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Liszt Hungaria

Symphonische Dichtung

Arrangiert von

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††

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1871

F. Wanderer.

VORREDE.

Liszt hat dieser symphonischen Dichtung kein Programm beigelegt. Der Zuhörer sollte eben schon in der einfachen Bezeichnung »Hungaria« den vorliegenden dichterischen und die musikalische Form des Werkes bestimmenden Stoff erraten.

Trotzdem möchte ich als Bearbeiter, des leichteren Verständnisses halber, einige Worte voraussenden. So wie die erste Vorlage der symphonischen Dichtung »Heroïde funèbre« in der Symphonie revolutionnaire (1830) (welche aber nicht erschienen ist) zu suchen ist, so liegt die erste Anregung zur Hungaria in dem Heroischen Marsch in ungarischem Stil, welchen Liszt ungefähr im Jahre 1844 komponierte. (Vergl. L. Ramanns Liszt-Biographie III. Bd. S. 247.) Doch wurde die Hungaria erst 1854 vollendet und 1856 einer Revision unterzogen.

Wenn je ein Dichter, Seher sein Vaterland in unsterblichen Tönen verherrlicht hat, so ist in erster Linie F. Liszt zu nennen. 19 Rhapsodien künden uns die Welt: »Wo der Marosch barsche Wogen brausend durch beschäumte Klippen streichen« — eine Welt, die uns so herrlich Lenau besingt:

»Ich zog durchs weite Ungarland,
Mein Herz fand seine Freude,
Als Dorf und Busch und Baum verschwand
Auf einer stillen Heide.
Die Heide war so still, so leer.
Am Abendhimmel zogen
Die Wolken hin, gewitterschwer,
Und leise Blitze flogen.«

Aber nicht bloß die Rhapsodien verkünden den Ruhm Ungarns, auch die Krönungsmesse und die hl. Elisabeth sind Denkmäler, welche Liszt seiner Nation hinterließ.

»O Kindheitstraum! Erinnerung zeigt mir plötzlich längst ver-
geß'ne Zeiten;
Aus gold'nem Nebel dämmernd steigt mein Vaterland mit duft-
gen Weiten.

Mein Ungarland, mein Ungarland.«

(Aus dem Oratorium »Legende der hl. Elisabeth«.)

Als Vörösmarty in herrlichen Versen Liszt bat, ein nationales Tongebilde der ungarischen Nation zu schenken, so fanden diese Verse in Liszts nachdichterischem Empfinden sofort den gewünschten Ausdruck.

»Ein Lied gib uns, du der Töne Meister!
Wenn es uns früh'rer Tage Bild entrollt,
Sei es Flügel dann der Sturmesgeister,
D'raus der Schlachten ferner Donner grollt,
Und in ihrem wogenden Gedränge
Schallen laut des Siegs Triumphgesänge.
Gib ein Lied uns, das im Reich der Schatten
Uns're Väter aus den Gräbern weckt,

Daß im Enkel sich die Seelen gatten,
Deren Hülle nun der Rasen deckt,
Segen spendend Ungarns teurem Laude,
Dem, der's je verraten — Fluch und Schande.
Denkst du trüber Zeiten, dunkler Grüfte;
Dumpf ein Schleier deiner Saiten Klang,
Sei dein Ton ein Flötenhauch der Lüfte,
Der durchs Herbstland schauert, leis und bang,
Und bei dessen träumerischen Weisen
Schmerz und Trauer unser Herz umkreisen.«

Vörösmarty.

Liszt antwortete auf diese Verse mit seinem Werke »Hungaria«.

Wie der Gedanke der Erlösung der Menschheit aus dem Elend durch Kampf und Festhalten der Ideale, und die Ideen der Befreiung aus den Fesseln durch sämtliche symphonische Dichtungen Liszts ziehen, so erscheinen auch diese Ideen in der Hungaria und hier speziell in nationaler Gestalt.

Während Berlioz als Pessimist die »Idée fixe« im Hexensabbath des Lebens vernichtet und zertötzt zugrunde gehen läßt (Symphonie fantastique), und in seiner Harald-Symphonie den Helden im wüsten Treiben der Briganten (die dem lichtspendenden Künstler sich entgegenstimmende Welt der böartigen Feinde, die in ihrer »Schwere« alles erdrücken) samt seinen Idealen verenden läßt, — sieht Liszt als Optimist in allen seinen Werken die Erlösung des Ideals aus den Banden der Gemeinheit.

Con duolo beginnt, trionfante endigt die »Hungaria«.

Das Largo con duolo führt uns die einsame traurige unermeßliche Puszta vor die Augen.



Da ertönt plötzlich ein Thema marciale. Wir sehen kühne Reiter durch die weite Puszta ziehen.



Kaum ist dieser Marsch, dessen Charakter kein froher Reitermarsch ist (denn er ist ernst, finster, führt zum Kampf, Sieg oder Tod), vorüber, so sehen wir wieder die Puszta in nächtlicher Einsamkeit, die nur durch die schwermütigen Töne der Fiedel unterbrochen wird.



Nachdem das Violin-Solo verklungen, setzen die Hörner schaurig ein und der Kampf beginnt. Man vergleiche dieses Tongemälde, welches wirklich eine Schlacht vorstellt, und in welchem tatsächlich die Themen gegeneinander anprallen, mit der geisterhaften Schlacht in der »Hunnenschlacht« Liszts.

Dazu braust der Sturm:



und rast über die Puszta.



Doch plötzlich steht die einsame Puszta wieder vor uns.

Largo con duolo.



Ich möchte diese Weise mit seiner Fortsetzung das »Nachtlied« nennen.

Da ertönen, wie von weitem, schaurige Klänge. Wir ahnen: Es ist das Grablied für die gefallenen Helden.

»Dort ist die Gräberinsel, die schweigsame; dort sind auch die Gräber meiner Jugend. Dahin will ich einen immergrünen Kranz des Lebens tragen.« Nietzsche.



Verklungen ist die »traurige Weise«, da ertönen *p* die Pauken, die Mil.-Trommel gibt den Rhythmus und die Hörner erschallen zu neuem Kampf.

Dazu wieder das Brausen des Sturmes.



Dieser Kampf endet in einem stolzen Allegro trionfante.



Hierauf stürmt ein wilder Czardás (*Presto giocoso*) an uns vorüber: »Freiheit, Sieg, Freude!« so jubelt das Zigeuner-Orchester.

Presto giocoso assai.



Unter stolzen Fanfaren



schließt mit einem jubelnden Siegeshymnus die »Hungaria«.

Noch ein Wort wäre über die Art der Aufführung zu sagen.

Man hüte sich vor zu schnellen Tempi. Und besonders in den Kampfszenen müssen die Themen enorm prägnant auftreten.

Auch das *Presto giocoso* und der Schluß dürfen nicht zu schnell sein, besonders letzterer muß gewaltig und pompös erklingen.

Leider haben unsere Dirigenten, obgleich Liszt jetzt schon 13 Jahre tot ist, noch immer nicht dieses grandiose Tongemälde richtig gewürdigt, und es weilt noch immer — zumal diejenigen, »welche dem Meister den Lorbeerkrantz vom Haupte fressen und dann stotzig und stolz davongehend sagen, Liszt ist kein Komponist«, noch immer die traurige Majorität bilden — ebenso wie die genialen symphonischen Dichtungen Prometheus, Bergsymphonie, Hamlet usw., im Reiche der unverständlichen Werke!!

Möchten doch endlich die Dirigenten vom Geiste der »Schwere« lassen und selbst Lichtspender werden, indem sie uns diese Werke Liszts aus der Dunkelheit der Nacht zum Lichte emporführen.

Wien, August 1903.

August Stradal.

Hungaria.

Symphonische Dichtung für großes Orchester
von
FRANZ LISZT.

Bearbeitung von August Stradal.

Largo con duolo.

First system of the score. Treble clef staff contains woodwinds: Fag. (Bassoon), Hrnr. (Horn). Bass clef staff contains strings: Vell. (Violin), C-BB. (Cello/Bass), BB. pos. (Bassoon), Tub. (Tuba). Dynamics include *sfz* and *p*.


Second system of the score. Treble clef staff includes Engl. H. (English Horn), Klar. (Clarinet), Hrnr. (Horn), and Tromp. (Trumpet). Bass clef staff includes Fag. (Bassoon), Vell. (Violin), and C-BB. (Cello/Bass). Dynamics include *p*, *cresc.*, and *sfz*.

Third system of the score. Treble clef staff includes Vell. (Violin) and C-BB. (Cello/Bass). Dynamics include *rinf.* and *poco rit.*

Quasi Andante marziale.

Fourth system of the score. Treble clef staff includes Klar. (Clarinet), Fag. (Bassoon), and Br. (Trumpet). Bass clef staff includes Vell. (Violin) and C-BB. (Cello/Bass). Dynamics include *p marcato*.

Fifth system of the score. Treble clef staff includes Ob. (Oboe), Klar. (Clarinet), and Viol. (Violin). Bass clef staff includes Vell. (Violin) and C-BB. (Cello/Bass).

* NB. Bei den punktierten Noten  sollen die 32^{tel} sehr kurz gehalten und die 16^{tel} etwas markiert werden.

marcato
Hrn I. Viol. Fag. Br. Vcll. 6

Viol. Ob. *sfz*

Ob. Klar. Viol. *f*

Fag. Vcll. C-BB.

Ob. Klar. Fag. Hrn. Str. *f marcato* Vcll. C-BB. *cresc.* Viol. Br. Fag. Hrn. Vcll. C-BB.

Ob. Klar. Viol. Br. *cresc.*

ff *poco rallentando* Klar. Br.

Largo con duolo. *espressivo* Fl. Ob. Engl. H. Fl. Ob. *p espressivo* Fag. Klar.

Engl.H.
Fag.
Viol. Br.
Klar.
pp *pp*

Quasi Andante marziale.
marcato

Hrn I.
Viol.
Fag.
Vell. 6
Ob.
Viol.

Vell. 6
Fag.
Ob.
Klar.
Viol.
Fag.
Vell.
C-BB.

Hrn I.
Vell. 6
più f
Klar.
Ob.
p

Hrn I.
Fag.
Vell.
C-BB.
Klar.
Fl.
f *p*

Hrn I.
Viol. h.
Br.
Vell.
C-BB.

molto espressivo

cantabile

p
Str.
Viol.
Klar.
Fag.
Vcll.
m.g.
m.d.

m.g.
Vcll.

Fl.
Ob.
Vcll.
Klar.
Fag.
m.g.



Poco animato.

un poco marcato

Fl.
Klar.
Fag.
Str.
Vcll.

Str.
Fl.

Klar.
Fag.
Viol.
Str.
cresc. molto

* Das erste Sechzehntel  ist in dieser Figur nirgends als zweiunddreißigstel  zu spielen, sondern breit und klagend zu accentuieren.

Fl. b2
Ob.
Klar.
Fag.
Hrar.

Str.

Fl. b2
Klar.
Fag.

Fl. b2
Klar.
Fag.

cresc. -

p

Klar.

Engl. H.

Ob.

Fl.

Fag.

Fl. b2

p

f

Viol. Br. *impetuoso*

Klar.
Fag.

Viol. Br.

Fl. b2
Ob.
Klar.
Fag.

Str.

Str.

Fl. b2
Ob.
Klar.
Fag.

cresc.

p

Klar.

Fag.

Engl. H. *tranquillo* Ob. *p*
 Fag.

Fl. *p* Viol. *diminuendo* Ob. Viol. *pp*
 Fag. Hrnr.

un poco ritenuto espressivo *p leggiero* Viol. *pp*
 mf Str. *una corda*

Fl. Viol. II. *poco rall. perdendosi*

Cadenza ad libitum *espressivo* *8*
 una corda rinf. dim. perdendo: pp mf Str.

p leggiero Viol.

Viol. Fl.

poco rall. perdendo

Cadenza ad libitum

una corda rinf. dim. pp perdendo f tre corde f

Viol. Hrnr. Br.

appassionato f marcato

Fag. C-BB.

f

Fag. C-BB.

sempre f

Fag. C-BB. Hrnr. Vell. C-BB.

ff mf

Fag. Vell.

mf *cresc.* *rinf. molto*
Klar. Fag.

ff Viol. Fl. Klar. 8.....

Viol. Fl. Klar. 8..... Klar. Fag. Viol. Br. Vell. *f*

Continuation of the piano accompaniment from the previous system.

Ob. Klar. Viol. Br. Vell. *cresc. sempre* *ff*

Fl. Ob. Klar. Str. Pos.

Piano introduction with treble and bass staves. The music is in a minor key with a key signature of two flats. The tempo is marked *Allegro eroico*.

Woodwind and string entries. The woodwinds (Ob., Klar., Fag.) play a melodic line with the dynamic marking *rinf. assai*. The strings (Str.) play a rhythmic accompaniment. The tempo is *Allegro eroico*.

Allegro eroico. (Più tosto Moderato.)
(den Rhythmus scharf markiert.)

Trombone and Horn entries. The Trombones (Tromp.) and Horns (Hrnr.) play a rhythmic pattern with the dynamic marking *ff*. The strings (Str.) continue with their accompaniment.

Trombone and Horn entries. The Trombones (Tromp.) and Horns (Hrnr.) play a rhythmic pattern with the dynamic marking *ff*. The strings (Str.) continue with their accompaniment.

Woodwind and string entries. The woodwinds (Ob., Klar., Fag.) play a melodic line with the dynamic marking *ff deciso*. The strings (Str.) play a rhythmic accompaniment.

Horn and string entries. The Horns (Hrnr.) play a rhythmic pattern with the dynamic marking *ff*. The strings (Str.) play a rhythmic accompaniment. The tempo is marked *Vivo*.

Hrnr. Tromp. Fag. Hrnr. Alle Hbl. Alle Blechinstr. Str. Beck. Mil. Trmml.

Ob. Engl. H. Fag. *staccato* Viol. *mf* *p* Viol. *mf* Triang. *f* *p*

Viol. Solo Fl. Klar. *p* Fl. Klar. *dim.* Fl. Triang.

Viol. Klar. Fag. *pp* Str. Vell. *mf* *espressivo*

Allegro moderato.

Klar. Hrnr. Tromp. Hbl. *p* *mf* Vell. *leggiere sempre staccato*

ff deciso

Hrnr. Tromp.

Klar. Fag.

Str.

un poco stringendo

Vivo.

Hrnr. Tromp.

Str.

Hbl.

Ob. Klar. Fag.

Hrnr. Tromp.

Ob. Klar. Fag.

Hrnr. Tromp.

Hrnr.

f

mf

f

Triang.

Ob. Engl. H. Fag.

Ob. Engl. H.

mf

Viol.

Viol. Solo

Viol.

dim.

Fl. Klar.

Fl. Klar.

pp

mf

espressivo

Klar.

Fag.

Br.

Voll.

Poco animato.

Agitato molto.

A

B

Zur Kürzung (welche bei gewöhnlichen Aufführungen zweckmäßig ist) soll der ganze Durchführungssatz vom Buchstaben A an bis zum Buchstaben B Allegro marziale, D dur, übersprungen werden. Diese 6 Takte dienen dann zum Ueberleiten:

A **B**

Hierauf weiter zum Buchstaben B Allegro marziale

(pag. 22.)

Viol.
Klar.
Fag.
Hrnr.
Vcll.
C-BB.

ff *marcato*

Viol.
Br.

Viol.
Ob.
Klar.
Fag.
Hrnr.
Vcll.
C-BB.

cresc.

Viol.
Br.

ff *violente*

Fl.
Klar.
Fag.
Vcll.

rinf.

Fl.
Ob.
Klar.
Engl. H.

ff *fff*

Fag.
Vcll.
C-BB.

8 Viol.

impetuoso
Hrnr.
Hrnr. Tromp. *ff*
accelerando e martellato
Br. Vell. C-Bs.

Fl. Ob. Hrnr.
Klar. Fag. Klar. Fag.
Str.

Hrnr. Fl. Ob. Klar. Fag.
Hrnr. Hrnr.

Fag. Engl. H. Fl. Ob.
Str.

Un poco più mosso.
Str. *dim.* *tr*

Viol. *p marcato*
Br. Vell. Fag.

Viol. Fag. Br. Vell.

This system shows the first two staves of the score. The upper staff is for Violin (Viol.) and the lower staff is for Bassoon (Fag.), Trumpet (Br.), and Trombone (Vell.). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The first measure of the Violin part features a complex rhythmic pattern with eighth and sixteenth notes.

p marcato
Fl. Viol.
espressivo
Str. Ob. Klar. *p cresc.*

This system continues the score with three staves. The upper staff is for Flute (Fl.) and Violin (Viol.). The middle staff is for Strings (Str.), Oboe (Ob.), and Clarinet (Klar.). The lower staff is for Bassoon (Fag.), Trumpet (Br.), and Trombone (Vell.). The Flute part is marked *p marcato* and *espressivo*. The Violin part is marked *p cresc.* (piano crescendo).

Fl. Engl. H. Fag. Vell. C-BB.

This system features four staves. The upper staff is for Flute (Fl.). The middle staff is for English Horn (Engl. H.) and Bassoon (Fag.). The lower staff is for Trombone (Vell.) and Contrabass (C-BB.). The Flute part has a dynamic marking of *f* (forte) and a *p* (piano) marking later in the system.

Fag. Hrnr. Pos. Tub. Br. Vell. C-BB.

This system shows four staves. The upper staff is for Bassoon (Fag.), Horn (Hrnr.), and Trombone (Pos.). The middle staff is for Trombone (Tub.) and Trumpet (Br.). The lower staff is for Trombone (Vell.) and Contrabass (C-BB.). The music features complex rhythmic patterns and dynamic markings.

Engl. H. Fl. Str. Tromp. I. Klar. Fag. Hrnr. Pos. Br. Vell. C-BB.

ff

This system contains five staves. The upper staff is for English Horn (Engl. H.) and Flute (Fl.). The middle staff is for Strings (Str.), Trumpet I (Tromp. I.), and Clarinet (Klar.). The lower staff is for Bassoon (Fag.), Horn (Hrnr.), and Trombone (Pos.). The bottom-most staff is for Trumpet (Br.), Trombone (Vell.), and Contrabass (C-BB.). The music is marked *ff* (fortissimo).

Ob.
Engl. H.

Fl.

etc.

Klar.

fff

ff

tempestuoso

Viol.

Klar.
Fag. D
Hrn. I.

p

Vcll.
CvBB.

Tamt.

cresc.

tempestuoso

Fl.
Klar.
Viol.
Br.

p cresc.

f

Fag.
Pos.
Tub.
Vcll.
CvBB.

marcato largamente

ff

First system of piano introduction. Treble and bass clefs. Key signature: two flats. Starts with a piano (*p*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of piano introduction. Treble and bass clefs. Key signature: two flats. Includes a *cresc.* (crescendo) marking. The music continues with the established rhythmic pattern.

Third system of piano introduction. Treble and bass clefs. Key signature: two flats. The music continues with the established rhythmic pattern.

Fourth system of piano introduction. Treble and bass clefs. Key signature: two flats. Includes dynamic markings *ff* (fortissimo) and *Viol.* (Violins). Instrumentation includes *Tamt.* (Tamtam), *Beck.Gr.Trmml.* (Cymbals and Grand Drums), and *Pk.* (Kettledrums).

Fifth system of piano introduction. Treble and bass clefs. Key signature: two flats. Includes dynamic marking *stringendo* and *fff* (fortississimo). Instrumentation includes *Alle Hbl.* (All Horns), *Alle Blechinstr.* (All Brass Instruments), *Str.* (Strings), *Viol.* (Violins), *Pk.* (Kettledrums), *Mil.Trmml.* (Military Drums), *Beck* (Cymbals), and *Gr.Trmml.* (Grand Drums).

Sixth system of piano introduction. Treble and bass clefs. Key signature: two flats. The music concludes with a final chord.

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

pesante

Fag. Pos. Tub. Str. *ff*

Br. Voll. C-BB.

Piano accompaniment for the second system, marked *pesante*. It includes dynamic markings *ff* and *lang*. Instrument parts for Fag. Pos. Tub. Str., Br. Voll. C-BB., and Horns are indicated.

Largo con duolo. *espressivo*

Engl. H.

f *lang* *p* *una corda pp*

Hrn. (gestft.) Pos. Br. Fag. Klar.

Vell. C-BB.

Piano accompaniment for the third system, marked *Largo con duolo.* and *espressivo*. It includes dynamic markings *f*, *lang*, *p*, and *una corda pp*. Instrument parts for Engl. H., Hrns., Br., Fag., and Klars. are indicated.

Engl. H.

Fag. Klar.

Piano accompaniment for the fourth system, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Instrument parts for Engl. H., Fag., and Klars. are indicated.

Andante.
Tempo di Marcia funèbre.

Fag. C-BB. *p* *p marcato*

Hrn. I. Vell.

Pk. S. Gr. Trmml.

Piano accompaniment for the fifth system, marked *Andante.* and *Tempo di Marcia funèbre.* It includes dynamic markings *p* and *p marcato*. Instrument parts for Fag., C-BB., Hrns., Vell., Pk., S., and Gr. Trmml. are indicated.

Pk. S. Gr. Trmml.

Piano accompaniment for the sixth system, featuring a rhythmic accompaniment in the left hand and a melodic line in the right hand. Instrument parts for Pk., S., and Gr. Trmml. are indicated.

Den Rhythmus scharf markiert.

(con sordini)

Br. Vell.

sempre una corda mf

Fag.

sfz

cresc.

Den Rhythmus scharf markiert.

sfz

Vell.

mf

Klar. Fag.

lamentoso

rinf.

Vell. Solo

cresc.

sfz

dim.

schr lang

B Allegro marziale.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The piano accompaniment is written in the bass clef of each system, while the orchestral parts are in the treble clef. The score includes the following instruments and markings:

- System 1:** Piano (Pk.), Military Drums (Mil. Trmml.), Horns (Hrnr.), Violins (Viol. Br.), and dynamic markings *m.d.* and *p*.
- System 2:** Violins (Viol.), Military Drums (Mil. Trmml.), and dynamic marking *m.d.*.
- System 3:** Violins (Viol. Br.), Military Drums (Mil. Trmml.), Oboe (Ob.), Clarinet (Klar.), and dynamic marking *m.d.*.
- System 4:** Oboe (Ob.), Clarinet (Klar.), Horns (Hrnr.), Violins (Viol. Br.), and dynamic marking *m.d.*.
- System 5:** Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Violins (Viol. Br.), Horns (Hrnr.), and dynamic marking *m.d.*.
- System 6:** Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), and dynamic marking *m.d.*.

das Tempo allmählich beschleunigend von hier bis zum Allegro trionfante.

p Tromp.

Fl. Ob. Klar.

Pk. Mil. Trumml.

p

Hrnr.

Klar. Fag.

Fl. Viol.

p cresc.

Tromp.

Triang. Beck.

Tromp. Pos.

ff

First system of musical notation, measures 1-5. The music is in a key with one sharp (F#) and a common time signature. The upper staff features complex chordal textures with many accidentals. The lower staff has a more rhythmic accompaniment. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, measures 6-10. The upper staff continues with complex textures. The lower staff has a more active line. Dynamic markings include *ff* (fortissimo) and *p* (piano), with a *cresc.* (crescendo) marking between measures 8 and 9.

Third system of musical notation, measures 11-15. The upper staff continues with complex textures. The lower staff has a more active line. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

Fourth system of musical notation, measures 16-20. The upper staff continues with complex textures. The lower staff has a more active line. A dynamic marking of *p* (piano) is present at the beginning. The tempo marking *tempestuoso e stringendo* is written above the first measure.

Fifth system of musical notation, measures 21-25. The upper staff continues with complex textures. The lower staff has a more active line. A dynamic marking of *cresc. molto* (crescendo molto) is present at the beginning.

Sixth system of musical notation, measures 26-30. The upper staff continues with complex textures. The lower staff has a more active line. Dynamic markings include *sf* (sforzando) and *piu cresc.* (piu crescendo). A *marcato* marking is present at the end. A small table of fingering is provided for the right hand in the final measure.

Pos.	1
Fing.	2
Vell.	3
C-BB	4

marcato

First system of piano accompaniment, featuring a treble and bass clef with complex chordal textures and rhythmic patterns.

sempre più rinf.

Second system of piano accompaniment, continuing the complex textures. Includes the instruction *sempre cresc.* in the right hand.

Allegro trionfante.

Third system, featuring woodwind and brass parts. Instruments listed include Ob., Clar., Fag., Horn, Tromp., Str., Mil. Trmml., Beck., and Gr. Trmml. The dynamic marking *fff* is present.

Fourth system, continuing the woodwind and brass parts with various articulations and dynamics.

Fifth system, continuing the woodwind and brass parts.

Sixth system, continuing the woodwind and brass parts.

The first system of the score shows the piano accompaniment. The right hand features a complex texture with many beamed sixteenth notes and chords, while the left hand provides a steady bass line with quarter notes and chords.

Stretto.

The second system begins with the tempo marking **Stretto.** and includes orchestration markings: **Fl. Ob. Klar.**, **Viol. Br.**, **ff**, **Str. Hrnr.**, **Tromp. Pos. Tub.**, **Fag.**, **Beck.**, **Gr. Trmml.**, and **Mil. Trmml.** The piano part continues with similar rhythmic patterns, featuring a triplet of eighth notes in the right hand.

The third system continues the piano accompaniment with dense chordal textures and rhythmic patterns in both hands.

The fourth system shows the piano accompaniment with various articulations and dynamic markings, including accents and slurs.

The fifth system continues the piano accompaniment with complex rhythmic figures and chordal structures.

The sixth system concludes the piano accompaniment on this page, ending with a double bar line and a 2/4 time signature.

Presto giocoso assai.

Fl. Ob. Klar. Fag. Str. Beck.

Viol. Br. Pos. Tub. Str. ff sempre

marcatissimo

Fl. Ob. Klar. Hornr. Tromp. Pos. Str.

Pos. Str.

Str. *pp* *molto* *cresc.*

This system shows the beginning of the string section. The music is in a key with one sharp (F#) and a 2/4 time signature. It starts with a piano (*pp*) dynamic and a *molto* tempo. The score includes a crescendo (*cresc.*) and features a double bar line with repeat dots above it.

Fl. Ob. Klar. Hrnr. Tromp. *ff* *fff*

Str. *fff*

Pk. Beck. Gr Trmml.

This system introduces woodwinds and percussion. The woodwind parts include Flute, Oboe, Clarinet, Horn, and Trumpet. The percussion parts include Snare Drum, Bass Drum, and Cymbals. The string section continues with a fortissimo (*fff*) dynamic. A first ending bracket with a repeat sign and the number '8' is shown above the woodwind parts.

This system continues the string part with a series of chords and rhythmic patterns. The dynamics remain consistent with the previous system.

Hbl. Hrnr. Tromp. Beck. Str.

This system features Horn, Horn, and Trumpet parts. The percussion part includes Snare Drum. The string part continues with rhythmic accompaniment.

Hbl. Hrnr. Tromp. Str.

This system continues the woodwind and string parts. The Horn, Horn, and Trumpet parts are prominent, along with the string accompaniment.

Fl. Ob. Klar. Hrnr. *ff*
Pk. Mil.Trmml. Gr.Trmml.
Str. Fag. 5 2 1 4 2 1

This system shows the beginning of a musical piece. The top staff is for woodwinds (Flute, Oboe, Clarinet, Horn) and the bottom staff is for strings and bassoon. The key signature has two sharps (F# and C#) and the time signature is common time (C). The woodwinds play a rhythmic pattern of eighth notes. The strings play a similar pattern. The bassoon has a triplet of eighth notes. The dynamic marking is *ff* (fortissimo). There are fingering numbers 5, 2, 1 and 4, 2, 1 above the woodwind staves.

This system continues the musical piece. The woodwinds and strings continue their rhythmic patterns. The woodwinds play a sequence of chords. The strings play a sequence of chords. The bassoon has a triplet of eighth notes.

This system continues the musical piece. The woodwinds and strings continue their rhythmic patterns. The woodwinds play a sequence of chords. The strings play a sequence of chords. The bassoon has a triplet of eighth notes.

Ob. Engl.H. Klar. Fag. Hrnr. Tromp. Pos. Tub. *fff* Str. *fff*
Pk. Mil.Trmml. Beck. Triang. Tamt.

This system introduces a new section of the score. The woodwinds and strings play a sequence of chords. The woodwinds play a sequence of chords. The strings play a sequence of chords. The dynamic marking is *fff* (fortississimo). The instruments listed are Oboe, English Horn, Clarinet, Bassoon, Horn, Trumpet, Positon, Tuba, Piccolo, Military Drum, Beck, Triangle, and Tam-tam.

Pos. Tub. *fff*

This system continues the musical piece. The woodwinds and strings play a sequence of chords. The woodwinds play a sequence of chords. The strings play a sequence of chords. The dynamic marking is *fff* (fortississimo). The instruments listed are Positon and Tuba.