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gewidmet.

SYMPHONIE

(D moll)

für grosses Orchester

kompouirt



ZENEAKADÉMIA



LISZT MÚZEUM

EDMUND VON MIHALOVICH.

Arrangement für das Pianoforte zu vier Händen
vom
KOMPONISTEN.



Eigenthum der Verleger für alle Länder.

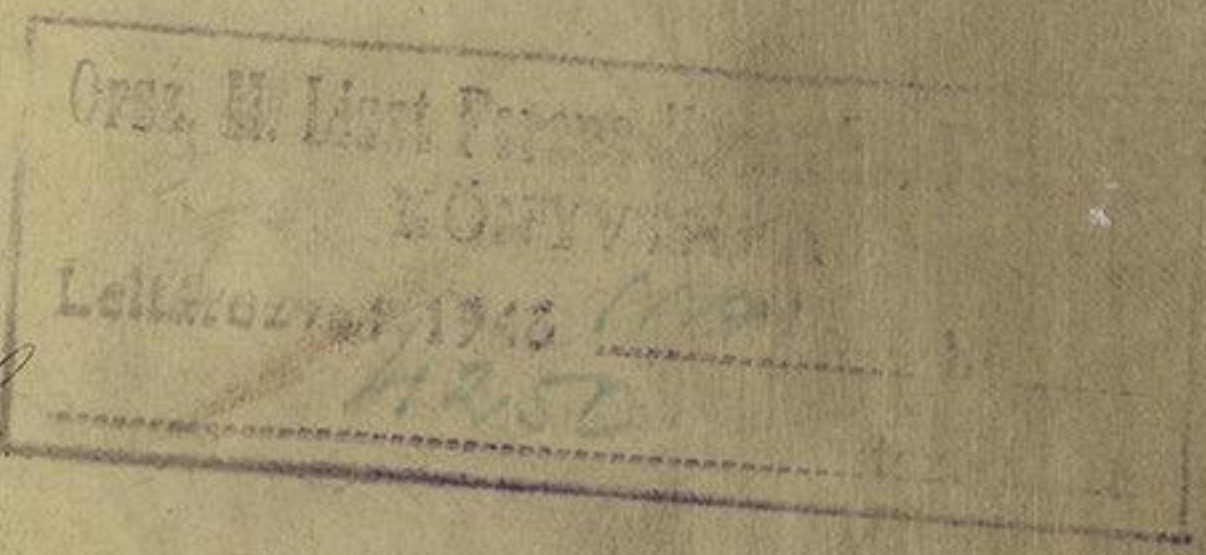
Leipzig, Breitkopf & Härtel.

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ZENEAKADÉMIA
LISZT MÚZEUM

4820



ZENEAKADÉMIA

LISZT MÚZEUM

Originalwerke und Bearbeitungen

von

FRANZ LISZT

im Verlage von Breitkopf & Härtel in Leipzig.

Für das Pianoforte zu 2 Händen.

Originalcompositionen.

Etudes d'Exécution transcendante. Seule Edition authentique, revue par l'Auteur.

No. 1. Preludio. C dur	50
- 2. Amoll	1
- 3. Paysage. F dur	75
- 4. Mazeppa. D moll	2
- 5. Feux follets. Irrlichter. B dur	1 50
- 6. Vision. G moll	1 50
- 7. Eroica. Es dur	1 25
- 8. Wilde Jagd. C moll	1 75
- 9. Ricordanza. As dur	1 75
- 10. F moll	1 75
- 11. Harmonies du Soir. Desdur	1 25
- 12. Chasse-Neige. B moll	1 50
Dieselben in zwei Heften. 40.	7 50
Dieselben gr. 80. Roth cartonnirt.	6 —
Dieselben. V. A. (367) n. M 5. — Eleg. geb. n.	6 20
Grosses Concert-Solo. E moll	4 50
Consolations	3 50
Sonate. (An Robert Schumann) H dur	4 50

Paraphrasen und Transcriptionen.

Ludwig van Beethoven, Adelaide von Matthisson. (Op. 46) B dur	2 —
— An die ferne Geliebte. Liederkreis. (Op. 98)	3 —
No. 1. Auf dem Hügel sitz ich spähend. — No. 2. Wo die Berge so blau. — No. 3. Leichte Segler in den Höhen. — No. 4. Diese Wolken in den Höhen. — No. 5. Es kehret der Maien. — No. 6. Nimm sie hin denn, diese Lieder.	3 —
— Sechs Lieder. (Aus Op. 75. 83. 84.)	75
No. 1. Mignon. A dur	75
- 2. Mit einem gemalten Bande. F dur	75
- 3. Freudvoll und leidvoll. A dur	50
- 4. Es war einmal ein König. G moll	75
- 5. Wonne der Wehmuth. E dur	50
- 6. Die Trommel gerühret. F moll	75
Dieselben (No. 1—6) cpt.	3 —
Robert Franz, 5 Schillflieder von N. Lenau. (Auf geheimem Waldespfade. — Drüben geht die Sonne scheiden. — Trübe wird's, die Wolken jagen. — Sonnenuntergang. — Auf dem Teich, dem regungslosen. — 3 Lieder. (Der Schalk. — Der Bote. — Meeresstille.)	2 50
— 4 Lieder. (Treibt der Sommer seinen Rosen. — Gewitternacht. — Das ist ein Brausen und Heulen. — Frühling und Liebe.)	2 50
Felix Mendelssohn Bartholdy, 7 Lieder aus Op. 19. und 34.	1 —
No. 1. Auf Flügeln des Gesanges von H. Heine	1 —
- 2. Sonntaglied von C. Klingemann	75
- 3. Reiselied von H. Heine	1 25
- 4. Neue Liebe von Denselben	1 —
- 5. Frühlingslied von Lenau	1 50
- 6. Winterlied. 7. Suleika	1 —
Robert und Clara Schumann, Zehn Lieder. No. 1. Weihnachtslied. — No. 2. Die wandelnde Glocke. — No. 3. Frühlings Ankunft. — No. 4. Des Sennen Abschied. — No. 5. Er ist's. — No. 6. Nur wer die Sehnsucht kennt. — No. 7. An die Thüren will ich schleichen.	3 —
Clara Schumann. No. 8. Warum willst du And're fragen. — No. 9. Ich hab' in deinem Auge. — No. 10. Geheimes Flüstern hier und dort.	3 —
42 Lieder von Beethoven, Franz, Mendelssohn Bartholdy, Robert und Clara Schumann. 4. Roth cartonnirt	8 —
Dieselben. V. A. (366) n. M 5. — Eleg. geb. n.	7 —
Concert-Paraphrase über Mendelssohn's Hochzeitmarsch und Elfenreigen aus dem Sommernachtstraum.	4 —
Illustrations du Prophète de G. Meyerbeer: No. 1. Prière. Hymne triomphale. Marche du sacre	4 —
- 2. Les Patineurs	4 —
- 3. Pastorale. Appel aux armes	4 —
Phantasiestücke über Motive aus Rienzi von R. Wagner	2 50

Spinnerlied aus: Der fliegende Holländer von R. Wagner	2 50
Aus R. Wagner's Lohengrin: Elsa's Brautzug zum Münster	1 —
Aus Rich. Wagner's Lohengrin: No. 1. Festspiel und Brautlied	3 —
- 2. Elsa's Traum und Lohengrin's Verweis an Elsa	1 50
Aus Rich. Wagner's Tristan und Isolde: Isoldens Liebes-Tod. Schluss-Szene	1 75
Aus Richard Wagner's Opern. Transcriptionen für das Pianoforte. 4. Roth cartonnirt	7 50
No. 1. Aus Lohengrin. Elsa's Brautzug zum Münster. — 2. Aus Lohengrin. Festspiel und Brautlied. — 3. Elsa's Traum. — 4. Lohengrin's Verweis an Elsa. — 5. Aus Rienzi. Phantasiestück über Motive aus demselben „Santa spirito cavaliere.“ — 6. Aus „Der fliegende Holländer.“ Spinnerlied. — 7. Aus Tristan und Isolde. Isoldens Liebes-Tod. Schluss-Szene.	7 50
Dasselbe. V. A. (305) n. M 5. — Eleg. geb. n.	6 20

Arrangements.

Symphonische Dichtungen für gr. Orchester: Héroïde funèbre. Klavierauszug von Th. Forchhammer	2 50
Les Préludes. Klavierauszug von K. Klauser.	4 25

Bearbeitungen fremder Werke.

Beethoven, L. van, Symphonien.	
No. 1. C dur. Op. 21	4 50
- 2. D dur.	36
- 3. Es dur. — 55 (eroica)	7 50
- 4. B dur.	60
- 5. C moll.	67
- 6. F dur. — 68 (pastorale)	7 —
- 7. A dur.	92
- 8. F dur.	93
- 9. D moll.	125
Dieselben complet in zwei rothen Bänden. (No. 1—5. 6—9)	9 —
Paganini, N., Gr. Etudes de Violon, transcrits pour Piano (Clara Schumann gewidmet.)	
No. 1. G moll	1 50
- 2. Es dur	1 20
- 3. H dur (La Campanella)	1 80
- 4. E dur	1 —
- 5. E dur	1 —
- 6. A moll	2 —
Dieselben complet in zwei Heften	4 —

Für das Pianoforte zu 4 Händen.

Symphonische Dichtungen für grosses Orchester. Bearbeitung für Pianoforte zu 4 Händen vom Componisten.

No. 1. Ce qu'on entend sur la montagne (nach V. Hugo)	5 50
- 2. Tasso. Lamento e Trionfo	4 50
- 3. Les Préludes (nach Lamartine)	4 20
- 4. Orphée	2 —
- 5. Prométhée	4 —
- 6. Mazeppa (nach V. Hugo)	4 50
- 7. Fest-Klänge	3 50
- 8. Hungaria	4 50
- 9. Hamlet	3 —
- 10. Die Ideale (nach Schiller). Arr. von S. Sgambati	6 75
Fantasie und Fuge über den Choral „Ad nos, ad salutarem undam“ a. d. Oper: Der Prophet von Meyerbeer für Orgel oder Pedalfügel oder Pfte. zu vier Händen	6 —
Aus Rich. Wagner's Lohengrin bearbeitet von A. Horn.	
No. 1. Festspiel und Brautlied	3 50
- 2. Elsa's Traum und Lohengrin's Verweis an Elsa	2 —
Spinnerlied aus: Der fliegende Holländer von Rich. Wagner bearbeitet von L. Köhler	3 —
Aus Lohengrin: Elsa's Brautzug zum Münster	1 50
Aus Rich. Wagner's Tristan und Isolde: Isoldens Liebes-Tod. Schluss-Szene. Bearbeitet von Alb. Heintz	1 75

Für 2 Pianoforte zu 4 Händen.

Die beiden Pianofortestimmen sind über einander gedruckt, so dass zur Ausführung 2 Exemplare nöthig sind.

Concerto pathétique. Partitur-Ausgabe	5 —
Eine Symphonie zu Dante's Divina Commedia für grosses Orchester. Bearbeitet für 2 Pianoforte vom Componisten. Partitur	10 50
Symphonische Dichtungen für grosses Orchester. Bearbeitet für 2 Pianoforte vom Componisten. Partitur:	
No. 1. Ce qu'on entend sur la montagne (nach V. Hugo)	6 50
- 2. Tasso. Lamento e Trionfo	5 —
- 3. Les Préludes (nach Lamartine)	5 —
- 4. Orphée	2 50
- 5. Prométhée	5 —
- 6. Mazeppa (nach V. Hugo)	6 —
- 7. Fest-Klänge	6 —
- 8. Héroïde funèbre	3 50
- 9. Hungaria	6 —
- 10. Hamlet	3 50
- 11. Hunnen-Schlacht (nach Kaulbach)	5 25
- 12. Die Ideale (nach Schiller)	7 50

Für Orgel — Harmonium —, und Violoncello mit Pianoforte.

Ave Maria. Für die Orgel eingerichtet von A. W. Gottschalg	1 —
Fantasie und Fuge über den Choral „ad nos, ad salutarem undam“ a. d. Oper: Der Prophet von Meyerbeer für Orgel oder Pedalfügel oder Pfte. zu vier Händen.	6 —
Consolations pour le Piano. Transcrites pour Orgue — Melodium (Harmonium) par J. Skica	2 75
Consolations, transcr. pour Violoncelle avec Piano par Jules de Swert	3 —

Für grosses Orchester.

Symphonische Dichtungen. Partitur. gr. 80.	
No. 1. Ce qu'on entend sur la montagne (nach V. Hugo)	12 —
- 2. Tasso. Lamento e Trionfo	6 —
- 3. Les Préludes (nach Lamartine)	7 50
- 4. Orphée	3 —
- 5. Prométhée	6 —
- 6. Mazeppa (nach V. Hugo)	9 —
- 7. Fest-Klänge	7 50
- 8. Héroïde funèbre	4 50
- 9. Hungaria	10 50
- 10. Hamlet	3 50
- 11. Hunnen-Schlacht (nach Kaulbach)	7 50
- 12. Die Ideale (nach Schiller)	7 50
Stimmen hierzu:	
No. 2. Tasso	13 50
- 3. Les Préludes	12 —
- 6. Mazeppa	22 —
- 8. Héroïde funèbre	10 50
Anhang. Varianten zu No. 7 Festklänge. Kürzungen und Errata	3 —

Für Gesang

mit Orchester- und Orgel-Begleitung.

Eine Symphonie zu Dante's Divina Commedia für grosses Orchester und Sopran- und Alt-Chor. Partitur	16 50
Orchester und Chorstimmen	30 —
Sopran, Alt.	25 —
Missa quatuor vocum ad aequales (2 T. et 2 B.) concinente Organo. Editio nova. Partitur	4 50
Stimmen	3 —
Pater noster quatuor vocum ad aequales (2 T. et 2 B.) Concinente Organo secundum rituale S. S. ecclesiae Romanae. — Ave Maria, quatuor vocum concinente Organo. Partitur	1 50
Stimmen	1 —

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Seinem Freunde
JOHANN VON VÉGH
gewidmet.



SYMPHONIE

(D moll)

für grosses Orchester

kompouirt

ZENEAKADÉMIA
von
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SYMPHONIE.

E. v. Mihalovich.

Allegro con moto.

Secondo.

pp un poco marc. quasi Timp. *p espressivo* *cresc.* *marc. mf* *p* *sehr weich u. ruhig. pp* *un poco ritenuto* *un poco marc. pp*

3840

SYMPHONIE.

Zeneművészeti
Főiskola
Budapest



Allegro con moto.

E. v. Mihalovich.

Primo.

*p marc.
quasi Tromb.*

cresc.

mf

mf

marc.

*p sehr ruhig.
p dolce*

3

acceler. *a tempo*

cresc. *fp un poco marc.* *f marc.*

cresc. pesante

marc. *marc.* *ff* *mf* *sempre p e legato*

1.

2.

rit. *pp marc.* *pp rall.* *rit.* *p un poco marc.*

pp

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acceler. *p marc.* *cresc.* *sf* *a tempo* *p* *cresc.* *f* *marc.* 8.....5

8.....

8..... *cresc.*

8..... *ff marc.* *f*

molto espressivo. *mf* *dolce espress.*

p *rit.* *p marc.* *p* *pp* *p marc.*

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p un poco marc.

f marc. pesante

ff marcatissimo

mf

p espress.

mf

p espress.

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espressivo.

molto espressivo.

marc.

cresc.

ff

marc.

f espress.

p dolce

f espressivo

p dolce

marc.

mf

marc.

p

mf

p

Un poco agitato.

First system of musical notation, piano (*p*) marcato (*marc.*). The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, piano (*p*). The right hand continues with chords and eighth notes, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, fortissimo (*ff*) marcato (*marc.*) ben tenuto. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Fourth system of musical notation, piano (*p*). The right hand continues with chords and eighth notes, and the left hand maintains the eighth-note accompaniment.

Fifth system of musical notation, piano (*p*) un poco marcato (*un poco marc.*). The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Sixth system of musical notation, piano (*p*). The right hand continues with chords and eighth notes, and the left hand maintains the eighth-note accompaniment.

Un poco agitato.

9.

p marc.

marc.

8.....

p marc.

8.....

ff ben tenuto marc.

p leggiero marc.

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of 16 measures. The key signature has two flats (B-flat and E-flat). The tempo/mood is 'Un poco agitato.' The score includes various dynamics: *p* (piano), *marc.* (marcato), *ff ben tenuto* (fortissimo, well sustained), and *p leggiero marc.* (piano, light, marked). There are several slurs and accents throughout. A watermark 'ZENAKADÉMIA LISZT MŰZEUM' is visible in the center of the page.

p dolce

cresc. *f*

ff *marc.*

ZENAKADÉMIA
LISZT MÚZEUM

fp un poco marc. *pp espressivo*

p un poco marc. *un poco cresc.*

sempre p e legato

p un poco marc.

The musical score is written for piano and consists of seven systems of staves. The first system includes the performance instructions *fp un poco marc.* and *pp espressivo*. The second system continues the musical notation. The third system includes the instructions *p un poco marc.* and *un poco cresc.*. The fourth system includes the instruction *sempre p e legato*. The fifth, sixth, and seventh systems continue the musical notation. The score is marked with various musical notations, including notes, rests, and dynamic markings. A watermark for 'ZENAKADEMIA LISZT MŰZEUM' is visible across the middle of the page.

8.....

f *p marc.* *mf dolce espressivo*

p un poco marc.

un poco cresc.

8.....

mf espressivo molto *mf dolce espressivo*

8.....

p *p* *p* *p espressivo*

Un poco agitato.

mf marc.



marc.
ff ben tenuto



p
un poco marc.



Un poco agitato.

15

mf espressivo molto

f

mf

f

mf

f

mf

f

mf

8..... ben marcato e tenuto.

f

mf

f

ff

8.....

8..... LISZT. MÚZEUM.....

p leggiero marc.

br.

sempre staccato



(♩ = ♩.)

p un poco marc.



cresc.

f



cresc.

ff marcantissimo





18

f *ff marc.* *ff marcatissimo* *Un poco ritenuto.* *p dolce* *rit.* *Tempo I.* *p espressivo* *cresc.* *dim.*

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8.....

8.....

ff marc.

8.....

ff

8.....

rit.

Un poco ritenuto.

mf dolce espressivo

Tempo I.

riten.

p marc.

p un poco marc. *espressivo*

cresc. *f marc.*

dim. *p* *espressivo* *rallent.* *pp un poco marc.*

cresc.

ff *dim.* *p cresc. molto* *f*

8.....

8.....

8.....

8.....

8.....

8.....

p marc.

cresc.

f marc. *dim.*

p *2* *p marc.* *cresc.*

ff *p* *cresc. molto* *sf*

ZENÉAKADÉMIA
LISZT MŰZEUM

Allegretto scherzando.

p

un poco marc.

p

cresc.

f marc.

dim.

p dolce

p dolce

ZENÉAKADÉMIA
LISZT MŰZEUM

Allegretto scherzando.

23

p *marc.* *espressivo molto*

marc. *marc.*

mf *espressivo molto* *dolce*

cresc.

f *quasi Trillo* *marc.* *dim.*

p *marc.* *espressivo molto* *p*



Più moto.



Meno mosso.



8.....

marc.

espressivo molto

p marc.

Più moto.

espress.

cresc.

f

p marc.

pp dolce espress.

poco a poco cresc. ed accelerando

Quasi Presto.

8.....

ff wild.

dim.

Meno mosso.

p

marc.

espressivo

mf

First system of musical notation, piano (*p*) and crescendo (*cresc.*) markings.

Second system of musical notation, *Un poco rallentando* and *Tempo I.* markings.

Third system of musical notation.

Fourth system of musical notation, ZENEAKADEMIA and ISZT MUZEUM watermark.

un poco marc.

Fifth system of musical notation, piano (*p*) marking.

Sixth system of musical notation.

Seventh system of musical notation, crescendo (*cresc.*) marking.

First system of the musical score. The right hand (treble clef) begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The left hand (bass clef) is marked *marc.* (marcato). The key signature has one sharp (F#).

Second system of the musical score. The right hand begins with a piano (*p*) dynamic. The left hand is marked *marc.* (marcato). The tempo marking *Tempo I.* is placed above the system. The instruction *Un poco rallentando.* is placed above the first measure of the system.

Third system of the musical score. The instruction *espressivo molto* is placed above the system. The left hand is marked *marc.* (marcato). The system features triplets in both hands.

Fourth system of the musical score. The left hand is marked *marc.* (marcato). The system continues with triplets in both hands.

Fifth system of the musical score. The instruction *mf espressivo molto* is placed above the system. The left hand is marked *dolce* (dolce). The system features triplets in both hands.

Sixth system of the musical score. The instruction *cresc.* (crescendo) is placed above the system. The system features triplets in both hands.

Più moto.

*poco a poco cresc. ed accelerando -*

Quasi Presto.



Meno mosso.



Più moto.

29

8.....

f *p marc.*

pp dolce espress.

poco a poco cresc. ed accelerando

8.....

Quasi Presto.

ff wild

dim.

Meno mosso.

p

marc.

espressivo

mf



Tempo I.



Più mosso.



rallentando -

Un poco più lento.



p marc. *espress.*

Tempo I. 8...

p *marc.* *espressivo molto* *p*

espressivo molto. *rit.*

Più mosso.

pp

Un poco più lento. 8...

rallentando. *pp* *p marc.* *quasi pizz.*

rallentando e perdendosi. *3* *pp*

MARCIA FUNEBRE.

Adagio assai.

mf marc. *pp*

f *dim.* *p* *p marc.*

cresc. *ff* *mf marc.*

ff marc.

f *meno f*

dim. *p marc.* *cresc.*

f *dim.* *p marc.*

MARCIA FUNEBRE.

Adagio assai.



3

Secondo.

2

espressivo

dim.

p

p marc.

mf

f

cresc.

ff

f

ff marc.

f

meno f

dim.

p

cresc.

f

p

f *pp marc.* 8.....

cresc. 8.....

f *ff* 8.....

marc. *mf* *p* 8.....

*L'istesso tempo.
molto espressivo*

p *p dolce* 8.....

p 8.....



*L'istesso tempo.
molto espressivo*



A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a melody in the treble staff and a bass line in the bass staff. The melody includes a trill (tr) and a triplet (3). The bass line consists of eighth and sixteenth notes. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

The image shows a page from a musical score for Frédéric Chopin's 'L'Espresso' (Op. 10, No. 3). The score is written for two staves, both in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first staff is marked 'p espress.' and the second staff is marked 'p espress.' and 'marc.' (marcato). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' over the notes. The score is printed on aged, yellowed paper with a faint watermark of a floral design in the center.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-5. The score is in 3/4 time, key of B-flat major, and features a piano accompaniment with triplets and a melodic line with dynamics like *pp* and *morendo*.

8.....

8.....

8.....

8.....

8.....

molto tranquillo.

p espressivo dolente

p marc.

p

p

cresc.

pp

mf espress.

marc.

alleg.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. The key signature has three flats. Performance markings include *p espress.*, *dolce.*, and *p dolce*. A triplet of eighth notes is marked with a '3' in the right hand.

Second system of the piano score. The right hand continues the melodic development with slurs and ties. The left hand maintains the accompaniment. A performance marking of *p marc.* is present.

Third system of the piano score. The right hand has a melodic line with slurs and ties. The left hand continues the accompaniment. Performance markings include *p marc.* and *cresc.*. A measure in the right hand is marked with an '8' and a dotted line, indicating an eighth-note pattern.

Fourth system of the piano score. The right hand features a melodic line with slurs and ties. The left hand continues the accompaniment. Performance markings include *pp* and *p marc.*. A measure in the right hand is marked with an '8' and a dotted line, indicating an eighth-note pattern.

Fifth system of the piano score. The right hand features a melodic line with slurs and ties. The left hand continues the accompaniment. A measure in the right hand is marked with an '8' and a dotted line, indicating an eighth-note pattern.

Sixth system of the piano score. The right hand features a melodic line with slurs and ties. The left hand continues the accompaniment. A measure in the right hand is marked with an '8' and a dotted line, indicating an eighth-note pattern.

cresc. *f* *dim.*

p *f* *cresc.* *ff marc.*

f marc.

meno f *mf marc.*

cresc. *f* *dim.*

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The first system includes dynamics *cresc.*, *f*, and *dim.*. The second system includes *p*, *f*, *cresc.*, and *ff marc.*. The third system includes *f marc.*. The fourth system includes *meno f* and *mf marc.*. The fifth system includes *cresc.*, *f*, and *dim.*. The score features various musical notations including eighth notes, sixteenth notes, and triplets. A large watermark 'ZENAKADÉMIA' is visible across the middle of the page.

8.....

cresc. *f*

8.....

dim.

8.....

cresc.

8.....

ff

8.....

meno f

8.....

mf marc. *cresc.* *f* *dim.*

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section with a *rit.* (ritardando) marking, and then a *pp dolce* section. The lower staff has a bass clef and the same key signature. It features a continuous triplet accompaniment in the left hand.

Second system of the musical score. The upper staff continues with a *pp* section, followed by a *morendo* (diminuendo) section, and then a *p* section with a *marc.* (marcato) marking. The lower staff continues with the triplet accompaniment and includes a *f* (forte) dynamic marking.

Third system of the musical score. The upper staff begins with a *pp marc.* section, followed by a *cresc.* (crescendo) section. The lower staff continues with the triplet accompaniment. A dotted line with the number 8 indicates a repeat or continuation.

Fourth system of the musical score. The upper staff features a *f* (forte) section, followed by a *ff* (fortissimo) section. The lower staff continues with the triplet accompaniment. A dotted line with the number 8 indicates a repeat or continuation.

NB. Nur bei Aufführung des Trauermarsches allein.

Fifth system of the musical score, marked as a separate section. It consists of two staves in 6/4 time. The upper staff begins with a *pp* section, followed by a *pp* section. The lower staff continues with the triplet accompaniment. A dotted line with the number 8 indicates a repeat or continuation.

Sixth system of the musical score. The upper staff begins with a *un poco marc.* section, followed by a *pp* section, and then a *rall.* (rallentando) section. The lower staff continues with the triplet accompaniment. A dotted line with the number 8 indicates a repeat or continuation.

NB. Diese 12 Schlusstakte sollen nur bei Aufführung des Trauermarsches allein gespielt werden; bei vollständiger Aufführung der Symphonie hingegen ganz wegb bleiben, indem unmittelbar an die, unter dem Zeichen Φ angeführten, Übergangstakte vor dem Schlusssatz (*Allegro*) anzuknüpfen ist.

p *pp* *rit.* *p dolce espress.*

pp *morendo* *p*

f *3* *cresc.*

ff

NB. Nur bei Aufführung des Trauermarsches allein.

p un poco marc.

pp *espress.* *pp*

NB. Diese 12 Schlusstakte sollen nur bei Aufführung des Trauermarsches allein gespielt werden; bei vollständiger Aufführung der Symphonie hingegen ganz wegbleiben, indem unmittelbar an die, unter dem Zeichen Φ angeführten Übergangstakte vor dem Schlusssatz (*Allegro*) anzuknüpfen ist.

♢ Bei Aufführung der ganzen Symphonie.

pp un poco marc.

8.....

cresc.

8.....

p

rall.

Allegro.

f

p molto legato

ZENAKADEMIA

LISZT MŰZEUM

pp

pp

p

♢ Bei Aufführung der ganzen Symphonie.



The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A large, faint watermark is visible across the middle of the page, reading "ZENEAKADÉMIA LISZT MŰZÉUM".

System 1: The first system shows a complex texture with many beamed sixteenth notes in both hands, creating a rapid, flowing motion.

System 2: The second system continues the rapid motion, with the right hand featuring more prominent melodic lines and the left hand providing a dense harmonic accompaniment.

System 3: The third system introduces a change in texture, with the right hand playing a more melodic line and the left hand providing a steady accompaniment.

System 4: The fourth system features a dynamic marking of *fp* (fortissimo piano) in the right hand and *p marc.* (piano marcato) in the left hand. The right hand has a crescendo marking (*cresc.*) and a double bar line.

System 5: The fifth system begins with a dynamic marking of *ff marcatissimo* (fortissimo marcatissimo) in the right hand. The texture is dense and rhythmic.

System 6: The sixth system continues the dense, rhythmic texture, with the right hand playing a melodic line and the left hand providing a steady accompaniment.



Musical score for piano, page 48. The score consists of seven systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The music features various dynamics, articulation, and fingerings.

- System 1:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamics include *f* and *marc.* (marcato). Fingerings 1 and 2 are indicated.
- System 2:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamics include *f marc.* (marcato). Fingerings 1 and 2 are indicated.
- System 3:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamics include *pp* (pianissimo). Fingerings 1 and 2 are indicated.
- System 4:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamics include *pp* (pianissimo). Fingerings 1 and 2 are indicated.
- System 5:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamics include *pp* (pianissimo). Fingerings 1 and 2 are indicated.
- System 6:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamics include *pp* (pianissimo). Fingerings 1 and 2 are indicated.
- System 7:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo) and *sf* (sforzando). Fingerings 1 and 2 are indicated.

A large watermark "ZENAKADEMIA LISZT MŰZEUM" is visible across the middle of the page.

8.....

f marc.

f marc.

tranquillo

p dolce espress.

p

p dolce marc.

cresc.

sf marc.

16029





First system of musical notation, featuring a treble and bass staff. The bass staff begins with a piano (*p*) dynamic marking. The music consists of flowing sixteenth-note passages in both hands.

Second system of musical notation. It includes a *rit.* (ritardando) marking, followed by a tempo change to *a tempo*. The system concludes with a *f* (forte) dynamic marking and the instruction *pp molto legato* (pianissimo molto legato).

Third system of musical notation, continuing the melodic and harmonic development with sixteenth-note figures.

Fourth system of musical notation, marked *sempre pp* (sempre pianissimo) throughout the system.

Fifth system of musical notation, featuring the instruction *un poco cresc.* (un poco crescendo) and a *pp* (pianissimo) dynamic marking.

Sixth system of musical notation, the final system on the page, maintaining the intricate sixteenth-note texture.



*un poco rallent.**Un poco sostenuto**cresc. molto**ff marc.*

8.....

*a tempo*

8.....

55
un poco
cresc.

rallent.
molto
Un poco sostenuto
ff

espress.

a tempo
f non legato

ff

quasi trillo
sf

p
cresc.
f espress.

This page contains a musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *marc.* (marcato). The score is written in a key with one sharp (F#) and a common time signature. A large, semi-transparent watermark is centered across the middle of the page, reading "ZENÉAKADÉMIA LISZT MŰZÉUM".



musical score for piano, page 58. The score is written in G major (one sharp) and 2/4 time. It consists of seven systems of staves. The first system shows a piano introduction with a *cresc.* marking. The second system features a piano (*p*) section followed by a fortissimo (*ff*) section. The third system continues with a piano (*p*) section and a *poco a poco cresc.* marking. The fourth system shows a piano (*p*) section followed by a *cresc.* marking. The fifth system features a fortissimo (*ff*) section with a *marcatissimo* marking. The sixth and seventh systems continue the piano section. A watermark for 'ZENEAKADEMIA LISZT MÚZEUM' is visible across the middle of the page.

cresc.

ff

p

f

poco a poco cresc.

cresc.

ff *marcatissimo*

16029

8.....

cresc. *ff marc.*

8.....

p

mf marc.

poco a poco cresc. *f marc.*

8.....

ff

8.....

ff

8.....

ff

This page contains a musical score for piano, consisting of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a key with two sharps (F# and C#) and a common time signature (C). The dynamics range from *f* (forte) to *pp* (pianissimo). The tempo/mood is marked as *tranquillo*. The score includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a *cresc.* (crescendo) marking. A watermark "ZENEMAKADÉMIA" is visible across the middle of the page.

f

f marc.

tranquillo

pp

cresc.

16029

8

f marc.

f marc.

f marc.

f marc.

f marc.

tranquillo

p dolce espressivo

f

p

dolce p marc.

cresc.

ZENÉAKADÉMIA
LISZT MŰZEUM

62

sf *p* *cresc.* *f* *p* *p un poco marc.* *cresc.* *molto* *sf ff* 1 2 3 4 5 6 7

sf p cresc.

f marc.

p 1

2 3 4 5 6 7

8 cresc. molto ff



System 1: Measures 8, 9, 10, 11, 12. The music is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.



System 2: Measures 13 and 14. Measure 13 is marked with a forte (*ff*) dynamic. The music continues with the same piano accompaniment pattern.



System 3: Measures 15, 16, 17, 18, 19. The music continues with the same piano accompaniment pattern.



System 4: Measures 20, 21, 22, 23, 24. Measure 20 is marked with a marcato (*marc.*) dynamic. The music continues with the same piano accompaniment pattern.



System 5: Measures 25, 26, 27, 28, 29. Measure 25 is marked with a mezzo-forte (*mf*) dynamic, and measures 26, 27, and 29 are marked with a forte (*f*) dynamic. The music continues with the same piano accompaniment pattern.



System 6: Measures 30, 31, 32, 33, 34. The music continues with the same piano accompaniment pattern.



The musical score is written for piano and consists of six systems of staves. The first system shows a continuous flow of eighth notes in both hands. The second system introduces a 'ten.' (tension) marking and a 'marc.' (marcato) instruction. The third system features a 'rit.' (ritardando) and a 'f' (forte) dynamic. The fourth system includes a 'cresc.' (crescendo) and a 'ten.' marking. The fifth system is marked 'ff marc.' (fortissimo marcato). The sixth system continues the rhythmic pattern with various dynamics and performance markings. The score is heavily annotated with triplets, slurs, and dynamic markings such as *ten.*, *marc.*, *rit.*, *f*, *cresc.*, and *ff*. A large watermark 'ZENEAKADÉMIA LISZT MŰZSEUM' is visible across the center of the page.

8.....

mf *cresc.* *rit.* *f marc.* *cresc.* *ff marc.* *cresc.*

8.....

8.....

8.....

8.....

8.....

8.....

fff
p un poco marc.
cresc.
f
rit.
ff
ten.
ten.
ten.
ten.
ff marc.
Un poco ritenuto
f espress.
marc.
ff
a tempo
rit.
fp espress.
sf
rit.
p marc.
cresc.
ff

8.....

p marc. cresc.

8.....

f rit. ff sf

8.....

f ff

Un poco ritenuto.

8.....

f espressivo molto ff

quasi Tromba

8.....

rit. sf

a tempo
Secondo

f marc.

8.....

cresc. ff



ZENEAKADÉMIA

LISZT MÚZEUM