

Franz Liszt

Eine Symphonie zu Dantes Divina Commedia

'Inferno'

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Symphonic Transcription

Within the vast number and style of Liszt's transcriptions is a range of approaches based on other composers' works, and each solution can be seen to have its own purpose. David Wilde describes how the transcriptions can be broadly divided into two main types: '*paraphrases*, in which the original work is transformed and freely recomposed; and *partitions*, in which Liszt faithfully transcribes a work from one medium to another, sometimes not deviating from the original by so much as a single note'.¹ In the body of my thesis I consider whether operatic transcriptions, as *paraphrases de concert*, may have been part of a greater scheme in Liszt's mind, relating to a compositional genre he held a life-long desire to conquer. In the case of the symphonic transcriptions, they are the most significant examples of Liszt's *partitions* and their purpose was quite different.

The first symphonic transcription Liszt produced was in 1833, and the subject was the *Symphonie fantastique* by his good friend Hector Berlioz. Poverty-stricken and with a symphony that remained unknown and unpublished, Berlioz had a powerful friend in Liszt, and when the latter transferred the *Symphonie* to the piano, it was published and, more importantly, accessible.² The story surrounding the beginnings of this friendship and working relationship is fascinating and lends an insight into the young Liszt's first foray into transcription on such a large and ambitious scale.

Liszt met Berlioz in Paris on the eve of the première of the *Symphonie fantastique*, 4 December 1840. This encounter is recalled by Berlioz in his *Mémoires*:

Ce fut la veille de ce jour que Liszt vint me voir. Nous ne nous connaissons pas encore. Je lui parlai du *Faust* de Goethe, qu'il m'avoua n'avoir pas lu, et pour lequel il se passionna autant que moi bientôt après. Nous éprouvions une vive sympathie l'un pour l'autre, et depuis lors

¹ D. Wilde in A. Walker, ed.: *Franz Liszt: The Man and his Music* (London, 1976), p. 168

² Liszt bore the expense of having his transcription published. A. Walker: *Franz Liszt: The Virtuoso Years 1811-1847* (London, 1983), p. 180

notre liaison n'a fait que se resserrer et se consolider. Il assista à ce concert où il se fit remarquer de tout l'auditoire par ses applaudissements et ses enthousiastes démonstrations.³

The day before this Liszt came to see me. We did not yet know each other. I spoke to him about Goethe's 'Faust', which he confessed he had not read, and of which he soon became as passionate an admirer as I was. We felt a keen sympathy for each other, and since then our relationship has only become closer and stronger. He was present at this concert where he drew the attention of the entire audience to himself through his applause and displays of enthusiasm.

Liszt attended the première and was overcome by the piece. He convinced Berlioz that the *Symphonie* may benefit from an 'outsider's sympathetic ear', so Berlioz eagerly shared his score with the young pianist.⁴

Je n'ai pas pu envoyer plus tôt la partition de ma symphonie, encore je suis obligé de garder la scène du Bal que j'arrange pour le piano. ...croyez, Monsieur, que je suis pénétré de reconnaissance pour les encouragements que vous avez bien voulu me donner déjà, et pour les conseils que vous me promettez; ils seront pour moi d'un prix inestimable.⁵

I have not been able to send you the score of my symphony any sooner, for I am forced to keep the 'Bal' scene, which I am now arranging for piano. ...believe me, sir, that I am filled with gratitude over the support that you have already so readily wanted to give me, along with the advice that you promise me; for me they are of inestimable value.

While in Italy during his *Prix de Rome* tenure, Berlioz reworked substantial portions of the *Symphonie* and a revised version was performed on 9 December 1832, with Liszt again in attendance.⁶ After attending a performance at the *Hotel de l'Europe littéraire* in Paris on 2 May 1833, Liszt wrote to Marie d'Agoult:

³ H. Berlioz: *Mémoires de Hector Berlioz comprennent ses voyages en Italie, en Allemagne, en Russie et en Angleterre 1803-1865* (Paris, 1870), p. 139 [author's translation]

⁴ J. Kregor: *Liszt as Transcriber* (Cambridge, 2010), p. 45

⁵ H. Berlioz, ed. P. Citron: *Correspondance générale I: 1803-1832* (Paris, 1972), p. 393 [author's translation]

⁶ J. Kregor, p. 45

...I heard Berlioz's *Symphonie fantastique* once again; never had this work made so complete, so true, an impression on me. If I am not killed between now and the end of June I shall probably get down to arranging it for piano, however difficult and troublesome such an undertaking may be.⁷

Liszt had an obvious personal desire to bring his friend's music to the public by transcribing it, but his passion for Berlioz's music itself cannot be ignored. In the *Symphonie fantastique* Liszt saw an opportunity to expand the capabilities of the piano, and piano music, just as he had committed himself to in the aftermath of hearing Paganini in April 1832. The influence of that period is stamped on the transcription, as we can see in the *Marche au supplice* below:

Ex. 1 Berlioz-Liszt *Symphonie fantastique* (Budapest, Editio Musica Budapest, 1996), bb. 125 - 131

Techniques such as those in b. 130 are just the type of effects Liszt devised for the piano in his *Grandes études de Paganini*. Liszt doesn't limit himself from employing any technique imaginable in seeking to achieve the effect of the *Symphonie* in performance. This feature of his approach to adaptation is spelled out in the same letter as above to Marie d'Agoult: 'I am convinced that you will be still more astonished reading than hearing

⁷ Letter of 3 May 1833. F. Liszt, ed. A. Williams: *Franz Liszt: Selected Letters* (Oxford, 1998), p. 11

it'.⁸ Sir Charles Hallé's account of hearing Liszt perform part of the *Symphonie fantastique* vividly captures the effect he achieved:

Such marvels of executive skill and power I could not have imagined. ...the power he drew from his instrument was such as I have never heard since, but never harsh, never suggesting 'thumping'. His daring was as extraordinary as his talent. ...Liszt sat down and played his own arrangement, for piano alone, of the [*Marche au supplice*], with an effect even surpassing that of the full orchestra, and creating an incredible *furor*.⁹

Although the *partitions* aren't treated with the same freedom of the material as the *paraphrases*, the effect, and process, of performing a piece was also taken into account. This allowed Liszt a degree of authorship when employing specific piano techniques in place of those in the orchestral parts. In his transcriptions of the Beethoven symphonies, begun in 1835, Liszt's determination to bring orchestral music he revered to the masses is spelled out in the preface to those transcriptions:

The name of Beethoven is sacred in art. His Symphonies are now universally acknowledged to be masterpieces. ...For this reason every way or manner of making them accessible and popular has a certain merit.¹⁰

In Liszt's day, travel was expensive and orchestras were unable to tour as widely as they are capable of doing now with such ease. In transcribing these masterpieces, Liszt was making them instantly more accessible.¹¹ Unlike the *Symphonie fantastique*, however, there already existed numerous piano versions of the Beethoven symphonies,¹² including

⁸ Ibid.

⁹ C. E. Hallé & M. Hallé, eds.: *Life and Letters of Sir Charles Hallé* (London, 1896), pp. 37-38

¹⁰ The preface probably originates from 1838 and was first printed by Breitkopf & Härtel with the date Rome 1839. The 1865 edition reveals the same unaltered text, only the year of publication was changed to 1865. F. Liszt, eds. Z. Farkas, G. Gémesi, I. Mezö, I. Sulyok: *Transcriptions IV* (Budapest, 1993), p. 1. See also A. Walker: *Franz Liszt: The Weimar Years 1848-1861* (London, 1989), p. 370, f. 16 and p. 377 for facsimile page of Liszt's introduction to the Beethoven symphony transcriptions.

¹¹ D. Wilde in A. Walker, ed., p. 169

¹² This point is illustrated in the introductory chapter ('Liszt and Transcription') to the main thesis, p. 7

a complete set for solo piano by Friedrich Kalkbrenner.¹³ So why did Liszt need to compose a set of his own? The answer is crystalised in a letter to Lambert Massart:¹⁴

Kalkbrenner's work is *pitiful*; since becoming acquainted with it I have become extremely keen for my own to be known to the public. I would gladly consent to give them *for nothing*...¹⁵

Liszt simply didn't feel that Kalkbrenner's transcriptions did Beethoven's symphonies justice, and the sheer esteem in which he held them is in no doubt when saying he would consent to give them 'for nothing'. Adopting a slightly more pragmatic tone when writing to Breitkopf & Härtel in 1838 over the publication of his own 'piano-scores', Liszt reiterates his motives:

To tell the truth, this work has, nevertheless, cost me some trouble; whether I am right or wrong, I think it sufficiently different from, not to say superior to, those of the same kind which have hitherto appeared. The recent publication of the same symphonies, arranged by Mr. Kalkbrenner, makes me anxious that mine should not remain any longer in a portfolio.¹⁶

Liszt was not exaggerating when he said that the process had cost him some trouble, as arranging the complete set of symphonies was long and drawn-out, spanning three decades, from 1835 to 1865. Without entering too deeply into an examination of the genesis of these works, the reasons for this extended process are relevant to the manner of Liszt's entire approach to symphonic transcription. Broadly speaking, the Beethoven symphonies were transcribed in two main periods, from 1835 to 1843 and 1863 to 1865.¹⁷

¹³ Friedrich Wilhelm Michael Kalkbrenner (1785-1849) was a German pianist, composer, piano teacher and piano manufacturer who spent most of his life in England and France. Before the advent of Chopin, Thalberg, and Liszt, Kalkbrenner was considered by many to be the foremost pianist in France, England, even Europe.

¹⁴ Lambert-Joseph Massart (1811-1892) was a violinist who, in the 1830s and 1840s, was a close friend of Liszt's.

¹⁵ Letter of February 1838. F. Liszt, ed. A. Williams, p. 81

¹⁶ F. Liszt, ed. I. M. Lipsius (alias La Mara): *Franz Liszt's Briefe Vol. I* (Leipzig, 1893), p. 18

¹⁷ F. Liszt, eds. Z. Farkas, G. Gémesi, I. Mezö, I. Sulyok, p. XI

In the same letter to Breitkopf & Härtel, Liszt highlights the consideration he gave to transcribing Beethoven's works:

...I could promise to let you have the others successively, according as you might wish, or I could limit my work to the four most important symphonies...: the Pastoral [No. 6], the C minor [No. 5], the A major [No. 7] and the Eroica [No. 3]. I think those are the ones which are most effective on the piano.¹⁸

Initially, Liszt looked at transcribing what he calls the four 'most important' symphonies because they would transfer most successfully to the piano. This wisdom would appear to have been well placed when considering the struggle he later described facing. It wasn't until 1850 that Liszt once again wrote to Breitkopf & Härtel and offered them 'the complete series of Beethoven symphonies for piano two hands'.¹⁹ The idea to complete the series came to Liszt while he was arranging Beethoven's ninth symphony for two pianos, this being completed by October 1851.²⁰ After responding positively to his offer of the complete series, and overcoming a number of publishing rights issues, Breitkopf & Härtel were finally able to approach Liszt in 1863 to ask for the symphonies. With so much time having elapsed since his initial transcriptions, Liszt insisted on being sent the very latest editions of Beethoven's symphonies so that he may revisit and amend his own work. It is towards the end of this second period of arranging the Beethoven symphonies that the scale of the task, and Liszt's own feeling towards it, becomes clear. The ninth symphony presented significant issues Liszt felt unable to overcome:

After several trials it turned out clearly and undeniably that it was impossible to make an arrangement of the fourth movement *for two hands* which would be satisfactory and efficacious even to some extent. ...Arrangements of this kind [piano reductions] are already available and I

¹⁸ F. Liszt, ed. I. M. Lipsius (alias La Mara), p. 18

¹⁹ Ibid., p. 84

²⁰ F. Liszt, eds. Z. Farkas, G. Gémesi, I. Mezö, I. Sulyok, p. XIII

declare myself unable to produce a better and more adequate one, more suited to clumsy pianos and pianists, and I believe that nobody is capable of producing one these days.²¹

It is this level of consideration for the original work that sets Liszt's transcriptions apart from those of his contemporaries. As the foremost pianist of the time, Liszt knew the capabilities and limitations of the instrument at his disposal, and, armed with that knowledge, sought only to 'combine the performer's wit with the effects of the orchestra and to make the different sonorities and nuances felt within the restricted possibilities of the piano'.²²

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My intention in producing this solo piano transcription of the first movement of the 'Dante' symphony has not been to suppose that I am an equal of Liszt's in this field; rather, I have used the process in much the same way Liszt did, aiming to uncover the capabilities of the piano for myself. Above all else, the transcription process enabled me to interact with a work in the way Liszt would have done when studying other composers' oeuvres so intimately. Written alongside my research into Liszt's opera transcriptions, this process has helped me gain a better insight into the transcriber's mind, and undoubtedly shaped the conclusions I have arrived at regarding these works. For all of the reasons cited, the transcription of this symphony by August Stradal was not consulted at any point.²³

²¹ F. Liszt, ed. I. M. Lipsius (alias La Mara): *Franz Liszt's Briefe Vol. II* (Leipzig, 1894), p. 76. August Göllerich's diaries of Liszt's masterclasses, between 1884 and 1886, lend a fascinating insight into Liszt's later, somewhat contradictory, recollections on the Beethoven symphony transcriptions, in particular the ninth. 'At the time that I was making this arrangement, I did not want to set the Ninth for two hands and did not go near it. But the publisher said it surely must be included in the set... So I finally did it, and curiously, the arrangement of this very symphony caused me much less trouble than many of the other symphonies.' A. Göllerich, ed. W. Jerger, trans. R. L. Zimdars: *The Piano Masterclasses of Franz Liszt 1884-1886* (Indiana, 1996), p. 86

²² *Ibid.*, p. 47

²³ August Stradal (1860-1930) was a pianist, composer, and music teacher. He attended the Vienna Conservatoire where he was taught by Anton Door, Theodor Leschetizky, and Anton Bruckner. In 1884 he travelled to Weimar in order to become a student of Franz Liszt, whom he also accompanied to Budapest and Bayreuth in 1885 and 1886.

Whilst transcribing 'Inferno' I encountered numerous occasions on which I had to decide on the degree of accuracy I would adhere to in respect of Liszt's score, and the music as it would be in resounding. In this essay I will highlight the most significant decisions I had to make, relating them to my previous knowledge and experience of playing Liszt's music, and discuss the overall experience of making the 'different sonorities and nuances felt within the restricted possibilities of the piano'. The decisions I have made, however, will be discussed in light of August Stradal's work referenced above. As a pupil of Liszt, and a renowned arranger and transcriber, Stradal, and more importantly his treatment of 'Dante', may provide a fascinating comparative insight. An important feature of Liszt's music I would like to comment on first, with regards my own transcription, is pedalling. The use of the pedal, particularly in the symphonic transcriptions, is a key element in achieving orchestral sonority, however, as highlighted in the introduction to my thesis, 'Liszt's indications for the sustaining pedal are not just scanty, but inconsistent'.²⁴ The pedalling is indicated, in my score also, when a specific effect or sound should be achieved by that use of the pedal. Just as Liszt did in his scores, I have left entire segments of 'Dante' without pedal markings, leaving it at the performer's discretion. When an absence of pedal is desired, it has been indicated *senza pedale*. Similarly, with fingering, certain passages have had fingerings indicated mainly because a desired effect will be achieved. This is commented on in more detail on p. 15 of this essay.

The very first statement of the score gives me an opportunity to refer once again to the aforementioned transcription of Beethoven's ninth symphony. The opening motif, punched boldly by brass and lower strings, is notated along with the words inscribed over Dante's gates of Hell, *Per me si va nella città dolente* (Through me the road to the City of Desolation), from Canto III in 'Inferno'. Although this is not a choral line, Liszt's association between the rhythm, texture, and the text was too important for me not to follow suit. The phrase is rounded off with timpani rolls, which I have written as opposing octave tremolo figures (bb. 3 - 4, Ex. 1). Likewise, Stradal opts for thunderous tremolo to replicate the timpani part (bb. 3 - 4, Ex. 2). Taking Liszt's cue I have purposely notated the stems differently to the main voice, highlighting individual scoring of parts, so that the performer may be in no doubt about the desired texture and timbre.

²⁴ Introduction - Liszt and Transcription, p. 5

Lento Per me si va nel-la cit-tà do-len-te: Per me si

Ex. 1 Liszt-Parkinson *Dante Symphony - Inferno*, bb. 1 - 5

Lento. **)marcatissimo* Bearbeitung von August Stradal.

Ex. 2 Liszt-Stradal *Eine Symphonie zu Dantes Divina Commedia - Inferno*, bb. 1 - 4

At rehearsal mark 'A' a technique is introduced in the strings that, for its prevalence throughout the movement, was the most consistent cause of problems. Bowed tremolo is a feature of the string writing in this movement, the shimmering no doubt designed to invoke the lick of flames, but reproducing such an effect on the piano with the same sensitivity to the overall timbre presented issues. Without many options, other than to write octave tremolo as a substitute, I have entrusted my pedal indications and the 'performer's wit' to achieve the correct sonority. The same can be said for b. 19: the cellos and basses are instructed *tempestoso* with their chromatic line swirling up from the depths. Initially this left-hand part was written in semiquavers, to facilitate ease of playing, but the tempo caused it to sound sluggish and anything but tempestuous. Galvanising my instinct to write the passage as demi-semiquavers, I remembered the following passage from the first movement of Beethoven's ninth symphony, as transcribed by Liszt:

Ex. 3 Beethoven-Liszt *Symphony No. 9 'Choral'* (Budapest, Editio Musica Budapest, 1993), bb. 326 - 335

Rehearsal mark 'C' presented another texture that I would encounter repeatedly in this transcription. To draw as much sound from the breadth of the piano, and provide a platform from which to drive the chords resolving across the bar, I turned to a technique Liszt frequently employed in the same manner: that of striking an 'open' octave or note in the lower register, before manipulating the texture in the higher register (Ex. 4).²⁵ 'Open', in this sense, describes how the note is written to be sustained, or allowed to resonate, throughout the remainder of the bar or passage. This provides not only a strong root to the harmony but, with the soundboard already resonating, enhances the bell-like quality of

²⁵ Examples of this technique may be found in *Liebesträume No. 3*, *Polonaise No. 1 'Mélancolique'*, *'Mazeppa'* from the *'Douze Études d'Exécution transcendante*, and *Après une lecture du Dante (Fantasia quasi sonata)* from *Deuxième Années de Pèlerinage 'Italie'*

tone in the upper register. In his transcription, Stradal approaches this passage with a more straightforward reading, using the triplets in the timpani as the main feature to drive each bar onwards (Ex. 5). In my opinion this rendition doesn't account for the impact of the brass section, striking their chords *sforzando* and increasing the dynamics through each bar with a *crescendo*.

Ex. 4 Liszt-Parkinson, bb. 44 - 46

Ex. 5 Liszt-Stradal, bb. 44 - 47

Rehearsal mark 'D', b. 52, marked yet another first in my transcription. Liszt's scores are dotted with *ossia* lines and this is largely for two reasons: the first is that, as a pedagogue of piano playing, he was more aware than most of the capabilities of pianists, so for particularly tricky passages Liszt would provide an *ossia più facile* or *più difficile*, depending on which version he felt should be considered the more preferable. The second reason is that Liszt was a prolific re-worker of his compositions and, after ending his performing career, returned to some of his most virtuosic works and simplified them. In some cases this meant re-writing them entirely, and in others it meant merely adding alternative lines as *ossia*. My *ossia più facile* is an option for the performer that hardly

affects the passage negatively at all. As we approach the 'Allegro frenetico' at b. 64, I took the opportunity to convert bowed tremolo in the striking cadenza figure in the violins into another staple of Lisztian writing: Liszt octaves. Writing interlocking octaves is a perfect way of executing passages such as this, as it generates tremendous shape and sound, not to mention an element of performing theatricality. Fortunately, Stradal has interpreted this in precisely the same way, albeit with his own additional performance direction *strepitoso*.

Moving on to b. 119 and the decision to write the tumbling violin passages as parallel semiquavers instead of the previously written interlocking octaves. The reason for this is quite simple: the passage from rehearsal mark 'G' has been chromatically building to this point at 'H', where it reaches the tipping point and comes crashing down to a relentless stabbing from the brass section. The semiquavers give a sense of driving to the point of no return and, although not marked *accelerando*, inject urgency into the sparse punctuation of the trombones. Once again Stradal's arrangement of this passage is quite different to my own. Where I have tried to highlight the sparseness of these bars, relative to what has come before, by bringing the trumpet volleys to the fore (Ex. 6), Stradal has maintained a densely written right hand part, with chords oscillating in triplets. This appears to reflect the constant motion of the violins in Liszt's score, however, with the dynamic swells, and the flickering, appoggiatura-derived emphasis indicated by Liszt, the violins would sound as a murmuring beneath the brass. I feel that the chords in Stradal's transcription are too heavy a feature, compounded by their scoring as triplet crotchets against the straight crotchets of the left hand (Ex. 7).

H
(8)

121 *f* Ped. Trombe *ff* molto marc.

124 *sf* *sf* *sf*

Ex. 6 Liszt-Parkinson, bb. 121 - 128

ff marcatissimo Tromp. *Pos. Tub. iPk.*

Tromp. *Pos. Tub. iPk.*

Ex. 7 Liszt-Stradal, bb. 121 - 130

The next passage, from b. 222, caused more problems than any other section of the piece and, after initially playing through it, I came up with three possibilities that seemed to work well. I have included one in the score as an *ossia* but this decision was not easily arrived at. The flourishes in the violins, here represented in the *ossia*, contribute to the yearning

of this passage, particularly when cast against the descending chromatic line in the lower strings. However, I resolved to draw attention to the horns and trombones, whose statements penetrate the texture with a rhythm that harks back to the very opening of the piece and the inscription over the gates of Hell (Ex. 8). Arriving at a similar conclusion, Stradal also brings out the horn and trombone parts (Ex. 9). He has derived their rhythmic alteration from the right-hand triplet crotchets written in the bars leading up to this point.

8^{va}
Cor., Trombe
Ped.
*Ped.
Ped.

Ex. 8 Liszt-Parkinson, bb. 221 - 224

Viol.
sempre cresc.
Tromp. Hornr.
cresc.
Vcll. K-BB.
sempre

Ex. 9 Liszt-Stradal, bb. 219 - 227

Rehearsal mark 'R' brings with it the start of what I feel to be the most technically awkward passage in my transcription, however, the way in which it has been notated is specifically designed to achieve a certain effect. The swirling octaves in the right hand are straightforward enough, but the crossing over of the left hand means that the flute line must be taken with the fingering indicated. This dropping of the left hand with the second and fourth fingers delivers an accuracy, and delicacy, to the flutes' strive for hope against the turmoil in the right hand. The movement of this passage is key, as indicated by the performance direction, and Stradal's interpretation reflects this particularly well. Based on Liszt's score there are two ways of approaching these bars: my arrangement, in which the pizzicato basses and flutes are represented, and Stradal's, in which the harp is a feature. I purposely avoided writing arpeggios beneath this passage as harp-like figures feature heavily in the following sections of the piece, and I particularly did not want to type-cast large portions of Dante's journey with 'dreamy' effects. Comparing the two possibilities side by side, however, I feel that Stradal's reading is more successful, from both the player's point of view and in its effectiveness.

Quasi Andante, ma sempre un poco mosso

280

molto legato

Contrabassi *p* senza agitazione

Fl. 2 *p*

Ex. 10 Liszt-Parkinson, b. 280

14

Andante mosso.
Viol. (con sord.) Fl.

una corda

p dolce armonioso

Hrn. *p*

Tr. *p*

Vcll. *p*

K-BB. *p*

Ex. 11 Liszt-Stradal, bb. 279 - 281

Revisiting yet another technique Liszt employed in abundance in his compositions, b. 309 onwards was a perfect opportunity to cast Thalbergian arpeggios up and down the piano whilst picking out the melodic line within the texture. This passage is so easily facilitated on the piano that one wouldn't struggle to imagine Liszt improvising it at the piano before orchestrating it. This is surely reflected in the way both Stradal's and my own transcription have been written in almost exactly the same way. Continuing the standard set earlier in the piece, we have both also included the text that Liszt wrote over the cor anglais's melody. I see it as a helpful tool for the pianist in shaping the phrases. Knowing which note is part of each word, particularly in a passage as florid as this, certainly helps guide the performer's use of rubato. Briefly looking at 'V', starting at b. 354, this is without a doubt my favourite part of the transcription. It is one of the most beautiful passages in this movement as a whole, and one I feel has been transcribed with particular success. This was another passage that came very naturally when playing from Liszt's score, and the nearly identical versions produced by myself and Stradal reflect this (Ex. 12 & Ex. 13).

Ex. 12 Liszt-Parkinson, b. 370

Ex. 13 Liszt-Stradal, bb. 370 - 371

The separation of stems is an important feature, one Liszt drew particular attention to with his symphonic transcriptions, in highlighting independent voices. Particular care has been taken to mark *tenuto* over important inner voices that could otherwise be overwhelmed (Ex. 12).

The final element of this movement I would like to pay special attention to is the climactic finale, starting at b. 556. There were a number of concerns I had about transcribing this passage, and the first of these was regarding how to treat the chromatic 'descent' motif, which has already featured so heavily. Of particular importance at this point is the canonic entry of this motif in the second violins and lower strings. To transcribe the second entry as written, gradually rising up from the bass in opposition to the upper voices, it would have to have been written as single notes due to limited space on the keyboard. When played, the upper voice overwhelmed it and the effect was lost. I decided that the contrapuntal sound of these two entries playing against one another was more important than the pitch at which they are written, and so both lines have been written descending the piano. The rhythm is punctual and the descending line, in octaves, quickly delivers a full body of sound. This adaptation also leads the left hand naturally into the tuba and trombone chords that ring out under the right hand's oscillating upper part in b. 560. In b. 581 I have rhythmically diminished the timpani roll in order to fit it into the last beat of the bar in the left hand. This being the whirlwind that builds to the climax in b. 587, I wanted as much resonance to be drawn from the piano as possible, whilst also using the triplet figuration to continue the sense of relentlessness. When the movement finally comes to its peak at b. 652, and the *tutti* texture is uniform, the overwhelming sound of the tremolo in the left hand provides a dizzying platform upon which the final warning inscribed over the gates of Hell can be restated:

Lasciate ogni speranza, voi ch'entrate.

Abandon every hope, ye who enter.

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F. Liszt, eds. L. Martos, I. Mezö: 'Transcriptions of works by Hector Berlioz' (Budapest, Editio Musica Budapest, 1996)

F. Liszt, eds. Z. Farkas, G. Gémesi, I. Mezö, I. Sulyok: 'Franz Liszt: Transcriptions IV' (Budapest, Editio Musica Budapest, 1993)

A. Stradal: 'Eine Symphonie zu Dantes Divina Commedia von Franz Liszt' (Leipzig, Breitkopf & Härtel, 1902)

INFERNO

Liszt-Parkinson

Lento Per me si va nel-la cit-tà do-len-te: Per me si

8^{vb} *ff* *p* *ff* *Ped.* *

6 va nell'e-ter-no do-lo-re: Per me si va tra la per-du-ta

(8) *p* *ff* *Ped.* *

11 gen-te **A** La-scia-te og-ni spe-ran-za. voi ch'en-tra-

(8) *sf* *ff* *sf* *sf* *sf* *fp* *Ped.* *

17 te!

accelerando poco a poco

p *tempestoso* *con Ped.*

20

Musical score for measures 20-21. The bass clef contains a continuous eighth-note pattern. The treble clef is empty.

21

Musical score for measures 21-23. Measure 21 continues the eighth-note pattern. Measure 22 has a dynamic marking *f* and a triplet of eighth notes marked with an asterisk and *marc. 3*. Measure 23 has a triplet of eighth notes.

24

Musical score for measures 24-27. Measure 24 has a dynamic marking *fp* and *con Ped.*. Measure 25 has a dynamic marking *f* and the word *violente*. Measure 26 has a dynamic marking *f*. Measure 27 has a dynamic marking *f*. Fingerings are indicated above notes in measures 25 and 26.

28

Musical score for measures 28-31. Measure 28 has a dynamic marking *sf*. Measure 29 has a dynamic marking *ff*. Measure 30 has a dynamic marking *ff*. Measure 31 has a dynamic marking *ffp*. A section marker **B** is present above measure 29. The word *con Ped.* is written below measure 31.

32

Musical score for measures 32-35. The bass clef contains a continuous eighth-note pattern. The treble clef is empty. The word *tempestoso* is written above the first measure.

33

Musical score for measures 33-34. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef, but it contains no notes. The lower staff is a bass clef staff with a key signature of one flat (B-flat). It contains a continuous eighth-note accompaniment pattern. A slur covers the entire system.

34

Musical score for measures 34-35. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef, but it contains no notes. The lower staff is a bass clef staff with a key signature of one flat. It continues the eighth-note accompaniment from measure 33. At the end of measure 34, there is a dynamic marking *f* and a fermata. Measure 35 begins with a triplet of eighth notes, marked with an accent (^) and a dynamic marking *f*. A small asterisk (*) is placed below the first note of the triplet.

36

Musical score for measures 36-39. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef, but it contains no notes. The lower staff is a bass clef staff with a key signature of one flat. It features a complex rhythmic pattern with triplets and accents. A dynamic marking *fp* is present. Below the staff, the text *con Ped.* is written. At the end of the system, there are three chords: a triad of G#3, B3, and D4; a triad of G#3, B3, and D4; and a triad of G#3, B3, and D4.

40

Musical score for measures 40-43. The system consists of two staves. The upper staff is a treble clef staff with a key signature of one flat. It contains a complex melodic line with many accidentals and a dynamic marking *sf*. A box labeled 'C' is placed above the staff. The lower staff is a bass clef staff with a key signature of one flat, containing chords and a dynamic marking *sf*.

44

Musical score for measures 44-47. The system consists of two staves. The upper staff is a treble clef staff with a key signature of one flat. It contains a melodic line with a dynamic marking *ff*. The lower staff is a bass clef staff with a key signature of one flat, containing chords and a dynamic marking *sf*.

47

fff 3 3 3 3 3 3 3 3

marcatissimo 3

Red. 3

50

3 3 3 3 3 3 3 3

sempre ff 3

sf 3

ossia 3

53

3 3 3 3 3 3 3 3

sf 3

sf 3

sf 3

56

sf 3

sf 3

sf 3

sf *tempestoso* 3

59

Ped.

61

Allegro frenetico (Quasi doppio movimento)
 Alla breve

63

f

Ped. *

66

Ped. *

Ped.

* Ped.

Ped.

* Ped.

Ped.

*

70

E *angoscioso*

p

Ped.

Ped.

Ped.

*

Ped.

*

75

p

p

Ped. *

79

accel..

p

Ped. *

84

molto cresc.

F

ff

molto cresc.

F

ff

Ped. *

8^{vb}

Timp. Ped.

88

Ped. *

93

sf

sf

sf

sf

8^{va}

Ped. *

98 (8) *accel.*
sf
Ped. *
Timp.

103 (8) **Presto molto**
fff
Ped. *
Cor. marc.

107
8va
fff
Ped.

112
4
marc.
*

117
8va
sf
Ped. *

H

(8)

121 *sf* *ff* molto marc. Trombe

124 *sf* *sf* *sf* 3

129 **I** *sf* *sempre ff* *Ped.* *Ped.* *Ped.* 2 5 4

134 *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

139 *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Fl., Ob.

J

144

Musical score for measures 144-148. The system consists of a grand staff with treble and bass clefs. The right hand plays chords and melodic fragments, while the left hand plays a rhythmic accompaniment. Pedal markings (Ped.) are present under the bass line. Dynamics include *sf* and *ff*. A box labeled 'J' is positioned above the staff at measure 146.

149

Musical score for measures 149-153. The system consists of a grand staff. The right hand has melodic lines with dynamics *sf* and *ff*. The left hand has a rhythmic accompaniment with *Ped.* markings. A section labeled 'senza Ped. VI.' begins at measure 153.

154

Musical score for measures 154-158. The system consists of a grand staff. The right hand has chords and dynamics *sf* and *ff*. The left hand has a rhythmic accompaniment with *Ped.* markings.

159

Musical score for measures 159-164. The system consists of a grand staff. The right hand has melodic lines with dynamics *sf* and *ff*. The left hand has a rhythmic accompaniment with *Ped.* markings. A section labeled 'senza Ped.' begins at measure 161. A box labeled 'K' is positioned above the staff at measure 162. The word 'ten.' is written above the right hand at measure 164.

165

Musical score for measures 165-170. The system consists of a grand staff. The right hand has melodic lines with dynamics *sf* and *ff*. The left hand has a rhythmic accompaniment with *Ped.* markings. The word 'ten.' is written above the right hand at measure 165.

171 *poco rit.* *a tempo*

ten.

sf

fp

sf marcatissimo

Ped.

L

178

8va

ten.

fp

p

ff

ff

Ped.

*

183

ten.

sf

sf

sf

sf

sf

Ped.

189 *poco rit.* *a tempo*

ten.

sf

sf

sf

sf

fp

sf marcatissimo

Ped.

195

8va⁻ M ten. ff Ped. *

Detailed description: This system covers measures 195 to 200. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a fortissimo (fp) dynamic and a triplet of eighth notes. The melody then ascends through several measures, reaching an 8va⁻ (octave below) marking. A measure rest (M) is indicated. The piece concludes with a tenuto (ten.) dynamic and a fortissimo (ff) dynamic. The left hand plays a bass clef accompaniment with a 3/4 time signature, featuring a triplet of eighth notes in the first measure and sustained chords thereafter. Pedal markings (Ped.) and an asterisk (*) are present.

200

ten. poco rit. ten. Ped.

Detailed description: This system covers measures 200 to 206. The right hand continues with a tenuto (ten.) dynamic, showing a slight ritardando (poco rit.). The left hand maintains a steady accompaniment of chords. Pedal markings (Ped.) are present throughout the system.

207

N a tempo

fp sf marcattissimo Ped.

Detailed description: This system covers measures 207 to 212. A new section (N) begins at measure 207, marked 'a tempo'. The right hand features fortissimo (fp) dynamics and a triplet of eighth notes. The left hand is marked 'sf marcattissimo' (sforzando marcato) and includes a triplet of eighth notes. Pedal markings (Ped.) are present.

213

8va⁻ fp Ped. *

Detailed description: This system covers measures 213 to 216. The right hand features an 8va⁻ marking and fortissimo (fp) dynamics. The left hand includes a triplet of eighth notes. Pedal markings (Ped.) and an asterisk (*) are present.

217

8va⁻ fp Ped. *

Detailed description: This system covers measures 217 to 222. The right hand features an 8va⁻ marking and fortissimo (fp) dynamics. The left hand includes a triplet of eighth notes. Pedal markings (Ped.) and an asterisk (*) are present.

8^{va}-----

Cor., Trombe

Ped. *Ped. Ped.

225

8^{va}-----

0 Ped. Ped.

230

8^{va}-----

ff deciso

Ped. Ped. deciso Ped.

236

Ped. deciso Ped. Ped.

241

deciso

Ped.

8vb

Ped.

8vb

deciso

Ped.

8vb

247

P

deciso

Ped.

8vb

253

Ped.

8vb

259

8va

Q Lento

ff

La scia-te og-ni spe-ran-za voi ch'en

ff

Ped.

8vb

(8)

264

tra - - te

8va

La-

Ped.

con Ped.

266

scia - te og - ni spe - ran - za voi ch'en -

1 2 5

VI

269

trate

8va

ff

P

Ped.

(8)

270

6

8va

ff

8vb

Ped.

271

8^{va}

(8).....

Ped.

272

6

8^{va}

8^{vb}

Ped.

273

8^{va}

(8).....

274

6

8^{va}

poco rit.

dim. marc.

senza Ped.

8^{vb}

277

R

5

p

(8).....

p

pp

Quasi Andante, ma sempre un poco mosso

280 *molto legato*

8va
Fl. $\frac{2}{4}$ $\frac{2}{4}$

Contrabassi
ped. p senza agitazione

281

8va

282

8va

284 *dim.* *pp* *mf* *espressivo dolente* **Recit.**

288 *rit.* *sf* *smorz.*

pp

Detailed description: This page of a musical score contains five systems of music. The first system (measures 280-281) features a piano part with a 'molto legato' instruction and a contrabass part with 'ped. p senza agitazione'. The piano part has a melodic line with slurs and fingerings (5, 5, 5) in the first few measures. The contrabass part has a bass line with a 'p' dynamic. The second system (measures 281-282) continues the piano part with slurs and an '8va' marking. The third system (measures 282-284) shows the piano part with slurs and an '8va' marking, and the contrabass part with slurs and 'ped.' markings. The fourth system (measures 284-288) includes a 'Recit.' section with 'mf espressivo dolente' and a 'rit.' section with 'sf' and 'smorz.' markings. The fifth system (measures 288-289) shows the piano part with slurs, a '3' marking, and a '6' marking, and the contrabass part with a '3' marking and a 'pp' dynamic. The page ends with a 'pp' dynamic marking.

295

p dolce teneramente

p

p

301

dim.

p molto legato

8va

2 2
4 4

Ped. p senza agitazione

304

8va

Ped.

305

8va

Ped.

306

dim.

Ped.

308 **Recit.**

pp *mf* *espressivo dolente*

314 **rit.**

rinforzando *smorz.* *pp* *dolce teneramente* *pp*

321 **T**

pp *dim.*

326

p *poco agitato egualmente* *Arpa*

327 Nes - -
C. ingl.

espress. molto

328 sun mag - - - - - gior do -

329 lo - - - - - re

330 che ri - - - cor - -

331 dar - - - - - si del

332 tem - - - - - po fe - -

333

sf

334 - ce

335

f

dolente nel - - la mi - -

R.H. L.H.

336

p

se - - - - - 8^{va}

337

ri 8^{va}

338 a *8va*

339 *f* *8va*

340 *R.H. espress. molto* *f* *19* *8va*

341 L.H. R.H. *f* R.H. L.H. *8va*

342 L.H. R.H. R.H. L.H. *8va* *poco a poco diminuendo*

343 L.H.→R.H. R.H. R.H. L.H.

Ped. pp

344 L.H. R.H. R.H. R.H. L.H. R.H. L.H.

Ped. ppp *sotto voce* *Ped.* *sf*

347 - U

p Cello *dolce teneramente* *Ped.* *

352

Ped. *

358

Ped. *

364 *poco rit.* *rall.*

grazioso

pp

V
Andante amoroso (Tempo rubato)

370

mp e teneramente

dolce con intimo sentimento

Ped.

371

Ped.

372

Ped.

373

Ped.

374

3 cresc.

Ped.

375

4 5

3 rinf.

Ped.

(8)

377

3

cresc. e molto appassionato

Ped.

379

3 rinf.

espress.

Ped.

381

Musical score for measures 381-382. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 381 features a complex rhythmic pattern with a 4-measure triplet in the right hand and a 5-measure triplet in the left hand. Measure 382 continues with a 3-measure triplet in the right hand and a 3-measure triplet in the left hand. Pedal markings (Ped.) are present in both measures. The instruction *espress.* is written at the end of measure 382.

383

poco rall.

W

Musical score for measures 383-384. Measure 383 begins with a *poco rall.* instruction. A box containing the letter 'W' is placed above the staff. The right hand has a 3-measure triplet, and the left hand has a 3-measure triplet. Measure 384 features a *p* dynamic marking and a *molto espress.* instruction. The right hand has a 3-measure triplet, and the left hand has a 3-measure triplet. Pedal markings (Ped.) are present in both measures.

385

Musical score for measures 385-386. Measure 385 features a 3-measure triplet in the right hand and a 3-measure triplet in the left hand. Measure 386 continues with a 3-measure triplet in the right hand and a 3-measure triplet in the left hand. Pedal markings (Ped.) are present in both measures.

386

Musical score for measures 386-387. Measure 386 features a 3-measure triplet in the right hand and a 3-measure triplet in the left hand. Measure 387 continues with a 3-measure triplet in the right hand and a 3-measure triplet in the left hand. Pedal markings (Ped.) are present in both measures.

387

Musical score for measures 387-388. Measure 387 features a 3-measure triplet in the right hand and a 3-measure triplet in the left hand. Measure 388 continues with a 3-measure triplet in the right hand and a 3-measure triplet in the left hand. Pedal markings (Ped.) are present in both measures.

388

cresc.

Ped.

Ped.

389

8va

rinf.

Ped.

Ped.

Ped.

(8)

391

rinf. molto

Ped.

Ped.

Ped.

393

con somma passione

espress.

Ped.

Ped.

Ped.

395

* Ped. Ped. espress.

397

* Ped. Ped. espress.

399

X

poco rit.

* Ped. Ped. Ped.

404

La - scia - te ogni spe - ran - za voi chen - tra - te

marc. dolente

pizz. Ped.

410 **Y** Tempo primo (Allegro, alla breve)

Musical score for measures 410-414. The piece is in C major, 2/4 time. The right hand starts with a rest, then plays a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a triplet of eighth notes (B4, A4, G4) followed by a quarter note (F4). The left hand plays a triplet of eighth notes (C4, D4, E4) followed by a quarter note (F4), then a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3), then a triplet of eighth notes (D4, E4, F4) followed by a quarter note (G4), and finally a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3). Dynamics include *pp* and *p*. Performance markings include *8^{vb}*, *un poco marc.*, *senza Ped.*, and *marc.*. Measure numbers 410, 411, 412, 413, and 414 are indicated.

Musical score for measures 415-418. The right hand plays a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a triplet of eighth notes (B4, A4, G4) followed by a quarter note (F4), then a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4), and finally a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The left hand plays a triplet of eighth notes (C4, D4, E4) followed by a quarter note (F4), then a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3), then a triplet of eighth notes (D4, E4, F4) followed by a quarter note (G4), and finally a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3). Dynamics include *p*. Performance markings include *8^{vb}* and measure numbers 415, 416, 417, and 418.

Musical score for measures 419-422. The right hand plays a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a triplet of eighth notes (B4, A4, G4) followed by a quarter note (F4), then a half note (G4) with a trill, and finally a half note (F4) with a trill. The left hand plays a triplet of eighth notes (C4, D4, E4) followed by a quarter note (F4), then a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3), then a triplet of eighth notes (D4, E4, F4) followed by a quarter note (G4), and finally a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3). Dynamics include *f marc. molto* and *f*. Performance markings include *8^{vb}*, *tr*, *Ped.*, and asterisks. Measure numbers 419, 420, 421, and 422 are indicated.

Musical score for measures 423-427. The right hand plays a half note (G4) with a trill, then a half note (F4) with a trill, then a half note (G4) with a trill, then a half note (F4) with a trill, and finally a half note (G4) with a trill. The left hand plays a triplet of eighth notes (C4, D4, E4) followed by a quarter note (F4), then a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3), then a triplet of eighth notes (D4, E4, F4) followed by a quarter note (G4), then a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3), and finally a triplet of eighth notes (D4, E4, F4) followed by a quarter note (G4). Dynamics include *f*. Performance markings include *8^{vb}*, *tr*, *Ped.*, and asterisks. Measure numbers 423, 424, 425, 426, and 427 are indicated.

Musical score for measures 428-432. The right hand plays a half note (G4) with a trill, then a half note (F4) with a trill, then a half note (G4) with a trill, then a half note (F4) with a trill, and finally a half note (G4) with a trill. The left hand plays a triplet of eighth notes (C4, D4, E4) followed by a quarter note (F4), then a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3), then a triplet of eighth notes (D4, E4, F4) followed by a quarter note (G4), then a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3), and finally a triplet of eighth notes (D4, E4, F4) followed by a quarter note (G4). Dynamics include *f*. Performance markings include *8^{vb}*, *tr*, *Ped.*, and asterisks. Measure numbers 428, 429, 430, 431, and 432 are indicated.

433 *tr* *tr* *tr* *tr* *tr*

8^{vb} 8^{vb} 8^{vb}

(8) Ped. * Ped. * Ped. * Ped. * Ped. *

438 *tr* *tr* **Z** *tr* *tr* *tr*

8^{vb}

(8) Ped. * Ped. * Ped. * Ped. *

443 *tr*

f marc. *mf*

senza Ped. *mf*

Ped. *

448 **AA**

34 2 24 4

Ped. * Ped. *

452 *tr* *tr* *tr* *tr*

Ped. *

456

tr

8va

6

2 3 1

4

mf

ff

Ped.

Ped.

Ped.

Detailed description: This system contains measures 456 to 459. Measure 456 features a tremolo in the right hand and a bass line with a pedal point. Measures 457-459 show a melodic line in the right hand with an 8va marking and a sixteenth-note triplet (2 3 1) leading to a sixteenth-note group (4). Dynamics range from mezzo-forte (mf) to fortissimo (ff). Pedal points are indicated in the bass line.

460

8va

6

6

8va

ff

ff

Ped.

Ped.

Ped.

Ped.

Detailed description: This system contains measures 460 to 463. Measures 460-461 have a sixteenth-note triplet (2 3 1) and a sixteenth-note group (4) in the right hand, marked 8va. Measures 462-463 continue with similar patterns. Dynamics are fortissimo (ff). Pedal points are present in the bass line.

464

(8)---1

8va

p

p

Ped.

Ped.

Ped.

Detailed description: This system contains measures 464 to 466. Measure 464 has a dynamic marking of piano (p). Measures 465-466 feature sixteenth-note runs in the right hand, with an 8va marking in measure 465. Pedal points are indicated in the bass line.

467

8va

8va

p

p

Ped.

Ped.

Detailed description: This system contains measures 467 to 469. Measures 467-468 have sixteenth-note runs in the right hand, marked 8va. Measure 469 continues with similar patterns. Dynamics are piano (p). Pedal points are present in the bass line.

470

8va

p

p

Ped.

Ped.

Detailed description: This system contains measures 470 to 472. Measures 470-471 have sixteenth-note runs in the right hand, marked 8va. Measure 472 continues with similar patterns. Dynamics are piano (p). Pedal points are present in the bass line.

poco a poco accelerando

474

molto cresc.

Ped. Ped.

479

BB

ff

Timp.

8^{sub}

Ped. * Ped. * Ped. * Ped.

484

sf

Ped. * Ped. * Ped. * Ped.

489

8^{va}

sf

Timp.

Ped. * Ped. * Ped. *

(8)

494

CC

fff

Ped.

5
4
3
2

498

Cor.
marc.

8va

*

503

fff
marc.

8va

Ped.

*

508

sf

8va

Ped.

*

513

sf

8va

Ped.

*

516

Trombe

ff molto marc.
sf

v.

*

DD

521

521

sf *sf* *sempre ff*

Ped.

526

526

Ped.

531

531

Ped.

EE

536

536

sf

Ped.

Fl., Ob.

541

541

ff *sf* *ff* *sf* *ff*

Ped.

546

VI.

sf *ff* *sf*

Ped. Ped. Ped.

551

ff *sf* *ff*

FF

senza Ped. Ped. Ped. senza Ped.

stringendo [The crotchets as before the minims]

8^{va}

556

sempre f

3 3 3

Ped.

Alla breve

8^{va}

559

sf

3 3 3 3 3

Ped. Ped. *

(8)

563

sf

3 3 3 3

Ped.

8^{va}

567

3 3 3 3

Ped.

sempre più stringendo

8^{va}

571

3 3 3 3

Ped.

Più mosso

(8)

575

3 3 3 3

fff

Ped.

(8)

579

3 3 3 3

Ped.

583

3 3 3 3 3 3

Ped. Ped. Ped. *

587

f Ped.

593

Ped. 3 3

599

ff Ped. 3 3 3 8va

605

Ped. 8va

610 (8) *rinf.*

615 **Più moderato (Alla breve)**
lunga *p marcato*
tr
8^{vb}
pp
Ped.

621 2 4
tr
8^{vb}
pp sempre
Ped.
p

627 **JJ**
tr
12
poco a poco cresc.
tr
12
[cresc.]
Ped.

633 *tr*
(tr)
molto cresc.
Ped.

639 **KK** *8va*

fff

Ped.

644

fff

Ped.

LL Adagio

La - scia - te og - ni spe - ran - za

649

fff

Ped.

654 voi ch'en - tra - - - te

fff

Ped.

657

ff

8vb