

Franz Liszt

Frühlingsglaube

(by Schubert)

Assai lento

arpeggiato

pp
col Ped. sempre

The first system of the musical score for 'Frühlingsglaube' by Franz Liszt, based on Schubert's original. It features a piano accompaniment in G major, 2/4 time. The right hand plays a melody with arpeggiated chords, marked 'Assai lento' and 'arpeggiato'. The left hand provides a steady accompaniment of eighth notes. The dynamic is 'pp' (pianissimo) and the instruction 'col Ped. sempre' (with pedal always) is present.

Die lin - den Lüf - te sind er - wacht, sie
semplice ma espressivo il canto

pp
l'accompagnamento pp

The second system of the musical score. It continues the piano accompaniment and introduces the vocal line. The vocal melody is marked 'semplice ma espressivo il canto'. The piano accompaniment remains 'pp'.

säu - seln und we - ben Tag und Nacht, die schaffen an al - len En - - den, an

The third system of the musical score, continuing the vocal line and piano accompaniment. The piano accompaniment consists of eighth-note patterns in both hands.

al - len En - - den. O fri - scher Duft, o neu - er Klang,

cantando

The fourth system of the musical score. The vocal line is marked 'cantando' (singing). The piano accompaniment continues with eighth-note patterns.

neu - er Klang, nun ar - mes Her - ze sei nicht bang, 2 1

più dolce

The fifth and final system of the musical score. The piano accompaniment is marked 'più dolce' (more sweetly). The system concludes with a double bar line and the numbers '2 1'.

nun muß sich al - les, al - - - les wen - den, nun muß sich al - les,

stringendo

al-les wen - - - den.

un poco rit. *pp*

Die Welt wird schö - ner mit je - dem Tag, man

pp *tranquillo un poco marc. il canto*

weiß nicht, was noch wer - den mag, das Blü - hen will nicht

cresc.

en - - - den, es will nicht en - - - den. Es

blüht das fern - - ste, tief - - ste Tal,
cantabile sempre tranquillo

es blüht das

tief - - ste Tal,

nun ar - mes Herz, ver - giß

der Qual,

legato

nun muß sich al - les,

al - les wen - den,

nun muß sich al - les,

alles

wen - - den.

Franz Liszt

Gretchen am Spinnrade

(by Schubert)

Non troppo Allegro

Mei - ne Ruh ————— ist
un poco marcato il canto

legato
pp.
sempre staccato
cresc.

hin, ————— mein Herz ————— ist schwer, ich fin - de, ich

legato
pp.
sempre staccato
cresc.
decresc.

fin - - de sie nim - - mer und nim - - mer - mehr!

legato
pp.
sempre staccato
cresc.
decresc.

Wo ich ihn ————— nicht hab ist

legato
pp.
sempre staccato
cresc.
decresc.

mir ————— das Grab, die gan - - - ze Welt ist

legato
pp.
sempre staccato
cresc.
decresc.

mir ver - gällt, mein ar - mer Kopf ist

The first system of musical notation features a treble and bass clef. The treble clef contains a complex, rhythmic melody with many sixteenth notes. The bass clef provides a steady accompaniment with eighth notes. Above the treble clef, the lyrics 'mir ver - gällt, mein ar - mer Kopf ist' are written. A dynamic marking 'cresc. agitato' is placed above the treble clef. There are asterisks (*) under the bass clef staff at the end of each measure.

mir ver - rückt, mein ar - mer

The second system continues the musical notation. The treble clef melody is highly rhythmic. The bass clef accompaniment remains consistent. Above the treble clef, the lyrics 'mir ver - rückt, mein ar - mer' are written. A dynamic marking 'f' is placed above the treble clef. There are asterisks (*) under the bass clef staff at the end of each measure.

Sinn ist mir zer - stückt.

The third system shows the continuation of the piece. The treble clef melody is marked with 'cresc.' and 'smorz.'. The bass clef accompaniment is marked with 'decresc.'. Above the treble clef, the lyrics 'Sinn ist mir zer - stückt.' are written.

Mei - ne Ruh ist hin, mein
un poco marcato il canto

The fourth system features a more melodic treble clef line. The bass clef accompaniment is simpler. Above the treble clef, the lyrics 'Mei - ne Ruh ist hin, mein' are written. Below the lyrics, the instruction 'un poco marcato il canto' is written.

Herz ist schwer, ich fin - de, ich fin - de sie

The fifth system continues with a treble clef melody and bass clef accompaniment. A dynamic marking 'cresc.' is placed above the treble clef. Above the treble clef, the lyrics 'Herz ist schwer, ich fin - de, ich fin - de sie' are written.

nim - mer und nim - mer - mehr!

The sixth system concludes the piece. The treble clef melody is marked with 'decresc.'. Above the treble clef, the lyrics 'nim - mer und nim - mer - mehr!' are written.

Nach ihm nur schau ich zum Fen - - - ster hin - aus, nach

Musical notation for the first system, including piano (pp) and dynamic markings.

ihm nur geh ich aus dem Haus. Sein

Musical notation for the second system.

ho - - - her Gang, sein' ed - - - le Ge - stalt, sei - nes

Musical notation for the third system, including piano (pp) and dynamic markings.

Mun - - - des Lächeln, seiner Augen Gewalt, und

Musical notation for the fourth system, including dynamic markings: *cresc. poco a poco* and *ed agitato*.

sei - - - ner Re - de Zau - - - ber - fluß, *cresc. ed accel.*

Musical notation for the fifth system.

sein Hän - de - druck, und ach, sein Kuß!

Musical notation for the sixth system, including dynamic markings: *ff*, *f*, and *lunga Pausa*.

Ritornello

poco riten.

* * * *

a tempo
un poco marcato il canto

Mei-ne Ruh ist hia, mein Herz ist

schwer, ich fin - - de, ich fin - - de sie

cresc.

nim - - mer und nim - - mer - mehr.

decresc.

Mein Bu - - sen drängt sich

p *cresc. poco* *a poco*

* * * *

nach ihm hin, ach dürft ich

* * * *

fas - sen und hal - - - ten ihn und

accele.
ff

küs - - - sen ihn, so wie ich

legato molto appassionato

wollt. an sei - - - nen Küssen ver -

Ped. simile

ge - - - hen sollt, o könnt ich ihn

f

küs - - - sen, so wie ich wollt, an

f

sei - - - - - nen Küs - - - - - sen ver - ge - - - - - hen

The first system of the piano accompaniment consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with some notes beamed together. The bass staff begins with a bass clef and contains a similar rhythmic pattern of eighth and sixteenth notes. The music is marked with a forte dynamic (*sf*) and includes slurs over groups of notes.

sollt, an sei - - - - - nen Küs - - - - - sen ver -

The second system of the piano accompaniment continues the musical pattern from the first system. It features two staves with treble and bass clefs, maintaining the 3/4 time signature and one-flat key signature. The notation includes various note values and rests, with a forte dynamic (*sf*) marking.

ge - - - - - hen sollt:

The third system of the piano accompaniment concludes the previous phrase. It features two staves with treble and bass clefs. The music is marked with a forte dynamic (*sf*) and includes the instruction *decresc. e ritard.* (decrease and ritardando). The notation shows a gradual slowing down of the music.

Mei - ne Ruh ist hin, mein

The fourth system of the piano accompaniment begins with a piano dynamic (*pp*). It features two staves with treble and bass clefs. The music is characterized by a steady, rhythmic accompaniment of eighth notes in the bass and sixteenth notes in the treble.

Herz ist schwer.

The fifth system of the piano accompaniment concludes the piece. It features two staves with treble and bass clefs. The music is marked with a piano dynamic (*pp*) and includes the instruction *dim.* (diminuendo). The notation shows a gradual fading of the music, ending with a final chord.

Franz Liszt

Ständchen von Shakespeare

(by Schubert)

Allegretto

pp *delicatamente*

col Ped.

8.

The first system of the piano accompaniment is in 6/8 time, featuring a delicate texture with a treble clef and a bass clef. The music begins with a series of chords and arpeggiated figures. A first ending bracket labeled '8.' spans the final two measures of the system. The dynamics are marked *pp* and *delicatamente*, and the instruction *col Ped.* is present.

8.

The second system continues the piano accompaniment. It features similar chordal and arpeggiated textures. A second ending bracket labeled '8.' is placed over the final two measures. The overall style remains delicate and light.

Horch, horch, die Lerch im Ä - ther - blau, und

8.

sempre dolce e delicatamente

pp

8.

8.

The first system of the vocal line is in 6/8 time. The melody is simple and lyrical. The lyrics are: "Horch, horch, die Lerch im Ä - ther - blau, und". The music includes first and second ending brackets labeled '8.'. The dynamics are marked *sempre dolce e delicatamente* and *pp*. There are also some performance markings like '3' and '*' below the staff.

Phö - bus neu er - weckt, tränkt sei - ne Ros - se

8.

2 1

2 1

The second system of the vocal line continues the melody. The lyrics are: "Phö - bus neu er - weckt, tränkt sei - ne Ros - se". The music includes first and second ending brackets labeled '8.'. There are also some performance markings like '2 1' and '*' below the staff.

mit dem Tau, der Blu - men - kel - che deckt. der Blu - men - kel - che

poco cresc.

3 * 5

deckt. Der Rin - gel - blu - me Knos - pe schließt die

marcato il canto

l'accompagnamento sempre leggerm.

5 1 5

3 * 3 *

gold - nen Aug - lein auf, mit al - - lem, was da

3 * 3 * 3 *

rei - - zend ist; du sü - ße Maid, steh auf, mit

3 * 3 *

al - lem, was da rei - zend ist, du sü - ße Maid, steh auf, steh

sempre cresc. ed animato

ff con fuoco

3 * 3 *

auf, 8. steh auf, 8. du sü - - ße Maid, steh auf, 8. steh

auf, 8. steh auf, 8. du sü - ße Maid, steh auf!

Wenn schon die lie - be gan - ze Nacht der Ster - - ne lich - - tes 4

sempre marcato il canto

Heer 8. hoch ü - - ber dir im Wech - - sel wacht, so

hof - - fen sie noch mehr, so hof - - fen sie noch

mehr,

daß

molto fuoco

marcatiss.

f ff

♩

♩

7 7

auch

dein Au -

- gen -

stern

sie grüßt.

Er -

brillante leggiero

p ma ben articolato il canto

♩

* ♩

* ♩

Ped. simile

wach!

sie war -

- ten

drauf,

weil

du

doch gar

so

rei - zend bist,

du

sü -

- Be

Maid,

steh

auf,

weil

du doch gar so rei - - zend bist, du sü - - ße Maid, steh

sempre più f ed animato

auf, steh auf, steh auf, du

molto energico
sf

sü - ße Maid, steh auf, steh auf, steh auf,

sf *dim.*

du sü - - ße Maid, steh auf!

dolciss. *rallent.* *poco a poco* *armonioso*

pp *ppp*

Franz Liszt

Rastlose Liebe

(by Schubert)

Presto molto appassionato



p molto agitato *cresc.*

The piano introduction consists of two staves. The right hand features a rapid, ascending eighth-note scale in the treble clef, while the left hand plays a rhythmic accompaniment of eighth notes in the bass clef. The music is in the key of D major and 2/4 time.

Dem Schnee, dem Re - gen, dem Wind ent - ge - - gen, im



The first vocal line is written on a single staff. It begins with a half note 'Dem' followed by eighth notes for 'Schnee, dem Re - gen, dem Wind'. The melody is in the treble clef and features a mix of eighth and quarter notes.

Ped. simile

Dampf der Klüf - - te, durch Ne - - bel - düf - te, im - - mer



The second vocal line continues the melody. It includes a triplet of eighth notes in the phrase 'im - - mer'. The piano accompaniment features a triplet of eighth notes in the right hand.

ff precipitato

zu, im - - - mer zu, oh - - -



The third vocal line features a triplet of eighth notes in the phrase 'zu, oh - - -'. The piano accompaniment includes a triplet of eighth notes in the right hand.

ne Rast und Ruh!



The final vocal line includes a triplet of eighth notes in the phrase 'ne Rast und Ruh!'. The piano accompaniment features a triplet of eighth notes in the right hand.

dim. subito

p leggiero

Lie - - ber durch Lei - - den wollt ich mich schla - gen,

dolce sempre agitato ed appassionato

Ped. simile

als so ————— viel Freu - den des Le - - bens er - -

cresc.

poco riten.

tragen. Al - les das Nei - gen von Her - zen zu

dolciss.

legato

pp amorooso non troppo agitato

col Ped.

Her - zen, ach! wie so ei - gen schaf - fet es

Schmer - zen. Wie soll ich fliehn? Wäl - - der - wärts

cresc. subito

f con anima

sf

zieh'n?

al - - les,

al - - - - - les ver -

Musical score for the first system, featuring piano accompaniment with *sf* markings and vocal line fragments.

ge - bens!

Musical score for the second system, featuring piano accompaniment with first and eighth fingerings and a vocal line fragment.

Kro - ne des Le - bens, Glück oh - ne
sempre marcato il canto

Musical score for the third system, featuring piano accompaniment with *p*, *più dim.*, *dolce*, and *col Ped.* markings.

Ruh, Lie - be bist du, o Lie - be bist du,

Musical score for the fourth system, featuring piano accompaniment with a vocal line fragment.

Glück oh - ne Ruh, Lie - - be bist du,

Musical score for the fifth system, featuring piano accompaniment with *sf* markings and a vocal line fragment.

Kro - ne des Le - bens, Glück oh - ne Ruh, Lie - be bist du, o

f sempre marcato

Lie - be bist du, o Lie -

ff

8

f

sf

- be, Lie - be bist du.

Ancora più Presto

sf

fff

senza Ped.

Franz Liszt

Der Wanderer

(by Schubert)

Lento assai

First system of the piano score. The right hand features a melody with triplets, marked *p*. The left hand provides a steady accompaniment. The system concludes with a *cresc.* marking.

Second system of the piano score. The right hand continues the melodic line, marked *mf*. The left hand accompaniment remains consistent. The system ends with a *dim. molto* marking.

Third system of the piano score. The right hand features a long, sweeping melodic phrase under a large slur. The left hand accompaniment is more active. The system concludes with a *lunga* marking and the tempo instruction *recitando (lento)*.

Fourth system of the piano score. The right hand has a melodic line with lyrics: "her, es dampft das". The left hand accompaniment is marked *pp*.

Fifth system of the piano score. The right hand has a melodic line with lyrics: "Tal, es braust das". The left hand accompaniment is marked *cresc.* and *f*.

Meer.
sempre più cresc.

es

Musical notation for the first system, featuring piano accompaniment with chords and a melodic line in the bass clef.

braust

das

Musical notation for the second system, continuing the piano accompaniment with a more active bass line.

Meer.

molto espress.
m.d. m.s.

rf appassionato

smorz.

Musical notation for the third system, showing dynamic markings and a change in tempo/character.

Ich wand - le still, bin we - nig froh,

dolciss.
p semplice

espr.

Musical notation for the fourth system, including vocal line and piano accompaniment.

und im - mer fragt der Seuf - - zer wo? im - mer

Musical notation for the fifth system, continuing the vocal and piano parts.

wo?

Die Son - - ne dünkt mich
molto accentuato il canto

molto dim. pp

gli accompagnamenti p staccati

hier so kalt, die Blü - - te welk, das Le - - ben alt, und

e sempre arpeggiati

was sie re - - - den, lee - - - rer Schall, ich

bin ein Fremd - - - ling

ü - - - ber - all.

Wo

pp
smorz.

bist du, wo bist du, mein ge-lieb - tes Land? ge -

Più animato

con anima
delicatamente * *Ped. simile*

sucht, ge - ahnt, und nie

pp

ge - kannt. Das Land, das Land so hoffnungsgrün,

Allegro vivo

ritard. *dolce*

so hoffnungsgrün, das Land, wo mei - ne Ro - sen blühn, wo

f *leggiermente* *sempre marcato il canto* *cresc.*

mei - ne Freun - de wan - delnd gehn, wo mei - - ne To - - ten

f *cresc.*

auf - er - stehn, das Land, das mei - - ne Spra - che spricht, o

molto appassionato
f

Land, wo bist du?

precipitato
ff
f
Tempo I
tento assai

Ich wand - le still, bin we - - nig

pp
dolciss.
p semplice

froh, und im - mer fragt der Seuf - - zer

wo? im - - - mer wo?

rit.
e smorz.
lunga
p

Im

Gei - - - - - ster - - hauch tönt's

misterioso

mir zu - - - - - rück:

f

„Dort wo du

ff

nicht bist, dort ist das

rf *fff*

Glück.“

dol.

Franz Liszt

Ave Maria

(by Schubert)

Lento assai

molto espress. e legato

p dolce

pp

riten.

molto

smorz.

gli accompagnamenti sempre dolci.

il canto sempre marcato ed espressivo

A - - - ve Ma - ri - - - a!

Jung - - - frau

mild!

er - hö - - re einer Jung - frau

*) Die nach unten gestrichenen Noten mit der linken, die nach oben gestrichenen mit der rechten Hand | Les notes: ♭ = main gauche | The ♭ are to be taken by the left, the ♮ by the right hand

Fle - - hen, aus die - - sem Fel - sen starr und wild soll

simile

1

simile

mein Ge - bet zu dir hin we - - - hen. Wir

smorz.

il canto

schla - - fen si - cher bis zum Mor - gen, ob Men - - schen noch so grausam

cresc.

sempre ben marcato

Ped. simile

sind. O Jung - - frau, sieh der Jungfrau Sor - gen, o

mf

Mut - - - ter, hör ein bittend Kind!

radolcendo

smorz.

dolciss.

A - - - - - ve Ma - -

poco riten.

dolciss.

ri - - - - - a!

cresc. ed acceler.

mf

molto diminuendo e ritard.

pp

dolciss. delicatamente

8

8

8

8

il canto sempre marcato ed espressivo

A - - - - - ve Ma - ri - - - - -

gli accompagnamenti sempre p e staccato
Ped come prima

8

8

8

a!

un - - - - -

be - - - - -

fleckt!

Wenn

wir

auf die - - - - - sen Fels hin -

sin - - - - - ken

zum

Schlaf,

und uns dein Schutz be -

deckt, wird weich der har - te Fels uns

8-measure rests are indicated above the treble staff.

dün - ken. *dolciss.* Du

4-measure rests are indicated above the treble staff.

leggierissimo
lä - - - - - chelst, Ro - sen - düf - te we - hen in

un poco più animato

4-measure rests are indicated above the treble staff.

sempre stacc.
die - - - - - ser dum - pfen Fel - sen - kluft. *più cresc.* 0

8-measure rests are indicated above the treble staff.

Mut - - - ter, höre Kin - des Fle - - hen, o

molto rf

This system contains the first four measures of the piece. The vocal line is in a soprano register, with lyrics 'Mut - - - ter, höre Kin - des Fle - - hen, o'. The piano accompaniment features a complex texture with multiple layers of eighth notes and chords. The tempo and dynamics are marked 'molto rf'.

Jung - - - frau, ei - - ne Jung - frau ruft.

dim.

This system contains the next four measures. The vocal line continues with the lyrics 'Jung - - - frau, ei - - ne Jung - frau ruft.'. The piano accompaniment continues with similar rhythmic patterns. The dynamics are marked 'dim.'.

A - - - - - ve Ma - -

pp leggierissimo

dolce

This system contains the final four measures. The vocal line concludes with the lyrics 'A - - - - - ve Ma - -'. The piano accompaniment features a delicate texture with a 'dolce' marking. The dynamics are marked 'pp leggierissimo'.

ri. *smorz.*

This system contains the first two staves of the score. The upper staff features a melodic line with an 8-measure rest indicated by a dotted line. The lower staff provides a harmonic accompaniment. The tempo marking *smorz.* (ritardando) is placed at the end of the system.

accelerando e cresc. molto *rinf.*

This system contains the third and fourth staves. The music becomes more rhythmic and dense. The tempo marking *accelerando e cresc. molto* is placed at the beginning, and *rinf.* (ritornello) is placed in the middle of the system.

dim. e ritenuto *molto*

This system contains the fifth and sixth staves. The music is characterized by a steady, rhythmic accompaniment. The tempo marking *dim. e ritenuto* (diminuendo and ritenuto) is placed at the beginning, and *molto* is placed at the end of the system.

non troppo presto *p dolce*

This system contains the seventh and eighth staves. The music returns to a more melodic and lyrical style. The tempo marking *non troppo presto* is placed at the beginning, and *p dolce* (piano dolce) is placed at the beginning of the lower staff. The system concludes with a final cadence.