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# HUNNENSCHLACHT

NACH W. KAULBACH.

SYMPHONISCHE DICHTUNG VON FR. LISZT.

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Wer kennt nicht Wilhelm v. Kaulbach's »Hunnenschlacht«, eines seiner genialsten Gemälde, das erste, welches den Namen seines Schöpfers zur allgemeinen Berühmtheit erhab? Es befindet sich, als eines der sechs grossen Wandgemälde welthistorischen Inhaltes, im Treppenhause des Neuen Museums zu Berlin, und verewigt die gedankenreiche Sage von dem Kampfe zwischen den Geistern der gefallenen Hunnen und Christen vor den Thoren Roms. Von der leichenbedeckten Walstatt erheben sich die Gespenster in gewaltig bewegten Gruppen zu den Wolken und setzen dort ihre Vernichtungsschlacht fort. Die Geisel Gottes, der blutige Attila, stürmt mit seinen wilden Horden noch einmal gegen die Römerschaaren an, welche unter dem Zeichen des Kreuzes kämpfen und siegen. — Das Licht des Christenthums zerstört die Finsterniss des Heidenthums.

Dies grossartige Motiv von gespensterhafter, dämonischer Natur gab Franz Liszt die Anregung zu seiner symphonischen Dichtung. — Im Beginn derselben wirbeln die Figuren der gedämpften Violinen wie Nebelwolken auf; sie verdichten sich mehr und mehr, je höher sie steigen; wir hören die Hörner-Schlachtrufe der Hunnen, welchen die Trompetensignale der Römer antworten. Mit einem wilden Schlachtgesang stürzen sich die gefallenen Hunnen in die Geisterschlacht; ein Choralgesang geleitet die kämpfenden Geister der Römer, welche dem wütenden Ansturm Trotz bieten. Immer fanatischer wogt der Vernichtungskampf, immer grimmiger wird das Gewühl — bis plötzlich Licht durch die finsternen Wolken blitzt: es geht vom siegenden Kreuze aus. Mächtige Fanfare verkünden den Triumph des Christenthums!

Das Orchester schweigt: die Waffen senken sich. Wir hören Orgelklänge; sie intoniren den uralten Choral:

Crux fidelis, inter omnes  
Arbor una nobilis,  
Nulla silva talem profert.

Fronde, flore, germine  
Dulce lignum, dulce clavos,  
Dulce pondus sustinet.

Sanfte, flüsternde Stimmen ringen sich jetzt durch Nacht und Nebel empor: der Kampf ist aus; Frieden und Ruhe kehren in Roms Gefilde zurück. Der Schlachtgesang wird zum Dankgebet! In hoc signo vinces!

R. P.

# HUNNENSCHLACHT

## BATAILLE DES HUNS

D'APRÈS KAULBACH.

### POÈME SYMPHONIQUE DE F. LISZT.

Kaulbach nous disait une fois comment, dans l'une des dernières conversations qu'il eut avant de quitter Rome avec un historien de ses amis, le jeune savant raconta la légende qui s'était attachée à la terrible bataille livrée dans les Champs Catalauniens (451) par Théodoric, à la tête des peuples chrétiens, à Attila, roi des Huns, chef de leurs hordes païennes, ajoutant que la lutte avait été si acharnée, au dire du chroniqueur qui narre le fait, qu'à peine les derniers rayons du jour furent-ils éteints, les survivants épouvantés crurent apercevoir, à travers les ombres de la nuit tombante, le combat se continuer entre les âmes des morts, toutes enflammées encore des rages et des fureurs qui les avaient animées peu d'instans auparavant.

Ce récit ne cessa de préoccuper la pensée du grand artiste; il s'en était emparé, il l'obsédait si bien, qu'en traversant peu après les champs de Trasimène, témoins d'un combat non moins long, non moins nombreux, non moins meurtrier, la légende du V<sup>e</sup> siècle prit tout d'un coup corps à ses yeux. — Dans les brouillards qui flottaient aux derniers reflets du couchant sur les eaux du lac, il distingua des figures, des groupes; ces combattans fantastiques se détachèrent toujours davantage, ils devinrent vivants à ses regards. Son tableau était fait. Mais, avec cette tendance philosophique qui marqua toujours à un noble coin les conceptions de son génie, Kaulbach vit en cette lutte suprême de Théodoric contre Attila, deux principes s'entrechoquer: la barbarie et la civilisation, le passé et l'avenir de l'humanité. Aussi, en mettant en présence ses deux héros, il éclaira l'un d'une lueur verdâtre, livide, cadavéreuse, comme un fait malfaisant, malgré la hauteur, l'audace, la puissance de volonté spontanée qui éclate dans toute sa personne; il enveloppa l'autre, plus concentré dans son attitude, plus calme, plus faible aussi comme individu — car il est supporté par ses alliés, Mérovée le Franc, Aëtius le Romain — d'une lumière solaire, féconde, bienfaisante et envalissante, qui émane de la Croix dont il est précédé, comme d'un drapeau vainqueur.

La composition de cette fresque, acclamée comme un incontestable chef-d'œuvre du maître, est d'accord avec la vérité et la tradition historique, qui fit toujours d'Attila, surnommé le Fléau de Dieu, l'idéal de la barbarie féroce, tandis que le pape Léon-le-Grand, dont les supplications sauveront Rome de son invasion, les évêques Geminiani, Lupo, d'autres encore, qui rachetèrent d'autres villes d'une destruction certaine, demeuraient dans l'esprit des peuples la personnification des secours célestes qui protègent et assistent les nations chrétiennes.

En écoutant parler Kaulbach et en contemplant son oeuvre merveilleuse que les générations admireront et étudieront, il nous sembla que sa pensée se laisserait transporter en musique, cet art pouvant reproduire l'impression des deux lumières surnaturelles et contrastantes, par deux motifs, dont l'un représente la furie des passions barbares qui poussaient les Huns à la dévastation de tant de pays, au carnage de tant de populations; dont l'autre porte en lui les forces sereines, les vertus irradiantes de l'idée chrétienne. Cette idée n'est-elle pas comme incarnée dans l'antique chant grégorien: *Crux fidelis?*

Le peintre crut voir surgir ses personnages dans les brumes d'un soir d'été; le musicien crut entendre, au sein de la mêlée sanglante, s'élever en un chœur formidable les cris des assaillants, le choc des armes, les rugissements des blessés, les imprécations des vaincus, les gémissements des mourants, pendant qu'il saisissait, venant d'un vague lointain, les accens d'une prière, d'un chant sacré, montant au ciel du fond des cloîtres, dont il emplissait seul le silence. Plus le tumulte de la bataille devenait assourdissant, plus ce chant grandissait en force et en puissance. Les deux thèmes se rapprochant toujours, finirent par se toucher, s'étreindre, lutter corps à corps, comme deux géans, jusqu'à ce que celui qui s'identifie avec le vrai divin, la charité universelle, le progrès dans l'humanité, l'espérance transmondaine, fût victorieux et répandît sur toutes choses son jour radieux, transfigurant, éternel!

F. Liszt.

# HUNNENSCHLACHT

## BATTAGLIA DI UNNI

DA UN AFFRESCO DI KAULBACH.

POEMA SINFONICO DI F. LISZT.

---

Liszt ha preso l'idea di questo poema dal grande quadro di Kaulbach, che rappresenta uno dei momenti più solenni nella vita dell'umanità: la lotta della barbarie invadente contro la civiltà cristiana.

La tradizione e la leggenda hanno fatto di Attila e del suo popolo l'ideale della distruzione e della barbarie. Al contrario, la preservazione di tante città minacciate dagli Unni (come Troyes, Modena, Roma), per opera di Lupo e Geminiano Vescovi e di Leone Papa, rappresentano e comprendono la celeste protezione che assiste il mondo cristiano.

Il pittore Kaulbach imaginò di figurare questa lotta fra la barbarie e la civiltà, in quanto prese per soggetto del suo affresco una leggenda, la quale narra come nell'ultima battaglia in cui Attila fu sconfitto, presso ai *campi catalaunici*, la lotta fra gli Unni ed i popoli cristiani fu talmente accanita, che appena la notte scese sul campo pieno di morti, le loro anime ricominciarono il combattimento nell'aria. Con questo fantastico pensiero, Kaulbach pose dirimpetto l'uno all'altro Attila e Teodorico. Una fosca e sinistra luce si riflette sulla figura di Attila, mentre che dalla Croce, posta accanto a Teodorico, esce una luce solare che tutto l'investe coi suoi seguaci.

Liszt ha pensato di riprodurre nell'arte sua il concetto pittorico di queste due luci di cui l'effetto colpisce con tanta forza la mente di chi le guarda, mettendo a contrasto due temi: l'uno rappresenta la furia, le passioni, le stragi degli Unni che invadono le Gallie e l'Italia, l'altro la serena quiete e la virtù feconda dell'idea cristiana. Fra lo scroscio terribile della mischia, si ode fino da principio una lontana preghiera, che si solleva al cielo dal sacro asilo dei chiostri; per quanto infuri la sanguinosa battaglia, il pregare non cessa! Si fa anzi più vivo, più fiducioso; la lotta cresce, i due temi s'assaliscono e combattono fra di loro per sopraffarsi! Ma, mentre il canto cristiano esce vincitore, le trombe della gloria ripetono trionfalmente la vittoria della civiltà cristiana sulla barbarie.

L'altezza del soggetto e del sentimento religioso, così potente e profondo in Liszt, fanno di questa ispirata composizione uno dei suoi capolavori.

Roma 1880.

G. A.



# HUNNENSCHLACHT.

F. Liszt.

**1. Pianoforte.**

Tempestoso — Allegro non troppo . ten.

**2. Pianoforte.**

Tempestoso — Allegro non troppo .

.....

Rwd. \* Rwd. \*

Rwd. \* Rwd.

Rwd. \* Rwd.

*marc.*

.....

Rwd. \* Rwd. \*

Rwd. \* Rwd.

Rwd. \* Rwd.

*acce - le -*

Rwd. \* Rwd. \*

cresc. -

*acce - le -*

Rwd. \* Rwd. \*

cresc. -

*rando*

8

**A***Più mosso.**cresc.**sehr heftig und scharf markirt.**Rw.**Più mosso.**cresc.**sehr heftig und scharf markirt.*

Musical score for a string quartet (two violins, viola, cello) in 2/4 time. The score consists of three staves, each with four measures. Measure 1: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 2: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 3: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 4: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 5: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 6: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 7: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 8: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 9: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 10: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 11: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 12: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 13: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 14: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 15: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 16: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 17: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 18: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 19: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs. Measure 20: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs.

7

8

8...

b2

*Rw.*

*Rw.*

*mare.*

*Rw.*

10157

A page of musical notation for orchestra, featuring six staves of music. The top staff uses a treble clef, the second and third staves use bass clefs, and the bottom three staves use a bass clef. The music consists of various notes and rests, with dynamic markings such as 'crescendo.', 'Rwd. crescendo.', 'Rwd.', 'sf Rwd.', and 'sf Rwd.' throughout. Measure numbers 1 through 8 are present above the staves. The page is numbered 'B' at the top right.

trem.  
*sf* Ped. \* *v.*  
*pp* *ad. geisterhaft.*  
*8va basso* .....  
*v.*  
*dim.* *pp* *geisterhaft.* *ten.*  
*v.*  
*8va basso* .....  
*sempr. pp*  
*8va basso* .....  
*ten.* *ten.*  
*ten.* *ten.*  
*8va basso* .....  
**C**  
*sempr. piano ma marc.*  
*8va basso* .....  
**C**  
*8va basso* .....

marc. *Rwd.* *rinfz.* \* *Rwd.* *rinfz.* \*

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

*Rwd.* \*

*pp*

*sempre staccato e piano*

*ff* *wild.* *ff*

*sempre piano.*

*mf* Choral.

*ff*

*ff*

*c*

*c*

*c*

*c*

*c*

*c*

*ff*

*c*

*c*

*c*

*c*

*c*

*c*

2<sup>a</sup> basso ..... *pp*  
*ten.* *pp* *marc.* *ten.* *ten.*  
*8<sup>a</sup> basso* ..... *sempre pp*  
*8<sup>a</sup> basso* ..... *ten.* *ten.* *ten.*  
*sempre piano.* *2<sup>a</sup> rinfz.* \* *2<sup>a</sup> rinfz.*  
*2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>*  
*2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>*  
*2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>*  
*2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>* *2<sup>a</sup>*

*sempre staccato e piano.*

*wild*

*ff*

*wf Choral.*

Musical score page 14, measures 1-4. The score consists of four staves. The top two staves are in common time (indicated by 'C') and the bottom two are in 6/4 time (indicated by '6/4'). The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 1: Bassoon (B-flat) has eighth-note pairs. Oboe (C) has sixteenth-note pairs. Measure 2: Bassoon has eighth-note pairs. Oboe has sixteenth-note pairs. Measure 3: Bassoon has eighth-note pairs. Oboe has sixteenth-note pairs. Measure 4: Bassoon has eighth-note pairs. Oboe has sixteenth-note pairs.

Musical score page 14, measures 5-8. The score consists of four staves. The top two staves are in common time (indicated by 'C') and the bottom two are in 6/4 time (indicated by '6/4'). The key signature changes from A major to G major (one sharp). Measure 5: Bassoon (B-flat) has eighth-note pairs. Oboe (C) has sixteenth-note pairs. Measure 6: Bassoon has eighth-note pairs. Oboe has sixteenth-note pairs. Measure 7: Bassoon has eighth-note pairs. Oboe has sixteenth-note pairs. Measure 8: Bassoon has eighth-note pairs. Oboe has sixteenth-note pairs.

Musical score page 14, measures 9-12. The score consists of four staves. The top two staves are in common time (indicated by 'C') and the bottom two are in 6/4 time (indicated by '6/4'). The key signature changes from G major to F major (one flat). Measure 9: Bassoon (B-flat) has eighth-note pairs. Oboe (C) has sixteenth-note pairs. Measure 10: Bassoon has eighth-note pairs. Oboe has sixteenth-note pairs. Measure 11: Bassoon has eighth-note pairs. Oboe has sixteenth-note pairs. Measure 12: Bassoon has eighth-note pairs. Oboe has sixteenth-note pairs.

*marc.*  $\frac{3}{8}$   
*sp. Q.w.* *Q.w.*  
*sp. Q.w.* *Q.w.*  
*tremolo.*  $\frac{3}{8}$  *Q.w.*  
*Q.w.* *Q.w.* *Q.w.* *Q.w.*  
*Q.w.* *Q.w.* *Q.w.* *Q.w.* *\**  
*Q.w.* *Q.w.* *Q.w.* *Q.w.* *\**

The image shows three staves of musical notation for orchestra. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff a bass clef. The music is in 3/8 time. Dynamic markings include 'marc.' (marked), 'tremolo.', and various 'Q.w.' (quarter weight) markings. Measure numbers 10157 are present at the bottom.

**E** *accelerando.*

**E**

*accelerando.*

**E**

**E**

**E**

*crescendo.*

A page from a musical score for piano, showing six staves of music. The music is in common time and consists of measures 1 through 12. The first staff uses a treble clef, the second a bass clef, and the third a treble clef. The fourth staff uses a bass clef, the fifth a treble clef, and the sixth a bass clef. Various dynamics are indicated throughout, including *ff*, *strepitoso.*, *Ped.*, and *Ped. strepitoso.*. Measure 1 starts with *ff* and *strepitoso.*. Measures 2-3 show *Ped.* markings. Measures 4-5 show *ff* and *strepitoso.* markings. Measures 6-7 show *Ped.* markings. Measures 8-9 show *Ped.* markings. Measures 10-11 show *Ped.* markings. Measure 12 ends with *Ped. strepitoso.*

*Trompeten.*  
*ten.*      3

*Red. ff. (Schlachtruf.)*

*fff ten.*      3

*ten.*      3

**F**  
*\**      *f*      *sempre ff*

*ten.*      *f*

**F**  
*ten.*      *3*

*Red.*      *sempre ff*

The image shows a page of sheet music for a piano, consisting of eight staves of musical notation. The music is written in common time and uses a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines. Several dynamic markings are present, such as 'ten.' (tenuto), 'Ped.' (pedal), and 'strepitoso.' (strepitoso). The music is divided into measures by vertical bar lines. The piano keys are indicated by black and white squares under the notes. The overall style is typical of classical or romantic piano music.



Musical score page 21, featuring six staves of music. The top two staves are bass staves, and the bottom four are treble staves. The score includes dynamic markings such as *pp*, *trem.*, *ped.*, *p*, *cresc.*, *3*, *piu cre - seen - do*, and *ff*. The vocal line in the fourth staff has lyrics: "piu cre - seen - do". The score concludes with a repeat sign and the marking *ped.*

8...:

*Red. trem.*

*p*

*v*

*3*

*cre - scen - do*

*3*

*cre - scen - do*

*Red.*

*cresc.*

*\**

*ff*

*ff*

*Red*

H 8.

*ff sempre*

*Ped.*

*f*

*ff*

*Ped.*

*Ped.*

*ff sempre.*

*Ped.*

*\**

*Ped.*

*\**

*ff*

*ff*

*ff*

*marcatissimo.*

*ff*

*ff*

*marcatissimo sempre*

*ff*

*Ped.*

A page from a musical score for piano, showing six staves of music. The top staff is in common time with a key signature of two sharps. It contains a dynamic instruction "sempre ff". The second staff is also in common time with a key signature of two sharps. It contains several "Ped." markings. The third staff is in common time with a key signature of one sharp. It contains a "Ped." marking above a bassoon-like part. The fourth staff is in common time with a key signature of one sharp. It contains a "Ped." marking. The fifth staff is in common time with a key signature of one sharp. It contains a dynamic instruction "sempre fortissimo e staccato". The bottom staff is in common time with a key signature of one sharp. It contains a "Ped." marking.

8

*Rw.*

*V*

*Rw.*

*V*

*Rw.*

*V*

*Rw.*

*\**

*Rw.*

*\**

*Rw.*

*Rw.*

*Rw.*

*Rw.*

*Rw.*

*Rw.*

*Rw.*

*piano.*

*V*

*\**

*V*

*crescendo -*

*Rwd.*      *Rwd.*      *crescendo -*      -

*molto*

*Rwd.*      *Rwd.*      *Rwd.*      *Rwd.*

*Rwd.*      *Rwd.*      *Rwd.*      *Rwd.*

*ff*

I Maestoso assai. Andante. (Die Viertel wie früher die halben Noten.)

8.....

*fff Ped.*

*ff Ped.*

I Maestoso assai. Andante. 3

*ff Ped.*

*ff Ped.*

3.....

*ff Ped.*

*ff Ped.*

3.....

Ritenuto. (ad libitum.)

*legato.*  
*una corda.*

*dolce religioso.*

\* Choral : Crux fidelis, inter omnes  
Arbor una nobilis:  
Nulla silva talem profert

Fronde, flore germino  
Dulce lignum, dulce clavos,  
Dulce pondus sustinet.

in Tempo.

8 .....  
*tre corde. 3 6 6*  
*fff Ped. 3 6*

in Tempo.

3 3 3 3 3 3  
*fff Ped.*  
*Ped.* 3 3 3 3 3 3

ritenuto il Tempo .(ad lib.)

8

.....  
*dolce.*  
*una corda.*  
*smorz.*

J

3 3 3 3 3 3  
*fff Ped.*  
*tre corde.*

J

3 3 3 3 3 3  
*fff Ped.*  
*Ped.* 3 3 3 3 3 3  
*8a basso .....*

*dolce.*  
*una corda.*
  
*espressivo*
  
*pp una corda.*
  
**K**
  
*marcato.*  
*mf*
  
*pp*
  
*perdendo.*
  
*pp*

Nicht schleppend.

The musical score consists of six staves of music for two voices (Soprano and Bass) and piano. The piano part is represented by the bass and treble staves at the bottom. The vocal parts are in the upper staves. The score is divided into measures by vertical bar lines. Measure 1 starts with a piano dynamic (Ped.) followed by a vocal entry. Measure 2 shows a vocal entry. Measure 3 features a piano dynamic (simile, sempre marc.). Measure 4 is a vocal entry. Measure 5 is a piano dynamic (espressivo pietoso). Measure 6 is a vocal entry. Measure 7 is a piano dynamic (Ped.). Measure 8 is a vocal entry. Measure 9 is a piano dynamic (espressivo pietoso). Measure 10 is a vocal entry. Measure 11 is a piano dynamic (p).

*L*

*Pd.*

*una corda sempre*

*L*

*Pd.*

*pp dolciss.*

*una corda .*

pp  
Qed.  
Qed.  
Qed.  
Qed.

*sempre ppp e legato.*

Qed.  
Qed.  
*perdendo.* \*

*Allegro.*

**M** *p staccato.*

*sempre staccato molto.*

**M**  
*Allegro.*  
(Choral.)

*sempre staccato*  
*Ped.*  
*f Ped.*  
*s.a bassa .....*  
*rinf.*  
*Ped.*  
*Ped.*  
 10152

**N**

*semper stare.*

*poco a poco crescendo*      *poco cresc.*

*cresc.*

*Sf*

*Sf*

Stretta.

Ped. *ff*

\* *p*

*>*

Stretta.

Ped. *ff*

\* *p*

*>*

*diminuendo.*

Ped.

*sfp*

*\**

*Ped.*

*e* <sup>2</sup> <sub>3</sub> <sup>3</sup> <sub>2</sub>

*\**

*Ped.*

Quasi Allegro molto ma sempre maestoso.

Quasi Allegro molto ma sempre maestoso.

The image shows a page from a musical score, likely for orchestra and piano. It contains six systems of music, each with multiple staves. The notation includes various dynamics such as 'ff pomposo' and 'Ped.', and performance instructions like 'Ped.' and asterisks (\*). The score is divided into systems by vertical bar lines, and each system begins with a measure number. The piano part is located on the right side of each system, with its own set of staves and dynamics.

A musical score page featuring six staves of music for orchestra. The top five staves are in common time, while the bottom staff is in 8/8 time. The score includes various dynamics such as 'Ped.' (pedal), 's' (sforzando), 'ff' (fortissimo), 'ffff' (fortissississimo), and 'Ped. riten.' (pedal with a ritardando). The music consists of complex chords and rhythmic patterns. The bottom staff concludes with the instruction 'un poco ritenuto'.

A page of musical notation for organ, featuring six systems of music. The notation includes various note heads, rests, and dynamic markings such as 'Ped.', 'Ped. piano', 'Ped. cresc.', 'Ped. grandioso.', and 'Ped.' with a star symbol. The page is numbered '8' at the top left.