.

Faust aber reitet fürder durch die Nacht,
Und hat im düstern Unmut nimmer Acht
Der wunderbar bewegten Frühlingsstimmen.
Er läßt nunmehr sein Roß gelassen schlendern
Den Weg dahin an frischen Waldesrändern.

F

Klar. **Tempo I. Andante moderato.**

1. Hr. 1. 2. gestopft. stopped. cuivré. ten. ten. ten.

1. Viol. ten.

2. Viol.

Br. senza sordino pizz. gleichmäßig. equalmente.

Vel. pizz. gleichmäßig. equalmente.

Kb. pizz. gleichmäßig. equalmente.

F **Tempo I. Andante moderato.**

2 Fl.

Hob.

Klar. ten.

Fag. ten.

Hr. 1. 2. ten.

senza sordino pizz.

senza sordino pizz.

2 Fl.
Hob.
Klar.
Fag.
1. Viol.
2. Viol.
Br.
Vel.
Kb.

pp *pp* *pp* *pp* *pp*

G

2 Fl.
Hob.
Klar.
Fag.
Hr. 1. 2. in F.

ten. *ten.* *ten.* *ten.* *Muta in E.*

2 Fl.
Hob.
Klar.
Fag.

sempre p
sempre p
sempre p
sempre p
sempre p

H

p
pp
p
pp
p
pp

più dim.
più dim.
più dim.
più dim.

H

p
pp
p
pp

più dim.
più dim.
più dim.
più dim.

Was leuchtet dort so hell zum Wald herein,
 Daß Busch und Himmel glüh'n in Purpurschein?
 Was singt so mild in feierlichen Tönen,

Als wollt' es jedes Erdenleid versöhnen?
 Das ferne, dunkle, sehnsuchtsvolle Lied
 Weht süßerschütternd durch die stille Luft.

Alla breve taktieren. —
 Un poco più mosso.

schwebend, aber nicht schleppend.
calmly, but not dragged.
 flottant, mais sans traîner. — „lebegő," de el nem nyújtott tempóban.

Un poco più mosso.

Alla breve taktieren. —

schwebend, aber nicht schleppend.
calmly, but not dragged.
 flottant, mais sans traîner.
 „lebegő," de el nem nyújtott tempóban.

NB. Die Blasinstrumente und Harfe wie fernes Glockengeläute — immer sehr ruhig.
 NB. The wind-instruments and harp like a peal of bells from afar — always very tranquilly.
 NB. Les instruments à vent et la harpe imitent une sonnerie lointaine de cloches, — toujours très calme.
 NB. A hárfa és a fúvók hangja úgy hangoszik, mint távoli harangszó, — mindig nagyon nyugodtan.

sempre p

sempre p

sempre p

a 2

un poco cresc. -

a 2

un poco cresc. -

ppp

poco cresc. - - - - - dim. - - - - - ppp

sempre arpeggiando

cresc.

p misterioso trem.

divisi

pp misterioso trem.

pp misterioso

p

I

The musical score on page 19 is a complex orchestral and piano arrangement. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two main systems. The first system consists of ten staves: five for the piano (right and left hands) and five for the orchestra (strings, woodwinds, and brass). The piano part features a melodic line in the right hand with many slurs and ties, and a more active bass line. The orchestral accompaniment is dense, with many notes and rests. Dynamics include 'a 2' (piano), 'pp' (pianissimo), and 'sempre p' (piano). The second system consists of five staves, continuing the piano and orchestral parts. The piano part includes a large slur over the right hand, and the orchestral accompaniment continues with many notes and rests. Dynamics include 'pp' (pianissimo).

un poco rit. -

The musical score is arranged in two systems. The first system contains 12 staves, including a vocal line and piano accompaniment. The second system contains 8 staves, primarily for the piano accompaniment. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'un poco rit.' at the beginning and end. Dynamic markings include 'ppp' (pianissimo), 'pp' (pianissimo), and 'p' (piano). Performance instructions include 'sempre p' (always piano), 'perdendo' (fading), and 'trem.' (trémolo). A specific instruction 'Muta E in Cis.' (Change E to C-sharp) is present in the lower part of the score. The score concludes with a final 'un poco rit.' marking.

Doch kommt's heran, ein feierlicher Zug.

K
CHORAL. Pange lingua gloriosi corporis mysterium.

1. 2. Fl. Lento religioso. rit. p dolce
 3. Fl. p dolce
 *) Engl. H. p dolce
 Klar. dolce dim. smorz.
 Fag. I. dolce I. smorz.
 dolce smorz.
 1. Viol.
 2. Viol.
 Br.
 Vel. u. Kb.

K Lento religioso.

rit.

poco rall.

L

pp
 pp

poco rall.

L

*) In Ermangelung des Englischen Horns übernehmen Klarinette und Fagott den Choral, letztere pausieren, wenn das Engl. Horn den Choral vorträgt.

*) Where no cor anglais is available the clarinet and bassoon play the hymn. The latter pause if the cor anglais plays the hymn.

*) A défaut de cor anglais, la clarinette et le basson exécutent le choral. Ils sont supprimés, si c'est le cor anglais qui joue celui-ci.

*) Angol kürti hiján a korált a klarinettek és a fagott játsszák; ellenkező esetben utóbbiak nem játszanak.

poco rit.

M

Violin I: dolce, smorz., dolce
 Violin II: dolce, smorz.
 Viola: I. dolce, p, a 2, dolce
 Violoncello: I. dolce, p
 Contrabasso: p
 Flute: p
 Oboe: p
 English Horn: p
 Clarinet: p
 Bassoon: p
 Horn: p
 Piano: p

poco rit.

M

1. 2. Fl.: N
 Hob.: sempre dolce
 Engl. H.: p dolce, sempre dolce
 Klar.: p dolce, sempre dolce
 Fag. I.: p, p, dolce a 2
 Hr.: dolce dolce
 Violin: con sord., p dolce
 Viola: con sord., p dolce
 Violoncello: con sord., p dolce
 Contrabasso: p dolce
 Piano: arco, p

N

Kl. Fl.

0

Fl. *mf*

Hob.

Engl. H.

Klar.

Fag. a 2

Hr. *mf* *a 2* *mezzo forte, non troppo*

Tr. in E. *p dolce* *mezzo forte, non troppo*

1. u. 2. Pos. *mezzo forte, non troppo*

3. Pos. u. Tuba. *mezzo forte, non troppo*

Pk. *mezzo forte, non troppo*

Glocken.

Harfe.

mf *mezzo forte*

mf *mezzo forte*

mf *mezzo forte*

First system of musical notation. It consists of ten staves. The top two staves are vocal lines. The middle two staves are piano accompaniment. The bottom six staves are for a grand piano. Dynamics include *p*, *a 2*, *p cantando*, and *pp*. There are also some markings like *stacc.* and *pp* in the lower staves.

Second system of musical notation. It consists of ten staves. The top two staves are vocal lines. The middle two staves are piano accompaniment. The bottom six staves are for a grand piano. Dynamics include *f*, *p*, and *pp*. The word *simile* is used in the lower staves. There are also some markings like *pp* and *p* in the lower staves.

The image shows a page of musical notation for piano, consisting of two systems of staves. The top system includes a grand staff (treble and bass clefs) and several other staves. The bottom system is a grand staff. The key signature is two sharps (F# and C#). The score contains various musical notations including notes, rests, and dynamic markings. A large 'P' is positioned at the top center of the page. The first system includes markings such as 'pp', 'a 2', 'espress.', and 'dim.'. The second system includes a 'P' at the bottom center.

poco a poco accelerando, ma poco.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a whole rest. The third staff is a treble clef with a half note G4, a half note A4, and a half note B4, all marked with a piano (*p*) dynamic. The fourth staff is a treble clef with a half note G4, a half note A4, and a half note B4, all marked with a piano (*p*) dynamic. The fifth staff is a bass clef with a half note G3, a half note A3, and a half note B3, all marked with a piano (*p*) dynamic. The sixth staff is a bass clef with a half note G3, a half note A3, and a half note B3, all marked with a piano (*p*) dynamic. The seventh staff is a treble clef with a half note G4, a half note A4, and a half note B4, all marked with a piano (*p*) dynamic. The eighth staff is a treble clef with a half note G4, a half note A4, and a half note B4, all marked with a piano (*p*) dynamic. The ninth staff is a bass clef with a half note G3, a half note A3, and a half note B3, all marked with a piano (*p*) dynamic. The tenth staff is a bass clef with a half note G3, a half note A3, and a half note B3, all marked with a piano (*p*) dynamic.

The second system of the musical score consists of two staves. The top staff is a treble clef with a melodic line starting on G4, moving up to A4, B4, and C5, marked with a mezzo-forte (*mf*) dynamic. The bottom staff is a bass clef with a bass line starting on G3, moving up to A3, B3, and C4, marked with a mezzo-forte (*mf*) dynamic.

The third system of the musical score consists of five staves. The top staff is a treble clef with a melodic line starting on G4, moving up to A4, B4, and C5, marked with a piano (*p*) dynamic. The second staff is a treble clef with a melodic line starting on G4, moving up to A4, B4, and C5, marked with a piano (*p*) dynamic. The third staff is a treble clef with a melodic line starting on G4, moving up to A4, B4, and C5, marked with a piano (*p*) dynamic. The fourth staff is a bass clef with a bass line starting on G3, moving up to A3, B3, and C4, marked with a piano (*p*) dynamic. The fifth staff is a bass clef with a bass line starting on G3, moving up to A3, B3, and C4, marked with a piano (*p*) dynamic.

poco a poco accelerando, ma poco.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the first staff containing rests and the second staff containing notes and rests. The next four staves are for the piano accompaniment, with various chordal textures and melodic lines. The bottom two staves are for the bass line. A large 'Q' is positioned at the top right of the system. Dynamic markings include 'cresc.' in the second, fourth, and fifth staves. An 'a 2' marking is present in the sixth staff. A 'p' marking is in the seventh staff.

The second system of the musical score continues the composition. It features ten staves. The top two staves show a more active vocal line with continuous eighth-note patterns. The piano accompaniment continues with similar textures. The bottom two staves show the bass line. A large 'Q' is positioned at the bottom right of the system. Dynamic markings include 'sempre legato' in the third, fourth, and fifth staves, and 'cresc.' in the second, third, fourth, fifth, sixth, seventh, eighth, and ninth staves. A 'p' marking is in the seventh staff.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff has a *cresc.* marking. The second and third staves have *f:* markings. The fourth and fifth staves have *a 2* markings. The sixth staff has a *cresc.* marking. The seventh staff has a *p* marking. The eighth staff has a *cresc.* marking. The ninth and tenth staves are mostly rests.

The second system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are a grand staff. The music continues in the same key and time signature. The first staff has a *cresc.* marking. The second staff has a *p* marking. The third staff has a *cresc.* marking. The fourth and fifth staves are mostly rests. The sixth staff has a *cresc.* marking.

R

più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
 a 2
p sotto voce
 Trompeten und Posaunen nicht zu stark.
 Trombe e Tromboni non troppo forte.
p sotto voce
sotto voce

più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
simile
simile
simile

kl. Fl.

This page contains musical notation for a woodwind ensemble. The top section is for the Clarinet in F (kl. Fl.), followed by Bassoon (Fag.), Bassoon II (Fag. II), and a Bass part labeled 'Fis Cis'. The notation includes various dynamics such as *sf*, *ff*, *f*, and *sempre f*. There are also performance instructions like *a 2* and *Fis Cis*. The bottom section of the page shows additional staves, likely for other instruments, continuing the musical piece.

S

The first system of the score consists of ten staves. The top two staves are for the vocal line, with a soprano part starting on a whole note and a mezzo-soprano part starting on a half note. The remaining eight staves are for the piano accompaniment, divided into four pairs. The piano parts feature intricate rhythmic patterns, including sixteenth and thirty-second notes, often with accents and slurs. Dynamic markings include *mf espress.* and *dim.*. A section of the piano part is marked with a trill and the instruction "Muta Fis in F".

Two empty musical staves, one in the treble clef and one in the bass clef, positioned between the first and second systems of the score.

The second system of the score continues the complex rhythmic patterns from the first system. It features the same vocal and piano parts, with dynamic markings such as *sf* and *dim.*. The piano accompaniment remains highly rhythmic and detailed.

Fl. *dimin.*

Hob. a 2 *dimin.*

Engl. H. *dimin.*

Klar. *dimin.*

Fag. a 2 *dimin.*

1. u. 2. Horn. *dimin.*

schwebend, quasi alato.

dimin. schwebend, quasi alato.

dimin. schwebend, quasi alato.

dimin. schwebend, quasi alato.

dimin. schwebend, quasi alato.

dimin.

divisi

poco a poco riten.

a 2

T

mf

pizz.

arco

dimin.

poco a poco riten.

T

molto rit. G.P.

molto rit. G.P.

Als Faust im Finstern wieder steht allein:
 Da faßt er fest und wild sein treues Roß,
 Und drückt das Antlitz tief in seine Mähnen
 Und weint an seinem Halse heiße Tränen
 Wie er noch nie so bitter sie vergoß.

U Tempo I.
 Klar. Sehr heftig. *molto impetuoso.* **sostenuto**

U Tempo I. **sostenuto**
 Sehr heftig. *molto impetuoso.*

This musical score page, numbered 34, features a large 'V' at the top left and bottom center. The woodwind section includes Flute (Fl.) with a first part marked 'a 2', Oboe (Hob.), Clarinet (Klar.) with a first part marked 'a 2', Bassoon (Fag.), Horn (Hr.), and Trumpet (Tr.). The brass section includes the first and second parts of the Trombone (1. u. 2. Pos.), the third part of the Trombone or Tuba (3. Pos. u. Tuba), and the Piccolo (Pk.). The string section includes the first Violin (1. Viol.), second Violin (2. Viol.), first Violoncello (1. Vel.), second Violoncello (2. Vel.), and the Double Bass (Kb.). The score is marked with various dynamics such as *mf*, *mp*, *p*, *f*, *pp*, and *ppp*, along with performance instructions like *cresc.*, *trem.*, and *disperato*. The woodwinds and strings play melodic lines, while the brass and strings provide harmonic support. The Piccolo part is marked *ppp*. The string parts are marked with *f* and *f cresc.* dynamics.

The musical score is arranged in two systems. The first system consists of ten staves. The top two staves are vocal lines, both marked with *ff heftig weinend. con strasio.* and *dimin.* The remaining eight staves are piano accompaniment, with dynamic markings including *p*, *f*, *pp*, and *mf dolente*. The second system also consists of ten staves. The top two staves are vocal lines, with the first marked *rinf. molto* and the second *ff heftig weinend. con strasio.* and *dimin.* The remaining eight staves are piano accompaniment, with *rinf. molto* markings. A large 'W' is placed at the bottom center of the page.

rit. a 2

p pp p pp p pp p pp

rit. a 2 a 2 a 2 p pp p pp p pp

p perdendo p perdendo

rit. p perdendo