

W. NIEMANN

AUS
EINEM ALTEN
PATRIZIERHAUSE

EIN ZYKLUS NACH THOMAS MANNS

„BUDDENBROOKS“

FÜR KLAVIER ZU ZWEI HÄNDEN

OPUS 121

EIGENTUM DES VERLEGERS · AUFFÜHRUNGSRECHT VORBEHALTEN

F. P E T E R S · L E I P Z I G

ZUM GELEIT

Das alte Patrizierhaus der „Buddenbrooks“ von Thomas Mann mit der mächtigen Diele im norddeutschen Lübeck ist Ausdruck, Blüte und Wahrzeichen der deutschen, im besonderen hanseatischen Bürgerkultur des 19. Jahrhunderts. Allein um ihre musikalische Verklärung, nicht etwa um irgend etwas „Literarisches“ oder gar „Politisches“, ging es dem Tondichter. Er will durch seine Töne einzig der Gegenwart zeigen, welche unersetzlichen inneren seelischen Werte diese alte, mit allen Nationen freundschaftlich verbundene bürgerliche Kultur in sich barg. Im besonderen aber bildet dieses Werk mit den Zyklen „Hamburg“ (op. 107) und „Phantasien im Bremer Ratskeller“ (op. 113) sein heimatliches „Hanseatisches Triptychon“ für Klavier.

INTRODUCTORY REMARKS

Thomas Mann's novel, "The Buddenbrooks", with its portrayal of the old patrician's home in Luebeck with its gigantic entrance-hall is a symbol of this prosperous time and truly reflects German Hanseatic Culture of the 19th century. The composer has been primarily concerned with the musical glorification of this age and not, as might be supposed, with any literary or political reflection of the same. He has endeavoured to express in music the characteristic atmosphere and sentiments of this period and to depict or paint a sound-picture of this old civilian caste, whose relations with foreigners were always of such a friendly nature. In common with the "Hamburg" (op. 107) cycle of pieces and the "Phantasies of the Bremen Ratskeller" (op. 113) this work can be said to conclude a volume in three parts suggesting a "Hanseatic Triptychon" for Pianoforte.

INTRODUCTION

C'est à Lubeck, dans l'Allemagne du nord que s'élève la vieille maison patricienne des Buddenbrooks, si caractéristique avec son grand vestibule central. Le grand romancier Thomas Mann en a fait le monument de la culture bourgeoise hanséatique du 19^e siècle. En s'inspirant de ce thème, le compositeur négligea tout ce qui était politique en littérature. Il ne chercha que la personnification musicale de cette époque. Il a voulu montrer à la nouvelle génération les profondes et indestructibles richesses de cette culture bourgeoise qui n'excluait point les relations amicales avec toutes les autres nations. Cette œuvre forme avec les cycles «Hambourg» (op. 107) et «Fantaisies dans le Ratskeller de Brême» (op. 113) un «tryptique hanséatique» pour piano. Il fut inspiré au compositeur par sa patrie même.

I N H A L T

CONTENTS / TABLE

	Pag.
1. „Dominus providebit“ (Intrada)	4
2. Im Garten (Bucolica) In the Garden (Bucolica) Au jardin (Bucolica)	6
3. Kindertanz (Im englischen Volkston) Children's Dance Danse enfantine	9
4. Ein altes Flötenstück (Loure) ... An old Piece for the Flute (Loure) Un vieil air de flûte (Loure) . . .	13
5. Der blaue Saal (Sarabande) The Blue Hall (Sarabande) Le salon bleu (Sarabande)	15
6. Das charmante Festgedicht (Sonett) A charming Sonnet De jolis vers pour une fête (Sonnet)	18
7. Das gelbe Zimmer (Idylle) The Yellow Room (Idyl) La chambre jaune (Idylle)	22
8. Die flotte Equipage The speedy Conveyance L'élégant équipage	25
9. Das Ende (Trauermusik) The End (Funeral Music) La fin (Musique funèbre)	31

An Thomas Mann

„Im Winter 1682 ist es fertig geworden.“ | „It was completed in the winter of 1682.“ | „Elle fut terminée en l'hiver 1682.“

„Dominus providebit“^{*)}

(Intrada)

Moderato e solenne (M.M. $\text{♩} = 66$)

Walter Niemann, Op. 121

Mit frommer Festigkeit und festlichem Bläserklang
 With pious determination and festive sound of trumpets
 Avec une pieuse assurance et une sonorité pareille à une fanfare

1

mf *mp non legato*

mf *mp*

un poco più animando, ma sempre poco largamente

mf ma sonore *più f*

marc. *f* *marc.*

lento *Tempo I*

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and dynamics, including *mf* and *ff*. The lower staff provides a harmonic accompaniment with chords and some melodic fragments. Performance markings include accents and dynamic changes.

mp *mf*

The second system continues the musical piece. It features a more active melodic line in the upper staff with slurs and accents. The lower staff maintains a steady accompaniment. Dynamics range from *mp* to *mf*.

mp *ten.* *un poco marc.* *f*

The third system shows a change in tempo and dynamics. The upper staff has a more sustained melodic line, while the lower staff accompaniment becomes more rhythmic. Dynamics include *mp*, *ten.*, *un poco marc.*, and *f*.

largamente *f marc.*

The fourth system is marked *largamente* (largely). The upper staff has a very slow, spacious melodic line with long slurs. The lower staff accompaniment is also slow and features *f marc.* (forte marcato) dynamics.

lento *allarg.* *ff* *R.H.*

The fifth and final system on the page. It begins with *lento* and *allarg.* (allargando) markings. The upper staff has a melodic line with a final flourish. The lower staff accompaniment concludes with a final chord. Dynamics include *ff* and a specific instruction for the right hand (*R.H.*).

„Das Stadtgärtchen lag mit symmetrisch angelegten Wegen und Beeten bunt und reinlich in der Nachmittagssonne.“

“The little front-garden with its symmetry of paths and gaiety of flower-beds lay bathed in the midday sunshine.”

„Le soleil d'après-midi baignait de ses rayons le jardinet aux chemins symétriques et aux plates bandes multicolores.“

Im Garten

In the Garden / Au jardin

(Bucolica)

Andantino mosso, quasi un poco Allegretto amabile (M.M. ♩ = 100)

hell und sonnig
bright and sunny — clair et ensoleillé

2

p dolce
p
L.H.
mp

espr.
più cresc.

animato
poco string.
mf
rall.
mp

poco sosten. e tranquillo *rall.* *a tempo (poco animato)*

p *più p* *pp* *mp e sonore*

Ⓣ Ⓣ Ⓣ Ⓣ Ⓣ *

sost. espr. *poco sost.*

mp *p* *mp* *p*

Ⓣ * Ⓣ (Ⓣ) Ⓣ* Ⓣ (Ⓣ) Ⓣ* Ⓣ (Ⓣ) *

sost. espr.

pp *mp* *p* *mp*

più rinforzando

Ⓣ * Ⓣ (Ⓣ) Ⓣ * Ⓣ (Ⓣ) Ⓣ* Ⓣ (Ⓣ)

poco sost. *a tempo, poco sosten. e tranquillo*

mp *p* *mp*

Ⓣ* Ⓣ (Ⓣ) Ⓣ* Ⓣ (Ⓣ) (Ⓣ) Ⓣ* Ⓣ (Ⓣ) (Ⓣ) *

rall. *molto*

mp *dimin.* *p* *poco a poco* *molto*

Ⓣ (Ⓣ) * Ⓣ (Ⓣ) * Ⓣ (Ⓣ) * Ⓣ (Ⓣ)

a tempo dolce
pp
pp
mp L.H.
 Musical notation for the first system, including treble and bass staves with dynamic markings and fingerings.

sost.
animato
poco string.
mf
 Musical notation for the second system, including treble and bass staves with dynamic markings and fingerings.

rall.
poco sosten. e tranquillo
mp
p
 Musical notation for the third system, including treble and bass staves with dynamic markings and fingerings.

dimin. poco a poco
rall.
 Musical notation for the fourth system, including treble and bass staves with dynamic markings and fingerings.

a tempo, ma più lento
dolce espr.
ten.
pp
pp
mp
rall.
smorz.
 Musical notation for the fifth system, including treble and bass staves with dynamic markings and fingerings.

„Die Kinder hatten ihren Lieblings-Nach- | „The children had eaten their favourite | „Les enfants avaient eu leur dessert
 tisch, den brennenden Plumpudding bekom- dish; a plum-pudding, all aight!“ favori: un plumpudding tout brûlant!“
 men.“

Kindertanz

(Im englischen Volkston)

Children's Dance / Danse enfantine

(in the English folk-tune idiom)

(dans le style populaire anglais)

Moderato, ma giocoso e capriccioso (M. M. ♩ = 88)

mp *stacc.* 1 *più p*

animato e scherz. (♩ = 96)

mp *p* *cresc.* *sopra R.H.*

più scherz. *più p* *cresc. R.H.*

più sost. e rall. *mf* *sf* *più f* *sf* *f* *ff*

The musical score is written for piano and right-hand accompaniment. It consists of four systems of music. The first system is marked 'Moderato, ma giocoso e capriccioso' with a tempo of quarter note = 88. It features a melody in the treble clef and a bass line in the bass clef. Dynamics include 'mp' and 'più p'. The second system is marked 'animato e scherz.' with a tempo of quarter note = 96. It includes a 'cresc.' marking and 'sopra R.H.' indicating a melodic line above the right hand. The third system continues the 'più scherz.' character with 'più p' and 'cresc. R.H.' markings. The fourth system is marked 'più sost. e rall.' and features a dynamic progression from 'mf' to 'ff'.

a tempo, animato *rubato* *rall.*

mf

③ (③) ③ ③ * ③ *

TRIO. Hornpipe *
Marcato con anima (♩ = 126 - 132)

mp

③ * ③ * ③ * ③ *

mf

③ * ③ * ③ * ③ *

mp marc. *f* *piu p*

③ * ③ *

marc. *mf*

③ * ③ *

*) Altenglischer Matrosentanz

*) English Hornpipe (Sailor's dance)

*) Vieille danse anglaise de matelots

First system of musical notation. The right hand (RH) plays a melodic line with slurs and accents. The left hand (LH) plays a bass line with slurs and accents. The key signature has two sharps (F# and C#). The dynamic marking is *[piu p.]*. There are asterisks under the first and third measures of both hands.

Second system of musical notation. The right hand (RH) continues the melodic line. The left hand (LH) continues the bass line. The dynamic marking is *piu f* followed by *[piu p.]*. There are asterisks under the first and third measures of both hands.

Third system of musical notation. The right hand (RH) features a triplet of eighth notes marked *con fuoco* and a triplet of quarter notes. The left hand (LH) plays a steady bass line. The dynamic marking is *f marc. e poco pesante*. There are asterisks under the first and third measures of both hands.

Fourth system of musical notation. The right hand (RH) has a melodic line with slurs and accents. The left hand (LH) has a bass line with slurs and accents. The dynamic marking is *f*. There are asterisks under the first and third measures of both hands. The system ends with a double bar line.

Fifth system of musical notation. The right hand (RH) starts with a melodic line marked *f¹ R.H.*. The left hand (LH) has a bass line marked *f⁵ L.H.*. The system includes dynamic markings *sf* and *sf* with accents. There are asterisks under the first and third measures of both hands. The system ends with a double bar line.

Tempo I

mp *stacc.* *più p*

animato e scherz. *mp* *p* *cresc. sopra R. H.*

più scherz. *più p* *cresc. R. H.*

più sost. e rall. *mf* *f* *più f* *sf* *f* *ff*

a tempo, animato *rubato* *rall.* *lento* *rall.* *dolce*

mf *p* *mp* *pp*

mf *f* *più f* *sf* *f* *ff*

mf *p* *mp* *pp*

mf *f* *più f* *sf* *f* *ff*

mf *p* *mp* *pp*

„...dem kleinen Harmonium gegenüber, auf dessen Deckel ein Flötenbehälter lag“

...“opposite the small harmonium, upon which there lay a flute=case”

„vis-à-vis du petit harmonium sur lequel reposait l'étui d'une flûte“

Ein altes Flötenstück

An old Piece for the Flute / Un vieil air de flûte

(Loure *)

Andante tenuto e malinconico (M.M. ♩ = 40-42 [♩ = 120-126])

4

*) Alte Tanzform in Suiten des 18. Jahrhunderts

*) Old dance-form of eighteenth century Suites

*) Vieille danse dans le genre des suites du XVIII^e siècle

espr.
mp

poco cresc. ed animando.

delicat.

più cresc. *mf*

rall.

espr. *mp* *più p*

espr.

CODA
più lento

pp molto espr. *mp* *rall.*

delicatiss. *lento*

pp *ppp* *ten.*

L.H. *[una corda]*

„Aus dem himmelblauen Hintergrund der Tapeten traten zwischen schlanken Säulen weiße Götterbilder fast plastisch hervor“

“White images of deities between slender columns stood out in plastic relief against the azure-blue colouring of the tapestries”

„Entre de sveltes colonnes, les images blanches des dieux semblaient se détacher de la tapisserie bleu d’azur comme des statues“

Der blaue Saal

The Blue Hall / Le salon bleu

(Sarabande)

Tempo della Sarabanda dell' XVIII secolo (M.M. ♩ = 52-56)

Mit feierlicher, aber lieblicher und gehaltener Würde

With solemn yet dignified charm — Solennel, aimable et grave, tout à la fois

5

mp ma intenso e sonore marc.

f simile

mf

p

espr.

più espr.

mp

p

rall.

a tempo
mp marc. *mf* *p*

come sopra *espr.*

più espr. *mp* *dimin.* *rall.* *a tempo*
p ma sonore *marc.*

poco animando più a più. *mp* *cresc. più a più.* *mf*

poco f *1 1 1* *più cresc.* *1 1 1* *ed.*

a tempo, animato ma largamente

allarg. *ff* *marc.* *ff* *marc.*

8 *marc.*

f * *ff* *

This system contains the first two staves of music. The upper staff begins with a melodic line marked *allarg.* and *ff*. A measure with a circled '8' is marked *marc.*. The lower staff provides harmonic accompaniment with dynamics *f* and *ff*, and includes a *marc.* marking. Asterisks are placed below the lower staff in several measures.

sostenendo e rall. molto espr.

dimin. *piu a piu*

This system contains the next two staves. The upper staff features a melodic line with a *dimin.* marking and the instruction *piu a piu*. The lower staff continues the accompaniment with various dynamics and articulation marks.

Tempo I, ma piu largamente

L.H. *mf* *p* *mf ma intenso e sonore* *marc.*

(3) 3 3 3 3 simile

This system contains two staves. The upper staff has a melodic line with dynamics *mf* and *p*, and a *marc.* marking. The lower staff has a bass line with dynamics *mf* and *marc.*. A circled '3' is present, followed by four '3' symbols and the word *simile*.

espr. *piu espr.* *sostenendo* *f* *p* *mf* *cresc.*

This system contains two staves. The upper staff has a melodic line with dynamics *f*, *p*, and *mf*, and markings *espr.*, *piu espr.*, and *sostenendo*. The lower staff has a bass line with a *cresc.* marking.

molto largamente e solenne

ff marc.pesante

molto allargando

f *ff* *L.H.* *fff*

ff marc.pesante

This system contains two staves. The upper staff has a melodic line with dynamics *f*, *ff*, and *fff*. The lower staff has a bass line with dynamics *ff* and *fff*, and a *marc.pesante* marking. The letters *L.H.* are written above the lower staff.

„Ja, excusez! ich konnte nicht umhin...“ | “Yes, excusez! I could not prevent...” | „Oui, excusez! je ne pouvais autrement...”

Das charmante Festgedicht

A charming Sonnet / De jolis vers pour une fête
(Sonnett)

Introduzione

Moderato, quasi improvvisando ed un poco rubato

The musical score is written for piano in 6/4 time, featuring a left-hand (L.H.) melodic line and a right-hand (R.H.) accompaniment. The score is divided into four systems:

- System 1:** Starts with a *mp* dynamic. The L.H. line features a melodic phrase with a slur and a fermata. The R.H. line provides a rhythmic accompaniment. Dynamics include *pp* and *pp* in the bass line.
- System 2:** Marked *poco largamente* and *poco string.*. The L.H. line continues with a melodic line, including a *mf* dynamic. The R.H. line has a *mf* dynamic. There are fingerings (1, 3) and a *5* in the L.H. line.
- System 3:** Marked *allarg.* and *lento dolce*. The L.H. line has a *mp* dynamic. The R.H. line has a *p* dynamic. A *[una corda]* instruction is present. The system concludes with *Andantino mosso* in 4/4 time.
- System 4:** Marked *quasi un poco Allegretto e con grazia (Tempo di Gavotta, M.M. ♩ = 63-66)*. The L.H. line has a *mp* dynamic. The R.H. line has a *mp* dynamic. The system ends with a *(p)* dynamic.

First system of musical notation. Treble clef, bass clef. Includes dynamics *(p)*, *mp*, and *rall.*. Time signatures $\frac{6}{4}$ and $\frac{4}{4}$ are indicated. Fingerings 2, 5, 7, 8 are shown. A fermata is present over the final measure.

Second system of musical notation. Treble clef, bass clef. Includes dynamics *mp* and *espr.*. The tempo marking *a tempo* is present. Fingerings 2, 5, 7, 8 are shown. A fermata is present over the final measure.

Third system of musical notation. Treble clef, bass clef. Includes dynamics *mp*, *espr.*, and *sost. espr.*. Time signatures $\frac{6}{4}$ and $\frac{4}{4}$ are indicated. Fingerings 2, 5, 7, 8 are shown. A fermata is present over the final measure.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamics *mf*, *rall.*, and *non legato mp*. The tempo marking *poco scherzando e con anima* and metronome marking $\text{♩} = 80$ are present. Fingerings 2, 5, 7, 8 are shown. A fermata is present over the final measure.

Fifth system of musical notation. Treble clef, bass clef. Includes dynamics *più rinf.*. Fingerings 2, 5, 7, 8 are shown. A fermata is present over the final measure.

un poco più tenuto e poco solenne

marc. *f* *mf* *f*

marc. *f*

marc. *più f* *marc.* *sost.* *espr.*

dolce *più a più animando* *e string.* *all' tempo*

rall. *mp* *più p* *p non legato*

dell' *(6/4) Introduzione* *poco string.*

mf *poco string.*

allarg. *lento dolce cant.*

allarg. *lento dolce cant.* *p* *[una corda]* *mp*

Tempo I

First system of musical notation. Treble and bass staves. Time signature $\frac{4}{4}$. Includes dynamic markings *mp* and *espr.* and performance symbols like *rit.* and *rit.* with asterisks.

Second system of musical notation. Treble and bass staves. Time signature $\frac{6}{4}$. Includes dynamic markings *mp* and *p* and performance symbols like *rit.* and *rit.* with *p* underneath.

Third system of musical notation. Treble and bass staves. Time signature $\frac{4}{4}$. Includes tempo markings *rall.* and *a tempo*, and dynamic marking *mp*. Performance symbols include *rit.* and *rit.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Time signature $\frac{6}{4}$. Includes dynamic markings *mp* and *p*, and performance symbols like *rit.* and *rit.* with *p* underneath.

Fifth system of musical notation. Treble and bass staves. Time signature $\frac{4}{4}$. Includes performance instructions: *mit strahlendem Bläserglanz*, *with blazing sound of trumpets*, *avec des éclats de fanfare*, *allargato*, *lento*, *più cresc.*, *ff*, *ff*, *L.H.*, *grandioso*, and *sfff*. Performance symbols include *rit.* and *rit.* with asterisks.

Ein gelblicher Sonnenuntergang herrschte meistens auf diesen Bildern, mit dem der gelbe Überzug der weißlackierten Möbel und die gelbseidenen Gardinen vor beiden Fenstern übereinstimmten.

A sunset of yellowish hue predominated on most of these pictures; it seemed to match the yellow fabric on the white-enamelled furniture as well as the colouring of the silk curtains.

Le plus souvent, ces tableaux baignaient dans un coucher de soleil orange qui s'harmonisait avec la soie jaune des rideaux et des meubles vernis de blanc.

Das gelbe Zimmer

The Yellow Room / La chambre jaune

(Idylle)

Un poco Allegretto amabile (M.M. ♩ = ca. 92)

Mit gehaltenem Ernst und süßer Wehmut

With serious reserve and sweet melancholy – Avec sérieux et une douce mélancolie

dolce

7

p

espr. *mp* *poco string.* *poco lar-dolce* *mp*

gamente *dim.* *poco rall.* *a tempo* *p*

R.H. L.H.

espr.
mp
poco string.
poco largamente
 dolce (3/4)
poco rall.
p
mp

⊗ ⊗* ⊗ ⊗*

(4/4) *a tempo*
pp
espr.
poco sost.
a tempo, ma più a più animando
p
mp

⊗ * ⊗ * ⊗ * ⊗ * ⊗ * ⊗

ed agitando
più rinforzando
mp

⊗ * ⊗ ⊗* ⊗ (⊗ ⊗ ⊗ * ⊗ ⊗*)

un poco agitando
espr.
mp
poco cresc.
calmando
mf
e

⊗ ⊗* ⊗ ⊗* ⊗ ⊗* ⊗ ⊗* ⊗ (⊗) (⊗)

sostenendo
Tempo I
dolciss.
più rinforz.
p subito

⊗ (⊗) (⊗) ⊗ (⊗) (⊗) ⊗ * ⊗ *

espr. mp p poco

String: (S) (S) (S) (S) *

string: poco largamente dolce poco rall. a tempo poco rall.

mp dim. mp espr. p

(S) (S) (S) (S) (S) * (S) * (S) * (S) * (S) *

poco largamente e con gran espressione
 mit schmerzlicher Inbrunst
 with anguish and fervour — avec une douloureuse ardeur

mf e sonore più p mf più intenso più p poco rall.

(S) (S) (S) (S) (S) simile

a tempo rall. a tempo, tranquillo

pp p 53 espr. 1 1 1 1

mp espr. L.H. ten. (S) (S) *

rall. - - molto lento

L.H. (6/4) (4/4) mf p mf

(S) (S) * (S) (S) (S) (S) (S) * (S) (S) (S) (S)

Die graue Chaussee glitt flink unter den
hoh! und taktmäßig aufschlagenden Hu-
fen .. dahin.

The grey country road seemed to slip
away beneath the rhythmic beat and hol-
low impact of the horses hoofs.

La chaussée grise filait vite sous le bruit
régulier des sabots sonnante creux.

Die flotte Equipage

(Fröhliche Ausfahrt)

The speedy Conveyance
(Joyful Departure)

L'élégant équipage
(Joyeuse promenade)

Allegretto non troppo, ma con anima e sempre giocoso (M.M. ♩ = 100 - 108)

In frischem, vorwärts drängendem Trabe
In a fresh canter — D'un trot vif, alerte

8

The musical score is written for piano in G major and 2/4 time. It consists of four systems of music. The first system begins with a piano (p) dynamic and a first finger fingering (1) in the right hand. The second system includes markings for *pochiss. rit.* and *a tempo*. The third system includes the marking *dolce*. The fourth system includes the marking *animato* and a forte (f) dynamic. The score concludes with a mezzo-forte (mf) dynamic. The bass line features a steady eighth-note accompaniment throughout.

1. *L. H. marc. mf*

System 1: Treble and bass clefs. Treble clef has a first ending bracket. Bass clef has a first ending bracket. Dynamics include *mf* and *L. H. marc.* There are fermatas and asterisks in the bass line.

poco più sost.

mf marc.

System 2: Treble and bass clefs. Treble clef has a first ending bracket. Dynamics include *f*, *mf*, and *mf marc.* There are fermatas and asterisks in the bass line.

poco sostenendo *a tempo*

mp

System 3: Treble and bass clefs. Treble clef has a first ending bracket. Dynamics include *mp*. There are fermatas and asterisks in the bass line.

System 4: Treble and bass clefs. Treble clef has a first ending bracket. There are fermatas and asterisks in the bass line.

rall. *molto* *più - - a più - - dolciss.*

pp *una corda*

System 5: Treble and bass clefs. Treble clef has a first ending bracket. Dynamics include *pp* and *una corda*. There are fermatas and asterisks in the bass line.

TRIO

Poco meno mosso (Andantino mosso, ♩ = 92)

in zartem Waldesduft

in the delicate fragrance of the woodlands — dans la douce senteur de la forêt

simile (sempre un poco marc.)

espr.
mp ma intenso
tre corde
marc.

piu intenso
poco cresc.
poco
rall.
dolciss.
a tempo
pp
una corda
sempre marc.
come sopra

espr.
mp ma intenso
tre corde
poco rall.
quasi in 1º Tempo (♩ = 100)
mp ma marc.

The musical score consists of five systems of staves. The first system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Performance markings include *mp* and *poco più sost.*. The second system includes a *marc.* marking in the bass line and *più p* in the treble. The third system is marked *animando* and includes *p*, *cresc.*, and *più* markings. The fourth system continues the *più* marking and includes *al*. The fifth system features a *f* marking in the treble and *ff* in the bass. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tempo I, animato

The first system of music consists of two staves. The treble staff begins with a forte (*sf*) dynamic and a mezzo-forte (*mf*) dynamic. The bass staff contains rhythmic accompaniment with asterisks under the notes. The music is in a major key with a sharp sign on the treble clef.

pochiss. rit.

a tempo

The second system continues the piece. It features a *pochiss. rit.* (very little ritardando) marking followed by a return to *a tempo*. The treble staff has various articulations and slurs. The bass staff continues with its rhythmic pattern.

dolce

The third system includes a *dolce* (sweetly) marking. The treble staff shows a change in articulation, with some notes marked with a 'y' symbol. The bass staff continues with rhythmic accompaniment.

animato

The fourth system features an *animato* (lively) marking and a forte (*f*) dynamic. The treble staff has more complex rhythmic patterns and slurs. The bass staff continues with rhythmic accompaniment.

marc.

The fifth system includes a mezzo-forte (*mf*) dynamic and a *marc.* (marcato) marking. The treble staff has some notes with a 'y' symbol. The bass staff continues with rhythmic accompaniment.

sostenendo *più a più*

f *f* *mf* *poco f* *dim.* *e*

mf

calmando *sf* *ppp* *una corda* *pp ma* *un*

poco Andante tranquillo, quasi una ricordanza (♩ = 80)

dolciss. cant. *dolce marc. e ten.* *simile* *rall. smorz.*

piu a piu in Tempo I, deciso *5 string.*

mp *cresc.* *molto*

tre corde

tempo *sf* *sf* *senza*

Das Ende

(Trauermusik)

The End
(Funeral Music)

La fin
(Musique funèbre)

In tempo lento d'una Marcia funebre (M. M. ♩ = 60-63)

düster und schwer
Gloomy and heavy → Sombre et lourd

9

mf *mp*

mf

mp *un poco* *mf ma so-*

più animando, ma sempre largamente

nore *f* *più f* *f* *più marc.* *marc.*

First system of musical notation. Treble and bass staves. Bass clef. Key signature: three flats. Dynamics: *f marc.* with a hairpin. Performance markings: asterisks and circled 'S' symbols.

Second system of musical notation. Treble and bass staves. Treble clef. Key signature: three flats. Dynamics: *meno f*, *mf*. Performance markings: *più lento*, *lento*, *triste marc. e pesante*, asterisks, and circled 'S' symbols.

Third system of musical notation. Treble and bass staves. Treble clef. Key signature: three flats. Dynamics: *dimin.*, *più*, *a*, *più*. Performance markings: *senza S*, asterisks, and circled 'S' symbols.

Fourth system of musical notation. Treble and bass staves. Treble clef. Key signature: three flats. Dynamics: *secco*, *pp*, *più pp*, *fff*. Performance markings: *estinguendo*, *L.H.*, *[una corda]*, asterisks, and circled 'S' symbols.