



ZENEAKADÉMIA
LISZT MŰZEUM



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Ms. mus. L. 43



ZENEAKADÉMIA
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Euer Wohlgebohren!

Wir haben Eu. Exe. Thura
zu Saffrey der Offiziers,
zu Chomvancus Chirakus
zu übergeben.

Budapest
3/3 1883



ZENEAKADÉMIA

LISZT MŰZELM

Wachsthumsgewinn

Adorcsy - Károly

magy. birodalom leírás az a
6. 33. törv. czikkre. Helysé-
ar közönség számára . 3 fi-
al utazás . 1 frt 50 k-
s fokozatos meghódítás, ki
em története, huszonegy el-
a szerző helyesírásával mac, c



Herrn Philipp Läng. -
Ihren vortrefflichen Längen
der Hauptpart dieser Oratoriums
bei der Einführung in
Budapest. Gelegenheit meiner
Reise nach Budapest. November
1873. J. Läng



ZENEAKADÉMIA
ISZT. MŰZEUM

Christus

Oratorium

nach Texten aus der heiligen Schrift und der
katholischen Liturgie,

für
Soli, Chor, Orgel und grosses Orchester

komponirt
ZENEAKADÉMIA
LISZT MŰZÉUM

von

Franz Liszt.

Clavierauszug

mit lateinischen und deutschem Text.

Preis 24 Mark.

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Veritatem autem facientes in caritate, crescamus in illo per omnia, qui est caput Christus.

Paulus, ad Ephesios 4, 15.

Wahrheit in Liebe wirkend, lasset uns in Allem wachsen an Dem der das Haupt ist, Christus.

Paulus, an die Epheser 4, 15.



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ZENEAKADÉMIA
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Inhalt des Oratorium.

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Weihnachtsoratorium.

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ZENEAKADÉMIA
LISZT MŰZEUM

Text

zu dem

Oratorium „Christus“ von Franz Liszt.

Erster Theil.

Weihnachts-Oratorium.

No. 1. Einleitung.

„Rorate caeli desuper, et nubes
pluant iustum; aperiatur terra et
germinet Salvatorem.“

(Jes. XLV. 8.)

„Thauet ihr Himmel von oben,
die Wolken mögen regnen den
Gerechten; die Erde thu' sich
auf, und sprosse den Heiland.“

(Uebersetzung von J. Fr. Allioli.)

No. 2. Pastorale (Instrumentale).

Angelus Domini ad pastores
ait: Nolite timere! annuntio vobis
gaudium magnum, quia natus est
vobis hodie Salvator mundi, alle-
luja. Facta est cum Angelo multi-
tudo caelestis exercitus, laudantium
Deum et dicentium: gloria in excel-
sis Deo et in terra pax hominibus
bonae voluntatis.“

(Luc. II, 10 — 14.)

Verkündigung des Engels.

Der Engel des Herrn sprach zu
den Hirten: „Fürchtet euch nicht,
denn siehe, ich verkündige euch
eine grosse Freude, die allem Volk
widerfahren wird: denn heute ist
euch der Heiland der Welt ge-
boren worden. Und sogleich war
bei dem Engel eine Menge himm-
lischer Heerschaaren, welche Gott
lobten und sprachen: „Ehre sei
Gott in der Höh', und Friede den
Menschen auf Erden, die eines
guten Willens sind.“

(Allioli.)

No. 3. Stabat mater speciosa (Canto).

Stabat mater speciosa
Juxta foenum gaudiosa,
Dum iacebat parvulus;
Cujus animam gaudentem
Laetabundam et ferventem
Pertransivit júbilus.

O quam laeta et beata
Fuit illa Immaculata
Mater Unigeniti!

Quae gaudebat et ridebat,
Exultabat, cum videbat
Nati partum inclyti.

Stand die Mutter da, die hohe,
Die ob ihres Kindleins frohe,
Das in armer Krippe lag,

Deren Seele, voll Entzücken,
Strahlt' aus ihren Freuden-
blicken

Jubelt' in des Herzens Schlag.

Welche sel'ge, wonnerweckte
Mutter war die Unbefleckte
Ob des Eingeborenen!

Jauchzend sieht vor ihren Augen,
Die nicht satt an ihm sich
sangen,

Sie den Auserkorenen.

Quis est is, qui non gauderet,
Christi matrem si videret
In tanto solatio?

Quis non posset collaetari,
Christi matrem contemplari
Ludentem cum Filio?

Pro peccatis suae gentis
Christum vidit cum jumentis
Et algori subditum.

Vidit suum dulcem natum
Vagientem, adoratum
Vili diversorio.

Nato Christo in praesepe,
Caeli cives canunt laete
Cum immenso gaudio.

Stabat Senex cum Puella,
Non cum verbo nec loquela,
Stupescences cordibus.

Eja Mater, fons amoris,
Me sentire vim ardoris
Fac ut tecum sentiam!

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas
Prone nostro ducas plagas
Cordi fixas valide;

Tui Nati caelo lapsi
Tam dignati foeno nasci
Poenas mecum divide.

Fac me vere congaudere,
Jesulino cohaerere,
Donec ego vixero.

In me sistat ardor tui:
Puerino fac me frui,
Dum sum in exilio.

Hunc ardorem fac communem
Ne facias me immunem
Ab hoc desiderio.

Wer nicht sollte mitempfinden
Lust, so ihre Augen künden,
Die hier Christi Mutter fühlt?

Wen nicht labte Himmelsthauen,
Darf er Christi Mutter schauen,
Wie sie mit dem Kindlein
spielt?

Wegen seines Volkes Schulden
Sieht sie, bei den Thieren, dulden
Ihn der Kälte Ungemach;

Weinen sieht den süßen, lieben
Sohn sie, doch Anbetung üben
Hirten unter schlechtem Dach.

Als geboren Christ im Stalle,
Singen Engelein mit Schalle
Hosianna in der Höh';

Joseph und Maria, schweigend,
Stehn mit Staunen sich ver-
neigend
In des Wunders heiliger Näh'.

Mutter, Du, der Liebe Quelle,
Fach in mir die Gluthen helle,
Gieb mir Deiner Lieb' ein Theil;

Lass mein Herz für Christ ent-
brennen,
Meine Lieb' ihm heiss bekennen:
Ihm gefallen sei mein Heil!

Heil'ge Mutter, lass den Deinen
Tief empfinden jene Peinen,
Präge sie in dieses Herz;

Er, vom Himmel Dir erkoren,
Auf geringer Streu geboren,
Theile mit mir seinen Schmerz.

Schaff, dass ich mit Liebesfreude
Auch am theuren Sohn mich
weide,
Bis erlischt mein Lebenslicht.

Deine Inbrunst zu dem süßen
Kinde lass mich mit geniessen,
Weil mich hier der Bann um-
flieht.

Solche Liebe, fleh' ich, theile
Allen mit zu ihrem Heile:
Dies auch mir versage nicht!

Virgo virginum praeclara,
 Mihi jam non sis amara:
 Fac me Parvum rapere;
 Pulchrum Fantem fac ut portem,
 Qui nascendo vicit mortem,
 Volens vitam tradere.

Fac me tecum satiari,
 Nato tuo inebriari,
 Stans inter tripudia;

Inflammatum et accensus,
 Obstupescit omnis sensus
 Tali de commercio.

Fac me Nato custodiri,
 Verbo Dei praemuniri,
 Conservari gratia.

Quando corpus morietur,
 Fac ut animae donetur
 Tui Nati visio.

Jungfrau, heilig allerwegen,
 Sei nicht meiner Bitt' entgegen:
 Reiche mir den Kleinen dar,
 Ihn in meinem Arm zu wiegen,
 Der, den Tod uns zu besiegen,
 Willig ging des Lebens baar.

Lass mich satt dem Anblick
 lauschen,
 Mich an Deinem Sohn be-
 rauschen
 In dem Kreis der Engelreih'n;

Hochentflammt von solcher Minne,
 Sind voll Staunens alle Sinne
 Ob solch himmlischem Verein.

Gieb, dass mich Dein Sohn be-
 wache,
 Gottes Wort zum Schild mir
 mache,
 Seine Gnade mir verleihe;

Und, zerbricht des Leibes Höhle,
 Dass im Anschauen meine Seele
 Deines Sohnes selig sei!

(Uebers. v. K. Eitner.)

No. 4. Hirtenspiel an der Krippe (Pastorale).

No. 5. Die heiligen drei Könige (Marsch).

„Et ecce stella, quam viderant
 in Oriente, antecedebat eos.“

(Matth. II, 9.)

„Apertis thesauris suis, obtu-
 lerunt Magi Domino aurum, thus
 et myrrham.“

(Ibid. 11.)

„Und siehe, der Stern, den sie
 im Morgenlande gesehen hatten,
 ging vor ihnen her.

„Sie thaten auch ihre Schätze
 auf, und brachten Geschenke:
 Gold, Weihrauch und Myrrhen.“

(Allioli.)

Zweiter Theil.

Nach Epiphania.

No. 6. Die Seligpreisungen.

„Beati pauperes spiritu, quoniam
 ipsorum est regnum caelorum.“

„Beati mites, quoniam ipsi possi-
 debunt terram.“

„Selig sind die Armen im Geiste,
 denn ihnen ist das Himmelreich.

„Selig sind die Sanftmüthigen,
 denn sie werden das Erdreich be-
 sitzen.“

„Beati qui lugent, quoniam ipsi consolabuntur.“

„Beati qui esuriunt et sitiunt justitiam, quoniam ipsi saturabuntur.“

„Beati misericordes, quoniam ipsi misericordiam consequentur.“

„Beati mundo corde, quoniam ipsi Deum videbunt.“

„Beati pacifici, quoniam filii Dei vocabuntur.“

„Beati qui persecutionem patiuntur propter justitiam, quoniam ipsorum est regnum caelorum.“

(Matth. V, 3 — 10.)

„Selig sind die Trauernden, denn sie werden getröstet werden.“

„Selig sind, die Hunger und Durst haben nach der Gerechtigkeit, denn sie werden gesättigt werden.“

„Selig sind die Barmherzigen, denn sie werden Barmherzigkeit erlangen.“

„Selig sind, die ein reines Herz haben, denn sie werden Gott anschauen.“

„Selig sind die Friedensamen, denn sie werden Gottes Kinder genannt werden.“

„Selig sind, die Verfolgung leiden um der Gerechtigkeit willen, denn ihnen ist das Himmelreich.“

(Allioli)

No. 7. Pater noster. Das Gebet des Herrn.

„Pater noster, qui es in caelis, sanctificetur nomen tuum; adveniat regnum tuum; fiat voluntas tua sicut in coelo et in terra. Panem nostrum quotidianum da nobis hodie; et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris; et ne nos inducas in tentationem; ed libera nos a malo. Amen!“ —

(Matth. VI, 9 ff.)

„Vater unser, der du bist in den Himmeln, geheiligt werde dein Name; zu uns komme dein Reich; dein Wille geschehe wie im Himmel, so auch auf Erden. Unser täglich Brod gib uns heute; und vergib uns unsere Schulden, wie auch wir vergeben unseren Schuldigern; und führe uns nicht in Versuchung, sondern erlöse uns von dem Uebel. Amen.“ —

(Allioli)

No. 8. Die Gründung der Kirche.

„Tu es Petrus et super hanc petram aedificabo Ecclesiam meam, et portae inferi non pravalebunt.“

(Matth. XVI, 18.)

„Simon Joannis deliges me?
Pasce agnos meos.
Pasce oves meos.“

(Joh. XXI, 15 ff.)

„Du bist Petrus, und auf diesen Felsen will ich meine Kirche bauen, und die Pforten der Hölle werden sie nicht überwältigen.“

„Simon Johanna hast du mich lieb?

Weide meine Lämmer!
Weide meine Schafe!“

No. 9. Das Wunder.

„Et ecce motus magnus factus est in mari, ita ut navicula operiretur fluctibus; ipse vero dormiebat. Et accesserunt ad eum discipuli ejus, et suscitaverunt eum dicentes: Domine, salva nos, perimus. Et dicit eis Jesus: Quid timidi estis modicae fidei? Tunc surgens, imperavit ventis et mari, et facta est tranquillitas magna.“

(Matth. VIII, 23—26.)

„Und siehe, es erhob sich ein Sturm im Meere, so dass das Schifflein mit Wellen bedeckt wurde; er aber schlief. Und seine Jünger traten zu ihm, weckten ihn auf, und sprachen: Herr, hilf uns, wir gehen zu Grunde! Und Jesus sprach zu ihnen: Was seid ihr so furchtsam, ihr Kleingläubigen? Dann stand er auf, gebot den Winden und dem Meere, und es ward eine grosse Stille.“

(Allioli.)

No. 10. Der Einzug in Jerusalem.

„Hosanna, benedictus qui venit in nomine Domini, rex Israel.“

„Benedictus qui venit Rex in nomine Domini, pax in caelo et gloria in excelsis.“

„Hosanna Filio David, benedictus qui venit in nomine Domini.“

„Benedictum quod venit Regnum patris nostri David; hosanna in altissimis

(Matth. XXI, 9 ff.)

(Mastai, Evangelisti Uniti et Commentati. Vol. II. lib. XIV. § III.)

„Hosianna, gesegnet sei, der da kommt im Herrn, ein König Israels.

Gesegnet sei, der da kommt ein König im Namen des Herrn: Friede im Himmel und Ehre in der Höhe.

„Hosanna dem Sohne Davids; gesegnet sei, der da kommt im Namen des Herrn.“

Gesegnet sei, welches da kommt als das Reich unsers Vaters David; Hosianna in der Höhe!“

(Allioli.)

Dritter Theil.

Passion und Auferstehung.

No. 11.

„Tristis est anima mea usque ad mortem; pater si possibile est, transeat a me calix iste, sed non quod ego volo, sed quod tu.“

(Marc. XIV, 34—36.)

„Meine Seele ist betrübt bis in den Tod. Mein Vater, wenn es möglich ist, so gehe dieser Kelch vor mir vortüber; doch nicht wie ich will, sondern wie du willst.“

No. 12. Stabat mater dolorosa (Canto).

Stabat mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius;

Cujus animam gementem
Contristatam et dolentem
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

Quae moerebat et dolebat
Pia mater, dum videbat
Nati poenas inclyti.

Quis est homo qui non fleret,
Christi matrem si videret
In tanto supplicio?

Quis non posset contristari
Piam matrem contemplari
Dolentem cum filio?

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum;

Vidit suum dulcem Natum
Moriendo desolatum,
Dum emisit spiritum.

Eja, Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam;

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide;

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero;

Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

Stand die Mutter voller Schmerzen,
Weinend aus zerrissnem Herzen,
Wo ihr Sohn am Kreuze hing;

Da, erfüllt von banger Trauer,
Bebend in der Aengste Schauer,
Durch die Seel' ein Schwert
ihr ging.

Welch betrübte, schmerzgeweihte
Mutter war die Benedei'te
Durch den Eingeborenen,

Die von Seufzern schwer Bedrückte,
Als die Leiden sie erblickte
Ihres Auserkorenen!

Wer nicht fühlte tiefes Wehe,
Wenn er Christi Mutter sähe
In so grosser Seelennoth?

Wessen Herz nicht sollt' erweichen
Sie, die Mutter ohnegleichen,
Bei des Sohnes Martertod?

Ach, für seines Volkes Schulden
Sieht sie Qualen ihn erdulden,
Ihn, den nicht die Geissel mied;

Muss den ästissenen Sohn vergehen,
Sonder Trost ihn sterben sehen,
Während ihm der Geist entflieht.

Lass, o Mutter, Quell der Liebe,
Fühlen mich des Mitleids Triebe,
Mich mit Dir der Trauer weih'n;

Lass mein Herz für Christ ent-
brennen,
Liebend ihn als Gott erkennen,
Wohlgefällig ihm zu sein.

Präg', o Heil'ge, jene Wunden,
Die Dein Sohn am Kreuz ge-
funden,
Unvertilgbar in mein Herz;

Theil', aus Deines Sohnes Huden,
Auserwählt, für mich zu dulden,
Mit mir seiner Peinen Schmerz.

Lass mich innig mit Dir klagen,
Treu vereint den Jammer tragen,
Bis auch meine Stunde schlägt;

Dir gesellt am Kreuz zu weilen,
Willig Deinen Gram zu theilen:
Solches fleh' ich tiefbewegt.

Virgo virginum praeclara,
Mihi jam non bis amara:
Fac me tecum plangere.

Fac ut portem Christi mortem,
Passionis fac consortem
Et plagas recolare.

Fac me plagis vulnerari,
Cruce hac inebriari —
Ob amorem Filii;

Inflammatum et accensum,
Per te, Virgo, sum defensus
In die iudicii.

Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia;

Quando corpus morietur
Fac, ut animae donetur
Paradisi gloria. Amen.

Heiligste der Jungfrau'n, wehre
Mir die Bitte nicht, die schwere:
Deine Klage sei auch mein;

Lass mich fühlen Christi Scheiden,
Mich Genoss sein seiner Leiden
Seine Maal' an mir erneu'n.

Lass mich seine Wunden tauschen,
Mich an diesem Kreuz be-
rauschen:
Also lieb' ich deinen Sohn.

Dieser Liebe halb behüte
Vor Verdamniß Deine Güte
Mich, schallt des Gerichtes Ton.

Gieb, dass mich das Kreuz be-
schütze,
Christi Tod mir dien' als Stütze,
Dass er Gnade mir verleiht;

Wenn mir dann der Tod genahet,
Gieb, dass meine Seel' umfahet
Paradieses-Herrlichkeit!

(K. Eitner.)

No. 13. O Filii et Filiae (Osterhymne).

O filii et filiae!
Rex coelestis, rex gloriae,
Morte surrexit hodie.
Alleluia!

Et Maria Magdalene,
Et Jacobi et Salome,
Venerunt corpus ungere.
Alleluia!

Et mane prima Sabbati
Ad ostium monumenti
Accesserunt discipuli.
Alleluia!

Sed Joannes Apostolus
Cucurrit Petro citius,
Ad sepulcrum venit prius.
Alleluia!

In albis sedens Angelus
Respondit mulieribus,
Quia surrexit Dominus.
Alleluia!

ZENEAKADEMIA
Seid Menschenkinder hocheufrecht
Der Herr der ew'gen Herrlich-
keit

Ist von dem Tod erstanden heut.
Alleluja!

Die Frauen kamen bald herbei,
Maria und die andern zwei,
Zu salben ihn mit Specerei.
Alleluja.

Die Jünger auch am frühen Tag
Sah'n bei der Stätte suchend
nach,
Wo Jesus Christ begraben lag.
Alleluja.

Der Liebesjünger Sanct Johann,
Er eilte Petro flugs voran,
Kam früher bei dem Grabe an.
Alleluja.

Ein Engel dort in Lichtgewand
Den frommen Frauen macht
bekannt,
Dass Jesus Christus auferstand.
Alleluja.

Discipulis astantibus
In medio stetit Christus,
Dicens: Pax vobis omnibus.
Alleluia!

Postquam audivit Didymus,
Quia surrexerat Jesus,
Remansit fere dubius.
Alleluia!

Vide, Thoma, vide latus,
Vide pedes, vide manus,
Noli esse incredulus.
Alleluia!

Quando Thomas Christi latus,
Pedes vidit atque manus,
Dixit: Tu es Deus meus.
Alleluia!

Beati qui non viderunt,
Et firmiter crediderunt.
Vitam aeternam habebunt.

Alleluia!

In hoc festo sanctissimo
Sit laus et jubilatio.
Benedicamus Domino!
Alleluia!

Ex quibus nos humillimas
Devotas atque debitas
Deo dicamus gratias.
Alleluia!

Der Jünger Schaar stand in dem
Saal,
Der Herr auch unter ihrer Zahl,
Sprach: Friede sei Euch allzu-
mal.
Alleluja.

Doch Thomas war jetzt nicht
dabei;
Der wagte nun zu läugnen frei,
Dass Christus auferstanden sei.
Alleluja.

Sieh Thomas! sieh die Seite hier,
Beschau so Händ als Füße dir,
Nicht sei ungläubig mehr hinfr.
Alleluja.

Als Thomas Christi Seite sah,
Was ihm an Hand und Fuss
geschah:
„Du bist's, mein Herr!“ so
sprach er da.
Alleluja.

Glückselig sind, die nicht geseh'n
Und dennoch fest im Glauben
steh'n;
Sie werden ein zum Himmel
gehn.
Alleluja.

An diesem Tage heilger Pracht
Sei Preisesjubil dargebracht
Der allerhöchsten Gottesmacht.
Alleluja.

Drum wir, von Tod und Höll'
befreit,
In tiefdemüthiger Schuldigkeit,
Dem Herrn Dank jubeln allezeit!
Alleluja!

No. 14. Resurrexit.

„Resurrexit tertia die:
Christus vincit;
Christus regnat;
Christus imperat
In sempiterna saecula. Amen!

Am dritten Tage auferstanden —
Siegt Christus,
Herrscht Christus,
Gebietet Christus
In alle Ewigkeit. Amen!

Christus.

3

ORATORIUM.

Erster Theil.

Comp. von Fr. Liszt.

I. Andante sostenuto.

Piano.

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble and bass clef, a key signature of one flat (B-flat), and a time signature of 6/8. The tempo is marked 'Andante sostenuto'. The first system includes fingerings (1, 2, 3) and dynamic markings 'p' and '>'. The second system includes the instruction 'sempre legato e piano'. The third system features a watermark 'LISZT MŰZEUM'. The fourth and fifth systems continue the melodic and harmonic development with various articulations and dynamics.



8

poco a poco cre -

Ad. *

scen *do*

Ad. * *Ad.* * *Ad.* * *Ad. simile*

sempre più rinforzando

ff con maestà

Ad. *

mezzo p

Ad. *

f pesante

Ad. *

mezzo p

p

tremolando

rinforzando

dim. - - p

tremolando

diminuendo - - -

più diminuendo - - -

ZENÉAKADÉMIA

1833

First system of musical notation. The piano staff (top) begins with a whole rest, followed by a series of eighth notes. Dynamics include *pp* and *ppp*. The grand staff (bottom) features a continuous eighth-note accompaniment. Markings include *Pa.* and an asterisk *** at the end of the system.

II. Allegretto moderato, pastorale.

Second system of musical notation. The piano staff (top) begins with a whole rest, followed by a series of eighth notes. Dynamics include *p* and *mezzo f*. The grand staff (bottom) features a continuous eighth-note accompaniment. Markings include *dolce*, *marcato*, *p*, and *diminuendo e un poco ritenuto*. A watermark "ZENEA MARCADA LISZT MŰZÉJUM" is visible across the middle of the system.

a tempo

a tempo

p

sempre un poco marcato il Tema

p

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef and key of D major (indicated by two sharps). The first staff contains the melody, which begins with a quarter rest followed by a series of eighth and sixteenth notes, including triplets. The second staff contains the accompaniment, featuring a steady eighth-note pattern. There are two asterisks (*) above the second staff, one at the end of the first measure and one at the end of the third measure. The word "Re." is written above the second measure of the second staff. The notation is in ink on aged, slightly yellowed paper.

[illegible][illegible]



ZENEAKADEMIA
LISZT MŰZEUM

10

grazioso

sempre legato

Ped.

f

20

poco a poco cres.

scen.

A musical score for a piece titled "ZENAKADEMIA". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The title "ZENAKADEMIA" is printed in large, bold, capital letters across the top of the score. Below the title, the word "Soprano" is written in a smaller font. The score includes a "do" note in the bass staff and a "più cresc." (più crescendo) marking in the treble staff. The score is set against a background of a faint, repeating pattern of the letters "ZENAKADEMIA".

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The music is written in a simple, clear hand. The lyrics are written below the bass staff. The score includes a piano (p) marking and a forte (f) marking. The piece ends with a double bar line and a repeat sign. The paper is aged and yellowed, with some staining and a small tear at the bottom left.

First system of the musical score. It consists of two staves. The upper staff contains a melody with eighth-note patterns, marked with *p* (piano) and *f* (forte). The lower staff contains a bass line with similar eighth-note patterns. There are dynamic markings *p* and *f* in both staves. A watermark is visible in the background.

Second system of the musical score. The upper staff continues the melody, marked with *p* and *piano*. The lower staff continues the bass line. A watermark is visible in the background.

Third system of the musical score. The upper staff continues the melody, marked with *cre* (crescendo). The lower staff continues the bass line. A watermark is visible in the background.

Fourth system of the musical score. The upper staff continues the melody, marked with *scendo* (scando). The lower staff continues the bass line. A watermark is visible in the background.

Fifth system of the musical score. The upper staff continues the melody, marked with *scendo*. The lower staff continues the bass line. A watermark is visible in the background.

Sixth system of the musical score. The upper staff continues the melody, marked with *legato sempre* and *diminuendo*. The lower staff continues the bass line. A watermark is visible in the background.

First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The tempo/mood is marked *tranquillo e dolce*. The key signature has one sharp (F#). The system ends with a double bar line and a small asterisk.

Second system of musical notation. Continues the piece. The right hand has some rests. The left hand continues the eighth-note accompaniment. There are two asterisks marking specific measures.

Third system of musical notation. Continues the piece. The right hand has some rests. The left hand continues the eighth-note accompaniment. There are two asterisks marking specific measures. A faint watermark "ZENAKADEMIA" is visible across the system.

Fourth system of musical notation. Continues the piece. The right hand has some rests. The left hand continues the eighth-note accompaniment. There are two asterisks marking specific measures.

Fifth system of musical notation. Continues the piece. The right hand has some rests. The left hand continues the eighth-note accompaniment. There are four asterisks marking specific measures.

cre - scen - do

f

And. *And.* *And.* *And.* *And.* *And.*

And. *And.* *And.* *And.* *And.* *And.*

p subito *rinforz. p* *rinforz.* *p cre -*

And. *And.* *And.* *And.* *And.* *And.*

scen - do molto crescendo

ff

And. *And.* *And.* *And.*

ff *f*

And. *And.* *And.* *And.*



First system of musical notation. The right hand (treble clef) has a whole rest in the first measure, followed by a series of eighth and sixteenth notes. The left hand (bass clef) plays a continuous eighth-note pattern. The tempo/mood is marked *piano* and *p un poco marcato*.



Second system of musical notation. Both hands continue the patterns established in the first system.



Third system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. A watermark is visible in the center of the system: a circular emblem with a sunburst design, followed by the text "ZENÉAKADÉMIA" and "LISZT MŰZÉUM".



Fourth system of musical notation. The right hand continues with a rapid sixteenth-note pattern, while the left hand provides a steady accompaniment.



Fifth system of musical notation. The tempo/mood is marked *dolce grazioso*. The right hand plays a series of chords and eighth notes, while the left hand continues with a steady pattern.

allegramente

16 Quieto.
Listesso Tempo.

Clar.

p dolce

piano

p

un poco marcato



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A fermata is placed over a note in the treble staff.



Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures with beamed sixteenth notes in the treble and chords in the bass. A fermata is present in the treble staff.



Third system of musical notation. The treble staff shows a melodic line with a fermata. The bass staff has a watermark that reads "ZENEA KADÉMIA LISZT MŰZSÉUM". A small circular logo is also visible in the bass staff.



Fourth system of musical notation. The treble staff contains a melodic line. The bass staff has the instruction *dolce grazioso* written above it.



Fifth system of musical notation, concluding the page. It features a melodic line in the treble staff and a harmonic accompaniment in the bass staff.



8

8

dimin.

8

p

tremolando

pp

poco marcato

Ped.

8

Ped.

Ped.

Ped.

8

Ped.

ppp

Ped.

Orchester tacet.

II. Non lento.

SOPRAN SOLO.

SOPRAN SOLO.



An - ge - lus ad Pastores a - - it: An - nun-ti-o vo-bis
Fürchtet Euch nicht, sprach der Engel zu den Hir-ten: Ich ver - kün - de Euch

f *p dolce*

Gau - di - um ma - gnum qui - a na - tus est vo - bis ho - di - e
gro - sse Freu - de, die Euch wi - der - fah - ren wird, denn heu - te

2 erste Soprane.

Salva - tor mun - di.
ist Euch der Hei - land ge - bor'n.

Clarinette

[illegible]

4 Soprane.

Al - le - - lu - ja

Chor. Al-le-lu - ja, Al - - le - lu - ja, 8

2 erste Alte. 4 Alte. Al - - le - lu - ja

Al-le-lu - ja, Al - le - - lu - ja,

LISZT MŰZEUM

SOPRAN SOLO.

SOPRAN SOLO.

Al - le - lu - ja.

Fa - cta
Und al - se.

The image shows a musical score for a Soprano Solo. It consists of two staves. The top staff has a treble clef and contains the melody. The bottom staff has a treble clef and contains a harmonic accompaniment. The lyrics 'Al - le - lu - ja.' are written below the first staff, and 'Fa - cta' and 'Und al - se.' are written below the second staff. The music is in a key with one sharp (F#) and a 4/4 time signature. The score is for a Soprano Solo, as indicated by the text 'SOPRAN SOLO.' at the top right.

8
Flöten

p   

Hoboën, Clarinetten.

p tacet

est eum An-ge-lo mul-ti-tu-do cœ-le-stis e-xer-ci-tus
gleich war bei dem En-gel die Men-ge himm-li-scher Heer-schaa-ren,
Sopran Solo tacet.

R Alla Breve.

Chor. Lau-dan-ti-um De-um et di-cen-ti-um.
die lob-ten Gott und spra-chen.
Lau-dan-ti-um et di-cen-ti-um.
die lob-ten Gott und spra-chen.

SOPRAN.

Glo-ri-a in ex-cel-sis De-o
Lob und Preis in der Höh' dem Höch-sten,
ALT.

ZENEAKADÉMIA
LISZT-MŰZÉUM
f (Holzbläser.)

et in ter-ra pax ho-mi-ni-bus
und auf Er-den Frie-de den Sterb-li-chen,
p p p

S Allegro. (Alla Breve.)

bo-næ vo-lun-ta - tis - pax
die das Gu-te wol - len, Fried'

(Streich-Quartett.)

in ter - ra pax ho -
auf Er - den, Frie - de den

legato

mi - ni - bus bo - næ vo - lun - ta -
Sterb - li - chen, die das Gu - te wol -

sempre legato

tis bo - næ vo - lun - ta - tis
len, die das Go - te wol - len.



T Moderato. (in 4 Viertel, nicht alla Breve taktiren.)

SOPRAN.

Chor.

ALT.

TENOR SOLO.

espressivo

BÄSSE.

Lob

Glo -

und

ri -

a

Preis

in

ex

der

cel -

-

p

Et

Und

in

auf

Moderato. (in 4 Viertel, nicht alla Breve taktiren.)

tranquillo con grazia

And.

And.

ter -

ra

den,

pax

Fried'

ho

den

mi -

-

ni -

bus

chen,

sis

be,

p

pax

Frie

ter

Er

-

ra

den,

pax

Fried'

ho

den

mi -

-

ni -

bus

chen,

sempre legato

And.

And.

ho den -

ho den -

de ho den, mi - ni bus bo - næ vo - lun -

Sterb - li - chen, die das Gu - te

ho den

Red.

Red.

ZENAKADEMIA

LISZT MŰZÉUM

mi ni bus bo næ vo lun ta tis

Sterb li chen von gu tem Wil len.

ta tis

wol len.

mi ni bus bo næ vo lun ta tis

Sterb li chen von gu tem Wil len.

Red.

Red.

Animando.

mf

Glo - ri - a in ex - cel - sis
Lob und Preis in der Hö - he

mf

Chor.

mf

Glo - ri - a in ex - cel - sis
Lob und Preis in der Hö - he

mf

1. Bässe tacent.

mf

ad.

mf

in ex - cel - sis De - o Glo
sei dem höch - sten Got - te, Lob

in ex - cel - sis De - o Glo
sei dem höch - sten Got - te, Lob

1. Bässe tacent.

mf

ad.

- ri-a in ex cel sis in ex cel sis
 und Preis in der Hö e sei dem höch sten

2. 2. 2. 2.

ZENEA KADÉMIA

De - o et in ter-ra pax
 Got - te und auf Er-den Frie -

De - o et in ter-ra pax
 Got - te und auf Er-den Frie -

1. 2.

legato p

*

sotto voce *pp*

pax de ho - mi - ni - bus bo-næ
den Sterbli - chen, die das

sotto voce *pp*

pax de ho - mi - ni - bus bo-næ
den Sterbli - chen, die das

sotto voce *pp*

pax de ho - mi - ni - bus bo-næ
den Sterbli - chen, die das



ZENEAkadémia

LISZT MŰZÉUM

pp

vo-lun - ta - tis.
Ga-te wol - len.

pp

vo-lun - ta - tis.
Ga-te wol - len.

pp

vo-lun - ta - tis.
Ga-te wol - len.

diminuendo

pp

Un poco più mosso.

W (sempre alla breve)

First system of the musical score. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is one sharp (F#) and the time signature is alla breve. The vocal staves have rests in the first two measures. In the third measure, the piano accompaniment begins with a series of eighth notes. In the fourth measure, the vocal staves enter with the lyrics "Al - le - lu - ja" under a *pp* (pianissimo) dynamic marking.

Piano accompaniment for the first system, consisting of two staves (treble and bass). It features a continuous eighth-note pattern in both hands, starting in the third measure and continuing through the fourth measure. The dynamic marking *pp* is present.

Second system of the musical score. It consists of four staves: two vocal staves and two piano staves. The key signature remains one sharp. In the first measure, the vocal staves enter with the lyrics "Al - le - lu - ja" under a *p* (piano) dynamic marking. The piano accompaniment continues with eighth notes. In the second measure, there is a watermark: "ZENÉAKADÉMIA LISZT MŰZEUM". In the third measure, the vocal staves have a rest, and the piano accompaniment continues. In the fourth measure, the vocal staves enter again with the lyrics "Al - le -" under a *p* dynamic marking.

Piano accompaniment for the second system, consisting of two staves (treble and bass). It continues the eighth-note pattern from the first system, spanning across the four measures of this system.

poco a poco cresc.

lu - ja Al - le - lu - ja

poco a poco cresc.

Al - le - lu - ja

poco a poco cresc.

poco a poco cresc.



ZENEAKADEMIA

TISZT. MESTER

Al - le - lu - ja

Al - le - lu - ja Al -



Al - le - lu - ja Al - le -

le - lu - ja Al - le - lu - ja Al - le -




lu - ja Al - le - lu - ja Al - le -

lu - ja Al - le - lu - ja Al - le -



rinforzando

stringendo

lu - ja Al - le lu - ja

Al - le lu - ja

lu - ja Al - le lu - ja

Al - le -

sempre ff

stringendo

Al - le lu - ja Al - le

Al - le lu - ja

Al - le lu - ja Al - le

lu - ja Al - le lu - ja

Musical score for "Alleluja" by Franz Schubert, Op. 92, No. 14. The score is for voice and piano. The voice part is in G major, 2/4 time, and the piano accompaniment is in G major, 2/4 time. The lyrics are "Alleluja". The score is in German and includes a repeat sign and a first ending.

lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja

Orchester tacet.

Orchester tacet.

Z un poco più Moderato.
Violinen.

pp *mf*

pp *mf*

rallentando
dim - al -

(Violinen, Flöten und Clarinetten.)

Moderato dolce *And.* *

Moderato dolce *And.* *

And. *

And. *

And. *

And. *

dimin.

un poco marcato

Clarinetto

perdendo e ritenuto

ppp

And. *And.* *And.* *And.* *And.*

Stabat Mater speciosa.

(Hymne.)

III. Lento sostenuto, misterioso.

pp *pp*

Sopran I u. II. Sta-bat ma-ter spe-ci-o-sa jux-ta fee-num
Stand die Mut-ter da-die ho-he, die ob ih-res

Alt. *pp* *pp*

Tenor I u. II. *pp* *pp*

Bass I u. II. *pp* *pp*

pp *A pp*

gau-di-o-sa, dum ja-ce-bat Par-vu-lus. Cu-jus a-ni-
Kindleins fro-he, das in ar-mer Krip-pe lag. De-ren See-le

pp *pp*

pp *pp*

mam gau-den-tem læ-ta-bun-dam et fer-ven-tem, per-tran-si-vit
voll Ent-zü-cken strahltaus ih-ren Freuden-bli-cken, ja-belt in des

B*p*

ju-bi-lus. O quam lae-ta et be-a-ta fu-it il-la imma-cu-la-ta
 Her-rens Schlag. Welche sel-ge, wonner- weck-te Mut-ter war die Un-be-fleckte,

p

p

p

Orgel.

pp

Pedal.

diminuendo

Un poco meno lento.

ZENAKADEMIA

Ma-ter U-ni-ge-ni-ti. Quae gau-de-bat, et vi-
 ob des Ein-ge-bö-re-nen. Jauch-zend sieht vor ih-ren

diminuendo

p

diminuendo

p

diminuendo

p

1. Tenöre tacent

2. Tenöre Soli

Un poco meno lento.

pp

pp

pp

de - bat e - xul - ta - bat cum vi - de - bat **D**
 Ab - gen an ihm

de - bat e - xul - ta - bat cum vi - de - bat na - ti
 An gen, die nicht satt an ihm sich saugen, sie den

1. Tenöre Soli
 2. Tenöre tacent

na - ti par -
 sie den Aus - er -

Empty musical staves for piano accompaniment.

poco rit. dim. **E** *Tempo I.* *pp*

par - tum in - eli - ti. Quis est qui non gau - de - ret
 Aus - er ko - re neu *dim.* Wer nicht sollte mit em - pfin - den

poco rit. dim. *pp*

tum er *poco rit. dim.* *pp*

p poco rit. dim. *pp*

in - eli - ti. *Tempo I.*
 ko - re - nen. *pp*

Empty musical staves for piano accompaniment.

Christi matrem si vi-de-ret in tan-to so-la-ti-o
 Lust, so ih-re Au-gen kün-den, die hier Christi Mut-ter fühlt, *f* *espressivo*
 in tan-to so-
 die Chri-sti

F *pp*  ZENEAKADÉMIA

Quis non pos-set co-lae-ta-ri Christi matrem contempla-
 Wen nicht lab-te Himmels-thau-en, darf er Chri-sti Mut-ter schau-
 la-ti-o
 Mut-ter - fühlt.

G *p*

ri lu - den - tem cum Fi - li - o.
en, wie sie mit dem Kindlein spielt,

Pro pec - ca - tis su - ae
We - gen sei - nes Volkes

lu - dentem cum Fi - li - o.
wie sie mit dem Kindlein spielt.

p

poco ritenuto

gen - tis vi - dit Christum cum ju - mentis et al - go - ri sub - di - tum.
Schulden sieht sie bei den Thie - ren dul - den ihn der Ral - te Un - ge - mach

poco ritenuto

poco ritenuto

poco ritenuto

poco ritenuto

H Un poco meno lento.

p ^{su} ^{um}
sicht den

Vi - dit suum dul - cem Na - tum va - gi - en - tem a - do - ra -
Wei - nen sieht den sü - ßen, lie - ben Sohn sie, doch An - be - tung ü -

p

1. Tenore Soli
2. Tenore tacent

Na - tum va - gi - en - tem a - do - ra -

Un poco meno lento.

Empty musical staves for piano accompaniment.



ZENEAKADÉMIA

LISZT MŰZEUM *ritenuto*

tum ben vi - li di - ver - so - ri - o.
Hir - ten un - term schlich - ten Dach.

ritenuto
smorzando

1. u. 2. Tenore
1. Bass. Soli
2. Bass. tacent

tum
a - do - ra - tum vi - li di - ver - so - ri - o
doch An - be - tung ü - ben Hir - ten un - term schlichten Dach.

ritenuto
smorzando
pp

I Più Lento chel Tempo I.
e misterioso assai.

Na-to Chri-sto in prae-se-pe, coe-li ci-ves canunt lae-
Als ge-bo-ren Christm Stal-le, sin-gen En-ge-lein mit Schal-

ppp *pp* *ppp* *pp* *ppp* *pp*

Più Lento.

pp *pp*

K a tempo

te cum im-men-so gau-dio. Sta-bat senex cum pu-el-la
le: Ho-si-an-na in der Hüh. rit. Jo-seph und Ma-ri-a schweigend

ppp *ppp* *ppp*

im-men-so gau-di-o. Ho-si-an-na Ho-si-an-na

ppp *ppp*

ritenuto *pp* *pp*

non cum ver-bo nec lo-que-la stupes-cen-tes cor-di-bus.
 stehe mit Staunen, sich ver-nei-gend in des Wunders heil'ger Näh.
 tsu pes cen tes co di bus.
 Wan ders hell-ger Näh.
 ritenuto

L Tempo I. (ma senza slentare.)

ZENEAKADÉMIA

LISZT MUSEUM

El-a Ma-ter foas a-mo-ris me sen-ti-re vim ar-do-ris fac ut
 Mutter, du der Lie-be Quel-le, fach in mir die Glu-then hel-le, gib mir
 pp dolce con espressione
 dolce
 pp

M *pp*

tecum sen - ti - am
dei - ner Lieb' ein Theil

fac ut ar - deat cor
lass mein Herz für Christ ent

espressivo

fac ut te - cum sen - ti - am
gib mir del - ner Lieb' ein Theil,

pp

te - cum sen - ti - am
dei - ner Lieb' ein Theil,

dolce espressivo

pp

ZENEAKADÉMIA

meum in aman - do Christum De - um ut si - bi compla - ce
bren - nen, meine Lieb' ihm heiss be - ken - nen, ihm ge fal - len sei mein

ihm ge - fal - com - pla -
len sei

N

poco a poco cre - - - scen -

am Heil. Sancta Ma-ter ist-ud a - gas pro-no
Heil-ge Mut-ter, lass den Dei - nen tief em -

espress. poco a poco cre - - - scen -

ut si - - bi compla-ce-am poco a poco cre - - - scen -
ihm ge-fal - - len sei mein Heil.

- ce-am
mein Heil. poco a poco cre - - - scen

p

do

mezzo forte

ZENEA KADEMIA

forte

nostro ducas pla-gas cordi fi-xa va-li-de cordi fi-xa va-li-de.
pfünden je - ne Pei-nen, prä-ge sie in dieses Herz, prä-ge sie in dieses Herz.

do mezzo forte forte

do mezzo forte forte

do mezzo forte forte

do mezzo forte forte

p

Un poco meno Lento.

0 Tu - i Na - ti cae - lo la - psi Tam di gna - ti foe - no
 Him - mel

Tu - i Na - ti cae - lo la - psi Tam - di gna - ti foe - no
 Er - vom Him - mel Dir er - ko - ren, auf ge - rin - ger Streu - ge -

p 1. Tenöre tacent 1. Ten.
p 2. Tenöre 2. Ten. tacent

Orgel tacet.

na - sci na - sci na - sci
 bo - ren, thei - le mit mir sei - nen Schmerz, thei - le mit mir sei - nen

poe - nas me - cum di - vi - de poe - nas me - cum di - vi - de
 thei - le mit mir thei - le mit mir thei - le mit mir

pp *p* *ritenuto*

1. u. 2. Ten. *pp* *p* *ritenuto*

LISZT MUZEUM *pp* *p* *ritenuto*

poe - nas me - cum di - vi -

Poco a poco animato il Tempo (ma non troppo)

P *p teneramente*

de. de. de.
 Schmerz Schaff, dass ich mit Lie - bes freu - de auch am theu - ren Sohn mich

Fac me te - cum con - gau - de - re Je - su - li - no co - hae -

p teneramente *p*

p teneramente *p*

p teneramente *p*

Orgel.

Q

re-re do-nec e-go vi-xe-ro In me sis-tat ar-dor tu-i Pu-c-
 wei-de, bis er- lisch mein Le-bens licht. Del-ne In-brunst zu dem sü-ssen Rin-de

p

p

p

p



ZENÉAKADÉMIA

ri-no fac me fru-i dum sum in e-xi-li o. Hunc ar do-rem fac com-
 lass mich mit ge- niē-ssen, weil mich hier der Bannum flicht. Sol-che Lie-be flich ich.

dim.

cre-

dim.

cre-

dim.

cre-

scen *do* **S** *forte*

mu-nem ne fa-ci-as me im mu-nem ab hoc de-si-de
 thei-le Allen mit zu ih-rem Hei-le dies auch mir ver-sa-

scen *do* *forte*

ab hoc de-si-de
 dies auch mir ver-sa-

scen *do* *forte*

ab hoc de-si-de

scen *do* *forte*

ab hoc de-si-de

rallent. *smorzando* **Tea** *con grazia e passione*

dim. *smorzando* *p*

- ri o. nicht. Vir-go Vir-gi-num prae-cla-ra mi-hi jam non
 ge nicht. Jungfrau, hei-lig al-ler-we-gen, sei nicht mei-ner

rallent. *dim.* *smorzando* *p*

- ri o. nicht. *p*

rallent. *dim.* *smorzando* *p*

- ri o. *p*

dim. *smorzando* *p*

- ri o. *p*

p dolce

sis a - ma - ra fac me par - - vum sa - pe - re Fac ut
 Bitt ent - ge - gen, rei - che mir den Klei - nen dar. Ihn in

par - - vum sa - pe - re

U *p*
p
p



ZENEAKADÉMIA

LISZT MŰZSÉUM

por-tem pulchrum For - tem qui nasce - do vi - cit mor - - tem vo - lens
 mei - nem Arm zu wie - gen der, den Tod uns zu be - sie - gen, wil - lig

der, den Tod uns zu be - sie - gen,

cre -
cre -
cre -
cre -

poco a poco crescendo ed accelerando

scen - - do **V** *Fac me te cum sa-ti-a-re*
Lass mich satt dem Anblick lau - schen *Na - to tuo anheim*

vi - tam tra - dere. *Fac me te cum sa-ti-a-re*
glog des Le - bensbaar. *dem Anblick lau - schen* *Nato tu - o*

scen - - do *Fac me te - cum sa - - ti - a - re*
Lass mich satt dem An - blick lau - schen

scen - - do *Fac me te - cum sa-ti-a-re*
lass mich satt dem Anblick lau - schen,

scen - - do *Fac me te - cum sa-ti-a-re*
lass mich satt dem Anblick lau - schen, mich an Dei-nem

W. ZIEGLER *re stans in - ter tri - pu - di - a in - ter tri - pu - di - a*
in dem Kreis der Engel reih'n, in dem Kreis der Engel reih'n.

in - e - bri - a - re stans in - ter tri - pu - di - a in - ter tri - pu - di - a
Sohn be - rau - sehen, in dem Kreis der En - gel - reih'n. in dem Kreis der Engel - reih'n.

in - e - bri - a - - re stans
Sohn be - rau - sehen,

mezzo f

X *ff* *pp un poco ritenuto*

Inflam-matus et ac-cen-sus Inflam-matus et ac-cen-sus Ob-tu-pescit omni
Hoch entflammt von solcher Min-ne, hoch entflammt von solcher Min-ne sind voll Staunens alle

ff *pp un poco ritenuto*

ff *pp un poco ritenuto*

ff *pp*

pp più ritenuto *p dolce* **Più Lento che il Tempo primo sostenuto assai**

sensus ta-le de comerci-o Fac-me Nato cu-sto-di-re Ver-bo De-i praemu-nire
Sinne, ob solch himmlischem Verein: Gleich dass mich dein Sohn bewache, Got-tes Wort zum Schild mir mache,

pp più ritenuto *p dolce*

pp più ritenuto *p dolce*

pp *p dolce*

pp

più espressivo

con - ser - va - ri gra - ti - a. Fa-me Na-to cu - sto-di-re
 sel - ne Gna - de mir ver - leih. Gieb dass mich dein Sohn be-wache.

più espressivo

con - ser - va - ri gra - ti - a. *più espressivo*

mir ver - leih. Gieb dass mich dein Sohn bewache, *più espressivo*

ZENZAKADÉMIA

Verbo Dei pra-e-mu-ni-re con - ser - va - ri gra - ti - a. Quando
 Gottes Wort zum Schild mir mache, sel - ne Gna - de mir ver - leih. Und ver-

pp

con - ser - va - ri gra - ti - a. *pp*

con - ser - va - ri gra - ti - a. *pp*

con - ser - va - ri gra - ti - a. *pp*

un poco riten.

pp
 cor-pus mo-ri - e - tur Fac ut a - ni-mae do - ne - tur tu - i Na-ti
 bricht des Lei-bes Höl-le, dass im An-schaun meine See-le deines Sohnes
ppp
 un poco riten.
ppp
 un poco riten.
ppp
 un poco riten.

Ancora più Lento.

smorzando
 vi - si - o sei. A - - - men, a - - - men!
sf *diminuendo*
pp
smorzando *f* *sf* *diminuendo*
pp
smorzando *f* *sf* *diminuendo*
pp
smorzando *f* *sf* *diminuendo*
 Ancora più Lento.



First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 3/4. The music features a series of chords in the treble and a melodic line in the bass. Fingerings are indicated with numbers 1-5. The instruction *sempre legato* is written below the bass staff. There are several asterisks (*) above the bass staff. A repeat sign is present at the end of the system.

Second system of musical notation. Treble and bass staves. The music continues with chords and a melodic line. The instruction *piano dolce* is written below the bass staff. There are several asterisks (*) above the bass staff. A repeat sign is present at the end of the system.

Third system of musical notation. Treble and bass staves. The music continues with chords and a melodic line. There are several asterisks (*) above the bass staff. A repeat sign is present at the end of the system.

Fourth system of musical notation. Treble and bass staves. The music continues with chords and a melodic line. The instruction *sempre p* is written below the bass staff. There are several asterisks (*) above the bass staff. A repeat sign is present at the end of the system.

Fifth system of musical notation. Treble and bass staves. The music continues with chords and a melodic line. The instruction *un poco espr.* is written below the bass staff. There are several asterisks (*) above the bass staff. A repeat sign is present at the end of the system.

Sixth system of musical notation. Treble and bass staves. The music continues with chords and a melodic line. The instruction *quasi rallentando* is written below the bass staff. There are several asterisks (*) above the bass staff. A repeat sign is present at the end of the system.

piu dolce *dimin.*

pp *p*

sempre legato *dolce*

sempre legato *dolce*

sempre legato *dolce*

sempre legato *dolce*

risvegliato *And.* *

And. piano *

And. *

And. *

poco riten.
dim.

a tempo

PIANO

crescendo

And. *

And. *

And. *

And. *

And. *

And. *

And. *

And. *

And. *

And. *

And.

p dolce

And.

And.

And.

8-
Ad. *Ad.* *Ad.* *Ad.* *Ad.* *p grazioso* *

un poco scherzando

dolce un poco espressivo quasi allentando
Ad. *Ad.* *Ad.* *Ad.*

ZENEAKADÉMIA
più dolce e un poco rallen-
*Ad. ** *Ad.* *Ad.* *più dolce Ad.*

tando *dim.* *perdendosi*

ppp
smorzando Ad.

Religioso.

First system of musical notation for 'Religioso.' It consists of a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The time signature is common time (C). The tempo/mood is 'Religioso.' The first measure is marked 'sostenuto'. There are fingerings indicated: '4 2 1' above the first measure and '2 1 2 5' below the second measure. The system ends with the text 'un po-'.

Second system of musical notation for 'Religioso.' It continues the grand staff. The first measure is marked 'co crescendo'. The second measure is marked 'più crescendo'. The system ends with the number '12' in the bass staff.

L'istesso tempo.

Third system of musical notation for 'L'istesso tempo.' It consists of a grand staff. The key signature has one flat. The time signature is 12/8. The first measure is marked 'un poco marcato'. The second measure is marked 'pastorale'. The system ends with the text 'sempre'.

Fourth system of musical notation for 'L'istesso tempo.' It consists of a grand staff. The first measure is marked 'dolce e legato'. The second measure is marked 'un poco marcato'. The system ends with the text 'mar-'.

Fifth system of musical notation for 'L'istesso tempo.' It consists of a grand staff. The first measure is marked '8' above the staff. The system ends with the text 'mar-'.

Sixth system of musical notation for 'L'istesso tempo.' It consists of a grand staff. The first measure is marked 'cato'. The second measure is marked '8' above the staff. The system ends with the text 'mar-'.

8
triumm

un poco marcato

8

8

un poco animato

marcato

ZENEAKADEMIA

1933

First system of musical notation, piano part. Treble and bass staves. The music features chords and arpeggiated figures. A *pp* (pianissimo) dynamic marking is present in the second measure.

Second system of musical notation, piano part. Treble and bass staves. The music continues with chords and arpeggiated figures. A *pp* (pianissimo) dynamic marking is present in the second measure.

Third system of musical notation, piano part. Treble and bass staves. The music features more complex arpeggiated figures. A *forte marcato* dynamic marking is present in the first measure. An 8-measure repeat sign is at the end of the system.

Fourth system of musical notation, piano part. Treble and bass staves. The music continues with complex arpeggiated figures. A *sempre più f* (always more forte) dynamic marking is present in the first measure. An 8-measure repeat sign is at the end of the system.

Fifth system of musical notation, piano part. Treble and bass staves. The music features more complex arpeggiated figures. A *dim.* (diminuendo) dynamic marking is present in the first measure. The system concludes with a key signature change to C major.

Sixth system of musical notation, piano part. Treble and bass staves. The music features more complex arpeggiated figures. A *con grazia sempre legato* (with grace, always legato) dynamic marking is present in the first measure. An 8-measure repeat sign is at the end of the system.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a minor key, indicated by the key signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The third system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The fourth system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifth system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The sixth system features a treble staff with a melodic line and a bass staff with a simple accompaniment.

The watermark "ZENÉAKADÉMIA" is visible across the middle of the page.

molto legato

un poco marcato

ZENEAKADÉMIA

росе

а посо

più crescendo

sempre piu agitato - - e rinforzando

D

8
ten. *> >*

sempre ff

ff * *ff* * *ff* * *ff* *

Ossia *ff* *ff* *ff*

8
ten. *> >*

ff * *ff* * *ff* * *ff* *

8
un poco diminuendo rallentando

mf

più diminuendo
risvegliato

piano

ff * *ff* * *ff* *

4933



8

And. *And.* *And.* *And.* ** grazioso*

5 3

un poco scherzando

2 1 1 2 1 1

8

dolce
un poco espressivo quasi rallentando

And. *And.* *And.* *And.*

più dolce un poco più

And. *And.* ** And.* *And.*

rallentando *dim.*

And. *And.*

perdendosi

3

dolce

dolce un poco marcato

p

p

sempre piano

pp

poco a poco perdendosi

ZENEA KADÉMIA

Handwritten musical score for piano, page 67. The score consists of six systems of two staves each. The key signature is two sharps (F# and C#). The music features various dynamics including piano (p), piano-piano (pp), and piano-pianissimo (ppp), as well as articulation like 'dolcis' and 'espressivo'. There are also performance markings like '1' and '2' with asterisks. A watermark 'ZENEA KADÉMIA' is visible across the middle of the page.

Die heiligen drei Könige.

Marsch.

V.

Allegro non troppo.

[illegible]



dim. *p dolce*

p sempre
un poco marcato

ten. *ten.* *ten.*
un poco marcato

sempre piano

ZENÉAKADÉMIA



ten.
staccato

ten.
ten.
sempre staccato e

ten.
p
staccato

ten.
staccato

pp

una corda
pp

„Et ecce stella quam viderant in Oriente antecebat eos.“

Violini.

cantando

Linke Hand. *dolcissimo una corda*

espress.

sempre legatissimo

ZENEAKADÉMIA

8

espress.

a tempo

un poco riten.

dolcissimo e sempre legatissimo

un poco riten.

1933

First system of the musical score. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The piano part features a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 4/4. The system is divided into five measures by vertical dashed lines.

Second system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: *cre - scendo - molto*. The piano part continues with the eighth-note pattern. The system is divided into five measures by vertical dashed lines.

Third system of the musical score. It features a piano introduction marked *ff grandioso* and *molto energico*. The piano part has a more complex, energetic pattern. The system is divided into five measures by vertical dashed lines.

4

ten.

sempre ff

ten.

ten.

ten.

ZENEAKADEMIA

poco a poco decrescendo

più decresc. *pp* *pp* *rall.*

„Apertis thesauris suis obtulerunt Magi Domino aurum, thus et myrrhum.“

Adagio sostenuto ed espressivo assai.

The musical score is written for piano and consists of five systems of staves. The first system shows a complex texture with many notes and rests. The second system continues this texture. The third system includes the marking *sotto voce* and features a large watermark in the center that reads "ZENEA KADÉMIA LISZT MŰZÉUM". The fourth system includes the marking *crescendo*. The fifth system ends with a section marked *ppp* (pianissimo).

molto espressivo il canto

First system of musical notation. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and single notes. A piano (*p*) and *Dolce* marking are present below the bass staff.

Second system of musical notation. Continuation of the melodic and harmonic material from the first system, featuring similar ornamentation and phrasing.

Third system of musical notation. Includes a section with a treble staff featuring a melodic line with slurs and ornaments, and a bass staff with a more active, rhythmic accompaniment. A piano (*p*) marking is visible.

Fourth system of musical notation. Continuation of the piece, showing a transition in the bass line's texture and dynamics.

*espressivo e ritenuto**molto*

Fifth system of musical notation. The final system on the page, featuring a melodic line in the treble staff and a bass staff with sustained chords. A *pp* (pianissimo) marking is present in the bass staff.

Violinen

Tempo I.

dolcissimo

linke Hand. una corda

*dolcissimo**tississimo*



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three sharps (F#, C#, G#). The top staff has a whole note chord at the beginning, followed by rests. The middle staff has a melodic line with slurs and fingering (1, 2, 3, 4, 5, 4, 3, 2, 1). The bottom staff has a bass line with chords and slurs. Dynamics include *pp* (pianissimo) and *dolcissimo*. The word *espressivo* is written above the middle staff towards the end of the system.



Second system of musical notation, continuing from the first. It features the same three-staff layout. The middle staff continues its melodic line with slurs and fingering. The bottom staff continues with chords and slurs. Dynamics include *pp* and *dolcissimo*. A watermark is visible in the center of the system, reading "ZENÉAKADÉMIA LISZT MŰZEUM" with a harp icon to the left.



Third system of musical notation, continuing from the second. It features the same three-staff layout. The middle staff continues its melodic line with slurs and fingering. The bottom staff continues with chords and slurs. Dynamics include *pp* and *dolcissimo*.

[illegible]

A handwritten musical score on aged, yellowed paper. The score is for a piece titled 'Kisasszony' by Franz Liszt. It features two staves: a piano part on the left and a violin part on the right. The piano part includes a bass line and a right-hand line with chords. The violin part is a single staff with a treble clef. The score is marked with 'crescendo' and 'molto' dynamics. There are also some markings like 'ad.' and 'ad. molto'. The paper has a faint watermark in the center that reads 'ZENAKADEMIA' and 'LISZT MŰZEUM'. The handwriting is in ink, and the paper shows signs of age and wear.

The image shows two staves of musical notation, likely for a piano. The top staff is marked *grandioso* and the bottom staff is marked *sempre*. Both staves feature complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *Ped.* (pedal). The notation includes various musical symbols like beams, slurs, and accents, indicating a highly technical and expressive piece.

ten. *sf* *Ad.* *ten.* *sf* *Ad.*
poco a poco stringendo il tempo al più allegro
sf *Ad.* *ten.* *sf* *Ad.* *mezzo* *f* *mf*
 ZENEAKADEMIA
f *Ad.* *mezzo f* *Ad.* *f* *mezzo f*
ff *Ad.* *ff* *Ad.* *ff* *Ad.*
sempre ff *rinf.* *Ad.* *rinf.*



First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings. The bass staff includes a section marked with an asterisk (*).



Second system of musical notation, continuing the piece. It includes the instruction *pù allegro.* and the dynamic marking *ff sempre*. A section in the bass staff is labeled *8va bassa*.



Third system of musical notation, featuring the instruction *quasi trillo* and the note *Ossia più difficile.*



Fourth system of musical notation, featuring a watermark reading "ZENEA KADÉMIA" and "MUSEUM".



Fifth system of musical notation, featuring the instruction *quasi trillo* and complex rhythmic patterns.

This image shows a page of handwritten musical notation, likely for a piano piece. The notation is arranged in four systems, each consisting of two staves (treble and bass clef). The music is written in a complex, rhythmic style, featuring many sixteenth and thirty-second notes. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *stacc.* (staccato) are present. There are also markings like *Ad.* (Adagio) and *Al.* (Allegro). The page is numbered '8' at the top left and bottom left. A watermark 'ZENAKADEMIA' is visible across the middle of the page. The handwriting is in ink on aged paper.

This page contains six systems of musical notation for piano. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often with accents. The key signature is one sharp (F#).

The systems are as follows:

- System 1:** Starts with a treble clef and a key signature of one sharp. The first staff has a series of beamed sixteenth notes. The second staff has a series of beamed sixteenth notes. The first staff ends with a *sf* marking. The second staff ends with a *sempre ff* marking. The system concludes with a *sf* marking and a *sempre ff* marking.
- System 2:** Continues the dense rhythmic patterns. The first staff has a *sf* marking. The second staff has a *sf* marking. The system concludes with a *sf* marking and a *sempre ff* marking.
- System 3:** Continues the dense rhythmic patterns. The first staff has a *sf* marking. The second staff has a *sf* marking. The system concludes with a *sf* marking and a *sempre ff* marking.
- System 4:** Continues the dense rhythmic patterns. The first staff has a *sf* marking. The second staff has a *sf* marking. The system concludes with a *sf* marking and a *sempre ff* marking.
- System 5:** Continues the dense rhythmic patterns. The first staff has a *sf* marking. The second staff has a *sf* marking. The system concludes with a *sf* marking and a *sempre ff* marking.
- System 6:** Continues the dense rhythmic patterns. The first staff has a *sf* marking. The second staff has a *sf* marking. The system concludes with a *sf* marking and a *sempre ff* marking.

The page is marked with a large "ZENEAKADÉMIA" watermark in the center. The page number "85" is in the top right corner. The page number "4933" is in the bottom center.

Christus.

ZWEITER THEIL.

Die Seligkeiten.

VI. Andante.

Orgel.

p *sempre p*

Più Lento.

un poco rall. *p*

ZENEAKADEMIA

LISZT MŰZEUM

dolce

Baryton Solo.

dolce

Be - a - ti paupe-res spi-ri - tu, quoni - am ip - sorum est
O se - lig sind die Ar-men an Geistern das Him-mel-reich ist

dimin. e rit.

*poco rit.***A**

regnum coe - lo - rum.
 ih - re Be - loh - nung.

SOPRAN I. II.

ALT.

CHOR. TENOR.

BASS.

Be - a - ti pau - res spi - ri - tu, quo - ni - am ip -
 O se - lig sind die Ar - men an Geist, denn das Him - mel.

(lange Pause)

Be - a - ti mi - tes, quo - ni - am ip - si
 O se - lig die Sanf - ten, denn sie wer - den be -

sorum est regnum coe - lo - rum.
 reich ist ih - re Be - loh - nung.

ZENEAKADÉMIA

LISZT MUSEUM

B

pos - si - de - bunt ter - ram.
 sit - zen das Erd - reich.

Be - a - ti mi - tes, quo - ni - am ip - si
 O se - lig die Sanf - ten, denn sie werden be -

(lange Pause) *espressivo*

Be - a - ti qui lu - gent, quo - ni - am ip - si
O se - lig, die trau - ern, denn sie wer - den ge -

poco rall.

pos - si de - bunt ter - ram.
sle - zen das Erd - reich.

poco rall.

poco rall.

poco rall.

*dol.***C**

con - sola - buntur!
trö - stet werden.

ZENEAKADEMIA *dolciss.*

Be - a - ti qui lu - gent, quo - ni - am ip - si con - sola - buntur
O se - lig, die trau - ern, denn sie wer - den ge - trö - stet werden

p *dolciss.*

p *dolciss.*

p *dolciss.*

Orgel.

*crescendo***D**

Be - a - ti qui e - su - riunt et si - tiunt ju - sti - ti - am.
 O se - lig, die da hun - geraund dürstennach Gerech - tigkeit. *(fest)*

quo - ni - am ip - si
 denn - ie werden ge -

*(fest)**(fest)**(fest)*

Oberw: Bord. 8' u. 8'
 Gemsh. 8'
 Octave 4'
 Gamba 8'
 Octave 8'

(lange Pause)

ZENEA KADÉMIA

11571 MŰZEUM

*rit.***E***smorz.*

Be - a - ti mi - se - ri - cor - des
 O se - lig sind die Barmher - zigen.

sa - tu - ra - bun - tur.
 sät - ti - get wer - den.

quo - ni - am ip - si
 denn sie werden Barm

(lange Pause)

*poco rit.***F***smorz.**dolce*

Be - a - ti mundo cor - de

O - se - lig, die rei - nes Her - zeus

misterioso

mi - se - ricor - di - am consequen - tur

her - zigkeit er - lan - gen.

quo - ni - am ipsi

denn sie wer - den

*misterioso**misterioso**misterioso*

Unterw.

Flöte 8'

ZENÉAKADÉMIA

LISZT MÜZIKUM

G

Be - a - - ti pa - ci - fi - ci -

O - se - - lig die Friedsa - men -

misterioso

Deum vi - debunt.

Gott schauen.

quo - ni - am Fl. II. I

misterioso

denn sie wer - den

*misterioso**misterioso*

Bereite vor: Hauptw. voll.

in tempo

H ed energico

Be-a - ti, Be-a - ti,
O se - lig, o se - lig,

De-i vo-ca-bun - tur. Be-a - ti, Be-a -

Got - tes Rinder hei - ssen. O se - lig, o se -

pp *mf*

Ped. $\frac{3}{4}$.

rin. forz. molto

Be-a - ti, qui perse - cu-ti-onem pa-ti-un-tur propter jus - ti -
o se - lig, die da ver - fol - get werden und dul - den we-gen Ge - rech -

ti, Be-a - ti, Be-a - ti qui

lig, o se - lig, o se - lig sind,

mf

ti-am-tigkeit. *cresc.* *f* *sf* *ff*

perse-cu-ti-onem pa-ti-un-tur propter jus-ti-ti-am quo-ni-am ip-so-rum

die da dul-den und ver-fol-get werden we-gen Ge-rech-tig-keit denn das Himmel-reich ist

quo-ni-am ip-so-rum est
denn das Himmel-reich, das

ff

NEAKA BERNIA

LISZT MÜZEUM

lange Pause **K**

ff *p*

Be-a-ti,
O se-lig,

est ih-re-*gnum* coe-lo-rum.
re Be-loh-nung.

re-*gnum* re-*gnum* coe-lo-rum.
Himmel-reich ist ih-re Be-loh-nung.

espressivo *p* *rit.*

Be - a - ti, Be - a - ti, Be - a -
 o - se - lig, o - se - lig, o - se -

sotto voce a - ti qui perse - cu - ti - o - nem pa - ti - un - tur. Be - a -
sotto voce die da ver fol - get werden, die da dulden. *rit.* *pp*
se - lig, *rit.* *pp*
sotto voce *pp*
sotto voce *pp*

Bereite vor: Unterw. Flöte 8'
 Rohrfl. 8'
 Fagare.

L *a tempo* *accel.* **ZENEAKADÉMIA**
 LISZT MŰZÉUM

smorz. *a tempo* *p* *cresc.*
ti, lig. quo - ni - am ip - so - rum est re - gnum coe - lo - rum,
smorz. *a tempo* *p* *cresc.*
lig. *a tempo* *p* *cresc.* denn das Him - mel - reich, das Him - mel reich ist ih - re, ist
smorz. *a tempo* *p* *cresc.*
 quoni - am ip - so - rum est ip - so - rum est re - gnum coe - lo - rum,
 denn das Him - mel - reich, das Him - mel reich ist ih - re Be - loh - nung, ist

p *accel.* *cresc.*

Unterw.

M Listesso Tempo.

Ip - so - rum est regnum coe - lo -
Das Him - melreich ist ih - re Be - loh -

regnum coe - lo - rum, regnum coe - lo - rum.

ih - re Be - loh - nung, ih - re Be - loh - nung.

Listesso Tempo.

Ped.
Hauptw. voll.

ZENAKADEMIA

rum, re - gnum coe - lo - rum.
nung, ih - re Be - loh - nung. *dim. pp sotto voce*

re - gnum coe - lo - rum, ip - so - rum
re Be loh - nung. *dim. pp sotto voce*

re - gnum coe - lo - rum, das Him - mel -
re Be loh - nung. *dim. pp sotto voce*

re - gnum coe - lo - rum,
ih re Be loh nung, *dim. pp sotto voce*

doler **P**

ip - so - rum est re - gnum coe -
das Himmel - reich ist ih - re Be -

est regnum coe - lo - rum re - gnum coe - lo - rum
ih - re Be - loh - rum
reich ist ih - re Be - loh - rum
est regnum coe - lo - rum

est regnum coe - lo - rum

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



ZENEAKADEMIA

LISZT-MÜZEUM

lo - rum re - gnum coe - lo -
loh nung, ih - re Be - loh

re - gnum coe - lo -
ih - re Be - loh

pp *pp* *pp* *pp* *pp* *pp* *perdendo* *perdendo* *perdendo* *perdendo*

lo - rum re - gnum coe - lo -
loh nung, ih - re Be - loh

pp *pp* *pp* *pp* *pp* *pp* *perdendo* *perdendo* *perdendo* *perdendo*

lo - rum re - gnum coe - lo -
loh nung, ih - re Be - loh

pp *pp* *pp* *pp* *pp* *pp* *perdendo* *perdendo* *perdendo* *perdendo*

R Un poco più lento.

S più riten

rum.
nung. *p* Be - a - ti, Be - a - ti, Be -
pp O se - lig, O se - lig, o

rum, re - gnum coe - lo - rum, re - gnum coe - lo - rum, re - gnum coe - lo
nung ih - re Be - loh - nung, *pp* ih - re Be - loh - nung, ih - re Be - loh -

p *pp*

re - gnum coe - lo -

Un poco più lento.

Unterw. *pp* Flöte *s'* und Rohrfl. *s'*.

T *Rit. l'ento.*

[illegible]

Più lento.

Piu lento.

The musical score is written for piano on a grand staff with two systems. The first system consists of two measures, and the second system consists of two measures. The key signature is one sharp (F#). The tempo marking *Piu lento.* is written above the first measure of the first system. The first system's first measure contains a half note in the right hand and a half note in the left hand, both marked *pp*. The first system's second measure contains a half note in the right hand and a half note in the left hand, both marked *ppp*. The second system's first measure contains a half note in the right hand and a half note in the left hand, both marked *rit.* The second system's second measure contains a half note in the right hand and a half note in the left hand, both marked *rit.*

Flöte 8'

Pater noster.

(Vater unser.)

VII. Andante pietoso.

Sopran I. II. *p* Pa - ter

Alt. *p* Va - ter

Tenor I. II. *p* Pa - ter no - ster qui es in coe - lis Pa - ter
Va - ter un - ser der du im Him - mel,

Bass I. II. *p*

Orgel. *p*

no-ster qui es in coe - - lis.
der du im Him - - mel,

un - ser, san - eti - fi -
hel - lig und

no-ster qui es in coe-lis.
der du im Him-mel,

qui es in coe - - lis.
der du im Him - - mel,

dolce e sempre molto legato

p

san - eti - fi - ce - tur, san - eti - fi - ce - tur,
 hei - lig und hehr, hei - lig und hehr,

ce - tur, san - eti - fi - ce - tur. san - eti - fi -
 hehr, hei - lig und hehr, hei - lig und

p

san - eti - fi - ce - tur, san - eti - fi - ce - tur,
 hei - lig und hehr, hei - lig und hehr,

p

san - - eti - fi - ce - tur, san - - eti - fi - ce - - tur,

B_f

san - eti - fi - ce - tur, no - - men tu - um,
 hei - lig und hehr, sei uns dein Na - me,

ce - tur, san - eti - fi - ce - tur no - - men tu - um,
 hehr, hei - lig und hehr sei uns dein Na - me,

san - eti - fi - ce - tur no - - men tu - um,
 hei - lig und hehr

san - - eti - fi - ce - tur no - - men tu - um,
 hei - lig und hehr sei uns dein Na - me,

p

Ped.

C

mf

no - men tu - - um
sei uns dein Na - - me, ad - ve -
es kom -

largamente
mf

no - men tu - - um
sei dein Na - - me, ad - ve - ni - at re - gnum tu -
es komme Herr! zu uns dein Reich

no - men tu - - um
sei dein Na - - me,

no - men tu - - um
ad -
es

Man.

zene-akadémia
LISZT MUZEUM

D

- - ni - at re - gnum tu - -
- - me Herr! zu uns dein Reich

- - - - um ad - ve - ni - at re - gnum tu - -
es komme Herr! zu uns dein Reich

ad - ve - - ni - at re - gnum
es kom - - me Herr! zu uns dein

ve - - - ni - at re - gnum
kom - - - me Herr! zu uns dein

um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
es - kom - me Herr! zu uns dein Reich es kom - me

um

tu - um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
Reich, es kom - me Herr! zu uns dein Reich,

tu - um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
Reich, zu uns dein Reich, dein Reich,

mf

at re - gnum tu - um. Fi - at vo -
Herr! zu uns dein Reich, dein Reich. Es ge -

poco rall.

zu uns dein Reich. Fi - at vo - hin - tas tu -
poco rall. Es ge - schied dein Wil -

at re - gnum tu - um.
zu uns dein Reich.

E

F

lun - tas tu - a, fi - at vo - lun - tas tu
scheh' dein Wil - le, es ge - scheh' dein Wil -

a, le, *marcato* fi - at vo - lun - tas tu - a,
es ge - scheh' dein Wil - le,

Fi - at vo - lun - tas tu - a, fi - at vo - lun - tas,
Es ge - scheh' dein Wil - le, es ge - scheh' e,

a, le, fi - at vo - lun - tas tu - a, le,
es ge - schehe dein Wil - le,

lun - tas, fi - at vo - lun - tas tu - a, le,
scheh' e, es ge - schehe, dein Wil - le,

fi - at vo - lun - tas tu - a, le,
es ge - scheh' dein Wil - le, dein Wil - le, *dim.*

fi - at vo - lun - tas tu - a, vo - lun - tas tu - a, si - cut in
es ge - scheh' dein Wil - le, dein Wil - le geschehe so wie im

Ped.

p dolce si - cut in coe - lo et in ter - ra,
p dolce so wie im coe - lo so auf Er - den,
p dolce Him mel
p dolce

coe - lo et in ter - ra, et in ter - ra,
Himmel, so auf Er - den, so auf Er - den,

p

Man.

sempre dol.

si-cut in coe - lo et in ter - ra,
so wie im Him - mel, so auf Er - den,

sempre dol.

si-cut in coe - lo
so wie im Him - mel

si-cut in coe - lo
so wie im Him - mel

H *p sotto voce* **ZENEAKADEMIA**
LISZT MUZEUM

si-cut in coelo et in terra.
so wie im Himmel, so auf Er-den.

p sotto voce *dim.* *pp*

si-cut in coelo
so wie im Himmel,

p sotto voce *dim.* *pp*

Pa-nem nostrum
Un - sre Speise

p sotto voce *dim.* *pp*

et in ter-ra
so auf Er-den.

p sotto voce *dim.* *pp*

quo-ti-di-a-num, da no-bis
 gieb uns auch heu-te, gieb sie auch

p dolce

Pa-nem nostrum quo-ti-di-a-num,

p dolce Spei-se gieb uns auch heu-te,
 Un-sre

pp

ho-di-e, da no-bis bis da no-bis ho-di-
 die-sen Tag, auch die-sen Tag, gieb sie auch die-sen

dolcissima

da gieb no-bis ho-di-e da
 gieb uns auch die-sen Tag, gieb uns auch die-sen

Da gieb no-bis da no-bis ho-di-
 uns, gieb

espress. ma non troppo forte

e, et di-mit-te no-bis de-bi-ta no-stra, di-
 Tag und ver-gieb, ver-gieb uns un-se-re Sün-den, ver-

no-bis ho-di-e, di-mit-te no-bis, di-
espress. ma non troppo forte

e, et di-mit-te, di-mit-te no-bis
 Tag, *espress. ma non troppo forte* und ver-gieb uns uns-re Sün-den,

e, et di-mit-te no-bis de-bi-ta no-stra, di-
 und und ver-gieb, ver-gieb uns un-se-re Sün-den, ver-

K mezzo piano

mit - te no - bis de - bi - ta no - stra, si - cut et nos di -
 gieb, ver - gieb uns un - se - re Sün - den, so wie auch wir ver -

de - bi - ta no - stra,

de - bi - ta no - stra
 un - se - re Sün - den,

mit - te no - bis de - bi - ta no - stra,
 gieb, ver - gieb uns un - se - re Sün - den,

mp

mp

mp

p

mit - ti - mus de - bi - to - ri - bus nos - tris,
 ge - ben al - len un - se - ren Schuld' - - - gern,

de - bi - to - ri - bus nostris,
 al - len un - se - ren Schuld' gern.

p poco rall.

p poco rall.

p poco rall.

p

L a tempo

p

et ne nos in - du - cas
und füh - re uns nicht

p

et ne nos in -
und füh - re uns

p

et ne nos in - du - cas in ten - ta - ti -
und füh - re uns nicht in Ver -

p

et ne nos in - du - cas in ten - ta - ti - o - nem
Und füh - re uns nicht in Ver - su - chung,

 ZENAKADEMIA

in ten - ta - ti - o - nem
in Ver - su - chung

du - cas
nicht

in in ten - ta - ti - o - nem
in Ver - su - chung,

o - nem ne nos in - du - cas in ten - ta - ti - o - nem
su - chung, und füh - re uns nicht in Ver - su - chung;

ne nos in - du - cas in ten - ta - ti - o - - - - - nem sed
Und füh - re uns nicht in Ver - su - - - - - chung, sondern

M

son - dern nimm von uns

sed o li - be - ra nos a ma - lo li - be - ra
nimm von uns al - les ũ - bel. nimm von uns

sed o

li - be - ra nos sed nimm von uns
nimm von uns, son - dern

3 4

ZENEAKADEMIA
LISZT MŰZÉUM

Ped.

Ossia.

li - be - ra nos a ma -
nimm von uns al - les ũ -

Ossia.

Ped.

Ped.

N

p dolce *rit.* *dim.* *pp*

nos a ma - lo, li - be - ra, li - be - ra nos a ma - lo.
al - les t̃ - bel, nimm von uns, nimm von uns al - les t̃ - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra nos a ma - lo.
nimm von uns al - les t̃ - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra nos a ma - lo.
nimm von uns al - les t̃ - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra, li - be - ra nos a ma - lo.
nimm von uns al - les t̃ - bel!

N

dim.

ZENEAKADÉMIA
ELISZ MÚZEUM

Ossia.

p *rit.* *pp*

lo, a ma - lo.
bel, das t̃ - bel!

p *rit.* *pp*

p *rit.* *pp*

p *rit.* *pp*

li - be - ra nos a
nimm von uns al - les

p

Man.

0 a tempo *p* A - - -

A - - men, A - - men, A - - men,

a tempo *p*

a tempo A - - - men, A - - - men, A - - men,

p A - - men

a tempo *p* A - - men,

pp

men,  **ZENAKADEMIA**

A - - men, A - - men, A - - men, A - - men,

p A - - men,

p A - -

A - - men, A - - men, A - - - men, A - - - men,

Q *p* *p* *p* **R**

A - - - men, A - - - men, A - - - men, A - -

men, A - - - men, A - - - men,

A - - - men, A - - - men, A - -

pp

f cresc. *ff* *dim.* *pp*

- - - men, A - - - men, A - - - - - men!

f cresc. *ff* *dim.* *pp*

f cresc. *ff* *dim.* *pp*

f cresc. *ff* *dim.* *pp*

- - - - - men.

Ped.

VIII. Die Gründung der Kirche.

Andante maestoso assai.

Тенор.

CHOR.

Bass.

Piano.

Pe - trus et super hanc pe - tram aedifi - ca - bu

[illegible][illegible]

in-fe-ri non praeva-le-bunt non praeva-le-

Pforten wer-den sie nicht ü-ber-wäl-

ff

Red.

bunt

ti-gen.

rinforzando

Red.

Sopr. I. Andante, un poco mosso.

p dol.
Si - mon Jo - an - nis di - li - ges me? Si - mon Jo -

Sopr. II u. Alt.
p
Si - mon Jo - han - na hast du mich lieb? Si - mon Jo -

CHOR
Ténor I. II. *p*
Bass I. II.

dolce

ZENEAKADEMIA

an - nis di - li - ges me? Pa - sce pa - sce a - gnus

han - na hast du mich lieb? Wei - de, wei - de mei - ne

scen - do

me - os pa - sce pa - sce pa - sce o - ves me -

Läm - mer, wei - de, wei - de, wei - de mei - ne Läm -

cre - scen - do

cresc. pa - sce

cre - scendo

marè.

3 2 3 4 3

B

os Simon Jo - an - nis di - li - ges me? Simon Jo - an - nis

mer. Si - mon Jo - han - na hast du mich lieb? Si - mon Jo - han - na

B

ff

1 3 2

*Ad. ** *Ad. ** *Ad. ** *Ad. **

di-li-ges me? Pa - sce pa - sce a - gnos me - os
 hast du mich lieb? Wei - de, wei - de, mei - ne
 Pa-sce pa-sce
 cre -

sempre f
 * * * *

scen - do pa - sce pa - sce pa - sce o - ves - me - os
 scen - do wei - de, wei - de mei - ne Läm - mer.
 scen - do
 scendo pa - - - - - sce pa - sce

crescendo
 * *

C *dolce espressivo*

a - mas me di - li - ges me a - mas me
 Liebst Du mich, hast Du mich lieb, liebst Du mich,

dolce espressivo

1. Tenöre Soli

a - mas me di - li - ges a - mas
 Liebst Du mich, liebst Du mich, liebst Du

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, both in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The piece begins with a piano (p) dynamic marking. The melody is primarily in the upper staff, featuring a series of chords and single notes, while the lower staff provides harmonic support with chords and some melodic lines. The score includes various musical notations such as beams, slurs, and fingerings (e.g., 1, 2, 3, 4, 5).

ZENEAKADÉMIA

espressivo

dim. riten. **D**

di-li-ges me a - mas me di - li - ges me
 hast Du mich lieb, liebst Du mich, hast Du mich lieb?

espressivo

dim. riten.

me a - mas me di - li - ges
 mich, liebst Du mich, liebst Du mich,

A musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is on the upper staff, and the accompaniment is on the lower staff. The melody features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The accompaniment consists of chords and single notes, with some measures containing beamed eighth notes. The score includes a repeat sign at the beginning and a double bar line at the end. The word "Fin." is written at the end of the melody. The score is labeled "D" in the top right corner.

sotto voce

p pa - sce a - gnos me - os pa - sce o - ves

sotto voce

p Wei - de mei - ne Läm - mer, wei - de mei - ne

sotto voce

p

p

Ad. *Ad.* *Ad.* *Ad.* *Ad.* *Ad.*

me - os

Scha - fe,

pa - sce

wei - de,

pasce

cre - scen - do

f

E

sempre f

Ad. *

pa - see a - ñnos me - os pa - - see pa - see

wei - de mei - ne Läm - mer, wei - - de, wei - de

pa - see a - ñnos me - os pa - - see pa - see

o - ves meos con - firma fratres tu - os pa - see pa - see

wei - de, wei - de

mei - ne Schafe, be - stärke meine Brü - der, pa - see pa - see

Ad. Ad. *

Ad. Ad. * Ad. *

a - - guos me - os pa - - - sce pa - sce o - ves meos con -
 mei - ne Läm - mer, wei - - de, wei - de
 a - guos me - os meine Schafe, be -

Musical notation includes treble and bass staves for voices and piano, with dynamic markings *ff* and *sf*.

firma fratres tu - - os Tu es
 stärkemeine Brü - der. Du bist

Musical notation includes treble and bass staves for voices and piano, with dynamic markings *ff* and *sf*.

Musical notation includes treble and bass staves for piano, with dynamic markings *sempre ff* and *sf*.

Pe - - - trus et su - per hanc

Pe - - - trus und auf die - sen

pe - - - tram ae - di - fi - ca - -

Fel - - - sen wer - de ich bau - - -

bu Ecc - le - si - am me -

en mei - ne Rir -

8

And.

ZENEAKADÉMIA
LISZT MŰZSEUM

am et por - tae in - fe - ri

ehé, der Höl - le Pfor - ten

ff

8

And.

non prae - va - le - bunt non prae - va - le - - - - -
wer - den sie nicht ü - ber - wäl - - - - -

And.

bunt. ti - gen.

*

Das Wunder.

„Et ecce motus magnus factus est in mari, ita ut navigula operietur
fluctibus“ (Matth. 8.)
IX. Agitato.

The musical score is written for piano and harp. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The first system shows the piano part with a tremolo marking and a piano (p) dynamic. The harp part enters in the second system. The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* (pianissimo) and *trem.* (tremolo). A section marked 'A' is indicated by a large 'A' and the instruction 'un poco rit.'. The harp part features a section marked 'espressivo' with asterisks. The score concludes with a section marked 'B' and a final cadence. A watermark for 'ZEN KADEMIA LISZT MŰZEUM' is centered over the middle of the page.

First system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first measure of the upper staff is marked with a piano (*p*) dynamic. There are five measures in total. The first, third, and fifth measures of the upper staff are marked with a 'La' vocal line. The second and fourth measures of the upper staff are marked with a 'La' vocal line. The second and fourth measures of the lower staff are marked with a 'La' vocal line. The first, third, and fifth measures of the lower staff are marked with a 'La' vocal line. The first, third, and fifth measures of the lower staff are marked with a 'La' vocal line. The first, third, and fifth measures of the lower staff are marked with a 'La' vocal line.

Second system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first measure of the upper staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic.

Third system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first measure of the upper staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic.

Fourth system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first measure of the upper staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic.

Fifth system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first measure of the upper staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic.

Allegro strepitoso.

Sixth system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first measure of the upper staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic. The first measure of the lower staff is marked with a piano (*p*) dynamic.

Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into sections marked with letters E, F, and G.

Section E (first system): *fff* (fortissimo), *tr.* (trill).
 Section F (second system): *trem.* (tremolo).
 Section G (third system): *8* (octave), *tr.* (trill).
 Section H (fourth system): *8* (octave), *tr.* (trill).
 Section I (fifth system): *8* (octave), *tr.* (trill).
 Section J (sixth system): *8* (octave), *tr.* (trill).

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into sections marked with letters E, F, and G.

marcatissimo



ZENEAKADÉMIA



Männer Chor.

Tenor.

Bässe.



ne sal-va nos pe-ri-mus pe-ri-mus
Herr. ret-te uns, wir ster-beu, wir ster-beu.

Ad. *fff*
8 bassa.....
Ad.

Christus.
Quid ti-mi-di estis mo-dicae fi-de-i
Was seid ihr so furchtsam, ihr Klein-gläu-bi-gen!

fff
Orchestra
LISZT MUSEUM

Andante. *sostenuto*
p sempre legato

I
Trompeten
Linke Hand
pp
p
Ad. *pp*

Sopran.

Alt.

Tenor.

Bass.

Et fa - cta est tran - quilli - tas ma - - gna.

stil - le.

Und als - bald ward gro - sse

*legato**La.**La.**p**La.*

ZENAKADEMIA

*La.*** La.**La.**La.*** mf**sempre legato e sostenuto*

1

1

2

1

*La.****

5

3

4

5

4

5

5

3

4

5

5

4

3

3

*La.**La.**La.*****La.**La.*

Handwritten musical score for piano, page 130. The score consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#). The music features complex textures with many beamed sixteenth and thirty-second notes. Performance markings include 'Pia.' (Piano), 'pp' (pianissimo), and 'perdendo' (diminuendo). A watermark 'ZENEA KADEMIA' is visible in the center.

System 1: Treble and bass staves with complex rhythmic patterns. Markings: *Pia.*

System 2: Treble and bass staves. Markings: *Pia.*

System 3: Treble and bass staves. Markings: *Pia.*

System 4: Treble and bass staves. Markings: *Pia.*, *pp*, *perdendo*

System 5: Treble and bass staves. Markings: *Pia.*

System 6: Treble and bass staves. Markings: *Pia.*

Der Einzug in Jerusalem.

X. Allegro moderato.

Piano.





C



D un poco più di moto





Un poco più animato e sempre stringendo
il Tempo ma senza agi- tazione.

1. u. 2. Sopran.

Alt.

1. u. 2. Tenor.

1. u. 2. Bass.

f

Ho - san - - na Ho - san - -

Ho - san - - na, Ho - san - - na, Ho - san - -

ff



ZENEAKADÉMIA

1871 MŰZSEUM

na

na.

Ho

Ho - san - - na

f

ff

san - na, Ho - san - na, Ho - san - na, Ho - san - na, qui ve - nit in ihm, der na - het vom

ZENAKADEMIA



no - - - mi - ne Do - - - mi - ni Ho - san - na qui ve -
Herrn der Welt ab gesandt Heil, Heil ihu, der na -




nit in no - - - mi - ne Do - - - mi - ni Rex
het vom Herrn der Welt ab ge sandt. Herr



Is - - - ra - el, Rex Is - - - ra - el
Is - - - ra - els, Herr Is - - - ra - els,

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts enter with the lyrics 'Is - - - ra - el, Rex Is - - - ra - el' and 'Is - - - ra - els, Herr Is - - - ra - els,'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

 ZENEAKADÉMIA
ISZT. MŰVEI

Rex Herr Is - - - ra - el, Rex Is - - - ra -
Herr Is - - - ra - els, Herr Is - - - ra -

The second system of the musical score continues the composition. It features the same four-staff layout. The vocal parts enter with the lyrics 'Rex Herr Is - - - ra - el, Rex Is - - - ra -' and 'Herr Is - - - ra - els, Herr Is - - - ra -'. The piano accompaniment continues with its complex, rhythmic pattern. A watermark for 'ZENEAKADÉMIA ISZT. MŰVEI' is visible across the middle of the system.

I

el
els

Ho-san - na Ho-san -



ZENEAKADÉMIA

na

*mezzo piano*Be-ne-di-ctus
Sel ge seg nel*mezzo piano*

J

qui ve-nit rex in no-mi-ne Do-mi-ni
der naht, ein Fürst vom Herrn der Welt ab-ge-sandt.

ZENEAKADÉMIA
LISZT MŰZEUM

san-na, Ho-san-na.

Tenor.

mezzo piano

Chor.

Bass.

Be - ne - di - ctus
Sei - ge - seg - net,*mezzo piano*qui ve - nit rex in no - mi - ne Do - mi -
der naht ein Fürst vom Herrn der Welt ab - ge -*dimin.*

ZENEAKADÉMIA

1871 MŰZSEUM

Mezzo Sopran Solo

*dolce con anima*Be - ne - di
Sei - ge - seg*p dolce**p*
ni
sandt.

pax Fried in im

p dolce

Un poco meno Allegro ma sempre mosso e alla breve.

*espressivo con serenità*** sempre legato **

et
net

p *espressivo*

coe
Him

lo
mel

et
und

glo
Ruhm

ri
und

glo - ri

Ad. *Ad.* *Ad.* *

p

a
Preis

in
in

ex
der

cel
Ho

sis
ne.

Be
Sel

ne
ge

p

ZENEAKADÉMIA
LISZT MŰZÉUM

Ad. *

di
seg

et
net

qui
der

ve
na

uit
het

espressivo

pax
Fried

in
im

coe
Him

lo
mel

et
und

glo
Ruhm

et glo

Ad. *

Ad. 4933

Sopran.

L

Chor.

Alt.

Musical score for Soprano and Chorus (Alt.). The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a rising melodic line in the right hand and a supporting bass line in the left hand. The vocal parts enter with a simple melody. The lyrics are in German.

Lyrics: *ri und a Preis in in ex cel sis Hei*
ri - a

Performance markings: *p* (piano), *2.* (second ending), *Ho - Heil*.

Mezzo Sopran Solo

Musical score for Mezzo Soprano Solo. The score is in G major and 4/4 time. It features a piano introduction with a rising melodic line in the right hand and a supporting bass line in the left hand. The vocal part enters with a simple melody. The lyrics are in German.

Lyrics: *Be - ne - di - ctus. Sei - ge - seg - net. Ho - san - na*
san - na fi - li - o Da - vid. dem Nach - fol - ger Da - vids.
Ho - san - na Ho - san - na
san - na fi - li - o Da - vid. dem Nach - folger Da - vids.

Performance markings: *p* (piano), *2.* (second ending), *Ho - Heil*.



Be - ne - di - ctus
 Sei - ge - seg - net
 Ho - san - na

Ho - san - na fi - li - o Da - vid
 Heil dem Nach - fol - ger Da - vids
 Ho - san - na

Ho - san - na fi - li - o Da - vid
 Heil dem Nach - fol - ger Da - vids

Ad. *Ad.* *Ad.* *Ad.* *



Ho - san - na

Ho - san - na fi - li - o Da - vid
 Heil dem Nach - fol - ger Da - vid
 Ho - san - na

Ho - san - na fi - li - o Da - vid
 Heil dem Nach - fol - ger Da - vid

Ad. *Ad.* *Ad.* *

4933

na
vids!
vids.
na
vids!

Ho - san -
Be - ne - di - ctus qui
Sei - ge - seg - net der

p
p
p
p

Ad.
Ad.
Ad.
Ad.

poco rallent. **M** *a tempo* ZENEAKADÉMIA
LISZT MŰZSEUM

na
ve - nit in no - mi - ne
na - het vom Herrn der Welt

poco rallent. *a tempo*

Ho - san - na

Do - mi - ni in no - mi - ni

ab - ge - sandt, in no - bis

pp

pp

pp

pp

8


ZENEAKADÉMIA
 LISZT MÚZEUM

Musical score for voice and piano. The score is in G major (one sharp) and 4/4 time. The lyrics are in German: "ne Do - mi - ni. Welt ab - ge - sandt." The piano part features a prominent arpeggiated figure in the right hand, marked with *ppp* (pianissimo). The score is numbered 4933 at the bottom.

Mezzo Sopran Solo

Be - ne - di - ctus qui ve -
 Sei ge - seg - net, der na -

riten. col canto

nit qui ve - nit in no - mi - ne Do - mi -
 het, der na - het, vom Herrn der Welt ab - ge -

N Un poco piu lento (quasi Andante.)

ni sandt.

p

simile

Imi Soprani cantando mezza voce.

2. pp Be - ne - di - ctus qui ve -
Alti
pp Be - ne - di - ctus qui ve -
pp Sei ge - seg - net, der na -

un poco rinf.

nit Be - - ne -
 nit Be - - ne -
 het Sel ge -

un poco rinf.

di - - ctus qui ve - nit in no - mi -
 di - - ctus qui ve - nit in no - mi -
 seg - - net, der na - het vom Herrn der

dolcissimo

pp

0 a tempo

smorz. *poco rall.*

ne Do - mi - ni.

ne Do - mi - ni.

Welt ab *smorz.* ge - sandt.

a tempo

un poco rall.

Red. Red. * Red.

ZENEGARADÉMIJA

LISZT JÓZSEF

Be - ne - di -

Be - ne - di -

Sel ge - seg -

sempre mezza voce

un poco rinf.

Red. Red. Red.



et us qui ve - - - nit

et us qui ve - - - nit

net der na - - - het.



Ad. *Ad.*



Be - - - ne - di - - - ctus qui ve - - - nit

Be - - - ne - di - - - ctus qui ve - - - nit

Sei ge - seg - - - net, der na - - - het



un poco rinf.

Ad. *

nſt

pp

in no - mi - ne

Do - mi

pp

in no - mi - ne

Do - mi

pp

vom Herrn der Welt

ab ge -

pp

Do - mi

Mezzo Sopran Solo

*gradatamente un poco agitata e più espress.**espressivo*

Be - ne - di - ctus Ho -

Sei - ge - seg - net

ni.

Ho - san - na in ex - cel -

sandt.

Heil, Heil ihm in der Hö -

ni.

Ho - san - na in ex - cel -

san - na Be - he -

sis Ho - san - na in ex - cel - sis Ho -

he, Heil, Heil ihm in der Hö - he, Heil,

di - seg - etus Ho - san -

san - na in ex - cel - sis Ho - san - na

Heil ihm in der Hö - he, Heil, Heil ihm

4933



na Ho - san - na Ho - san - na
 sis Ho - san - na
 Ho -
 in ex - cel - sis Ho - san - na
 in der Hö - he, Heil, Heil ihm



dim. * *dim.*



in ex - cel - sis
 in der Hö - he
 in ex - cel - sis Ho -
 in der Hö - he, Heil
dim. *pp* *pp* *pp* *pp*



dim.

Allegro moderato. Tempo I.

san - Heil
na. ihm.

Allegro moderato. Tempo I.

stacc.

CHOR.

mezzo f

Ho - san - na qui ve - nit
Heil, Heil ihm, der naht ein

mf

Ho - Heil

cresc.

poco a poco cresc.

crescendo *f*

rex Herr, Ho - san - na qui ve - nit rex qui
Heil, Heil ihm, der naht als Herr, der

san - na Ho - san - na
Heil ihm, qui ve - nit rex
der naht ein Fürst, Heil, Heil ihm

Allegro animato.

ve - nit rex
naht als Herr.
A

Ho - san - na
Heil, Heil ihm.

Fi - li - o Da - vid
Se - gen und Heil ihm

ff marcato

(alla Breve.)

Fi-li-o Da-vid Ho-san
Se-gen und Heil ihm dem Soh-

Fi-li-o David Ho-san - na Be-ne-di-
Se-gen und Heil ihm dem Soh - ne Da-vids. Sei ge-seg-

Ho-san - na Fi-li-o Da - vid Be-ne-di-
dem Soh - ne Davids, Se-gen und Heil ihm. Sei ge-seg- *sempre forte*



ZENEAKADÉMIA

HISZT. MŰZÉUM

- na Ho-san - na Ho-san - na Ho-
- ne Da-vids, dem Soh - ne, dem

- ctus qui ve - nit qui ve - nit in no - mi - ne Do -
- net der na - het, der na - het vom Herrn der Welt ab -

- ctus qui ve - nit in no - mi - ne Do -
- net der na - het in Na - men des E - wi - gen

Fi-li-o Da-vid Ho-san -
Se-gen und Heil ihm dem Soh - ne

sa - na Fi - li - o Da - vid Ho - sanna Be - ne - di - ctus qui
 Soh - ne Da - vids, dem Soh - ne Da - vids. Sei - ge - seg - net, der
 - - - mi - ni - Be - ne - di - ctus qui
 - - - ge - sandt. Sei
 Ho - san na Fi - li - o Da -
 Heil, Heil na ihm, Se - gen und Heil -
 Da - na na Ho - san -
 - - - vids. Heil - - -

ve - nit in no - mine Do - mi - ni.
 na - het vom Herrn der Welt ab - ge - sandt.
 ve - nit in no - mine Do - mi - ni.
 na - het im Na - mendes E - wi - gen.
 vid qui ve - nit in no - mine Do - mi - ni.
 ihm, der na - het im Na - mendes E - wi - gen.
 na qui

ve - nit in no - mine Do - mi - ni.
 na - het vom Herrn der Welt ab - ge - sandt.
 ve - nit in no - mine Do - mi - ni.
 na - het im Na - mendes E - wi - gen.
 vid qui ve - nit in no - mine Do - mi - ni.
 ihm, der na - het im Na - mendes E - wi - gen.
 na qui

ff sempre

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ho - san - na Ho - san - na

Ho - san - na Fi - li - o Da - vid Ho - san - na Fi - li - o
Heil, Heil dem Nachkommen Da vids, Heil, Heil dem Nachkommen

T

Da - - vid Ho - san - na qui ve - nit rex qui ve - nit
Da - - vids, Heil, Heil ihm der na - het als Herr, der naht als

sempre staccato e rinforzando


 Musical notation for the first system, featuring vocal staves and piano accompaniment. The lyrics are:

rex in no - mi - ne Do - mi - ni Ho - san - na qui ve - nit
 Herr im Na - men des E - wi - gen, Heil, Heil ihm, der naht als


 Musical notation for the second system, featuring Tromba and piano accompaniment. The lyrics are:

Tromba


 Musical notation for the third system, featuring vocal staves and piano accompaniment. The lyrics are:

rex in no - mi - ne Do - mi - ni Ho - san - na Ho -
 Herr im Na - men des E - wi - gen.


 Musical notation for the fourth system, featuring Tromba and piano accompaniment. The lyrics are:

U Animato.

san - - na Ho - san - - na Be - - - ne -

Sel ge -

fff

8

fff

di - - - ctus qui ve - - nit in no - -

seg - - net, der na - - het im Na - -

8



mi - ne Do - mi - ni Ho - san' - na qui
men des E - wi - gen, Heil, Heil ihm der




ve - - nit in no - - mi - ne Do -
na - - het, vom Herrn der Welt ab -



First system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is three sharps (F#, C#, G#). The lyrics are: "mi ni Rex" on the Soprano staff and "ge sandt. Herr" on the Alto staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Piano accompaniment for the first system. The right hand plays a continuous eighth-note arpeggiated figure. The left hand provides harmonic support with chords and moving lines. There are some markings below the staff, including an asterisk and the word "Pia.".



ZENEAKADÉMIA

Second system of the musical score. It consists of four staves: three vocal staves and one piano accompaniment staff. The key signature remains three sharps. The lyrics are: "Is - ra - el Rex Is - ra -" on the Soprano staff, "Is - ra - els, Herr Is - ra -" on the Alto staff, and "Is - ra -" on the Tenor staff. The piano accompaniment continues with similar patterns to the first system.

Piano accompaniment for the second system. The right hand continues the eighth-note arpeggiated figure. The left hand has some changes in the bass line. There are markings below the staff, including "Pia." and an asterisk.

el Rex Is - - - - ra -

els, Herr Js - - - - ra -

Ped. Ped.



ZENEAKADÉMIA

V *un poco ritenuto*

el Rex Is - - - - ra - el

els, Herr Js - - - - ra - els,

Ped.

V *un poco ritenuto*

Andante (non troppo moderato.)

(Sopr. a 2 ad libitum.)

espressivo

Bene - di - ctum quod ve - nit re - gnum pa - tris no - stri

Sei ge - seg - net du na - he Herrschaft un - sers Va - ters

espressivo

Andante (non troppo moderato.)

(in 4 Viertel tactiren.)



ZENEAKADÉMIA

LISZT MŰZEUM

Da - - vid Bene - di - ctum quod ve - nit re - gnum pa - tris no - stri

Da - vid. Sei ge - seg - net du na - he Herrschaft un - sers Va - ters

mp

pa - tris no - stri

W *mp*

Da - - vid Ho - san - na in ex - cel - - sis Ho -

mp

Da - vid. Ho - san - na in der Ho - he. Ho -

mp

W

ZENEAKADÉMIA *p* *cre-*

san - - na in ex - cel - - sis Ho - san - - na Ho -

p *cre-*

san - na in der Ho - he. Ho - san - - na

cre-

cel - - sis Ho - - san - - na Ho -

cre-

cel - - sis Ho - - san - - - na Ho -

p *cre-*

- scen - - - do (zu 6 Stimmen) *f* *rinforzando*

san - - - na in Al - tis - si - mis in Al - tis - si - mis

- scen - - - do *f*

- scen - - - do *ff* in des Him - mels Höhn, in des Him - mels Höhn.

san - - - na *ff*

- scen - - - do *ff*

san - - - na *rinforzando*

- scen - - - do *f* *f*

ff *ff* *ff* *ff*

Ho - san - - na Ho - san - - - na

diminuendo *diminuendo* *diminuendo*

na

ff *ff* *ff* *ff*

X

Un poco più lento.

in Al - tis - - - si - mis
 in des Him - mels Höhn.
 Solo in Al - tis - - - si - mis.
 in des Him - mels Höhn.
 in Al - tis - - - si - mis
 in des Him - mels Höhn.

rit. - smorzando
rit. - smorzando
rit. - smorzando
espressivo
rit. - smorzando

X Un poco più lento.

ritenuto - - - - - piano

Ped.



ZENEAKADÉMIA
 Cantando mezza voce
 LISZT MŰZSEUM

Be - ne - di - - - ctum quod ve - - -
 Sei ge - seg - - - net du na - - -
 mezza voce

simile
un poco rinforzando

Ped.



- - nit re - - - gnum re - gnum
 - - he Herr - schaft, Herr - schaft



* *Q.w.* *Q.w.* *Q.w.* *Q.w.*



pa - - - tris no - - - stri
 un - - - sres Va - - - ters



un poco rinforzando
Q.w.

Y

Da - - - vid Ho - - san - - - na

Da - - vid, Ho - - san - - na

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a prominent triplet of eighth notes in the right hand, which is repeated throughout the piece. The lyrics "The Rose Tree" are written below the voice staff. The score is marked with a "Y" in the upper left corner. The piano part includes the markings "cre -" and "scen -" in the first two measures, and "Ped." (Pedal) in the third and fourth measures.

ZENEAKADEMIA

HOSEI MUSEUM

pp Ho - san - na in Al -

pp Ho - san - na in des

pp

tis - si mis Ho - san -
 Him - mels Höhn,
 in Al - tis - si - mis Ho - san -
 in des Him - mels Höhn,

cresc.

f *ff*

cresc. *ff*

na

ZENEAKADÉMIA

LIBRARY

Christus.

DRITTER THEIL.

Tristis est anima mea.

XI. Lento assai.

PIANO.

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of six systems of music. The first system begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system includes the instruction 'gemendo' (sighing) and a 'dim.' (diminuendo) marking. The third system also features 'gemendo'. The fourth system is marked with a 'B' section, 'molto accentato' (very accented), 'perdendo' (fading), and 'pesante' (heavy). The fifth system continues the 'perdendo' instruction. The sixth system is marked with a 'C' section and 'p dolente' (piano, doleful). A watermark for 'ZENEAKADEMIA LISZT MŰZÉUM' is visible in the center of the page.

Christus.

dim.

Tri - stis est — a - nima me - a u - sque ad mor - tem
 Mei - ne See - le ist be - trübt bis zum To - de.





8

rinf.

f marcato

sf

p

cresc.

cresc.

f

f marcato

4933

This image shows a page of handwritten musical notation, likely a piano score. The notation is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "rinf." and "F". A large, stylized watermark reading "FZENEARADÉMIA" is visible across the middle of the page. The manuscript is on aged, slightly yellowed paper.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in several systems, each consisting of a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The tempo and expression are marked as "marcato espress." at the top. Dynamic markings include "ff" (fortissimo) and "p" (piano). The notation includes various musical symbols such as chords, arpeggios, slurs, and accidentals. A watermark "ZENÉAKADÉMIA" is visible across the middle of the page. The paper appears aged and slightly discolored.

Pia

poco a poco decresc.

Pia

p

più dimin.

G

pp

ppp

pp

ppp

mf

pesante

Tri - stis tri - stis est a - ni - ma me -
Mel - ne See - le ist be - trübt, Ab-

trübt a u - sque ad mor - tem
bis zum To - de.

p *H*

Pa - ter Pa - ter si pos - si - bi - le
Va - ter, Va - ter, wenn es möglich ist,

est las - se tran - se - at a me ca - lix i - ste
die - sen Kelch an mir vor - ü - ber ge - hen,

180 a tempo

a tempo

I

tran - se - at a me ca - lix i - ste sed non
die - sen Kelch an mir vor - ü - ber gehen, doch nicht *riso-*

quod e - go vo - lo sed quod Tu quod
luto ge - schch, was ich will, son - dern was Du Du

J

Tu!
willst!

ruhig

sempre legato

sempre legato

Tran - se - at a me
Lass' den Kelch an mir

rinf.

ca - vor - ü - ber - lix i - ge - ste - hen.

dim. *p*

K

tran - se - at a an me
die - sen Reich an mir

inf.

ca - vor - ü - ber - lix i - ge - ste - hen.

dim.

ZENEAKADÉMIA
LISZT MŰZSEUM

poco a poco cresc. sed doch non nicht quod ge -

e - go vo lo
seh' was ich will
scen do più *cresc.*

sed son - dern quod was Tu Du

willst, OSSIA. sed was Du quod Tu willst, *

sed quod Tu

sempre legato

 ZENEAKADÉMIA
LISZT MŰZÉUM

quod Tu willst,
was Du

M

quod Tu willst,
was Du

pp *perdendo*

dolce ma accentato

ppp

Stabat Mater.

XII. Molto Lento.

PIANO.

A

MEZZO SOPRAN SOLO.

Stabat Ma-ter do-lo-ro-sa jux-ta cruce-m la-cry-mo-
 Wei-nend aus zer-rissem Her-zen stand die Mut-ter vol-ler Schmer-
 sa dum pen-de-bat Fi-li-us
 zen, als ihr Sohn am Kreu-ze hing. *dolente*

B

SOPRAN.

Stabat mater do-lo - ro - sa jux-ta crucem la-cry - mo -

ALT.

CHOR.

TENOR.

Weinend aus zer - riss-nem Her - zen stand die Mut - ter vol - ler Schmer -

BASS.

ZENEN AKADEMIA *ritenuto* **C** a tem-

sa dum pen-de-bat Fi - li-us dum pen-de-bat Fi - li - us

più piano ed un poco ritenuto a tem-*più piano ed un poco ritenuto* a tem-

zen, als ihr Sohnam Kreu-ze hing, als ihr Sohnam Kreu - ze hing.

più piano ed un poco ritenuto a tem-*pp*

SOPRAN.
poALT.
poSOLI.
TENOR.
poBASS.
po

Cu - jus a - ni - mam ge - men - tem con - tri - sta -
Da er - füllt von ban - ger Trau - er be - bend in der

Cu - jus a - ni - mam ge - men - tem con - tri - sta -
Da er - füllt von ban - ger Trau - er be - bend in der

Cu - jus a - ni - mam ge - men - tem con - tri - sta -
Da er - füllt von ban - ger Trau - er be - bend in der

Cu - jus a - ni - mam ge - men - tem con - tri - sta -
Da er - füllt von ban - ger Trau - er be - bend in der

ZENEAKADÉMIA

- tam et do - len - tem per - tran - si - vit gla - di - us
Äng - ste Schau - er durch die Seel' ein Schwert ihr gieng,

tam et do - len - tem per - tran - si - vit gla - di - us
Äng - ste Schau - er durch die Seel' ein Schwert ihr gieng,

tam et do - len - tem per - tran - si - vit gla - di - us
Äng - ste Schau - er durch die Seel' ein Schwert ihr gieng,

tam et do - len - tem per - tran - si - vit gla - di - us
Äng - ste Schau - er durch die Seel' ein Schwert ihr gieng,

cresc.

D

per-tran-si-vit gla-di-us
durch die Seel' ein Schwert ihr ging.

per tran si vit gla - di-us

durch die Seel' ein Schwert ihr ging.

per-tran-si-vit gla-di-us
durch die Seel' ein Schwert ihr ging.

o quam tri-stis et af-

o quam tri-stis et af-

Welch be-trüb-te, schmerz-ge-

SOPRAN.

CHOR.

ALT.

gemendo

o quam

Welch be-

o quam

Welch be-

fli - eta o quam tri - stis et af - fli - eta
 weih - te, -
 fli - eta o quam tri - stis et af - fli - eta
 weih - te, weich be - trüb - te, schmerz - ge - weih - te
 fli - eta o quam tri - stis et af - fli - eta
 fli - eta o quam tri - stis et af - fli - eta

tri - stis et af - fli - eta
 trüb - te schmerz - ge - weih - te,

fu - it il - la be - ne - di - eta Ma -
 Mut - ter war die be - ne - dei - te Mut -
 o quam tri - stis et af - fli - eta
 weich be - trüb - te schmerz ge - weih - te

ZENAKADEMIA
 LISZT MÚZEUM

1933

ter ma - ter ma - ter U - ni -

ter, Mut - ter durch den Ein - ge -

ma - ter U - ni -

ma - ter ma - ter U - ni -

Mut - ter durch den Ein - ge -

ma - ter

U - ni -

crescendo

rinf.

And. *And.* *And.* *And.* *

ge - ni - ti
bo - re - nen.

ge - ni - ti
bo - re - nen.

LISZT MUZEUM
Led.

SOLI. *p*
Quae mae-re-bat et do-le-bat.
Die von Senfzernschwerbe drückte.

SOLI: *F* *p*
Quae mae-re-bat et do-le-bat do-
Die von Senfzernschwerbe drückte, be-

le - bat ma - - - - - ter pi - a
Mut - - - - - ter als die

drück - te pi - a
als die

ma
Mut - - - - -

ma - ter pi - a
Mut - ter als die

qua me-re - bat et do - le - bat pi - a

Die von Seuf - zern schwer be - drück - te als die

ma - ter dum vi - de - bat dum vi - de - bat
 Lei - den sie er blickte, die Lei - den

ma - ter dum vi - de - bat nati poe - nas
 Lei - den sie er blick - te, ihres Soh - nes

ma - ter dum vi - de - bat nati poe - nas
 Lei - den sie er blick - te ihres Aus - er - kor - nen,

ZENEAKADÉMIA
 LISZT MŰZSEUM

Ad. Ad. * Ad. Ad. * Ad. *

*ad libitum poco ritenuto***G***a tempo*

na - ti pie - nas in - cly - ti in - cly - ti
ih - res Aus - er - ko - re - nen,

die Lei - den, die Lei - den.

pp

pp

pp

pp

*poco ritenuto**pp**a tempo*

in - cly - ti

die Lei - den.

pp

pp

pp

pp

*poco ritenuto**a tempo*

sostenuto

*La. La. La. **

La. La.

*La. La. La. **

Più Lento.

BASS SOLO.

p *dim.*

Quis est ho - mo qui non fle - ret, Christi ma-trem, si vi - de -
 Wer nicht fühl - te tie - fes We - he, wenn er Chri-sti Mut - ter sa -

*La. ** *La. **

p flebile

TENOR SOLO.

espressivo

pli - ci - o Quis non pos - set con-tri-
 See - len - noth? Wes-sen Herz nicht sollt er -

*La. **

Alt Solo. *p*

Tenor Solo. Matrem Chri-sti con-temp-la-ri do-
ta-ri *p* sie die Mut-ter oh-ne glei-chen do-
wei-chen,

len-tem cum Fi-li-o
Soh-nes Mar-ter-tod?

len-tem cum Fi-li-o
Soh-nes Mar-ter-tod?

espressivo

Sopr. I

Alt. Pro pec-ca-tis su-ae gen-tis

Tenor. SOLI. Ach für sel-nes Vol-kes Schul-den

Bass. Pro pec-ca-tis su-ae gen-tis

Tenor. CHOR. Ach für sel-nes Vol-kes Schul-den *p*

Bass. CHOR. *sempre legato* Pro pec-
p Ach für

mezzo forte espressivo

Pro pec-ca-
Ach für sel-

vi-dit Je - - sum in tor - men - tis
sieht sie Qua - - len ihn er - dul - - den,

vi - dit Je - - sum in tor - men - tis
sieht sie Qua - - len ihn er - dul - - den,

sempre legato
p

Pro pec - ca - tis su - ae gen - - tis
Ach für sel - nes Vol - kes Schul - den

ca - - tis su - ae gen - - tis
sel - - nes Vol - kes Schul - den

- tis su - ae

p
vidit
sieht sie

p
vi-dit Je -
sieht sie Qua -

et fla - gel - - - lis sub - di - tum
den die Gei - - - ssel nicht ver - mied,

vi-dit Je - sum in tor - men - tis et fla - gel -
sicht sie Qua - len ihn er - dul - den, den die Gei -

Je - - sum in tor - men - tis
Qua - - len ihn er - dul - den,

et fla -
den die

sum in tor - men - tis
len ihn er - dul - den

cresc. *f*

Red. * *Red.*

J

f *ff*

fla - gel - - - lis sub - di - tum vidit
die Gei - - - ssel nicht ver - mied, sieht sie

ff

- - lis sub - di - tum pro pec - ca - - tis su - ae gen - tis vidit
- - ssel nicht ver - mied. Ach für sei - - nes Vol - kes Schulden sieht sie

ff

gel - - lis sub - di - tum pro pec - ca - - tis

Gei - - ssel nicht ver - mied. *ff*

più cresc. *ff*

marcatissimo

4933

Jesum in tor - men - tis et fla - gel - lis subdi - tum et fla - gel -
 Qualen ihn er - dul - den, den die Gei - ssel nicht ver - mied, den die Gei -

Jesum in tor - men - tis et fla - gel - lis subdi - tum et fla - gel -
 Qua - len ihn er - dul - den, den die Gei - ssel nicht ver - mied, den die Gei -

LIBRARY OF THE
 ZENEKAKADÉMIA
 LISZT MŰZSEUM

Pa. * Pa. * Pa. * Pa.

sf **K**

His subdi - tum vi - dit vi - dit su - um dulceem na -
 ssel nicht ver - mied. Muss den sü ssen, muss den Sohn ver - ge -

sf

vi - dit vi - dit su - um
 Muss den sü ssen

vi - dit vi - dit su - um
 Muss den sü ssen, muss den Sohn

vi - dit sü - ssen
 Muss den

p

His subdi - tum vi - dit su - um dulceem na -
 ssel nicht ver - mied. Muss den sü ssen Sohn ver - ge -

p

p

sf *meno forte*

* *Ad.* *

- - tum mo - ri - en - do de - so - la - tum,
 - - hen, son - der Trost ihn ster - ben se - hen,

p

- - tum mo - ri - en - do de - so - la - tum,
 - - hen, son - der Trost ihn ster - ben se - hen,

p

ZENEAKADEMIA

- - tum mo - ri - en - do de - so - la - tum,
 - - hen, son - der Trost ihn ster - ben se - hen,

p

49.33

p

dum e - mi - sit spi - ri - tum.

p

als die See - le ihm ent - flieht.

p

dum e - mi - sit spi - ri - tum.

p

als die See - le ihm ent - flieht.



ZENEAKADÉMIA

LISZT MŰZEUM

f

Ad.

p

rit.

sf

sf (lang)

Ad. Ad.

Lento, espressivo

dolce

Alt Solo.

L *dolce*

E - ja Ma - ter fons a - mo - ris me sen - ti - re
 Lass, o Mut - ter, Quell der Lie - be, mich em - pfin - den

vin do - lo - ris fac ut te - cum lu - ge - am fac ut te - cum
 Mit - leids Triebe, mich der Trau - er mit Dir weihn, mich der Trau - er

M

lu - ge - am
 mit Dir weihn.

Bass Solo.

con espressione

ZENEA KADÉMIA

LISZT MŰZELIUM

Sopr.

Alt.

Tenor.

Bass.

CHOR.*dolce*E - ja
Lass - o

E - ja Ma - ter fons a -

dolce Lass, o Mut - ter, Quell der

Eja Ma - ter fons a -

*dolce**cantando*

espressivo

fac ut te - cum
mich der Trau - er

espressivo

fons a - mo - ris
Quell der Lie - be,

fac ut
mich der

Ma - ter
Mut - ter

fac ut te - cum
mich der Trau - er,

cresc.

fac ut te - cum lu - ge -

mo - ris me sen - ti - re vim do - lo - ris

Lie - be, mich em - pfin - den Mit - leid's Trie - be,

fac ut te - cum luge -
mich der Trau - er mit Dir

mo - ris me sen - ti - re vim do - lo - ris

cresc.

La. * La. * La. * La. * La. * La. * La. *

*rinforz.***N**

fac ut te - cum lu - ge - am fac ut te - cum
mich der Trau - er mit Dir weihn mich der Trau - er

weihn fac ut te - cum
mich der Trau - er mit Dir weihn te - cum

te - cum
Trau - er

fac ut te - cum

am

weihn.

p fac ut te - cum
mich der Trau - er

p te - cum

*Ad. **

poco rallent. dim. a tempo

lu - - - ge - am

mit - Dir weihn.

poco rallent. dim.

mf

fac

poco rallent. dim. a tempo

lu - - - ge - am

mit Dir weihn.

poco rallent. dim.

ZENEAKADÉMIA
LISZT MŰZEUM

poco rallent a tempo

p

f

dolce *più dolce*

um ut si - bi com - pla - ce - am
nen, wohlge - fäl - lig ihm zu sein.

dolce *più dolce*

dolce espressivo *più dolce*

um ut si - bi com - pla - ce - am ut si - bi com - pla - ce - am
nen, wohl - ge - fäl - lig ihm zu sein, wohl - ge - fäl - lig ihm zu sein.

dolce



ZENAKADÉMIA

LISZT MŰZÉUM

mf deciso p

fac ut arde - at cor
Lass mein Herz für Christ ent -

mf deciso

fac
Lass

mf deciso p

mf deciso

legatissimo

dolce con grazia

me-um ut arde-at cor me-um in a-mando
 lie-bend ihn als
dolce

brennen, mein Herz für Christ ent-brennen,
dolce

in aman-do
 lie-bend ihn als

p dolce

cresc. *sf* *rinforzando*

in a-mando in a-man-do Chri-stum De-um,
 Gott er-ken-nen, lie-bend ihn als Gott er-ken-nen,

cresc. *sf*

cresc. *sf*

cresc. *sf*

in a-mando in a-man-do Chri-stum De-um, ut
 Gott er-ken-nen lie-bend ihn als Gott er-ken-nen wohl.

dolce *piu dolce*

ut si - bi com - pla - ce am
wohlge - fal - lig ihm zu sein

dolce *piu dolce*

dolce *piu dolce*

dolce espressivo

si - bi com - pla - ce - am ut si - bi com - pla - ce - am
- ge - fal - lig ihm zu sein, wohl - ge - fal - lig ihm zu sein.

dolce legatissi



Andante moderato ma con moto.
(Alta breve) *con direzione*

p *con direzione*

San - eta
p *con direzione*

Präg^o

con direzione
p

San - eta Ma - ter,
Präg^o o Heil - ge

p *con direzione*

mo *espressivo ma senza agitazione*

Ma - ter i - stud a - gas. Cru - ci -
 Heil' - ge Je - ne Wun - den. die am

i - stud a - gas Cru - ci - fi - xi

Je - ne Wun - den, die am Kreu - ze

sempre legato

*Ad. * Ad. * Ad. * Ad. **

fi - xi ze fi - ge ge pla - fun - *espress.* - gas fi - ge ge -
 Kreu - ze er ge ge pla - fun - gas den, er ge ge -

fi - ge ge pla gas fi - ge ge pla -
 er ge ge pla fun den, er ge ge pla fun

fi - ge ge pla gas p fi - ge ge pla -
 er ge ge pla fun den, er ge ge pla fun

san - cta Ma - ter
 Präg' o Heil' - ge

san - cta

san - cta Ma - ter
 Präg' o Heil' - ge

*Ad. * Ad. * Ad. * Ad. **

R

pla - fun - gas fi - den, er - ge pla - fun - gas Cru - ci - die am

espress. *cresc.*

pla ge - fun - gas fi - den, er - ge pla ge - fun - den,

gas fi - den, er - ge pla - fun - gas Cru - ci - fi - Kreuz, am

gas *cresc.* *cresc.*

Ma - ter i - stud a - gas Cru - ci - Heil - je ne Wun - den die am

Ma - ter

i - stud a - gas Cru - ci - je - ne Wun - den, die am fi - Kreuz -

ter i - stud a - gas Cru - ci - fi - ge je - ne Wun - den, die am Kreuz -

ad. *ad.* * *ad.* * *ad.* *

più cresc.

ff

fi - xi fi - ge pla - gas Cru - ci - fi - xi Cru - ci -
Kreuz e er - ge - fun - den die am - Kreuz e, die am

più cresc.

ff

- xi

più cresc.

ff

più cresc.

ff

più cresc.
 fi-xi fi-ge pla-gas cor-de me-o va-li-de Cru-el-
 Kreuze er ge-fun-den, un-ver-tilg-bar in mein Herz, die-am
cresc.
più cresc.
 xi fi-ge *più cresc.*
 ze *più cresc.*
cresc.
 xi fi-ge *più cresc.*
 ze *più cresc.*

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a 'cresc.' (crescendo) marking and ends with a 'ff' (fortissimo) marking. The lyrics 'The Rose Tree' are written below the Bass staff, with a star symbol at the end.

fi - xi fi - ge pla - gas cor -
Krea - ze er ge fun - den un -

fi - xi fi - ge pla - gas
Krea - ze er ge fun - den

cor - di
cor - di
un - ver -
cor - un -
cor - di
un - ver -

ZENEAKADÉMIA

di me - o va - li - de cor - di me - o va - li - de
- vertilg - bar in mein Herz, un - vertilg - bar in mein Herz.

- di me - o va - li - de cor - di me - o va - li - de
- ver - tilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.
vertilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.
di me - o va - li - de cor - di me - o va - li - de

me - o va - li - de cor - di me - o va - li - de

me - o va - li - de cor - di me - o va - li - de
tilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.

di me - o va - li - de cor - di me - o va - li - de
- vertilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.

me - o va - li - de cor - di me - o va - li - de
tilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.

Ad. * Ad. * Ad.

marcatissimo

First system of the piano introduction. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *ff* and *f*. There are asterisks and 'Ped.' markings below the staff.

T
a tempo

Second system of the piano introduction. The right hand continues with chords, and the left hand has a more active role. Dynamics include *f*, *un poco ritenuto e dim.*, *p*, and *mezzo f*. There is an asterisk and 'Ped.' marking below the staff.

Third system of the piano introduction. The right hand has long, sustained notes, and the left hand plays a rhythmic pattern. Dynamics include *dolente*, *f*, *sf*, and *mf marc.*. There is a watermark 'LISZT MUSEUM' across the system.

First system of the vocal introduction. It features four staves: two for the vocalists and two for the piano accompaniment. The vocal parts have lyrics in German. Dynamics include *dolente*. A 'SOLI' marking is on the left.

Second system of the vocal introduction. It continues the vocal and piano parts from the first system. Dynamics include *dolente*.

sempre stacc.



Tam di-g - na - ti pro me pa - ti poe-nas mecum di - vi-
 aus - er - wähl - lei um zu dul - den mit mir sei - ner Lei - den
 poe - mit
 poe-nas me cum di - vi-




de lunga Poe-nas me cum di - vi - de più lunga pausa
 Schmerz. rit. mit mir sei - ner Lei - den Schmerz. rit. dim.
 nas me cum di - vide poe - nas me cum di vide
 mir sei - ner Leiden Schmerz. espressivo smorz. mit mir sei - ner Lei - den Schmerz. espressivo smorz.
 de



lunga più lunga

Alt *espress.* Lass mich in-nig mit Dir kla-gen. *rit.*

SOLI Tenor Fac ut te-cum pi-e fle-re *rit.*

Bass fac ut te-cum pi-e flere

p sotto voce Lass mich in-nig mit Dir kla-gen, *rit.* lass mich in-nig mit Dir kla-gen,

fac ut te-cum pi-e fle-re

CHOR *p sotto voce*

p sotto voce

p sotto voce

p

p

Sopr. *espress.* **ZENAKA KEMIA** *rit.*

Tenor Cru-ci-fi-xo con-do-le-re *p* tra-gen

Cru-ci-fi-xo con-do-le-re

p treu-den Jam-mer mit Dir tra-gen

p Cru-ci-fi-xo con-do-le-re *dim.*

p mit Dir tra-gen *dim.*

p treu-den Jam-mer *dim.*

p

8

p

U

*pp**ppp*

Non troppo Lento

Do - nec e - go vi - xe - ro
bis auch meine Stan - de schlägt.

pp *ppp*

CHOR.

pp *ppp*

Non troppo Lento

p

Mezzo Sopran Solo.



ZENEAKADEMIA

Juxta crucem tecum sta - re
Bei dem Kreuze zu ver - wei - len

e sempre alla Breve.

dim.

V

et me ti - bi so - ci - a - re in plan - ctu de - si - de - ro
und mit Dir den Gram zu thei - len solches flehlich tief be - wegt.

f

p

juxta cruce[m] te-cum sta-re et me
Bei dem Kreuze zu ver-wei-len und mit

p

CHOR.

p

p

simile



ZENEAKADÉMIA

pp

ti-bi so-ci-a-re in plan-ctu de-si-de-ro in
Dir den Schmerz zu thei-len; Sol-ches fleh' ich tief be-wegt, *pp*

pp

pp

pp

pp

*poco ritenuto**a tempo*

plan - etu de - si - de - ro
Sol - ches fleh' ich tief be - wegt.

smorzando *pp*

smorzando *pp*

smorzando *pp*

poco ritenuto *p dolce*

*

Sopran Solo.

Virgo vir - gi - num prae - cla - ra, mi - hi
Jungfrau heil - ge ver - weh - re mir die

dolce

ZENEAKADEMIA
LISZT MÜZEUM

jam non sis a - ma - ra fac me te - cum plan - gere
Bitt' te nicht die schwe - re: De - ne Kla - ge sei auch mein,

fac me te - cum plange - re.
De - ne Kla - ge sei auch mein.

X

SOLI.

espressivo

Vir - go vir - gi - num
Jung - frau hei - li - ge,

espressivo

fac me te - cum
Dei ne Kla - ge

CHOR.

dolce

Vir - go vir - gi - num prae - cla - ra mihi jam non sis a - ma - ra
Jung frau hei - li - ge ver - weh - re mir die Bit - te nicht die schwere

dolce

dolce

dolce

sempre dolce cantando e legato

*And. And. * And. And.**

Y *poco rallentando* *p* *a tempo*

re fac me te - cum plan - ge re
mein, dei - ne Kla ge sei auch mein.

p *poco rallentando* *p* *a tempo*

fac me te - cum plan - ge re
dei - ne Kla ge sei auch mein.

poco rallentando *a tempo*

mp

fac ut
Lass mich

mp

mp

mp

CHOR.

marcato

por - tem Chri - sti mor - tem
fuh - len Chri - sti Schei - den,

mp

pas - si - o - nis
 mich - Ge - noss sein

mp

mp

mp



ZENEAKADÉMIA

LISZT MÚZEUM

Z

Poco a poco

fac - con - sor - tem
 sei - ner Lei - den,

Z

accelerando il Tempo fin al $\frac{3}{4}$

et pla - gas re -
sel - ne Maa - le an

SOLI.

co - le - re
mir er neu'n.

ZENEAKADÉMIA
LISZT MŰZÉUM

fac lass me pla - - - - - gis vul
lass mich sei - - - - - ne Wun - - - - -

fac lass

p

ne - ra - ri fac me
den tau schen, lass am

p

p

p

cruc - ce in - e - bri - a -
 Kreuz - ze, lass' mich be - rau -

sempre accelerando poco a poco

ri - et al - cru - o - re
 schen, al - so lieb' ich
 al - so lieb' ich
cresc.

sempre accelerando e crescendo poco a poco

Fi - li - i
Dei - nen - Sohn,

Dei - nen - Sohn,

Dei - nen

Dei - nen - Sohn,



ZENEAKADÉMIA

LISZT MŰZÉUM

Più accelerando

fac me pla - gis vul - ne - ra - ri fac me cru - ce in -
lass mich sel - ne Wun - den tau - sehen, mich an die - sem

CHOR.

Più accelerando

e - bri - a - ri et cru - o - re Fi - li - i
Kreuz be - rau - schen, al - so heb' ich Dei - nen Sohn.

tremolando

Lad.



* ZENEAKADÉMIA

LISZT MŰZEUM

Lad.

con somma passione

in-flamma - tus et ac - cen - sus perte, vir - go, sim de -
Vor Ver - damm - niss mich be - hü - te, heil'ge Jung - frau, Dei - ne

SOLI *con somma passione*

Lad.

SOPR. *A*

SOLI. *A* fen - sus

TEN. *A* Gü te

In.flam.matus et ac.cen.sus per te

Vor Ver.dammisssich be.hü.te, hell.ge

CHOR.

8.

marcatissimo

Red. *

Vir - go, sim de - fen - sus in

Jung - frau, bei - ne Gü - te er -

8.

Red. * *Red.* 4933 * *Red.* *

Bb

di - - e ju - di - - ci - i

schal - let des Ge - rich - tes Ton,

fff

And.



ZENEAKADÉMIA

Listesso
tempo.

in di - - e ju - di - - ci - i

er - schal - let des Ge - rich - tes Ton,

And.

Vir - - - - - go - - - - - sim - - - - - de - - - - - fen - - - - -

Jung - - - - - frau, - - - - - Dei - - - - - ne - - - - - Gü - - - - -

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, and Bass) in G major. The lyrics are: "Vir - - - - - go - - - - - sim - - - - - de - - - - - fen - - - - -" and "Jung - - - - - frau, - - - - - Dei - - - - - ne - - - - - Gü - - - - -". The music consists of simple harmonic accompaniment with long note values.

The piano accompaniment for the first system is written for the right and left hands. The right hand features a complex, rapid sixteenth-note pattern, while the left hand provides a steady harmonic foundation with eighth and quarter notes. The system includes dynamic markings such as *And.* and *And.* with asterisks.

sus - - - - - in - - - - - di - - - - - e - - - - - ju - - - - - di - - - - - ci - - - - -

te - - - - - er - - - - - schal - - - - - let - - - - - des Ge - - - - - rich - - - - - tes

The second system of the musical score continues the vocal parts. The lyrics are: "sus - - - - - in - - - - - di - - - - - e - - - - - ju - - - - - di - - - - - ci - - - - -" and "te - - - - - er - - - - - schal - - - - - let - - - - - des Ge - - - - - rich - - - - - tes". The vocal staves show more complex rhythmic patterns, including eighth and sixteenth notes.

The piano accompaniment for the second system continues the complex texture. The right hand has a fast, flowing sixteenth-note melody, and the left hand provides a rhythmic accompaniment. A *fff* (fortissimo) dynamic marking is present. The system concludes with a *And.* marking.

ZENEAkadÉMIA

11521 M. 11521 M.



Andante moderato quasi listesso tempo

dolce con grazia

SOLI.
dolce con grazia

Fac me cru-ce cu-sto di-ri
Gieb dass mich das Kreuz be-schütze, gieb dass mich das Kreuz be-schütze

dolce con grazia



mor-te Christi prae-mu-ni-ri
 mor-te Christi prae-mu-ni-ri
 mor-te Christi Tod mir dien'als Stütze,
 mor-te Christi Tod mir dien'als Stütze,

p

Ee *non troppo forte* ZENEAKADÉMIA *dim.* *p*

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a fac
 dass er Gna de mir ver-leih, dass er Gna de mir ver-leih, gib
espressivo *dim.* *espressivo* *p*
 con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a fac
 dass er Gna de mir ver-leih, dass er Gna de mir ver-leih, *p*
non troppo forte *dim.*
 con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a *p*

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a fac
non troppo forte

mezzo forte

me dass, *espressivo* cru - mich ee das *cresc.* cu - sto - di - be - schüt - ri mor - te
ze, *ff*

me dass cru - ee mich das cru - ee *cresc.* cu - sto - di - be - schüt - ri ze, Chri - sti
Kreuz, das Kreuz

cru - ee cru - ee *cresc.* cu - sto - di - be - schüt - ri ze, *ff*

me cru - ee cru - ee *cresc.* cu - sto - di - be - schüt - ri ze, *ff*

cresc. 3 4 3 4 3 4 3



ZENEAKADÉMIA

LISZT MŰZEUM

Chri - sti prae - mu - ni - ri con - fo - ve - ri

Tod mir dien' als Stüt - ze, dass er Gna - de, *V*

V

V

4 3 4 4 3

Ff *poco rall.* *p smorzando*

con - fo - ve - ri gra - ti - a

p smorzando

daß er Gna - de mir ver - leih.

p smorzando

poco rall. *p*

dolce legatissimo

poco rall. *smorzando*



ZENEAKADÉMIA

LISZT MŰZÉUM

dolce con divozione

fac me cru - ce

dolce con divozione

Gieb daß mich

CHOR. *dolce con divozione*

fac me cru - ce cu - sto -

Gieb daß mich mich das Kreuz be -

dolce con divozione mich das Kreuz be

con grazia *sempre legato*

Ped. *

Ped. *

cu - sto - di - ri mor - te Chri - sti
 das Kreuz be - schüt - ze Chri - sti Tod
 di - ri mor - te Chri - sti prae - mu -
 schüt - ze Chri - sti Tod mir dien' als

*Ad. **

espressivo
espressing
SOLI.
 fac me cru -
 Gieb dass mich
 ce cu - sto -
 das Kreuz be -

espressivo
 fac me cru -
 Gieb dass mich
 ce cu - sto -
 das Kreuz be -

*Ad. **

prae - mu - ni - ri fac me cru - ce
 mir dien' als Stüt - ze, gieb, dass mich
 ni - ri fac me cru - ce
 Stüt - ze, fac me cru -
 gieb, dass mich - ce cu - sto -
 das Kreuz be -

*Ad. **

Stüt - ze, fac me cru -
 gieb, dass mich - ce cu - sto -
 das Kreuz be -

*Ad. ** 1933 *Ad. ** *Ad. **

Gg *cresc.*

ce - cu - sto - di - ri fac me cru - ce cu - sto -
das Kreuz be - schüt - ze, gieb dass mich das Kreuz be -

di - ri fac me
schüt - ze, gieb dass mich, dass mich das Kreuz be -

ce - cu - sto - di - ri
das Kreuz be - schüt - ze, gieb dass mich

di - ri fac me
schüt - ze, gieb dass mich, dass mich

cu - sto - di - ri fac me cru - ce cu - sto -
das Kreuz be - schüt - ze, gieb dass mich das Kreuz be -

di - ri fac me
schüt - ze, gieb dass cru - ce cu - sto -
mich, dass mich das Kreuz be -

di - ri fac me
schüt - ze, gieb dass

cresc.

*Ad. **

*più cresc.**ff*di - ri
schüt - ze,Chri - sti
Chri - stimor - te
TodChri - sti
Chri - sti

schüt - ze,

*più cresc.**più cresc.**più cresc.*di - ri
schüt - ze,mor - te
Chri - stiChri - sti
Tod mitprae - mu - ni - ri
dien' als Stüt - ze,Chri - sti
Chri - sti*più cresc.*di - ri
schüt - ze,*più cresc.*
mor - te

Chri - sti

prae - mu - ni - ri

*più cresc.**ff* Chri - sti*più cresc.*

Ped.

Ped.

Ped.

Ped. Ped. *

Hh

mor - te prae - mu - ni - ri con - fove -
 Tod mir dien' als Stüt - ze, dass er Gna -

con - fo -
 dass er Gna -

mor - te prae - mu - ni - ri con - fo - ve - ri
 Tod mir dien' als Stüt - ze, dass er Gna - de

con - fo -
 dass er

mor - te

ff con - fo - ve - ri
 dass er Gna - de

sempre ff

Ad.

ri gra - ti - a con - fo - ve - ri gra - ti - a
de mir ver - leih' dass er Gna - de mir ver - leih'.

ve - ri gra - ti - a con - fo - ve - ri gra - ti - a
Gna - de mir ver - leih' dass er Gna - de mir ver - leih'.

ri gra - ti - a con - fo - ve - ri gra - ti - a
de mir ver - leih' dass er Gna - de mir ver - leih'.

gra - ti - a con - fo - ve - ri gra - ti - a
mir ver - leih' dass er Gna - de mir ver - leih'.

ve - ri gra - ti - a con - fo - ve - ri gra - ti - a
Gna - de mir ver - leih' dass er Gna - de mir ver - leih'.

gra - ti - a con - fo - ve - ri gra - ti - a
mir ver - leih' dass er Gna - de mir ver - leih'.

gra - ti - a con - fo - ve - ri gra - ti - a
mir ver - leih' dass er Gna - de mir ver - leih'.

gra - ti - a con - fo - ve - ri gra - ti - a
mir ver - leih' dass er Gna - de mir ver - leih'.

poco rall.
dim.

mf dolente

II

CHOR.

quan-do cor-pus mo-ri-e-tur
Wenn der Tod einst mir ge-na-het

p ma marcato

GENEAKADEMIA
MUSEUM

SOLI.
TENOR.

quan-do cor-pus mo-ri-e-tur
BASS.
Wenn der Tod einst mir ge-na-het

p dolce

fac ut a - ni -

p dolce

gieb dass meine

fac ut a - ni - mae do - ne - tur

gieb dass mei - ne Seel' um - fa - het

p marcato

mae do - ne - tur

Seel' um - fa - het

LISZT MŰZEUM

Jj a tempo (molto moderato)

rit.

mae do - ne - tur

Seel' um - fa - het

pp

pa - ra - di - si glo - ri -

ppp pa - ra - di - ses Herr - lich

rit.

p

pa - ra - di - ses Herr - lich

SOPRAN.

pp

para - di - si glo - ri - a

ALT.

pp

Pa - ra die - ses Herr - lich - keit,

SOLI.

TENOR.

pp

BASS

*pp**pp*

para - di - si glo - ri -

pp

Pa - ra die - ses Herr - lich

*pp**pp*

SOPRAN.

*pp*a
keit,

ALT.

para - di - si glo - ri - a
Pa - ra die - ses Herr - lich - keit,

CHOR.

TENOR.

*pp*pa - ra - di - si
Pa - ra die - ses,

BASS.

La. mit jedem Accord.

pp a para - di - si glo - ri - a para - di - si glo - ri -
pp keit, Pa-ra die - ses Herr - lich - keit, Pa-ra die - ses Herr - lich -
pp
pp

pp para - di - si glo - ri - a para - di - si glo - ri - a
 Pa-ra die - ses Herr - lich - keit, Para - die - ses Herr - lich - keit,
pp
pp
pp

pp
pp

ritenuto *pp* *ppp*

a a - men a - men.

pp *ppp*

keit. A - men, A - men.

pp *ppp*

pp *ppp*

ritenuto *pp* *ppp*

a - men a - men.

pp *ppp*

A - men, A - men.

pp *ppp*

pp *ppp*

pp

pp

O Filii et Filiae.

Oster-Hymne.

XIII.

Un poco animato.

Harmonium.

SOR. *p*
 ALT *p* Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja O Fi - li - i et
 Seid Men - schen - kin - der
 Fi - li - æ Rex coe - le - stis Rex glo - ri - æ mor - te sur - re - xit
 hoch er - freut, der Herr der ewi - gen Herr lich - keit ist von dem Tod er -
sempre dolcissimo
 ho - di - e Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja
 standen heut.
rit.
rit.

a tempo

Et Ma-ri-a Mag-da-le-na et Ja-co-bi et Sa-lo-me ve-ne-runt cor-pus
 Die Frauen kamen bald her-bei, Ma-ri-a und die an-der-n zwei zu sal-ben ihn mit

un-ge-re Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja A Mag-da-
 Spece-rel. Die Jünger

rit.

ZENEA KADÉMIA
 le-na mo-ni-ti ad os-ti-um mo-nu-men-ti du-o cur-runt dis-ci-pu-
 auch am frü-hen Tag sahn bei der Stüt-te su-ehend nach, wo Je-sus Christ be-gra-ben
 sempre p

rit e dim.
 li Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja
 lag.

Segue
 smorz.

Resurrexit.

XIV. Allegro mosso (Alla Breve.)

PIANO.



A CHOR.





re-sur - re - xit ter - ti-a di - e

Auf - er - stan - den am dritten Ta - ge!




ZENEAKADÉMIA
LISZT MÚZEUM



re-sur - re - xit re-sur - re - xit

Auf er - stan - den, auf - er - stan - den,



ff

re-sur-re - - - xit.

ff

auf-er-stan - - - den!

ff

8

ff

ff

8

ff

ff

ff

8

ff

stacc.

C

1. SOPRANE.

2. SOPRANE u. ALT.

CHOR.
TENÖRE.

BÄSSE.

Christus vincit Christus regnat Christus im-pe-rat in sempi-
 Chris-tus sie-get, Chris-tus herrschet, Christus rich-tet nun in al-



ZENEAKADÉMIA

LISZT MŰZÉUM

Christus vin-cit Christus regnat Christus im-pe-rat in sem-pi-
 Christus sie-get, Christus herrschet, Christus rich-tet nun in al-

ter - - na sae - eu - la in sem - pi - ter -
 - - le E - wig - keit. in al - le, al -

ten.

1. SOPRANE.

2. SOPRAN und ALT.

Christus vin-cit Christus regnat Christus im-pe-rat in sem-pi-
 Christus sie-get, Christus herr-schet, Chris-tus rich-tet nun in al-
 ter-na sae-cu-la sem-pi-ter-na sae-cu-
 le E-wig-keit, al-le E-wig-
 - na sae-cu-la sem-pi-ter-na sae-cu-
 - le E-wig-keit, al-le E-wig-
 ten.

D



ZENEAKADÉMIA.

Christus vin-cit Christus regnat Christus im-pe-rat in sem-pi-
 Christus sie-get, Christus herr-schet, Christus rich-tet nun in al-
 ter-na sem-pi-ter-na sem-pi-ter-na
 le, al-le, al-le, al-le
 la a-men a-men in sem-pi-ter-na
 keit, in al-le, al-le
 la a-men a-men in sem-pi-ter-na
 keit, in al-le, al-le

ter - na sa - cu - la Christus vin -
 - le E - wig - keit.

sa - cu - la Christus vin -
 E - wig - keit. Christus
 Christus ste -

sa - cu - la Chri - stus vin - eit
 Chri - stus ste - get,

sa - cu - la Christus vin -
 E - wig - keit.



ZENEAKADÉMIA
 LISZT MÚZEUM

eit Christus re - gnat Chri - stus
 eit Christus re - gnat Chri - stus
 get, Christus herr - schet,
 Christus re - gnat Chri - stus
 Christus herr - schet. Chri - stus
 Chri - stus

eit Christus re - gnat Chri - stus

E

im - pe - rat in sem - pi - ter - na sae - cu - la ih
 rich - let nun

im rich - - pe - rat in al - le, al - le E - wig - keit, in
 - - tet nun

im - pe - rat
 rich - let nun

sempi - ter - na sae - cu - la in sem - pi - ter - na sae - - cu -

al - le, al - le E - wig - keit, in al - le, al - le E - wig -

266 SOLO.

1. SOPR.

esaltato
Chri - - - - - stus vin - eit Ho - san -
sie - get, Lob - sin -

1. SOPR.

la.
keit.

2. SOPR. u. ALT

CHOR.
TEN.

BASS

sempre animato e tremolando

sempre animato e tremolando
ad. sp. p.

esaltato
2. SOPR. in in ex cel -
LISZT MÜZZA der Hö -

TEN *esaltato* Chri -

Chri - - - - - stus vin - eit Ho - san -
sie - get, lob - sin -

Chri - - - - - stus Chri -

p.

p.

p.

p.

p.

p.

*

ad.

ad.

sis
he
 stus re gnat Ho san
 herr schet, lob sis
 na get, Ho san
 lob sin
 stus

2. SOPR.
 TEN. na get LISZIN MUZEUM ex der cel
 Ho san na in Ho
 lob sin get in ex-
 der
 Chri stus im pe rat Ho san
 rich tet nun, lob sin
 Chri stus

esaltato

© 1937

Chri - - - - - stus Chri - - - - - stus

- - - - - sis he, - - - - - sis he,

cel - - - - - sis he, - - - - - sis he,

- na - get poco a poco ral - len - tan -

vin - eit re - gnat

ple - get, herr - schet,

poco a poco ral - len - tan -

- - - - - do

im - pe - rat im - pe - rat

rich - tet nun, rich - tet nun

im - pe - rat im - pe - rat

rich - tet nun, rich - tet nun

- - - - - do

H *dolce espressivo assai*

Ho - san - na ho - san - na ho - san - na in ex - cel -
 Lob - sin - get lob - sin - get lob - sin - get in der Hö -

dolce espress. assai

SOLI. Ho - san-na ho - san-na ho - san - na in ex - cel -
dolce espress. assai

Ho - san-na ho - san-na ho - san-na in ex - cel -
dolce espress. assai

Ho - san-na ho - san-na ho - san-na in ex - cel -
 Lob - sin - get, lob - sin - get, lob - sin - get in der Hö -

Harmonium. *dolciss.*

ZENEA ^I AKADEMIA

sis he in sempi - ter - na sae - cu -
sotto voce

sis in al - le, al - le E - wig -
sotto voce

sis *espressivo*

sis Chri - stus regnat in sem - pi - ter - na sae - cu -
 he, herrschet in al - le E - wig -

PIANO.

Tempo I. Allegro animato (Alla Breve.)

la Chri - stus
keit, CHOR. Chris - tus

p

p *ten.* *ten.* *ten.*



ZENEAKADÉMIA

1871 MŰZÉUM

vin - cīt Chri - stus
sie - get, Chris - tus

ten. *ten.* *ten.*

re - gnat im - pe - rat in sempi -

herr - schet, rich - tet nun in al - le,

J

ter - ra sa -

al - le E -

ZENEAKADÉMIA

LISZT MŰZSÉUM

cu - la in sem -

wig - keit, in al -

cresc.

pi - ter - na Hal - le -

le E - wig - keit. 2 SOPRAN und ALT. Hal - le

f

f

K

lu - ja hal - le - lu - ja

lu - ja

hal - le - lu - ja hal - le -

hal - le - lu - ja hal - le -

hal - le - lu - ja hal - le -

lu - ja hal - le - lu - ja hal -

Trompeten.

le - lu - ja hal - le -

M

lu - ja - - - - -

sempre *ff*

Red.

Chri - stus

Chri - stus

Red.

Red.

Red.

Red.

re - - - gnat, Chri - - - stus im
herr - - - schet, rich

pe - - - rat Ho -
tet nan, lob

san - - - - - na - - - - - Ho - - - - -
 sin - - - - - get, lob - - - - -

p

Ho - - - - - san - - - - - na - - - - -
 lob - - - - - sin - - - - - get,

p

pp

Ad.

Ad.

san - - - - - na - - - - - Ho - - - - -
 sin - - - - - get, lob - - - - -

p

Ho - - - - - san - - - - - na - - - - -
 lob - - - - - sin - - - - - get,

p

p

p

Ad.

Ad.

san - sin - na - get. Hal - na - get.

cresc.

cresc.

Ho - san - na -
lob - sin - get.

cresc.

ff

Musical score for "Lied der Nachtigall" (Song of the Nightingale) by Franz Schubert. The score is in G major, 3/4 time, and consists of a piano introduction and a vocal melody. The piano introduction features a treble staff with a continuous eighth-note pattern and a bass staff with a simple accompaniment. The vocal melody is written in a single staff with a treble clef. The score includes a "cresc." marking and a "Ped." marking. The piece ends with a double bar line and a repeat sign.

ZENEAkadémia
LISZT MŰZEUM

le - lu - ja Hal - le - lu -

[illegible]

na
get

Ho - san - na Ho - san -

in ex - cel - sis Ho - san - na Ho - san -
in der Hö - he, lob - sin - get, lob - sin -

Ped.



ZENEAKADÉMIA

na in in ex - cel - sis Ho - san -
in der Hö - he, lob - sin -

na
get

Ped.

* Pedal mit jedem Takt.

na get, Ho - san - na get Hal - le -

lu - ja

ZENÉAKADÉMIA
LISZT MŰZSEUM

ZENÉAKADÉMIA
LISZT MŰZSEUM

A - - men, A - - men, A - - men, A -

ff

p

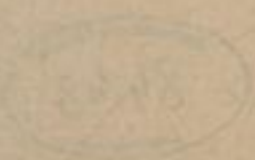
men, A - - - - - men!

ZENEA KADÉMIA

sassa



ZENEAKADÉMIA
LISZT MŰZEUM





ZENEAKADÉMIA
LISZT MŰZEUM





ZENEAKADÉMIA
LISZT MŰZEUM



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MŰZEUM

