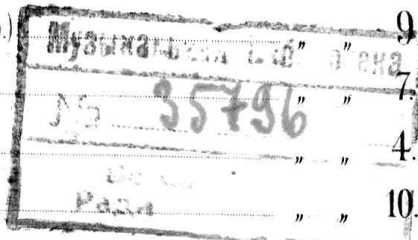




R. LISZT
Symphonische Dichtungen
für großes Orchester.

PARTITUR.

№1	Ce qu'on entend sur la montagne. (nach V. Hugo)	Pr. Mk. 12. —
2	TASSO. Lamento e Trionfo.	" " 6. —
3	Les Préludes. (nach Lamartine.)	" " 7.50.
4	ORPHÉE.	" " 3. —
5	PROMÉTHÉE.	" " 6. —
6	MAZEPPA. (nach V. Hugo.)	" " 9. —
7	Fest Klänge.	" " 7.50.
8	Héroïde funèbre.	" " 4.50.
9	Hungaria.	" " 10.50.
10	HAMLET.	" " 3.50.
11	Hunnen-Schlacht. (nach Kaulbach.)	" " 7.50.
12	Die Ideale. (nach Schiller.)	" " 7.50.

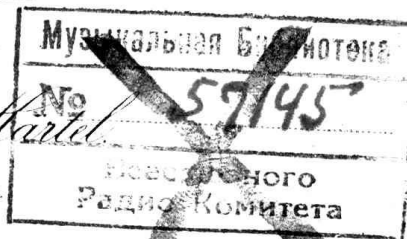


Eigenthum der Verleger.

Leipzig, Breitkopf & Härtel

Eingetragen in das Vereinsarchiv.

Entsch. Gall.



In gleichem Verlage erschien von demselben Komponisten:
Le Triomphe funèbre de Tasse. Epilogue du poëme symphonique, Tasse. Lamento e Trionfo.
Partitur M. 3.50. Orchesterstimmen M. 8. — Für Pianoforte M. 2.25.

ORPHEUS.

Andante moderato.

F. Liszt.

Piccolo-Flöte.

2 Flöten.

2 Hoboen.

Englisches Horn.

2 Clarinetten in A.

2 Fagotte.

1 Horn in F.

1 Horn in C.

2 Hörner in F.

2 Trompeten in C.

2 Tenorposaunen.

Bassposaune u. Tuba.

Pauken in C.G.

Erste Harfe.

Zweite Harfe.

Erste Violinen.

Zweite Violinen.

Violen.

Violoncelle.

Contrabässe.

Andante moderato.

diminuendo

diminuendo

Andante moderato.

Andante moderato.

Andante moderato.

Handwritten musical score for a large ensemble, featuring multiple staves with various musical notations, including slurs, dynamics, and articulation marks.

The score is divided into two main sections. The upper section consists of 12 staves, with the first two staves containing a large slur and the word *smorz.* (smorzando). The lower section consists of 12 staves, with the first two staves containing a large slur and the word *dimin.* (diminuendo). The lower section also includes a *mf* (mezzo-forte) marking and a *smorz.* marking.

Handwritten annotations include "Cwm" and "dim" in the right margin, and "mf" and "dimin." in the left margin. The score is written in a style typical of 19th-century musical notation, with a focus on melodic lines and dynamic markings.

Handwritten musical score on page 3, featuring multiple staves with musical notation, dynamics (pp, mf), and performance markings (dimin., pp, pp). The score is written on a system of 18 staves, organized into three groups of six staves each. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first group of staves (top) contains a series of long, horizontal lines, possibly representing a sustained note or a specific performance technique. The second group of staves (middle) includes a section with the marking "dimin." (diminuendo) and a section with the marking "pp" (pianissimo). The third group of staves (bottom) contains a section with the marking "mf" (mezzo-forte) and a section with the marking "pp" (pianissimo). The score is written in a cursive, handwritten style, with some corrections and annotations visible.

Un poco più di moto.

smorz.

smorz.

smorz.

Un poco più di moto.

mf

espressivo

mf

mf

Un poco più di moto.

smorz.

dimin.

Un poco più di moto.

Violinen.

Violen.

Violoncell 1.

Violoncell 2.3

C. B.

Un poco più di moto.

mf

espressivo

mf

Solo.

mf

Un poco più di moto.

Handwritten musical score for Violins 1 and 2, Viola, and Violoncello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations and a large 'L' mark.

Viol. 1. *mf* *pizz.* *espressivo*

Viol. 2. *mf* *pizz.*

Violen. *mf* *pizz.*

V. C. a 3. *mf* *pizz.*

muta in E.

pizz. 2066

pi 27

Handwritten musical score on page 6, featuring multiple staves and various musical notations. The score includes dynamic markings such as *mf* (mezzo-forte), *sf* (sforzando), *un poco marcato*, *espressivo*, and *Tutti*. The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and slurs. There are also handwritten annotations and markings, including a large circle around a section of the score and the phrase "Contra in C." written across the staves. The page number "9066" is visible at the bottom center.

Handwritten annotations and markings include:

- mf* (mezzo-forte)
- sf* (sforzando)
- un poco marcato*
- espressivo*
- Tutti*
- Contra in C.*
- Large circle around a section of the score
- Handwritten "9066" at the bottom center

Handwritten musical score for a large ensemble, featuring multiple staves with various musical notations and a large handwritten '22' in the center. The score includes staves for woodwinds, brass, and strings. The notation includes notes, rests, and dynamic markings such as *f* and *mf*. A large handwritten '22' is prominently displayed in the center of the page, overlapping several staves. There are also some handwritten annotations like '22' and '22' in the upper right and lower right areas.

Handwritten musical score for a large ensemble, featuring multiple staves with various musical notations and a large handwritten '22' in the center. The score includes staves for woodwinds, brass, and strings. The notation includes notes, rests, and dynamic markings such as *f* and *mf*. A large handwritten '22' is prominently displayed in the center of the page, overlapping several staves. There are also some handwritten annotations like '22' and '22' in the upper right and lower right areas.

Handwritten musical score with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. A large section of the score is crossed out with a diagonal line. The letter 'B' is circled at the top, and 'B' appears below the first system. The bottom of the page features the text 'Bp' and the number '9066'.

Handwritten Annotations:

- Top System:** A circled 'B' is above the first staff. A large 'X' is drawn across the right side of the system.
- Second System:** A large 'X' is drawn across the right side of the system.
- Third System:** A large 'X' is drawn across the right side of the system.
- Fourth System:** A large 'X' is drawn across the right side of the system.
- Fifth System:** A large 'X' is drawn across the right side of the system.
- Sixth System:** A large 'X' is drawn across the right side of the system.
- Seventh System:** A large 'X' is drawn across the right side of the system.
- Eighth System:** A large 'X' is drawn across the right side of the system.
- Ninth System:** A large 'X' is drawn across the right side of the system.
- Tenth System:** A large 'X' is drawn across the right side of the system.
- Eleventh System:** A large 'X' is drawn across the right side of the system.
- Twelfth System:** A large 'X' is drawn across the right side of the system.
- Thirteenth System:** A large 'X' is drawn across the right side of the system.
- Fourteenth System:** A large 'X' is drawn across the right side of the system.
- Fifteenth System:** A large 'X' is drawn across the right side of the system.
- Sixteenth System:** A large 'X' is drawn across the right side of the system.
- Seventeenth System:** A large 'X' is drawn across the right side of the system.
- Eighteenth System:** A large 'X' is drawn across the right side of the system.
- Nineteenth System:** A large 'X' is drawn across the right side of the system.
- Twentieth System:** A large 'X' is drawn across the right side of the system.
- Twenty-first System:** A large 'X' is drawn across the right side of the system.
- Twenty-second System:** A large 'X' is drawn across the right side of the system.
- Twenty-third System:** A large 'X' is drawn across the right side of the system.
- Twenty-fourth System:** A large 'X' is drawn across the right side of the system.
- Twenty-fifth System:** A large 'X' is drawn across the right side of the system.
- Twenty-sixth System:** A large 'X' is drawn across the right side of the system.
- Twenty-seventh System:** A large 'X' is drawn across the right side of the system.
- Twenty-eighth System:** A large 'X' is drawn across the right side of the system.
- Twenty-ninth System:** A large 'X' is drawn across the right side of the system.
- Thirtieth System:** A large 'X' is drawn across the right side of the system.
- Thirty-first System:** A large 'X' is drawn across the right side of the system.
- Thirty-second System:** A large 'X' is drawn across the right side of the system.
- Thirty-third System:** A large 'X' is drawn across the right side of the system.
- Thirty-fourth System:** A large 'X' is drawn across the right side of the system.
- Thirty-fifth System:** A large 'X' is drawn across the right side of the system.
- Thirty-sixth System:** A large 'X' is drawn across the right side of the system.
- Thirty-seventh System:** A large 'X' is drawn across the right side of the system.
- Thirty-eighth System:** A large 'X' is drawn across the right side of the system.
- Thirty-ninth System:** A large 'X' is drawn across the right side of the system.
- Fortieth System:** A large 'X' is drawn across the right side of the system.
- Forty-first System:** A large 'X' is drawn across the right side of the system.
- Forty-second System:** A large 'X' is drawn across the right side of the system.
- Forty-third System:** A large 'X' is drawn across the right side of the system.
- Forty-fourth System:** A large 'X' is drawn across the right side of the system.
- Forty-fifth System:** A large 'X' is drawn across the right side of the system.
- Forty-sixth System:** A large 'X' is drawn across the right side of the system.
- Forty-seventh System:** A large 'X' is drawn across the right side of the system.
- Forty-eighth System:** A large 'X' is drawn across the right side of the system.
- Forty-ninth System:** A large 'X' is drawn across the right side of the system.
- Fiftieth System:** A large 'X' is drawn across the right side of the system.

Ritardando.

rub.

I.

espressivo

p

Utano

smorz.

dimin.

muta in E.

muta in E.

Ritardando.

Ritardando.

Ritardando.

Ritardando.

9086

Ritardando.

Lento.

Handwritten notes and markings on the first system of music:

- Large handwritten "C" in the first staff.
- Handwritten "Cor. ing." in the second staff.
- Handwritten "espressivo" in the third staff.
- Handwritten "espressivo" in the fourth staff.
- Handwritten "1.2. Lento." in the fifth staff.
- Handwritten "3." in the sixth staff.
- Handwritten "4. in E." in the seventh staff.
- Handwritten "4" in the eighth staff.
- Handwritten "Tono Harmonia" in the ninth staff.

Handwritten notes and markings on the second system of music:

- Handwritten "Lento." in the first staff.
- Handwritten "6" in the second staff.
- Handwritten "6" in the third staff.
- Handwritten "6" in the fourth staff.
- Handwritten "6" in the fifth staff.
- Handwritten "6" in the sixth staff.
- Handwritten "6" in the seventh staff.
- Handwritten "6" in the eighth staff.
- Handwritten "6" in the ninth staff.

Handwritten notes and markings on the third system of music:

- Handwritten "Lento." in the first staff.
- Handwritten "pizz." in the second staff.
- Handwritten "pizz." in the third staff.
- Handwritten "pizz." in the fourth staff.
- Handwritten "pizz." in the fifth staff.
- Handwritten "pizz." in the sixth staff.
- Handwritten "pizz." in the seventh staff.
- Handwritten "pizz." in the eighth staff.
- Handwritten "pizz." in the ninth staff.

Lento.

molto espress.

in E.

p

p

3

3

3

3

Handwritten musical score on page 12, featuring multiple staves with musical notation. The score is divided into three systems. The first system consists of 10 staves, the second of 4 staves, and the third of 4 staves. The notation includes various musical symbols such as notes, rests, and triplets. The key signature is F# (one sharp). The first system includes a handwritten note "1. ut mox" in the third staff. The second system includes a handwritten note "2. ut mox" in the first staff. The third system includes a handwritten note "3. ut mox" in the first staff. The score is written in a clear, legible hand.

The image shows a handwritten musical score on page 13. The score is written on multiple staves, including treble and bass clefs. Key markings and annotations include:

- Handwritten 'C' and 'R' circled at the top:** 'C' is circled in the first staff, and 'R' is circled in the second staff.
- Handwritten 'ppp' (pianissimo):** Appears in the first staff and the third staff.
- Handwritten 'Cresc.' (Crescendo):** Written in the fourth staff.
- Handwritten 'Meno' (Meno):** Written in the fifth staff.
- Handwritten 'Solo.' (Solo):** Written in the sixth staff.
- Handwritten 'dolce' (dolce):** Written in the seventh staff.
- Handwritten 'p. espressivo' (p. espressivo):** Written in the eighth staff.
- Handwritten 'arco.' (arco):** Written in the eighth staff.
- Handwritten 'C' and 'R' at the bottom:** 'C' is circled in the ninth staff, and 'R' is circled in the tenth staff.

Die Buchstaben R - - - - und A - - - - bedeuten geringe Ritardando und Accelerando, so zu sagen: leise crescendo und diminuendo des Schalles.

Handwritten musical score on page 14, featuring multiple staves with musical notation, including notes, rests, and dynamic markings like "pp", "p", and "arco". The score is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and slurs. There are also handwritten annotations and markings, including "pp", "p", "arco", and "pizz.". The score is organized into systems, with some staves containing multiple measures of music. The handwriting is in black ink on a white background.

Handwritten musical score on page 14, featuring multiple staves with musical notation, including notes, rests, and dynamic markings like "pp", "p", and "arco". The score is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and slurs. There are also handwritten annotations and markings, including "pp", "p", "arco", and "pizz.". The score is organized into systems, with some staves containing multiple measures of music. The handwriting is in black ink on a white background.

[illegible]

Poco a poco più di moto.

crescendo
 Poco a poco più di moto.
crescendo
crescendo
 Poco a poco più di moto.
crescendo molto
 D
 Poco a poco più di moto.
crescendo
 Tutti
 arco
crescendo
 arco
crescendo
 arco
 p
 arco
 p
 cresc.
 cresc.
 D Poco a poco più di moto

9066

This image shows a handwritten musical score for a string quartet, consisting of four staves. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Key performance instructions include "rinforzando" (written in red ink), "p espressivo", and "Viol. Solo." (Violin Solo). The score is marked with several handwritten annotations in red ink, including "I.", "rinf.", "cl", "f", "a 2.", "p", "pizz.", and "Viol. Solo.". The notation includes triplets, slurs, and various rests. The overall style is that of a handwritten manuscript, with some corrections and additions visible.

Handwritten musical score on page 18. The page contains multiple staves of music, organized into systems. The notation includes treble and bass clefs, key signatures (primarily three sharps), and various musical symbols such as notes, rests, slurs, and ties. The score is divided into measures by vertical bar lines. There are some handwritten annotations and corrections visible, such as a large 'X' and a circled 'C' in the upper left section. The bottom of the page features a small number '9066'.

Handwritten musical score on page 19, featuring multiple systems of staves with musical notation. The score includes treble and bass clefs, key signatures (three sharps), and dynamic markings such as *molto espressivo*. The notation includes various note values, rests, and slurs. There are also handwritten annotations in the margins, including "ob" and "I." near the first system, and "13" near the fifth system. The page is numbered 19 in the top right corner.

This musical score is for page 20 of a piece, featuring piano accompaniment and a vocal line. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is divided into two systems, each with two measures.

System 1 (Measures 1-2):

- Piano (P):** The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Both hands feature triplet markings (3) over groups of notes.
- Voice (V):** The vocal line begins in the first measure with a long, sweeping melodic line that spans across the first measure and into the second. It includes a triplet of eighth notes.
- Other staves:** There are four additional staves at the top of the system, likely for other instruments or voices, which are mostly empty or contain minimal notation.

System 2 (Measures 3-4):

- Piano (P):** The piano accompaniment continues with similar rhythmic patterns. The right hand has a triplet of eighth notes in the third measure.
- Voice (V):** The vocal line continues with a melodic phrase in the third measure, followed by a long, sustained note in the fourth measure.
- Other staves:** Similar to the first system, these staves contain minimal notation.

Dynamic Markings: The word "diminu." (diminuendo) is written in the vocal staff in the second measure of the second system, indicating a gradual decrease in volume.

Handwritten Markings: There are several handwritten annotations, including a large "X" in the first measure of the second system and a cross symbol at the bottom right of the page.

Handwritten musical score on page 21, featuring multiple staves with musical notation, dynamics, and performance markings. The score is written in treble and bass clefs, with key signatures of three sharps (F#, C#, G#) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Handwritten annotations in ink are present throughout the score, including "all", "cresc.", "sf", "espressivo", "pizz.", and "p". The score is divided into two systems, with the first system containing staves 1 through 8 and the second system containing staves 9 through 16. The bottom of the page features a small number "9066" and a vertical line.

Handwritten musical score on page 21, featuring multiple staves with musical notation, dynamics, and performance markings. The score is written in treble and bass clefs, with key signatures of three sharps (F#, C#, G#) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Handwritten annotations in ink are present throughout the score, including "all", "cresc.", "sf", "espressivo", "pizz.", and "p". The score is divided into two systems, with the first system containing staves 1 through 8 and the second system containing staves 9 through 16. The bottom of the page features a small number "9066" and a vertical line.

Rit - a - r - - - d - a - n - - - d - o - -

ppp

R

muta in F.

muta in F.

muta in F.

pp

p

R

Solo arco

dolce

9066

Handwritten musical score for "Der Schatz" by Franz Schubert. The score is written on multiple staves, including staves for Horns (Hörner 1. 2. and 3. 4.), Trompeten (Trumpets), Violoncello (C. B. arco), and a Solo Violin part. The music is in G major (one sharp) and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppp* (pianississimo). There are also handwritten annotations in German, including "Solo", "rinf.", "espressivo", "atempo", "pizz.", "arco", "molto espress.", "Solo. arco", and "dolce". The score is marked with "R" at the end of several measures, indicating a repeat or a specific section. The handwriting is in ink, and the paper shows signs of age and wear.

Handwritten musical score for strings and woodwinds. The score is written on ten staves, with the first four staves grouped by a brace on the left. The key signature is three sharps (F#, C#, G#). The first four staves contain sustained notes with dynamic markings *pp* and *dimin.*. The fifth staff has a handwritten *Da* above it. The sixth staff has a handwritten *pp* above it. The seventh staff has a handwritten *pp* above it. The eighth staff has a handwritten *arco* above it. The ninth staff has a handwritten *arco* above it. The tenth staff has a handwritten *arco* above it. The score includes various musical notations such as notes, rests, and dynamic markings.

pp

pp

dimin.

Da

pp

pp

arco

arco

arco

Tutti Celli.

(pizz.)

8066

E sempre un poco accelerando il tempo sin' all'Andante con moto.

f espresso

sempre un poco accelerando il tempo sin' all'Andante con moto.

in F
mf

(Tromp. in C.)
p

sempre un poco accelerando il tempo sin' all'Andante con moto.

E

Tutti.
crescendo -
arco
crescendo -
arco
crescendo -
pizz.
arco
p
arco
p
arco
pizz.
arco

sempre un poco accelerando il tempo sin' all'Andante con moto.

E sempre un poco accelerando il tempo sin' all'Andante con moto.

9068

Moff

Handwritten musical score for a string quartet, featuring multiple staves with notes, rests, and performance markings. The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *pizz.* (pizzicato). A large, stylized handwritten 'P' is visible across the middle section. The notation includes treble and bass clefs, key signatures, and time signatures. The score is written on a system of staves, with some staves containing multiple measures of music. The handwriting is in ink, and the paper shows signs of age and wear.

Handwritten markings and dynamics include:

- mf* (mezzo-forte)
- p* (piano)
- pizz.* (pizzicato)
- arco* (arco)
- in F.* (in F major)
- a 2.* (second ending)
- 1.* (first ending)
- 2.* (second ending)
- 3.* (third ending)
- 4.* (fourth ending)
- 5.* (fifth ending)
- 6.* (sixth ending)
- 7.* (seventh ending)
- 8.* (eighth ending)
- 9.* (ninth ending)
- 10.* (tenth ending)
- 11.* (eleventh ending)
- 12.* (twelfth ending)
- 13.* (thirteenth ending)
- 14.* (fourteenth ending)
- 15.* (fifteenth ending)
- 16.* (sixteenth ending)
- 17.* (seventeenth ending)
- 18.* (eighteenth ending)
- 19.* (nineteenth ending)
- 20.* (twentieth ending)
- 21.* (twenty-first ending)
- 22.* (twenty-second ending)
- 23.* (twenty-third ending)
- 24.* (twenty-fourth ending)
- 25.* (twenty-fifth ending)
- 26.* (twenty-sixth ending)
- 27.* (twenty-seventh ending)
- 28.* (twenty-eighth ending)
- 29.* (twenty-ninth ending)
- 30.* (thirtieth ending)

Handwritten musical score on page 27. The score is written on multiple staves, including a grand staff (treble and bass clefs) and a separate staff for a string section (bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, stylized handwritten 'f' is visible in the middle section of the score. The page number '27' is in the top right corner.

Dynamic markings include *p* (piano) and *f* (forte). The string section is marked *pizz.* (pizzicato) and *arco* (arco). The score is written in a style that suggests it is a working draft or a composer's sketch.

[illegible]

Andante con moto.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The tempo is marked 'Andante con moto.' and the dynamics include 'ff' (fortissimo) and 'p' (piano). The notation is dense, with many beamed notes and slurs.

Andante con moto.

The second system continues the musical score with six staves. The notation remains complex, with many beamed notes and slurs. The dynamics include 'ff' and 'p'. The tempo is marked 'Andante con moto.'

Andante con moto.

The third system of the musical score consists of six staves. The notation is dense, with many beamed notes and slurs. The dynamics include 'ff' and 'p'. The tempo is marked 'Andante con moto.'

Andante con moto.

The fourth system of the musical score consists of six staves. The notation is dense, with many beamed notes and slurs. The dynamics include 'ff' and 'p'. The tempo is marked 'Andante con moto.' The word 'arco' is written below the third staff.

Andante con moto. 9068

This page contains a handwritten musical score, likely for a piano or organ. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems, each consisting of multiple staves. The first system at the top has 10 staves, with the first four in treble clef and the last six in bass clef. The second system below it has 6 staves, with the first two in treble clef and the last four in bass clef. The third system at the bottom has 6 staves, with the first two in treble clef and the last four in bass clef. The notation is complex, featuring many beamed notes, slurs, and dynamic markings like *f* and *ff*. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score on page 31, featuring multiple staves and various musical notations. The score includes a large section marked "F" and "A" at the top, and another section marked "F" and "A" at the bottom. The notation includes notes, rests, and dynamic markings such as "I. Solo.", "espressivo", "decrescendo", and "divisi". There are also handwritten annotations and markings, including "No. 10" and "No. 11". The bottom of the page features a large section of dense, handwritten musical notation, possibly a fugue or a complex harmonic exercise, with many notes and rests. The page number "9066" is visible at the bottom center.

Handwritten musical score on page 31, featuring multiple staves and various musical notations. The score includes a large section marked "F" and "A" at the top, and another section marked "F" and "A" at the bottom. The notation includes notes, rests, and dynamic markings such as "I. Solo.", "espressivo", "decrescendo", and "divisi". There are also handwritten annotations and markings, including "No. 10" and "No. 11". The bottom of the page features a large section of dense, handwritten musical notation, possibly a fugue or a complex harmonic exercise, with many notes and rests. The page number "9066" is visible at the bottom center.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. There are significant handwritten annotations in pencil and ink, including a large circle around the middle staves and the word "Mass" written vertically. The bottom of the page features a double bar line and the text "poco a poco diminuendo".

Dynamic markings and performance instructions visible in the score include:

- mf* (mezzo-forte)
- espress.* (espressivo)
- poco a* (poco a poco)
- poco a poco diminuendo*

Handwritten annotations include:

- A large circle drawn around the middle staves.
- The word "Mass" written vertically on the fifth staff.
- Handwritten notes and markings in pencil and ink throughout the score.

9058

Handwritten musical score for "Lento" by Liszt. The score is written on multiple staves, with the title "Lento" prominently displayed at the top right. The music features various dynamics, including "poco diminuendo" and "Rallentando". The score includes handwritten annotations such as "Lento", "pizz.", and "G". The notation includes notes, rests, and other musical symbols. The score is written in a cursive, handwritten style.

Lento.

p espressivo
mf crescendo
crescendo
mf crescendo

Lento.

p
mf crescendo

Lento.

p
mf crescendo

Lento.
unis.

pp
cresc.
cresc.
cresc.
crescendo
pp
espressivo
C. B. sempre pizz.
pp
Lento.
Celli.
crescendo

Handwritten musical score on page 35. The score is written on multiple staves, including a grand staff (treble and bass clef) and several individual staves. The notation includes notes, rests, and dynamic markings. Key markings include:

- crescendo molto* (multiple instances)
- crescendo*
- poco a poco crescendo*
- f* (forte)
- p* (piano)
- I.* (first ending)
- non accel* (non accelerando)
- allegro* (handwritten)

The score is divided into measures by vertical bar lines. The bottom section of the page shows a dense arrangement of notes, possibly a keyboard or multi-staff instrumental part.

This page of musical score, numbered 36, contains multiple staves for a string ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped by brackets. The following table summarizes the key elements found on the page:

Staff System	Instrumentation / Part	Key Markings / Dynamics
1-4	Violins I, Violins II, Violas, Cellos	Various notes and rests, including a large rest in the Violins I part.
5-6	Violins I, Violins II	<i>crescendo molto</i>
7-8	Violas, Cellos	<i>cresc.</i>
9-10	Violins I, Violins II	<i>cresc.</i>
11-12	Violas, Cellos	<i>crescendo molto</i>
13-14	Violins I, Violins II	<i>crescendo molto</i>
15-16	Violas, Cellos	<i>crescendo molto</i>
17-18	Violins I, Violins II	<i>crescendo molto</i>
19-20	Violas, Cellos	<i>crescendo molto</i>
21-22	Violins I, Violins II	<i>crescendo molto</i>
23-24	Violas, Cellos	<i>crescendo molto</i>
25-26	Violins I, Violins II	<i>crescendo molto</i>
27-28	Violas, Cellos	<i>crescendo molto</i>
29-30	Violins I, Violins II	<i>crescendo molto</i>
31-32	Violas, Cellos	<i>crescendo molto</i>
33-34	Violins I, Violins II	<i>crescendo molto</i>
35-36	Violas, Cellos	<i>crescendo molto</i>

The score concludes with a final measure on the bottom staff, marked with a double bar line and the word *crescendo molto*.

Handwritten musical score on page 37. The page contains multiple staves of music, including vocal lines and instrumental parts. The notation is complex, featuring many notes, rests, and dynamic markings. A large handwritten '4' is visible on the left side of the page. The bottom right corner includes the instruction 'Tutti Celli. C. B.' and a circled 'ff' marking.

4

rinf.

Tutti Celli.
C. B.

ff



Handwritten signature

dimin.

BOC

Handwritten signature

Poco ritenuto.

Handwritten notes: *92*, *4*, *pp*, *espressivo dolente*, *Allegro*, *pp*, *pp*, *Poco ritenuto.*

Poco ritenuto.

Handwritten notes: *pp*, *Sons harmoniques*

Poco ritenuto.

Handwritten notes: *decresc.*, *pp*, *perdendo*, *decresc.*, *pp*, *perdendo*, *decresc.*, *pp*, *perdendo*, *decresc.*, *pizz.*, *pp*, *perdendo*, *decresc.*, *pp*, *Poco ritenuto.*

Poco rallentando.

Handwritten annotations: *perdendo*, *pp*, *dolcissimo*, *ppp*.

Dynamic markings: *dolcissimo*, *ppp*.

Tempo marking: *Poco rallentando.*

Other markings: *Tr.*, *ppp*, *(Tuba tacet.)*.

Poco rallentando.

Dynamic markings: *pp*, *ppp*.

Tempo marking: *Poco rallentando.*

Poco rallentando.

Handwritten annotations: *con Sordino.*, *divisi.*, *dolcissimo*, *ppp*, *I.*, *II.*, *pizz.*.

Dynamic markings: *dolcissimo*, *ppp*.

Tempo marking: *Poco rallentando.*

Poco rallentando.

ORPHEUS.

SYMPHONISCHE DICHUNG VON F. LISZT.

VORWORT.

Als wir vor einigen Jahren den Orpheus von Gluck einstudirten, konnten wir während der Proben unsre Fantasie nicht verhindern, von dem in seiner Einfachheit ergreifenden Standpunkt des grossen Meisters zu abstrahiren, und sich jenem Orpheus zuzuwenden, dessen Name so majestätisch und voll Harmonie über den poetischen Mythen der Griechen schwebt. Es ward dabei das Andenken an eine etrusische Vase in der Sammlung des Louvre in uns wieder lebendig, auf welcher jener erste Dichter-Musiker dargestellt ist, mit dem mystischen königlichen Reif um die Schläfe, von einem sternbesäeten Mantel umwallt, die Lippen zu göttlichen Worten und Gesängen geöffnet, und mit mächtigem Griff der feingeformten schlanken Finger die Saiten der Lyra schlagend. Da scheinen die Steine gerührt zu lauschen und aus versteinten Herzen lösen sich karge, brennende Thränen. Entzückt aufhorchend stehen die Thiere des Waldes, besiegt verstummen die rohen Triebe der Menschen. Es schweigt der Vögel Gesang, der Bach hält ein mit seinem melodischen Rauschen, das laute Lachen der Lust weicht einem zuckenden Schauer vor diesen Klängen, welche der Menschheit die milde Gewalt der Kunst, den Glanz ihrer Glorie, ihre völkererziehende Harmonie offenbaren.

Heute noch sprosst aus dem Herzen der Menschheit, wie auch die lauterste Moral ihr verkündigt ward, wie sie belehrt ist durch die erhabensten Dogmen, erhellt von Leuchten der Wissenschaft, aufgeklärt durch die philosophischen Forschungen des Geistes und umgeben von der verfeinertsten Civilisation, heute noch wie ehemals und immer sprosst aus ihrem Herzen der Trieb zur Wildheit, Begier, Sinnlichkeit, und es ist die Mission der Kunst, diesen Trieb zu besänftigen, zu veredeln. Heute wie ehemals und immer ist es Orpheus, ist es die Kunst, welche ihre melodischen Wogen, ihre gewaltigen Akkorde wie ein mildes, unwiderstehliches Licht über die widerstrebenden Elemente ergiesst, die sich in der Seele jedes Menschen, und im Innersten jeder Gesellschaft in blutigem Kampf befehlen. Orpheus beweint Eurydice, das Symbol des im Uebel und im Schmerz untergegangnen Ideals. Es ist ihm vergönnt, sie den Dämonen des Erebus zu entreissen, sie heraufzubeschwören aus den Finsternissen der Unterwelt, nicht aber sie im Leben zu erhalten. Möchten mindestens nie jene Zeiten der Barbarei wiederkehren, wo, wie trunkne, zügellose Mänaden, wilde Leidenschaften die Kunst erliegen machen unter mörderischen Thyrsusstäben, indem sie in fiebertollem Wahn sich rächen für die Verachtung, mit welcher jene auf ihre rohen Gelüste herabsieht.

Wäre es uns gelungen, unsern Gedanken vollständig zu verkörpern, so hätten wir gewünscht, den verklärten ethischen Character der Harmonien, welche von jedem Kunstwerk ausstrahlen, zu vergegenwärtigen, die Zauber und die Fülle zu schildern, womit sie die Seele überwältigen, wie sie wogen gleich elysischen Lüften, Weihrauchwolken ähnlich mälig sich verbreiten; den lichtblauen Aether, womit sie die Erde und das ganze Weltall wie mit einer Atmosphäre, wie mit einem durchsichtigen Gewand unsäglich mystischen Wohllauts umgeben.

(Uebers. v. P. Cernelius.)

ORPHÉE.

POÈME SYMPHONIQUE DE F. LISZT.

PRÉFACE.

Nous eûmes un jour à diriger l'Orphée de Gluck. Pendant les répétitions il nous fût comme impossible de ne pas abstraire notre imagination du point de vue, touchant et sublime dans sa simplicité, dont ce grand maître a envisagé son sujet, pour nous reporter en pensée vers cet Orphée, dont le nom plane si majestueusement et si harmonieusement au-dessus des plus poétiques mythes de la Grèce. Nous avons revu en pensée un vase étrusque de la collection du Louvre, représentant le premier poète-musicien, drapé d'une robe étoilée, le front ceint de la bandelette mystiquement royale, ses lèvres d'où s'exhalent des paroles et des chants divins ouvertes, et faisant énergiquement résonner les cordes de sa lyre de ses beaux doigts, longs et effilés. Nous crûmes apercevoir autour de lui, comme si nous l'eussions contemplé vivant, les bêtes féroces des bois écouter ravis; les instincts brutaux de l'homme se taire vaincus; les pierres s'amollir: des coeurs plus durs peut-être, arrosés d'une larme avare et brûlante; les oiseaux gazouillants et les cascades murmurantes suspendre leurs mélodies: les ris et les plaisirs se recueillir avec respect devant ces accents qui révélaient à l'Humanité la puissance bienfaisante de l'art, son illumination glorieuse, son harmonie civilisatrice.

Prêchée par la plus pure des morales enseignée par les dogmes les plus sublimes, éclairée par les fanaux les plus brillants de la science, avertie par les philosophiques raisonnements de l'intelligence, entourée de la plus raffinée des civilisations, l'Humanité aujourd'hui comme jadis et toujours, conserve en son sein ses instincts de férocité, de brutalité, et de sensualité, que la mission de l'art est d'amollir, d'adoucir, d'ennoblir. Aujourd'hui comme jadis et toujours, Orphée, c'est-à-dire l'Art, doit épandre ses flots mélodieux, ses accords vibrants comme une douce et irrésistible lumière, sur les éléments contraires qui se déchirent et saignent en l'âme de chaque individu, comme aux entrailles de toute société. Orphée pleure Eurydice, Eurydice cet emblème de l'Idéal englouti par le mal et la douleur, qu'il lui est permis d'arracher aux monstres de l'Érèbe, de faire sortir du fond des ténèbres cimmériennes, mais qu'il ne saurait, hélas! conserver sur cette terre. Puissent du moins ne plus jamais revenir ces temps de barbarie, ou les passions furieuses, comme des ménades ivres et effrénées, vengeant le dédain que fait l'art de leurs voluptés grossières, le font périr sous leurs tyrses meutriers et leurs furies stupides.

S'il nous avait été donné de formuler notre pensée complètement, nous eussions désiré rendre le caractère sereinement civilisateur des chants qui rayonnent de toute oeuvre d'art; leur suave énergie, leur auguste empire, leur sonorité noblement voluptueuse à l'âme, leur ondulation douce comme des brises de l'Élysée, leur élèvement graduel comme des vapeurs d'encens, leur Éther diaphane et azuré enveloppant le monde et l'univers entier comme dans une atmosphère, comme dans un transparent vêtement d'ineffable et mystérieuse Harmonie.

Pour obtenir un résultat d'exécution correspondant aux intentions de mes oeuvres orchestrales, et leur donner le coloris, le rythme, l'accent et la vie qu'elles réclament, il sera utile d'en préparer la répétition générale par des répétitions partielles des instruments à cordes, à vent, en cuivre, et à percussion. Par cette méthode de la division du travail on épargnera du temps en facilitant aux exécutants l'intelligence de l'ouvrage. Je me permets en conséquence de prier M.M^{rs} les chefs d'orchestre qui seraient disposés à faire exécuter l'un de ces Poèmes symphoniques, de vouloir bien prendre le soin de faire précéder les répétitions générales, des répétitions préalables indiquées ci-dessus.

En même temps j'observerai que la mesure dans les oeuvres de ce genre demande à être maniée avec plus de mesure, de souplesse, et d'intelligence des effets de coloris, de rythme, et d'expression qu'il n'est encore d'usage dans beaucoup d'orchestres. Il ne suffit pas qu'une composition soit régulièrement bâtonnée et machinalement exécutée avec plus ou moins de correction pour que l'auteur ait à se louer de cette façon de propagation de son oeuvre, et puisse y reconnaître une fidèle interprétation de sa pensée. Le nerf vital d'une belle exécution symphonique gît principalement dans la compréhension de l'oeuvre reproduite, que le chef d'orchestre doit surtout posséder et communiquer, dans la manière de partager et d'accentuer les périodes, d'accuser les contrastes tout en ménageant les transitions, de veiller tantôt à établir l'équilibre entre les divers instruments, tantôt à les faire ressortir soit isolément soit par groupes, car à tel moment il convient d'intonner ou de marquer simplement les notes, mais à d'autres il s'agit de phraser, de chanter, et même de déclamer. C'est au chef qu'il appartient d'indiquer à chacun des membres de l'orchestre la signification du rôle qu'il a à remplir.

Je me suis attaché à rendre mes intentions par rapport aux nuances, à l'accélération et au retard des mouvements, etc. aussi sensibles que possible par un emploi détaillé des signes et des expressions usitées ; néanmoins ce serait une illusion de croire qu'on puisse fixer sur le papier ce qui fait la beauté et le caractère de l'exécution. Le talent et l'inspiration des artistes dirigeants et exécutants en ont seuls le secret, et la part de sympathie que ceux-ci voudront bien accorder à mes oeuvres, seront pour elles le meilleur gage de succès.

Weimar, Mars 1856.



Eine Aufführung, welche den Intentionen des Componisten entsprechen, und ihnen Klang, Farbe, Rhythmus und Leben verleihen soll, wird bei meinen Orchester - Werken am zweckmässigsten und mit dem geringsten Zeitverlust durch getheilte Vor - Proben gefördert werden. Demzufolge erlaube ich mir, die HH. Dirigenten, welche meine symphonischen Dichtungen aufzuführen beabsichtigen, zu ersuchen, der General-Probe Separat-Proben mit dem Streich-Quartett, andere mit Blas- und Schlag-Instrumenten vorangehen zu lassen.

Gleichzeitig sei mir gestattet zu bemerken, dass ich das mechanische, taktmässige, zerschnittene Auf- und Abspielen, wie es an manchen Orten noch üblich ist, möglichst beseitigt wünsche, und nur den periodischen Vortrag, mit dem Hervortreten der besonderen Accente und der Abrundung der melodischen und rhythmischen Nuancirung, als sachgemäss anerkennen kann. In der geistigen Auffassung des Dirigenten liegt der Lebensnerv einer symphonischen Production, vorausgesetzt, dass im Orchester die geziemenden Mittel zu deren Verwirklichung sich vorfinden; andernfalls möchte es rathsamer erscheinen, sich nicht mit Werken zu befassen, welche keineswegs eine Alltags-Popularität beanspruchen.

Obschon ich bemüht war, durch genaue Anzeichnungen meine Intentionen zu verdeutlichen, so verhehle ich doch nicht, dass Manches, ja sogar das Wesentlichste, sich nicht zu Papier bringen lässt, und nur durch das künstlerische Vermögen, durch sympathisch schwungvolles Reproduziren, sowohl des Dirigenten als der Aufführenden, zur durchgreifenden Wirkung gelangen kann. Dem Wohlwollen meiner Kunstgenossen sei es daher überlassen, das Meiste und Vorzüglichste an meinen Werken zu vollbringen.

Weimar, März 1856.

