

KONZERTTRANSKRIPTIONEN

über 10 geistliche Lieder von Beethoven und Schubert

RÊVERIES RELIGIEUSES DE SCHUBERT ET BEETHOVEN

10 sacred melodies

Für Pianoforte von - For piano by

F. Liszt

Band 1 - Vol. 1

à Mademoiselle Zoé Delarue

BEETHOVENS GEISTLICHE LIEDER VON GELLERT

6 SACRED SONGS BY

6 MÉLODIES RELIGIEUSES DE - SEI MELODIE SACRE DI

LUDWIG VAN BEETHOVEN *OP. 48*

R 122, SW 467, NG2 A70

1. GOTTES MACHT UND VORSEHUNG - "GOD IS MY SONG!" LA PUISSANCE DE DIEU - POTENZA E PROVVIDENZA

Ossia

Gott ist mein Lied! Er ist der Gott der Stär - ke;
God is my Song! His works de - declare his great - ness.

Allegro con fuoco

f energico

hehr ist sein Nam', und groß sind sei - ne Wer - ke und al - le
His name is ho - - ly all his deeds are migh - ty! The heav'n a -

sempre marcatissimo

Him - mel sein Ge - biet.
bove - us is his throne.

12

sf ff

Detailed description: This system contains measures 12 through 16. The right hand features a melodic line with a fermata over the final note of measure 16. The left hand provides a rhythmic accompaniment with chords and moving lines. Dynamic markings 'sf' and 'ff' are present.

17

sempre f e marcato

Detailed description: This system contains measures 17 through 19. The right hand has a melodic line with a fermata. The left hand features a prominent triplet pattern in measures 17 and 18. The instruction 'sempre f e marcato' is written across the system.

20

cresc. - - -

tr energico

Detailed description: This system contains measures 20 and 21. The right hand has a melodic line with a fermata and a trill. The left hand has a rhythmic accompaniment. The instruction 'cresc.' is written across the system, and 'tr energico' is written above the right hand.

Ossia

Detailed description: This system is an ossia version of measures 20 and 21. It features a different melodic line in the right hand and a simpler accompaniment in the left hand.

22

ff

Detailed description: This system contains measures 22 and 23. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. The dynamic marking 'ff' is present.

Musical score for measures 18-24. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with triplets and an eighth-note pattern, marked with a dashed box and the number '8'. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Musical score for measures 25-31. The system consists of two staves. The treble staff continues the melodic line with triplets and an eighth-note pattern, marked with a dashed box and the number '8'. The bass staff features a rhythmic accompaniment with chords and eighth notes. The instruction *strepitoso* is written above the bass staff.

Musical score for measures 32-39. The system consists of two staves. The treble staff features a melodic line with triplets and eighth notes, marked with the instruction *con forza*. The bass staff features a rhythmic accompaniment with chords and eighth notes, including a trill (tr) in the final measure.

Musical score for measures 40-47. The system consists of two staves. The treble staff features a melodic line with chords and eighth notes, marked with the instruction *con forza*. The bass staff features a rhythmic accompaniment with chords and eighth notes.

2. BITTEN - "OH! GOD THY MERCY" - LA PRIÈRE - PREGHIERA

Gott, dei - ne Gü - - te reicht so weit, so
 Oh! God thy mer - cy beam - ing wide, ls

Maestoso

p dolce

weit die Wol - ken ge - hen; du krönst uns
 like thy pow'r un - bound - ed! We fear no

5

mit Barm - her - zig - keit und eilst, uns bei - zu -
 ill: on ev' - ry side By love we are sur -

10

ste - hen. Herr, mei - ne
 round - ed. Oh! Lord ne my

15

cresc.

Burg, mein Fels, mein Hort, ver - nimm mein Flehn, merk
 guide, my strength, my tow'r, When sor - rows fall, when

Ossia
 dolce religioso

auf mein Wort; denn ich will vor dir be -
 dan - gers lous, On thee my hope is foun -

ten, denn ich will vor dir be - ten!
 ded On thee my hope is foun - ded.

3. BUSSLIED - "AGAINST THEE ONLY" - LA PÉNITENCE CANTO PENITENZIALE

An dir allein, an dir hab' ich ge - sün - digt und übel oft vor dir ge -
A - gainst thee only has my heart of - fen - ded, My deeds are known to thee

Moderato

*m.d. tacet
espressivo assai*

tan. Du siehst die Schuld, die mir den Fluch ver - kün - digt; sieh, Gott, auch meinen
a - lone. Thy wrath had justly up - on me de - scend - ed: Oh! be thy tender

5

Jam - mer, meinen Jam - mer an.
mer - cy on me shown.

Dir
Thou

10

ist mein Flehn, mein Seuf - zen nicht ver - bor - gen, und mei - ne
seest my tears my an - xious sighs then hear - est, My earn - est

16

Trä - nen sind vor dir. Ach Gott, mein Gott, wie lan - ge soll ich
pray's ascend to thee: I wail, oh! God till thou in love ap -

21

sor - gen? Wie lang entfernst du dich von mir? Herr, hand - le nicht mit mir nach mei - nen Sünden, ver -
 pear - est: Oh! hide thy presence not from me! Lord treat me not ac - cord - ing to my me - rit, Re -

26

sotto voce

f p

gilt mir nicht, ver - gilt mir nicht nach mei - - - ner, nach
 ward me not Re - ward me not ac - cord - - - ing

32

agitato cresc.

f

mei - ner Schuld. Ich suche dich; laß mich dein Antlitz
 to my wrong. Thy face I seek Oh! grant thy holy -

36

espressivo

5

finden, du Gott der Lang - mut und Ge - duld, der
 spirit, Thou God who do'st for - bear so long, Who

41

cresc. più agitato e crescendo

f

Lang - mut und Ge - duld.
 do'st for - bear so long.

45

rinf. assai marcato ritenuto molto

p

Allegro ma non troppo

p dolce

Früh woll'st du
Oh! thou can'st

sempre p
il canto espressivo e marcato

mich mit dei - ner Gnade fül - len, Gott, Va - ter der Barm -
fill my heart with joy and gladness In songs of praise to

poco cresc.

her - - - zig - keit. Er - freu - - - e mich um
lift my voice, Thy grace can sooth my

p

deines Namens wil - len; du bist der Gott, der
wea - ry hours of sad - ness And in thy name

cresc.

gern will er re - freut. re - joice.

dolce

dei - - - nen Weg mich wie - - - der freu - dig
let me soon the ways of peace re -

dolce leg.

sempre pp

wal - len und leh - - - re mich dein
gain - ing, Thy word at - tend thy

cresc.

p

hei - - - lig Recht, dein hei - lig Recht, mich täg - lich
laws rev - ere thy laws rev - ere May I through

cantando

tun nach dei - nem Wohl - ge - fal - len; du
life, be - neath thy pow'r sus - tain - ing; Be

bist thine mein Gott, ich bin dein
 thine re - leas'd from bond - - - age

86 *più cresc.*

Knecht. here, Herr, ei - - - le
 here, Oh! Lord to

89 *rinforz.* *cresc.* *f energico sempre*
staccato sempre

du, mein Schutz, mir bei - zu - ste - hen und
 thee I look for ev' - ry bless - ing For

92

lei - - - te a - mich auf eb - - - ner
 thou a lone canst guide my

95 *rfz* *rfz*

Bahn. Er hört mein Schrein, der
 way: He hears my cry! and

98 *rfz* *rfz*

Herr er - hört mein Fle - hen und nimmt sich
now his love pas - sess - ing, My soul shall

101

ff sempre
rfz

mei - - - ner in See - - - len an. Der
live in end - - - less day! He

104

rfz

Herr er - hört mein Schrein, der Herr er - hört mein
hears he hears my cry! He hears he hears my

107

Flehn, und nimmt sich mei - - - ner
cry My soul shall shall live in

110

rinforz. assai

See end - - - len an.
end - - - less day!

113

riten. e rinforz. assai

4. VOM TODE - "LIFE IS PASSING" - LA MORT - DELLA MORTE

Mei - ne Le - bens - zeit ver - streicht, stünd - lich eil' ich zu dem Gra - be;
 Life is pass - ing fleet - ly by, On - ward to the grave 'tis speed - ing:

Andante piùtosto ritenuto

und was ist's, daß ich viel - leicht, daß ich noch zu le - ben ha - be?
 Why should we re - gret its course Life's brief hour too fond - ly heed - ing?

9

Denk, o Mensch! an dei - nen Tod; säu - me
 Mor - tals think that ev' - ry breath, Brings us

17

nicht, denn eins ist not, säu - me nicht, denn eins ist
 near - er still to death, Brings us near - - er still to

26

Ossia

not, säu - me nicht, denn eins ist not.
 death, Brings us near - er still to death.

cresc. *p* *marcato*

cresc. *p* *marcato*

pp

p *cresc.*

f

Z. 12 393

69

Musical score for measures 69-73. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. There are several slurs and ties across measures.

74

cresc. - - - - - f pesante

Musical score for measures 74-78. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music is marked with a crescendo leading to a fortissimo (f) dynamic and a 'pesante' (heavy) tempo. There are accents and slurs throughout the passage.

79

cresc.

Musical score for measures 79-83. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with a crescendo. There are slurs and ties in both staves.

84

Musical score for measures 84-89. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. There are slurs and ties.

80

Musical score for measures 80-83. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. There are slurs and ties.

5. DIE LIEBE DES NÄCHSTEN - LOVE THY NEIGHBOUR L'AMOUR DU PROCHAIN - L'AMORE DEL PROSSIMO

So je - mand spricht: Ich lie - be Gott! und haßt doch seine Brüder, der
When man ex - claims I love my God And yet re - viles his brot - her He

Allegro ma non troppo

treibt mit Got - tes Wahr - heit Spott und reißt sie ganz dar -
mocks the word of Him who bids all men love one a -

nieder. Gott ist die Lieb' und will, daß ich den Nächsten lie - be,
nother For he whose faith, pure and true Loves God and loves his

gleich als mich.
Neigh - bour too.

6. DIE EHRE GOTTES AUS DER NATUR

“THE HEAV’NS DECLARE HIM”- DIEU GLORIFIÉ PAR SES OUVRAGES
L’AMORE DI DIO DALLA NATURA

Ossia

Avec gravité et exaltation

Die Him - mel rüh - men des E - wi - gen Eh - re, ihr
The heav'ns de - clare him, with cons - tant de - vo - tion, His

ff *sempre ff*

Schall pflanzt sei - nen Na - men fort. Ihn
won drous name o'er all is heard His

7

p *sotto voce*

tr *cresc.*

rühmt der Erd - ring kreis, ihn
prai - ses ses ring thro' the

11

senza agitazione *cresc.*

The musical score is written for piano and voice. It begins with an 'Ossia' section for the piano, followed by the main accompaniment. The piano part features dynamic markings of *ff* and *sempre ff*. The vocal line includes German and English lyrics. The score is divided into systems, with measures 7 and 11 marked. The piano part includes trills and a crescendo. The vocal line includes a *sotto voce* section and a *cresc.* section. The score concludes with a *senza agitazione* section and a *cresc.* section.

prei - - - sen and die Mee - - - re; ver
 earth and the o - - - cean; Let

13 *più cresc.*

f *tr*

nimm, o Mensch, ihr
 men re - - - ceive their

15 *f* *energico*

ff

gött - - - lich Wort!
 God like word

17 *ff* *ten.* *rfz* *p*

Wer trägt der Himmel unzähl - bare Ster - ne?
 He guides the stars in their bright shin - ing.

20

recitando

marcato

cre - scen -

Wer führt die Sonn' aus ih - rem Zelt?
 He bids the sun in splen - dour rise.

24

do -

Ossia

Sie kömmt und leuch - tet und lacht uns von
 It comes in glo - ry its light o'er us

28

rinforz. ff

fer - ne und läuft den Weg gleich als ein
 beam - ing, And like a he - ro rules the

32

Held, skies und läuft den

skies And like a

fff sempre

36

fff sempre

Weg he gleich als ein

he ro rules the

36

Held. skies.

sf