

Liszt
3 Songs from William Tell(second version)
Der Fischerknabe
(Schiller, trans. Manney)

Allegretto tranquillo
p dolce

una corda

ped.

R.H.

L.H.

ped.

R.H.

L.H.

ped.

dolce leggiero

ped.

shore Is sleep - ing and dream - ing.
 ein am grü - - - nen Ge - sta - - de.

smorz. *len - - - tando* *a tempo*

pp

He hears then a
 Da hört er ein

p dolciss.

mel - o - dy, Tell - ing of love, As
 Klin - gen wie Flö - - ten so süß, wie

sweet as the voi - - ces of an - gels a - bove.
 Stim - men der En - - gel im Pa - - ra - dies.

poco rall. *rall.* *p a tempo*

(p)

But when he a - wak - eth From
Und wie er er - wa - chet in

sempre dolce

Leg.

(mp) *cresc.*

vis - ions so blest The wa - ters are play - ing O - ver his
se - li - ger Lust, da spü - len die Was - ser ihm um die

cresc.

Leg.

f

breast:
Brust.

f

f *agitato*

Leg.

riten. *un poco più lento*
espress.

And a voice from the deep calls, "Sweet
Und es ruft aus der Tie - fe: „Lieb“

p *riten.* *un poco più lento*

Leg. *

sotto voce

(pp)

boy, — thou must go, Sweet boy, — thou must go! For mine — is the
 Kna - be, bist mein, lieb' Kna - be, bist mein! Ich lo - cke den

pp una corda

pp sempre

ped.

ped.

ped.

(poco cresc.)

(pp)

sleep - er; I lure him be - low, I lure him be - low, I
 Schlä - fer, ich zieh ihn her - ein, ich zieh ihn her - ein, ich

ped.

ped.

sempre dolciss.

lure him be - low! —
 zieh ihn her - ein! —

sempre una corda

(sempre cresc.)

pp

1 3 2

1 3 2

smorz.

ppp

attacca

1 3 2

Liszt
3 Songs from William Tell(second version)
Der Hirt
(Schiller, trans. Westbrook)

Andante pastorale

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a 3/4 time signature, containing rests. The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a melodic line in the right hand and a bass line in the left hand. The tempo and dynamics are marked as *mf un poco marcato*.

The second system continues the musical score. The vocal line remains mostly at rest. The piano accompaniment features a long melodic phrase in the right hand, marked with *rall.* and *smorz.* (ritardando and decrescendo). The tempo returns to *a tempo* in the final measures of the system.

The third system continues the piano accompaniment. It features another long melodic phrase in the right hand, marked with *smorz.* and *a tempo p* (piano). The system concludes with a few final notes in both hands.

(mp)

Ye mead-ows, fare-well, Fare-well, ye warm sun-ny pas-tures!
 Ihr Mat-ten, lebt wohl, Lebt wohl, ihr son-ni-gen Wei-den!

lunga pausa *p*

The herds man must leave you, The
 Der Sen-ne muss schei-den, Der

lunga pausa *p*

semplice

sum-mer is o'er. We go to the
 Som-mer ist hin. Wir fah-ren zu

f

mf marcato

(marcato la melodia)

(mf) *dim.*

hills, We come back glad-ly When the cuck-oo calls,
 Berg, Wir kom-men wie-der, Wenn der Kuk-kuk ruft,

p *pp*

La *

f

We go to the hills,
Wir fah - ren zu Berg,

(mf) *dim.* *(mp)*

We come back glad - ly, When the cuck - oo calls, When the
Wir kom - men wie - der, Wenn der Kuk - kuk ruft, wenn er -

8

pp

Per.

*

(cres) *cen* *(do)*

birds — car - ol mad - ly, — When — fair — Earth — doth her
wa - chen die Lie - der, — Wenn — mit — Blu - men die

8

p

(f)

bos - om with flow'rs — ar - ray,
Er - de sich klei - det neu,

(dim. molto)

tranquillo

dolce

When the streams — are flow - ing In bright days of —
 Wenn die Brünn - lein flie - ssen im lieb - - li - chen

pp

Ad. * *Ad.* * *Ad.* *

May.
 Mai. *sempre dolce*

Ad. *

Ye —
 Ihr —

dolciss.

mead - ows, fare - well, Fare - well, ye warm sun - ny pas - tures!
 Mat - ten, lebt — wohl, Lebt wohl, ihr son - ni - gen Wei - den!

The herds - man must leave you, The
Der - Sen - ne muss schei - den, Der

più rall.

sum - mer is o'er, The sum - mer is o'er.
Som - mer ist hin, Der Som - mer ist hin.

p *a tempo*

pp

f *attacca*

Liszt
3 Songs from William Tell(second version)
Der Alpenjäger
(Schiller, trans. Manney)

Allegro con strepito

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat), containing a whole rest. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano part begins with a piano (*p*) dynamic and features a series of chords and eighth-note patterns. A *cresc.* (crescendo) marking is placed above the right-hand staff. The left-hand staff includes several *ped.* (pedal) markings.

The second system continues the musical score. The vocal line remains silent. The piano part features a dense texture of chords in the right hand, starting with a forte (*f*) dynamic. The left hand continues with rhythmic accompaniment. Dynamics include *f*, *sf*, and *ff*. A *ped.* marking is present in the left hand. A small asterisk (*) is located at the end of the system.

The third system begins with the vocal line entering on the word "Now" (German: "Es"). The piano part continues with a *ff marcato* dynamic. The right hand features a series of chords with accents (^) above them. Dynamics include *ff marcato*, *rinf.* (ritardando), and *f*. The left hand includes several *ped.* markings.

thun-der the heav'ns, and trem-bles the bridge, The hunts-man is fear-less on
 don- nern die Höhn, es zit- tert der Steg, nicht grau- et dem Schüt- zen auf

sempre f

Ped.

steep, diz- zy ridge. He strides on, un- daunt -
 schwind-li - chem Weg. Er schrei - tet ver - we -

f

rin. f.

Ped.

- - ed, un- daunted o'er gla- ciers and snow, Where
 - - gen, ver - we - gen auf Fel - dern von Eis, da

ff

8

smil- eth no sum-mer, where flow'rs nev - er grow.
 pran- get kein Früh- ling, da grü- net kein Reis.

8

f

marcato

Ped.

(dim.) Far down neath his feet rolls an o - cean of sky,
tief un - ter den Fü - ssen ein neb - li - ches Meer,

(f)

dim. *f*

La. La. *La. La.*

(p) The cit - ies of men he no more can de -
er - kennt er die Stä - dte der Men - schen nicht

dim. *p*

La. *

(f) scry;
mehr; Yet a - non thro' the
durch den Riss nur der

(mf) *cresc.*

cresc. *molto*

La.

molto *(f)* clouds is the earth to be seen;
Wol - ken er - blickt er die Welt,

fff *dim.*

8 *

(mp) Far down smile the
 tief un - ter den

un poco ritard.

(mp)

sempre trem.

Red.

Detailed description: This system contains the first two lines of the score. The vocal line (top staff) begins with a whole rest, followed by a half note 'Far' (tief), a quarter note 'down' (un - ter), and a quarter note 'smile' (den). The piano accompaniment (middle and bottom staves) starts with a whole rest, then a bass clef with a key signature of one flat. The left hand plays a rhythmic pattern of eighth notes. The right hand has a sustained chord. Dynamics include (mp), un poco ritard., and sempre trem.

val - leys, the mead - ows are green.
 Was - sern das grü - nen - de Feld.

(f)

p

Detailed description: This system contains the third and fourth lines of the score. The vocal line continues with a quarter note 'val' (Was), a quarter note 'leys,' (sern), a quarter note 'the' (das), a quarter note 'mead - ows' (grü - nen), and a quarter note 'are green.' (de Feld). The piano accompaniment continues with the same rhythmic pattern. Dynamics include (f) and p.

cresc.

Detailed description: This system contains the fifth line of the score. The vocal line has a whole rest. The piano accompaniment continues with the rhythmic pattern. The dynamic marking is cresc.

ff

(Red.)

Detailed description: This system contains the sixth line of the score. The vocal line has a whole rest. The piano accompaniment continues with the rhythmic pattern. The dynamic marking is ff. The system ends with a double bar line and a fermata over the final notes. There are some markings at the bottom right, including a circled 'ff' and a circled 'Red.'