

# FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEgeben von der

FRANZ LISZT-STIFTUNG

II. PIANOFORTEWERKE

ETÜDEN

FÜR PIANOFORTE ZU ZWEI HÄNDEN

BAND II



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG  
BERLIN • BRÜSSEL • LONDON • NEW YORK



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II.

## PIANOFORTEWERKE ETÜDEN

FÜR PIANOFORTE ZU ZWEI HÄNDEN

BAND II

- 4) Etudes d'exécution transcendante — Bravour-Studien — Bravour-Studies
- 5) Grande Fantaisie de Bravoure sur la Clochette de Paganini  
Grosse Bravour-Phantasie über das Glöckchen von Paganini  
Great Fantasia di Bravura on Paganini's Campanella



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## ETÜDEN VON LISZT, BAND II.

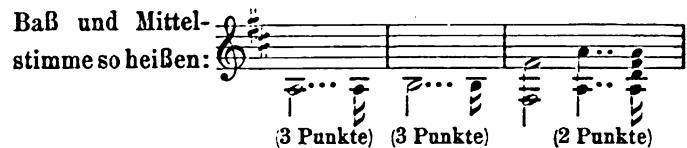
Vorlagen: *Etudes d'exécution transcendante*, Cahier I et II. (Leipzig, Breitkopf & Härtel.)

*Grande Fantaisie de Bravoure sur la Clochette de Paganini*, Oeuvre 2. (Vienne, Pietro Mechetti q<sup>m</sup> Carlo.)

Die Metronom-Angaben sollen nur das ungefähre Maß der Anfangsbewegung andeuten.

Seite 2. Was die hier und später angegebenen Varianten für Piano zu 7 Oktaven betrifft, so sind bei dem erweiterten Umfange unserer heutigen Klaviere durchweg diese Varianten anzuwenden.

- 2. Wegen der Entstehungszeit siehe die Vorbemerkungen zum I. Band.
- 4. 1. Zeile, Auftakt. Das »f« steht nicht in der Vorlage.
- 15. 3. Zeile. Ausnahmsweise erscheint es künstlerisch geraten, die über dem 2. Takt angegebene erweiterte Version für das zweite Mal (S. 20) aufzusparen. Die Form dieser zweiten Angabe der Version läßt erkennen, daß beim erstenmal die Fortsetzung im Haupttext bei der 8. Note des 2. Taktes von Zeile 3 zu erfolgen hätte.
- 18. 1. Zeile, 1. Takt. In der alten Ausgabe lautet die Überschrift: *un poco animato*, welcher Angabe der Herausgeber zustimmt. Mit verhaltener Leidenschaft zu spielen.
- 20. 5. Zeile, 1. Takt. Das plötzliche *mp*, das allein eine weitere Steigerung ermöglicht, ist wohl zu befolgen.
- 24. 3. Zeile, 1., 2. u. 3. Takt. Hier hat die Vorlage eine rhythmische Unklarheit. Vermutlich soll die Melodie in



Seite 26. 4. Zeile, 1. Takt. Für das sechste 32tel der rechten Hand hat die Vorlage ein  $\sharp$  vor *a*. Augenscheinlich soll es vor *g* stehen. (Auflösung des *ges*. Siehe auch I. H.)

- 41. 1. Zeile, 2. Takt. Die erste Doppelnote der r. H. lautet in der Vorlage statt des korrekten
- 44. Vergleiche zur »Eroica« die diesbezügliche Anmerkung (mit Notenbeispiel) in der Vorrede.
- 49. 3. Zeile, 1. u. 2. Takt. Die Legato-Bögen sind vom Herausgeber hinzugefügt. Vergl. die Einleitung zum »Pesther Carneval«.
- 67. 3. Zeile, 1. Takt. Der Triller auf *e* muß augenscheinlich mit der oberen Hilfsnote *f*, der auf *eis* mit der oberen Hilfsnote *fis* ausgeführt werden.
- 71. Ramanns »Liszt-Pädagogium« bringt nach Zeile 4 folgende Schlußverlängerung, deren Anwendung empfohlen wird:

Seite 87. 1. Zeile, 2. Takt. In der Vorlage heißt das 3. Taktviertel



der Melodie: Das untere *as* ist nach Analogie des Vorangegangenen ein Stichfehler und muß *c* heißen, wie entsprechend geändert wurde.

- › 91. 2. Zeile, 1. Takt ff. Das »*Tremolo*« immer im Charakter des Anfangs (*non „martellato“*), schwebend, flüsternd, rauschend.
- › 96. 4. Zeile. Die Notierung der letzten sieben Noten als 32tel deutet auf ein mögliches »*Allargando*« und »*Meno legato*«.
- › 105. 4. Zeile, 4. Takt. Das erste Achtel der r. H. heißt in der Vorlage nur . Die untere Oktave wurde gemäß der Fassung der analogen Stellen hinzugefügt.
- › 109. 3. Zeile, 2. Takt. In der Vorlage steht vor der untern Note in dem ersten Doppelgriff der r. H. ein *b* (*ces* statt *c*), was jedenfalls ein Stichfehler ist.
- › 114. In der erleichterten Fassung (über dem 2. Takt der 1. Zeile) heißt die erste Doppelnote der r. H. in der

Vorlage , was als ersichtlicher Stichfehler in geändert wurde.

- Seite 114. Letzte Zeile: der erste Takt enthält sieben, anstatt der regelrechten sechs Achtel. Ob hier ein Schreib- oder Druckfehler, oder eine rhythmische Überschwänglichkeit vorliegt, konnte der Herausgeber nicht entscheiden. Um so weniger, als von diesem Stücke ausnahmsweise nur der Mechetti'sche Druck existiert, ein »Vergleichen« mit anderen Ausgaben demnach nicht möglich war.
- › 120. 2. Zeile, 1. Takt. Die Vorlage hat für die vorletzte Note der r. H. ein *a*, was als offensbarer Stichfehler in *b* geändert wurde.
- › 125. 3. Zeile, 2. Takt heißt es wahrscheinlich *g*, nicht *gis* in der r. H. (siehe die Parallelstelle 4 Takte später!).
- › 125. 6. Zeile, 1. Takt, desgl.
- › 129. 4. Zeile, 2. Takt. Der Punkt hinter dem 1. Akkord (Viertelnote) wurde vom Herausgeber ergänzt. Es ist anzunehmen, daß die beiden vorletzten Takte als ein einziger (9/8)-Takt gemeint waren, und daß der dazwischenliegende Taktstrich vom Stecher gewohnheitsgemäß am Ende der Zeile gezogen wurde.

Bei der Revision der Stichvorlagen war Herr Professor Otto Taubmann freundlich behilflich.

Berlin, im September 1911.

Ferruccio Busoni.

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Bravour-Studien für Pianoforte.  
Etudes d'exécution transcendante. Bravour-Studies.

Karl Czerny aus Dankbarkeit und ehrfurchtsvoller Freundschaft sein Schüler.

1.

Präludium. Prélude. Prelude.

Franz Liszt.  
Komponiert 1837/38.

Presto. (M. M.  $\frac{160}{8}$ )

\*

\*

Piano zu 7 Oktaven.  
Piano à 7 octaves.  
Pianoforte of 7 Octaves.

8... 8..... rit.

*non troppo presto*

*rinf.*

*legatissimo*  
*mf*

*cre -*

*scen - do*

*poco rallentando*

rit.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

## 2.

Molto vivace. (M. M.  $\text{♩} = 152 - 160$ )*a capriccio*

$\left\{ \begin{matrix} \text{G clef} \\ \text{Bass clef} \end{matrix} \right.$  3  
 $\left( f \right)$  *ben marcato*      ten.      ten.      ten.      ten.  
 \* *Ped.*      \* *Ped.*

*molto cresc.*      *ff*      *p*

$\left\{ \begin{matrix} \text{G clef} \\ \text{Bass clef} \end{matrix} \right.$  2  
 $\left( 3 \right)$  *rinforz. e string.*      *p leggiero*

8

Musical score for piano, page 5, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, *ten.*, *ff*, and *più rinforzando*. Articulation marks like *ped.*, *\**, and *acc.* are also present. Performance instructions include *poco a poco accelerando* and a measure number 8. The music consists of complex chords and rhythmic patterns typical of Liszt's style.

*string.*

*string.*

*rfs*

*p*

*b2.*

*v.*

*crescendo*

8..... \*

8..... \*

7

8.....

*f. energico*

8.....

Prestissimo.

8.....

*rinf. molto*

8.....

*poco rit.*

The score consists of six staves of musical notation for piano. The first two staves are in common time, G major, with dynamic markings *f. energico* and *rinf. molto*. The third staff begins with *Prestissimo* and *rinf. molto*. The fourth staff ends with *poco rit.*. Various performance instructions are scattered throughout, including *Rit.*, *\*Rit.*, and *\**. Measure numbers 8 are placed above several measures.

Tempo I.

8.....

ff      *mp*      *ff*      *mf*      *crescendo*

*molto*      *ff*      *sf*      *sf*      *ff*

*marcatissimo*      *rinf.*

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

*Rwd.*      \* *Rwd.*      \* *Rwd.*

*fff*

F. L. 35.

## Landschaft. Paysage. Landscape.

Poco adagio. (M. M. ♩ = 58)

*dolcissimo, una corda*

*sempre legato e placido*

*un poco cresc.* - *poco rallentando*

*cantando*

*poco a poco crescendo* -

*dolce*

*rinforzando* - *poco a poco diminuendo e rall.* - *sinorz.*

10

*Un poco più animato il tempo.*

*dolcissimo*

*poco rallentando*

*sotto voce e sempre dolcissimo*

*poco a poco*

*più forte* - *energico vibrante* -

*dolce, sotto voce*

*crescendo* - *stringendo*

*più rinforz...* 8. *ff*

Pd.

*ritenuto ed appassionato assai*

11

Musical score page 11, featuring six staves of piano music. The score includes dynamic markings such as *poco rit.*, *sempre f*, *Ped.*, *\* Ped.*, *dolce, pastorale*, *ritenuto*, *sempre più dolce e rallentando*, *estinto*, and *ritardando*. The score concludes with the instruction *F. L. 35.*

## 4.

## Mazeppa.

*Allegro.**Cadenza ad libitum.*

Psd.

*cresc.*

*rinforz.*

Allegro. (M. M.  $\text{d}=112-116$ )

*sempre fortissimo e con strepito*

$\frac{2}{4}$   $\frac{4}{2}$  *m. 8.*  $\frac{2}{4}$   $\frac{4}{2}$  *m. 9.*

$\frac{2}{4}$   $\frac{4}{2}$  *simile*

*Red.* *Red.* *Red.* *Red.*

A musical score page featuring four staves of music for two pianos or four hands. The top two staves are in G major (indicated by a C-clef) and the bottom two are in F major (indicated by a B-flat-clef). The key signature changes between the staves. Measure 14 begins with a dynamic of *sf*. The first staff has eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The second staff follows with similar patterns. The third staff continues the eighth-note chords. The fourth staff begins with a dynamic of *sf*, followed by eighth-note chords. Measures 15 and 16 show more complex sixteenth-note patterns and eighth-note chords. Measure 17 starts with a dynamic of *sf*, followed by eighth-note chords. Measures 18 and 19 continue with sixteenth-note patterns and eighth-note chords. Measure 20 concludes with a dynamic of *sf*, followed by eighth-note chords.

8.....

8.....

*ten.*

*ten.*

Piano zu 7 Oktaven.  
Piano à 7 octaves.  
Pianoforte of 7 Octaves.

8.....

*il più forte possibile*

poco rallent.

16

*sempre ff*

(*fz*)      (*fz*)      (*fz*)      (*fz*)

*meno f*

*cresc.*

*rinf.*

17

F. L. 35.

*il canto marcato e vibrato assai*

*Il canto espressivo ed appassionato assai.*

8.....

*cresc.* - - - -

*cresc.* - - - -

piano       $\frac{4}{2} \frac{4}{1} \frac{4}{3}$        $\frac{12}{3} \frac{4}{2} \frac{3}{4} \frac{5}{3} \frac{4}{2}$

*appassionato*

$\frac{4}{2} \frac{4}{1} \frac{4}{3} \quad 8$ .....

Ossia.

$\frac{5}{3} \frac{4}{2} \frac{5}{4} \frac{5}{2} \frac{5}{1} \frac{4}{2}$

8.....

*cresc.* - - - -

*rinforz.*

8.....

*rinforz.*

Red.

*poco rit.*

20

*stringendo -*

*p*      *cresc.*      *sf*

Piano zu 7 Oktaven.  
Piano à 7 octaves.  
Pianoforte of 7 Octaves.

8.....

*il più forte possibile*

8.....

*poco rallentando*

*Animato.*

*leggiero*

A musical score for piano, featuring four staves of music. The top two staves are in common time, G clef (treble), and the bottom two are in common time, F clef (bass). The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a half note in G major. Measures 2-4 show a sequence of chords and eighth-note patterns. Measure 5 begins with a half note in E major. Measures 6-7 continue with eighth-note patterns. Measure 8 concludes the section with a dotted half note followed by a repeat sign and a double bar line.

*Allegro deciso.*

A musical score for piano, page 22, featuring five staves of music. The score is in 2/4 time and consists of measures 22 through 27. The key signature changes frequently, starting at F major (one sharp) and moving through various sharps and flats. Measure 22 begins with a dynamic of *ff*. Measure 23 starts with a forte dynamic. Measure 24 contains a crescendo. Measure 25 features a dynamic of *rinforzando assai*. Measure 26 includes a melodic line with eighth-note grace notes. Measure 27 concludes with a dynamic of *ff*.

1 8...: 5 5

*sempre ff*

2 1 1 8...:

8...:

8...:

8...:

8...:

8...:

8...:

8...:

8...:

8...:

8...:

8...:

8...:

8...:

8...:

8...:

sf sf

ritenuto - > - > - > - >

più rit. - - - -

Più Moderato.  
(non piano)

Musical score for page 24, measures 1-4. The score consists of two staves. The top staff uses bass clef and has a key signature of one flat. The bottom staff also uses bass clef. Measure 1 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 2 begins with eighth-note pairs. Measure 3 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 4 ends with eighth-note pairs.

Musical score for page 24, measures 5-8. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. Measures 5-7 show various eighth-note patterns. Measure 8 begins with a forte dynamic (f) and continues with eighth-note patterns.

Musical score for page 24, measures 9-12. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. Measures 9-10 start with eighth-note pairs. Measures 11-12 continue with eighth-note pairs, with "ten." markings above the notes.

Musical score for page 24, measures 13-16. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. Measures 13-16 show eighth-note chords.

Musical score for page 24, measures 17-20. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. Measures 17-19 show eighth-note chords. Measure 20 ends with a forte dynamic (f).

•Il tombe enfin!... et se relève Roi!  
(Victor Hugo.)

## 5.

Irrlichter.

Feux-Follets.

Will-o'-the-Wisp.

Allegretto. (M. M.  $\text{♩} = 120-126$ )

*p leggiero*

*dolce*

*pp leggierissimo*

*Rec.*

*dim.*

*sempre legato*

*dolce, tranquillo*

8. .... rinf. - - - - b - - - -

*dim.* - - - - - - - - - -

*dol.*

*leggiero*

poco a poco cresc.

rinf.

espressivo, appassionato

scherzando

crescendo

The musical score consists of five staves of piano music. The first three staves are in common time, while the last two are in 6/8 time. The key signature varies throughout the piece. The music includes various dynamics such as *poco a poco cresc.*, *rinf.*, *espressivo, appassionato*, *scherzando*, and *crescendo*. Performance instructions like *- - -* and *8.....* are also present. The score is written in black ink on white paper.

8.....

*f marcato*

*p*

*rinf.*

Musical score for piano, page 29, featuring five staves of music. The score includes dynamic markings such as *crescendo*, *f*, *p*, *f*, *p*, *veloce*, *dim.*, and *sempre più piano*. Performance instructions like *Ossia.* and *crescendo* are also present. The music consists of six measures per staff, with the first measure of each staff starting with a 8th note.

*con grazia*

4 2 1 2 1

*scherzando, grazioso*

8..... 2:1 2

*f energico, con bravura*

*rinf.*

*ff con strepito*

*rinf.*

*Red.*

*cresc.*

*espressivo, appassionato*

F. L. 35.

*un poco riten. (a piacere)*

*p dol.*

*poco rinf.*

*rall. e smorz.*

*in tempo*

*p*

*più cresc.*

*rfz*

*dim.*

*molto*

*p*

*ten.*

*sempre piano*

A musical score page featuring five staves of piano music. The top staff uses a treble clef and has a key signature of one sharp. The second staff uses a bass clef and has a key signature of one flat. The third staff uses a treble clef and has a key signature of one sharp. The fourth staff uses a bass clef and has a key signature of one flat. The fifth staff uses a treble clef and has a key signature of one sharp. Measure 8 is indicated at the beginning of each staff. The music consists of various note patterns, including eighth and sixteenth notes, with some dynamics like *p* and *pp*. The tempo marking *sempre più piano* appears in the middle section. The score concludes with a final measure ending on a dominant chord.

6  
Vision.

*Lento. (M.M. ♩ = 76)*

*simile, sempre marcato*

*pesante f*

*sempre Pedale*

F. L. 85.

*p sotto voce*

*ben pronunziato ed espressivo il canto*

*cresc.*

F. L. 35.

Sheet music for piano, page 36, featuring five systems of music. The score includes two staves (treble and bass) with various dynamics, articulations, and performance instructions like "rinf. espress." and "ten.". The music consists of six measures per system, with some measures containing grace notes and dynamic markings like f, ff, and v.

*rinf. espress.*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

F. L. 35.

*ten.*

*ten. poco a poco cresc. ed accelerando*

*ff con strepito*

*poco rit.*

fff

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

*sempre Pedale*

8.....

8.....

8.....

Ossia.

*sempre ff*

*tremol.*

8ª bassa.....

*meno forte ma sempre espress.*

*p*

8.....

8.....

8.....

8.....

12.....

12.....

12.....

12.....

Ossia.

8a bassa.....

41

Treble staff: Measures 1-4. Key signature: F major (one sharp). Measure 1: 8.....; Measure 2: 8.....; Measure 3: 8.....; Measure 4: 8....., 24. Bass staff: Measures 1-4. Key signature: C major. Measure 1: 12. Measure 2: 12. Measure 3: 12. Measure 4: 12. Measure 5: Ossia. Treble staff: Measures 5-6. Key signature: F major. Measure 5: 12. Measure 6: 12.

Treble staff: Measures 1-4. Key signature: F major. Measure 1: fff vibrante. Bass staff: Measures 1-4. Key signature: C major.

Treble staff: Measures 1-4. Key signature: F major. Measure 1: (3). Bass staff: Measures 1-4. Key signature: C major. Measure 1: (3). Measure 2: (4). Measure 3: (3). Measure 4: (4). Dynamic: fff.

Ossia.

Treble staff: Measures 1-4. Key signature: F major. Bass staff: Measures 1-4. Key signature: C major.

8.....

*rinforzando*

*marcatissimo*

Ossia.

*rinforzando*

*marcatissimo*

Ossia.

*rfz*

*rfz*

*rfz*

rinforzando  
 marcatisimo  
 Ossia.  
 poco a poco diminuendo  
 rinf.  
 diminuendo  
 cresc. molto  
 36

7.  
Eroica.

*Allegro.*

ff

ff

ff

(M. M. d = 126.)

sempre ff

8.....

8.....

*Tempo di Marcia. (Un poco meno.) (d = 108.)*

*poco cresc.* -

*p un poco marcato il canto*

A musical score page featuring six staves of music. The top staff shows a vocal line with dynamic markings *b* and *p*, and a piano accompaniment. The second staff continues the vocal line with dynamic *p*. The third staff shows a vocal line with dynamic *poco a poco cresc.* and a piano accompaniment marked *\*Rea*. The fourth staff shows a vocal line with dynamic *più cresc.* and a piano accompaniment marked *\*Rea*. The fifth staff shows a piano accompaniment with dynamic *mf*. The bottom staff shows a piano accompaniment. The vocal line is indicated by a soprano clef and the piano line by a bass clef. Measure numbers 8 and 18 are marked above the staves. Italian lyrics are present in the vocal parts. The page is numbered 45 in the top right corner.

8 sempre marcato il canto e pianissimi gli accompagnamenti

*p*

*poco a poco cresc.*

*più cresc.*

*mf*

F. L. 36.

*poco a poco cresc. ed animato*  
*molto cresc.*  
*rinforzando molto*  
*animato il tempo*  
*p leggiere*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Piano zu 7 Oktaven.  
 Piano à 7 octaves.  
 Pianoforte of 7 Octaves.

*4 5 1 2 4 5 1 2*

*P. L. 25.*

Pic. \* Pic. \* Pic. \* Pic. \* Pic. \*

*molto cresc.*

*più cresc.*

*e string.*

*ff*

F. L. 35.

The musical score consists of ten staves of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves use a key signature of one flat (B-flat). The music is in common time.

**Staff 1 (Treble Clef):**

- Movement: *stacc. sempre*
- Dynamics: *ff*
- Performance: *con bravura*
- Text: *Rit.*, *\* Rit.*, *\* Rit.*, *\**

**Staff 2 (Bass Clef):**

- Dynamics: *p*, *f*
- Text: *Rit.*, *\* Rit.*, *\**, *Rit.*, *\**, *Rit.*, *\* Rit.*, *\**

**Staff 3 (Treble Clef):**

- Dynamics: *p*, *f*
- Text: *Rit.*, *\* Rit.*, *\**, *Rit.*, *\**, *Rit.*, *\* Rit.*, *\**

**Staff 4 (Bass Clef):**

- Dynamics: *p*, *f*
- Text: *Rit.*, *\**, *Rit.*, *\* Rit.*, *\**, *Rit.*, *\* Rit.*, *\**

**Staff 5 (Treble Clef):**

- Dynamics: *p*, *f*
- Text: *Rit.*, *\**, *Rit.*, *\* Rit.*, *\**, *Rit.*, *\* Rit.*, *\**

**Staff 6 (Bass Clef):**

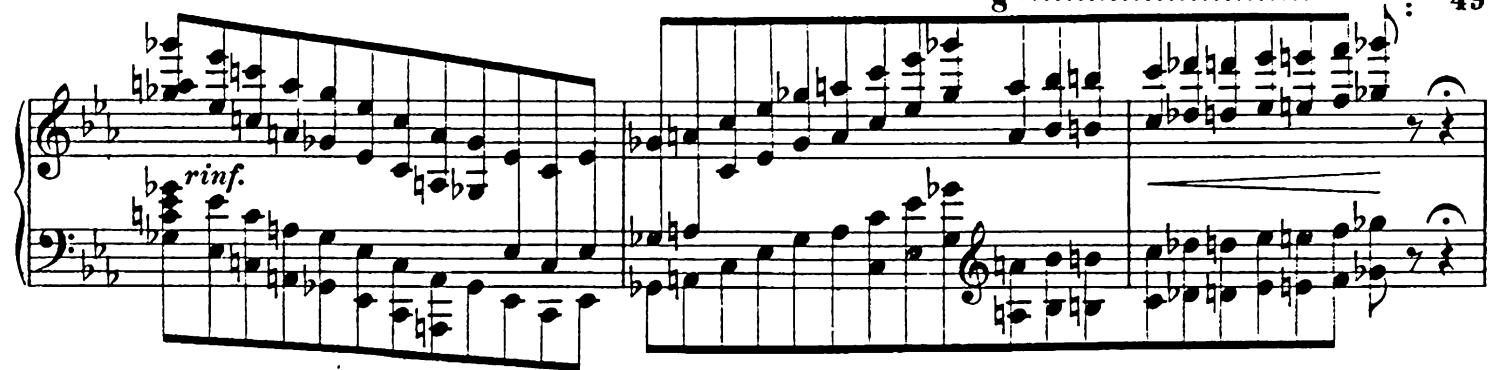
- Dynamics: *p*, *f*
- Text: *Rit.*, *\**, *Rit.*, *\* Rit.*, *\**, *Rit.*, *\* Rit.*, *\**

**Staff 7 (Treble Clef):**

- Dynamics: *p*, *f*
- Text: *Rit.*, *\**, *Rit.*, *\* Rit.*, *\**, *Rit.*, *\* Rit.*, *\**

**Staff 8 (Bass Clef):**

- Dynamics: *p*, *f*
- Text: *Rit.*, *\**, *Rit.*, *\* Rit.*, *\**, *Rit.*, *\* Rit.*, *\**



poco più moderato

*f energico*

## 8.

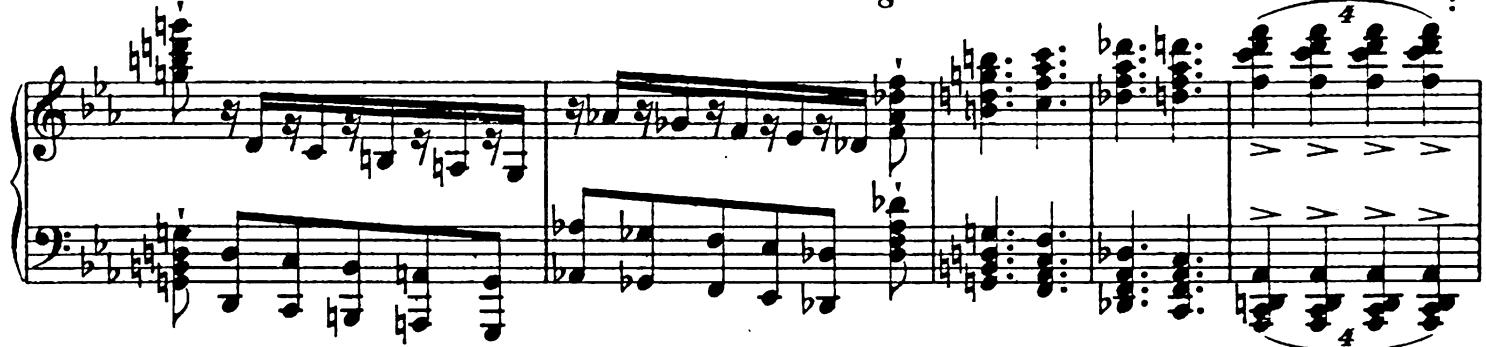
Wilde Jagd. Le Chasseur maudit. Arthur's Chase.

Presto furioso. (♩ = 116.)

F. L. 35.

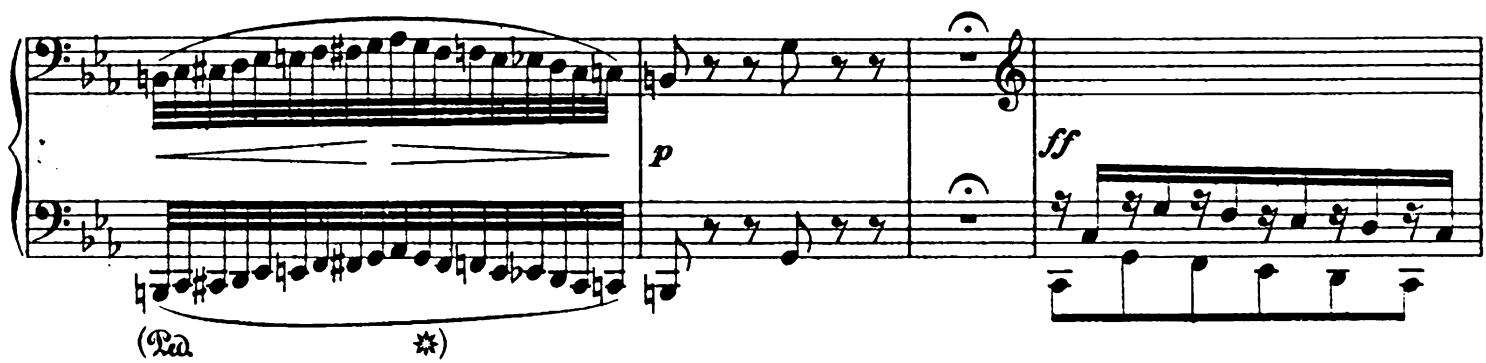
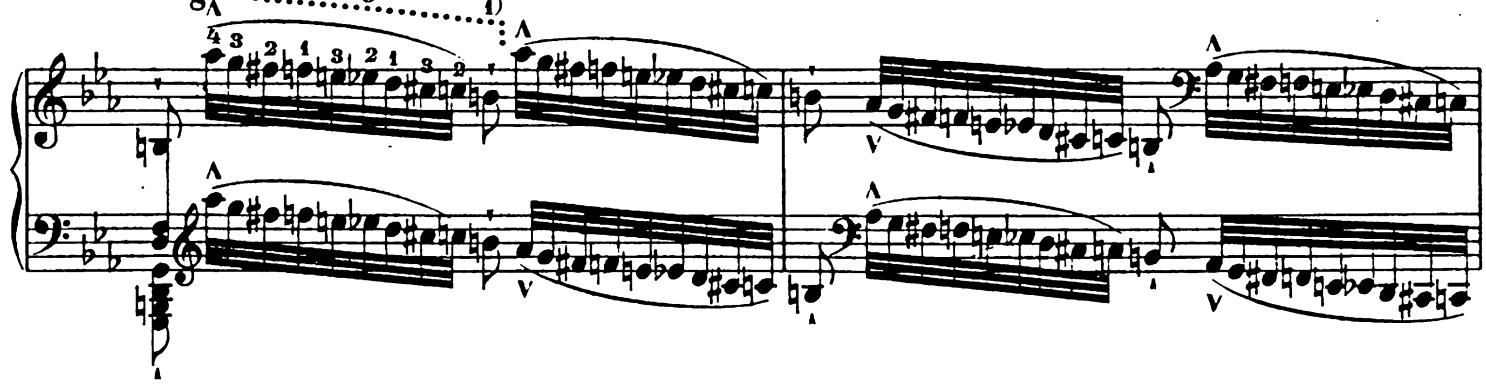


8.....



(R.) \*

8..... 5..... 1)



52

Piano score for page 52, featuring five staves of music. The score is divided into two systems of measures.

**System 1:**

- Measures 1-3: Treble clef, Bass clef, Key signature of one flat. Dynamics include "Ped.", asterisks (\*), and "rinf.". Measure 3 ends with a repeat sign.
- Measures 4-6: Treble clef, Bass clef, Key signature of one flat. Dynamics include "Ped.", asterisks (\*), and "rinf.". Measure 6 ends with a repeat sign.

**System 2:**

- Measures 1-3: Treble clef, Bass clef, Key signature of one flat. Dynamics include "Ped.", asterisks (\*), and "rinf.". Measure 3 ends with a repeat sign.
- Measures 4-6: Treble clef, Bass clef, Key signature of one flat. Dynamics include "Ped.", asterisks (\*), and "rinf.". Measure 6 ends with a repeat sign.

in tempo

*mp ma sempre marcato e staccato*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

poco rallent.

*un poco rit. a capriccio  
espressivo*

*pp*

*rallent.*

*leggieramente e staccato*

*dimin..*

A musical score for piano, consisting of five staves of music. The music is in common time, with a key signature of one flat. The first staff (treble clef) has a dynamic marking *languendo*. The second staff (bass clef) shows bass notes with slurs and grace notes. The third staff continues the bass line. The fourth staff shows a transition with a crescendo dynamic. The fifth staff begins with a dotted rhythm and includes markings for *molto rinf.*, *Rit.*, and *\* Rit.*

8.....

*fff molto appassionato*

Ped. \* Ped. simile \* Ped. \*

8.....

Ped. \* Ped. \* Ped. \* Ped. \*

8.....

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

poco a poco dimin.

riten. molto  
e rallent. - smorz. -

Tempo I.

*pp*

sempre pp

cresc.

8.....

12.

16.

8.....

più cresc.

8.....

*fff con brio*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff*

Ped.

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

*leggieramente*

*p e sempre più animato*

*Ossia.*

*cresc. -*

*molto -*

*ben marcato il canto*

*p agitato ed appassionato assai*

*cresc. -*

8.....

*fff*

*marcatissimo*

Pd.

1 5 18

*semper fff*

8.....

8.....

Pd.

Pd.

Pd.

Pd.

8.....

Pd.

Pd.

Pd.

Pd.

8.....

Pd.

Pd.

Pd.

Pd.

Pd.

Pd.

Pd.

Pd.

## 9

## Ricordanza.

Andantino (improvisato).

*dolce, con grazia*

*poco rallentando*

*espressivo*

*Red.* \*

*a capriccio*

*dolce*

*Red.* \*

*cresc. ed accelerando*

*Red.*

*Un poco animato.*

*dolce*

*cresc.*

8.....

*accelerando e molto crescendo - rinf. velocissimo*

*dimin. leggierissimo*

*pp*

*ppp*

*ritard.* *lunga pausa* *dolce, con grazia* *(d = 84)*

*a piacere*

*m.s.* *1 3 1 5 1* *1 2 3 2 3 4 1* *2 1 2 5 4 2* *m.s.*

*Vivamente.* 8.....  
*dol., leggiero*                                    *cresc., accelerando*  
*pp*
  
*precipitato*  
*f marcato*    *radolcente*                                    *dolcissimo capricciosamente*  
*pp*    *Pd.*

musical score page 64 featuring five staves of piano music. The score includes dynamic markings such as *f marcato*, *rit.*, *dolce ma sempre marcato il canto*, *a capriccio*, *rinf. tr.*, *leggierissimo*, *poco cresc.*, and *cresc. molto*. The music consists of various note heads, stems, and rests, with some notes having specific fingering numbers above them.

8.....

8.....

8.....

*diminuendo molto*

*pp*      *ppp*

*dolce, con grazia*

*m.s.*      *a piacere*

Pd      \*

*largamente, molto espressivo*

*cresc. molto*

*marcato*

agitato

fenergico

molto agitato

poco a poco dimin.

F. L. 35.

68

molto diminuendo

*sempre dolcissimo*

*perdendo*

A musical score for piano, page 69, featuring five staves of music. The score consists of two systems of measures. The first system begins with a dynamic of *dolce*. The second system begins with a dynamic of *rinforz. appassionato*. The score includes various performance instructions such as *tr.*, *ff.*, and *p.*, along with dynamic markings like *Rd.* and *\* Rd.* with asterisks indicating specific performance techniques. The music is set in common time and uses a treble clef for the top three staves and a bass clef for the bottom two staves. The key signature changes between measures, indicated by the presence of flats and sharps.

8.....

*appassionato*

*ff*

*1* *2* *3* *4*

*dolce*

*ritardando*

*languendo e poco a poco rallen.*

*dolciss.*

*dolce, semplice*

*8.....*

*8.....*

*8.....*

*8.....*

*sempre più piano*

*pp*

*8.....*

*pp dolcissimo*      *smorz.*

## 10.

*Allegro agitato molto. (♩ = 104)*

*p*

*ten.*

*ten.*

*crescendo*

*sf*

*string.*

*accentato ed appassionato assai*

8.....

*più rinforzando*

8.....

*ff*

5 2 3 1      1      5 2 3 1      2      4 1 2 1

\* Pd. \* Pd. \* Pd. \*

8.....

5 2 3 1      1      5 2 3 1      \*

\* Pd. \* Pd. \*

5 2 3 1      1      5 2 3 1      2      5 2 3 1

\* \* \* \*

8.....

*cresc.*

*f energico*

*string.*

*string.*

*string.*

*marcato*

*ff*

A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of two flats. The music features various note values, including eighth and sixteenth notes, and rests. Measure numbers 8, 8, 8, 8, and 8 are indicated above the first five measures respectively. Measure 8 includes dynamic markings such as *mf*, *cresc.*, and *3*. Measure 8 ends with a fermata over the bass staff. Measure 8 concludes with a final dynamic marking of *8.....*.

8.....

*più rinforz.*

*ff*

*tempioso*

*cresc. molto*

*dimin.*

*poco rall.*

*p*

8.....

8.....

*accentato ed appassionato*

8.....

*cresc.* - *poco rit.* *p*

8.....

8.....

8.....

8.....

P. L. 35.

8.....

*poco a poco più*

8.....

*rinforzando*

8.....

*cresc assai*

8.....

*disperato*

8.....

*cresc.*

This block contains five staves of musical notation for piano, spanning from measure 8 to measure 13. The music consists of two voices: treble and bass. Measure 8 starts with a dynamic of *poco a poco più*. Measure 9 begins with *rinforzando*. Measure 10 features a dynamic of *cresc assai*. Measure 11 is marked *disperato*. Measure 12 concludes with a dynamic of *cresc.*

A musical score for piano and strings, page 80. The score consists of five staves, each with a treble clef and a bass clef, and a key signature of two flats. The music is in common time.

- Staff 1 (Piano):** Features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. It includes dynamic markings like *sf* (fortissimo) and *ff* (fississimo).
- Staff 2 (String Bass):** Shows sustained notes and eighth-note chords.
- Staff 3 (String Bass):** Similar to Staff 2, with sustained notes and eighth-note chords.
- Staff 4 (String Bass):** Shows sustained notes and eighth-note chords.
- Staff 5 (String Bass):** Shows sustained notes and eighth-note chords.

Text markings in the score include:

- "string." appearing under the first three staves.
- "rinforz." (rhythmically reinforced) appearing under the fourth staff.
- "marcato" appearing under the fifth staff.
- Slurs and grace notes throughout the score.
- Figures 8, 3, 4, and 1 above certain notes, likely indicating fingerings or performance techniques.

8.....

*precipitato*

Stretta

8.....

8.....

8.....

8.....

8.....

8.....

8.....

F. L. 35.

## 11.

Abendklänge. Harmonies du soir. Evening Harmonies.

*Andantino.*

*p*

*un poco marcato*

*rit.*

(♩ = 80)

*dolce*

*ten.*

*poco rit.*

*sempre dolce*

*Ped.*

*cresc.*

*più cresc.*      *un poco animato*  
*arpeggiato con molto sentimento*

*Poco più mosso.  
dolcissimo*

*dimin.*      *ppp una corda*

*F. L. 35.*

ppp sempre

cresc.

tre corde

f

ff

appassionato

decresc.

pp

ppp

The musical score consists of five staves of piano music. Staff 1 starts with a dynamic of *ppp* and a marking *sempre*. Staff 2 begins with a dynamic of *cresc.*. Staff 3 features a dynamic of *ff* and a tempo marking *2* over *4*. Staff 4 includes a dynamic of *appassionato*. Staff 5 ends with a dynamic of *ppp*.

Più lento con intimo sentimento.

*una Corda.*

*accompagnamento quasi Arpa.*

*rinforz.*

*sempre arpeggiato*

*ff*

*rinforz.*

*rinforz.*

Molto animato.  
*trionfante*

*ff*

*6*

*ff*

*6*

*ff*

*6*

sempre più rinforz.

8

sf

rinforz. assai

poco rall..

fff

8

F. L. 85.

A musical score for piano, consisting of five systems of music. The score is written in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature is consistently two flats throughout the piece.

- System 1:** The first system begins with a forte dynamic (F). The right hand plays eighth-note chords, while the left hand provides harmonic support. The measure ends with a repeat sign and a double bar line.
- System 2:** The second system starts with a forte dynamic. It features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The measure ends with a repeat sign and a double bar line.
- System 3:** The third system begins with a forte dynamic. The right hand plays eighth-note chords, and the left hand provides harmonic support. The measure ends with a repeat sign and a double bar line.
- System 4:** The fourth system begins with a forte dynamic. The right hand plays eighth-note chords, and the left hand provides harmonic support. The measure ends with a repeat sign and a double bar line.
- System 5:** The fifth system begins with a forte dynamic. The right hand plays eighth-note chords, and the left hand provides harmonic support. The measure ends with a forte dynamic (F).

Throughout the score, there are several dynamic markings, including **F**, **f**, **rinf.**, and **sf**. There are also various slurs, grace notes, and performance instructions like "rinf." (ritenando) and "sf" (sforzando).

8  
*f*

*rinforz.*

*poco ritenuto -*

*Più animato.*

*sempre fff*

*8*

*dimin. subito -*

*p calmato*

*sempre più piano*

*dolce, armonioso*

*sempre arpeggio*

Musical score page 89, measures 13-16. Treble and bass staves in 2/4 time, key signature four flats. The bass staff features sustained notes with arpeggiated chords above.

*tranq. m.s.*

*m.s.*

*sotto voce*

*Tempo I.*

(l'arpeggio sempre più largamente.)

F. L. 25.

Musical score page 89, measures 17-20. Treble and bass staves in 2/4 time, key signature four flats. The bass staff shows sustained notes with grace notes, and the treble staff shows sustained notes with grace notes.

## 12.

Schneegestöber. Chasse - Neige. Snow-Drift.

*Andante con moto* ( $\text{♩} = 100$ ).

tremolando

A musical score page featuring six staves of piano music. The top two staves are in G minor (indicated by a treble clef and a single flat), while the bottom four staves are in C major (indicated by a bass clef). The music consists of various note patterns, including eighth and sixteenth notes, and rests. Measure 1 starts with eighth-note chords in the treble and bass staves. Measures 2-3 show eighth-note patterns in the treble staff, followed by sixteenth-note patterns in the bass staff. Measures 4-5 continue with eighth-note patterns in the treble staff, with measure 5 ending with a forte dynamic. Measures 6-7 show eighth-note patterns in the bass staff, followed by sixteenth-note patterns in the treble staff. Measure 8 begins with a dynamic instruction "cresc." and ends with a forte dynamic. Measure 9 starts with a dynamic instruction "rinsorz. molto" and concludes with a repeat sign.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system begins with a dynamic of  $\frac{3}{4}$  time signature, treble clef, and a key signature of two sharps. The first staff contains eighth-note chords. The second staff contains eighth-note chords. The third staff contains eighth-note chords. The middle system begins with a dynamic of  $\frac{2}{4}$  time signature, treble clef, and a key signature of one sharp. The first staff contains eighth-note chords. The second staff contains eighth-note chords. The third staff contains eighth-note chords. The score includes several performance instructions: *fenergico* in the first staff of the top system, *marcato* in the third staff of the middle system, *rinf.* in the third staff of the bottom system, *rinf., stringendo* in the first staff of the bottom system, and *rinf.* in the third staff of the bottom system.

94

rinf.

rinf.

rinf.

sempr. più di fuoco

rinf.

8.....

ff

8....

accentato ed espressivo

mezzo piano

F. L. 85.

A five-system musical score for piano, labeled F. L. 35. The score consists of two staves per system. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music features various note patterns, including eighth and sixteenth notes, and rests. Measure lines are present between systems and staves.

*diminuendo*

*pp*

*cresc.*

*ff*

*ff*

*ff*

*ff*

Musical score for piano, page 97, featuring five staves of music. The score consists of two systems of music.

**System 1:**

- Staff 1 (Treble): Measures 8-10. Key signature: B-flat major (two flats). Fingerings: (2 3 1 5) at the beginning, then 1, 2, 3, 4, 5, 6, 7, 8. Articulation: accents above the notes.
- Staff 2 (Bass): Measures 8-10. Key signature: B-flat major (two flats).
- Staff 3 (Treble): Measure 8. Dynamics: *sf*. Articulation: *strepitoso*.
- Staff 4 (Bass): Measure 8. Articulation: *Ped.*
- Staff 5 (Treble): Measures 24-25. Articulation: *Ped.*

**System 2:**

- Staff 1 (Treble): Measures 8-10. Key signature: B-flat major (two flats).
- Staff 2 (Bass): Measures 8-10. Key signature: B-flat major (two flats).
- Staff 3 (Treble): Measures 8-10. Key signature: B-flat major (two flats).
- Staff 4 (Bass): Measures 8-10. Key signature: B-flat major (two flats).
- Staff 5 (Treble): Measures 8-10. Key signature: B-flat major (two flats).

.....  
8.....

*cresc.*      *rinf.*

*ff*

*rit.*

> 18      > 18

Musical score for piano, page 99, featuring five staves of music. The score consists of two systems of measures.

**Measure 1:**

- Top Staff:** Treble clef, 24th time signature. Starts with a forte dynamic. Includes grace notes and slurs.
- Middle Staff:** Bass clef, 24th time signature. Features eighth-note chords.
- Bottom Staff:** Bass clef, 24th time signature. Features eighth-note chords.

**Measure 2:**

- Top Staff:** Treble clef, 24th time signature. Continues with eighth-note patterns and slurs.
- Middle Staff:** Bass clef, 24th time signature. Continues with eighth-note patterns.
- Bottom Staff:** Bass clef, 24th time signature. Continues with eighth-note patterns.

**Measure 3:**

- Top Staff:** Treble clef, 24th time signature. Dynamics include **poco a poco decrescendo**.
- Middle Staff:** Bass clef, 24th time signature. Includes a dynamic marking **f** and a grace note pattern with a bracket labeled  $(\frac{2}{3} \quad \frac{5}{4} \quad \frac{3}{2} \quad \frac{2}{3} \quad \frac{5}{4} \quad \frac{2}{3})$ .
- Bottom Staff:** Bass clef, 24th time signature. Features eighth-note chords.

**Measure 4:**

- Top Staff:** Treble clef, 24th time signature. Includes grace notes and slurs.
- Middle Staff:** Bass clef, 24th time signature. Features eighth-note chords.
- Bottom Staff:** Bass clef, 24th time signature. Features eighth-note chords.

**Measure 5:**

- Top Staff:** Treble clef, 24th time signature. Includes grace notes and slurs.
- Middle Staff:** Bass clef, 24th time signature. Features eighth-note chords.
- Bottom Staff:** Bass clef, 24th time signature. Features eighth-note chords.

F. L. 35.