



ZENEAKADÉMIA

LISZT MÚZEUM



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1055/II

IL FINIMONDO

IL GIUDIZIO UNIVERSALE

L' ETERNITÀ



GRANDE STUDIO DI ALLEGORIE ARMONICO-RELIGIOSE

A PIENA ORCHESTRA

con Forte Piano Harmonium ed Arpa obbligati

devotissimamente dedicato

ZENEAKADÉMIA

A SUA MAESTÀ ELISABETTA

Imperatrice d'Austria e Regina d'Ungheria

dal Maestro

GUIDO CIMOSO

RIDUZIONE FATTA DALL'AUTORE PER PIANO A 4 MANI CON VIOLINO E VIOLONCELLO
AD LIBITUM

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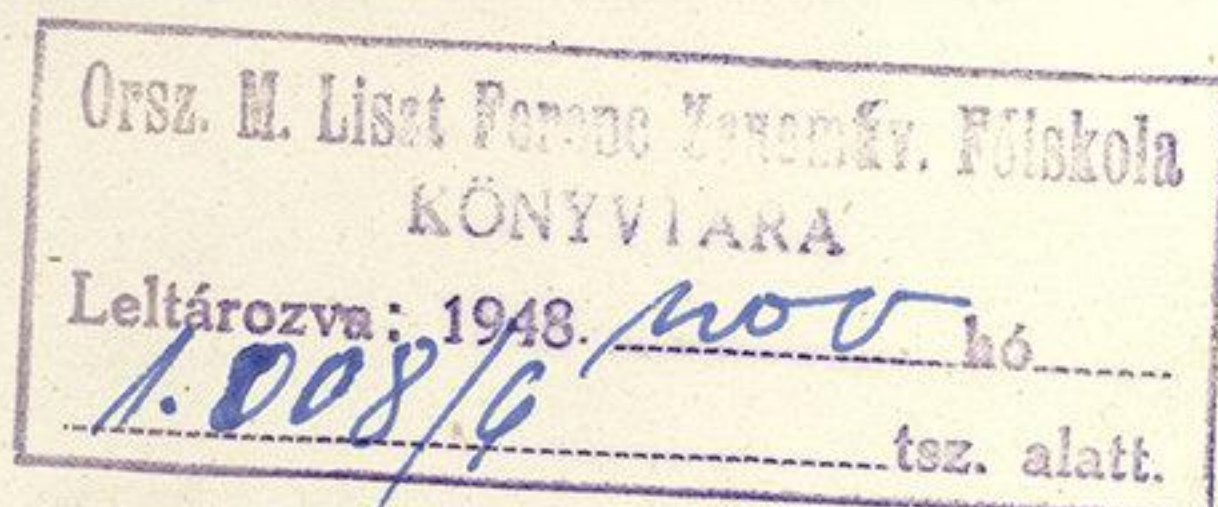
UDINE, L. BERLETTI

Firenze, Brizzi, Nicolai.

Torino, Bianchi.

Roma, De Rossi.

Trieste, Vicentini.





ZENEAKADÉMIA
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PARTE SECONDA

IL GIUDIZIO UNIVERSALE.

Verrà tempo in cui tutti quelli che sono nei sepolcri udiranno la voce del Figliuolo di Dio, e usciranno fuori quelli che avranno fatte opere buone, risorgendo per vivere, quelli poi che avranno fatte opere male, risorgendo per essere condannati.

S. Giovanni, Cap. V.



PENSIERI

ZENEAKADÉMIA

- N. 1. PRELUDIO ARMONICO DEGLI ANGELI ALLA CHIAMATA DEI CORPI. Sorvolando sulle tombe degli uomini, compiangono la sorte dei presciti e si letiziano per l'eterno trionfo del Signore e della virtù..... Pag. 2
- „ 2. SQUILLO DELLE TROMBE..... „ 6
- „ 3. CHIAMATA DEI CORPI. „*Surgite mortui et venite ad judicium!* (S. Girolamo) „ 8
- „ 4. SI SPEZZANO VIOLENTEMENTE I SEPOLCRI, I CORPI RISORGONO E SI DIVIDONO IN DUE PARTI. Un forte strepito ed una commozione interrompono quel silenzio di morte che regnava sulla faccia di quel muto campo veduto dal profeta Ezechiele nella sua famosa visione. Infranti si scoperciano i sepolcri, e le bianche ossa ivi raccolte si ravvicinano preste, e si dibattono, e divenute salde all'urto s'intrecciano, e già sorgono i corpi che ravvivati dallo spirito balzano in piedi a guisa di esercito grande. — Divisi gli uomini in due parti, locchè volle esprimersi colla scala cromatica armonica per moto contrario, si annuncia con due fortissime misure la venuta del Signore: „*tunc apparebit signum Filii hominis* „ 10
- „ 5. VENUTA DEL SIGNORE. Il principio di un maestoso ripetuto tre volte in tuono diverso, accenna alla venuta di quel Dio *che trina luce in unica stella scintilla*..... „ 14
- „ 6. LE GENTI ESTERREFATTE DALLA MAESTÀ DEL LORO GIUDICE GLI SI PROSTRANO DINNANZI „ 14



N. 7. (a) ESAME DELLE ANIME..... Pag. 16

(b) SGUARDO AFFETTUOSO DEL CREATORE AGLI ELETTI. Cantabile espressivo.

Se meco suonassero tutte quelle lingue ch' Euterpe

... con le suore fero

Del latte lor dolceissimo più pingue,

Per ajutarmi, al millesmo del vero

Non si verria cantando il santo riso

e quanto l'aspetto dei beati facea mero. (Dante Paradiso XXIII.)..... „ 24

(c) CONTINUAZIONE E FINE DELL' ESAME „ 26

„ 8. (a) IDDIO RIENTRA NELLA CALMA PRIA DI BENEDIRE GLI ELETTI „ 30

(b) BENEDIZIONE. Cantabile sulle parole: „ *Venite benedicti Patris mei; possi -
dete paratum vobis regnum a constitutione mundi.* “(S. Matteo Cap. XXV) „ 32

„ 9. (a) IDDIO EROMPE NUOVAMENTE NEL SUO FURORE PER MALEDIRE AI REPROBI..... „ 36

(b) MALEDIZIONE. Pensiero declamatorio sulle parole: „ *Discedite a me male -
dicti in ignem aeternum, qui paratus est diabolo et angelis ejus* “(S. Mat. idem), „ 38

..10. (a) SQUILLO DELLE TROMBE PREANNUNCIANTE LA FULMINAZIONE DEI MALADETTI..... „ 40

(b) I MALADETTI PRECIPITANO FULMINATI NELL'ABISSO Coro - Questo concetto armo-
nico tessuto sul versetto del Salmo CIX: „ *Implebit ruinas, conquassabit
capita in terra multorum.* “ tende ad esprimere la pienezza e la potenza
dell'ira del Signore, nonchè la disperazione ed il pianto dei dannati, e vie -
ne terminato così risoluto e con impeto per rappresentare in qualche modo
il chiudersi precipitoso e sempiterno delle porte infernali..... „ 40

..11. (a) IL CIELO SI RASSERENA..... „ 46

(b) I GIUSTI BEATIFICATI IN DIO SALGONO AL PARADISO. Cantico intonato dagli e -
letti al loro Salvatore. Si allude al Cantico di Mose: „ *Cantemus Domino* „
(Esodo Cap. XV) „ 46

1055/π



ZENEAKADÉMIA

LISZT MÚZEUM

GRANDE STUDIO DI ALLEGORIE ARMONICO-RELIGIOSE

PARTE II^a

IL GIUDIZIO UNIVERSALE

SECONDO

GUIDO CIMOSO

N° 1. PRELUDIO ARMONICO DEGLI ANGELI ALLA GHIAMATA DEI CORPI

VIOLONCELLO

(M. M. ♩ = 69)
Maestoso
quasi Adagio

Violoncello part, N° 1. Preludio Armonico degli Angeli alla Ghiamata dei Corpi. The score is in 3/4 time, C major, and consists of 69 measures. It features a variety of dynamics including *p*, *pp*, *sf*, *ff*, and *mf*, as well as articulations like *tremolo* and *marcato*. The score is divided into four systems, each with a single staff for the cello. A large watermark "ZENÉAKADÉMIA LISZT MŰZEUM" is visible across the middle of the page.

GRANDE STUDIO DI ALLEGORIE ARMONICO=RELIGIOSE

PARTE II^a

IL GIUDIZIO UNIVERSALE

GUIDO CIMOSO

PRIMO

N° 1. PRELUDIO ARMONICO DEGLI ANGELI ALLA CHIAMATA DEI CORPI.

VIOLINO

(M. M. ♩ = 69)
Maestoso
quasi Adagio

marcato *ff*

Ped. ** marcato* *ff*

marcato *ff* *r*

Ped. ** marcato* *ff* *marcato* *Ped.* *** *Ped.*

r *pp* *2* *pp* *1*

*** *Ped.* ** pp legg.* *mf* *marcato*

mf *pp* *mf* *marc.* *r* *Ped.* ***

SECONDO

PRIMO

5

marcato
Ped. *p*^{*} *f* *Ped.*

mf *cres.* *f*

con tristezza
** sottovoce* *piu sensib.* *cres.* *f*

ff

riten. *ff*

sf

sf

8

N° 2. SQUILLO DELLE TROMBE

Più vivo (♩=96.)

marc.

p *cres.*

ff

ff

3 1 5

4 3 2

ff

ff

N° 2. SQUILLO DELLE TROMBE

Più vivo (♩=96)

marcato

p *cres.*

ZENEAKADÉMIA
LISZT MÚZEUM

The musical score is written for piano and trumpet. The trumpet part is in the upper staff, and the piano accompaniment is in the lower staves. The tempo is marked 'Più vivo' with a quarter note equal to 96 beats per minute. The style is 'marcato'. The piano part includes dynamics 'p' (piano) and 'cres.' (crescendo). The score is marked 'PRIMO' and is page 7 of a set. A watermark for 'ZENEAKADÉMIA LISZT MÚZEUM' is visible across the middle of the page.

SECONDO

N° 3. CHIAMATA DEI CORPI

PRIMO

9

deces.

ff

ff

deces.

Ped.

☆

1 2 3 *lento* **pp**

N° 3. CHIAMATA DEI CORPI

ff

imperioso

Largo (♩=66)

mf

ff

sospensione

ff *imperioso* **mf** **ff**

SECONDO

N.º 4. SI SPEZZANO VIOLENTEMENTE I SEPOLCRI, I CORPI RISORGONO E SI DIVIDONO IN DUE PARTI.

sf

Vivo, risoluto ed impetuoso (♩=160)

sf

sf

marcato

Pizz.

marcato

ZENEMAKADÉMIA
LISZT MŰZÉUM

N.º 4 SI SPEZZANO VIOLENTEMENTE I SEPOLCRI, I CORPI RISORGONO E SI DIVIDONO IN DUE PARTI.

sf sf

8

Vivo risoluto ed impetuoso (♩=160)

sf sf

8

sf

8

marcato

8

marcato

ZENÉAKADÉMIA
LISZT MŰZÉUM

SECONDO

Arco

sf

ff *risoluto* *Lento*

un po' rall. *ff* *risoluto*

piangendo *I. tempo* *f* *Pizz.*

Arco *un po' rall.* *In tempo* (LE ANIME SI DIVIDONO) *mf* *cres.*

stent. *sospens.* (TUNC APPAREBIT SIGNUM FILII HOMINIS.) *ff* *stent.* *sospens.*

Arco Pizz.
marcato
Lento
FF risoluto
I° tempo
Pizz. Arco
piangendo
I° tempo
un po' rall.
in tempo
(LE ANIME SI DIVIDONO)
cres.
rit.
suspens.
con 8
FF (TUNC APPAREBIT SIGNUM)
2 FILII HOMINIS.. rit.
suspens.

N.º 5. VENUTA DEL SIGNORE

marcato

stoso alquanto sost. (♩=60)

FF *marcato
con grandezza*

(IN MAJESTATE MAGNA)

marcato

rall. un poco

mare.

un po' rall.

N.º 6. LE GENTI ESTERREFATTE DALLA MAESTÀ DEL LORO GIUDICE GLI SI PROSTRANO DINNANZI

p con sommissione

FF

*p sommessamente
a mezza voce*

下下

1.

N° 5. VENUTA DEL SIGNORE

marcato
FF

Maestoso alquanto sostenuto ($\text{♩} = 60$)
marcato
FF *Ped.*
con grandezza

(IN MAJESTATE MAGNA)

N° 6. LE GENTI ESTEREFFATTE DALLA MAESTÀ DEL LORO GIUDICE GLI SI PROSTRANO DINNANZI

f *sommessamente* **FF** *con 8*

P *sommessamente* **FF** *Ped.* *con 8*

SECONDO

First system of musical notation. It consists of three staves. The top staff is a single line with a bass clef, containing a melodic line with a forte (*f*) dynamic and a fortissimo (*ff*) section marked *poco rit.* The middle and bottom staves are a grand staff (treble and bass clefs), with the middle staff containing a complex melodic line and the bottom staff containing a rhythmic accompaniment. The fortissimo section in the middle staff is also marked *ff poco rit.*

N.º 7. (a) ESAME DELLE ANIME.

Second system of musical notation, titled "N.º 7. (a) ESAME DELLE ANIME." It begins with the tempo marking *In tempo sost. e marcato*. The system consists of five systems of staves. The first system has a single staff with a bass clef, marked *Pizz.* and *Arco*. The subsequent systems are grand staves. The notation includes various dynamics such as *Pizz.* (pizzicato) and *Arco* (arco), and features complex rhythmic patterns and melodic lines. A watermark for "ZENEAKADÉMIA LISZT MÚZEUM" is visible across the middle of the page.

PRIMO



First musical system for PRIMO. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains several measures of music, including a forte (**ff**) section and a *poco rit.* (poco ritardando) section. The lower staff begins with a bass clef and a piano (**p**) dynamic marking. It also contains a forte (**ff**) section and a *poco rit.* section, with a pedal point marked by a star and the word "Ped.".

Nº 7(a) ESAME DELLE ANIME

Second musical system for Nº 7(a) ESAME DELLE ANIME. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature. It contains several measures of music. The lower staff begins with a bass clef and a tempo marking of *In tempo sost. e marcato*. It contains several measures of music, including a section marked with a star and the word "Pizz." (Pizzicato).

Third musical system for Nº 7(a) ESAME DELLE ANIME. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature. It contains several measures of music, including a section marked with a star and the word "Pizz." (Pizzicato). The lower staff begins with a bass clef and a common time signature. It contains several measures of music, including a section marked with a star and the word "Pizz." (Pizzicato).

Fourth musical system for Nº 7(a) ESAME DELLE ANIME. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature. It contains several measures of music, including a section marked with a star and the word "Pizz." (Pizzicato). The lower staff begins with a bass clef and a common time signature. It contains several measures of music, including a section marked with a star and the word "Pizz." (Pizzicato).

SECONDO

Arco Pizz.

Arco Pizz. *ff*

assai marcato e risoluto Pizz. Arco *f*

assai marcato e risoluto *sost.* *mf* *f*

Pizz. Arco *f* *sotto voce*

mp *f* *marcato* *sottovoce*

PRIMO

19

Pizz. Arco

8

ff

8

ff

sostenuto

assai marcato e risoluto

8

8

mf

sost.

mf

f

f

mp

f

marcato

sottovoce

mf

molto appassionato

molto appass.

dolcem.

F risoluto

p

ff

mf Pizz.

Arco

mf

ff

mf

p

mf

sf

PRIMO

21

mf

Ped. *

ff

espress. molto appassion.

3^a Corda.....

dolcem.

F risoluto

F risoluto

ff *mf* *mf*

ff *mf* *mf* *Ped.* *

SECONDO

The musical score is written for a piano and a violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into four systems. The first system includes the word *marcato* for both parts. The second system includes the dynamic *sf* (sforzando) for the piano part. The third system includes the dynamic *ff* (fortissimo) for both parts. The fourth system includes the dynamic *sf* (sforzando) for the piano part and *mp* (mezzo-piano) for the violin part. The score concludes with the instruction *deciso e marcato* for the violin part.

marcato

sf

ff

sf *mp*

deciso e marcato

Ped. ☆ *Ped.* ☆ *ff* *simili*

sf *marcato* *sf*

sf *8* *leggero* *co' 2. Ped.*

☆ *m.d.* *Ped.* *☆* *m.d.* *deciso marc.*

SECONDO

Two systems of musical notation. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#), featuring a melodic line with various ornaments and a 'marc.' (marcato) marking. The second system is a grand staff with a treble and bass clef, also in one sharp, featuring a more complex texture with multiple voices and a 'marc.' marking. Dynamics include *r* (ritardando) and *f* (forte).

(b) SGUARDO AFFETTUOSO DEL CREATORE AGLI ELETTI

Two systems of musical notation. The first system is a grand staff with a treble and bass clef, in one sharp, marked 'Cantabile (♩ = 66)' and 'Meno'. It features a melodic line with a 'con sentim.' (con sentimento) marking. The second system is a grand staff with a treble and bass clef, also in one sharp, featuring a more complex texture with multiple voices and a 'marc.' marking. Dynamics include *r* (ritardando) and *f* (forte).

marcato

f

spazioso

rall.

(b) SGUARDO AFFETTUOSO DEL CREATORE AGLI ELETTI

4. corda

f

Cantabile ($\text{♩} = 66$)

Meno con sentim.

Giuochisi il Ped. a seconda del buon gusto

8

8

Musical score for the second system, featuring a violin and piano. The violin part is in 3/4 time with a key signature of one sharp (F#). The piano accompaniment consists of two staves. The system includes various musical notations such as eighth notes, sixteenth notes, and rests. A watermark for "ZENEA KADÉMIA LISZT MŰZEUM" is visible across the middle of the system.

(c) CONTINUAZIONE E FINE DELL'ESAME

Musical score for the third system, featuring a violin and piano. The violin part is in 3/4 time with a key signature of one sharp (F#). The piano accompaniment consists of two staves. The system includes various musical notations such as eighth notes, sixteenth notes, and rests. A watermark for "ZENEA KADÉMIA LISZT MŰZEUM" is visible across the middle of the system.

o

Pizz.

Arco

p rall.

rall.

(c) CONTINUAZIONE E FINE DELL' ESAME

sf *sf* *f* *cres.*

I. tempo più vivo

f *sost.*

4692

SECONDO

The musical score is written for a single melodic instrument and piano accompaniment. The melodic line is in bass clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The score consists of six systems of music. The first system includes the instruction *marc.* (marcato). The second system includes dynamic markings *p*, *mf*, and *p maestoso*. The third system includes *p*, *mf*, and *pp maestoso*. The fourth system includes the instruction *cres. insensib.* (crescendo insensibilmente). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The melodic line is characterized by slurs and various articulations.

marc.

p *mf* *p maestoso*

p *mf* *pp maestoso*

cres. insensib.

PRIMO

marc.

p *mf* *pp*

p *mf* *pp* *piu sensib.*

cres. insensib.

cres. insensib.

ff

sf

Nº 8. (a) IDDIO RIENTRA NELLA CALMA PRIA DI BENEDIRE GLI ELETTI

dolcem.

Sostenuto (♩=66)

rall.

1 2 3

First system of musical notation. The piano part (left) is in 6/8 time, marked *ff*. The violin part (right) is in 6/8 time, marked *ff*. The piano part includes a section marked *Ped.* and *marc.* with a star symbol. The violin part includes a section marked *Ped.* and *marc.* with a star symbol. The system concludes with a repeat sign.

N° 8. (a) IDDIO RIENTRA NELLA CALMA PRIA DI BENEDIRE GLI ELETTI.

Second system of musical notation. The piano part (left) is in 6/8 time, marked *dolcem.*. The violin part (right) is in 6/8 time, marked *dolcem.*. The piano part includes a section marked *Ped.* and *marc.* with a star symbol. The violin part includes a section marked *Ped.* and *marc.* with a star symbol. The system concludes with a repeat sign.

(6) BENEDIZIONE

f Pizz.

And.^{te} quasi Adagio (♩ = 56)

p elegantemente

pp

pp

5 15

ZENEA KADÉMIA

PRIMO

(6) BENEDIZIONE



con sentimento

Andante quasi adagio (♩=56)

con sentimento

leggere

Ped. *

elegante

Ped. *

2 4 8

8

8

SECONDO

Arco

con *sentim.*

sciolte

anim.

mF

mF

anim.

FF *risoluto*

Pizz.

in tempo

FF *risoluto*

p *dolcem. e tranquillo*

F Arco

legg.

legg.

8

mf

con sentim.

f

sciolte
anim.

sciolte
anim.

ff risoluto

ff risoluto

in tempo con sentim.

in tempo con sentim.

legg.

Ped.

legg.

4692

SECONDO

N.º 9. (α) IDDIO EROMPE NUOVAMENTE NEL SUO FURORE PER MALEDIRE AI REPROBI

[illegible]

Nº 9. (a) IDDIO EROMPE NUOVAMENTE NEL SUO FURORE PER MALEDIRE AI REPROBI

sf *Vivo e fiero* (♩=132)

sf *marcato* *spinto* *spinto*

4692

(b) MALEDIZIONE

declamando *assai marcato*

Sostenuto con gravità e forza (♩=52)

declamando *assai marc.*

sf *anim.* *marcatissimo* *con disprezzo* *in tempo sost.*

sf *marcatiss.* *con disprezzo sf* *in tempo sost.* *sf*

ff *ff* *marcato* *marc.*

f *cres. a poco.....*

p *cres. a poco..*

PRIMO

(b) MALEDIZIONE

marcato e declamando

Sostenuto con gravità e forza ($\text{♩} = 52$)

marcato e declamando

anim. *marcatiss.* *con disprezzo in tempo sost.*

anim. *marcatiss.* *con disprezzo in tempo sost.*

marc.

marc.

r

r

Ped. ☆

SECONDO

a poco *mf* *f* *con disprezzo* *sf* *Pizz*

a poco *mf* *mf* *f* *p* *con disprezzo* *sf*

N°10 (a) SQUILLO DELLE TROMBE PREANNUNCIANTE LA FULMINAZIONE DEI MALADETTI.

Arco e marc.
Vivo e con terrore ($\text{♩} = 138$)

marcato

gettando la mano

(SOGGHIGNO DEI DEMONI)

(BEFFA)

Pizz. *deciso* *sf*

deciso *sf*

(b) I MALADETTI PRECIPITANO FULMINATI NELL'ABISSO

Più mosso *sf* *Arco* *sf*

irato

8

mf *mF* *F* *p* *con disprezzo* *Pizz. sf*

N° 10 (a) SQUILLO DELLE TROMBE PREANNUNCIANTE LA FULMINAZIONE DEI MALADETTI

marcato *Arco* *gettando la mano*

Vivo e con terrore (♩=138) (ANGOSCIA DEI PRESCITI)

(RISO DI SCHERNO)

ZENEAKADÉMIA
LISZT MÚZEUM

Pizz. deciso *sf*

(b) I MALADETTI PRECIPITANO FULMINATI NELL'ABISSO

Arco *gettando l'arco in su* *8*

Più mosso *irato*

SECONDO

8

Pizz.

8

8

8

Arco

sf

sf

animando

appiombato

sf

sf

This image shows a page of musical notation, likely a score for a piano piece. The notation is written on multiple staves, with a key signature of one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns, including eighth and sixteenth notes, and various musical markings such as 'animando', 'appiombato', and 'sf'. A large, stylized watermark is visible in the center of the page, reading 'ZENEAKADÉMIA LISZT MŰZEUM'. The page is numbered '8' in the top left corner.

SECONDO

First system of the musical score. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) appearing twice.

Second system of the musical score. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) appearing twice. The word *piangendo* (crying) is written above the staff, and *abbandonando la mano* (releasing the hand) is written below the staff.

Third system of the musical score. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) appearing twice. The word *assai marcato* (very marked) is written above the staff, and *assai marcato* is written below the staff.

Fourth system of the musical score. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) appearing twice. The word *marc.* (marked) is written above the staff.

Fifth system of the musical score. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) appearing twice.

PRIMO

45

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, with some staves containing complex rhythmic patterns and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. There are also dynamic markings like *sf* (sforzando) and *piangendo* (crying). The page is numbered 8 in the top left corner. A large, stylized watermark is visible across the center of the page, reading "ZENEAKADÉMIA LISZT MŰZEUM". The handwriting is in ink on aged paper.

8

N° 11. (a) IL CIELO SI RASSERENA

con maniera

Lento (♩=69)

p

(b) I GIUSTI BEATIFICATI IN DIO SALGONO AL PARADISO

CANTABILE

Andante moderato (♩=63)

p

piu dolce

sempre legato

8
2 3 4
con 8

N° 11 (a) IL CIELO SI RASSERENA

Lento (♩=69)
p

(b) I GIUSTI BEATIFICATI IN DIO SALGONO AL PARADISO

Andante moderato (♩=63)
CANTABILE
Si alterni il Ped. assecondando il buon gusto con espress.

8

SECONDO

sempre legato

tranquillo

ZENEA KADÉMIA

A handwritten musical score on three staves. The top staff begins with a treble clef and a 12/8 time signature. It contains a long, horizontal oval shape spanning the first two measures, followed by a single note and a rest. The middle and bottom staves are grouped by a brace on the left. The middle staff has a treble clef and contains several measures of music, including a triplet of eighth notes and a group of sixteenth notes. The bottom staff has a bass clef and contains similar musical notation, including a triplet of eighth notes and a group of sixteenth notes. The score is written in ink on aged, slightly yellowed paper.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble clef, with a brace on the left side. The music is in 2/4 time, indicated by the '2' over the '4' in the bottom right. The key signature has one sharp (F#), indicated by a sharp sign on the F line of the bottom staff. The score consists of four measures. The first measure has a treble clef and a key signature of one sharp. The second measure has a treble clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a treble clef and a key signature of one sharp. The melody is simple and catchy, with a repeat sign at the end. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and a bass line. There are some handwritten annotations, such as '8' above the first and third measures of the piano part, and '1' above the second measure of the piano part. The paper is aged and yellowed, with some stains and a small floral watermark at the bottom center.

A musical score for Franz Liszt's 'Hungarian Rhapsody No. 1'. The score is written for piano (p) and features a complex, fast-paced melody with many beamed sixteenth and thirty-second notes. The key signature is one sharp (F#), and the time signature is 2/4. The score is presented on three staves. A large, stylized watermark is overlaid on the top half of the page, featuring a circular emblem with a lyre and the text 'ZENEAKADÉMIA LISZT MÚZEUM'. The page number '8' is visible in the top left corner.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is a single melodic line in treble clef, featuring various note values including eighth and sixteenth notes, rests, and a triplet of eighth notes. The middle and bottom staves are grouped by a brace on the left, indicating a piano accompaniment. The middle staff is in treble clef and contains chords and moving lines. The bottom staff is in bass clef and contains a bass line with some chords. The music is written in a single system, with a dashed line above the middle staff. The paper is aged and shows some staining.

SECONDO

50

SECONDO

f

rit. *Pizz.* *Arco* *f CANTABILE*

rit. *f solenne*

ff

ff molto marc. e stacc.

5

4692

The musical score is for a piece titled 'SECONDO'. It is written for a single melodic line (likely violin or flute) and a piano accompaniment. The score is divided into several systems. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a 3/4 time signature. The piano part features a complex, rhythmic accompaniment. The second system introduces a change in dynamics and tempo, marked with 'rit.' (ritardando) and 'Pizz.' (pizzicato) for the piano part, and 'Arco' (arco) for the melodic line. The tempo is marked 'f CANTABILE'. The third system continues with 'rit.' and 'f solenne'. The fourth system is marked 'ff' (fortissimo). The fifth system is marked 'ff molto marc. e stacc.' (fortissimo, very marked and staccato). The score concludes with a final system. A large watermark 'ZENAKADÉMIA LISZT MUZEUM' is visible across the middle of the page.

8

Pizz. marcato rit.

8

marc. rit.

Arco

f

f solenne

8

ff

ff

mF

f

pp

ZENEAKADÉMIA
LISZT MÚZEUM

SECONDO

anim.
f

f *p* *anim.*

Pizz. *ff* *mf* *cres.*

ff *mf* *cres.*

Arco *molto tranquillo*

mf *molto tranquillo* *sempre legato*

PRIMO

55

First system of the musical score. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of dense, rapid sixteenth-note chords. Dynamic markings include *mf*, *f*, and *pp*. An 8-measure rest is indicated in the piano part.

Second system of the musical score. The melodic line continues with eighth-note patterns. The piano accompaniment remains dense with sixteenth-note chords. Dynamic markings include *pp*, *f*, and *anim.* (animato). An 8-measure rest is indicated in the piano part.

Third system of the musical score. The melodic line features a crescendo leading to a fortissimo (*ff*) section. The piano accompaniment also includes fortissimo passages. Dynamic markings include *ff*, *cres.*, and *molto tranquillo*. An 8-measure rest is indicated in the piano part.

Fourth system of the musical score. The melodic line is marked *legg.* (leggiero). The piano accompaniment includes passages marked *Ped.* (pedal) and *☆*. Dynamic markings include *mf* and *cres.*. An 8-measure rest is indicated in the piano part.

SECONDO

The image shows a page of musical notation, likely a score for a piano piece. The notation is written on multiple staves, including a grand staff (treble and bass clefs) and a single bass clef staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), *f* (forte), and *sf* (sforzando) are indicated. Tempo markings include *più lento* and *leggeriss.* (leggierissimo). Performance instructions like *Pizz.* (pizzicato) and *Arco* (arco) are present. A large, semi-transparent watermark is overlaid on the page, reading "ZENEAKADÉMIA LISZT MŰZEUM" and featuring a circular logo with a stylized cross or star symbol. The page is numbered "8 sotto" in the bottom left corner.

più lento
pp
assai dolcem.

pp
Pizz.

leggeriss.
sfumando



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GRANDE STUDIO DI ALLEGORIE ARMONICO = RELIGIOSE

PARTE II.^a

IL GIUDIZIO UNIVERSALE

VIOLINO

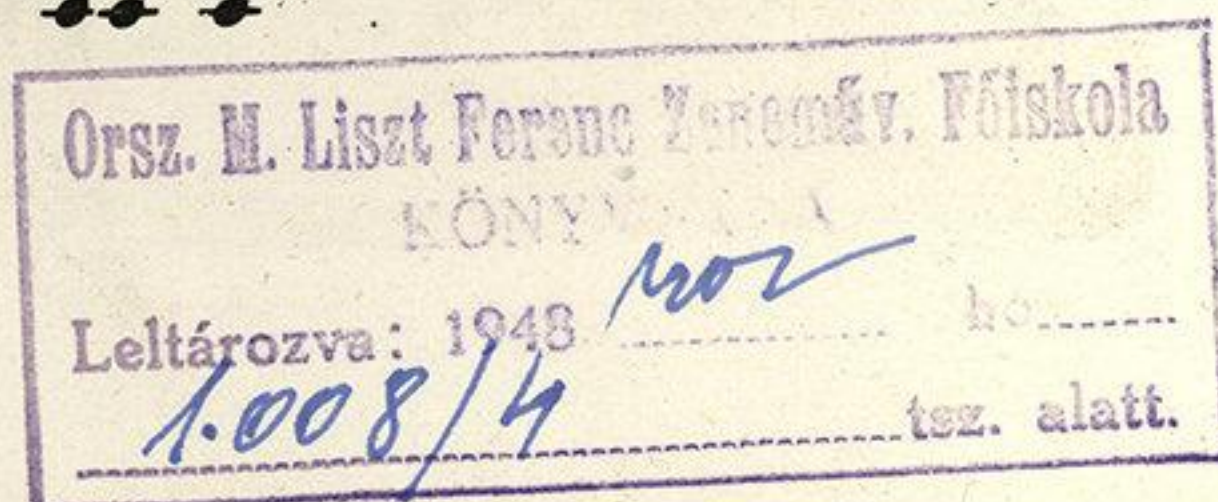
GUIDO CIMOSO

(♩ = 69)
Maestoso
quasi adagio

N.º 1. PRELUDIO ARMONICO DEGLI ANGELI ALLA CHIAMATA DEI CORPI

N. 2. SQUILLO DELLE TROMBE

4692



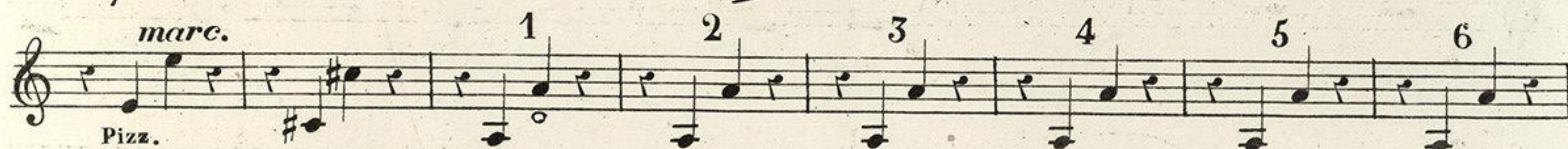
N° 3. CHIAMATA DEI CORPI

Largo (♩ = 66) *imperioso*

N° 4. SI SPEZZANO VIOLENTAMENTE I SEPOLCRI I CORPI RISORGONO E SI DIVIDONO IN DUE PARTI.



Vivo risoluto ed impetuoso (♩ = 160)



N° 5. VENUTA DEL SIGNORE

Maestoso alquanto sostenuto (♩ = 60)



N° 6. LE GENTI ESTERREFATTE DALLA MAESTÀ DEL LORO GIUDICE GLI

SI PROSTRANO DINNANZI



N° 7 (a) ESAME DELLE ANIME

In tempo sost. e marc.



VIOLINO

5

Pizz. Arco

ff *assai marcato e risoluto* *sost.* *mf*

f *f*

mp *pp*

dolcem. *risoluto* *f*

3^a Corda.....

mp *ff* *mf*

ff

sf *sf* *marc.*

p *f*

(b) SGUARDO AFFETTUOSO DEL CREATORE AGLI ELETTI

Meno (♩ = 66)

4^a Corda

VIOLINO

0 4 0 2

Pizz.

Arco

p rall. *sf* I. tempo *sf* più vivo *p* cres.

3 1

p *mf* *pp* *cres. insensib*

ff 6

V V V

N° 8 (a) Iddio rientra nella calma pria di benedire gli eletti

dolcem.

3

Sostenuto (♩ = 66)

1 3

rall.

(b) Benedizione con sentim.

1

Andante quasi adagio (♩ = 56)

VIOLINO

5

mF *sciolte e anim.* *ff risoluto*
con sentim.
in tempo

Nº 9 (a) IDDIO EROMPE NUOVAMENTE NEL SUO FURORE PER MALEDIRE AI REPROBI
 Vivo e fiero (♩=132)

sf *sf* *sf*
spinto

(b) MALEDIZIONE

Sost. con gravità e forza (♩=52)

declamando *anim.*
in tempo sost.
marcatiss. con disprezzo.

VIOLEINO

marc.

p

con disprezzo

F *p* *sf Pizz.*

N° 10 (a) SQUILLO DELLE TROMBE PREANNUNCIANTE LA FULMINAZIONE DEI MALADETTI

Vivo e con terrore (♩=138)

Arco marc.

1 *2*

deciso

sf Pizz.

(b) I MALADETTI PRECIPITANO FULMINATI NELL'ABISSO

Arco

Più mosso

gettando l'arco in su

anim. *sf preciso* *sf*

sf *sf* *sf* *piangendo*

sf *assai marc.*

sf

VIOLINO

7

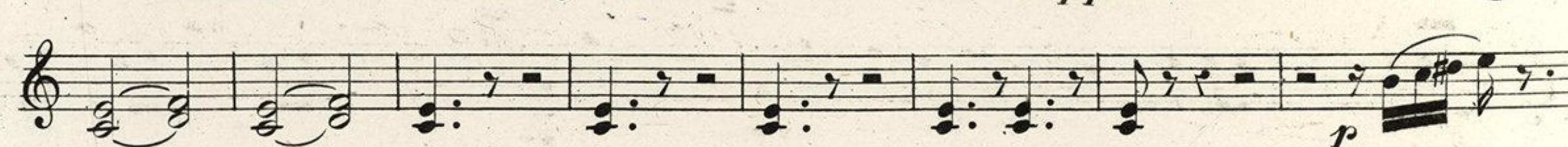


Nº 11 (a) IL CIELO SI RASSERENA
Lento (♩=69)



CANTABILE

(b) I GIUSTI BEATIFICATI IN DIO SALGONO AL PARADISO
Andante mod.^{to} (♩=63)





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GRANDE STUDIO DI ALLEGORIE ARMONICO = RELIGIOSE

PARTE II^a

IL GIUDIZIO UNIVERSALE

VIOLONCELLO

GUIDO CIMOSO

(♩ = 69) N° 1. PRELUDIO ARMONICO DEGLI ANGELI ALLA CHIAMATA DEI CORPI
Maestoso quasi adagio

N° 2. SQUILLO DELLE TROMBE
Più vivo (♩ = 96)

4692



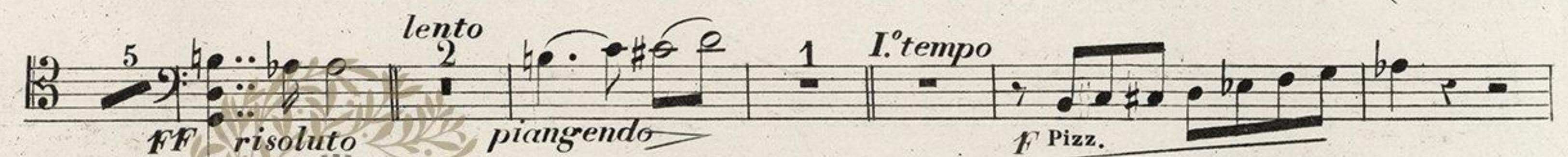
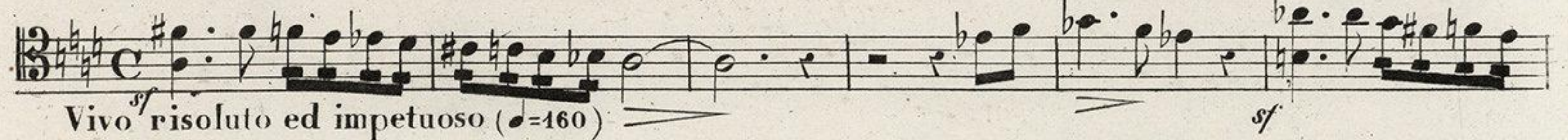
N° 3 CHIAMATA DEI CORPI

VIOLONCELLO

Largo (♩=66)



N° 4 SI SPEZZANO VIOLENTAMENTE I SEPOLCRI, I CORPI RISORGONO E SI DIVIDONO IN DUE PARTI



N° 5 VENUTA DEL SIGNORE

Maestoso alquanto sost. (♩=60)



N° 7 (a) ESAME DELLE ANIME



VIOLONCELLO

3

Arco Pizz. Arco Pizz.

assai marc. e risoluto

sost. *f*

Pizz. Arco *f* *sotto voce*

mp *appassionato*

dolcem. *risoluto* *f*

Pizz. *mf* *Arco* *mf*

marc. ff

sf *sf* *marc.*

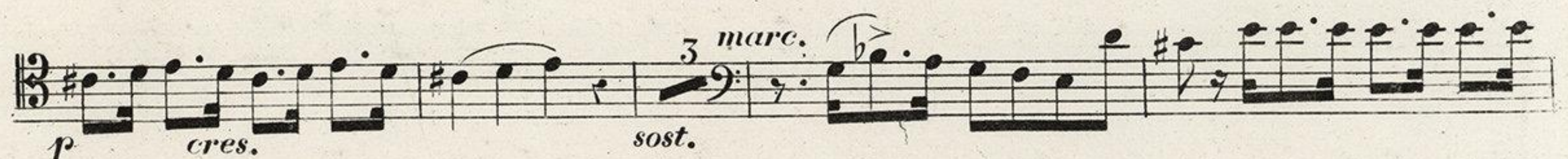
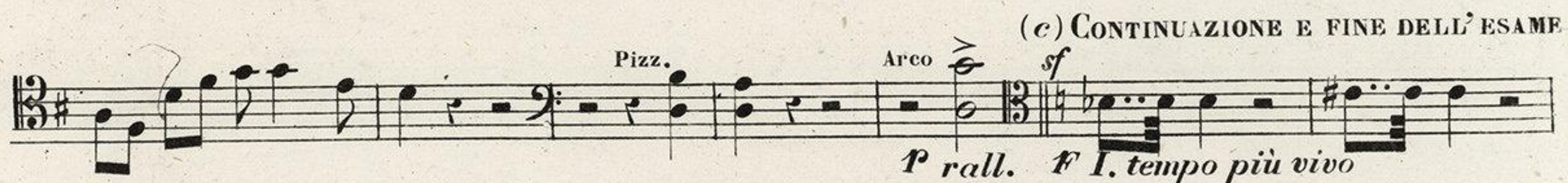
p *f*

CANTABILE

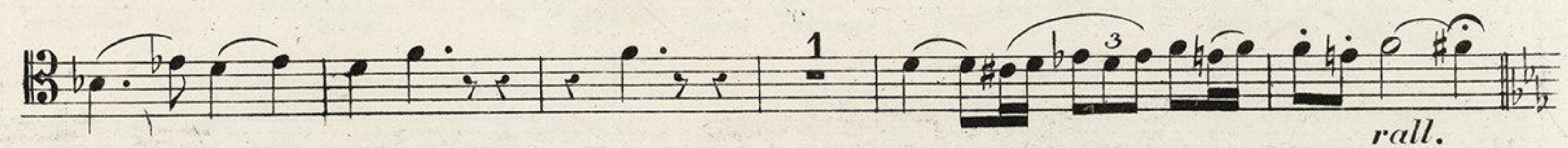
(b) SGUARDO AFFETTUOSO DEL CREATORE AGLI ELETTI
con *sentim.*

Meno

VIOLONCELLO



N° 8 (a) IDDIO RIENTRA NELLA CALMA PRIA DI BENEDIRE GLI ELETTI



(b) BENEDIZIONE



VIOLONCELLO

5

Arco *mf*

sciolte anim. *risoluto ff*

in tempo *P. Pizz.* *f Arco* *leggero*

N.º 9 (a) Iddio erompe nuovamente nel suo furore per maledire ai reprobì
Vivo e fiero (♩=132)

sf *f* *spinto*

(b) MALEDIZIONE

Sost. con gravità e forza (♩=52)

declamando *assai marc.* *marcatiss.* *con disprezzo* *in tempo sost.*

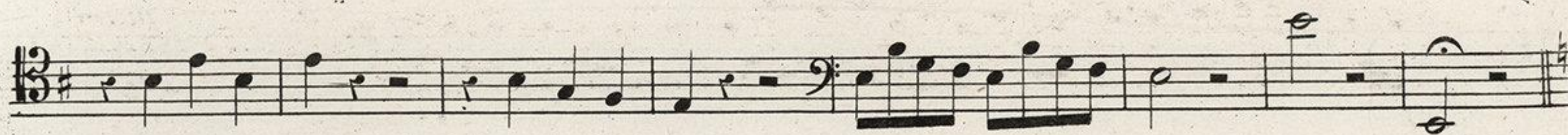
VIOLONCELLO

N 10 (a) SQUILLO DELLE TROMBE PREANNUNCIANTE LA FULMINAZIONE DEI MALADETTI

(b) I MALADETTI PRECIPITANO FULMINATI NELL'ABISSO
Più mosso

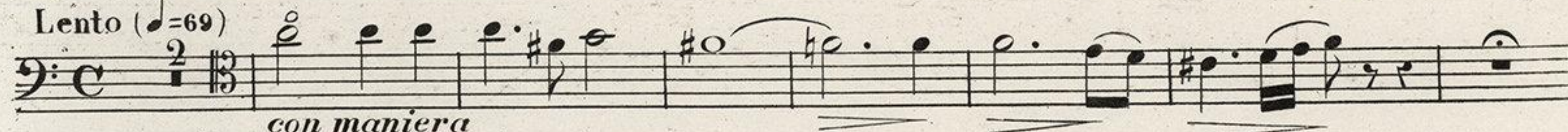
VIOLONCELLO

7



Nº 11. (a) IL CIELO SI RASSERENA

Lento (♩=69)



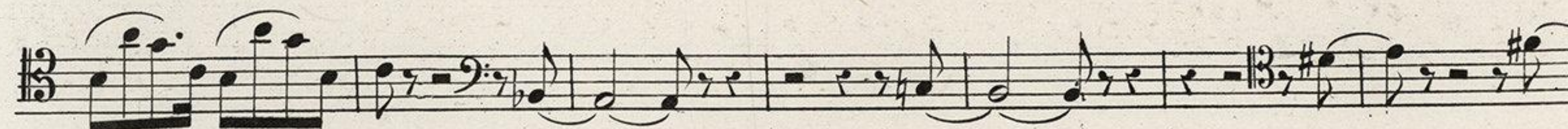
con maniera

CANTABILE

(b) I GIUSTI BEATIFICATI IN DIO SALGONO AL PARADISO



Andante Moderato (♩=63)



p

Pizz.

f Arco



ff



f anim.



Pizz.

ff

mp -cres.



Arco

molto tranquillo



Pizz.

p più lento



Arco

p

pp

ppp

dolcem.

Pizz.

1055/π



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