

ZENEMŰVÉSZETI
FŐISKOLA
LH
3839



ZENEAKADÉMIA
LISZT MŰZEUM



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM

3449



Harold en Italie

Symphonie en Quatre parties

avec un Alto principal

PAR

HECTOR BERLIOZ



OP. 16

ZENEAKADÉMIA

LISZT MÚZEUM

Partition de Piano

(avec la Partie d'Alto)

PAR

F. LISZT.


Prix net 10^f

PARIS

BRANDUS et C^{ie} Editeurs, 103, Rue de Richelieu.

Tous droits réservés pour tous pays.

Leipzig, Leuckart.

12533

Brandus & Co



ZENEAKADÉMIA

LISZT MÚZEUM

3839

HAROLD EN ITALIE

Symphonie en quatre parties
avec un Alto principal.



4

Partition de Piano
de
F. LISZT.

n° 1

HECTOR BERLIOZ.

Op. 16.

HAROLD AUX MONTAGNES

SCÈNE DE MÉLANCOLIE, DE BONHEUR ET DE JOIE.

Adagio. (♩ = 76 du Metr. de Maelzel)

ALTO.

PIANO.

pp *velles et C. Basses-Soli.*
con 8^a ad libitum

espressivo.

p *con 8^a ad lib.*

mf *Altos.*

fz

mf *Cl. Cors.*

Fl.

Violons. *Tremolo.*

Inst. à vent.

mf *Altos et Basses* *p*

Ped. ** Ped.* ** Ped.* ** Ped.*

etc.

[illegible]

A musical score for the song "Bon Vins et Bon". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves: the right hand has a treble clef and the left hand has a bass clef, both with a key signature of one sharp. The tempo is marked "Alto et Basses." and the dynamics are "pp" (pianissimo). The lyrics "Bon Vins et Bon" are written below the voice staff. The score includes various musical notations such as notes, rests, and accidentals. There is a large, stylized watermark in the background that reads "ZENÉAKADÉMIA" and "ISZTÁNY ZSÓFIA".

This musical score is for a piece titled "Bons 8". It is written for a grand piano (piano and bass staves) and features a complex, rhythmic melody. The key signature is one sharp (F#), and the time signature is 8/8. The score includes a "cresc." (crescendo) marking and a "ff" (fortissimo) dynamic. The piece concludes with a "Ped." (pedal) instruction. The notation includes various note values, rests, and slurs, with some measures containing multiple notes beamed together.

ALTO.

Solo, espress. e largamente.

Fl. 8.

Clar.

Harpe.

6

poco f

p una corda.

Ped.

Ped. * Altos. *pp*
Ped. à chaque mesure.

ppp aussi doux que possible; presque rien.
aussi doux que possible presque rien. Clar.
una corda. ppp *pp*

4^{ers} Vns *ppp*

p cresc.
cresc. poco a poco

Clar. *pp*
Bon *sf* *p* *dim.* *pp cresc.*

mf *dim.* *pp* *cresc. poco.*
vèle avec l'Alto.

* Ped. * Ped. * Ped.

Flûtes, Clar.:
Cors, Bassons.

pp

sf

pp

sempre una corda.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Fl: Clar:

von pizz.

Harpe.

Ped. *

Ped. *

ZENEAKADEMIA
LISZT MŰZEUM

1^o tempo.

pp *dim.*

Harpe.

1^o tempo.

dim.

un poco ritenuto.

Ped. *

Ped. *

A

ppp *mf* *pp* *cresc.*

ppp

una corda sempre.

Cors.

mf *pp*

Ped. *

cresc.

6 6 6

[illegible]

sf

f *dim.*

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

sf *p* *cresc. molto.*

p *diminuendo.* *ppp* *cresc. poco a poco.*

Alto 5 et Violon 4

Fte

Hautb.

Clar. et Basses pizz.

Timbales.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

First system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves are grouped by a brace and have a bass clef. The music features triplets and pedaling marks (Ped.) with asterisks. There are also some handwritten annotations in blue ink.

Second system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves are grouped by a brace and have a bass clef. The music features triplets and pedaling marks (Ped.). The tempo is marked "Allegro (104 = ♩)". The dynamics include *p* (piano) and *pp* (pianissimo). There are also some handwritten annotations in blue ink.

Third system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves are grouped by a brace and have a bass clef. The music features triplets and pedaling marks (Ped.). The dynamics include *p* (piano) and *pp* (pianissimo). There are also some handwritten annotations in blue ink.

Fourth system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves are grouped by a brace and have a bass clef. The music features triplets and pedaling marks (Ped.). The dynamics include *poco f* (poco fortissimo) and *cresc. molto.* (crescendo molto). There are also some handwritten annotations in blue ink.

Fl: Hautb: Clar:

Inst: à vent.

Vns

1 2 3

Bons

Altos.

pp

Bons

Ped.

* Basson.

Basson.

Ped.

*

Handwritten musical score for "L'Espresso" by Debussy. The score is on aged paper and features three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a forte (*ff*) dynamic and consists of chords and arpeggiated figures. The melody is marked "espress." at the end. The piano part has a section marked "pp Inst: à cordes." (pianissimo strings).

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 with a key signature of one sharp (F#). The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part features a variety of textures, including chords, arpeggios, and sixteenth-note patterns. A dynamic marking of *ppp* (pianissimo) is present in the middle of the piano part. The score includes a repeat sign with first and second endings. The handwriting is in dark ink on aged, slightly yellowed paper.

cresc. molto. *sf* *riten.* 1^o tempo. 9

riten. 1^o tempo. *p*

espress. *ff* *p* *f* *Ped.* *

Clar: *p* *f*

Fl: *p* *f*

p *f* *Facilité:* 3 4 1 2 3 4 5 3 1 - 4 3 5

Clar: *p* *pp* *mf* *f* *poco f* *f*

Inst: à cordes pizz. *f*

mf *sf* *mf* *mf* *sf*

Clar: 5 4 3 2 1

Inst: à vent et à cordes. *mf* *sf*

Basson. *mf* *sf*

Clar *sf*

Inst: à vent et à cordes. *sf*

C

sf *p*

mf *p* *f* *p*

Inst: à C^{des}

Basson.

Violons: *ff* *poland.*

mf

Inst: à vent.

ff

1

Inst: à cordes.

Ped. *dim.* *p*

Clar: Cornet.

pp Violons.

Bassons.

Inst: à C^{des} pizz.

f *ff*

mf > *pp*

Bassons. *pp*

mf > *pp*

Bons

Inst: à Cordes. *pp*

D

Basson. *cresc* *poco* *a* *poco* *f* 1^a

Fl: Hautb: Clar: *cresc.* *poco* *a* *poco.* *f*

Inst: à vent. Inst: à C^{des} *cresc.* *poco* *a* *poco.* *f*

Inst: à C^{des} *cresc.* *poco* *a* *poco.* *f*

Ped. Ped.

8

f *ff* *pp* *ppp* 2^a

Ped.

p *ppp* *ff* 8

Ped. Ped.

ff Inst: à C^{des}
p

ff p f Inst: à vent
et en cuivre.

f Vons

f Inst: à vent
et en cuivre.

f Vons

f Altos. Basses.

f Altos. Basses.

p

pp

mf

f

Vons

pp

Altos. Basses.

pp

pp

Vons

f Inst: à vent
et en cuivre.

f

f Altos.

Basses.

pp

pp

Vons

Clar:

4/2

3/1

3/2

4/2

3/2



Flûte, Hautb: Clar:
p
Ped.
p Inst: à C^{des} *

Flute, Hautb:
p
Bons
Ped.

f Instr: à vent et en cuivre.
Ped.
ff Inst: à Cordes.

Fl: Solo.
2 3 1
p

p
ff Inst: à C^{des} *
Fl: Hautb:
pp
Clar:
Bons

tr. *p* *ff* Inst: à cordes. *pp* Inst: à vent. *f* Inst: à Cordes.

Ped. Ped.

Tous les instruments à vent et en cuivre.

ff

mf *ff* Inst: à vent et en cuivre. *ff* Inst: à vent et en cuivre. *pp* *mf* *pp*

Ped.

Trombones. *pp*

Altos Bases pizz. *p* Haut: Clar: Cors. *p* *pp* *pp*

Altos 4 Bases pizz.

15

Bassons. *p* *cresc* *poco.* Cor. *mf* Basson et Cor.

Hautb. *cresc* *poco* Clar. *mf*

Hautb. Clar. Cor. *pp* 8 *p* *cresc.* Timballes.

Ossia. *cresc.*

Inst. à Cordes. *cresc.* *forab* *cresc.*

ff 8 *ff* 8 *ff* Ped.

Ped. *

H

p cresc. *mf* *sf* *pp* *ppp*

Altos et Velles

Ped. * Ped. * Ped. *

Fl. Hautb.
Cl. Cornet.

mf

Fl.

poco f *p* *cresc. poco a poco*

Inst. à vent et à C^{des}



First system of musical notation, featuring piano and forte dynamics (*f*, *sf*) and complex rhythmic patterns.

Second system of musical notation, including the instruction "Un peu plus vite." and dynamic markings *f*, *p*, *pp*, *cresc. molto*, and *f*. Pedal markings (*Ped.*) are present.

Third system of musical notation, starting with "Un peu plus vite. (120-♩)". It includes parts for "vons", "Fl. Hautb.", "Clar.", "Glar.", "pp Altos.", and "Bons". Pedal markings (*Ped.*) are present.

Fourth system of musical notation, including the instruction "animez un peu." and dynamic markings *f*, *p*, *pp*. It features parts for "2d vns", "1^{re} vns", "Ped.", "p Altos.", and "pp C. Basses".

Fifth system of musical notation, including the instruction "velles" and dynamic markings *p*, *mf*. It features parts for "Hautb." and "velles".

1^{re} Clar.

M.D. *p* *Alto.* *Ped.* *

Cor et Basson *mf* 2^d Violon *mf* Fl. Hautb. *mf* *Ped.* * *Ped.* *

1^{re} Flûte. *mf* *Von* *mf* 1^{re} Clar. *mf* *Bon* *Ped.*

Timb. en Ré. *pp* Fl. Hautb. *mf* Bous. *pp* Timb. *mf* *Clar. Cors et Bassons* *mf* *cresc. poco a poco.*

animez encore. *cresc. poco a poco.*

Vous *mf* *animez encore.* *mf* Inst. à Cordes. *cresc. - poco a - poco -*

Fl. Hautb. Cors, Cornet et Basson. *cresc. sempre.*

Clar: Cornets et Basses.

Fl: Hautb. Cor Cl. B^{on}

49

Clar: Cornets et Basses.

Fl: Hautb. Cor Cl. B^{on}

cresc. molto

Trompettes.

K

Clar: Cors, Tromp.

ff

Ped. * Ped.

LISZT MŰZEUM

sf

sf Ped.

* sf Ped.

sf

sf Ped.

* sf Ped.

* sf Ped.

8-
 fff
 * Ped.

f Cors Bassons Instr: à Cordes.
 p
 pp Instr: à Cordes.

L'instrumentation comme la 1^{re} fois.
 mf
 cresc. poco a poco
 cresc. poco

cresc. sempre
 cresc. molto

f
 ff

This image shows a page of a musical score, likely for piano, featuring complex chordal textures and dynamic markings. The score is written on multiple systems of staves, with a large watermark reading "ZENEI AKADÉMIA LISZT MŰZÉUM" overlaid across the center. The notation includes various dynamic markings such as *sf* (sforzando), *f* (forte), and *fff* (fortississimo), as well as pedal markings (*Ped.*). The music is characterized by dense, sustained chords and intricate rhythmic patterns. The page number "92" is visible in the top right corner.

p

p *pp*

sf *p*

p

più pp *pp* *cresc. poco a poco*

sans presser.

ZENEAKADÉMIA
LISZT MŰZSÉUM

(168 = ♩.)

ff

Vns

mf

cresc: molto. -

Fl. Hautb. Clar. Bns

ff

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

* Ped.

MARCHE DE PÉLERINS

CHANTANT LA PRIÈRE DU SOIR.

Allegretto. (96 = ♩)

ALTO

PIANO.

Cors et Bassons.

ppp Ped. *

Ped. *

Ped. *

Ped. *

Fl. A(*)
Hautb.
Harpe.

vns non legato.

pp

Inst. à vent.

ppp

poco f Ped.

Fl. Hautb.

vns non legato

Inst. à vent.

p

poco f Ped.

non legato.

C

p2

poco f

poco f Ped.

vns/pizz.

vclle et Basses canto.

poco f Ped.

* C. Bas.
pizz.

(*) Il faut observer un *crescendo* extrêmement ménagé depuis la lettre A jusqu'à la lettre F où le *forte* doit se faire sentir complètement pour la première fois, et observant la progression inverse, aller en diminuant graduellement depuis la lettre F jusqu'à la fin, de manière cependant à atteindre le *pianissimo général* dès la lettre K.

Solo.

C. Basses pizz.

D

THÈME DE L'ADAGIO. Cl: et Cor à l'unisson avec l'Alto.

25

First system of musical notation. It includes a solo line at the top and piano accompaniment below. The piano part features a melody in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte). The piano part includes fingerings and slurs.

Second system of musical notation. It continues the solo and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte). The piano part includes fingerings and slurs.

Third system of musical notation. It includes a solo line at the top and piano accompaniment below. The piano part features a melody in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte). The piano part includes fingerings and slurs. A watermark "ZENEAKADÉMIA" is visible across the system.

Fourth system of musical notation. It includes a solo line at the top and piano accompaniment below. The piano part features a melody in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#). The tempo is marked *sf* (sforzando). The piano part includes fingerings and slurs. A watermark "ZENEAKADÉMIA" is visible across the system.

Fifth system of musical notation, labeled "OSSIA." (Ossia). It includes a solo line at the top and piano accompaniment below. The piano part features a melody in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#). The tempo is marked *sf* (sforzando). The piano part includes fingerings and slurs.

dis: $\frac{2}{4}$ / $\frac{3}{4}$ / $\frac{2}{4}$ || 1. dis: $\frac{2}{4}$ / $\frac{3}{4}$ / $\frac{2}{4}$

sf *pp* *mf canto.* *non legato.* *Ped.* *

poco sf *sf* *Ped.* *Fl. Hautb:*

sf *Ped.* *le diminuendo commence ici, mais il ne doit devenir apparent qu'à la lettre G.* *f* *Ped.* *

f *Ped.* *

poco sf

mf

Ped.

C

Cors.

poco sf

vn's

poco sf

p

C. Basso pizz.

arpeggiato.

p

Fl.

Clar.

p canto religioso
una corda.

Ped.

ZENEAKADÉMIA
LISZT MŰZEUM

Inst. à C^{des} con sord.

pp

Ped.

Ped.

Ped.

Ped.

sempre staccato.

Hautb.

Bss

pp

Ped.

Ped.

Ped.

Ped.

Instà cordes.

pp Ped. * Ped. * Ped. * Ped.

pp Fl. et Clar. Ped. * Ped. *pp* vns Ped.

Hautb. Bns *cresc. poco.* *p* *cresc. poco.* *sf* Ped. * *p* Ped.

pp Ped. * Ped. * Ped. * Ped.

Tous les Instà vent. *cresc. molto.* *sf* *dim* *p* Ped. * Ped. * Ped.



ppp

Inst:à Cordes.

Fl. Hautb.

Clar. p

Ped.

Ped.

Ped. Inst:à Cordes.

poco f

p

pp

p

ppp

dim.

Fl. Hautb: Harpe.

Cors et Harpe.

Ped. dim.

sf Ped.

C. B. pizz. *pp* *pp*

Ped. C. Basses velle pizz.

dim. *ppp* *ppp*

Ped. *

ppp Ped.

sosten: perdendo
son harm:

son harm:
Harpe, *ppp*

vis
sostenuto
perdendo.

34

25

305

SÉRÉNADE

D'UN MONTAGNARD DES ABRUZZES À SA MAÎTRESSE.

Allegro assai. (138=♩.)

Allegro assai. (138 = ♩).

ALTO. *mf* Hautb. Clar. *p*

PIANO. *Altos mf non legato.* *mf* *p* *

Ped. Ped. *

LISZT MÚZEUM

32 Allegretto, 69 =

Une mesure de ce mouvt équivaut à deux du mouvt précédent

Cor Anglais.

mf pizz. *dim.* *p* *Allos.* 1 2 1 2 1 2 2 4 2

Ped. Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Clar. Cor Angl. Hautb.

p 1 2 3 2 3 1 2 3 1

Bns. Ped. * Ped.

pp Inst: à C des

Ped. * Ped. + Ped. Ped. * Ped.

p *vns* 1 2 4 5

Cors. Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

THÈME DE L'ADAGIO.

Solo. *p* *espress.* 2 5 2 5 1 3 2

Clar. Picc. *vclle* *p*

Ped. * Ped. 5 * Ped. * Ped. * Ped. * Ped. * Ped.

mf

Cors. Clar.

Hautb. Cor Ang.

Ped.

Ped.

Ped.

* Ped.

* Ped.

Fl.

p

5 2

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

Bassons.

poco f

Ped.

* Ped.

* Ped.

* Ped.

Fl. 3

p

11

Fl. Hautb.

mf

Cor et Clar.

Ped.

* Ped.

Cor Angl. Hautb. *poco f*

Ped. +

1 2 1 2

Ped.

cresc.

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

Fl. Hautb.

Bns

mf Ped. * Ped.

Hautb. Cor Angl.

ff *mf* *p*

Péd. * Ped. *cresc.* *

Ped. +

Bns

pp Inst. à Cdes

Ped. *

B. et Cie 12.533.

pt^e et G^{de} Fl. *tr* 8- *tr* 8- *tr* *tr*

p

Cors et Cl.

Ped. * Ped. * Ped. *

p *sf*

Cor Angl: Bns

Ped. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{5}$ * Ped. * Ped. * Ped. * Ped. * Ped. *

Hautb: Clar. *Allegro assai. (138 = ♩.)*

ten. *f* *mf*

Picc: Hautb.

f non legato *mf* *p*

Ped. Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Ped.

Allegretto, (169 = ♩) Moitié moins vite.

Fl. et Harpes (sans harm.)

pp

Les Altos conservent le même Mouvt (Allegro assai.)

pp

Ped.

Ped.

dim. poco a poco.

dim. poco a poco.

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

*

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.



perdendosi.

perdendosi.

Ped. * *Ped.* *

Ped. * *Ped.* *

pp
M.D.

ppp non legato.
M.D.

M.D.

M.D.

con sord.
ppp

un poco rit.

M.D.

M.G.
ppp un poco rit.

ppp

ORGIE DE BRIGANDS

SOUVENIRS DES SCÈNES PRÉCÉDENTES.

Allegro frenetico. (104 = ♩)

ALTO. *Vns*

PIANO. *ff* *mf* *f*

Inst: à vent.

mf *cresc. molto.* *f* *mf*

SOUVENIR DE L'INTRODUCTION
A Adagio. (76 = ♩.)

p

poco. f

Bⁿ *Vns*

sf *p* *mf*

3 2 1 4 3 4 2 4 3 2 4

Hautb: solo.

Allegro tempo 1^o

Inst: à G^{des} *f* *mf*

Inst: à vent.

Inst: à vent.

f

Ped. *

Ped. *

B

Musical score for section B. The piano part (left) features a melody with a *cresc.* marking. The organ part (right) includes a sixteenth-note figure with a *mf* dynamic, followed by a *f* dynamic. Pedal points are indicated with *Ped.* and asterisks.

SOUVENIR DE LA MARCHÉ DES PÉLERINS.

Alto Même mouvt

Musical score for 'SOUVENIR DE LA MARCHÉ DES PÉLERINS'. It includes parts for Alto (piano), Hautb. (piano), and Bps (piano). The organ part (right) features a sixteenth-note figure with a *mf* dynamic. Pedal points are indicated with *Ped.* and asterisks.

SOUVENIR DE LA
Même valeur de mesure

Musical score for 'SOUVENIR DE LA'. The piano part (left) features a melody with a *mf* dynamic. The organ part (right) includes a sixteenth-note figure with a *ff* dynamic. Pedal points are indicated with *Ped.* and asterisks.

SÉRÉNADE DU MONTAGNARD.

Musical score for 'SÉRÉNADE DU MONTAGNARD'. It includes parts for Inst: à vent. (piano), Fl. (piano), and Inst: à vent. (piano). The organ part (right) features a sixteenth-note figure with a *ff* dynamic. Pedal points are indicated with *Ped.* and asterisks.

C

Retenez un peu le mouvt

Musical score for section C. The piano part (left) features a melody with a *sf* dynamic. The organ part (right) includes a sixteenth-note figure with a *p* dynamic. Pedal points are indicated with *Ped.* and asterisks.

40 SOUVENIR DU PREMIER ALLEGRO.

Fl. Clar. B^{us}

pp

mf

Ped.

1^o tempo con fuoco.

cresc.

f

ff

Ped.

Inst: à C^{des}

* Ped.

* Ped.

Inst: à vent.

Inst: à C^{des}

D

Un peu moins vite.

p

SOUVENIR DE L'ADAGIO.

Clar:

pp

vn

Clar.

ff

Ped.

* Ped.

* Ped.

Inst: à vent.

Inst: à C^{des}

Inst: à vent.

dol.

p

pp

ppp

pp

pp

ppp

Clar:

Ped.

E

pp

ppp

pp

pp

vn

pp

Animez peu à peu le mouvt jusqu'au Tempo 1^o

cresc - *poco* - *mf*

f *ff*

Ped. * Ped. * Ped. *

1^o tempo. *ff*

Ped. *

f

Ped. *

8 *Inst: a vent* *f*

Ped. *

mf

Ped. *

First system of musical notation, piano and bass staves. The piano part features a complex, rapid melodic line with many accidentals. The bass part provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* and *mf*. An 8-measure rest is indicated in the piano part.

Second system of musical notation, piano and bass staves. The piano part continues with rapid, intricate passages. The bass part has a more rhythmic, chordal texture. Dynamics include *f*. An 8-measure rest is indicated in the piano part. A pedal point is marked with "Ped." at the end of the system.

Third system of musical notation, piano and bass staves. The piano part features dense, rapid chordal textures. The bass part continues with a rhythmic accompaniment. Dynamics include *f*.

Fourth system of musical notation, piano and bass staves. The piano part has a rapid, flowing melodic line. The bass part provides a harmonic base. Dynamics include *ff*. A pedal point is marked with "Ped." at the end of the system.

Fifth system of musical notation, piano and bass staves. The piano part features a rapid, flowing melodic line. The bass part provides a harmonic base. Dynamics include *p* and *pp*. A non legato instruction is present. A watermark "ZENEAKADÉMIA" and "ISZT. MŰZSEUM" is visible across the system.

Sixth system of musical notation, piano and bass staves. The piano part features a rapid, flowing melodic line. The bass part provides a harmonic base. Dynamics include *mf*. Instructions for wind instruments are present: "Inst. à vent et à C^{des}", "Inst. à C^{des}", and "Inst. à vent."

sans presser.

Inst: à vent et cuivre. *cresc.*

Ped.

Ped.

OSSIA

sans presser.

ff

Inst: à vent et en cuivre.

OSSIA

Inst: à C^{des}

Ped.

LISZT MÚZEUM

Ped.

Ped.

Ped.

Inst: en cuivre.

Ped.

Musical score for piano and various instruments. The score is divided into systems, each with a grand staff (treble and bass clef) and additional staves for specific instruments.

System 1: Features a grand staff with piano accompaniment. Additional staves include "Inst. en cuivre." (Copper Instruments), "Inst. à C^{des}." (C^{des} Instruments), and "Inst. à V. et en C." (Violins and C^{des} Instruments). Pedal markings ("Ped.") are present.

System 2: Continues the piano accompaniment. Includes "Inst. à C^{des}." and "Inst. à vent." (Wind Instruments). Dynamics include *ff* (fortissimo) and *vns* (vibrato). Pedal markings ("Ped.") are present.

System 3: Features a grand staff with piano accompaniment. Additional staves include "Fl. Hautb." (Flute and Oboe), "Cl: Cors" (Clarinet and Horn), and "Alti B^{ns} sempre *ff*" (Alto Basses, *sempre ff*). Dynamics include *f* (forte) and *lourdement* (heavily). Pedal markings ("Ped.") are present.

System 4: Continues the piano accompaniment. Includes "Cl: B^{ns} Tromb: Oph." (Bass Trombone and Ophicleide). Dynamics include *lourdement* (heavily). Pedal markings ("Ped.") are present.

System 5: Continues the piano accompaniment. Pedal markings ("Ped.") are present.

System 6: Continues the piano accompaniment. Includes "Hautb: Clar." (Horn and Clarinet). Dynamics include *ff* (fortissimo), *pp espress.* (pianissimo, expressive), and *p* (piano). Pedal markings ("Ped.") are present.

The score includes various musical notations such as notes, rests, and dynamic markings. Pedal markings ("Ped.") are used throughout to indicate when the piano pedal should be depressed.

Vns Fl. Clar. Bns

p

Ped.

pp

Altos.
Basses pizz.

un peu retenu.

a tempo 1°

p Vn Altos.

sfz

Inst. à vent.

Basses.

Ped.

Inst. à Cdes

p

Inst. à vent.

sf *meno f*

p

Bns

Inst. à vent.

pp

p

cresc.

cresc. poco

f

Ped.

ff Tous les inst. à vent et en C.

8^a bassa.

Ped.

Ped.

Ped.

1^o tempo.

ff Ped. *

sf

ff sempre Ped. *

Inst: à vent.

Inst: à C^{des} Ped. *

Inst: à vent. Ped. *

f *ff* *mf* 8

47

8-

Ped. *

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of eight measures. The first measure has a 'C' time signature. The melody features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes. The handwriting is in dark ink on aged, slightly yellowed paper. There are some small stains and a blue mark on the first measure of the treble staff.

non legato.

Inst:à Cordes.

pp

mf

Inst:à vent et à C^{des}.

Inst:à C^{des} seuls.

Inst:à vent.

ISZT MŰZEU

musical score for "L'Espresso" by Debussy, measures 10-15. The score is in 3/4 time, key of B-flat major. It features a piano accompaniment and a woodwind part. The piano part has a treble and bass staff. The woodwind part is a single staff. The score includes the instruction "sans presser." above the woodwind staff and "Inst: à vent et cuiv: cresc." below it. The piano part has a "Ped." marking at the end.

ossia.

8 *6* *6* *1* *6* *6*

8 *1*

M.G. *M.G.* *M.G.*

ff *Inst: à vent. et Cuivre*

sans presser.

ossia.

6 *6* *6* *6* *6* *6*

Musical score for piano and orchestra, page 48. The score is in B-flat major and 3/4 time. It features complex piano textures with triplets and sixteenth notes, and orchestral parts for woodwinds, brass, and strings. Pedal points are indicated throughout. A large watermark "ZENEA KADÉMIA" is visible across the middle of the page.

The score consists of six systems of music. The first system shows the piano and orchestra entering with complex textures. The second system continues the piano's intricate patterns. The third system features a section with a 4/3 time signature. The fourth system includes a section for "Inst: en cuivre." (brass). The fifth system features a section for "Inst: à vent." (woodwinds) and "Inst: à vent et en cuivre." (woodwinds and brass). The sixth system concludes the page with a final piano texture.

Key markings and instructions include:

- Inst: à Cdes** (Instrument in C major)
- Inst: en cuivre.** (Brass instrument)
- Inst: à vent.** (Woodwind instrument)
- Inst: à vent et en cuivre.** (Woodwind and brass instrument)
- Inst: à Cdes** (Instrument in C major)
- Ped.** (Pedal)
- f** (forte)
- ff** (fortissimo)
- mf** (mezzo-forte)
- sf** (sforzando)
- 8** (octave)
- 9** (ninth)

Vns 5 5 8 5 8 5 8 5 8 49

Fl. H^b
Corns/Alto.
Bassons, *sempre ff*

lourdement.

Cl. B^{us} Tromb. Oph.

Ped.

8 8 8 8 8 8 8 8 8 8

lourdement.

Ped.

8 8 8 8 8 8 8 8 8 8

Ped.

8 8 8 8 8 8 8 8 8 8

ff *pp espress.* *p* Inst: à C^{des}

Hautb. Clar:

B^{us} Ped.

Vns *p* *p* *pp*

Fl. Cl. B^{us}

Altos
Basses pizz.

Ped.

un peu retenu.

4 3 4 3 4 3 4 3 4 3

1^o tempo.

Fl. Hautb. Cl. Bn.

pp Inst. à C^{des} *poco sf* *p*

pizz.

vns

Altos.

Basses pizz.

Ped. *

Inst. à vent.

p Inst. à C^{des} *pp*

Ped. *

Altos.

p *poco sf* *p*

vns

Basses.

Hautb. Cl. Bn.

mf Inst. à C^{des}

Ped. *

Bn.

Hautb. Cl. Bn.

Altos. vns

cresc.

Ped. *

Hautb. Cl. Bn.

vns

cresc.

Ped.

51

The musical score for measures 51-58 is arranged in five systems. The first system (measures 51-54) features a piano accompaniment with a treble and bass staff, and a wind section with a single staff. The piano part includes a 'poco f' dynamic marking and a 'cresc. poco a poco.' instruction. The wind part is marked 'Inst: à vent.' and 'Ped.'. The second system (measures 55-58) continues the piano accompaniment with 'Altos.' and 'Ped.' markings. The third system (measures 59-62) introduces a new wind part with 'Inst: à vent.' and 'Sans presser.' markings, and a 'cresc. molto.' instruction. The fourth system (measures 63-66) features a piano accompaniment with 'sf' dynamic marking and a wind part with 'Inst: à vent.' and 'Ped.' markings. The fifth system (measures 67-70) features a piano accompaniment with 'ff' dynamic marking and a wind part with 'Inst: à vent.' and 'Ped.' markings. The score includes various musical notations such as notes, rests, and dynamic markings.

51

poco f

cresc. poco a poco.

Ped. Inst: à vent.

Altos.

Ped.

Inst: à vent.

cresc. molto.

ff

Ped.

sf

Inst: à vent.

ff

Ped.

pp

Altos.

ppp

Basses.

2 Vns et 1 Velle dans la coulisse.

pp

Ped.

ALTO SOLO.

ppp

cresc.

dim.

p

dim.

ppp

dim.

Ped.

ppp

Ped.

pp

MD.

Ped.

Altos et Basses dans l'Orchestre.

ff

cresc.

ff

Ped.

L'alto TACET jusqu'à la fin.

First system of musical notation, piano introduction. It features a treble and bass staff with triplets and dynamic markings *f* and *sf*.

Second system of musical notation, piano introduction. It features a treble and bass staff with dynamic markings *sf*, *p cresc.*, and *f*. Instrument labels include "Inst: à C^{des}".

Third system of musical notation, piano introduction. It features a treble and bass staff with dynamic markings *f*, *sf*, and *f*. Instrument labels include "Inst: à Cordes" and "Inst: à vent et Cors."

Fourth system of musical notation, piano introduction. It features a treble and bass staff with dynamic markings *f* and *sf*. Instrument labels include "Tous les Inst: à vent et en cuivre" and "Inst: à Cordes".

Fifth system of musical notation, piano introduction. It features a treble and bass staff with dynamic markings *f* and *fff*. Instrument labels include "Inst: à vent et Cors" and "Inst: à Cordes".

Sixth system of musical notation, piano introduction. It features a treble and bass staff with dynamic markings *f* and *fff*. Instrument labels include "Inst: à vent" and "Inst: à C^{des}".

ff Inst: à vent et en cuivre.

Inst: à C^{des}

Inst: à vent et en cuivre.

Inst: à cordes.

Inst: à vent et en cuivre.

8

ff

ff

Ped.

cresc.

ff

Ped.

ff

Ped.

Ped.

33839



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM

1996 JÚN - 4.



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM

38390/3 3839

cor l'ontou balolhe

HAROLD EN ITALIE

Symphonie en quatre parties.

Partition de Piano
de

F. LISZT.

97 1

HAROLD AUX MONTAGNES

SCÈNE DE MÉLANCOLIE, DE BONHEUR ET DE JOIE.

HECTOR BERLIOZ

Op. 16



Adagio. (♩ = 76 du métr. de Maëlzell)

ALTO. (8^{va}) (8^{va}) Solo. *espress. e largamente*

(Piano) *ff* *mf*

aussi doux que possible; presque rien. *ppp*

p cresc. *sf* *dimin.* *pp* *cresc.* *sf*

un peu retenu *un peu retenu.*

1^o tempo *pp* *dim.* *ppp*

A

mf *pp* *cresc.* *mf* *sf*

Tutti *sf* *p* *cresc. molto* *tenu.* **Allegro** (104-112)

cresc. poco a poco. *p* *ff*

B

12 *8* *Solo* *ff*

ff *espress.* *cresc. molto.* *riten.* *sf* *1. T.*

sf *espress. dimin.*

Solo. *p* *f* *f*

mf

3

This image shows a page of musical notation, likely for a piano piece. The notation is written on multiple staves, featuring various musical symbols such as notes, rests, and dynamic markings. The page includes a large watermark reading "ZENAKADÉMIA" and "LIBRUM".

The musical notation includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *cresc. poco a poco* (crescendo a little by little). The notation also includes various musical symbols such as notes, rests, and accidentals.

The page is divided into sections by large letters: **C**, **D**, **E**, and **G**. The notation includes various musical symbols such as notes, rests, and accidentals.

ALTO.

mf

p cresc.

ff

mf

pp (Piano)

Un peu plus vite. Encore un peu plus vite

p

mf

mf

cresc.

a poco a poco

ff

sf

sf

sf

fff

ALTO.

5

animez encore.

mf cresc.

ff

f

f

f

f

6 L 1 (Piano)

dimio.

p

f

p

P sans presser.

1

3 2

5 (168 = .)

ff

ff

MARCHE DE PÉLERINS

CHANTANT LA PRIÈRE DU SOIR.

Il faut observer un *crescendo* extrêmement ménagé depuis la lettre A jusqu'à la lettre F où le *forte* doit se faire sentir complètement pour la 1^{re} fois, et observant la progression inverse, aller en diminuant graduellement depuis la lettre F jusqu'à la fin, de manière cependant à atteindre le *pianissimo général* dès la lettre K.

Allegretto. (96 = $\frac{1}{15}$)

A 20

B 10

C 10

Canto.

(Piano)

D Thème de l'Adagio.

mf

1

1

sf

4 E 20 F 5 (Piano)

f *pp*

Le *diminuendo* commence ici, mais il

ne doit devenir apparent qu'à la lettre G.

f

2

mf

G

poco sf



sal ponticello. ALTO *arpeggiato.*

p

cresc. poco. *f* *p* *cresc. molto.* *f*

dim. p ppp

6 2 6 39

ppp (Piano.)

1 *ppp* (Piano) *pp* *sostenuto perdendo.* (Son harmonique.)

arpeggiato. *pppp*

ALTO
N° 3
SÉRÉNADE

D'UN MONTAGNARD DES ABRUZZES A SA MAÎTRESSE.

Allegro assai (138 = ♩.) (Piano) *mf*

Allegretto (69 = ♩.)
Une mesure de ce mouvement équivaut à 2 du mouvement précédent.

21 A 6

(Piano) *p*

Thème de l'Adagio.

p *espress.*

mf double corde

1

poco f

ALTO

9

leggeramente.
P
f
cresc.

All.^o assai (138 = ♩) (Piano)
f
mf
mf

Allegretto (169 = ♩)
moitié moins vite
(Piano)
p

dim. poco a poco

perdendosi -

dimin. - *pp*

con sordini *ppp*

un poco rit.

TC 4

ORGIE DE BRIGANDS

SOUVENIRS DES SCÈNES PRÉCÉDENTES.

All.^o frenetico (104 = ♩)

Adagio (Souvenir de l'Introduction)

10

(Piano) *p* *8^a bassa* *f*

espress. *poco f*

All.^o 1.^o Tempo

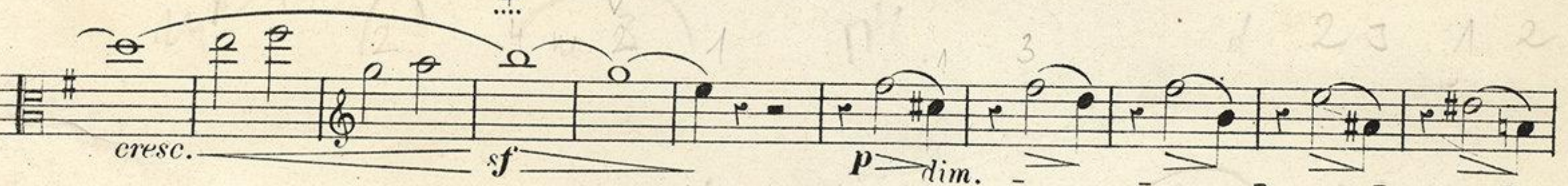
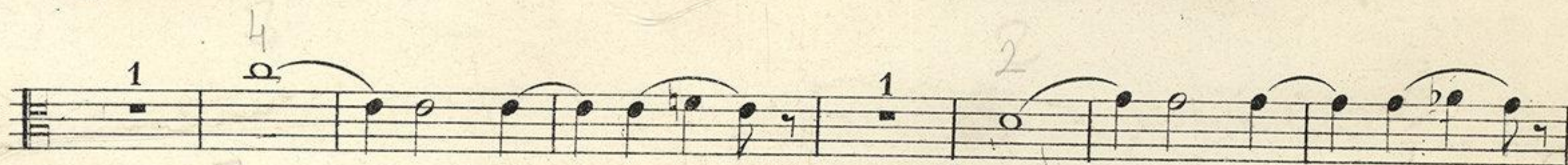
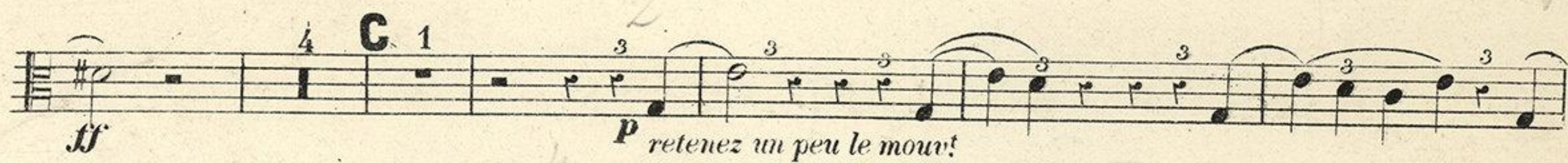
10 (Piano.) *B* *f* 12

Même mouv!

P Souvenir de la Marche des Pèlerins

Même valeur de mesure

P Souvenir de la Sérénade du Montagnard.





ZENEAKADÉMIA

LISZT MÚZEUM