



extinct piano

李斯特
Franz Liszt

死亡之舞
Danse macabre

獨奏部份由魏樂富改編為雙鋼琴

solo part arr. for 2 pianos
by

Rolf-Peter Wille

樂曲解說：Rolf-Peter Wille

中譯：葉綠娜

「死亡之舞」

為三架鋼琴（雙鋼琴與管弦樂鋼琴改編版本）

從一些李斯特的樂曲標題，如「死亡之舞」、「葬禮」、「死亡之…」、「死之沈思」…讓我懷疑作曲家是否被死亡、宗教、天堂或地獄，佔據了全部的心思。李斯特不僅是位狂熱的天主教徒，被但丁之神曲深深感動，他也在 1830 年代初期（報導中記載）經常出入巴黎的醫院、賭場及精神病院。甚至到監獄之地牢裡去觀察被判處死刑之犯人。

在歐洲文化中，對死亡如此困擾之現象，並非單獨只存在於李斯特的音樂中。黑死病的創傷激發了許多繪畫上的作品，因此而產生之創作，如：「死亡之舞」及「死神之勝利」。自中古時期，文藝復興而至今天的畫作，如 Bosch, Brueghel, Holbein 及其他許多畫家，常以奇幻似，有時幽默恐怖的舞躍屍體影像和骷髏軍團，儀式化地清除了我們的潛意識中對此種原型的恐懼。這些影像同時也含括了道德上的訊息；它們警惕我們，活生生的軀體是如此脆弱，而世俗生命之榮耀又是如何虛無。

在浪漫時期，人們醉心於所有中古時期之各種事物，而奇幻的死亡諷刺與滑稽之死亡觀點，似乎取代了原有的道德意圖。在音樂上的最佳範例，如此不可思議的嘲諷，可在白遼士的「幻想交響曲」最後一個樂章中找到，其間，引用的中古時期葛雷果 (Gregorian) 聖歌：「神怒之日」之旋律，就以非常驚人的現代方式出現。1830 年，李斯特參加了白遼士幻想交響曲的首演，他被此作品的強力原創性震撼不已。由於李斯特的「死亡之舞」也是以：「神怒之日」聖歌寫成的「為鋼琴與管弦樂的變奏曲」，所以一般都公認李斯特之靈感是得自於白遼士。

另外一處年輕李斯特的靈感來源，可能得自於義大利比薩教堂裡 (Campo Santo) Francesco Traini 所作之著名壁畫：死神之勝利。李斯特在 1838 年與情婦達固爾女伯爵私奔至義大利時，曾經造訪比薩。然而，卻是在十年之後，李斯特才將初稿完成，為「死亡之舞」的全部版本。

1853 年及 1859 年間，繼續修訂，而最終的「死亡之舞」形式是由李斯特彈奏，1865 年 4 月 15 日在海牙，由他的學生畢羅 (Von Bülow) 指揮首演，而此作品也就是題贈給畢羅。

由於李斯特的死亡之舞是以葛雷果聖歌為基本素材，因此，其中包含聽起來富有中古風味的樂段，並加上卡農式的對位，而且絕對是超前衛驚人創新的配器方式，在鋼琴部分的本質是打擊式的，讓人驚訝的是，曲子一開始，就像極了巴爾托克的「雙鋼琴與打擊樂奏鳴曲」之序奏部分。可能，這也非偶然之巧合，因為巴爾托克（以及拉赫瑪尼諾夫）都經常演奏李斯特的「死亡之舞」，曲中，其他現代式的素材，例如在觸技曲的部分，鋼琴彈奏的重複音——猶如咩咩叫，樂團魔鬼似密集而特殊的音群——例如弦樂器以弓桿敲奏 (col legno) 之聲音聽起來如骨頭顫抖與鈴鐺之聲響。

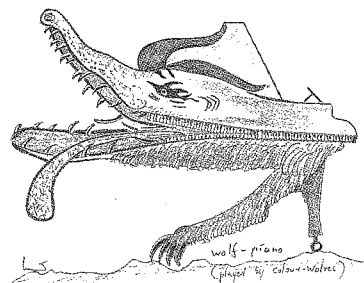
李斯特早期之傳記作家 Richard Pohl 曾提到：「每一首變奏曲都展現出一些新的個性——嚴肅的男人，飛奔之青年，不屑的懷疑者，祈禱之僧侶，有膽的士兵，柔順的女孩及嬉戲的小孩等。」

如大部份李斯特的其他樂曲一樣，此曲也有許多不同的版本存在，除第一個版本的「死亡之舞」外，還有另外一個由作曲家布梭尼 (Ferruccio Busoni) 在 1919 年，依據手稿完成的 “De Profundis” 版本。而此曲之一般演出是採用最終的第三個版本。

由我自己所改編的雙鋼琴與管弦樂團版本，是根據「死亡之舞」的第三個版本作成的，完成於 2001 年。我將管弦樂部份未加改變改編成為由第三鋼琴彈奏，只將鋼琴獨奏部份改編成為雙鋼琴演奏，而成為今天演奏的三架鋼琴版本。

在主題及卡農的變奏曲中，我幾乎只將素材分配於兩架鋼琴，然而，在炫技性的變奏曲中，經常加進其他對位，但基本上並不去改變全盤之音樂聲效。

此曲可以雙鋼琴主奏與管弦樂團之形式演出 (使用 1859 年之原始管弦樂版本) 或以三架鋼琴之形式演出。



Danse macabre

for three pianos (two pianos and orchestra reduction)

Some of the titles of Liszt's pieces, such as *Totentanz*, *Funérailles*, *La Lugubre gondola*, *Pensée des morts*, let me suspect that the composer was fascinated with death. In the young man already we can observe manifestations of his obsession with death, with religion, with heaven and hell. Not only was Liszt an enthusiastic Catholic. Not only did he devour Dante's *Divine Comedy*. In the early 1830s he is reported to have frequented Parisian "hospitals, gambling casinos and asylums," and he even went down into prison dungeons in order to see those condemned to die.

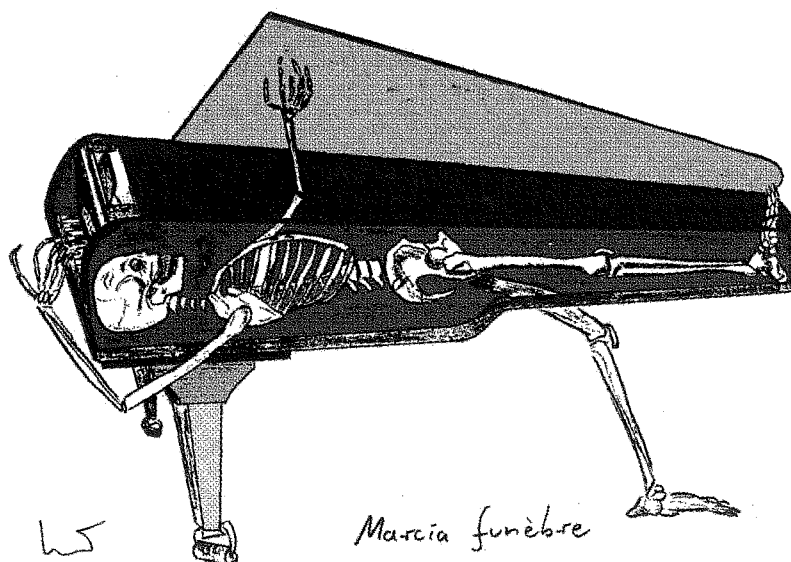
In no way though is this obsession with death an isolated phenomenon in European culture. The traumatic impact of the Black Death inspired a rich tradition of "Totentanz," "Danse Macabre," or "Triumph of Death," paintings and since the Middle Ages, throughout the Renaissance until today painters, such as Bosch, Brueghel, Holbein and many others, have ritually cleansed our subconscious of this archetypal fear with fantastic, sometimes humorously horrible, images of dancing corpses and armies of skeletons. Those images contained a morale message as well: They were to remind us of how fragile our bodies were and how vain the glories of earthly life.

In the Romantic ages, fascinated with everything Medieval, the aspect of fantastic or grotesquely macabre irony seems to have replaced the original moral intent. A musical example of such wayward irony can be found in the last movement of the *Fantastic Symphony* by Hector Berlioz which quotes the medieval (Gregorian) *Dies Irae* (Day of Judgment) melody in a shockingly modernistic manner. In 1830 Liszt attended the first performance of Berlioz's *Fantastic Symphony* and was struck by the powerful originality of this work. Since Liszt's *Totentanz* (Dance of Death), a set of variations for piano and orchestra, is also paraphrasing the *Dies Irae* plainsong, it is generally believed that he must have received the inspiration from Berlioz.

Another source of inspiration for the young Liszt may have been Francesco Traini's famous fresco "Triumph of Death" in the Campo Santo, Pisa. Liszt had eloped to Italy with his mistress, the Countess d'Agoult, and in 1838 he visited Pisa. But only ten years later had Liszt's first sketches materialized into a complete version of his *Totentanz*. Revisions followed in 1853 and 1859, and in its final form the *Totentanz* was first performed at The Hague on 15 April 1865 by Liszt's student Hans von Bülow, to whom this work is also dedicated.

Since it is based on Gregorian material Liszt's *Totentanz* contains Medieval sounding passages with canonic counterpoint but by far the most innovative aspect of the scoring is the shockingly modernistic, even percussive, nature of the piano part. Already the opening comes surprisingly close to the introduction in Bartók's *Sonata for Two Pianos and Percussion*, a work composed almost a hundred years later. This may be no coincidence since Bartók (as well as Rachmaninov) frequently performed Liszt's *Totentanz*. Other modernistic features are the toccata like sections where the pianist's repeated notes bleat with diabolic intensity and special sound effects in the orchestra—for example the col legno in the strings which sounds like shuddering, clanking bones. Richard Pohl (an early biographer) notes, "Every variation discloses some new character—the earnest man, the flighty youth, the scornful doubter, the prayerful monk, the daring soldier, the tender maiden, the playful child."

Like with most Liszt pieces a number of versions do exist. Besides the first version of the *Totentanz* a De Profundis version has been prepared from manuscript sources by Ferruccio Busoni (1919). The standard version is the final third version of the piece. My own arrangement from 2001 is based on the final version of the *Totentanz*. I have left the orchestra score—played here by the third piano—untouched and arranged the solo piano part for two pianos. In the theme and in the *canonique* variation I merely distributed the material to two pianos, but more often—in the virtuoso variations—I have added extra counterpoint though without substantially altering the overall effect of the music. This arrangement may be performed as a piece for two pianos and orchestra (using the same orchestra score as the original 1859 version) or as a three piano piece.



Danse macabre (Totentanz)

Franz Liszt
solo part arr. for 2 pianos
Rolf Peter Wille 2001

Piano I

Andante

marcato

8^{vb}

Piano II

Andante

molto marcato

ff

15^{mb}

orchestra reduction

ff pesante

I

6

1 3 5 1 3 5 1

5 3 1 5 3 1

(8)

II

ff

sempre

cresc.

8^{vb}

O

I

Cadenza
Presto

martellato

rinforz.

II

Cadenza
Presto

martellato

rinforz.

O.

ff

I

Cadenza
Presto

rinforz.

cresc.

marcatiss.

II

Cadenza
Presto

rinforz.

O.

13

First system (I): Two staves. The upper staff contains four groups of triplets, each marked with a '3' and a 'v' (accents). The lower staff contains a single note marked '8^{va}' (octave up) with a dashed line indicating the octave shift.

Second system (II): Two staves. The upper staff is empty. The lower staff contains two groups of sixteenth-note runs, each marked with 'sfz' (sforzando) and an accent (^).

Third system (O): Grand staff (treble and bass clefs). Both staves contain rests.

15

Cadenza
Presto

First system (I): Grand staff. The upper staff contains a complex sixteenth-note cadenza marked 'f' (forte) and 'rinforz.' (rinforzando). The lower staff contains a rhythmic accompaniment.

Second system (II): Grand staff. The upper staff is empty. The lower staff contains a sixteenth-note cadenza marked 'f' and 'sfz' (sforzando), with an '8^{va}' marking and a dashed line.

Third system (O): Grand staff. Both staves contain rests.

15

piu rbforz.

ff

sfz *sfz* *sfz*

gliss. *etc.*

gliss. *etc.*

8va

8va

15va

A

Allegro (♩ = ♩)

16 (8)

ff

Allegro (♩ = ♩)

8va

ff

Allegro (♩ = ♩)

ff

sempre marcatissimo

18 (8)

First system (measures 18-19):

- Part I:** Treble clef, key signature of one sharp (F#). Measure 18: Treble staff has eighth notes (G4, A4, B4, C5, B4, A4, G4); Bass staff has chords (F#4, G4, A4) and (F#4, G4, A4, B4). Measure 19: Treble staff has eighth notes (G4, A4, B4, C5, B4, A4, G4); Bass staff has chords (F#4, G4, A4) and (F#4, G4, A4, B4).
- Part II:** Treble clef, key signature of one sharp (F#). Measure 18: Treble staff has eighth notes (G4, A4, B4, C5, B4, A4, G4); Bass staff has chords (F#4, G4, A4) and (F#4, G4, A4, B4). Measure 19: Treble staff has eighth notes (G4, A4, B4, C5, B4, A4, G4); Bass staff has chords (F#4, G4, A4) and (F#4, G4, A4, B4).
- Part O:** Treble clef, key signature of one sharp (F#). Measure 18: Treble staff has whole notes (F#4, G4, A4); Bass staff has whole notes (F#3, G3, A3). Measure 19: Treble staff has whole notes (F#4, G4, A4); Bass staff has whole notes (F#3, G3, A3).

20 (8)

Second system (measures 20-21):

- Part I:** Treble clef, key signature of one sharp (F#). Measure 20: Treble staff has eighth notes (G4, A4, B4, C5, B4, A4, G4); Bass staff has chords (F#4, G4, A4) and (F#4, G4, A4, B4). Measure 21: Treble staff has eighth notes (G4, A4, B4, C5, B4, A4, G4); Bass staff has chords (F#4, G4, A4) and (F#4, G4, A4, B4).
- Part II:** Treble clef, key signature of one sharp (F#). Measure 20: Treble staff has eighth notes (G4, A4, B4, C5, B4, A4, G4); Bass staff has chords (F#4, G4, A4) and (F#4, G4, A4, B4). Measure 21: Treble staff has eighth notes (G4, A4, B4, C5, B4, A4, G4); Bass staff has chords (F#4, G4, A4) and (F#4, G4, A4, B4).
- Part O:** Treble clef, key signature of one sharp (F#). Measure 20: Treble staff has whole notes (F#4, G4, A4); Bass staff has whole notes (F#3, G3, A3). Measure 21: Treble staff has whole notes (F#4, G4, A4); Bass staff has whole notes (F#3, G3, A3).

22 (8)

I

II

O.

f

marcato



26 (tr)

O.

ff



34

O.

dim.

p

I
f pesante
Allegro moderato

II
f pesante
Allegro moderato

I

46

3 (L.H.)

L.H. tr

R.H. tr

L.H. >

B Var. I Allegro moderato

II

pp legatissimo

f pesante

loco

B Var. I Allegro moderato

O.

mp

p 8vb

52

O.

(8) 8^{ub}

Detailed description: This system shows the Oboe part for measures 52 to 55. The music is in a minor key with a 3/4 time signature. The upper staff contains a complex melodic line with many slurs and accents. The lower staff provides a harmonic accompaniment with some rests. A double bar line with repeat dots is at the end of the system.

56

O.

(8)

Detailed description: This system shows the Oboe part for measures 56 to 59. The melodic line continues with similar rhythmic patterns and slurs. The lower staff continues with the accompaniment. A double bar line with repeat dots is at the end of the system.

59 *capriccioso*

I

mf marcato *p* *f*

3 1 3 2 1 3 2 1

1 2 3 1 2 4

II

ironico *pp* *secco*

Detailed description: This system shows the Piano I and II parts for measures 59 to 62. The Piano I part has a complex melodic line with slurs and accents, and dynamic markings of *mf marcato*, *p*, and *f*. The Piano II part has a more rhythmic accompaniment with slurs and accents, and dynamic markings of *pp* and *secco*. The tempo marking *capriccioso* is at the beginning. Fingering numbers are provided for several notes. A double bar line with repeat dots is at the end of the system.

63

I

f

3 1

II

sempre pp

Detailed description: This system shows the Piano I and II parts for measures 63 to 66. The Piano I part continues with a complex melodic line, including a *f* dynamic marking. The Piano II part continues with a rhythmic accompaniment, including a *sempre pp* dynamic marking. Fingering numbers are provided for several notes. A double bar line with repeat dots is at the end of the system.

67 *pizz.*

First system of music, measures 67-68. It features a grand staff with treble and bass clefs. The music is in a minor key. Measure 67 starts with a forte (*f*) dynamic and a piano (*pizz.*) instruction. The melody in the treble clef has a sharp accent (^) on the first note. The bass line consists of eighth notes. Measure 68 continues with a mezzo-forte (*mf*) dynamic and features a series of eighth notes in the treble clef, some with slurs.

69

Second system of music, measures 69-70. The grand staff continues. Measure 69 features a series of eighth notes in the treble clef, with triplets (3) indicated below. The bass line continues with eighth notes. Measure 70 shows a continuation of the eighth-note patterns in both hands.

71

Third system of music, measures 71-72. The grand staff continues. Measure 71 starts with a forte (*f*) dynamic and a sharp accent (^) on the first note. The melody in the treble clef has a sharp accent (^) on the first note. The bass line continues with eighth notes. Measure 72 continues with a mezzo-forte (*mf*) dynamic and features a series of eighth notes in the treble clef, some with slurs. A *8va* instruction is present above the treble clef staff.

73

Fourth system of music, measures 73-74. The grand staff continues. Measure 73 features a series of eighth notes in the treble clef, with triplets (3) indicated below. The bass line continues with eighth notes. Measure 74 shows a continuation of the eighth-note patterns in both hands. A *8va* instruction is present above the treble clef staff.

75 **C** Var. II

I *marcato il basso*

II *pesante marcato non legato*

O. *pizz.*

8^{vb} **C** Var. II

8^{vb} **C** Var. II

77

I

II

O. *Hr.*

8^{vb}

Detailed description of the musical score: The page contains three systems of music. The first system (measures 75-77) is for piano. Part I (right hand) has a melodic line with fingerings 5 3 6 3 3 1 6 and 5 3 6 3 3 1 6. Part II (left hand) has a bass line with the instruction 'marcato il basso'. Part O. (Organ) has a pizzicato accompaniment. The second system (measures 78-80) continues the piano parts. Part I has a melodic line with fingerings 6 3 1 2 3 6^1 and 6 3 1 2 3 6^1. Part II has a bass line with the instruction 'pesante marcato non legato'. Part O. has a pizzicato accompaniment. The third system (measures 81-83) continues the piano parts. Part I has a melodic line with fingerings 6 3 1 2 3 6^1 and 6 3 1 2 3 6^1. Part II has a bass line with the instruction 'pesante marcato non legato'. Part O. has a horn (Hr.) part with a long note and a pizzicato accompaniment. There are also performance instructions like '8vb' and 'Hr.'.

79

I

II

O

8^{vb}

87

I

II

O

8^{vb}

83

First system of musical notation for measures 83-84. It includes staves for Piano I (I), Piano II (II), and Organ (O.). Piano I has a *Ped.* marking and fingering diagrams. Piano II features *glissando* markings and *L.H.* (Left Hand) labels. The Organ part includes *Trp.* (Trumpet) markings and triplet symbols (3).

85

Second system of musical notation for measures 85-86. It includes staves for Piano I (I), Piano II (II), and Organ (O.). Piano I has a *L.H.* marking. Piano II features *8va* (octave) markings. The Organ part includes triplet symbols (3).

87

I

II

O.

8^{va}

3

3

3

3

Detailed description: This system contains measures 87 and 88. It features three staves: I (Violin I), II (Violin II), and O. (Oboe). The key signature has one flat (B-flat). Measure 87 shows the Violin I and Oboe parts with triplets. The Violin II part has a long melodic line with a slur and a '8^{va}' marking. Measure 88 continues these patterns.

89

I

II

O.

3

3

3

3

Detailed description: This system contains measures 89 and 90. It features three staves: I (Violin I), II (Violin II), and O. (Oboe). The key signature has one flat (B-flat). Measure 89 shows the Violin I and Oboe parts with triplets. The Violin II part has a melodic line with a slur and a '3' marking. Measure 90 continues these patterns.

91 *un poco animato*

I. *ff* R.H. L.H. 3 3 3

II. *un poco animato* *ff* * *senza Ped.* *Ped.*

O. *ff* *un poco animato* *la melodia sempre marcato* 3 3

92

I. 3 3 3

II. * *etc.* *8va*

O. 3 3

93

First system of musical notation for measures 93-94. It consists of three staves: I (Piano), II (Piano), and O (Organ).
- Staff I: Treble and bass clefs. Treble clef has a triplet of eighth notes (G4, A4, B4) marked *8va* and a triplet of eighth notes (G3, A3, B3). Bass clef has a triplet of eighth notes (G2, A2, B2).
- Staff II: Treble and bass clefs. Treble clef has a long melodic line with a slur and a fermata. Bass clef has a long melodic line with a slur and a fermata.
- Staff O: Treble and bass clefs. Treble clef has a triplet of eighth notes (G4, A4, B4). Bass clef has a triplet of eighth notes (G3, A3, B3).
- Dynamics: *8va* is indicated above the first measure of staff I.

94

Second system of musical notation for measures 94-95. It consists of three staves: I (Piano), II (Piano), and O (Organ).
- Staff I: Treble and bass clefs. Treble clef has a triplet of eighth notes (G4, A4, B4) marked *8va* and a triplet of eighth notes (G3, A3, B3). Bass clef has a triplet of eighth notes (G2, A2, B2).
- Staff II: Treble and bass clefs. Treble clef has a long melodic line with a slur and a fermata. Bass clef has a long melodic line with a slur and a fermata.
- Staff O: Treble and bass clefs. Treble clef has a triplet of eighth notes (G4, A4, B4). Bass clef has a triplet of eighth notes (G3, A3, B3).
- Dynamics: *8va* is indicated above the first measure of staff I.
- Rehearsal marks: 1. and 2. are placed above the staves.
- Time signature: 3/4 is indicated at the end of the system.

D

97 Var. III *Molto vivace*

I

mf

8^{va}

D

Var. III *Molto vivace*

II

mf sempre staccatissimo

0.

p leggiero



102

I

sempre staccato è cresc.

(8)

II

f

0.

più cresc.

107

I *f*

II *gliss.*

O *3*

111

I *ff*

II *ff* *gliss.*

O *ff* *3*

115 *8va*

I

II

O

gliss.

loco gliss.

3

3

3

3

119 *8va*

I

II

O

gliss.

gliss.

tremolando

3

3

3

3

Solo
Var. IV (canonique)
Lento

I

125

5

3 L.H.

p (religioso)

poco rit.

II

Solo
Var. IV (canonique)
Lento

8^{vb}

I

131

4/2

4/2

dim.

p

legatissimo

II

1 2 3

dim.

p

p legatissimo

I

137

lontain

poco rit.

II

pp

mf R.H. sopra

I

142 Cadenza

II

Cadenza

R.H.

Detailed description: This system contains two staves, I and II. Staff I begins at measure 142 with a piano introduction. Staff II has a cadenza starting at measure 143, with a right-hand (R.H.) entry at measure 144. Both staves conclude with a cadenza in measure 144. The key signature is three sharps (F#, C#, G#).

I

145

6 *pp dolce*

espressivo

8va

smorz.

Ped.

*

Detailed description: This system contains two staves, I and II. Staff I starts at measure 145 with a piano introduction marked '6', 'pp dolce', and 'espressivo'. Staff II has a piano introduction marked '6' and 'espressivo'. Both staves feature a sixteenth-note pattern in the right hand and chords in the left hand. A 'smorz.' (ritardando) marking is present in the right hand of both staves. Pedaling (Ped.) is indicated in the left hand. An 8va (octave) marking is shown above the right hand of both staves. The system ends with an asterisk (*).

II

147

6

8va

smorz.

Ped.

*

Detailed description: This system contains two staves, I and II. Staff I starts at measure 147 with a piano introduction marked '6'. Staff II has a piano introduction marked '6'. Both staves feature a sixteenth-note pattern in the right hand and chords in the left hand. A 'smorz.' (ritardando) marking is present in the right hand of both staves. Pedaling (Ped.) is indicated in the left hand. An 8va (octave) marking is shown above the right hand of both staves. The system ends with an asterisk (*).

I

149

6

simile

rit.

Ped.

Detailed description: This system contains two staves, I and II. Staff I starts at measure 149 with a piano introduction marked '6'. Staff II has a piano introduction marked '6'. Both staves feature a sixteenth-note pattern in the right hand and chords in the left hand. A 'simile' (simile) marking is present in the right hand of both staves. A 'rit.' (ritardando) marking is present in the right hand of both staves. Pedaling (Ped.) is indicated in the left hand.

Andante

g^{ua}

152

dolcissimo

Ped.

Ped.

Ped.

Ped.

Andante



156

piano cantabile

Ped.

Ped.

Ped.

Ped.

Ped.

dolce

160 *legato*

I *pp* *perdendo*

II *pp* *legato*

O. *Cl.* *perdendo*

168 **Presto**

I *f p* *sf sempre staccato molto*

II **Presto** *quasi gliss.* *mp* *mf* *quasi gliss.*

O. **Presto**

174

I

II

f *gliss.* *L.H.* *R.H.* *gliss.* *L.H.* *L.H.*

179

I

II

f *ff* *gliss.* *L.H.* *R.H.*

Var. V Fugato

184

Vivace

I

f 3 2 1 3 2 1 3 2 1 4 3 2 1

Var. V Fugato

188

Vivace

I

f 3 3

192

I

II

f troppo secco possibile

196

I

II

200

sempre marcato

I

II

sempre marcato

204

I

II

8va

(loco)

5

1 3 2

208

I

II

marcatissimo è molto secco

1 3 2

4 3 2 1

1 2 3 4

212

I

II

3 2

1 4

1 4

216

I

II

non legato

4 2 4 2 4 1 4 1 4 1 4 1

1 2 3 4 5

5 4 3 2 1

sf *sf* *sf* *sf*

220

I

II

O.

staccato è pianissimo

sf quasi gliss.

leggiere f

Str.

staccato è pianissimo

sf quasi gliss.

leggiere f

Str.

1 5 1 2 5 1 2 4

5 4 3 2 1

224 *8va*

I

II *staccato* *8va*

O. *Fl.* *8va*

228

I

II *sf* *8va*

O. *Vln.* 5 4 5 3 2 1

232

I

cresc.

8va

II

cresc.

8va

O.

Fl.

cresc.

236

I

ff

II

ff impetuoso

O.

ff

240

8^{va}

I

II

O.

poco leggiero

sempre staccato

sempre staccato

244

8^{va}

I

II

O.

ff

8^{va}

Ped.

248 *8va*

I

II

O

Red.

*

252

I

II

O

sempre staccato

8vb senza Red.

*

256 (8)

I

rinforzando

senza rit.

8va

1 2 1 2 1 2 3 4

II

rinforzando

senza rit.

(8)

Ped. Ped. Ped. Ped.

O.

8va

senza rit.

260

I

ff

II

ff

(8)

Ped. *

Ped. Ped. Ped.

O.

264

Handwritten musical score for measures 264-271. The score is for two pianos, labeled I and II. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some chords. Performance markings include 'Ped.' (pedal) and '*' (accents) in both staves. A double bar line is present at the end of measure 271.



268

Handwritten musical score for measures 268-275. The score is for two pianos, labeled I and II. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some chords. Performance markings include 'Ped.' (pedal), '*' (accents), and 'poco ritenuto' (slightly slower) in both staves. A double bar line is present at the end of measure 275.

272 *a tempo*

marcato

a tempo

leggero

f

276

marcato

f

280 *leggero*

I

II

O

marcato

284 *marcato*

I

II

O

288

I

II

O

Sua

3

292

I

II

O

marcato

cresc.

3

molto rinforzando

296

Musical score for measures 296-300. The score is divided into three systems: Piano I (I), Piano II (II), and Organ (O.).

- Piano I (I):** Features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking of *molto rinforzando* is present. A bracketed section of 8 notes is marked with a '3' (triplets).
- Piano II (II):** Features a similar rhythmic pattern to Piano I, with a dynamic marking of *molto rinforzando*. A bracketed section of 8 notes is marked with a '3' (triplets).
- Organ (O.):** Features a sustained chordal texture with a dynamic marking of *molto rinforzando*. A bracketed section of 8 notes is marked with a '3' (triplets).

Musical score for measures 300-304. The score is divided into three systems: Piano I (I), Piano II (II), and Organ (O.).

- Piano I (I):** Features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking of *fff* is present. A bracketed section of 8 notes is marked with a '3' (triplets). A glissando marking (*gliss.*) is present over the 8th note.
- Piano II (II):** Features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking of *fff* is present. A bracketed section of 8 notes is marked with a '3' (triplets).
- Organ (O.):** Features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking of *fff* is present. A bracketed section of 8 notes is marked with a '3' (triplets).

Danse macabre

304 (8) *a tempo* *8^{va}*

I *rinfz.* *8^{va}* *1 rinfz. 2 1 2*

II *rinfz.* *8^{va}* *f ironico* *a tempo*

O. *a tempo*

308 (8) *pizz.* *f*

I 3 4 1 2 3 1 3 3 3 3

II (8) *f*

O. *f*

Danse macabre

313

Pesante

fff

8^{va}

8^{ub}

Ped

8^{va}

8^{ub}

Ped

8^{va}

8^{ub}

Ped

Pesante

fff

Ped

Ped

Ped

Ped

Ped

Pesante

fff

318

a tempo

8^{va}

rinfz.

8^{ub}

rinfz.

a tempo

8^{va}

rinfz.

ironico

a tempo

pizz.

f

323

I

II

O.

fff

8va

8vb

Pesante

327

I

II

O.

gliss. *8va*

8va

gliss. *8va*

8va

8vb

333

8^{va} *gliss.* 8^{va} 8^{va}

I

8^{ub} Ped. 8^{ub} Ped. 8^{ub} Ped.

II

Ped. Ped. Ped.

O.

Detailed description: This system contains measures 333 through 338. It features three staves: I (Piano I), II (Piano II), and O. (Orchestra). The piano parts consist of chords and arpeggiated figures. The orchestra part has a melodic line with slurs and accents. Pedal markings (Ped.) are present in the piano parts. Dynamic markings include *gliss.* and *8^{va}*.

339

8^{va} 8^{va} 8^{va} *strepitoso* 5 4

I

rinforz. 8^{ub} Ped. * 3 2 4

II

rinforz. *strepitoso* 3 2

senza Ped. *

O.

fz

Detailed description: This system contains measures 339 through 344. It features three staves: I (Piano I), II (Piano II), and O. (Orchestra). The piano parts have chords and arpeggiated figures. The orchestra part has a melodic line with slurs and accents. Pedal markings (Ped.) are present in the piano parts. Dynamic markings include *rinforz.*, *strepitoso*, and *fz*. Fingerings (3, 2, 4) are indicated for the piano parts.

343

I

5 4

1 3 2 4

II

3 1



346

I

8va

ff

ff

Hr.

G

(8) *ironico*

350

I

pp

O

G

ff

I

354

pp

II

pp

O

ff

360

I

3 4 3

II

tremolando

O.

366

I

1 3 1 3

2 1 2 1

p

II

p marcato

O.

p

8va

371

I

II

O.

sempre cresc.

più cresc.

♯

Detailed description: This block contains the musical score for measures 371 through 374. It features three staves: I (Violin I), II (Violin II), and O. (Orchestra). The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The Violin I part has a melodic line with eighth notes. The Violin II part has a similar melodic line with accents (v) and a dynamic marking of *sempre cresc.* The Orchestra part consists of block chords with a dynamic marking of *più cresc.* and a fermata over the final measure. A double bar line with repeat dots is at the end of the section.

375

I

II

O.

quasi trillo

8^{va}

Detailed description: This block contains the musical score for measures 375 through 378. It features three staves: I (Violin I), II (Violin II), and O. (Orchestra). The key signature is one flat. The time signature is 3/4. The Violin I part has a melodic line with eighth notes and a dynamic marking of *quasi trillo*. The Violin II part has a similar melodic line with accents (v) and a dynamic marking of *quasi trillo*. The Orchestra part consists of block chords with a dynamic marking of *quasi trillo*. A double bar line with repeat dots is at the end of the section.

379 (8)

I

II

O.

ff



383

O.

8va



389 (8)

O.

394 Cadenza

I

Ped.

8va

*



398

II

Ped.

8va

*



402

I

Ped.

8va

*



406

II

Ped.

8va

*

Danse macabre

poco a poco accelerando

410

8^{va}

I

II

1 2 3 4 5 1 1 2 3 4 1

3 2 1 4 3 2 1 4

2 3 4 1 2 3 4 1

poco meno mosso

marcato

poco meno mosso

I

II

3 2 1 3 1

4 4 4 4 4 4 4

8^{va}

411

I

II

3 3 3 3 3 3 3 3

4 3 2 1

4 3 2 1

3 3

smorzando

(8)

419 *poco a poco animato è crescendo*

I

II *poco a poco animato è crescendo*
lontain, quasi corni di caccia

pp 3 *staccato* 3 3 3 3 3 3 3 3 3

424

I 3 3 3 3 3 3 3 3 3 3

II

429

I 3 3 3 3

II 3 3 3 3

434

I

II

Ped.

3

438

I

II

8va

Ped.

3

443

(8)-----|

I

II

rinz.

3

447 *a tempo*

I *ff*

II *a tempo*
ff sempre staccato

Ped. Ped. Ped. Ped. Ped. *

453

I

II *ff marcatissimo*

Ped. Ped. Ped. * 8^{va} Ped. *

460

I

II

Ped. * 8^{va} Ped. *

(8)-----

H

Var. VI

467 **Sempre Allegro (ma non troppo)**

o. *f* 3 3 3 3 3

Red. *



o. 3 3 3 3 3

Red. *



o. 3 3 3 3



Allegretto scherzando

8^{va}

I. 3 3 3 3 3 3

stacc. è leggero

Allegretto scherzando

o. Br. Vc. p

p

489 (8)

I

O.

Ped.

Trgl.

*

493 (8)

I

O.

Ped.

*

497 (8)

I

O.

Ped.

*

501 *sempre staccatissimo*

3 2 3 2

I

etc.

II

marcato la melodia è sempre staccato

Ob.

p *sempre staccato* *f* *p*

507

3 2

I

II

O.

f

513

I

mf

3 2

8va

II

mf

8va

O.

f

mf

marcato

Vln.

(8)

518

I

II

O.

sempre stacc.

(8)

I
521
1 2 4 # 5
L.H. simile

II
8^{va}

O.

(8)

I
524
1 2 4 5

II
8^{va} 8^{va} 8^{va}

O.

⑧

527

I

II

O.

530

I

II

O.

L.H. (loco)

8va

533 I

f

senza Ped.

molto marcato

R.H. *f* *tutto staccato*

senza Ped.

pizz. *f marcato*

538 I

f

senza Ped.

molto marcato

R.H. *f* *tutto staccato*

senza Ped.

pizz. *f marcato*

(8)

(8)

543

I

II

O.

poco meno

548

I

II

piacevole

non legato pp

senza Ped.

8va

leggero ma marcato

(8)

552

I

II

8va

(8)

555

I

II

(8)

558

I

II

15^{ma}

(8)

561

I

II

(15)

564

I

II

O.

(15)

(8)

8^{va}

f

ff

f

6

6

567

I

II

O.

6 7 8 9 10

Ped. brillante

572

I

II

O.

6 7 8 9 10

sempre staccato senza Ped.

577

I

II

O

582

I

II

O

587

I

II

O.

6 6 6 6 6

Ped. 8va

*

597 Cadenza

I

II

O.

8 8 8 8

fff sfz sfz sfz sfz

Cadenza 8va

Danse macabre

The first system of the musical score for 'Danse macabre' consists of two parts, I and II. Part I is a grand staff with a treble and bass clef. It features a complex melodic line in the treble with many accidentals and a more rhythmic bass line. Part II is a grand staff with a bass clef, providing a harmonic accompaniment with chords and single notes. Performance markings include 'sempre marcatissimo etc.' in the bass line of Part II, and 'Ped.' and '*' in the bass line of Part I. A dynamic marking of 'fff' is present in the bass line of Part II. A double bar line with repeat dots is at the end of the system.

The second system of the musical score continues the piece. Part I (grand staff) shows further development of the melodic and rhythmic themes. Part II (grand staff) continues the harmonic accompaniment. Performance markings include 'Ped.' and '*' in the bass line of Part I. A double bar line with repeat dots is at the end of the system.

The third system of the musical score concludes the page. Part I (grand staff) features intricate melodic passages. Part II (grand staff) provides the harmonic support. Performance markings include 'sempre marcatissimo etc.' in the bass line of Part II, and 'Ped.' and '*' in the bass line of Part I. A double bar line with repeat dots is at the end of the system.

First system of the musical score for 'Danse macabre'. It consists of two grand staves, I and II, in 4/4 time. Staff I contains a complex melodic line with many sixteenth and thirty-second notes, marked with accents and a 'gr.' (grace notes) marking. Staff II provides a rhythmic accompaniment with chords and single notes. A dashed line indicates a repeat or continuation of the piece.

Second system of the musical score, starting at measure 592. It is marked 'Presto' and 'sfz' (sforzando). The tempo is indicated as 'Presto' with a '3' above the staff. The music features a driving, rhythmic pattern in both hands, with triplets and sixteenth-note runs. The right hand has a 'sfz' marking and 'etc.' below it. The left hand has a 'ff' (fortissimo) marking and 'martellato' (hammered) below it. The system ends with a double bar line.

Third system of the musical score, starting at measure 596. It is marked 'sempre accelerando' (always accelerating). The tempo is indicated as 'Presto' with a '3' above the staff. The music continues with a driving, rhythmic pattern in both hands, featuring triplets and sixteenth-note runs. The right hand has a 'ff' (fortissimo) marking and 'martellato' (hammered) below it. The left hand has a 'ff' marking and 'martellato' below it. The system ends with a double bar line.

I

600 (8)

sfz

II

Allegro animato

glissando

Allegro animato

Str.

p

Cl.

p

I

603

glissando

II

glissando

O.

sf poco a poco cresc.

sf

605

First system of musical notation for measures 605 and 606. It features three staves: I (Violin I), II (Violin II), and O (Piano). The key signature has one flat. Measure 605 shows a melodic line in the upper strings and a rhythmic accompaniment in the piano. Measure 606 continues the melodic development with a crescendo in the upper strings. Performance markings include *8^{va}*, *Ped.*, and an asterisk (*) in the upper strings.

607

Second system of musical notation for measures 607 and 608. It features three staves: I (Violin I), II (Violin II), and O (Piano). The key signature has one flat. Measure 607 continues the melodic line with a crescendo. Measure 608 shows a change in the piano accompaniment. Performance markings include *8^{va}*, *Ped.*, and an asterisk (*) in the upper strings.

609

I

ff pesante

II

ff pesante

8^{va}

O.

ff

614

I

II

O.

618

8^{va}

I

II

8^{va}

molto marcato

(8)---1

O.

622 (8)

8^{va}

I

II

8^{va}

sfz

sfz

sfz

O.

626 *sfz*

I *fff*

II *sfz* *fff*

O. *fff* Bl.

629 *rin fz.*

I *gliss.*

II *rin fz.*

O.