154276

F. LISZT

Symphonische Dichtungen

für grosses Orchester.

PARTITUR.

Erster Band.

№ 1. Ce qu'on entend sur la montagne. (nach V. Hugo.) Seite 1.
„ 2. TASSO. Lamento e Trionfo. „ 175.
„ 3. Les Préludes. (nach Lamartine.) „ 256.
„ 4. ORPHÉE. „ 355.

Zweiter Band.

№ 5. PROMÉTHÉE Seite 1.
„ 6. MAZEPPA. (nach V. Hugo.) „ 87.
„ 7. Fest Klänge. „ 219.
„ 8. Héroïde funèbre. „ 347.

Dritter Band.

№ 9. Hungaria. Seite 1.
„ 10. HAMLET. „ 137.
„ 11. Hunnen Schlacht. (nach Kaulbach). „ 187.
„ 12. Die Ideale. (nach Schiller.) „ 283.

Erster Band.

№ 1-4.

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WAS MAN AUF DEM BERGE HÖRT.

O altitudo!

Seid ihr wohl schon zuweilen ernst und still
Auf einen Berg gestiegen, nah den Himmeln?
An Sundes Ufern? an Bretagne's Küsten?
Saht ihr das Meer zu eures Berges Füssen?
Dort über Wogen, über Unermess'nes
Euch neigend, habt ihr ernst und still gelauscht?

Das hört man: — ich wenigstens, als träumend
Mein Geist den Flug gelenket auf ein Ufer,
Und, sich vom Gipfel in den Abgrund senkend,
Die Erde dort und dort das Meer ersah,
Ich lauschte, hörte, was aus keinem Munde
Jemals ertönte, noch ein Ohr bewegt.

Zuerst verworr'ner, unermess'ner Lärm,
Undeutlich, wie der Wind in dichten Bäumen,
Voll klarer Töne, süssen Lispelns, sanft
Wie'n Abendlied, und stark wie Waffenklirren,
Wenn dumpf das Treffen die Schwadronen mischt,
Und wüthend stösst in der Trompete Mündung.
Es war ein Tönen, tief und unaussprechlich,
Das, fluthend, Kreise zog rings um die Welt,
Und durch die Himmel, welche seine Wogen
Verjüngt, rollend sein unendlich Wort
Verbreitete, bis wo es in den Schatten
Mit Zeit, Raum, Zahl, Gestaltung überging!
Ein andrer Luftkreis, weit und fessellos,
Umgab die Erde ganz der ew'ge Hymnus.
Die Welt, gehüllt in diese Symphonie,
Schwamm, wie in Luft, so in der Harmonie.

Und sinnend lauscht ich diesen Aetherharfen,
Verloren in der Stimme, wie im Meer.
Bald unterschied ich, noch verwirrt, verschleiert,
Gemischt zwei Stimmen in der einen Stimme,
Vor Erd' und Meeren in den Himmel steigend,
Ich schied sie deutlich in dem Lärm, wie man
Zwei Ströme sieht sich unter Wogen kreuzen.

Vom Meer die eine; Ruhmes-Glückslied!
Die Wogen sprachen also zu einander;
Die and're hob von unsrer Erde sich,
Sie war voll Trauer — das Geräusch der Menschen;
Und in dies Lied, das Tag und Nacht nicht schweigt,
Klingt jede Welle mit und jeder Mensch.

Der prächt'ge Ocean — ich sagt' es schon —
Liess eine friedlich frohe Stimme hören,
Sang, wie die Harfe singt in Sions Tempeln.
Und pries der Schöpfung Schönheit. Sein Getöse
Ward mitgenommen von des Windes Wogen,
Stieg ungesäumt, wie im Triumph zu Gott,
Und — welche Gott nur zähmt — der Wellen jede
Fing, wenn die and're schwieg zu singen an.
Zuweilen liess das Meer, wie Daniels Gast,
Der grosse Leu, die laute Stimme sinken;
Und unter seinen goldnen Mähnen glaubt' ich
Im Flammenabend Gottes Hand zu seh'n.

Doch unter diesen hehren Klängen schrillte
Die and're Stimme, wie ein ängstlich Ross,
Wie einer Höllenpforte rost'ge Angel,
Wie ehr'ner Bogen auf der Eisenlaute.
Und Schreien, Weinen, Schmähen und Verfluchen,
Der Taufe Weig'rung und des letzten Mahles,
Und Fluch und Lästerung und wild Geschrei
Taucht' aus des Menschenlärmes Wirbelwogen,
Wie man des Abends in den Thälern schwarze
Nachtvögel sieht, die schaarenweise ziehen.
Was war dies Rauschen, endlos widerhallend?
Der Mensch, ach! und die Erde, welche weinten.

Die wundersamen unerhörten Stimmen,
Stets wiederkehrend und verschwindend, die
In alle Ewigkeit der Ew'ge hört;
Die eine sprach: Natur! die and're: Menschheit!

Da dacht' ich nach — noch hatte leider nie
Zum grössern Schwunge sich mein Geist entfaltet,
Nie schien noch in mein Dunkel solches Licht, —
Da träumt' ich lange, wechselweis' betrachtend
Nach jenem Abgrund, den die Wellen bargen.
Den tiefern, der in mir sich öffnete.
Ich fragte mich, warum man hier ist, was
Der Zweck von allem diesem endlich, was
Die Seele thut, ob Sein, ob Leben besser,
Und warum Gott, der einzig lies't sein Buch,
Beständig einet zu des Liedes Misston
Sang der Natur mit seiner Menschen Schreien.

CE QU'ON ENTEND SUR LA MONTAGNE.

O altitudo!

Avez-vous quelquefois, calme et silencieux,
Monté sur la montagne, en présence des cieux?
Était-ce aux bords du Sund? aux côtes de Bretagne?
Aviez-vous l'océan au pied de la montagne?
Et là, penché sur l'onde et sur l'immensité
Calme et silencieux avez-vous écouté?

Voici ce qu'on entend : — du moins un jour qu'en rêve
Ma pensée abattit son vol sur une grève,
Et du sommet d'un mont plongeant au gouffre amer,
Vit d'un côté la terre et de l'autre la mer,
J'écoutai, j'entendis, et jamais voix pareille
Ne sortit d'une bouche et n'émut une oreille.

Ce fut d'abord un bruit large, immense, confus,
Plus vague que le vent dans les arbres touffus,
Plein d'accords éclatants, de suaves murmures,
Doux comme un chant du soir, fort comme un choc d'armures
Quand la sourde mêlée étreint les escadrons,
Et souffle, furieuse, aux bouches des clairons.
C'était une musique ineffable et profonde,
Qui, fluide, oscillait sans cesse autour du monde,
Et dans les vastes cieux, par ses flots rajeunis,
Roulait élargissant ses orbes infinis
Jusqu'au fond où son flux s'allait perdre dans l'ombre
Avec le temps, l'espace et la forme et le nombre!
Comme une autre atmosphère épars et débordé,
L'hymne éternel couvrait tout le globe inondé.
Le monde enveloppé dans cette symphonie,
Comme il vogue dans l'air, voguait dans l'harmonie.

Et pensif, j'écoutais ces harpes de l'éther,
Perdu dans cette voix comme dans une mer.

Bientôt je distinguai, confuses et voilées,
Deux voix dans cette voix l'une à l'autre mêlées,
De la terre et des mers s'épanchant jusqu'au ciel,
Qui chantaient à la fois le chant universel;
Et je les distinguai dans la rumeur profonde
Comme on voit deux courants qui se croisent sous l'onde.

L'une venait des mers; chant de gloire! hymne heureux!
C'était la voix des flots qui se parlaient entre eux;
L'autre, qui s'élevait de la terre où nous sommes,
Était triste : c'était le murmure des hommes;

Et dans ce grand concert, qui chantait jour et nuit,
Chaque onde avait sa voix et chaque homme son bruit.

Or, comme je l'ai dit, l'océan magnifique
Épandait une voix joyeuse et pacifique,
Chantait comme la harpe aux temples de Sion,
Et louait la beauté de la création.
Sa clameur, qu'emportaient la brise et la rafale,
Incessamment vers Dieu montait plus triomphale,
Et chacun de ces flots, que Dieu seul peut dompter,
Quand l'autre avait fini, se levait pour chanter.
Comme ce grand lion dont Daniel fut l'hôte,
L'océan par moments abaissait sa voix haute;
Et moi, je croyais voir, vers le couchant en feu,
Sous sa crinière d'or passer la main de Dieu.

Cependant, à côté de l'auguste fanfare,
L'autre voix, comme un cri de coursier qui s'effare,
Comme le gond rouillé d'une porte d'enfer,
Comme l'archet d'airain sur la lyre de fer,
Grinçait: et pleurs, et cris, l'injure, l'anathème,
Refus du viatique et refus du baptème,
Et malédiction, et blasphème, et clameur,
Dans le flot tournoyant de l'humaine rumeur,
Passaient, comme le soir on voit dans les vallées
De noirs oiseaux de nuit qui s'en vont par volées.
Qu'était-ce que ce bruit dont mille échos vibraient?
Hélas! c'étaient la terre et l'homme qui pleuraient.

Frères! de ces deux voix étranges, inouïes,
Sans cesse renaissant, sans cesse évanouies,
Qu'écoute l'Éternel durant l'éternité,
L'une disait: NATURE! et l'autre: HUMANITÉ!

Alors je méditai; car mon esprit fidèle,
Hélas! n'avait jamais déployé plus grande aile;
Dans mon ombre jamais n'avait lui tant de jour;
Et je rêvais long temps, contemplant tour à tour,
Après l'abîme obscur que me cachait la lame,
L'autre abîme sans fond qui s'ouvrait dans mon âme.
Et je me demandai pourquoi l'on est ici,
Quel peut être après tout le but de tout ceci,
Que fait l'âme, lequel vaut mieux d'être ou de vivre,
Et pourquoi le Seigneur, qui seul lit à son livre,
Mêle éternellement dans un fatal hymen
Le chant de la nature au cri du genre humain?

Eine Aufführung, welche den Intentionen des Componisten entsprechen, und ihnen Klang, Farbe, Rhythmus und Leben verleihen soll, wird bei meinen Orchester-Werken am zweckmässigsten und mit dem geringsten Zeitverlust durch getheilte Vor-Proben gefördert werden. Demzufolge erlaube ich mir, die HH. Dirigenten, welche meine symphonischen Dichtungen aufzuführen beabsichtigen, zu ersuchen, der General-Probe Separat-Proben mit dem Streich-Quartett, andere mit Blas- und Schlag-Instrumenten vorangehen zu lassen.

Gleichzeitig sei mir gestattet zu bemerken, dass ich das mechanische, taktmässige, zerschnittene Auf- und Abspielen, wie es an manchen Orten noch üblich ist, möglichst beseitigt wünsche, und nur den periodischen Vortrag, mit dem Hervortreten der besonderen Accente und der Abrundung der melodischen und rhythmischen Nuancirung, als sachgemäss anerkennen kann. In der geistigen Auffassung des Dirigenten liegt der Lebensnerv einer symphonischen Production, vorausgesetzt, dass im Orchester die geziemenden Mittel zu deren Verwirklichung sich vorfinden; andernfalls möchte es rathsamer erscheinen, sich nicht mit Werken zu befassen, welche keineswegs eine Alltags-Popularität beanspruchen.

Obschon ich bemüht war, durch genaue Anzeichnungen meine Intentionen zu verdeutlichen, so verhehle ich doch nicht, dass Manches, ja sogar das Wesentlichste, sich nicht zu Papier bringen lässt, und nur durch das künstlerische Vermögen, durch sympathisch schwungvolles Reproduziren, sowohl des Dirigenten als der Aufführenden, zur durchgreifenden Wirkung gelangen kann. Dem Wohlwollen meiner Kunstgenossen sei es daher überlassen, das Meiste und Vorzüglichste an meinen Werken zu vollbringen.

Weimar, März 1856.

Pour obtenir un résultat d'exécution correspondant aux intentions de mes oeuvres orchestrales, et leur donner le coloris, le rhythme, l'accent et la vie qu'elles réclament, il sera utile d'en préparer la répétition générale par des répétitions partielles des instrumens à cordes, à vent, en cuivre, et à percussion. Par cette méthode de la division du travail on épargnera du temps en facilitant aux exécutans l'intelligence de l'ouvrage. Je me permets en conséquence de prier M.M^{rs} les chefs d'orchestre qui seraient disposés à faire exécuter l'un de ces Poèmes symphoniques, de vouloir bien prendre le soin de faire précéder les répétitions générales, des répétitions préalables indiquées ci-dessus.

En même temps j'observerai que la mesure dans les oeuvres de ce genre demande à être maniée avec plus de mesure, de souplesse, et d'intelligence des effets de coloris, de rhythme, et d'expression qu'il n'est encore d'usage dans beaucoup d'orchestres. Il ne suffit pas qu'une composition soit régulièrement bâtonnée et machinalement exécutée avec plus ou moins de correction pour que l'auteur ait à se louer de cette façon de propagation de son oeuvre, et puisse y reconnaître une fidèle interprétation de sa pensée. Le nerf vital d'une belle exécution symphonique gît principalement dans la compréhension de l'oeuvre reproduite, que le chef d'orchestre doit surtout posséder et communiquer, dans la manière de partager et d'accentuer les périodes, d'accuser les contrastes tout en ménageant les transitions, de veiller tantôt à établir l'équilibre entre les divers instrumens, tantôt à les faire ressortir soit isolément soit par groupes, car à tel moment il convient d'intoner ou de marquer simplement les notes, mais à d'autres il s'agit de phraser, de chanter, et même de déclamer. C'est au chef qu'il appartient d'indiquer à chacun des membres de l'orchestre la signification du rôle qu'il a à remplir.

Je me suis attaché à rendre mes intentions par rapport aux nuances, à l'accélération et au retard des mouvemens, etc. aussi sensibles que possible par un emploi détaillé des signes et des expressions usitées; néanmoins ce serait une illusion de croire qu'on puisse fixer sur le papier ce qui fait la beauté et le caractère de l'exécution. Le talent et l'inspiration des artistes dirigeans et exécutans en ont seuls le secret, et la part de sympathie que ceux-ci voudront bien accorder à mes oeuvres, seront pour elles le meilleur gage de succès.

Weimar, Mars 1856.

Ce qu'on entend sur la montagne.

Poëme symphonique.

Poco Allegro. F. Liszt.

1 Kleine Flöte.
2 Grosse Flöten.
2 Hoboen.
2 Clarinetten in B.
1 Bassclarinette in B.
2 Fagotte.

Poco Allegro.

2 Hörner in Es.
2 Hörner in Es.
3 Trompeten in Es.
2 Tenorposaunen.
Bassposaune u. Tuba.
3 Pauken in Fis. B. Es.
Tamtam.
Becken.
Grosse Trommel.

Mit gewöhnlichen Paukenschlägeln (baguettes d'éponge).

pp

Poco Allegro.

Harfe.

Poco Allegro. con Sordino.

Erste Violinen.
Zweite Violinen.
Bratschen.
Violoncelle.
Contrabässe.

pp misterioso e tranquillo.

con Sordino.

pp misterioso e tranquillo.

con Sordino.

pp misterioso e tranquillo.

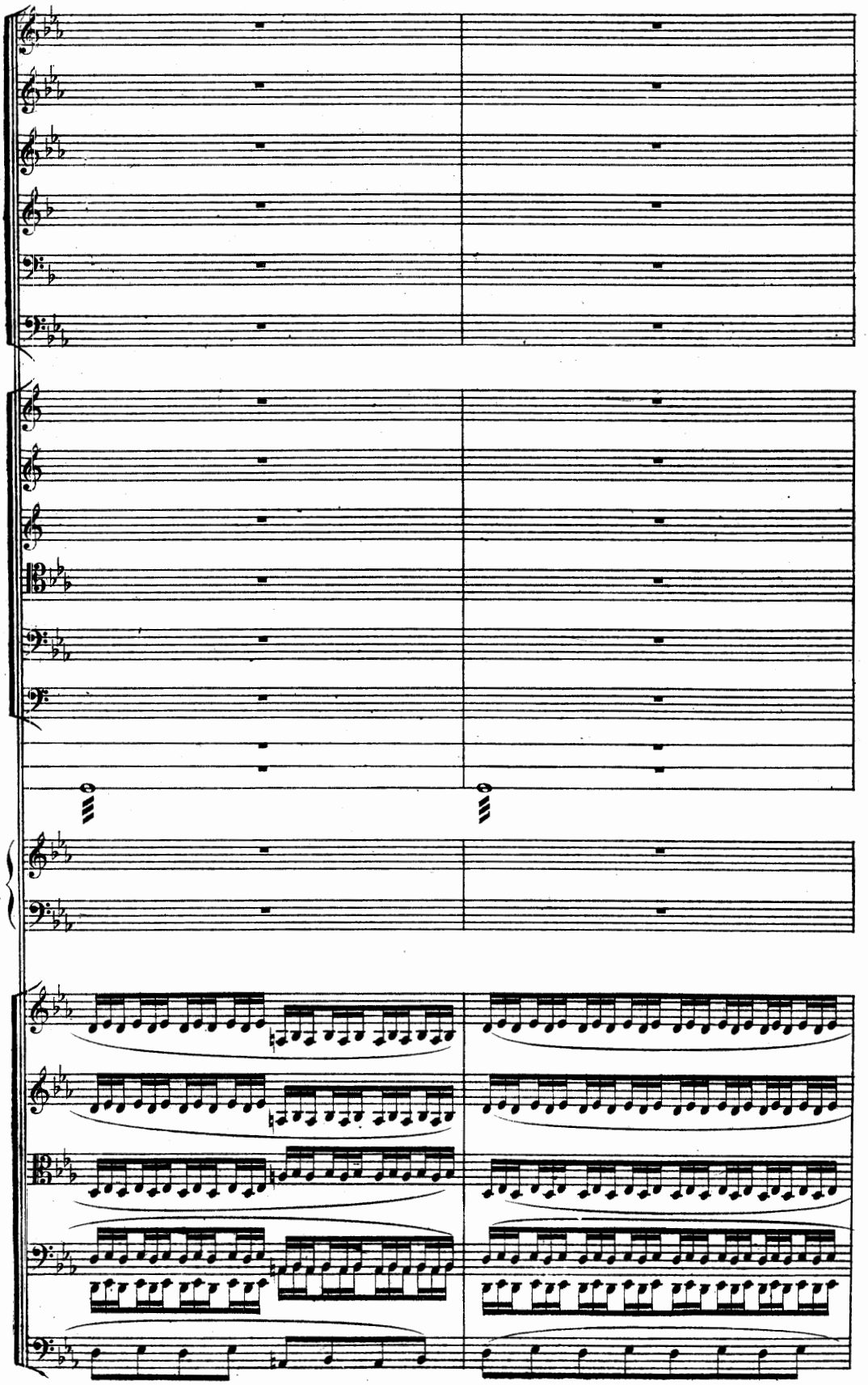
divisi.

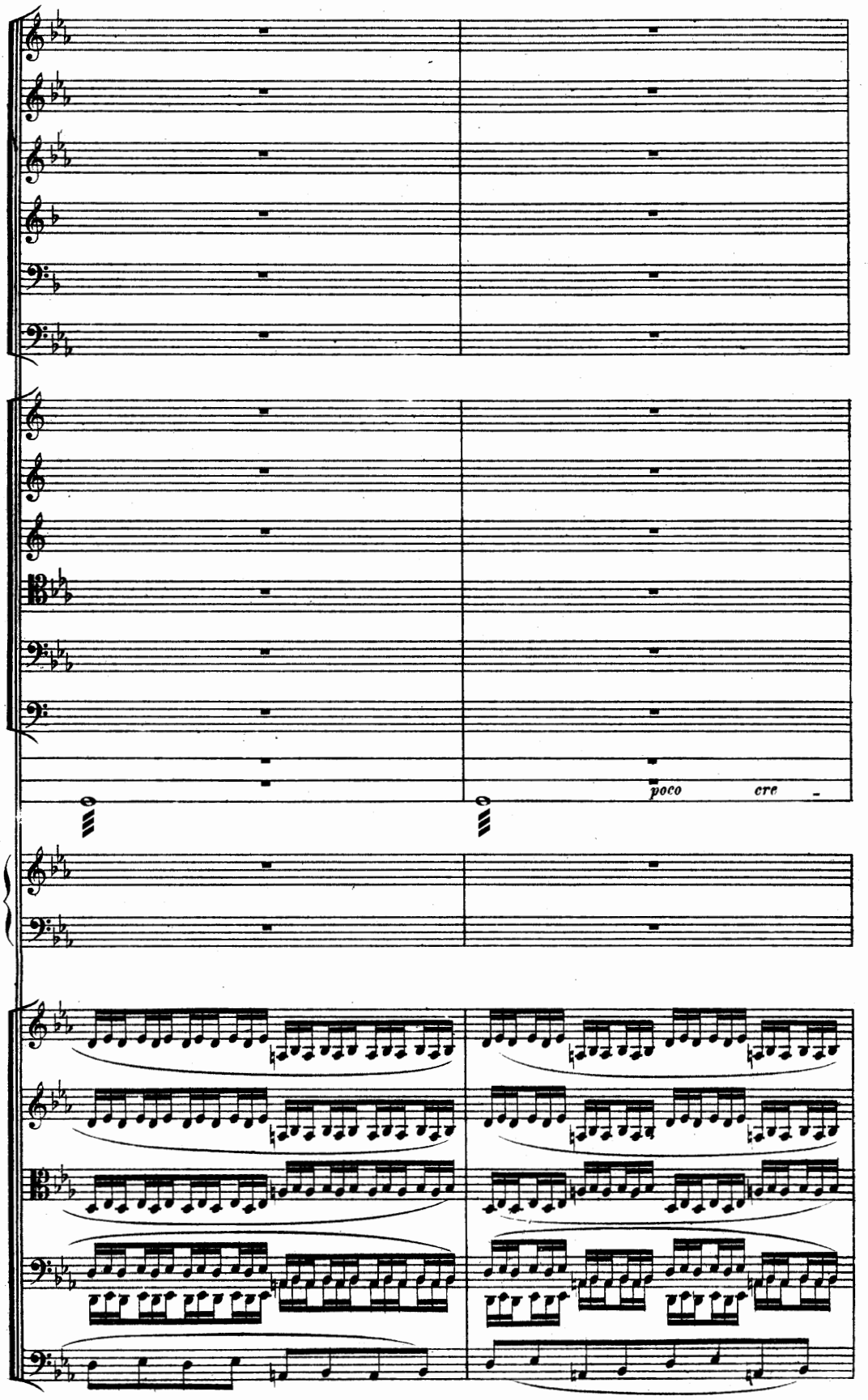
con Sordino.

pp misterioso e tranquillo.

Poco Allegro. *pp misterioso e tranquillo.*

Stich und Druck von Breitkopf & Härtel in Leipzig. V. A. 517.

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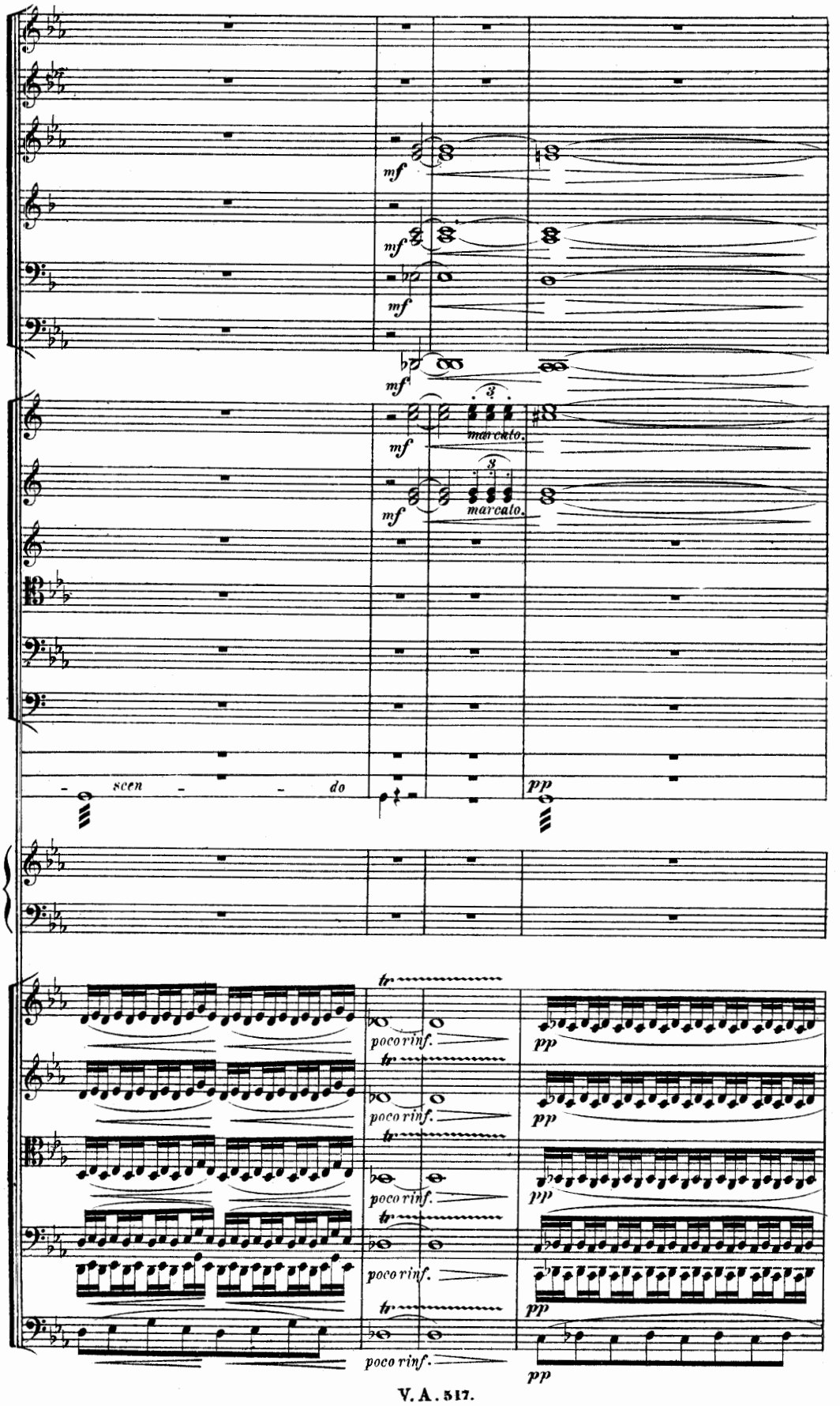
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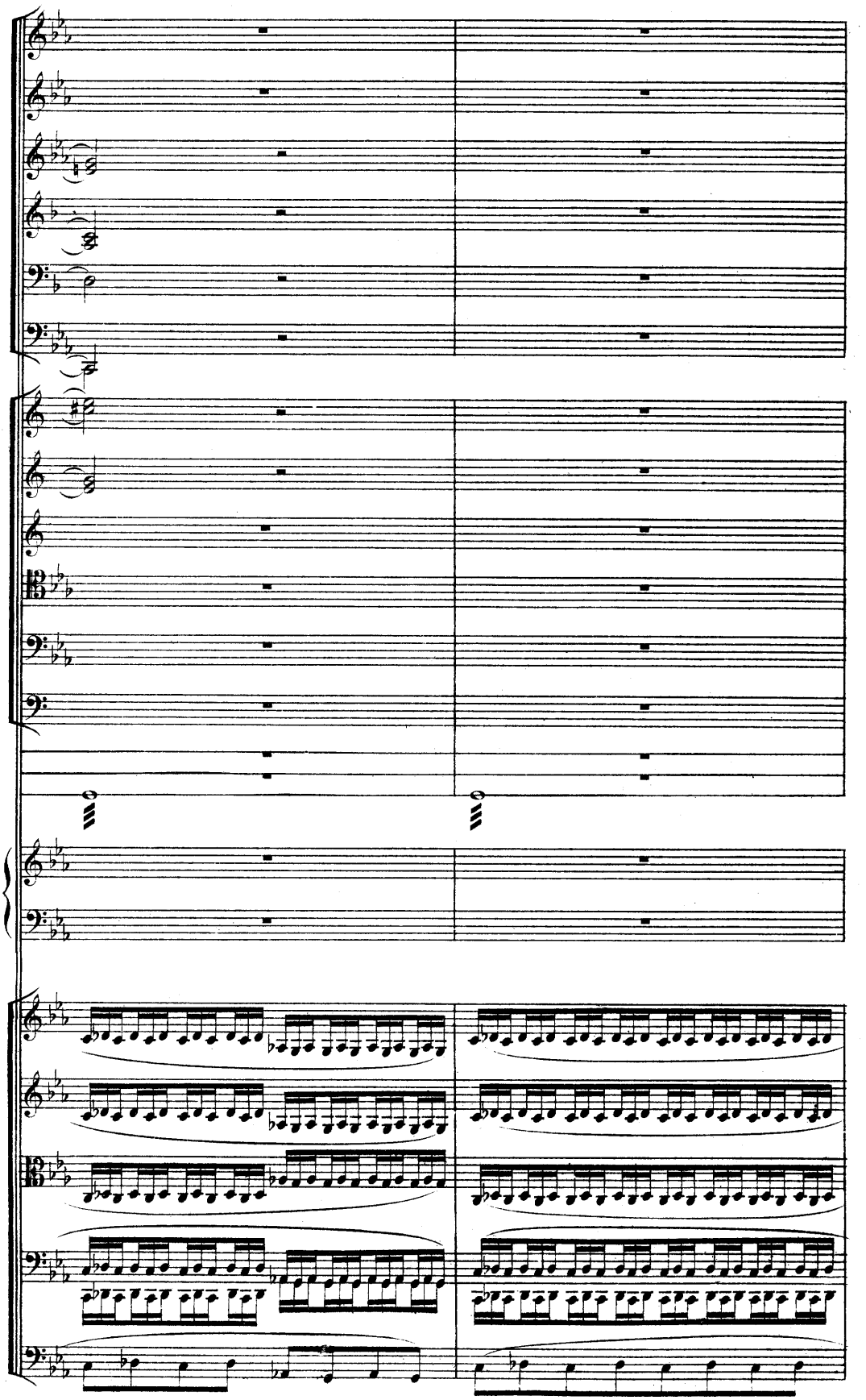

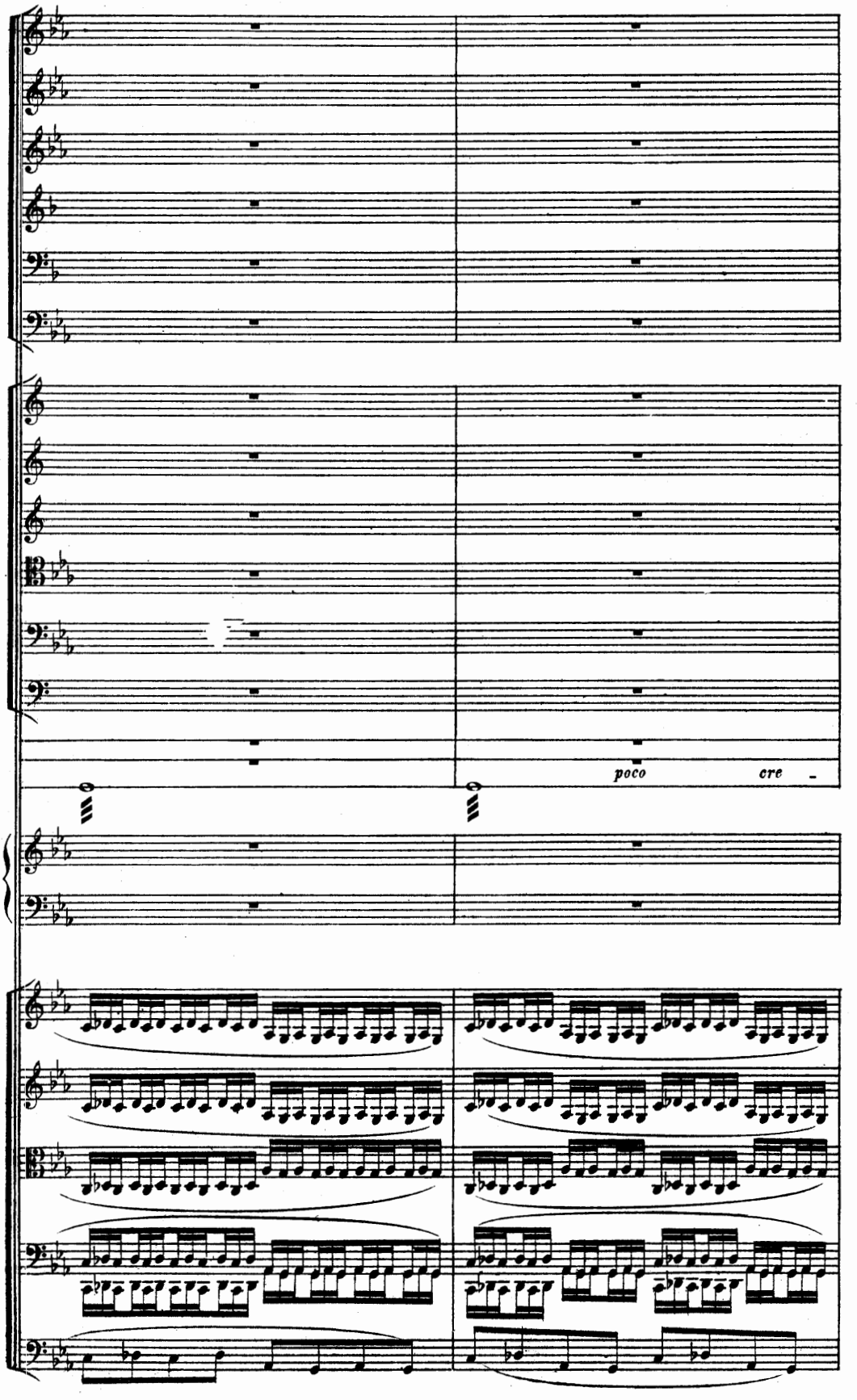
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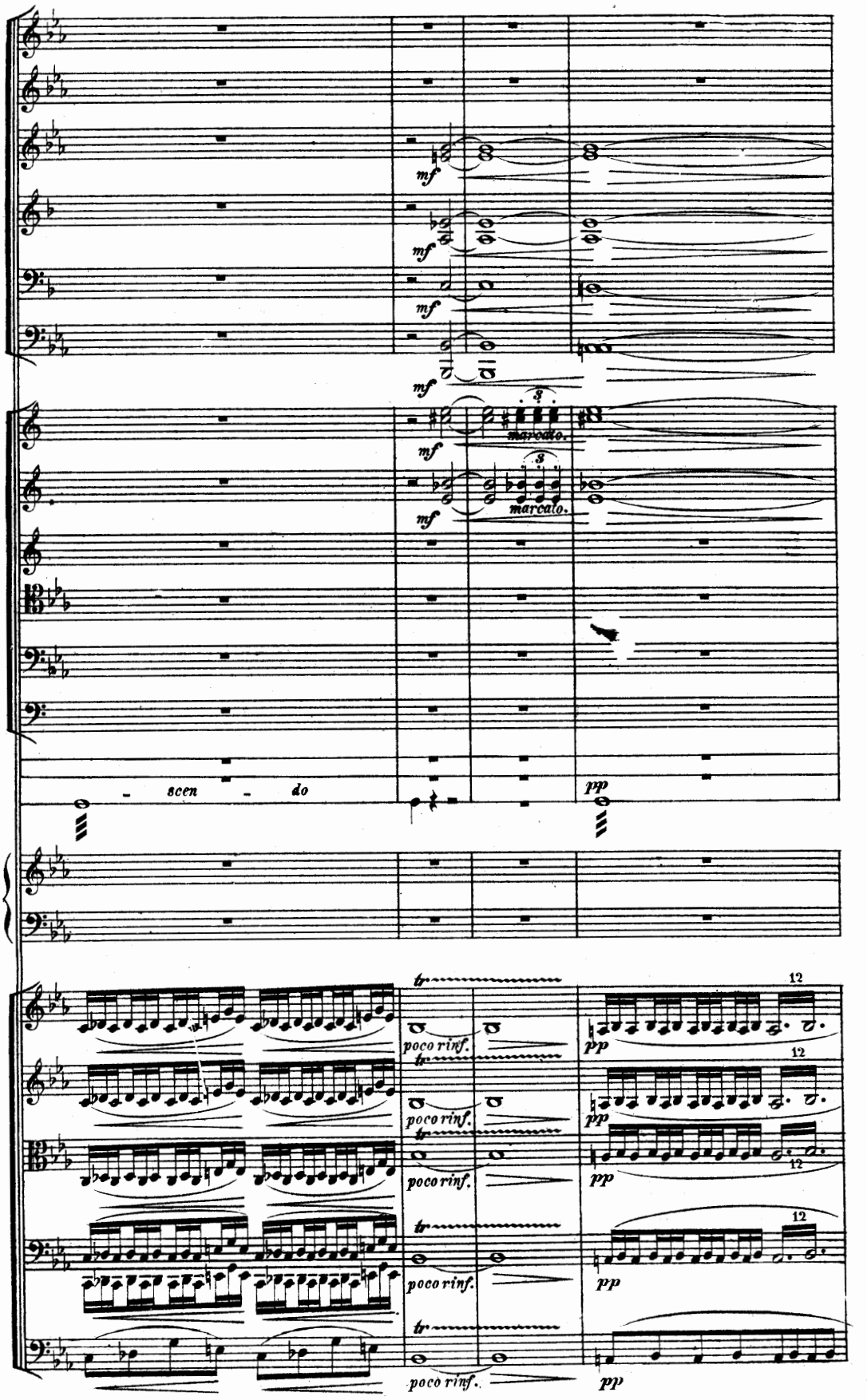
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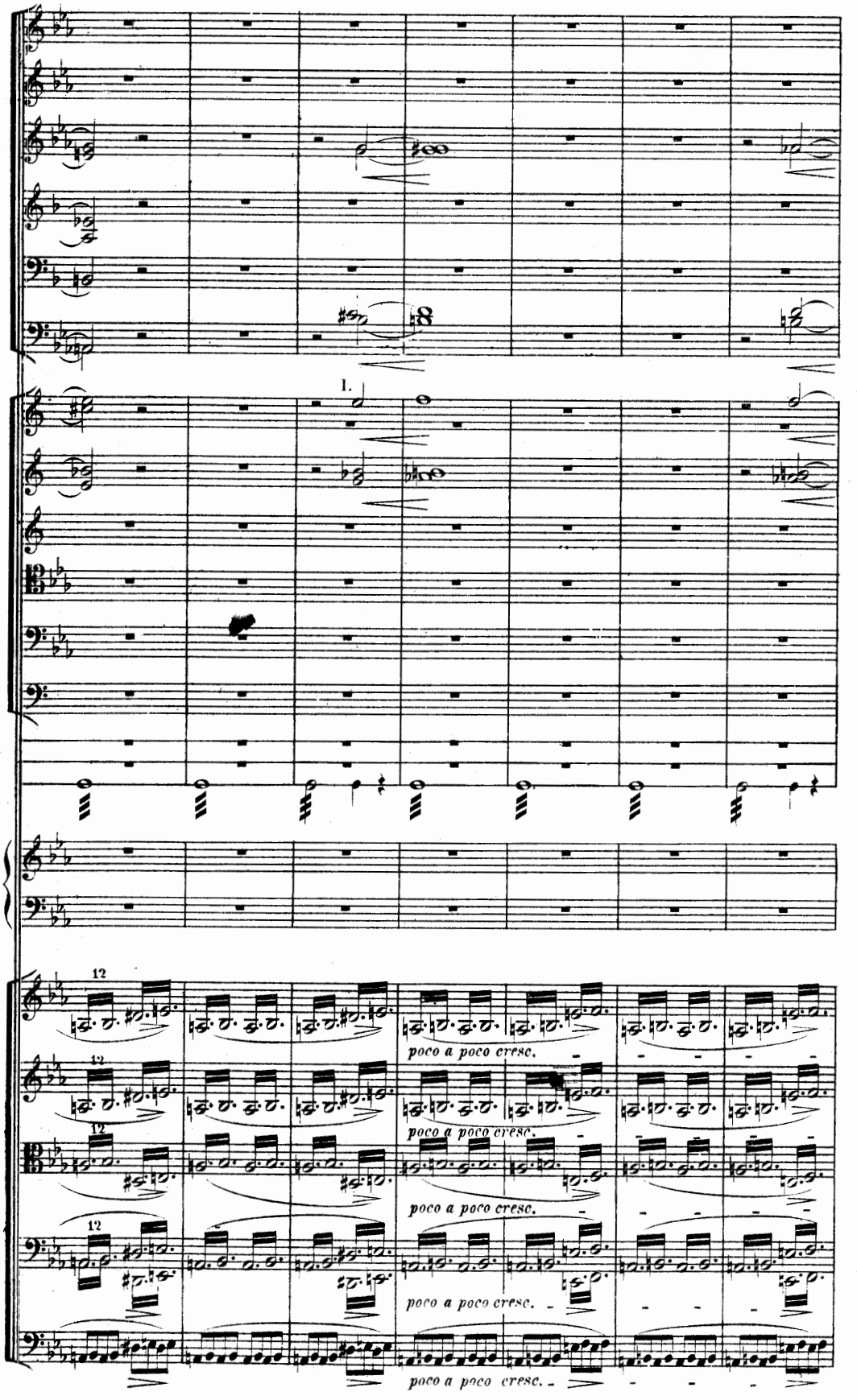
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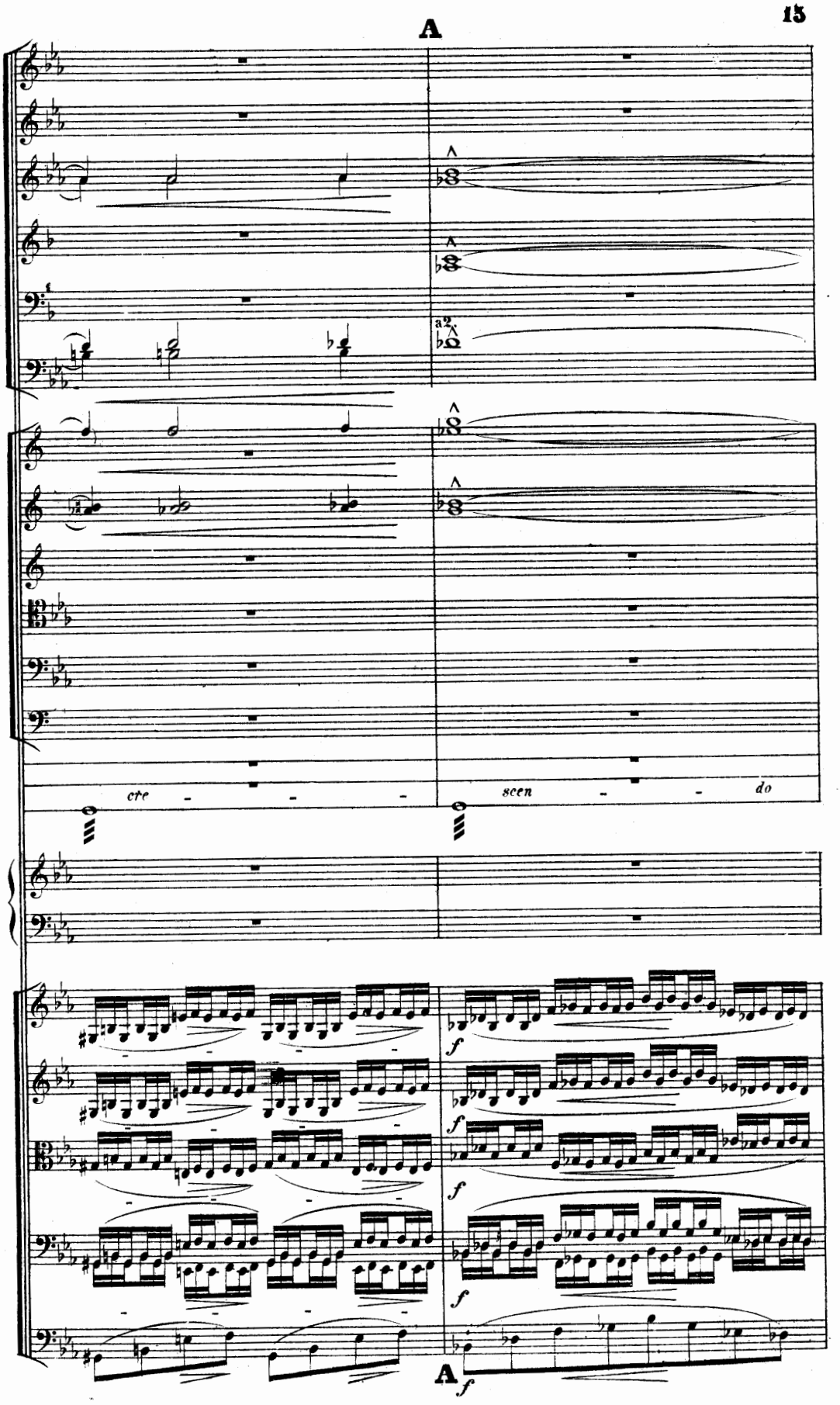
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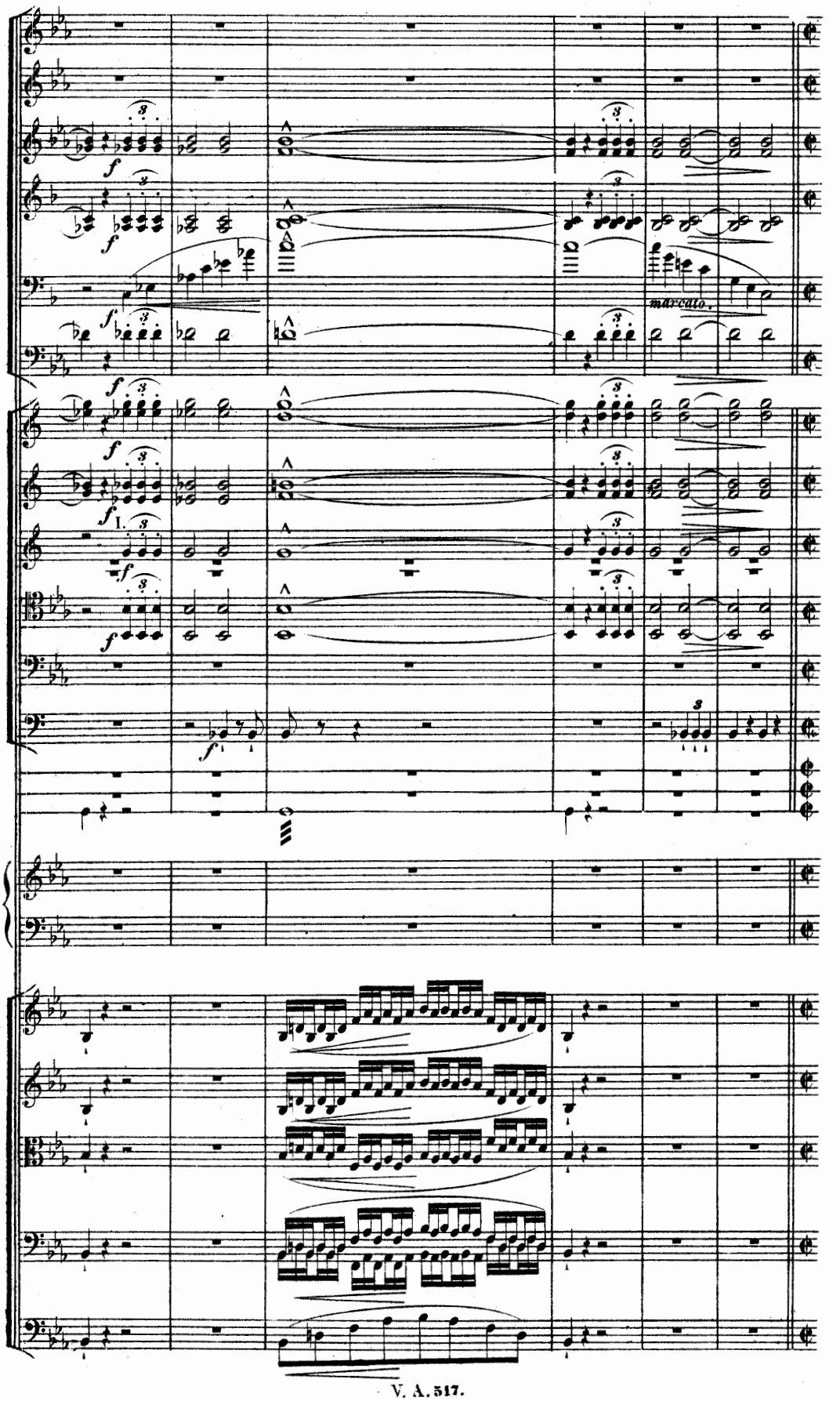
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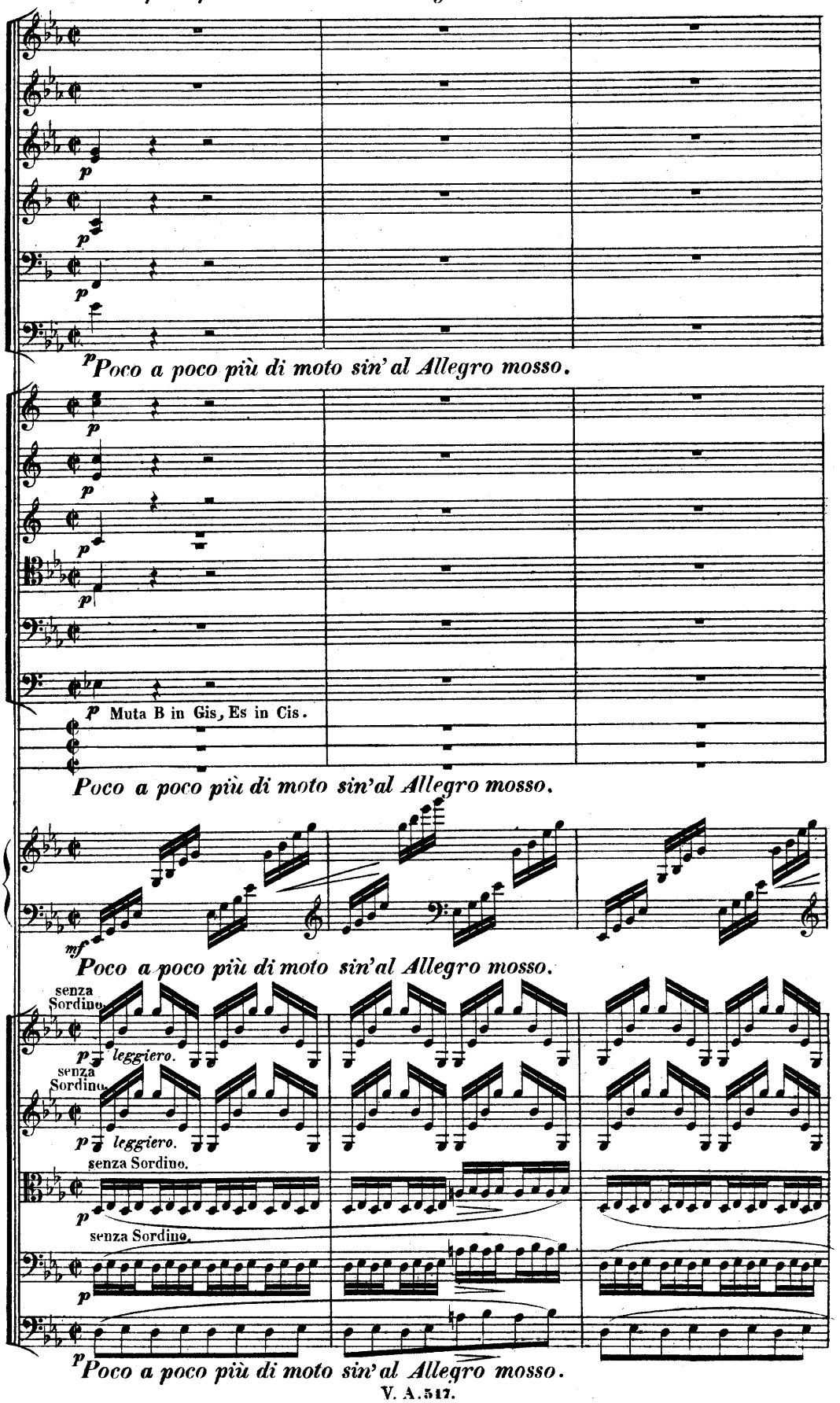
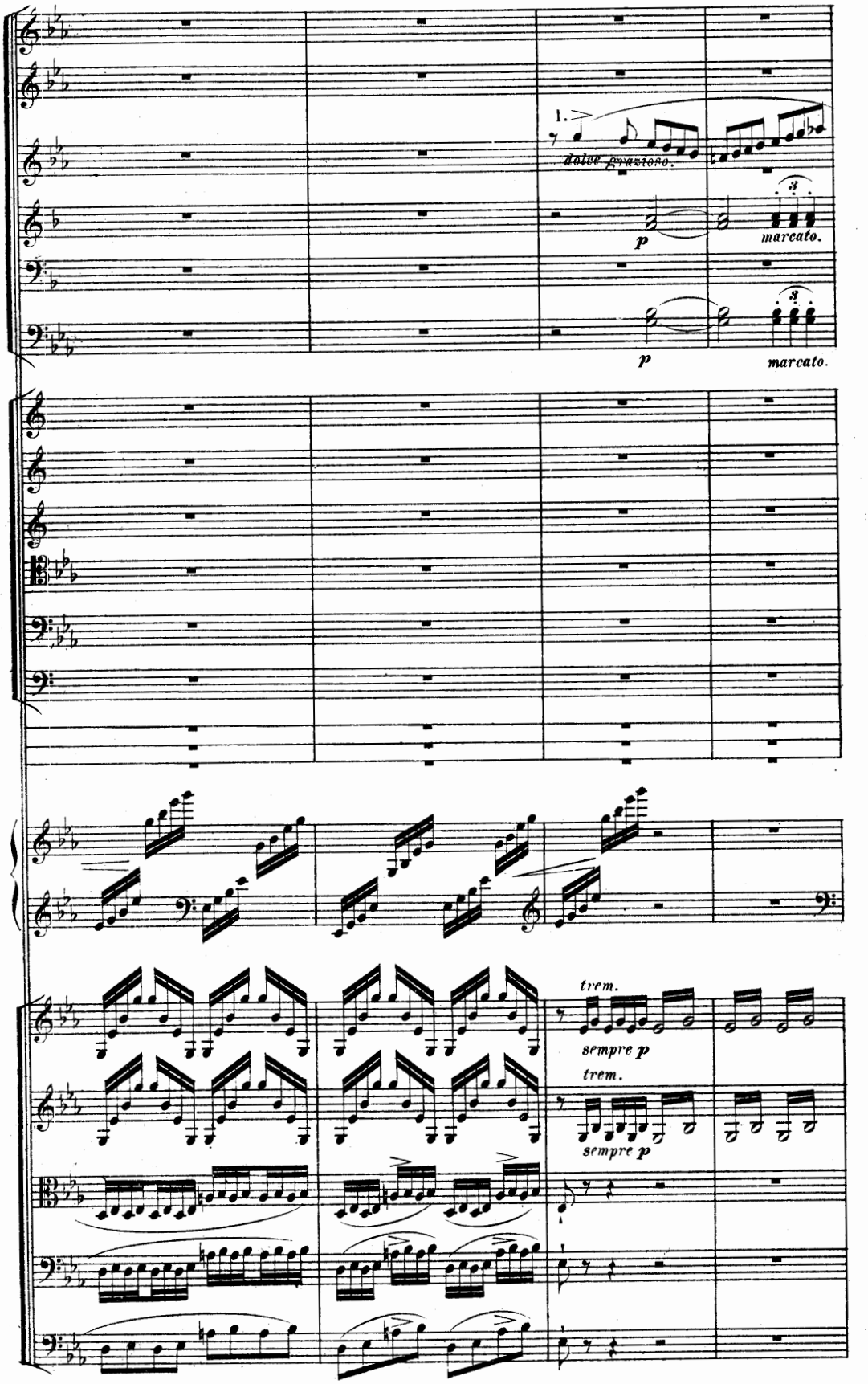
Poco a poco più di moto sin'al Allegro mosso.

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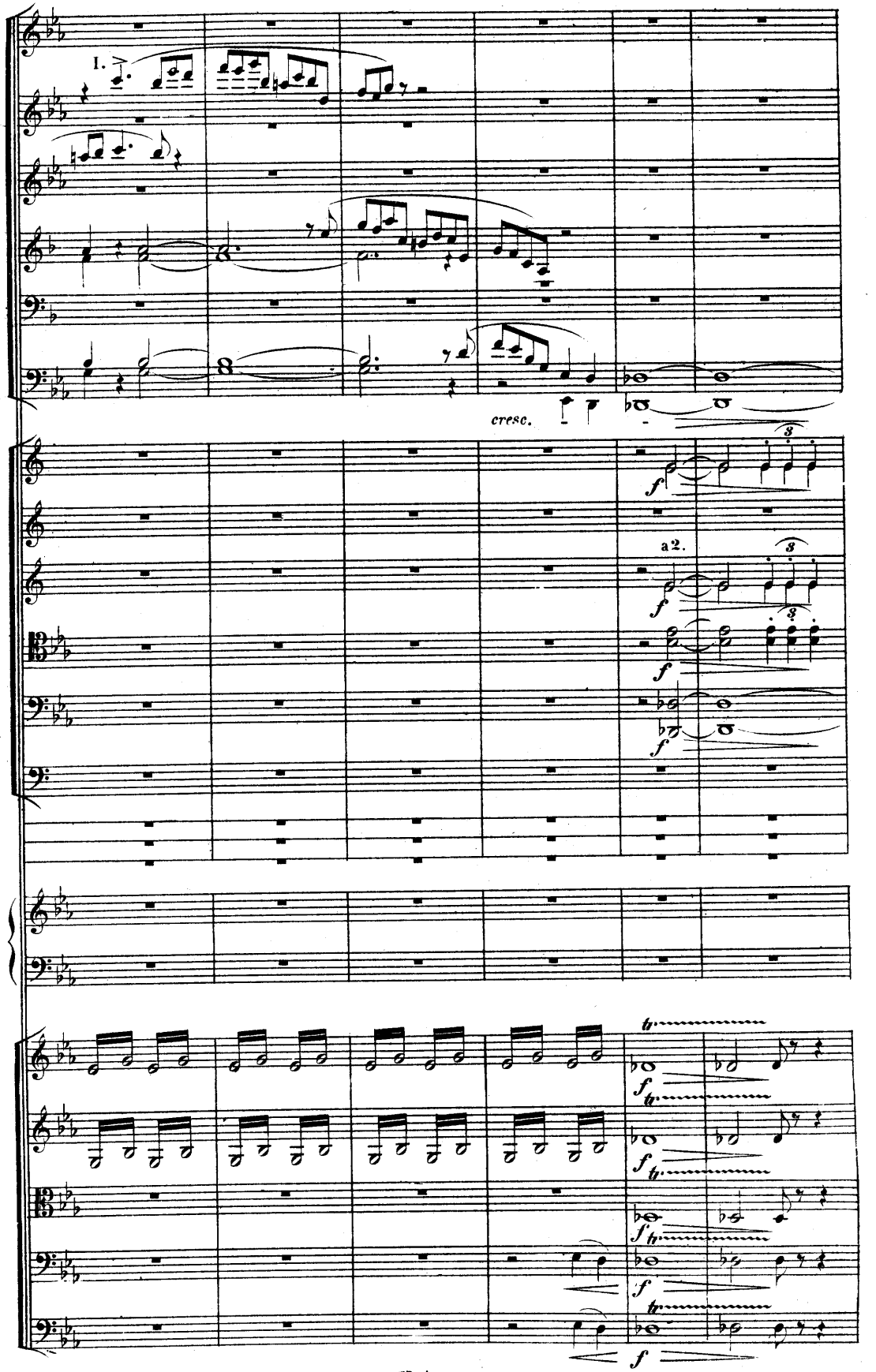
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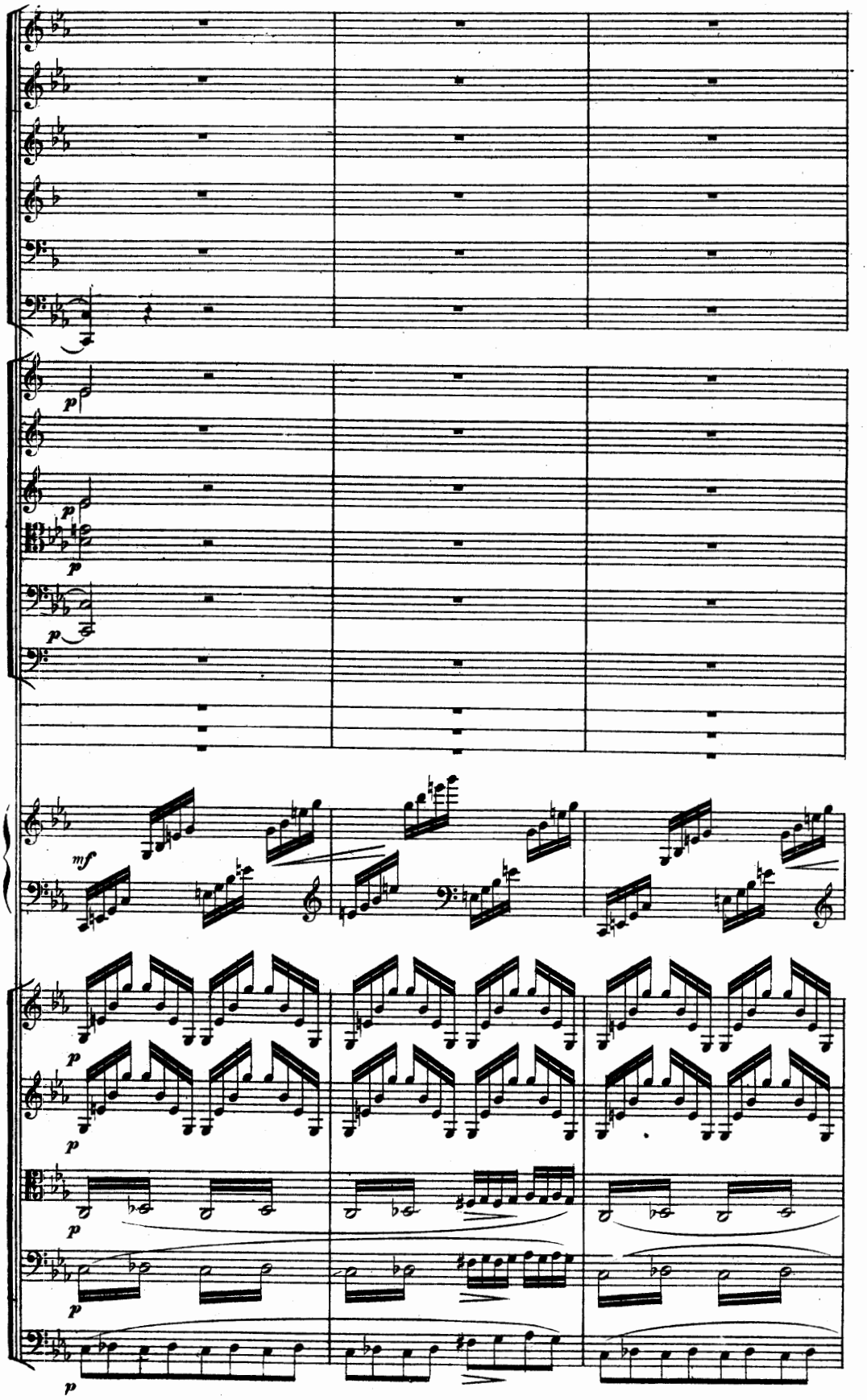
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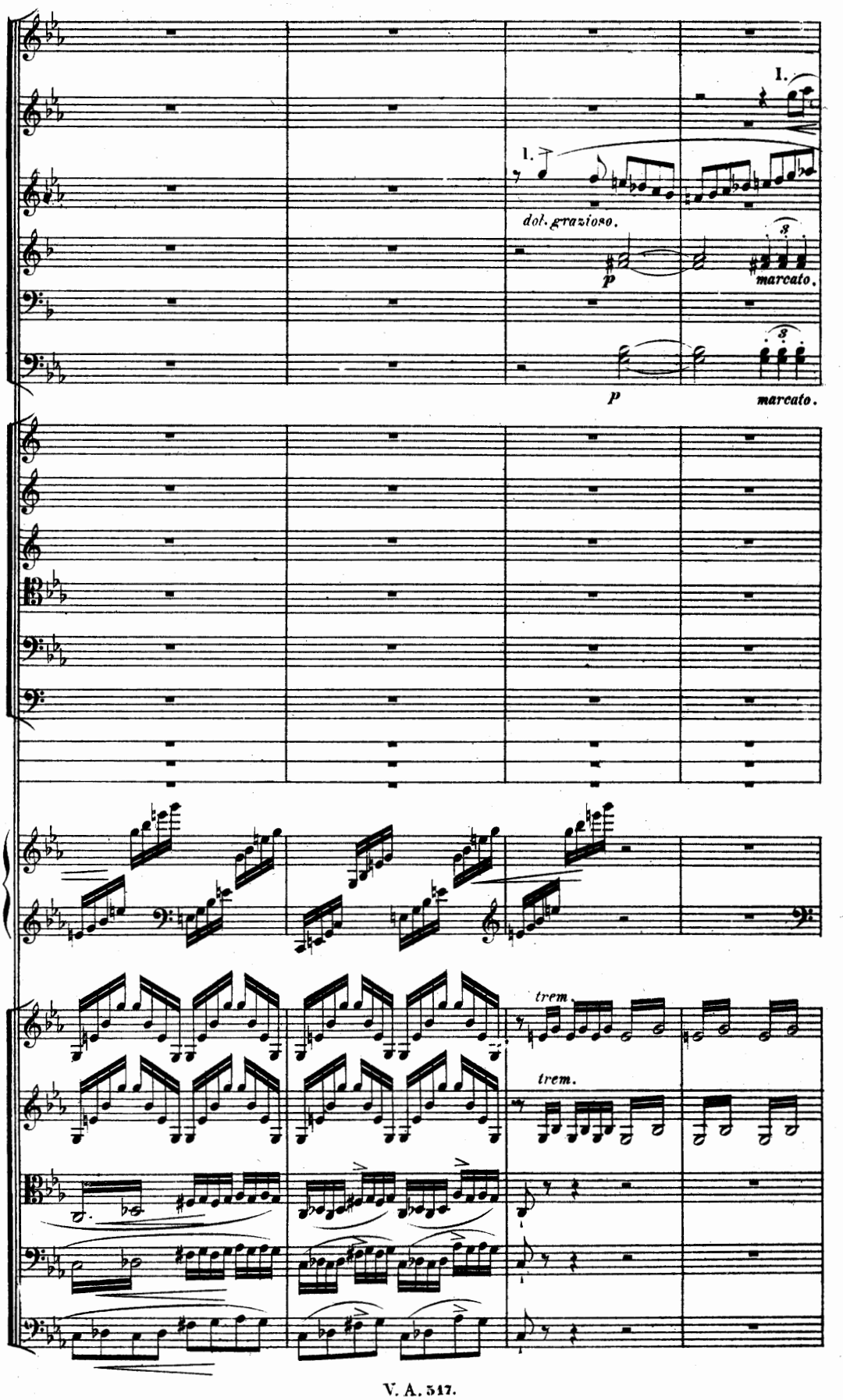
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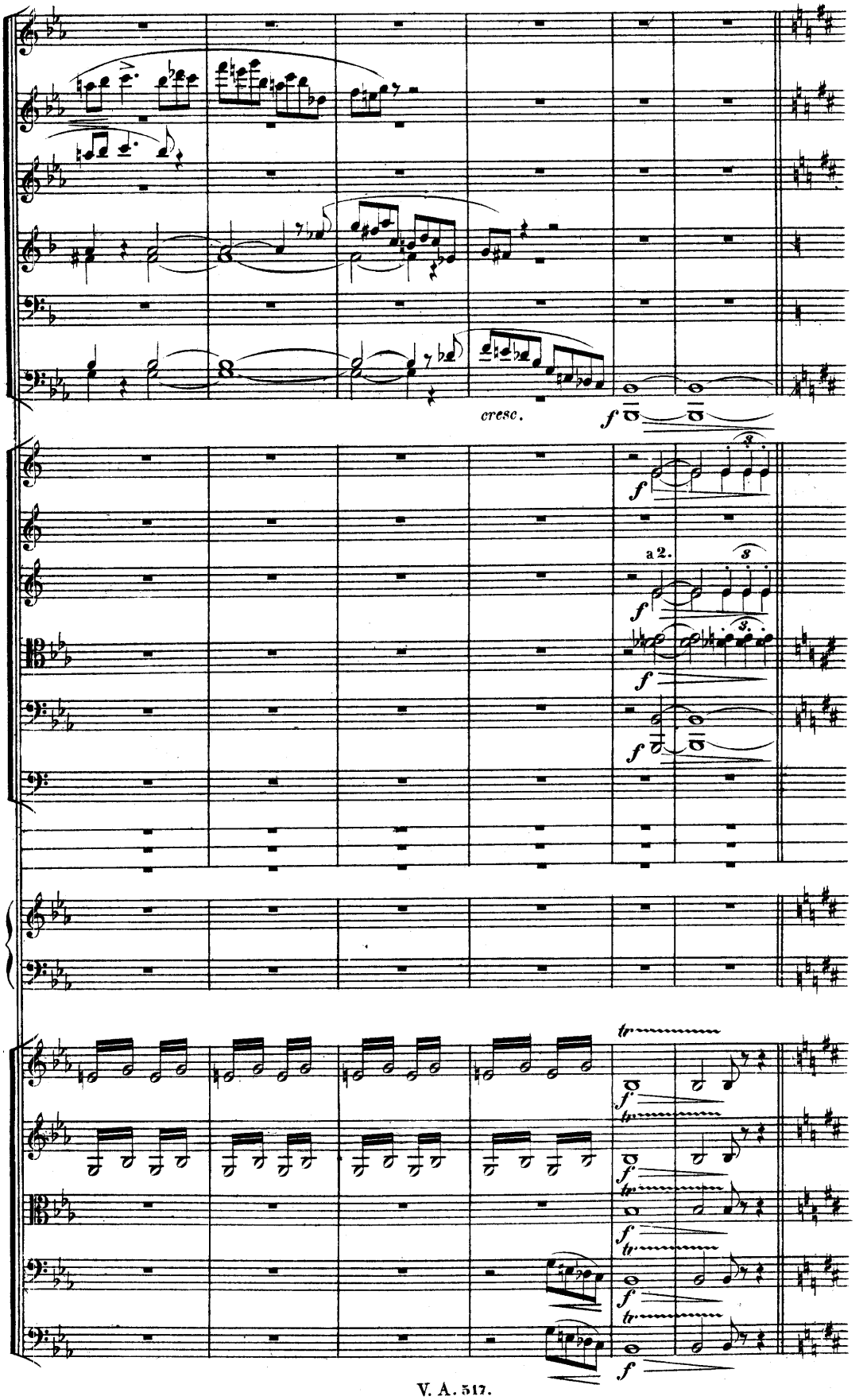
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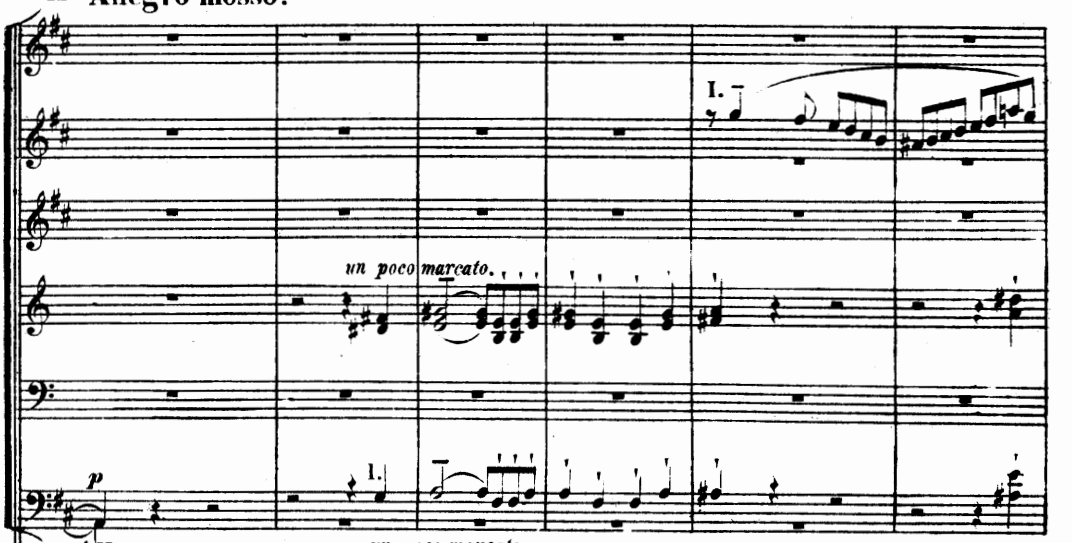
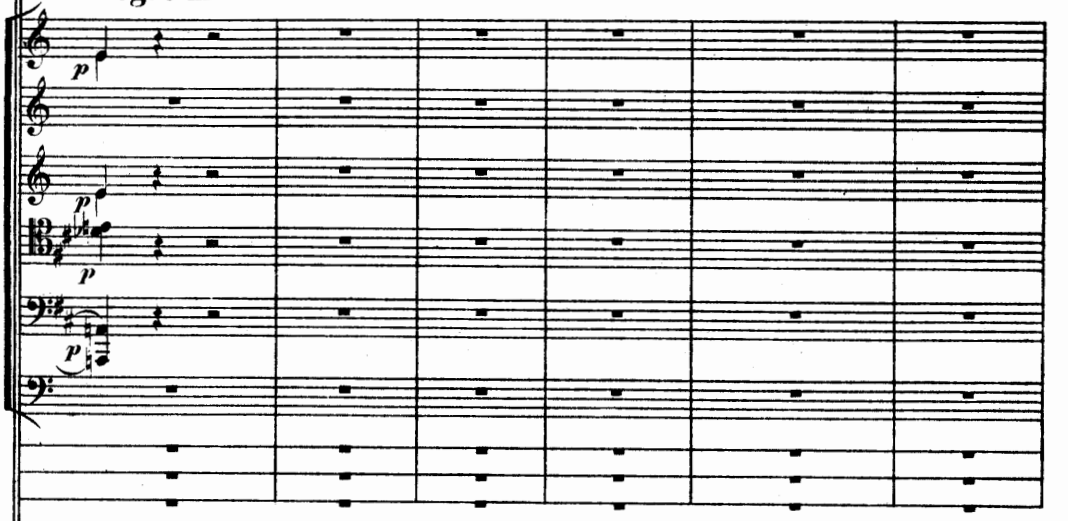


Allegro mosso. *un poco marcato.*



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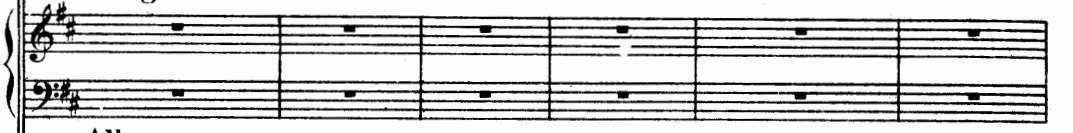
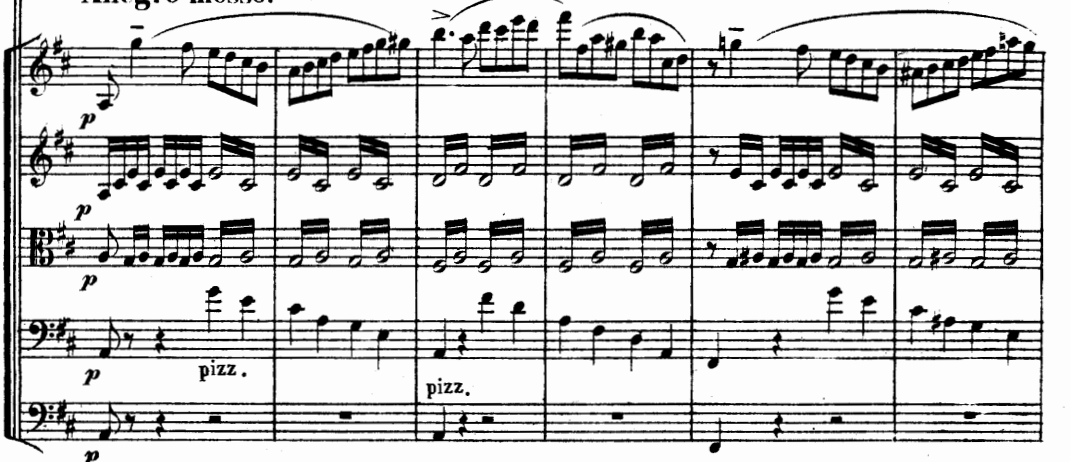
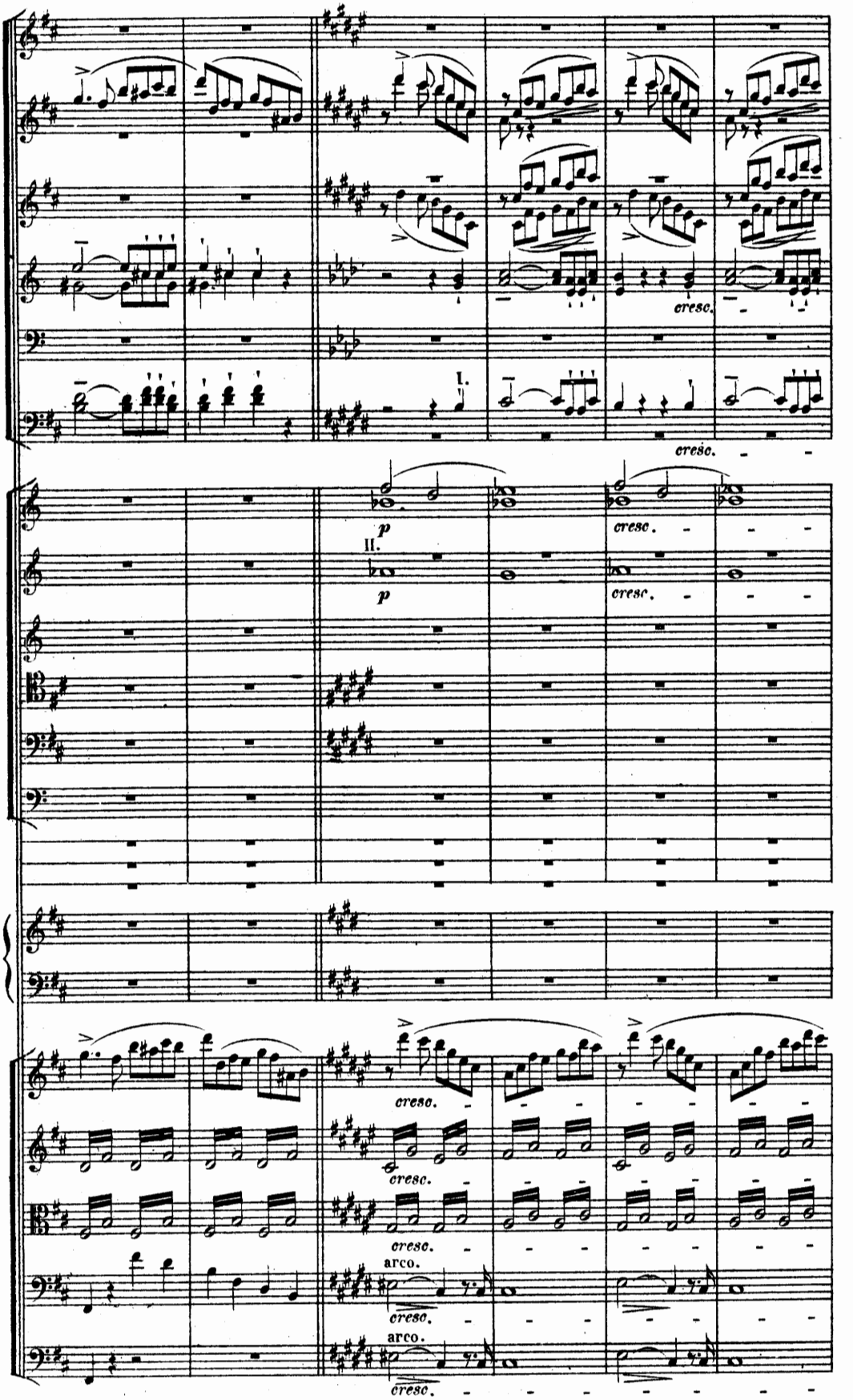
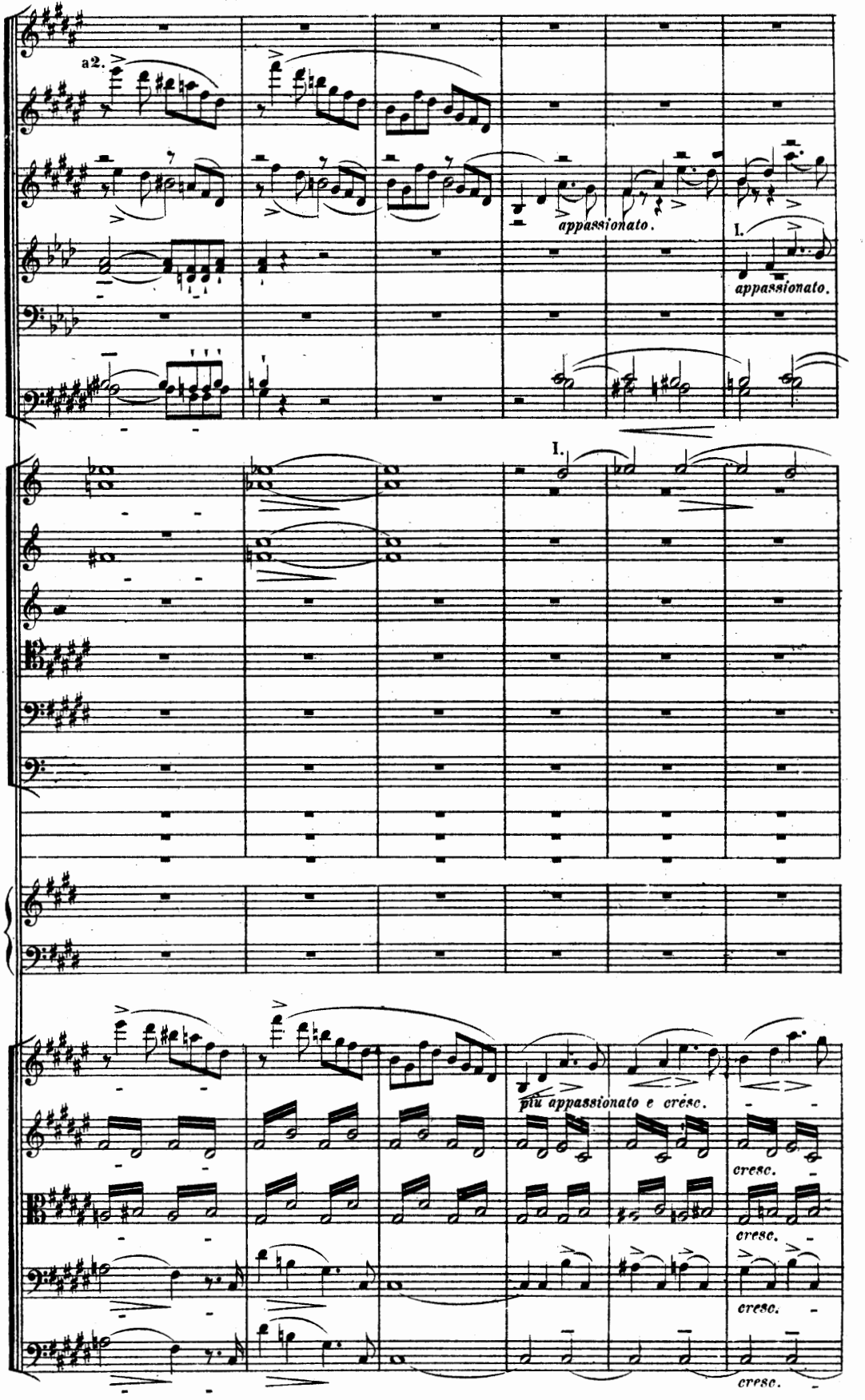


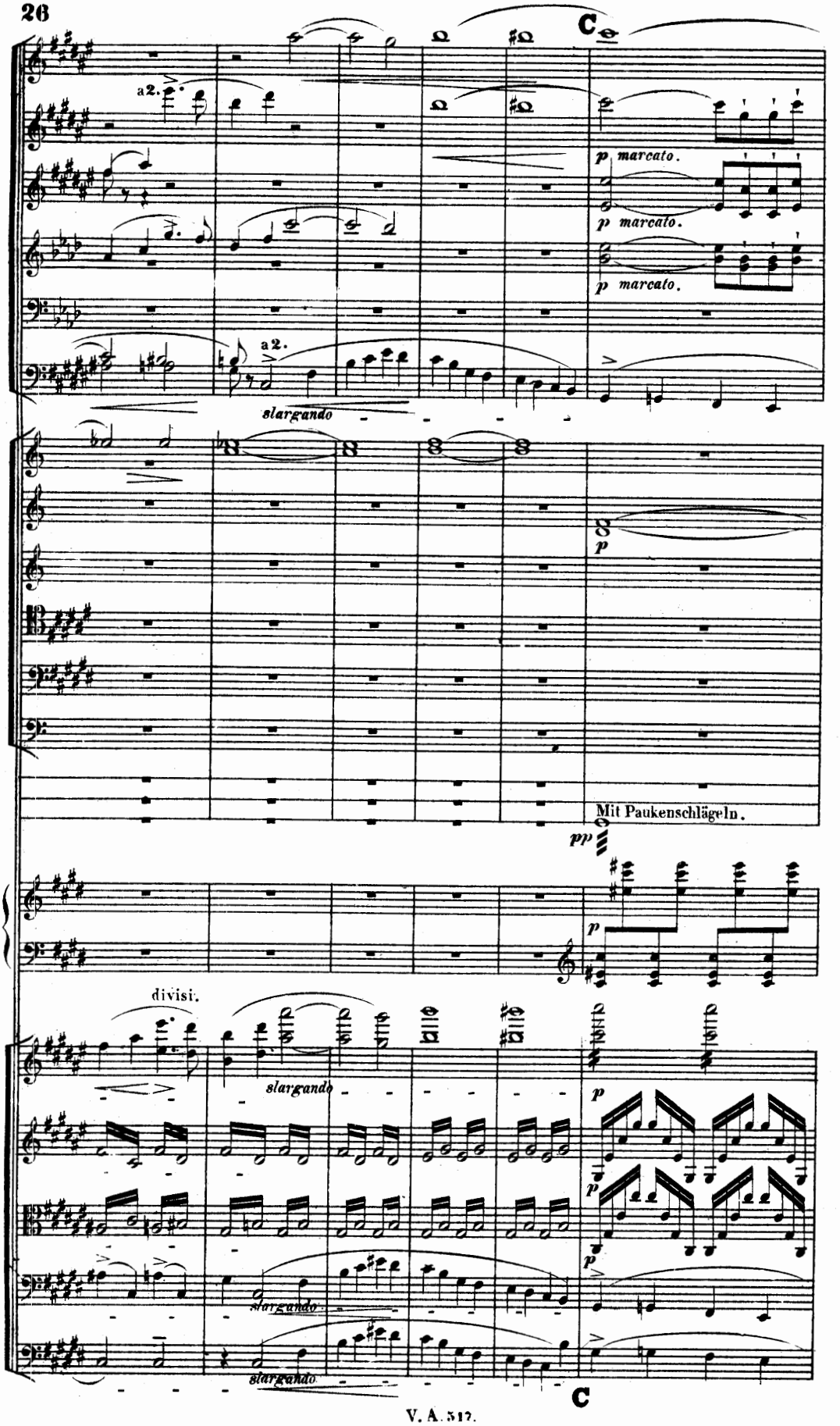
Allegro mosso.

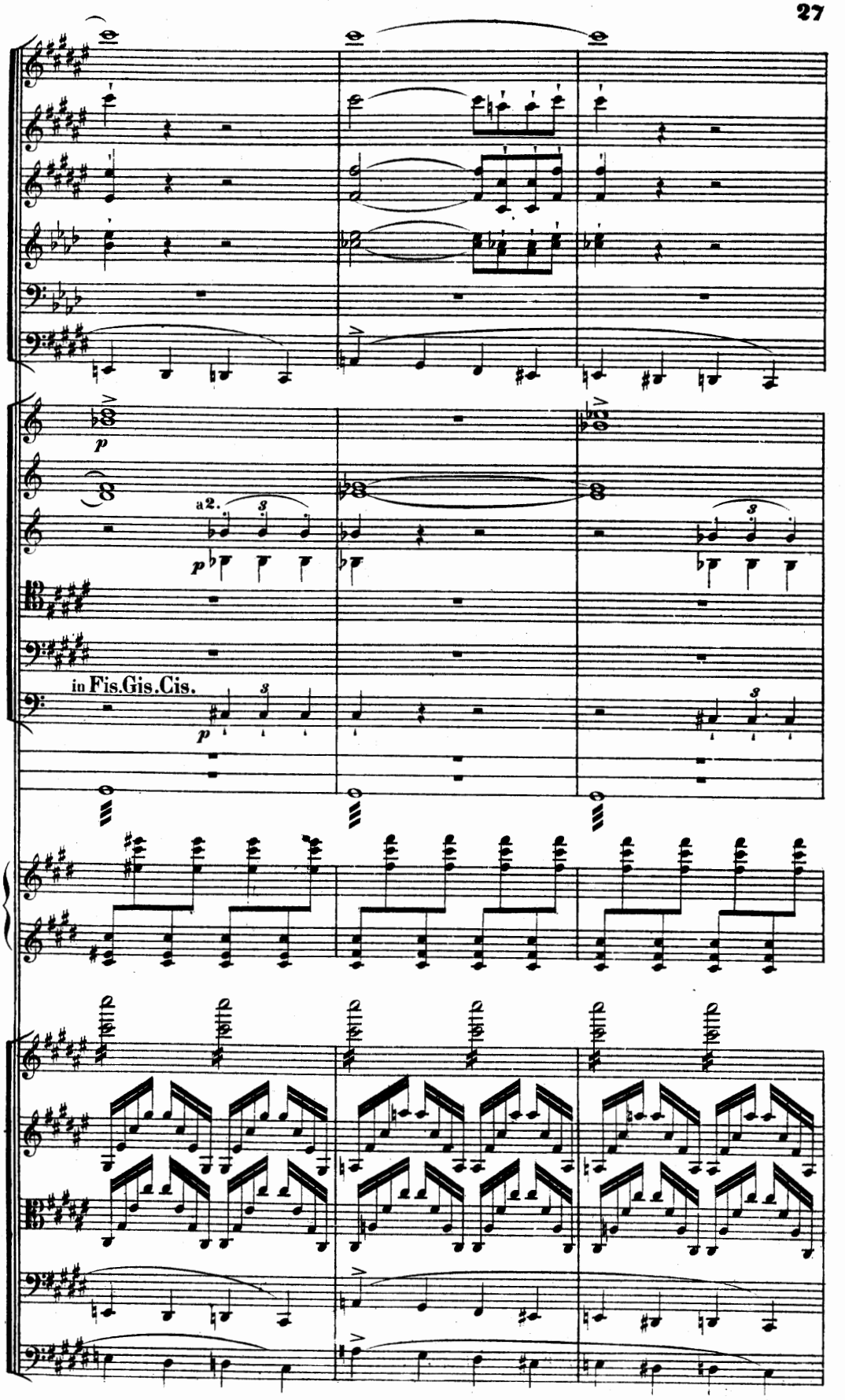


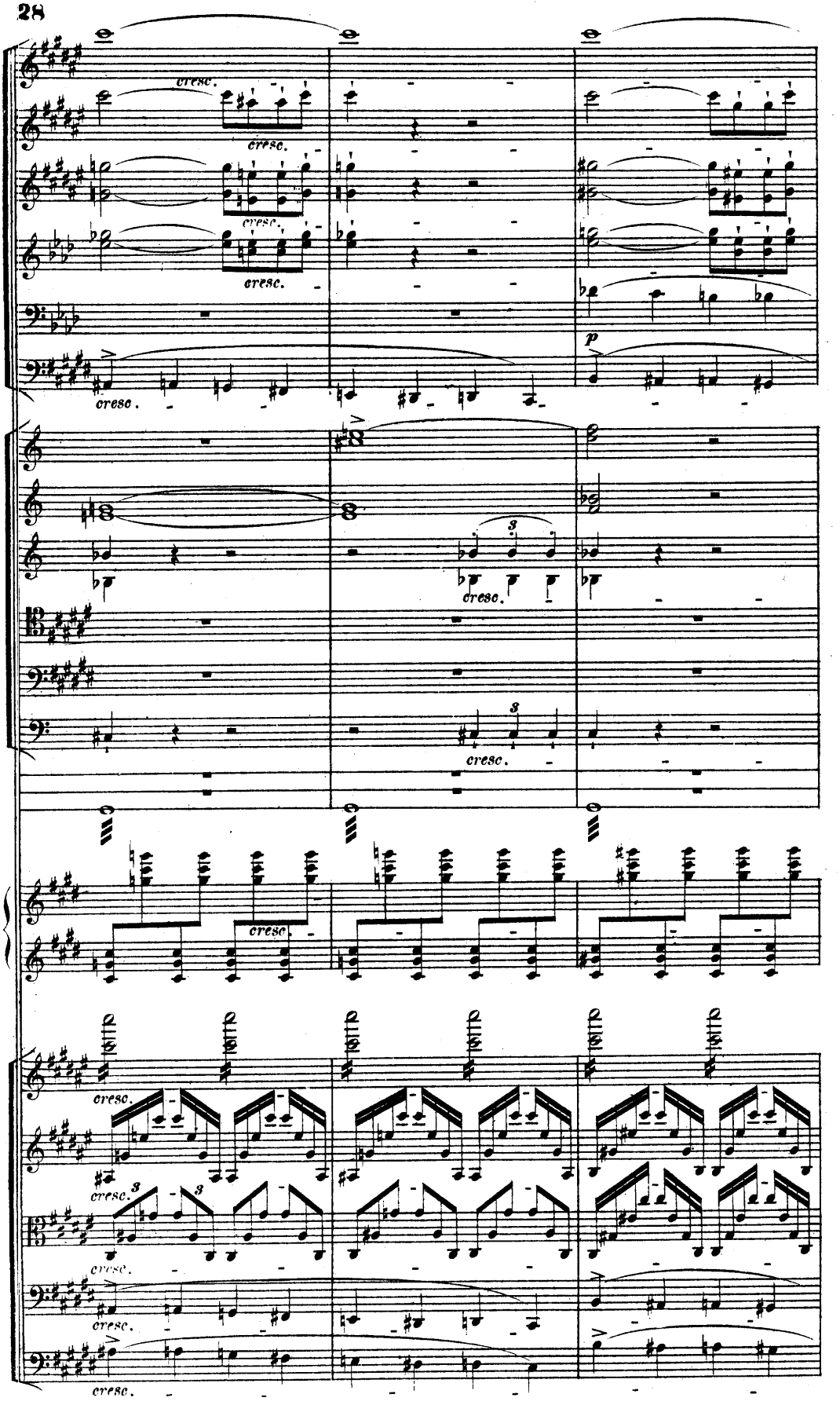
B Allegro mosso.

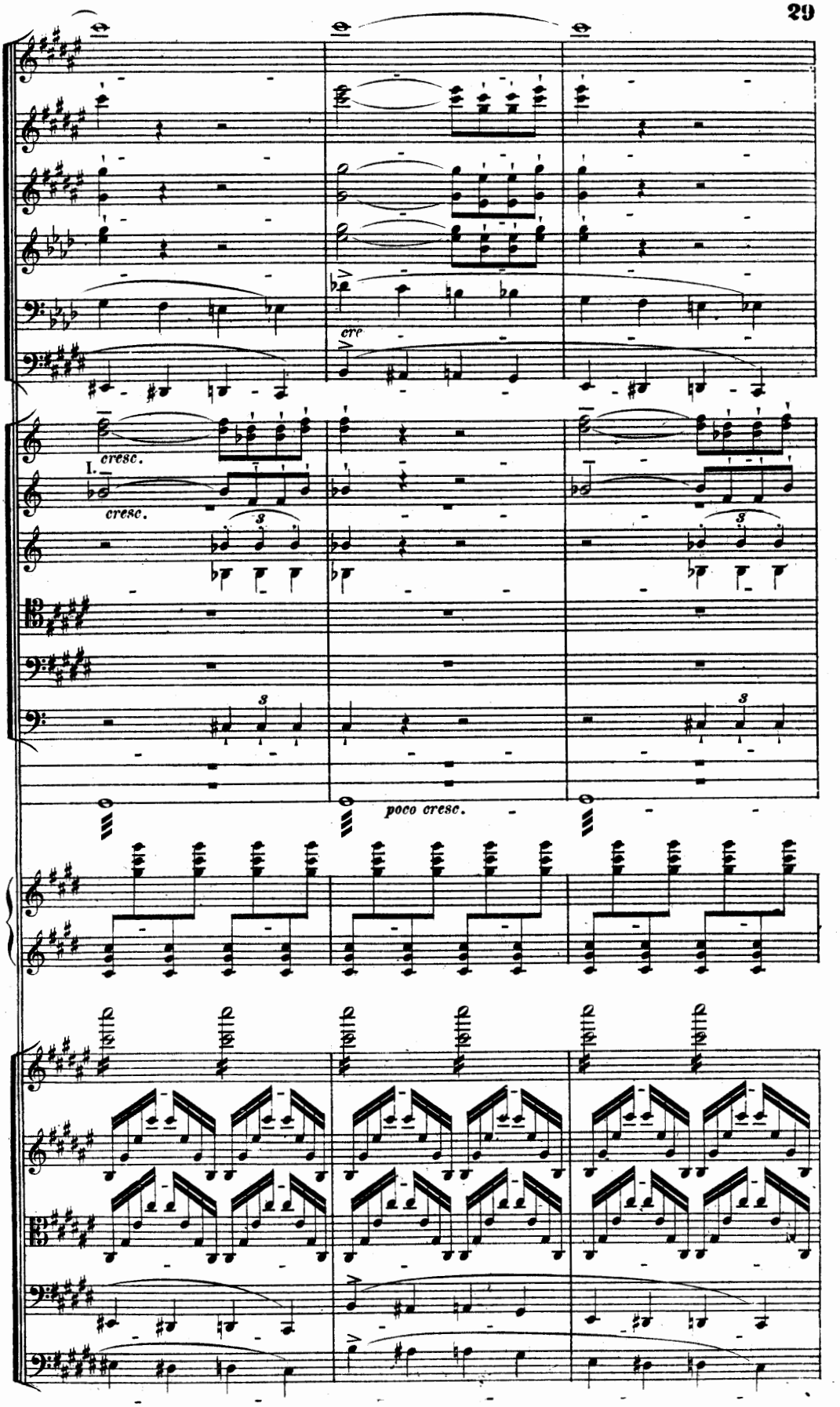

cresc.
I.
cresc.
p
II.
p
cresc.
cresc.
cresc.
cresc.
arco.
cresc.
arco.
cresc.

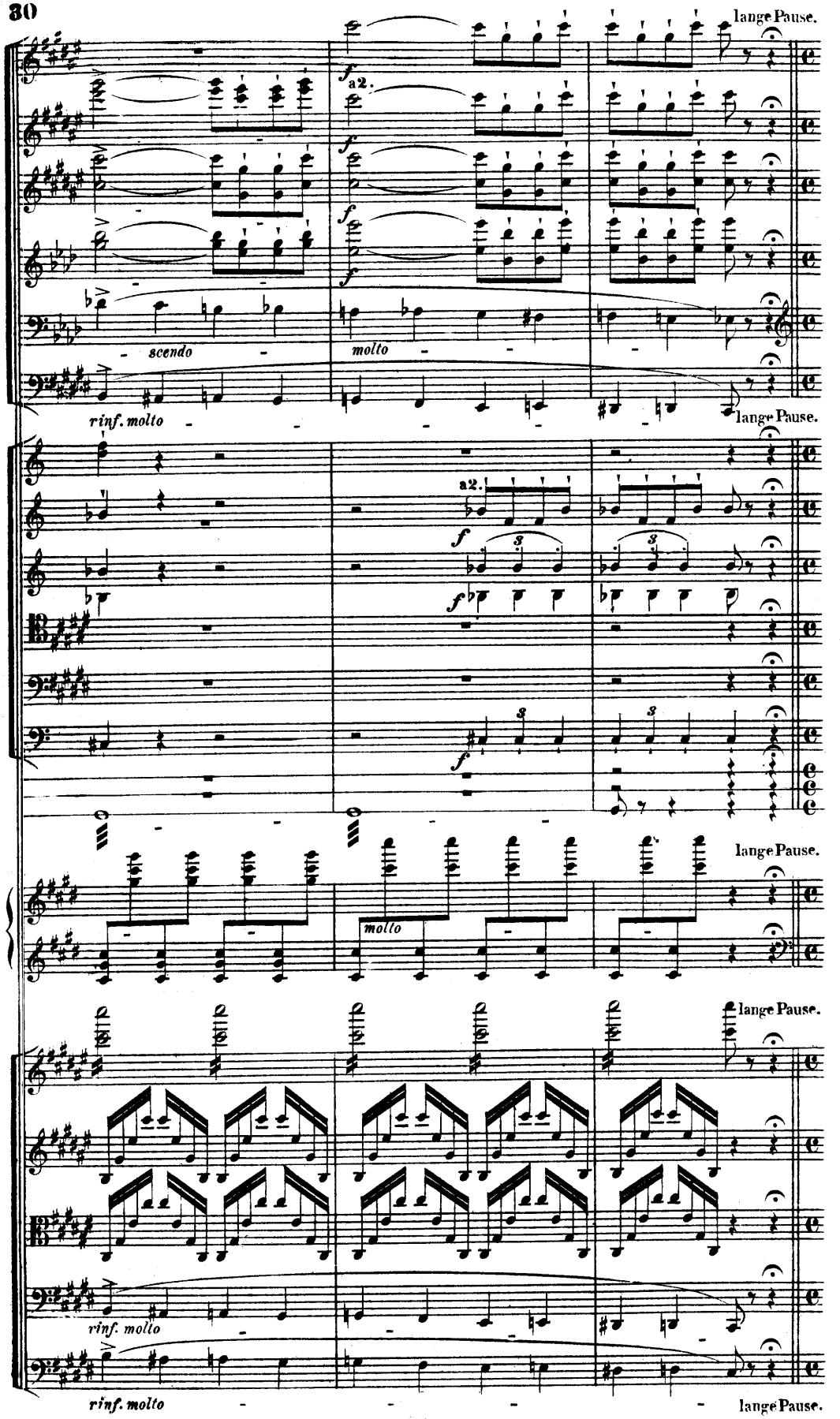

a2.
appassionato.
I.
appassionato.
I.
più appassionato e cresc.
cresc.
cresc.
cresc.
cresc.

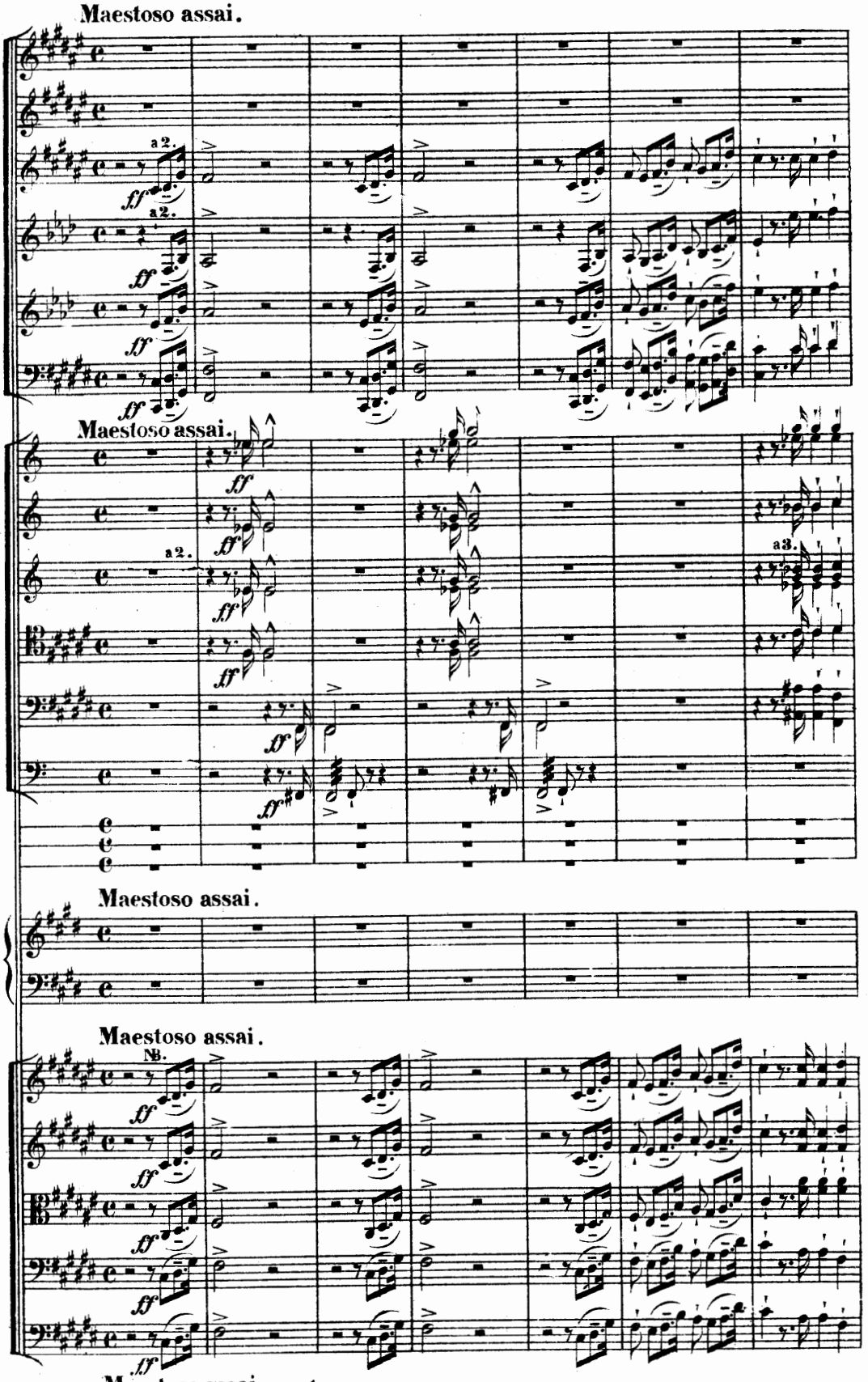

C
a2.
p marcato.
p marcato.
p marcato.
a2.
slargando
p
Mit Paukenschlägeln.
pp
p
divisi.
slargando
p
p
p
slargando
slargando
C


p
a 2.
p
in Fis. Gis. Cis.
p


cresc.
cresc.
cresc.
cresc.
cresc.
p
3
cresc.
3
cresc.
cresc.
cresc.
3
3
cresc.
cresc.
cresc.

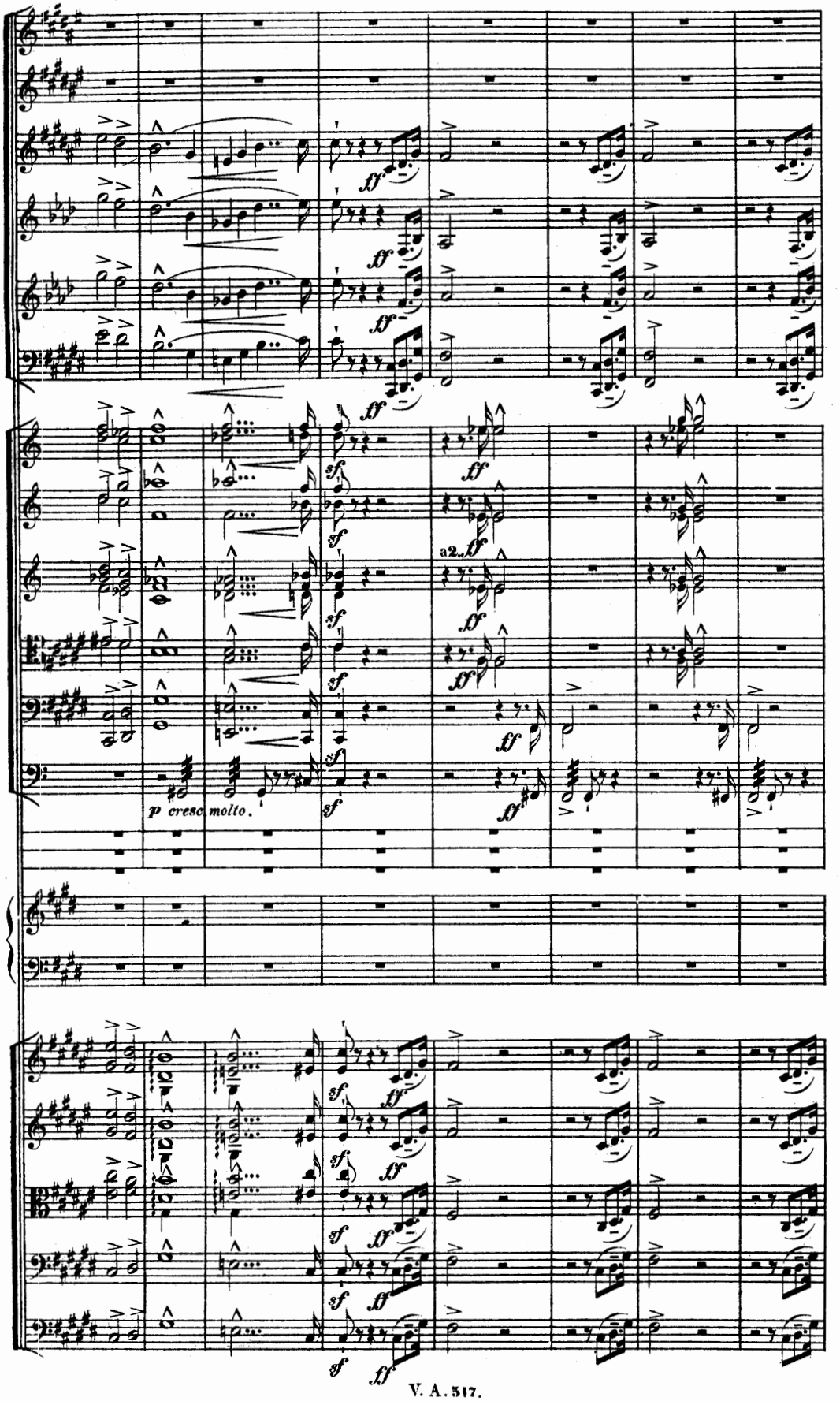

cre
I.
cresc.
cresc.
poco cresc.

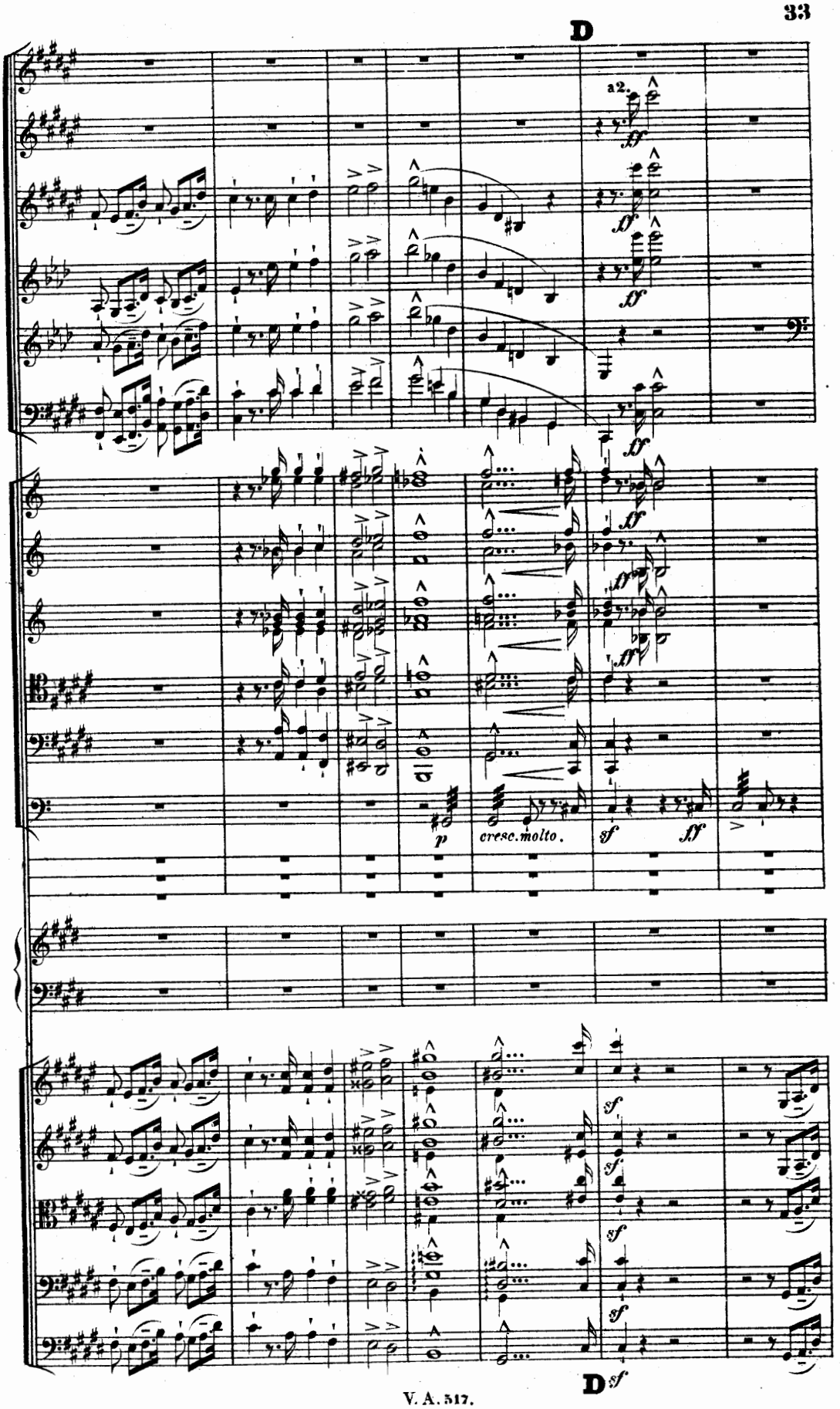

lange Pause.
a2.
scendo
molto
rinf. molto
lange Pause.
a2.
lange Pause.
molto
lange Pause.
rinf. molto
rinf. molto
lange Pause.

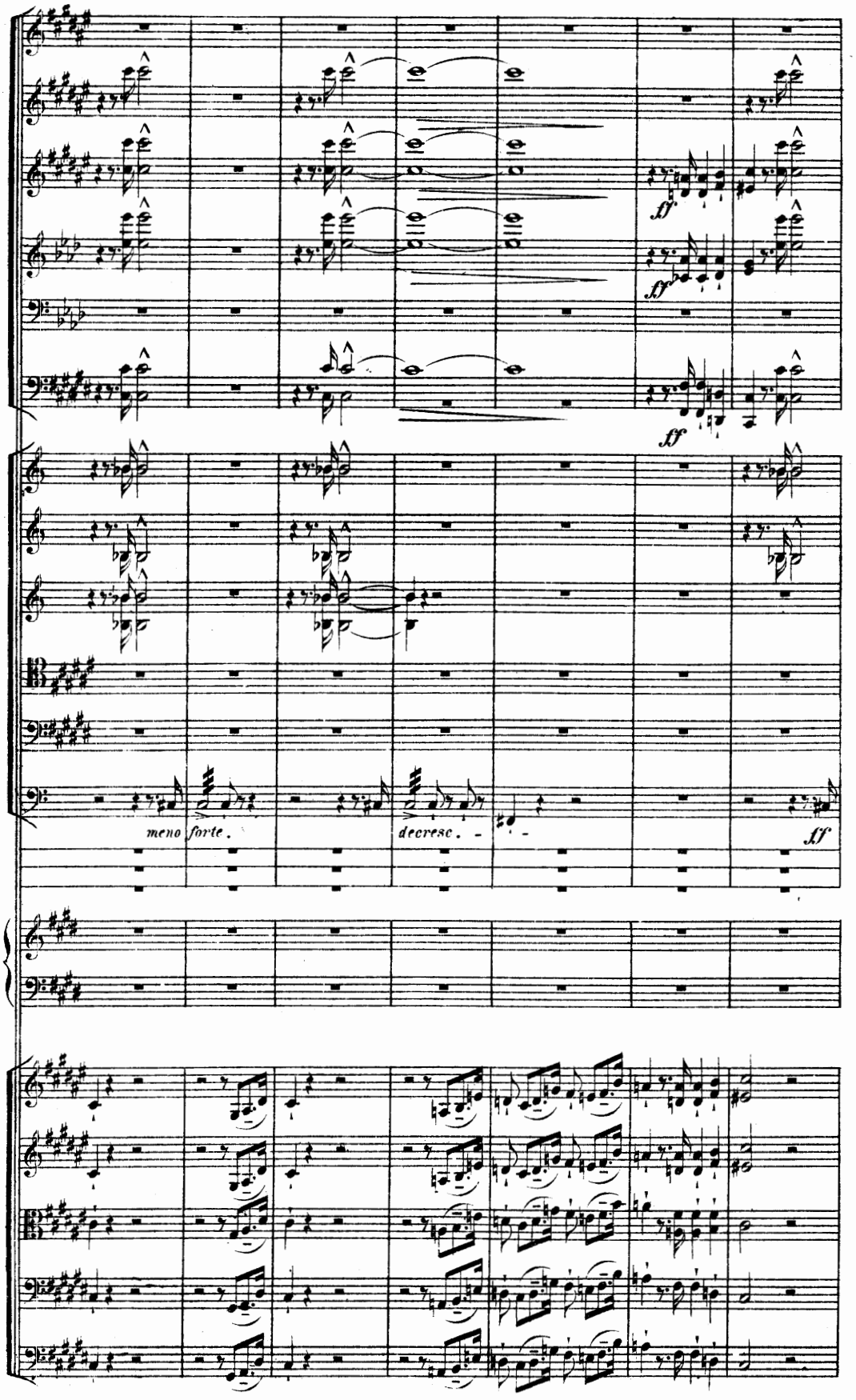


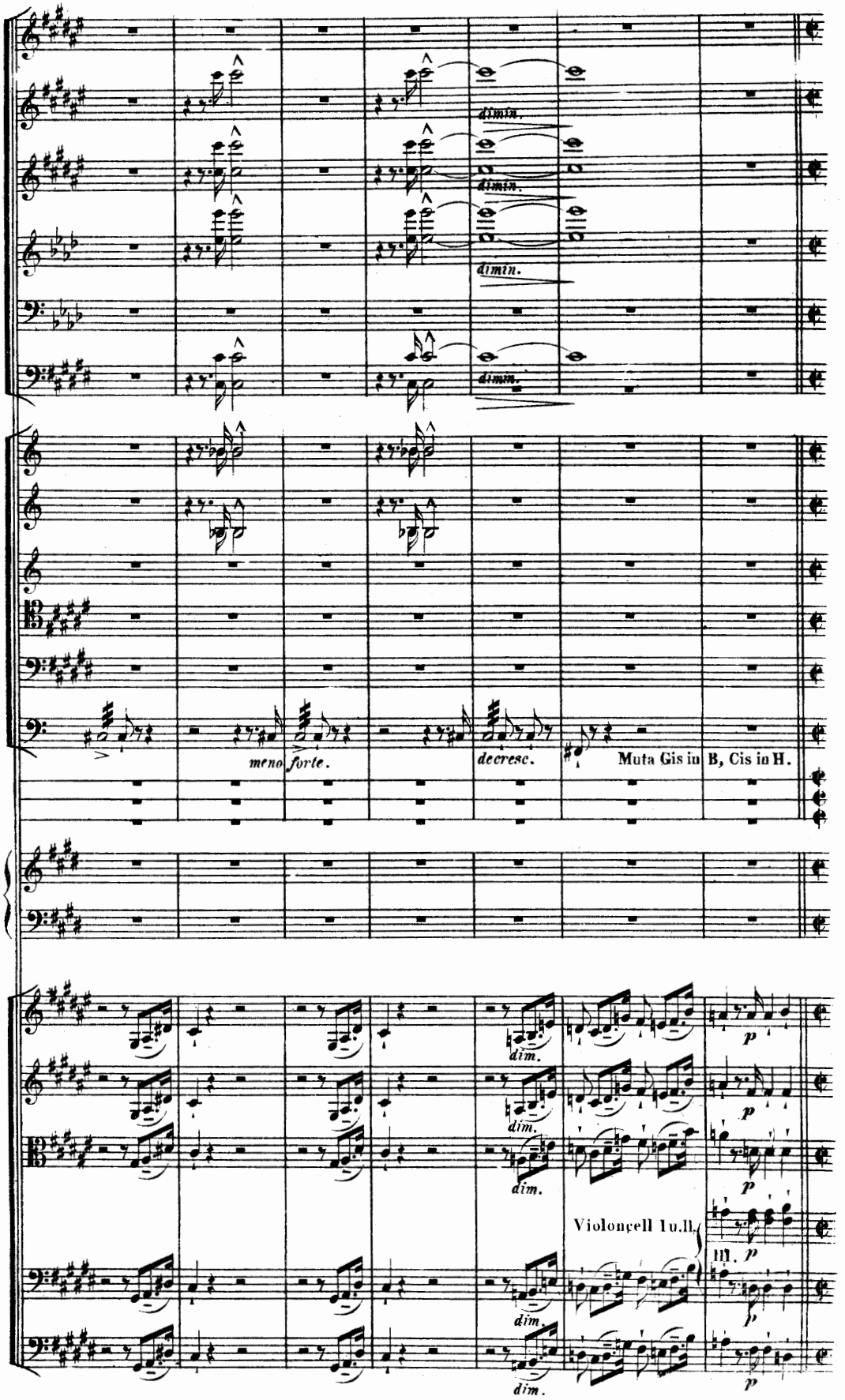
NB. Das erste Achtel der Figur ist nicht als Sechzehntel sondern überall als Achtel zu accentuiren.

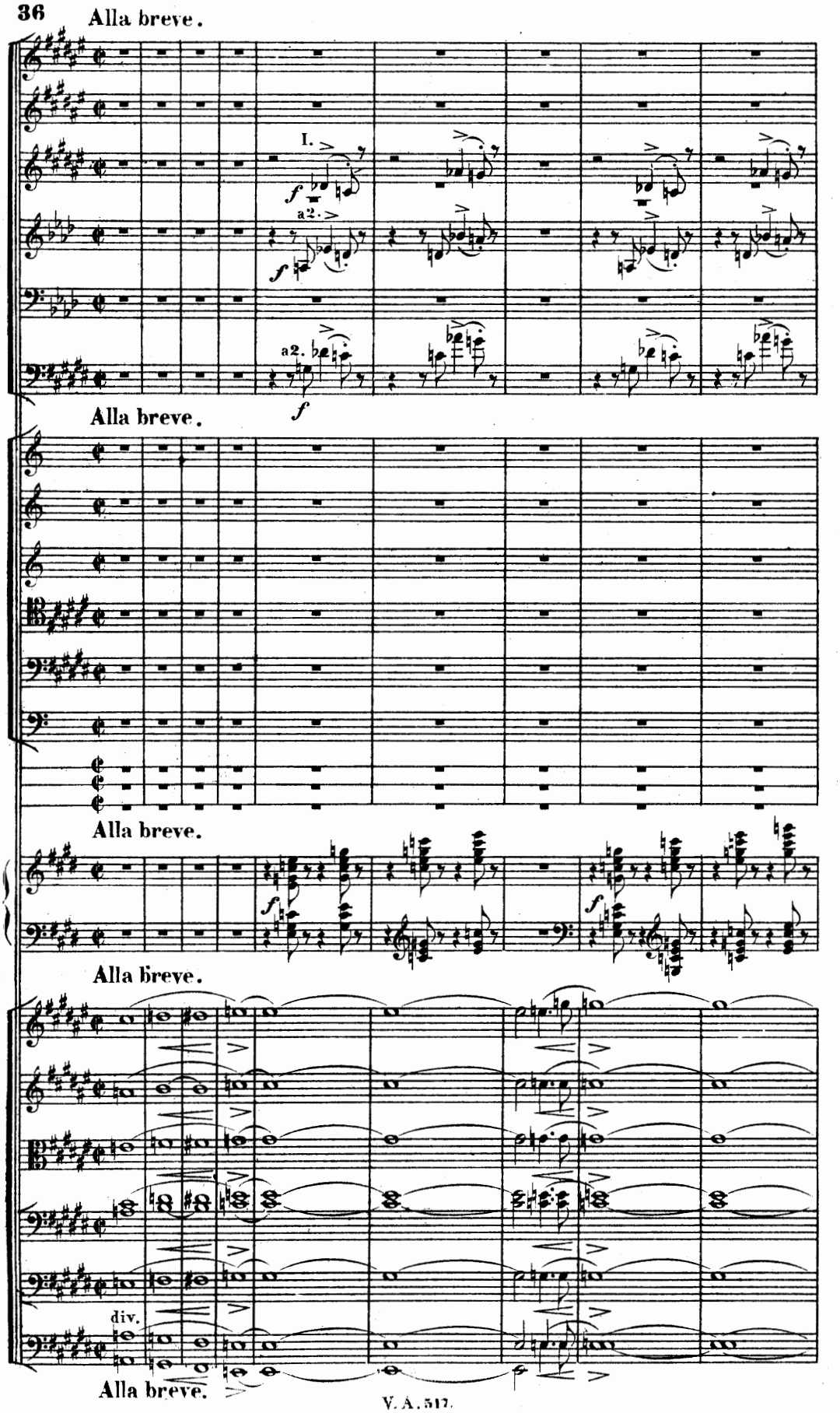
154276

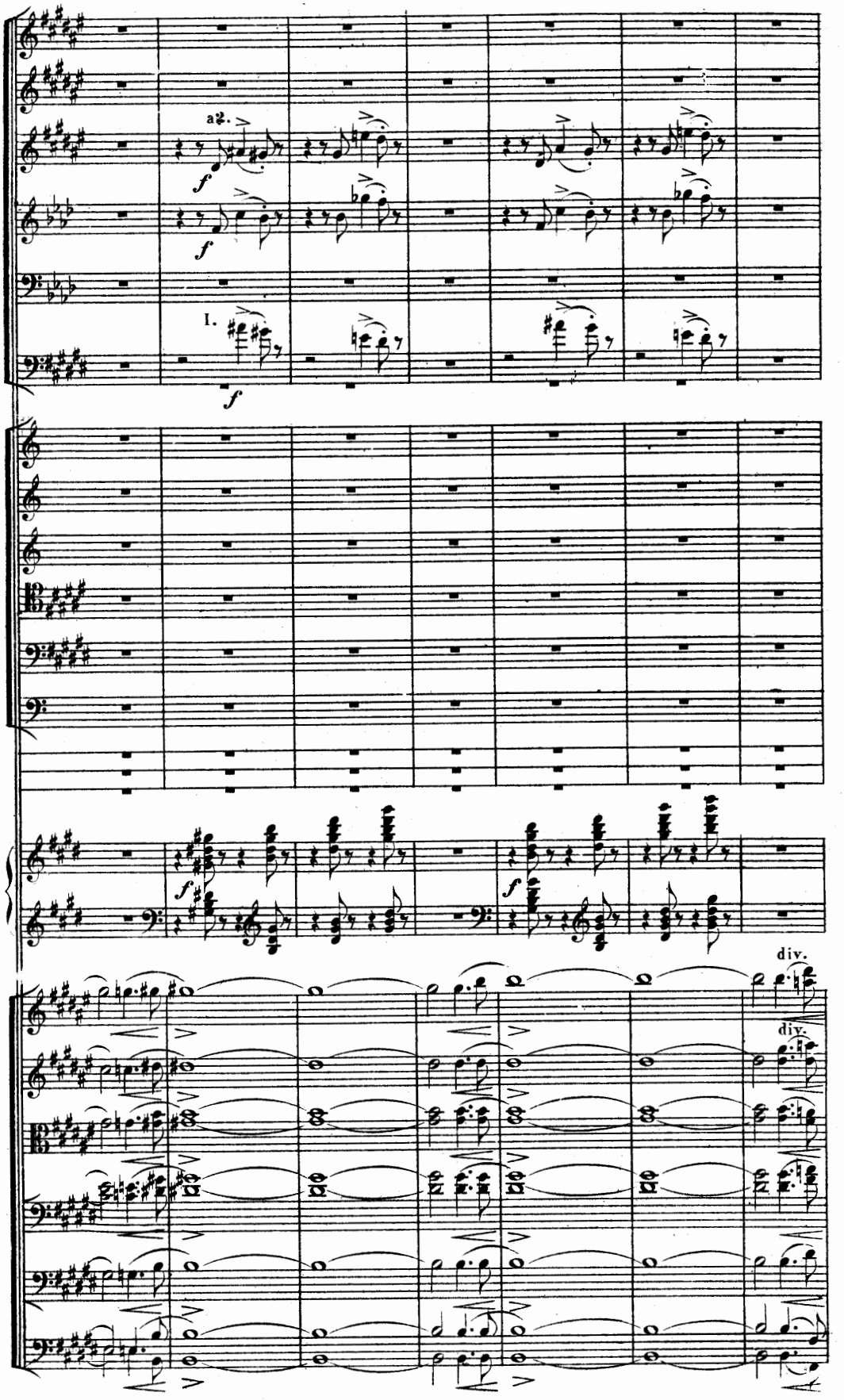

ff
sf
a2.
p cresc. molto.

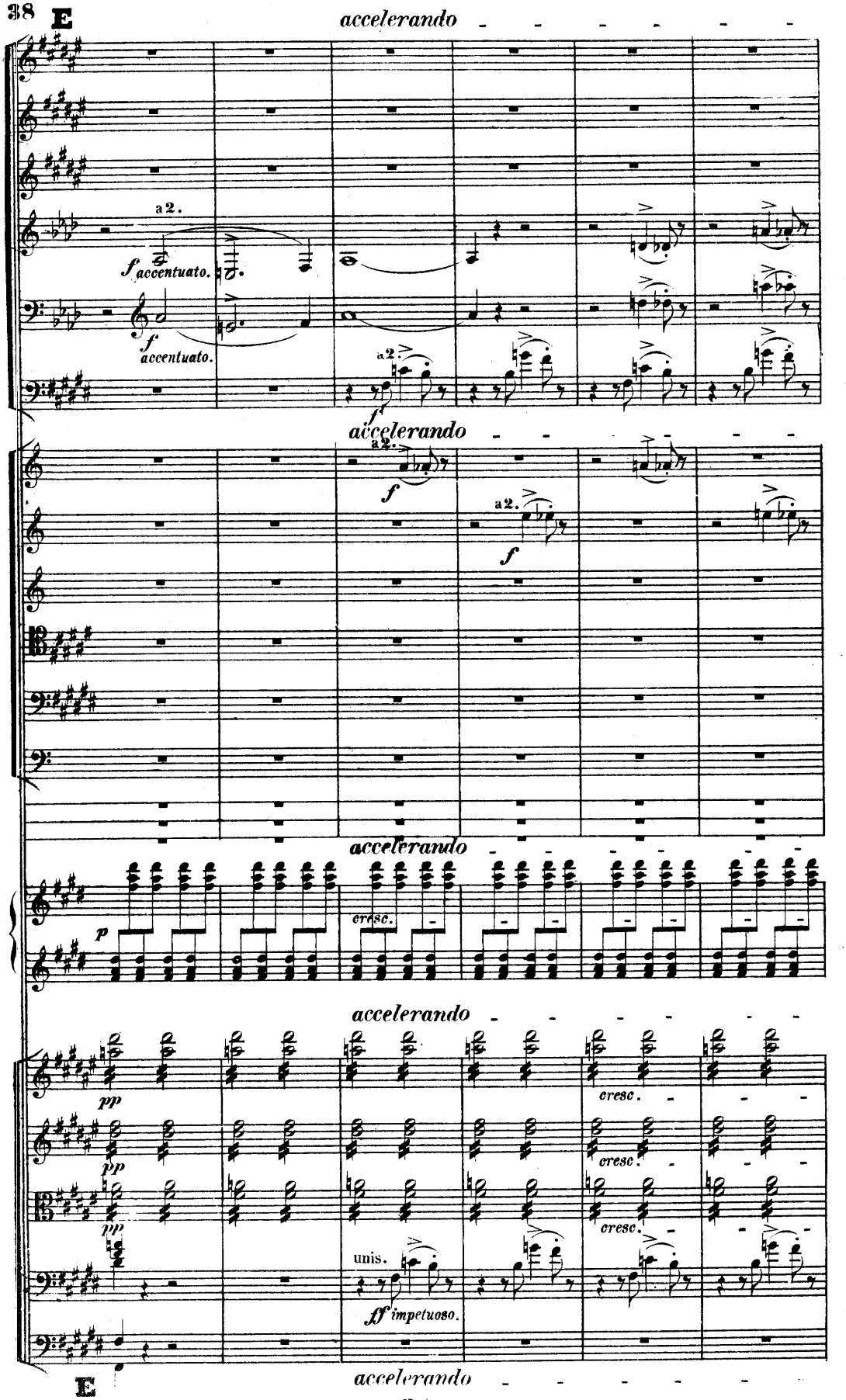

D
a2.
ff
p
cresc. molto.
sf
D
sf

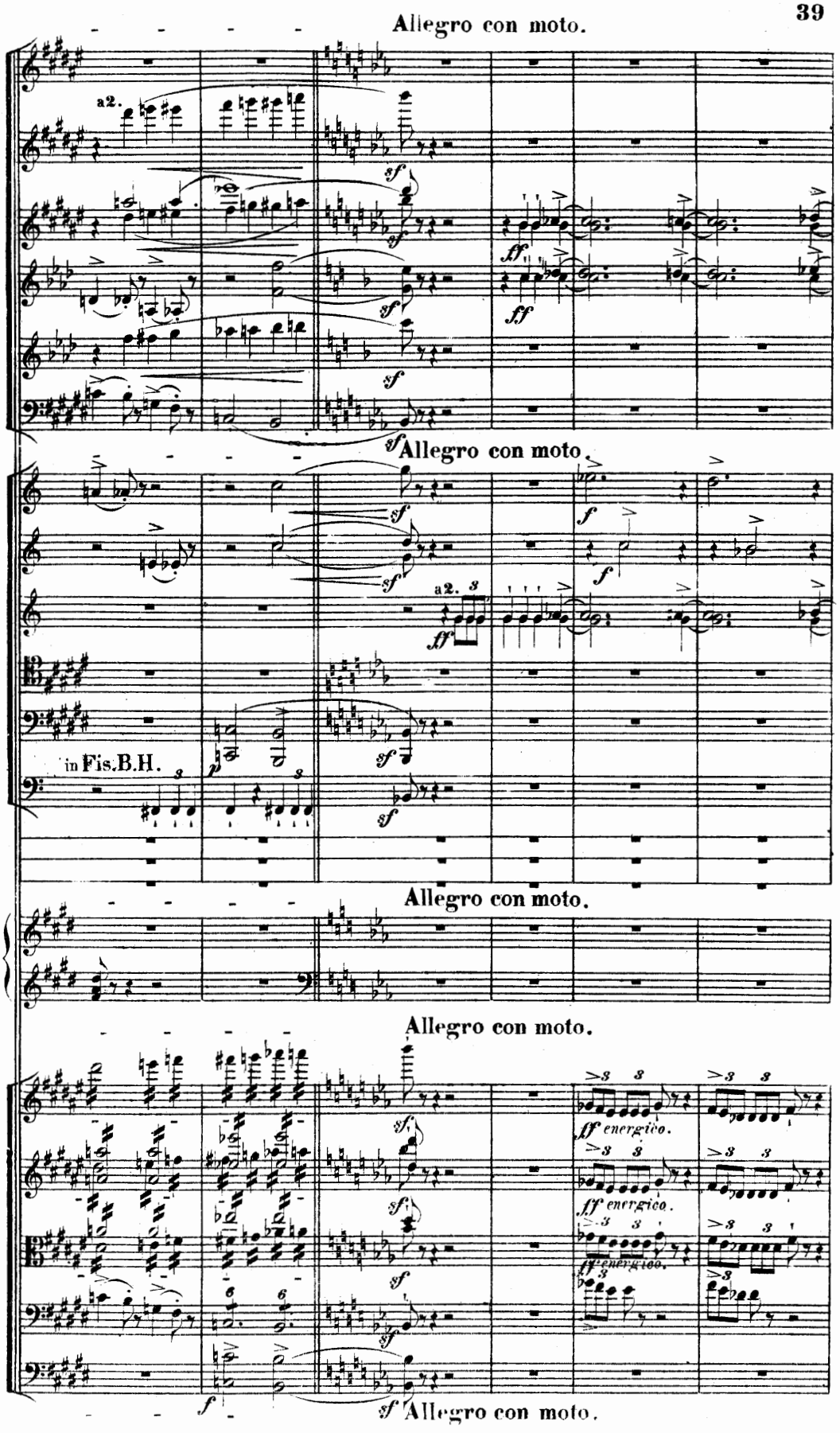

ff
ff
ff
meno forte.
decresc.
ff

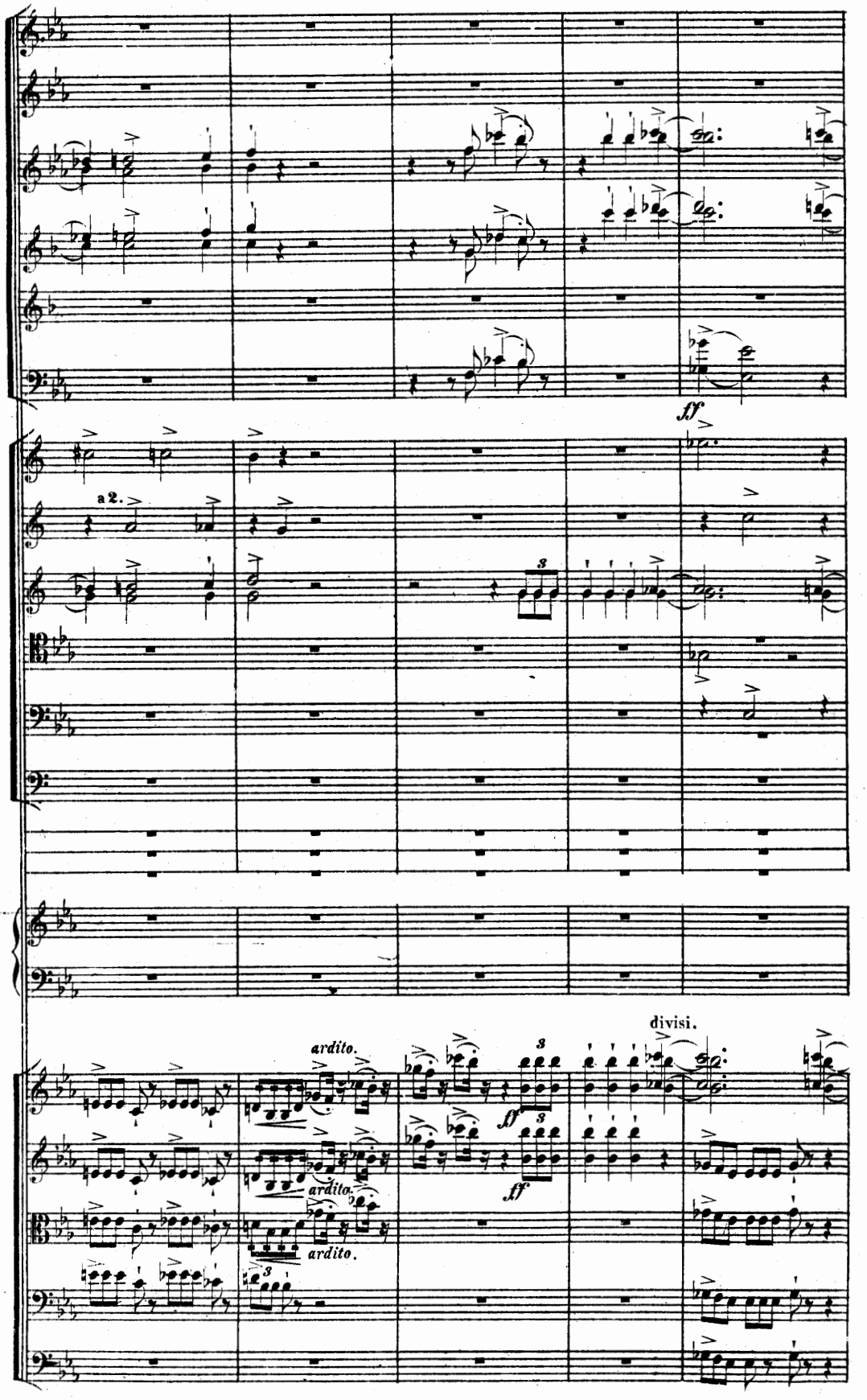

dimin.
dimin.
dimin.
dimin.
meno forte.
decresc.
Muta Gis in B, Cis in H.
dim.
dim.
dim.
Violoncell 1u.II.
III.
dim.
dim.
p
p
p
p
p

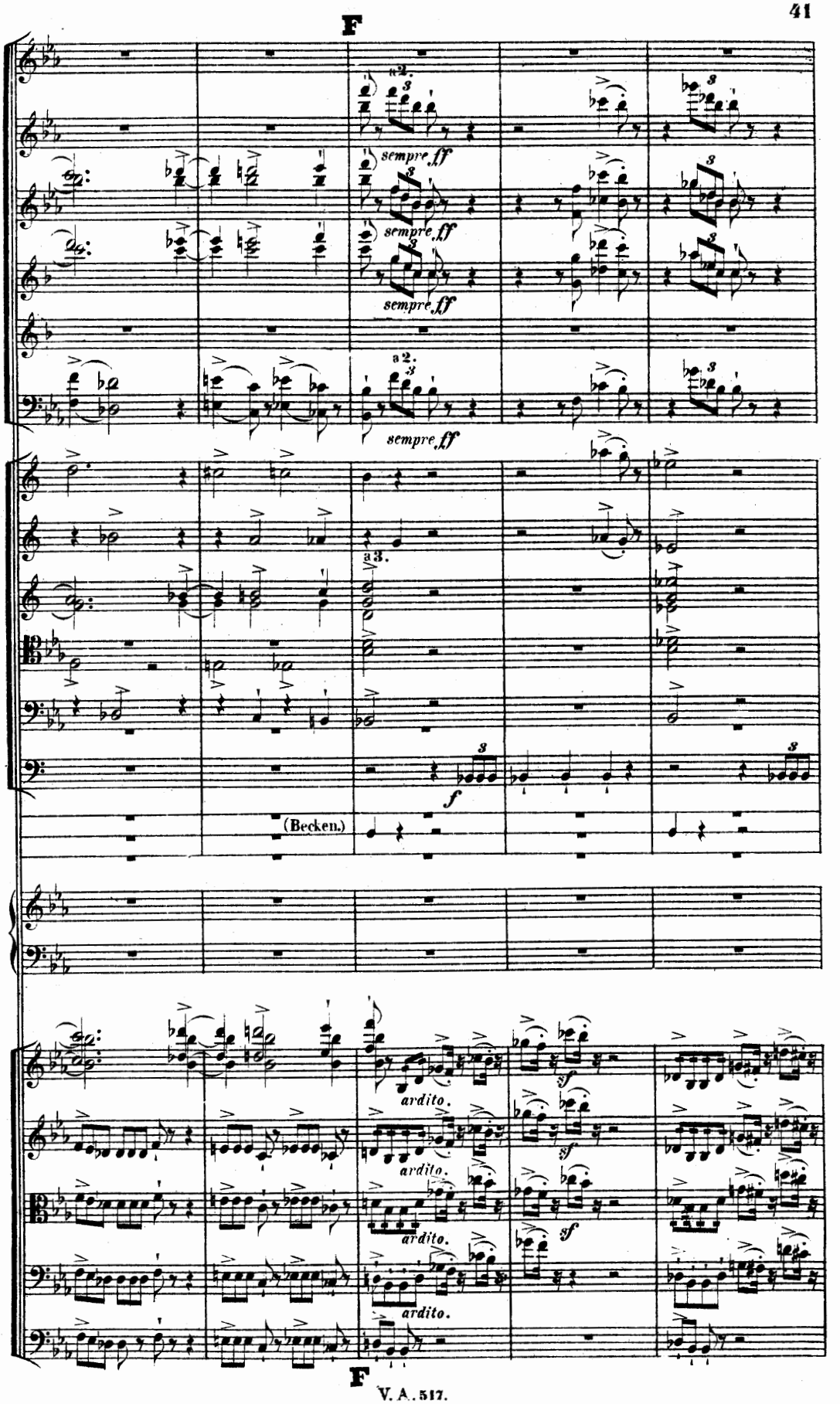

Alla breve.
I.
f
a2.
f
a2.
f
Alla breve.
Alla breve.
f
f
Alla breve.
div.
Alla breve.

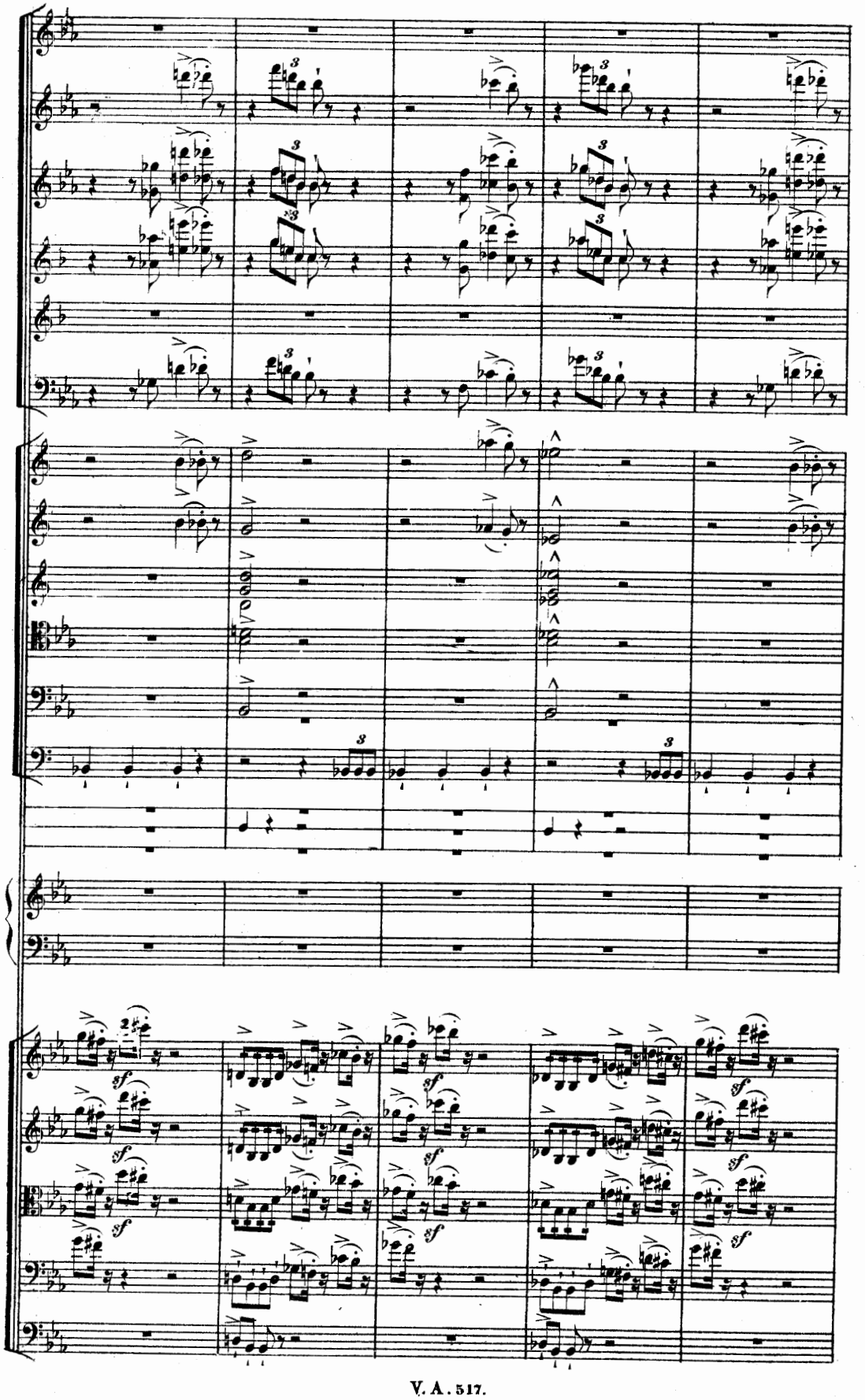

a2.
f
f
I.
f
f
f
div.
div.

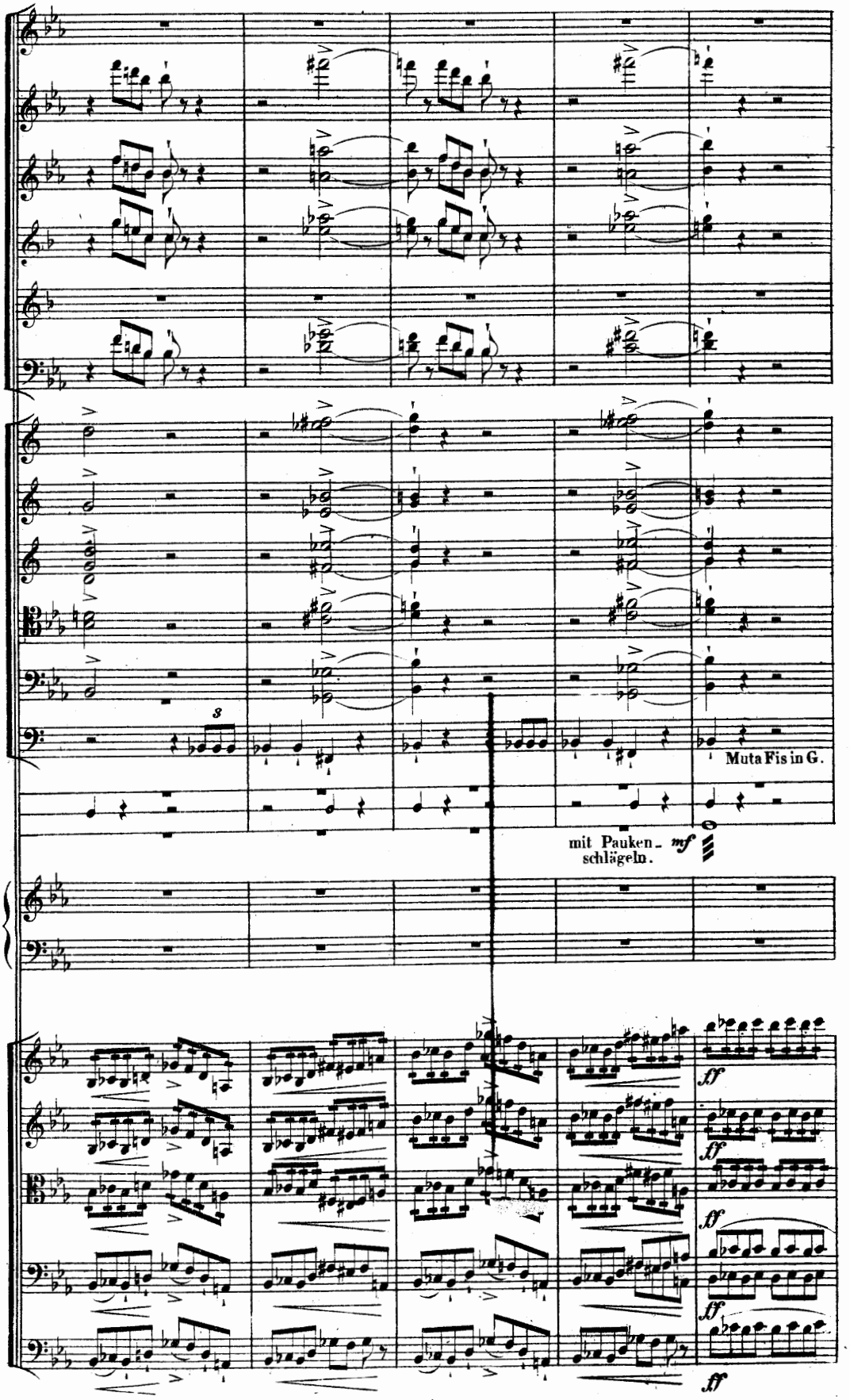

E
accelerando
a2.
f accentuato.
f accentuato.
a2.
f
accelerando
a2.
f
a2.
f
accelerando
p
cresc.
accelerando
pp
pp
pp
cresc.
cresc.
cresc.
unis.
ff impetuoso.
E
accelerando

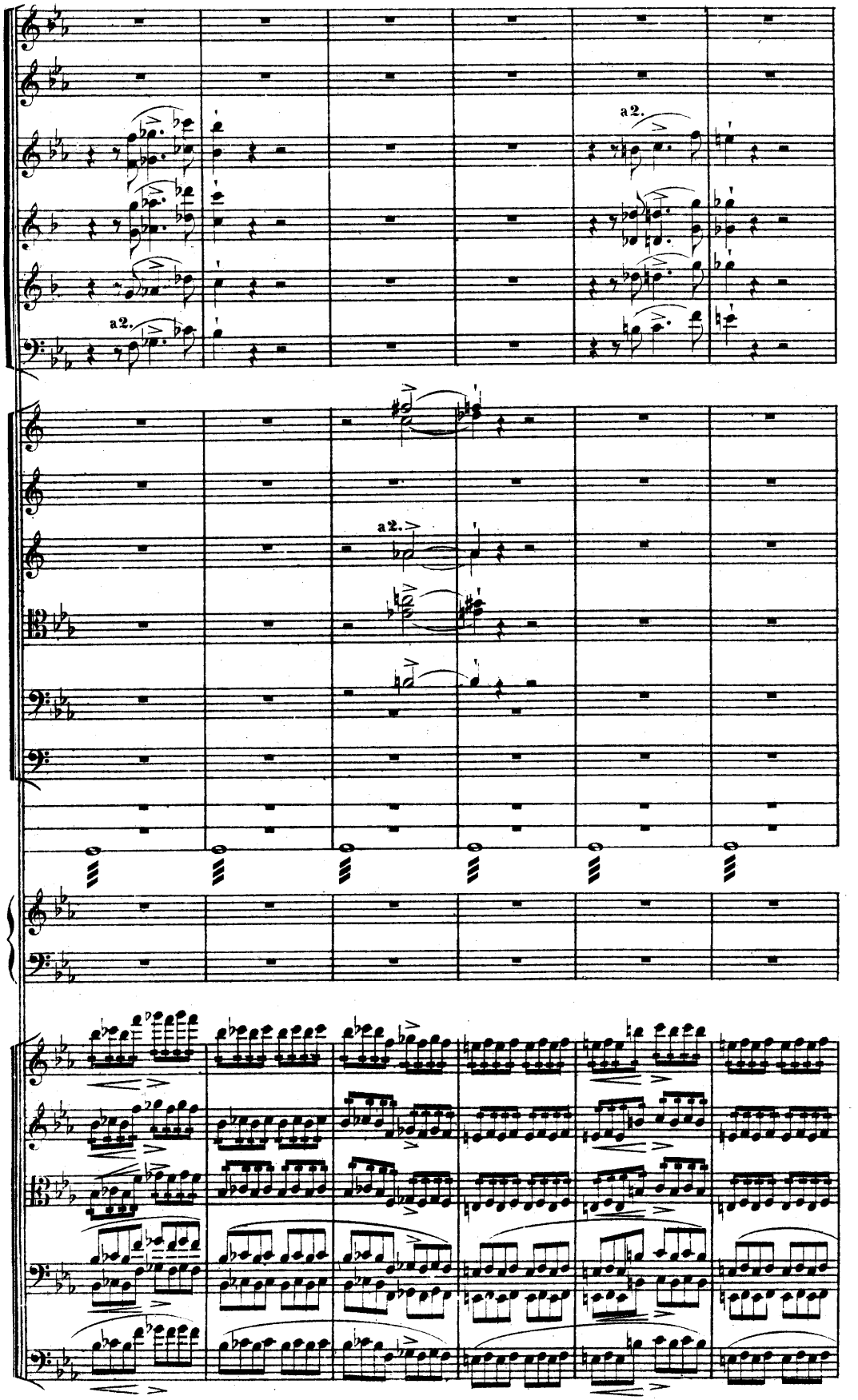

Allegro con moto.
a2.
sf
ff
Allegro con moto.
f
a2.
in Fis.B.H.
p
Allegro con moto.
Allegro con moto.
ff energico.
Allegro con moto.

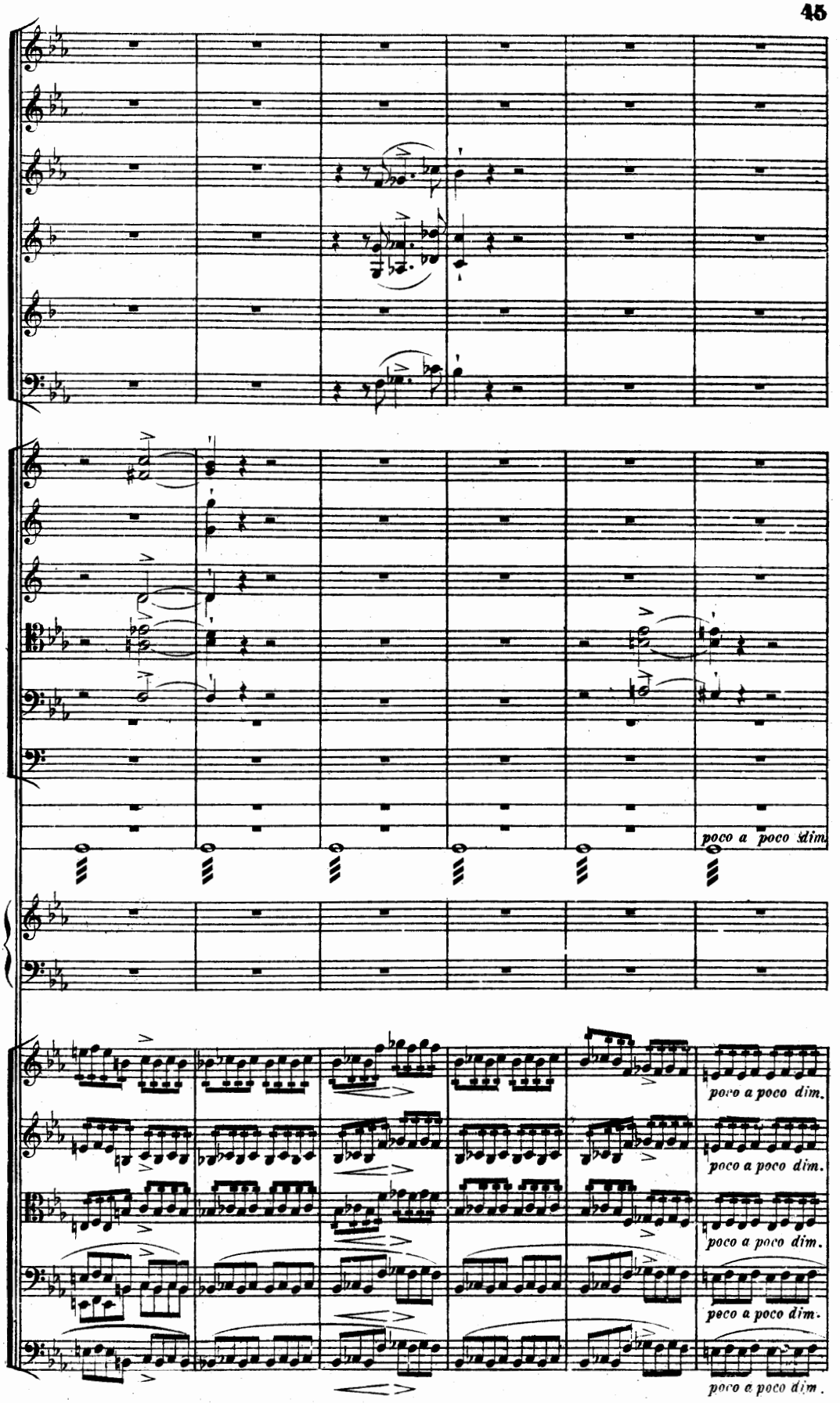

ff
a 2.
3
divisi.
ardito.
ardito.
ardito.
3
ff
3
ff

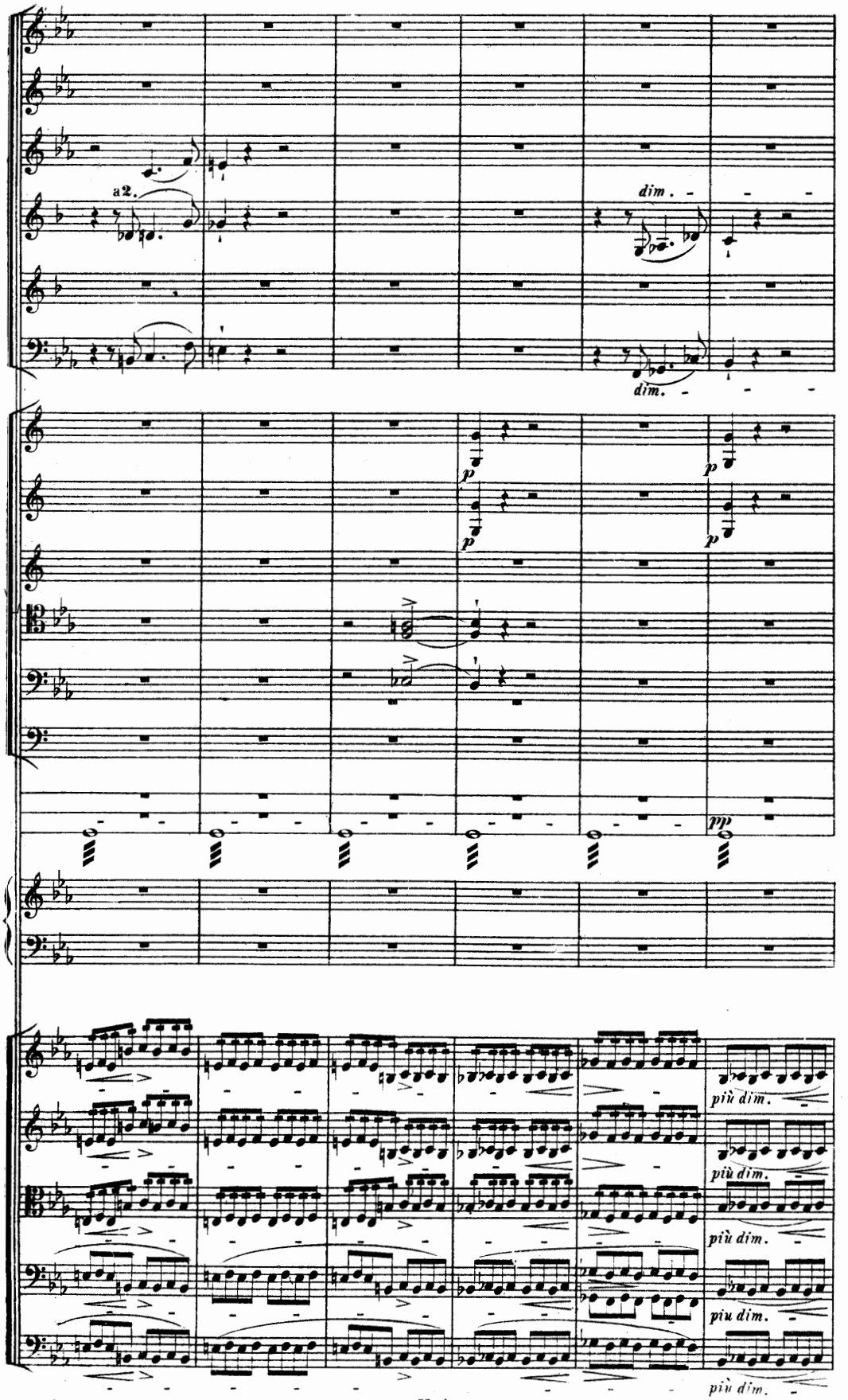

F
a2.
sempre ff
sempre ff
sempre ff
a2.
sempre ff
a3.
f
(Becken.)
ardito.
ardito.
ardito.
ardito.
sf
sf
sf
F

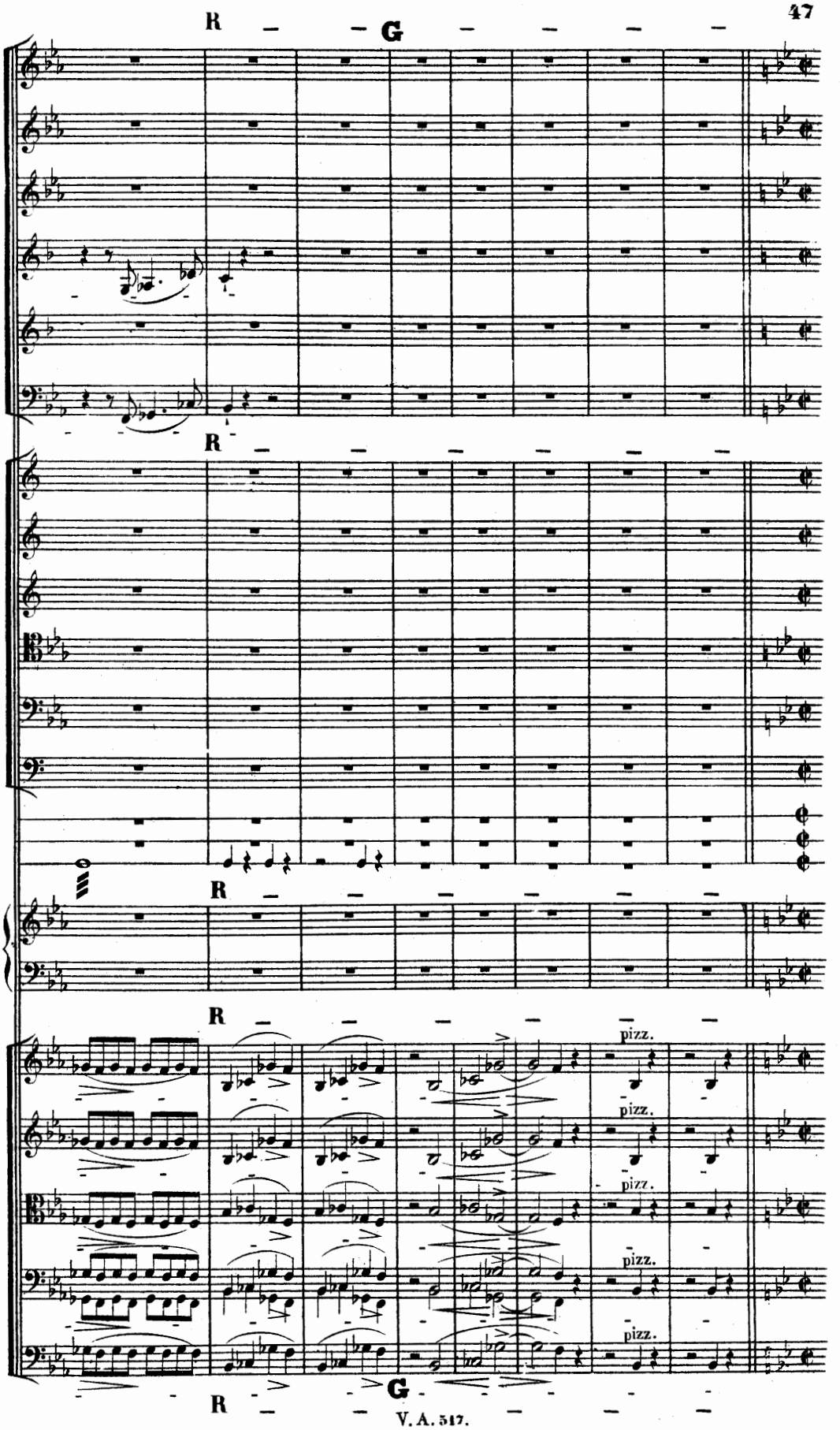



3
Muta Fis in G.
mit Pauken-
schlägeln.
mf
ff
ff
ff
ff
ff

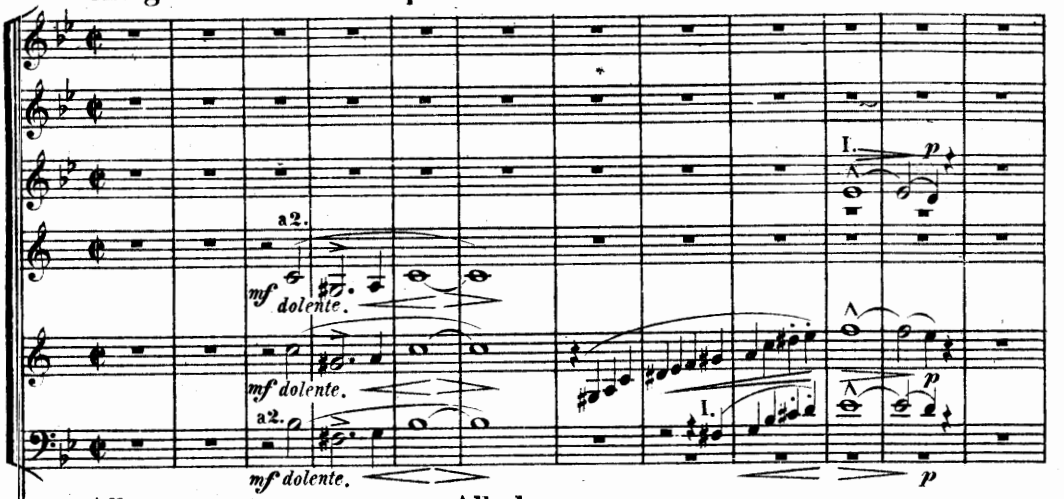

a2.
a2.
a2.


poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.

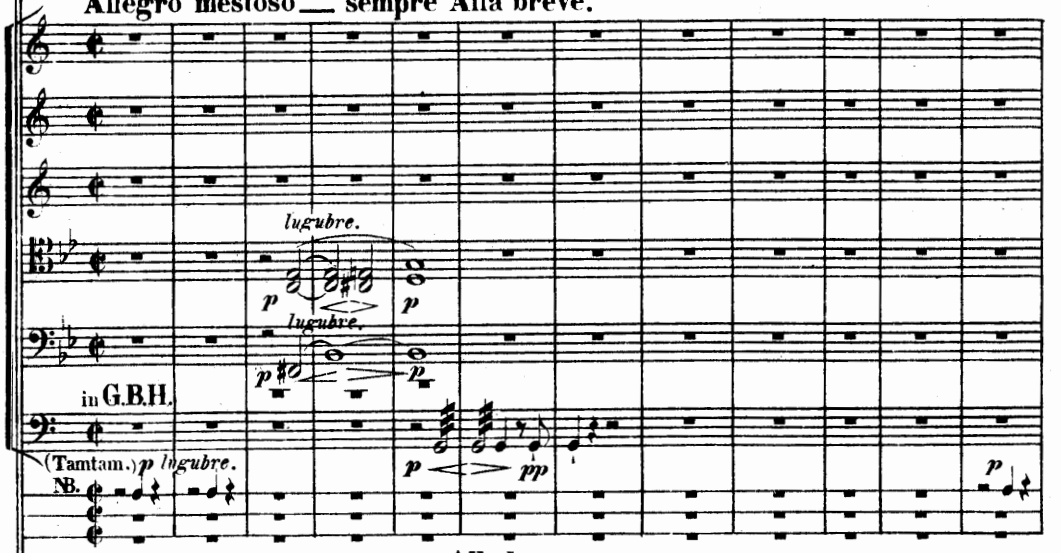

a2.
dim.
dim.
p
p
p
p
pp
più dim.
più dim.
più dim.
più dim.
più dim.


R
G
R
R
R
pizz.
pizz.
pizz.
pizz.
pizz.
G
R

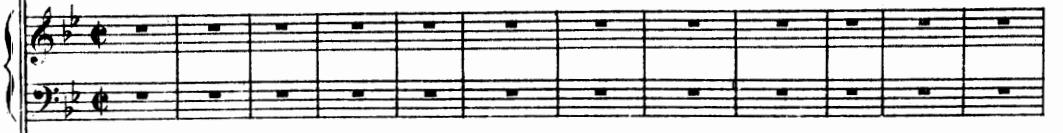
Allegro mestoso__ sempre Alla breve.



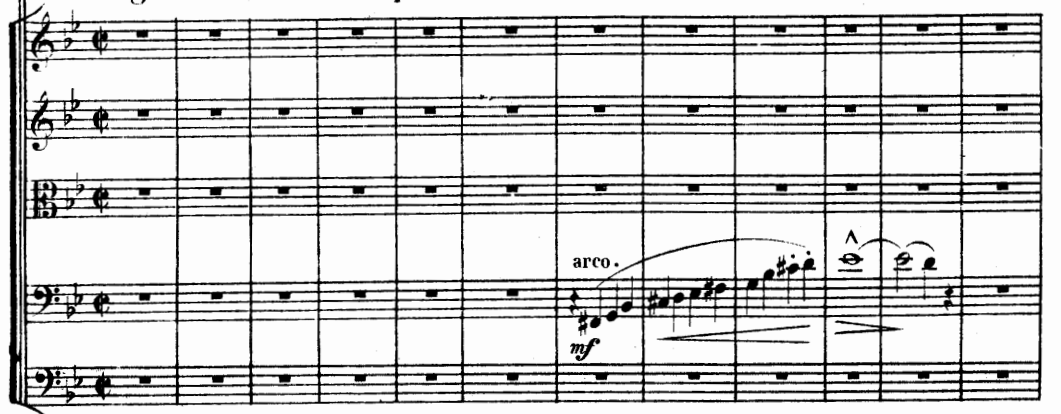
Allegro mestoso__ sempre Alla breve.



Allegro mestoso__ sempre Alla breve.

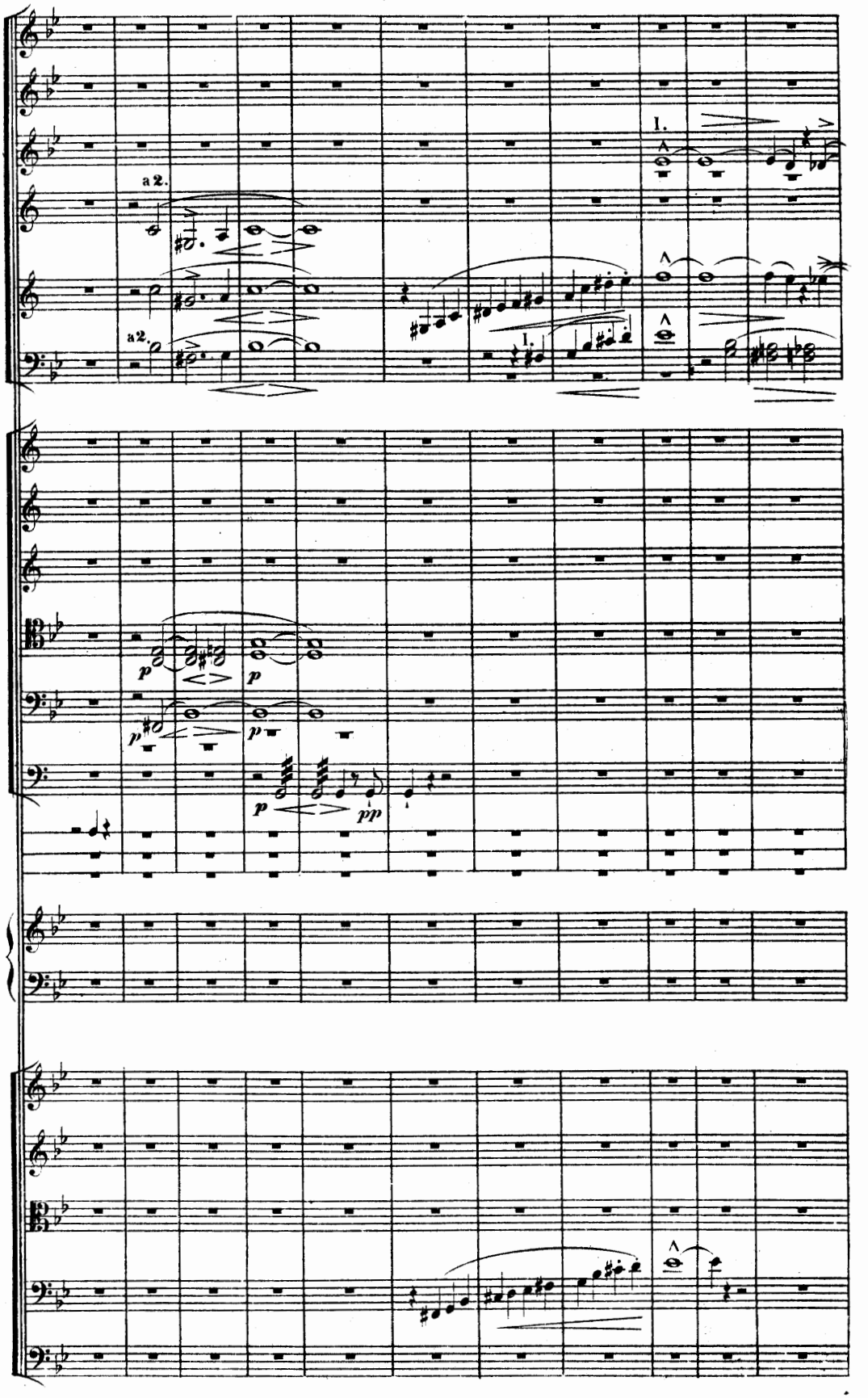


Allegro mestoso__ sempre Alla breve.



Allegro mestoso__ sempre Alla breve.

NB. Die Tamtamschläge leise, aber vibrirend.


a 2.
a 2.
I.
I.
p
p
p
p
p
pp

H

I.

(gestopft.)

I.

p

divisi.

arco.

p

mf

tranquillo.

arco.

H pp tranquillo.

R — — —

pp dolce, tranquillo molto.

pp dolce, tranquillo molto.

pp dolce, tranquillo molto.

R — — —

(gestopft.)

R — — —

pp

R — — —

Solo.

arco.

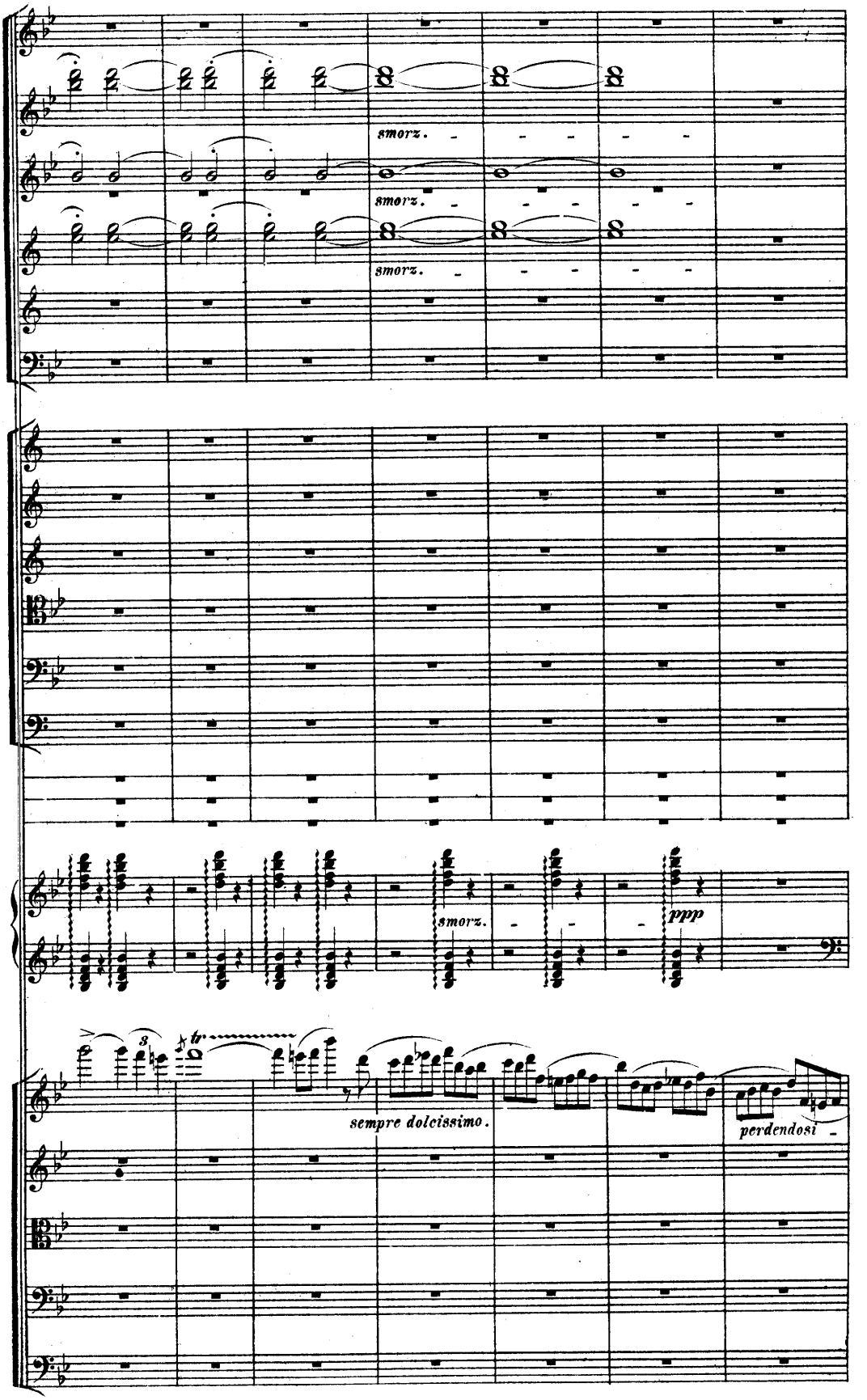
dolce, tranquillo molto.

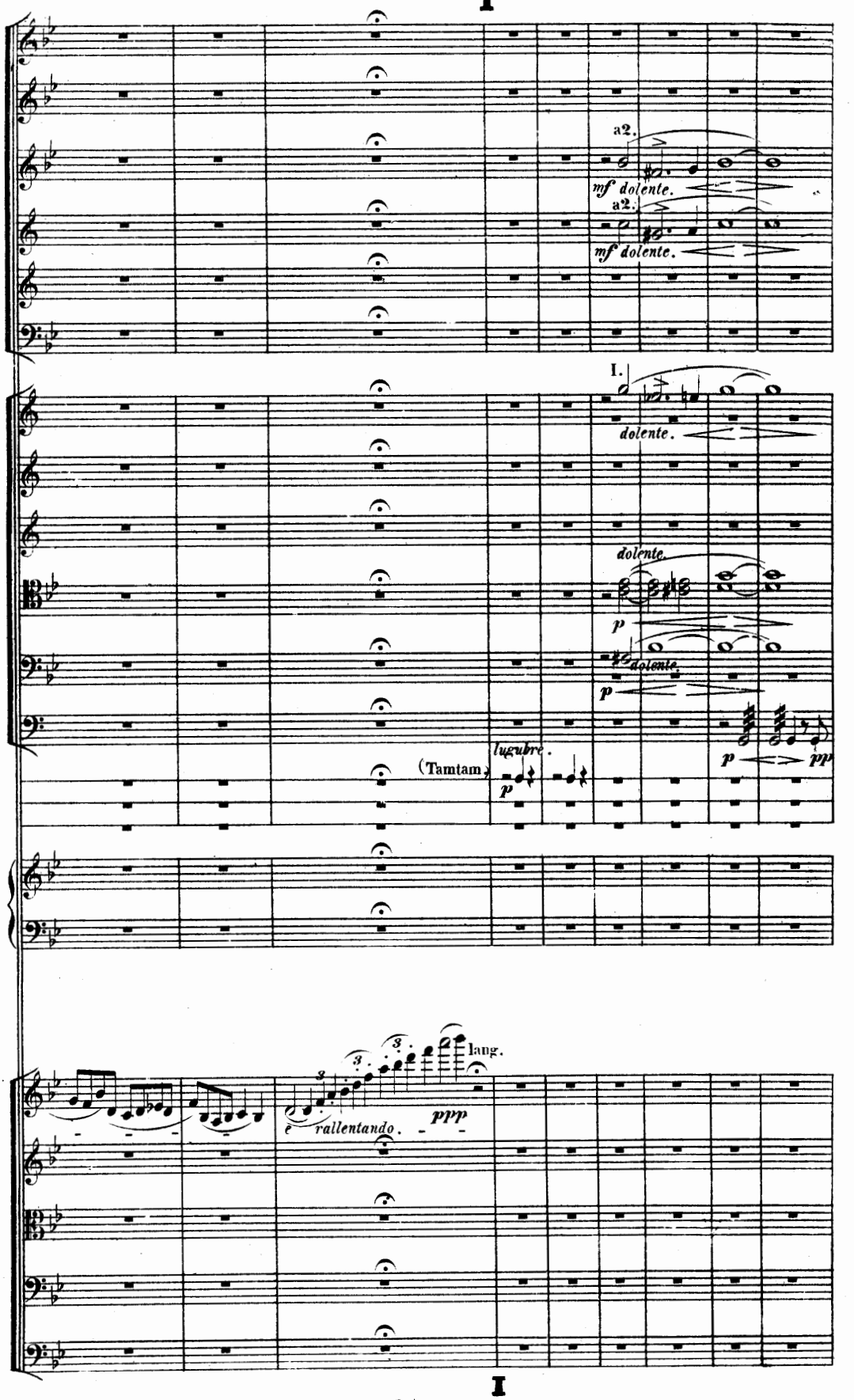
dim. *perdendo.* pizz.

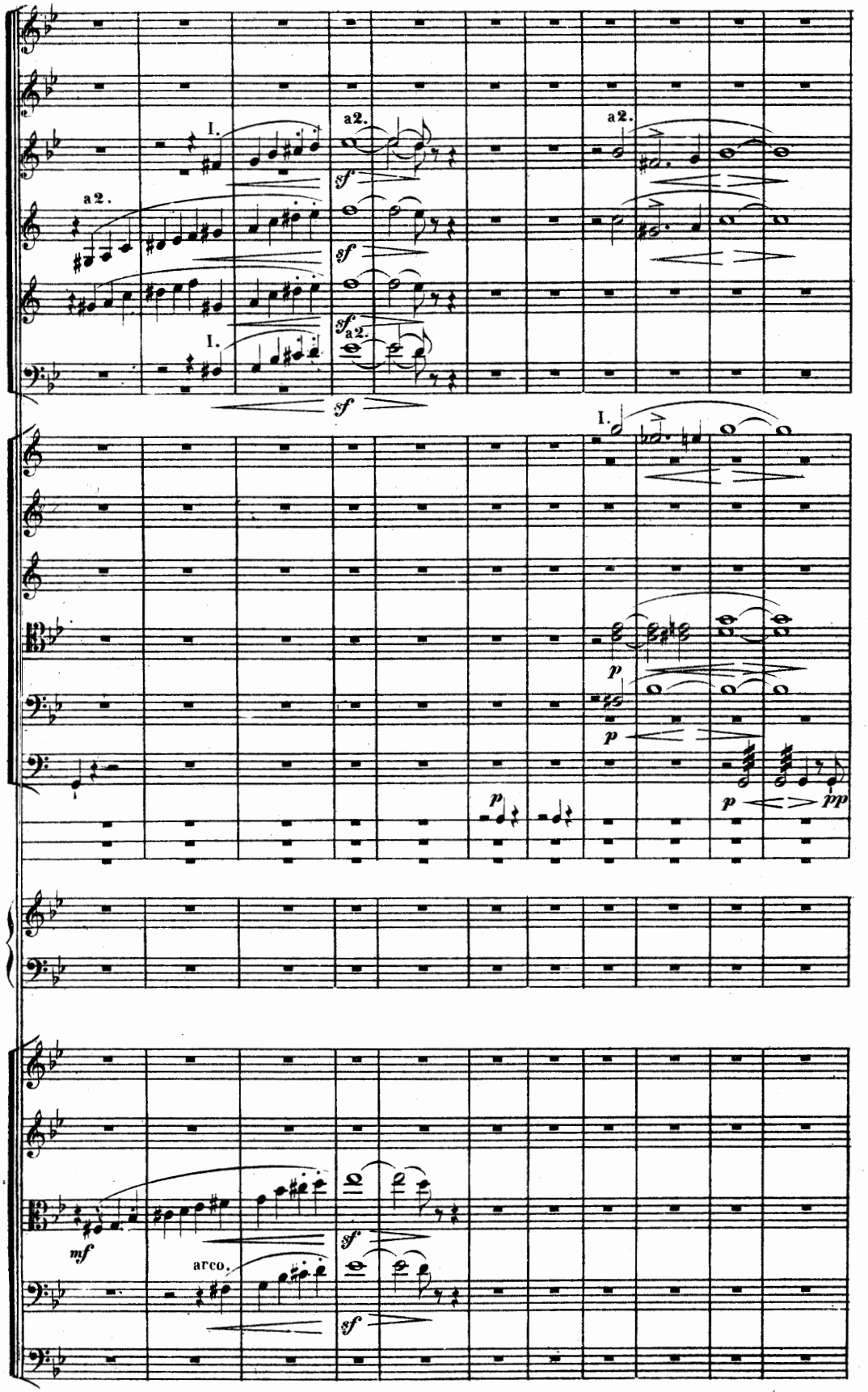
pizz.

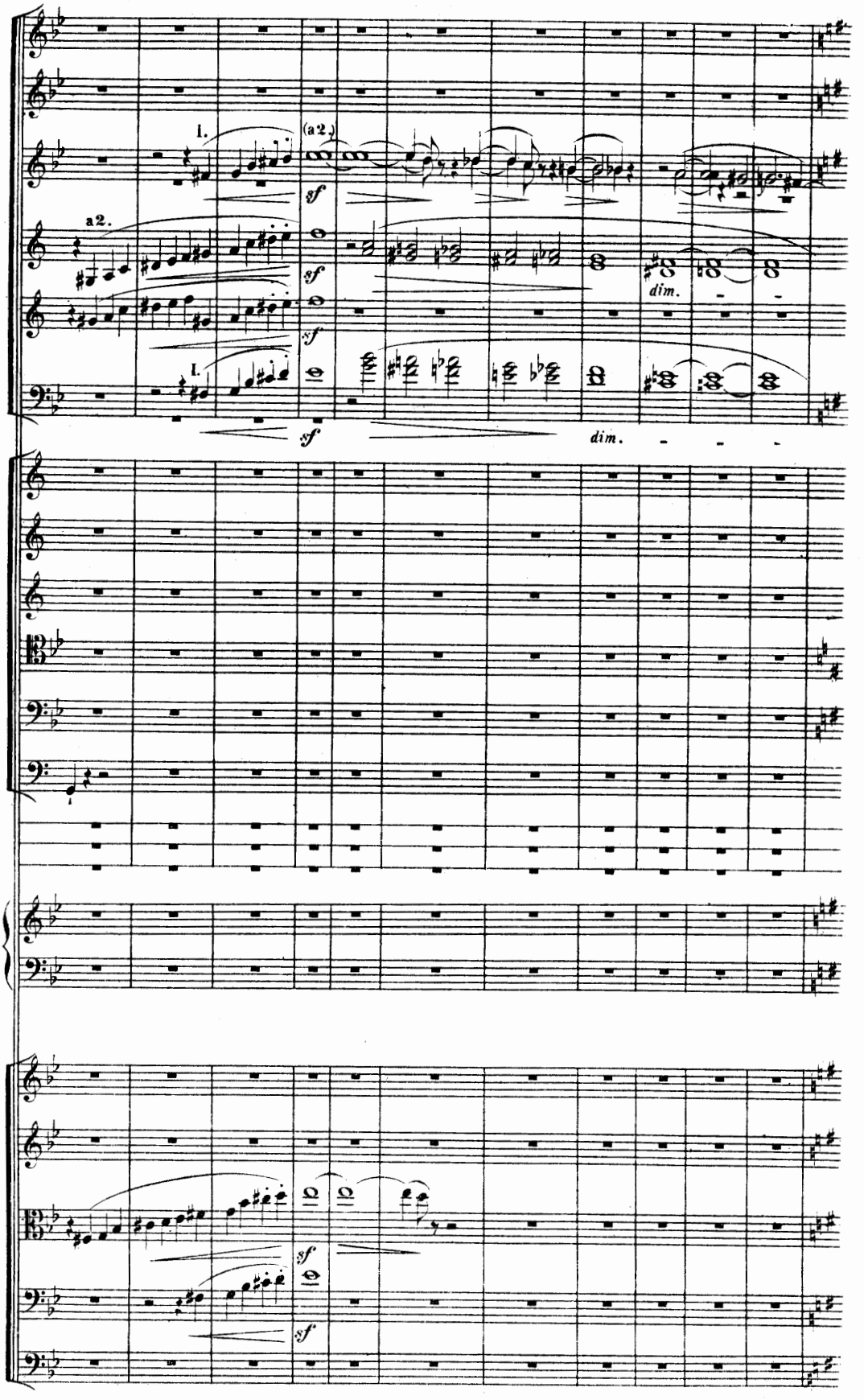
dim. *perdendo.*

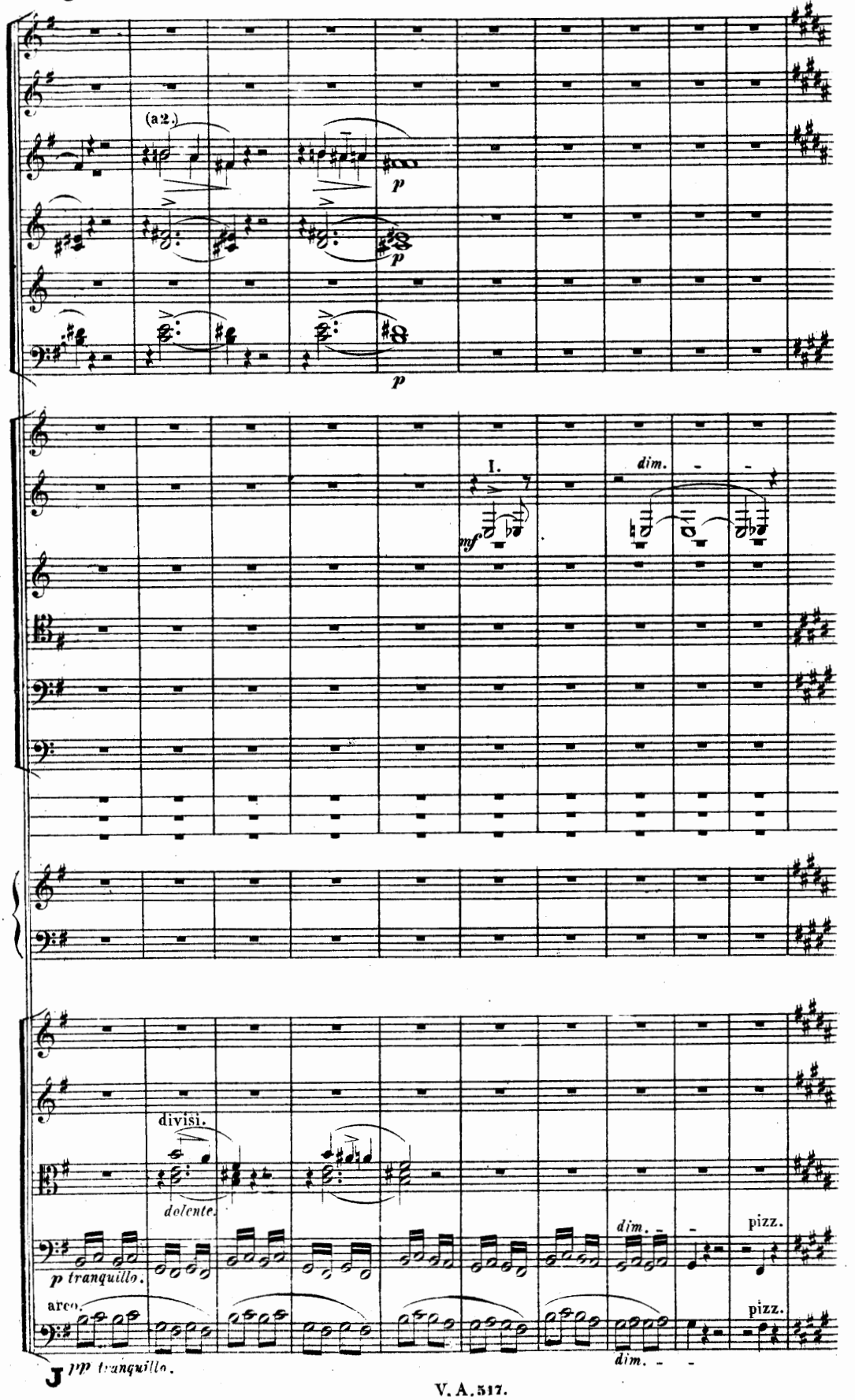
R — — —

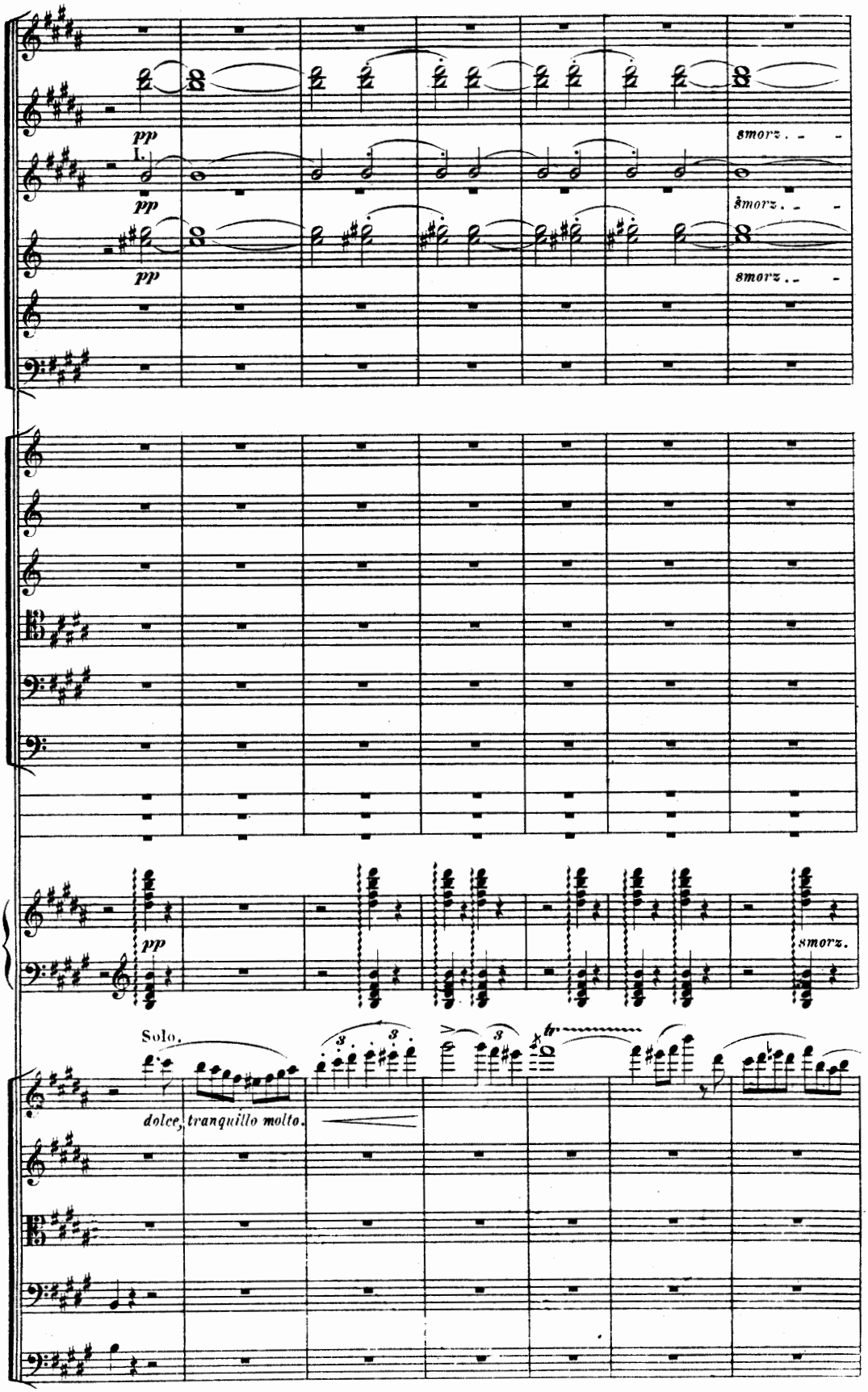

smorz.
smorz.
smorz.
smorz.
ppp
sempre dolcissimo.
perdendosi

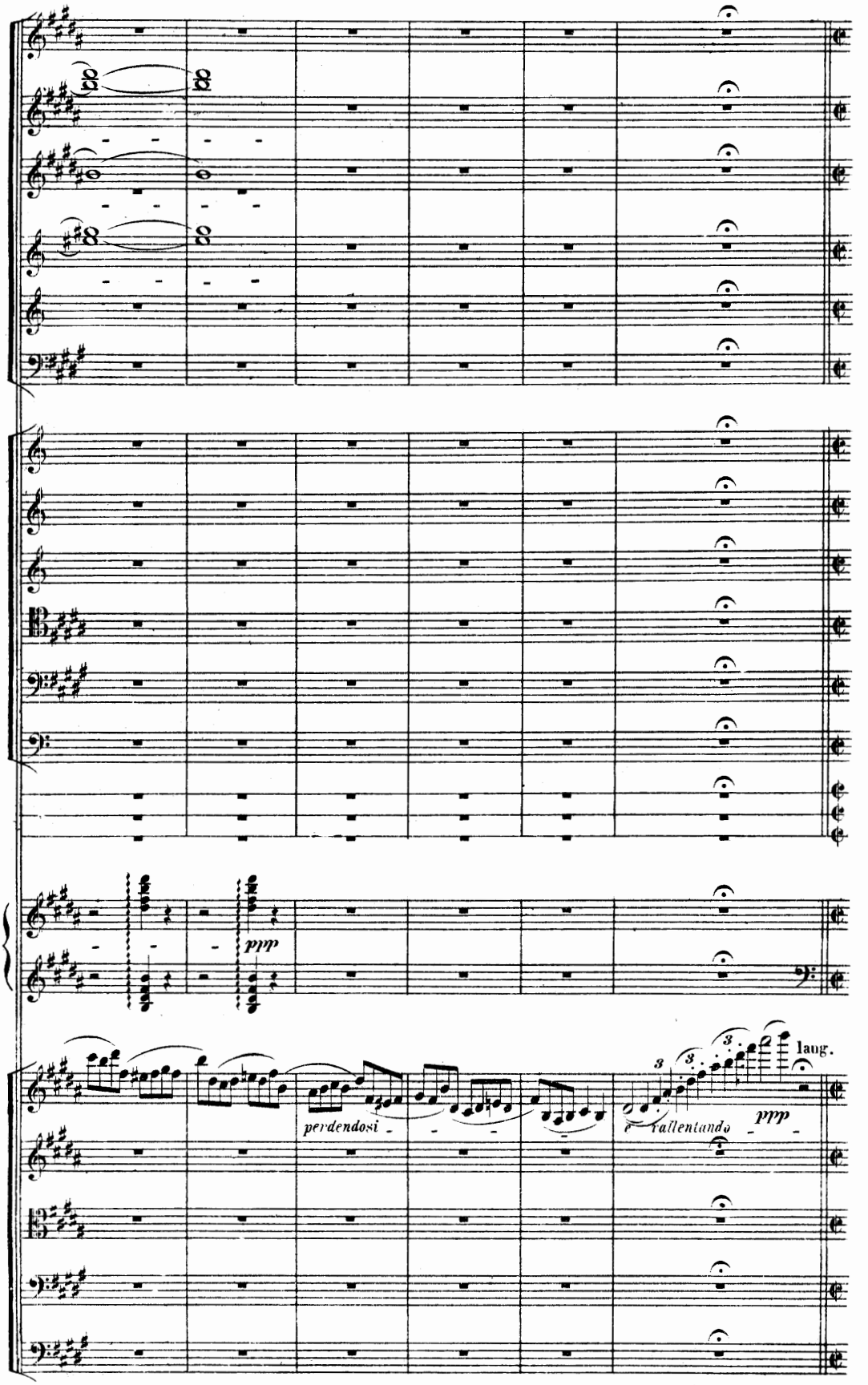

a2.
mf dolente.
a2.
mf dolente.
I.
dolente.
dolente.
p
dolente.
p
(Tamtam)
lugubre.
p
p
pp
lang.
3
3
3
ppp
rallentando.

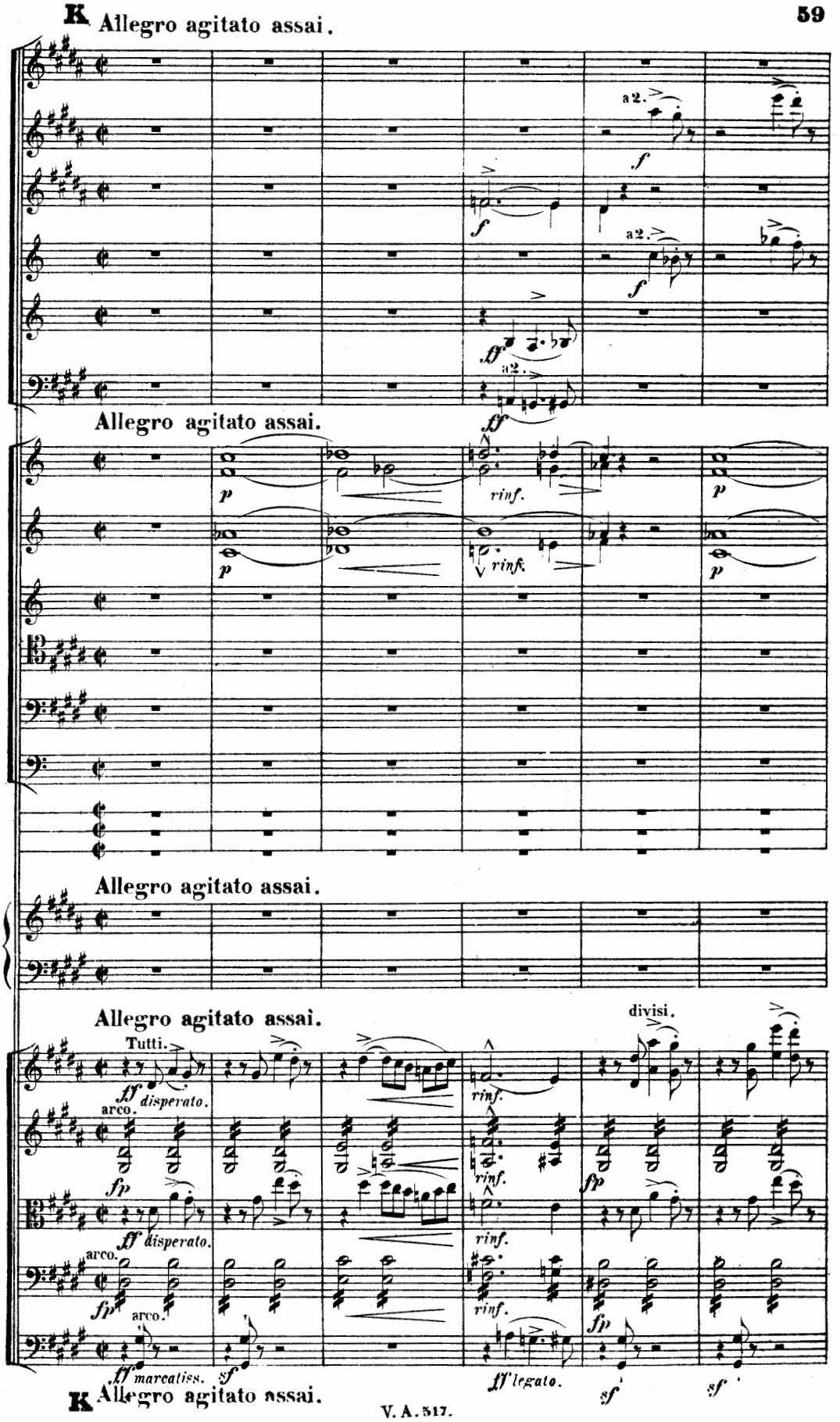

I.
a2.
a2.
a2.
I.
a2.
I.
p
p
p
p
pp
mf
arco.

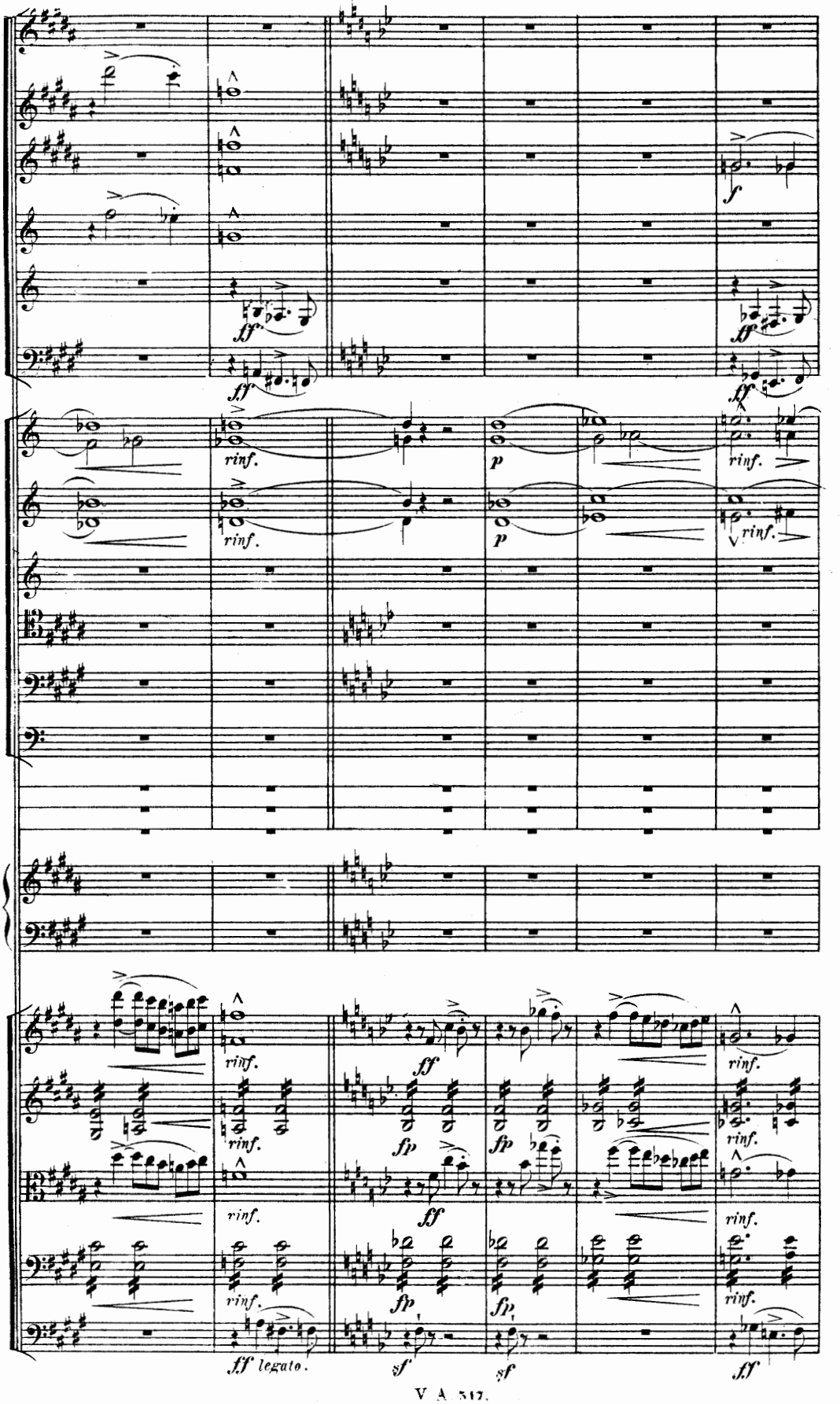

1.
(a 2.)
sf
a2.
sf
sf
dim.
1.
sf
dim.
sf
sf

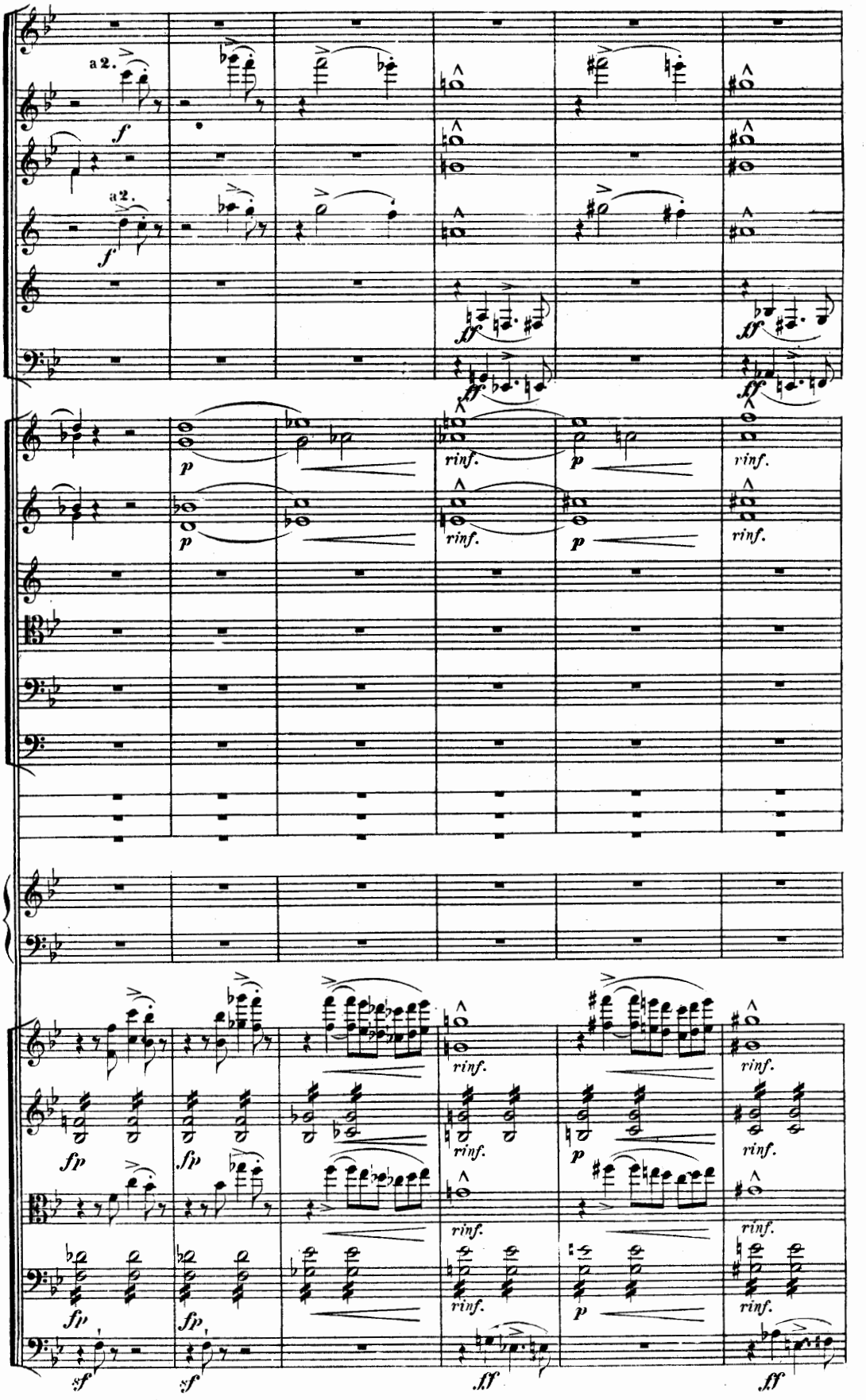

(a 2.)
p
p
p
I.
mf
dim.
divisi.
dolente.
p tranquillo.
arco.
dim.
pizz.
pizz.
dim.
J pp tranquillo.

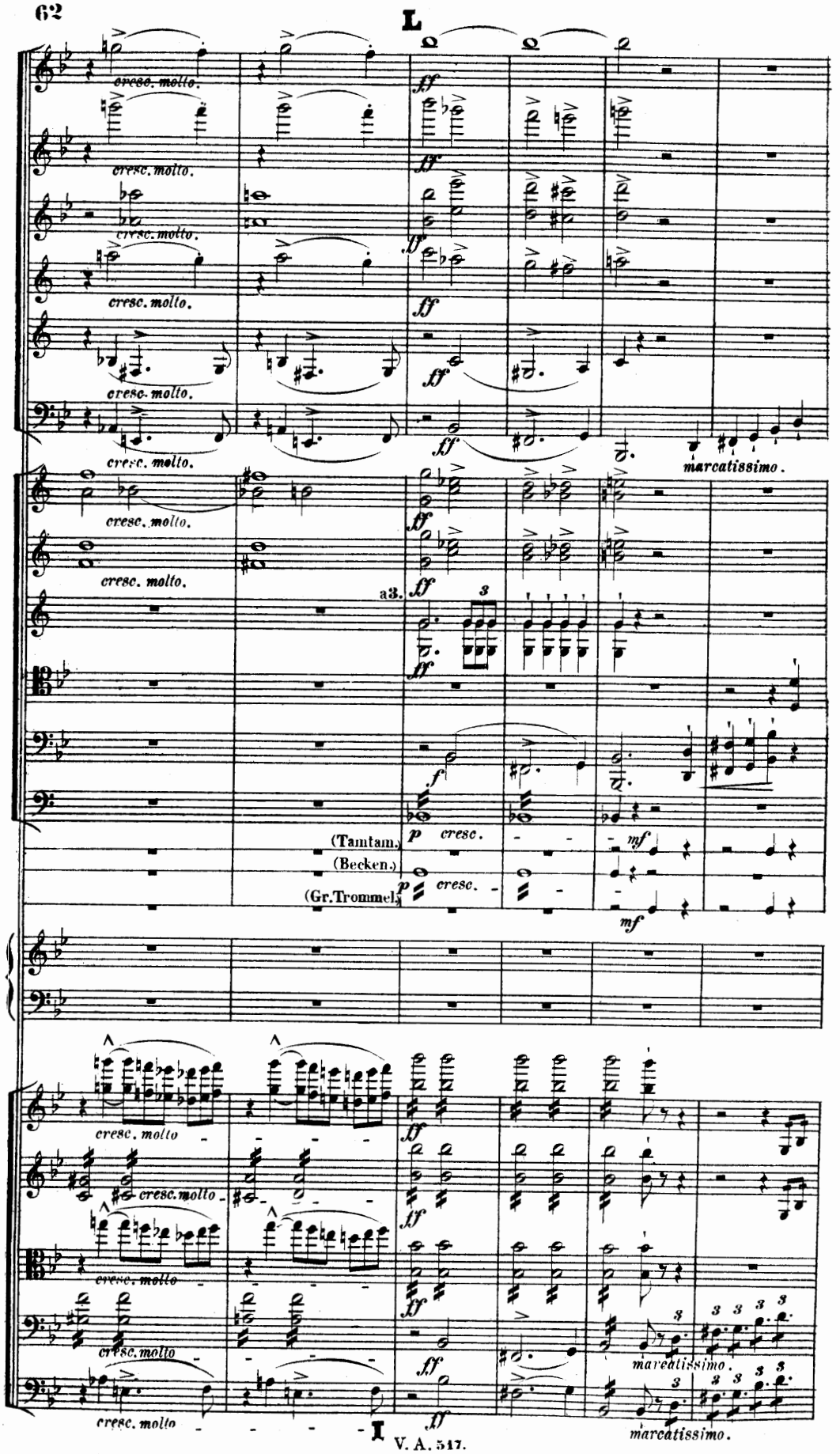

pp
smorz.
I.
pp
smorz.
pp
smorz.
pp
smorz.
Solo.
dolce, tranquillo molto.

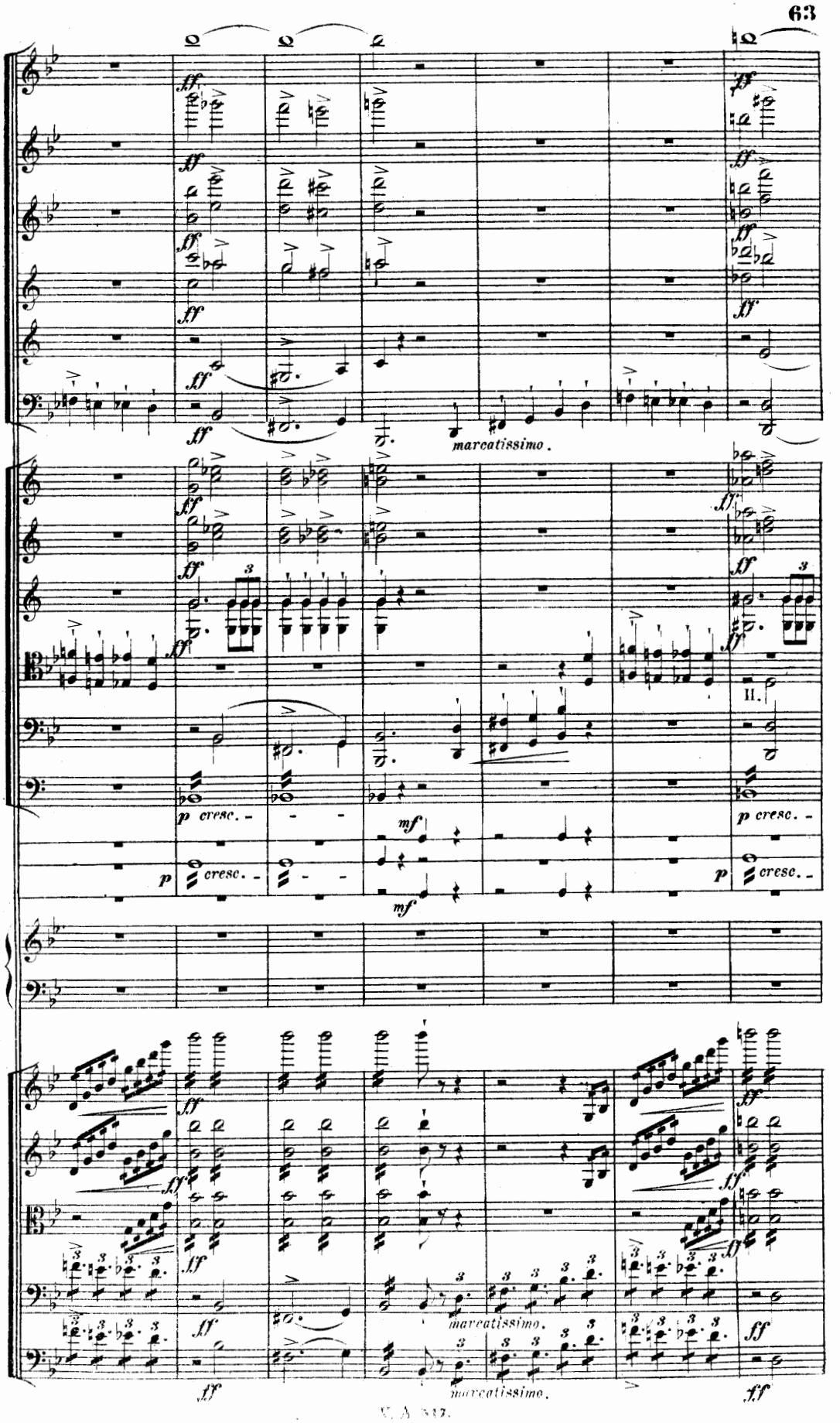

ppp
perdendosi
e rallentando
ppp
laug.

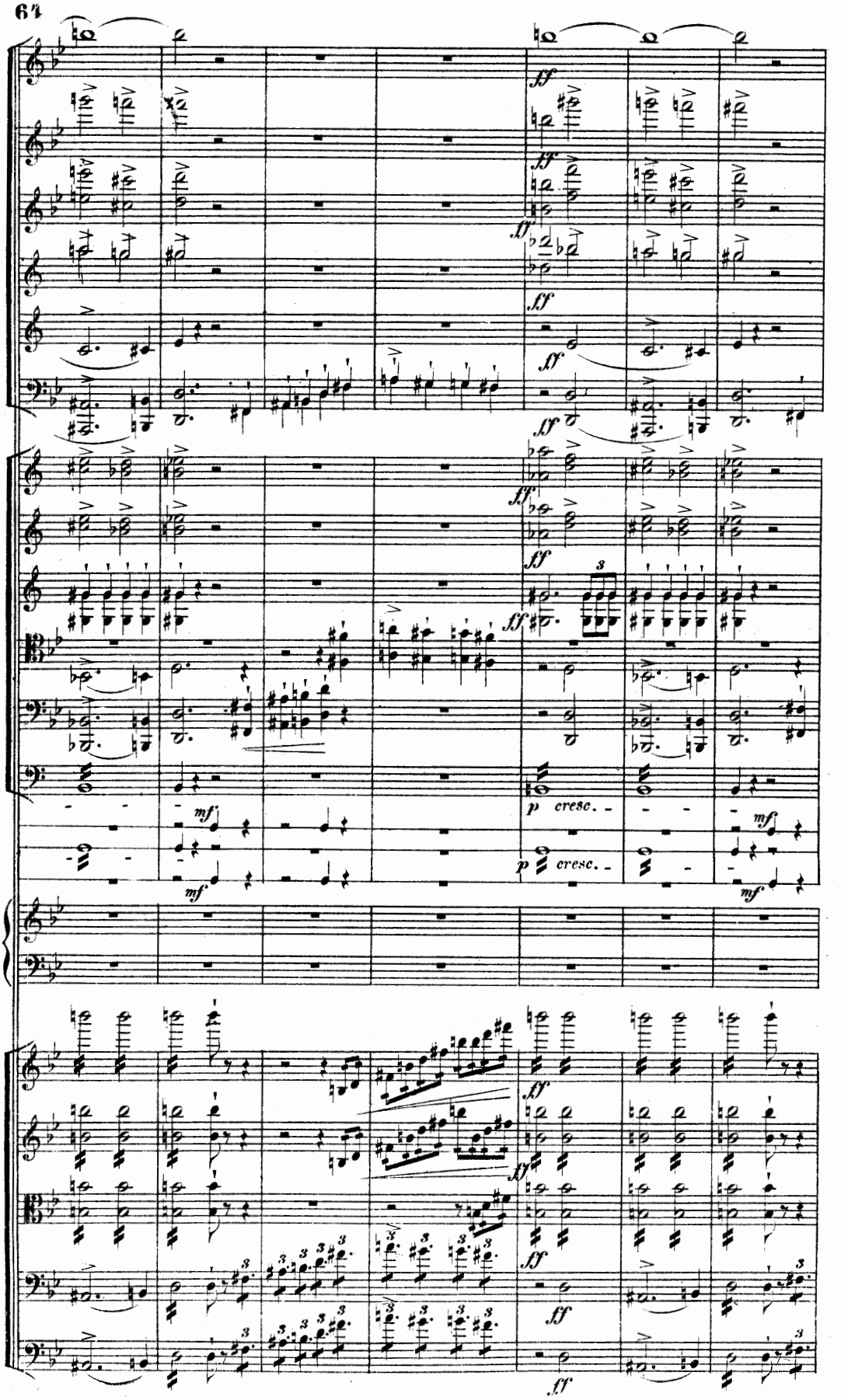

K Allegro agitato assai.
a2.
f
ff
Allegro agitato assai.
p
rinf.
Allegro agitato assai.
Allegro agitato assai.
Tutti.
ff disperato.
arco.
fp
divisi.
rinf.
ff marcatiss.
sf
ff legato.
K Allegro agitato assai.

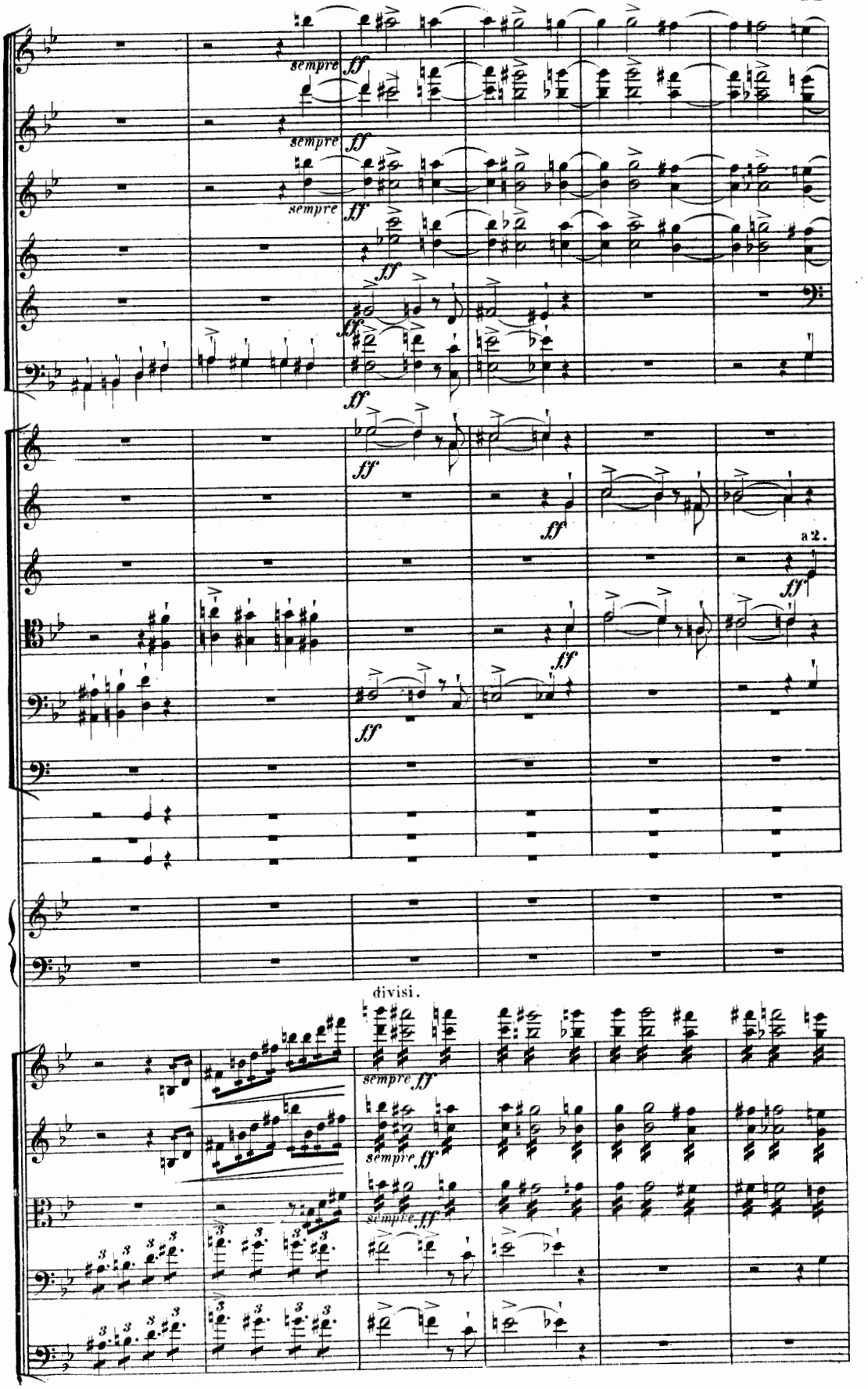

f
ff
rinf.
p
fp
sf
ff legato.


a 2.
f
a 2.
f
ff
ff
ff
p
rinf.
p
rinf.
p
rinf.
p
rinf.
fp
fp
fp
fp
rinf.
rinf.
rinf.
rinf.
rinf.
rinf.
rinf.
rinf.
p
p
sf
sf
ff
ff


L
cresc. molto.
ff
marcatissimo.
a3.
(Tamtam.)
(Becken.)
(Gr.Trommel.)
p
cresc.
mf
I


marcatissimo.
II.
marcatissimo.
marcatissimo.


ff
mf
p cresc.
3


sempre ff
sempre ff
sempre ff
ff
ff
ff
a 2.
ff
ff
divisi.
sempre ff
sempre ff
sempre ff

M *accelerando.*

a2.

a2.

accelerando.

accelerando.

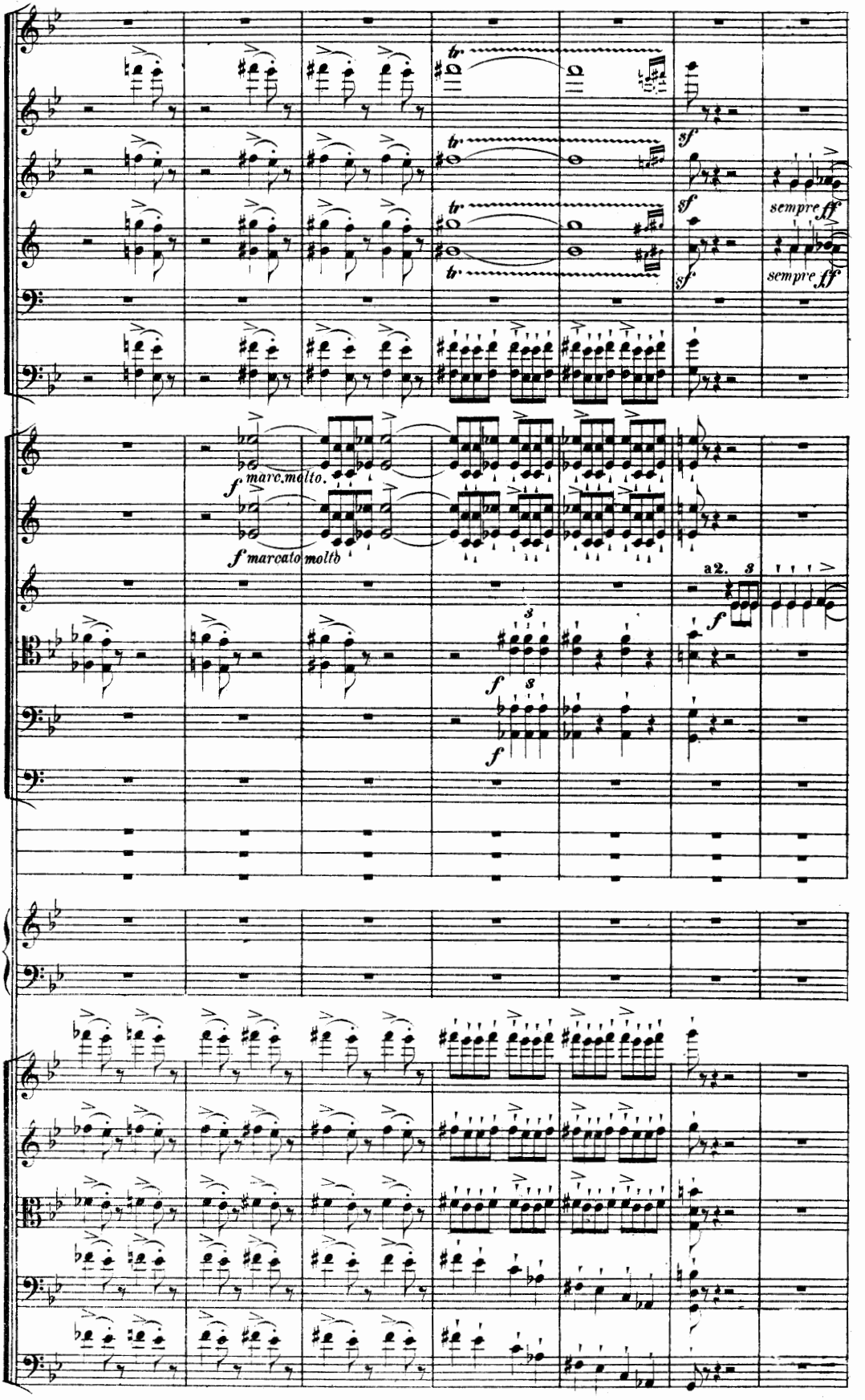
ff

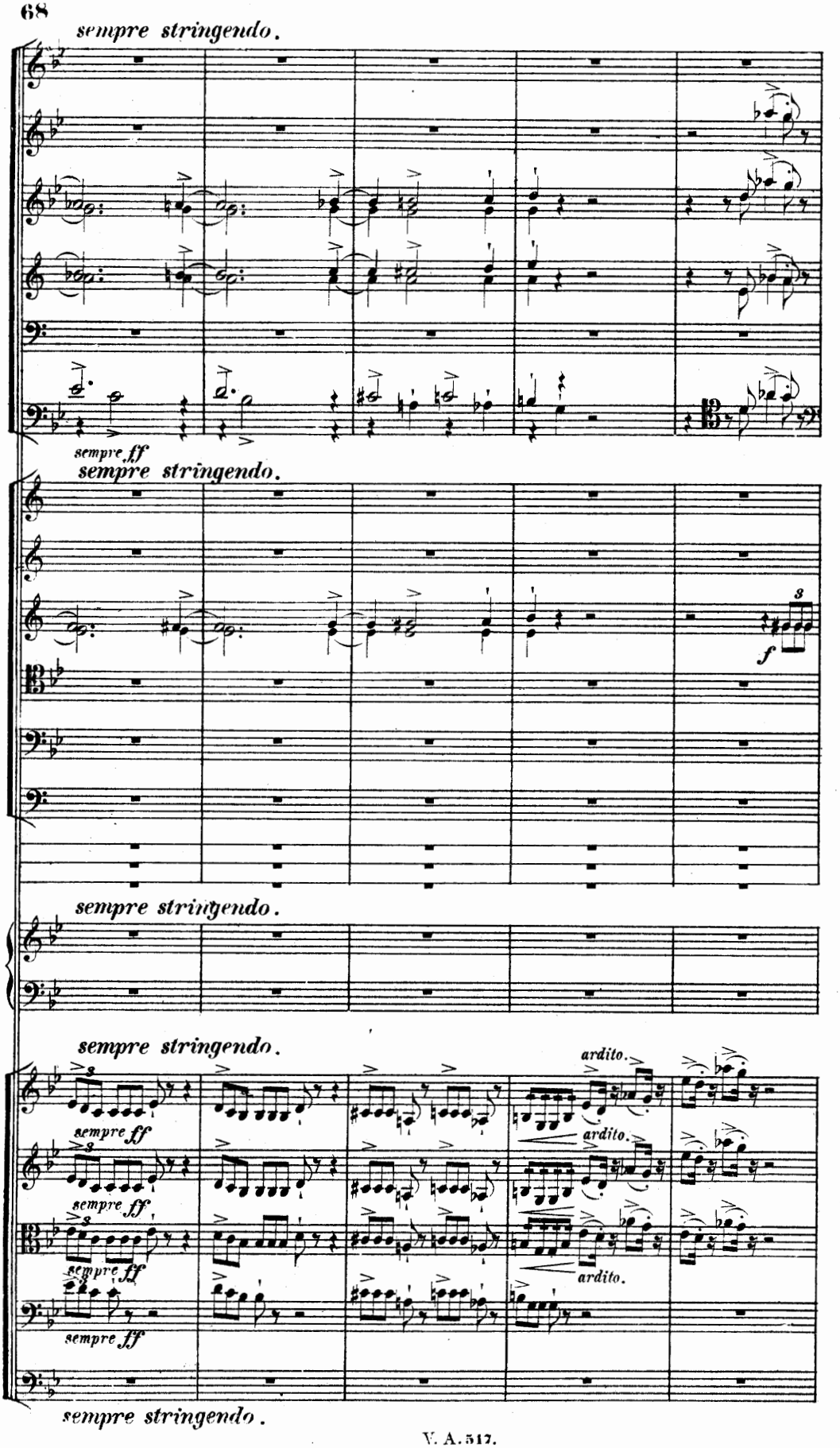
ff

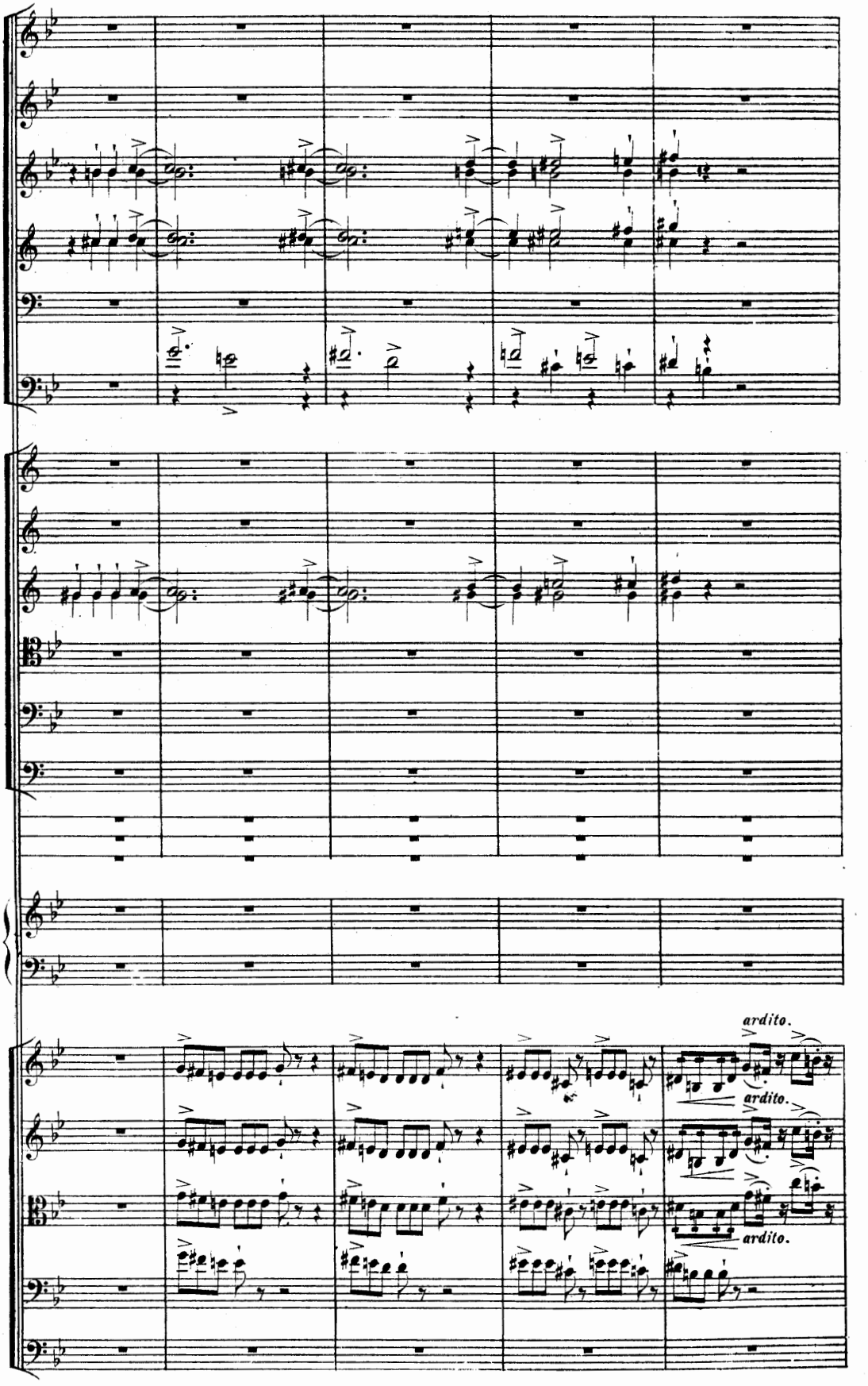
ff

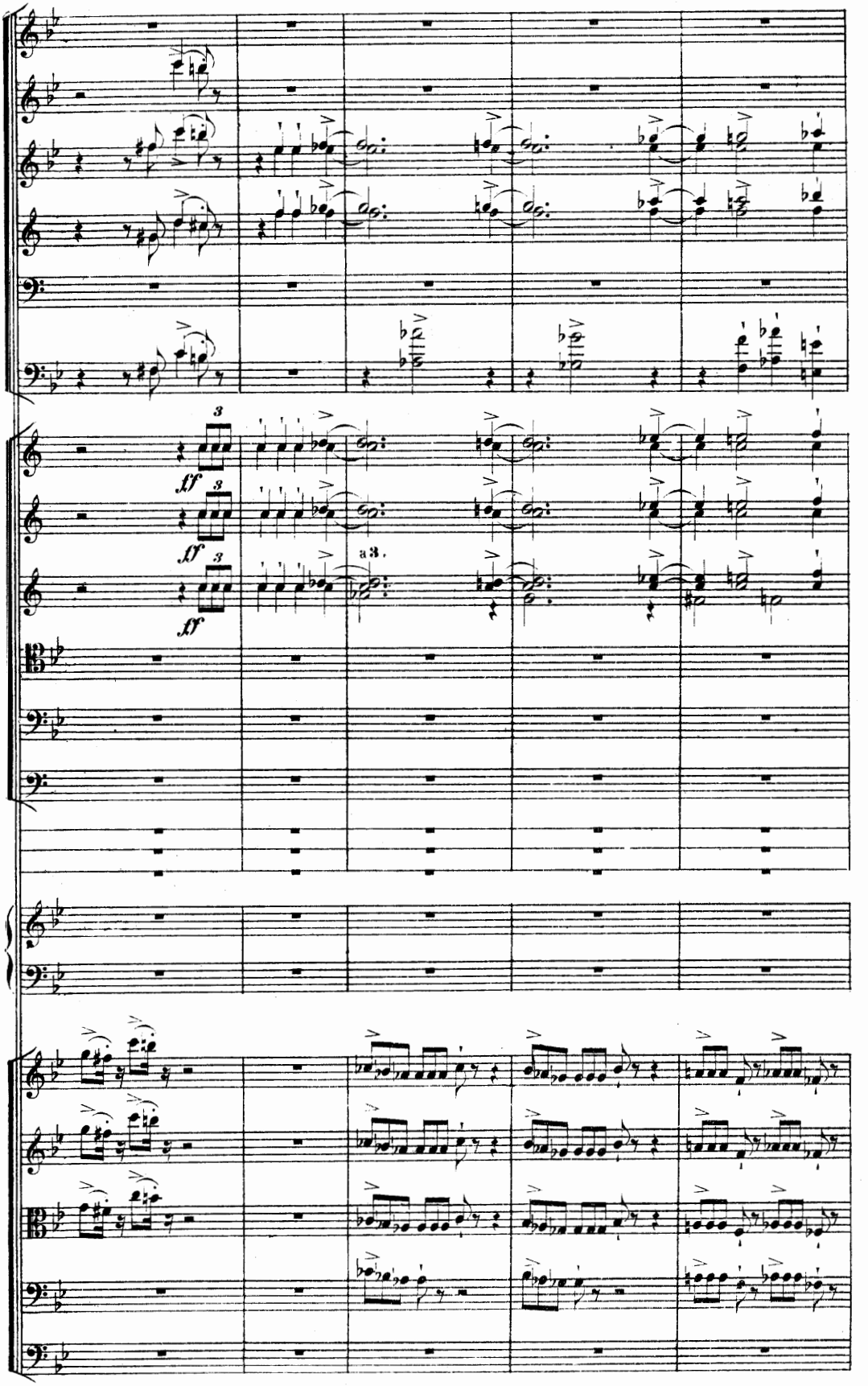
ff

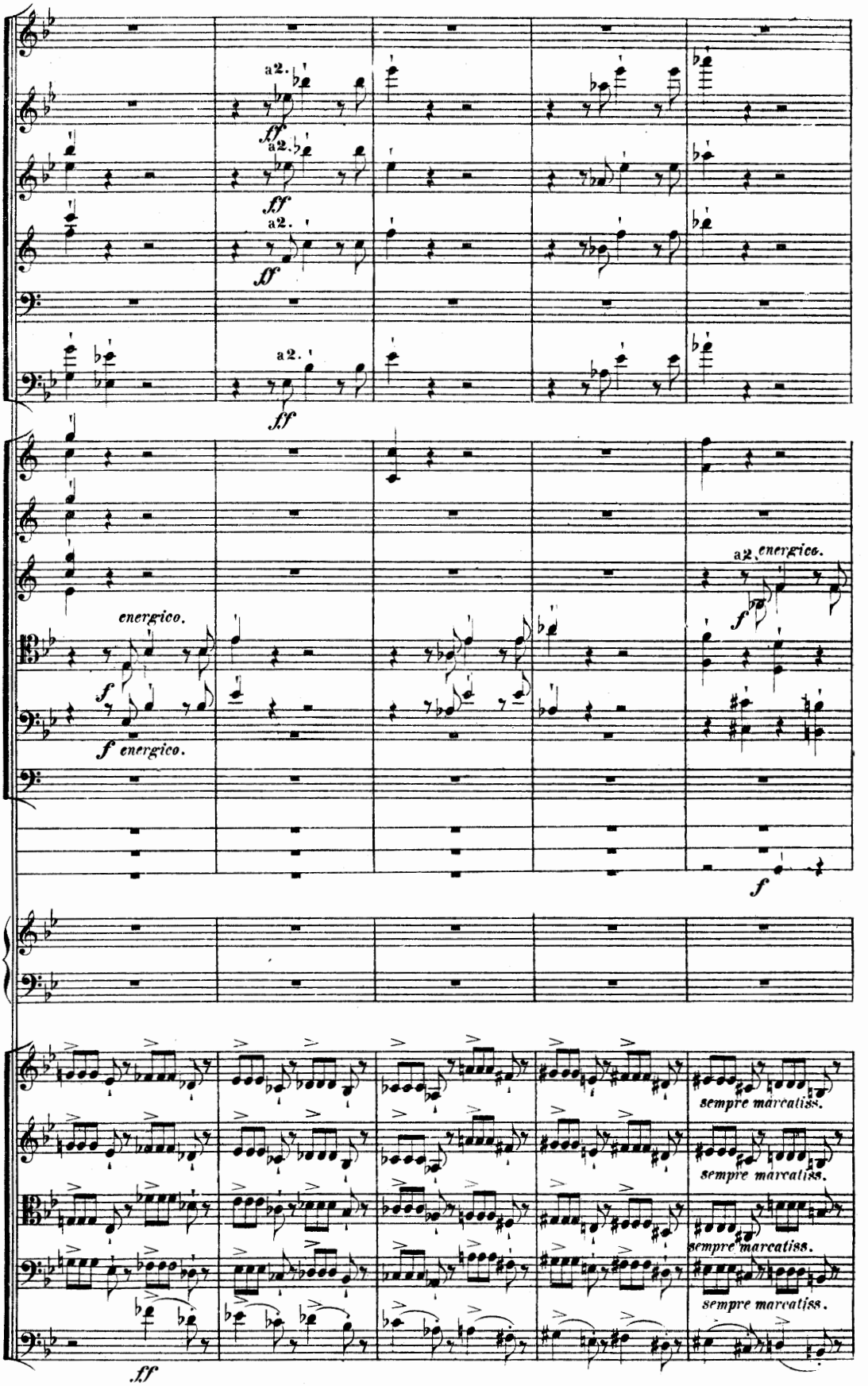
M *accelerando.*

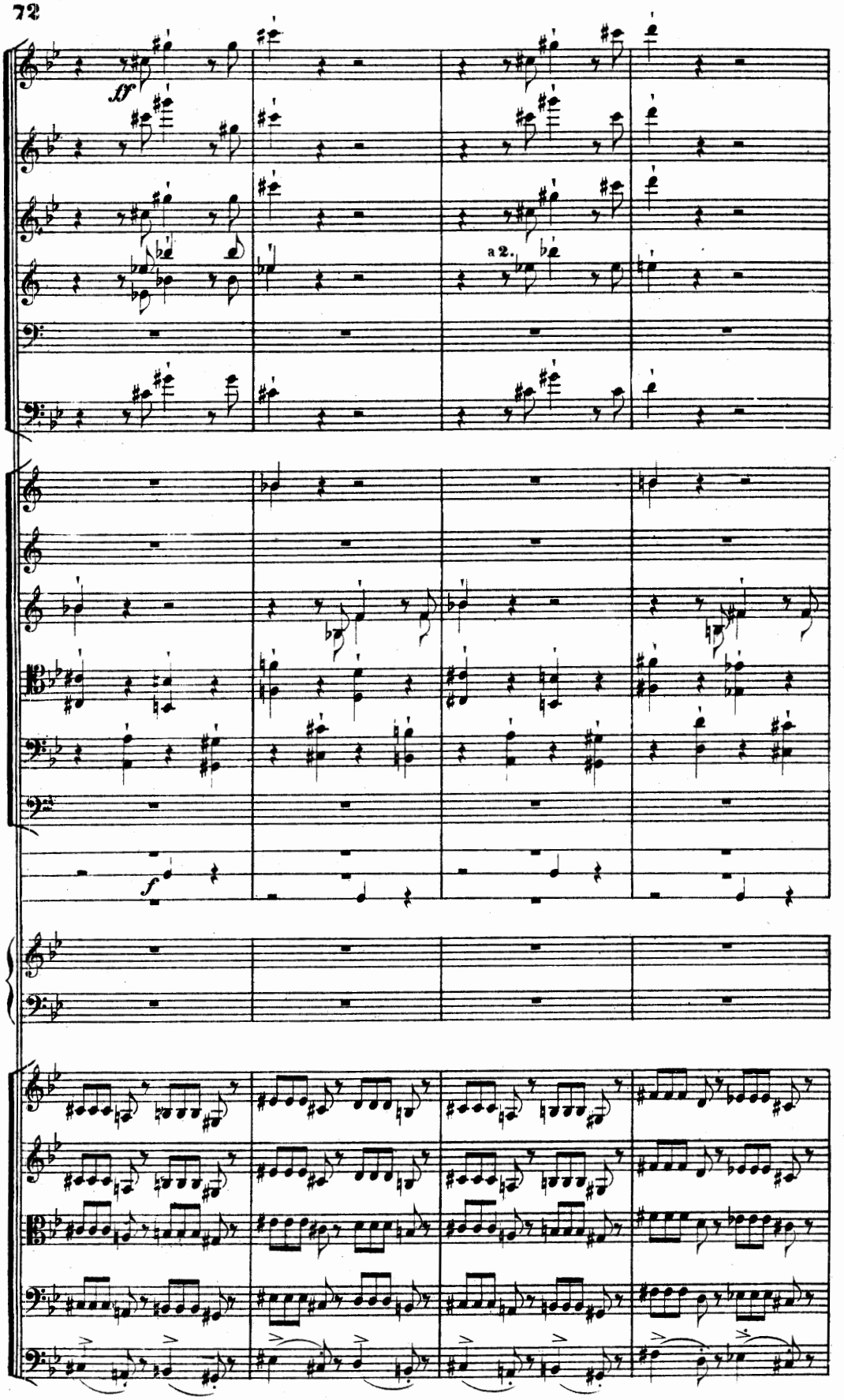

tr
sf
sempre ff
f marc. molto.
f marcato molto
a2.
3
f

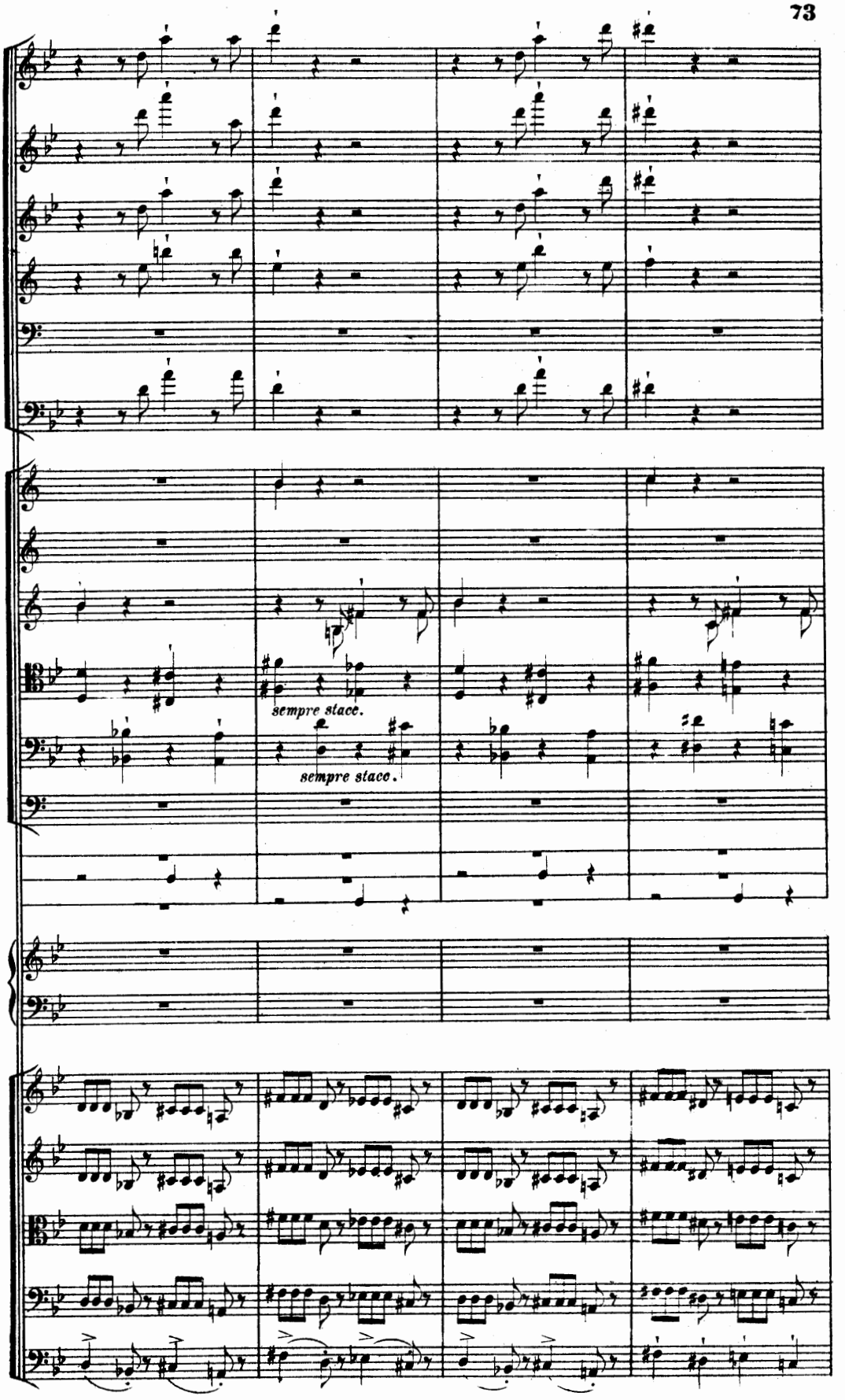

sempre stringendo.
sempre ff
sempre stringendo.
f
sempre stringendo.
sempre stringendo.
ardito.
ardito.
ardito.
sempre ff
sempre ff
sempre ff
sempre ff
sempre stringendo.

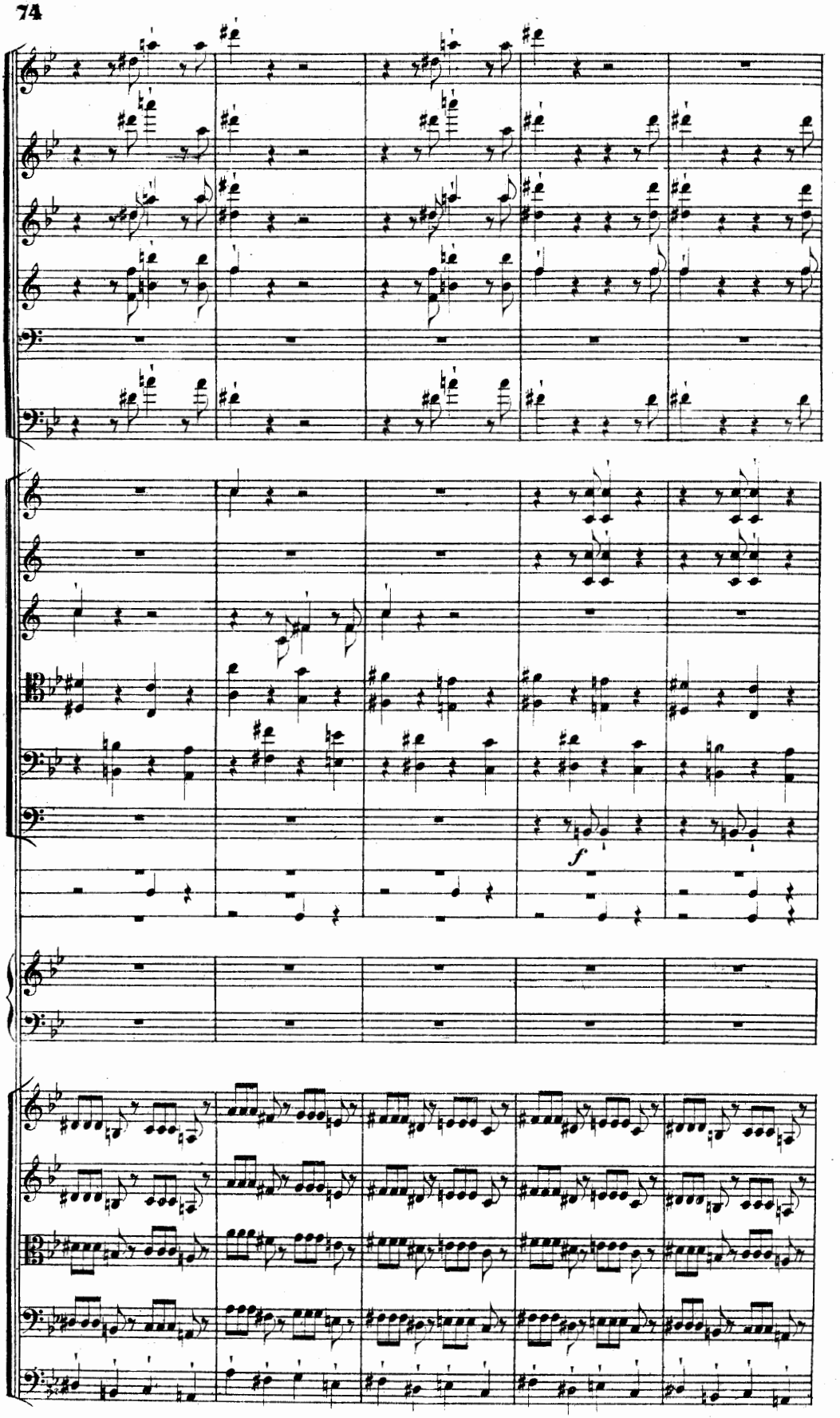

ardito.
ardito.
ardito.


3
ff
3
ff
3
ff
a 3.


a2.
ff
a2.
ff
a2.
ff
a2.
ff
energico.
f
f energico.
a2. energico.
f
f
sempre marcatiss.
sempre marcatiss.
sempre marcatiss.
sempre marcatiss.
ff


ff
a 2.
f


sempre stacc.
sempre stacc.


f

Un poco meno mosso.

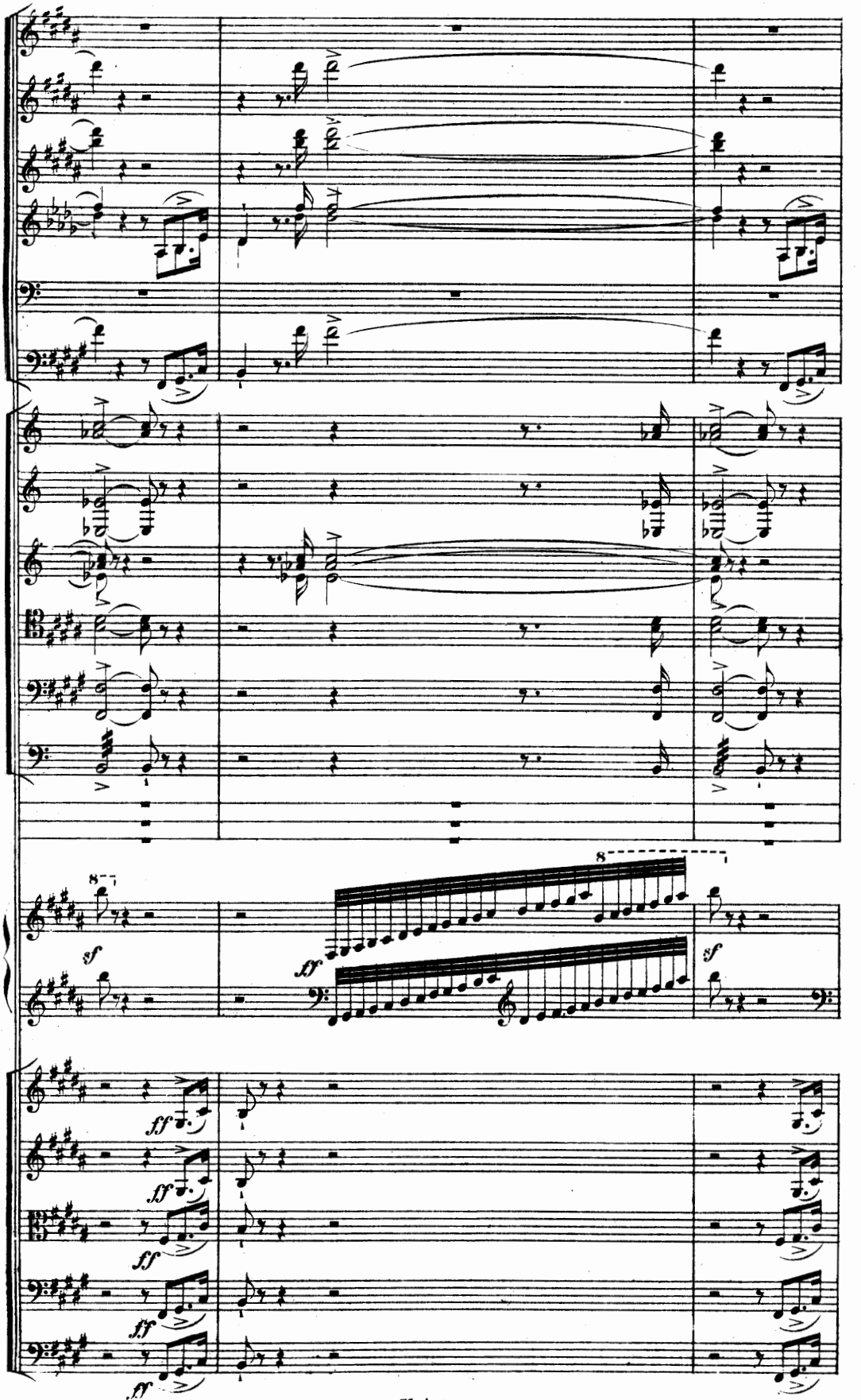
Un poco meno mosso.

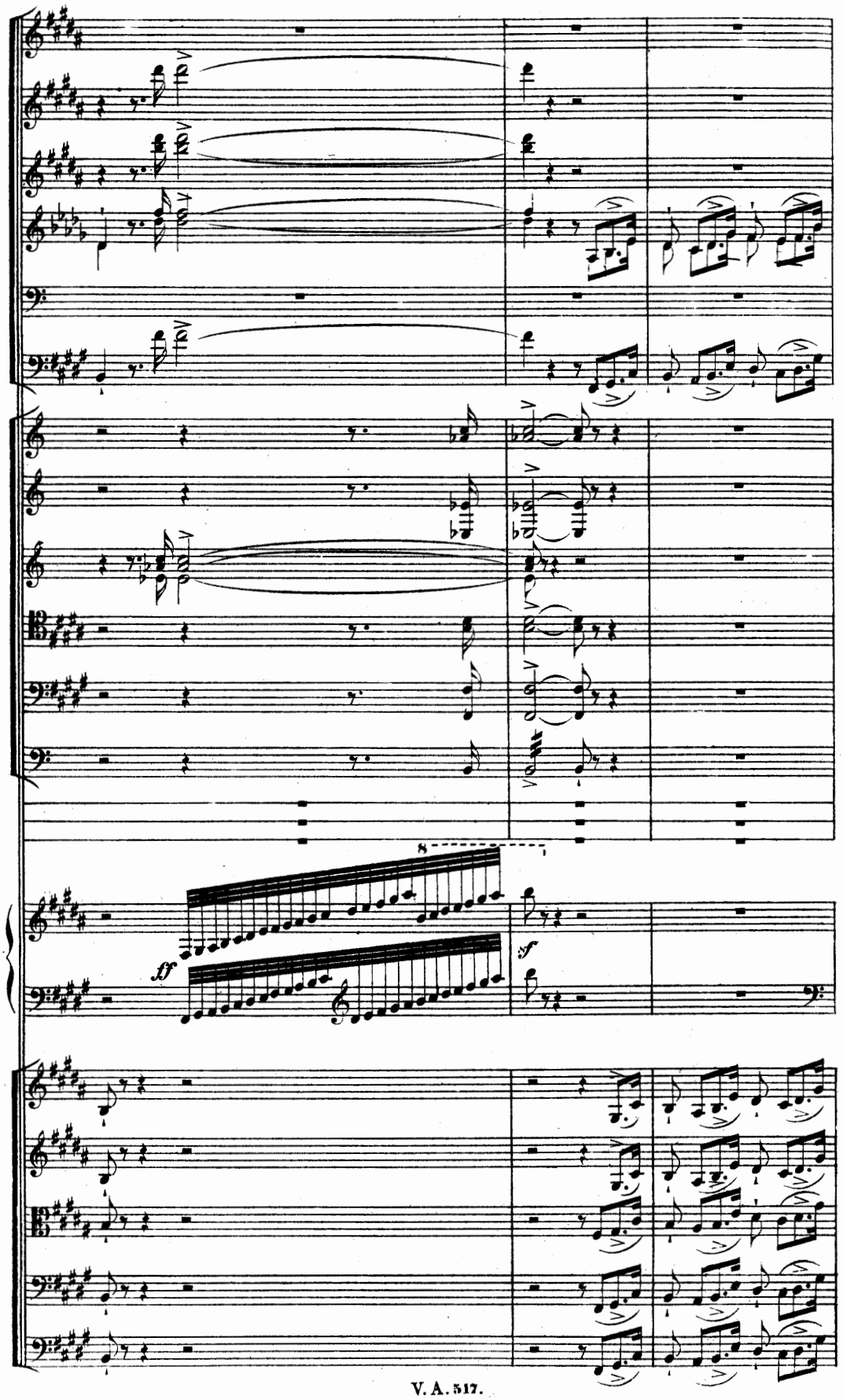
Un poco meno mosso.

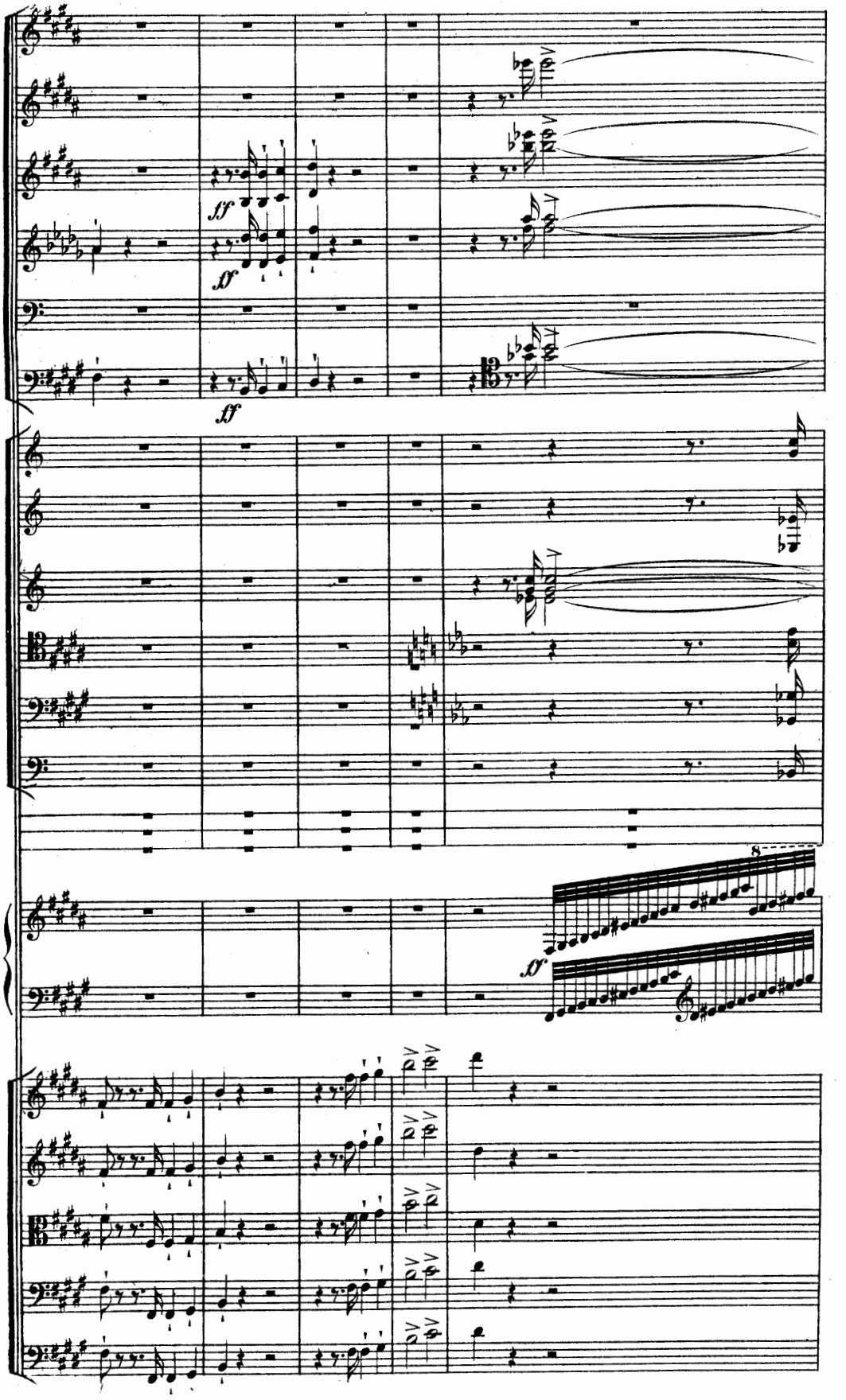
glissando.

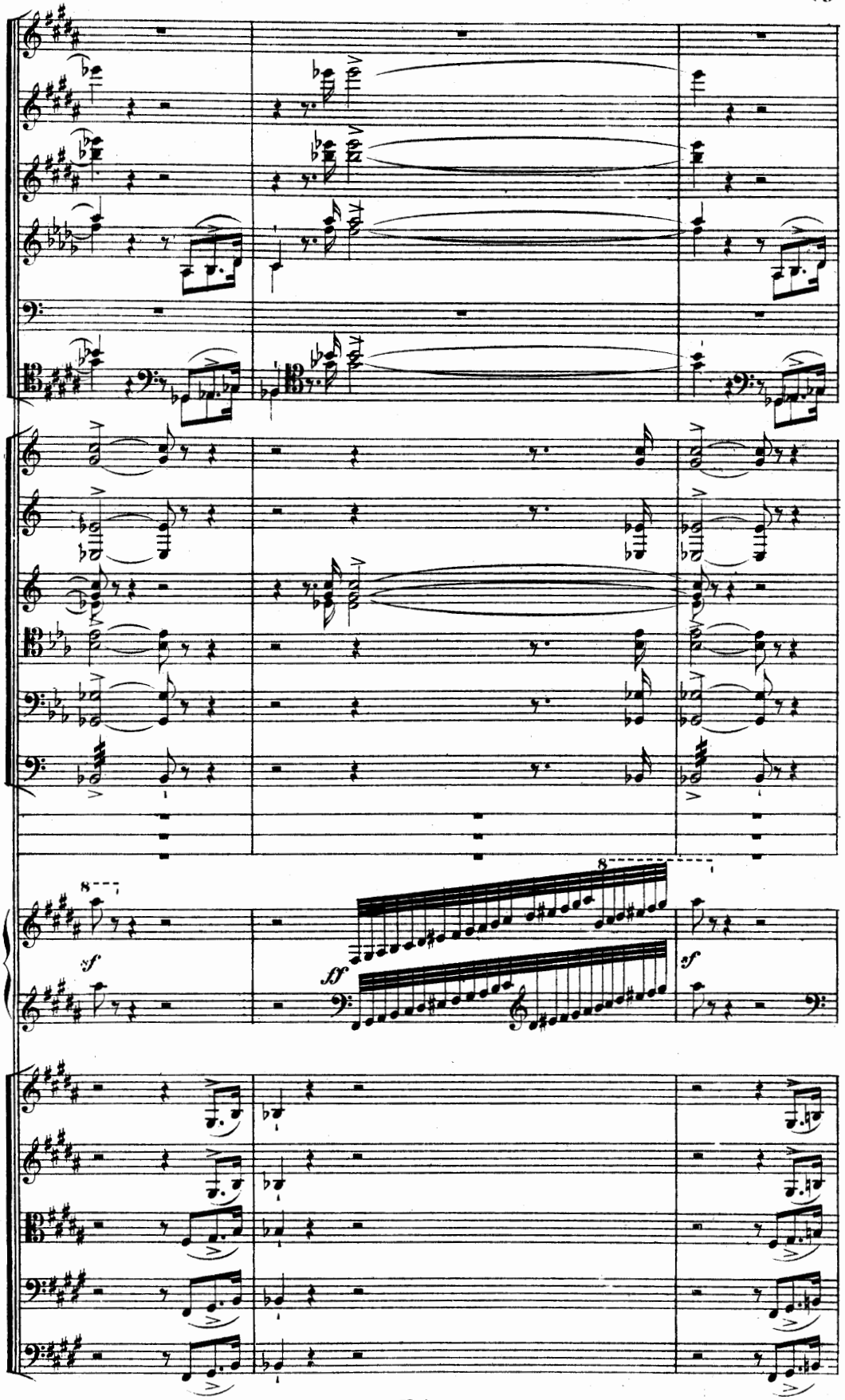
Un poco meno mosso.

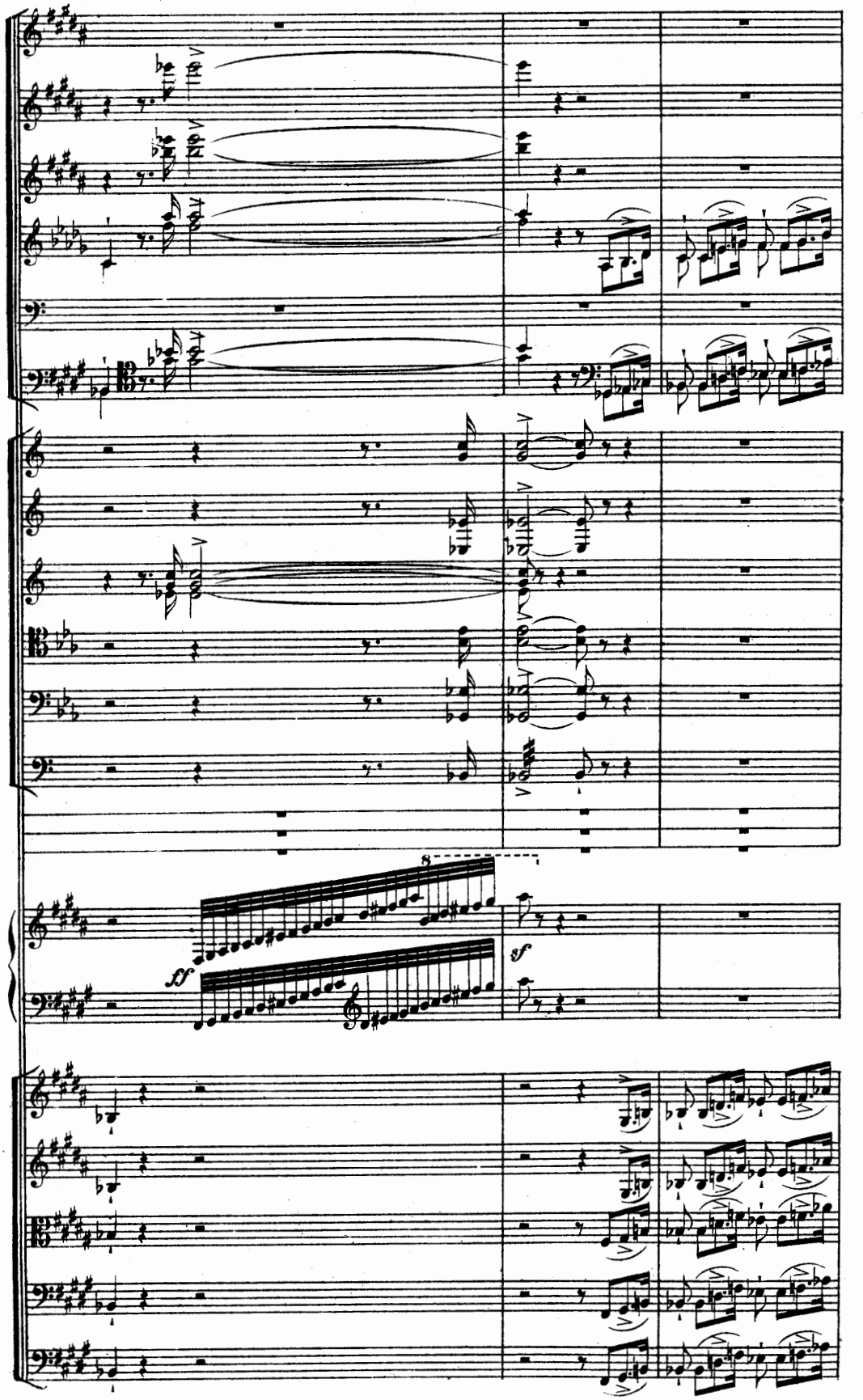
Un poco meno mosso.

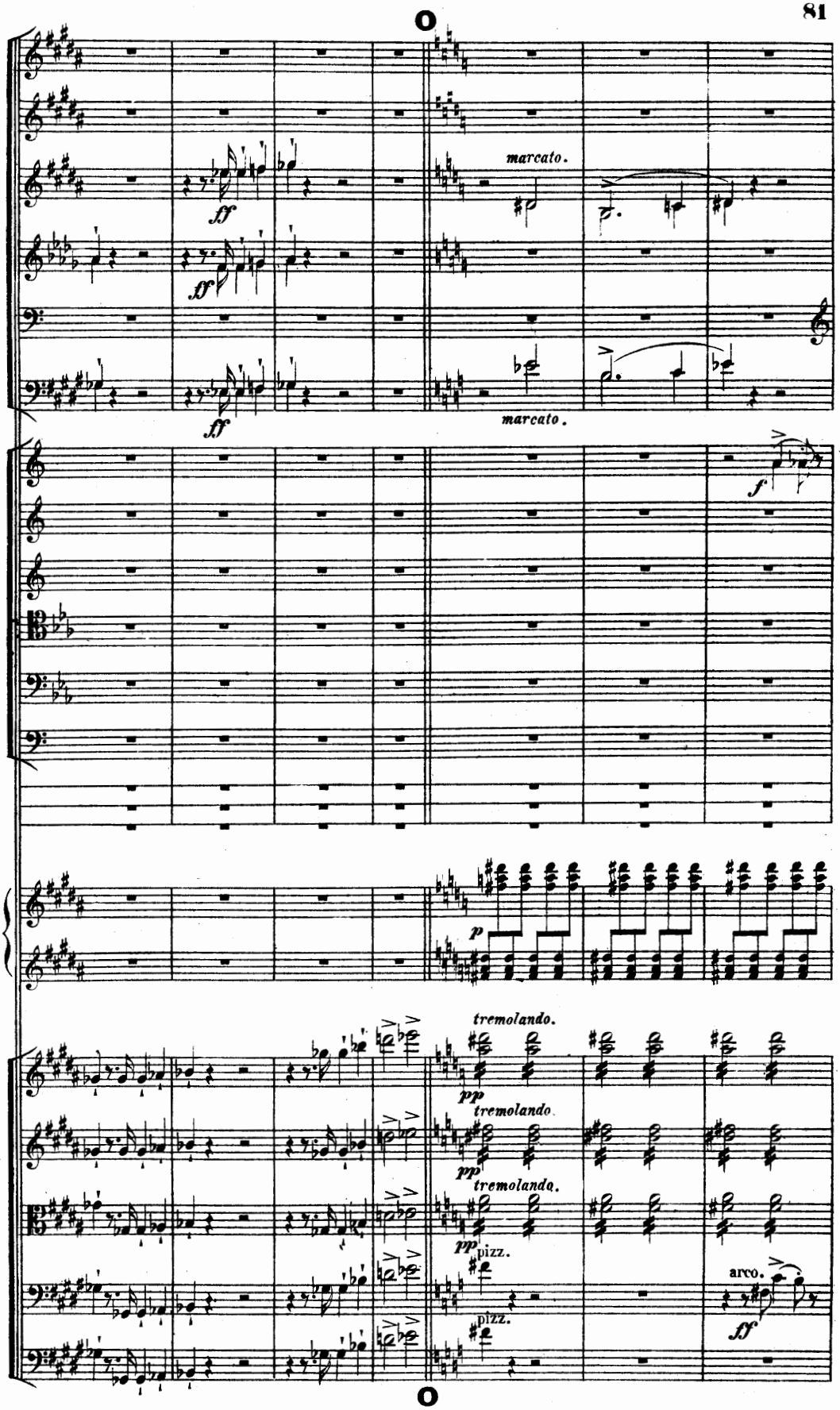

8
sf
ff
8
sf
ff
ff
ff
ff
ff

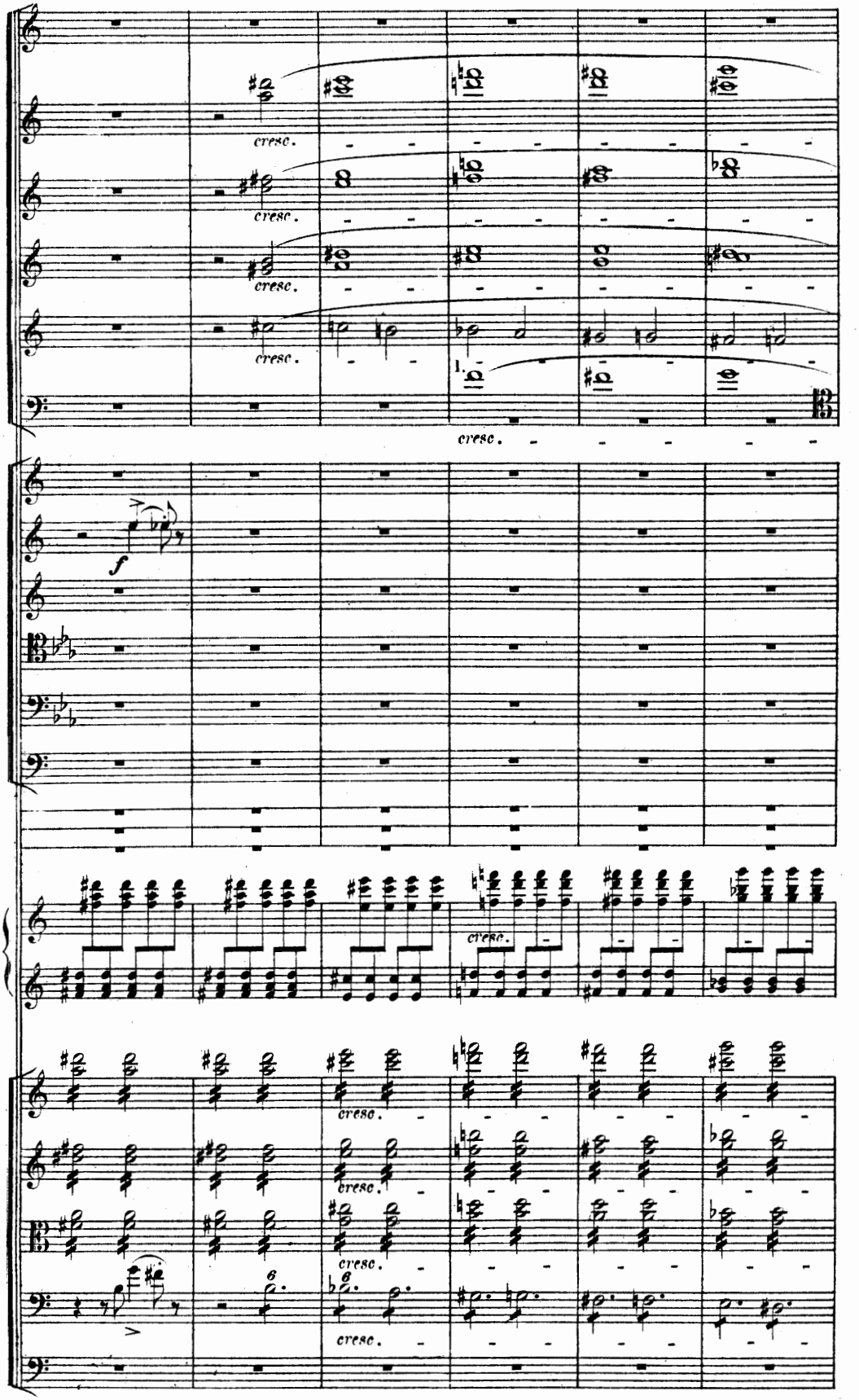

8
ff
sf

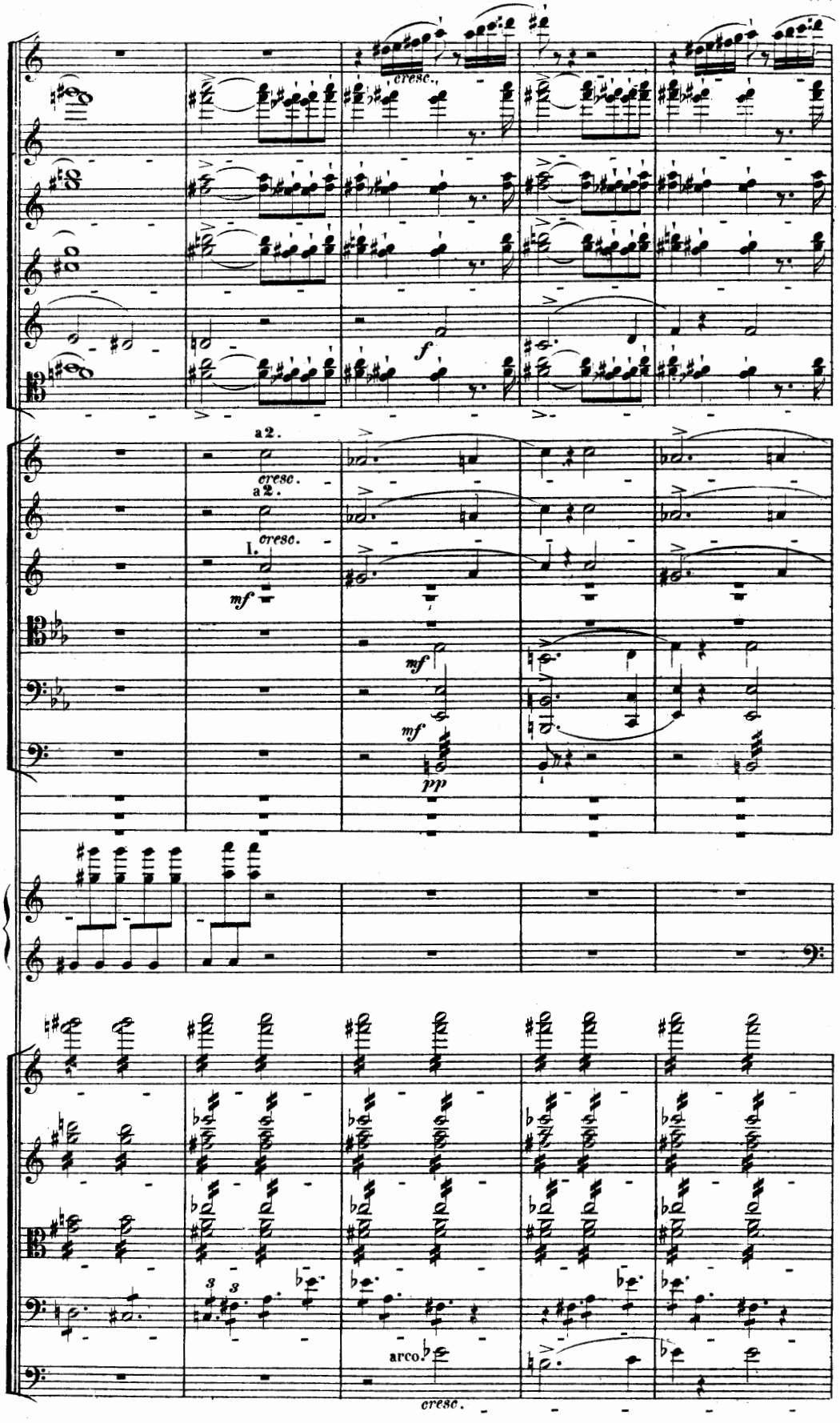

ff
ff
ff
8
ff

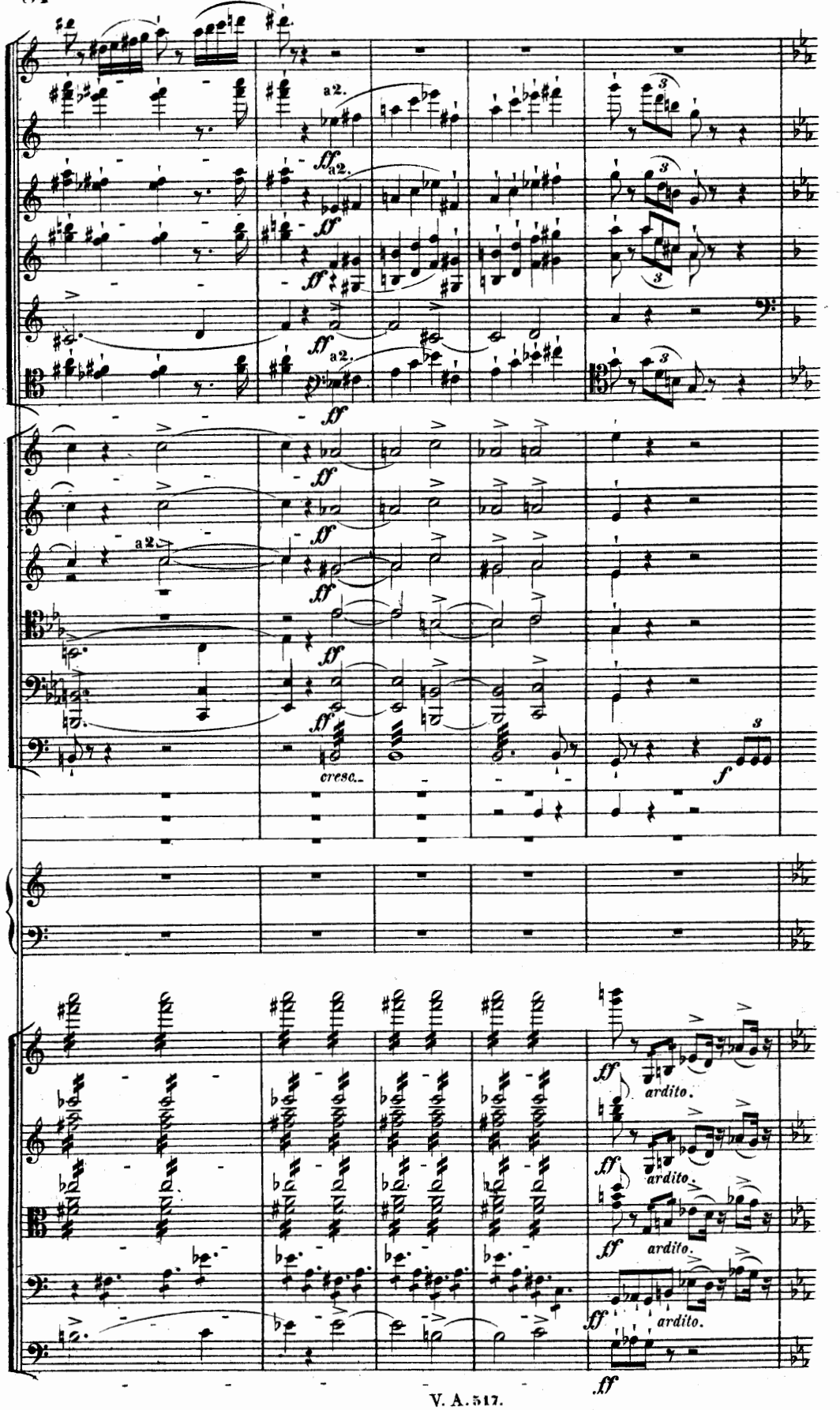

8
sf
8
sf
sf

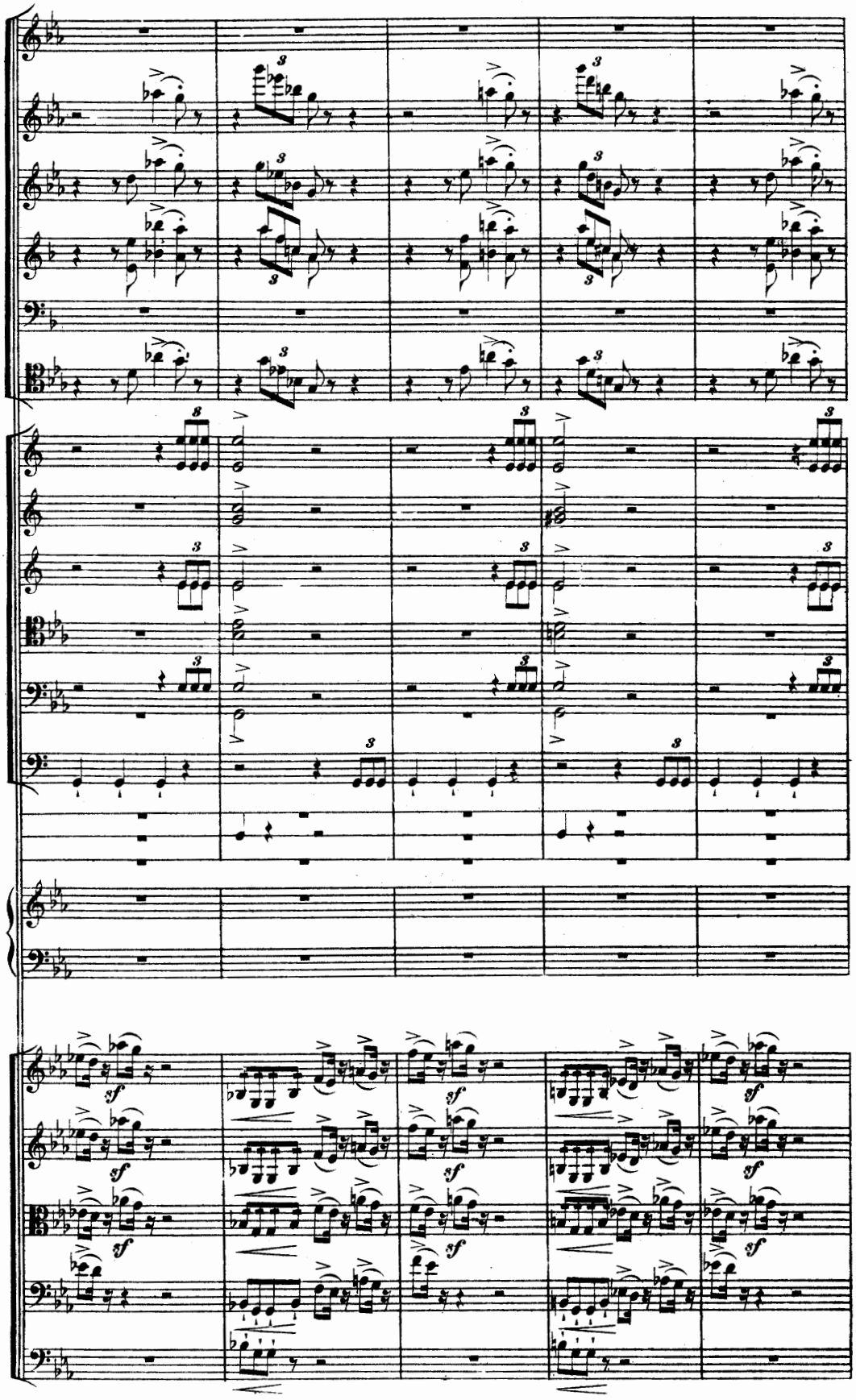

8
ff
sf

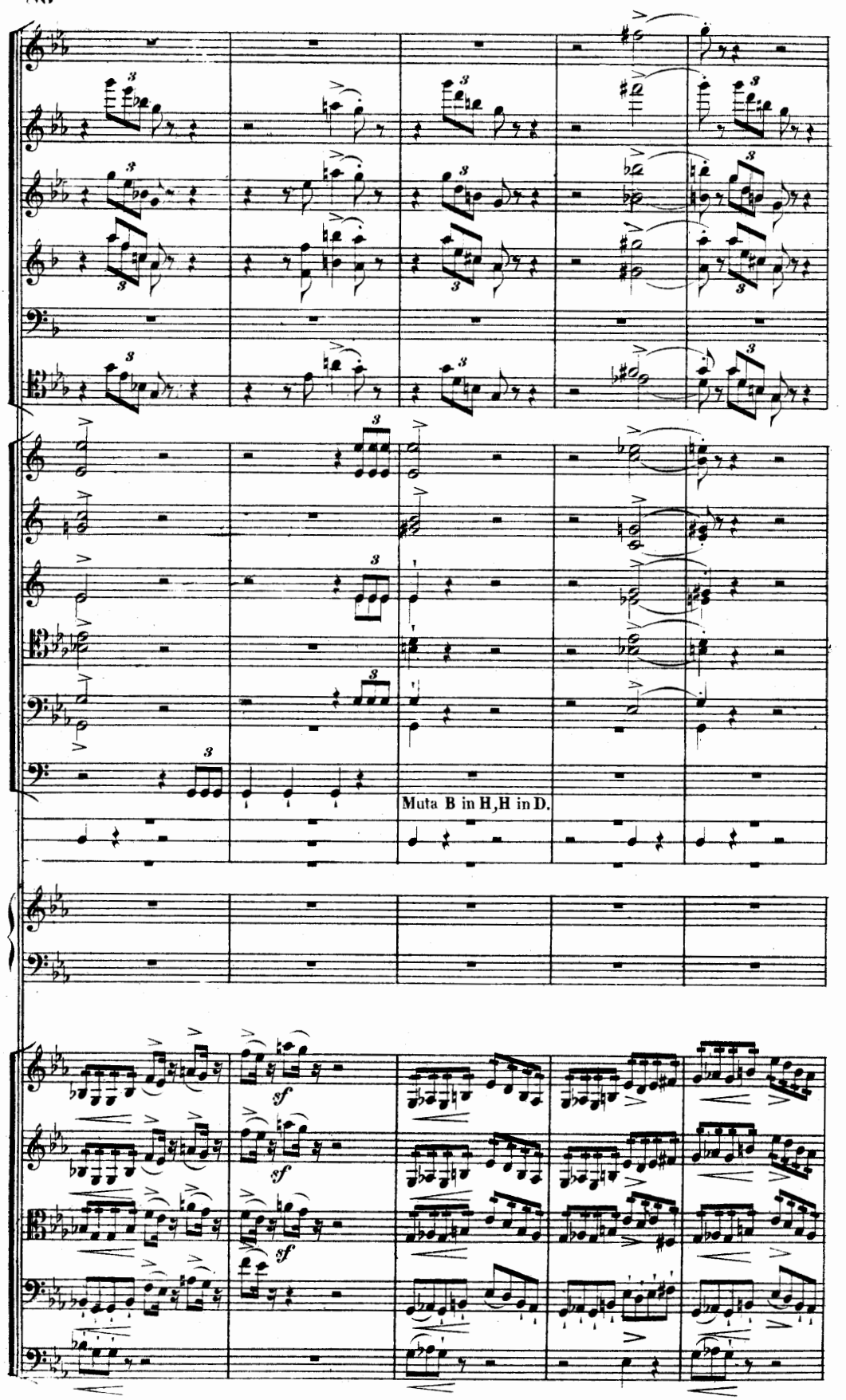

marcato.
ff
ff
ff
marcato.
f
p
tremolando.
pp
tremolando.
pp
tremolando.
pp
pizz.
pizz.
arco.
ff

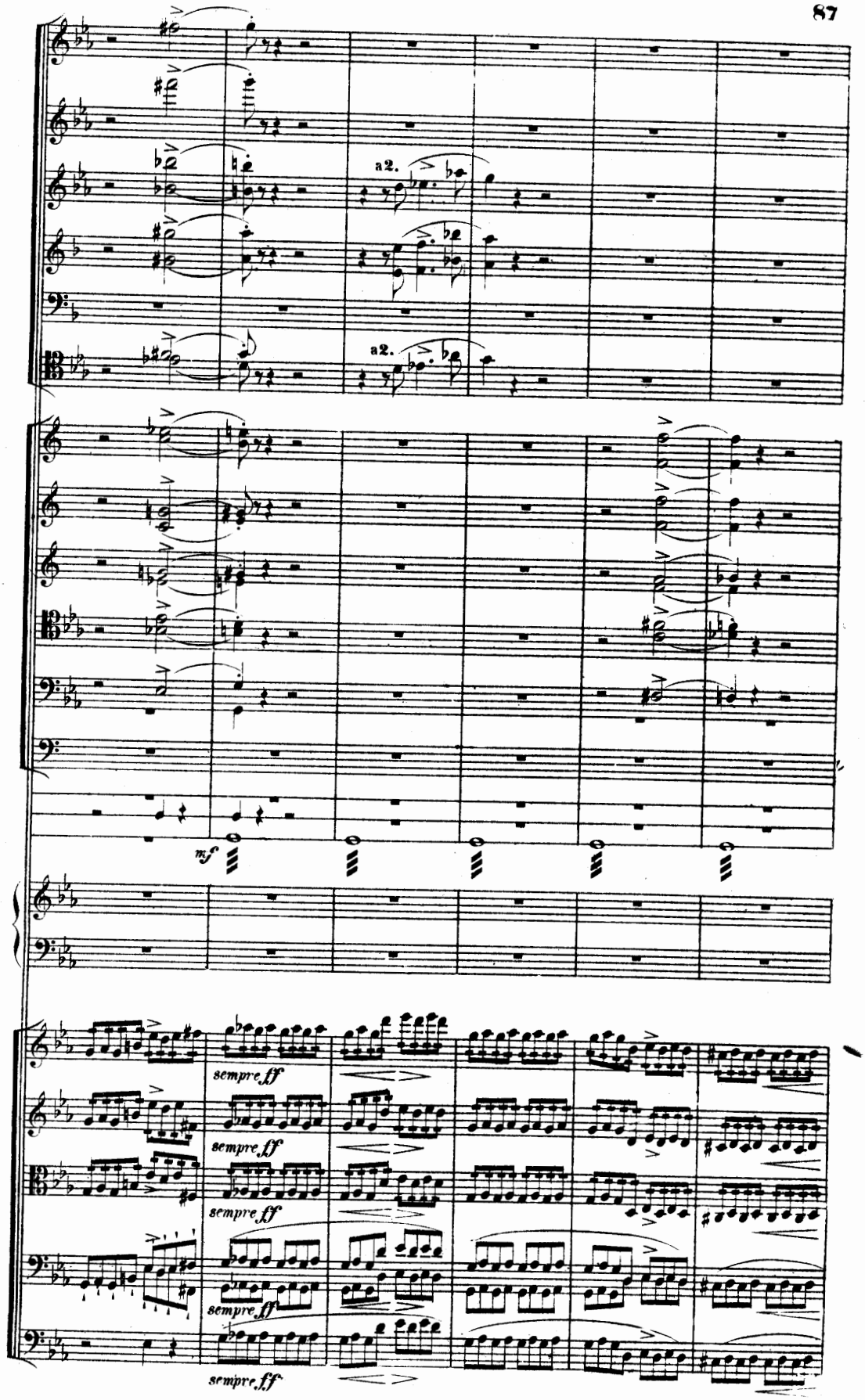

cresc.
cresc.
cresc.
cresc.
1.
cresc.
f
cresc.
cresc.
cresc.
cresc.
6
6

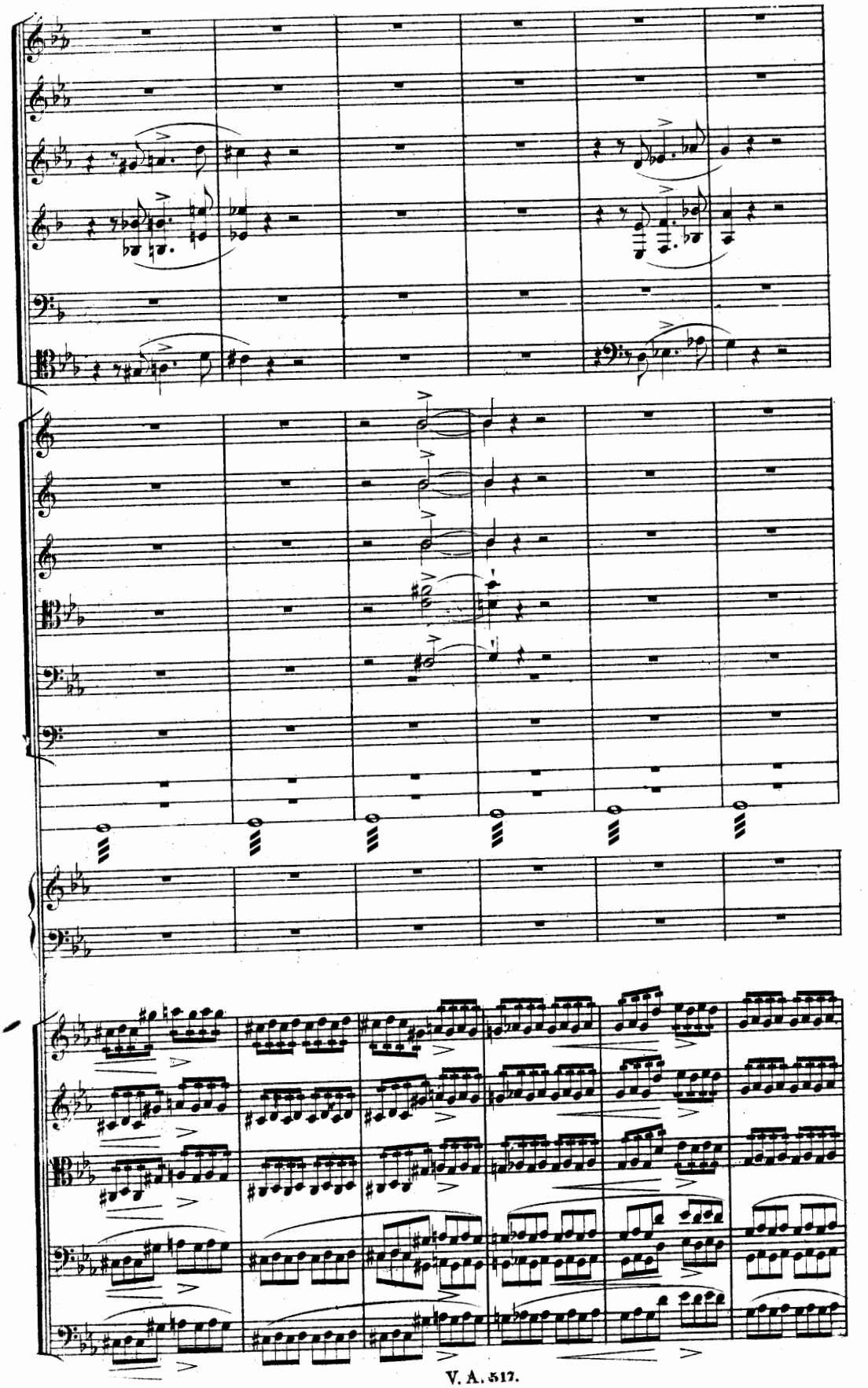

cresc.
f
a 2.
cresc.
a 2.
I.
cresc.
mf
mf
mf
pp
arco.
cresc.

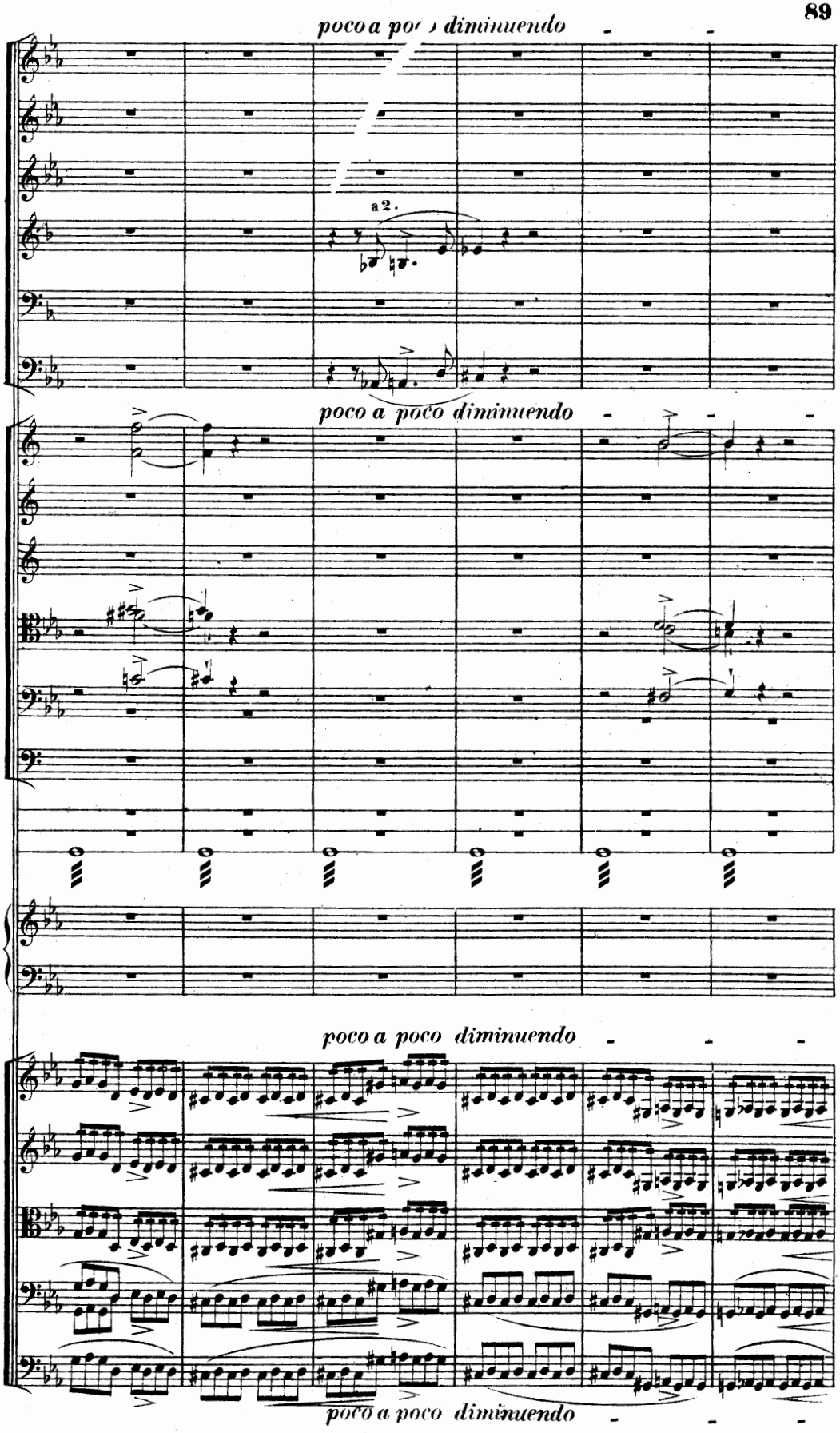

a2.
ff
cresc.
f
ardito.

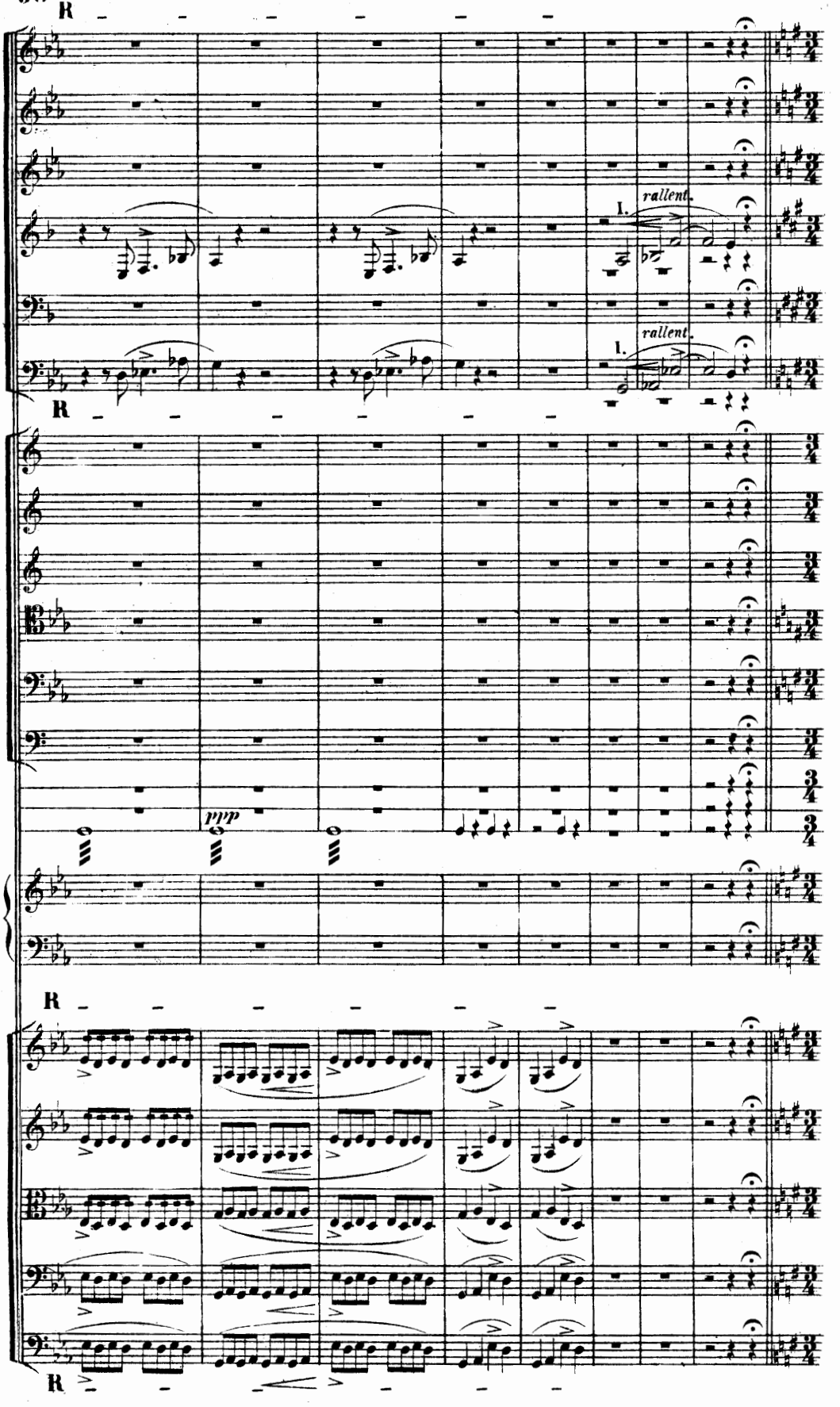



Muta B in H, H in D.
sf
sf
sf


a2.
a2.
mf
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff




poco a poco diminuendo
a 2.
poco a poco diminuendo
poco a poco diminuendo
poco a poco diminuendo


R
rallent.
I.
rallent.
I.
R
ppp
R
R

Andante religioso.

I. espressivo

mf

mf

mf

Andante religioso.

1te Posaune cantabile.

mp espressivo.

mp

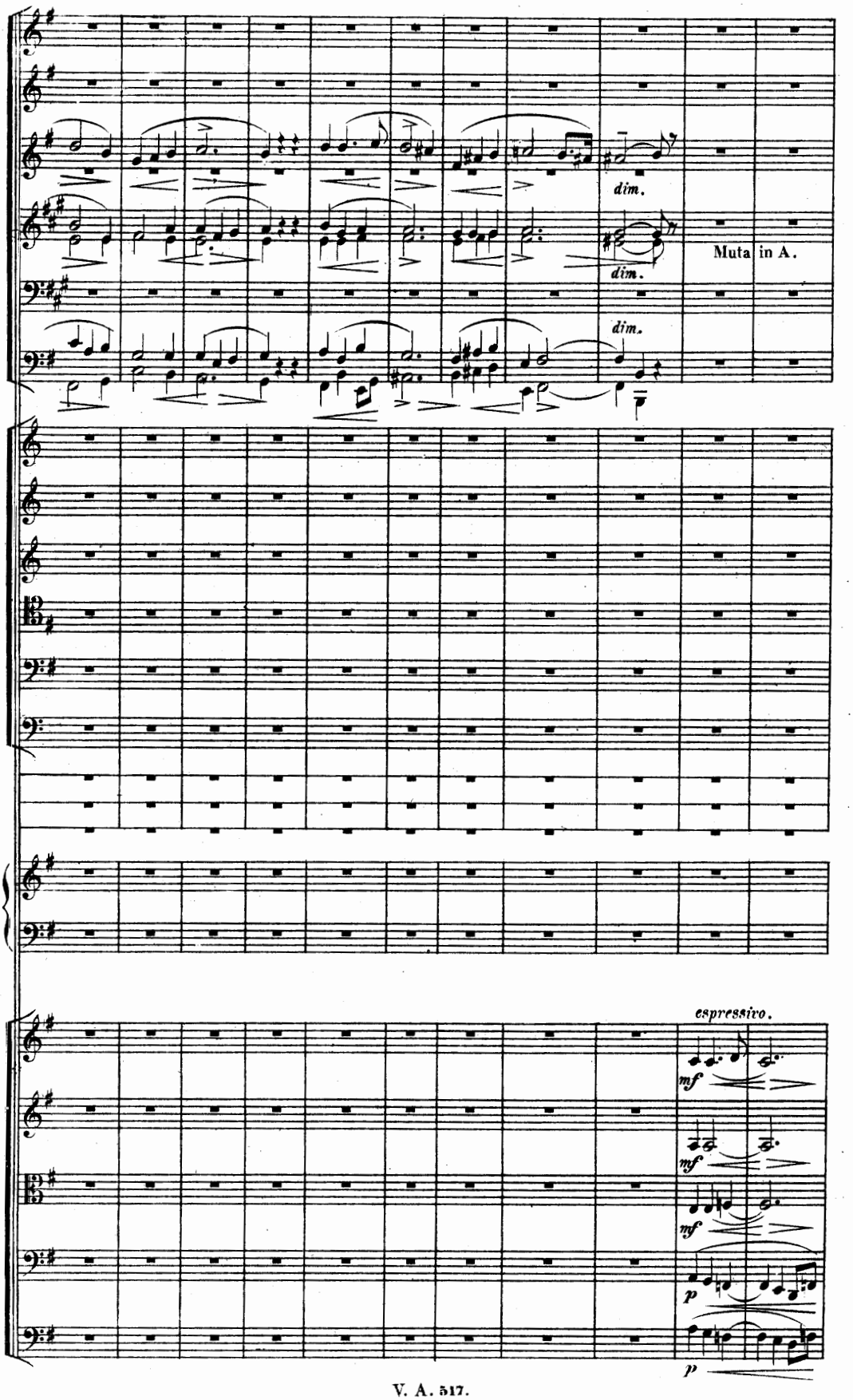
dim.

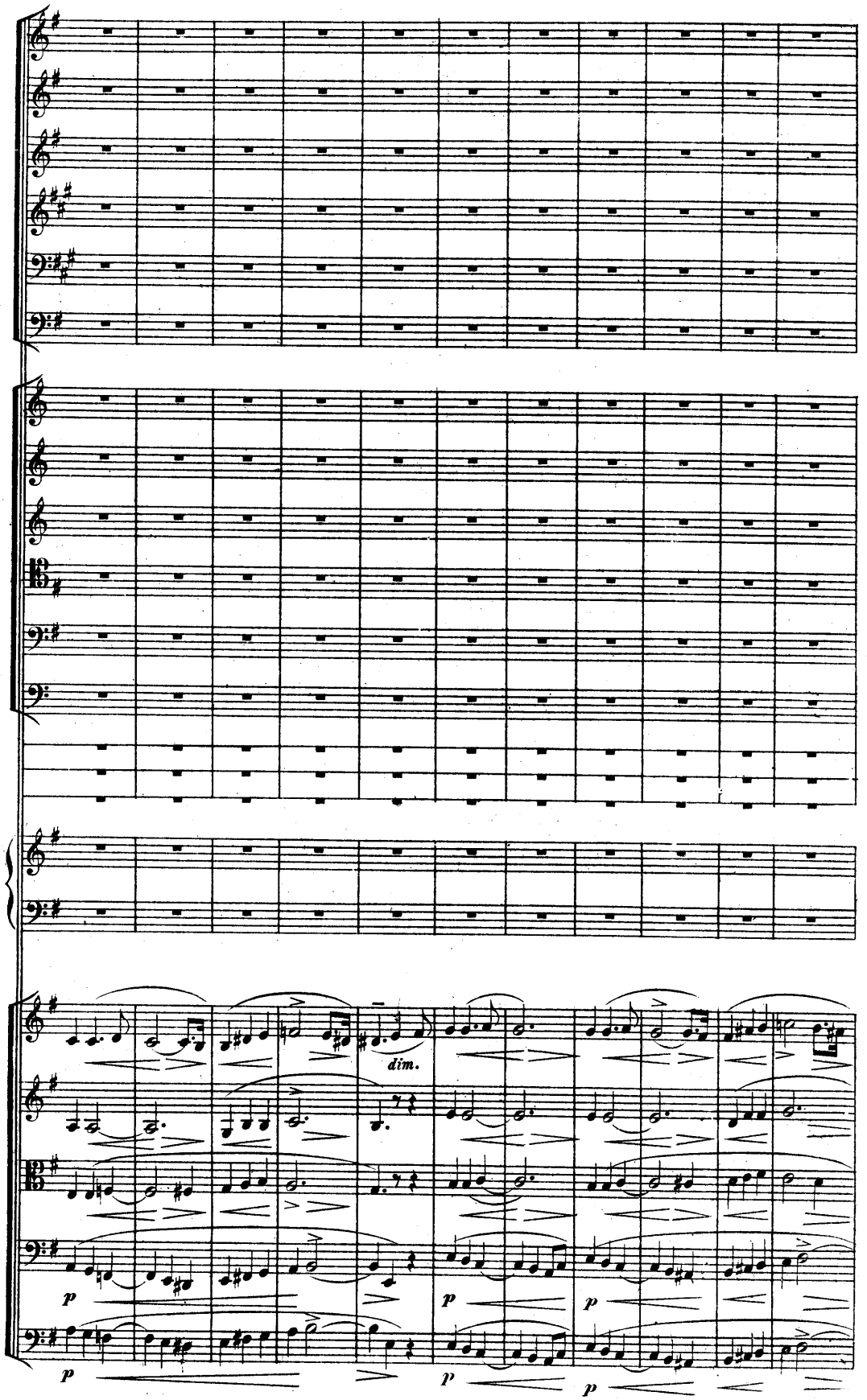
dim.

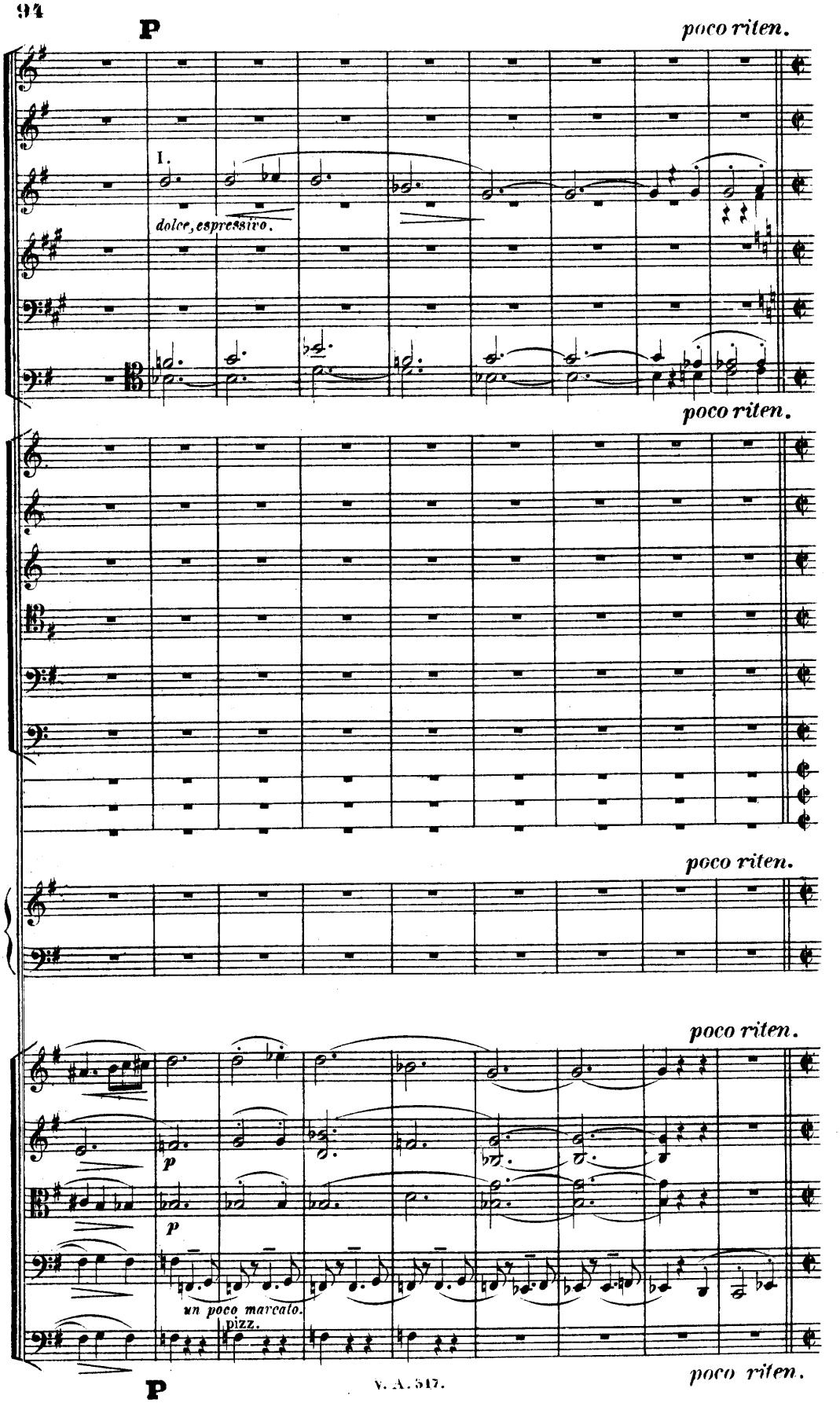
Andante religioso.

Andante religioso.

Andante religioso.


dim.
dim.
dim.
Muta in A.
espressivo.
mf
mf
mf
p
p


dim.
p
p
p
p
p


P
poco riten.
I.
dolce, espressivo.
poco riten.
poco riten.
poco riten.
p
p
un poco marcato.
pizz.
P
poco riten.

Allegro moderato. (Alla breve.)

pp

pp

Allegro moderato.(Alla breve.)

Allegro moderato.(Alla breve.)

mf molto tranquillo.

Allegro moderato.(Alla breve.)

con Sordino.

pp tranquillo.

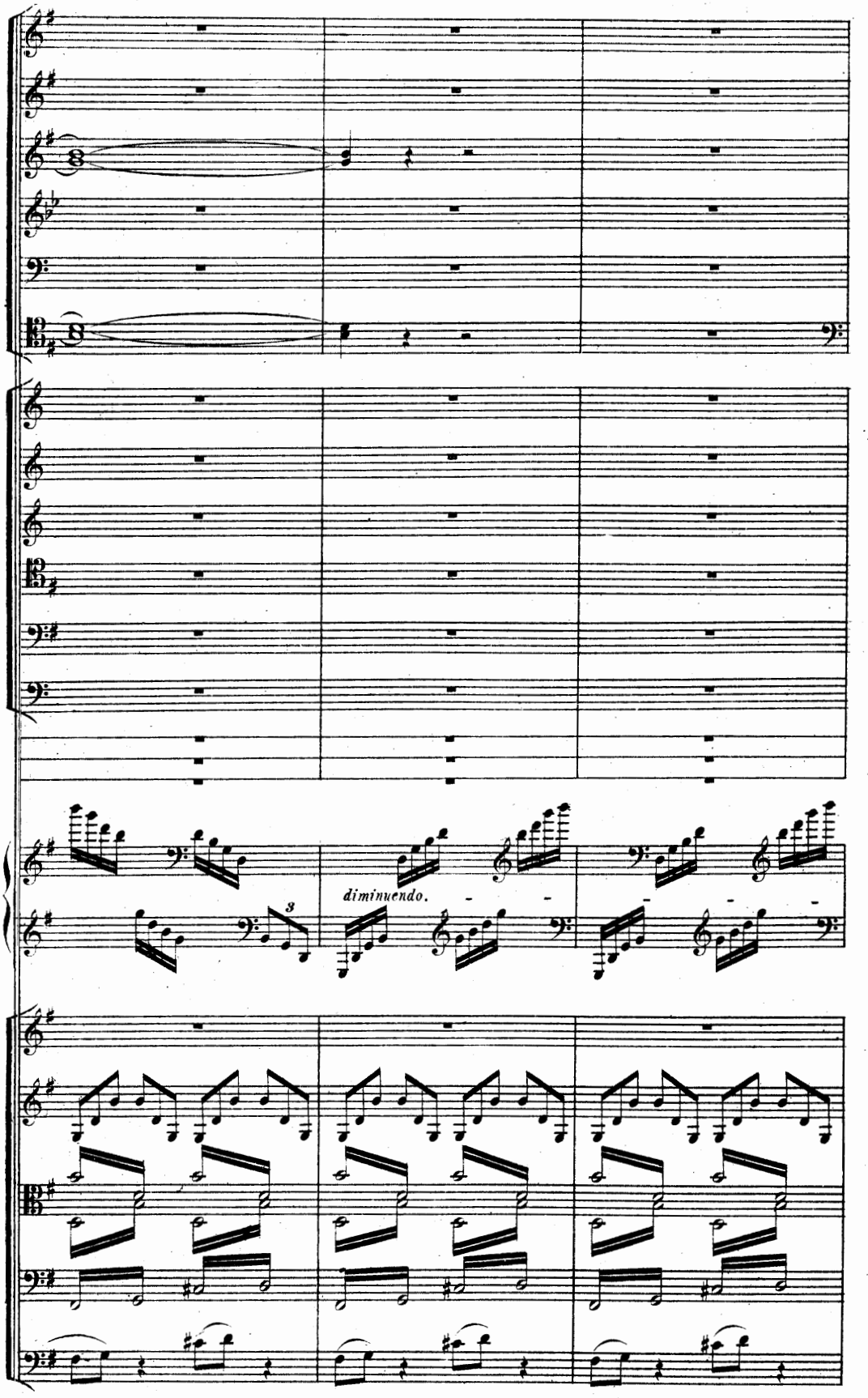
pp con Sordino.

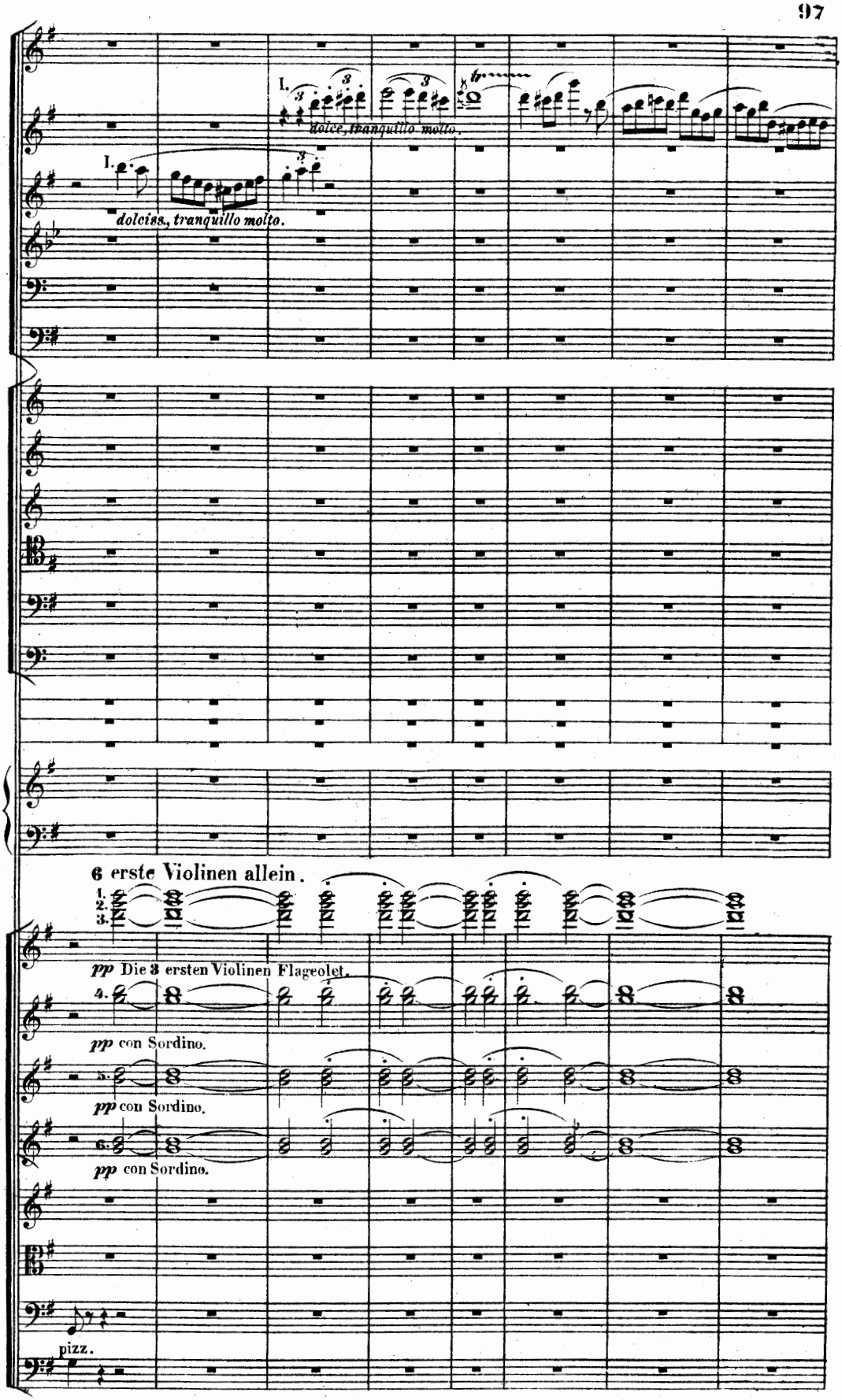
pp tranquillo.

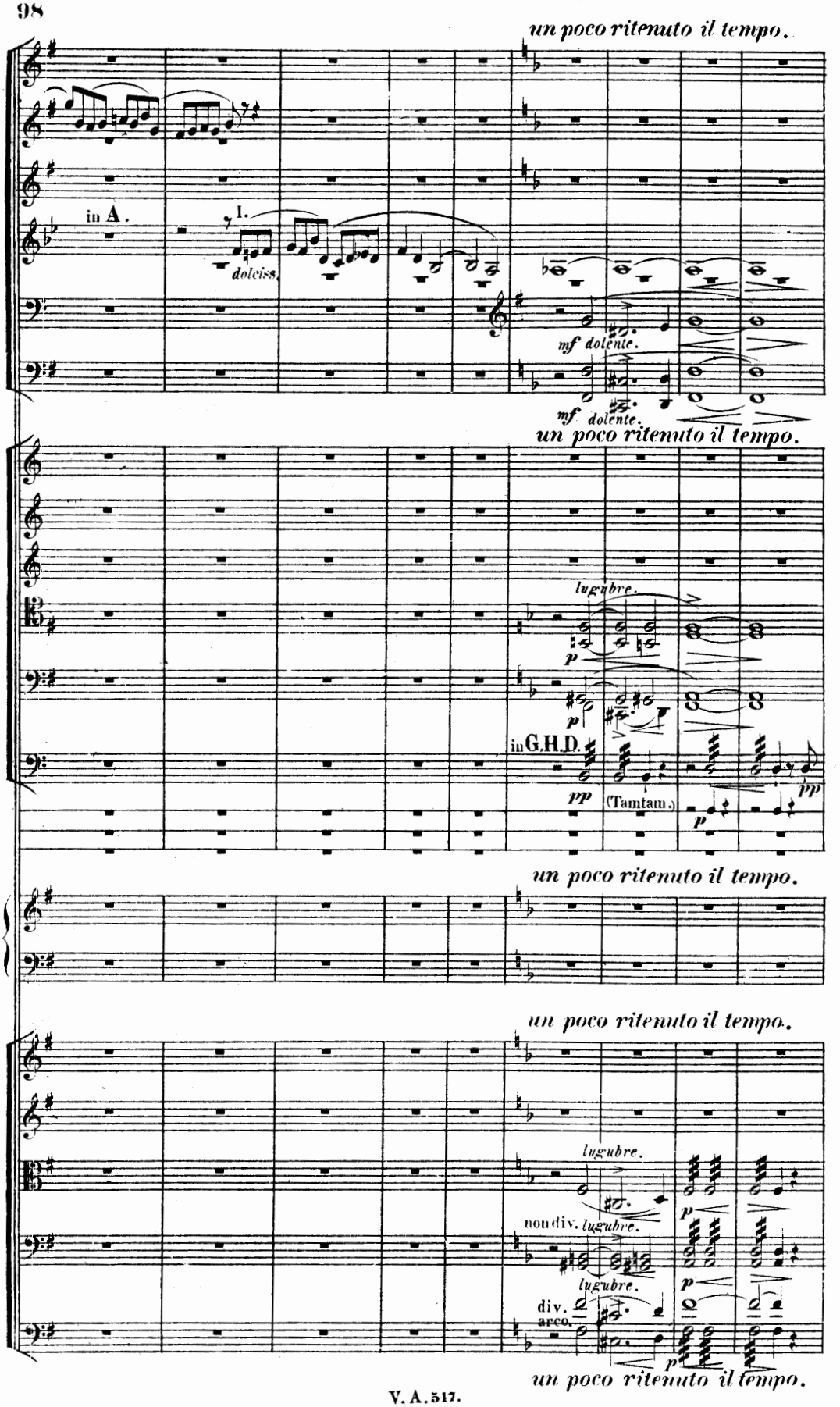
arco.

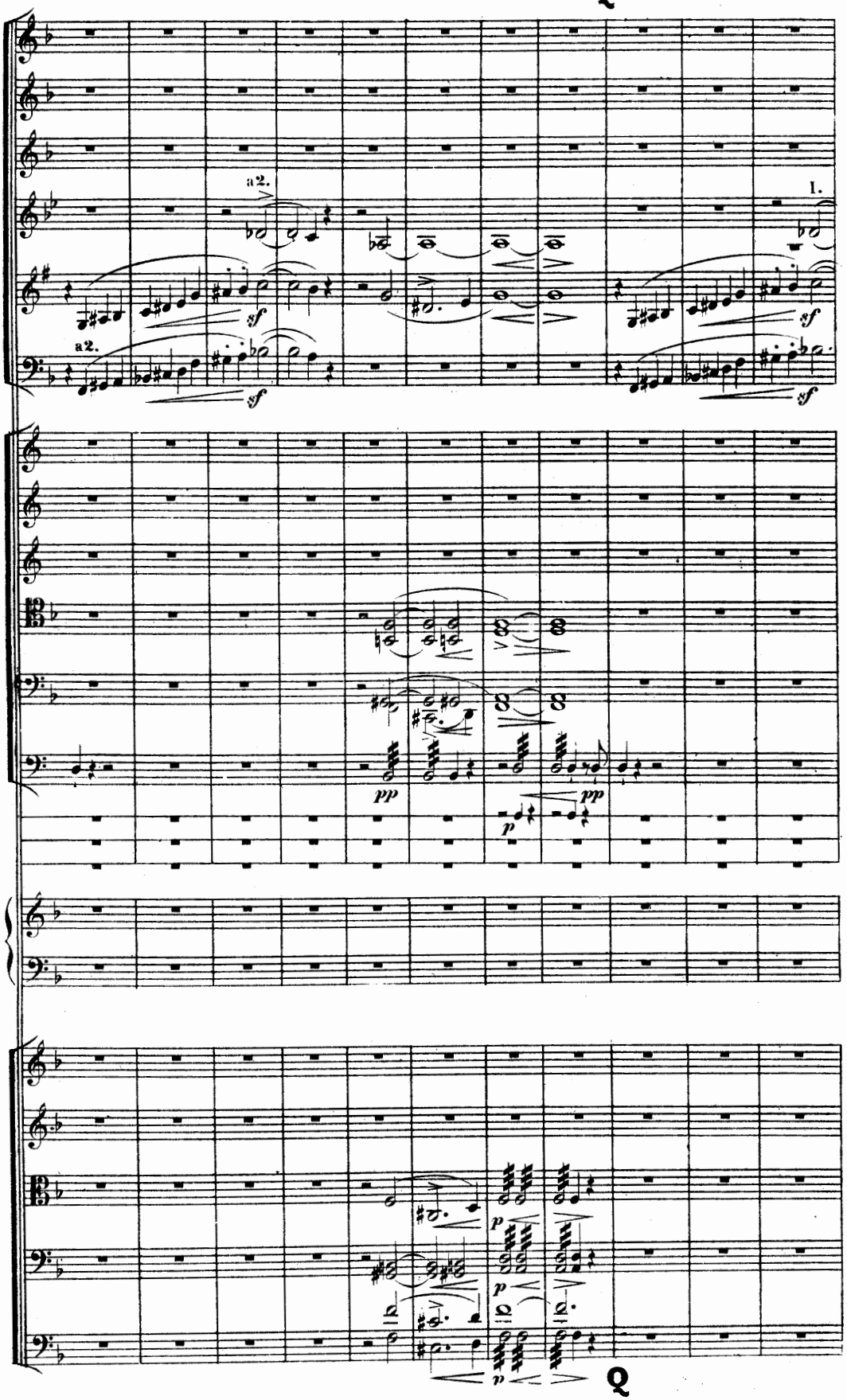
pp tranquillo.

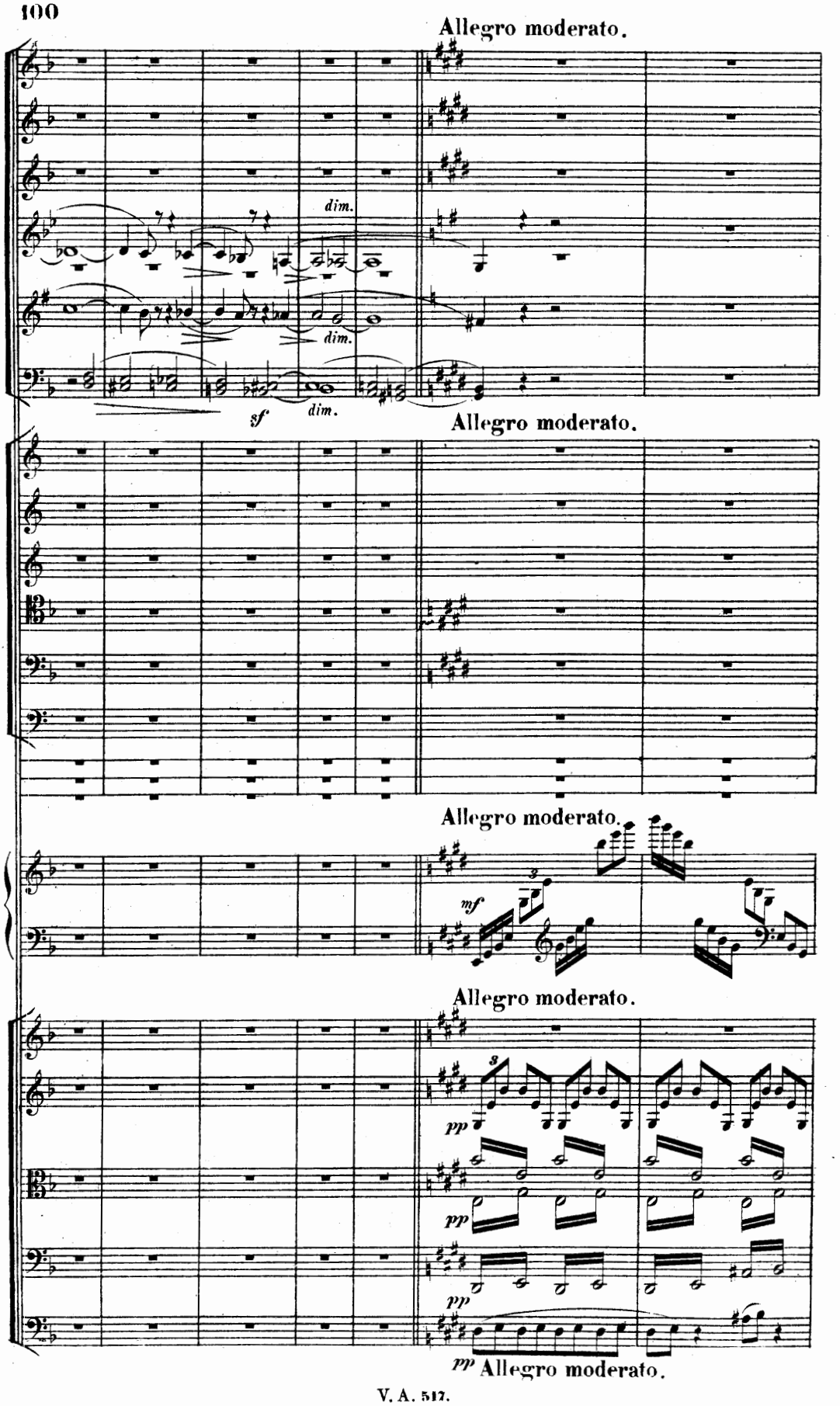
Allegro moderato.(Alla breve.)

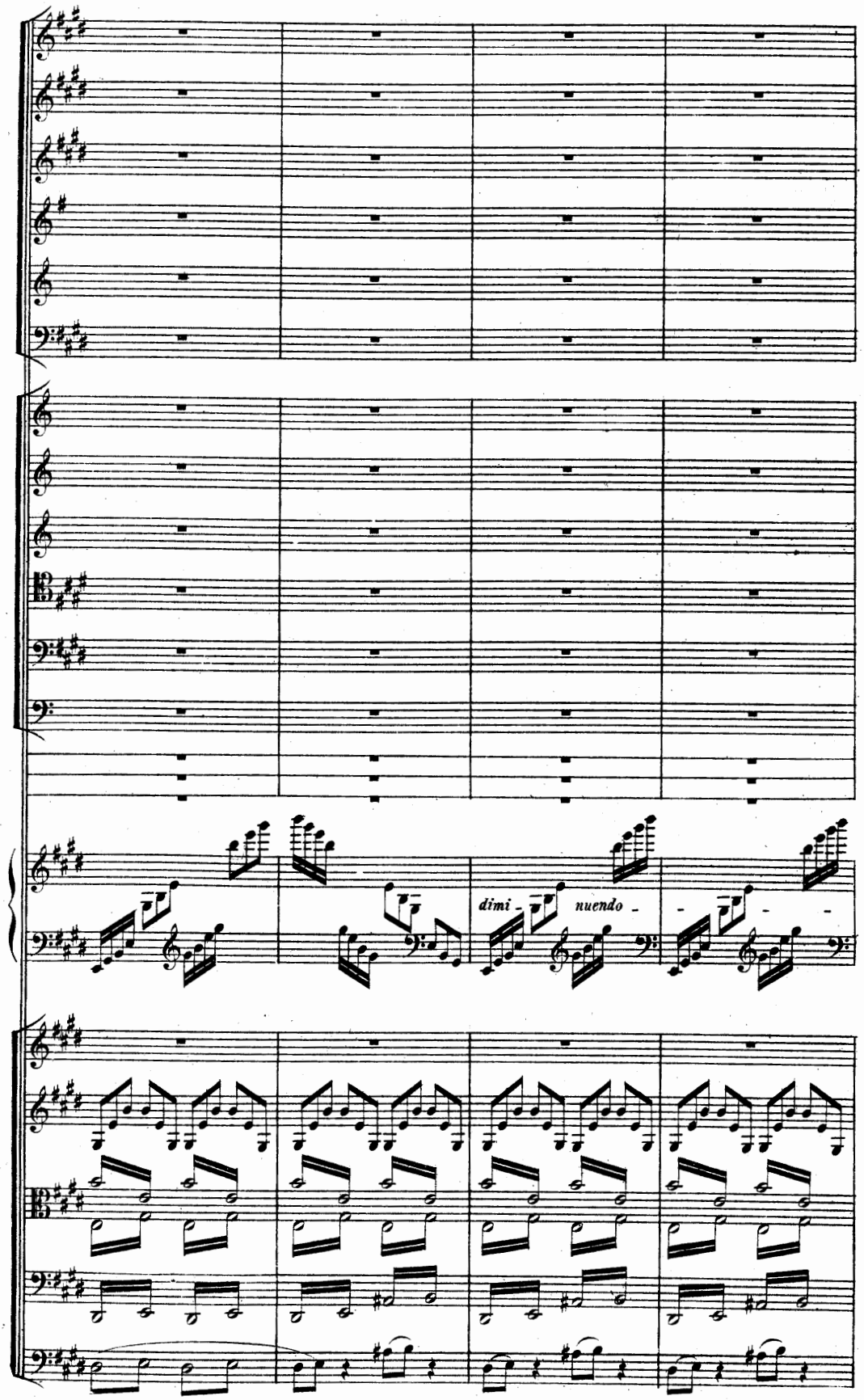

diminuendo.

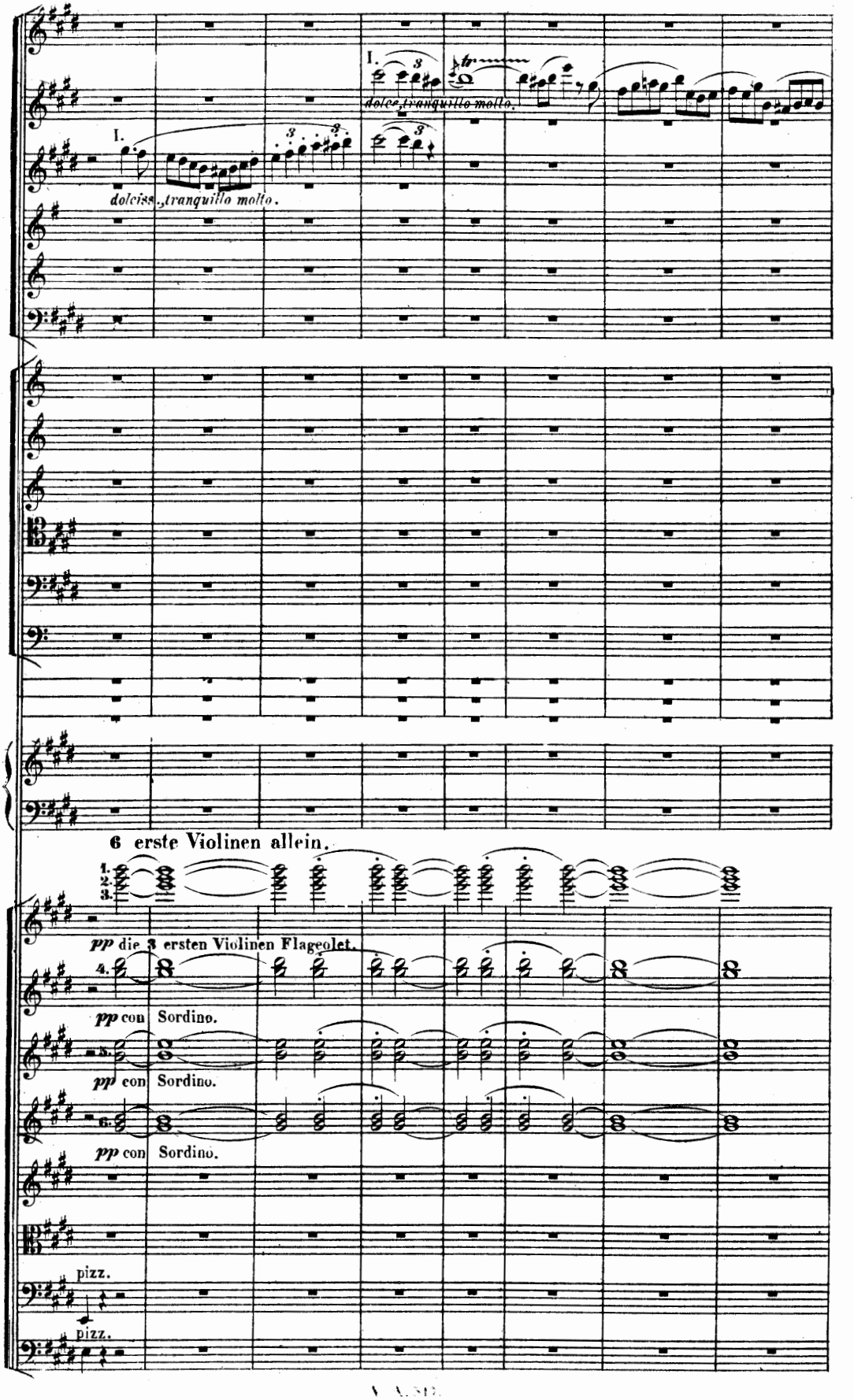

I.
dolce, tranquillo molto.
I.
dolciss., tranquillo molto.
6 erste Violinen allein.
1.
2.
3.
pp Die 3 ersten Violinen Flageolet.
4.
pp con Sordino.
5.
pp con Sordino.
6.
pp con Sordino.
pizz.

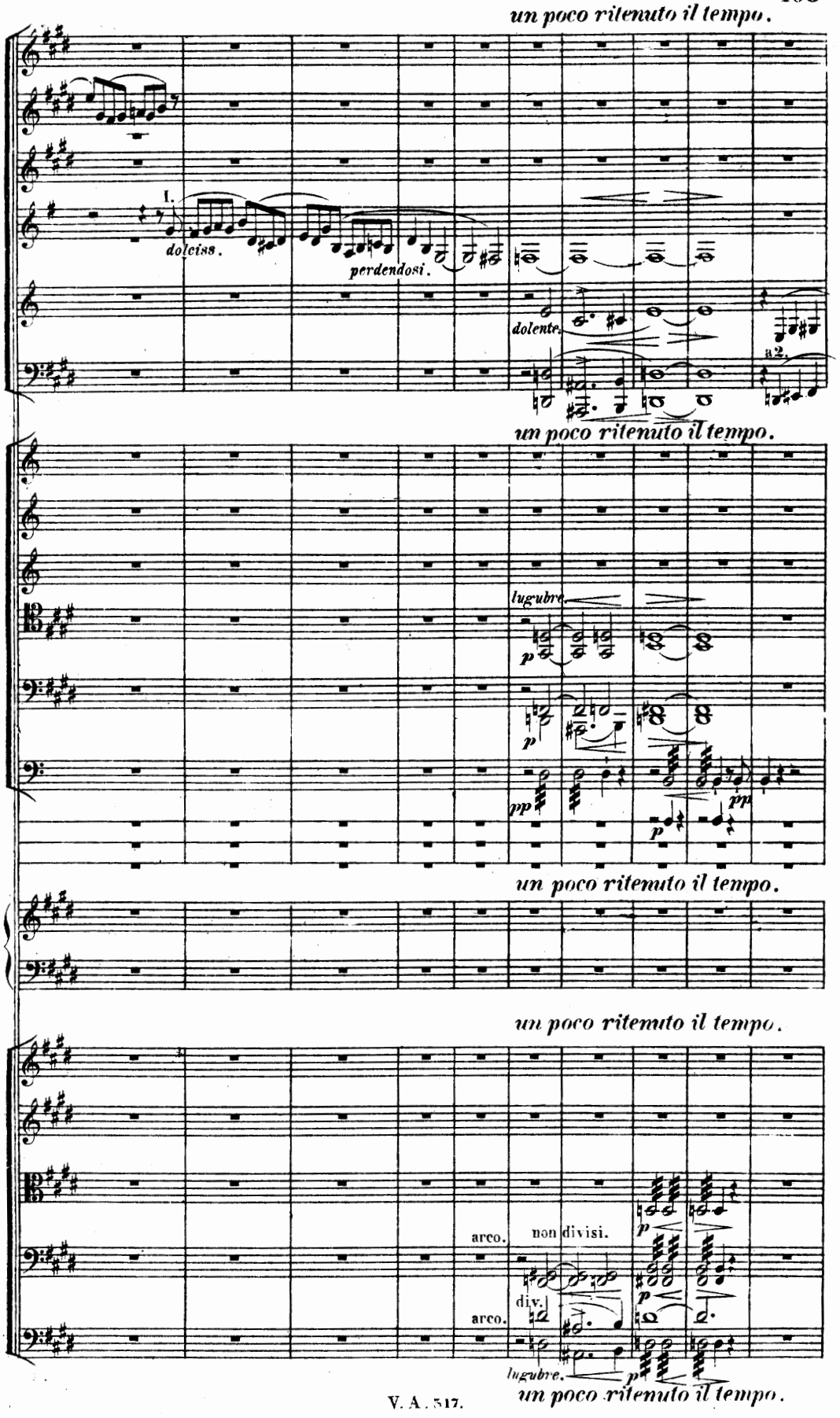

un poco ritenuto il tempo.
in A.
1.
dolciss.
mf dolente.
mf dolente.
un poco ritenuto il tempo.
lugubre.
p
p
in G.H.D.
pp
(Tamtam.)
p
pp
un poco ritenuto il tempo.
un poco ritenuto il tempo.
lugubre.
p
non div. lugubre.
lugubre.
p
div.
arco.
p
un poco ritenuto il tempo.

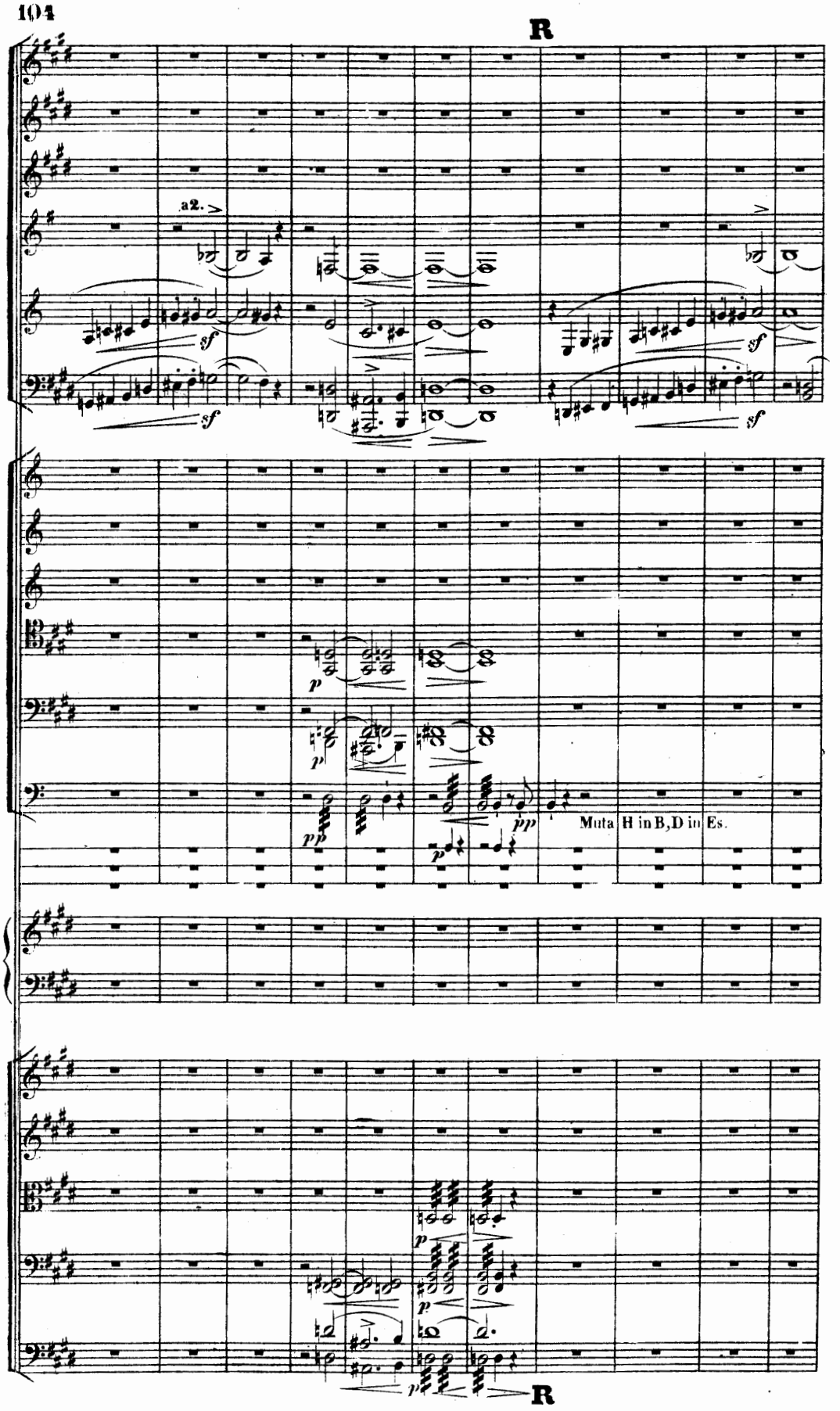

a2.
1.
sf
a2.
sf
sf
pp
pp
p
p
p
p
Q

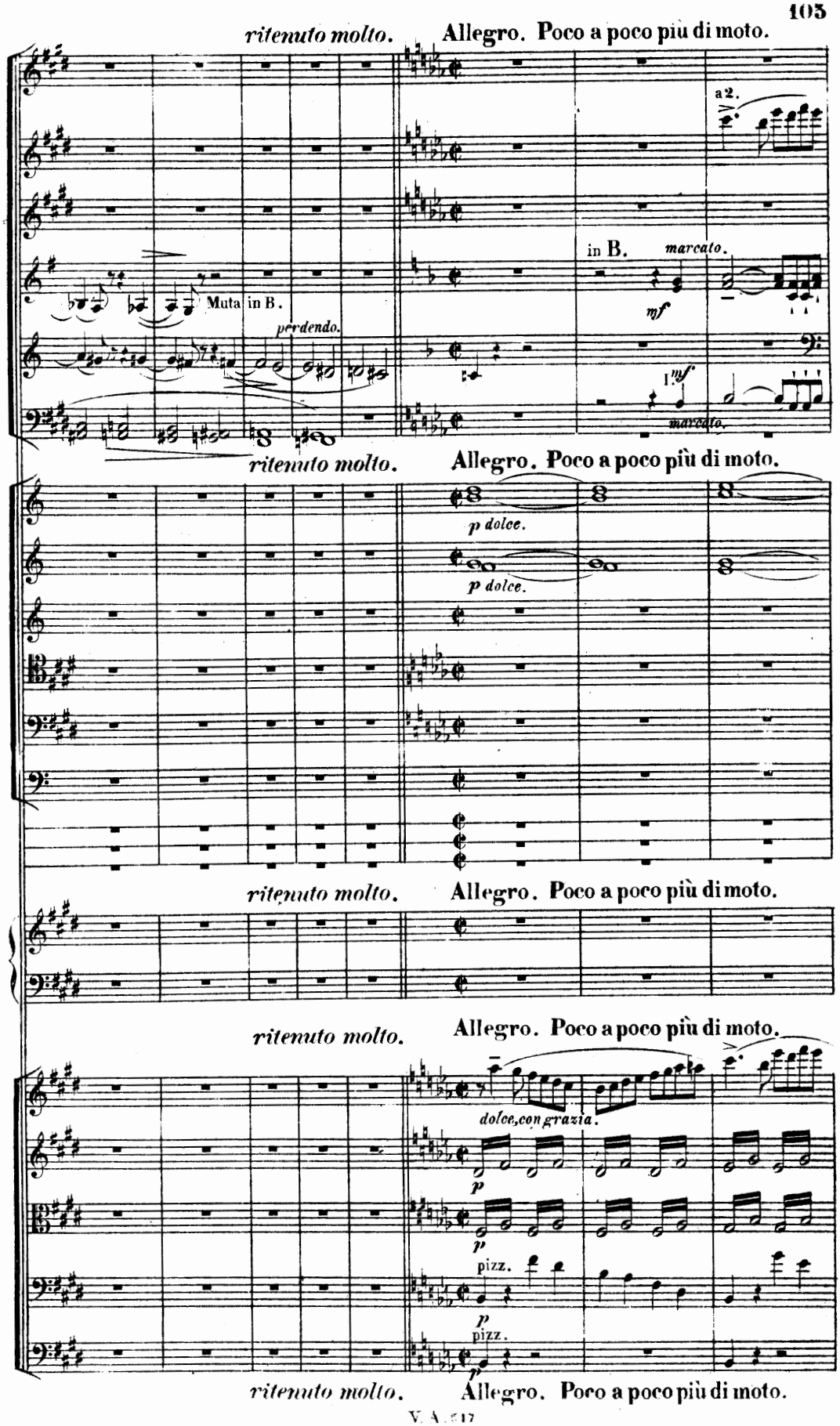

Allegro moderato.
dim.
dim.
sf
dim.
Allegro moderato.
Allegro moderato.
mf
Allegro moderato.
pp
pp
pp
pp Allegro moderato.

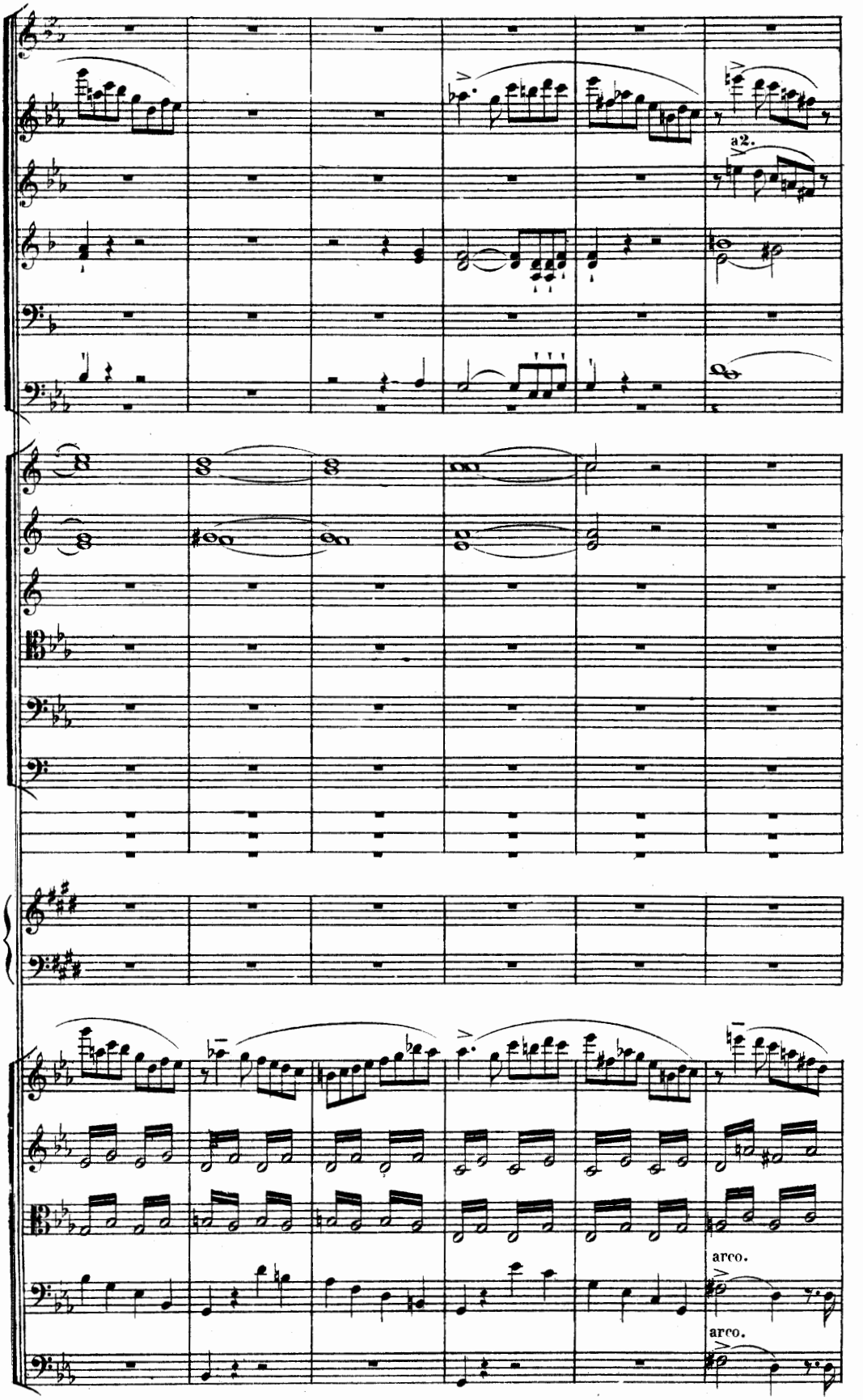

dimi - nuendo -

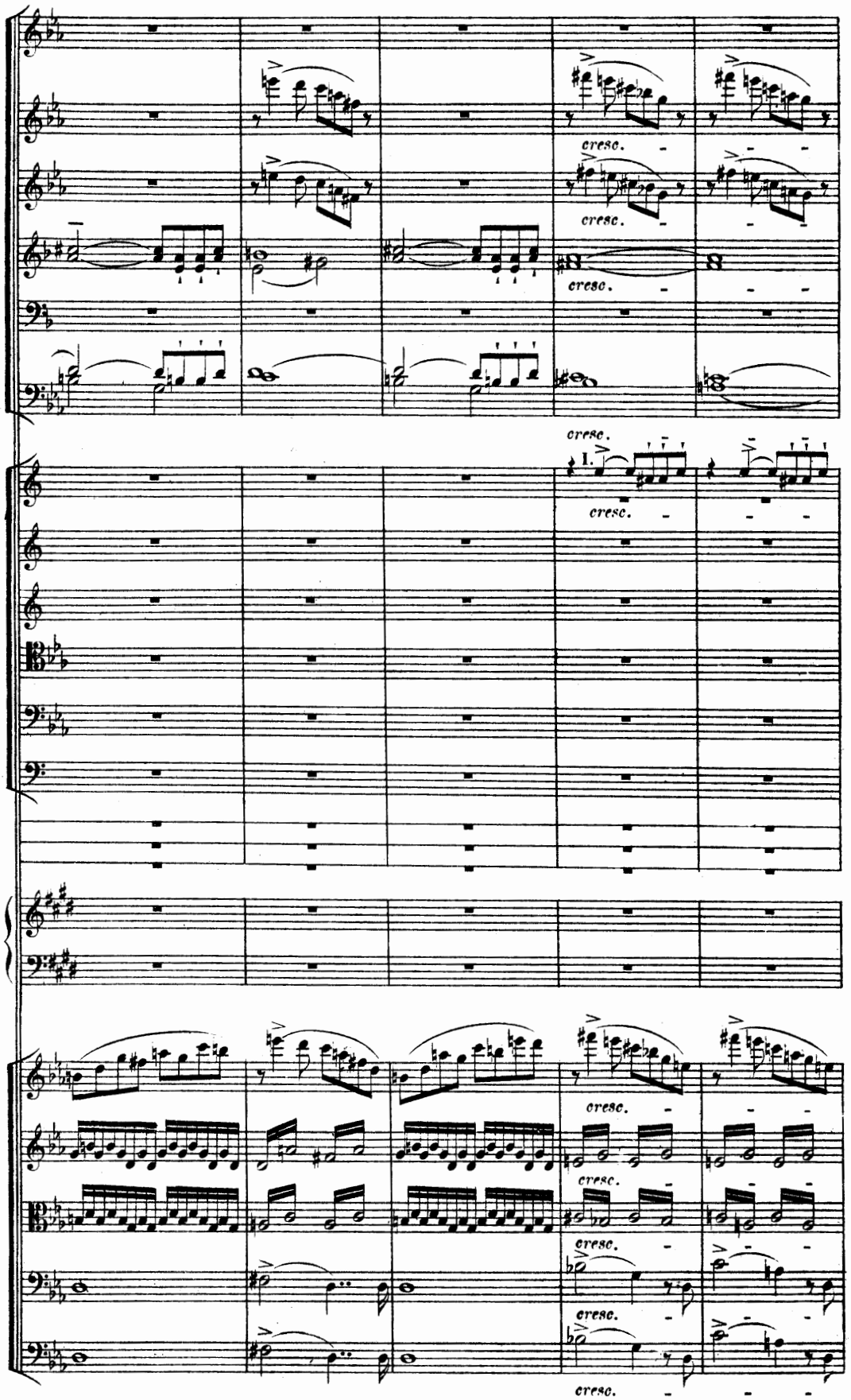

I.
dolciss., tranquillo molto.
I.
dolce, tranquillo molto.
6 erste Violinen allein.
1.
2.
3.
pp die 3 ersten Violinen Flageolet.
4.
pp con Sordino.
5.
pp con Sordino.
6.
pp con Sordino.
pizz.
pizz.

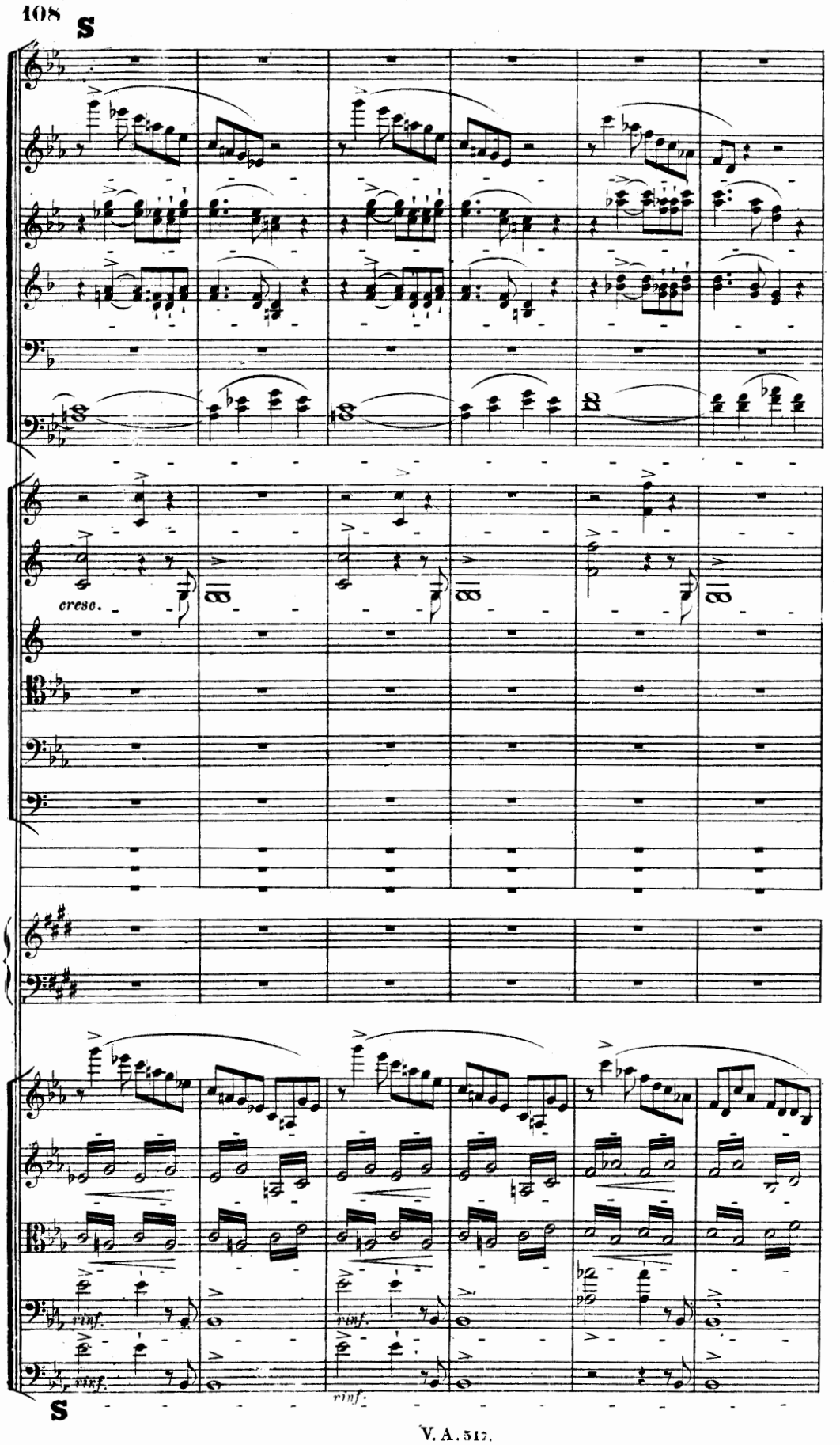

un poco ritenuto il tempo.
I.
dolciss.
perdendosi.
dolente.
a2.
un poco ritenuto il tempo.
lugubre.
p
pp
un poco ritenuto il tempo.
un poco ritenuto il tempo.
arco.
non divisi.
div.
arco.
lugubre.
un poco ritenuto il tempo.

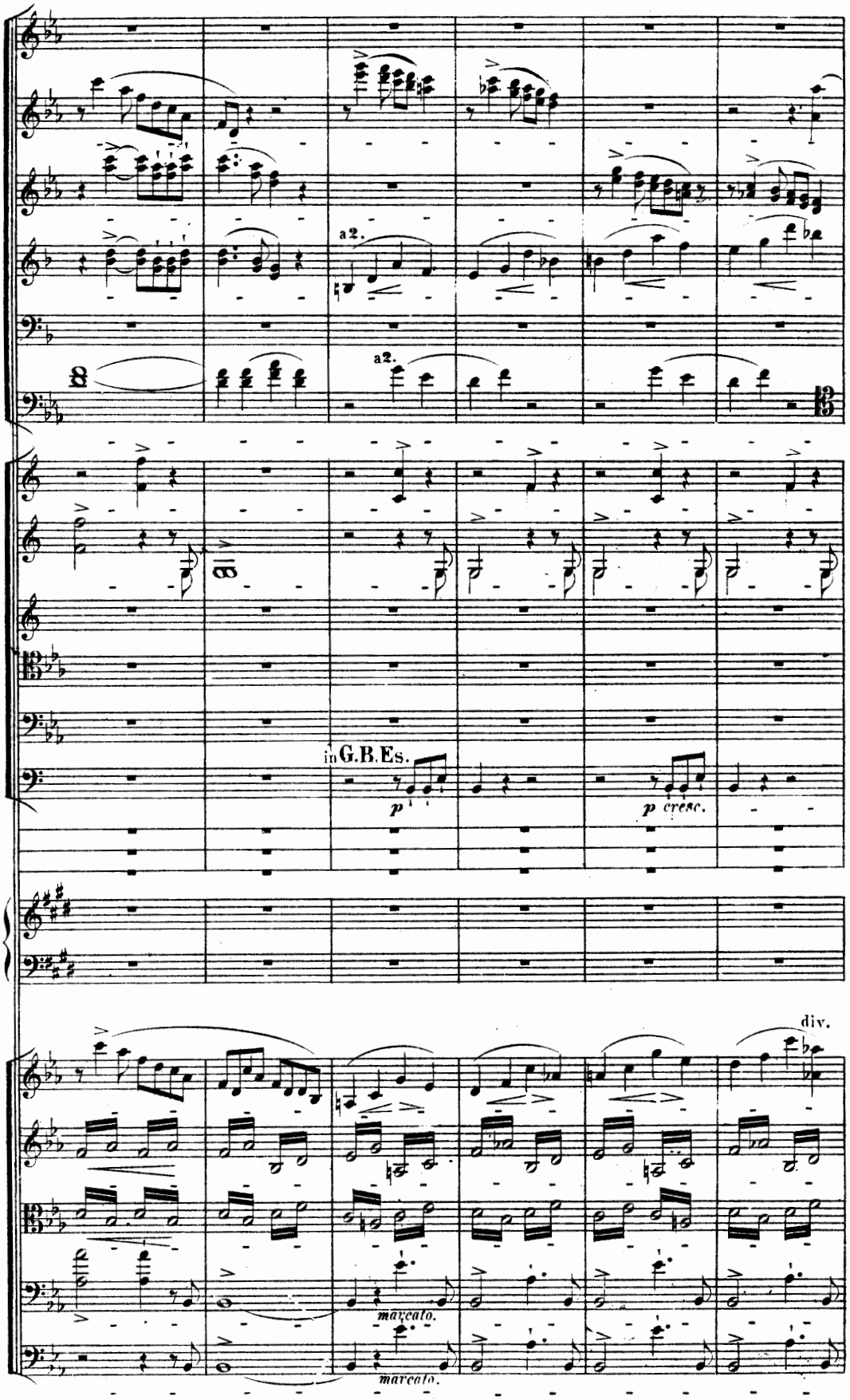

R
a2.
sf
sf
sf
p
p
pp
pp
Muta H in B, D in Es.
p
p
p
R

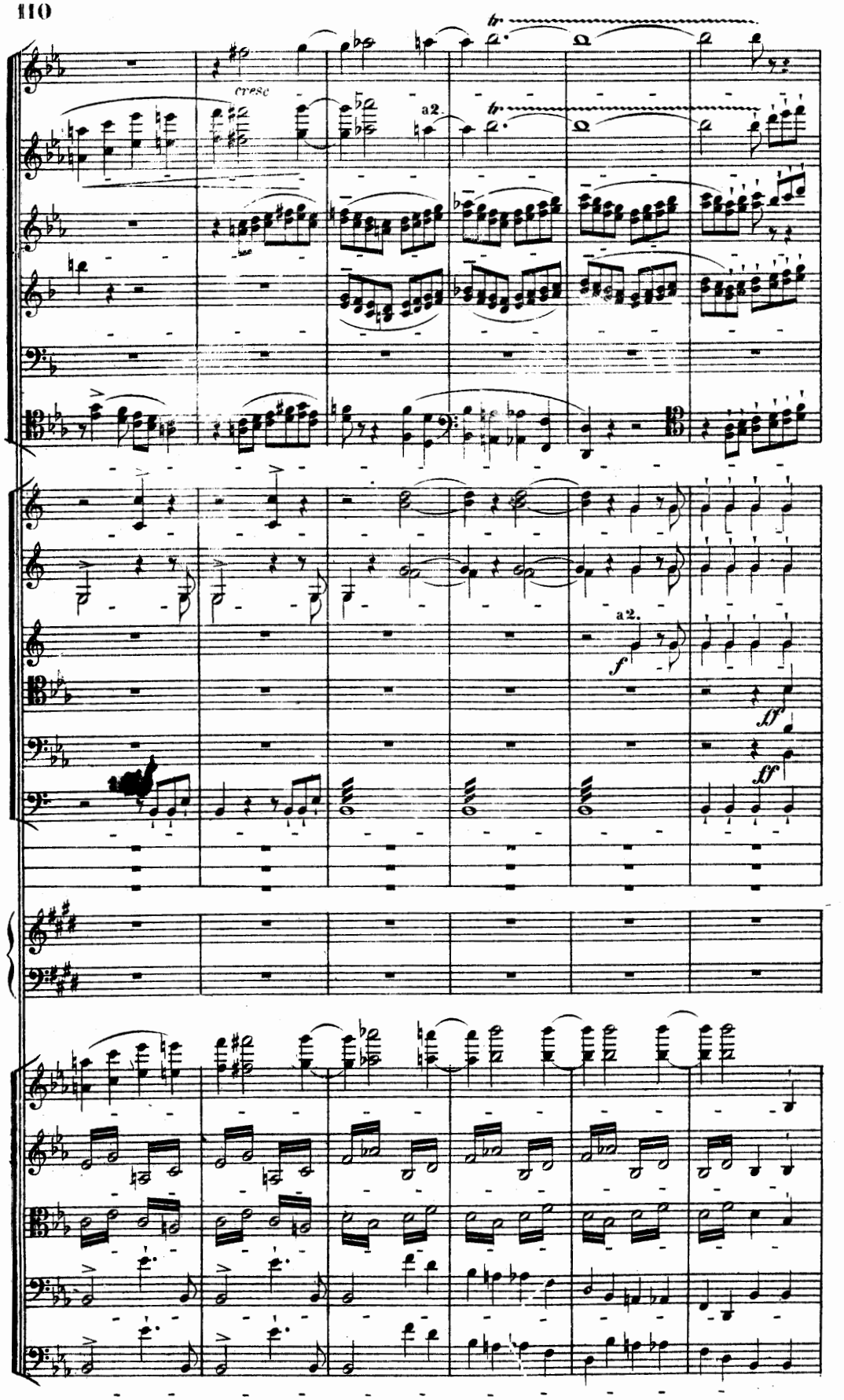

ritenuto molto.
Allegro. Poco a poco più di moto.
a2.
in B.
marcato.
mf
Muta in B.
perdendo.
I.mf
marcato.
ritenuto molto.
Allegro. Poco a poco più di moto.
p dolce.
p dolce.
ritenuto molto.
Allegro. Poco a poco più di moto.
ritenuto molto.
Allegro. Poco a poco più di moto.
dolce, con grazia.
p
p
pizz.
p
pizz.
p
ritenuto molto.
Allegro. Poco a poco più di moto.


a2.
arco.
arco.

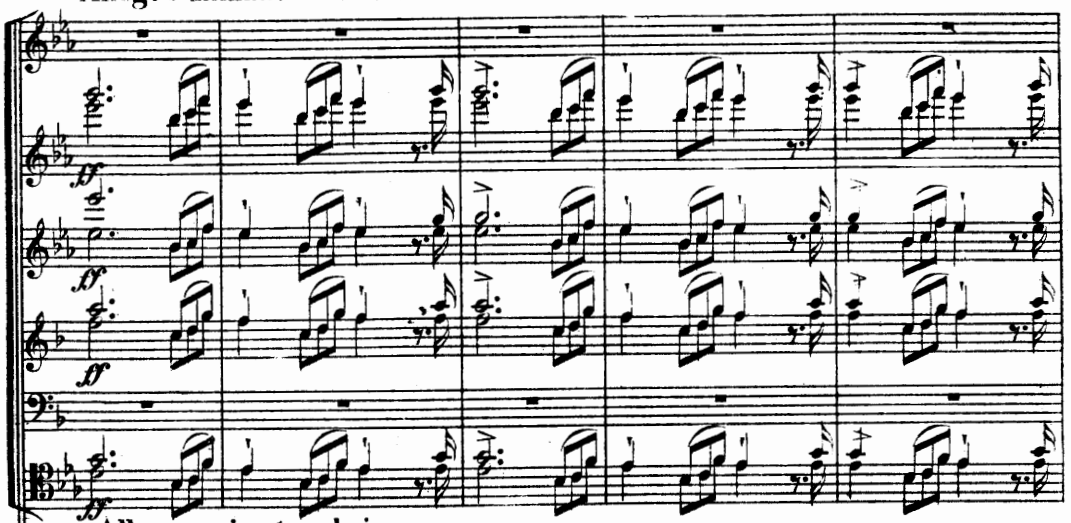

cresc.
cresc.
cresc.
cresc.
1.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.


S
cresc.
rinf.
rinf.
rinf.
rinf.
S

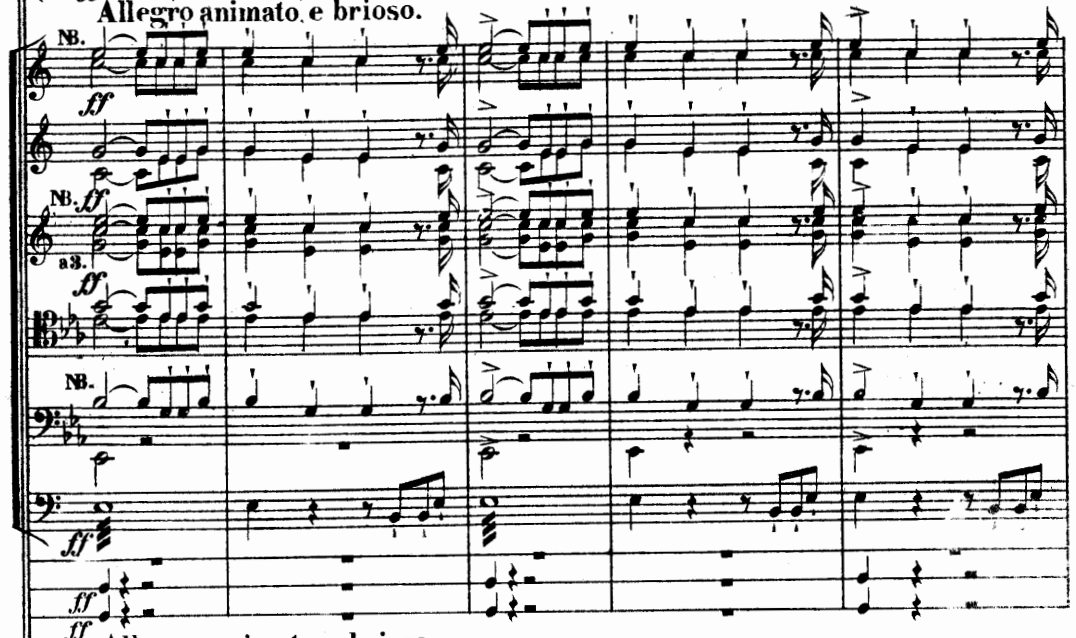

a2.
a2.
8
8
in G.B.Es.
p
p cresc.
div.
marcato.
marcato.


cresc
a2.
a2.
f
ff
ff

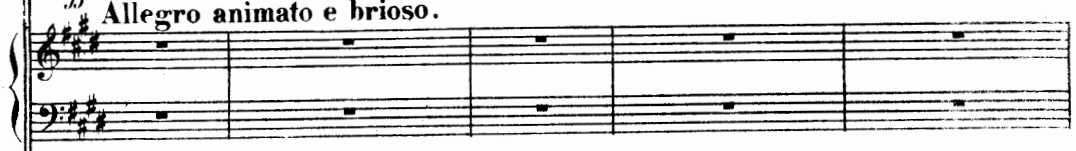
Allegro animato e brioso.



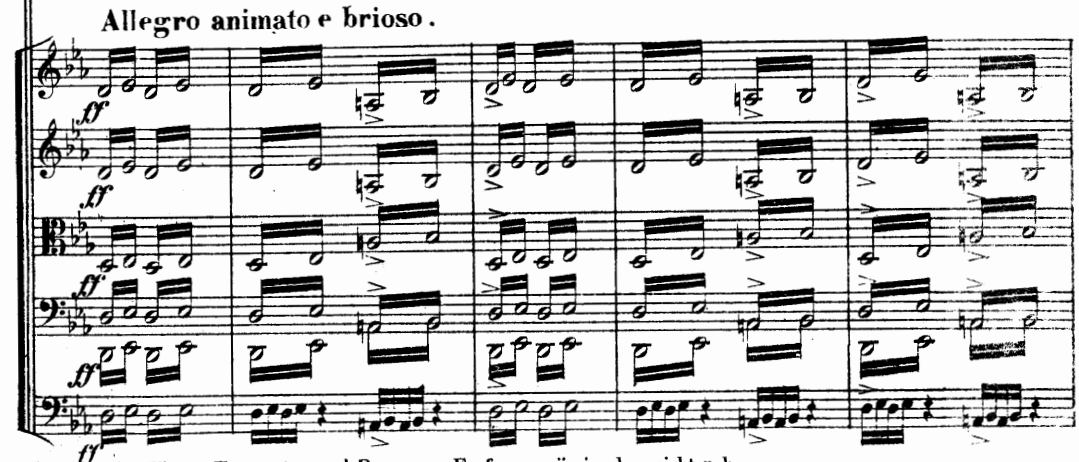
Allegro animato e brioso.



Allegro animato e brioso.

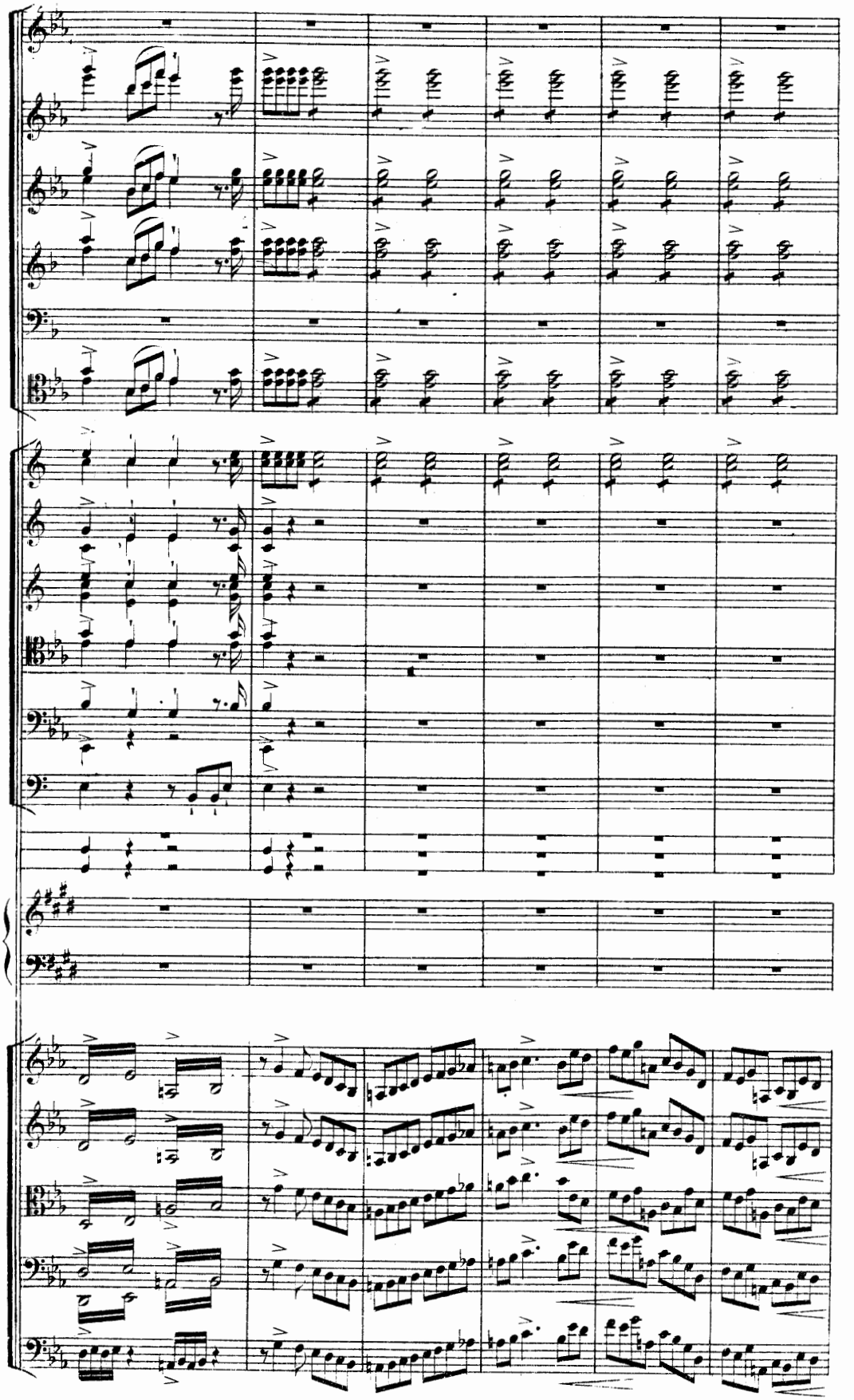


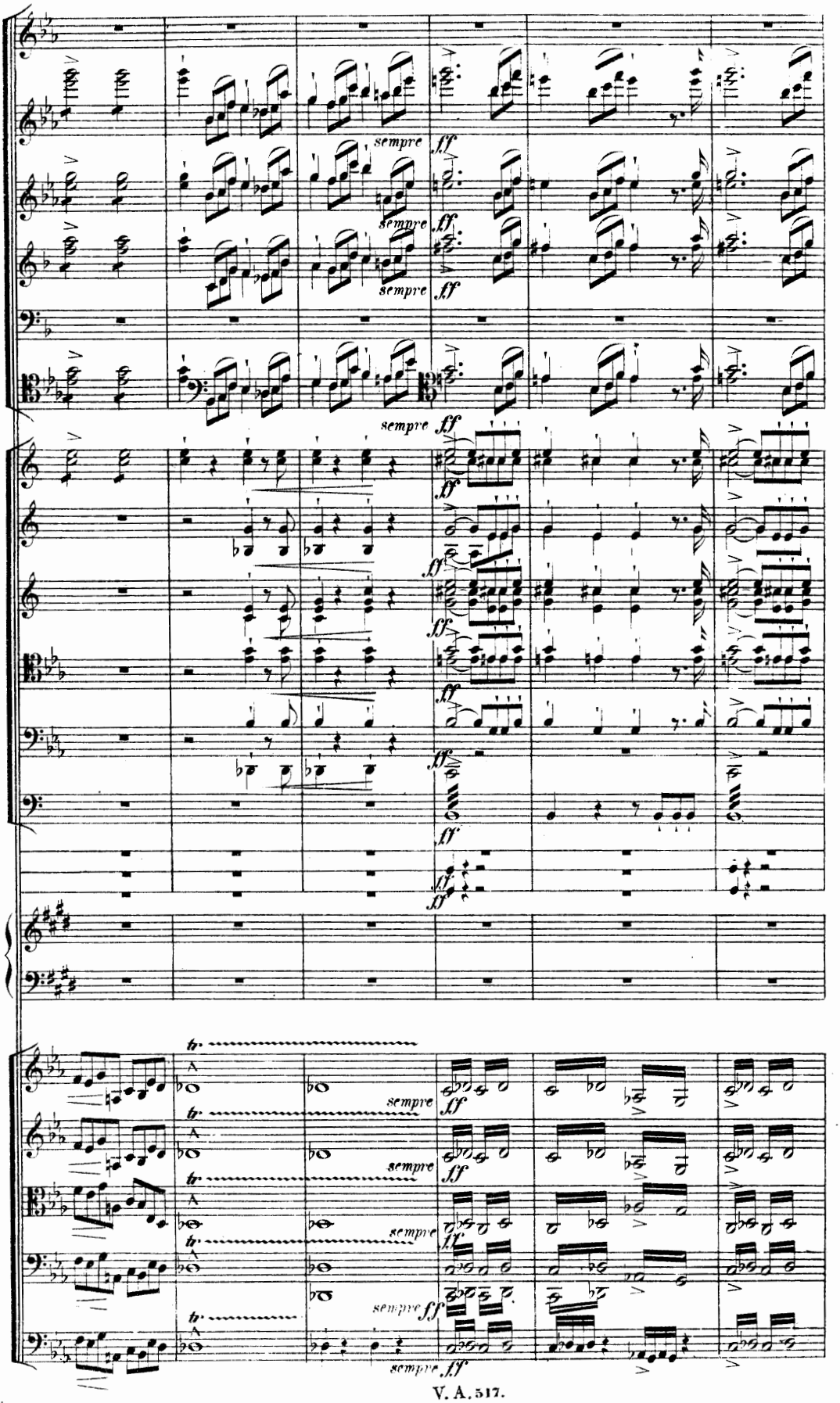
Allegro animato e brioso.

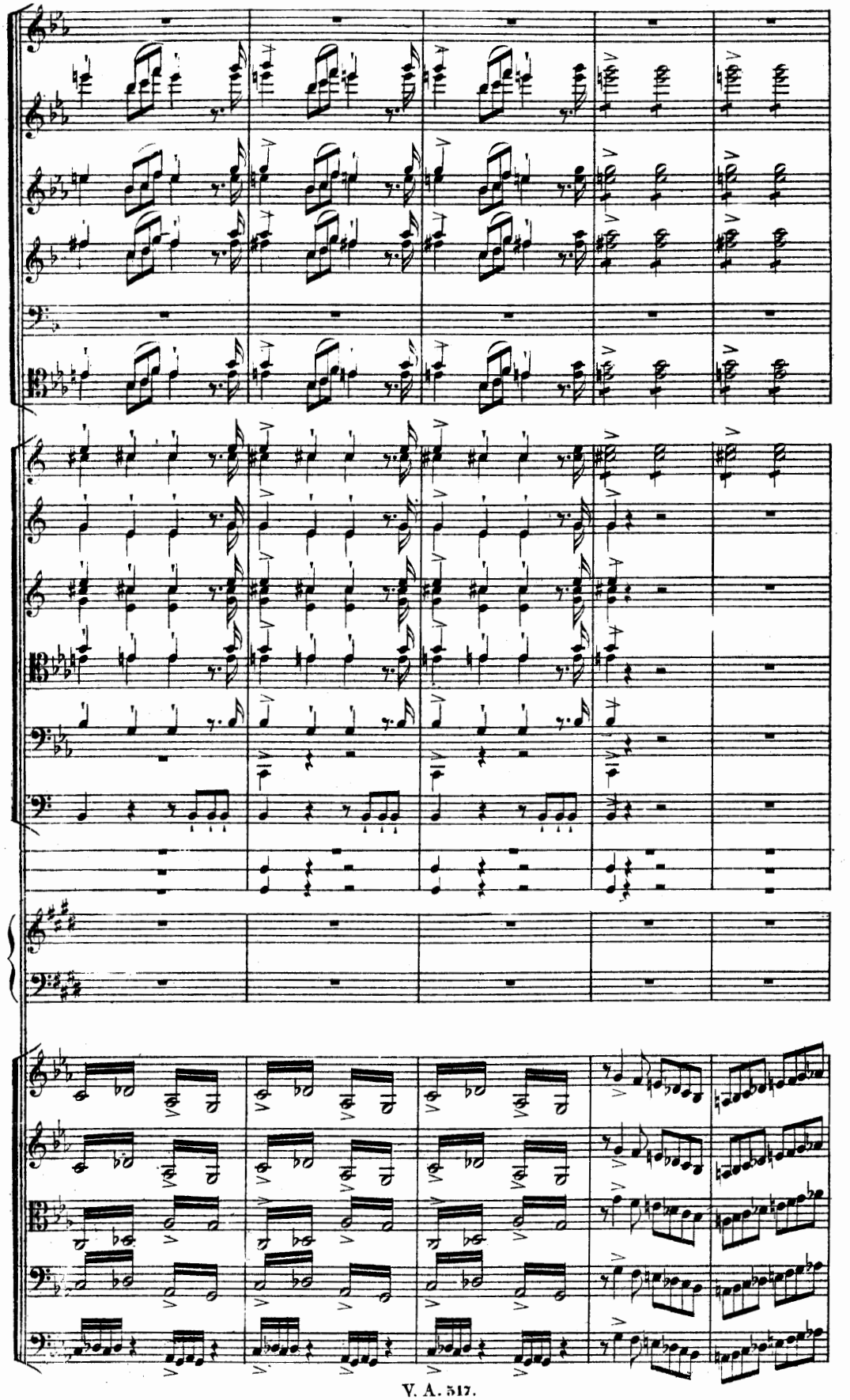


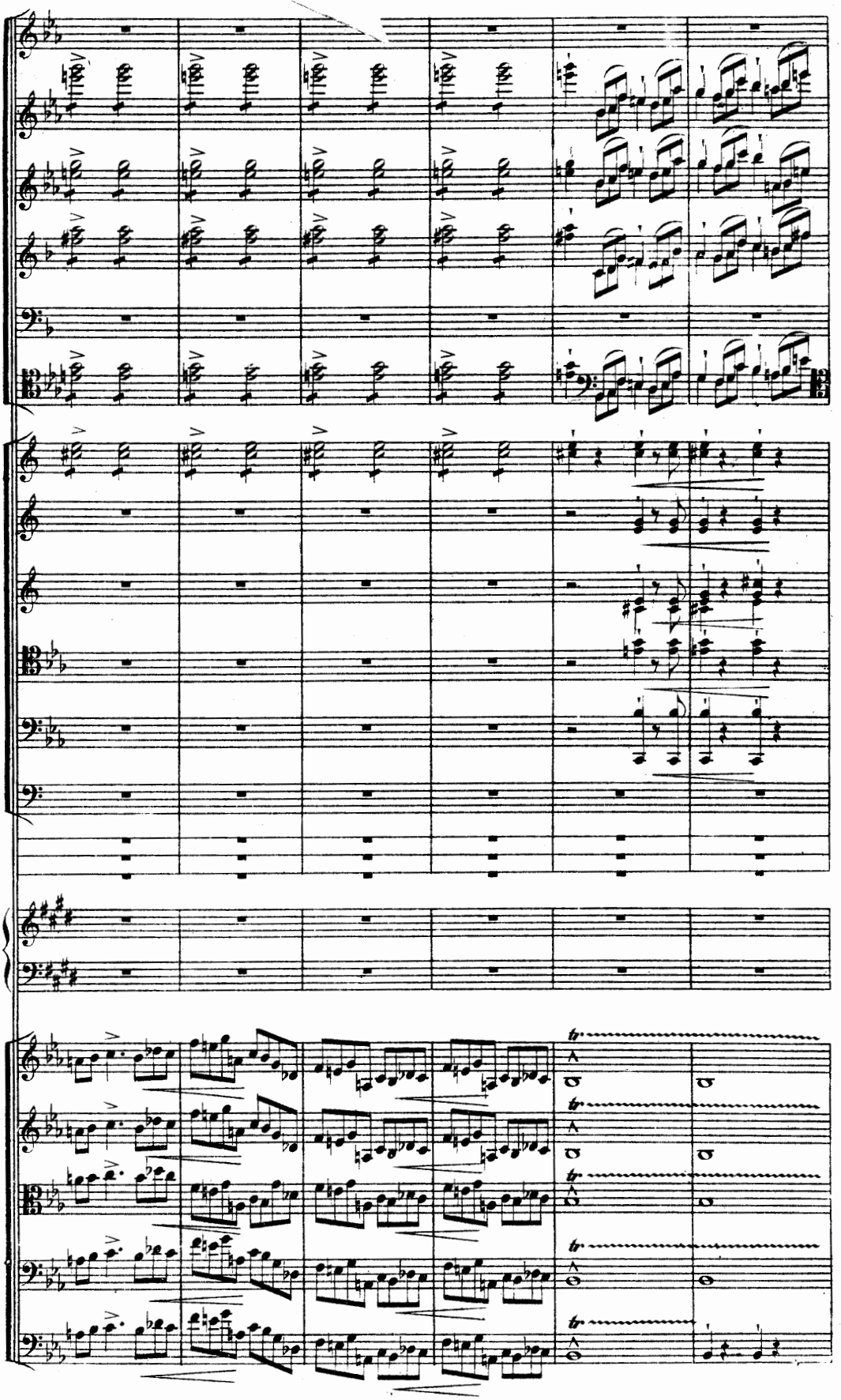
NB. Die Hörner, Trompeten und Posaunen-Fanfaren mässig, aber nicht roh.

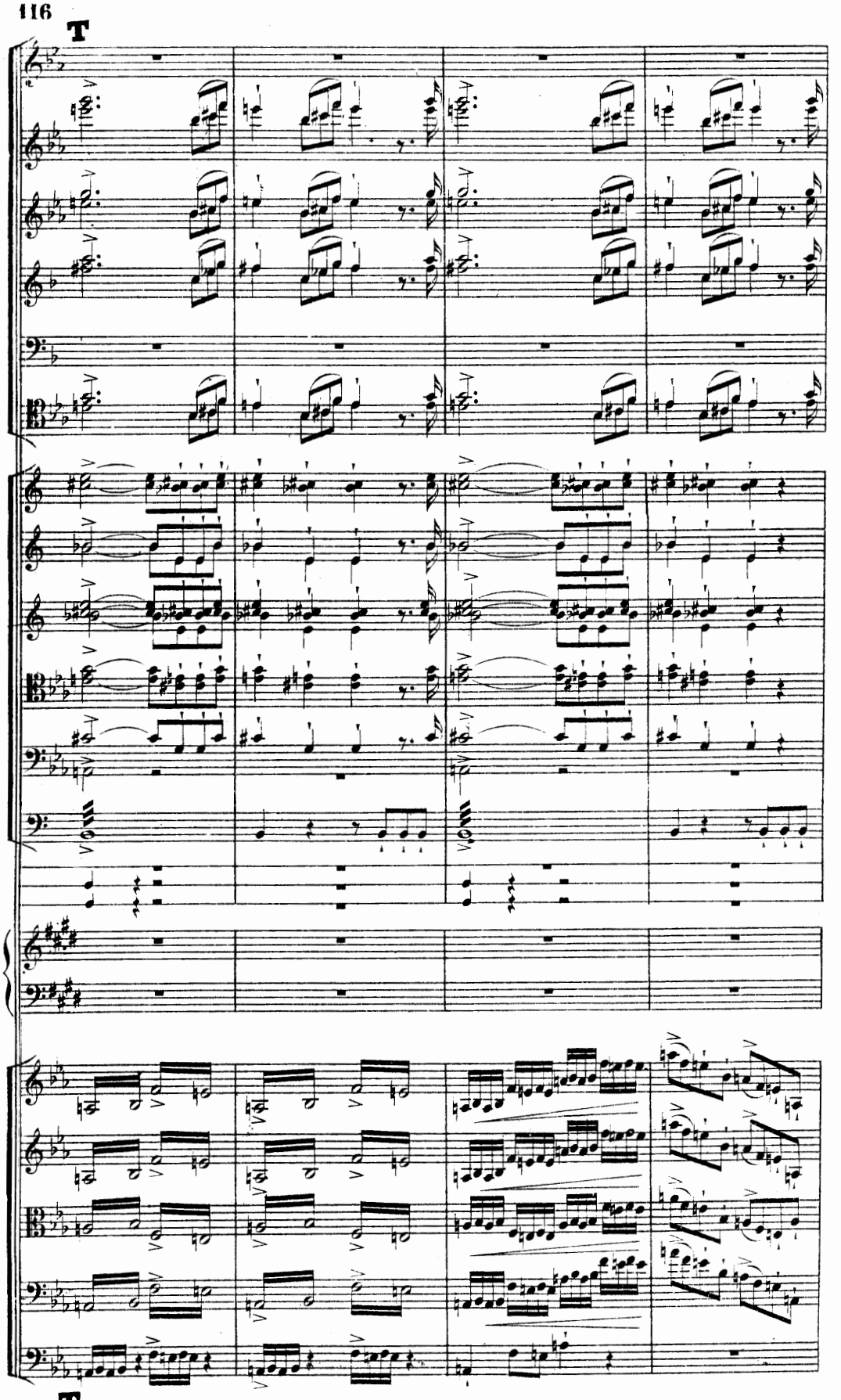
V A 317.

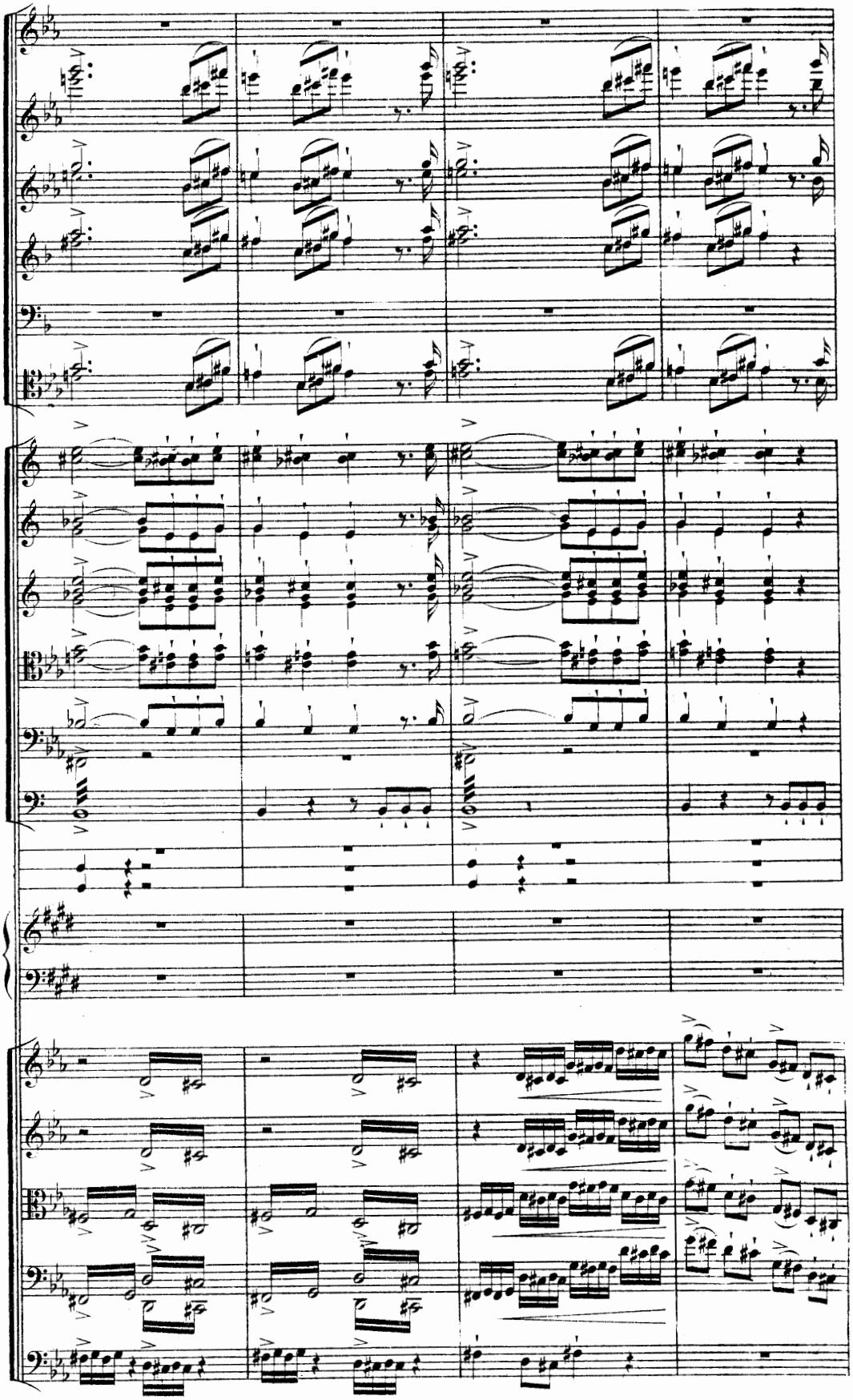


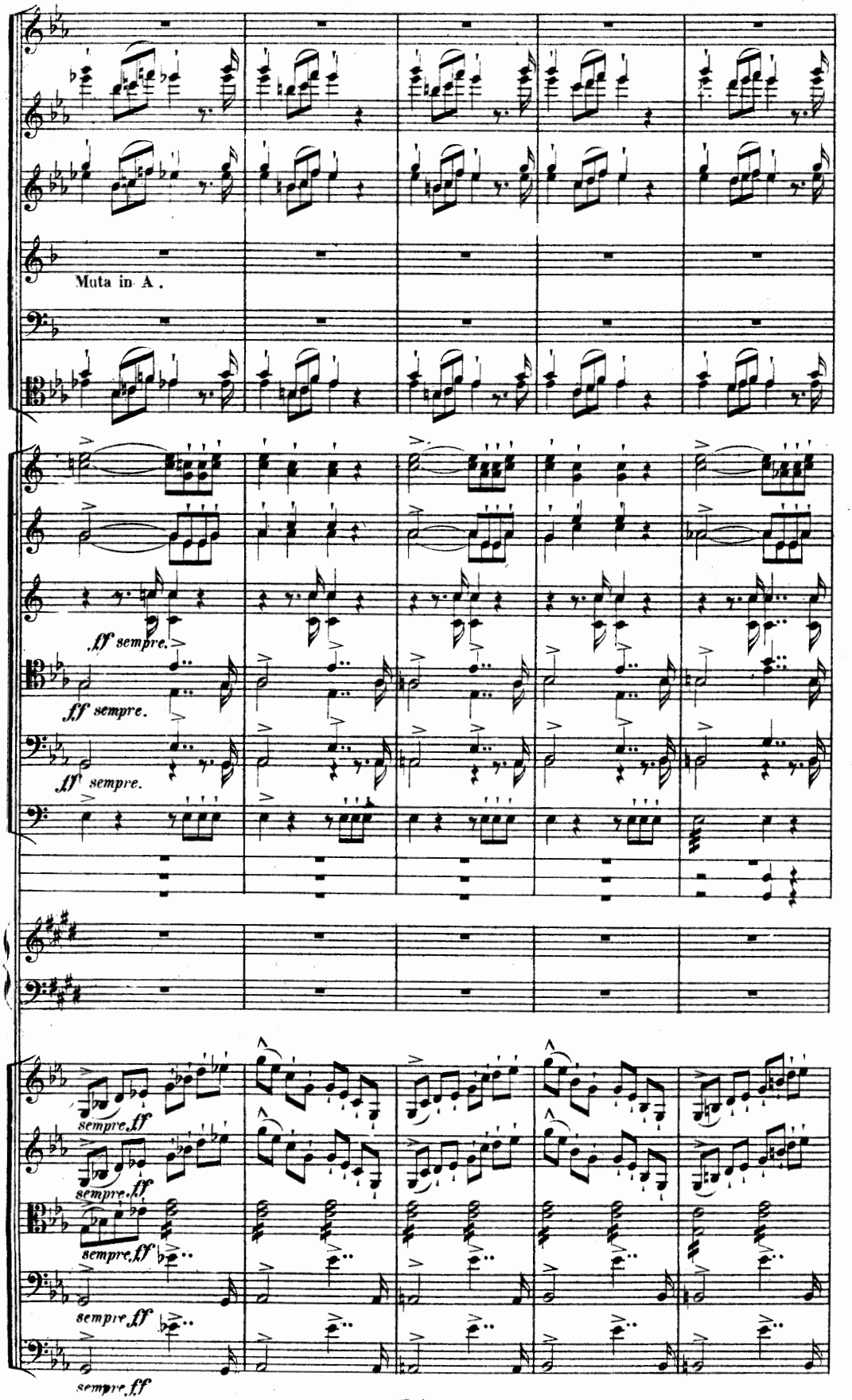

sempre ff
sempre ff
sempre ff
sempre ff
ff
ff
ff
ff
ff
tr
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff

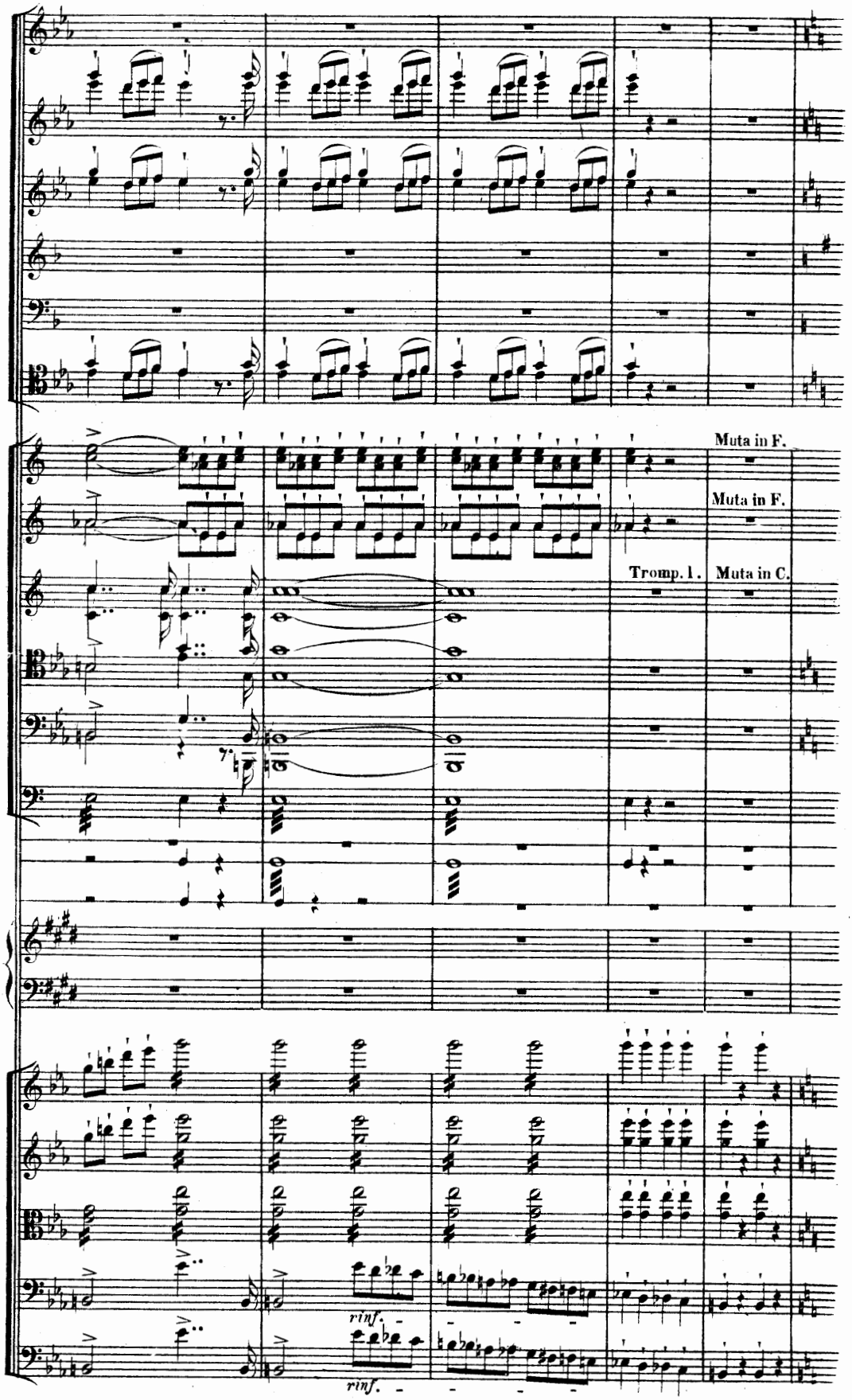


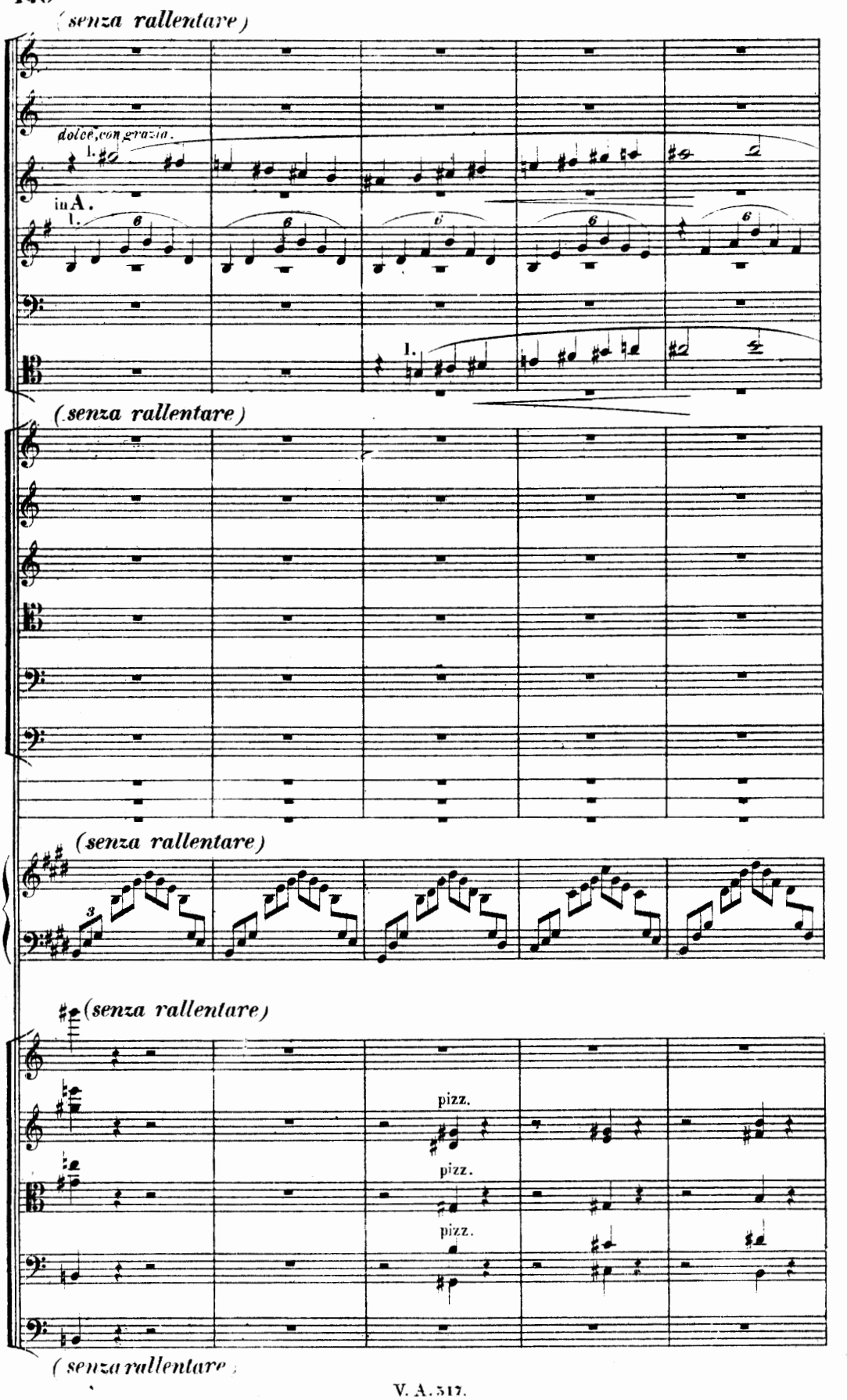


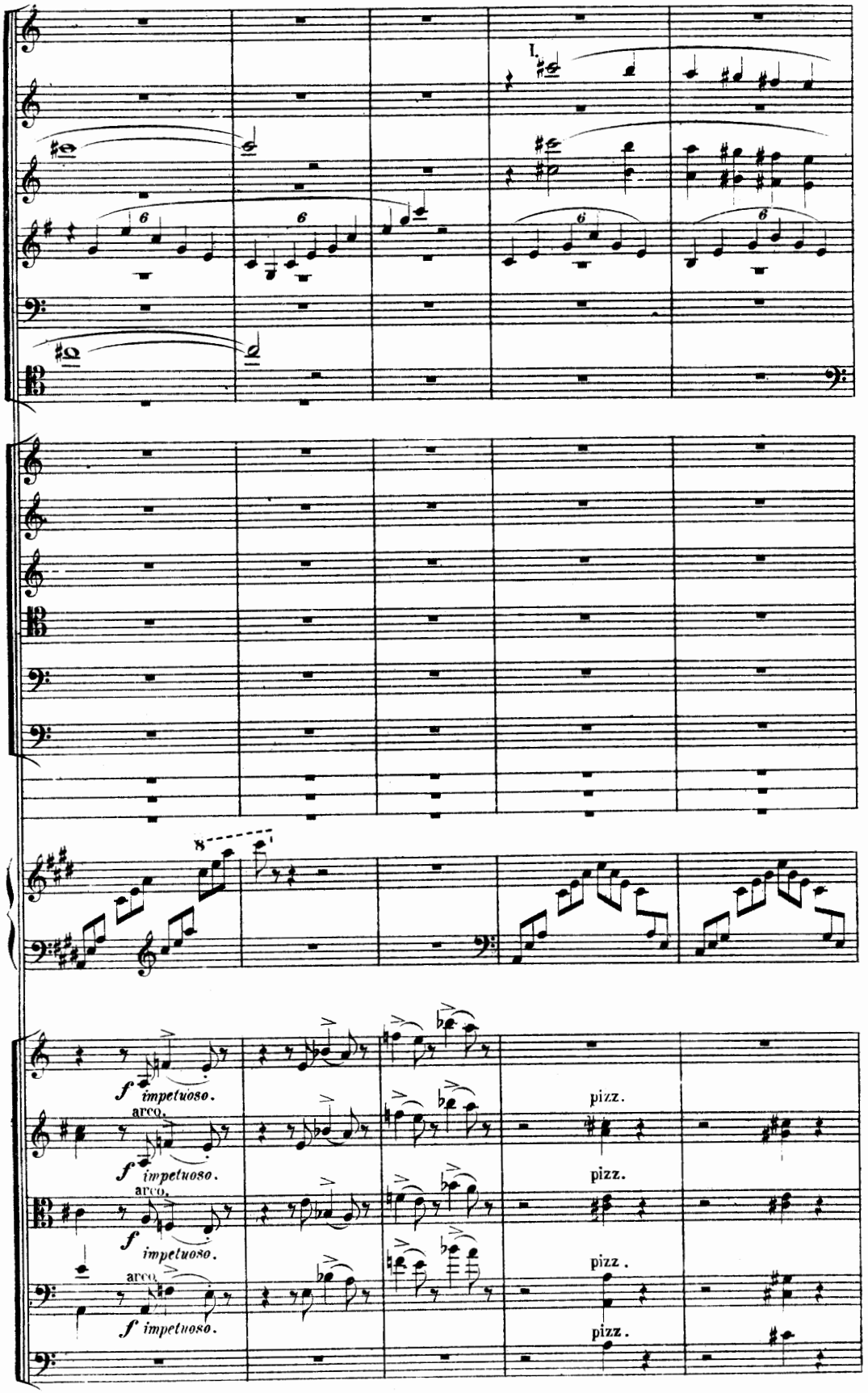

T
T

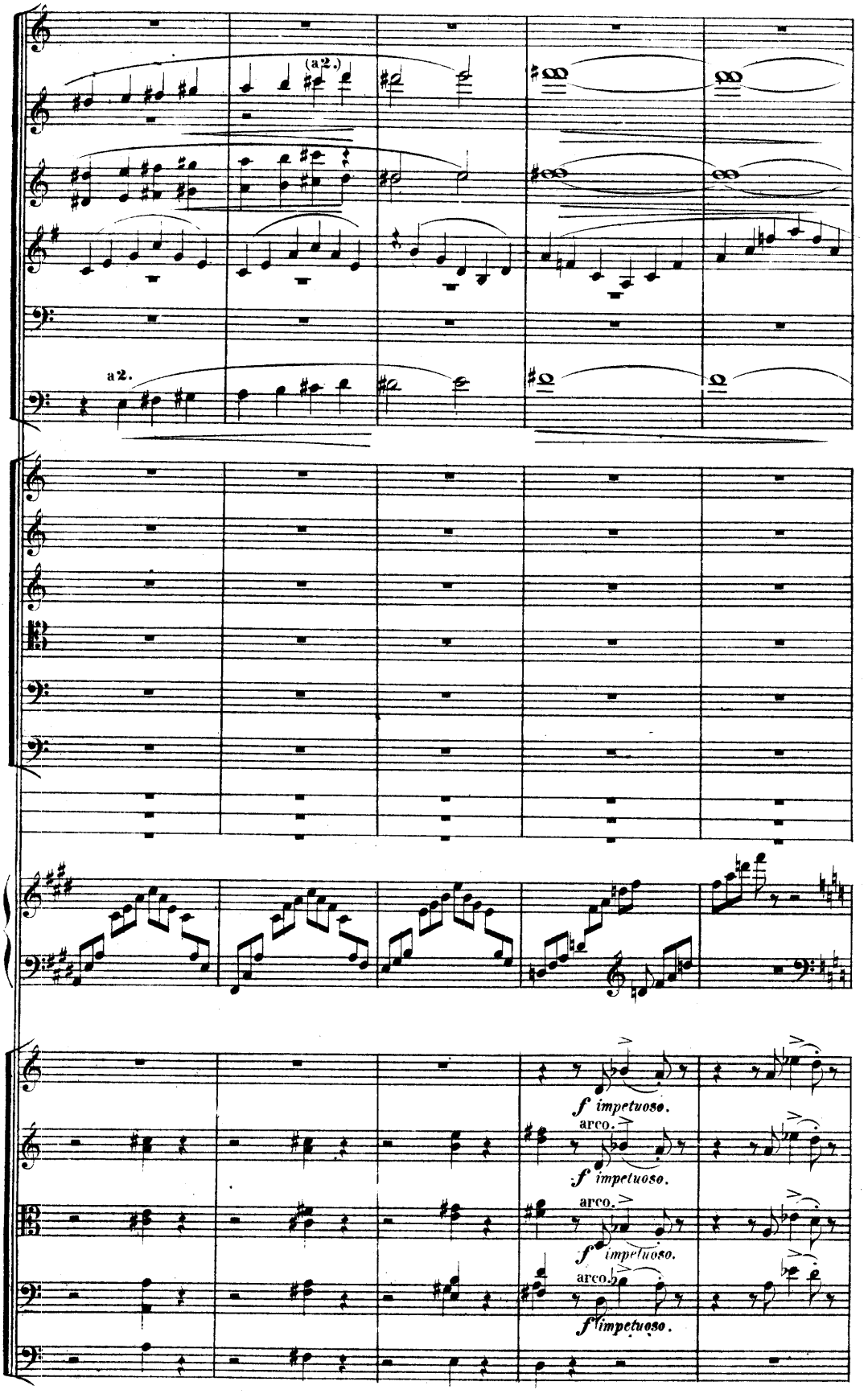


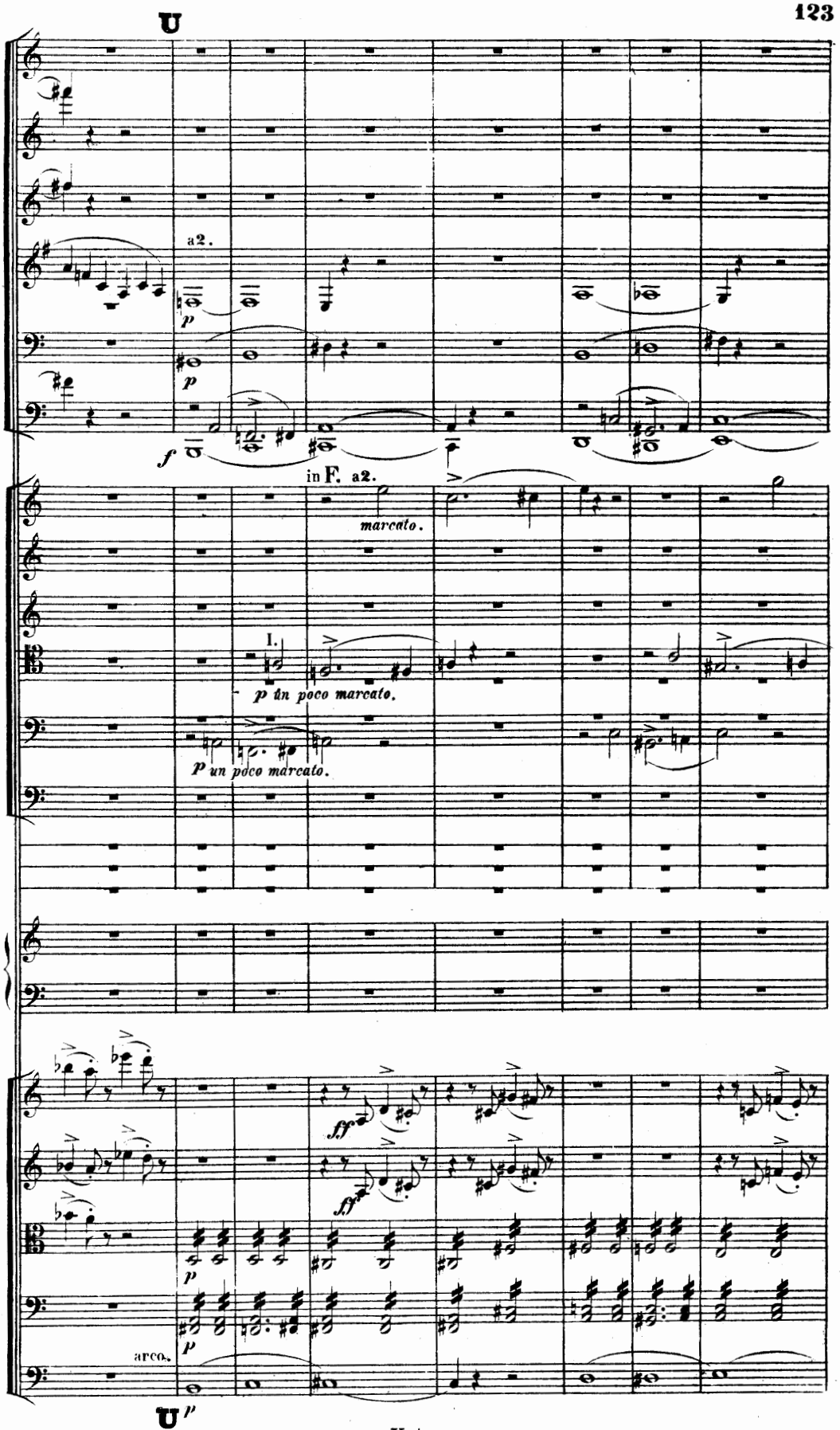

Muta in A.
ff sempre.
ff sempre.
ff sempre.
sempre ff
sempre ff
sempre ff
sempre ff

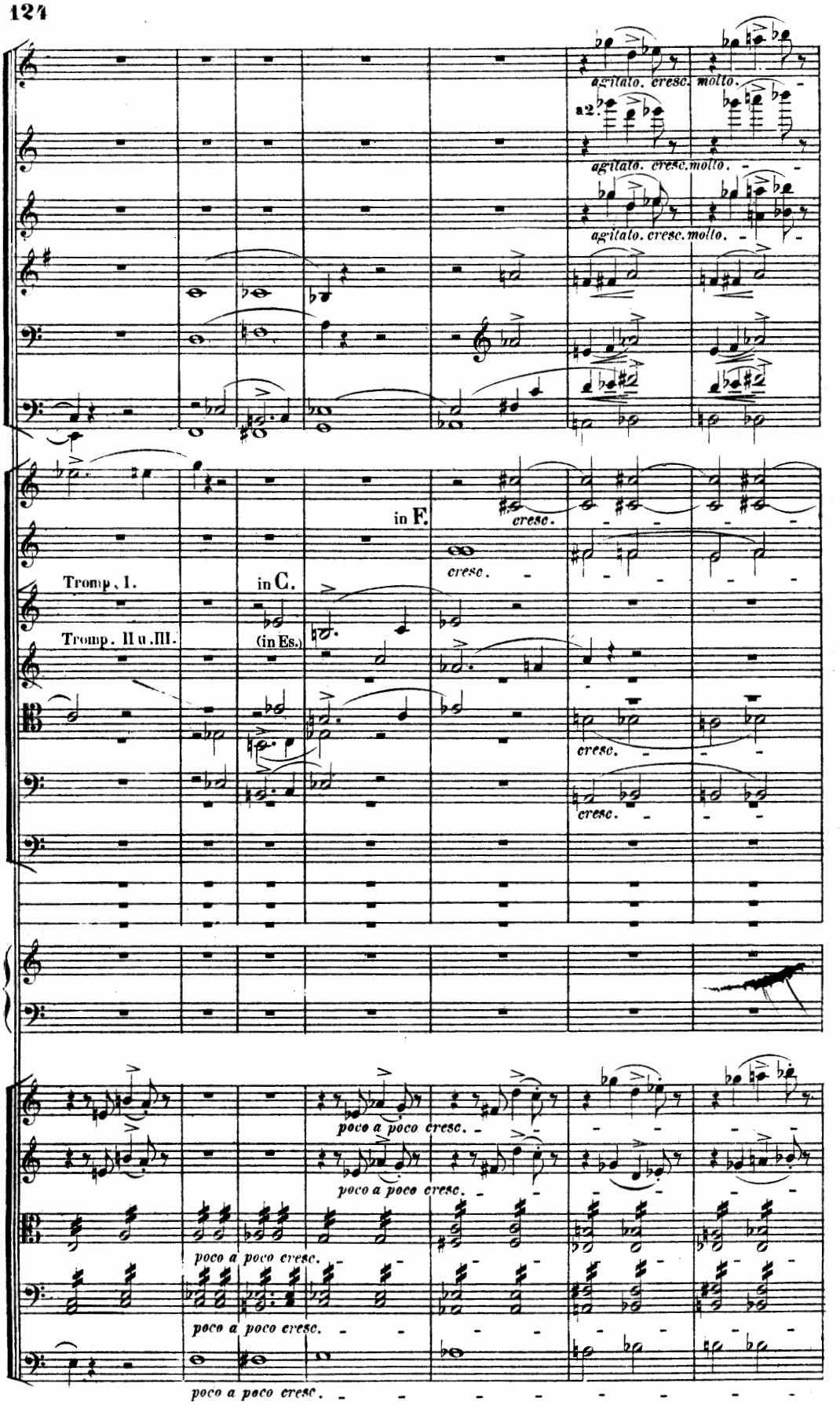

Muta in F.
Muta in F.
Tromp. 1.
Muta in C.
rinf.
rinf.

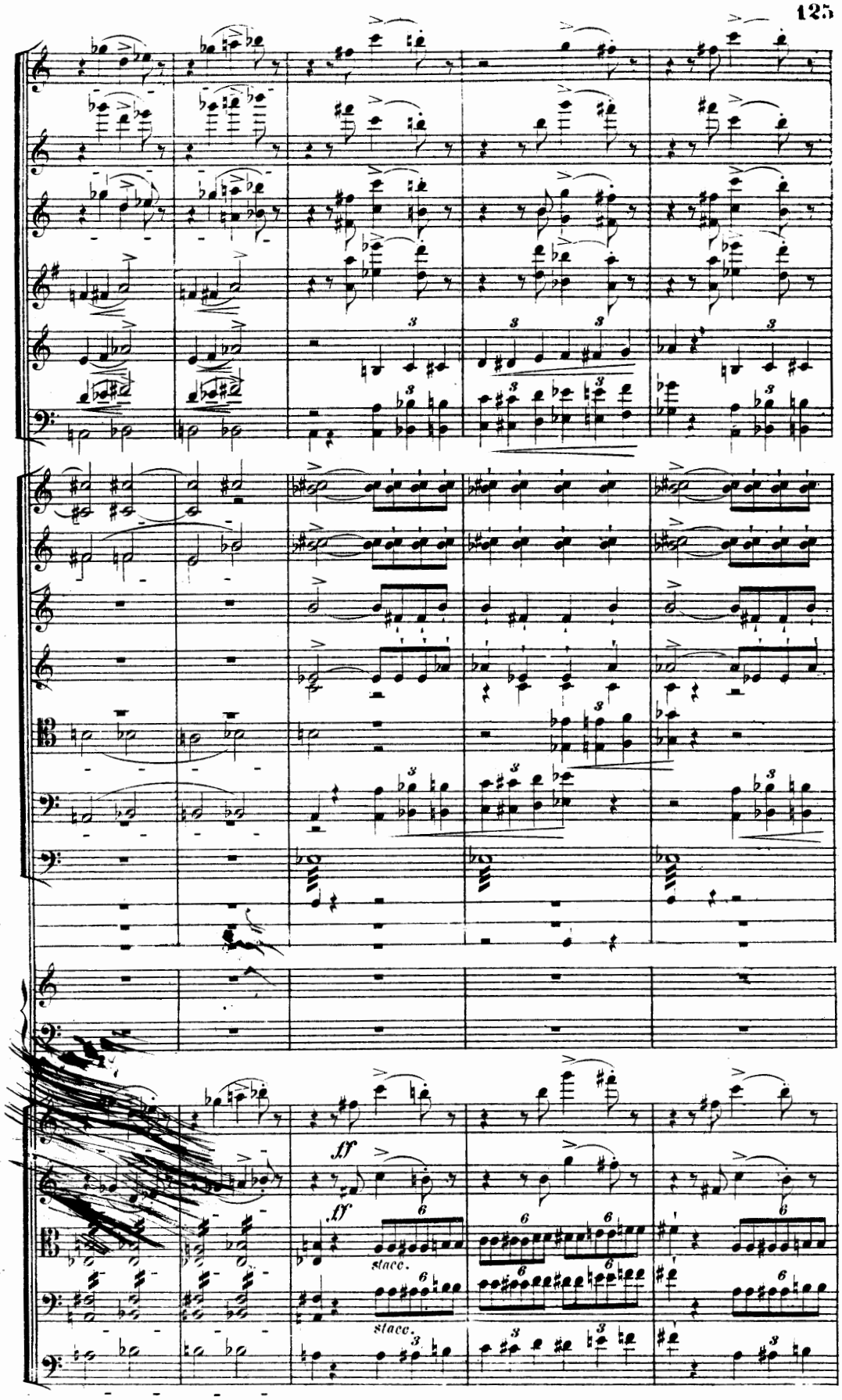

(senza rallentare)
dolce, con grazia.
in A.
(senza rallentare)
(senza rallentare)
(senza rallentare)
pizz.
pizz.
pizz.
(senza rallentare)

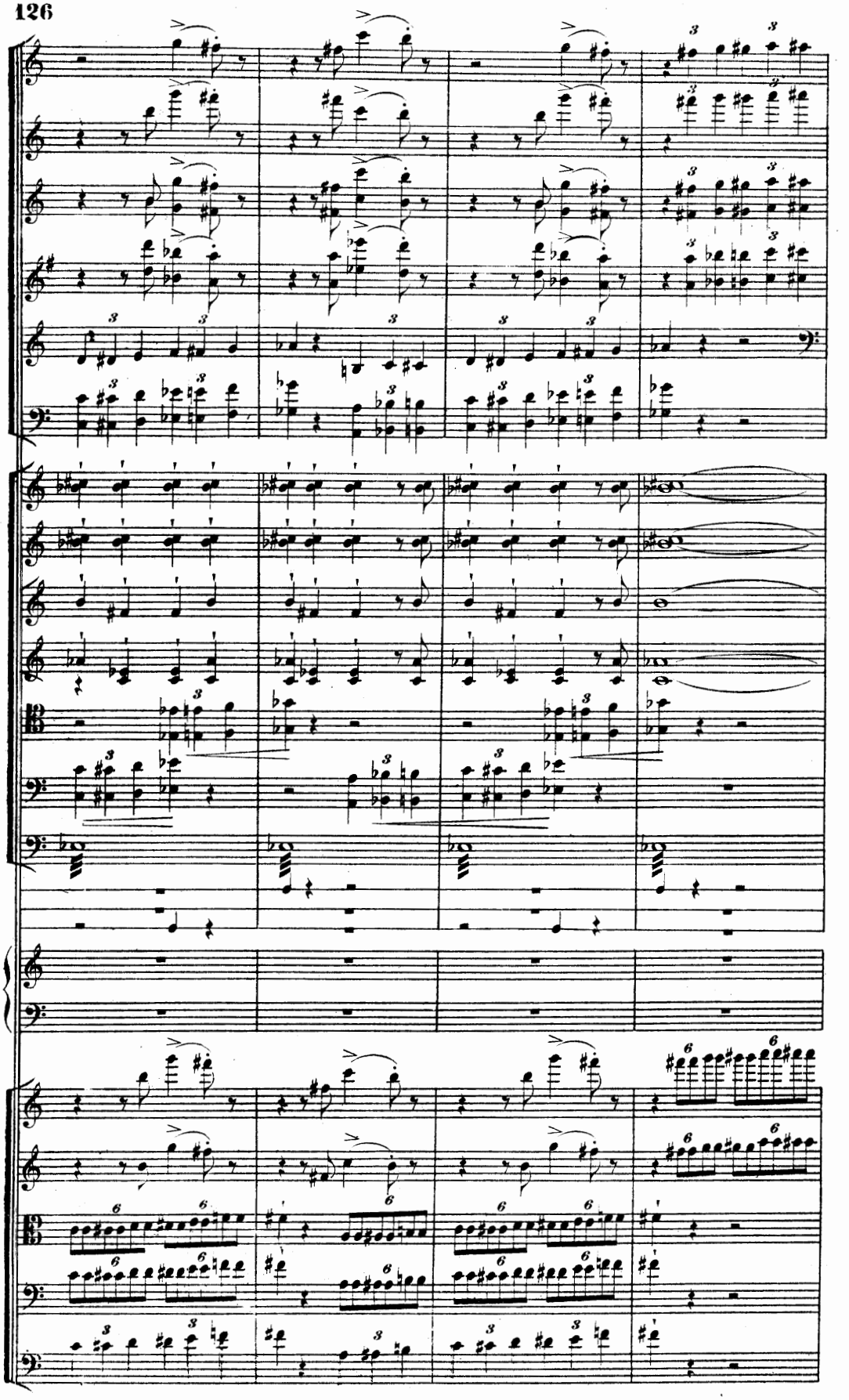

I.
8
f impetuoso.
arco.
f impetuoso.
arco.
f impetuoso.
arco.
f impetuoso.
pizz.
pizz.
pizz.
pizz.

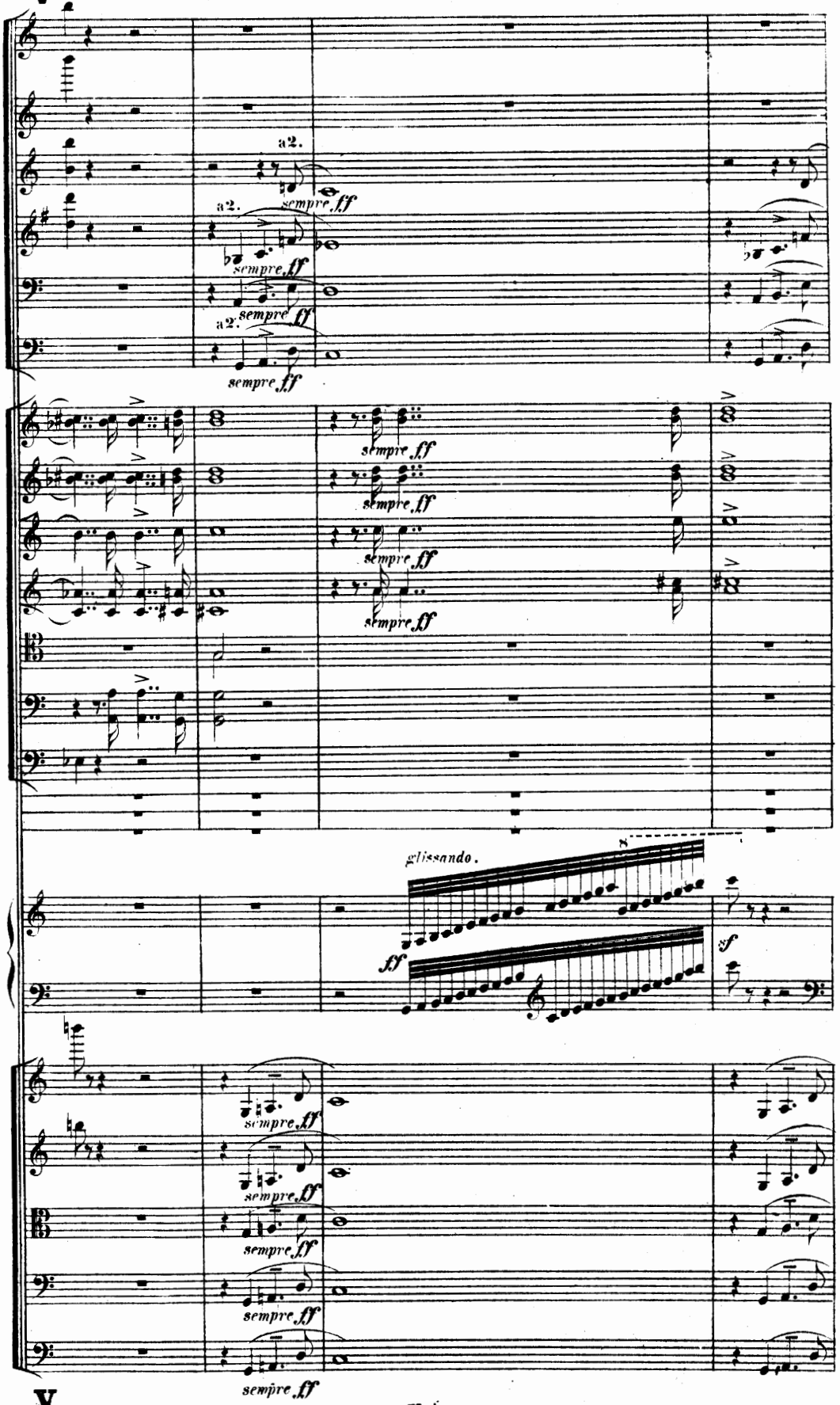

(a2.)
a2.
f impetuoso.
arco.
f impetuoso.
arco.
f impetuoso.
arco.
f impetuoso.

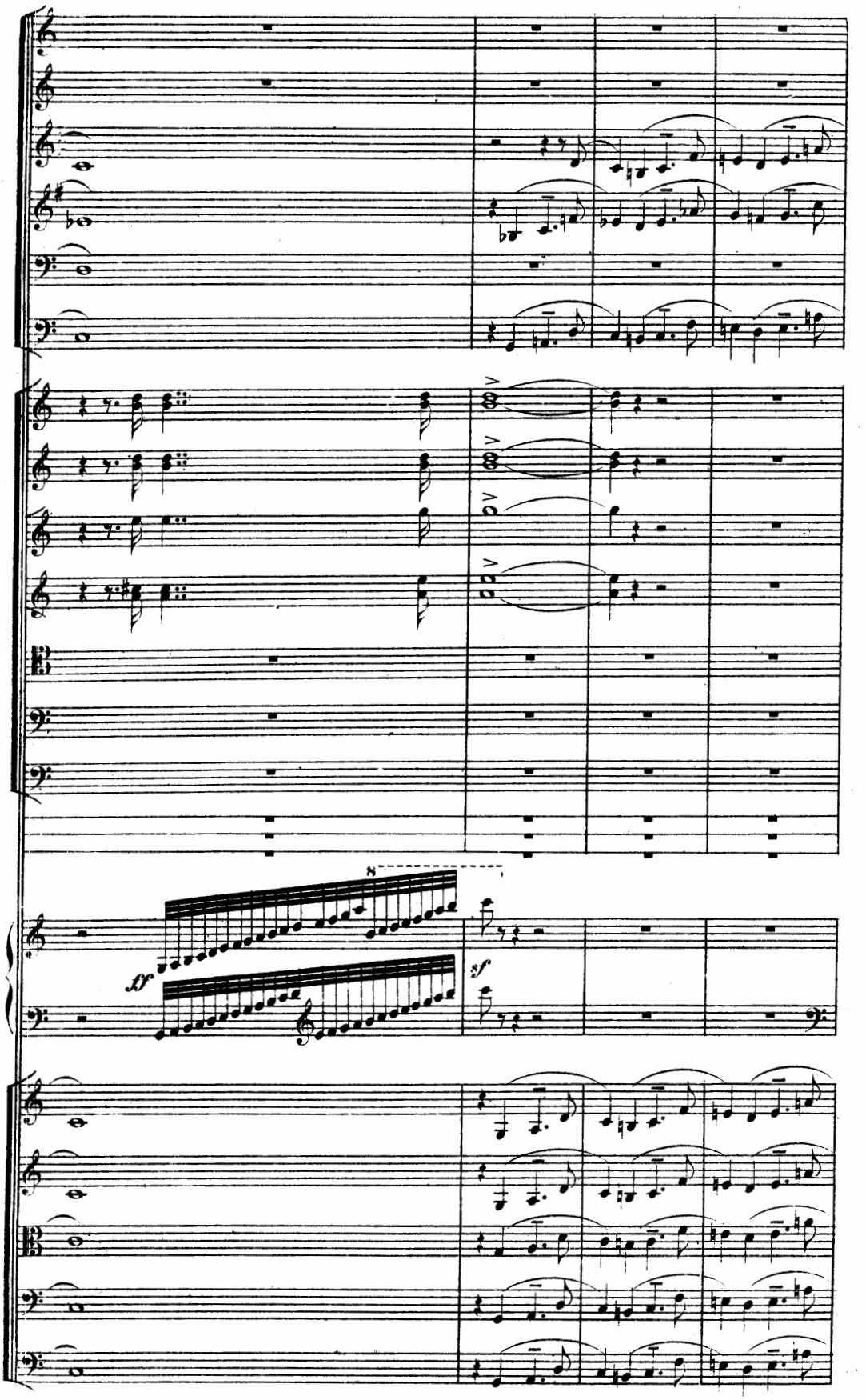

U
a2.
p
p
f
in F. a2.
marcato.
I.
p tin poco marcato.
p un poco marcato.
ff
ff
p
p
arco.
U'

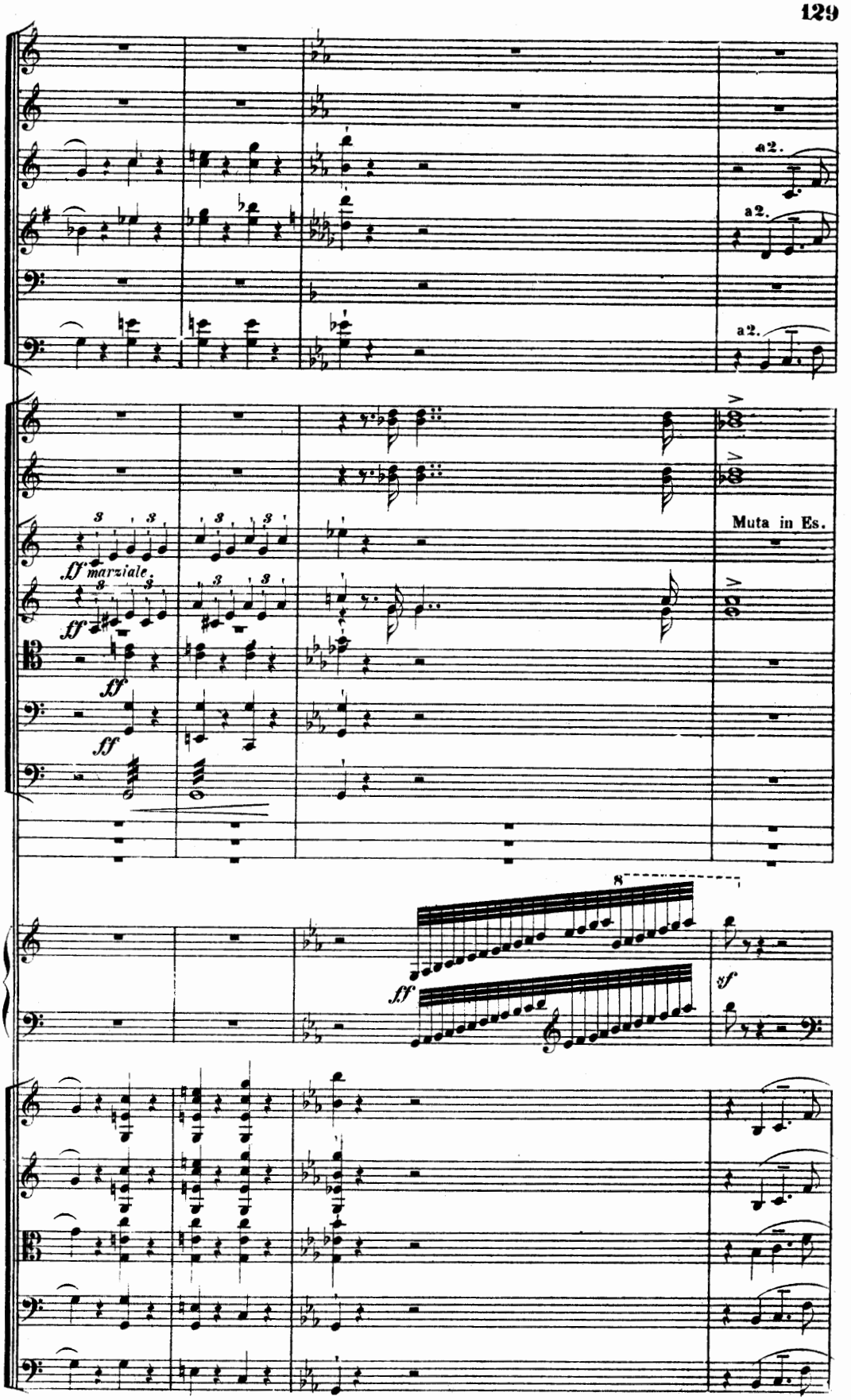

agitato. cresc. molto.
a2.
agitato. cresc. molto.
agitato. cresc. molto.
in F.
cresc.
cresc.
Tromp. I.
in C.
Tromp. II u. III.
(in Es.)
cresc.
cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

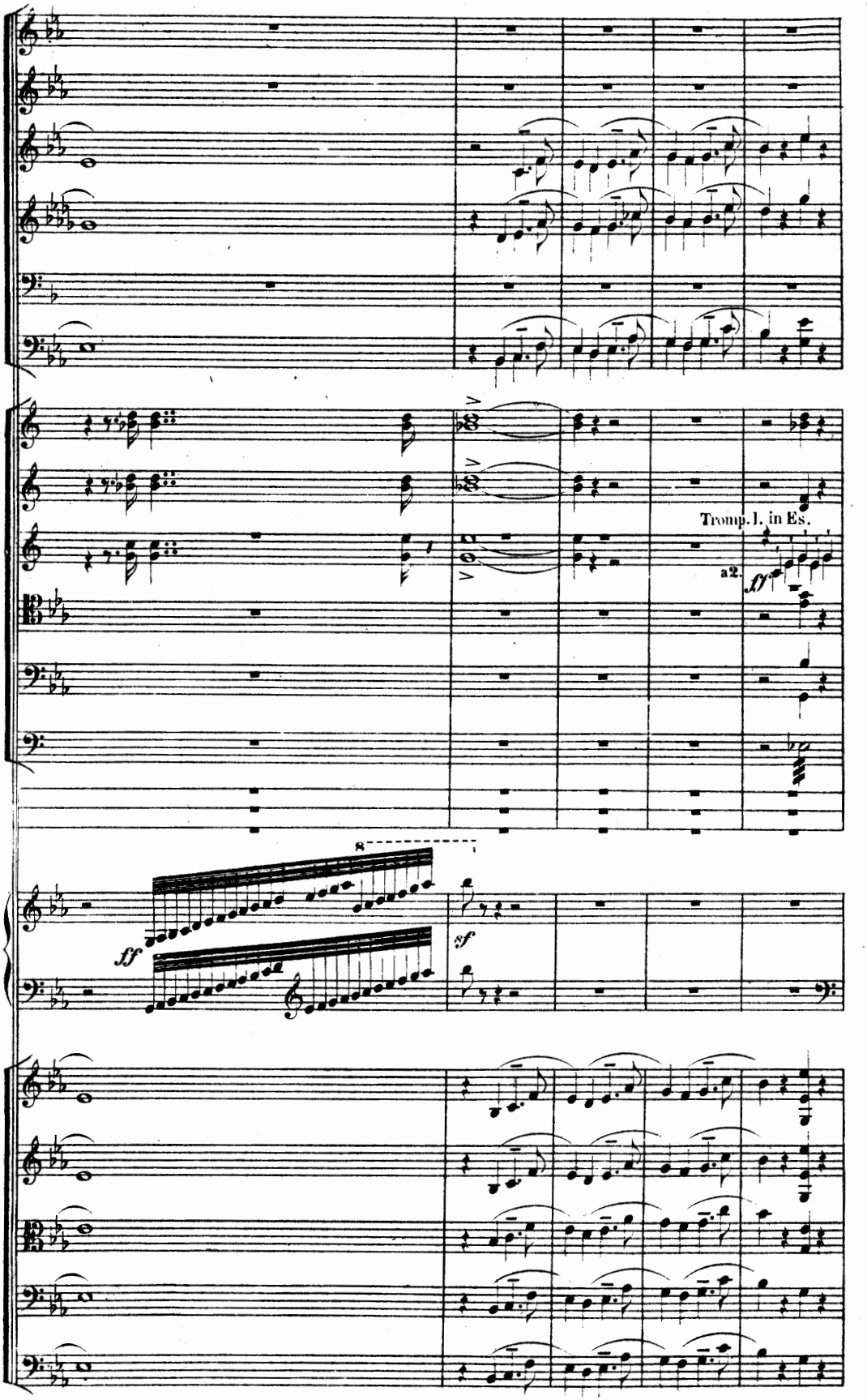

ff
ff
stacc.
stacc.

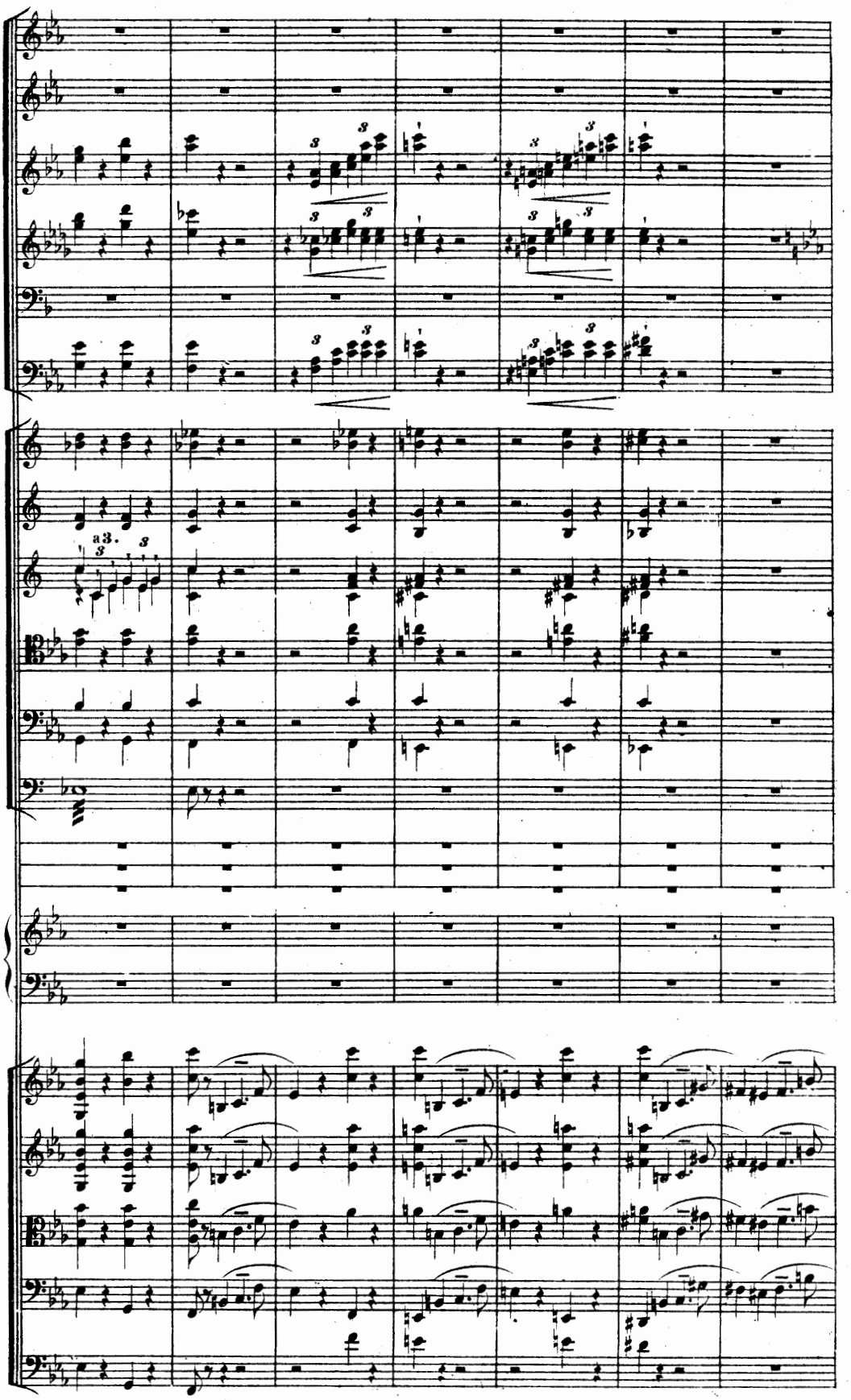


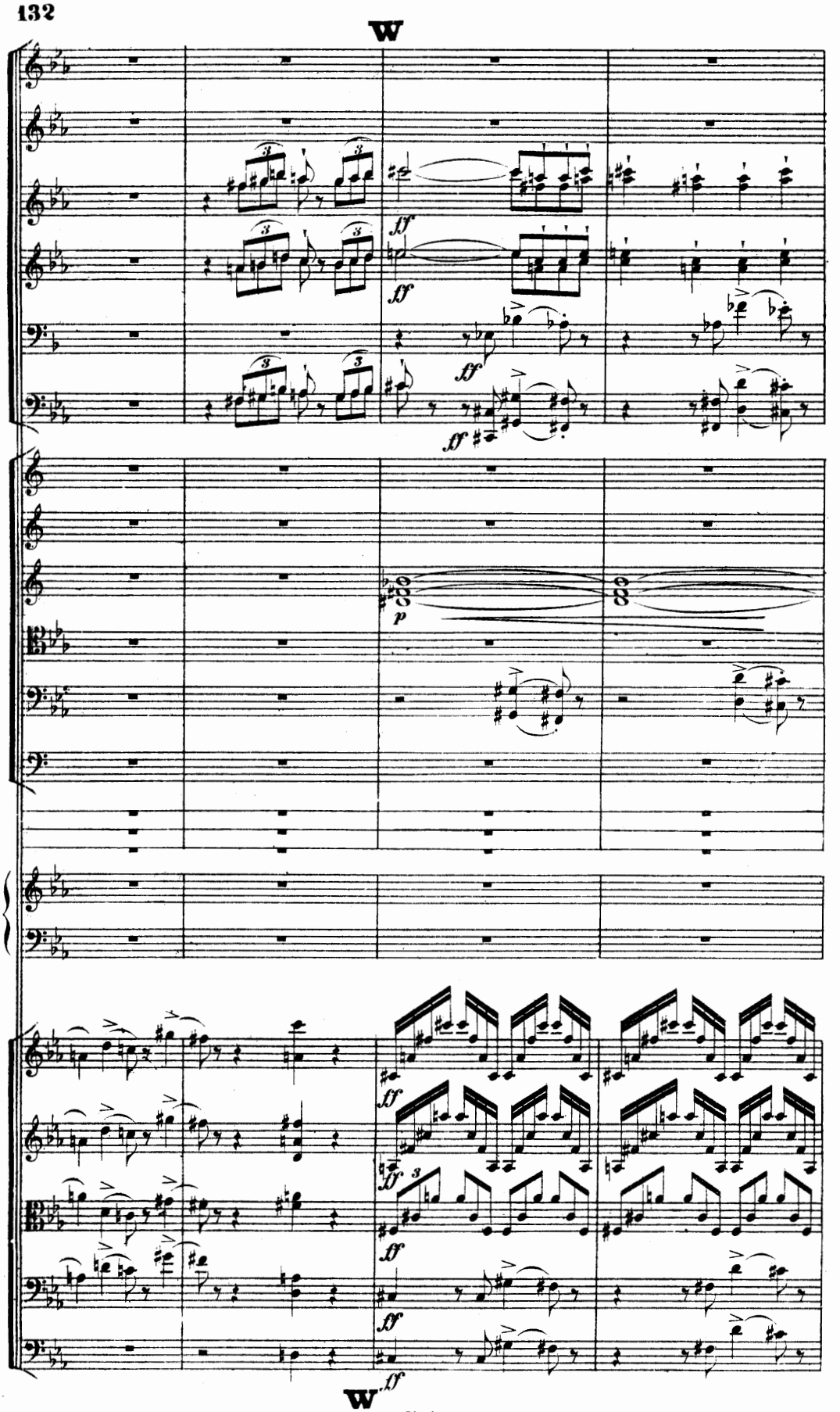

a2.
a2.
sempre ff
sempre ff
a2.
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
glissando.
ff
sf
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff

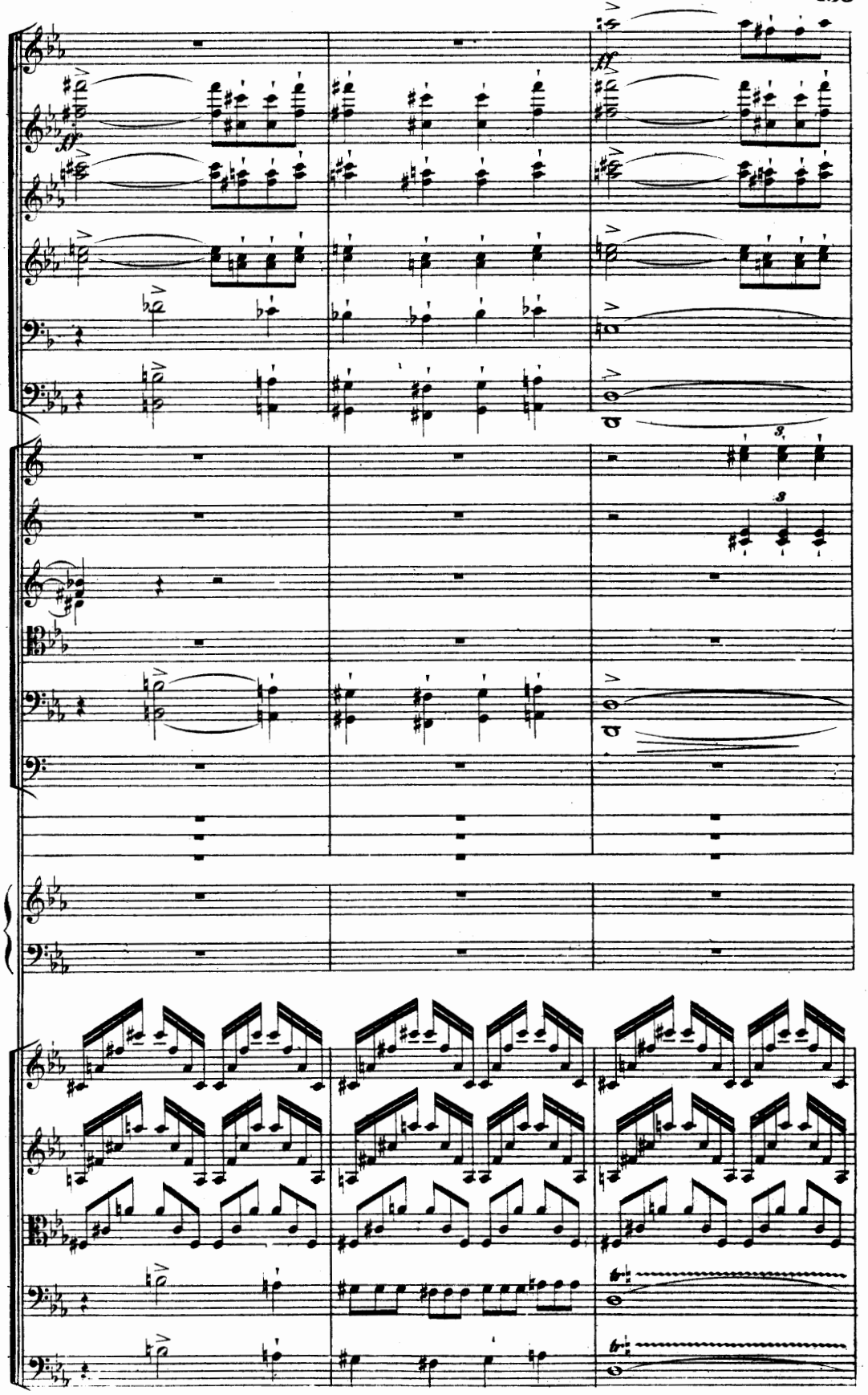

8
ff
sf

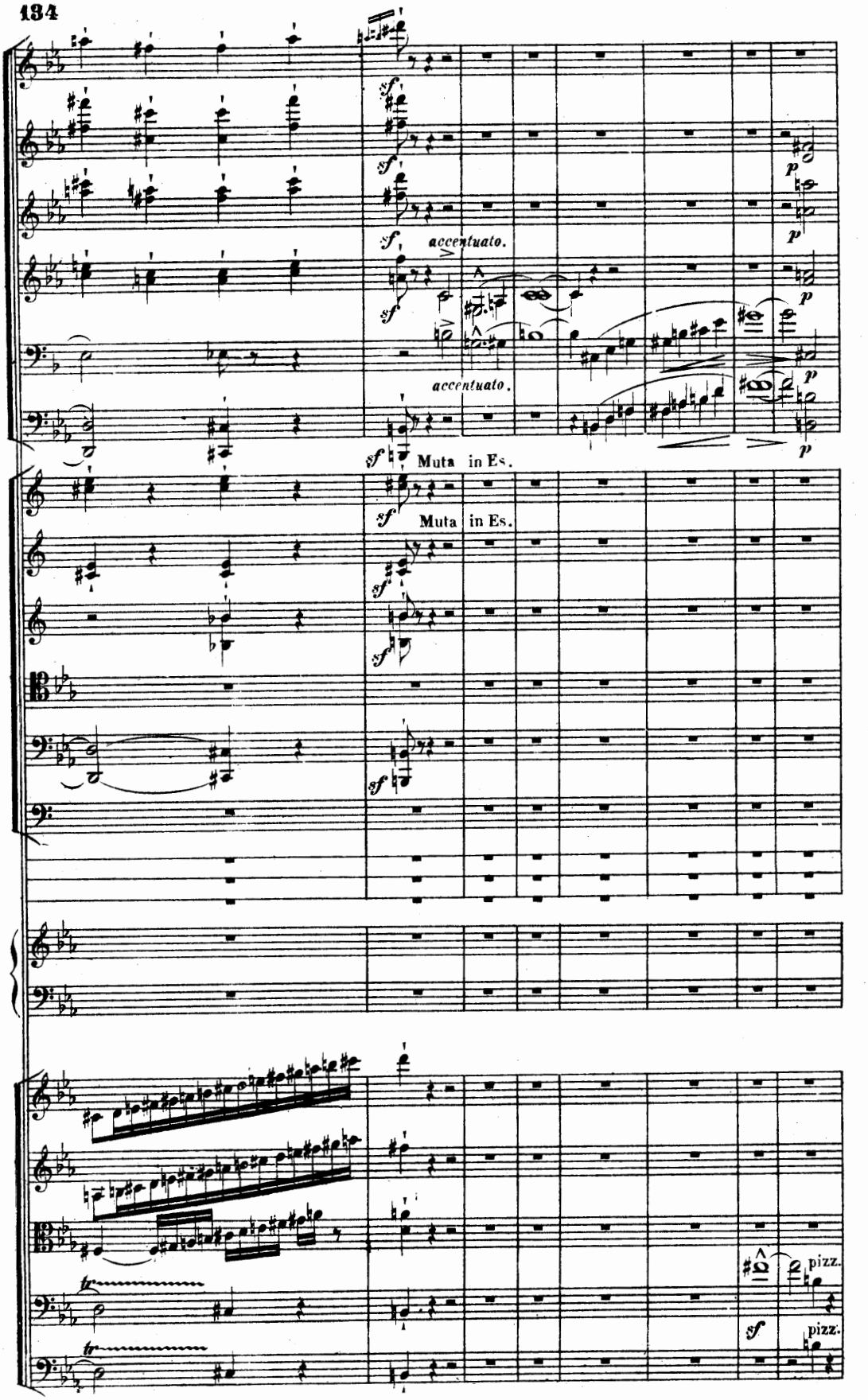

a2.
a2.
a2.
Muta in Es.
ff marziale.
ff
ff
ff
8
ff
sf

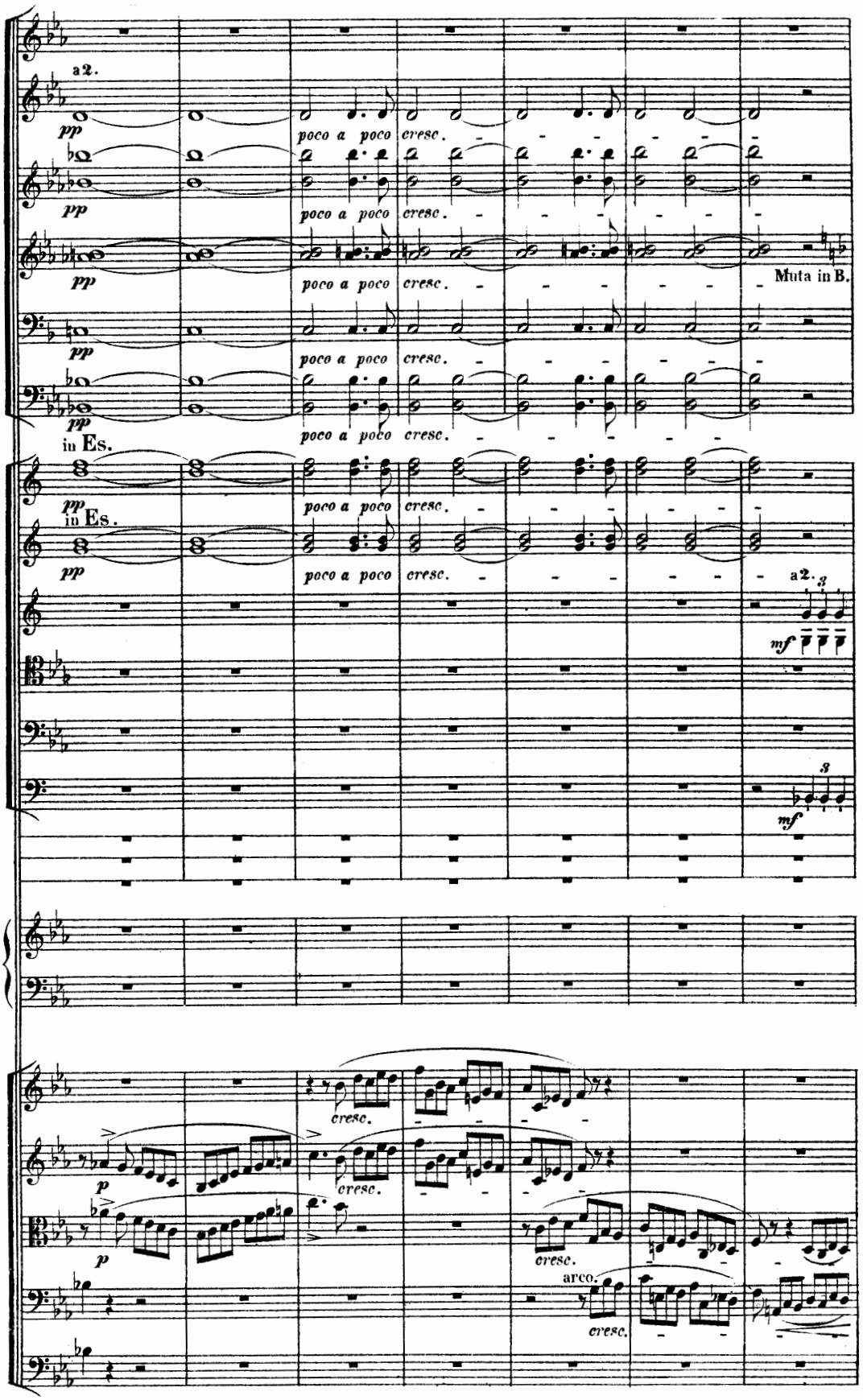

Tromp. I. in Es.
a2.
ff
8
ff
sf

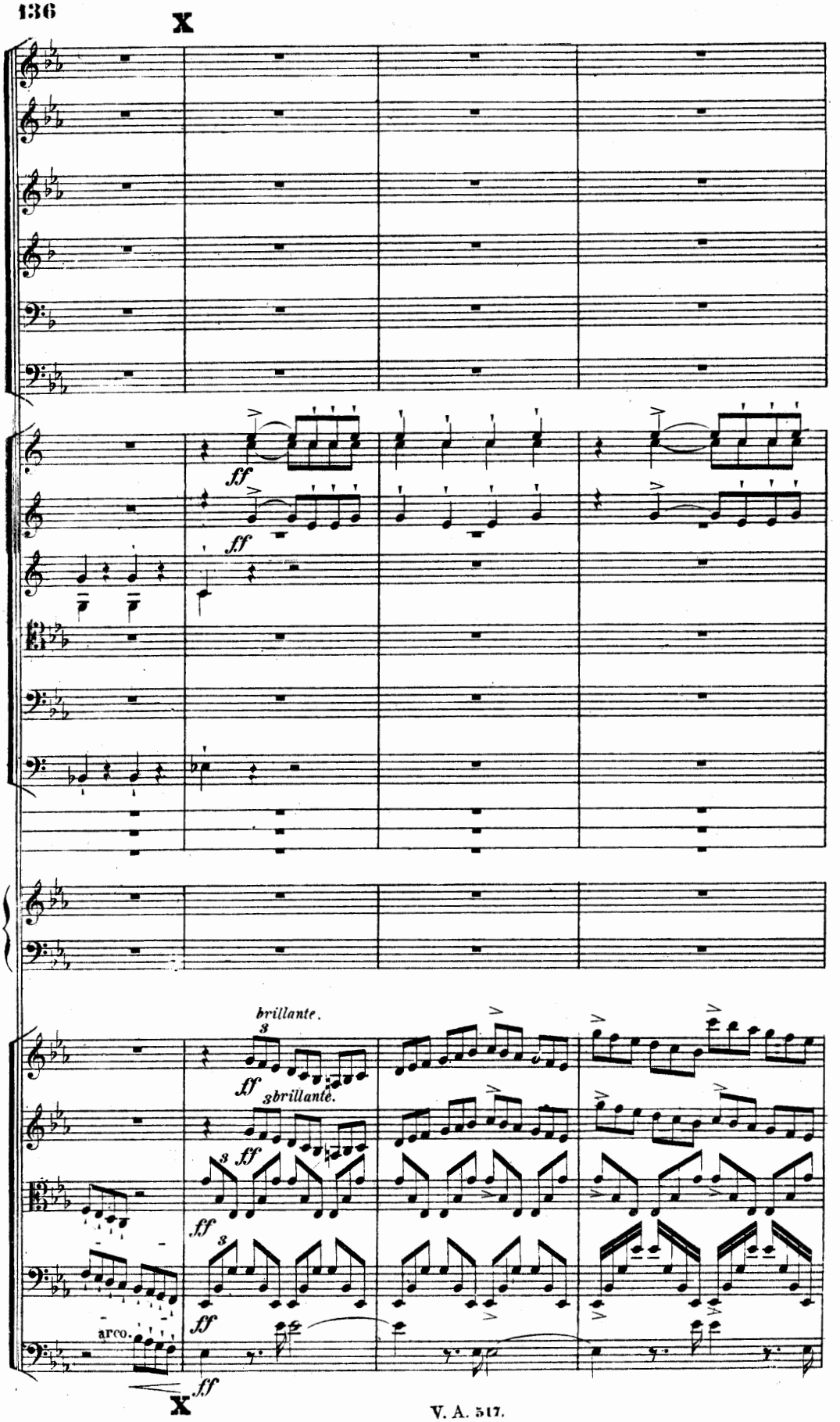

a3.

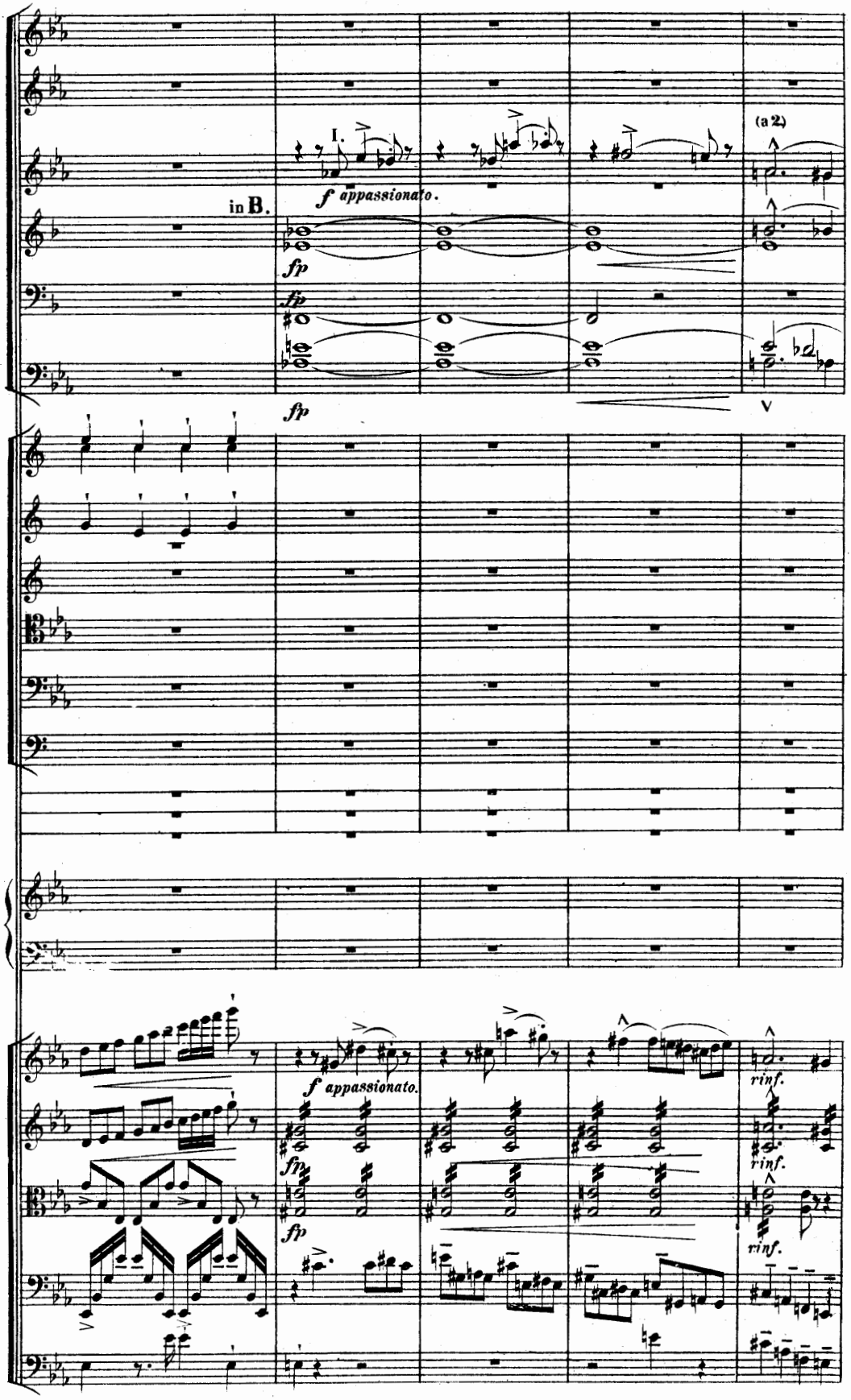

W
ff
ff
ff
ff
p
ff
ff
ff
ff
ff
W

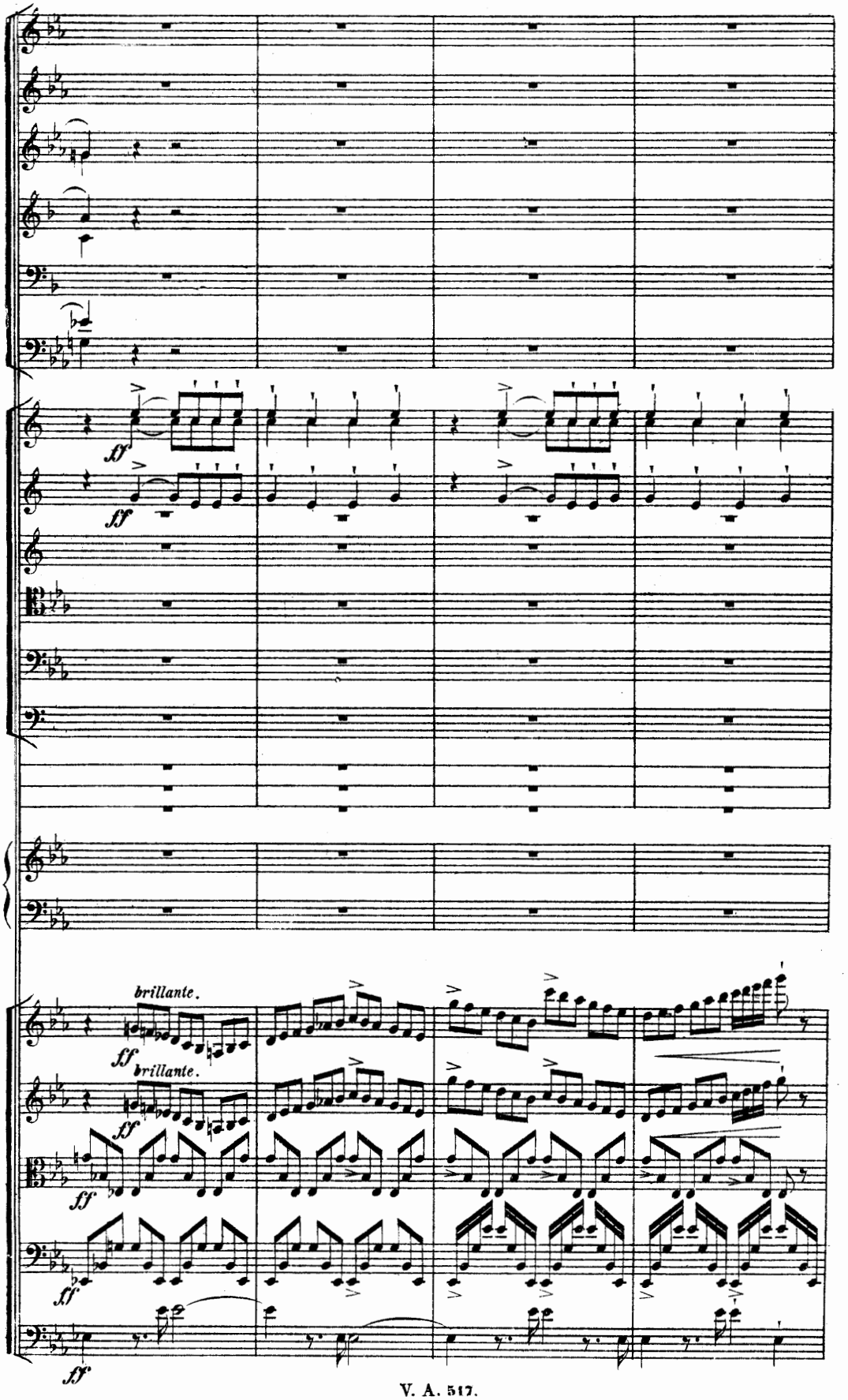


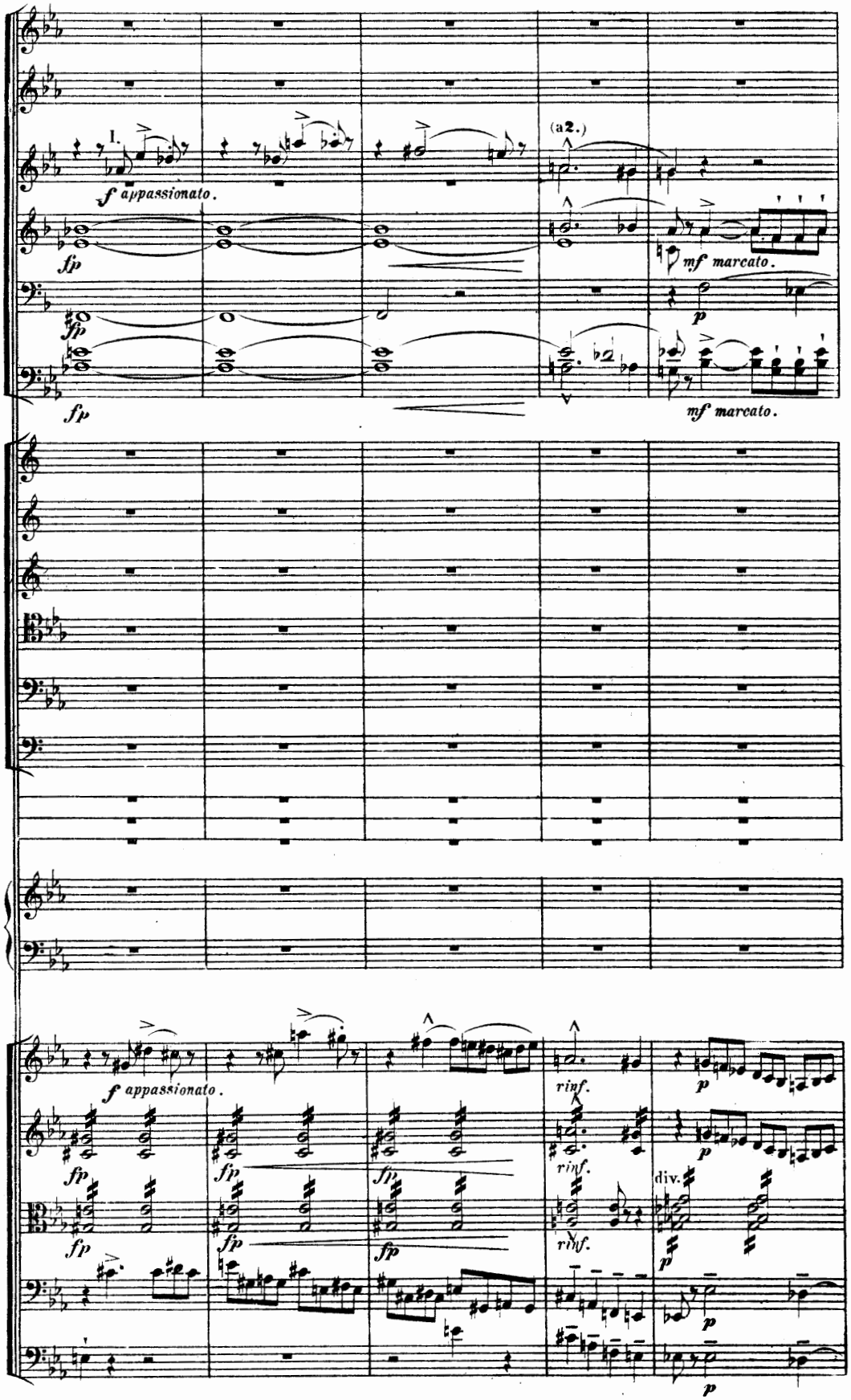

accentuato.
accentuato.
Muta in Es.
Muta in Es.
pizz.
pizz.

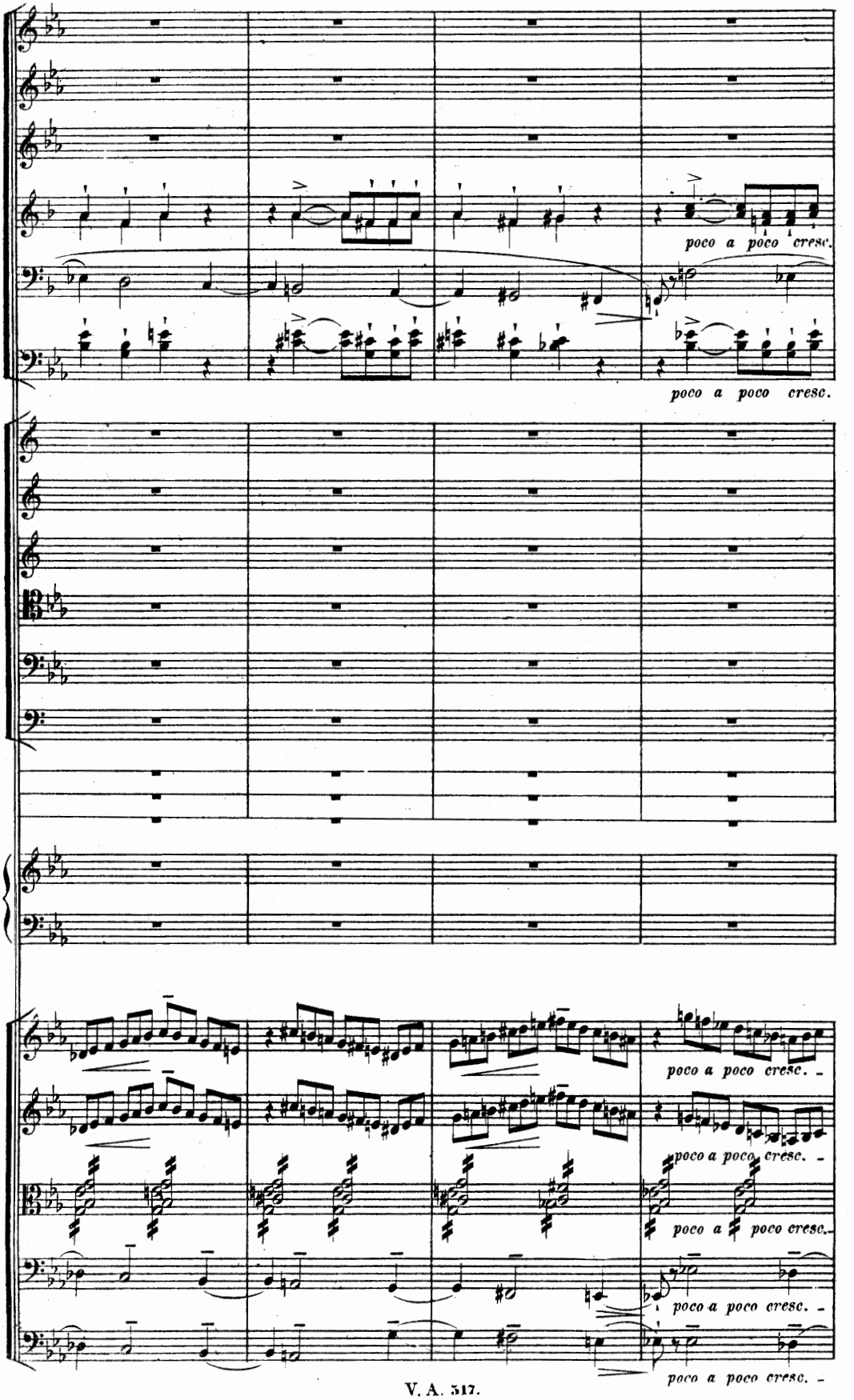

a 2.
pp
poco a poco cresc.
Muta in B.
in Es.
a 2.
mf
p
cresc.
arco.

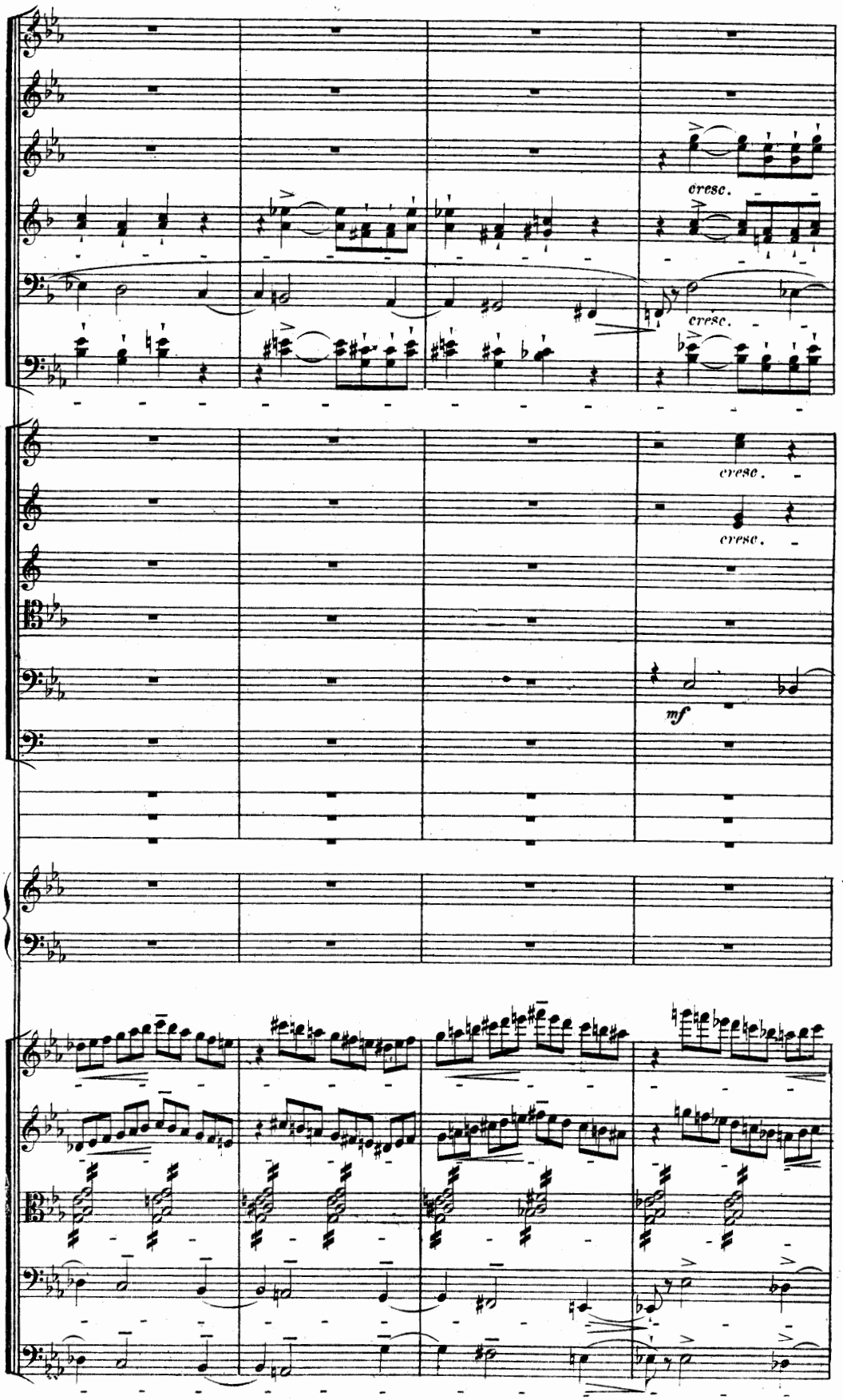

X
ff
ff
brillante.
3
ff
3 brillante.
3 ff
ff
3
ff
arco.
ff
X

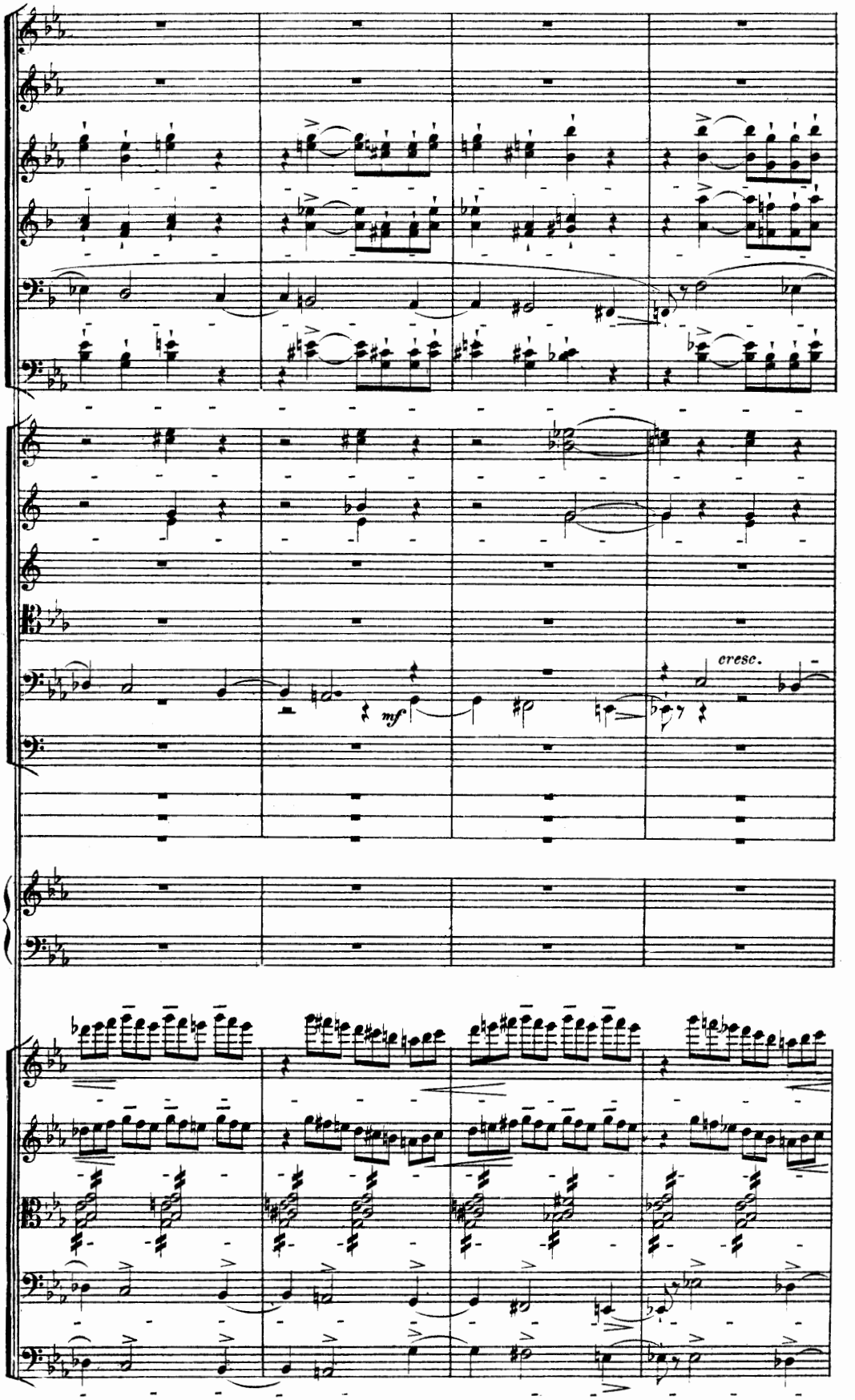

I.
(a 2.)
in B.
f appassionato.
fp
fp
fp
V
f appassionato.
fp
fp
rinf.
rinf.
rinf.

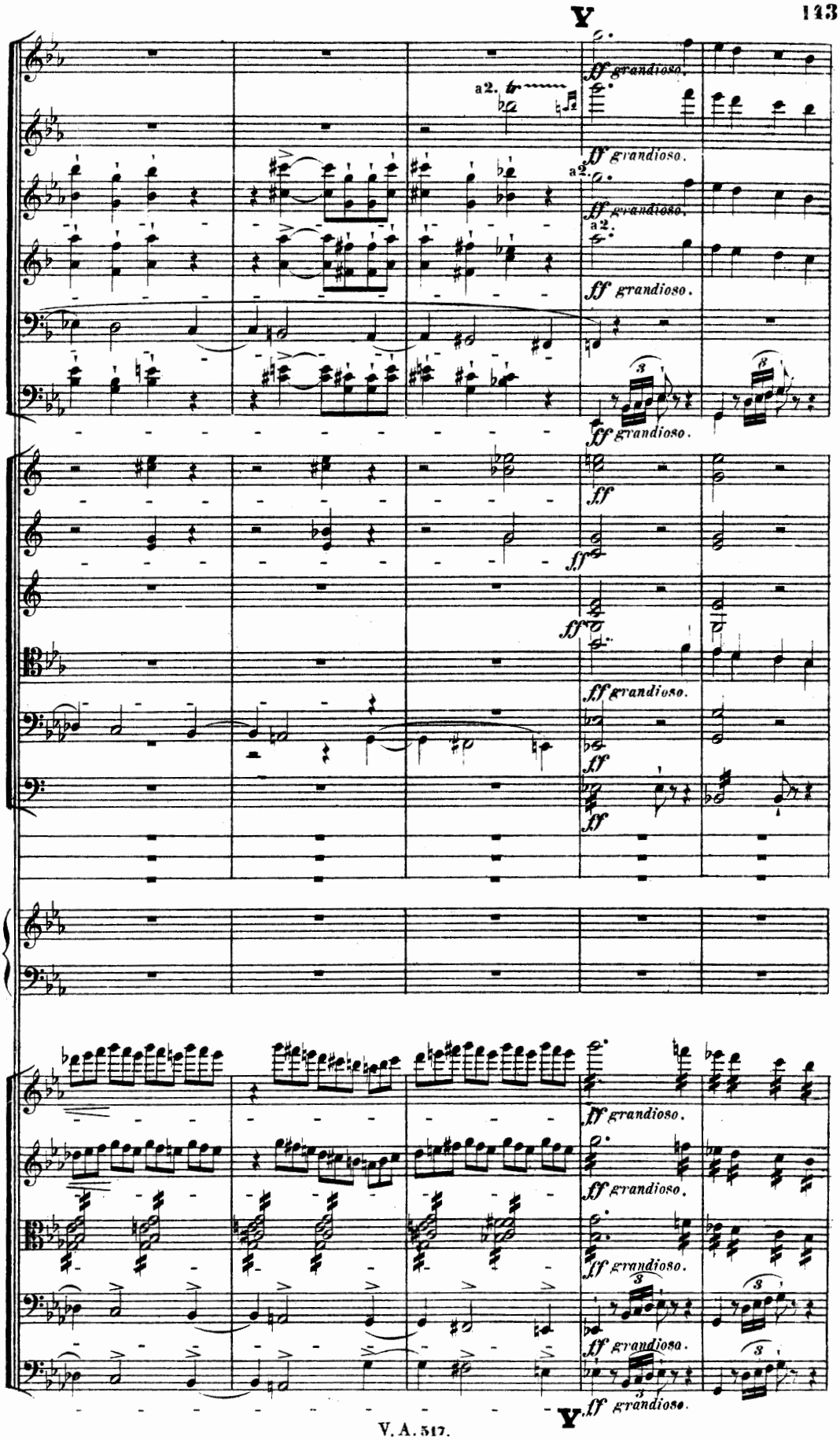

ff
ff
brillante.
ff
brillante.
ff
ff
ff
ff

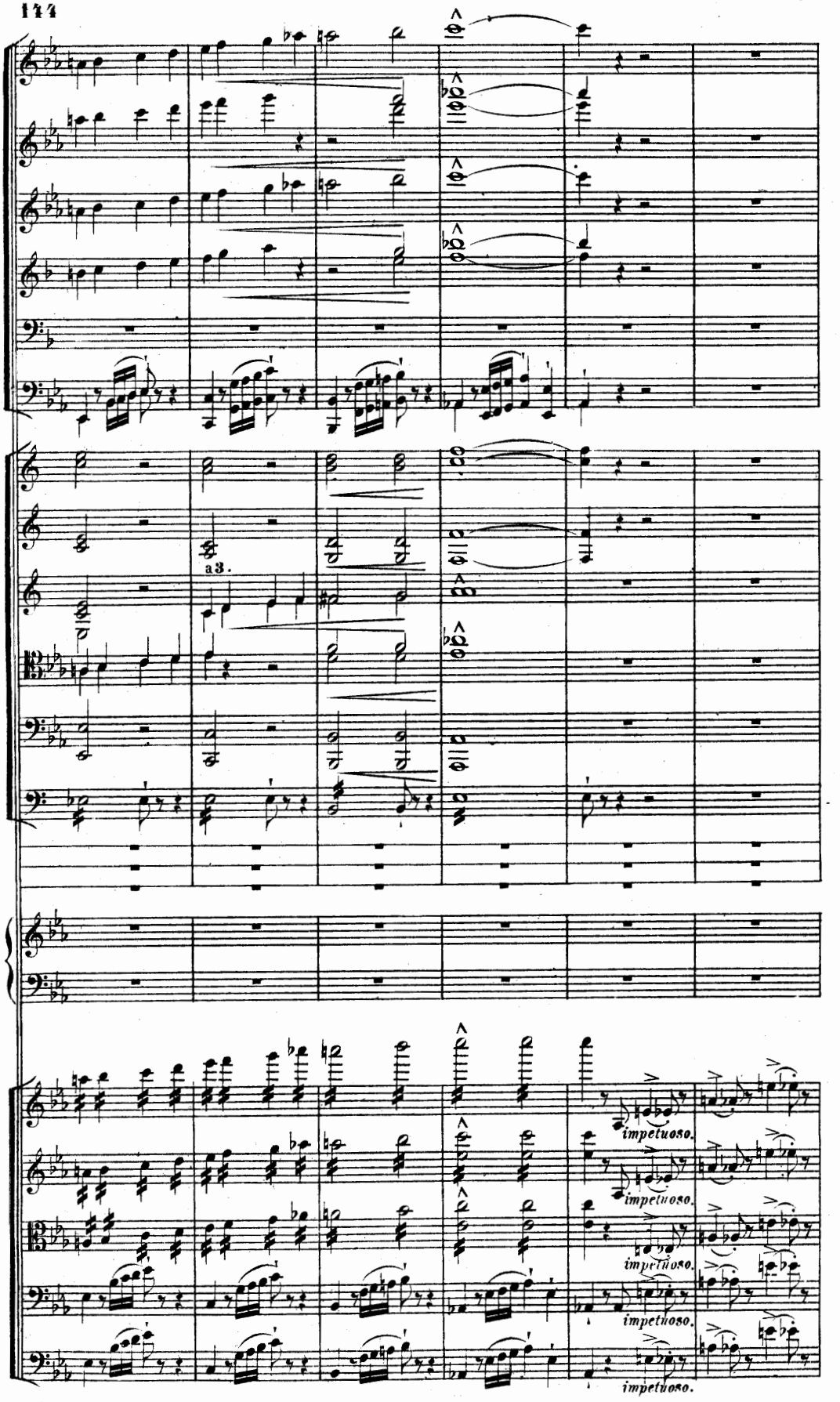

I.
f appassionato.
fp
fp
fp
(a2.)
mf marcato.
p
mf marcato.
f appassionato.
fp
fp
fp
fp
fp
fp
rinf.
rinf.
rinf.
div.
p
p
p
p

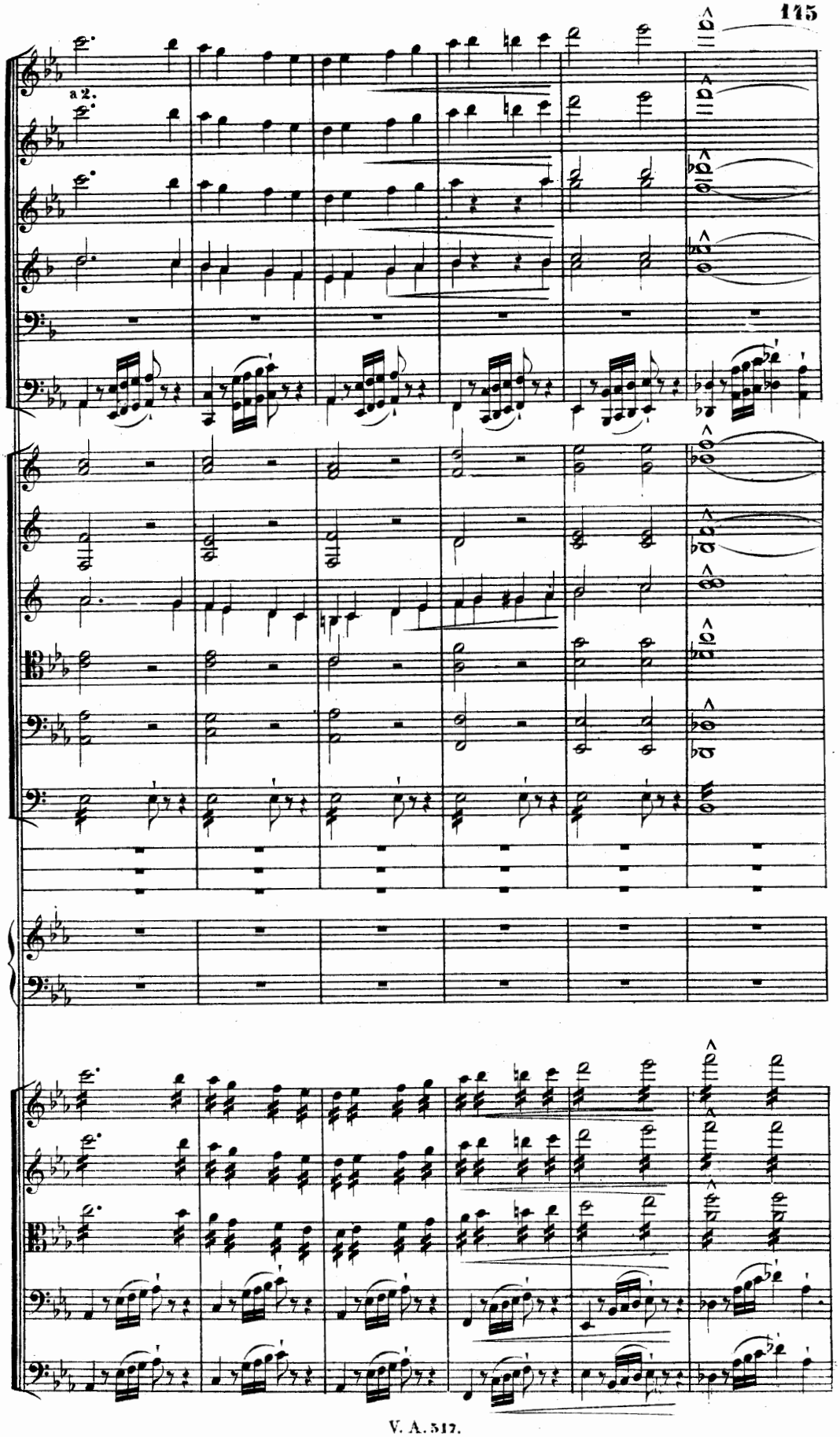

poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

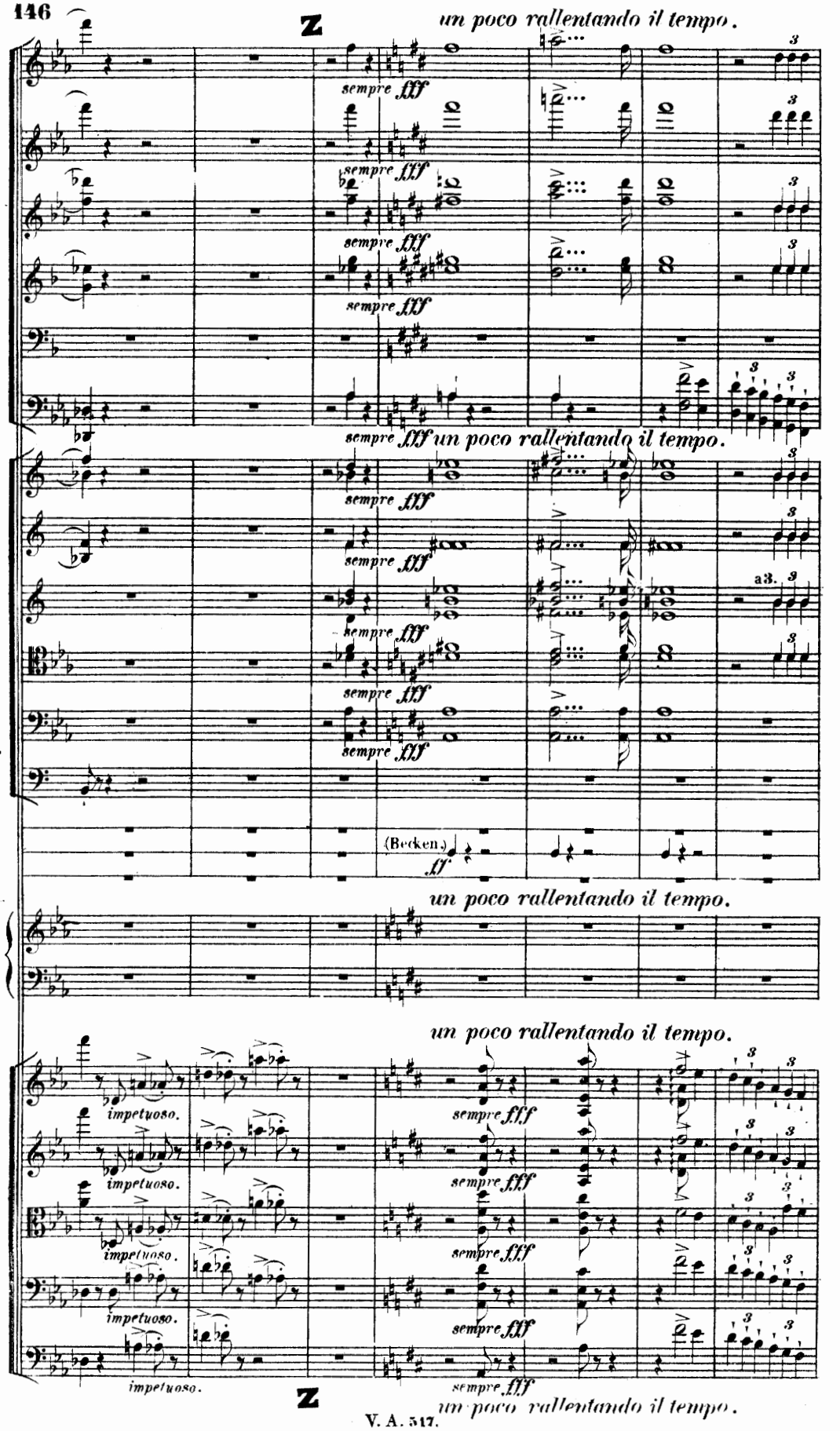

cresc.
cresc.
cresc.
cresc.
mf

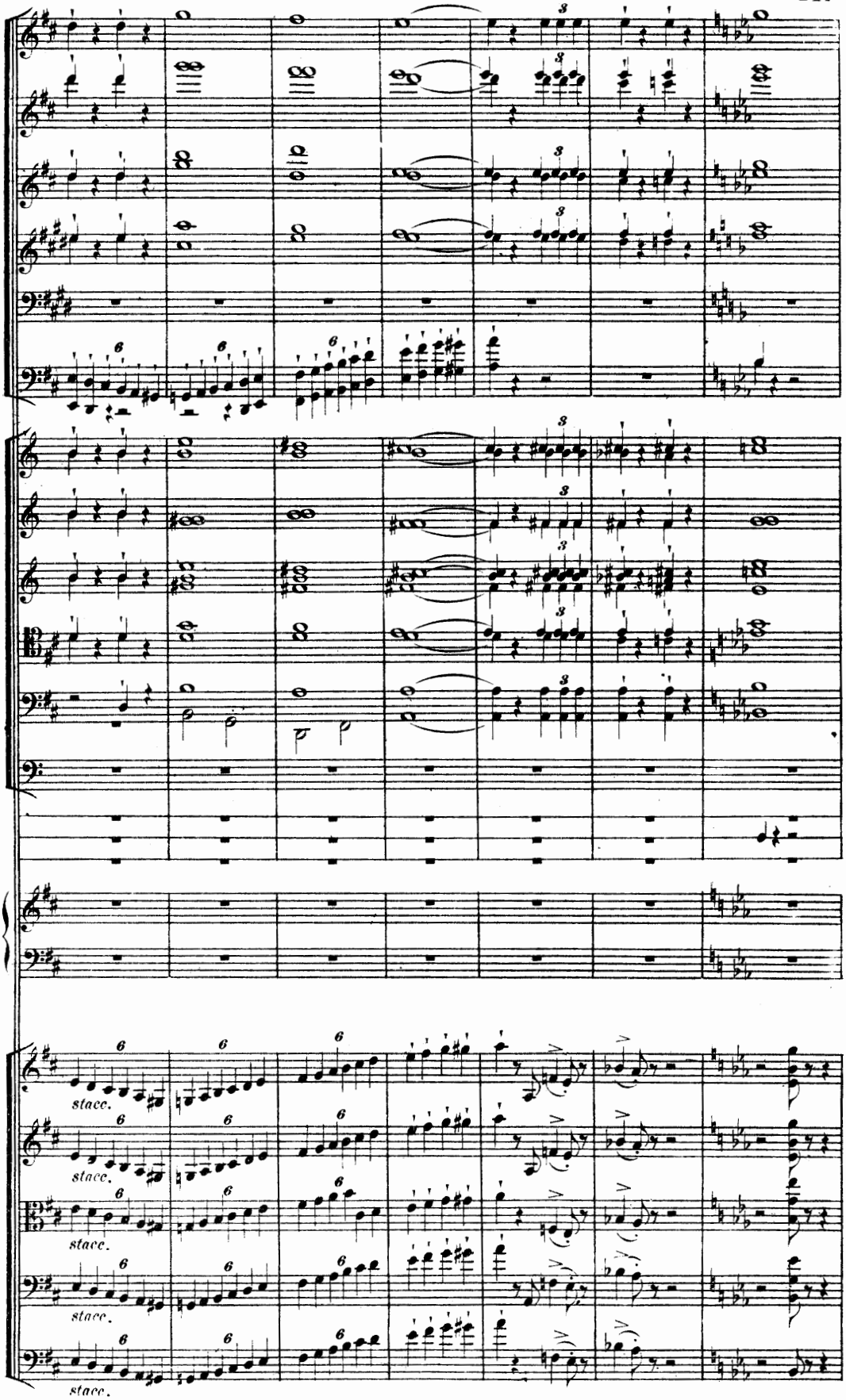

cresc.
mf

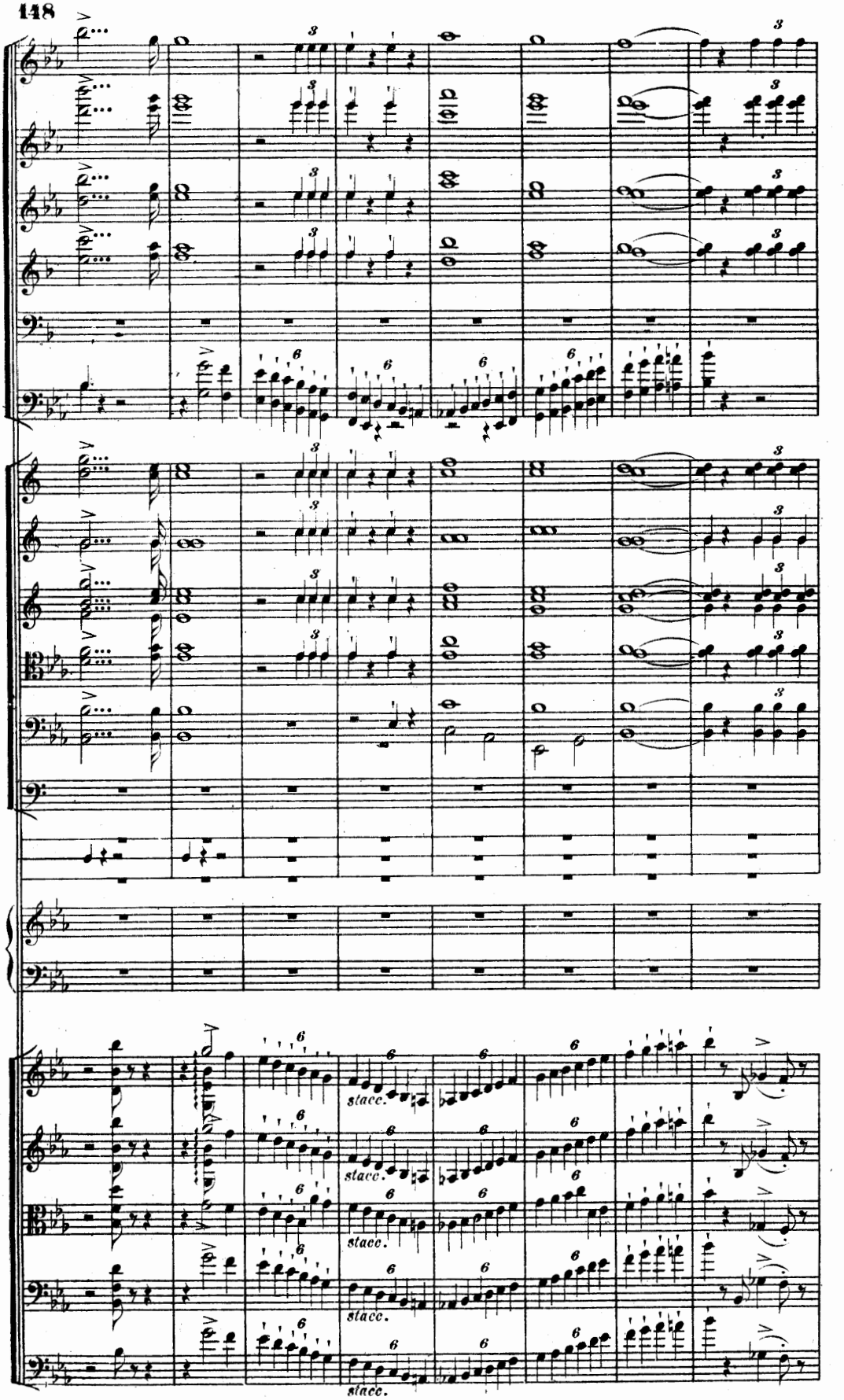

V
a2.
ff grandioso.
ff
fff
V

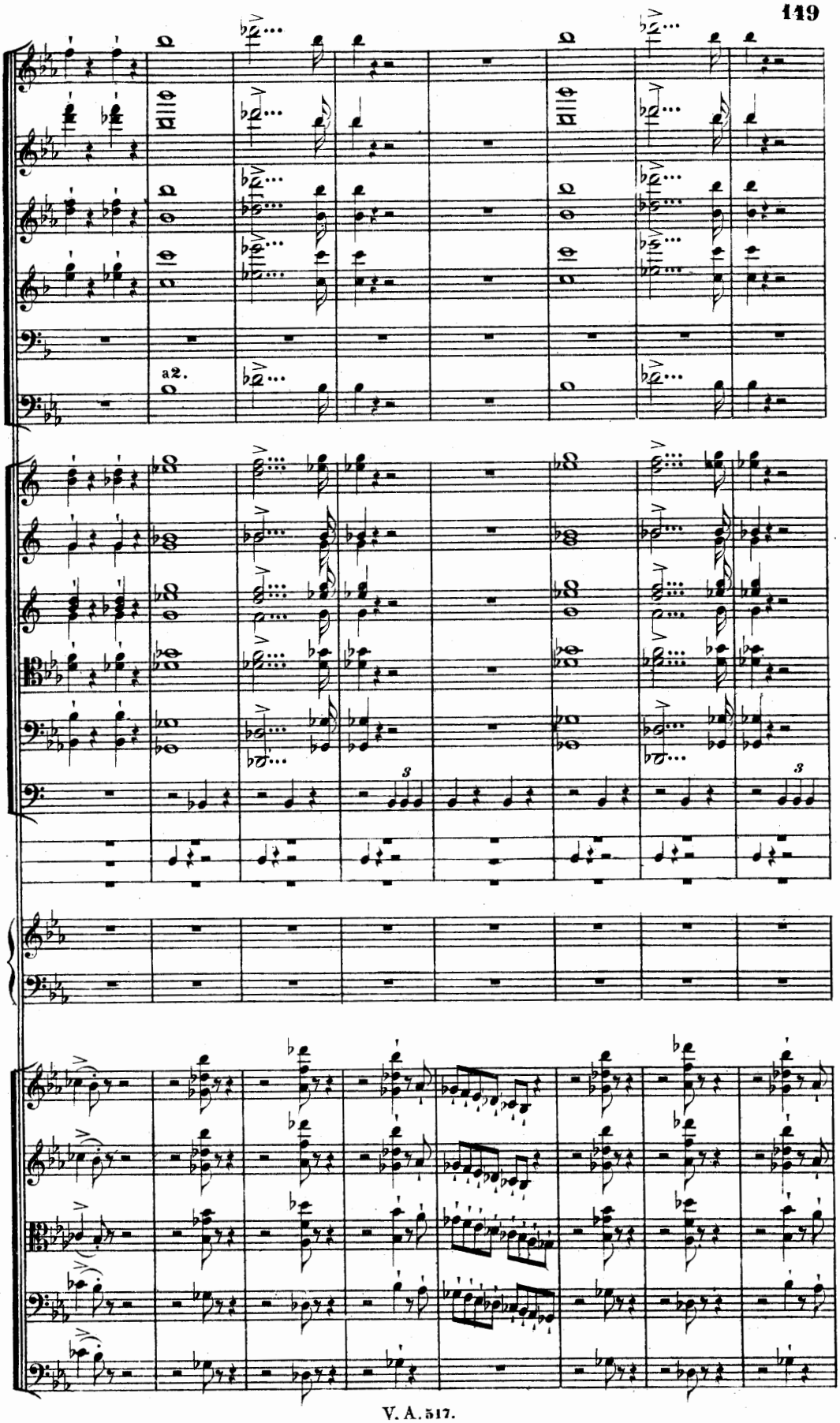

a 3.
impetuoso.
impetuoso.
impetuoso.
impetuoso.
impetuoso.


a 2.


Z
un poco rallentando il tempo.
sempre fff
sempre fff un poco rallentando il tempo.
a3.
(Becken.)
ff
un poco rallentando il tempo.
un poco rallentando il tempo.
impetuoso.
sempre fff
Z
un poco rallentando il tempo.


stacc.
stacc.
stacc.
stacc.
stacc.


stacc.
stacc.
stacc.
stacc.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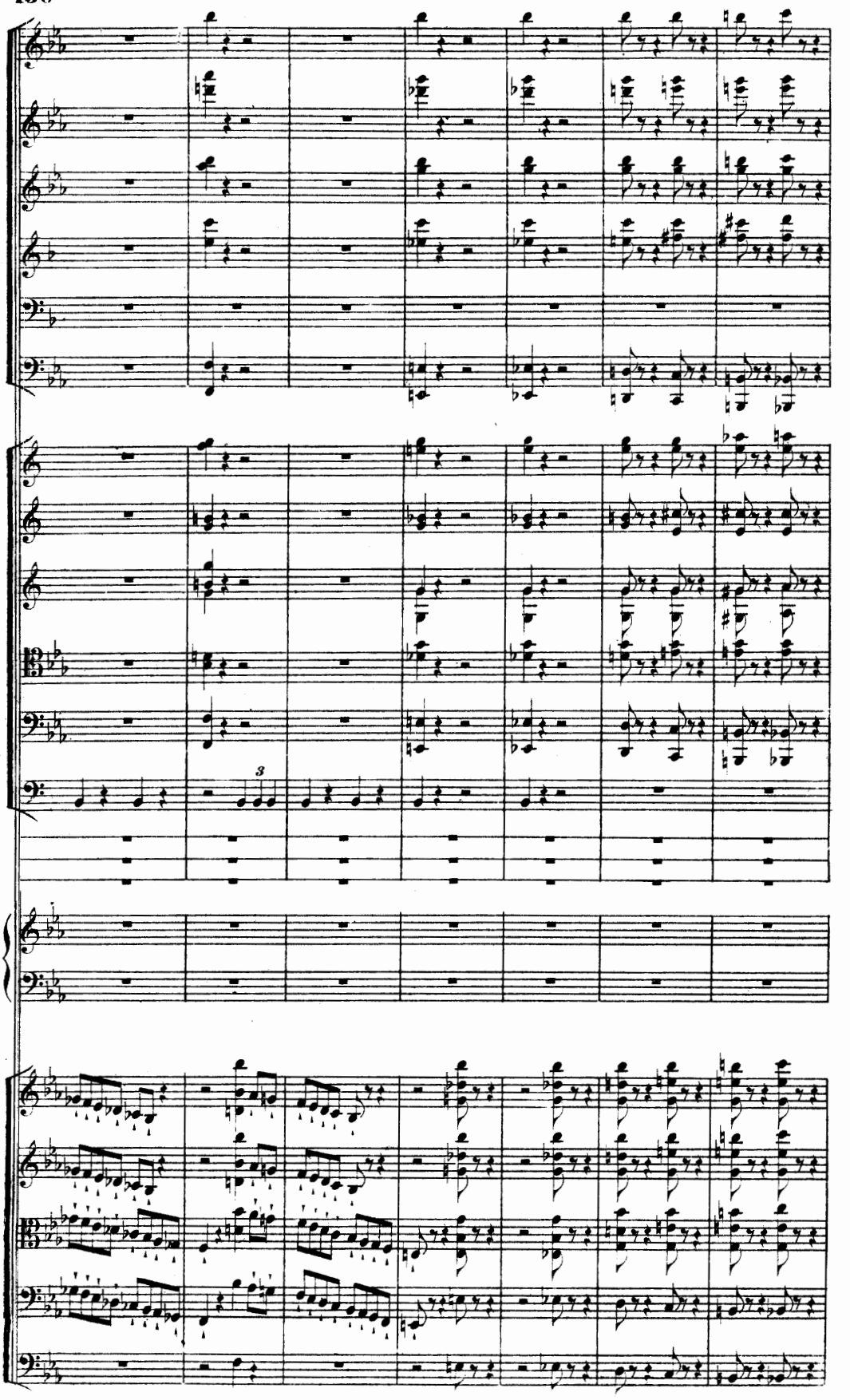

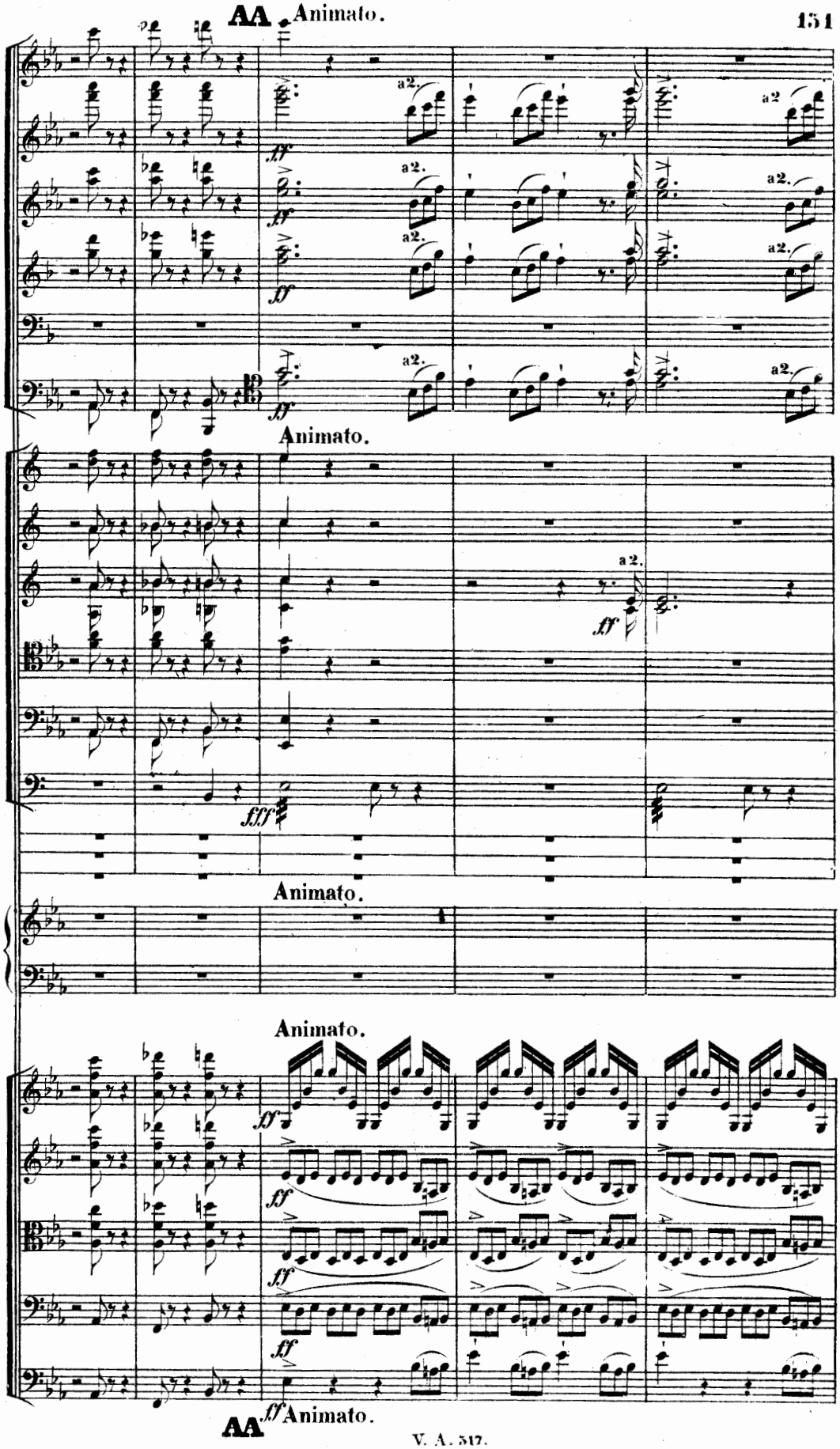
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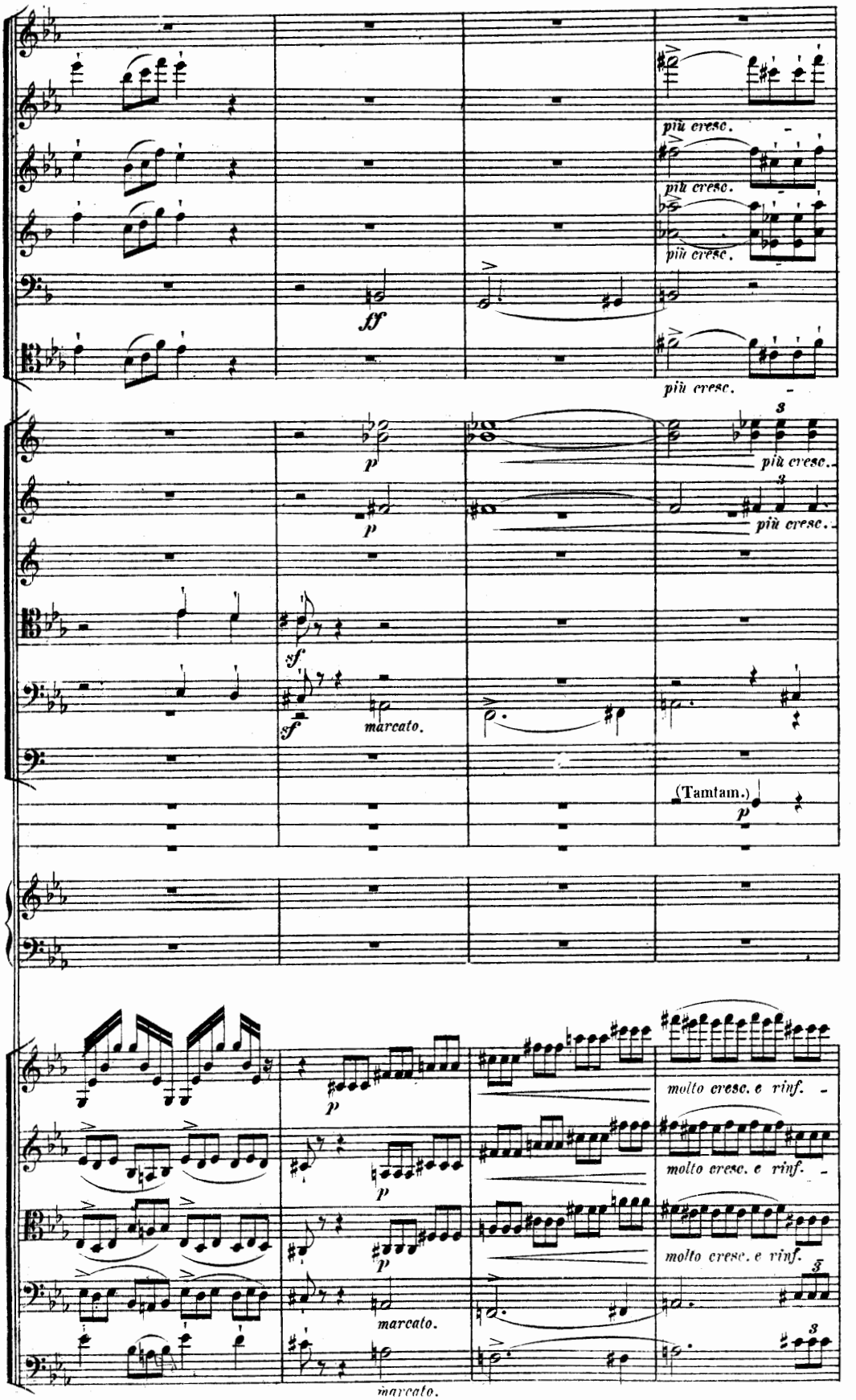
più cresc.
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ff
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p
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più cresc.
sf
sf
marcato.
(Tamtam.)
p
molto cresc. e rinf.
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p
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marcato.
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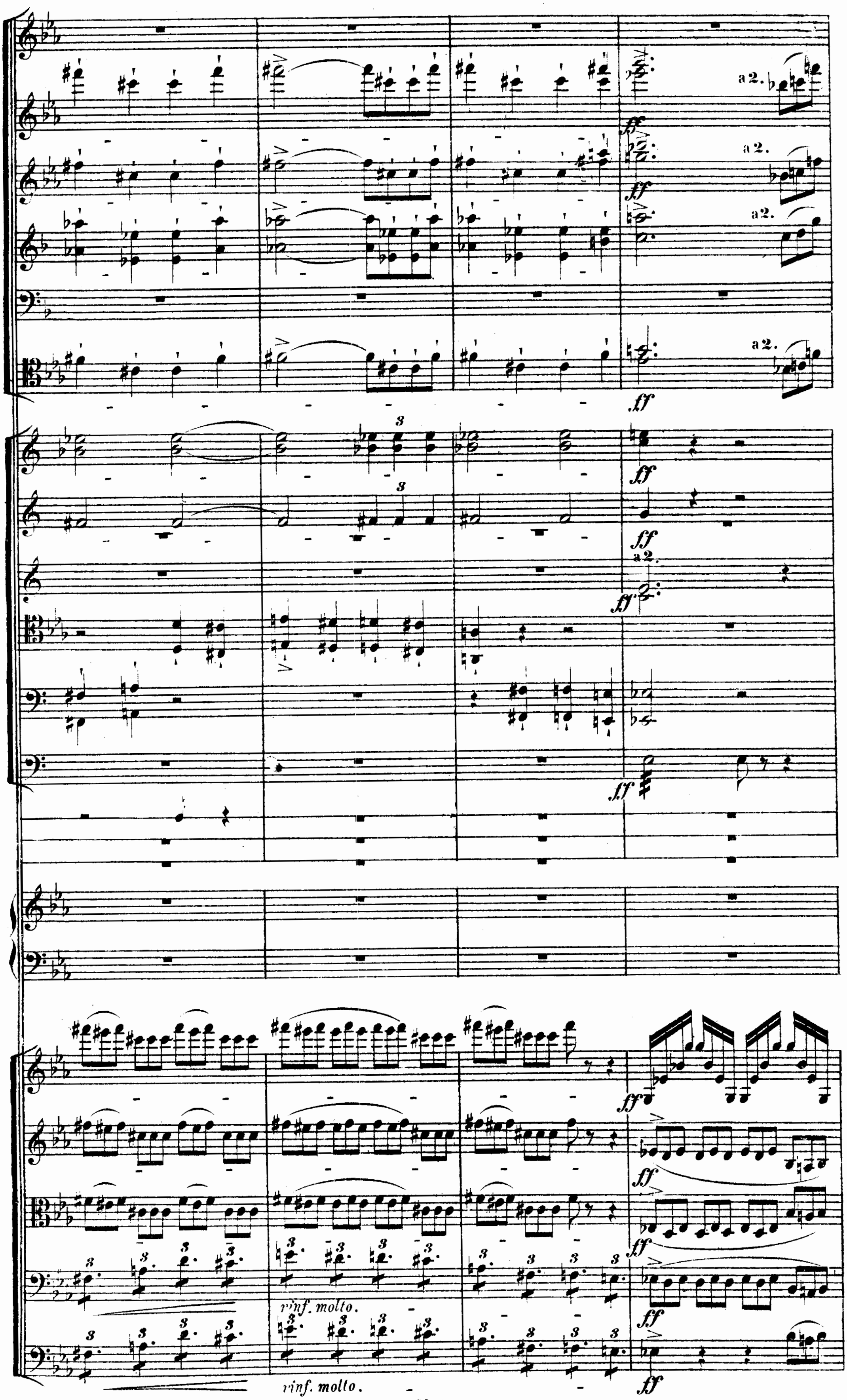
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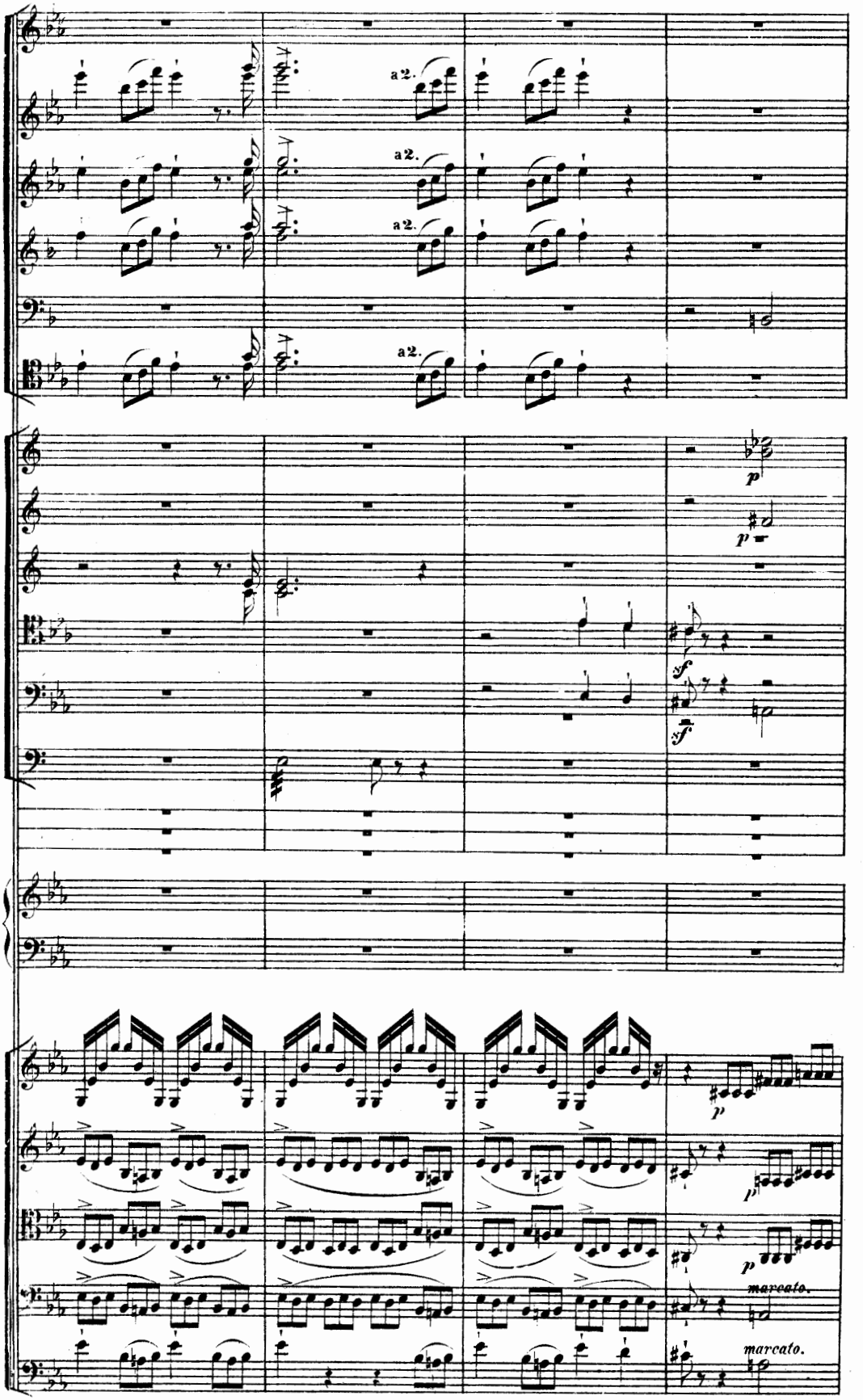
rinf. molto.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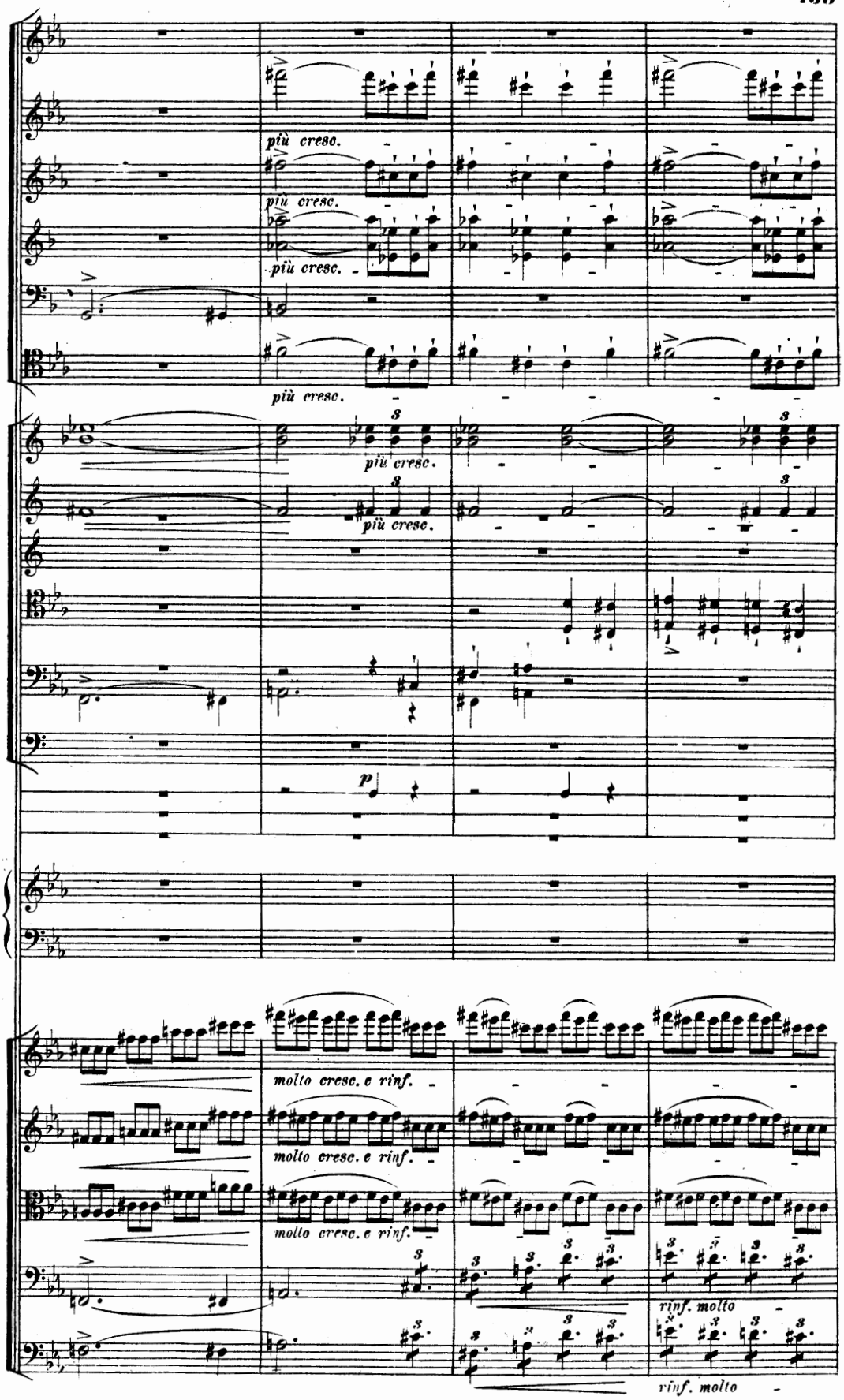
più cresc.
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più cresc.
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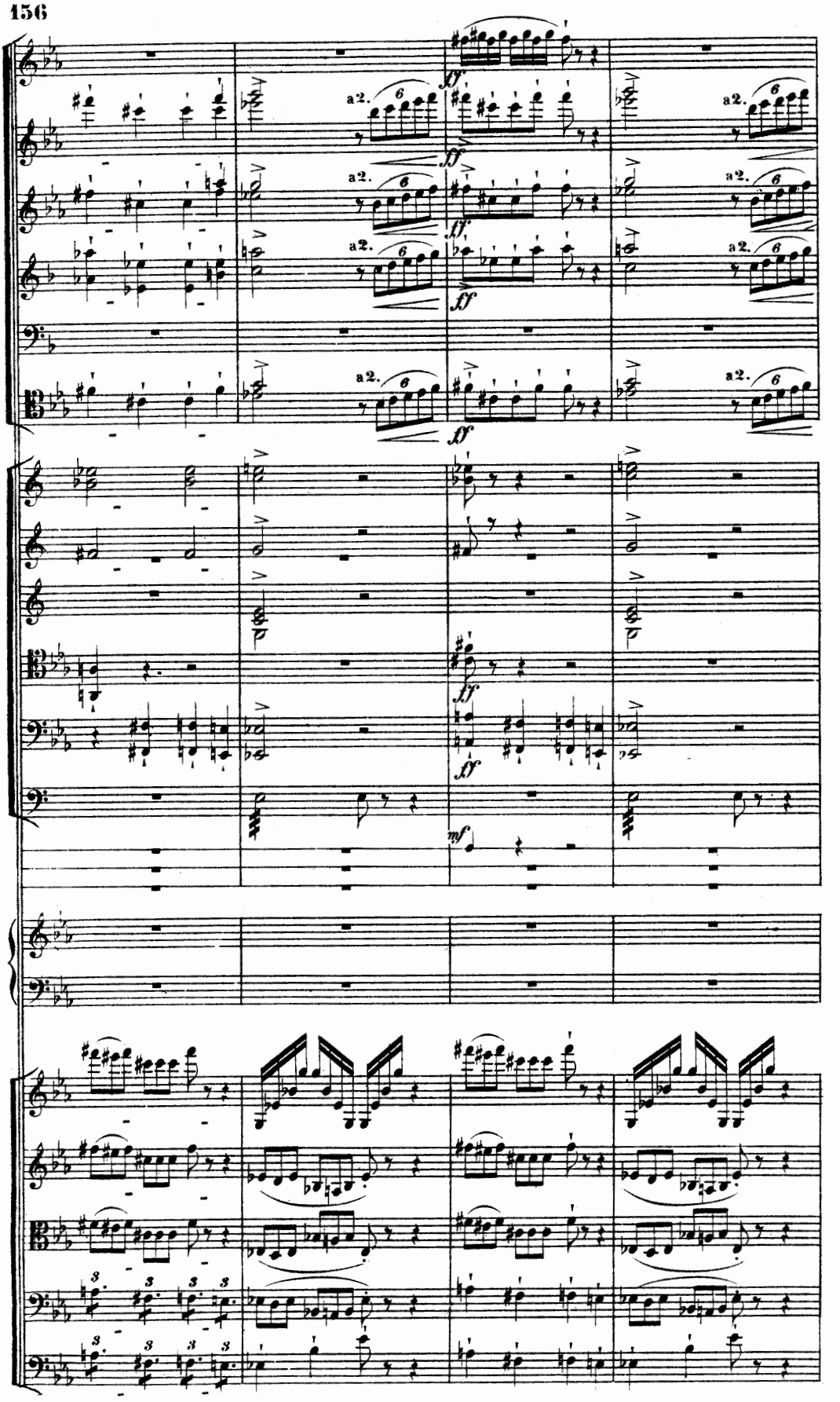
p
molto cresc. e rinf.
molto cresc. e rinf.
molto cresc. e rinf.
rinf. molto
rinf. molto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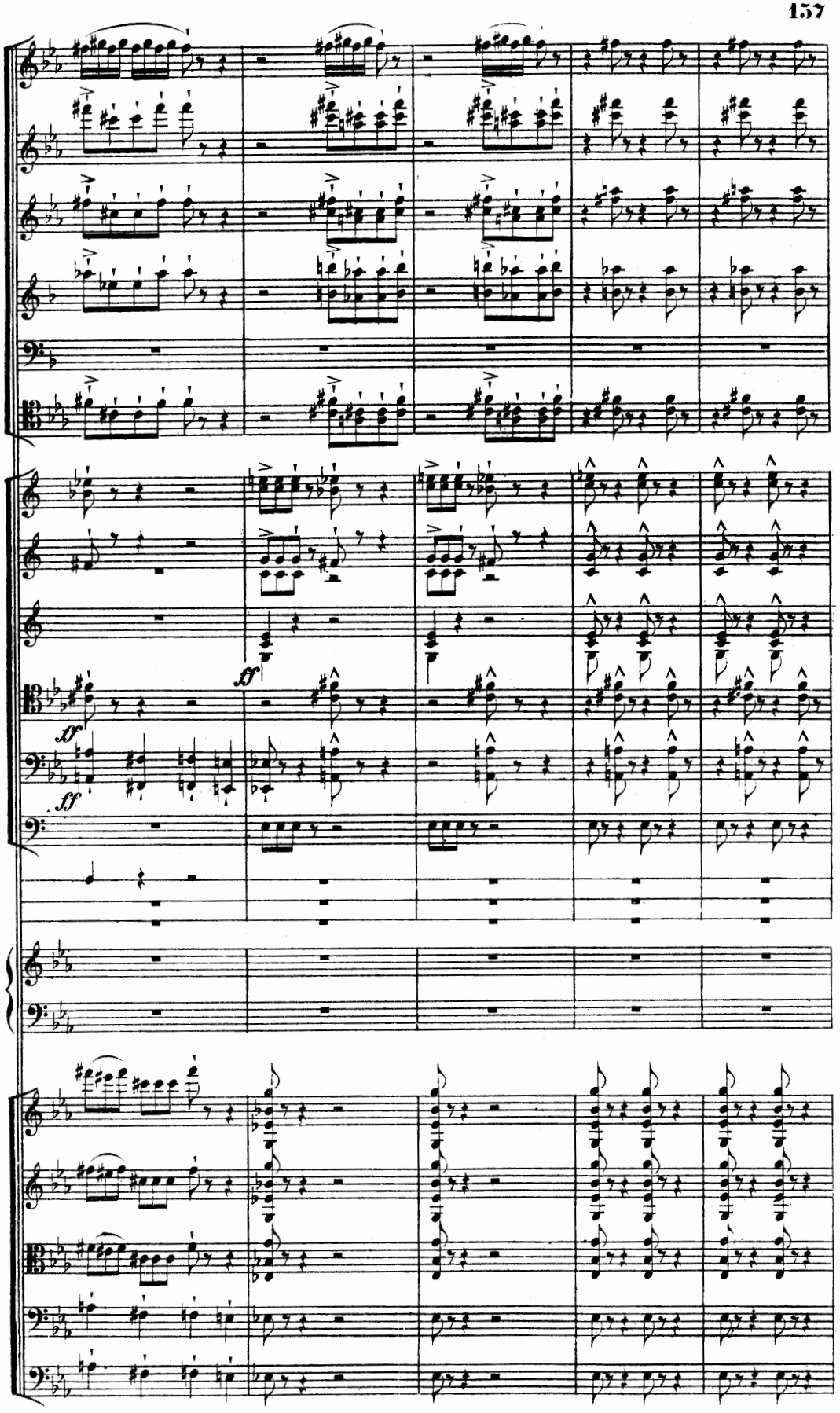
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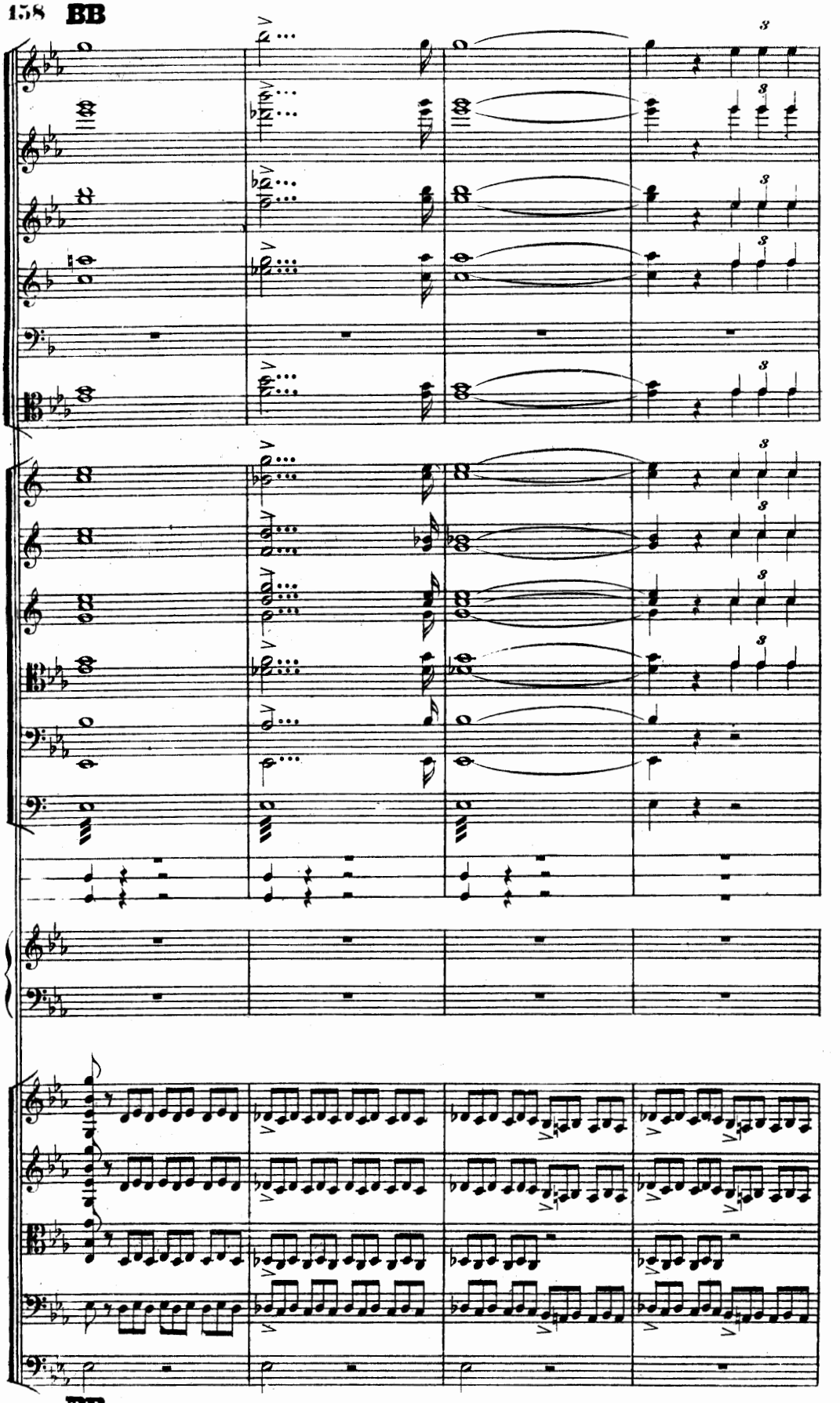

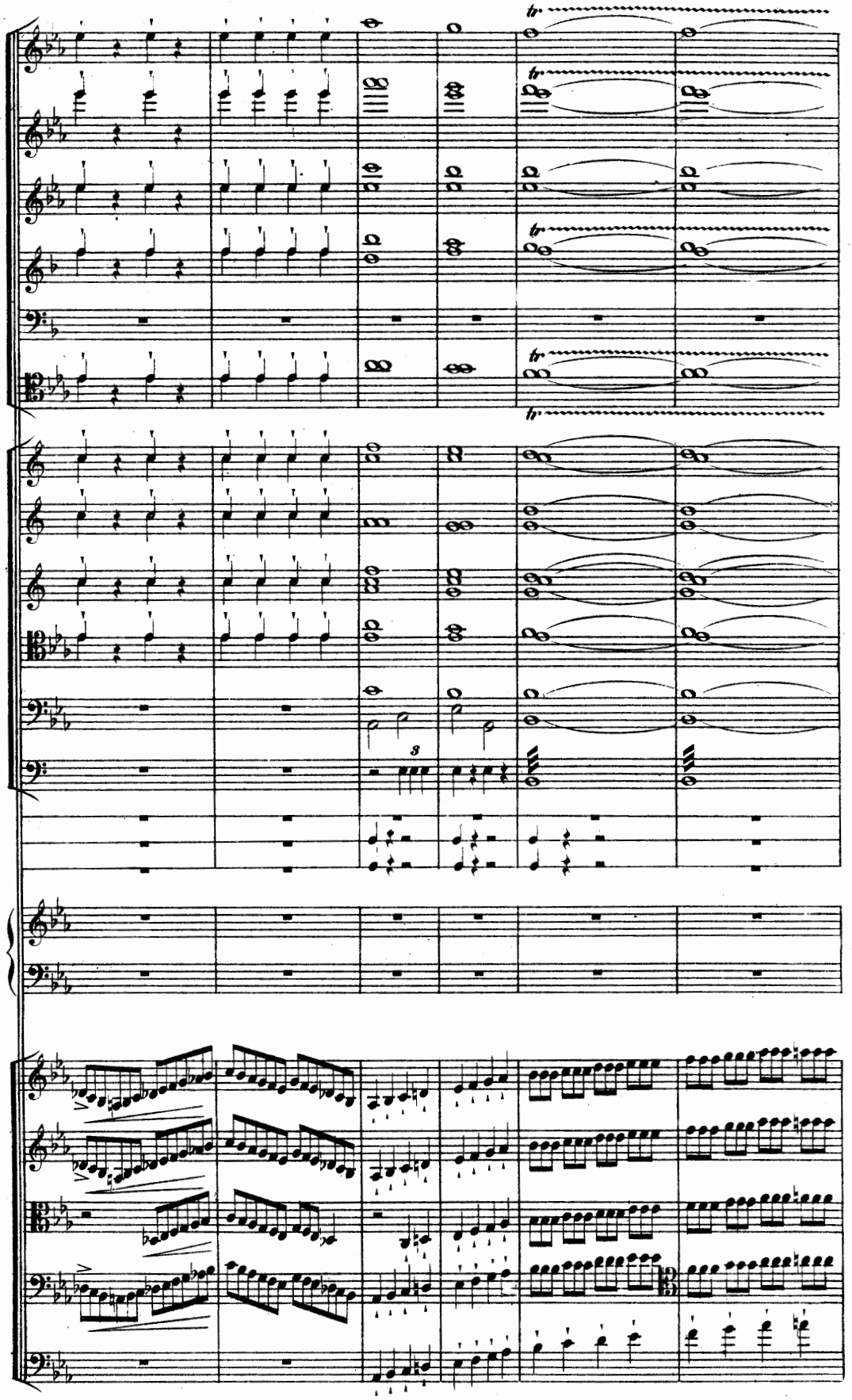
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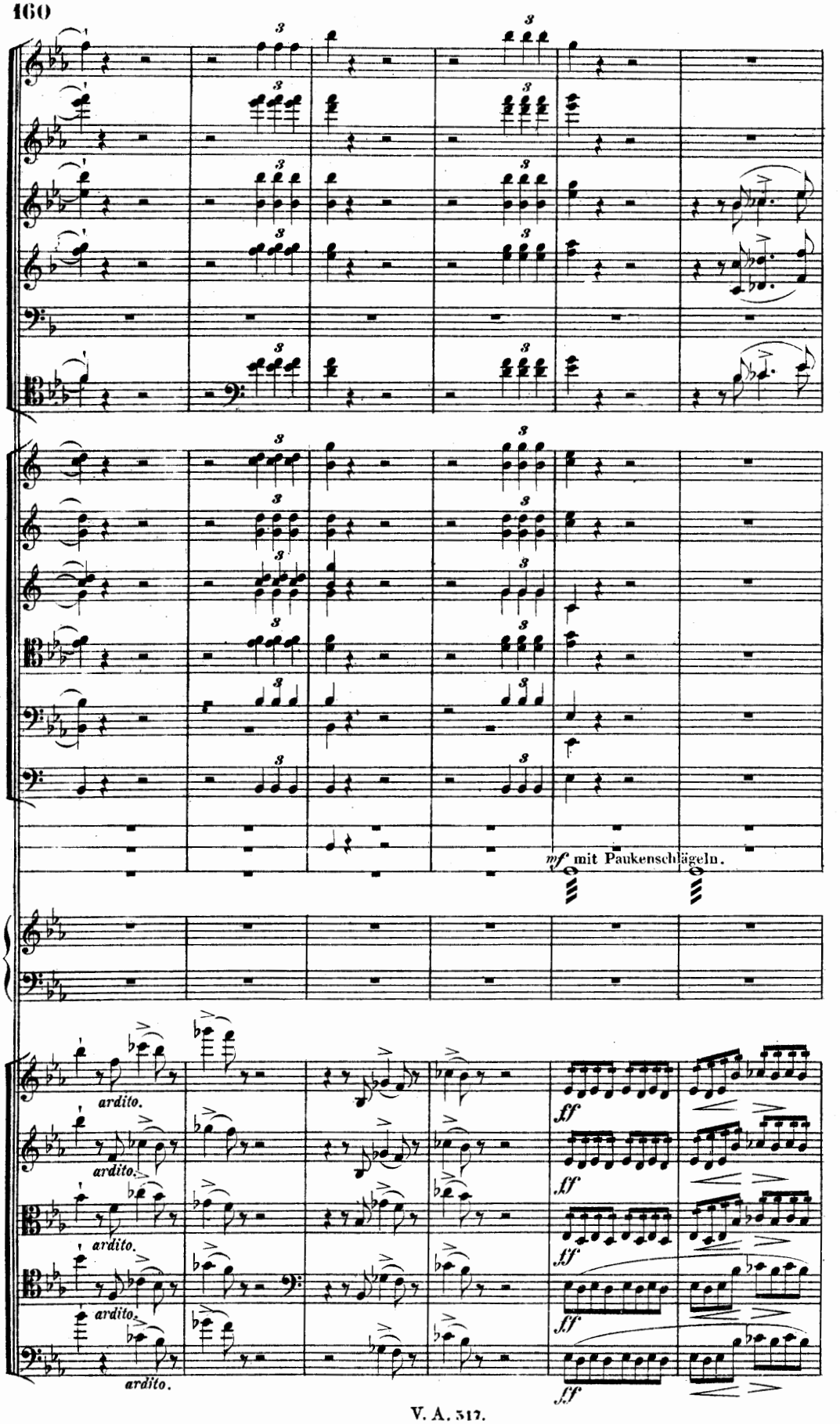
mf mit Paukenschlägeln.
ardito.
ardito.
ardito.
ardito.
ardito.
ff
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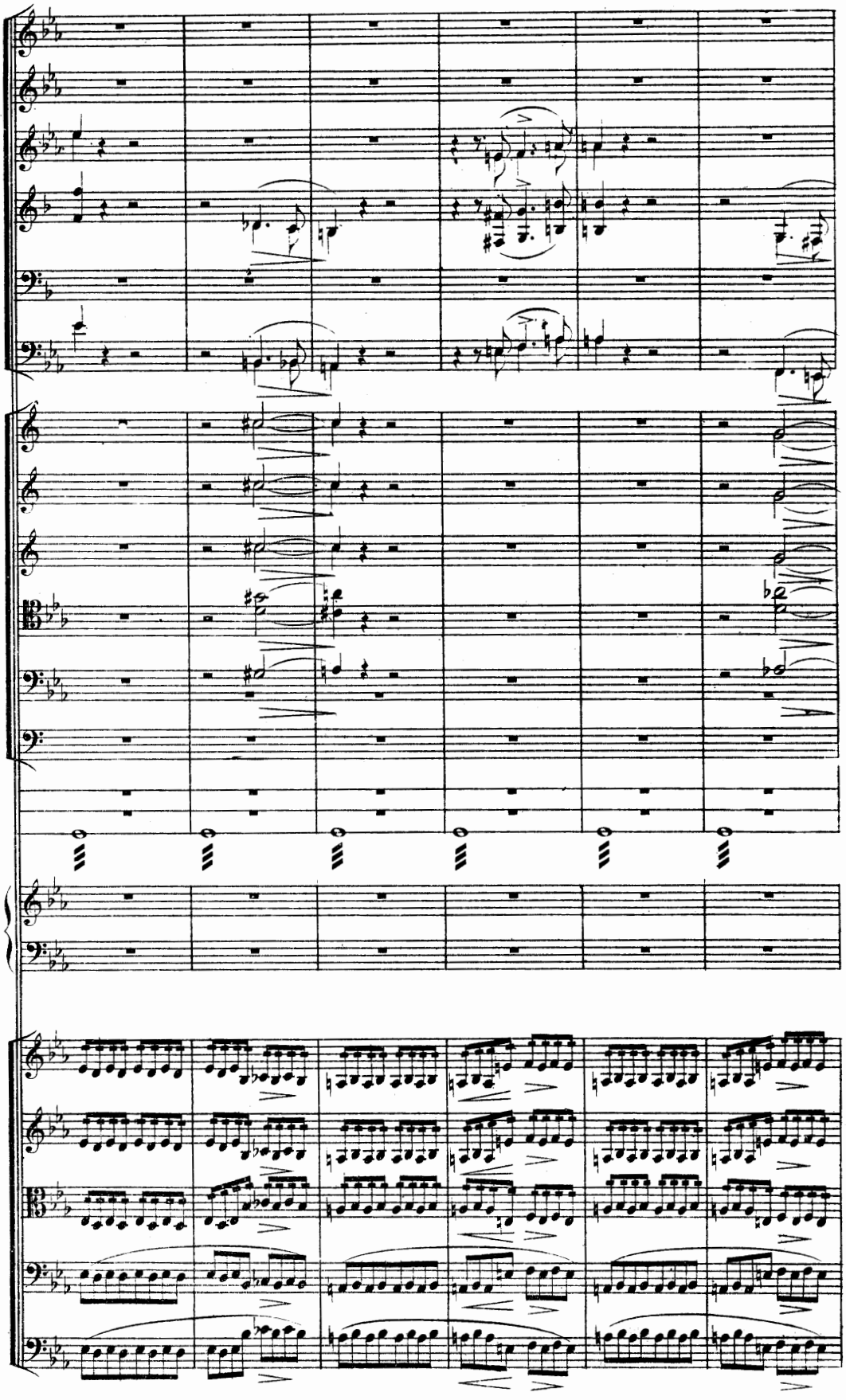
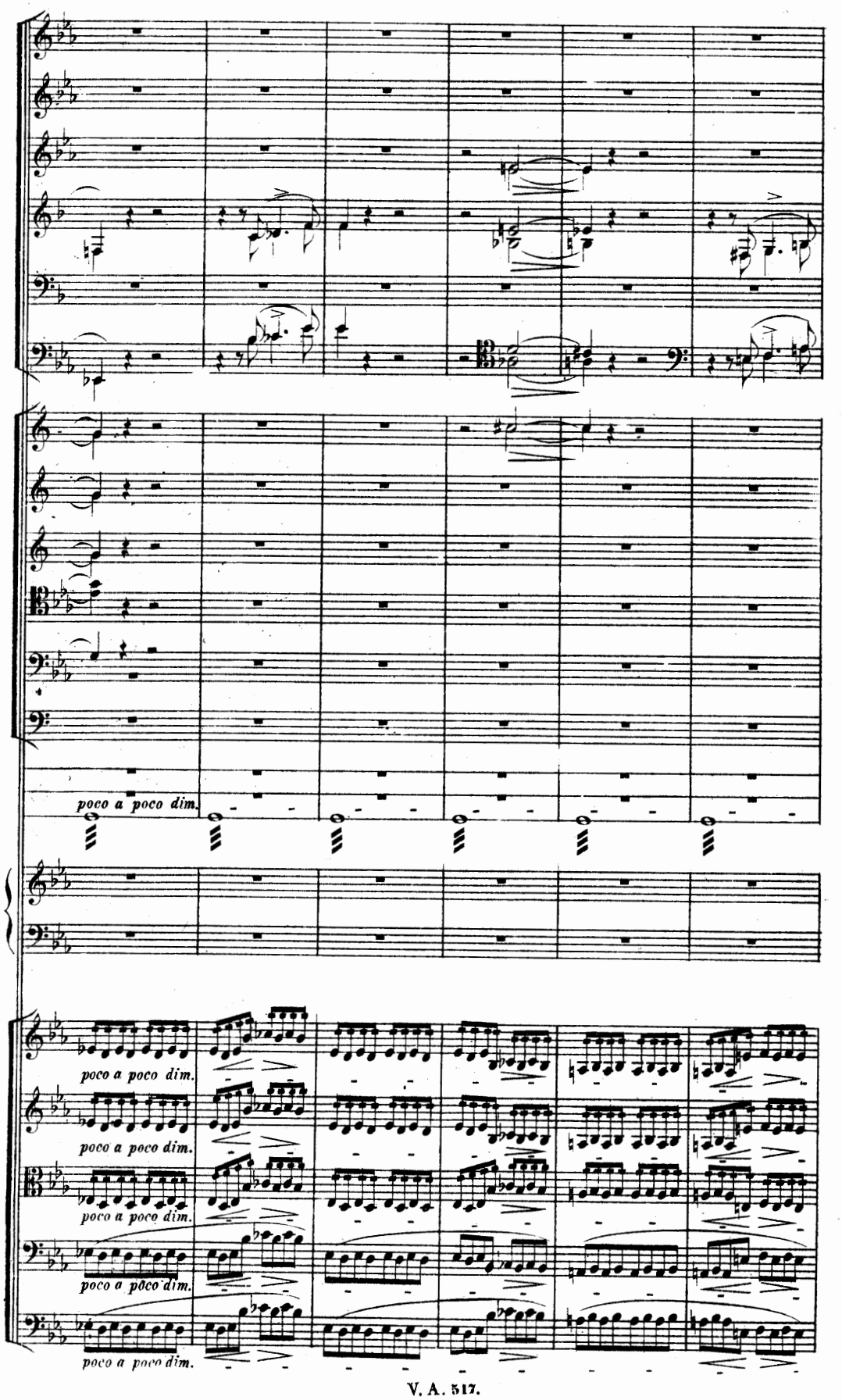
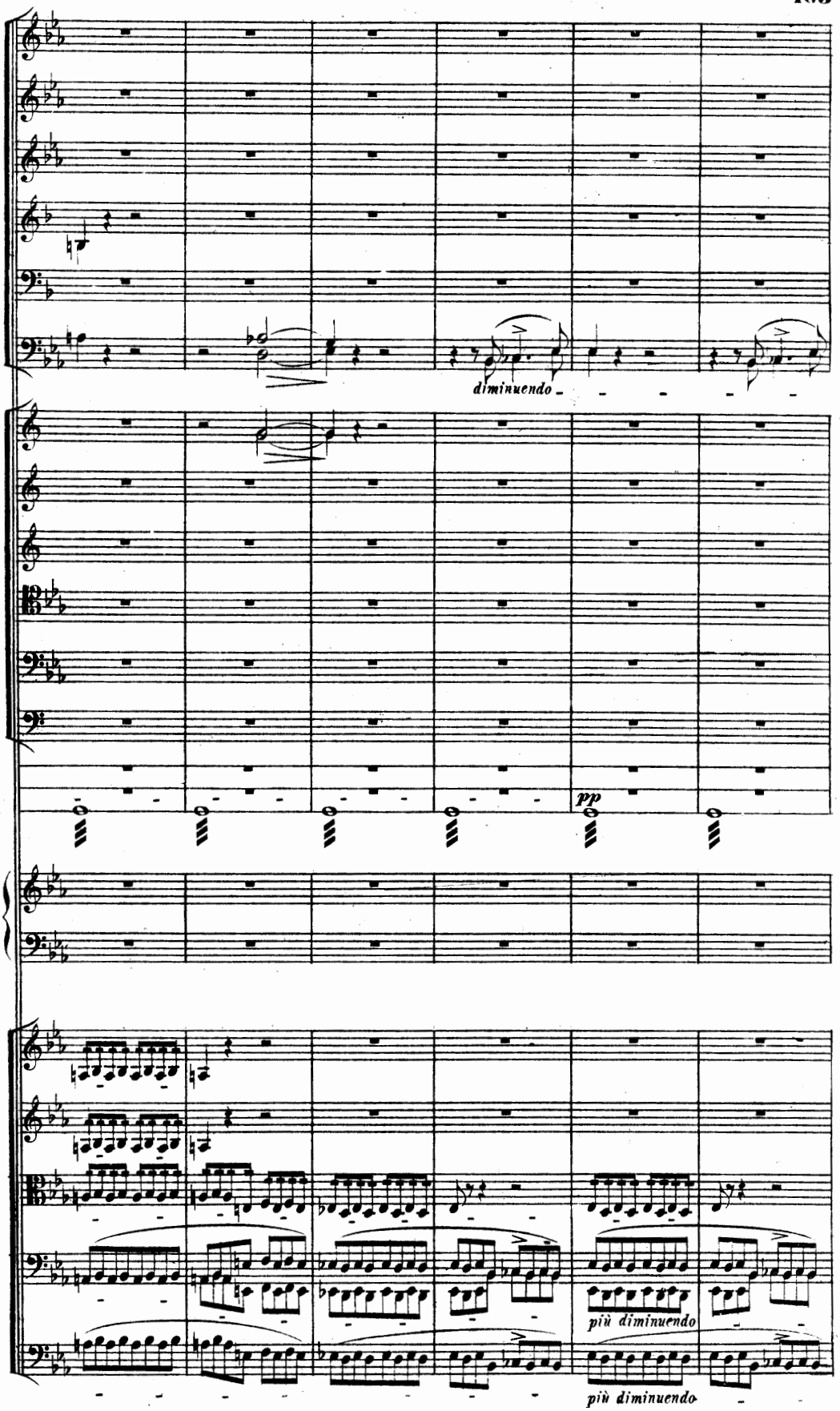
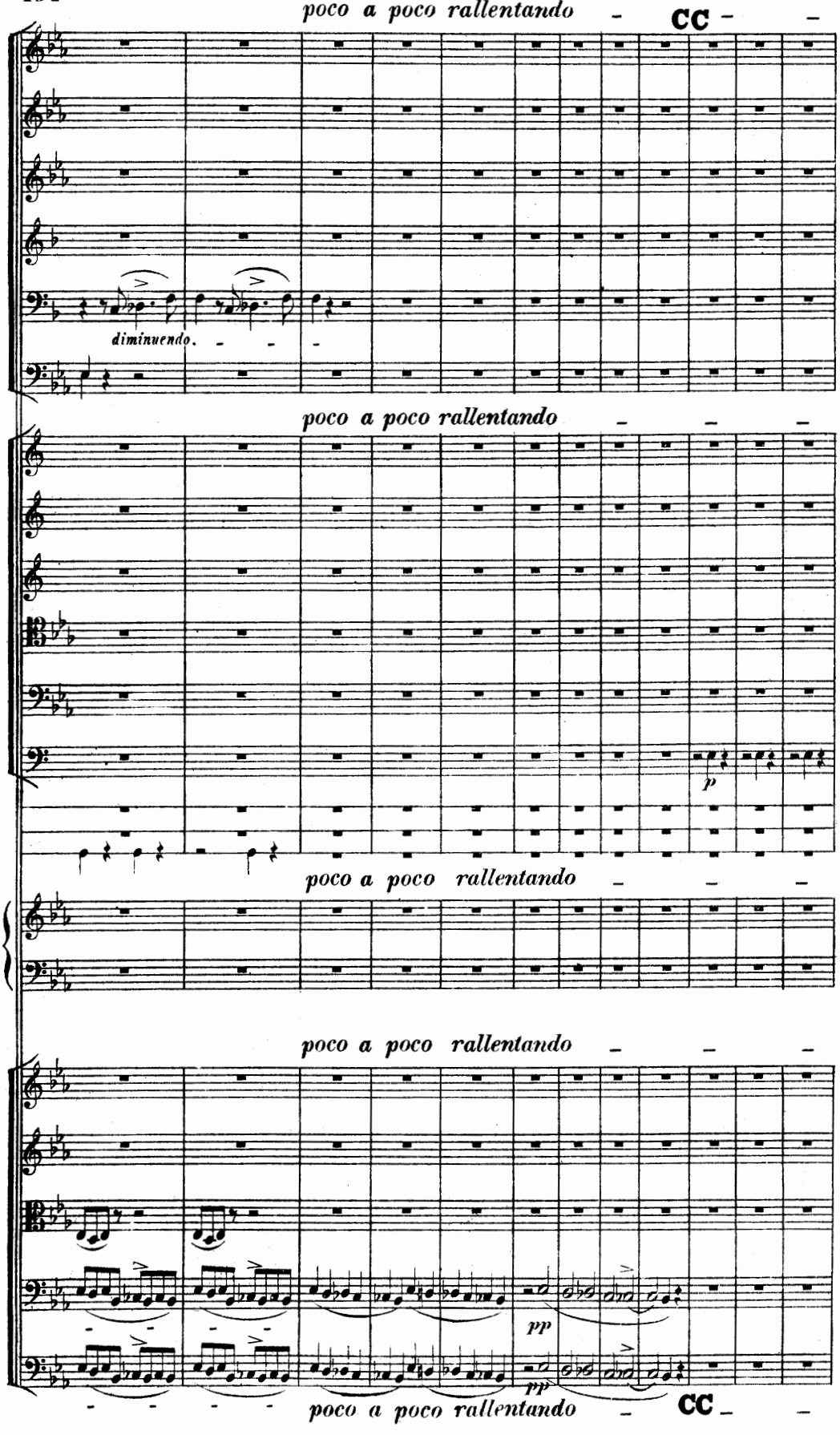
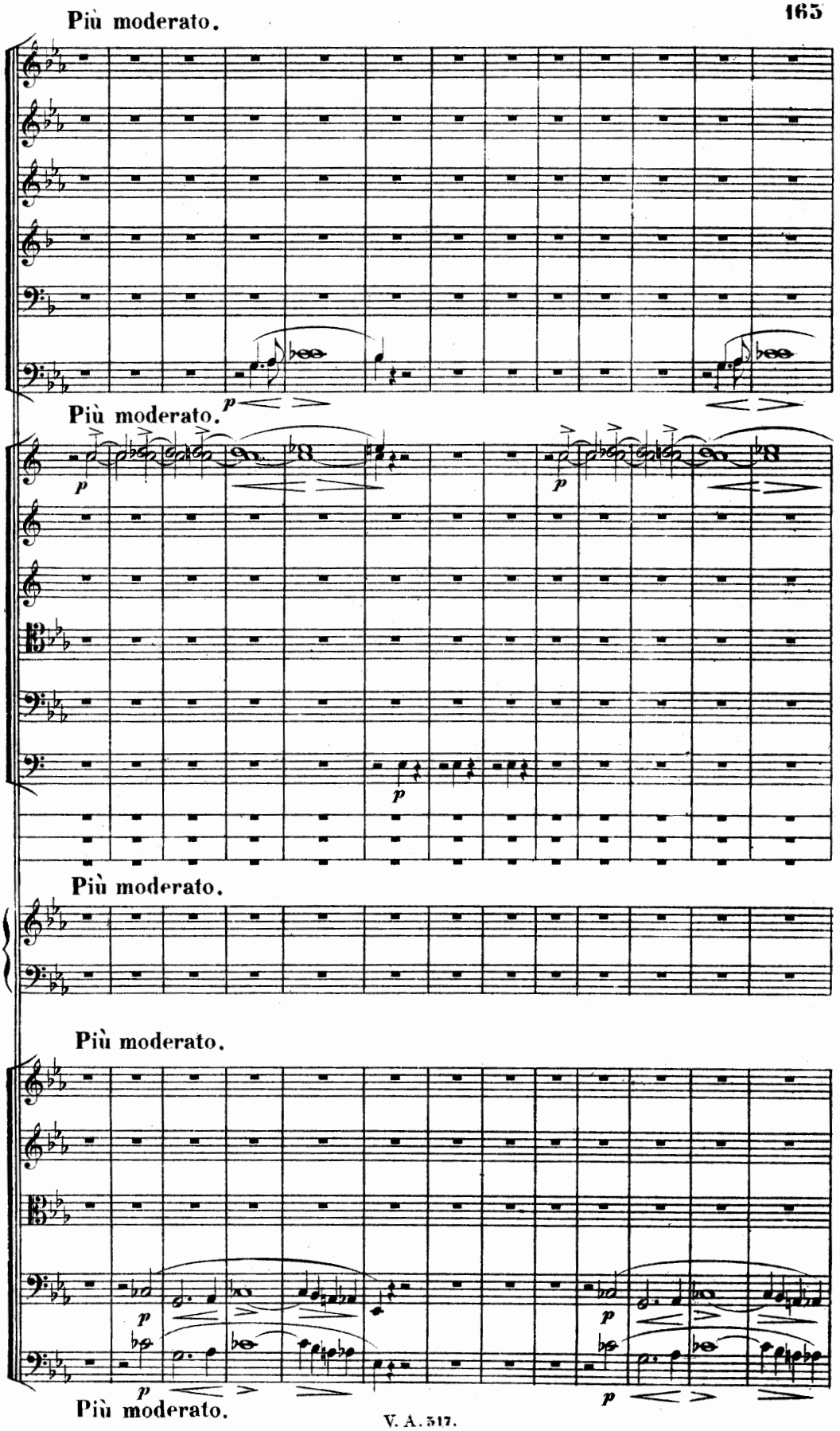
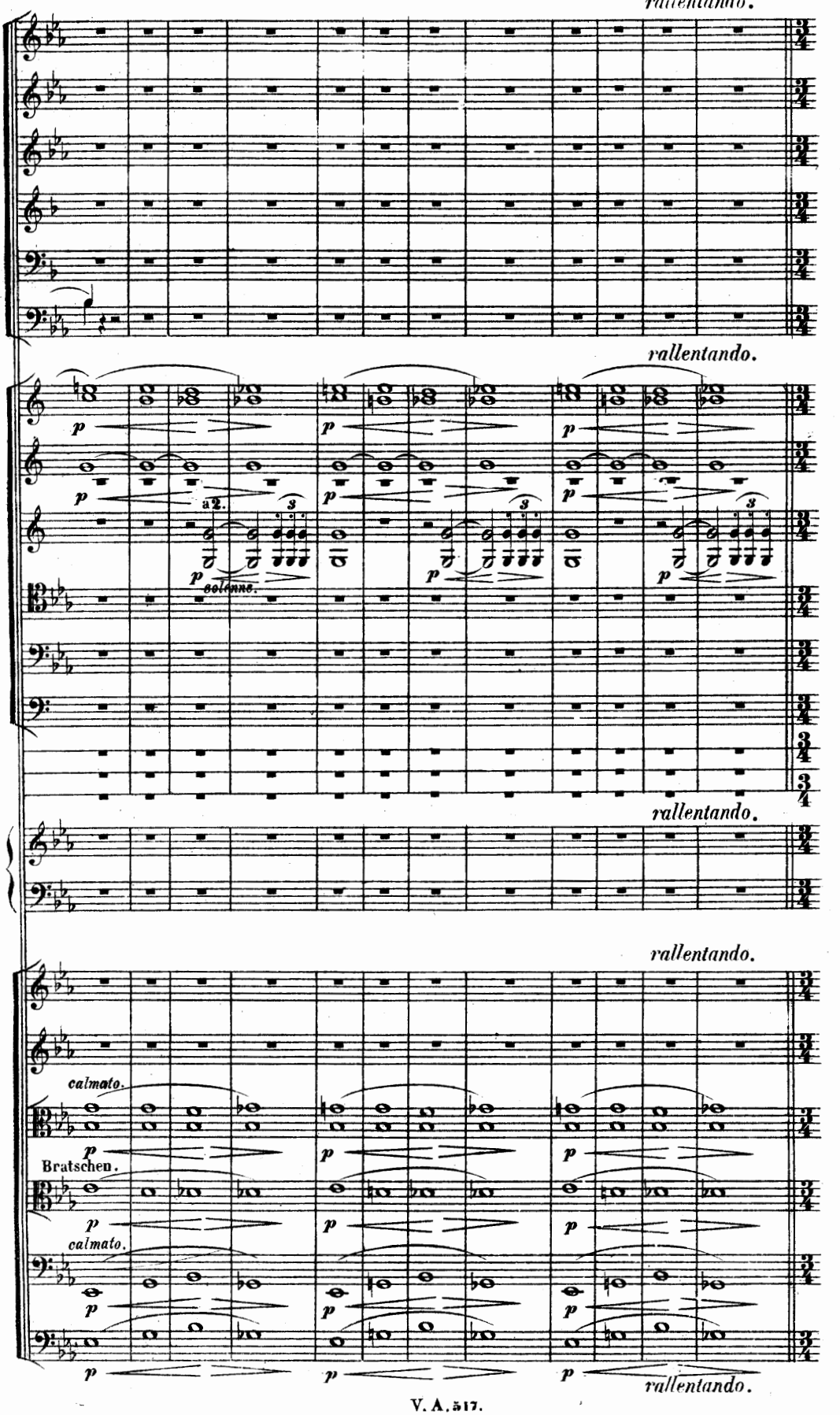


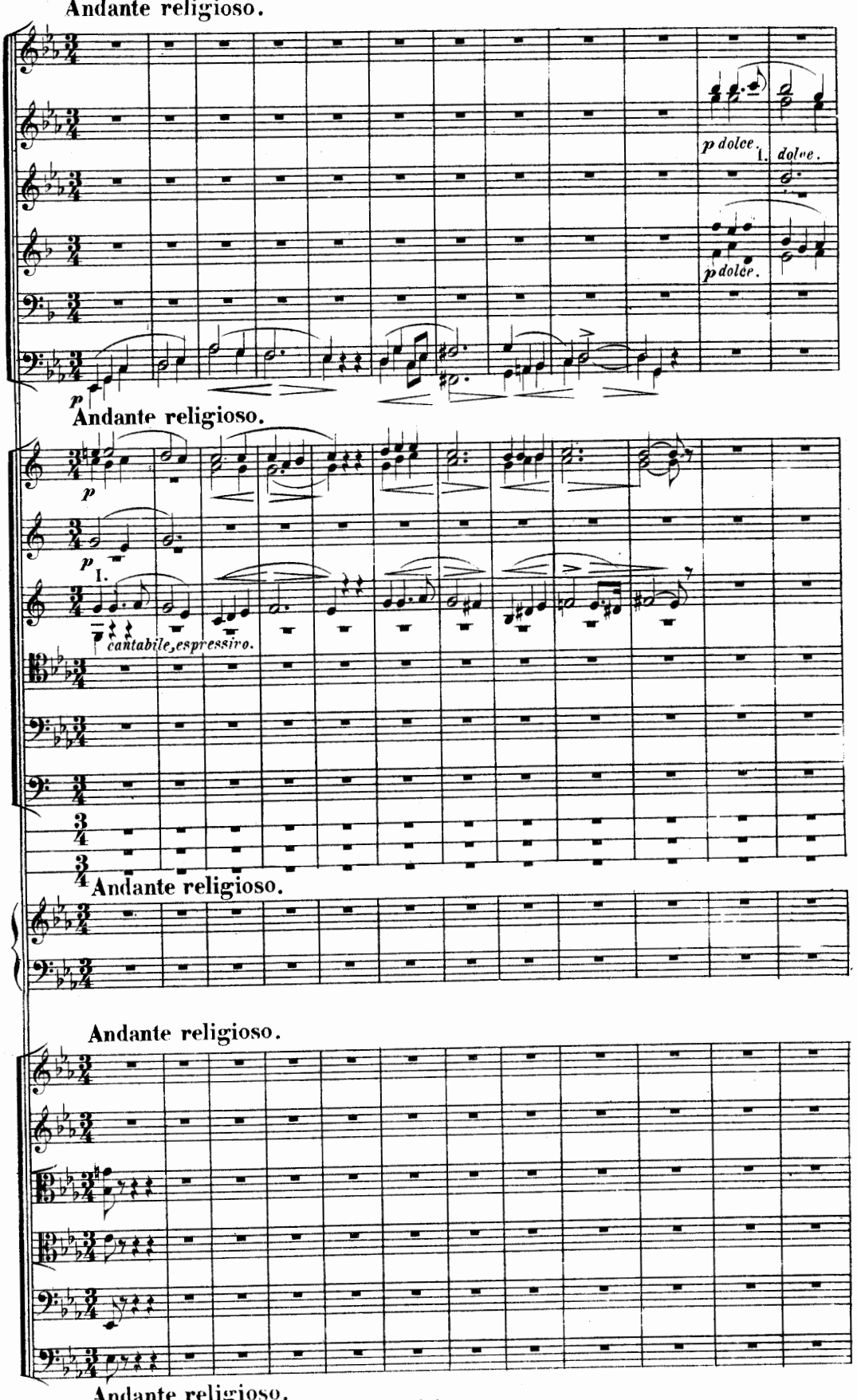

poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.

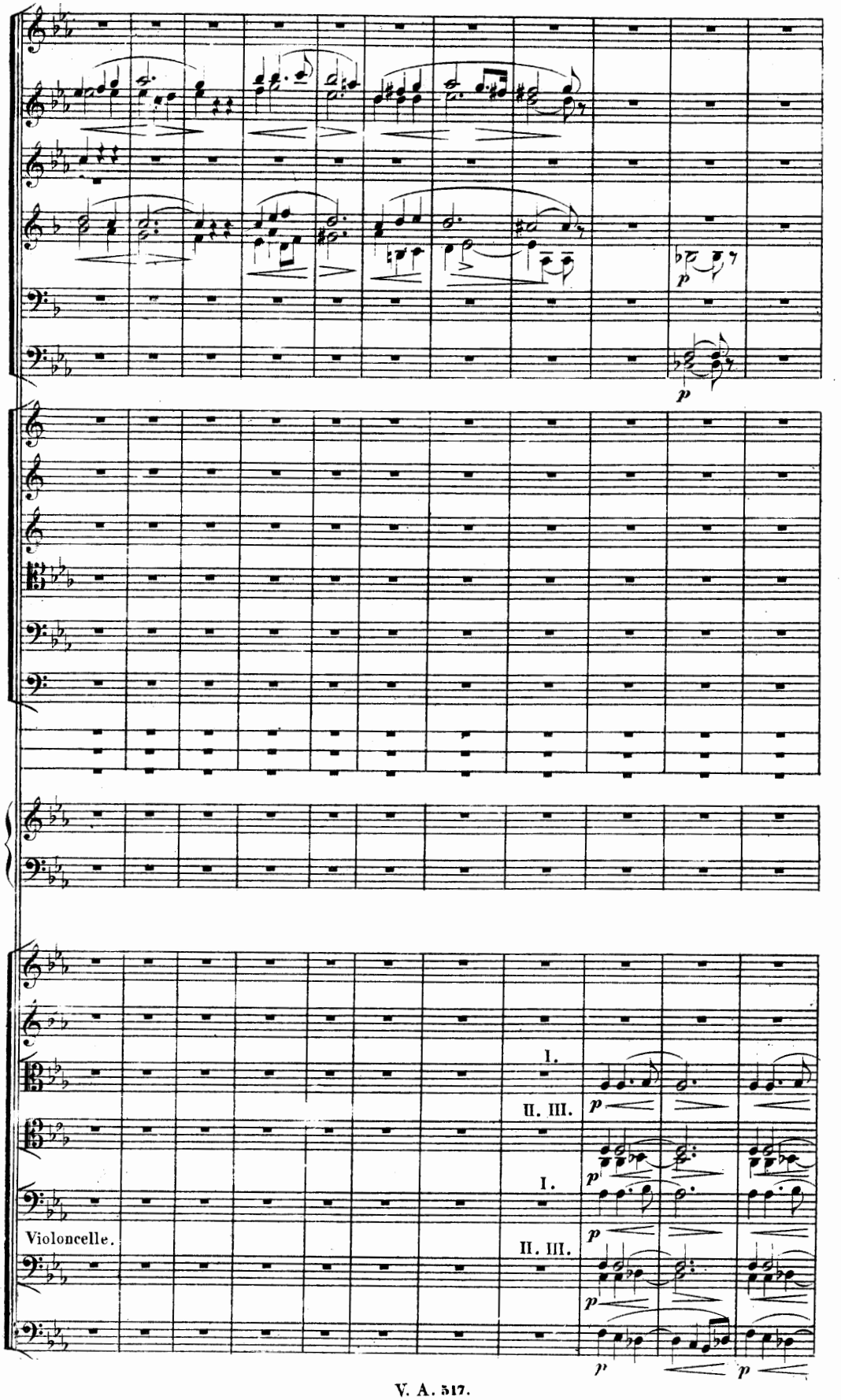

diminuendo
pp
più diminuendo
più diminuendo

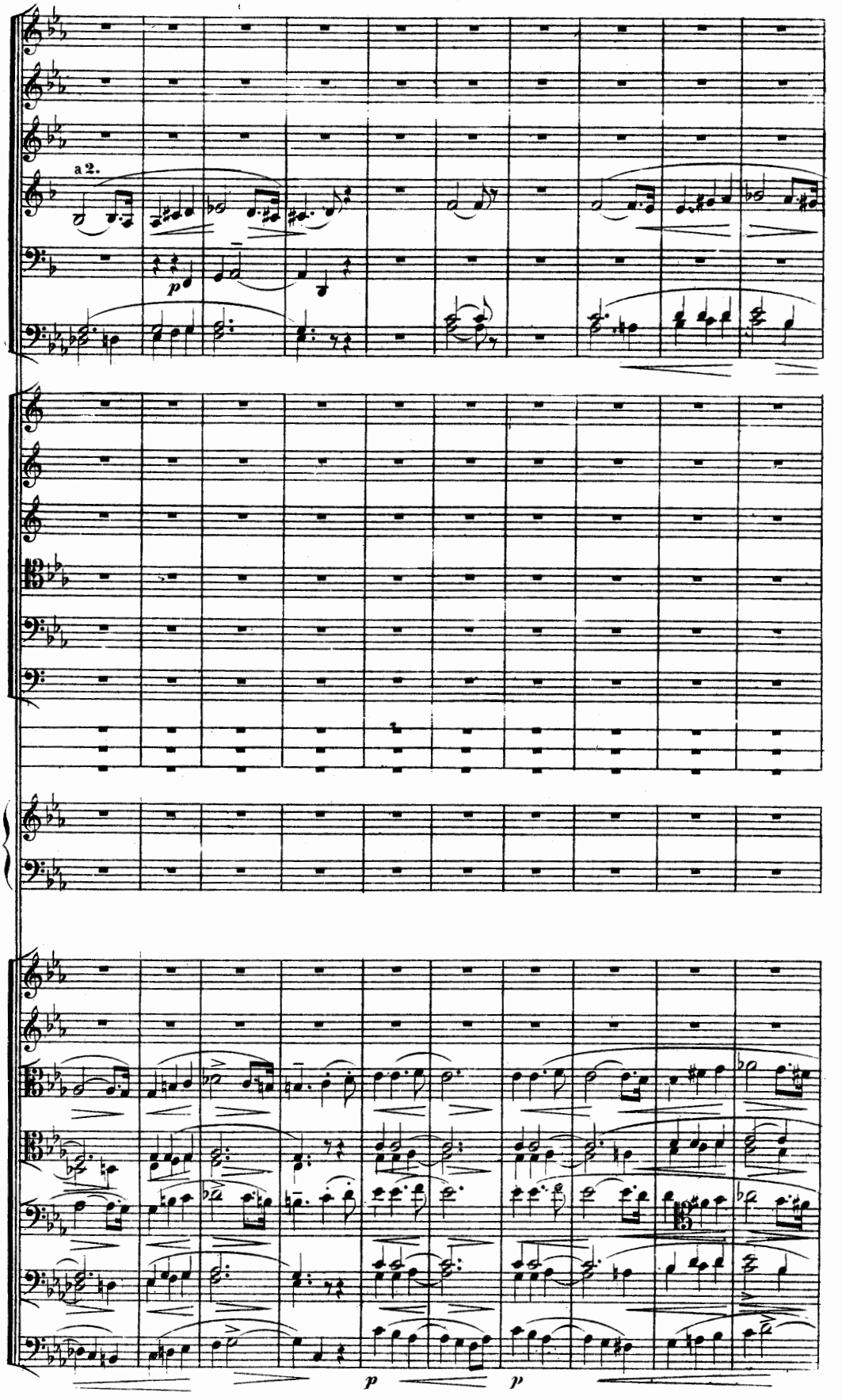

poco a poco rallentando
CC
diminuendo.
poco a poco rallentando
p
poco a poco rallentando
poco a poco rallentando
pp
pp
poco a poco rallentando
CC


Più moderato.
p
Più moderato.
p
p
p
Più moderato.
Più moderato.
p
p
p
p
Più moderato.


rallentando.
rallentando.
a 2.
solenne.
rallentando.
rallentando.
calmato.
Bratschen.
calmato.
rallentando.


Andante religioso.
p dolce.
I. dolce.
p dolce.
p
Andante religioso.
p
p
I.
cantabile, espressivo.
Andante religioso.
Andante religioso.
Andante religioso.


I.
II. III.
I.
II. III.
Violoncelle.


a 2.
p
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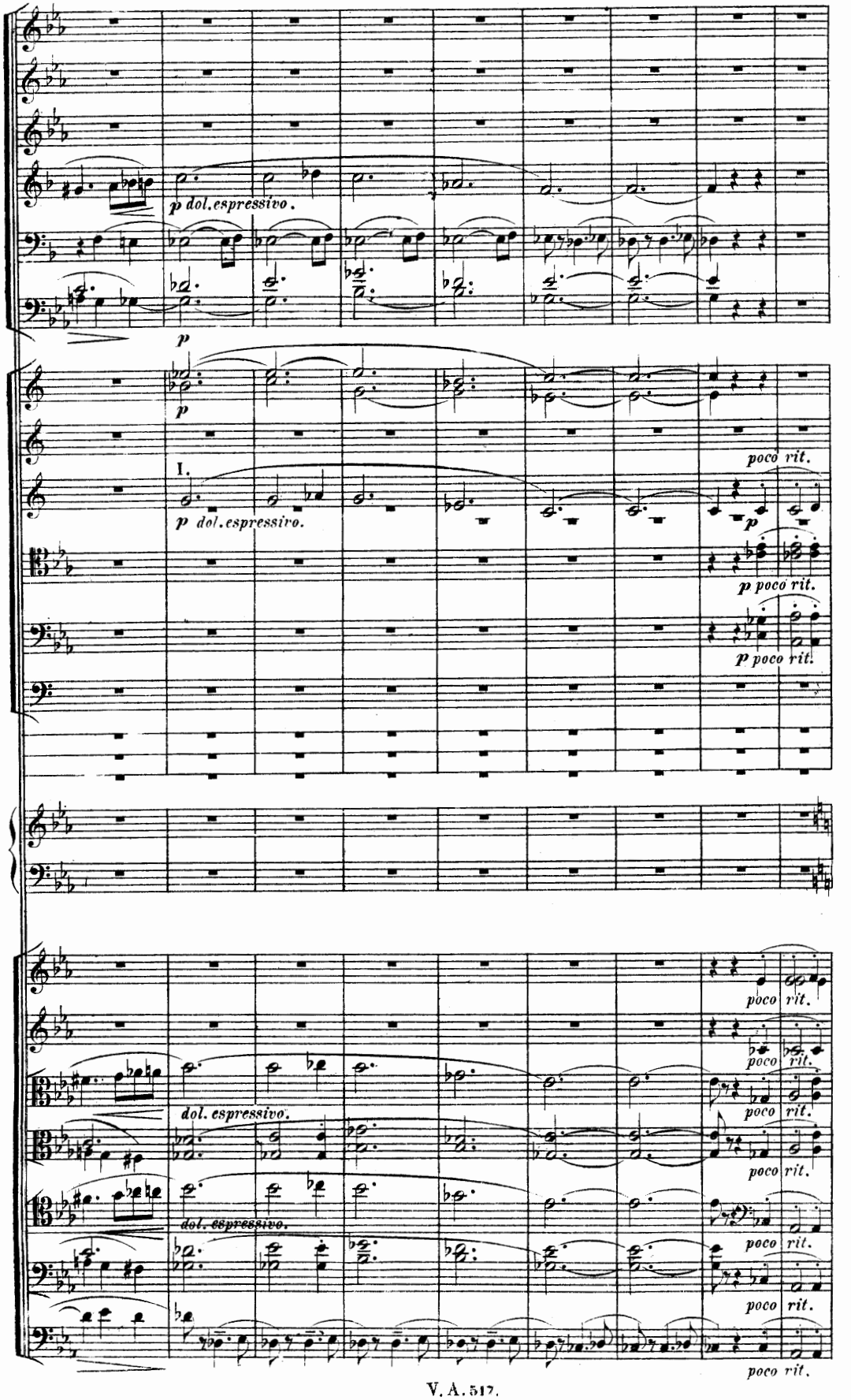
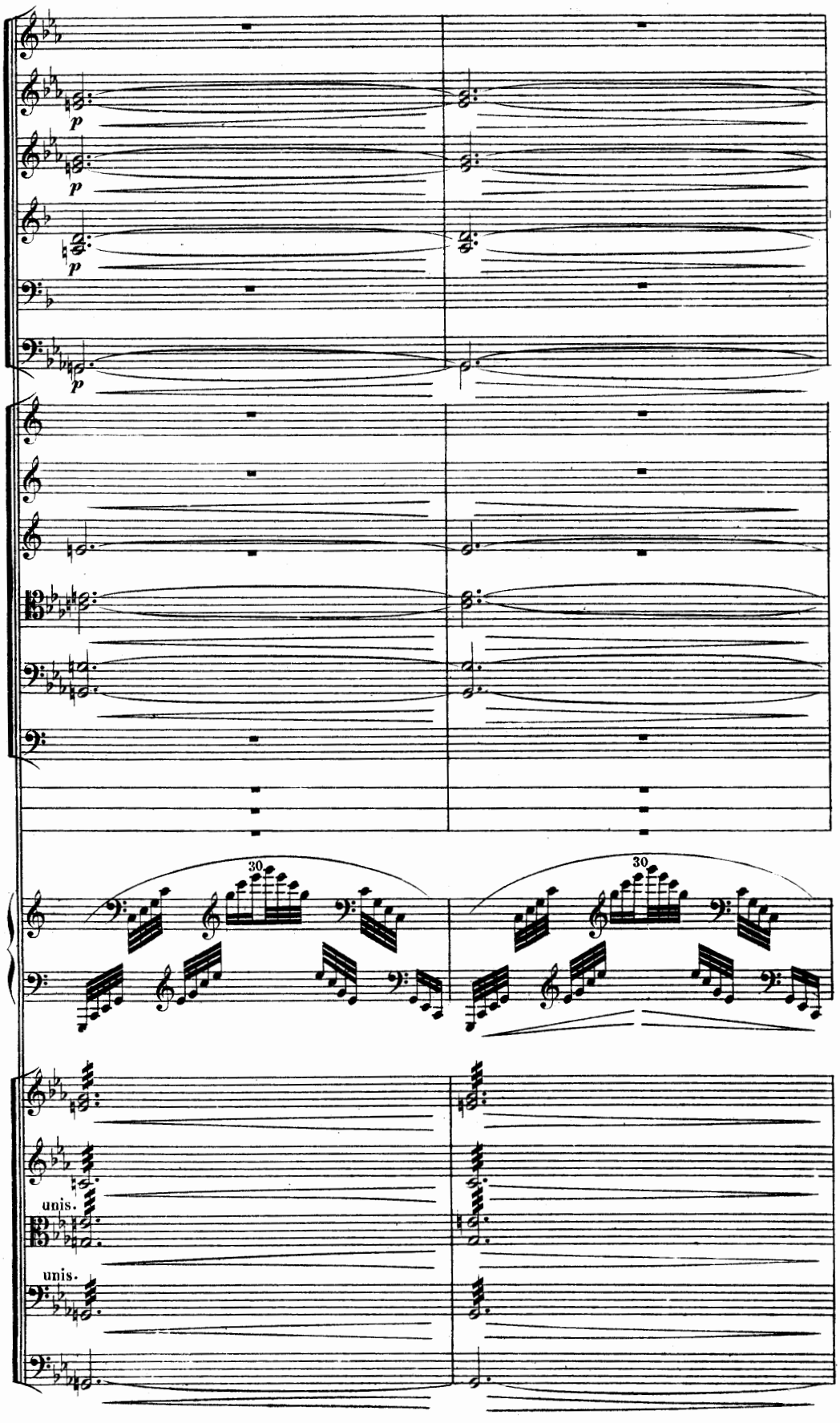

p dol. espressivo.
p
p
I.
p dol. espressivo.
poco rit.
p
p poco rit.
p poco rit.
poco rit.
poco rit.
dol. espressivo.
poco rit.
dol. espressivo.
poco rit.
poco rit.
poco rit.


p
p
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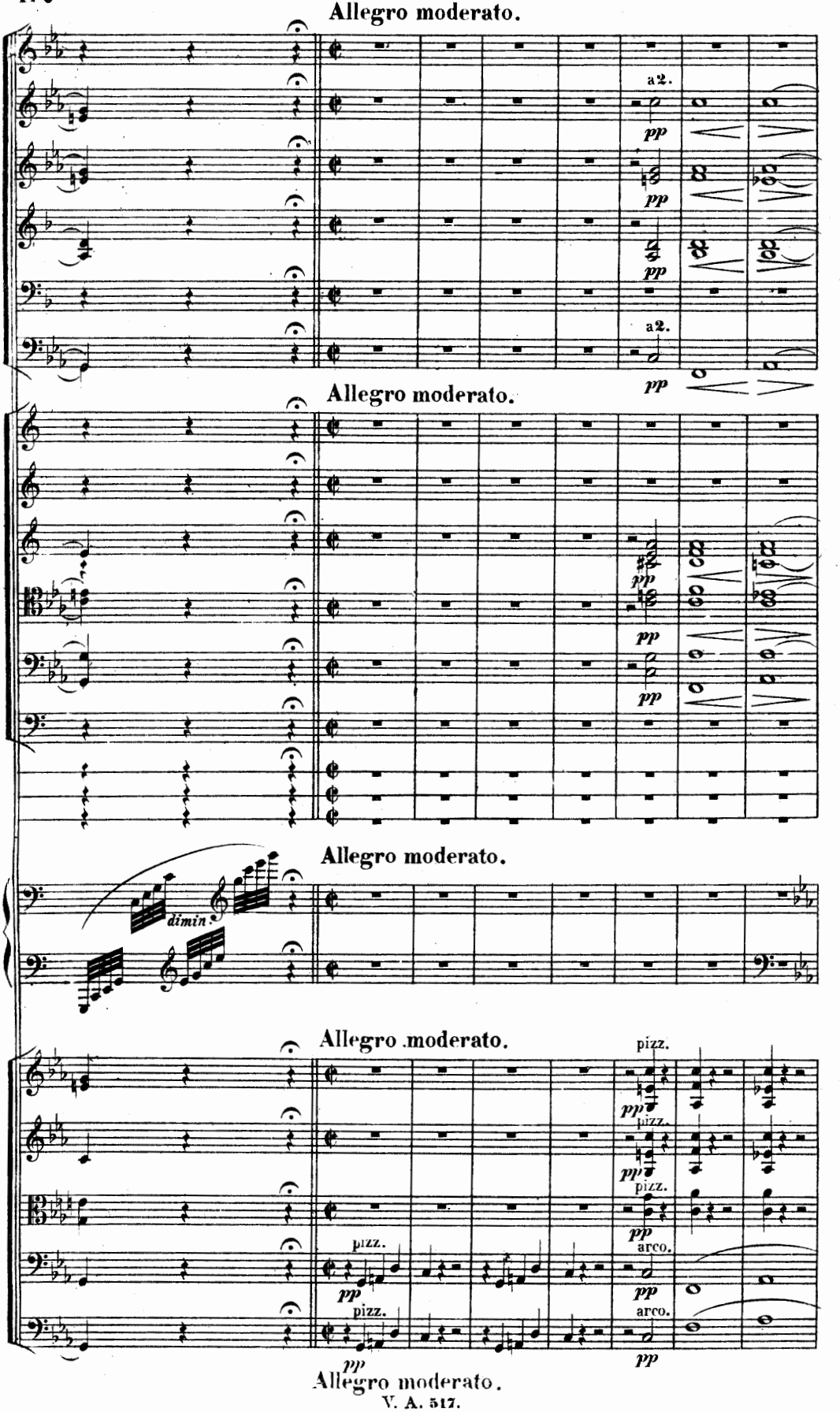
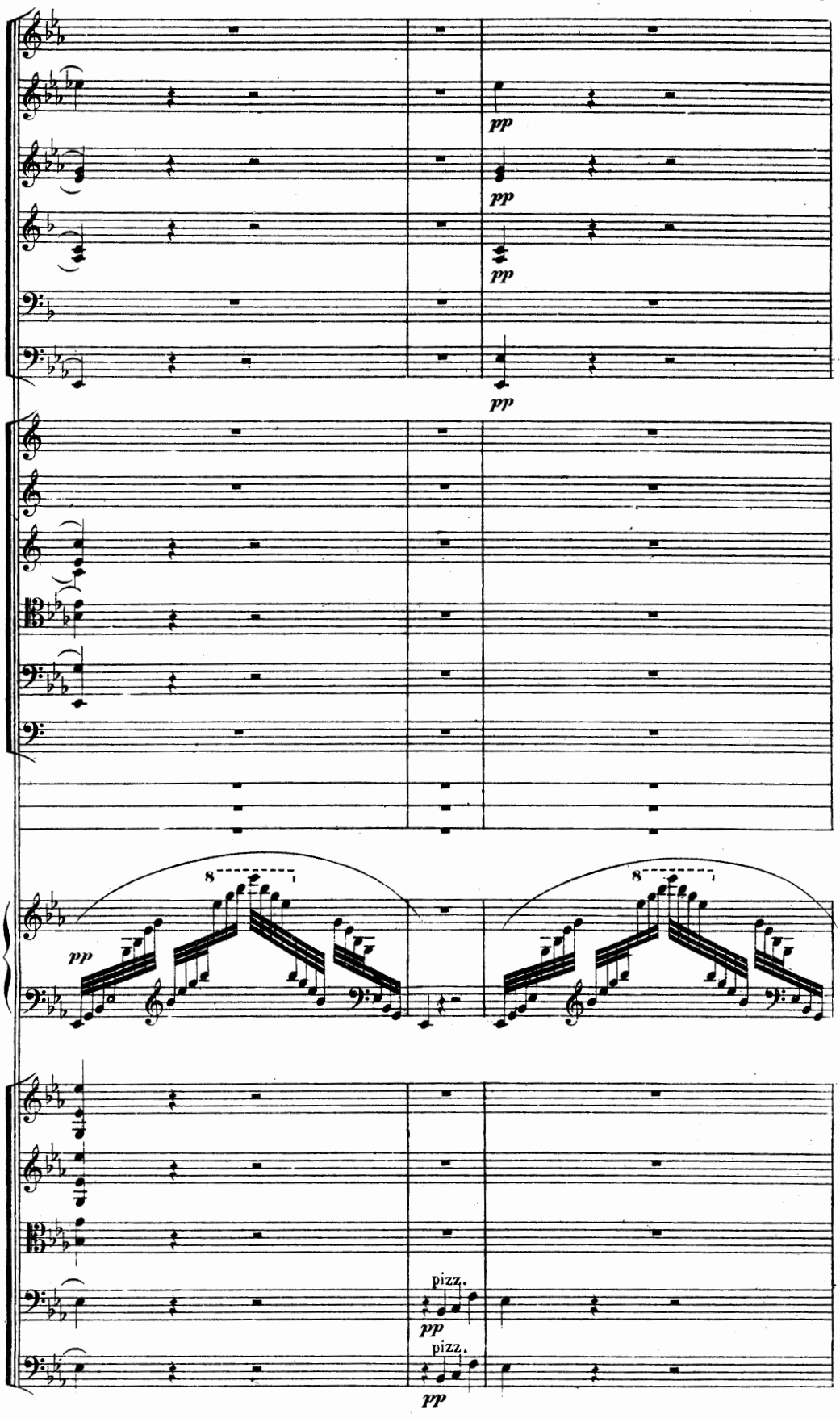
30
30
unis.
unis.


Allegro moderato.
a2.
pp
a2.
pp
Allegro moderato.
pp
pp
pp
pp
Allegro moderato.
dimin.
Allegro moderato.
pizz.
pp
pizz.
pp
pizz.
pp
arco.
pp
pizz.
pp
arco.
pp
pp
Allegro moderato.


pp
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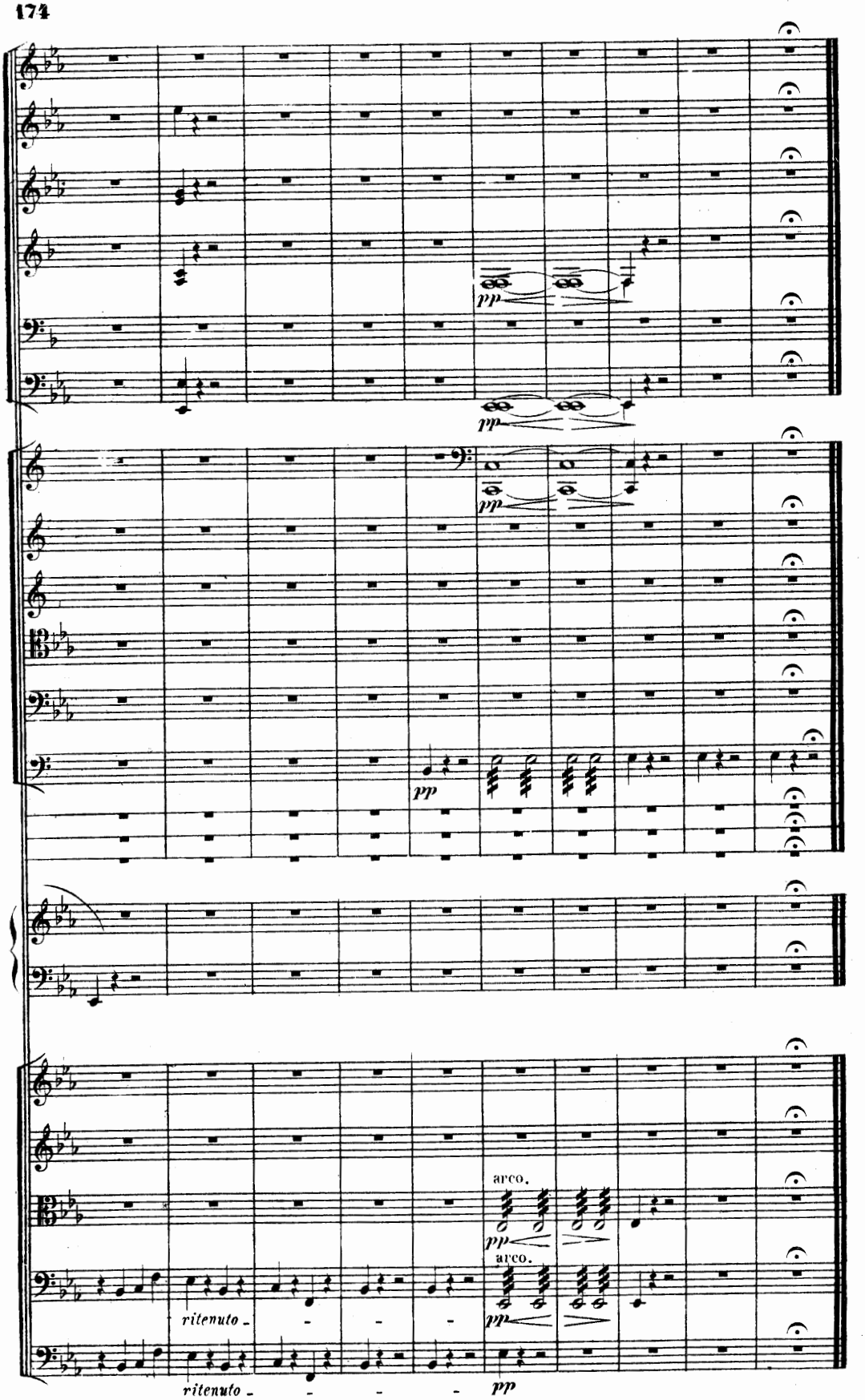
pp
8
pp
8
pizz.
pp
pizz.
pp


pp
pp
pp
pp
arco.
pp
arco.
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ritenuto
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ritenuto
pp

TASSO.
LAMENTO E TRIONFO.
SYMPHONISCHE DICHTUNG VON F. LISZT.

VORWORT.

Im Jahre 1849 wurde in ganz Deutschland der hundertjährige Geburtstag Goethe's durch Feste verherrlicht; das Theater in Weimar, wo wir uns damals befanden, feierte den 28. August durch eine Darstellung des Tasso.

Das herbe Geschick dieses unglücklichen Dichters hat den beiden grössten Poeten, welche Deutschland und England im letzten Jahrhundert hervorbrachten, Stoff zu dichterischen Gebilden gegeben: Goethe und Byron. Goethe, dem das glänzendste Lebensloos fiel, Byron, welchem die Vorzüge des Ranges und der Geburt durch die tiefsten Dichterleiden verkümmert wurden. Wir wollen nicht in Abrede stellen, dass, als wir im Jahre 1849 den Auftrag bekamen, eine Ouvertüre zu Goethe's Drama zu schreiben, das ehrfurchtsvolle Mitleid, mit welchem Byron die Manen des grossen Dichters beschwört, einen vorherrschend bestimmenden Einfluss auf unsere Gestaltung dieses Gegenstandes übte. Aber Byron konnte, indem er Tasso im Kerker selbstredend einführt, mit der Erinnerung der tödtlichen Schmerzen, denen er in seiner Klage eine so hinreissende Gewalt edlen Ausdrucks verleiht, nicht das Andenken des Triumphes verbinden, durch welchen dem ritterlichen Sänger des »Befreiten Jerusalem« eine späte aber glänzende Vergeltung ward. Wir wollten diesen Gegensatz schon im Titel des Werkes klar aussprechen und unser Bestreben ging dahin, in Tönen die grosse Antithese des im Leben verkannten, im Tode aber von strahlender Glorie umgebenen Genius zu schildern, von einer Glorie, welche mit vernichtenden Strahlen in die Herzen der Verfolger trifft. Tasso liebte und litt in Ferrara, er wurde in Rom gerächt, und er lebt noch heute in den Volksgesängen Venedig's. Diese drei Momente sind von seinem unvergänglichen Ruhme untrennbar. Um sie musikalisch wiederzugeben, riefen wir zuerst seinen grossen Schatten herauf, wie er noch heute an Venedig's Lagunen wandelt; dann erschien uns sein Antlitz stolz und schwermüthig den Festen Ferrara's zuschauend, wo er seine Meisterwerke geschaffen, und folgten wir ihm endlich nach Rom, der ewigen Stadt, die ihm die Ruhmeskrone reichte und so den Märtyrer und Dichter in ihm feierte.

Lamento e Trionfo: So heissen die beiden grossen Contraste im Geschick der Poeten, von denen mit Recht gesagt wurde, dass, ob auch oft mit Fluch ihr Leben belastet werde, nimmer der Segen ausbleibe auf ihrem Grabe. Um aber unsrer Idee nicht allein die strenge Autorität, sondern auch den Glanz der Thatsachen zu verleihen, entlehnten wir selbst die Form zu ihrer künstlerischen Gestaltung aus der Wirklichkeit, und wählten desshalb zum Thema unsres musikalischen Gedichtes die Melodie, auf welche wir venetianische Lagunenschiffer drei Jahrhunderte nach des Dichters Tode die Anfangsstrophen seines Jerusalem singen hörten:

Canto l'armi pietose e'l Capitano,
Che'l gran Sepolcro liberò di Cristo!

Das Motiv selbst hat eine langsame Bewegung, es theilt die Empfindung seufzender Klage, monotoner Schwermuth mit; die Gondoliere geben ihm aber durch das Ziehen gewisser Töne eine ganz eigenthümliche Färbung, und die melancholisch gedehnten Klänge machen aus der Ferne einen Eindruck, als wenn lange Streifen verklärten Lichtes vom Wellenspiegel zurückgestrahlt würden. Dieser Gesang hatte uns einst lebhaft ergriffen, und als wir später Tasso musikalisch darstellen sollten, drängte er sich uns gebieterisch zum Text unserer Gedanken auf, als ein immer fortlebender Beweis der Huldigung seiner Nation für den Genius, dessen Treue und Anhänglichkeit Ferrara so schlecht vergalt. Die venetianische Melodie ist so voll von unheilbarer Trauer, von nagendem Schmerz, dass ihre einfache Wiedergabe genügt, um Tasso's Seele zu schildern. Sie giebt sich dann, ganz wie die Einbildung des Dichters, den glänzenden Täuschungen der Welt, der trügerischen, gleissenden Koketterie jenes Lächelns hin, dessen Gift die schreckliche Katastrophe herbeiführte, für welche scheinbar keine irdische Vergütung möglich war, und welche dann doch zuletzt auf dem Capitol mit einem Mantel überdeckt wurde, der in einem reineren Purpur glänzte, als der des Alphons.

(Uebers. v. P. Cornelius.)

TASSO.
LAMENTO E TRIONFO.
POÈME SYMPHONIQUE DE F. LISZT.

PRÉFACE.

En 1849 l'Allemagne entière célébra avec éclat le centième anniversaire de la naissance de Goethe. A Weimar où nous nous trouvions alors, le programme des fêtes avait marqué la représentation de son drame le Tasse pour le soir du 28 Août.

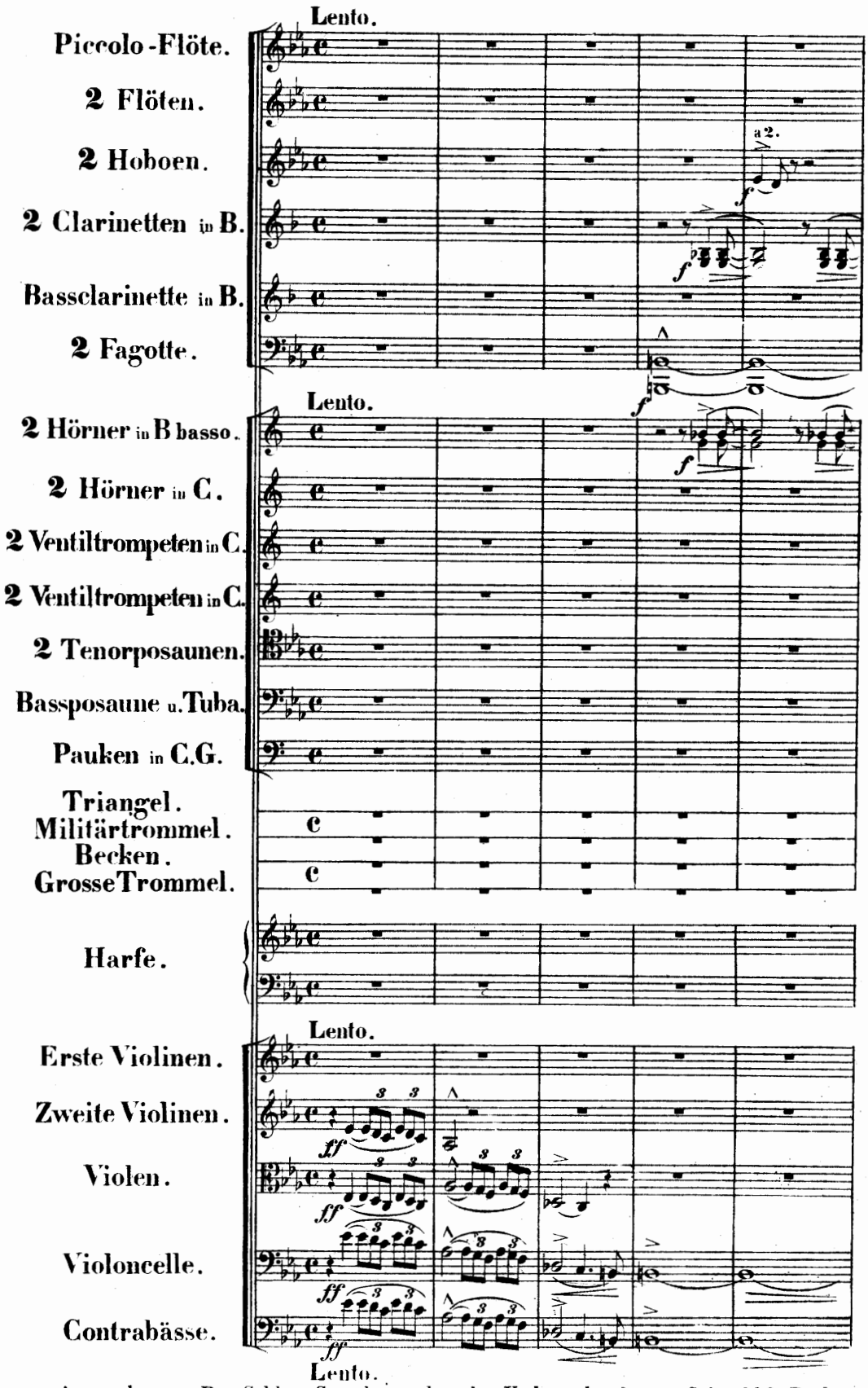
Les malheurs de la destinée du plus infortuné des poètes avaient frappé et occupé l'imagination des plus puissans génies poétiques de notre temps, Goethe et Byron; Goethe, dont le sort fut entouré des plus brillantes prospérités, Byron, dont les avantages de naissance et de fortune furent contrebalancés par de si vives souffrances. Nous ne saurions dissimuler que lorsqu'on nous chargea en 1849 d'écrire une ouverture pour le drame de Goethe, nous nous sommes plus directement inspirés de la respectueuse compatissance de Byron pour les mânes du grand homme qu'il évoquait, que de l'oeuvre du poète allemand. Toutefois, Byron en nous transmettant en quelque sorte les gémissemens du Tasse dans sa prison, n'a pu joindre au souvenir de ses poignantes douleurs si noblement et si éloquemment exprimées en sa Lamentation, celui du Triomphe qui attendait, par une tardive mais éclatante Justice, le chevaleresque auteur de la »Jerusalem délivrée«. Nous avons voulu indiquer ce contraste dans le titre même de notre oeuvre, et eussions souhaité réussir à formuler cette grande antithèse du génie maltraité durant sa vie, et rayonnant après sa mort d'une lumière écrasante pour ses persécuteurs. Le Tasse a aimé et souffert à Ferrare; il a été vengé à Rome; sa gloire est encore vivante dans les chants populaires de Venise. Ces trois momens sont inséparables de son immortel souvenir. Pour les rendre en musique nous avons d'abord fait surgir la grande ombre du héros telle qu'elle nous apparaît aujourd'hui hantant les lagunes de Venise; nous avons entrevu ensuite sa figure hautaine et attristée glisser à travers les fêtes de Ferrare où il avait donné le jour à ses chefs-d'oeuvres; enfin nous l'avons suivi à Rome la ville éternelle qui en lui tendant sa couronne, glorifia en lui le martyr et le poète.

Lamento e Trionfo: telles sont les deux grandes oppositions de la destinée des poètes, dont il a été justement dit, que si on fait peser parfois la malédiction sur leur vie, la bénédiction ne manque jamais à leur tombe. Afin de donner à cette idée non seulement l'autorité mais l'éclat du Fait, nous avons voulu emprunter au fait sa forme même, et pour cela nous avons pris comme thème de notre poème musical le motif sur lequel nous avons entendu les gondoliers de Venise chanter sur les lagunes les strophes du Tasse, et redire encore trois siècles après lui:

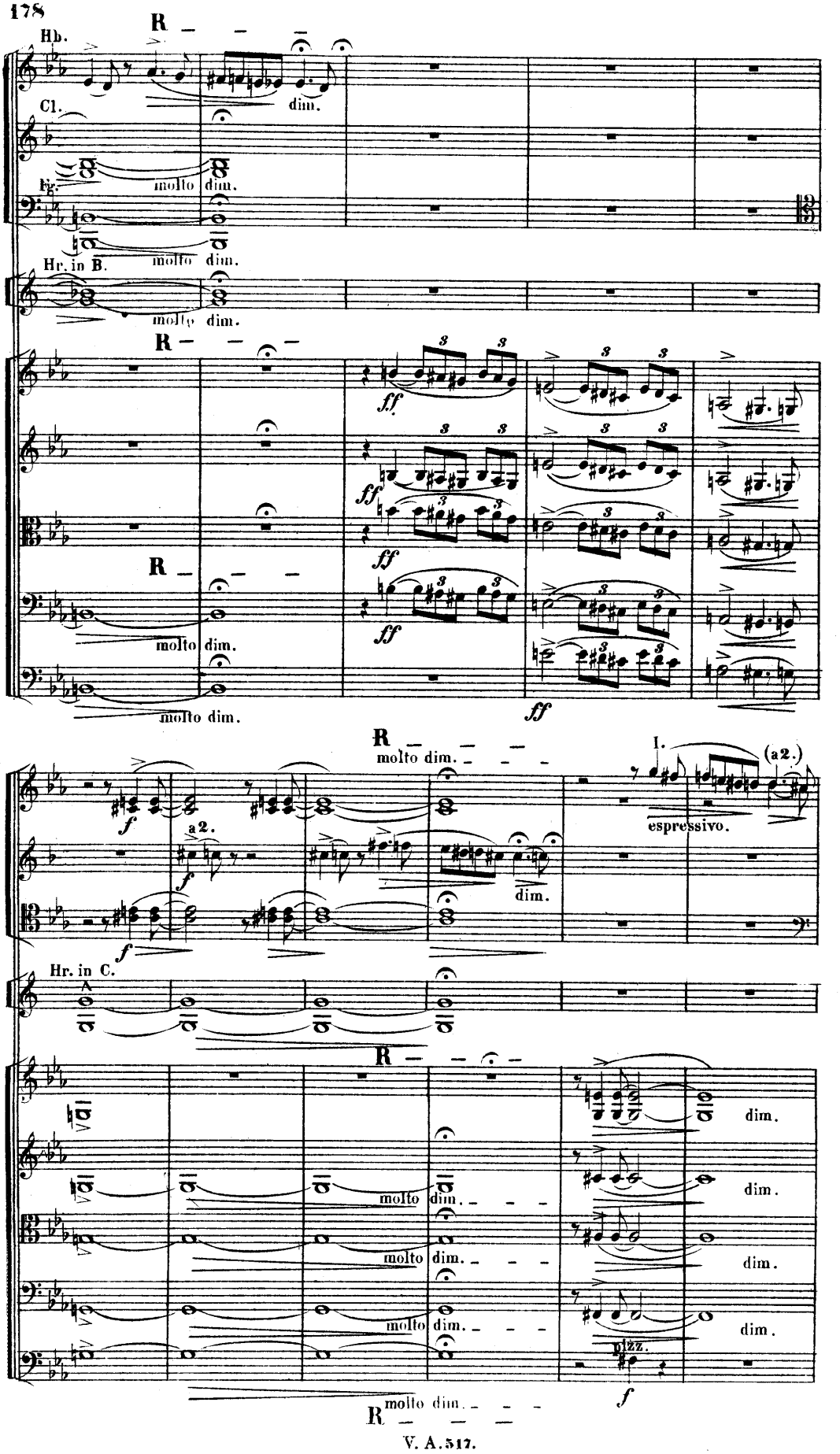
Canto l'armi pietose e'l Capitano,
Che'l gran Sepolcro liberò di Cristo!

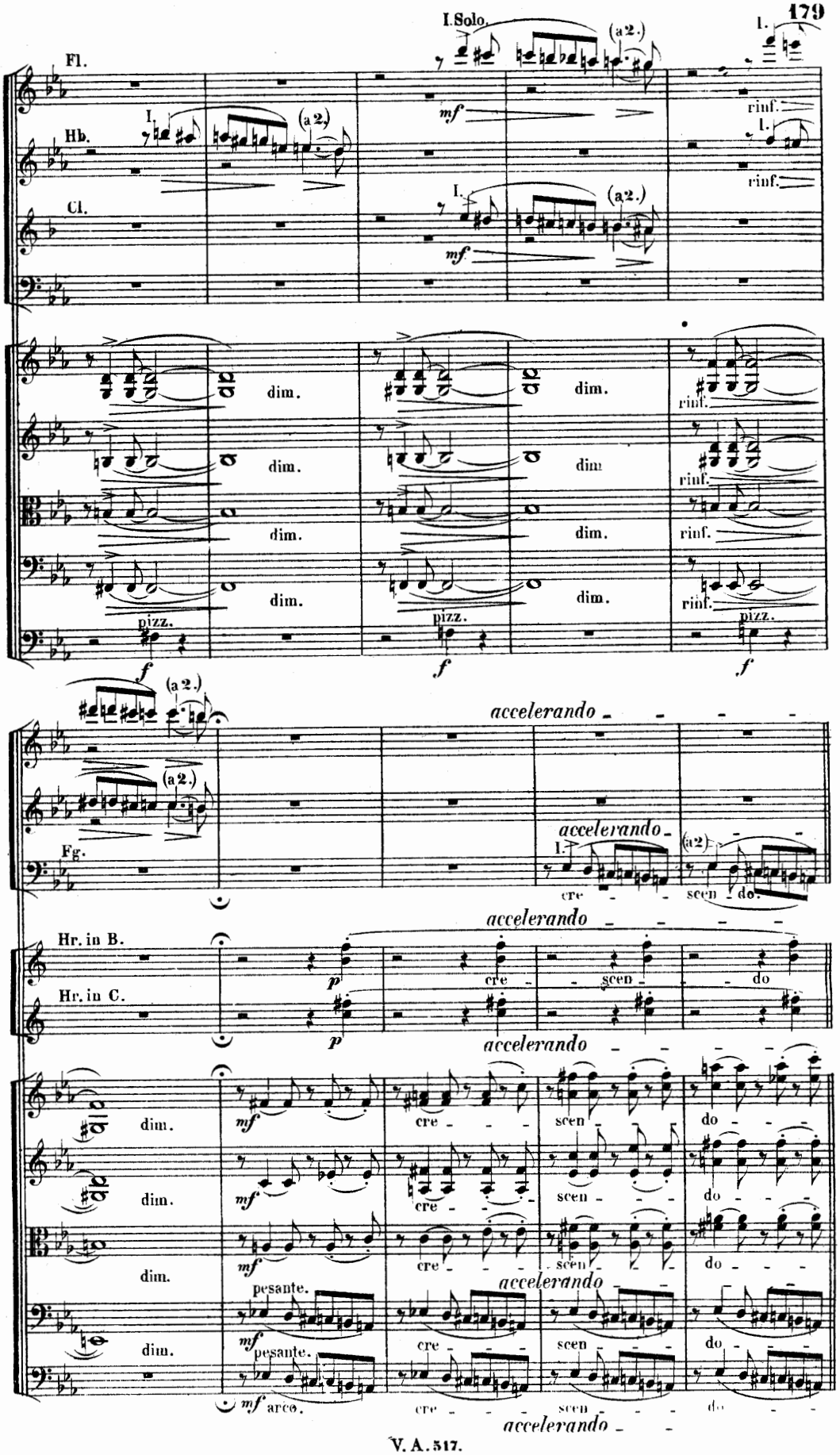
Ce motif est en lui-même plaintif, d'une gémissante lenteur, d'un deuil monotone; mais les gondoliers lui prêtent un miroitement tout particulier en traînant certaines notes par la retenue des voix, qui à distance planent et brillent comme des traînées de gloire et de lumière. Ce chant nous avait profondément impressionné jadis, et lorsque nous eûmes à parler du Tasse, il eut été impossible à notre sentiment ému de ne point prendre comme pour texte de nos pensées, cet hommage persistant rendu par sa nation à l'homme de génie dont la cour de Ferrare ne méritait ni l'attachement ni la fidélité. Le motif vénitien respire une mélancolie si navrée, une tristesse si irréméable, qu'il suffit de le poser pour révéler le secret des douloureuses émotions du Tasse. Il s'est prêté ensuite, tout comme l'imagination du poète à la peinture des brillantes illusions du monde, des décevantes et fallacieuses coquetteries de ces sourires dont le perfide poison amena l'horrible catastrophe qui semblait ne pouvoir trouver de compensation en ce monde, et qui néanmoins fut revêtue au Capitole d'une pourpre plus pure que celle du manteau d'Alphonse.

Lamento e Trionfo.

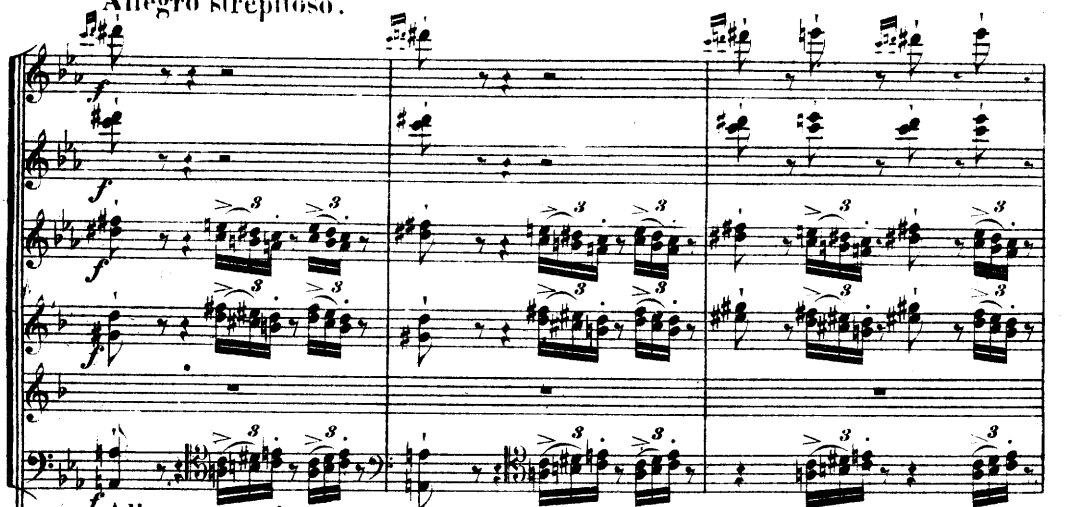


Anmerkung. Der Schluss-Satz kann ohne das Vorhergehende von Seite 223 Buchstabe **H** Allegro con molto brio, separat aufgeführt werden.

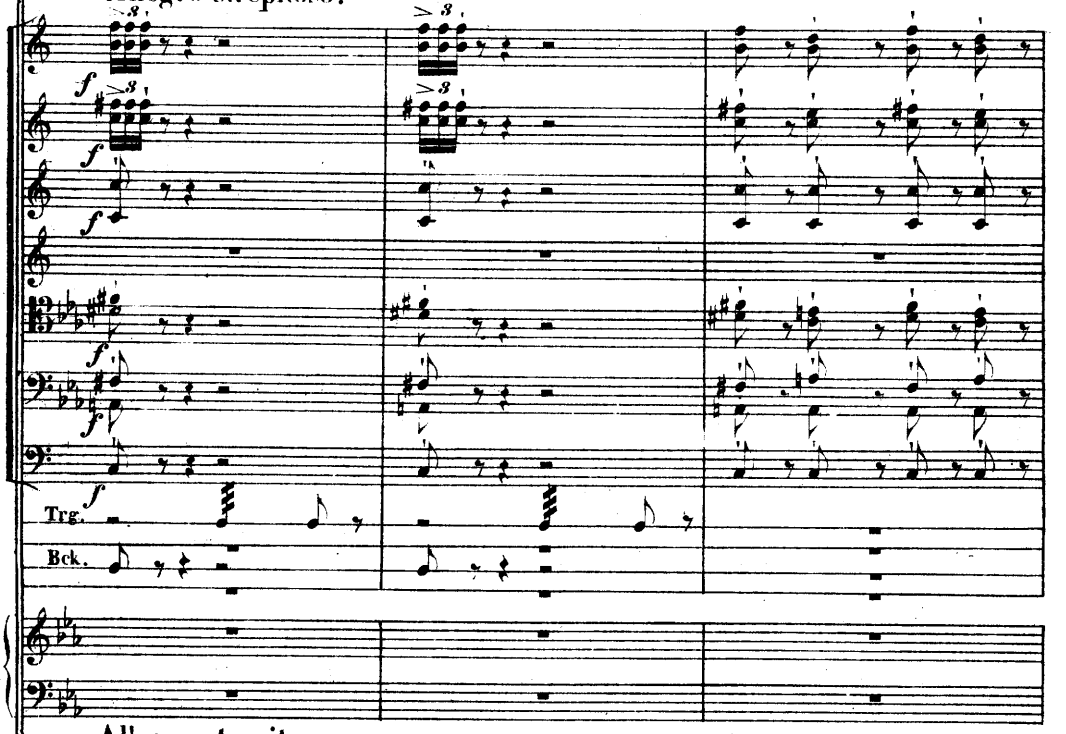

Hb.
R
dim.
Cl.
molto dim.
Fg.
molto dim.
Hr. in B.
molto dim.
R
ff
R
molto dim.
molto dim.
ff
R
molto dim.
I.
(a2.)
espressivo.
f
a2.
f
dim.
f
Hr. in C.
R
dim.
molto dim.
dim.
molto dim.
dim.
molto dim.
dim.
pizz.
f
molto dim.
R


I. Solo.
Fl.
Hb.
Cl.
Fg.
Hr. in B.
Hr. in C.
(a 2.)
I.
mf
rinf.
dim.
pizz.
f
accelerando
cre - scen - do.
p
pesante.
arco.

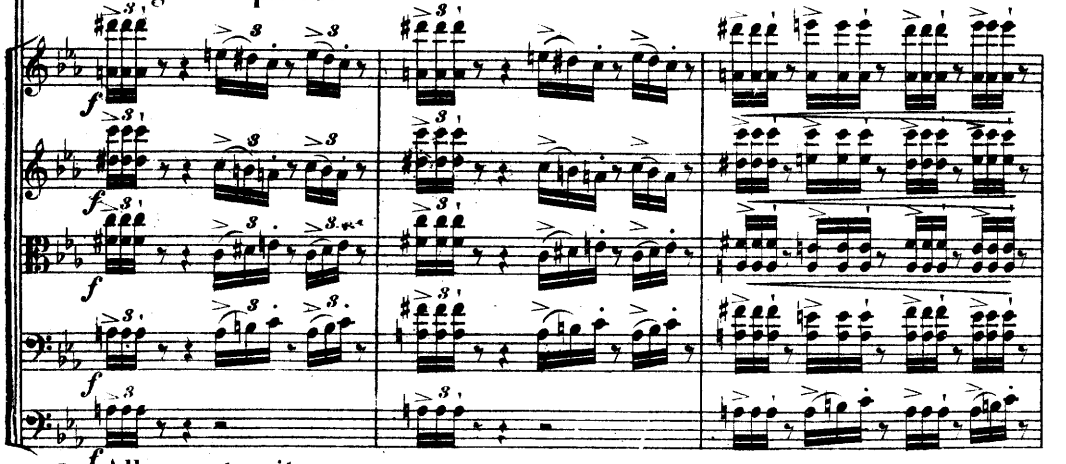
180 **A** Allegro strepitoso.



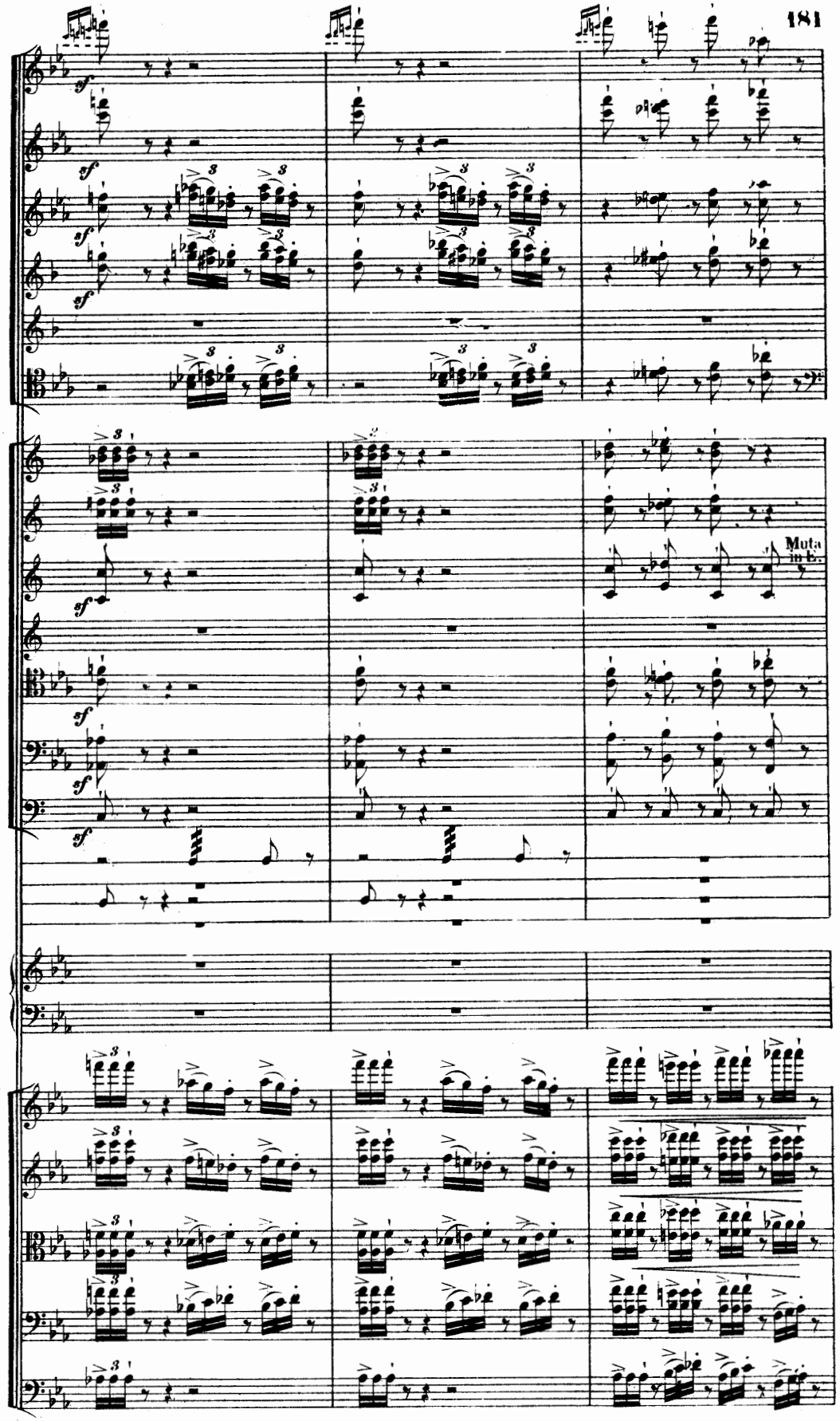
Allegro strepitoso.

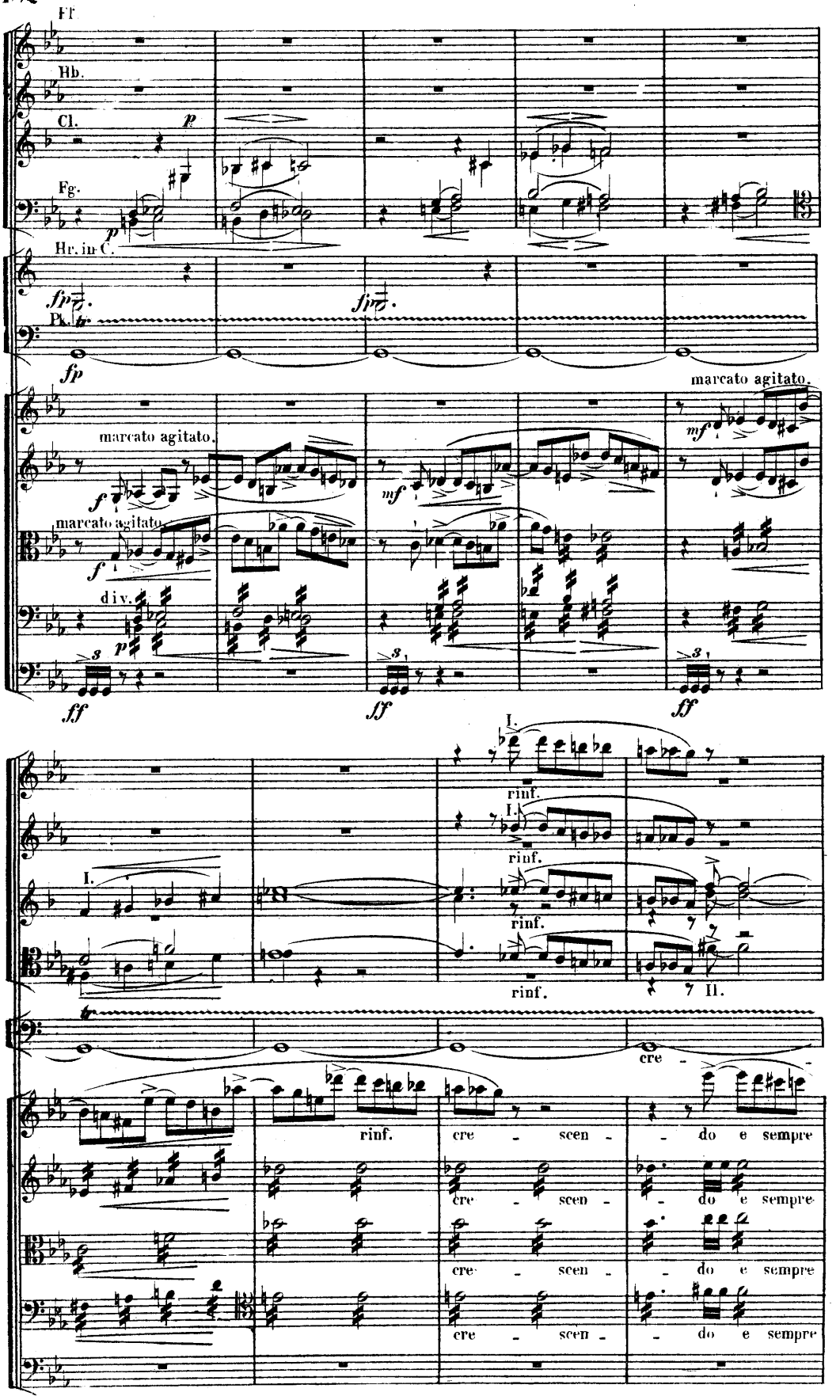


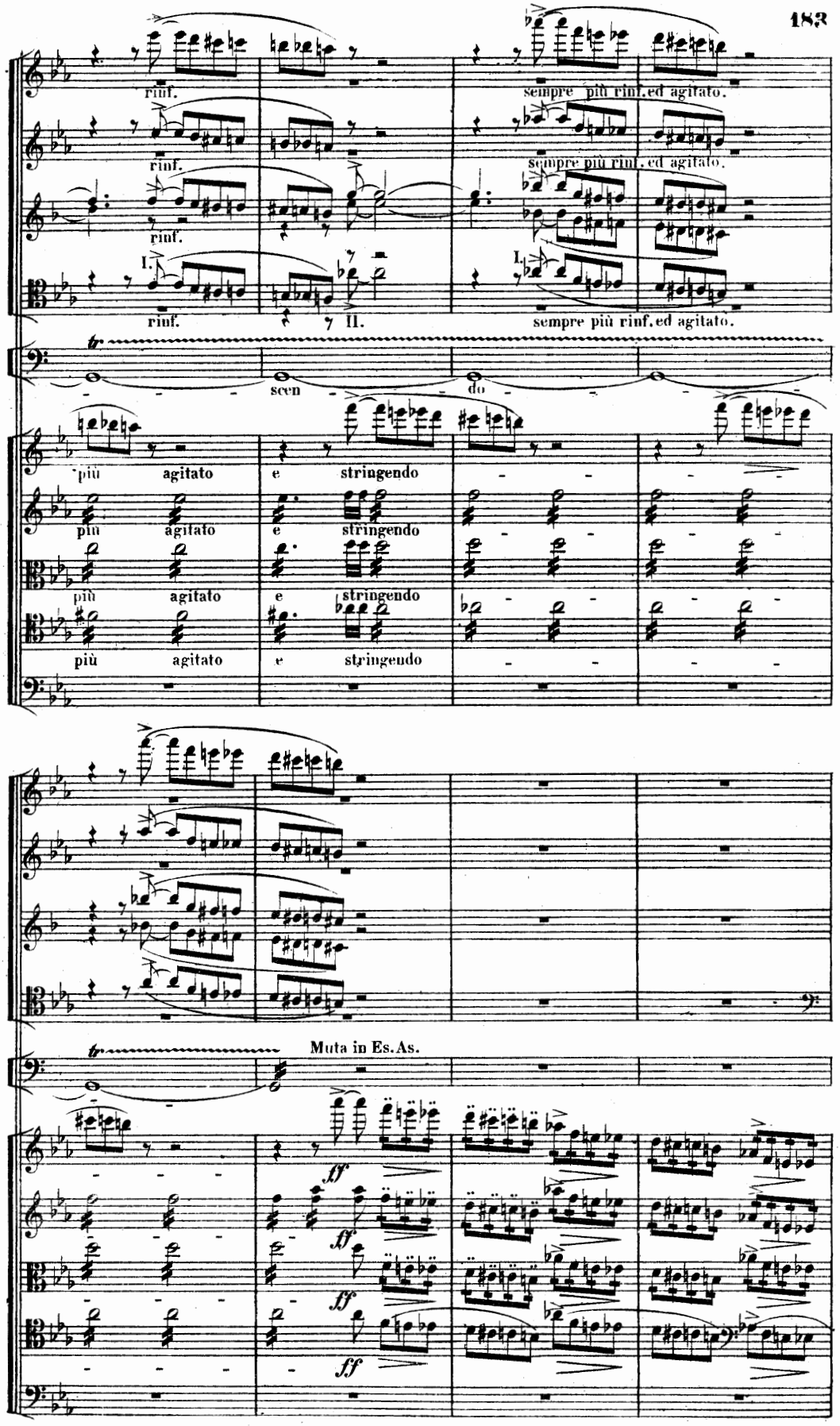
Allegro strepitoso.

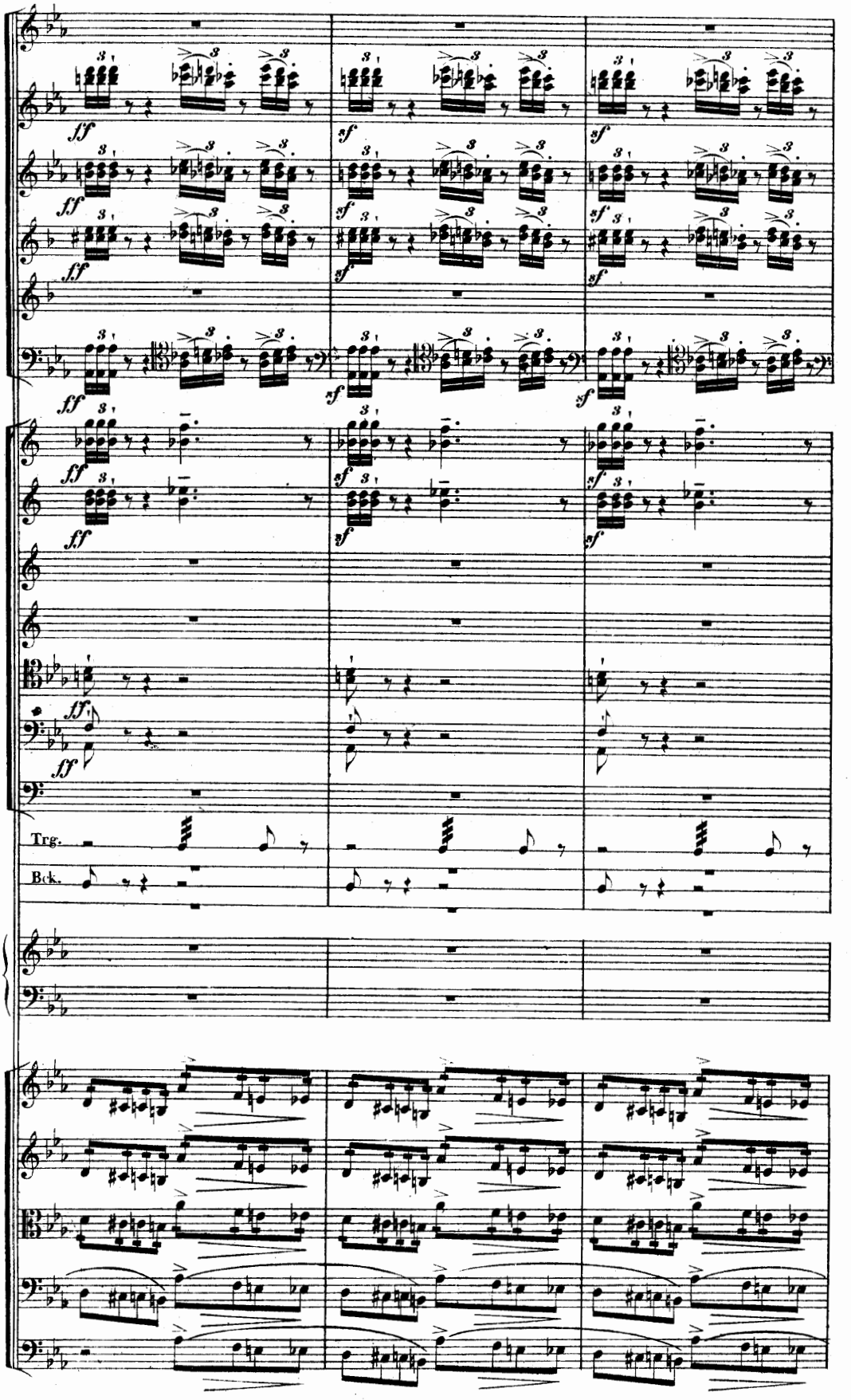


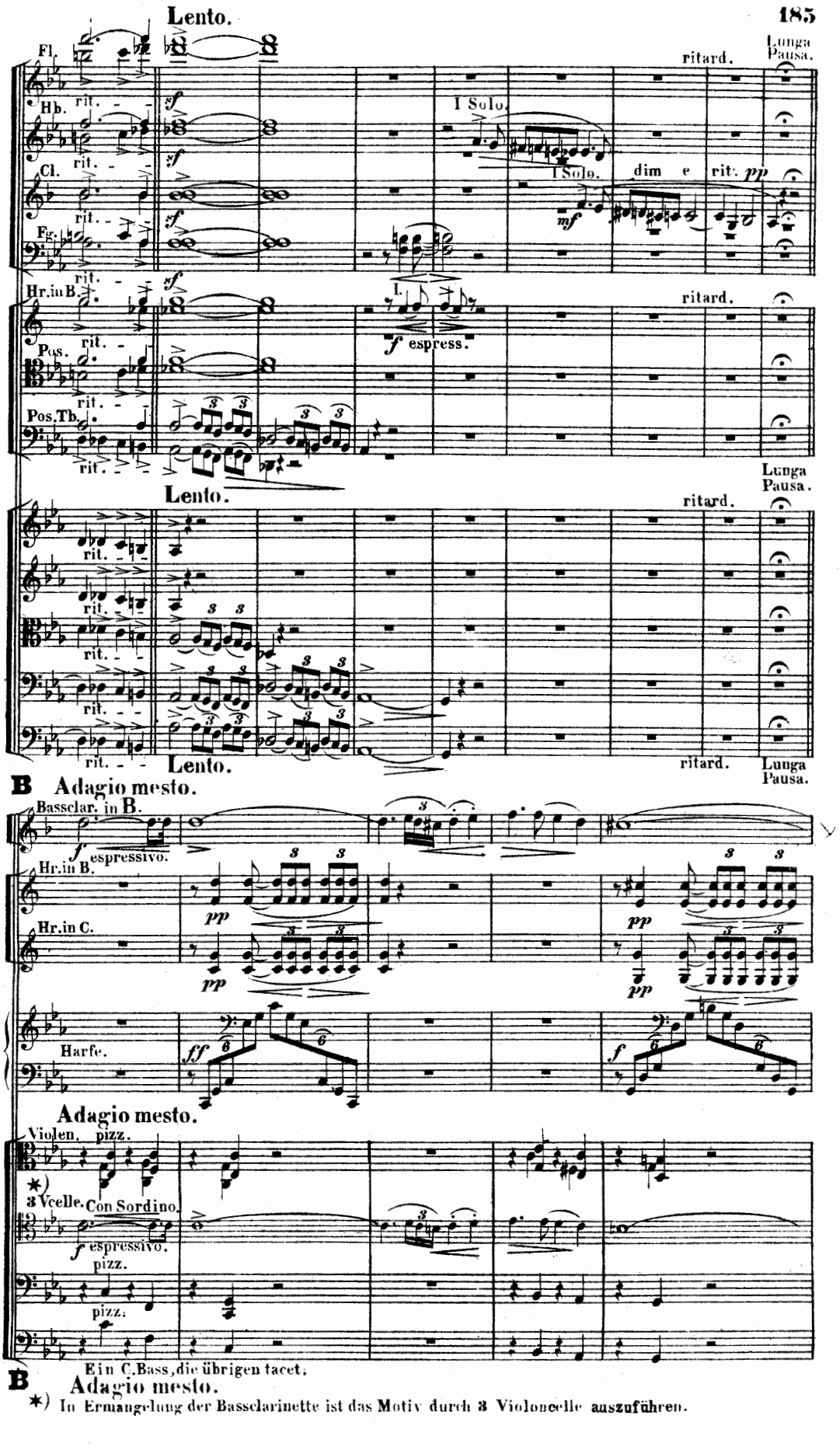
A Allegro strepitoso.


Muta in b.

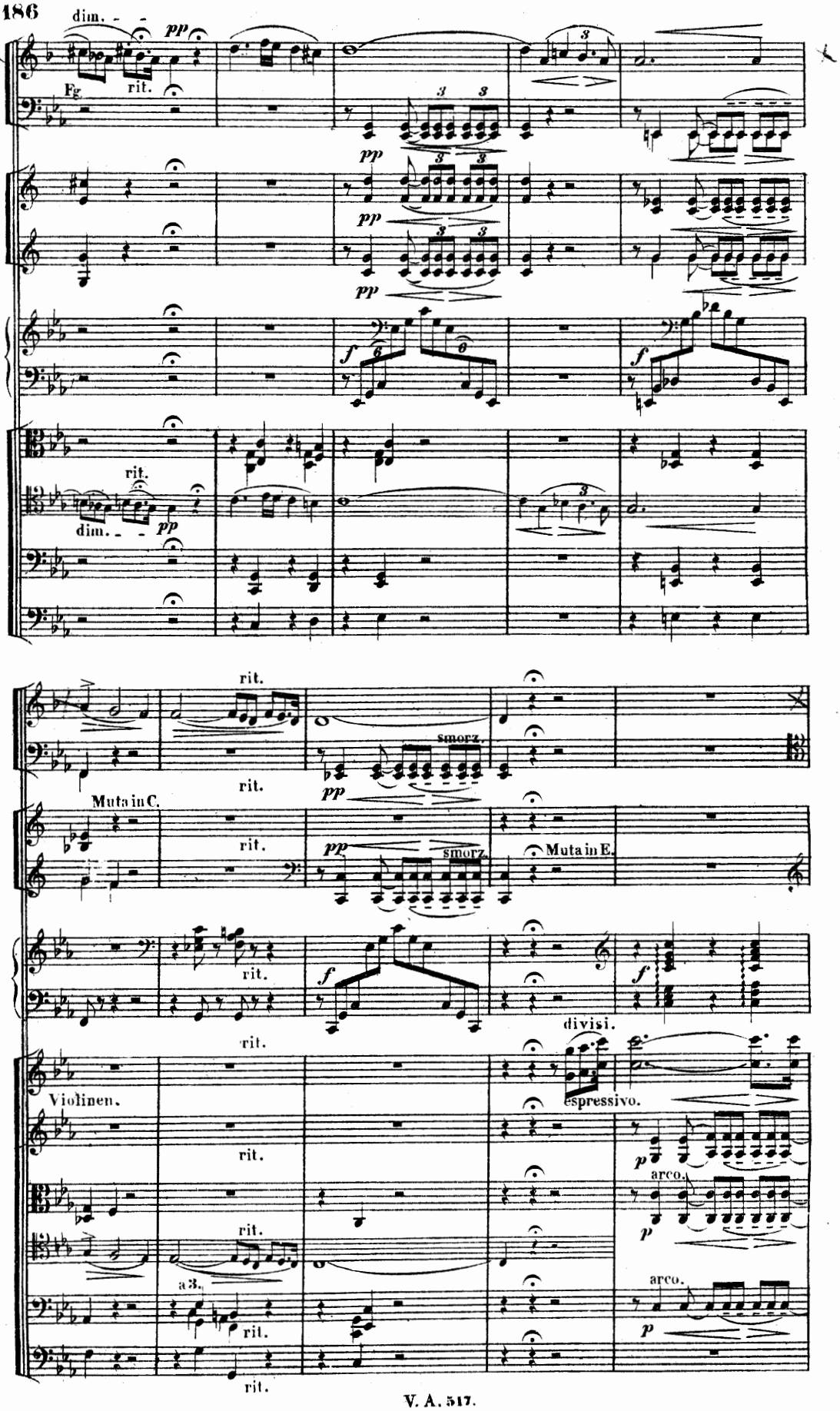

Ff
Hb.
Cl.
p
Fg.
p
Hr. in C.
fp
Pk.
fp
fp
marcato agitato.
f
marcato agitato.
f
div.
p
ff
mf
sf
marcato agitato.
mf
sf
I.
rinf.
I.
rinf.
rinf.
rinf.
I.
II.
cre -
rinf.
cre - scen - do e sempre
cre - scen - do e sempre
cre - scen - do e sempre
cre - scen - do e sempre

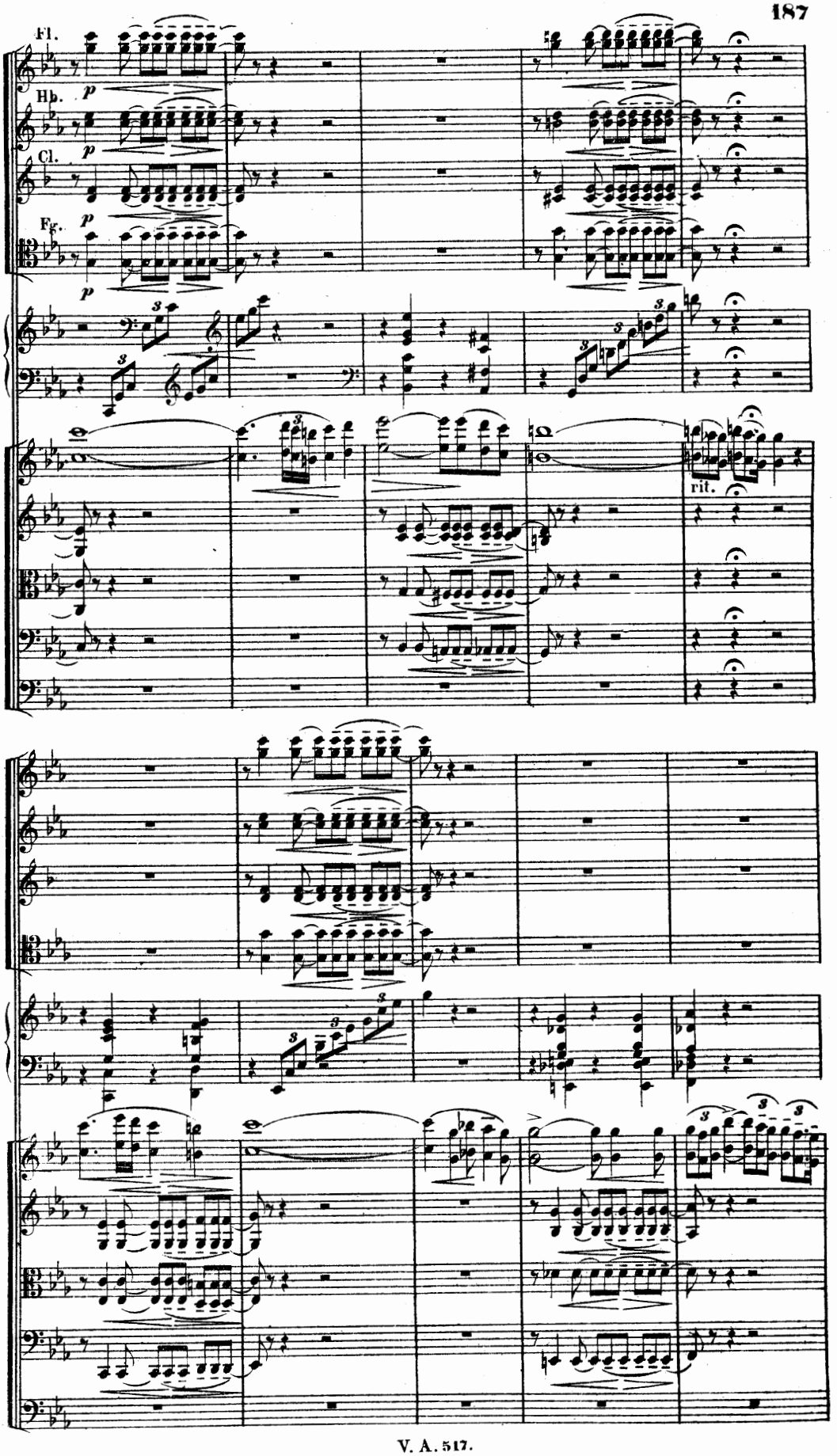

rinf.
sempre più rinf. ed agitato.
I.
II.
scen - do
più agitato e stringendo
Muta in Es. As.
ff

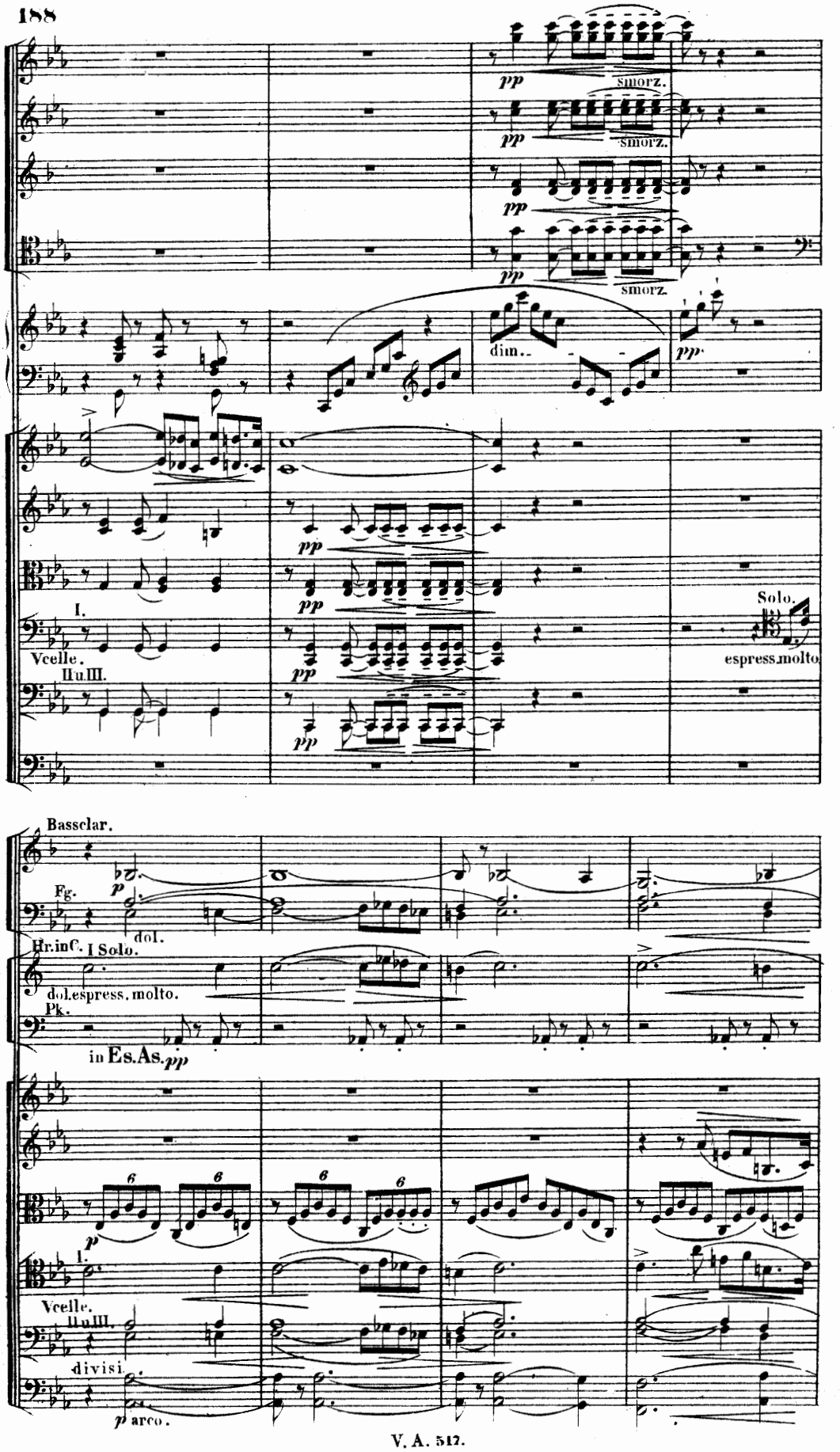

Trg.
Bck.

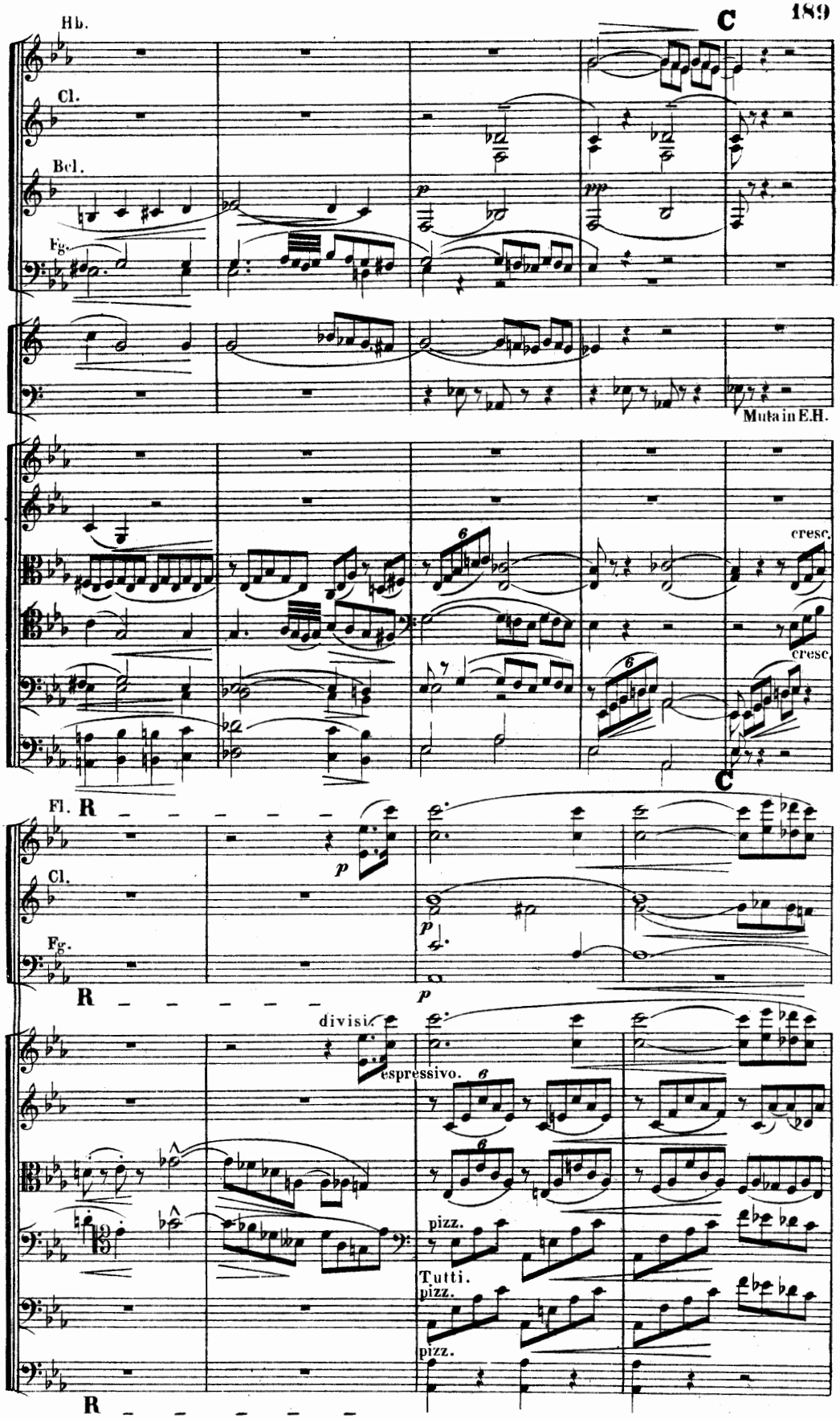


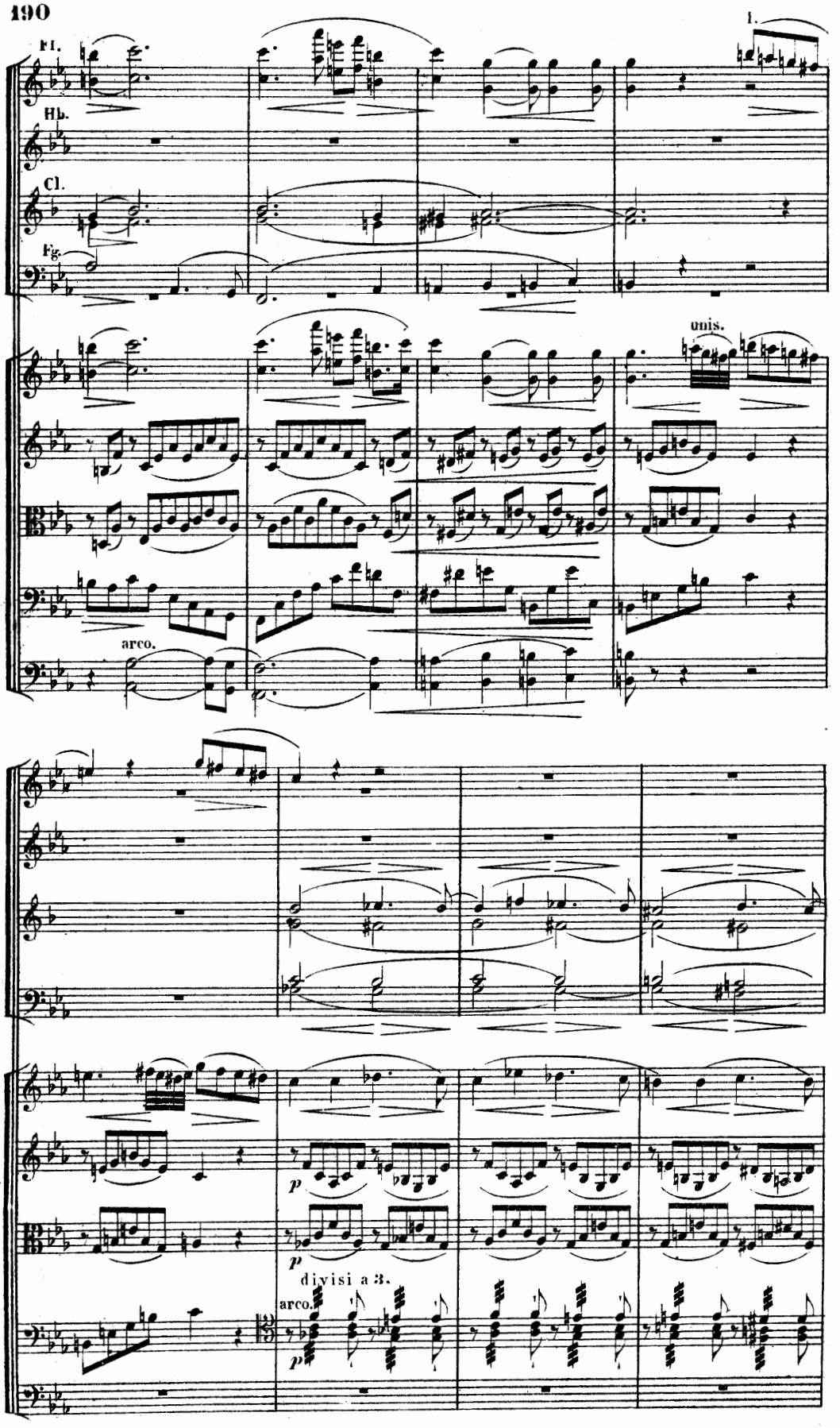
*) In Ermangelung der Bassclarinette ist das Motiv durch 3 Violoncelle auszuführen.

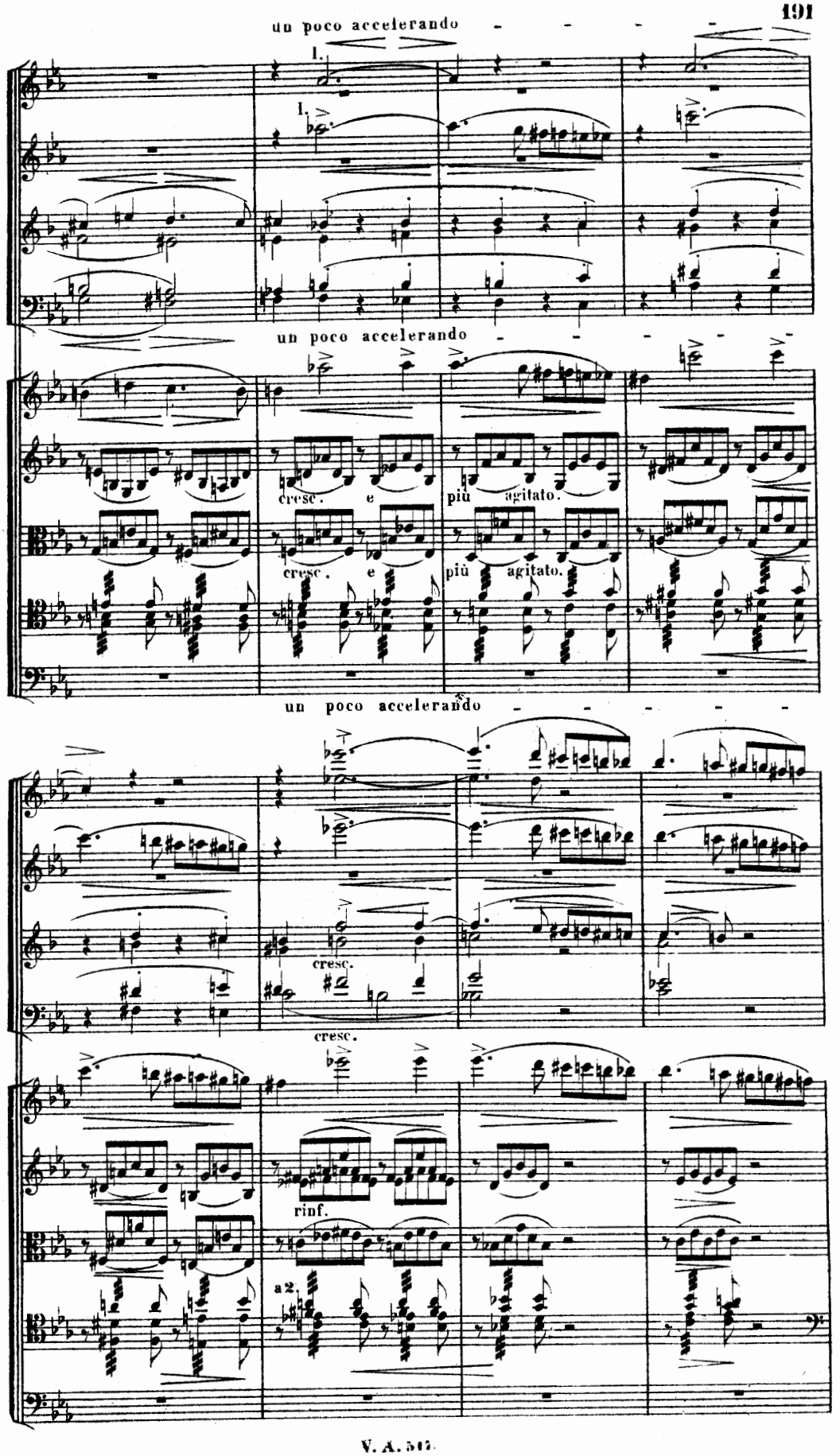

dim.
pp
Fg.
rit.
f
rit.
dim.
pp
rit.
smorz.
Muta in C.
Muta in E.
divisi.
espressivo.
Violinen.
arco.
a 3.

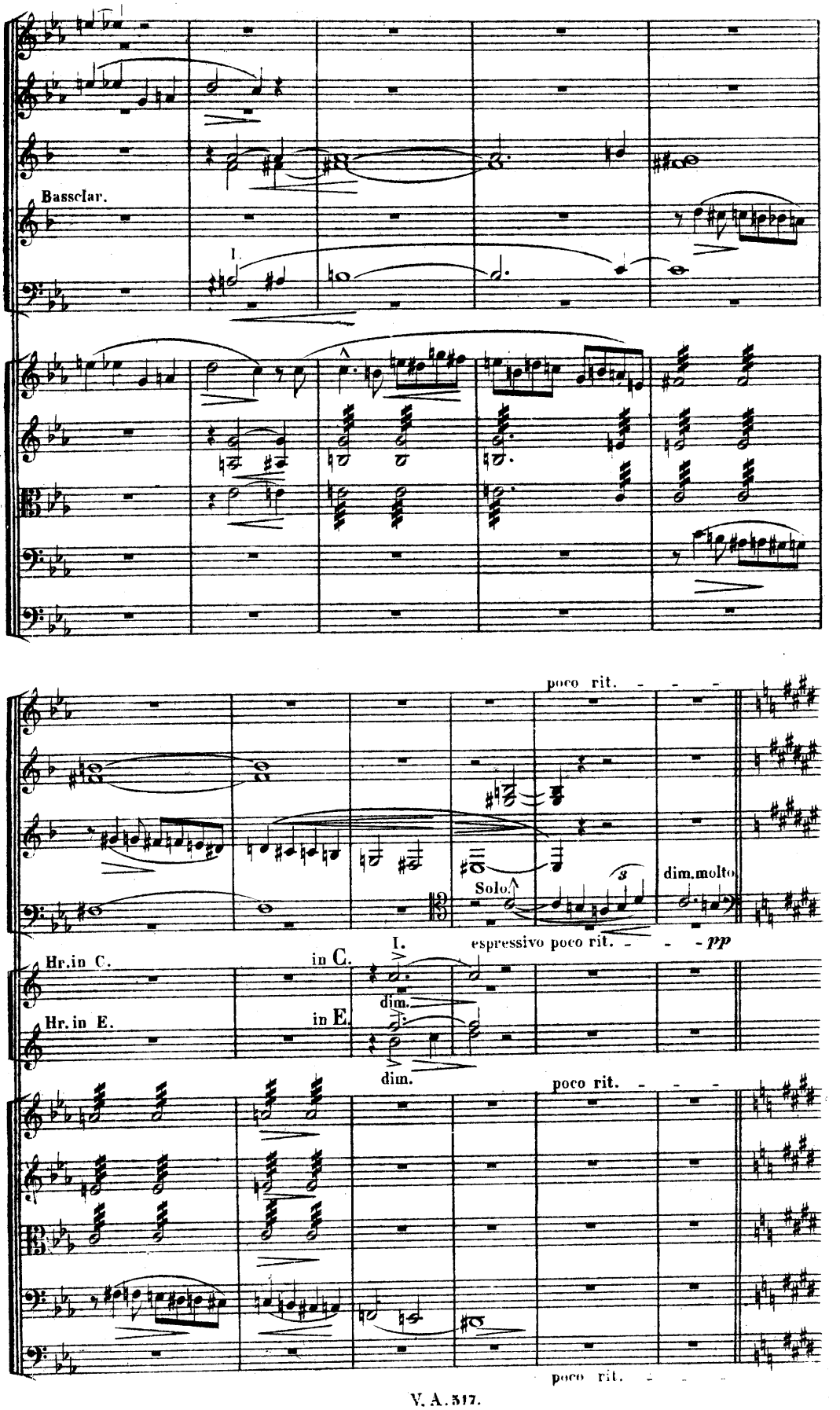

Fl.
Hb.
Cl.
Fg.
p
rit.


pp
smorz.
pp
smorz.
pp
pp
smorz.
dim..
pp
I.
Vcelle.
IIuIII.
pp
pp
pp
Solo.
espress.molto
Bassclar.
Fg.
p
dol.
Hr.inC.
I Solo.
dol.espress.molto.
Pk.
in Es.As.pp
6
6
6
6
p
I.
Vcelle.
IIuIII.
divisi.
p arco.


Hb.
C
Cl.
Bcl.
p
pp
Fg.
Muta in E.H.
cresc.
cresc.
Fl.
R
C
Cl.
p
Fg.
p
R
divisi
espressivo.
pizz.
Tutti.
pizz.
pizz.
R


1.
Fl.
Hb.
Cl.
Fg.
unis.
arco.
p
p
divisi a 3.
arco.
p


un poco accelerando
1.
1.
un poco accelerando
cresc.
e
più agitato.
cresc.
e
più agitato.
un poco accelerando
cresc.
cresc.
rinf.
a2.


Bassclar.
I.
poco rit.
Solo.
dim.molto
I.
espressivo poco rit.
pp
Hr.in C.
in C.
dim.
Hr.in E.
in E.
dim.
poco rit.
poco rit.

D **Meno Adagio.**

Tromp. in E.

f con grandezza.

Pos.

f

Pos. Tb.

f

Hf. *ff*

Meno Adagio.

pizz.

f

pizz.

f

f

f

pizz.

f

D **Meno Adagio.**

arco.

rinf.

arco.

rinf.

rinf.

rinf.

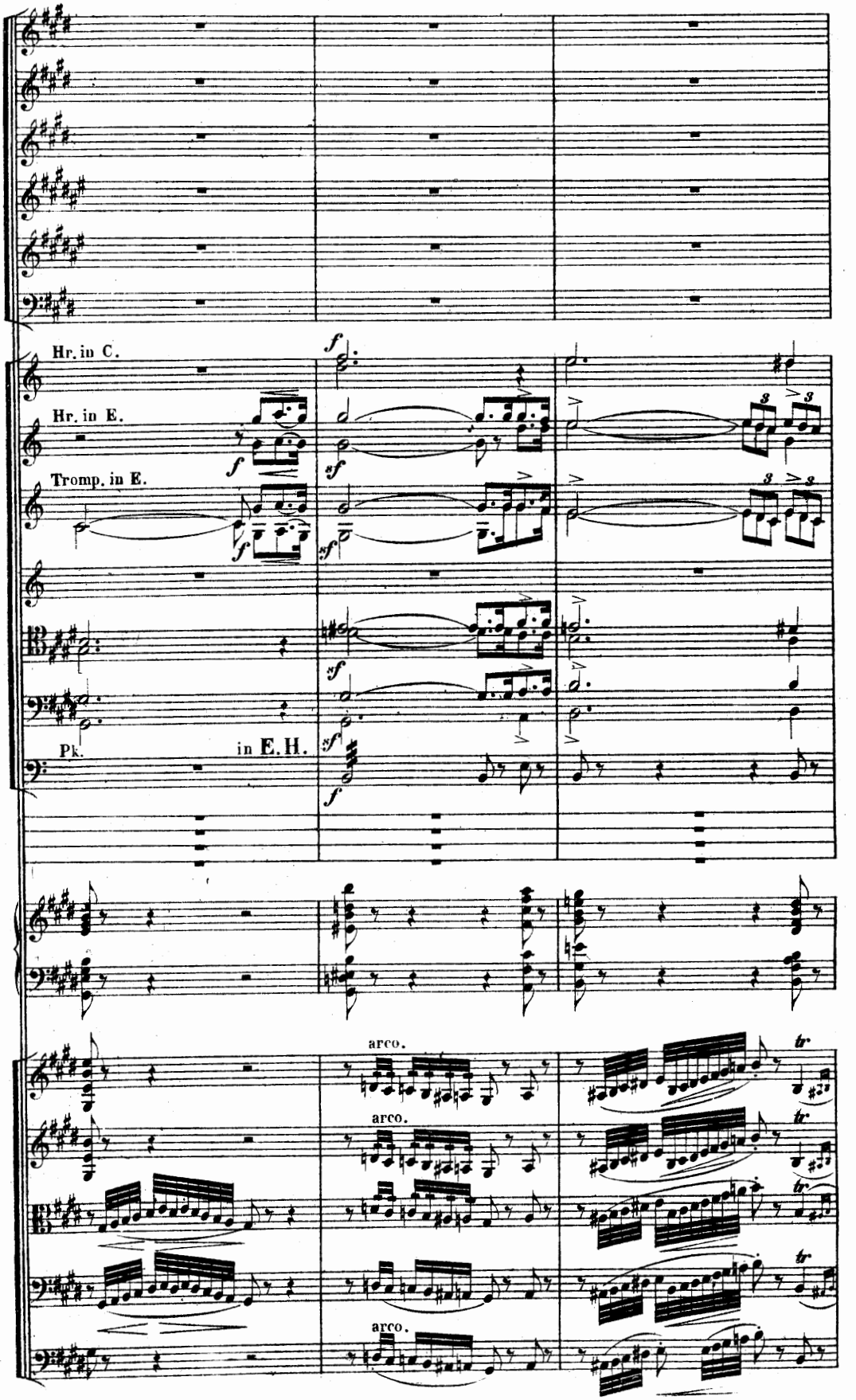
arco.

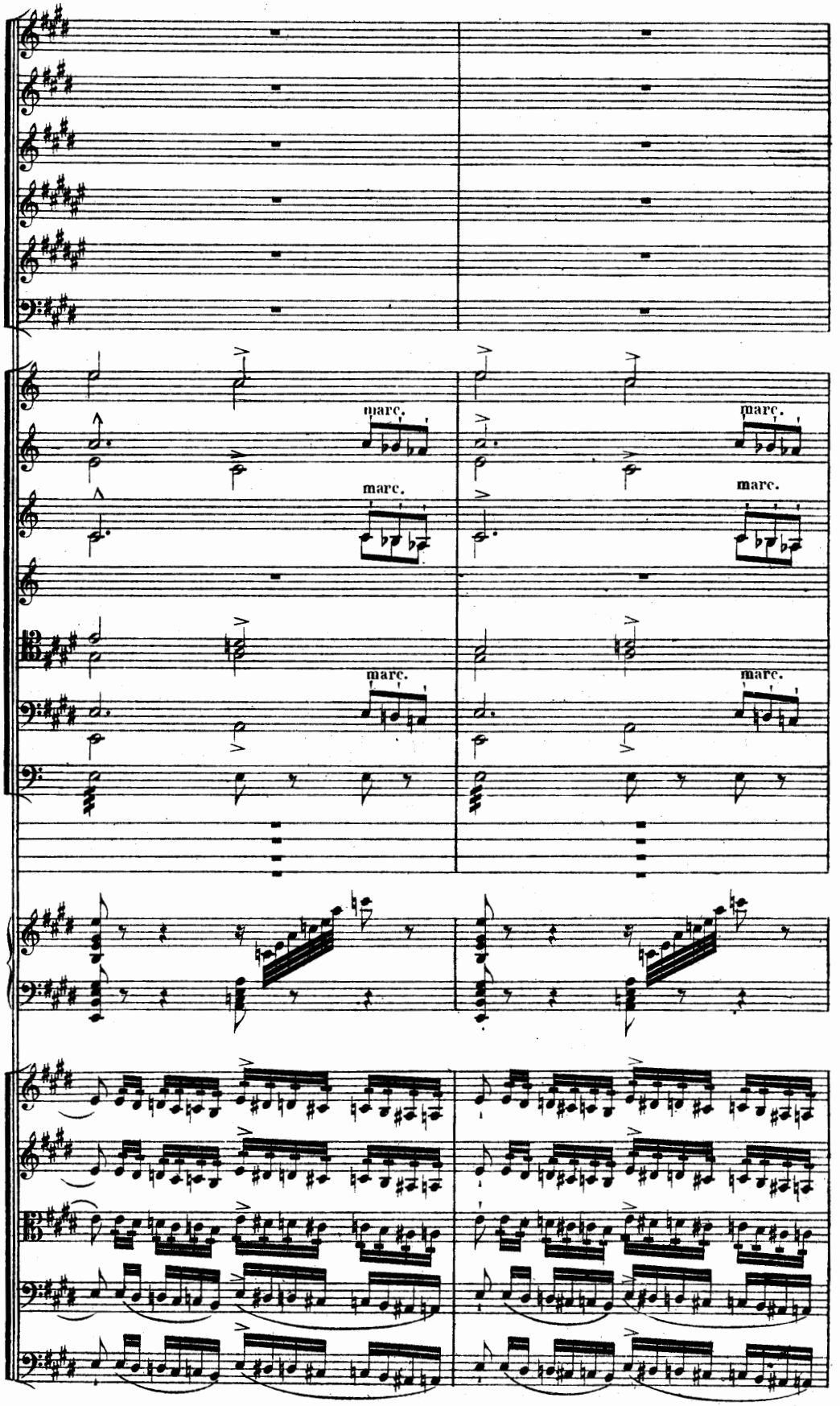
rinf.

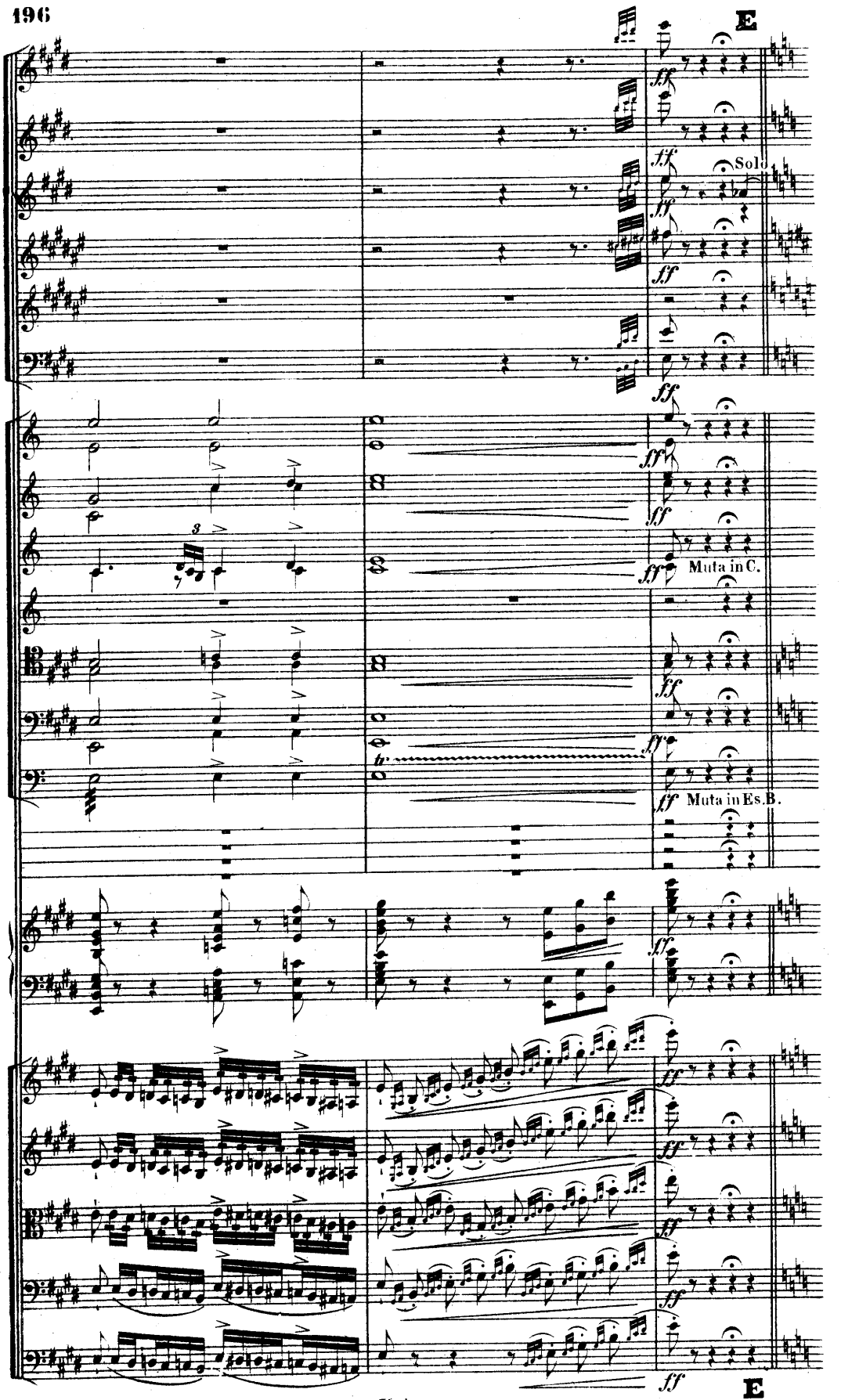
pizz.

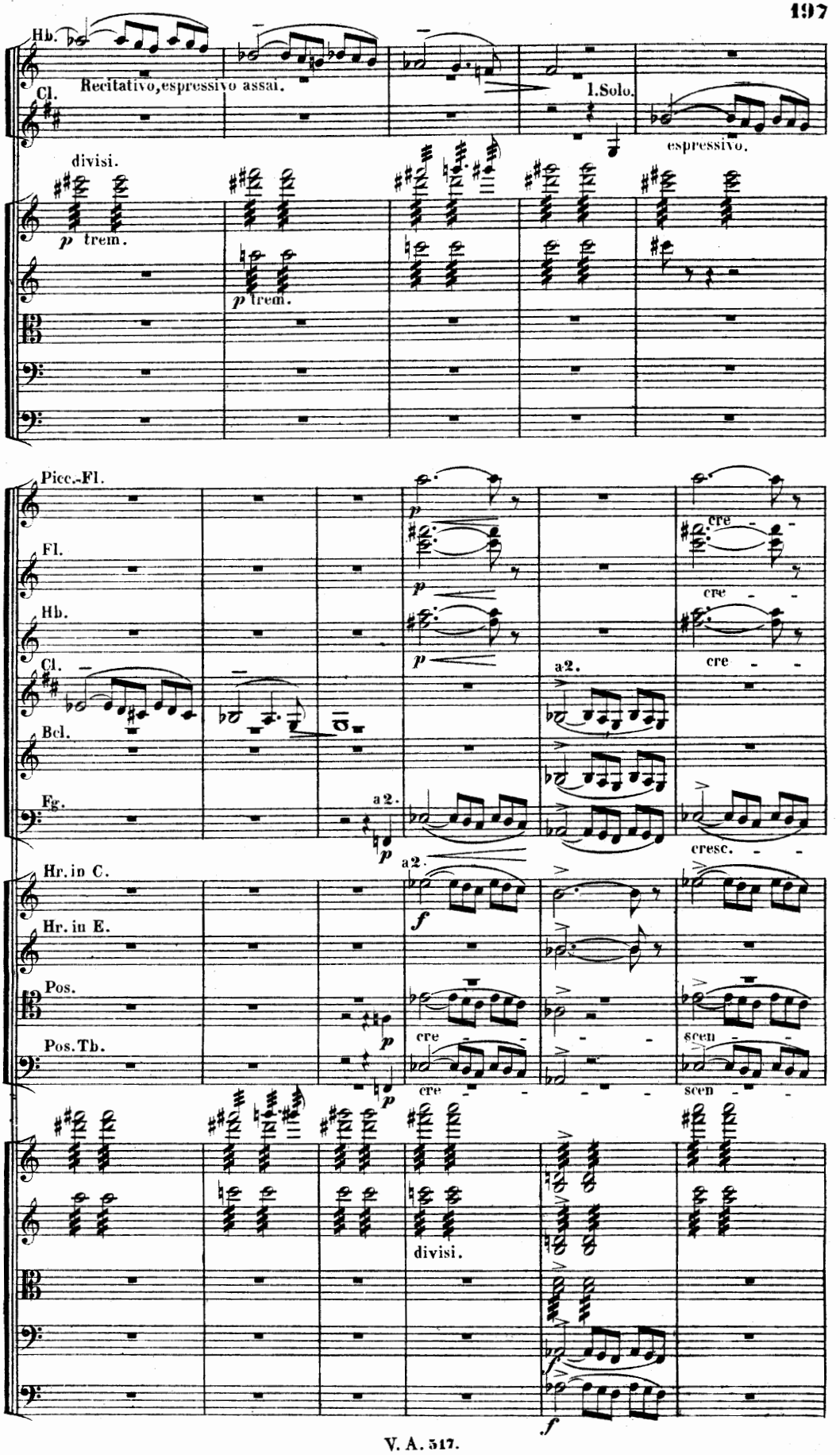
pizz.

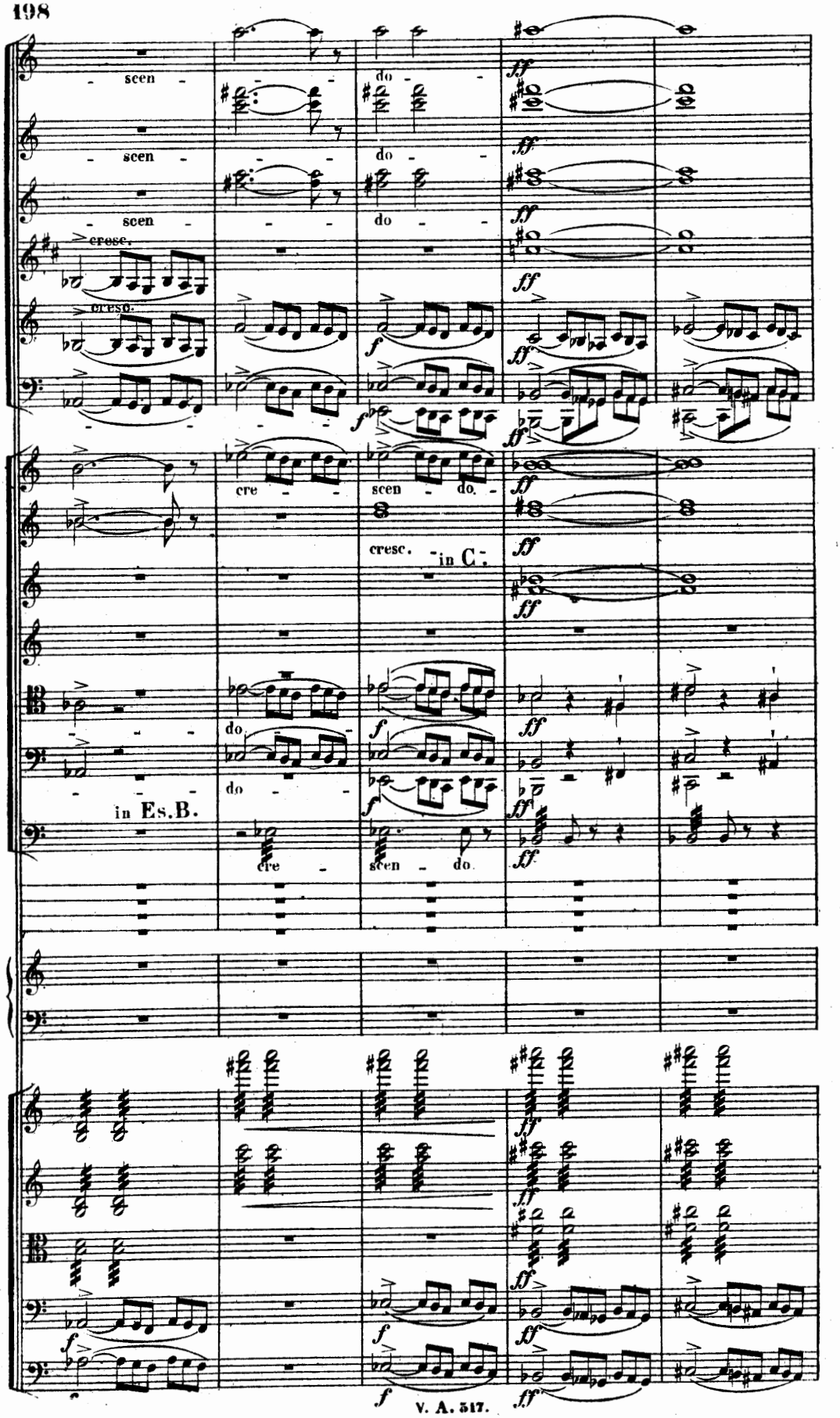
pizz.

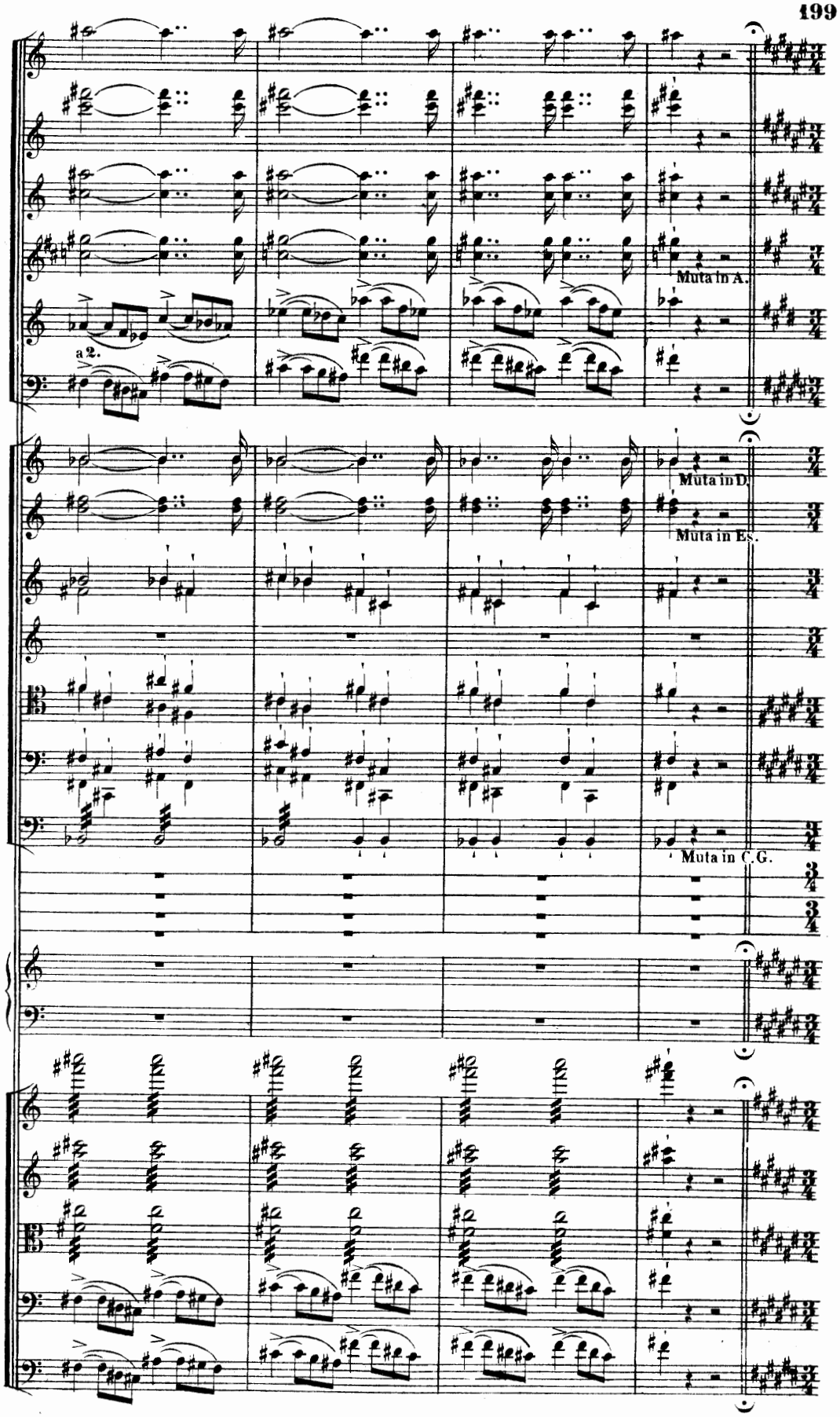

Hr. in C.
Hr. in E.
Tromp. in E.
Pk.
in E. H.
arco.
arco.
arco.


marc.
marc.
marc.
marc.
marc.
marc.

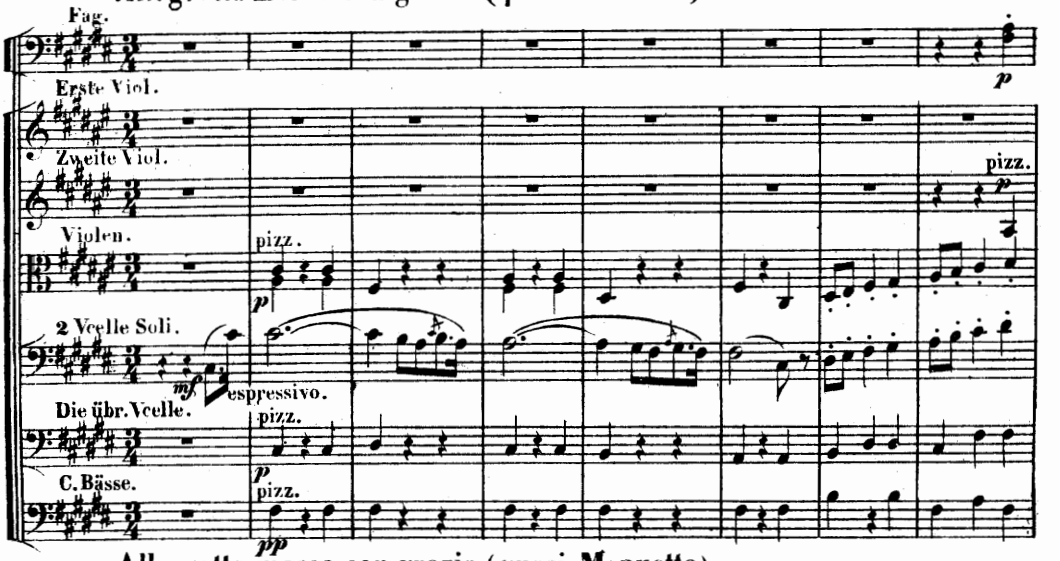

E
Solo
Muta in C.
Muta in Es.B.
E


Hb.
Cl.
Recitativo, espressivo assai.
1. Solo.
espressivo.
divisi.
p trem.
p trem.
Picc.-Fl.
Fl.
Hb.
Cl.
Bcl.
Fg.
a 2.
cre
cresc.
Hr. in C.
Hr. in E.
Pos.
Pos. Tb.
scen
divisi.

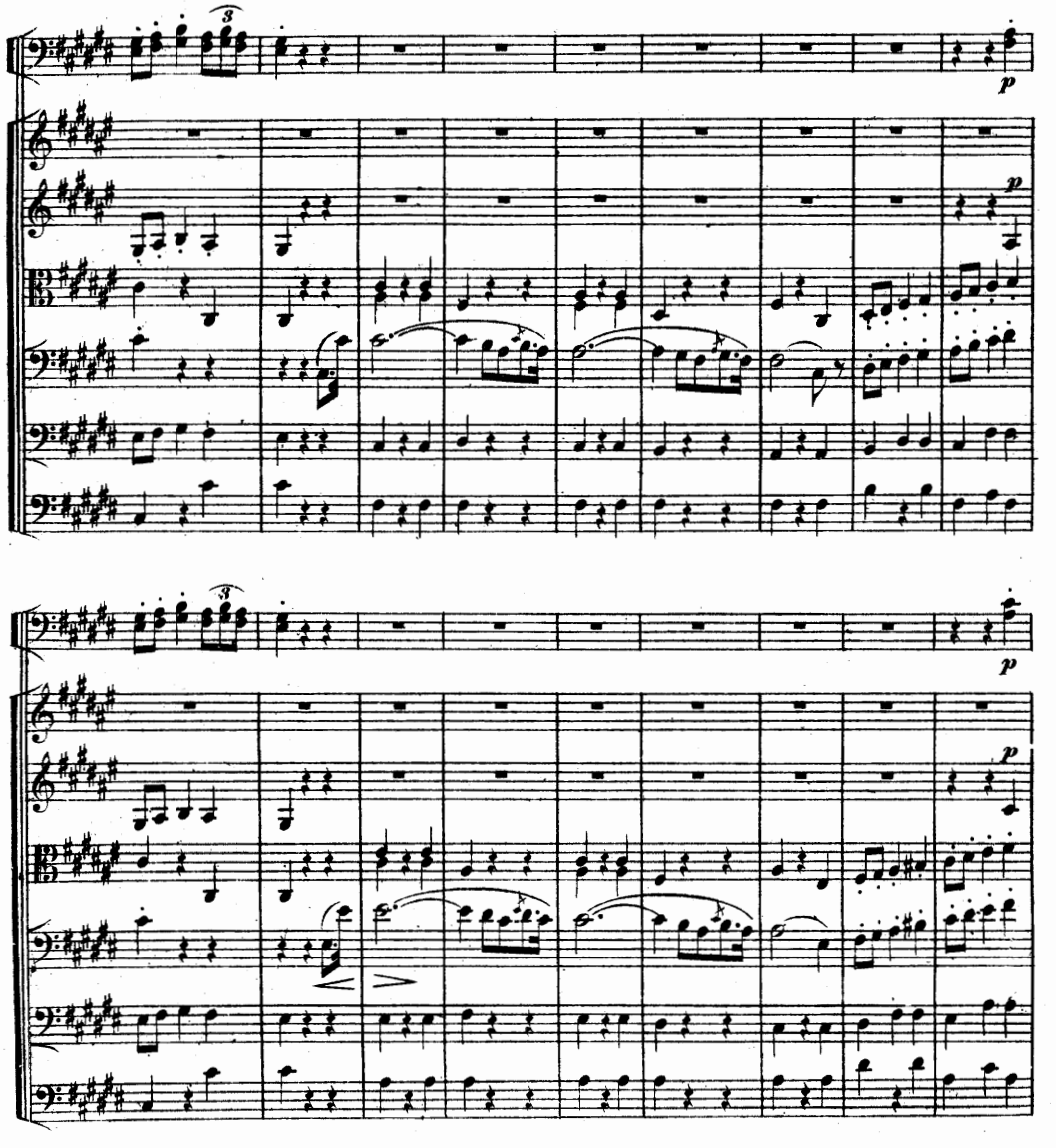

scen -
do -
scen -
do -
scen -
do -
cresc.
cresc.
cre -
scen - do.
cresc. in C.
do.
do -
in Es.B.
cre -
scen - do.

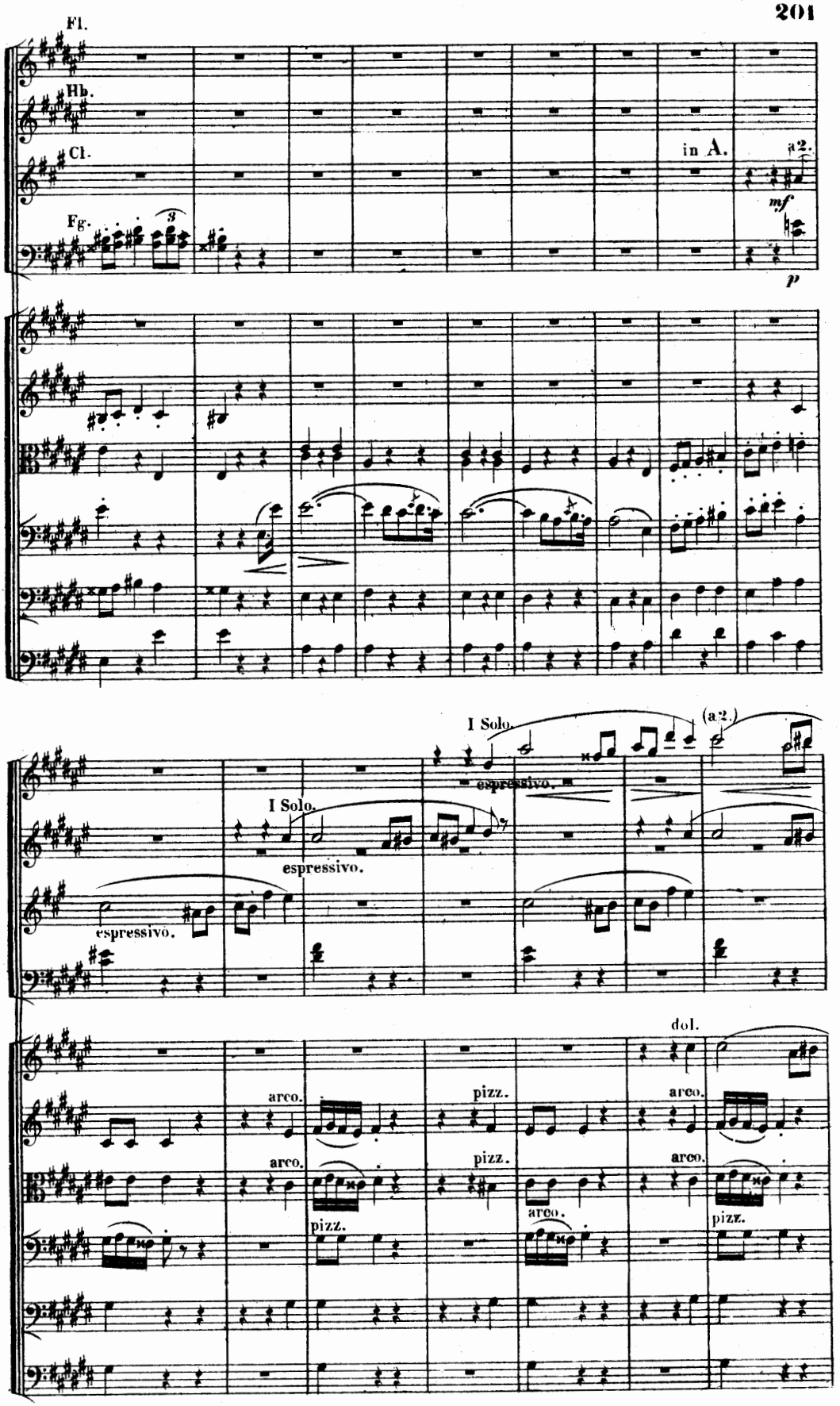

Muta in A.
a 2.
Muta in D.
Muta in Es.
Muta in C.G.

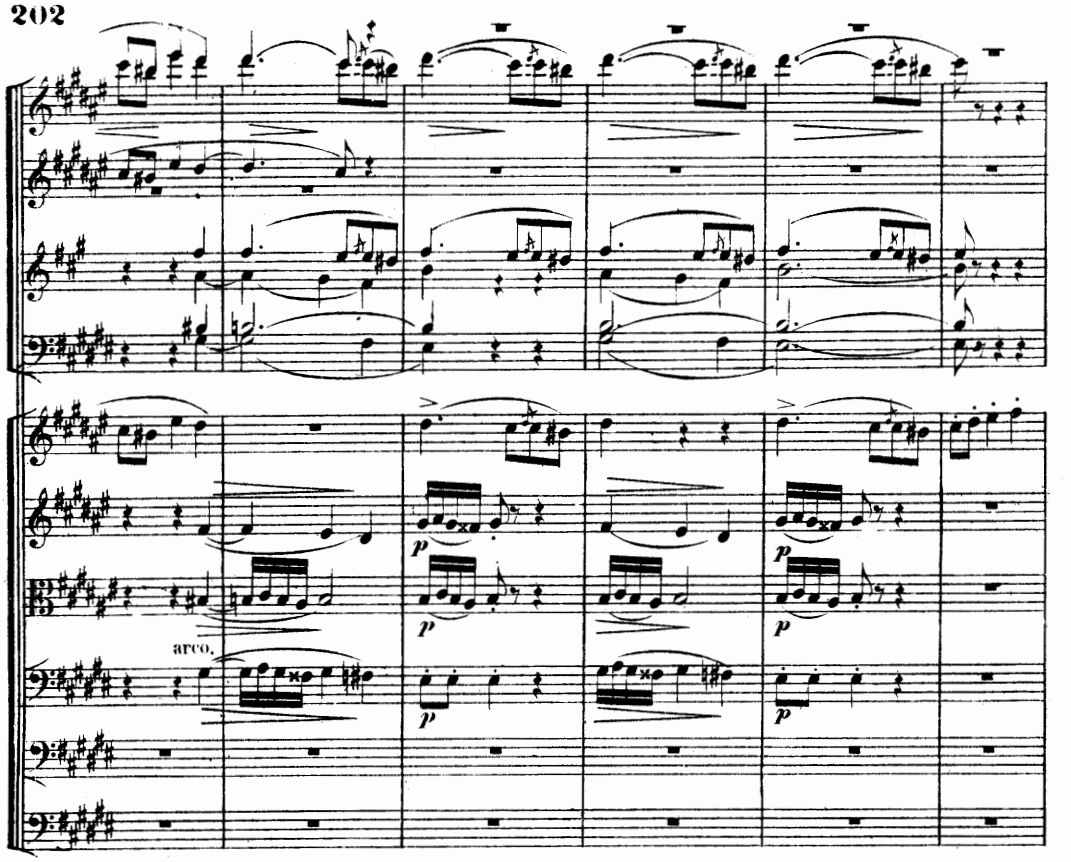
Allegretto mosso con grazia (quasi Menuetto).



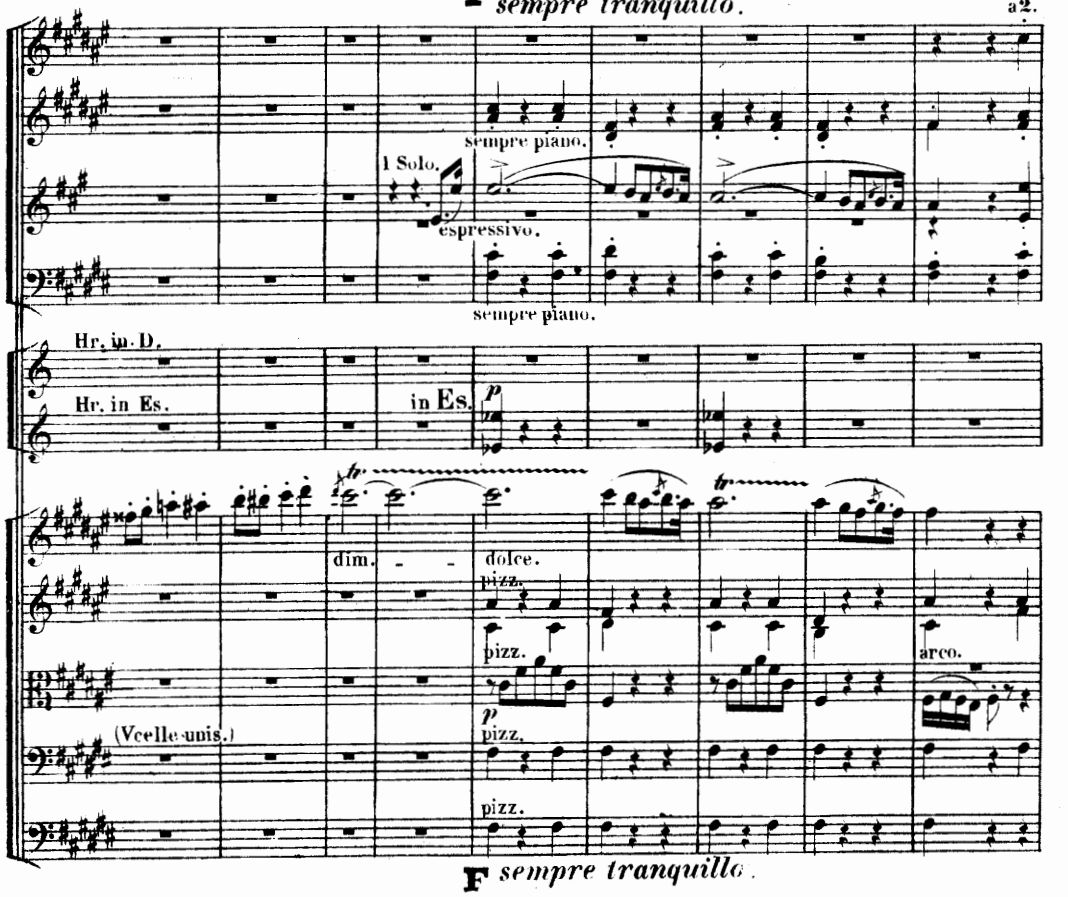
Allegretto mosso con grazia (quasi Menuetto).



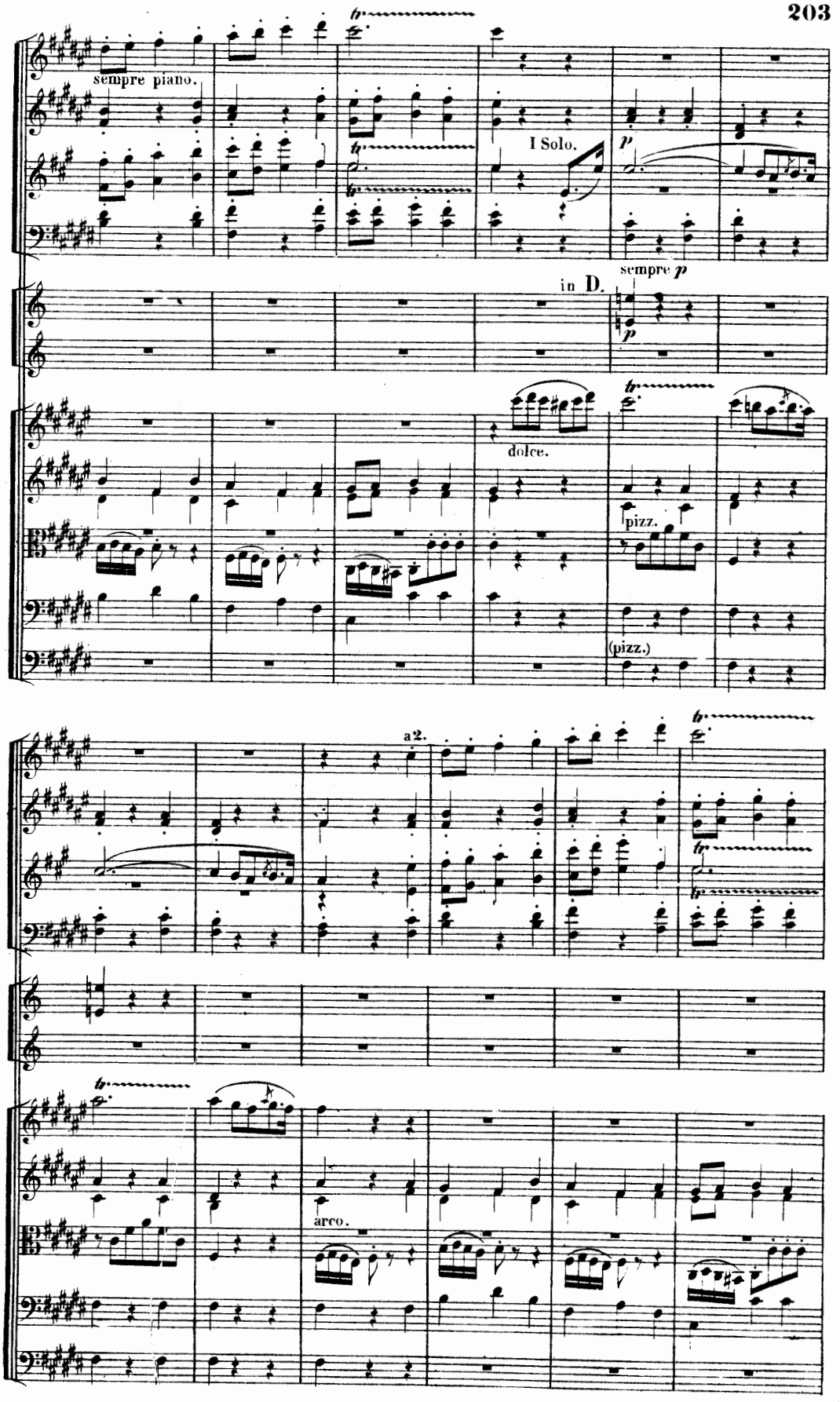

Fl.
Hb.
Cl.
Fg.
in A.
a2.
mf
p
I Solo.
espressivo.
(a2.)
I Solo.
espressivo.
espressivo.
dol.
arco.
pizz.
arco.
pizz.
arco.
pizz.
arco.
pizz.
arco.
pizz.

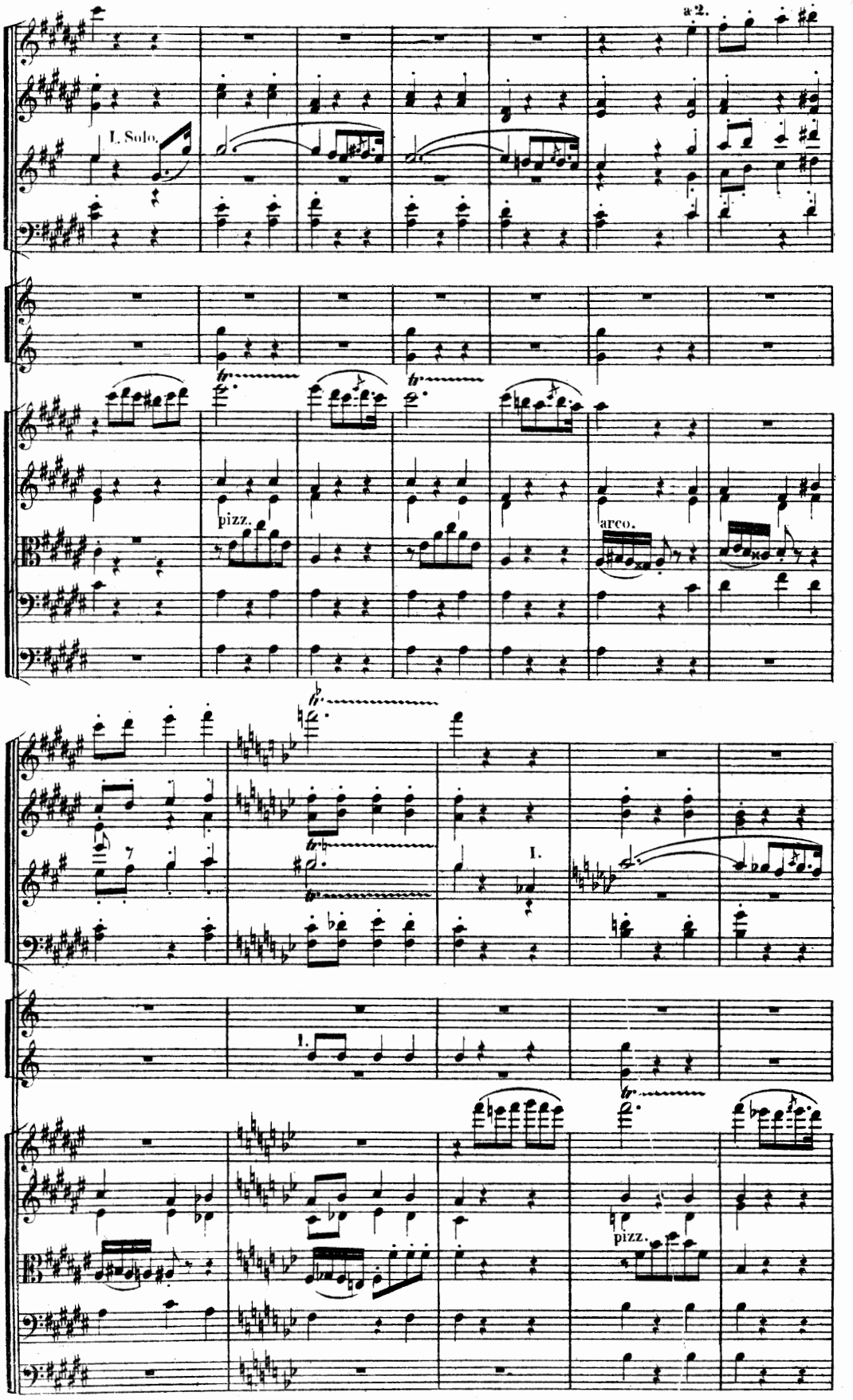


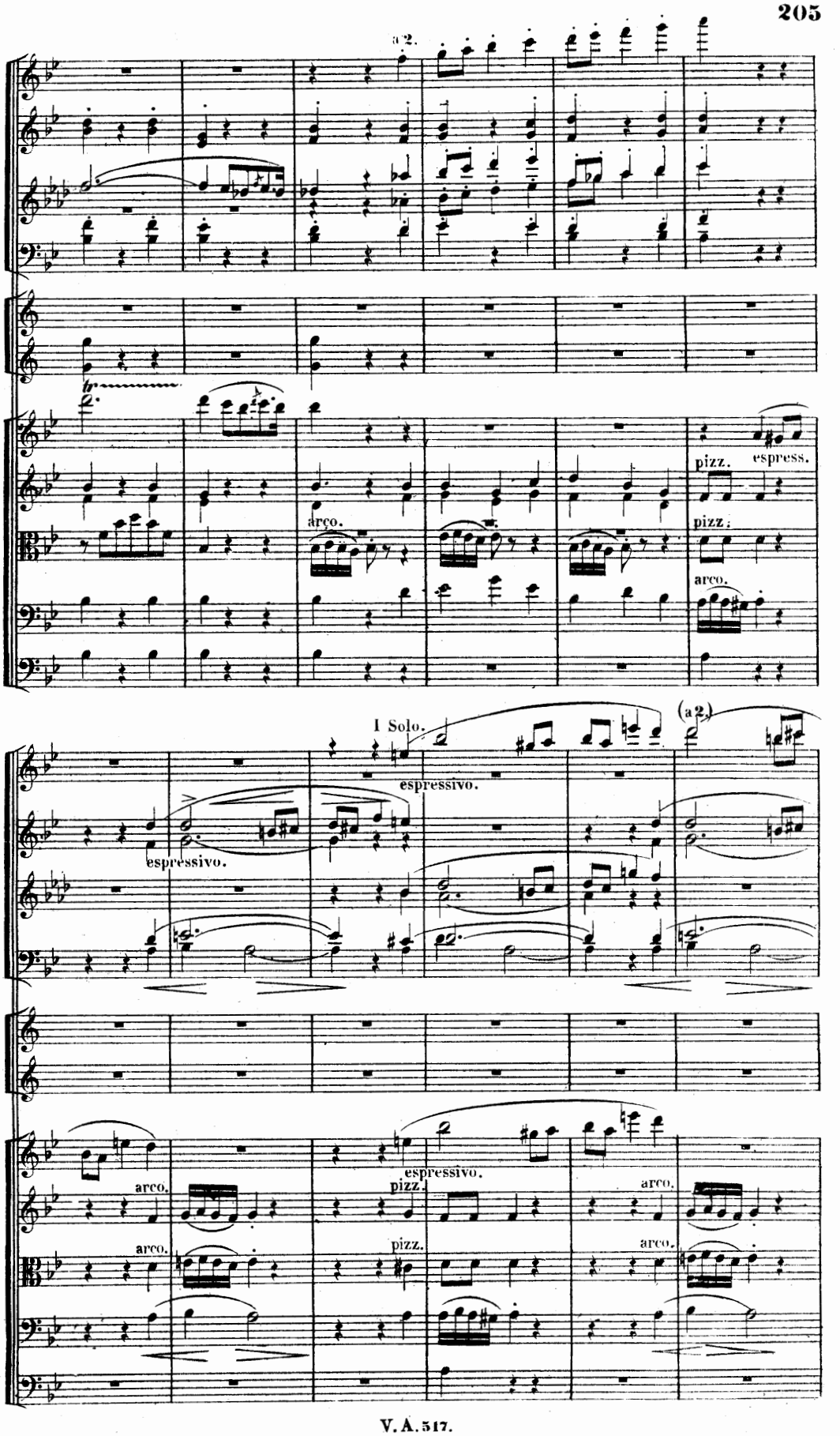
F *sempre tranquillo.* a2.

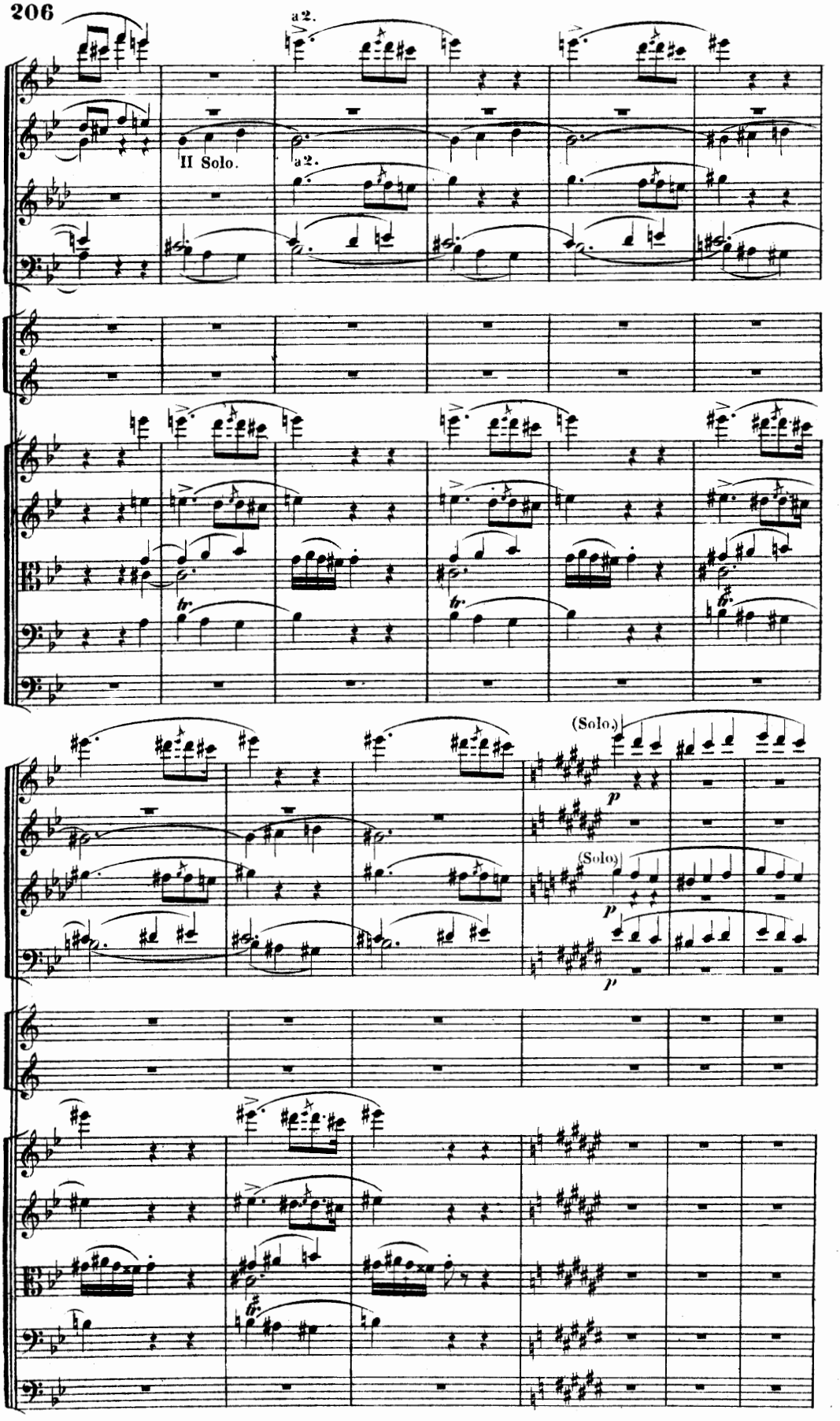


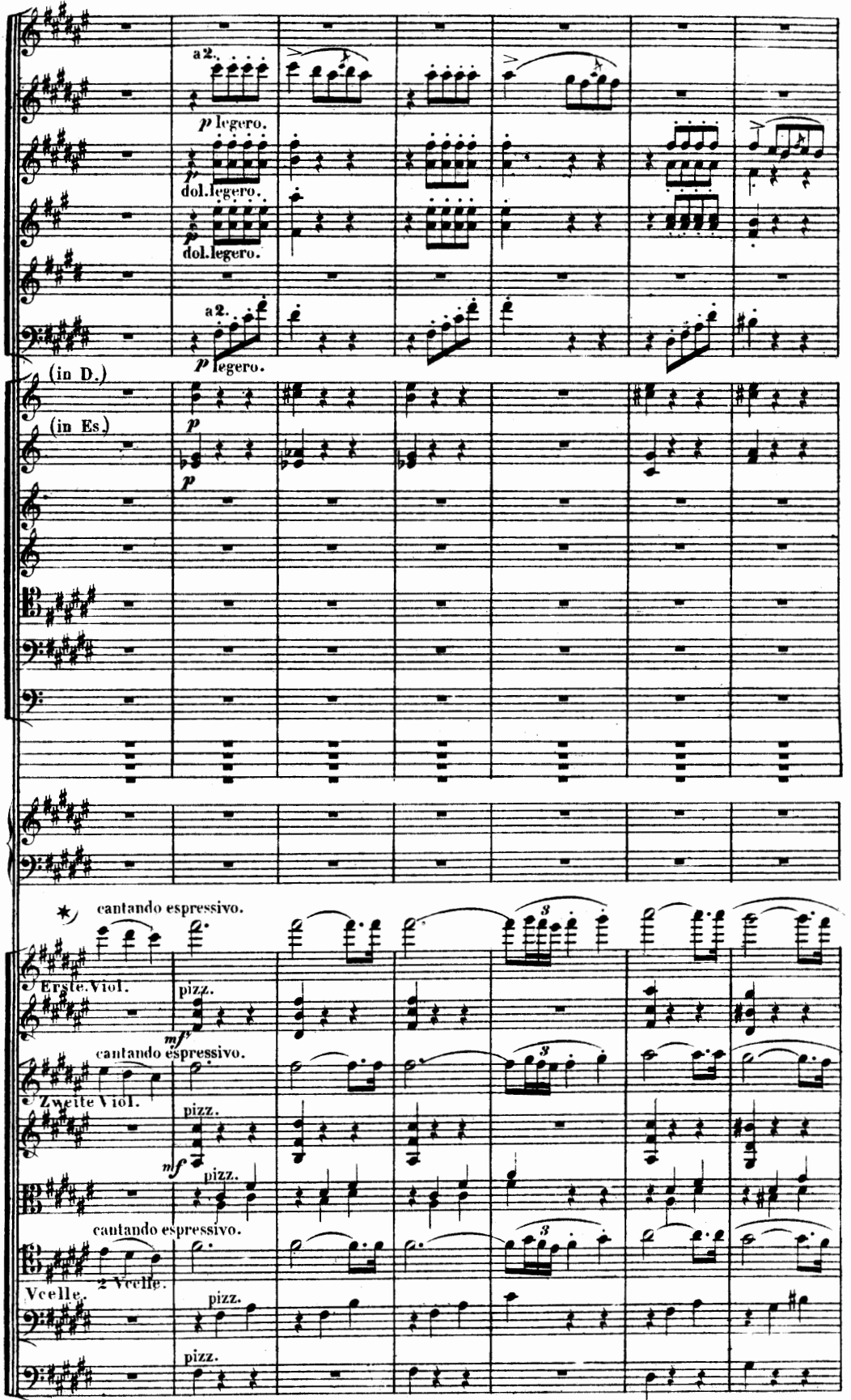
F *sempre tranquillo.*


sempre piano.
I Solo.
p
in D.
sempre p
p
dolce.
pizz.
(pizz.)
a2.
arco.

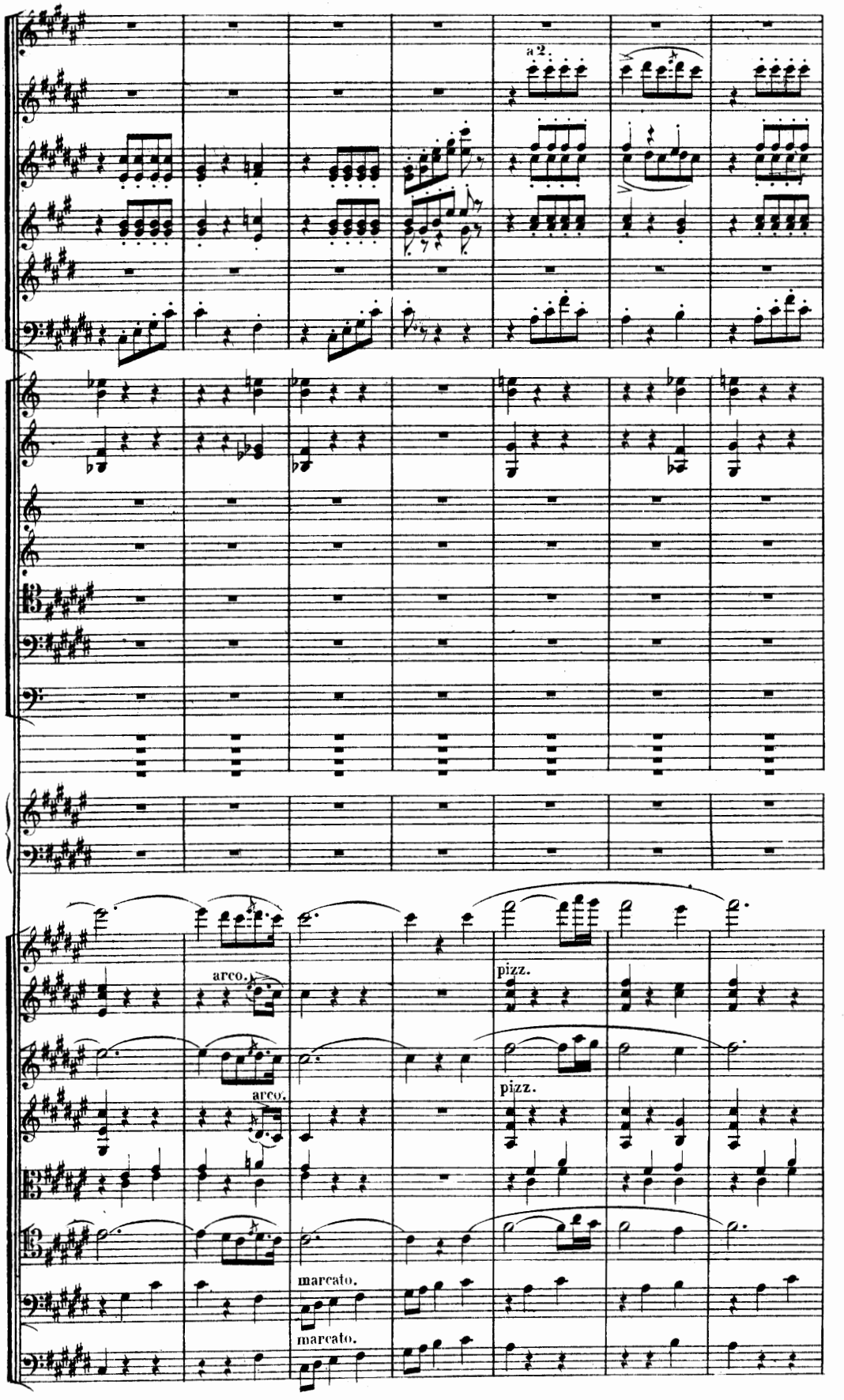

a 2.
I. Solo.
pizz.
arco.
I.
I.
pizz.

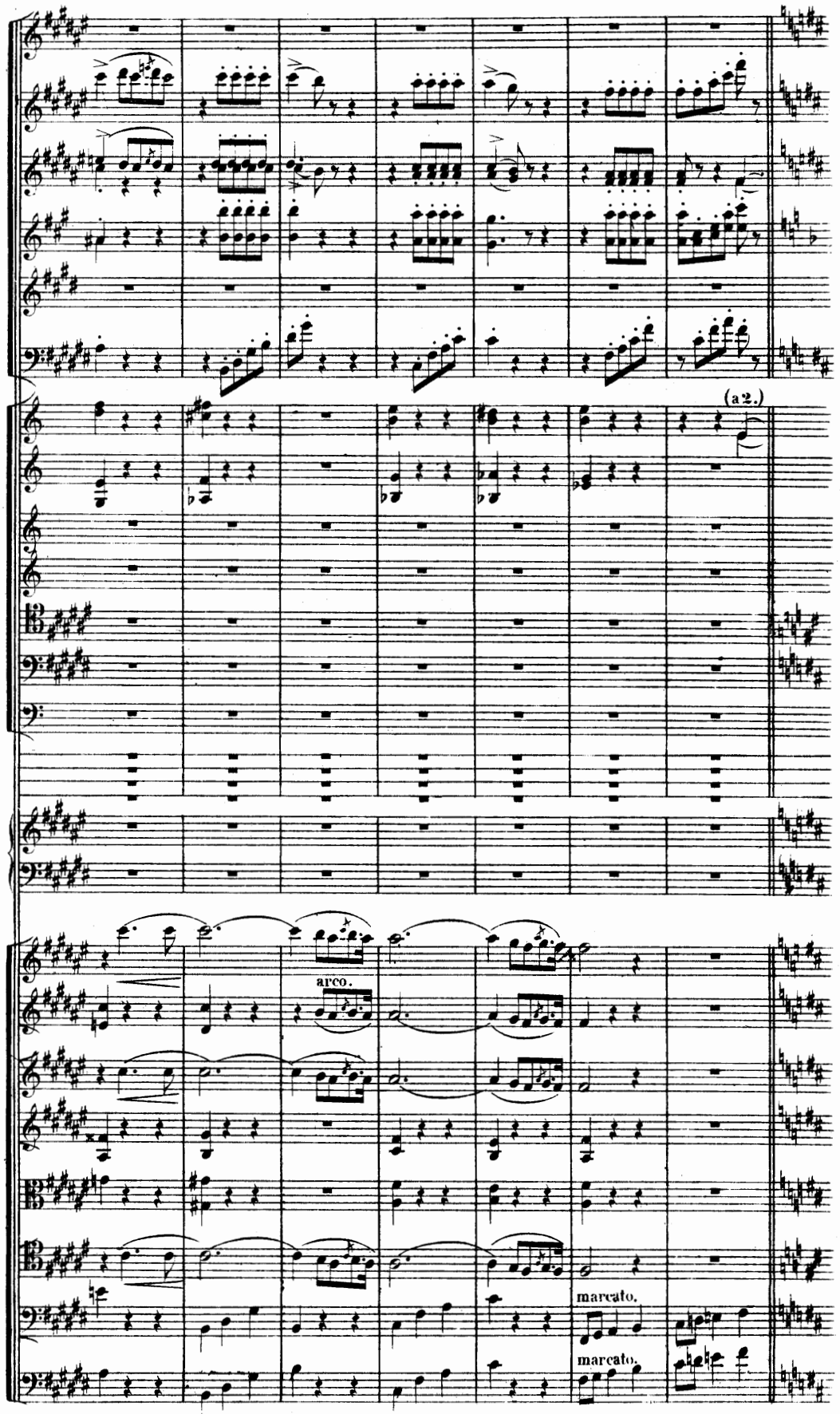

a 2.
tr
arco.
pizz.
espress.
pizz.
arco.
I Solo.
espressivo.
(a 2.)
espressivo.
arco.
arco.
espressivo.
pizz.
pizz.
arco.
arco.

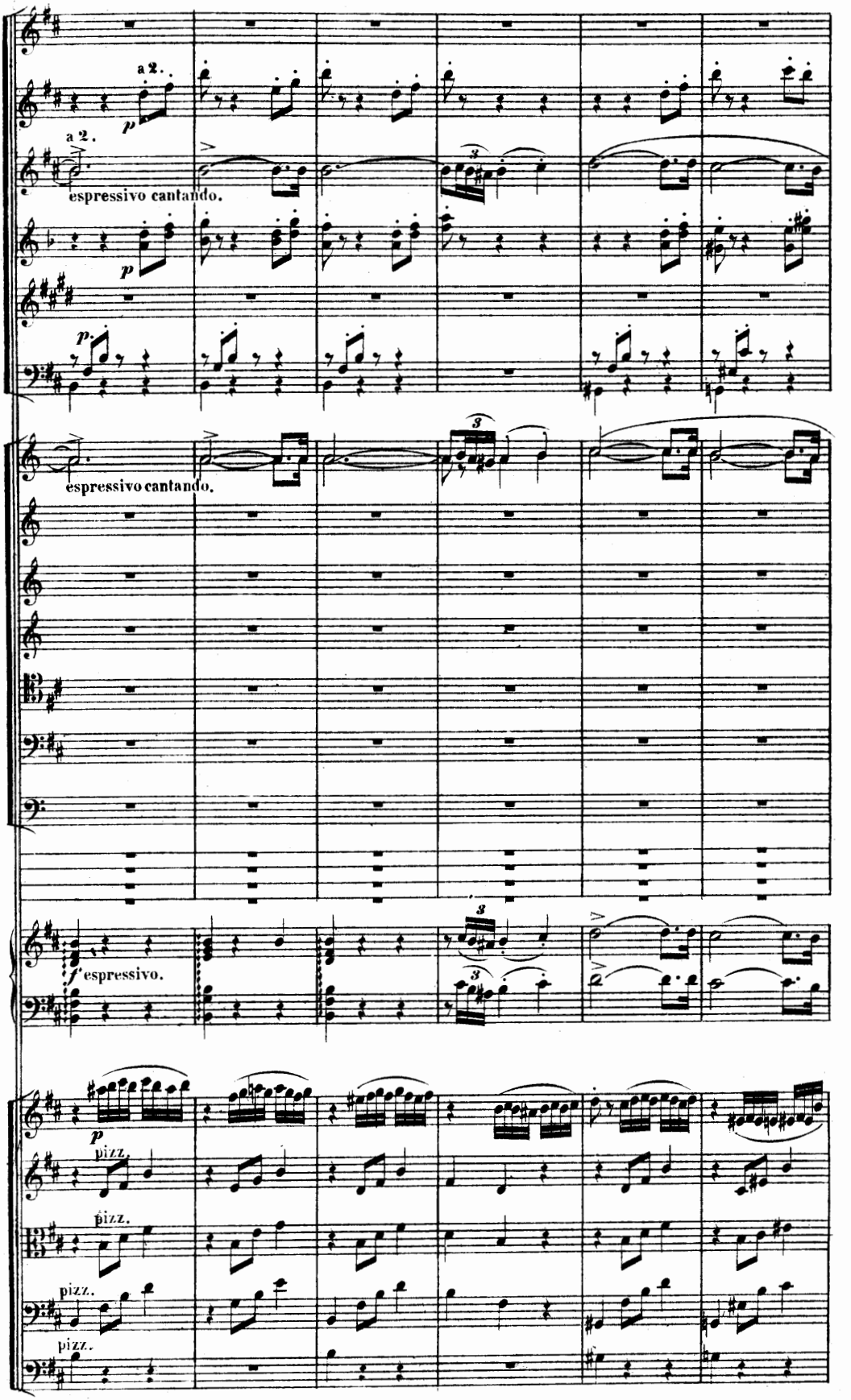

a2.
II Solo.
a2.
(Solo.)
p
(Solo.)
p
p

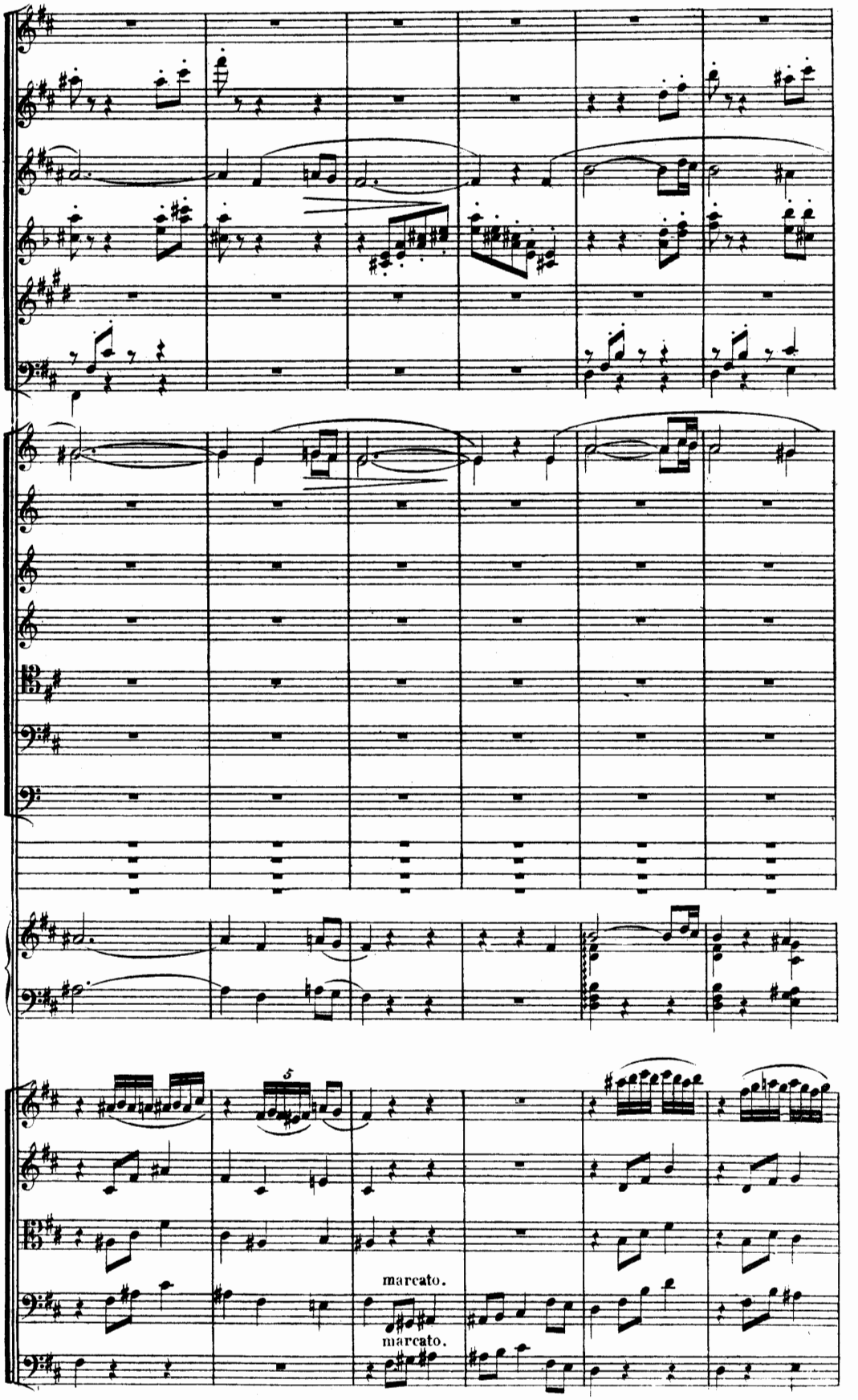


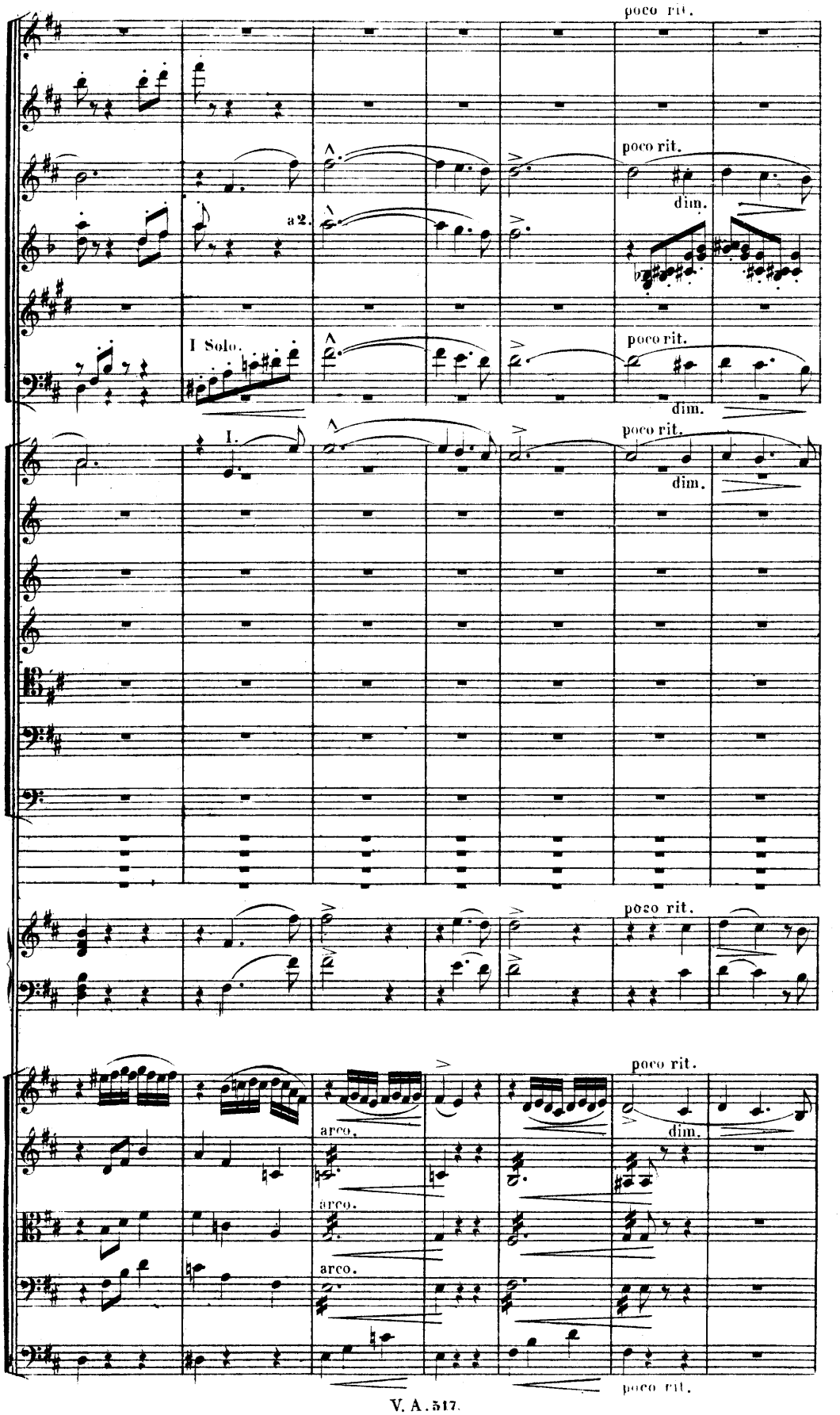
*) Hier nimmt der Vortrag des Orchesters einen doppelten Charakter an: die Bläser leicht und flatterhaft; die singenden Streich-Instrumente sentimental und graziös.


a 2.
arco.
arco.
pizz.
pizz.
marcato.
marcato.

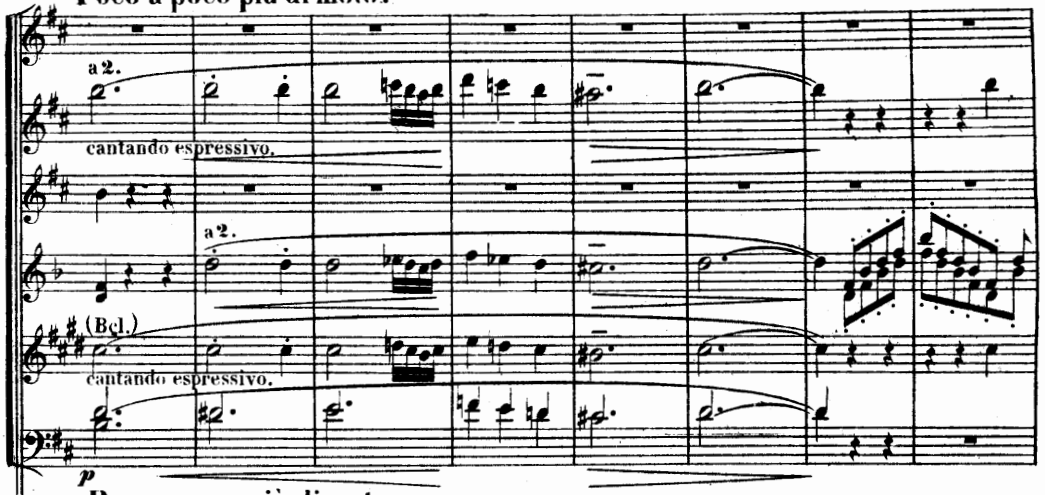

(a2.)
arco.
marcato.
marcato.


a 2.
p
a 2.
espressivo cantando.
p
p.
espressivo cantando.
f espressivo.
p
pizz.
pizz.
pizz.
pizz.

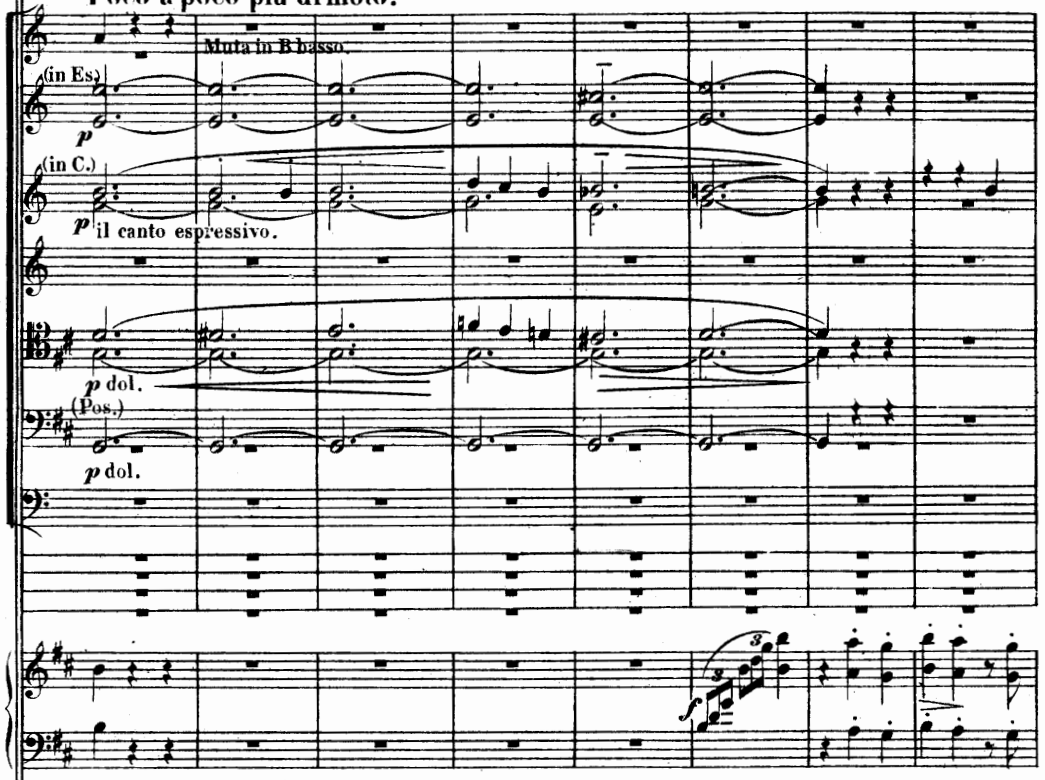

5
marcato.
marcato.


poco rit.
poco rit.
dim.
a 2.
I Solo.
poco rit.
dim.
I.
poco rit.
dim.
poco rit.
poco rit.
dim.
arco.
arco.
arco.
poco rit.

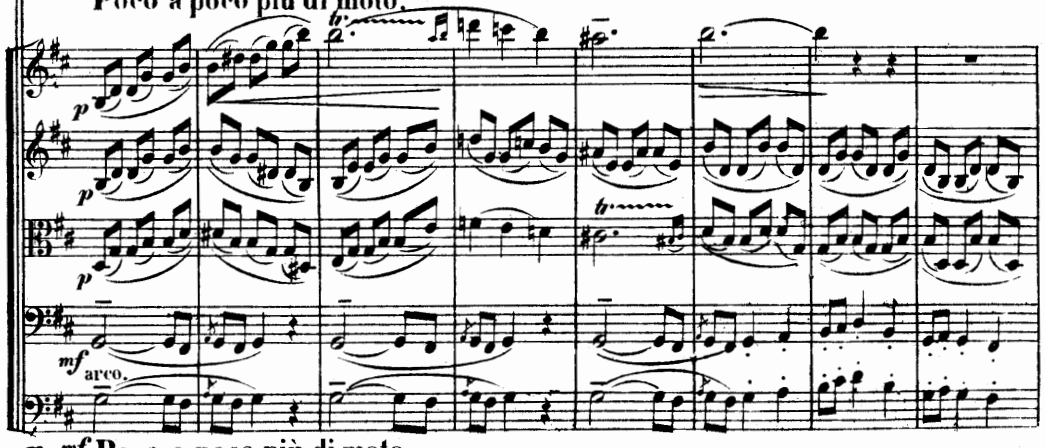
G **Poco a poco più di moto.**



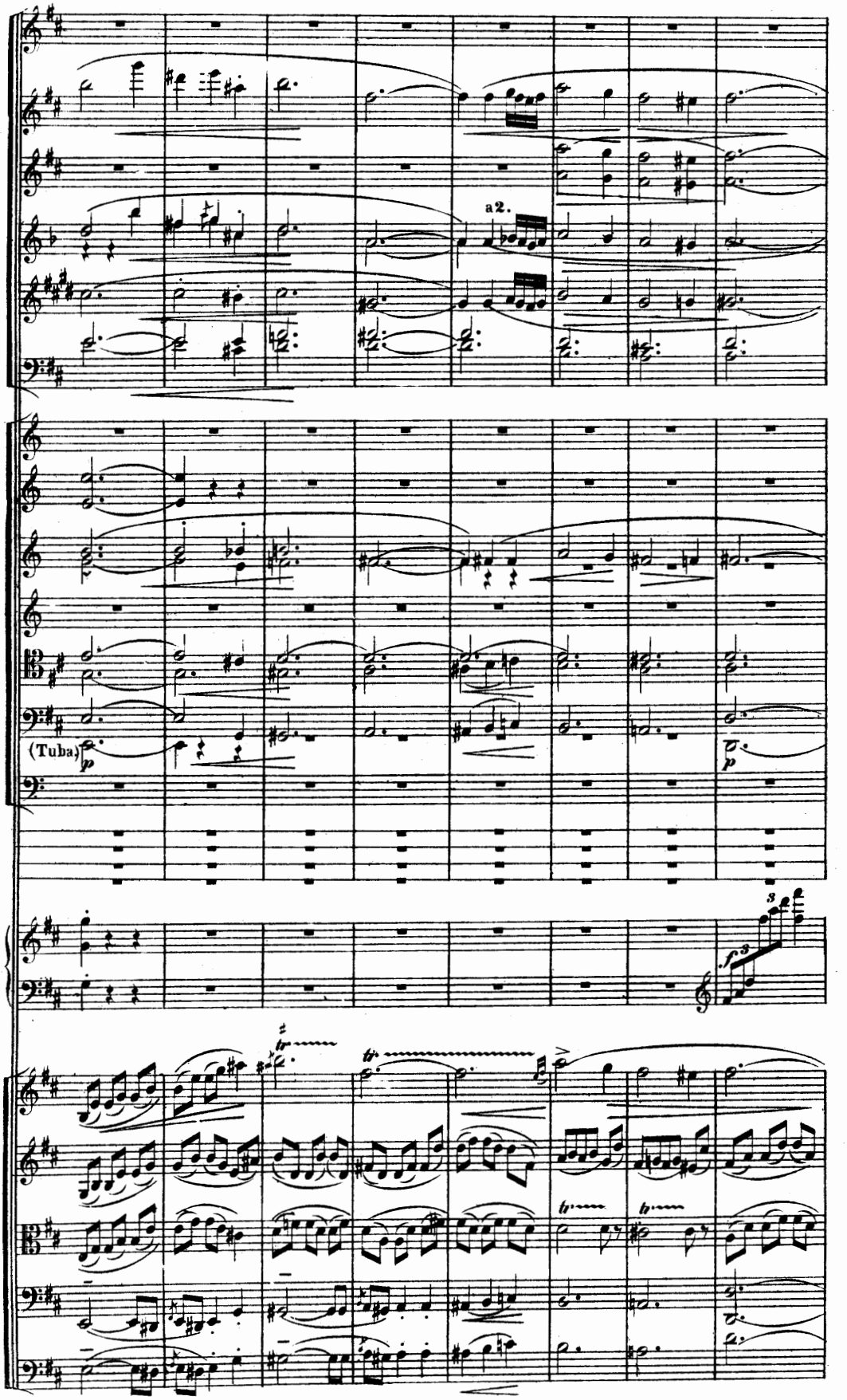
Poco a poco più di moto.

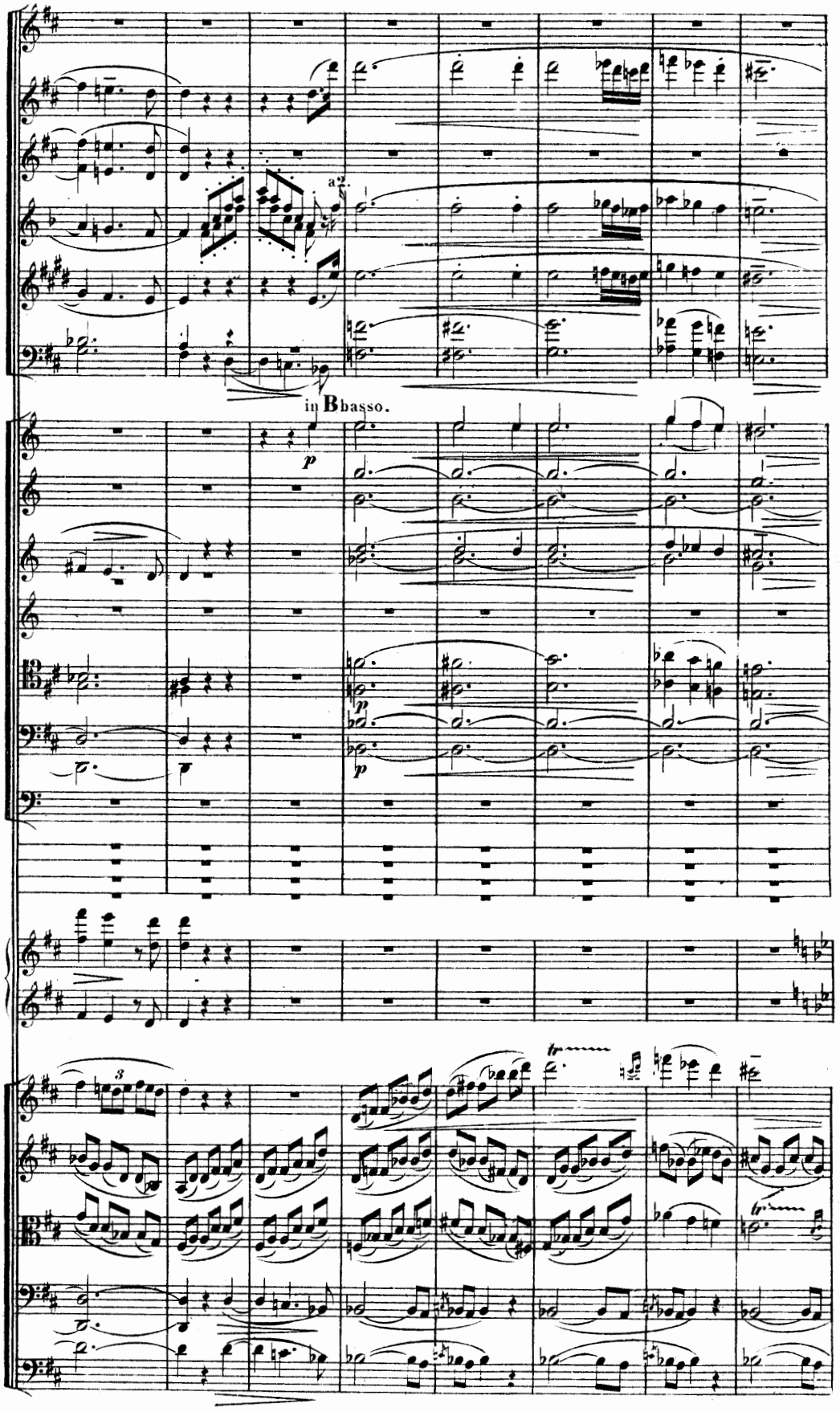


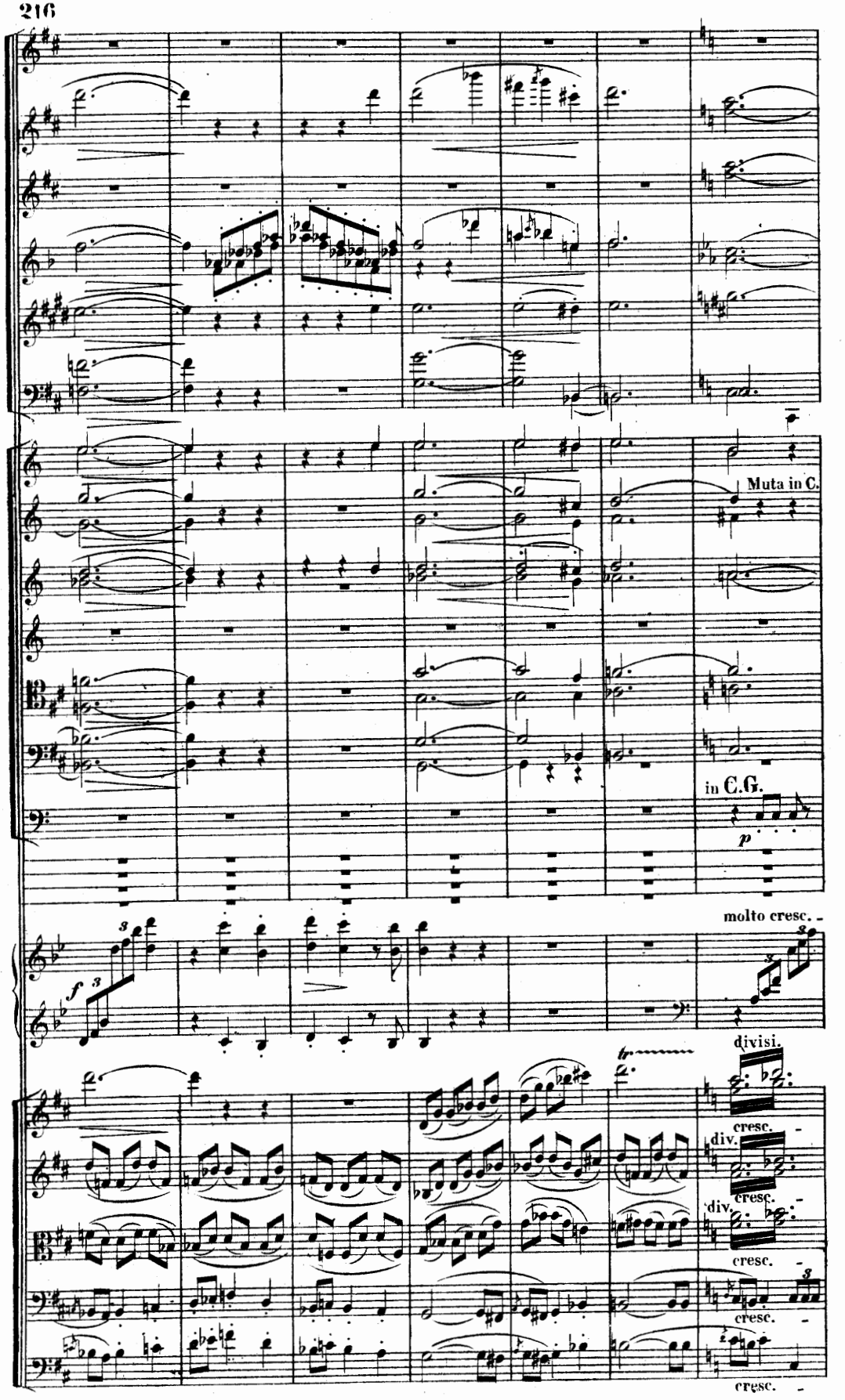
Poco a poco più di moto.

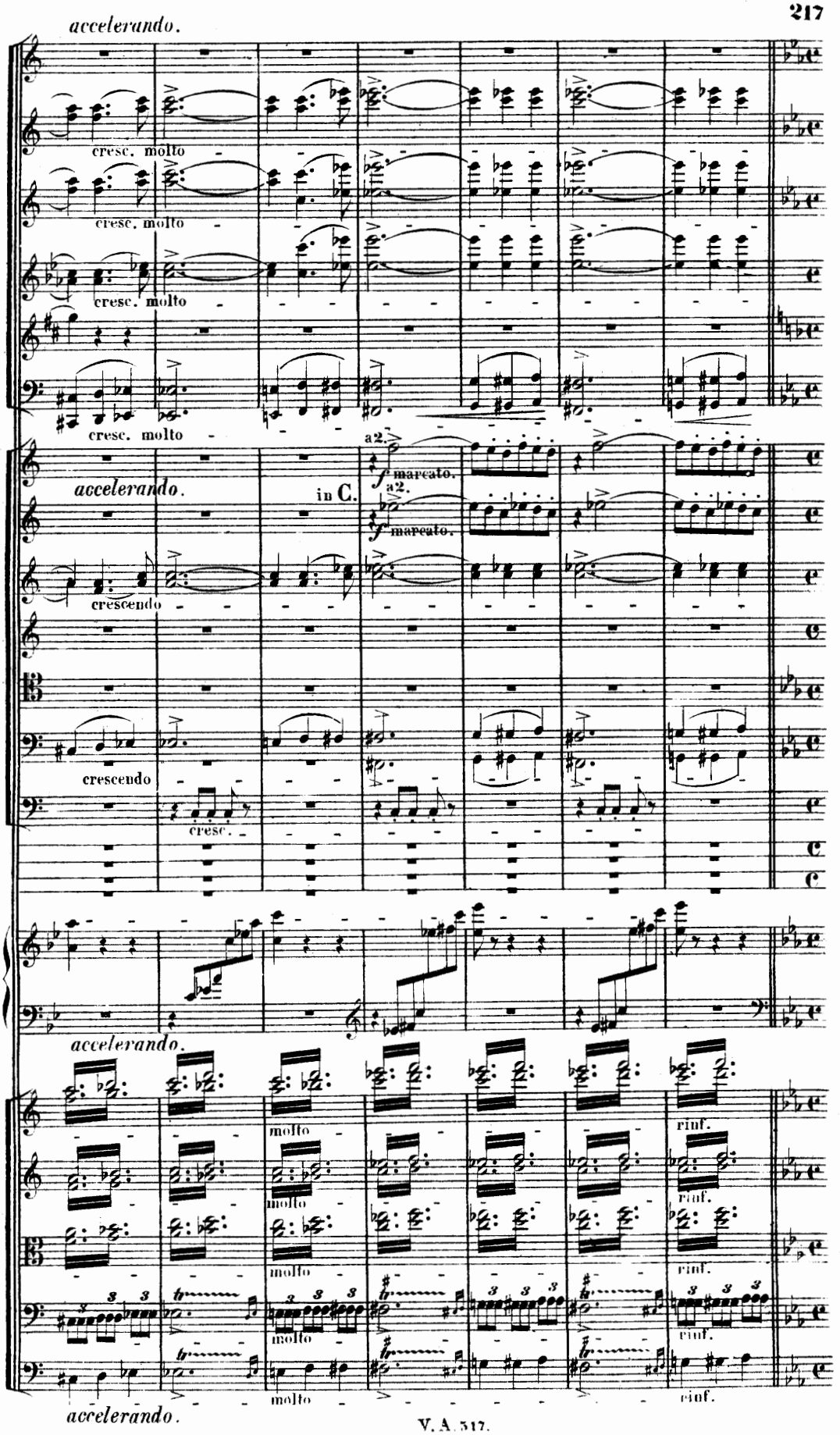


G *mf* **Poco a poco più di moto.**

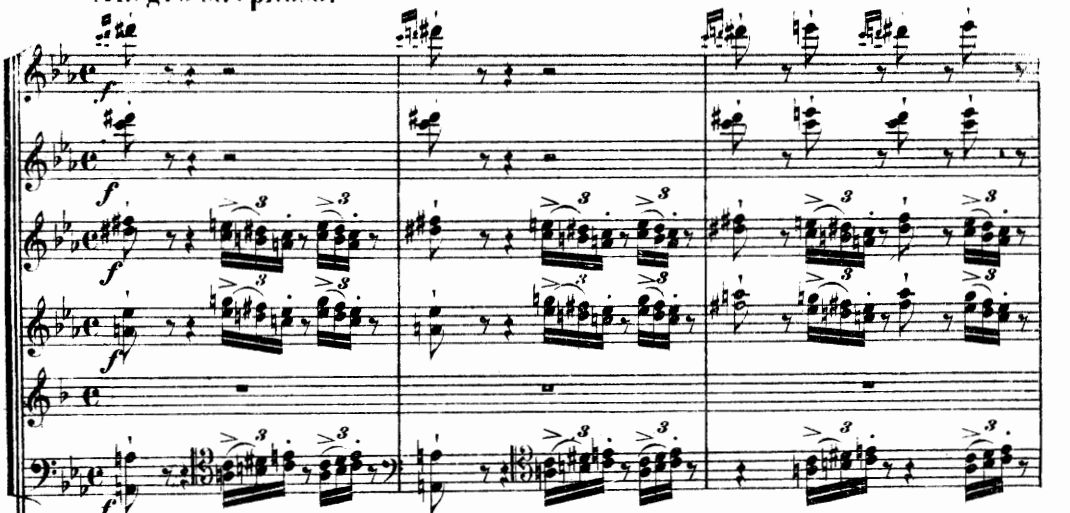

a2.
(Tuba)
p
p
3
f


a2.
in B basso.
p
p
p
3
tr
tr

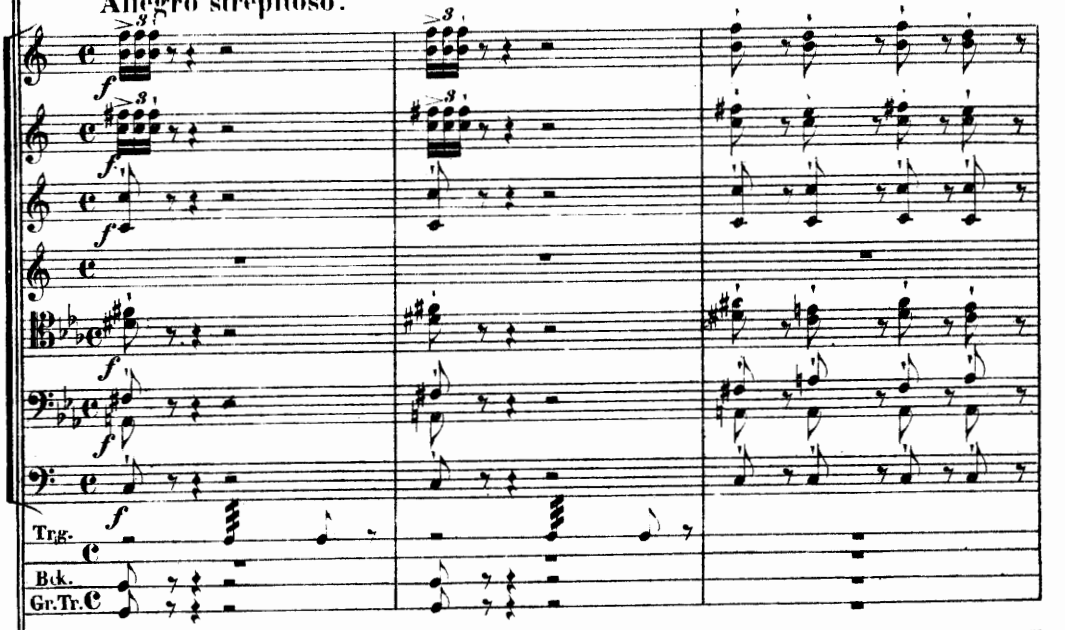

Muta in C.
in C.G.
p
molto cresc.
f
divisi.
cresc.
div.
cresc.
div.
cresc.
cresc.
cresc.


accelerando.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
a2.
accelerando.
in C.
a2.
crescendo
crescendo
cresc.
accelerando.
molto
molto
molto
molto
rinf.
rinf.
rinf.
rinf.
rinf.
accelerando.

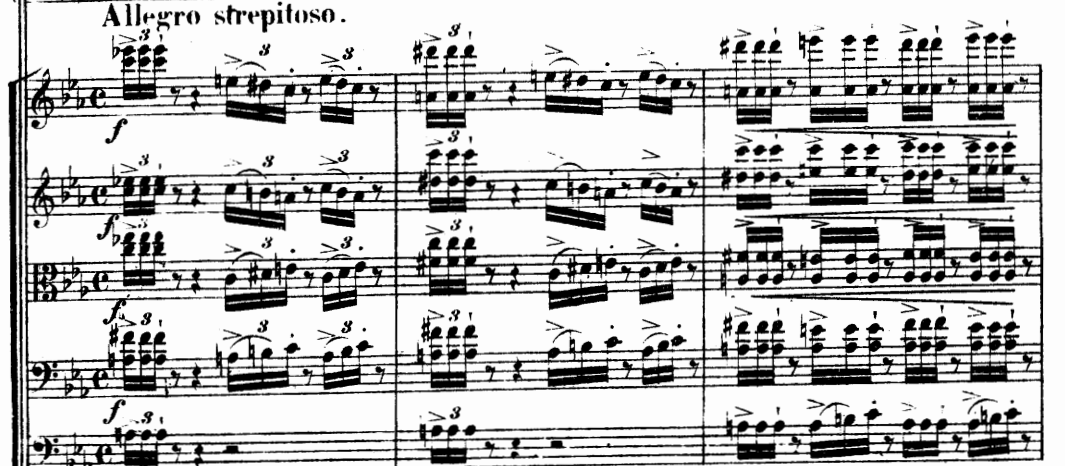
Allegro strepitoso.



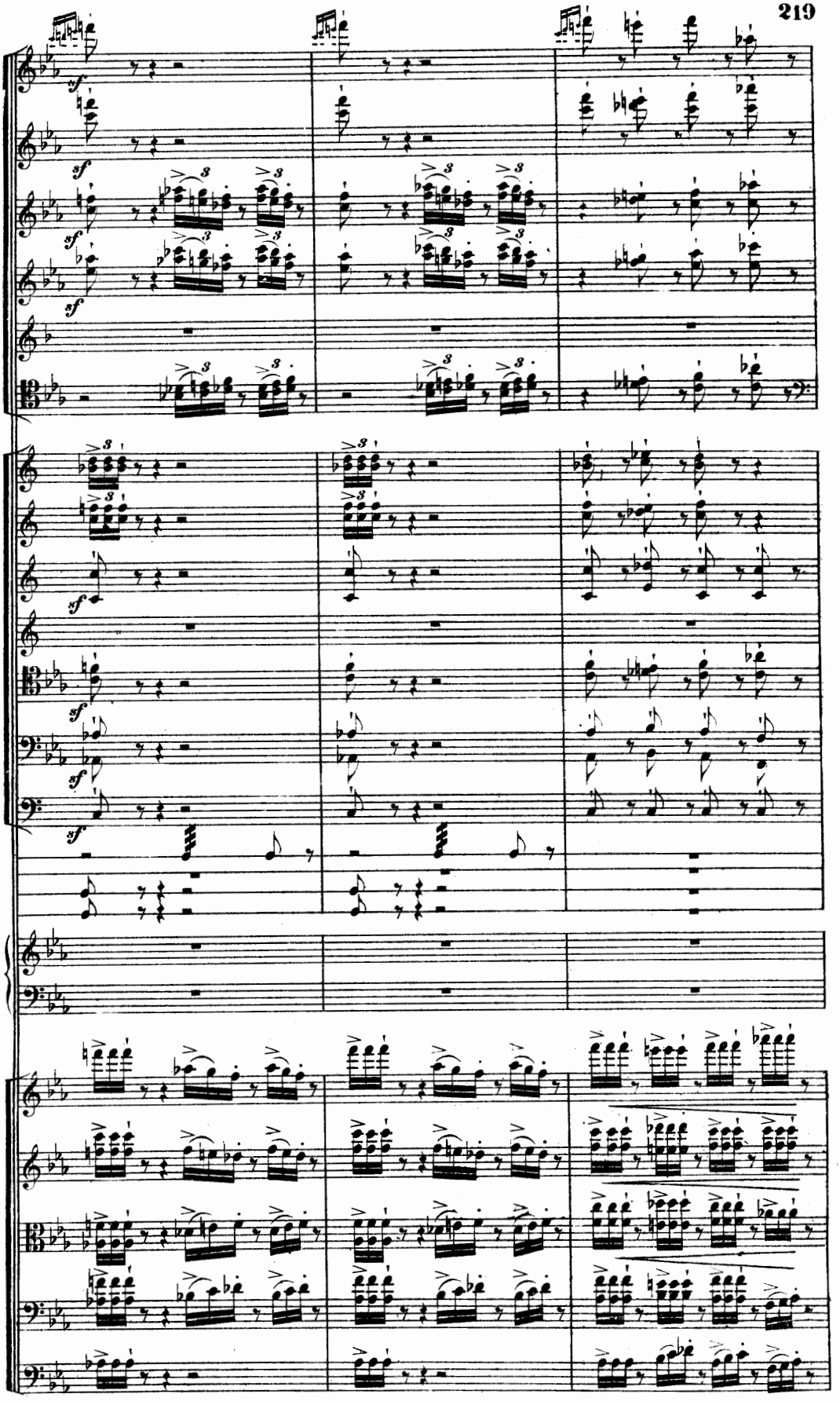
Allegro strepitoso.

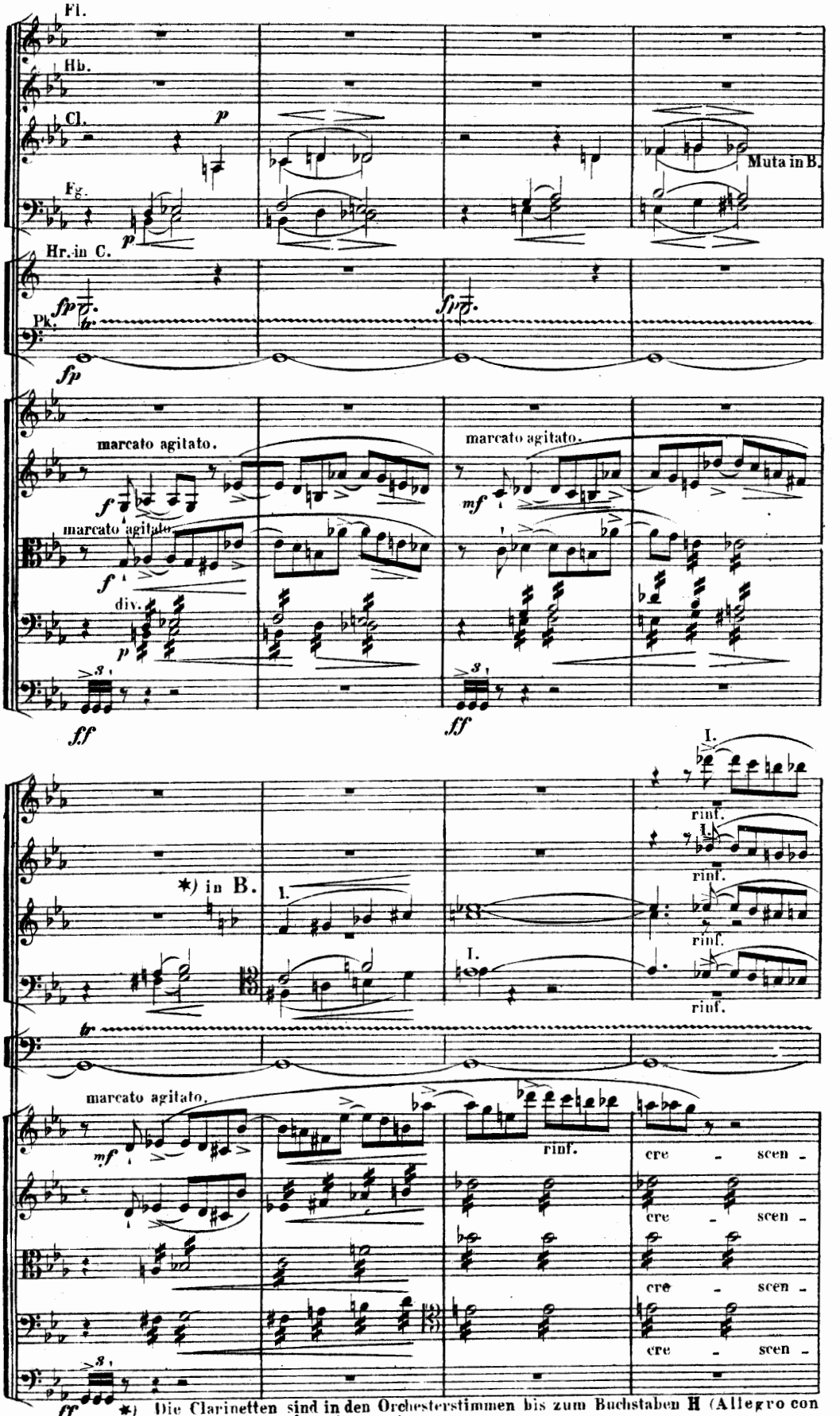


Allegro strepitoso.

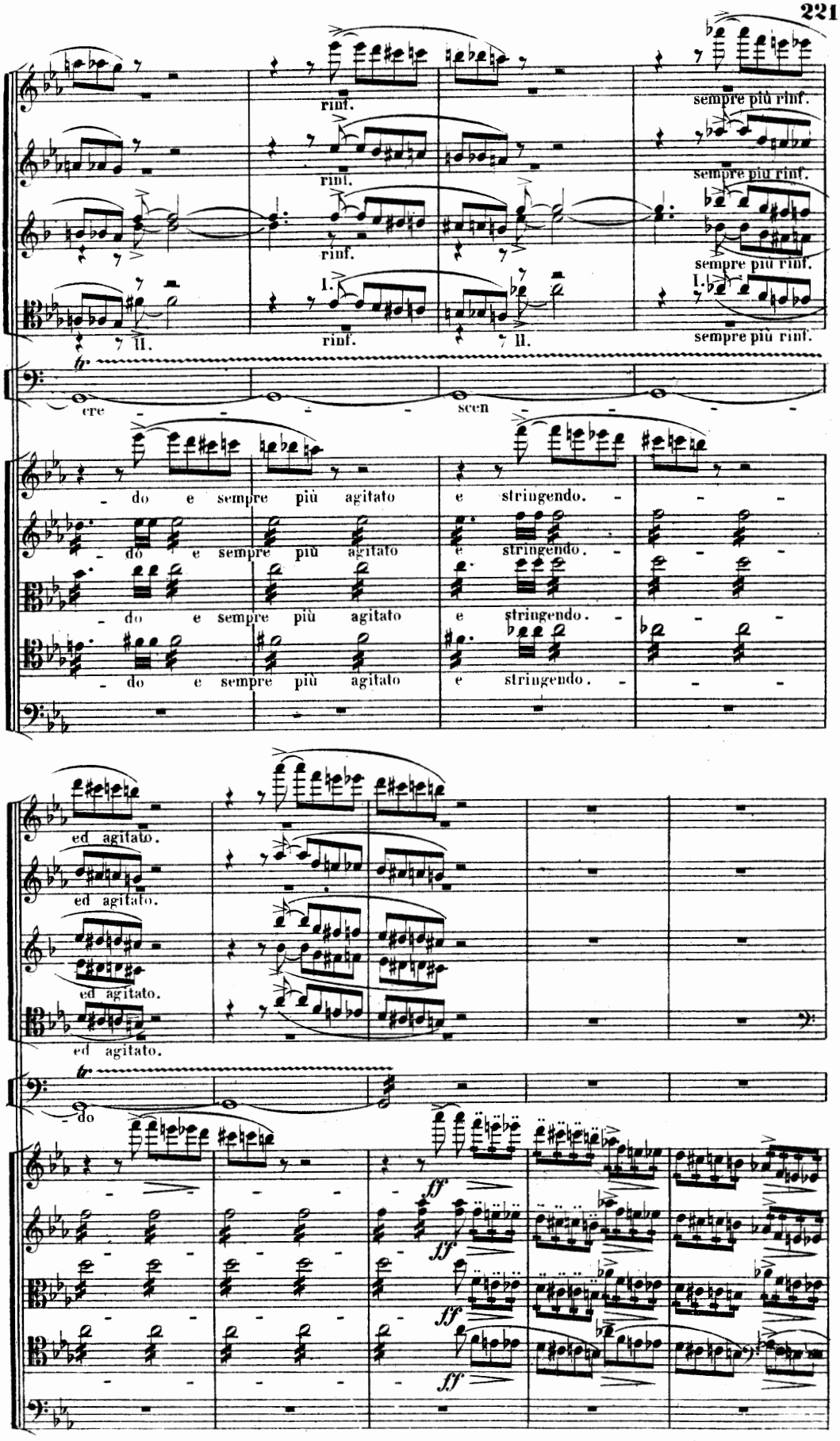


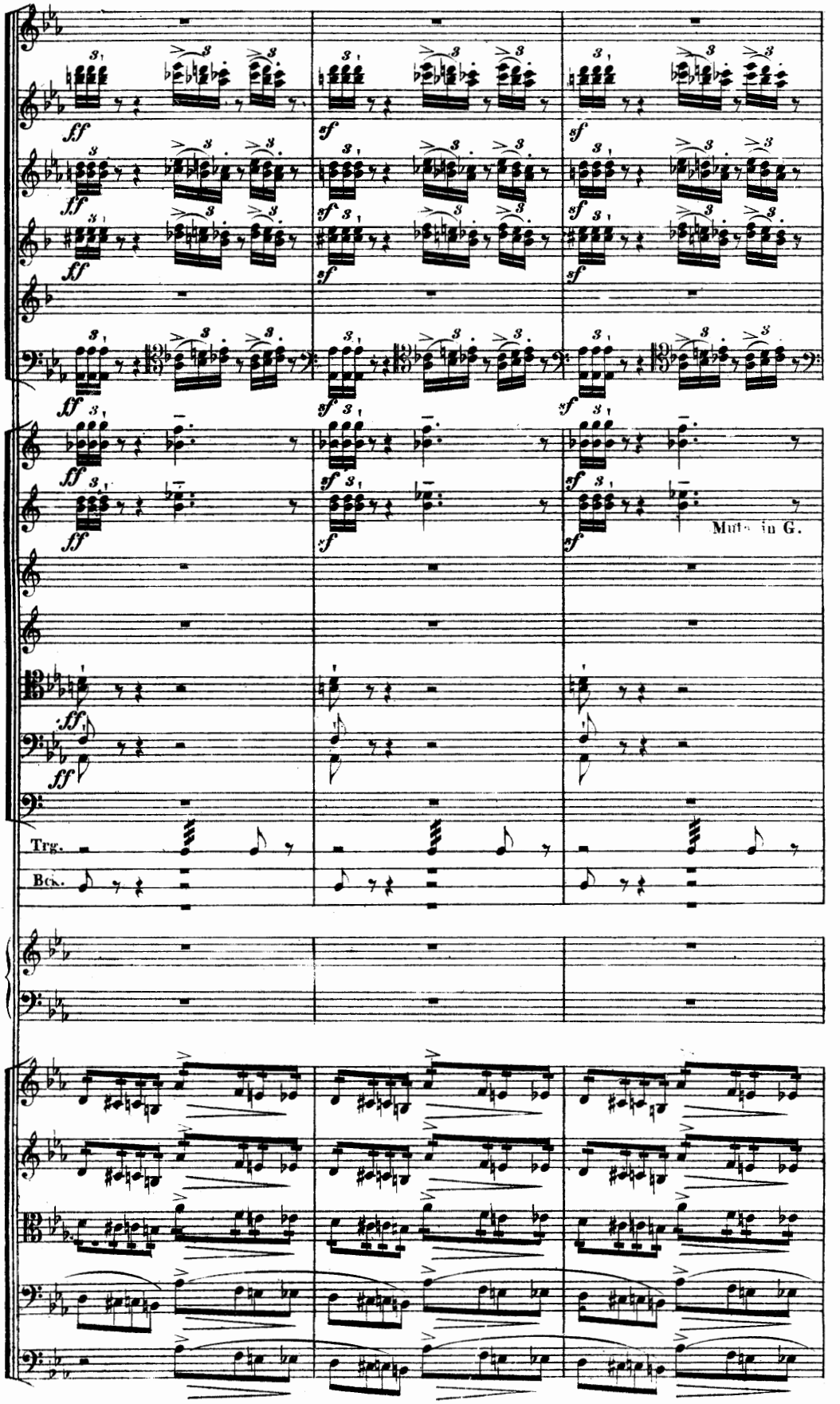
f Allegro strepitoso.

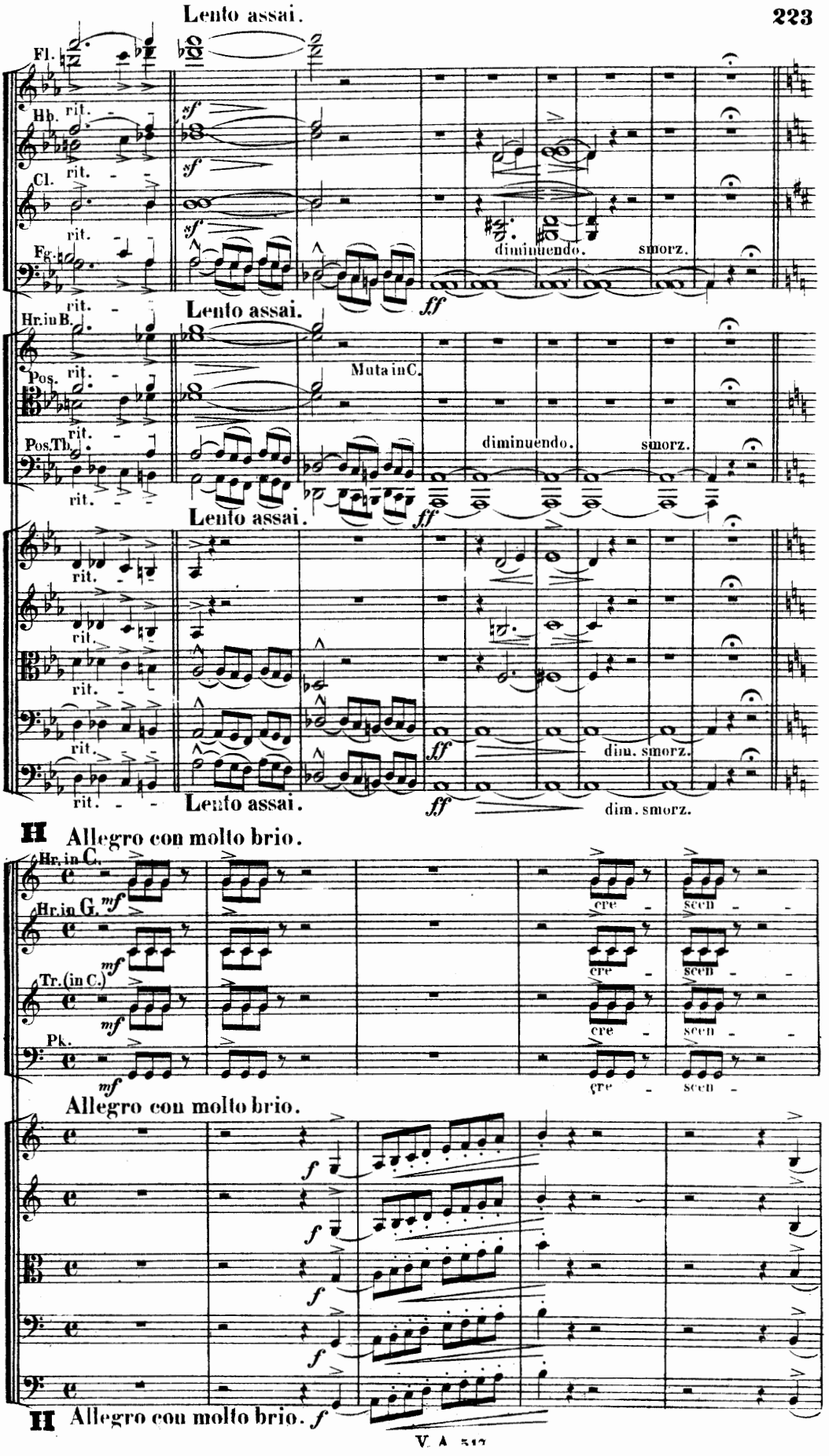


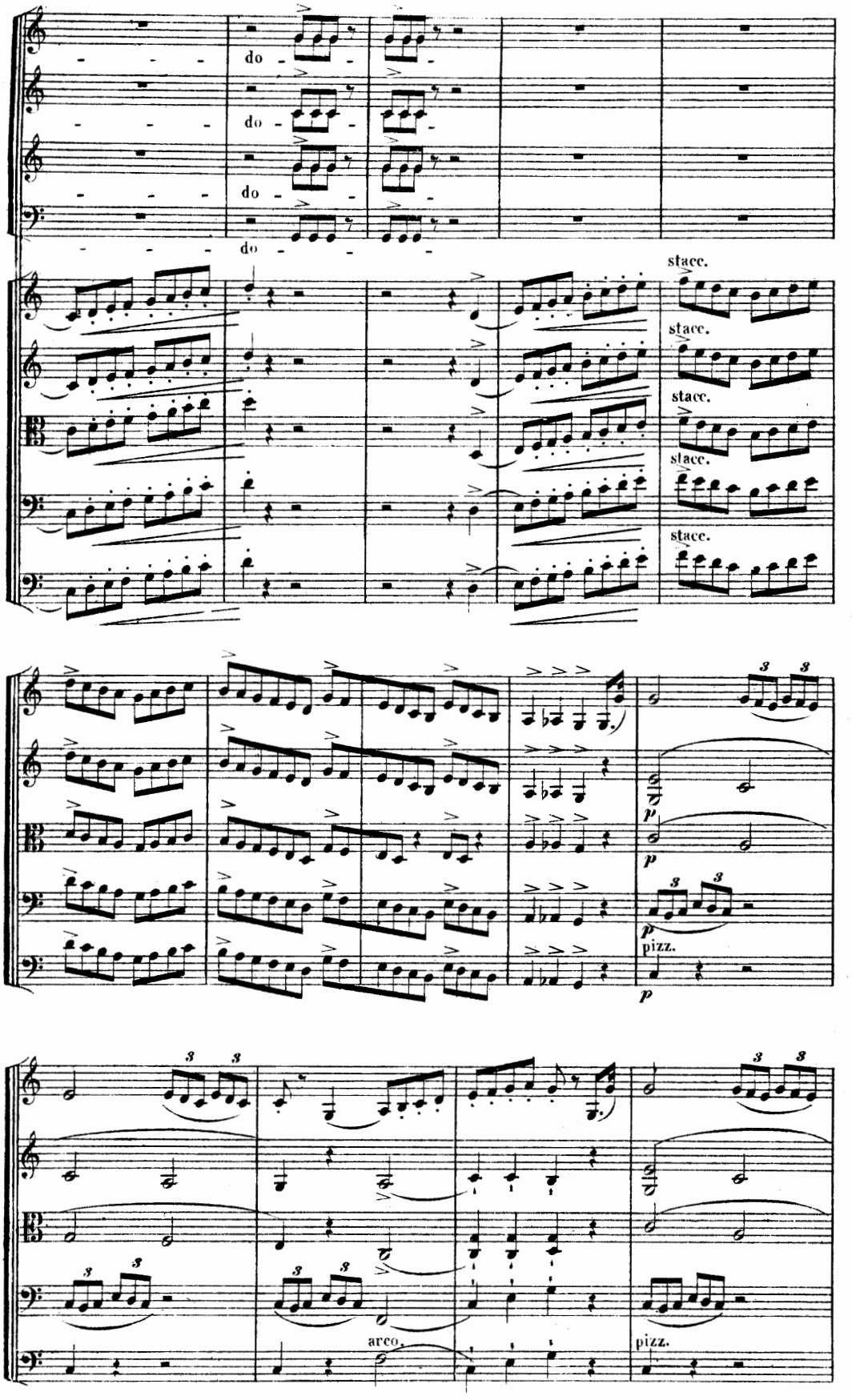


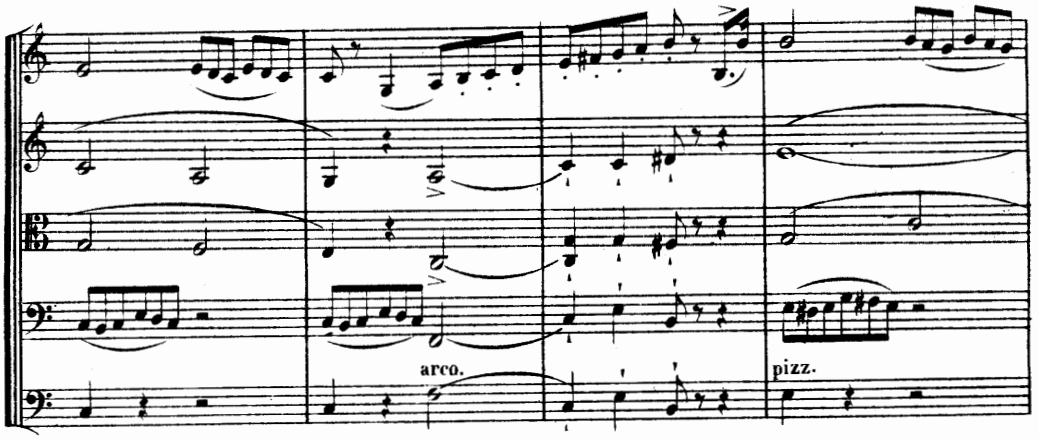
*) Die Clarinetten sind in den Orchesterstimmen bis zum Buchstaben **H** (Allegro con molto brio) in *A* zu transponiren.

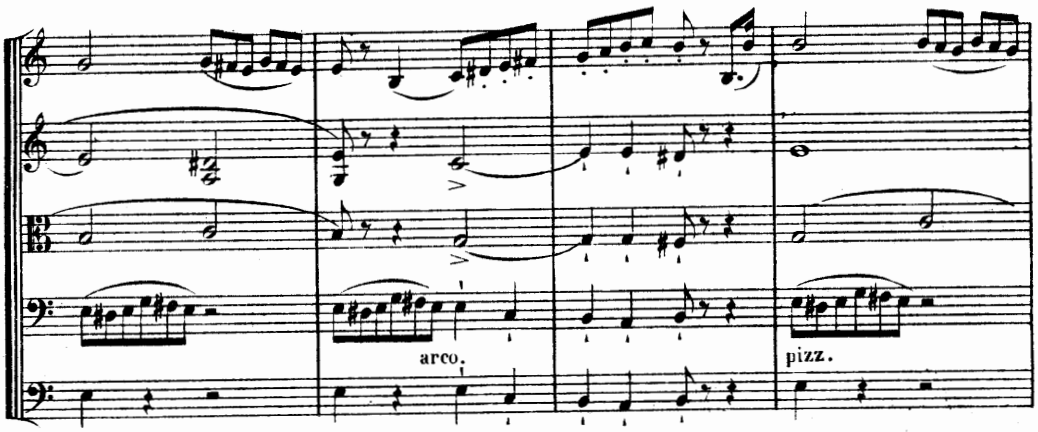

rinf.
sempre più rinf.
I.
II.
cre - - - scen - - -
- do e sempre più agitato e stringendo.
ed agitato.
- do
ff

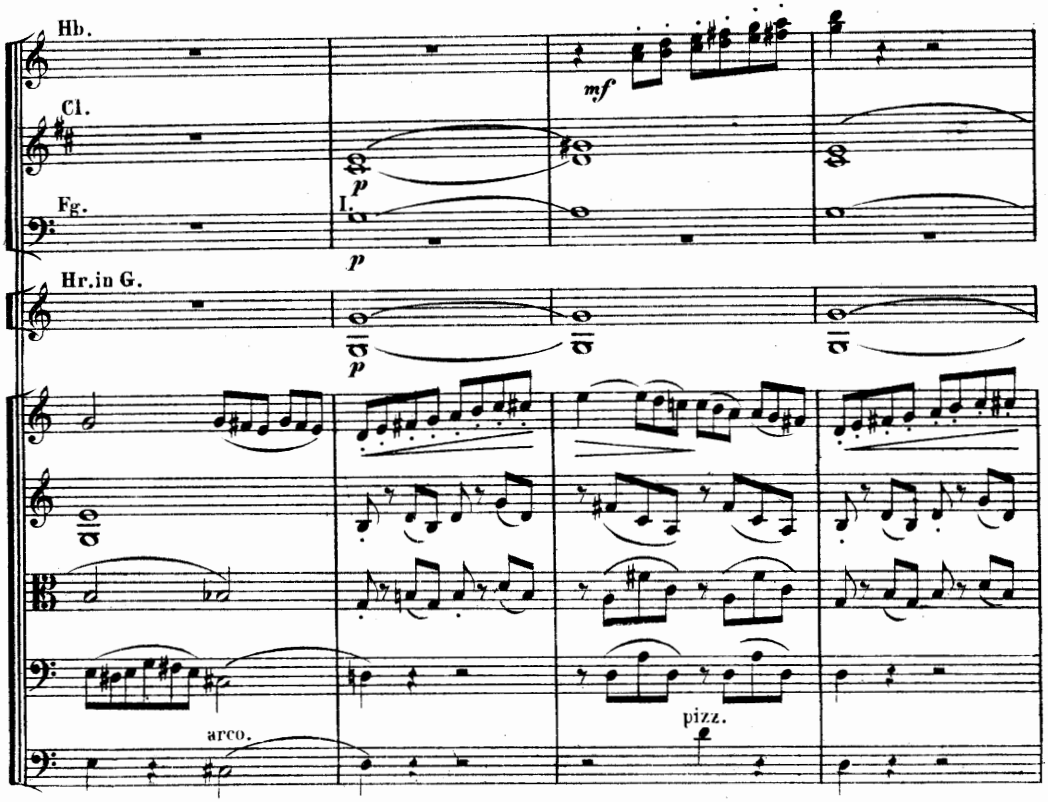

Mute in G.
Trg.
Bck.

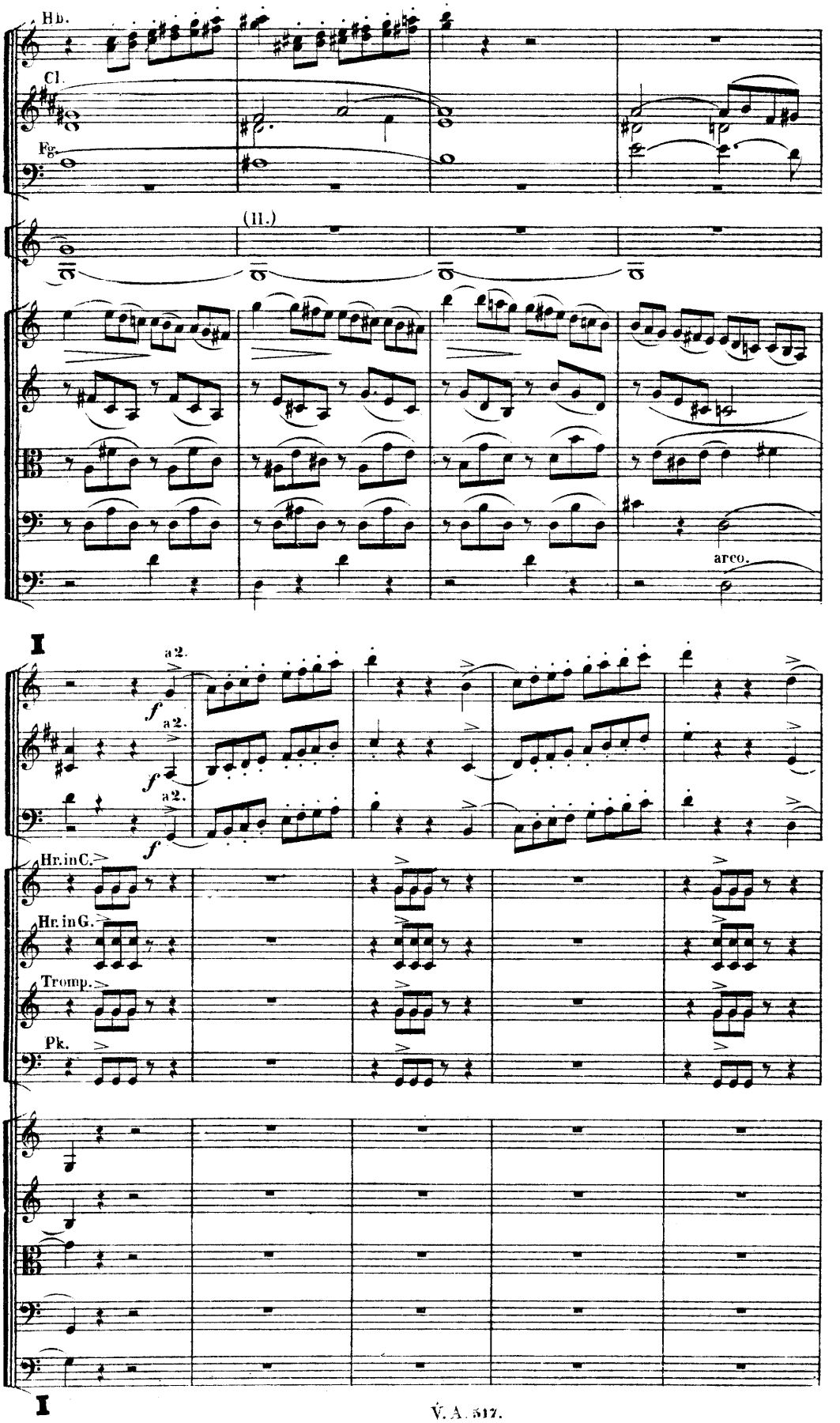

Lento assai.
Fl.
Hb.
Cl.
Fg.
rit.
sf
diminuendo.
smorz.
ff
Hr.in B.
Pos.
Pos.Th.
Muta in C.
dim. smorz.
H
Allegro con molto brio.
Hr. in C.
Hr. in G.
Tr. (in C.)
Pk.
mf
cre - scen -
f

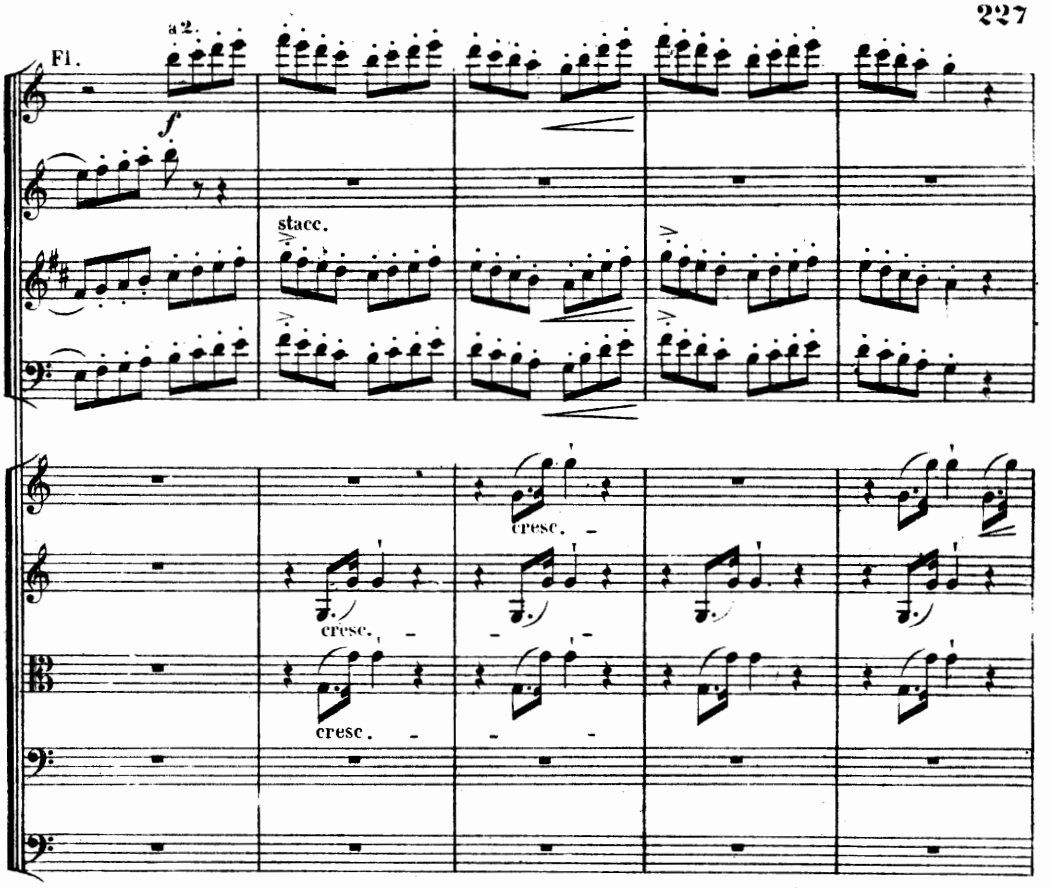

do
do
do
do
stacc.
stacc.
stacc.
stacc.
stacc.
p
p
p
pizz.
p
arco.
pizz.

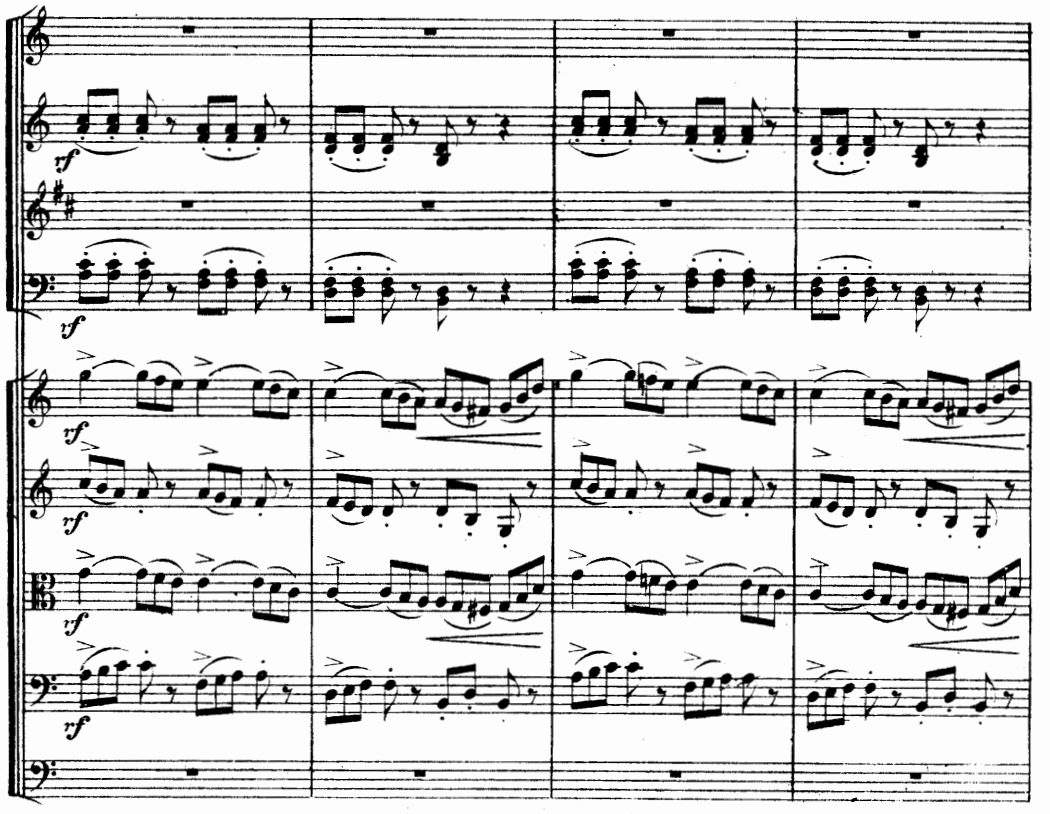

arco.
pizz.

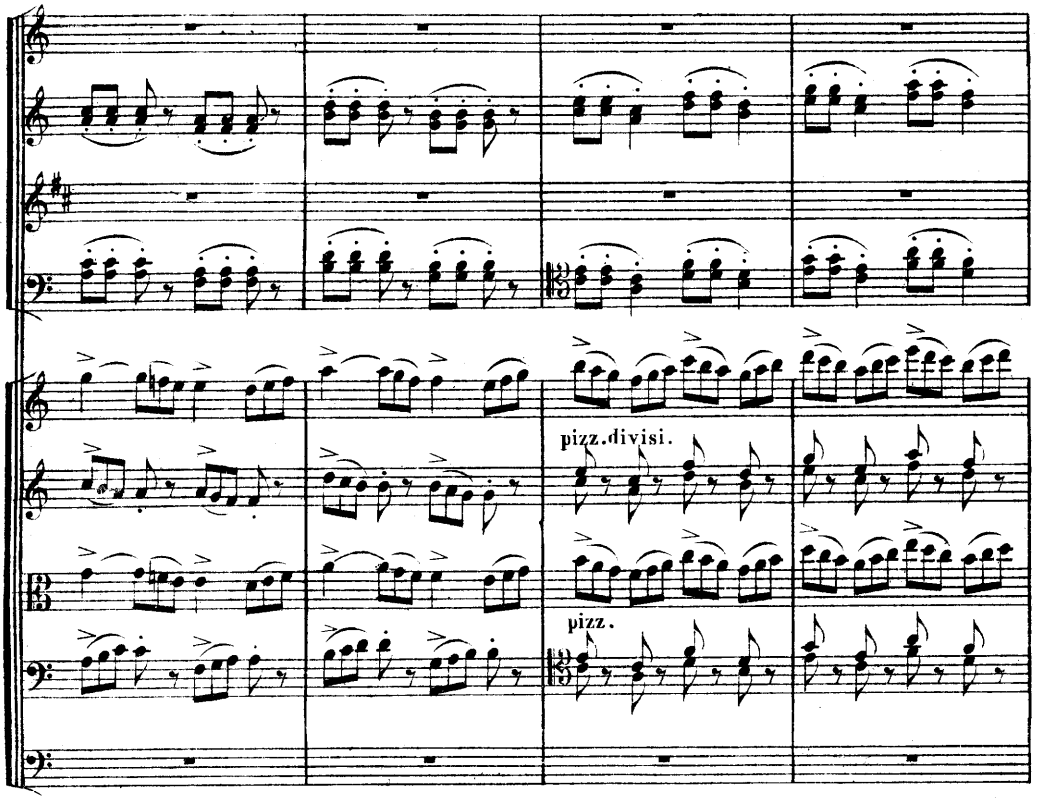

arco.
pizz.

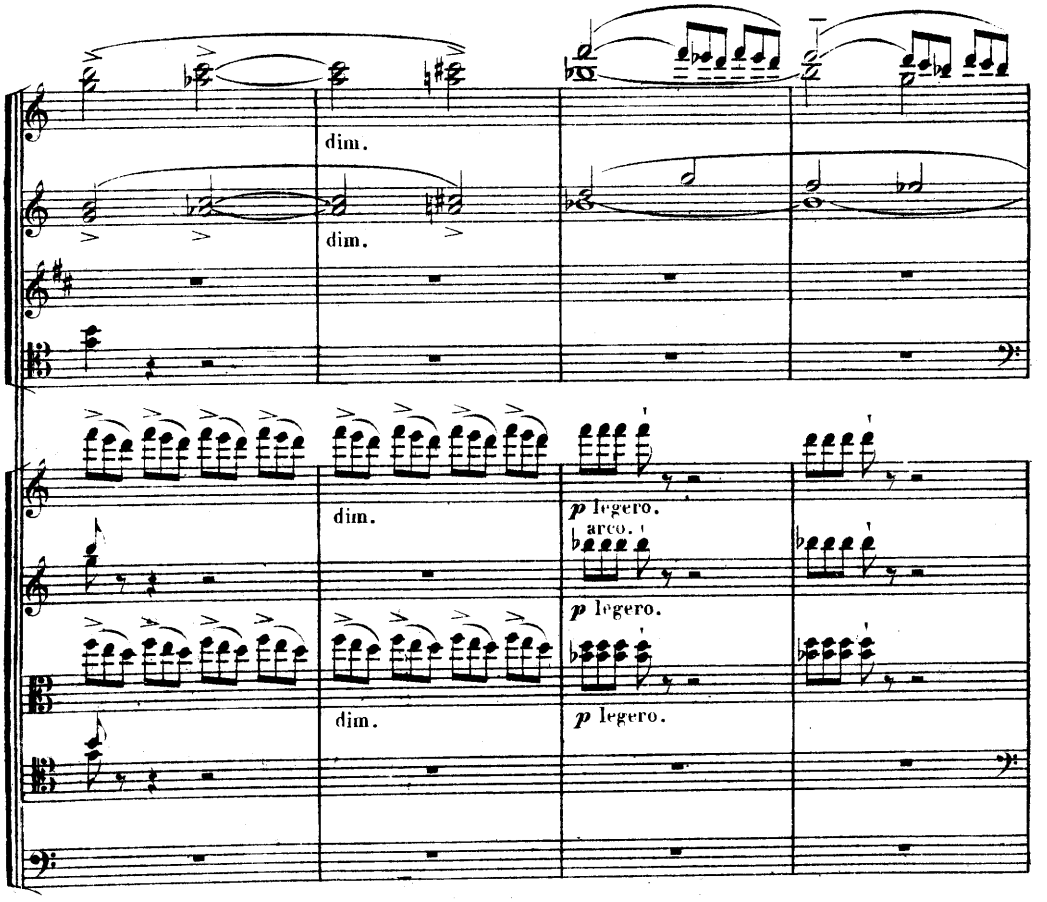

Hb.
Cl.
Fg.
Hr.in G.
mf
p
I.
arco.
pizz.

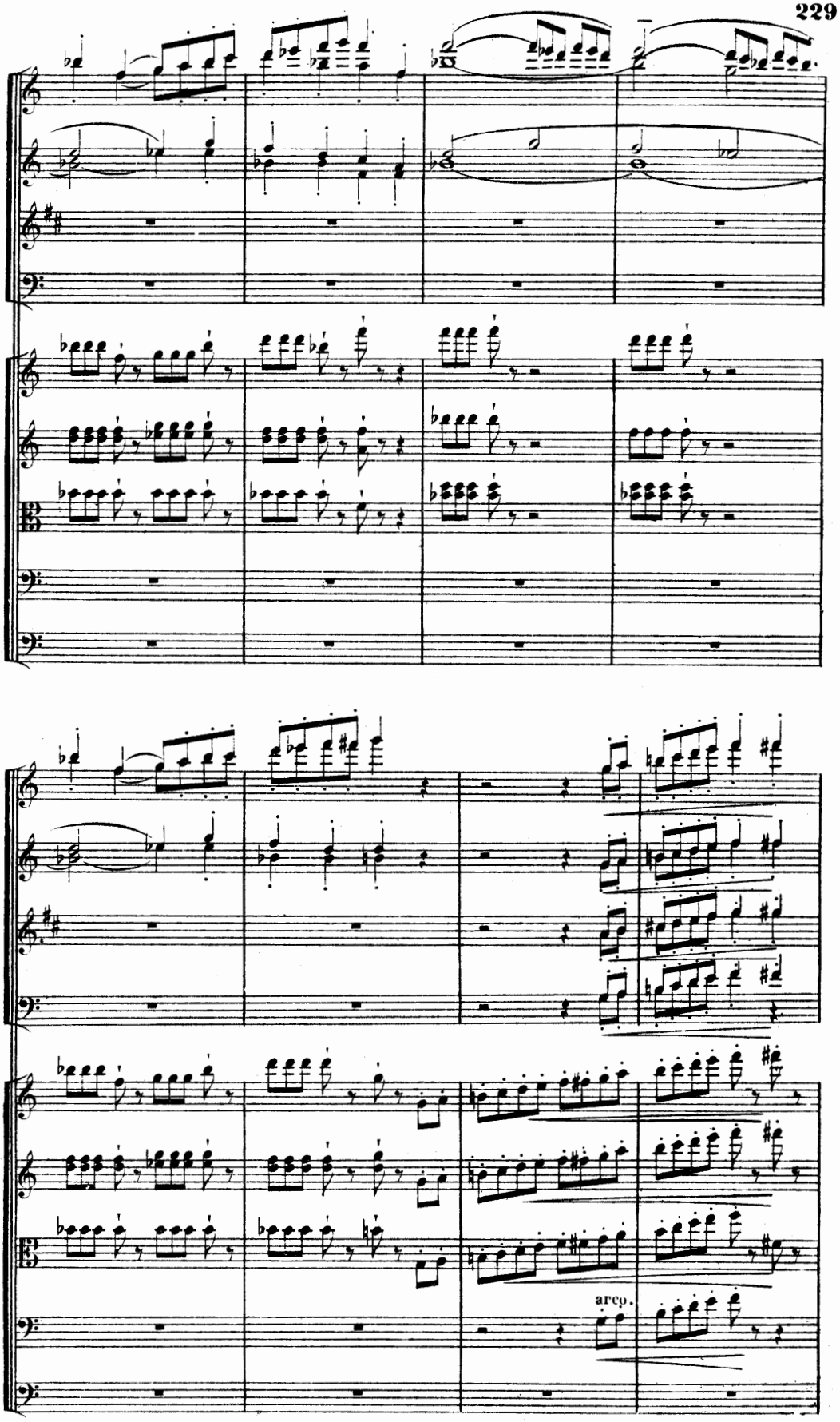

Hb.
Cl.
Fg.
(II.)
arco.
I
a 2.
f
a 2.
f
a 2.
f
Hr. in C.
Hr. in G.
Tromp.
Pk.
I

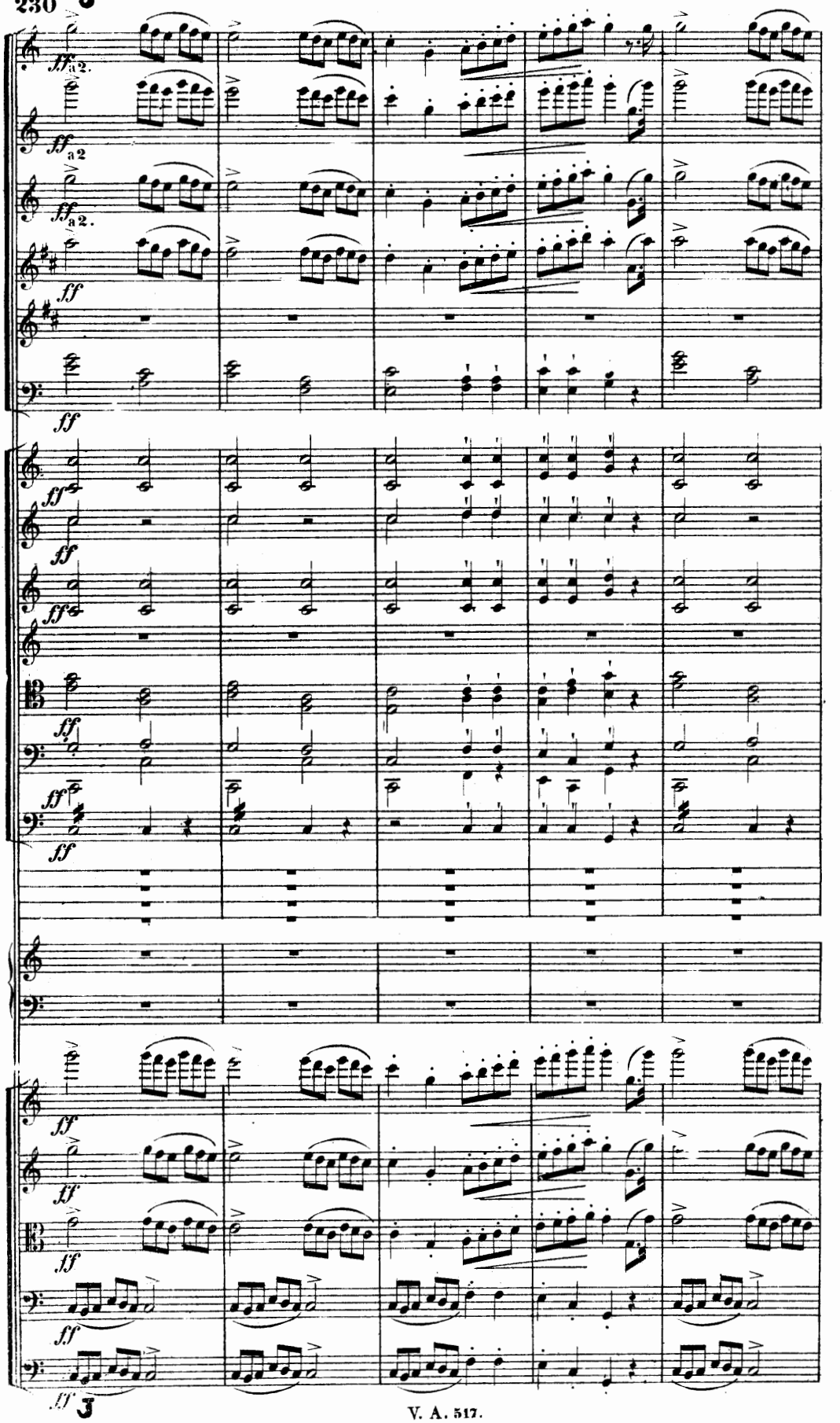

Fl.
a2.
f
stacc.
cresc.
cresc.
cresc.

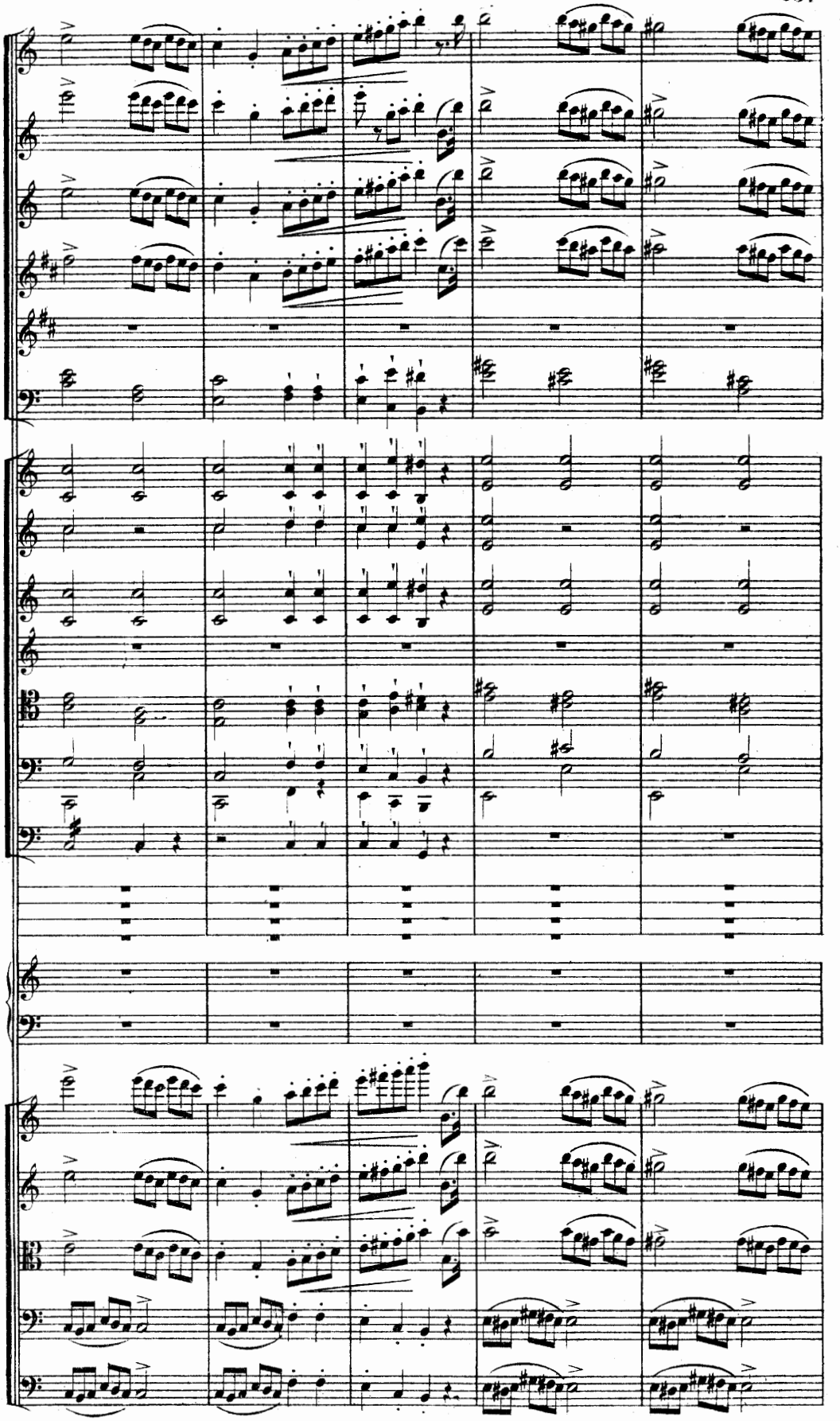

vf
vf
vf
vf
vf
vf

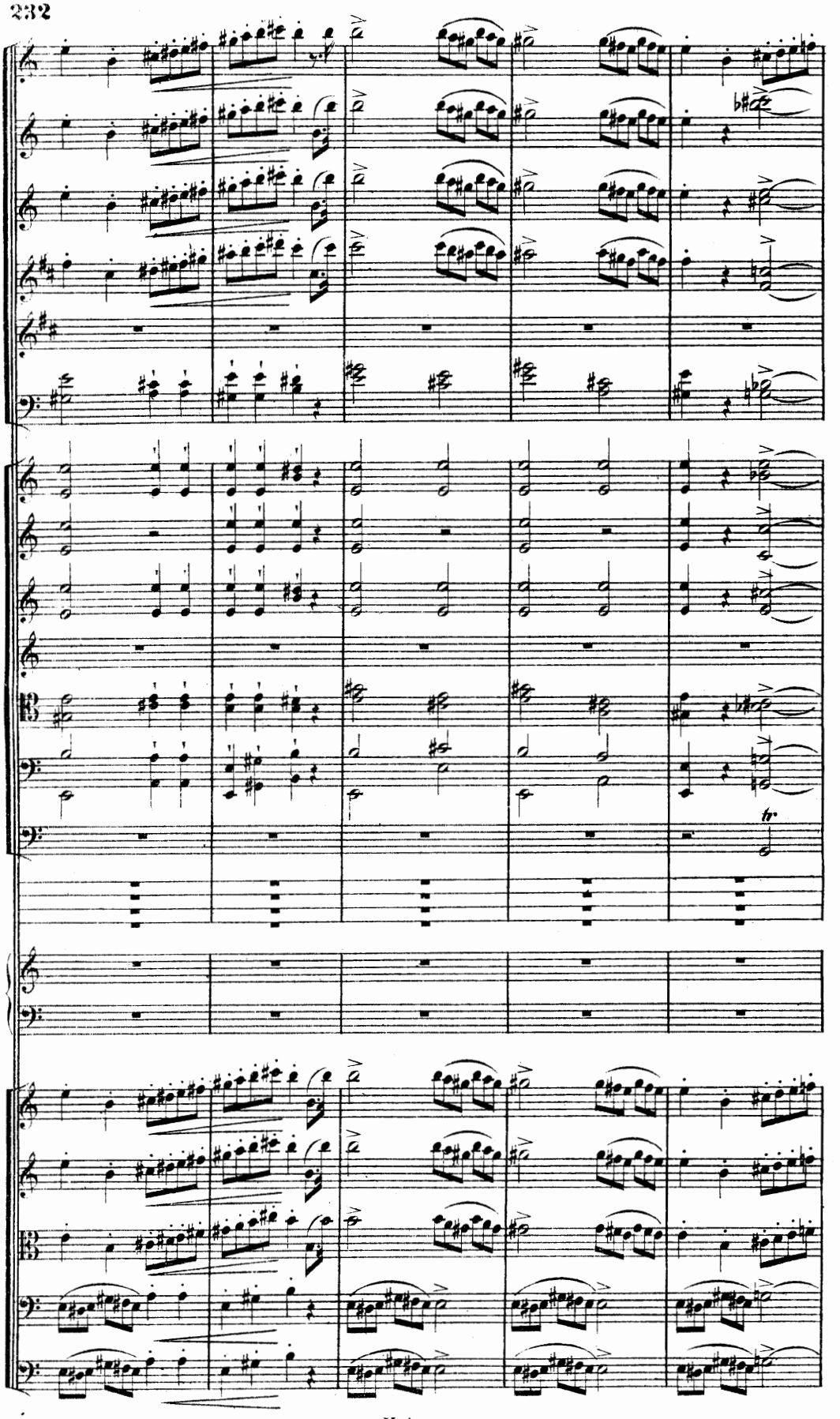

pizz.divisi.
pizz.

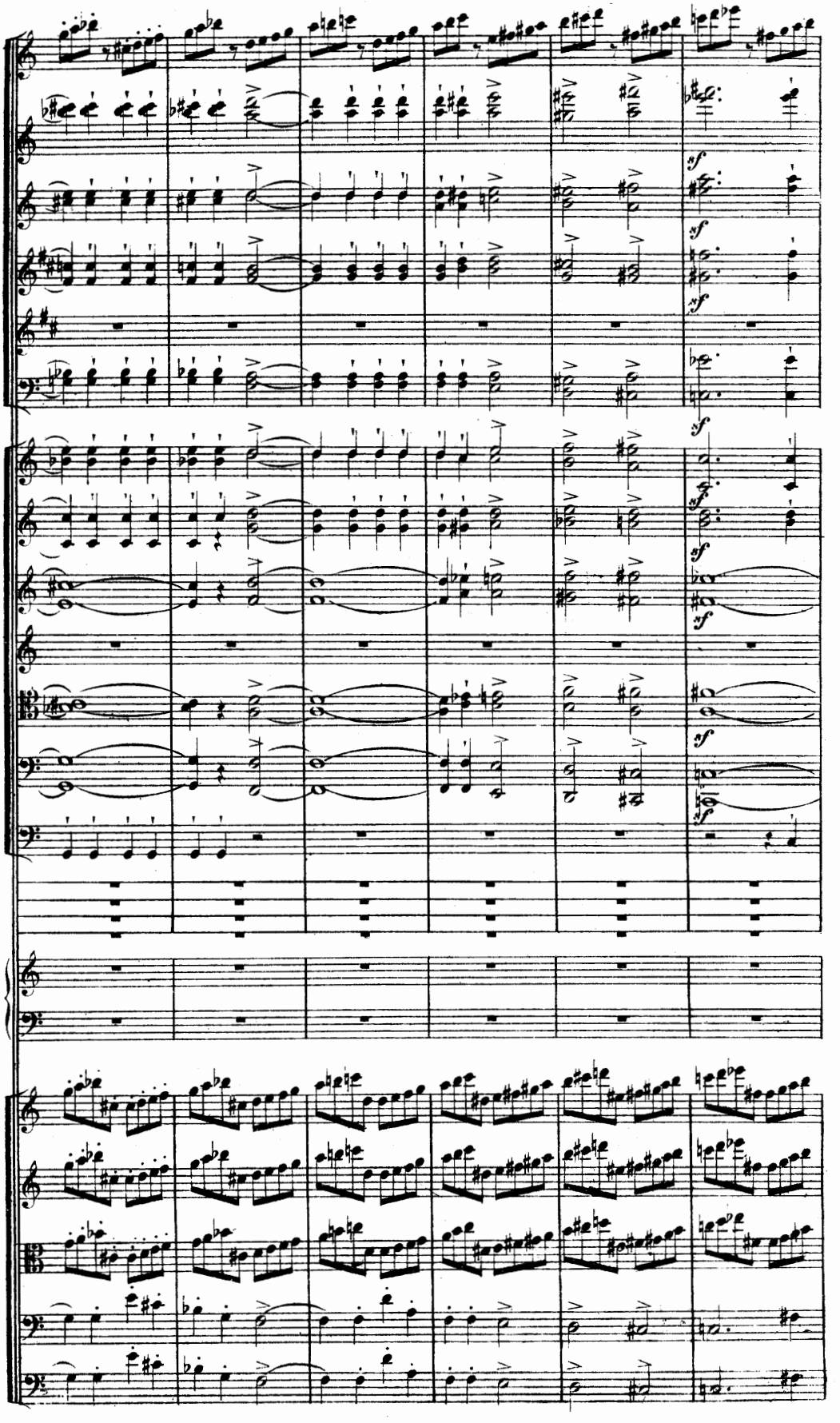

dim.
dim.
dim.
p legero.
arco.
p legero.
p legero.

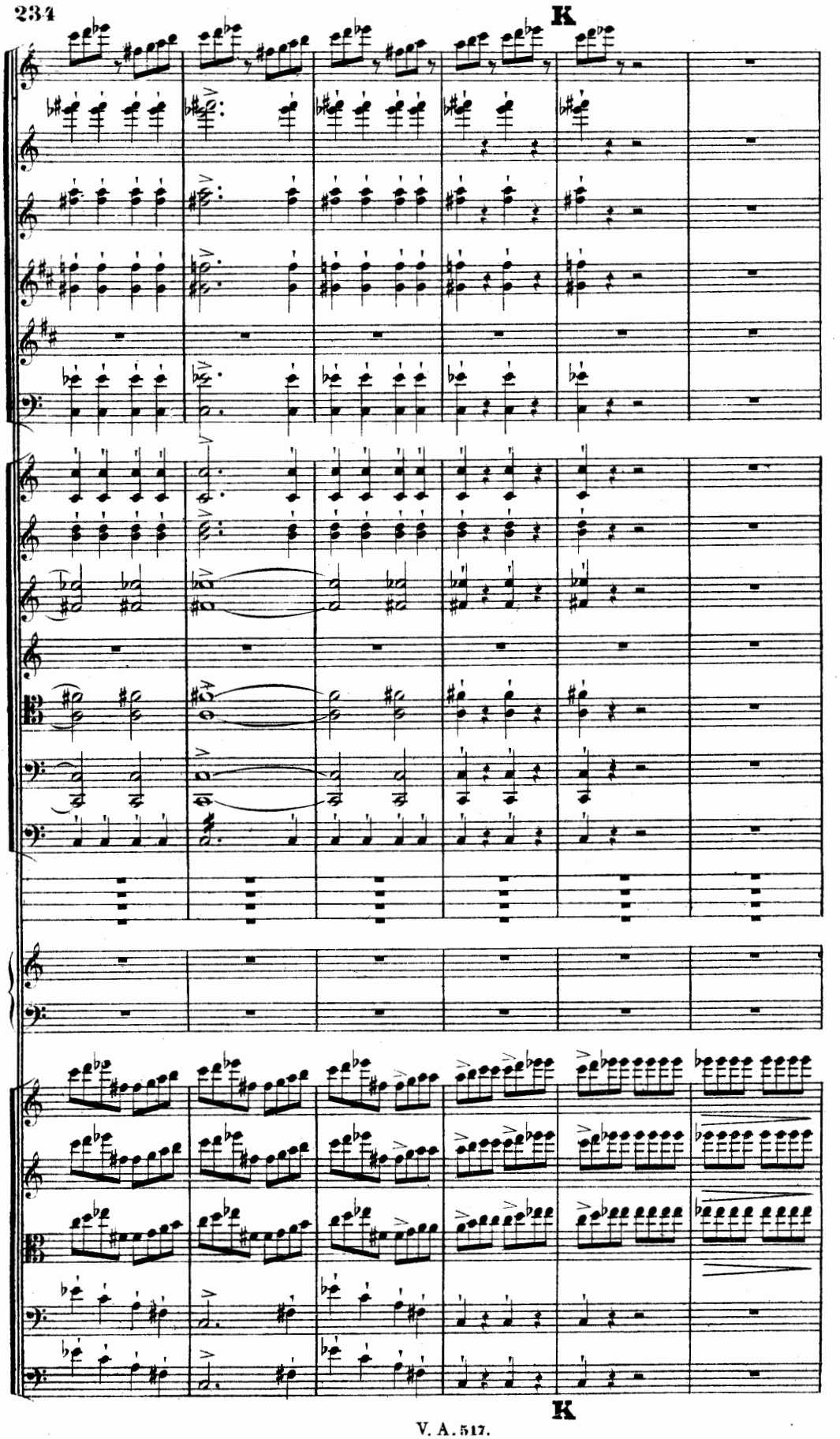

arco.


J
ff
a2.
a2
J

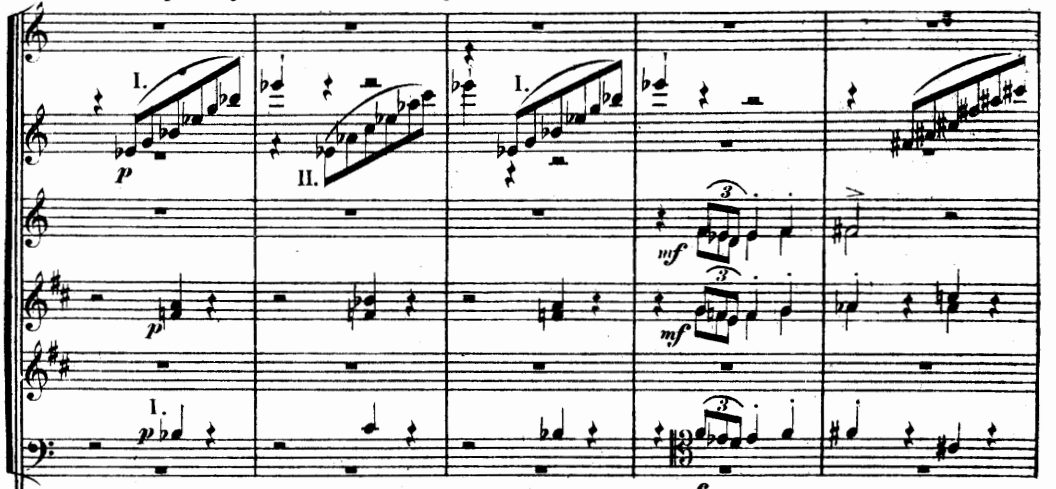



tr.

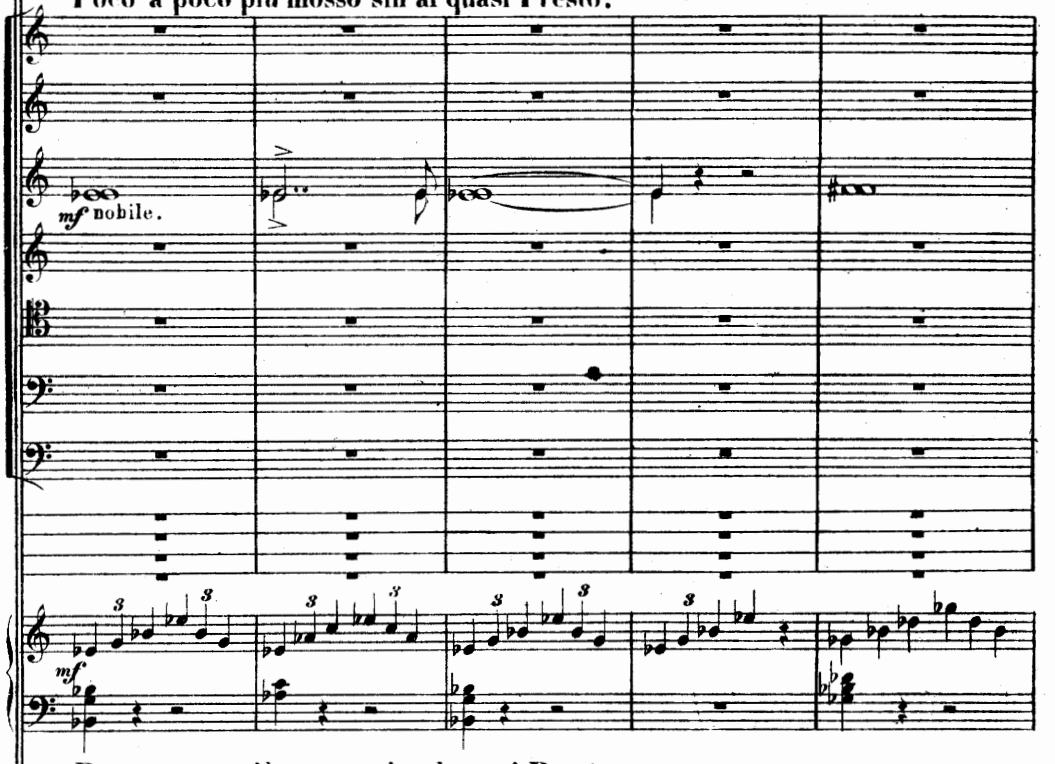



K
K

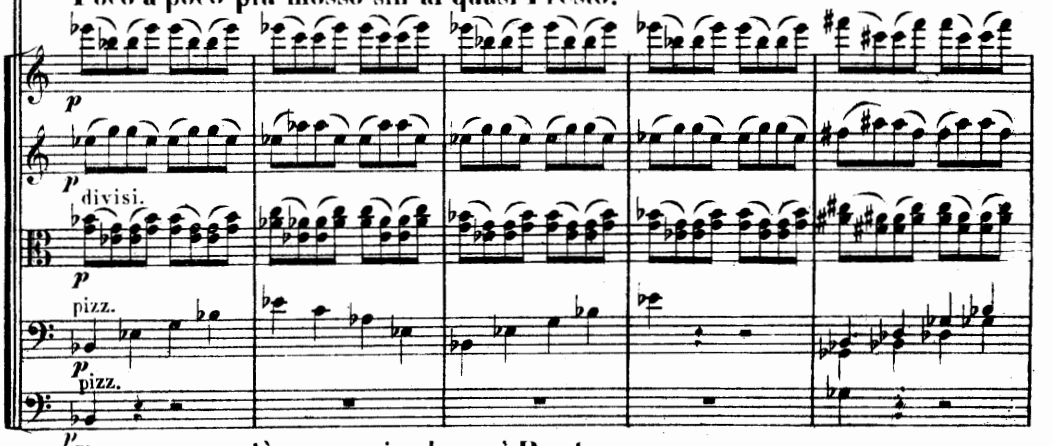
Poco a poco più mosso sin al quasi Presto.



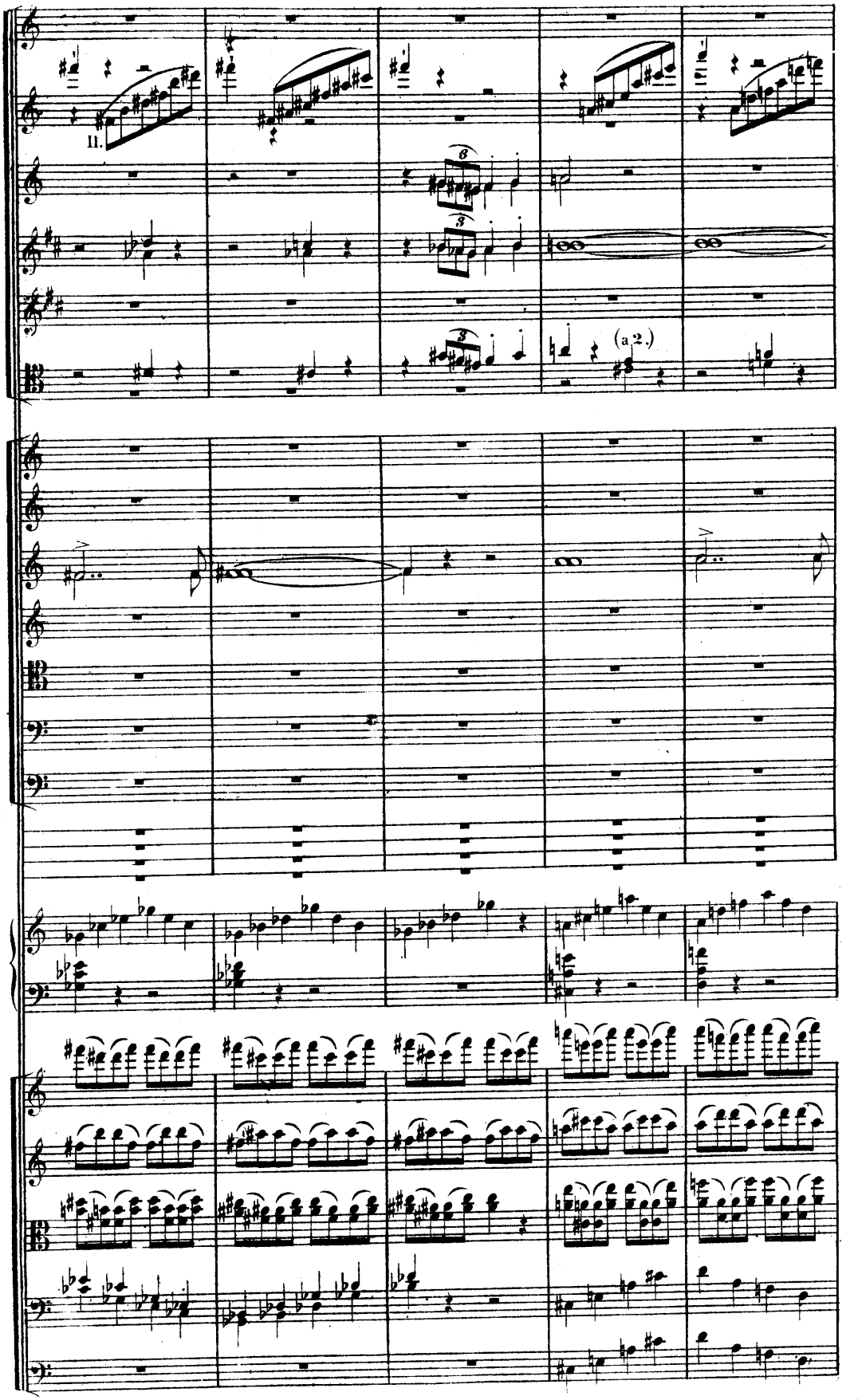
Poco a poco più mosso sin al quasi Presto.

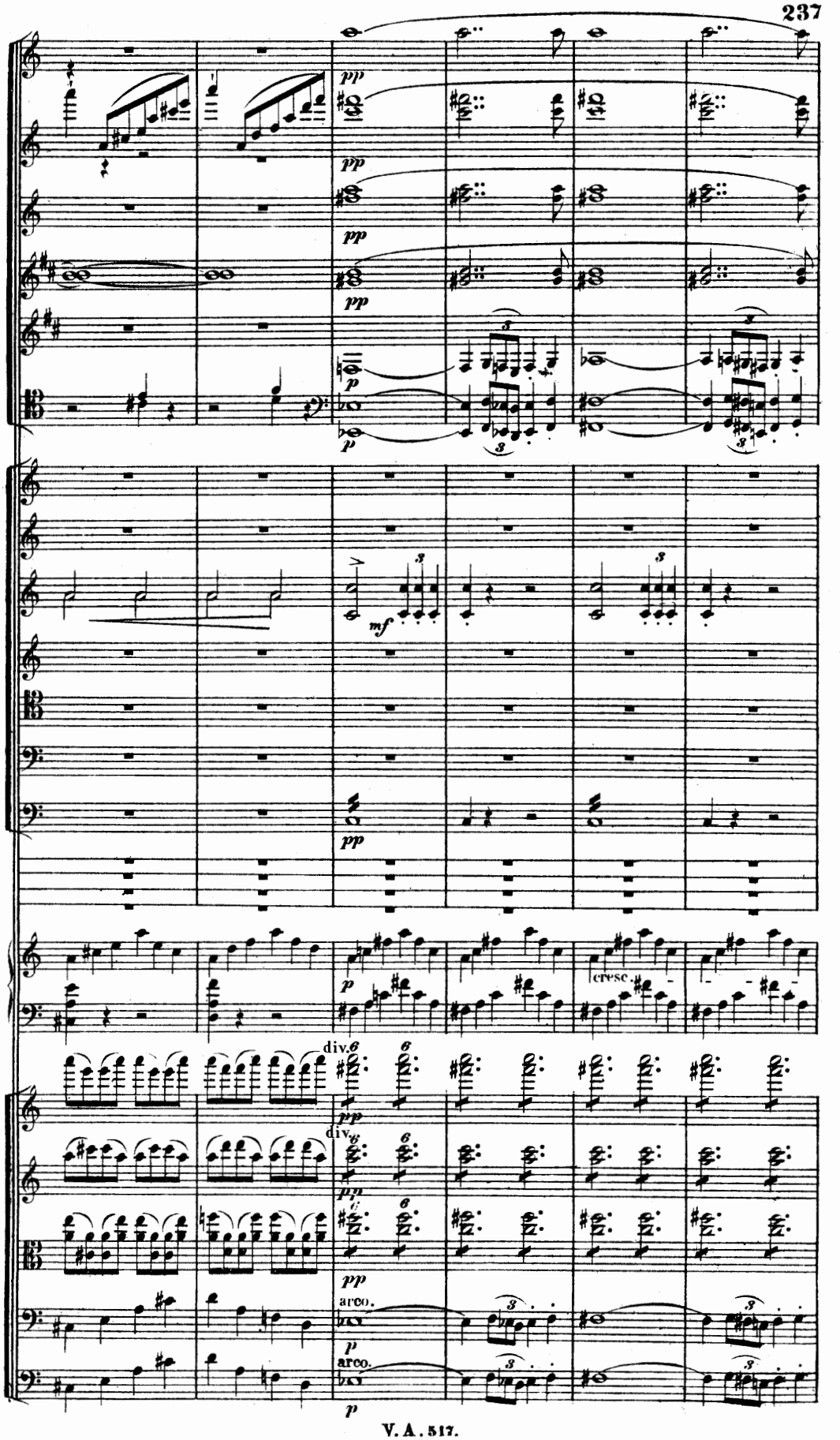


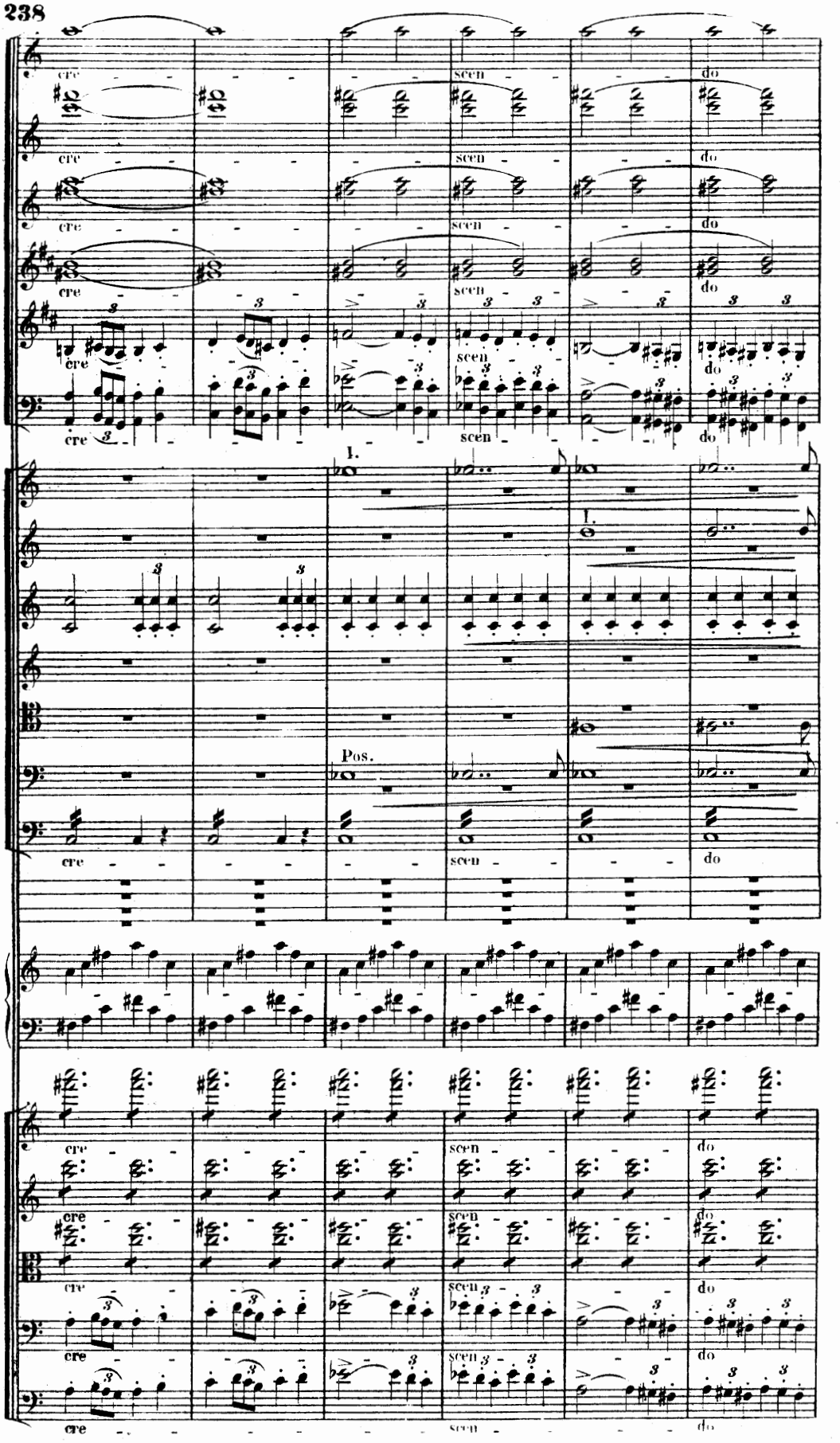
Poco a poco più mosso sin al quasi Presto.

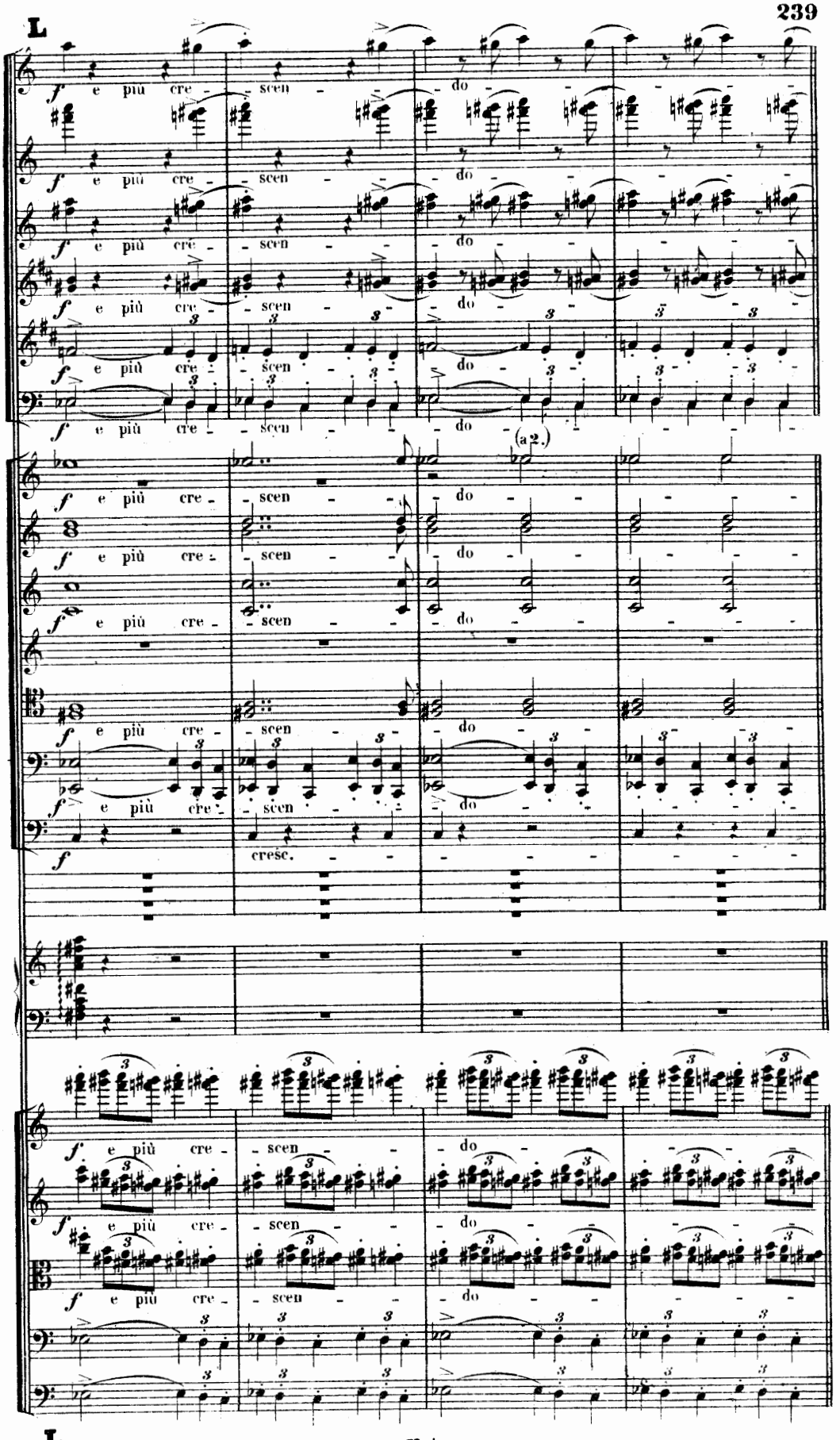


Poco a poco più mosso sin al quasi Presto.

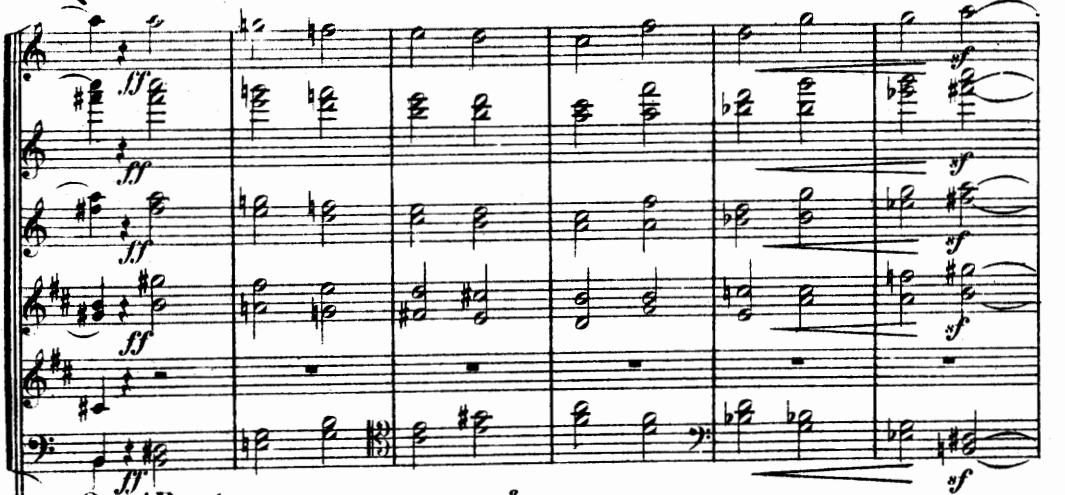

II.
(a 2.)


pp
pp
pp
p
p
mf
pp
p
cresc.
div.
pp
div.
pp
pp
arco.
p
arco.
p

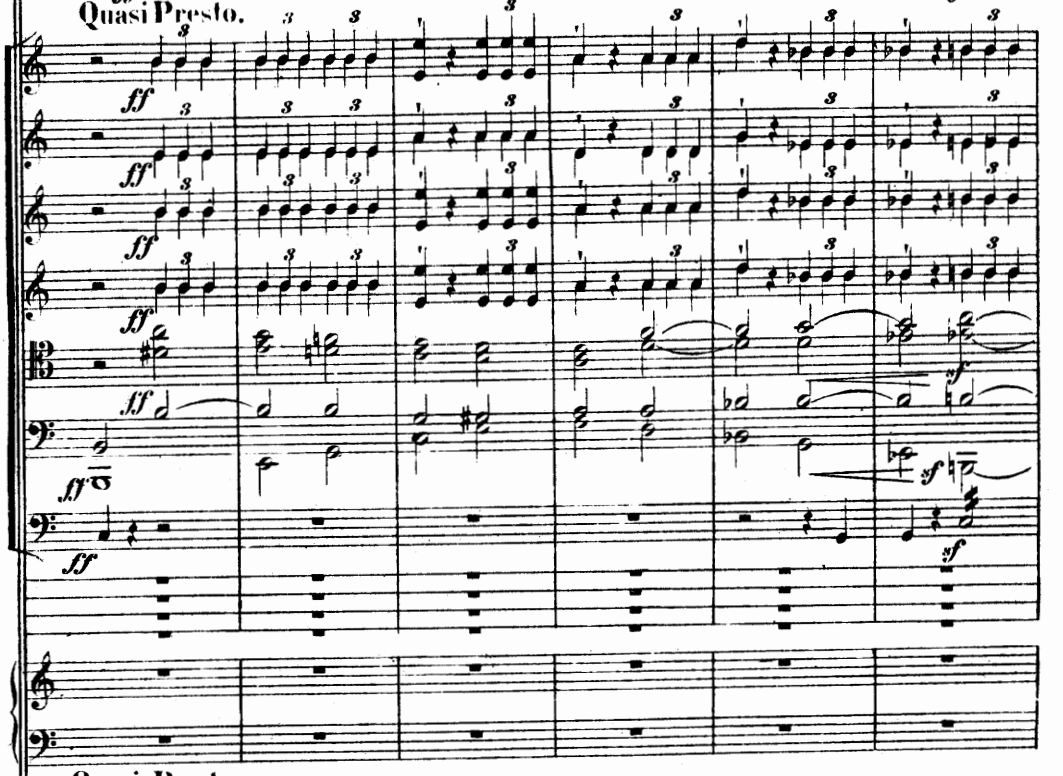

cre
scen
do
I.
Pos.


L
f e più cre - scen - do
(a 2.)
cresc.
L

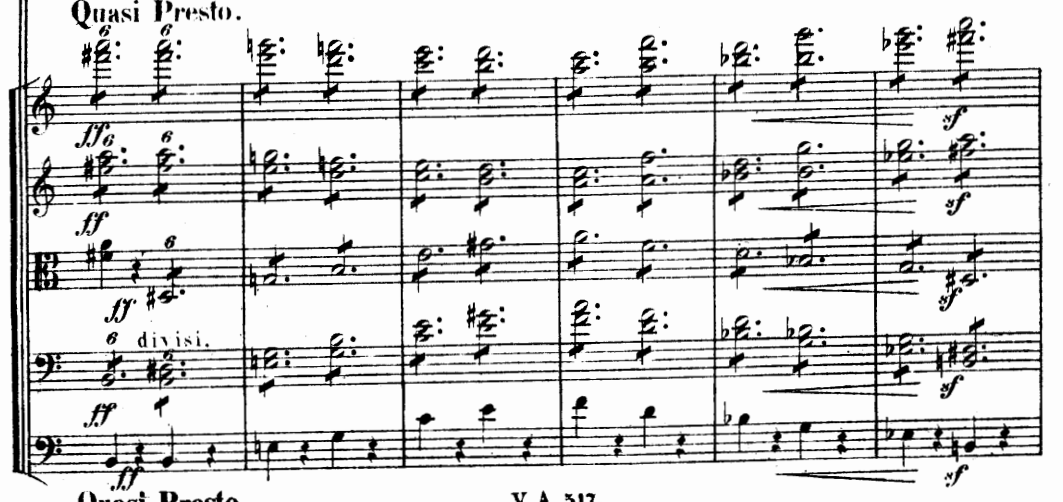
Quasi Presto.



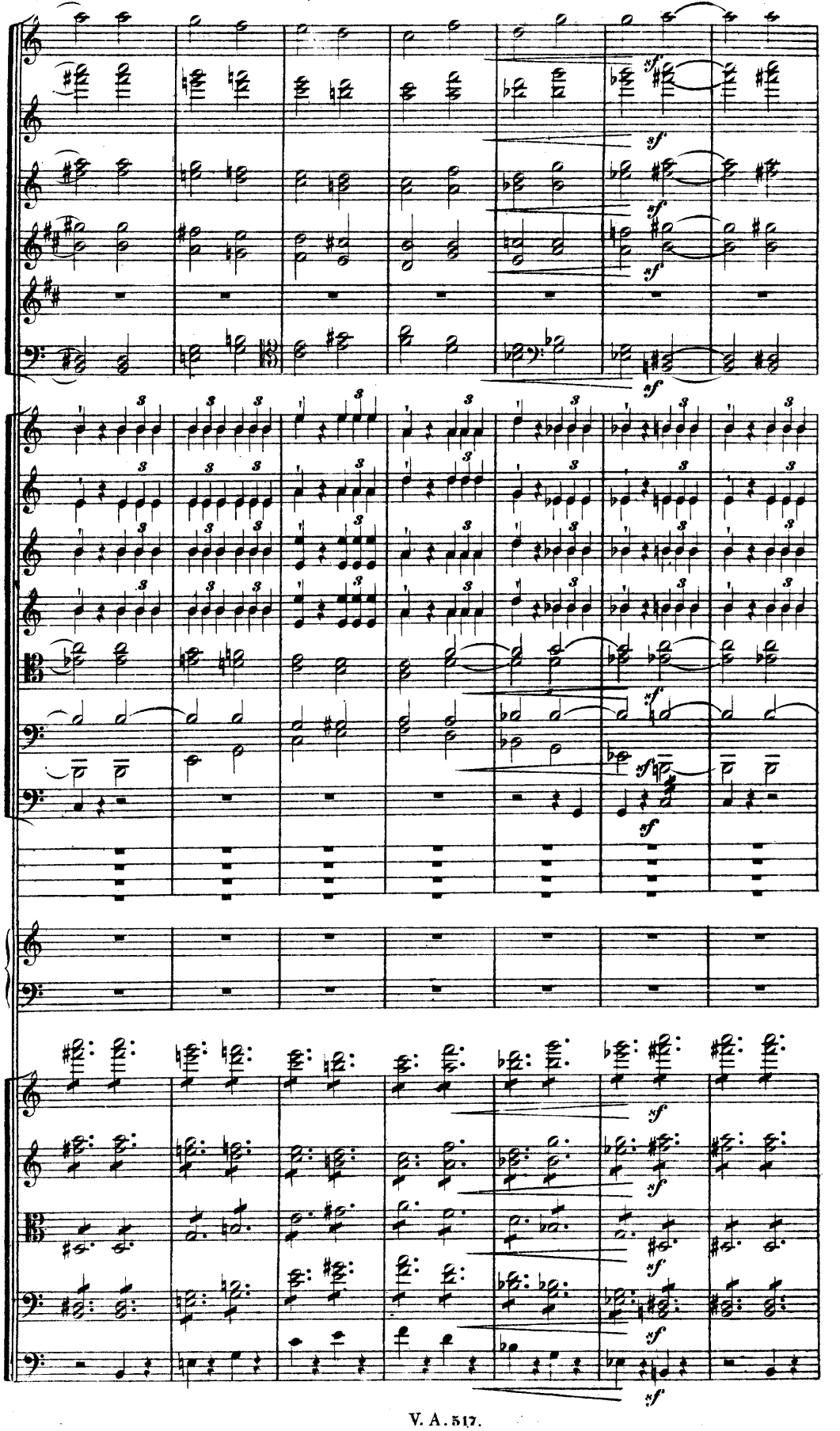
Quasi Presto.

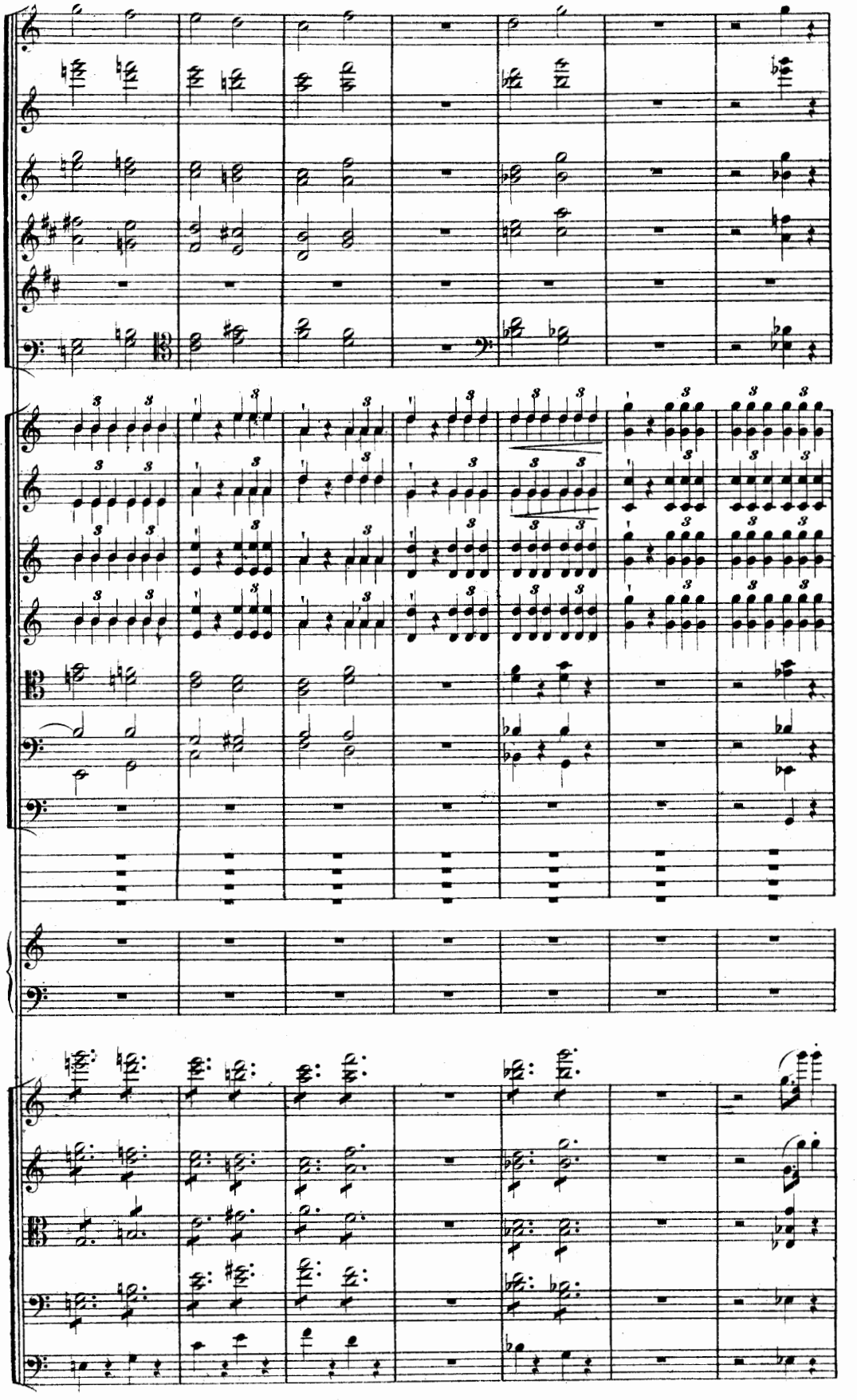


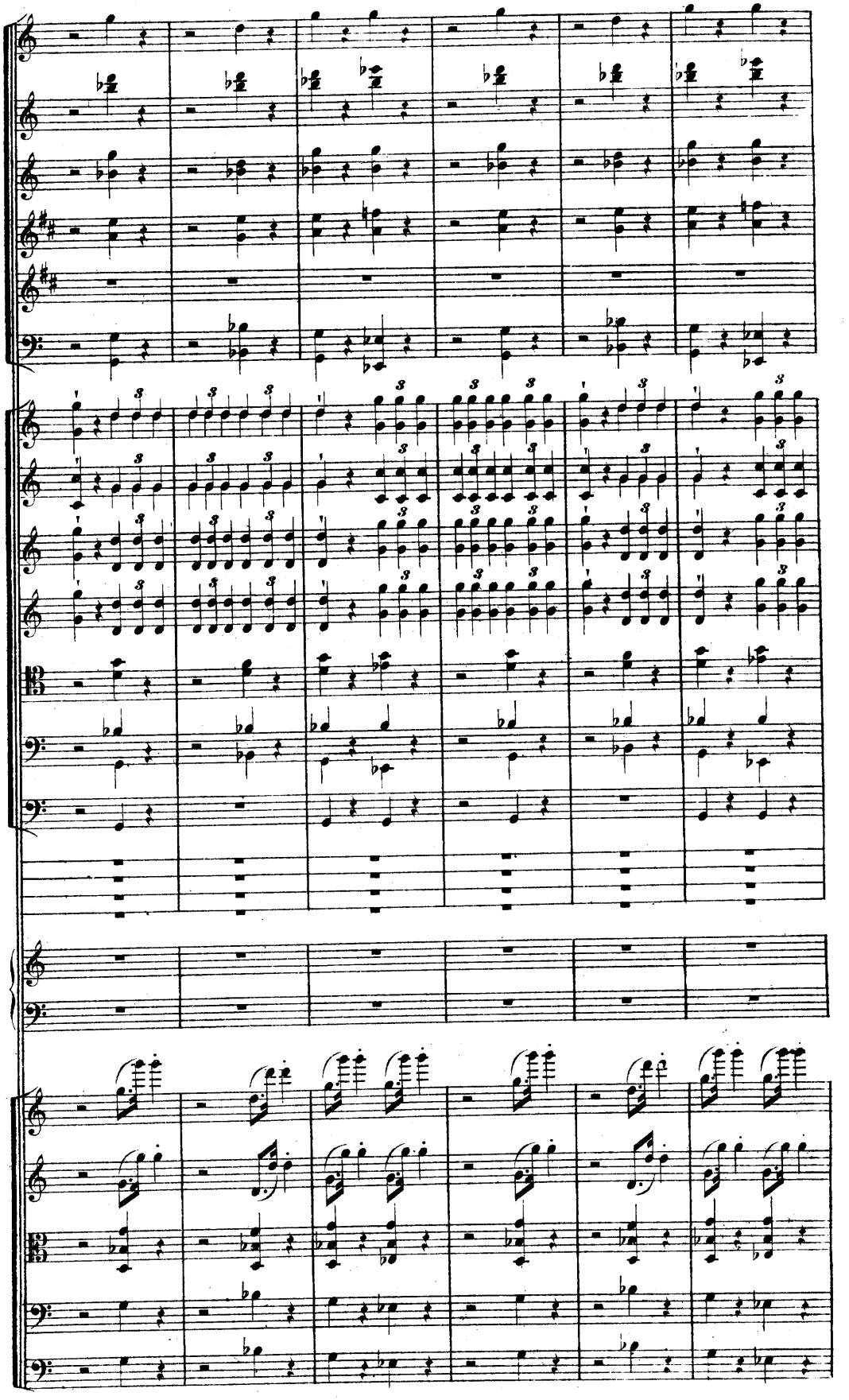
Quasi Presto.

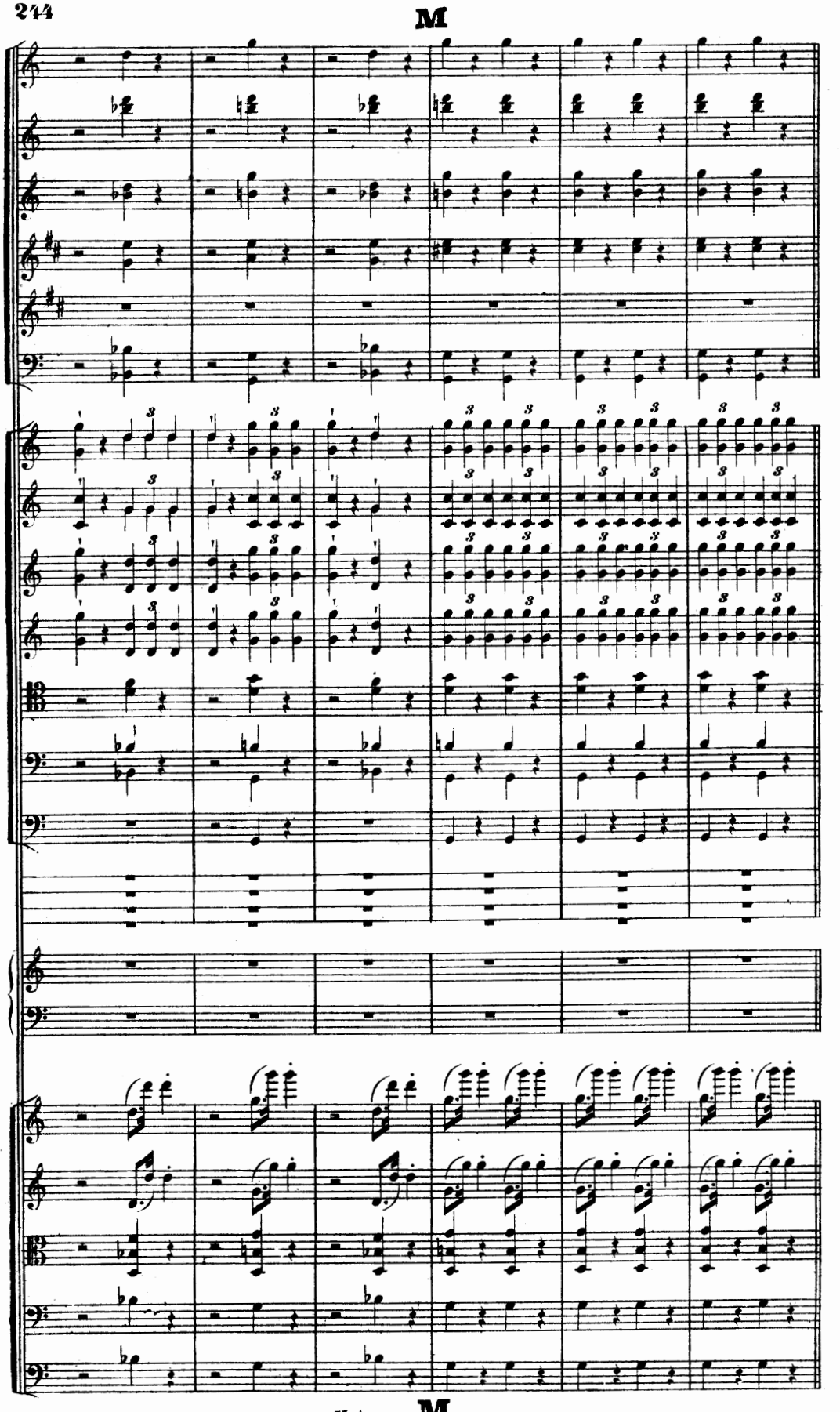


Quasi Presto.

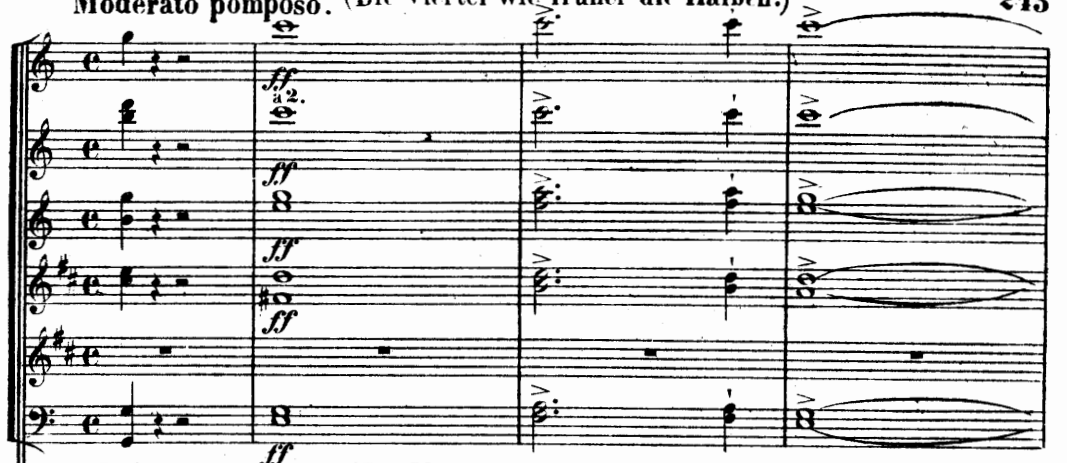




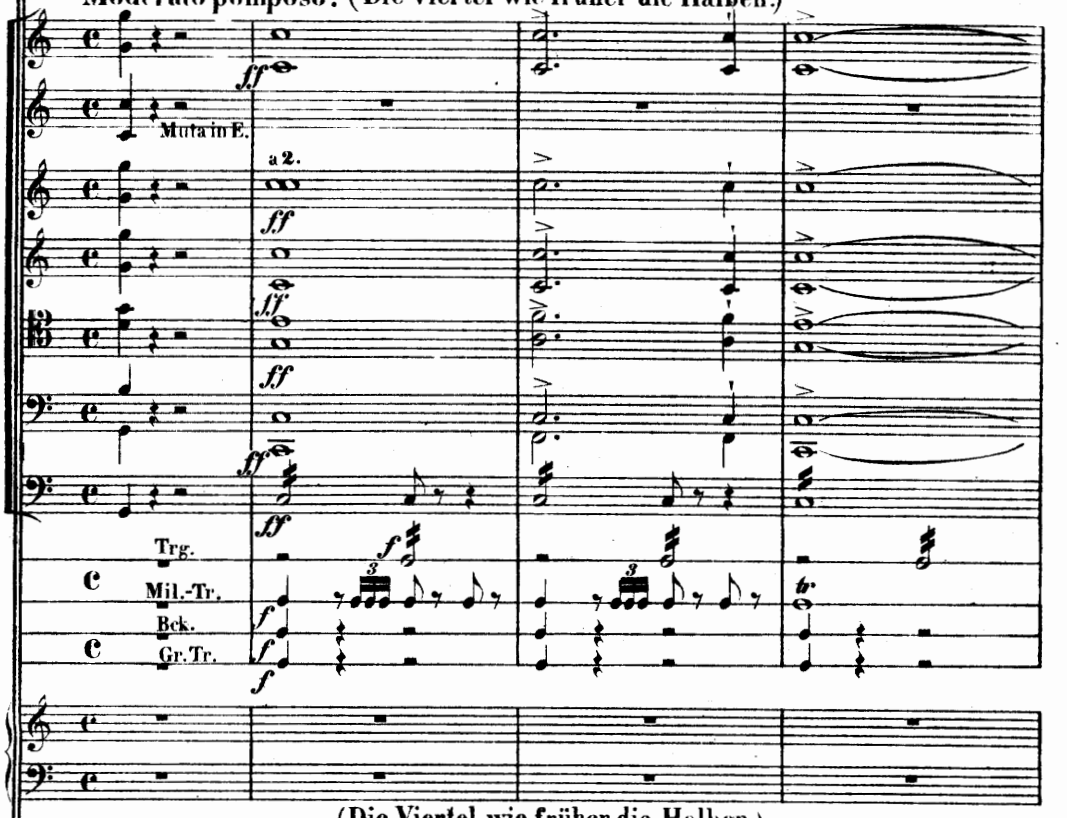



M

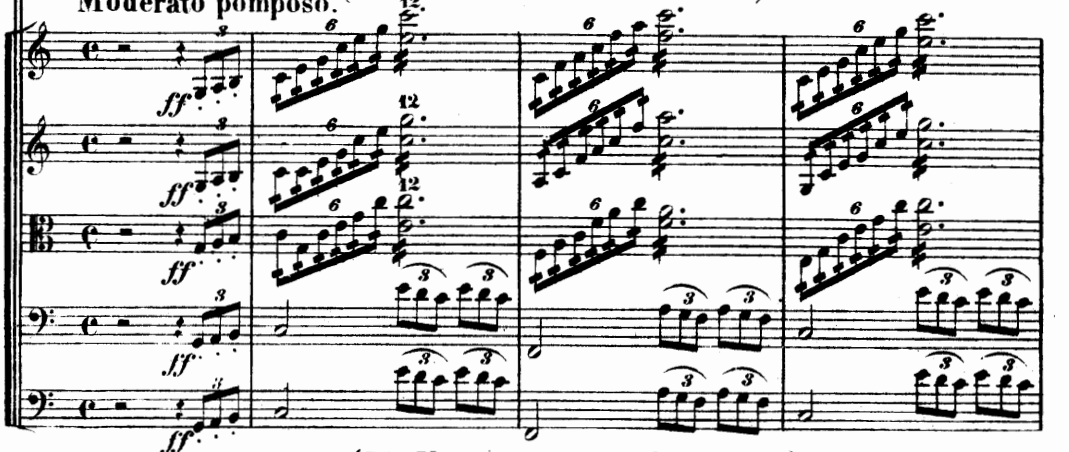
Moderato pomposo. (Die Viertel wie früher die Halben.)



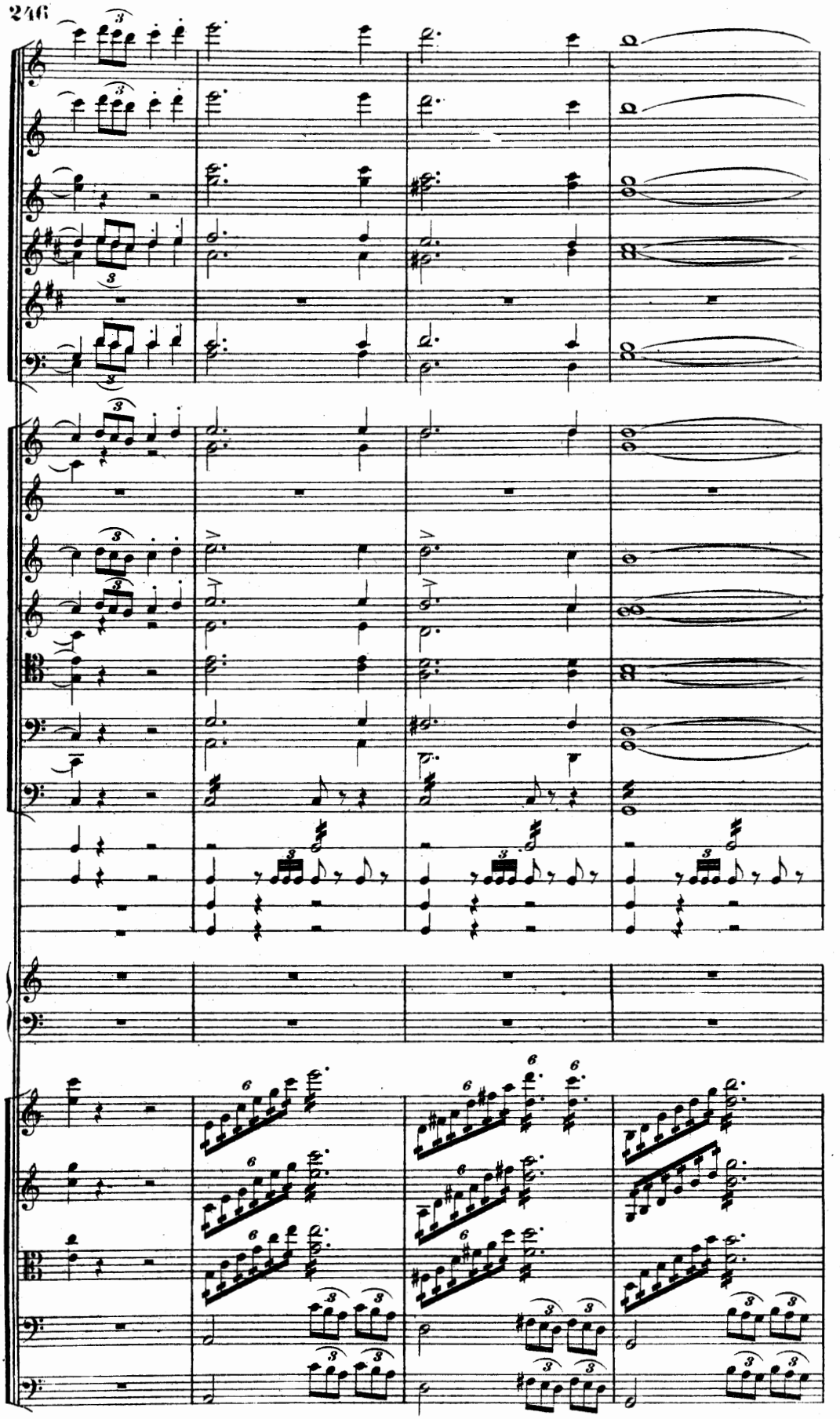
Moderato pomposo. (Die Viertel wie früher die Halben.)

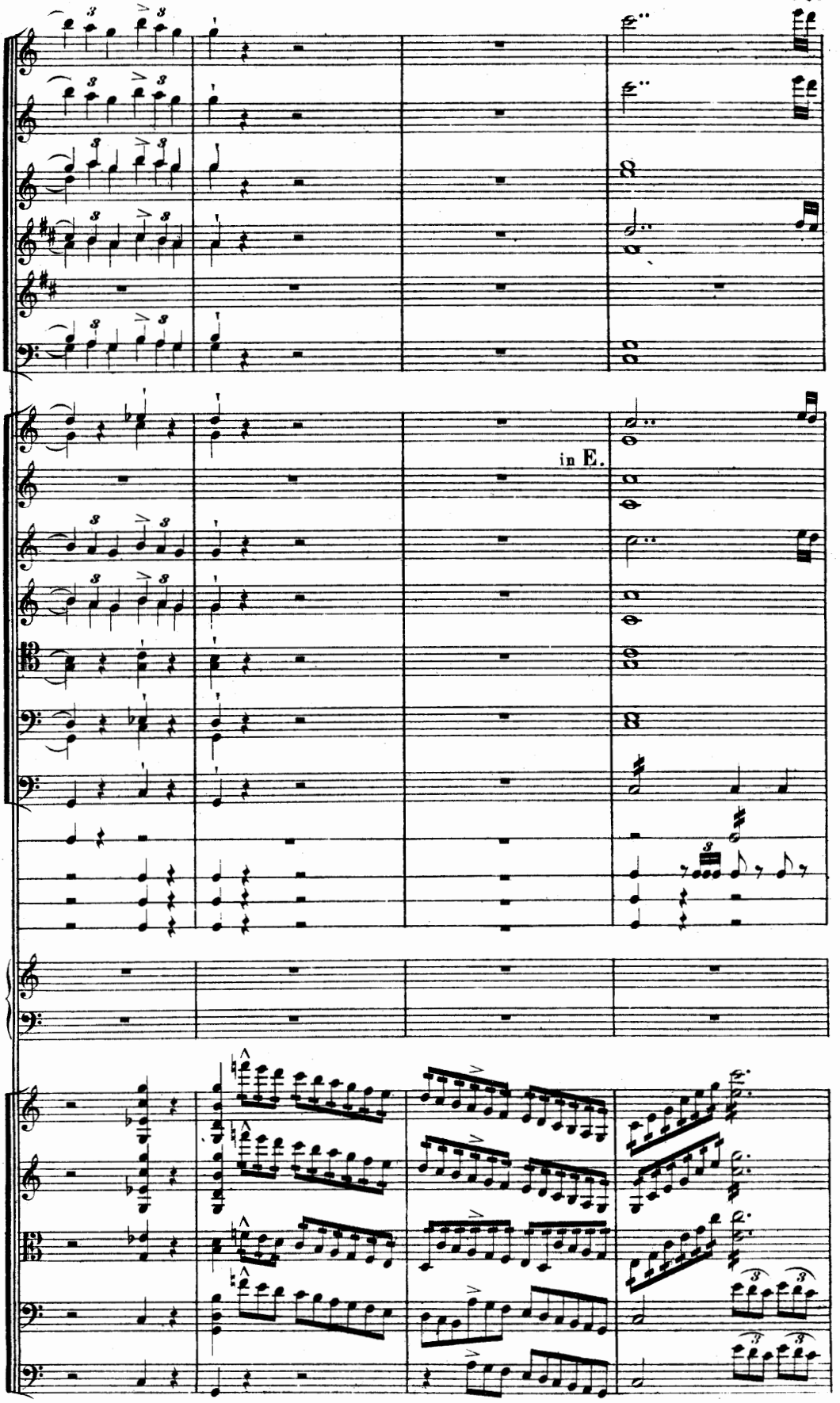


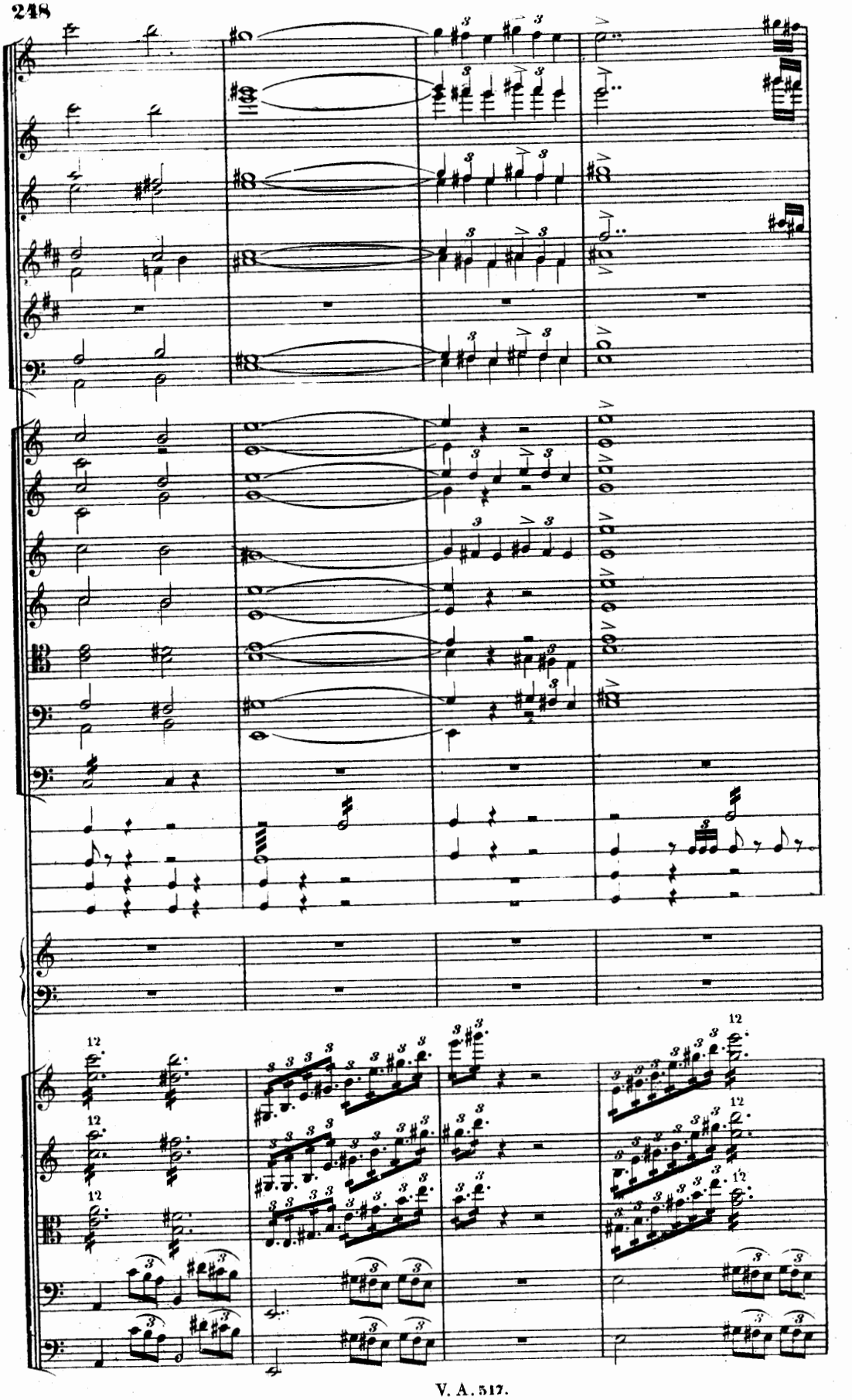
Moderato pomposo. (Die Viertel wie früher die Halben.)

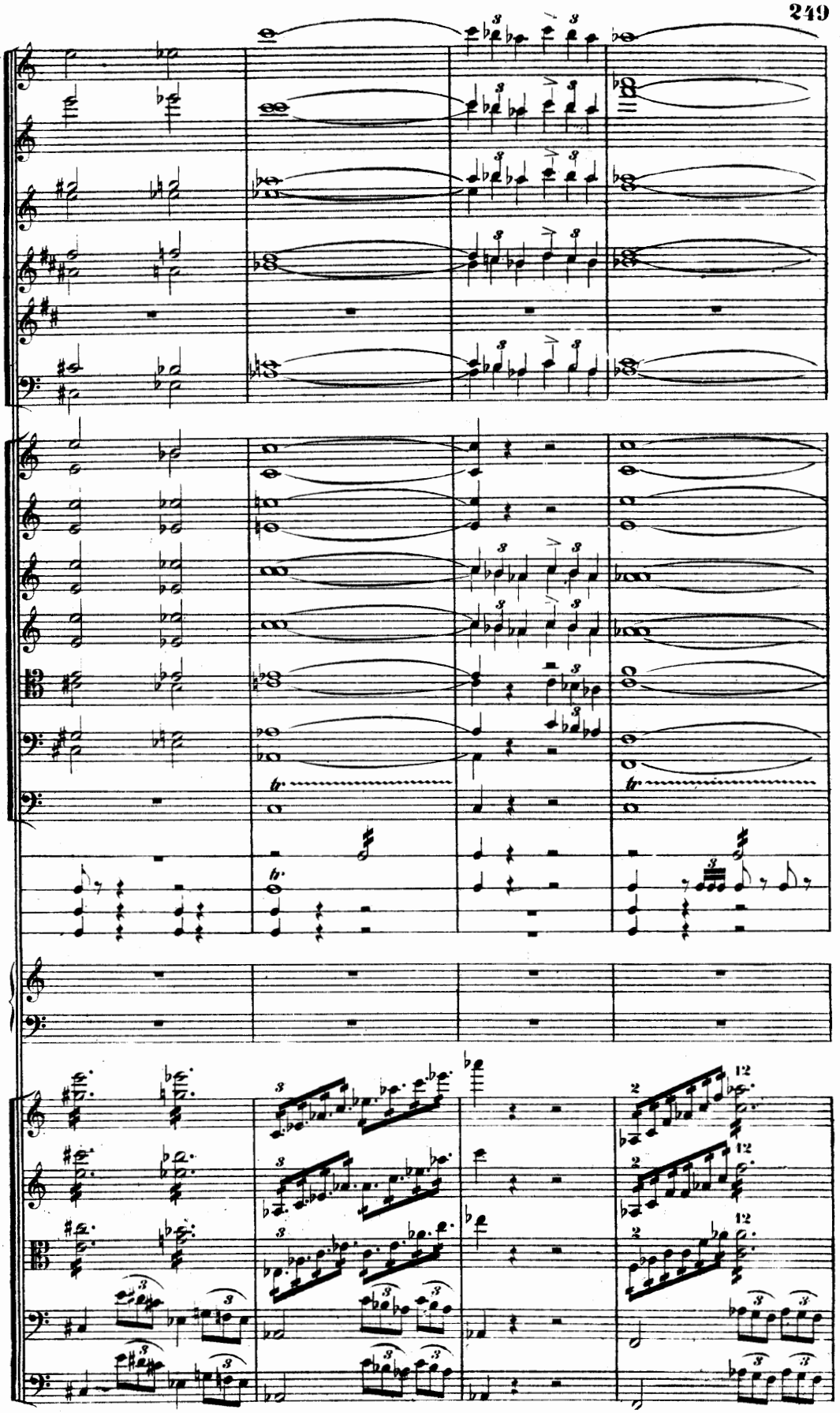


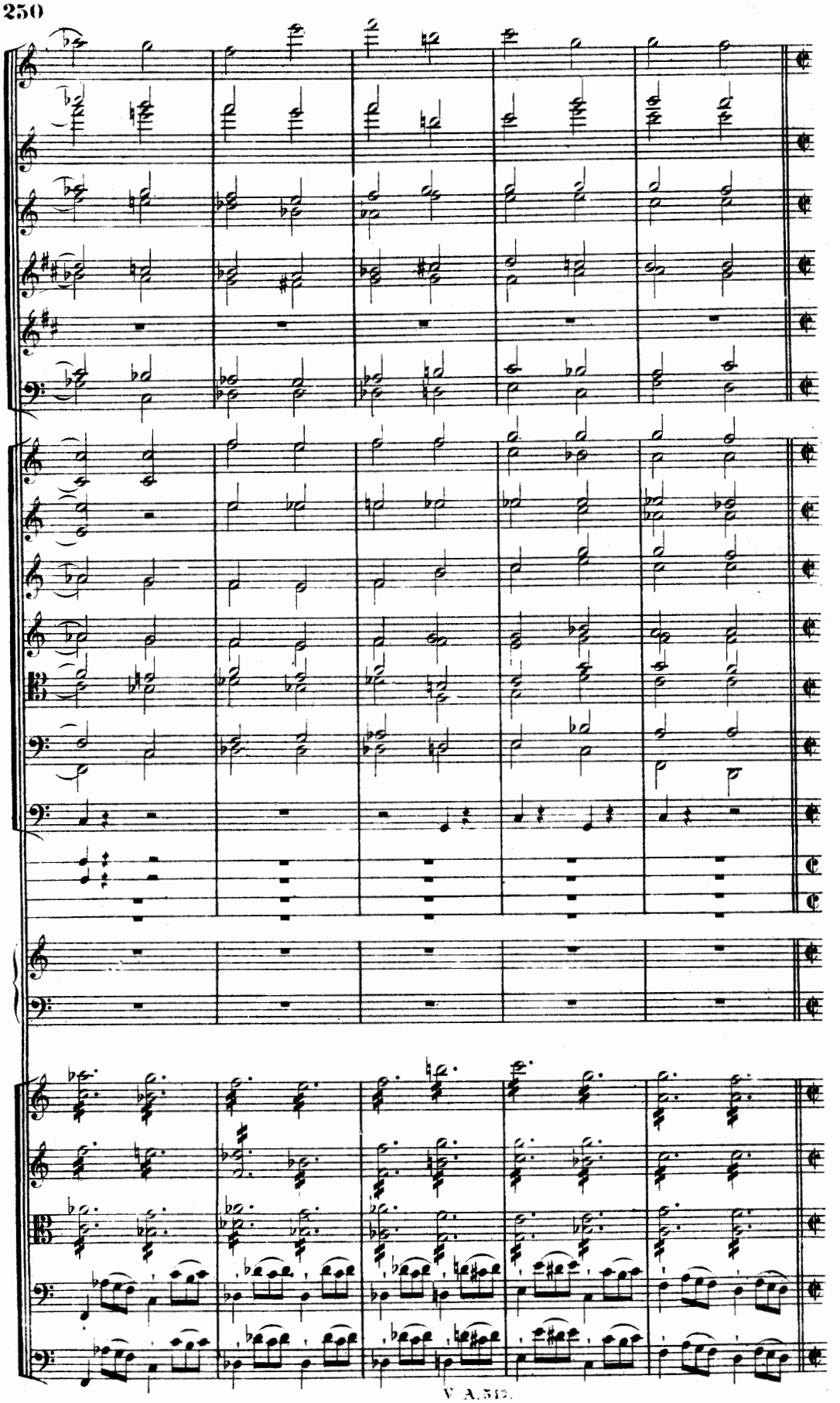
Moderato pomposo. (Die Viertel wie früher die Halben.)




in E.







Stretto. Molto animato.

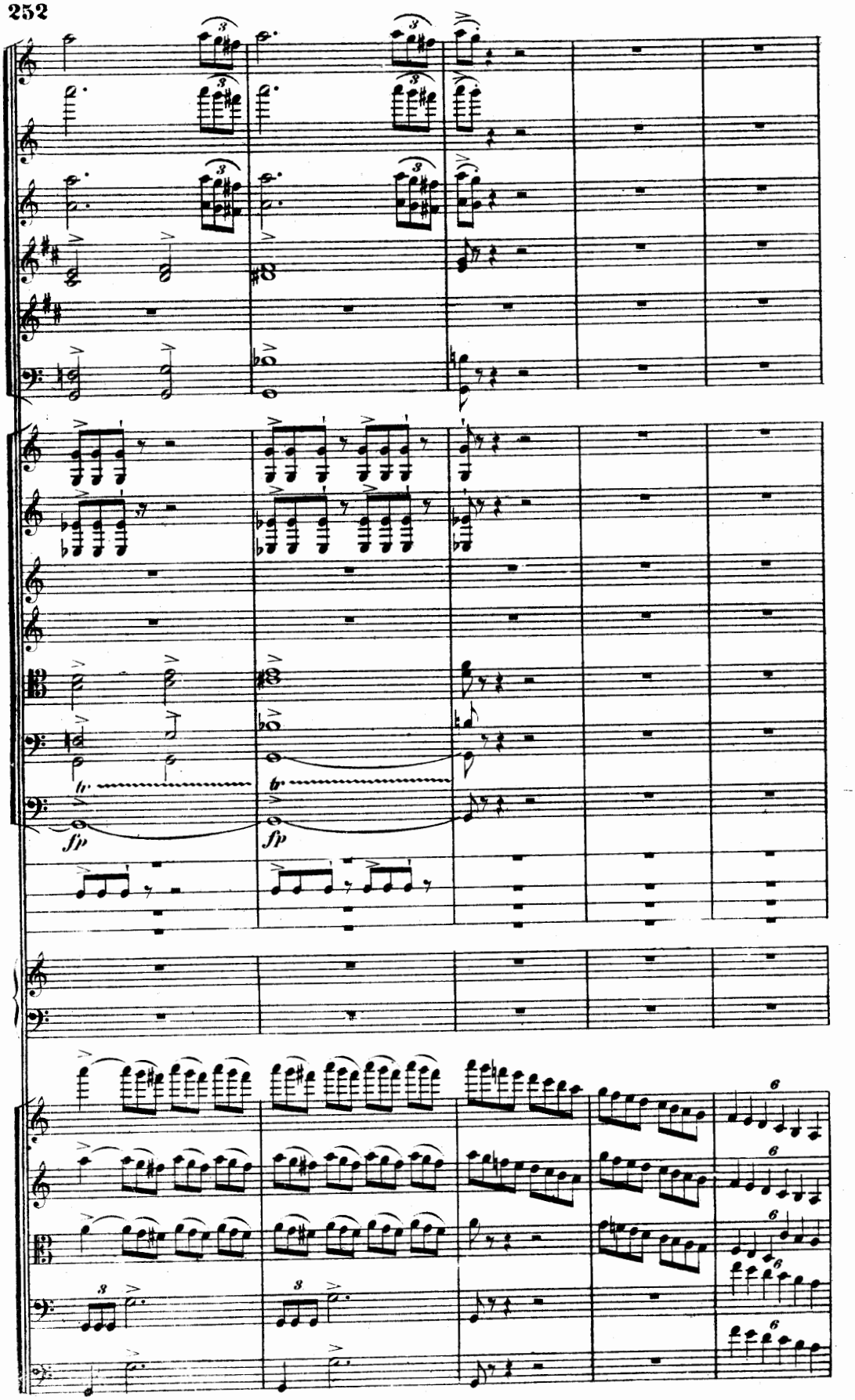
a 2.

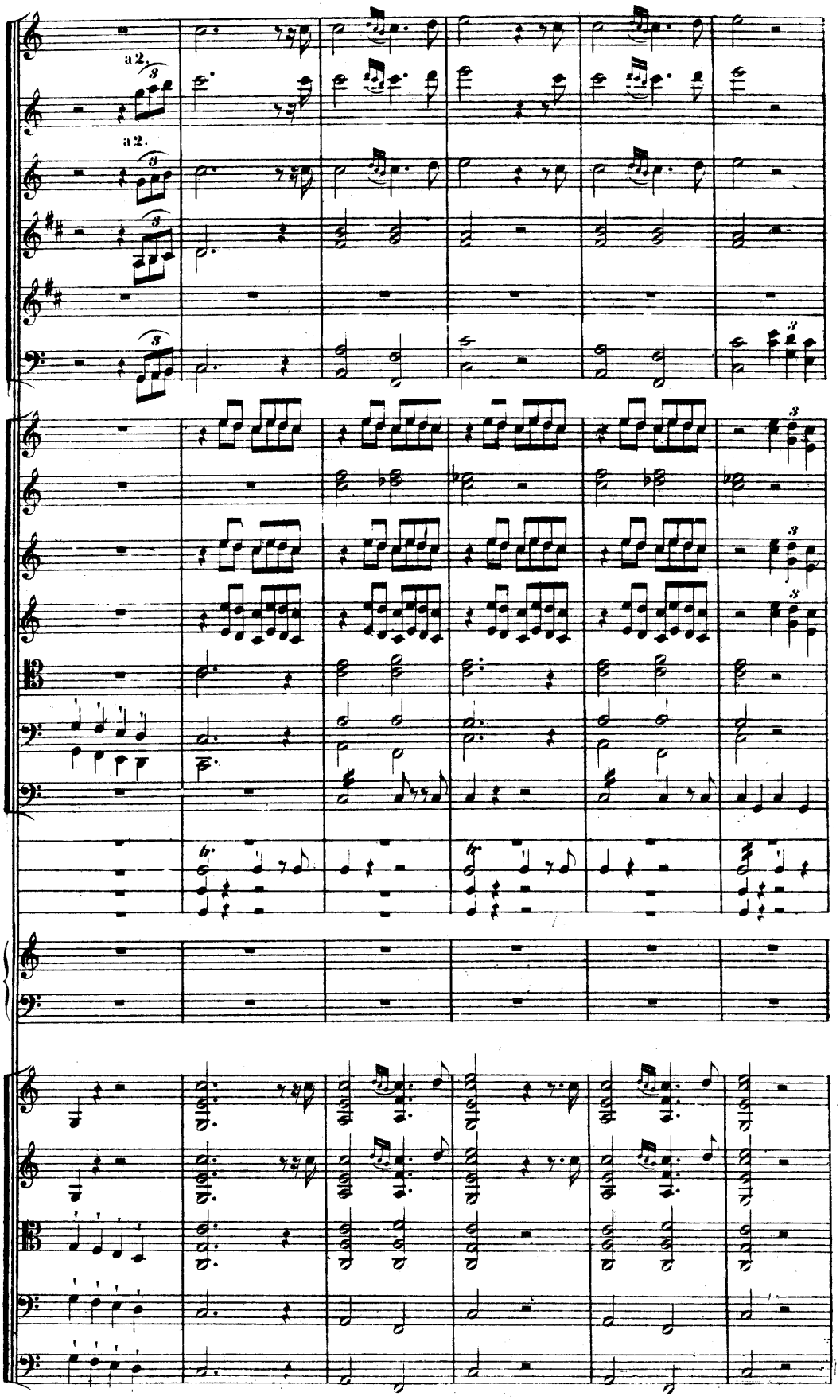
Stretto. Molto animato.

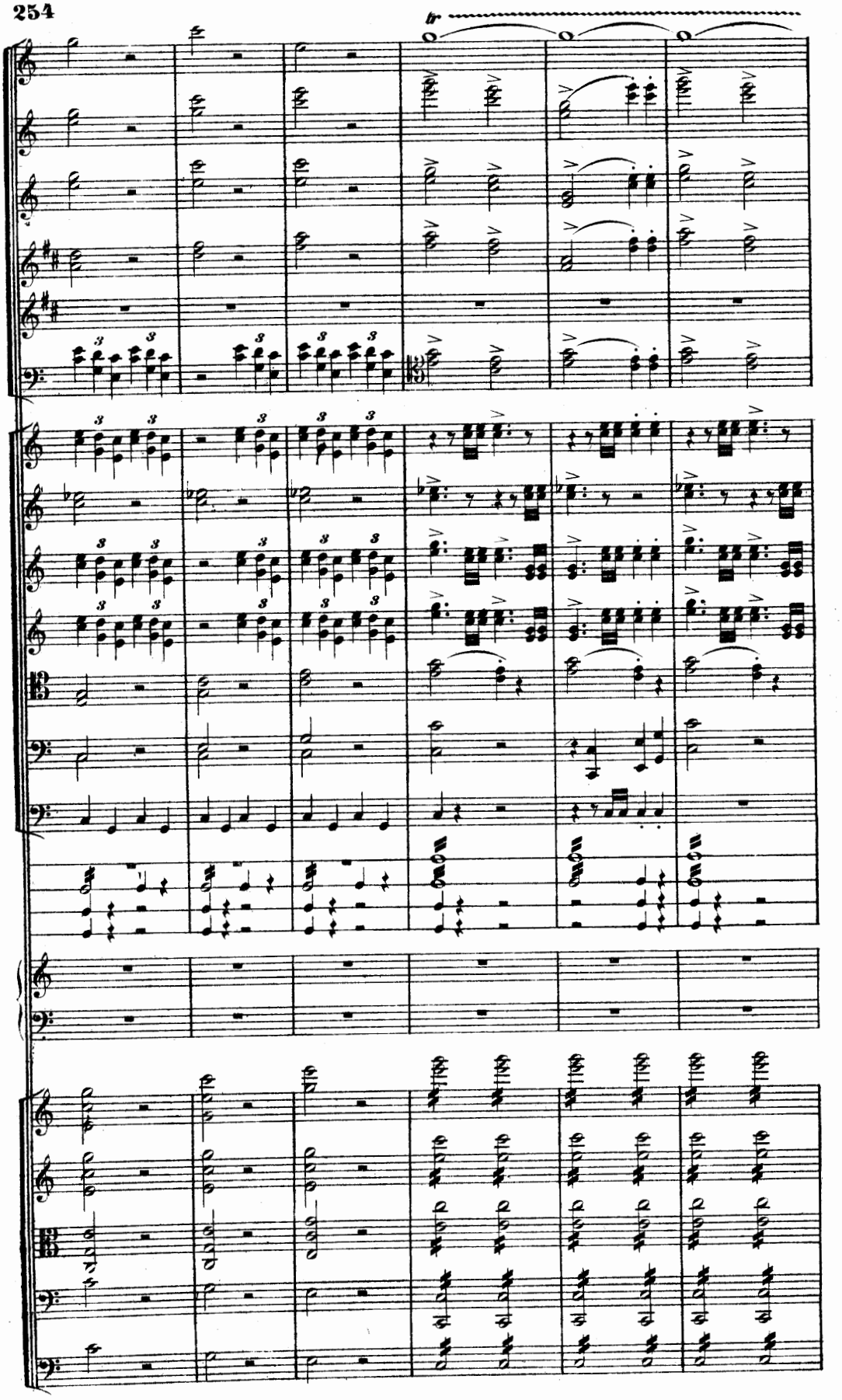
Mil.-Tr.

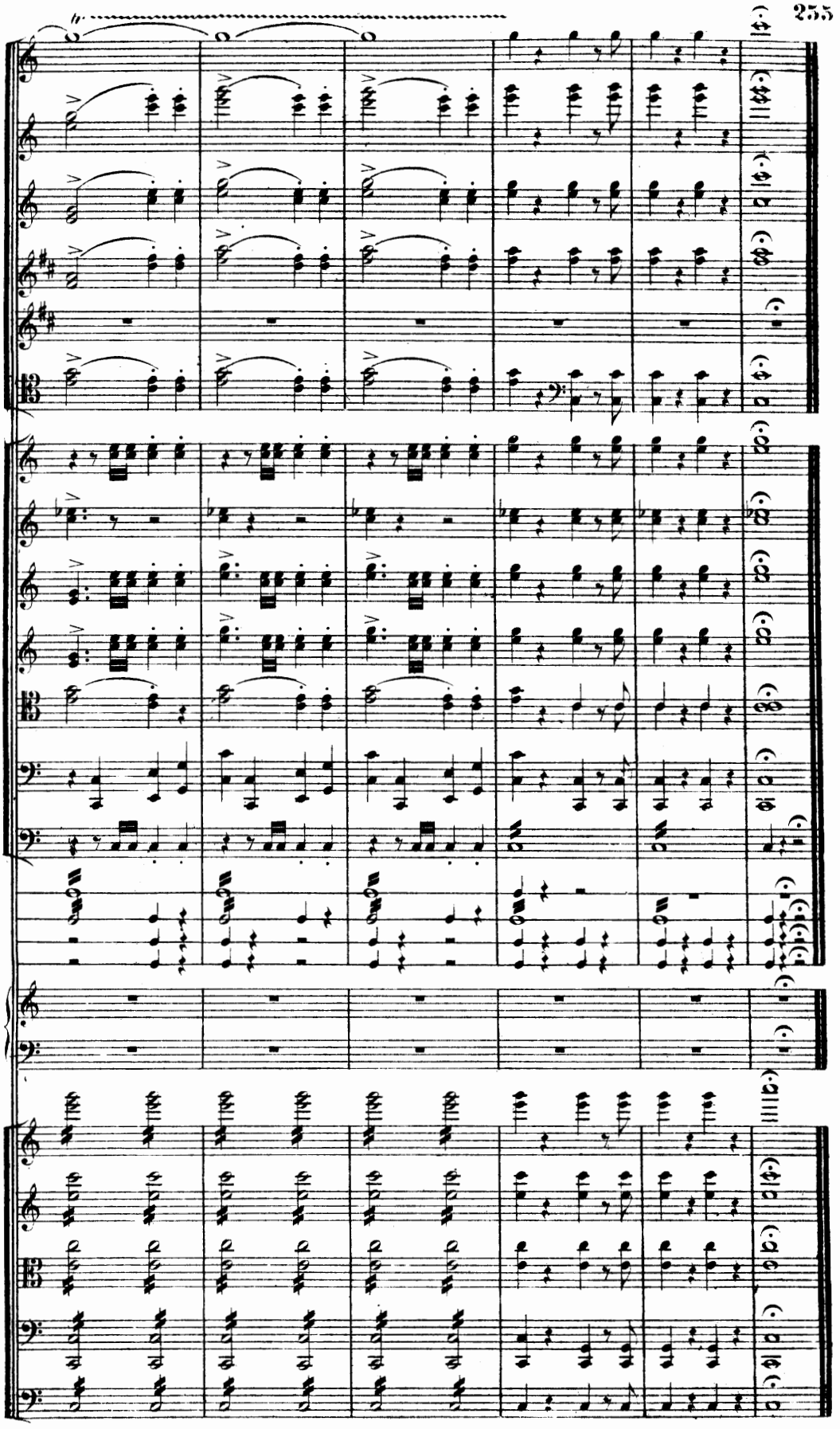
Stretto. Molto animato.

Stretto. Molto animato.


fp
fp


a 2.
a 2.


tr



PRÄLUDIEN.

NACH LAMARTINE.

SYMPHONISCHE DICHTUNG VON F. LISZT.

VORWORT.

Was andres ist unser Leben, als eine Reihenfolge von Präludien zu jenem unbekannten Gesang, dessen erste und feierliche Note der Tod anstimmt? Die Liebe ist das leuchtende Frühroth jedes Herzens; in welchem Geschick aber wurden nicht die ersten Wonnen des Glücks von dem Brausen des Sturmes unterbrochen, der mit rauhem Odem seine holden Illusionen verweht, mit tödtlichem Blitz seinen Altar zerstört, — und welche, im Innersten verwundete Seele suchte nicht gern nach solchen Erschütterungen in der lieblichen Stille des Landlebens die eignen Erinnerungen einzuwiegen? Dennoch trägt der Mann nicht lange die wohlige Ruhe inmitten besänftigender Naturstimmungen, und »wenn der Drommete Sturmsignal ertönt«, eilt er, wie immer der Krieg heissen möge, der ihn in die Reihen der Streitenden ruft, auf den gefahrvollsten Posten, um im Gedränge des Kampfes wieder zum ganzen Bewusstwerden seiner selbst und in den vollen Besitz seiner Kraft zu gelangen.

(Uebers. v. P. Cornelius.)

LES PRÉLUDES.

D'APRÈS LAMARTINE.*)

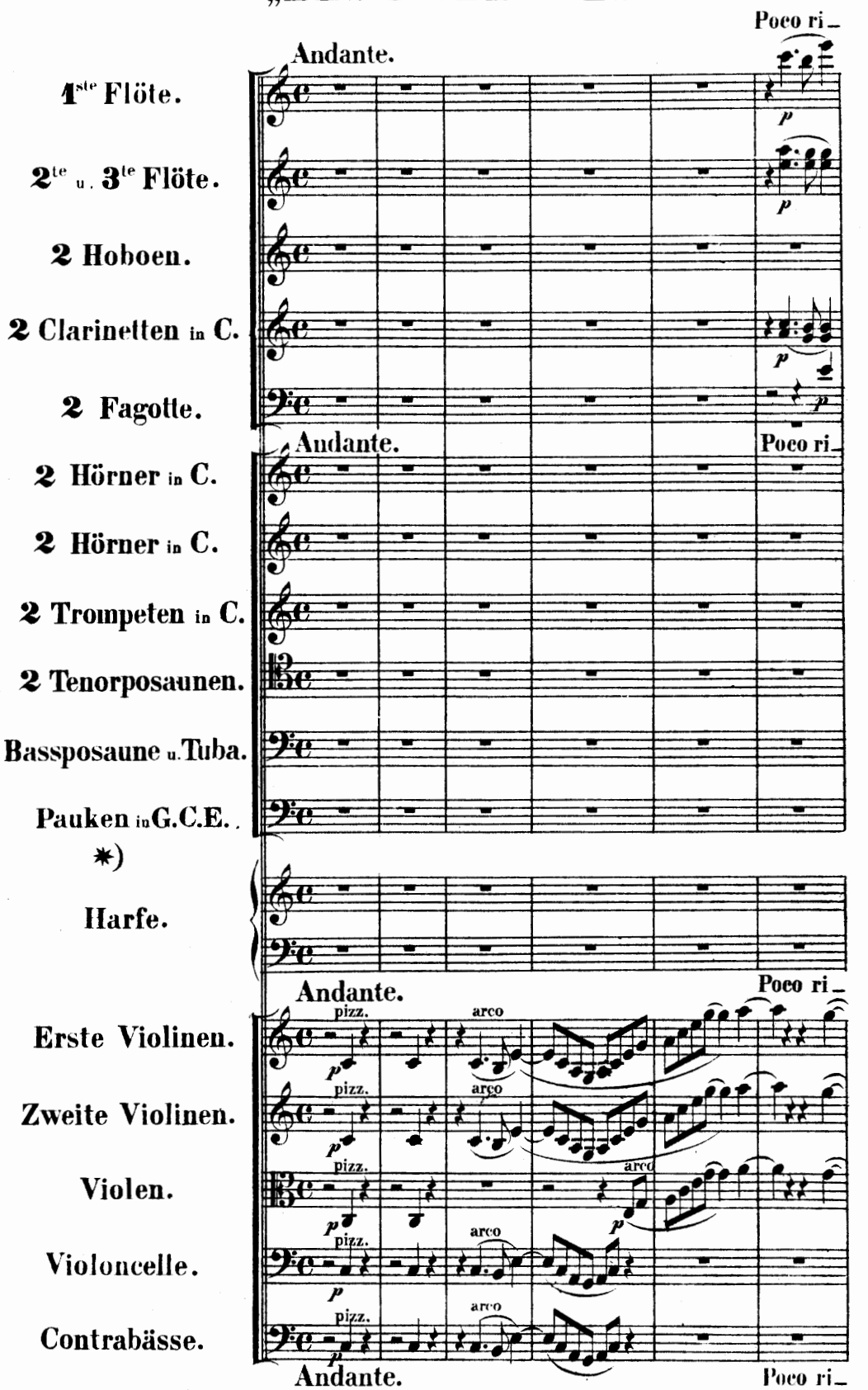
POÈME SYMPHONIQUE DE F. LISZT.

PRÉFACE.

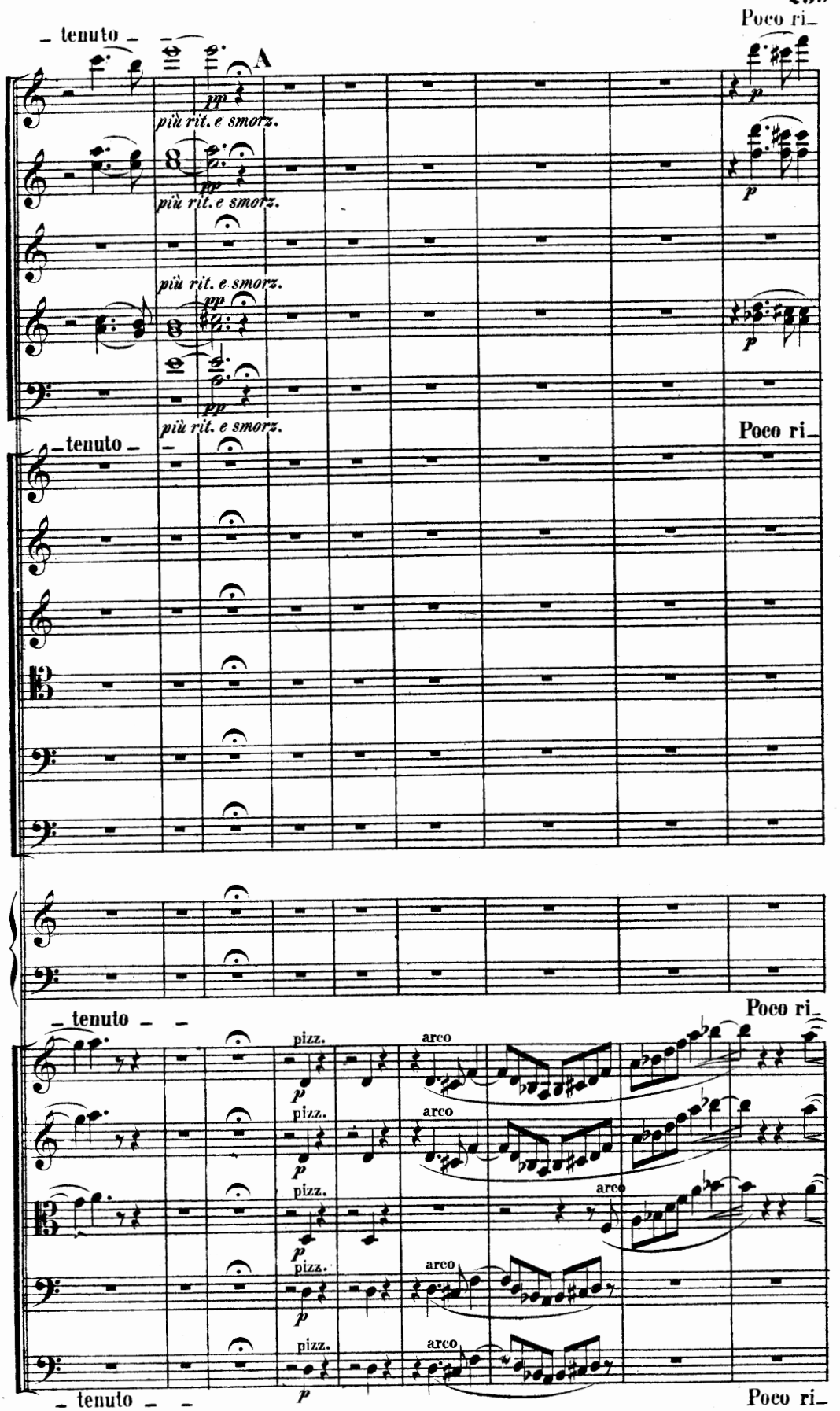
Notre vie est-elle autre chose qu'une série de Préludes à ce chant inconnu dont la mort entonne la première et solennelle note? — L'amour forme l'aurore enchantée de toute existence; mais quelle est la destinée où les premières voluptés du bonheur ne sont point interrompues par quelque orage dont le souffle mortel dissipe ses belles illusions, dont la foudre fatale consume son autel, et quelle est l'âme cruellement blessée qui au sortir d'une de ses tempêtes ne cherche à reposer ses souvenirs dans le calme si doux de la vie des champs? Cependant l'homme ne se résigne guère à goûter longtemps la bienfaisante tiédeur qui l'a d'abord charmé au sein de la nature, et lorsque »la trompette a jété le signal des alarmes«, il court au poste périlleux quelque soit la guerre qui appelle à ses rangs, afin de retrouver dans le combat la pleine conscience de lui-même et l'entière possession de ses forces.

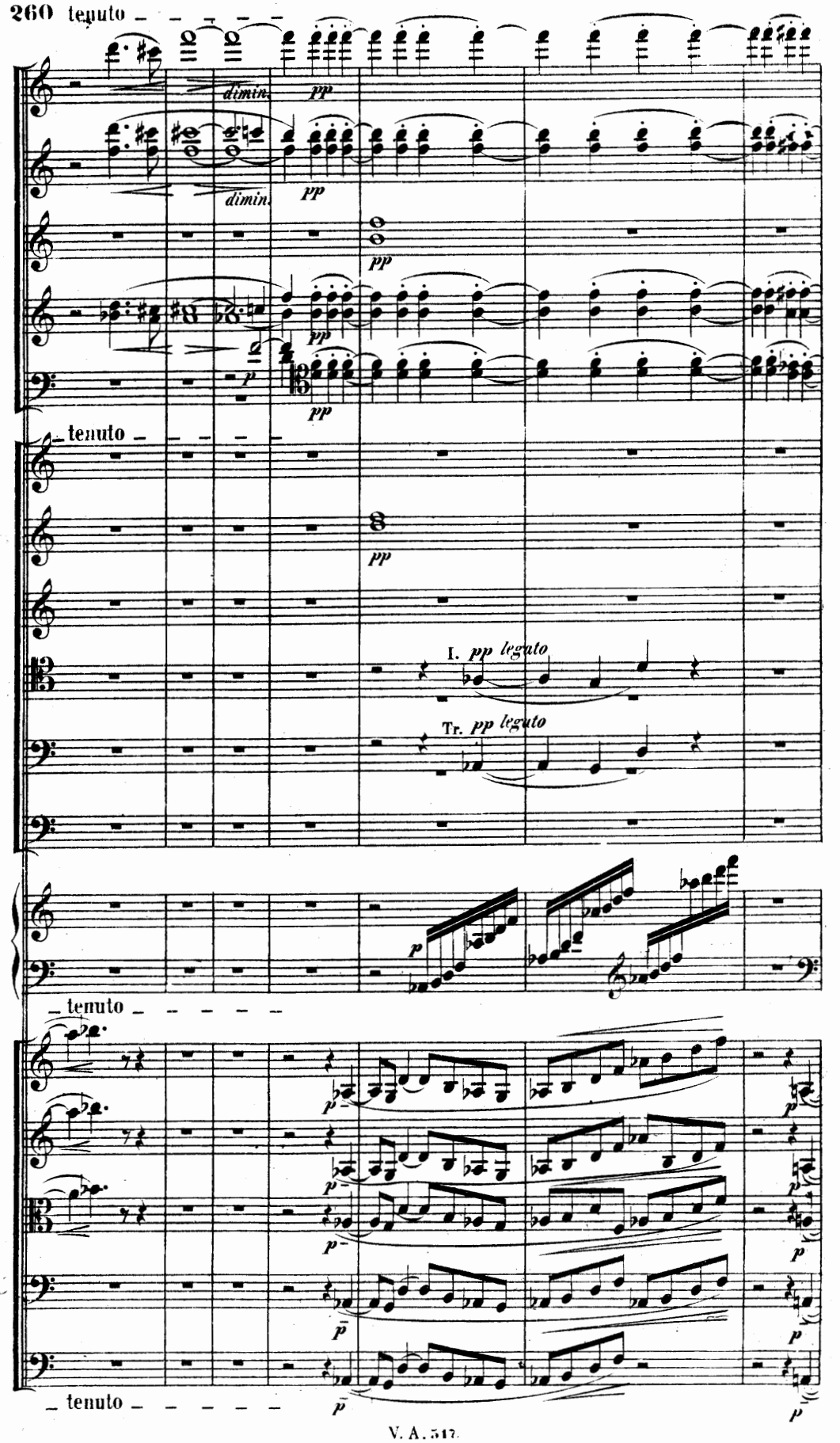
*) Méditations poétiques.

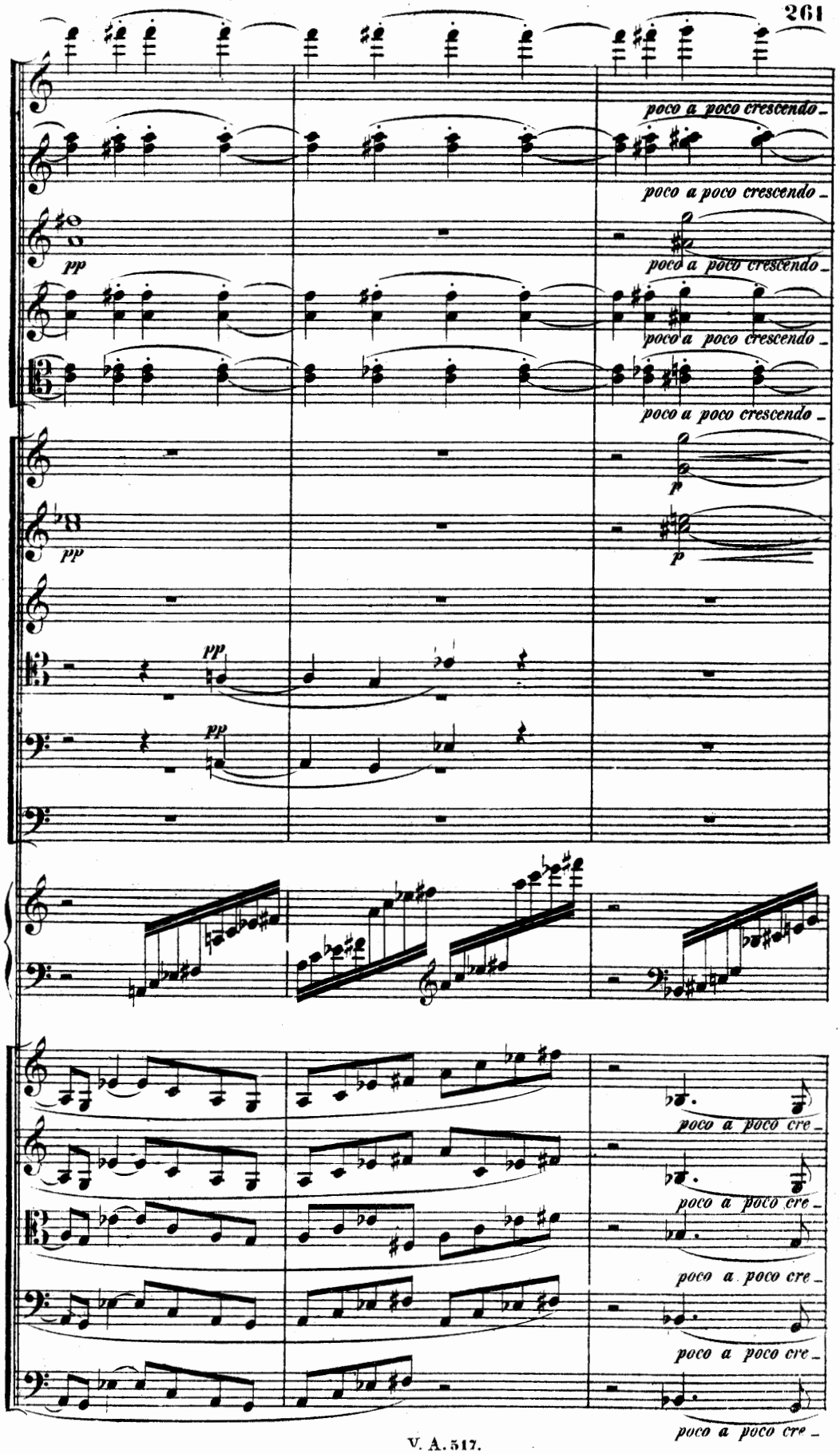
„LES PRÉLUDES."

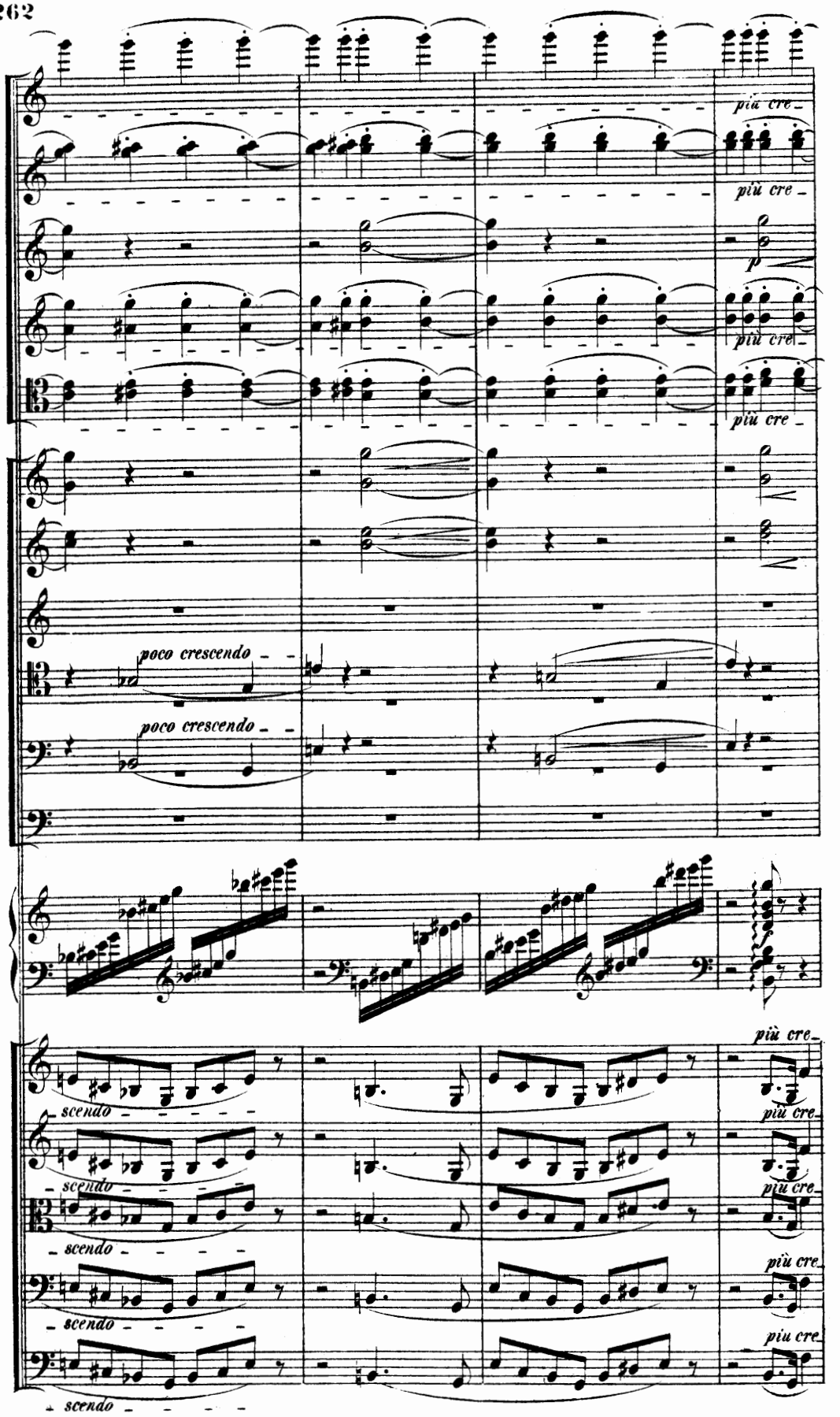


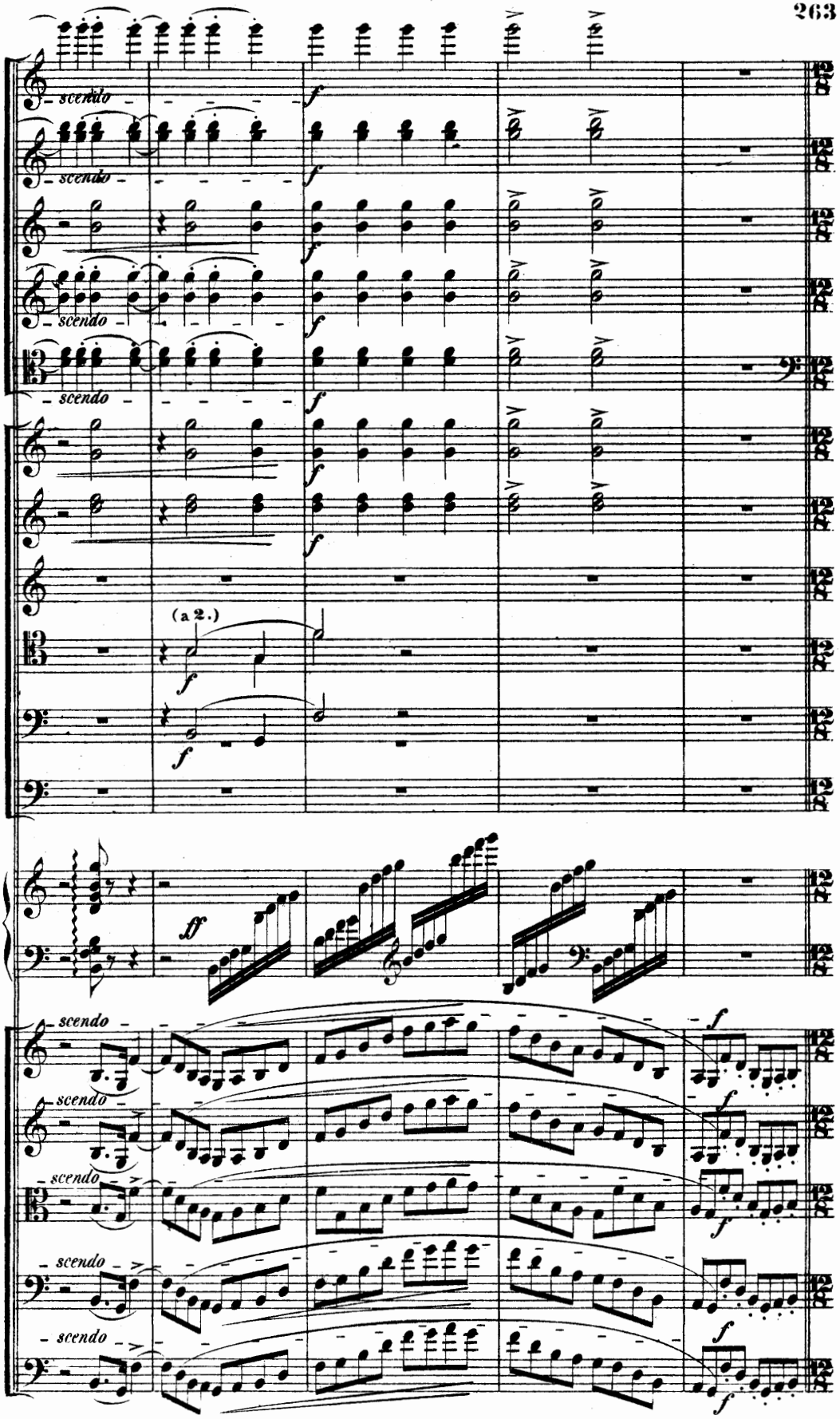
*) Militair-Trommel, Becken, Grosse Trommel treten im letzten Allegro marziale Seite 339 ein.

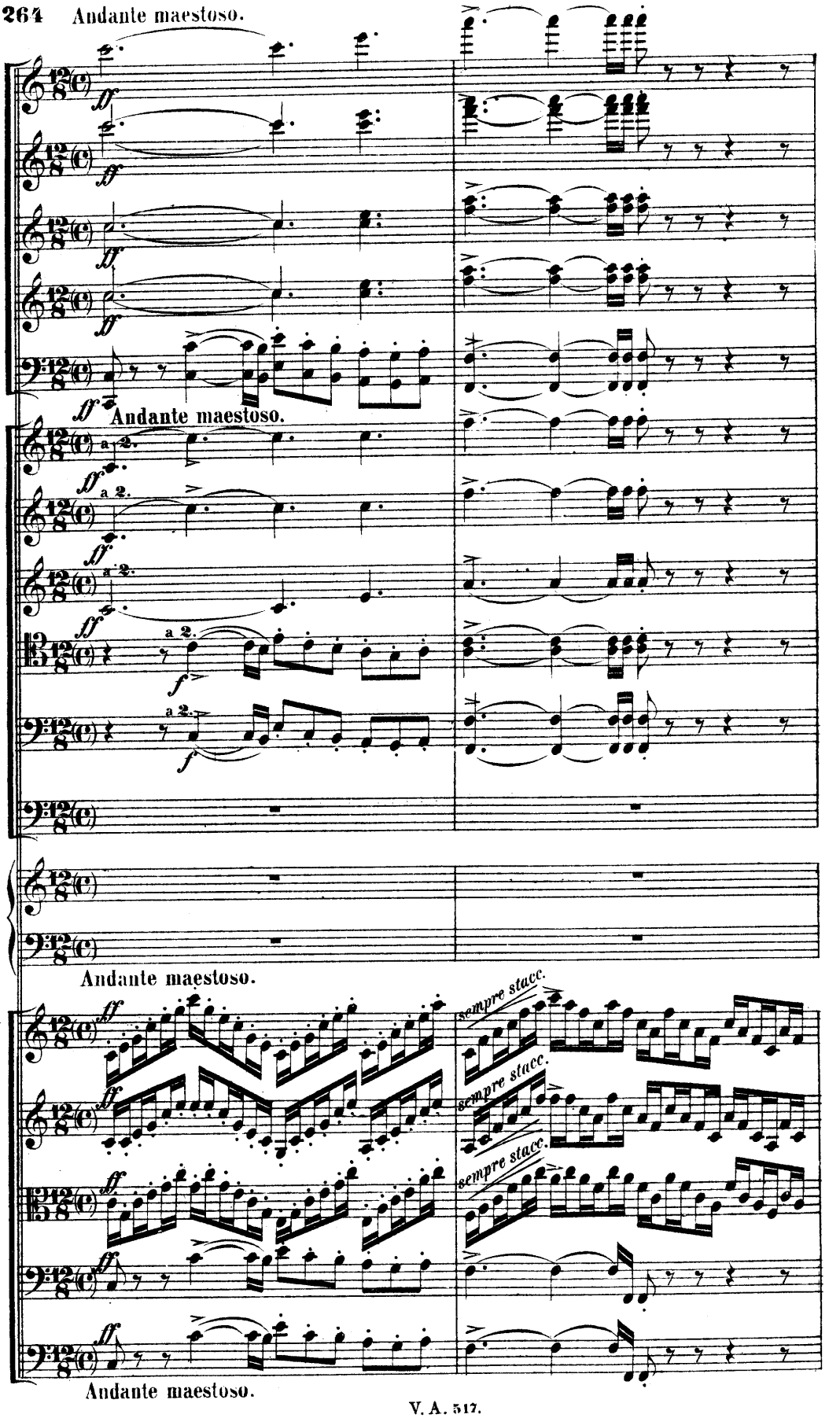

Poco ri-
– tenuto –
A
più rit. e smorz.
più rit. e smorz.
più rit. e smorz.
più rit. e smorz.
Poco ri-
– tenuto –
Poco ri-
– tenuto –
pizz.
arco
Poco ri-
– tenuto –

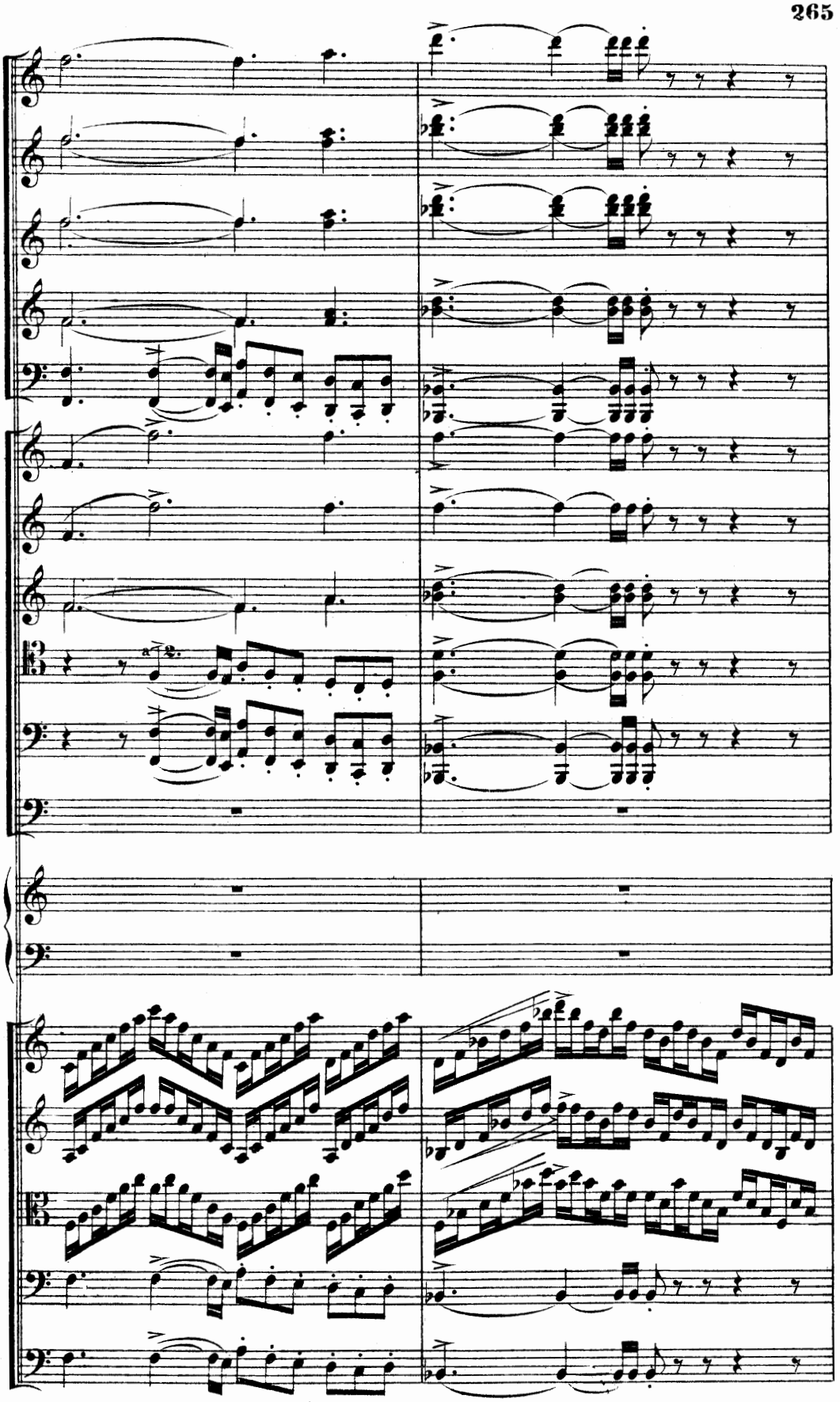

260 tenuto
dimin.
pp
dimin.
pp
pp
pp
p
pp
tenuto
pp
I. pp legato
Tr. pp legato
p
tenuto
p
p
p
p
p
p
p
p
tenuto
p
p

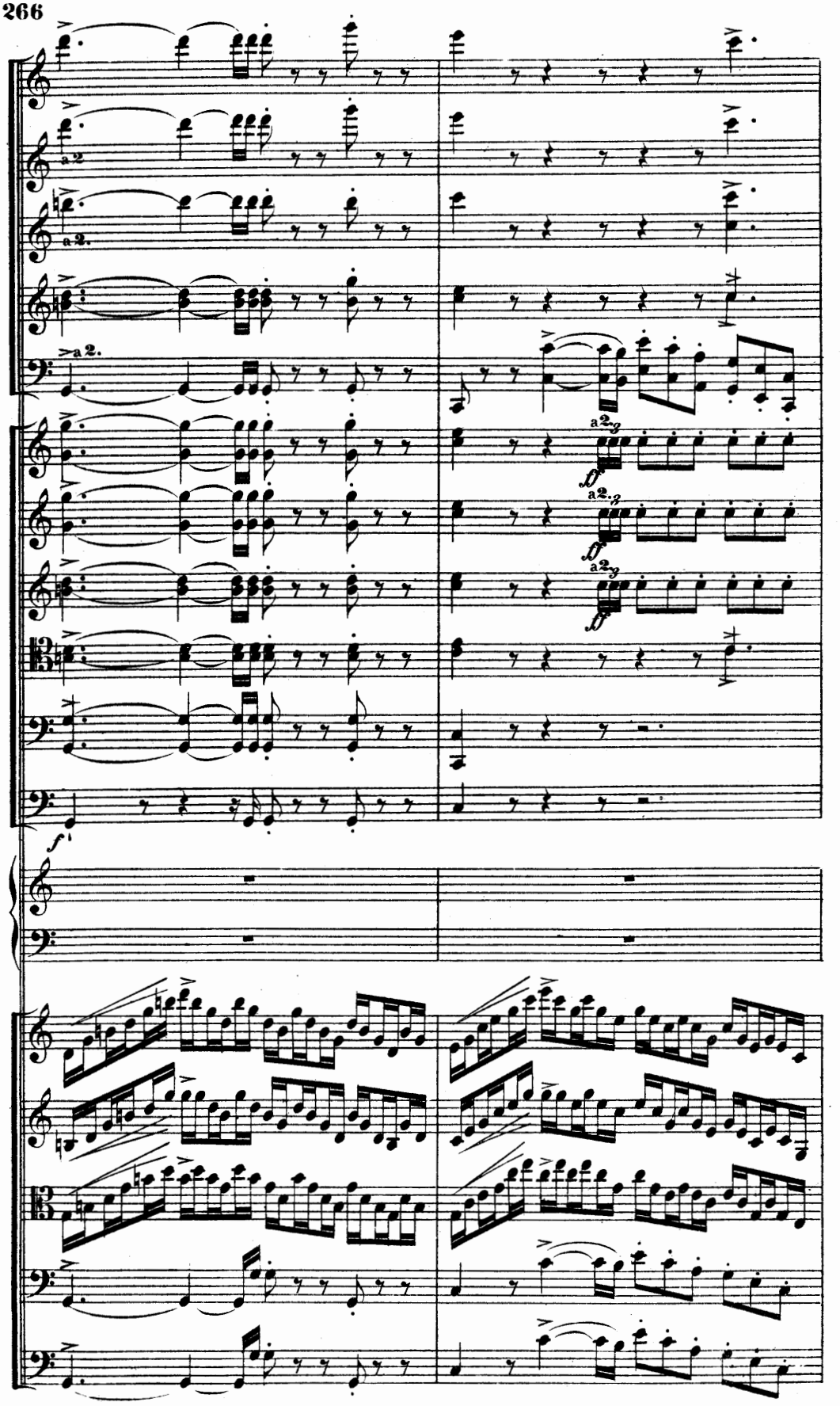

poco a poco crescendo
poco a poco crescendo
pp
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
p
pp
p
pp
pp
poco a poco cre
poco a poco cre
poco a poco cre
poco a poco cre
poco a poco cre

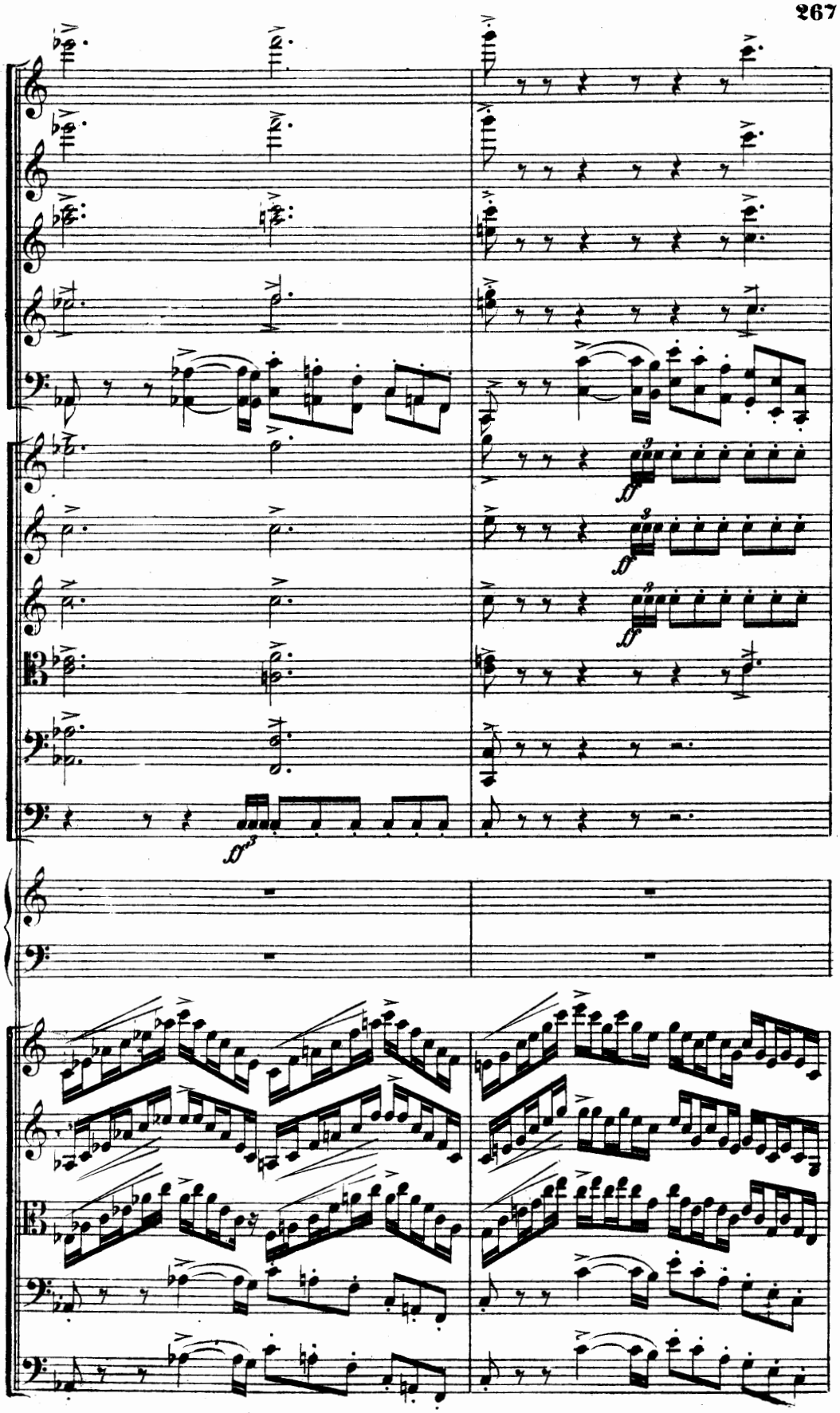

più cre
più cre
p
più cre
più cre
poco crescendo
poco crescendo
più cre
scendo
più cre
scendo
più cre
scendo
più cre
scendo
più cre

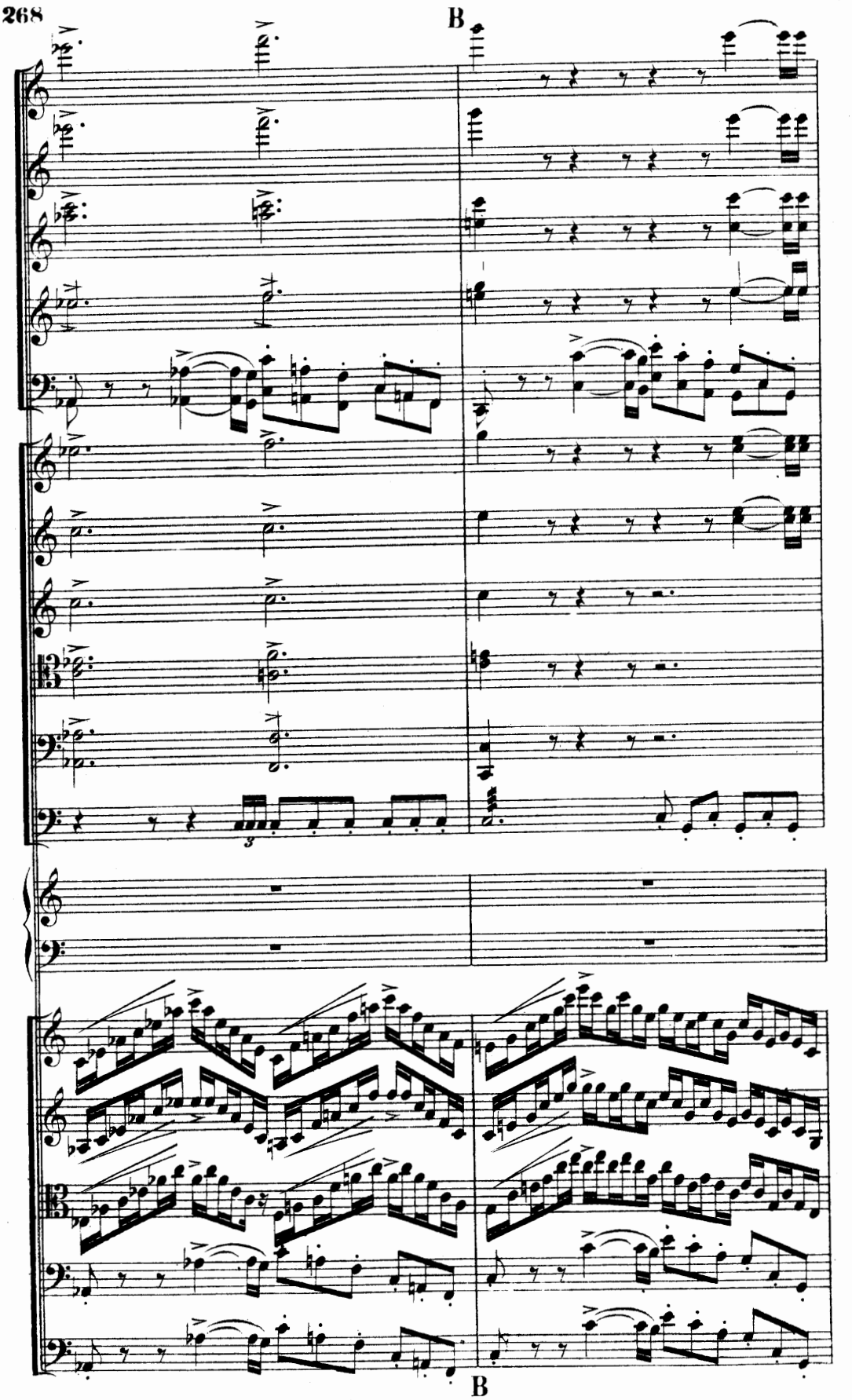

scendo
scendo
scendo
scendo
f
(a 2.)
ff
scendo
scendo
scendo
scendo
scendo
f

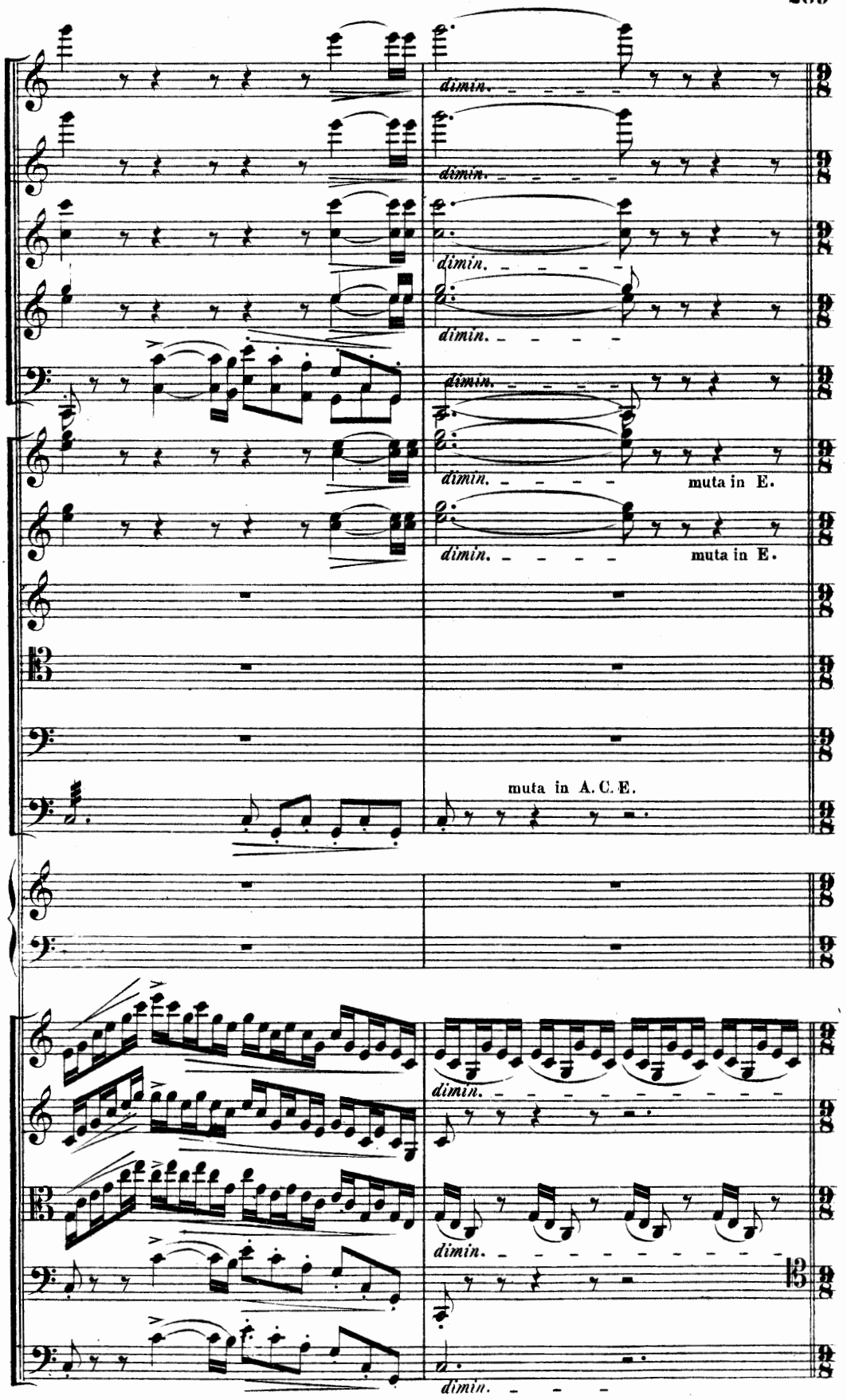

Andante maestoso.
Andante maestoso.
Andante maestoso.
sempre stacc.
sempre stacc.
sempre stacc.
Andante maestoso.




a 2
a 2.
a 2.
a 2.
a 2.
a 2.
ff
ff
ff
f




B
3
B


dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
muta in E.
dimin.
muta in E.
muta in A. C. E.
dimin.
dimin.
dimin.

L'istesso tempo.

L'istesso tempo.

L'istesso tempo.

p dolce(egualmente)

p cantando

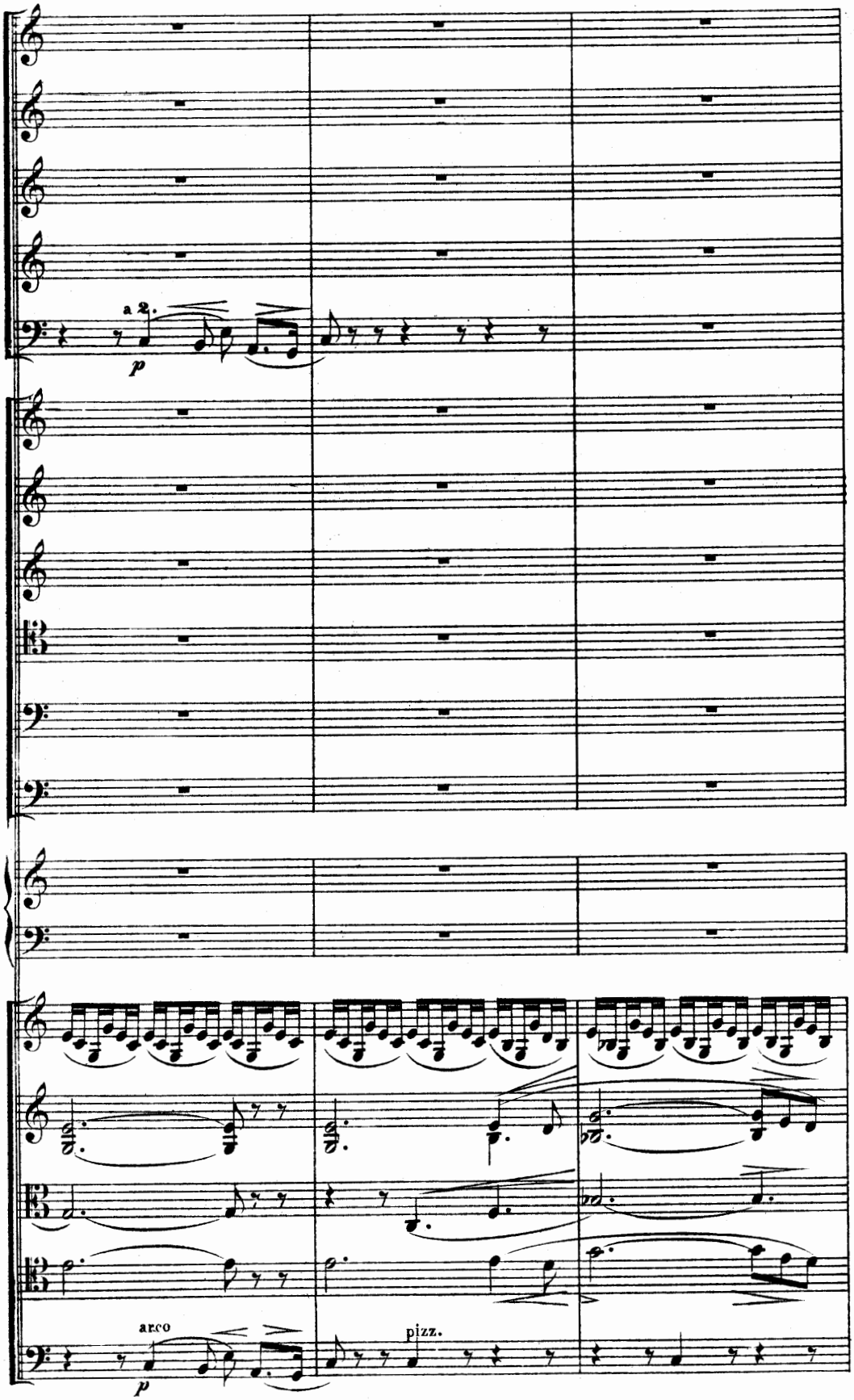
mf

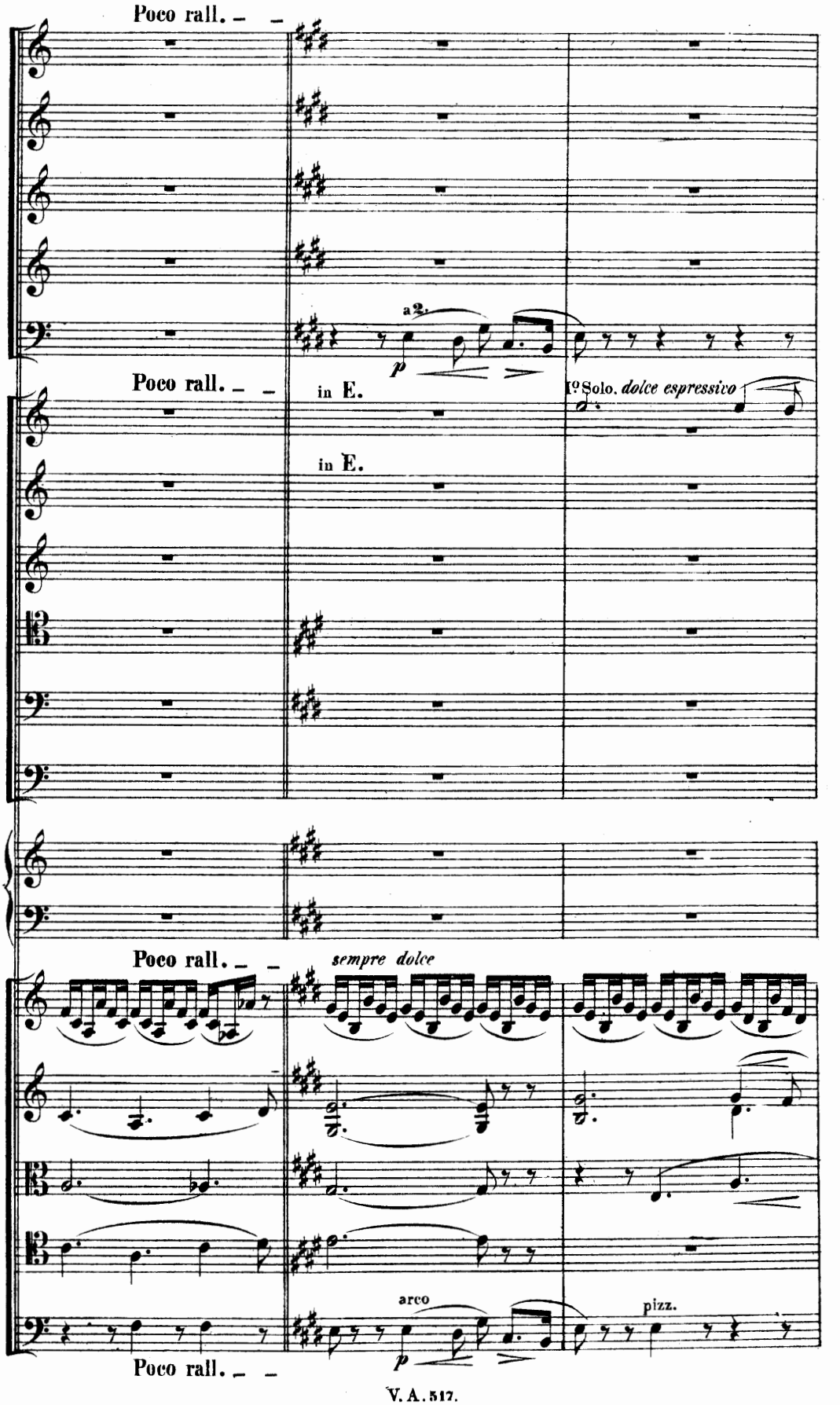
mf

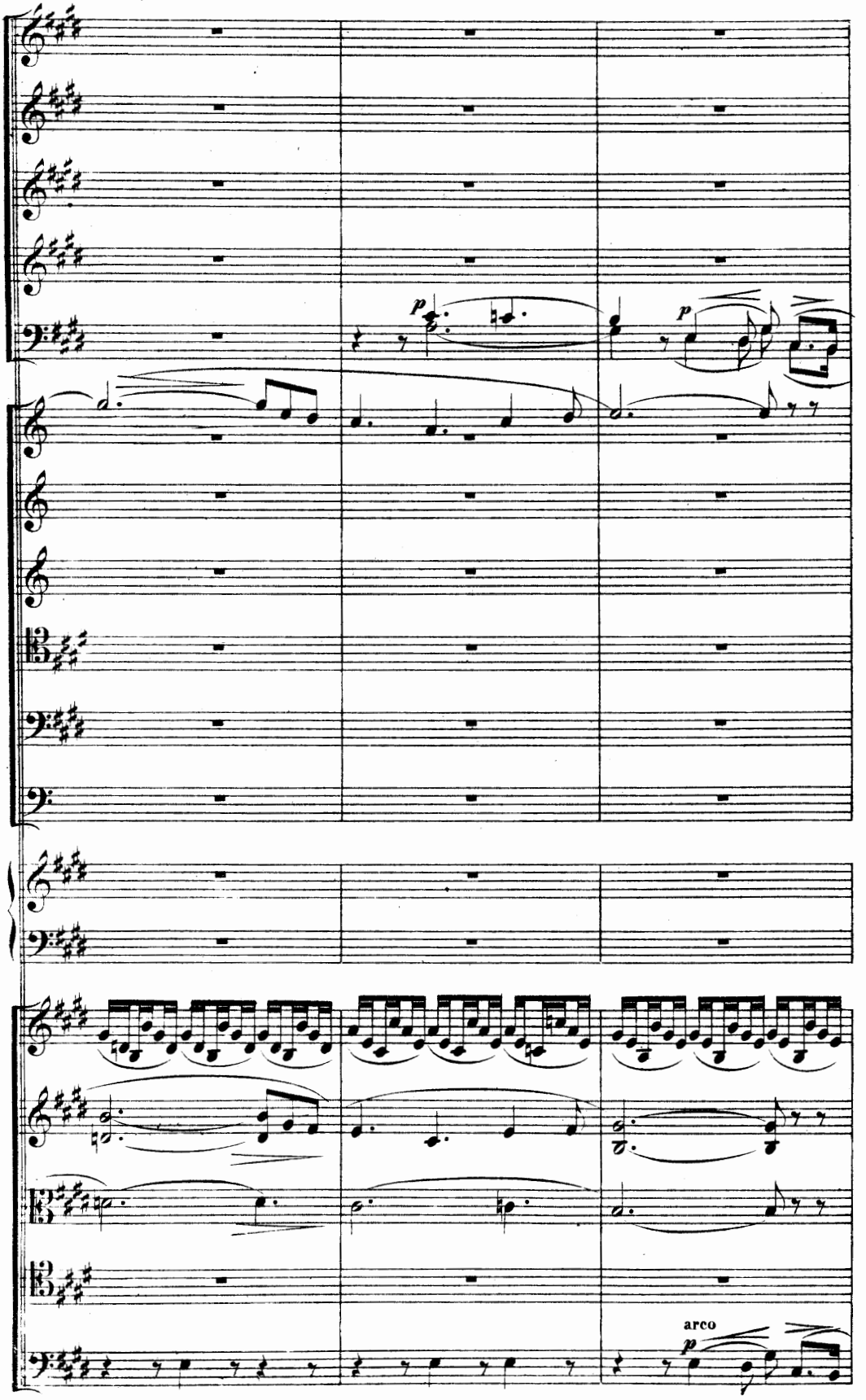
espressivo cantando

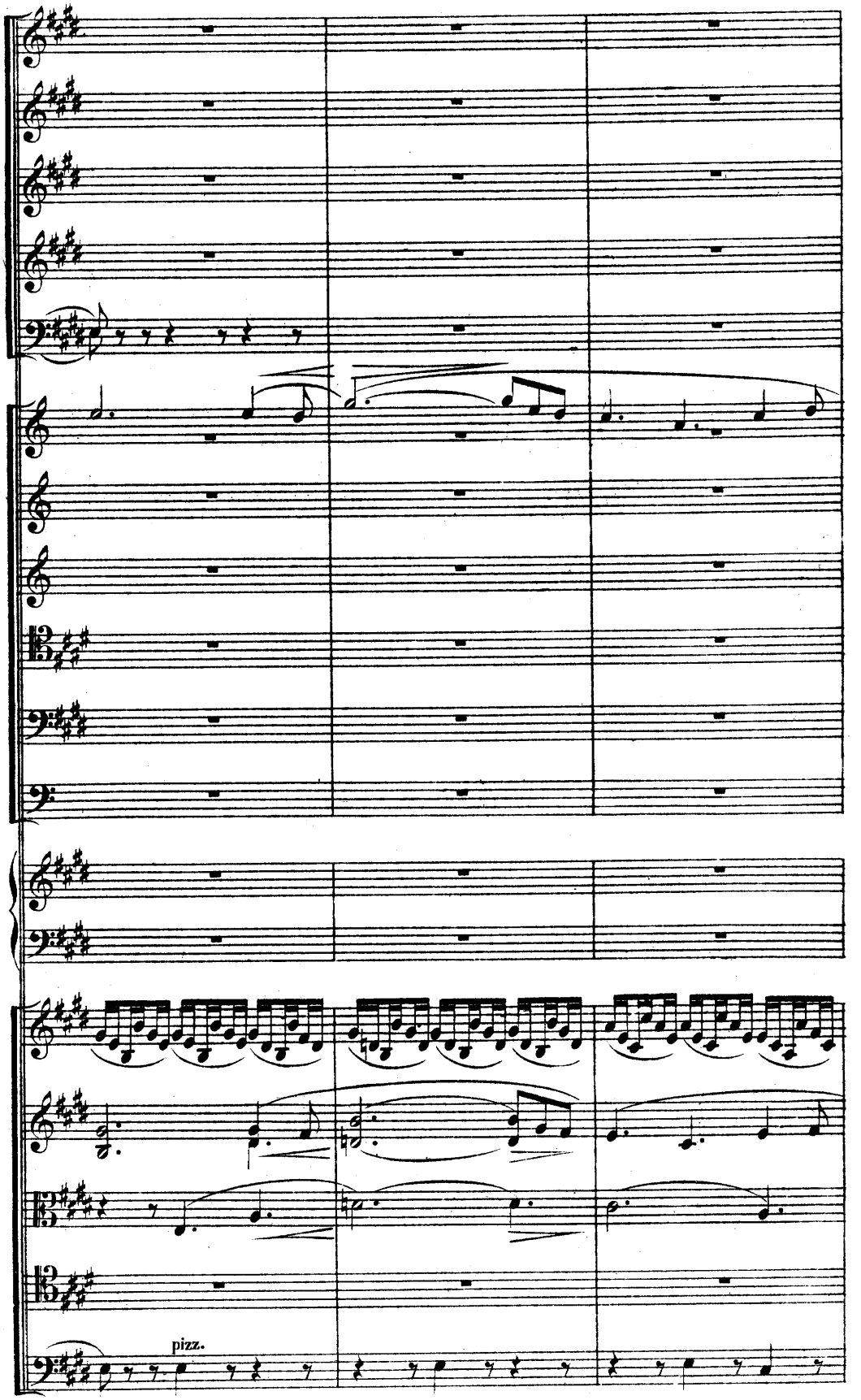
pizz.

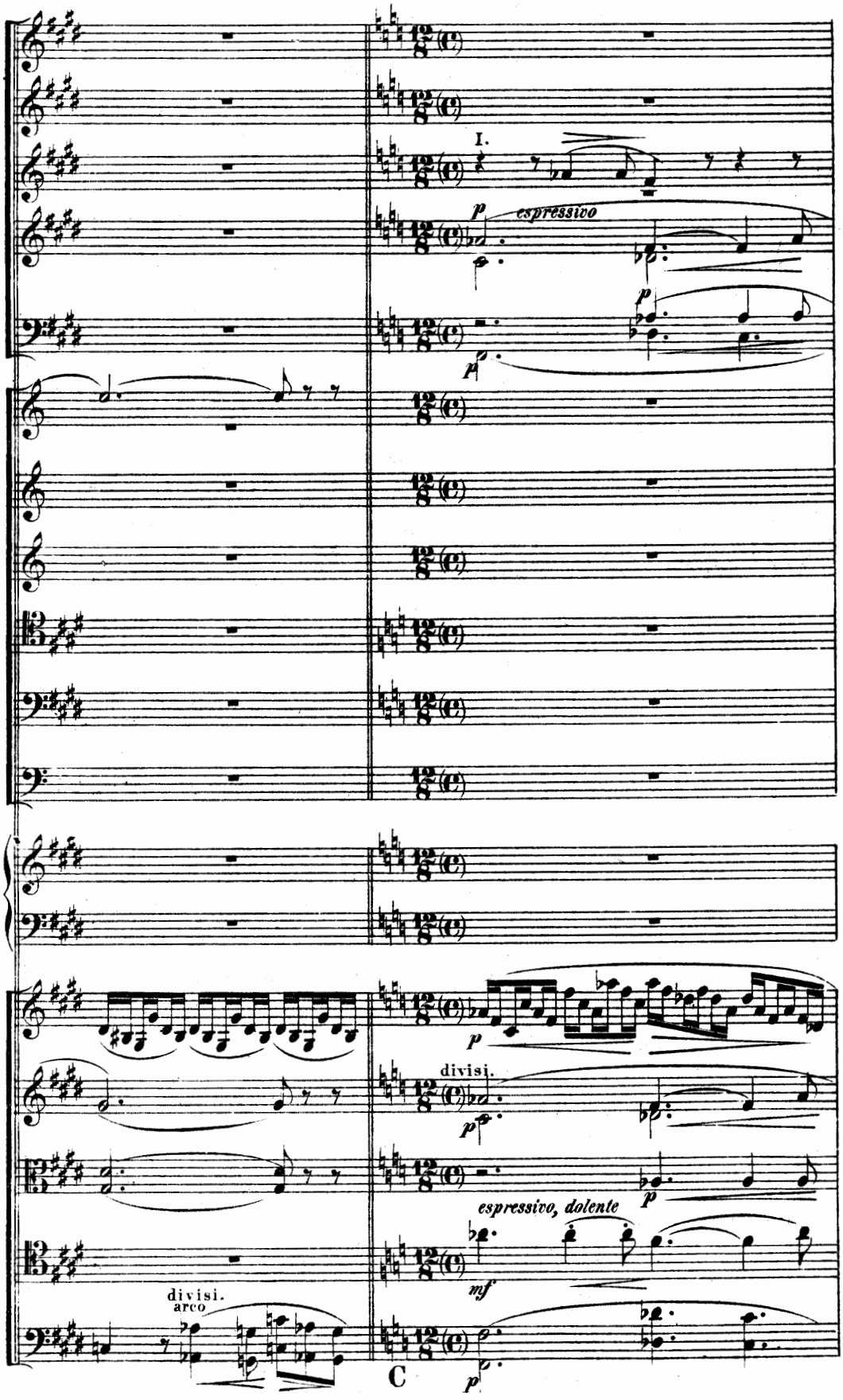
L'istesso tempo.

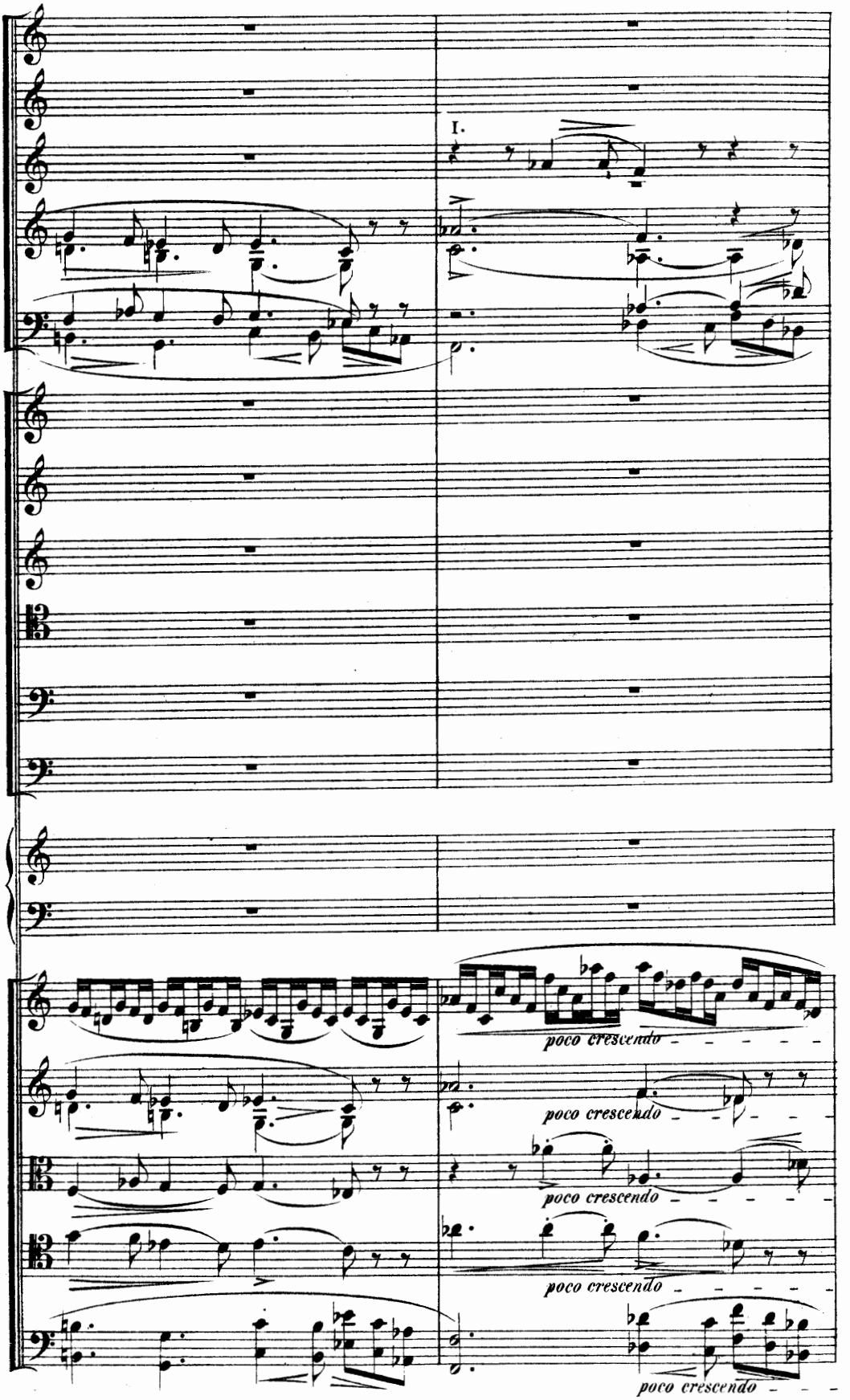

a 2.
p
arco
p
pizz.

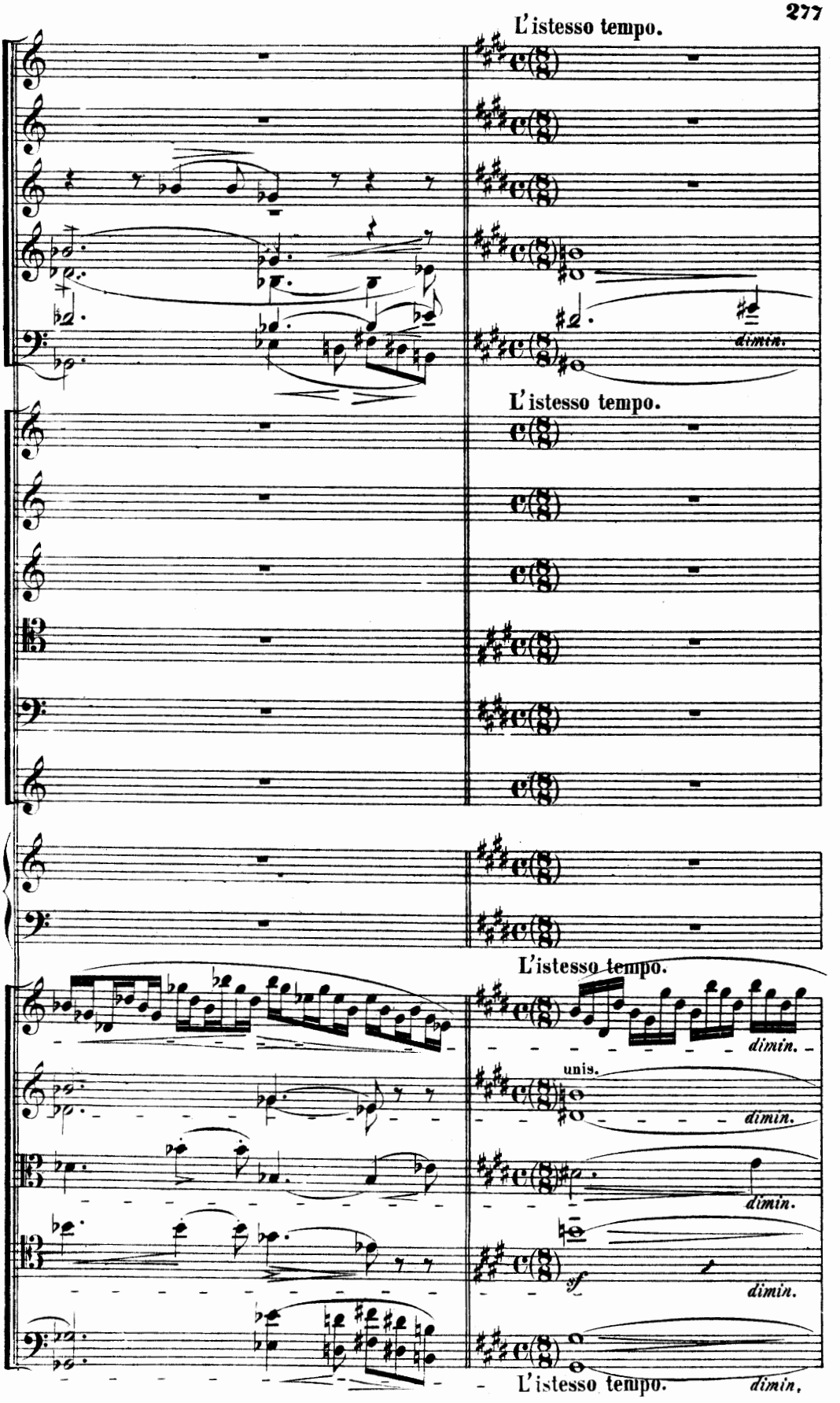

Poco rall.
a 2.
p
Poco rall.
in E.
1o Solo. dolce espressivo
in E.
Poco rall.
sempre dolce
arco
pizz.
p
Poco rall.

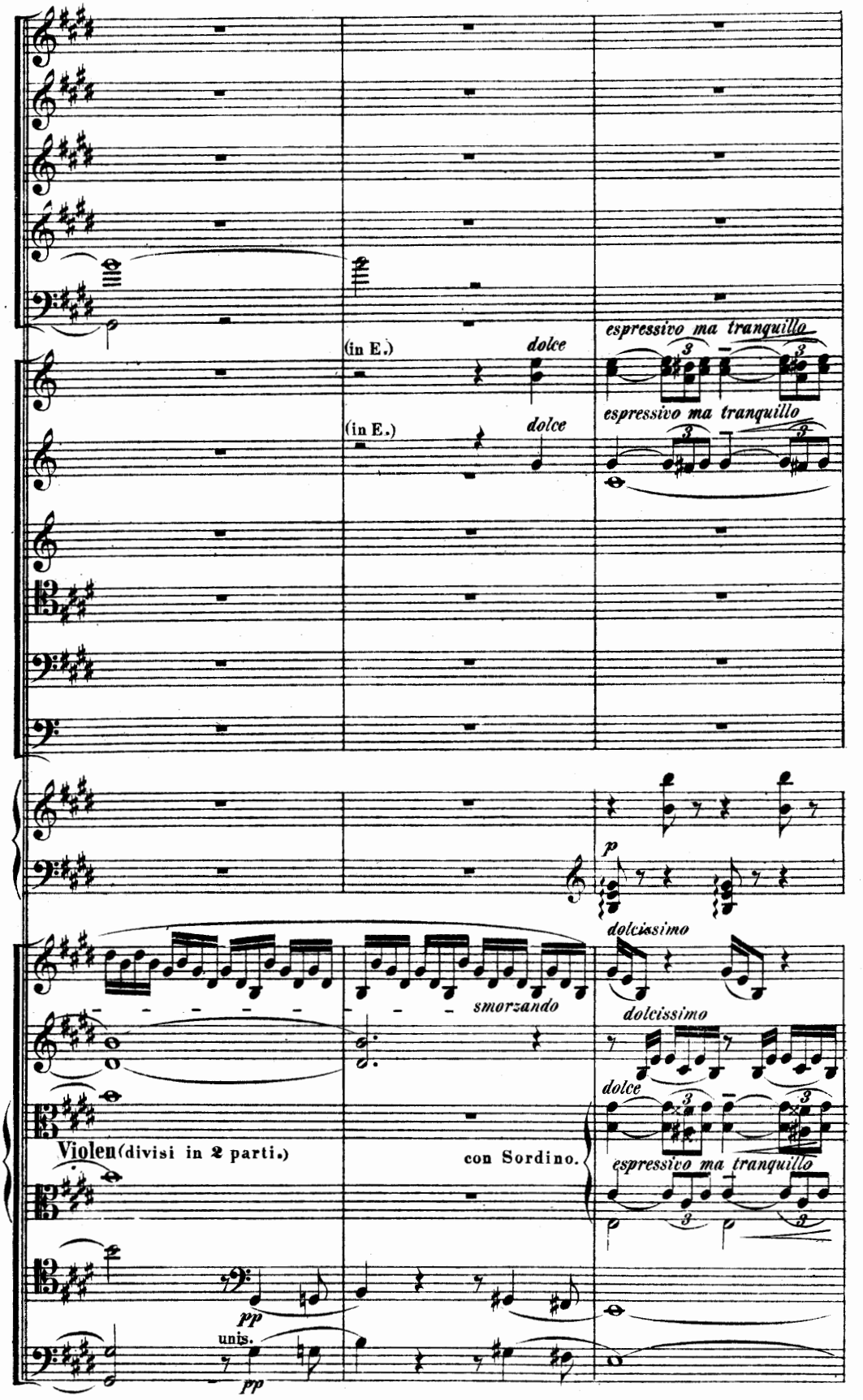

p
p
arco
p

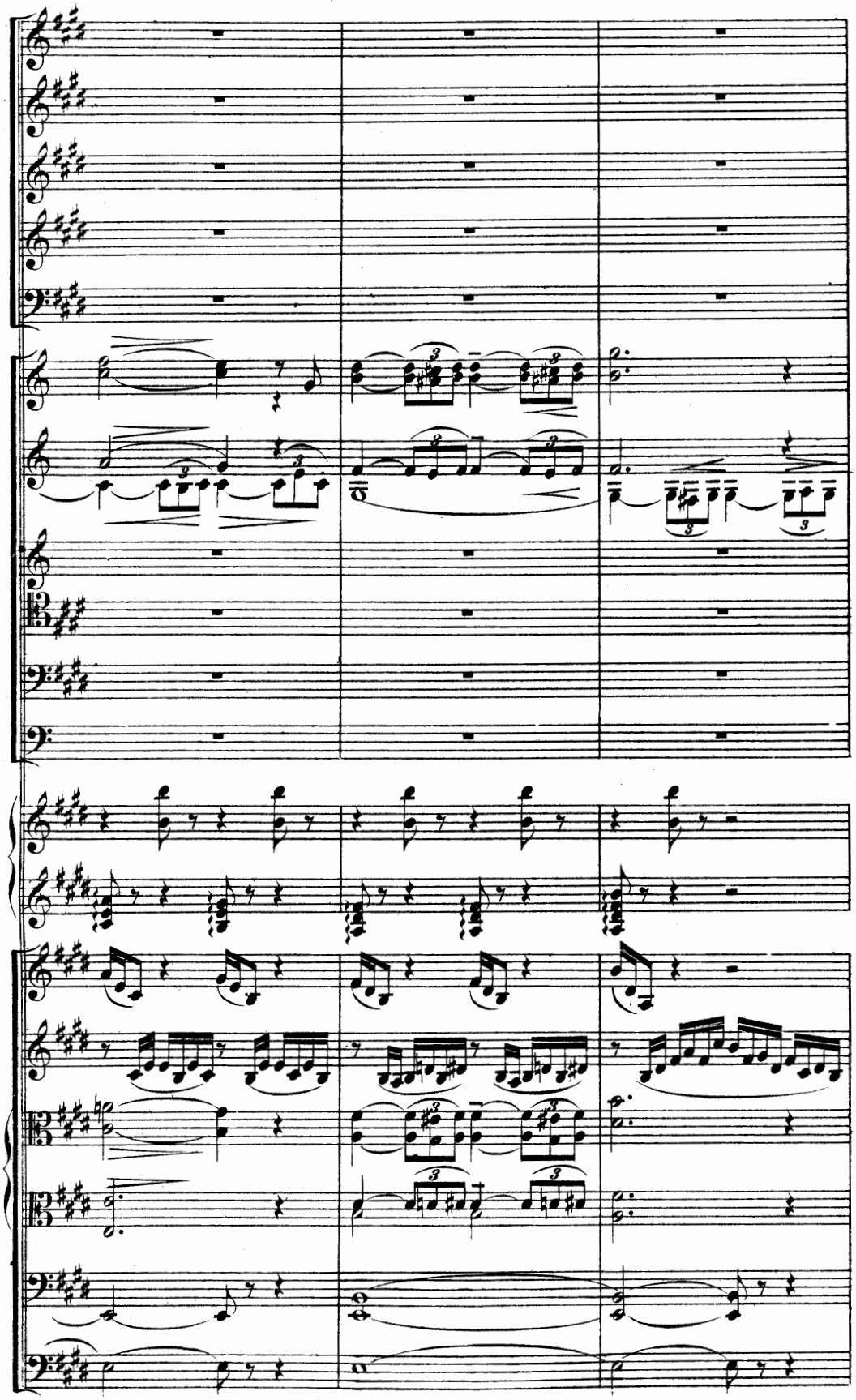

pizz.

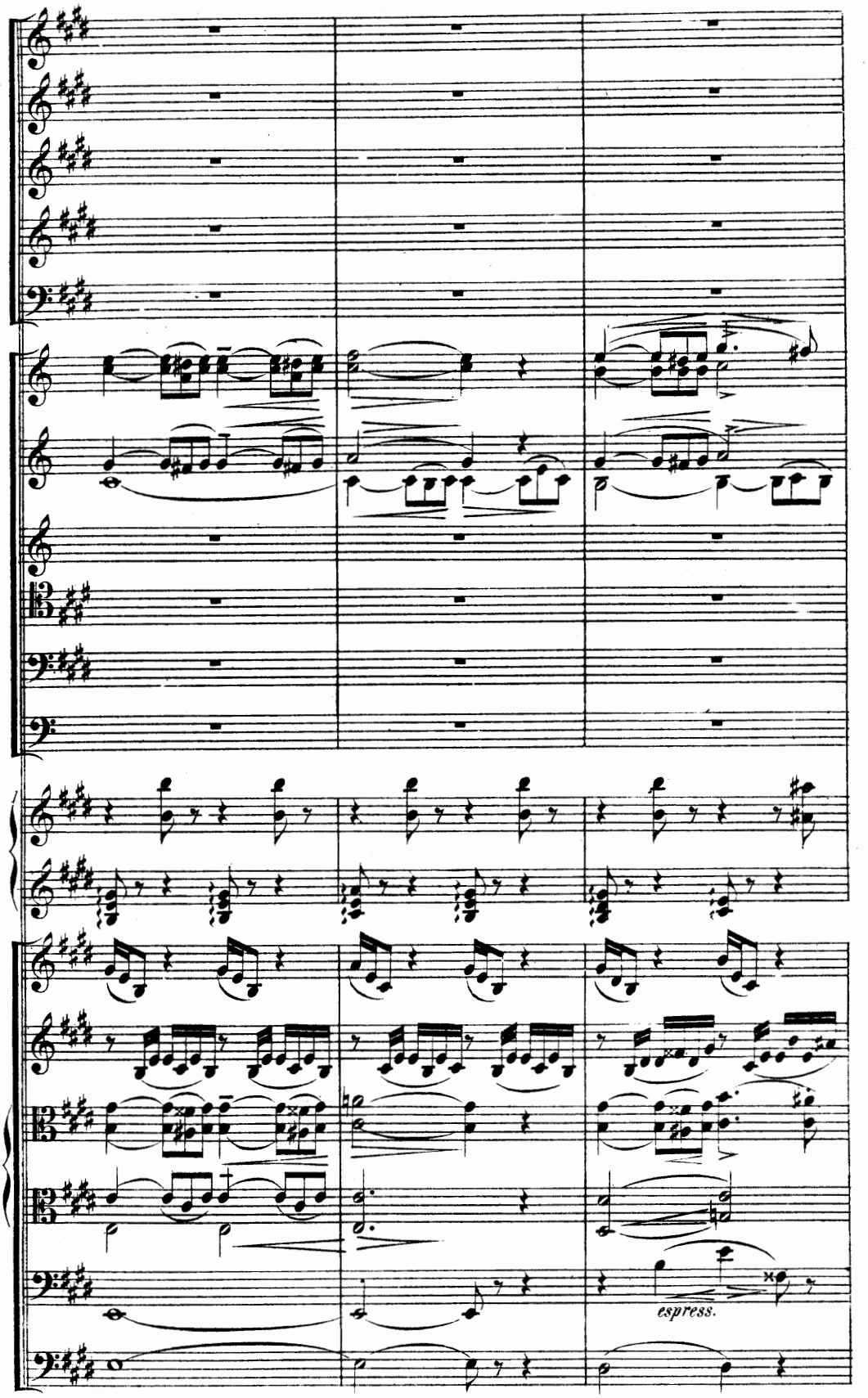

I.
p espressivo
p
p
divisi.
p
p
espressivo, dolente
mf
divisi.
arco
C
p

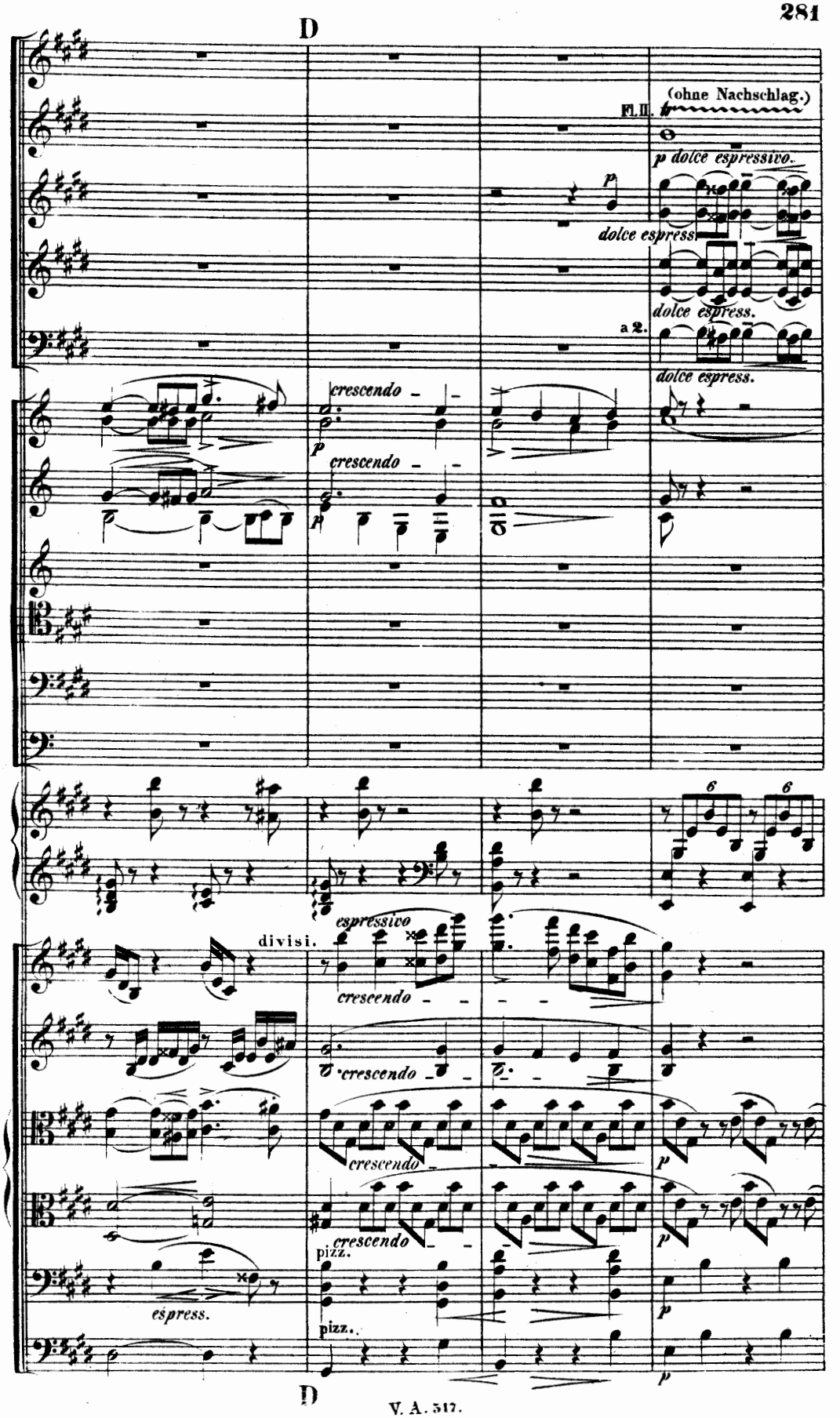

I.
poco crescendo
poco crescendo
poco crescendo
poco crescendo

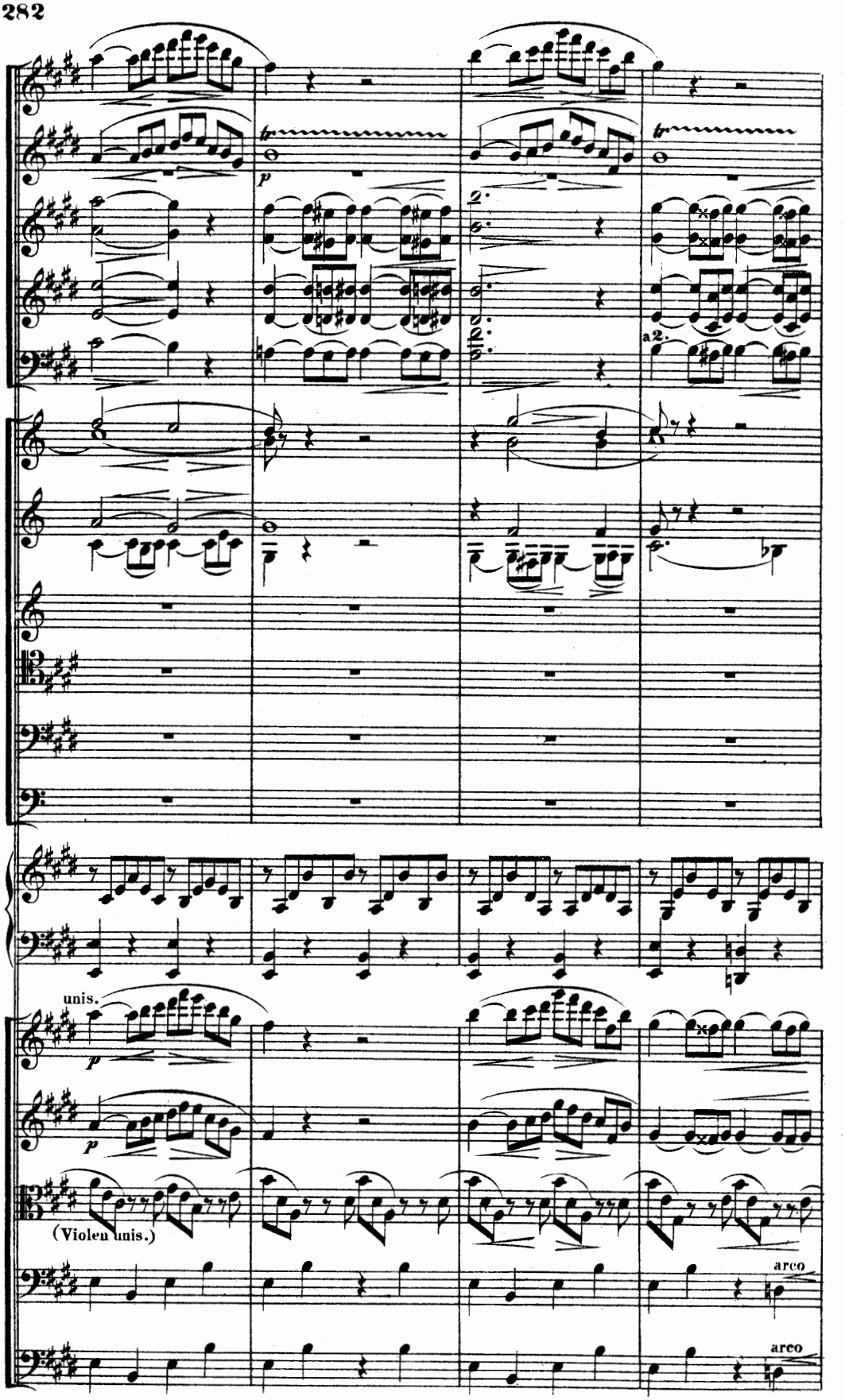

L'istesso tempo.
dimin.
L'istesso tempo.
L'istesso tempo.
dimin.
unis.
dimin.
dimin.
sf
dimin.
L'istesso tempo.
dimin.

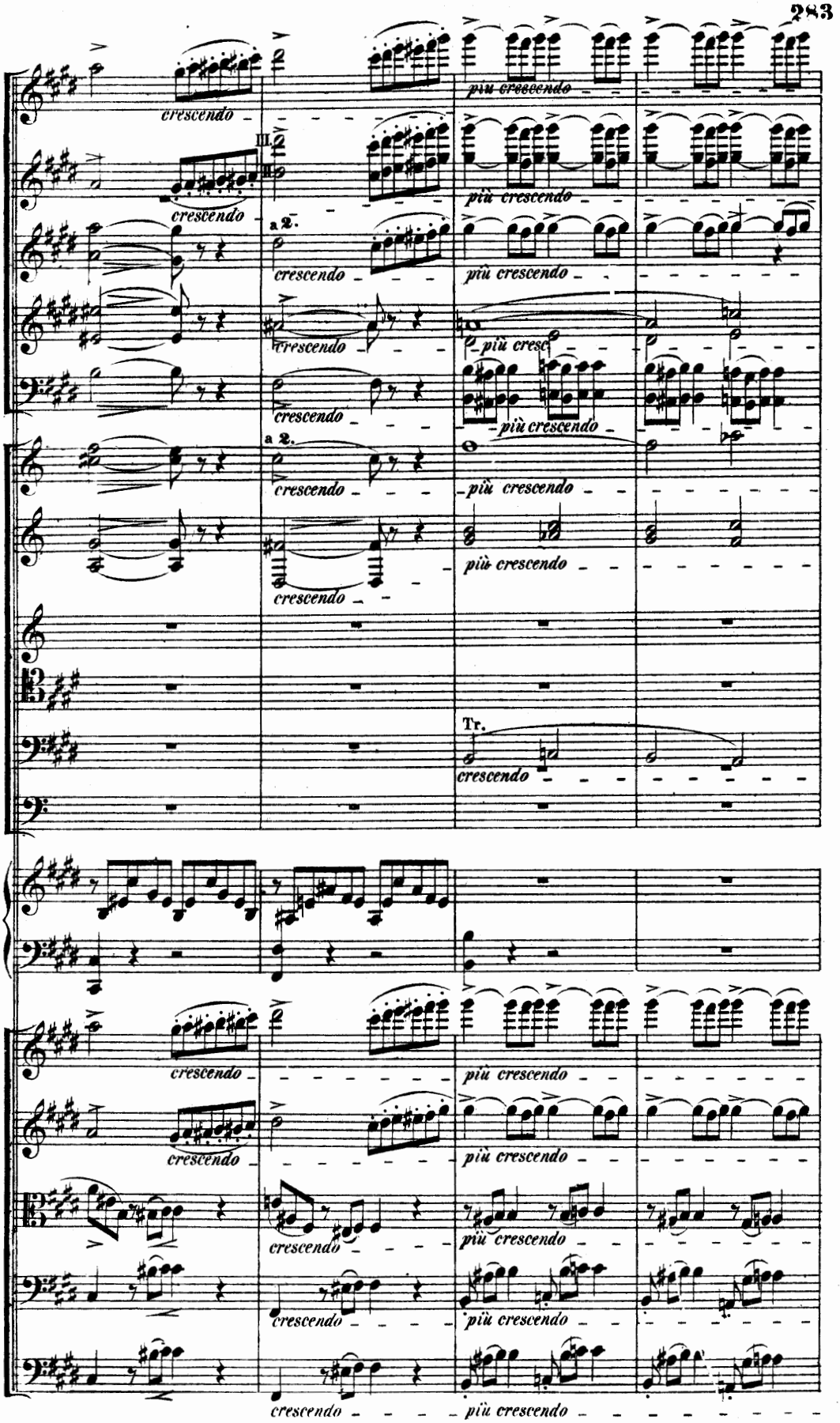

(in E.)
dolce
espressivo ma tranquillo
(in E.)
dolce
espressivo ma tranquillo
p
dolcissimo
smorzando
dolcissimo
dolce
Violen (divisi in 2 parti.)
con Sordino.
espressivo ma tranquillo
pp
unis.
pp

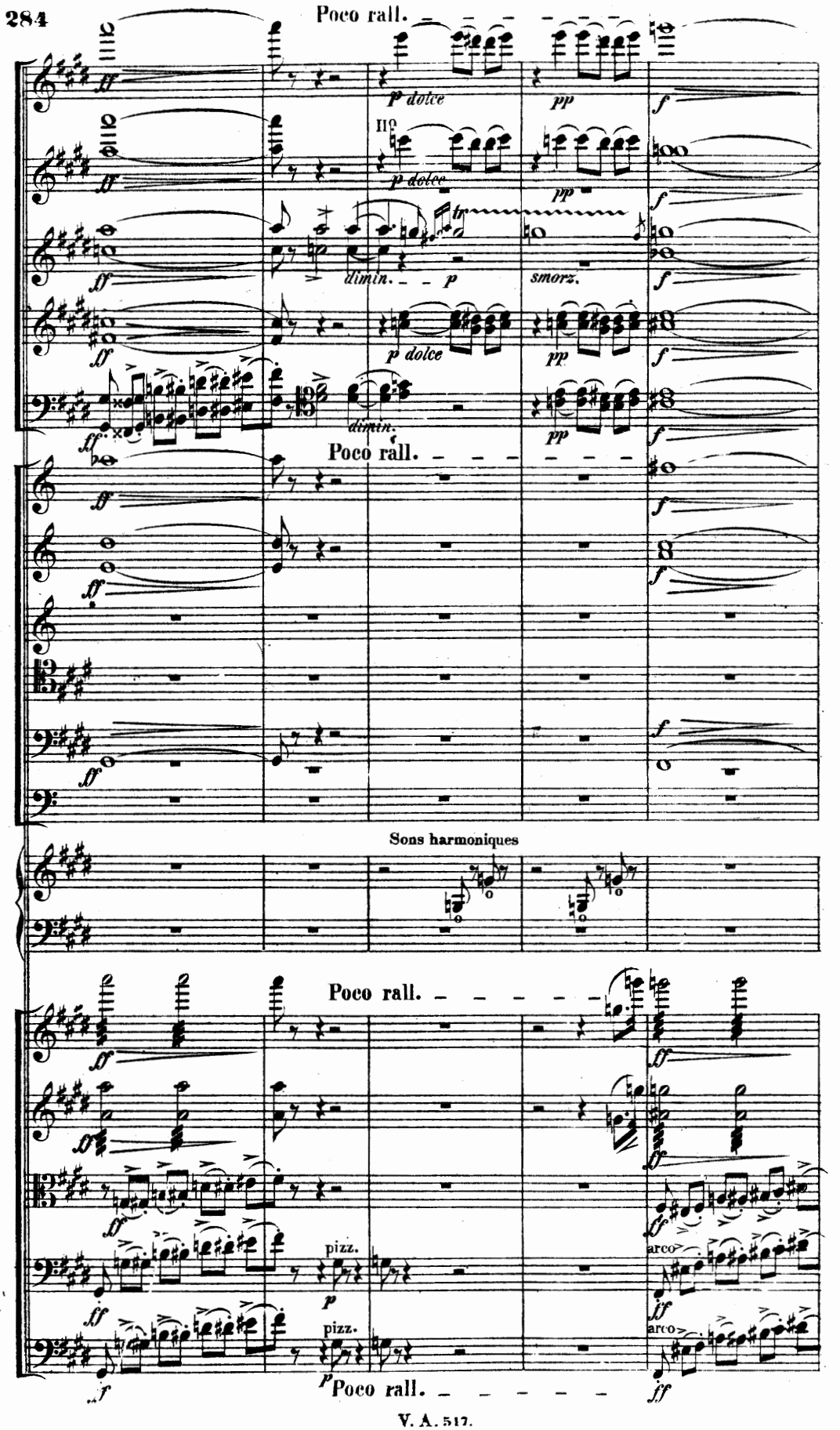


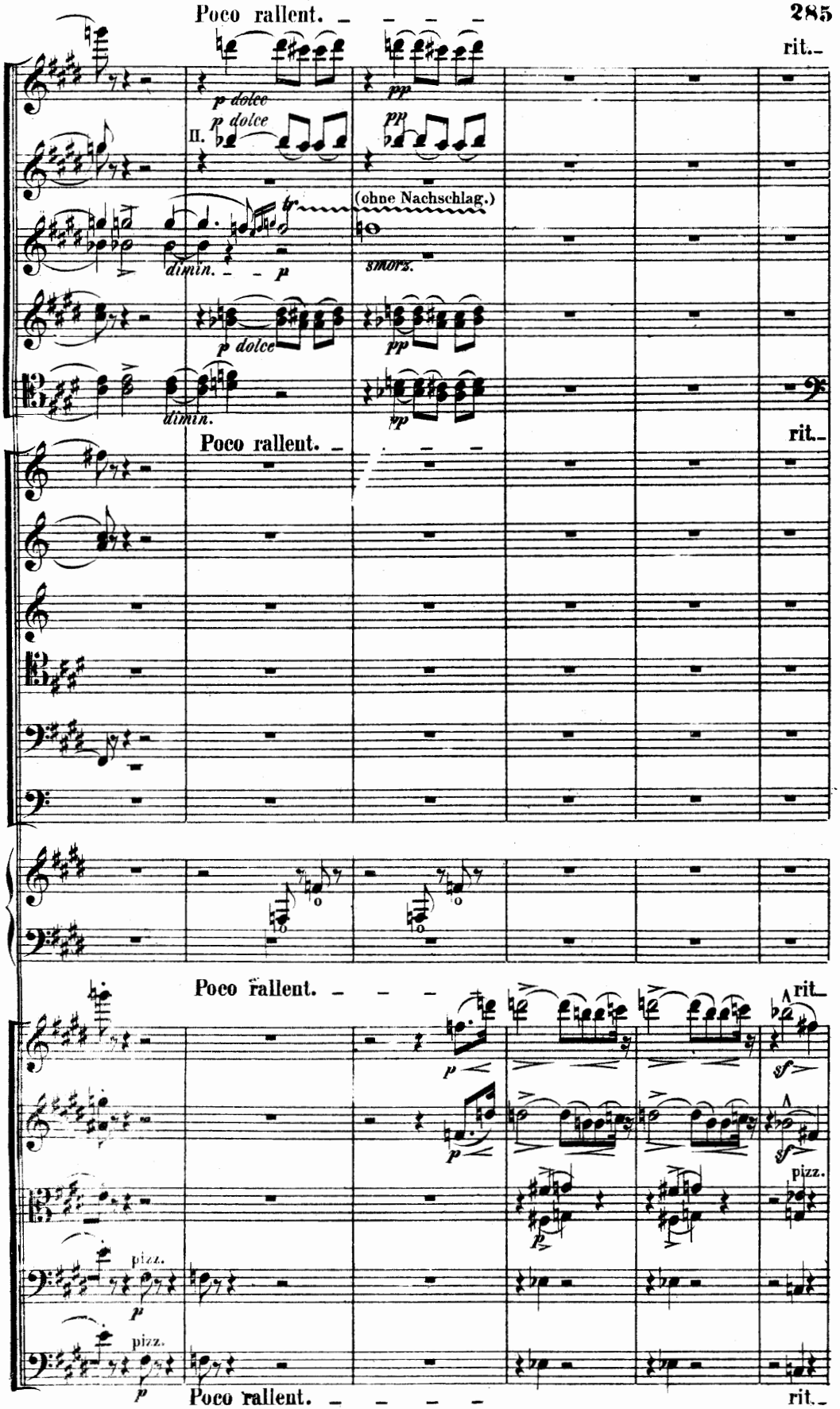

espress.

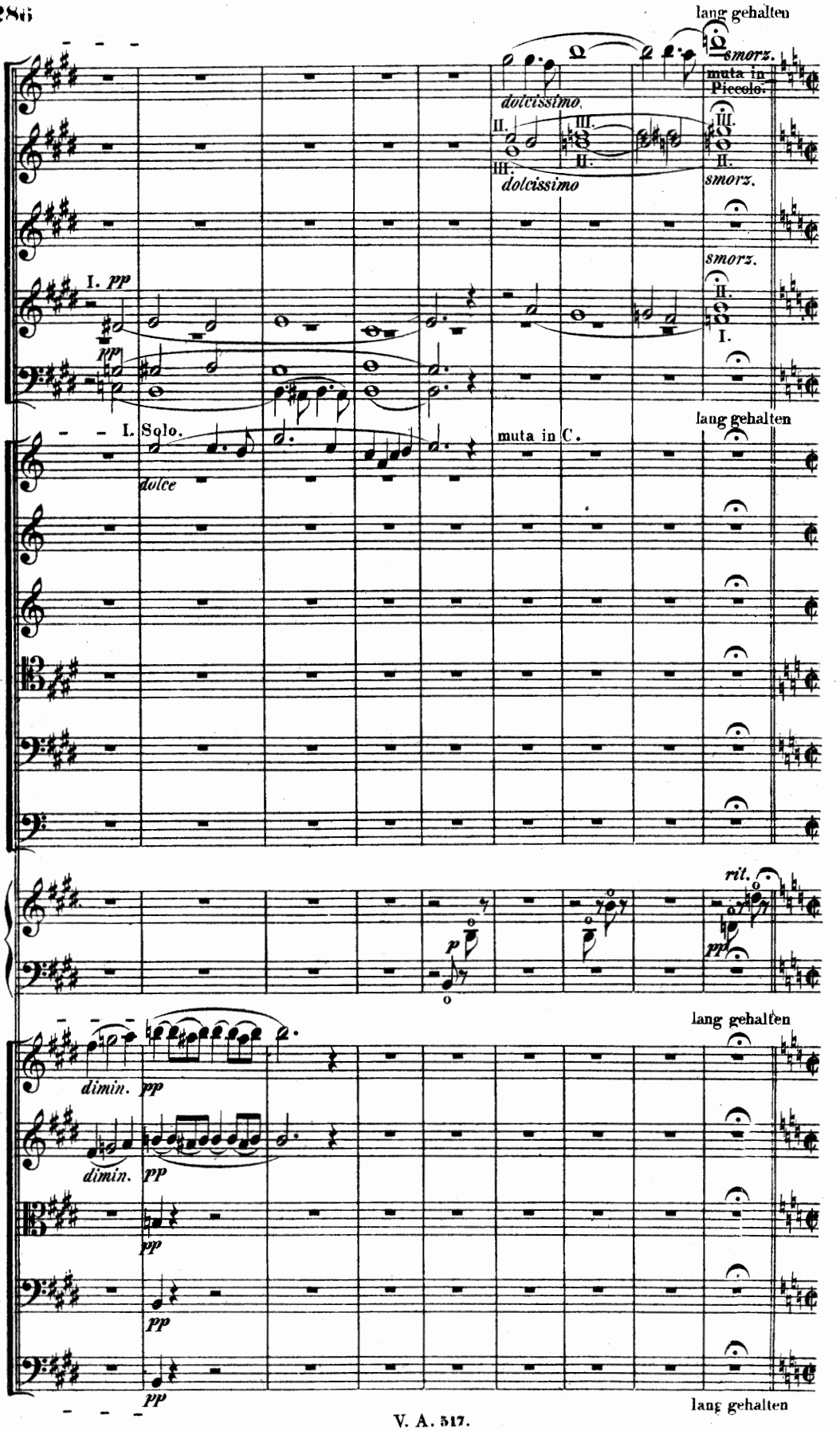

D
(ohne Nachschlag.)
Fl. II.
p dolce espressivo.
dolce espress.
dolce espress.
a 2.
dolce espress.
crescendo
crescendo
6
6
espressivo
divisi.
crescendo
crescendo
crescendo
crescendo
p
p
pizz.
espress.
pizz.
p
p
D

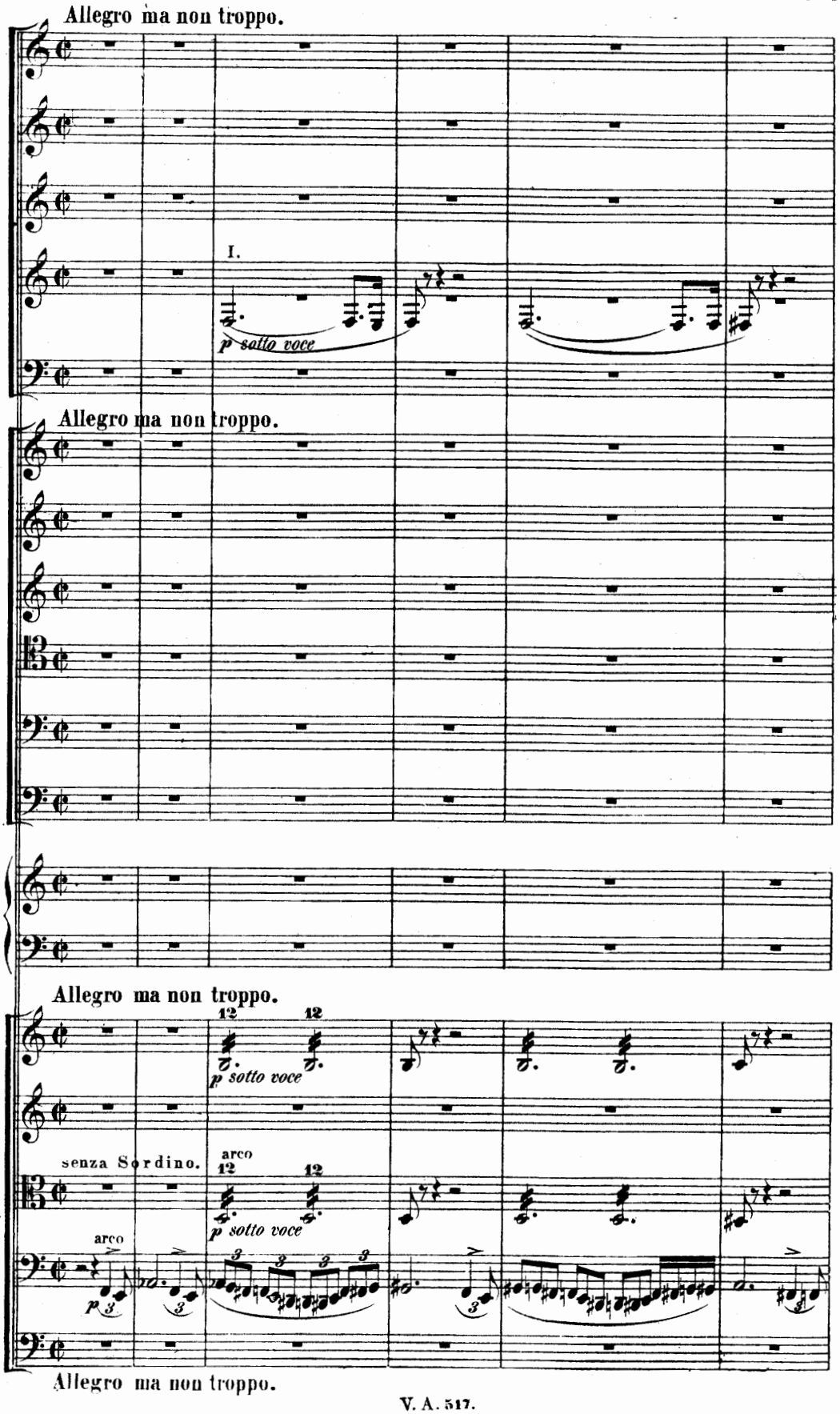

tr
p
2.
a2.
unis.
p
p
(Violen unis.)
arco
arco

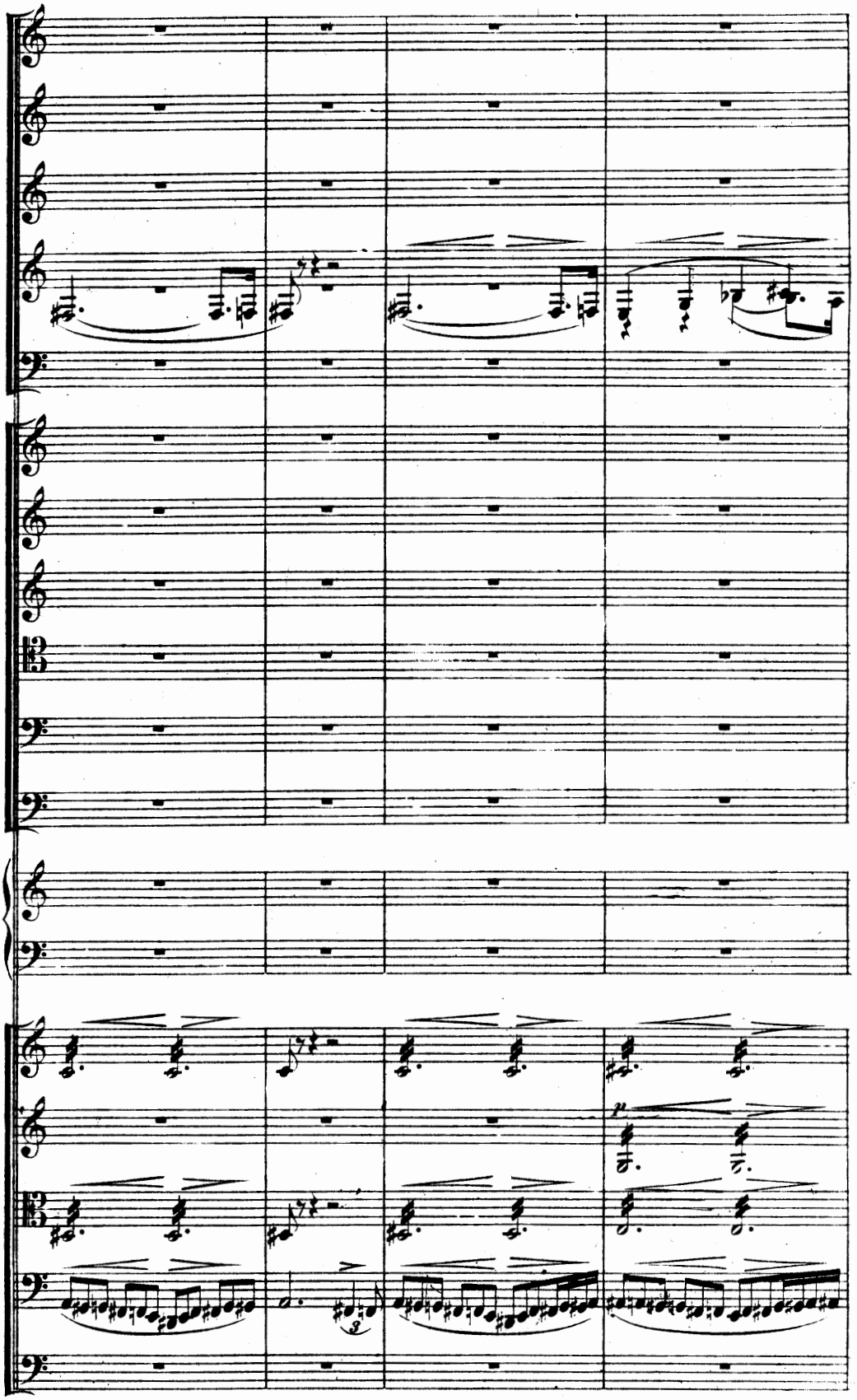

crescendo
più crescendo
a 2.
Tr.

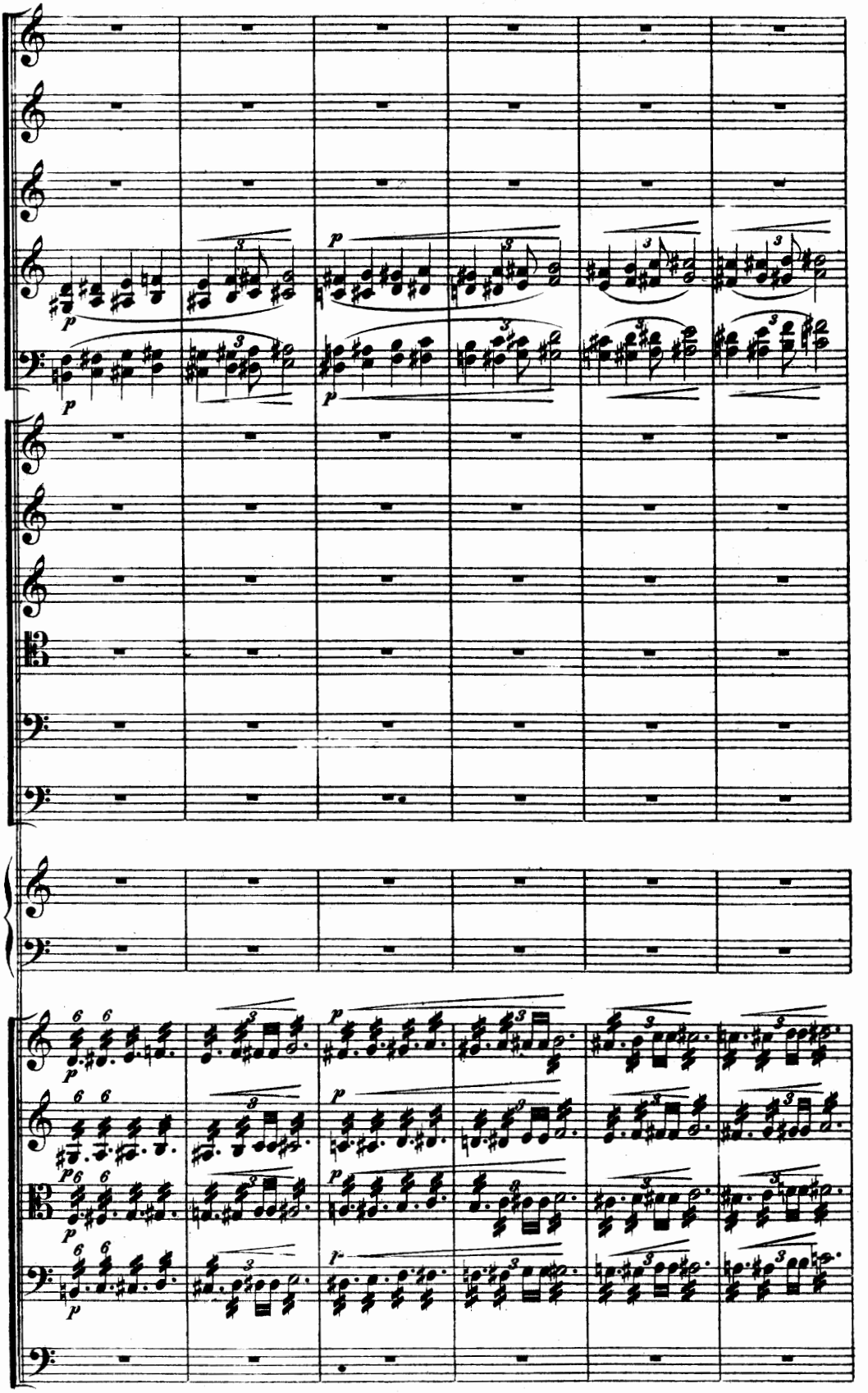

Poco rall.
p dolce
pp
f
II°
p dolce
pp
f
tr
dimin.
p
smorz.
f
p dolce
pp
f
dimin.
pp
f
Poco rall.
ff
f
ff
f
f
Sons harmoniques
Poco rall.
ff
ff
ff
pizz.
p
arco
ff
pizz.
arco
ff
f
p
Poco rall.
ff

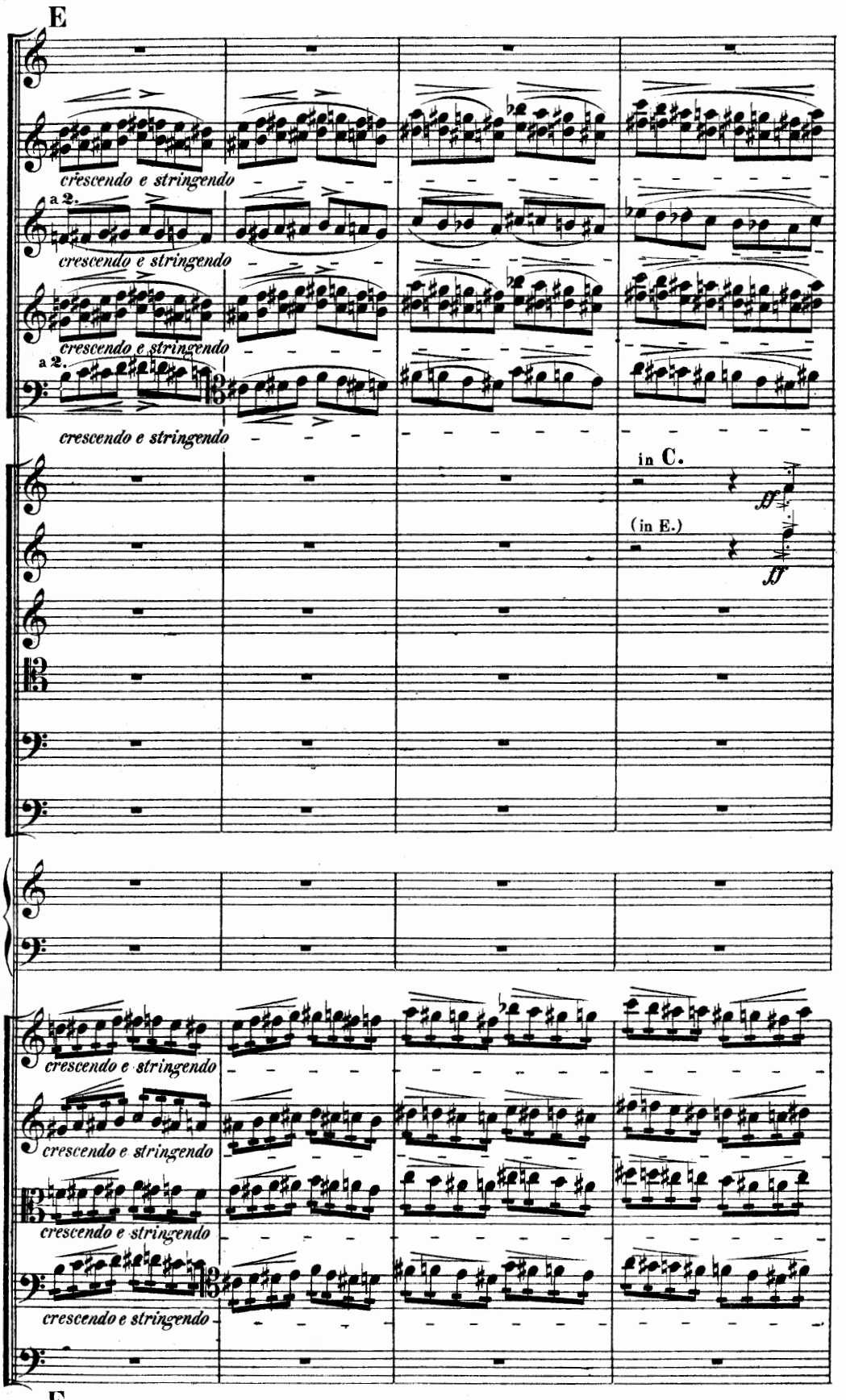

Poco rallent.
rit.
p dolce
pp
II.
(ohne Nachschlag.)
dimin.
p
smorz.
Poco rallent.
rit.
Poco rallent.
rit.
pizz.
pizz.
Poco rallent.
rit.


lang gehalten
smorz.
muta in Piccolo.
dolcissimo.
II. III.
III. II.
dolcissimo
smorz.
smorz.
II.
I.
I. pp
pp
lang gehalten
I. Solo.
dolce
muta in C.
rit.
p
pp
lang gehalten
dimin. pp
dimin. pp
pp
pp
pp
lang gehalten


Allegro ma non troppo.
I.
p sotto voce
Allegro ma non troppo.
Allegro ma non troppo.
12
12
p sotto voce
senza Sordino.
arco
12
12
p sotto voce
arco
p
Allegro ma non troppo.


p




E
crescendo e stringendo
a 2.
crescendo e stringendo
crescendo e stringendo
a 2.
crescendo e stringendo
in C.
(in E.)
ff
ff
crescendo e stringendo
crescendo e stringendo
crescendo e stringendo
crescendo e stringendo
E

Allegro tempestuoso.

Allegro tempestuoso.

f

f

in A.C.E.

Allegro tempestuoso.

f

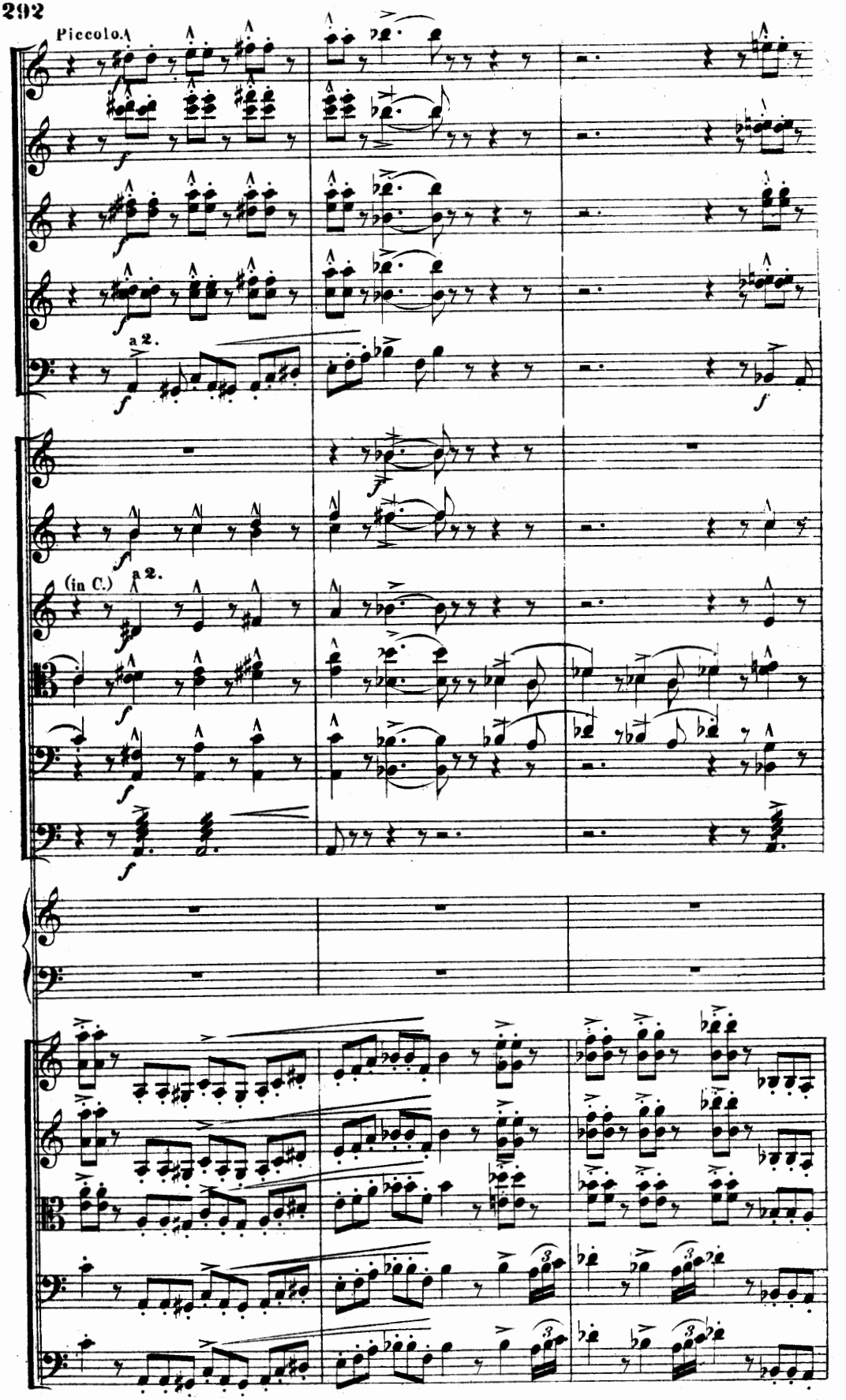
f

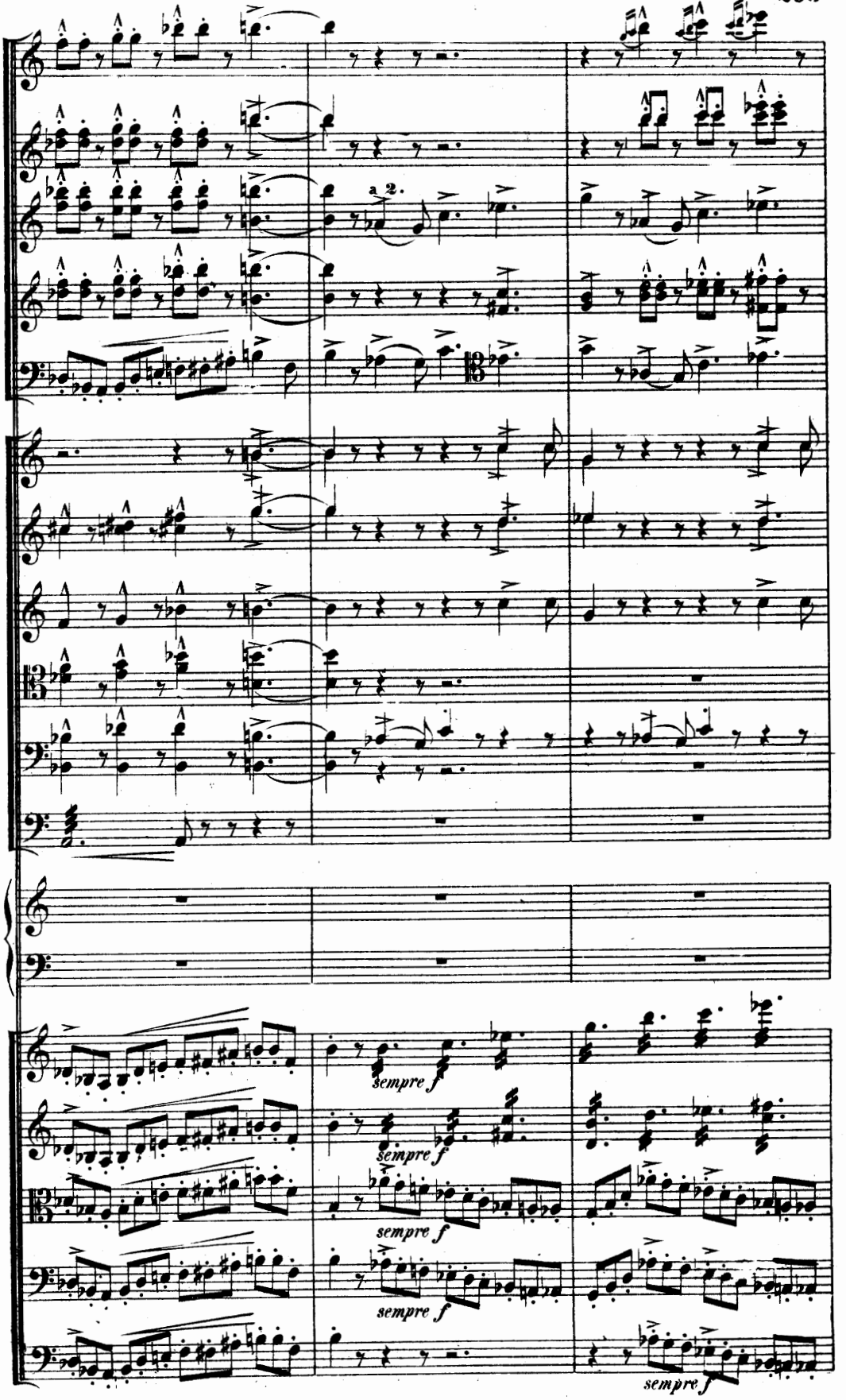
f

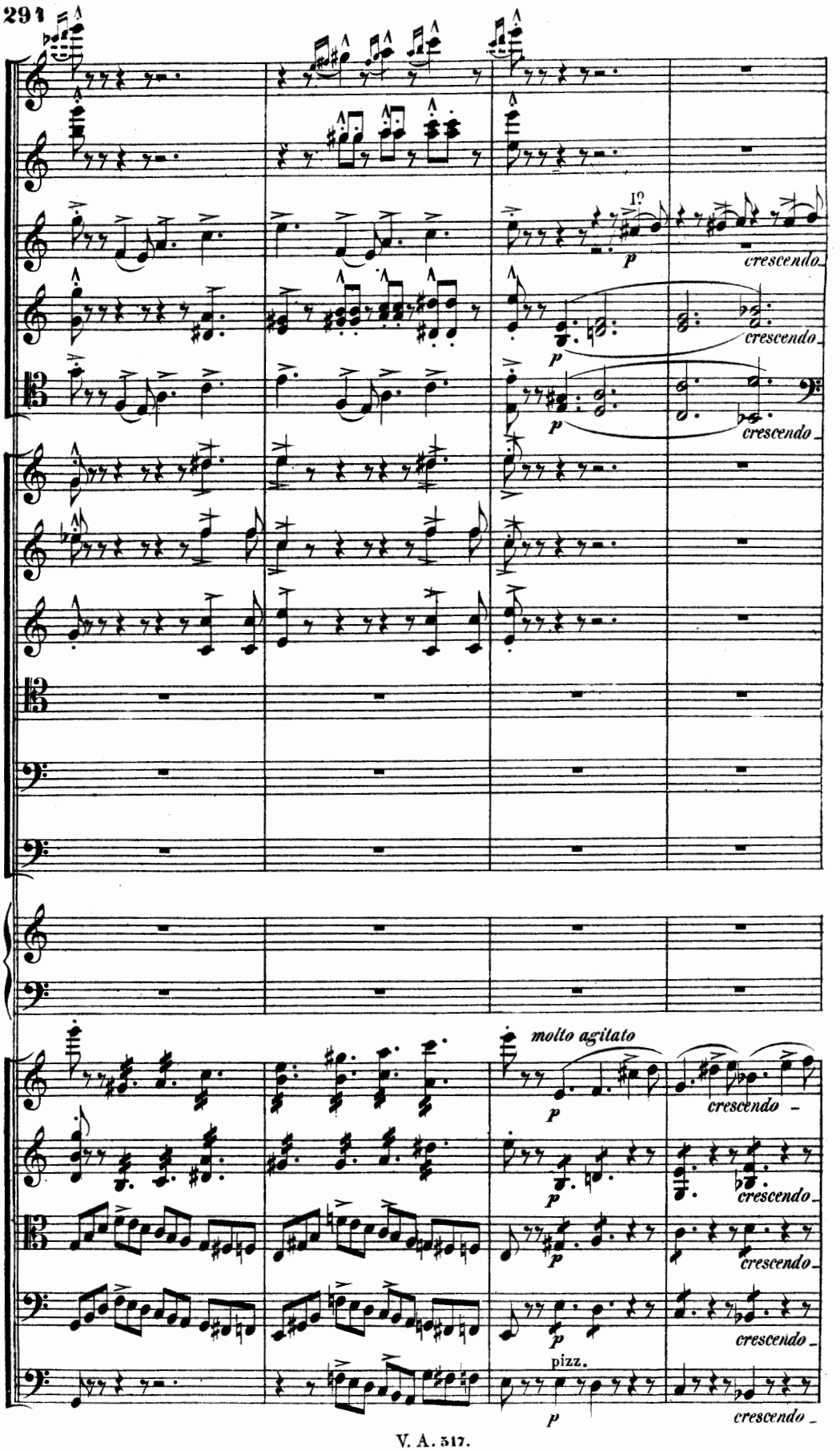
f arco

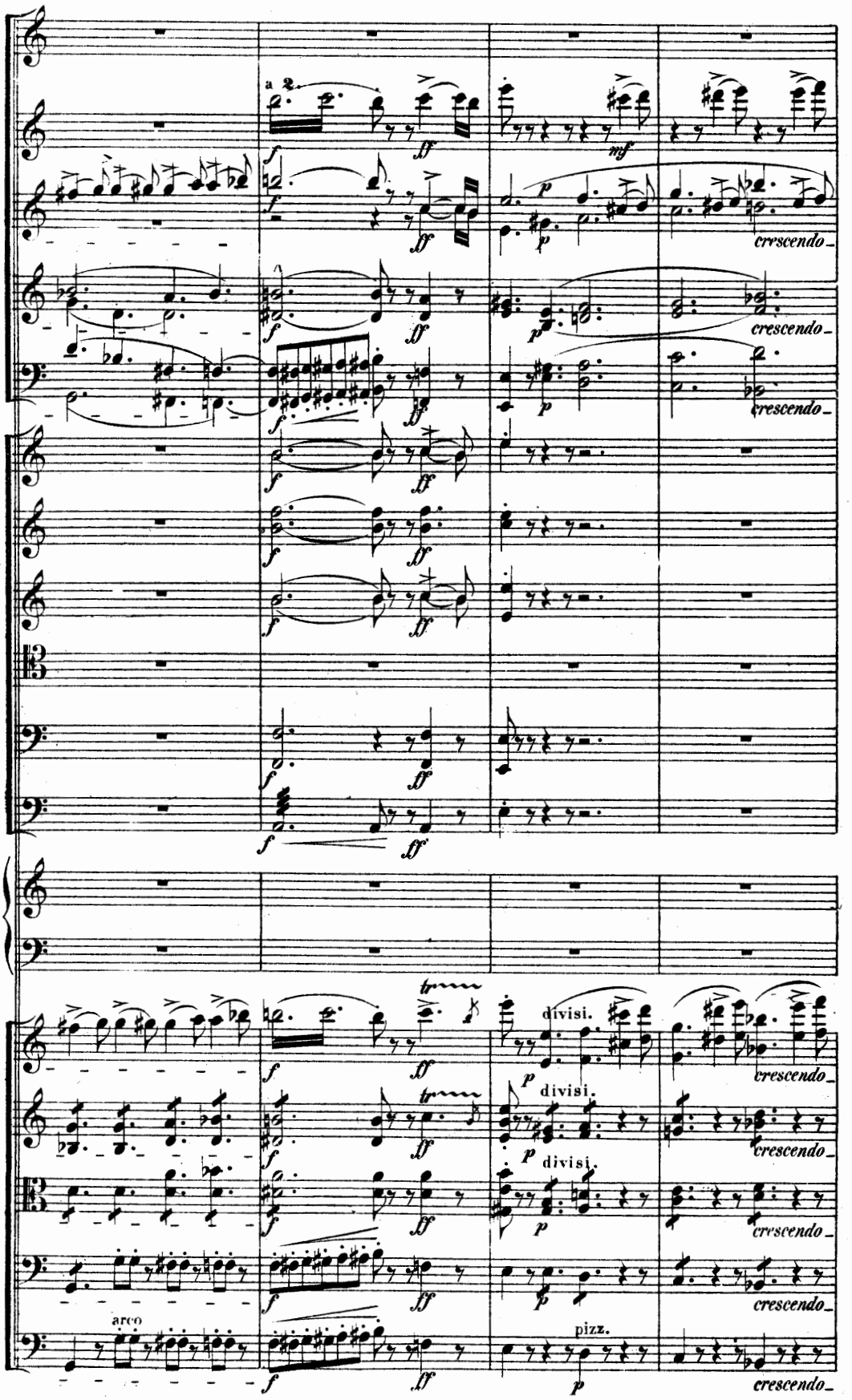
f

Allegro tempestuoso.

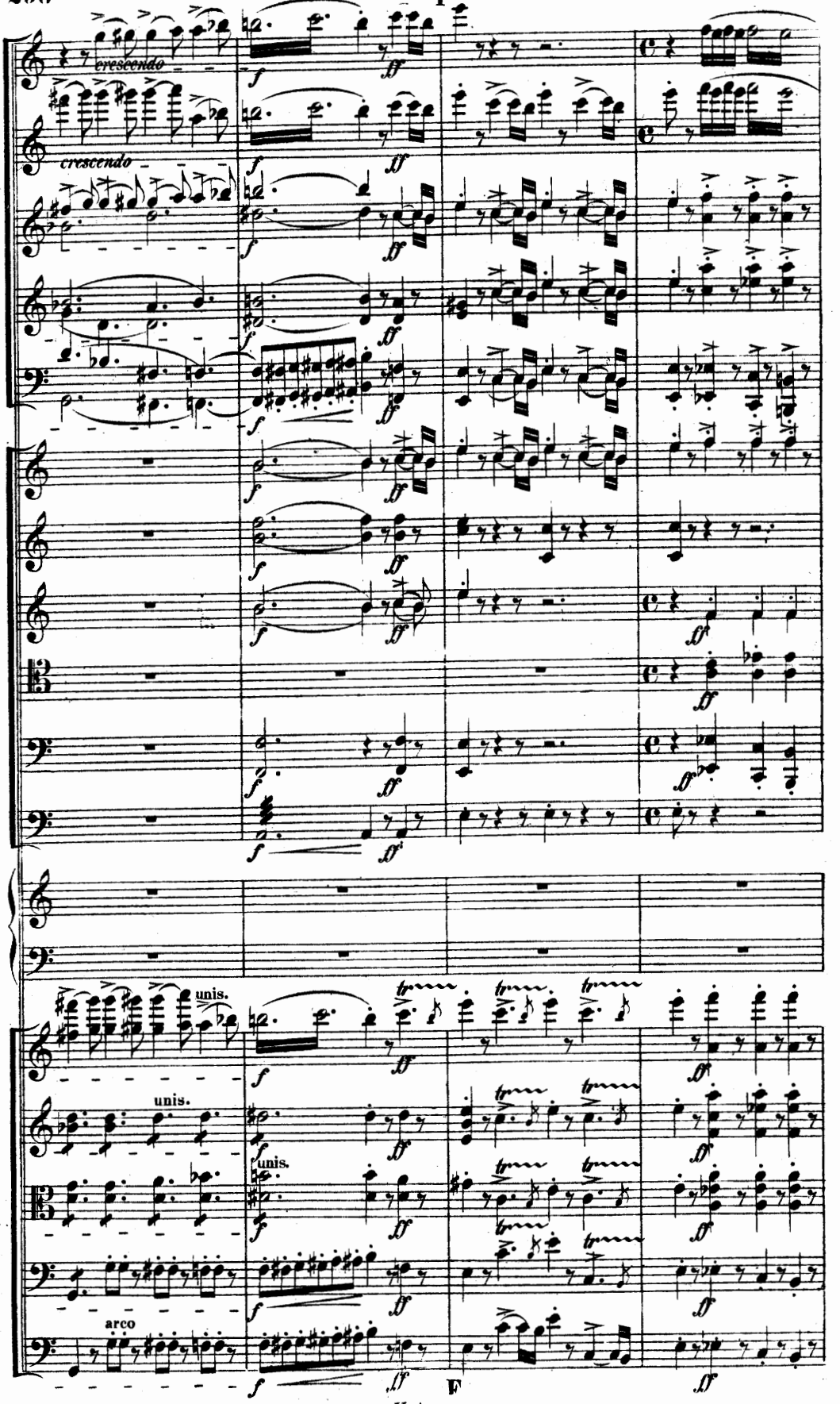

Piccolo.
a 2.
(in C.)
a 2.


a 2.
sempre f
sempre f
sempre f
sempre f
sempre f

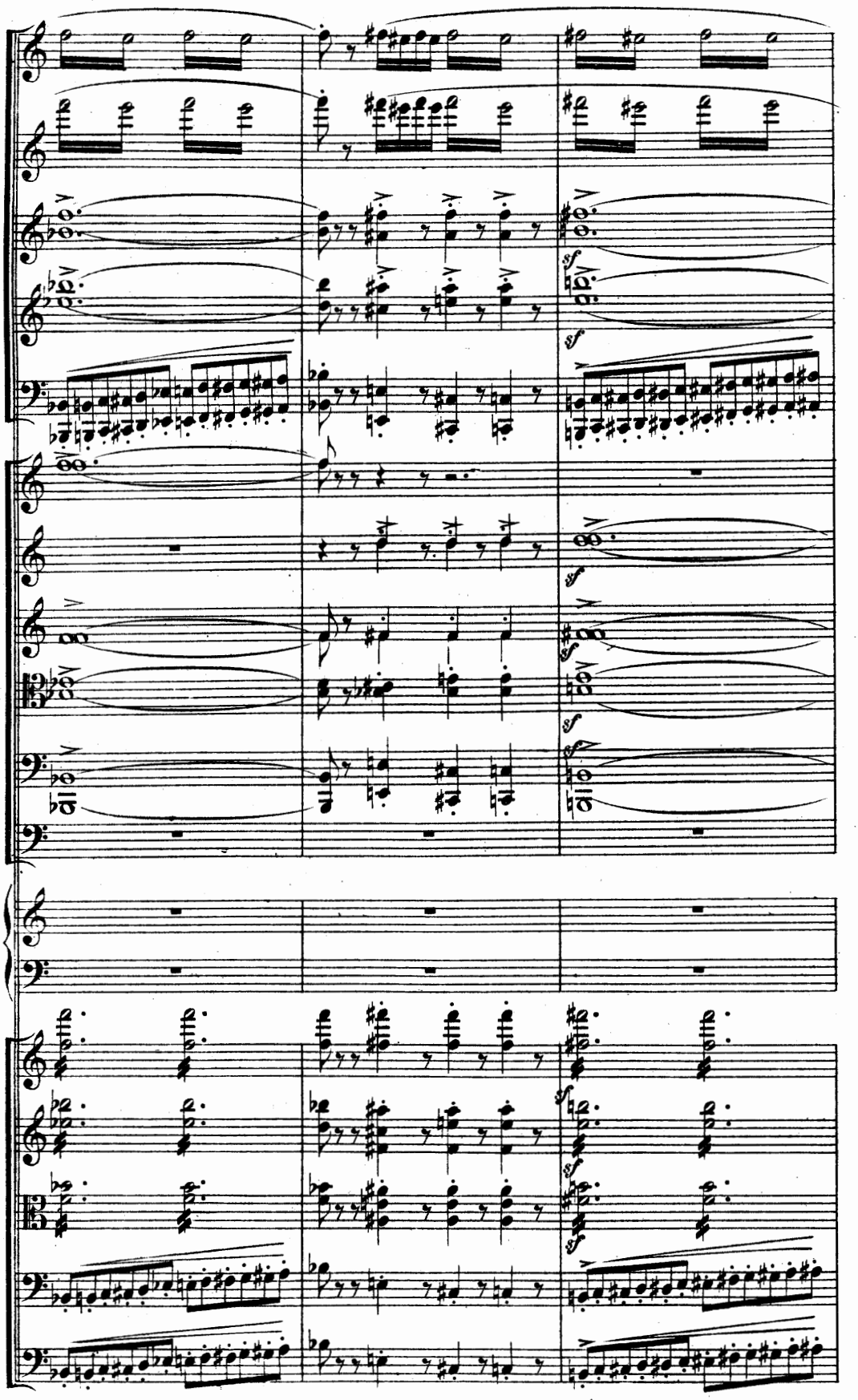

I°
p
crescendo
crescendo
p
crescendo
molto agitato
p
crescendo
p
crescendo
p
crescendo
pizz.
p
crescendo

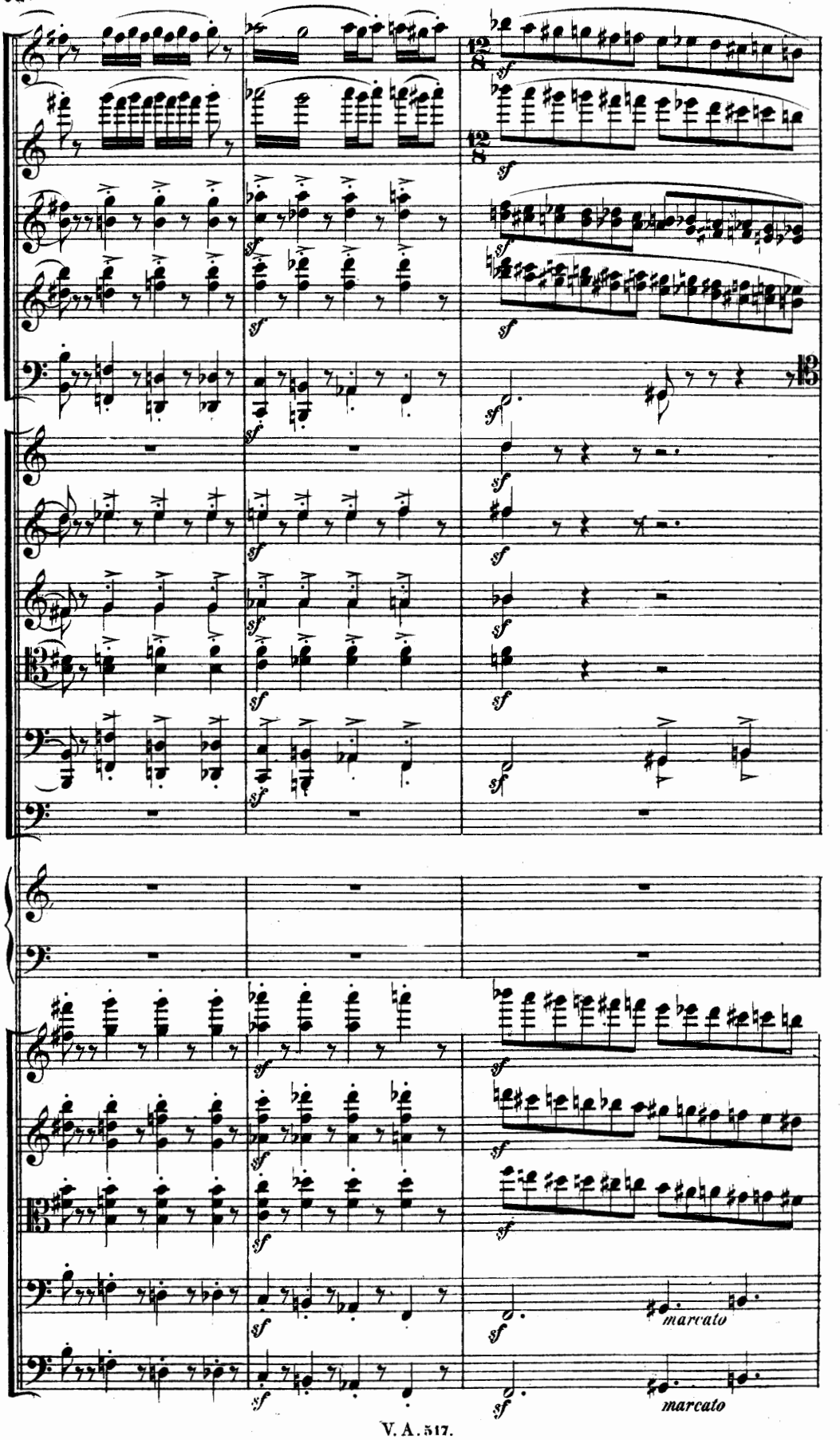

a 2.
divisi.
divisi.
divisi.
arco
pizz.

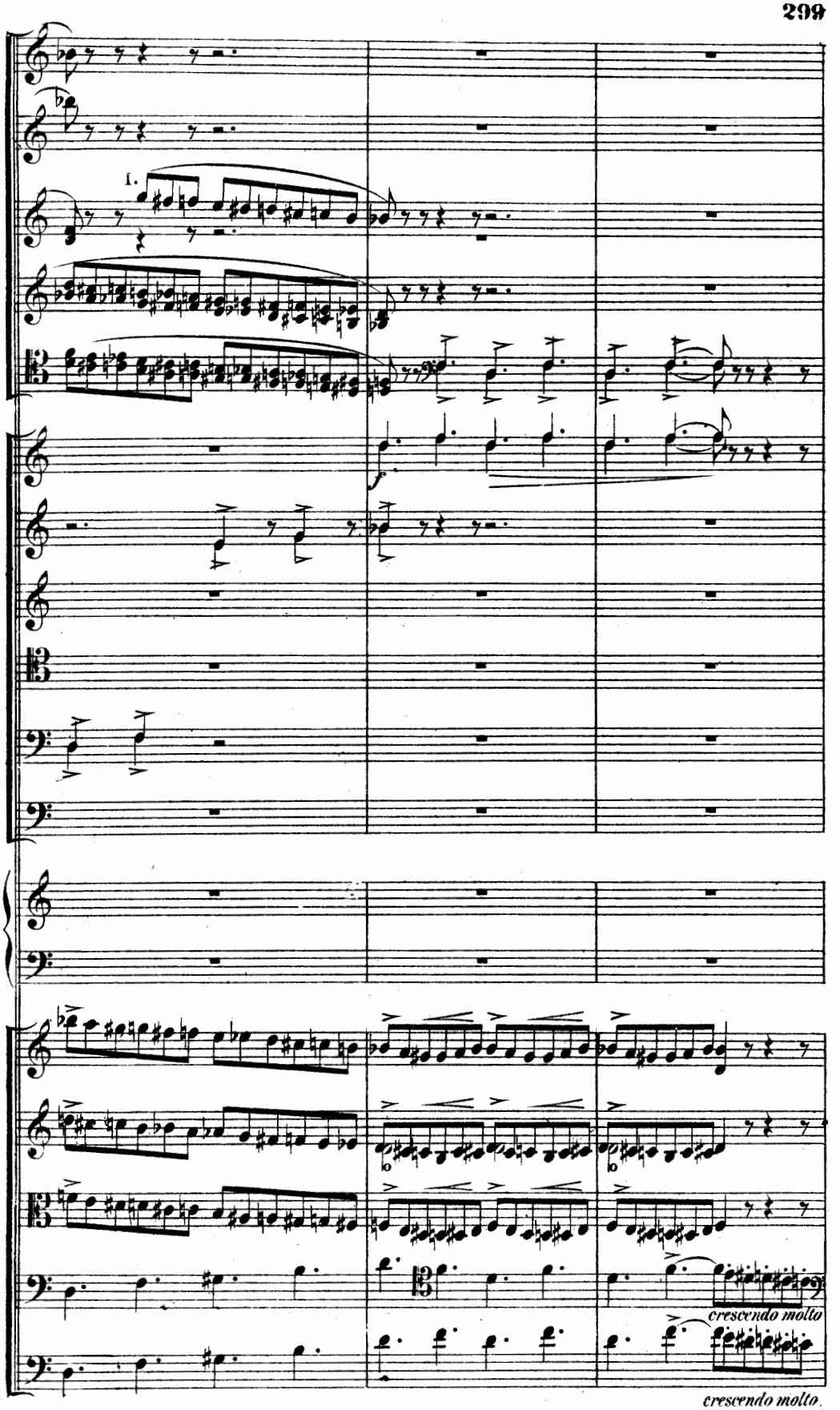
F.

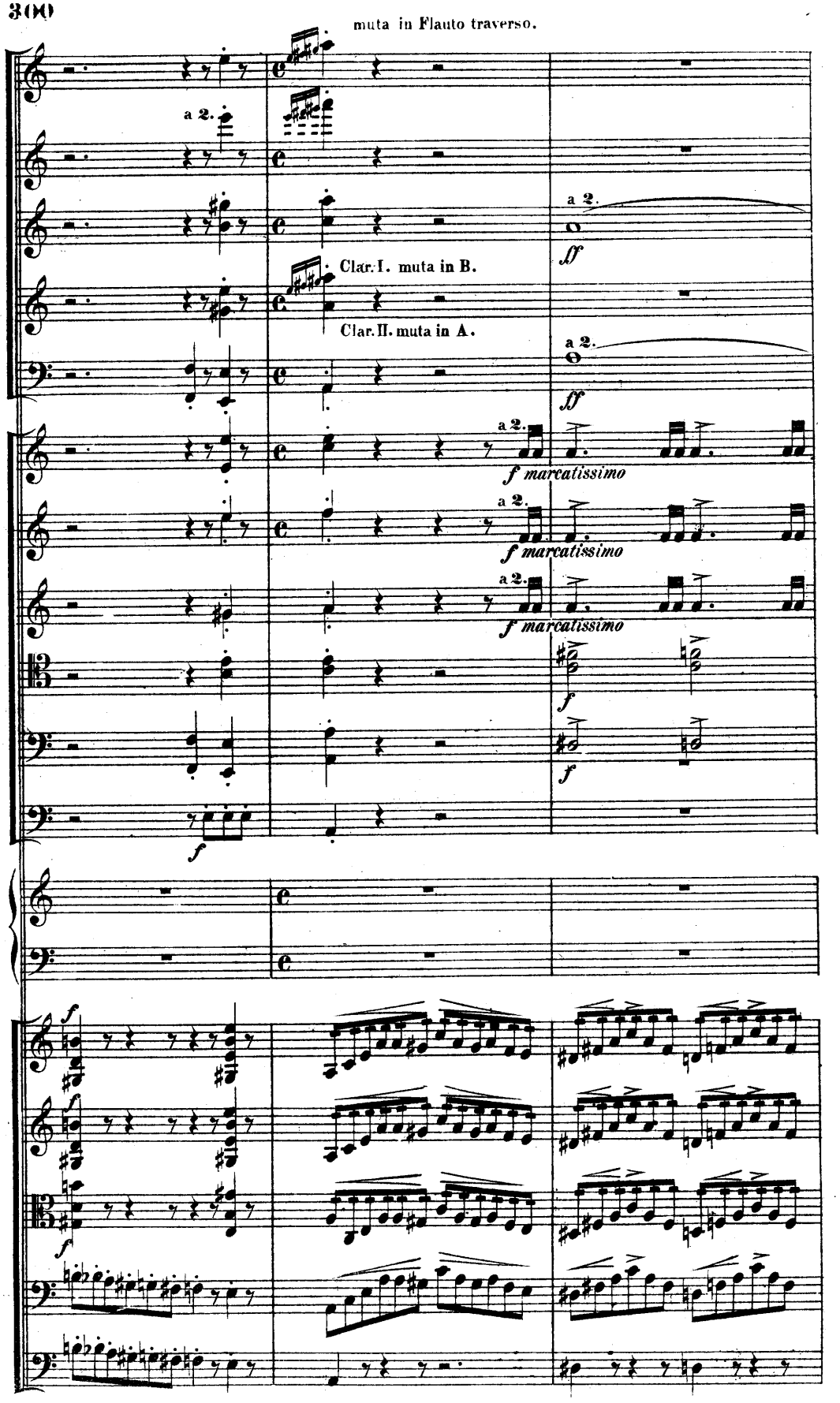


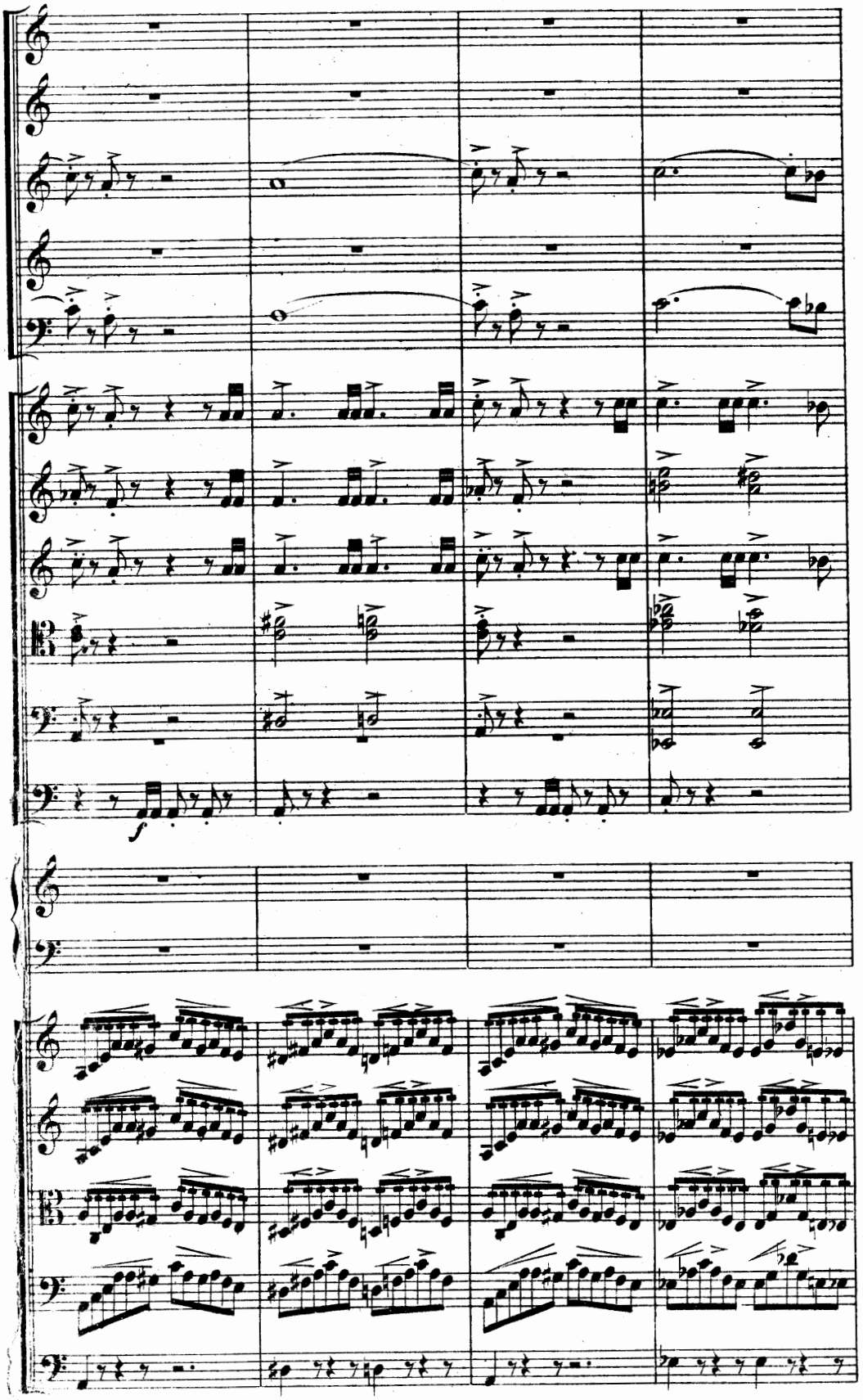
F

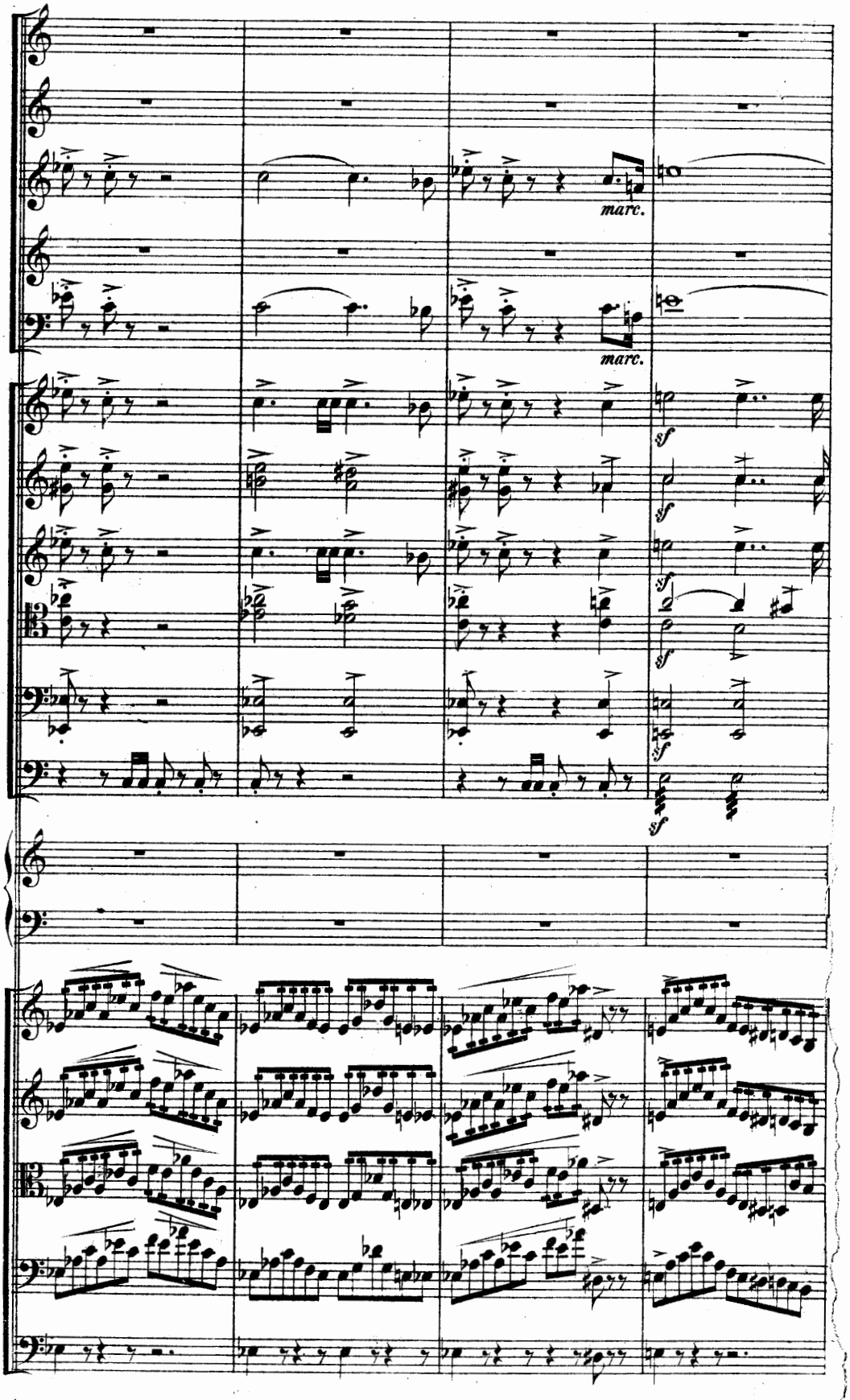


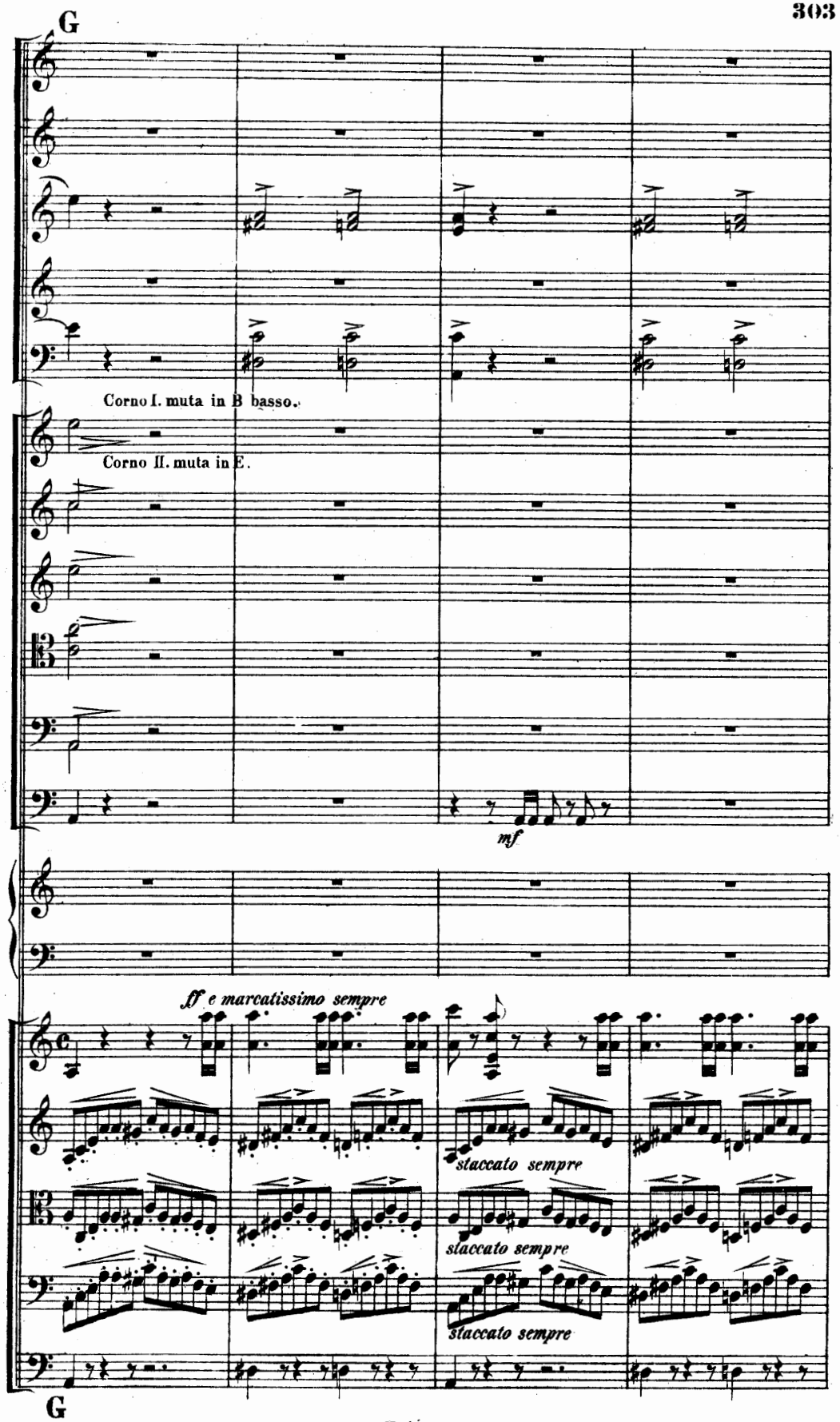

sf
marcato
marcato

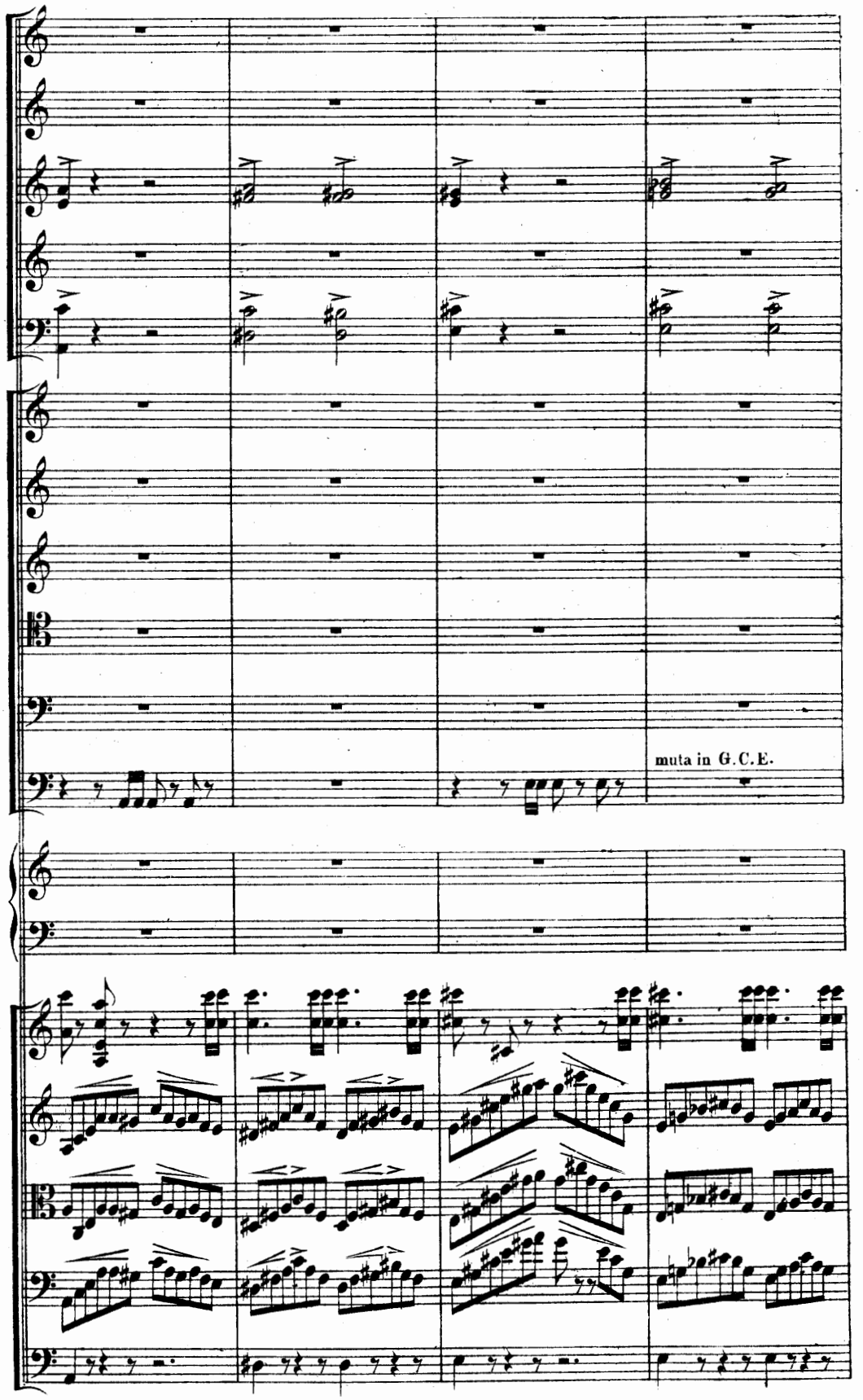

I.
crescendo molto
crescendo molto.

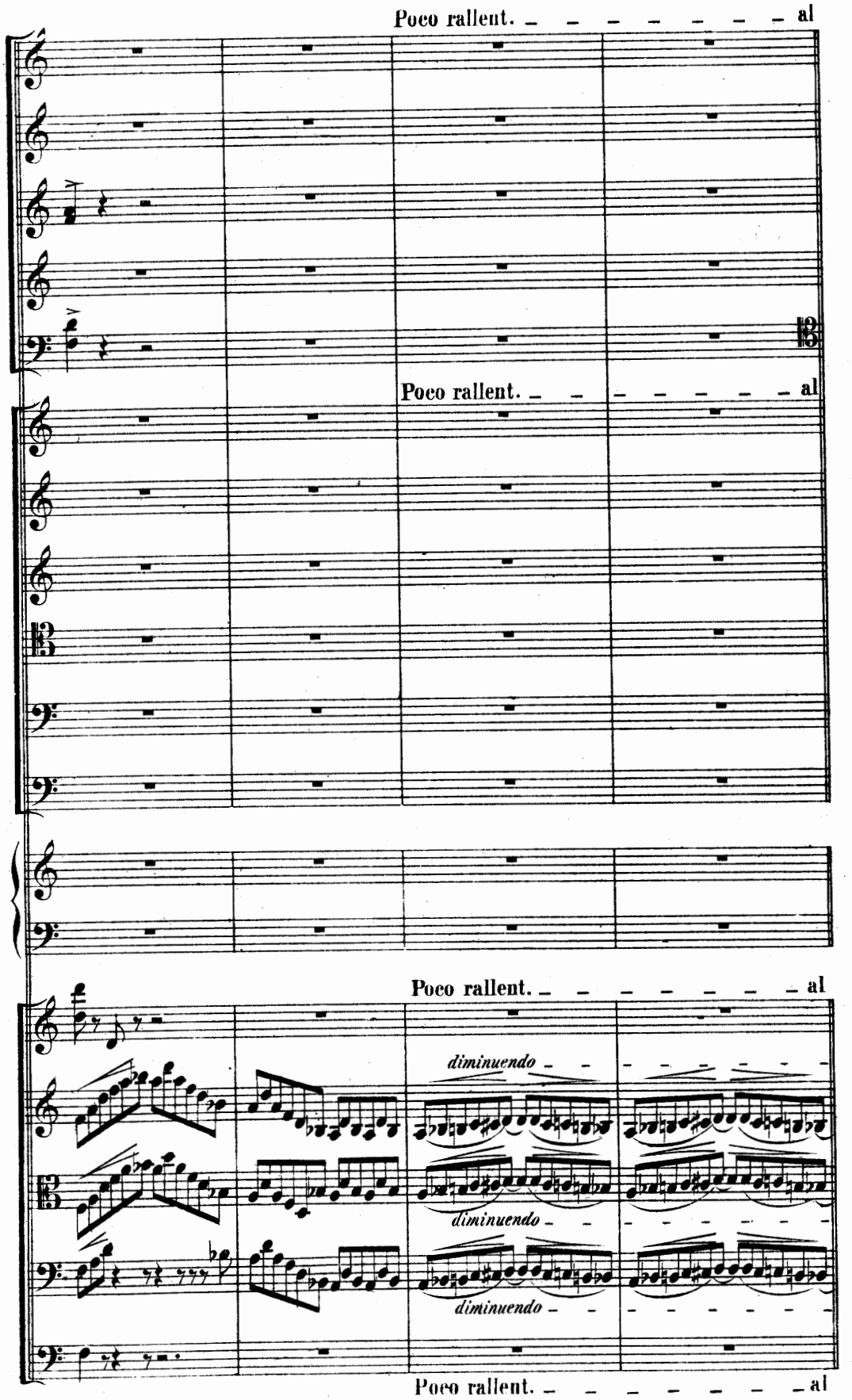

muta in Flauto traverso.
a 2.
Clar. I. muta in B.
Clar. II. muta in A.
a 2.
ff
a 2.
ff
a 2.
f marcatissimo
a 2.
f marcatissimo
a 2.
f marcatissimo
f
f
f
f
f
f

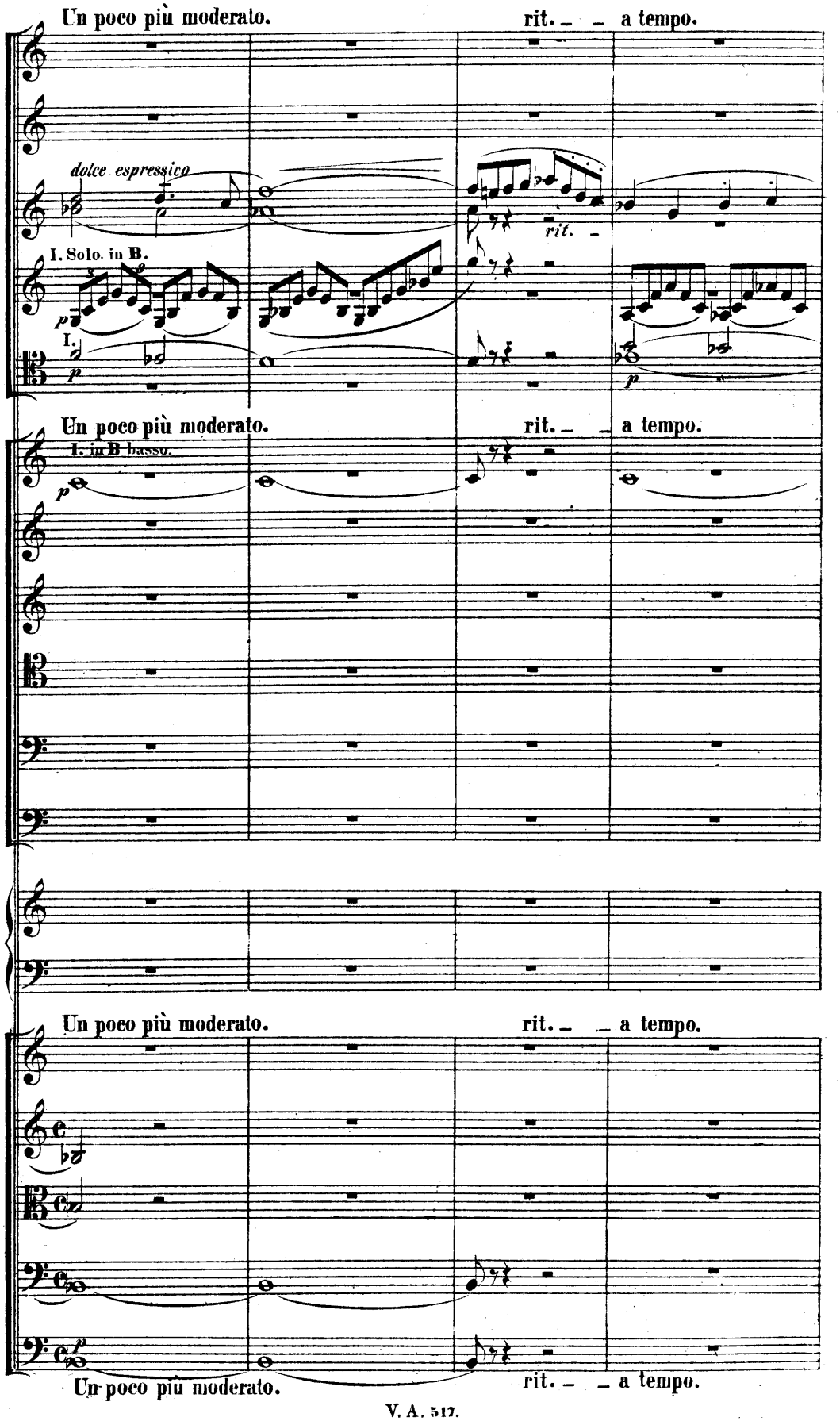

f

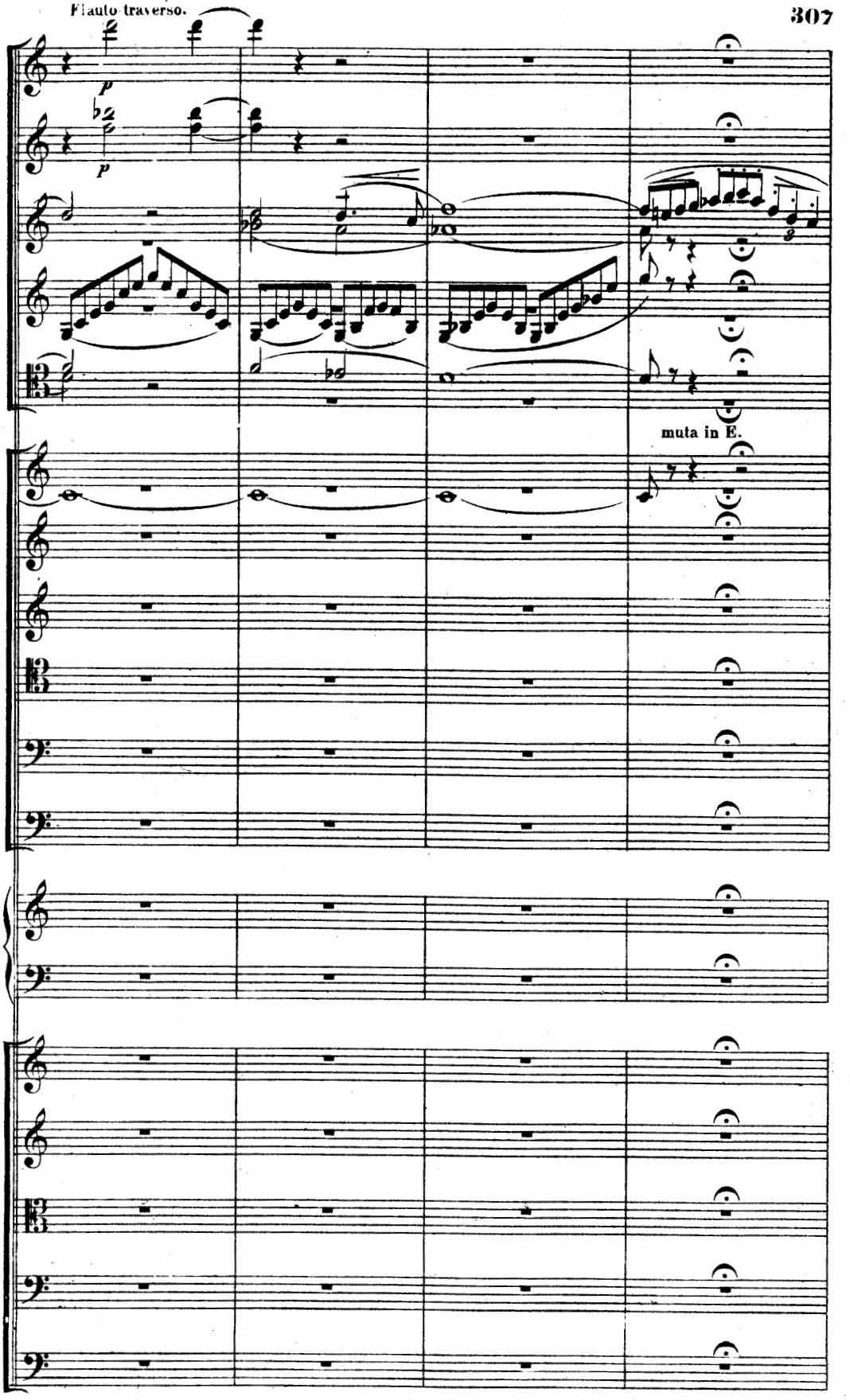

marc.
marc.
sf
sf
sf
sf
sf

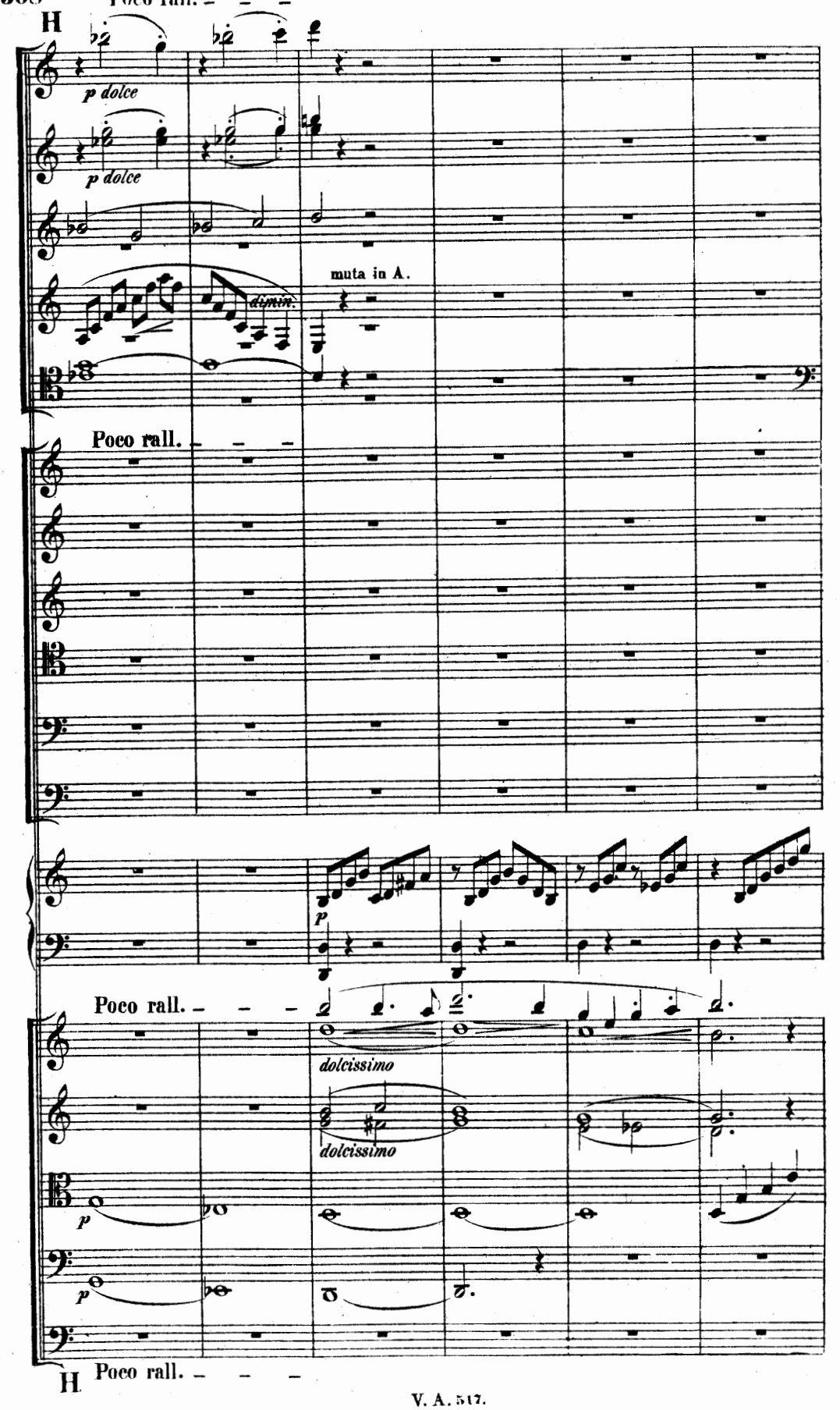

G
Corno I. muta in B basso.
Corno II. muta in E.
mf
ff e marcatissimo sempre
staccato sempre
staccato sempre
staccato sempre
G

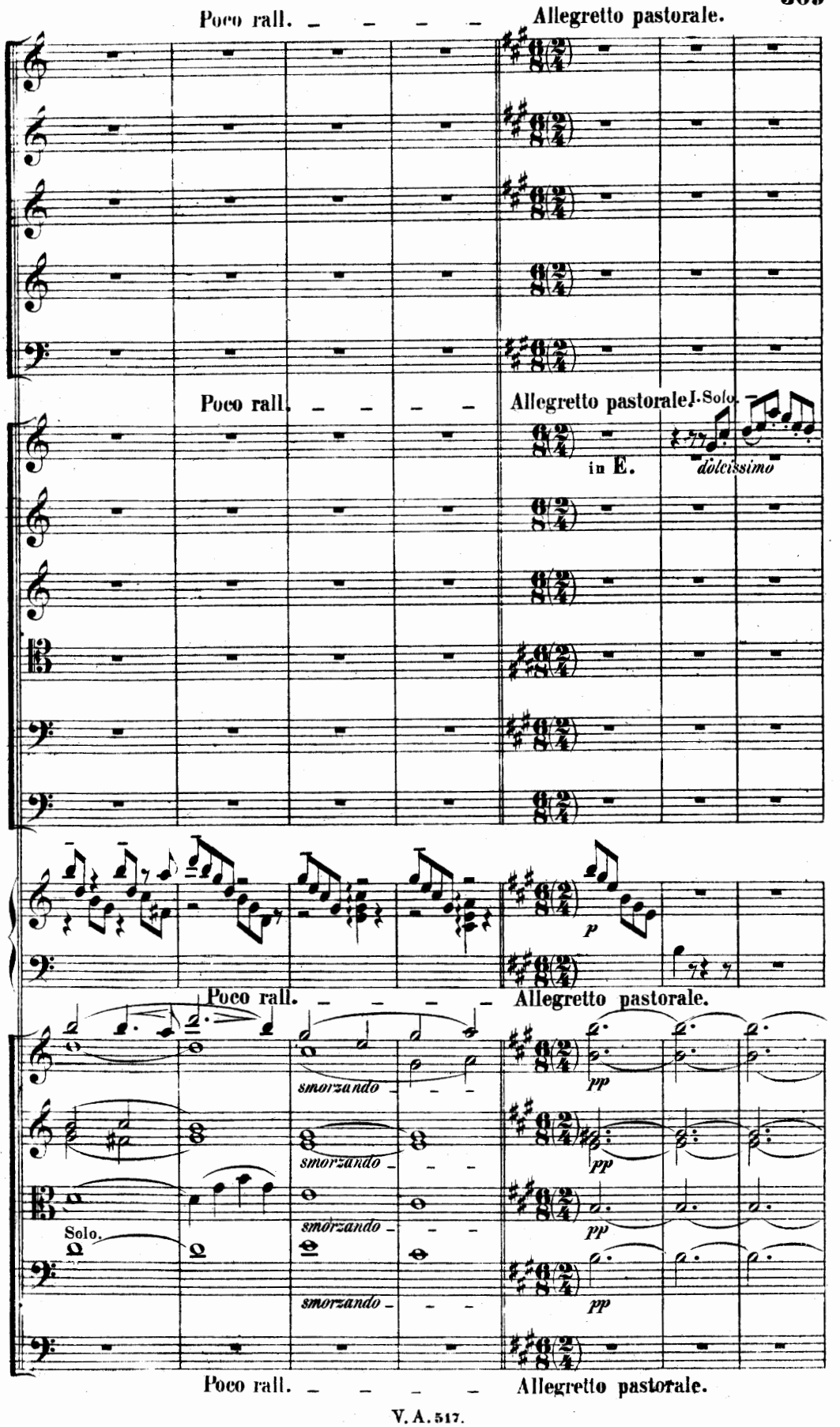

muta in G.C.E.

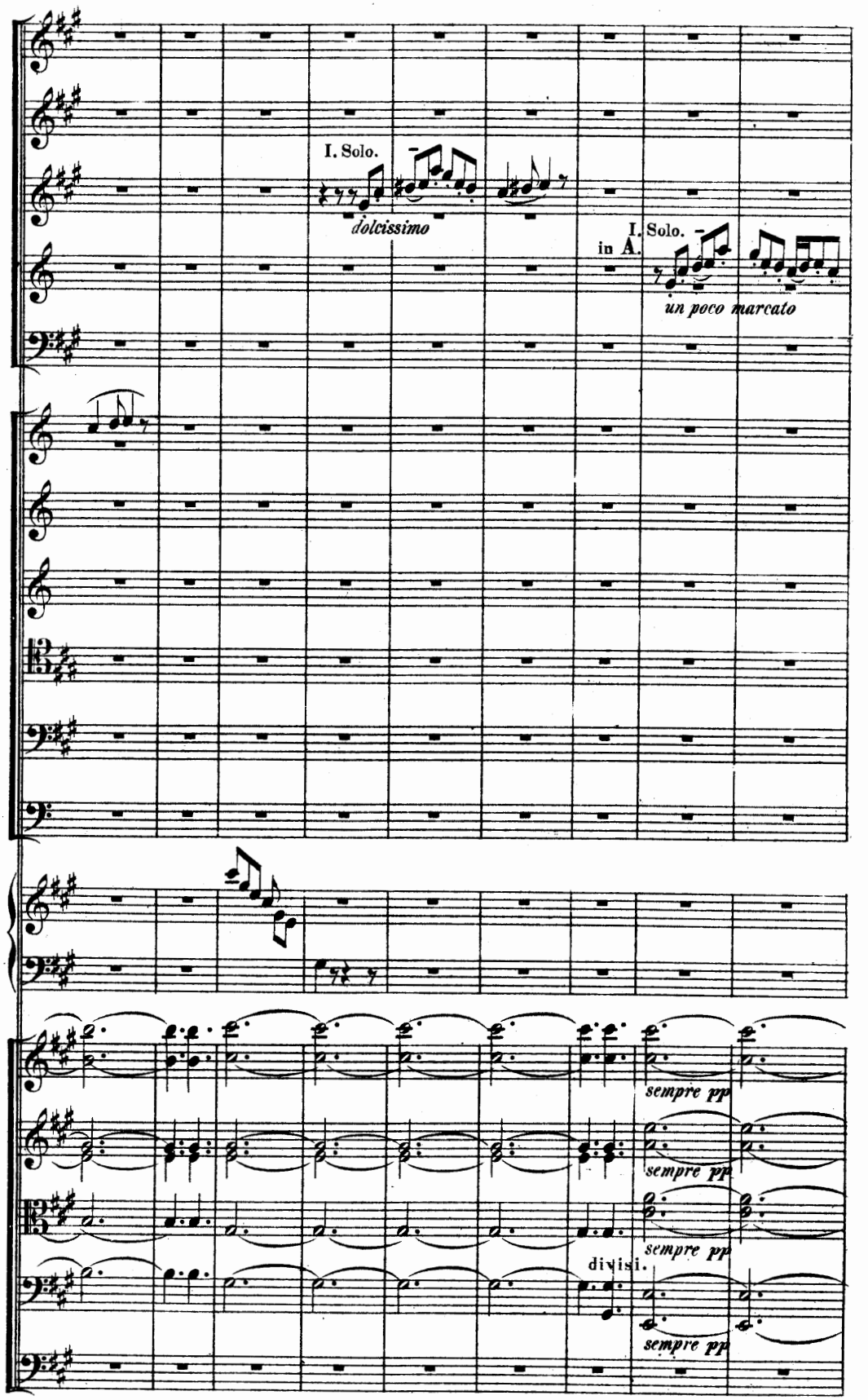

Poco rallent. al
Poco rallent. al
Poco rallent. al
diminuendo
diminuendo
diminuendo
Poco rallent. al

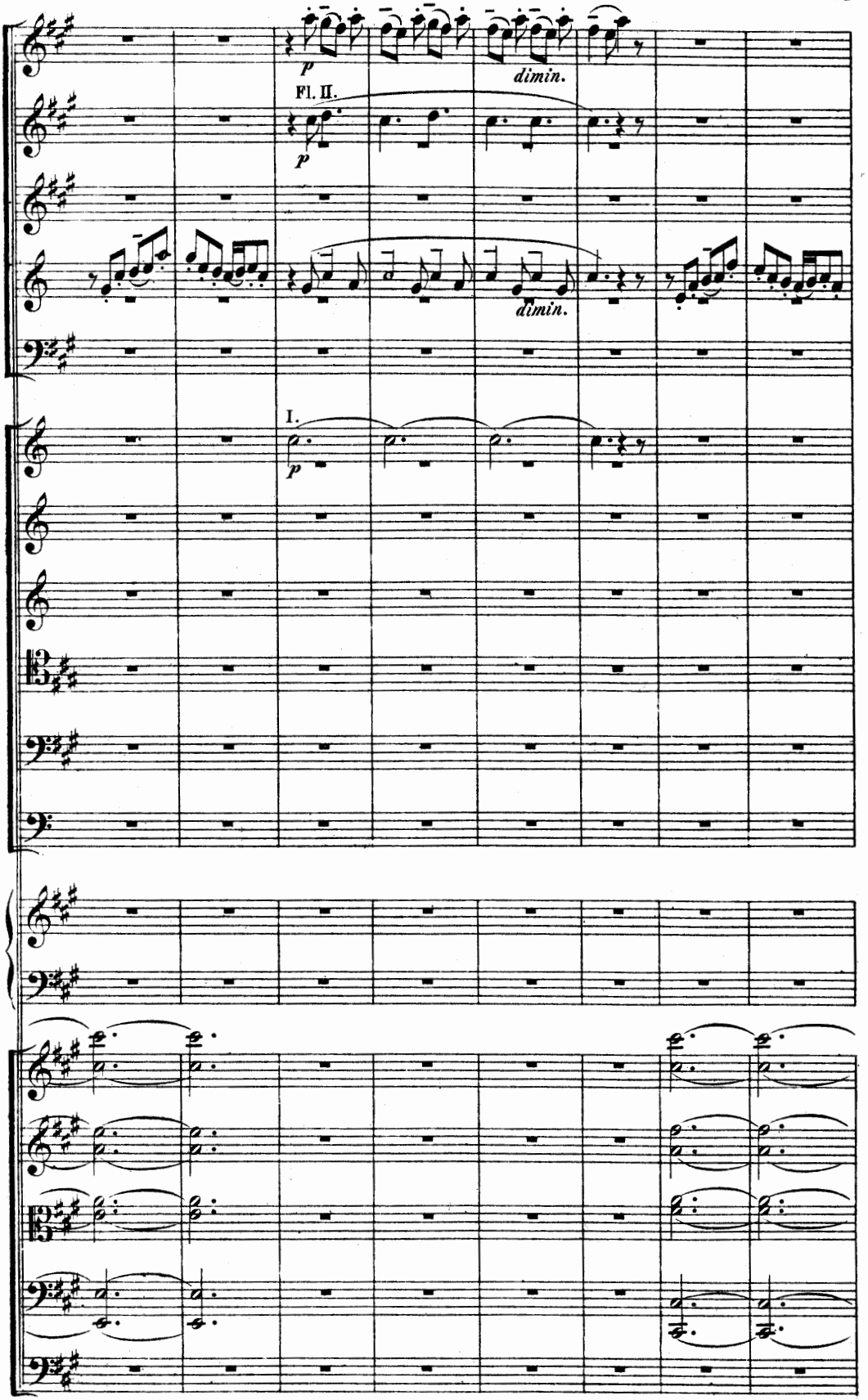

Un poco più moderato.
rit. a tempo.
dolce espressivo
rit.
I. Solo. in B.
I.
Un poco più moderato.
rit. a tempo.
I. in B basso.
Un poco più moderato.
rit. a tempo.
Un poco più moderato.
rit. a tempo.

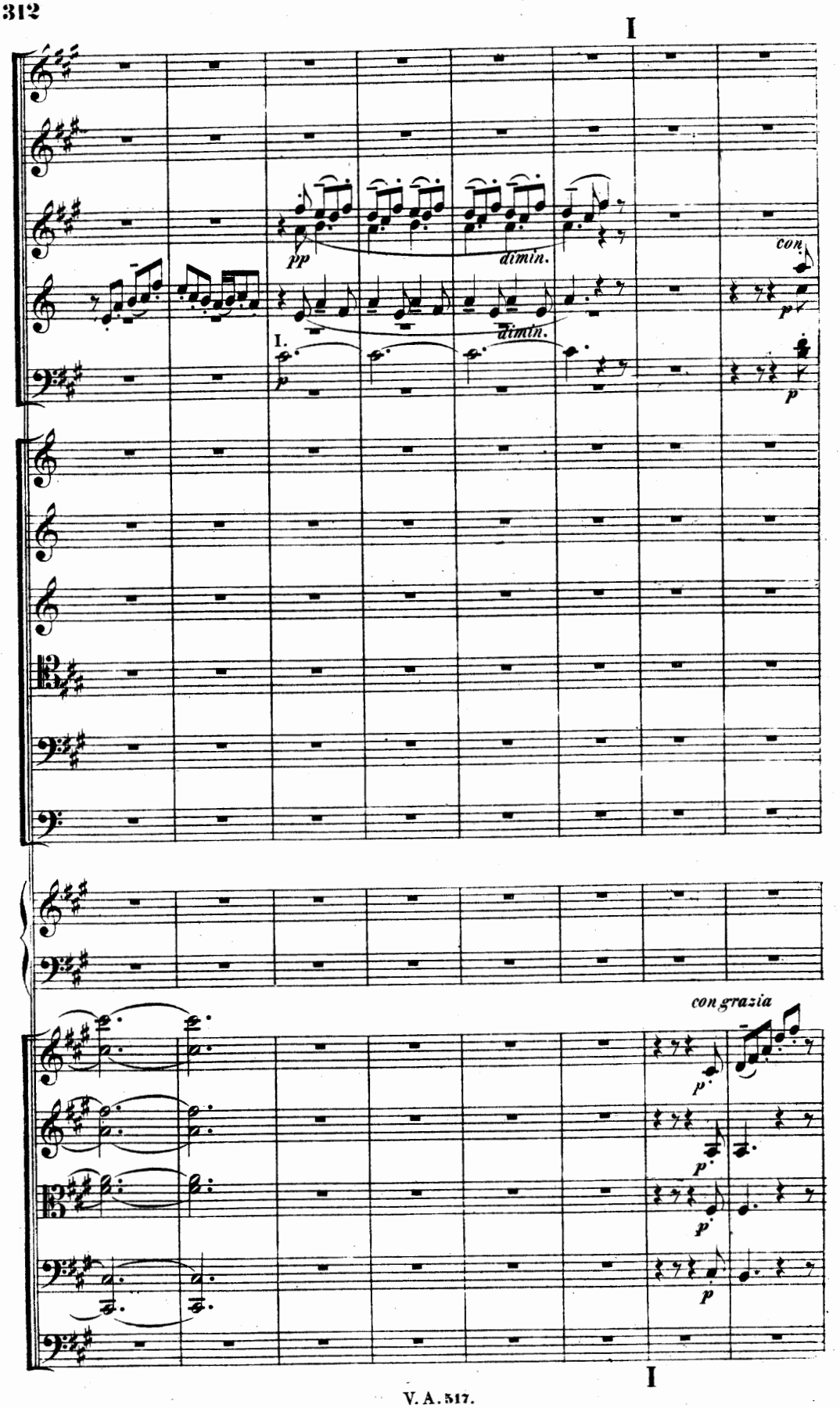

p
p
muta in E.

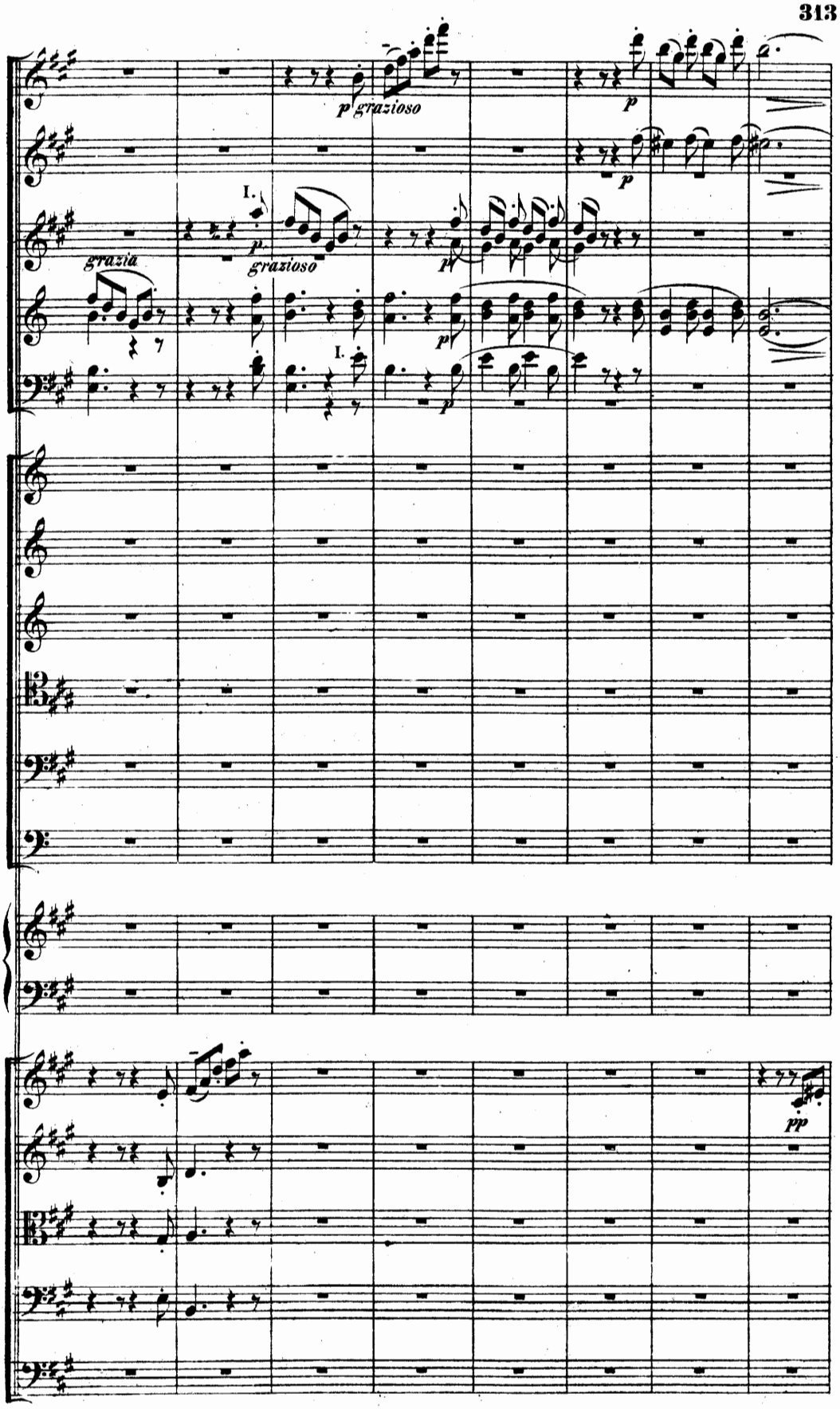

Poco rall.
H
p dolce
p dolce
muta in A.
dimin.
Poco rall.
p
Poco rall.
dolcissimo
dolcissimo
p
p
H
Poco rall.

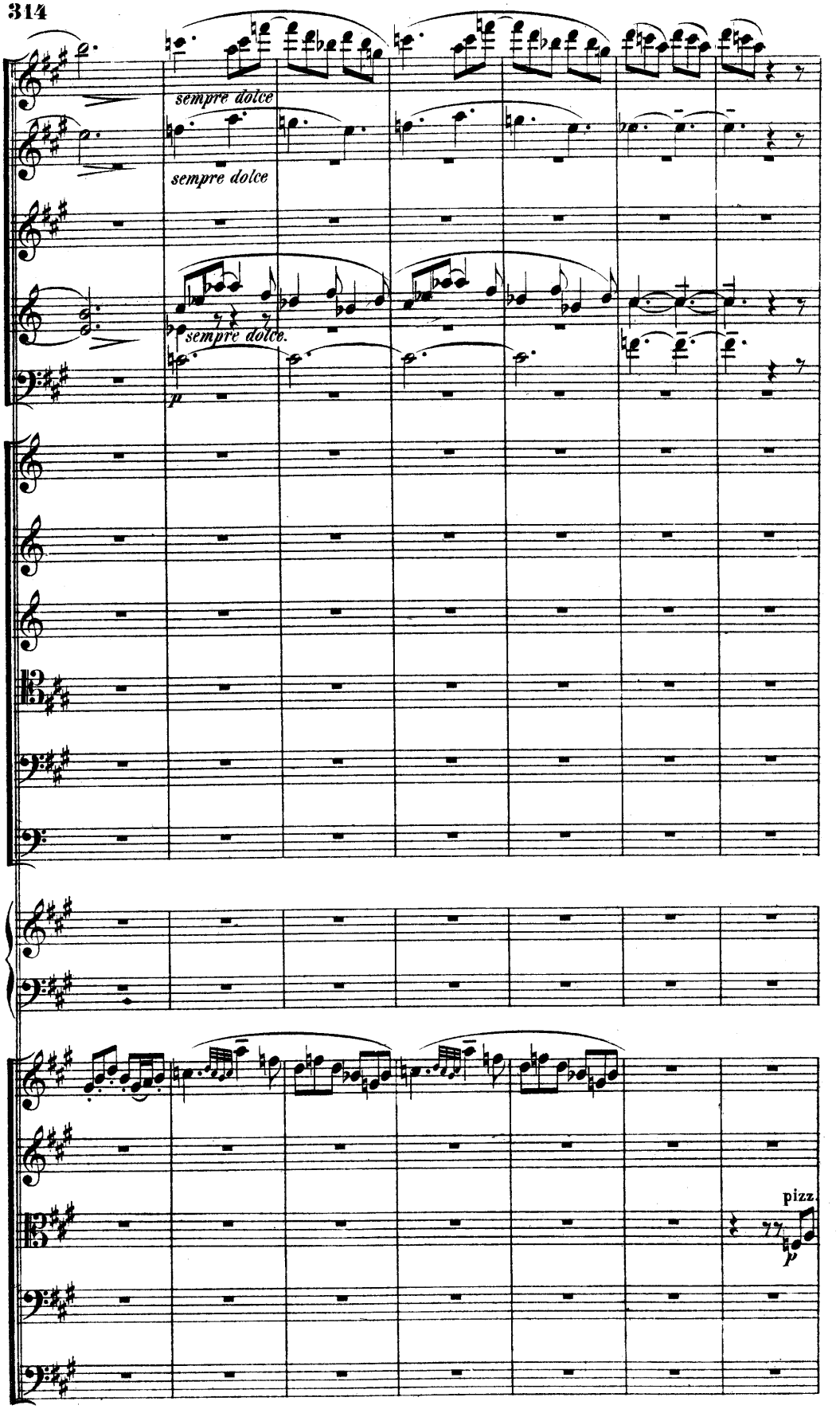

Poco rall. – – – –
Allegretto pastorale.
Poco rall. – – – –
Allegretto pastorale.
I. Solo.
in E.
dolcissimo
p
Poco rall. – – – –
Allegretto pastorale.
smorzando
smorzando
smorzando
smorzando
pp
pp
pp
pp
Solo.
Poco rall. – – – –
Allegretto pastorale.

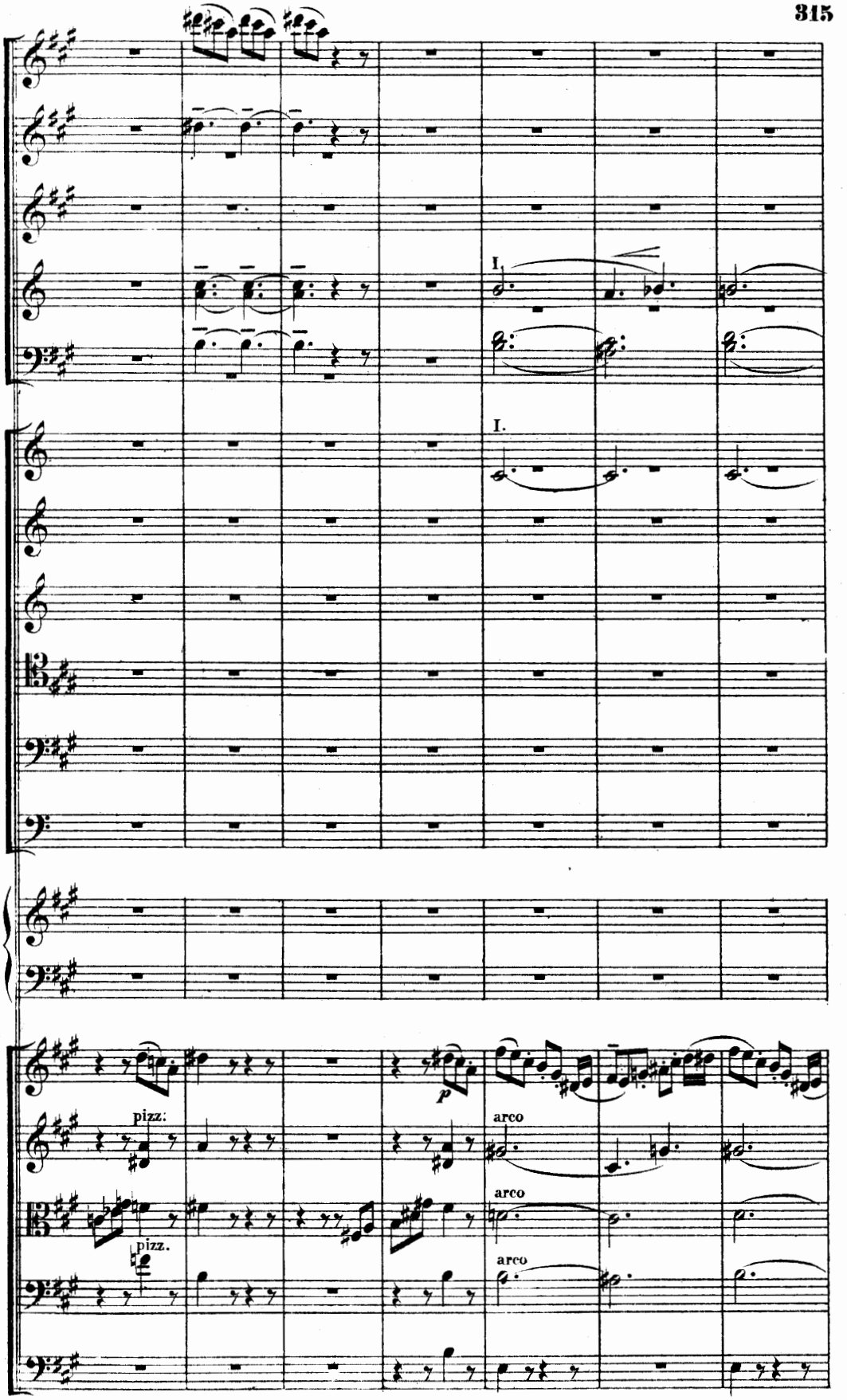

I. Solo.
dolcissimo
I. Solo.
in A.
un poco marcato
sempre pp
sempre pp
sempre pp
divisi.
sempre pp

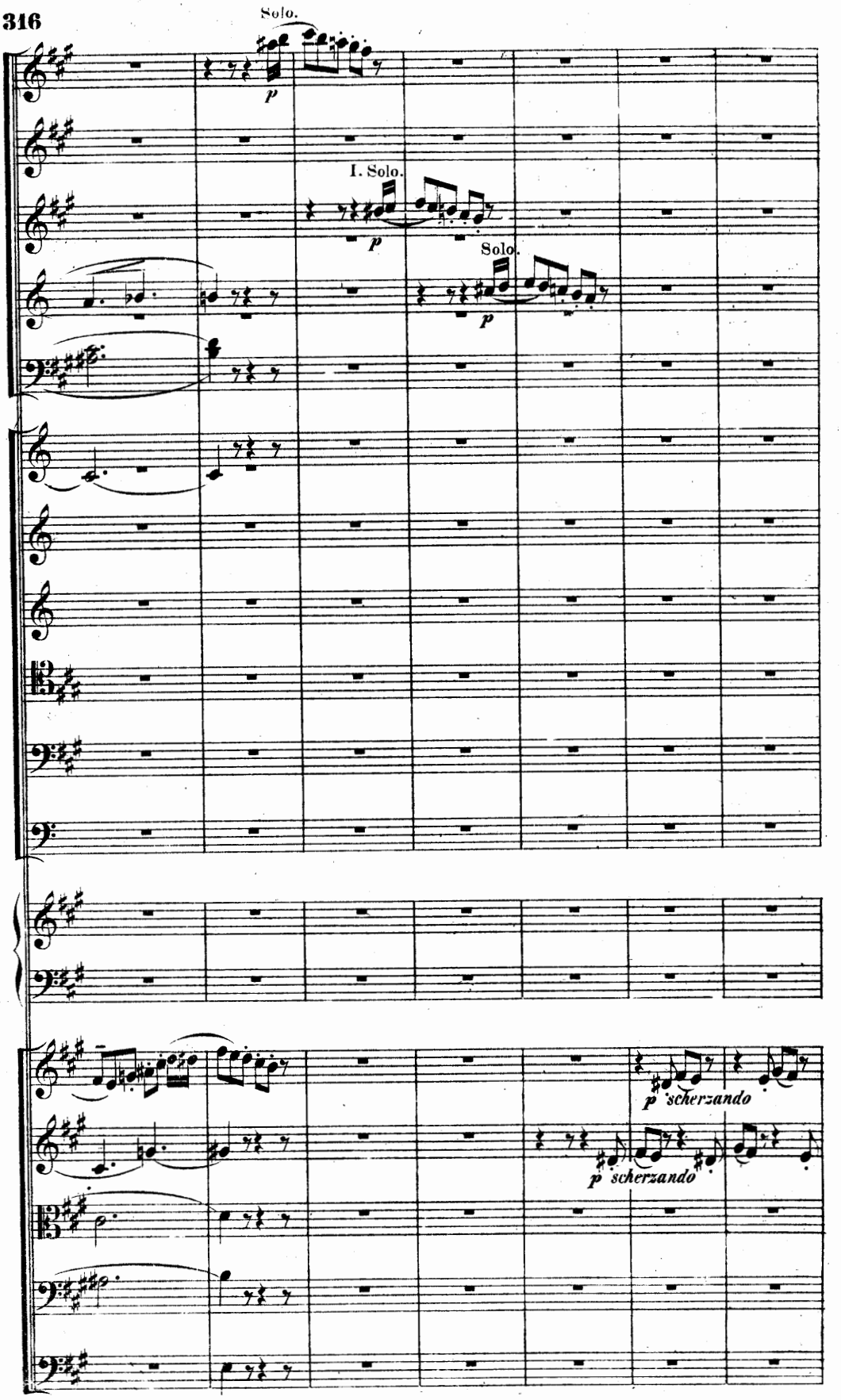

p
dimin.
Fl. II.
p
dimin.
I.
p


I
pp
dimin.
con
p
I.
p
dimin.
p
con grazia
p
p
p
p
I


p grazioso
p
grazia
I.
p grazioso
I.
pp


sempre dolce
sempre dolce
sempre dolce.
p
pizz.
p


I.
I.
pizz.
pizz.
p
arco
arco
arco


Solo.
p
I. Solo.
p
Solo.
p
p scherzando
p scherzando

K

p

espressivo

dol. espressivo

p marcato

Solo.

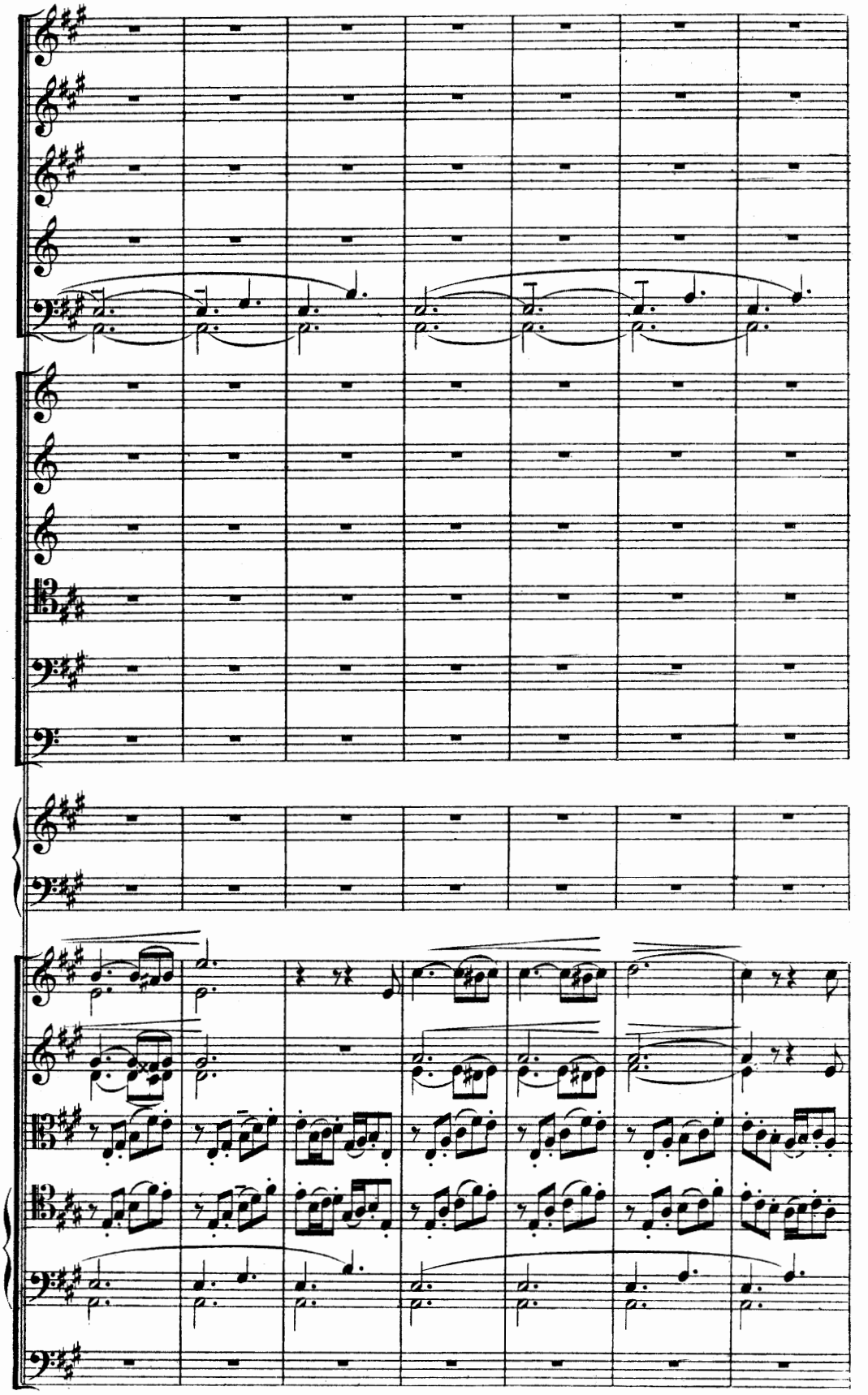
p marcato

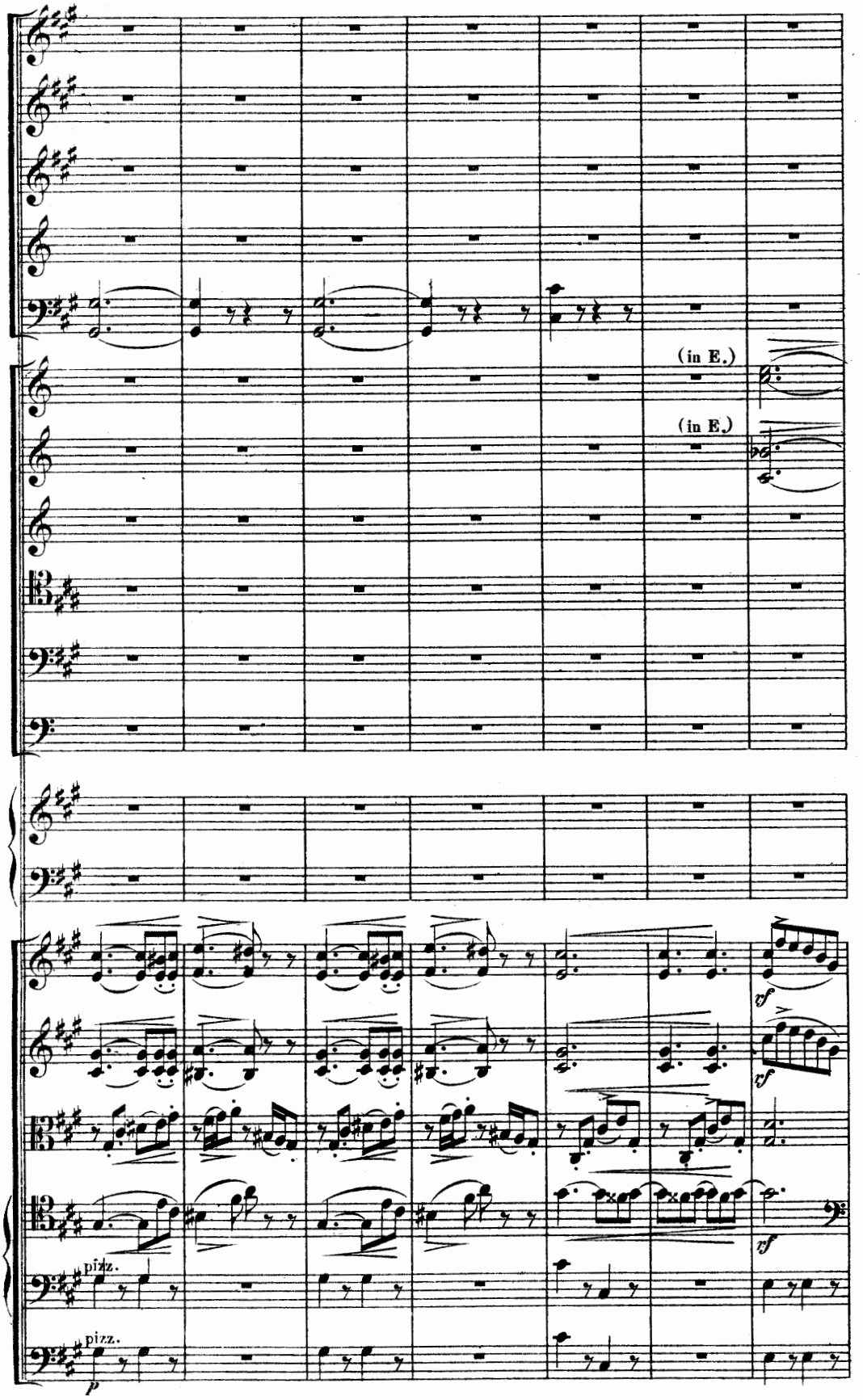
Violoncelle.

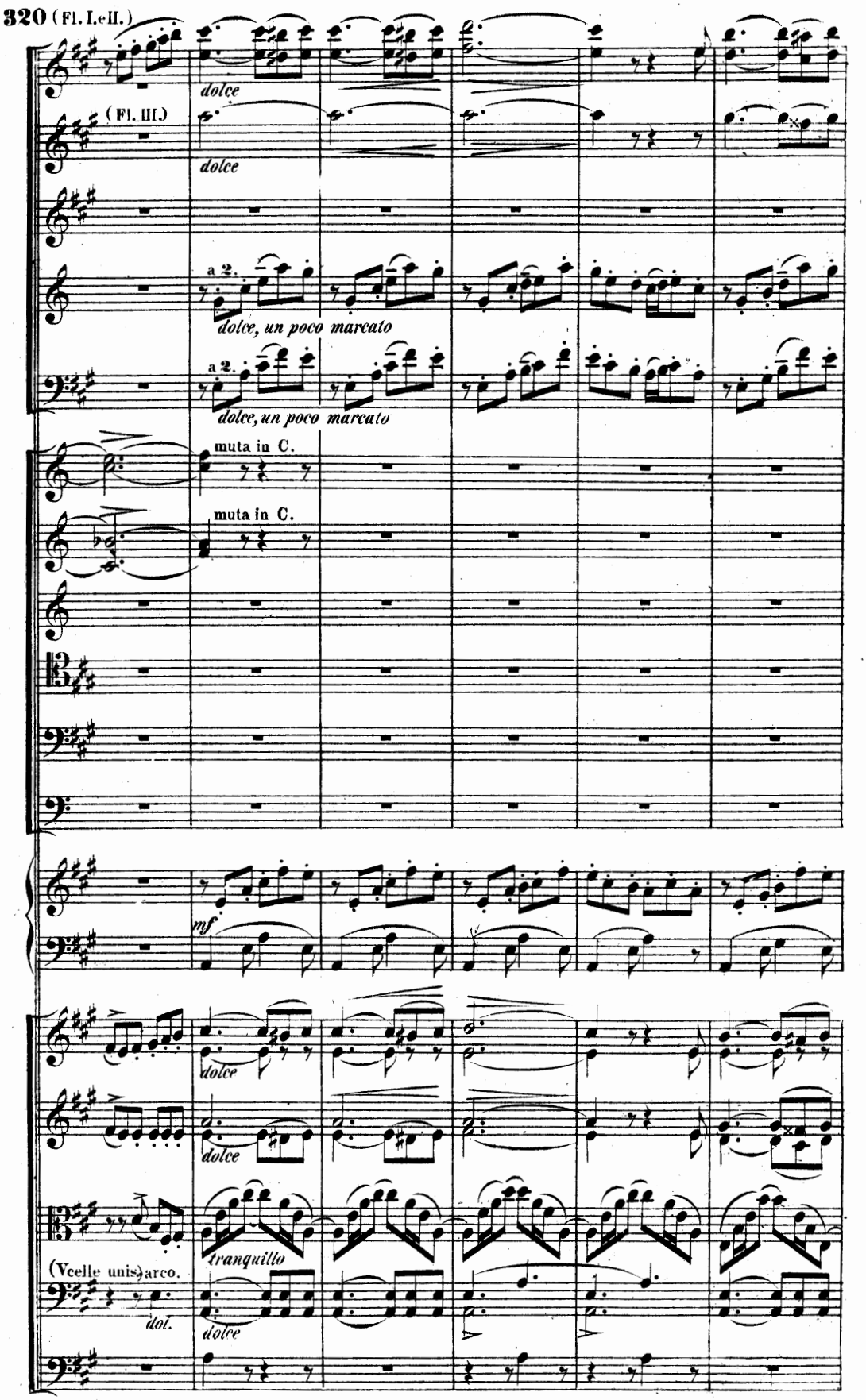
divisi.

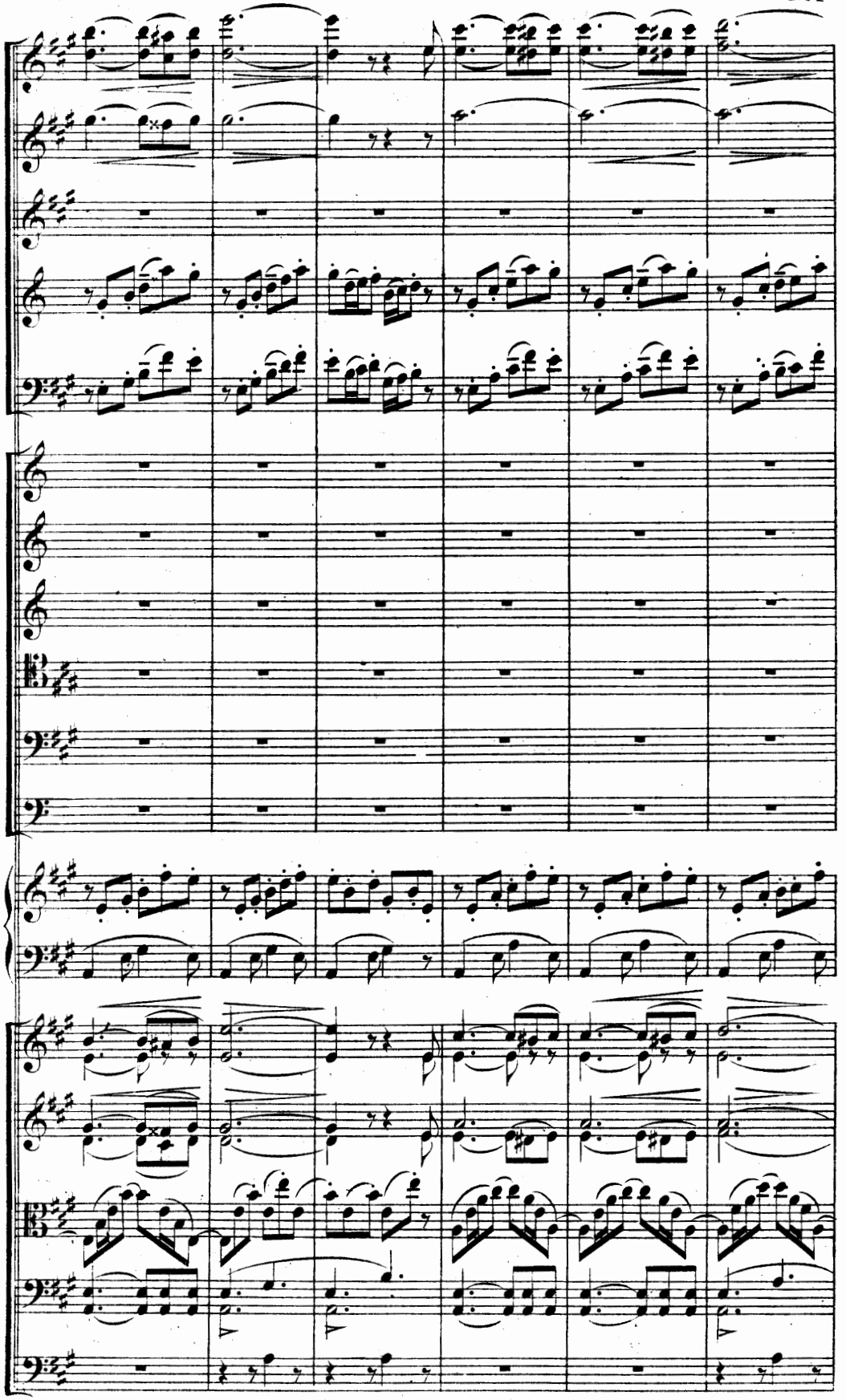
p

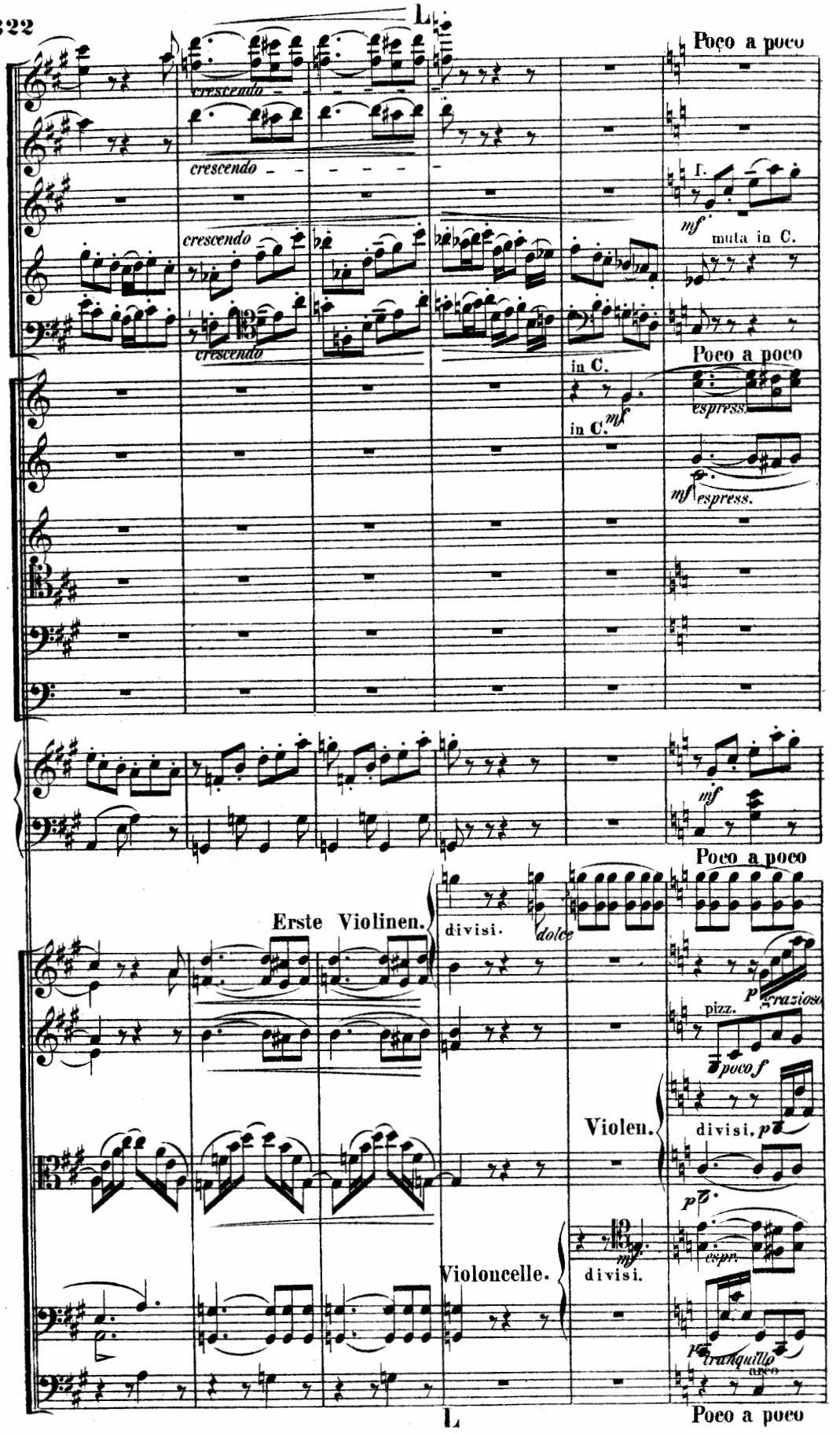
K



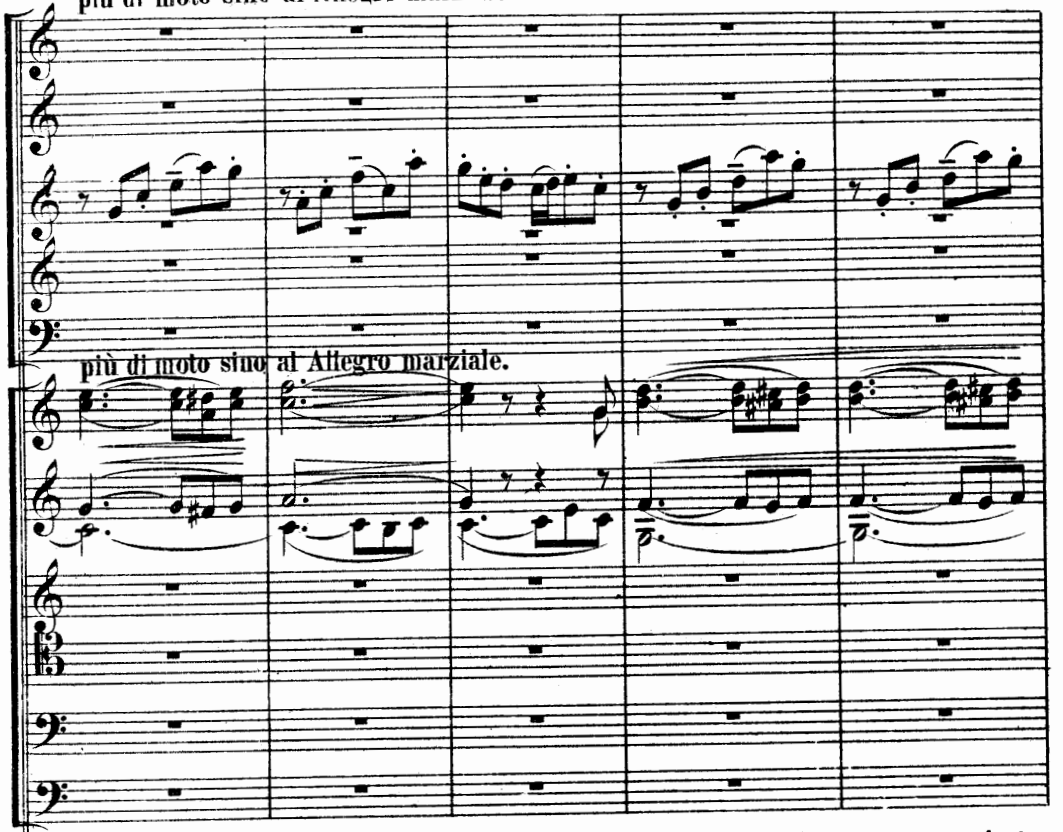

(in E.)
(in E.)
pizz.
pizz.


320 (Fl. I. e II.)
dolce
(Fl. III.)
dolce
a 2.
dolce, un poco marcato
a 2.
dolce, un poco marcato
muta in C.
muta in C.
mf
dolce
dolce
tranquillo
(Vcelle unis.) arco.
dol.
dolce

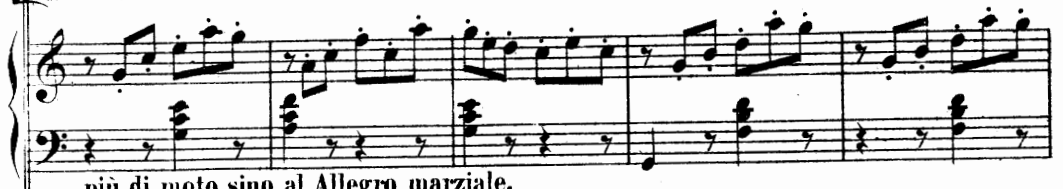



L.
Poco a poco
crescendo
crescendo
crescendo
I.
mf
muta in C.
in C.
Poco a poco
in C.
mf
espress.
mf
espress.
mf
Poco a poco
Erste Violinen.
divisi.
dolce
p
grazioso
pizz.
poco f
Violen.
divisi. p
pp
Violoncelle.
mf
divisi.
espr.
p
tranquillo
arco
Poco a poco
L.

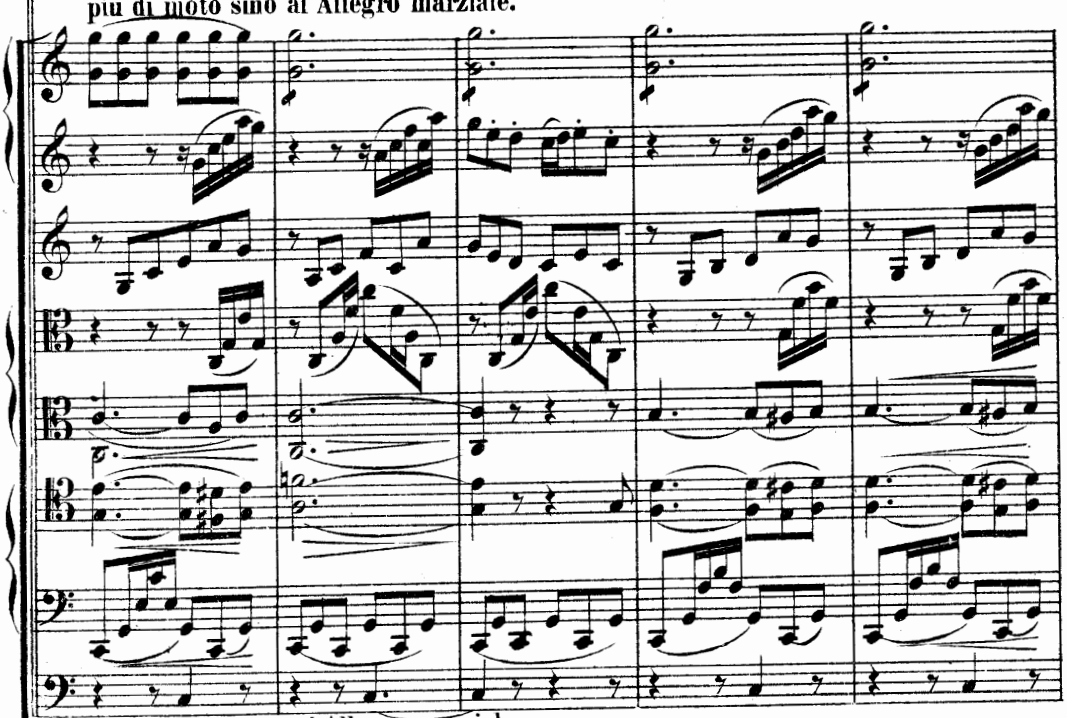
più di moto sino al Allegro marziale.



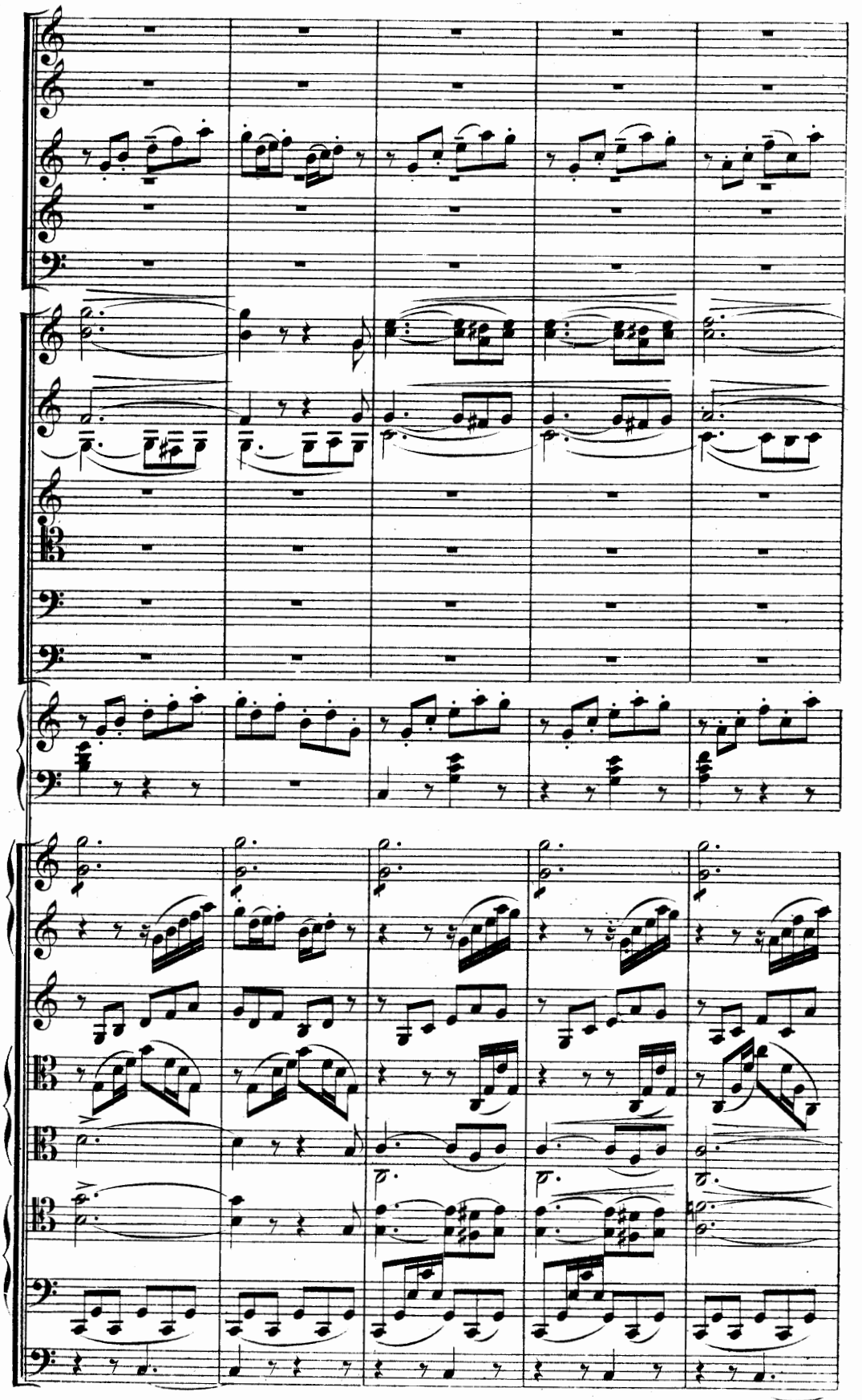
più di moto sino al Allegro marziale.

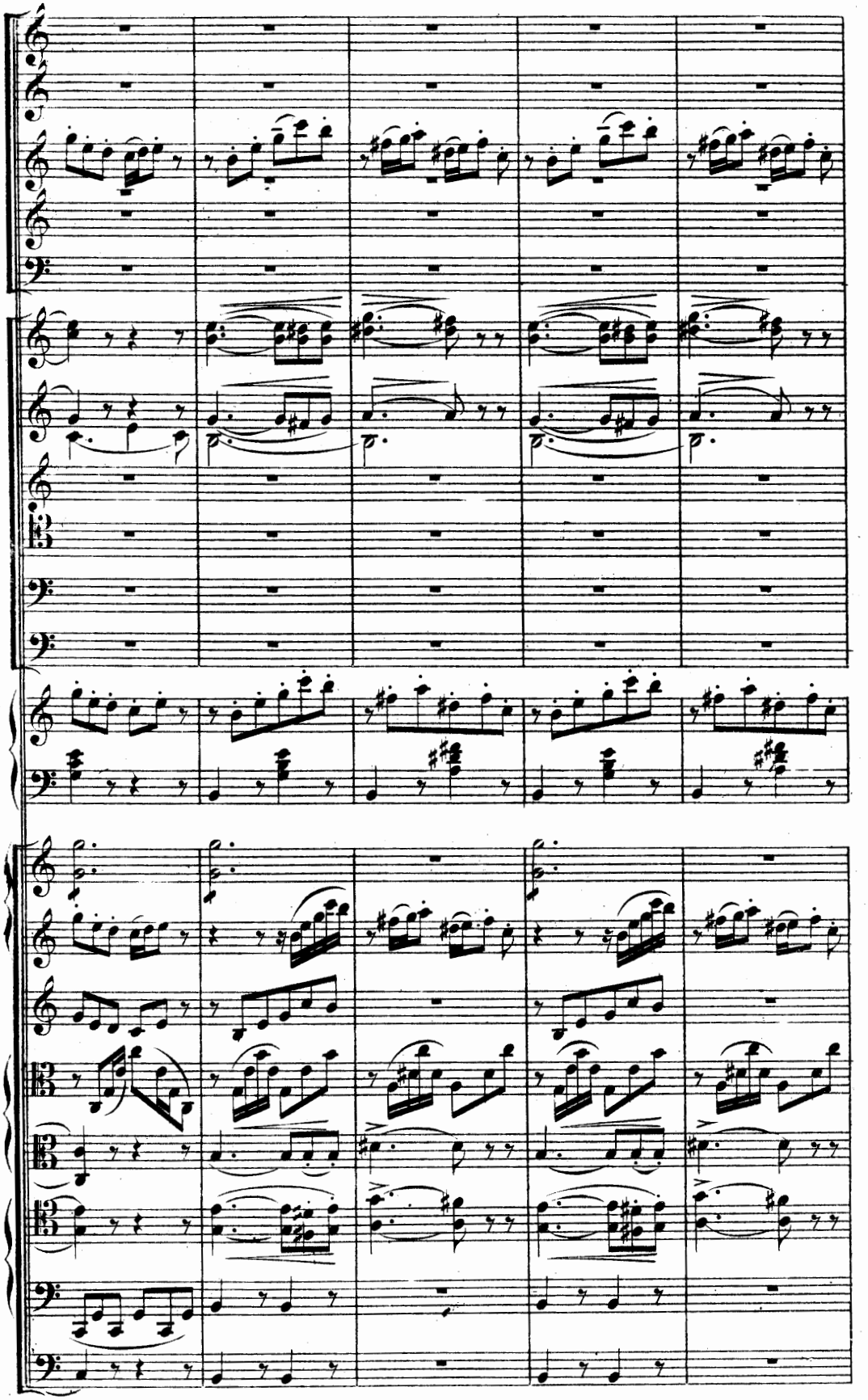


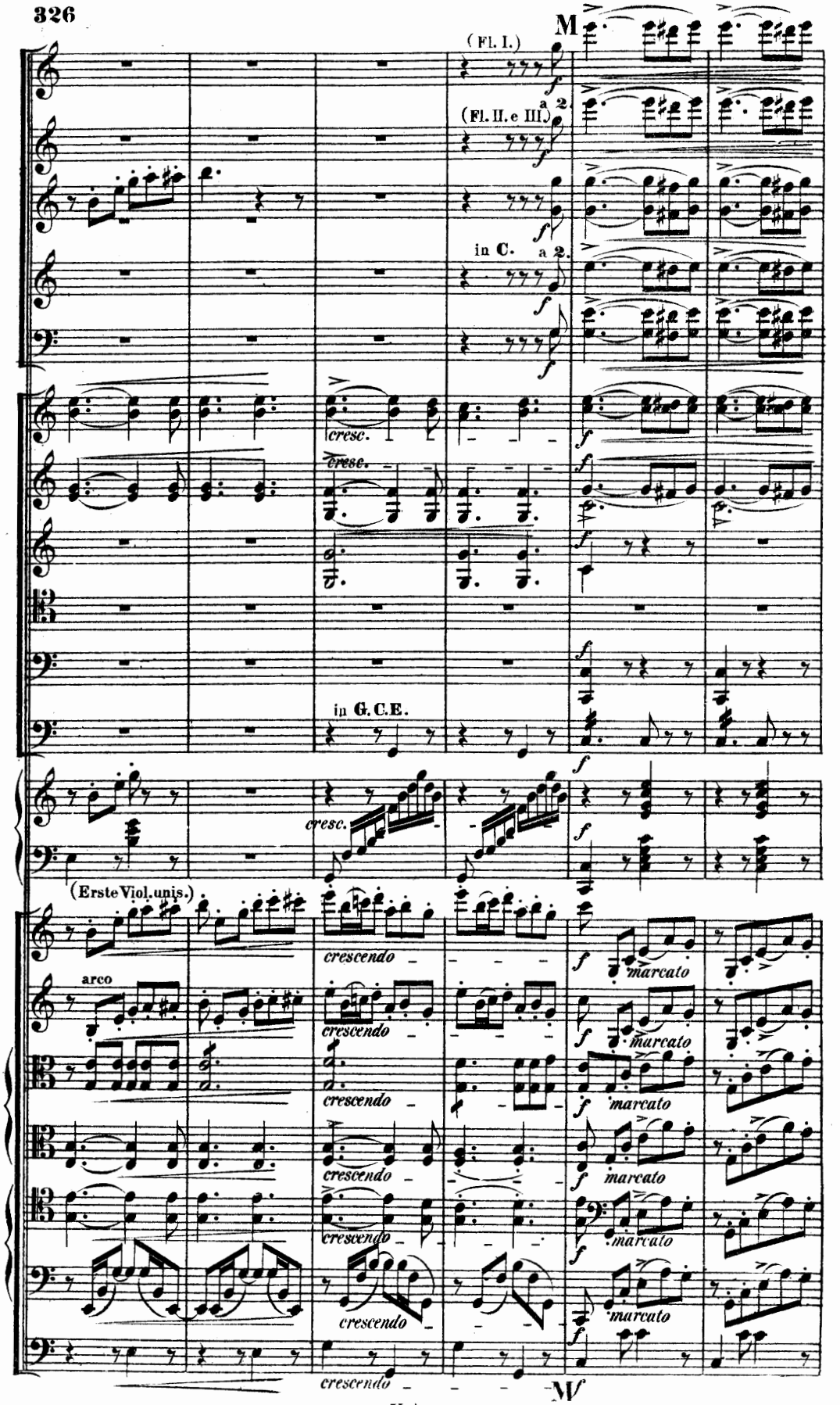
più di moto sino al Allegro marziale.

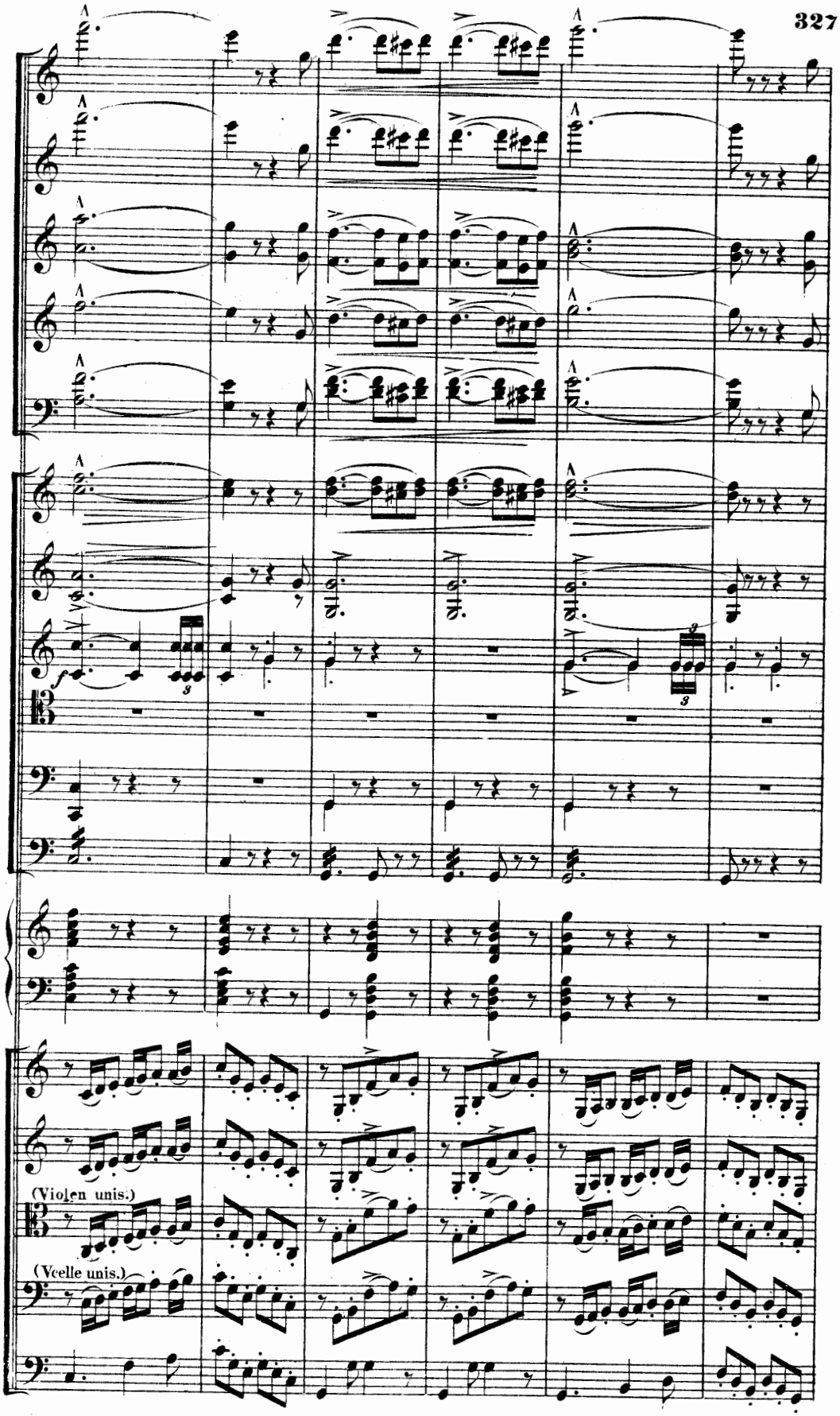


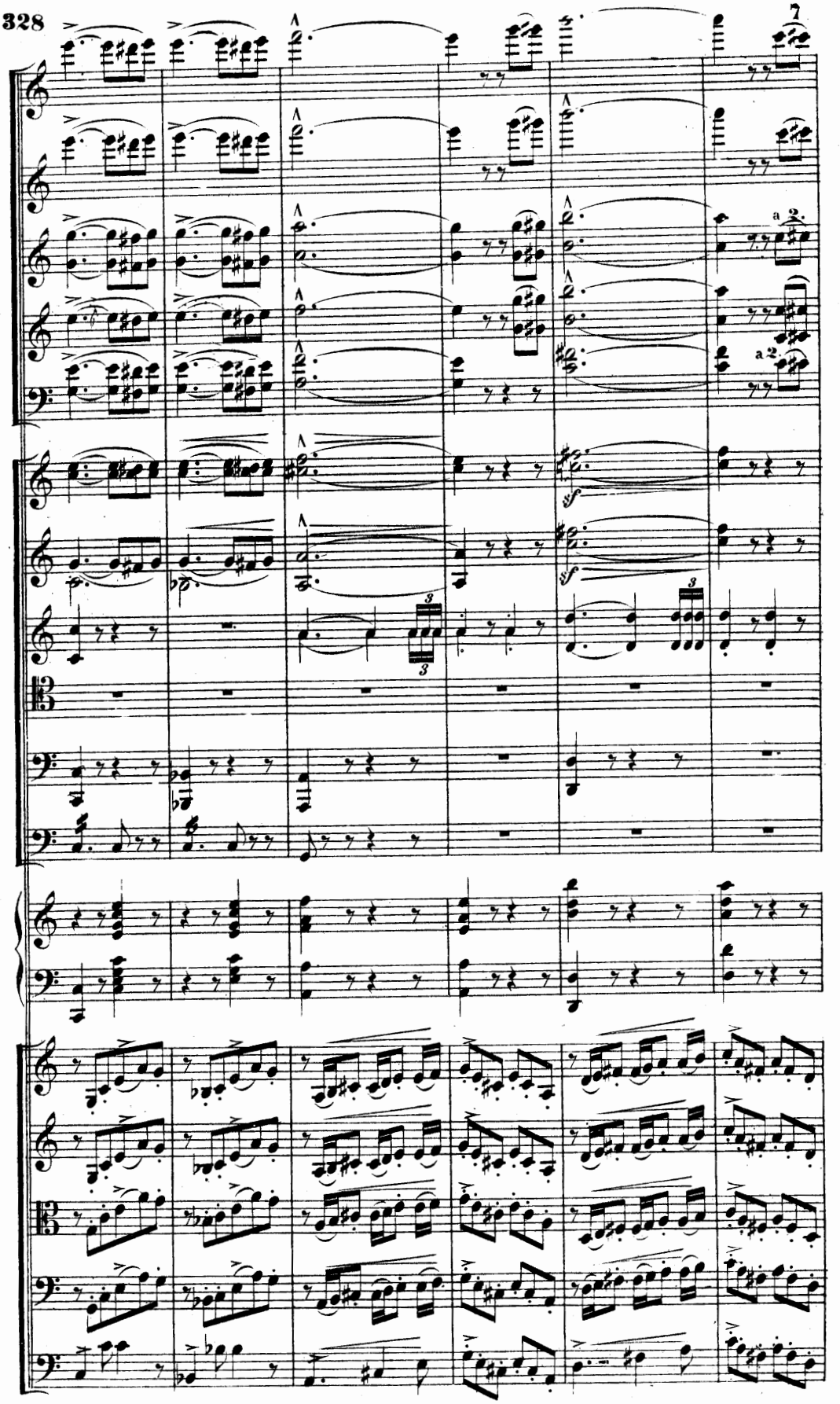
più di moto sino al Allegro marziale.

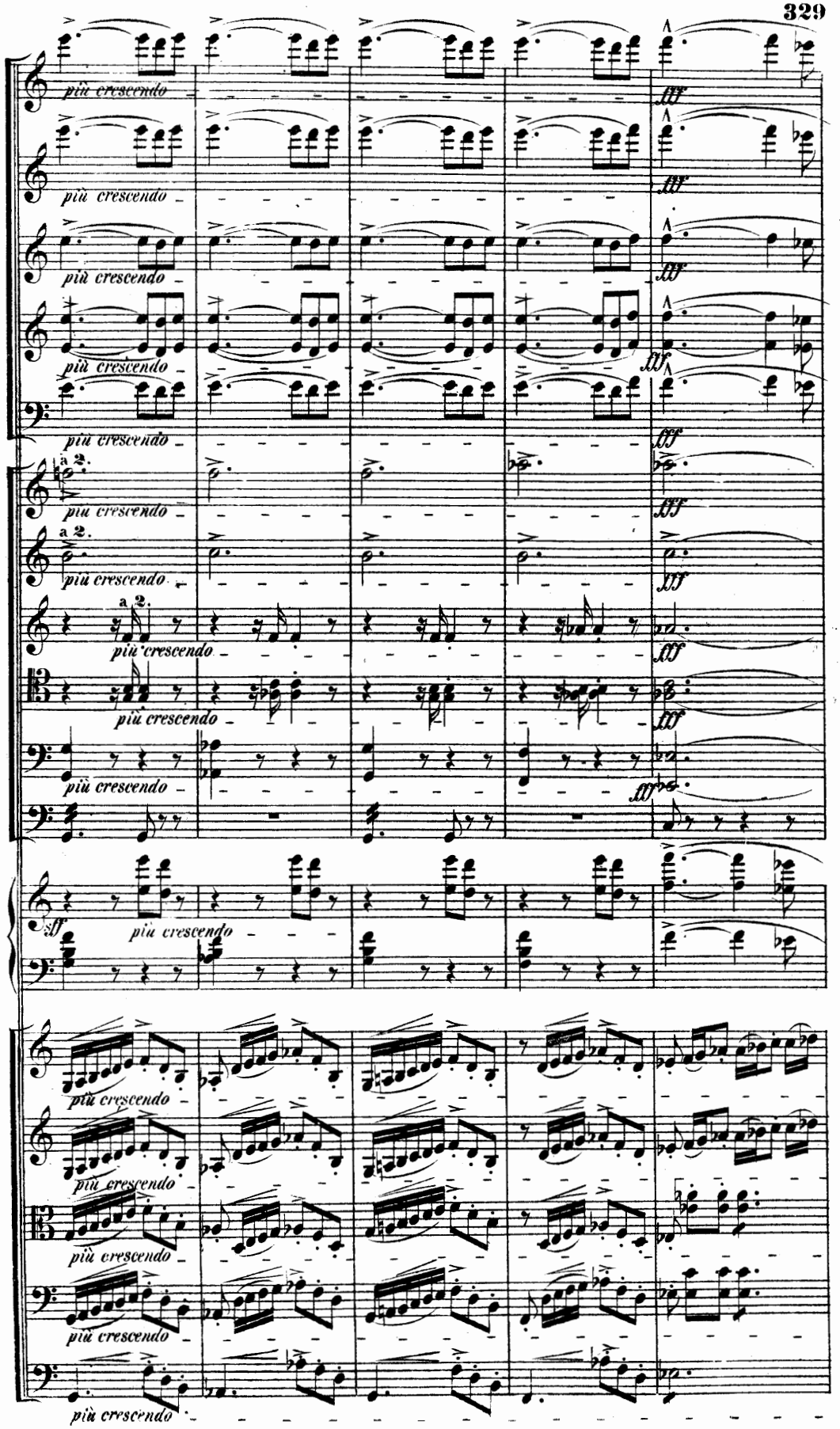


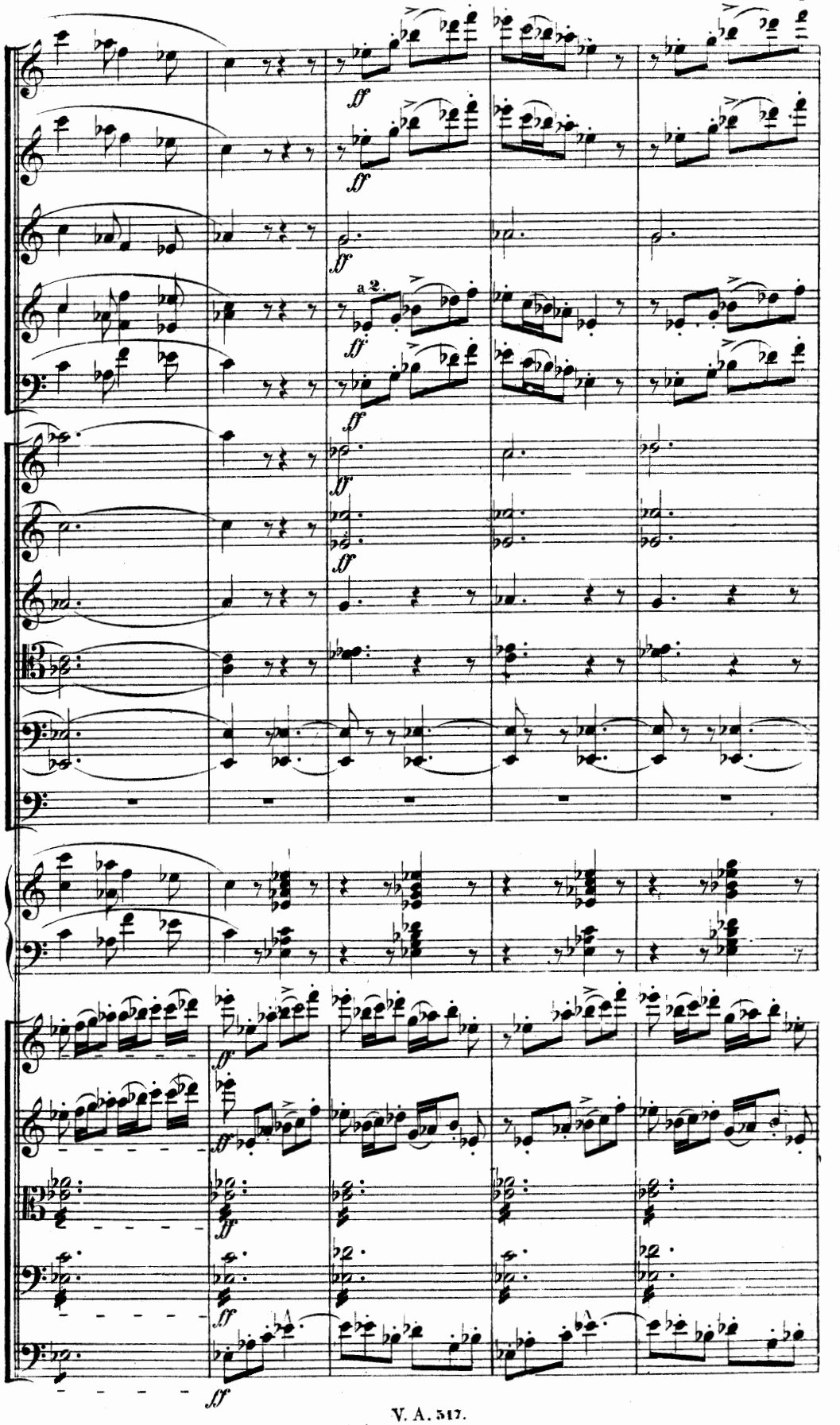


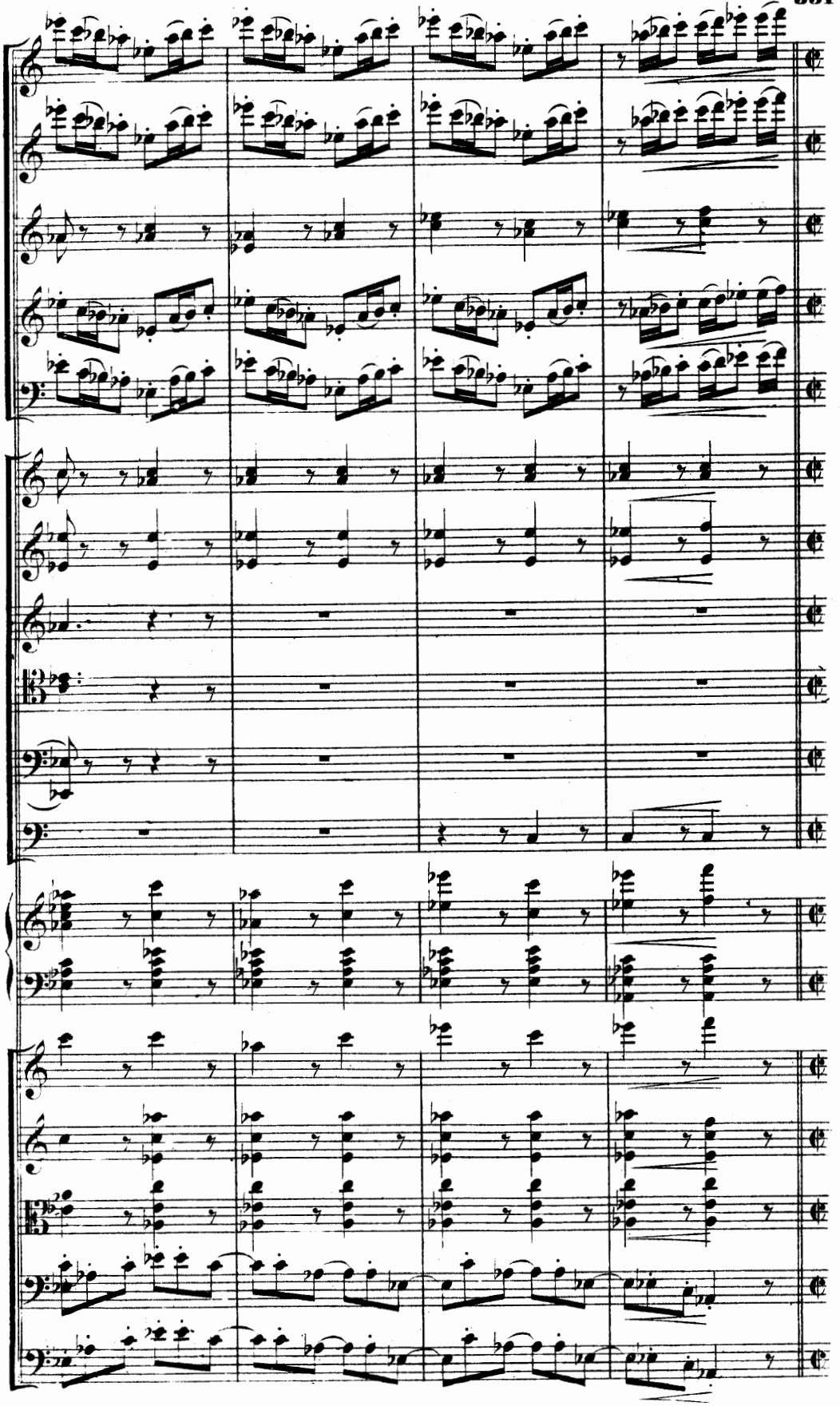

M
(Fl. I.)
(Fl. II. e III.)
a 2
in C.
a 2.
cresc.
in G. C. E.
(Erste Viol. unis.)
arco
crescendo
marcato
N

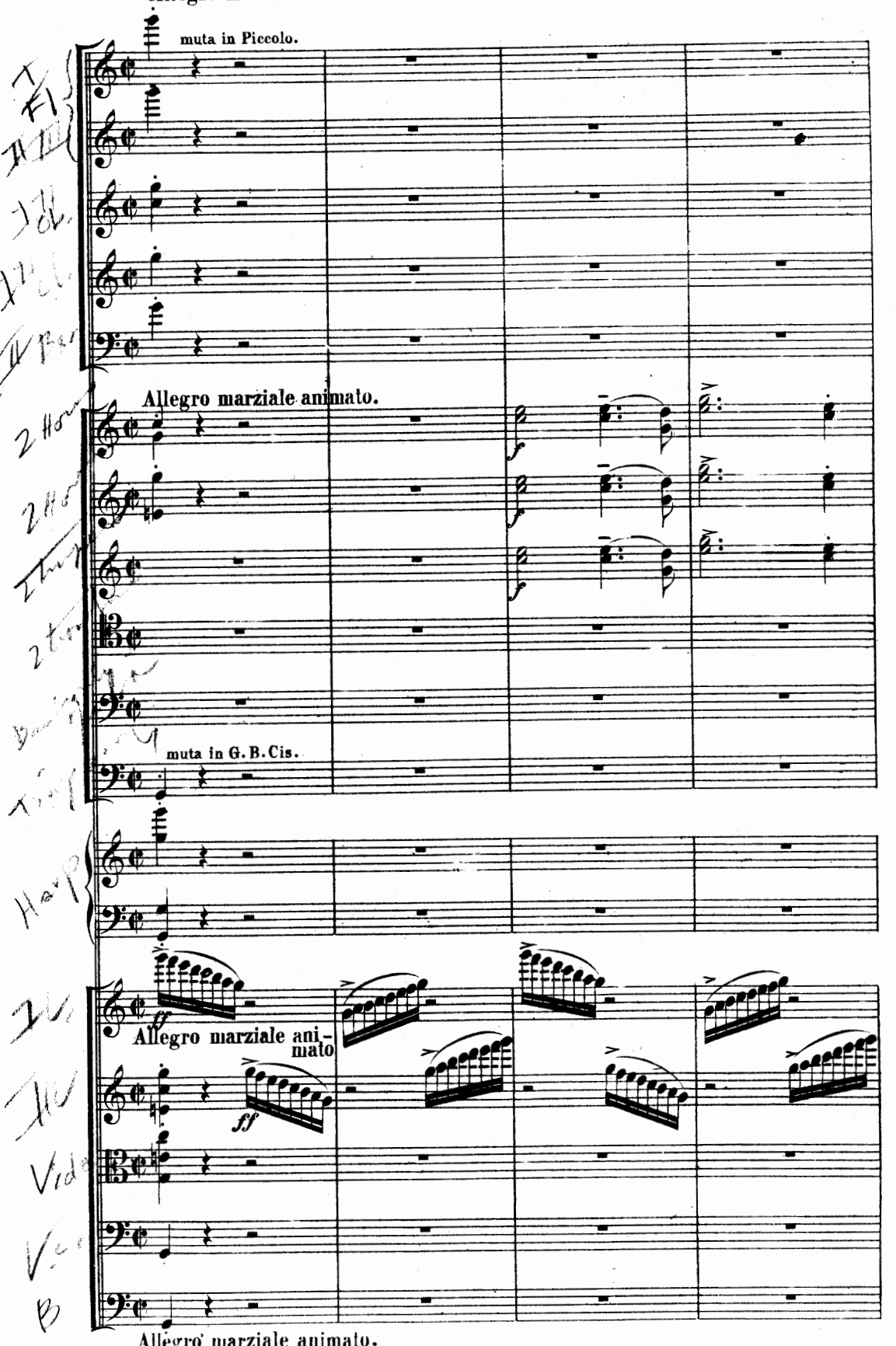

(Violen unis.)
(Vcelle unis.)

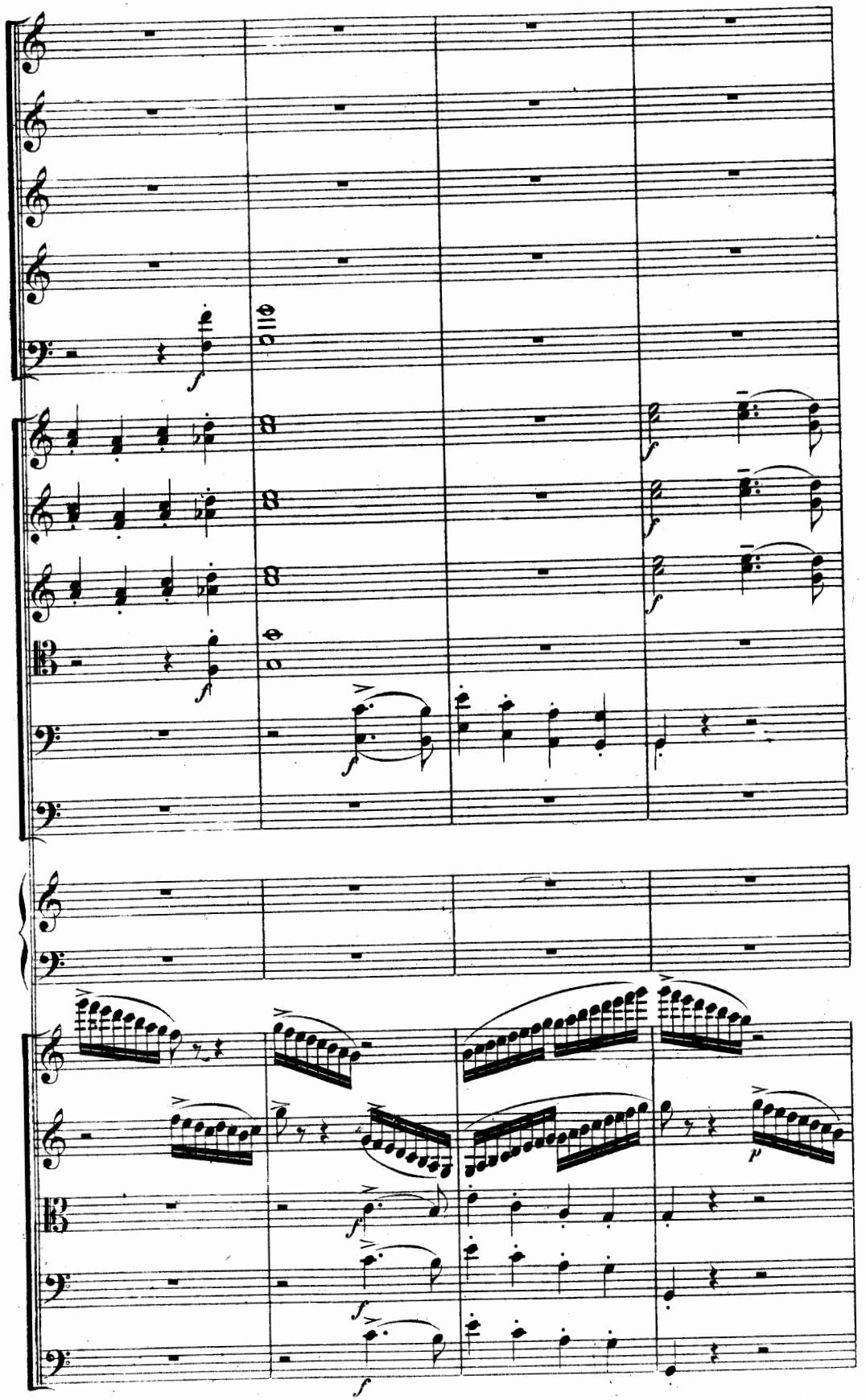

7
a 2.
a 2.
sf
sf
3
3

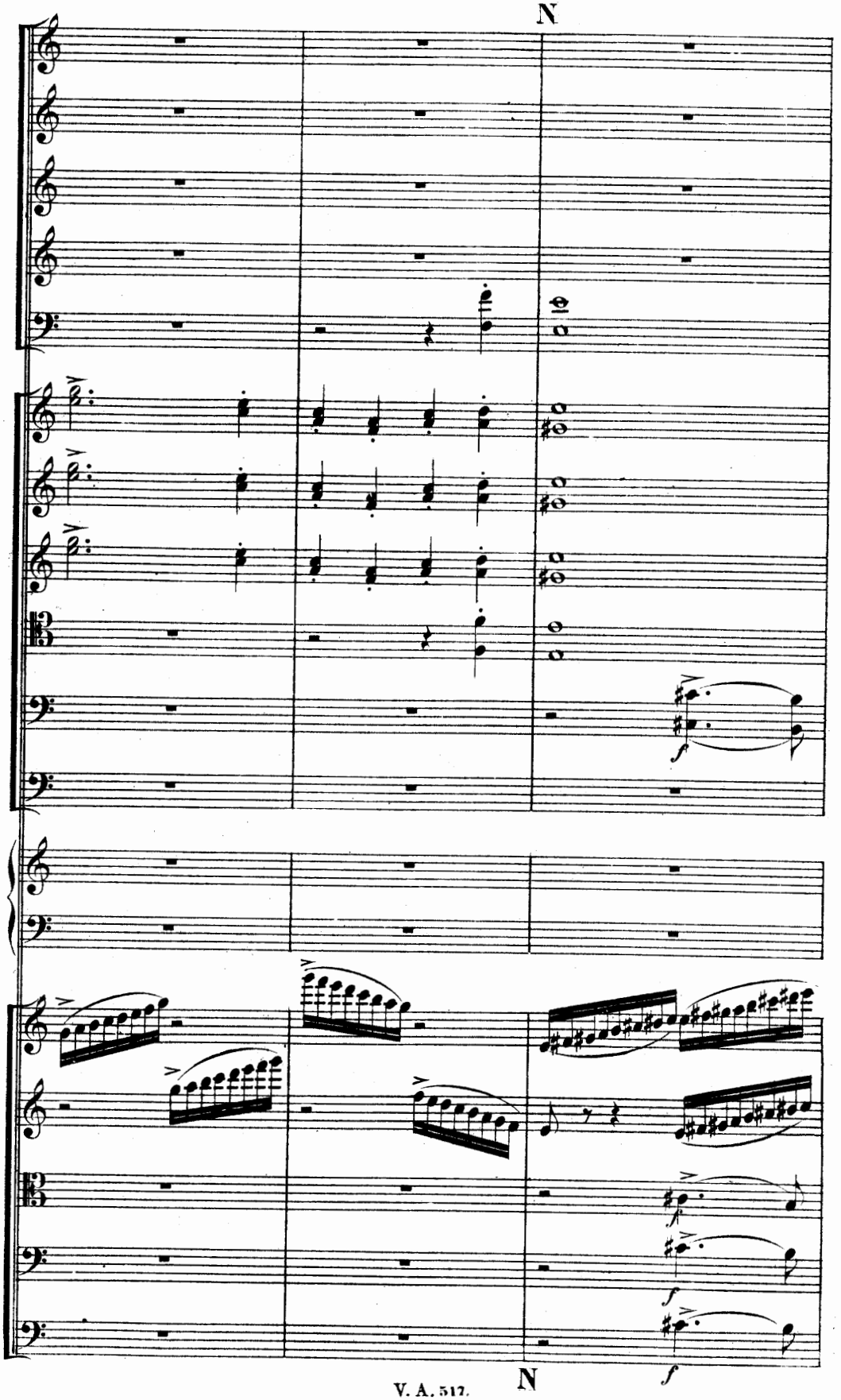

più crescendo
a 2.
più crescendo
a 2.
più crescendo
a 2.
più crescendo
più crescendo
più crescendo
più crescendo
più crescendo
più crescendo
più crescendo
più crescendo
più crescendo
più crescendo

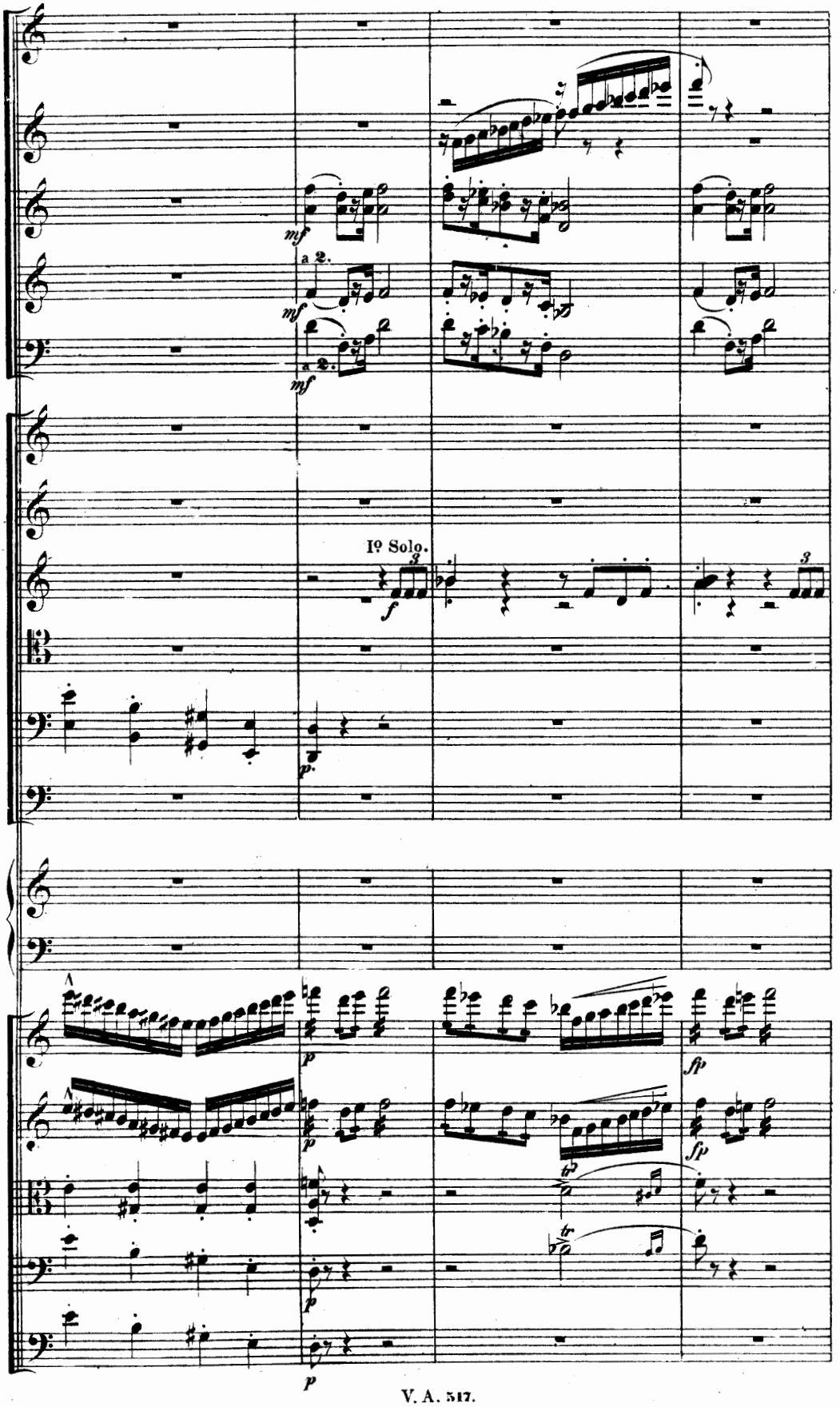

a 2.

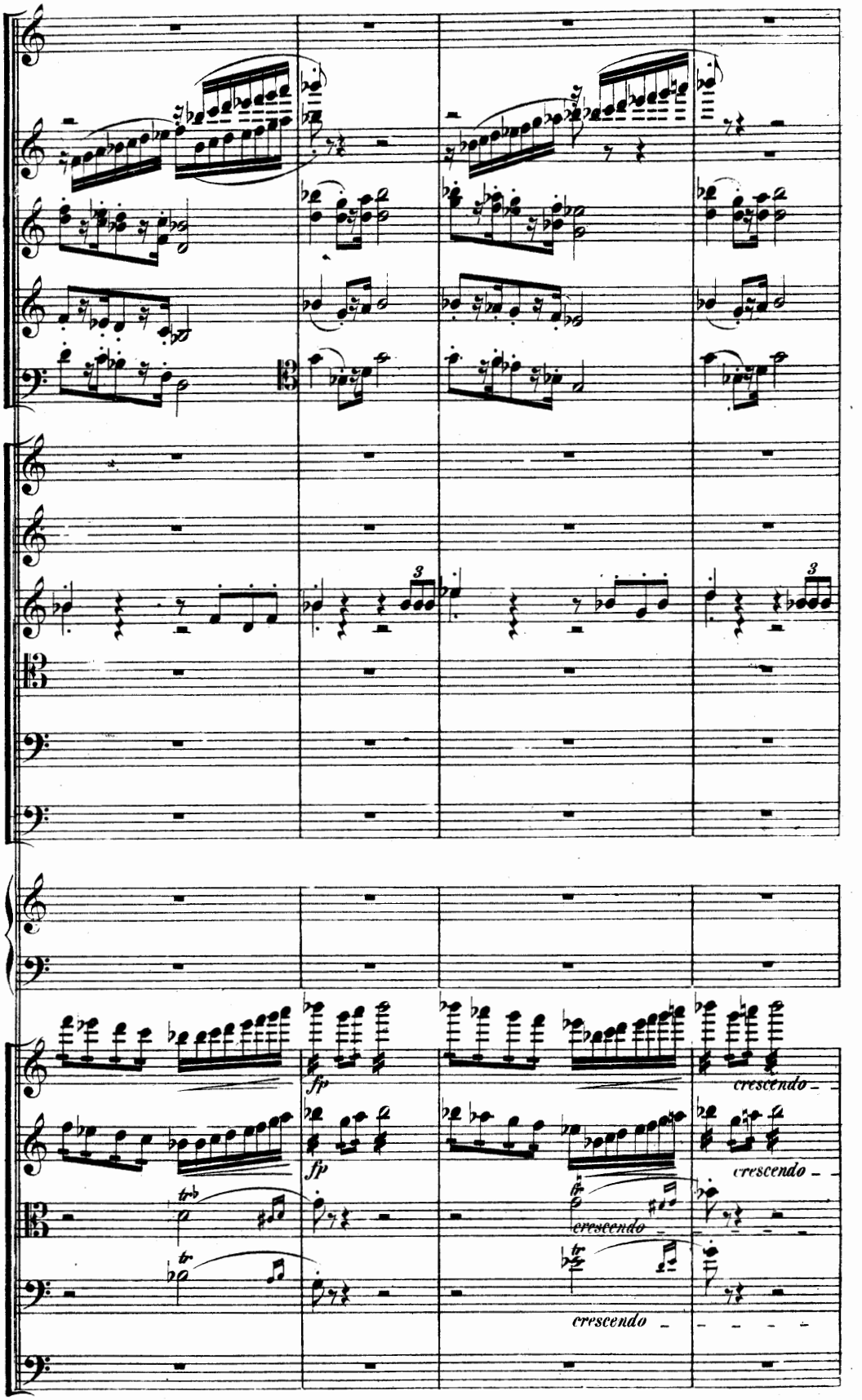


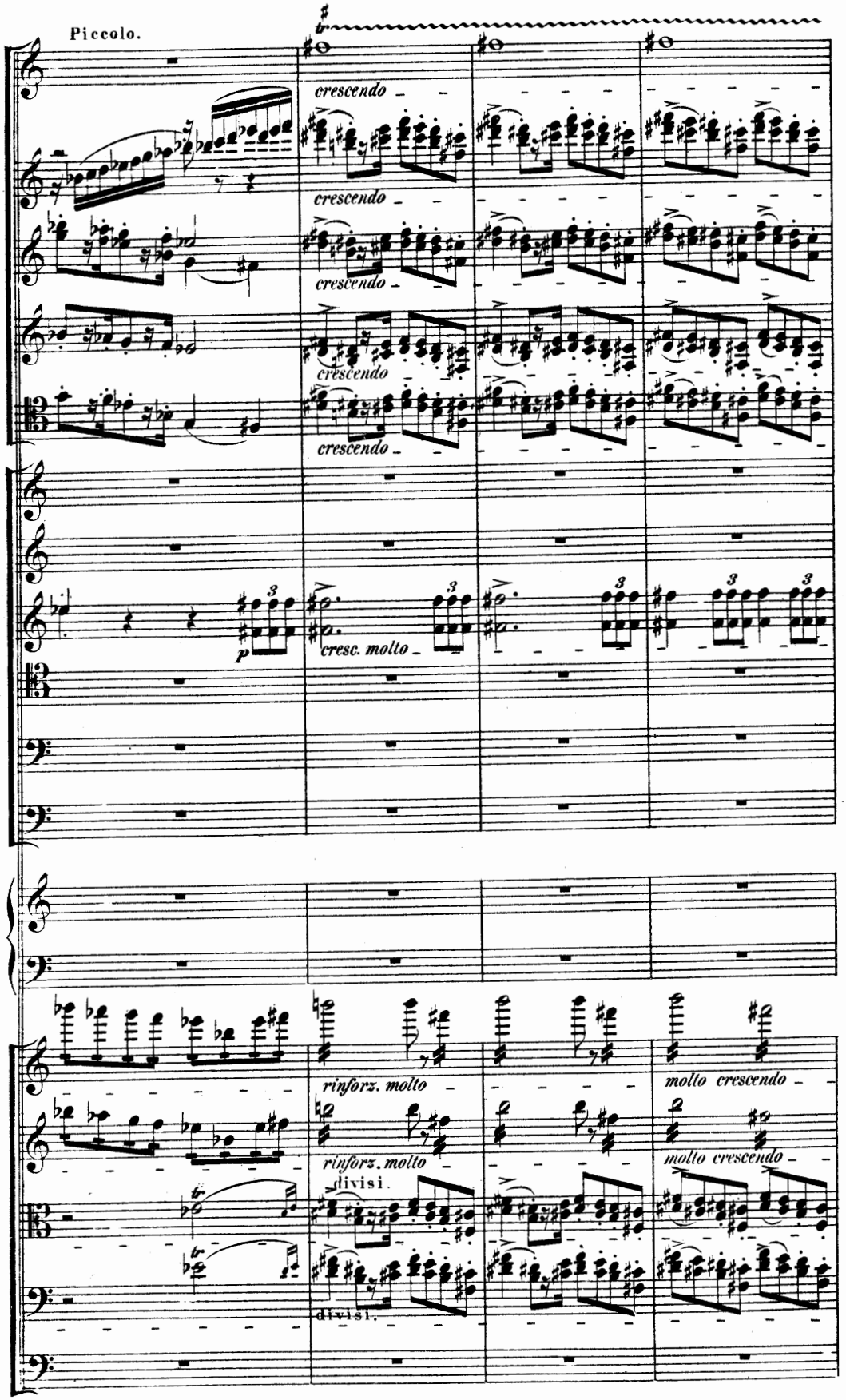

Allegro marziale animato.
muta in Piccolo.
Allegro marziale animato.
muta in G. B. Cis.
Allegro marziale ani-
mato
Allegro marziale animato.

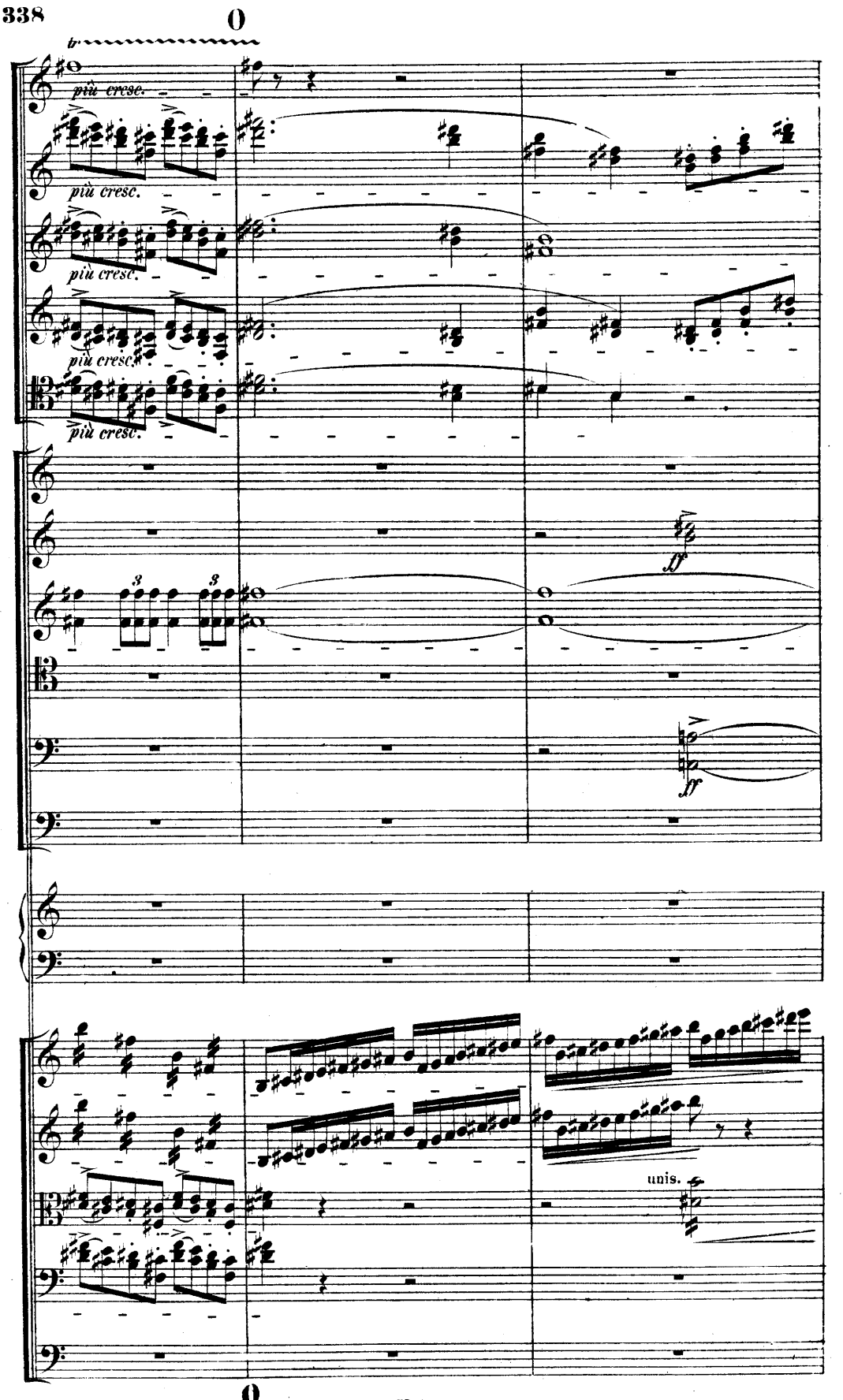


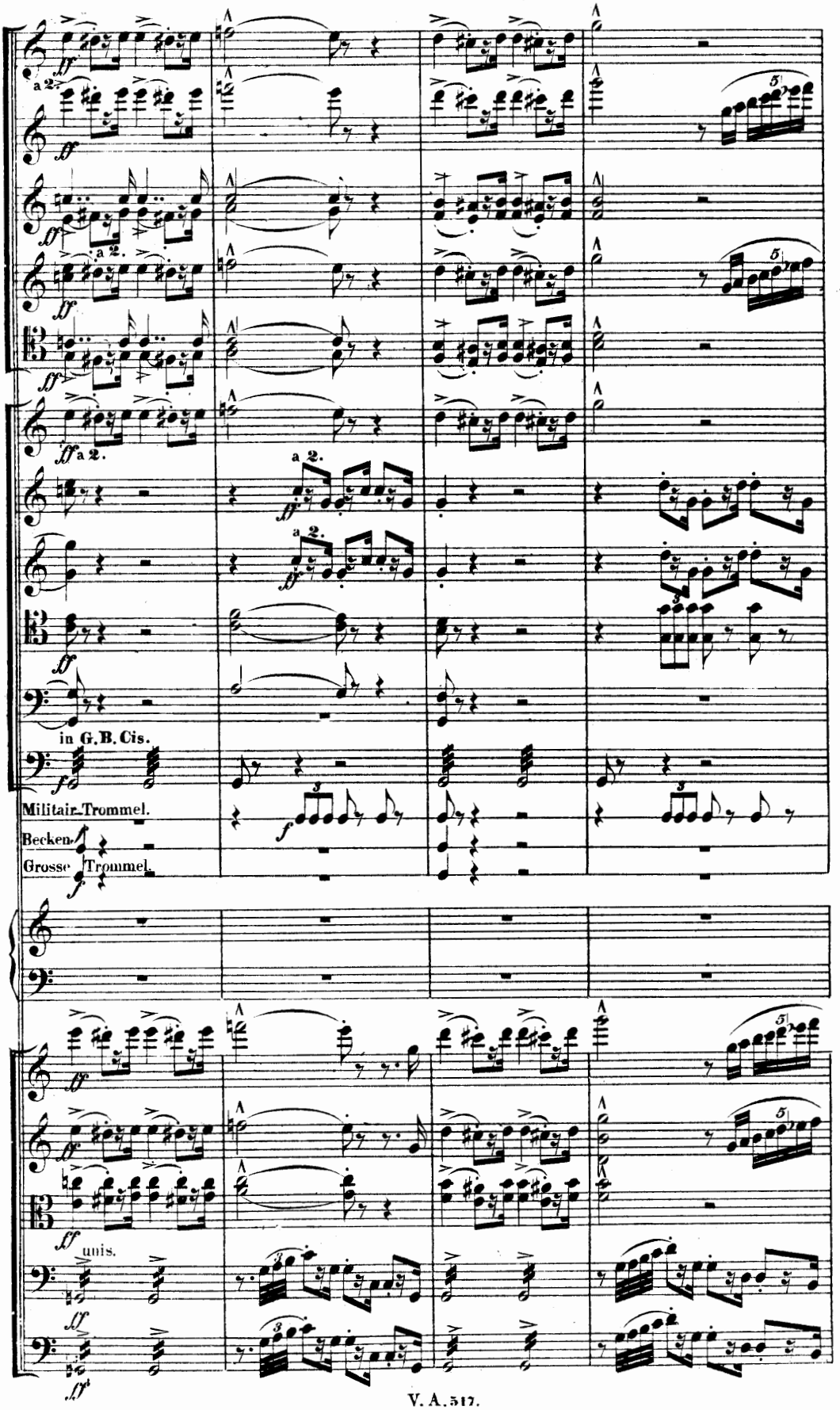

N
f
f
f
N

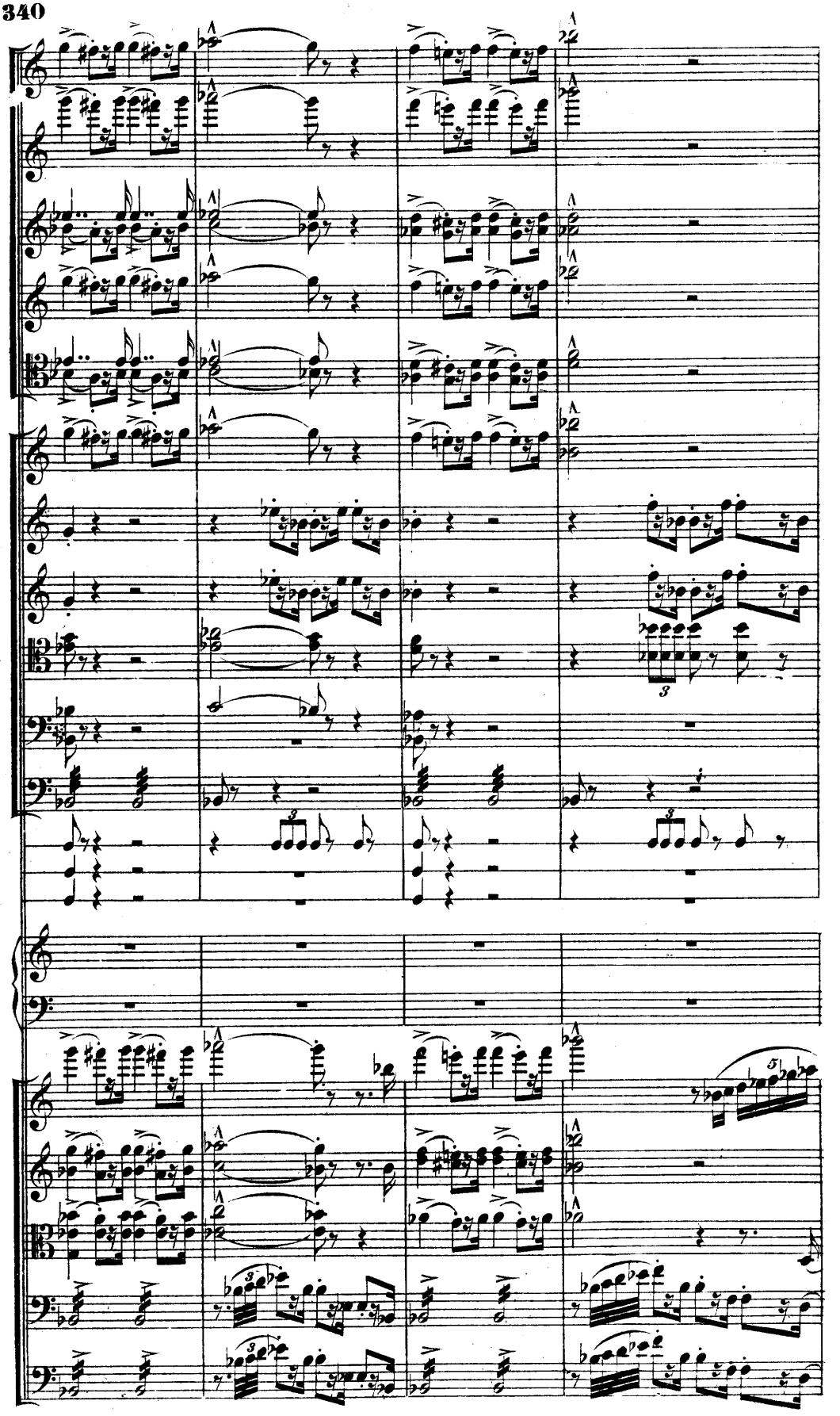

a 2.
a 2.
Iº Solo.

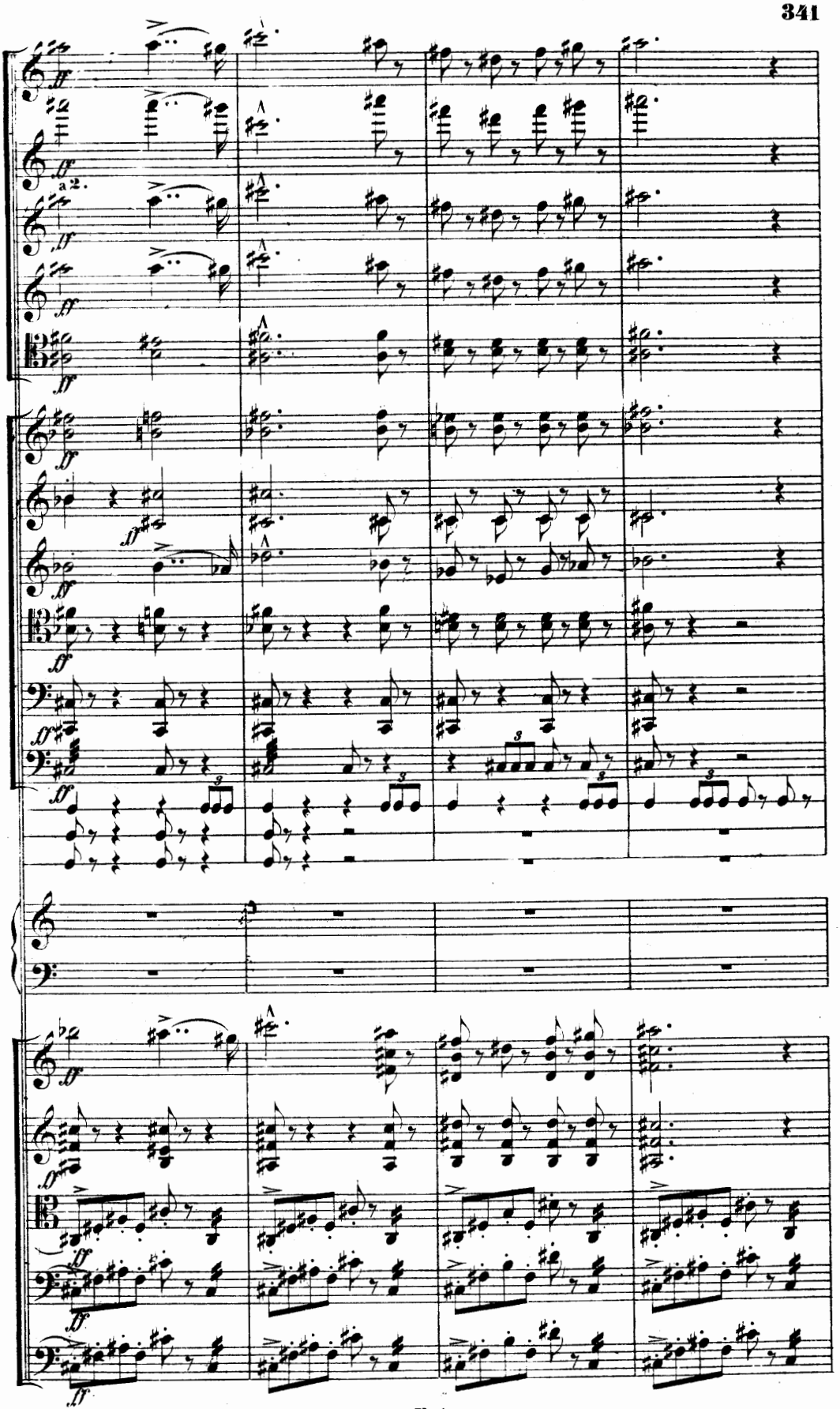

3
3
fp
fp
crescendo
crescendo
crescendo
crescendo

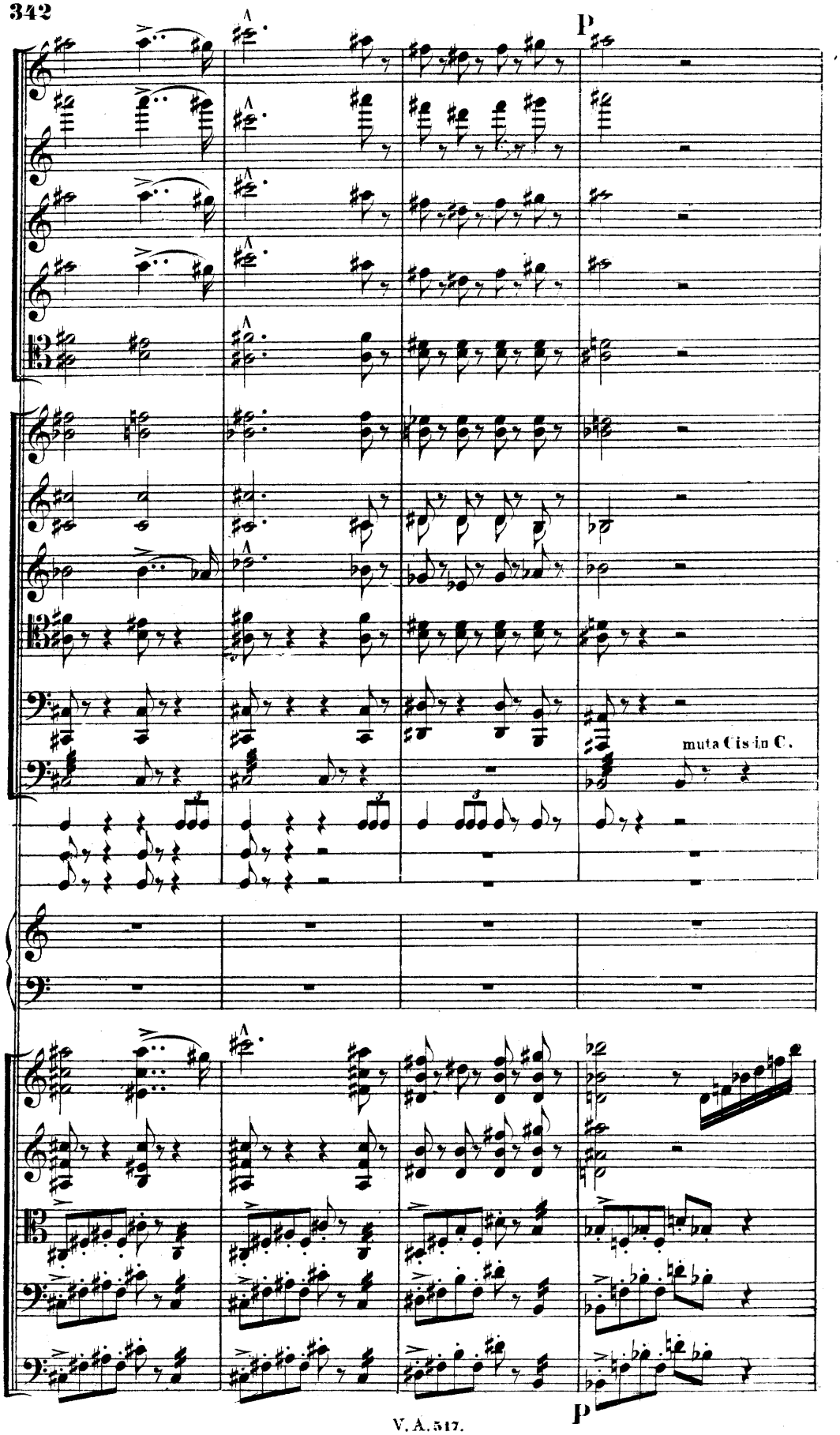

Piccolo.
crescendo
crescendo
crescendo
crescendo
p
cresc. molto
rinforz. molto
rinforz. molto
divisi.
divisi.
molto crescendo
molto crescendo

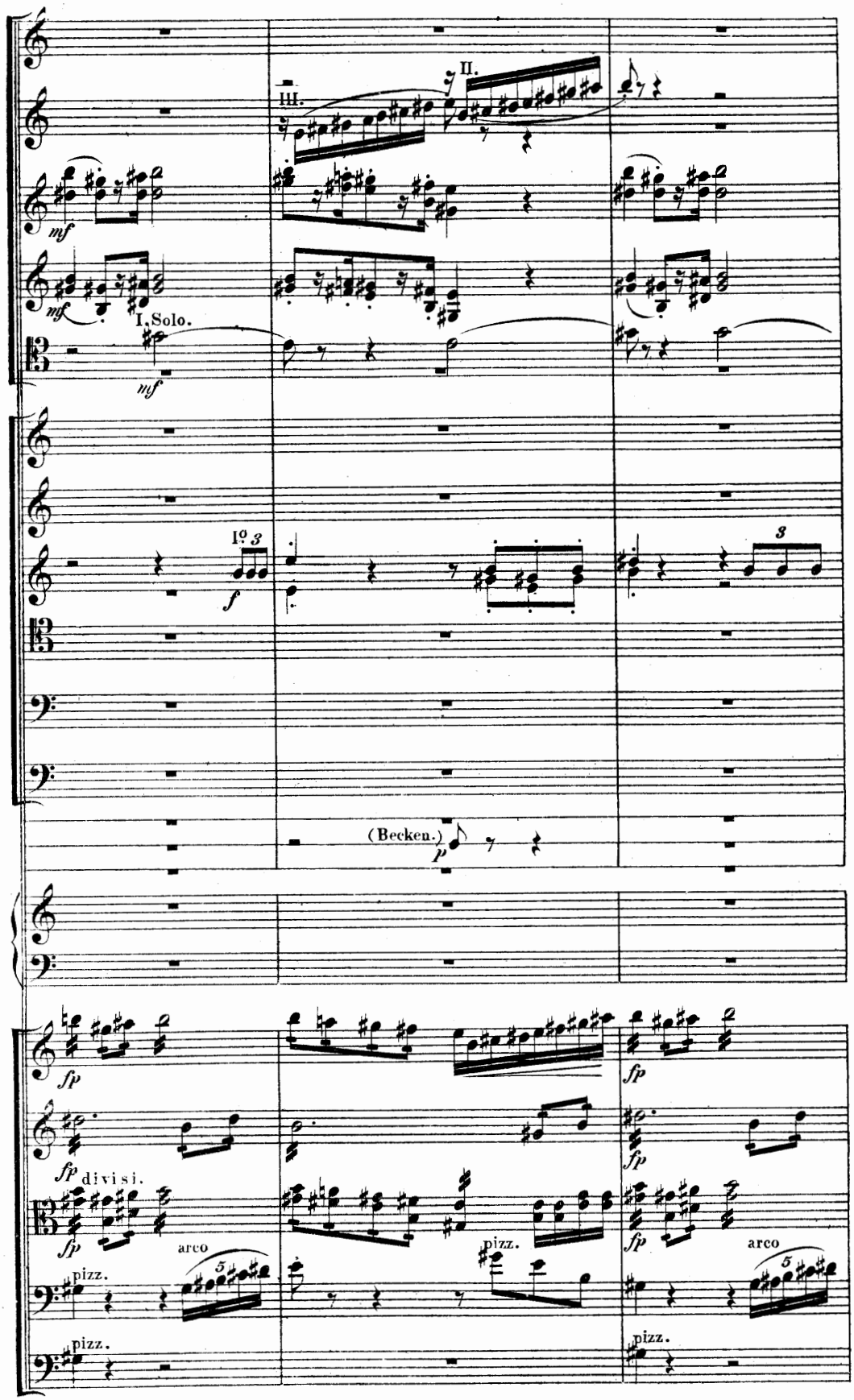

più cresc.
più cresc.
più cresc.
più cresc.
3
3
ff
ff
unis.

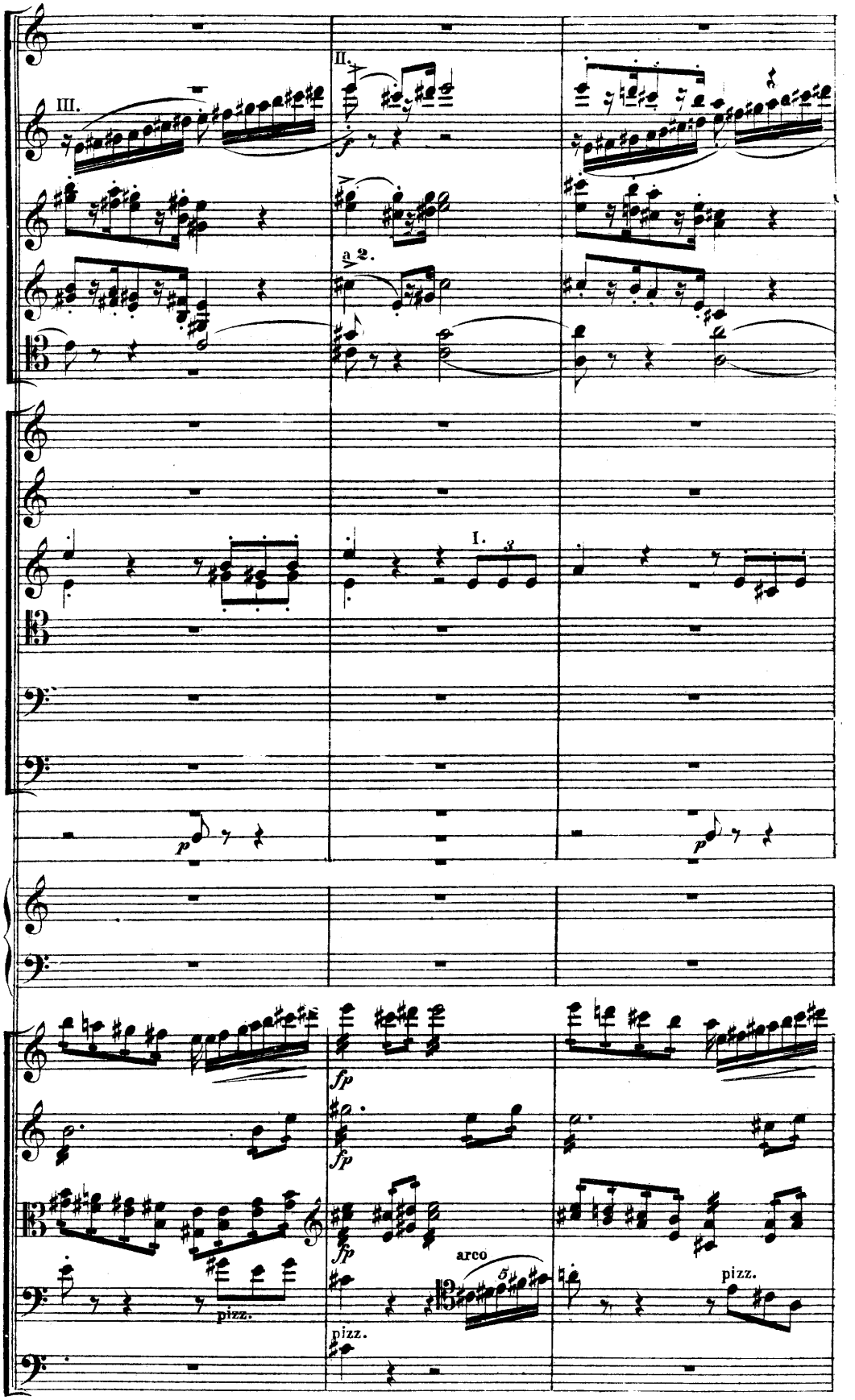

a 2.
a 2.
a 2.
a 2.
a 2.
in G. B. Cis.
Militair-Trommel.
Becken.
Grosse Trommel.
unis.

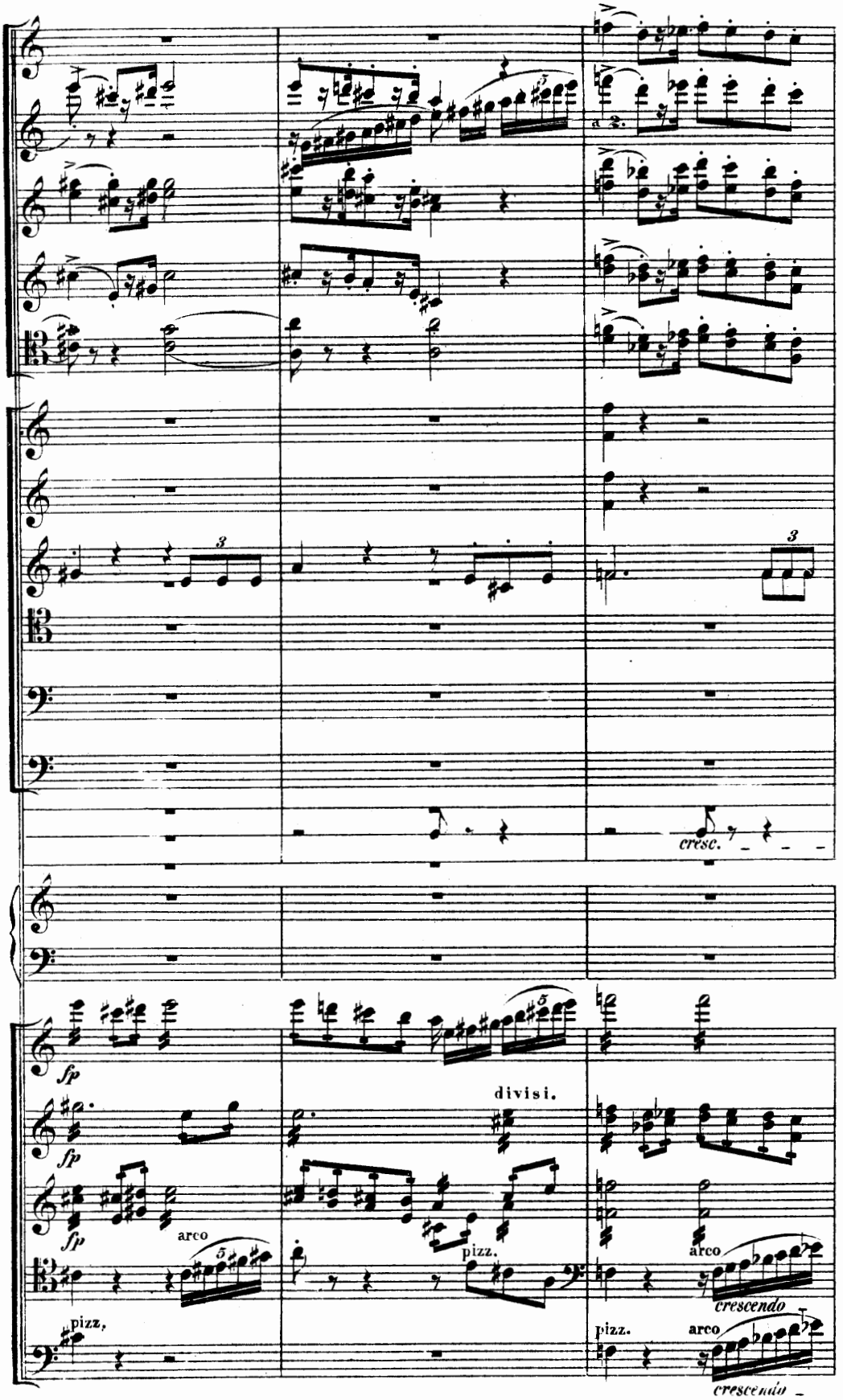


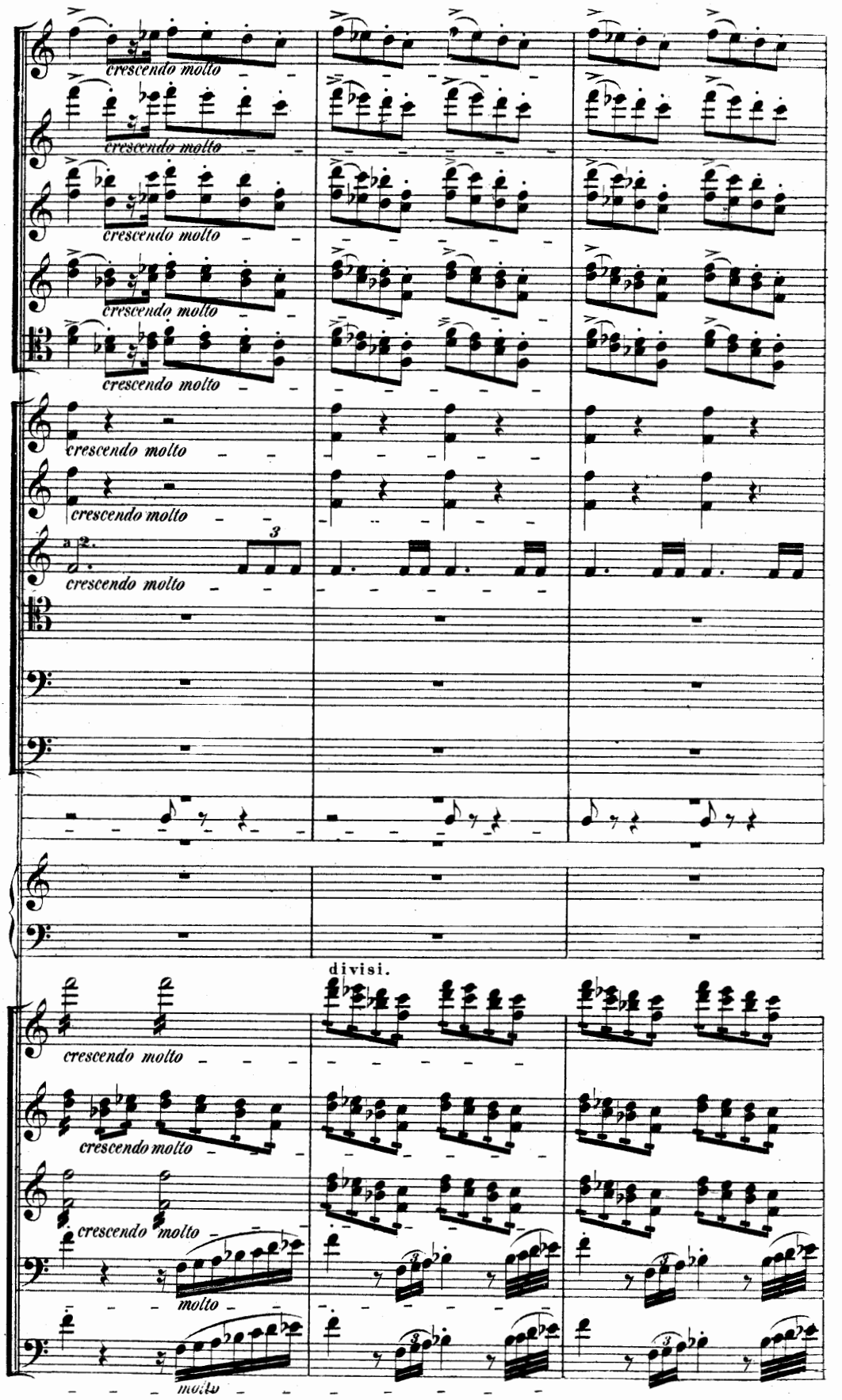

ff
a 2.

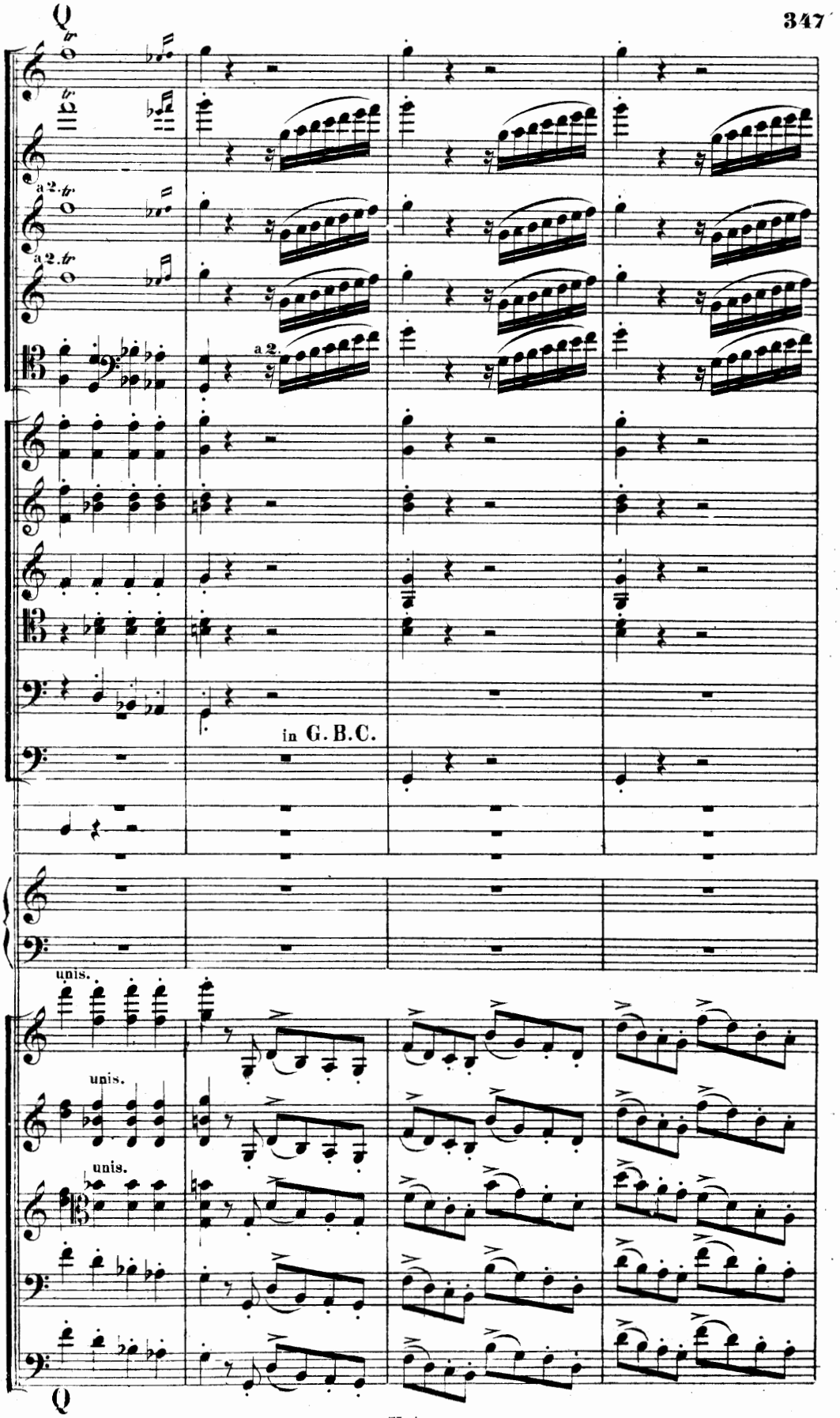

p
muta Cis in C.
p

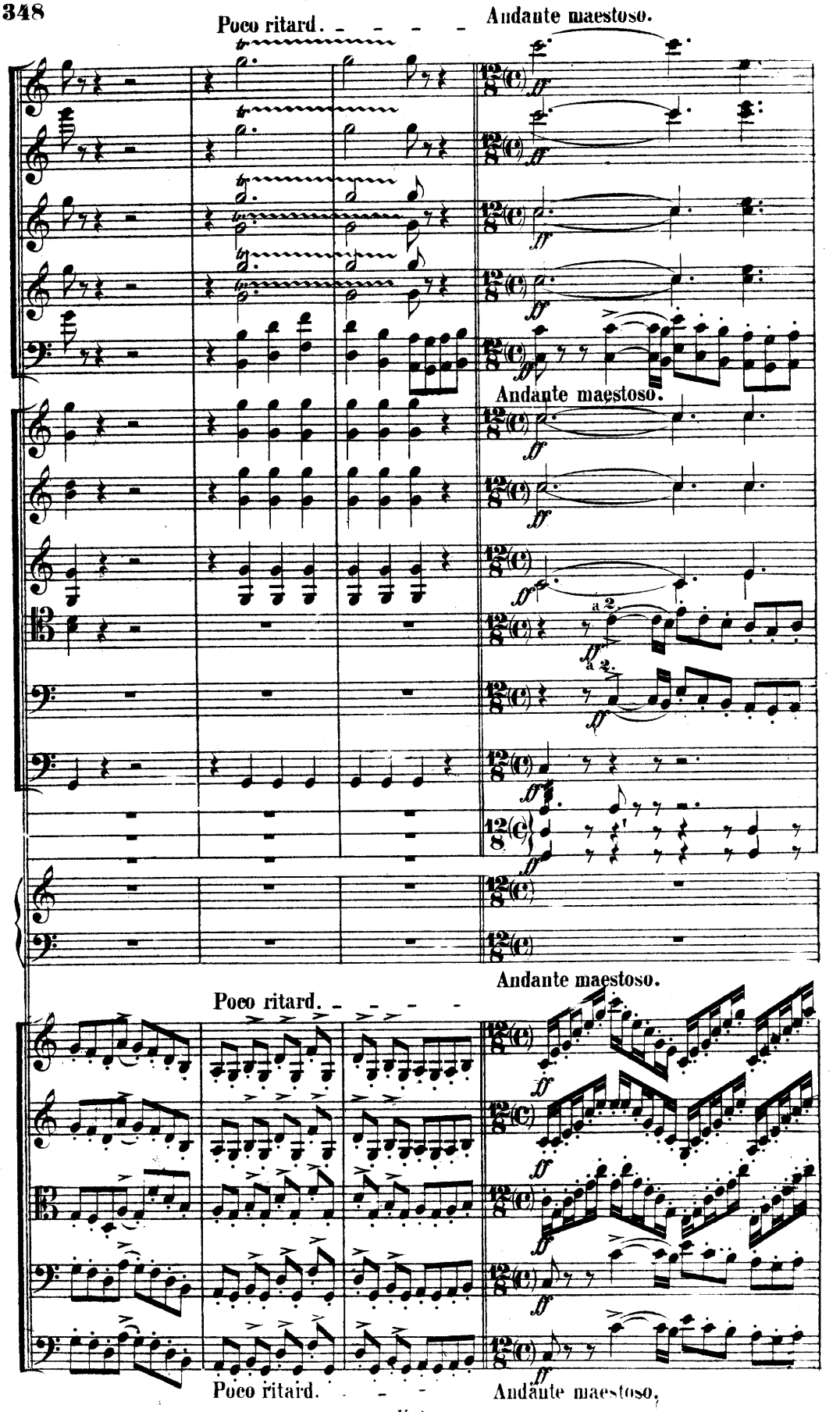

III.
II.
mf
mf
I. Solo.
mf
I°
f
(Becken.)
p
fp
fp
divisi.
fp
arco
pizz.
pizz.
pizz.
fp
fp
fp
arco
pizz.

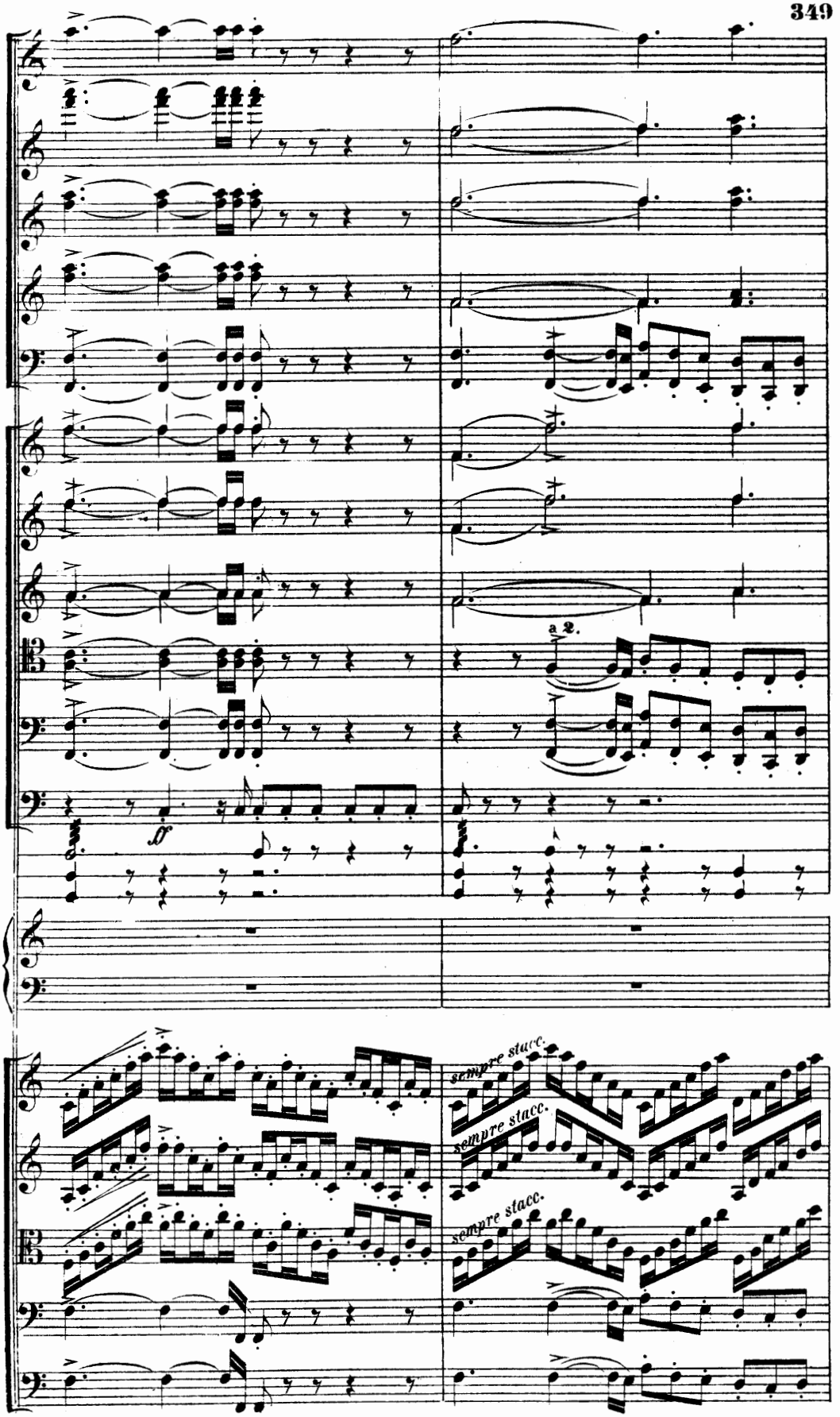

III.
II.
a 2.
I.
p
p
fp
fp
fp
arco
pizz.
pizz.
pizz.

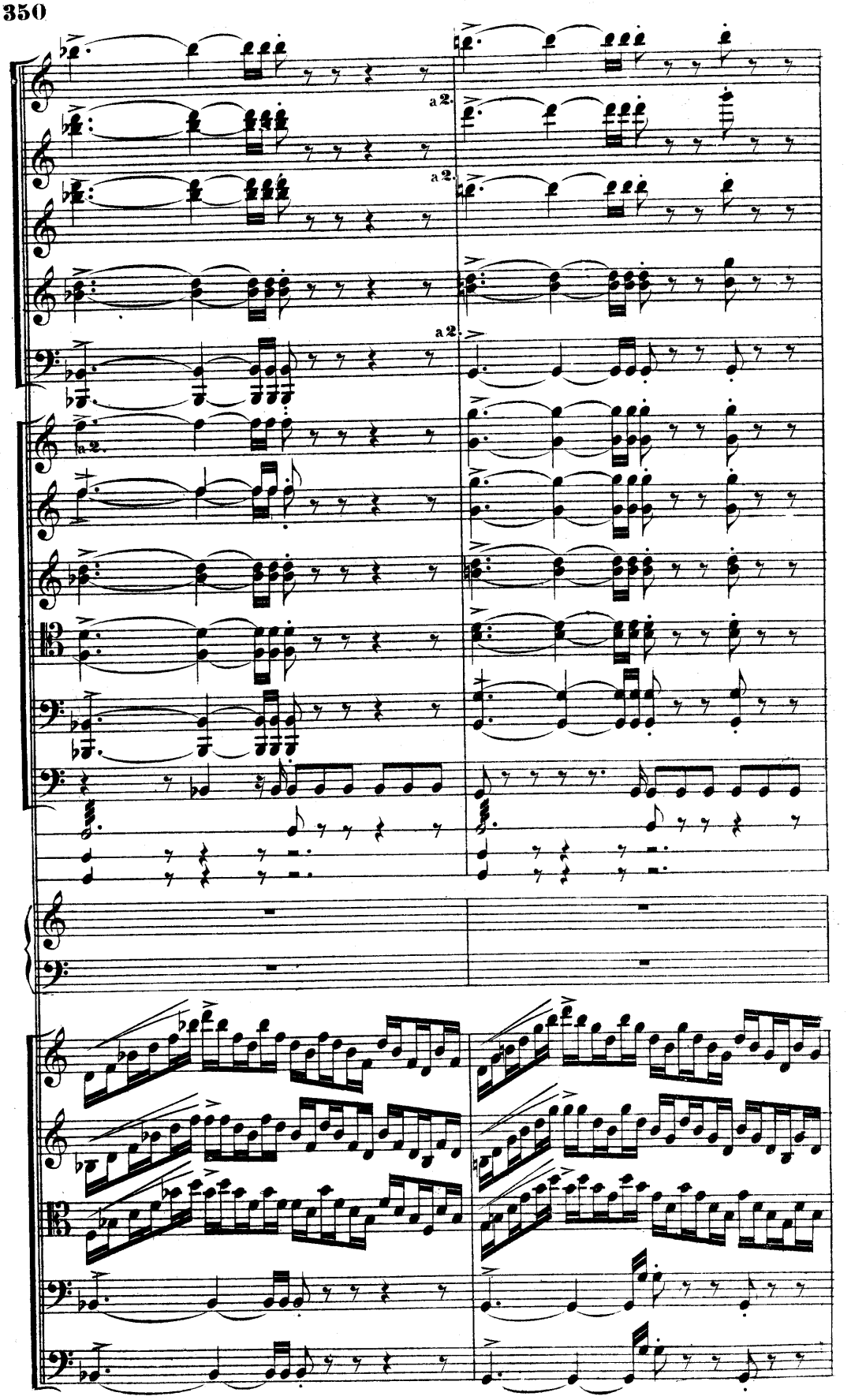

cresc.
fp
fp
fp
arco
pizz.
divisi.
pizz.
arco
crescendo
pizz.
arco
crescendo

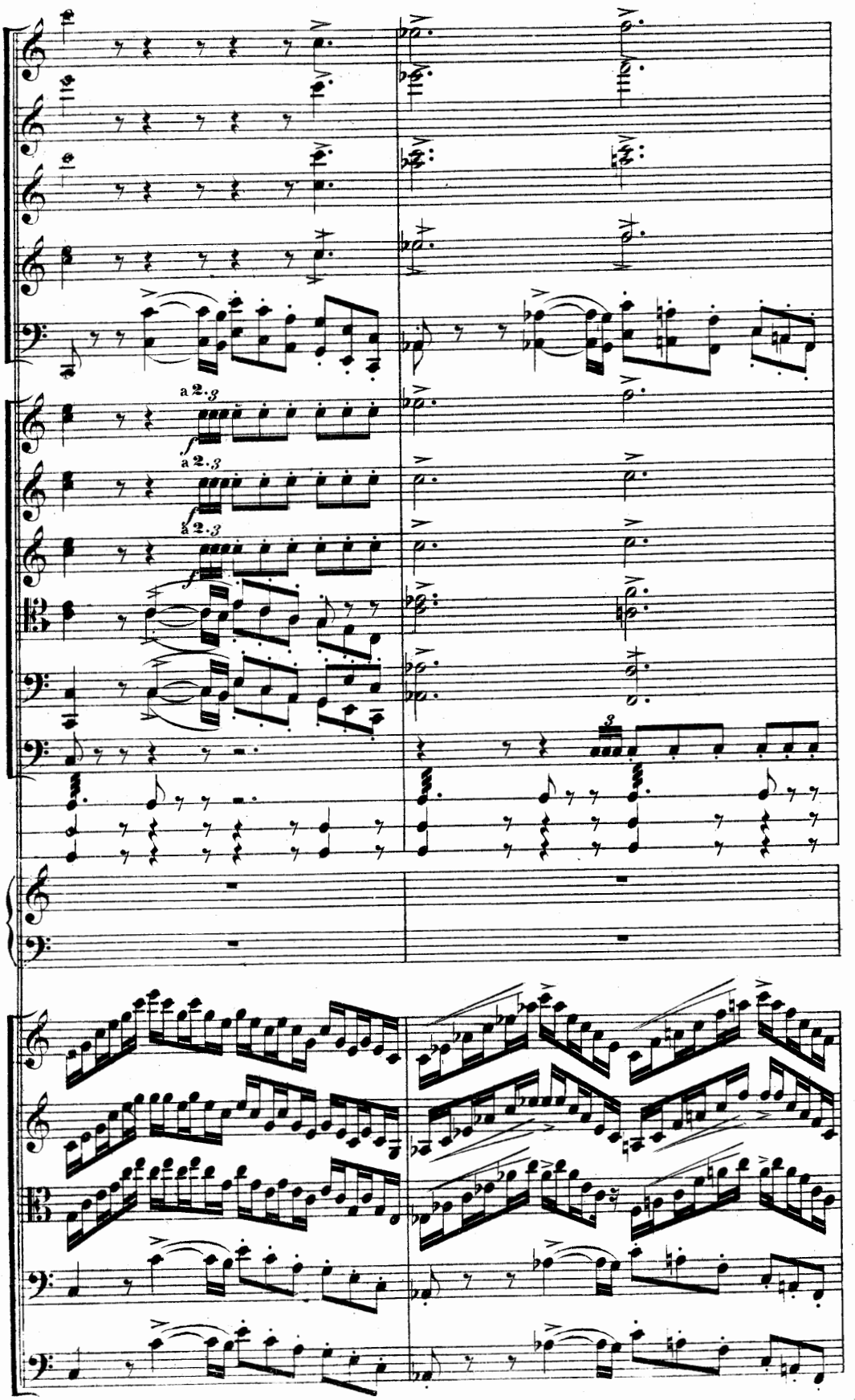

crescendo molto
crescendo molto
crescendo molto
crescendo molto
crescendo molto
crescendo molto
a 2.
3
crescendo molto
divisi.
crescendo molto
crescendo molto
crescendo molto
molto
molto

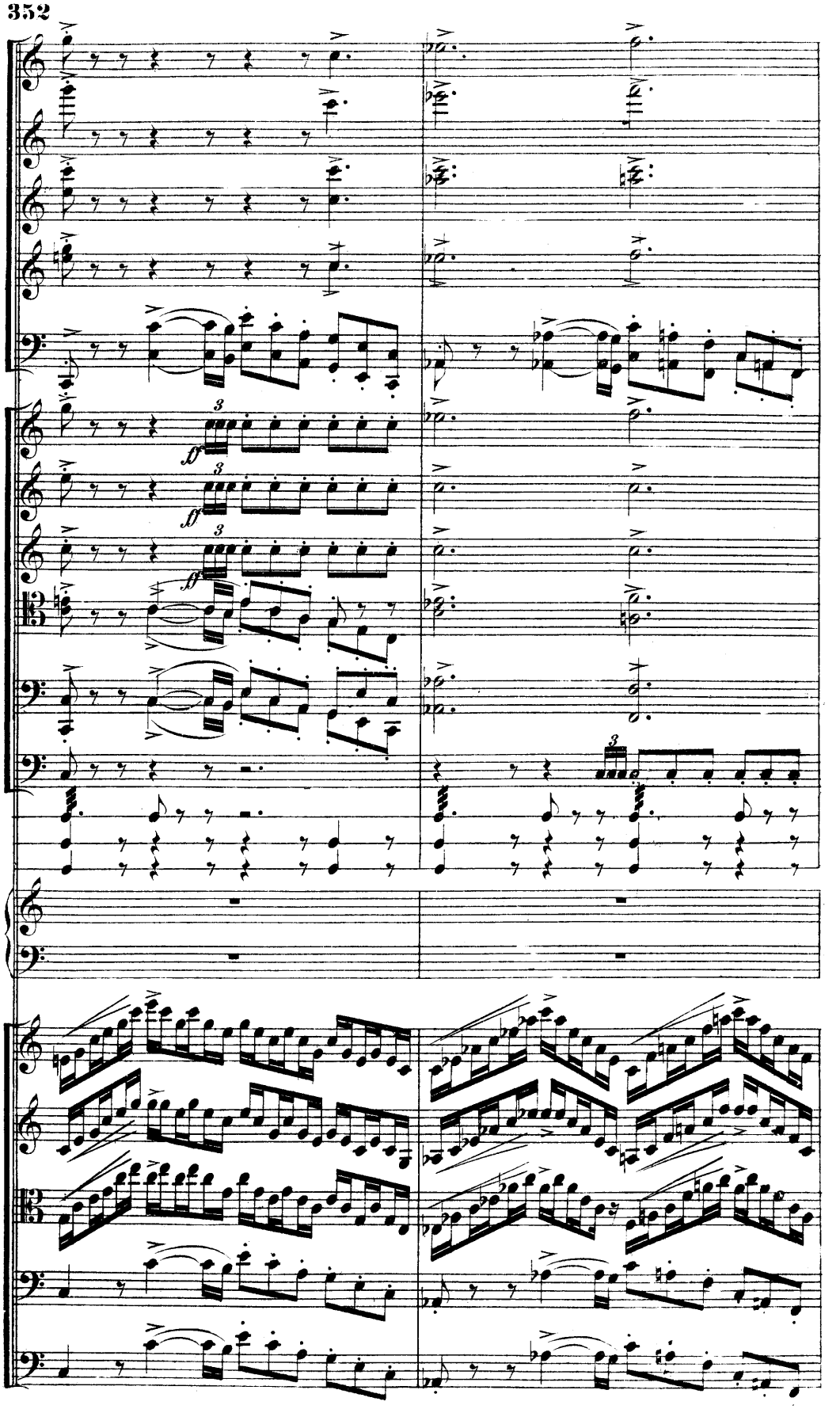

tr
a 2.
in G. B. C.
unis.
unis.
unis.

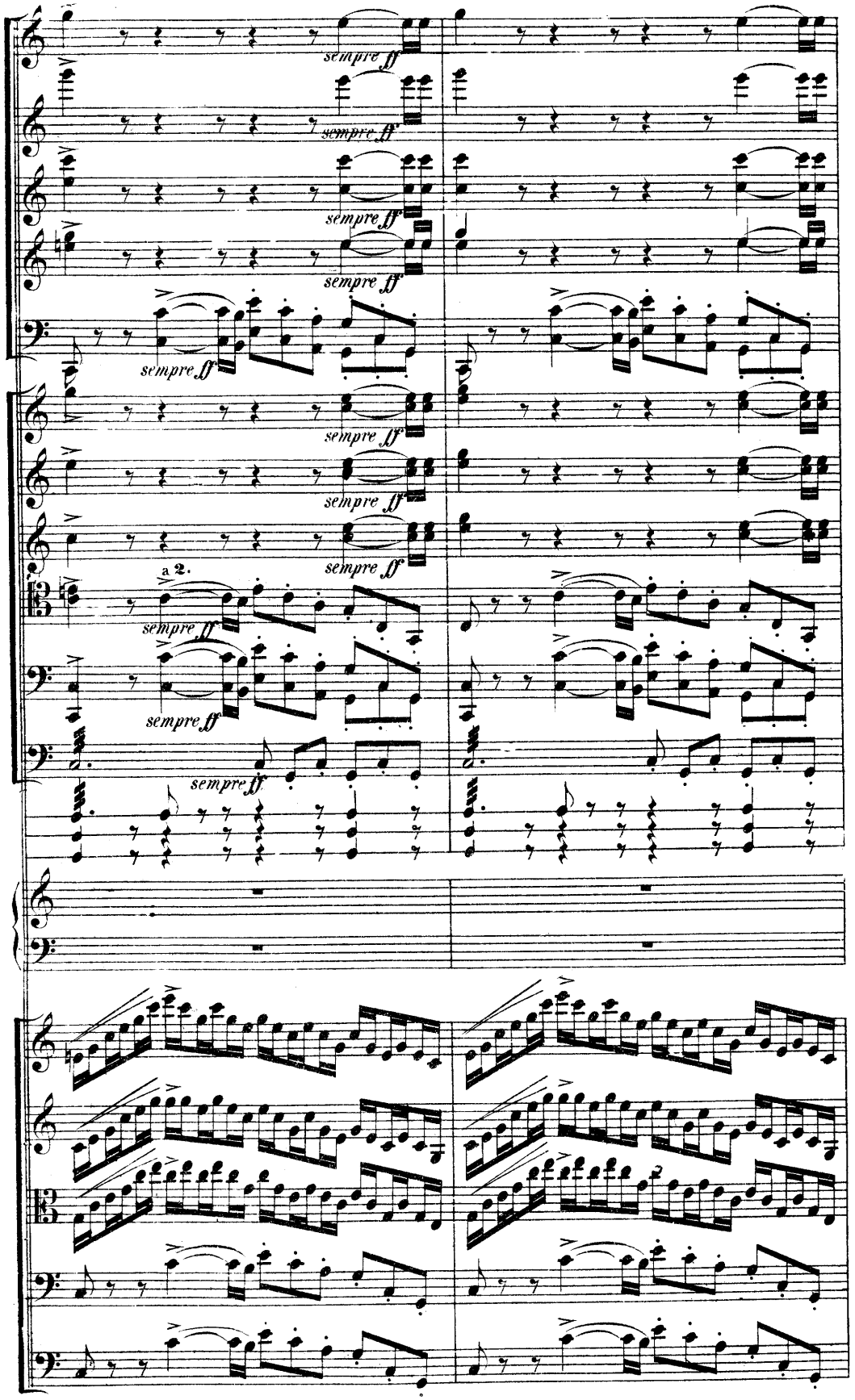

Poco ritard.
Andante maestoso.
Andante maestoso.
Andante maestoso.
Poco ritard.
Poco ritard.
Andante maestoso.

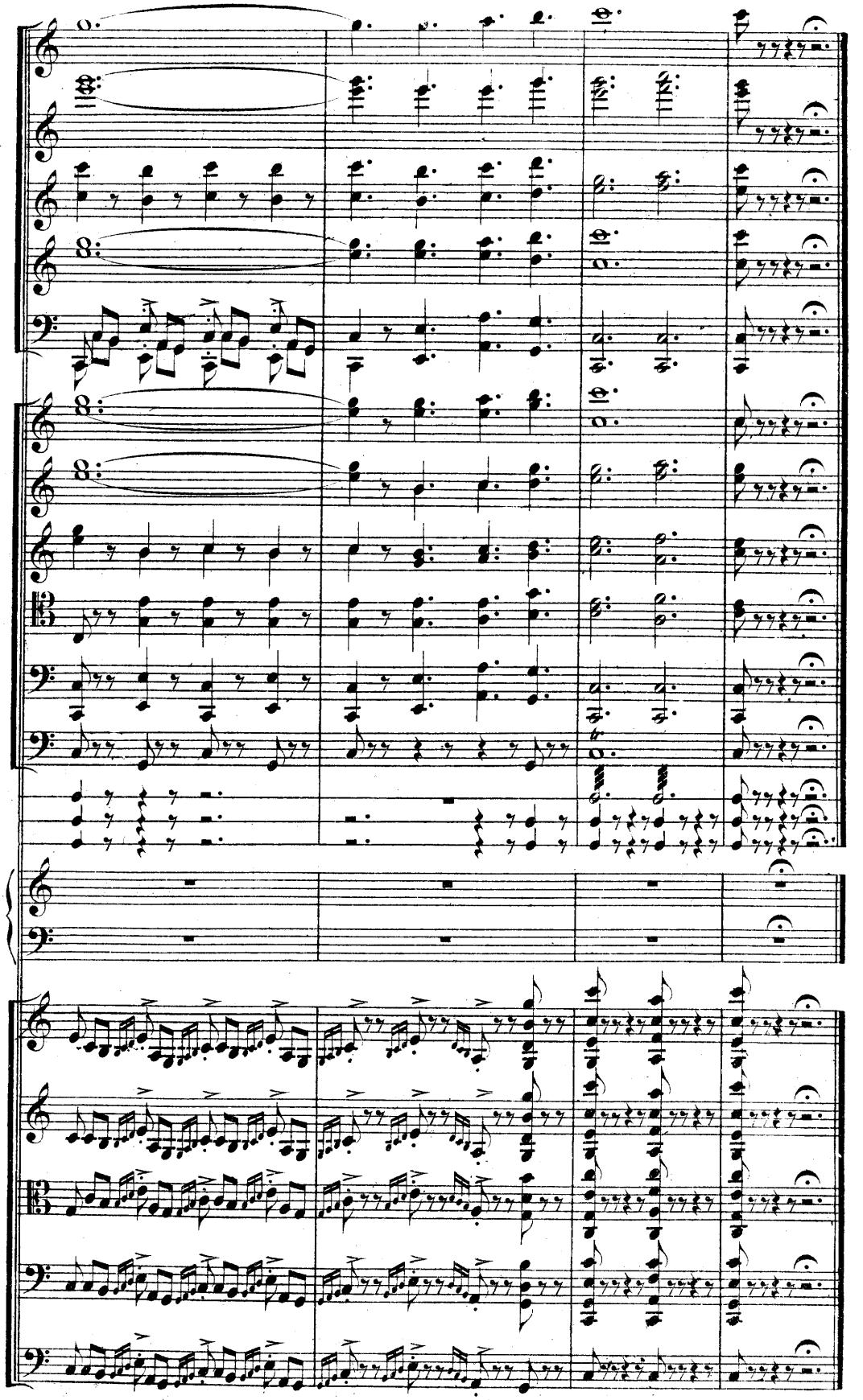

a 2.
ff
sempre stacc.
sempre stacc.
sempre stacc.


a 2.
a 2.
a 2.
a 2.


a 2. 3
a 2. 3
a 2. 3


ff
ff
ff


sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
a 2.
sempre ff
sempre ff
sempre ff



ORPHEUS.

SYMPHONISCHE DICHTUNG VON F. LISZT.

VORWORT.

Als wir vor einigen Jahren den Orpheus von Gluck einstudirten, konnten wir während der Proben unsre Fantasie nicht verhindern, von dem in seiner Einfachheit ergreifenden Standpunkt des grossen Meisters zu abstrahiren, und sich jenem Orpheus zuzuwenden, dessen Name so majestätisch und voll Harmonie über den poetischen Mythen der Griechen schwebt. Es ward dabei das Andenken an eine etrurische Vase in der Sammlung des Louvre in uns wieder lebendig, auf welcher jener erste Dichter-Musiker dargestellt ist, mit dem mystischen königlichen Reif um die Schläfe, von einem sternbesäeten Mantel umwallt, die Lippen zu göttlichen Worten und Gesängen geöffnet, und mit mächtigem Griff der feingeformten schlanken Finger die Saiten der Lyra schlagend. Da scheinen die Steine gerührt zu lauschen und aus versteinten Herzen lösen sich karge, brennende Thränen. Entzückt aufhorchend stehen die Thiere des Waldes, besiegt verstummen die rohen Triebe der Menschen. Es schweigt der Vögel Gesang, der Bach hält ein mit seinem melodischen Rauschen, das laute Lachen der Lust weicht einem zuckenden Schauer vor diesen Klängen, welche der Menschheit die milde Gewalt der Kunst, den Glanz ihrer Glorie, ihre völkererziehende Harmonie offenbaren.

Heute noch sprosst aus dem Herzen der Menschheit, wie auch die lauterste Moral ihr verkündigt ward, wie sie belehrt ist durch die erhabensten Dogmen, erhellt von Leuchten der Wissenschaft, aufgeklärt durch die philosophischen Forschungen des Geistes und umgeben von der verfeinertsten Civilisation, heute noch wie ehemals und immer sprosst aus ihrem Herzen der Trieb zur Wildheit, Begier, Sinnlichkeit, und es ist die Mission der Kunst, diesen Trieb zu besänftigen, zu veredeln. Heute wie ehemals und immer ist es Orpheus, ist es die Kunst, welche ihre melodischen Wogen, ihre gewaltigen Akkorde wie ein mildes, unwiderstehliches Licht über die widerstrebenden Elemente ergiesst, die sich in der Seele jedes Menschen, und im Innersten jeder Gesellschaft in blutigem Kampf befehden. Orpheus beweint Eurydice, das Symbol des im Uebel und im Schmerz untergegangnen Ideals. Es ist ihm vergönnt, sie den Dämonen des Erebus zu entreissen, sie heraufzubeschwören aus den Finsternissen der Unterwelt, nicht aber sie im Leben zu erhalten. Möchten mindestens nie jene Zeiten der Barbarei wiederkehren, wo, wie trunkne, zügellose Mänaden, wilde Leidenschaften die Kunst erliegen machen unter mörderischen Thyrsusstäben, indem sie in fiebertollem Wahn sich rächen für die Verachtung, mit welcher jene auf ihre rohen Gelüste herabsieht.

Wäre es uns gelungen, unsern Gedanken vollständig zu verkörpern, so hätten wir gewünscht, den verklärten ethischen Character der Harmonien, welche von jedem Kunstwerk ausstrahlen, zu vergegenwärtigen, die Zauber und die Fülle zu schildern, womit sie die Seele überwältigen, wie sie wogen gleich elysischen Lüften, Weihrauchwolken ähnlich mälig sich verbreiten; den lichtblauen Aether, womit sie die Erde und das ganze Weltall wie mit einer Atmosphäre, wie mit einem durchsichtigen Gewand unsäglichen mysteriösen Wohllauts umgeben.

(Uebers. v. P. Cornelius.)

ORPHÉE.

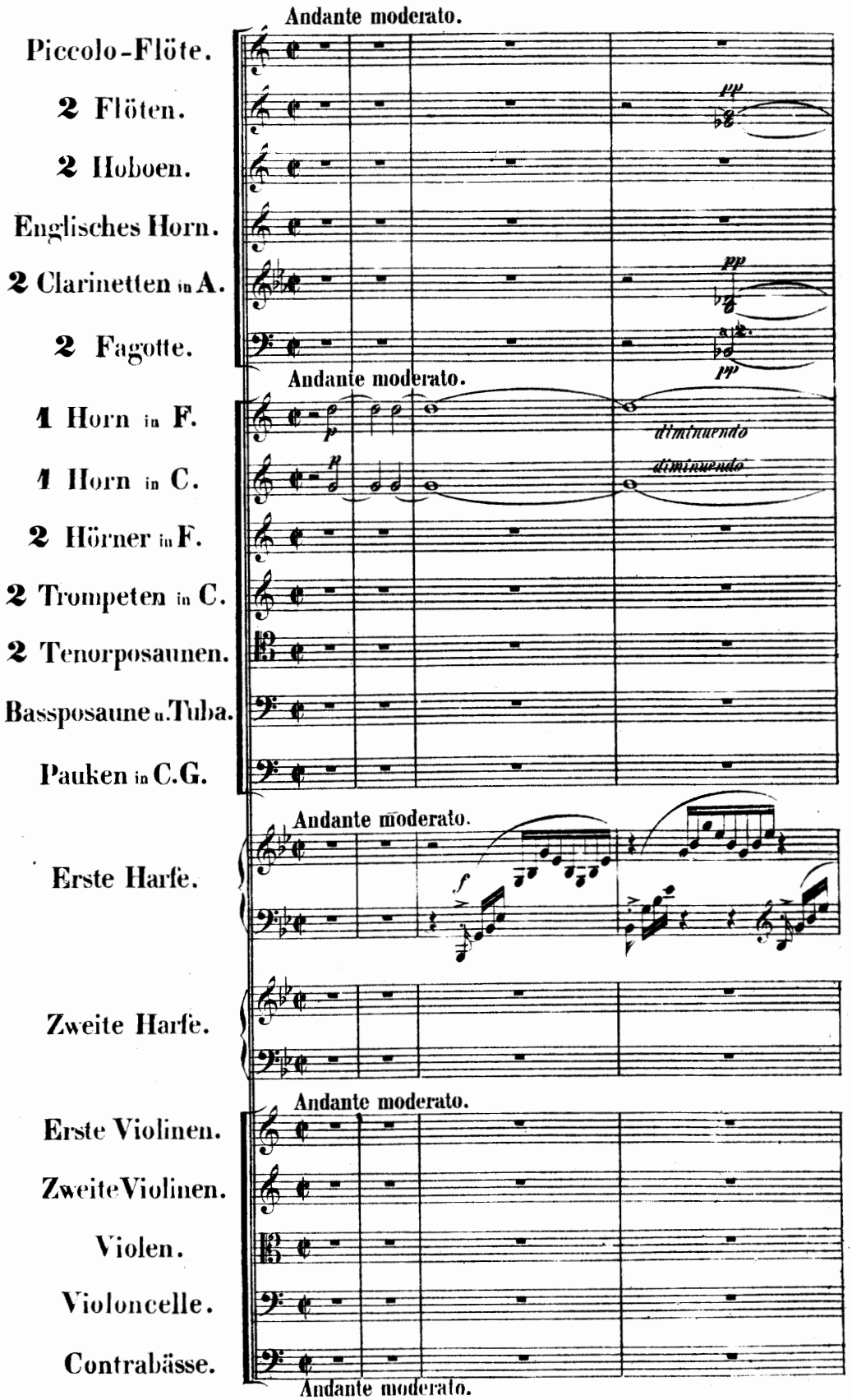
POÈME SYMPHONIQUE DE F. LISZT.

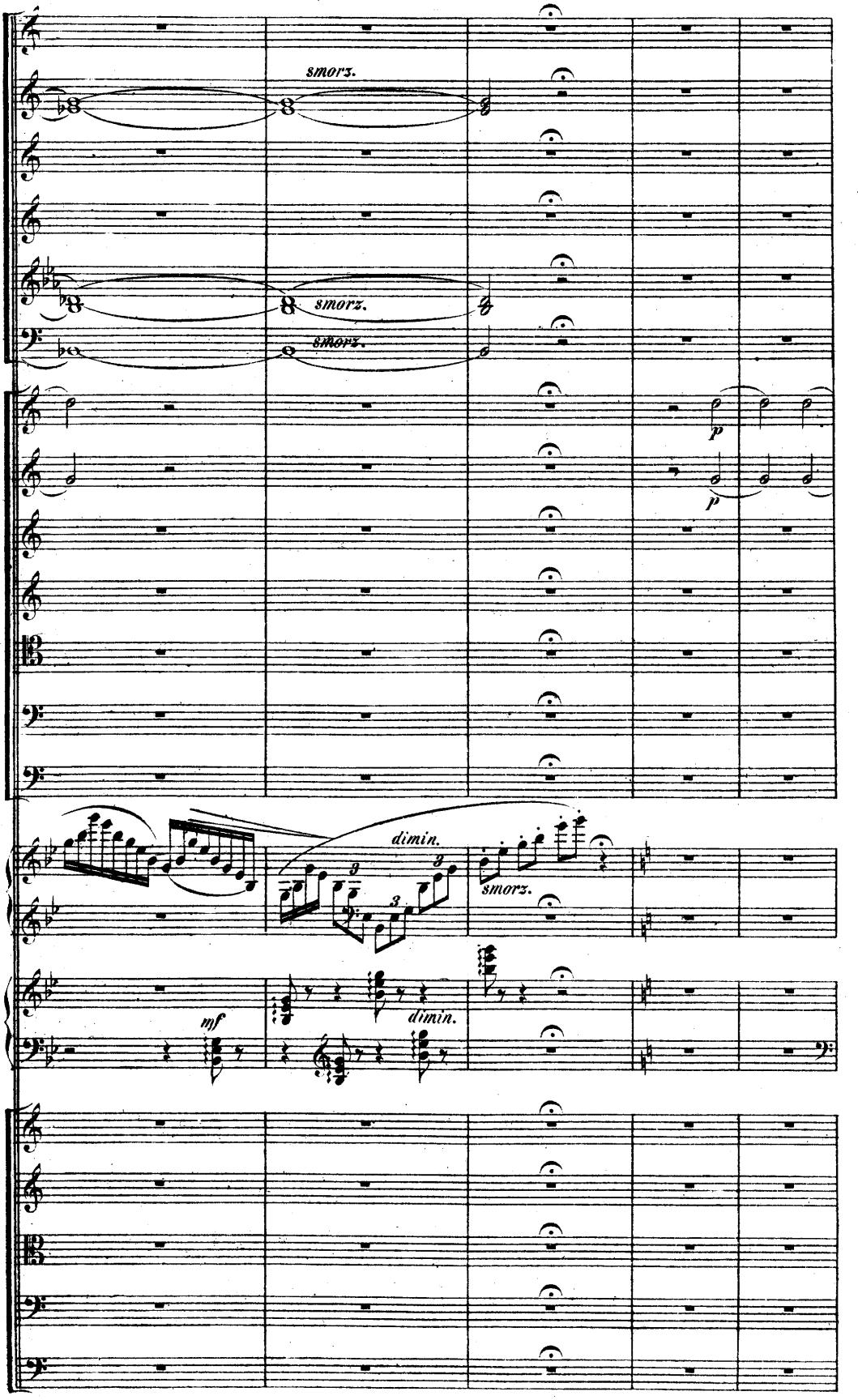
PRÉFACE.

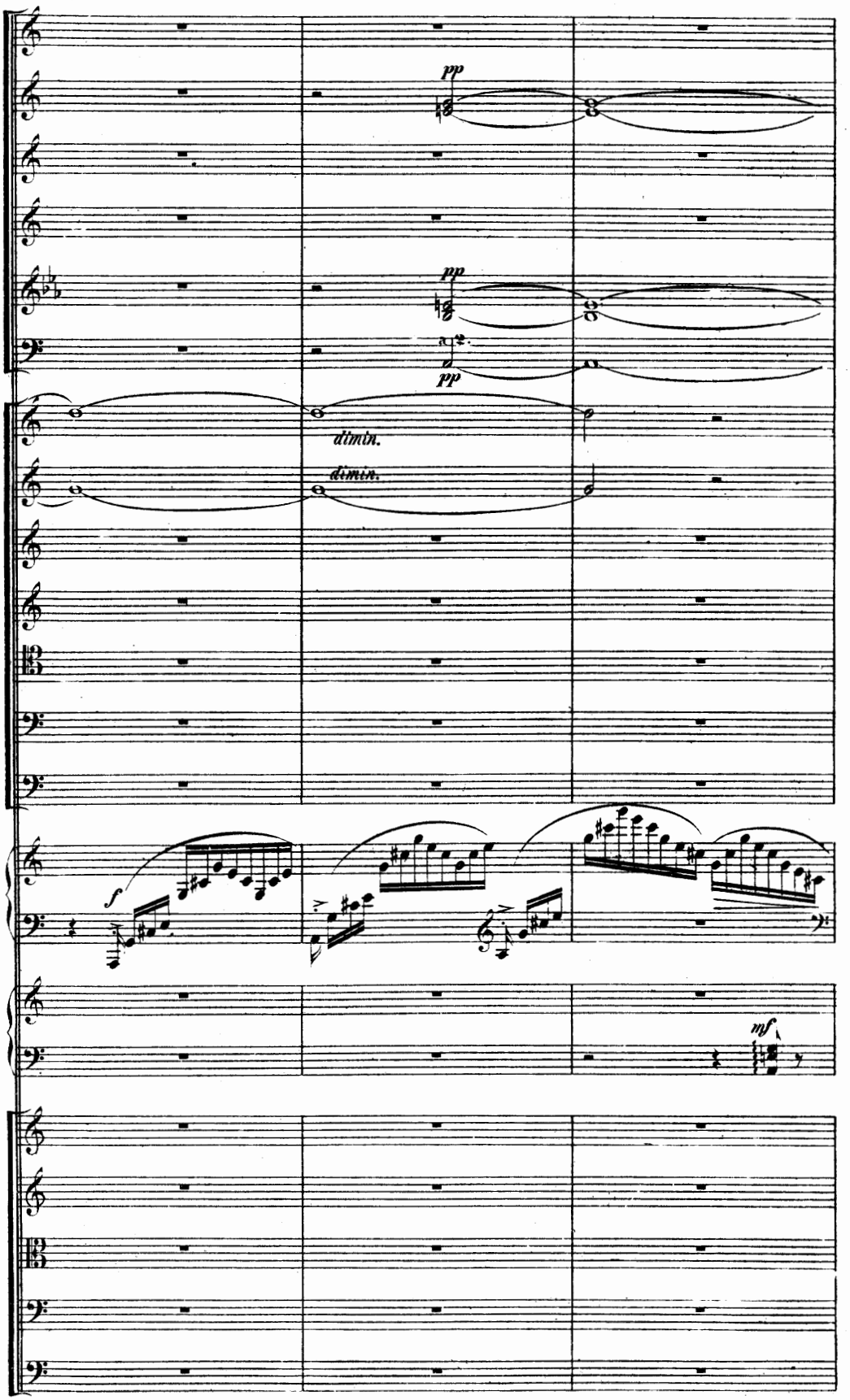
Nous eûmes un jour à diriger l'Orphée de Gluck. Pendant les répétitions il nous fût comme impossible de ne pas abstraire notre imagination du point de vue, touchant et sublime dans sa simplicité, dont ce grand maître a envisagé son sujet, pour nous reporter en pensée vers cet Orphée, dont le nom plane si majestueusement et si harmonieusement au-dessus des plus poétiques mythes de la Grèce. Nous avons revu en pensée un vase étrusque de la collection du Louvre, représentant le premier poète-musicien, drapé d'une robe étoilée, le front ceint de la bandelette mystiquement royale, ses lèvres d'où s'exhalent des paroles et des chants divins ouvertes, et faisant énergiquement résonner les cordes de sa lyre de ses beaux doigts, longs et effilés. Nous crûmes apercevoir autour de lui, comme si nous l'eussions contemplé vivant, les bêtes féroces des bois écouter ravis; les instincts brutaux de l'homme se taire vaincus; les pierres s'amollir: des coeurs plus durs peut-être, arrosés d'une larme avare et brûlante; les oiseaux gazouillants et les cascades murmurantes suspendre leurs mélodies: les ris et les plaisirs se recueillir avec respect devant ces accents qui révélaient à l'Humanité la puissance bienfaisante de l'art, son illumination glorieuse, son harmonie civilisatrice.

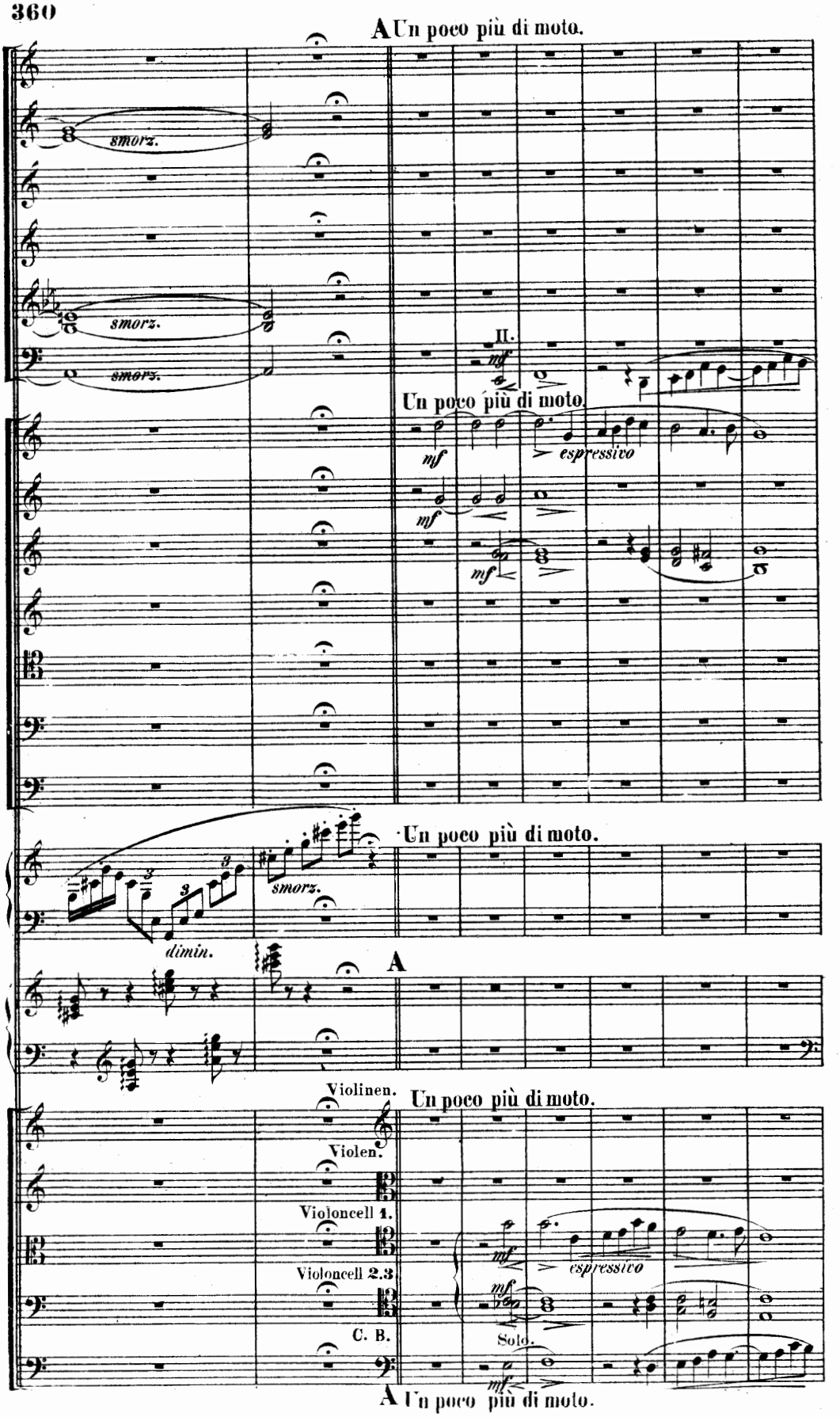
Prêchée par la plus pure des morales enseignée par les dogmes les plus sublimes, éclairée par les fanaux les plus brillants de la science, avertie par les philosophiques raisonnements de l'intelligence, entourée de la plus raffinée des civilisations, l'Humanité aujourd'hui comme jadis et toujours, conserve en son sein ses instincts de férocité, de brutalité, et de sensualité, que la mission de l'art est d'amollir, d'adoucir, d'ennoblir. Aujourd'hui comme jadis et toujours, Orphée, c'est-à-dire l'Art, doit épandre ses flots mélodieux, ses accords vibrants comme une douce et irrésistible lumière, sur les éléments contraires qui se déchirent et saignent en l'âme de chaque individu, comme aux entrailles de toute société. Orphée pleure Eurydice, Eurydice cet emblème de l'Idéal englouti par le mal et la douleur, qu'il lui est permis d'arracher aux monstres de l'Érèbe, de faire sortir du fond des ténèbres cimmériennes, mais qu'il ne saurait, hélas! conserver sur cette terre. Puissent du moins ne plus jamais revenir ces temps de barbarie, ou les passions furieuses, comme des ménades ivres et effrénées, vengeant le dédain que fait l'art de leurs voluptés grossières, le font périr sous leurs tyrses meutriers et leurs furies stupides.

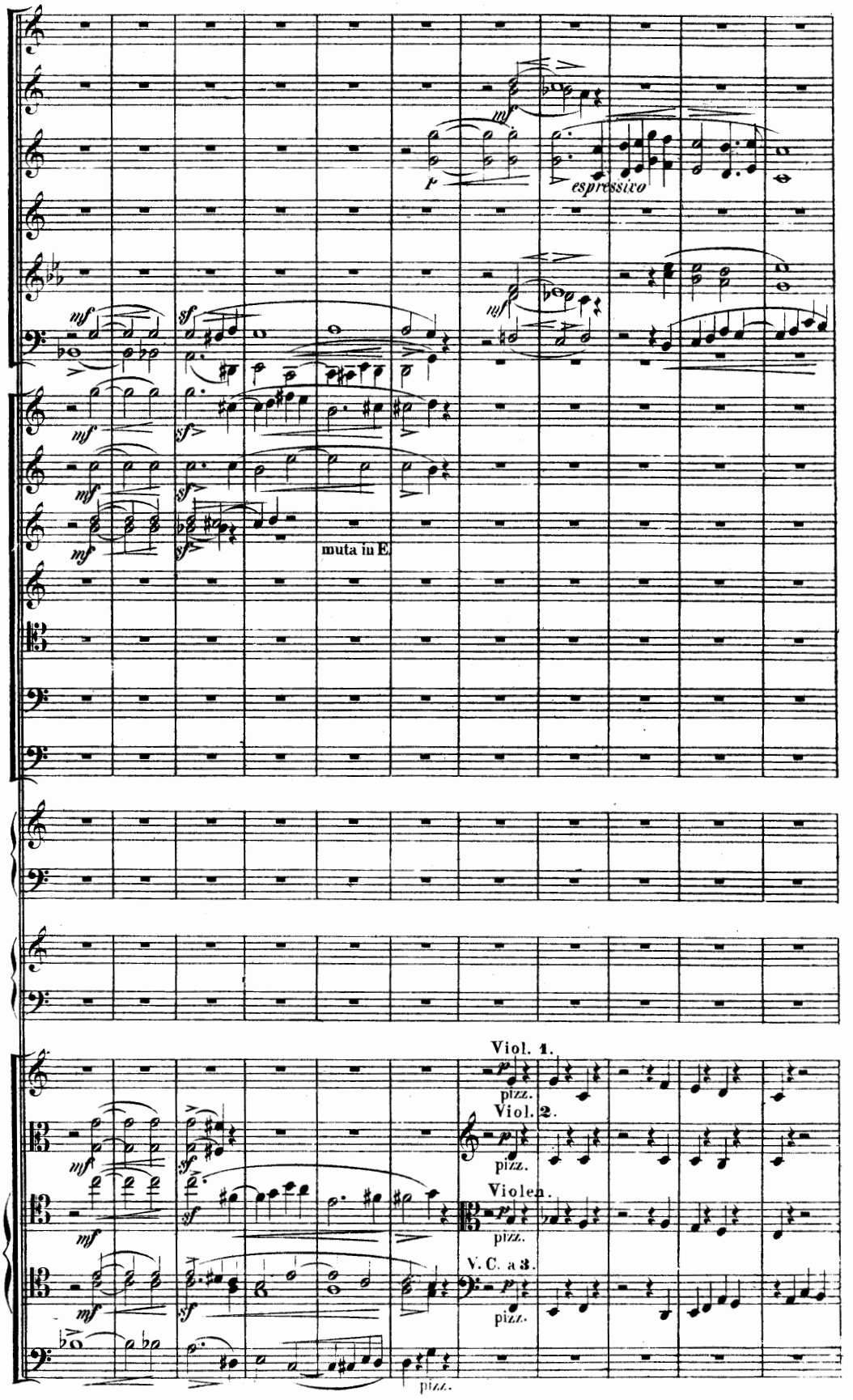
S'il nous avait été donné de formuler notre pensée complètement, nous eussions désiré rendre le caractère sereinement civilisateur des chants qui rayonnent de toute oeuvre d'art; leur suave énergie, leur auguste empire, leur sonorité noblement voluptueuse à l'âme, leur ondulation douce comme des brises de l'Élysée, leur élévement graduel comme des vapeurs d'encens, leur Éther diaphane et azuré enveloppant le monde et l'univers entier comme dans une atmosphère, comme dans un transparent vêtement d'ineffable et mystérieuse Harmonie.

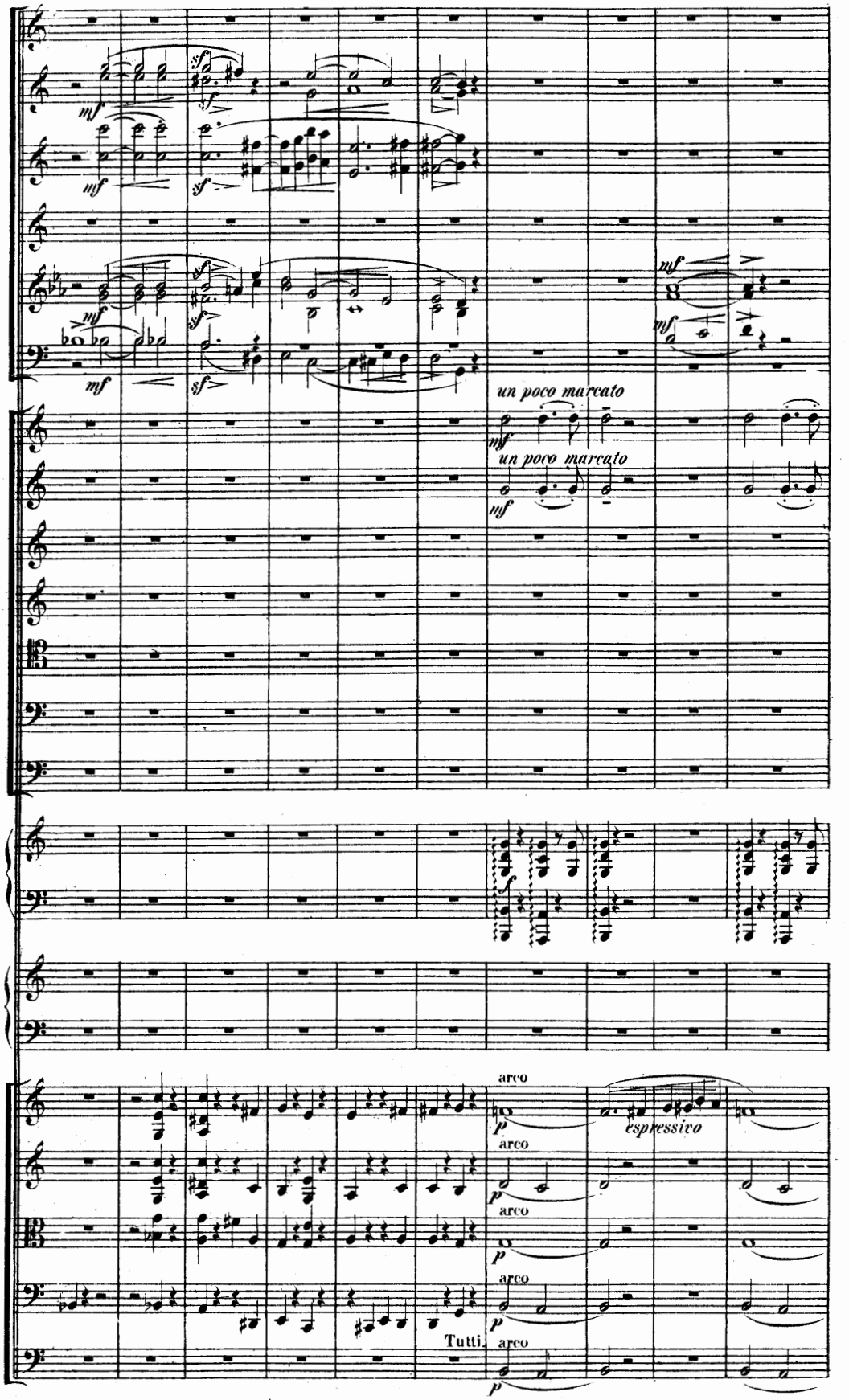

Andante moderato.
Piccolo-Flöte.
2 Flöten.
2 Hoboen.
Englisches Horn.
2 Clarinetten in A.
2 Fagotte.
pp
pp
pp
Andante moderato.
1 Horn in F.
1 Horn in C.
2 Hörner in F.
2 Trompeten in C.
2 Tenorposaunen.
Bassposaune u. Tuba.
Pauken in C.G.
p
p
diminuendo
diminuendo
Andante moderato.
Erste Harfe.
f
Zweite Harfe.
Andante moderato.
Erste Violinen.
Zweite Violinen.
Violen.
Violoncelle.
Contrabässe.
Andante moderato.

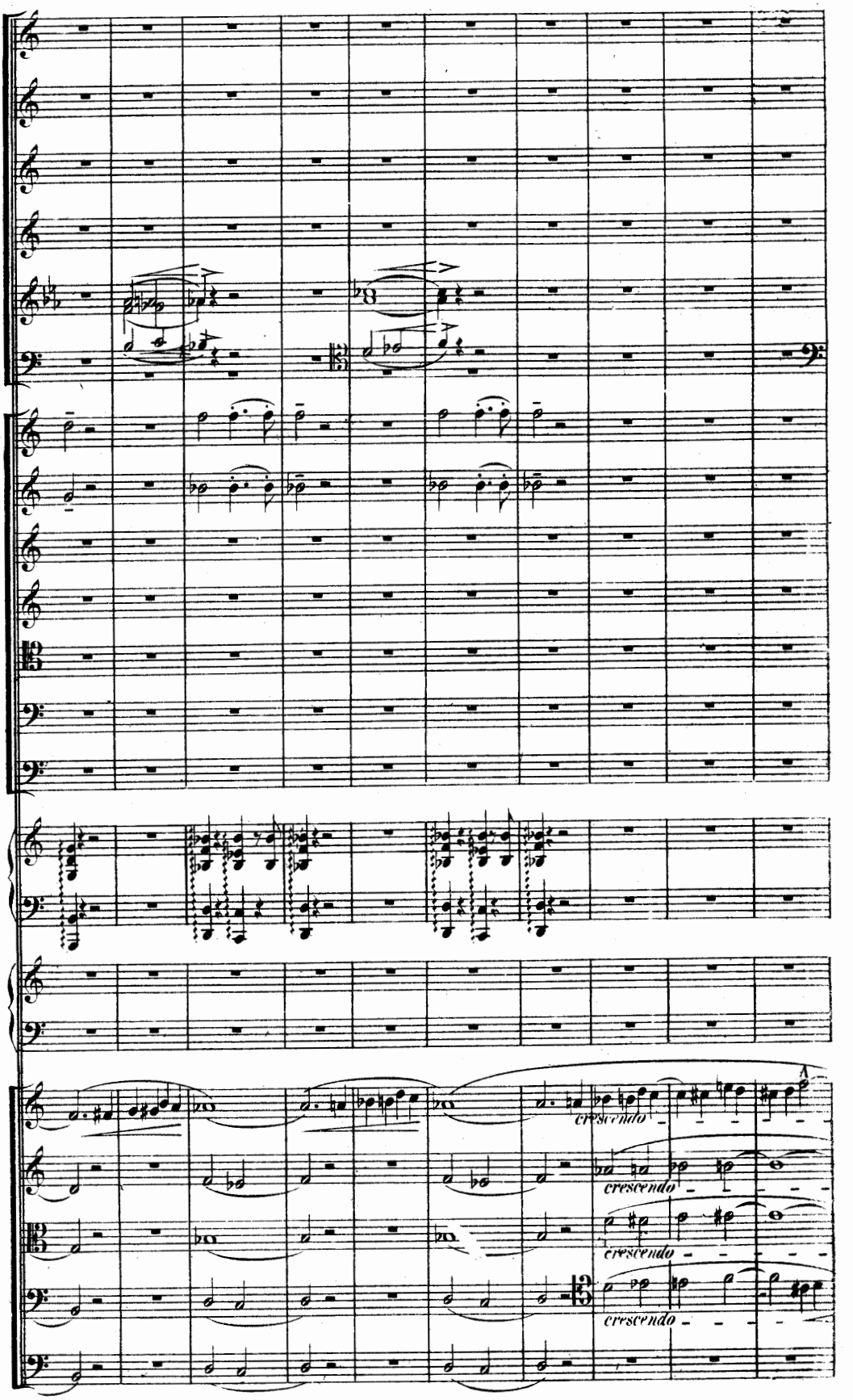

smorz.
smorz.
smorz.
p
p
dimin.
smorz.
mf
dimin.

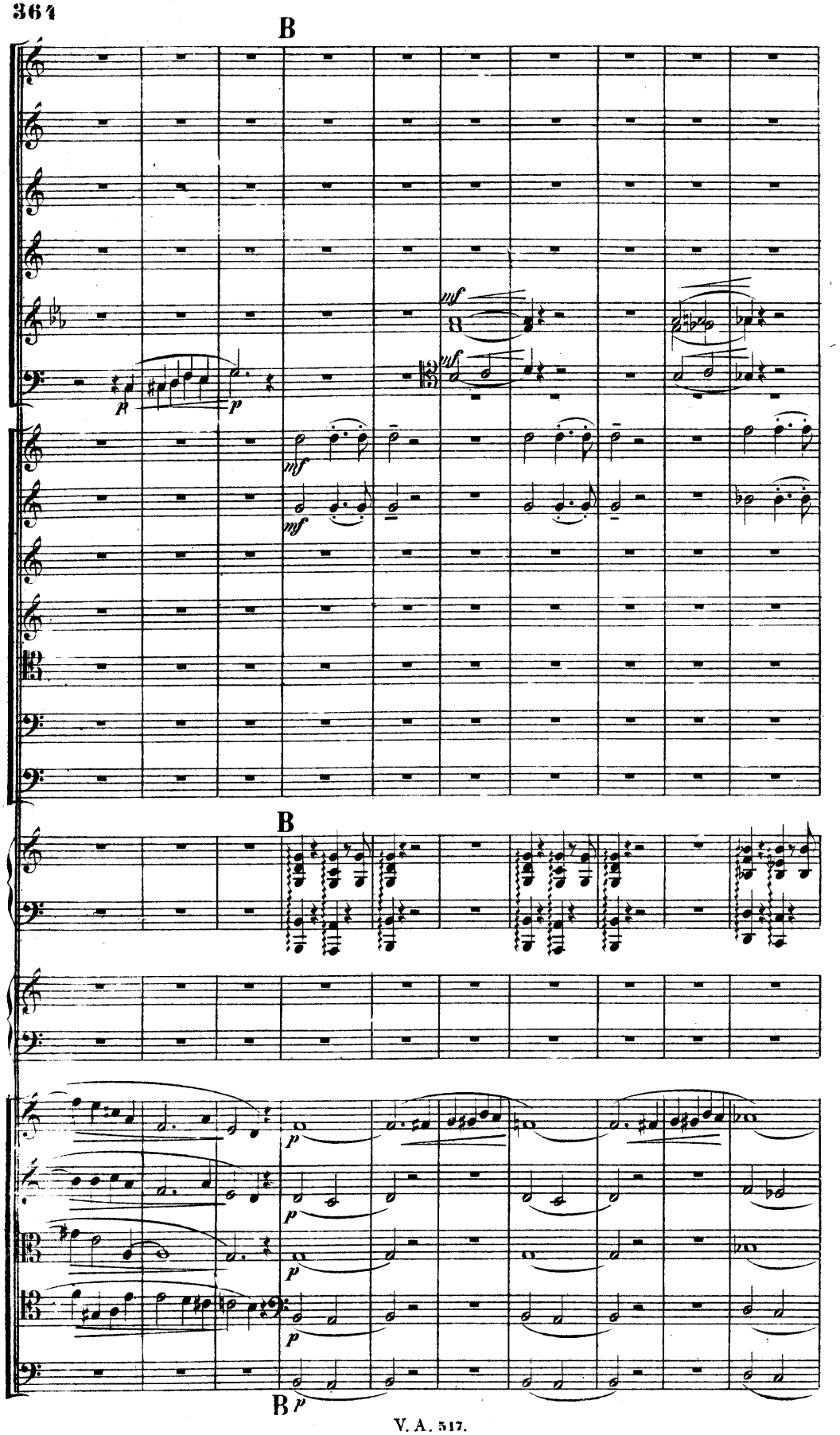

pp
pp
pp
dimin.
dimin.
f
mf

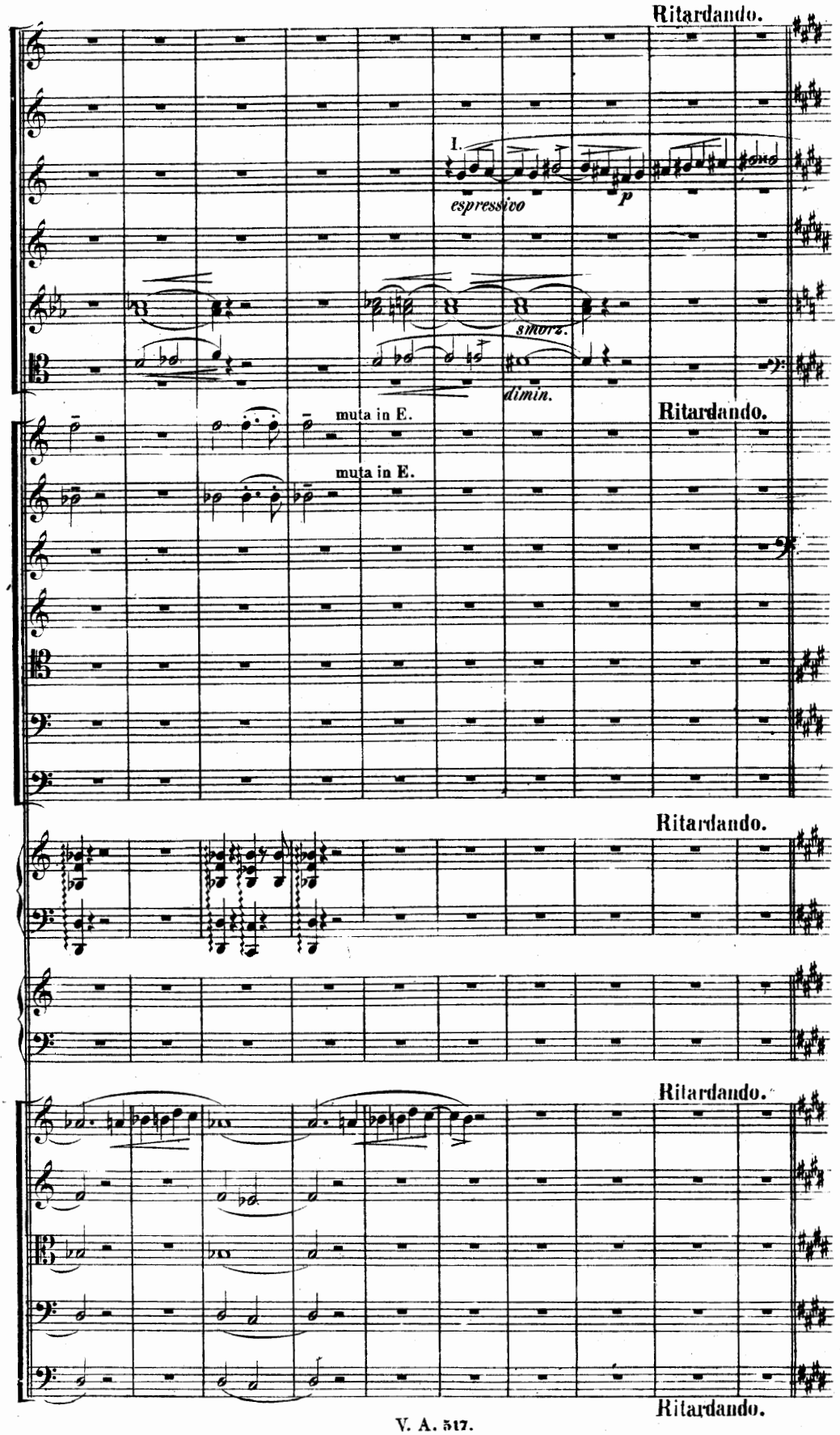

A Un poco più di moto.
smorz.
smorz.
smorz.
II.
mf
Un poco più di moto.
mf
espressivo
mf
mf
Un poco più di moto.
3
3
3
smorz.
dimin.
A
Violinen.
Un poco più di moto.
Violen.
Violoncell 1.
mf
espressivo
Violoncell 2.3.
mf
C. B.
Solo.
mf
A Un poco più di moto.

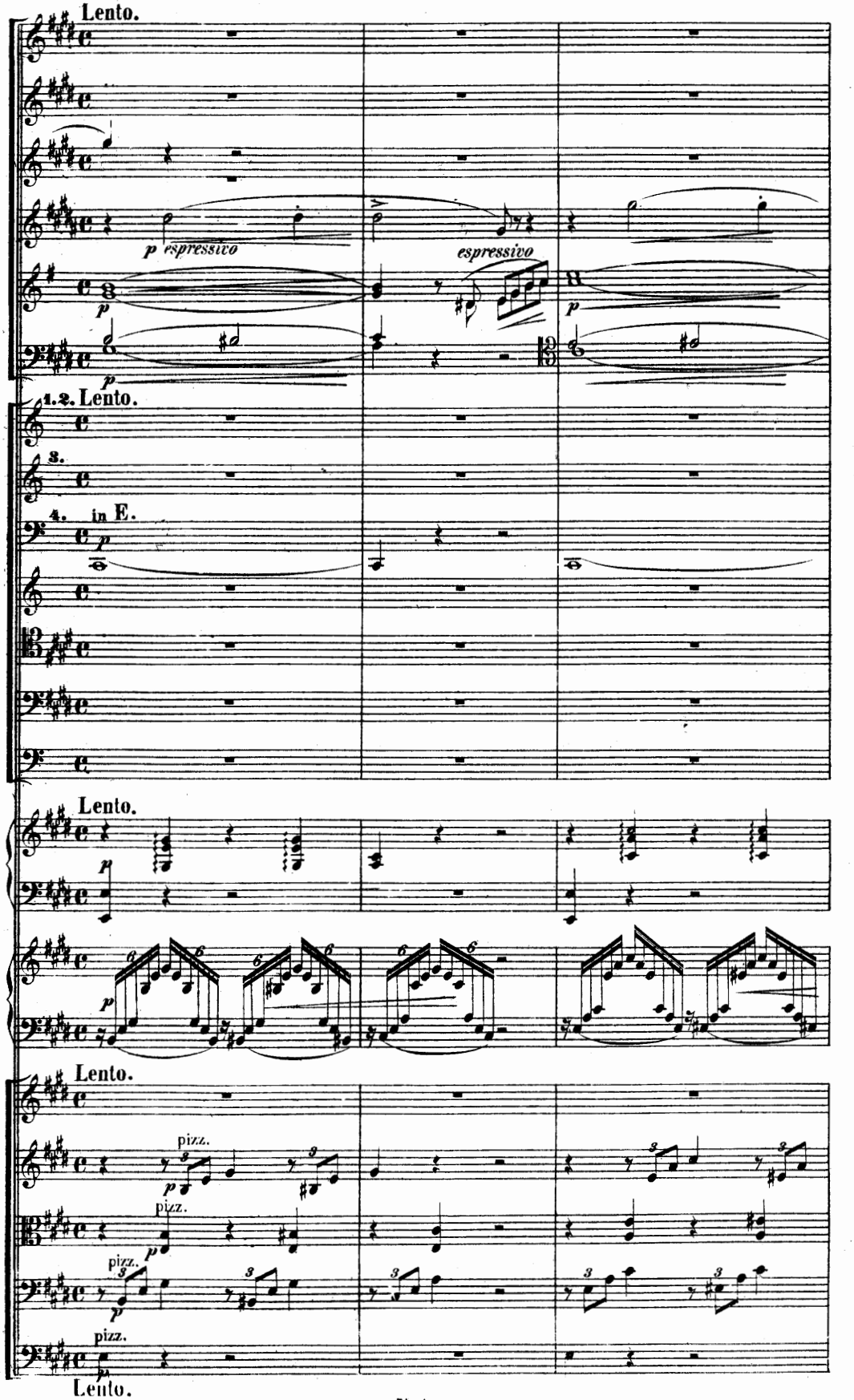

mf
p
espressivo
mf
sf
mf
sf
mf
sf
mf
sf
muta in E
Viol. 1.
pizz.
Viol. 2.
pizz.
Violen.
pizz.
V. C. a 3.
pizz.
mf
sf
mf
sf
mf
sf
pizz.

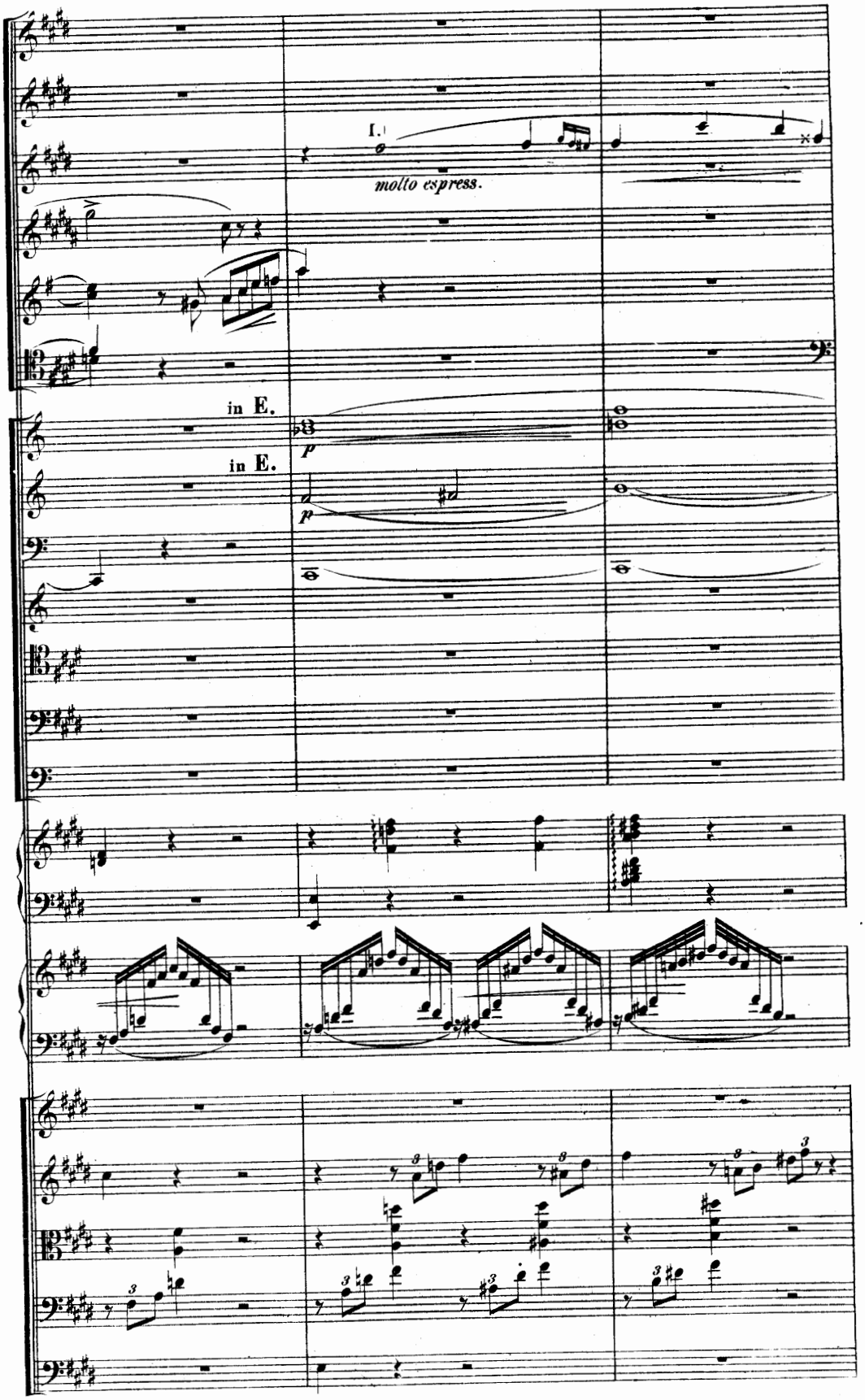

un poco marcato
un poco marcato
arco
espressivo
arco
arco
arco
arco
Tutti.
arco

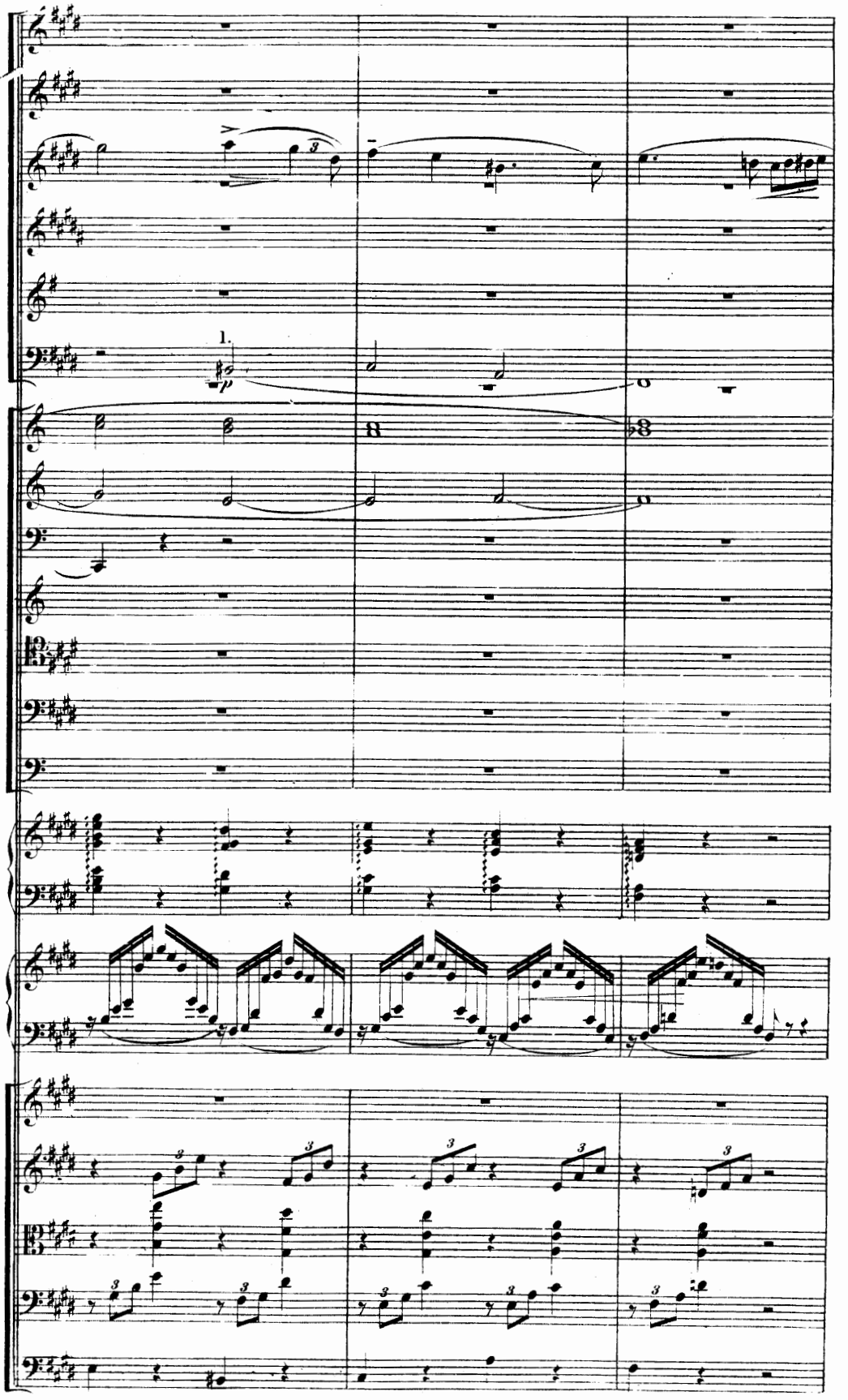

cresc.
cresc.
cresc.
cresc.

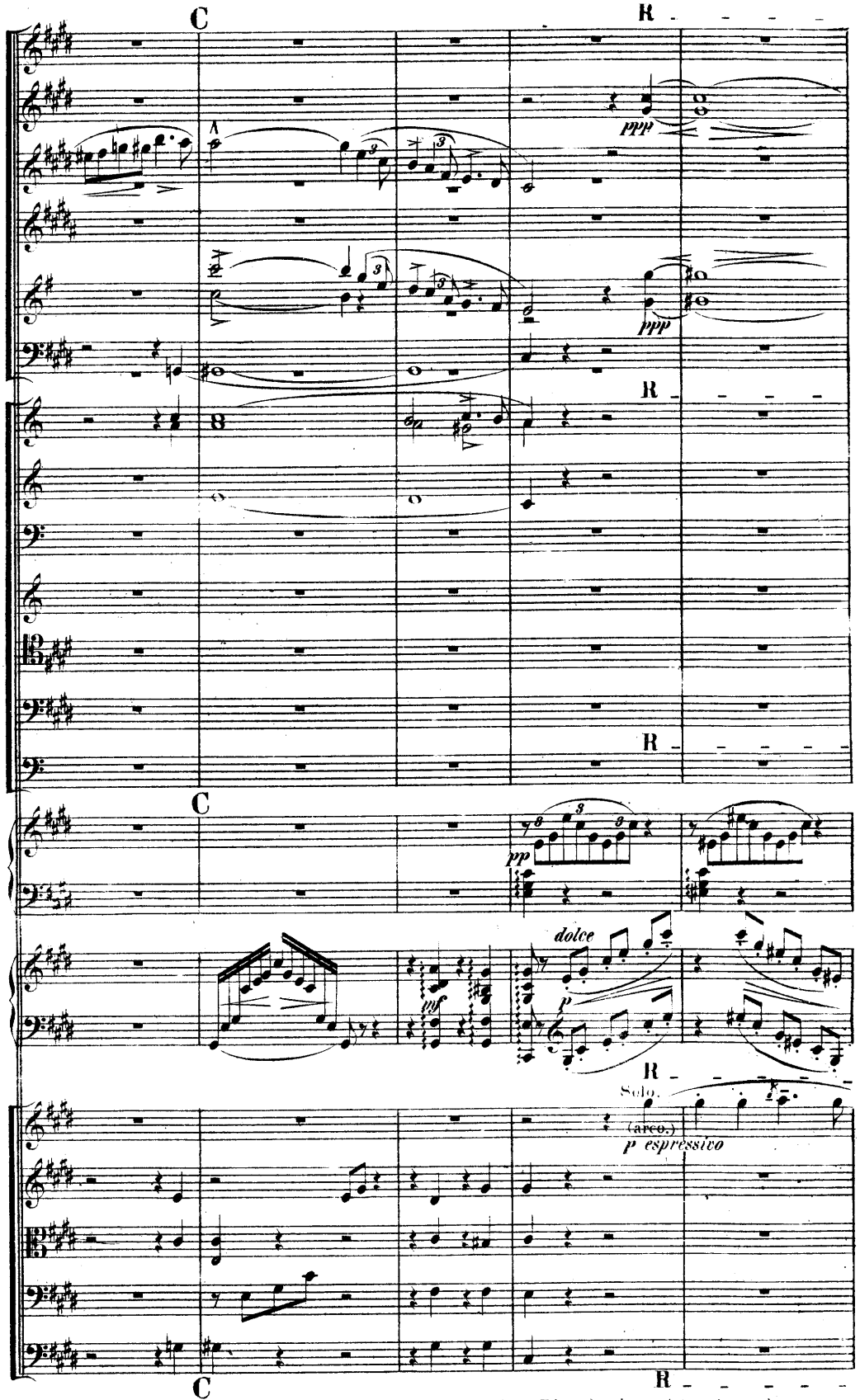

B
mf
p
mf
mf
B
p
p
p
p
B p


Ritardando.
I.
espressivo
p
smorz.
dimin.
muta in E.
muta in E.
Ritardando.
Ritardando.
Ritardando.
Ritardando.

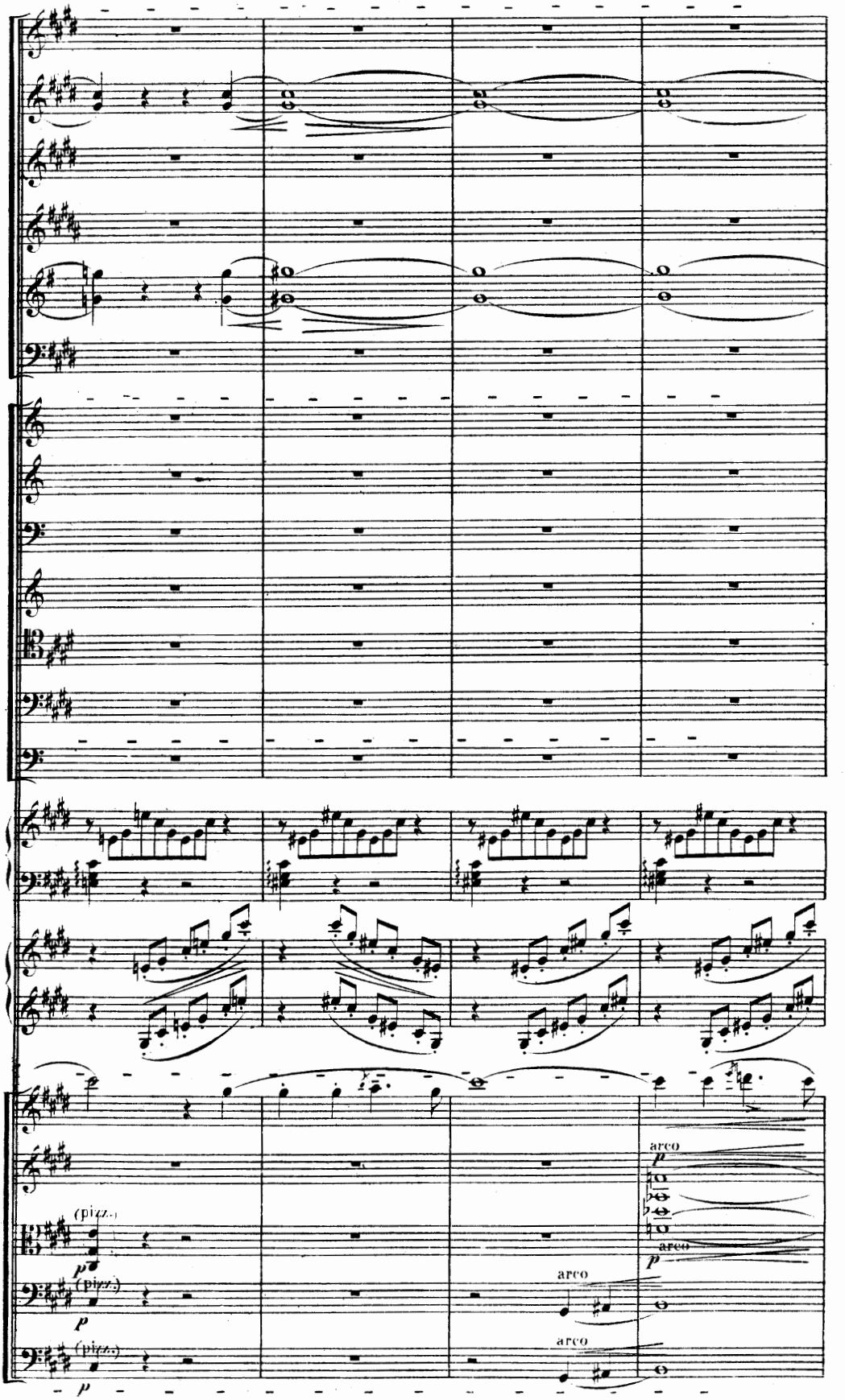

Lento.
p espressivo
espressivo
p
1.2. Lento.
3.
4. in E.
Lento.
Lento.
pizz.
Lento.

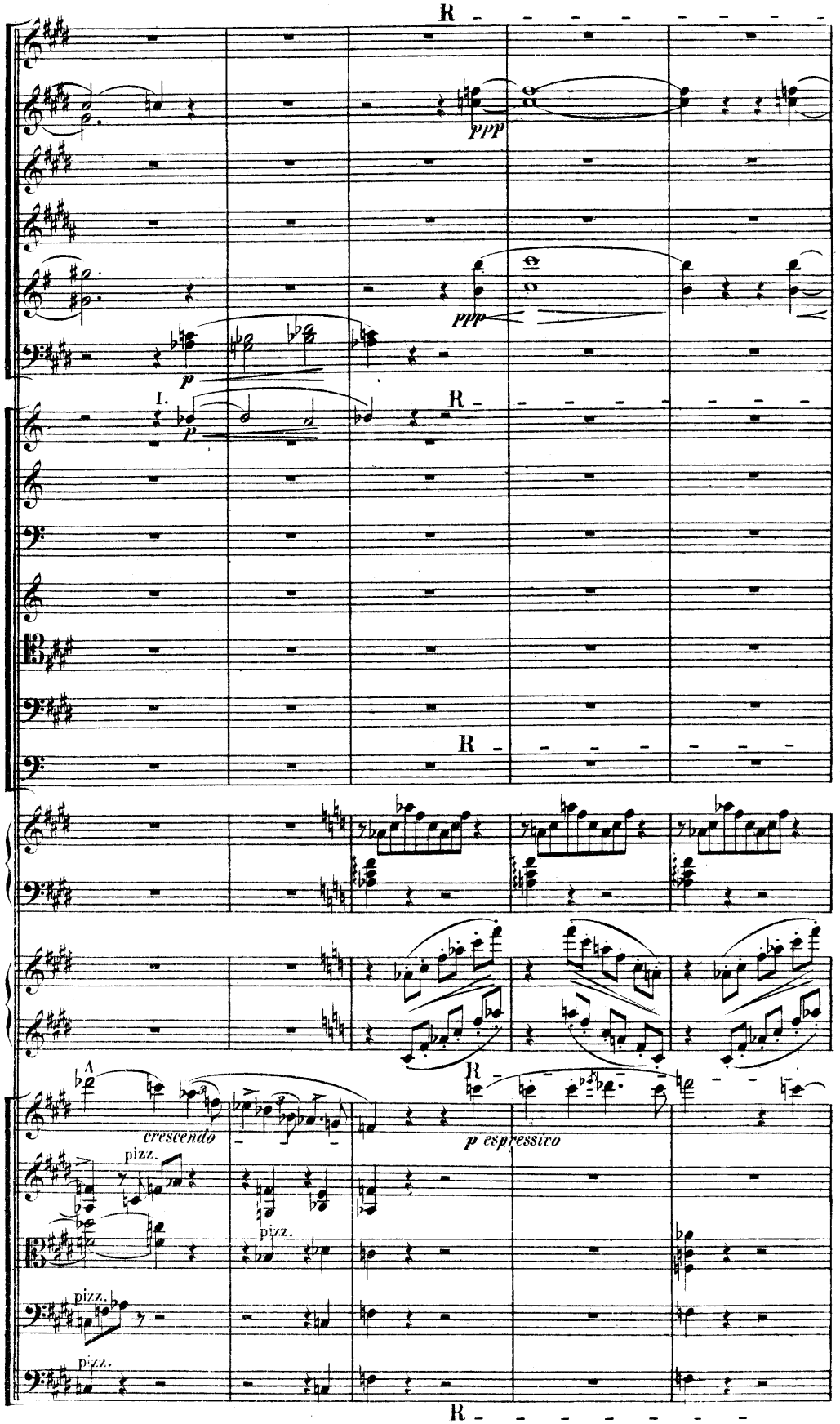

I.
molto espress.
in E.
in E.
p
p

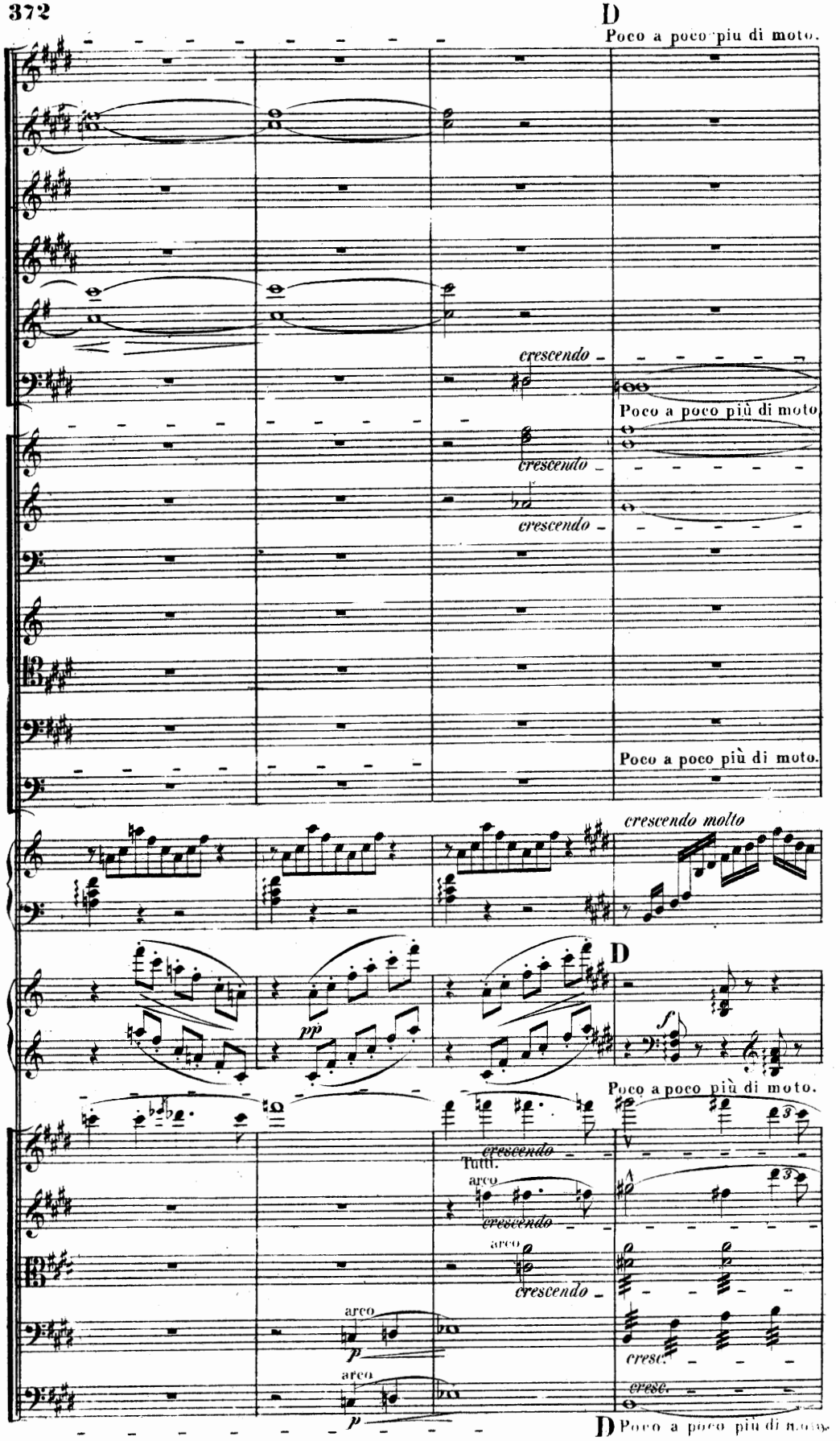


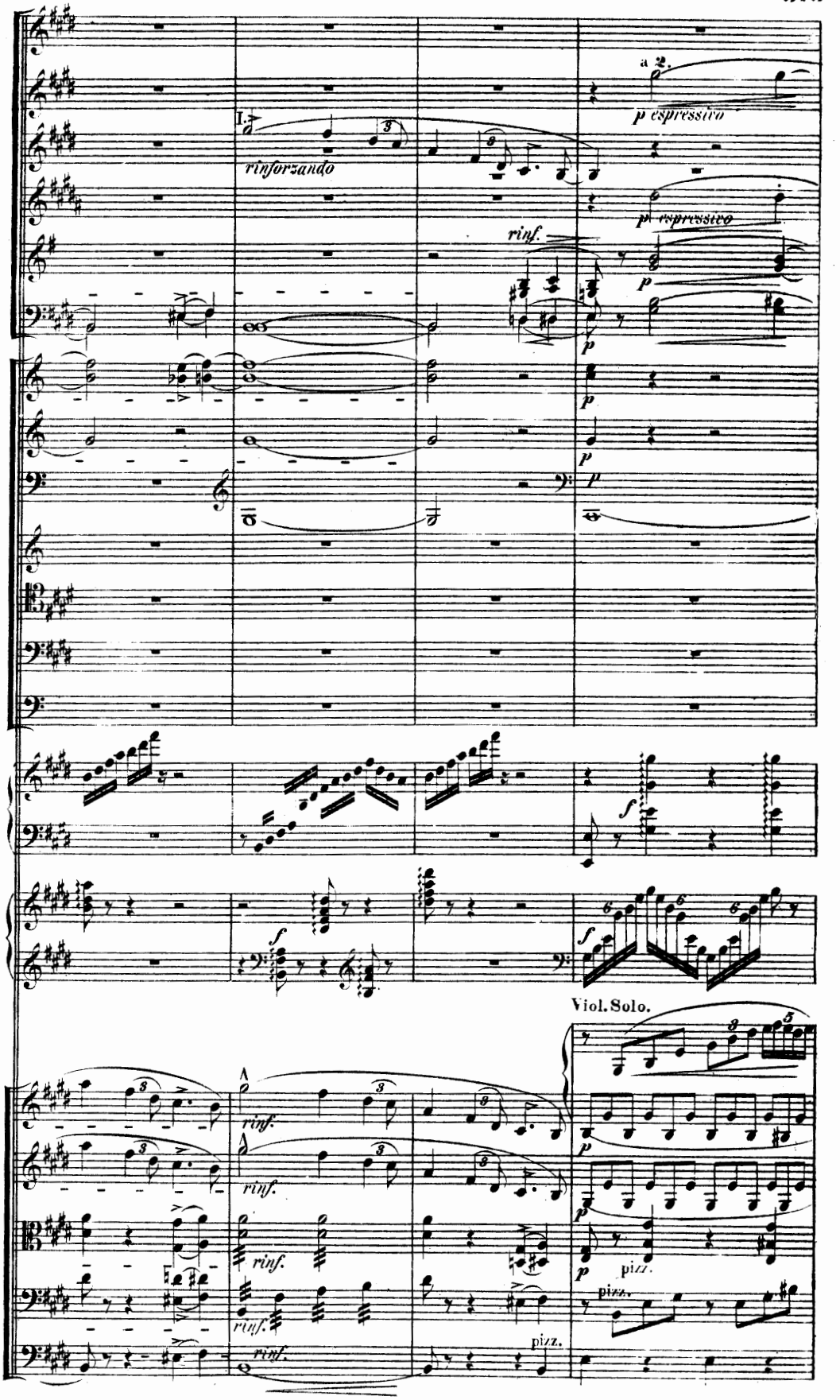


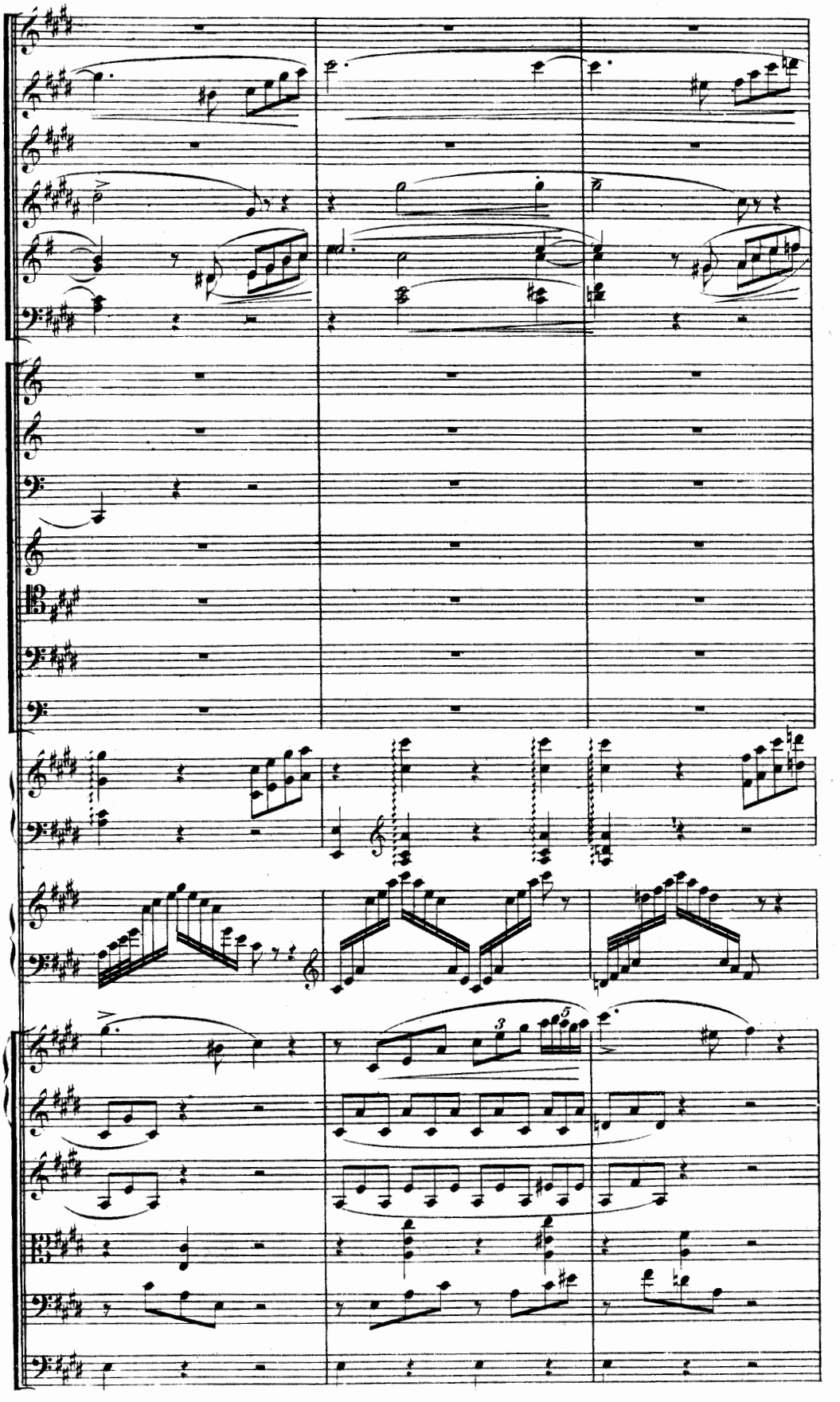
Die Buchstaben R - - - - und A - - - - bedeuten geringe Ritardando und Accelerando, so zu sagen: leise crescendo und diminuendo des Rhythmus.

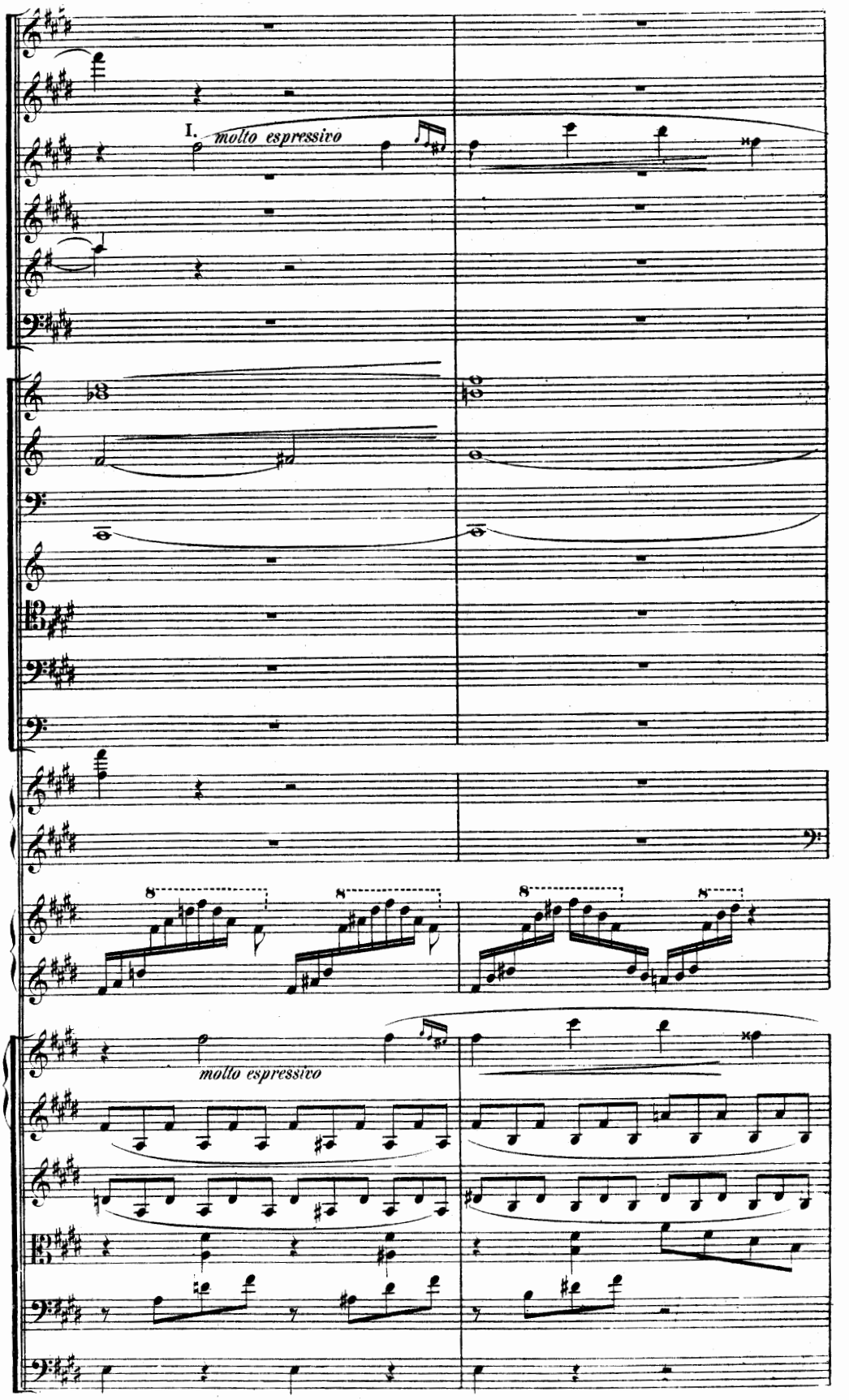

arco
arco
arco
arco

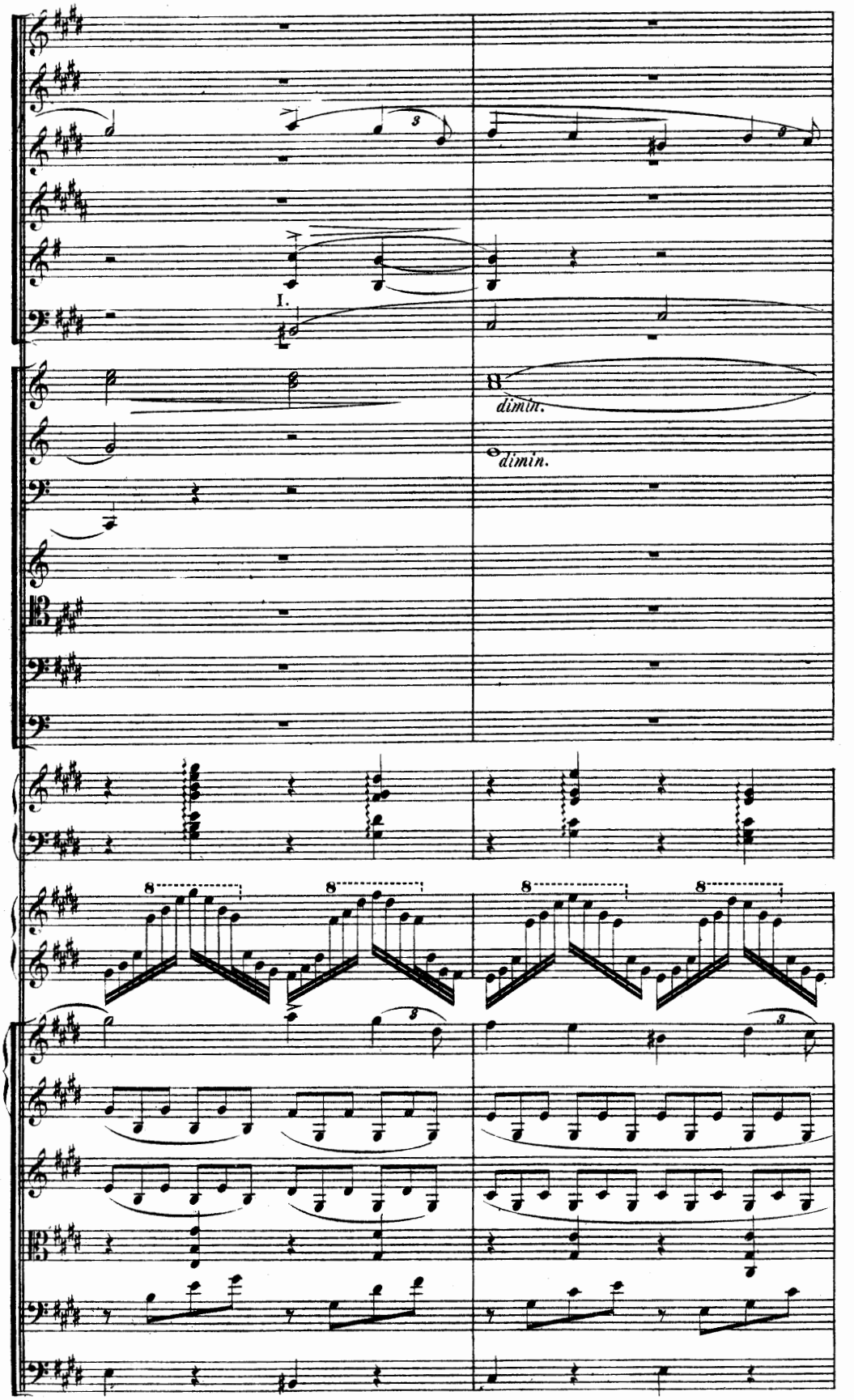

R
ppp
ppp
p
I.
p
R
R
R
crescendo
p espressivo
pizz.
pizz.
pizz.
pizz.
R

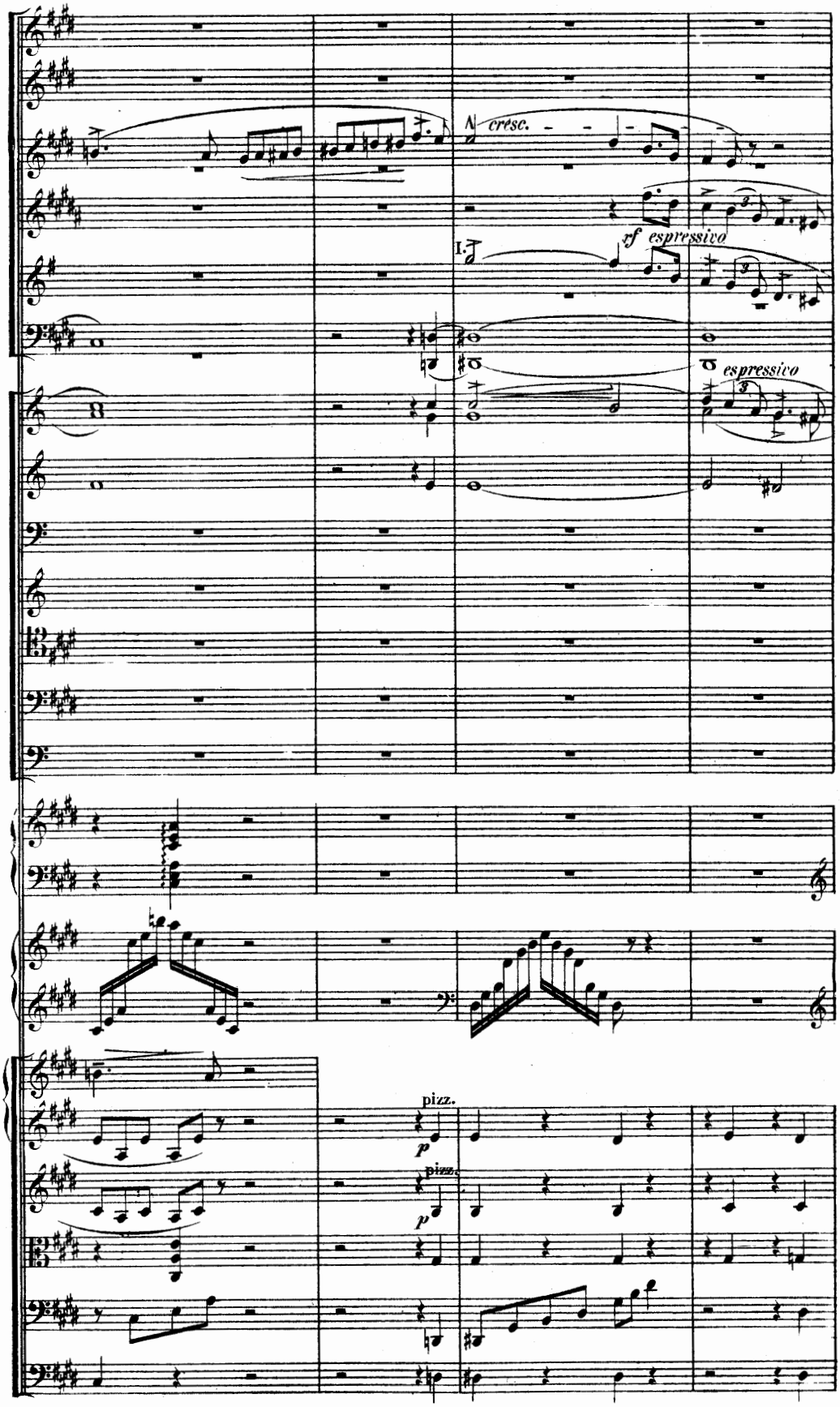

D
Poco a poco più di moto.
crescendo
Poco a poco più di moto.
crescendo
crescendo
Poco a poco più di moto.
crescendo molto
D
pp
f
Poco a poco più di moto.
crescendo
Tutti.
arco
crescendo
arco
crescendo
arco
p
arco
p
cresc.
cresc.
D Poco a poco più di moto.

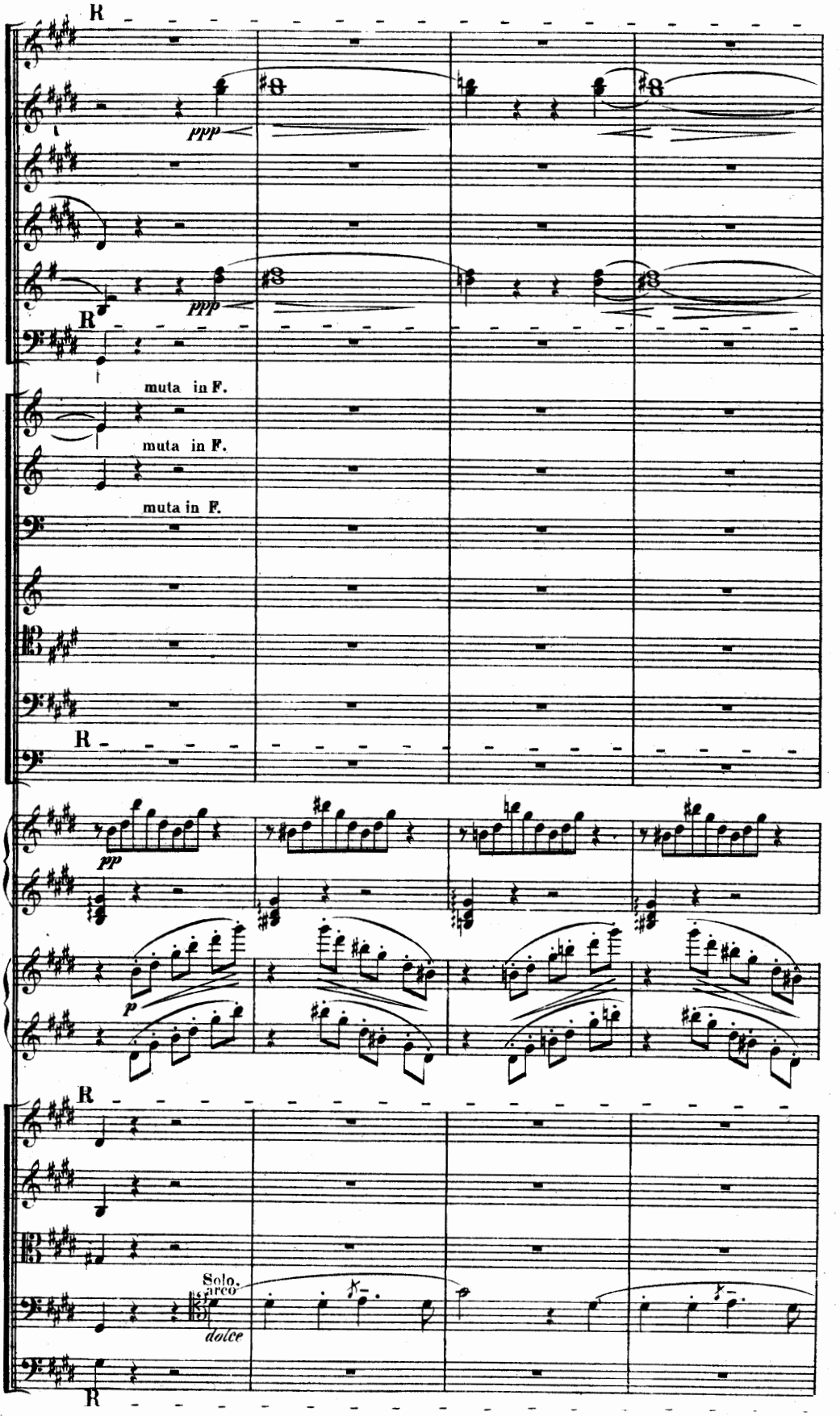

a 2.
p espressivo
I.
rinforzando
rinf.
p espressivo
p
p
p
p
f
f
f
Viol. Solo.
rinf.
rinf.
rinf.
rinf.
p
p
pizz.
pizz.
pizz.

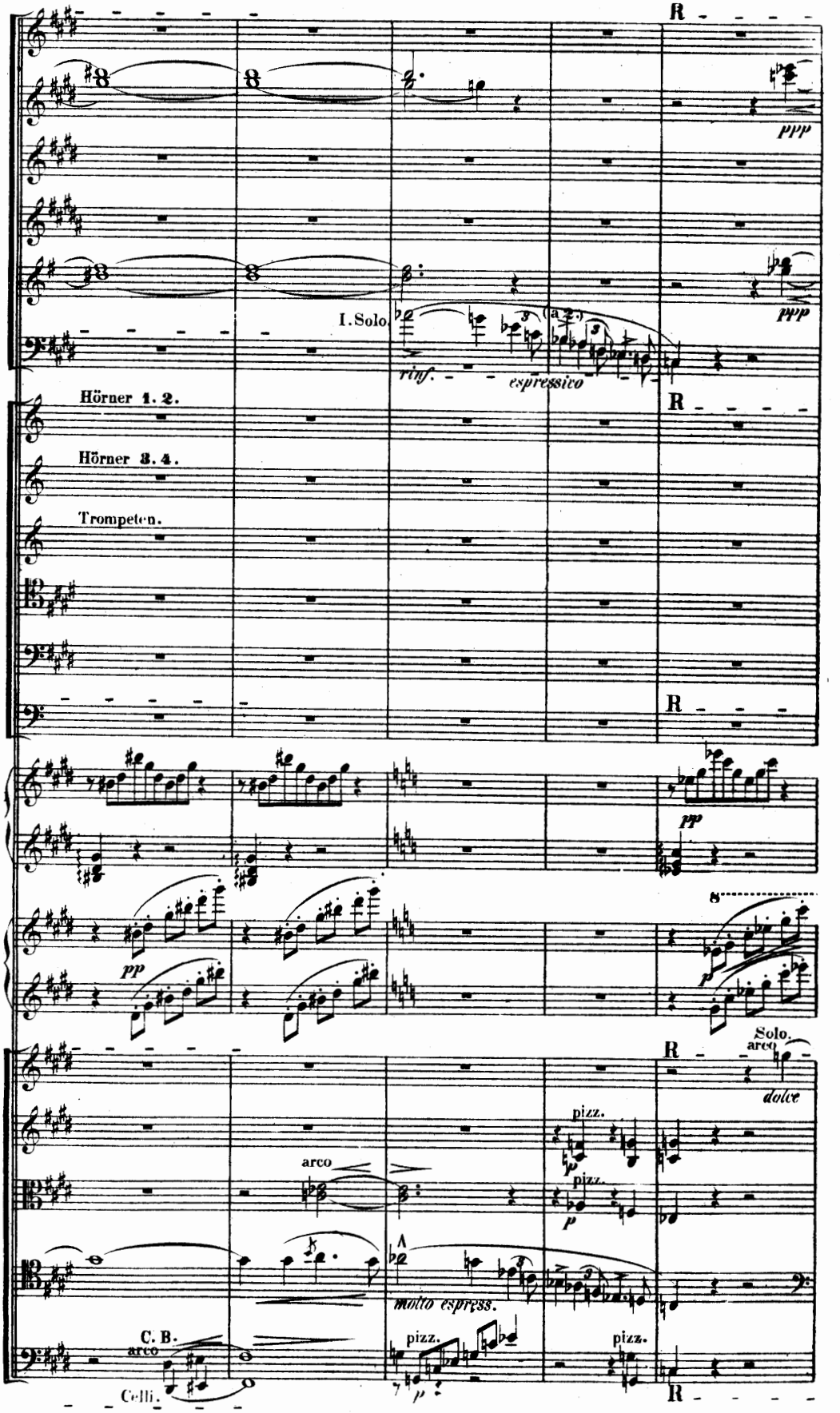


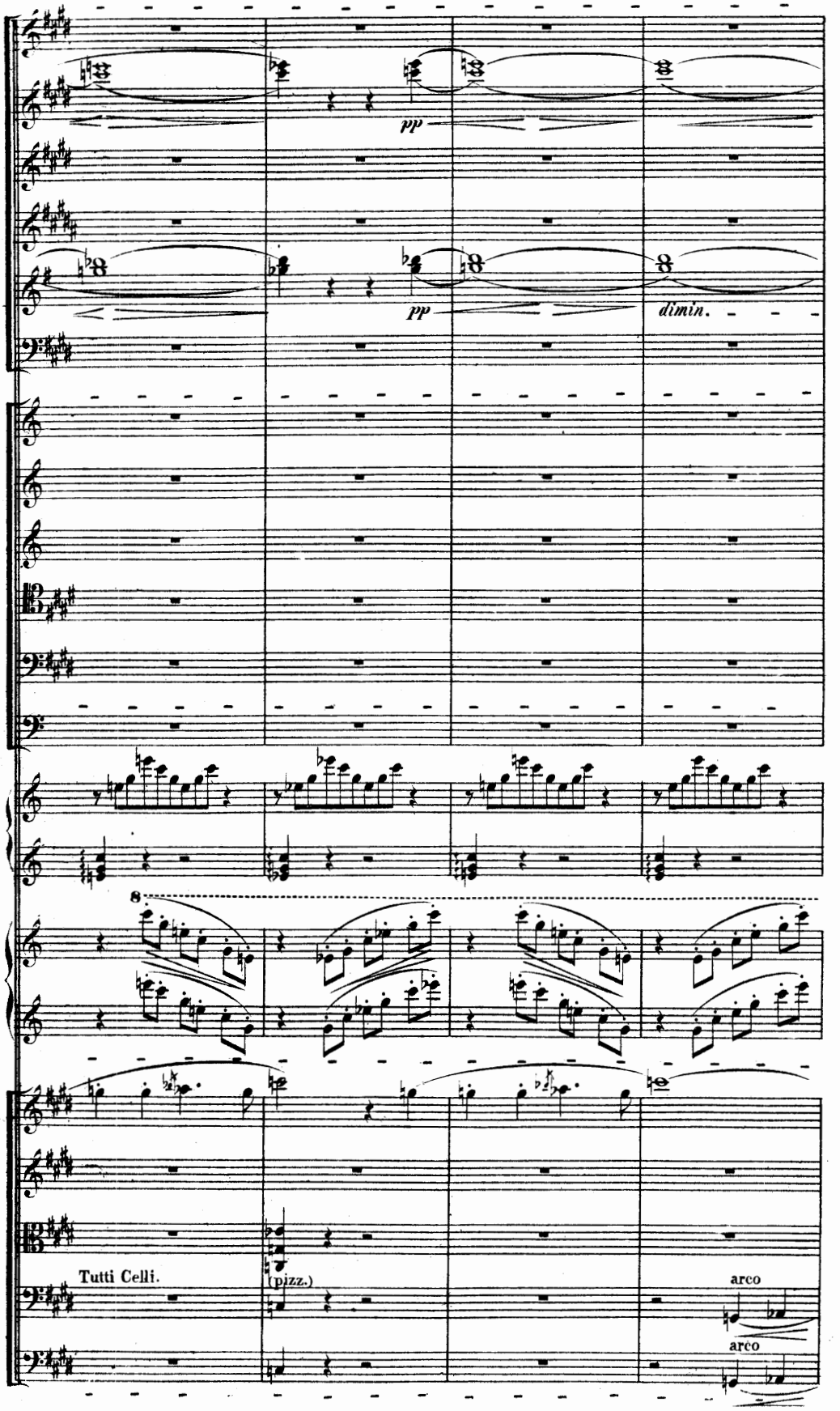

I.
molto espressivo
8
8
8
8
molto espressivo

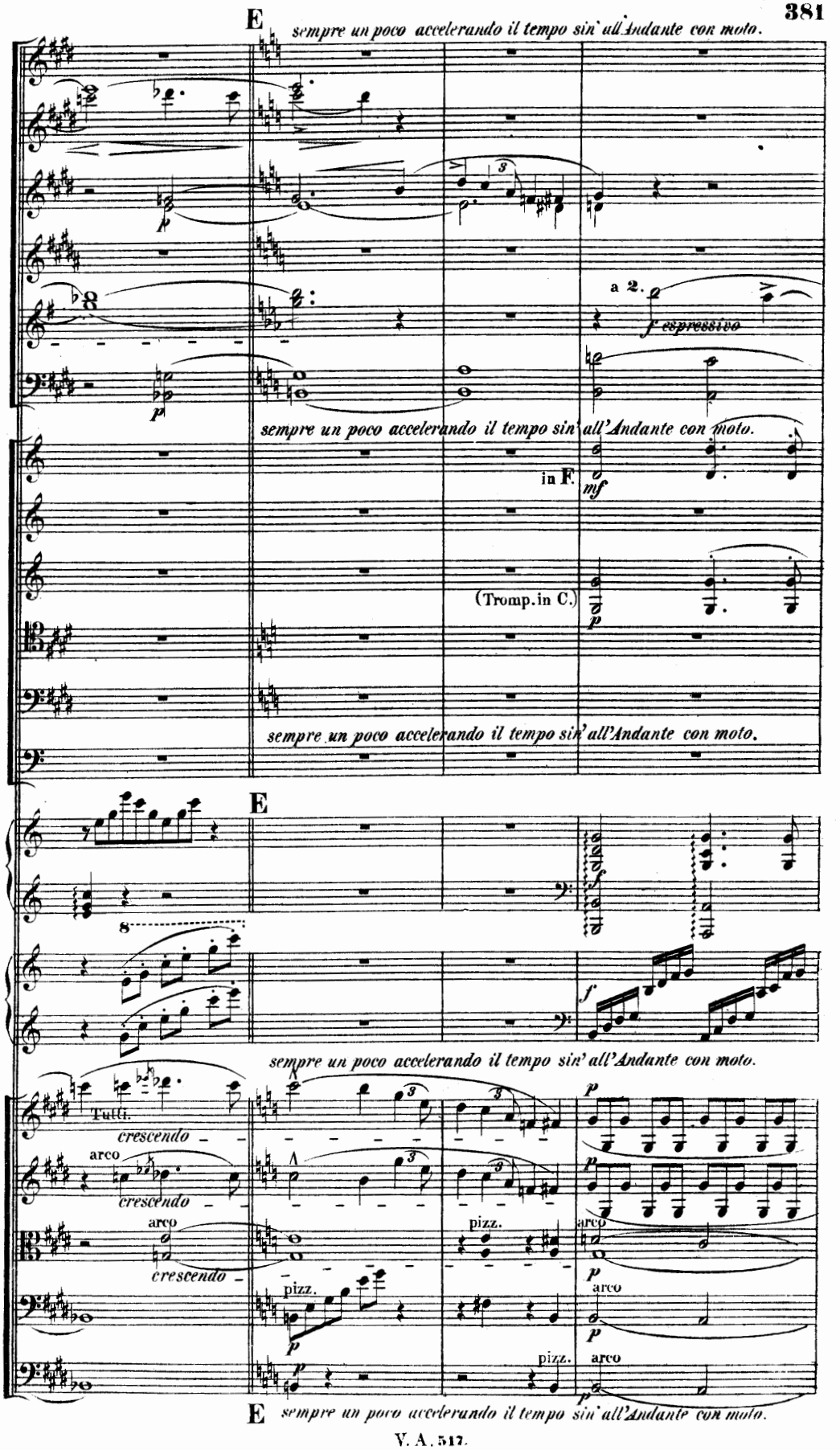

I.
8
dimin.
dimin.
8
8
8
8

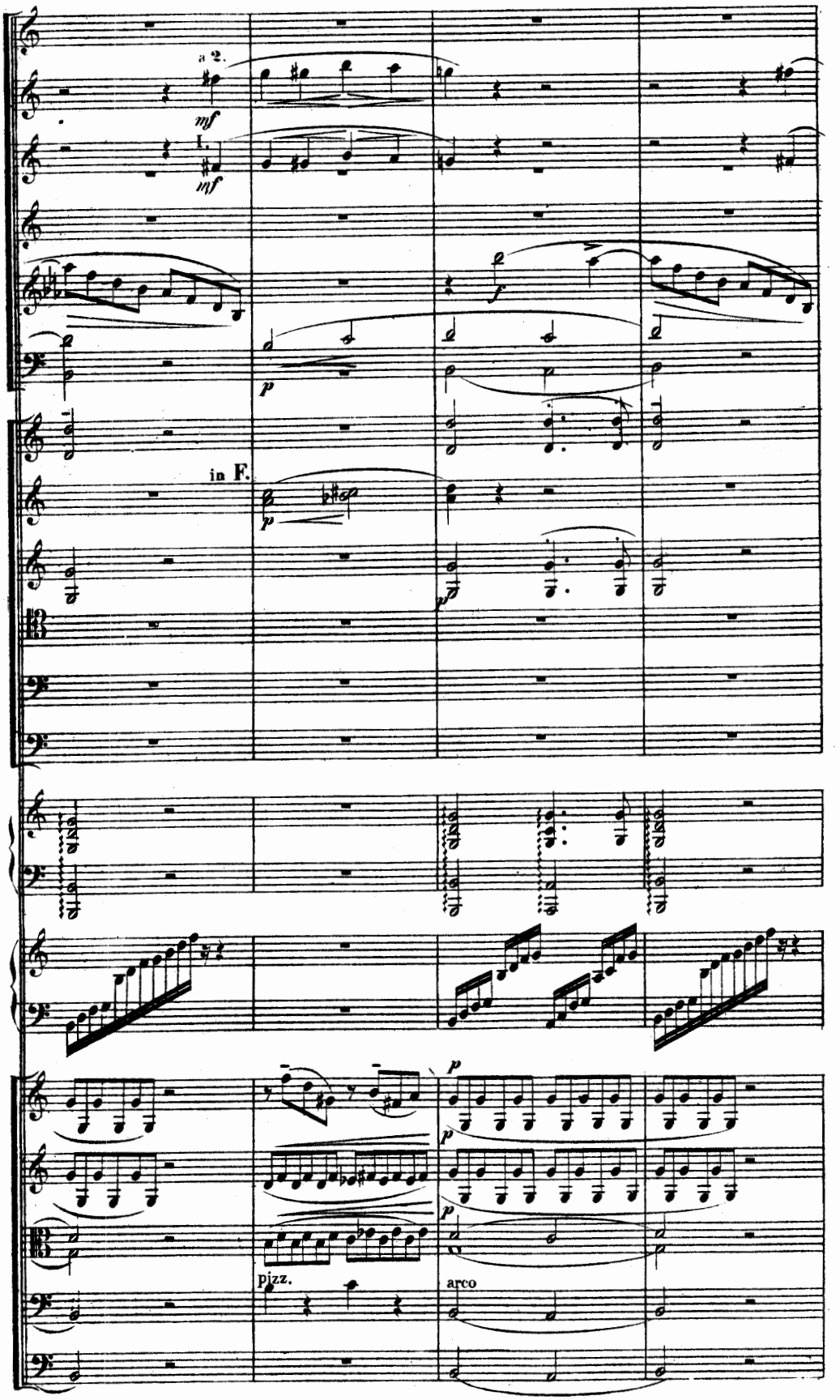

cresc.
I.
rf espressivo
espressivo
pizz.
p
pizz.
p

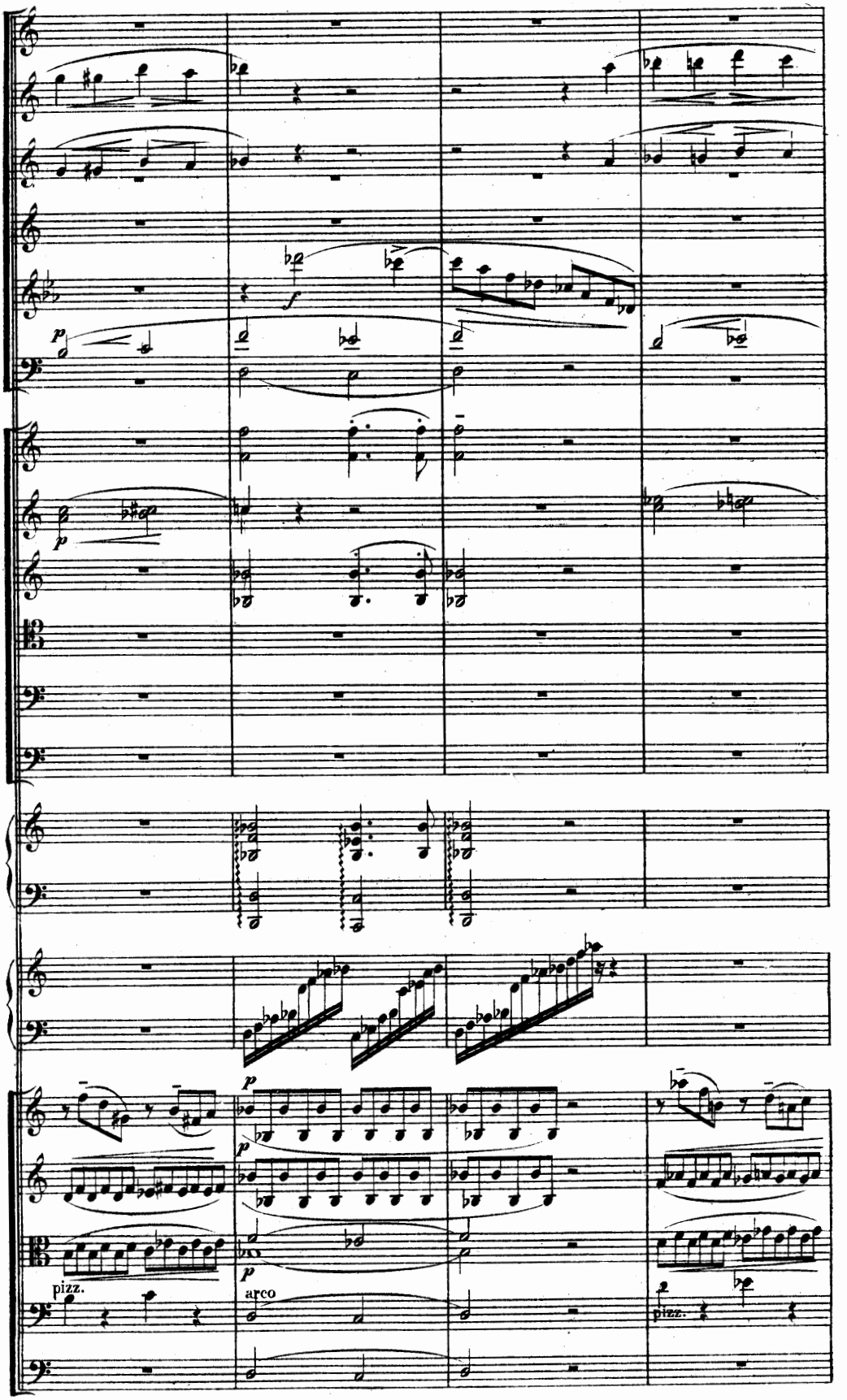

R
ppp
ppp
R
muta in F.
muta in F.
muta in F.
R
pp
p
R
Solo.
arco
dolce
R

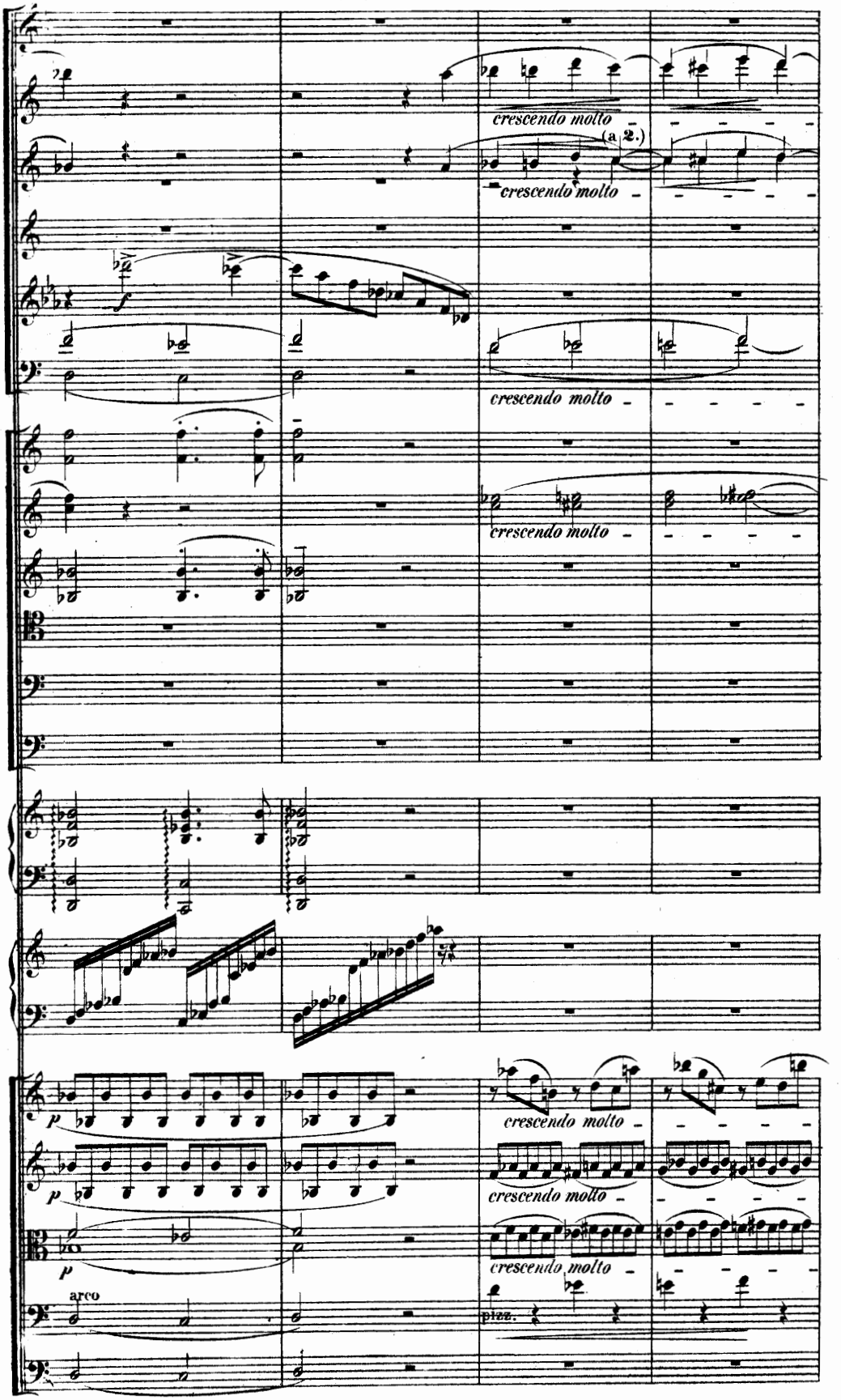

R
ppp
ppp
I. Solo.
(a 2.)
rinf.
espressivo
Hörner 1. 2.
Hörner 3. 4.
Trompeten.
R
R
pp
pp
p
Solo.
arco
dolce
R
pizz.
arco
pizz.
p
molto espress.
C. B.
arco
Celli.
pizz.
p
pizz.
R

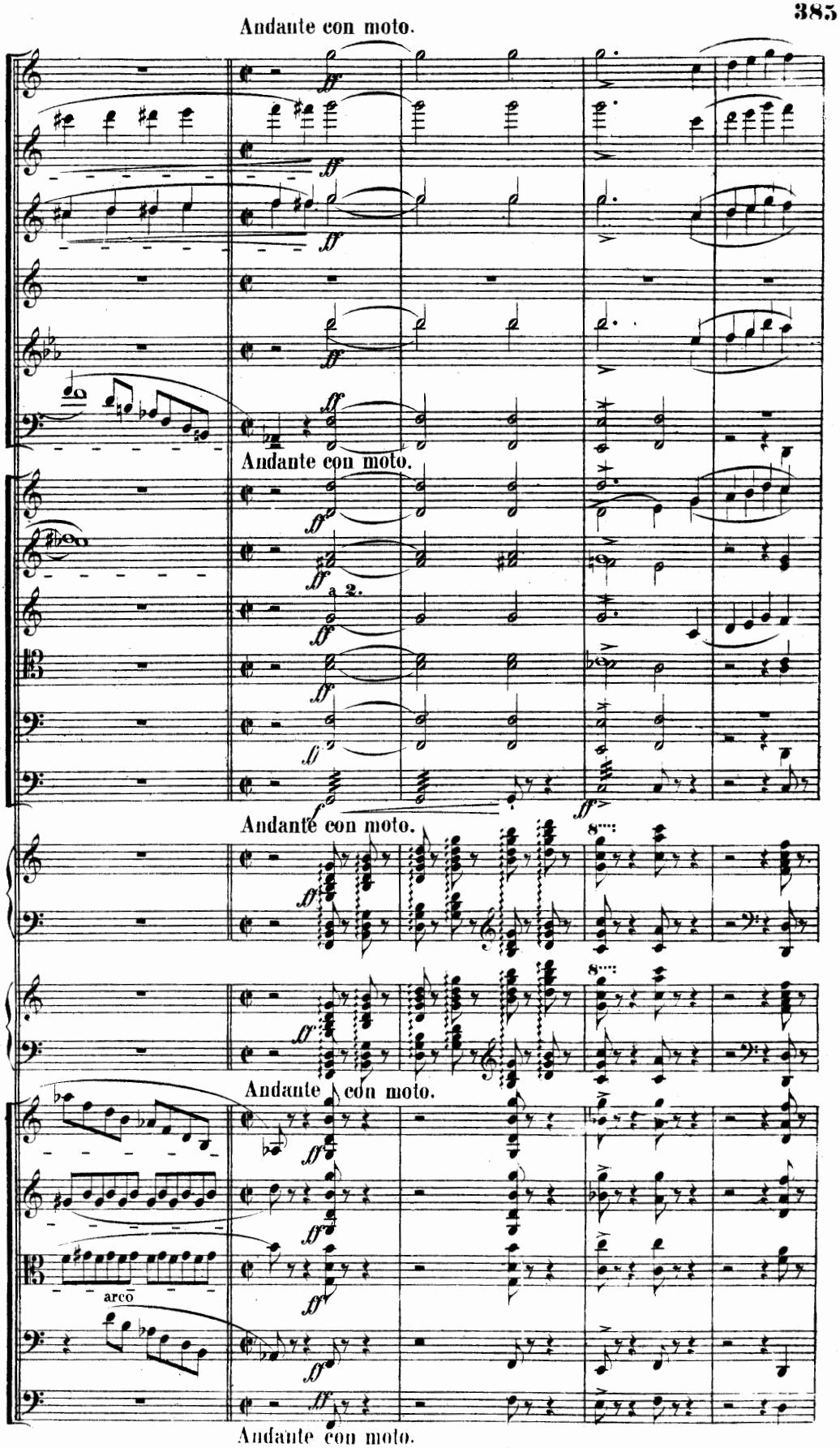

pp
pp
dimin.
8
Tutti Celli.
(pizz.)
arco
arco

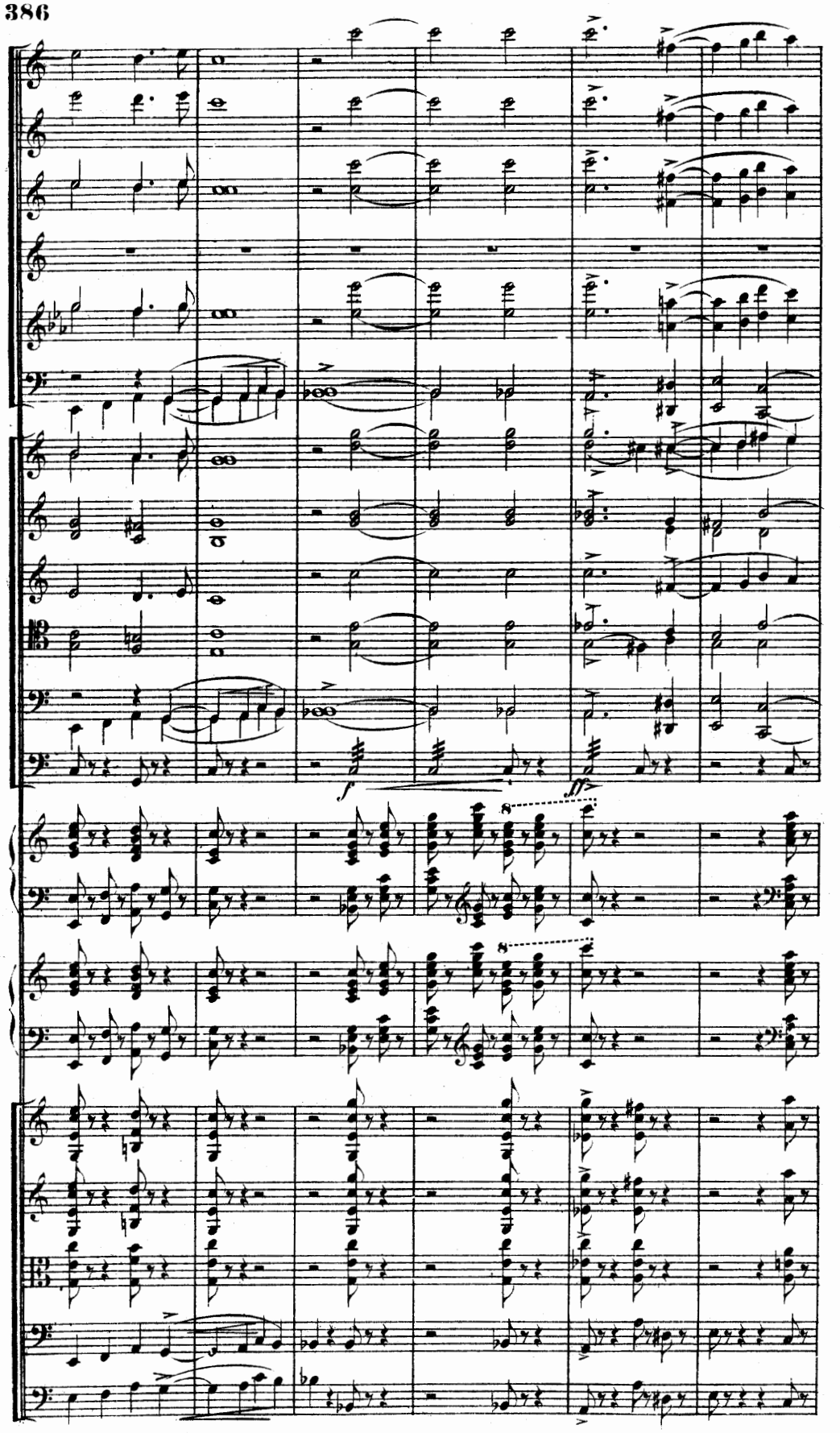

E
sempre un poco accelerando il tempo sin' all'Andante con moto.
a 2.
f espressivo
sempre un poco accelerando il tempo sin' all'Andante con moto.
in F.
mf
(Tromp. in C.)
sempre un poco accelerando il tempo sin' all'Andante con moto.
E
sempre un poco accelerando il tempo sin' all'Andante con moto.
Tutti.
crescendo
arco
pizz.
E
sempre un poco accelerando il tempo sin' all'Andante con moto.

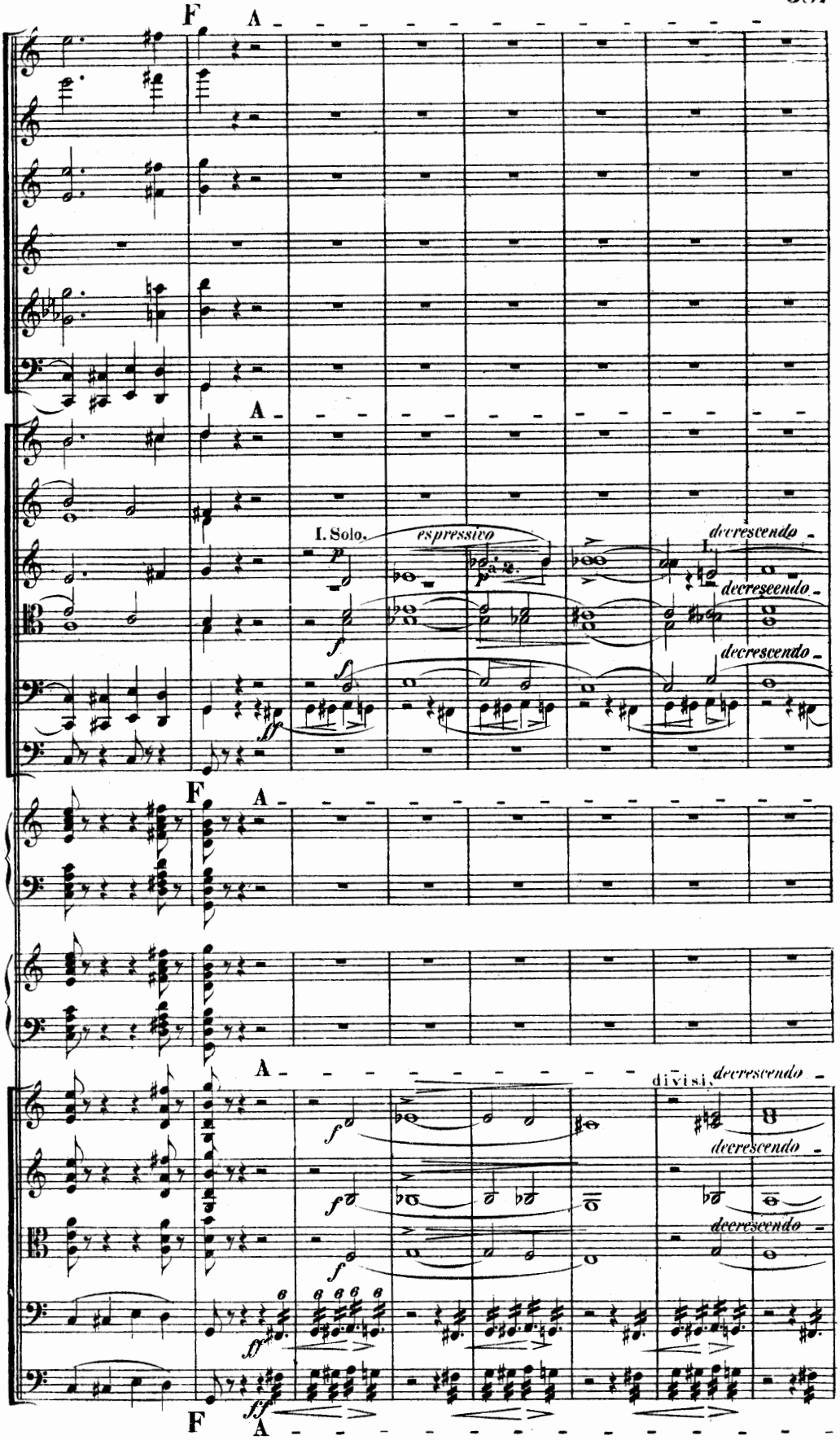

a 2.
mf
1.
mf
f
p
in F.
p
p
p
p
p
pizz.
arco

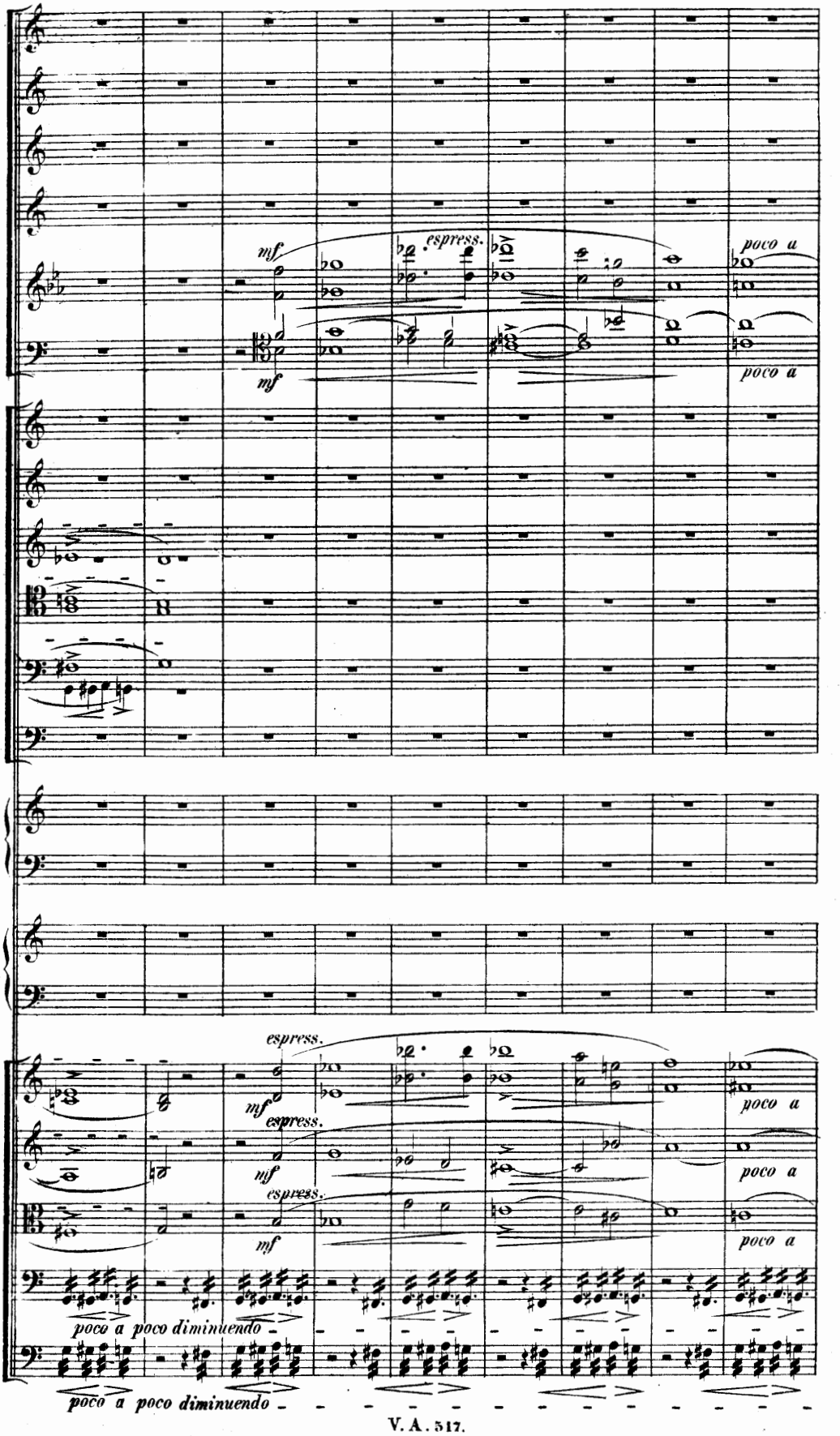

pizz.
arco
pizz.


crescendo molto
(a 2.)
crescendo molto
crescendo molto
crescendo molto
p
p
p
arco
crescendo molto
crescendo molto
crescendo molto
pizz.


Andante con moto.
Andante con moto.
a 2.
Andante con moto.
8va
8va
Andante con moto.
arco
Andante con moto.


f
ff
8
8


F
A
I. Solo.
espressivo
decrescendo
decrescendo
decrescendo
divisi
decrescendo
decrescendo
decrescendo


mf
espress.
poco a
mf
poco a
espress.
mf
espress.
mf
espress.
mf
poco a
poco a
poco a
poco a poco diminuendo
poco a poco diminuendo

G

Rallentando

poco diminuendo

poco diminuendo

Rallentando

Rallentando

G

Rallentando

poco diminuendo

poco diminuendo

poco diminuendo

18

pizz.

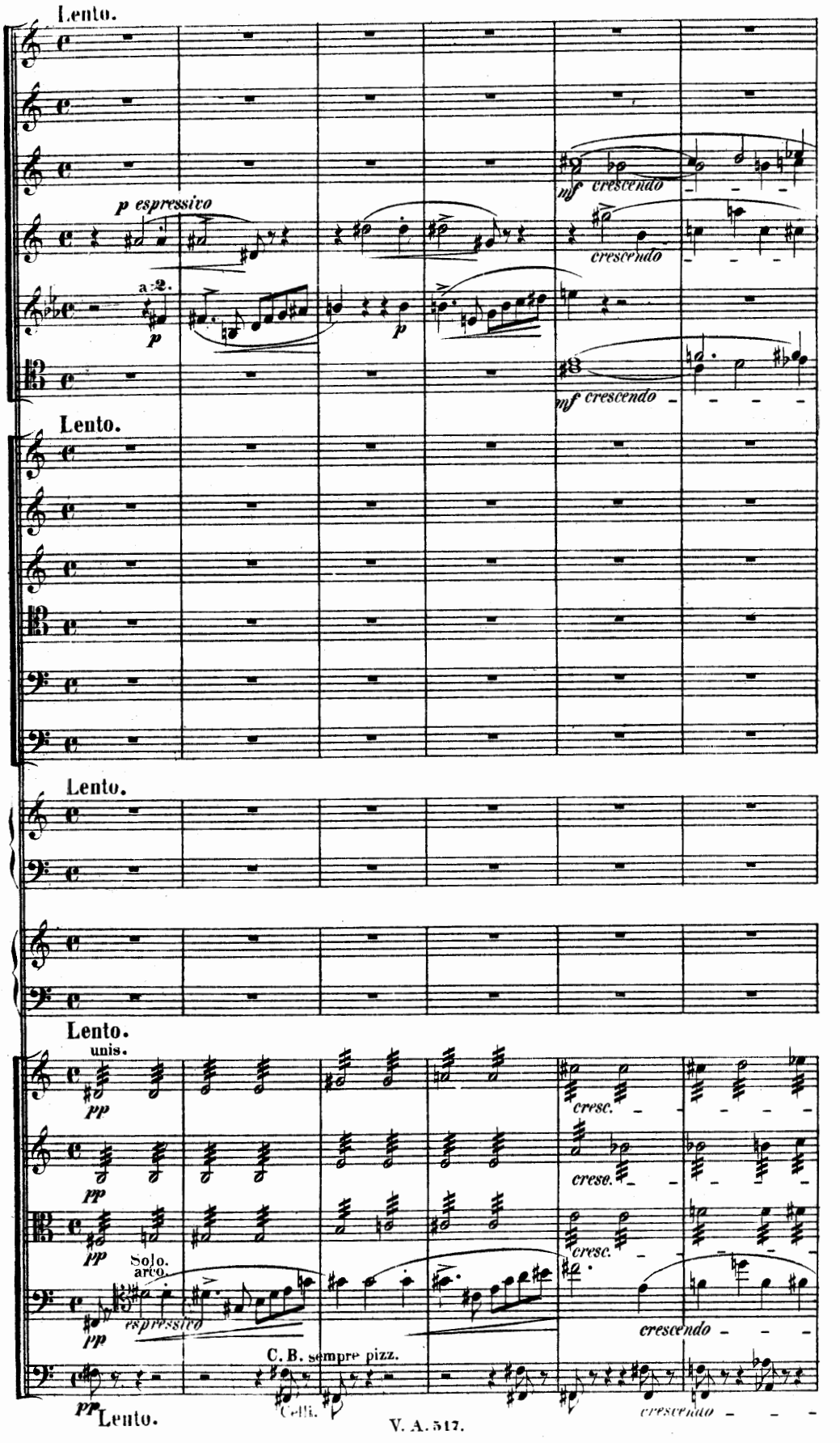
p

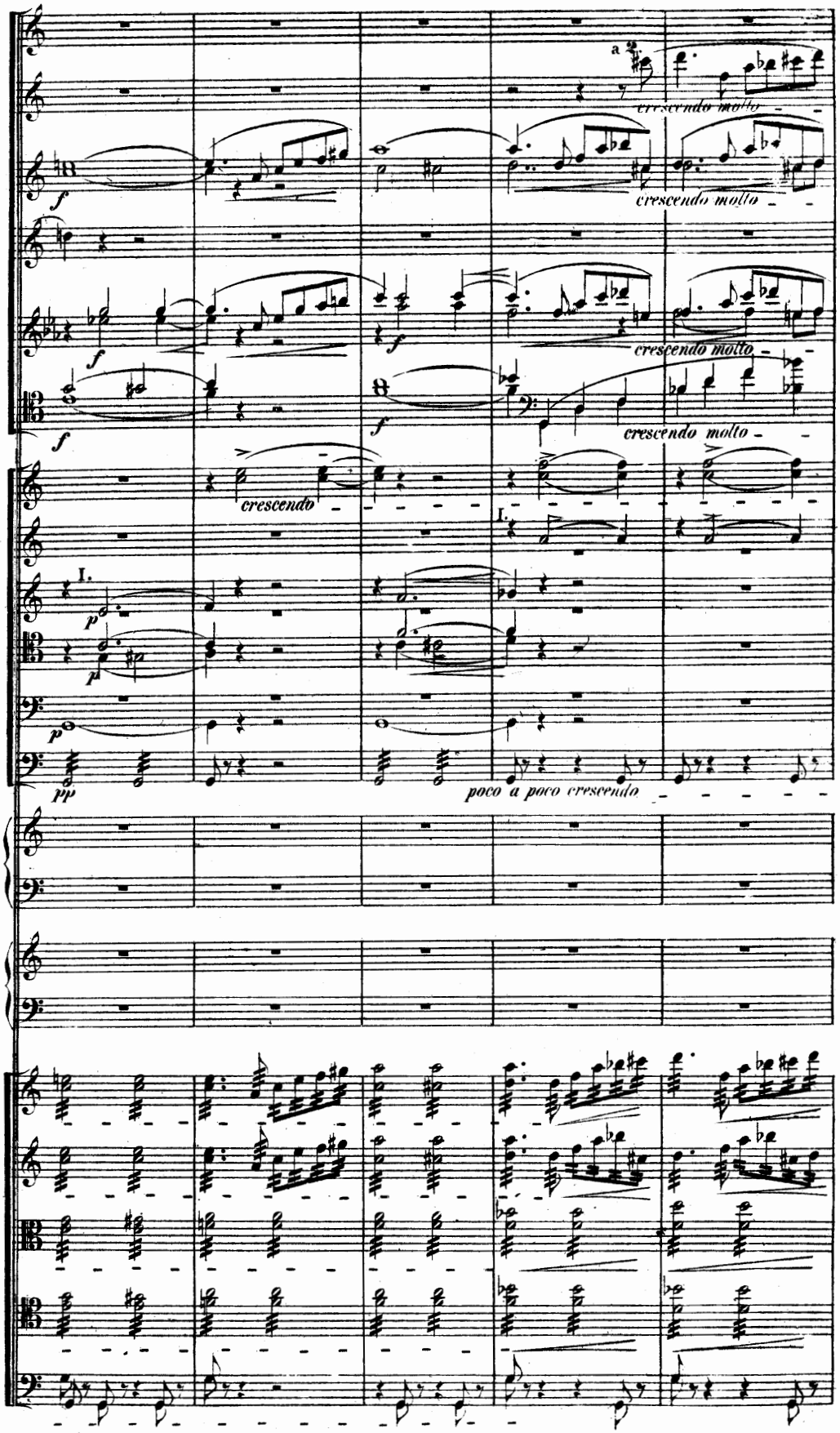
pizz.

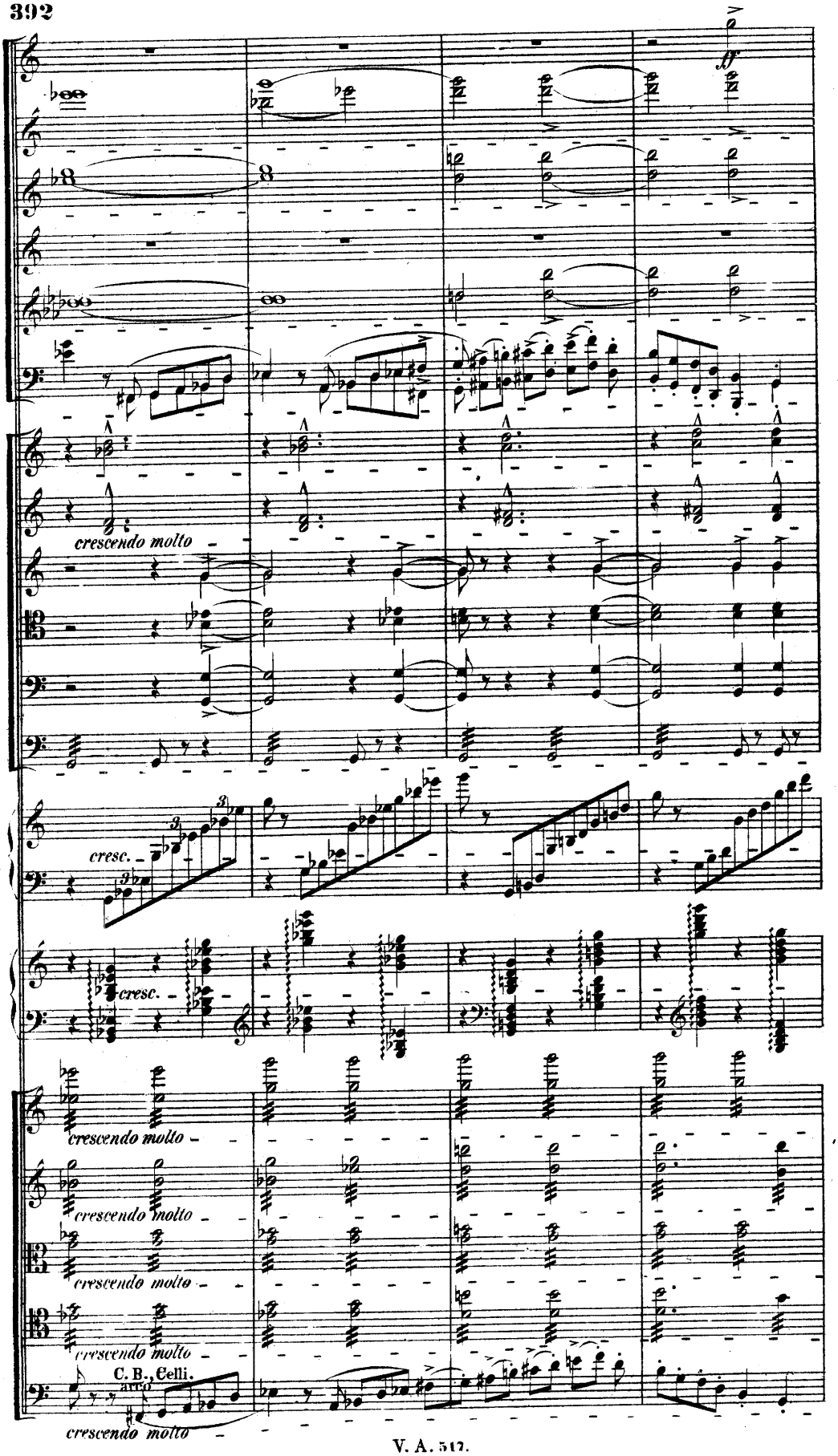
G

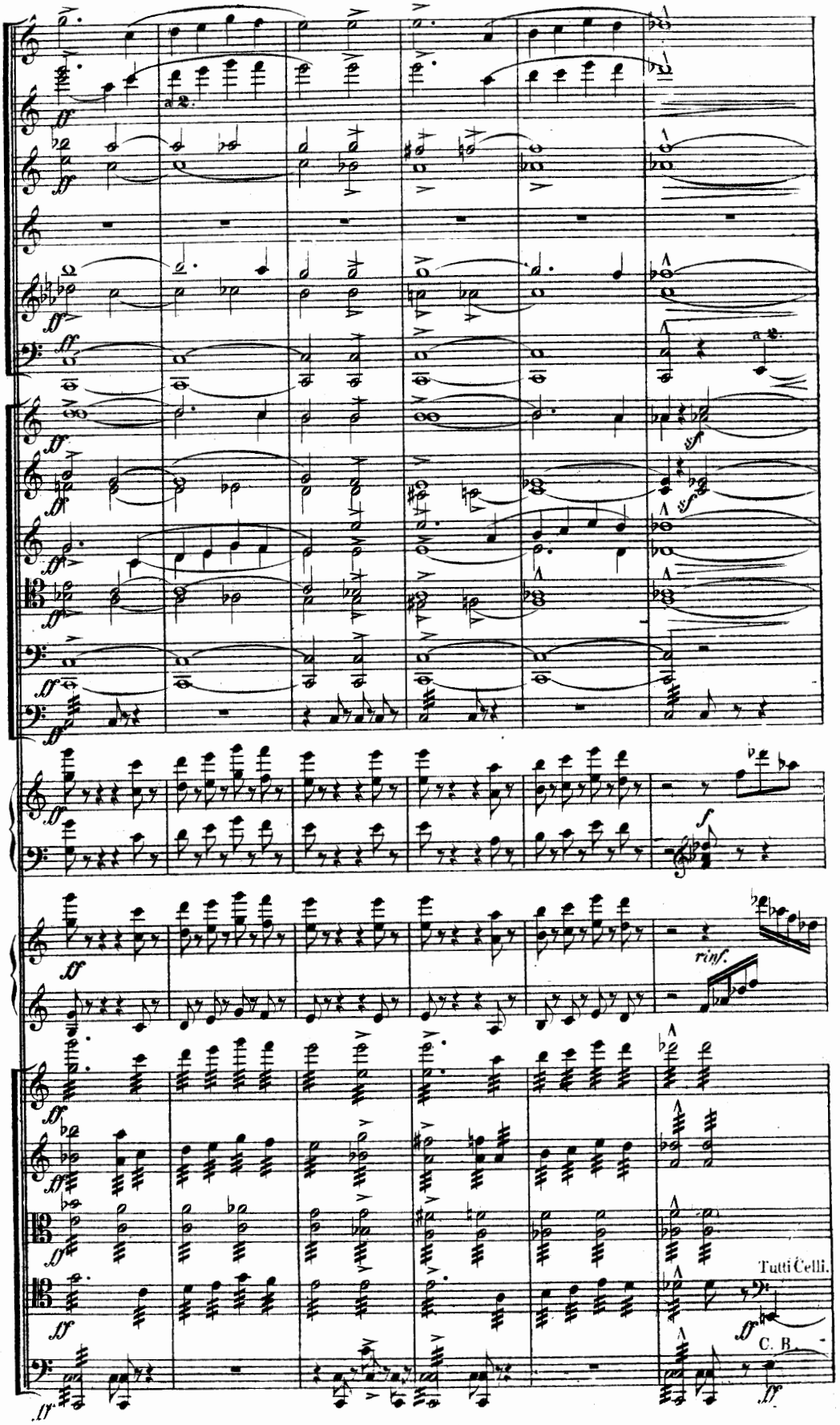
p

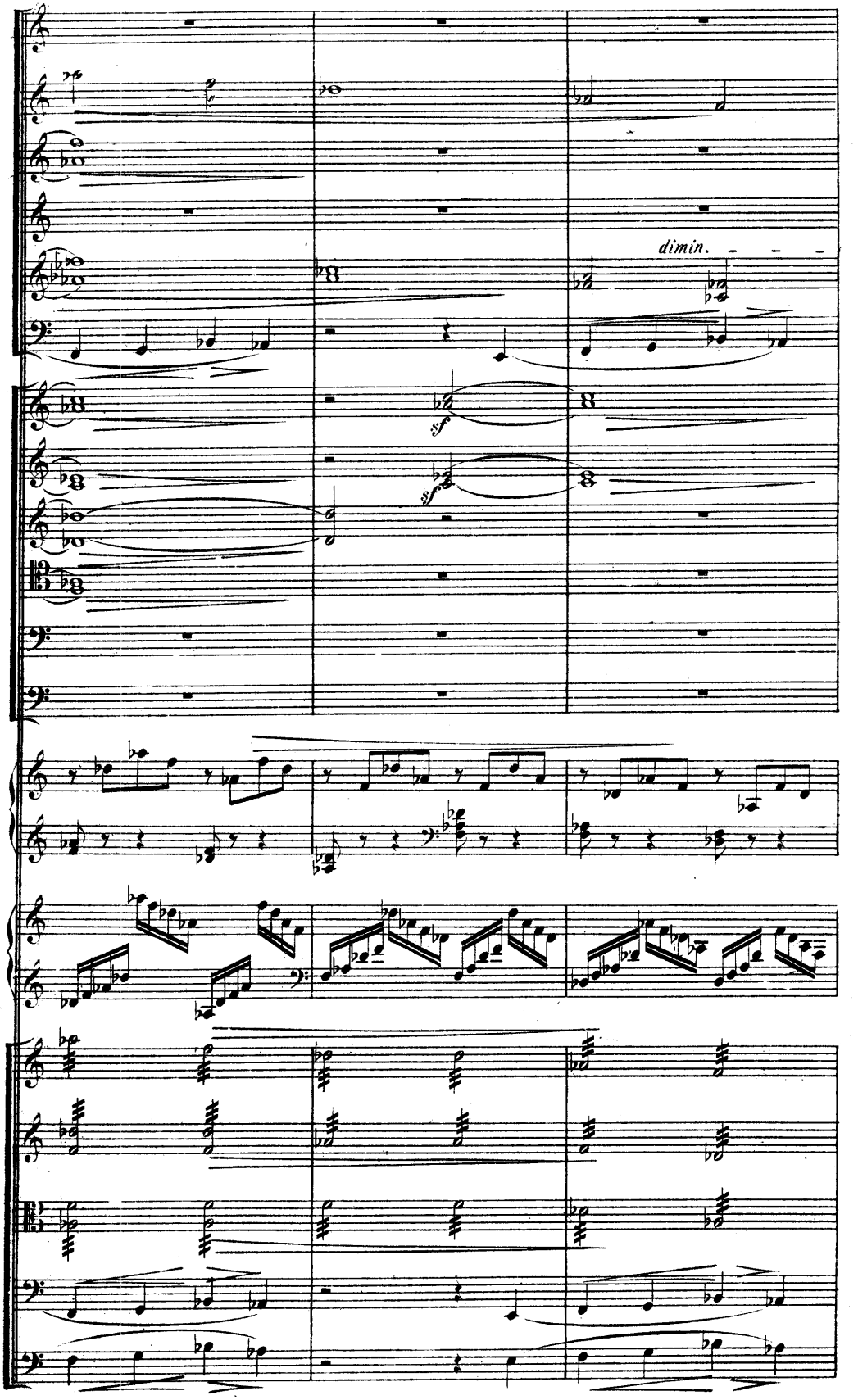
Rallentando

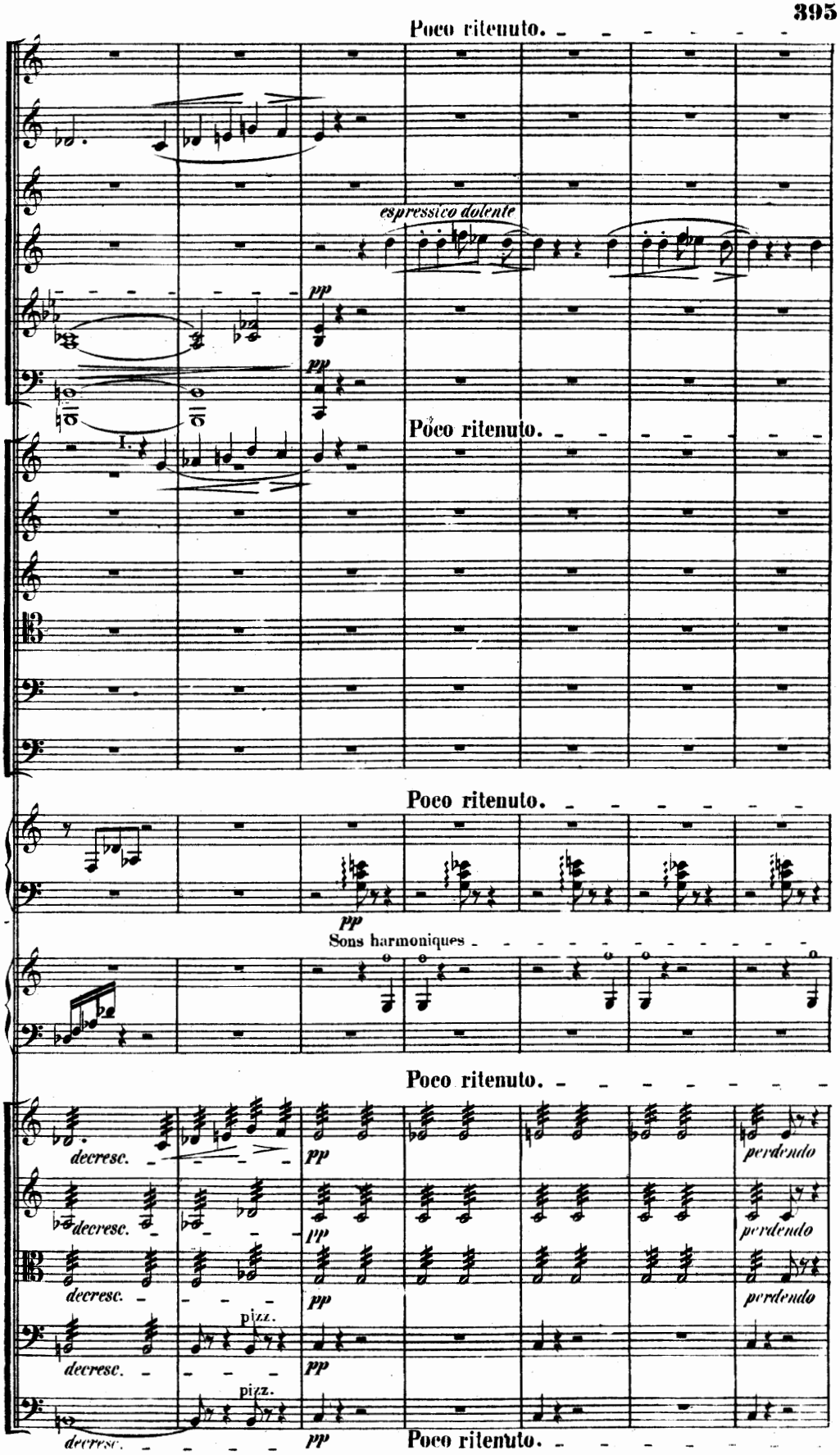

Lento.
p espressivo
a 2.
p
p
mf crescendo
crescendo
mf crescendo
Lento.
Lento.
Lento.
unis.
pp
pp
pp
Solo.
arco.
espressivo
pp
C. B. sempre pizz.
Celli.
cresc.
cresc.
cresc.
crescendo
crescendo
pp Lento.

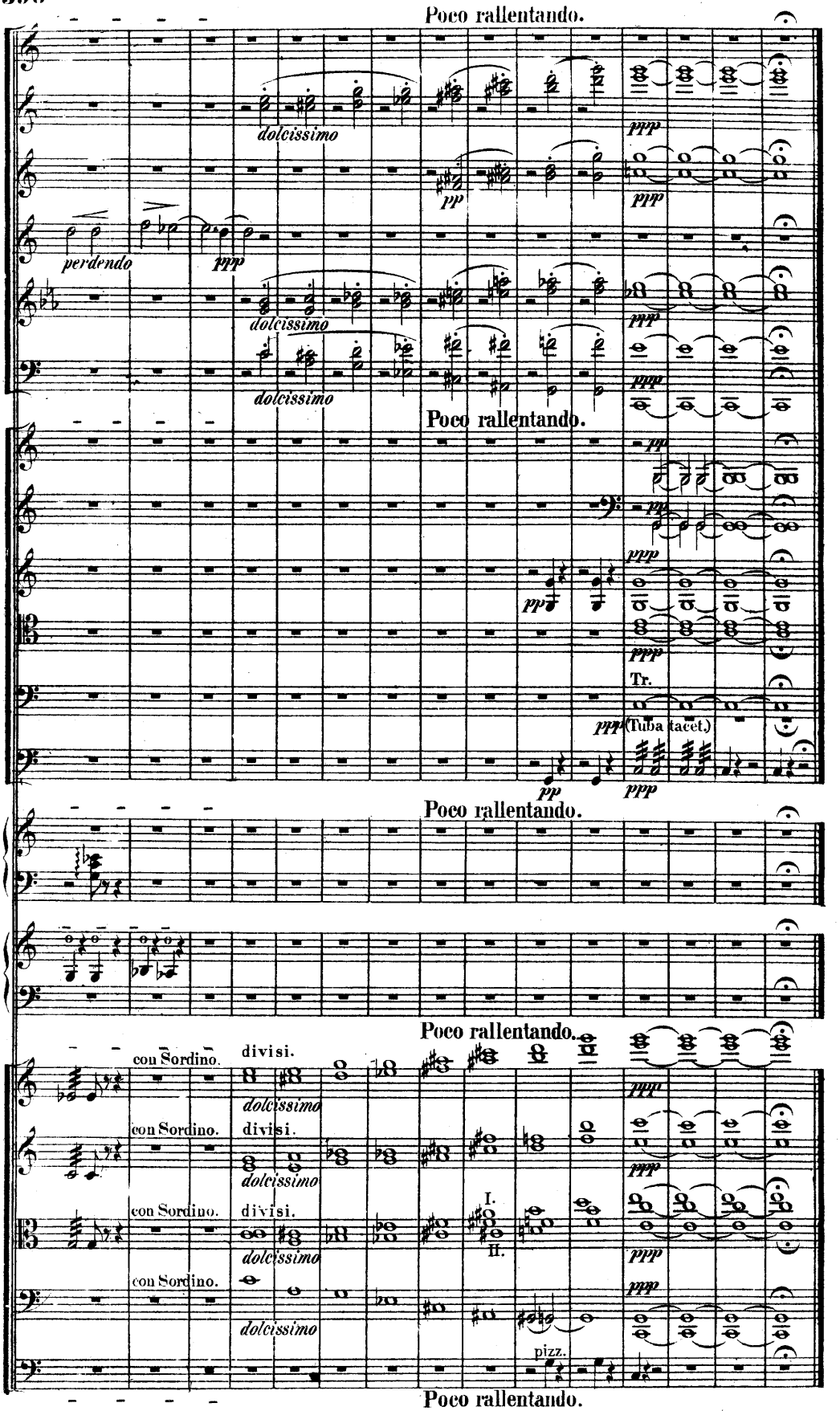

a
crescendo molto
crescendo molto
crescendo molto
crescendo molto
crescendo
I.
I.
poco a poco crescendo


8
cresc. molto
cresc.
cresc.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
C. B., Celli.
arco
cresc. molto


rinf.
Tutti Celli.
C. B.


dimin.
sf
sf


Poco ritenuto.
espressivo dolente
pp
pp
Poco ritenuto.
I.
Poco ritenuto.
pp
Sons harmoniques
Poco ritenuto.
decresc.
pp
perdendo
decresc.
pp
perdendo
decresc.
pp
perdendo
pizz.
decresc.
pp
pizz.
decresc.
pp
Poco ritenuto.


Poco rallentando.
dolcissimo
perdendo
ppp
pp
Tr.
(Tuba tacet.)
con Sordino.
divisi.
I.
II.
pizz.

NB. Bei Aufführungen in kleineren Conzertsälen ist eine passende Aufstellung der Schlaginstrumente (so dass dieselben nicht das Orchester überschallen) und deren Mässigung, ja selbst gänzliche Hinweglassung, wo sie nicht nothwendig einwirken, den Herren Dirigenten anzuempfehlen.

F. Liszt.