

B 784/362

ALBUM D'UN VOYAGEUR.

COMPOSITIONS

POUR LE

PIANO

PAR

F. LISZT.

1^{re} Année. **SUISSE.** Cahier /

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Vienne, chez Tobie Haslinger,

Marchand de Musique de la Cour Impér. et Royale

(Graben No. 618).

KAPATÓ PESTEN KORONA UTCZA 1^{sz}.
TÁBORSZKY ÉS PARSCH
NEMZETI ZEHEMÜ-KERESKEDESEBEN.



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(5)

I.

SULYOK YLDA

IMPRESSIONS ET POÉSIES.

8201-6.

KAPHATÓ PESTEN KORONA UTCZA 1st
TÁBORSZKY & PARSCH
NEMZETI ZENEMŰ-KERESKEDESEBEN.

ADLY YLDA



JMPRESSIONS ET POËSIES.

SULYOK YLDA

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pour le

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par

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N^o 8213.

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\$ 3. 8. gr.

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Graben N^o 618.

Paris,
chez Bern. Lotté.

Bâle,
chez C. Knap.

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chez Nov. & Livona.

ADLY K0YJUS





B 781/362

I.

LYON.

SULYOK YLDA

Allegro
eroico.

*) Les lignes doubles  indiquent les *crescendo* de mouvement
Les lignes simples  indiquent les *decrecendo* de mouvement
Les  marquent les points de suspension moindres que les 

(S201.)

8

tremolando.

Ped.

Ped.

loco. ten.

sf

Ped.

Ped.

loco. ten.

sf

Ped.

Ped.

loco.

sf

Ped.

Ped.

Ped.

8

loco.

ten.

tr

martellato.

Ped.

SHYOK YILDA

marcato.

rinforz.

ten.

sf

sf

sf

sf

un poco ritenuto il tempo.

ff

Ped.

Ped.

rinforz.

pesante.

sf

tr

meno forte ma sempre marcato la melodia.

mf

molto rinforz.

(13.)

espressivo dolente. *poco ritard.*

Ped. *Ped.*

sotto voce lugubre. *poco a poco*

Ped.

ritenuto molto espressivo. *smorzando.* *lento.* *agitato.*

3 3 3 3

poco a poco accelerando.

sempre più cresc. ed agitato.

Piano a 6 8^{va}.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, rhythmic texture with many sixteenth notes. Pedal markings are present: "Ped." at the beginning of the first measure, and "Ped." with a diamond symbol at the end of the first, second, third, and fourth measures.

Second system of musical notation. The first measure is marked "tutta forza." Pedal markings include "Ped." at the start, and "Ped." with a diamond symbol at the end of the first and second measures.

Third system of musical notation. It features several measures with triplets (indicated by a "3" above the notes) and "loco." markings. Pedal markings include "Ped." at the start, and "Ped." with a diamond symbol at the end of the first, second, third, fourth, and fifth measures.

Fourth system of musical notation. It includes "loco." markings and a section marked "sf martellato." Pedal markings include "Ped." at the start, and "Ped." with a diamond symbol at the end of the first and second measures.

Fifth system of musical notation. It begins with "sf" and includes a section marked "fff marcatoissimo il Tema." Pedal markings include "Ped." at the start, and "Ped." with a diamond symbol at the end of the first, second, and third measures.

(17.)

loco.

9

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains a melodic line with many beamed eighth notes. The bass staff contains a bass clef and a bass line with many beamed eighth notes. Pedal markings 'Ped.' are present in both staves. Dynamics include 'rinforz.' and 'Ped.' with a circled cross symbol. The system ends with a dynamic marking of 'sf'.

Second system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with many beamed eighth notes. The bass staff contains a bass line with many beamed eighth notes. Pedal markings 'Ped.' are present in both staves. Dynamics include 'rinforz.' and 'Ped.' with a circled cross symbol. The system ends with a dynamic marking of 'Ped.'.

Third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains a melodic line with many beamed eighth notes. The bass staff contains a bass line with many beamed eighth notes. Pedal markings 'Ped.' are present in both staves. Dynamics include 'rinforz. molto.' and 'Ped.' with a circled cross symbol. The system ends with a dynamic marking of 'Ped.'.

Fourth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains a melodic line with many beamed eighth notes. The bass staff contains a bass line with many beamed eighth notes. Pedal markings 'Ped.' are present in both staves. Dynamics include 'rinforz.' and 'Ped.' with a circled cross symbol. The system ends with a dynamic marking of 'rinforz.'.

Fifth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains a melodic line with many beamed eighth notes. The bass staff contains a bass line with many beamed eighth notes. Pedal markings 'Ped.' are present in both staves. Dynamics include 'tremolando.', 'Ped.', and 'Ped.' with a circled cross symbol. The system ends with a dynamic marking of 'Ped.'.

8

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

loco.

8

P sotto voce.
Ped.

Ped. *cresc.* *Ped.* *Ped.* *Ped.*

3° basso

molto cresc. *rinforz.* *loco.*

8

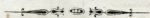
The musical score consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes two pedal markings (*Ped.*) with circled cross symbols. The second system features a crescendo (*cresc.*), a tempo change to *molto*, and an *accelerando* instruction. The third system is marked *il tempo.* and *ff tremolando.*. The fourth system includes a *toco.* marking, a *ff marcato.* instruction, and a *f* dynamic. The fifth system concludes with a *ten.* marking, a *ff Ped.* instruction, and a *Ped. ten.* instruction. The piece ends with a double bar line and a fermata.

..... thy contrasted lake,
With the wild world I dwell in, is a thing,
Which warns me, with its stillness, to forsake
Earth's troubled waters for a purer spring.

(Lord Byron. Childe Harold.)

2.

LE LAC DE WALLENSTADT.



Andante
placido.

cantabile.

Ped. *dolce.* *Ped.* *Ped.* *Ped.*

pp dolcissimo egualmente.

1 1 2 1 1

SÜLYÜK YLDA

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

sempre dolce. *Ped.* *Ped.* *Ped.*

Ped.

(S 202.)

Ped.

Ped.

Ped.

un poco marcato.

sempre dolcissimo.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

poco crescendo.

Ped.

8

Ped.

perendosi.

un poco più animato loco. il tempo.

più forte la mano destra.

SULYOK YLDA

loco.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. smorzando.

sempre dolcissimo. Ped. Ped. Ped. Ped.

loco. Ped. Ped. mancando.

à Ferdinand Denis.

(29.)

In säuselnder Kühle
Beginnen die Spiele
Der jungen Natur
(Schiller.)

AU BORD D'UNE SOURCE.

Allegretto.

legato.

dolce con grazia.

Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕

pp

SULYOK YLDA

Ped. simile.

poco a poco cresc.



First system of musical notation. The right hand features a melodic line with grace notes and a triplet of eighth notes marked *loco.* The left hand plays a rhythmic accompaniment. The instruction *poco rinf.* is written below the right hand.

Second system of musical notation. The right hand has a dense texture of chords and sixteenth notes, marked *velocissimo.* and *rinf.* The left hand continues with a rhythmic accompaniment.

Third system of musical notation. The right hand features a melodic line with grace notes and triplet eighth notes marked *loco.* The left hand has a rhythmic accompaniment. The instruction *dolce.* is written below the right hand.

Fourth system of musical notation. The right hand has a melodic line with grace notes and triplet eighth notes marked *loco.* The left hand has a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with grace notes and triplet eighth notes marked *loco.* The left hand has a rhythmic accompaniment. The instruction *dolce armonioso.* is written below the right hand.

8^{va} loco. 8^{va} loco. 8^{va} (31) loco. 8^{va} loco. 8^{va} loco. 8^{va} loco. 8^{va}

poco cresc.

8^{va} loco.

8^{va} *pp* *delicatamente.*

SULYOK YLDA

8^{va} *loco.* *sempre più piano*

8^{va} *loco.* *pp* *poco animato il tempo.*

Ped.

dolce.
senza Pedale.

sempre dolcissimo.
loco.
poco rallentando.

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

Ped. simile.
loco.
cresc.

rinforz. e acceler.
loco.
rinforz.

martellato.

sempre più forte.

Animato.
(tres misure')

mf

SULYOK YLDA

forte, ben marcato.

sempre più forte ed animato.

marcato.

8 *loco.* 8 *loco.*

rinforz.

pesante.

dim. *loco.* *loco.* 8

dolce armonioso.

Ped. *Ped.* *Ped.* *Ped. simile*

8 *loco.* 8 *loco.* 8

diminuendo.

8 *loco.*

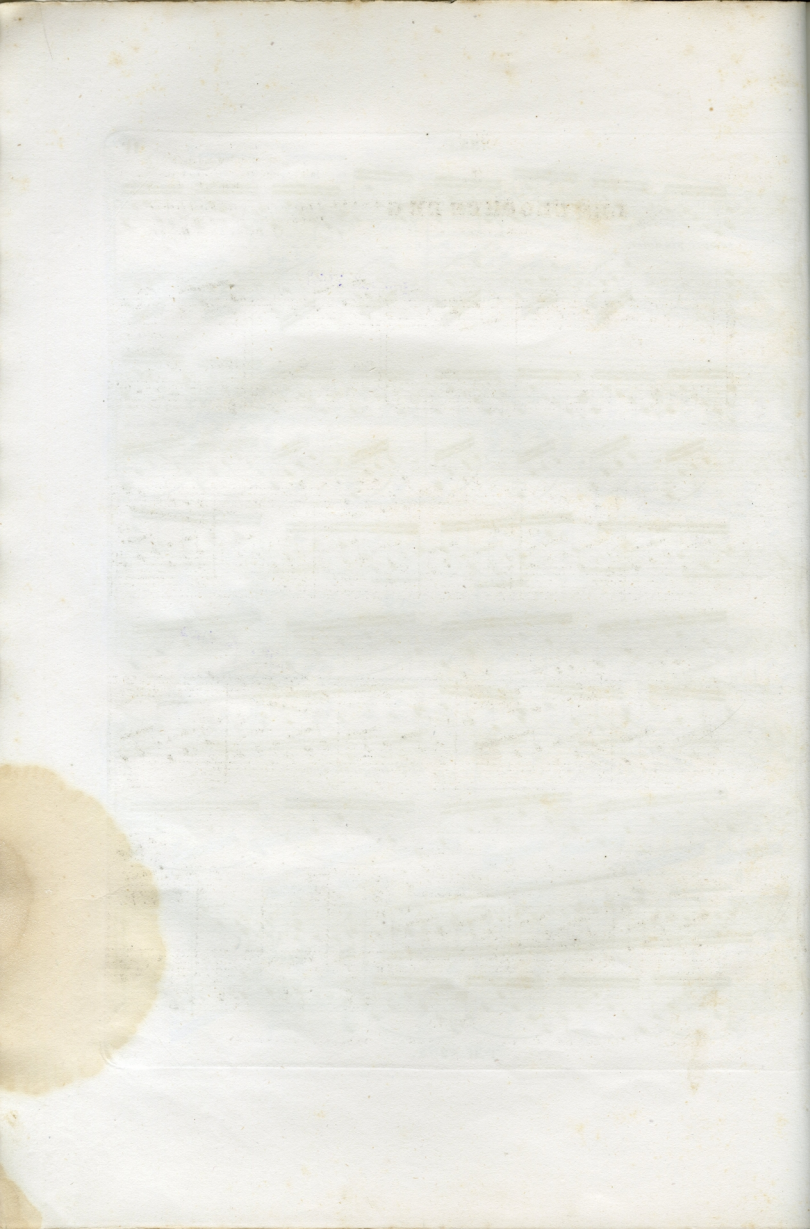
8 *loco.*

sempre piu dolce.

ppp leggerissimo.

loco.

ritenuto.



First system of musical notation. The right hand (treble clef) plays a melodic line with some grace notes. The left hand (bass clef) plays a rhythmic accompaniment. Pedal markings are present: "Ped." with a circled cross symbol. A dynamic marking of *fff* is shown in the right hand.

Second system of musical notation. The right hand continues with a melodic line. The left hand has a more active accompaniment. Pedal markings are present: "Ped." with a circled cross symbol. Dynamic markings include *sempre fff* and *semplice.*

Third system of musical notation. The right hand has a more complex melodic line. The left hand accompaniment is also more active. Pedal markings are present: "Ped." with a circled cross symbol. A dynamic marking of *poco cresc.* is shown.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is active. Pedal markings are present: "Ped." with a circled cross symbol. A dynamic marking of *luc.* is shown.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is active. Pedal markings are present: "Ped." with a circled cross symbol. Dynamic markings include *sempre dolce.* and *poco rit.*

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and chords. A *poco cresc.* marking is present in the right-hand part.

Second system of musical notation. Includes the handwritten annotation "SULYOK YLDA" in blue ink above the treble staff. Performance instructions include "sans marquer les syncopes. *maia gauche.* sempre legatissimo. un poco agitato." and a *Ped.* marking.

Third system of musical notation, continuing the complex rhythmic and harmonic texture with *Ped.* markings.

Fourth system of musical notation, featuring *poco a poco più cresc.* and *ed appassionato.* markings, along with *Ped.* markings.

Fifth system of musical notation, including *agitato assai.*, *rinforz.*, *loco. dim. subito. (Cloche)*, and *rallentando.* markings, with multiple *Ped.* markings.

First system of musical notation. The right hand plays a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of chords. The tempo/mood is marked *dolcissimo tranquillo.* and the dynamics are *pp*. The system concludes with the instruction *perdendosi.*

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features a *Ped.* (pedal) marking. The mood is *sempre dolcissimo.*

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes a *Ped.* marking.

Fourth system of musical notation. The right hand features a complex, rapid melodic passage. The left hand accompaniment includes a *Ped.* marking.

Fifth system of musical notation. The right hand has a melodic line that tapers off, marked *morendo.* The left hand accompaniment includes a *poco ritentto.* marking. The system ends with *pp dolcissimo.* and *espressivo*.

amorosamente.

Ped.

loco.
diminuendo.
sempre pp

Cloche.
Ped.
Cloche.

affretando. Ped. Cloche cresc. Ped. Ped.

Ped. loco. molto espressivo. Ped. accelerando il tempo.

Ped. Ped. Ped.

Ped. sempre più crescendo ed accelerando. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

molto animato il tempo.

(45.)

7

f energico. cresc.
Ped. Ped.
loco.
precipitato.

Allegro appassionato.

p dolce.
Ped.

SULYOK YLDA

Ped.
Ped.

Cloche.
Ped.
cresc.
rinforz.
Ped.

loco.
Ped. ff
Ped.
Ped.
Ped.

The first system of music consists of five measures. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with eighth notes. Pedal markings are present in measures 1, 3, and 5.

The second system contains five measures. The right hand begins with a *leggerissimo* marking and a *loco* section indicated by a dotted line. The left hand continues with eighth-note accompaniment. Pedal markings are used in measures 8 and 10.

The third system spans five measures. The right hand has a more complex melodic texture with many slurs. The left hand accompaniment remains consistent. A *sempre leggerissimo* marking is placed over the right hand in measure 15. Pedal markings are in measures 12 and 15.

The fourth system covers five measures. The right hand features a very dense, rapid melodic passage. The left hand accompaniment is simpler. A *Ped.* marking is present in measure 16.

The fifth system consists of five measures. The right hand has a *cantando espressivo* marking and a very dense, rapid melodic line. The left hand accompaniment is sparse. Pedal markings are in measures 23 and 25.

System 1: Treble clef with a complex melodic line featuring many slurs and ornaments. Bass clef with a simple accompaniment of quarter notes and chords.

System 2: Treble clef with a melodic line marked *laco.* Bass clef with a simple accompaniment.

System 3: Treble clef with a melodic line marked *laco.* Bass clef with a simple accompaniment. Pedal markings are present. *un poco rinforz.* is written below the bass line.

System 4: Treble clef with a melodic line marked *laco.* Bass clef with a simple accompaniment. Pedal markings are present. *poco rinforz.* is written below the bass line.

System 5: Treble clef with a melodic line marked *laco.* Bass clef with a simple accompaniment. Pedal markings are present. *poco rinforz.* is written below the bass line.

delicatamente poco a poco rallentando. *loco.*

Ped. *Ped.* *Ped.*

come prima.

rit. *smorzando.* *Ped.*

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

poco cresc. *loco.*

Ped. *Ped.* *Ped.*

dimin. *ppp sans presser.*

SULYOK YLDA

8

dolcissimo.

loco.

8

sempre dolcissimo.

perdendosi.

Ped.

8

rallentando.

loco.

Lento.

pp

Ped.

Ped.

SULYOK I L D A

4.

VALLEE D'OBERMANN.

Que veux - je? que suis - je? que demander à la nature? Toute cause est invisible, toute fin trompeuse; toute forme change; toute durée s'épuise: je sens, j'existe pour me consumer en desirs indomptables, pour m'abreuver de la séduction d'un monde fantastique, pour rester atterré de sa voluptueuse erreur.

(Obermann - Lettre 53.)

Indicible sensibilité, charme et tourment de nos vaines années; vaste conscience d'une nature partout accablante et partout impénétrable, passion universelle, indifférence, sagesse avancée, voluptueux abandon; tout ce qu'un cœur mortel peut contenir de besoins et d'ennuis profonds. J'ai tout senti, tout éprouvé dans cette nuit mémorable. J'ai fait un pas sinistre vers l'âge d'affaiblissement; j'ai dévoré dix années de ma vie.

(Lettre 4.)

SULICK LADA

(55.)

VALLÉE D'OBERMANN.

À Monsieur de Senzacourt.

pesante. *lugubre.*

Non troppo
Lento.

f *mp*

pesante. *mf* *long silence.* *marcato.* *Ped.*

10 *Ped.* *Ped.*

Ped. simile. *Ped.* *Ped.* *agitato ed acc.* *lento.*

6 *Ped.* *5* *sf*

(8204.)

Sostenuto.

avec un profond sentiment de tristesse.

rinf. Ped.

loco.

sempre sostenuto gli accompagnamenti.

loco.

dolce pianto.

poco rinforz.

poco rinforz.

cresc. ed un poco rallentando.

f molto agitato.

ritard.

rit...

T.H.S 204.

8 *loco.* 8 *loco.*

Ped. *Ped.* *Ped.*

più crescendo con agitazione

loco. 8

stringen-do. *con forza e passione.*

Ped. Portamente. *Ped.* *Ped.*

simile. 8 *loco.*

Ped. *Ped.* *Ped.*

rinforz. *dimin.*

radolcente.

Ped. *Ped.* *Ped.*

8 *loco.*

piano. *sempre più piano.*

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

ALTY KOTLER LTD.

un poco marcato.

estinto.

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

Recitativo. *Recitativo.* *accelerando.*

Lento. *sotto voce.* *rit.* *p*

appassionato. *stretto.* *stretto.*

Ped. *Ped.*

ritenuto.

-rit.

Ped. *un poco agitato.*

System 1: Treble and bass clefs. The bass line features a complex rhythmic pattern with many sixteenth notes.

Recitativo *sempre a capriccio.*

Ped. tremolando. *f marcato.* *diminuendo.*

System 2: Treble and bass clefs. The bass line has a tremolo effect. The treble line has a few notes with dynamic markings.

Ped.

System 3: Treble and bass clefs. The bass line has a tremolo effect. The treble line has a few notes with dynamic markings.

Ped. *f marcato.* *Ped.*

System 4: Treble and bass clefs. The bass line has a tremolo effect. The treble line has a few notes with dynamic markings.

Ped. accelerando. *loco.*

System 5: Treble and bass clefs. The bass line has a tremolo effect. The treble line has a few notes with dynamic markings.

Ped. Ped. Ped.

Ped. Ped. Ped.

SULYOK YLDA

Ped. Ped. cresc.

3 *marcatissimo* *loco.* *rit.*
molto rinforz. ed appassionato.
 Ped. Ped. Ped. Ped.
 cresc. ***fff***

tremolando. sempre sotto voce.
 Ped. Ped.
fff

Ped.
marcato espressivo.

Ped.
ff
b

ALJY X0YJUM

Ped.

Ped.
ff
dolce marcato.

Ped.
ff
f

rinforz.

Ped. *precipitato.*
rinforz.

accelerando il tempo.

Ped. *f*

rinforz.

Ped. *precipitato.* *agitato assai.*
rinforz. *f*

Ped. *sempre più forte.*

Ped.

8

sempre fff *Ped.* 12 *Ped.*

8

Ped. *Ped.*

SULYOK YLDA

8

marcatissimo. **Recitativo. 1**

sf *p*

Recitativo. 1

1 *appassionato.* *(a. capriccio.)* *ritard.* *lunga pausa.*

Come prima.

sostenuto.

Ped.

Ped.

loco.

Un poco più lento.

dolcissimo armonioso.

dolce espressivo il canto.

The image shows a page of musical notation for piano, consisting of six systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, slurs, and dynamic markings. The first system features a long, sweeping melodic line in the treble with a corresponding bass accompaniment. The second system continues this melodic line with some chromaticism. The third system introduces a 'Ped.' (pedal) marking in the bass staff. The fourth system shows a more complex texture with chords in the treble and a melodic line in the bass. The fifth system has 'Ped.' markings in both staves. The sixth system concludes with a final melodic flourish in the treble and a sustained bass line. The page is numbered '(67.)' at the top left and '15' at the top right.

Ped. *Ped.*

Ped. *Ped.*

Ped. *Ped.*

Ped. *Ped.* *Ped.*

cresc. *Ped.* *Ped.*

Ped. *retorcissimo.* *marcato ed*

loco. *retorcissimo.* *loco.* *Ped.* *espressivo il canto.*

loco. *loco.* *Ped.*

loco. *loco.* *rinforz.*

loco. *loco.* *rinforz.*

accelerando il tempo.

cresc.

loco.
molto.

ff
Ped.
f
loco.
Ped.
rinf.

cresc.
il più presto possibile. non troppo forte.
Ped
cresc.

Piano a 7 8^{ma}

rinforz.

energico sempre marcato il Tema.

rinforz.

loco.

vibrato.

Ped.

The musical score consists of four systems of staves. The first system has two staves (treble and bass clef) with a 'Piano a 7 8^{ma}' marking. The second system has two staves with 'loco.' and 'vibrato.' markings. The third system has two staves with 'f' and 'Ped.' markings. The fourth system has two staves with 'Ped.' markings. The score is heavily marked with 'rinforz.' and 'Ped.' (pedal) instructions, along with various rhythmic and dynamic notations.

8

loco.

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

8

loco.

Ped. *Ped.* *Ped.* *Ped. marcatissimo.* *Ped.*

marcatissimo.

Ped. *Ped.*

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

mf *con strepito.* *Ped.* *Ped.*

3^a bassa

Ped. Ped. Ped. Ped. Ped. Ped.

This system features a treble clef staff with a melodic line and a bass clef staff with a dense, rhythmic accompaniment. Pedal markings are placed between the staves. The key signature has two sharps (F# and C#).

8

martellato.

Ped. Ped. Ped. Ped.

rinforz.

loco.

This system continues the piece with a treble clef staff. The word "martellato" is written above the treble staff. The bass clef staff has a similar accompaniment. Pedal markings and dynamic markings like "rinforz." and "loco." are present.

8

3^a bassa

Ped. Ped. Ped. Ped.

rinforz.

loco.

This system features a treble clef staff. The bass clef staff is labeled "3^a bassa". Pedal markings and dynamic markings like "rinforz." and "loco." are present.

8

8^a Bassa

Ped. Ped. Ped. Ped.

loco.

This system features a treble clef staff. The bass clef staff is labeled "8^a Bassa". Pedal markings and the marking "loco." are present.

8^a Bassa

Ped. Ped. Ped. Ped.

f


This system features a bass clef staff labeled "8^a Bassa". Pedal markings and a dynamic marking "f" are present. The system ends with a double bar line.

[The text on this page is extremely faint and illegible due to fading and bleed-through from the reverse side. It appears to be organized into several columns and rows, possibly representing a table or a list of entries.]

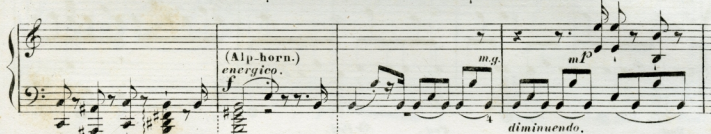
LA CHAPELLE DE GUILLAUME TELL.



**Allegro
moderato.**



marziale. *cresc.*



(Alp-horn.)
energico. *m.g.* *mp.*
diminuendo.

Piano à 6 8^{tes}.

main gauche.



marcato. *diminuendo.*



ten. *pp* *mar.*

(S205.)

Adagio. (L'istesso tempo mezzo più lento.)

sempre legato e dolce li

cato. *religioso.* *sostenuto ben pronunziato il canto.*

Ped. *⊕ Ped.* *⊕ Ped.* *⊕ Ped.* *Ped.* *⊕*

accompagnamenti.

Ped. *⊕* *Ped.* *⊕ Ped.* *⊕ Ped.* *⊕*

Ped. *⊕*

sempre arpeggiato. *Ped.* *⊕ Ped.* *⊕ Ped.* *⊕* *Ped.* *⊕*

cresc. *Ped.* *⊕ Ped.* *⊕ Ped.* *⊕ Ped.* *⊕*

molto espressivo.

(sans presser.)

Ped.

pp dolce.

tr

Ped.

p

8

Ped.

Ped.

Ped.

poco a

8

Ossia.

tremolando.

tr

8

poco accelerando e crescendo molto.

8

lento. marcato.

Ped.

8

f energico.

piu crescendo.

Ped.

Ped.

8 *molto animato il tempo.* *prestissimo.*

ff *tempestuoso.* *Ped.* *Ped.*

8 *ff* *ritardando.*

Ped. *Ped.*

8 *Tempo giusto (quasi Adagio)* *loco.* *Bis. (ad libitum)*

fff *sempre.*

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

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

loco.
meno forte.

tremolando.
rinforz.
Ped. rinforz.

Ped. ⊕ *Ped.* ⊕

Piano à 6 8^{va}.

rinforz.
Ped.

Ped. ⊕ *Ped.* ⊕

Ped. cresc. ⊕ *Ped.* ⊕ *Ped. decresc.* ⊕

main gauche.
poco a poco più diminuendo.
Ped.

Ped. ⊕

main gauche (S3.)

7

Ped.

main gauche.
Ped. sempre più diminuendo...

main droite.
poco rit. ff marcato

mf ff molto energico. Allegro risoluto.

8^{va} toco. 8^{va}
ff Ped. toco.

8^{va} bassa.

(56.)

6.

PSAUME
(DE L'ÉGLISE À GENÈVE.)

„Come un cerf brame après des
eaux courantes, ainsi mon âme
soupire après toi, o Dieu!
Mon âme a soif de Dieu, du
Dieu fort et vivant!“

(Psaume 52.)

Andante.

dolce, sotto voce.

largamente.

f

dolce, sotto voce.

dolce, sotto voce.

arpeggiato.

(5206.)

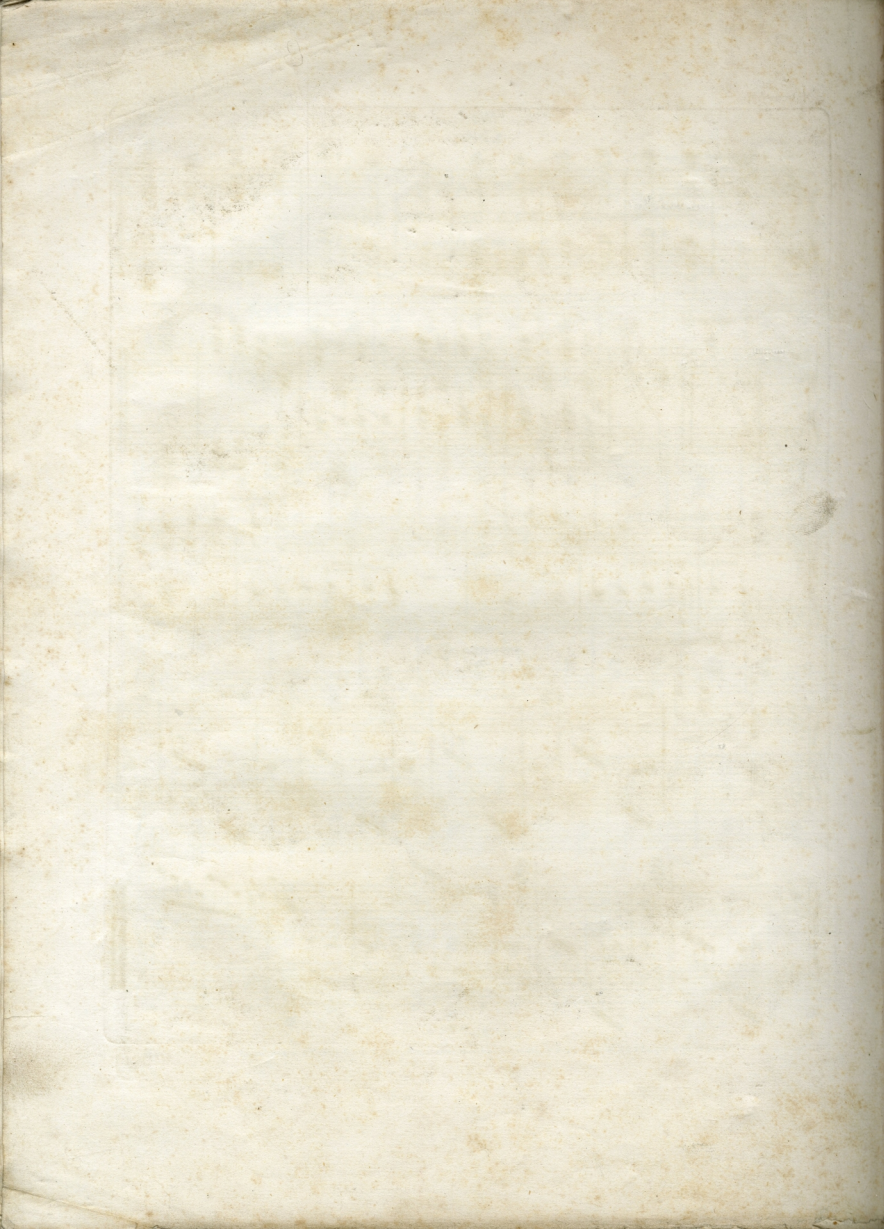
First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures. Performance instructions include *rinforz.* and *più cresc.* with a dashed line indicating the crescendo.

Second system of musical notation, featuring a grand staff. The right hand has a *maia gauche.* marking and a *m. g.* marking. The left hand has a *ff* marking and a *energico.* marking. Fingerings 51 and 52 are indicated. A first ending bracket is shown.

Third system of musical notation, featuring a grand staff. The right hand has a *un poco ritenuto.* marking. The left hand has a *molto espressivo.* marking. The music consists of chords and arpeggiated figures.

Fourth system of musical notation, featuring a grand staff. The right hand has a *loco.* marking and a first ending bracket. The left hand has a *Ped.* marking and a first ending bracket. The music consists of arpeggiated figures.

Fifth system of musical notation, featuring a grand staff. The right hand has a *loco.* marking and a first ending bracket. The left hand has a *Ped.* marking and a first ending bracket. The music consists of arpeggiated figures.





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| » 6. | — | (in D) | 10 ^{tes} — | 1 — |
| » 7. | — | (in C-moll) | 13 ^{tes} — | 1 — |
| » 8. | — | (in E) | 14 ^{tes} — | 1 — |
| » 9. | — | (in G) | 14 ^{tes} — | 1 — |
| » 10. | — | (in B) | 22 ^{tes} — | 1 30 |
| » 11. | — | (in As) | 26 ^{tes} — | 1 — |
| » 12. | — | (in Cis-moll) | 27 ^{tes} — | 1 — |
| » 13. | — | (in Es) | 27 ^{tes} — | 1 — |
| » 14. | — | (in D) | 28 ^{tes} — | 1 30 |
| » 15. | — | (in G) | 29 ^{tes} — | 1 15 |
| » 16. | — | (in D-moll) | 29 ^{tes} — | 1 15 |
| » 17. | — | (in Es) | 29 ^{tes} — | 1 15 |
| » 18. | — | (in G-moll) | 49 ^{tes} — | — 45 |
| » 19. | — | (in G) | 49 ^{tes} — | — 45 |
| » 20. | — | (in C) | 53 ^{tes} — | 2 — |
| » 21. | — | (in F) | 54 ^{tes} — | — 45 |
| » 22. | — | (in F-moll) | 57 ^{tes} — | 1 45 |
| » 23. | — | (in Fis) | 78 ^{tes} — | 1 — |
| » 24. | — | (in G) | 79 ^{tes} — | 1 — |
| » 25. | — | (in Es) | 81 ^{tes} — | 1 — |
| » 26. | — | (in E-moll) | 90 ^{tes} — | 1 — |
| » 27. | — | (in A) | 101 ^{tes} — | 1 15 |
| » 28. | — | (in E) | 109 ^{tes} — | 1 — |
| » 29. | — | (in As) | 110 ^{tes} — | 1 15 |
| » 30. | — | (in C-moll) | 111 ^{tes} — | 1 15 |

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|------|-----------|-------------|------------------------|------|
| » 2. | — | (in A-moll) | 23 ^{tes} — | 1 30 |
| » 3. | — | (in F) | 24 ^{tes} — | 1 30 |
| » 4. | — | (in A) | 30 ^{tes} — | 1 30 |
| » 5. | — | (in G) | 30 ^{tes} — | 1 30 |
| » 6. | — | (in C-moll) | 30 ^{tes} — | 2 30 |
| » 7. | — | (in A) | 47 ^{tes} — | 2 30 |
| » 8. | — | (in G) | 96 ^{tes} — | 2 30 |

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| Nr. | 1. Terzett | (in Es) | 1 ^{tes} Werk | C. M. fl. kr. |
|------|-----------------|-------------|-----------------------|---------------|
| » 2. | — | (in G) | 1 ^{tes} — | 2 — |
| » 3. | — | (in C-moll) | 1 ^{tes} — | 2 — |
| » 4. | — | (in B) | 11 ^{tes} — | 1 30 |
| » 5. | Grosses Terzett | (in B) | 97 ^{tes} — | 5 — |

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| Nr. | 1. Quartett | (in Es) | 16 ^{tes} Werk | C. M. fl. kr. |
|-----|-------------|---------|------------------------|---------------|
| — | — | — | — | 2 30 |

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|-----|-------------|---------|------------------------|---------------|
| — | — | — | — | 2 30 |

Terzetten

für Violine, Viola und Violoncello.

| Nr. | 1. Terzett | (in Es) | 3 ^{tes} Werk | C. M. fl. kr. |
|------|------------|-------------|-----------------------|---------------|
| » 2. | — | (in G) | 9 ^{tes} — | 1 30 |
| » 3. | — | (in D) | 9 ^{tes} — | 1 30 |
| » 4. | — | (in C-moll) | 9 ^{tes} — | 1 30 |

Quartetten

für 2 Violinen, Viola und Violoncello.

| Nr. | 1. Quartett | (in F) | 18 ^{tes} Werk | C. M. fl. kr. |
|-------|-------------|-------------|------------------------|---------------|
| » 2. | — | (in G) | 18 ^{tes} — | 2 — |
| » 3. | — | (in D) | 18 ^{tes} — | 2 — |
| » 4. | — | (in C-moll) | 18 ^{tes} — | 2 — |
| » 5. | — | (in A) | 18 ^{tes} — | 2 — |
| » 6. | — | (in B) | 18 ^{tes} — | 2 — |
| » 7. | — | (in F) | 59 ^{tes} — | 2 30 |
| » 8. | — | (in E-moll) | 59 ^{tes} — | 2 30 |
| » 9. | — | (in C) | 59 ^{tes} — | 2 30 |
| » 10. | — | (in F-moll) | 95 ^{tes} — | 2 — |
| » 11. | — | (in B) | 130 ^{tes} — | 3 — |

