

Die Nacht.

The Night.

La Notte.

Az éj.

Grato m'è il sonno, e più l'esser di sasso
 Mentre che il danno e la vergogna dura
 Non veder, non sentir m'è gran ventura
 Però non mi destar, deh'- parla basso!
 (Michel Angelo.)

Franz Liszt.
 Komponiert 1864.

Molto Lento, funebre. *ten.* *ten.* *ten.* *ten.*

2 Flöten. *p* *ten.* *mf* *ten.*

2 Hoboen. *p* *ten.* *mf* *ten.*

2 Klarinetten in A. *p* *ten.* *mf* *ten.*

2 Fagotte. *p* *ten.* *mf* *ten.*

1. u. 2. Horn in Es. *mf* *gestopft* *stopped* *cuivré* *tömve* *mf marcato*

3. u. 4. Horn in Es.

2 Tenorposaunen.

Baßposaune.

gedeckt, mit Schwammschlägeln
 covered, with sponge-headed drumsticks
 couvert, avec des baguettes d'éponge
 bevont doben bevont végü voróvel

2 Pauken in E. A. *p* *E muta in Es*

1. Violinen.

2. Violinen.

Bratschen. *ten.* *ten.* *ten.* *ten.*

Violoncelle. *p* *ten.* *mf* *ten.*

Kontrabässe. *p* *ten.* *mf* *ten.*

Molto Lento, funebre. *p* *mf*

rallent.

Musical score for the first system, consisting of two systems of staves. The top system includes vocal lines and piano accompaniment. The bottom system is primarily piano accompaniment. Dynamics include *a 2*, *espress.*, *arco*, *div.*, *mf marc.*, and *espress.*. The tempo marking *rallent.* appears at the beginning and end of the system.

rallent.

A a tempo

Musical score for the second system, starting with the section marker **A** and the tempo marking *a tempo*. It features multiple staves with piano accompaniment. Dynamics include *a 2*, *mf*, *p legato*, *in Cis A*, *mf sostenuto*, and *cresc.*. The section concludes with the tempo marking *a tempo* and the dynamic *p legato*.

A p legato a tempo

un poco rallent.

p piangendo

First system of musical notation. It includes piano and bass staves. Dynamics include *f*, *a 2*, *p*, *dim.*, and *p piangendo*. The tempo marking is *un poco rallent.*

Second system of musical notation. It includes piano and bass staves. Dynamics include *f*, *dim.*, *p piangendo*, and *p*. The tempo marking is *un poco rallent.*

un poco rallent.

Third system of musical notation. It includes piano and bass staves. Dynamics include *p*, *pp*, *p*, and *pp*. The tempo marking is *pp un poco marc.*. There are performance instructions: *gestopft*, *stopped*, *cui vré*, *tömvé*, *muta in E*, and *Cis muta in E*.

Fourth system of musical notation. It includes piano and bass staves. Dynamics include *p*, *pp*, and *p*. The tempo marking is *pp un poco marc.*

sempre Lento
Angelico.

„Dulces moriens reminiscitur Argos“ (Vergil, Aen. X. 782)

dolciss.

dolciss. cantando e sostenuto

dim. molto

pp

smors.

con sord. div.

pizz. dolciss.

p

arco

p

p

p

sempre Lento
Angelico.

dolciss.

sempre dolciss. smors.

pizz. dolciss.

div.

arco

C
poco a poco più di moto ma non troppo

C
poco a poco più di moto ma non troppo

pp **D** *sempre animando ma non troppo* *p un poco cresc.*

pp *piu piano* *dolce* *dolce* *p un poco cresc.*

senza sord. div. *dolce* *un poco cresc.* *un poco cresc.*

piu piano *pp* *div.* *un poco cresc.* *un poco cresc.* *un poco cresc.* *un poco cresc.* *arco*

D *sempre animando ma non troppo* *un poco cresc.*

espr. *espress.* *dolce* *espr.* *espr.* *espr.*

un poco cresc. *p dolce* *espr.* *espr.* *espr.*

div. *espress.* *piano ma un poco marcato*

piano ma un poco marcato

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *a 2* (second ending). The system concludes with a double bar line and a repeat sign.

The second system of the musical score continues the composition with ten staves. It follows the same instrumental layout as the first system. This system includes dynamic markings such as *p*, *a 2*, and *div.* (divisi). A notable feature is the use of *rinfor.* (rinforzando) markings in the piano accompaniment staves, indicating a moment of increased intensity. The system ends with a double bar line and a repeat sign.

G

cresc.
cresc.
espress.

cresc.
dim.
cresc.
dim.
cresc.
f rinforz. espress.

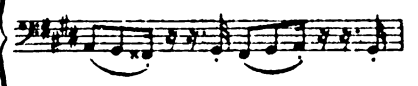
G

a tempo

ten.
mf
p
mf sostenuto
mf sostenuto
mf sostenuto
pizz.
arco

a tempo

*) Den Rhythmus in den Bässen und Fagotten markiert, die 3. Achtel kurz, die Pausen γ etwas lang und die 16^{tel} Note kurz, annähernd:
 The rhythm in the basses and bassoons accentuated, the 3rd quavers short, the pauses somewhat long, and the semiquavers short, approximately:
 Le rythme marqué aux basses et aux bassons, la 3^{me} croche brève, les silences plutôt longs et la double croche brève, à peu près:
 A gordonka és fagót ritmusát markánsan, a 3. nyolcadot rövide, a γ szünetet hosszúra, a tizenhatodot rövide véve, körülbelül így:



Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *cresc.* and *sf*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The system concludes with a repeat sign and the marking *a 2*.

un poco rallent. *p piangendo*

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p piangendo*, *pp piangendo*, and *dim.*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The system concludes with a repeat sign and the marking *a 2*.

A muta in Gis

Musical score for the third system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *dim.* and *p piangendo*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The system concludes with a repeat sign and the marking *a 2*.

un poco rallent. dim.

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.

1. Eine Symphonie zu Dantes Divina Commedia, mit Schlußchor.

BAND 8 und 9.

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

BAND 10-12.

Kleinere Orchesterwerke.

BAND 10.

- 1/2. Zwei Episoden aus Lenaus Faust.
Der nächtliche Zug.
Der Tanz in der Dorfschenke.
(Erster Mephisto-Walzer.)
3. Zweiter Mephisto-Walzer.
4. Von der Wiege bis zum Grabe. (Nach M. Zichy.)

BAND 11.

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

BAND 12.

9. Vom Fels zum Meer! Deutscher Siegesmarsch.
10. Ungarischer Krönungsmarsch. Zur Krönungsfeier 1867.
11. Ungarischer Sturmmarsch.
12. Les Morts (mit Männerchor ad lib.).
13. La Notte (Die Nacht).

BAND 13.

Für Pianoforte mit Orchester.

1. Erstes Konzert in Es dur.
2. Zweites Konzert in A dur.
3. Totentanz. (Danse macabre.) Paraphrase über „Dies irae“.
4. Malédiction für Pianoforte und Streichinstrumente.