

FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

BAND 10

I. FÜR ORCHESTER

KLEINERE ORCHESTERWERKE

NR. 1 BIS 4



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

BERLIN • BRÜSSEL • LONDON • NEW YORK

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



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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 blüentrunken Läfte schwinden, schwellen,
Und hörbar rieseln alle Lebensquellen.
O Nachtigall, du teure, rufe, singe!
Dein Wonneliel 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 manehmal,
Und selten ein verlerner Sternestrahel.
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,
Ziehn 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 Buschesgitter,
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. 1. 2. 3.

2 Hoboen.
Später Englischs 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.
Gis. E.

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 harfa és egy cis-harang. NB. harang híján tam-tam.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Andante moderato e mesto.
Langsam und düster.

Aufführungsrecht vorbehalten.

..... doch weht ein süßes Frühlingsbängen
Im Wald, ein warmes, seelenvolles Rauschen,
Die blüthen-trunknen 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 in E

Pk. *ppp*

ppp *ppp*

p dolciss. *sempre p*

p dolciss.

p dolciss.

p dolciss.

legato

Alla breve taktieren.

Hob.

Klar.

Fag.

Hr. 1. 2. 3.

Pk. muta Gis in Fis

smorz. *smorz.*

B

1. Viol. *espress.*

2. Viol. *trem.*

Br. *pp* *trem.*

Vel. *pp* *trem.*

Kb. *pp*

B

Fl. *p*

Hob. *p* *ruhig, tranquillo.*

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

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

1. Viol. *p*

2. Viol. *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.*

*) 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 fuvola é hegedű trillái sűrűek.

a tempo. Immer äußerst ruhig. sempre estremamente calmo.

smorz. Muta in F.
smorz. Muta in F.
smorz.

C un poco accelerando

F1. dolce
Hob. dolce ruhig
Klar. pp p dolce ruhig.
Hr. in F. p p dolce
espress. pp p pizz.

C pp (un poco accelerando)

poco rall. - - -

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

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

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

Klar. *dim.* *a 2* *p* *a 2*

Fag. *dim.* *p*

Hr. in F. *p dolciss.*

Tr. *p dolciss.*

Pos. 1. 2.

Pos. 3. u. Tuba.

Pk.

1. Viol. *tr* *tr* *div.* *p dolciss.*

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

Br. *p*

Vcl. *p*

Kb. *p*

poco rall. - - -

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

Kl. Fl.

2 Fl.

a 2

a 2

a 2

pp

p

mf e rinforz.

mf e rinforz.

trem.

legato e marc.

legato e marc.

Detailed description: This is a page of a musical score for Clarinet in F major (Kl. Fl.). The score is arranged in two systems of staves. The first system includes a Clarinet I part (2 Fl.), a Clarinet II part, a Bassoon part (a 2), and a Contrabassoon part (a 2). The second system includes a Flute part, a Clarinet I part, a Clarinet II part, a Bassoon part, and a Contrabassoon part. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *pp*, *p*, *mf e rinforz.*, and *legato e marc.*. Performance instructions like *trem.* (trill) and *legato e marc.* (legato and marcato) are also present. The score is written in a key signature of one flat (B-flat) and a common time signature.

D

dim. p

dim. p

dim. p

dim. p

p sempre dolciss.

p sempre dolciss.

dim. p

dim. p

dim. p

dim. p

dim. p

D

a 2
sf
dim.
a 2
sf
dim.
a 2
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 measures. It features a piano (p) dynamic and includes various musical notations such as chords, arpeggios, and melodic lines. A 'cresc.' (crescendo) marking is present in measures 5 and 6. The score is written for multiple staves, including a grand staff with piano and bass clefs, and several other staves with treble clefs.

The second system of the musical score consists of six measures. It continues the musical piece with a piano (p) dynamic and includes various musical notations such as chords, arpeggios, and melodic lines. A 'cresc.' (crescendo) marking is present in measures 10 and 11. The score is written for multiple staves, including a grand staff with piano and bass clefs, and several other staves with treble clefs.

accelerando

E

più accelerando

(agitato molto)

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves. The second system includes a grand staff and three additional staves. The music is characterized by dense, rhythmic textures with frequent accents and dynamic shifts. Key markings include 'più cresc.' (more crescendo) repeated across multiple staves, 'a 2' (allegretto), 'mf' (mezzo-forte), 'sf' (sforzando), and 'p' (piano). Performance directions include 'più accelerando' at the top and bottom, and '(agitato molto)' (very agitated) at the top right and bottom right. A specific instruction 'non troppo sf' (not too sforzando) is placed above a staff in the lower section. The score concludes with a 'p' marking and a 'cresc.' marking.

G. P.

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 grouped with a brace on the left. The notation includes complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *a 2* and *(ff)* are present throughout the system.

The second system of the musical score also consists of ten staves. It begins with a *(stringendo)* marking. The notation is more complex than the first system, featuring long melodic lines with many notes and slurs. Dynamic markings include *(ff)* and *(stringendo)*. The system concludes with a *G. P.* marking on the right side.

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.

ten. ten. ten. ten.

Hr. 1. 2. gestopft. stopped. cuivré.

1. Viol.

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.

Fas. p

Hr. 1. 2. ten.

pizz. senza sordino px

pizz. senza sordino p

2 Fl.
Hob.
Klar.
Fag.

sempre p
sempre p
sempre p
sempre p
sempre p

p *pp* *H*
p *pp*
p *pp*
p *pp*

più dim.
più dim.
più dim.
più dim.
più dim.

H

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 hangozsék, mint távoli harangszó, — mindig nagyon nyugodtan.
 F. L. 15.

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.

pp misterioso trem.

pp misterioso

divisi

p

I

The musical score on page 19 is divided into two systems. The first system consists of a grand staff (treble and bass clefs) and a string quartet (two violins, two violas, and two cellos). The second system also consists of a grand staff and a string quartet. The music is highly complex, featuring many accidentals and dynamic markings. Key markings include 'a 2' in the first system, 'pp' (pianissimo) in the second system, and 'sempre p' (sempre piano) in the third system. The score is written in a key signature of two sharps (F# and C#) and a time signature of 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The overall texture is dense and intricate.

The first system of the musical score consists of eight staves. The top four staves are grouped by a brace on the left. The first staff of this group has a treble clef and a key signature of two sharps (F# and C#). The second, third, and fourth staves have bass clefs. The first staff of this group contains a melodic line with a '2' above it, indicating a second ending. The second and third staves contain rhythmic accompaniment with eighth and sixteenth notes. The fourth staff contains a bass line with eighth notes. The bottom four staves of the system are also grouped by a brace on the left. The fifth staff has a treble clef, and the sixth, seventh, and eighth staves have bass clefs. These staves contain a more complex rhythmic accompaniment with various note values and rests.

The second system of the musical score consists of eight staves, all of which are grouped by a brace on the left. Each staff begins with the instruction *sf wild. furioso*. The top four staves have treble clefs, and the bottom four staves have bass clefs. The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, typical of a 'furoso' (furious) tempo. The notation includes various rests and dynamic markings throughout the system.

ff

poco rit.

M

This system contains the first five staves of the score. The top staff is for the first violin (I.), marked *dolce*. The second staff is for the second violin (II.), also marked *dolce*. The third staff is for the first violoncello (I.), marked *dolce*. The fourth staff is for the first double bass (I.), marked *dolce*. The fifth staff is for the first flute (1. Fl.), marked *dolce*. The woodwind section includes oboe (Hob.), English horn (Engl. H.), clarinet (Klar.), and bassoon (Fag. I.). The string section includes horn (Hr.), violin (Vcl.), and cello (Cb.). The score includes dynamic markings such as *p* and *a 2*, and performance instructions like *smorz.* and *poco rit.*

poco rit.

M

This system contains the next five staves of the score. The top staff is for the second flute (2. Fl.), marked *p dolce*. The second staff is for the oboe (Hob.), marked *sempre dolce*. The third staff is for the English horn (Engl. H.), marked *sempre dolce*. The fourth staff is for the clarinet (Klar.), marked *sempre dolce*. The fifth staff is for the bassoon (Fag. I.), marked *dolce a 2*. The woodwind section includes horn (Hr.), violin (Vcl.), and cello (Cb.). The string section includes horn (Hr.), violin (Vcl.), and cello (Cb.). The score includes dynamic markings such as *p* and *a 2*, and performance instructions like *con sord.* and *arco*.

N

Kl. Fl.

0

Fl.

Hob.

Engl. H.

Klar.

Fag. a 2

a 2

Hr.

Tr. in E.

1. u. 2. Pos.

3. Pos. u. Tuba.

Pk.

Glocken.

p dolce

mezzo forte, non troppo

mezzo forte, non troppo

mezzo forte, non troppo

mezzo forte, non troppo

mezzo forte, non troppo

Harfe.

mezzo forte

mezzo forte

mezzo forte

mezzo forte

This musical score is arranged in two systems. The first system consists of two systems of staves. The top system includes a vocal line and two piano accompaniment staves. The vocal line begins with a rest, followed by a melodic phrase starting in the third measure, marked with a piano (*p*) dynamic and the instruction *a 2*. The piano accompaniment features chords and arpeggiated figures, with dynamics ranging from *p* to *pp*. The instruction *p cantando* is placed below the piano accompaniment. The second system of the first system includes a grand staff (treble and bass clefs) and a bass line. The grand staff contains piano accompaniment with dynamics *p* and *pp*, and the instruction *a 2*. The bass line has a dynamic of *p*. The second system of the page features a grand staff with piano accompaniment and a bass line. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, both marked with *p* dynamics. The instruction *simile* is repeated three times in the right-hand part of the piano accompaniment. The bass line is marked with *p* dynamics.

P

The first system of the musical score consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *pp* (pianissimo) on the second staff, *a 2* (second ending) above the first staff, *espress.* (espressivo) on the fifth staff, and *dim.* (diminuendo) on the sixth and seventh staves. The key signature is two sharps (F# and C#), and the time signature is 4/4.

The second system of the musical score continues the composition with ten staves. It features similar musical notation to the first system, including notes, rests, and dynamic markings. A *P* (piano) marking is present at the bottom of the system. The key signature remains two sharps (F# and C#), and the time signature is 4/4.

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 a melodic line and the second staff containing a bass line. The remaining eight staves are for the piano accompaniment, including the right and left hands. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The tempo marking 'poco a poco accelerando, ma poco.' is written above the first staff. Dynamic markings include 'p' (piano) and 'a 2' (second ending). The score includes various musical notations such as notes, rests, slurs, and ties.

The second system of the musical score continues the piece with ten staves. The notation is similar to the first system, with vocal staves at the top and piano accompaniment below. The tempo marking 'poco a poco accelerando, ma poco.' is repeated at the bottom of the system. Dynamic markings include 'mf' (mezzo-forte) and 'p' (piano). The score includes various musical notations such as notes, rests, slurs, and ties.

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 upper staff containing lyrics. The remaining eight staves are for the piano accompaniment. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A 'cresc.' marking is present in the vocal line and the piano accompaniment. A 'p' marking is visible in the piano accompaniment. A 'Q' time signature change is indicated at the end of the system. The marking 'a 2' is present in the piano accompaniment.

The second system of the musical score continues the piece. It features the same vocal and piano parts. The piano accompaniment includes a 'p' marking. The vocal line and piano accompaniment both feature 'cresc.' markings. The piano accompaniment also includes 'sempre legato' markings. A 'Q' time signature change is indicated at the end of the system. The marking 'a 2' is present in the piano accompaniment.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, with the second staff starting with a *cresc.* marking. The fourth staff is a bass clef. The fifth and sixth staves are bass clefs, with the sixth staff starting with a *cresc.* marking and an *a 2* marking. The seventh and eighth staves are bass clefs. The ninth and tenth staves are bass clefs, with the tenth staff starting with a *p* marking and ending with a *cresc.* marking. The music features various note values, rests, and dynamic markings.

The second system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#), starting with a *cresc.* marking. The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth and sixth staves are bass clefs. The music features various note values, rests, and dynamic markings.

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

R

S

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, marked with 'a 2' and 'S'. The remaining eight staves are for the piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include 'mf espress.' in several places. The system concludes with a 'dim.' marking.

Muta Fis in F.

dim.

This section of the score shows two empty staves, likely representing a rest or a specific performance instruction.

The second system of the musical score continues with ten staves. It maintains the same key signature and time signature as the first system. The piano accompaniment continues with its complex rhythmic patterns. The system concludes with a 'dim.' marking.

S

Fl.
Hob. a 2
Engl. H.
Klar.
Fag. a 2
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

a 2 **W**
ff heftig weinend. con strazio. *dimin.*
ff heftig weinend. con strazio. *dimin.*
dimin.
dimin.
mf dolente *mf dolente*
p sf pp pp
p sf pp pp
pp
rinf. molto *ff* heftig weinend. con strazio. *dimin.*
rinf. molto *ff* *dimin.*
rinf. molto *ff* *dimin.*
rinf. molto *ff* *dimin.*
rinf. molto *ff* *dimin.*
rinf. molto *ff* *dimin.*
W *dimin.*

rit. rit.

p *pp* *p* *pp* *p* *pp*

a 2 *a 2* *a 2*

pp

This system contains the first six staves of a musical score. The top staff begins with a *rit.* marking. The first two staves have dynamics of *p* and *pp*. The third and fourth staves have a marking *a 2*. The fifth staff has a *pp* dynamic. The sixth staff is mostly empty. The system concludes with a *pp* dynamic marking at the end of the bottom staff.

p perdendo *p perdendo*

rit. rit. *p perdendo*

This system contains the next six staves. The first staff has a melodic line. The second staff has a *p perdendo* dynamic. The third and fourth staves have a *p perdendo* dynamic. The fifth and sixth staves have a *rit.* marking. The system concludes with a *rit. p perdendo* marking.