

# FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

BAND 13

I. FÜR ORCHESTER

WERKE FÜR PIANOFORTE UND ORCHESTER



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

BERLIN • BRÜSSEL • LONDON • NEW YORK



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FRANZ LISZT-STIFTUNG

I  
FÜR ORCHESTER

4. ABTEILUNG

## WERKE FÜR PIANOFORTE UND ORCHESTER

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# REVISIONSBERICHT

## Erstes Konzert, Esdur, für Pianoforte und Orchester.

Vorlagen: 1. Gedruckte Orchesterpartitur (Carl Haslinger, gen. Tobias, Wien)

2. Gedruckte Orchesterstimmen (Carl Haslinger, gen. Tobias, Wien)

3. Partituren des Lisztmuseums in Weimar Nr. 181 (Originalhandschrift) und Nr. 187 (Kopie mit Korrekturen und Bezeichnungen von Liszts eigener Hand). Beide Partituren sind frühere Fassungen.

Seite 1, Takt 5. Die Paukenstimme wurde analog Liszts Schreibweise in anderen Orchesterwerken mit den eventuellen Versetzungszeichen vor den betreffenden Noten versehen; Angabe der Stimmung jedoch beibehalten.

Seite 5, Takt 7. Ein Triller auf *des* (erste Note der kleinen Kadenz) ist eine traditionelle von Liszt sanktionierte Variante.

Seite 11, letzter Takt. Im ersten Horn sind die beiden ersten Noten *C* anzubinden, und nicht die beiden letzten.

Seite 14, Takt 2. In den Stimmen spielen 1. und 2. Flöte unisono; da später, im 4. Takt (letzter *Esdur*-Akkord) das *g* von beiden Oboen gespielt wird, so ist zweifellos das darüberliegende *Es* der Flöte ebenfalls zu verdoppeln, die Lesart in den Stimmen ist richtig und die Partitur demgemäß korrigiert.

Seite 15, letzter Takt. Liszt wollte keine längere Pause zwischen den beiden Teilen, die Fermate ist demnach als irreführend eingeklammert worden.

Seite 19, dritter Takt nach Buchstaben *E*. Die Violinstelle wurde in der Partitur so eingeteilt, wie bereits in den Orchesterstimmen geschehen. (Es ist zweifellos, daß die Lesarten in den Stimmen, die ja später als die Partitur gedruckt wurden, authentische Korrekturen gegenüber der alten Partitur enthalten.)

Seite 21, 1.—7. Takt in der 1. Flöte:

*Allegretto vivace.*  
Flöte Solo.

*un poco marcato*

Da für diese auch später Seite 24 und 27 auftretende Variante

(die ich selbst in London bei Anwesenheit des Meisters spielte) Liszts Handschrift nicht vorliegt, so wird dieser Zusatz nicht im Text der neuen Partitur gebracht.

Seite 25 Takt 4. Diese Stelle ist von einer Bratsche allein und nicht wie üblich von allen Violoncelli auszuführen; Liszt schreibt übrigens selbst acht Takte später *•Tutti•* vor.

Seite 31 (nach der Klavierkadenz): In den Orchesterstimmen stand bereits *Allegro animato* *♩*, also *alla breve* und nicht *3/4*.

Seite 32, Takt 9. Ich hielt für angebracht, bei Eintritt des ersten Themas *•Tempo I allegro maestoso•* in Klammern beizufügen, um die leider fast allgemein übliche Verhetzung des Hauptmotivs an dieser Stelle möglichst zu verhindern.

Seite 34, Takt 2. Die von mir korrigierte Phrasierung, die Bindebogen in den Hoboen betreffend, findet sich im Manuskript Liszts (1. Concerto symphonique, Esdur, Partitur Nr. 181 des Lisztmuseums in Weimar), die Klarinetten betreffend in Partitur Nr. 187 des Lisztmuseums in Weimar (eigenhändige Korrekturen Liszts).

Seite 45, Takt 2. Obgleich in den Orchesterstimmen (Klarinetten und Fagotte) ein *forte* steht, hielt ich es dennoch für besser das *•marcato•* der Partitur beizubehalten, weil das Klavier hier leicht Gefahr läuft *•gedeckt zu werden•*.

Seite 51, Takt 1. Der Überlieferung gemäß ist im Klavier *•p•* zu beginnen.

Seite 52, Takt 4. Die melodieführenden Holzbläser haben hier  $3\frac{1}{2}$  Takt in einem Atem zu blasen, so daß also die ganze Stelle bis zum Buchstaben *O* mit nur 2 Legatobogen versehen wurde. Die Phrasierung deckt sich mit der von Liszt geforderten (vgl. Orchesterpartitur Nr. 187 des Lisztmuseums in Weimar).



Seite 57, Takt 4. Daß in den Trompeten und Posaunen der Akzent (*>*) fehlt, halte ich nicht für ein Versehen. Ich fügte — um das Klavier hier nicht zu decken und das einen Takt später vorgeschriebene *crescendo* (*<*) recht zur Geltung zu bringen, in den Trompeten und Posaunen ein *fp* (natürlich in Klammern) hinzu.

Seite 58, Takt 6. Hier ist ein *•Senza ritenuto•* in Parenthese eingezeichnet, da entgegen des Meisters Intention häufig ein Zurückhalten und breiter werden beliebt wird.

## Zweites Konzert, A dur, für Pianoforte und Orchester.

- Vorlagen: 1. Gedruckte Orchesterpartitur (B. Schotts Söhne, Mainz)  
2. Geschriebene Orchesterstimmen (zweimal vorhanden, Stichvorlage)  
3. Partituren des Lisztmuseums in Weimar Nr. 182 und 183 (Originalhandschriften), Nr. 185 und 187 (Kopien mit Korrekturen und Bezeichnungen von Liszts Hand).

Seite 2, Takt 8. Der Punkt auf dem letzten Viertel (*h*) der ersten Flöte war durch nichts gerechtfertigt und hielt ich ihn, trotzdem er auch in der Originalstimme (Stichvorlage) steht, für einen Schreibfehler, denn abgesehen von der schlechten Klangwirkung findet sich das Punktzeichen weder in den mit der ersten Flöte unisono gehenden Primgeigen, noch in korrespondierenden Stellen.

Seite 6, Takt 5. In der Original-Flötenstimme (Stichvorlage) steht ein kurzer Vorschlag, also:  anstatt .

Seite 21, vorletzter Takt. Nicht staccato sondern portamento in Geigen und Bratschen.

Seite 22, Takt 1. In Vorlage I sind die letzten Viertel der Kontrabässe pizzicato, in Vorlage II legato col arco, ich halte erstere Fassung für richtig.

Seite 24, Takt 4. In Vorlage I und II steht *g* in den Violoncelli und *e* in den Bässen. Die Bässe sind ebenfalls in *g* abzuändern (Partitur 185 des Lisztmuseums, Kopie, Korrekturen von Liszts eigener Hand).

Seite 25, Takt 7. Die Kontrabässe setzen erst im 7. Takt mit der Viertelbewegung ein (vgl. Vorlage II und Partitur 185 des Lisztmuseums).

Seite 31, Takt 2. Das Achtel in den Flöten ist wie in den Klarinetten und Fagotten anzubinden, der Punkt ist falsch.

Seite 38, Takt 7. Ich hielt ungeachtet der Vorlagen 1 und 2 das *g* (1. Viertel) im Quartett für einen Fehler, muß meines Erachtens wie in den Bläsern *e* heißen (vgl. Partituren 185 und 187 des Lisztmuseums).

Seite 43, Takt 1 und 2. Das eingeklammerte diminuendo-Zeichen in den Posaunen ist sicher zu vertreten, vgl. die ähnliche Stelle in den Posaunen 20 Takte nach Buchstaben *F*.

Seite 57, Takt 6. Es muß unter allen Umständen heißen un poco meno mosso, nicht più mosso.

Seite 58, Takt 2. Um der 1. Klarinette und den Primgeigen den »singenden« Charakter zu wahren, wurden die Staccatopunkte in portamenti abgeändert.

Seite 60, Takt 2. In der ersten Flöte *c*, nicht *cis*.

### Totentanz.

- Vorlagen: 1. Partitur (Abschrift, Stichvorlage), Verlag C. F. W. Siegels Musikalienhandlung (R. Linnemann), Leipzig.  
2. Partitur Nr. 44 des Lisztmuseums in Weimar (Originalhandschrift, erste Fassung für Orchester).

Genf, Dezember 1914.

Seite 1. Liszt gebrauchte in der Widmung den Ausdruck Progenen wohl im Gegensatz zu Epigonen, und insofern mit einem gewissen poetischen Recht. Gemeint ist aber wohl dem Sinne nach Protagonist oder Vorkämpfer.

Seite 11, letzter Takt. Trotz eines offenbaren Versehens wurde Liszts Notierung beibehalten, der letzte Takt ist nämlich ein  $\frac{3}{2}$ -Takt und nicht als solcher bezeichnet.

Seite 12, Buchstabe *D*. Von Veröffentlichung der beiden den meisten Schülern des Meisters wohlbekannten Varianten zu Variation 3 und 6 (vergleiche Silotis Ausgabe des Totentanzes) wird an dieser Stelle abgesehen, da die Änderungen nicht in Liszts Handschriften vorlagen.

Seite 33, Variation VI. In der Stichvorlage steht in den 1. und 2. Violinen »con sordini«, in der gedruckten Partitur ist diese Bezeichnung fortgeblieben. Es ist schwer zu entscheiden, ob der Meister das »con sordini« noch im letzten Moment gestrichen hat oder ob hier eine Eigenmächtigkeit des Korrektors vorliegt, dem vielleicht das »con sordini« in Verbindung mit dem vorgeschriebenen *f* wider den Strich ging. Ich proponierte daher, das »con sordino« in Klammern gesetzt in die neue Partitur aufzunehmen und dem jeweiligen Dirigenten die Entscheidung zu überlassen. Selbstverständlich von Seite 35 an wieder senza sordini.

### Malédiction für Klavier solo und Streichinstrumente.

Vorlage: Abschrift des Werkes, mit Korrekturen von Liszts Hand (Weimar. Lisztmuseum).

1. Wie der Titel des Werkes authentisch zu lauten hat, weiß man nicht. Das Wort »Malédiction« findet sich — von Liszt mit Bleistift geschrieben — über der ersten Tempobezeichnung (quasi moderato), korrespondiert indessen auf Seite 14 (neue Partitur Seite 7, 4. Takt) mit: »Pleurs — angoisse — vagues« (letzteres wieder ausgestrichen). Seite 21 (neue Partitur Seite 11, Takt 6) befindet sich wiederum eine Bleistiftezeichnung: »saillerie« (schwer leserlich). Bemerkenswert ist Seite 47 (neue Partitur Seite 25, letzter Takt) eine vom Meister später wieder verworfene Einschaltung von Schuberts Lied »Du bist die Ruh«, das dann direkt in das Molto animato, quasi Presto (Seite 26 der neuen Partitur) hinüberleitete.

2. Seite 2, Takt 7. Die linke Hand wurde — entgegen der Vorlage — aus pianistischen Gründen eine Oktave tiefer gelegt, während die ähnliche Stelle Seite 24, letzte Zeile, da immerhin ausführbar, so gelassen wurde, wie sie in der Vorlage steht.

Seite 30, Takt 1 und 3. Ob das letzte Sechzehntel in der rechten Hand *b* oder *h* heißen soll, ist zweifelhaft, beides ist möglich. Ich habe, gemäß der Vorlage, beide Male *b* stehen lassen.

B. Stavenhagen.

# Erstes Konzert für Pianoforte und Orchester.

First Concerto for Piano  
and Orchestra.

Premier Concerto pour Piano  
avec accompagnement d'Orchestre.

Első verseny zongorára és zenekarra.

Henry Litolff zugeeignet.

F. Liszt.  
(Komponiert 1848.)

Allegro maestoso. Tempo giusto.

The musical score is arranged in two main systems. The upper system contains the orchestral parts, and the lower system contains the piano and string parts. The orchestral parts include: Kleine Flöte, 2 große Flöten, 2 Hoboen, 2 Klarinetten in B, 2 Fagotte, 2 Hörner in Es, 2 Trompeten in Es, 2 Tenorposaunen, Baßposaune, and Pauken in B. F. The piano part is for Pianoforte. The string parts are for 1. Violinen, 2. Violinen, Bratschen, Violoncelle, and Kontrabässe. The tempo is marked 'Allegro maestoso. Tempo giusto.' and the dynamics include 'sf' (sforzando) and 'D marc. deciso' (Dolce marcato deciso).

\*) Das Streichquartett soll durchgängig vollständig besetzt bleiben und nicht in Solo und Tutti geteilt werden, ausgenommen an den Stellen, wo dies besonders bezeichnet ist.

The string quartet is to remain throughout in full strength and is not to be divided into solo and tutti, except in those places where this is specially indicated.

On fera jouer le quatuor au complet, ne le divisant en solo et tutti que dans les passages où ce procédé est spécialement indiqué.

A vondsnégyes mindvégig teljes számú legyen, nem pedig solo és tutti-ra osztva, kivéve olyan helyeken, a hol ez külön meg van jelölve.

Stich und Druck von Breitkopf & Härtel in Leipzig.

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 two flats (B-flat and E-flat). The first measure of each staff contains a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamic marking *sf* (sforzando) is present in the first measure of each staff. The rest of the system contains rests, indicating that the music for these staves is not written out in this section.

The second system features a **Cadenza. grandioso** section. It consists of two staves, one in treble clef and one in bass clef. The music is highly rhythmic and complex, with many sixteenth and thirty-second notes. The dynamic markings include *sf* (sforzando), *sfz* (sforzando), and *sf* (sforzando). The section is marked with a fermata at the end. The tempo and dynamics are indicated as *sf* *Ad.* (Adagio).

The third system consists of ten staves, similar to the first system. The top five staves are in treble clef, and the bottom five are in bass clef. The music is written in the same key as the first system. The first measure of each staff contains a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamic marking *sf* (sforzando) is present in the first measure of each staff. The rest of the system contains rests, indicating that the music for these staves is not written out in this section.

The fourth system features a section with various dynamic and tempo markings. It consists of two staves, one in treble clef and one in bass clef. The music is highly rhythmic and complex, with many sixteenth and thirty-second notes. The dynamic markings include *ten.* (tenu), *un poco riten.* (un poco ritenuto), *e molto rinforz.* (e molto rinforzato), *a capriccio*, and *sempre ff e marcatissimo* (sempre fortissimo e marcatissimo). The section is marked with a fermata at the end. The tempo and dynamics are indicated as *Ad.* (Adagio).



Ossia

*strepitoso*

*rinforz.*

Ed.

**A**

Fl.

Klar.

Fag.

Hr.

Tr.

Pk. *f un poco marc.*

*p dolce*

*p dolce*

*p dolce*

*f un poco marc.*

*so*

*so*

*ten.*

*mf marc.*

*p*

*p*

*mf marc.*

*ten.*

*pizz.*

**A**

*ten.*

*mf marc.*

*p*

*p*

*mf marc.*

*ten.*

*pizz.*

(p)

Fl. *piu dolce*  
 Klar. *piu dolce*  
 Fag. *piu dolce*  
 Hr. *piu dolce*

*slargando il tempo a piacere*

*ten.*

Fl. *in tempo*  
 Hob. *p*  
 Klar. *p*  
 Fag. *p*

*in tempo*

*ten.* *ten.*  
*mf* *p* *p*  
*ten.* *ten.*  
*mf* *pizz.*

*in tempo* (p)

8.....

lungo trillo pp

Klar.

mf espressivo

accentata la melodia e

mf cresc. poco rit.

Klar.

espressivo dim.

rubato poco rall.

cresc. poco rit.

Zwei 1<sup>te</sup> Violinen. Two 1<sup>st</sup> violins.  
Deux violons I. Két I. hegedű.

poco rit.

Klar. *(mf)*

*passionato*

*più cresc.*

*(p) espress.*

**B** *a tempo* *poco a poco stringendo*

Fl.

Klar. *f*

Fag. *f marc.*

*a tempo* *poco a poco stringendo*

*(Tutti)* *poco a poco cresc.*

*pizz.* *poco a poco cresc.*

*f poco a poco cresc.* *pizz.*

**B** *a tempo* *f poco a poco cresc.* *poco a poco stringendo*

Kl. Fl.

Fl. *cresc.*

Hob.

Klar. *cresc.*

Fag. *cresc.*

Hr. *f*

Tr.

Pos.

Pk.

*cresc. - molto -*

*arco*

*arco*

*cresc.*

*cresc.*

*animato*

This system contains a complex musical score with multiple staves. The top staff is marked *animato*. The score includes various rhythmic figures, including sixteenth and thirty-second notes, and dynamic markings such as *sf* (sforzando) and *f* (forte). There are also some slurs and phrasing marks throughout the system.

*animato*

This system features a melodic line starting with a 's' marking, possibly indicating a specific articulation or a section. The music is marked *animato* and includes dynamic markings like *f* and *sf*. The notation includes slurs and various note values.

*molto*

*arco*

*animato*

This system begins with a *molto* marking. It includes an *arco* instruction, likely for a string instrument. The music is marked *animato* and features dynamic markings such as *sf* and *f*. There are also 'div.' markings, which could stand for 'divisi' or 'divergenti'. The notation includes slurs and various note values.

The first system of the musical score consists of eight staves. The top two staves are for the right hand (treble clef), and the bottom six staves are for the left hand (bass clef). The music is written in a key with one sharp (F#) and a common time signature. The notation includes chords, arpeggios, and melodic lines. Dynamics such as *pp* and *sv* are indicated. A fermata is present over a note in the bottom-most staff. The system concludes with a key signature change: *(F muta in Es)*.

The second system of the musical score features a more complex texture. The top staff (right hand) has a melodic line with a fermata and a dynamic marking of *ff*. The text *con impeto* is written above the staff. The bottom staff (left hand) has a rhythmic accompaniment with dynamic markings of *ff* and *ff*. The system is marked with *ff* and *ff* in the left hand.

The third system of the musical score consists of eight staves. The top two staves are for the right hand (treble clef), and the bottom six staves are for the left hand (bass clef). The music is written in a key with one sharp (F#) and a common time signature. The notation includes chords, arpeggios, and melodic lines. Dynamics such as *ff* and *sv* are indicated.

Fl. a 2  
Hob.  
Klar.  
Fag. a 2  
Hr.

*poco rit.*

C

*grandioso*  
*poco rit.*  
*un poco riten.*

pizz.  
pizz.  
pizz.  
pizz.

*poco rit.* C

Fl.  
Hob.  
Klar.  
Fag. a 2

(a tempo)

*mf*  
*mf*  
*mf*

*mf marc.*

arco  
p arco  
p  
pizz.

(a tempo) (p)



Fl. *mf*  
 Hob. *mf*  
 Klar. *mf*  
 Fag. a 2 *mf*

*slargando il tempo a piacere*  
*largamente*

*dolcissimo*

*ad.*

Fl. *mf*  
 Klar. *mf*  
 Fag. *mf*  
 Hr. *p*

*cresc.*  
*ad.*

*arco*  
*mf marc.*  
*arco*  
*p*  
*p*  
*ten.*  
*ten.*  
*pizz.*  
*(p)*  
*(p)*  
*arco*

Hr.

*non troppo Presto*

*molto* *poco rit.* *rfz* *rfz*

*dimin.* *p* *rallent.* *a tempo*

*p un poco marc.*

*pizz.* *p* *pizz.* *p*

*a tempo*

Fag. *a 2*  
*un poco marc.*

*non legato*

*quasi Arpa*

This system contains the first two staves of music. The top staff is for the Bassoon (Fag.), marked 'a 2' and 'un poco marc.'. The bottom two staves are a grand staff for piano accompaniment, with the instruction 'non legato' above the treble clef and 'quasi Arpa' below the bass clef. The piano part features a melodic line with sixteenth-note patterns and some trills, with fingerings like '6', '3 2 1', and '6' indicated.

This block shows the piano accompaniment for the first system, consisting of four staves. The top two staves are the treble clef, and the bottom two are the bass clef. The music consists of a steady accompaniment of eighth notes in the bass and chords in the treble.

Fag. *a 2*

This system contains the second two staves of music. The top staff is for the Bassoon (Fag.), marked 'a 2'. The bottom two staves are a grand staff for piano accompaniment, with the instruction 'quasi Arpa' below the bass clef. The piano part continues with similar melodic and harmonic patterns as the first system.

This block shows the piano accompaniment for the second system, consisting of four staves. The top two staves are the treble clef, and the bottom two are the bass clef. The music continues with the same accompaniment style as the first system.

Fl. a 2  
Hob.  
Klar.  
Fag. a 2  
Hr.  
Vclle. u. K.-B.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*marc.*  
*mf tranquillo*

*sempre dolce quasi Arpa*

Fl. a 2  
Hob.  
Klar.  
Fag.  
Hr.  
Vclle. u. K.-B.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*sempre dolce quasi Arpa*

Fl. a 2  
Hob. a 2  
Klar.  
Fag.  
Hr.  
Pk. p

pp

8.....

Detailed description: This block contains the first system of a musical score. It features six staves for woodwinds: Flute (Fl.), Horn (Hob.), Clarinet (Klar.), Bassoon (Fag.), Trumpet (Hr.), and Percussion (Pk.). The Flute and Horn parts are marked 'a 2'. The Percussion part is marked 'p'. Below the woodwinds is a grand staff for piano, with the right hand marked 'pp' and a dynamic marking '8.....' above the first measure. The piano part consists of a complex, multi-measure rest followed by a melodic line.

Fl. a 2  
Hob. a 2  
Klar.  
Fag.  
Hr.  
Pk. dimin.

dimin.  
dimin.  
dimin.  
dimin.  
dimin.

ppp

8.....

Detailed description: This block contains the second system of the musical score. The woodwind parts (Fl., Hob., Klar., Fag., Hr., Pk.) are marked 'a 2' and 'dimin.'. The piano part is marked 'ppp' and features a dynamic marking '8.....' above the first measure. The piano part continues with a melodic line, similar to the first system.

Quasi Adagio.

2 Flöten.  
2 Hoboen.  
2 Klarinetten in A.  
2 Fagotte.  
2 Hörner in Es.

Quasi Adagio.

Pianoforte.

1. Violinen.  
2. Violinen.  
Bratschen.  
Violoncelle.  
Kontrabässe.

Quasi Adagio.

Pianoforte solo.  
con espressione  
2 R.  
1 5

R.  
4 2  
dim.  
R.  
1 5

*poco a poco più appassionato*  
*più cresc.*  
*ed appassionato*  
*ff*

**D** *Listesso tempo.*

*Fag.* *Recit.*  
*Hr. in Es.*  
*Listesso tempo.* *Recit.*  
*tre corde* *pesante* *cresc.*  
*p espress.* *trem.* *mf trem.*  
*p espress.* *mf trem.*  
*p espress.* *trem.* *mf*  
*p espress.* *mf* *r/s espress.*  
**D** *Listesso tempo.* *Recit.*

\*) Die Tremolos in den Violinen und Bratschen sehr dicht, mit soviel Noten als möglich vibrieren lassen.  
*The tremolos in the violins and violas with very close vibrations, of as many notes as possible.*  
*Les trémolos des violons et des altos seront aussi serrés et aussi vibrants que possible.*  
*A hegedűk és mélyhegedűk tremolo-i a lehető legszűrűbbek legyenek.*

Recit.  
sf

Recit.  
sf  
pesante

trem.  
mf trem.  
mf trem.  
rfs espress.  
sf  
Recit.

Recit.

Recit.  
cresc.  
rinf. ed  
Recit.

8



Hob.  
Klar. in A.  
Fag.  
Hr.

*appassionato assai*  
*energeticamente*  
*f pesante e rit.*

*piu rinfz.*  
*cresc.*

*una corda*  
*quieto*  
*dolce*  
*dolcissimo*

**E**  
Fl.  
Klar.  
*dolce espress.*

*Re.*

*p tranquillo*  
*divisi*  
*p tranquillo*  
Vclle.

**E**

Hob. *dolce espress.*

Klar.

8

*sempre pp*

*divisi*

*divisi*

*poco a poco ritenuto molto*

*espress.*

8

*poco a poco ritenuto molto*

*smors. il trillo*

*Solo*

*dolce espress.*

*poco a poco ritenuto molto*

## Allegretto vivace.

2 Flöten. \*\*)

2 Hoboen.

2 Klarinetten. (muta in B.)

2 Fagotte.

2 Hörner.

2 Trompeten.

2 Tenorposaunen.

Baßposaune.

Pauken.

Triangel.\*)

## Allegretto vivace.

Pianoforte.

1. Violinen. senza sord. pizz. p

2. Violinen. senza sord. pizz. p

Bratschen. senza sord. pizz. p marc.

Violoncelle. senza sord. pizz. p marc.

Kontrabässe. senza sord.

## Allegretto vivace.

\*) Der Triangel soll hier nicht plump, sondern fein rhythmisch, mit klingender Präzision angeschlagen werden.  
*The triangle is here not to be beaten clumsily, but in a delicately rhythmical manner with resonant precision.*  
 Prendre garde à ce que le triangle ne soit pas lourd, mais qu'il rythme avec délicatesse et, bien que sonore, soit précis.  
 A triángulum ütési ne hangostanak durván, hanem finoman csengő pontos ritmisálásban.

\*\*) Wegen Variante siehe Revisionsbericht und Flötenstimme.  
*As to Variante see Revisionsbericht and flute part.*  
 Pour Variante voir Revisionsbericht et partie de flûte.  
 A variánszt illetőleg lásd a Revisionsbericht-et és a fuvolasszólamot. F. L. 27.

Hr.

Trgl.

The top system shows the Horn (Hr.) and Trgl. parts. The Horn part has a few notes with a *p* dynamic and a *v* (vibrato) marking. The Trgl. part has a few notes with a *p* dynamic. A dynamic marking of **F** is at the end of the system.

*Capriccioso scherzando*

*p*

The piano accompaniment for the first system features a complex texture with triplets and sixteenth-note patterns in both hands. The left hand has a *p* dynamic. The right hand has a *p* dynamic and a *v* marking. A dynamic marking of **F** is at the end of the system.

arco

arco

arco

arco

**F**

The violin and viola parts for the first system are mostly rests, with some notes appearing at the end of the system. The word "arco" is written above each staff. A dynamic marking of **F** is at the end of the system.

Trgl.

*dim.*

The piano accompaniment for the second system features a complex texture with triplets and sixteenth-note patterns in both hands. The left hand has a *dim.* dynamic. The right hand has a *dim.* dynamic. A dynamic marking of *p* is at the end of the system.

The violin and viola parts for the second system are mostly rests, with some notes appearing at the end of the system.

Fl. *tr*  
(*mf*) scherzando

Trgl.

8.....

*rw.* \* *rw.* \* *rw.* \* *rw.* \* *rw.* \* *rw.* \*

pizz.  
*p*

pizz.  
*p*

pizz.  
*p*

This system contains the first system of music. It includes a flute part with trills, a trill part, and a piano part with pizzicato. The piano part consists of three staves (treble, middle, and bass clefs) and a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes and rests, with dynamic markings of *p* and *pizz.* The flute part has a melodic line with trills. The trill part has a rhythmic pattern of eighth notes and rests.

8.....

arco

arco

arco

marcato

This system contains the second system of music. It includes a piano part and an arco part. The piano part consists of three staves (treble, middle, and bass clefs) and a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes and rests, with dynamic markings of *p* and *pizz.* The arco part has a melodic line with arco markings. The arco part consists of three staves (treble, middle, and bass clefs) and a grand staff (treble and bass clefs). The arco part features a rhythmic pattern of eighth notes and rests, with dynamic markings of *arco* and *marcato*.



Hob. *a 2*  
 Klar.  
 Fag. *a 2*  
 Hr.  
 Pk.  
 Trgl.

8 .....  
*rinforz. quasi trillo*

(eine Bratsche allein)  
 (un' alto solo)  
 arco  
*f ardito*

Hob. *a 2*  
 Klar. *>*  
 Fag. *a 2*  
 Trgl.

*dim.*

*marcato*

Fl. *mf scherzando*

Trgl. *p*

8 34 3

3 34 3

*Qw.* 1 2 3 4 5

*pizz.*

*(p) pizz.*

*(p) Tutti pizz.*

*(p)*

H

8 34

*Qw.* \* *Qw.* \* *Qw.* \* *pp Qw.*

H



Trgl.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

marcato

pizz.

marcato

Detailed description: This system contains a vocal line at the top with a trill (Trgl.) marking. Below it is a grand staff for piano. The piano part features arpeggiated chords in the right hand and a steady bass line in the left hand. Performance markings include 'arco' for the piano and 'pizz.' for the vocal line. A '6' indicates a sextuplet in the right hand. The system concludes with 'marcato' and 'pizz.' markings.

Hob.

Fag.

*p marcato*

*p scherzando*

Detailed description: This system shows the Horn (Hob.) and Bassoon (Fag.) parts. The Horn part has a melodic line with a '3' marking above it. The Bassoon part has a lower melodic line with a 'p scherzando' marking. The system is marked with 'p marcato'.

8.....

*p*

Rw.

Detailed description: This system continues the piano accompaniment. It features a complex rhythmic pattern in the right hand with a '18' marking above it. The left hand has a steady bass line. Performance markings include 'p' and 'Rw.' (ritardando).

Detailed description: This system continues the piano accompaniment with a steady bass line and chords in the right hand.

Hob.  
Klar.  
Fag.  
Hr.  
Pk.

*mf*

8.....

8.....

Fl. *stringendo*

Hob. *sempre f*

Fag. *sempre f*

Hr. *sempre f*

*sempre f*

*sempre f e string.*

*arco*

*sempre f*

*arco*

*sempre f*

*sempre f*

*stringendo*

*a 2* *v*

*8*

*fz* *sempre staccato* *ff*

*arco*

This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of rhythmic patterns with accents and dynamic markings. A first ending bracket labeled '8' spans the first two staves. The word 'arco' is written below the bottom two staves.

*a 2* *ff*

*8*

*fz* *ff* *cresc.* *8*

*Vcelle.*

This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with rhythmic patterns and dynamic markings. A first ending bracket labeled '8' spans the first two staves. The word 'Vcelle.' is written below the bottom two staves.

Trgl. *p*

8.....

*pp*  
Rw.

*leggiere volante*

*p scherzando*  
pizz.

(*p*) pizz.

(*p*) pizz.

(*p*)

8.....

8.....

8.....

Rw.

*pp*  
Rw.

Vcelle.

K-B.

arco *p*

pizz.

pizz.

(*p*)

Cadenza.

5 4 4 3 4 3 5 4 3 4 3 5 4 4 3 4

*pp*

*smors.*

*Un poco marcato*

*ten. ten.*

pp  
Rwd. Rwd. Rwd. Rwd. Rwd. Rwd. \*

trem.

**Allegro animato.**

*p stacc. sempre*

pizz.  
(p) pizz.  
(p) pizz.  
(p) pizz.  
(p)

**Allegro animato.**

Klar.

J

arco  
*p sotto voce*  
arco  
*p sotto voce*  
arco  
*p sotto voce*  
arco  
*p sotto voce*

**J** *p sotto voce*

Klar.

Fag.

Hr.

Pk.

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

(Tempo I, allegro maestoso.)

Fl.

Hob.

Klar.

Fag.

Hr.

Tr.

Pos.

Pk.

cresc.

a 2

f

ten.

ten.

ten.

(Tempo I, allegro maestoso.)

Musical score for woodwinds and brass instruments. The instruments listed are Fl. (Flute), Hob. (Horn), Klar. (Clarinet), Fag. (Bassoon), Hr. (Trumpet), Tr. (Trumpet), Pos. (Posaune), and Pk. (Percussion). The score is in a key signature of two flats and a common time signature. The woodwinds and brass instruments play sustained notes, with dynamic markings of *f* (forte). The Percussion part includes a snare drum roll starting in the fourth measure, marked with *az*.

Piano accompaniment. The score is in a key signature of two flats and a common time signature. The piano part features a complex rhythmic pattern with many sixteenth notes and triplets. The dynamic marking is *ff* (fortissimo). The piano part is written for both the right and left hands.

Musical score for strings. The score is in a key signature of two flats and a common time signature. The string parts are written for Violin I, Violin II, Viola, and Cello/Double Bass. The dynamics range from *f* (forte) to *ff* (fortissimo). The strings play sustained notes and some rhythmic patterns.

*poco a poco più animato*

Hob. *poco a poco più animato* *f appassionato*

Fag.

Hr. Solo

Pos.

Pk. \*) *mf marcato*

Vclle u.K.-B.

*poco a poco più animato*

Hob. a2

Klar. *a2*

Fag.

Hr. *cre scen do*

Pk. *cre scen do*

Vclle u.K.-B. *cre scen do*

*marcato*

\*) Den Rhythmus des ersten Motivs in der Pauke fein und scharf markiert.  
 The rhythm of the first theme in the kettledrum finely and sharply accentuated.  
 Les timbales marqueront avec autant de précision que de délicatesse le rythme du premier motif.  
 Az első motívum ritmusát diszkrét határozottsággal hangsúlyozza az üstdob.



*stringendo*

Kl. Fl.  
Fl.  
Hob.  
Klar. a 2  
Fag.  
Hr.  
Tr.  
Pos.  
Pk.

*p* *cresc.*

8

*stringendo*

Vielle.  
C-B.

*stringendo*

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The vocal line features a melodic line with a long slur and a fermata over the first three measures, followed by a series of notes. The lower vocal staff contains a bass line with a similar melodic structure. The remaining eight staves are for the piano accompaniment, including two grand staff systems (treble and bass clefs) and two additional bass staves. The piano part features complex chordal textures and rhythmic patterns, with a dynamic marking of *ff* (fortissimo) appearing in the lower bass staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a fermata and a dynamic marking of *ff*. The lower staff is in bass clef and contains a bass line with a similar melodic structure. The system concludes with a complex rhythmic passage in both staves, featuring triplets and a dynamic marking of *fff* (fortississimo).

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The vocal line features a melodic line with a long slur and a fermata over the first three measures, followed by a series of notes. The lower vocal staff contains a bass line with a similar melodic structure. The remaining two staves are for the piano accompaniment, including a grand staff system (treble and bass clefs) and an additional bass staff. The piano part features complex chordal textures and rhythmic patterns, with a dynamic marking of *ff* (fortissimo) appearing in the lower bass staff.

A system of ten empty musical staves, arranged in two groups of five. Each staff has a treble clef and a key signature of two flats (B-flat and E-flat). The staves are currently empty, showing only the musical notation lines and bar lines.

A system of two musical staves. The upper staff is in treble clef and the lower staff is in bass clef. Both have a key signature of two flats. The music consists of piano accompaniment. The upper staff features a triplet of eighth notes in the first measure, followed by a dotted quarter note. The lower staff features a triplet of eighth notes in the first measure, followed by a dotted quarter note. There are dynamic markings such as *ad.* and *ad.* throughout the system. A dotted line with the number 8 is positioned above the first measure of the upper staff.

A system of five musical staves. The first two staves are in treble clef and the last three are in bass clef. All have a key signature of two flats. The music consists of piano accompaniment. The first two staves feature a triplet of eighth notes in the first measure, followed by a dotted quarter note. The last three staves feature a triplet of eighth notes in the first measure, followed by a dotted quarter note. There are dynamic markings such as *ad.* and *ad.* throughout the system.

**Allegro marziale animato.**

*quasi trillo*

Kleine Flöte.

2 große Flöten.

2 Hoboen.

2 Klarinetten in B.

2 Fagotte.

2 Hörner in Es.

2 Trompeten in Es.

2 Tenorposaunen.

Baßposaune.

Pauken in Es, B.

Becken  
(ohne große Trommel).

Triangel.

*mf quasi trillo*  
*a 2*

*mf*

*a 2*  
*mf*

*mf*

*mf*

*p marc.*

*pp*

*mf*

**Allegro marziale animato.**

Pianoforte.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

*qu.*

*div. pizz.*

*div. pizz.*

**Allegro marziale animato.**

quasi trillo

a2

sempre f

sempre f

sempre f

sempre f

sempre f

a2

a2

p

p

cresc.

pp

mf

arco

sempre f

arco

pizz.

sempre f

arco

sempre f

arco

pizz.

arco

div.

sempre f

arco

sempre f

This musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) with multiple voices, a separate staff with a treble clef, and a staff with a bass clef. The second system includes a grand staff with multiple voices and a staff with a treble clef. The music is characterized by dense, rhythmic textures with frequent accents and slurs. Dynamics markings include *sempre f*, *poco cresc.*, *più forte*, *p*, and *mf*. Articulation marks such as *a2* and *div.* are present throughout the score.

K

Musical score for the first system, consisting of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff has a similar clef and key signature. The third and fourth staves are in the same key signature. The fifth staff is in the bass clef with a key signature of one flat and includes the dynamic marking *f marc.* and the articulation *a2*. The sixth and seventh staves are in the same key signature as the fifth. The eighth staff is in the bass clef with a key signature of one flat and includes the dynamic marking *f marc.*.

Musical score for the second system, consisting of two staves. The notation is highly rhythmic and includes dynamic markings such as *ff* and *strepitoso*. The section is marked with *8va* (octave up) and includes a *tr.* (trill) marking. The key signature changes to one flat.

Musical score for the third system, consisting of six staves. The notation includes dynamic markings such as *f*, *ff*, and *ff marc.*, as well as *trem.* (trill) markings. The key signature remains one flat.

K

8

*ad.* \* *ad.* \* *ad.*

This system contains the first system of a musical score. It features a grand staff with five staves. The top two staves (treble and bass clefs) contain a complex melodic line with many accidentals and slurs. The bottom three staves (treble, alto, and bass clefs) contain a harmonic accompaniment. A dotted line with the number '8' above it spans the first two measures. The word 'ad.' is written above the first staff in the third, fourth, and fifth measures, with asterisks in the second and fourth measures.

8

*sfz* *ad.* *poco rit. (a tempo)* *ad.* *non legato distintamente* *ad.*

*pizz.*  
*p pizz.*  
*p pizz.*  
*pizz.*  
*p pizz.*

*poco rit. p(a tempo)*

This system contains the second system of the musical score. It features a grand staff with five staves. The top two staves contain a melodic line with slurs and accents. The bottom three staves contain a harmonic accompaniment with many rests. A dotted line with the number '8' above it spans the first two measures. The word 'sfz' is written above the first staff in the first measure. The word 'ad.' is written above the first staff in the first, third, and fifth measures. The phrase 'poco rit. (a tempo)' is written above the first staff in the third measure. The phrase 'non legato distintamente' is written above the first staff in the fifth measure. The word 'pizz.' is written above the first staff in the fourth measure. The words 'p pizz.' are written above the first, second, and third staves in the fourth measure. The phrase 'poco rit. p(a tempo)' is written below the first staff in the fourth measure.

8

*ad.* *ad.* *ad.* *ad.*

*non legato*

This system contains the third system of the musical score. It features a grand staff with five staves. The top two staves contain a melodic line with many accidentals and slurs. The bottom three staves contain a harmonic accompaniment. A dotted line with the number '8' above it spans the first two measures. The word 'ad.' is written above the first staff in the first, second, third, and fourth measures. The phrase 'non legato' is written below the first staff in the second measure.



**Hob.**  
**Hr.**  
*p dolce*  
*(p) espress.*  
*grazioso*  
*(p) espress.*

The musical score is arranged in three systems. The first system features a Horn (Hob.) and Harp (Hr.) part. The Horn part has a melodic line with a slur and a dynamic marking of *(p) espress.* The Harp part has a sustained chord with a dynamic marking of *p dolce*. The second system is a grand piano (piano) part with a complex, rhythmic texture. It includes a *grazioso* marking and several *Qo.* (Crescendo) markings. The third system continues the piano part with a *(p) espress.* marking. The score concludes with a final system of piano accompaniment.

Hob. **L**  
 Klar.  
 Hr.  
*ad.*  
 arco  
**L**

This system includes staves for Horn (Hob.), Clarinet (Klar.), and Horn (Hr.). The piano accompaniment consists of two staves. The music is marked with a large 'L' for *Andante*. The piano part features a complex rhythmic pattern with many sixteenth notes and rests, marked with 'ad.' and 'arco'.

Hob. **L**  
 Klar. *a 2*  
 Fag.  
 Hr. *p*  
*ad.*  
**L**

This system includes staves for Horn (Hob.), Clarinet (Klar.), Bassoon (Fag.), and Horn (Hr.). The piano accompaniment consists of two staves. The music is marked with a large 'L' for *Andante*. The piano part continues with its complex rhythmic pattern, marked with 'ad.' and 'arco'.

Klar. *a 2*  
 Fag.  
 Hr.  
*ad.*  
 marc.  
 rinforz.

This system includes staves for Clarinet (Klar.), Bassoon (Fag.), and Horn (Hr.). The piano accompaniment consists of two staves. The music is marked with a large 'L' for *Andante*. The piano part continues with its complex rhythmic pattern, marked with 'ad.' and 'arco'. The system concludes with a *ritornello* section marked 'marc.' and 'rinforz.', featuring a more active piano accompaniment.

Fl. *mf*

Klar.

Fag. *marc.*

Hr.

*mf*

*pizz.*

*(mf) pizz.*

*(mf) pizz.*

Vcelle. *(mf)*

Kl. Fl. *quasi trillo*

Fl. *p quasi trillo*

Hob. *p*

Klar. *p marc.*

Fag.

Trgl. *p*

*volante*

*mf*

Vcelle.

Kl. Fl. *p*

Fl. *a2* *p*

Hob. *p marc.*

Klar. *p marc.*

Fag.

Trgl. *p*

*8* *8* *8* *incalzando*

arco *marcato*

Vclle.

*8* *5 3 2 1* *2 1* *4 3 2 1*

First system of musical notation. It consists of a grand staff with two treble clefs and two bass clefs. The top staff has a melodic line with a long slur over the final measures, which includes a sequence of notes with fingerings: 3 5 3 2 1 4 3 2 1. The bottom staff contains a bass line with chords and single notes.

Trgl.

Second system of musical notation, marked "Trgl.". It features a grand staff with two treble clefs and two bass clefs. The top staff contains a melodic line with a slur and a sequence of notes with fingerings: 4 3 2 4 3 2 8 4 3 2 1 4 3 2 1 4 3 4. The bottom staff contains a bass line with chords and single notes.

Trgl.

8. nicht zurückhalten (non ritenere)

*sempre staccato e spiritoso* *ad.*

Third system of musical notation, marked "Trgl.". It features a grand staff with two treble clefs and two bass clefs. The top staff contains a melodic line with a slur and a sequence of notes with fingerings: 8. The bottom staff contains a bass line with chords and single notes. Performance instructions include "arco", "marc.", and "Velle.".

Trgl.

*più rinforzando*

This section features a complex rhythmic pattern with many sixteenth and thirty-second notes. The upper staff has a melodic line with slurs and accents, while the lower staff provides a dense harmonic accompaniment. The instruction *più rinforzando* is placed above the first measure. The word *rit.* appears in the lower staff at several points. The section concludes with a *cresc.* marking in the lower staff.

Ossia

8.....

This section is an ossia, indicated by the word *Ossia* and a dotted line with the number 8. It contains a highly technical passage with rapid sixteenth-note runs. The upper staff has a melodic line with slurs and accents, while the lower staff provides a dense harmonic accompaniment. The section concludes with a *cresc.* marking in the lower staff.

Hr.

*marc.*

*cresc.*

This section is marked *Hr.* and *marc.*. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The upper staff has a melodic line with slurs and accents, while the lower staff provides a dense harmonic accompaniment. The section concludes with a *cresc.* marking in the lower staff.

**M** Più mosso.

Hr. Trgl. *p*

**M** Più mosso.

*non legato brillante*

*pizz. p*

*pizz. p*

*pizz. p*

*Veelle. pizz. p*

**M** Più mosso.

Fag. *cresc.*

Hr. *cresc.*

*con bravura*

*ad.*

*arco cresc.*

*arco cresc.*

*arco cresc.*

*arco cresc.*

Fl.  
Klar.  
Fag.  
Hr.  
Trgl.

*f cresc.*

8.....

Fl.  
Klar.  
Fag.  
Trgl.

N

8.....

*rinforzando molto*

*mf appass.*

N



8.....

*(p)* *sempre accelerando sin al fine*

Alla breve. Più mosso. *sempre accelerando sin al fine.*

8.....

Pag.

*mf* *Velle. f*

Fag.

8.....

*rfz*

*rfz*

*rfz*

*rfz*

**Più presto.**

Fl.

*mf espress.*

Hob.

*mf espress.*

Klar.

Fag. A

*mf*

Hr.

*mf*

*mf*

*a 2*

**Più presto.**

8.....

*stacc.*

*pizz.*

**Più presto.**

0

Fl.

Hob.

Klar.

Fag. a 2

Hr.

8.....

*Ad. rinforzando molto*

*Ad. r/z*

*arco*

0

Hob.

Klar.

Fag.

Hr.

8.....

*Ad.*

*Ad.*

*3*

*3*

*3*

*3*

*f marc.*

Kl. Fl.

Fl.

Hob.

Klar.

Fag. a 2

Hr.

Tr.

Pos.

Pk.

Bck.

8.....

ohne Nachschlag  
senza appoggiatura

P

The first system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns, including sixteenth and thirty-second notes. Dynamics such as *f* (forte) and *a2* (second attack) are indicated. There are also some slurs and accents throughout the system.

The second system features a trillo section. It begins with a dotted line and the number '8...', followed by the word 'trillo'. The notation shows rapid, repeated notes in both the treble and bass clefs. There are also some slurs and accents. The system ends with a large, sweeping slur over several notes.

The third system contains performance instructions: 'ohne Nachschlag' and 'senza appoggiatura'. The notation includes various rhythmic patterns and dynamics such as *f* (forte) and *più f* (more forte). There are also some slurs and accents. The system ends with a large, sweeping slur over several notes.

Presto.

The first system of the musical score consists of nine staves. The top two staves are for the right hand, and the bottom seven staves are for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Presto.' at the top. The first measure of the first staff has a dynamic marking 'a 2'. The second measure of the second staff has 'a 2' and 'sempre f'. The third measure of the third staff has 'a 2' and 'f'. The fourth measure of the fourth staff has 'a 2' and 'sempre f'. The fifth measure of the fifth staff has 'a 2' and 'sempre f'. The sixth measure of the sixth staff has 'a 2' and 'sempre f'. The seventh measure of the seventh staff has 'a 2' and 'sempre f'. The eighth measure of the eighth staff has 'a 2' and 'sempre f'. The ninth measure of the ninth staff has 'a 2' and 'sempre f'. At the bottom of the system, there is a section labeled 'Becken.' with two measures: the first measure is marked '(mf)' and the second measure is marked '(f)'. The music is written in a style typical of 19th-century piano literature, with frequent use of slurs and accents.

Presto.

The second system of the musical score consists of six staves. The top two staves are for the right hand, and the bottom four staves are for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Presto.' at the top. The first measure of the first staff has a dynamic marking 'sempre f'. The second measure of the second staff has 'sempre f'. The third measure of the third staff has 'sempre f'. The fourth measure of the fourth staff has 'sempre f'. The fifth measure of the fifth staff has 'sempre f'. The sixth measure of the sixth staff has 'sempre f'. The music is written in a style typical of 19th-century piano literature, with frequent use of slurs and accents.

Presto.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff marked *a 2* and *sempre f*. The lower staves are for piano accompaniment, with various dynamics such as *sempre f*, *sp*, and *p* indicated. The system concludes with a *cresc.* instruction and a fermata over the final notes.

The second system continues the musical piece with complex rhythmic patterns and melodic lines. It begins with a section marked *8...* and includes a *rit.* (ritardando) instruction. The notation is dense, with many beamed notes and slurs across the staves.

First system of musical notation, consisting of ten staves. The top staff is a vocal line with lyrics. The remaining nine staves are for piano accompaniment, including grand staff (treble and bass clefs) and individual parts for strings and woodwinds. Dynamics include *mf* and *ff*. Performance markings include accents and *a 2*.

Second system of musical notation, consisting of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *mf*. Performance marking includes *(senza ritenuto)*.

Third system of musical notation, consisting of ten staves. The top staff is a vocal line with lyrics. The remaining nine staves are for piano accompaniment, including grand staff and individual parts for strings and woodwinds. Dynamics include *mf* and *ff*. Performance markings include accents and *a 2*.