



Von den zahlreichen Wundern des heiligen Franziskus von Paula feiert die Legende besonders dasjenige, das er ausführte, als er die Meerenge von Messina durchquerte. Die Bootführer weigerten sich, ihre Barke mit einer so unscheinbaren Persönlichkeit zu belasten; er beachtete dies nicht und wandelte mit festem Schritt über das Meer.

Einer der hervorragendsten Maler der gegenwärtigen religiösen Schule in Deutschland, Herr Steinle, hat sich von diesem Wunder begeistern lassen. In einer bewunderungswürdigen Zeichnung, deren Besitz ich der lebenswürdigen Güte der Frau Fürstin Caroline Wittgenstein verdanke, hat er folgendes, entsprechend der Überlieferung der katholischen Bildererklärung dargestellt:

Den heiligen Franziskus auf den bewegten Fluten stehend; sie tragen ihn zu seinem Ziel, gemäß der Kraft des Glaubens die über die Ordnung der Natur den Sieg davonträgt. Sein Mantel ist unter seinen Füßen ausgebreitet; wie um den Elementen zu gebieten, erhebt er eine seiner Hände, in der anderen hält er eine glühende Kohle, als Sinnbild des inneren Feuers, das die Jünger Jesu Christi durchglüht. Sein Blick ist ruhig gen Himmel gerichtet, wo in einer ewigen und makellosen Glorie der Wahlspruch des heiligen Franziskus »Charitas!« erglänzt.

Das Leben des heiligen Franziskus von Paula, in italienischer Sprache von Giuseppe Miscimarra geschrieben, enthält die folgende Erzählung.

Zuletzt, gegenüber dem Leuchtturm von Messina und dann in der Gegend des Strandes von Cattona angelangt, fand er dort eine Barke, die Faßdauben nach Sizilien hinüberschaffen sollte. Er näherte sich mit seinen beiden Begleitern dem Herrn der Barke, namens Pietro Coloso, und sagte zu ihm: »Mein Bruder, bringe uns aus christlicher Liebe in deiner Barke nach der Insel hinüber.« Dieser aber, dem die Heiligkeit des Bittenden unbekannt war, verlangte von ihm das Fährgeld. Da nun die Antwort war, daß er dies nicht besäße, fügte jener hinzu, daß er dann für sie keinen Platz hätte. Die bei dieser Versagung der Bitte anwesenden Leute aus Arena, die den Heiligen begleitet hatten, baten den Herrn der Barke, daß er diese armen Brüder mit hinübernehmen möge, da er überzeugt sein könnte, daß einer von ihnen ein Heiliger wäre. »Wenn er ein Heiliger ist« — antwortete jener mit größter Rücksichtslosigkeit — »dann möge er auf den Fluten wandeln und Wunder tun.« Und abfahrend ließ er sie am Strande zurück. Ohne sich über den groben Spott des törichten Schiffsherrn zu erregen, und gestärkt von dem göttlichen Geist, der ihn immer unterstützte, ging der Heilige ein wenig abseits von seinen Gefährten und rief in Gebeten die göttliche Hilfe in dieser Lage an. Darauf zu diesen wieder zurückgekehrt, sagte er zu ihnen: »Seid fröhlich, meine Söhne! Durch Gottes Gnade haben wir ein besseres Schiff zum Übersetzen.« Aber der unschuldige und einfache Bruder Giovanni, der kein anderes Fahrzeug sah, sagte: »Mit welcher Barke, mein Vater, sollen wir überfahren, da jene hinweg ist?« Dieser antwortete: »Der Herr hat uns mit einem andern guten und zuverlässigeren Schiff versehen, mit diesem meinem Mantel.« den er nun auf dem Wasser ausbreitete. Bruder Giovanni lächelte, (obwohl Pater Paolo, als der Verständigere, an dem Wunder nicht zweifelte, das der Heilige angekündigt hatte), und sagte mit seiner gewöhnlichen Unbefangenheit: »Laß uns wenigstens auf meinem Mantel fahren, der uns besser tragen wird, weil er neu ist und nicht so gefickt wie der deinige.« Nachdem aber unser Heiliger seinen Mantel auf dem Wasser ausgebreitet hatte, segnete er ihn im Namen Gottes, hob dann ein Stück des Mantels empor, wie ein kleines Segel, das er mit seinem Stock gleichwie an einem Mast aufrecht erhielt, stieg mit seinen Gefährten auf dies wunderbare Fahrzeug und ging unter Segel, zum großen Erstaunen der Leute von Arena, die, als sie vom Strand aus sahen, wie schnell er die Fluten durchheilte, ihm weinend nachriefen und in die Hände schlugen, wie auch die Schiffleute auf der Barke nebst deren unfreundlichem Herrn, der wegen seiner Versagung der Bitte um Verzeihung bat und ihn aufforderte, in sein Fahrzeug zu steigen. Doch der Herr, der zum Ruhm seines heiligen Namens kundtun wollte, daß er nicht allein die Erde und das Feuer, sondern auch die Gewässer der Herrschaft unseres Heiligen unterworfen hätte, ließ diesen die Aufforderung verschmähen und noch vor der Barke im Hafen anlangen.

Gregor XIII. hat im Saal des Vatikans dies Wunder in einem Bilde darstellen lassen. Es scheint also, daß Gott gewollt habe, daß die Kirche mit dieser Malerei eine dauernde Offenbarung desselben machen solle.

Parmi les nombreux miracles de St. François de Paule la légende célèbre celui qu'il accomplit en traversant le détroit de Messine. Les bateliers refusèrent de charger leur barque d'un personnage de si peu d'apparence; il n'en eut garde, et marcha d'un pas assuré sur la mer.

Un des plus éminents peintres de l'école religieuse actuelle en Allemagne, Monsier Steinle, s'est inspiré de ce miracle, et dans un admirable dessin dont je dois la possession à la gracieuse bonté de Madame la Princesse Caroline Wittgenstein, il a représenté, suivant la tradition de l'iconographie catholique:

Saint François debout sur les flots agités; ils le portent à son but, selon l'ordre de la Foi, qui maîtrise l'ordre de la Nature. Son manteau est étendu sous ses pieds; il lève une de ses mains comme pour commander aux éléments; de l'autre il tient un charbon ardent, symbole du feu intérieur qui embrase les disciples de Jésus-Christ; et son regard est tranquillement fixé au Ciel où reluit dans une gloire éternelle et immaculée la devise de St. François, la parole suprême »Charitas!« —

La Vie de St. François de Paule, écrite en italien par Giuseppe Miscimarra, contient le récit suivant:

Giunti in fine a vista del Fari di Messina e poi in quella parte del lido della Cattoná, trovò quivi una barca che portava in Sicilia doghe per botti. Presentatosi con i due compagni al padrone chiamato Pietro Coloso, dissegli »per carità fratello portateci nell' isola su la vostra barca« e quegli ignorando la santità di chi lo pregava, gli chiese il nolo. E poichè rispos' egli di non averlo, quegli soggiunse di non aver barca per conduli. Presenti alla negativa quelli di Arena che aveano accompagnato il Santo, pregarono il padrone che imbarcasse que' poveri frati e di essere nella certezza che un di quelli era un santo. E s' è santo quegli, rispose con massima inciviltà, che ammini su le aque e che faccia miracoli; e partito li lasciò sul lido. Senza turbarsi il Santo del tratto incivile di quel gonzo marinaio, perché rincorato dal divino spirito che sempre lo assisteva, si dissociò per poco da' compagni ed invocò con preghiere il divino aiuto in quel rincontro. Indi tornato a' compagni, disse loro, »figlioli allegramente; con la grazia di Dio abbiamo un naviglio migliore per passare« ma fra Giovanni innocente e semplice alcun legno non vedendo, con quale barca disse, Padre, noi passeremo, se quella è partita? Ci ha provvisto il Signore, egli rispose, di altro buon naviglio più sicuro su questo nostro mantello che stava per distendere sul mare. Sorrise frà Giovanni (perocchè il p. Paolo come prudente non aveva difficoltà del miracolo che il Santo gli significava) e con la sua solita semplicità disse, passiamo almeno sul mantello mio che ci sosterrà meglio perchè nuovo e non rattoppato come il vostro. In fine disteso il mantello suo il nostro Santo su le aque, le benedisse in nome di Dio, e poi alzata una parte del medesimo mantello, come vela bassa che veniva sostenuta dal suo bastone come albero, montò con i suoi compagni su quel prodigioso palischermo, e fece vela con istupore di quelli di Arena, che guardando dal lido come velocemente percorreva le aque, gridavano piangendo e battevan le mani, come anco i marinari del naviglio con l'ingrato padrone che chiedendogli perdono della negativa, lo invitava a salir sul legno: ma Dio che a glorificazione del suo santo nome voleva manifestare di aver sottoposto all'impero del nostro Santo la terra e il fuoco non solo, ma anche le aque, gli fece disprezzare gl'inviti, e lo fece giugnere al porto prima del naviglio indicato.

Gregorio XIII. avendo fatto dipingere nella sala del Vaticano quel miracolo, sembra che Dio abbia voluto che manifestazione continua la Chiesa con quella pittura ne facesse. (Cap. 35. Vita di San Francesco di Paola descritta da Giuseppe Miscimarra. —)

Among the numerous miracles of St. Francis of Paola, the legend celebrates that which he performed in crossing the Straits of Messina. The boatmen refused to burden their barque with such an insignificant-looking person, but he, paying no attention to this, walked across the sea with a firm tread.

One of the most eminent painters of the present religious school in Germany, Herr Steinle, was inspired by this miracle, and in an admirable drawing, the possession of which I owe to the gracious kindness of the Princess Caroline Wittgenstein, has represented it, according to the tradition of catholic iconography:

St. Francis standing on the surging waters; they bear him to his destination, according to the law of faith, which governs the laws of nature. His cloak is spread out under his feet, his one hand is raised, as though to command the elements, in the other he holds a live coal, a symbol of the inward fire, which glows in the breasts of all the disciples of Jesus Christ; his gaze is steadfastly fixed on the skies, where, in an eternal and immaculate glory, the supreme word "Charitas", the device of St. Francis, shines forth.

The life of St. Francis, written in Italian by Giuseppe Miscimarra, contains the following narrative:

Having arrived at last in sight of the Lighthouse of Messina, and then at that part of the shore of Cattona, he found a barque there, which shipped staves for casks to Sicily. He presented himself with his two companions to the master of the vessel, one Pietro Coloso, saying: "For the sake of christian Charity, my brother, take us across to the island in your barque". And he, being ignorant of the holiness of him who thus begged, demanded the price of the passage from him. And when he answered that he did not possess it. the master of the vessel replied, that he had no barque to take them in.

The people of Arena, who had accompanied the Saint, and were present at this refusal of his request, begged the master of the vessel to embark these poor Brothers, saying that he might rest assured that one of them was a Saint. "If he is a Saint", answered he with the greatest incivility, "let him walk on the waters, and work miracles"; and sailing off. he left them on the shore.

Not in any way disturbed by the rude behaviour of the jeering mariner, and cheered by the divine spirit which always supported him, the Saint separated himself a little from his companions, and in prayer, invoked divine aid in his difficulty. On returning to his companions, he said to them, "Be of good cheer, my sons by the grace of God, we have a better ship in which we can cross over". But Brother Giovanni, who was innocent and simple, seeing no other vessel, said, "With which barque shall we cross over, my Father, since this one has gone?" He replied "The Lord has provided us with another good and safer ship, with this my cloak", which he now proceeded to spread over the water. Brother Giovanni smiled, (because Father Paolo, although prudent, had not doubted the miracle which the Saint had announced to them,) and said, with his usual simplicity: "At least let us cross on my cloak, which will carry us better, because it is new, and not so patched as yours". In the end our Saint spread his cloak on the water, and blessed it in the name of God, and then, lifting up a part of the cloak like a little sail, and supporting it with his staff, as a mast, he with his companions stepped on to this marvellous vessel, and sailed away. to the amazement of those of Arena, who watched from the shore, as it rapidly hastened through the waters, crying out after him in terror and tears, and beating their hands, as did also the sailors on the barque, and their unfriendly master, who implored pardon of him for the refusal of his request, and begged him to come into his ship. But God who for the glory of his holy name, desired to manifest that he had put not only Earth and Fire in subjection to our Saint, but also the waters, caused him to refuse this offer, and to arrive in port before the barque.

Gregory XIII has caused this miracle to be depicted in a painting in the Hall of the Vatican. It seems, therefore, that it was the will of God, that, with this picture, the Church should establish a perpetual manifestation of the miracle

(Chapter 35. Life of St. Francis of Paola, described by Giuseppe Miscimarra.)

Paolai szent Ference számos csodája közül a legenda azt a jelenetet dicsőíti, amint átment a messinai tengerszoroson. A csónakosok nem akartak ilven jelentéktelennek látszó személyt fölvenni bárkájukba; ő nem törődve vele biztos léptekkel elindult a tengeren.

Ez a csoda lelkesítő hatással volt Steinle úrra, a jelenlegi német vallási iskola egyik legkiválóbb fejtőjére. Egy gyönyörű rajza, amely Wittgenstein Karolin hercegnő kegyes jószágá folytán birtokomban van, a katolikus képmagyarázat (ikonográfia) hagyományaihoz híven a következőket ábrázolja:

Szent Ferenc ott áll a mozgó hullámokon, amelyek elviszik a cél felé; ereje: a természet rendje fölött győztes hit. Köpenye ki van terítve lába alatt; egyik kezét fölemeli, mintha parancsolna az elemeknek, a másokban izzó szentet tart, amely jelképe a Jézus Krisztus tanítványait átható belső tűznek. Nyugodt tekintete az égnek irányul, ahol örök és szep-
lőtlen dicsfényben ragyog szent Ferenc jelszava, »Charitas!«

Paolai szent Ferenc életrajza, amelyet Giuseppe Miscimarra írt meg olasz nyelven, a következő elbeszélést tartalmazza:

Végül a messinai világitó toronynyal szembe, majd Cattona partjának vidékére érve meglátott egy bárkát, amely hordódongát vitt Sziciliába. Két kísérőjével odalépett a jármű gazdájához, Pietro Colosohoz, és így szólt: »Testvér, vigyél át keresztény szeretetből bárkában a szigetre.« A gazda, aki nem tudta, hogy egy szent férfi áll előtte, a viteldíjat követelte. Miután az ismeretlen azt felelte, hogy nincs semmije, a bárka tulajdonosa kijelentette, hogy nincs hely számukra. Az Arenából való emberek, akik a szentet kísérték és a visszautasítást hallották, könyörögtek a gazdának, hogy vigye át magával a szegény testvéreket, mert meg lehet róla győződve, hogy köztük egy szent van. »Ha szent — mondá a legnagyobb kiméletlenséggel — akkor induljon el a vizek fölött és tegyen csodát.« És elindítván a bárkát ott hagyta őket a parton. A szent föl nem izgult az ostoba ten erész durva gúnyolódásán és megerősödvé az isteni szellemtől, amely mindig támogatta, kísérőitől egy-két lépésre távolodott és Isten segítségéért fohászokodott ebben a helyzetben. Mikor visszatért társaihoz, így szólt: »Legyetek vidámak, társaim! Isten kegyelméből van jobb hajónk az átkelésre.« De az ártatlan és együgyű János testvér nem látva más járművet megjegyezte: »Miféle bárkán menjünk, atyám, mikor amaz már elindult?« És a szent azt felelte: »Az Úr ellátott minket egy másik jobb és megbízhatóbb hajóval, ezzel a köpenyemmel«, — és ezt kiterítette a vizen. János atya mosolygott (noha Pál atya, az értelmesebb, nem kételkedett a csodában, melyet a szent jelzett) és szokott közvetlenségével azt mondta: »Utazzunk inkább az én köpenyemen, ez jobban elbir minket, mert új és nincs foltozva, mint a tied.« A szent azonban a vizek fölé terítette köpenyét és megáldotta Isten nevében, azután fölemelt belőle egy darabot, mint egy kis vitorlát. és odatámasztotta botjához mint egy árbochoz, azután kísérelvel együtt erre a csodálatos járműre szállt és elvitorlázott, nagy bámulatára az Arenából való embereknek, akik a partról látva, hogy mily gyorsan szeli a hullámokat, sírva kiáltottak utána és összecsapták kezüket, és úgy tettek a hajósok is a bárkán, valamint bárdolatlan gazdájuk is, aki visszautasító szaváért bocsánatot kért és felszólította, hogy szálljon hajójára. De az Úr, aki szent nevének dicsőségére bizonyosságot akart tenni arról hogy a Szent uralma alá rendelte nemcsak a földet és a tüzet, hanem a vizeket is, azt sugalmazta, hogy a hívásnak ne engedjen és akarata szerint úgy lön, hogy a Szent hamarabb ért a kikötőbe, mint a bárka.

XIII. Gergely a Vatikán termében egy képen megörökíttette ezt a mirákulumot. Úgy látszik, Isten akarata volt, hogy az egyház a festményel bixtosítsa ennek a csodának a tartós megnyilatkozást. (»Vita di San Francesco di Paolo«, írta Giuseppe Miscimarra. — 35. fejezet.)

Der Heilige Franziskus von Paula auf den Wogen schreitend

St. Francois de Paule
marchant sur les flots.

St. Francis of Paola
walking on the waters.

Paulai Szent Ferenc átkel a hullámokon.

Franz Liszt.
(Komponiert 1863.)

Andante maestoso.

non troppo lento

p tremolando

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

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

legato
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p
Ped. * *Ped.* *

Ped. * *Ped.* *

cresc. - - - - -
Ped * Ped *

legato
Ped Ped Ped Ped

p * *p* *

Ped * Ped *

Ped 4 3 2 1 3 4 5 4 3 4 3 2 3 1 2 3 3 1 2
Ped

Musical notation for the first system, featuring a treble clef staff with a whole rest and a bass clef staff with a continuous sixteenth-note arpeggiated pattern. Fingerings 1, 2, 3, 4, 3, 2 are indicated above the bass staff.

Musical notation for the second system, similar to the first but with a vocal line labeled "il canto" in the treble staff. The bass staff continues with the arpeggiated pattern.

Musical notation for the third system, including piano accompaniment with "sempre marcato" and "p leggiero" markings, and a vocal line. The piano part features arpeggiated patterns and triplets. The vocal line has notes marked "Red." and asterisks.

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 1 2 1 3 and 3 2 1. The system includes dynamic markings *Red.* and asterisks.

Second system of musical notation. Treble clef with a key signature of three sharps. Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 4, 3, 2, 3, 4, 1, 2, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4. The system includes dynamic markings *Red.* and asterisks.

Third system of musical notation. Treble clef with a key signature of three sharps. Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 1 2 1 2 1 2 1 2 1 2 3 1, 1 2 3 2 1 4 3 2 1 2 3 4 1 2 1, and 1 2 3 4 1 2 1. The system includes dynamic markings *Red.* and asterisks.

Fourth system of musical notation. Treble clef with a key signature of three sharps. Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 2 2 1, 5 4, 5 4, 2 1 3, and 2 1 3. A *rinforz.* marking is present. The system includes dynamic markings *Red.* and asterisks.

Fifth system of musical notation. Treble clef with a key signature of three sharps. Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. A *marcato* marking is present. The system includes dynamic markings *Red.* and asterisks.

ten.

ten.

Rea

Rea

rinforz.

Rea

marcato

Rea * *Rea* * *Rea* * *Rea* *

poco a poco animato il tempo ma non troppo

mf

piu marcato

Rea * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* *

Rea * Rea * Rea * Rea * Rea * Rea * Rea *

Rea * Rea * Rea * Rea * Rea * Rea * Rea *

Ossia

stringendo
rinforz. mp

Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea *

Ossia

stringendo
rinforz. mf
stringendo
rinforz. f

Rea * Rea * Rea * Rea * Rea * Rea * Rea *

Ossia

First system of musical notation. It features a treble staff with chords and a bass staff with a rhythmic accompaniment. Dynamics include *rinforz.* and *ff*. There are repeat signs with first and second endings. Below the bass staff, there are markings: *Rea* * *Rea* * *Rea* * *Rea* * and *8.....*

Second system of musical notation. It continues the piece with similar notation. Dynamics include *f* and *ff*. There are repeat signs with first and second endings. Below the bass staff, there are markings: *Rea* *8.....* *Rea* *8.....*

Third system of musical notation. It includes fingerings (1, 2, 3, 4) and accents (*^*). Dynamics include *f* and *ff*. There are repeat signs with first and second endings. Below the bass staff, there are markings: *Rea* *8.....* *Rea* *8.....*

Fourth system of musical notation. It includes the instruction *accelerando legato*. Dynamics include *f* and *p*. There are repeat signs with first and second endings. Below the bass staff, there are markings: *Rea* *8.....* *Rea* *8.....*

Fifth system of musical notation. It includes dynamics like *p*. There are repeat signs with first and second endings. Below the bass staff, there are markings: *Rea* * *Rea* *

First system of musical notation, bass clef, piano (*p*). It features two measures of music with a dotted line and the number 8 below the first measure. The first measure is marked *Red.* and the second measure is marked *Red.* with an asterisk. The system concludes with a double bar line and a repeat sign.

non legato e più stringendo

Second system of musical notation, bass clef, piano (*p*). It features two measures of music with a dotted line and the number 8 below the first measure. The first measure is marked *Red.* and the second measure is marked *Red.* with an asterisk. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, bass clef, piano (*p*). It features two measures of music with a dotted line and the number 8 below the first measure. The first measure is marked *Red.* and the second measure is marked *Red.* with an asterisk. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, bass clef, piano (*p*). It features two measures of music with a dotted line and the number 8 below the first measure. The first measure is marked *Red.* and the second measure is marked *Red.* with an asterisk. The system concludes with a double bar line and a repeat sign.

più rinforz.

Fifth system of musical notation, bass clef, piano (*p*). It features two measures of music with a dotted line and the number 8 below the first measure. The first measure is marked *Red.* and the second measure is marked *Red.* with an asterisk. The system concludes with a double bar line and a repeat sign.

Allegro maestoso ed animato.

8^{.....}

ff

Red. * Red. *

ff

sf Red. * Red. * Red. *

sf Red. Red. Red.

sf Red. * Red. *

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and a final triplet of eighth notes marked with a dotted line and the number 8. The left hand (bass clef) plays a rhythmic accompaniment. The dynamic marking *sempre fff* is present. Below the staff, there are four groups of notes: *Rea*, ** Rea*, ** Rea*, and ** Rea*.

Second system of musical notation. Similar to the first system, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic marking *sempre fff* is maintained. Below the staff, there are four groups of notes: *Rea*, ***, *Rea*, and ***.

Third system of musical notation. The right hand continues the melodic line, and the left hand provides accompaniment. The dynamic marking *sempre fff* is present. Below the staff, there are four groups of notes: *Rea*, ***, *Rea*, and ***.

Fourth system of musical notation. The right hand continues the melodic line, and the left hand provides accompaniment. The dynamic marking *p* is present. Below the staff, there are four groups of notes: *Rea*, ***, *Rea*, and ***.

This musical score consists of five systems of piano music. Each system is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#). The first system begins with a *Red* marking and a *fff* dynamic. It features a complex rhythmic pattern with many sixteenth notes and some triplet markings. A dotted line with the number '8' above it spans across the first two measures of the first system. The second system continues this pattern, also marked with *fff* and *Red*. The third system shows a change in dynamics to *p* (piano) and includes a *Red* marking. The fourth system is a continuation of the piano texture. The fifth system begins with the instruction *più cresc.* (more crescendo) and ends with a *Red* marking. Various performance markings, including *Red*, *fff*, *p*, and *più cresc.*, are placed throughout the score. Asterisks (*) are placed below the bass staff in several measures. Fingerings are indicated by numbers 1-5. The score concludes with a final chord in the bass staff.

8.....

ten. *ben in tempo* *ten.* *sf*

8.....

ten. *ten.* *ten.* *ten.* *sf* *sf*

ten. *ten.*

Lento.
accentato assai
con somma espressione

p.

Musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Musical notation for the second system, including the lyrics "cre - scen - do" and the instruction "p marcato".

Musical notation for the third system, including the lyrics "piu cre - scen - do" and the instruction "accelerando".

Musical notation for the fourth system, featuring a treble and bass staff with various notes and rests.

Musical notation for the fifth system, including the instruction "fff" and a double bar line.