

FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

BAND 10

I. FÜR ORCHESTER

KLEINERE ORCHESTERWERKE

NR. 1 BIS 4



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

BERLIN • BRÜSSEL • LONDON • NEW YORK

FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER
FRANZ LISZT-STIFTUNG

I
FÜR ORCHESTER

3. ABTEILUNG

KLEINERE ORCHESTERWERKE

- 1/2. Zwei Episoden aus Lenaus Faust — Two Episodes from Lenau's Faust —
Deux épisodes du Faust de Lenau
Der nächtliche Zug — Nightly March — Le cortège nocturne
Der Tanz in der Dorfschenke — The Dance in the Village Inn —
La danse à l'auberge du village
3. Zweiter Mephisto-Walzer — Second Mephistopheles Waltz — Deuxième
Valse de Méphisto
4. Von der Wiege bis zum Grabe — From the cradle to the grave — Du
berceau jusqu'à la tombe



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REVISIONSBERICHT

Nr. 1. Der nächtliche Zug.

Als Vorlage diente die gedruckte Partitur, erschienen bei J. Schuberth & Cie. 1862. Verlagsnummer 2791.

Zur Vergleichung war mir zugänglich eine Abschrift von Karl Götze mit Korrekturen von Liszt. Sie trägt das Datum 2. Mai 1861 und den Vermerk: Stichvorlage. Ferner eine gedruckte Partitur mit Korrekturen von Liszt vom Juni 1874.

Beide Partituren befinden sich im Lisztmuseum zu Weimar. Die darin enthaltene Vorschrift betreffs der Widmung an Carl Tausig und des Eindruckens von Teilen des Gedichtes in die Partitur wurde befolgt.

Seite 4 stand in der geschriebenen Partitur von unbekannter Hand neben der Vorschrift »a tempo. Äußerst ruhig« die Bemerkung: »Von hier an ein wenig bewegter«. Diese wurde auch damals in die gedruckte Partitur aufgenommen, fehlt aber in der späteren Klavierübertragung.

Da der Meister selbst diese Stelle in verklärter Ruhe spielte, im Gegensatze zu dem fließenden Tempo, welches er stets beim Andante forderte, so glaubte ich mich berechtigt, die Bezeichnung »äußerst ruhig« als eine eindringliche Mahnung, hier das Tempo nicht zu beschleunigen, allein bestehen zu lassen.

Seite 7 »Un poco accelerando«; Seite 12 »agitato molto« und Seite 13 »stringendo« sind der Klavierübertragung entnommen.

Nr. 2. Der Tanz in der Dorfschenke (Erster Mephisto-Walzer).
Material wie oben.

München, Mai 1913.

Die Bemerkung unter NB: »Das Stück ist fast durchgängig im Vierviertel-Takt zu dirigieren« stammt von Liszt. Sie kann selbstverständlich nicht wörtlich befolgt werden, sondern es ist darunter ein viertaktiger Rhythmus zu verstehen.

Die Tempoangaben Seite 30 »un poco meno mosso e rubato«; Seite 33 »vivace fantastico« stammen aus der Klavierübertragung.

Nr. 3. Zweiter Mephisto-Walzer.

Vorlage: Gedruckte Partitur, erschienen bei Ad. Fürstner. Verlagsnummer 2176.

Seite 2, 6. Takt steht in der Vorlage 1. Viol. drittes Sechzehntel, *d*. In der Klavierstimme dagegen *dis*.

Da ich diese Stelle beim Meister in letzterer Fassung gespielt habe und nicht anzunehmen ist, daß er sie im Orchester geändert haben wollte, entschied ich mich für *dis*.

Mehrere Vortragsbezeichnungen entstammen der Ausgabe für Klavier.

Nr. 4. Von der Wiege bis zum Grabe.

Vorlage: Gedruckte Partitur. Verlag Ed. Bote & G. Bock Nr. 12812. Erschienen 1883.

Zum Vergleiche lag vor die Ausgabe für Klavier und eine Instrumentierung der beiden letzten Teile (Manuskript aus dem Liszt-Museum in Weimar).

Die Ergänzungen der vielfach mangelnden Vortragsbezeichnungen sind dem Manuskript und der Klavierausgabe entnommen.

Berthold Kellermann

DER NÄCHTLICHE ZUG

Am Himmel schwere, dunkle Wolken hangen
Und harrend schon zum Walde niederlauschen.
Tiefnacht; doch weht ein süßes Frühlingsbängen
Im Wald, ein warmes, seelenvolles Rauschen,
Die blüentrunken Läfte schwinden, schwellen,
Und hörbar rieseln alle Lebensquellen.
O Nachtigall, du teure, rufe, singe!
Dein Wonneliad ein jedes Blatt durchdringe!
Du willst des Frühlings flüchtige Gestalten
Auch nachts in Lieb' und Sehnsucht wach erhalten,
Daß sie, so lang die holden Stunden säumen,
Vom Glücke nichts verschlafen und verträumen. —
Faust aber reitet fürder durch die Nacht,
Und hat im düstern Unmut nimmer acht
Der wunderbar bewegten Frühlingsstimmen.
Er läßt nunmehr sein Roß gelassen schlendern
Den Weg dahin an frischen Waldesrändern.
Leuchtkäfer nur, die hin und wieder glimmen,
Bedämmern ihm die Pfade manchemal,
Und selten ein verlornen Sternenstrahl.
Je tiefer ihn die Bahn waldeinwärts führt,
Je stiller wird's, und ferner stets verhallen
Der Bäche Lauf, das Lied der Nachtigallen,
Der Wind stets leiser an den Zweigen rührt. —
Was leuchtet dort so hell zum Wald herein,
Daß Busch und Himmel glüh'n in Purpurschein?
Was singt so mild in feierlichen Tönen,
Als wollt' es jedes Erdenleid versöhnen?
Das ferne, dunkle, sehnsuchtsvolle Lied
Weht süßerschütternd durch die stille Luft.
Wie einem Gläubigen, der an der Gruft
Von seinen Lieben weinend, betend kniet,
In seine hoffnungsmilden Schmerzensträume
Hinter den Gräbern flüstern die Gesänge
Der Seligen: so säuseln diese Klänge
Wohllautend durch die aufhorchsamen Bäume.

Faust hält sein Roß und lauscht gespannter Sinne,
Ob nicht der helle Schein und Klang zerrinne
Vor Blick und Ohr, ein träumerischer Trug?
Doch kommst heran, ein feierlicher Zug.
Da scheucht es ihn, in's Dunkel hoher Eichen
Seitab des Wegs mit seinem Roß zu weichen
Und abzuschreiten zwingt unwiderstehlich
Der Zug ihn jetzt, der näher wallt allmählich.
Mit Fackellichtern wandelt Paar an Paar,
In weißen Kleidern, eine Kinderschar,
Zur heilig nächtlichen Johannisfeier,
In zarten Händen Blumenkränze tragend;
Jungfrauen dann, im ernsten Nonnenschleier
Freudvoll dem süßen Erdenglück entsagend;
Mit Kreuzen dann, im dunkeln Ordensrocke,
Ziehn priesterliche Greise, streng gereiht,
Gesenkten Hauptes, und in Bart und Locke
Den weißen Morgenreif der Ewigkeit.
Sie schreiten singend fort die Waldesbahnen.
Horch! wie in hellen Kinderstimmen singt
Die Lebensahnung, und zusammenklingt
Mit greiser Stimmen tiefem Todesahnen!
Horch, Faust, wie ernster Tod und heitres Leben,
In Gott verloren, hier so schön verschweben!
Er starrt hervor aus dunklem Buschesgitter,
Die Frommen um ihr Glück beneidend bitter.
Als sie vorüber, und der letzte Ton
Des immer fernern, leisern Lieds entflohn,
Und als der fernen Fackel letzter Schein
Den Wald noch einmal zauberhell verklärt,
Und nun dahin am Laube zitternd fährt,
Als Faust im Finstern wieder steht allein:
Da faßt er fest und wild sein treues Roß,
Und drückt das Antlitz tief in seine Mähnen
Und weint an seinem Halse heiße Tränen,
Wie er noch nie so bitter sie vergoß.

Lenau.

Zwei Episoden aus Lenaus Faust.

Two Episodes from Lenau's Faust. Deux épisodes du Faust de Lenau.

Lenau „Faust“-jának két epizódja.

Nº 1.

Der nächtliche Zug.

Nightly March.

Le cortège nocturne.

Ejjeli menet.

Carl Tausig gewidmet.

Am Himmel schwere dunkle Wolken hangen
Und harrend schon zum Walde niederlauschen.
Tiefnacht . . .

Andante moderato e mesto.
Langsam und düster.

Franz Liszt.
Komponiert 1858/59.

3 Flöten.
2 Hoboen.
Später Englisch Horn.
Later English horn.
Plus tard Cor anglais.
Később angolkürt.
2 Klarinetten in A.
2 Fagotte.
2 Hörner in F.
2 Hörner in E.
2 Trompeten in E.
2 Tenorposaunen.
Baßposaune u.
Tuba.
Pauken.
Gis. E.

Später Harfe und eine Glocke in Cis. NB. in Ermangelung der Glocke: Tamtam.
Later Harp and a bell in C#. Note. Gong where no bell available.
Plus tard la harpe et une cloche en ut#. NB. à défaut de cloche un tamtam.
Később harpa és egy cis-harang. NB. harang híján tam-tam.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Andante moderato e mesto.
Langsam und düster.

Aufführungsrecht vorbehalten.

tranquillo

2 Fl.

Klar. ten.

Fag.

ten. 1. u. 2. Horn muta in E.

Hr.

1. Viol.

2. Viol.

Br.

Vcl. u. Kb.

cresc.

p

ruhig

ruhig

a 2

p

tranquillo

2 Fl.

Hob.

Klar.

Fag.

A

pp smorz.

pp smorz.

pp smorz.

pp

pp

pp

pp

pp

pp

con sordino

con sordino

con sordino

A

riten. molto

riten. molto

..... doch weht ein süßes Frühlingsbängen
Im Wald, ein warmes, seelenvolles Rauschen,
Die blüthen-trunknen Lüfte schwinden, schwellen,

Und hörbar rieseln alle Lebensquellen.
O Nachtigall, du teure, rufe, singe!
Dein Wonneliied ein jedes Blatt durchdringe!

Alla breve taktieren.
a tempo. äußerst ruhig. *estremamente calmo.*

2 Fl. *misterioso*

Hob. *misterioso*

Klar. *misterioso*

Fag. *misterioso*

Hr. 1. 2. 3 in E *misterioso*

Pk. *ppp*

ppp *ppp*

p dolciss. *sempre p*

p dolciss.

p dolciss.

p dolciss.

legato

Alla breve taktieren.

Hob.

Klar.

Fag.

Hr. 1. 2. 3. *smorz.*

Pk. *muta Gis in Fis* *smorz.*

1. Viol. *espress.*

2. Viol. *trem.*

Br. *pp* *trem.*

Vel. *pp* *trem.*

Kb. *pp*

B

Fl. *p*

Hob. *p* *ruhig, tranquillo.*

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

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

1. Viol. *p*

2. Viol. *(p)* *pizz.*

Br.

Vel.

poco rall. - - - *a tempo. Immer äußerst ruhig. sempre estremamente calmo.*

Fl. *dim. smorz.* *pp*

Hob. *dim. smorz.* *pp*

Klar. *pp*

Fag. *pp*

Hr. *pp*

Pk. Fis. E. *pp*

1. Viol. *ppp*

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

Br. *p dolciss.*

Vel. u. Kb. *p dolciss.*

poco rall. - - - *p legato un poco marc.*

*) Den Triller in den Flöten und Violinen sehr üppig. *The shake in the flutes and violins very brilliantly.*
Le trille des flûtes et des violons très serré.
A fuvola é hegedű trillái sűrűek.

a tempo. Immer äußerst ruhig. sempre estremamente calmo.

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

C un poco accelerando

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

C pp

(un poco accelerando)

poco rall. - - -

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

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

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

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

Fag. *dim.* *a 2* *p*

Hr. in F. *p* *dolciss.*

Tr. *p* *dolciss.*

Pos. 1. 2.

Pos. 3. u. Tuba.

Pk.

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

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

Br. *p*

Vcl. *p*

Kb. *p*

poco rall. - - -

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

Kl. Fl.

2 Fl.

a 2

a 2

a 2

pp

p

mf e rinforz.

mf e rinforz.

trem.

legato e marc.

legato e marc.

Detailed description: This is a page of a musical score for Clarinet in F major (Kl. Fl.). The score is arranged in two systems of staves. The first system includes a Clarinet part (2 Fl.), a Bassoon part (B), and a Cello/Double Bass part (C). The second system includes a Violin part (V), a Viola part (V), and a Cello/Double Bass part (C). The music is written in 2/4 time. The key signature has one flat (B-flat). The score contains various musical notations such as slurs, accents, and dynamic markings. Performance instructions include 'a 2' (second ending), 'pp' (pianissimo), 'p' (piano), 'mf e rinforz.' (mezzo-forte and rinforzando), 'trem.' (trémolo), and 'legato e marc.' (legato and marcato).

D

dim. p

dim. p

dim. p

dim. p

p sempre dolciss.

p sempre dolciss.

dim. p

dim. p

dim. p

dim. p

dim. p

D

a 2
sf
dim.
a 2
sf
dim.
a 2
a 2
dim.
a 2
dim.
pp
p
pp
sfz e rinfors.
dim.
sfz e rinfors.
dim.
trem.
sfz
dim.
legato e marc.
dim.
legato e marc.
dim.

accelerando

E

The first system of the musical score consists of six measures. It features a complex texture with multiple staves. The top two staves (treble clef) contain dense chordal textures with many notes beamed together. The third staff (treble clef) has a melodic line with accents and slurs, marked with a piano (*p*) dynamic. The fourth staff (bass clef) has a melodic line with slurs, also marked with a piano (*p*) dynamic. The fifth and sixth staves (treble clef) contain rhythmic accompaniment with slurs. The bottom two staves (bass clef) are mostly empty, with some notes appearing in the final measure. Dynamics include *p* and *cresc.* (crescendo).

The second system of the musical score consists of six measures. It continues the complex texture from the first system. The top two staves (treble clef) have dense chordal textures. The third staff (treble clef) has a melodic line with accents and slurs, marked with a piano (*p*) dynamic. The fourth staff (bass clef) has a melodic line with slurs, also marked with a piano (*p*) dynamic. The fifth and sixth staves (treble clef) contain rhythmic accompaniment with slurs. The bottom two staves (bass clef) are mostly empty, with some notes appearing in the final measure. Dynamics include *p* and *cresc.* (crescendo).

accelerando

E

più accelerando

(agitato molto)

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves. The second system includes a grand staff and three additional staves. The music is characterized by dense, rhythmic textures with frequent accents and dynamic shifts. Key markings include *più cresc.* (more crescendo), *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano). Performance directions include *più accelerando* and *(agitato molto)*. Specific notes are marked with *non troppo sf* and *(mf)*. The score concludes with *più accelerando* and *(agitato molto)*.

G. P.

The first system of the musical score consists of ten staves. The top two staves are for the first violin and second violin, both playing a triplet of eighth notes with accents and dynamic markings. The third staff is for the first viola, and the fourth for the second viola, both playing a triplet of eighth notes. The fifth staff is for the first cello, and the sixth for the second cello, both playing a triplet of eighth notes. The seventh staff is for the first bassoon, and the eighth for the second bassoon, both playing a triplet of eighth notes. The ninth staff is for the first clarinet, and the tenth for the second clarinet, both playing a triplet of eighth notes. The score includes dynamic markings such as *ff* and *a 2*.

(stringendo)

The second system of the musical score continues the complex notation from the first system. It features ten staves with various musical notations, including triplets, accents, and dynamic markings. The score includes the instruction *(stringendo)* and dynamic markings such as *ff*. The notation is dense and intricate, typical of a late 19th or early 20th-century orchestral score.

G. P.

(stringendo)

G. P.

Faust aber reitet fürder durch die Nacht,
Und hat im düstern Unmut nimmer Acht
Der wunderbar bewegten Frühlingsstimmen.
Er läßt nunmehr sein Roß gelassen schlendern
Den Weg dahin an frischen Waldesrändern.

F

Klar. Tempo I. Andante moderato.

Hr. 1. 2. *ten.*
 gestopft. stopped. cuivré. *ten.*
 1. Viol. *ten.*
 2. Viol. *ten.*
 Br. senza sordino *pizz. gleichmäßig. equalmente.*
 Vel. *pizz. gleichmäßig. equalmente.*
 Kb. *pizz. gleichmäßig. equalmente.*

F Tempo I. Andante moderato.

2 Fl.
 Hob.
 Klar. *ten.*
 Fas. *ten.*
 Hr. 1. 2. *ten.*
pizz.
 senza sordino *px.*
pizz.
 senza sordino *p.*

2 Fl.

Hob.

Klar.

Fag.

1. Viol.

2. Viol.

Br.

Vel.

Kb.

pp

pp

pp

pp

pp

G

G

2 Fl.

Hob.

Klar.

Fag.

Hr. 1. 2. in F.

ten.

bb

f

ten.

bb

f

ten.

bb

f

Muta in E.

2 Fl.
Hob.
Klar.
Fag.

sempre p

p *pp*

H

più dim.

H

Was leuchtet dort so hell zum Wald herein,
 Daß Busch und Himmel glüh'n in Purpurschein?
 Was singt so mild in feierlichen Tönen,

Als wollt' es jedes Erdenleid versöhnen?
 Das ferne, dunkle, sehnsuchtsvolle Lied
 Weht süßerschütternd durch die stille Luft.

Alla breve taktieren. —
 Un poco più mosso.

{ schwebend, aber nicht schleppend.
 calmly, but not dragged.
 flottant, mais sans traîner. — „lebegő“ de el nem nyújtott tempóban.

2 Fl.
 Hob.
 Klar.
 Fag.
 Hr. in E.
 Tr. in E.
 Pos. 1. 2.
 Pos. 3. u. Tuba.
 Pk.
 Glocke in Cis.
 Harfe. mf
 1. Viol.
 2. Viol.
 Br.
 Vcl.
 Kb.

p dolce, un poco espress.
p dolce, un poco espress.
ppp poco cresc. - - - - - dim.

arco
p misterioso
divisi
trem.
pp misterioso
arco
trem.
pp misterioso
arco
p

Un poco più mosso.
 Alla breve taktieren. —

{ schwebend, aber nicht schleppend.
 calmly, but not dragged.
 flottant, mais sans traîner.
 „lebegő“ de el nem nyújtott tempóban.

NB. Die Blasinstrumente und Harfe wie fernes Glockengeläute — immer sehr ruhig.
 NB. The wind-instruments and harp like a peal of bells from afar — always very tranquilly.
 NB. Les instruments à vent et la harpe imitent une sonnerie lointaine de cloches, — toujours très calme.
 NB. A hárfa és a fúvók hangja úgy hangozsék, mint távoli harangszó, — mindig nagyon nyugodtan.
 F. L. 15.

The musical score consists of several systems of staves. The top system includes three treble clef staves and one bass clef staff, all marked *sempre p*. The second system features two treble clef staves and two bass clef staves, with dynamics *un poco cresc.* and *a 2*. The third system shows a single treble clef staff with *ppp* and *poco cresc.*, and a single bass clef staff with *ppp*. The fourth system has two treble clef staves, with *sempre arpeggiando* and *cresc.*. The fifth system includes two treble clef staves and two bass clef staves, with *p misterioso trem.*, *pp misterioso trem.*, *pp misterioso*, and *divisi*. The score concludes with a *p* dynamic and a final *I* marking.

This musical score page contains several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent melodic line in the right hand with dynamics *pp* and *p*. The bottom system continues the piano accompaniment with similar dynamics and includes the instruction *sempre p*. The score is written in a key with two sharps (D major or F# minor) and a 3/4 time signature.

The image shows a page of a musical score, likely for a string quartet, consisting of two systems of staves. The key signature has one sharp (F#). The first system consists of five staves. The first staff has a dynamic marking of *ff* and a first ending bracket labeled 'I'. The second staff has a dynamic marking of *cresc.* and a '2' above it. The third staff has a dynamic marking of *cresc.* and a '2' above it. The fourth staff has a dynamic marking of *cresc.*. The fifth staff has a dynamic marking of *cresc.*. The second system consists of four staves. The first staff has a dynamic marking of *più cresc.*. The second staff has a dynamic marking of *più cresc.*. The third staff has a dynamic marking of *più cresc.*. The fourth staff has a dynamic marking of *più cresc.* and 'arco' below it. At the end of the second system, there is a dynamic marking of *ff* and a first ending bracket labeled 'I'.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The music is characterized by rapid, repetitive rhythmic patterns, often marked with 'a 2' (allegretto 2). The notation includes many slurs and accents, indicating a fast and energetic performance style.

The second system of the musical score also consists of four staves, continuing the piece in the same key signature. The dynamic marking 'sf wild. furioso' (sforzando, wild, furioso) is prominently displayed at the beginning of each staff. The rhythmic patterns are consistent with the first system, maintaining the high energy and intensity of the piece.

ff

poco rit.

M

dolce
 dolce
 I. dolce
 I. dolce
 sempre sord.
 sempre sord.
 p
 a 2
 p
 dolce

poco rit.

M

1. 2. Fl.
 Hob.
 Engl. H.
 Klar.
 Fag. I.
 Hr.
 con sord.
 p dolce
 con sord.
 p dolce
 con sord.
 p dolce
 p dolce
 sempre dolce
 sempre dolce
 sempre dolce
 dolce a 2
 dolce a 2
 dolce dolce
 arco
 p

N

Kl. Fl.

0

Fl.

Hob.

Engl. H.

Klar.

Fag. a 2

a 2

Hr.

Tr. in E.

1. u. 2. Pos.

3. Pos. u. Tuba.

Pk.

Glocken.

p dolce

mezzo forte, non troppo

mezzo forte, non troppo

mezzo forte, non troppo

mezzo forte, non troppo

mezzo forte, non troppo

Harfe.

mezzo forte

mezzo forte

mezzo forte

mezzo forte

First system of musical notation. It consists of a grand staff with five staves. The top two staves are vocal parts, with the upper staff marked *p* and *a 2*. The middle two staves are piano accompaniment, with the lower staff marked *p*. The bottom staff is a separate piano part, with the upper staff marked *pp* and *a 2*, and the lower staff marked *pp*. The system includes various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation, continuing from the first system. It consists of a grand staff with five staves. The top two staves are vocal parts, with the upper staff marked *p*. The middle two staves are piano accompaniment, with the lower staff marked *p*. The bottom staff is a separate piano part, with the upper staff marked *p* and *pp*, and the lower staff marked *p*. The system includes various musical notations such as notes, rests, and dynamic markings.

P

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

The second system of the musical score continues the composition from the first system. It features the same ten-staff layout. The notation includes various rhythmic patterns and melodic lines. A dynamic marking 'P' (piano) is located at the bottom center of the system. The key signature and time signature remain consistent with the first system.

P

poco a poco accelerando, ma poco.

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

The second system of the musical score consists of ten staves. The top two staves are for the vocal line, with the first staff containing a melodic line and the second staff containing a bass line. The remaining eight staves are for the piano accompaniment, including the right and left hands. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The tempo marking 'poco a poco accelerando, ma poco.' is written below the first staff. Dynamic markings include 'mf' (mezzo-forte) and 'p' (piano). The score includes various musical notations such as notes, rests, slurs, and ties.

poco a poco accelerando, ma poco.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the upper staff containing a melodic line and the lower staff containing a bass line. The remaining eight staves are for the piano accompaniment, divided into four pairs. The music is written in a key with one flat (B-flat) and a common time signature. A large 'Q' is positioned above the first measure of the piano accompaniment. Dynamic markings include 'cresc.' in the vocal staves and 'a 2' in the piano staves. The system concludes with a double bar line.

The second system of the musical score continues the composition with ten staves. It features similar notation to the first system, including vocal lines and piano accompaniment. A large 'Q' is positioned above the first measure of the piano accompaniment. Performance instructions include 'sempre legato' and 'cresc.' in the vocal staves, and 'cresc.' in the piano staves. The system concludes with a double bar line.

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

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

R

più cresc. .

più cresc. .

più cresc. .

più cresc. .

più cresc. .

a 2
p sotto voce
Trompeten und Posaunen nicht zu stark.
Trombe e Tromboni non troppo forte.

p sotto voce

sotto voce

più cresc. .

più cresc. .

più cresc. .

più cresc. .

più cresc. .

più cresc. .

simile

simile

simile

più cresc. .

R

kl. Fl.

The first system of the musical score consists of ten staves. The top staff is for the Clarinet in F (kl. Fl.). The subsequent staves are for various instruments, likely strings and woodwinds. The music is characterized by dense rhythmic textures, including sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. There are also markings for accents (*^*) and breath marks (*a 2*). The key signature has one sharp (F#), and the time signature is 2/4.

Fis Cis

sempre f

The second system of the musical score continues the complex rhythmic patterns from the first system. It features ten staves with similar instrumentation. The music maintains the dense texture of sixteenth and thirty-second notes. Dynamic markings include *f* and *ff*. There are also markings for accents (*^*) and breath marks (*a 2*). The key signature remains one sharp (F#), and the time signature is 2/4.

S

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

Muta Fis in F.

dim.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment, indicating a break or a placeholder for a second system of music.

The second system of the musical score continues the complex rhythmic patterns from the first system. It consists of ten staves, with the vocal line at the top and piano accompaniment below. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include 'mf espress.' and 'dim.'. The system concludes with a 'dim.' marking.

S

Fl.
Hob. a 2
Engl. H.
Klar.
Fag. a 2
1. u. 2. Horn.

dimin.

schwebend. quasi alato.

dimin. schwebend. quasi alato.

dimin. schwebend. quasi alato.

dimin. schwebend. quasi alato.

dimin.

divisi

poco a poco riten.

a 2

T

mf

pizz.

arco

dimin.

poco a poco riten.

T

a 2 **molto rit.** **G.P.**

pp **G.P.**

pp *p* *perdendo* *perdendo*

pp **molto rit.** **G.P.**

Als Faust im Finstern wieder steht allein:
 Da faßt er fest und wild sein treues Roß,
 Und drückt das Antlitz tief in seine Mähnen
 Und weint an seinem Halse heiße Tränen
 Wie er noch nie so bitter sie vergoß.

U Tempo I.
 Klar. Sehr heftig. *molto impetuoso.* **sostenuto**

ff **sempre ff**

U Tempo I.
 Sehr heftig. *molto impetuoso.* **sostenuto**

F. L. 15.

Fl. *V* *a 2*

Hcb. *mf*

Klar. *a 2* *mf*

Fag. *mp* *a 2*

Hr. *mp*

Tr. *a 2*

1. u. 2. Pos. *p*

3. Pos. u. Tuba. *p*

Pk. *pp*

F. Cis. *ppp*

1. Viol. *f*

2. Viol. *disperato* *trem.* *mf* *p*

Br. *mf* *trem.* *p*

1. Vcl. *f*

2. Vcl. *disperato* *f*

Kb. *f*

V

ff heftig weinend. con strazio.

dimin.

mf dolente

pp

rinf. molto

ff heftig weinend. con strazio.

dimin.

W

rit. rit.

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

p *pp* *p* *pp* *p* *pp* *p perdendo* *p perdendo*

rit. rit. *p perdendo*