Vol 3
154278

F. LISZT

Symphonische Dichtungen

für grofses Orchester.

PARTITUR.

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Dritter Band.

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№ 9–12.

Eigenthum der Verleger.

Leipzig, Breitkopf & Härtel.

Eingetragen in das Vereinsarchiv.

Ent. Sta. Fall.

V. A. 519.

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.

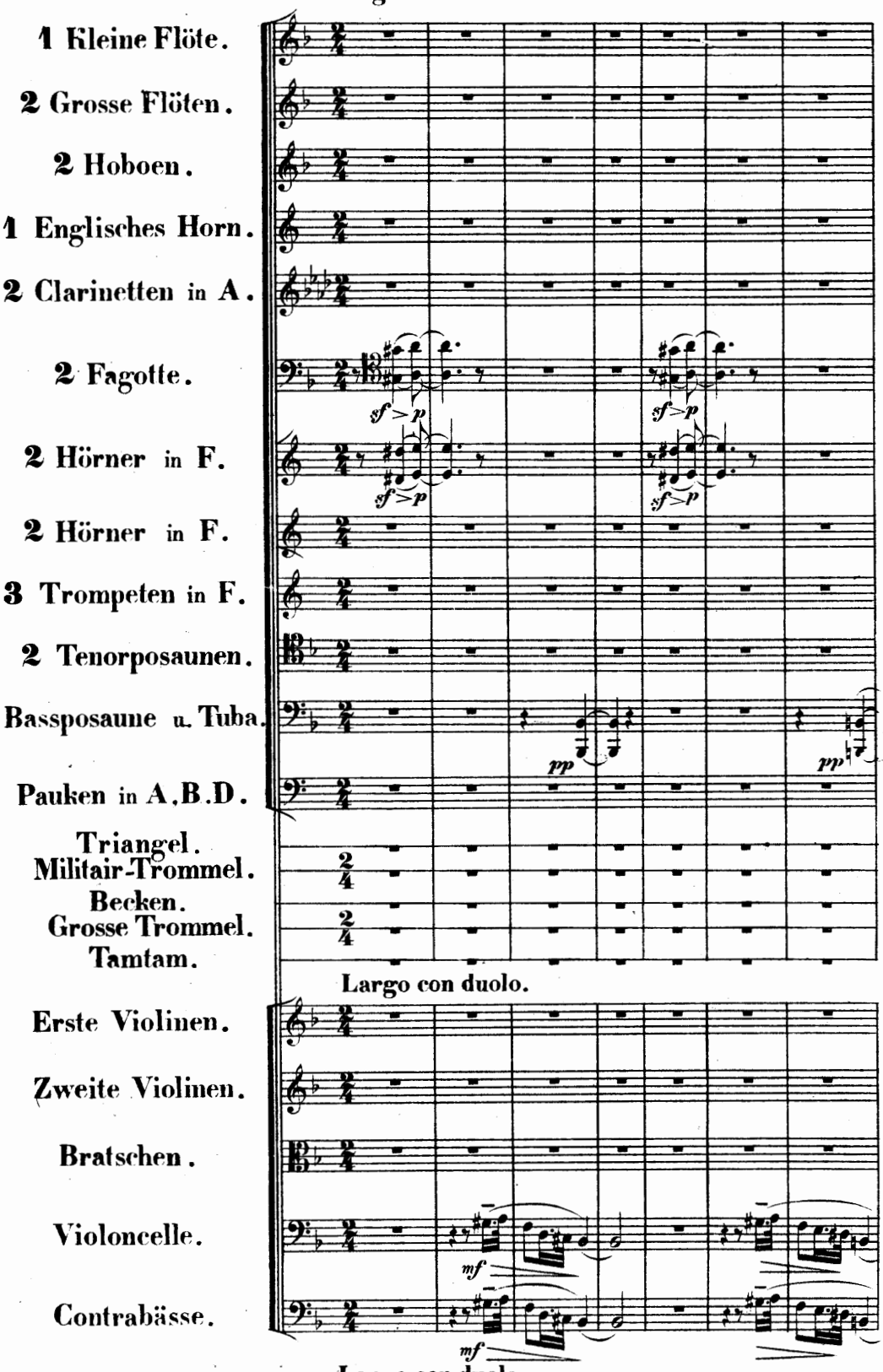
En même temps j'observerai que la mesure dans les oeuvres de ce genre demande à être maniée avec plus de mesure, de souplesse, et d'intelligence des effets de coloris, de rhythme, et d'expression qu'il n'est encore d'usage dans beaucoup d'orchestres. Il ne suffit pas qu'une composition soit régulièrement 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.

HUNGARIA.

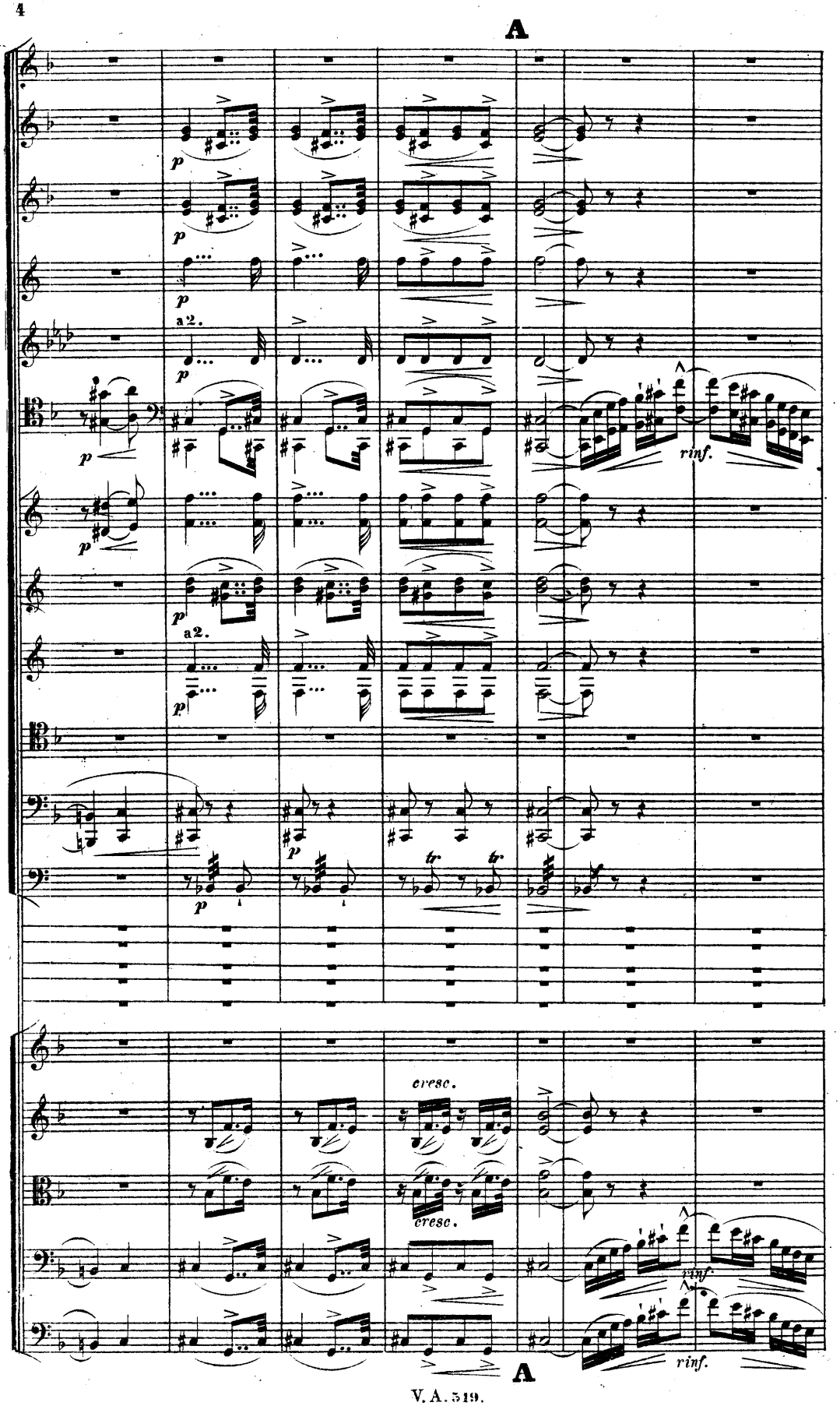
Largo con duolo. F. Liszt.



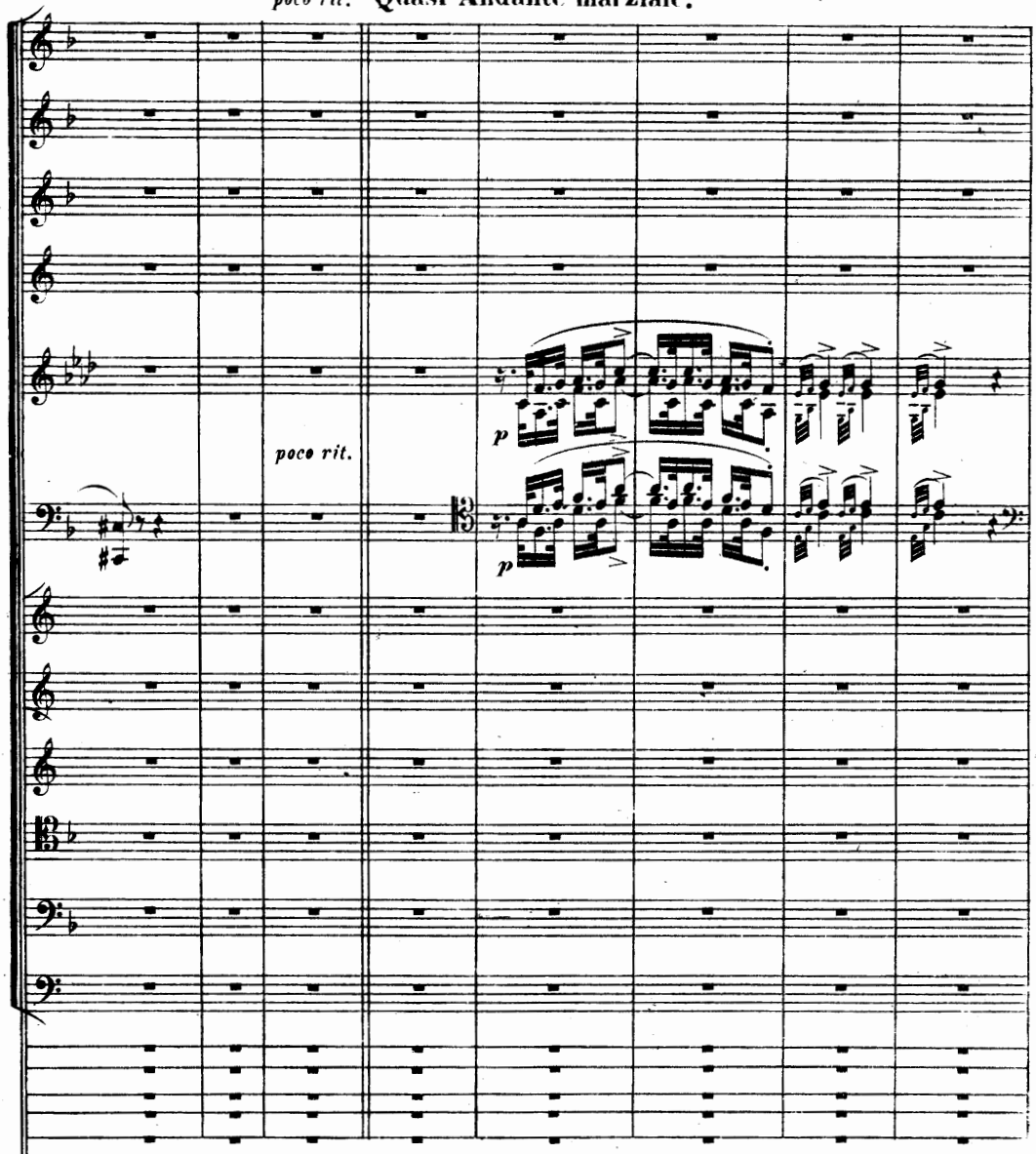
Variante hierzu siehe am Schlusse (Seite 136).

Stich und Druck von Breitkopf & Härtel in Leipzig.

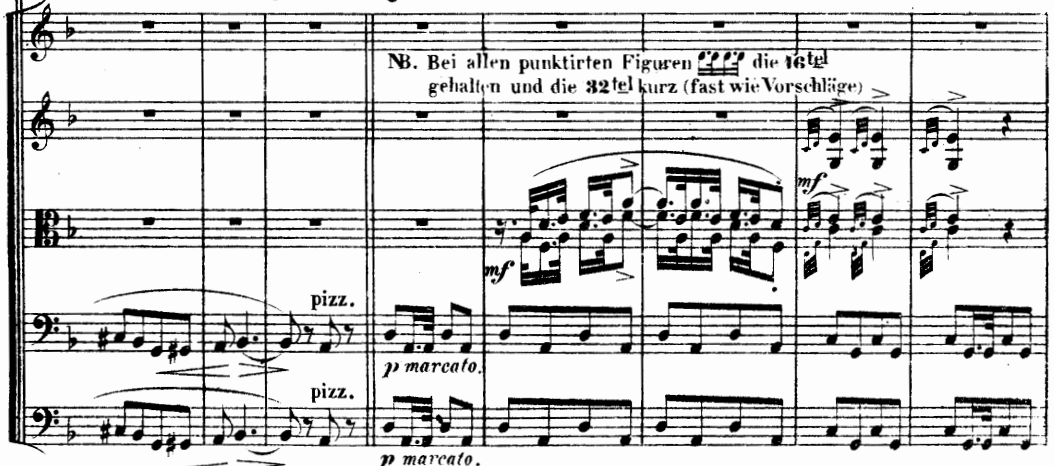
V. A. 519.


A
p
a 2.
rinf.
cresc.
A

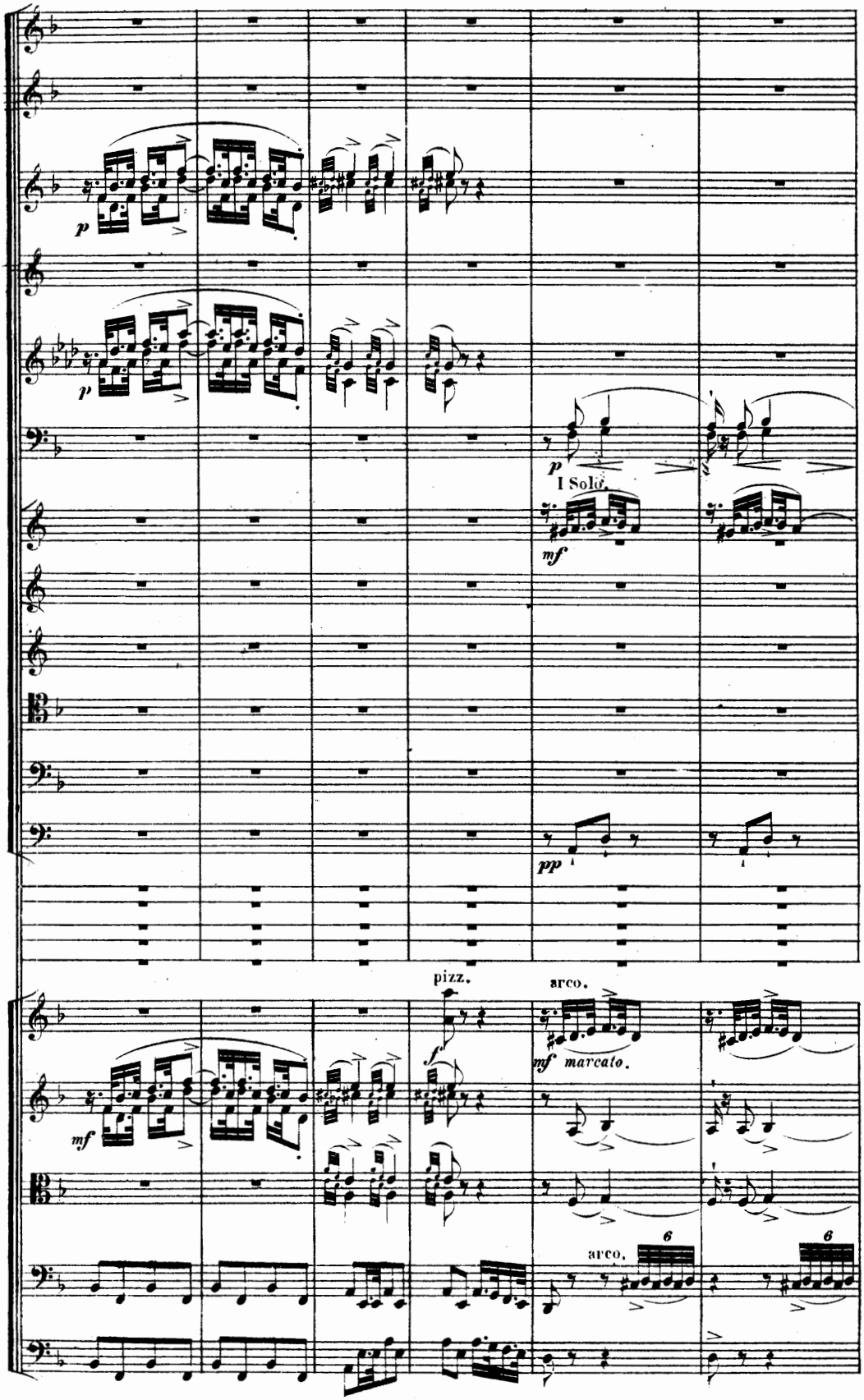
poco rit. **Quasi Andante marziale.**

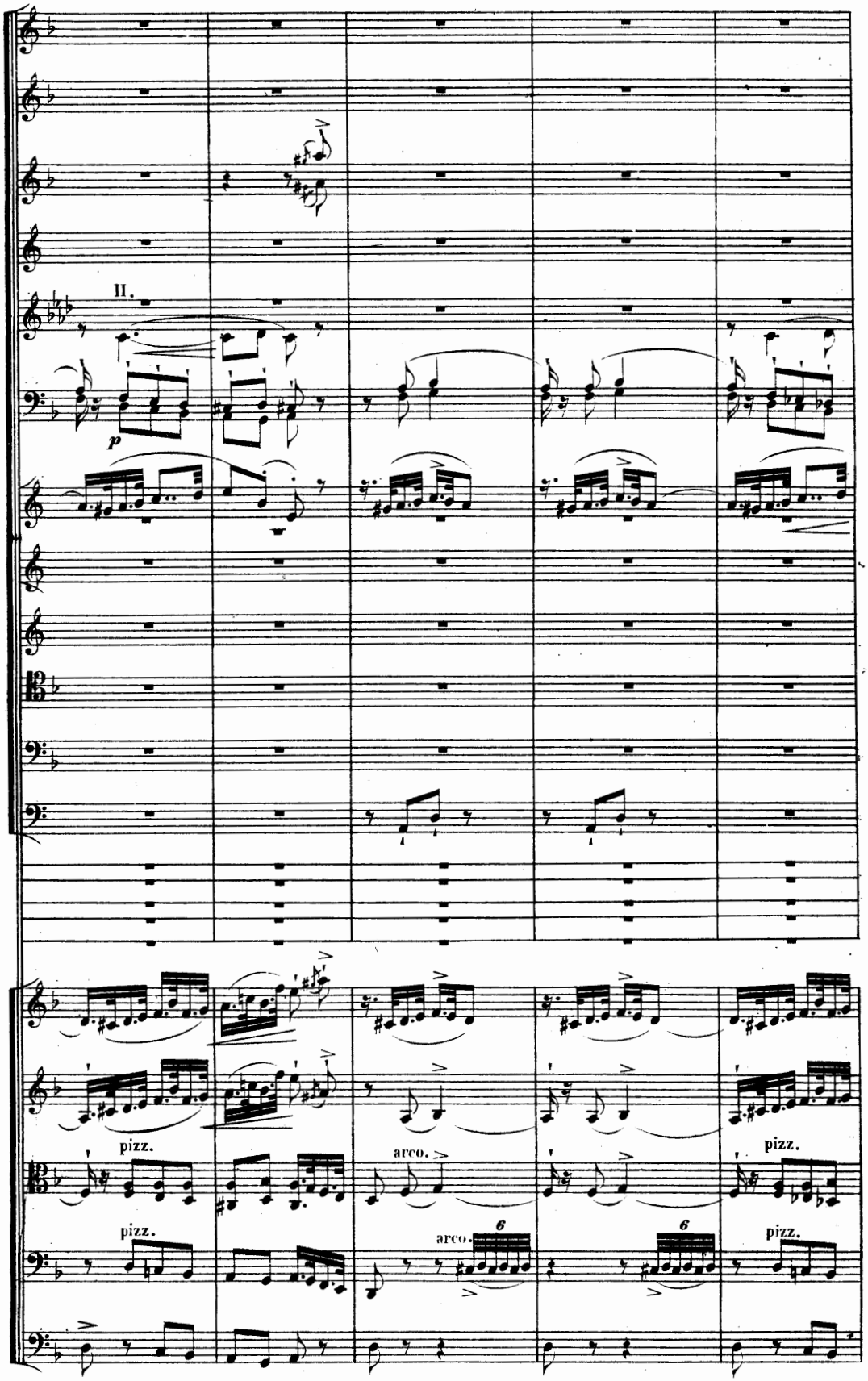


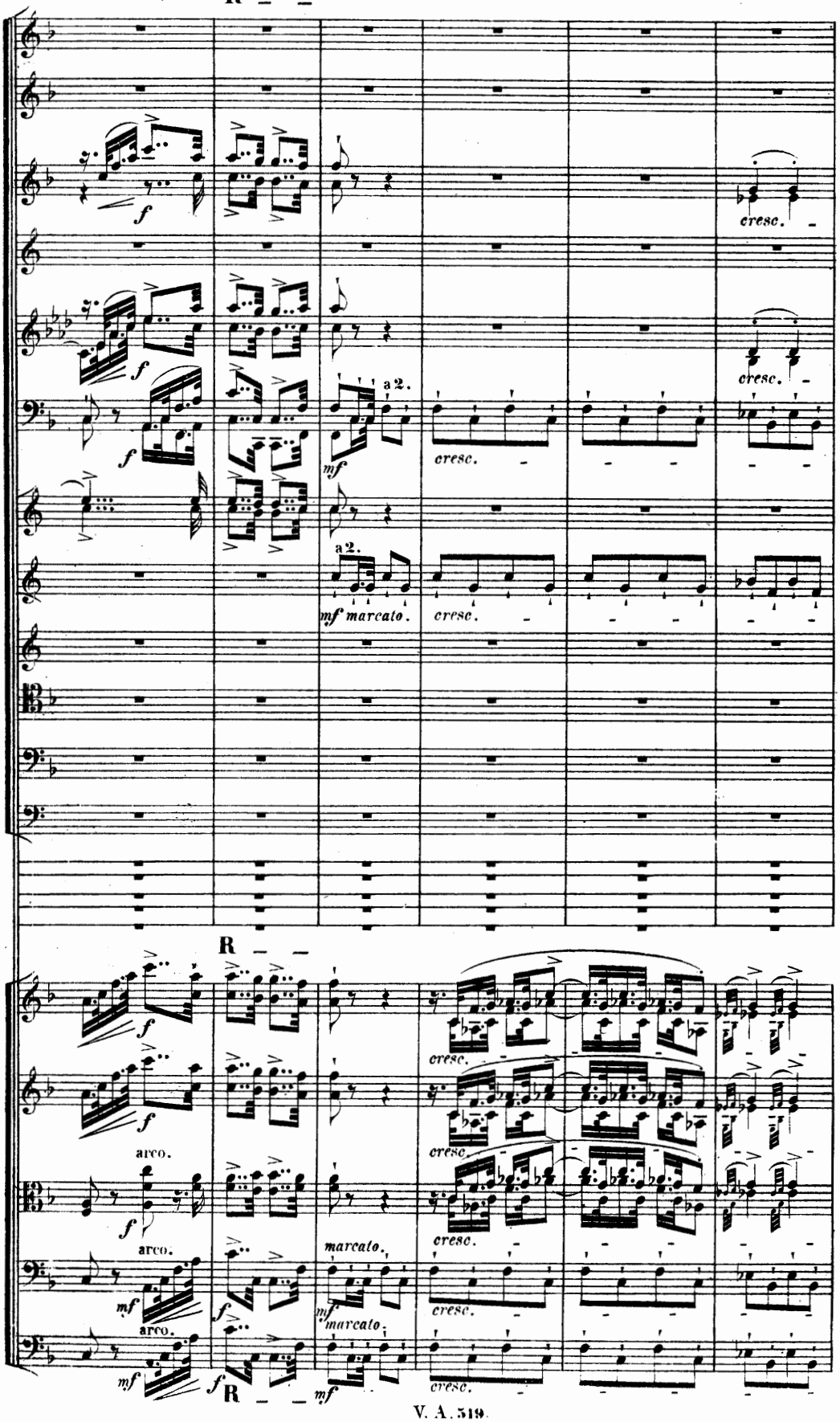
poco rit. **Quasi Andante marziale.**

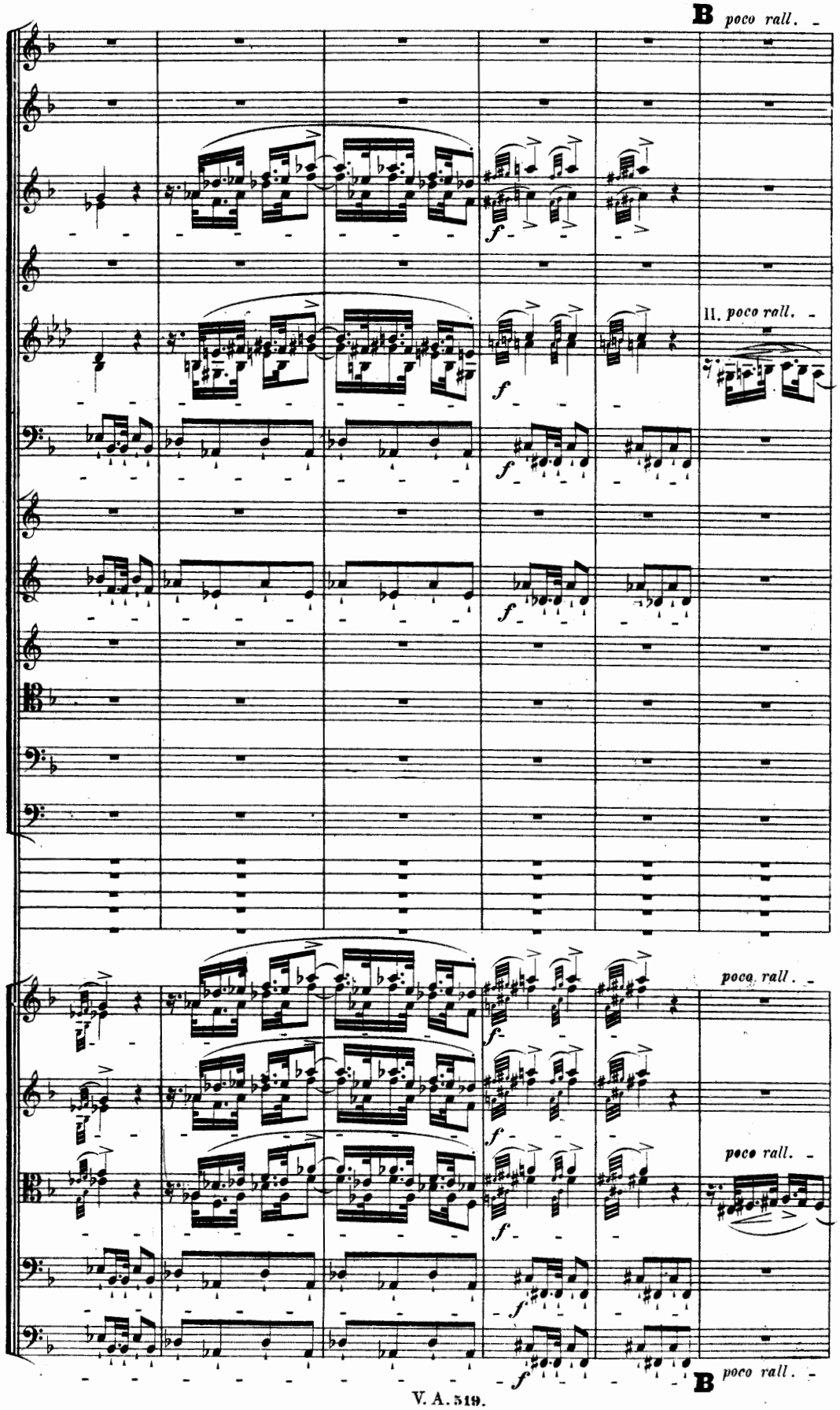


poco rit. **Quasi Andante marziale.**

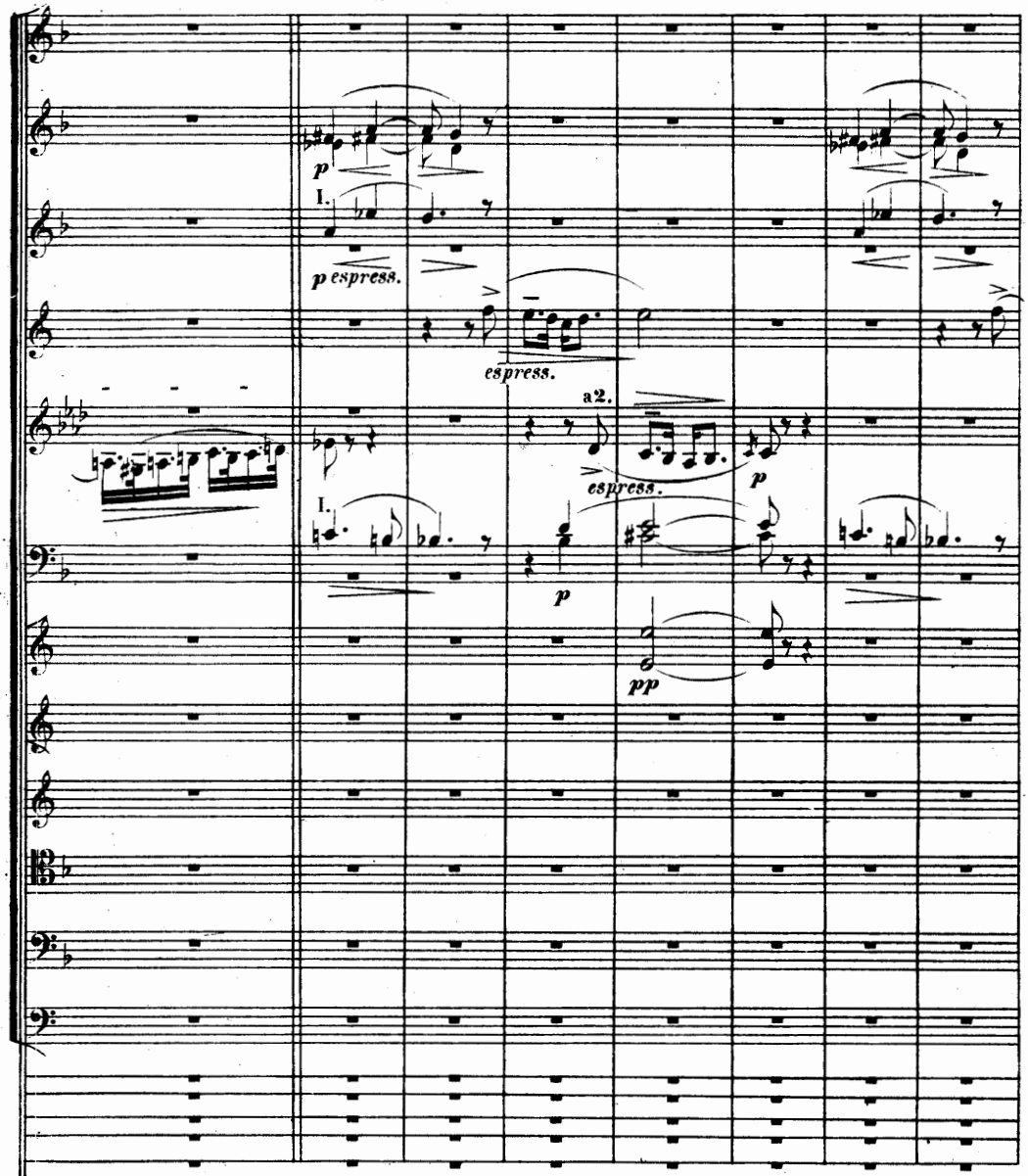

p
p
p
I Solo.
mf
pp
pizz.
arco.
mf
f
mf marcato.
arco.
6
6


II.
p
pizz.
pizz.
arco.
arco.
6
6
pizz.
pizz.

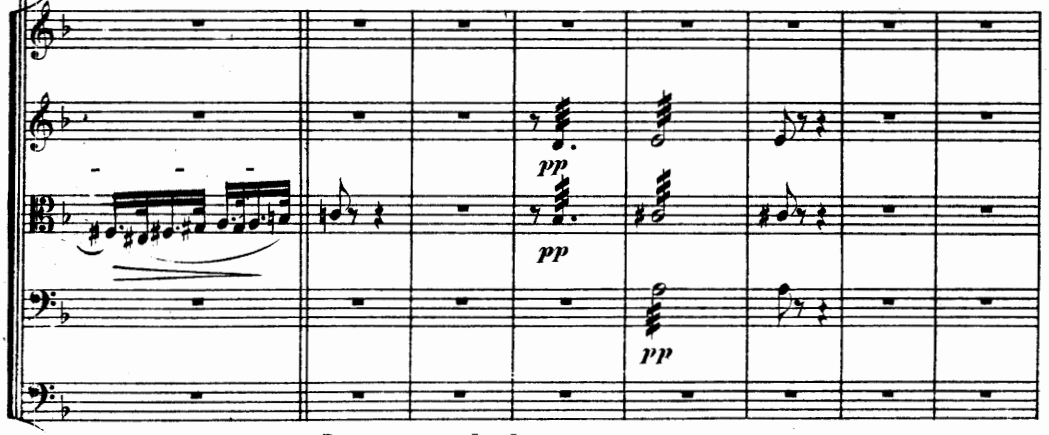

R _ _
f
cresc.
a 2.
mf
mf marcato.
cresc.
R _ _
arco.
marcato.
mf
f


B
poco rall.
II. poco rall.
f
poco rall.
poco rall.
B
poco rall.

Largo con duolo.

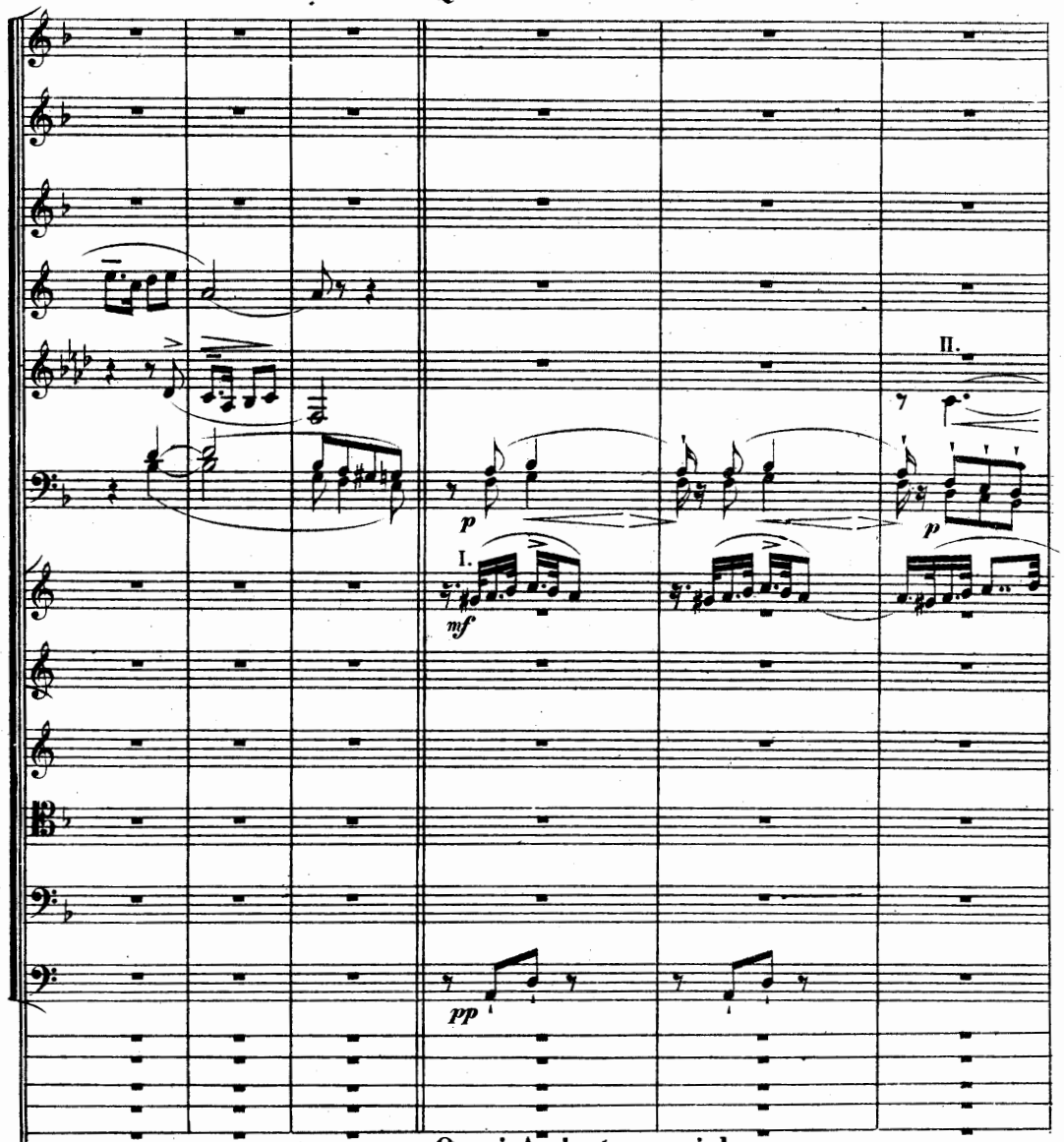


Largo con duolo.

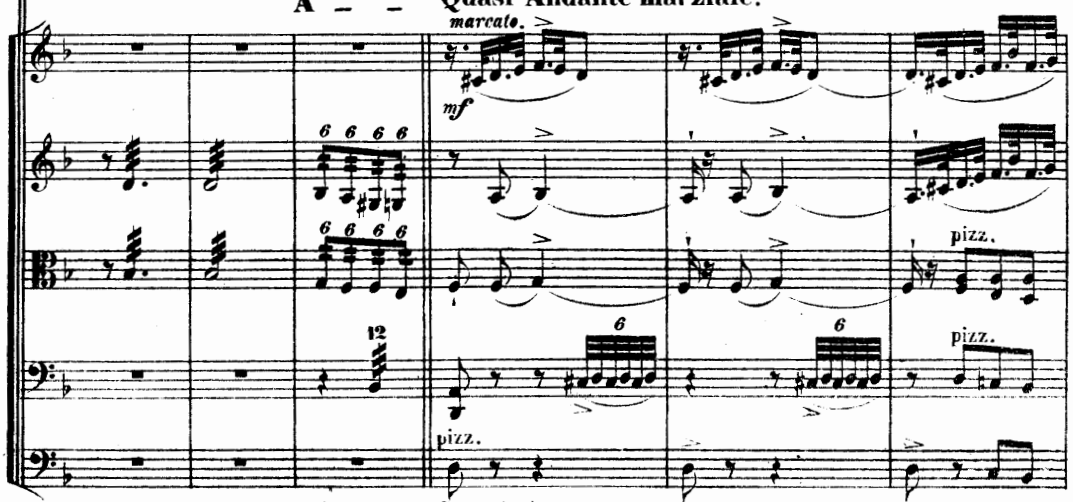


Largo con duolo.

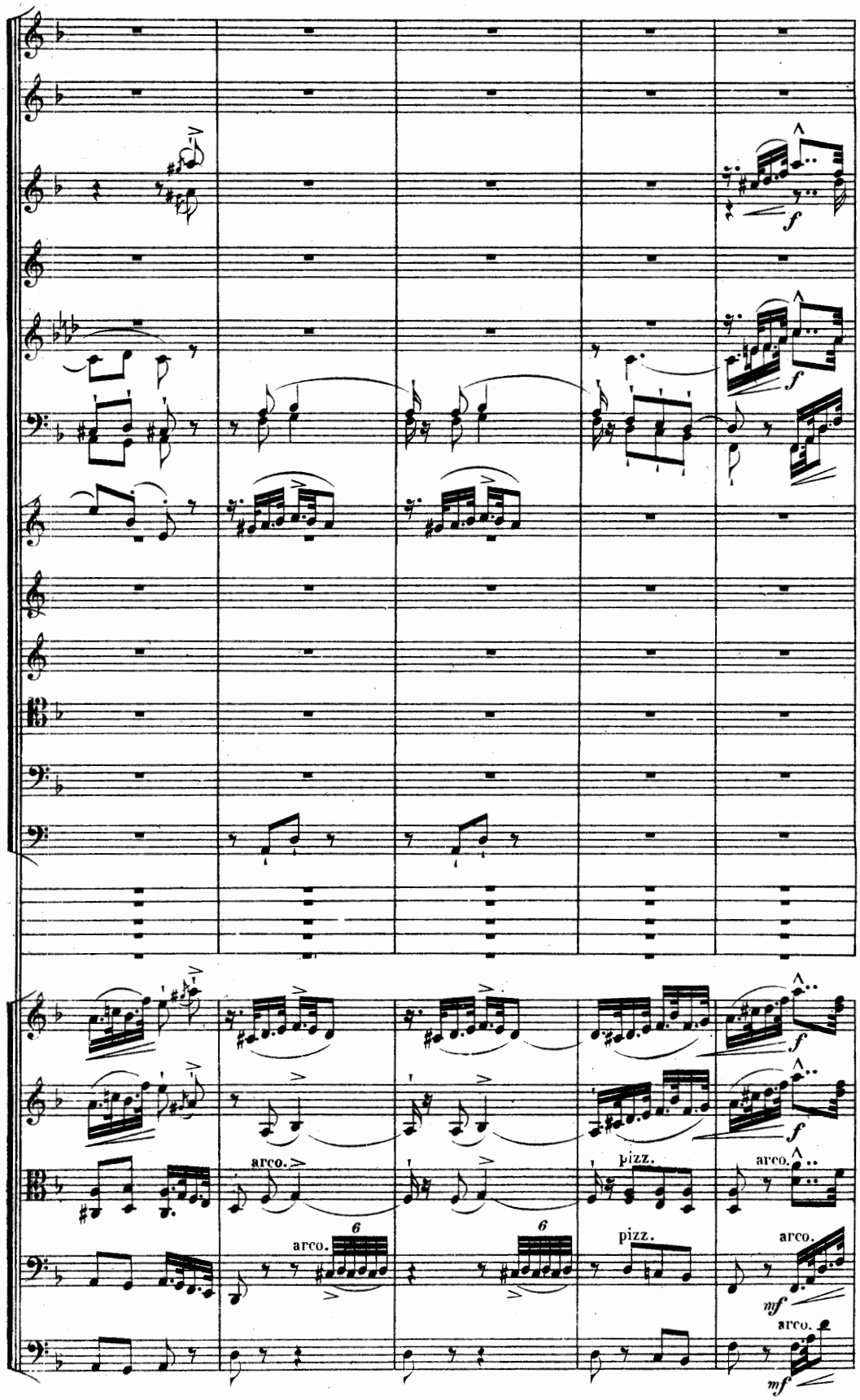
A _ _ Quasi Andante marziale.

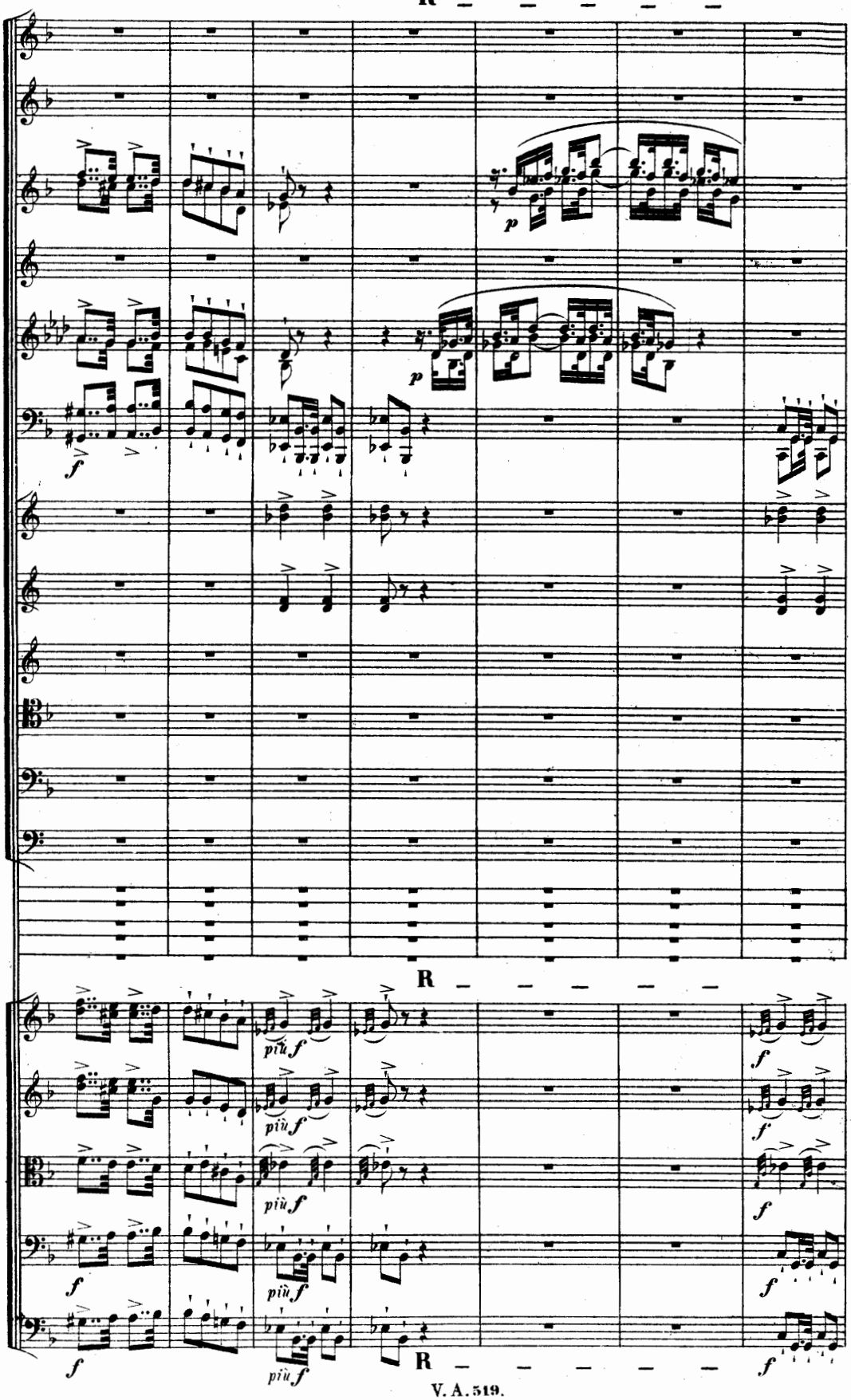


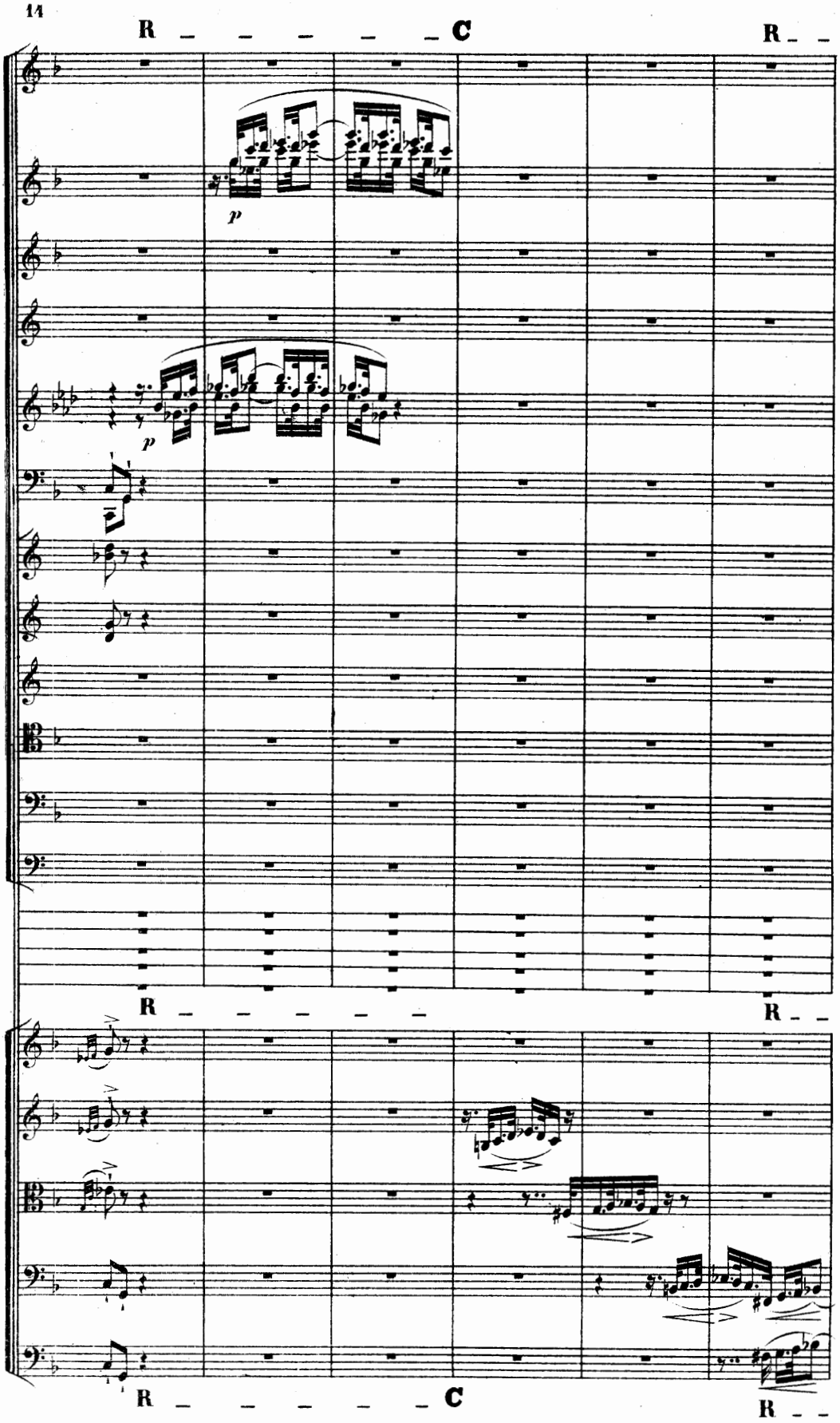
A _ _ Quasi Andante marziale.

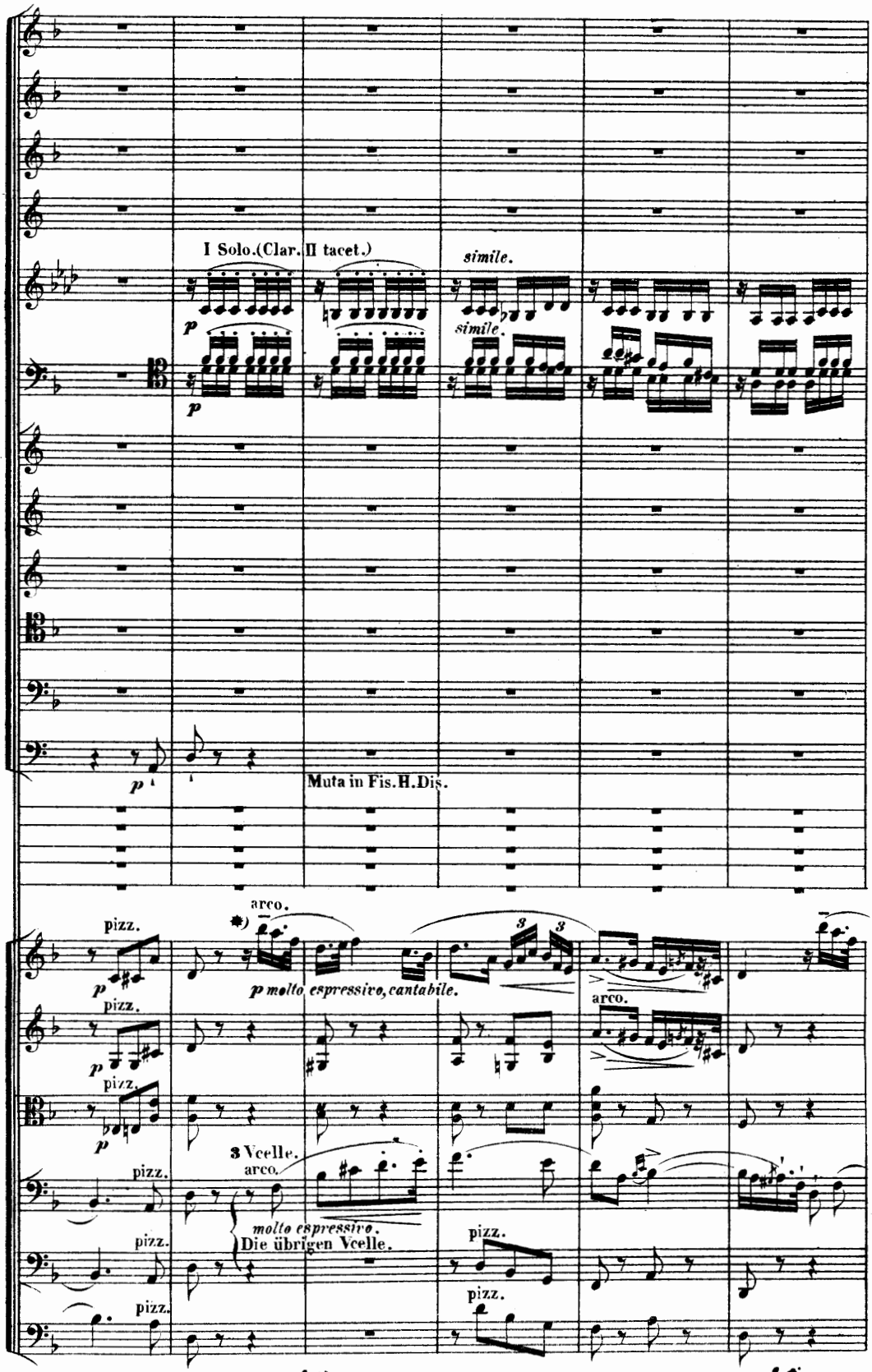


A _ _ Quasi Andante marziale.

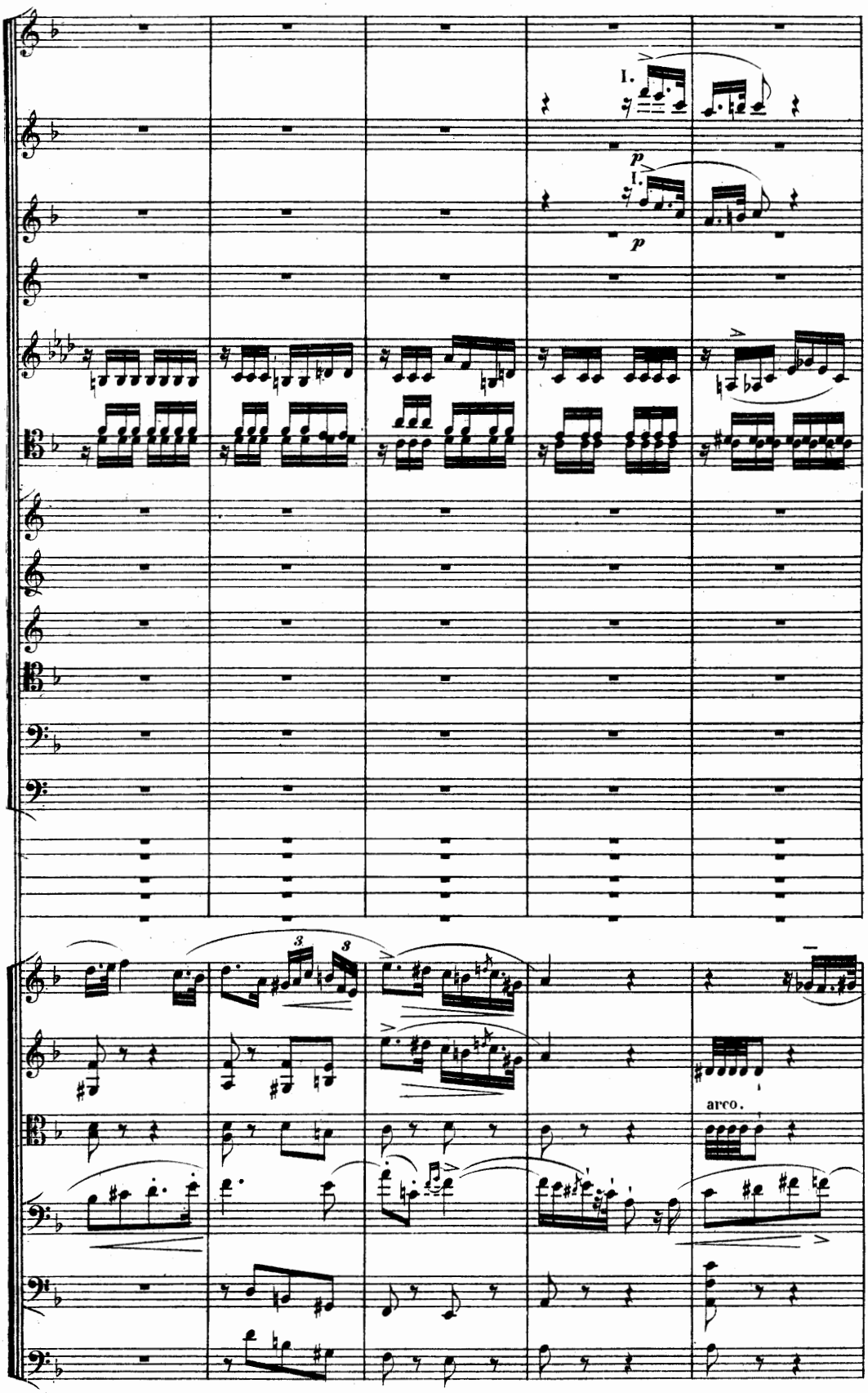

f
f
f
f
arco.
6
arco.
6
pizz.
pizz.
arco.
arco.
mf
arco.
mf


R
p
p
f
R
più f
più f
più f
più f
f
f
f
f
f
R
f


R _ _ _ _ _ C
R _ _
p
p
R _ _ _ _ _
R _ _
R _ _ _ _ _ C
R _ _



*) Das erste Sechzehntel: ist in dieser Figur nirgends als Zweiunddreissigstel: zu spielen, sondern breit und klagend zu accentuiren.


I.
p
I.
p
3
3
arco.

Poco animando.

p leggiero.

p leggiero.

p leggiero.

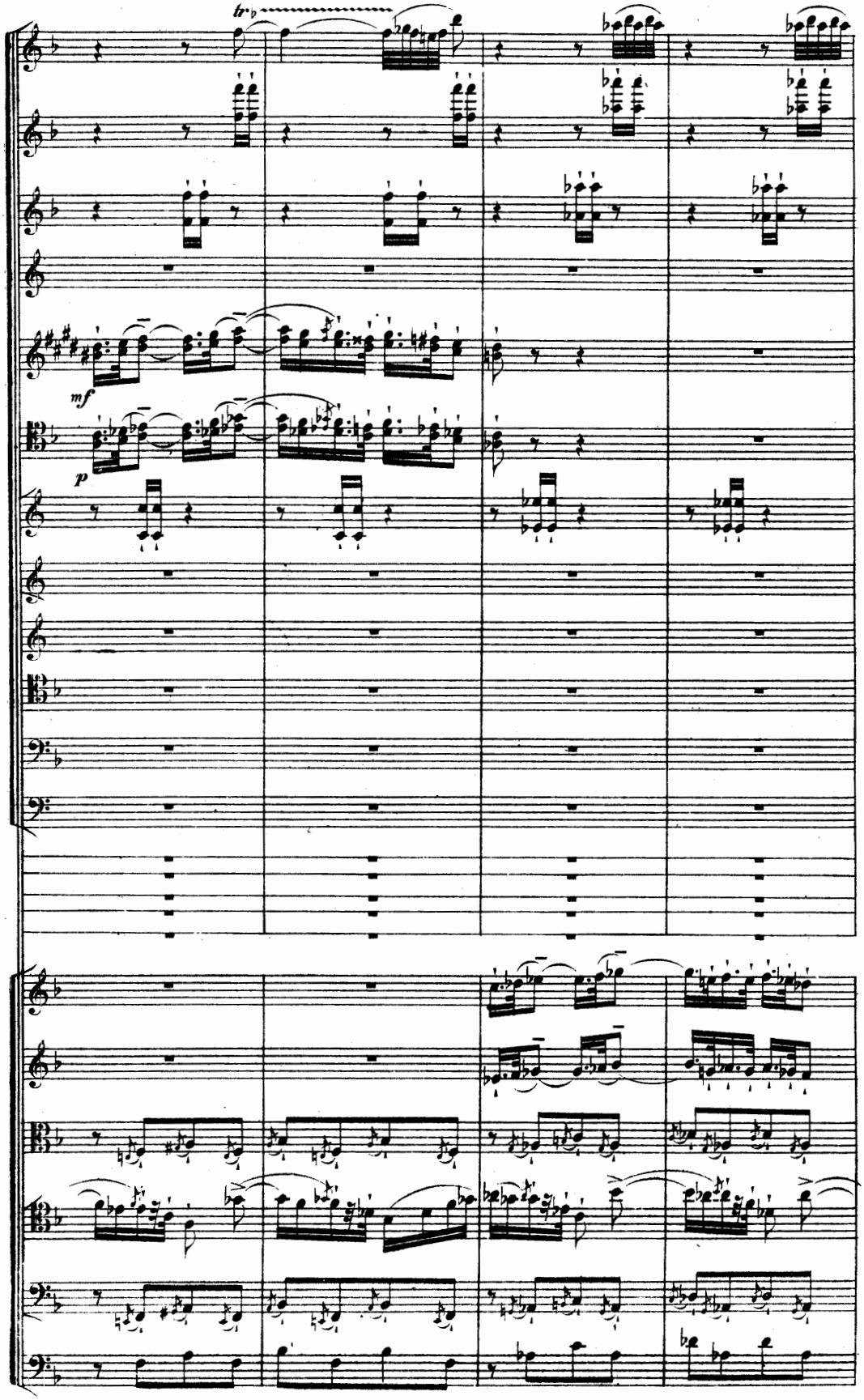
p leggiero.

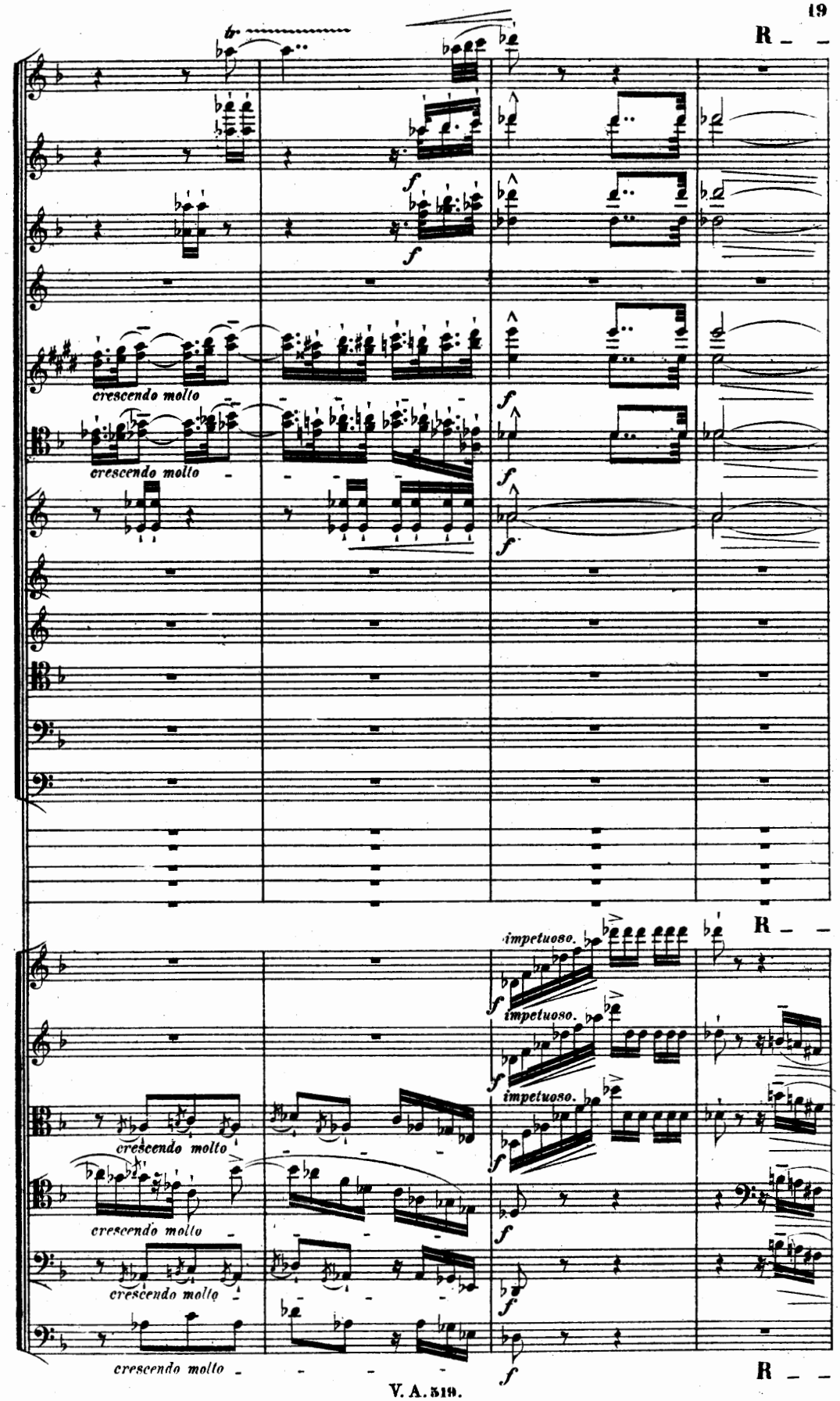
Poco animando.

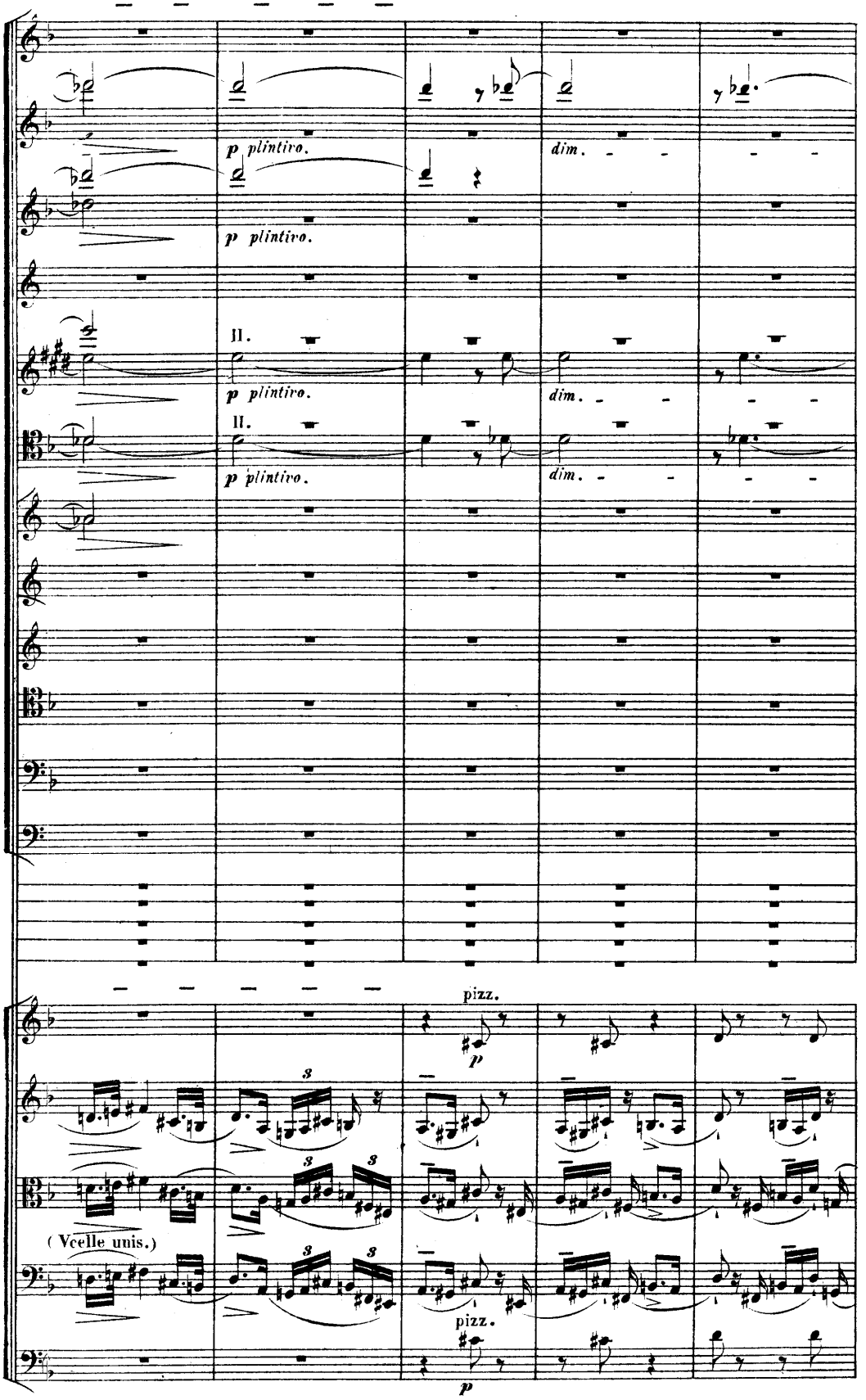
arco.

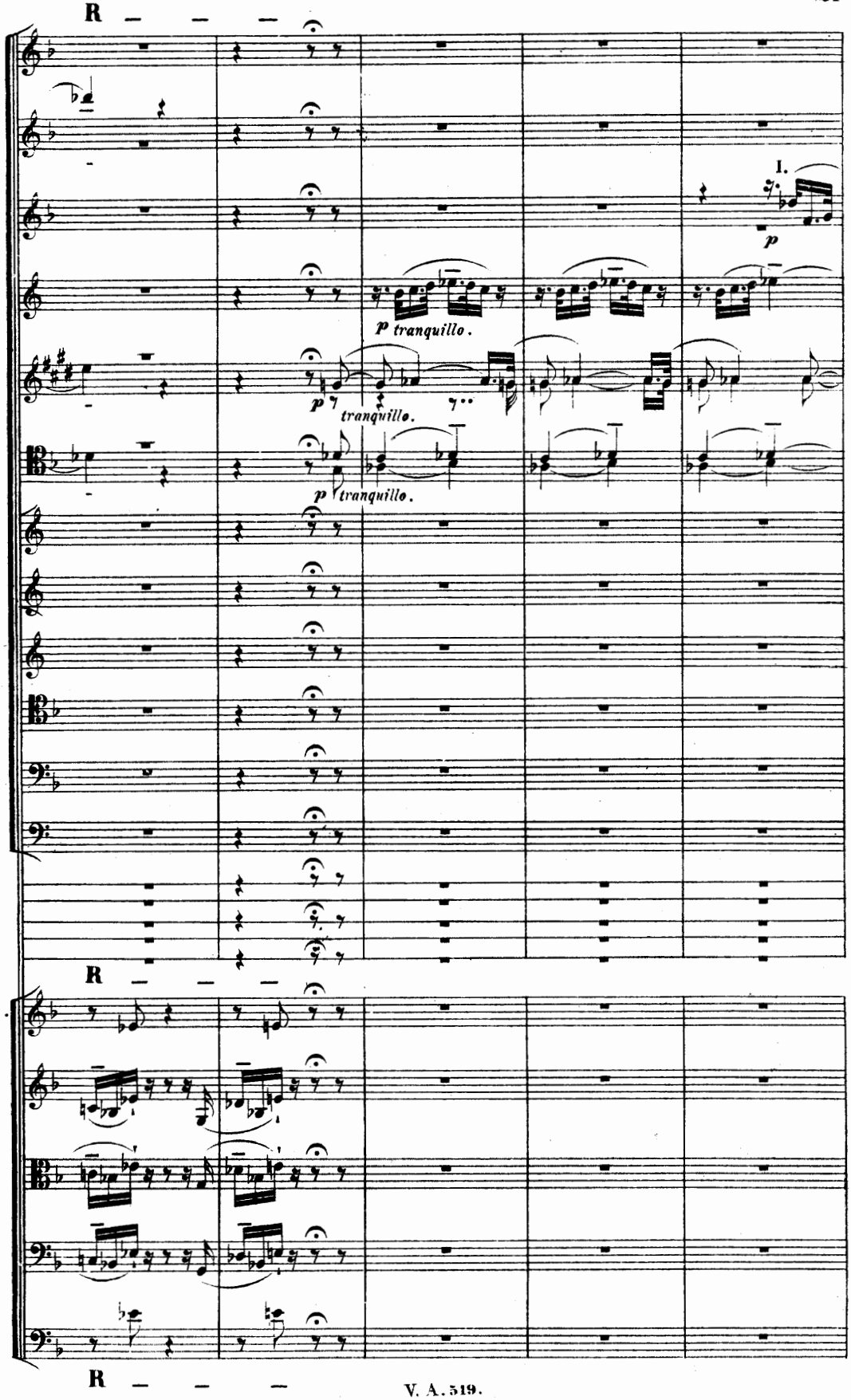
(pizz.)

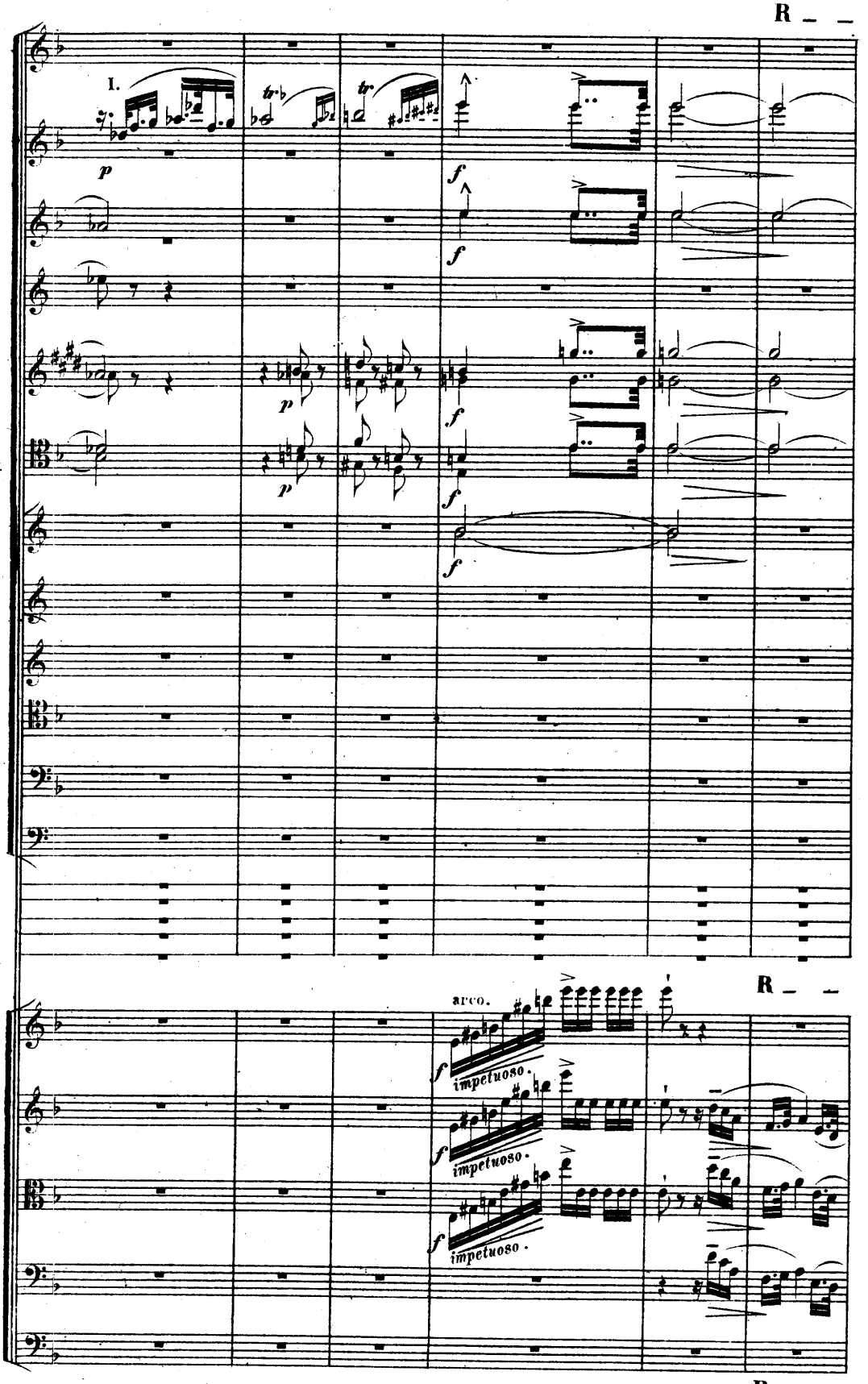
Poco animando.

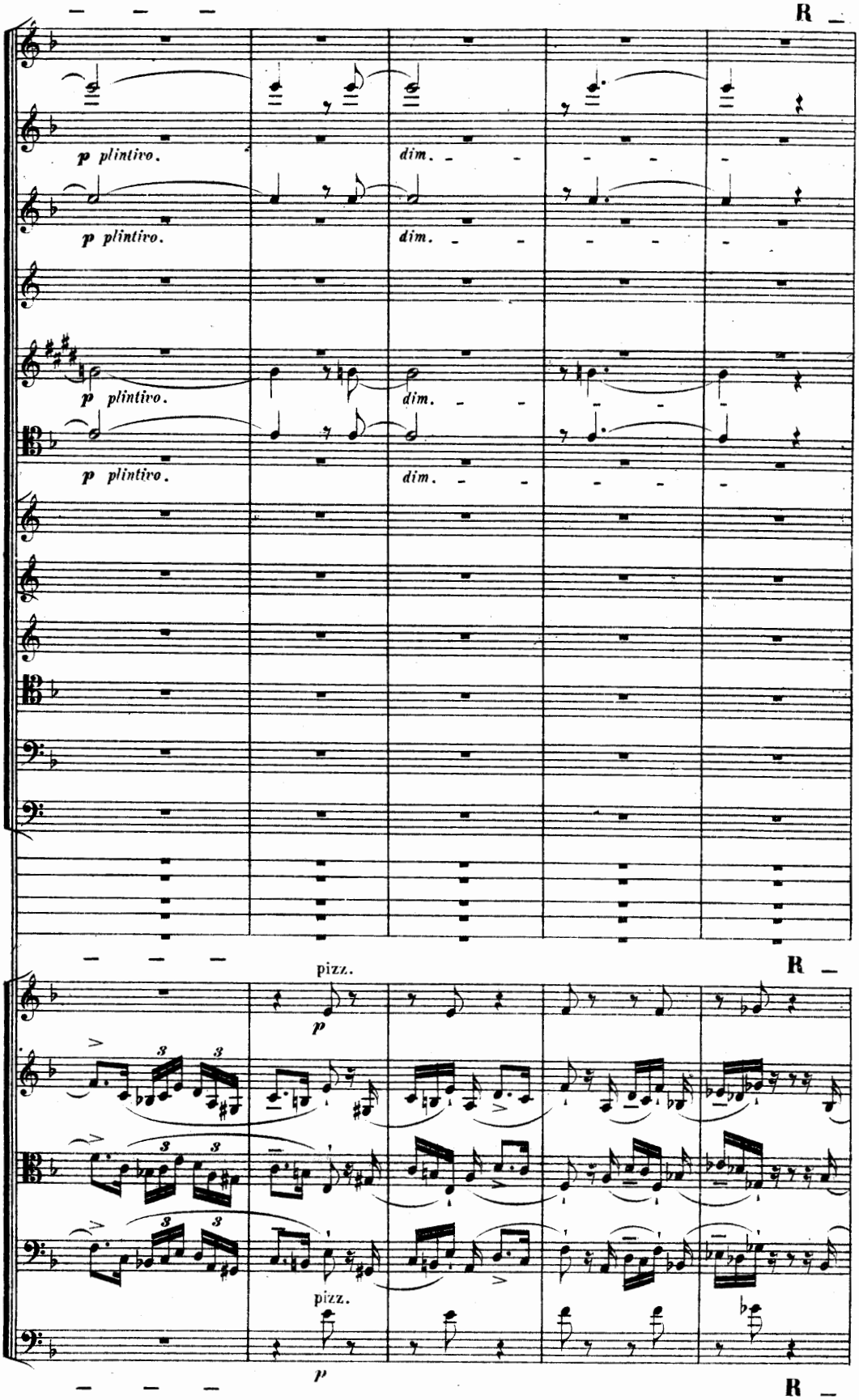

tr
mf
p

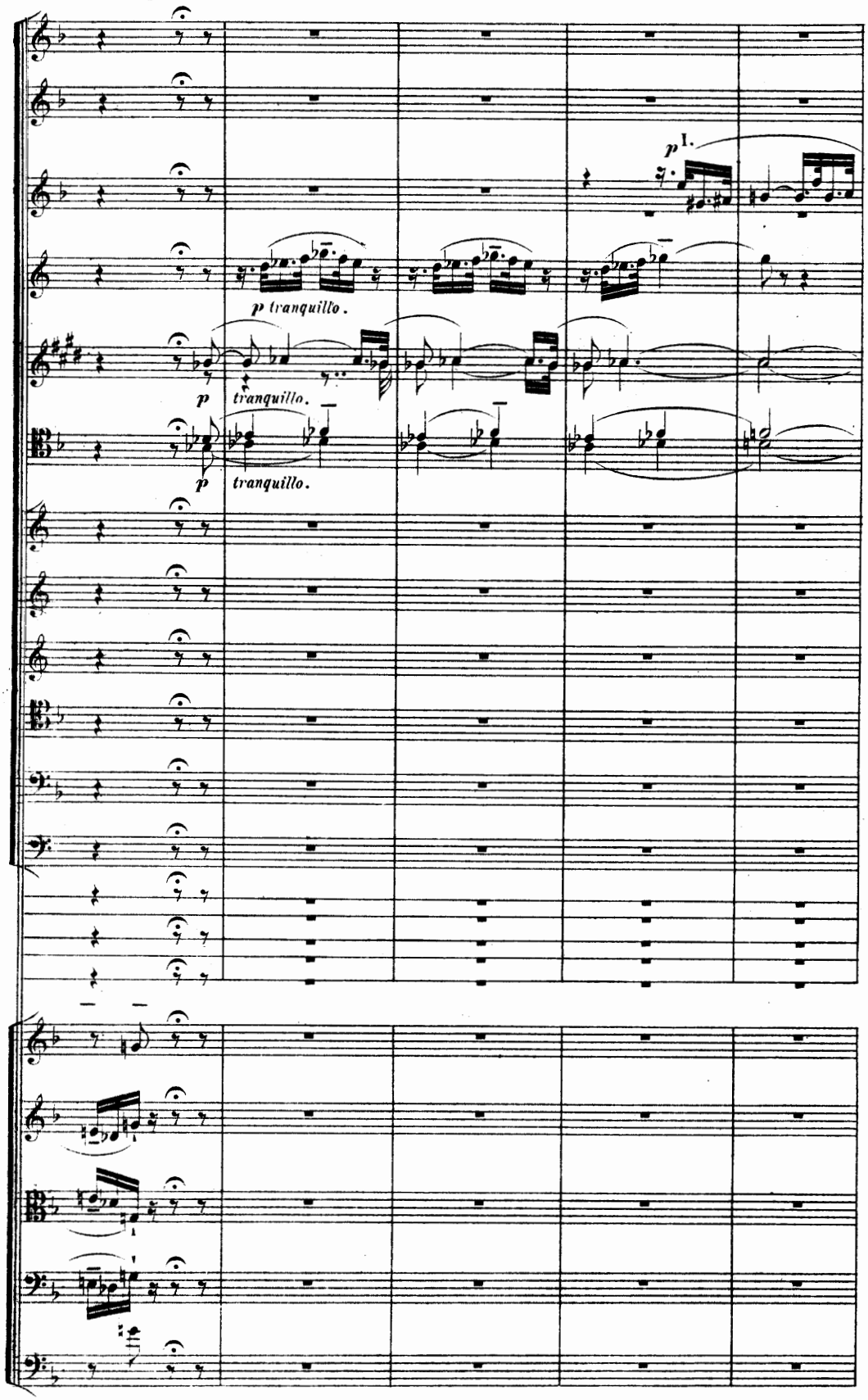

R _ _
crescendo molto
crescendo molto
impetuoso.
impetuoso.
impetuoso.
R _ _
crescendo molto
crescendo molto
crescendo molto
crescendo molto
R _ _

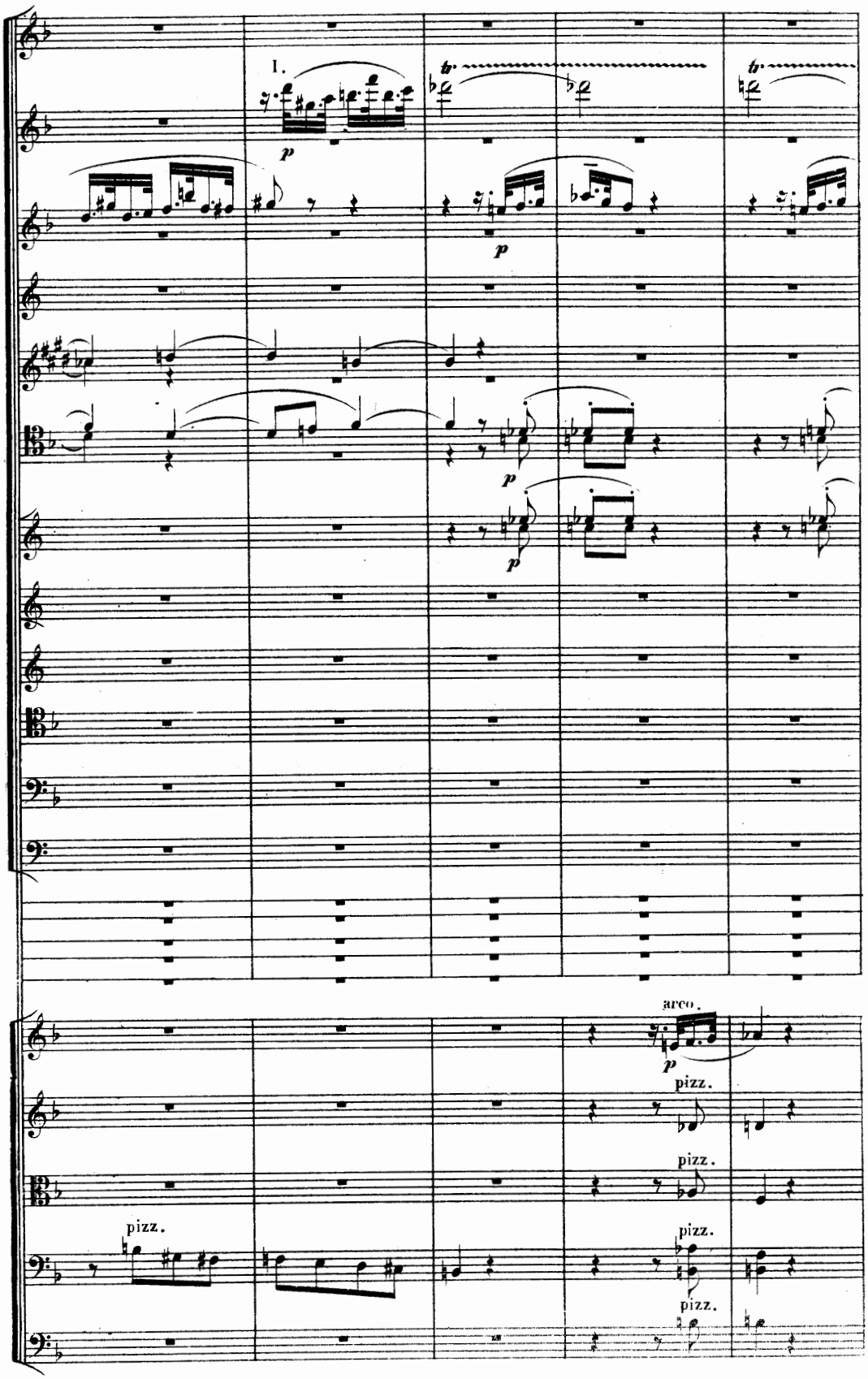

p plintivo.
dim.
II.
pizz.
(Vcelle unis.)

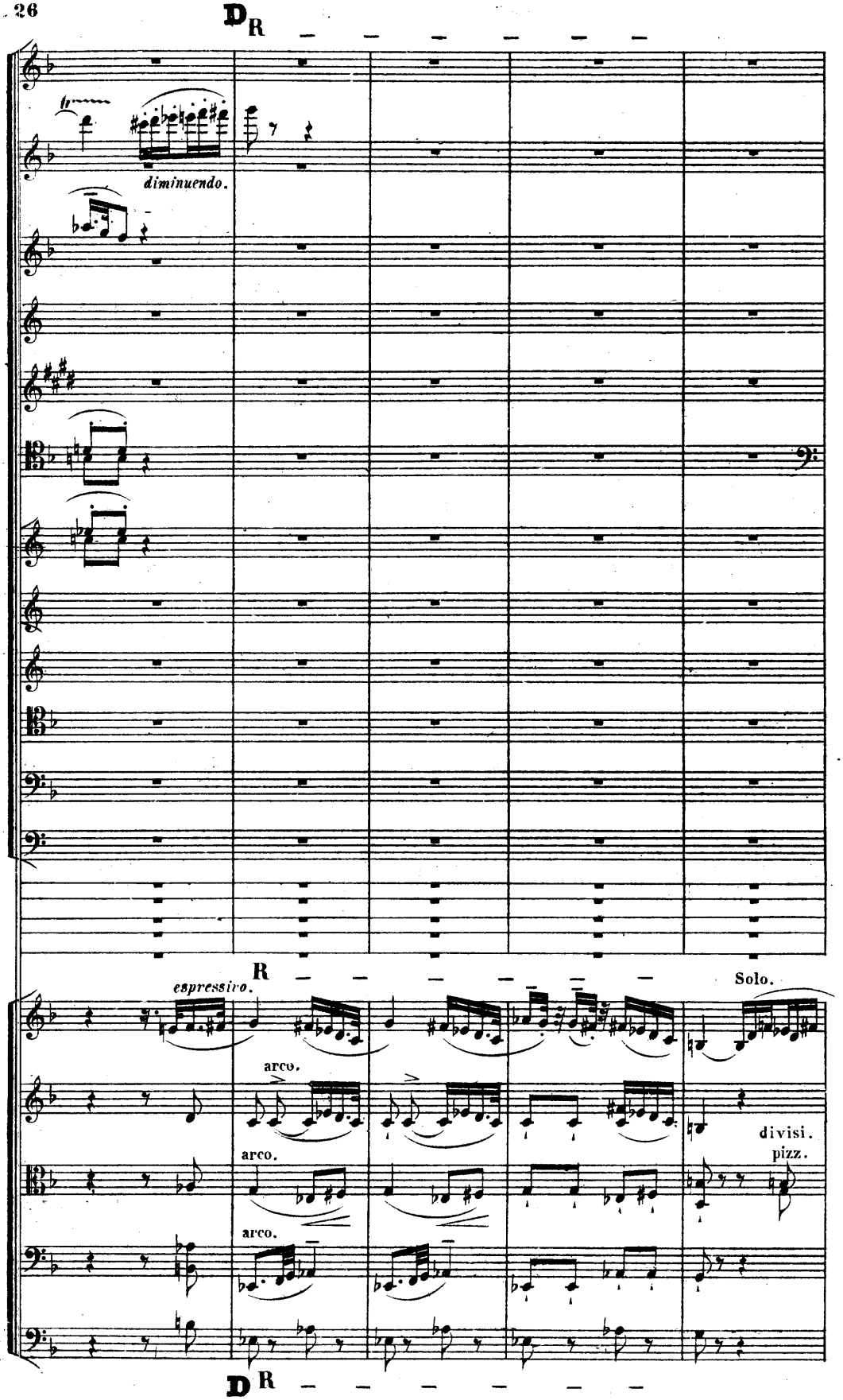

R
I.
p
p tranquillo.
p tranquillo.
p tranquillo.
R
R

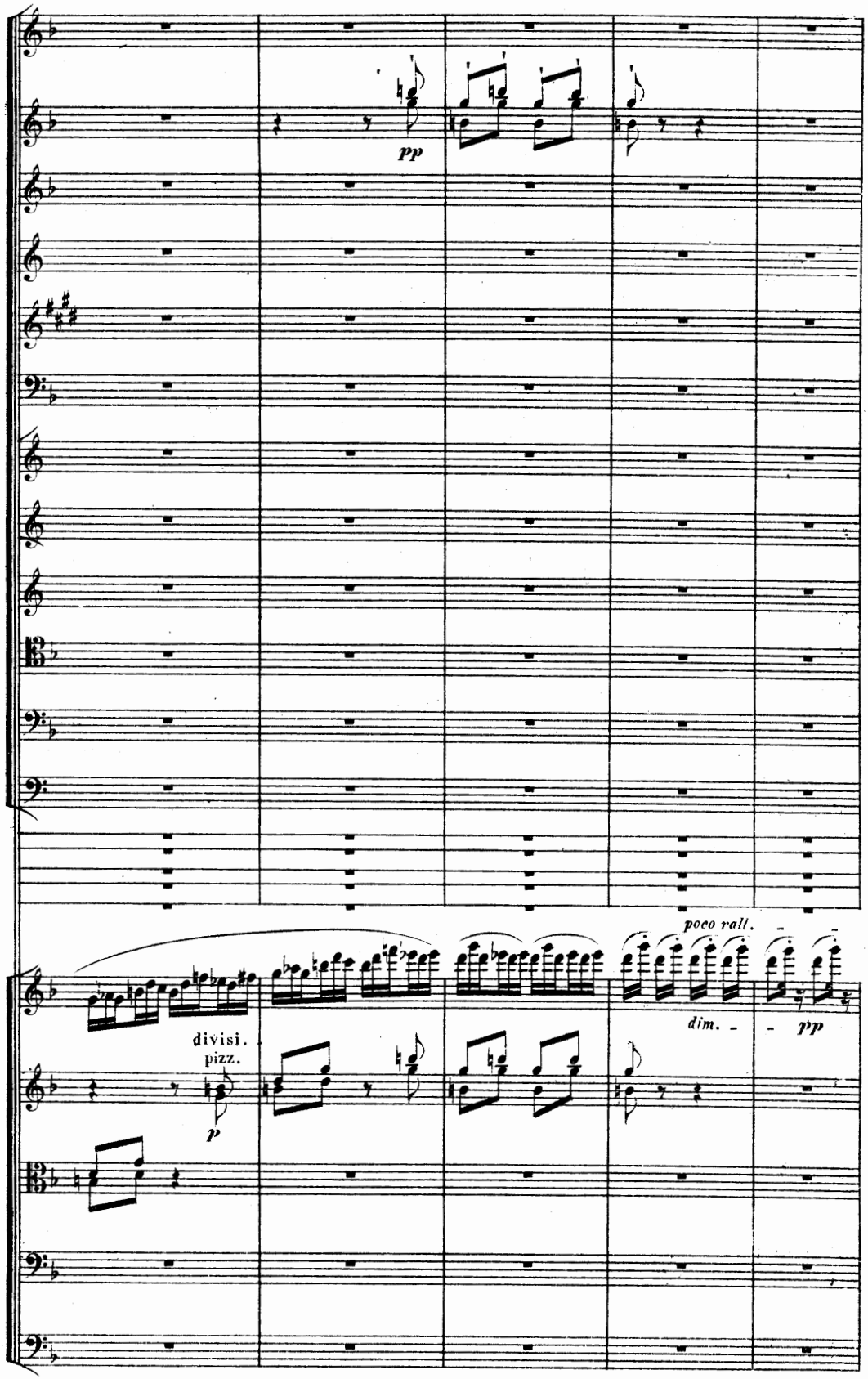

R _ _
I.
p
f
arco.
impetuoso.
R _ _

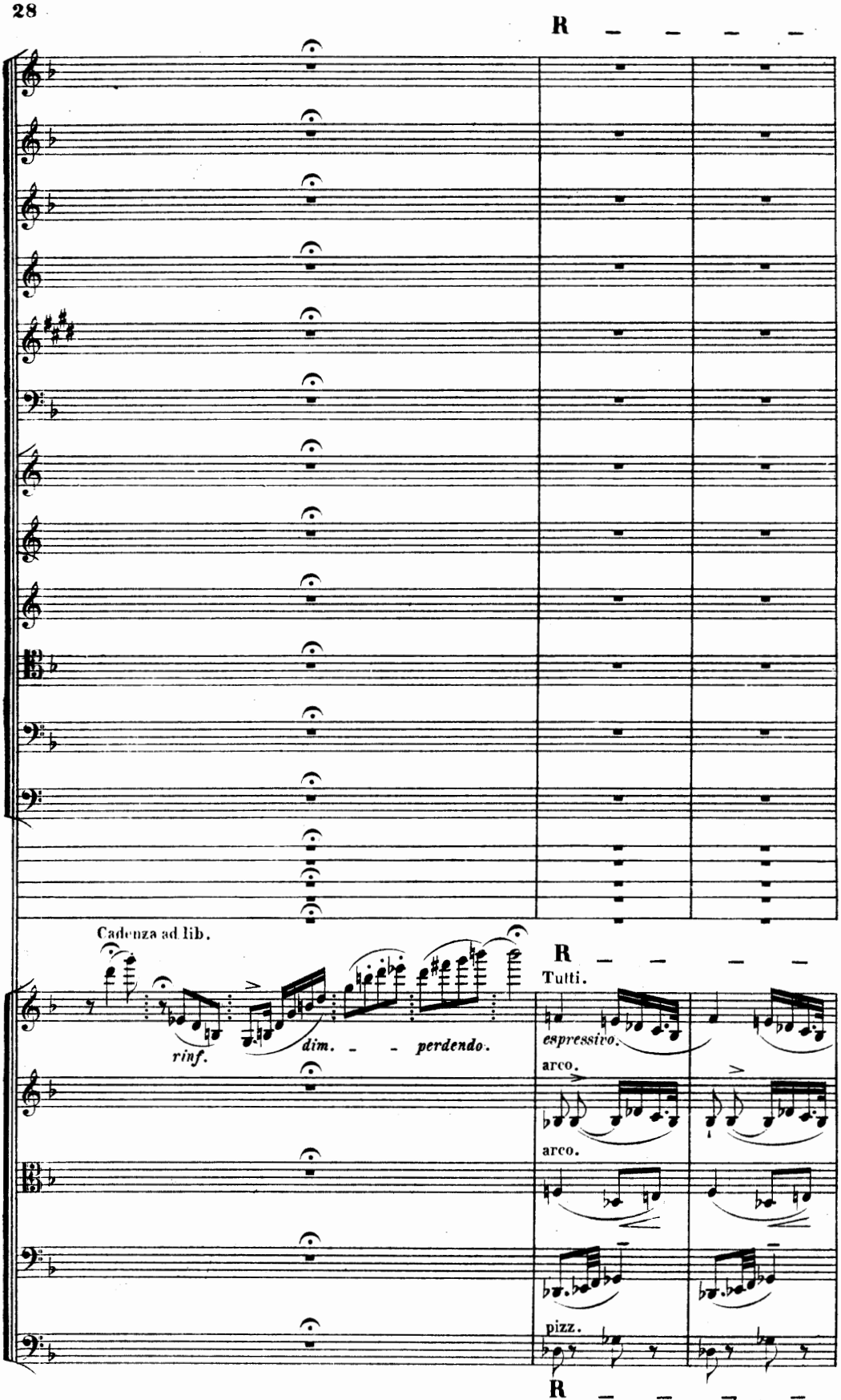

R
p plintivo.
dim.
p plintivo.
dim.
p plintivo.
dim.
p plintivo.
dim.
pizz.
R
p
pizz.
p
R

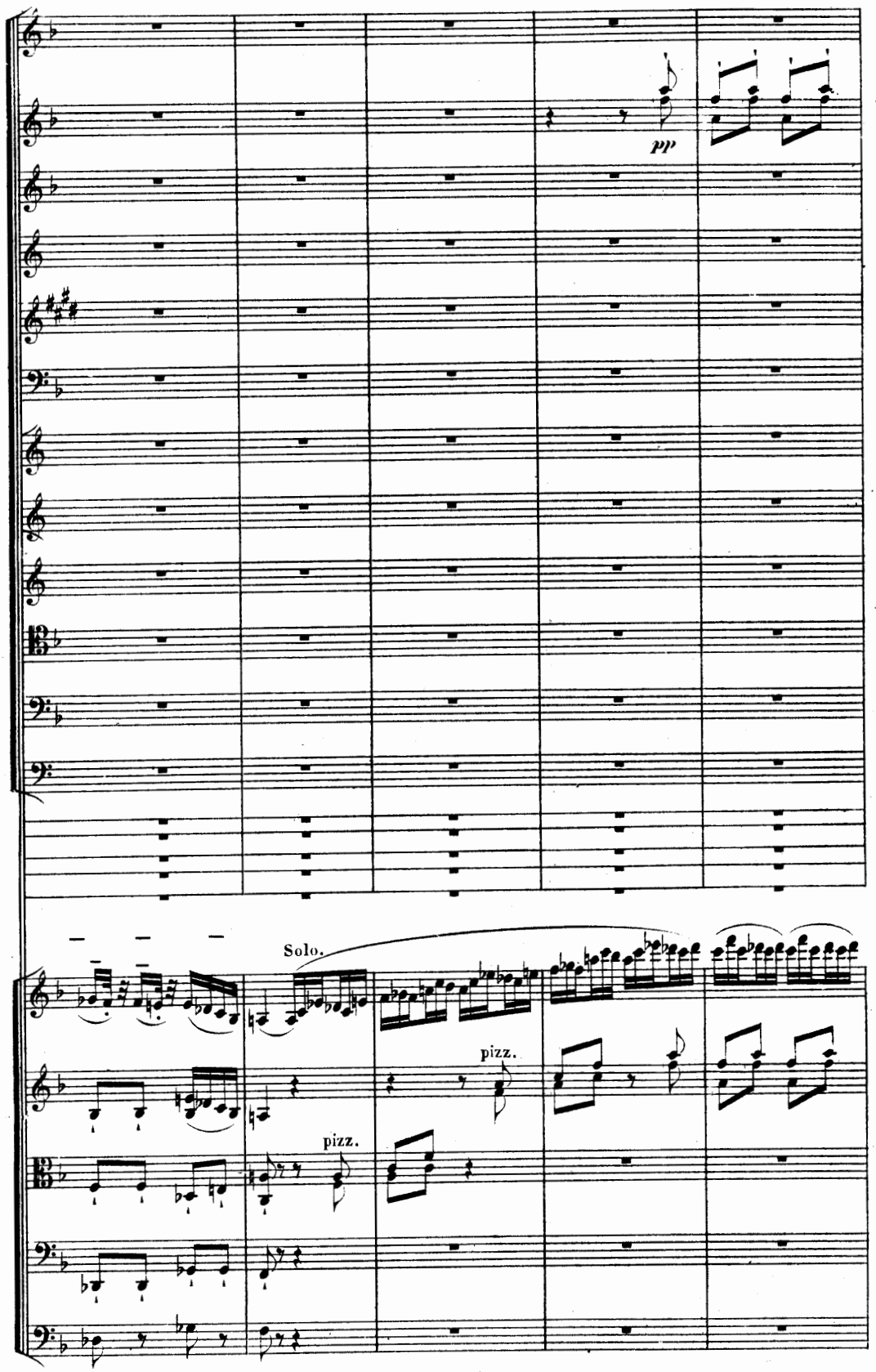

p I.
p tranquillo.
p tranquillo.
p tranquillo.

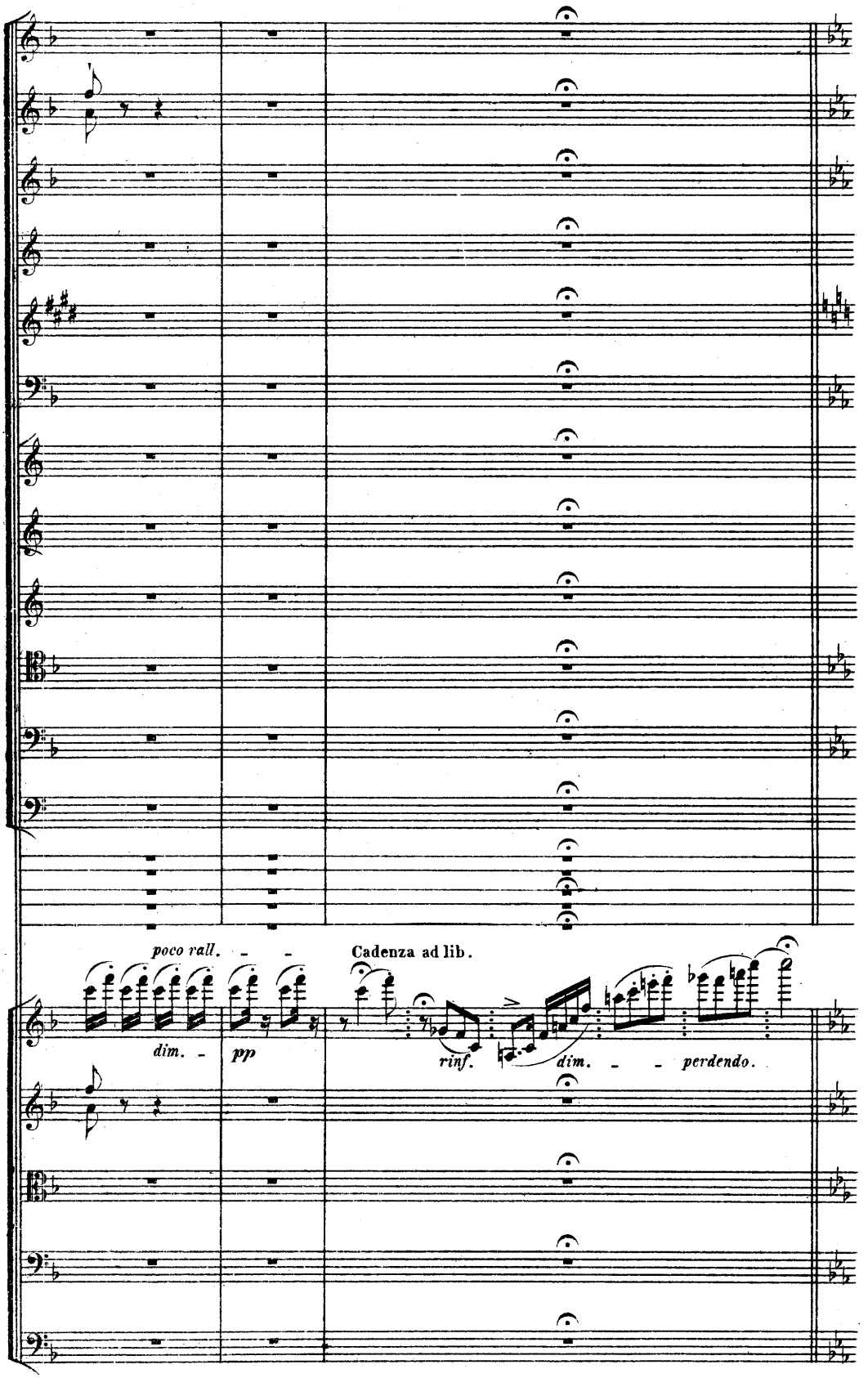

1.
p
p
p
p
arco.
p
pizz.
pizz.
pizz.
pizz.
pizz.


D R
diminuendo.
R
espressivo.
Solo.
arco.
arco.
arco.
divisi.
pizz.
D R

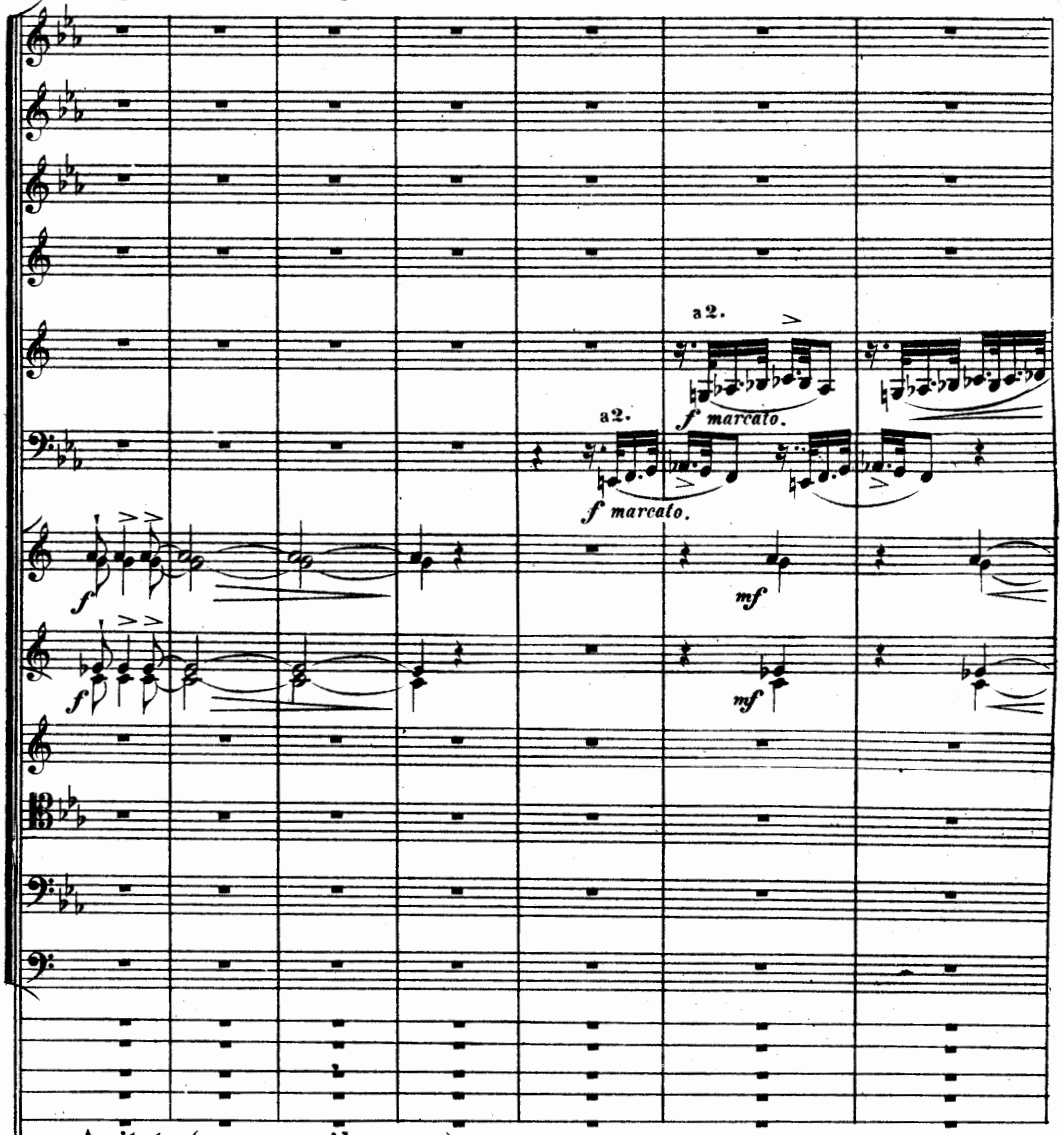

pp
poco rall.
dim.
pp
divisi.
pizz.
p


R
Cadenza ad lib.
rinf.
dim.
perdendo.
R
Tutti.
espressivo.
arco.
arco.
pizz.
R

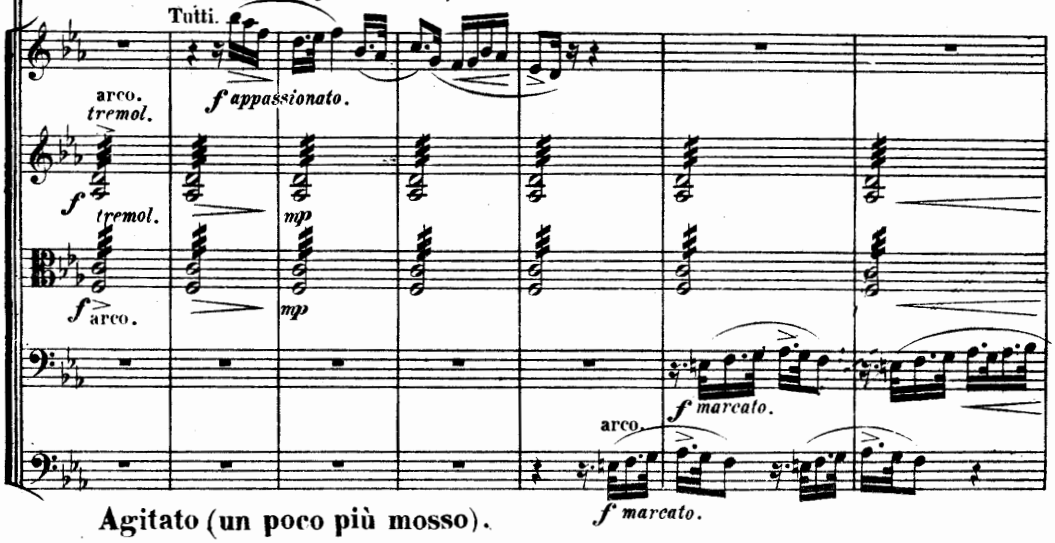

pp
Solo.
pizz.
pizz.


poco rall.
Cadenza ad lib.
dim.
pp
rinf.
dim.
perdendo.

Agitato (un poco più mosso).

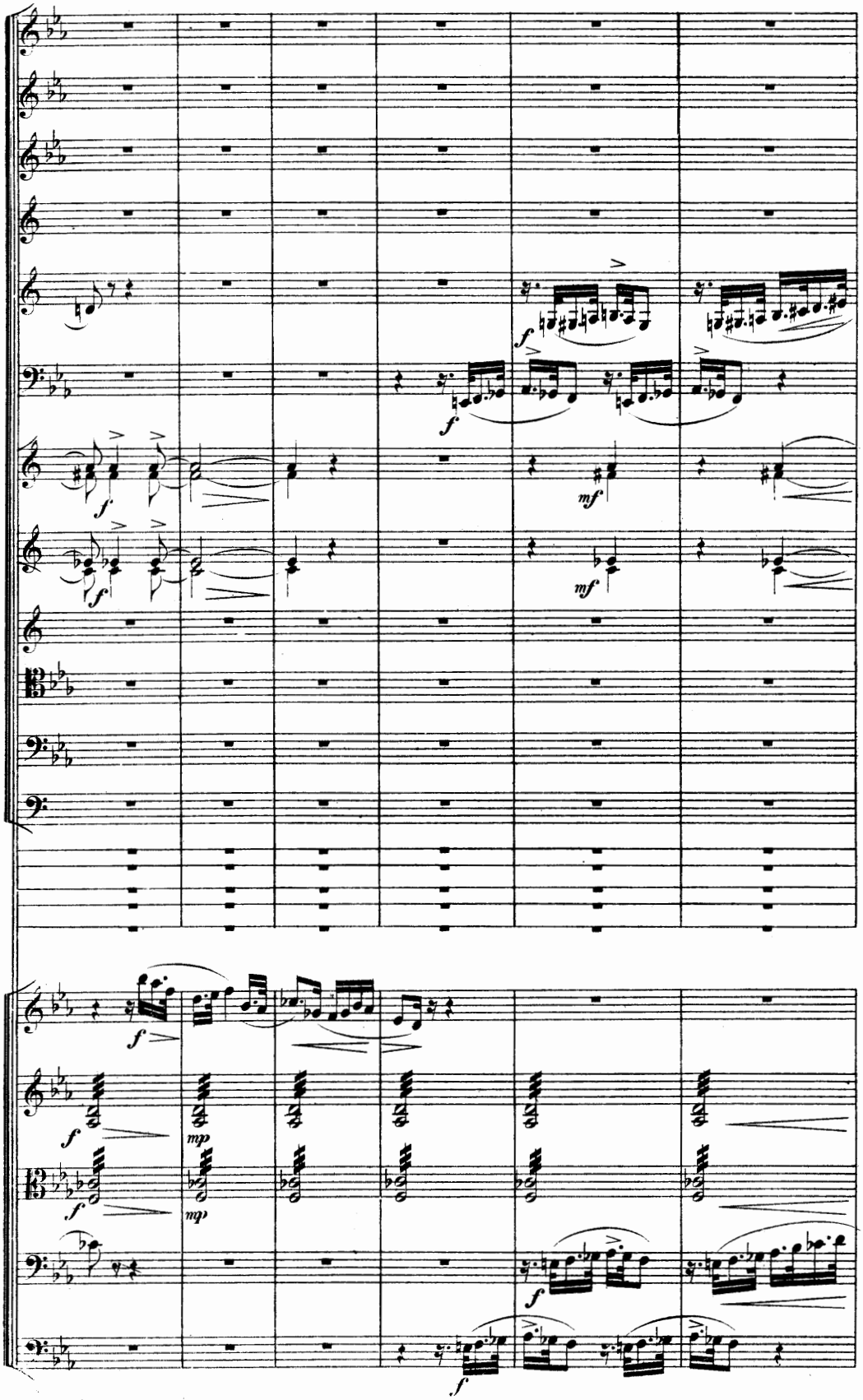


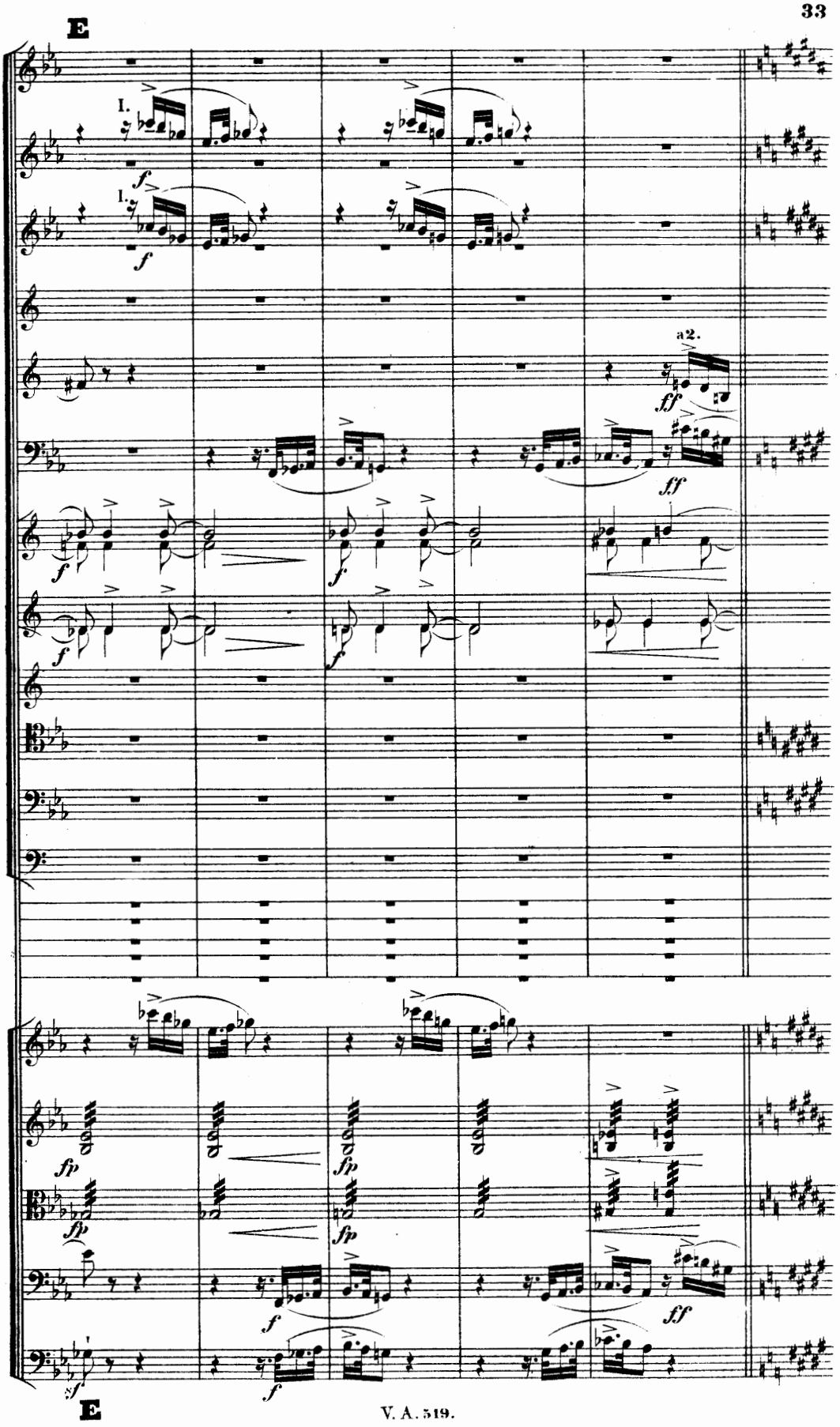
Agitato (un poco più mosso).

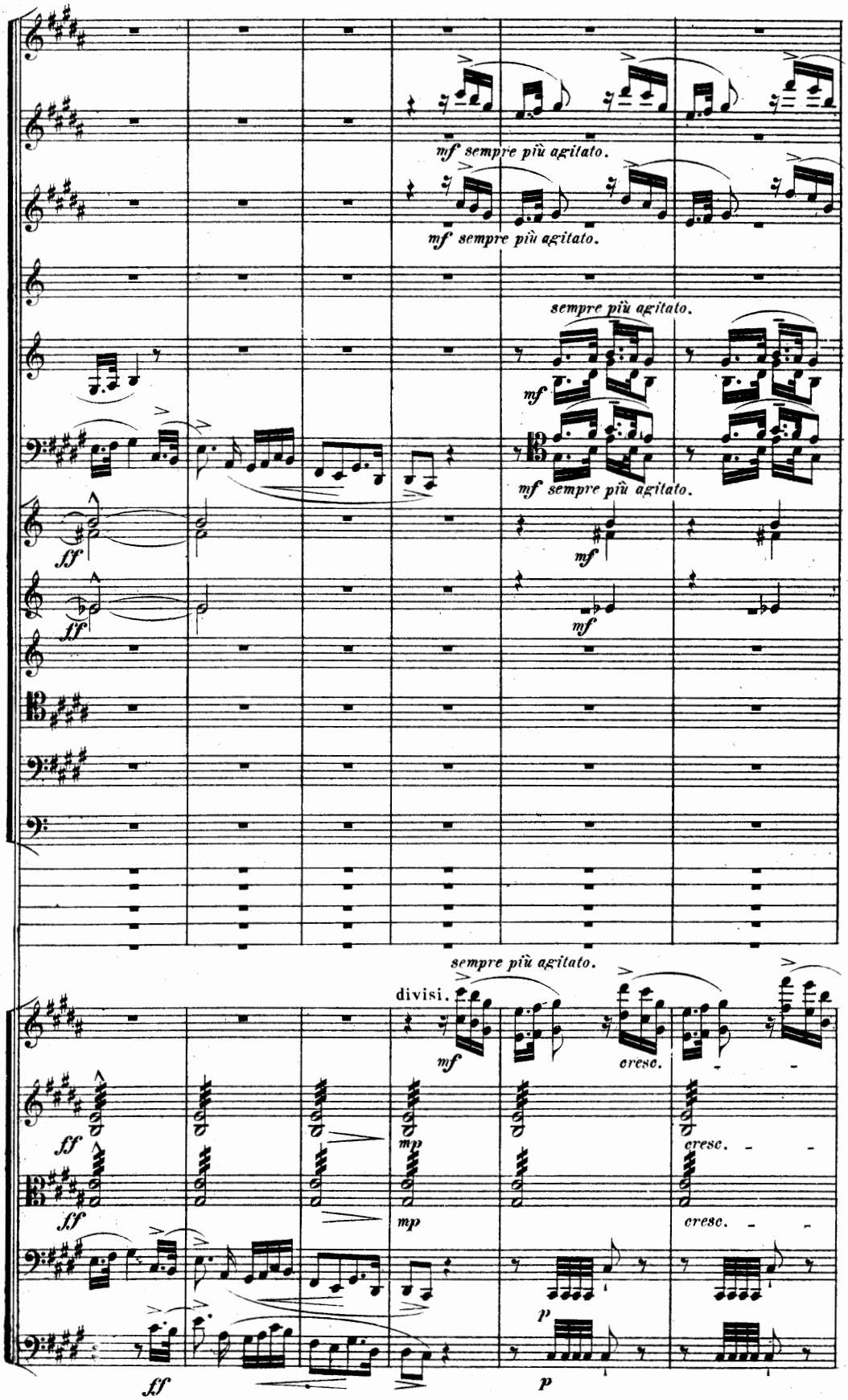


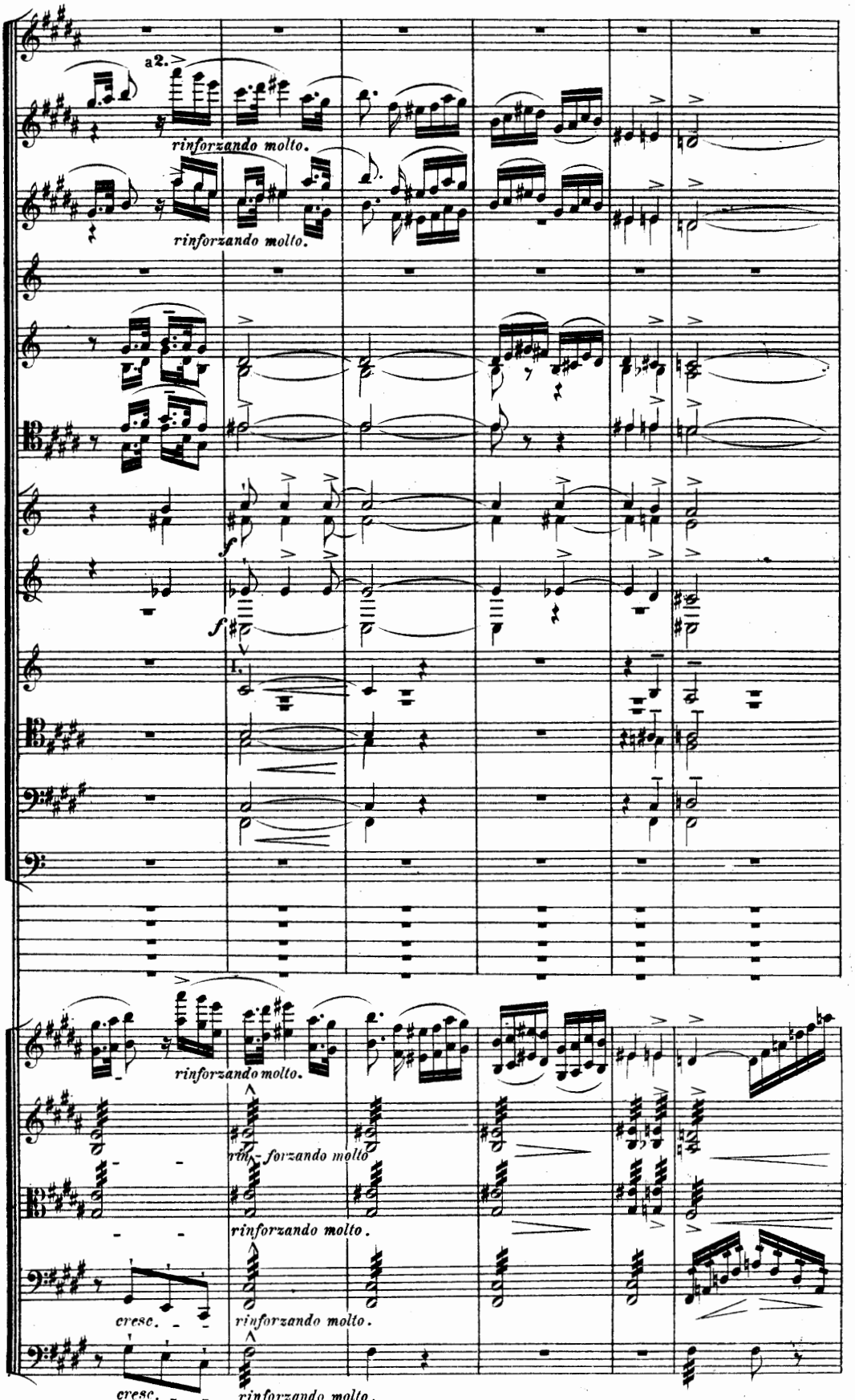
Agitato (un poco più mosso).

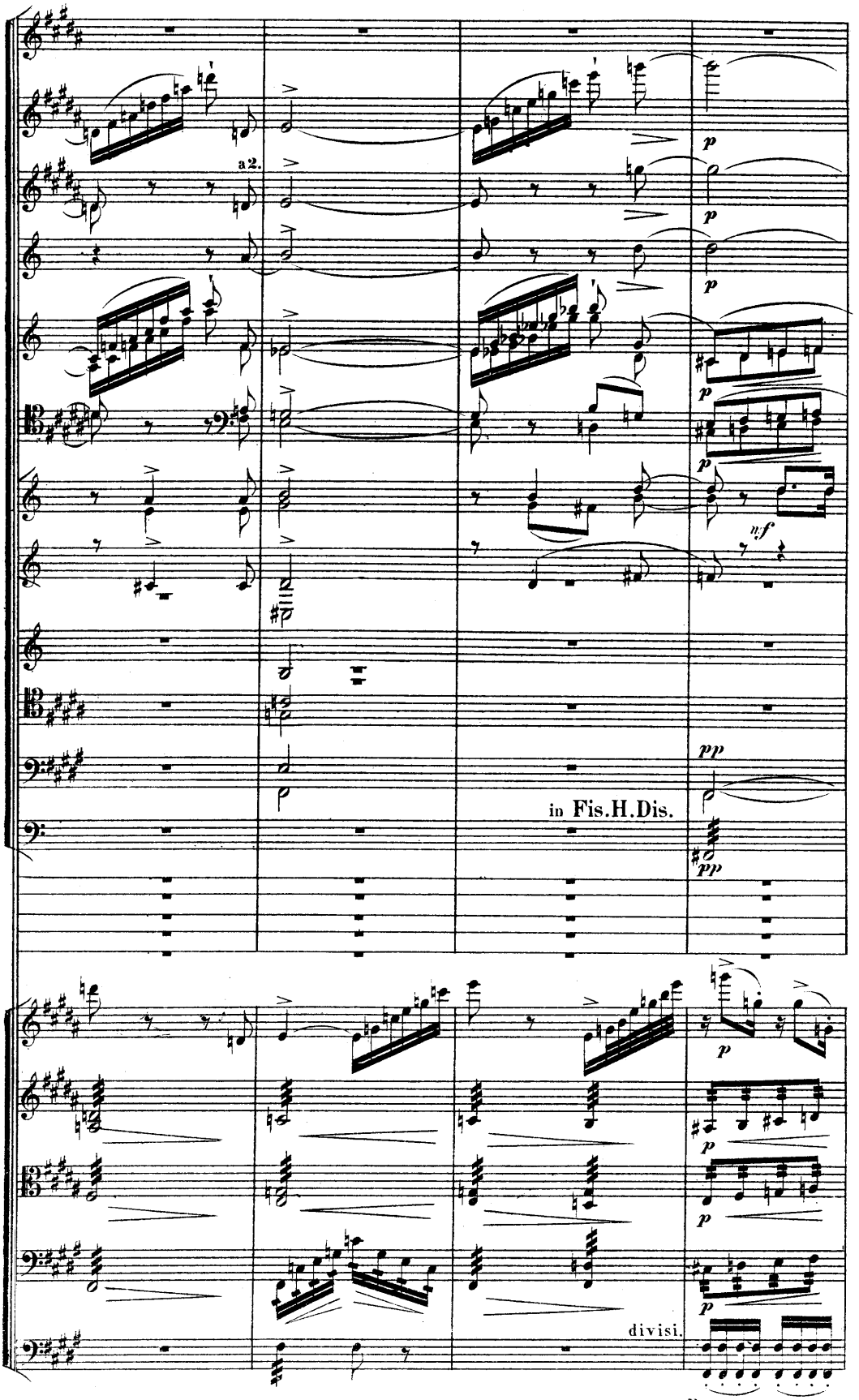
154278

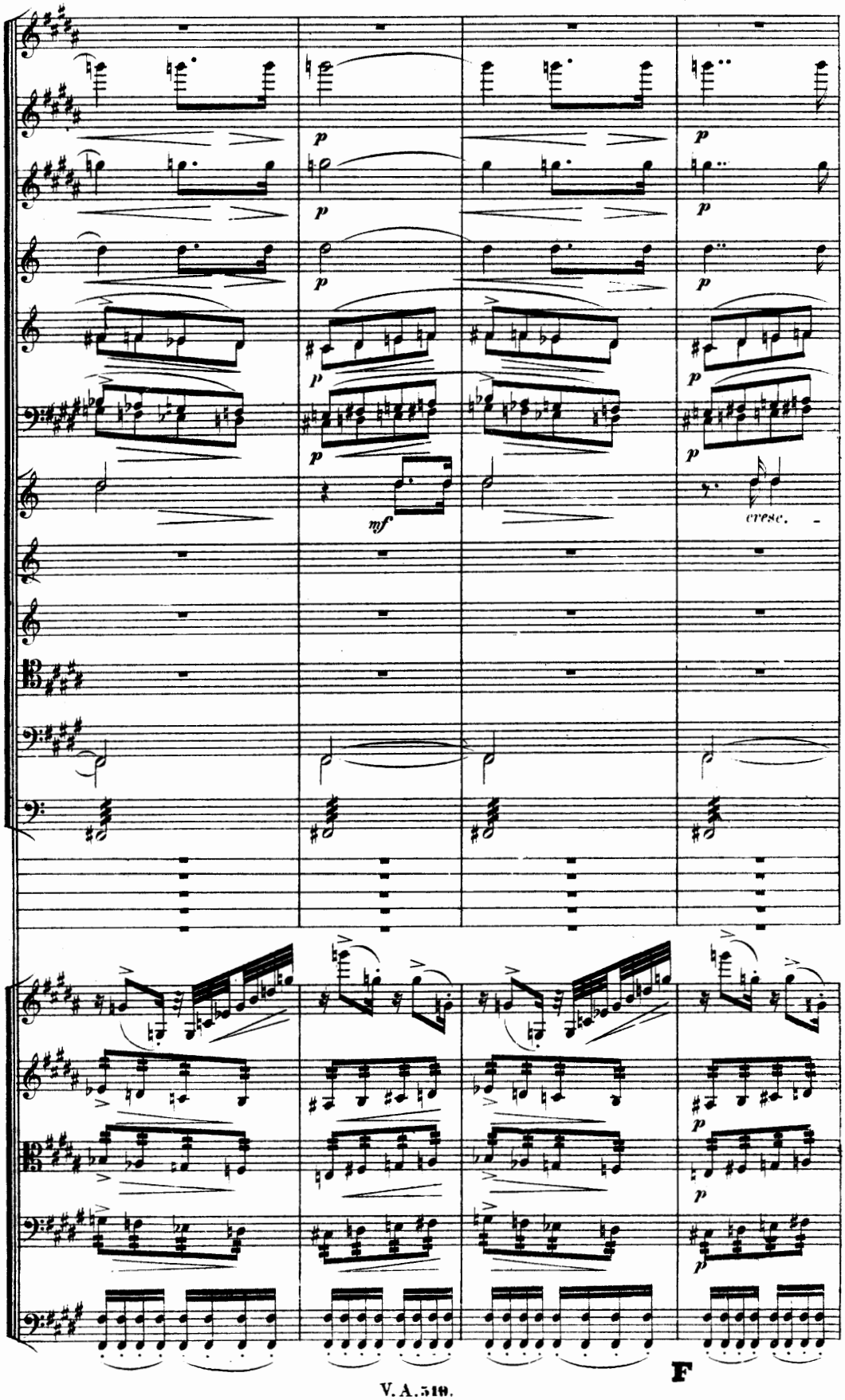

f
f
f
mf
mf
f
f
mp
mp
f
f
f

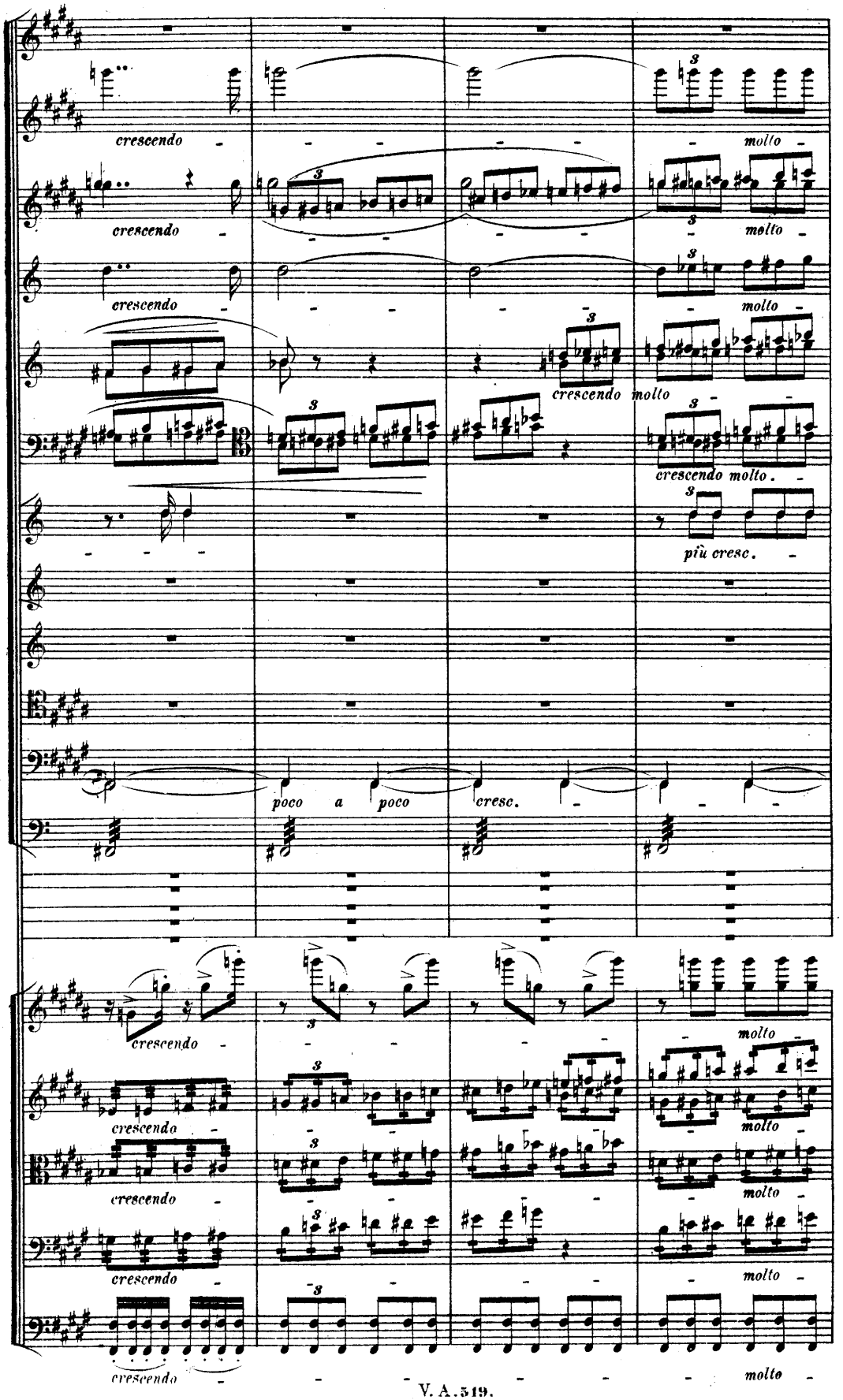

E
I.
I.
f
f
a2.
ff
ff
f
f
f
f
fp
fp
fp
fp
f
f
ff
sf
E

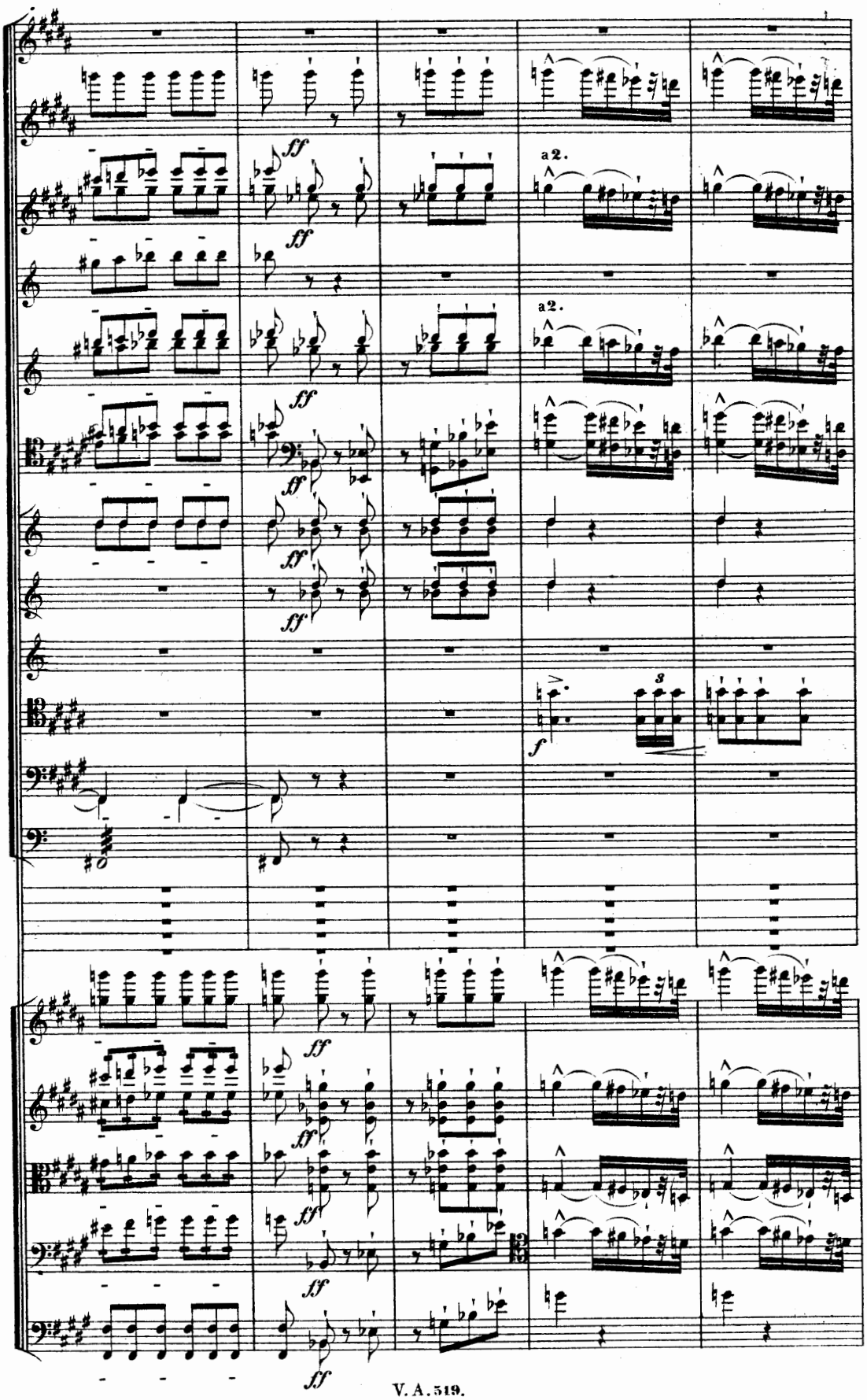

mf sempre più agitato.
mf sempre più agitato.
sempre più agitato.
mf
mf sempre più agitato.
ff
mf
ff
mf
sempre più agitato.
divisi.
mf
cresc.
ff
mp
cresc.
ff
mp
cresc.
p
ff
p

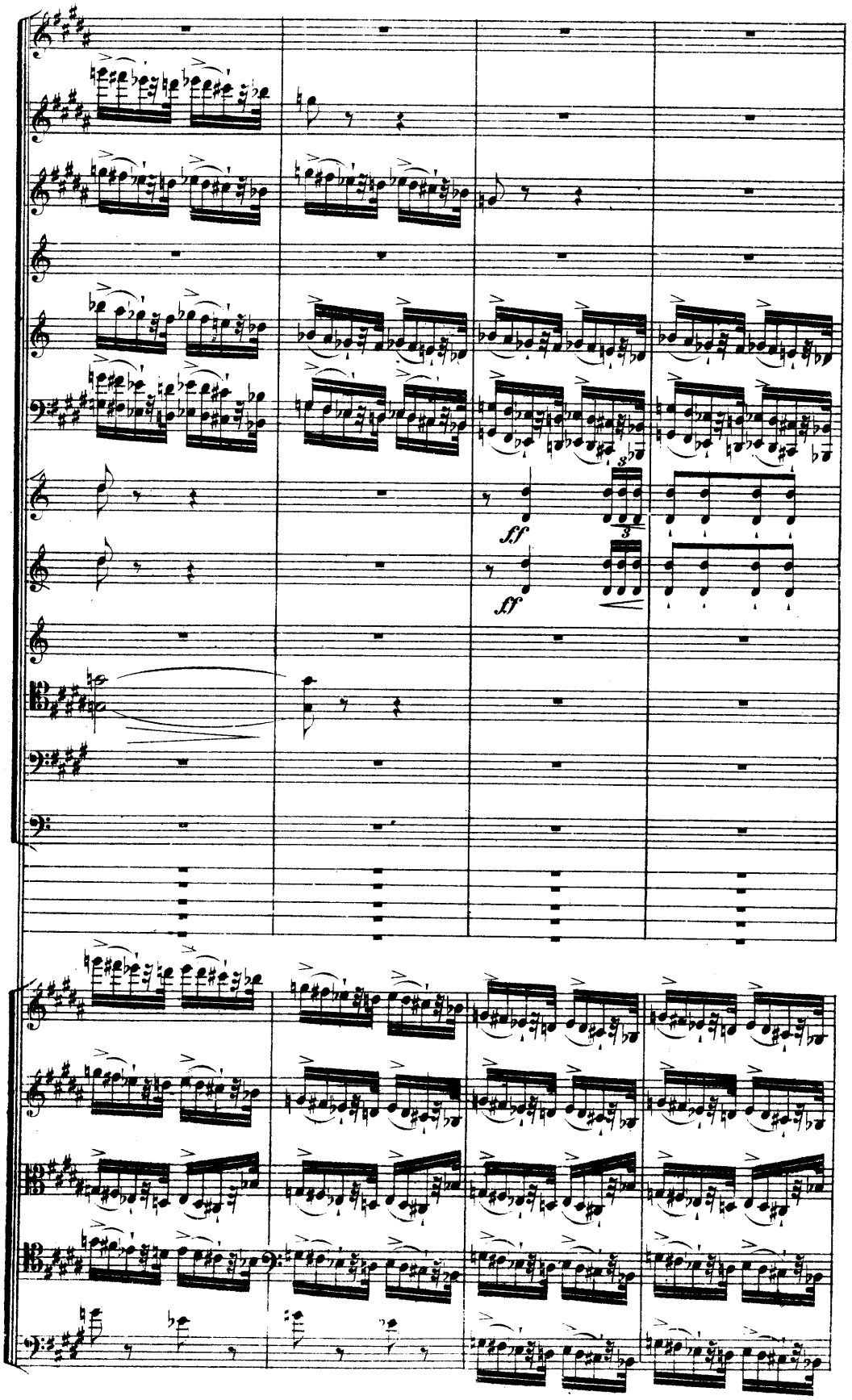

a2.
rinforzando molto.
rinforzando molto.
f
f
1.
rinforzando molto.
rinforzando molto.
rinforzando molto.
cresc.
rinforzando molto.
cresc.
rinforzando molto.

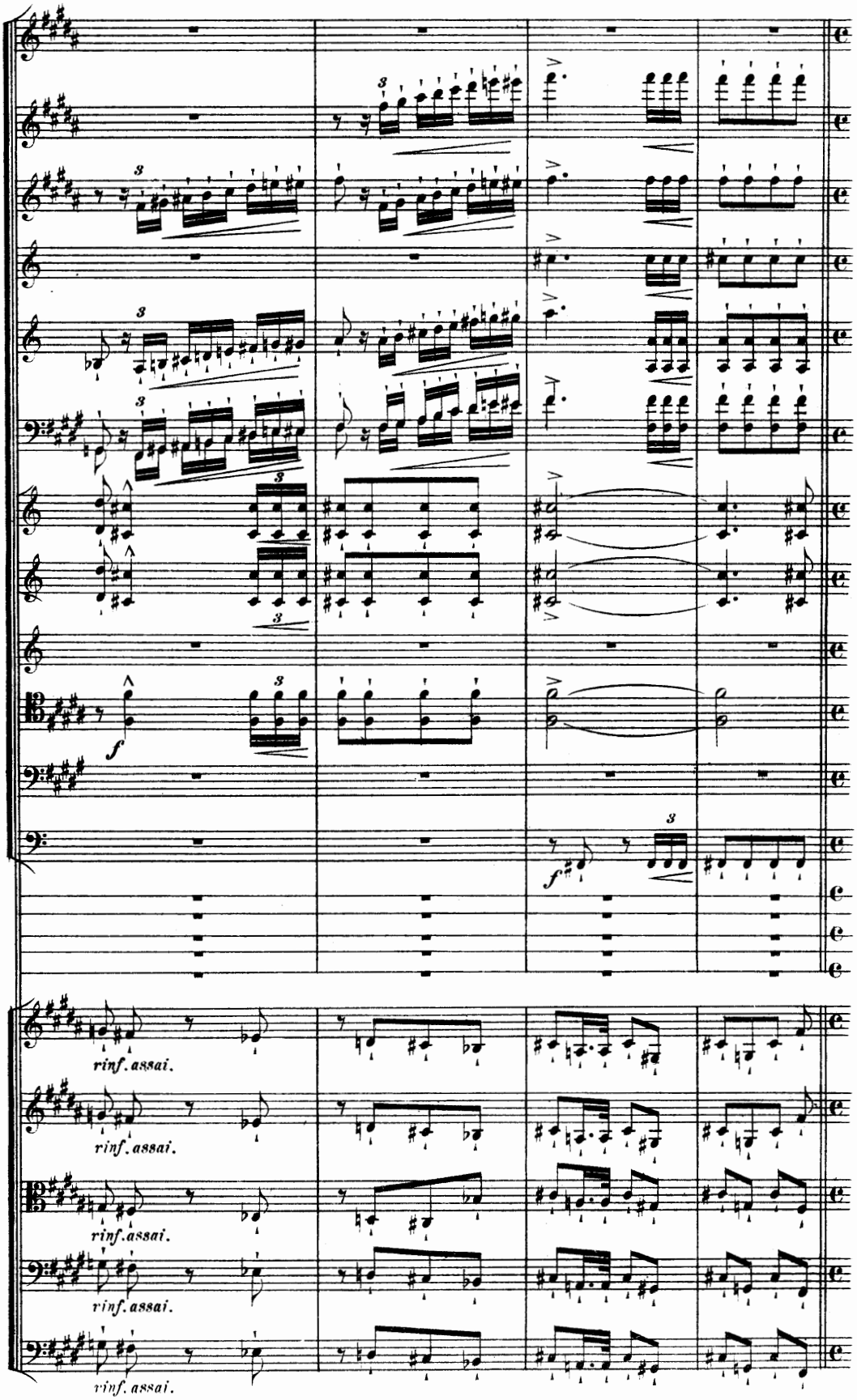

a 2.
p
p
p
p
p
mf
pp
in Fis.H.Dis.
pp
p
p
p
p
divisi.
p


p
mf
cresc.
p
F

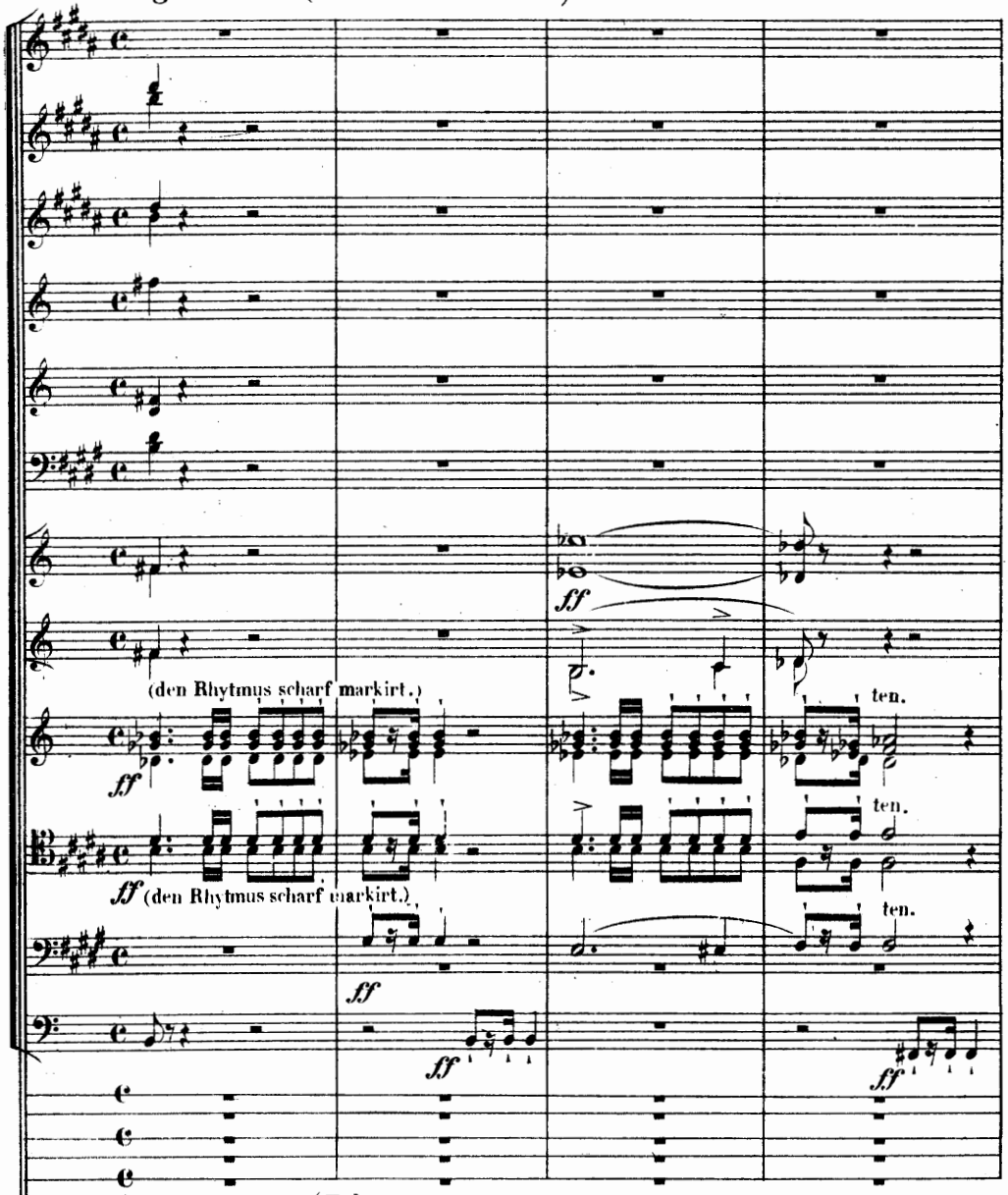

crescendo
molto
crescendo molto
più cresc.
poco a poco
cresc.


a2.
a2.
ff
f
3

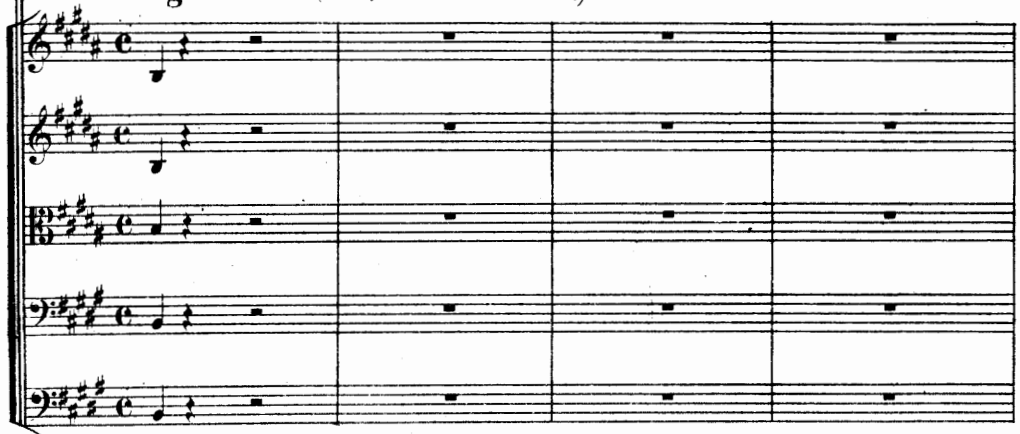

ff
ff


f
f
rinf. assai.
rinf. assai.
rinf. assai.
rinf. assai.
rinf. assai.

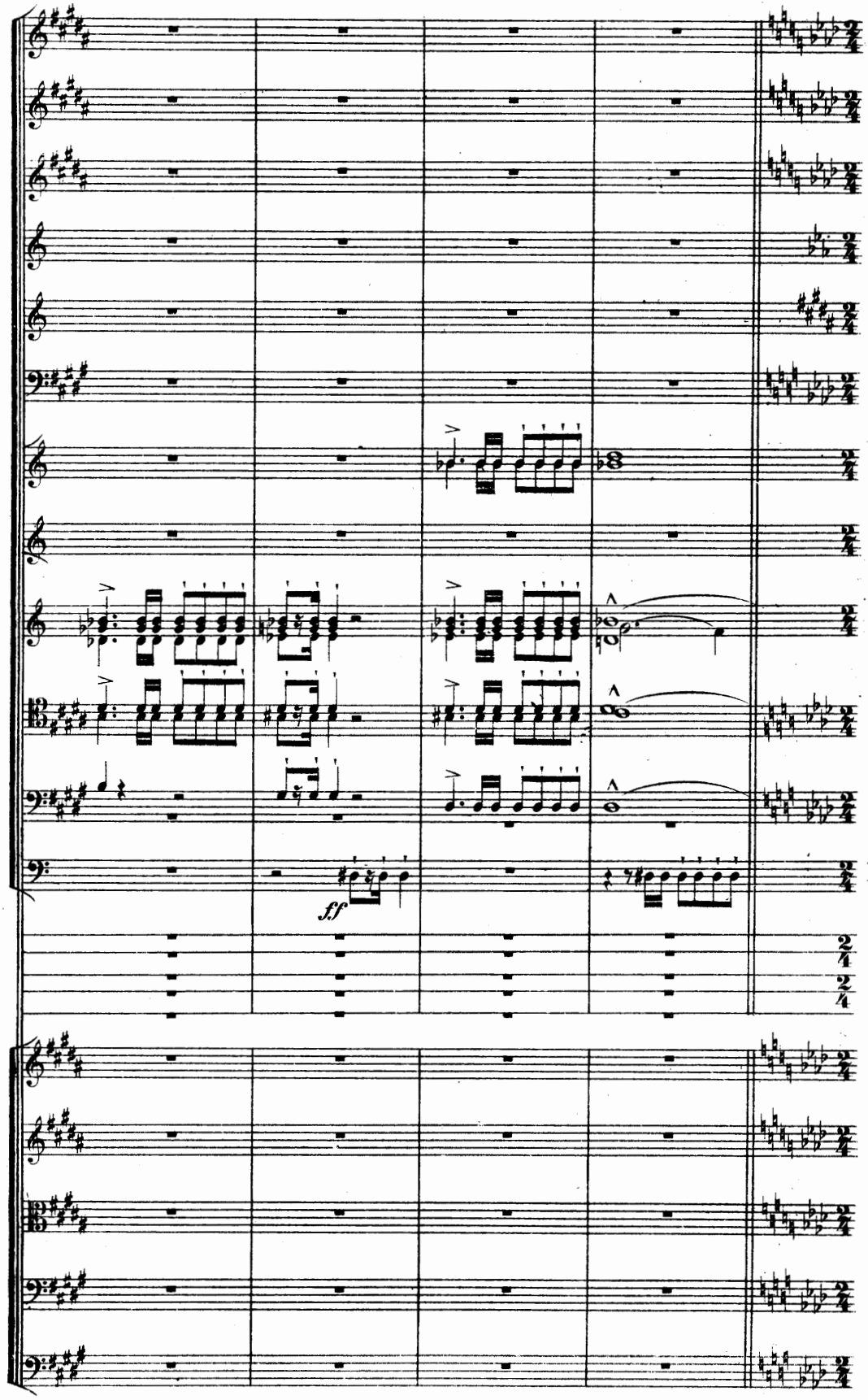
Allegro eroico. (Più tosto moderato.)

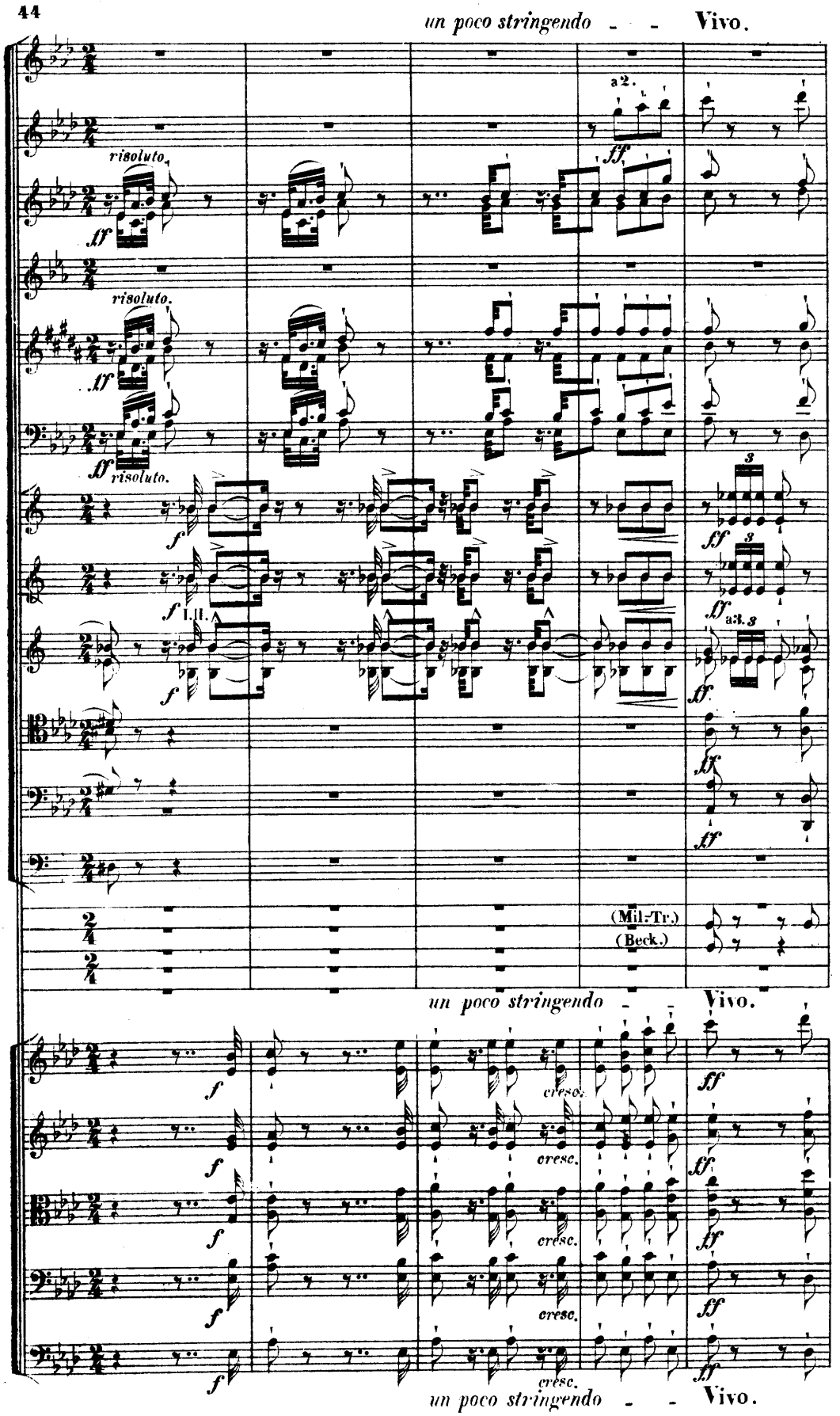


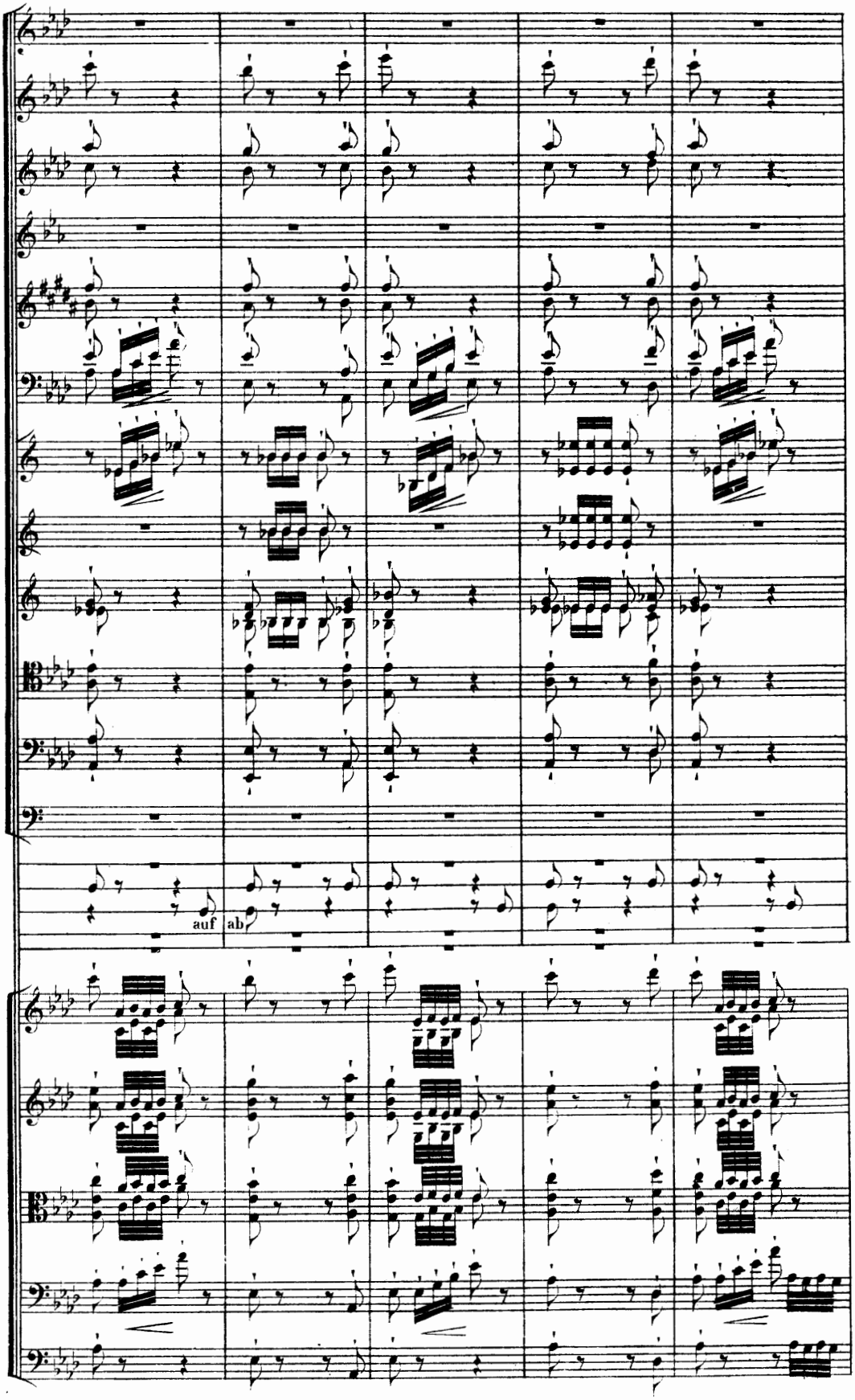
Allegro eroico. (Più tosto moderato.)

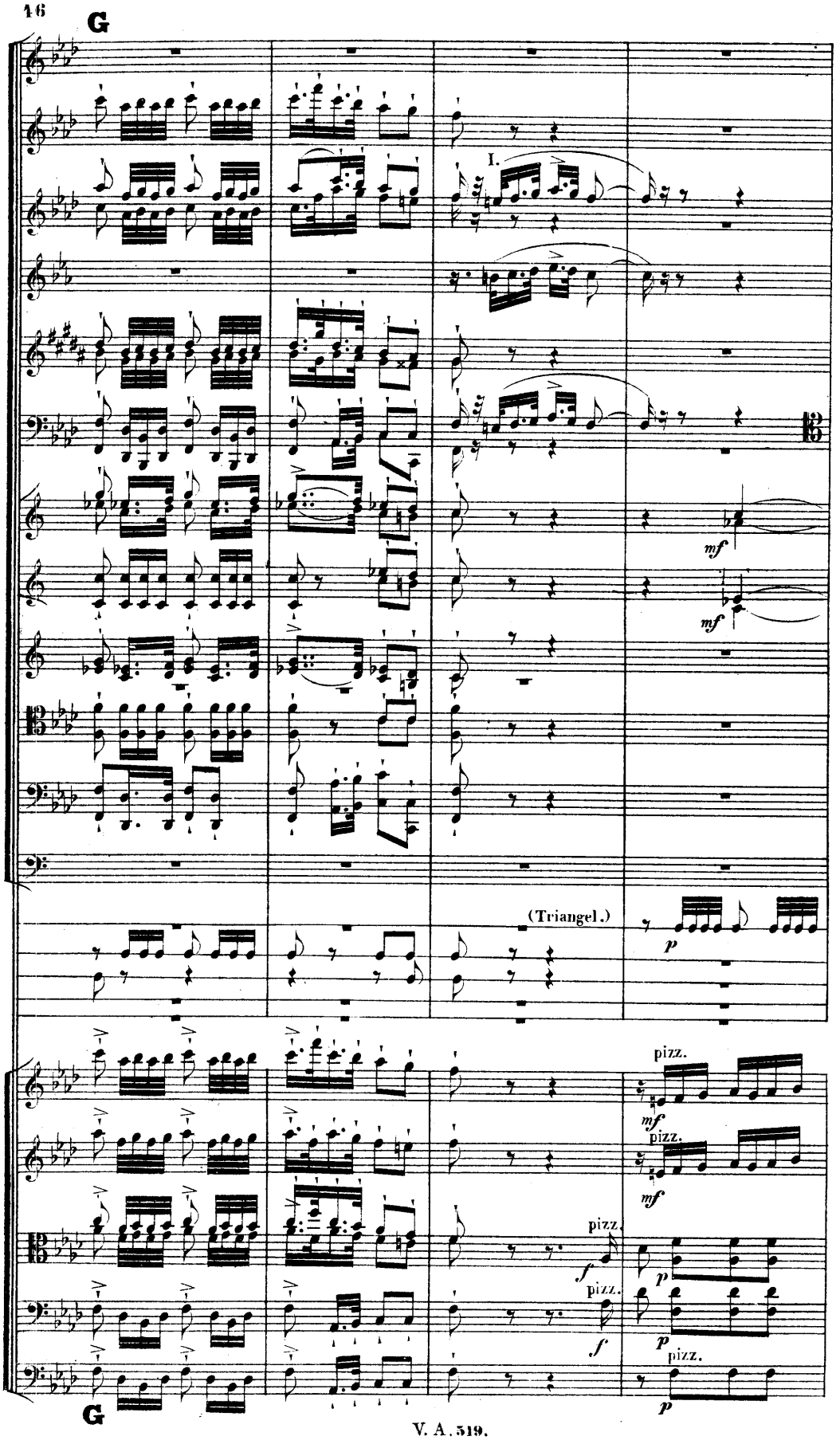


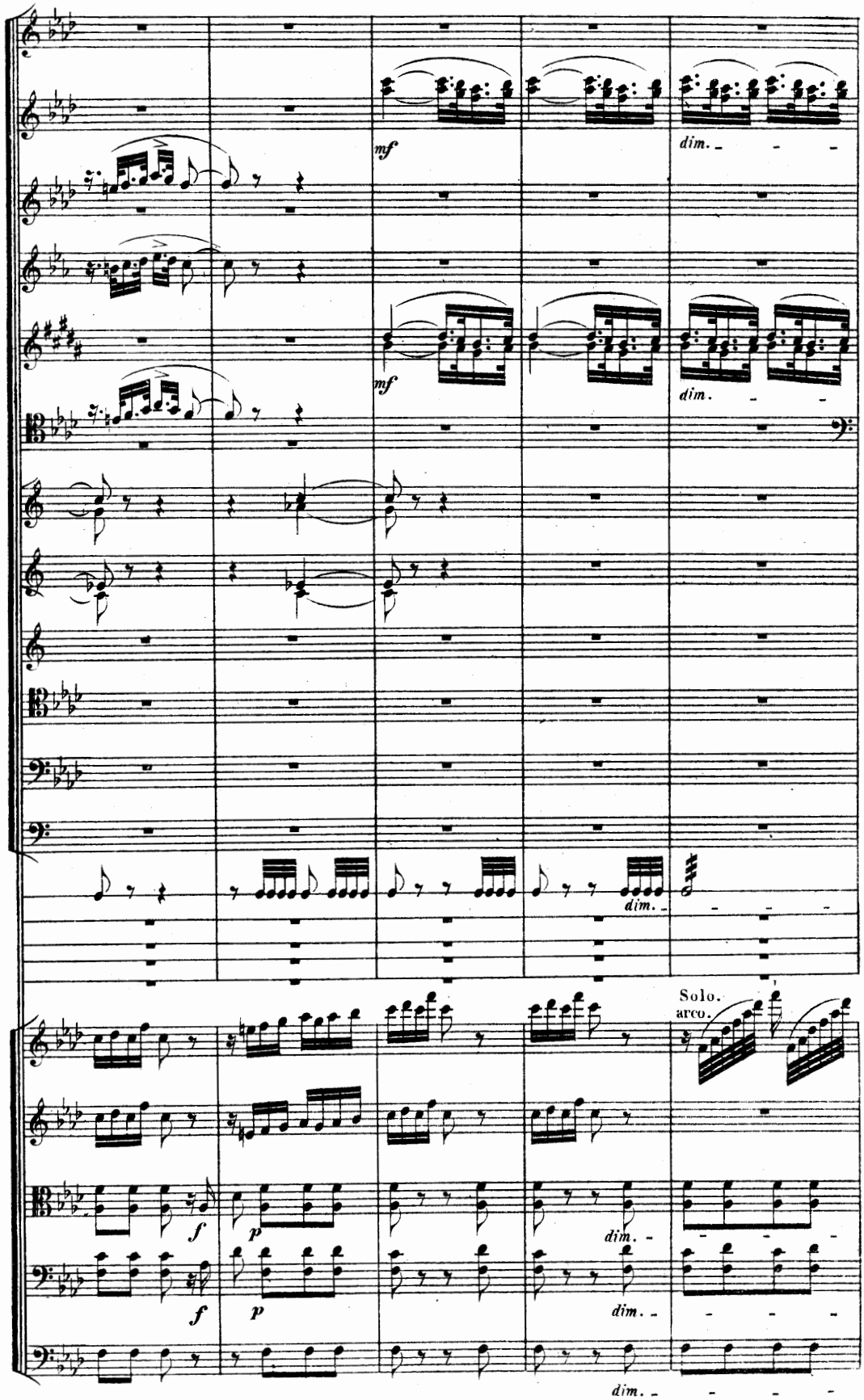
Allegro eroico. (Più tosto moderato.)

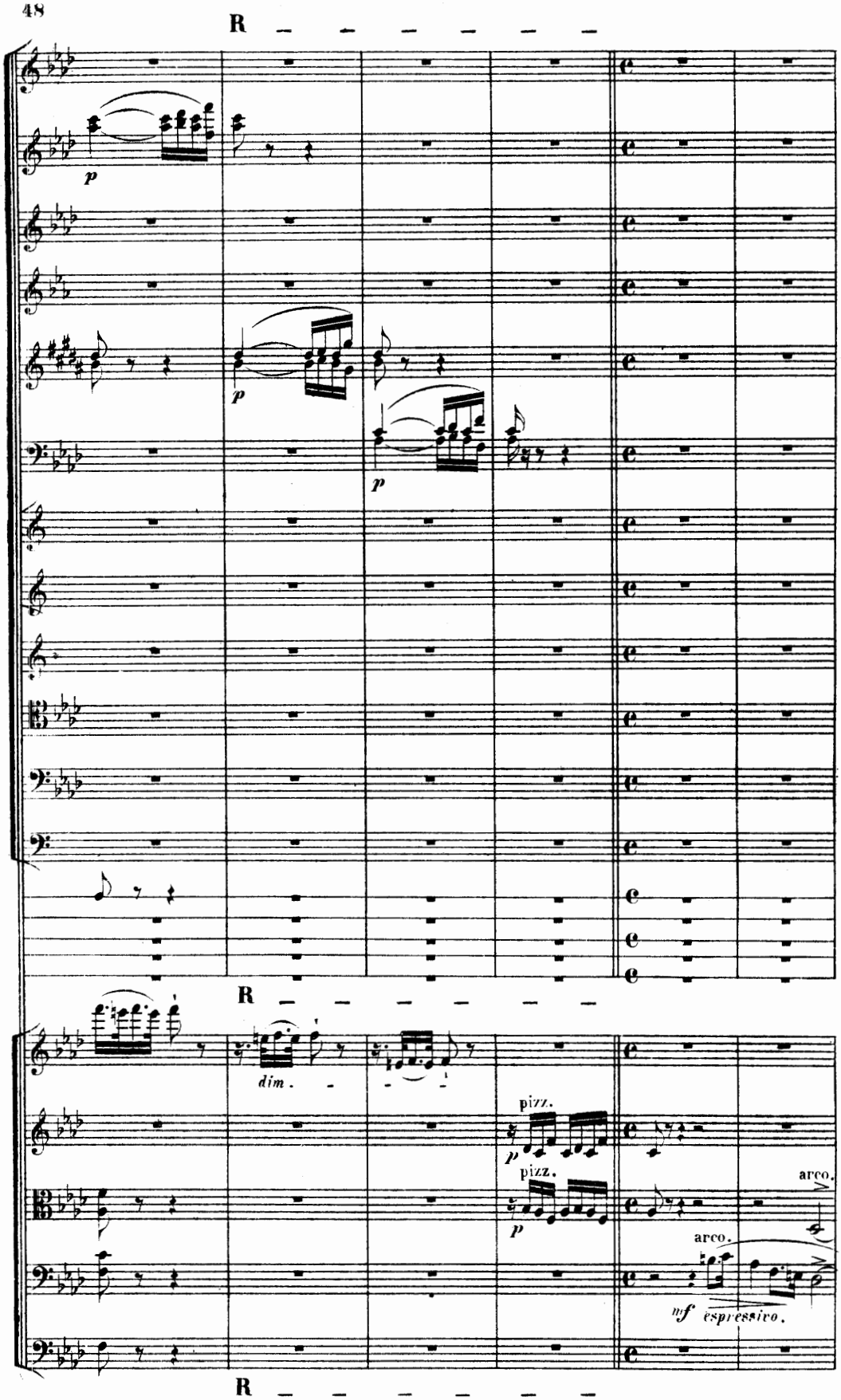

ff


un poco stringendo - - Vivo.
a 2.
risoluto.
risoluto.
risoluto.
I. II.
a 3.
(Mil.-Tr.)
(Beck.)
un poco stringendo - - Vivo.
cresc.
un poco stringendo - - Vivo.

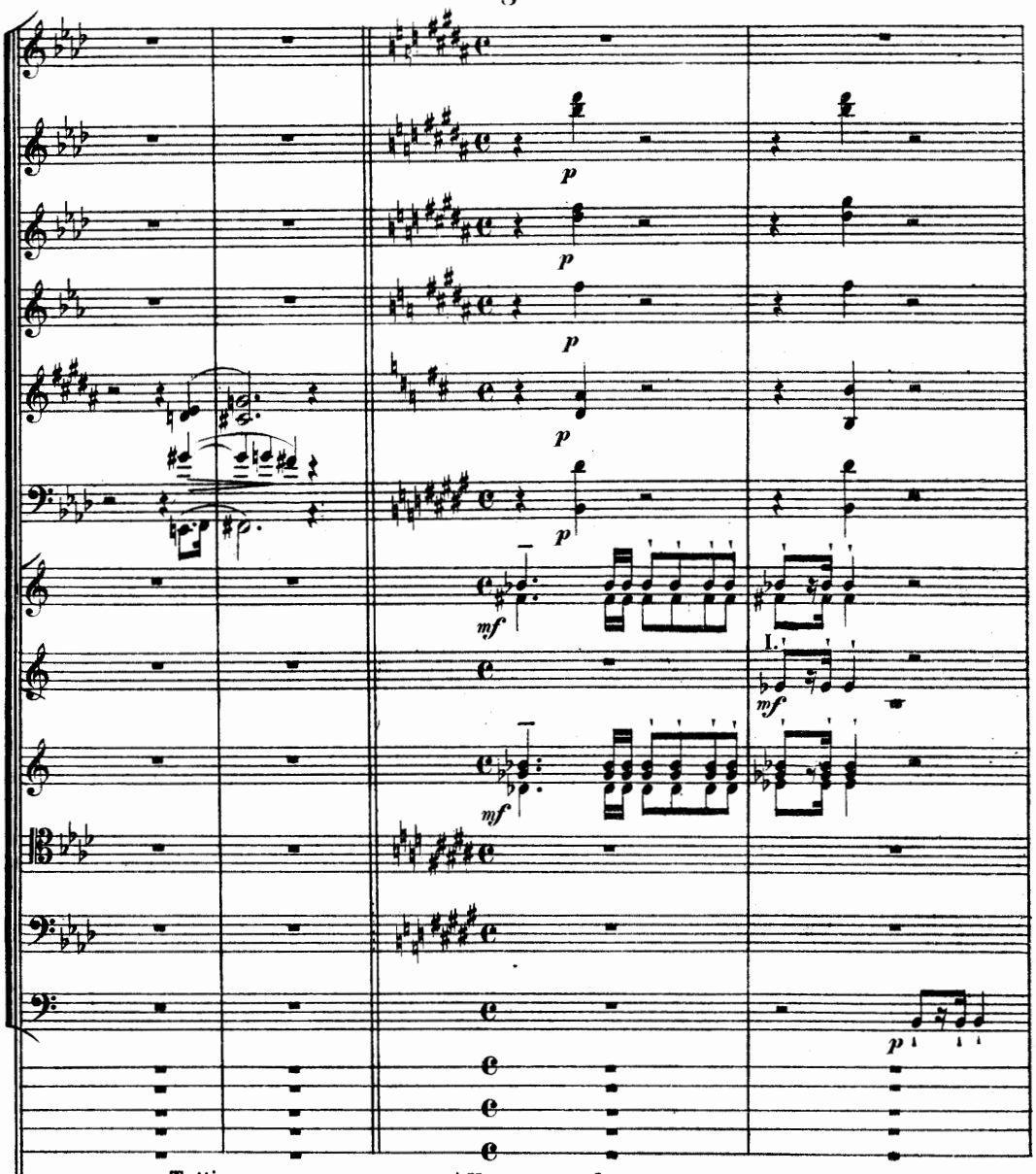

auf
ab


G
I.
mf
mf
(Triangel.)
p
pizz.
mf
pizz.
mf
pizz.
f
p
pizz.
f
p
pizz.
p
G


mf
dim.
mf
dim.
dim.
Solo.
arco.
f
p
dim.
f
p
dim.
dim.

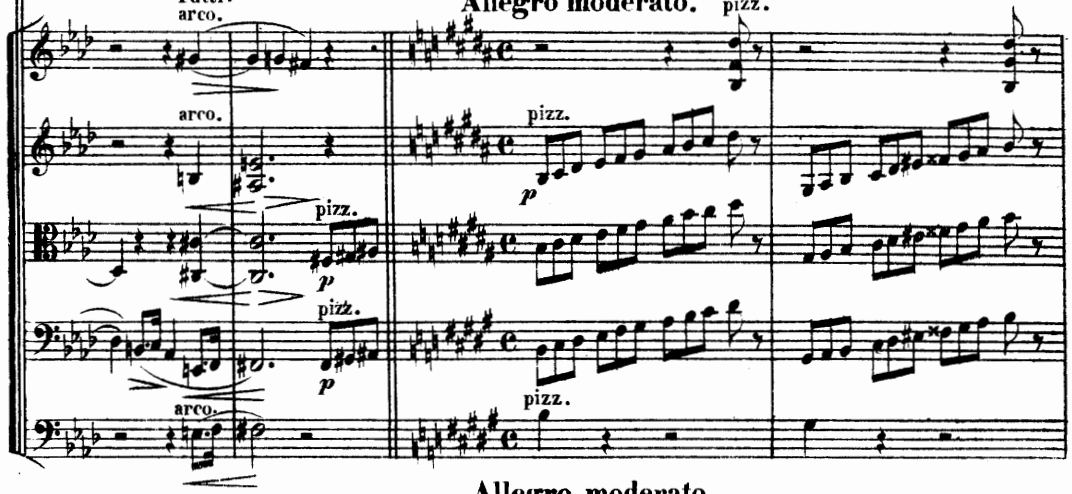

R
p
p
p
R
dim.
pizz.
p
pizz.
p
arco.
arco.
mf espressivo.
R

Allegro moderato.

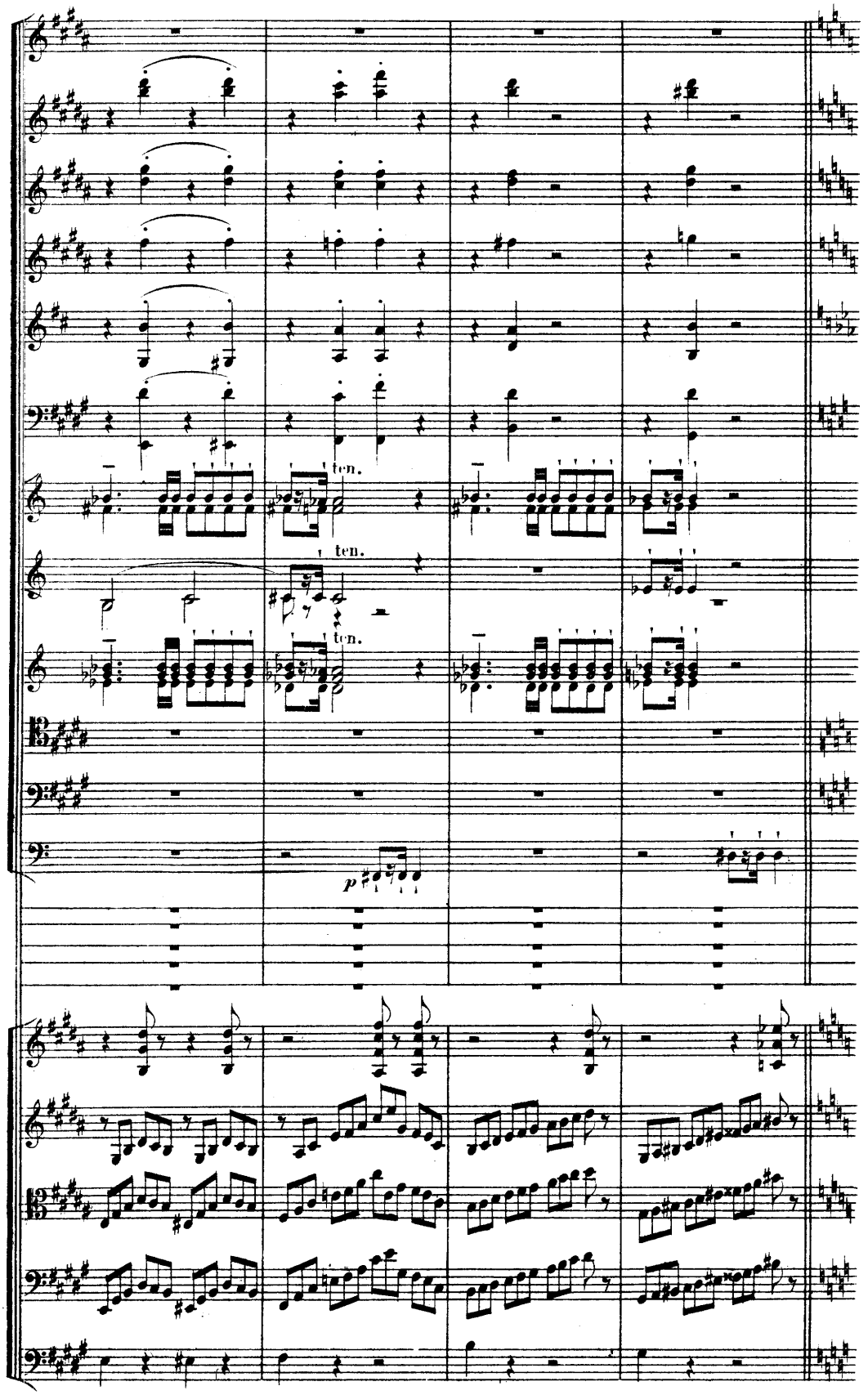


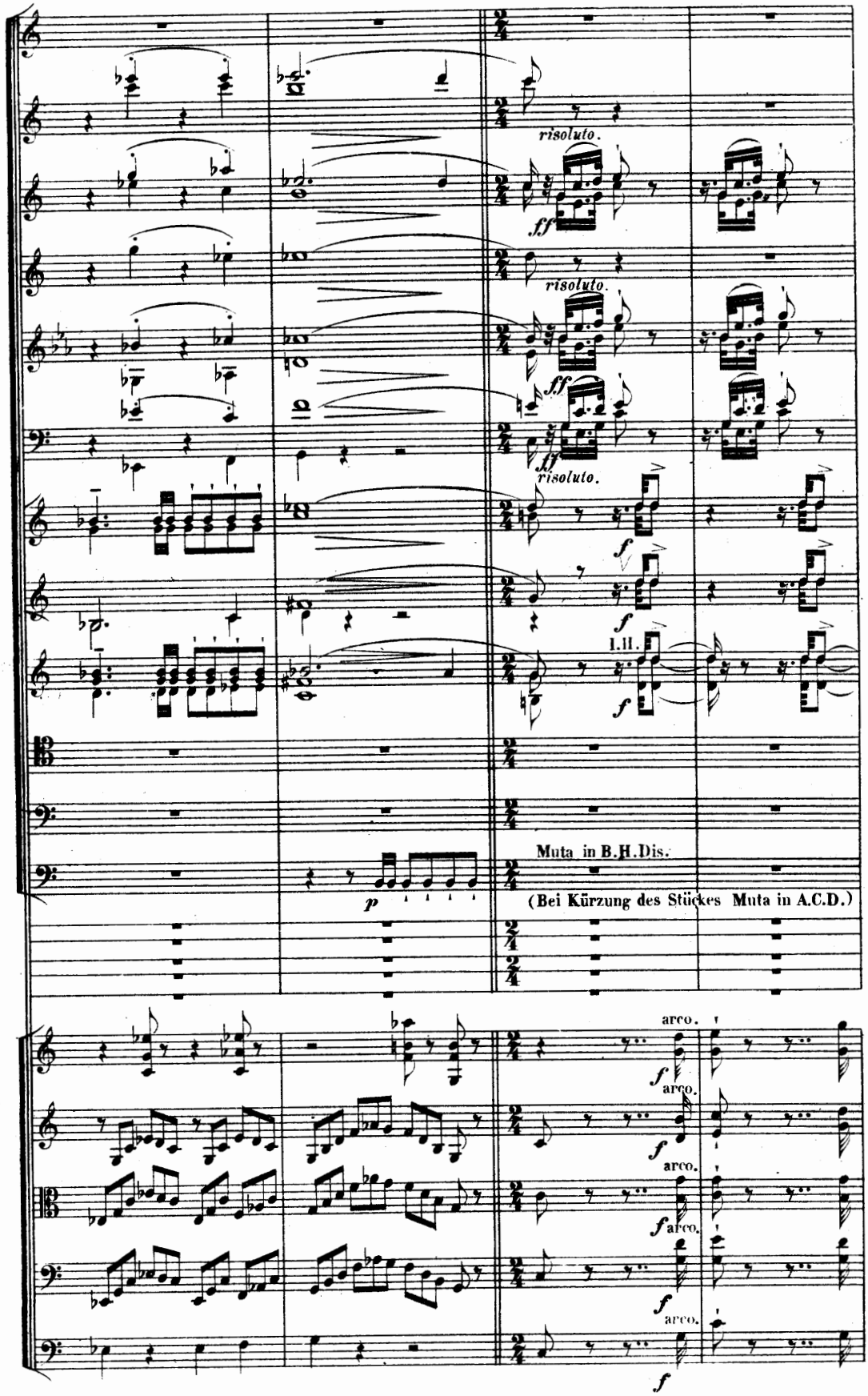
Tutti.

Allegro moderato. pizz.

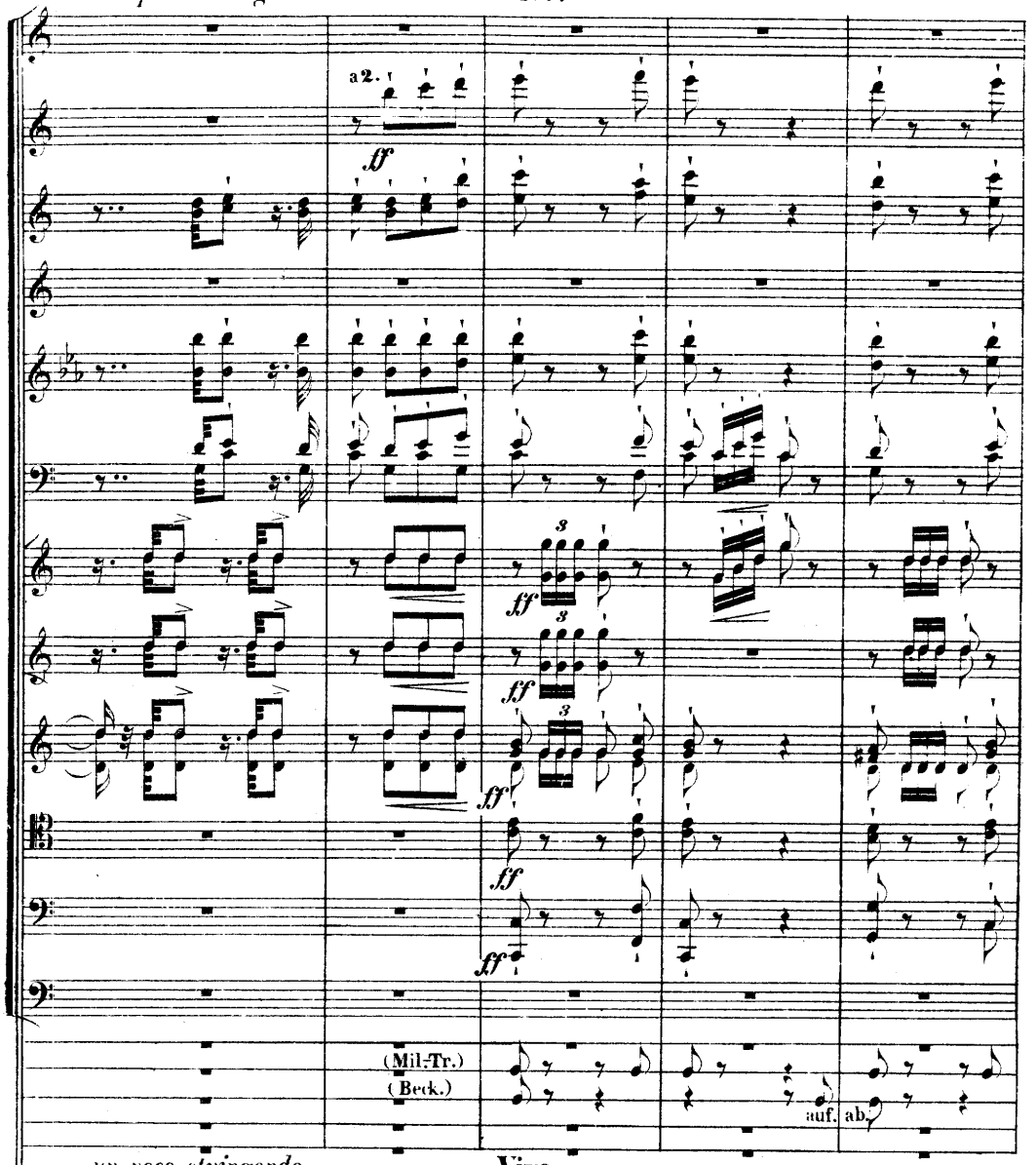


Allegro moderato.

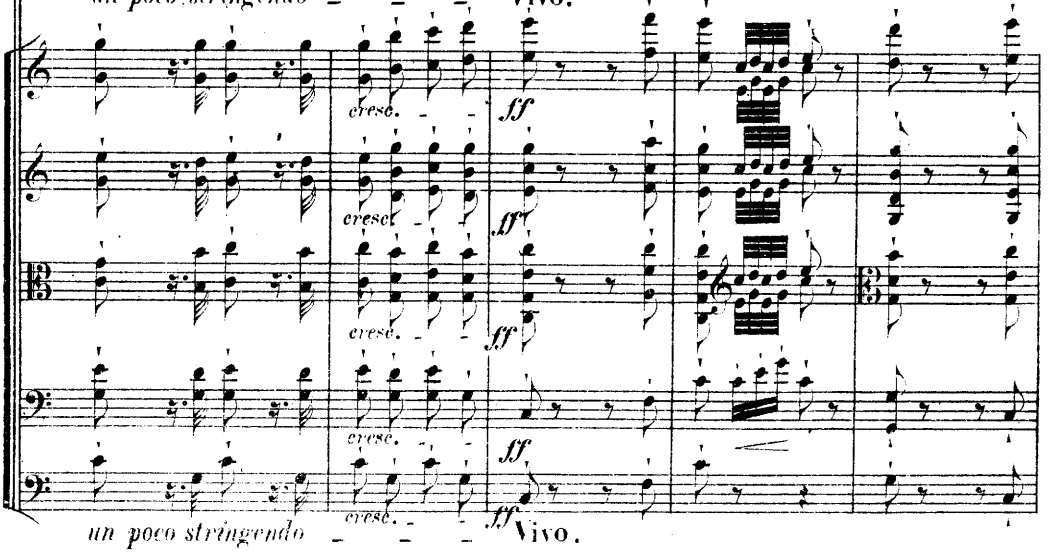

ten.
ten.
ten.
p


risoluto.
ff
risoluto.
ff
ff
risoluto.
f
f
I.II.
f
Muta in B.H.Dis.
(Bei Kürzung des Stückes Muta in A.C.D.)
p
arco.
f
arco.
f
arco.
f
arco.
f
arco.
f

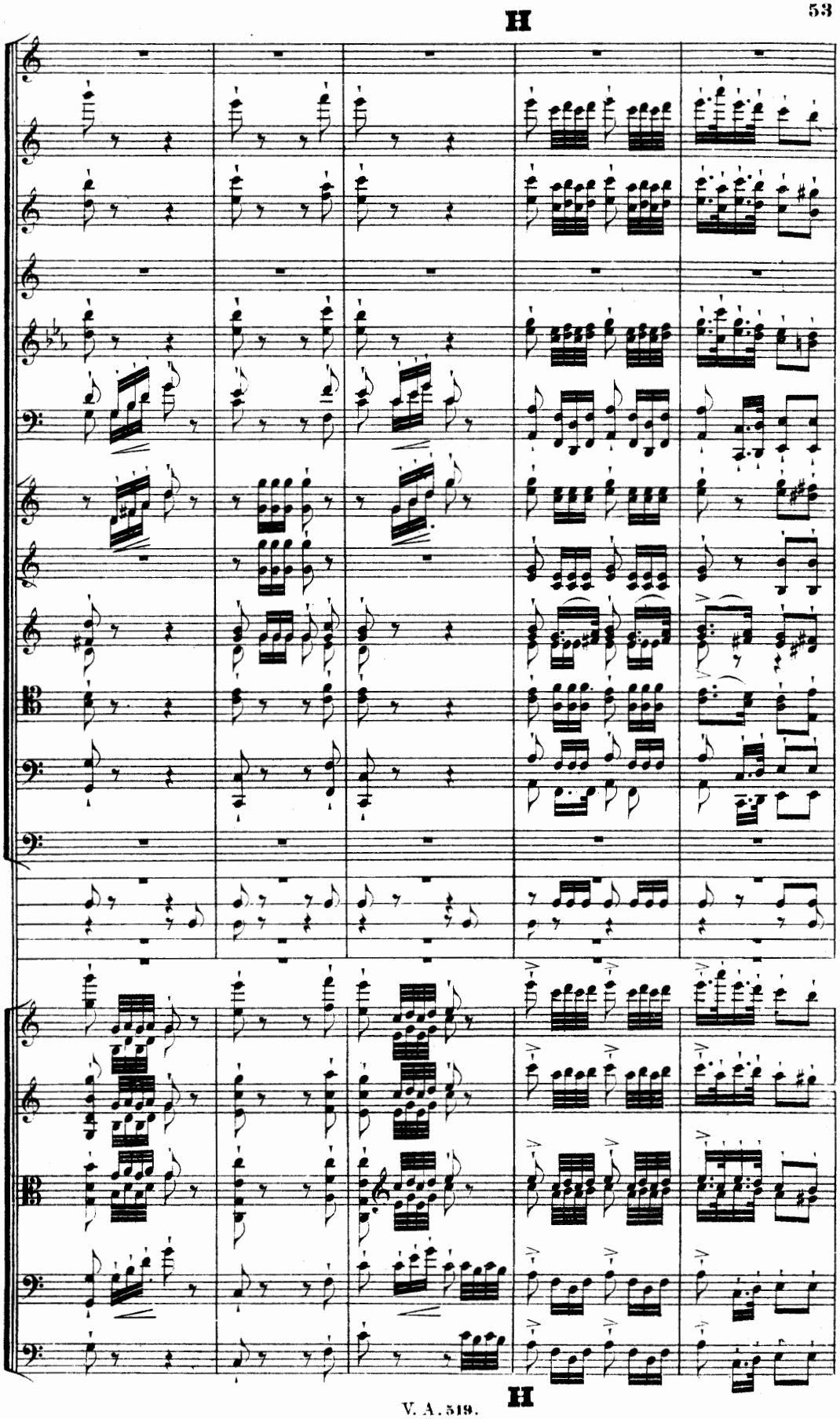
un poco stringendo – – – **Vivo.**

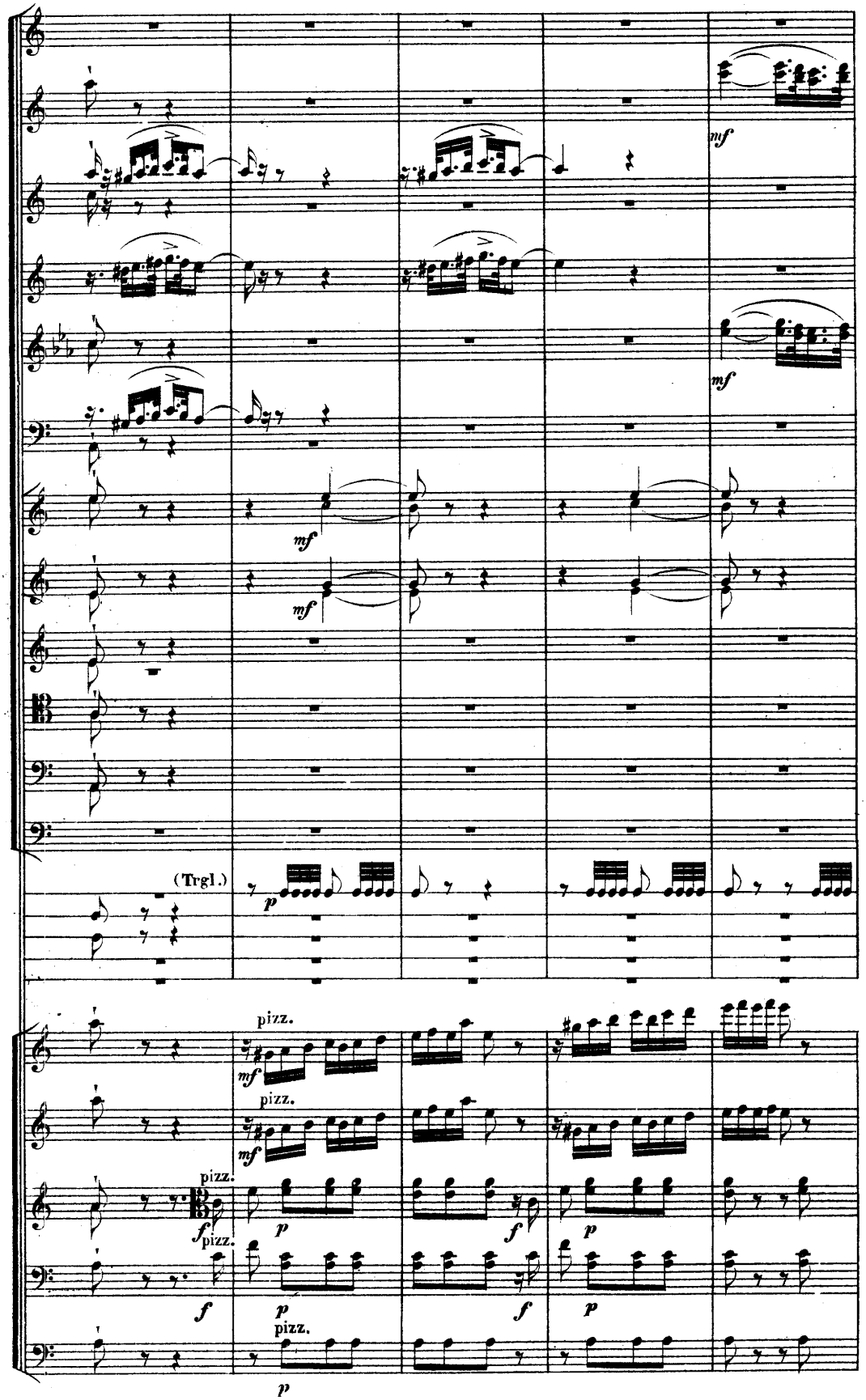


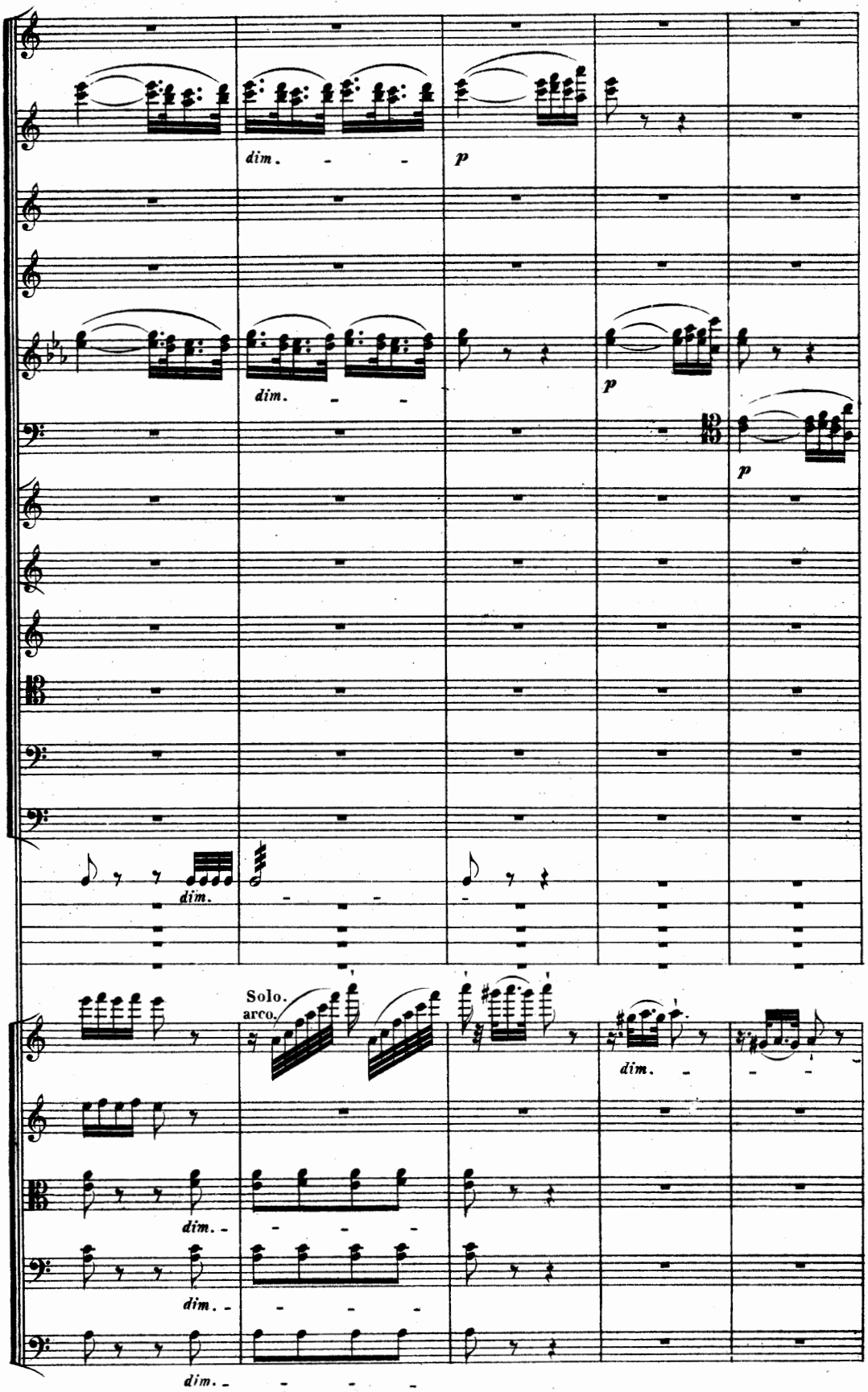
un poco stringendo – – – **Vivo.**



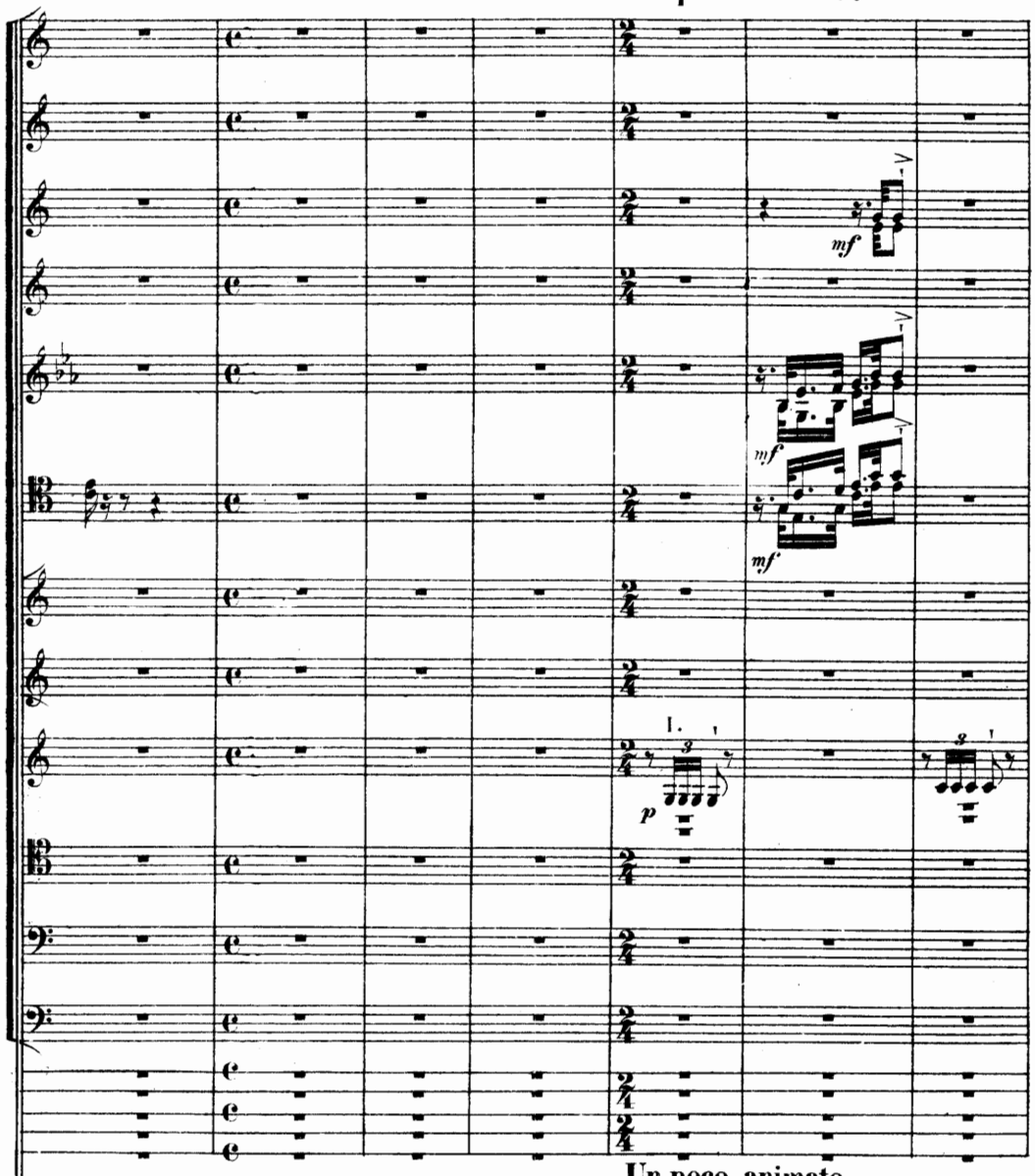
un poco stringendo – – – **Vivo.**



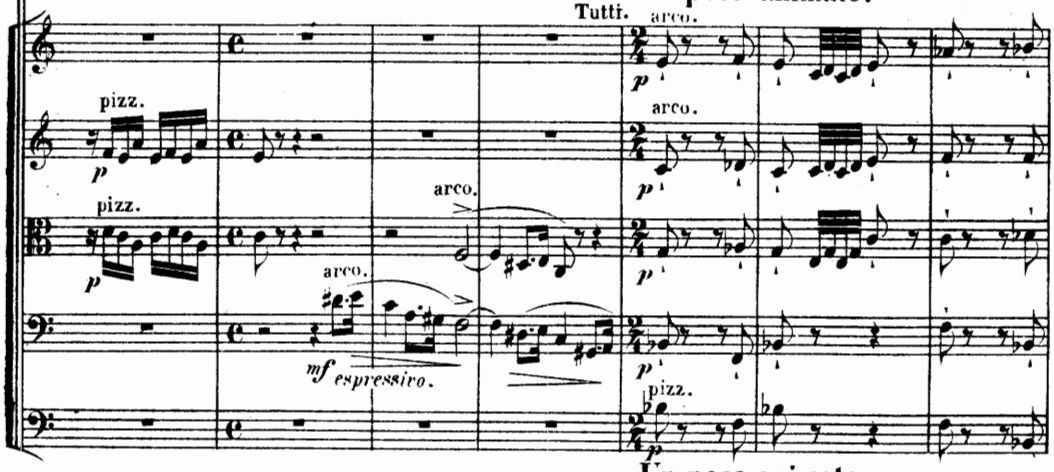

mf
mf
mf
mf
(Trgl.)
p
pizz.
mf
pizz.
mf
pizz.
f
pizz.
p
f
p
f
p
f
p
pizz.
p


dim.
p
dim.
p
p
dim.
Solo.
arco.
dim.
dim.
dim.
dim.

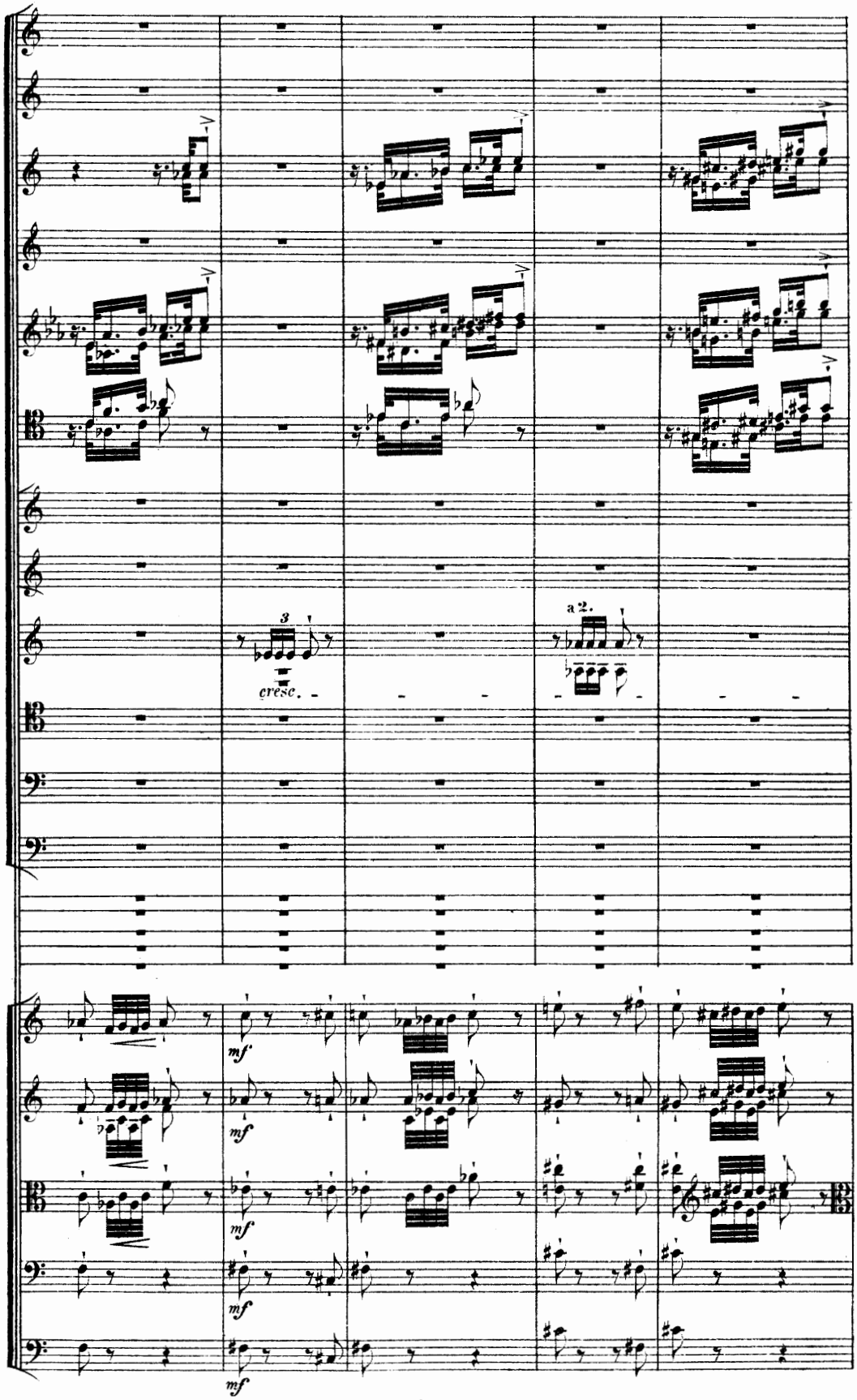
Un poco animato.

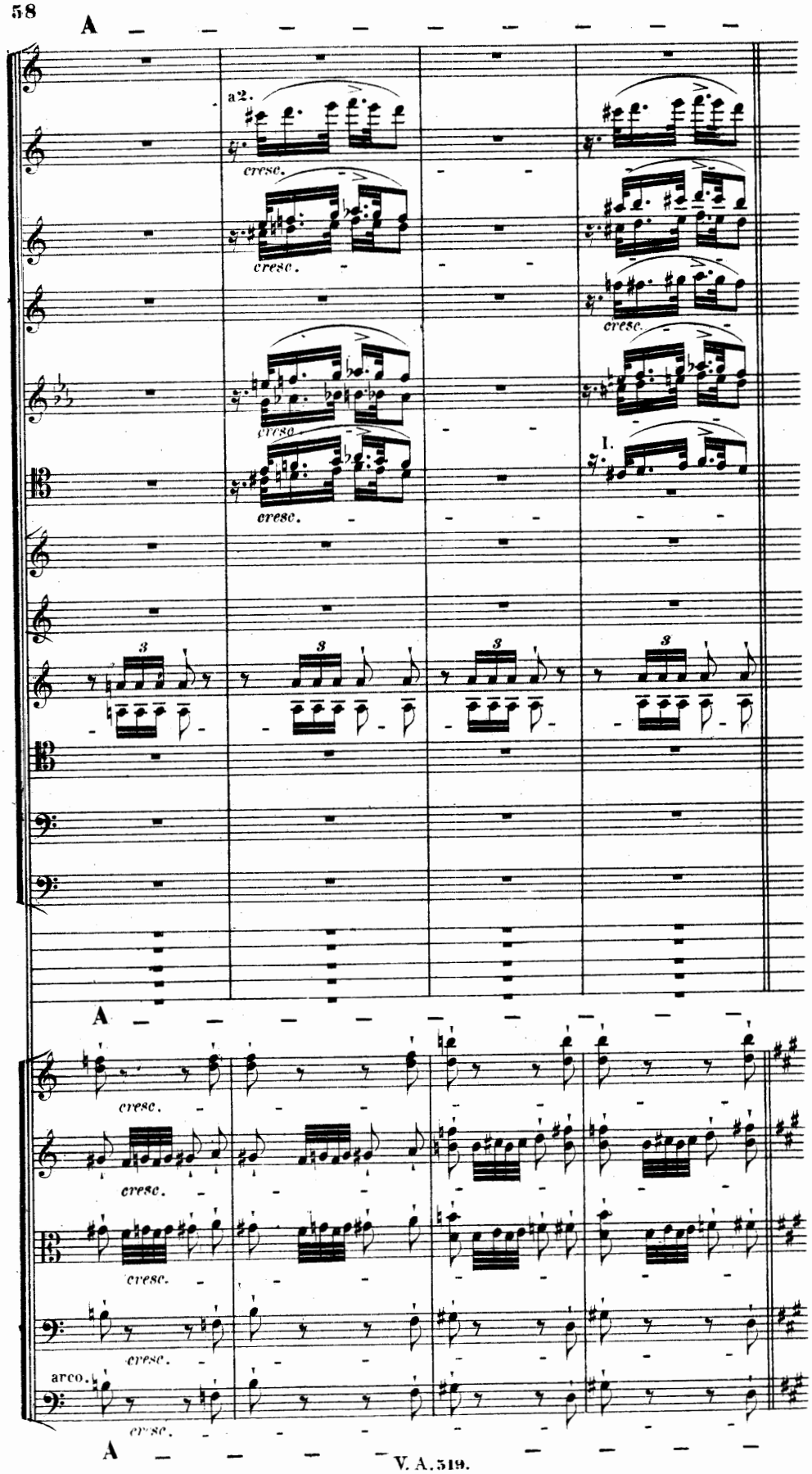


Un poco animato.



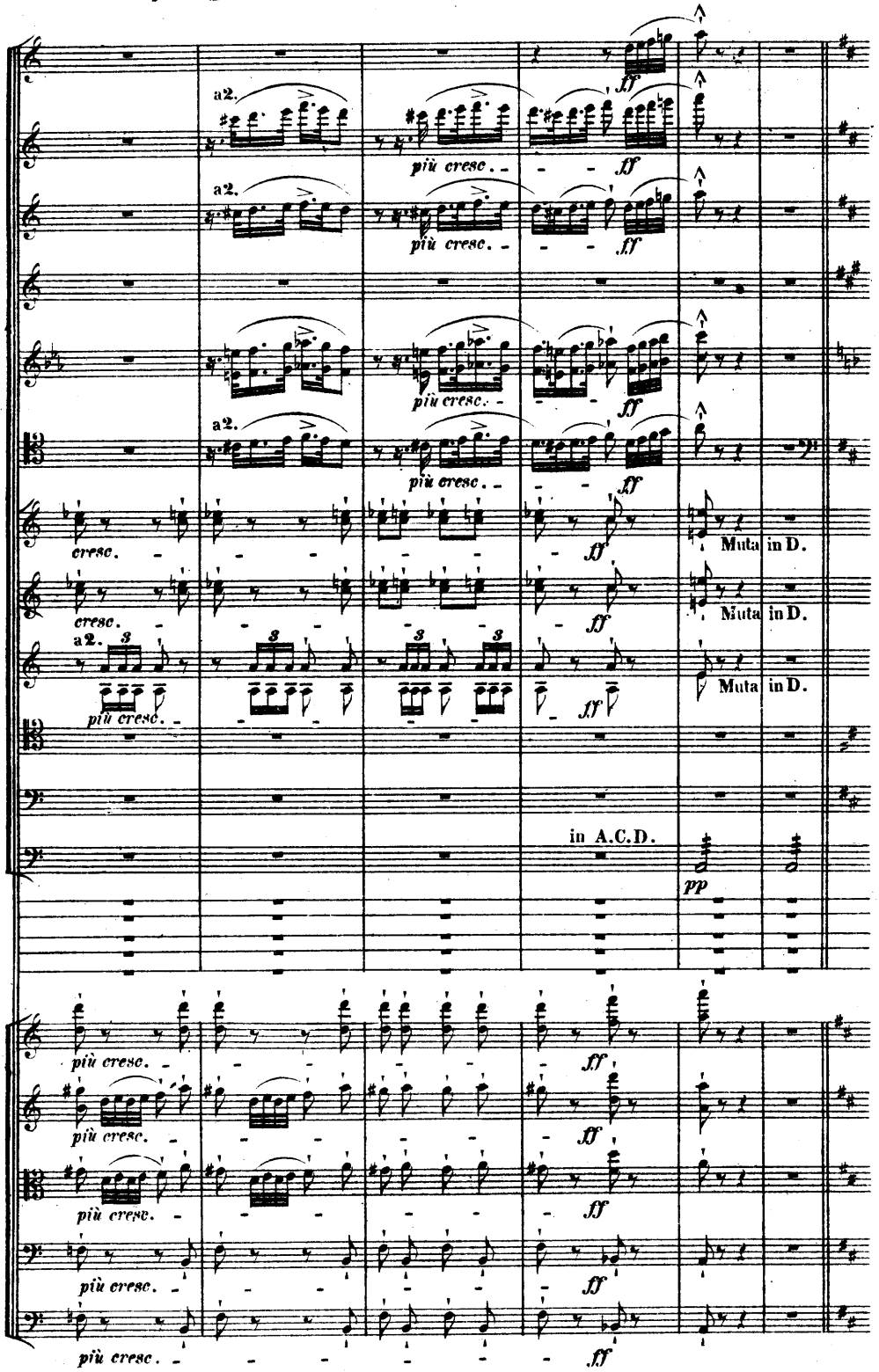
Un poco animato.


3
cresc.
a 2.
mf
mf
mf
mf
mf



Anknüpfend an Seite 60 oder zur Kürzung an Seite 59.

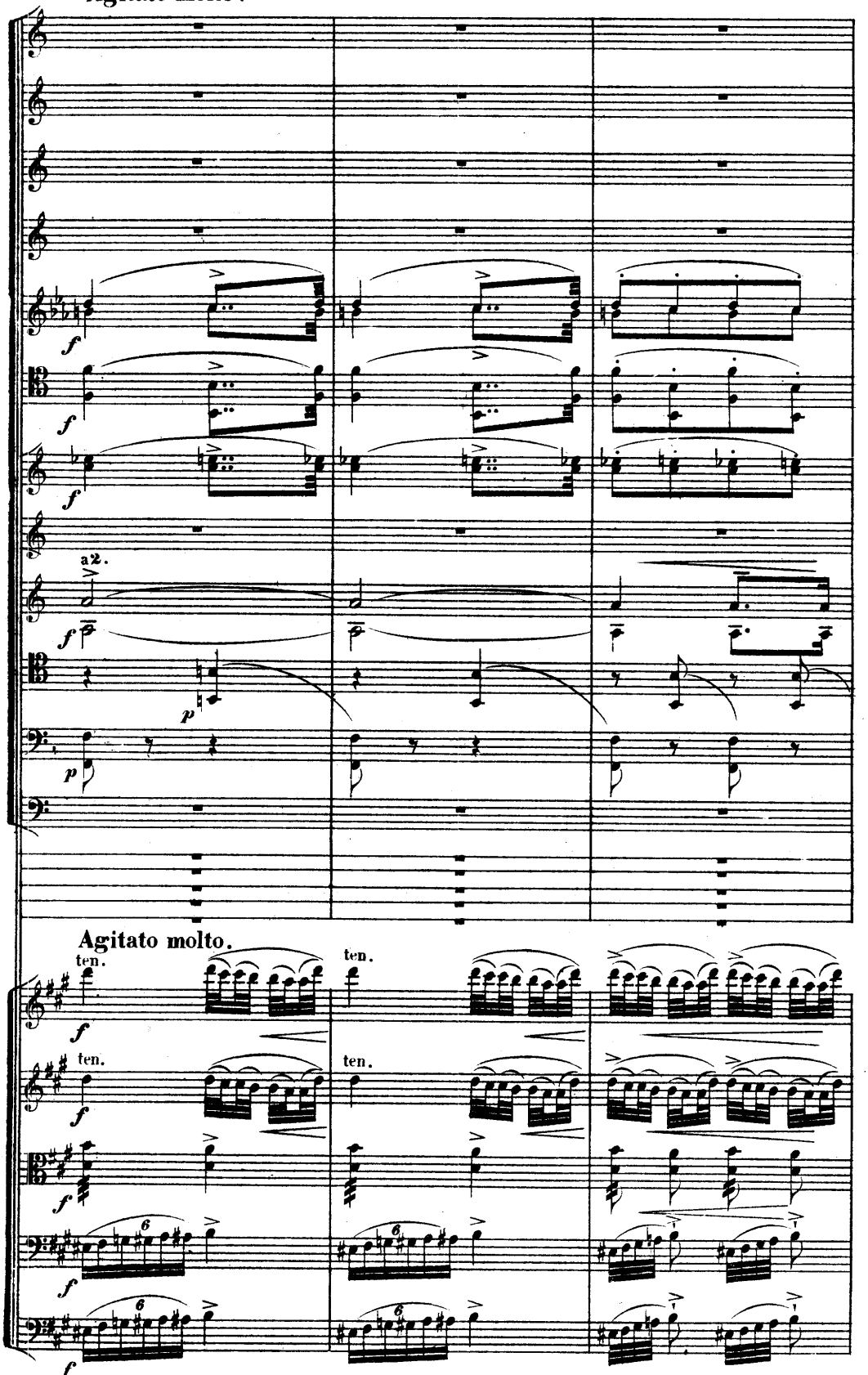
Zur Kürzung (welche bei gewöhnlichen Aufführungen zweckmässig ist) soll der ganze Durchführungssatz — vom Buchstaben **I** an bis zum Buchstaben **N** (*Allegro marziale, D dur;* Seite 98) — übersprungen werden; diese 6 Takte dienen dann zum Ueberleiten.



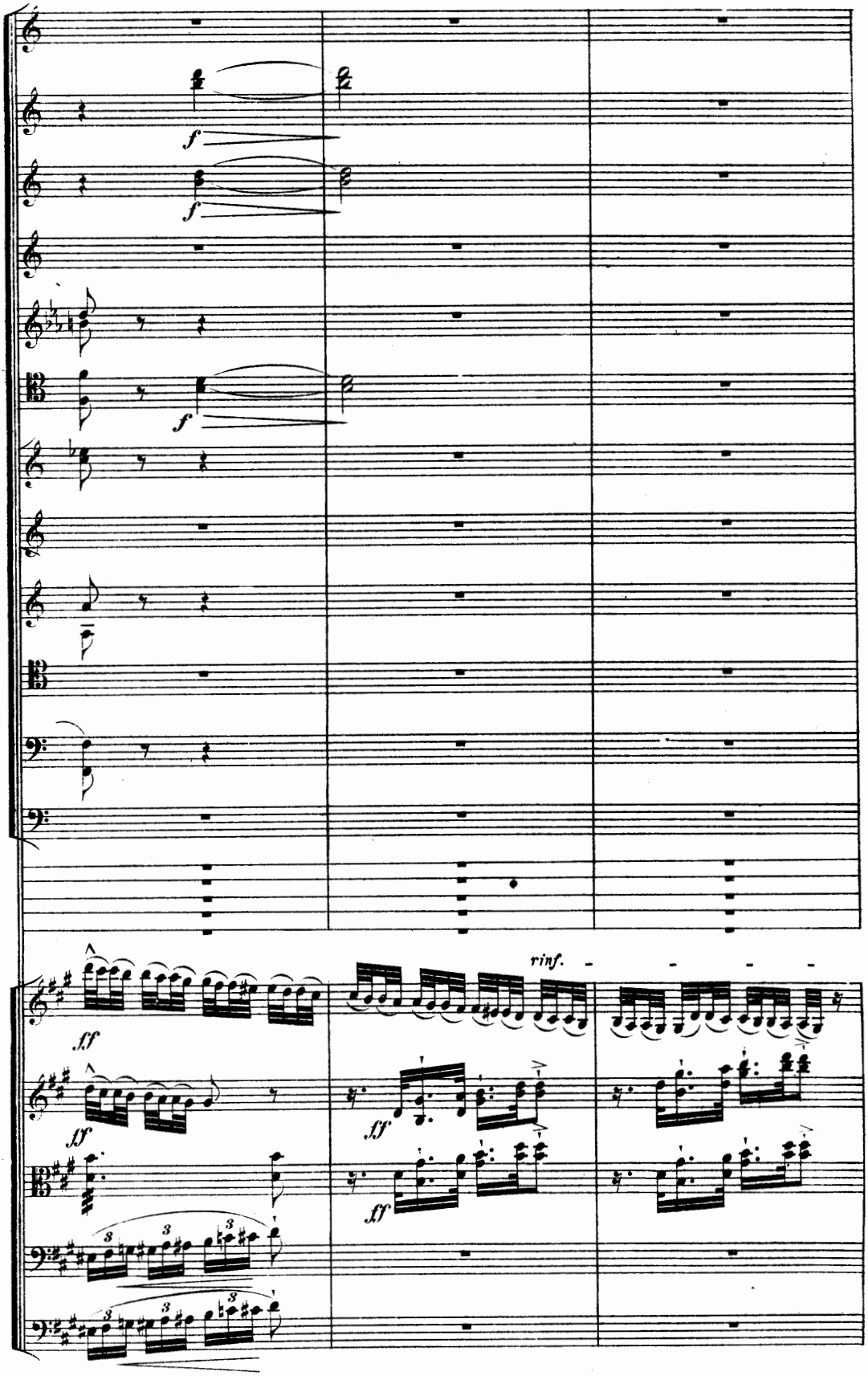
Hierauf weiter zum Buchstaben **N** (*Allegro marziale*) Seite 98.

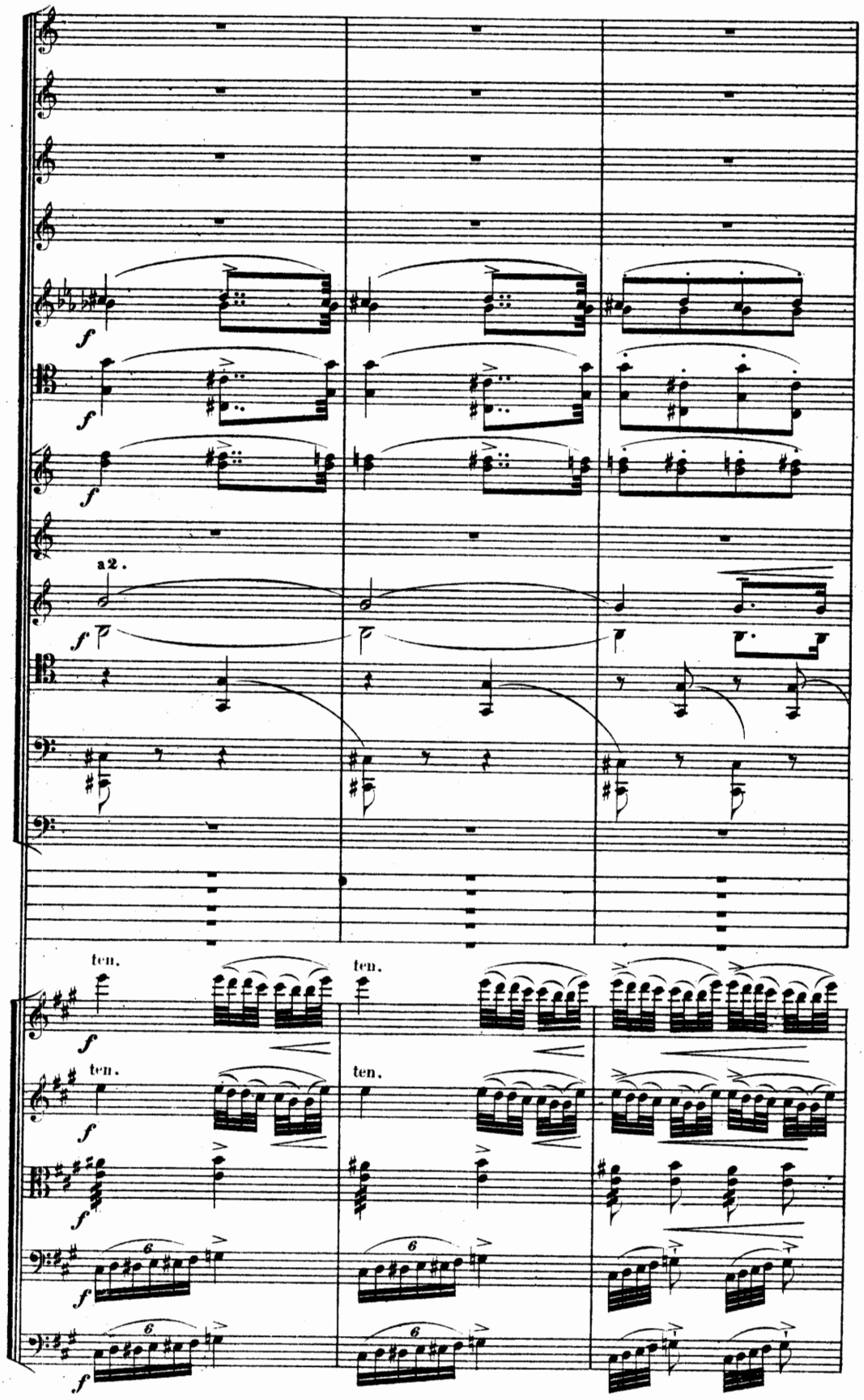
I

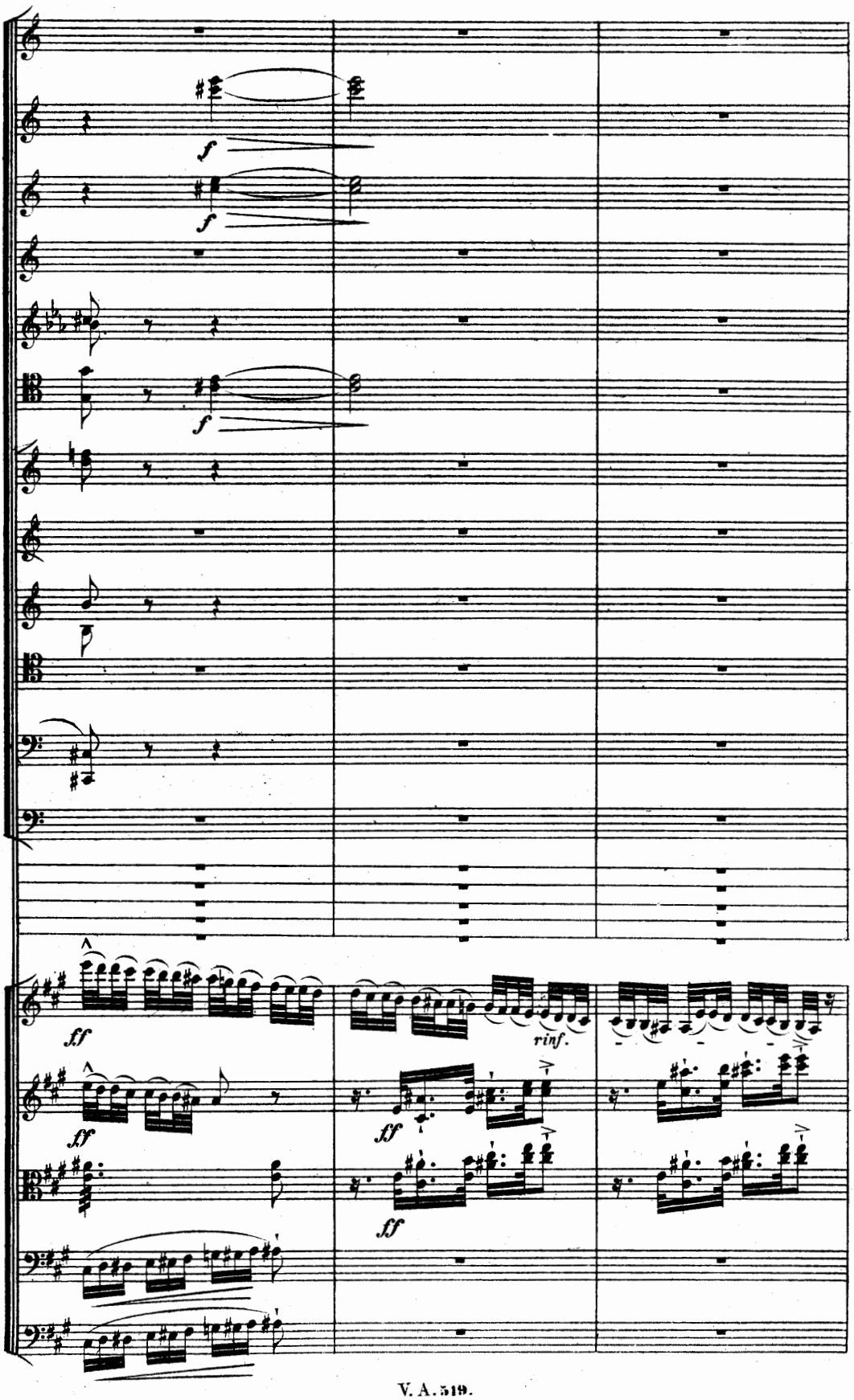
Agitato molto.

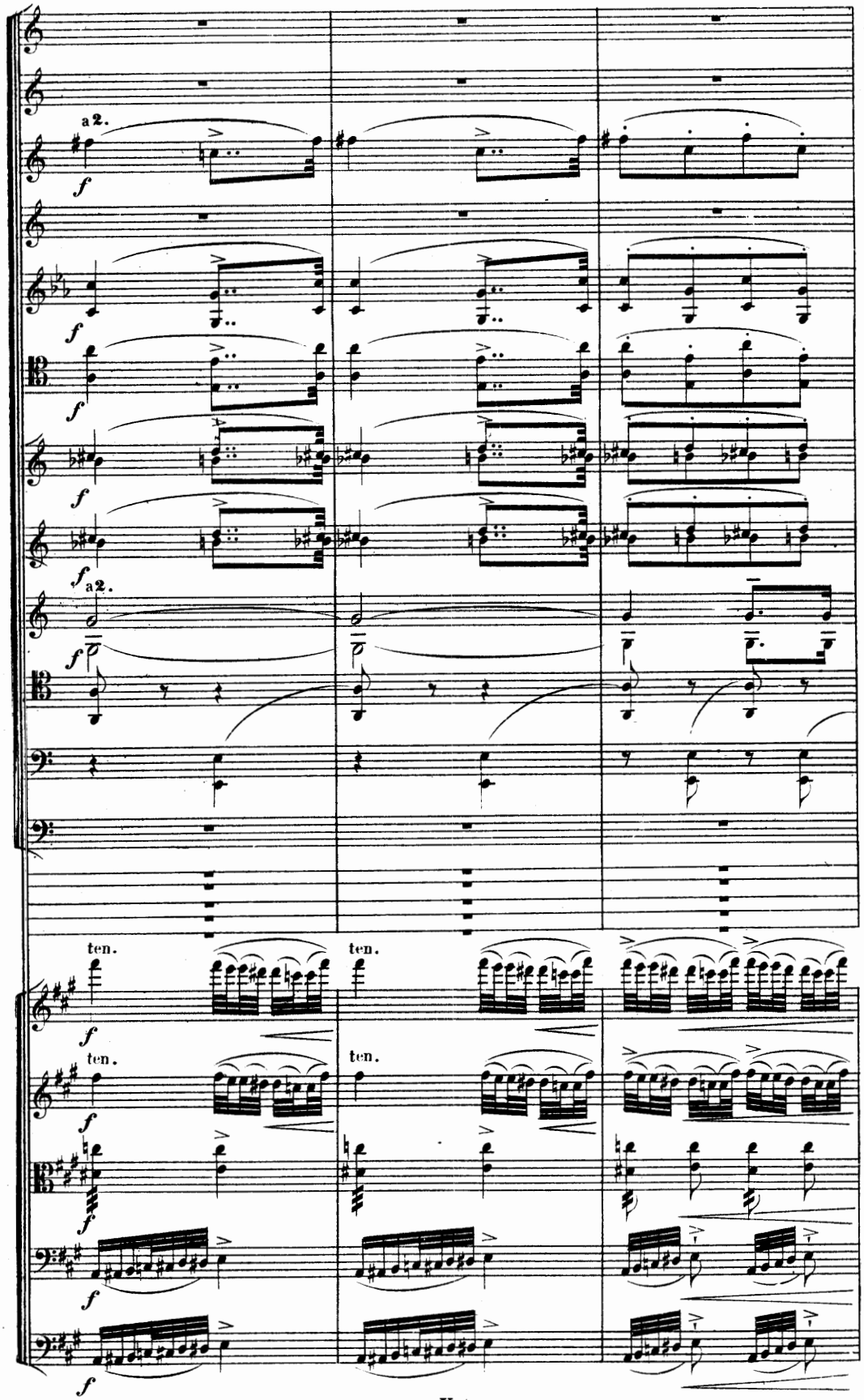


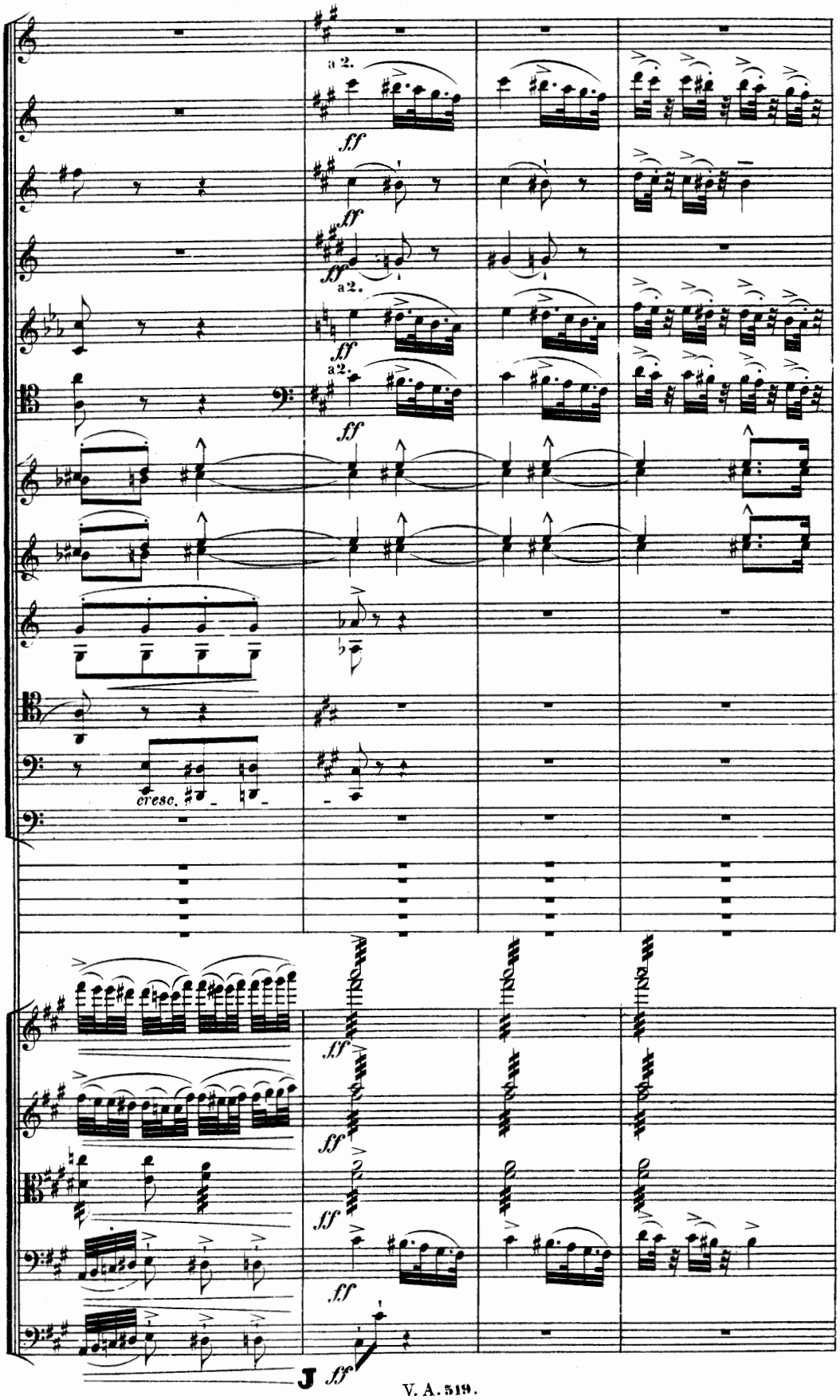
I Agitato molto.

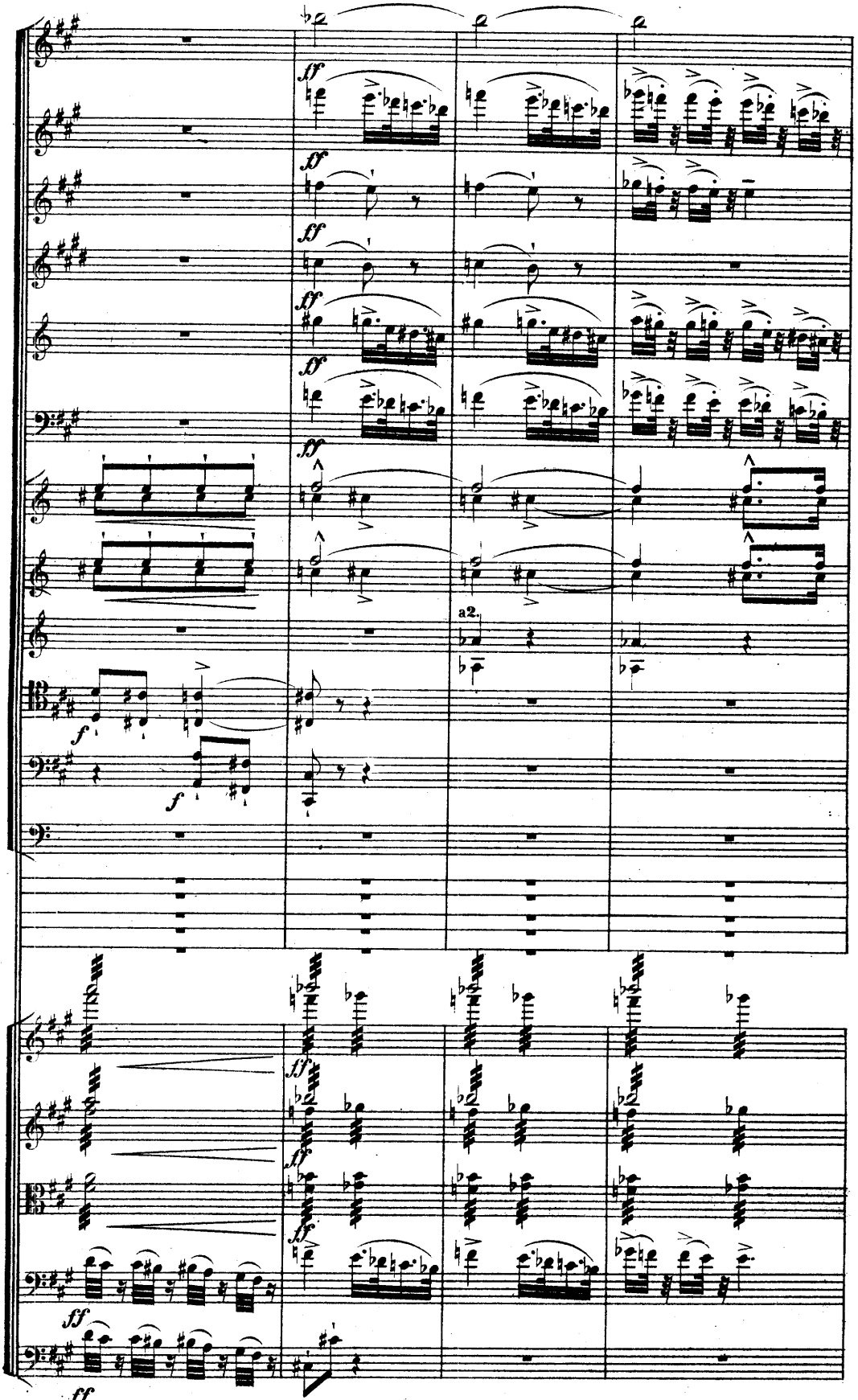

f
f
f
ff
ff
ff
ff
rinf.

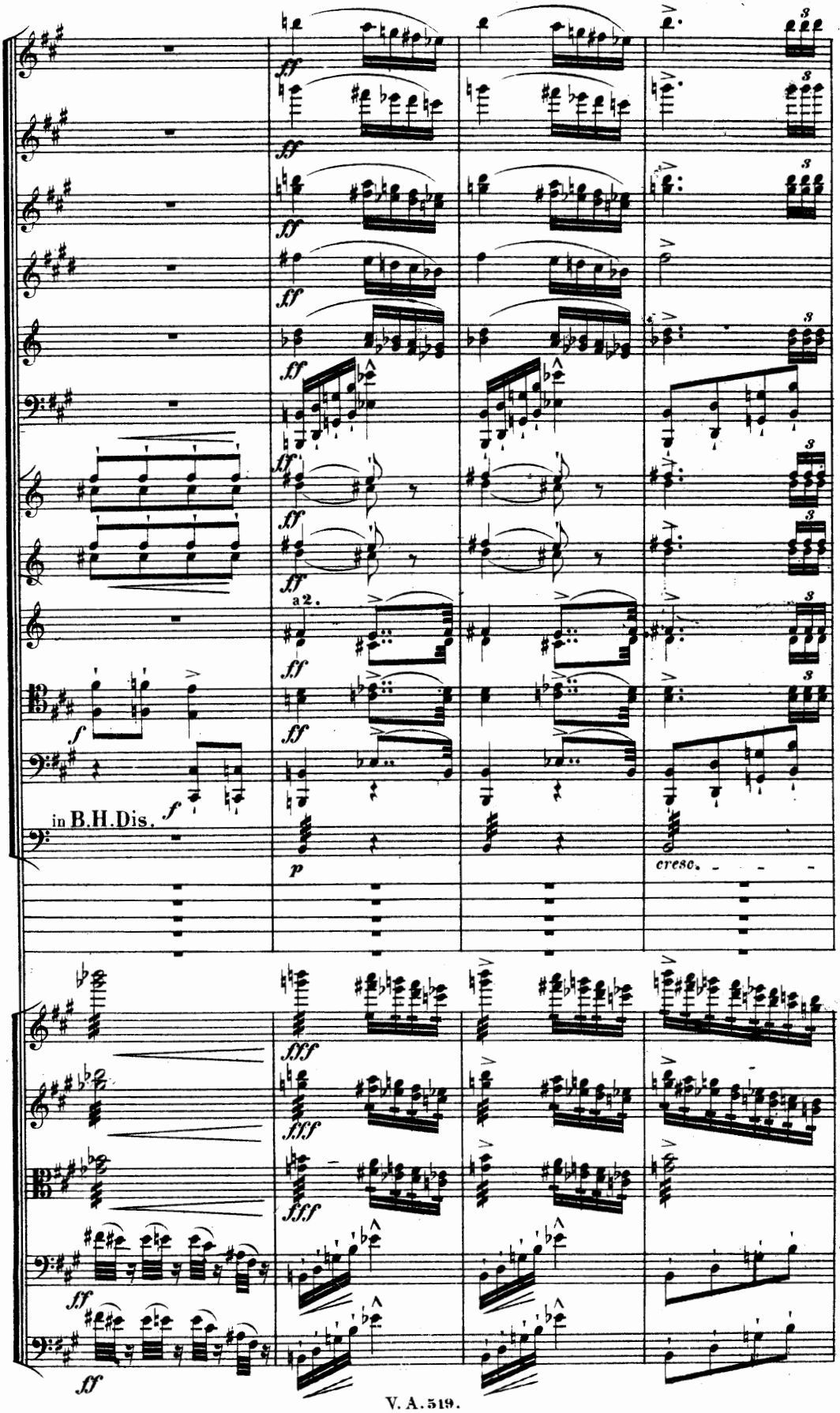

a2.
ten.
ten.
ten.
ten.

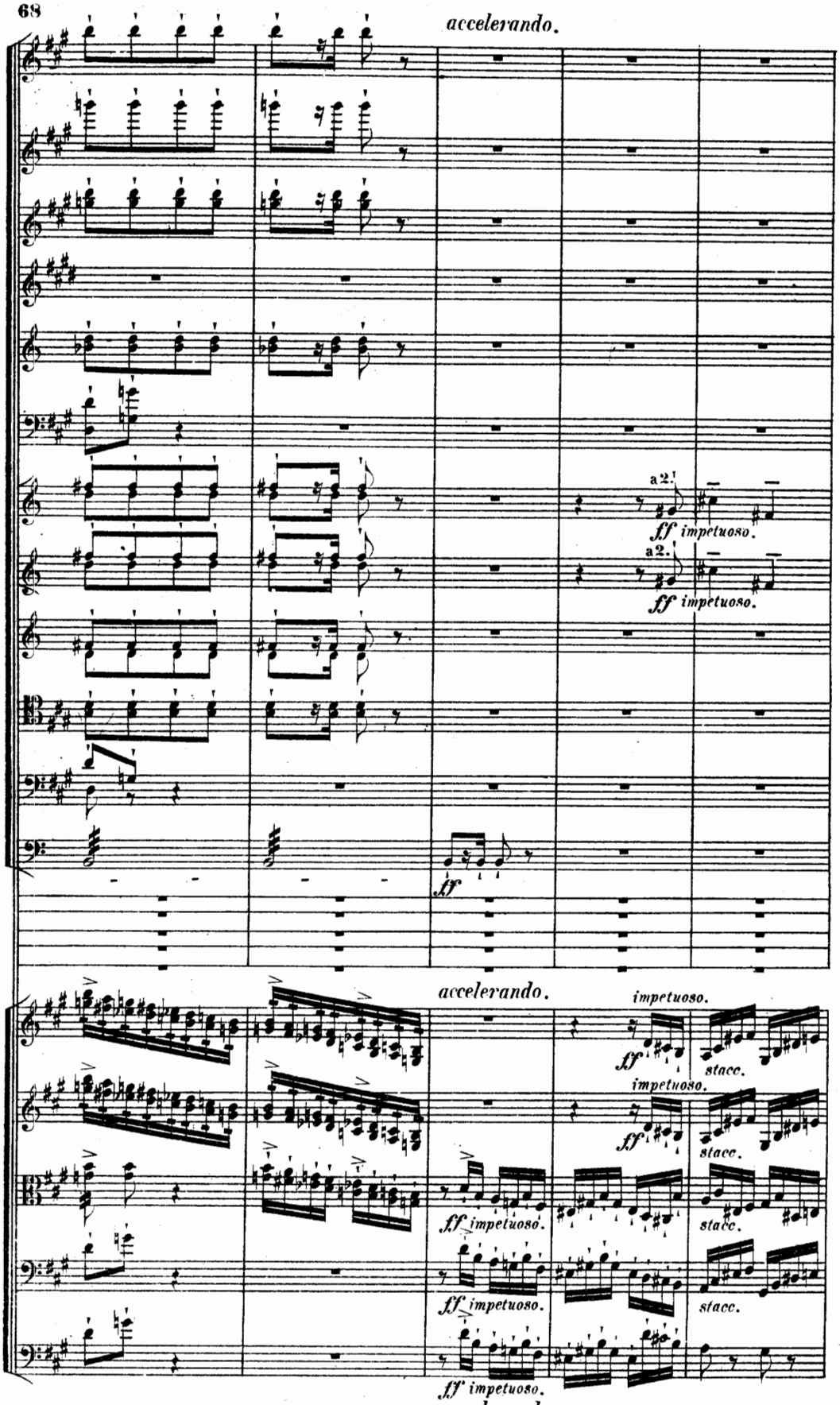

f
f
f
ff
rinf.
ff
ff
ff

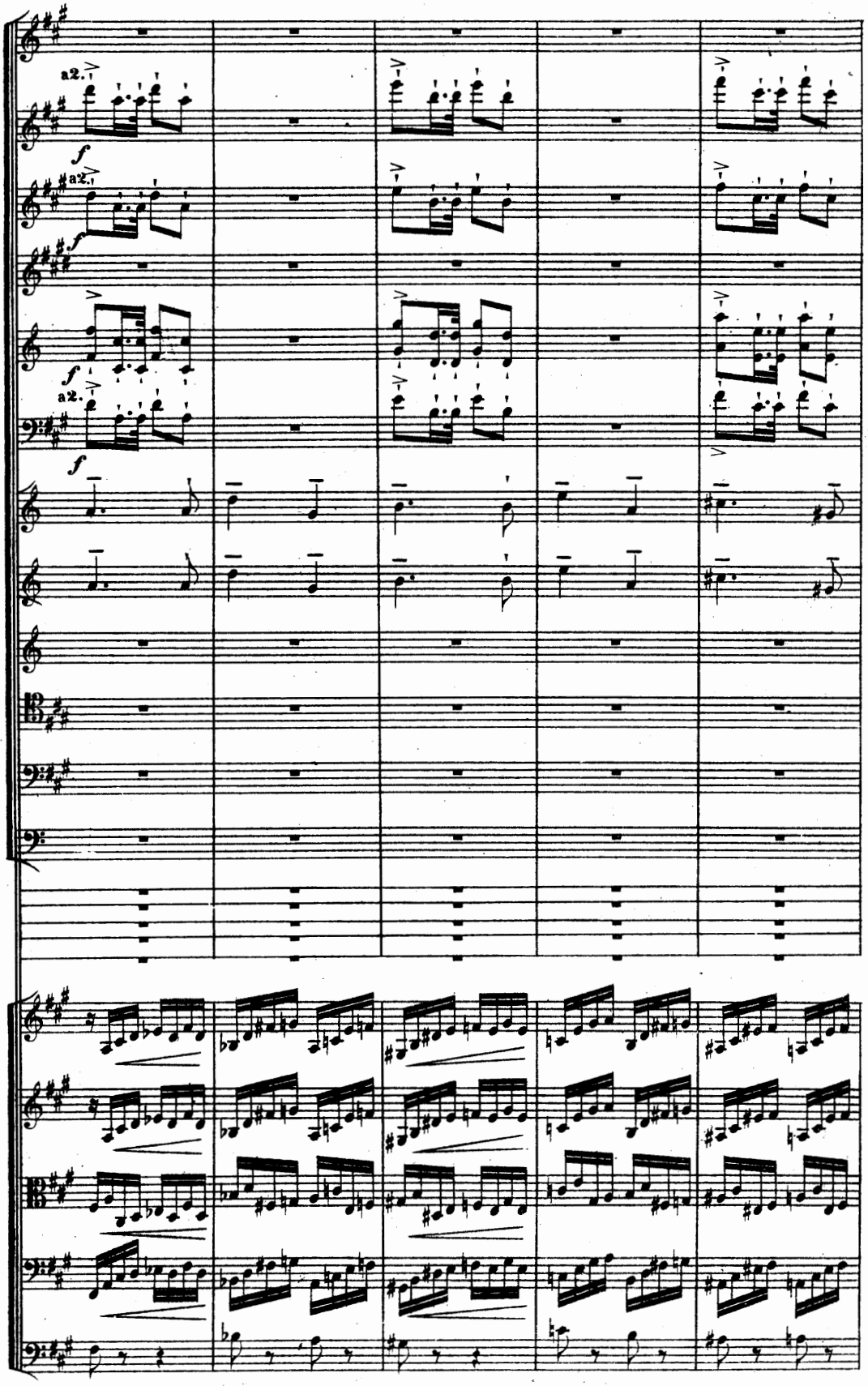

a 2.
f
a 2.
ten.
ten.
ten.
ten.

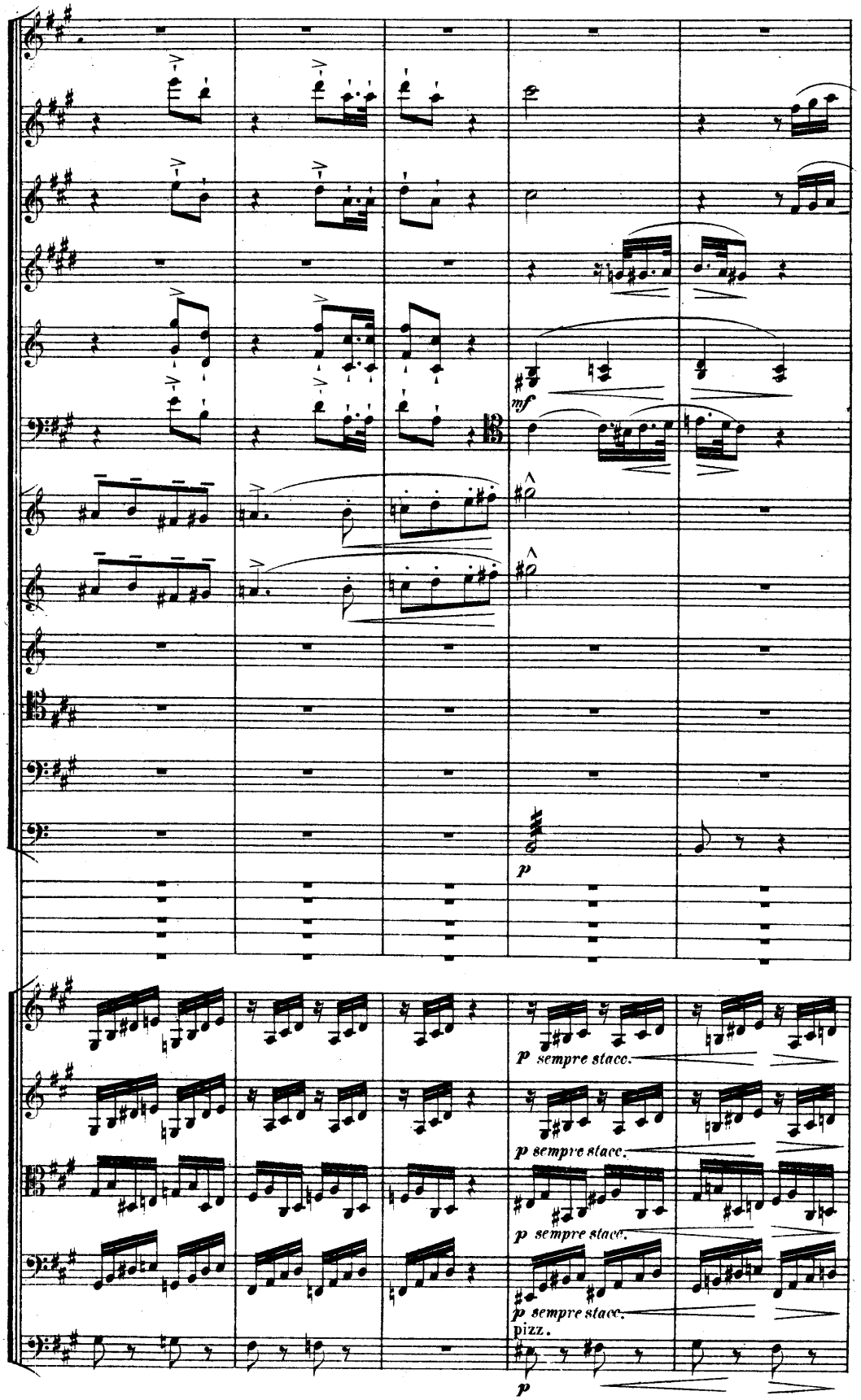

a 2.
ff
a 2.
cresc.
J ff


a2.

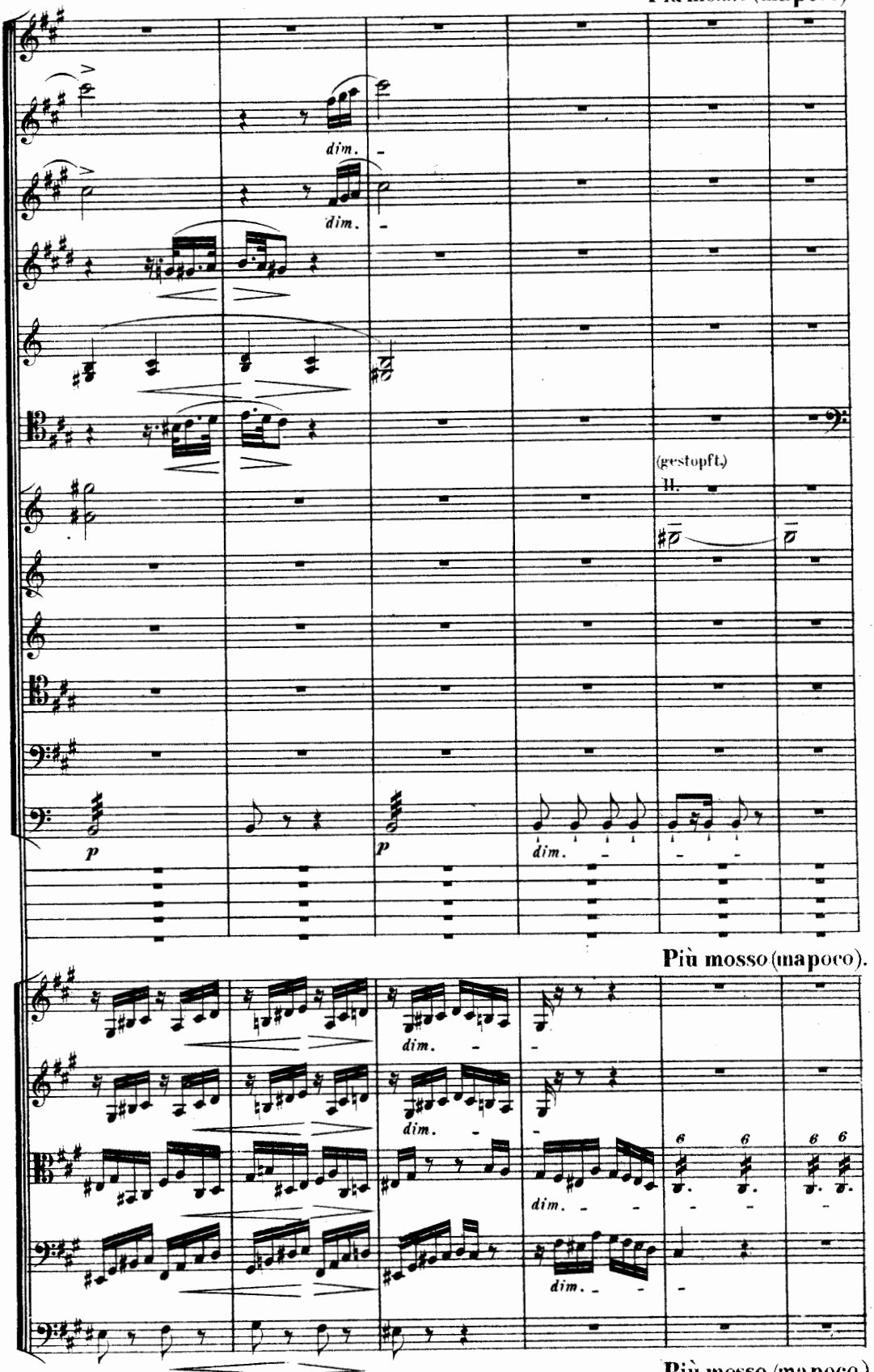

a 2.
in B.H.Dis.
cresc.


accelerando.
a2.
ff impetuoso.
a2.
ff impetuoso.
ff
accelerando.
impetuoso.
ff
stacc.
impetuoso.
ff
stacc.
ff impetuoso.
stacc.
ff impetuoso.
stacc.
ff impetuoso.
accelerando.

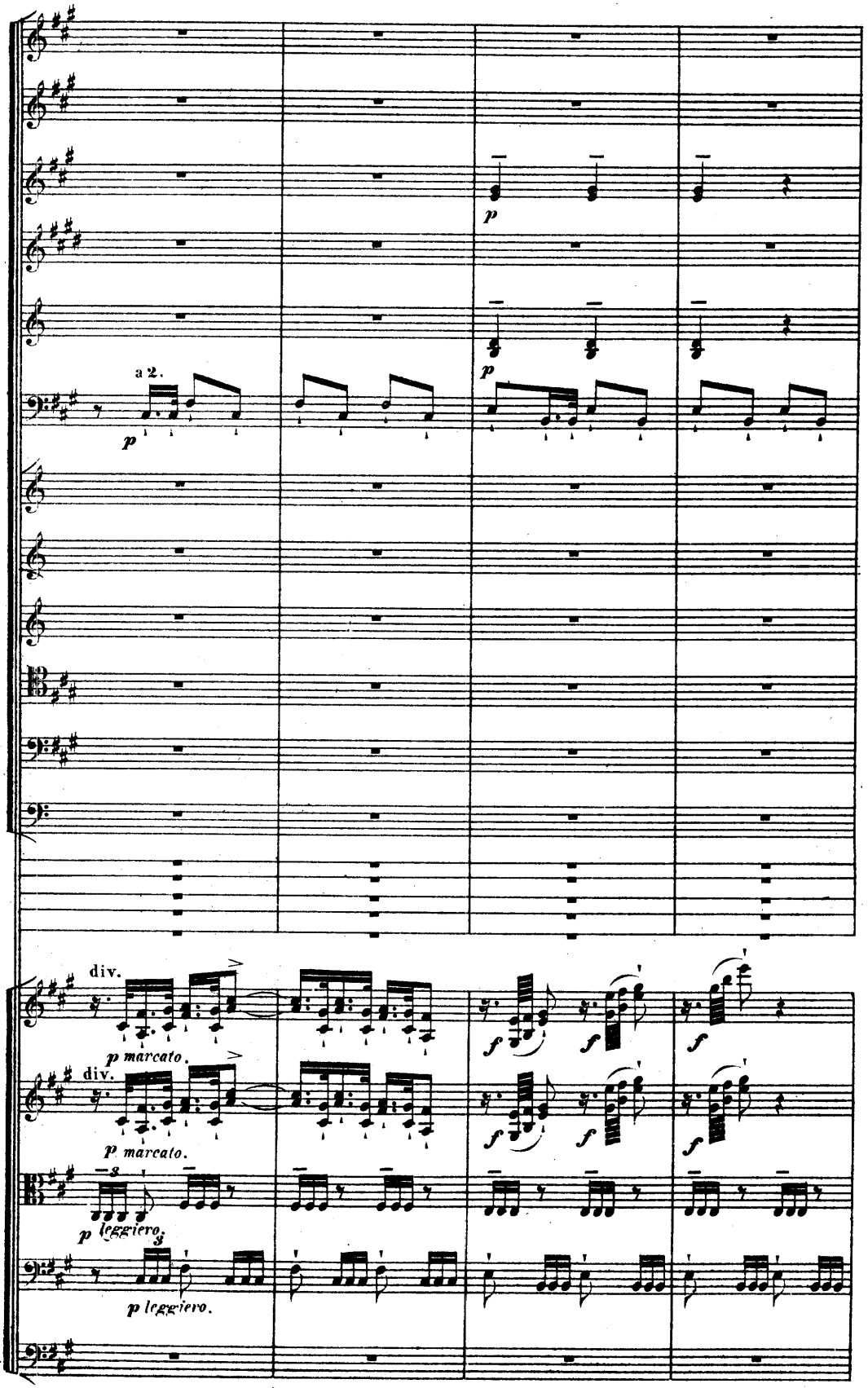

a2.
f
a2.
f
f
a2.
f

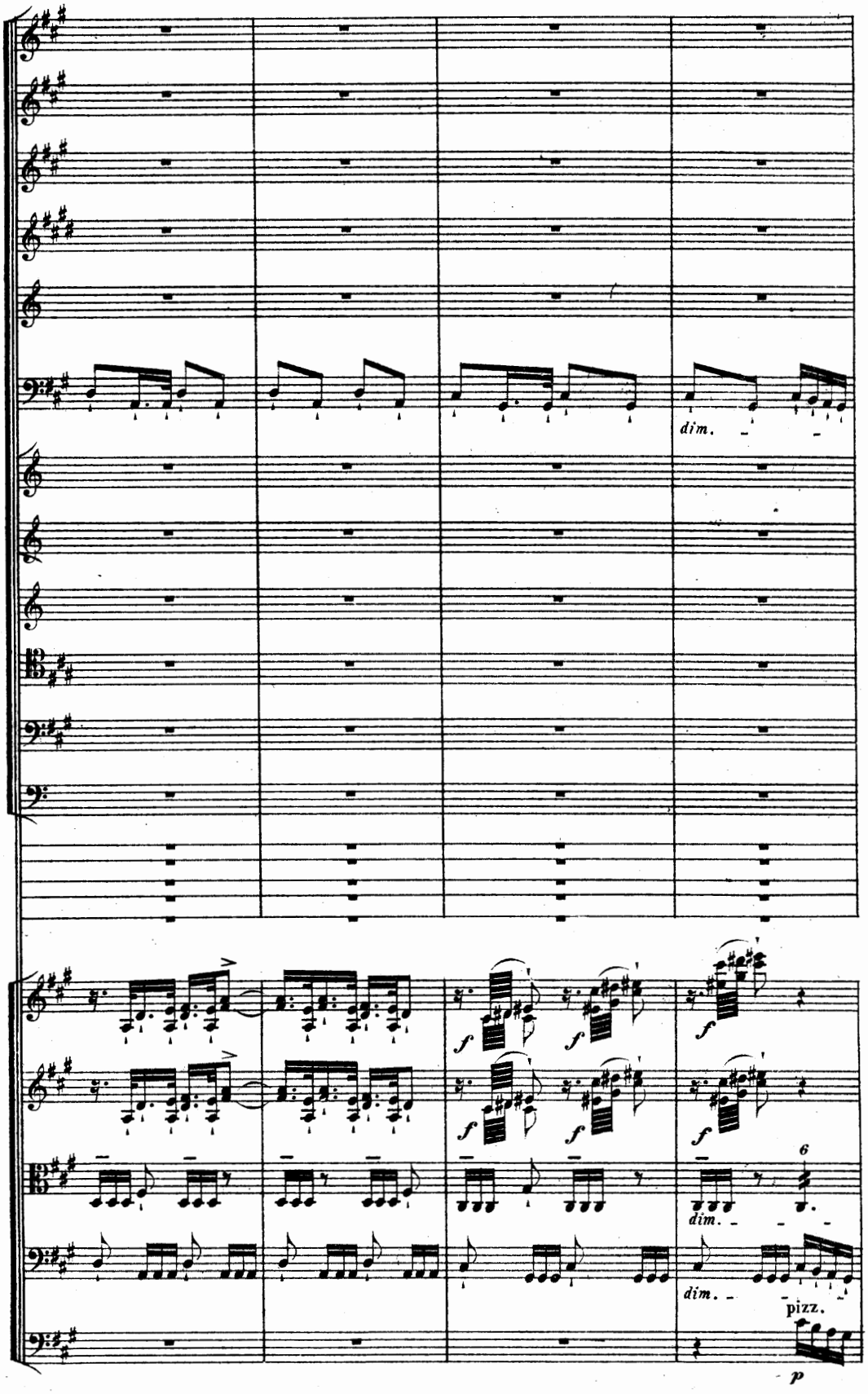

mf
p
p sempre stacc.
p sempre stacc.
p sempre stacc.
p sempre stacc.
pizz.
p

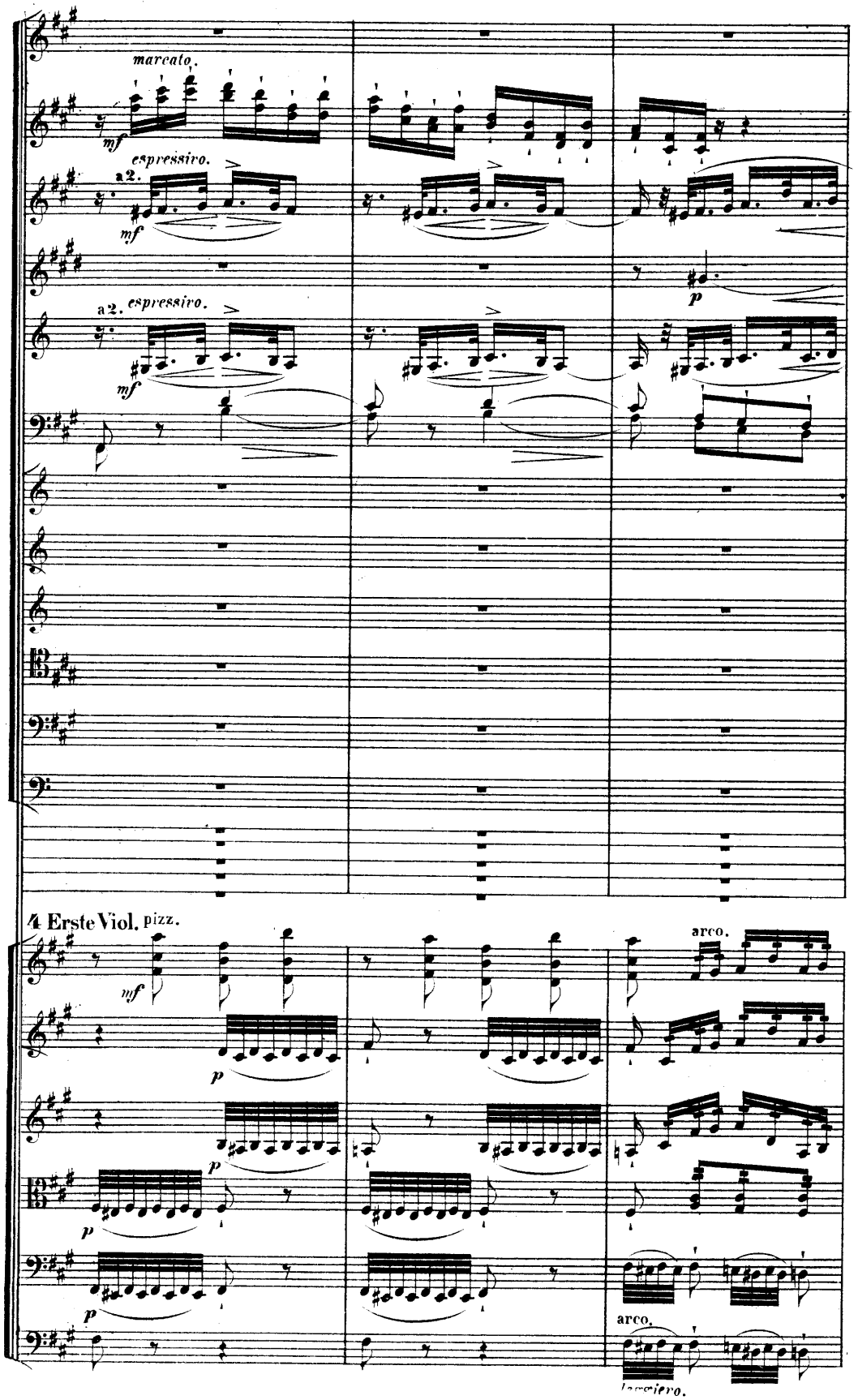
Più mosso (ma poco).

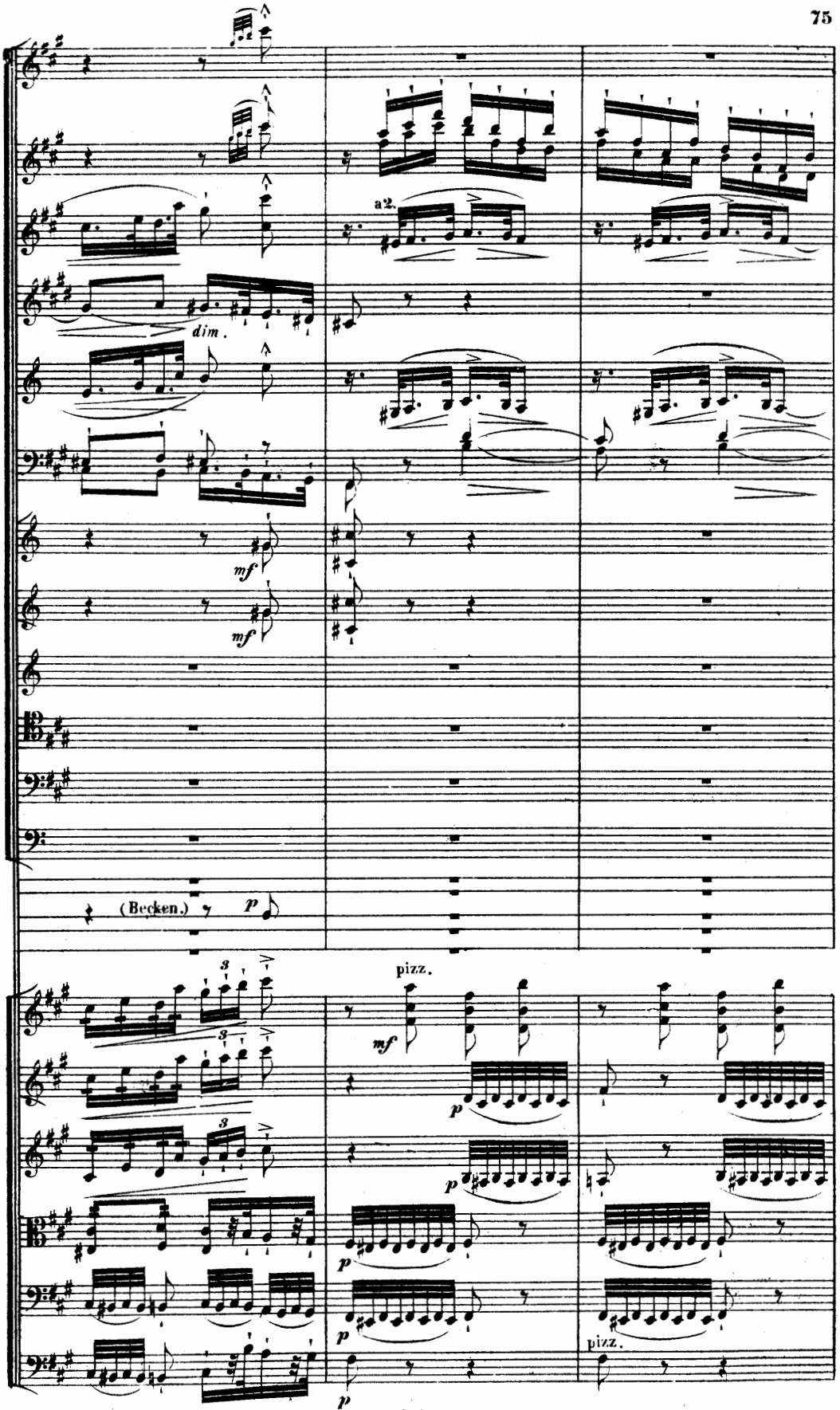


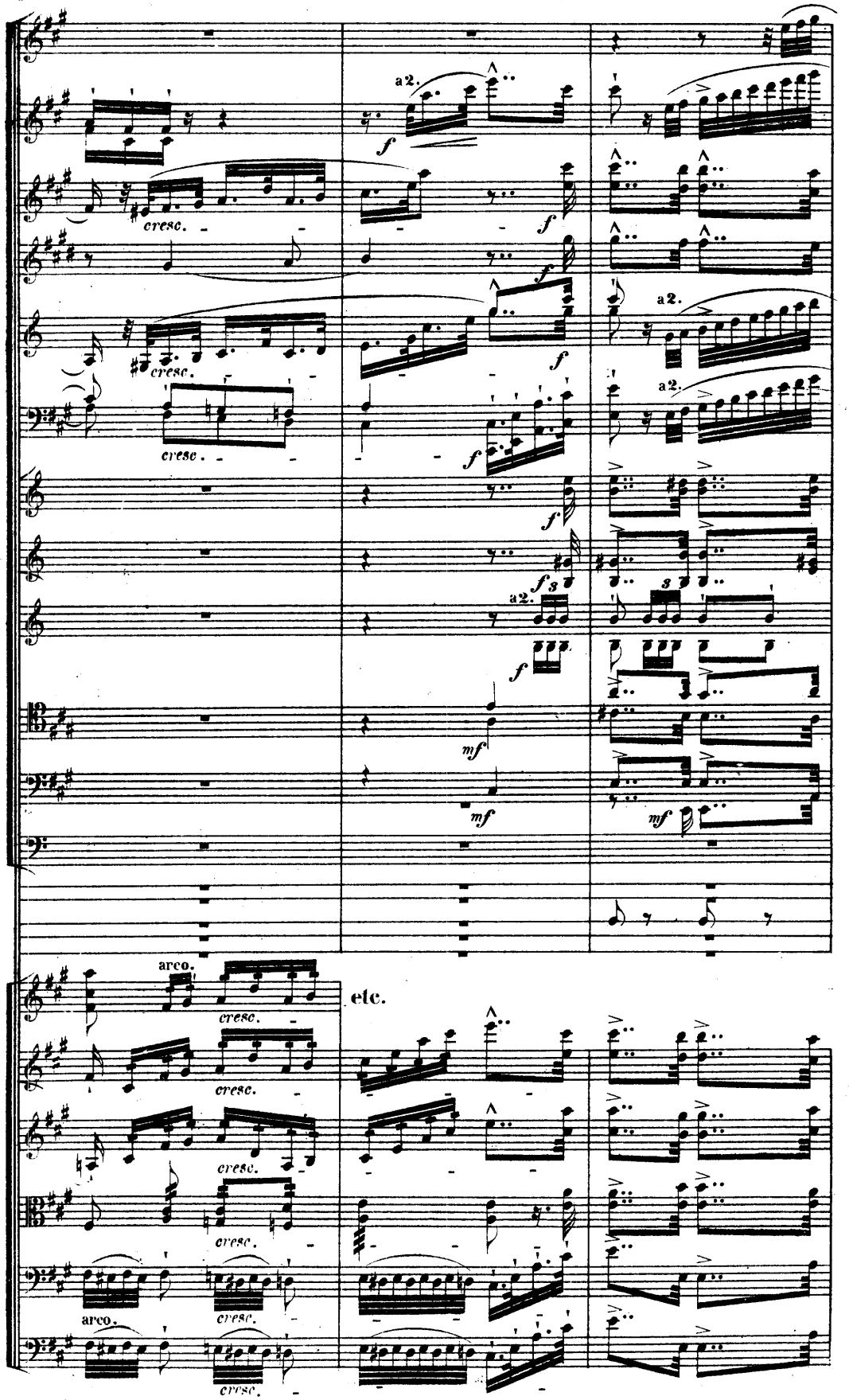
Più mosso (ma poco).

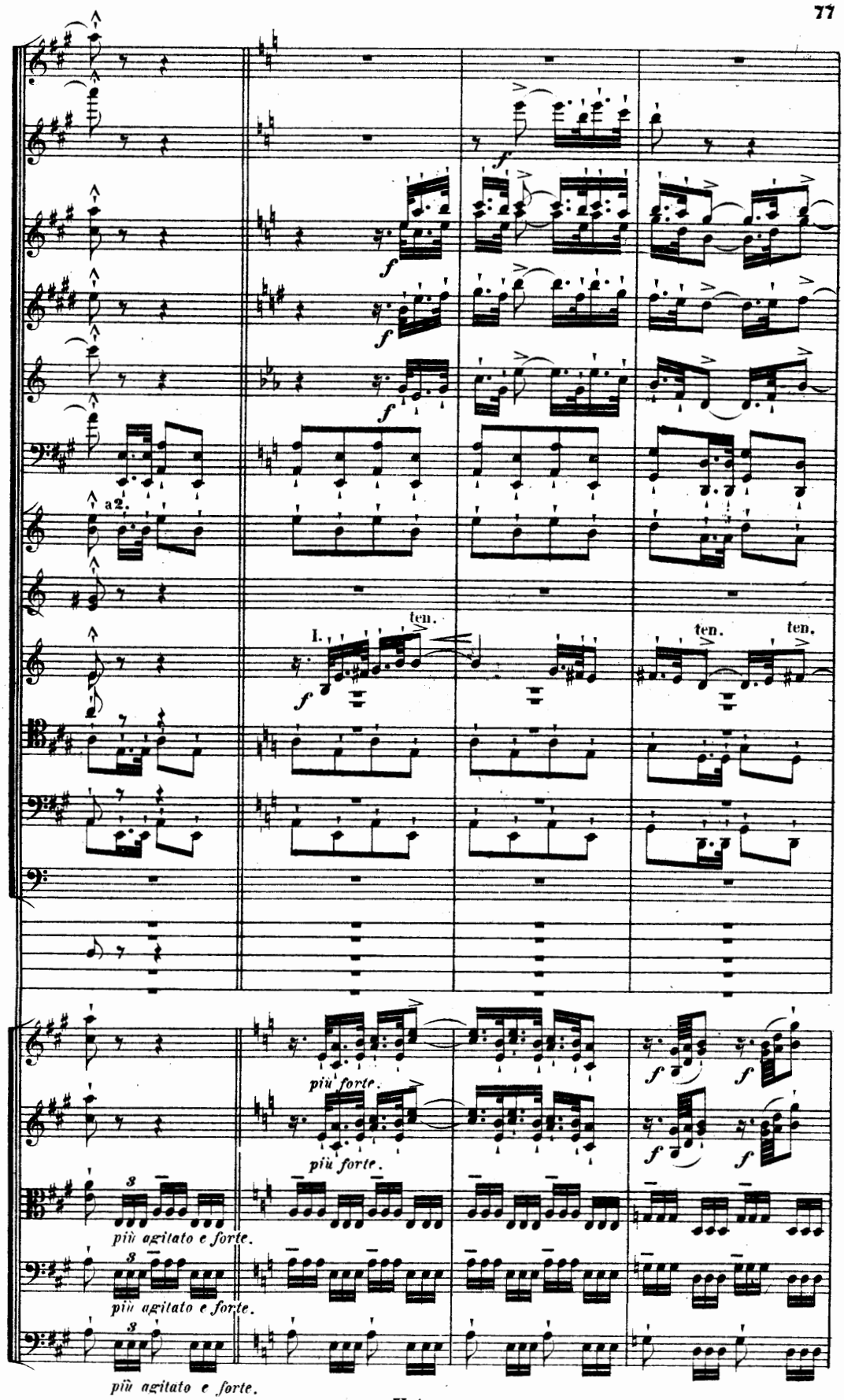

a 2.
p
p
p
div.
p marcato.
div.
p marcato.
p leggiero.
p leggiero.
f
f
f
f
f
f

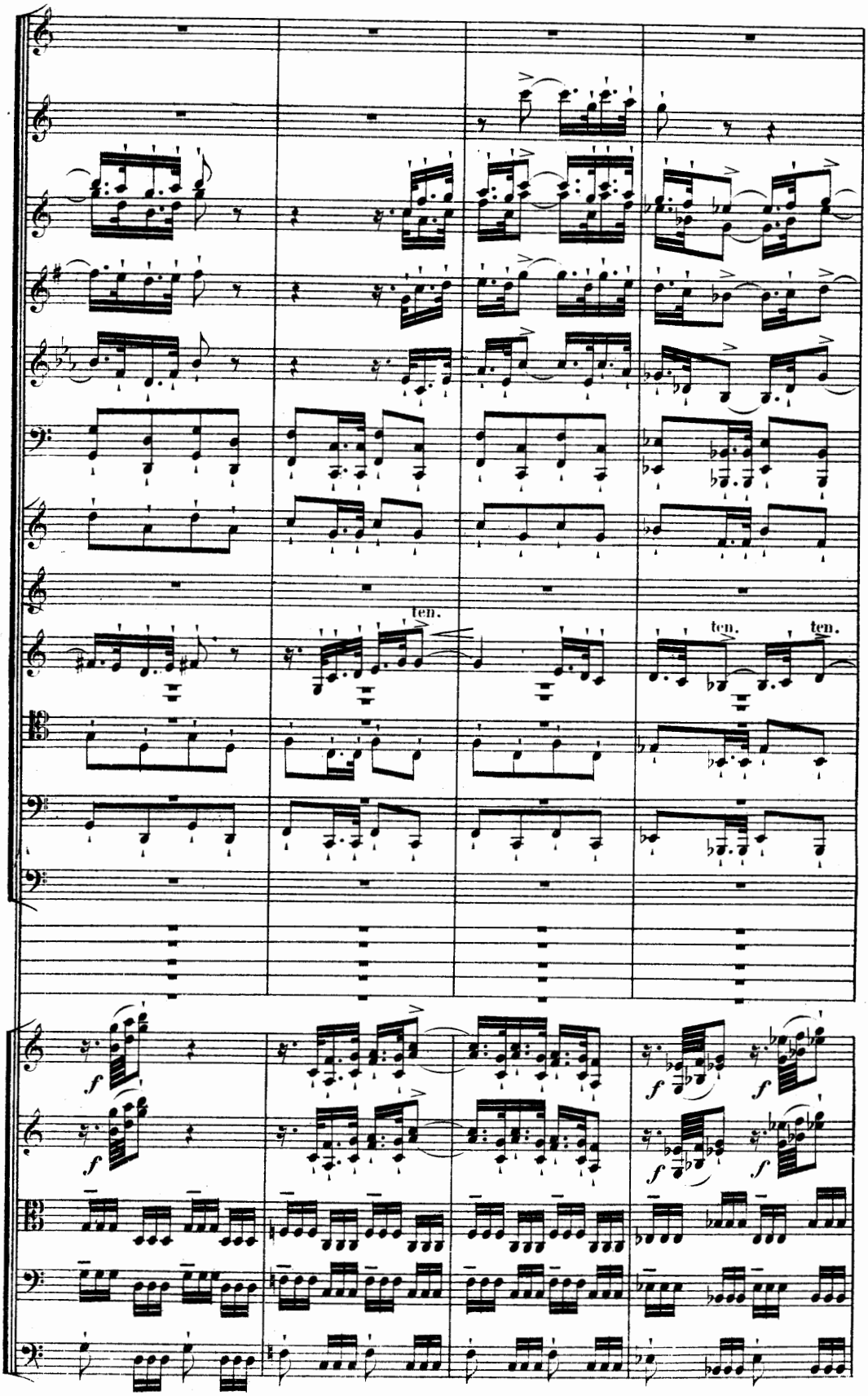

dim.
f
f
f
f
f
f
6
dim.
dim.
pizz.
p

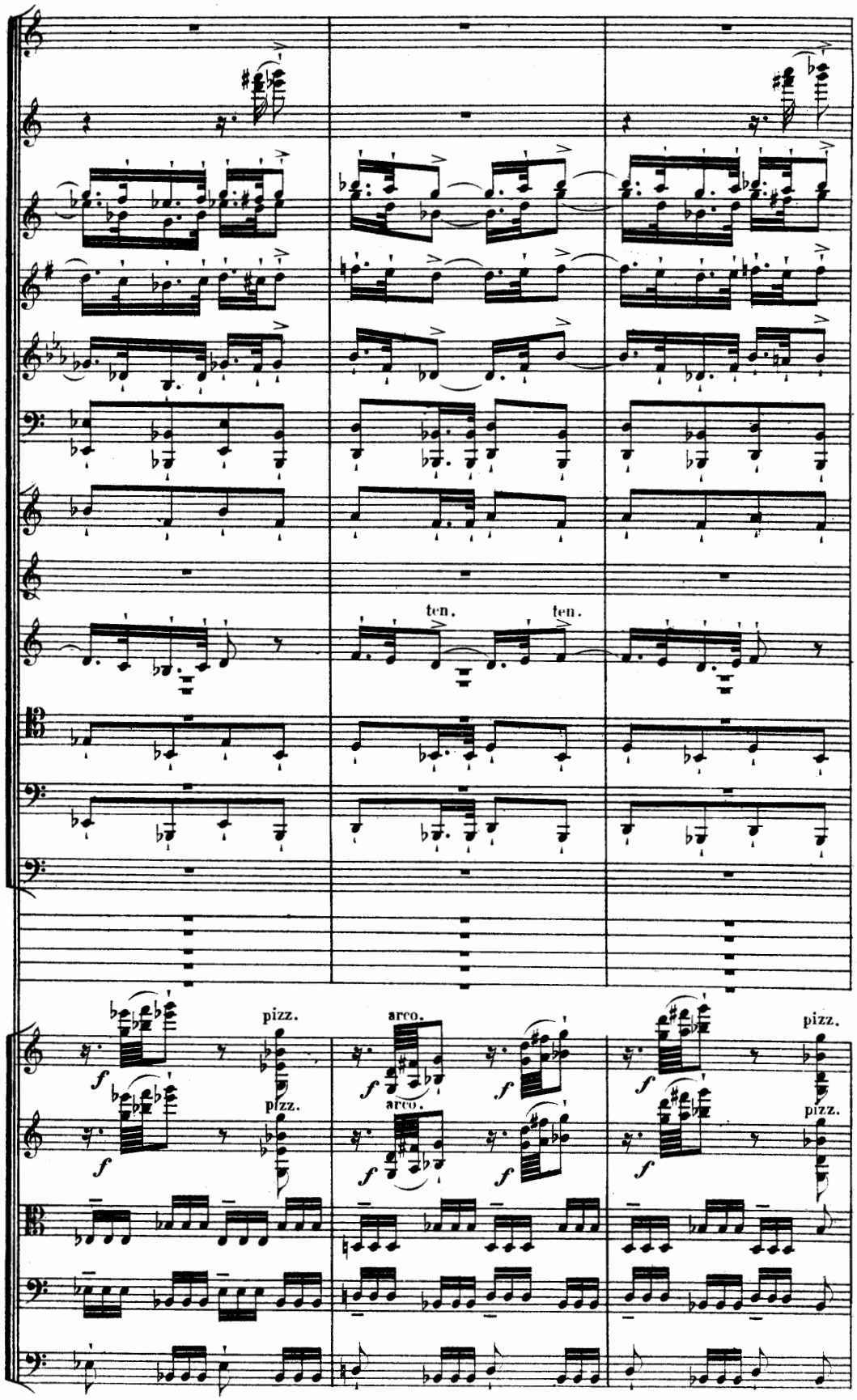

marcato.
mf
espressivo.
a2.
mf
p
a2. espressivo.
mf
4 Erste Viol. pizz.
mf
p
p
p
p
arco.
arco.

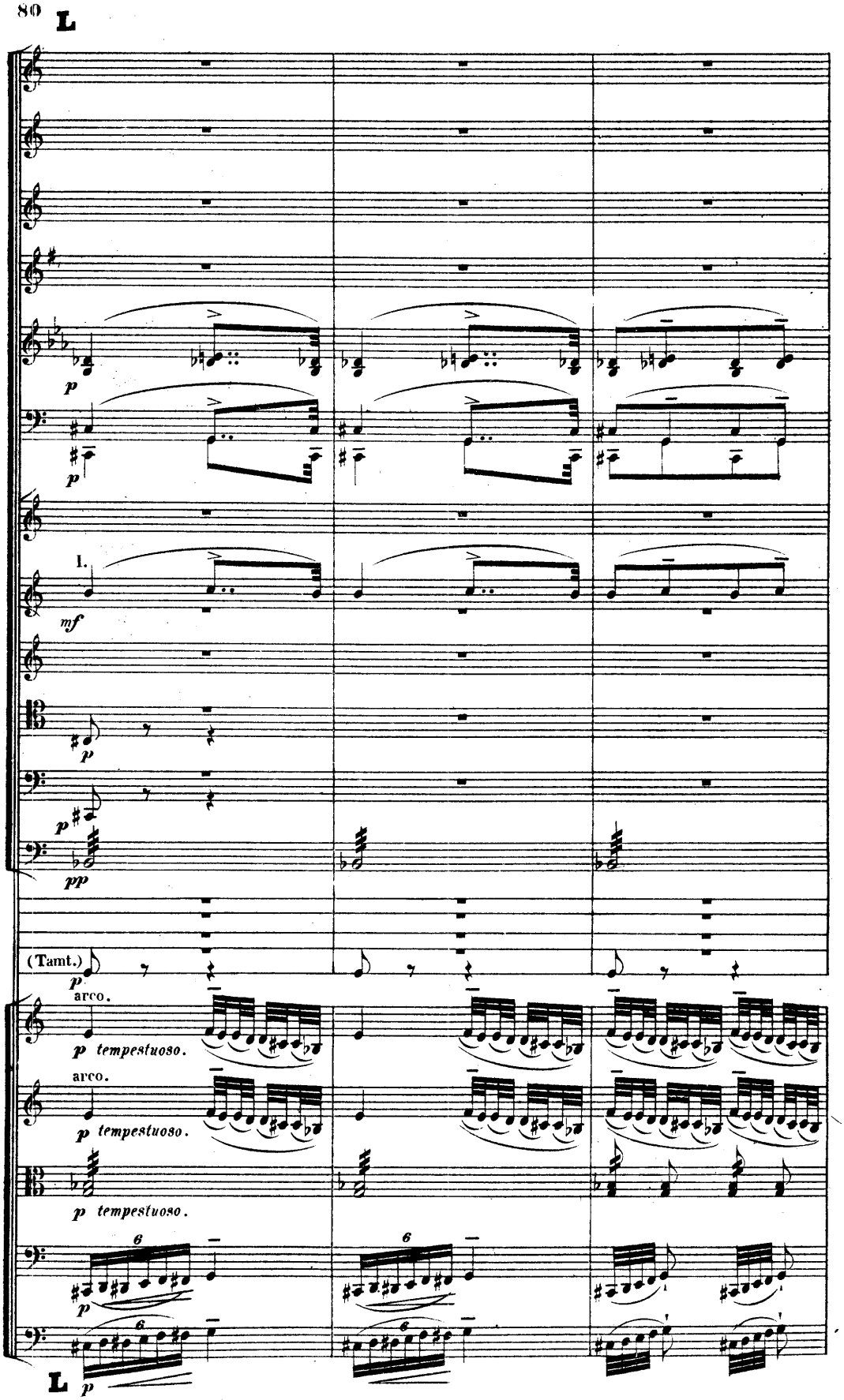

a2.
dim.
mf
mf
(Becken.)
p
pizz.
mf
p
p
p
p
pizz.

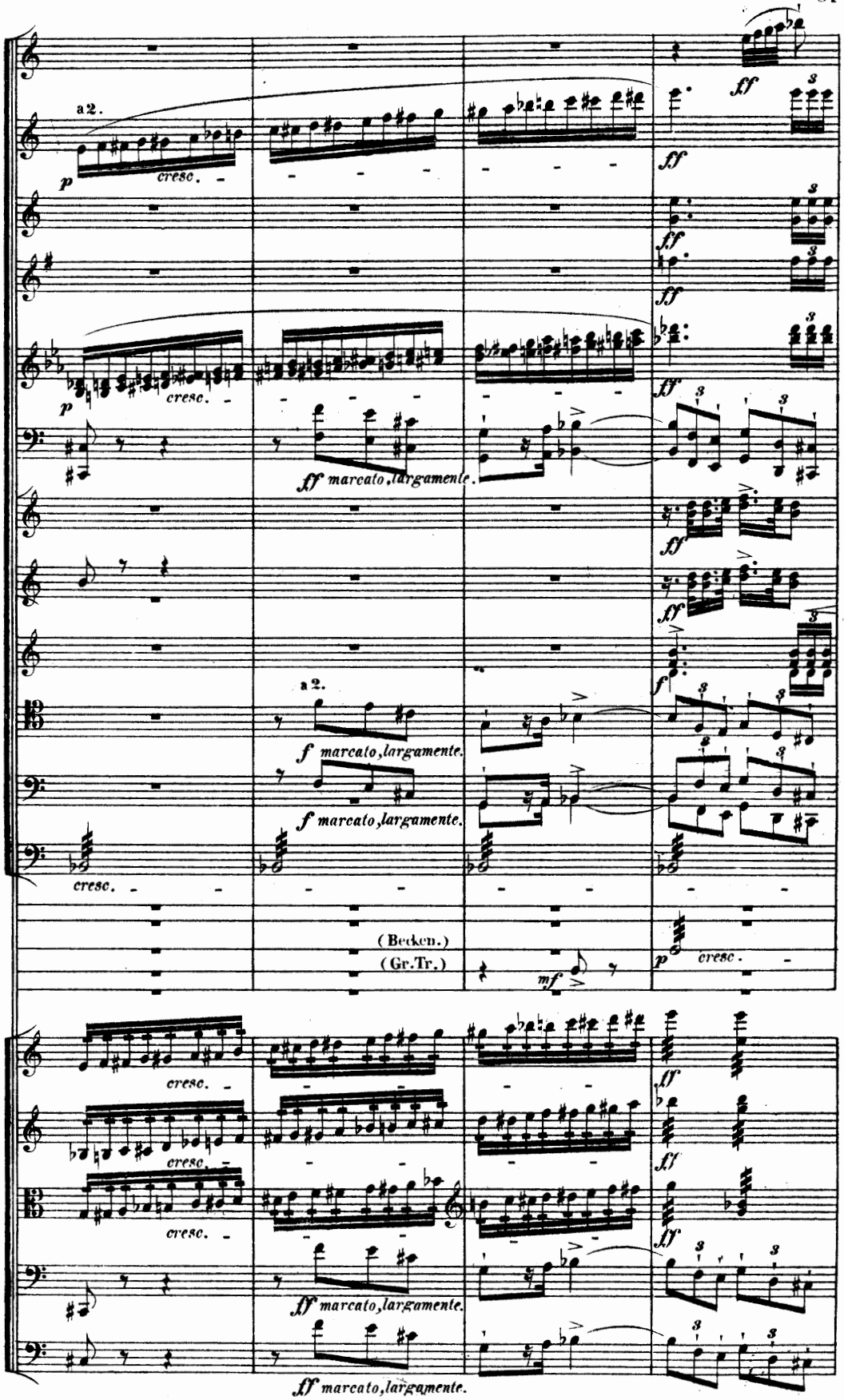

a2.
cresc.
cresc.
cresc.
a2.
a2.
a2.
mf
mf
mf
arco.
etc.
cresc.
cresc.
cresc.
arco.
cresc.
cresc.

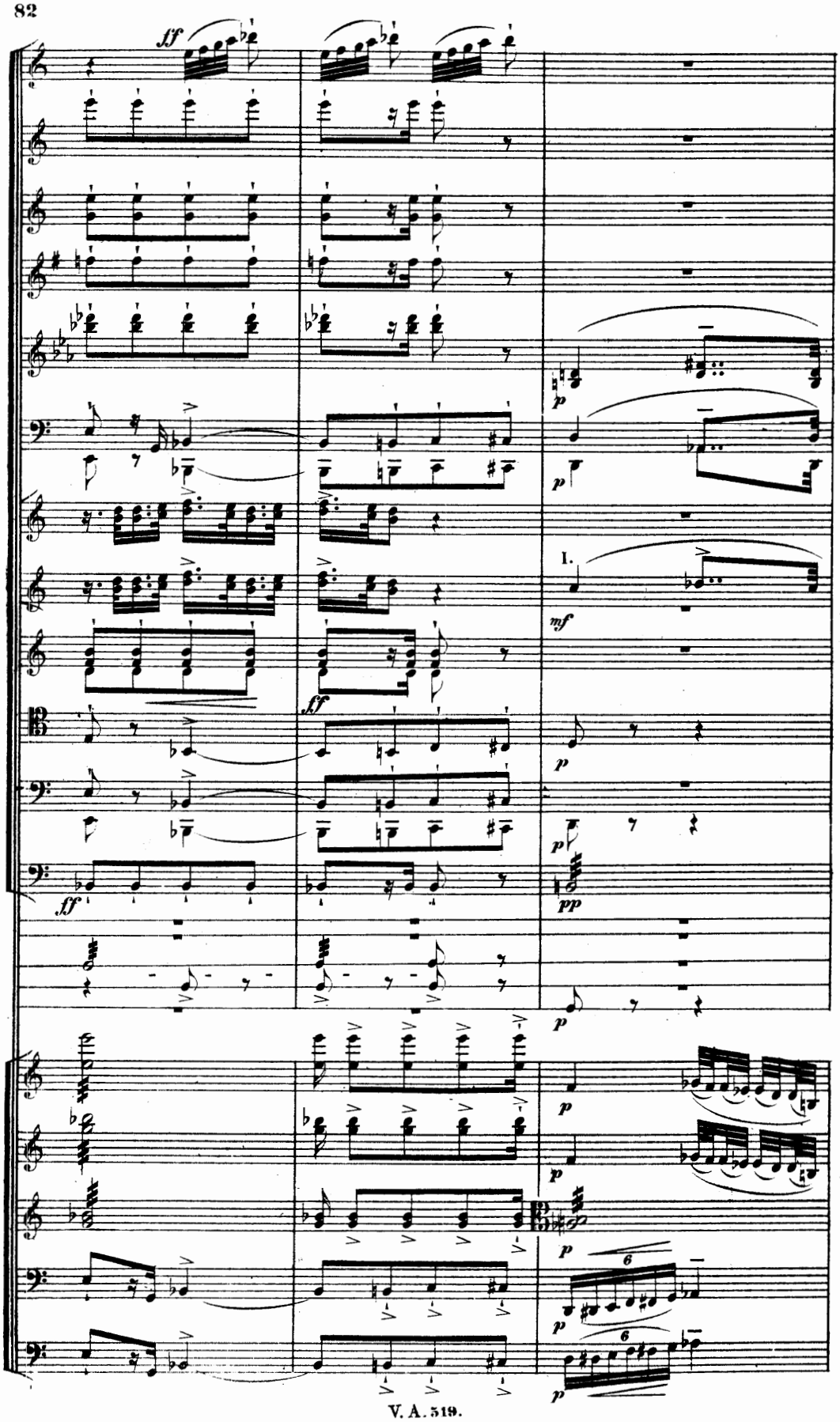

a2.
I.
ten.
ten.
ten.
più forte.
più forte.
più agitato e forte.
più agitato e forte.
più agitato e forte.

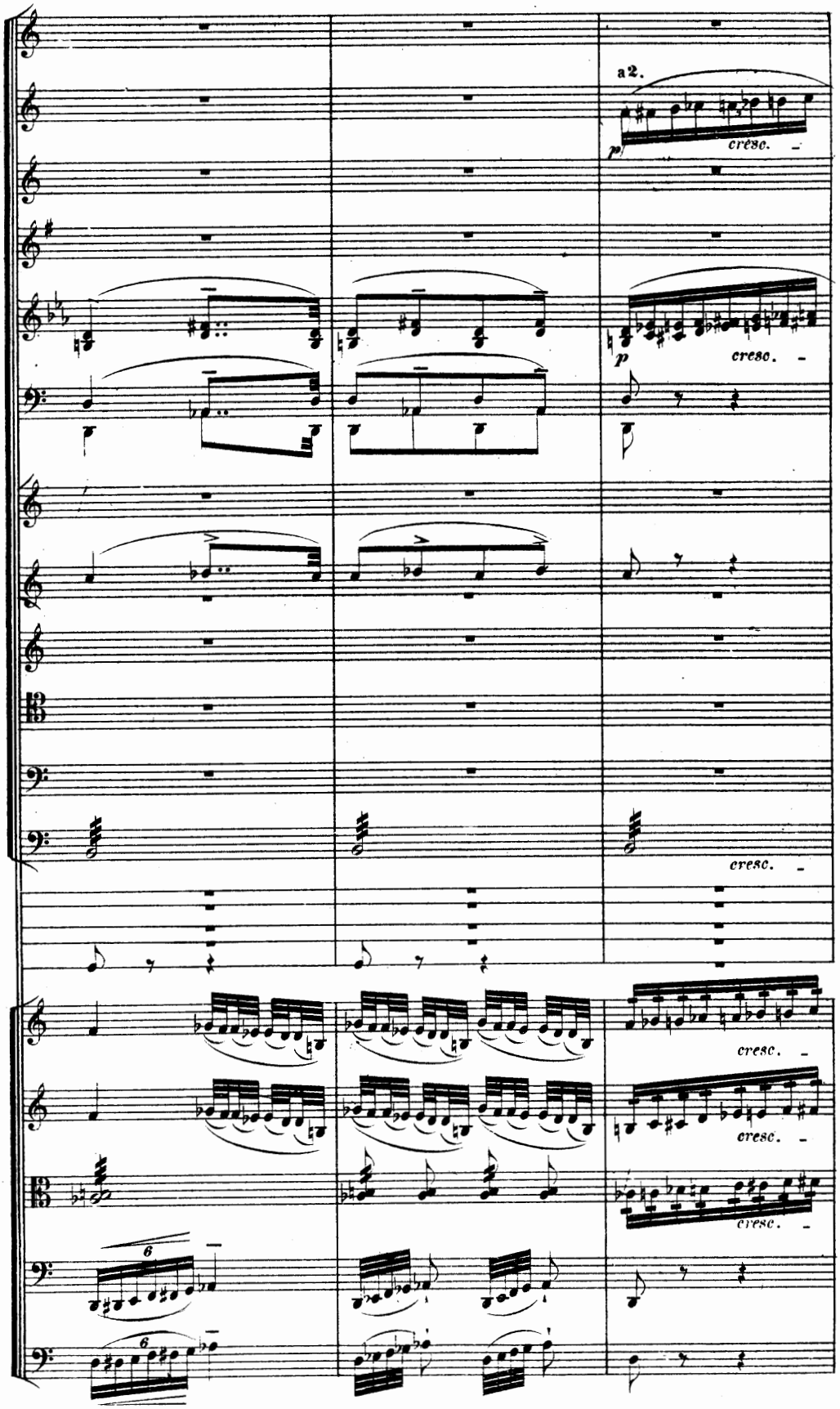

ten.
ten.
ten.
f
f
f
f
f
f

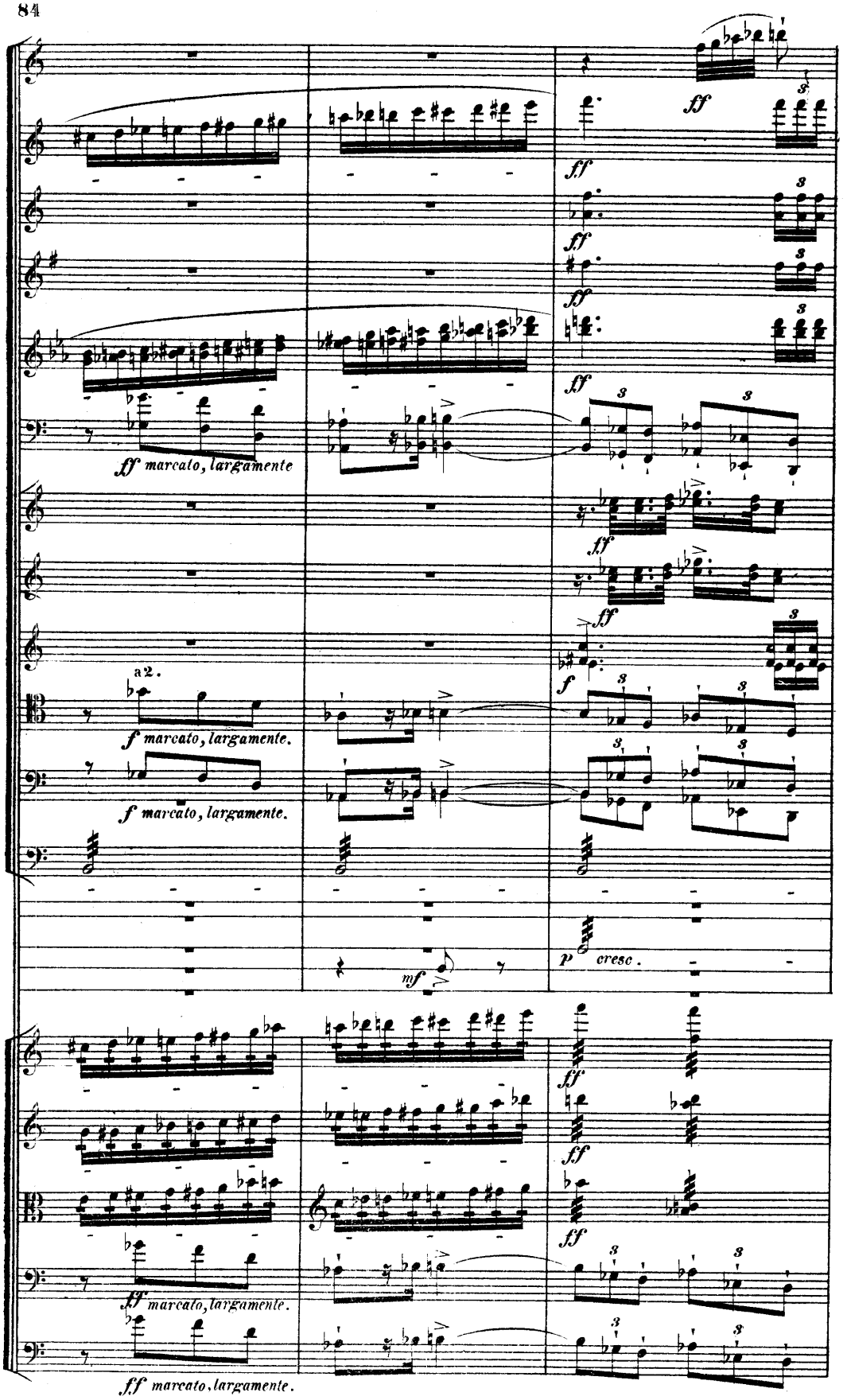

ten.
ten.
pizz.
arco.
pizz.
arco.
pizz.
pizz.

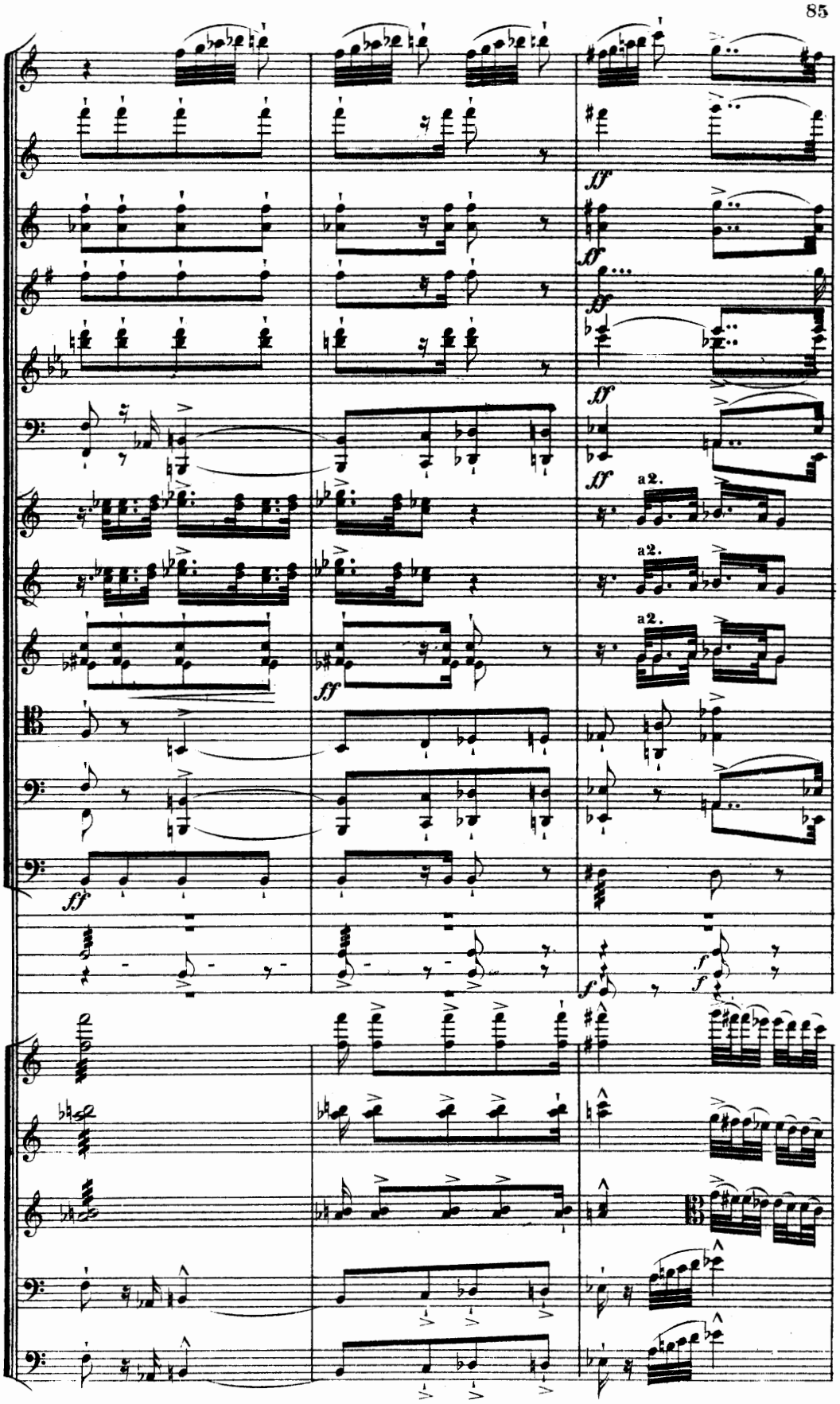

L
p
p
I.
mf
p
p
pp
(Tamt.)
p
arco.
p tempestuoso.
arco.
p tempestuoso.
p tempestuoso.
6
p
6
6
6
p
L

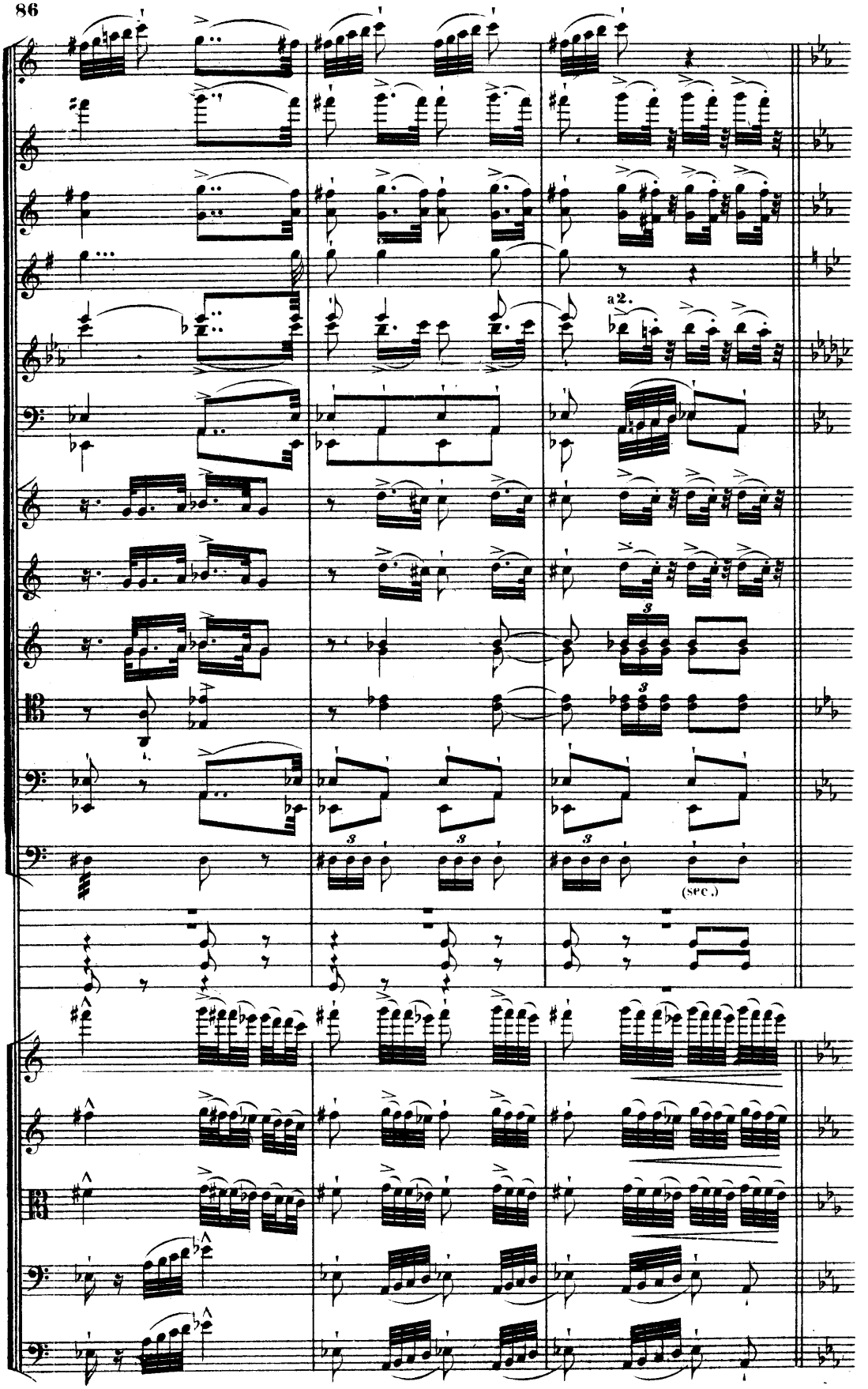

a 2.
p
cresc.
ff
ff marcato, largamente.
a 2.
f marcato, largamente.
(Becken.)
(Gr.Tr.)
mf
p
cresc.

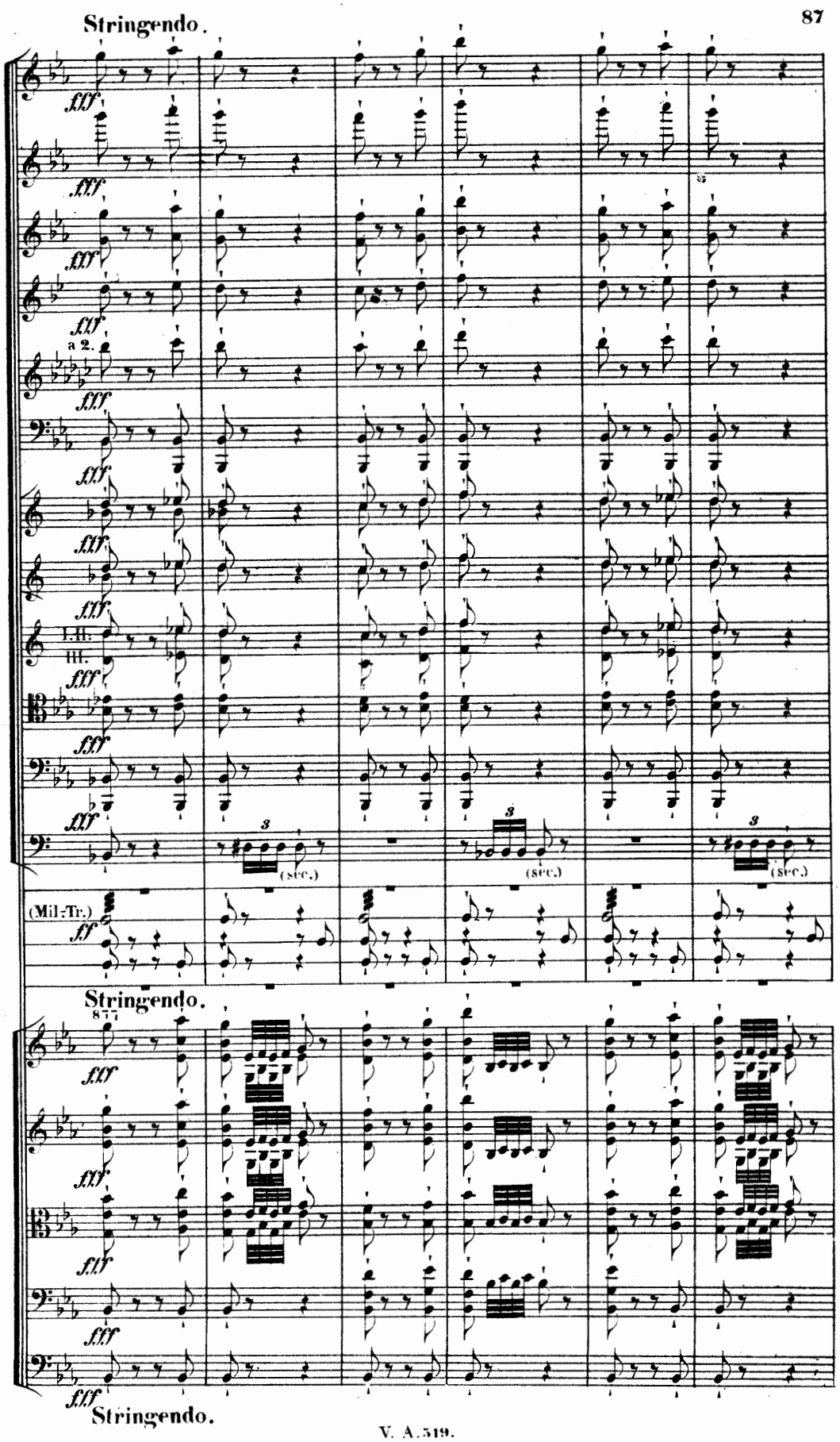

ff
p
p
1.
mf
ff
p
p
ff
pp
p
p
p
p
6
p
6
p

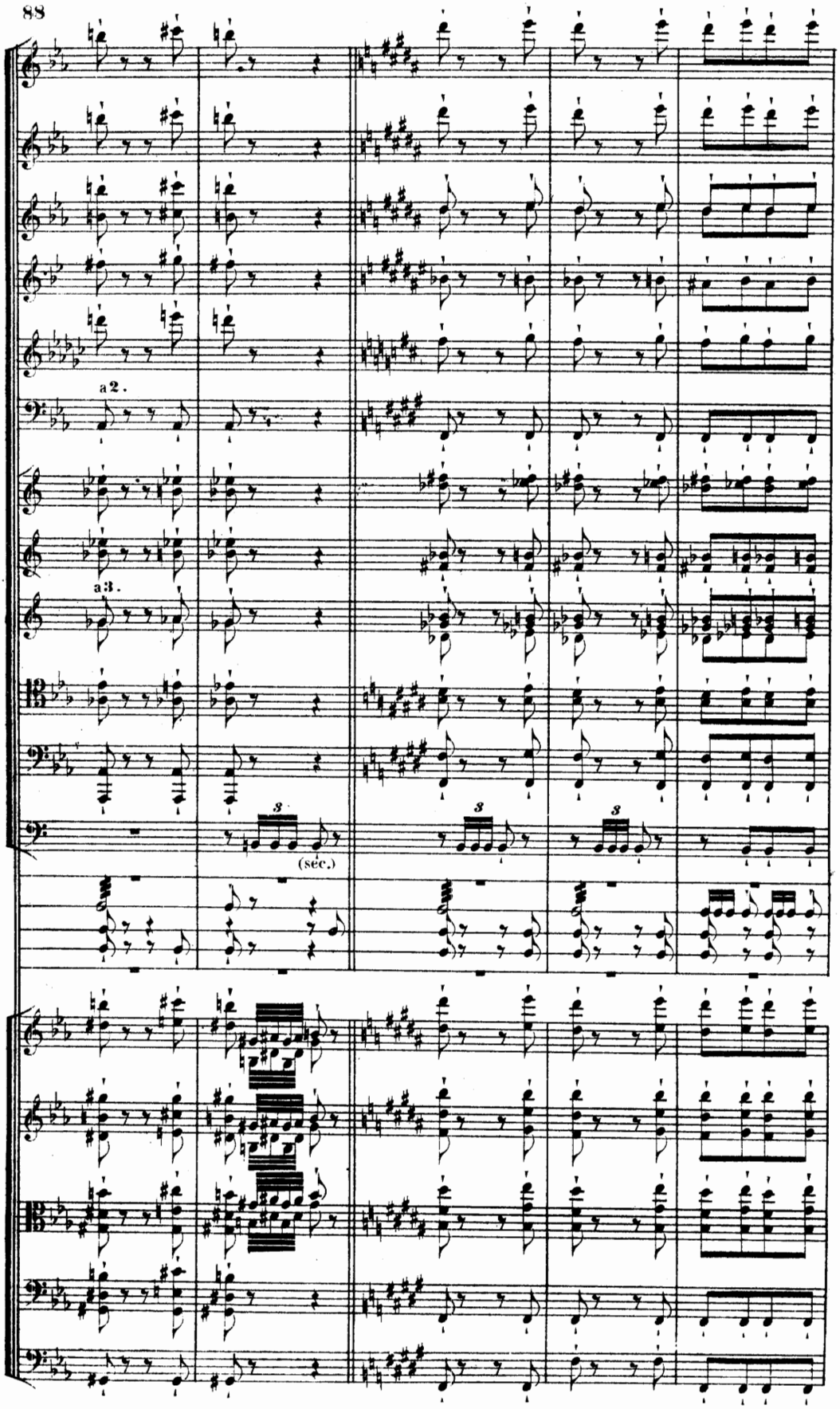

a2.
p
cresc.
p
cresc.
cresc.
cresc.
cresc.
cresc.
6
6

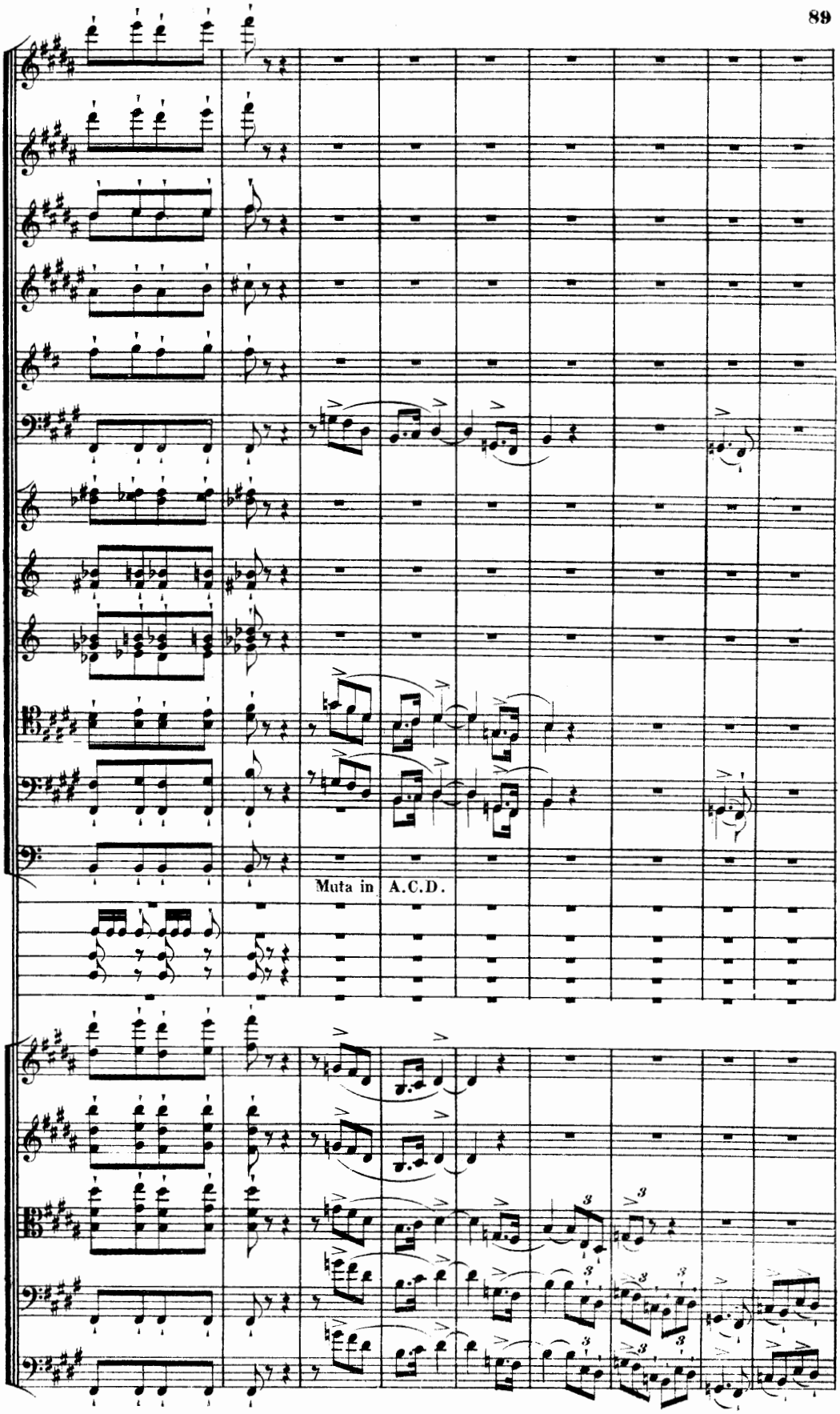

ff marcato, largamente
a2.
f marcato, largamente.
f marcato, largamente.
mf
p cresc.
ff marcato, largamente.
ff marcato, largamente.

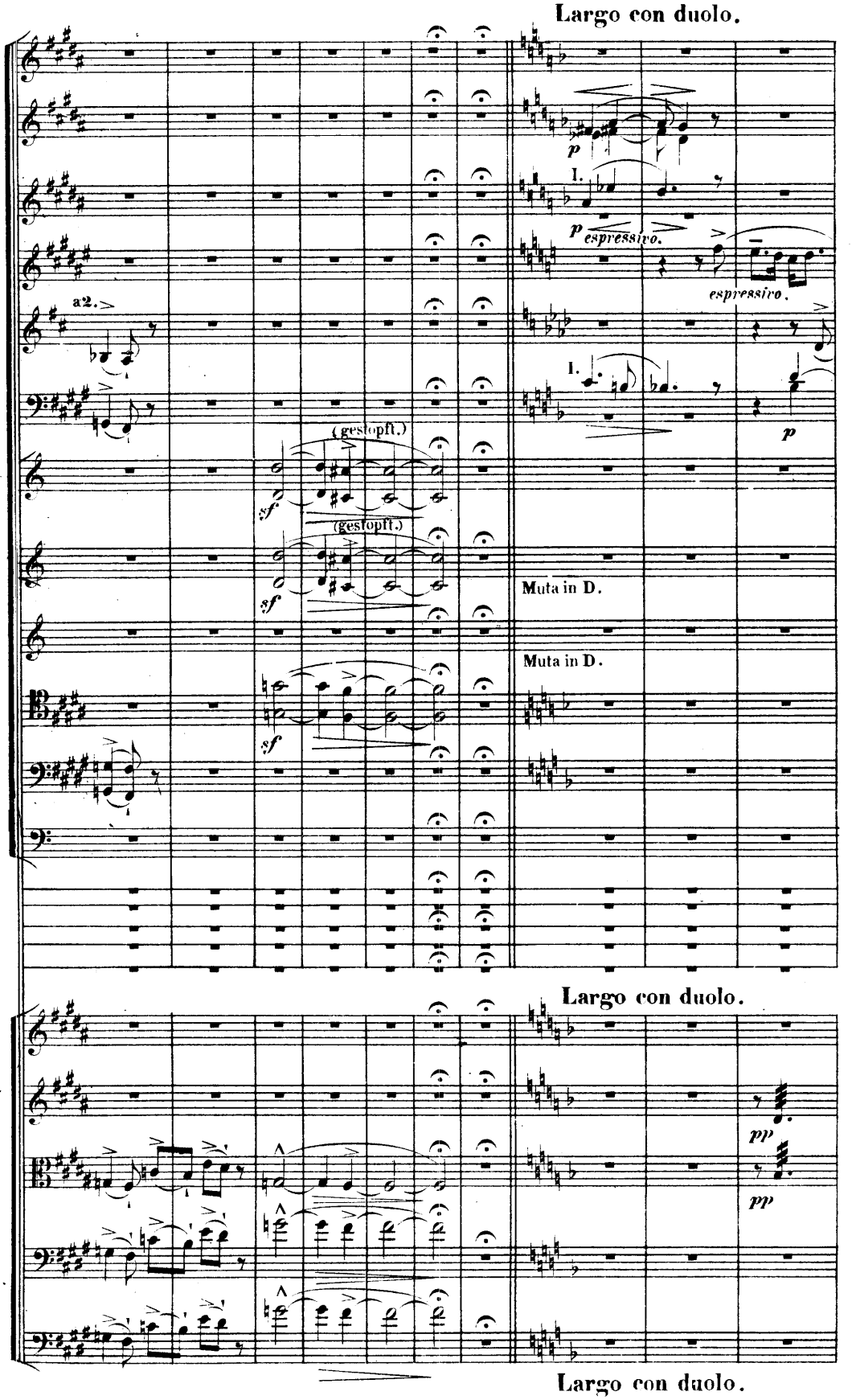

ff
ff
ff
ff
a2.
a2.
a2.
ff
f
f

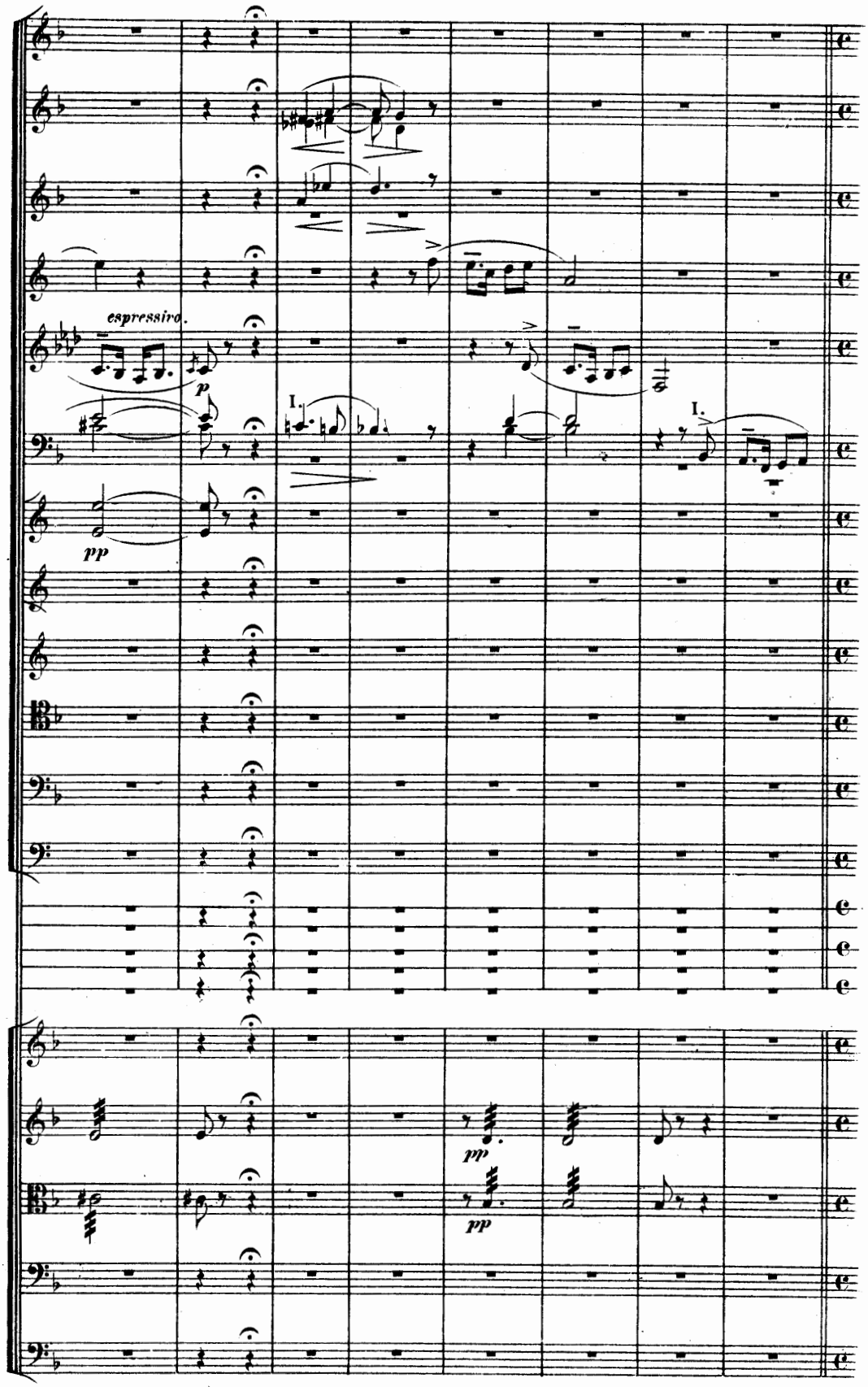

a2.
(sec.)


Stringendo.
fff
a 2.
I. II.
III.
3
(sec.)
(Mil. Tr.)
ff
Stringendo.
877
fff
Stringendo.


a 2.
a 3.
3
(sec.)

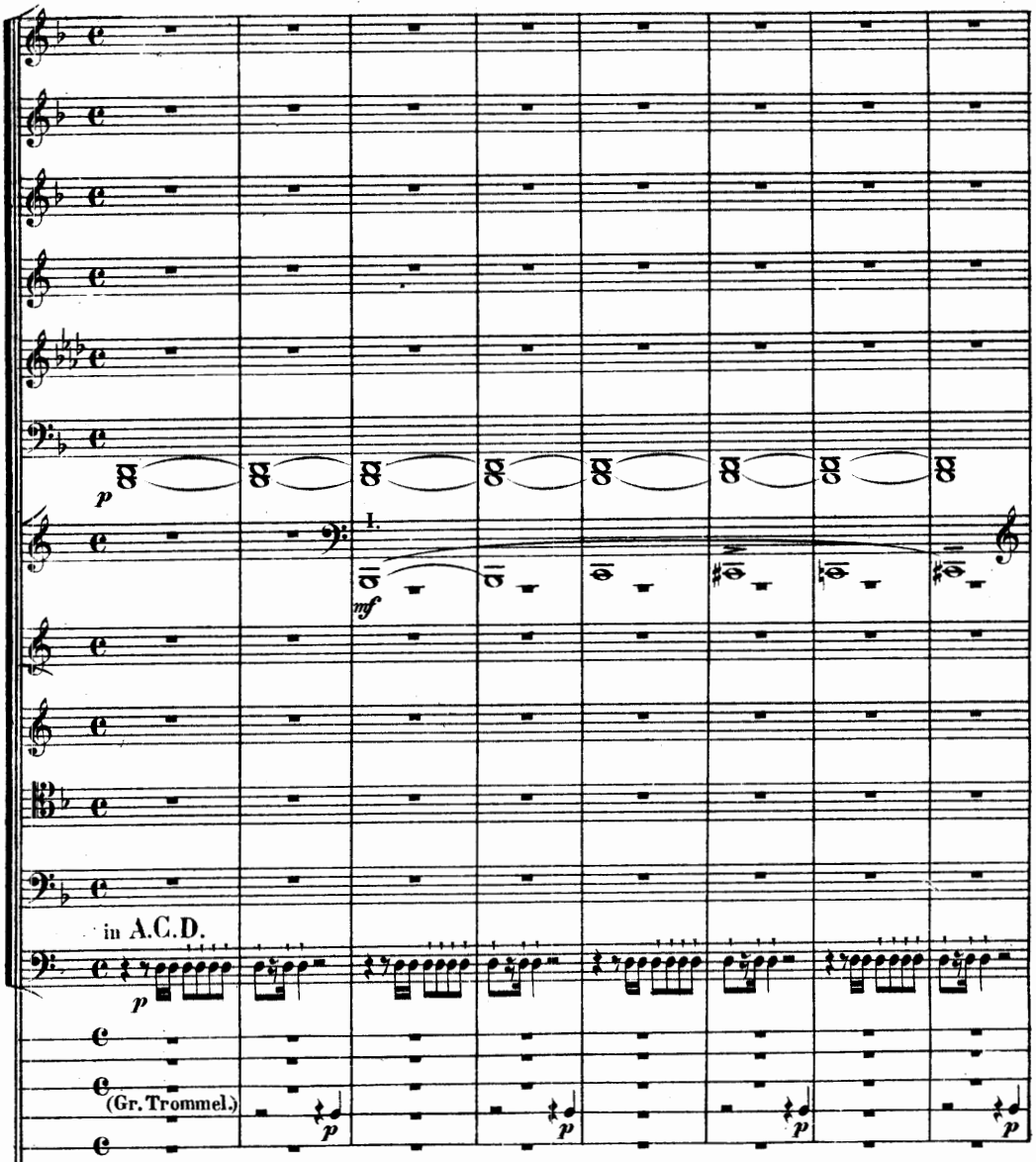

Muta in A.C.D.


Largo con duolo.
p
1.
p espressivo.
espressivo.
a2.
1.
p
(gestopft.)
sf
(gestopft.)
sf
Muta in D.
Muta in D.
sf
Largo con duolo.
pp
pp
Largo con duolo.

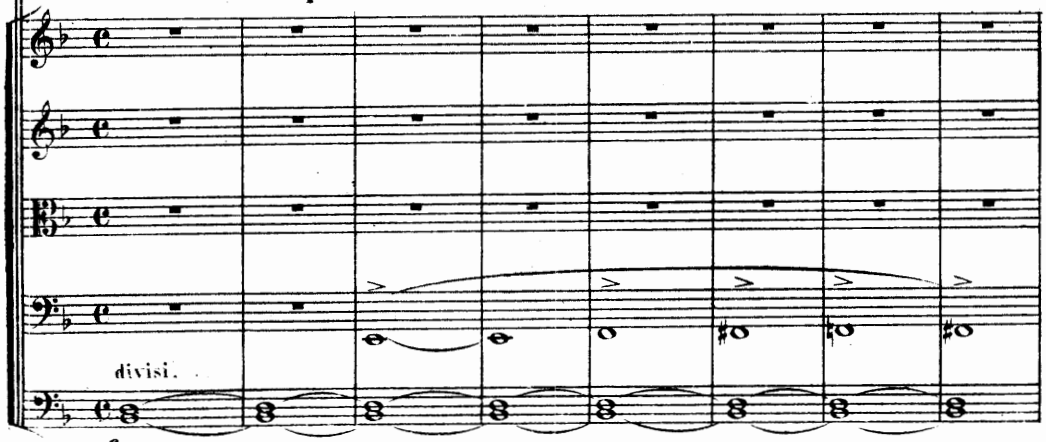

espressivo.
p
I.
I.
pp
pp
pp

92 **M**

Andante _ Tempo di Marcia funebre.

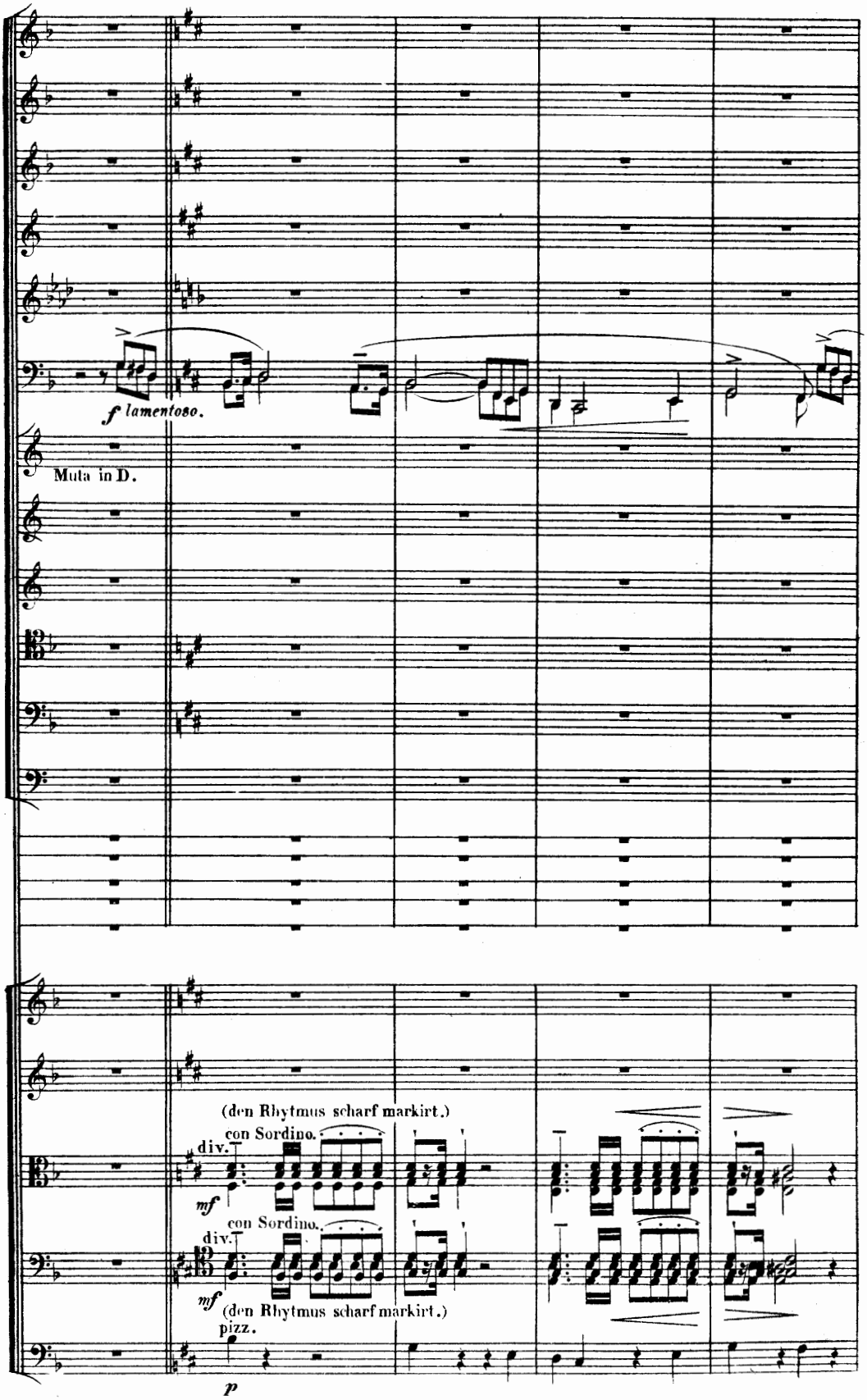


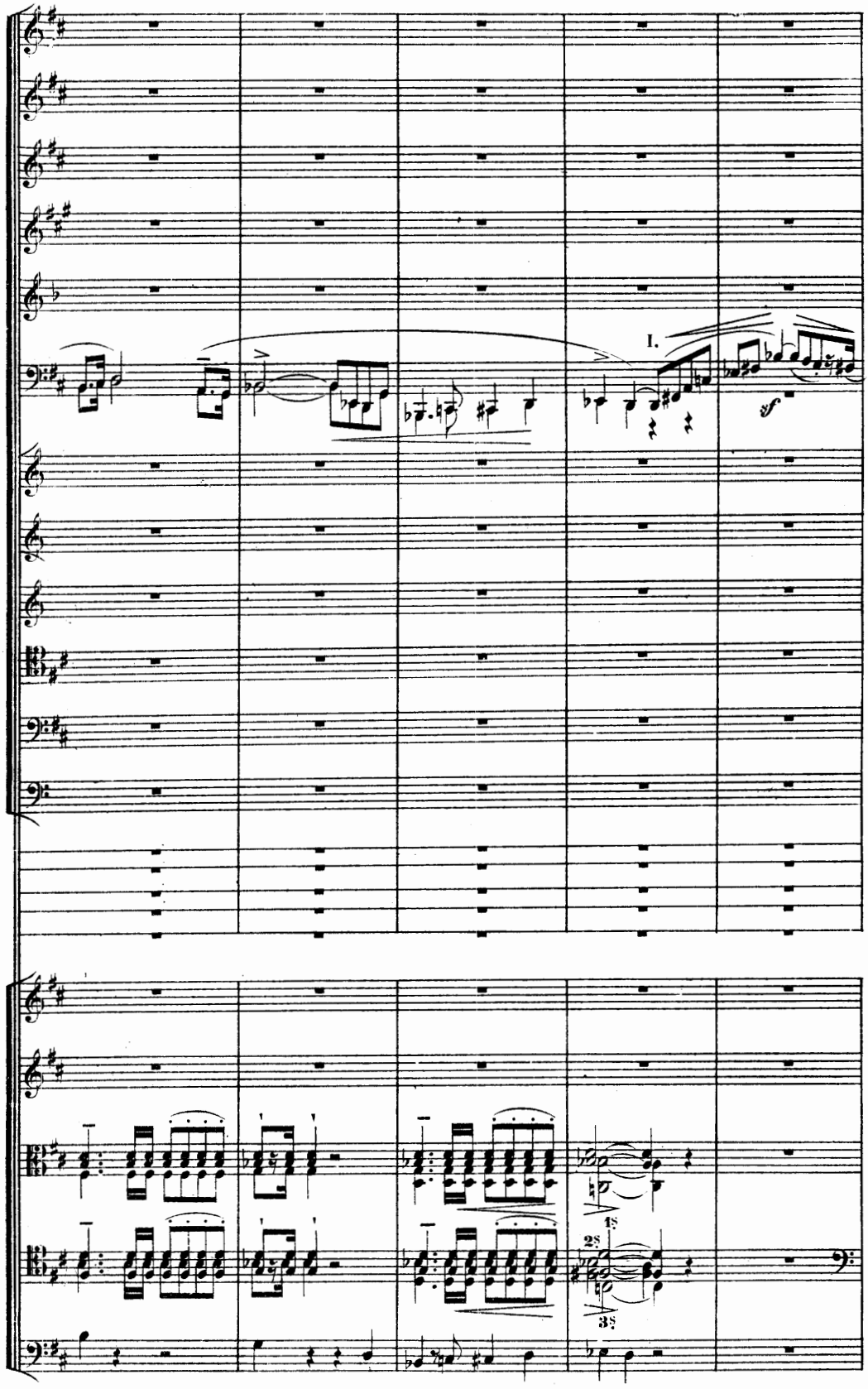
Andante _ Tempo di Marcia funebre.

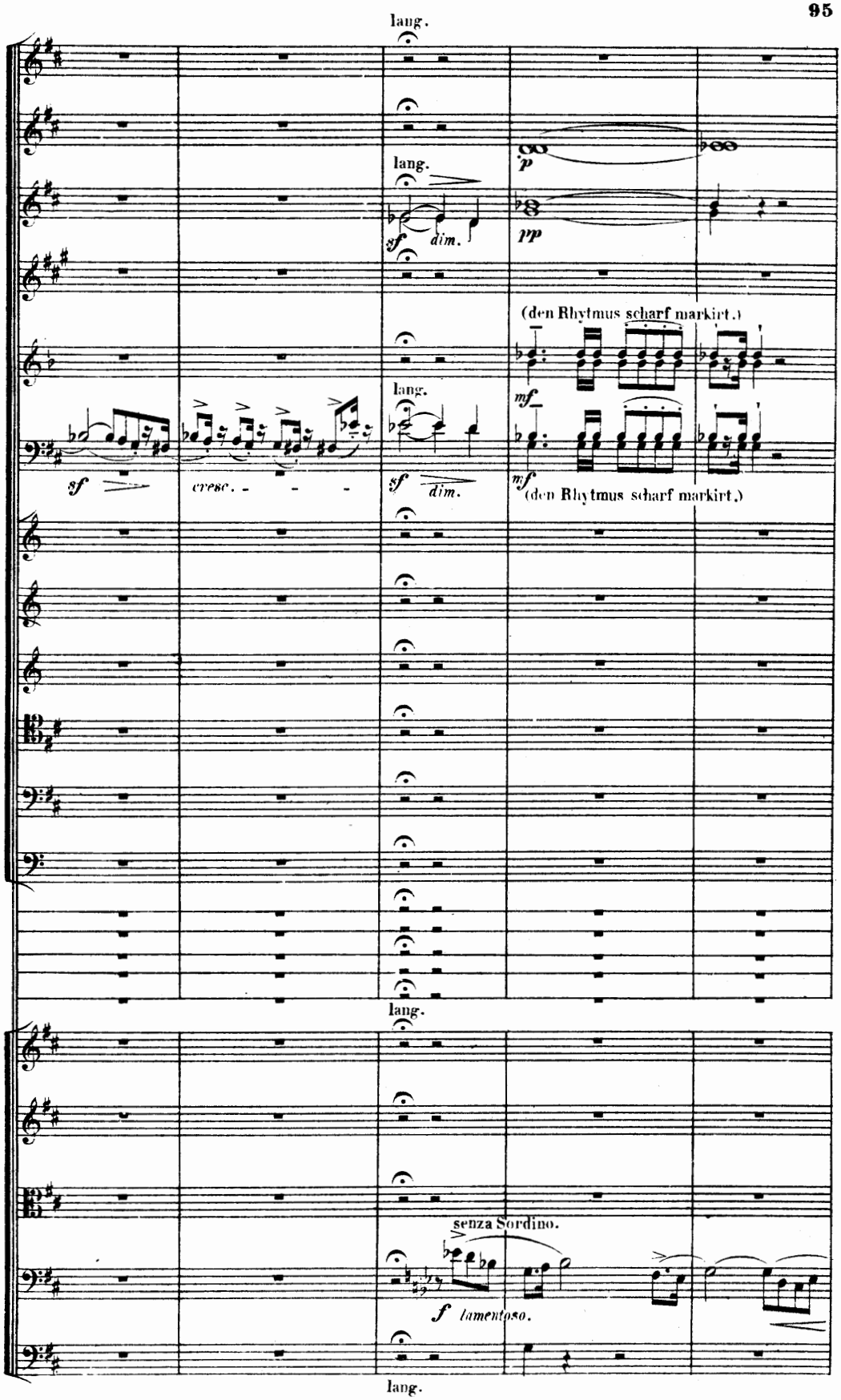


mf **Andante _ Tempo di Marcia funebre.**

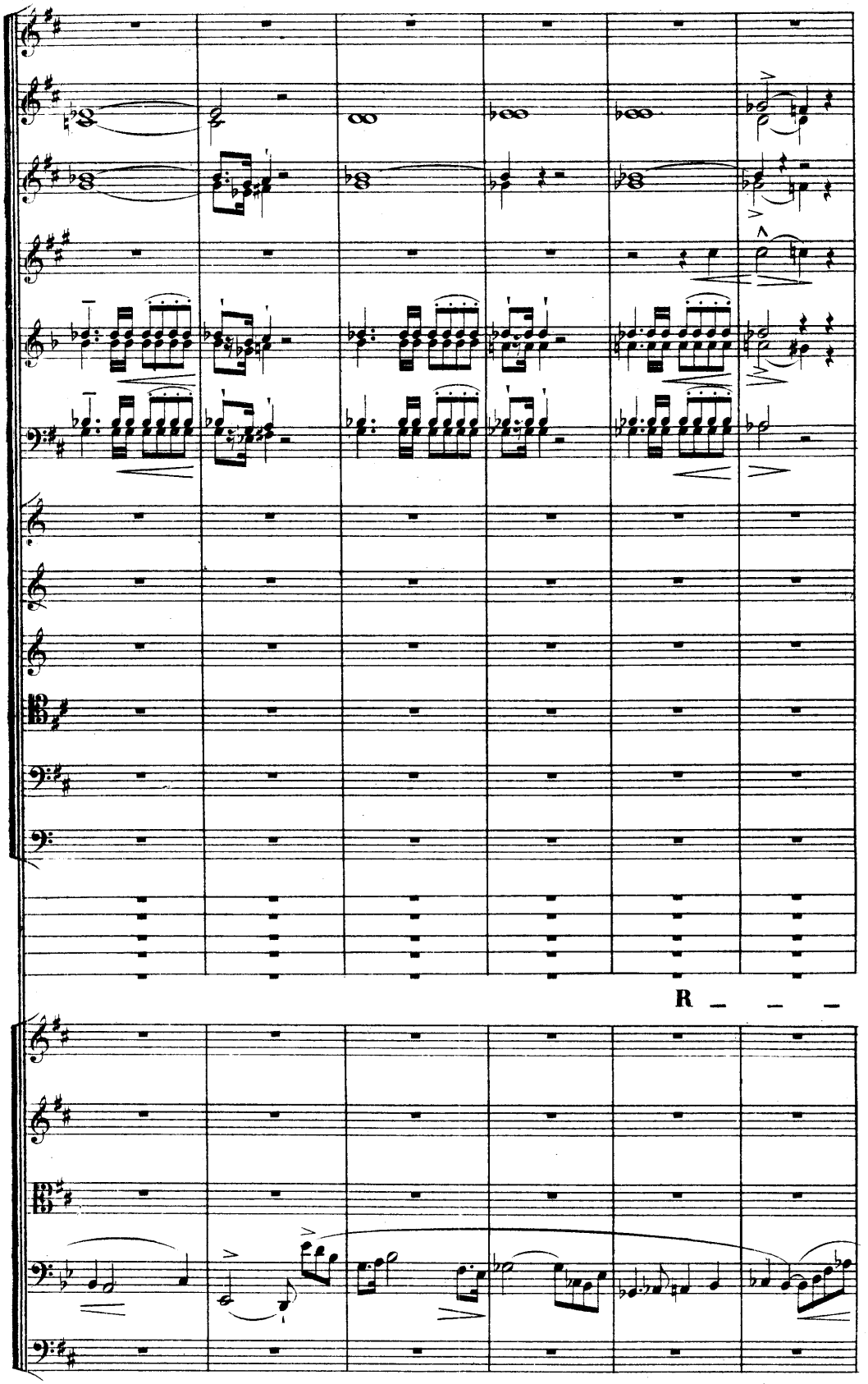
M


f lamentoso.
Muta in D.
(den Rhytmus scharf markirt.)
con Sordino.
div.
mf
con Sordino.
div.
mf
(den Rhytmus scharf markirt.)
pizz.
p


I.
1s
2s
3s

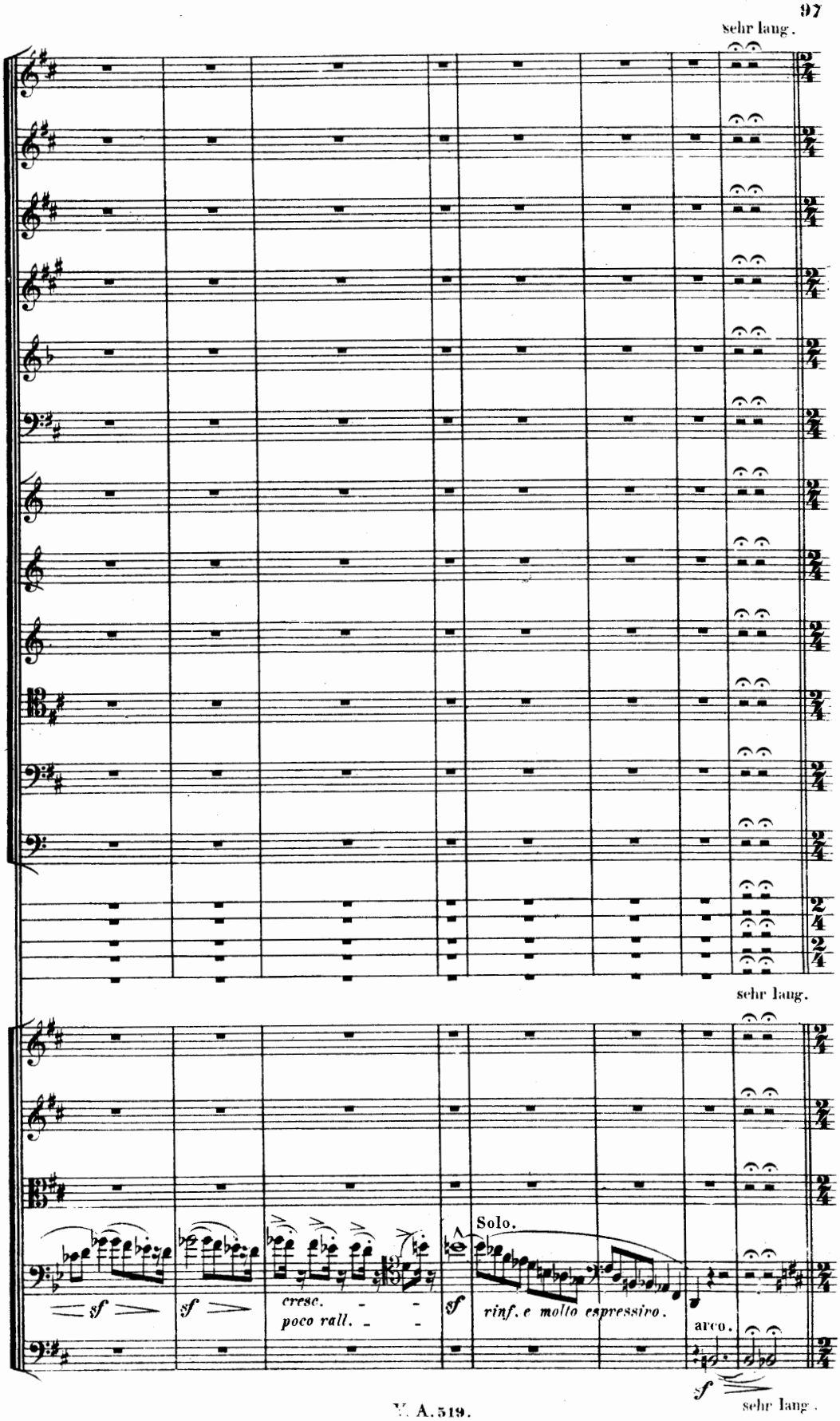

lang.
lang.
p
sf dim.
pp
(den Rhytmus scharf markirt.)
lang.
mf
sf
cresc.
sf dim.
mf
(den Rhytmus scharf markirt.)
lang.
senza Sordino.
f lamentoso.
lang.

R _ _ _

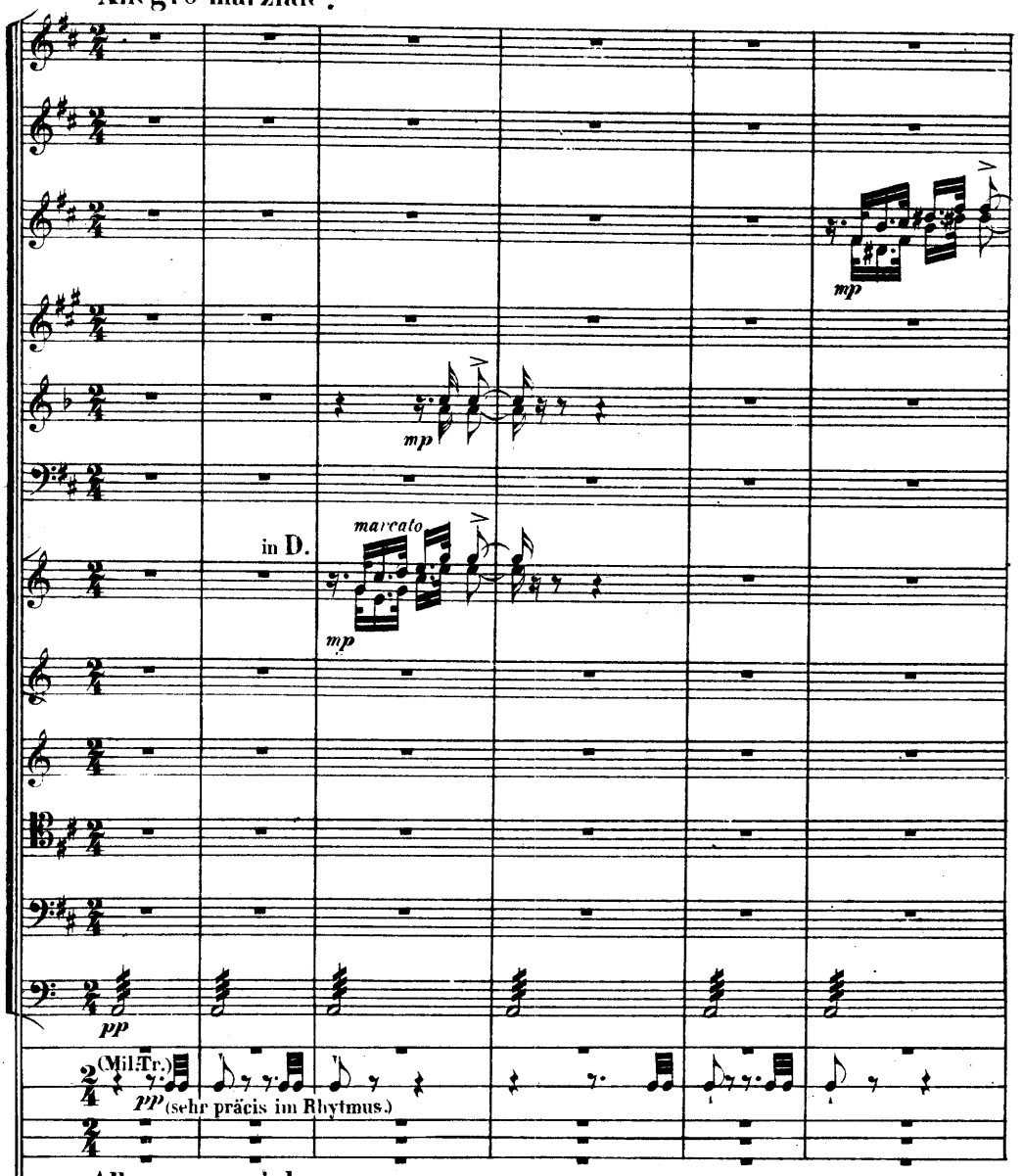


R _ _ _

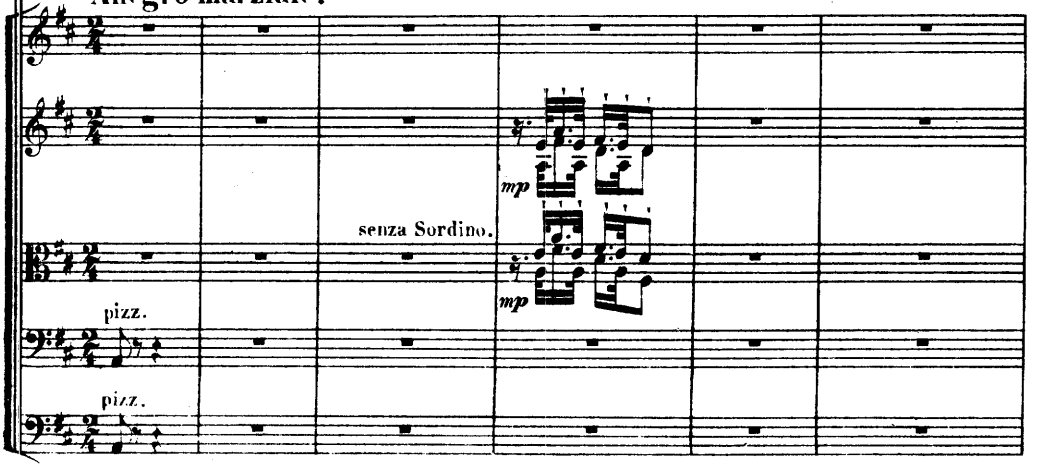
R _ _ _


sehr lang.
sehr lang.
Solo.
sf
sf
cresc.
poco rall.
sf
rinf. e molto espressivo.
arco.
sf
sehr lang.

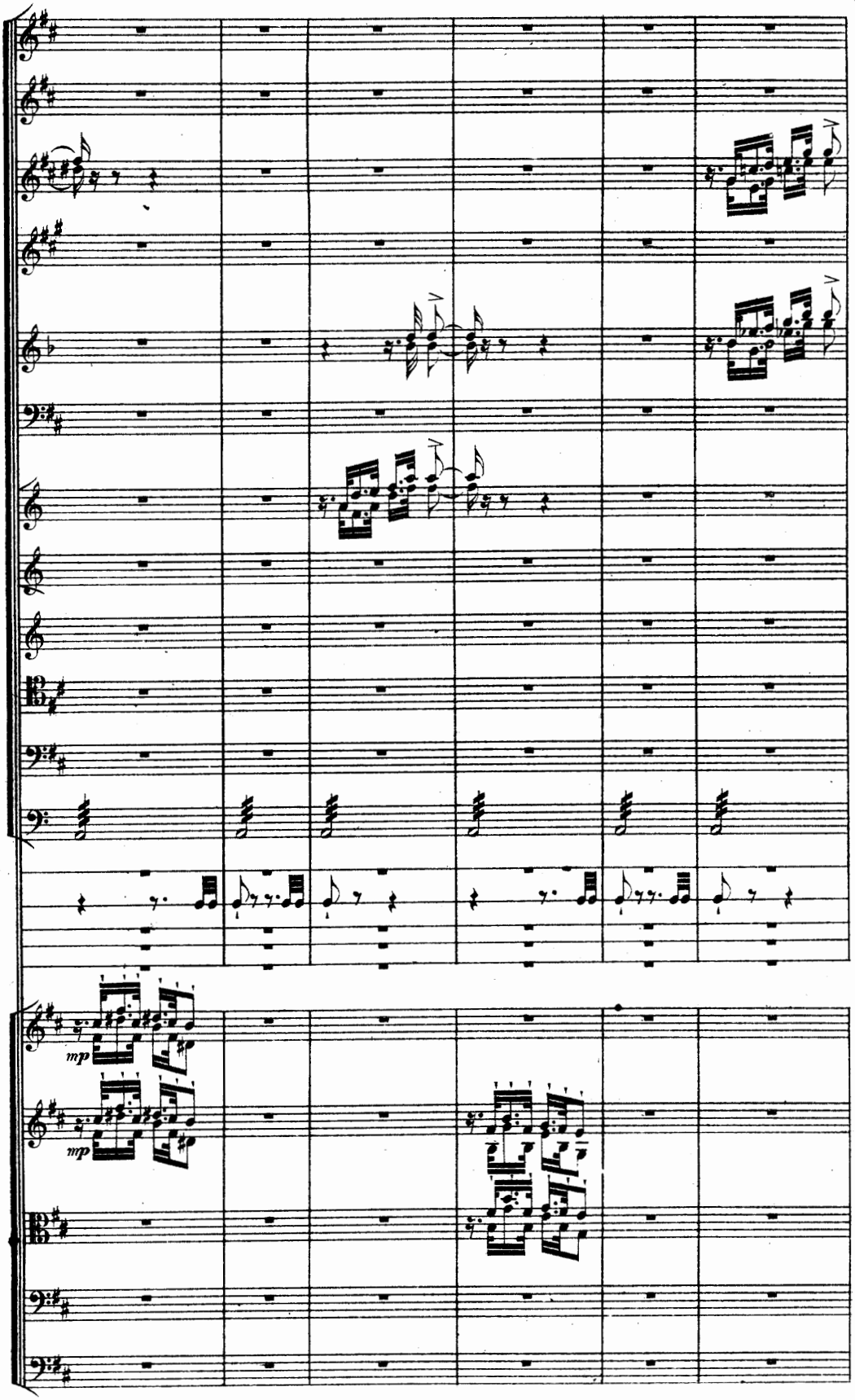
Allegro marziale.

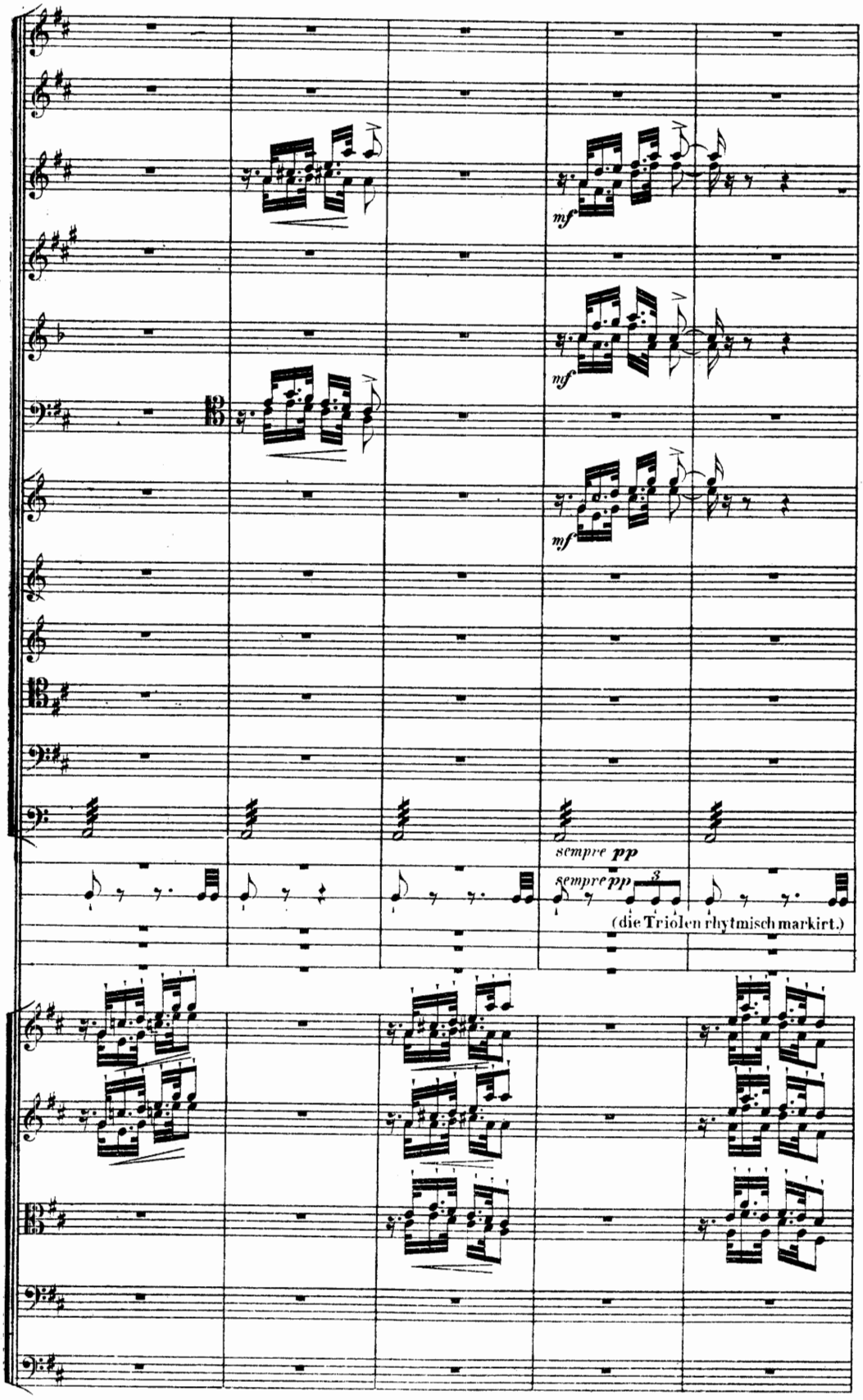


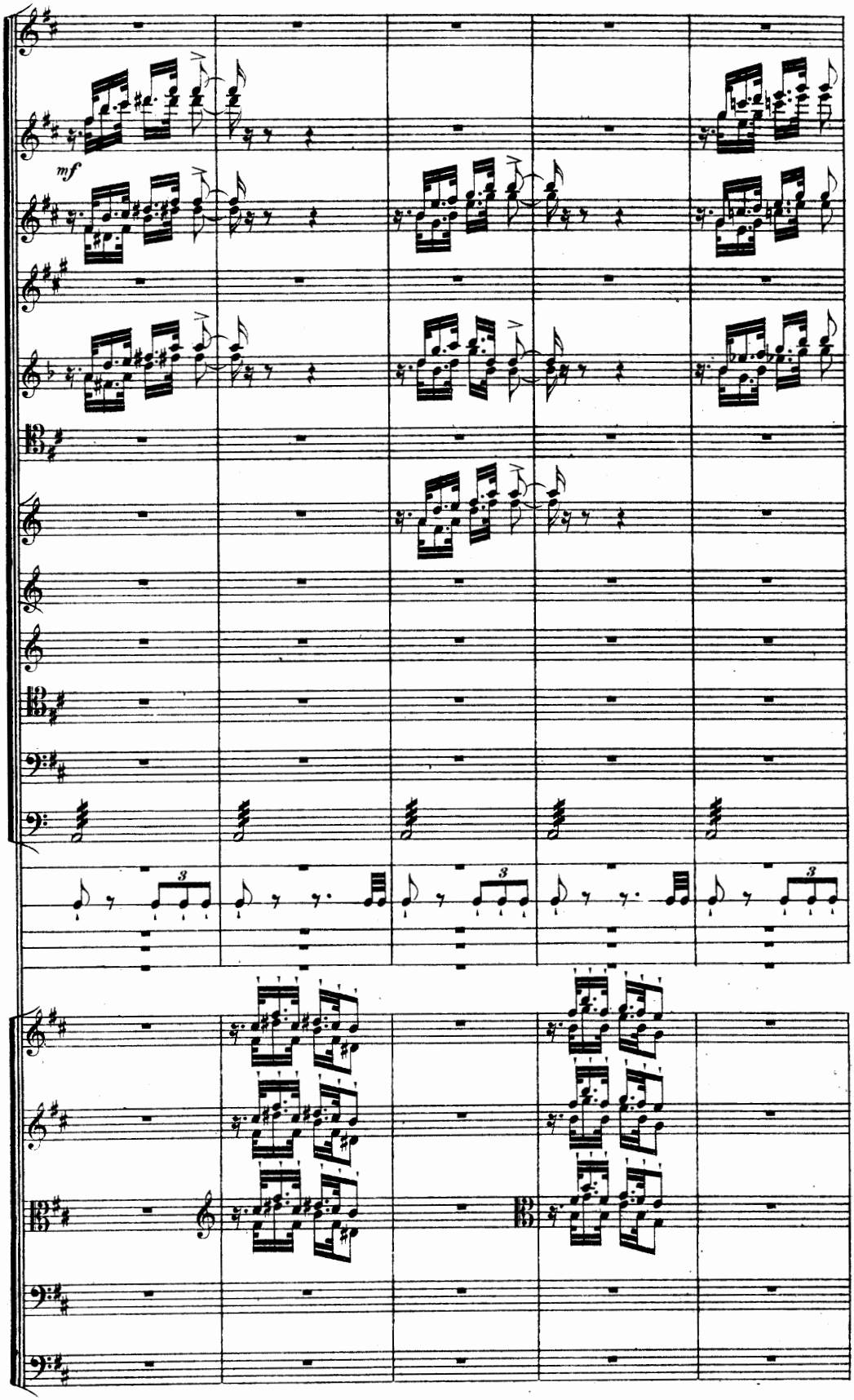
Allegro marziale.



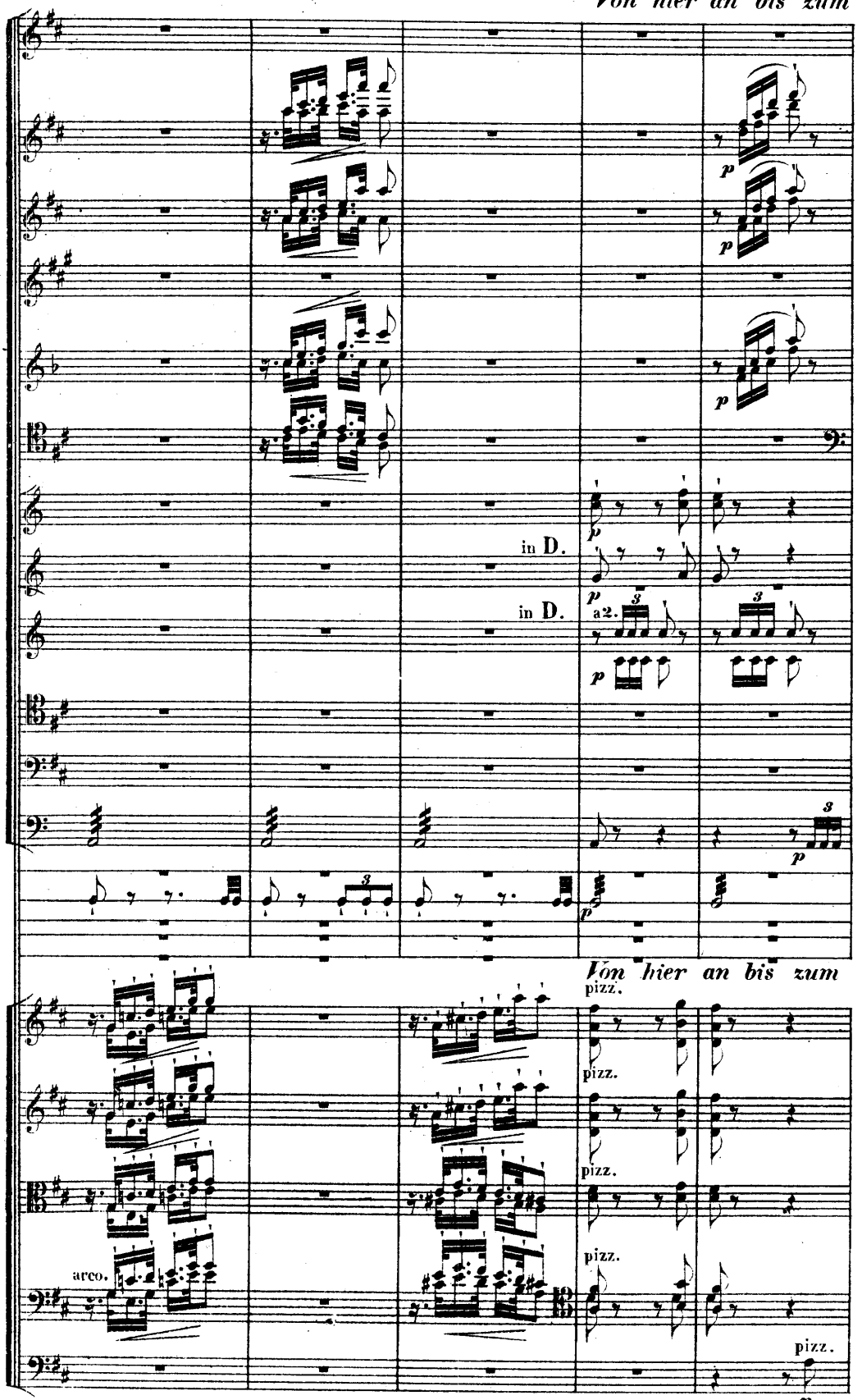
N Allegro marziale.


mp
mp


mf
mf
mf
sempre pp
sempre pp
(die Triolen rhytmisch markirt.)


mf
3
3
3

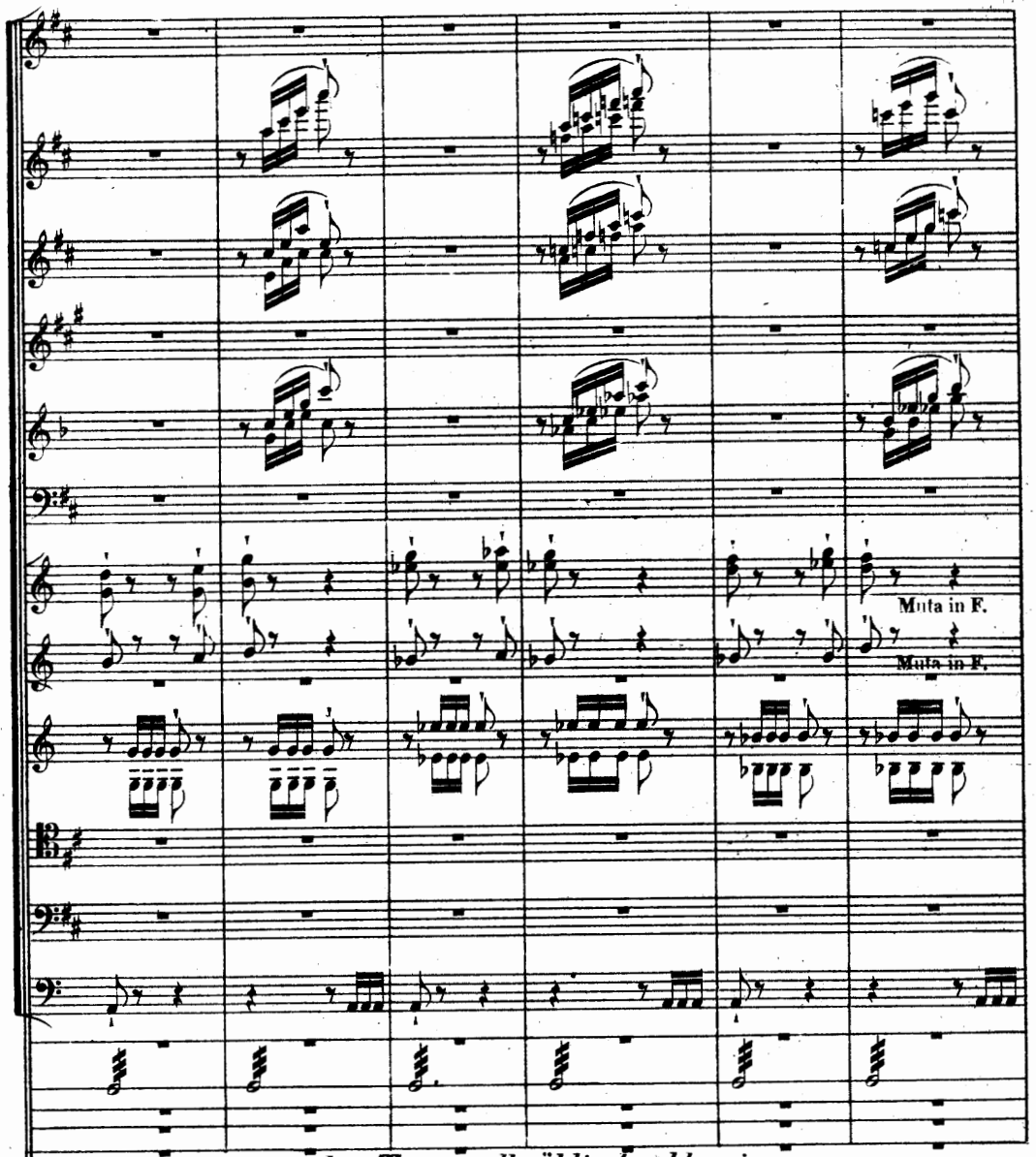
Von hier an bis zum



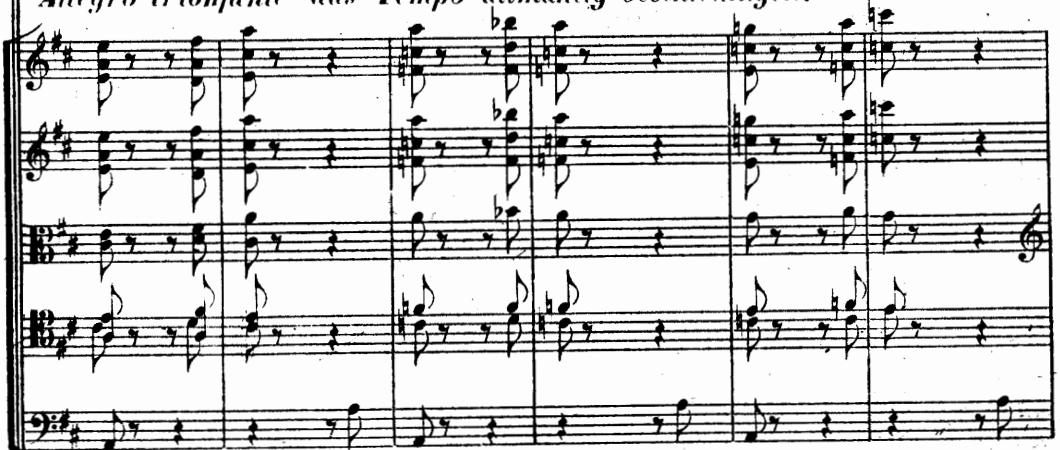
Von hier an bis zum

Von hier an bis zum

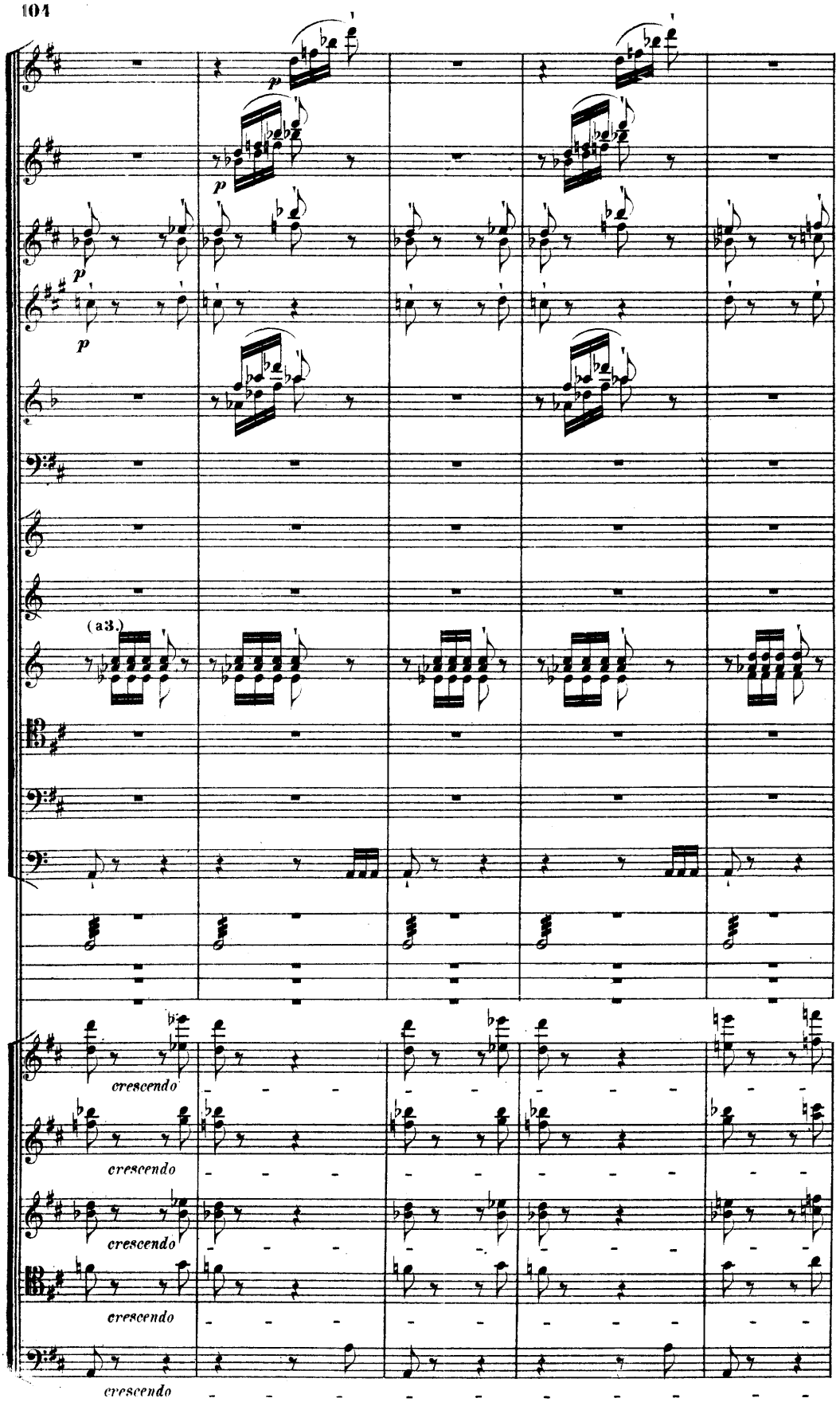
Allegro trionfante das Tempo allmählig beschleunigen.

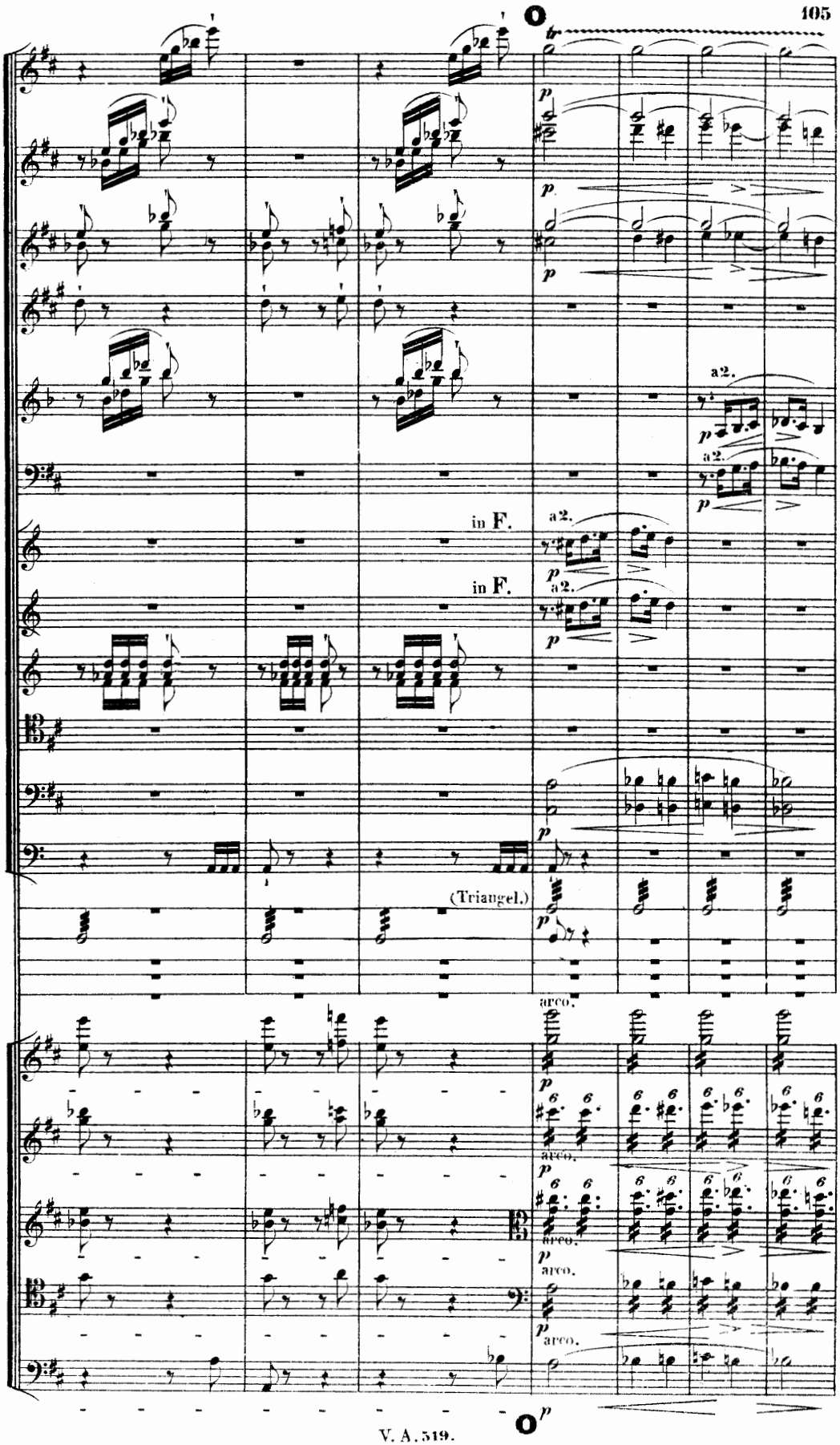


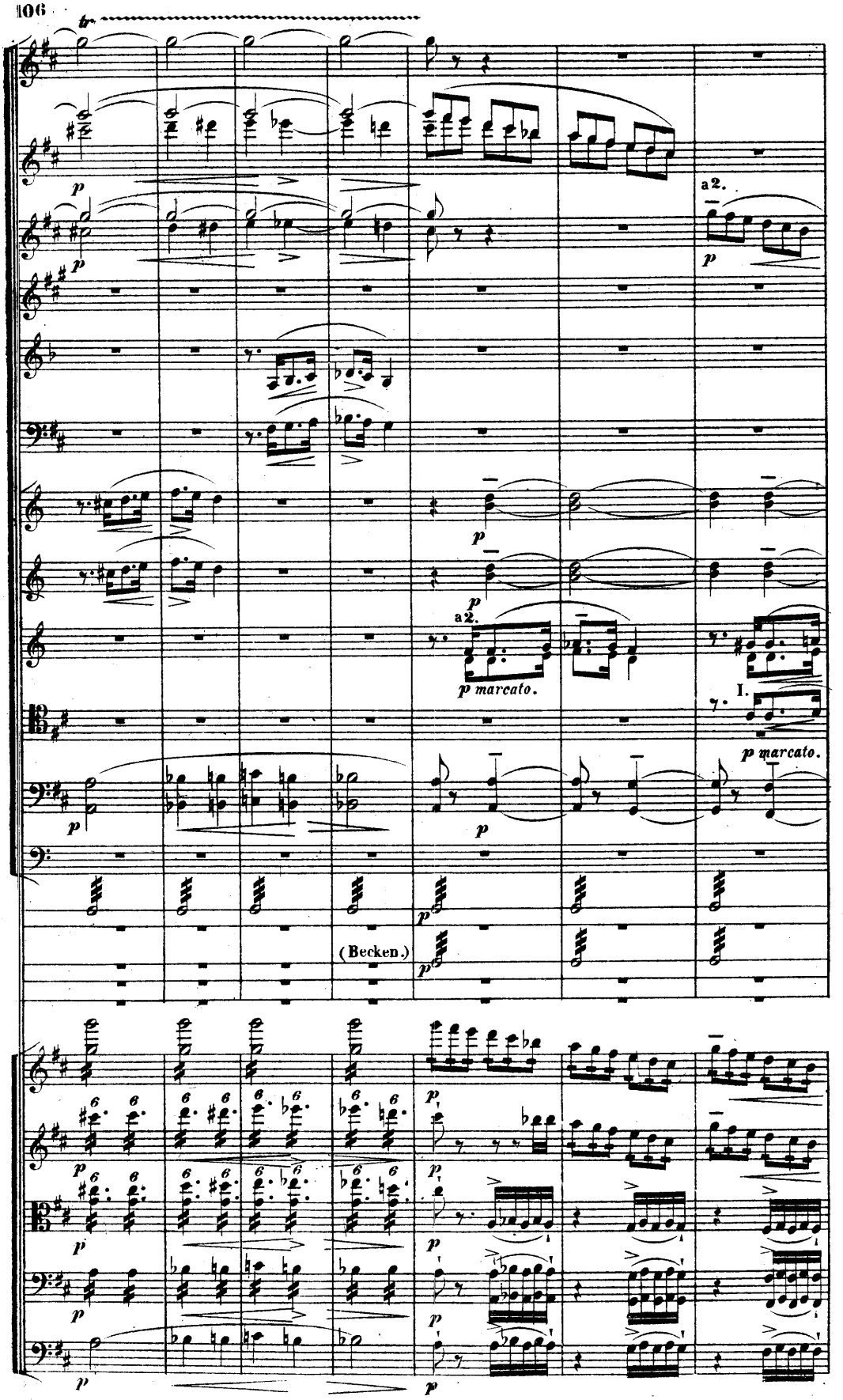
Allegro trionfante das Tempo allmählig beschleunigen.

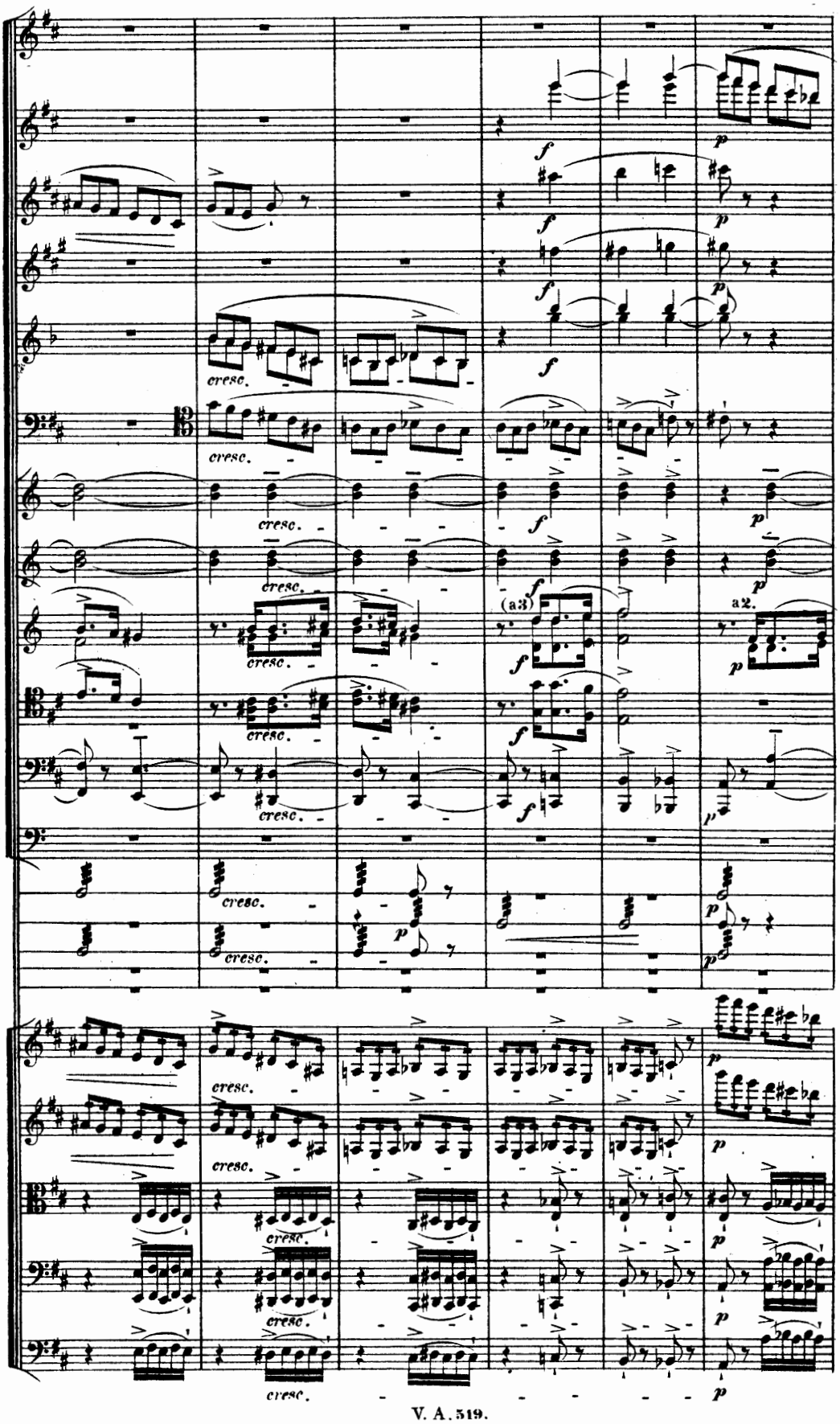


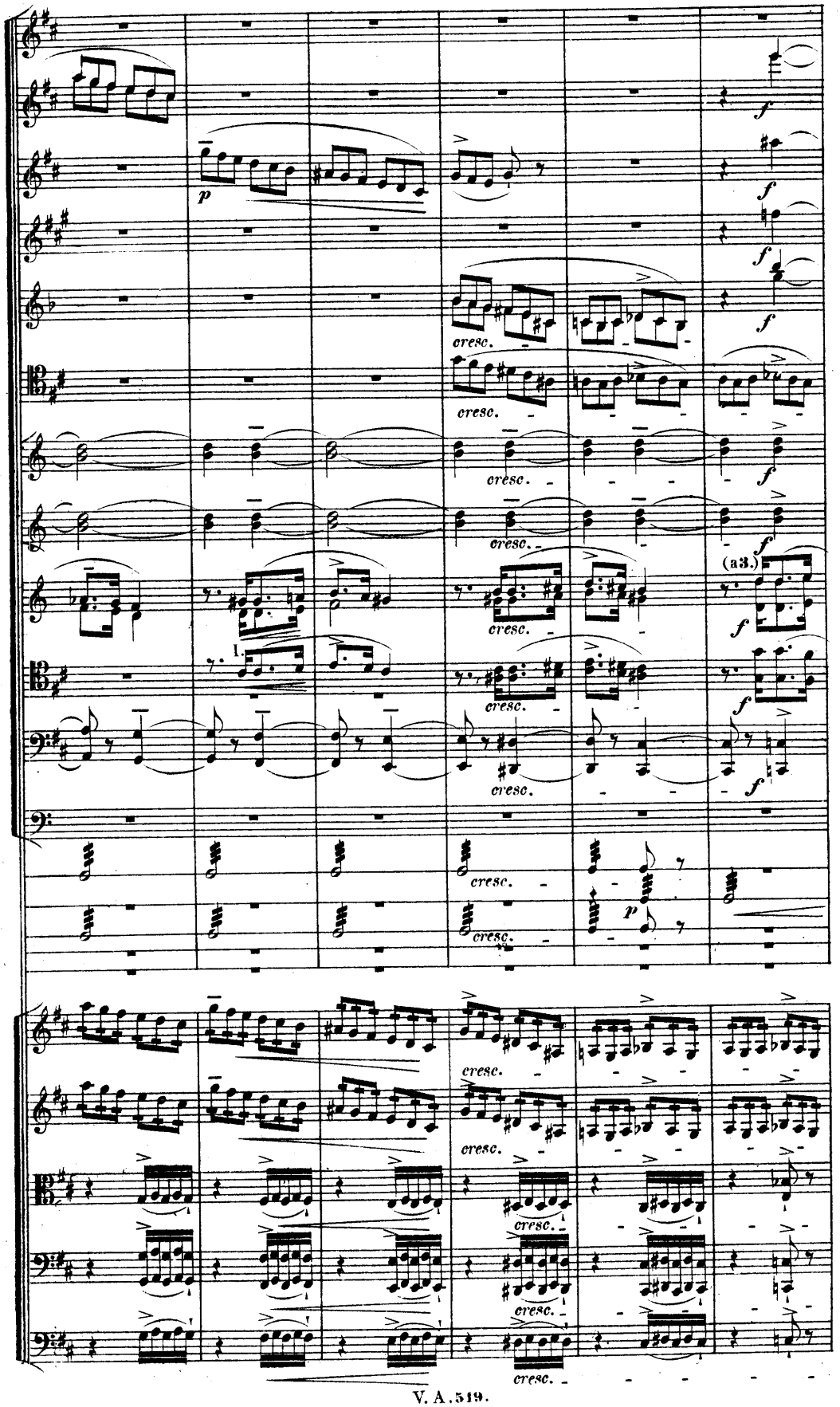
Allegro trionfante das Tempo allmählig beschleunigen.

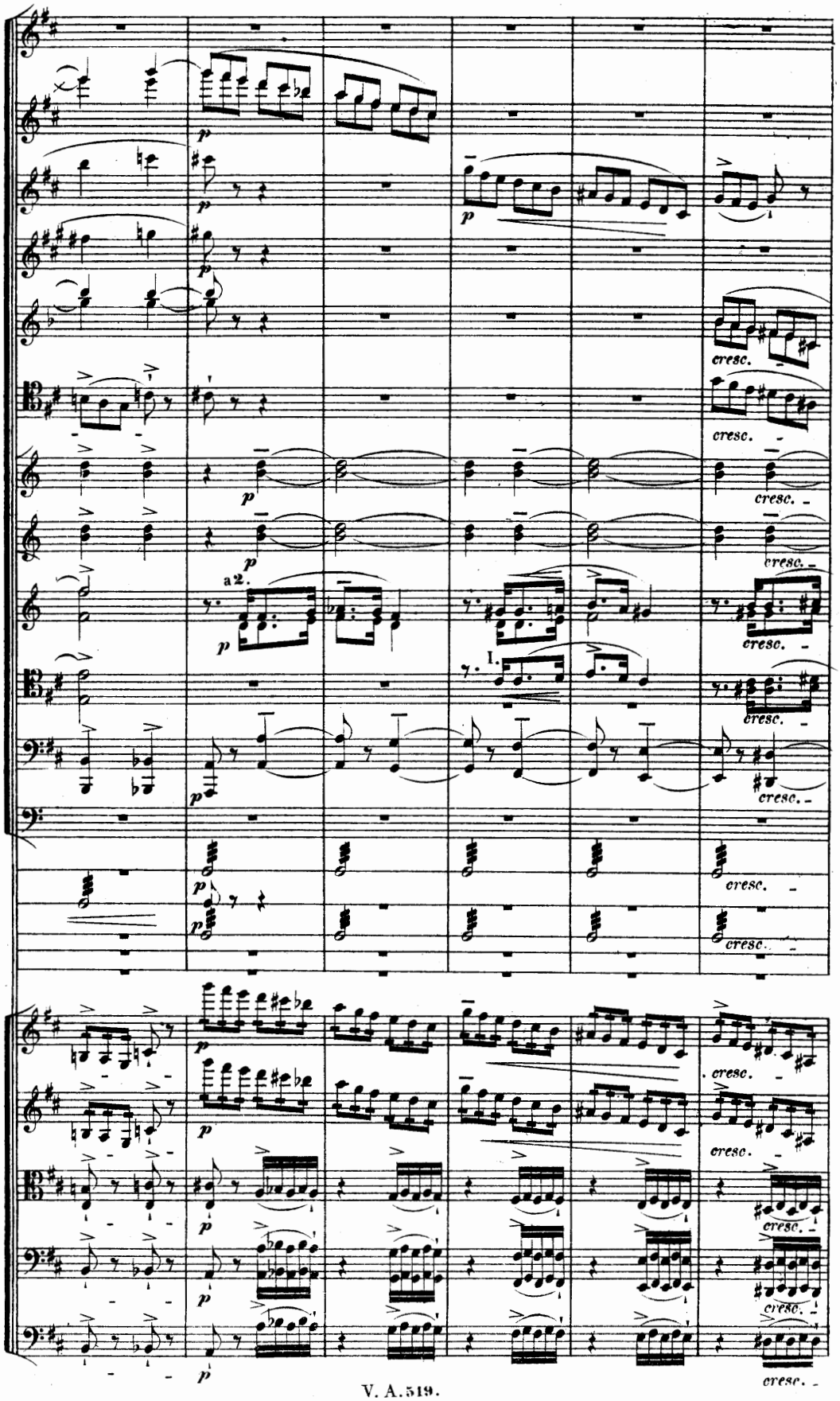

p
p
p
p
(a3.)
crescendo
crescendo
crescendo
crescendo
crescendo

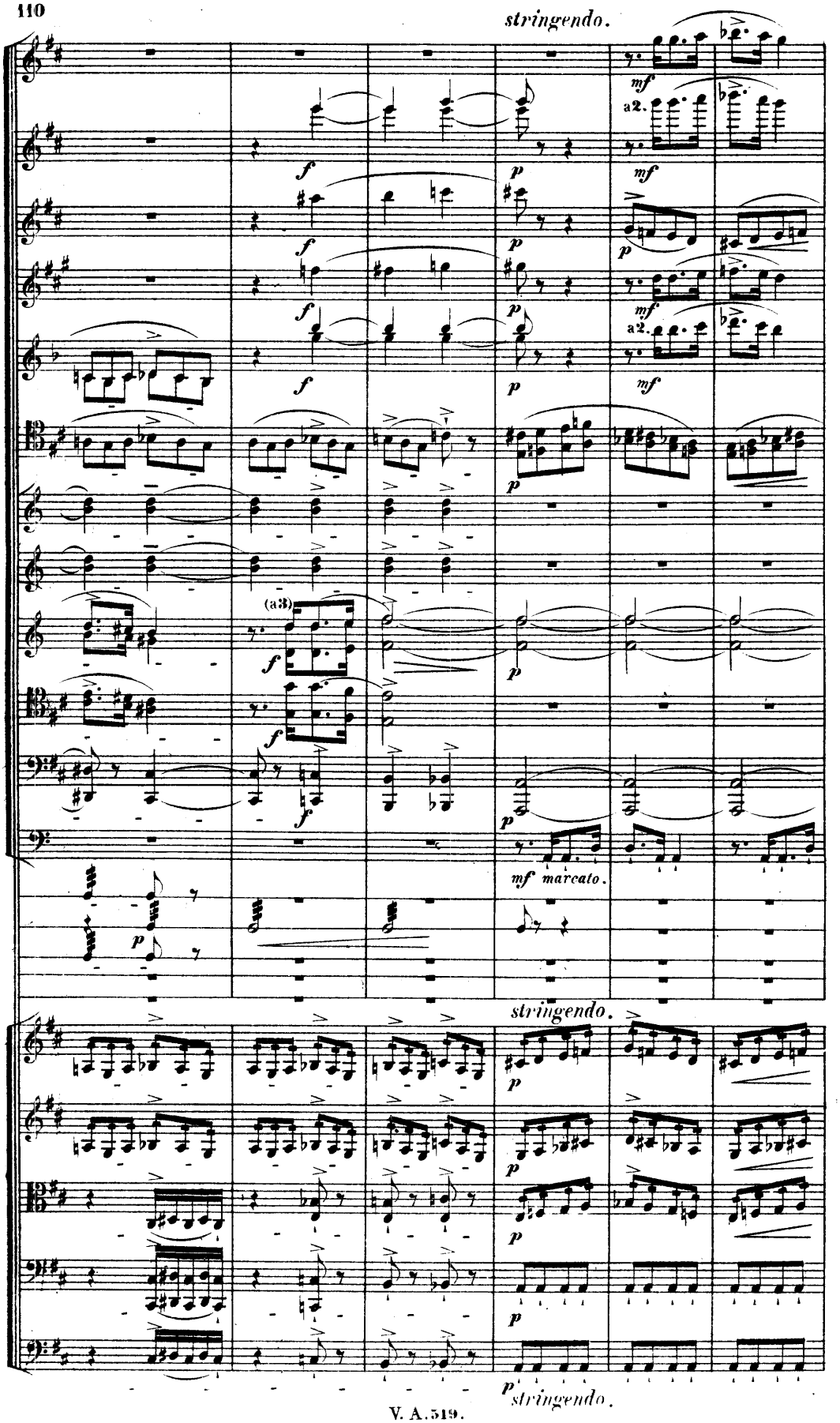

tr
a2.
a2.
in F.
a2.
in F.
a2.
(Triangel.)
arco.
arco.
arco.
arco.

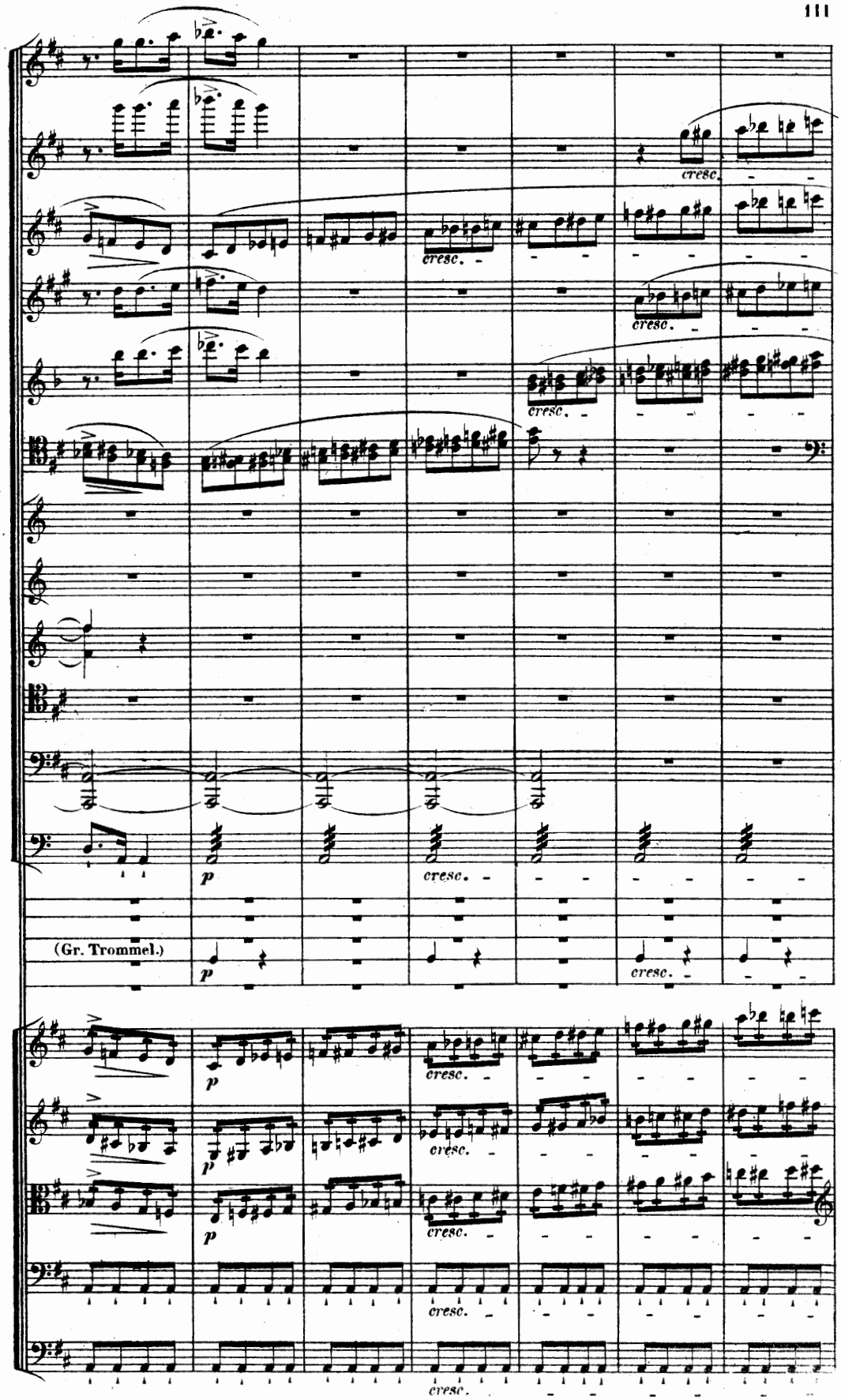

tr
a 2.
p
a 2.
p marcato.
I.
p marcato.
(Becken.)

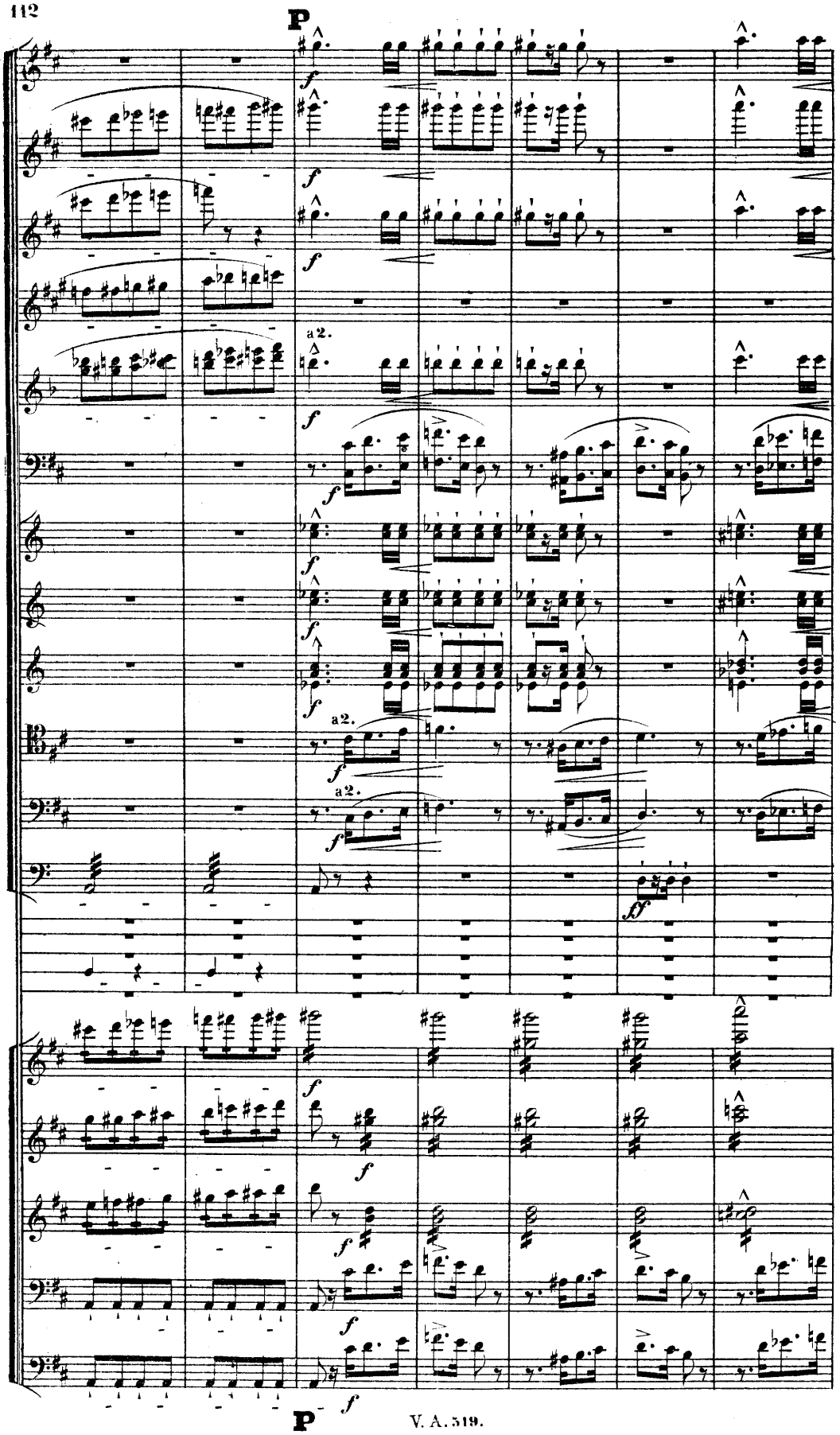

cresc.
f
p
(a 3)
a 2.


p
f
cresc.
(a3.)
1.
p


p
cresc.
a 2.
1.


stringendo.
mf
a2.
f
p
(a3)
mf marcato.
stringendo.
stringendo.


cresc.
cresc.
cresc.
cresc.
p
cresc.
(Gr. Trommel.)
p
cresc.
p
cresc.
p
cresc.
p
cresc.
cresc.

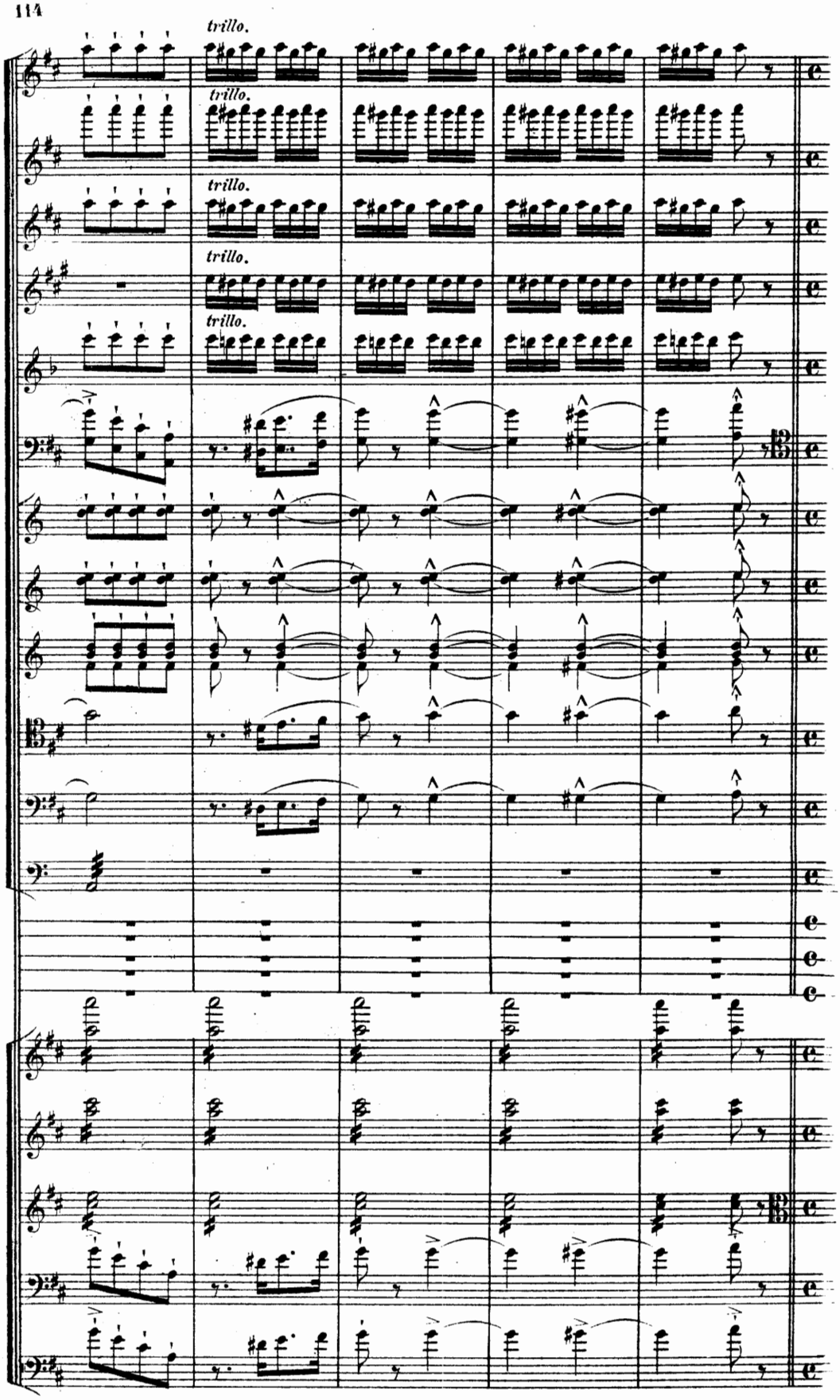

P
a 2.
a 2.
a 2.
P

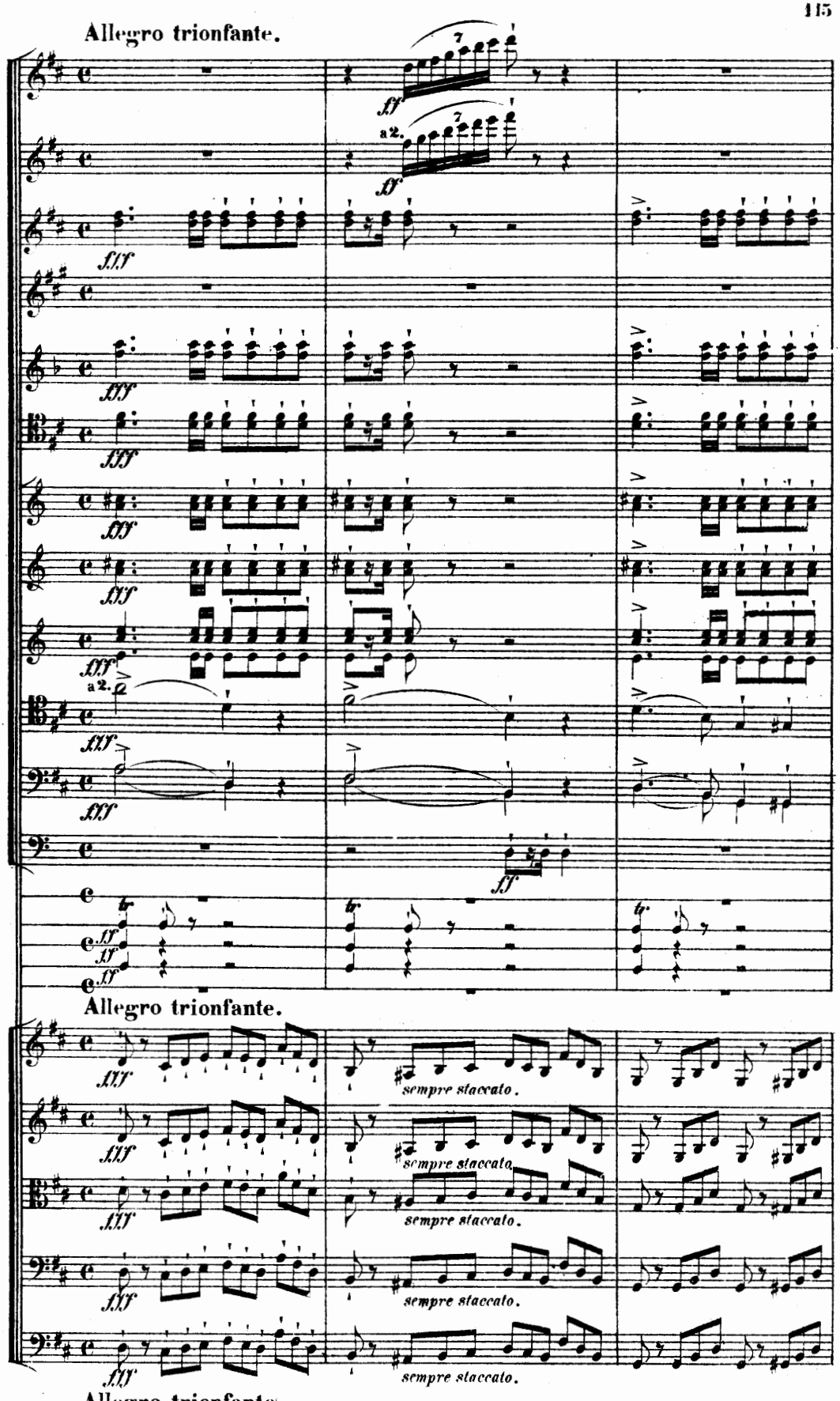
sempre più rinforzando.

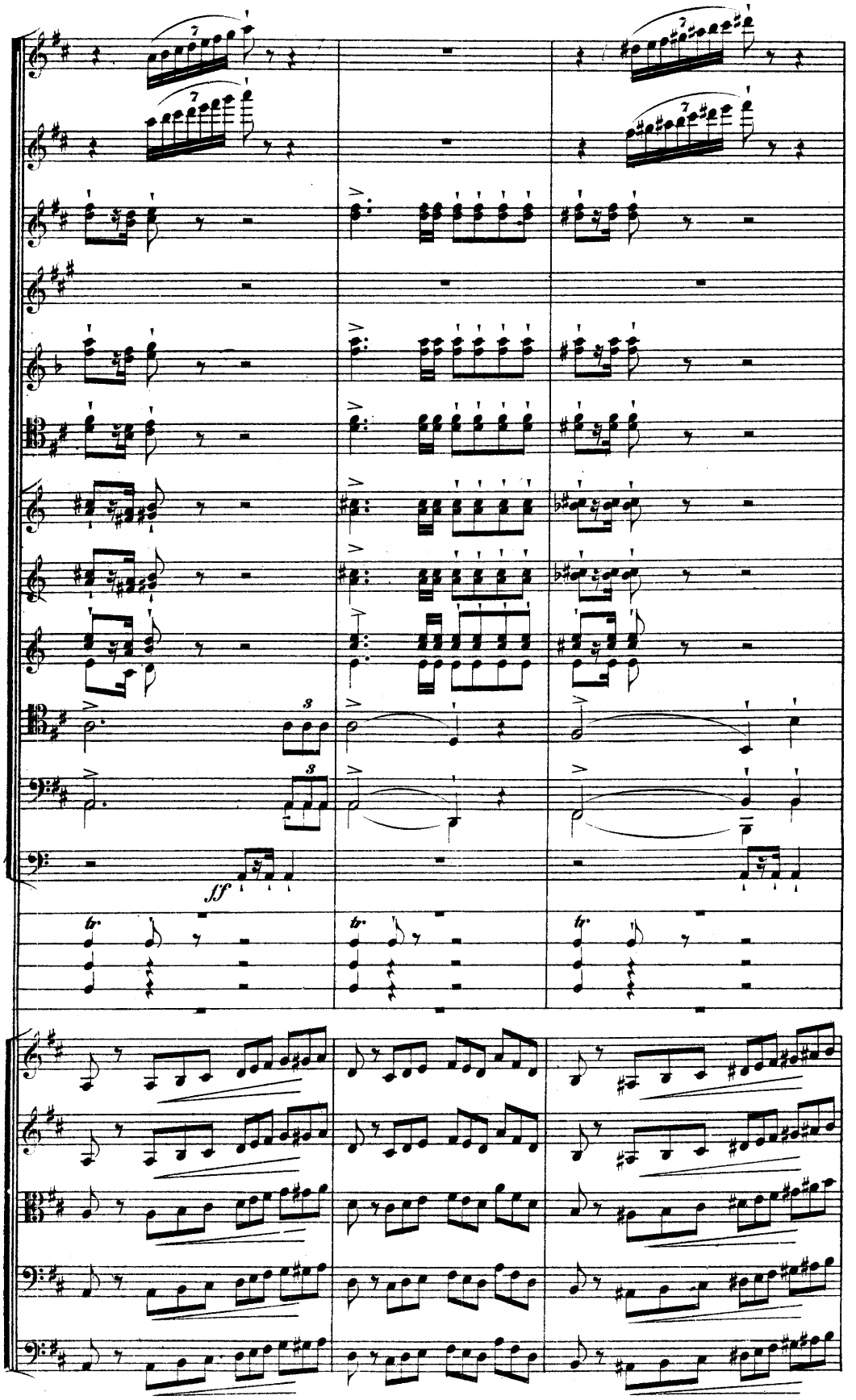
ff

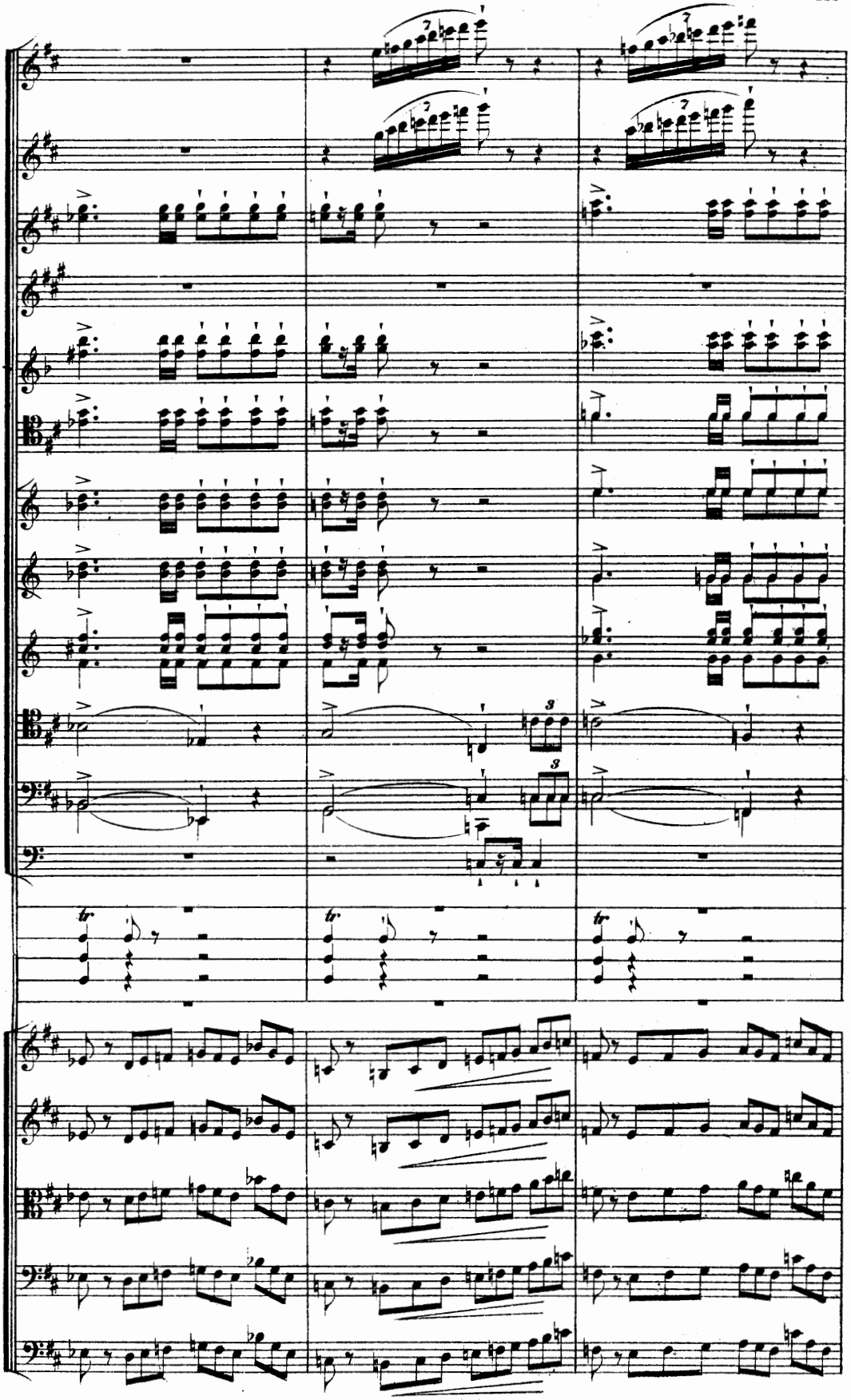
sempre più rinforzando.

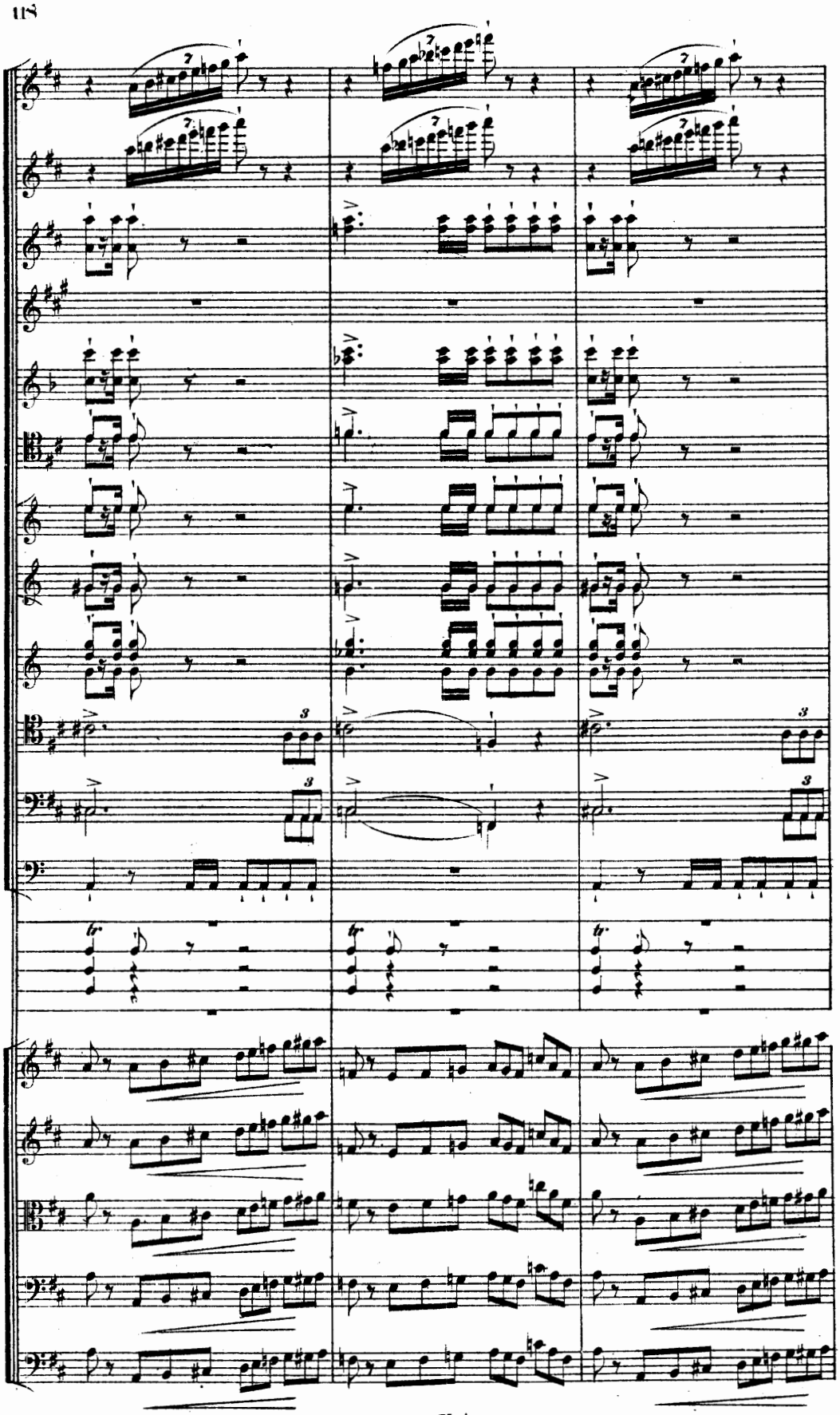
sempre più rinforzando.

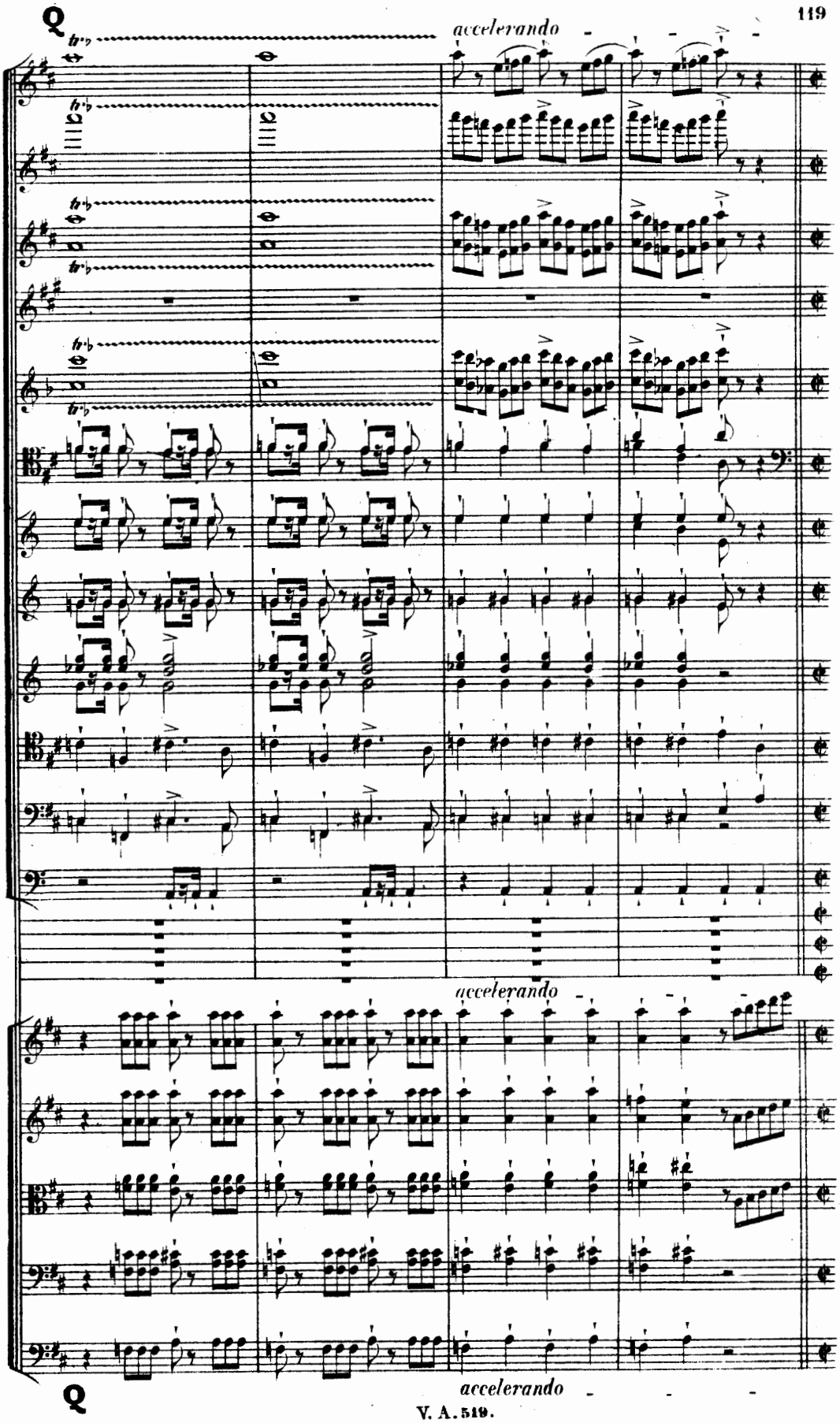

trillo.
trillo.
trillo.
trillo.
trillo.


Allegro trionfante.
a 2.
Allegro trionfante.
sempre staccato.
sempre staccato.
sempre staccato.
sempre staccato.
Allegro trionfante.

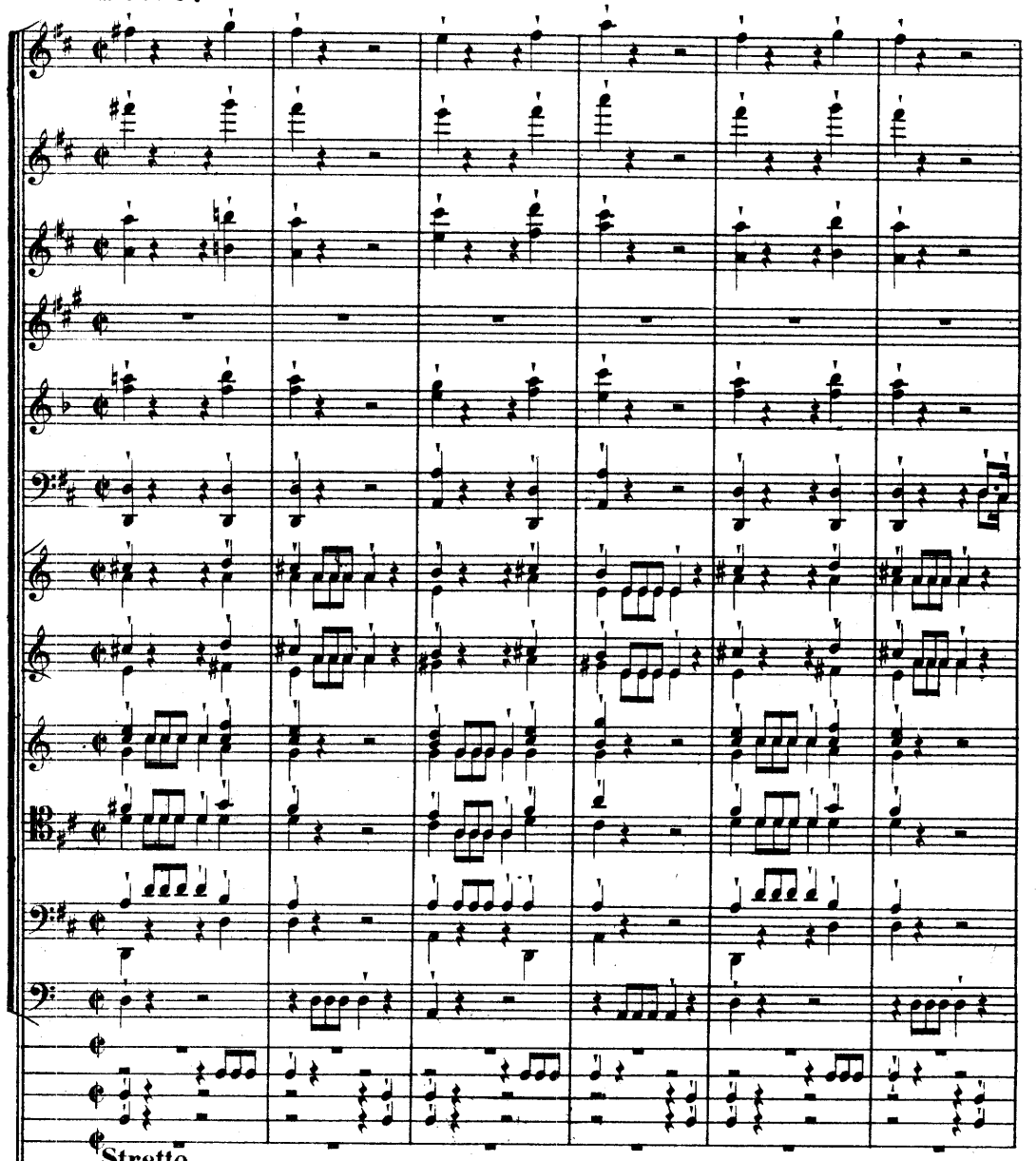

ff
tr
tr
tr



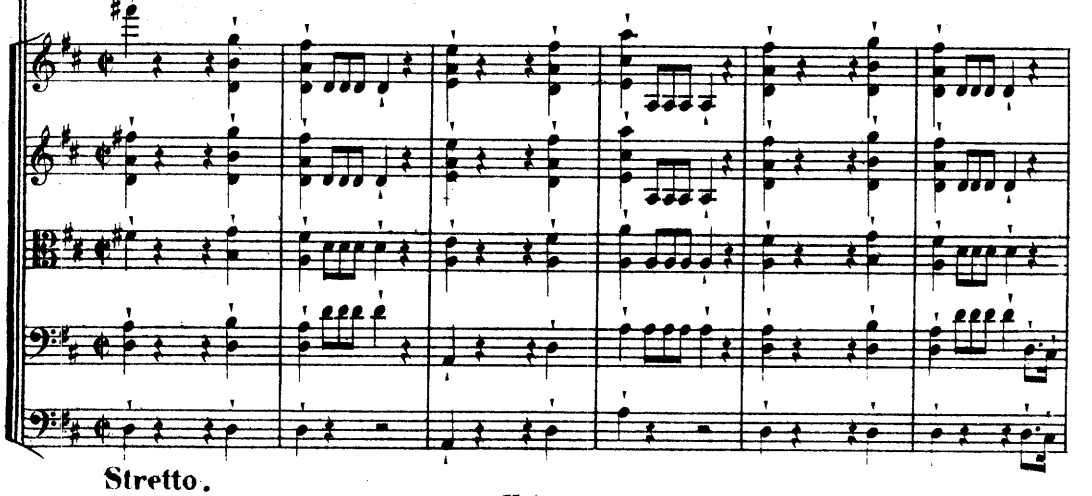



accelerando
accelerando
accelerando

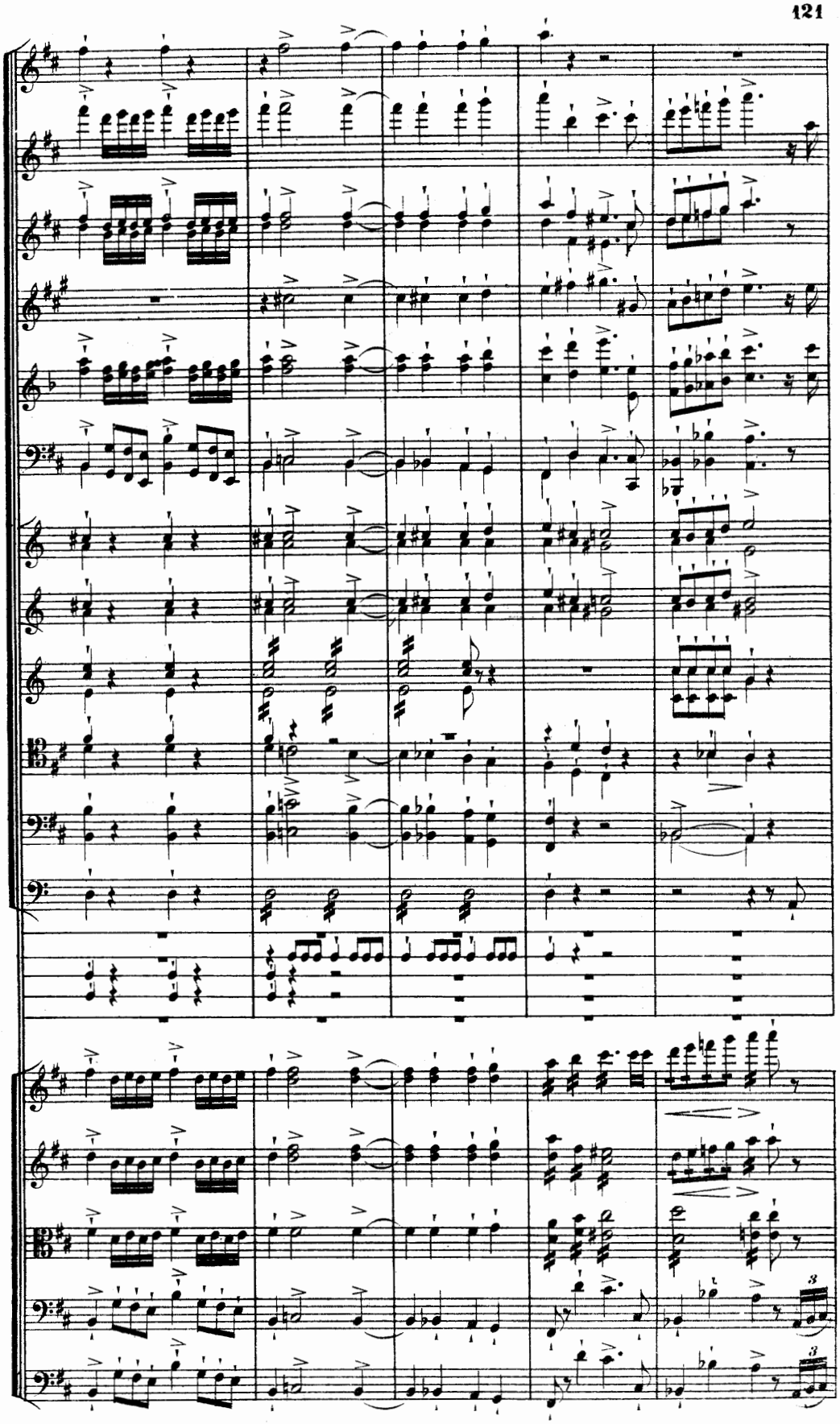
Stretto.

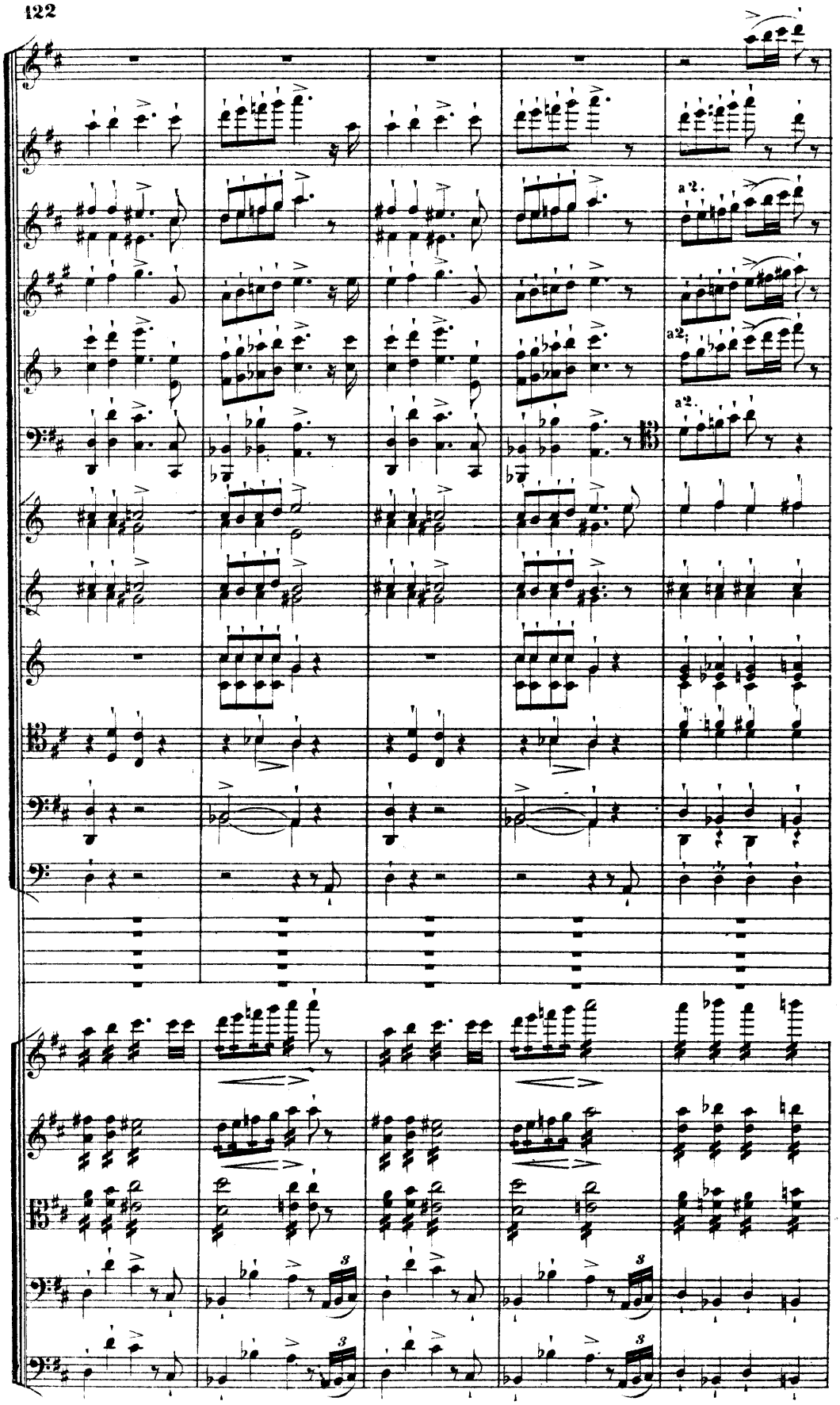


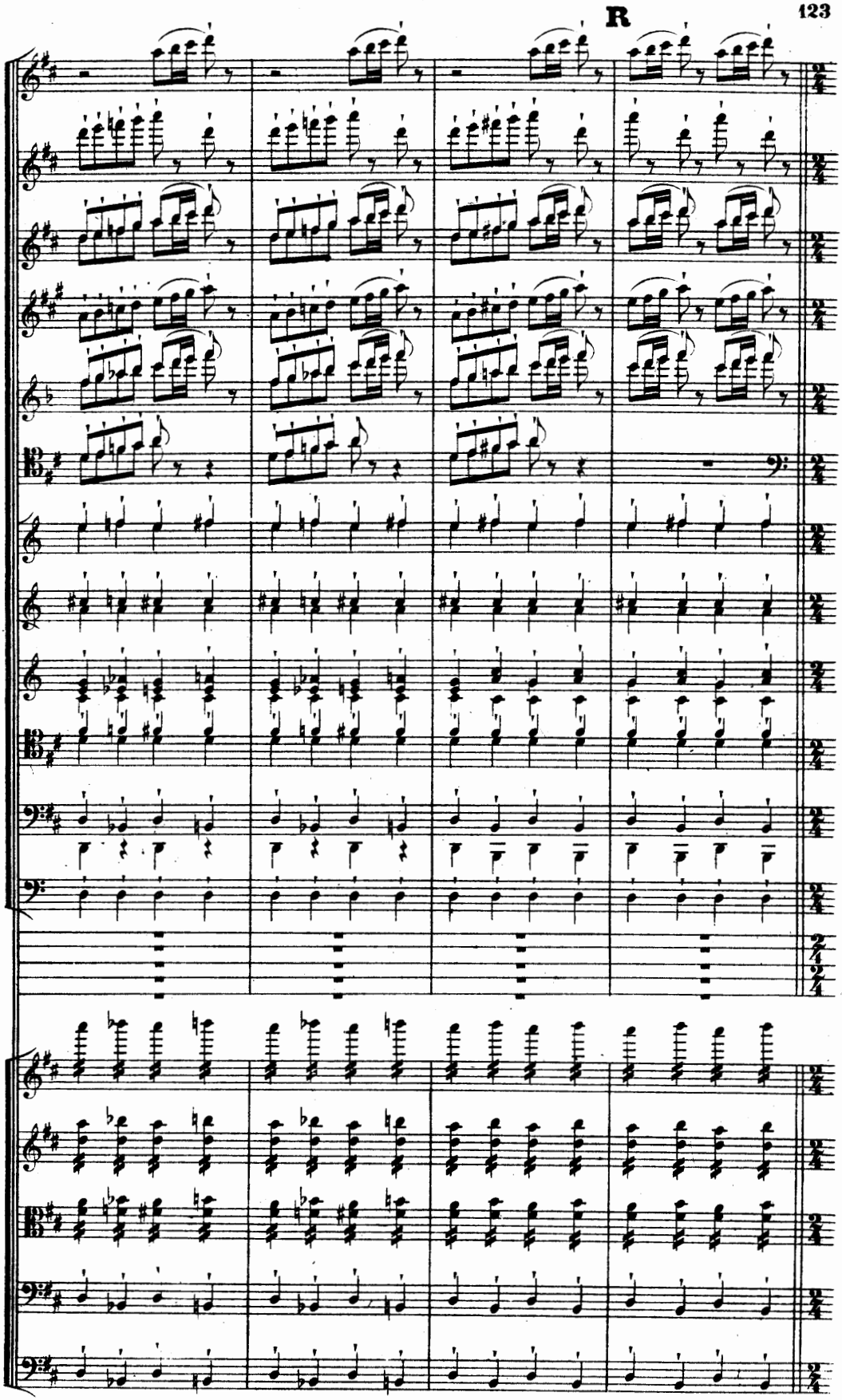
Stretto.



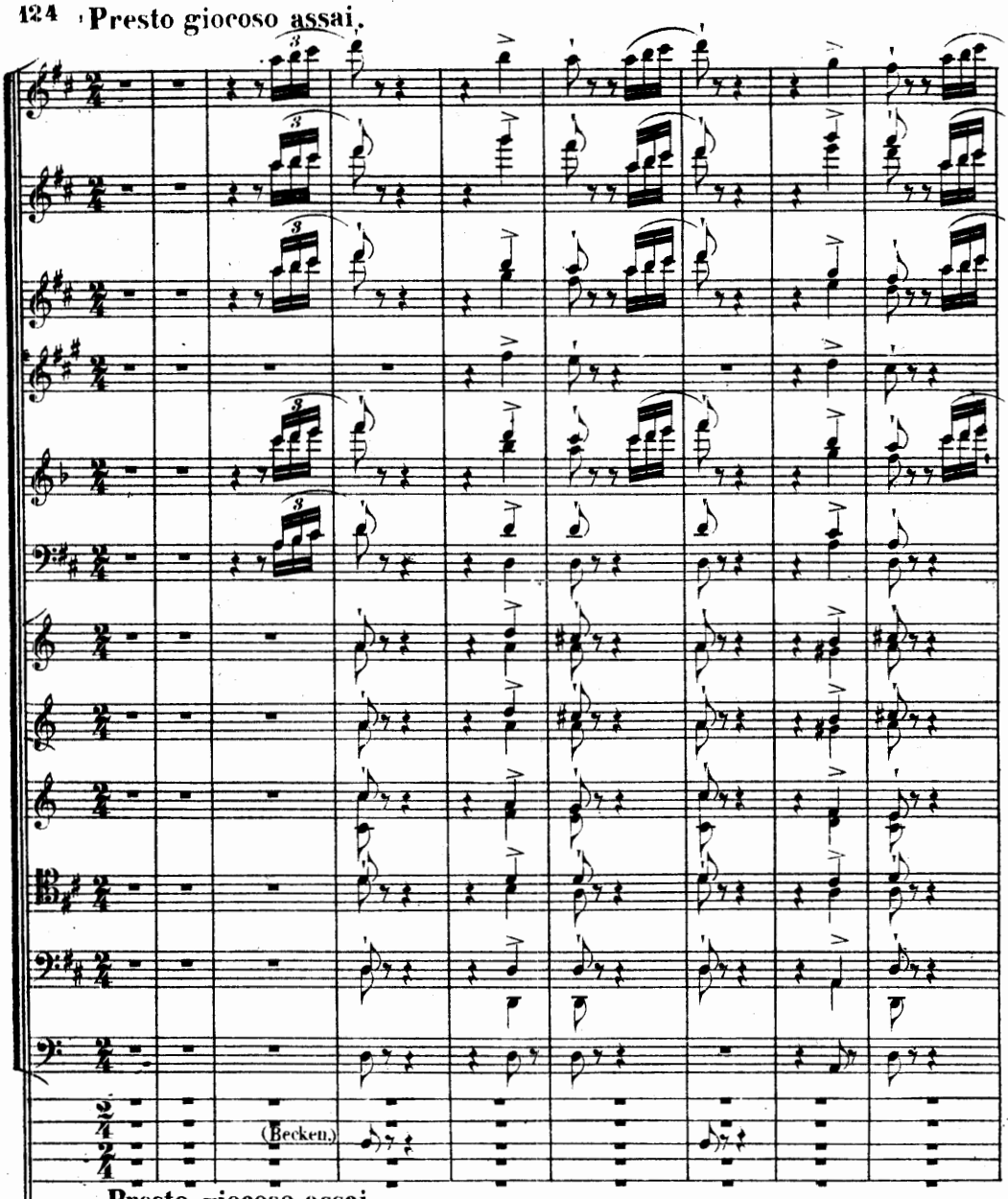
Stretto.



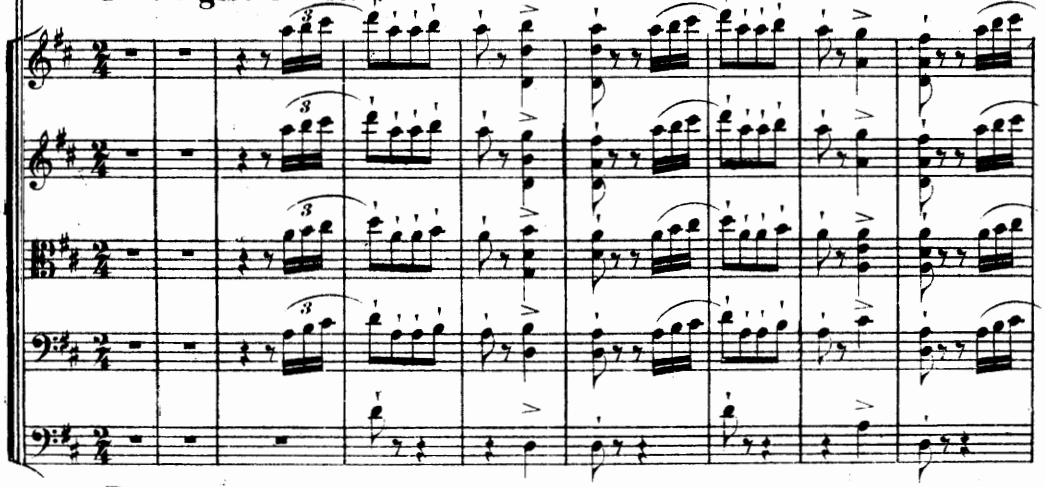

a2.
a2.
a2.



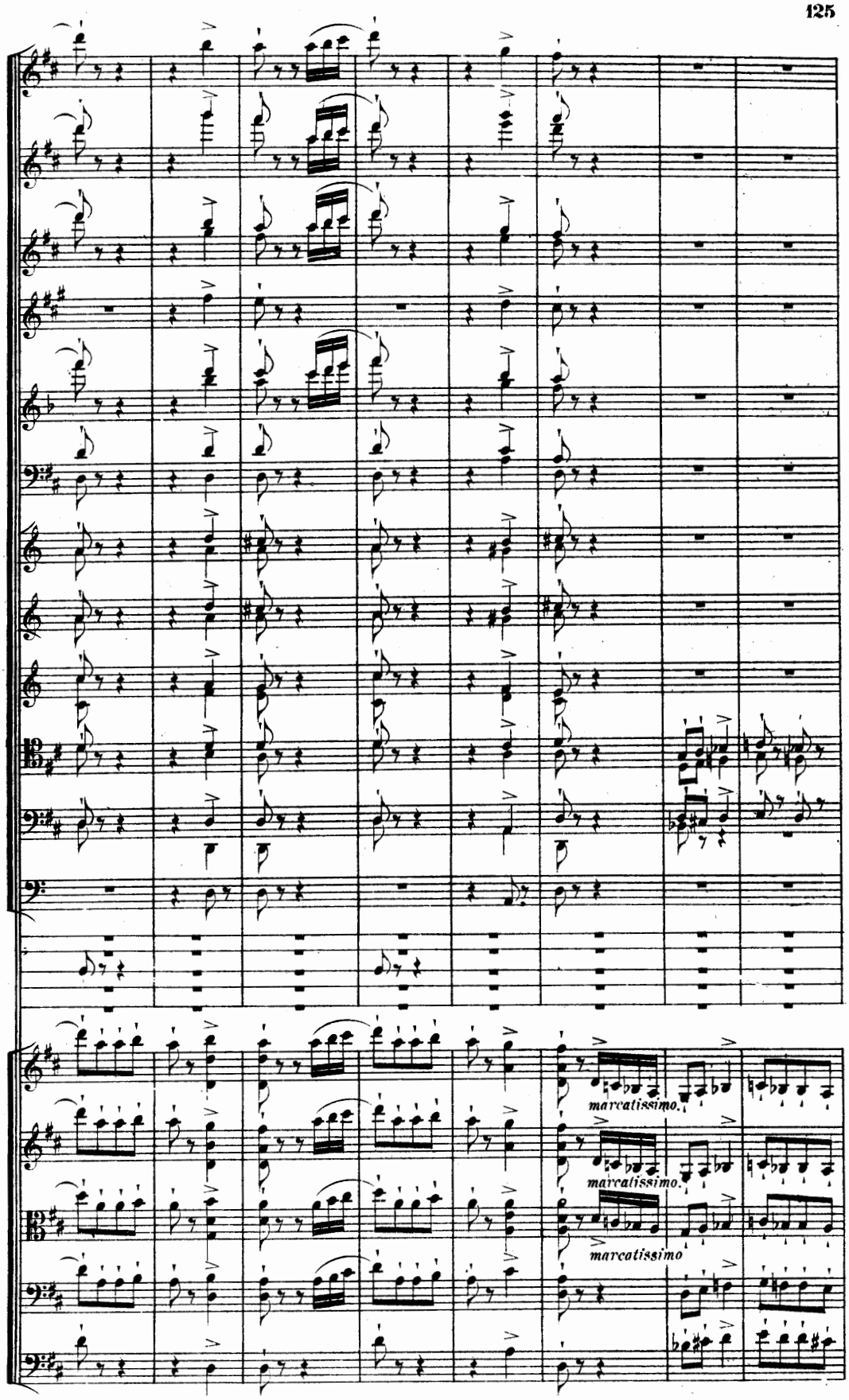
Presto giocoso assai.

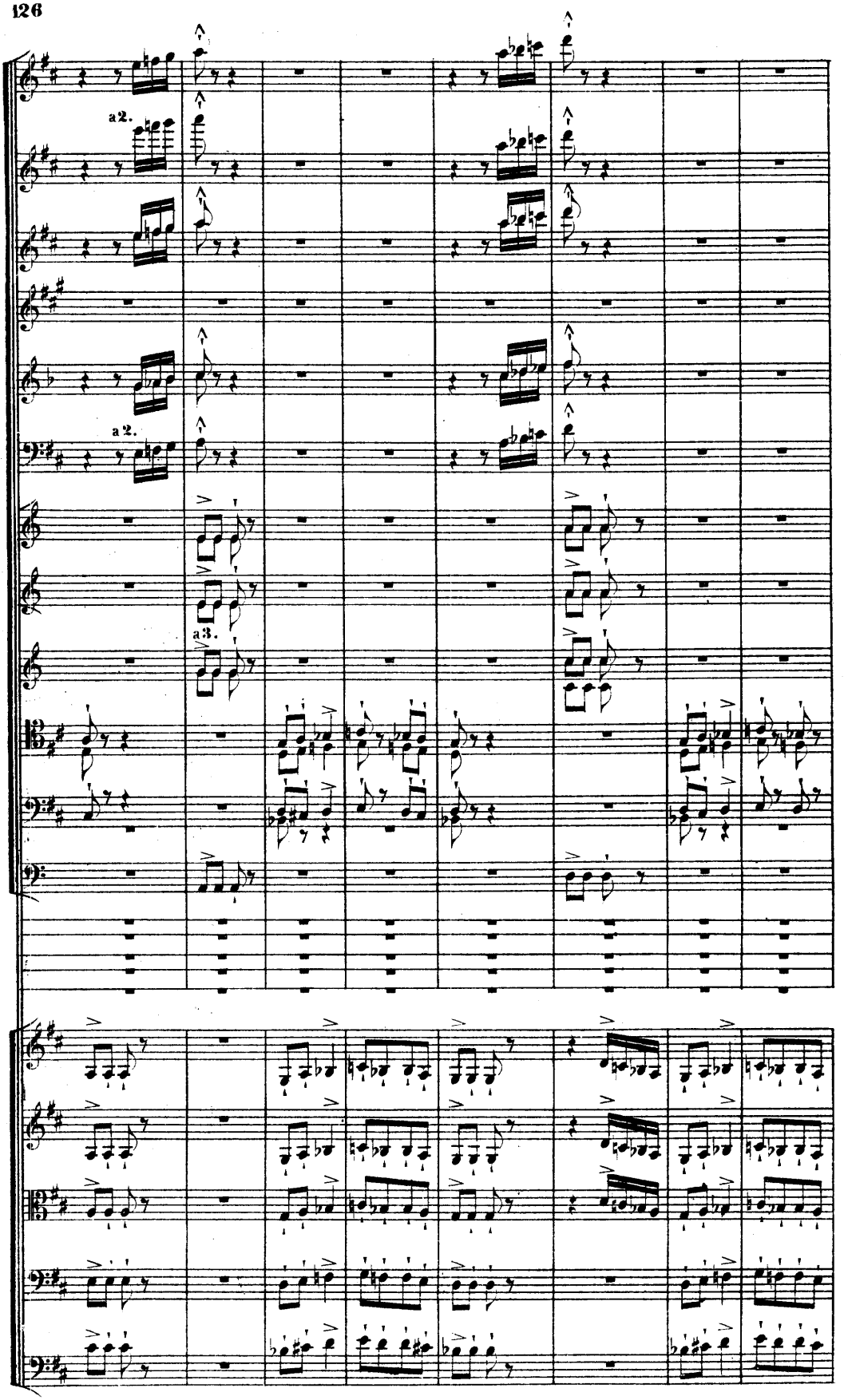


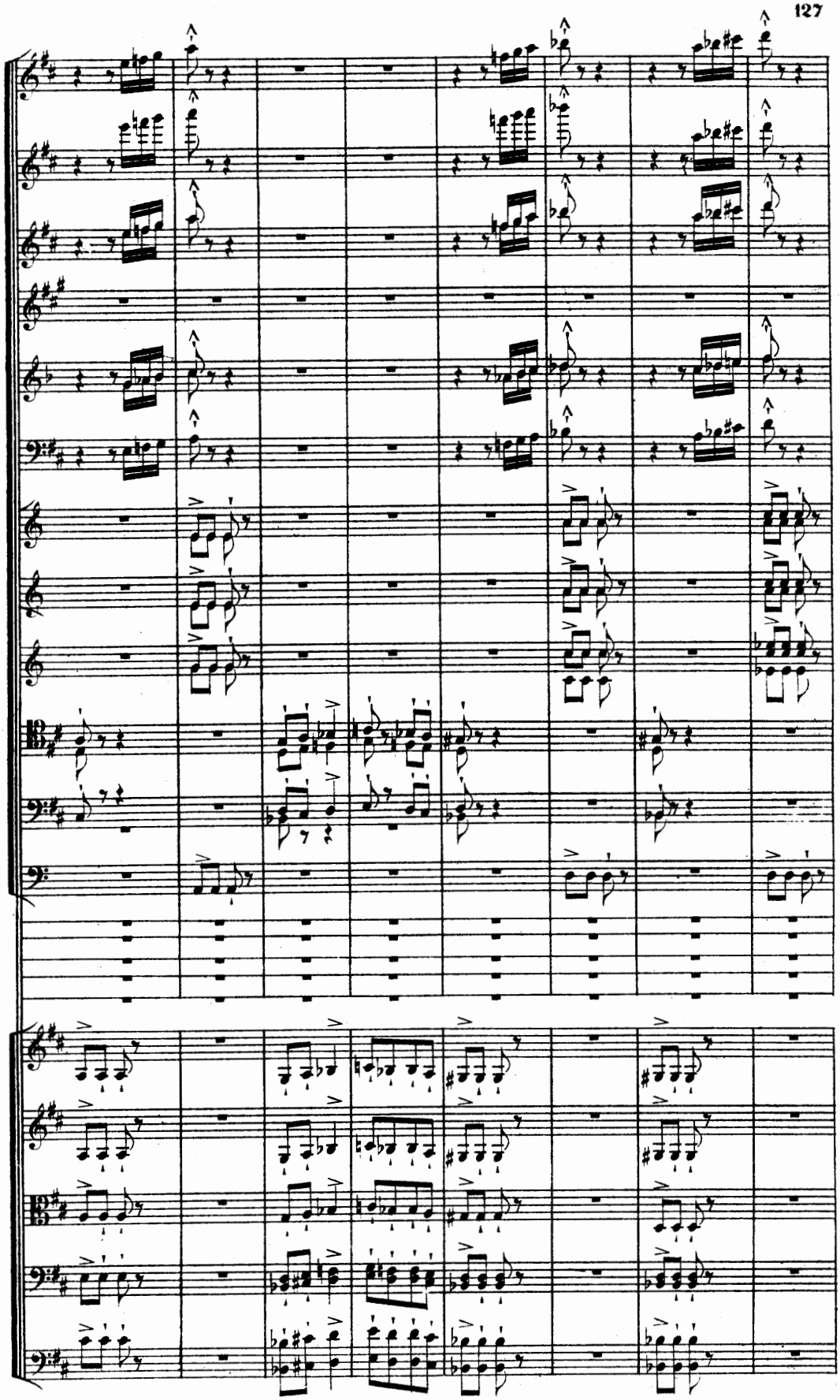
Presto giocoso assai.

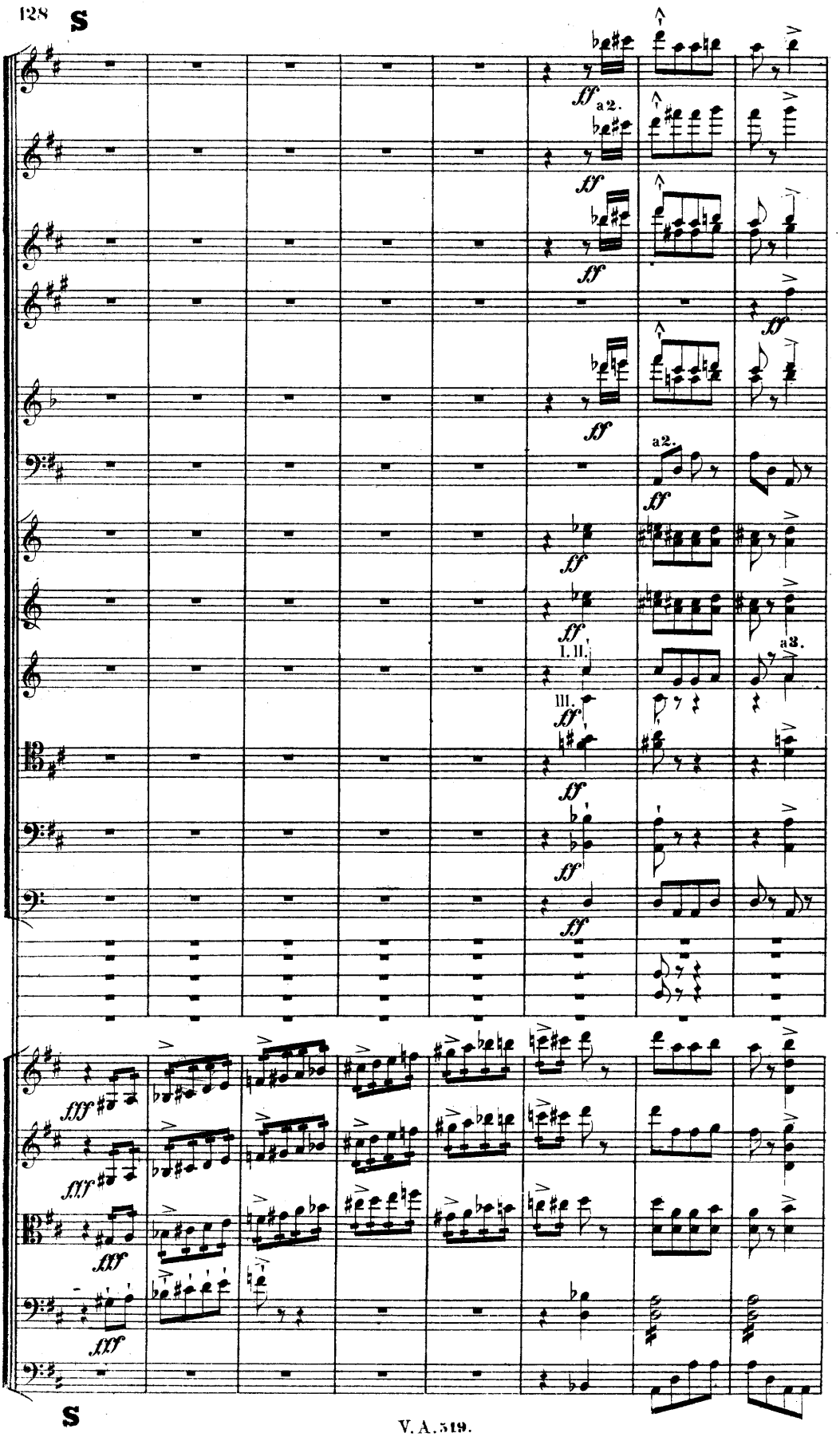


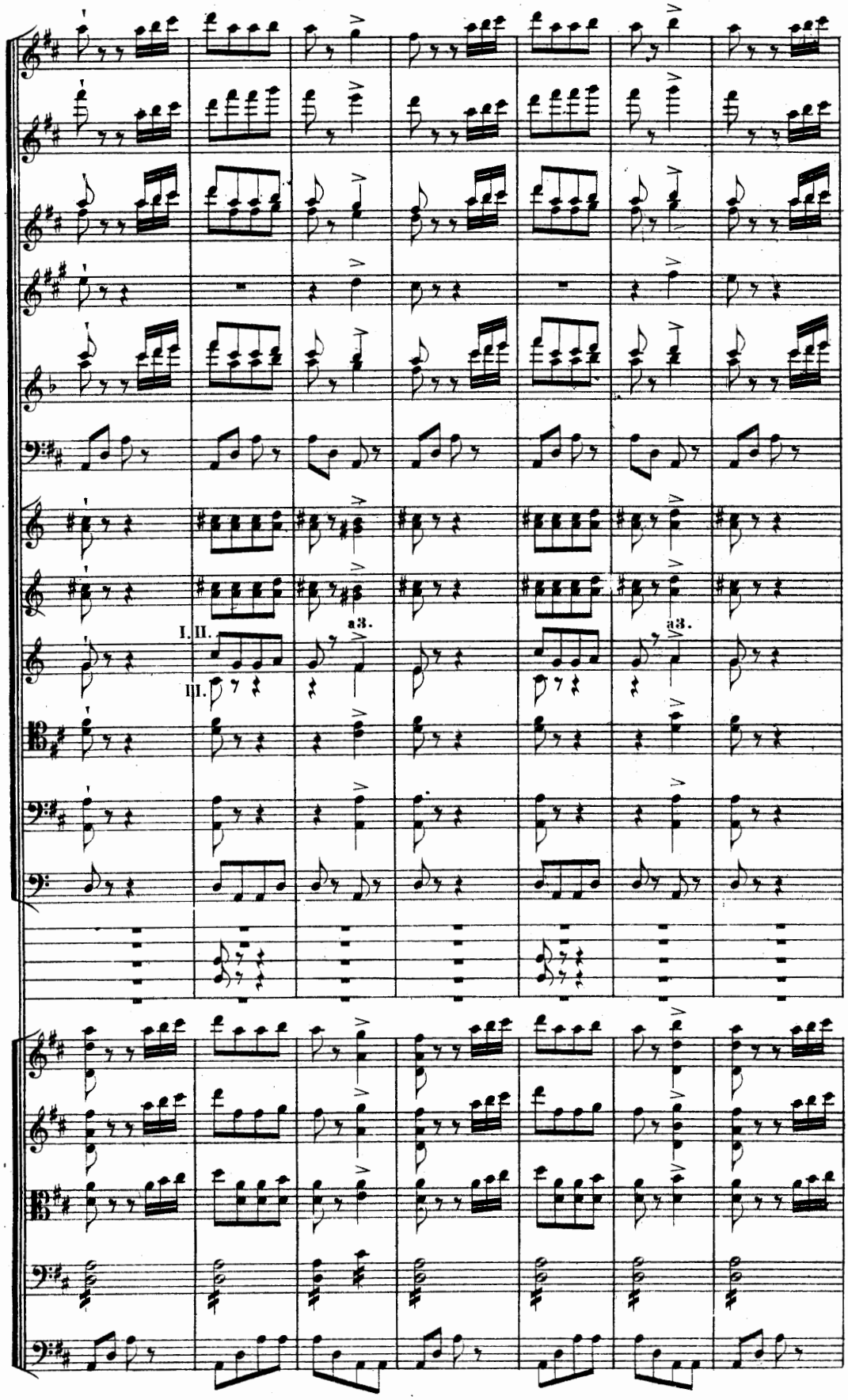
Presto giocoso assai.

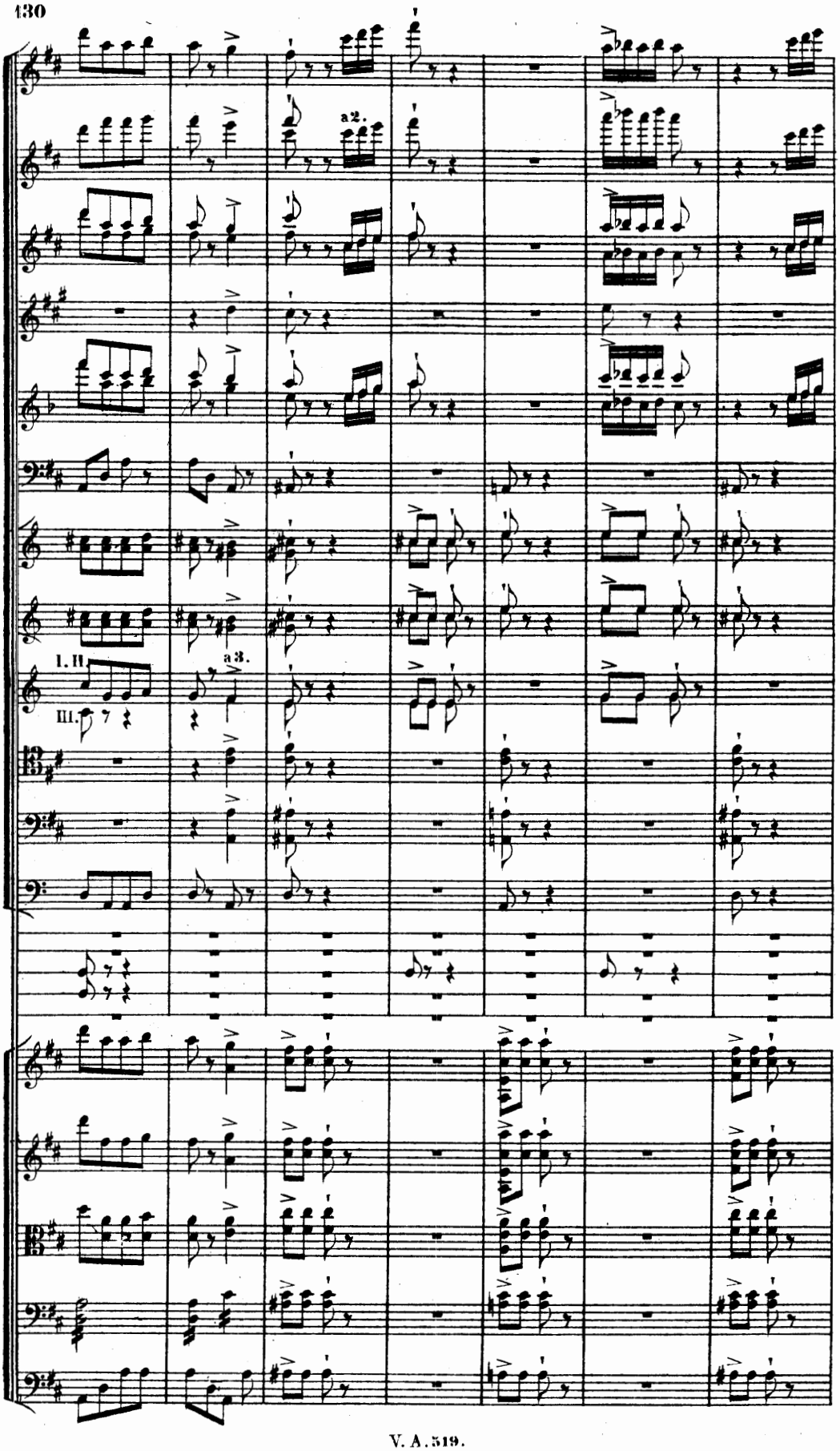

marcatissimo.
marcatissimo.
marcatissimo

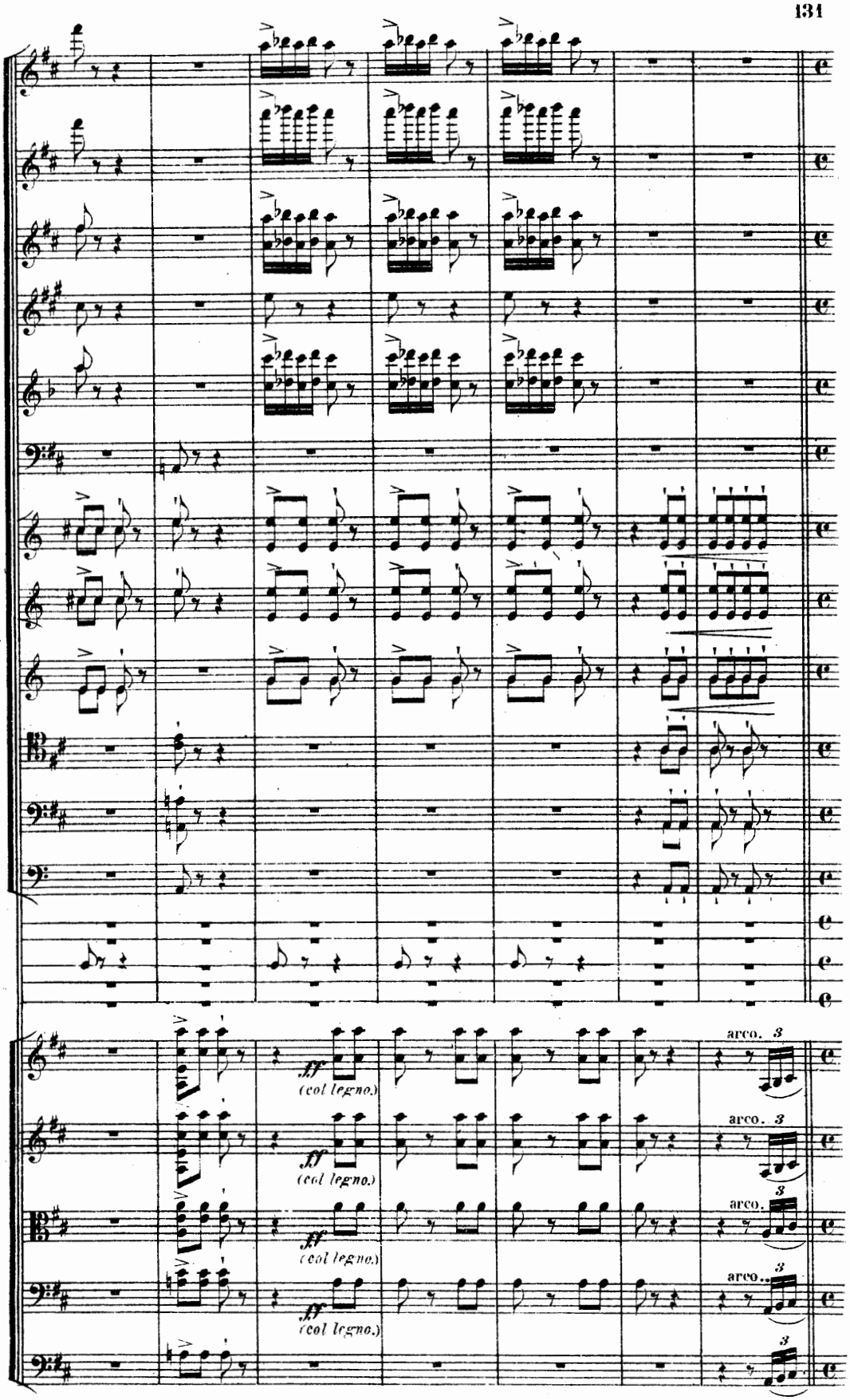

a2.
a2.
a3.



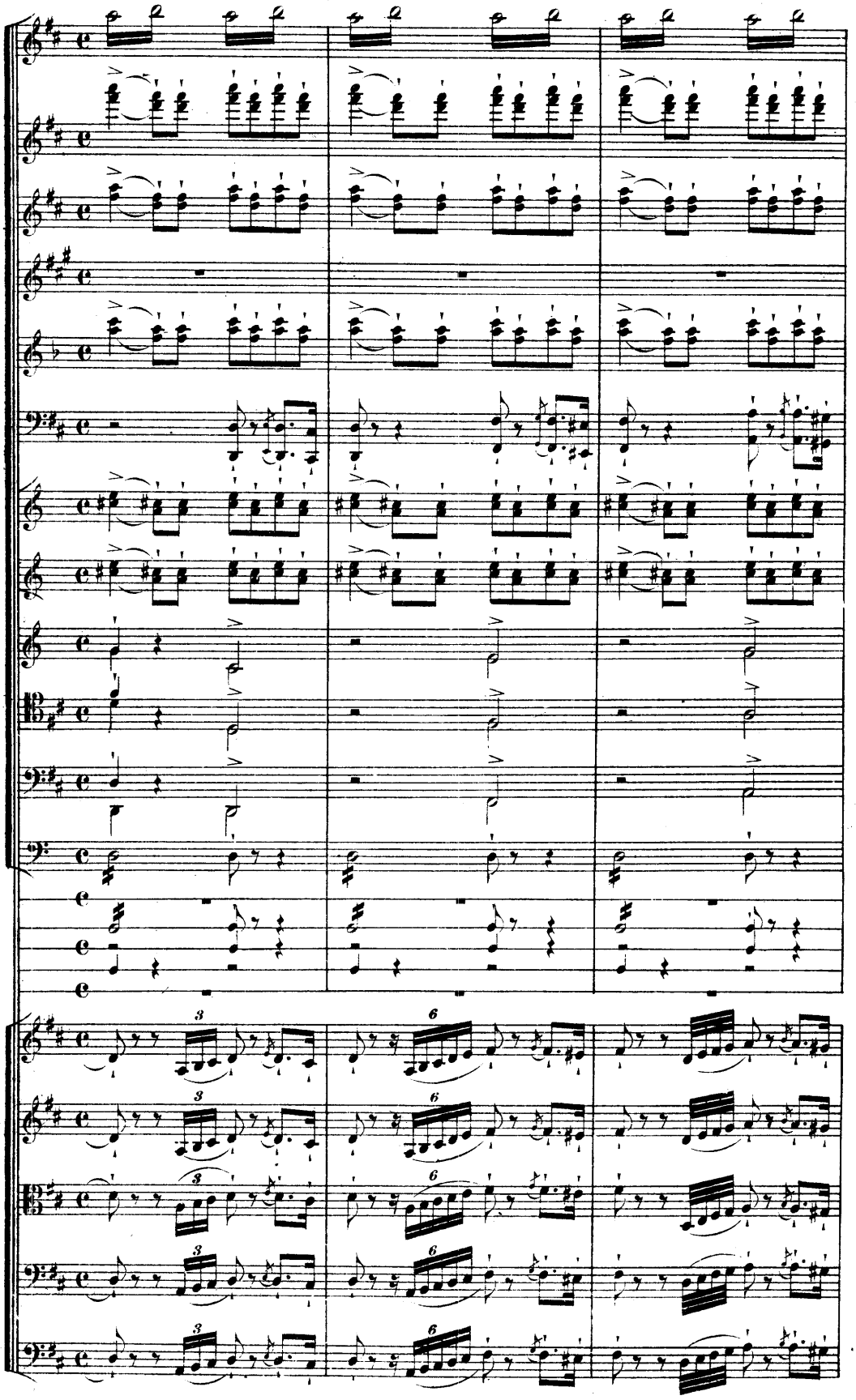

S
ff
a 2.
I. II.
III.
a 3.
fff
S

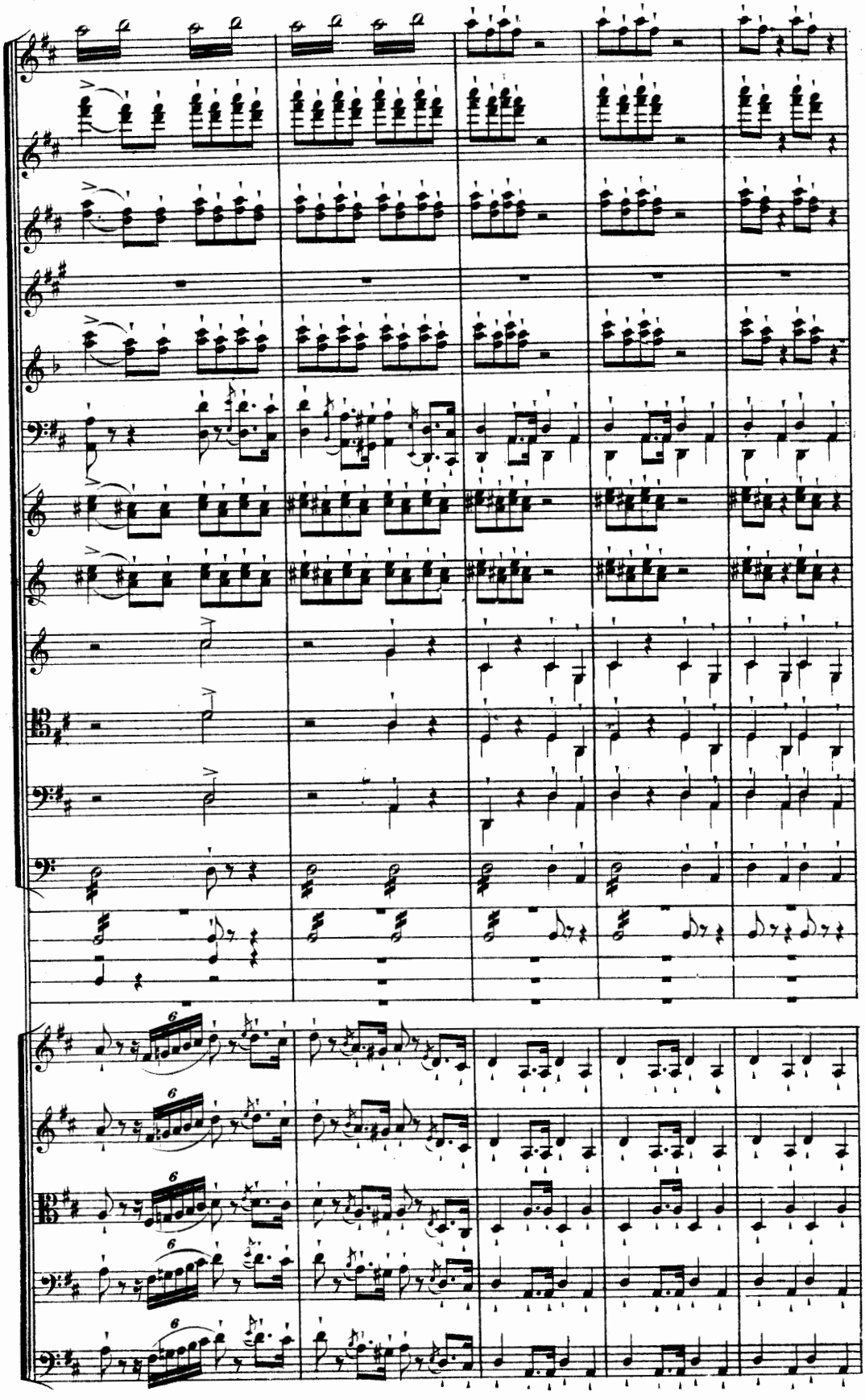

I. II.
III.
a3.
a3.

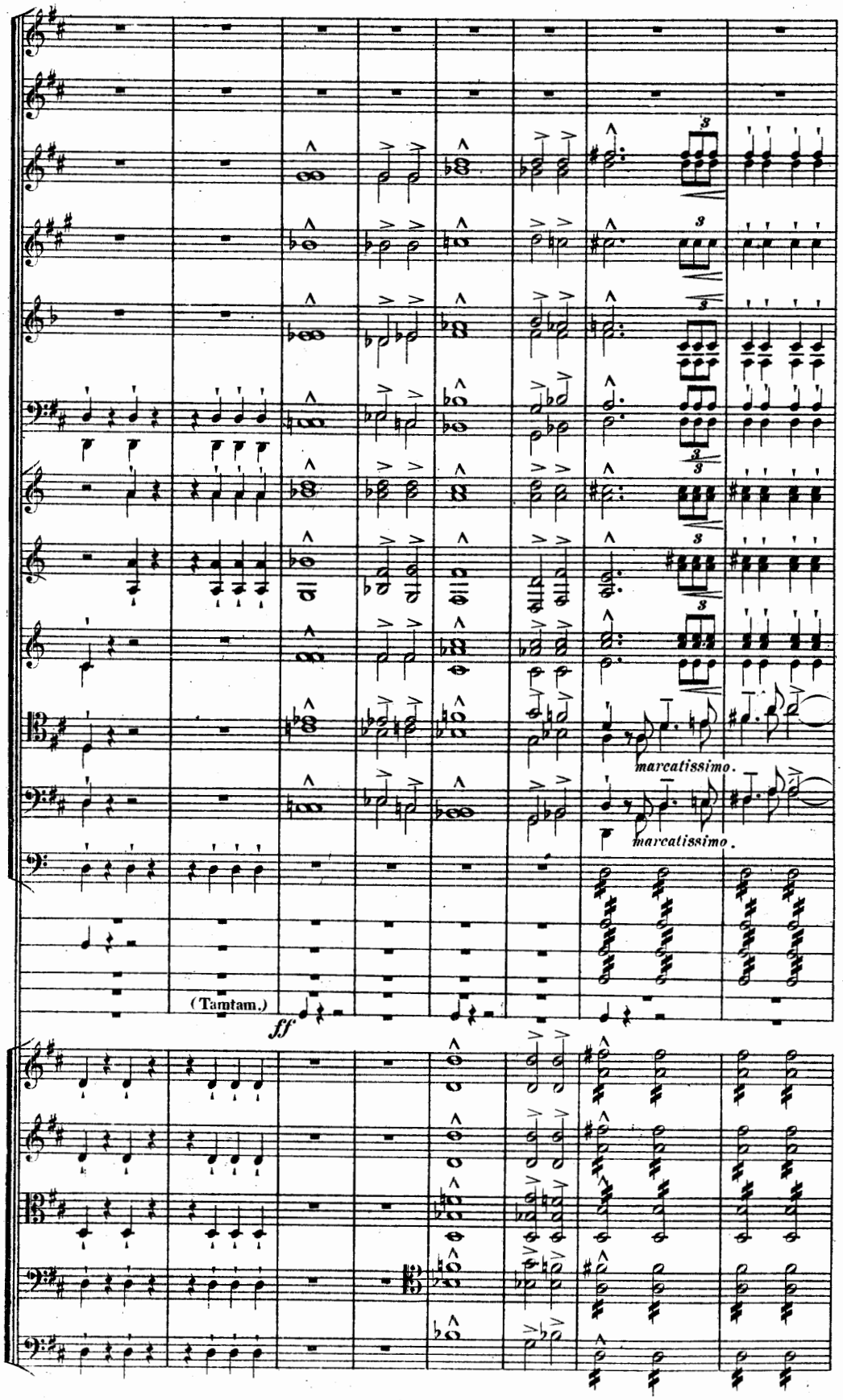

a2.
1. II.
III.
a3.

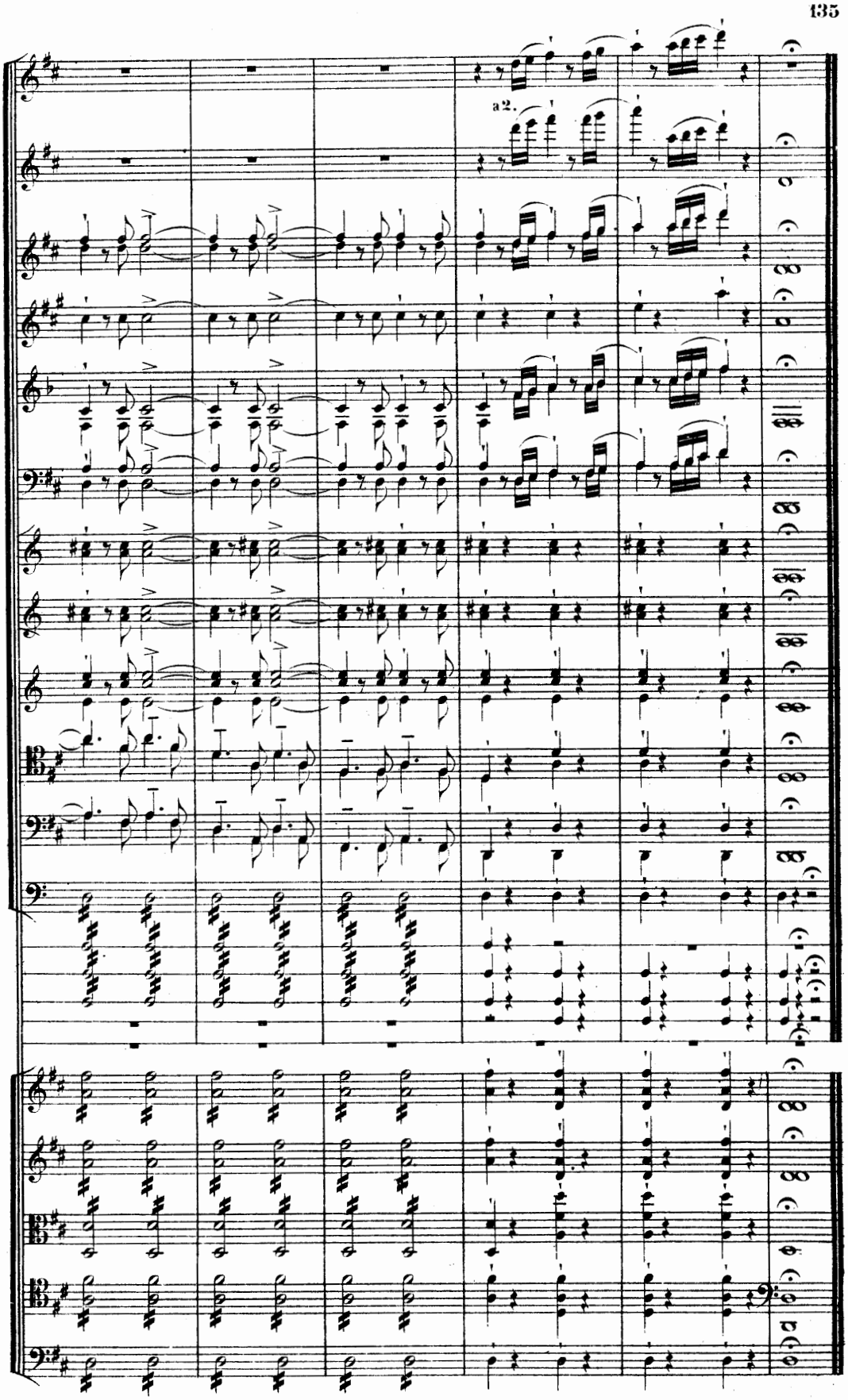

ff
(col legno.)
arco.
3

trillo.



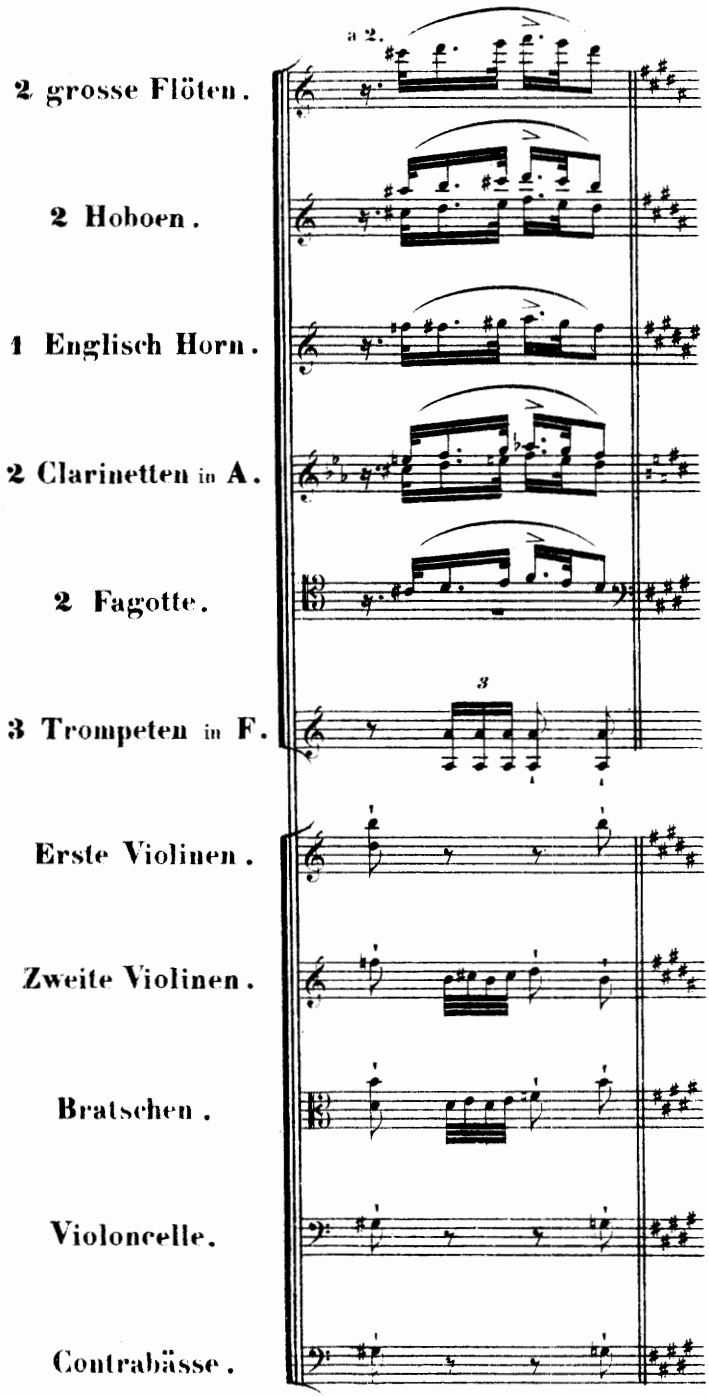



marcatissimo.
marcatissimo.
(Tamtam.)
ff


a2.

Kürzung.

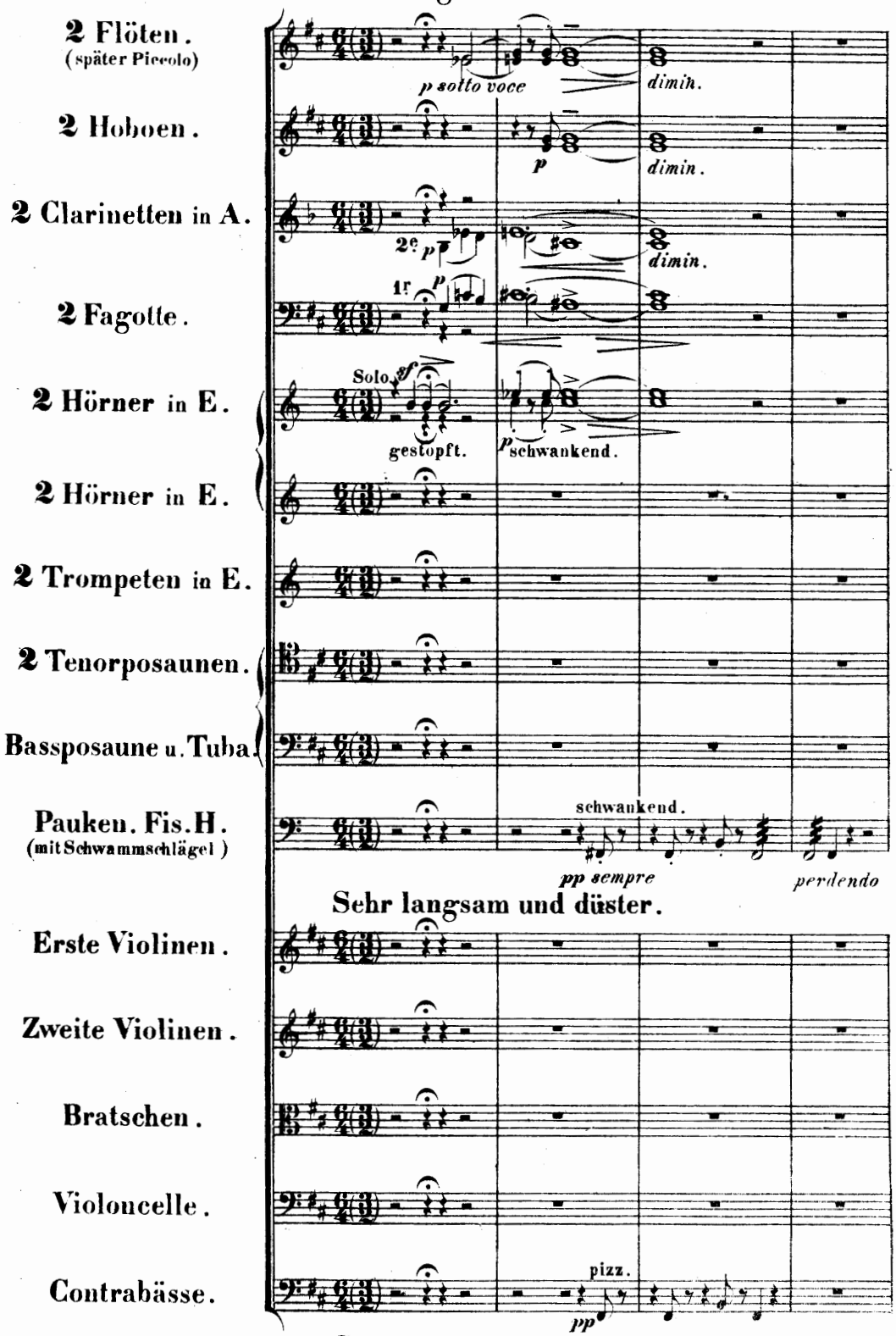
Vom letzten Takt Seite 58, kann zum 3ten Takt, (5 ♯) Seite 88, gesprungen werden mit folgender Abänderung des letzten Taktes der Seite 58:

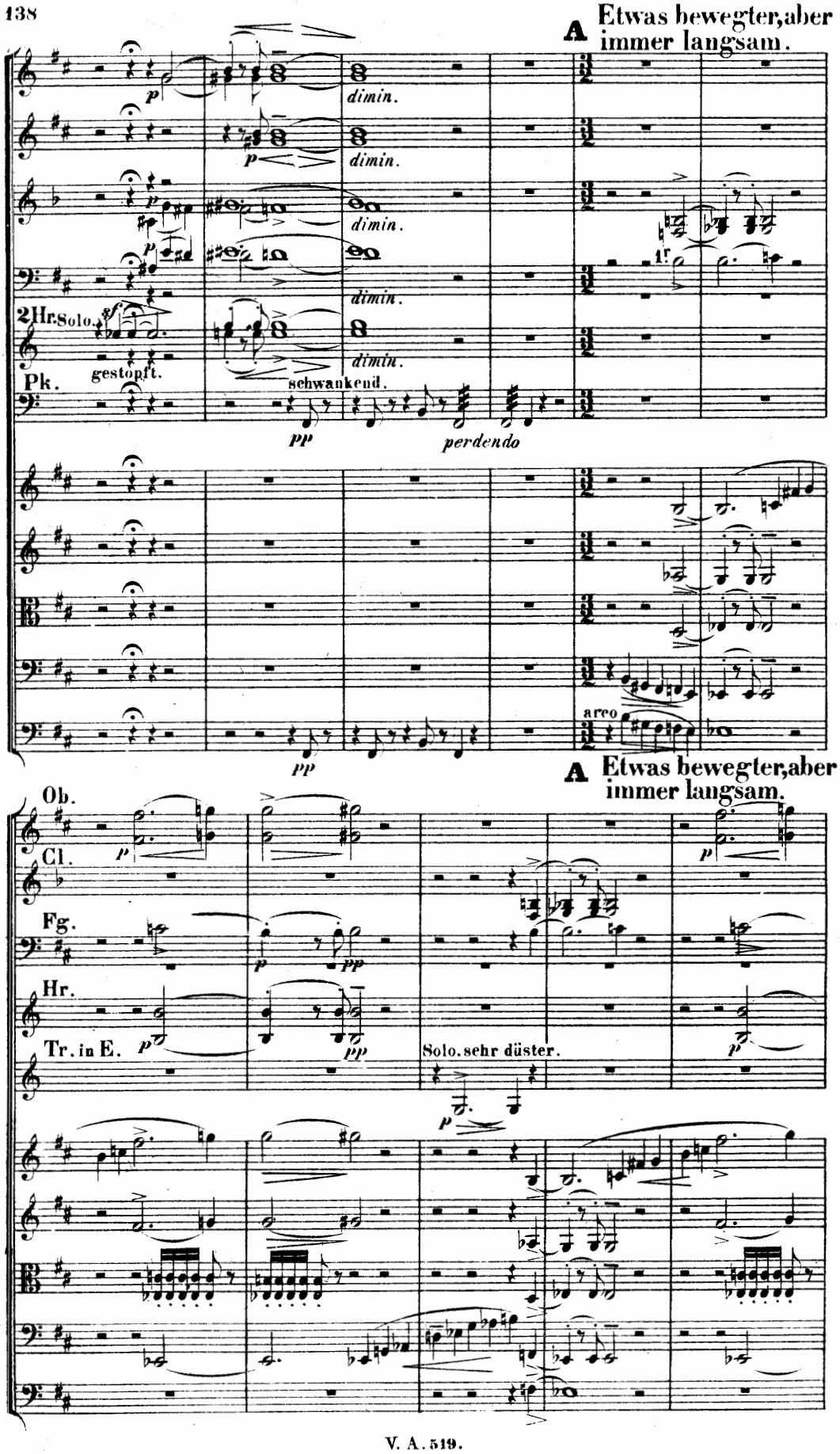


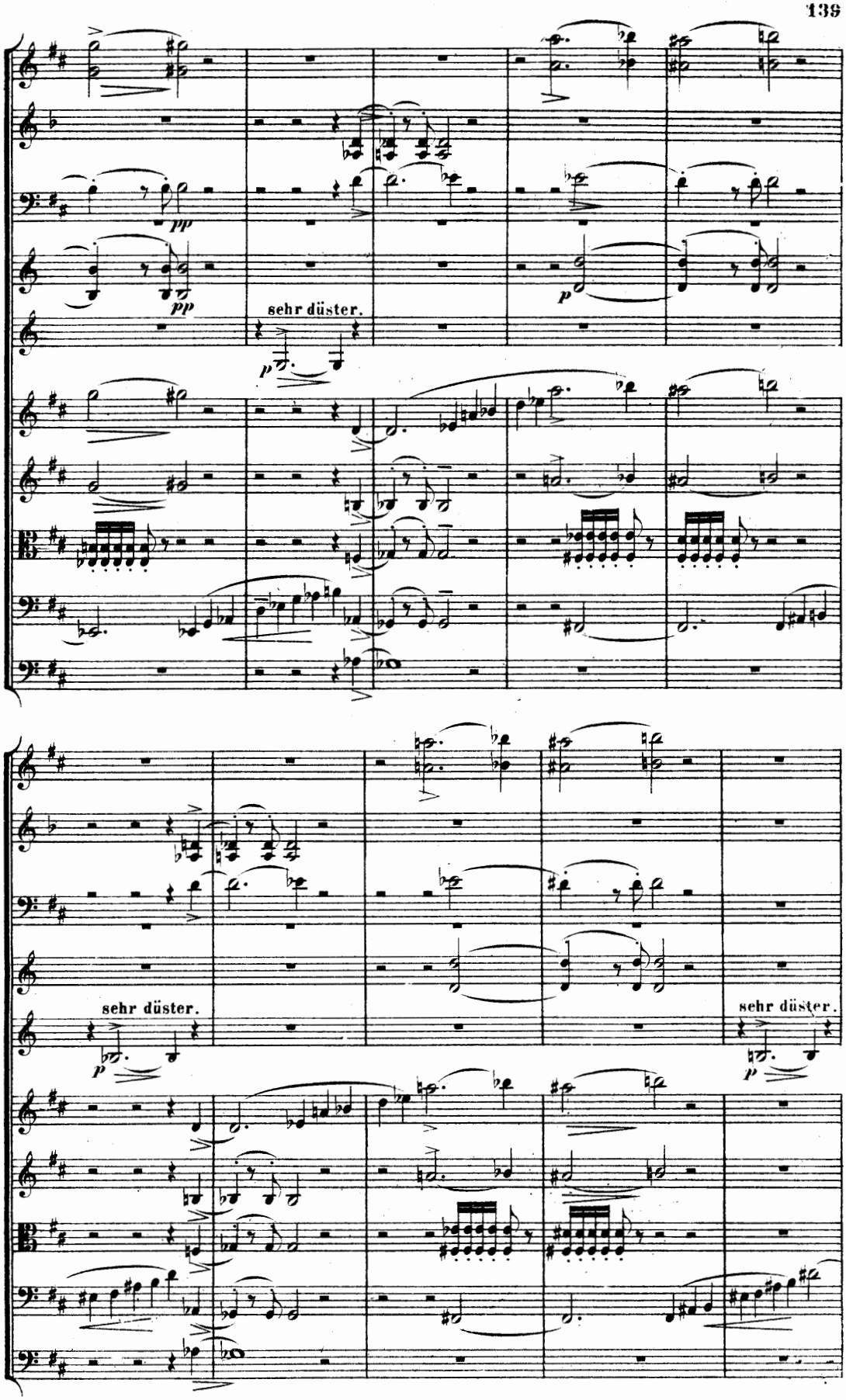
Hierauf weiter, Seite 88, Takt 3.

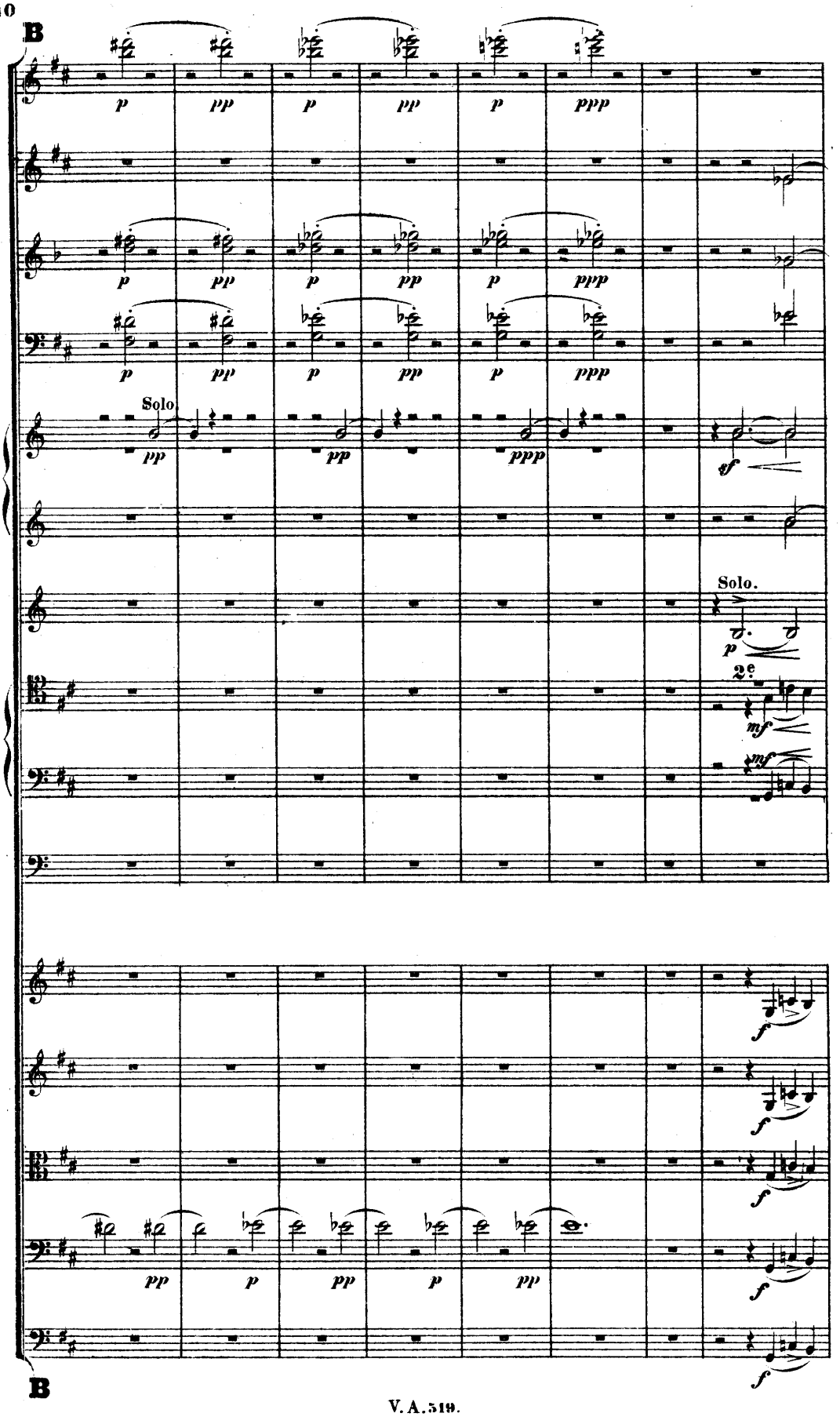
HAMLET.

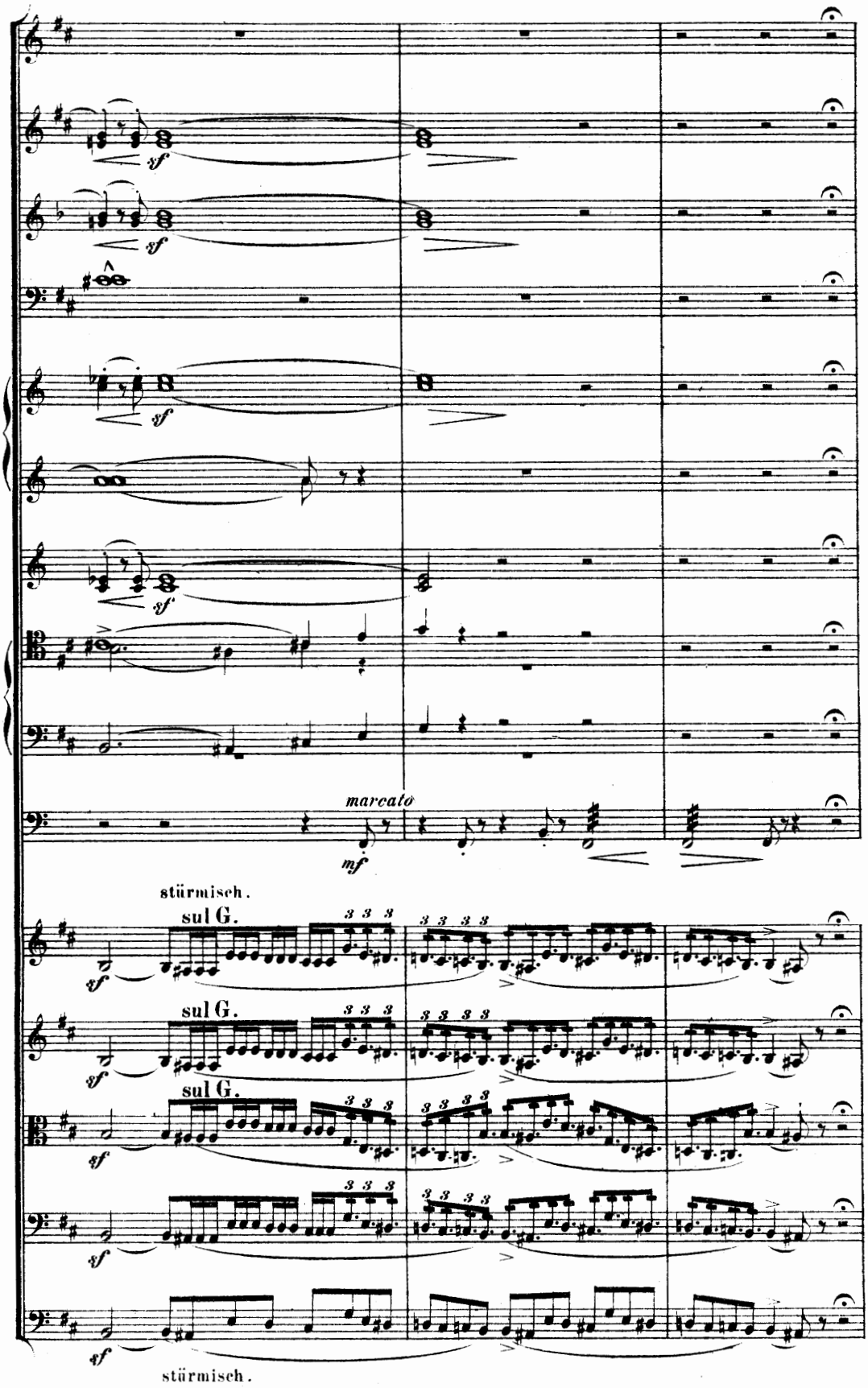
Sehr langsam und düster.

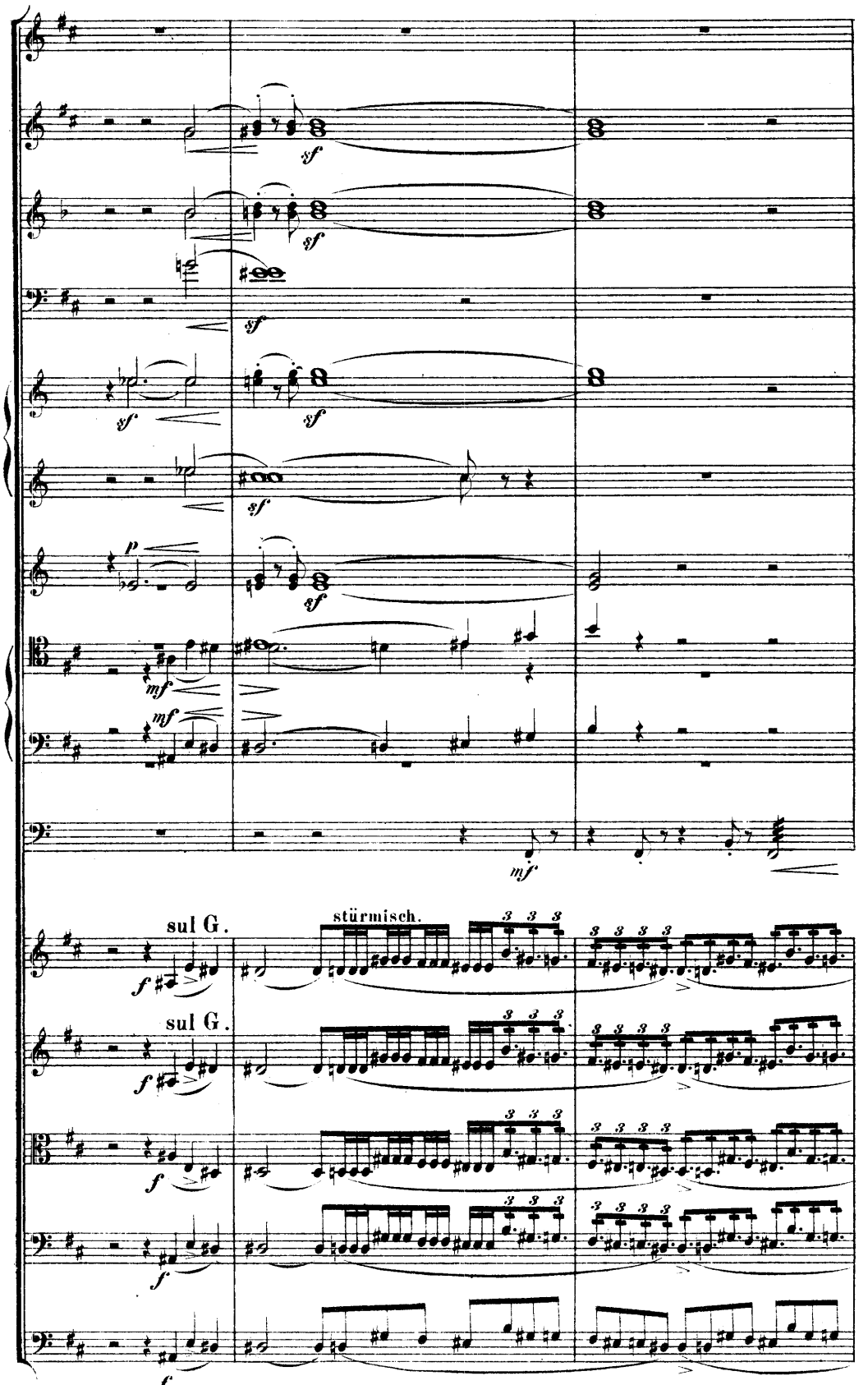


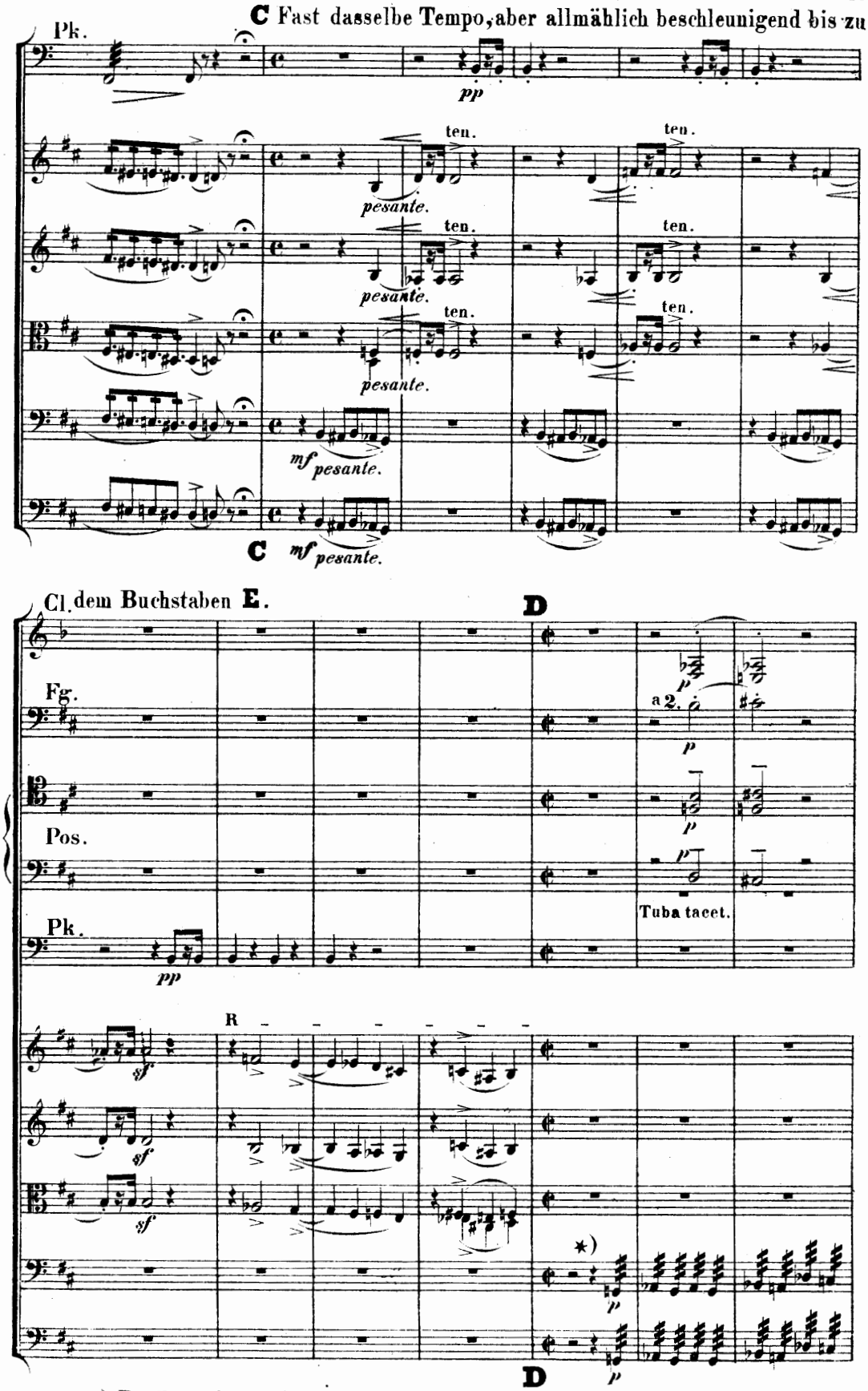

A Etwas bewegter, aber immer langsam.
dimin.
2 Hr. Solo.
gestopft.
Pk.
schwankend.
pp
perdendo
1r
arco
A Etwas bewegter, aber immer langsam.
Ob.
Cl.
Fg.
Hr.
Tr. in E.
Solo. sehr düster.

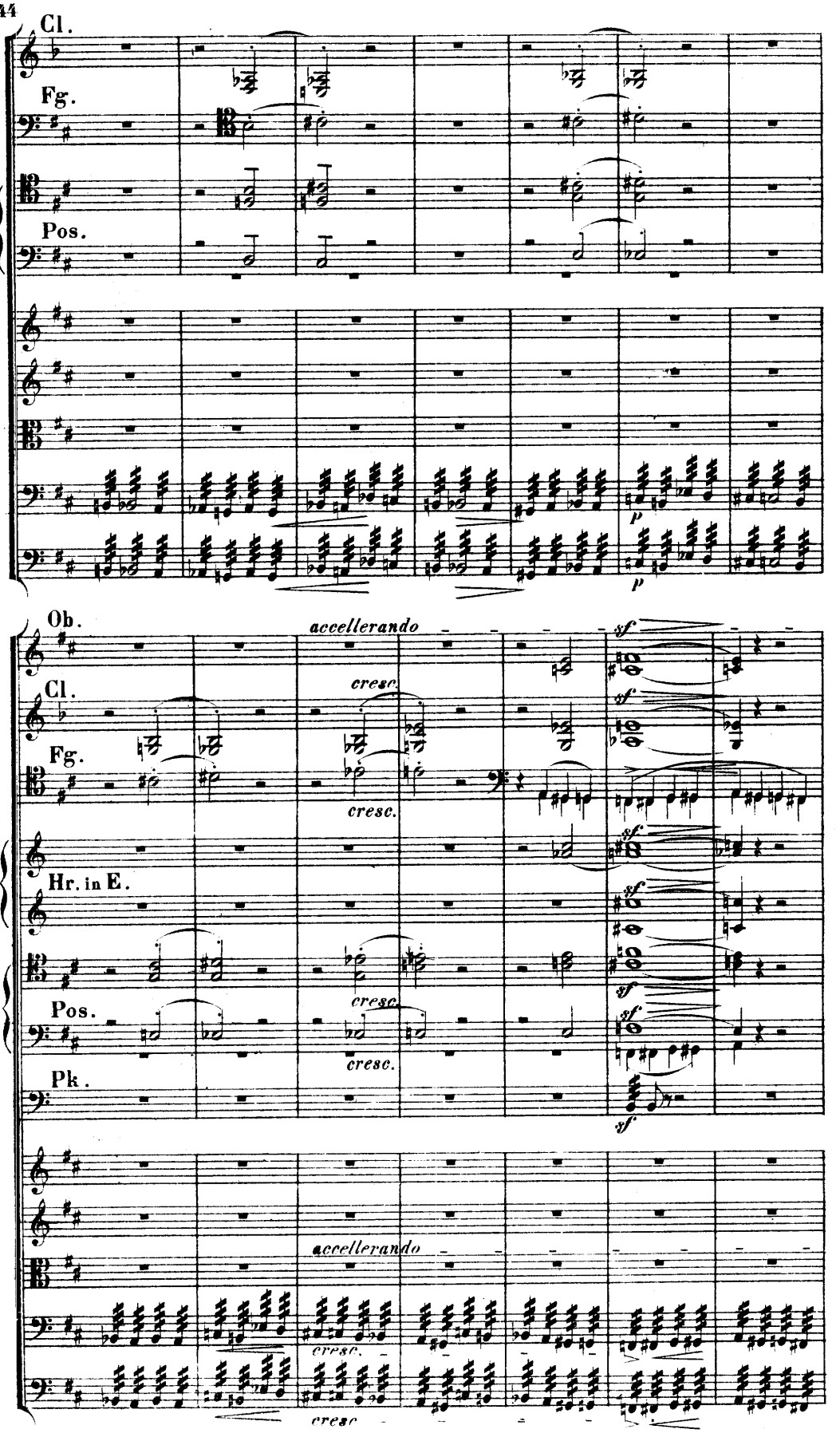

pp
pp
sehr düster.
p
p
sehr düster.
sehr düster.
p
p

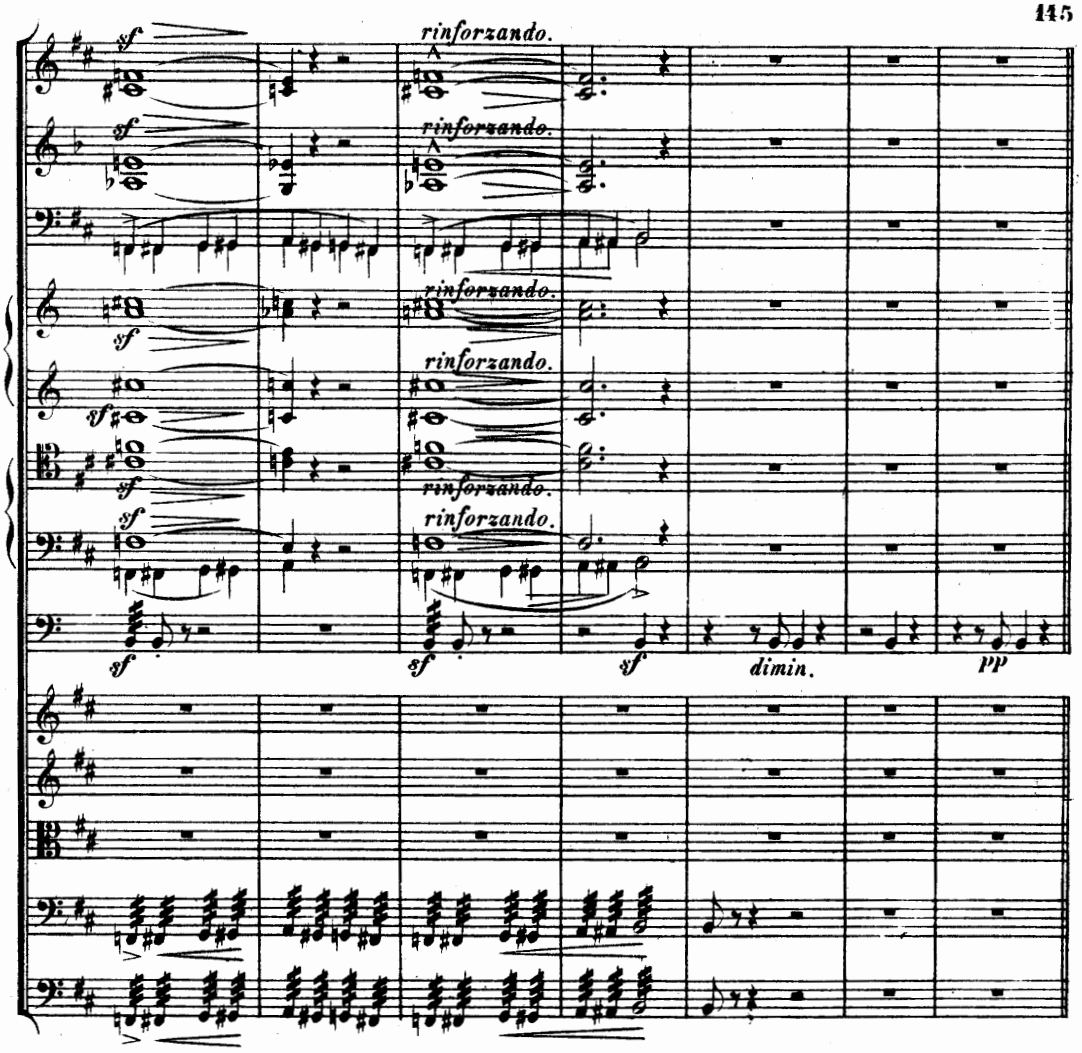

B
Solo.
Solo.
2e
B


sf
sf
sf
sf
marcato
mf
stürmisch.
sul G.
sul G.
sul G.
sf
stürmisch.


sf
sf
sf
sf
sf
sf
p
mf
mf
mf
sul G.
stürmisch.
f
sul G.
f
f
f
f
stürmisch.

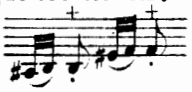

C Fast dasselbe Tempo, aber allmählich beschleunigend bis zu
Pk.
pp
ten.
pesante.
mf pesante.
C
Cl. dem Buchstaben E.
D
Fg.
a 2.
p
Pos.
Tuba tacet.
Pk.
pp
R
sf
*)
D
*) Die Tremolos in den Bässen sehr dicht und schaurig.

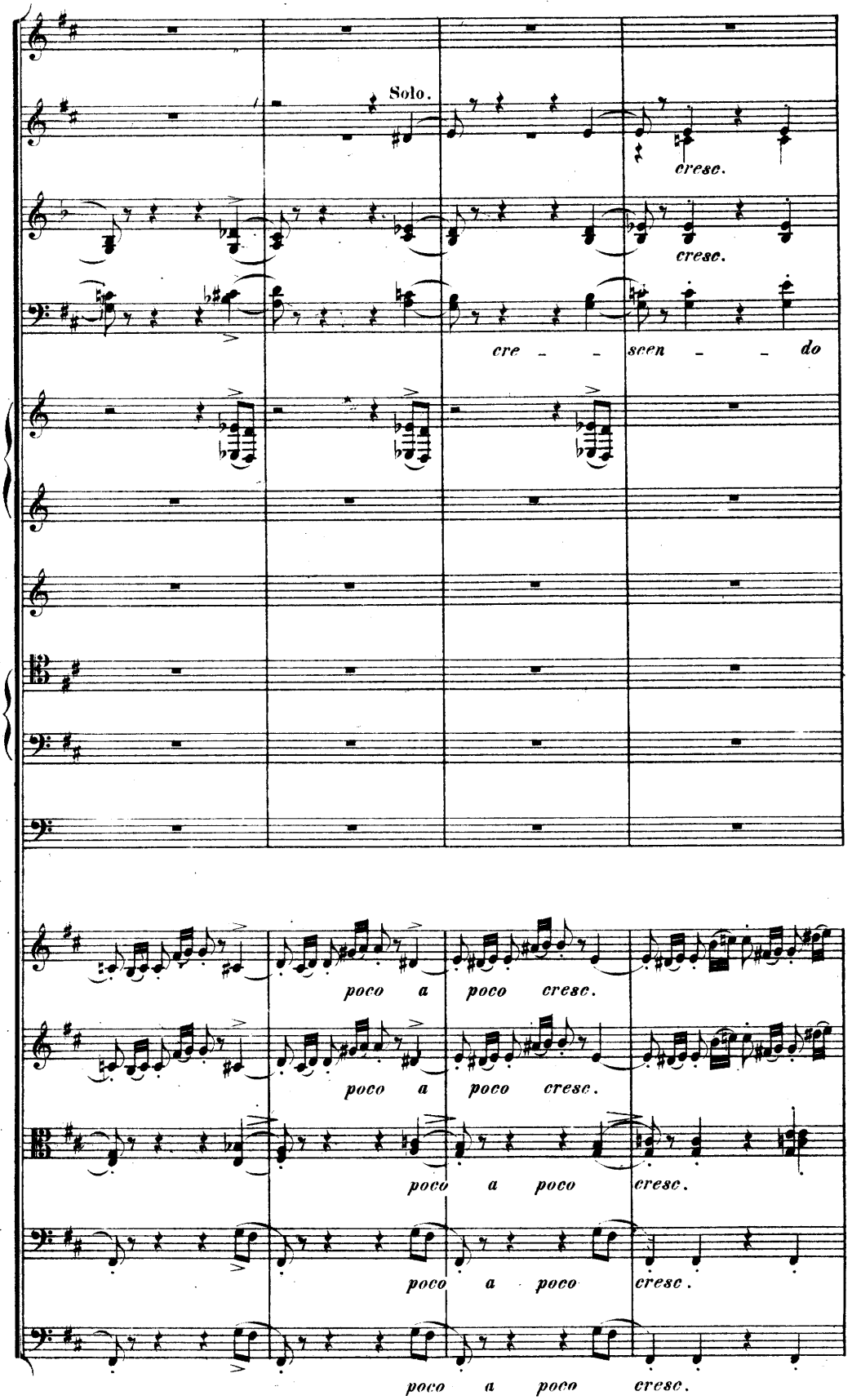

Cl.
Fg.
Pos.
p
p
Ob.
accellerando
sf
Cl.
cresc.
sf
Fg.
cresc.
sf
Hr. in E.
sf
sf
Pos.
cresc.
sf
cresc.
Pk.
sf
accellerando
cresc.
cresc.

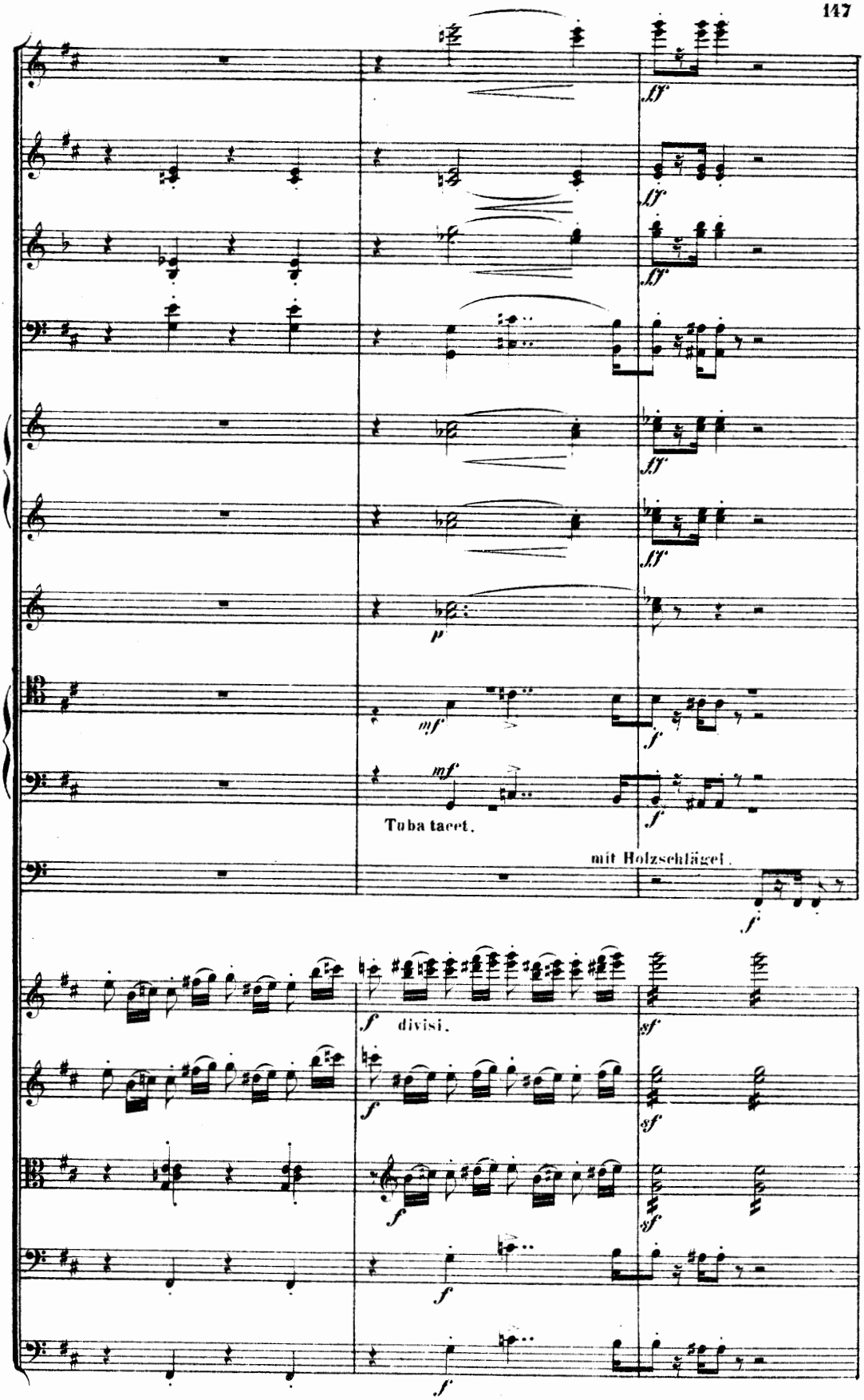


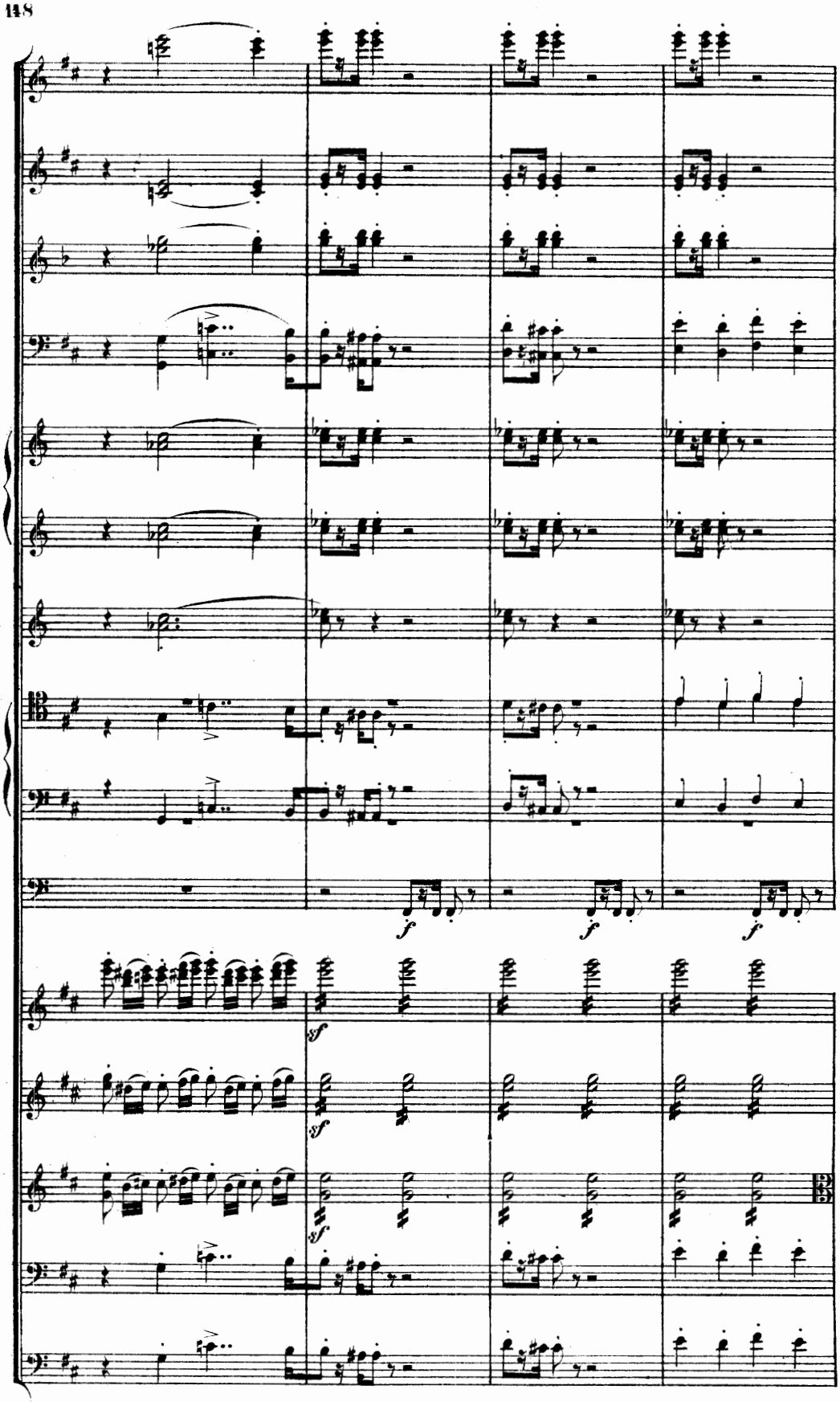
E Allegro appassionato ed agitato assai.

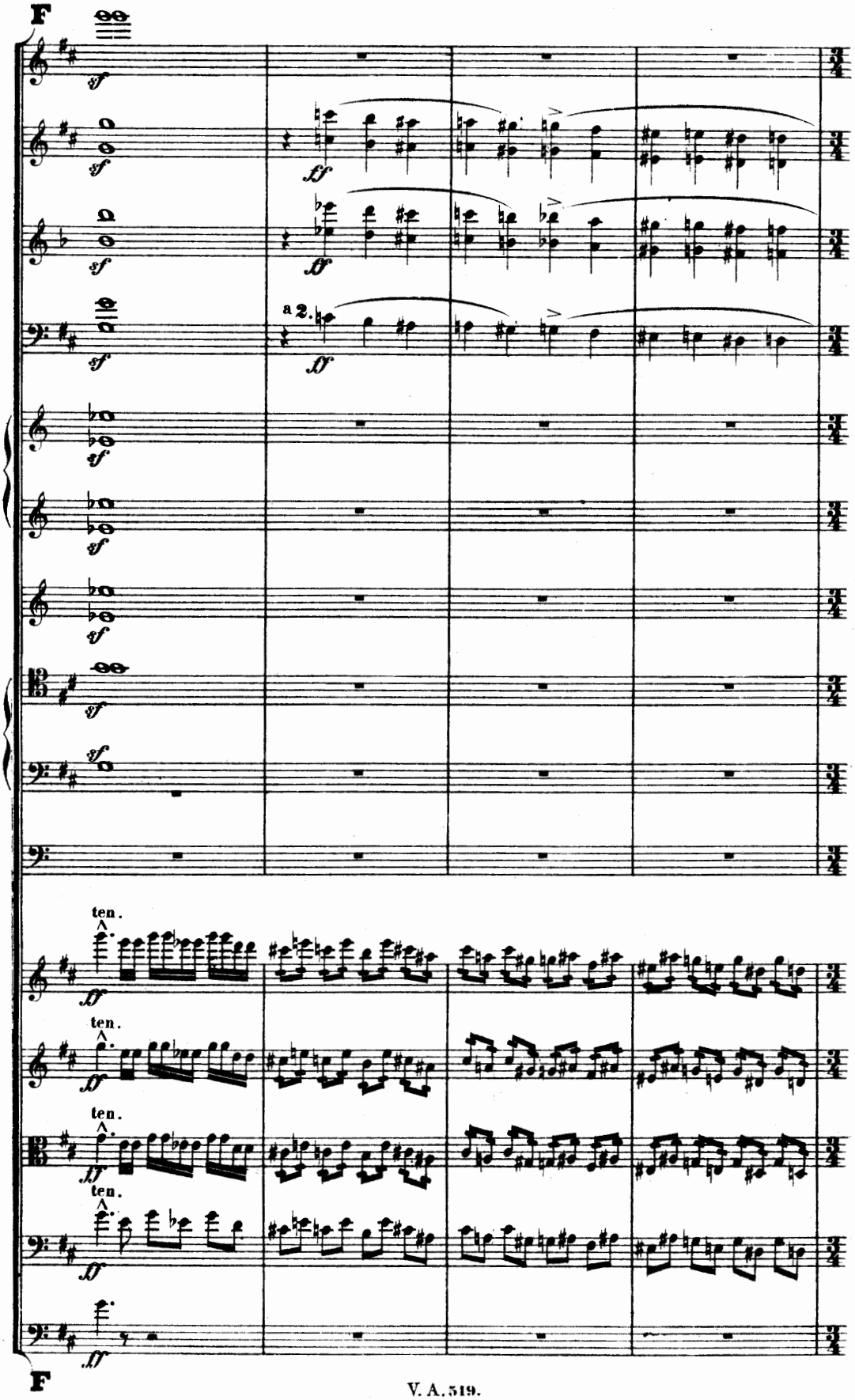
E Allegro appassionato ed agitato assai.

*) NB. Die beiden Achtel in dieser Figur  überall sehr kurz abgestossen.


Solo.
cresc.
cresc.
cre - - scen - - do
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.


ff
ff
ff
ff
ff
p
mf
f
mf
f
Tuba tacet.
mit Holzschlägel.
f
f
divisi.
sf
f
sf
f
sf
f
f


f
f
f
sf
sf
sf


F
sf
ff
a 2.
ten.
F

Dasselbe Tempo. ♩=♩

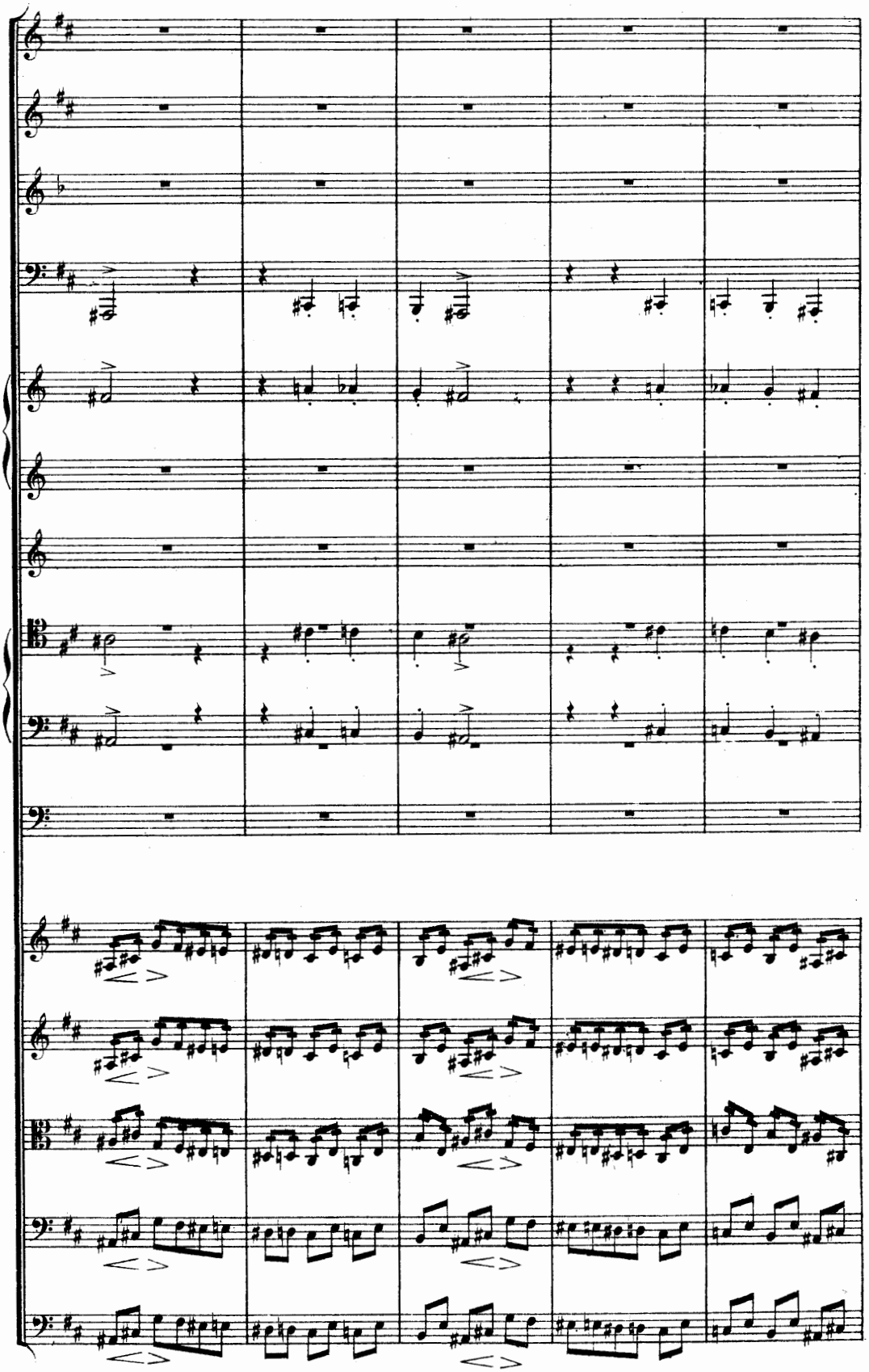
a 2.

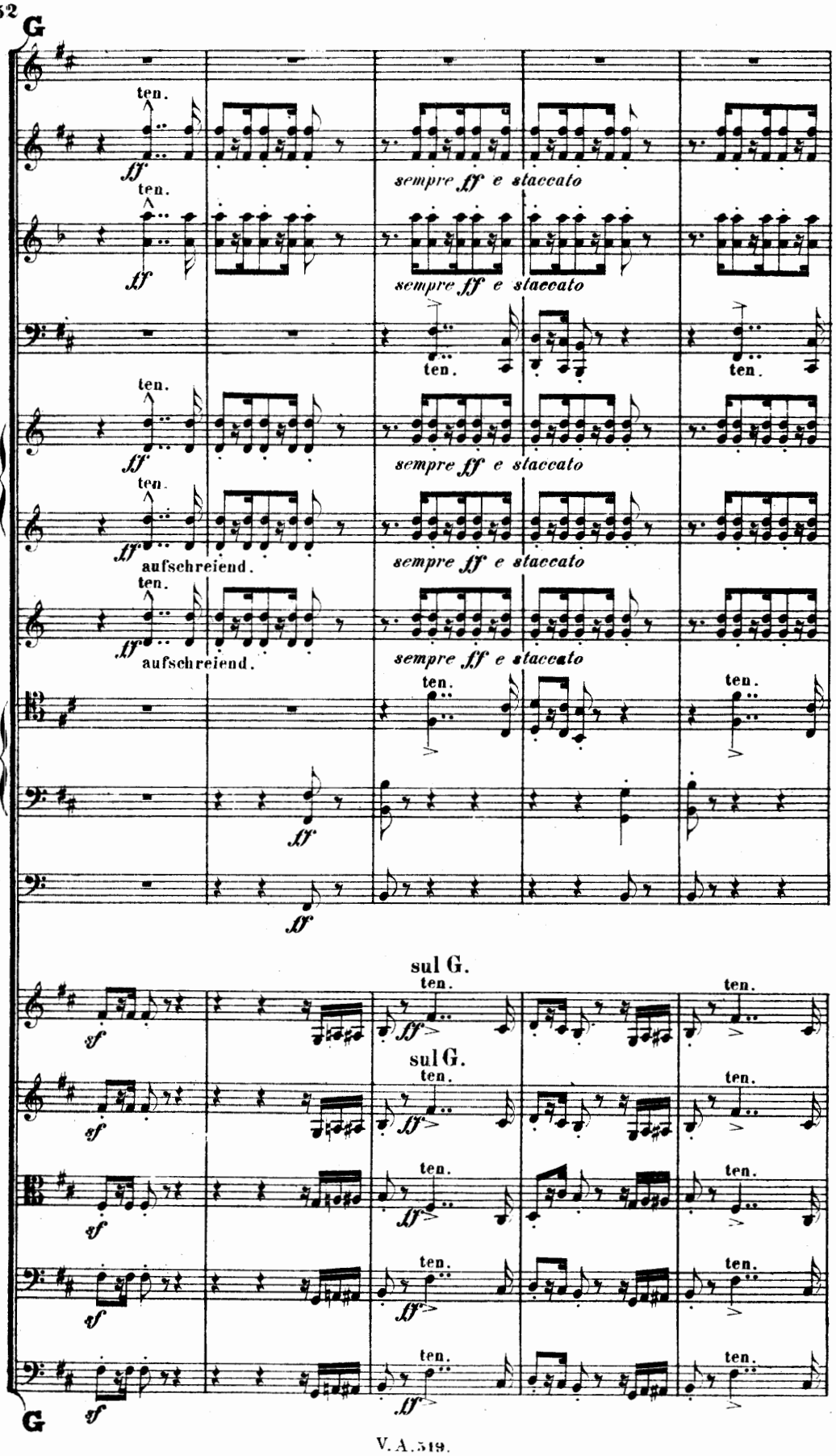
2te

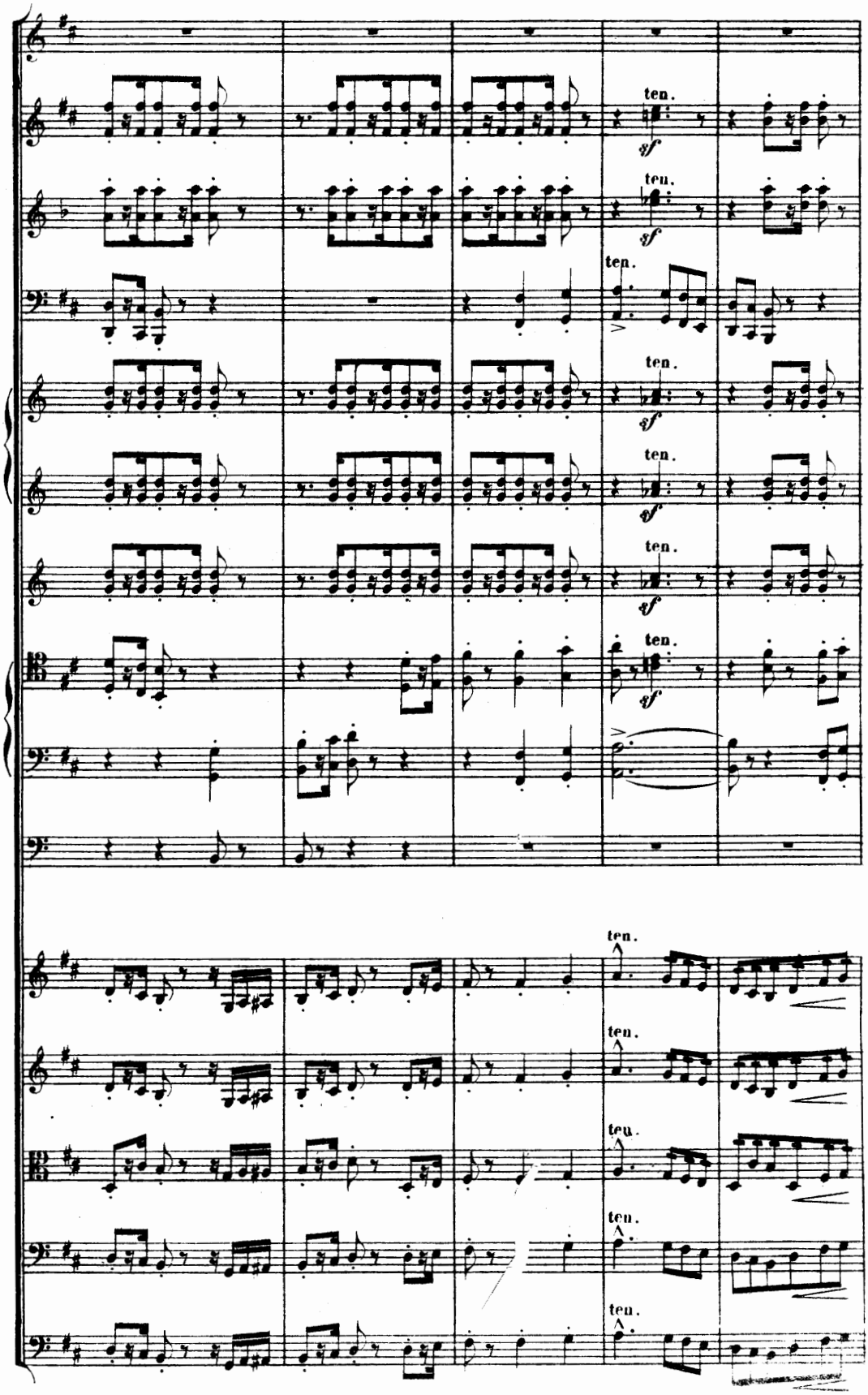
3te

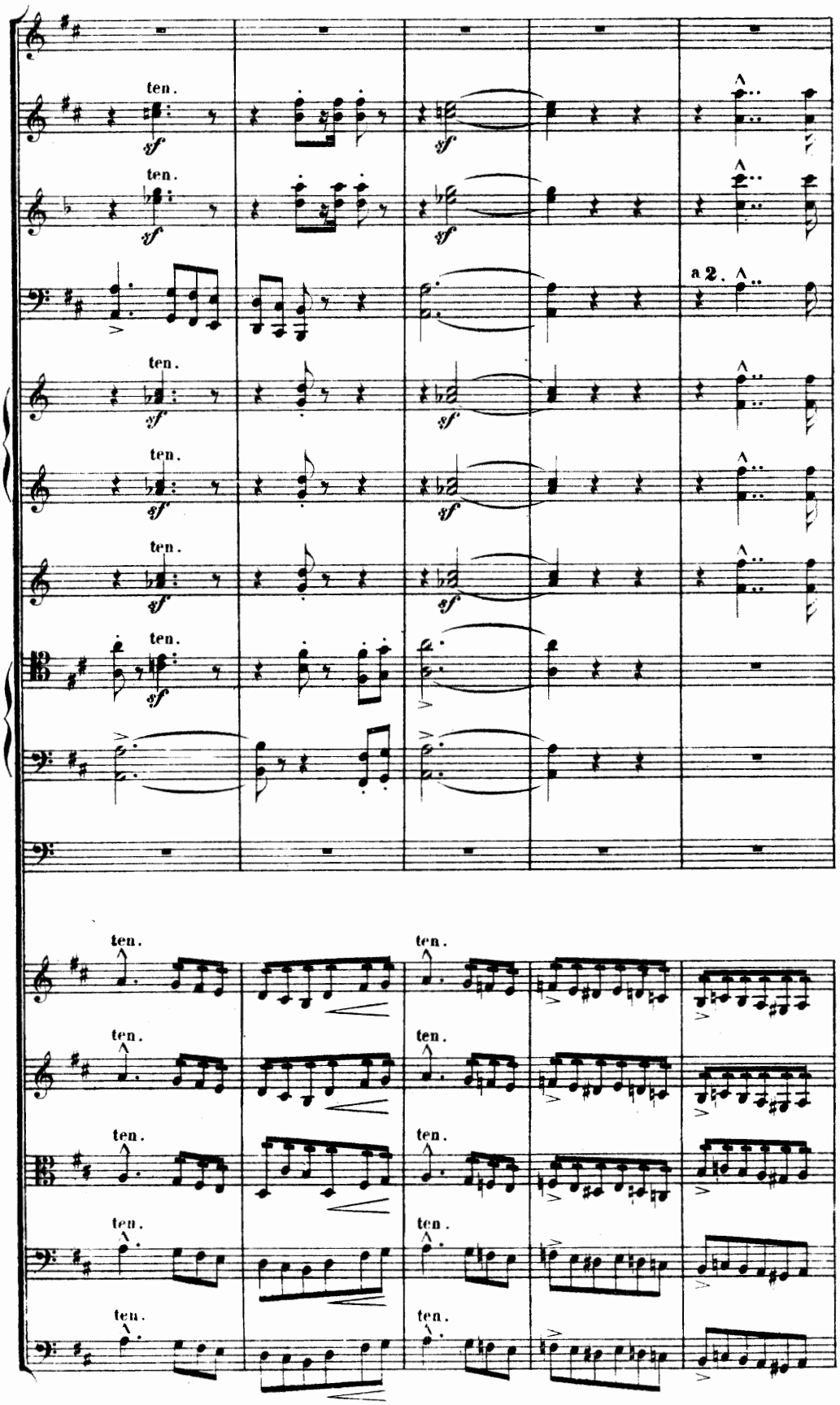
Dasselbe Tempo.

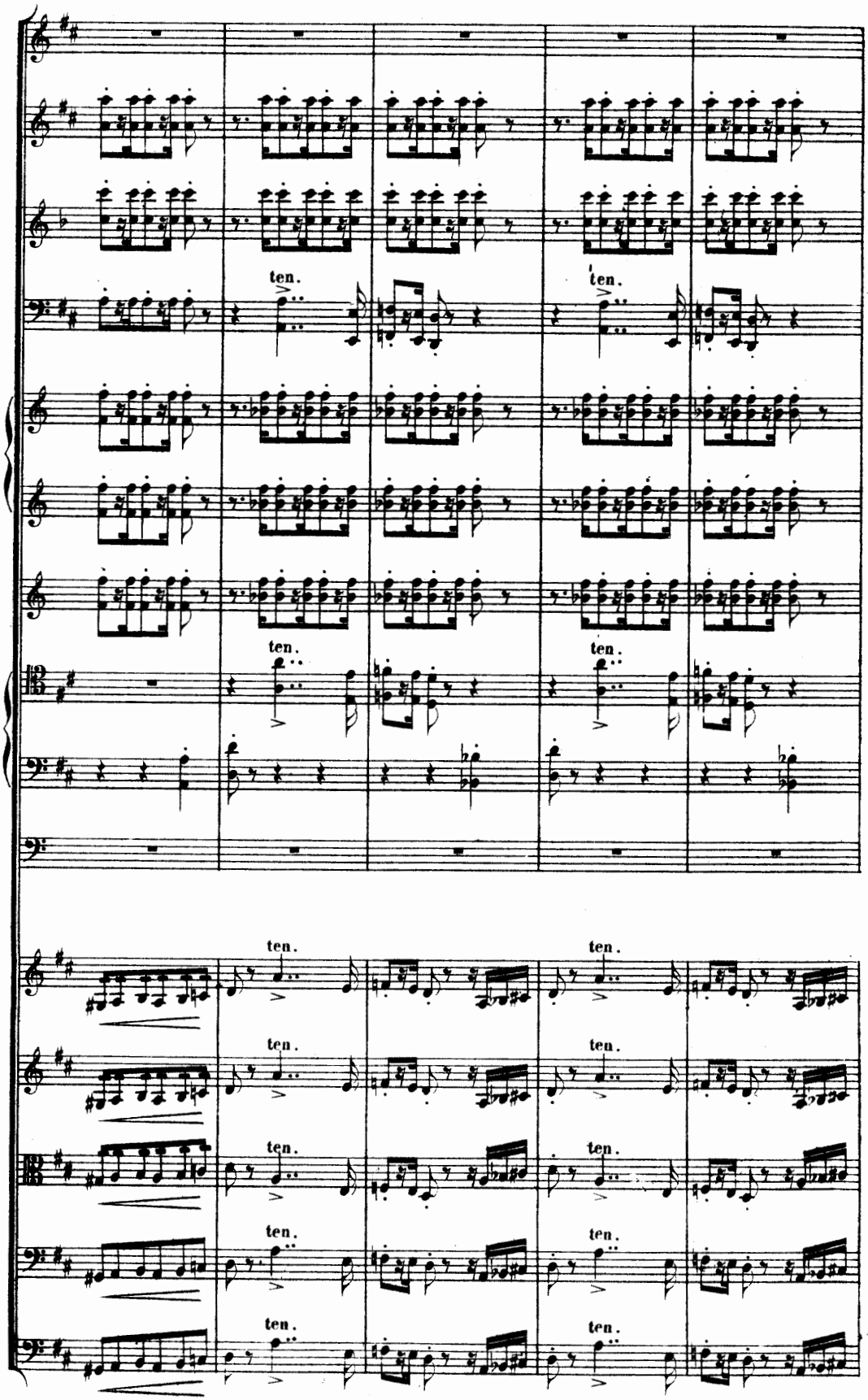
Dasselbe Tempo.

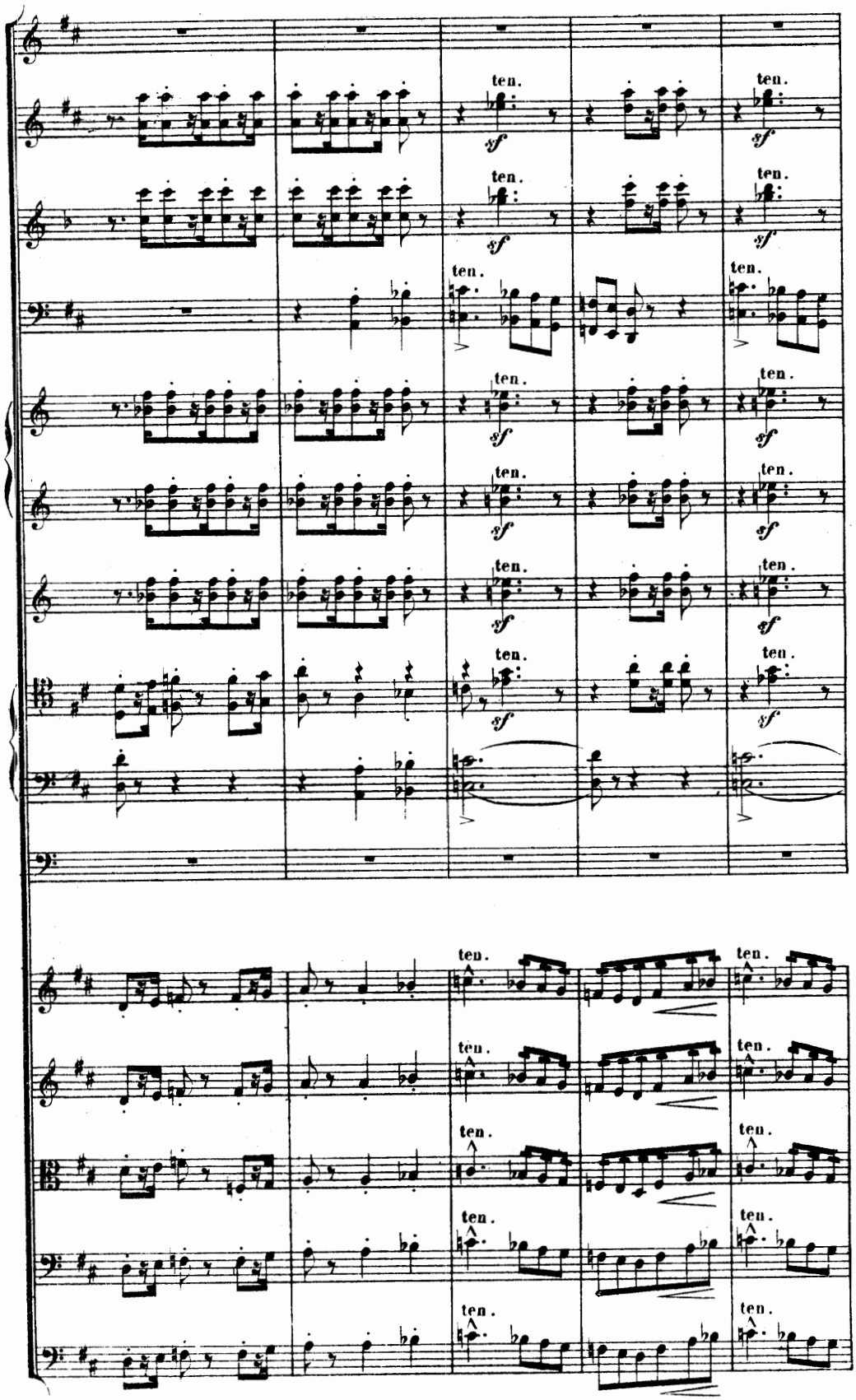


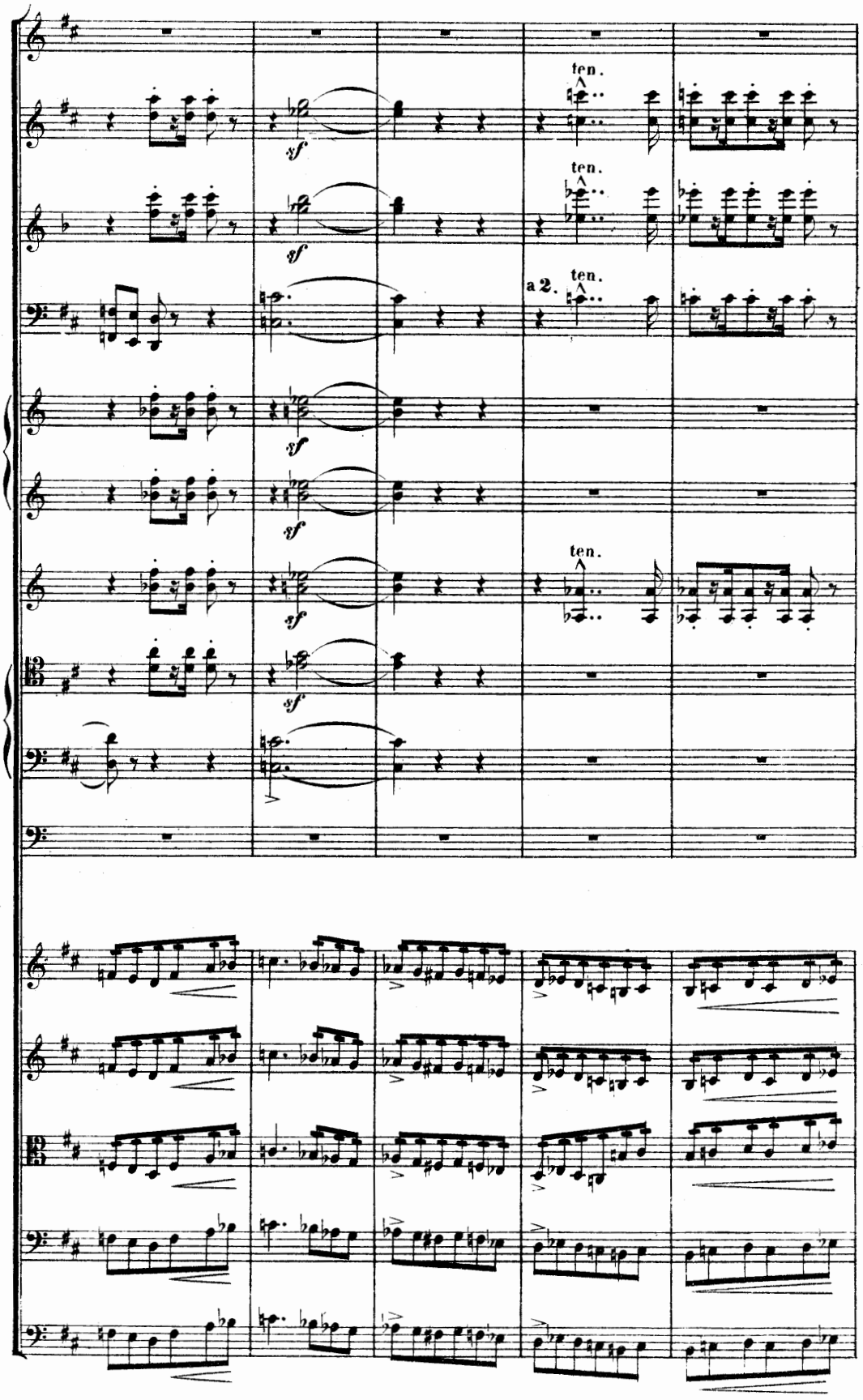

G
ten.
ff
sempre ff e staccato
aufschreiend.
sf
sul G.
G

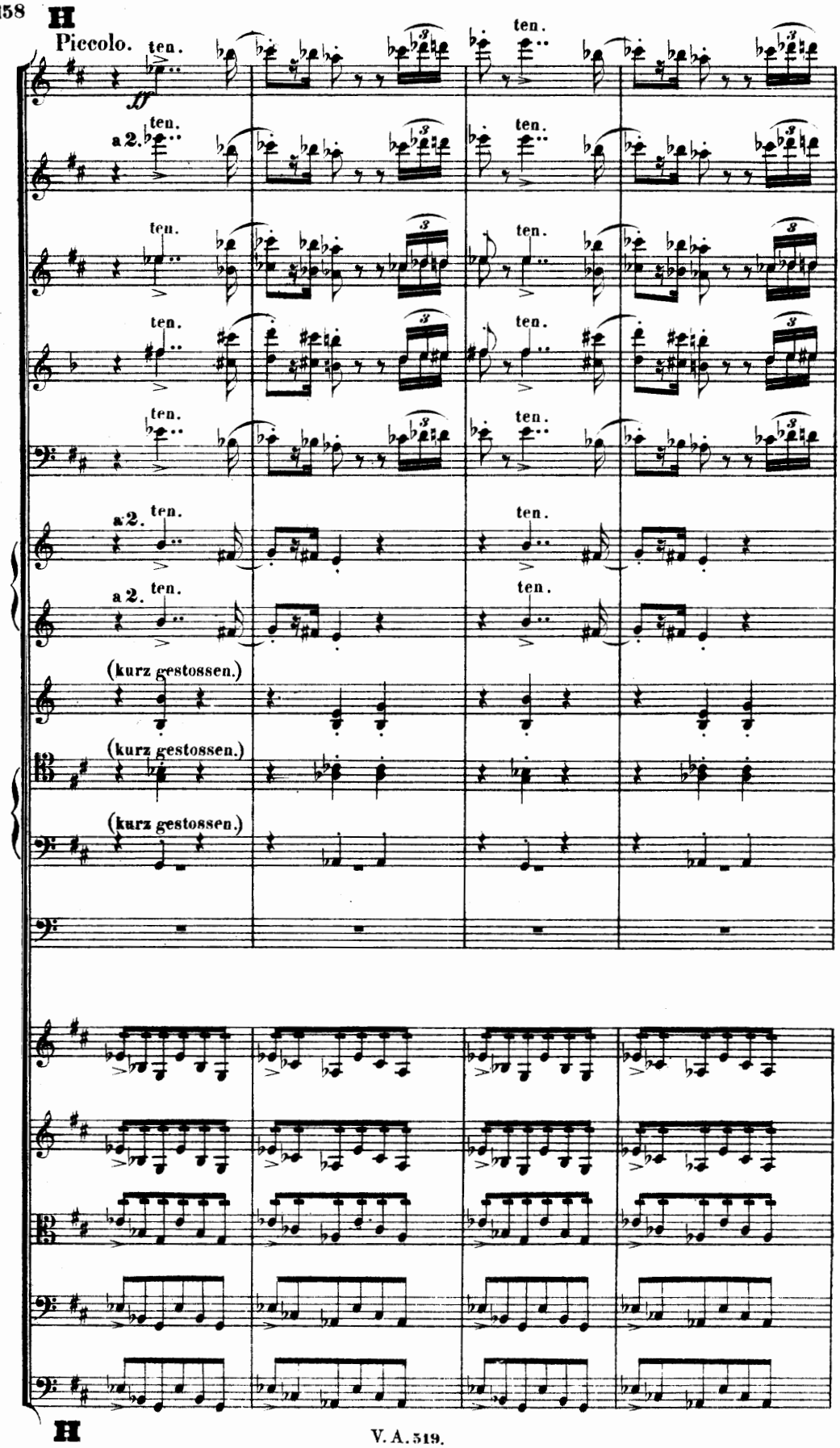

ten.
sf
ten.
sf
ten.
ten.
sf
ten.
sf
ten.
sf
ten.
sf
ten.
ten.
ten.
ten.
ten.

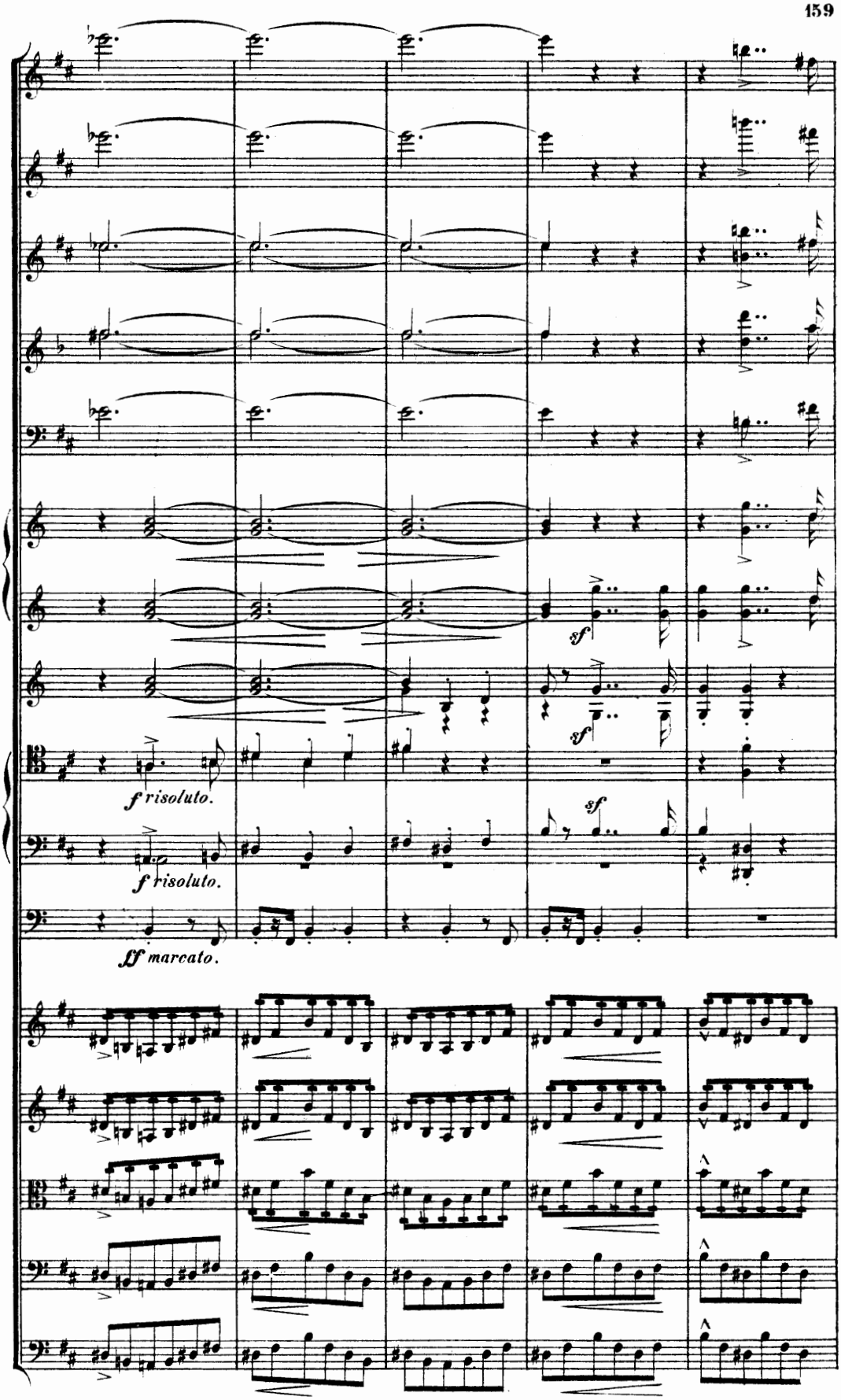

ten.
sf
a 2.

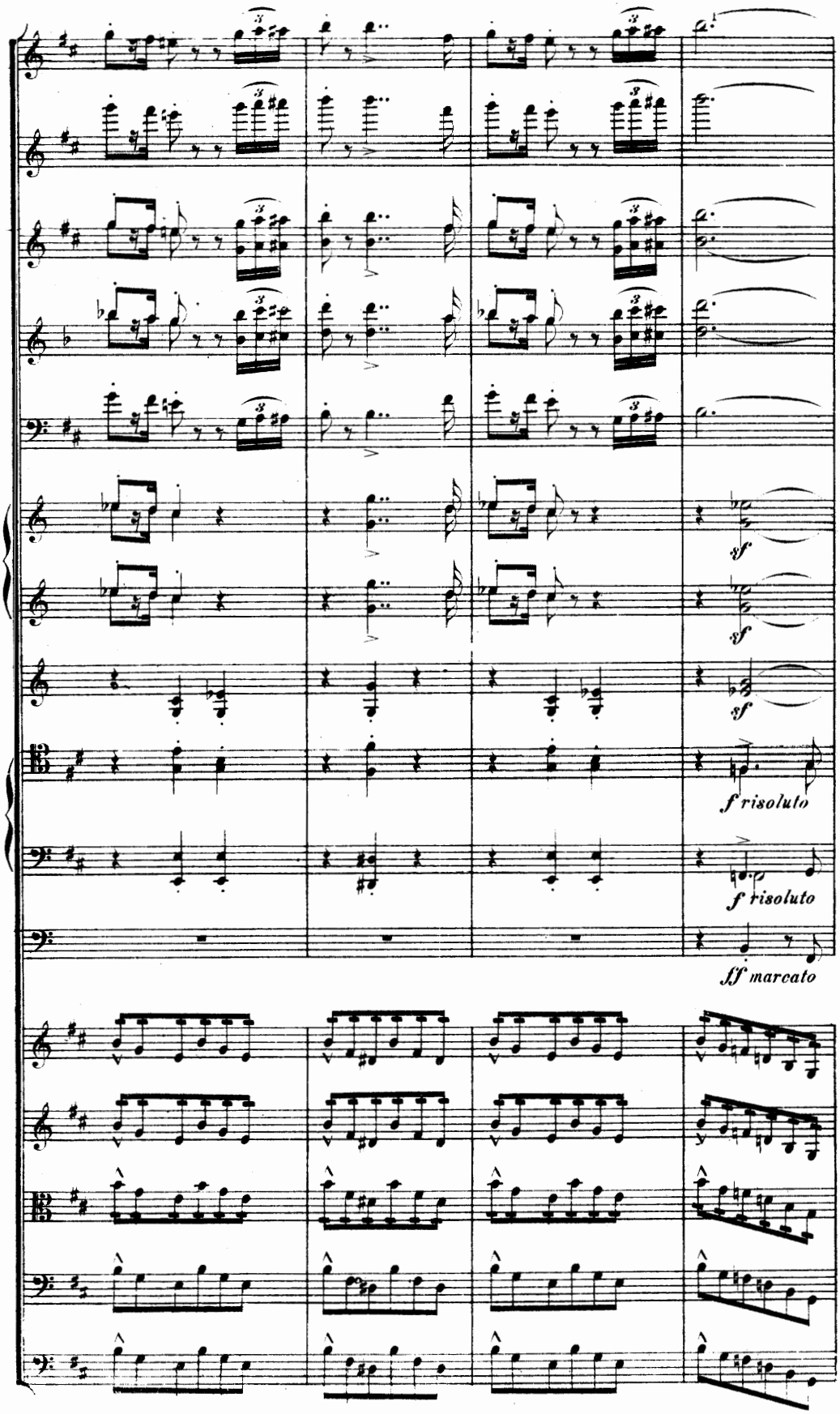

ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.

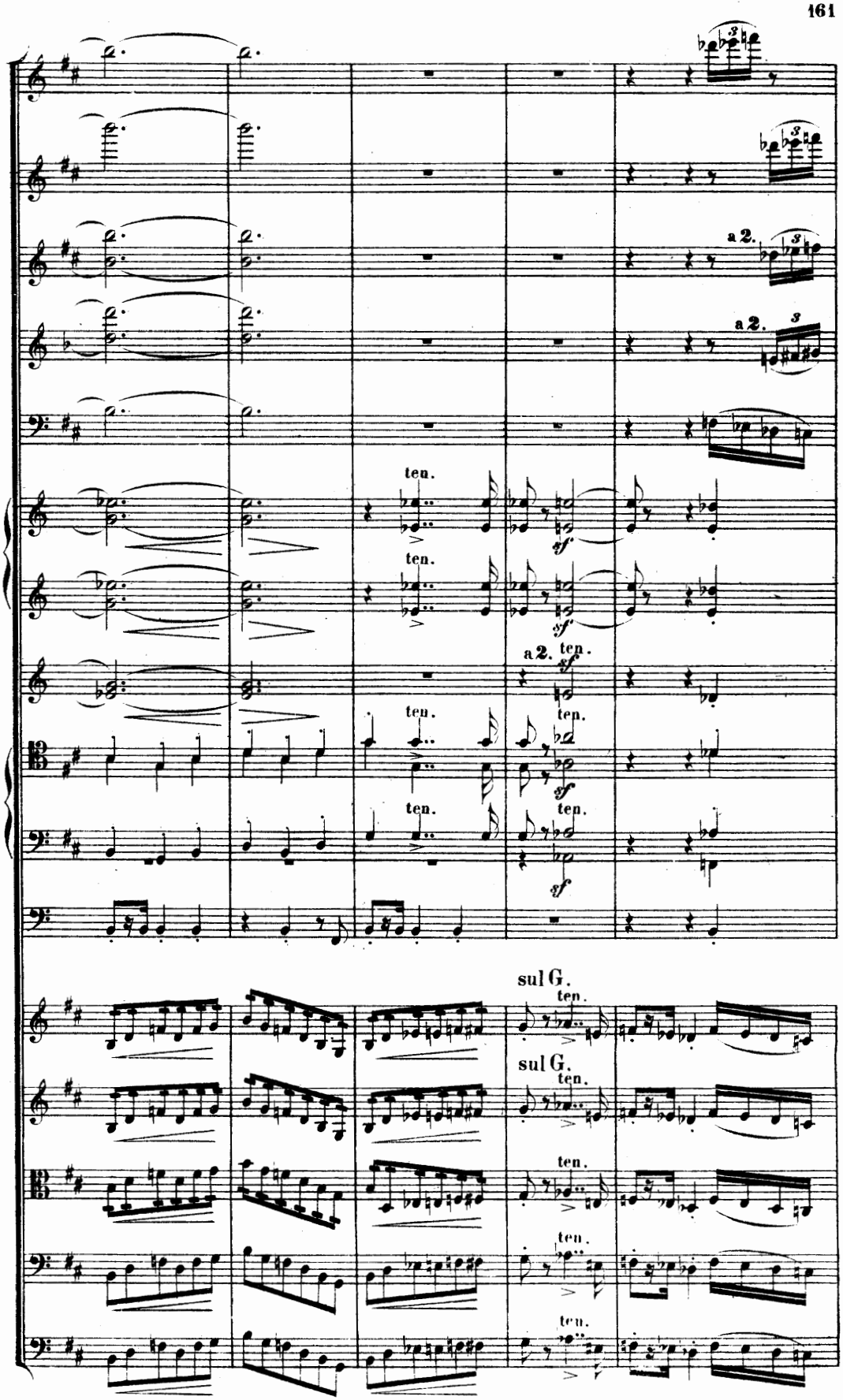

ten.
sf

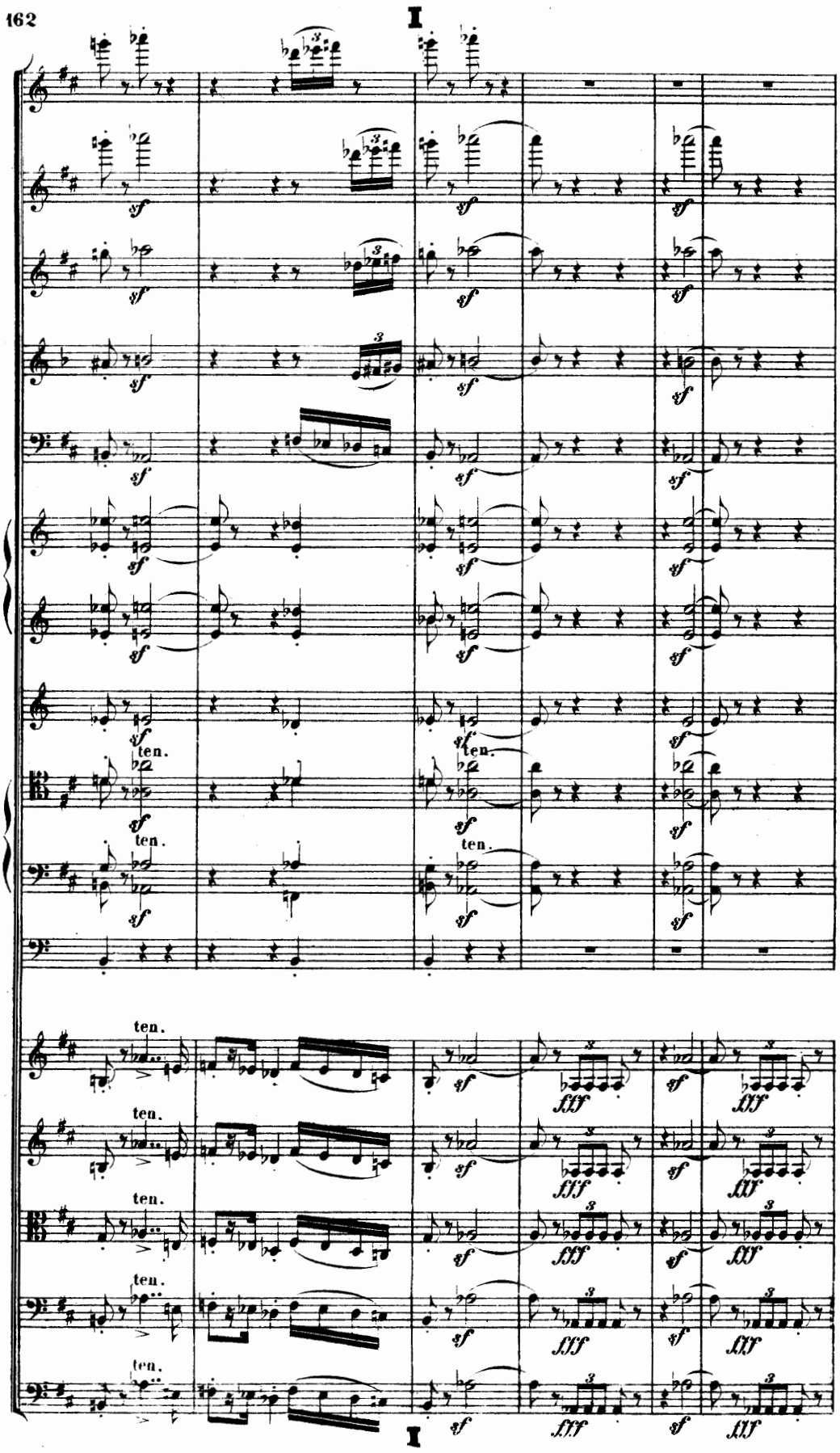

ten.
sf
ten.
sf
a 2.
ten.
sf
sf
ten.
sf


H
Piccolo.
ten.
ff
a 2.
(kurz gestossen.)
(kurz gestossen.)
(kurz gestossen.)
H

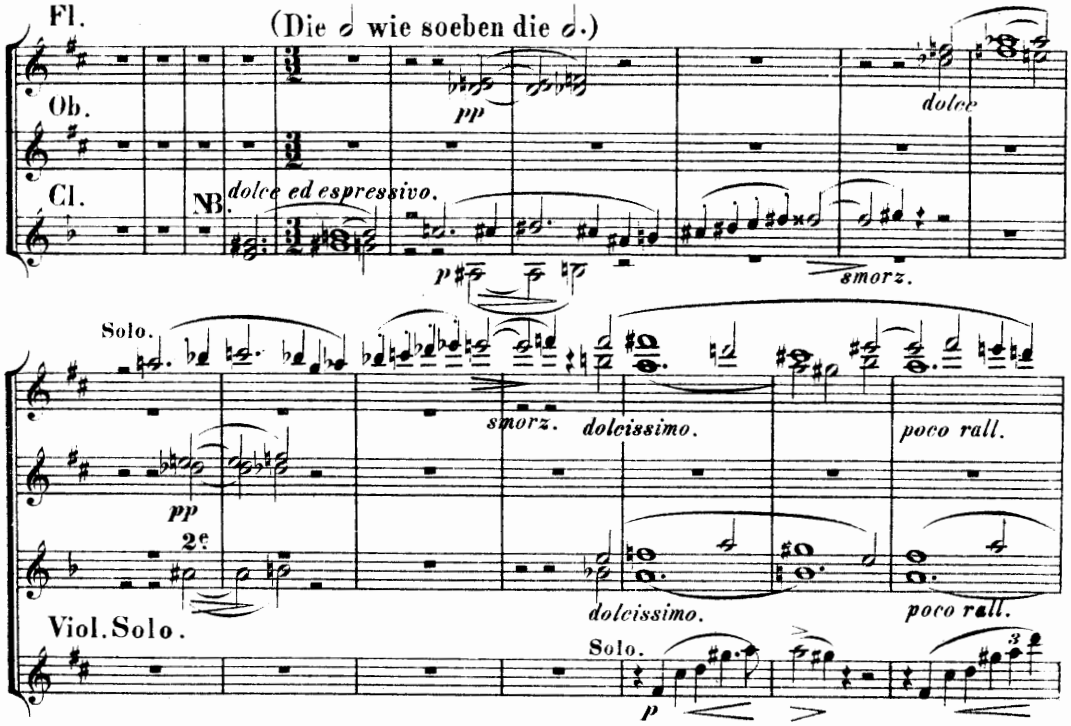

sf
sf
sf
f risoluto.
f risoluto.
ff marcato.

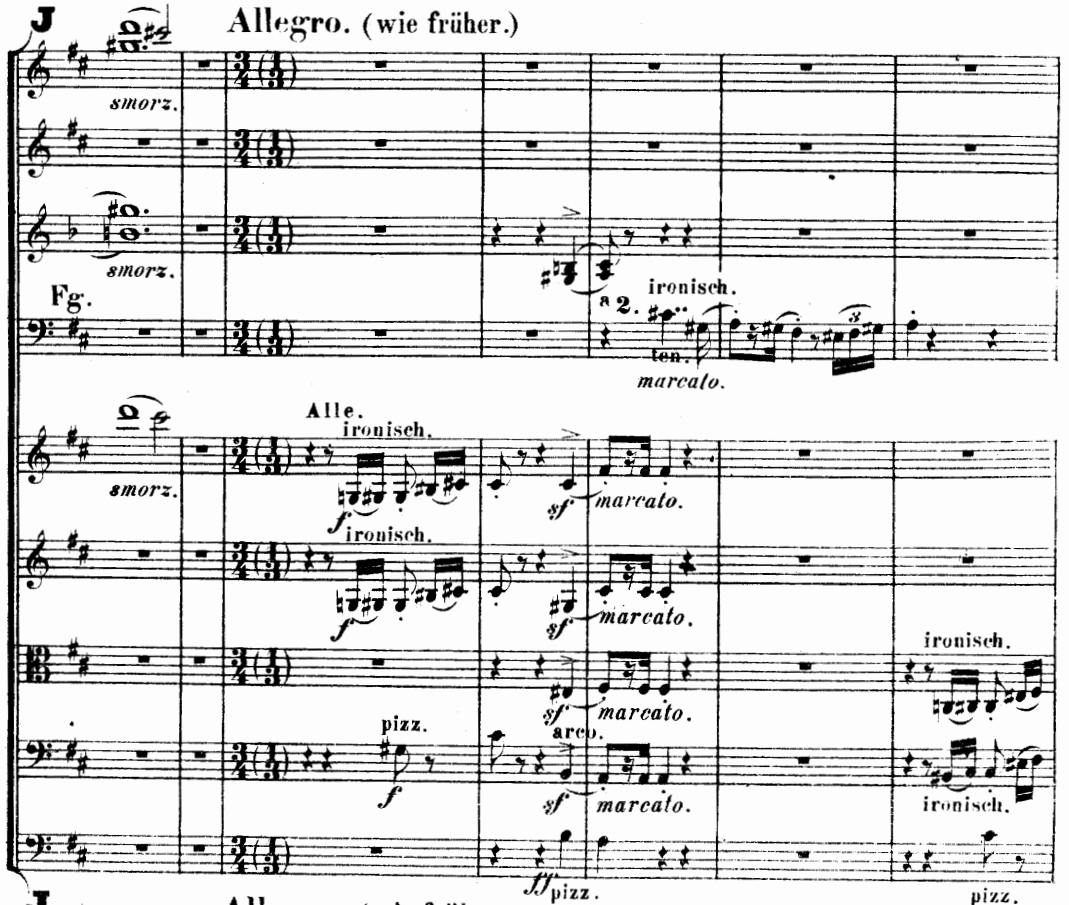

sf
sf
sf
f risoluto
f risoluto
ff marcato

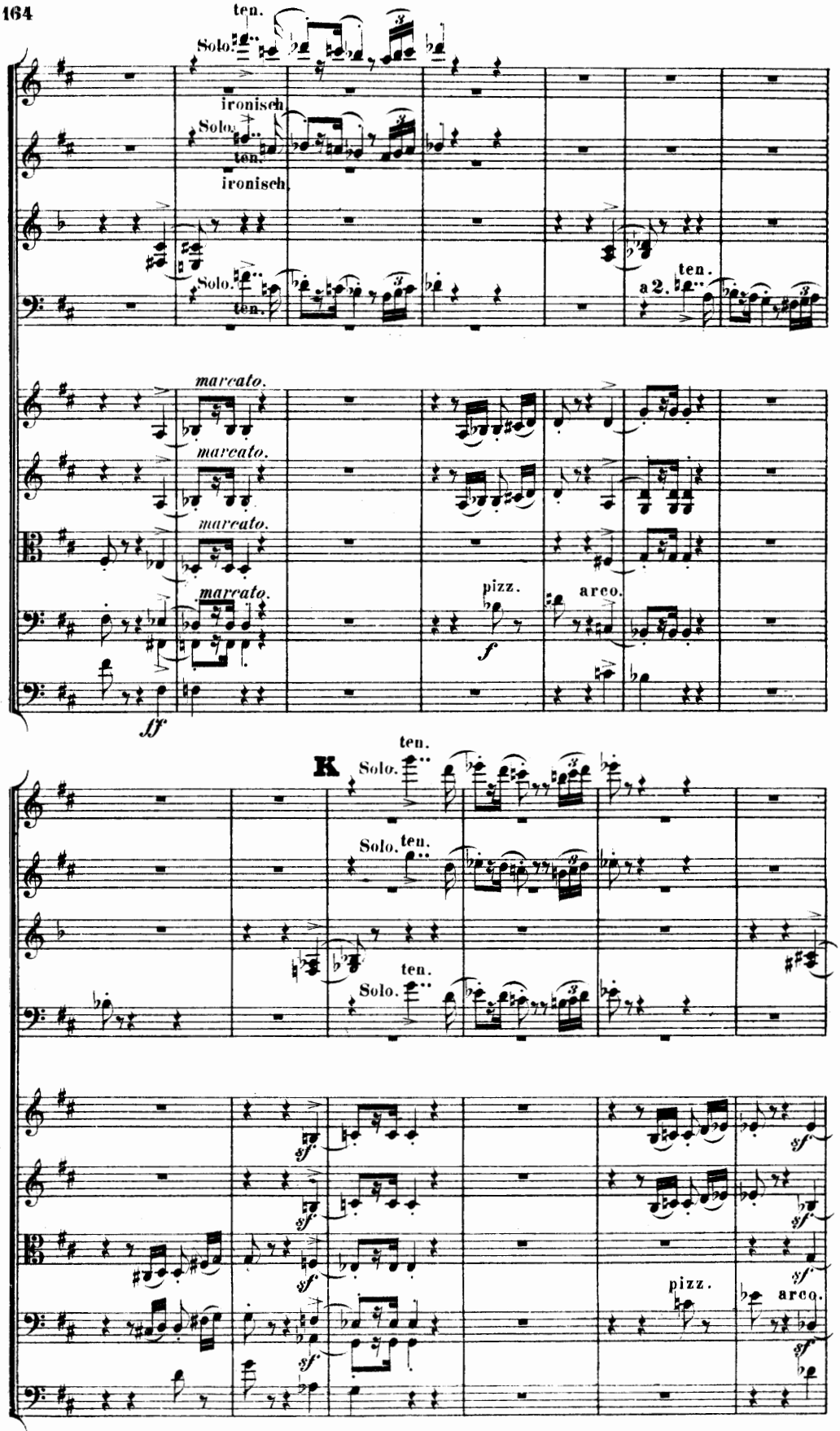

a 2.
a 2.
ten.
sf
a 2. ten.
sul G.
sul G.

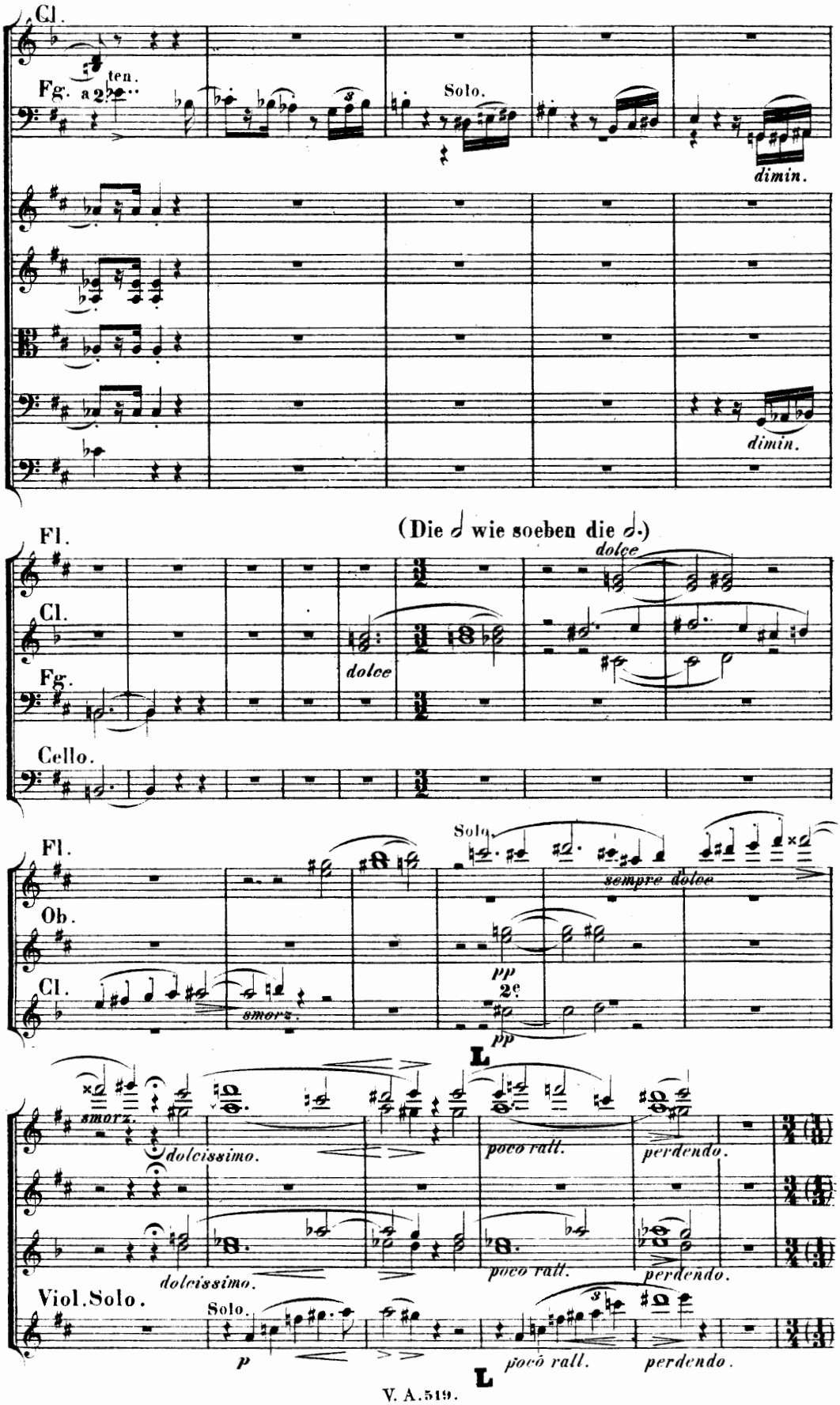

I
sf
ten.
fff
I

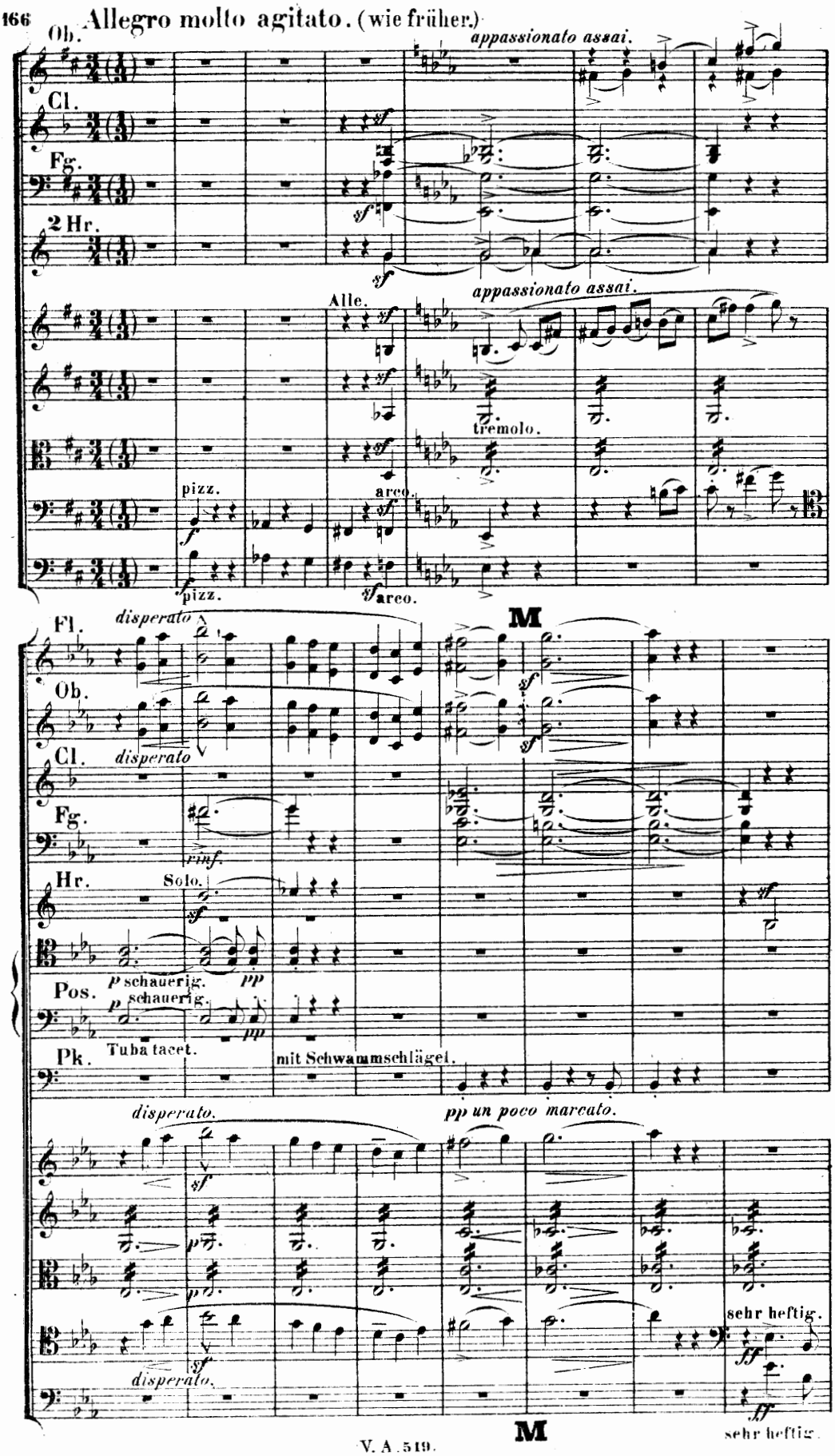
NB. Dieser Zwischensatz, $\frac{3}{2}$ Takt, soll äusserst ruhig gehalten sein und wie ein Schattenbild erklingen, auf Ophelia hindeutend.

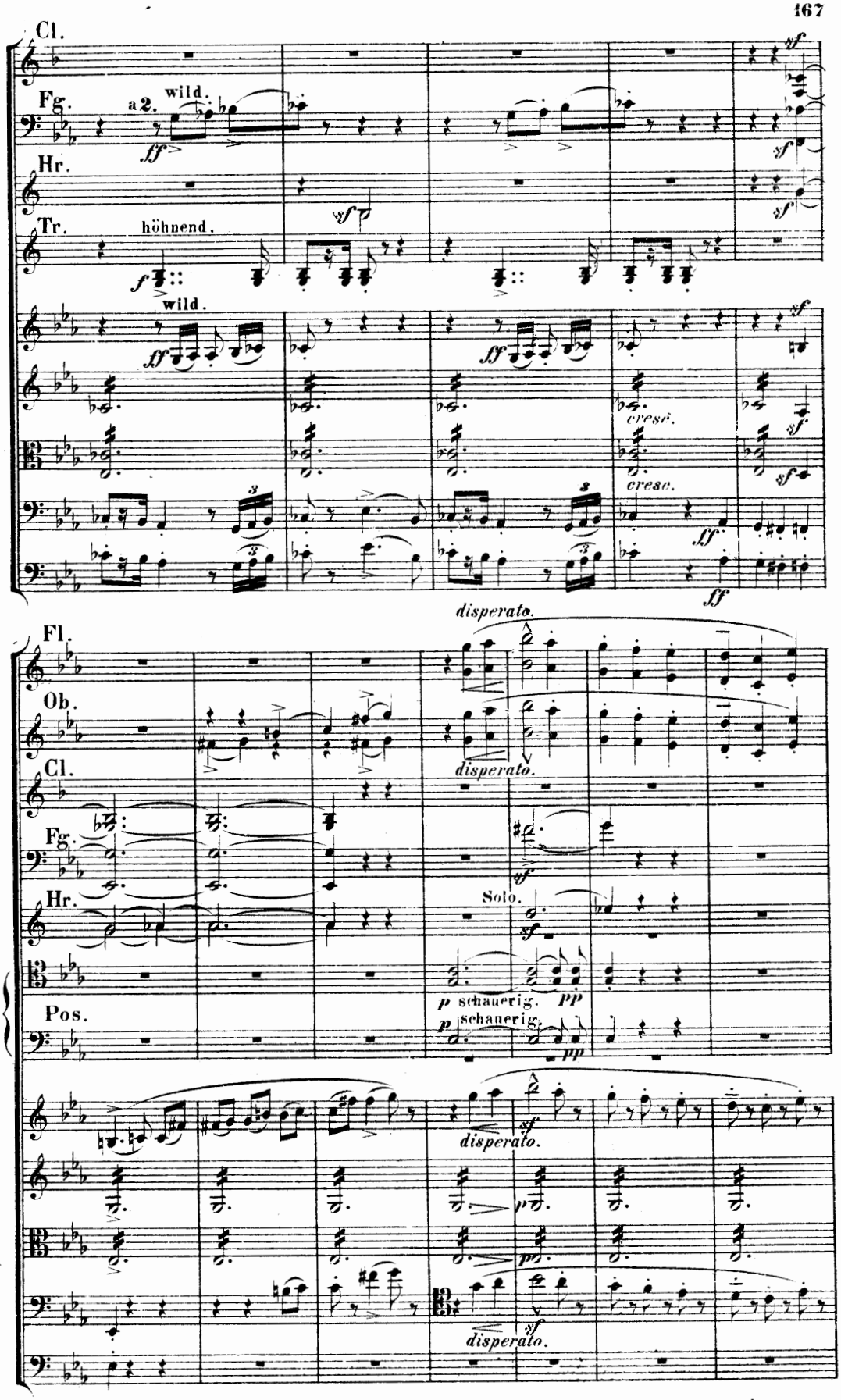


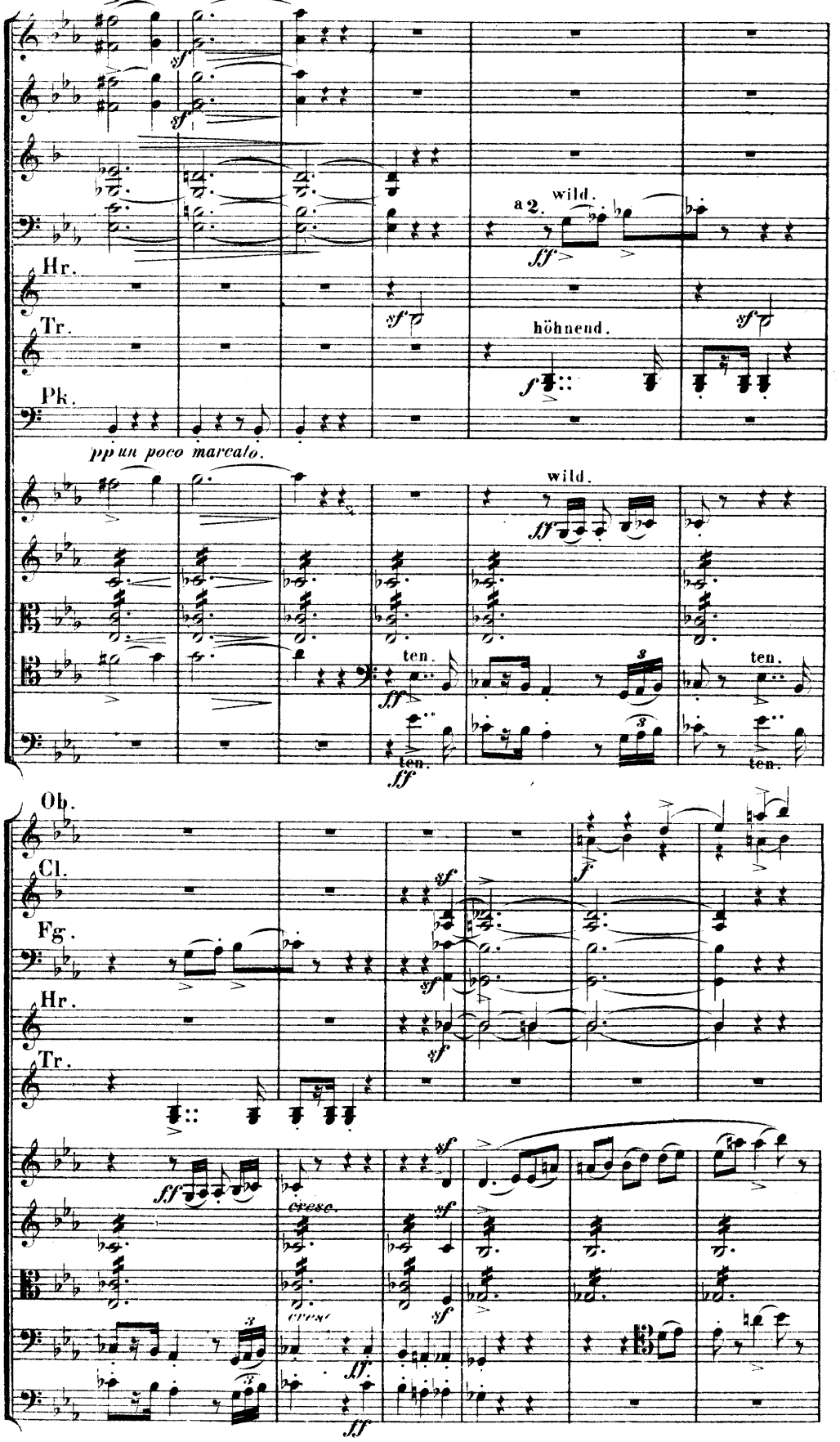


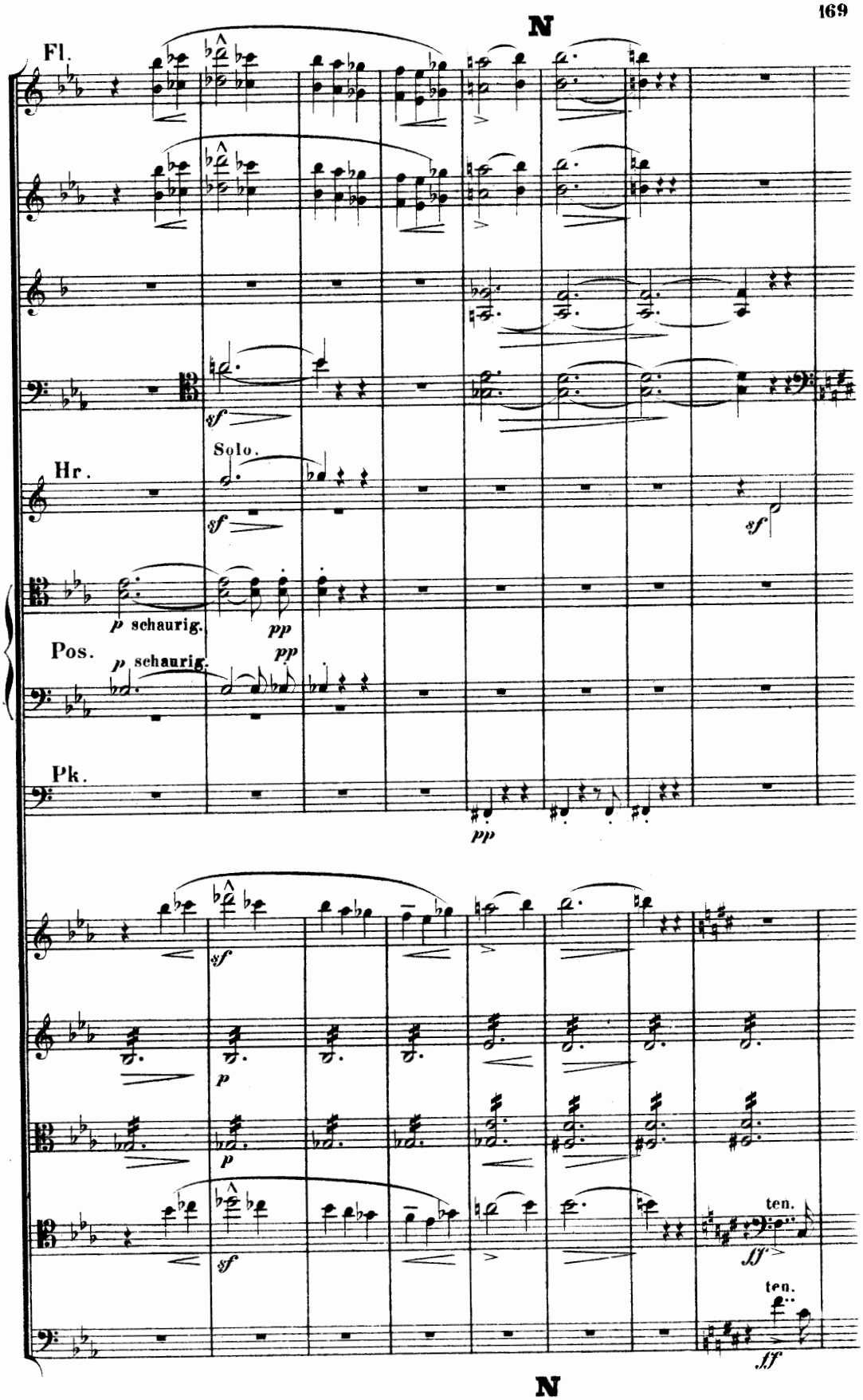

ten.
Solo.
ironisch
Solo.
ten.
ironisch
Solo.
ten.
a 2.
ten.
marcato.
marcato.
marcato.
marcato.
pizz.
arco.
f
ff
K
ten.
Solo.
Solo.
ten.
ten.
Solo.
sf
sf
sf
sf
sf
sf
sf
sf
pizz.
arco.
K

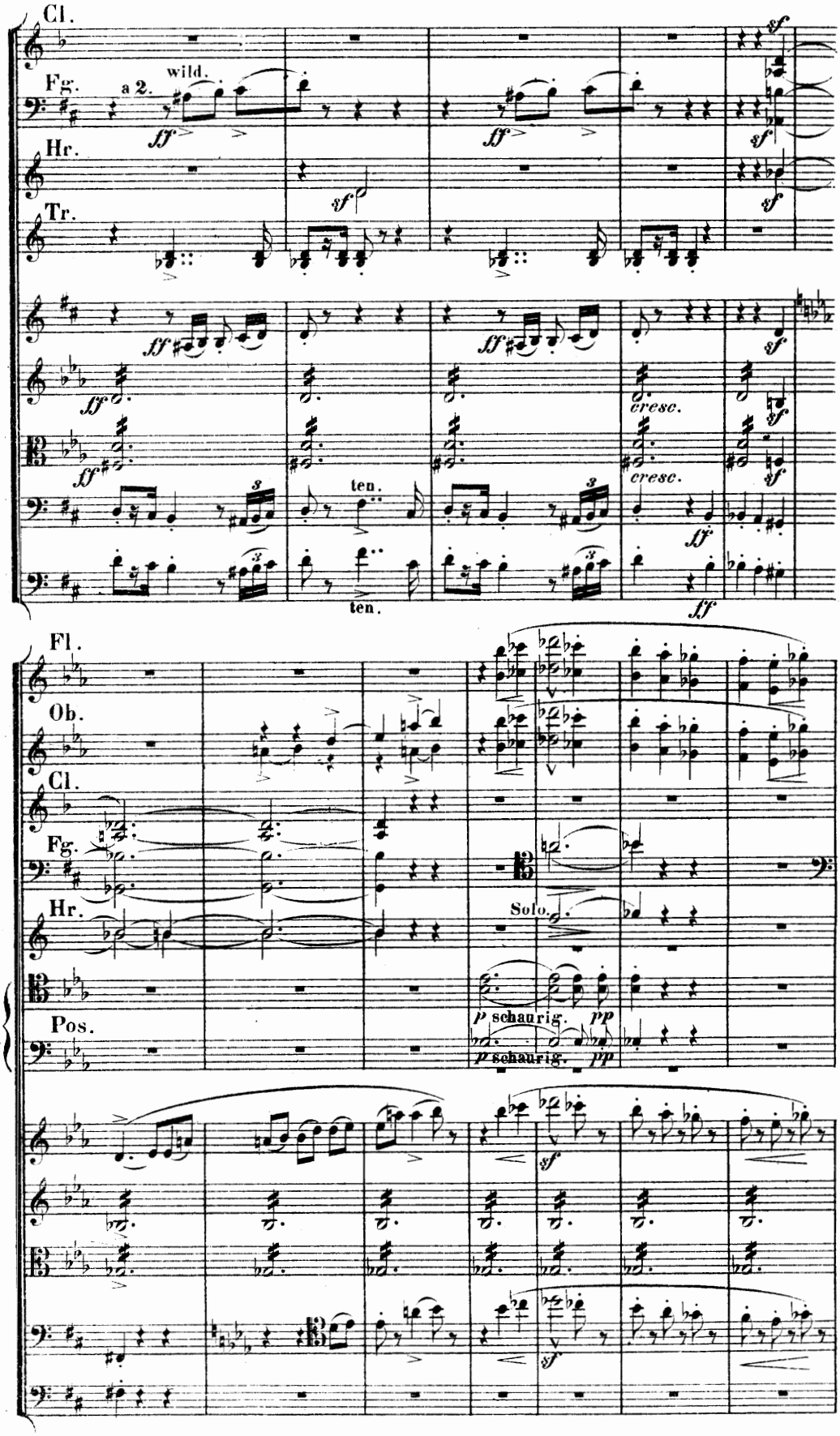

Cl.
ten.
Fg. a 2.
Solo.
dimin.
dimin.
(Die 𝅗𝅥 wie soeben die 𝅗𝅥.)
Fl.
dolce
Cl.
dolce
Fg.
Cello.
Fl.
Solo
sempre dolce
Ob.
pp
Cl.
smorz.
2e
pp
L
smorz.
dolcissimo.
poco ratt.
perdendo.
dolcissimo.
poco ratt.
perdendo.
Viol. Solo.
Solo.
p
poco rall.
perdendo.
L

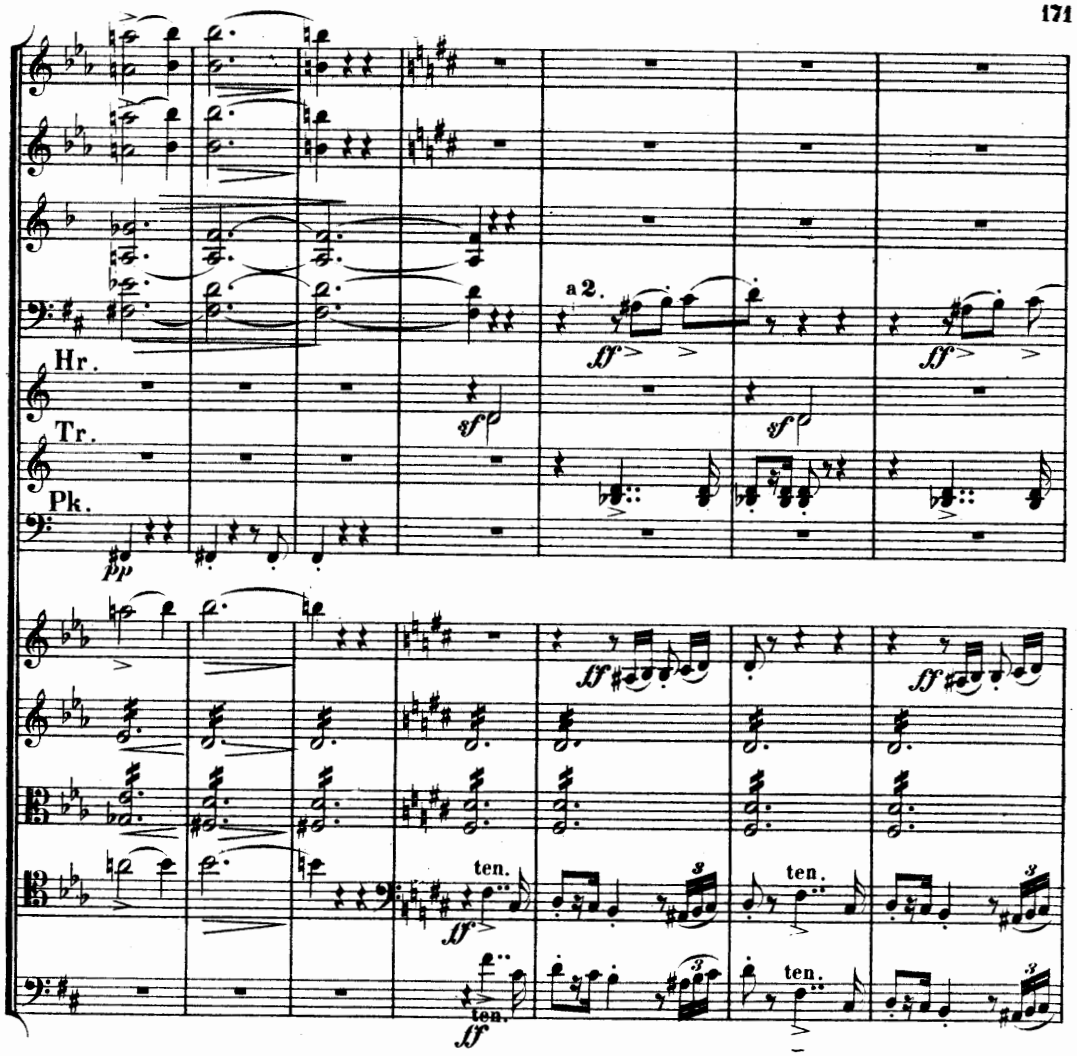

Allegro molto agitato. (wie früher.)
Ob.
Cl.
Fg.
2 Hr.
appassionato assai.
Alle.
tremolo.
pizz.
arco.
Fl.
disperato
M
Solo.
p schauerig.
pp
Pos.
Tuba tacet.
mit Schwammschlägel.
pp un poco marcato.
sehr heftig.


Cl.
Fg.
a 2.
wild.
Hr.
Tr.
höhnend.
wild.
cresc.
cresc.
disperato.
Fl.
Ob.
Cl.
Fg.
Hr.
Solo.
Pos.
p schauerig.
pp
p schauerig.
pp
disperato.
disperato.
disperato.

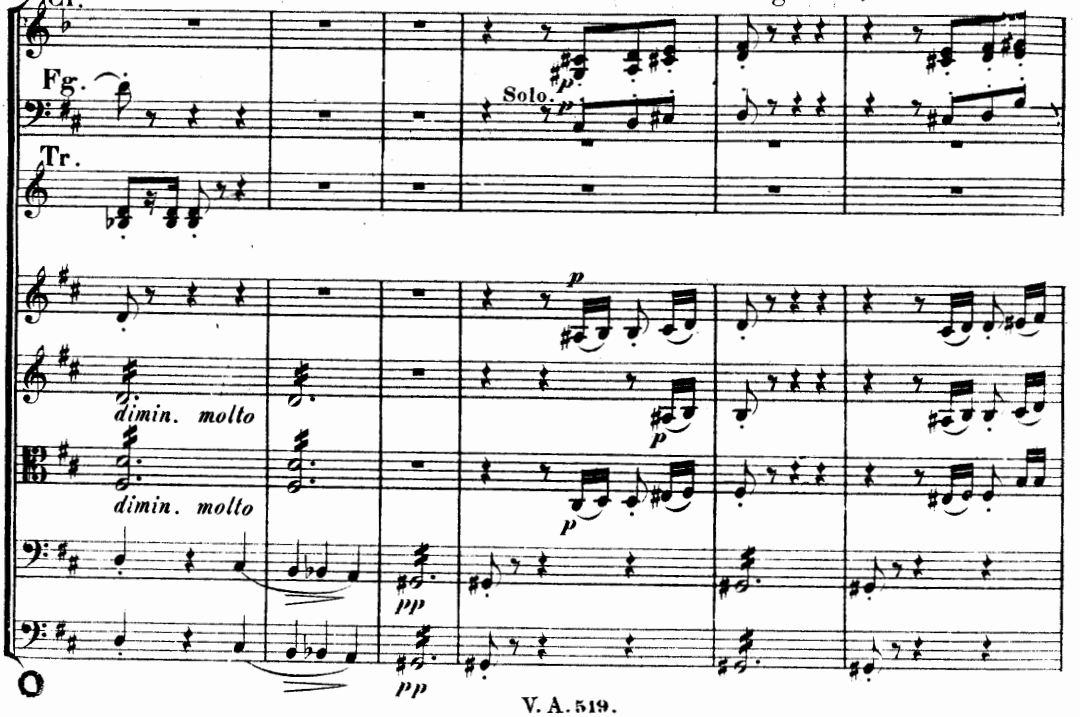

a 2.
wild.
Hr.
Tr.
höhnend.
Pk.
pp un poco marcato.
wild.
ten.
Ob.
Cl.
Fg.
Hr.
Tr.
cresc.


N
Fl.
sf
Solo.
Hr.
sf
sf
p schaurig.
pp
Pos.
p schaurig.
pp
Pk.
pp
sf
p
p
sf
ten.
ff
ten.
ff
N

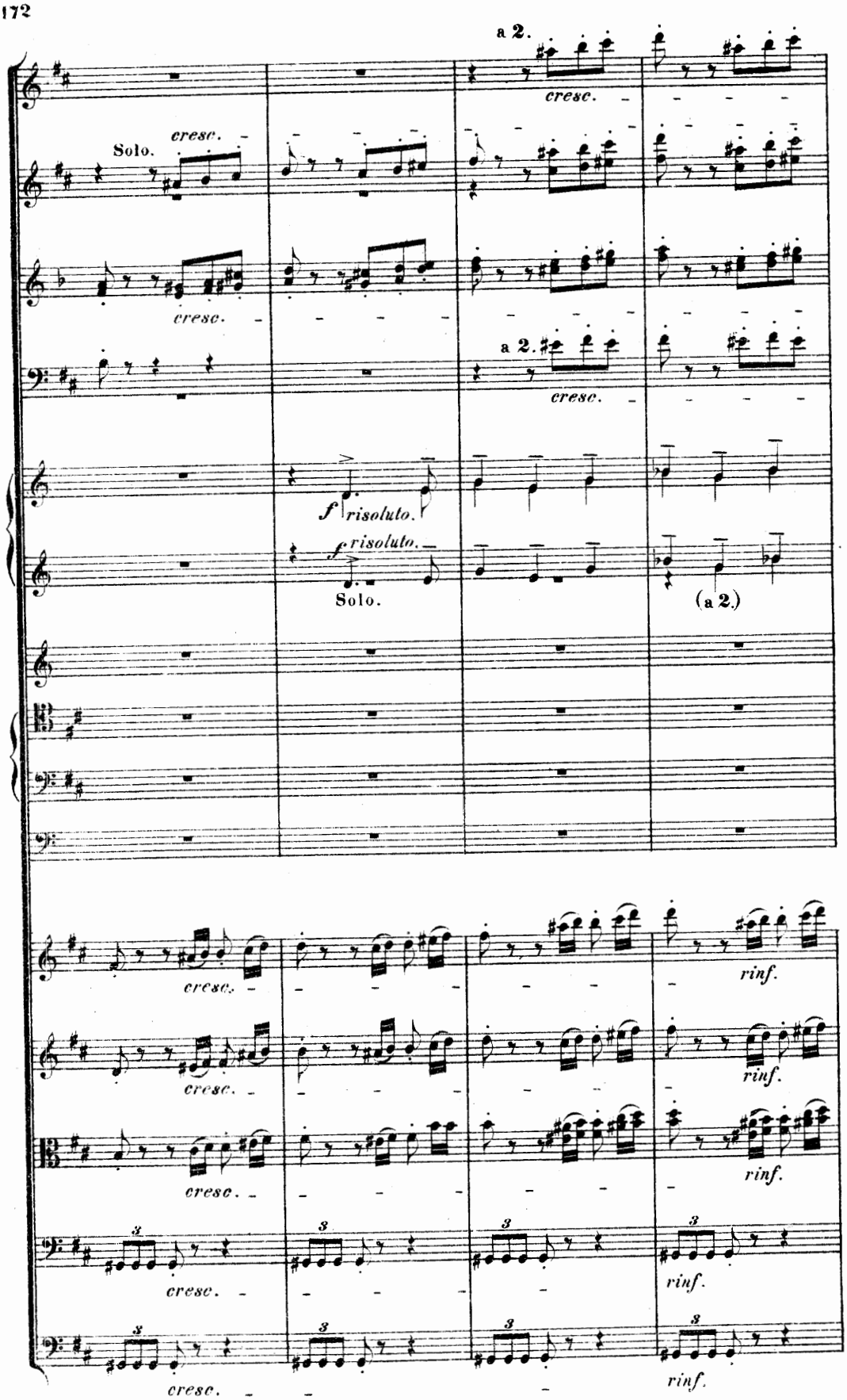

Cl.
Fg.
a 2.
wild.
ff
Hr.
Tr.
sf
ff
cresc.
ten.
Fl.
Ob.
Cl.
Fg.
Hr.
Solo.
Pos.
p schaurig.
pp
sf

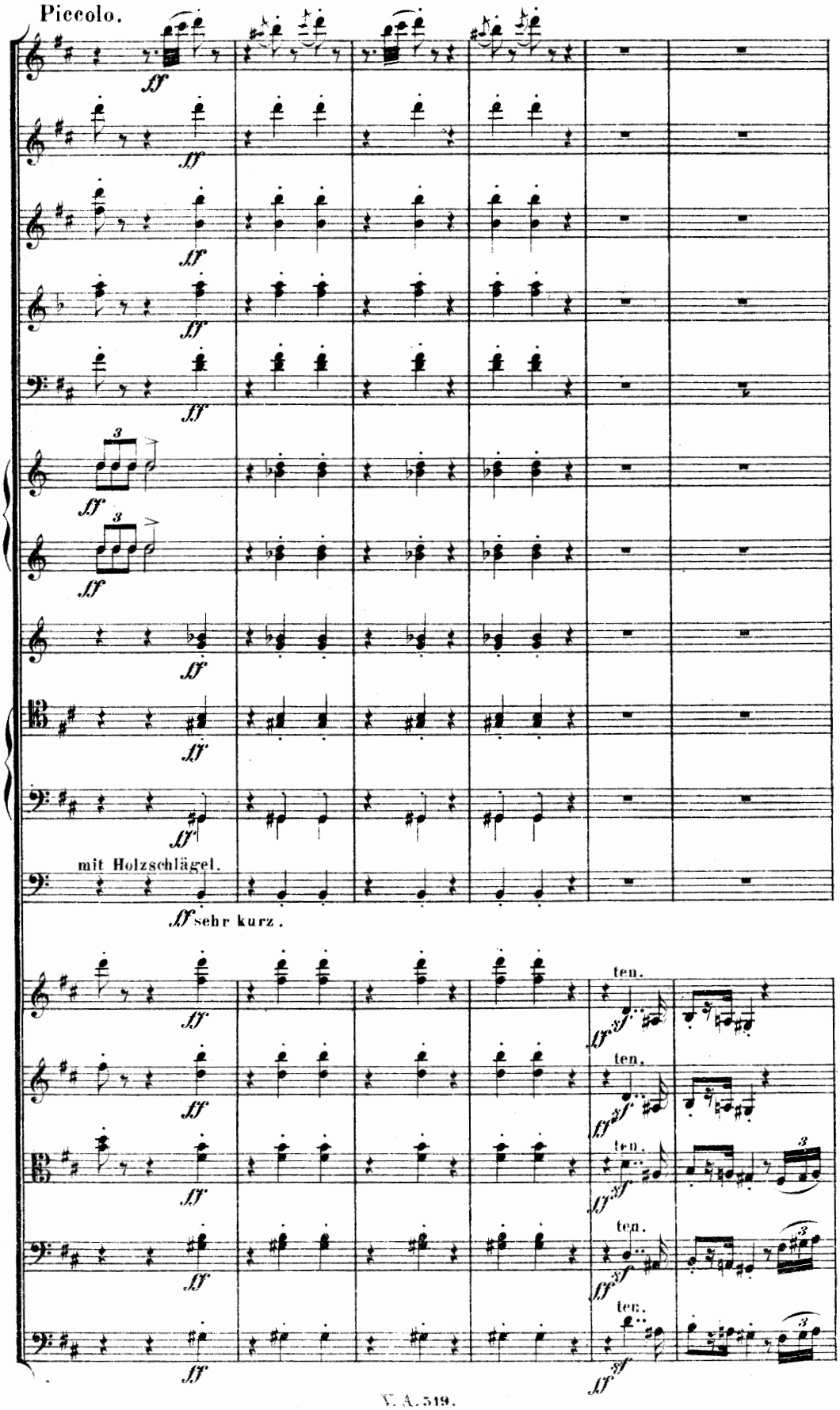


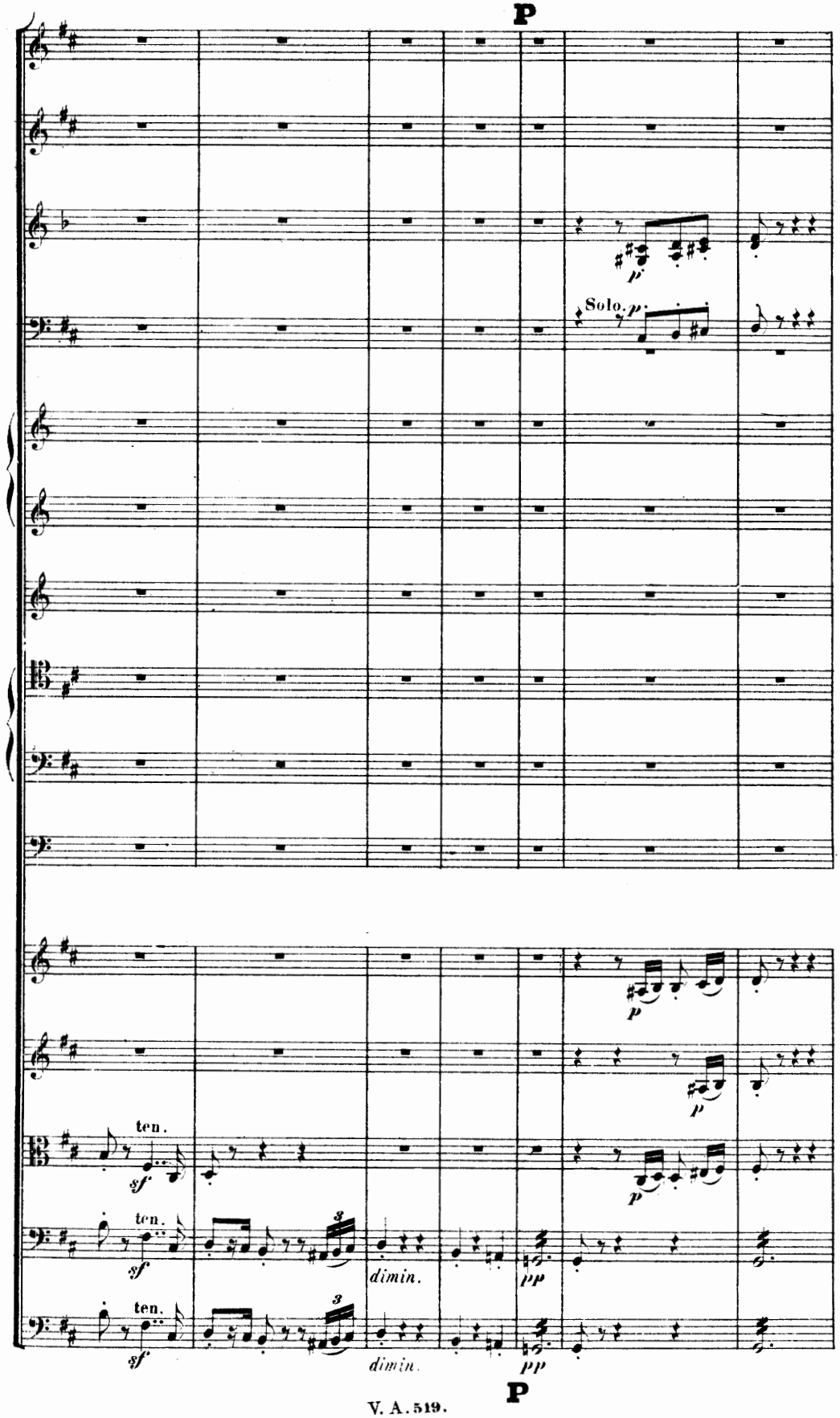
O Cl. Vom Buchstaben O bis zum Buchstaben Q immer drängender.

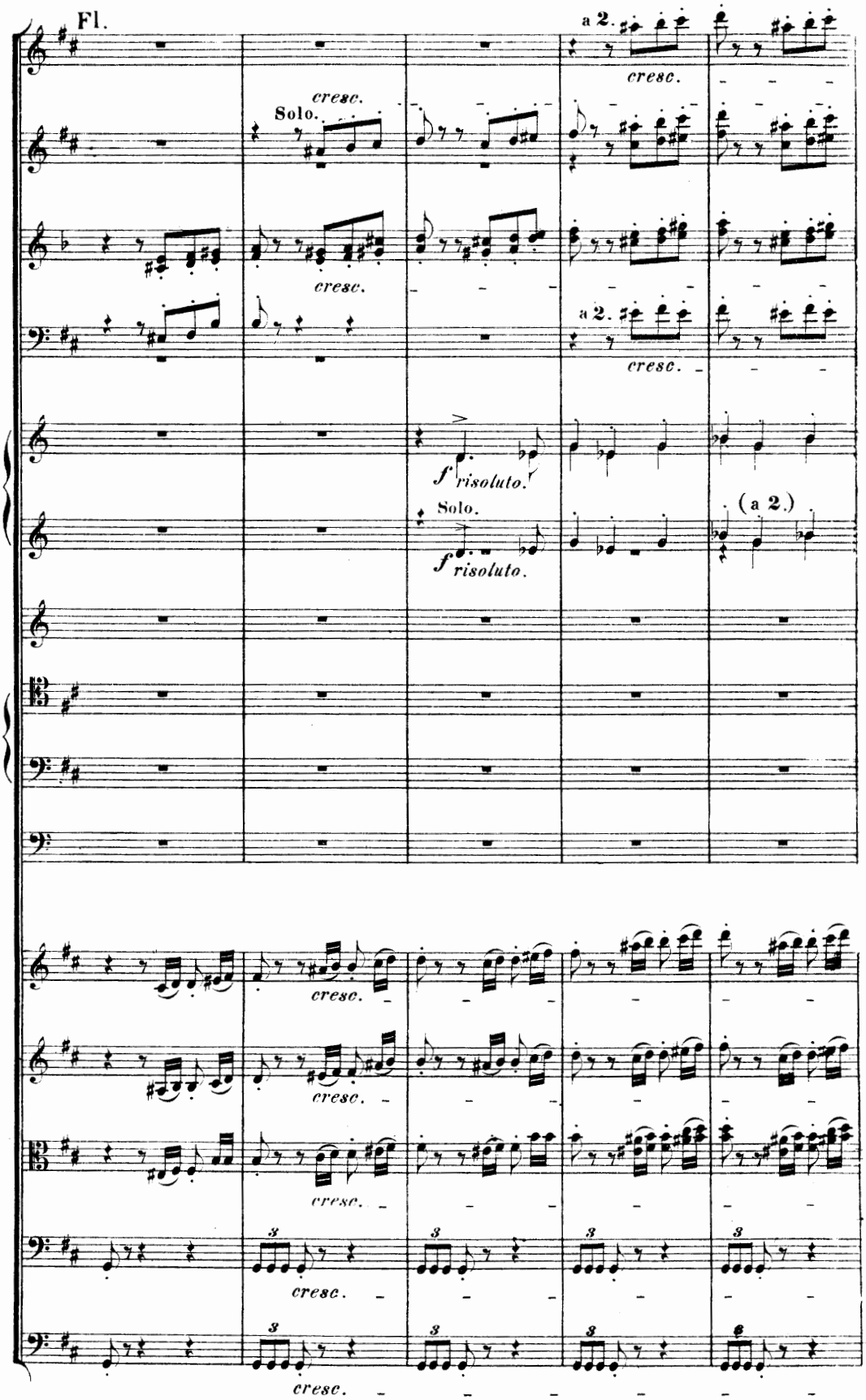


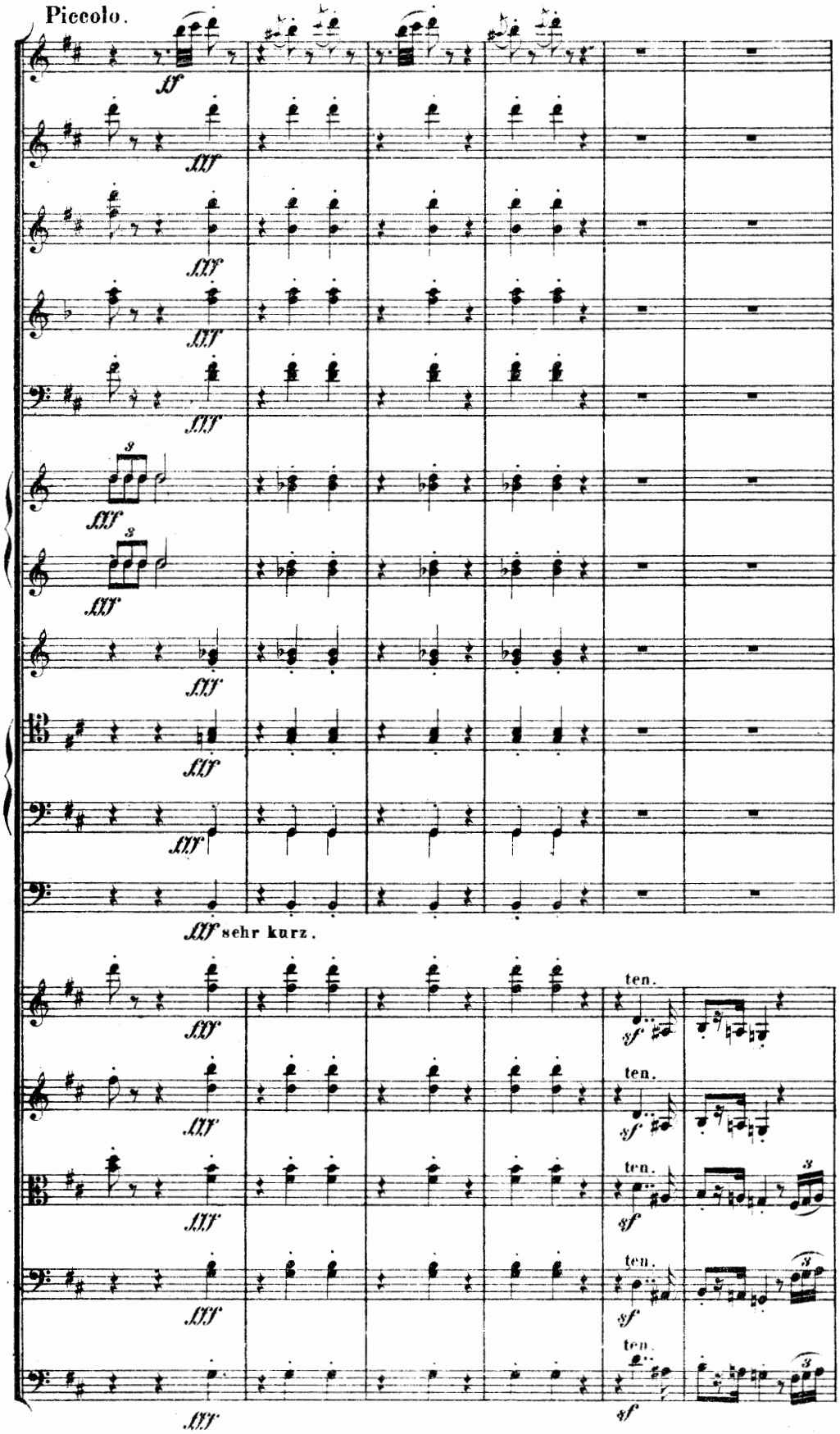
Q

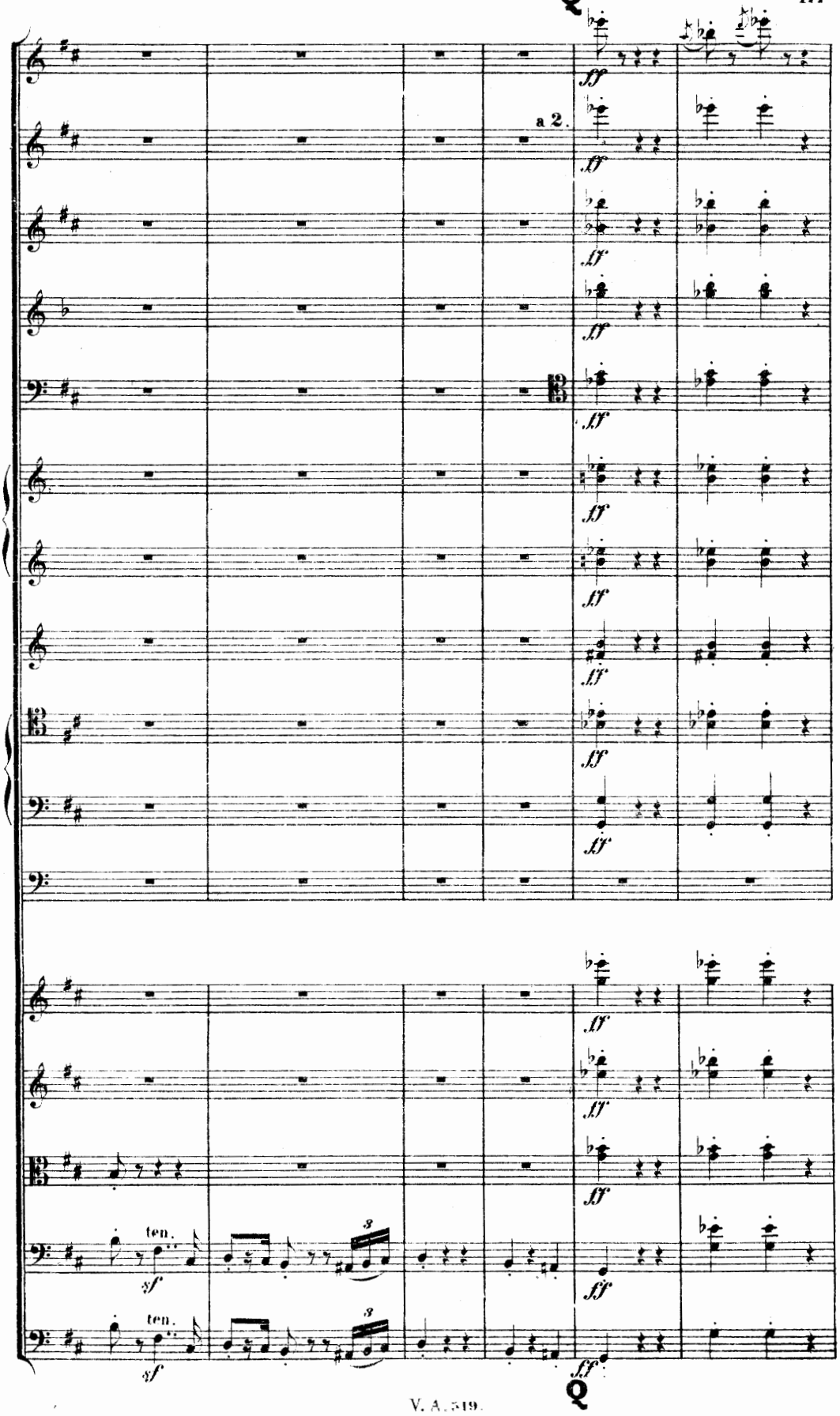

a 2.
cresc.
Solo.
cresc.
cresc.
a 2.
cresc.
f risoluto.
f risoluto.
Solo.
(a 2.)
cresc.
rinf.
cresc.
rinf.
cresc.
rinf.
cresc.
rinf.
cresc.
rinf.

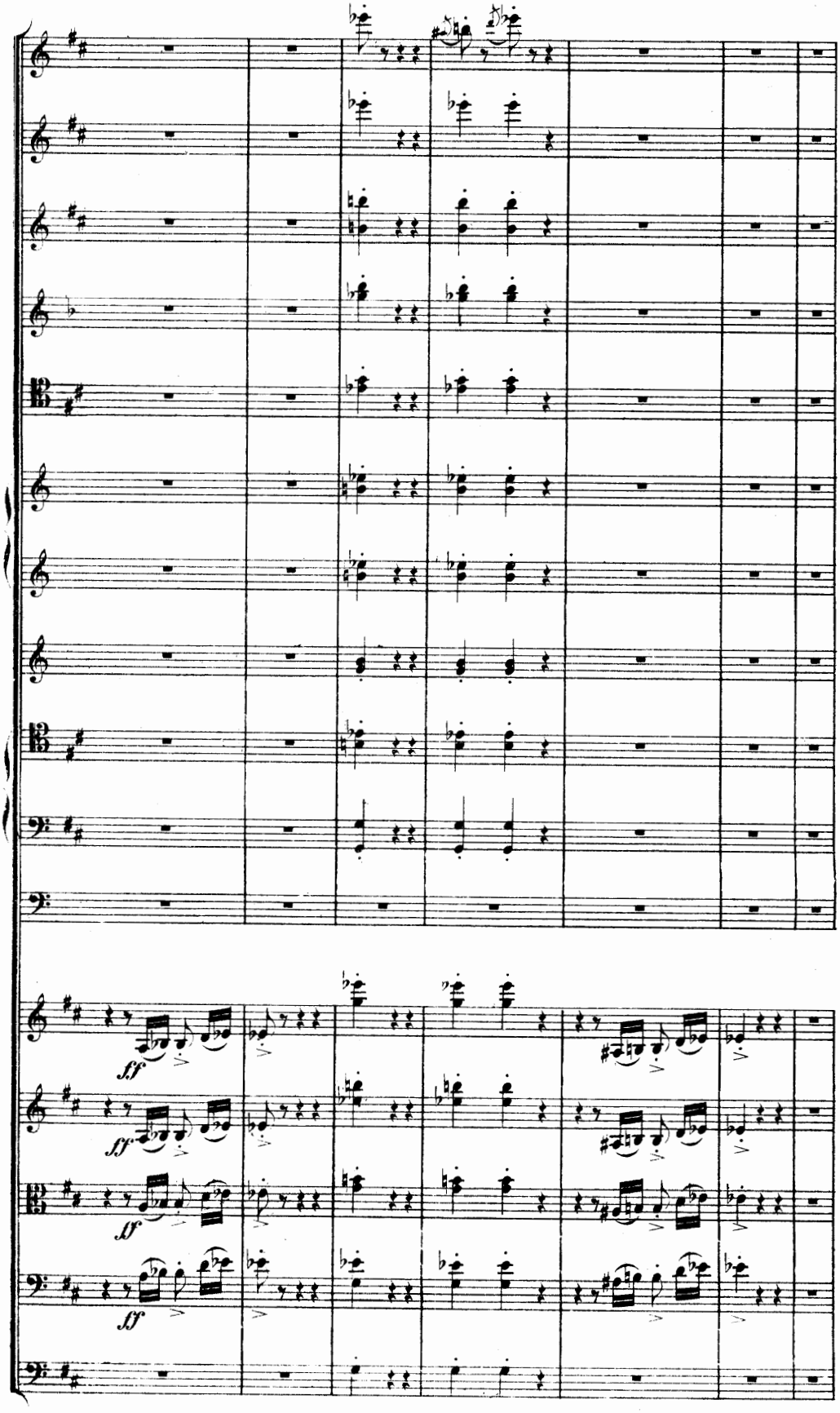

Piccolo.
mit Holzschlägel.
sehr kurz.
ten.

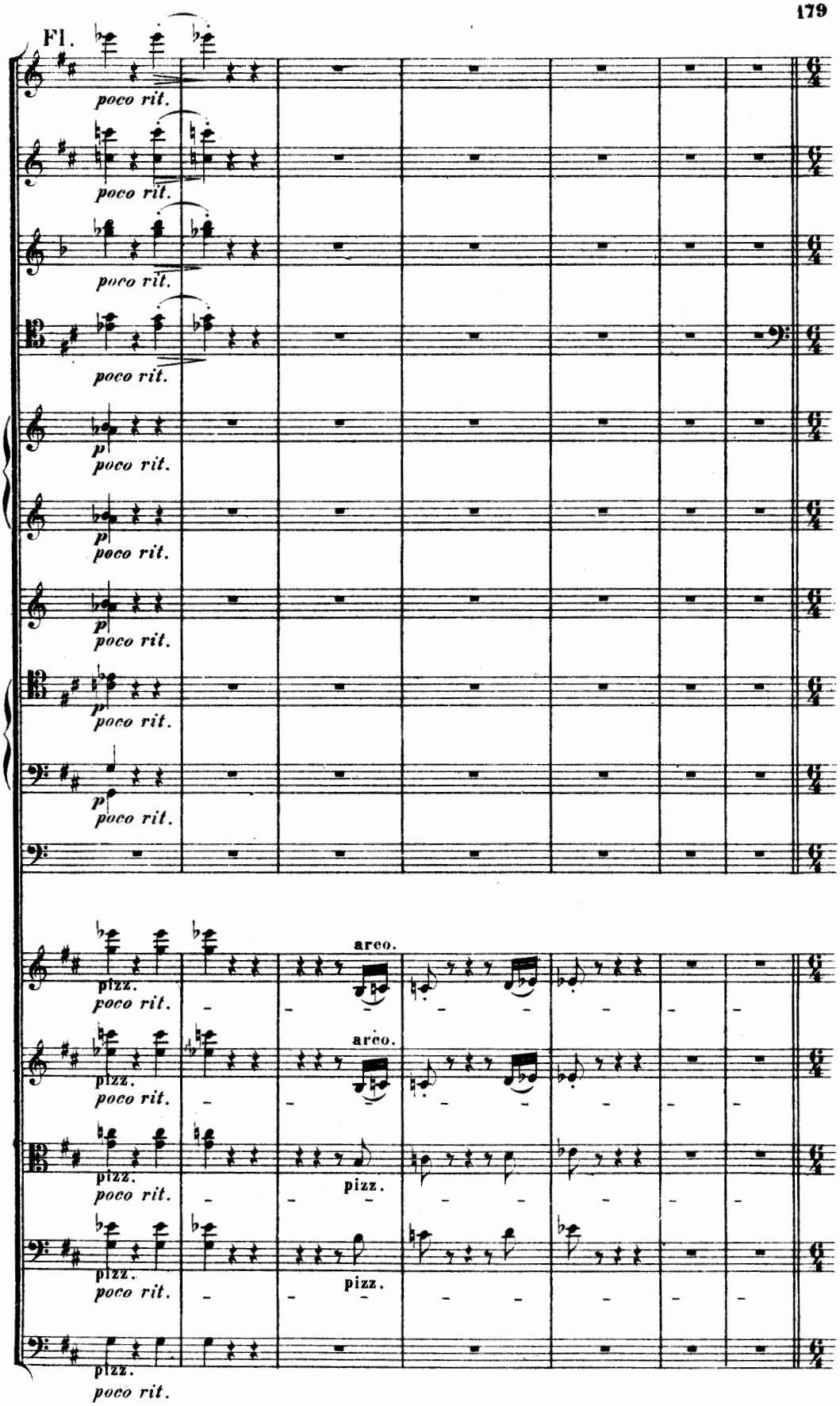

P
Solo.
ten.
ten.
ten.
dimin.
dimin.
P


Fl.
a 2.
cresc.
Solo.
cresc.
cresc.
a 2.
cresc.
f risoluto.
Solo.
f risoluto.
(a 2.)
cresc.
cresc.
cresc.
3
cresc.
3
3
3
3
3
cresc.

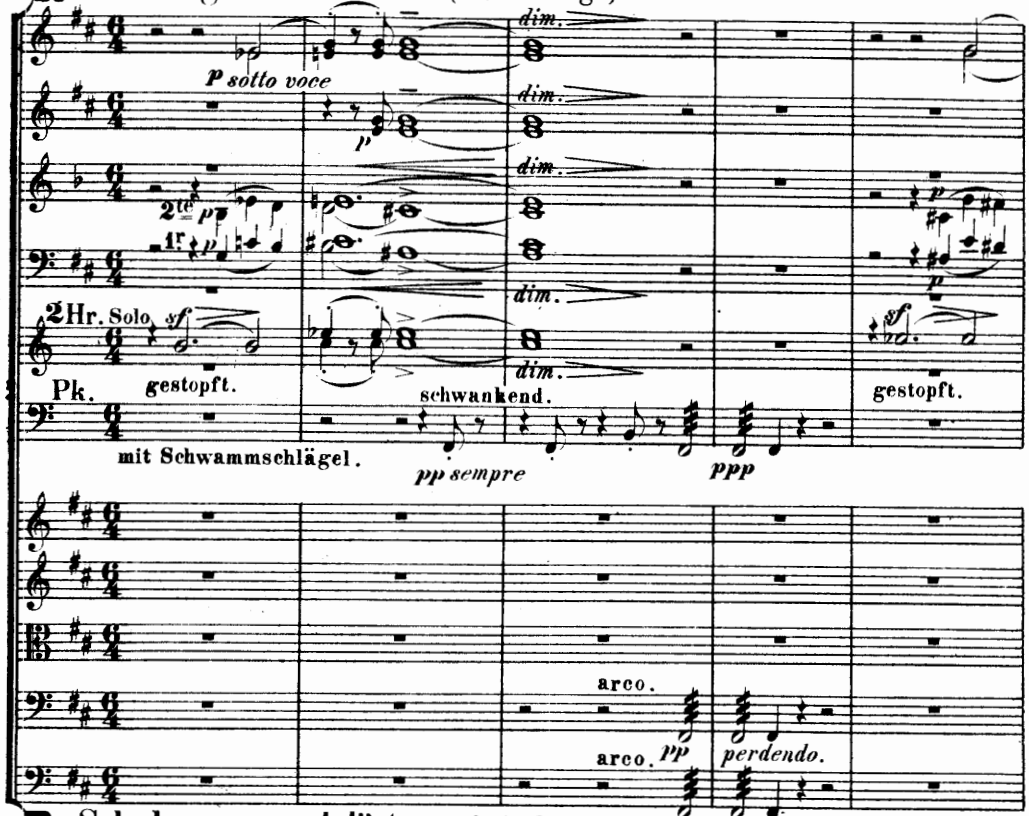

Piccolo.
sehr kurz.
ten.


a 2.
ff
ten.
sf
3

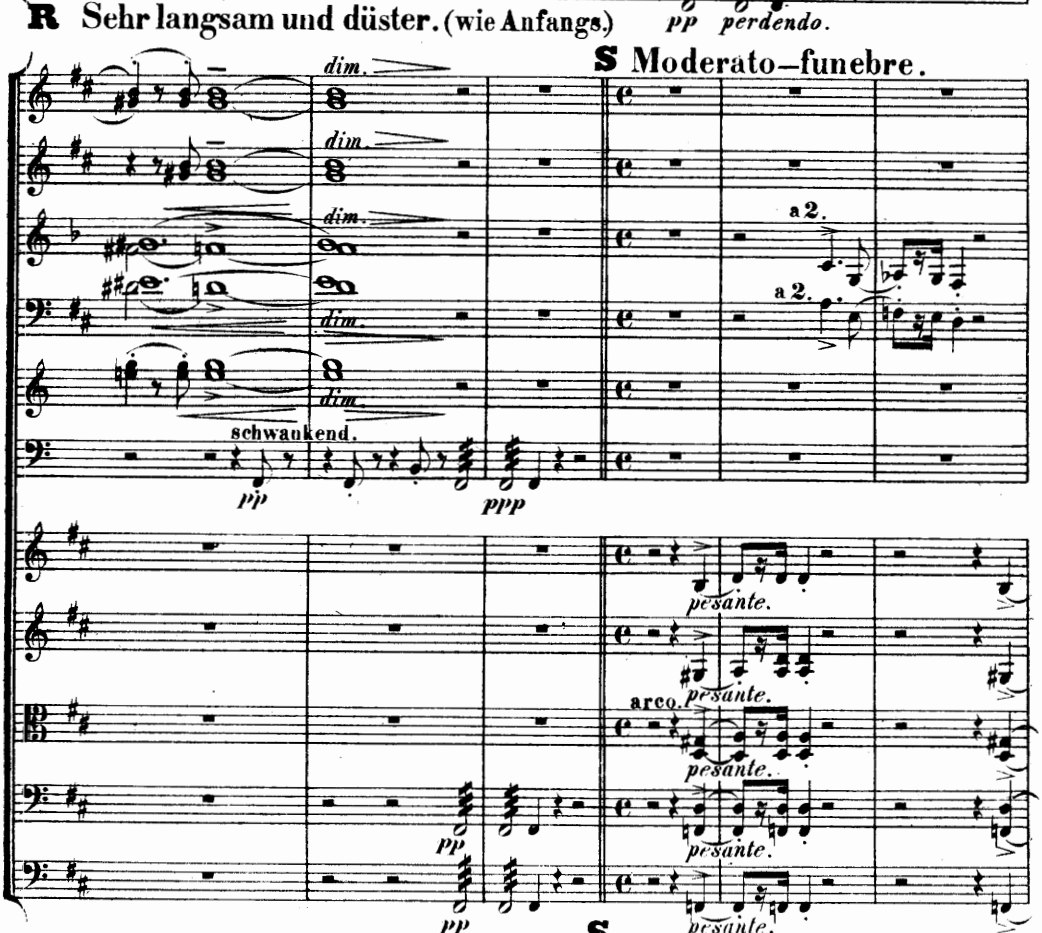

ff
ff
ff
ff


Fl.
poco rit.
p
arco.
pizz.

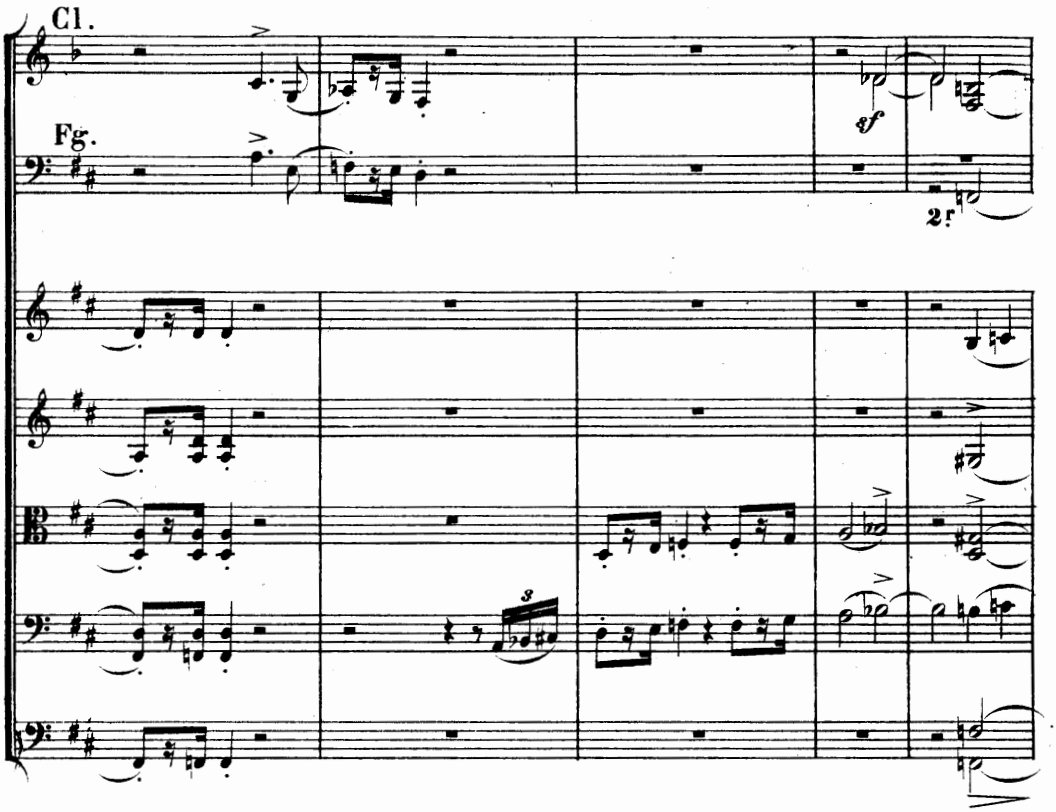
R **Sehr langsam und düster.** (wie Anfangs.)

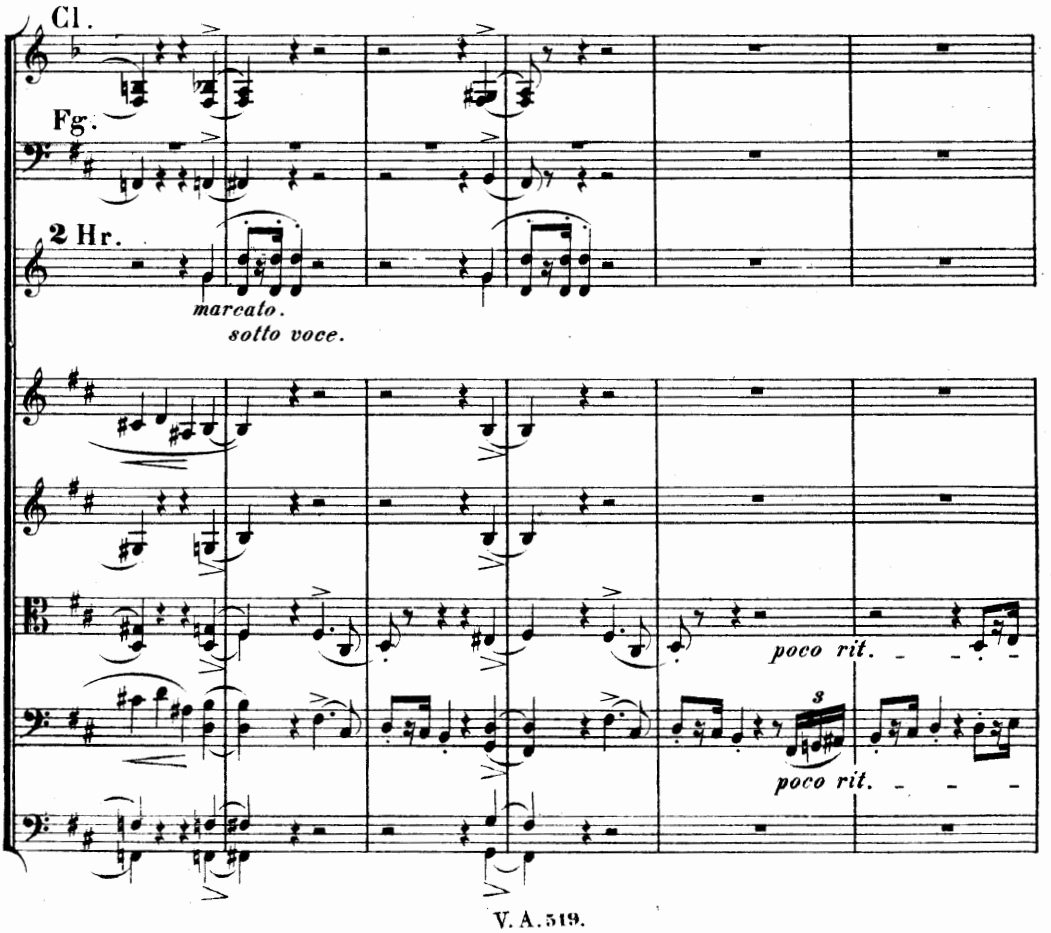


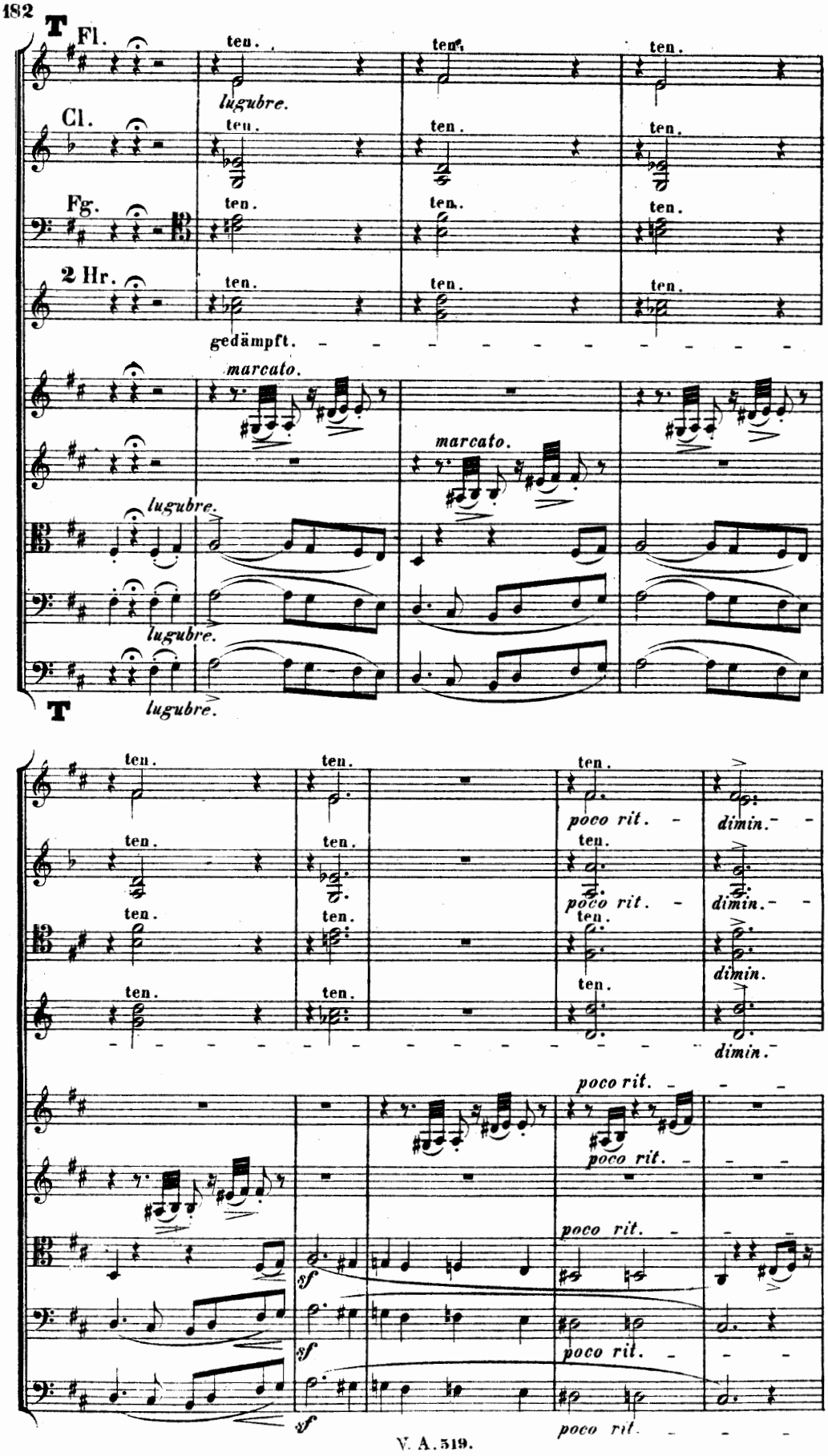
R **Sehr langsam und düster.** (wie Anfangs.)

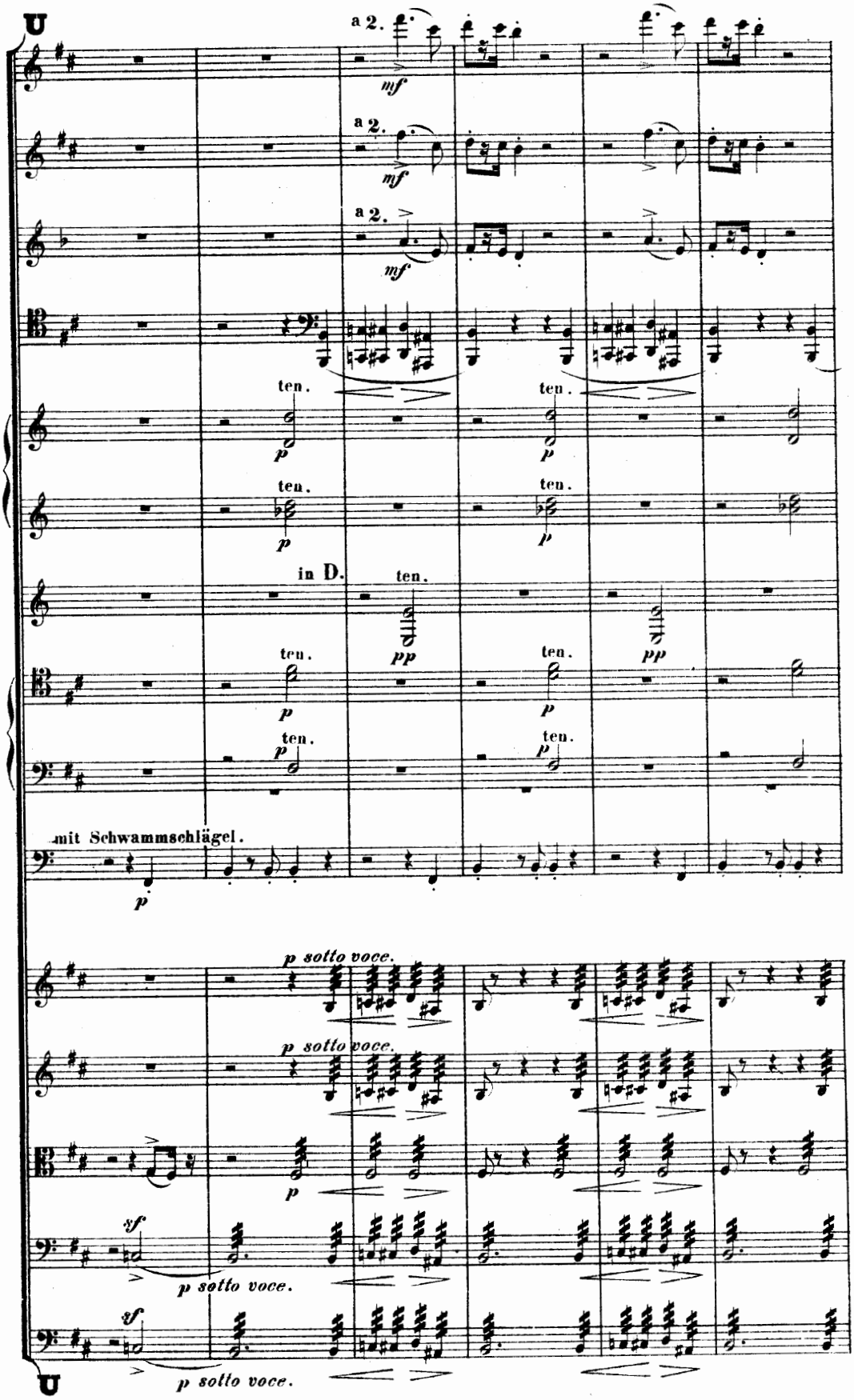


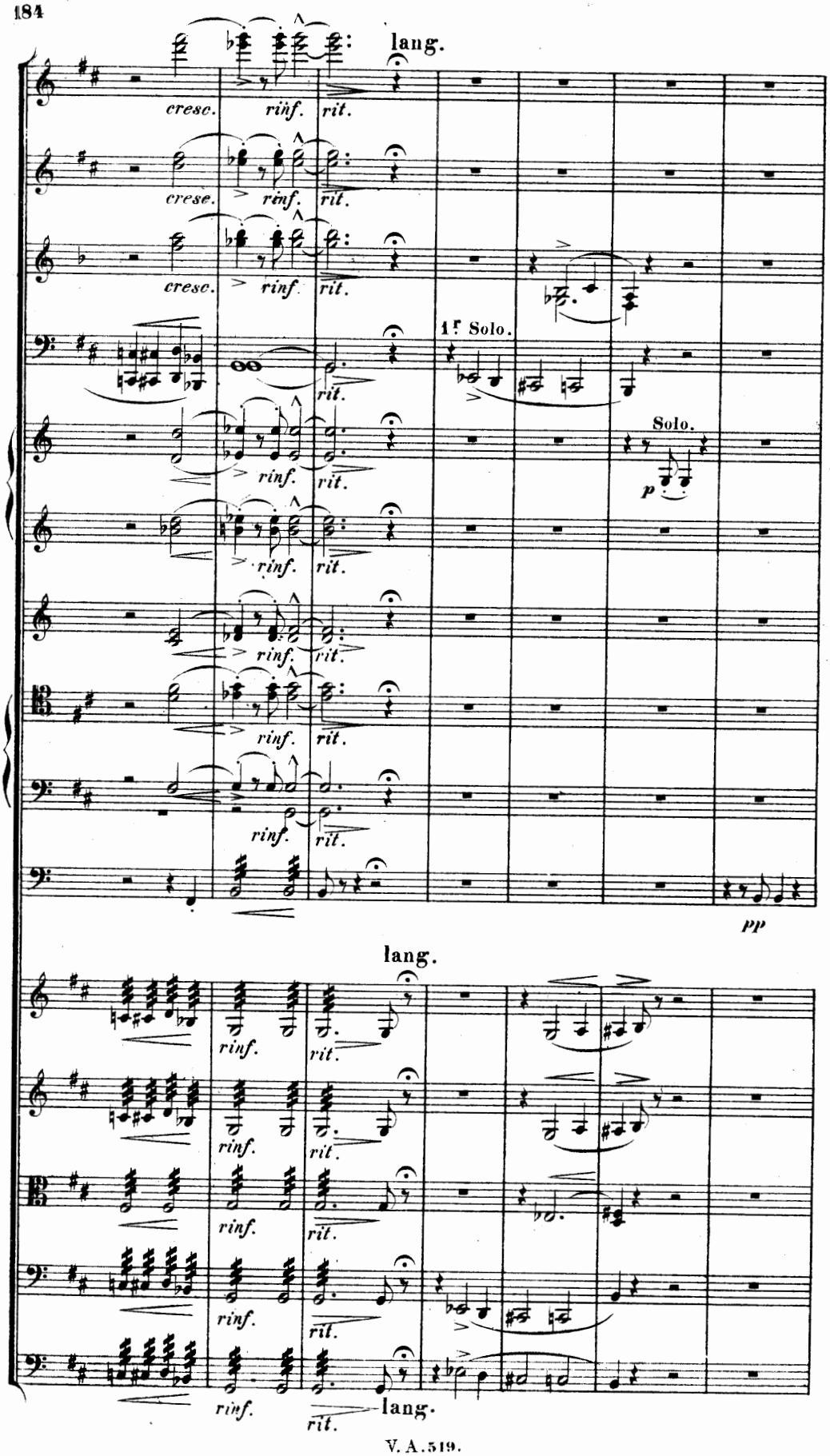
S **Moderato–funebre.**

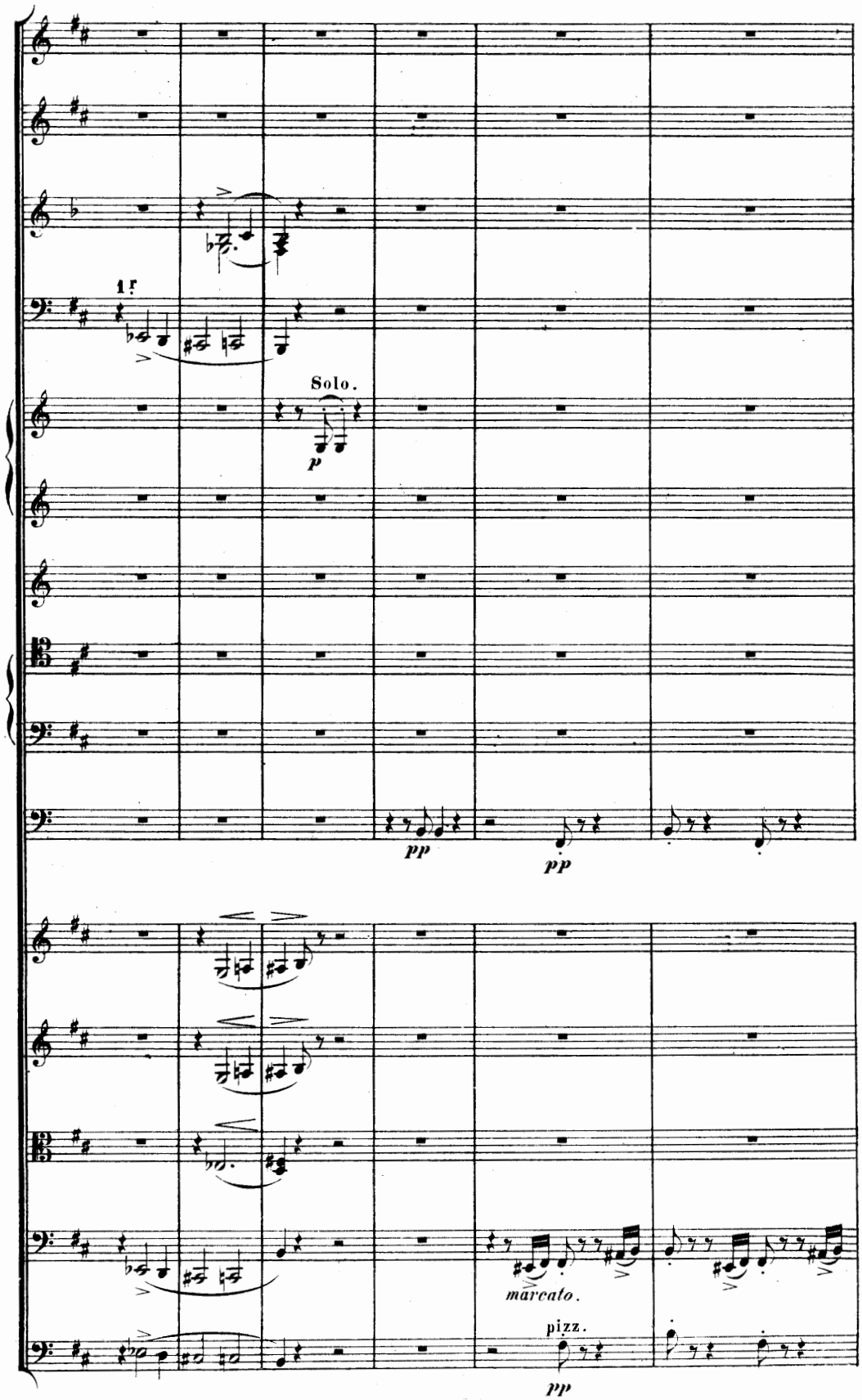

Cl.
Fg.
sf
2 r.

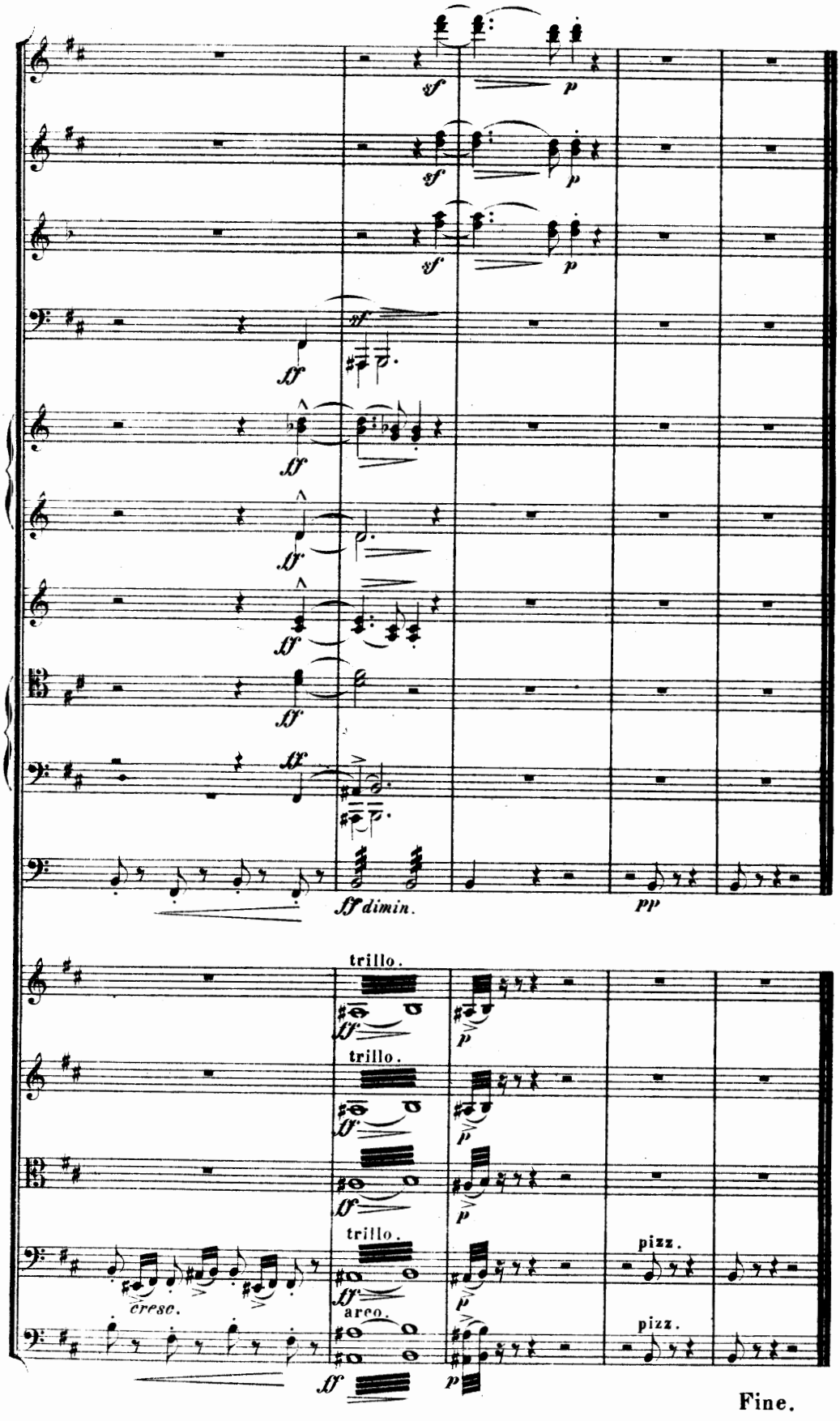

Cl.
Fg.
2 Hr.
marcato.
sotto voce.
poco rit.
poco rit.


T
Fl.
Cl.
Fg.
2 Hr.
ten.
lugubre.
gedämpft.
marcato.
lugubre.
T
poco rit.
dimin.
sf
poco rit.


U
a 2.
mf
a 2.
mf
a 2.
mf
ten.
p
ten.
p
ten.
p
ten.
p
in D.
ten.
pp
ten.
p
ten.
pp
ten.
p
ten.
p
mit Schwammschlägel.
p
p sotto voce.
p sotto voce.
p
sf
p sotto voce.
sf
p sotto voce.
U

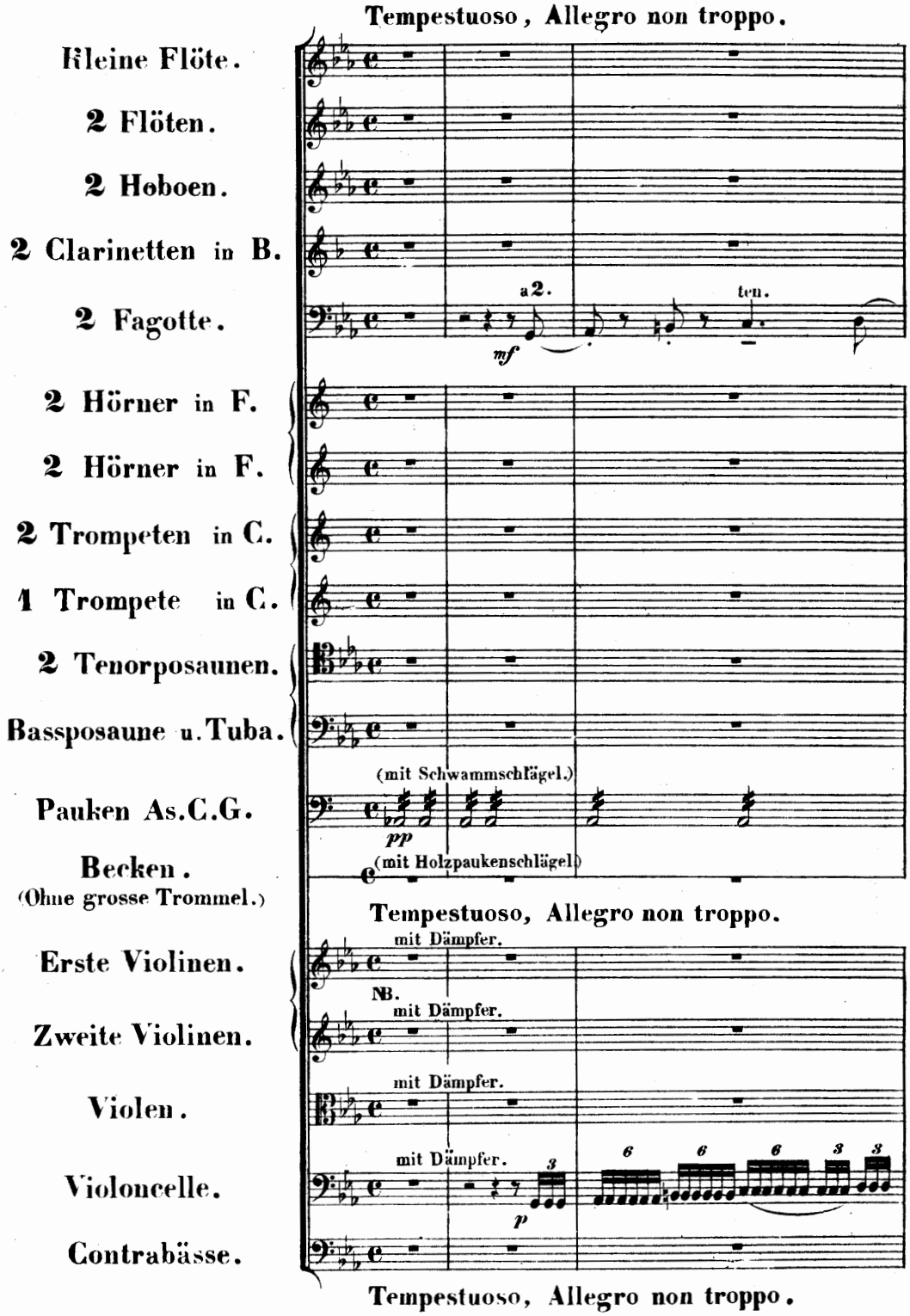

lang.
cresc.
rinf.
rit.
1f Solo.
Solo.
p
pp
lang.
lang.


1f
Solo.
p
pp
pp
marcato.
pizz.
pp

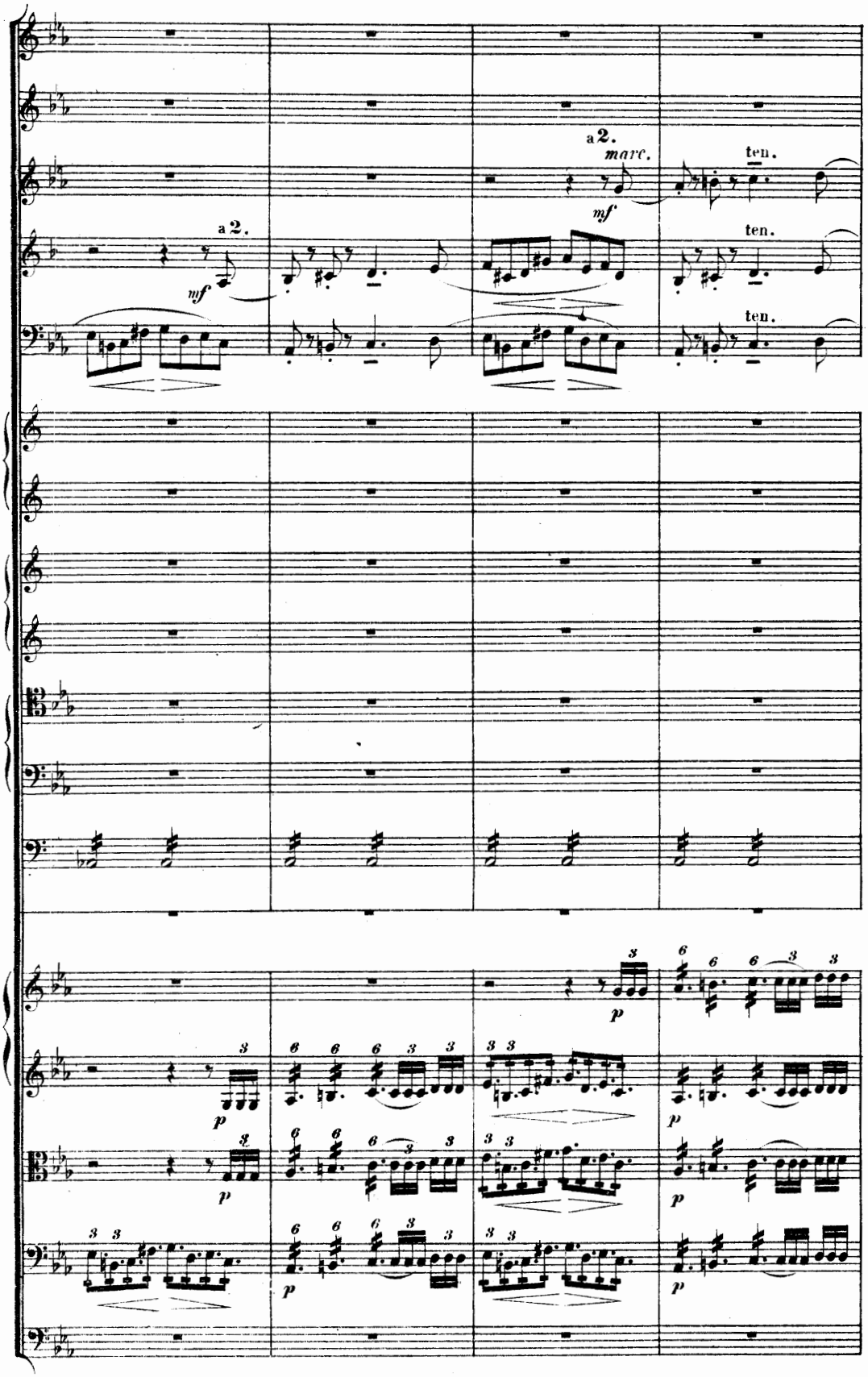


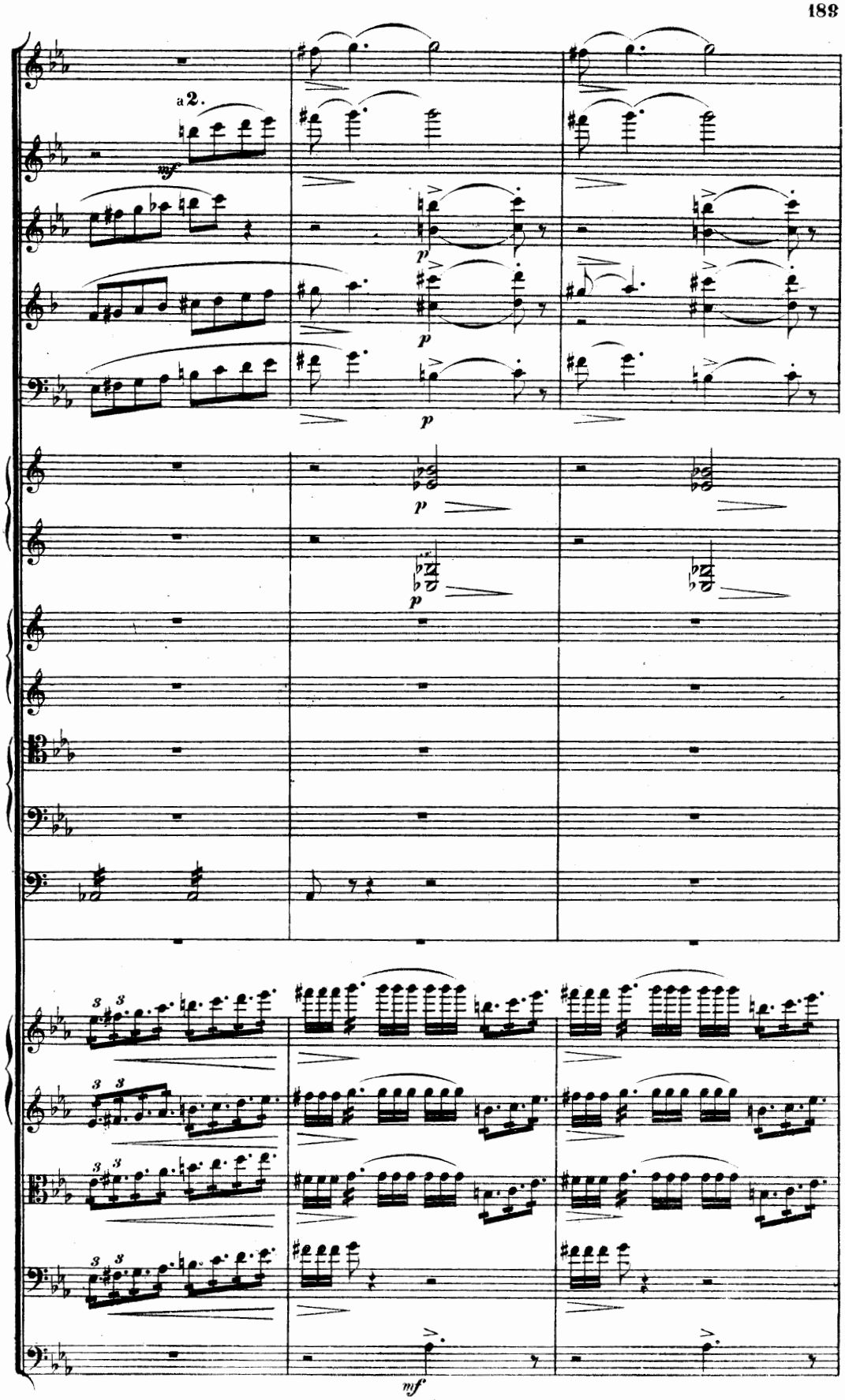
Fine.

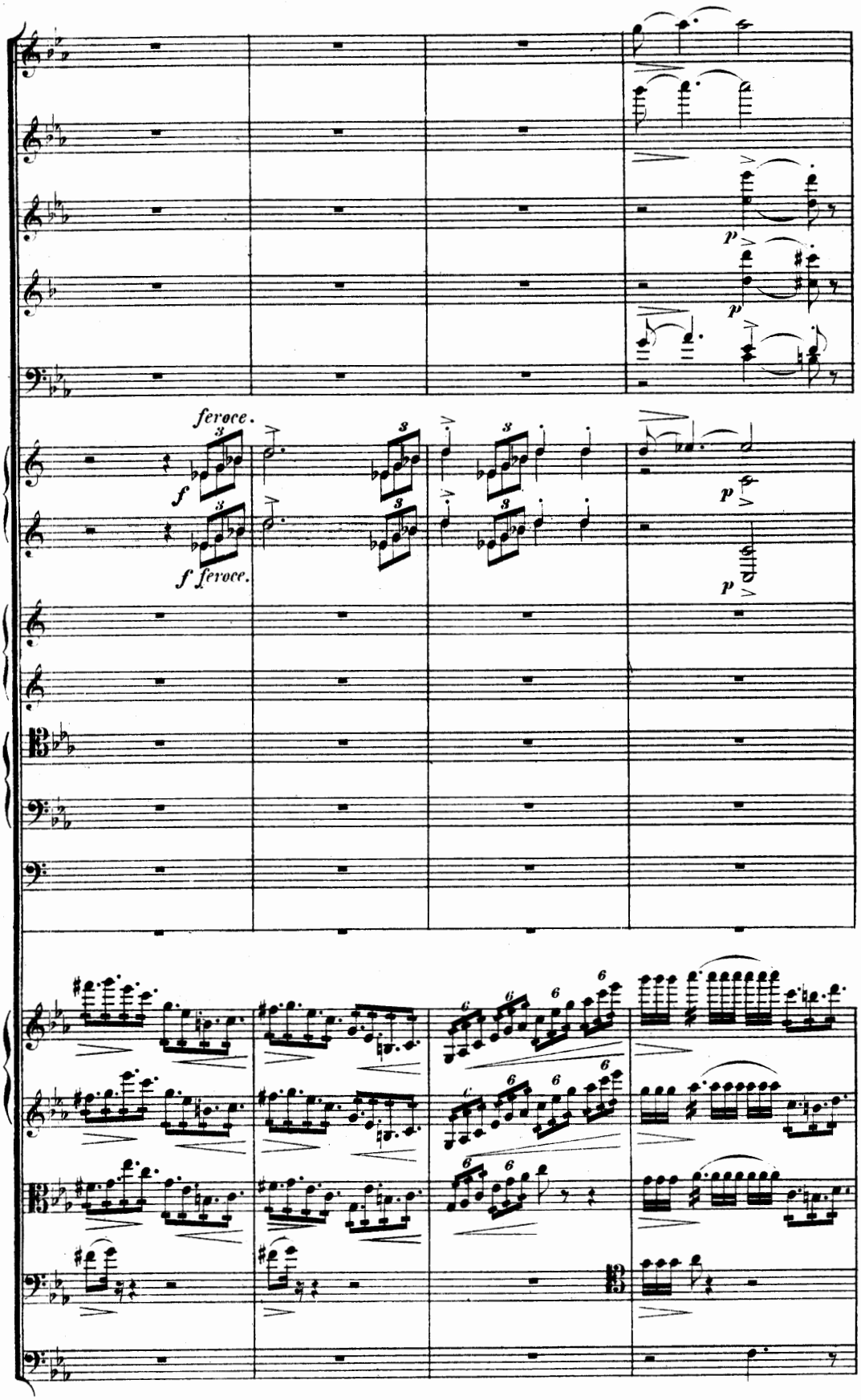
HUNNENSCHLACHT.

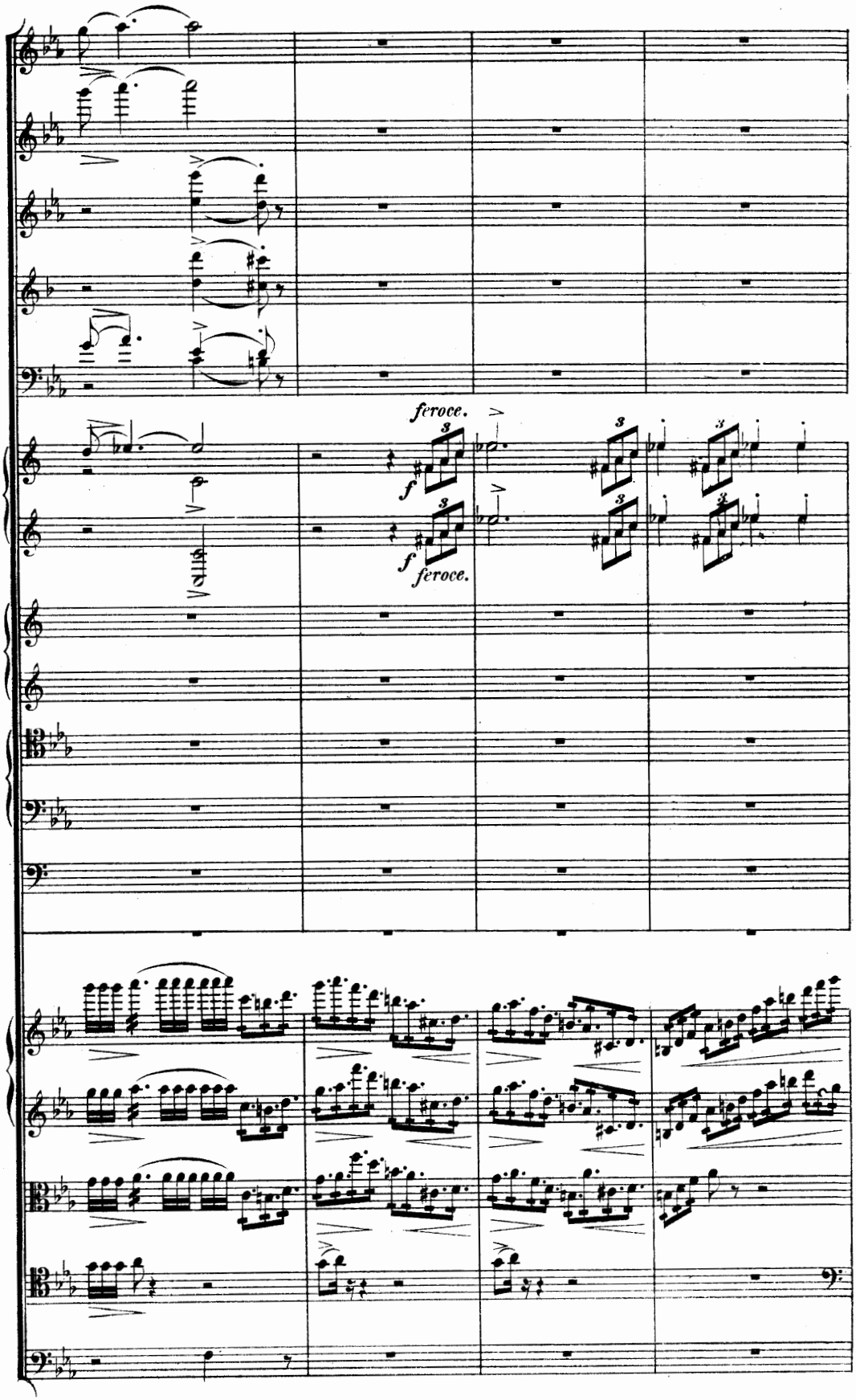


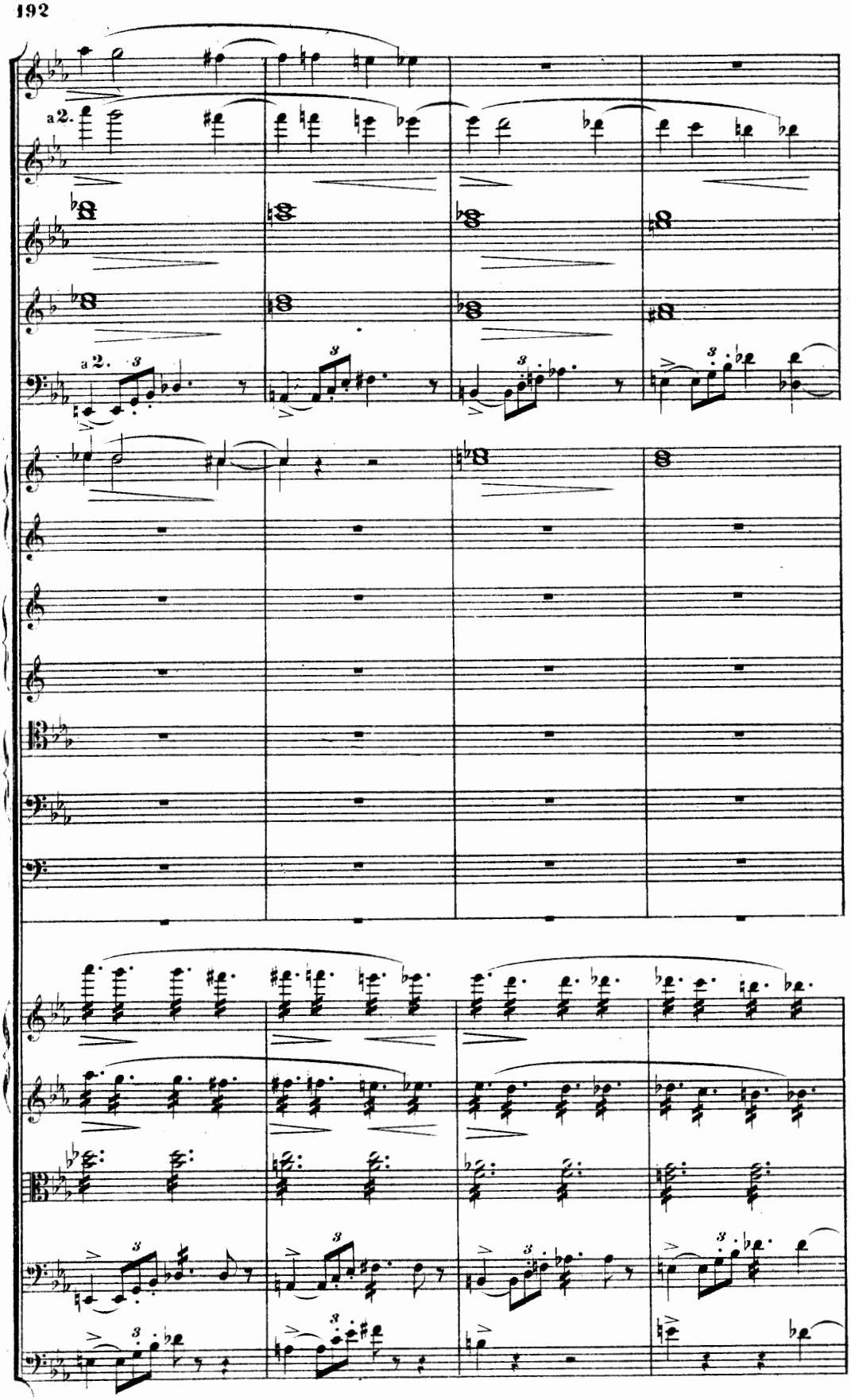
NB. Für den Dirigenten. Das ganze Colorit soll Anfangs sehr finster gehalten sein, und alle Instrumente geisterhaft erklingen.

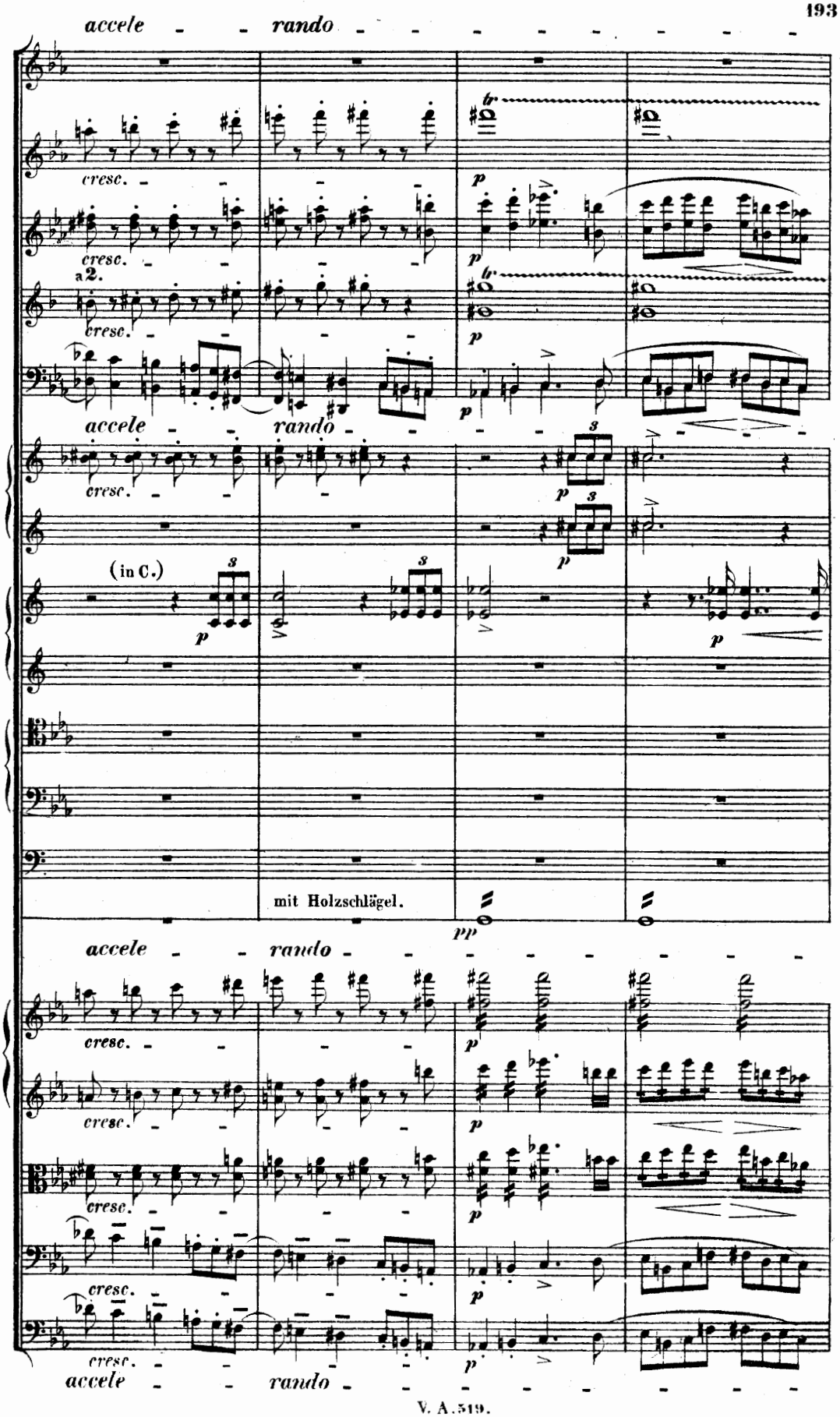

a 2.
mf
a 2.
marc.
mf
ten.
ten.
ten.
p
p
p
p
p
p

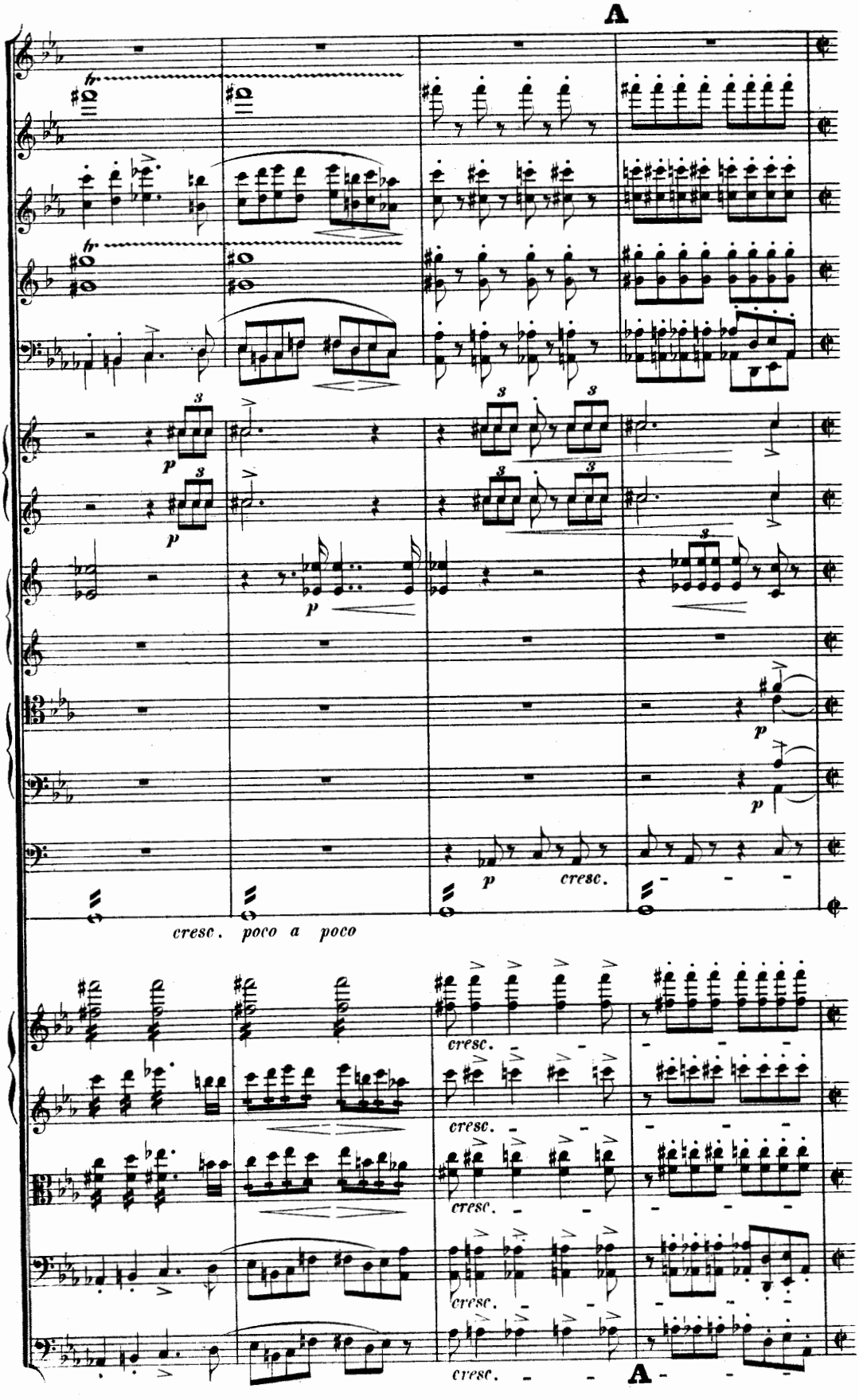

a 2.
mf
p
p
p
p
3 3
mf


feroce.
f
f feroce.
p
p
p


feroce.
f
feroce.


a 2.
a 2.


accele - - rando - - - - - - - - - -
cresc.
a 2.
(in C.)
mit Holzschlägel.
pp
V. A. 519.


A
cresc. poco a poco
cresc.
A

Più mosso. (Allegro energico assai.)

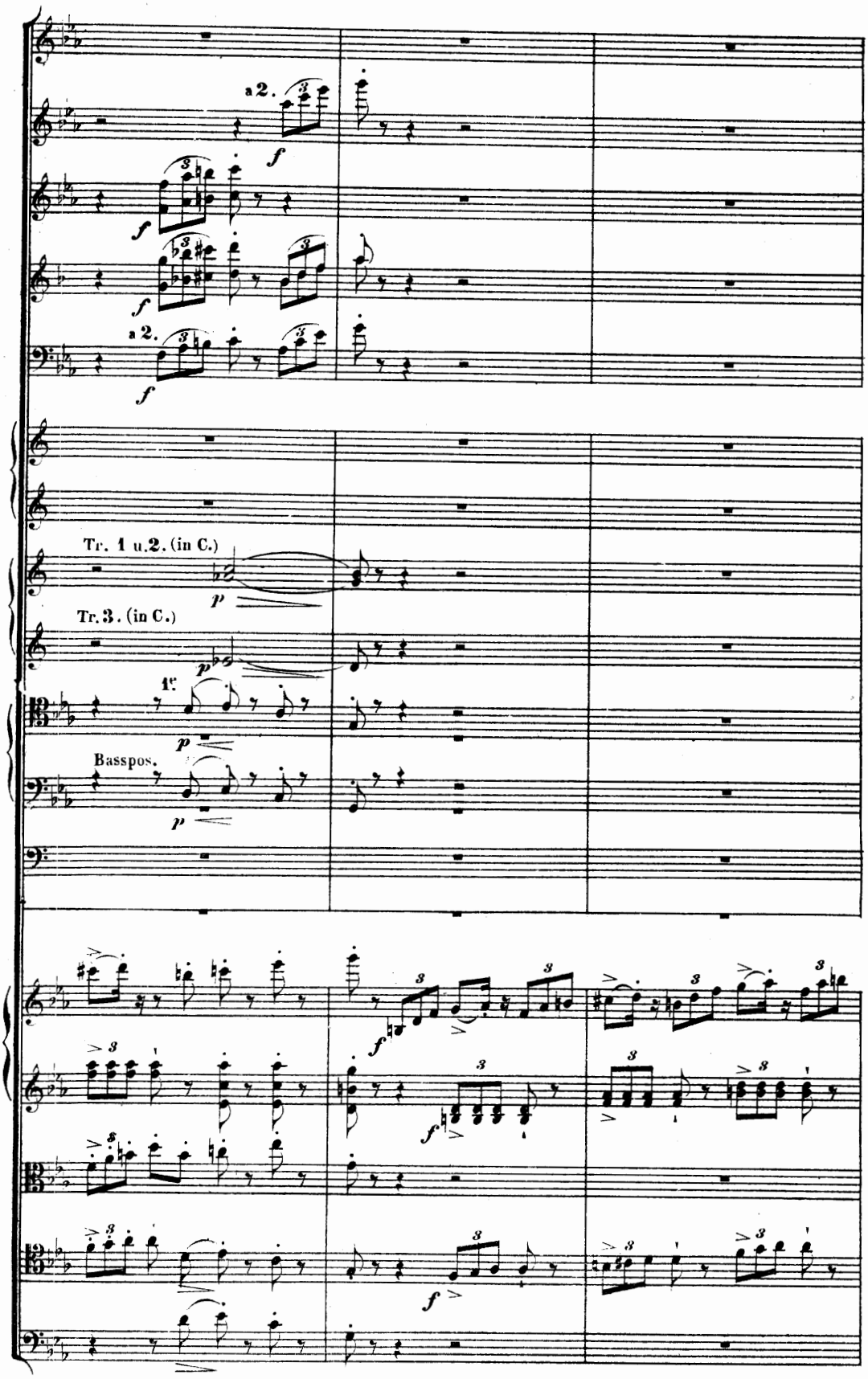
Von hier an Alla breve taktiren !

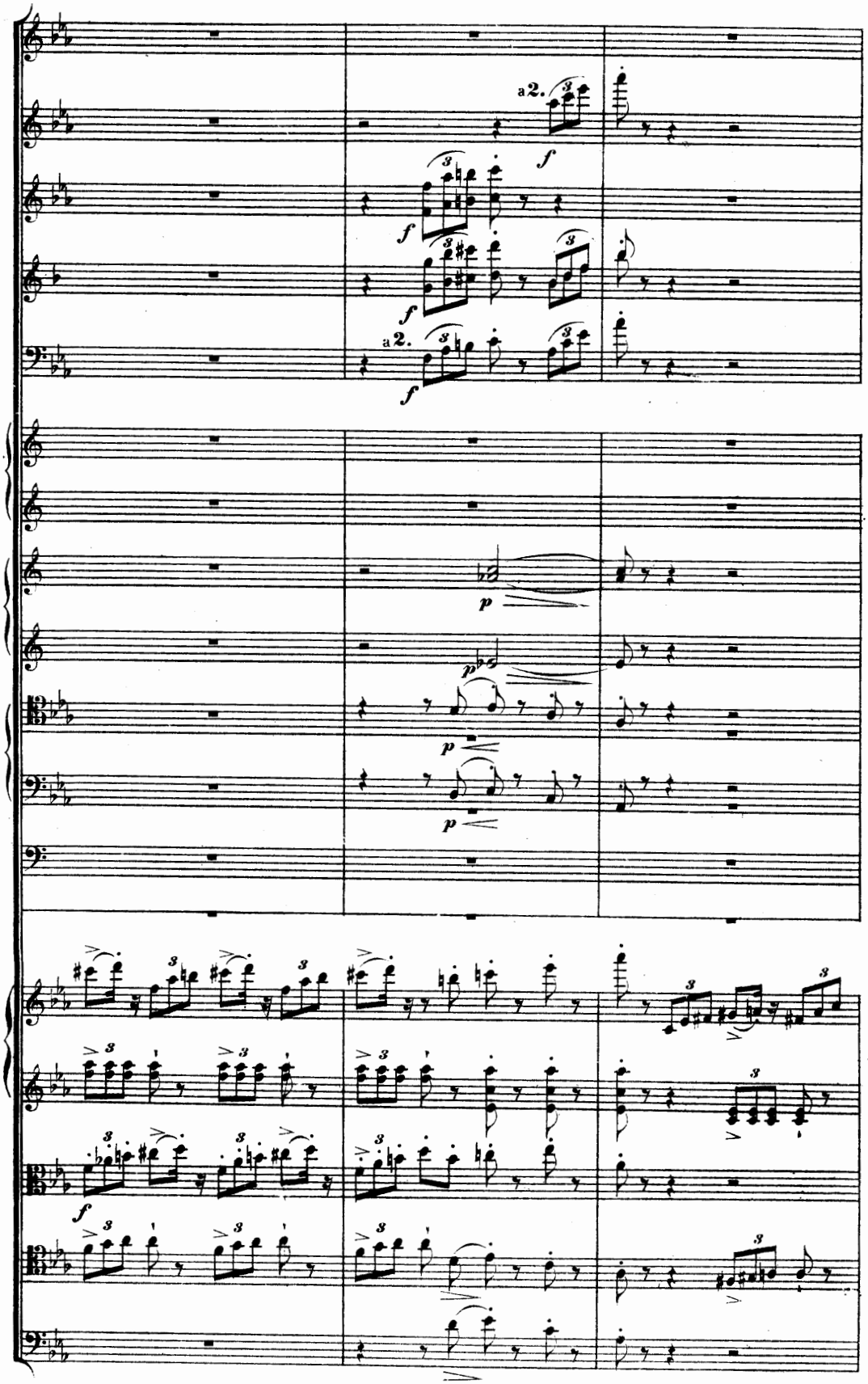
Più mosso. (Allegro energico assai.)

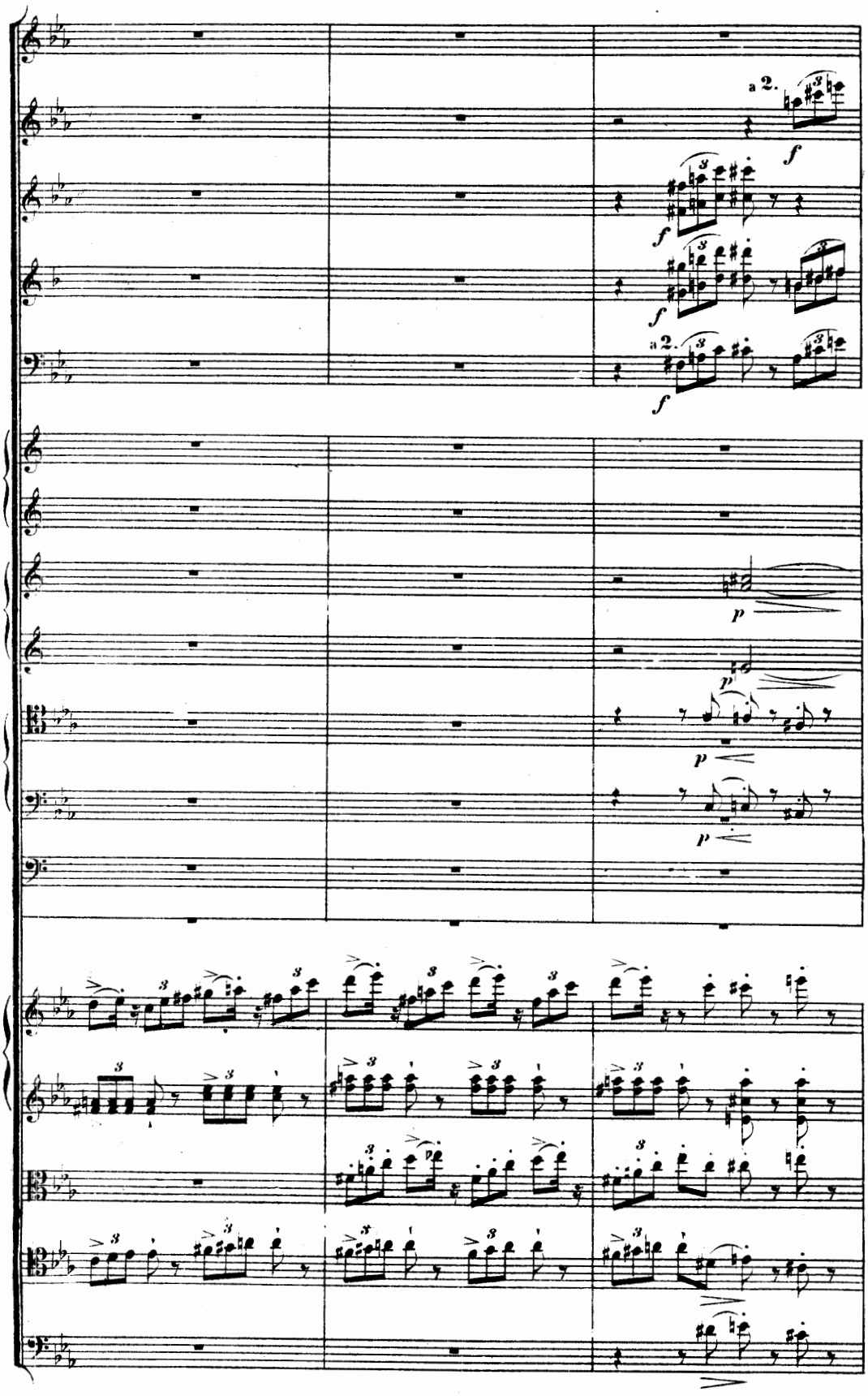
NB. *f violente.* *f violente.* *f violente.* *f violente.*

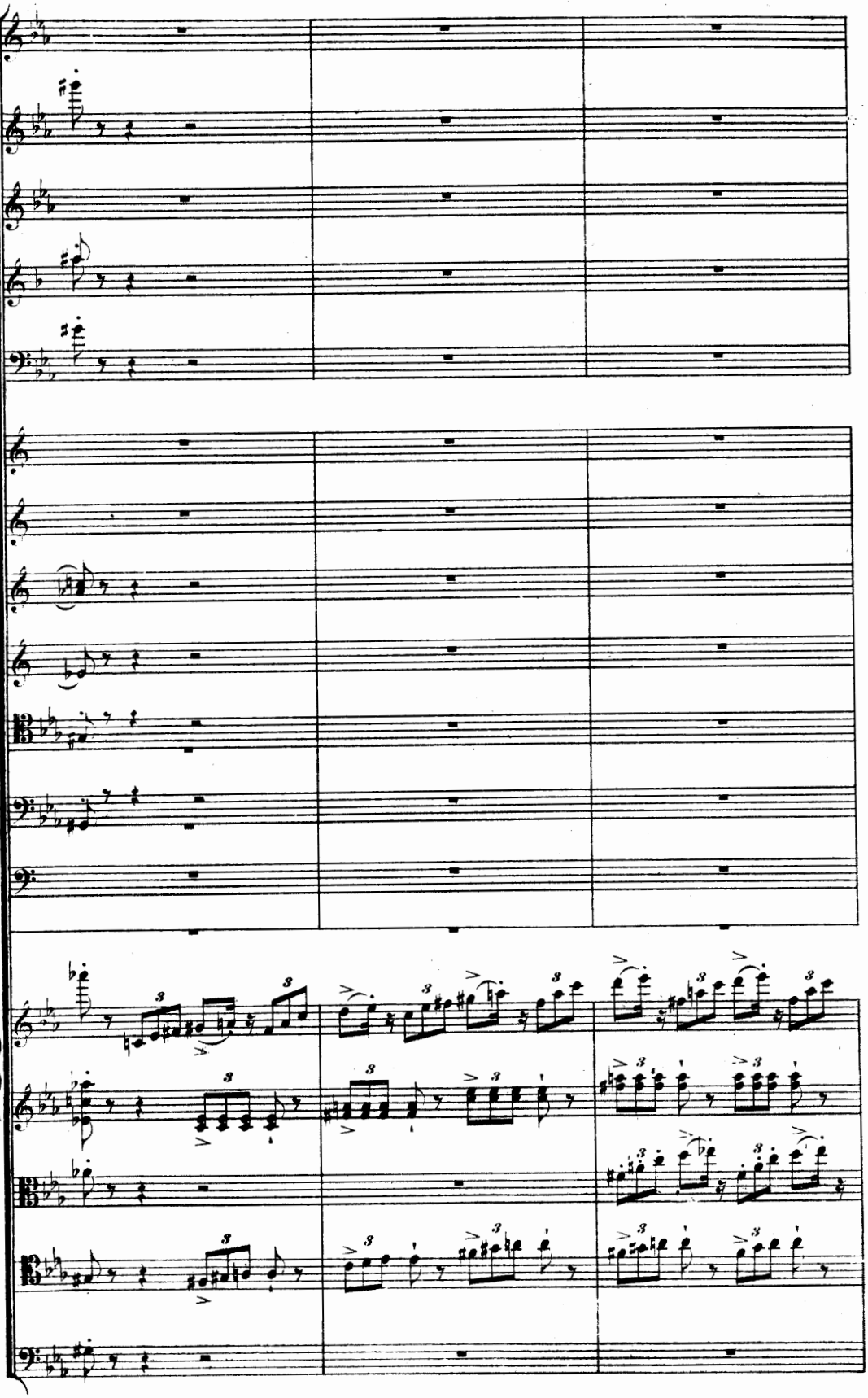
Più mosso. (Allegro energico assai.)

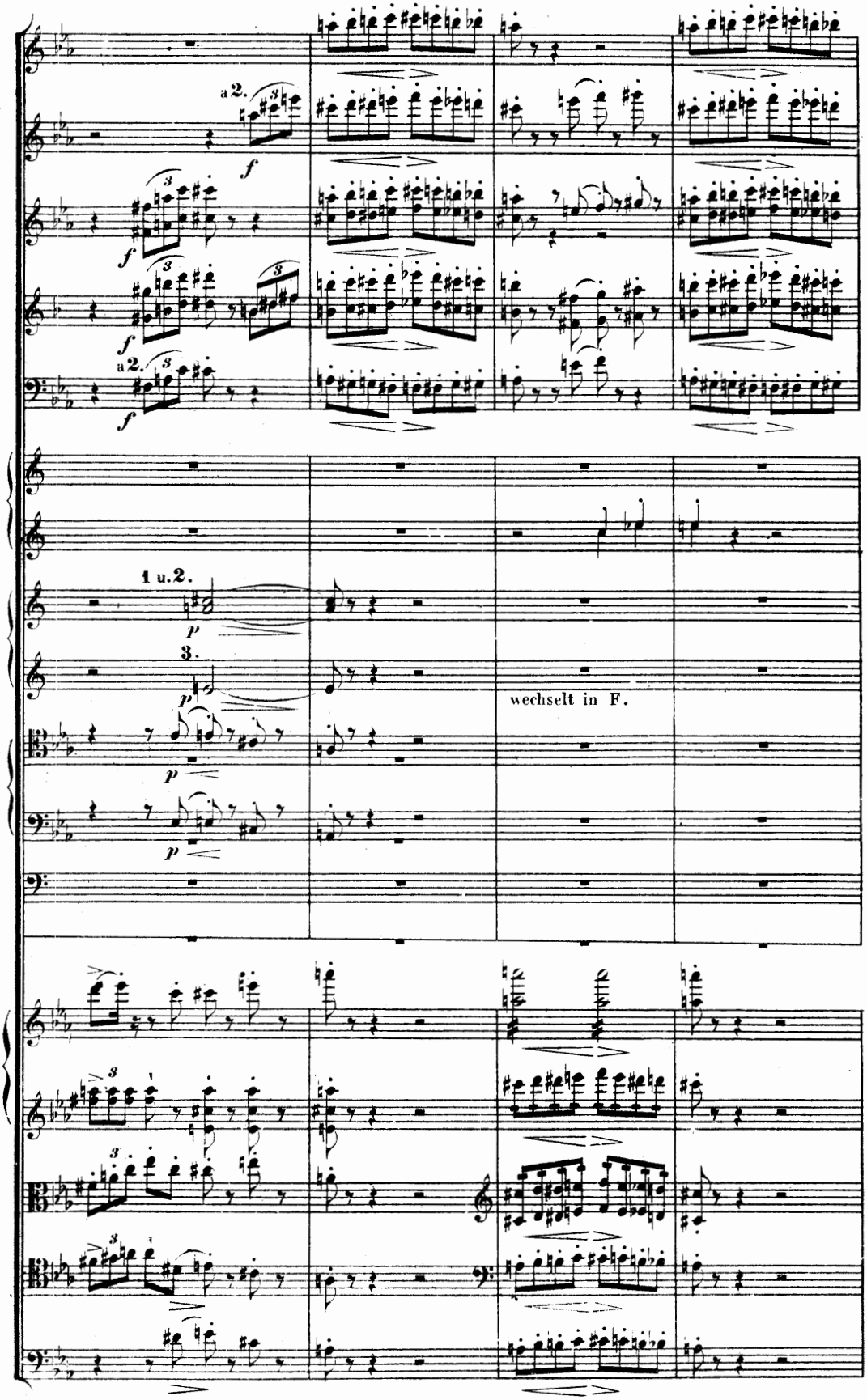
NB. Die Triolenfigur sehr schwungvoll mit Bravur gespielt, und die mit > bezeichneten Achtel sehr scharf.

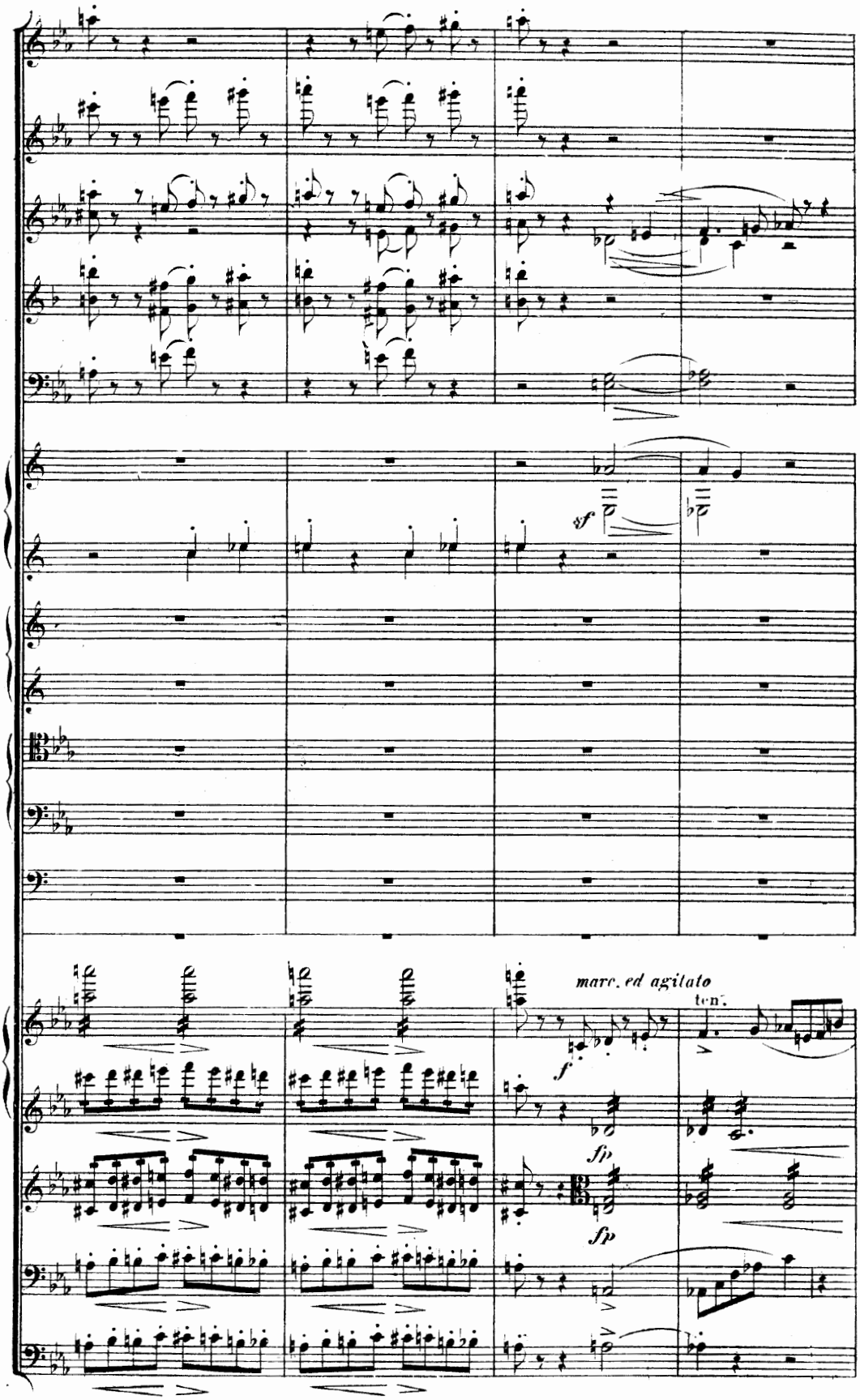

a 2.
f
a 2.
f
Tr. 1 u. 2. (in C.)
p
Tr. 3. (in C.)
p
1.
p
Basspos.
p
f
f
f

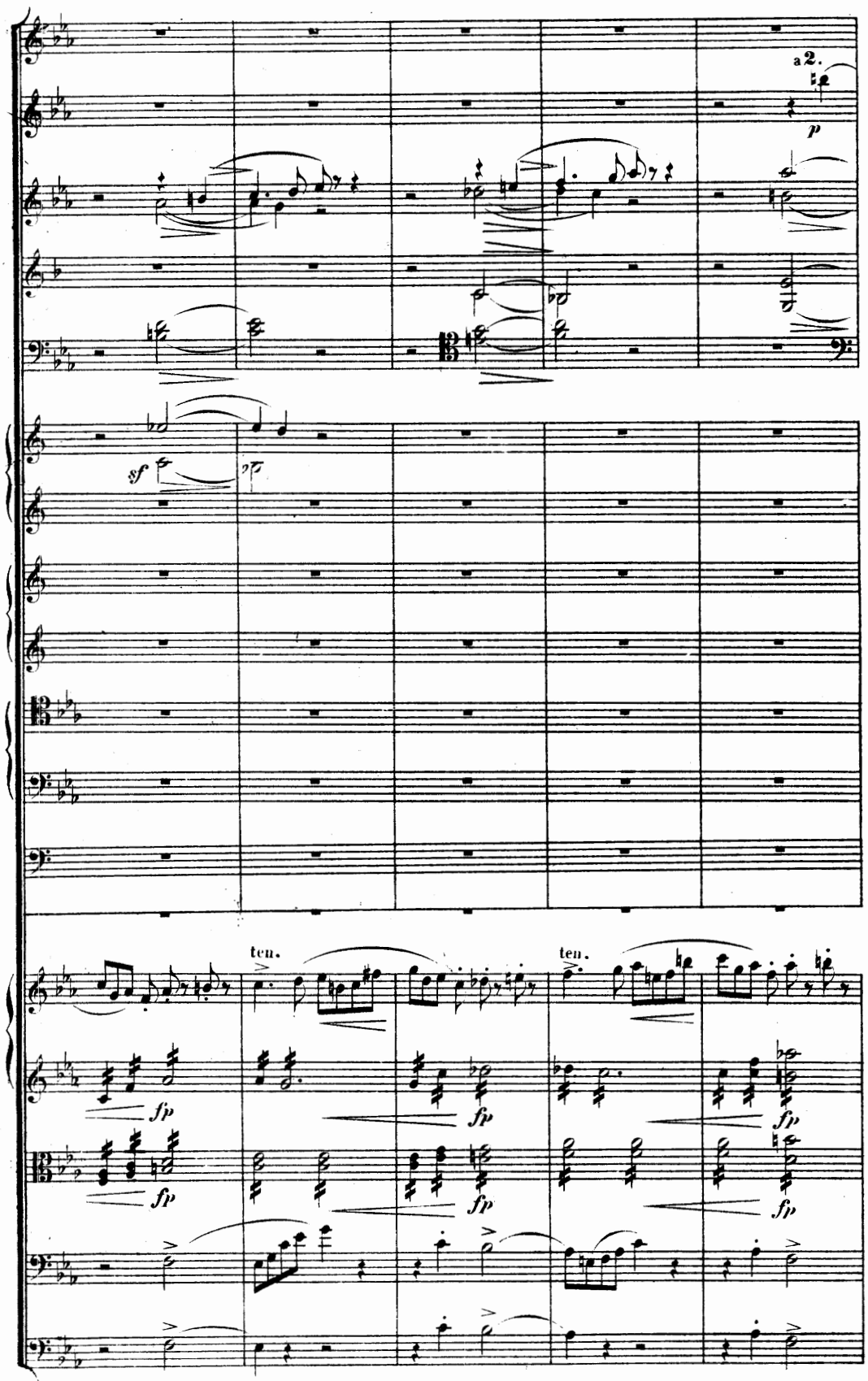

a 2.
f
p
a 2.

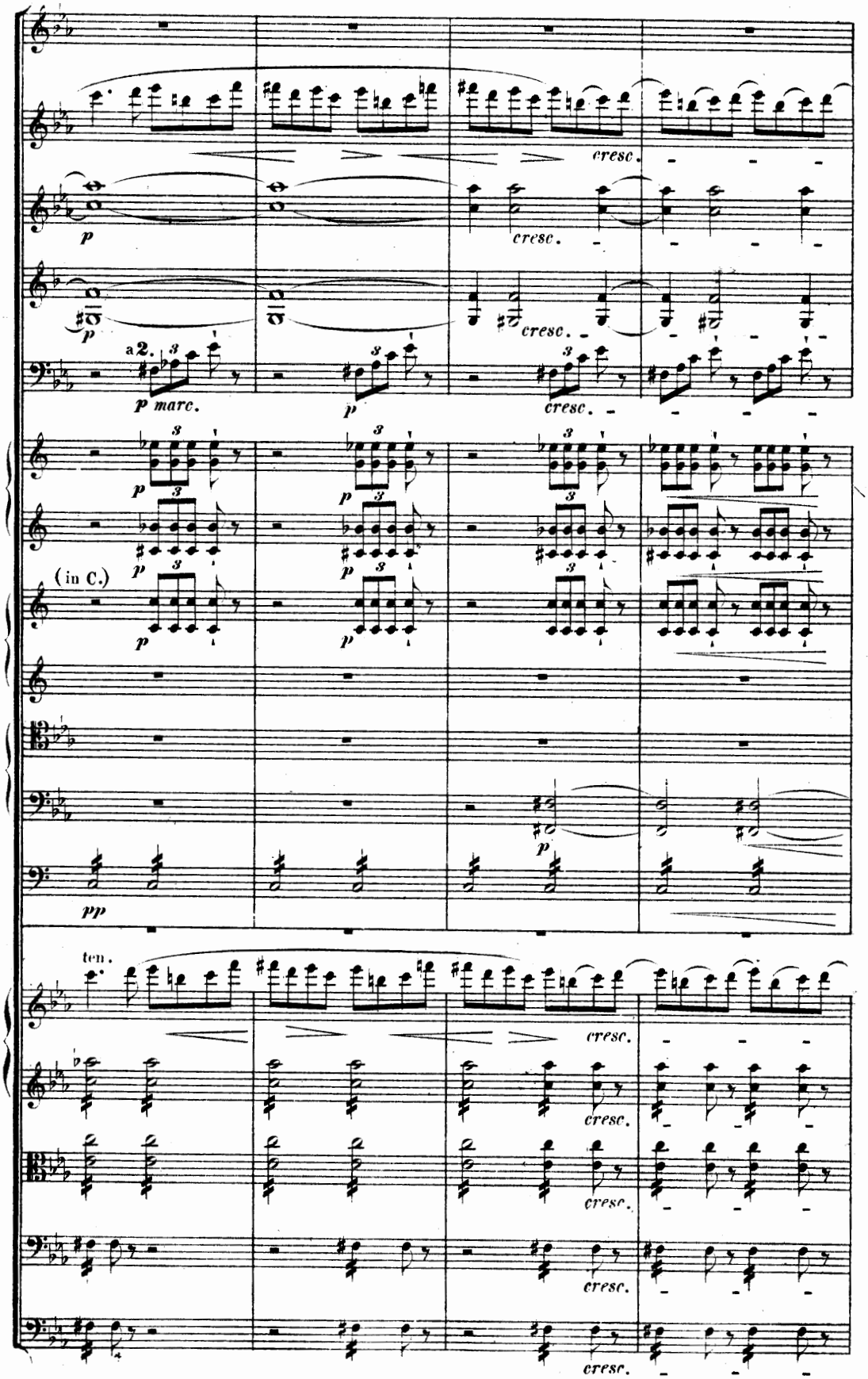

a 2.
f
a 2.
p
p
p
p

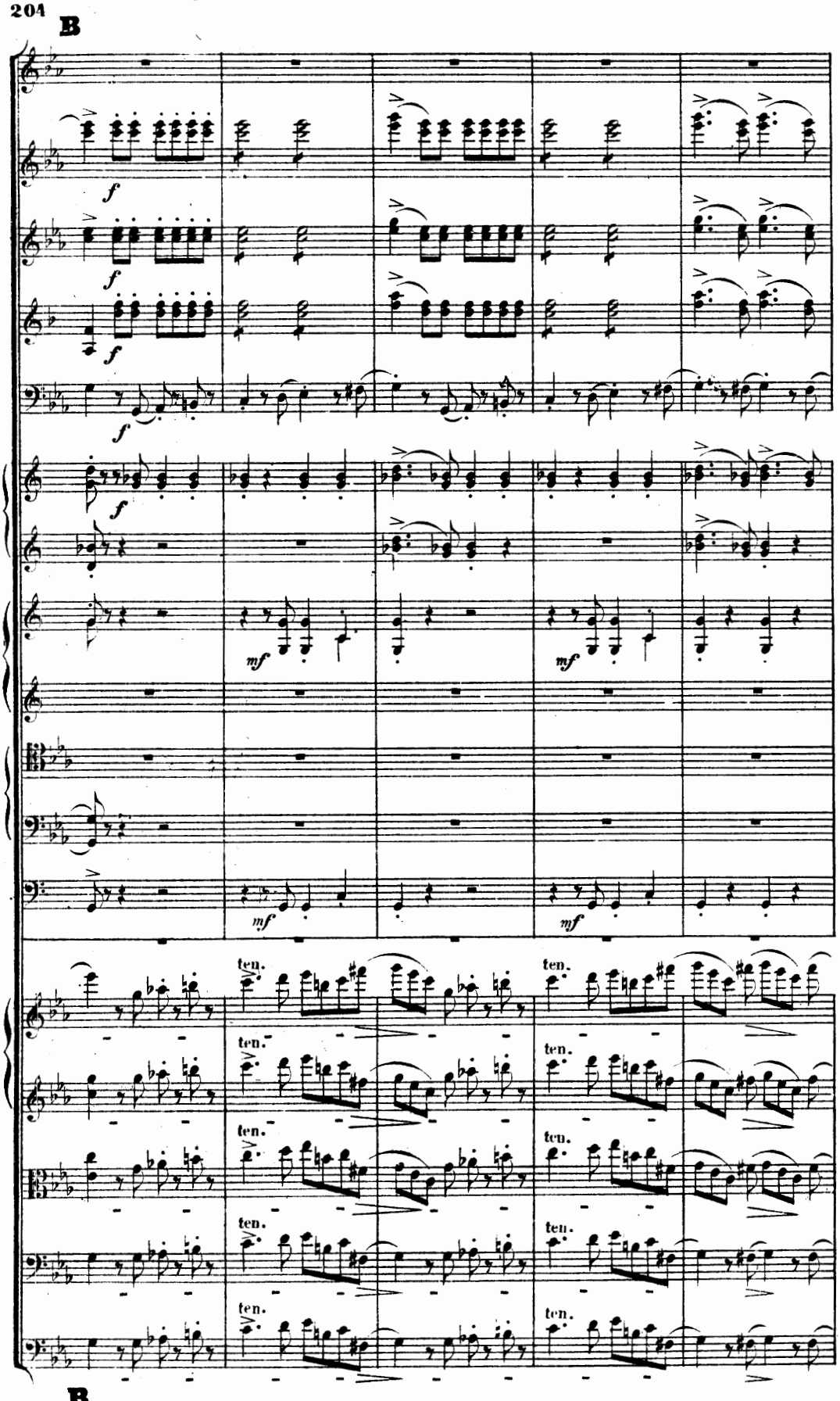


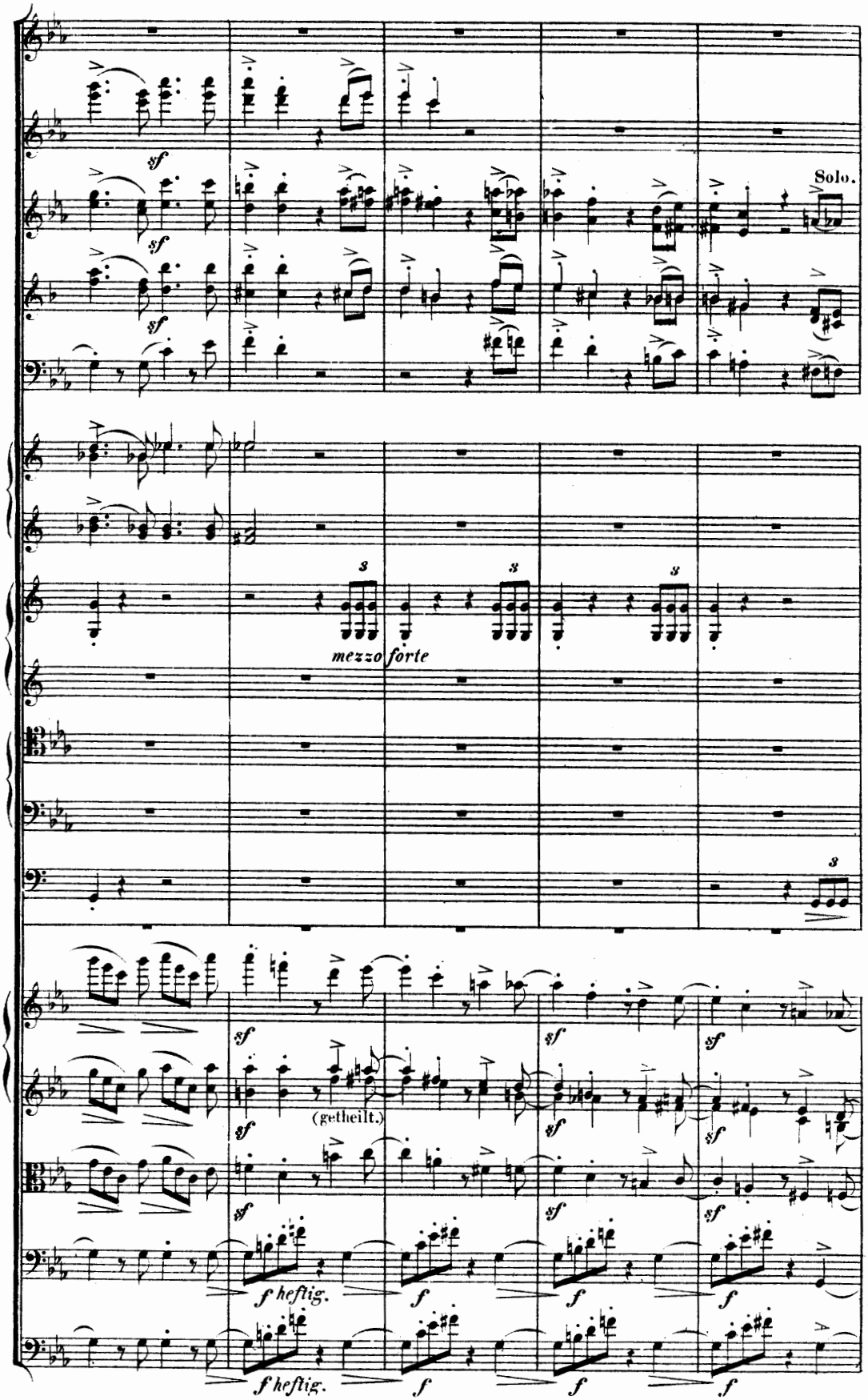

a 2.
f
1 u. 2.
p
3.
wechselt in F.

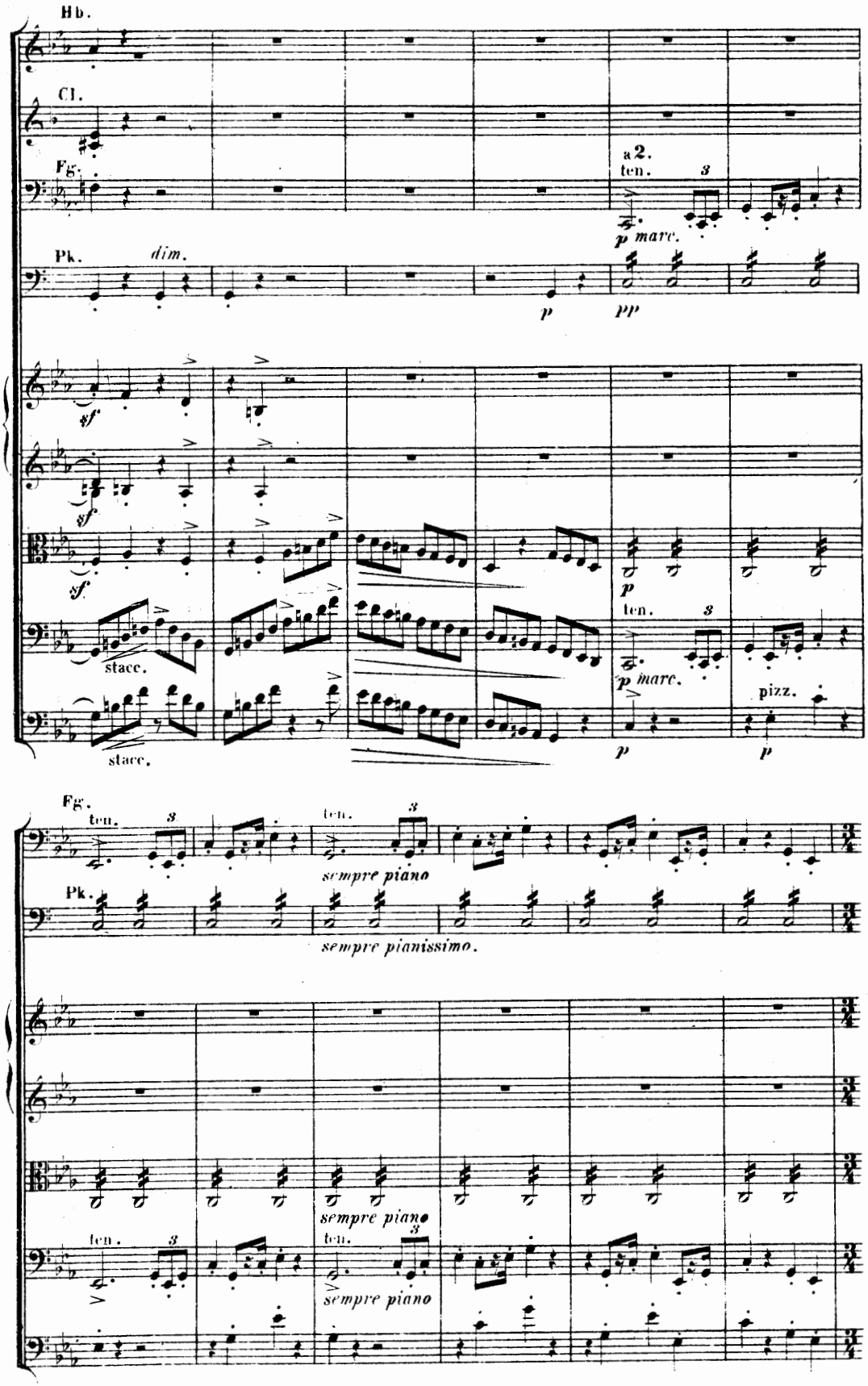

sf
marc. ed agitato
ten.
f
fp
fp


a 2.
p
sf
ten.
ten.
fp
fp
fp
fp
fp
fp

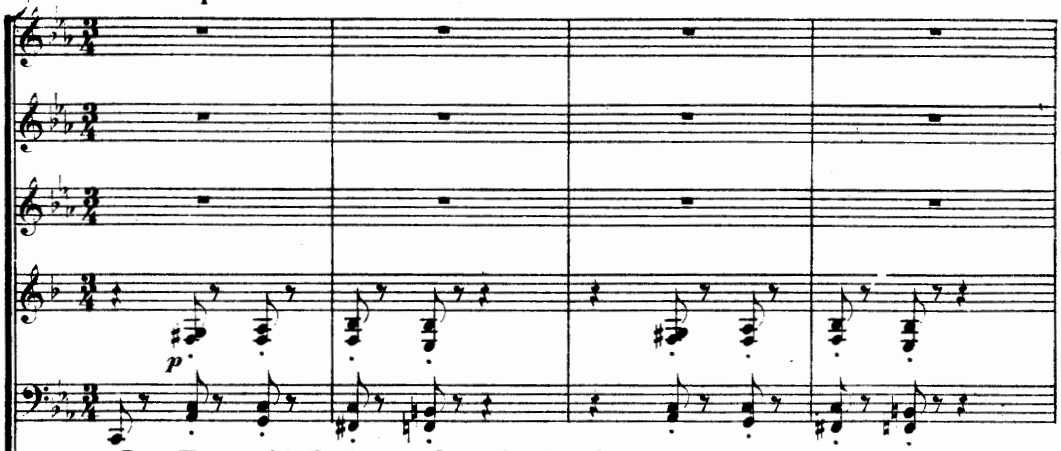

cresc.
p
a 2.
p marc.
(in C.)
pp
ten.


B
f
f
f
f
mf
mf
mf
ten.
B

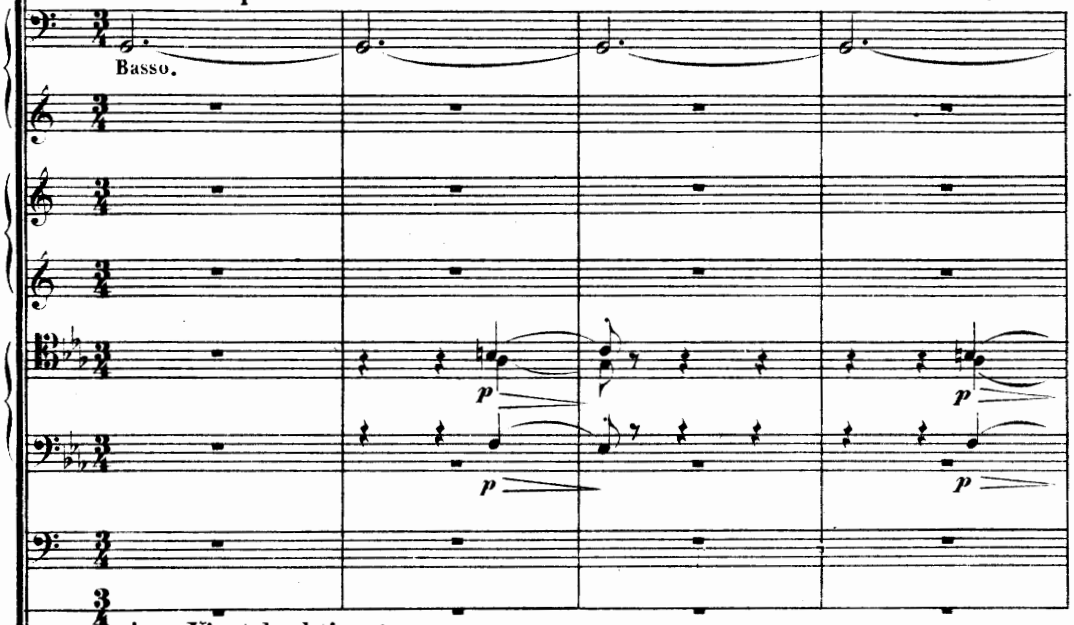

Solo.
mezzo forte
(getheilt.)
f heftig.
f heftig.


Hb.
Cl.
Fg.
a 2.
ten.
3
p marc.
Pk.
dim.
p
pp
sf
sf
sf
p
stacc.
stacc.
ten.
3
p marc.
pizz.
p
p
Fg.
ten.
3
ten.
3
sempre piano
Pk.
sempre pianissimo.
sempre piano
ten.
3
sempre piano
ten.
3
sempre piano

C Das Tempo bleibt immer dasselbe bei dem verschiedenen Taktwechsel.

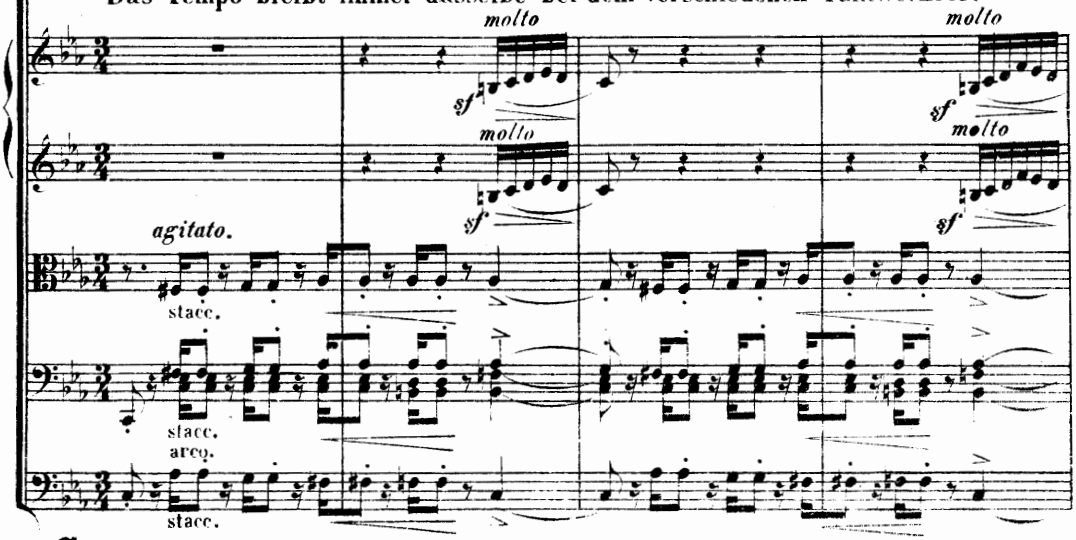


Das Tempo bleibt immer dasselbe bei dem verschiedenen Taktwechsel.

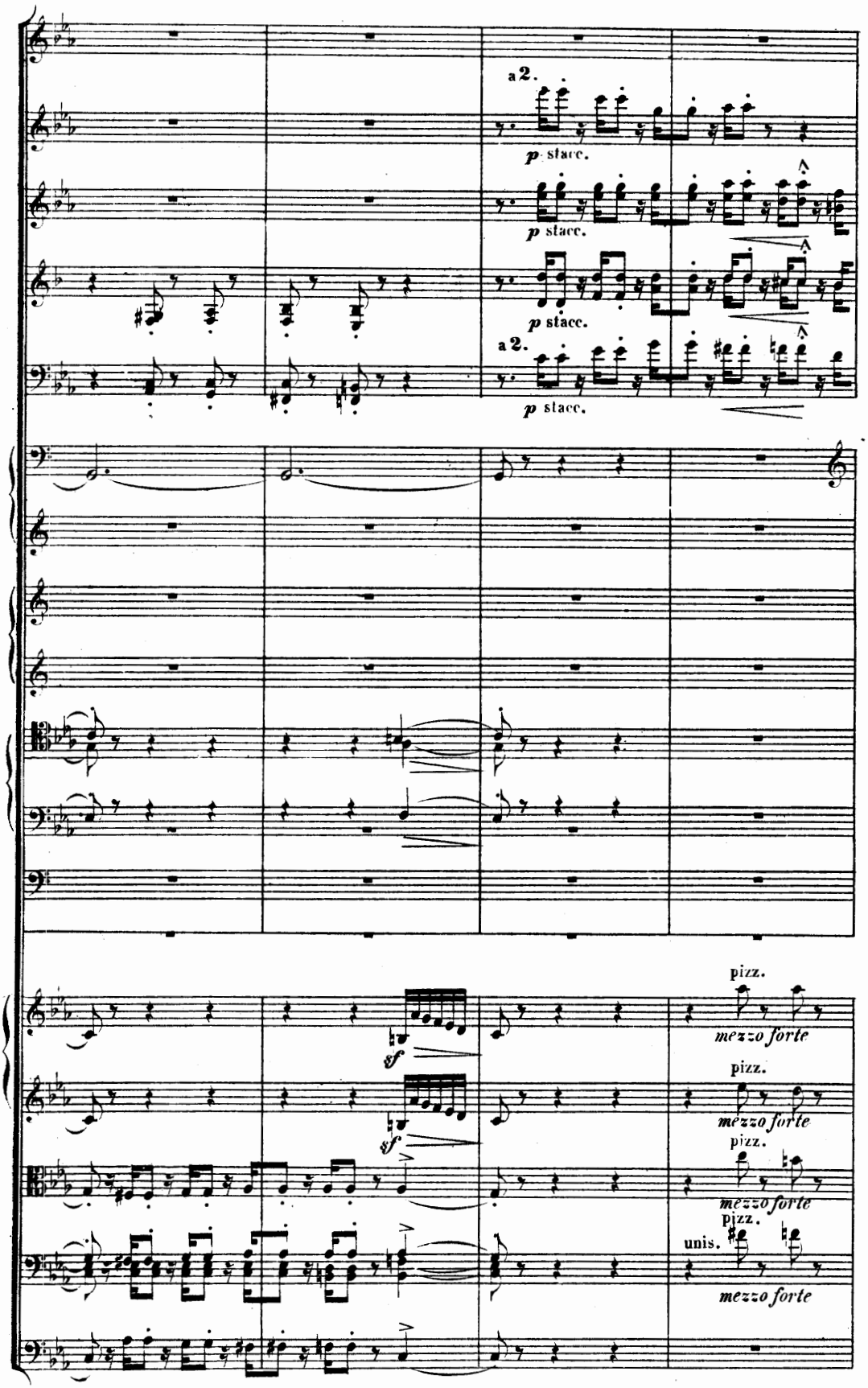


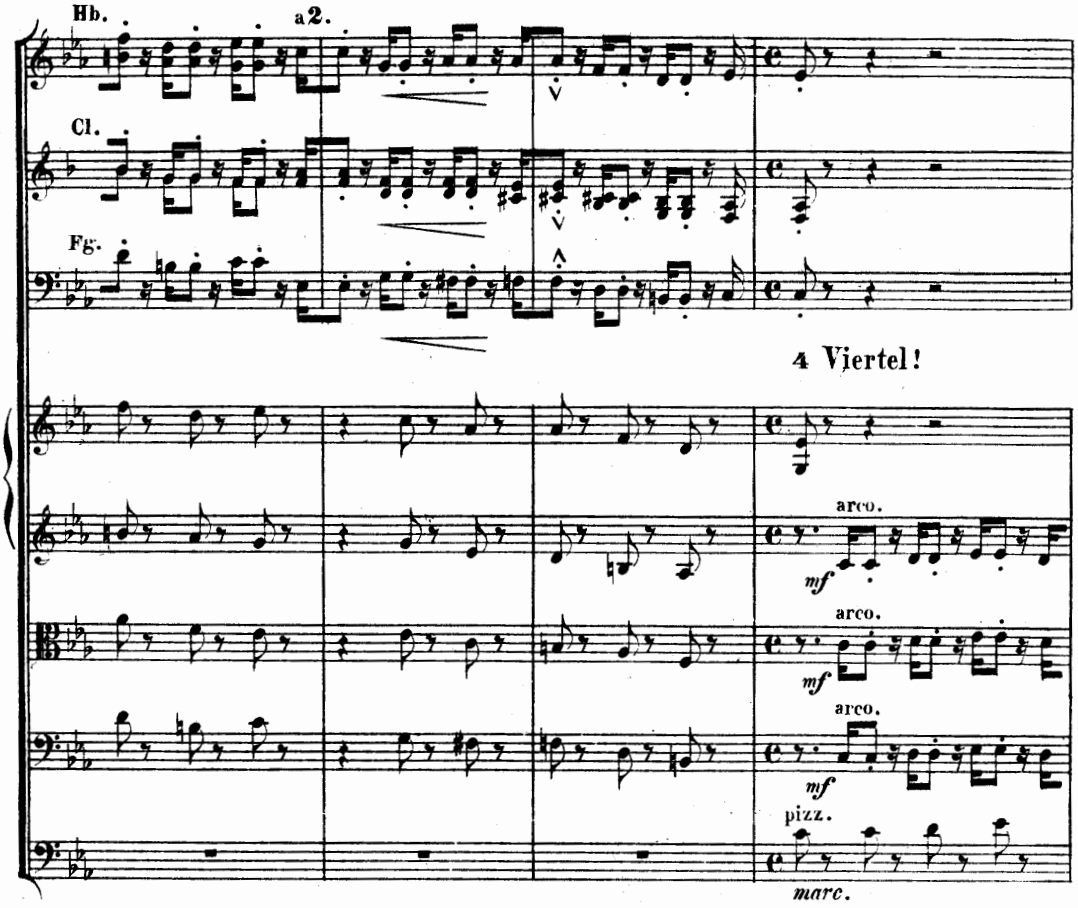
in 3 Viertel taktiren!

Das Tempo bleibt immer dasselbe bei dem verschiedenen Taktwechsel.

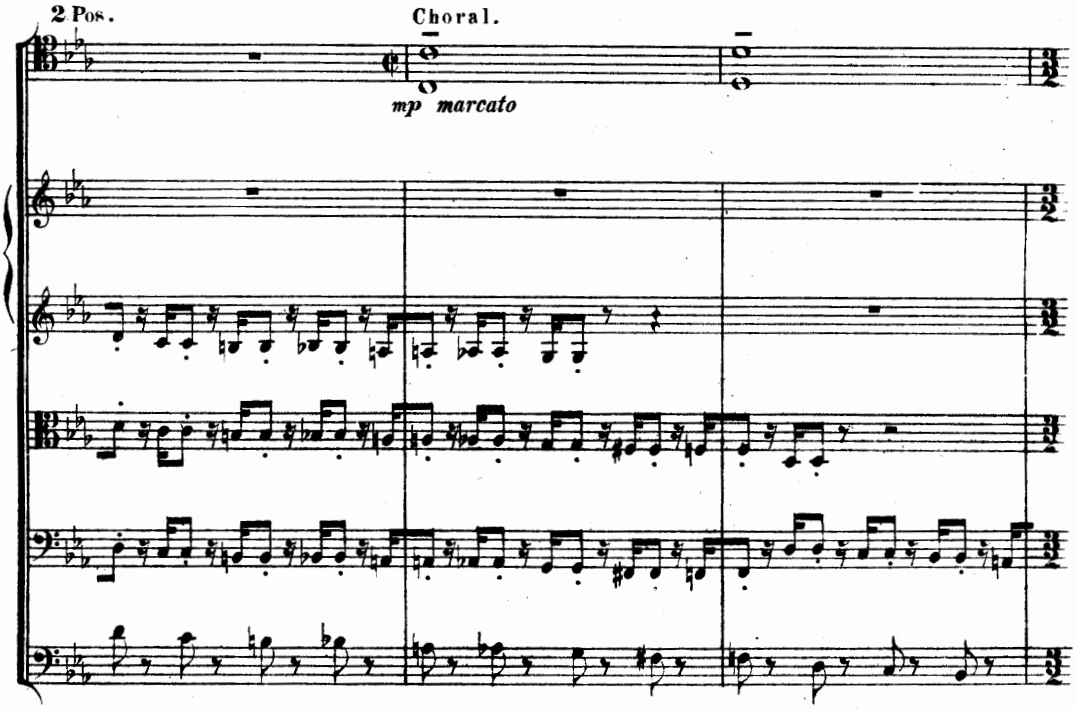


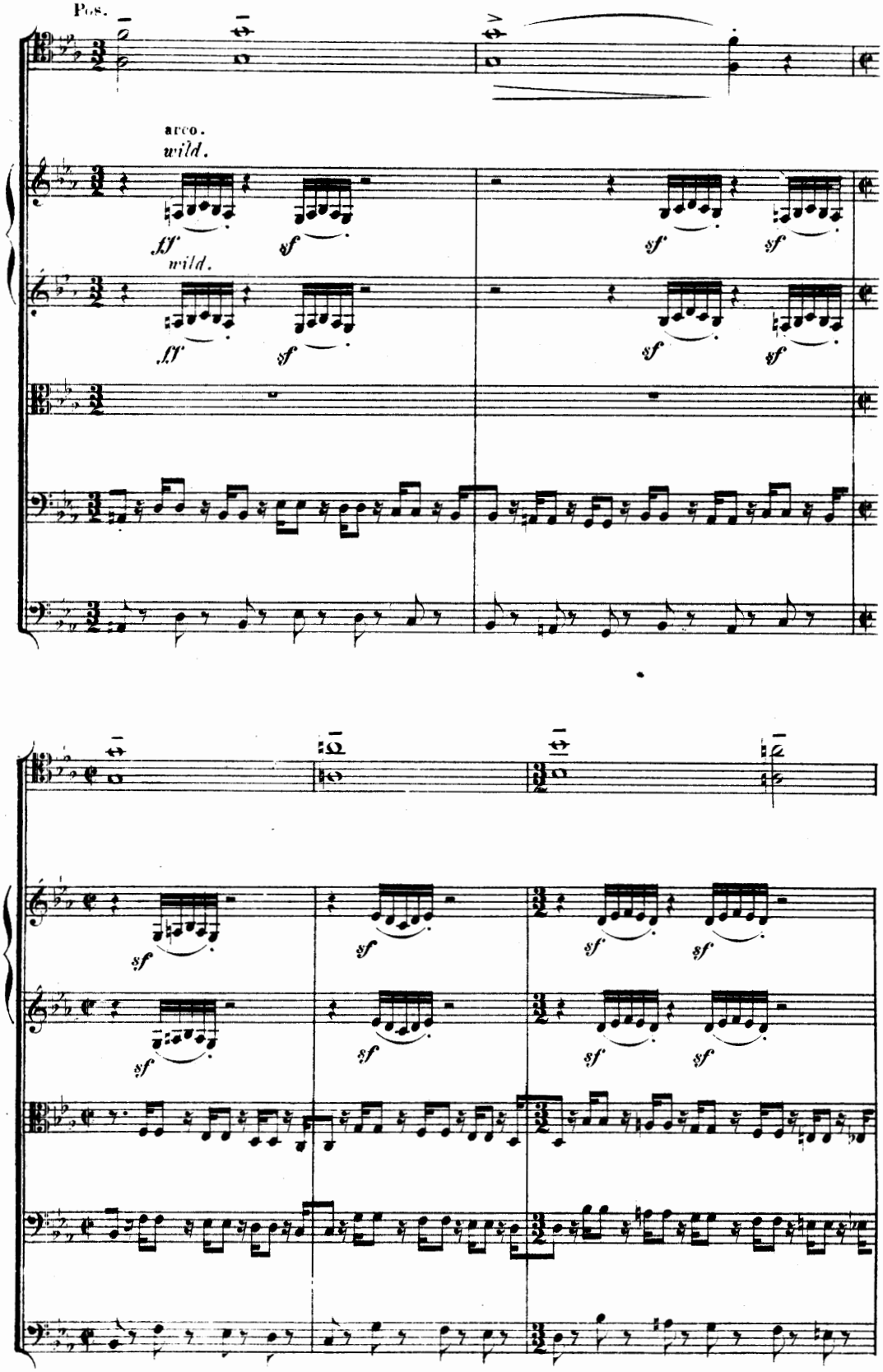
C Das Tempo bleibt immer dasselbe bei dem verschiedenen Taktwechsel.

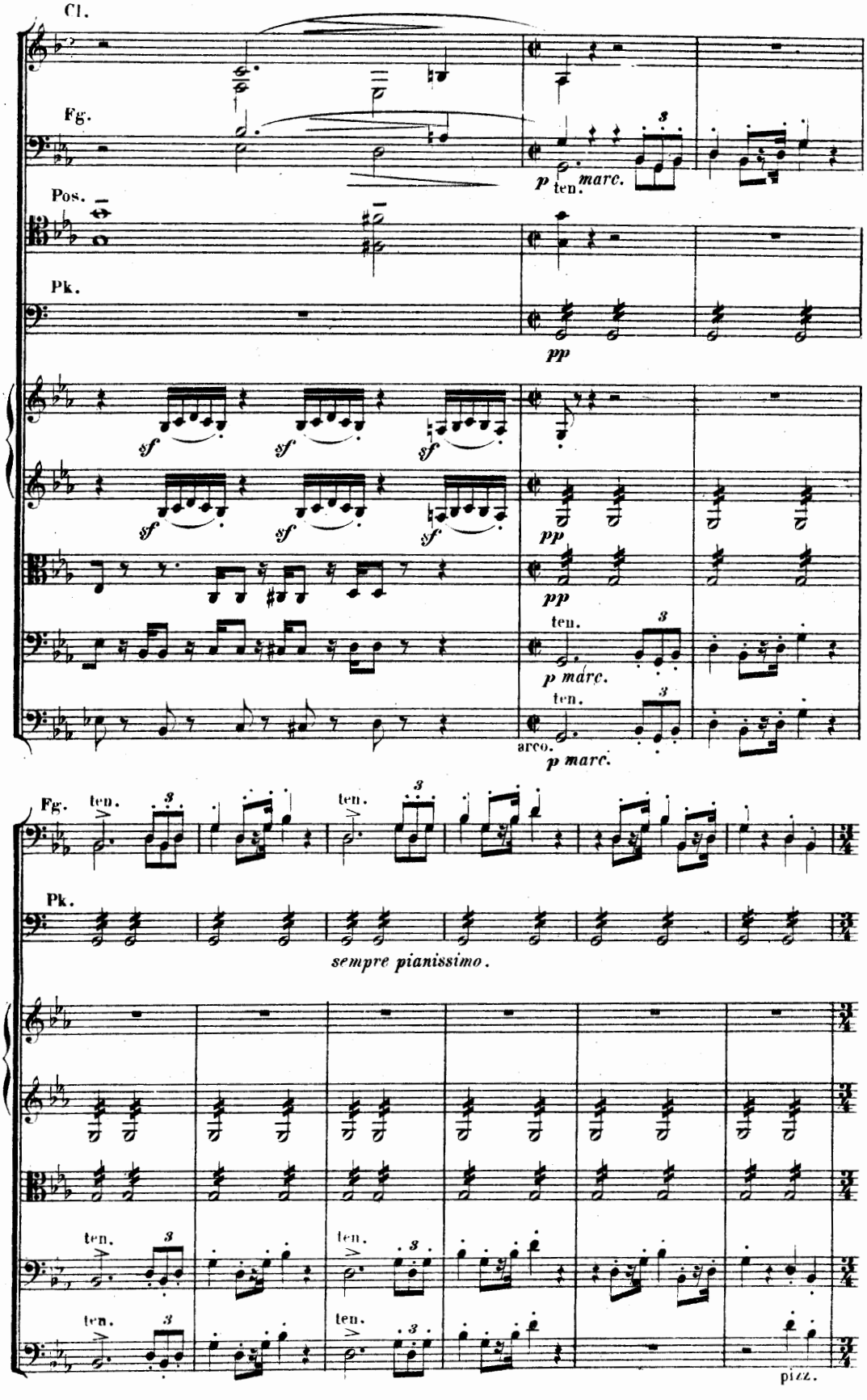

a 2.
p stacc.
p stacc.
p stacc.
a 2.
p stacc.
sf
sf
pizz.
mezzo forte
pizz.
mezzo forte
pizz.
mezzo forte
pizz.
unis.
mezzo forte

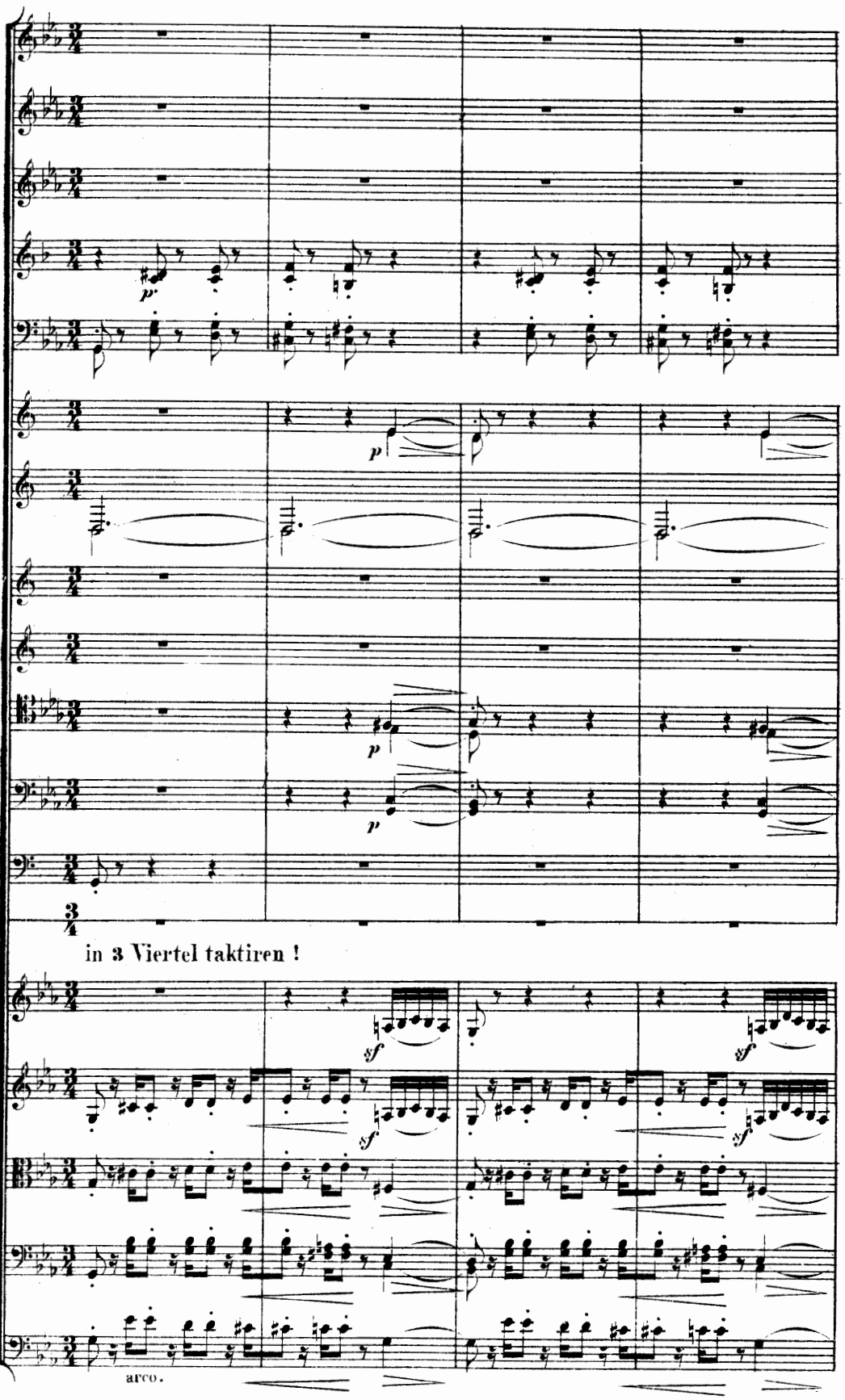


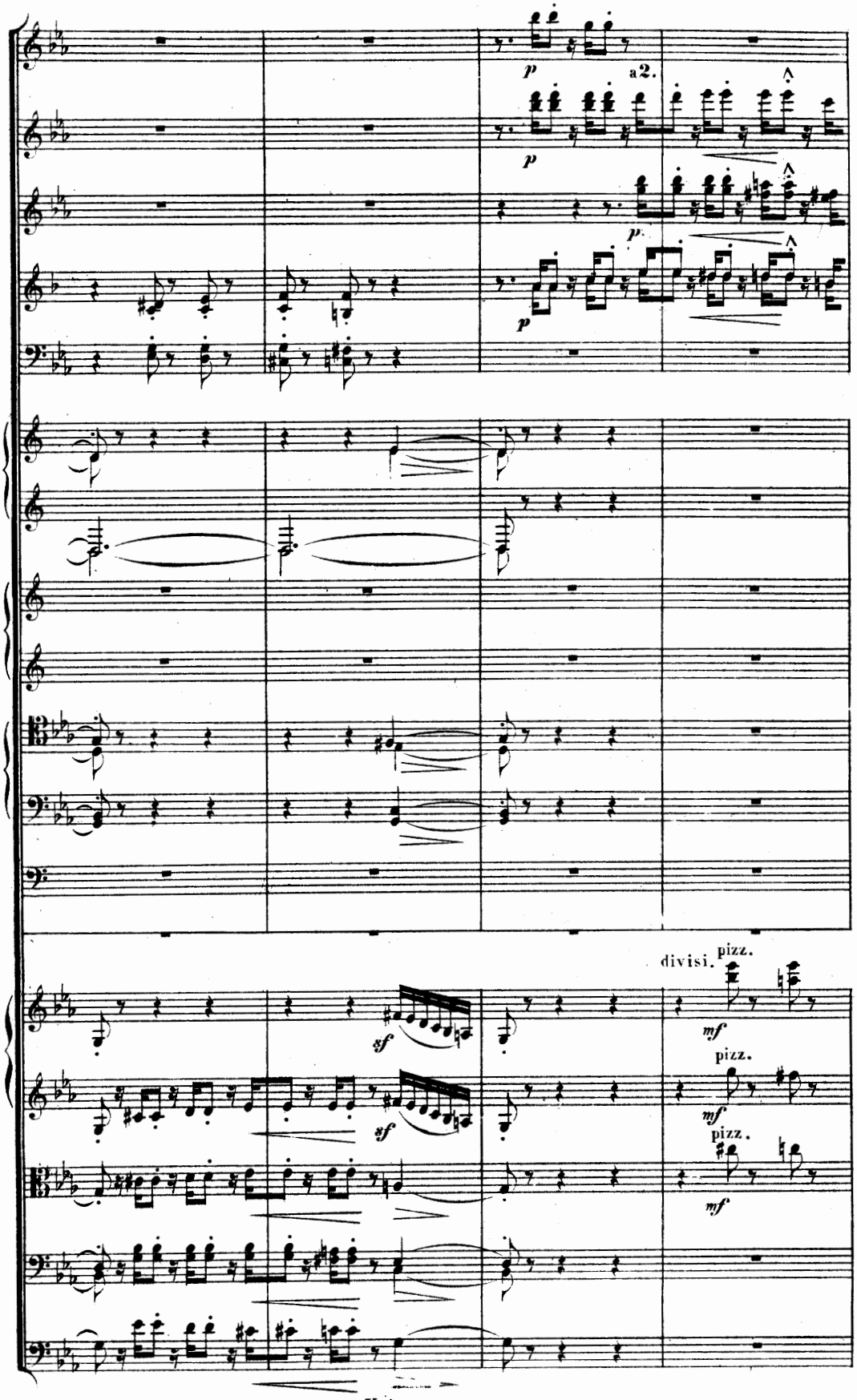
Alla breve taktiren!

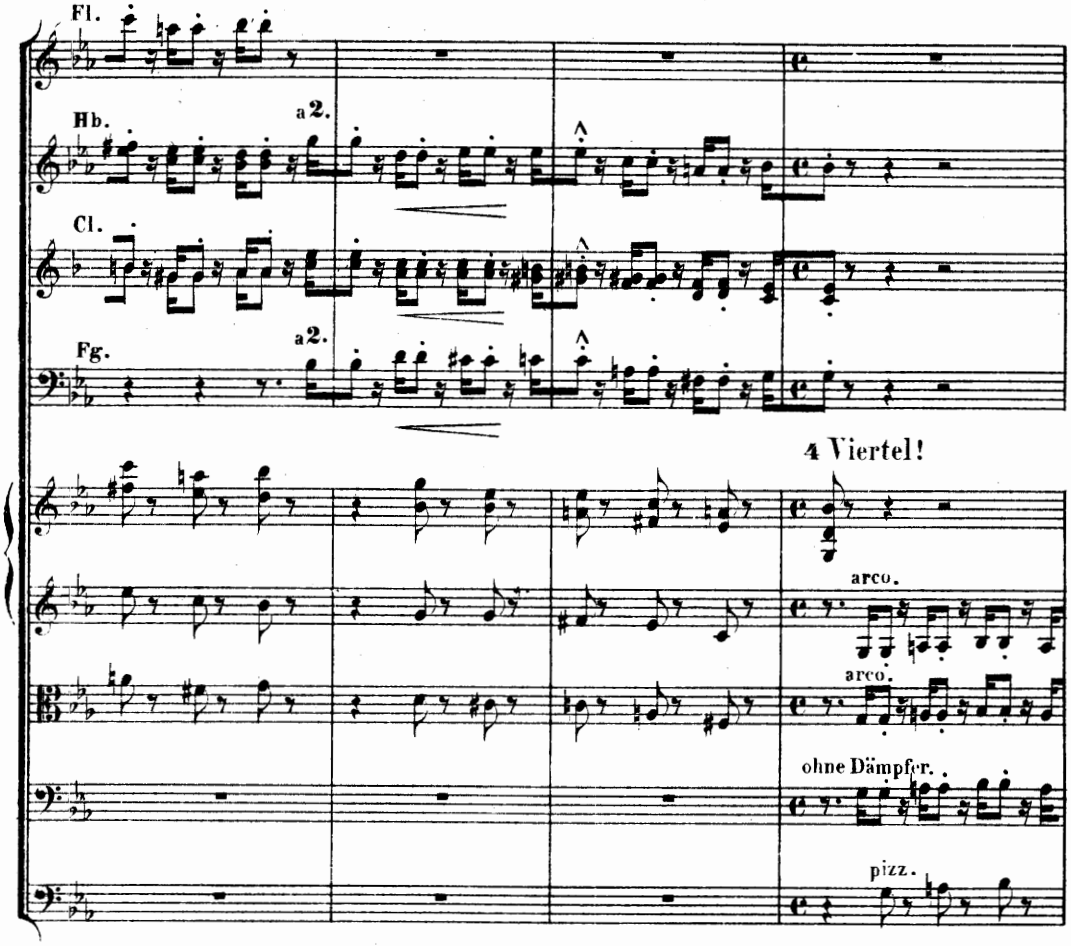



Pos.
arco.
wild.
ff
sf
wild.
ff
sf

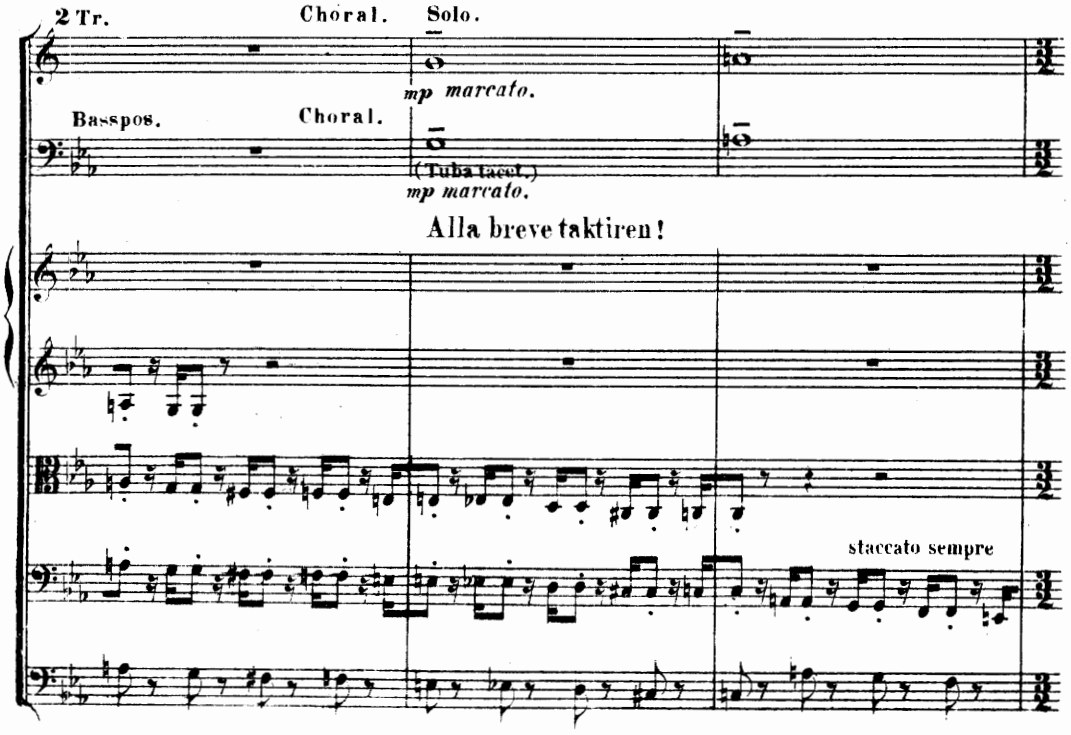

Cl.
Fg.
Pos.
Pk.
p ten. marc.
pp
sf
pp
ten.
p marc.
arco.
sempre pianissimo.
pizz.

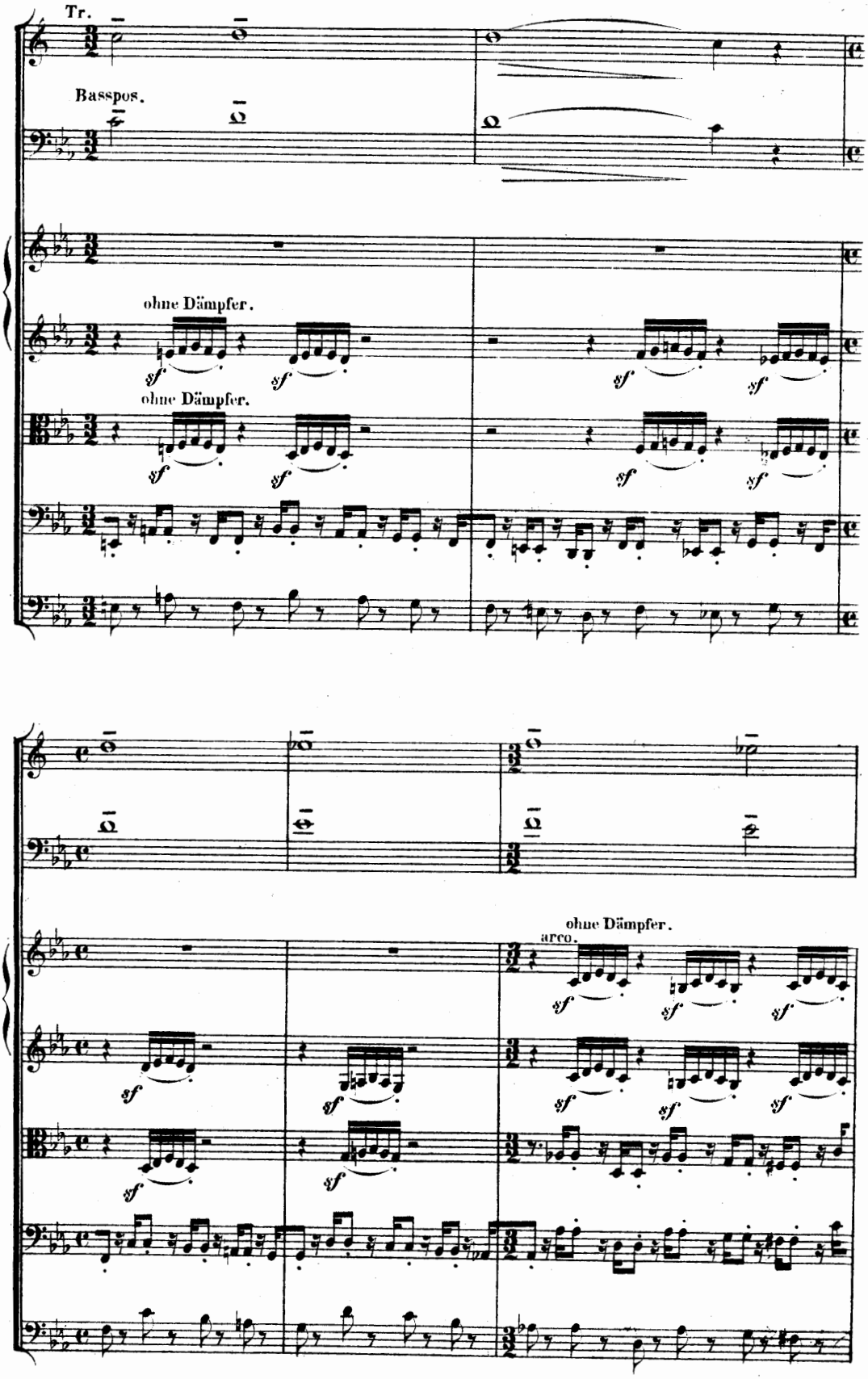

p
p
p
p
in 3 Viertel taktiren !
sf
sf
sf
sf
arco.

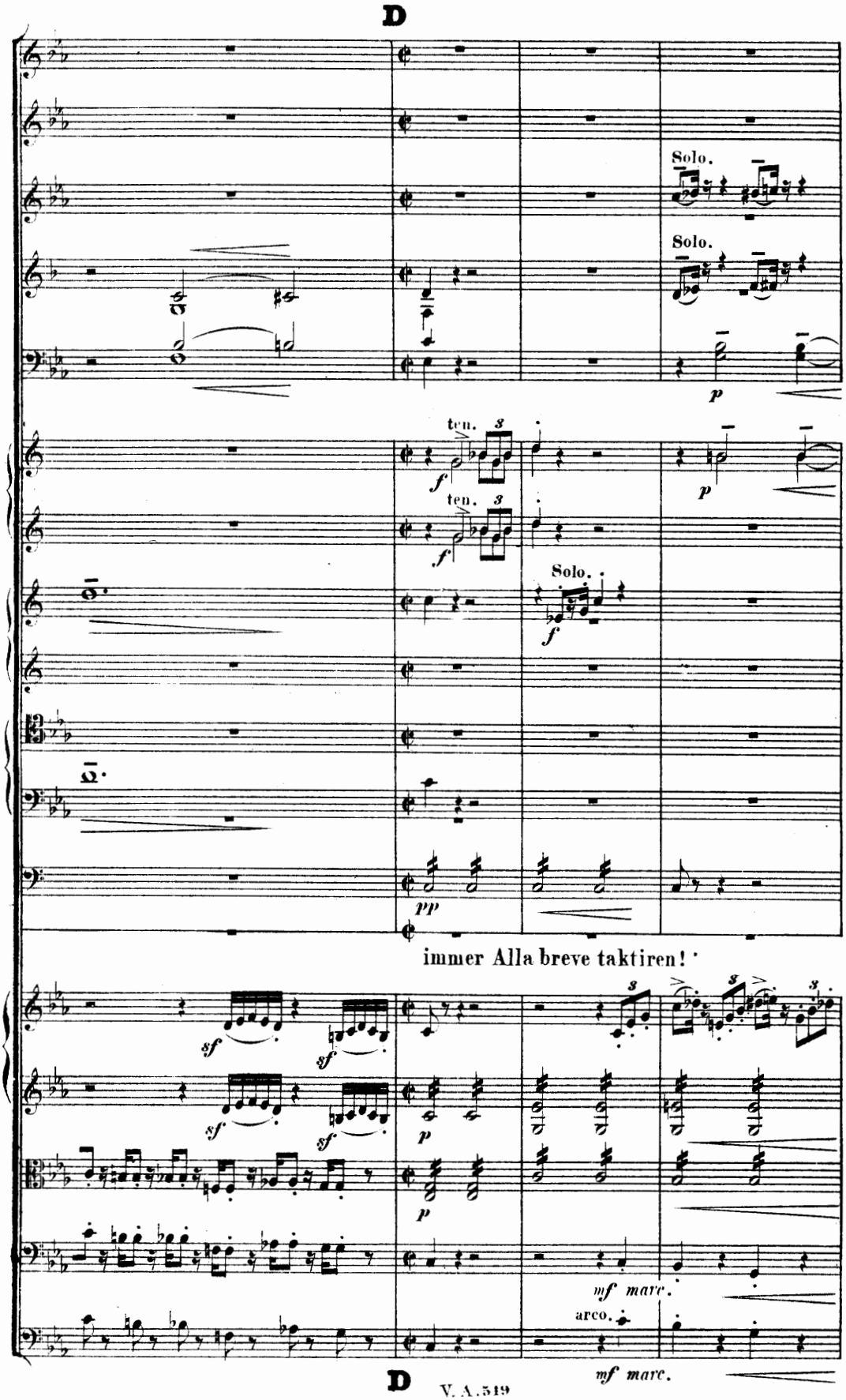

p
a2.
p
p.
p
divisi.
pizz.
mf
sf
pizz.
mf
sf
pizz.
mf

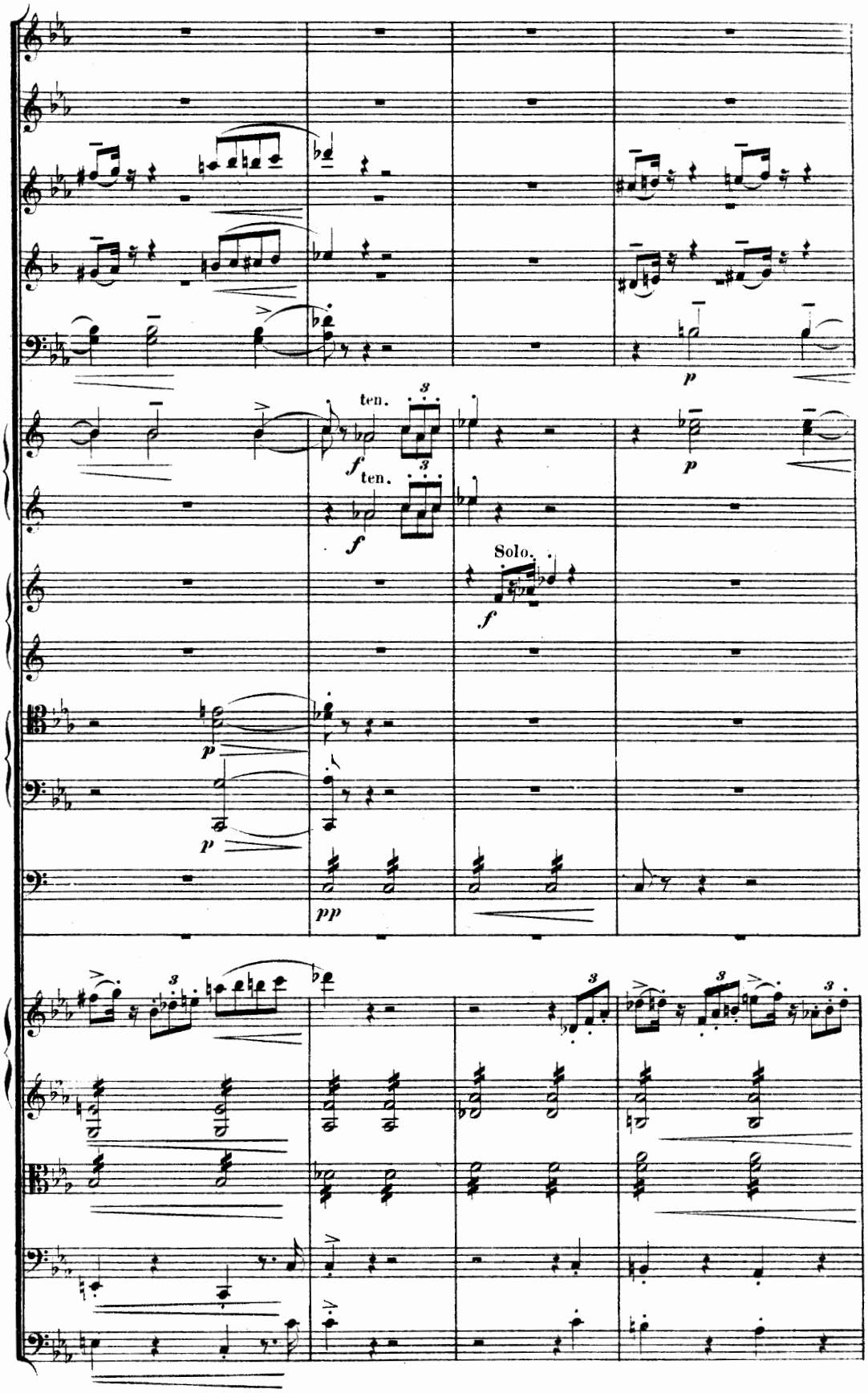

Fl.
Hb.
a 2.
Cl.
Fg.
a 2.
4 Viertel!
arco.
arco.
ohne Dämpfer.
pizz.

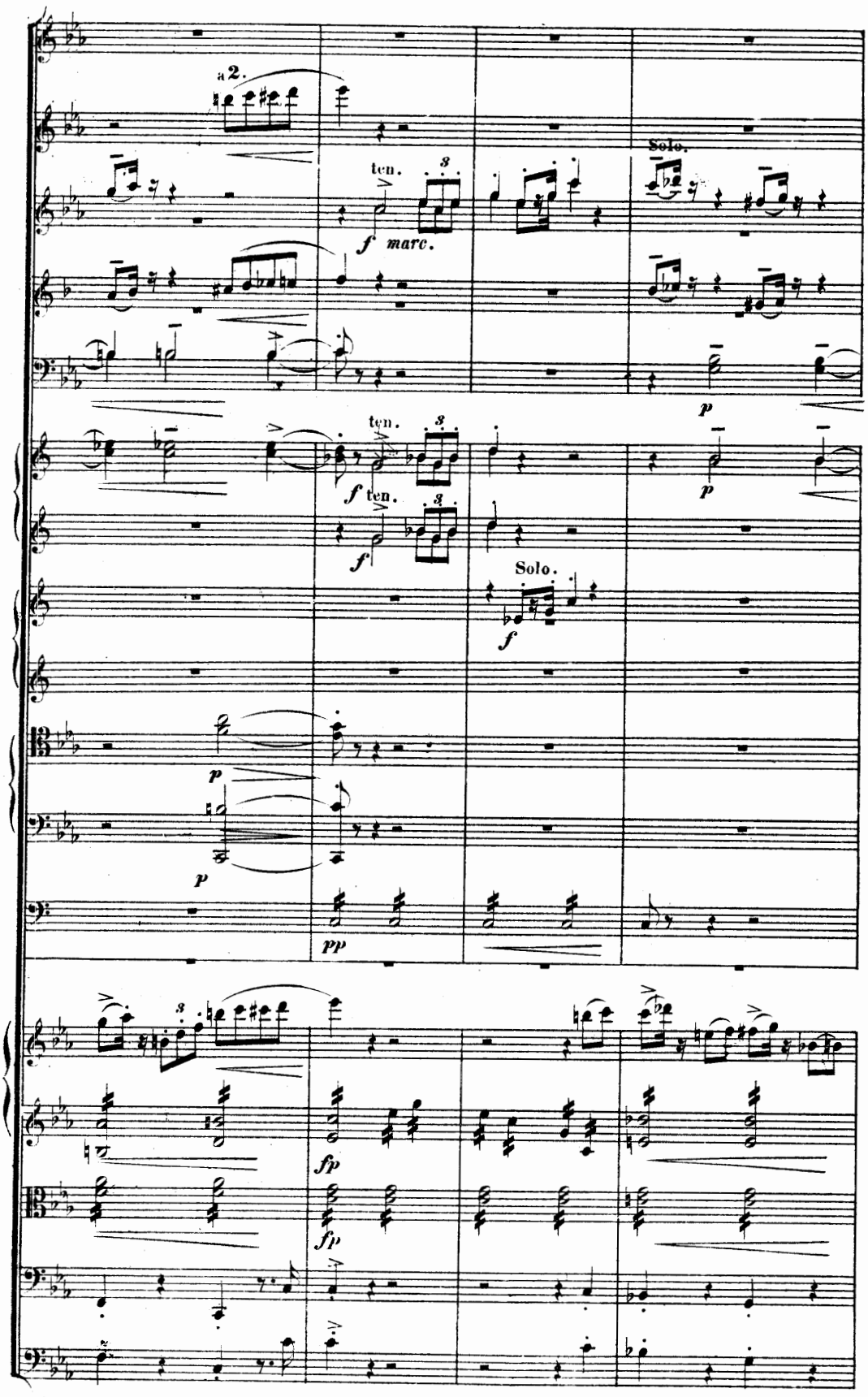
(in C.)

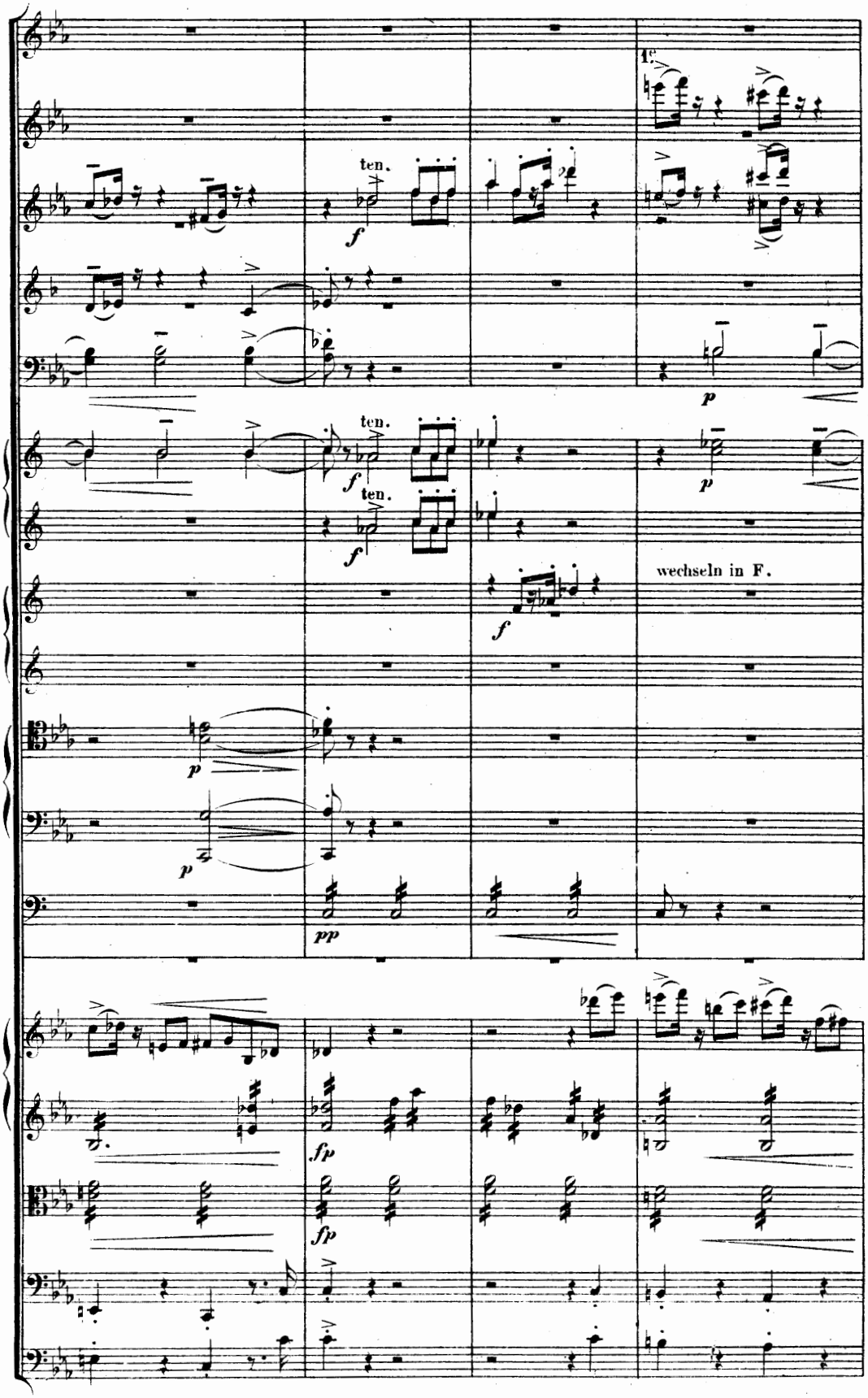

2 Tr.
Choral.
Solo.
mp marcato.
Basspos.
Choral.
(Tuba tacet.)
mp marcato.
Alla breve taktiren!
staccato sempre

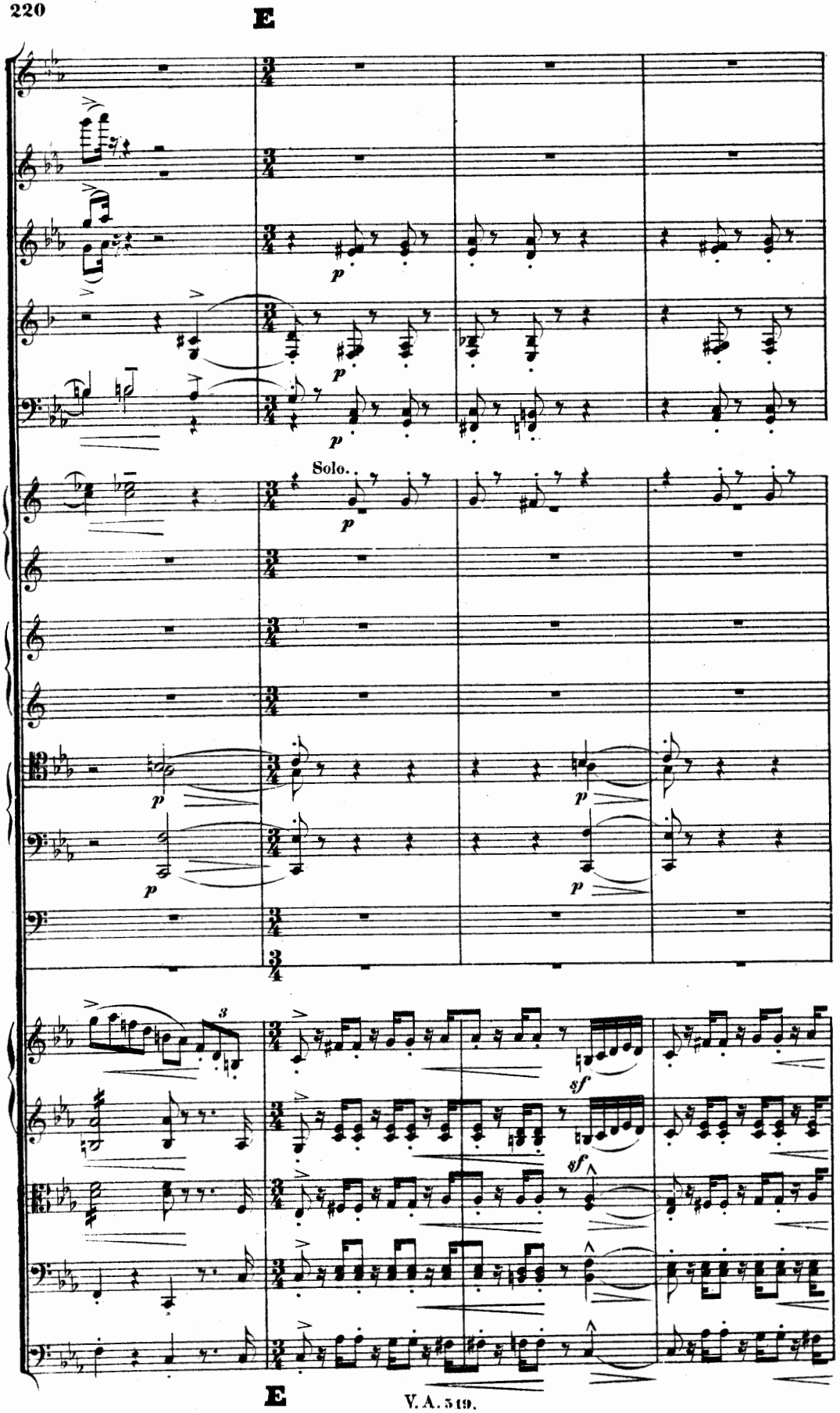

Tr.
Basspos.
ohne Dämpfer.
ohne Dämpfer.
ohne Dämpfer.
arco.

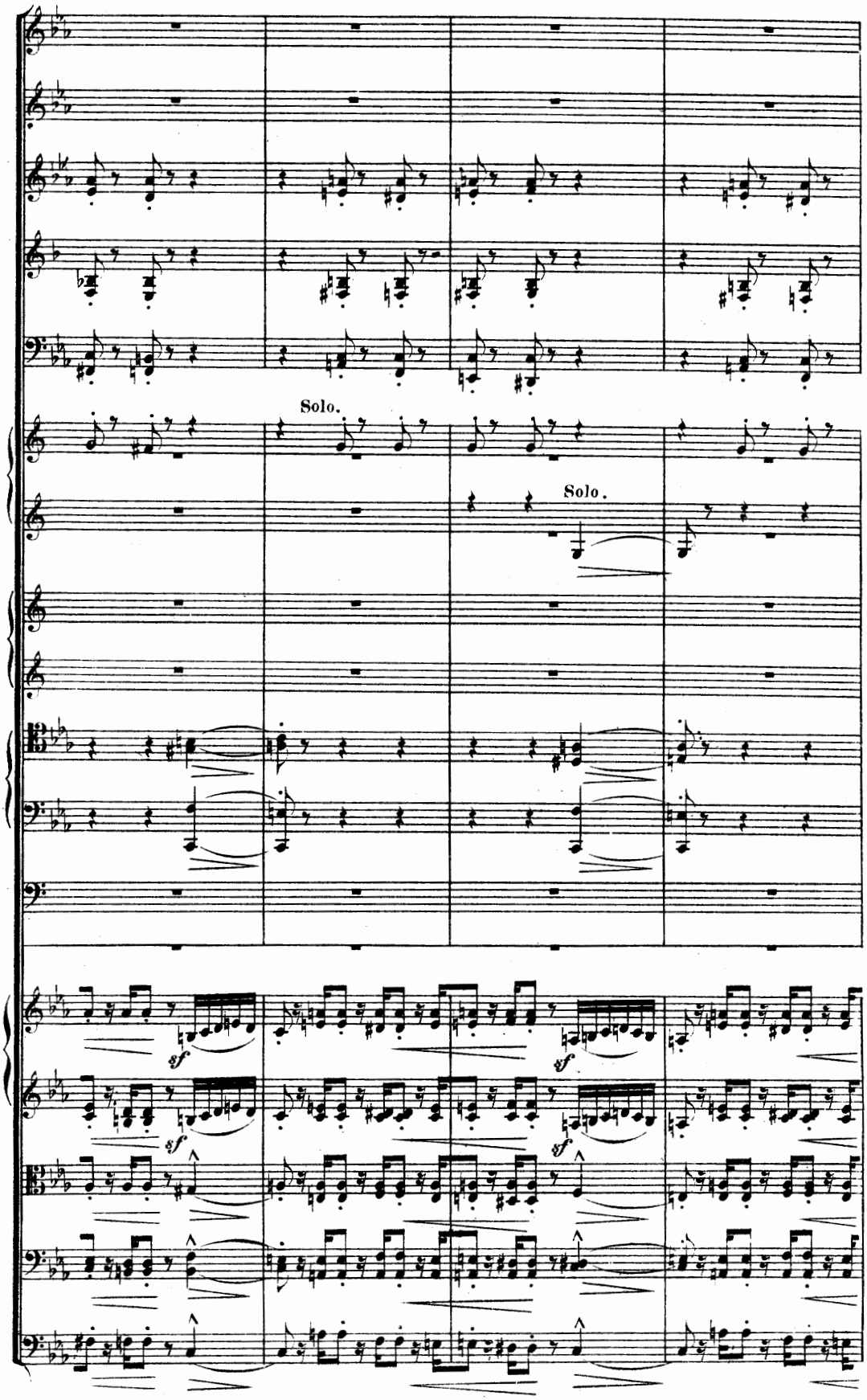

D
Solo.
Solo.
p
ten.
3
f
ten.
3
f
p
Solo.
f
pp
immer Alla breve taktiren!
sf
sf
3
3
3
sf
sf
p
p
mf marc.
arco.
mf marc.
D

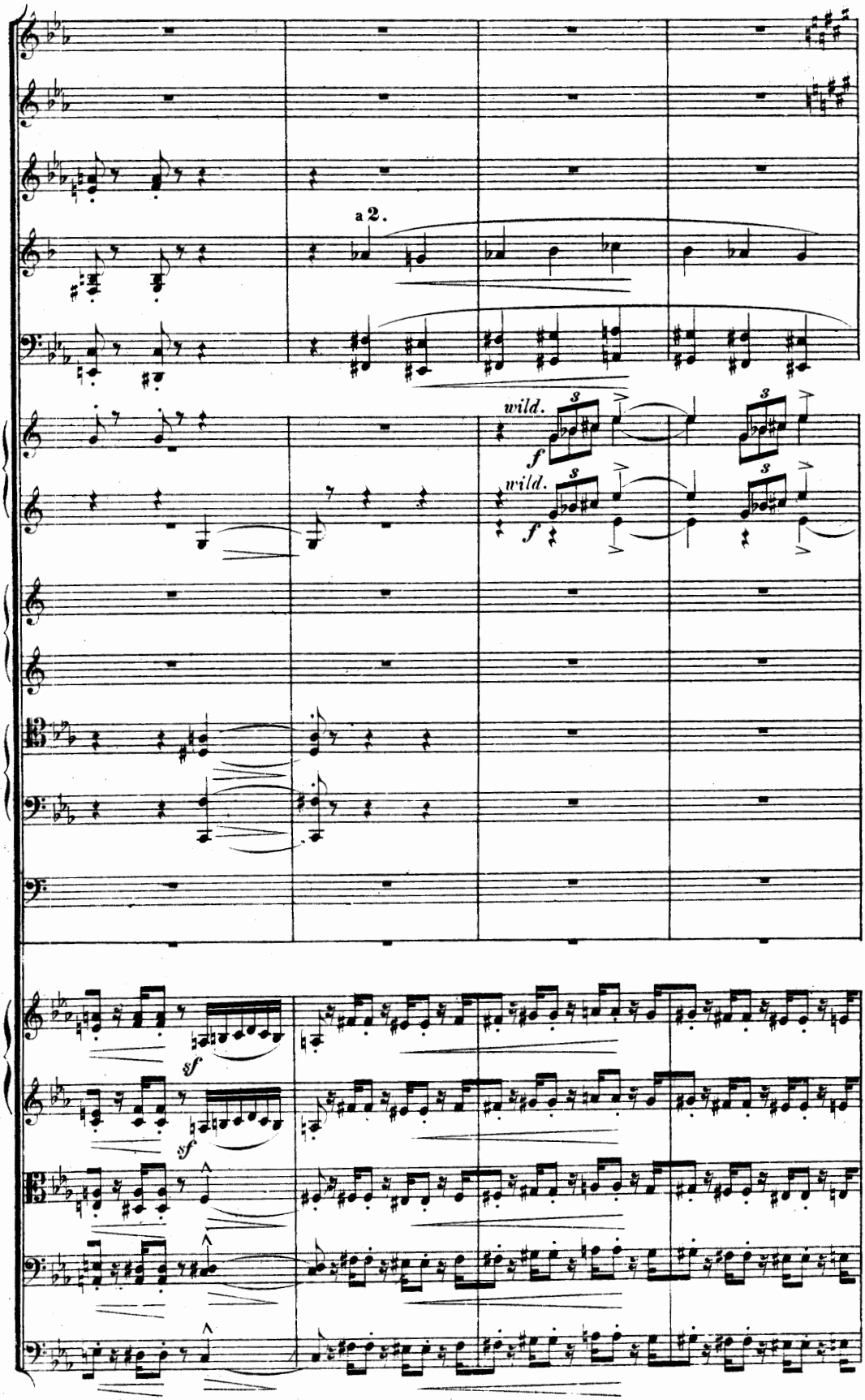

ten.
ten.
Solo.


a 2.
ten.
3
f marc.
Solo.
p
ten.
3
f ten.
3
f
Solo.
f
p
p
pp
fp
fp

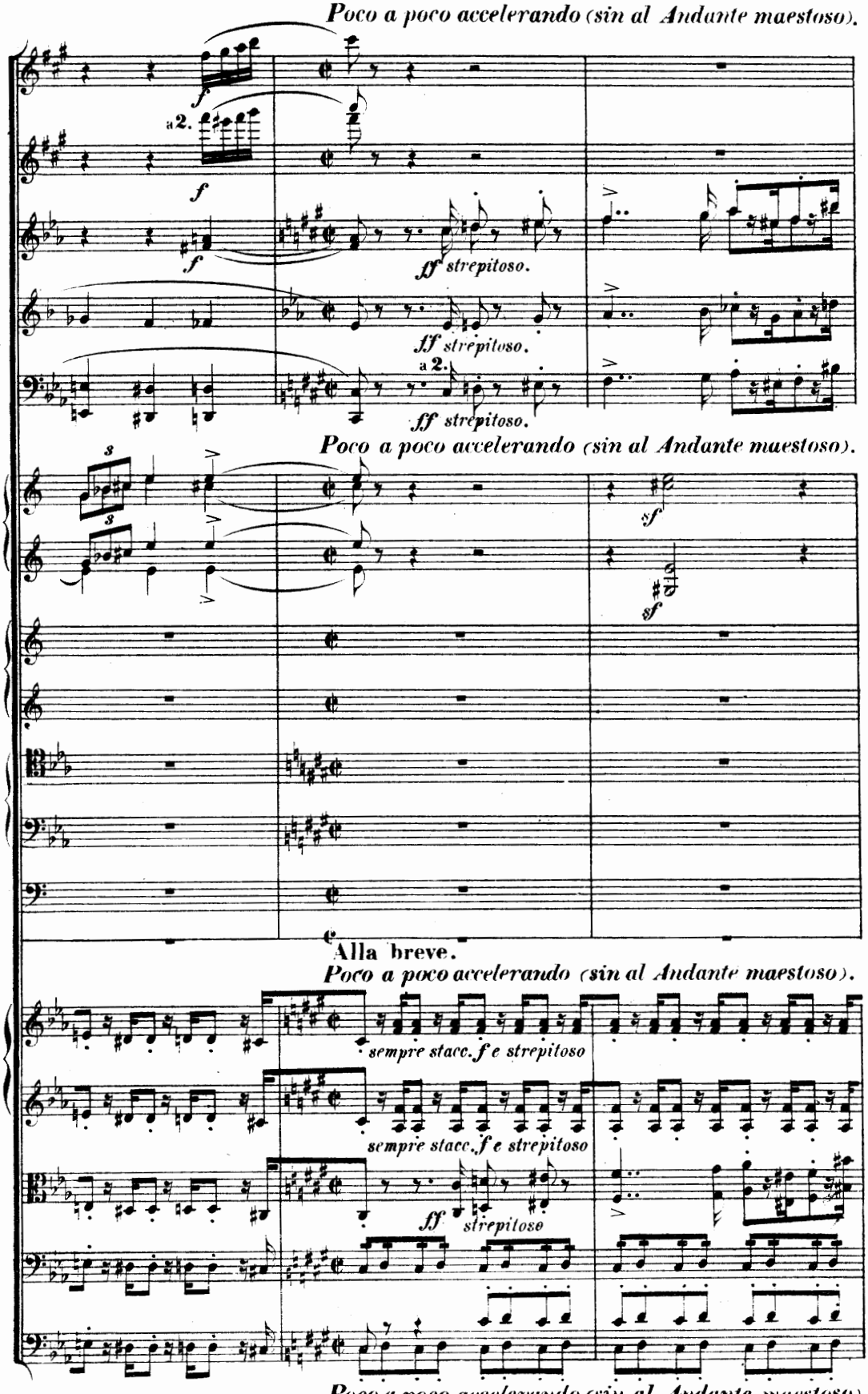

1e
ten.
f
ten.
f
ten.
f
p
p
wechseln in F.
f
p
p
pp
fp
fp


E
Solo.
E


Solo.
Solo.
sf
sf
sf
sf

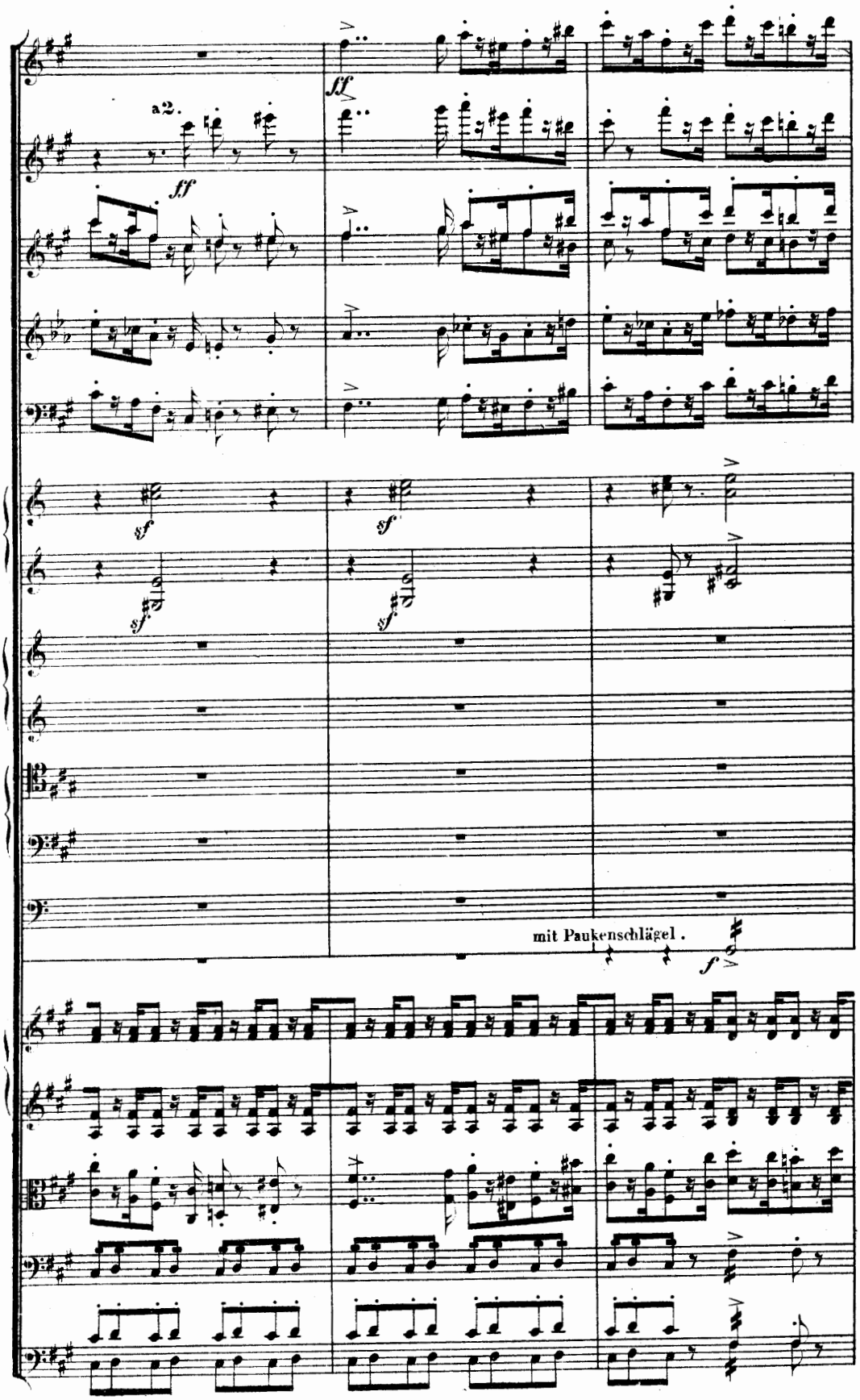

a 2.
wild.
f
wild.
f
sf
sf

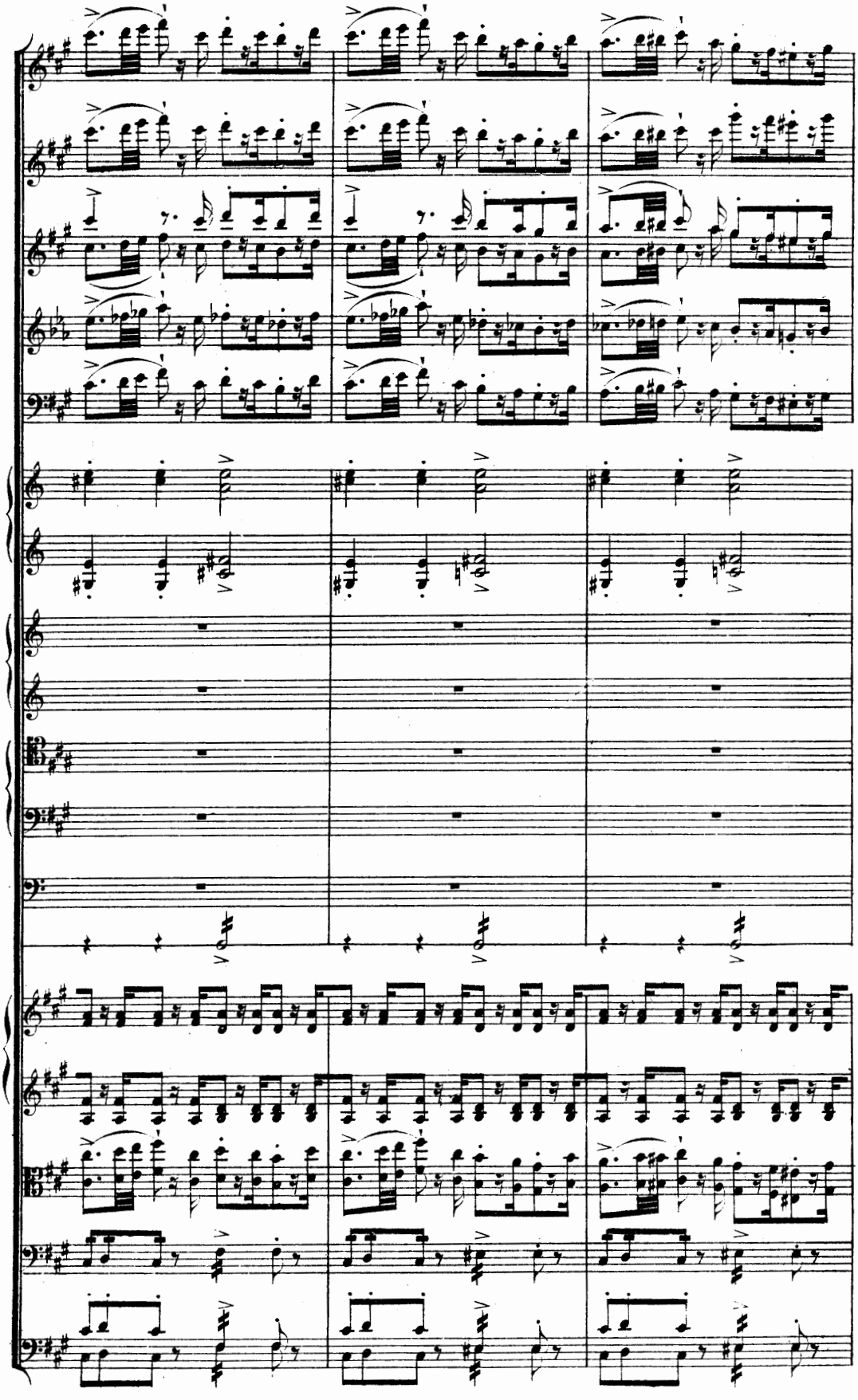
Poco a poco accelerando (sin al Andante maestoso).

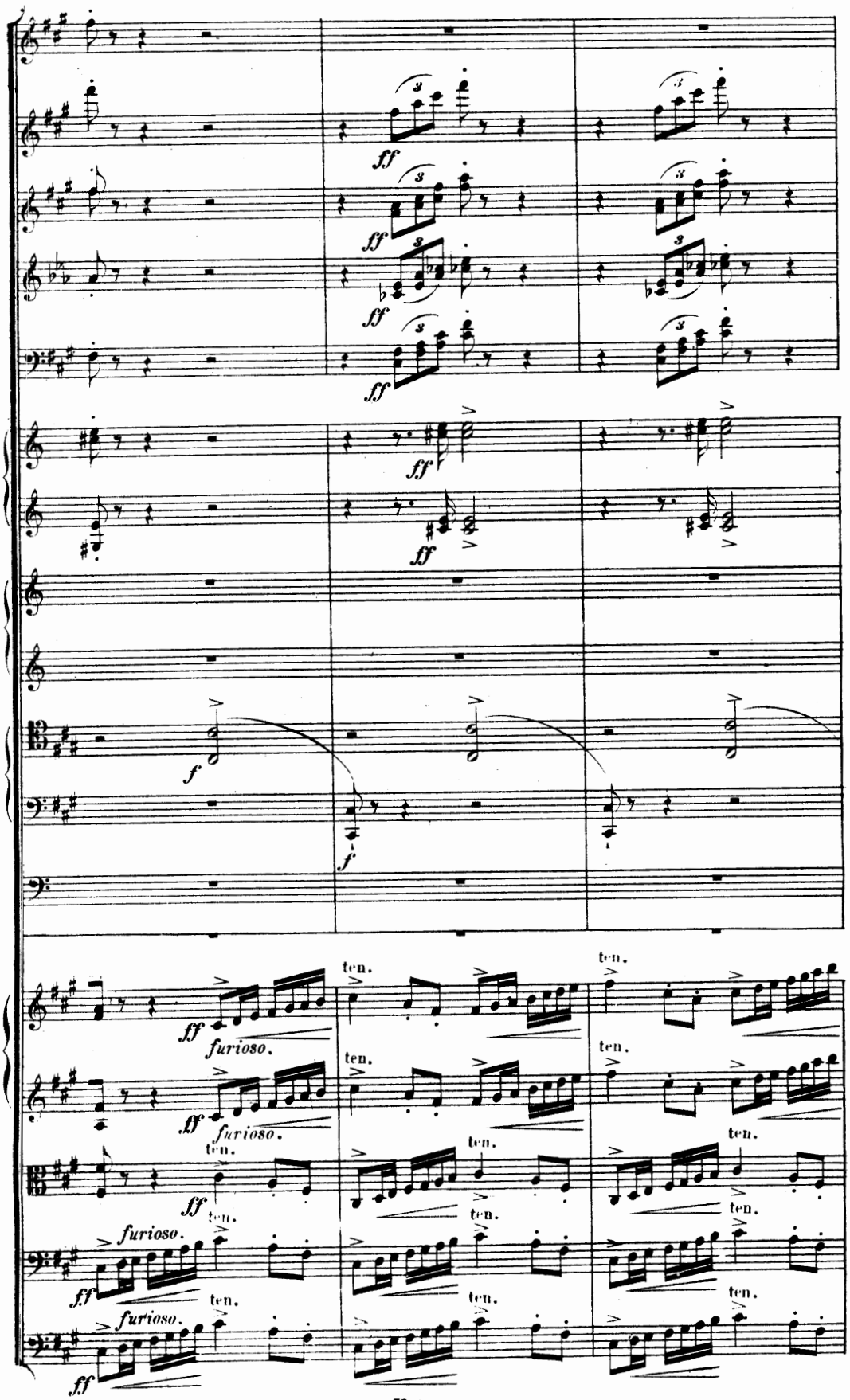


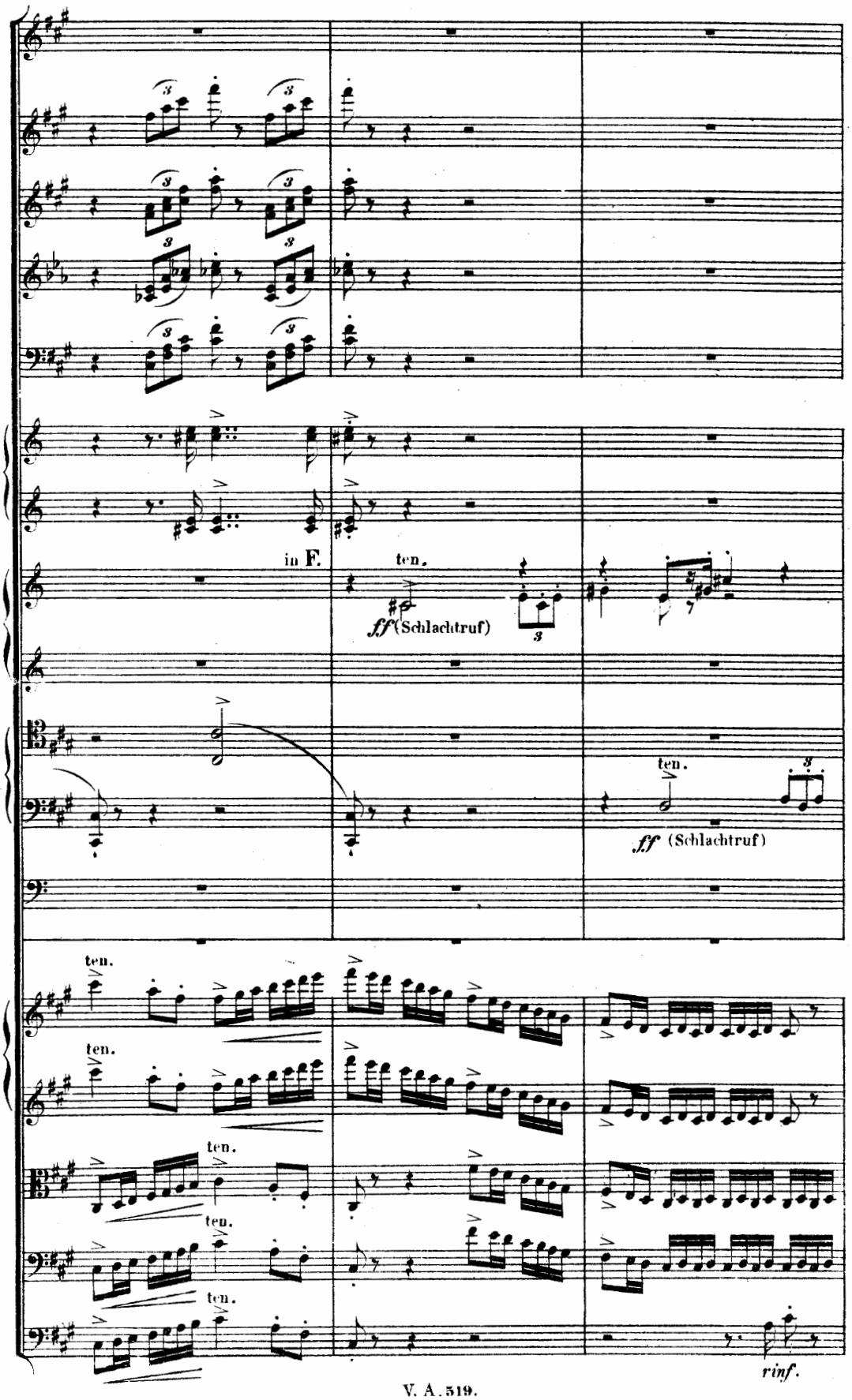
Poco a poco accelerando (sin al Andante maestoso).

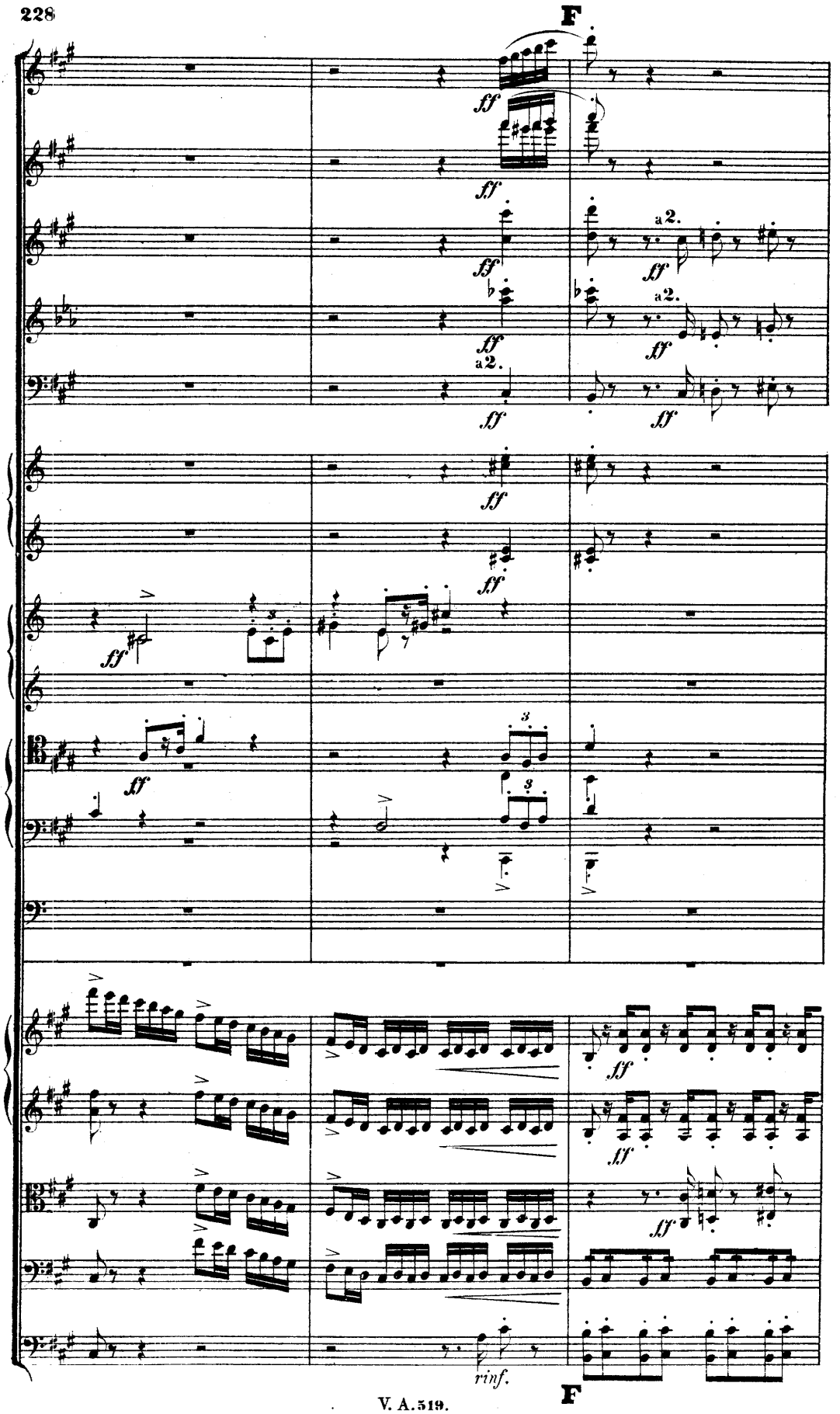
Poco a poco accelerando (sin al Andante maestoso).

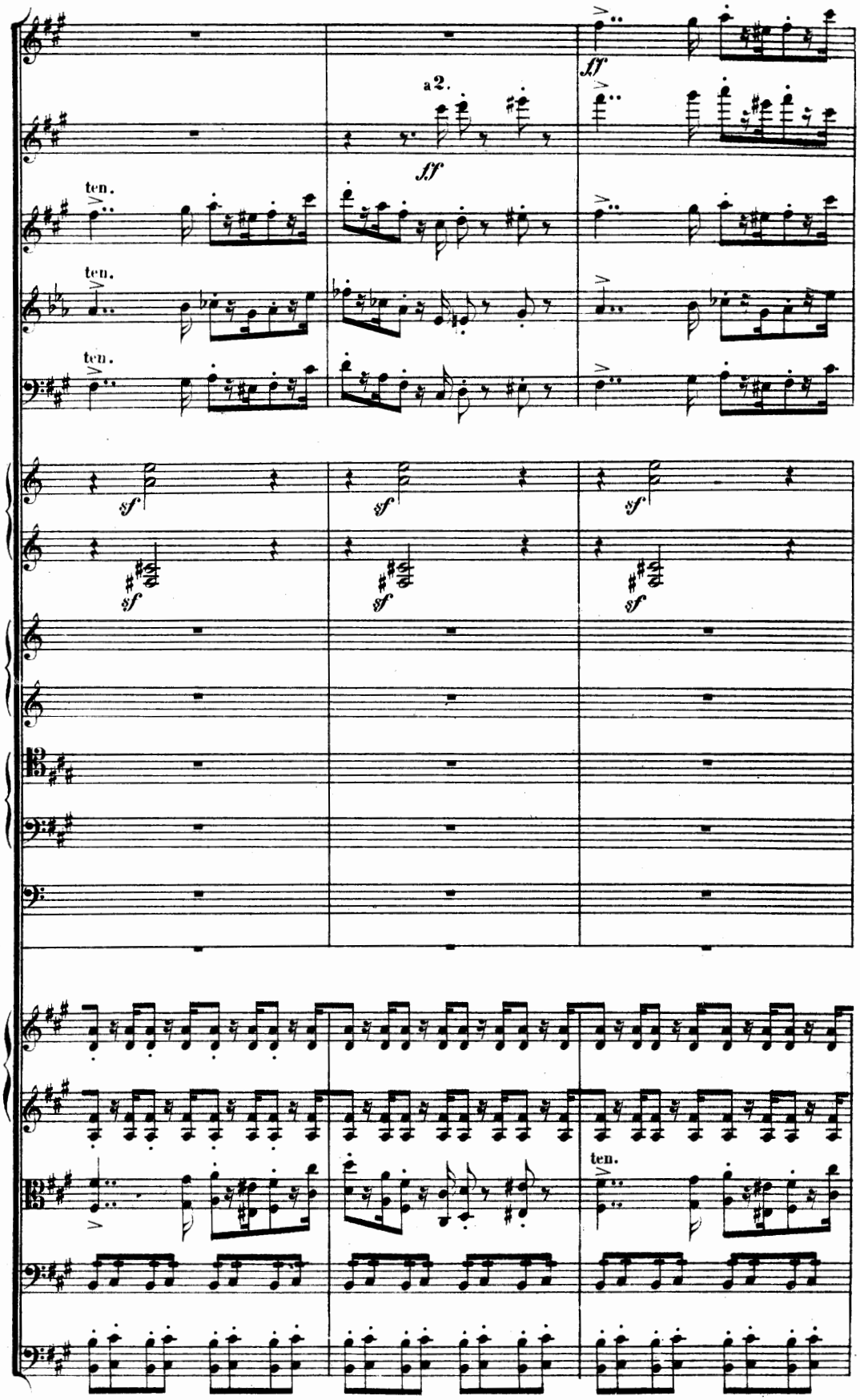

a2.
ff
ff
sf
sf
sf
sf
mit Paukenschlägel.
f

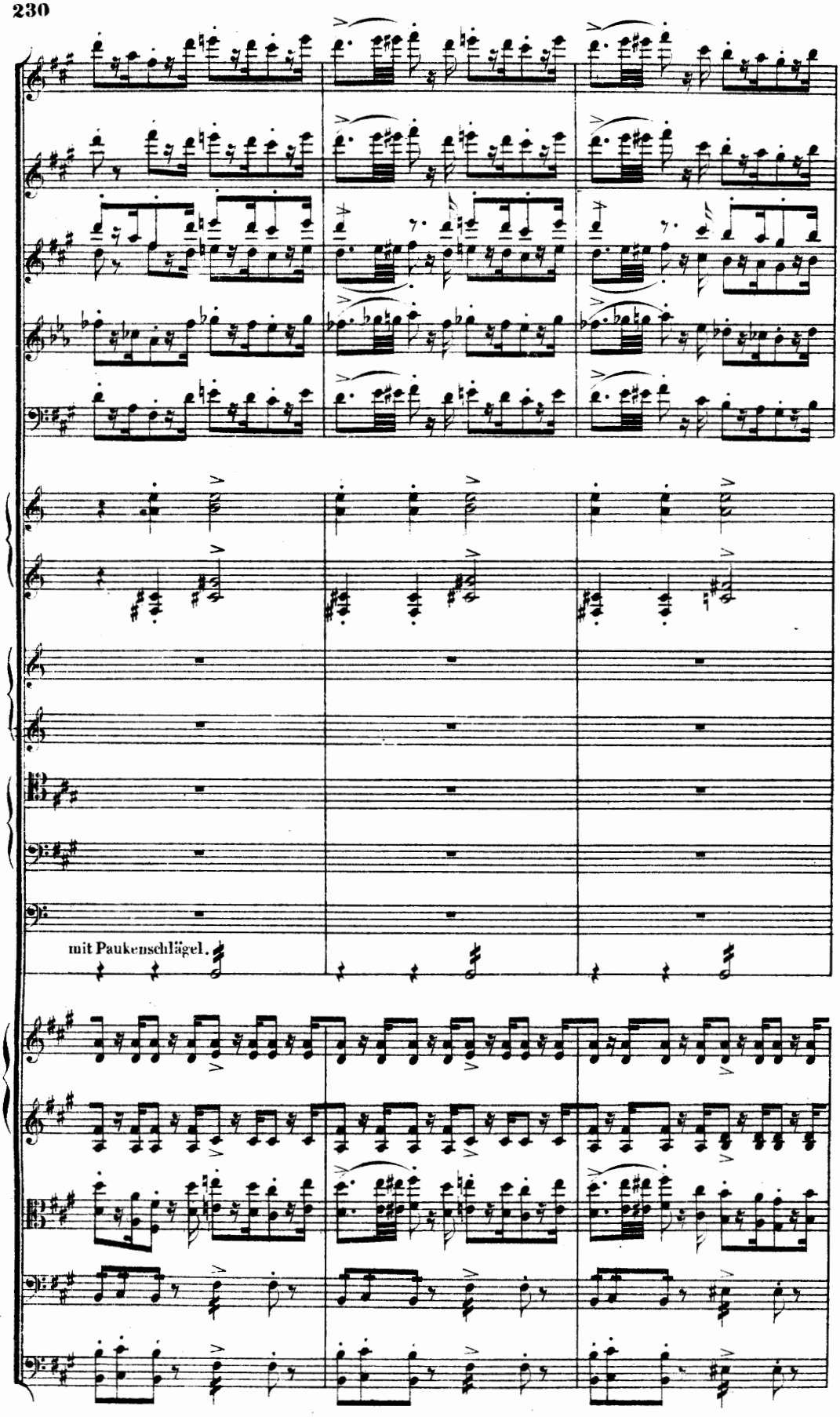


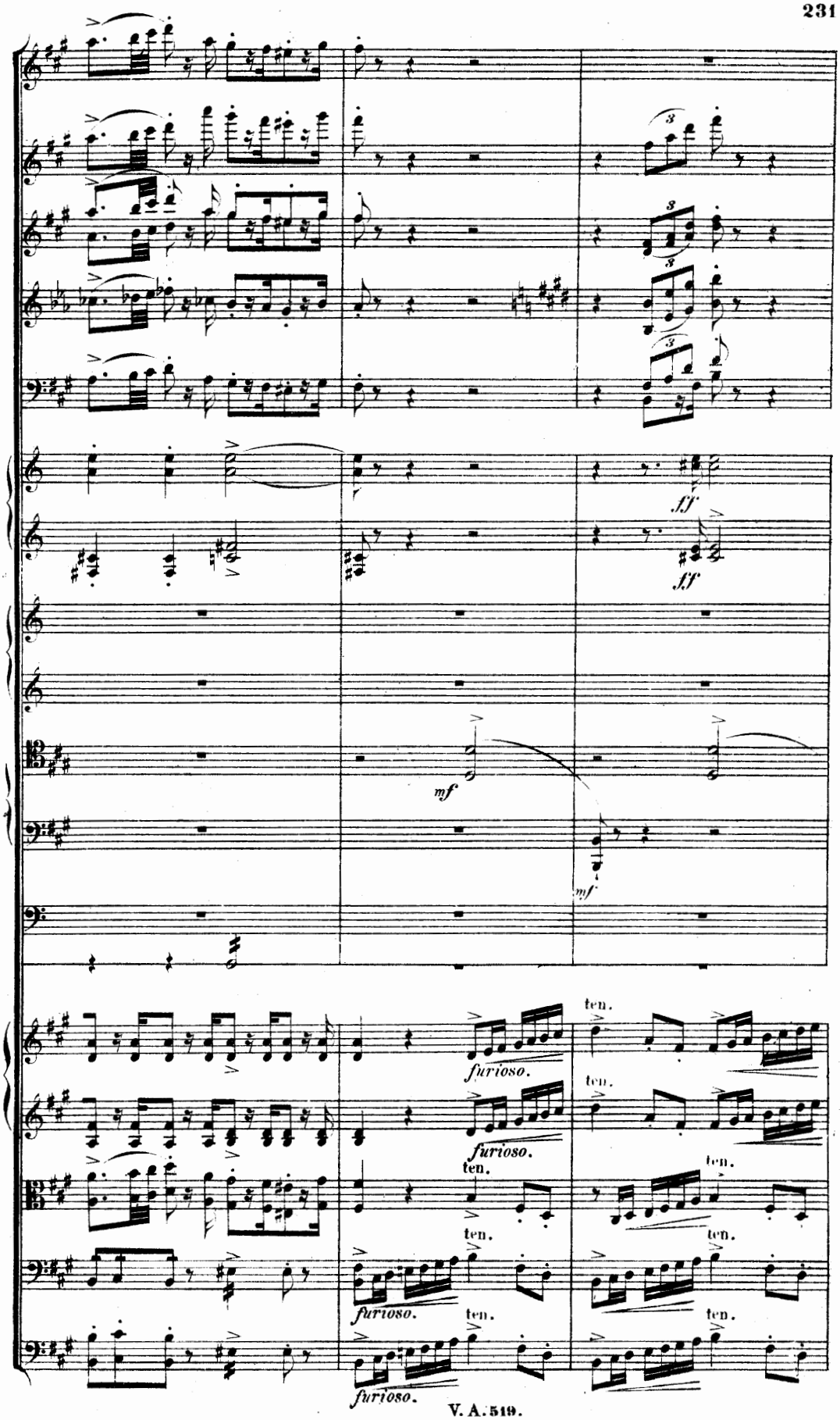

ff
f
furioso.
ten.

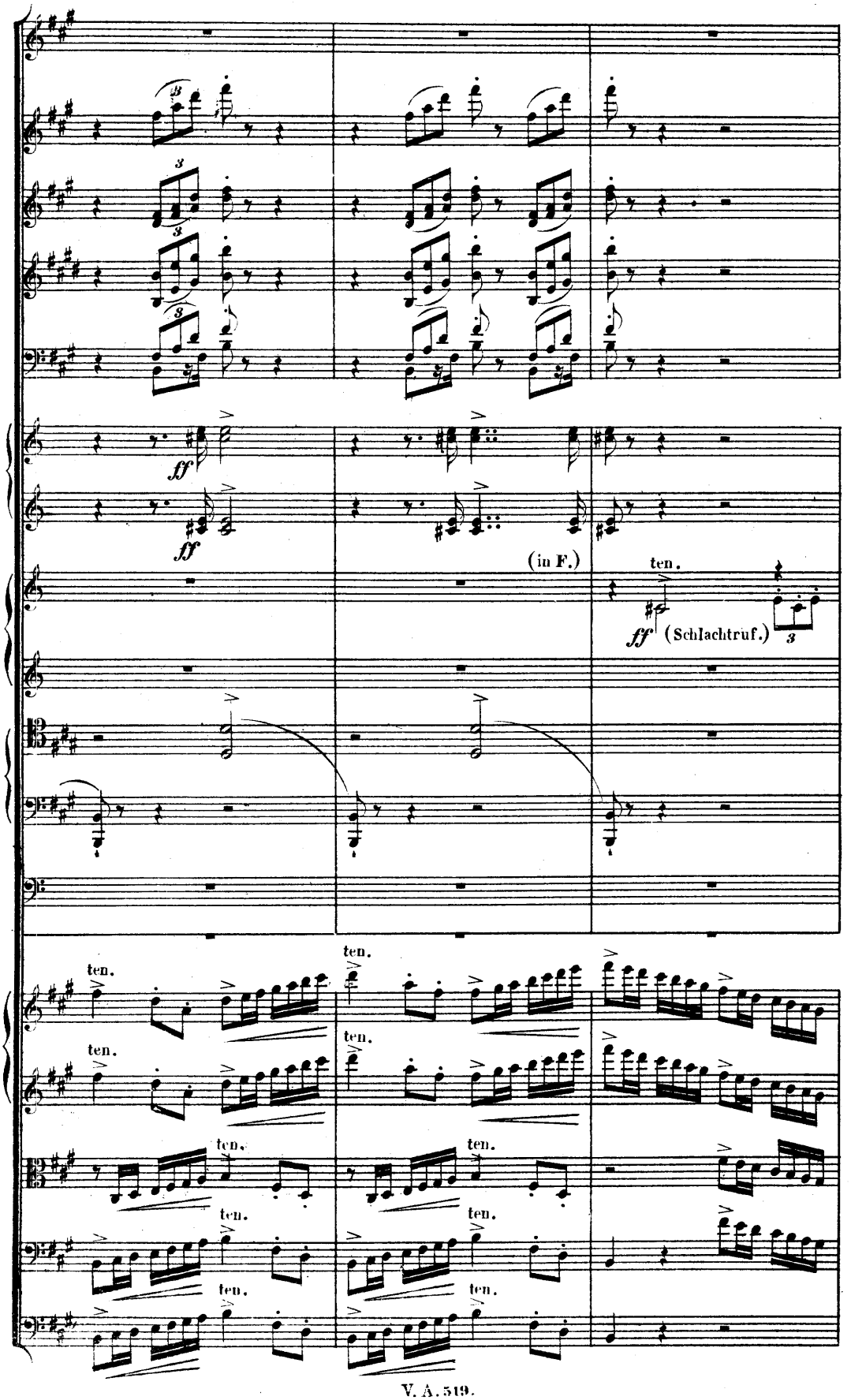

in F.
ten.
ff (Schlachtruf)
ten.
ff (Schlachtruf)
ten.
ten.
ten.
ten.
ten.
rinf.

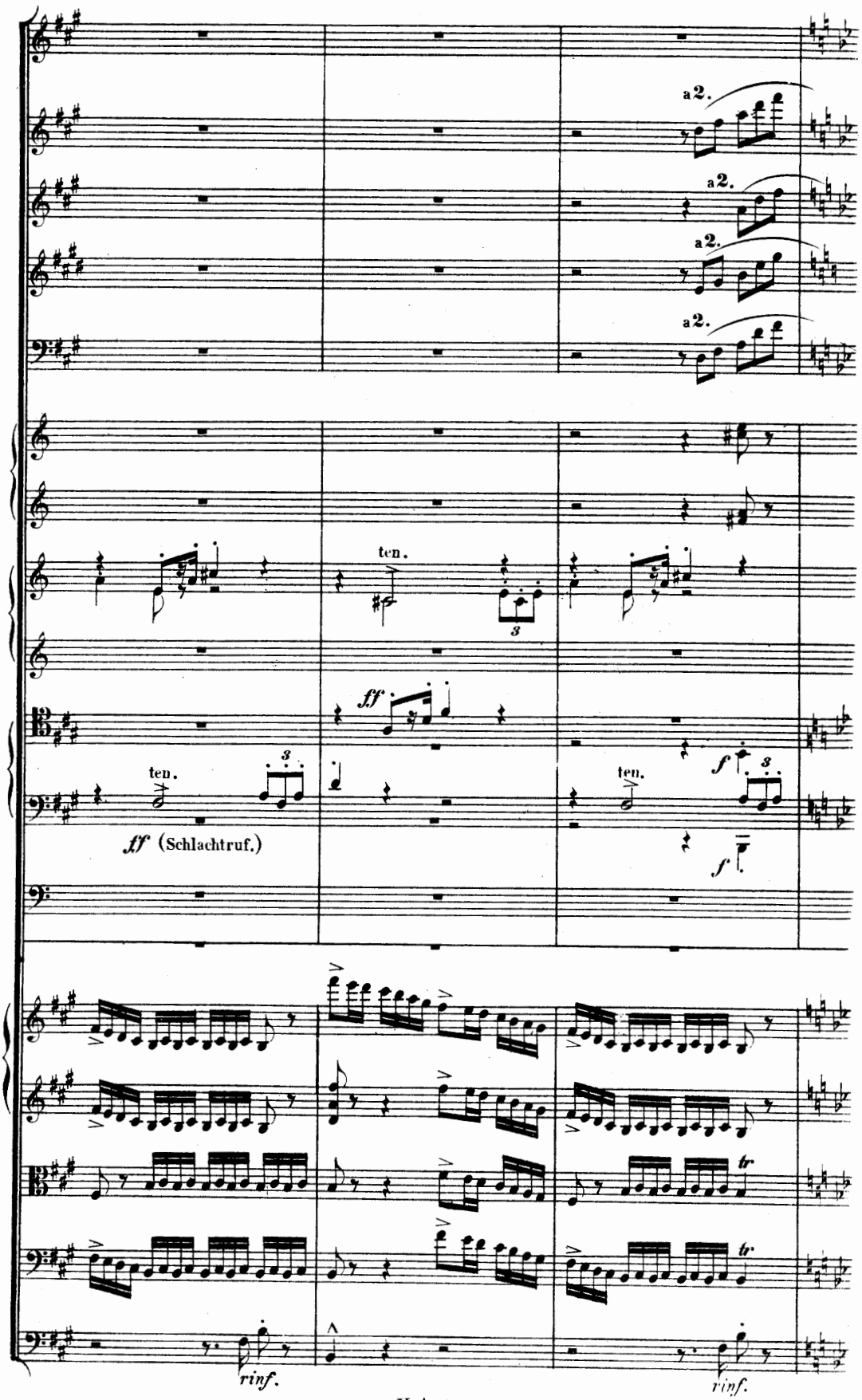

F
ff
a 2.
rinf.
F

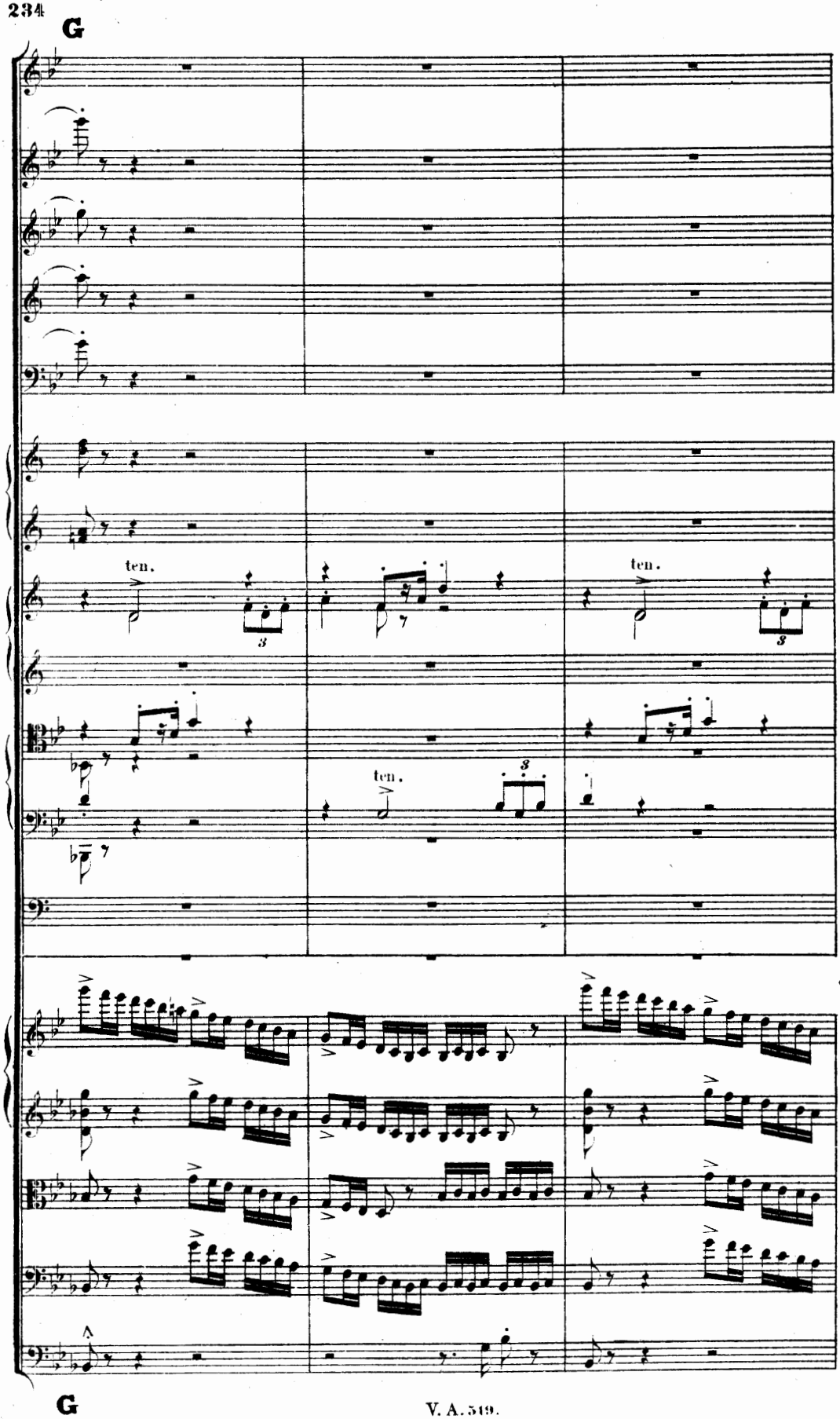

ff
a2.
ff
ten.
ten.
ten.
sf
sf
sf
sf
sf
sf
ten.


mit Paukenschlägel.


3
3
3
3
ff
ff
mf
mf
furioso.
furioso.
furioso.
furioso.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.


ff
ff
(in F.)
ten.
ff (Schlachtruf.)
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.


a 2.
a 2.
a 2.
a 2.
ten.
3
ff
ten.
3
ff (Schlachtruf.)
ten.
3
f
f
tr
tr
rinf.
rinf.


G
ten.
ten.
ten.
G

immer stürmischer bis zum Buchstaben H.

immer stürmischer bis zum Buchstaben H.

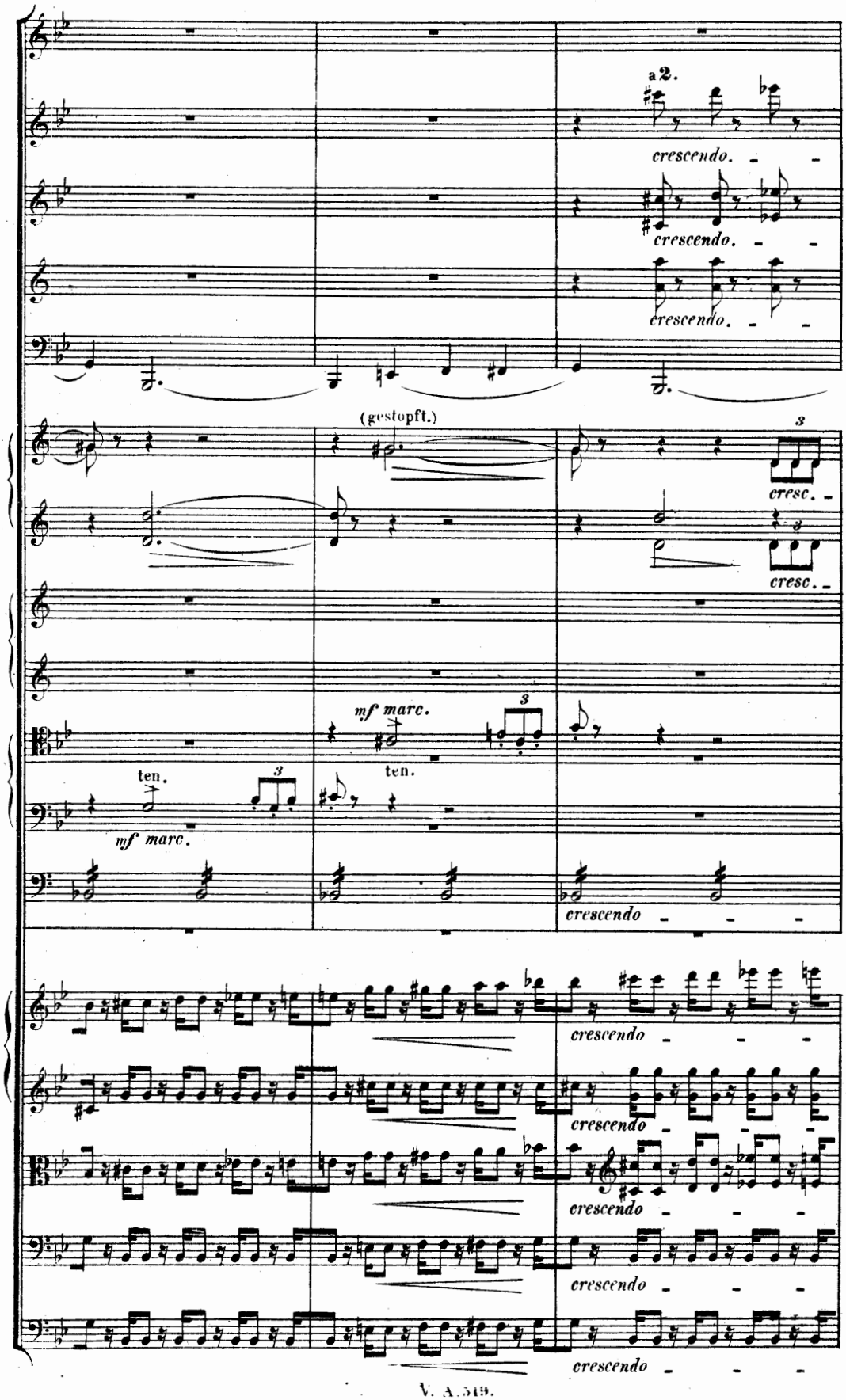
(gestopft.)

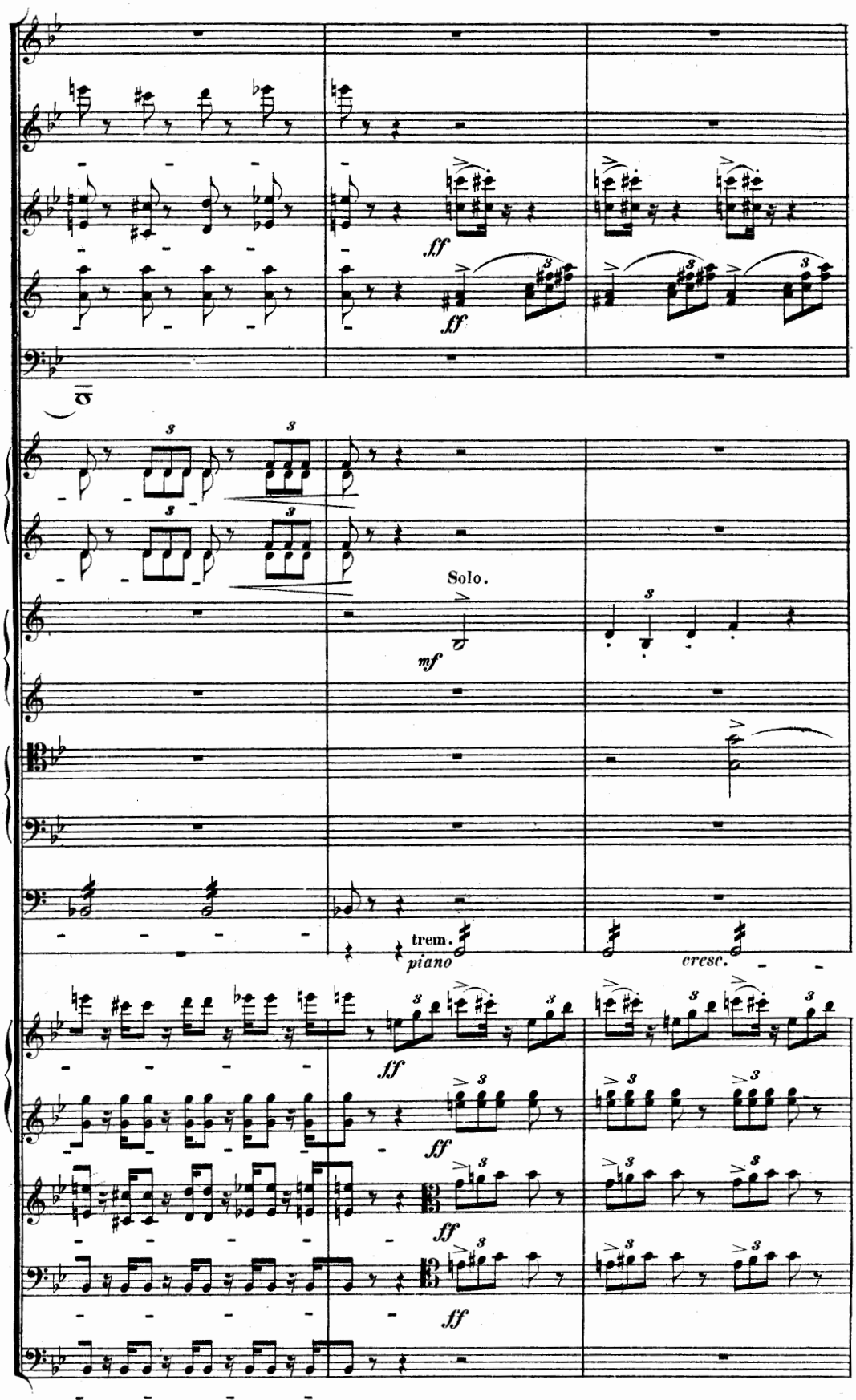
ten.

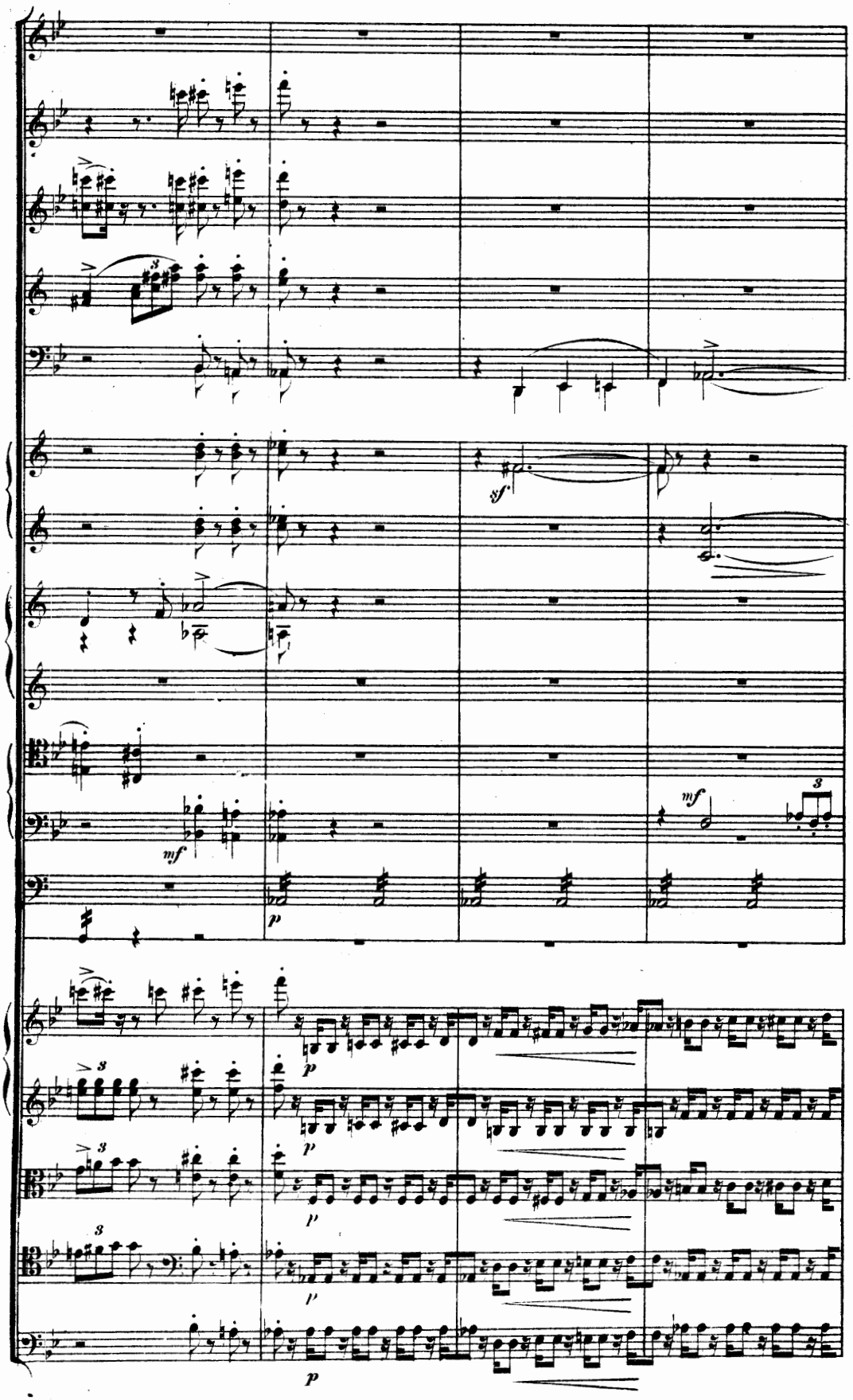
in B. As. Es.

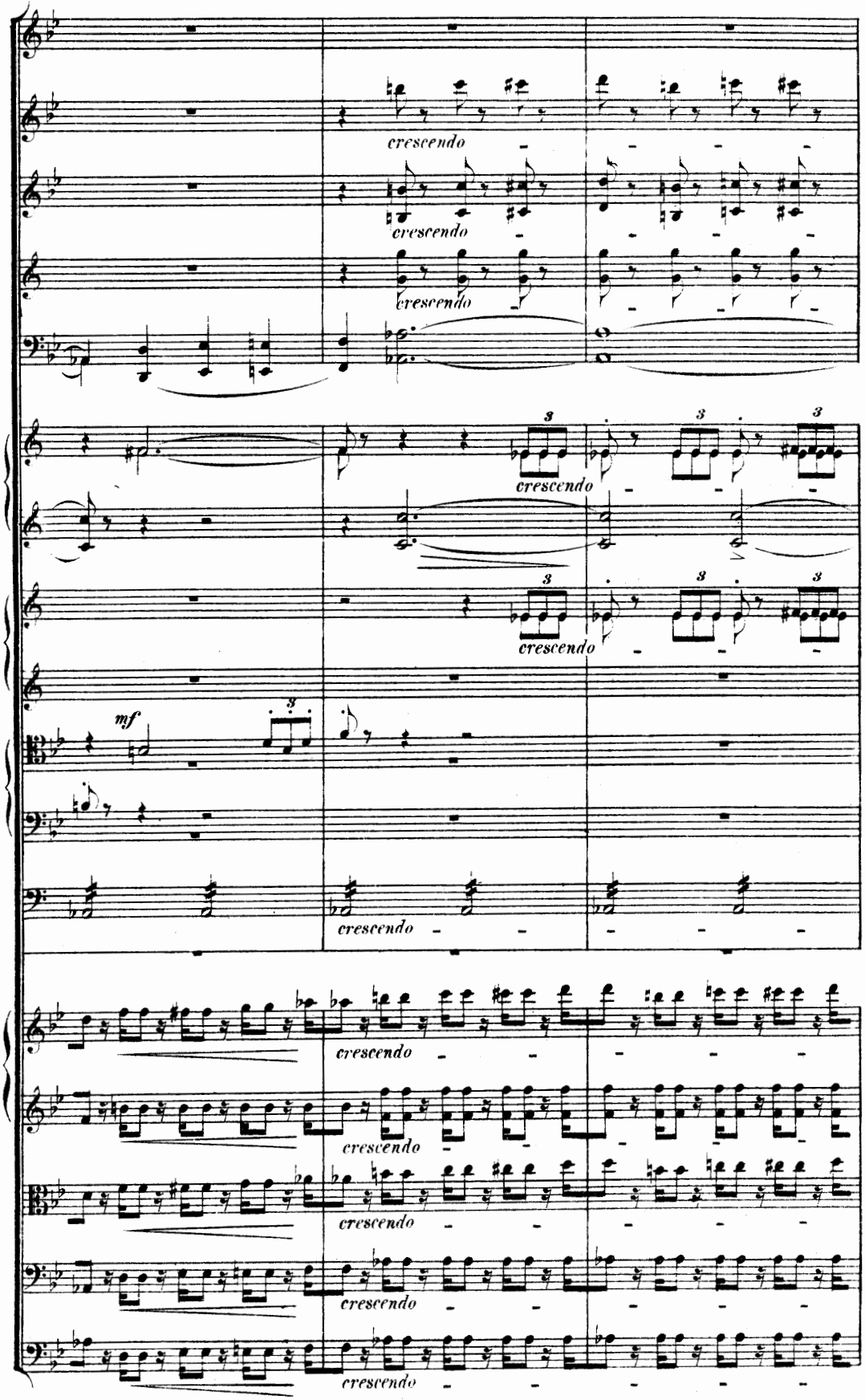
immer stürmischer bis zum Buchstaben H.

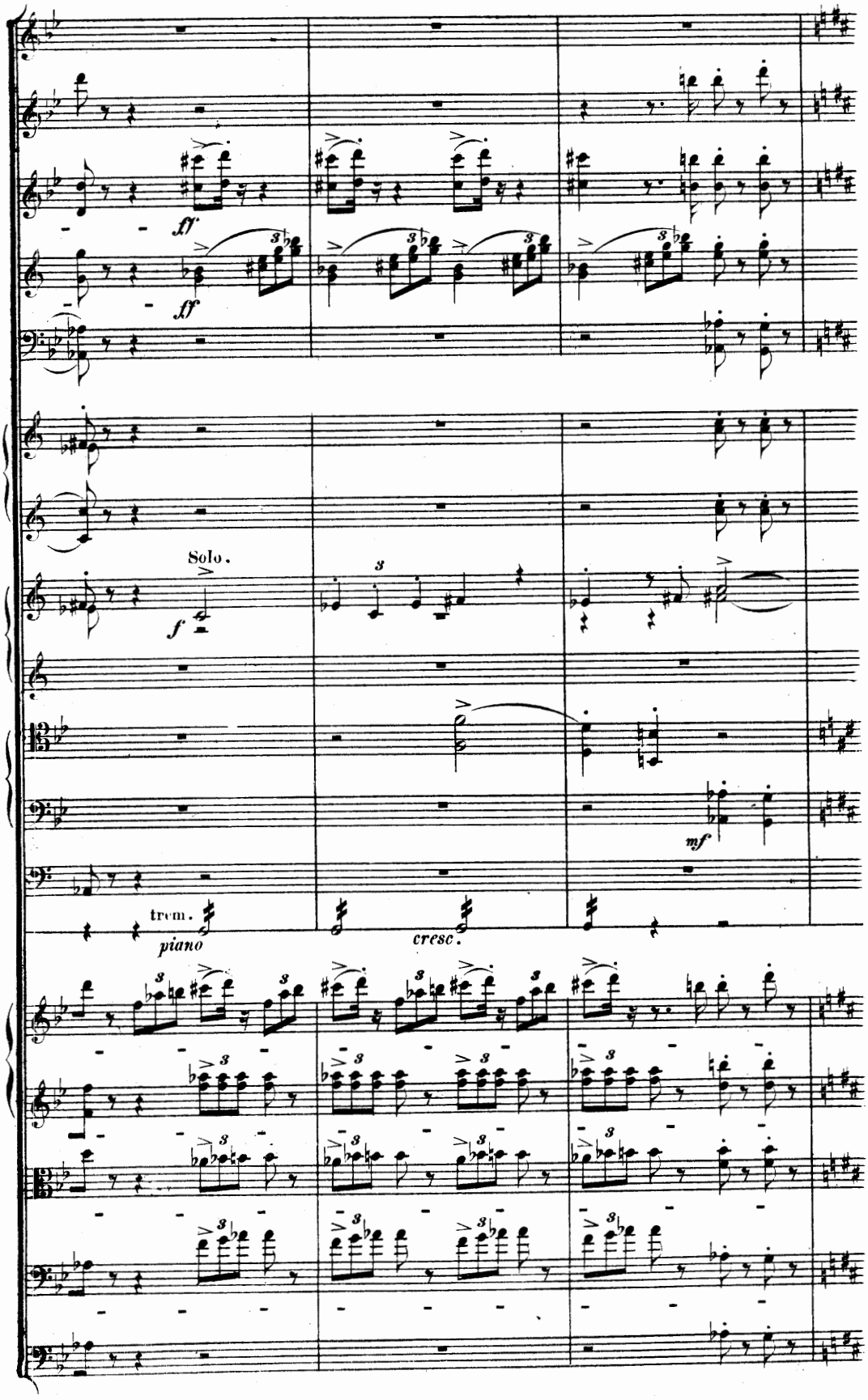
immer stürmischer bis zum Buchstaben H.

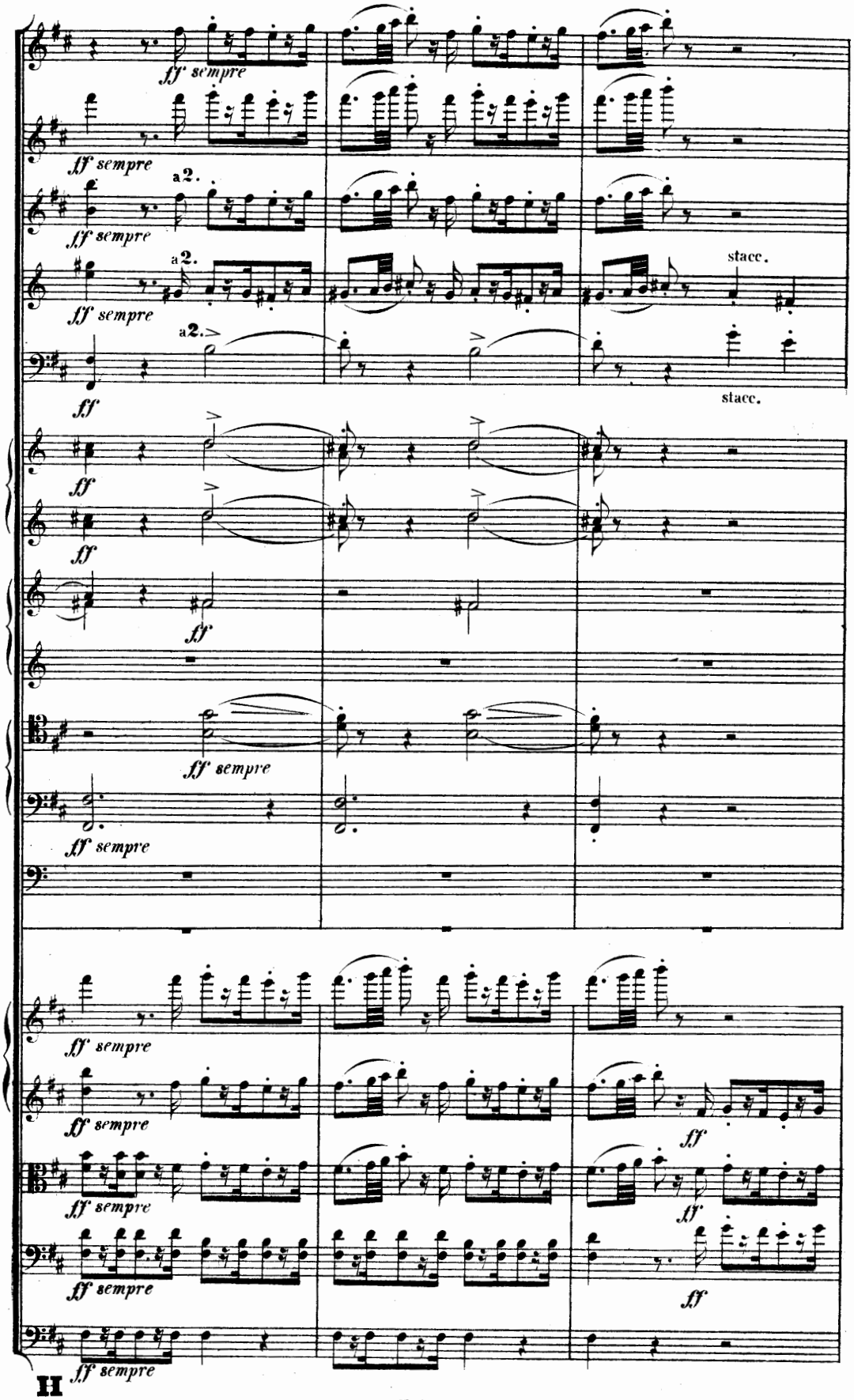

a 2.
crescendo.
crescendo.
crescendo.
(gestopft.)
cresc.
cresc.
mf marc.
ten.
ten.
mf marc.
crescendo
crescendo
crescendo
crescendo
crescendo

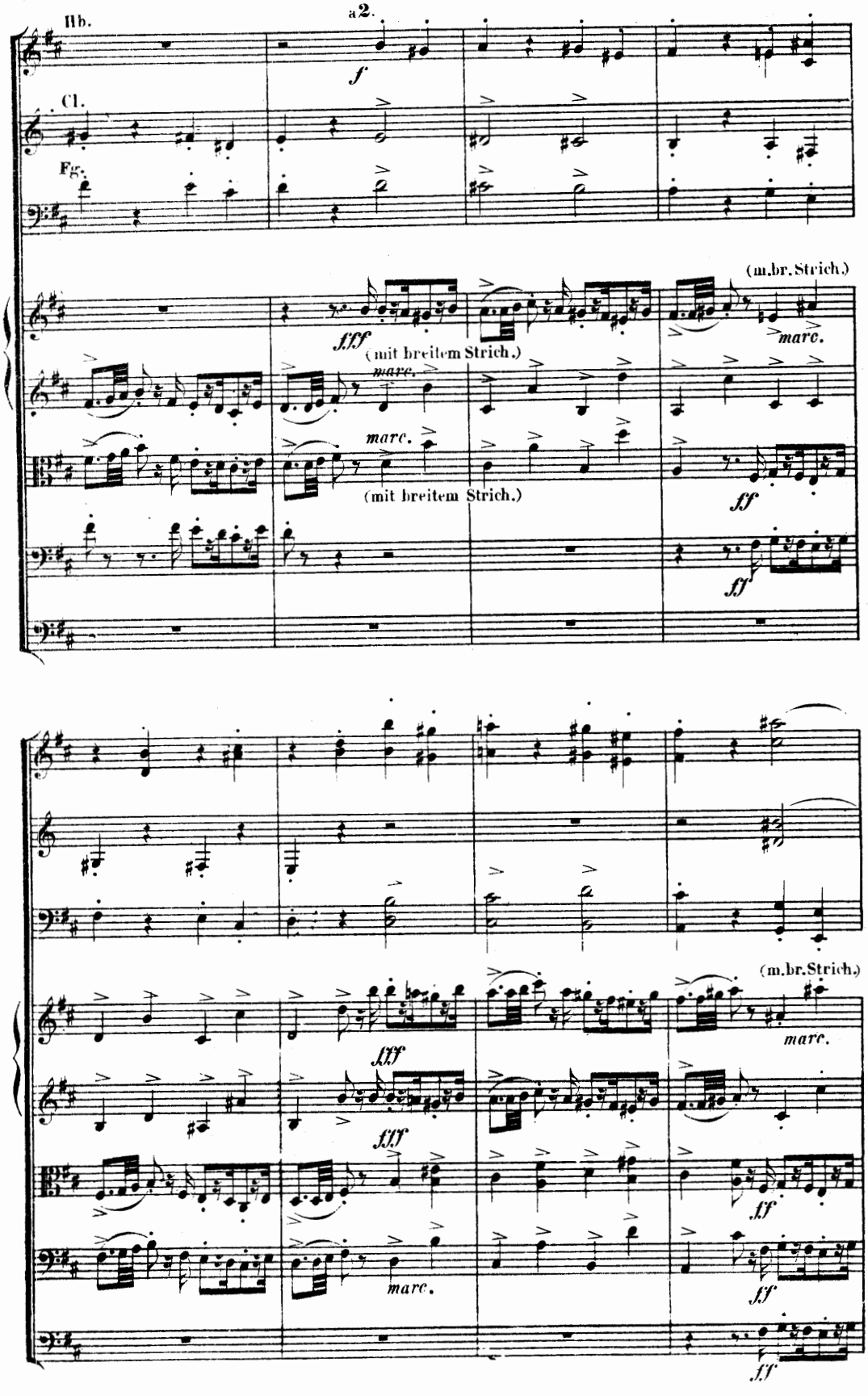

ff
ff
Solo.
mf
trem.
piano
cresc.
ff
ff
ff
ff

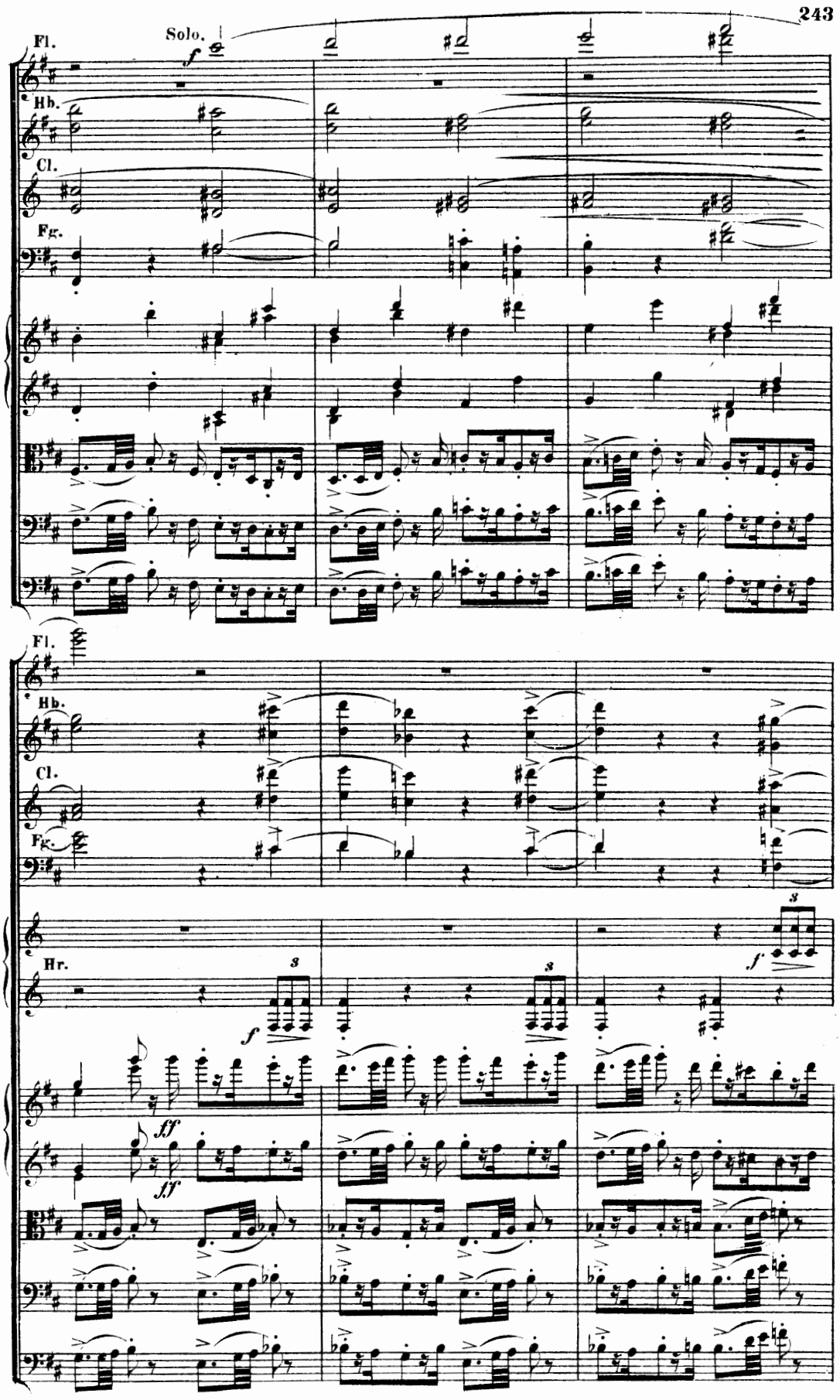

sf
mf
p
mf
p
p
p
p
p

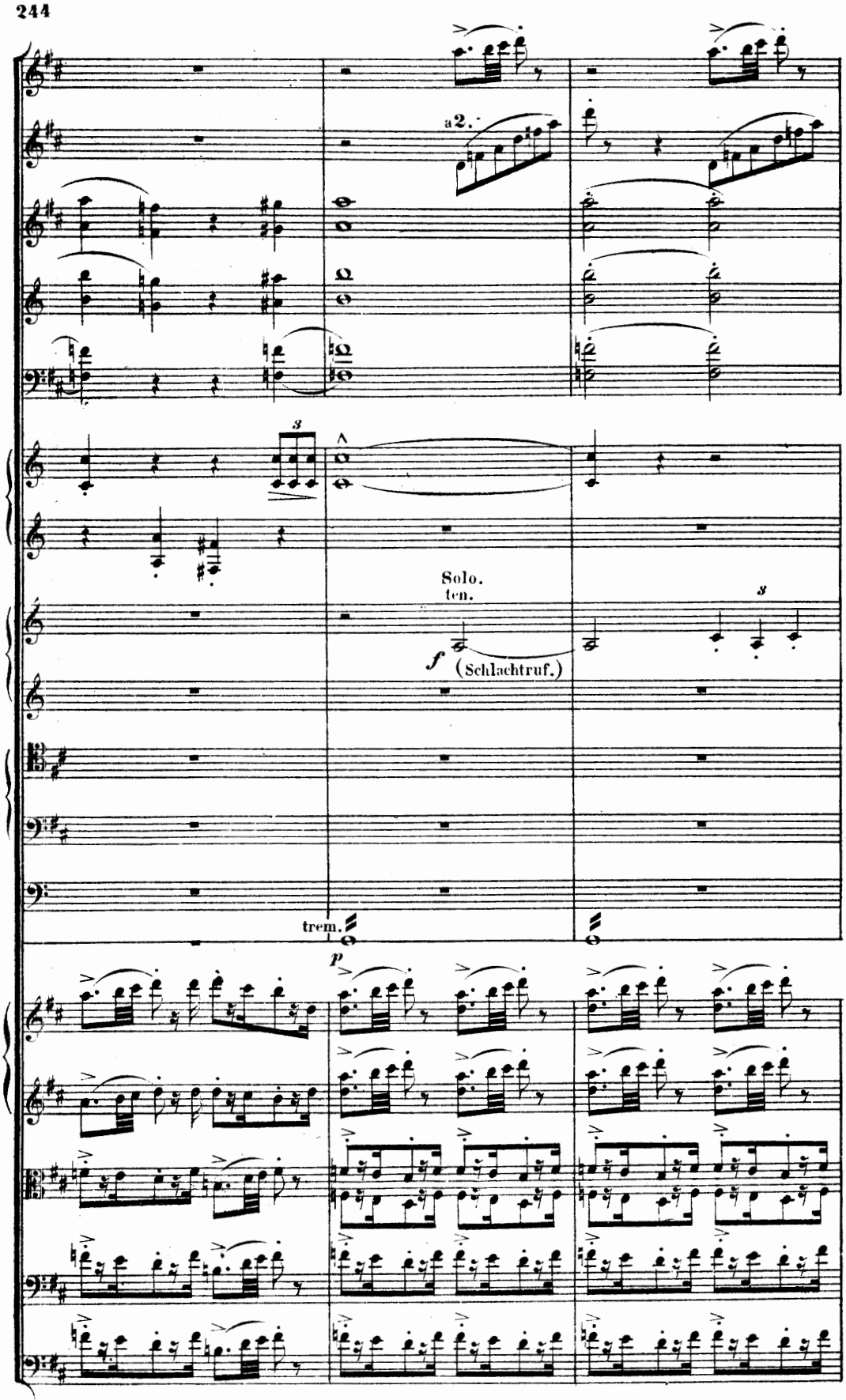

crescendo
crescendo
crescendo
3
crescendo
3
crescendo
mf
3
crescendo
crescendo
crescendo
crescendo
crescendo

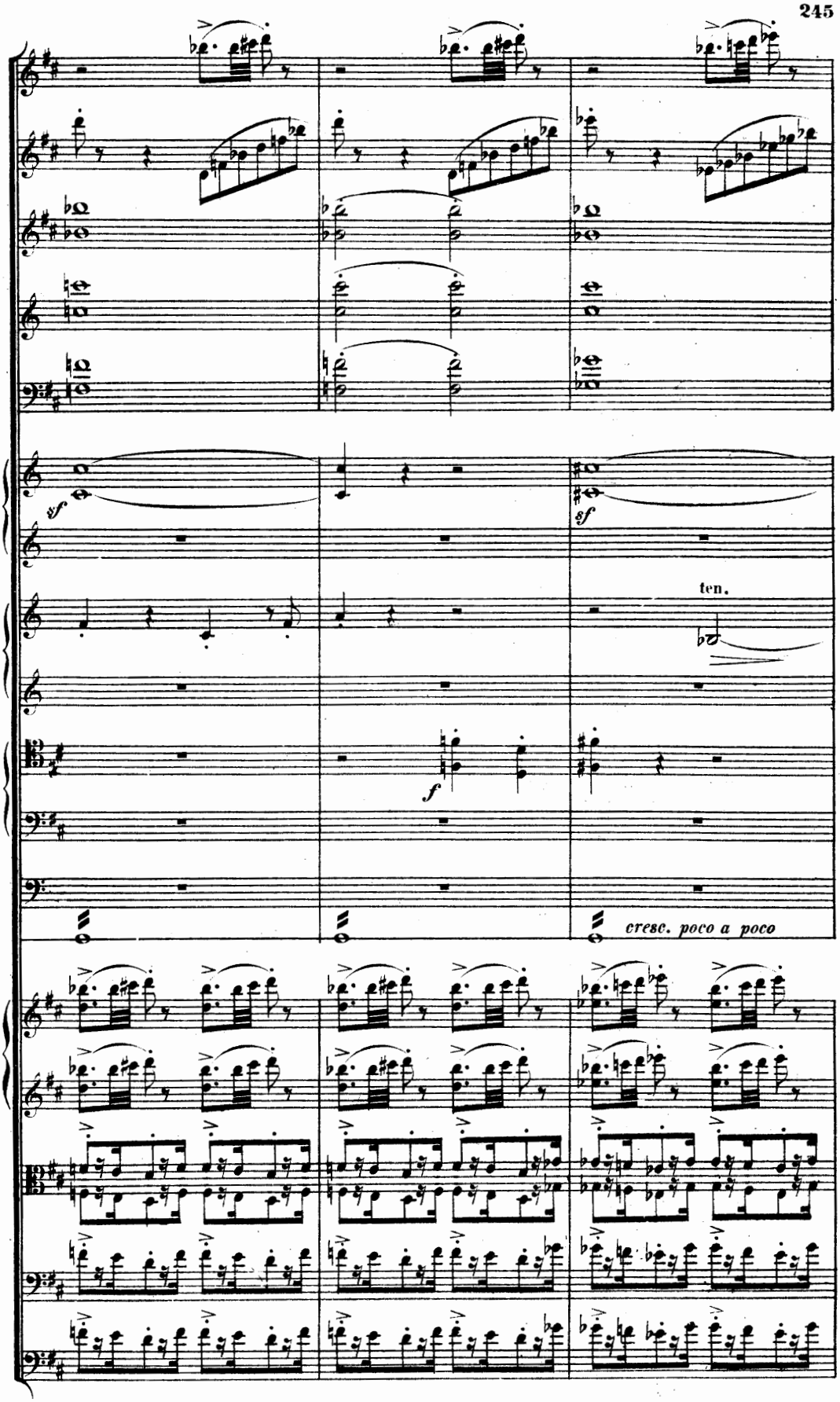

ff
ff
Solo.
f
mf
trem.
piano
cresc.

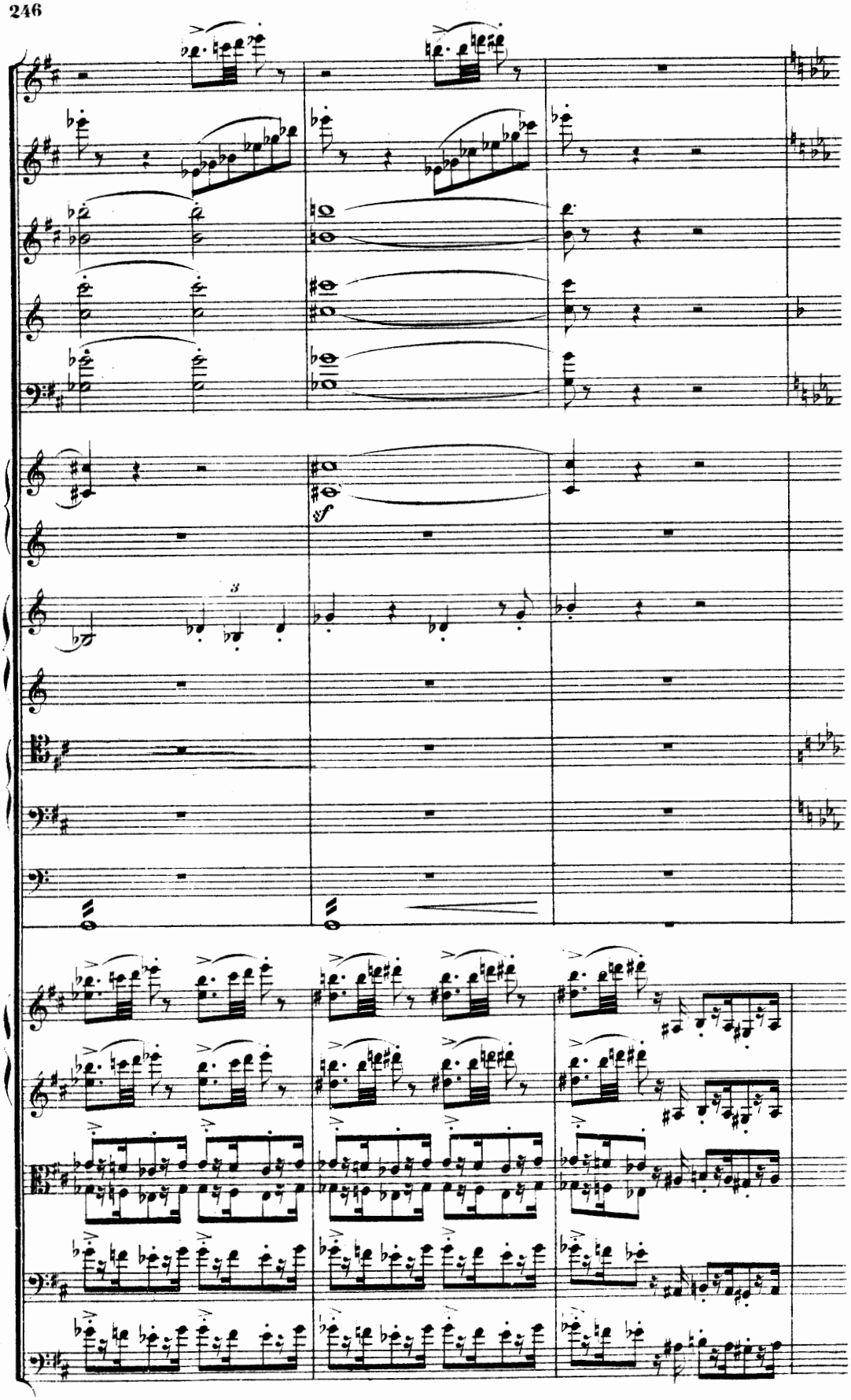

ff sempre
ff sempre
a 2.
ff sempre
a 2.
stacc.
ff
a 2.
stacc.
ff
ff
ff
ff sempre
ff sempre
ff sempre
ff sempre
ff sempre
ff
ff
ff sempre
ff sempre
ff

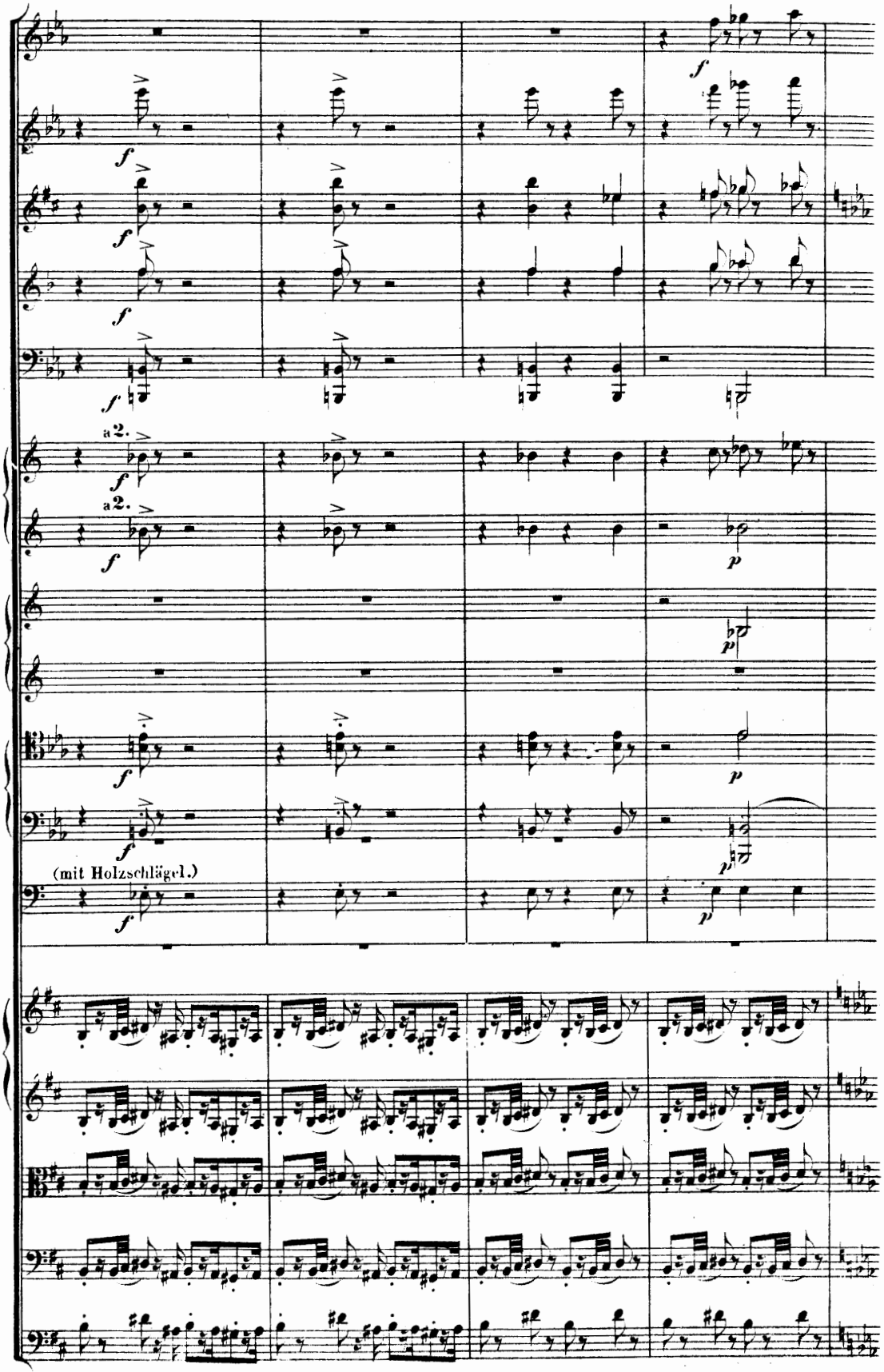

Hb.
a2.
f
Cl.
Fg.
(m.br.Strich.)
fff
(mit breitem Strich.)
marc.
marc.
(mit breitem Strich.)
ff
ff
(m.br.Strich.)
fff
fff
marc.
marc.
ff
ff
ff

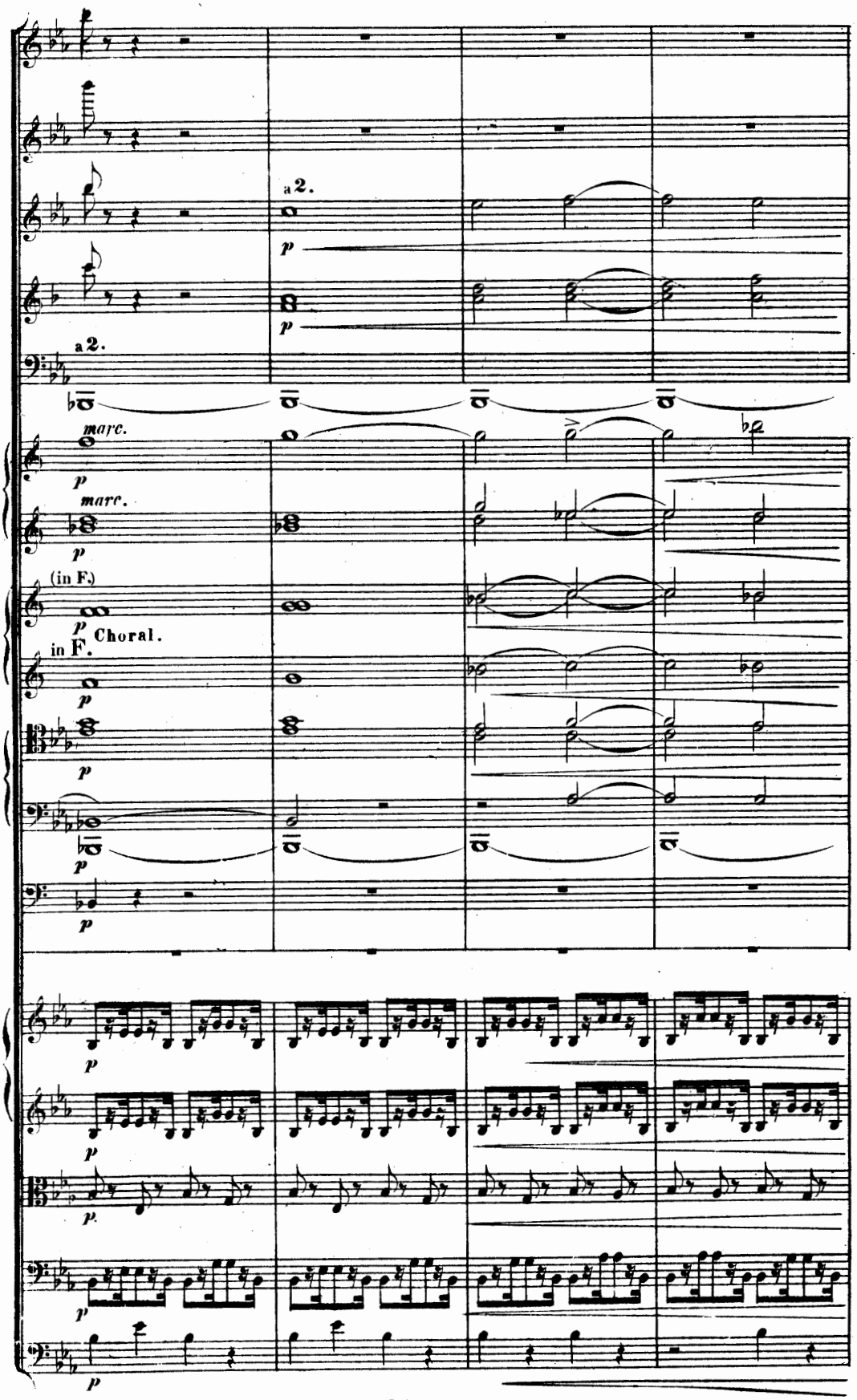

Fl.
Solo.
f
Hb.
Cl.
Fg.
Fl.
Hb.
Cl.
Fg.
Hr.
f
s
ff

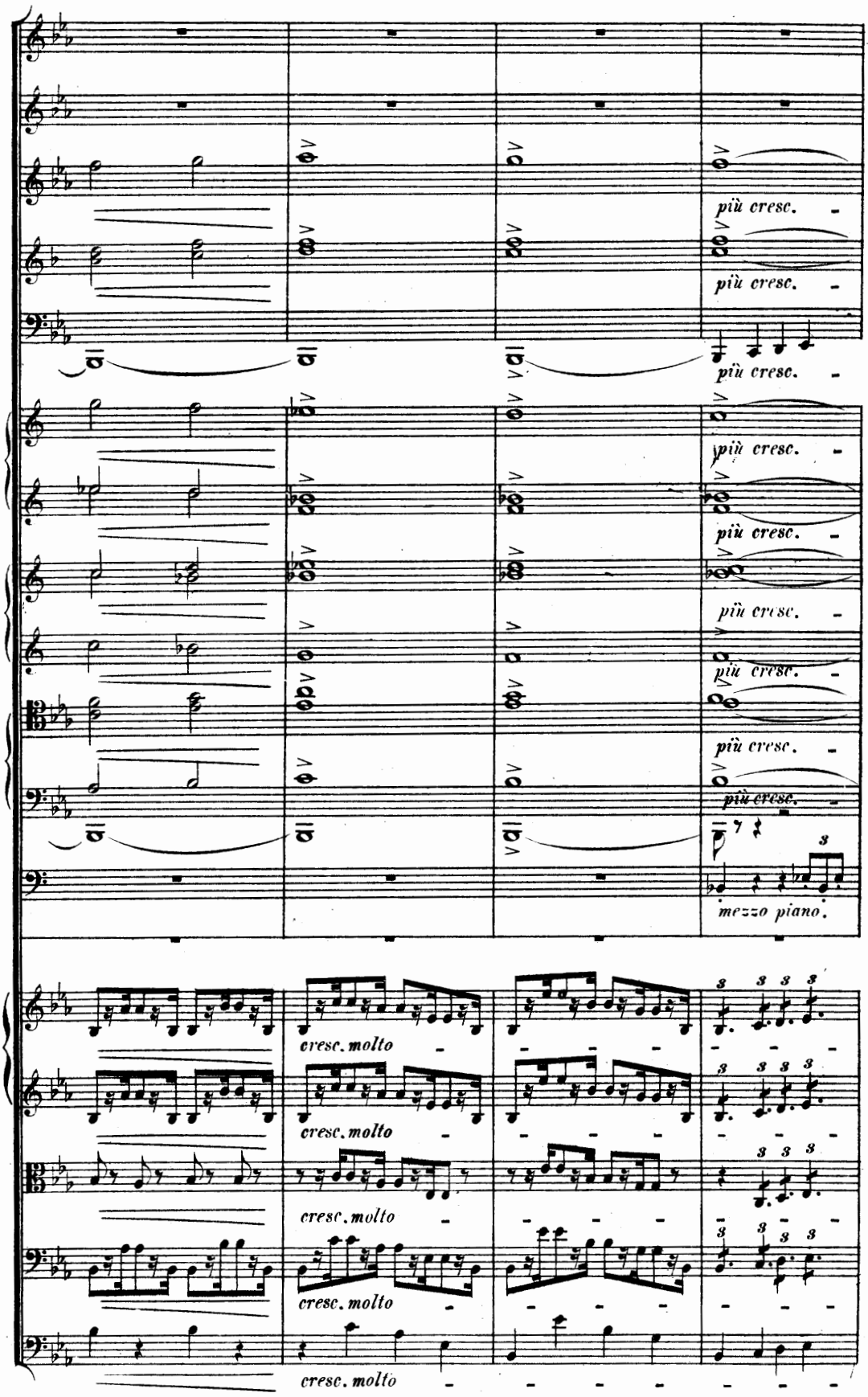

a2.
3
Solo.
ten.
f
(Schlachtruf.)
3
trem.
p

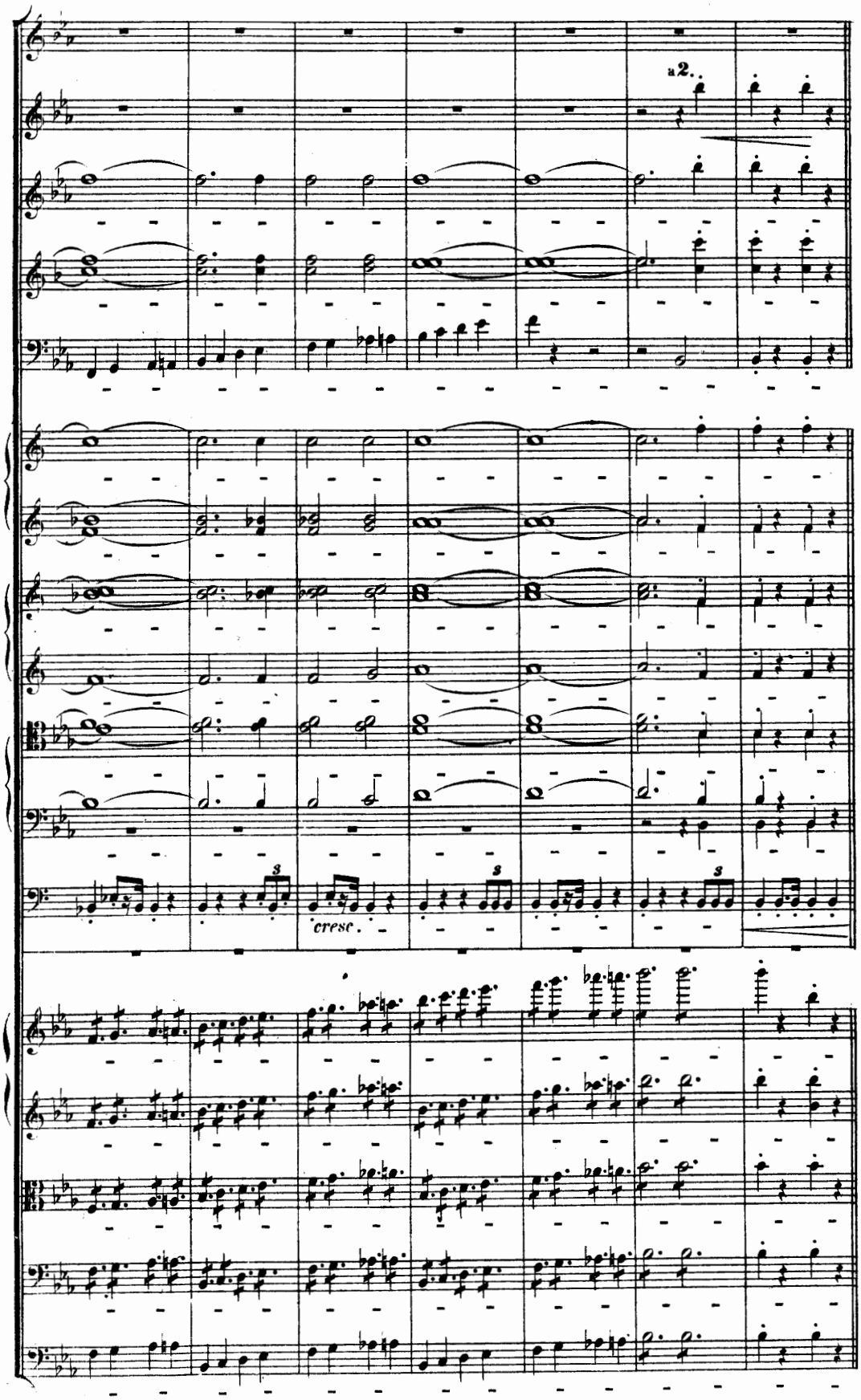

sf
sf
ten.
f
cresc. poco a poco


sf
3

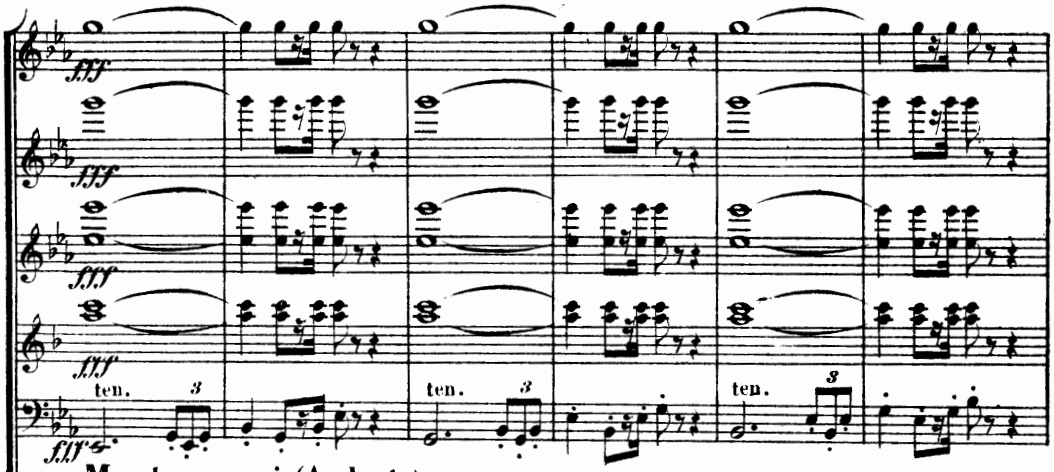

a 2.
a 2.
(mit Holzschlägel.)


a 2.
a 2.
marc.
marc.
(in F.)
Choral.
in F.

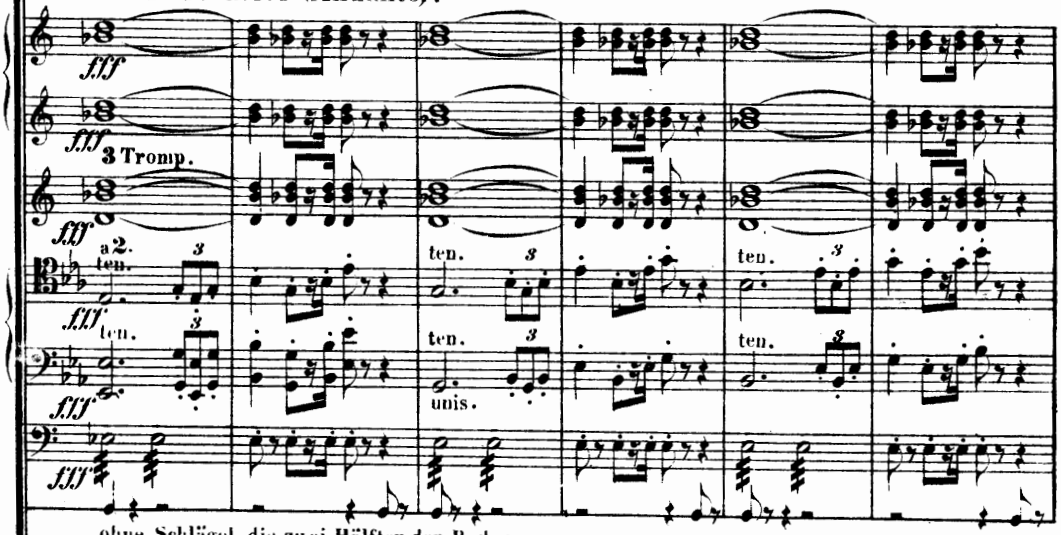

più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
mezzo piano.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto


a2.
cresc.

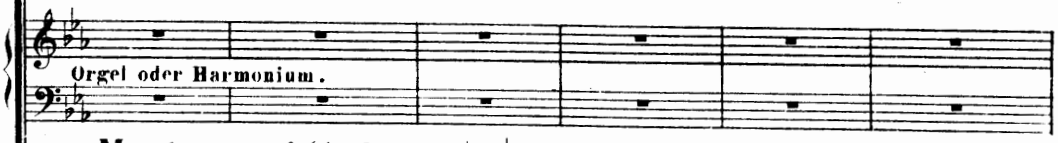
I Maestoso assai (Andante). $\bullet = \circ$



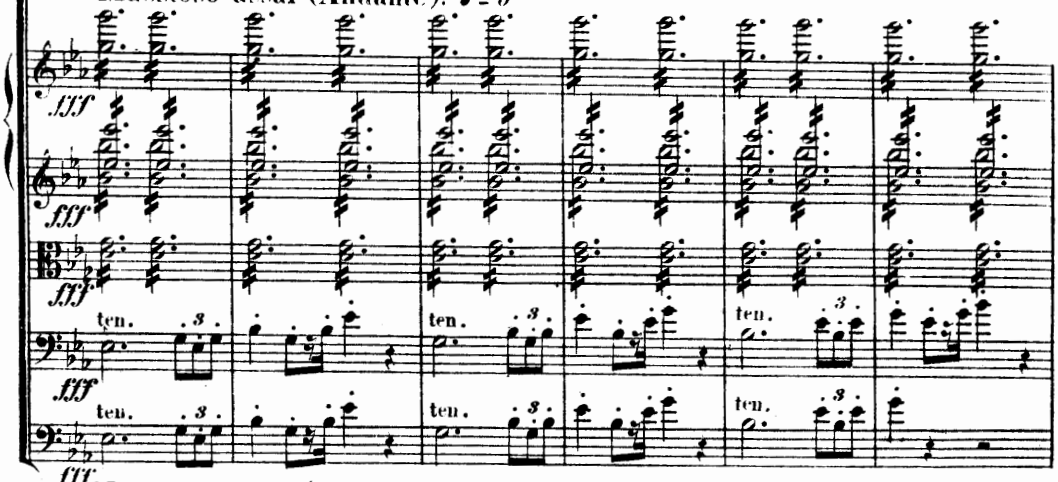
Maestoso assai (Andante).



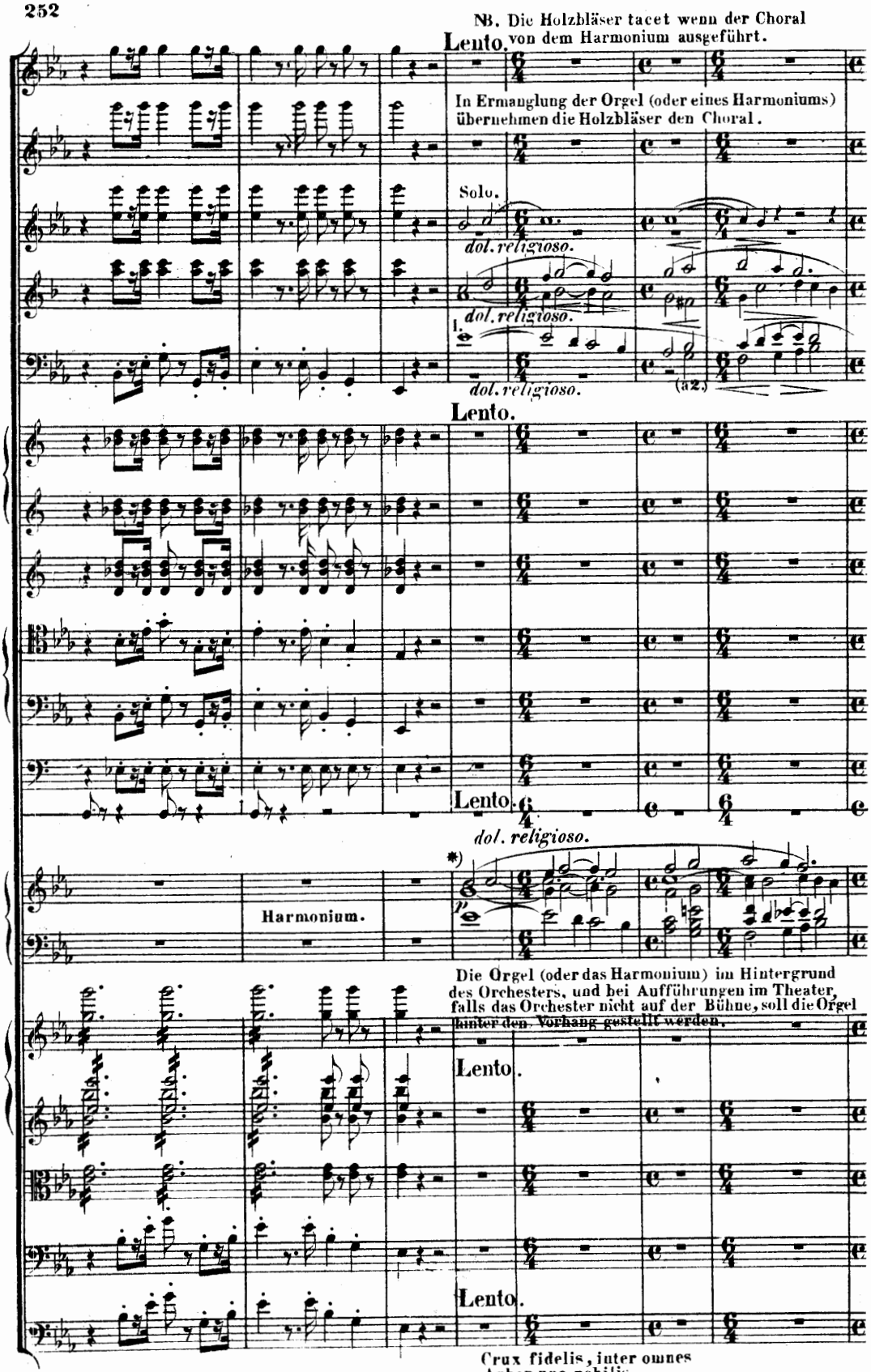
ohne Schlägel, die zwei Hälften der Becken schwingend gegeneinander geschlagen.

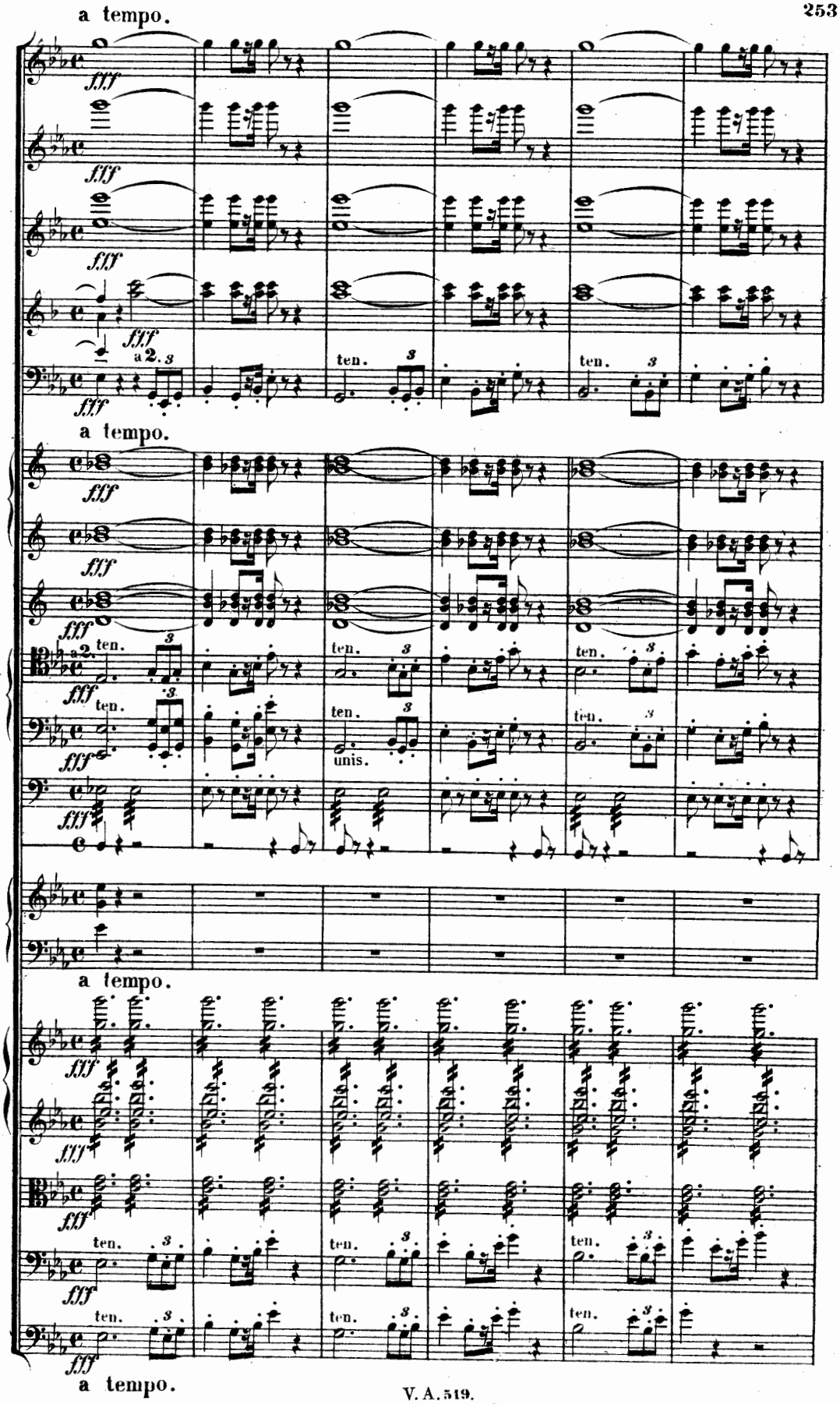


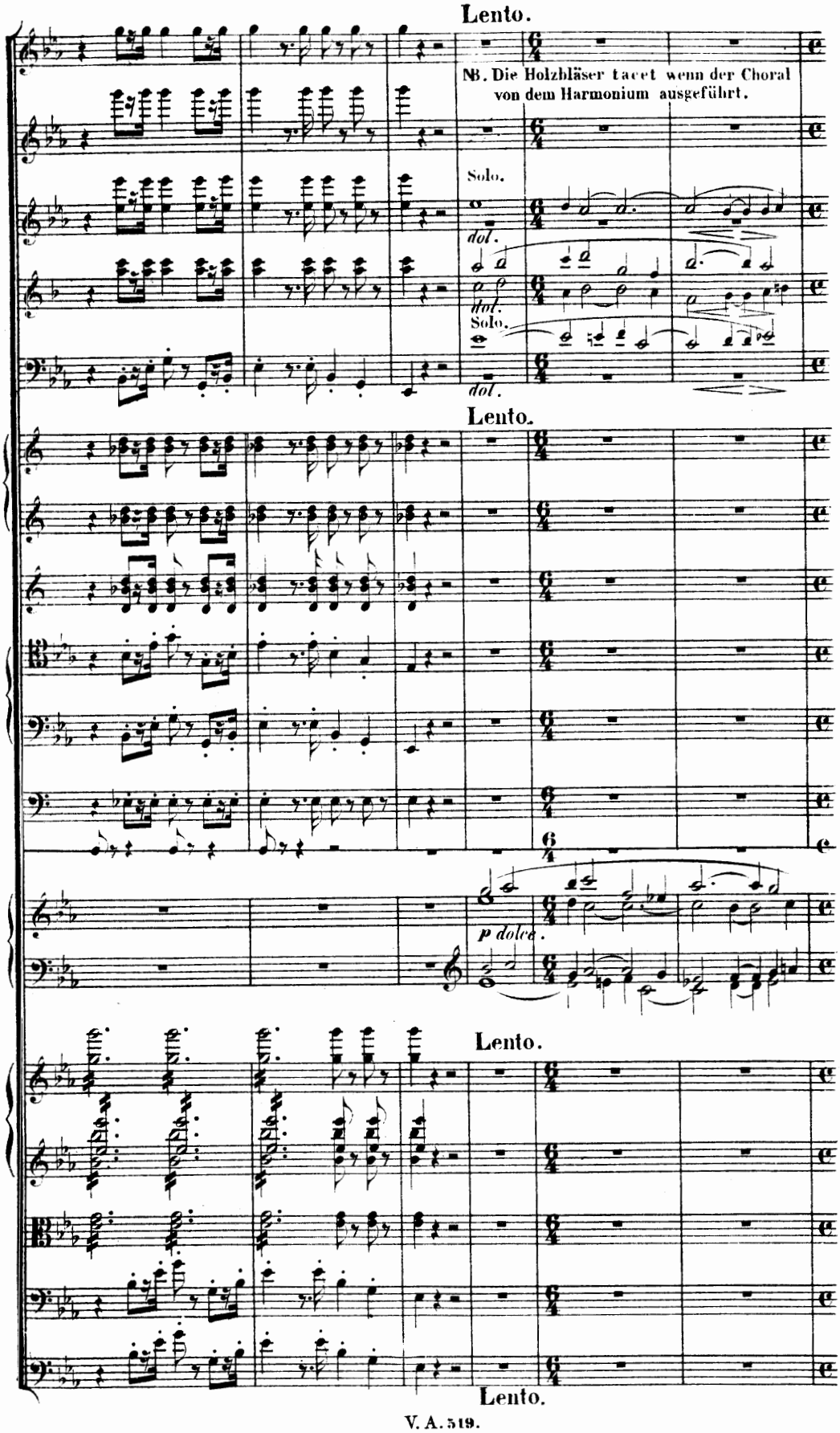
Maestoso assai (Andante). $\bullet = \circ$

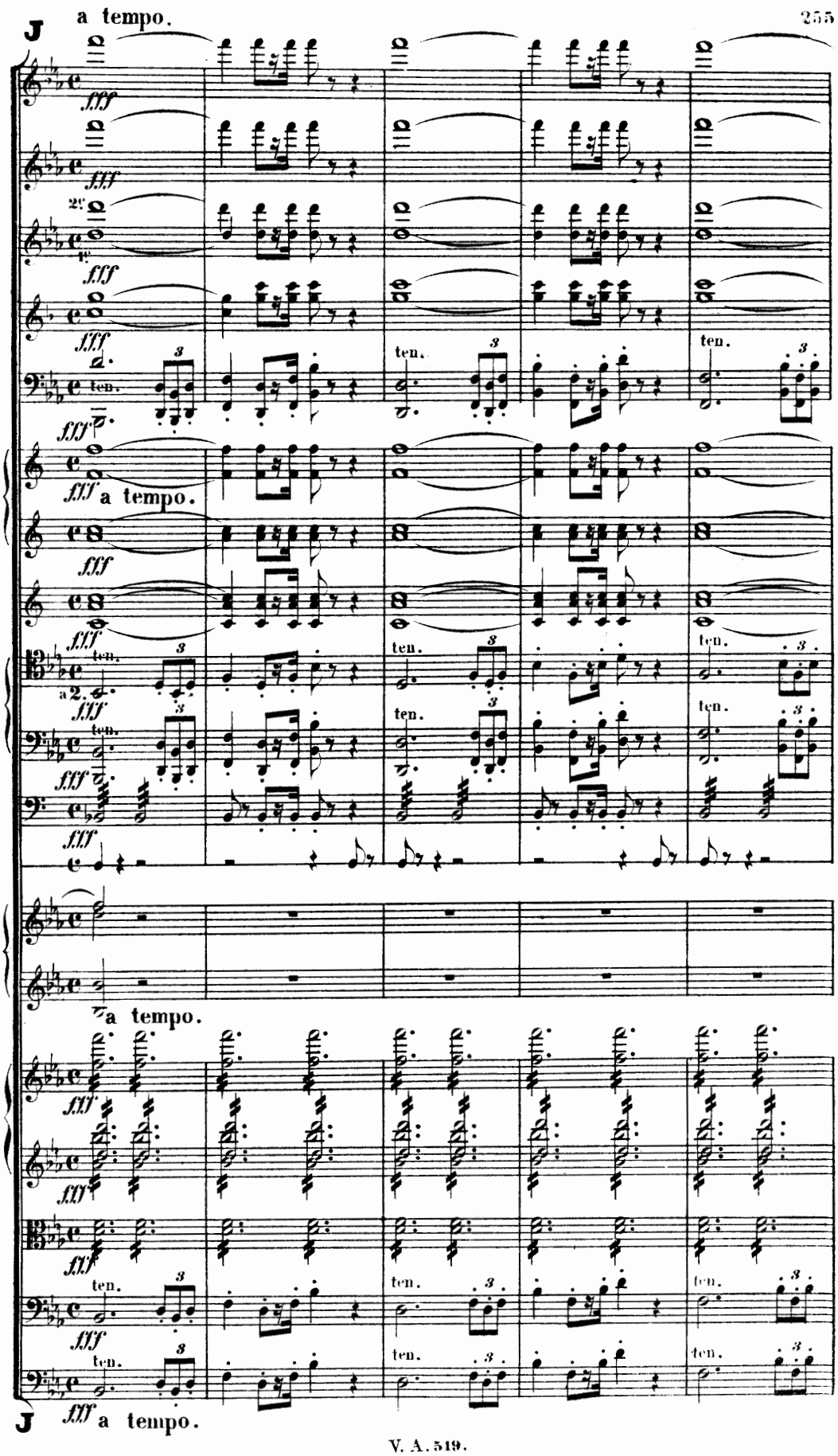


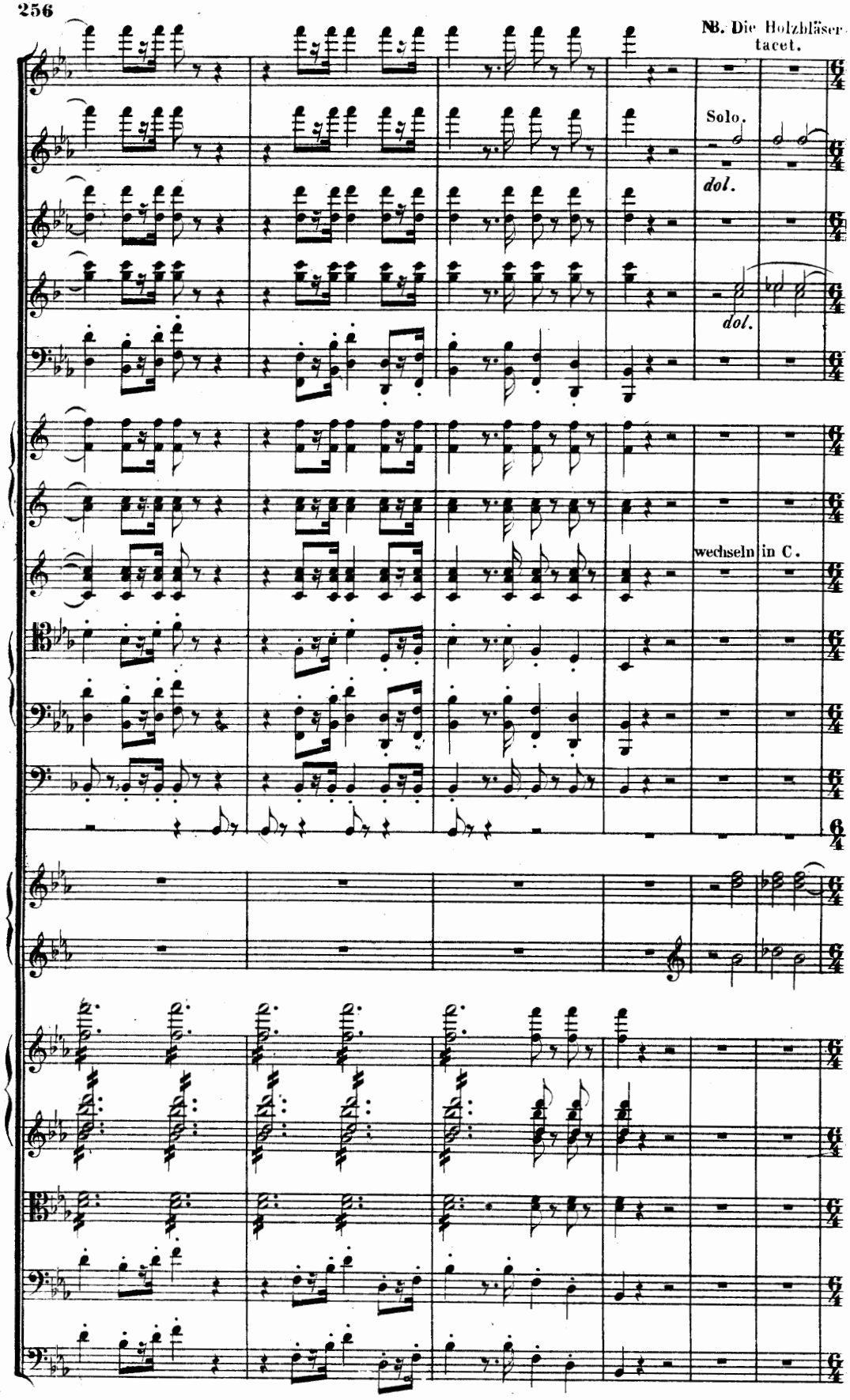
I Maestoso assai (Andante).

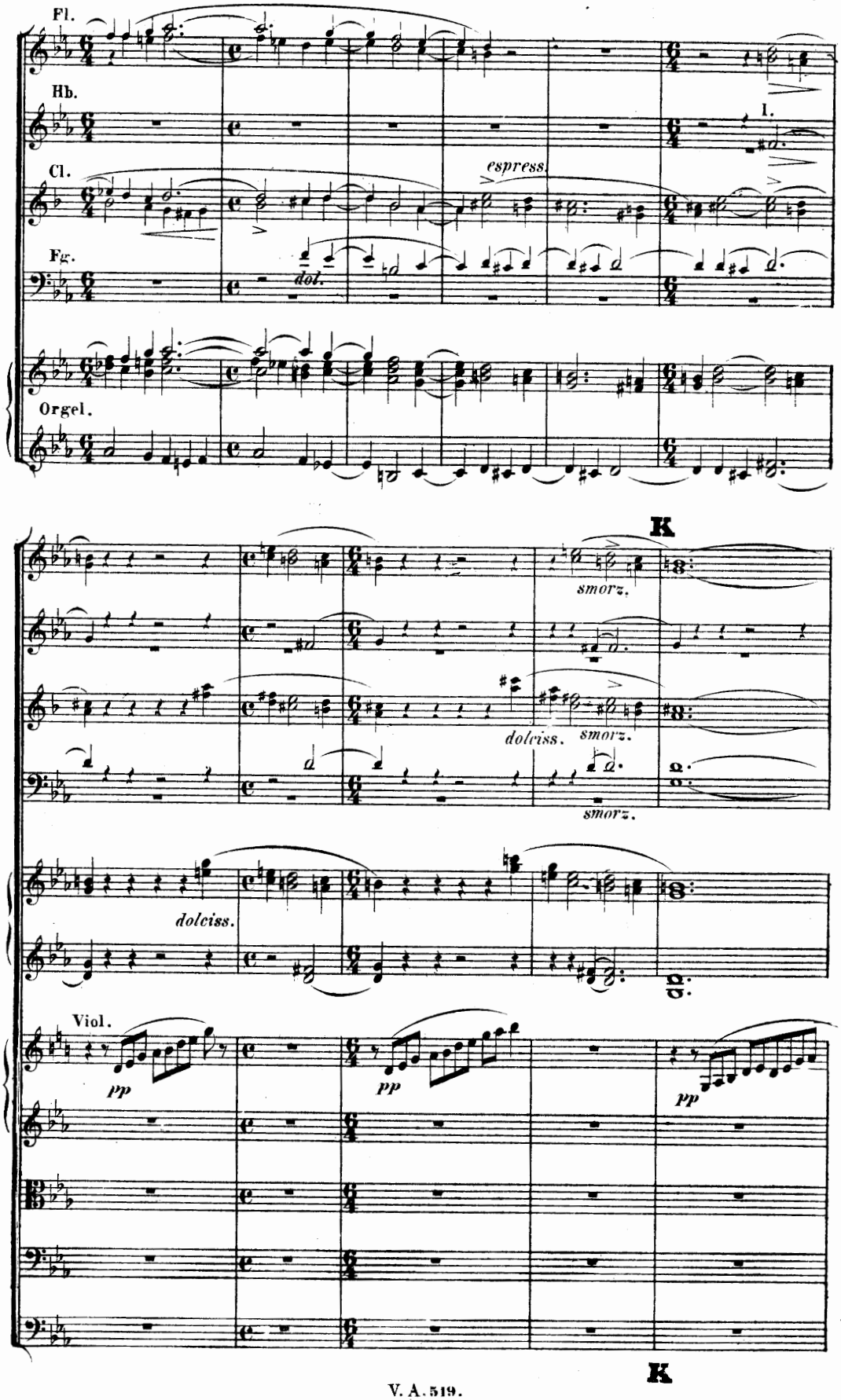

NB. Die Holzbläser tacet wenn der Choral von dem Harmonium ausgeführt.
Lento.
In Ermanglung der Orgel (oder eines Harmoniums) übernehmen die Holzbläser den Choral.
Solo.
dol. religioso.
dol. religioso.
dol. religioso.
(a2.)
Lento.
Lento.
dol. religioso.
Harmonium.
Die Orgel (oder das Harmonium) im Hintergrund des Orchesters, und bei Aufführungen im Theater, falls das Orchester nicht auf der Bühne, soll die Orgel hinter den Vorhang gestellt werden.
Lento.
Lento.
*) Choral: Crux fidelis, inter omnes
Arbor una nobilis,
Nulla silva talem profert
Fronde, flore, germine
Dulce lignum, dulce clavos,
Dulce pondus sustinet.

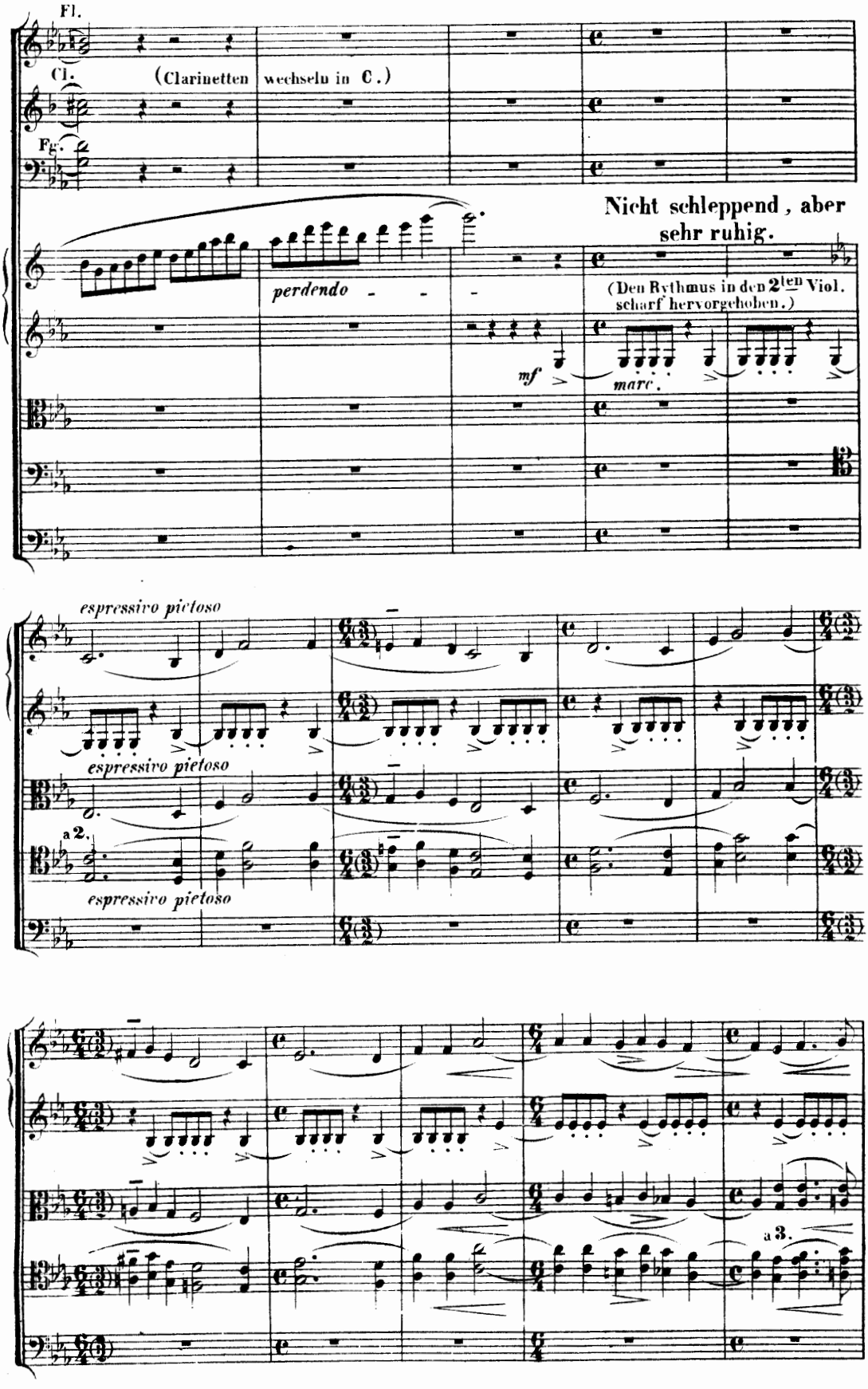

a tempo.
fff
a 2.
ten.
a tempo.
unis.
a tempo.
a tempo.

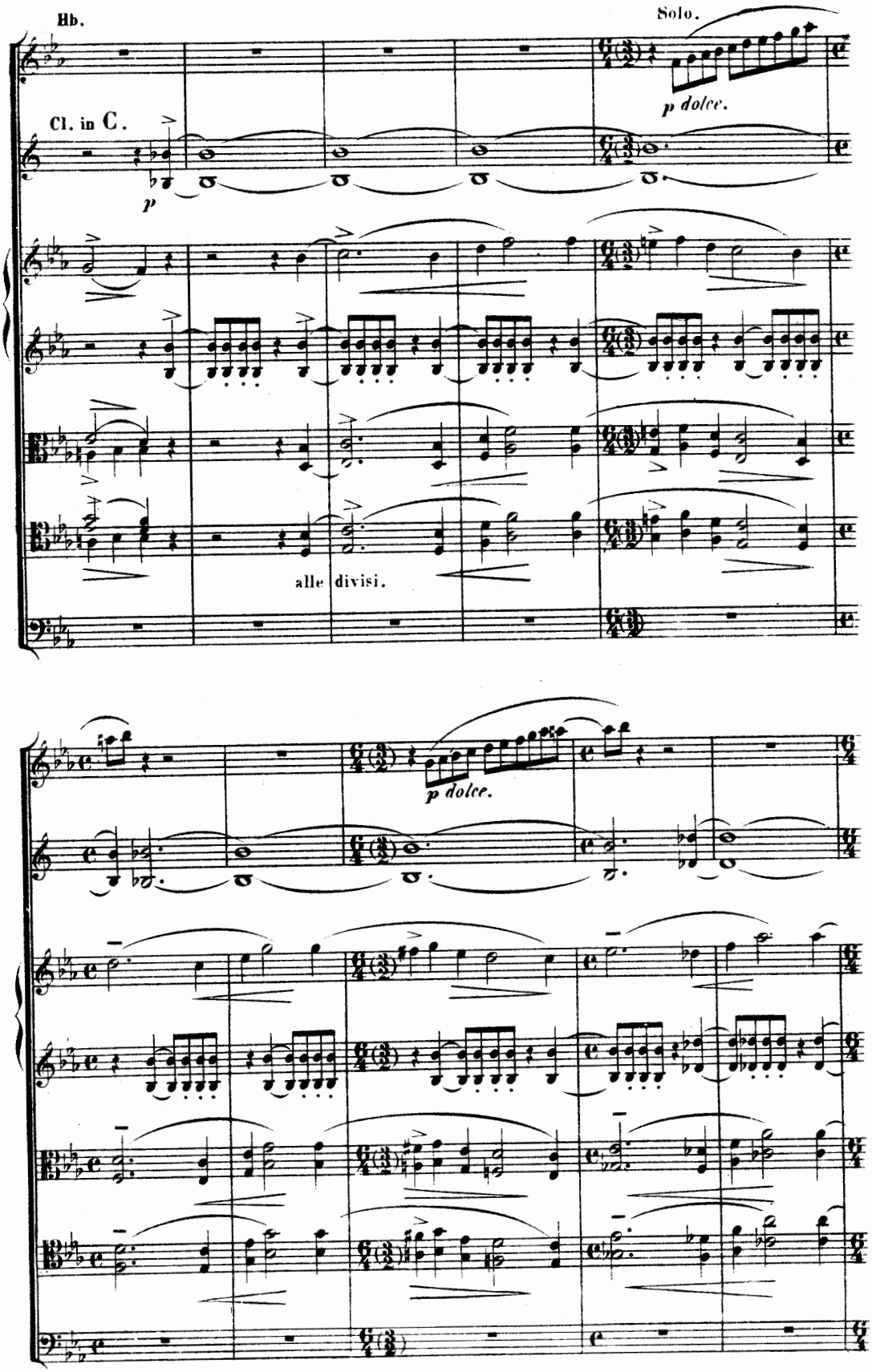

Lento.
NB. Die Holzbläser tacet wenn der Choral von dem Harmonium ausgeführt.
Solo.
dol.
dol.
Solo.
dol.
Lento.
p dolce.
Lento.
Lento.

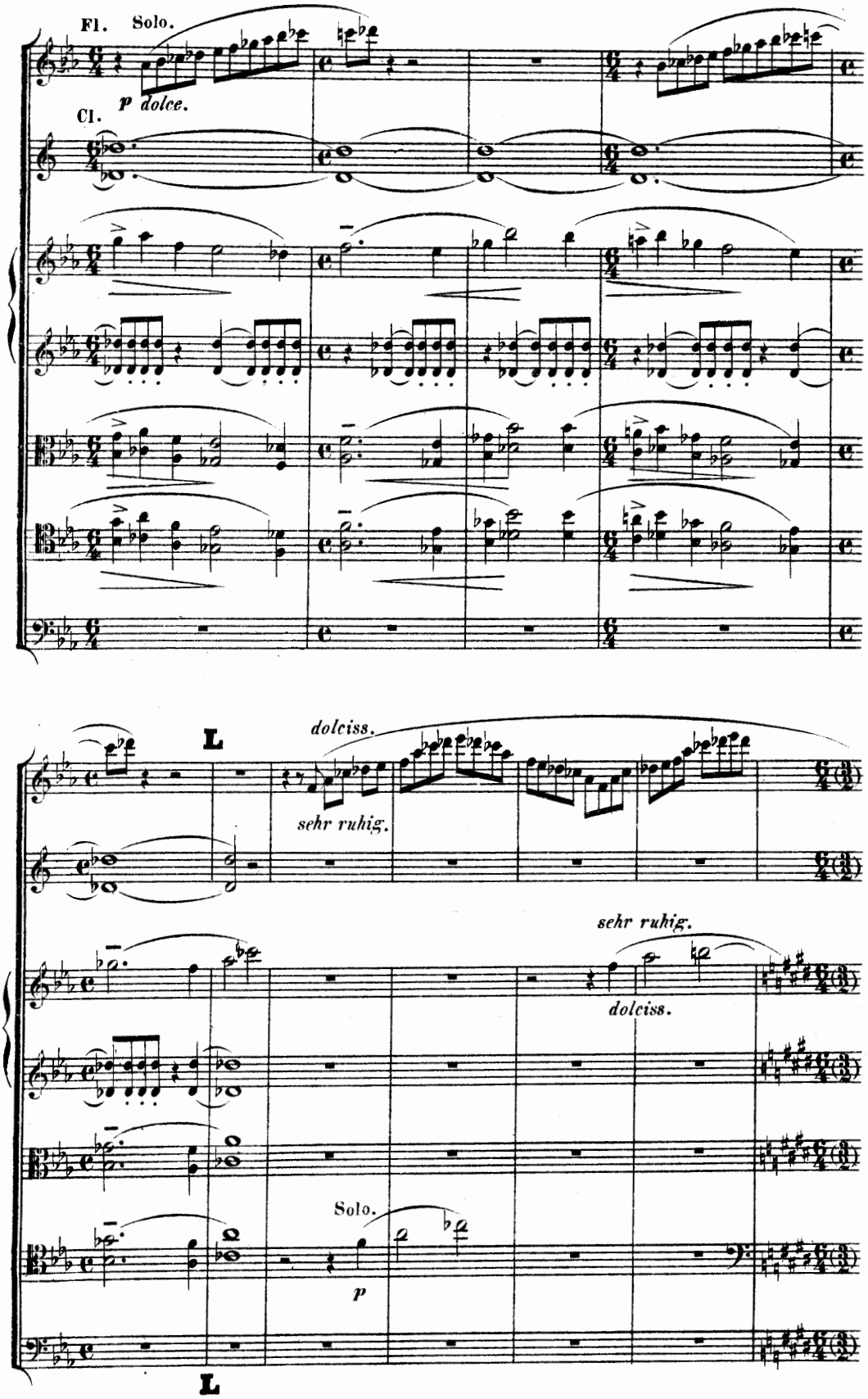

J
a tempo.
fff
2e
1e
ten.
a tempo.
a 2.
a tempo.
J
a tempo.

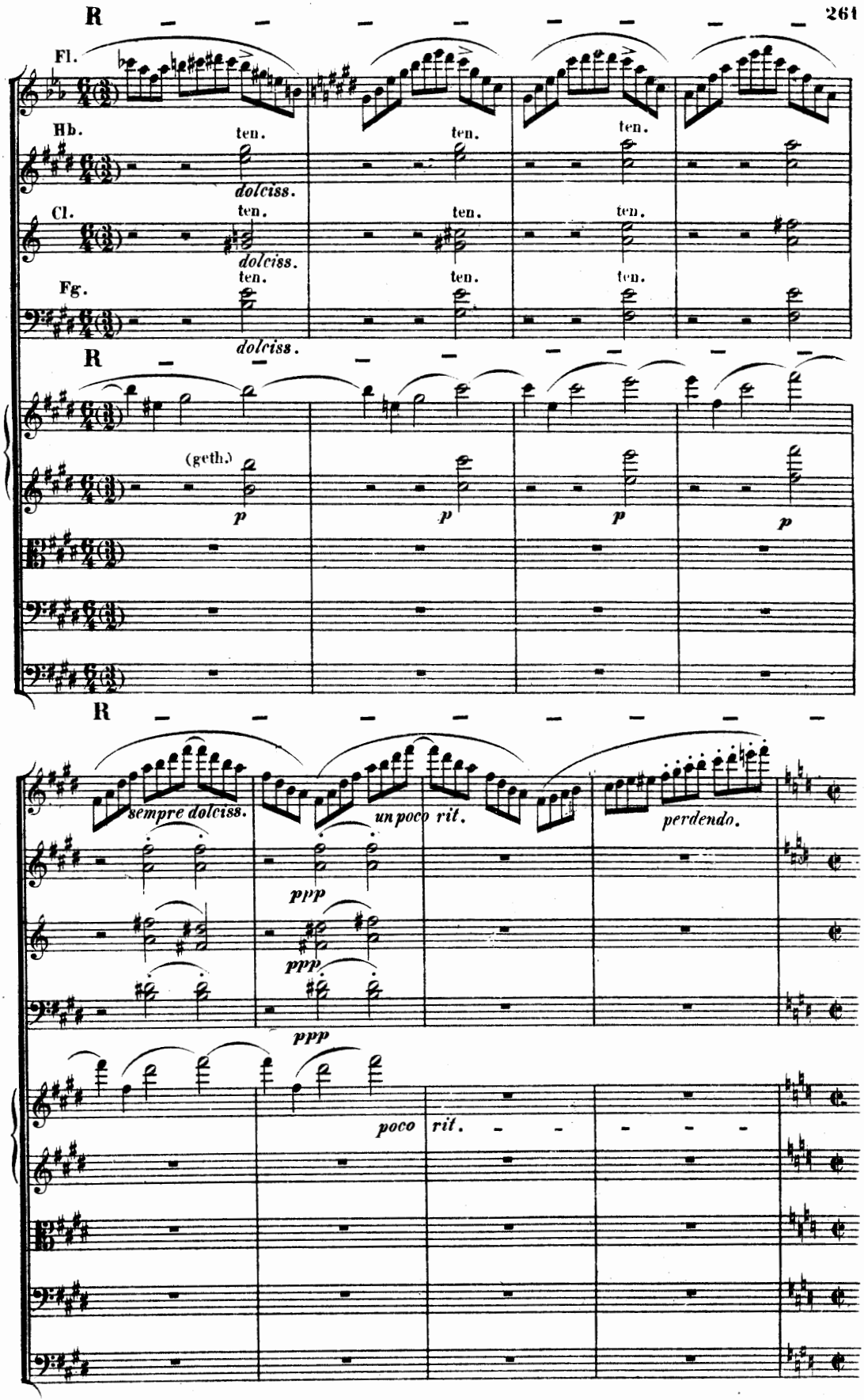

NB. Die Holzbläser tacet.
Solo.
dol.
dol.
wechseln in C.

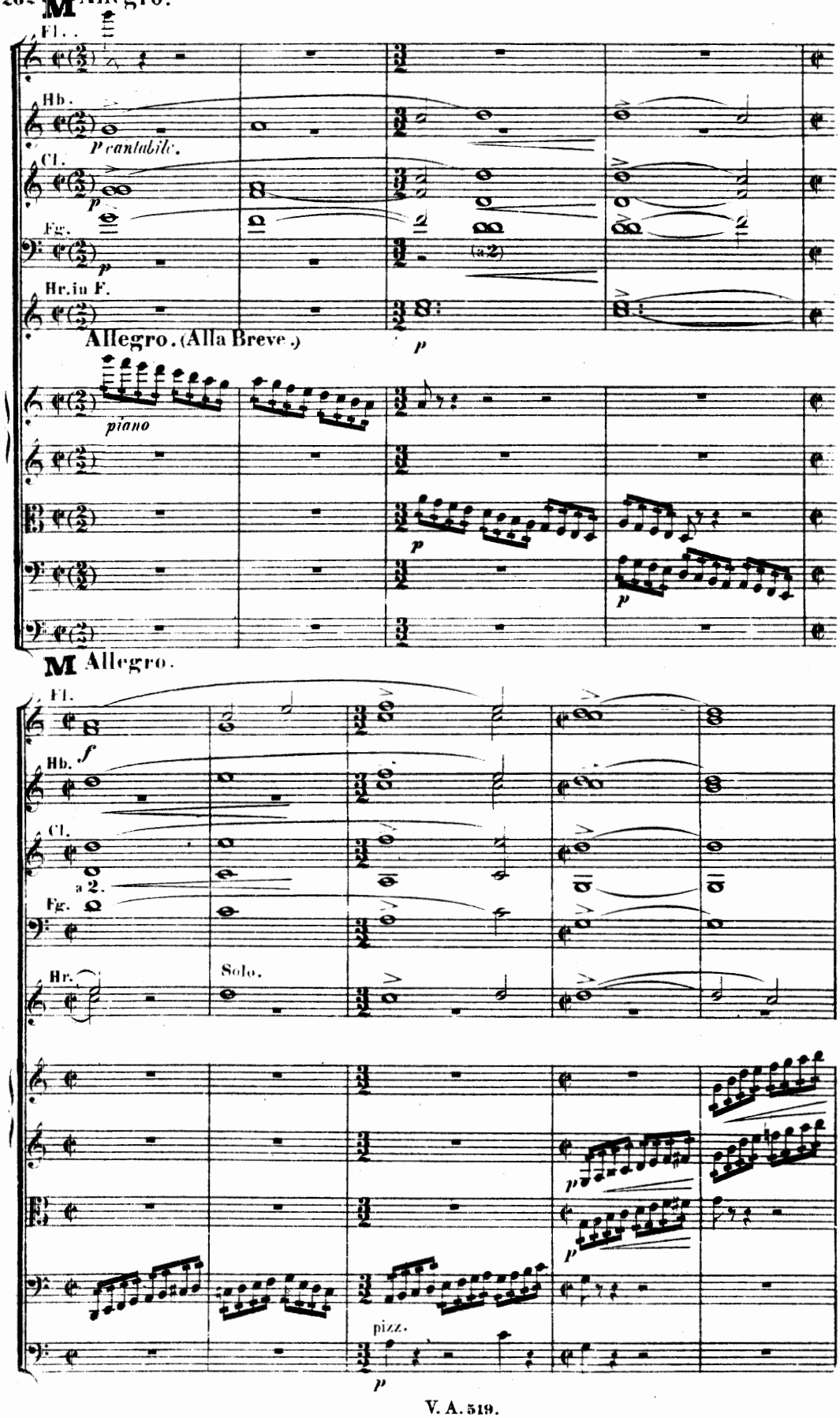

Fl.
Hb.
I.
Cl.
espress.
Fg.
dol.
Orgel.
K
smorz.
dolciss.
smorz.
smorz.
dolciss.
Viol.
pp
pp
pp
K

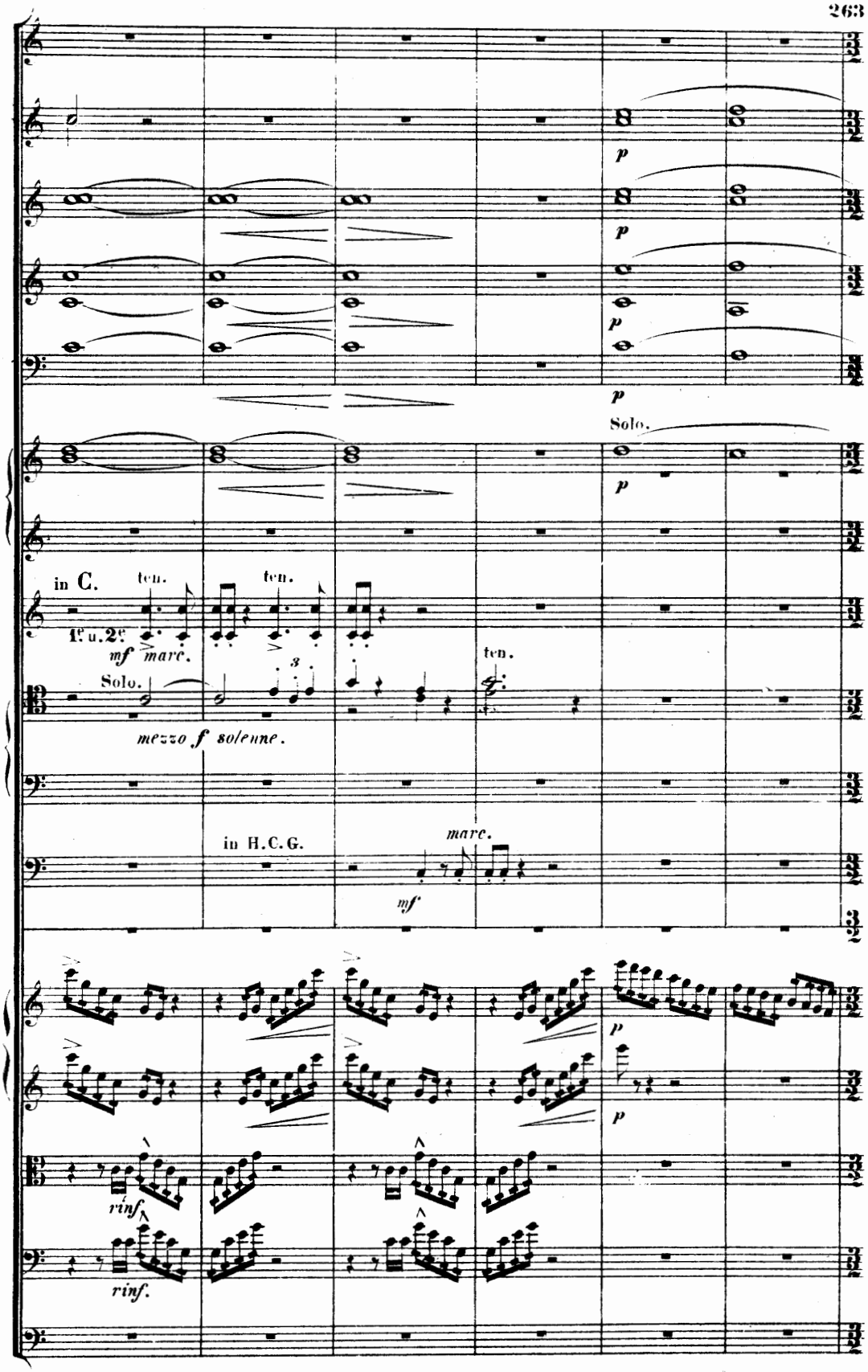

Fl.
Cl.
(Clarinetten wechseln in C.)
Fg.
Nicht schleppend, aber sehr ruhig.
perdendo
mf
marc.
(Den Rythmus in den 2ten Viol. scharf hervorgehoben.)
espressivo pietoso
espressivo pietoso
a 2.
espressivo pietoso
a 3.

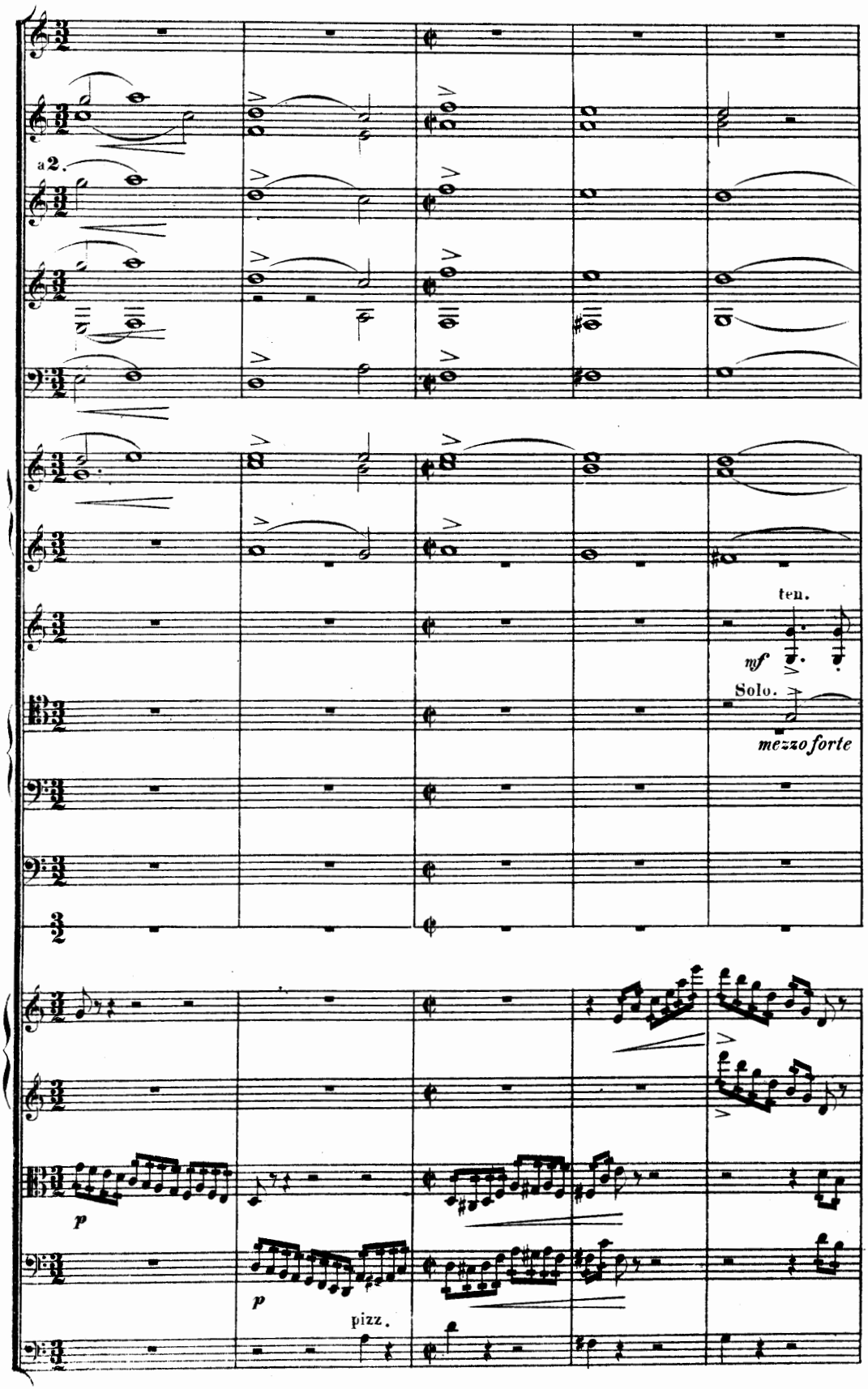

Hb.
Solo.
p dolce.
Cl. in C.
p
alle divisi.
p dolce.

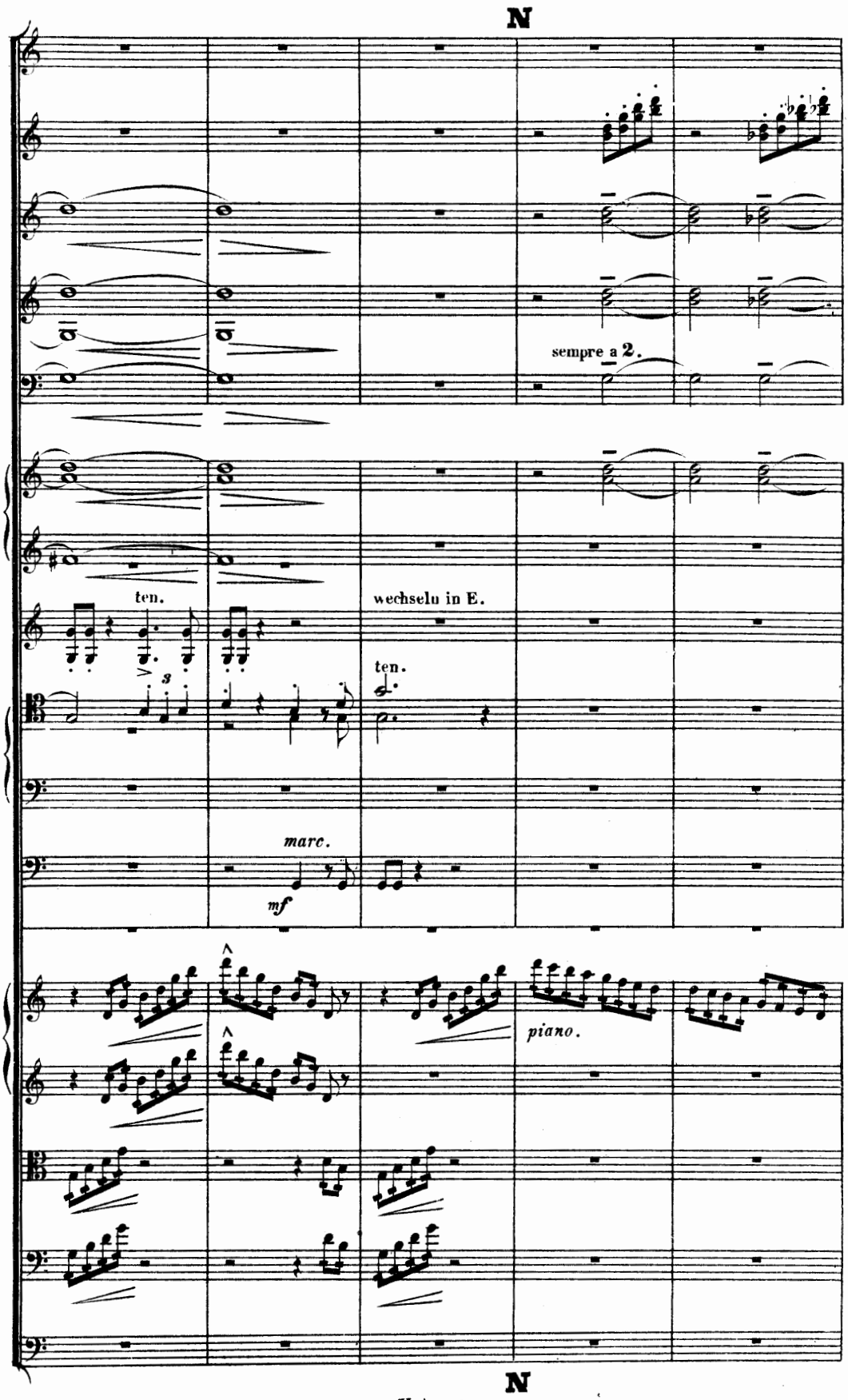

Fl.
Solo.
p dolce.
Cl.
L
dolciss.
sehr ruhig.
sehr ruhig.
dolciss.
Solo.
p
L

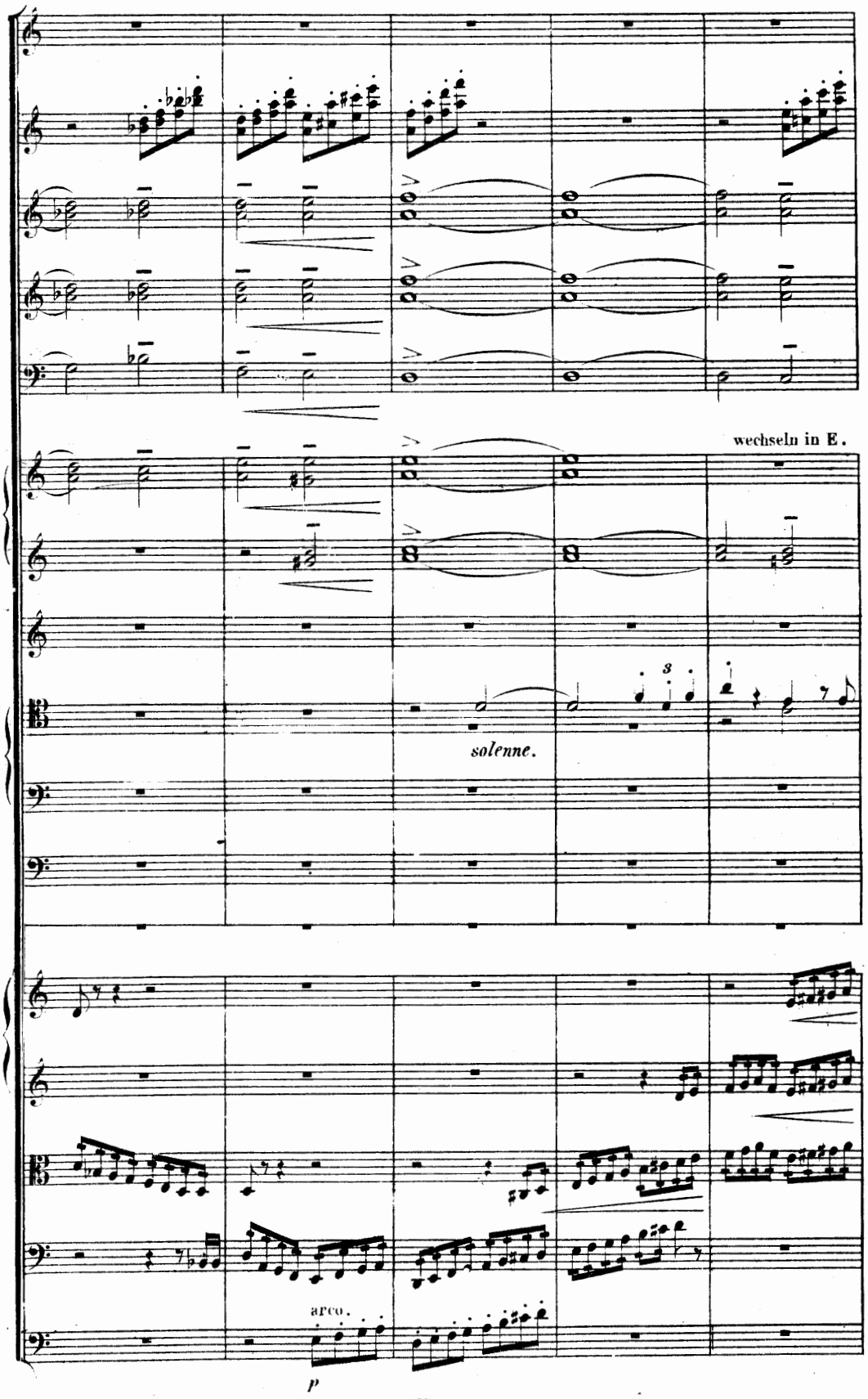

R
Fl.
Hb.
ten.
dolciss.
Cl.
Fg.
(geth.)
p
sempre dolciss.
un poco rit.
perdendo.
ppp
poco rit.

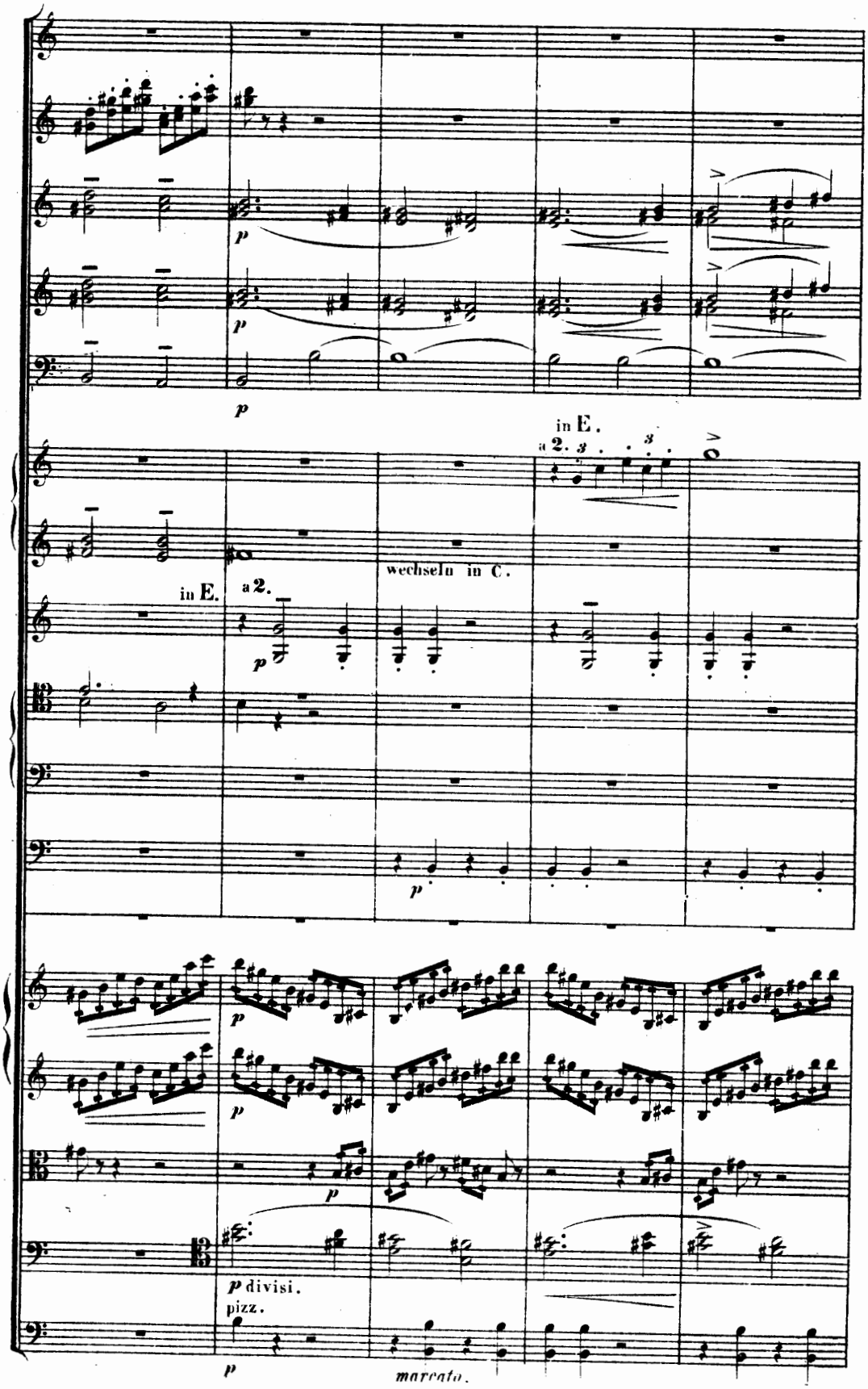

Allegro.
Fl.
Hb.
p cantabile.
Cl.
p
Fg.
p
(a 2)
Hr. in F.
Allegro. (Alla Breve.)
p
piano
p
p
Allegro.
Fl.
Hb.
f
Cl.
a 2.
Fg.
Hr.
Solo.
p
p
pizz.
p

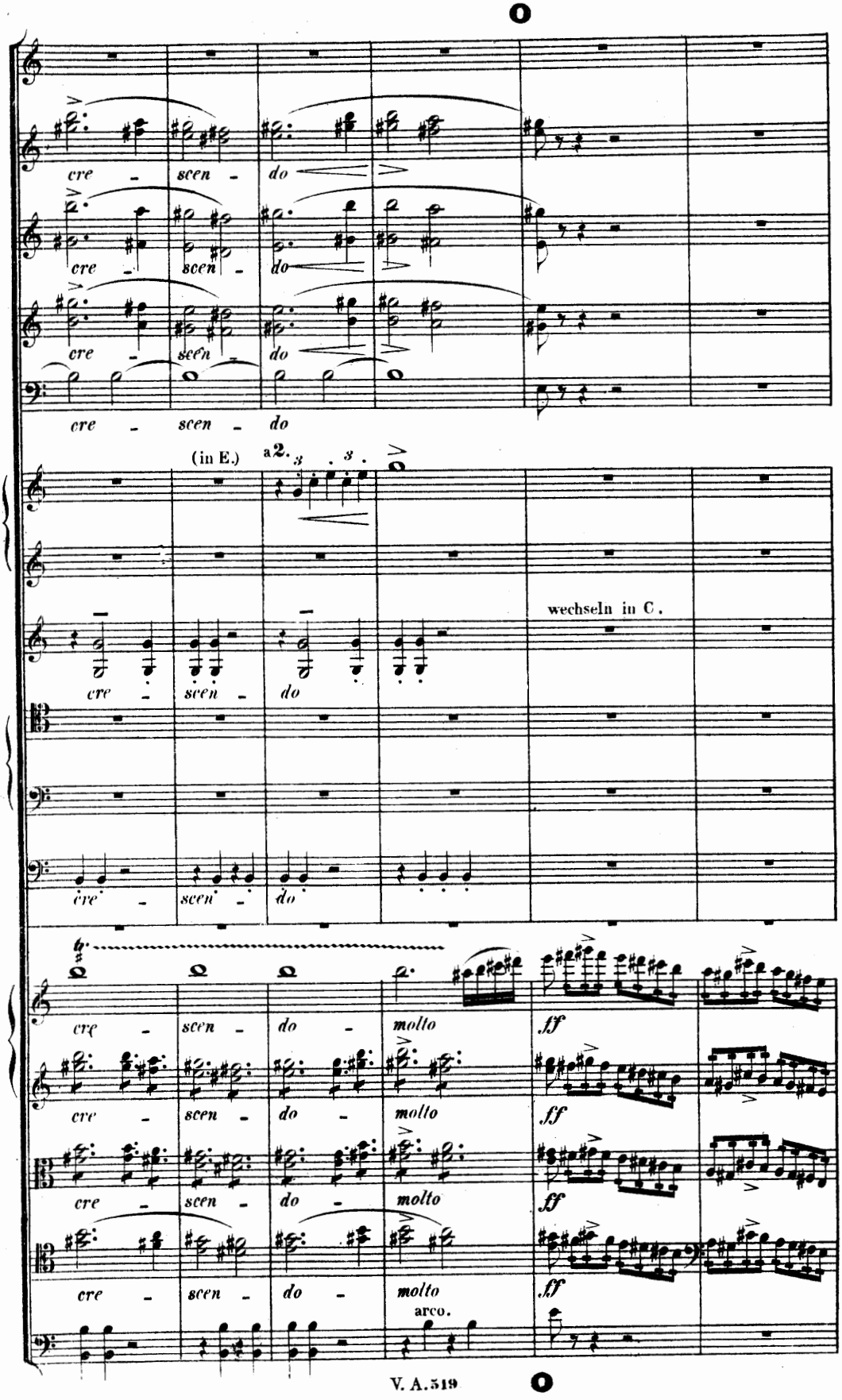

p
p
p
p
Solo.
p
in C.
ten.
ten.
1e u. 2e
mf marc.
Solo.
ten.
mezzo f solenne.
in H.C.G.
marc.
mf
p
p
rinf.
rinf.

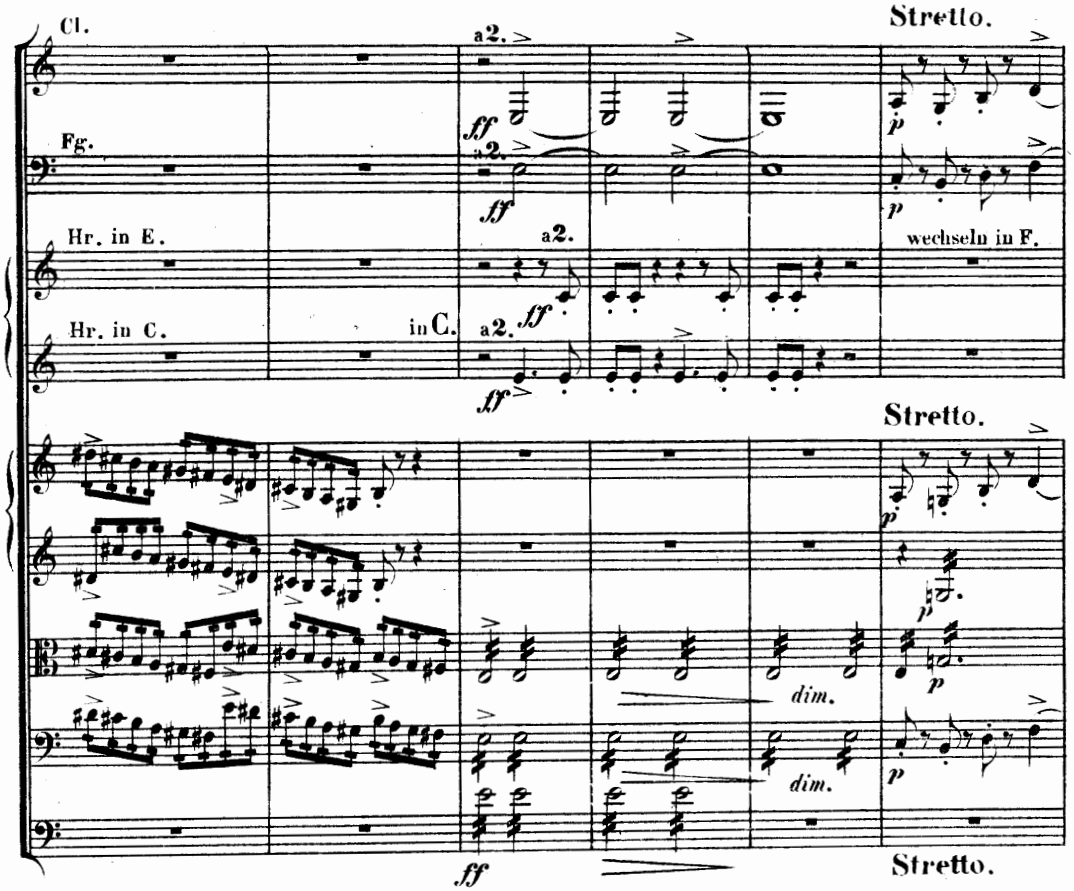

a 2.
ten.
nf
Solo.
mezzo forte
p
p
pizz.

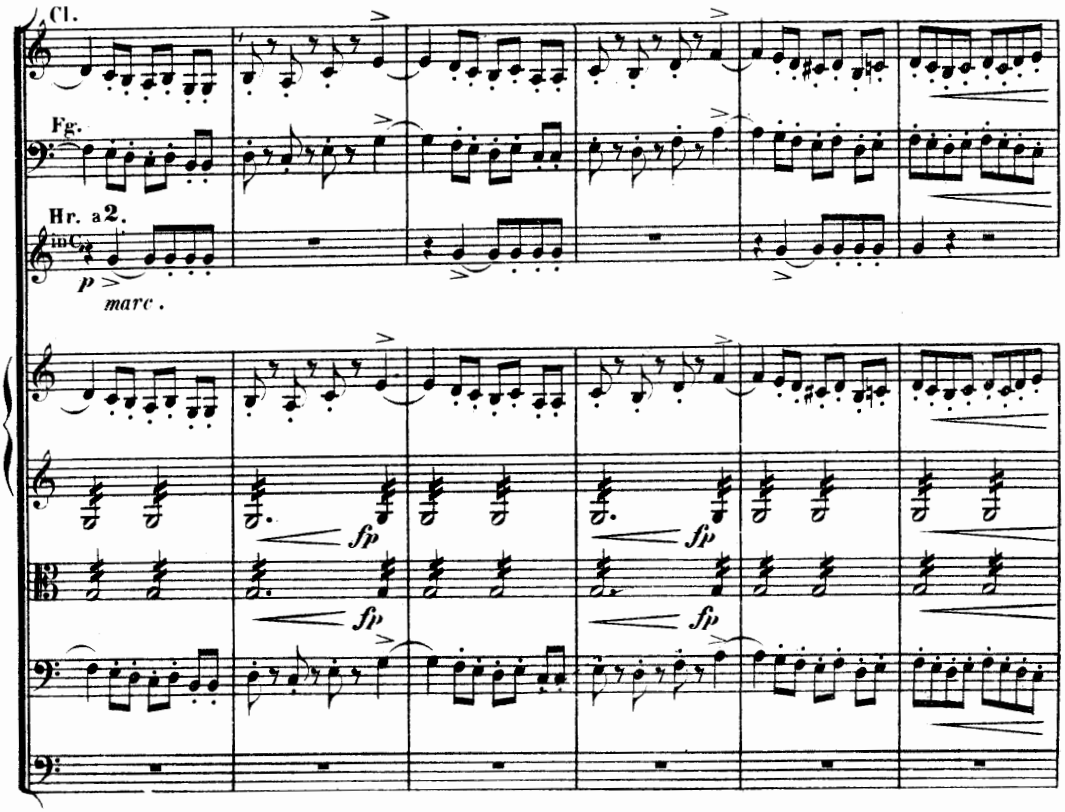

N
sempre a 2.
ten.
wechselu in E.
ten.
marc.
mf
piano.
N

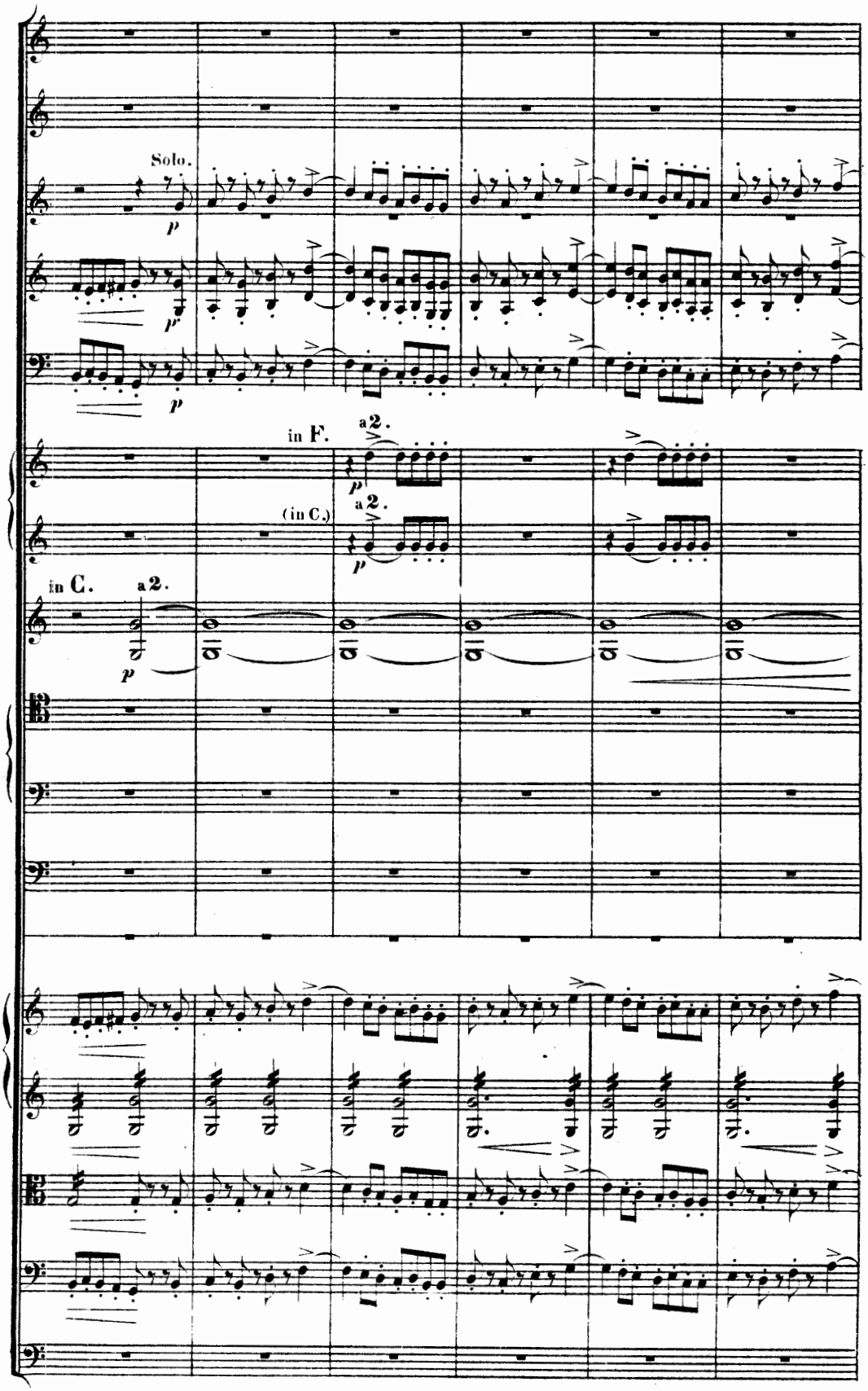

wechseln in E.
solenne.
arco.
p

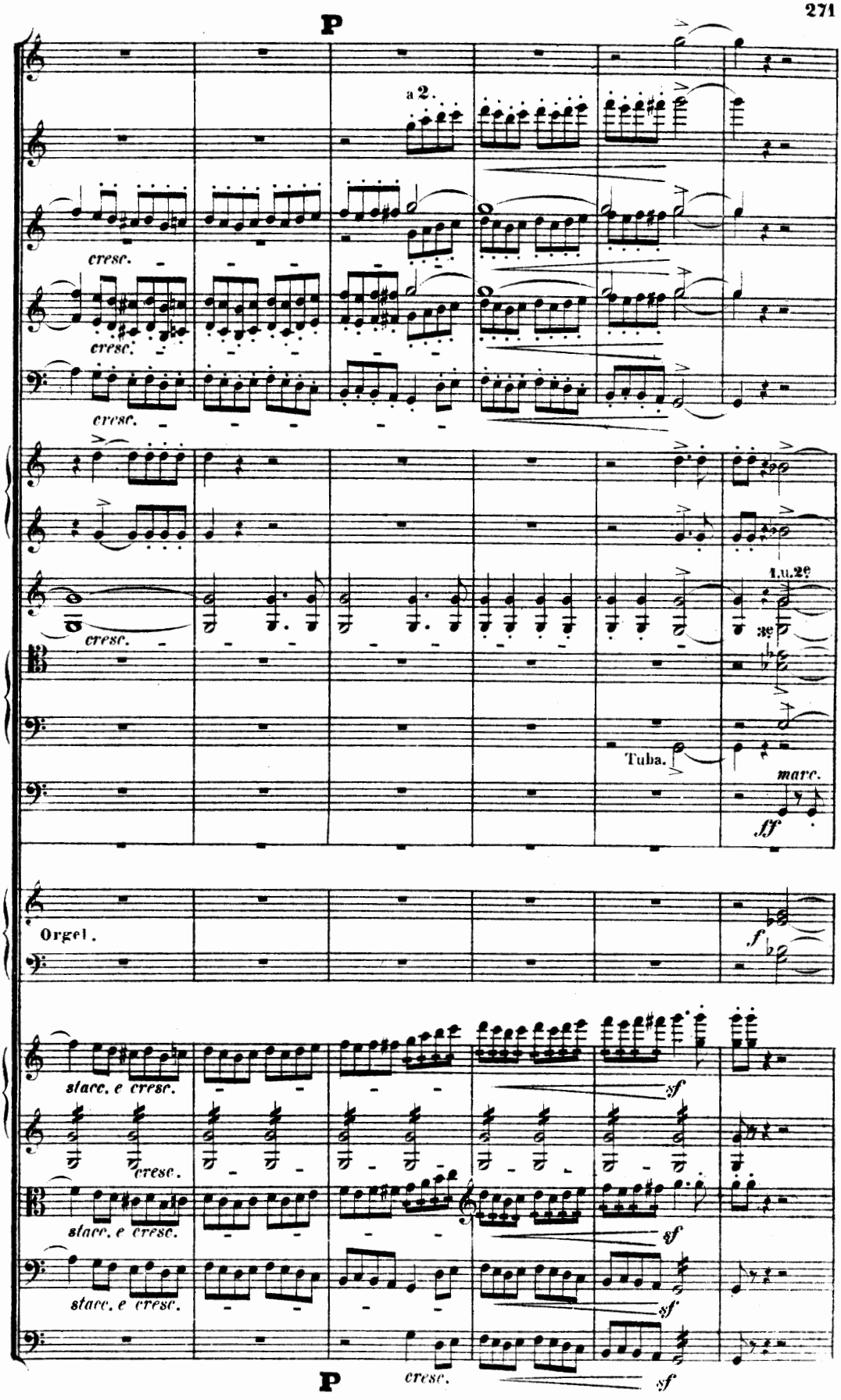

p
p
p
in E.
a 2.
wechseln in C.
in E.
a 2.
p
p
p
p
p
p
p divisi.
pizz.
p
marcato.

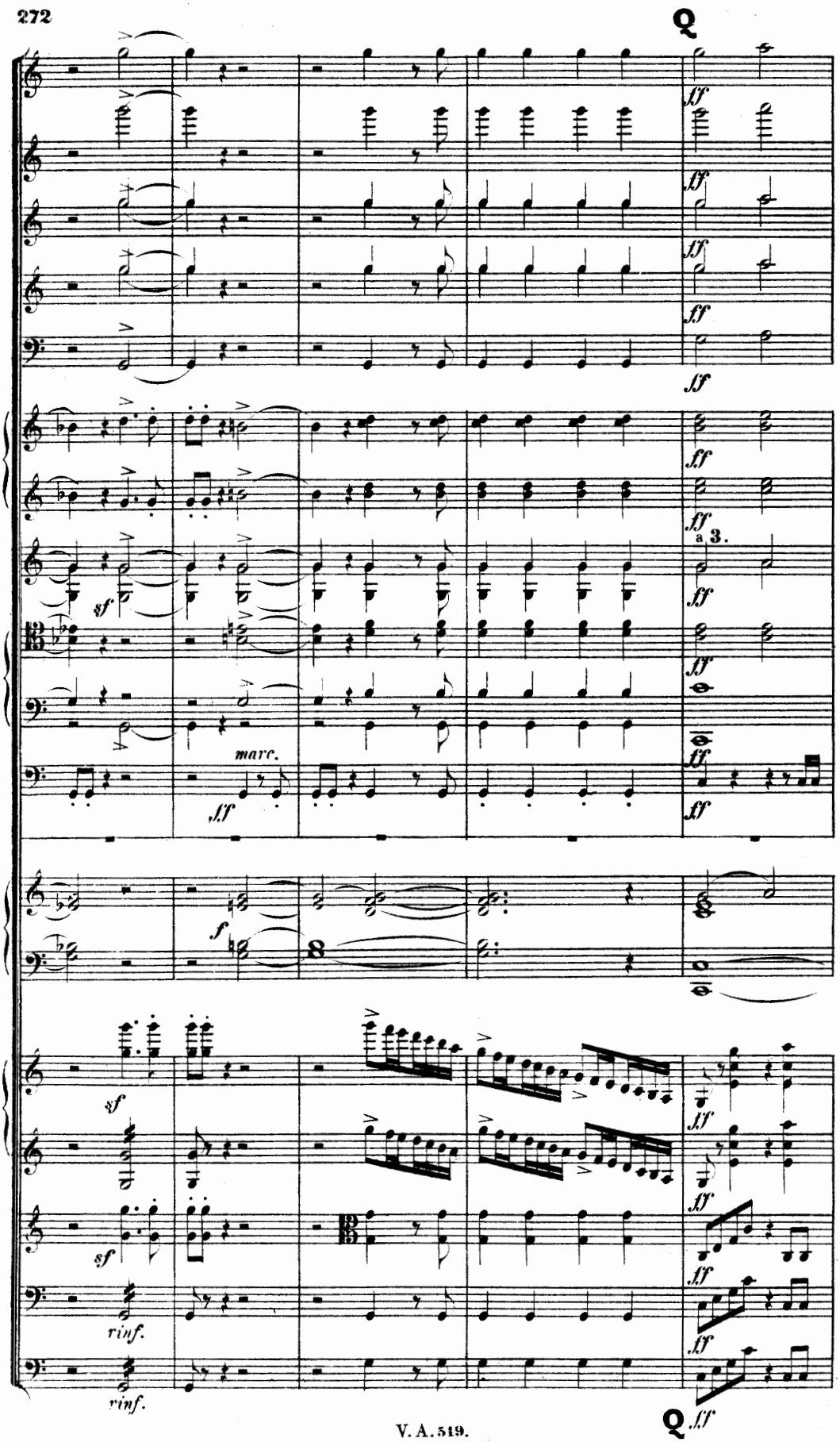

cre - scen - do
cre - scen - do
cre - scen - do
cre - scen - do
(in E.)
a 2.
wechseln in C.
cre - scen - do
cre - scen - do - molto
ff
cre - scen - do - molto
ff
cre - scen - do - molto
ff
cre - scen - do - molto
arco.
ff

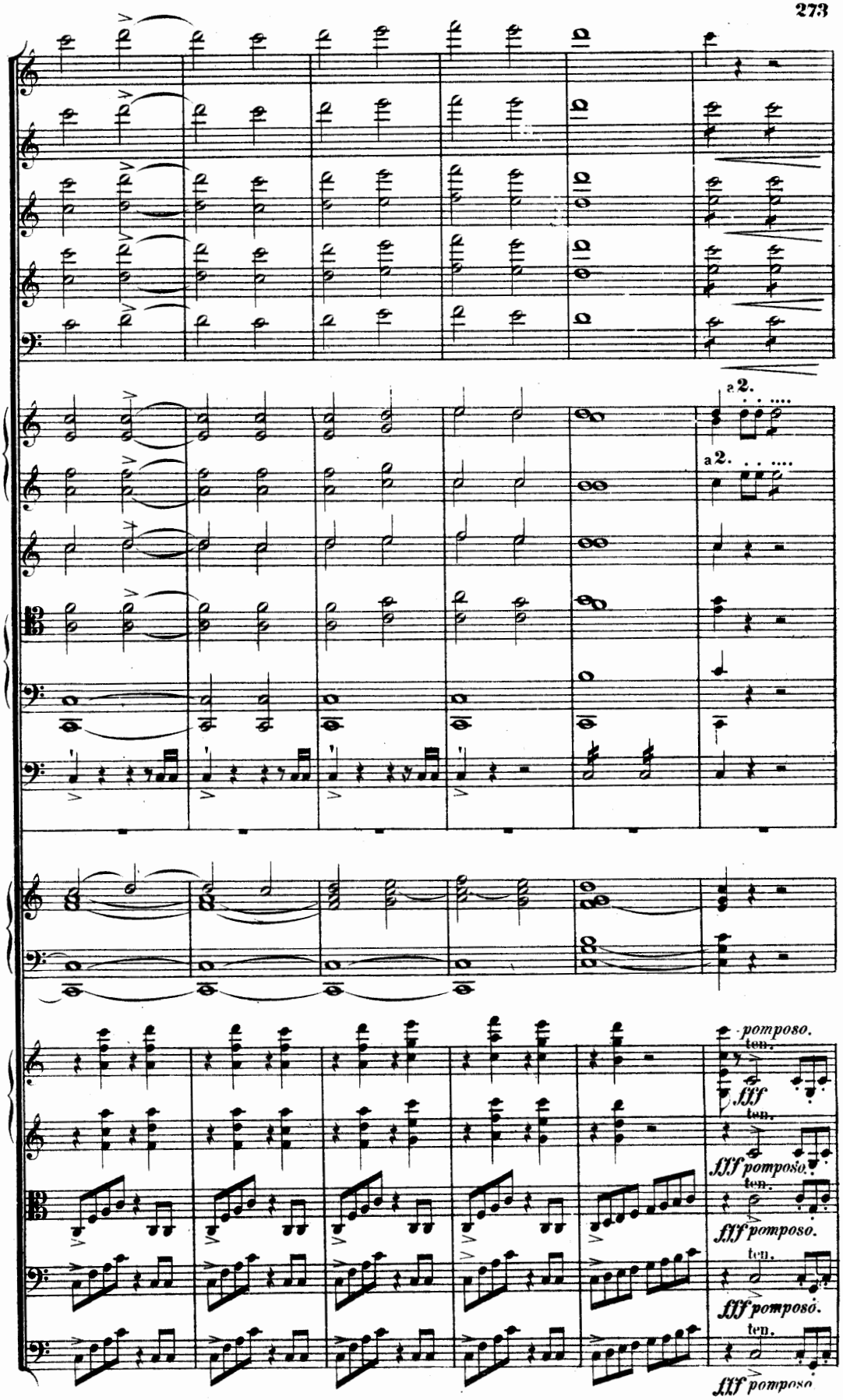

Cl.
Stretto.
a2.
Fg.
Hr. in E.
wechseln in F.
Hr. in C.
in C.
Stretto.
dim.
dim.
Stretto.

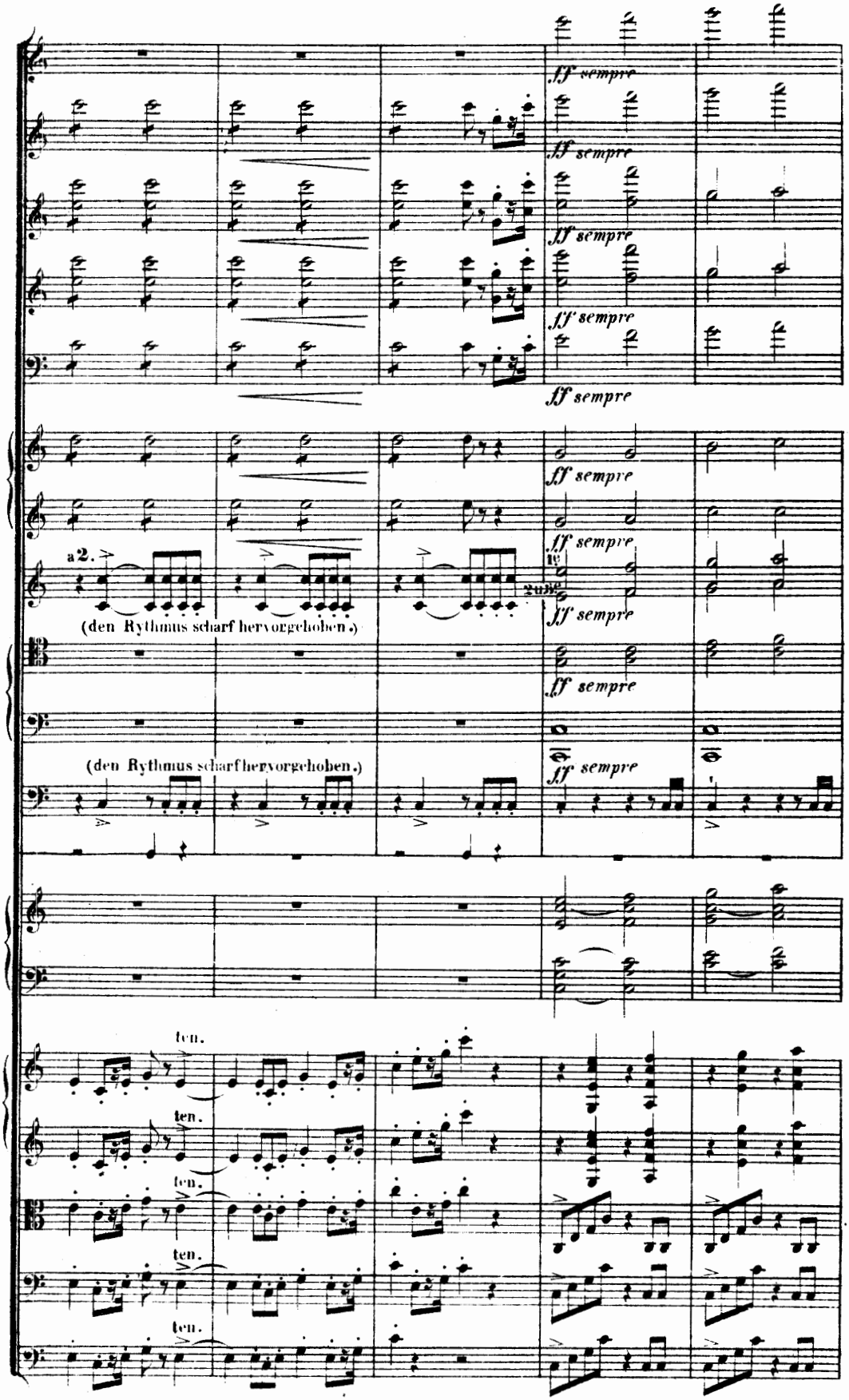

Cl.
Fg.
Hr. a2.
in C.
marc.

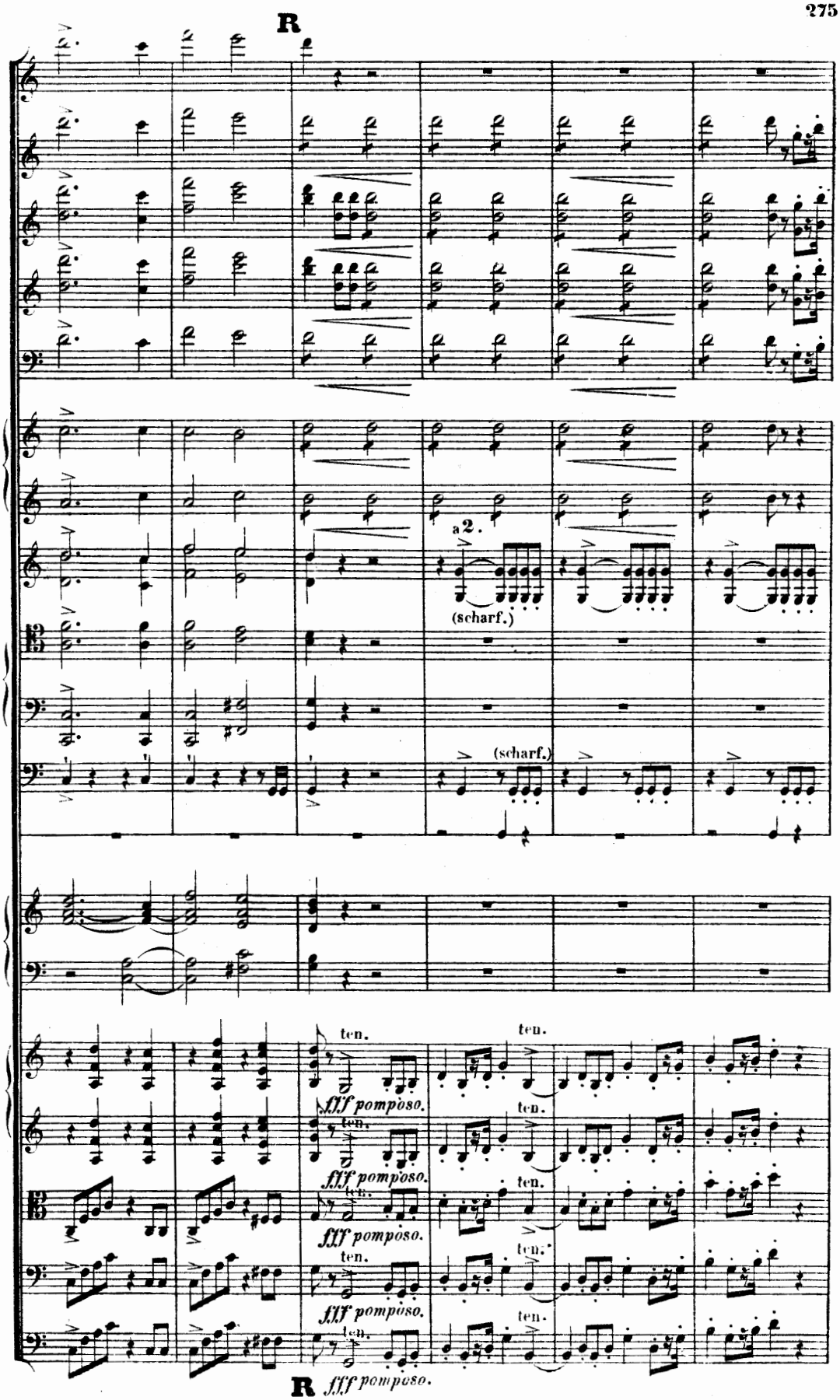

Solo.
p
p
p
in F.
a 2.
p
(in C.)
a 2.
p
in C.
a 2.
p

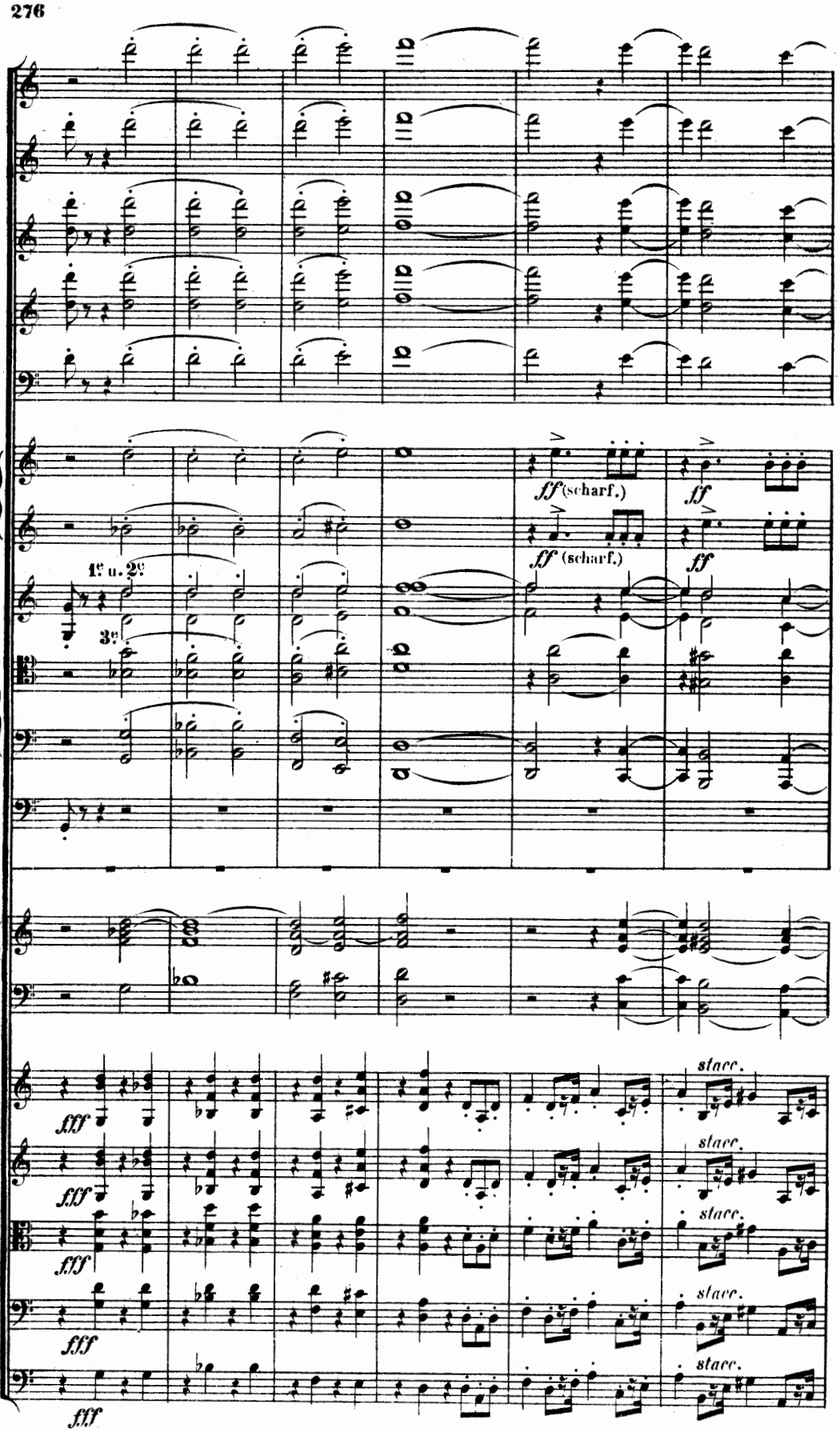

P
a 2.
cresc.
cresc.
cresc.
cresc.
1.u.2e
3e
Tuba.
marc.
ff
Orgel.
f
stacc. e cresc.
cresc.
sf
stacc. e cresc.
sf
stacc. e cresc.
sf
P
cresc.
sf

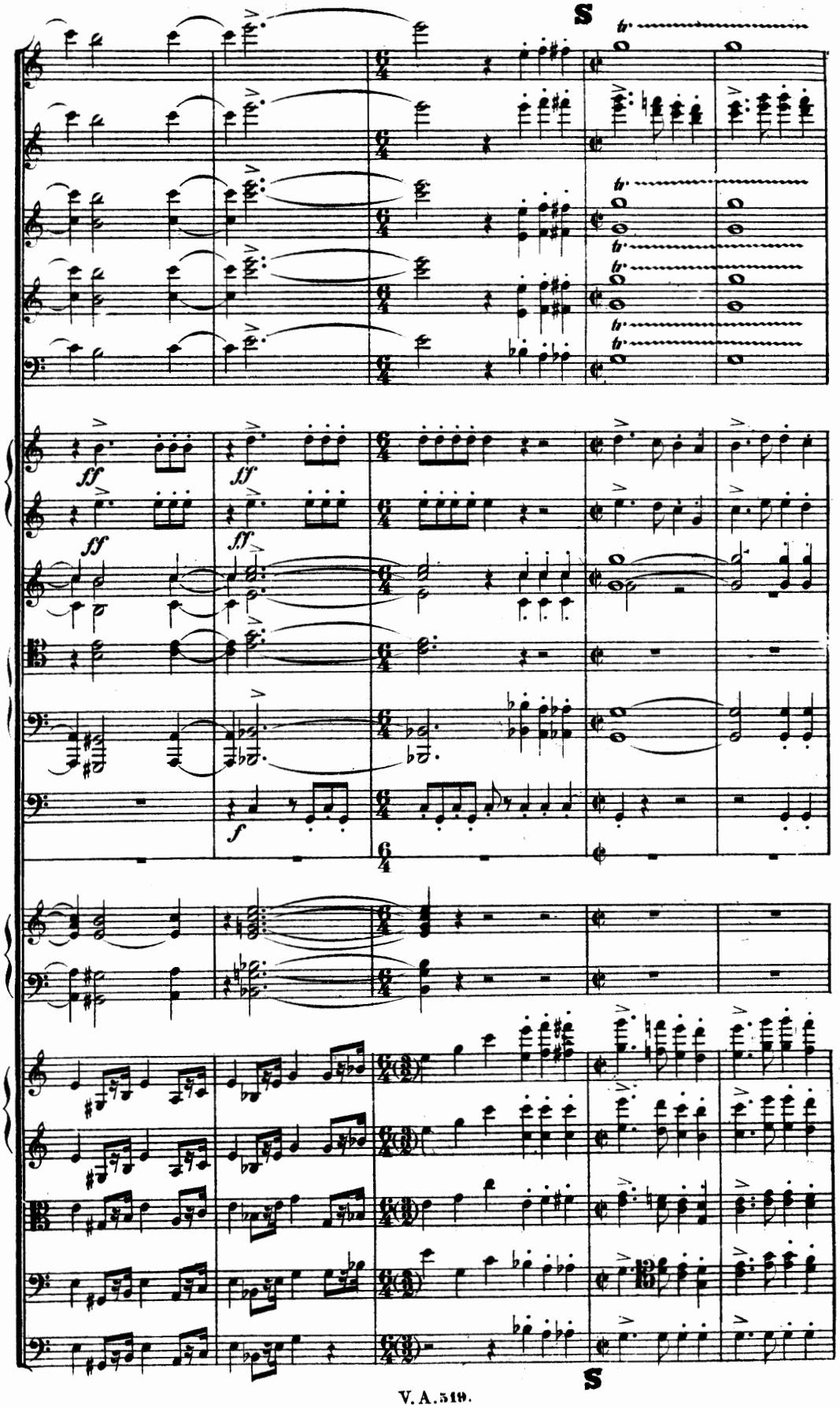

Q
ff
a 3.
sf
marc.
f
rinf.
Q

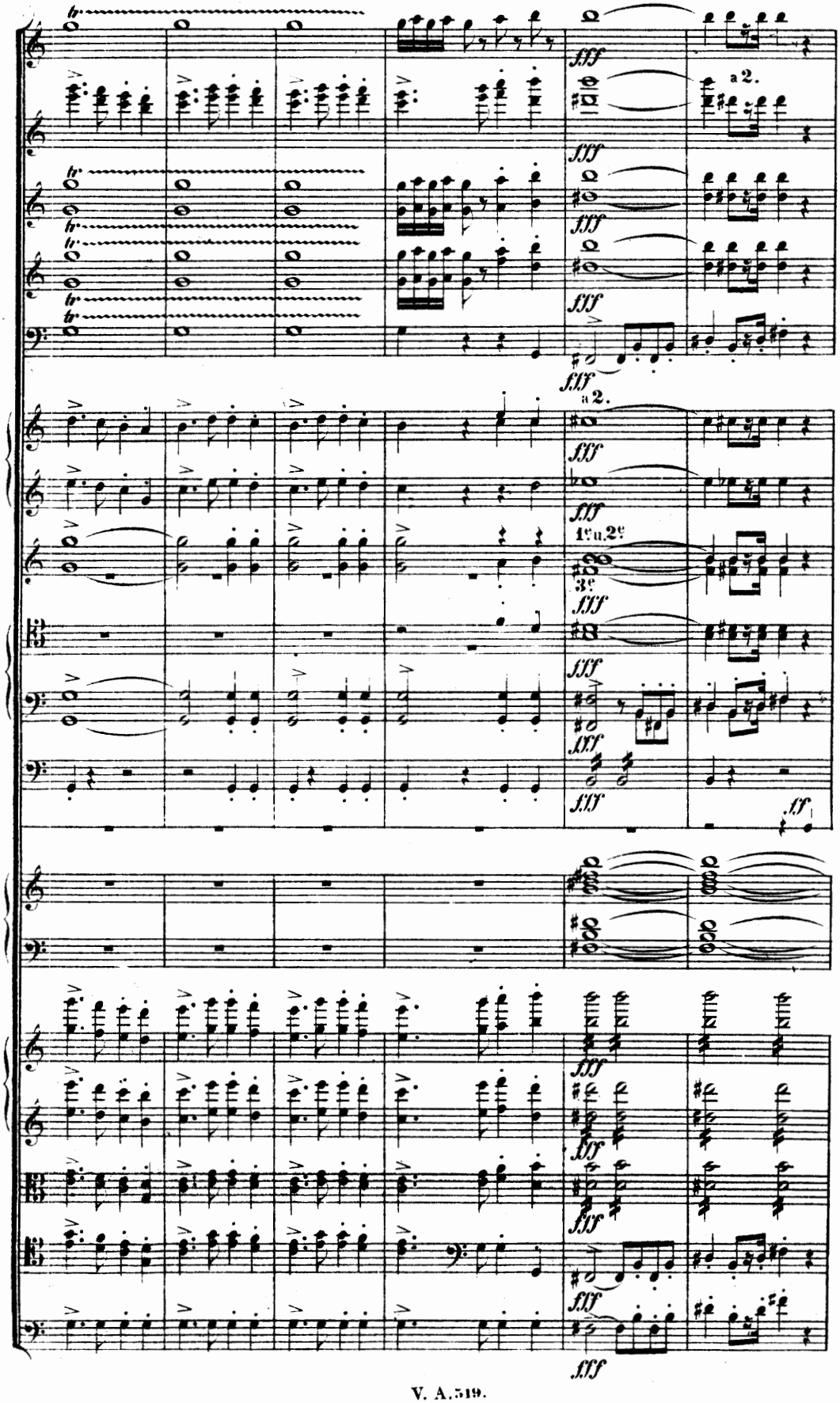

a 2.
a 2.
pomposo.
ten.
fff
ten.
fff pomposo.
ten.
fff pomposo.
ten.
fff pomposo.
ten.
fff pomposo

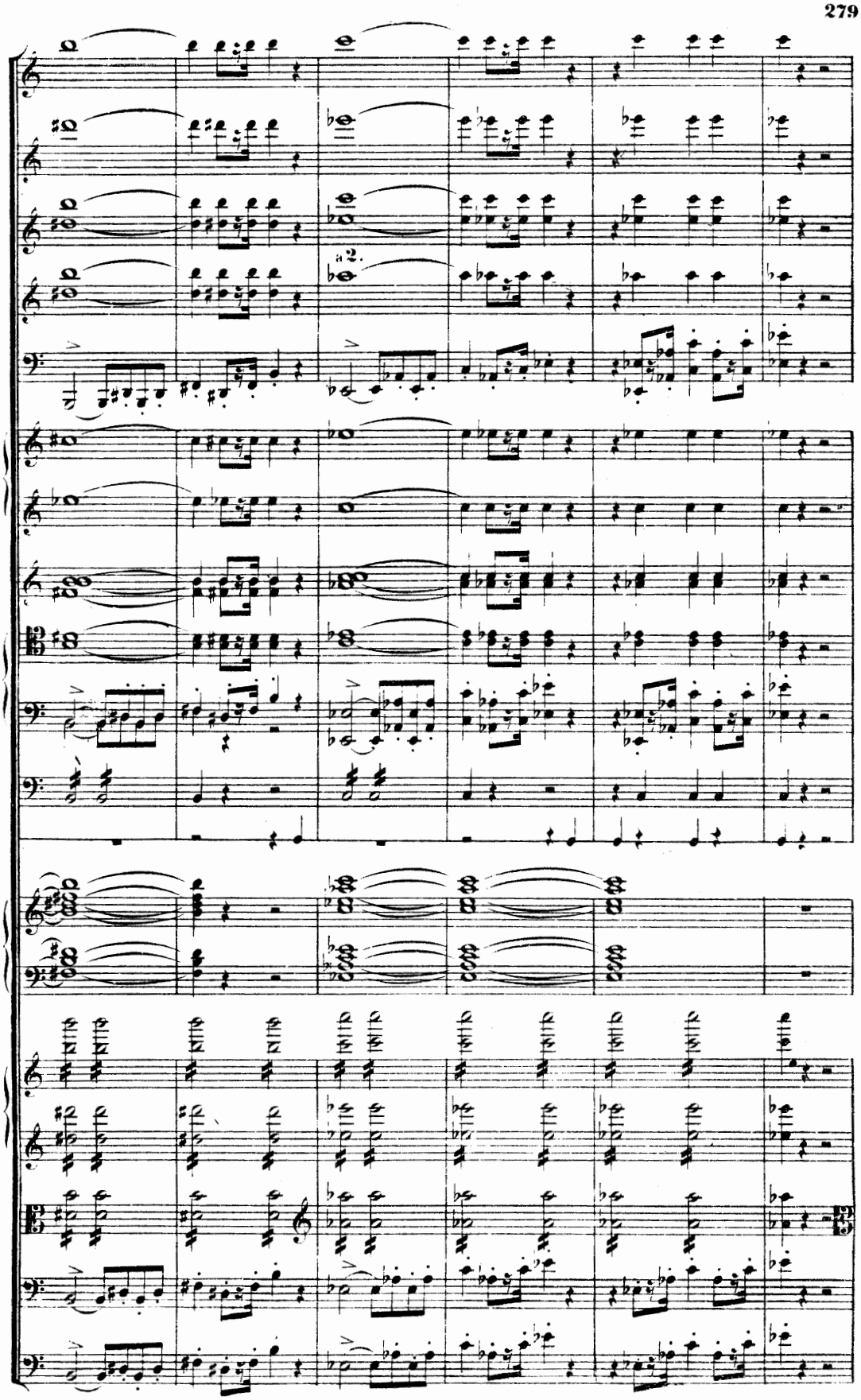

ff sempre
ff sempre
ff sempre
ff sempre
ff sempre
ff sempre
ff sempre
ff sempre
a 2.
(den Rythmus scharf hervorgehoben.)
(den Rythmus scharf hervorgehoben.)
ff sempre
ten.
ten.
ten.
ten.
ten.

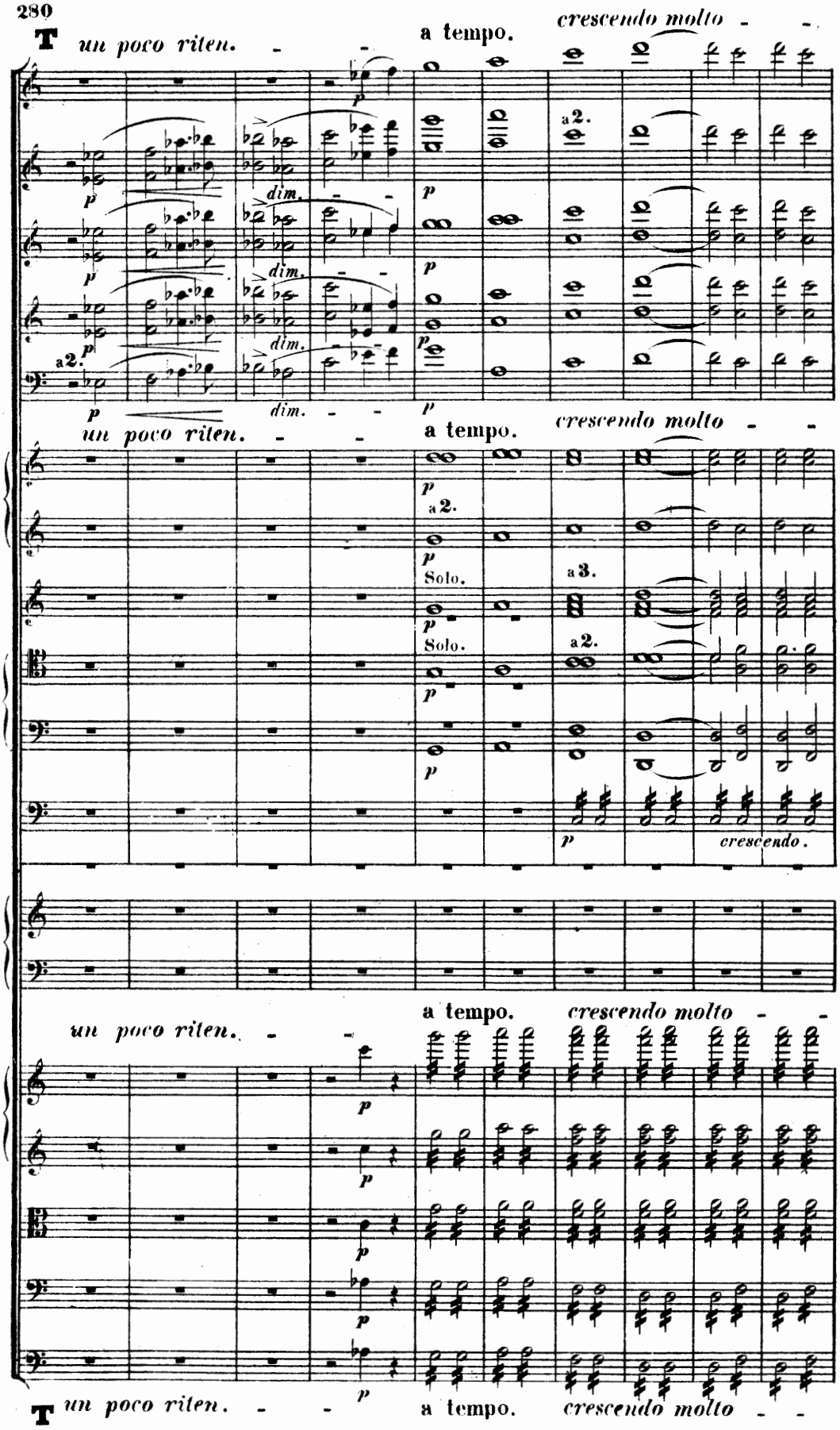

R
a 2.
(scharf.)
(scharf.)
ten.
fff pomposo.
R fff pomposo.

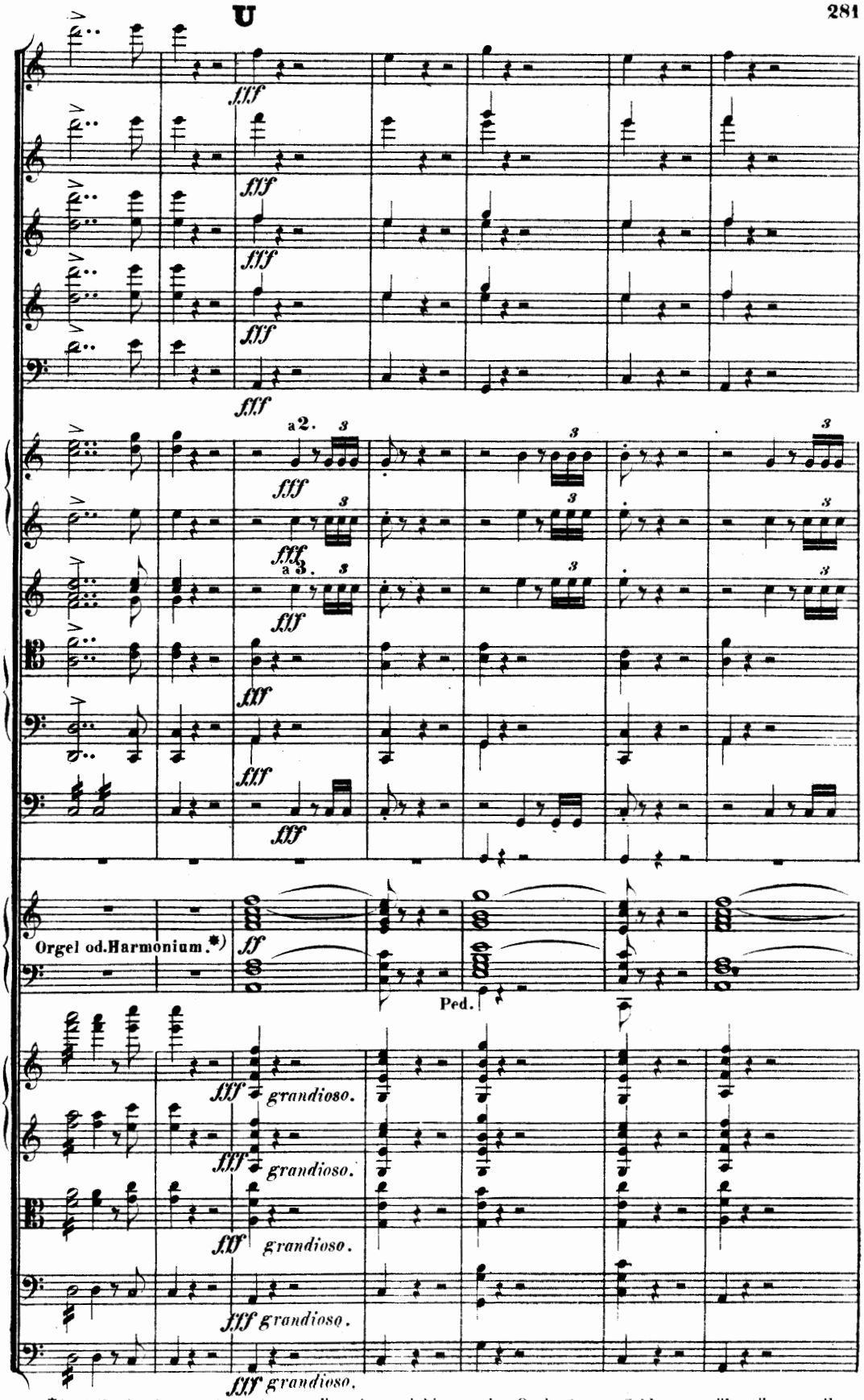

ff (scharf.)
ff
ff (scharf.)
ff
1e u. 2e
3e
fff
fff
fff
fff
fff
stacc.
stacc.
stacc.
stacc.
stacc.


S
ff
ff
ff
ff
f
S

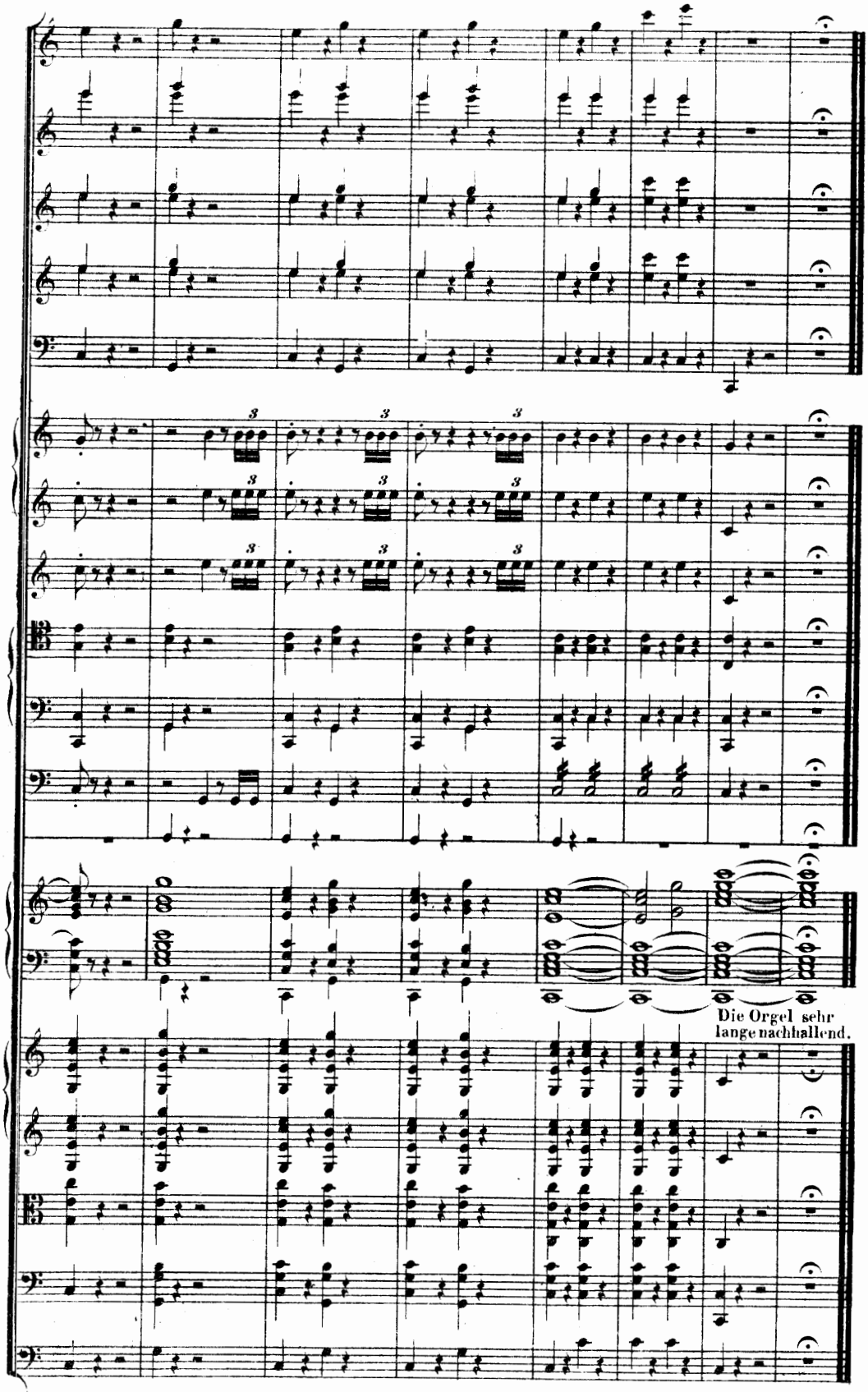

fff
a 2.
1ºu.2º
3º
ff


a2.


T
un poco riten.
a tempo.
crescendo molto
dim.
a2.
Solo.
a3.
crescendo.
T
un poco riten.
a tempo.
crescendo molto

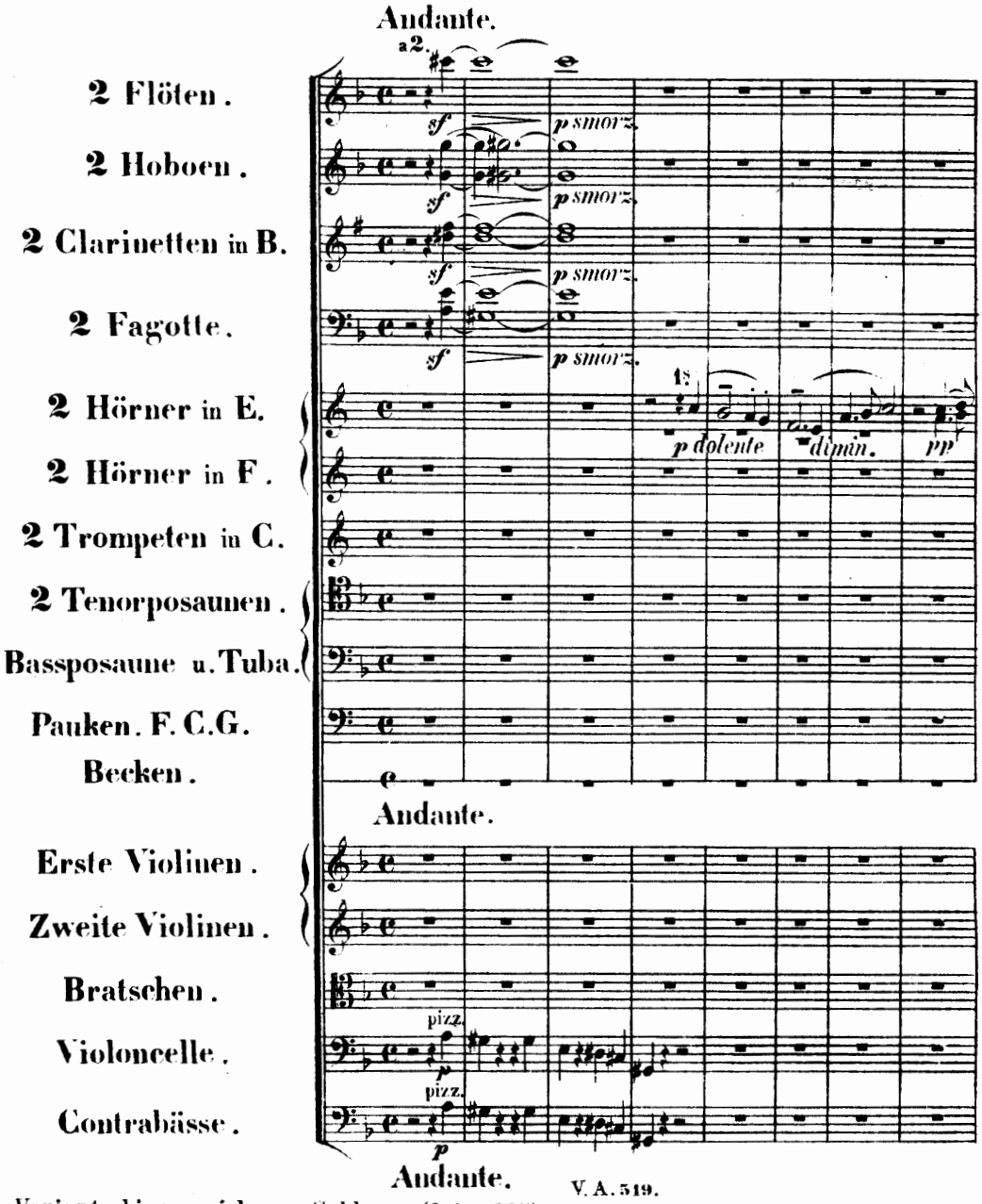


*) Falls das Harmonium nicht genügend ausgiebig, um das Orchester am Schluss zu übertönen, soll es ganz wegbleiben.


Die Orgel sehr
lange nachhallend.

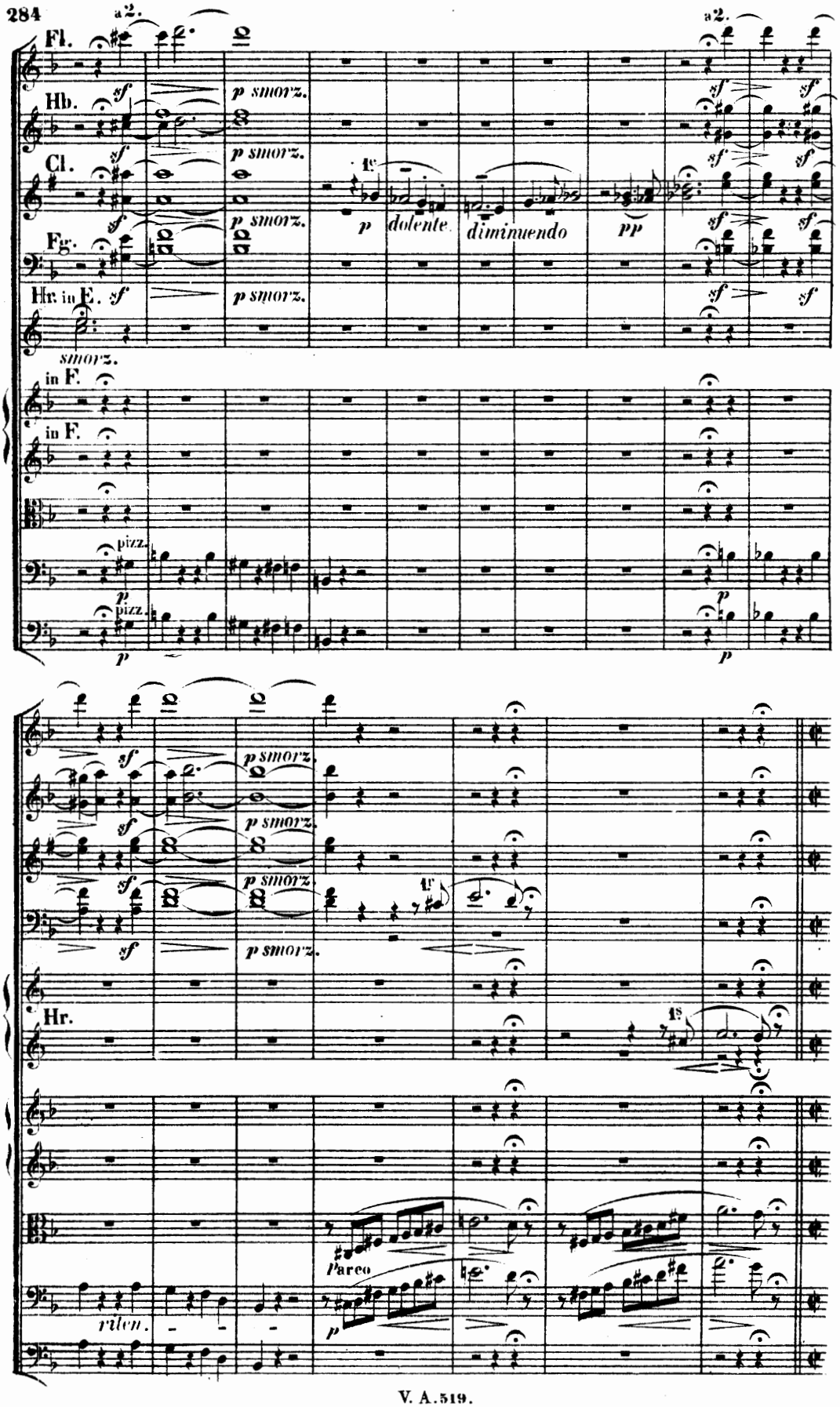
So willst du treulos von mir scheiden
Mit deinen holden Phantasien,
Mit deinen Schmerzen, deinen Freuden,
Mit allen unerbittlich fliehn?
Kann nichts dich, Fliehende, verweilen,
O meines Lebens goldne Zeit?
Vergebens! deine Wellen eilen
Hinab ins Meer der Ewigkeit.
Erloschen sind die heitern Sonnen,
Die meiner Jugend Pfad erhellt;
Die Ideale sind zerronnen,
Die einst das trunkne Herz geschwellt.

. . . . . .



V. A. 519.

Variante hierzu siehe am Schlusse (Seite 385).

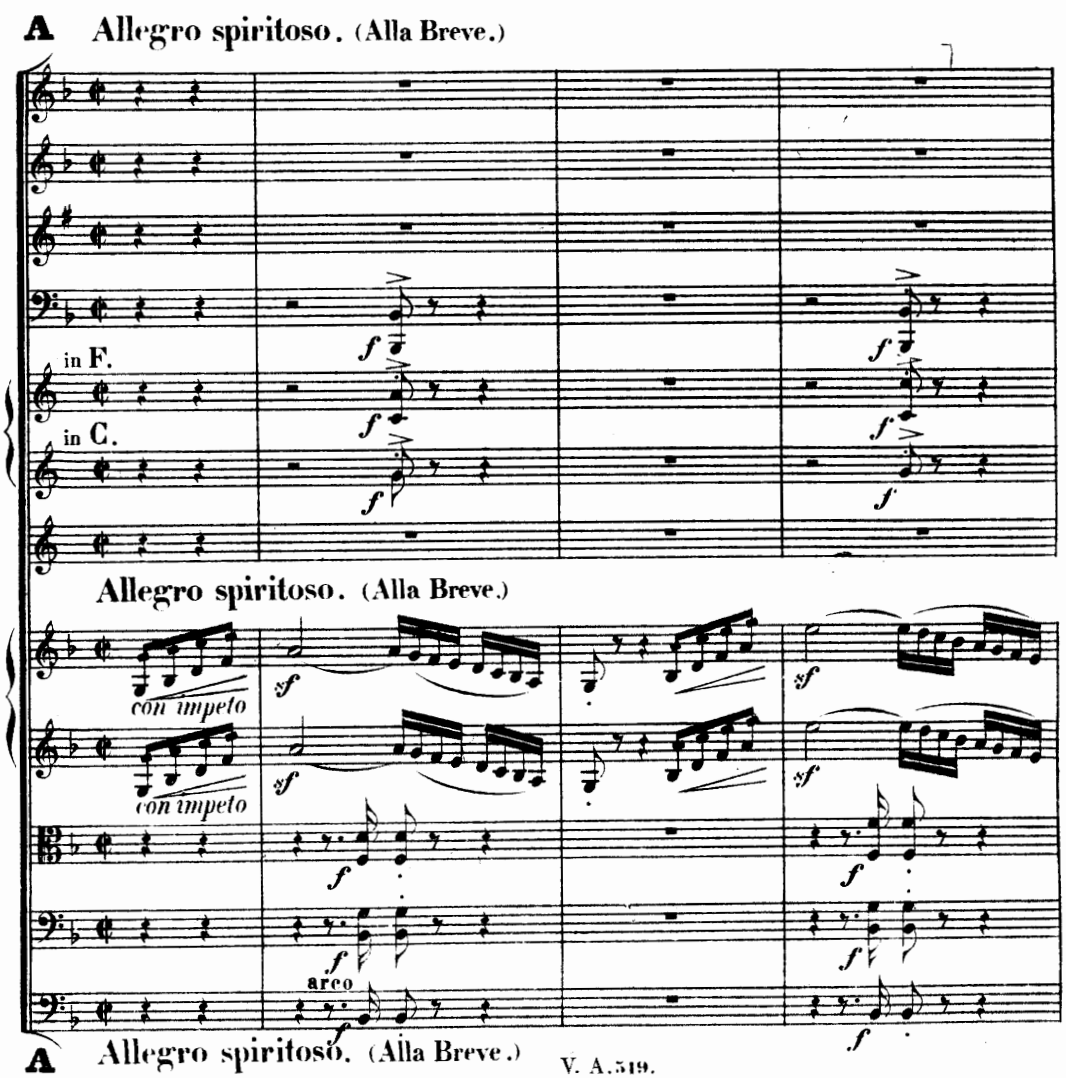

a2.
Fl.
Hb.
Cl.
Fg.
Hr. in E.
in F.
in F.
p smorz.
p dolente
diminuendo
pp
pizz.
Hr.
Parco
riten.

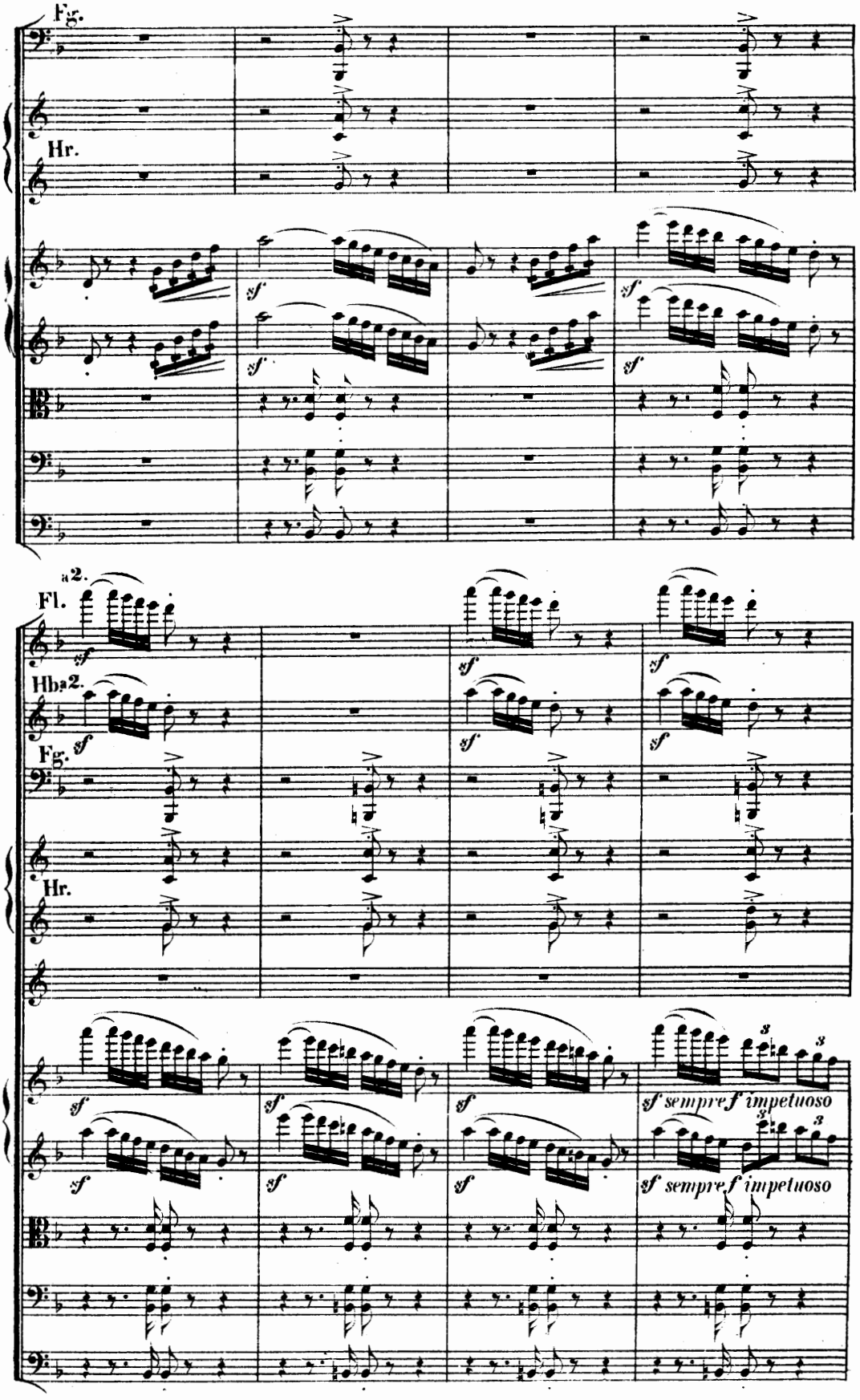
Aufschwung.

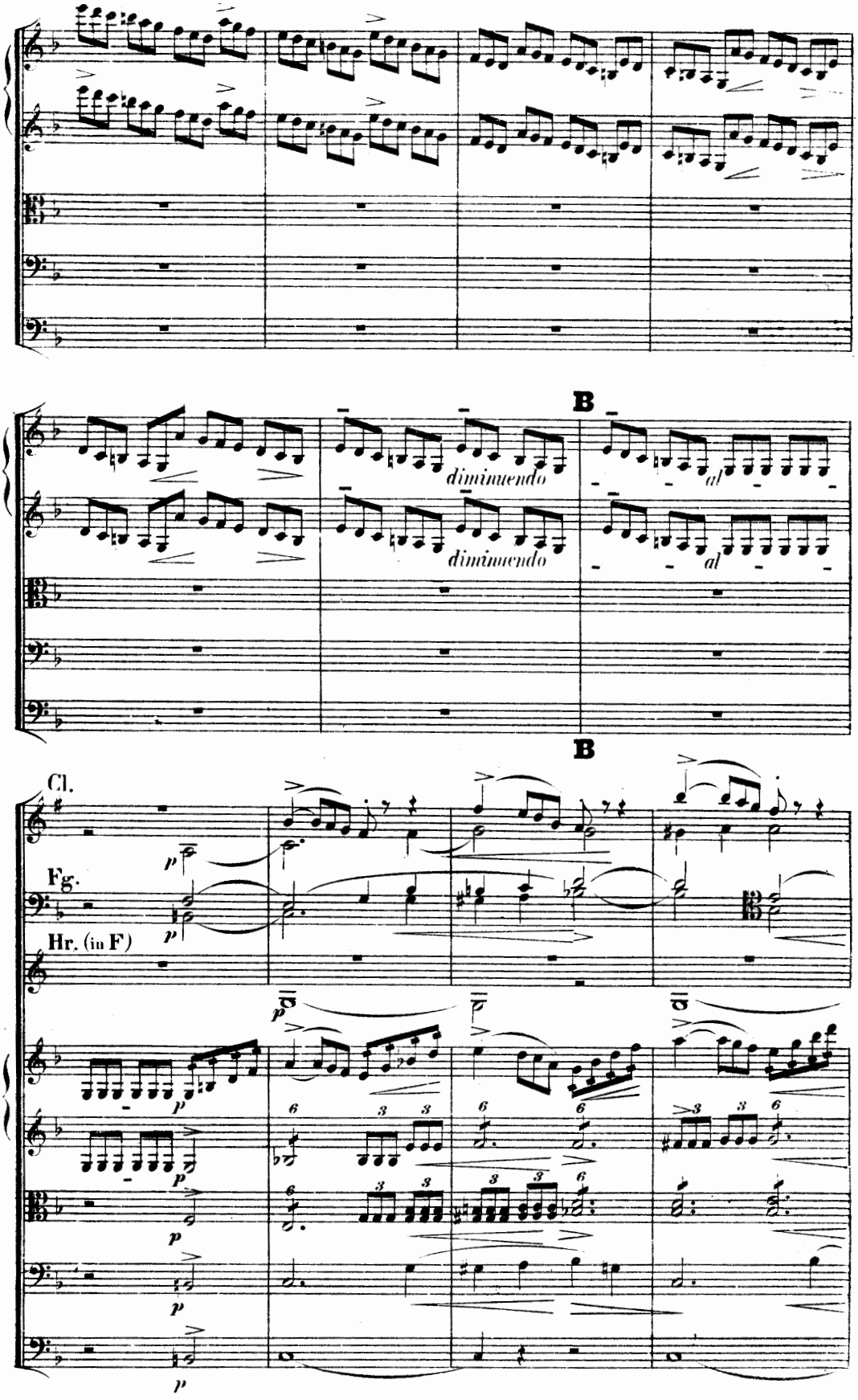
Es dehnte mit allmächt'gem Streben
Die enge Brust ein kreisend All,
Herauszutreten in das Leben,
In That und Wort, in Bild und Schall.

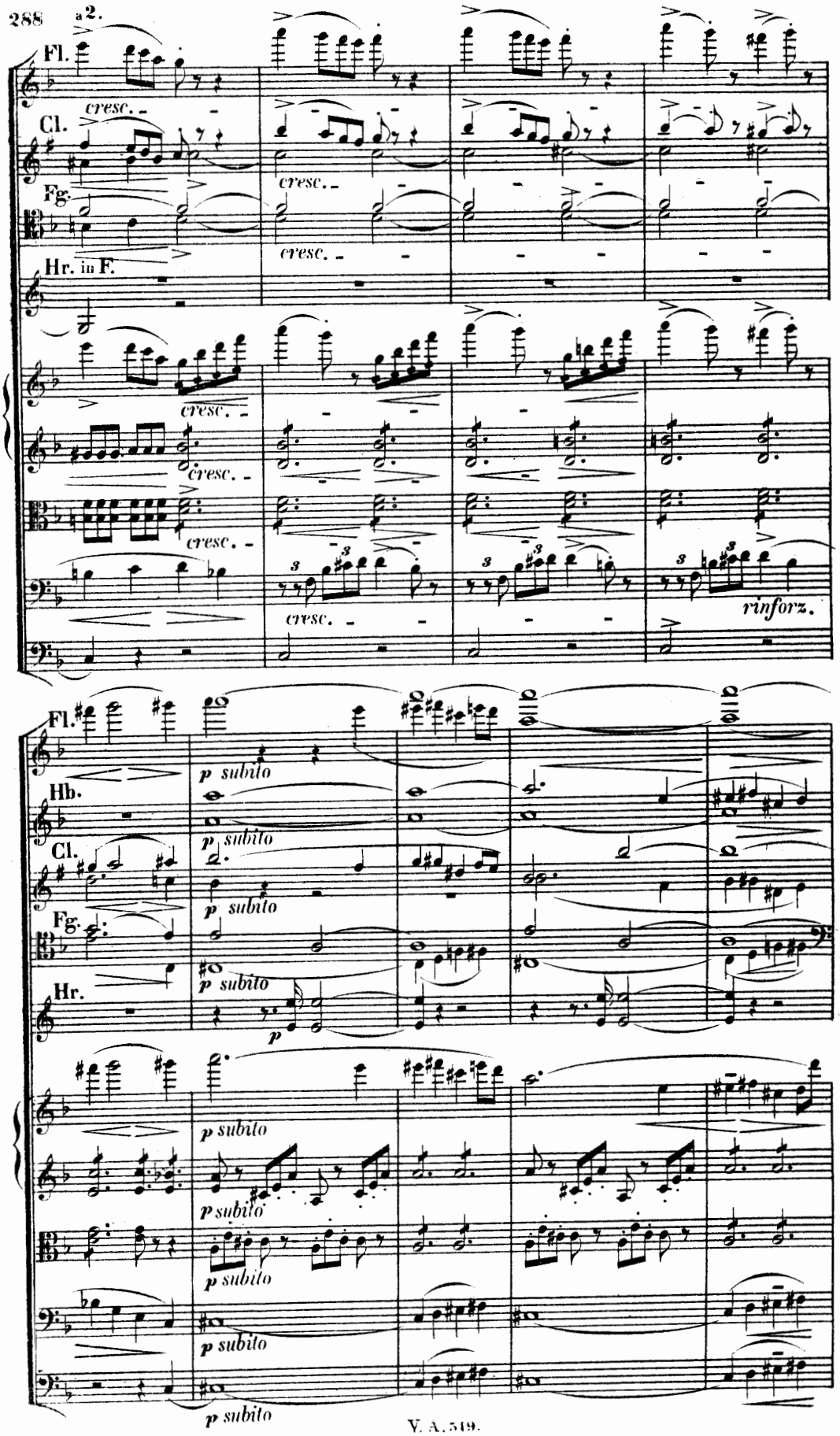
.....

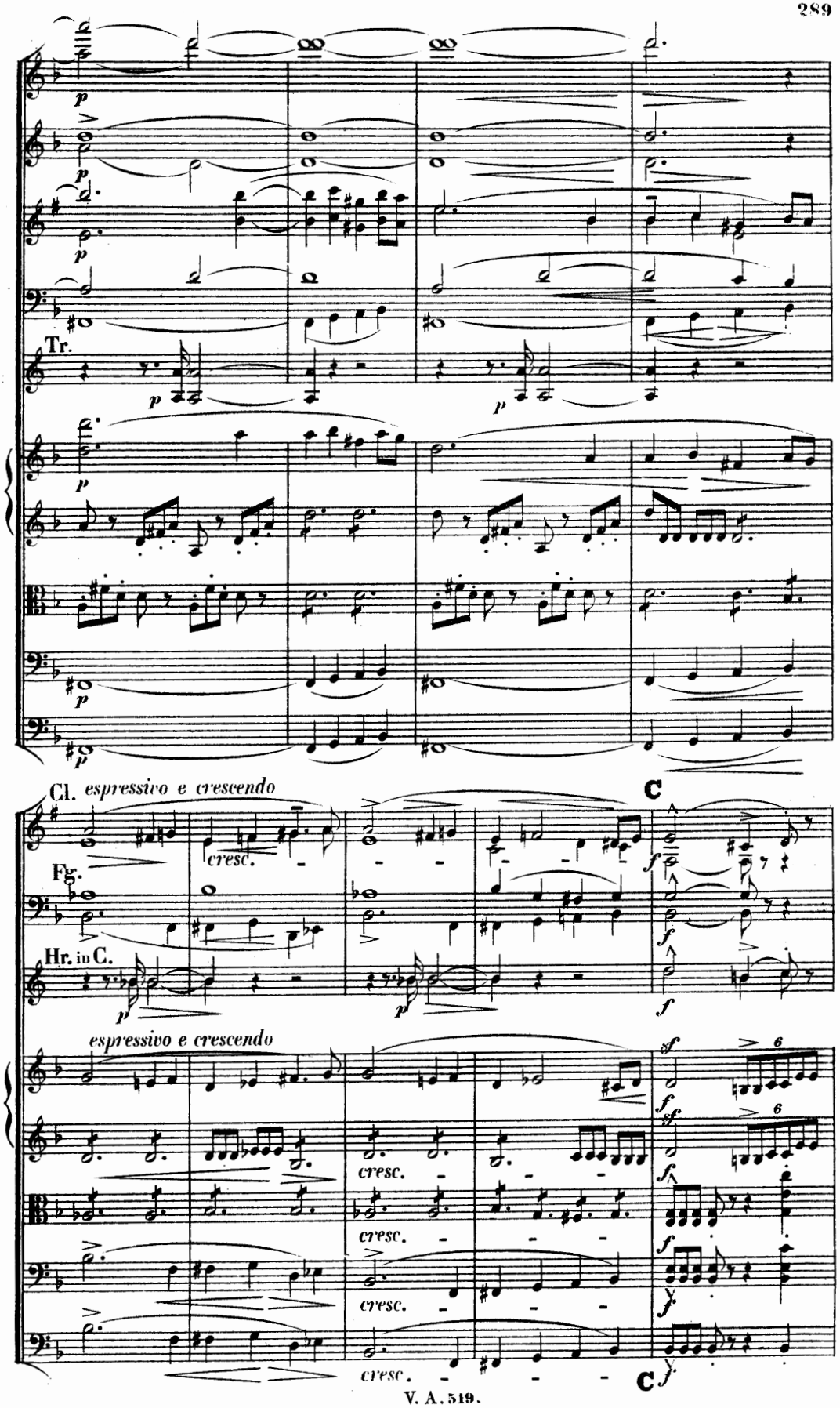
Wie aus des Berges stillen Quellen
Ein Strom die Urne langsam füllt
Und jetzt mit königlichen Wellen
Die hohen Ufer überschwillt.
Es werfen Steine, Felsenlasten
Und Wälder sich in seine Bahn,
Er aber stürzt mit stolzen Masten
Sich rauschend in den Ocean:
So sprang, von kühnem Muth beflügelt,
Beglückt in seines Traumes Wahn,
Von keiner Sorge noch gezügelt,
Der Jüngling in des Lebens Bahn.
Bis an des Aethers bleichste Sterne
Erhob ihn der Entwürfe Flug;
Nichts war so hoch und nichts so ferne
Wohin ihr Flügel ihn nicht trug.

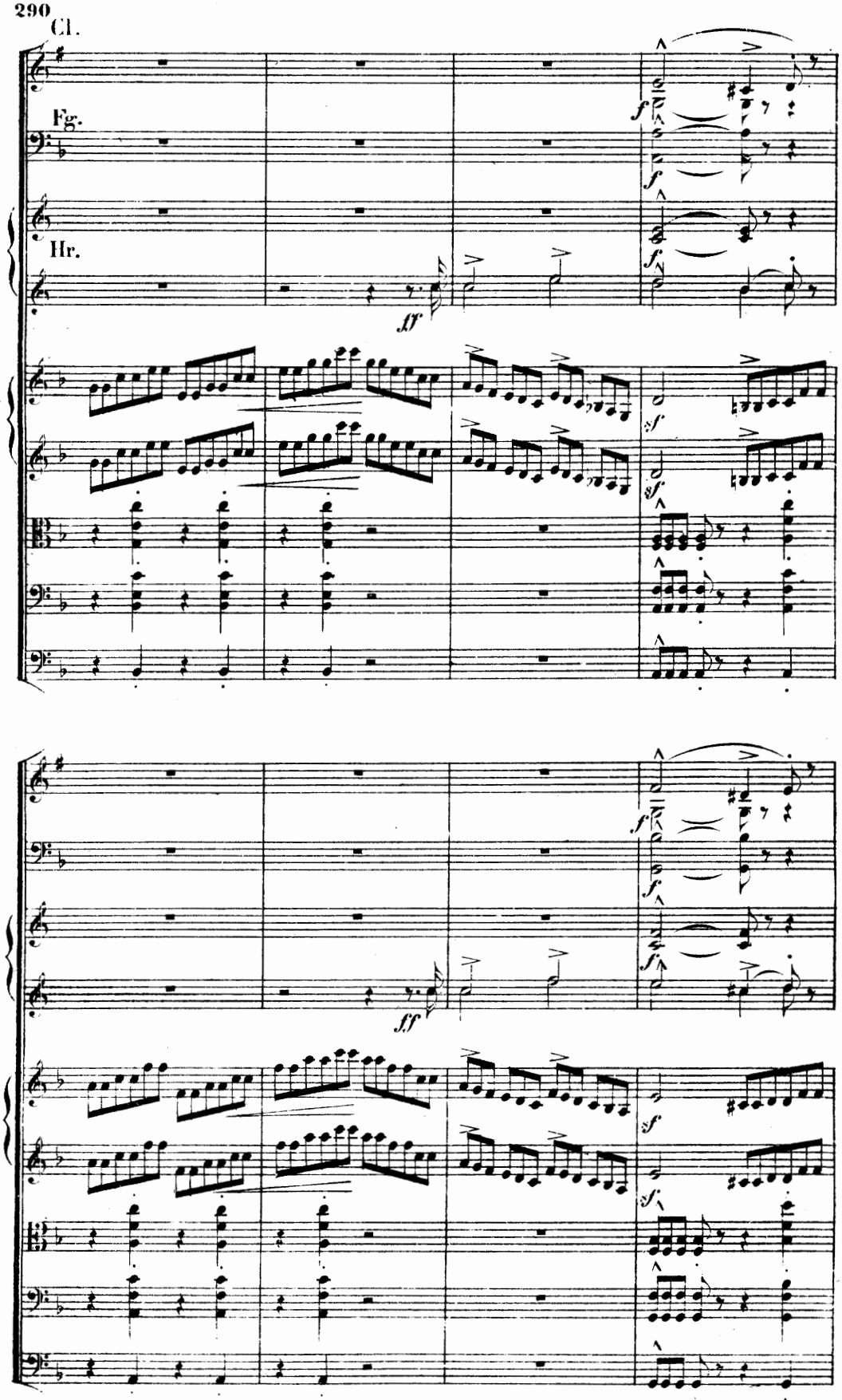


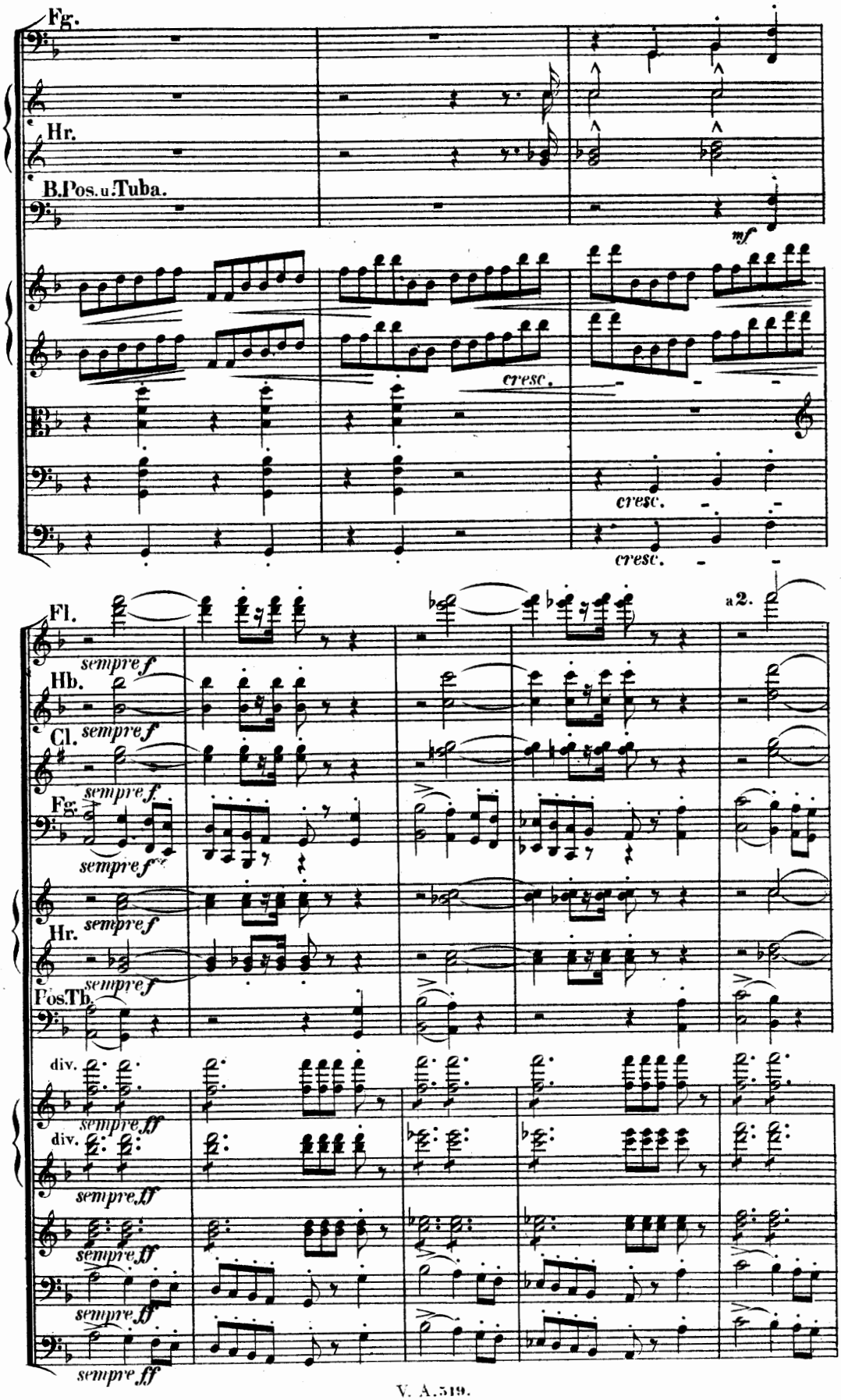

Fg.
Hr.
sf
a2.
Fl.
Hb.
Fg.
Hr.
sf sempre f impetuoso

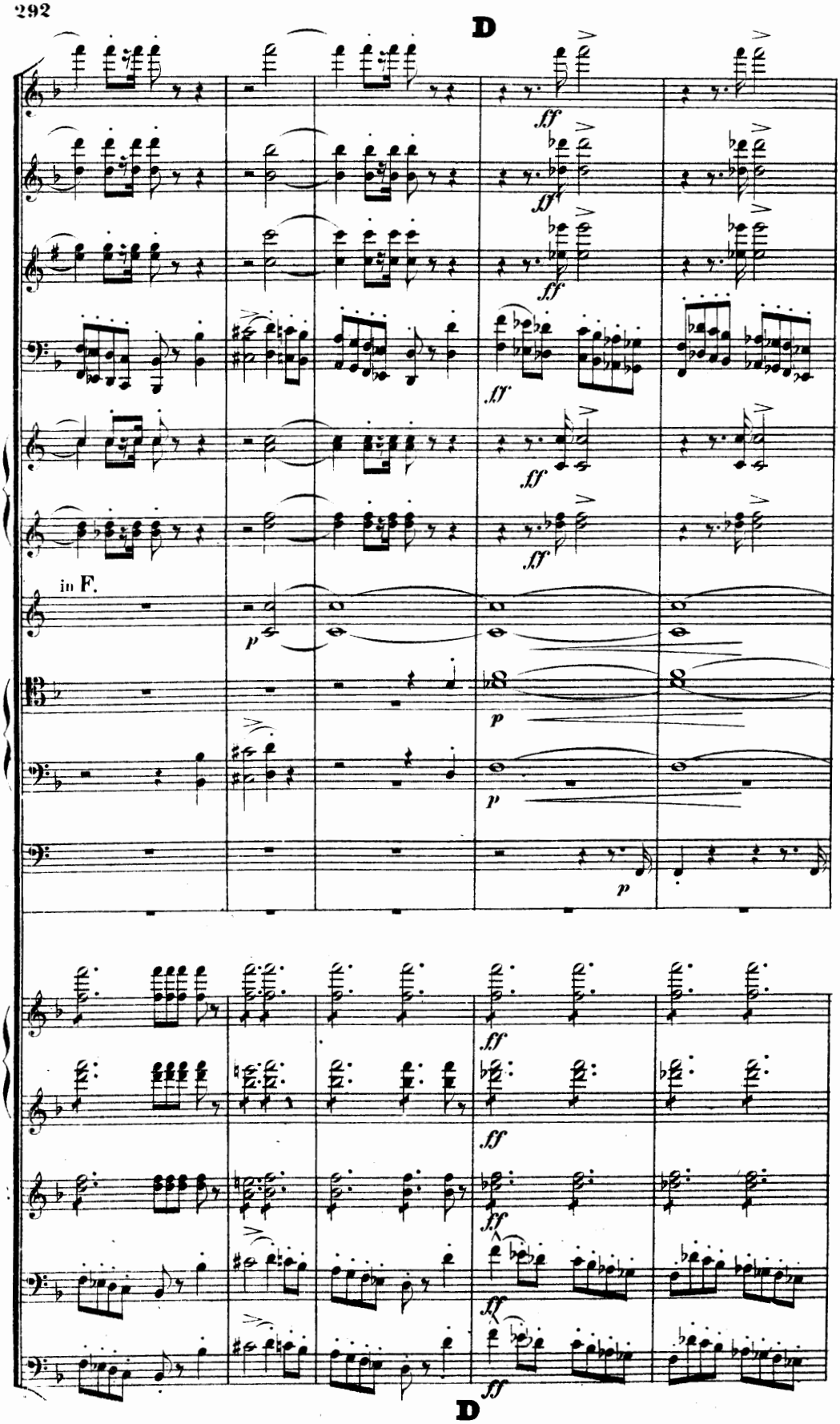

B
diminuendo
diminuendo
B
Cl.
Fg.
Hr. (in F)

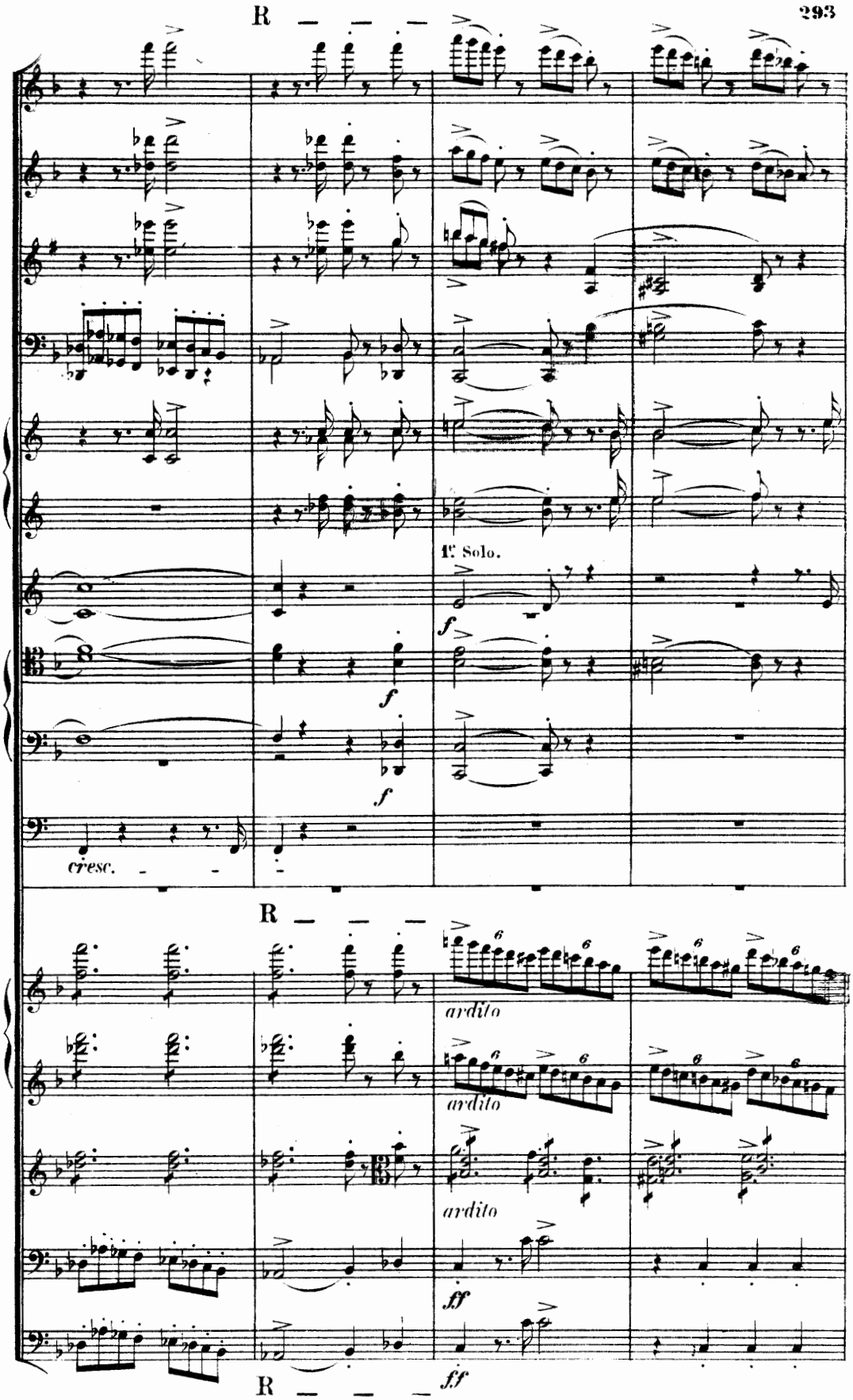

a 2.
Fl.
Cl.
Fg.
Hr. in F.
cresc.
rinforz.
Hb.
p subito

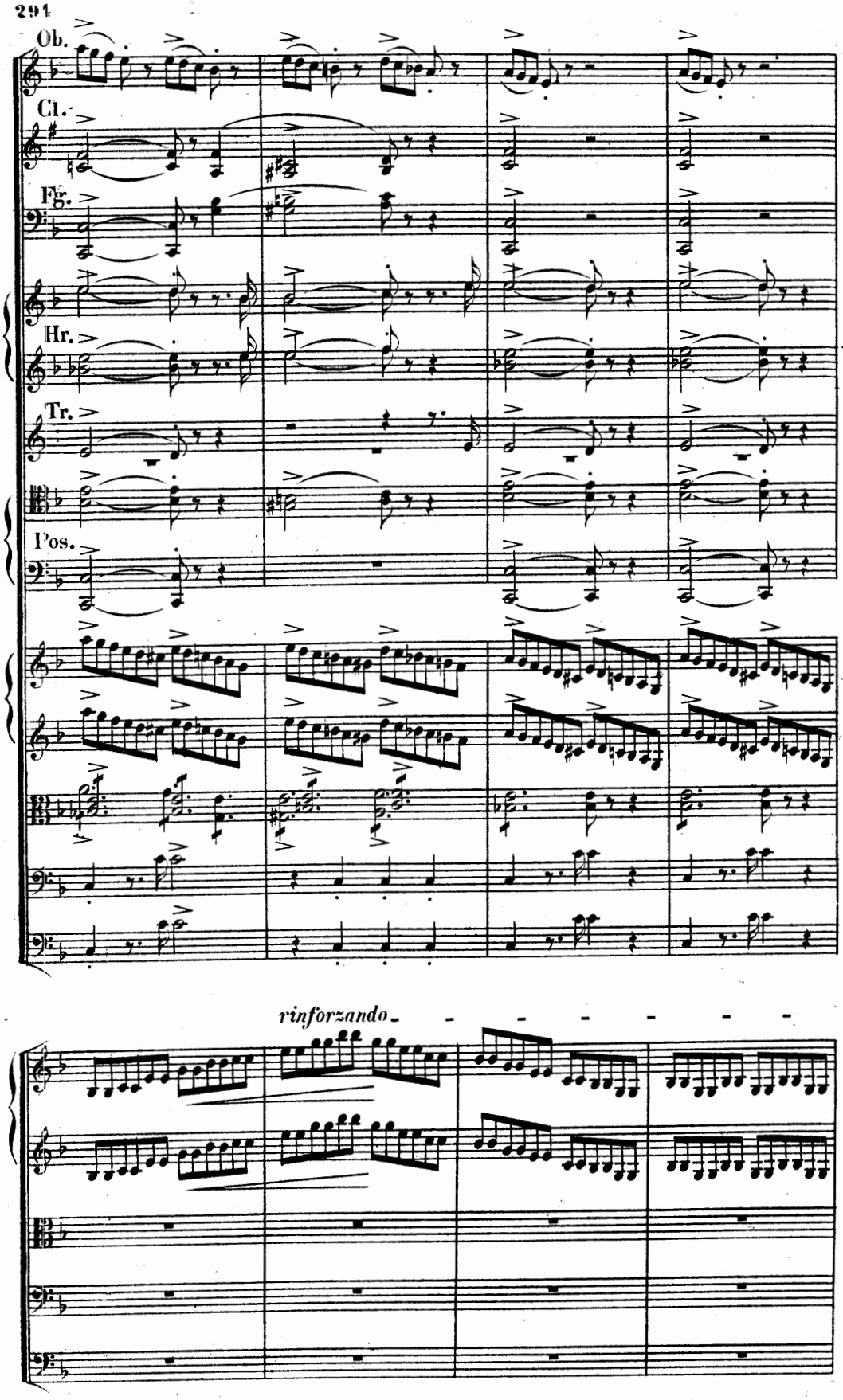

Tr.
Cl. espressivo e crescendo
C
Fg.
Hr. in C.
espressivo e crescendo
cresc.
C

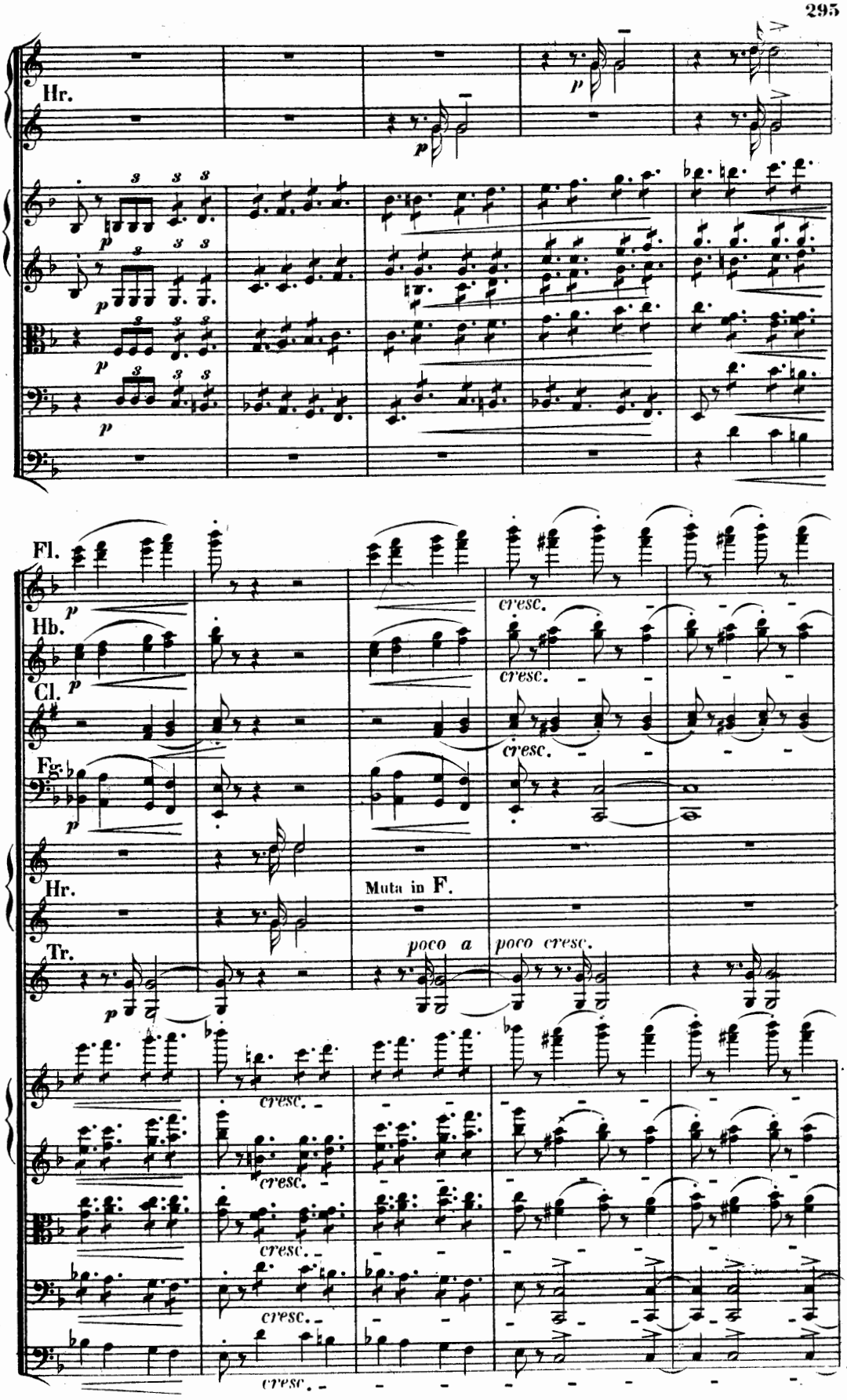

Cl.
Fg.
Hr.
ff
sf
f
ff
sf
f

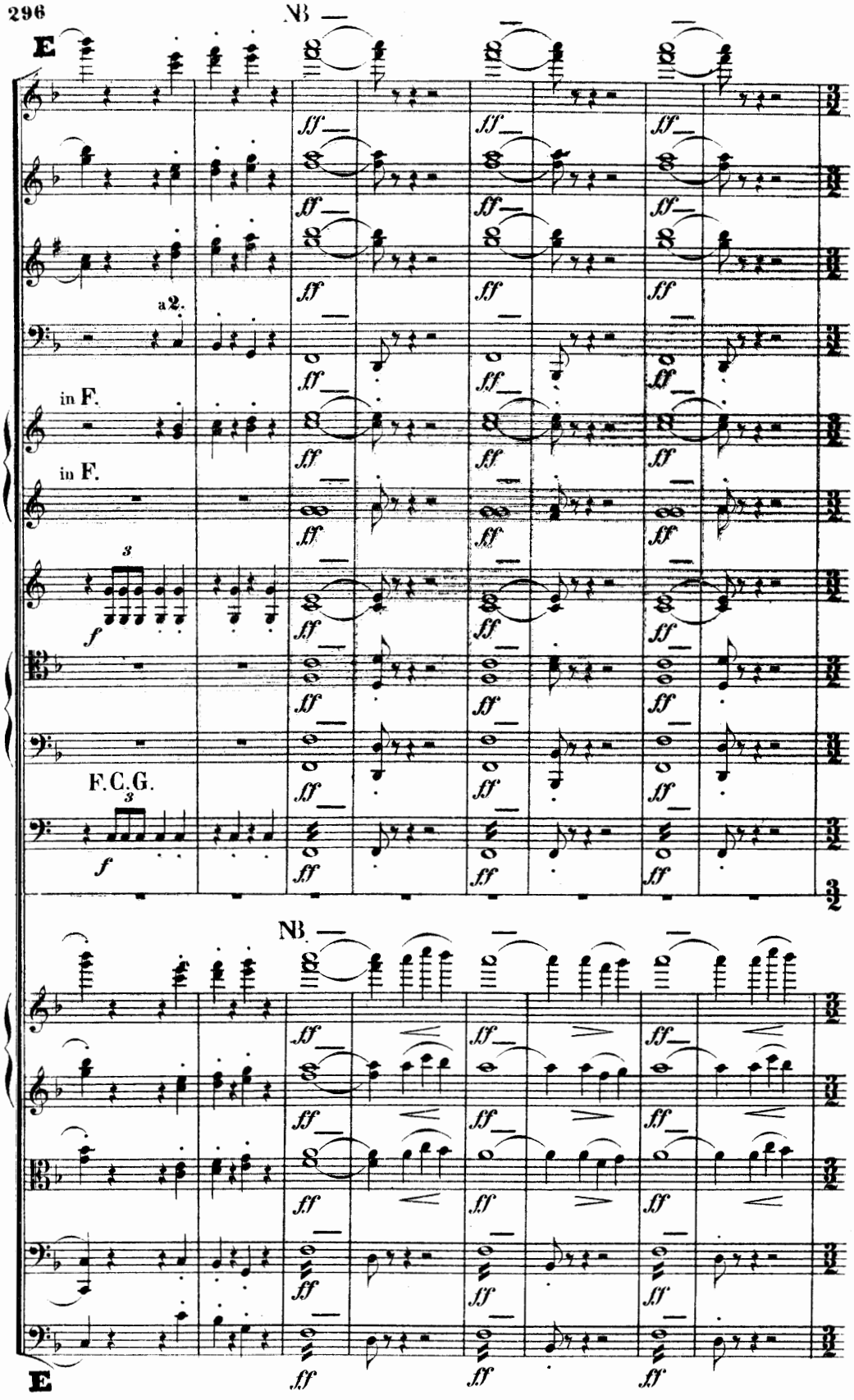

Fg.
Hr.
B.Pos.u.Tuba.
mf
cresc.
cresc.
cresc.
Fl.
a2.
sempre f
Hb.
sempre f
Cl.
sempre f
Fg.
sempre f
Hr.
sempre f
Pos.Tb.
sempre f
div.
sempre ff
div.
sempre ff
sempre ff
sempre ff
sempre ff


D
in F.
D

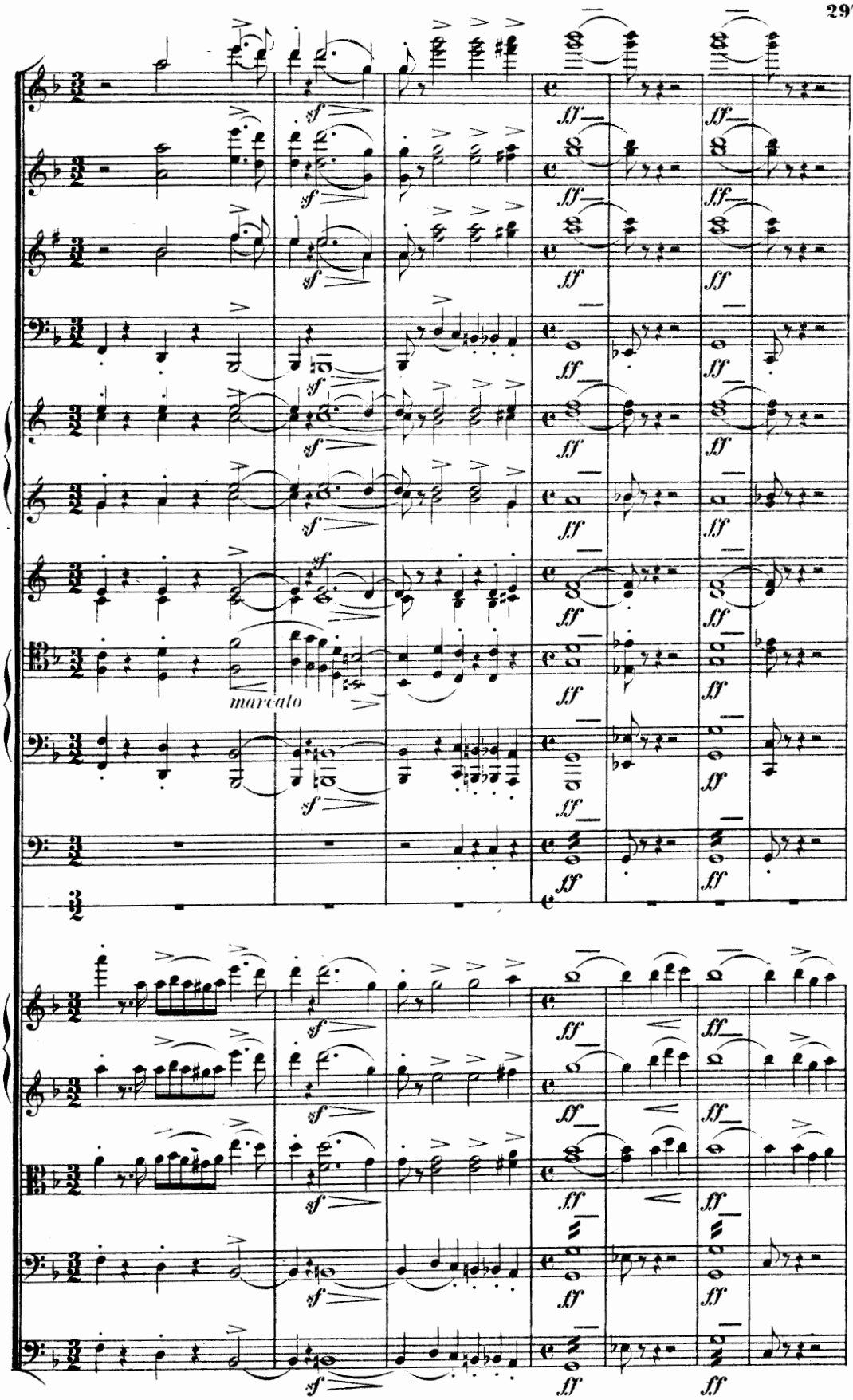

R
1e Solo.
f
f
cresc.
R
ardito
ardito
ardito
ff
ff
R

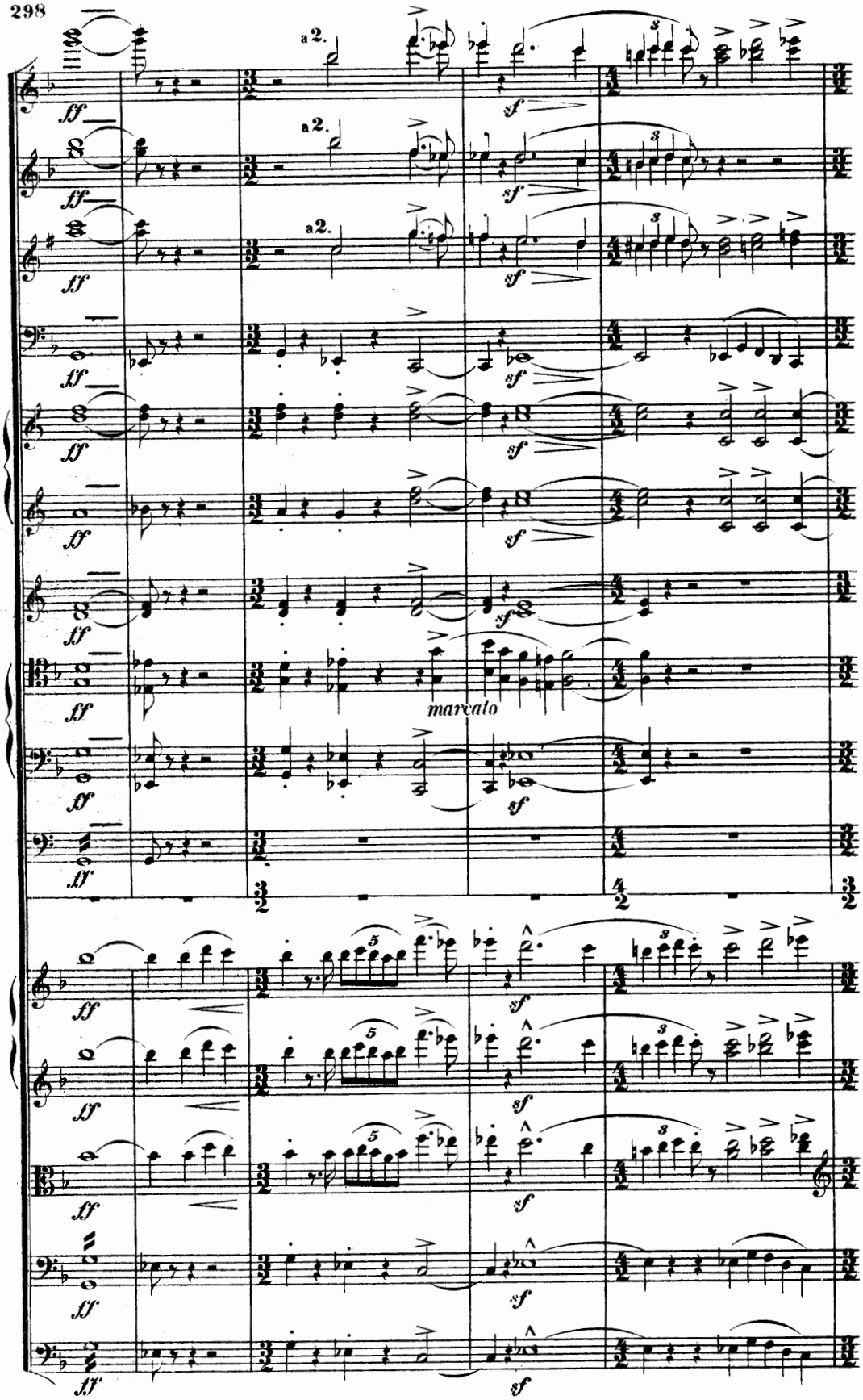

Ob.
Cl.
Fg.
Hr.
Tr.
Pos.
rinforzando

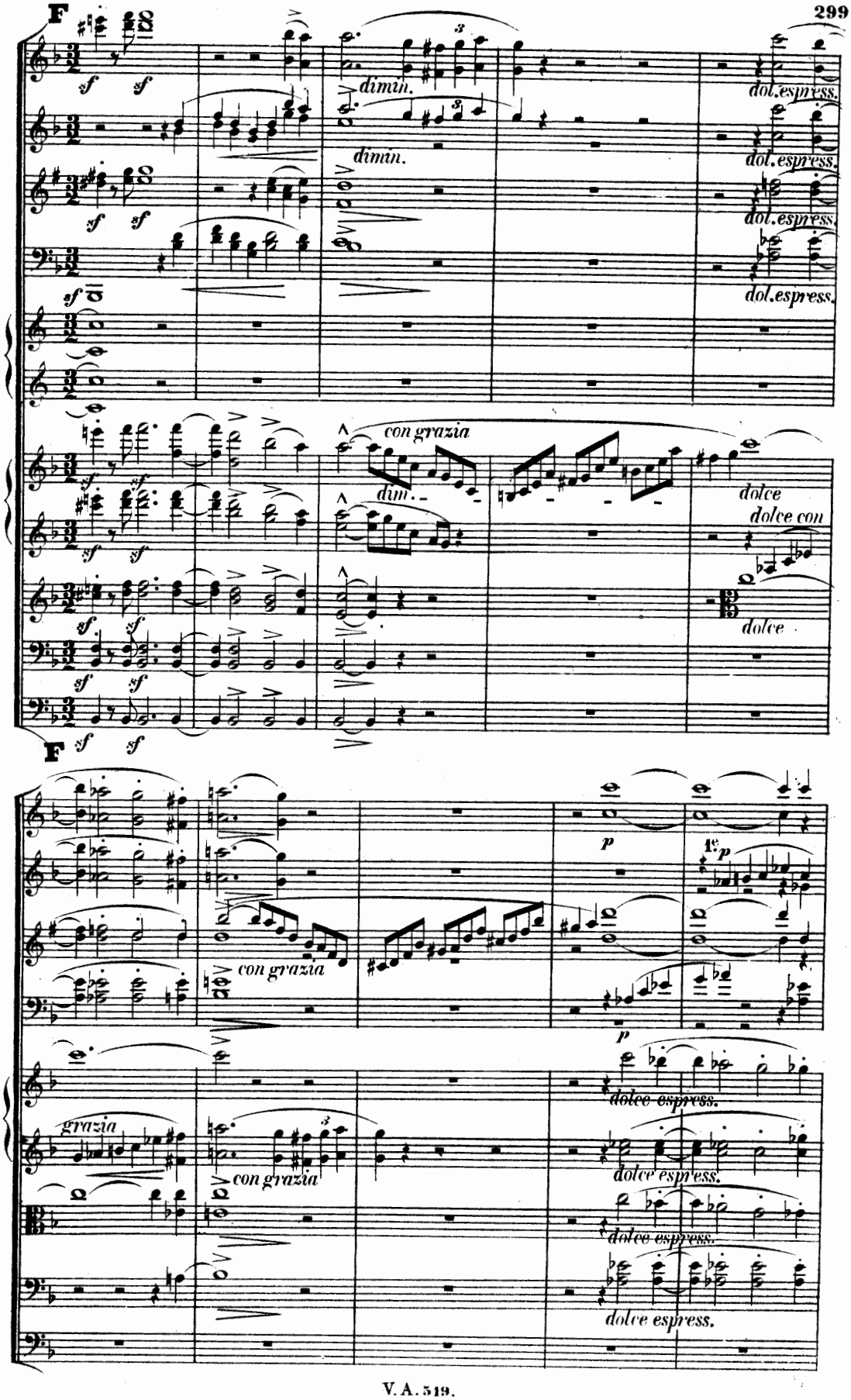

Hr.
Fl.
Hb.
Cl.
Fg.
Hr.
Tr.
Muta in F.
poco a
poco cresc.
cresc.

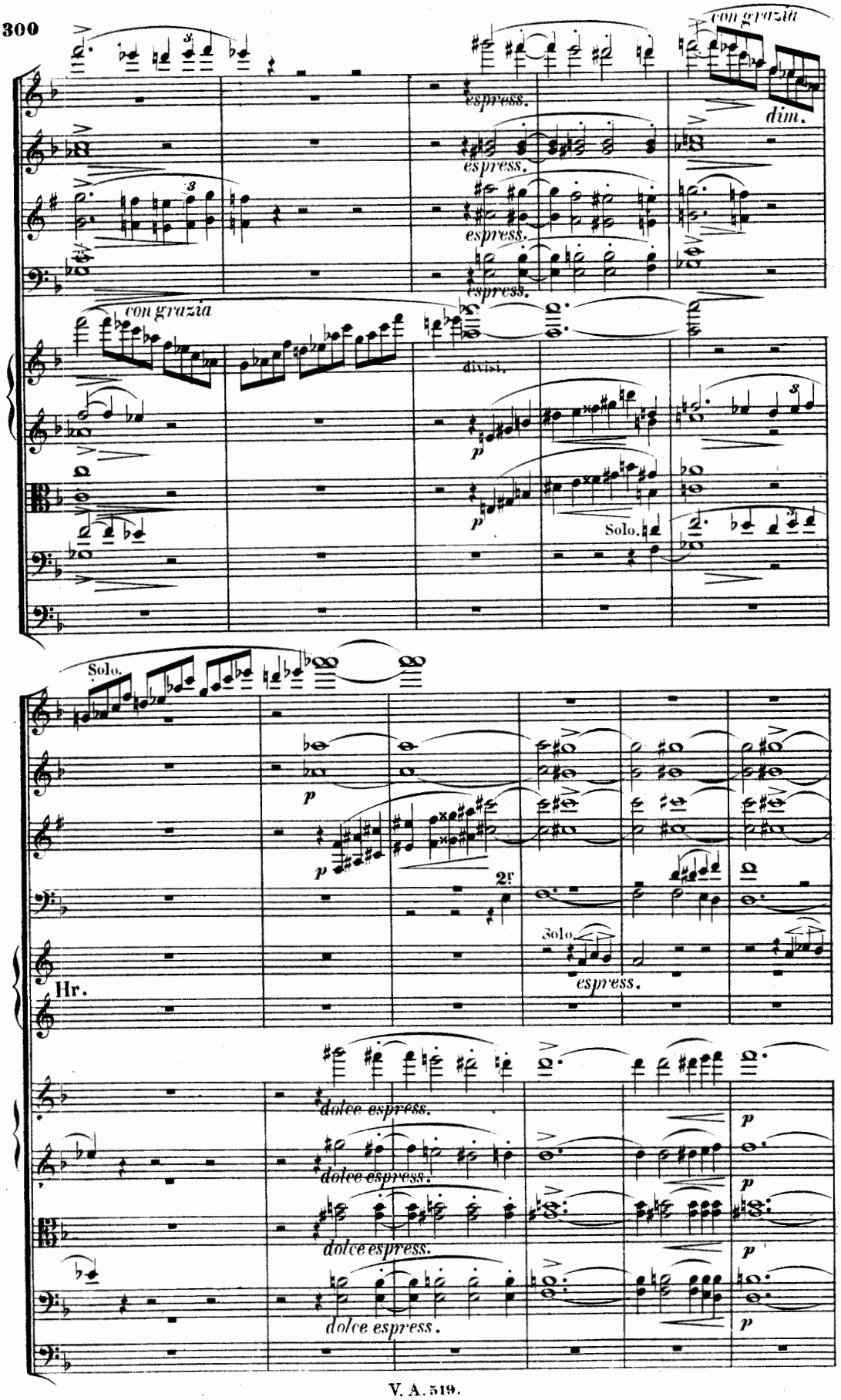


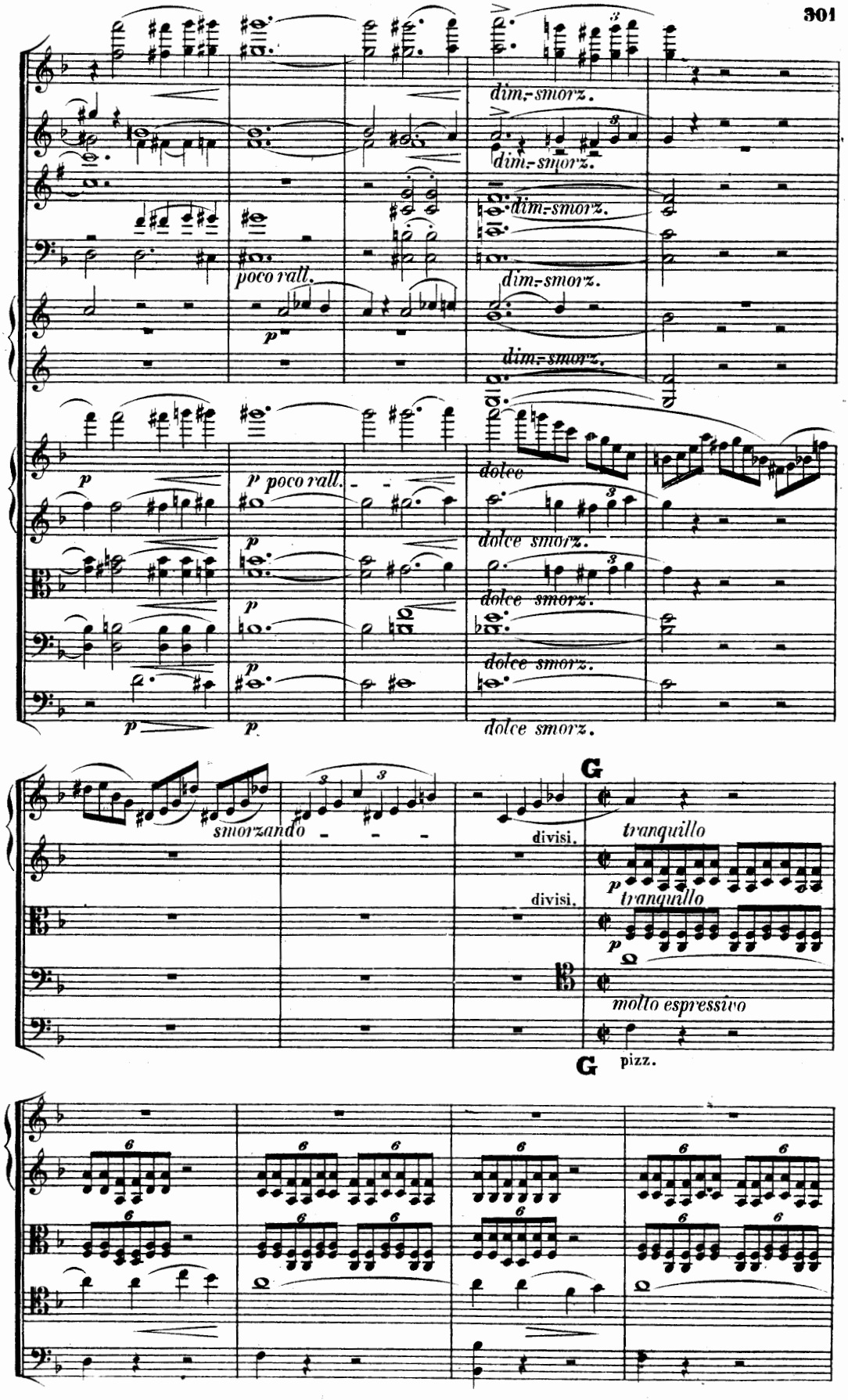
NB. Die mit einem — bezeichneten Noten sollen nicht nur stark angeschlagen, sondern auch während ihrer ganzen Dauer in gleichmässiger Stärke ausgehalten werden.

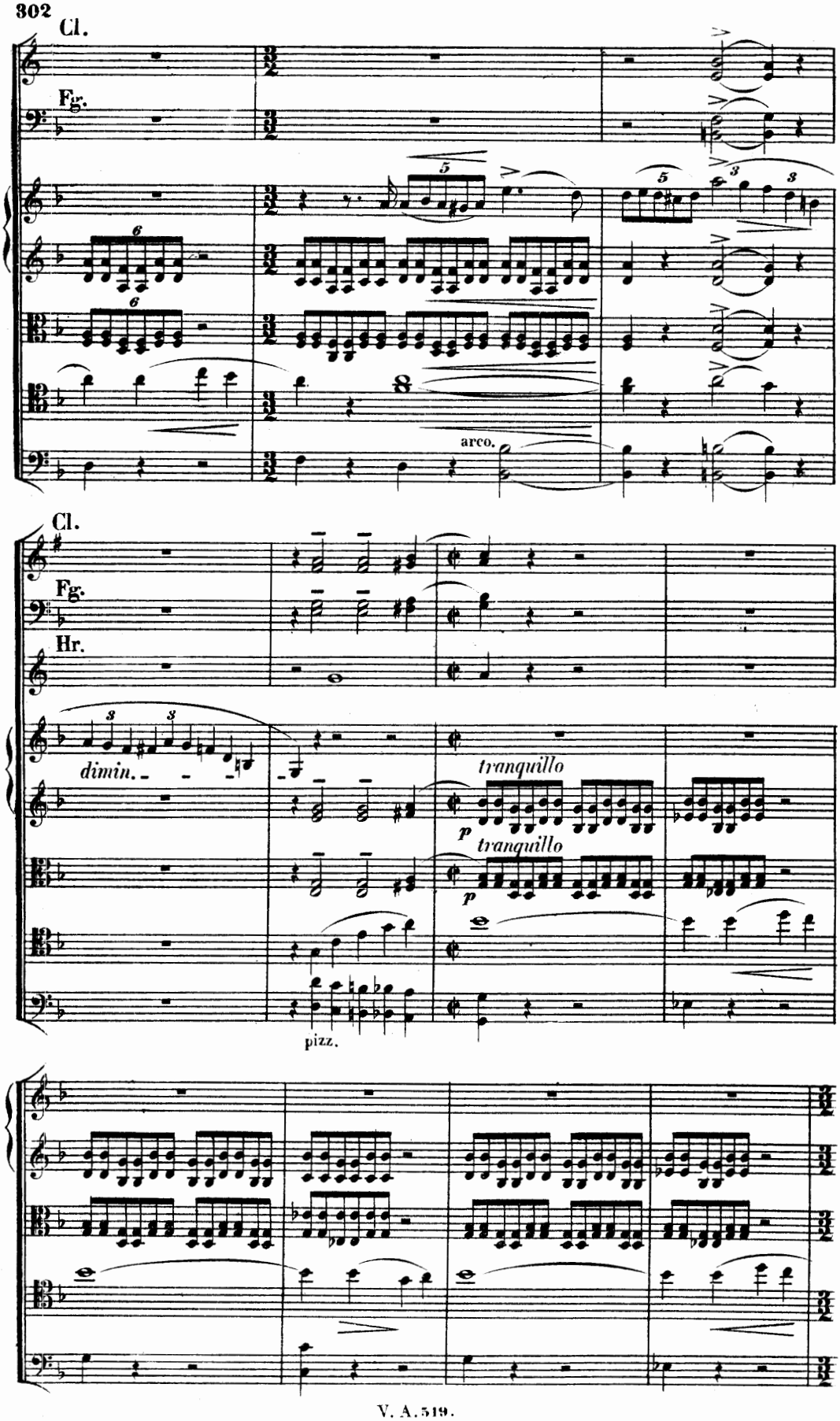

marcato

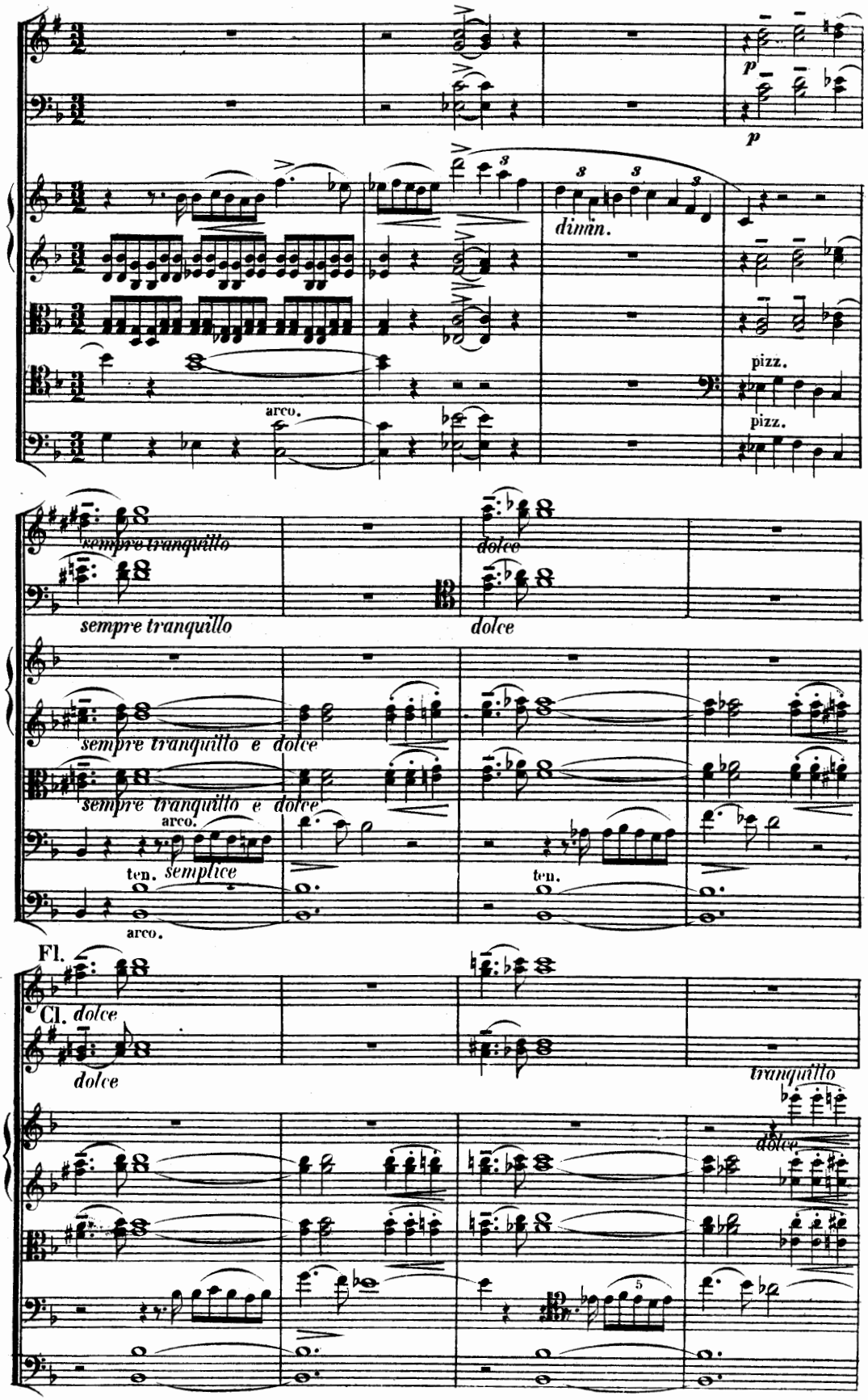

a2.
a2.
a2.
marcato

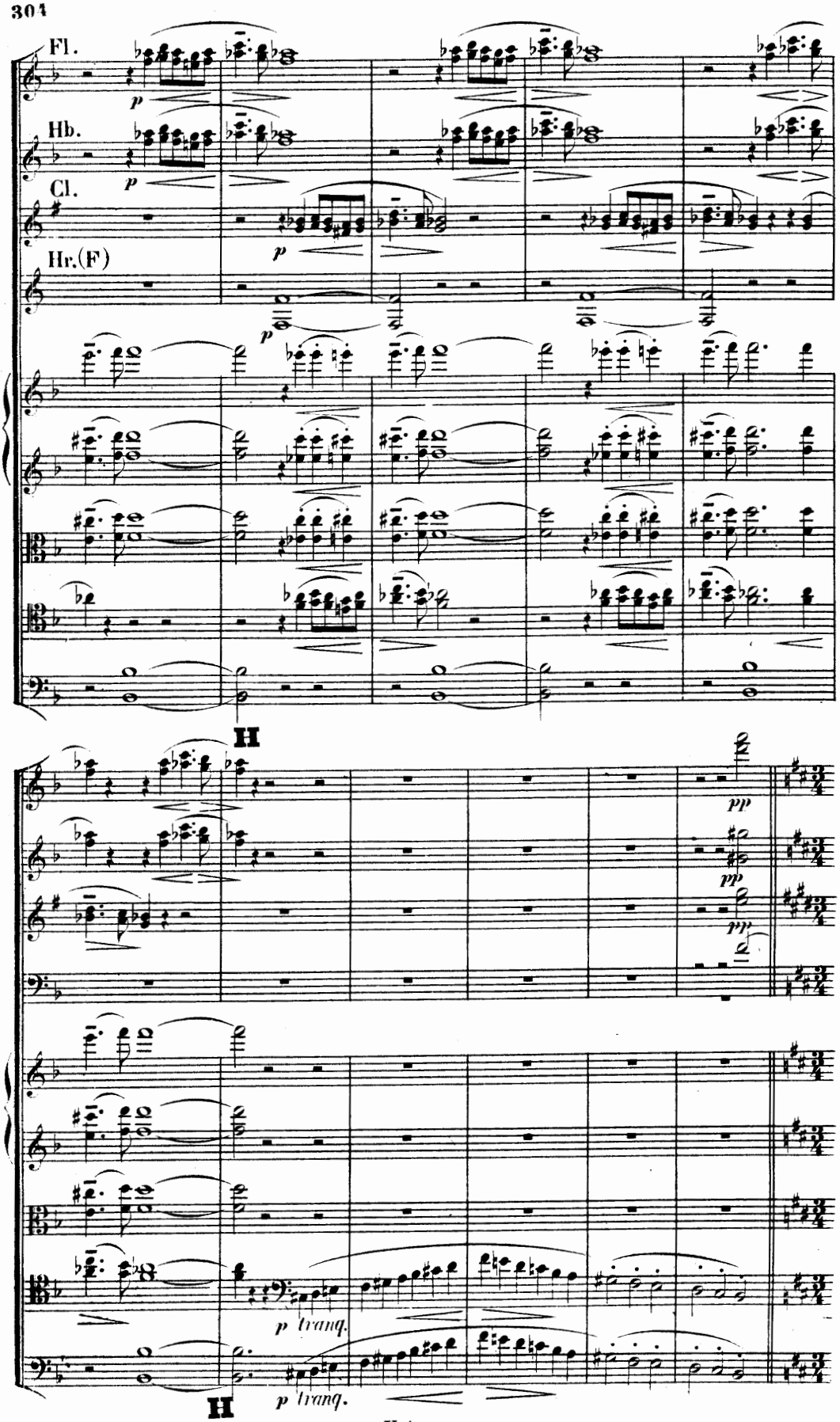

F
sf
dimin.
dol.espress.
con grazia
dim.
dolce
dolce con
F
p
con grazia
grazia
dolce espress.


con grazia
espress.
dim.
espress.
espress.
espress.
con grazia
divisi.
p
p
Solo.
Solo.
p
p
2r
Hr.
Solo.
espress.
dolce espress.
dolce espress.
dolce espress.
dolce espress.
p
p
p
p


dim.-smorz.
dim.-smorz.
dim.-smorz.
poco rall.
dim.-smorz.
dim.-smorz.
p
p poco rall.
dolce
dolce smorz.
dolce smorz.
dolce smorz.
dolce smorz.
smorzando
divisi.
divisi.
G
tranquillo
tranquillo
molto espressivo
G
pizz.

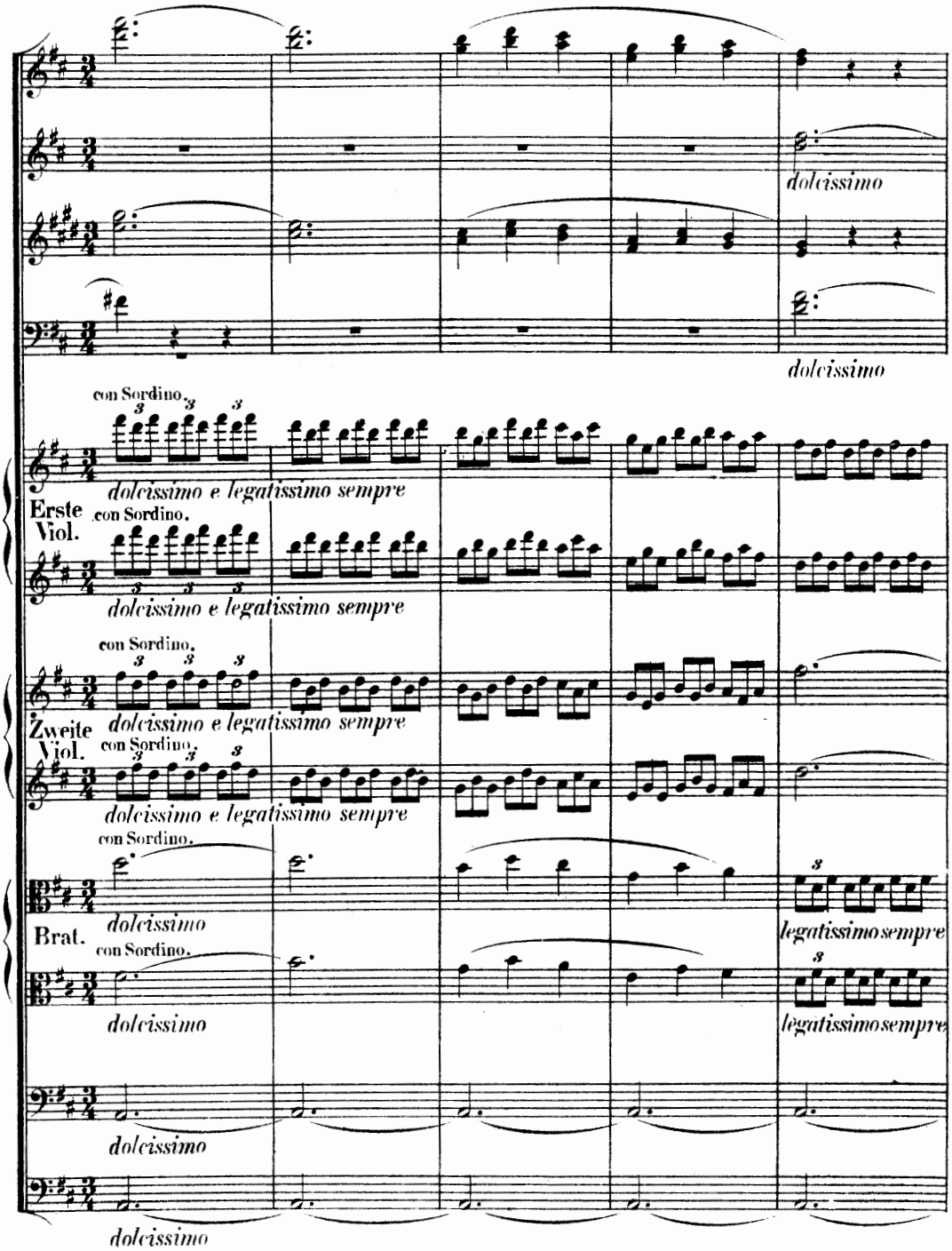

Cl.
Fg.
arco.
Cl.
Fg.
Hr.
dimin.
tranquillo
p
tranquillo
p
pizz.

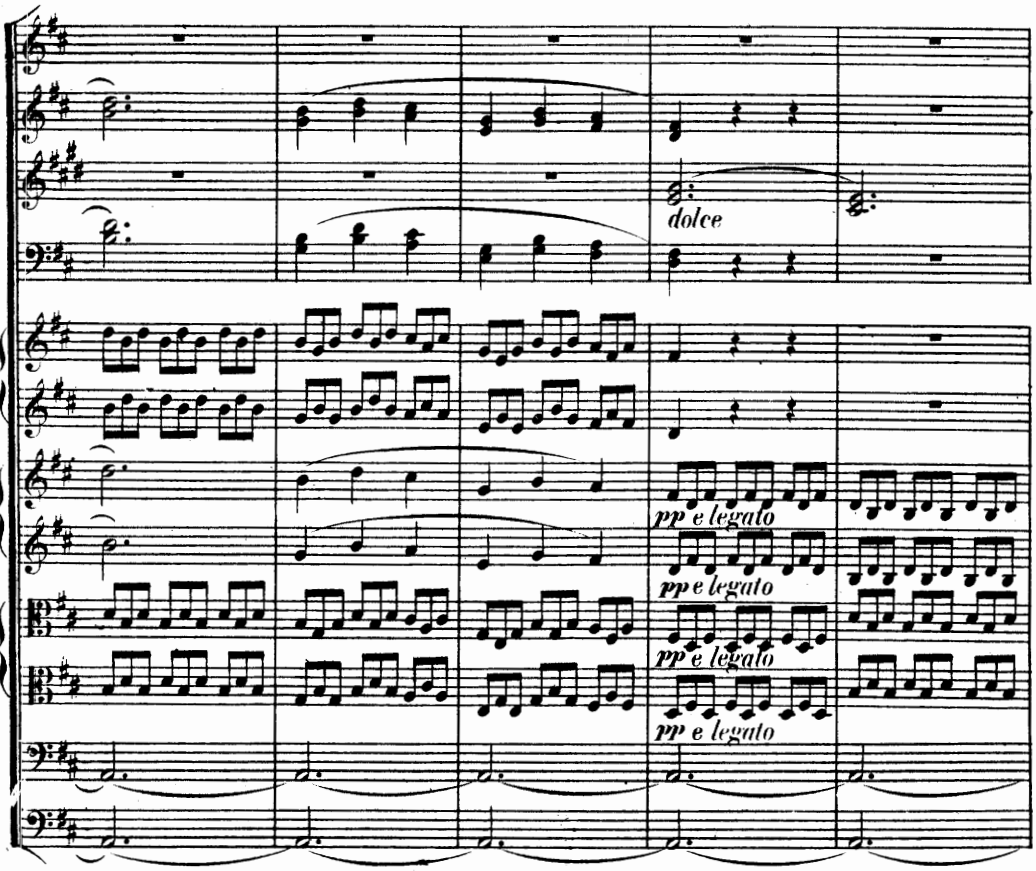

p
p
dimin.
pizz.
arco.
pizz.
sempre tranquillo
dolce
sempre tranquillo
dolce
sempre tranquillo e dolce
sempre tranquillo e dolce
arco.
ten. semplice
arco.
ten.
Fl.
Cl. dolce
dolce
tranquillo
dolce

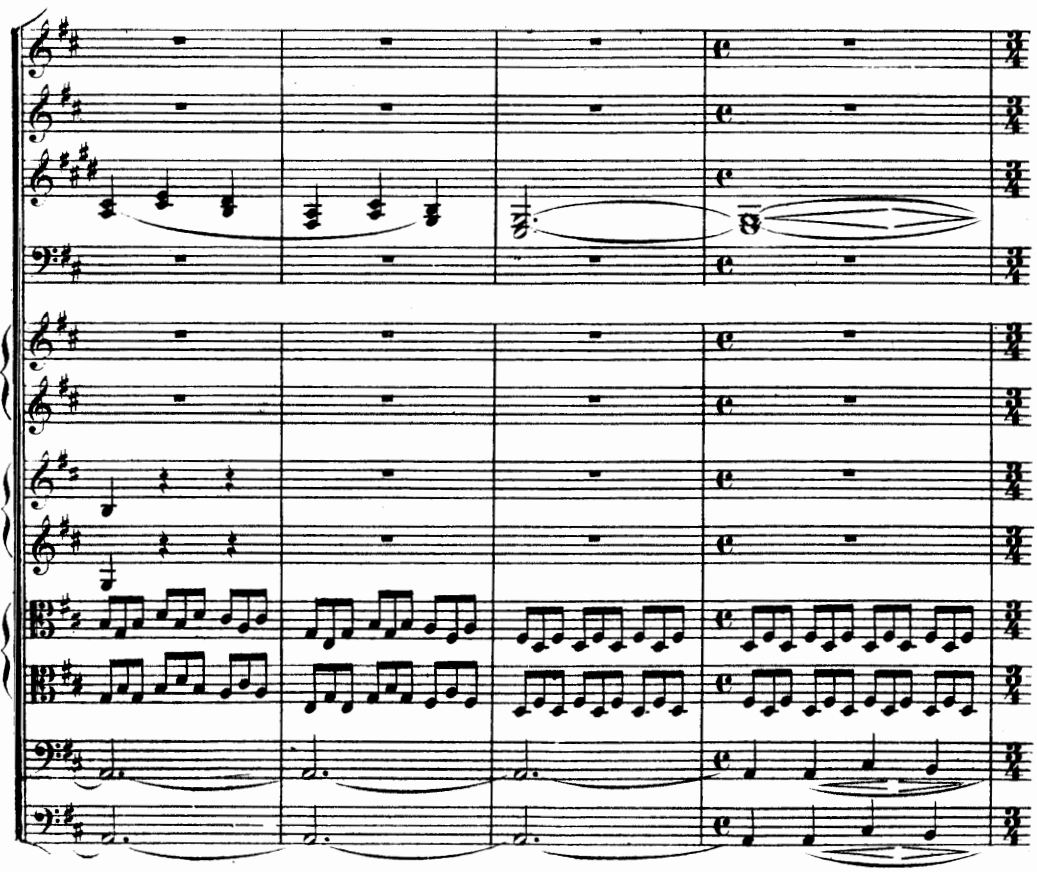

Fl.
Hb.
Cl.
Hr.(F)
p
H
pp
p tranq.
H
p tranq.

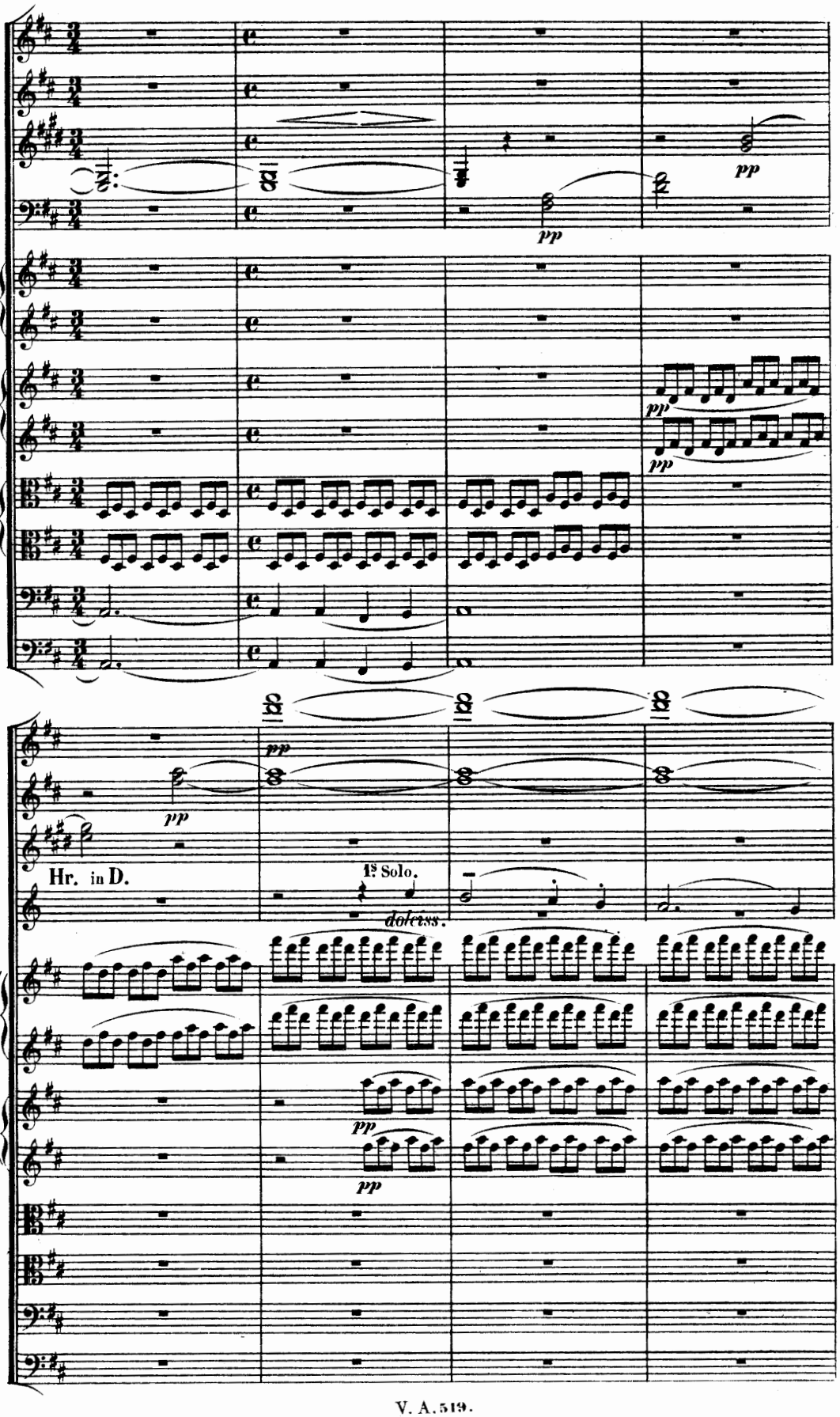
Da lebte mir der Baum, die Rose,
Mir sang der Quellen Silberfall,
Es fühlte selbst das Seelenlose
Von meines Lebens Widerhall.

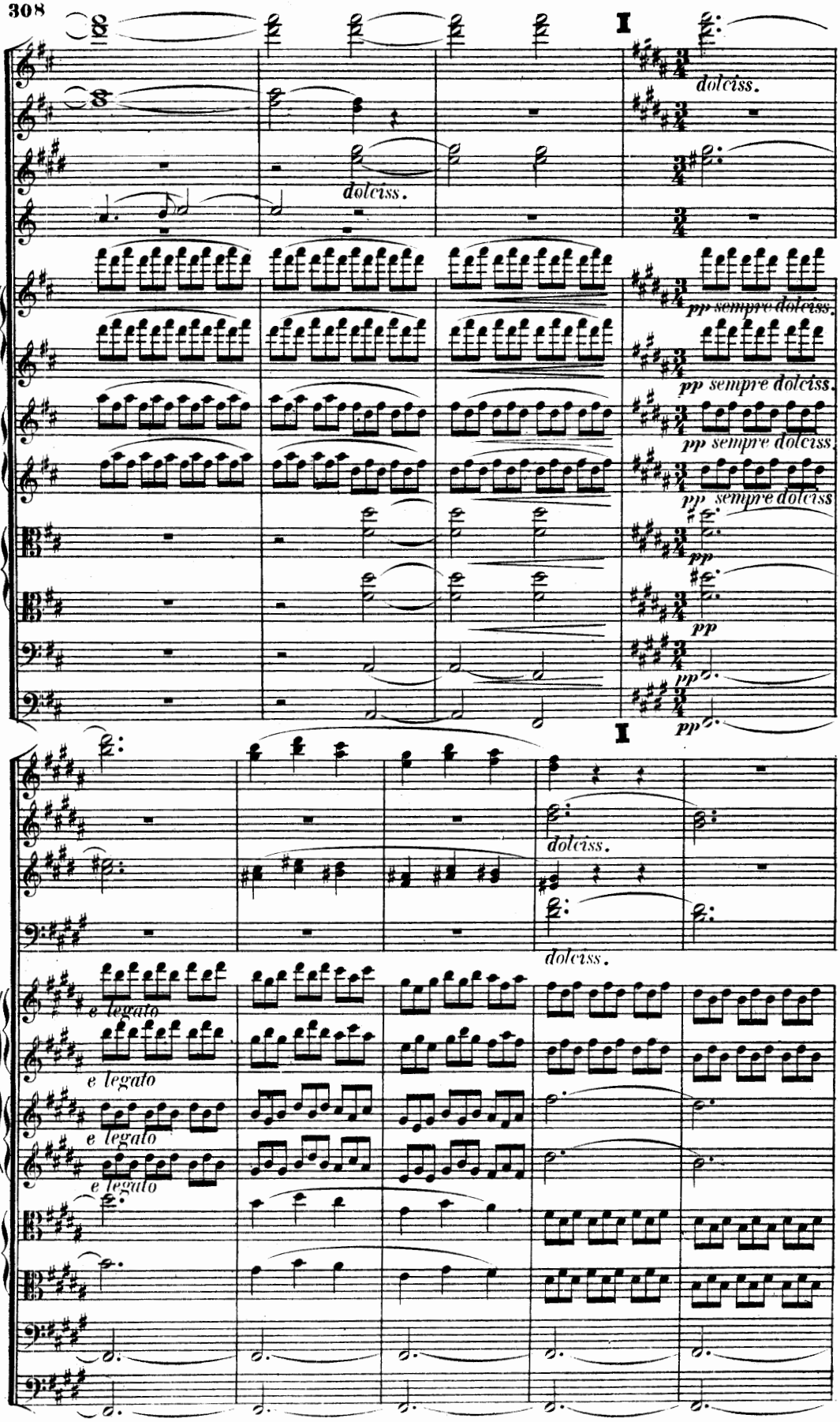
Quieto e sostenuto assai. (Die 𝅗𝅥 wie früher die 𝅘𝅥) aber nicht schleppend.

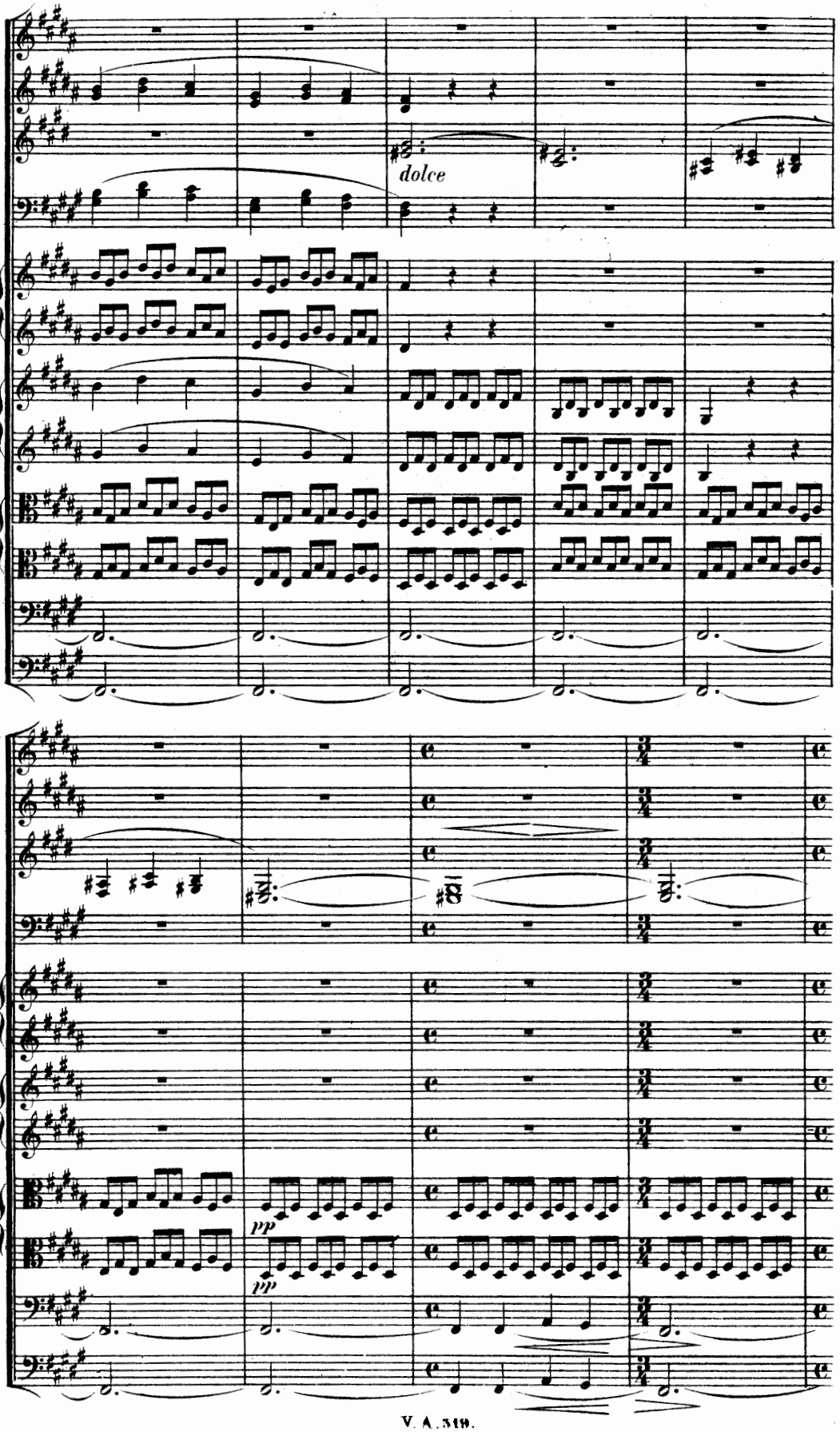


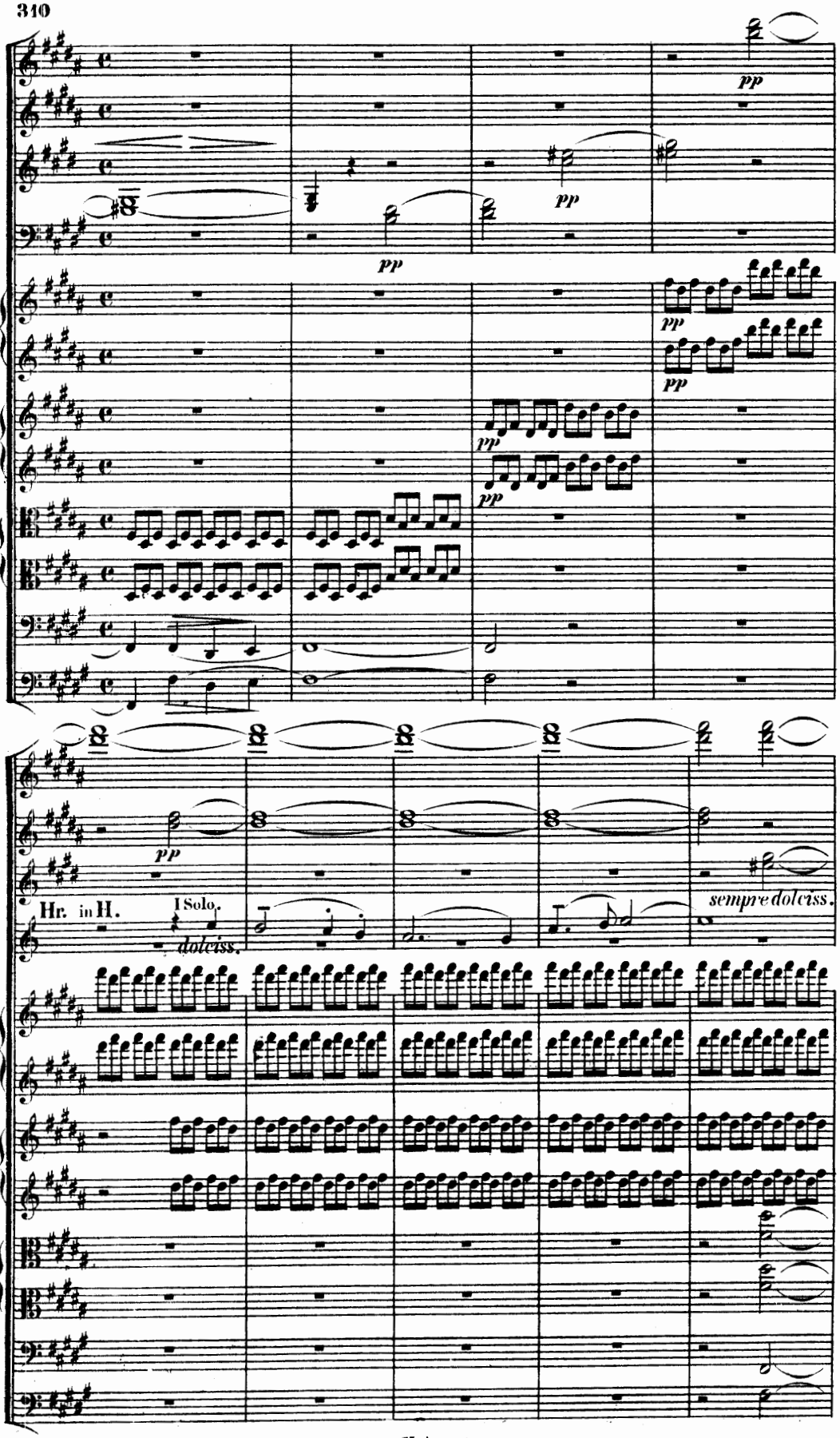

dolce
pp e legato
pp e legato
pp e legato
pp e legato

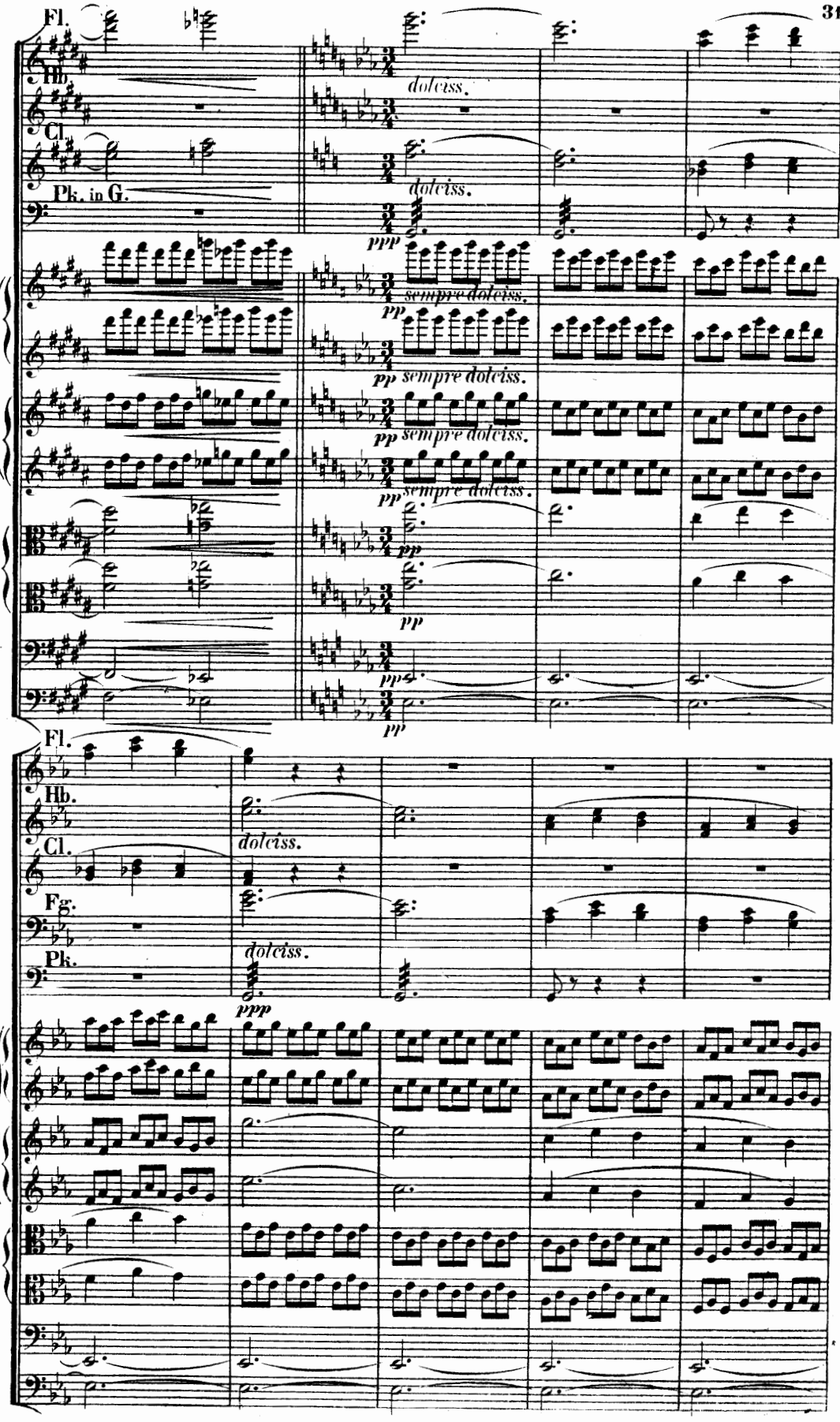


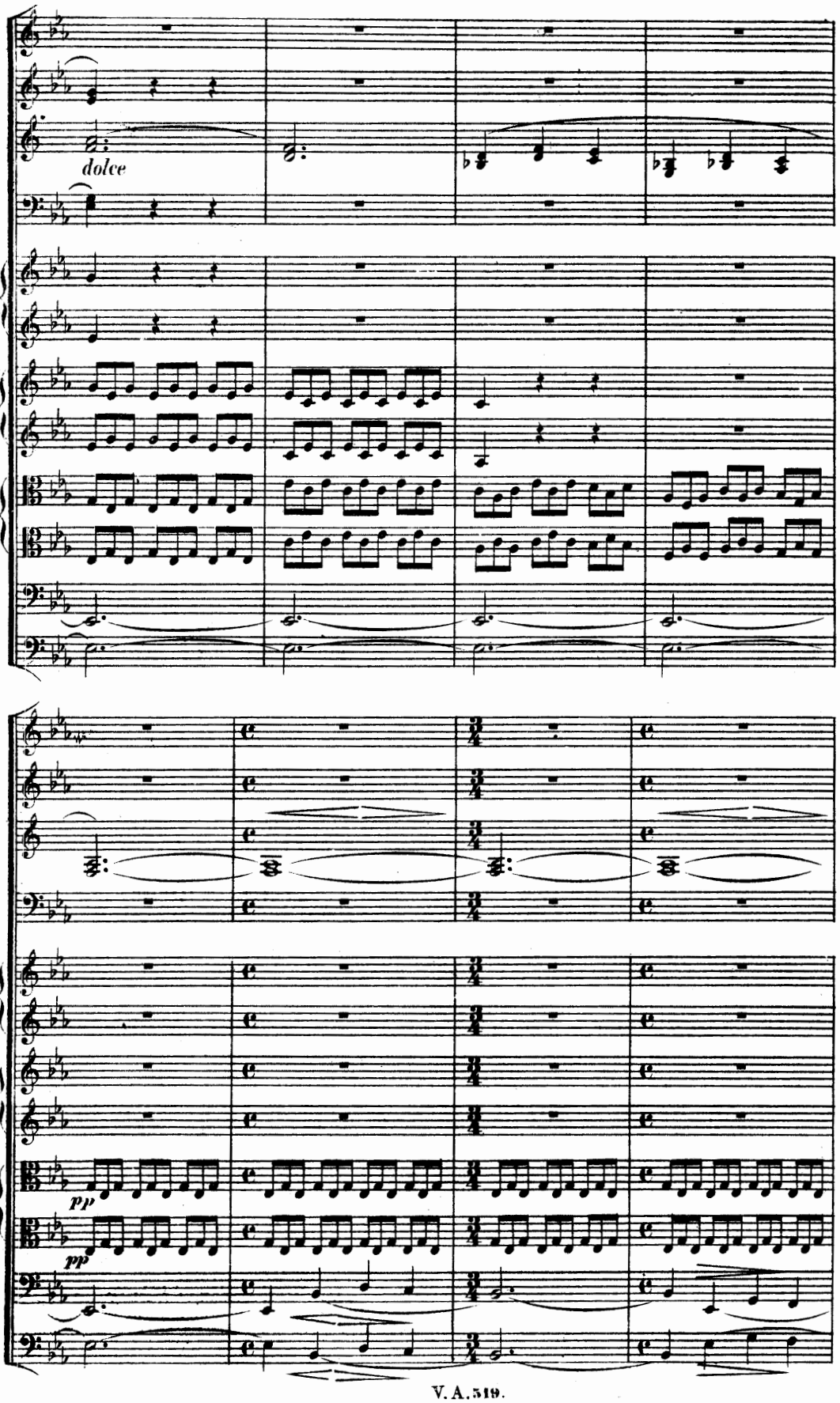

pp
pp
pp
pp
pp
Hr. in D.
1s Solo.
dolciss.
pp
pp


I
dolciss.
dolciss.
pp sempre dolciss.
pp sempre dolciss.
pp sempre dolciss.
pp sempre dolciss
pp
pp
pp
pp
I
dolciss.
dolciss.
e legato
e legato
e legato
e legato

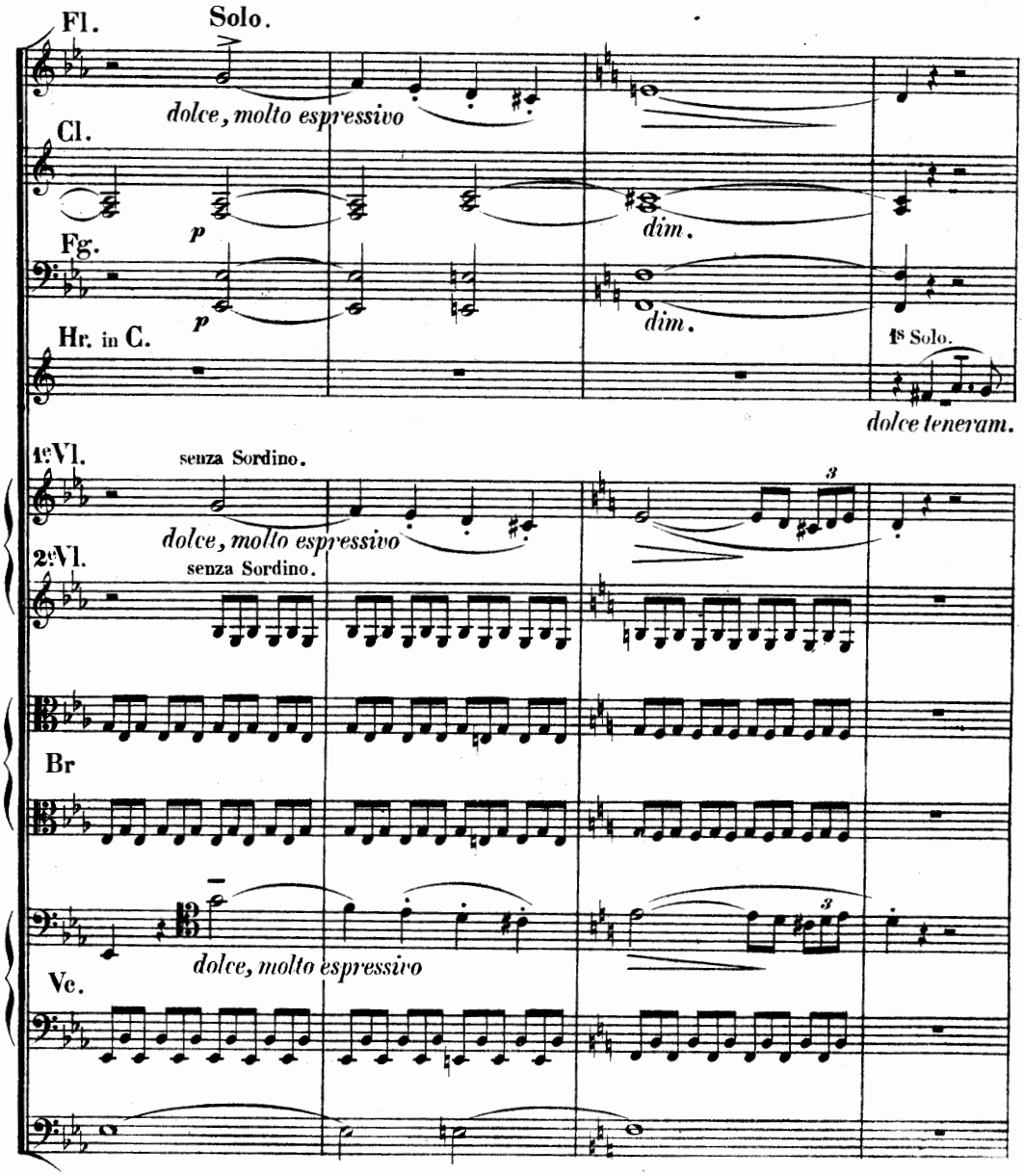

dolce
pp
pp

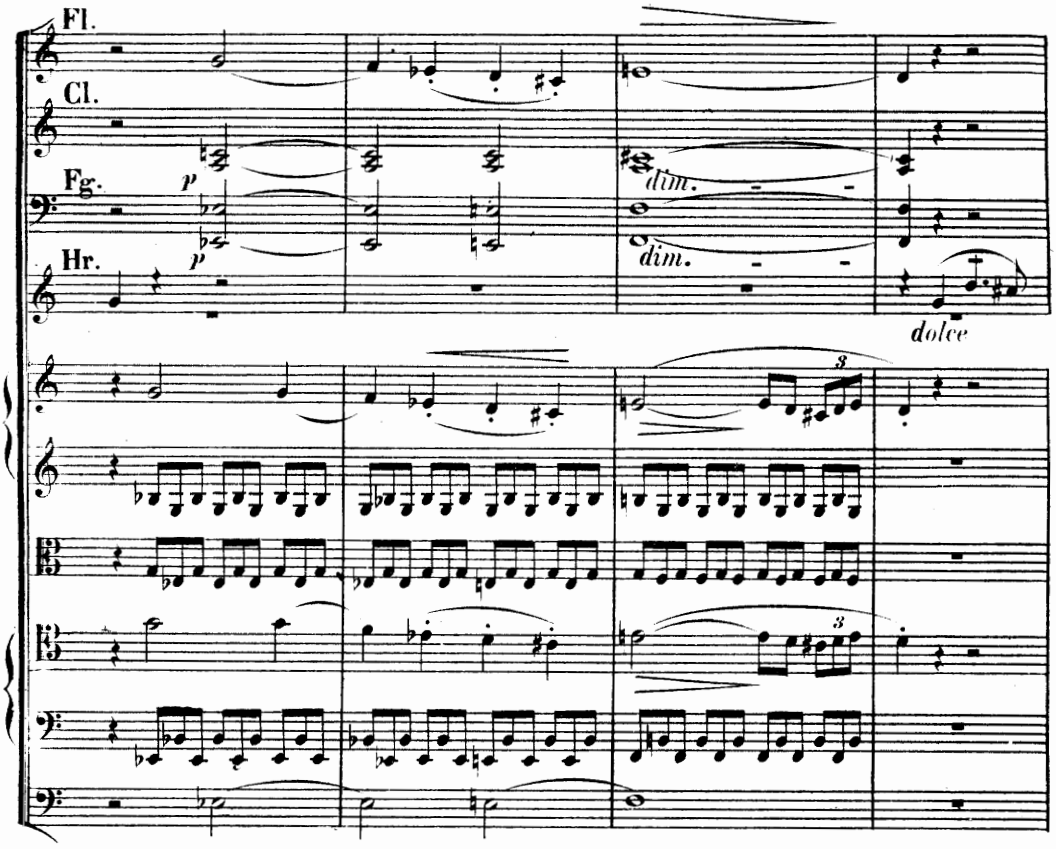

pp
pp
pp
pp
pp
pp
pp
Hr. in H.
I Solo.
dolciss.
sempre dolciss.

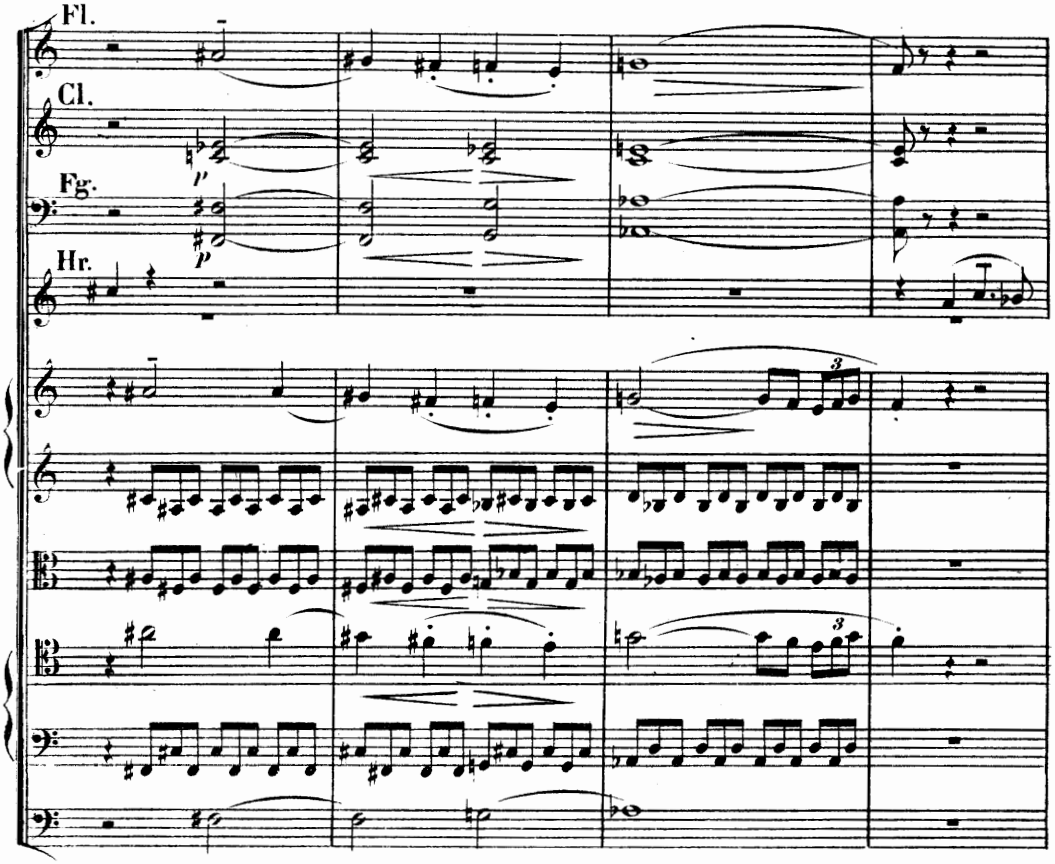

Fl.
Hb.
Cl.
Pk. in G.
dolciss.
dolciss.
ppp
sempre dolciss.
pp
pp sempre dolciss.
pp sempre dolciss.
pp sempre dolciss.
pp
pp
pp
pp
Fl.
Hb.
Cl.
Fg.
Pk.
dolciss.
dolciss.
ppp

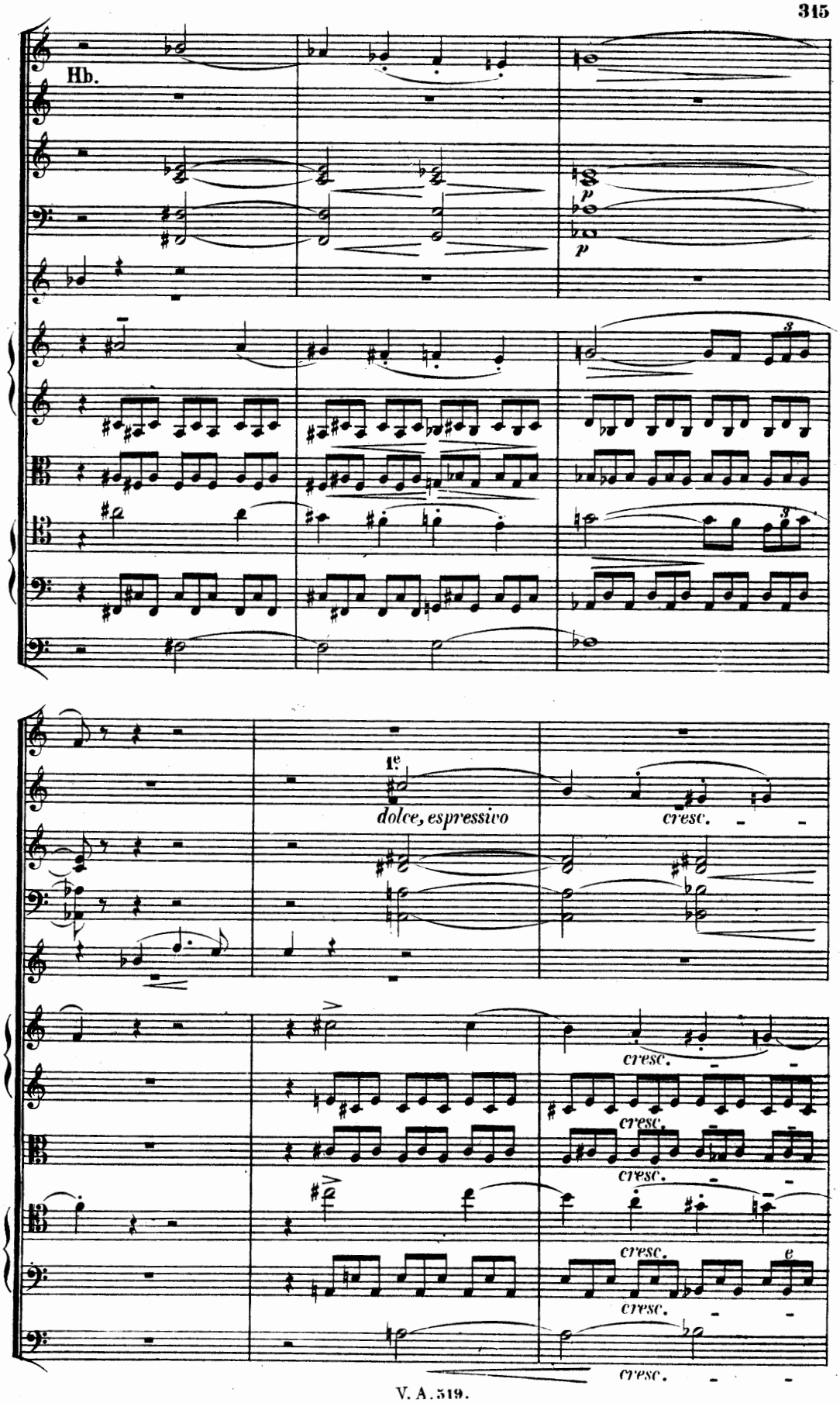

dolce
pp
pp

Wie einst mit flehendem Verlangen
Pygmalion den Stein umschloss,
Bis in des Marmors kalte Wangen
Empfindung glühend sich ergoss:
So schlang ich mich mit Liebesarmen
Um die Natur, mit Jugendlust,
Bis sie zu athmen, zu erwarmen
Begann an meiner Dichterbrust.

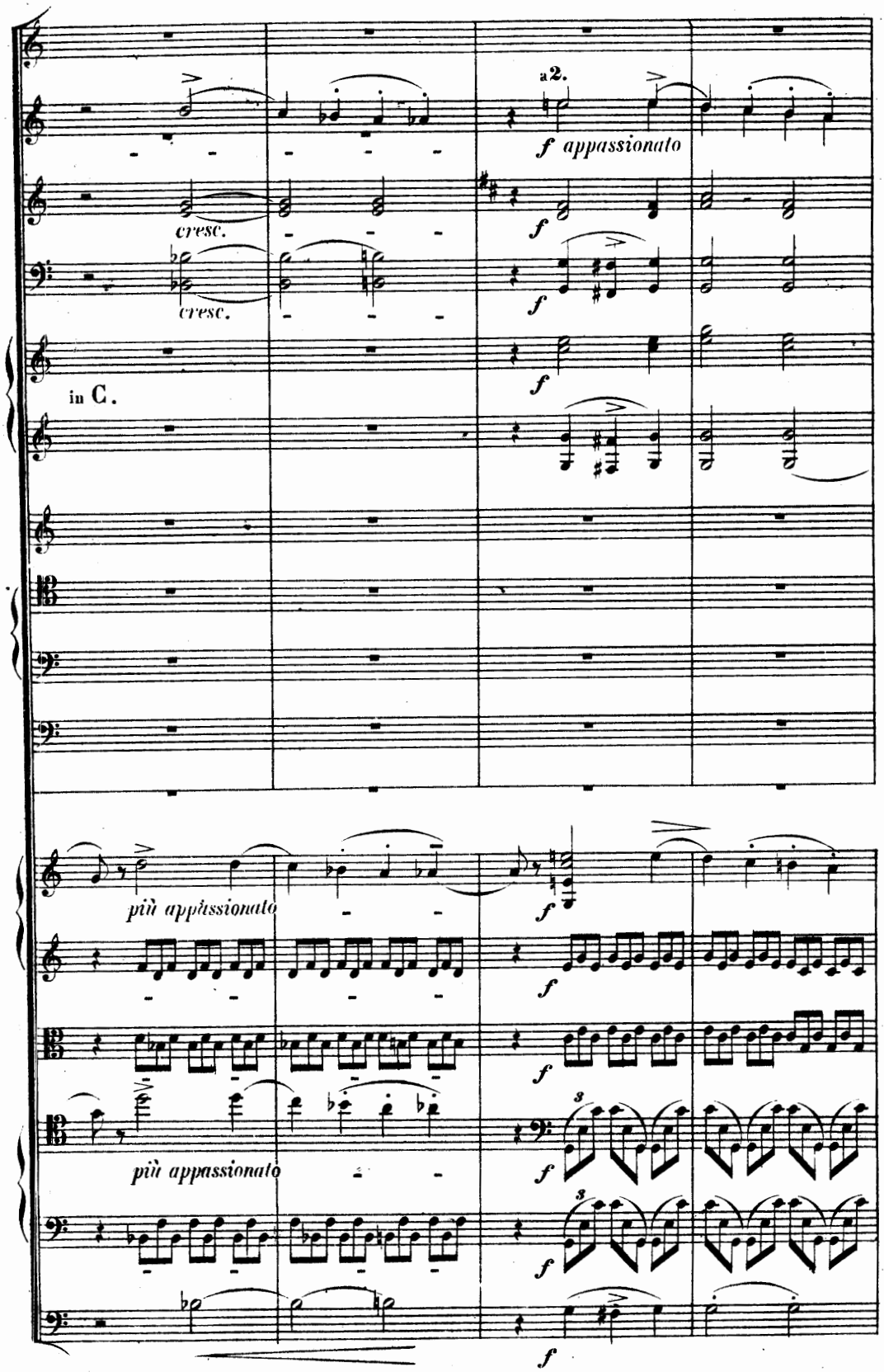


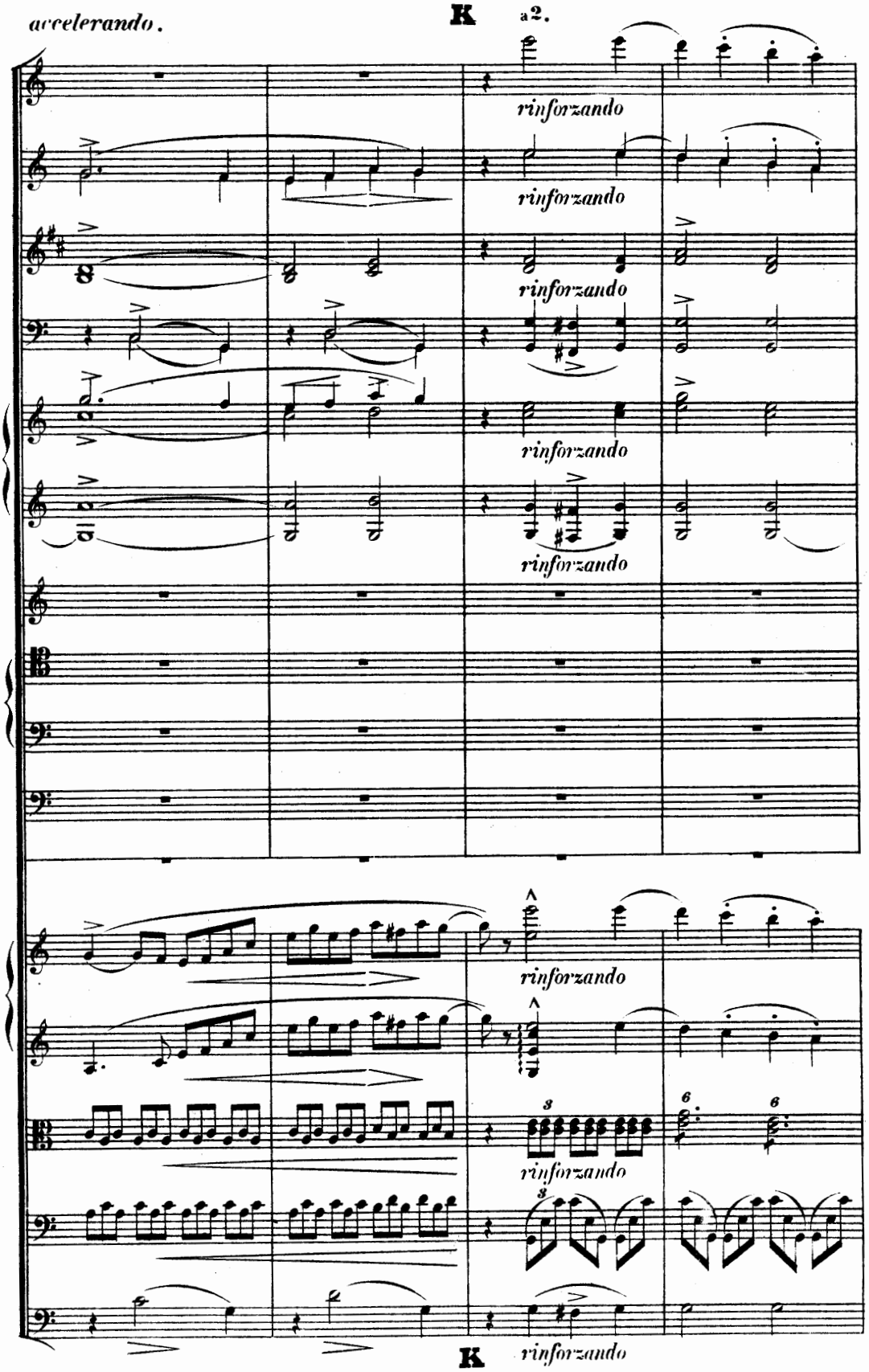

Fl.
Cl.
Fg.
Hr.
p
p
dim.
dim.
dolce
3
3

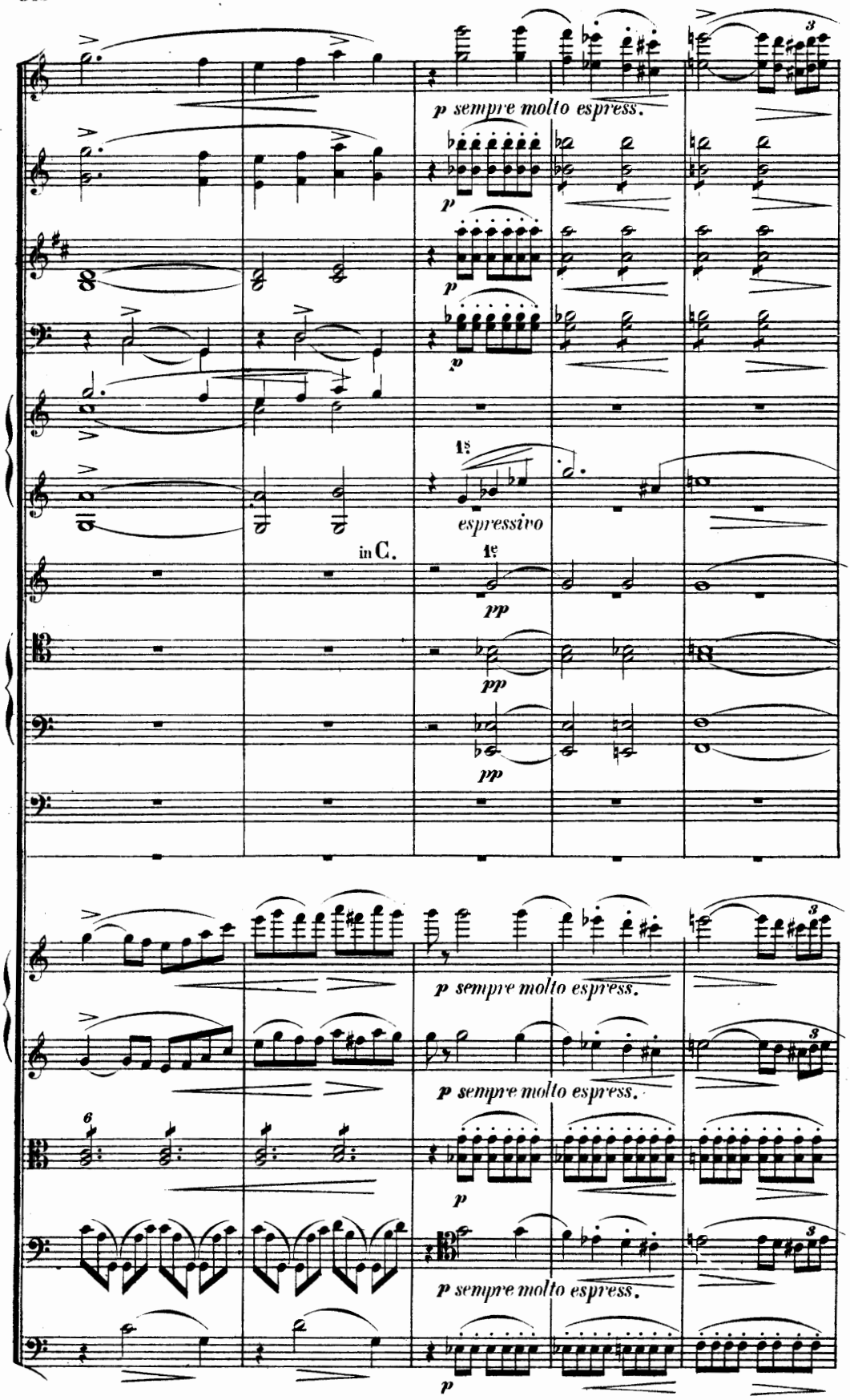

Fl.
Cl.
Fg.
Hr.
p
p
3
3

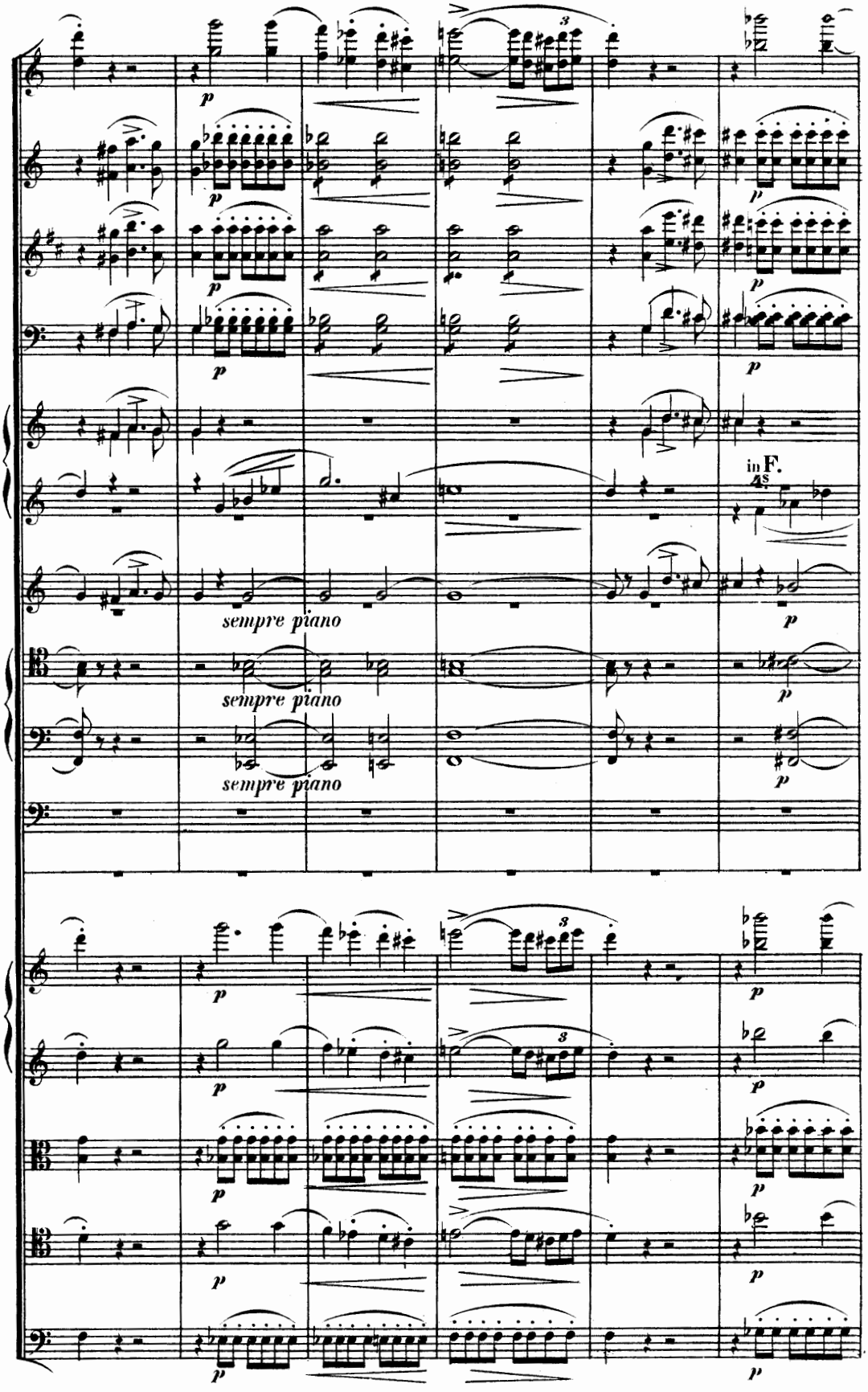

Hb.
p
p
8
8
1e
dolce, espressivo
cresc.
cresc.
cresc.
cresc.
e
cresc.
cresc.

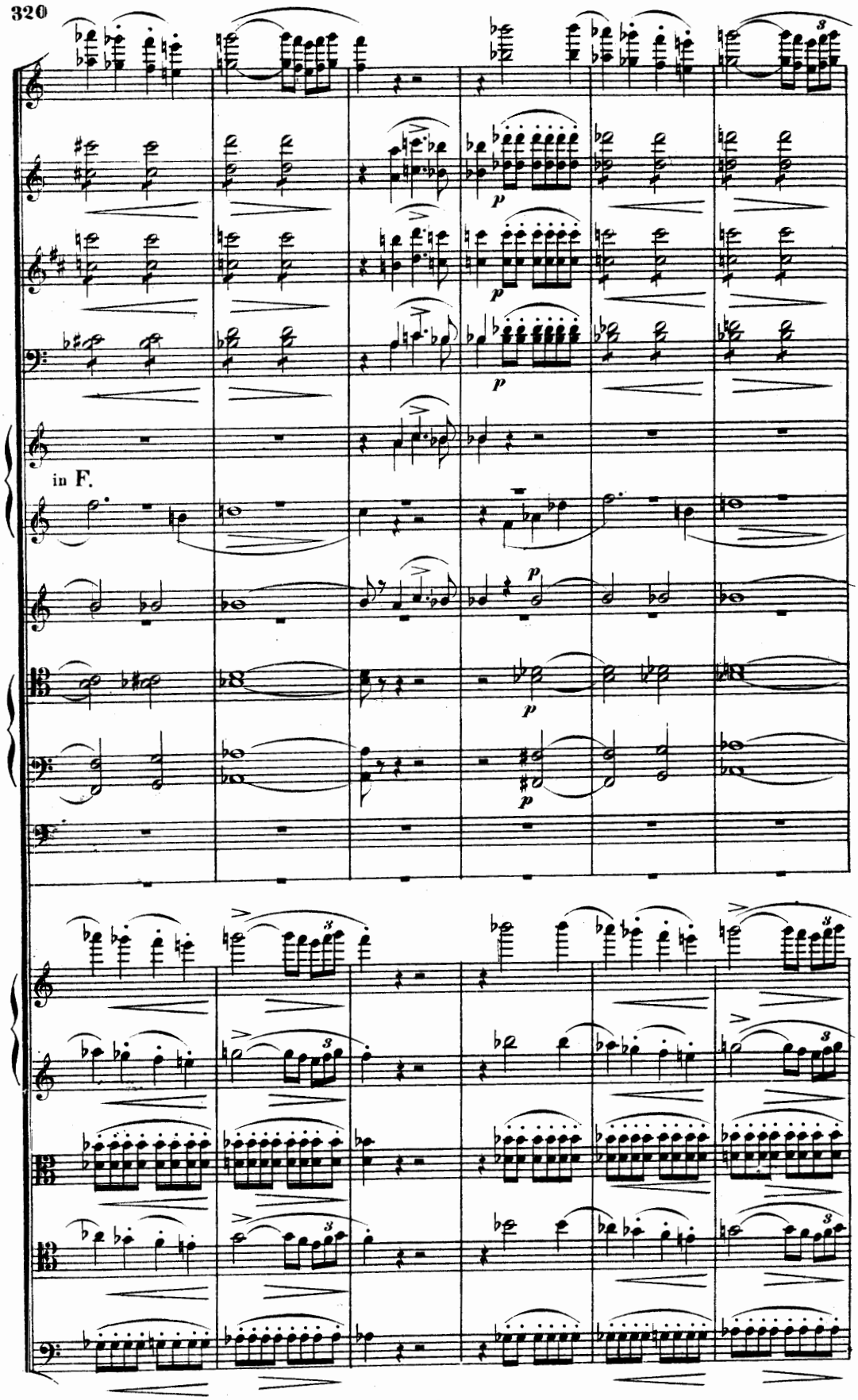
Von hier an bis zu dem Buchstaben **L** „*Allegro molto mosso*“ allmählich




accelerando.
K
a2.
rinforzando
rinforzando
rinforzando
rinforzando
rinforzando
rinforzando
rinforzando
rinforzando
K


p sempre molto espress.
p
p
1s.
espressivo
in C.
1e
pp
pp
pp
p sempre molto espress.
p sempre molto espress.
p
p sempre molto espress.
p


in F.
sempre piano
sempre piano
sempre piano


in F.

a2.

cresc. *rinforzando*

cresc. *rinforzando*

cresc. *rinforzando*

cresc. *rinforzando*

cresc.

in F.

cresc.

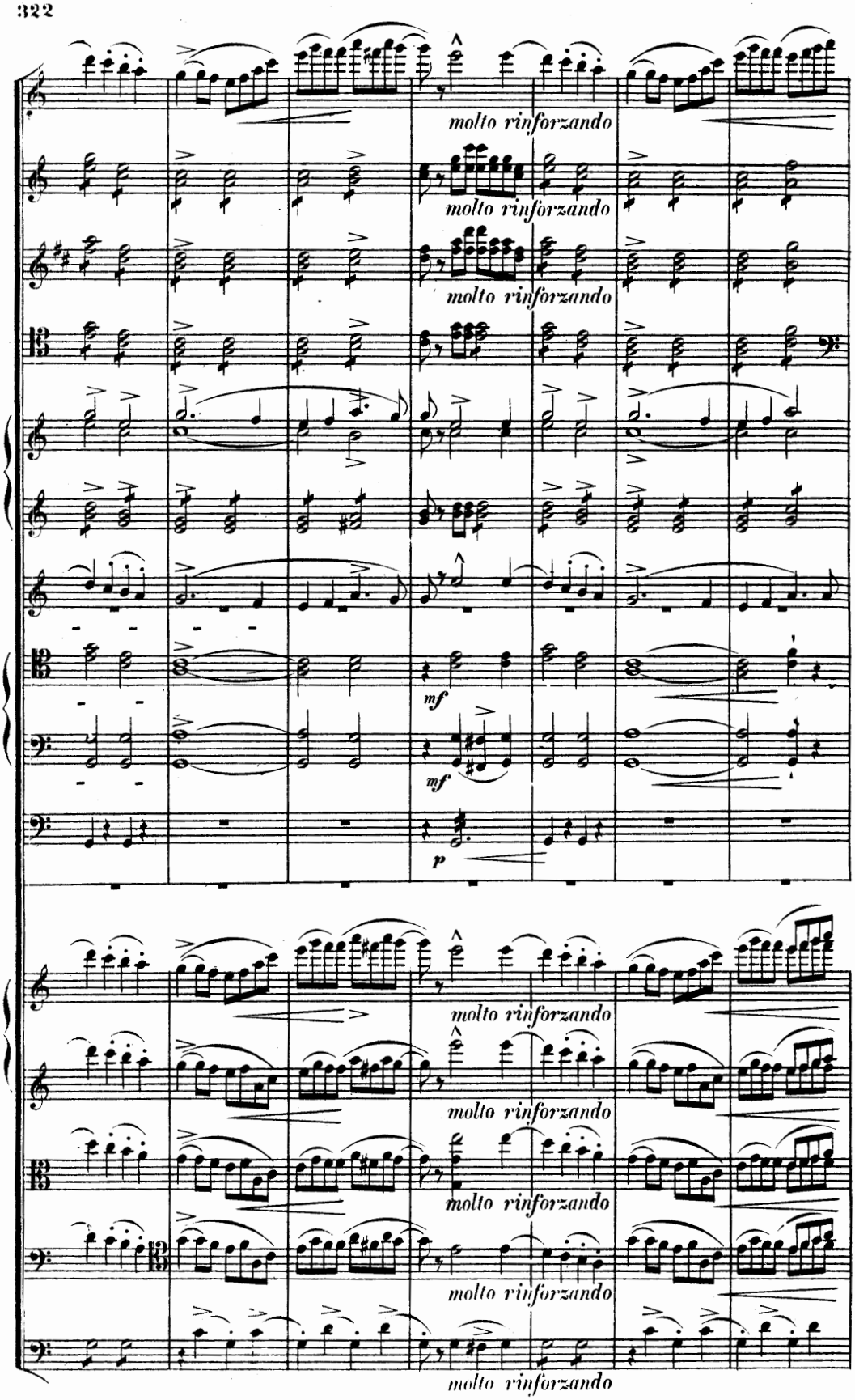
poco cresc.

poco cresc.

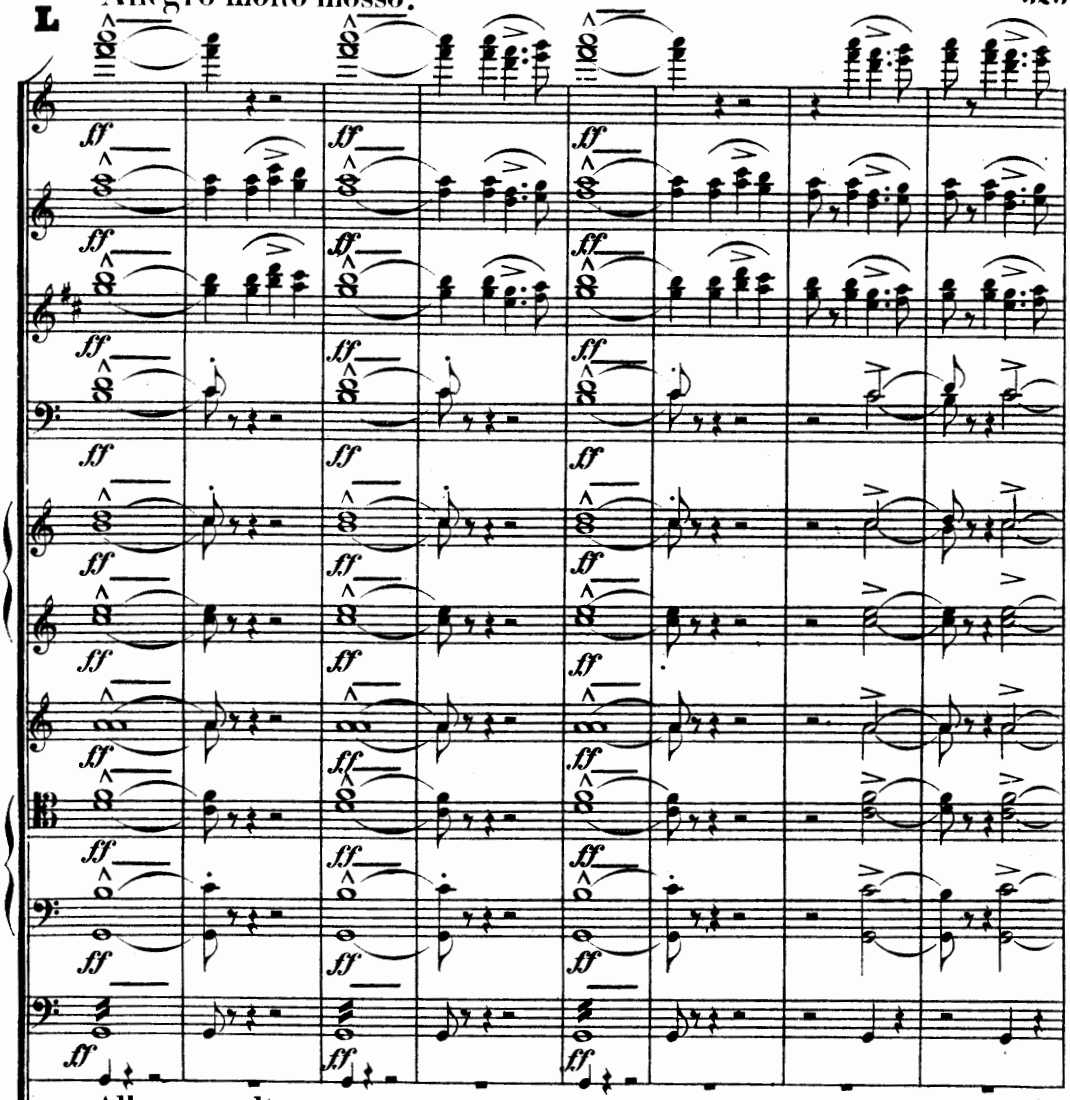
poco cresc.

p

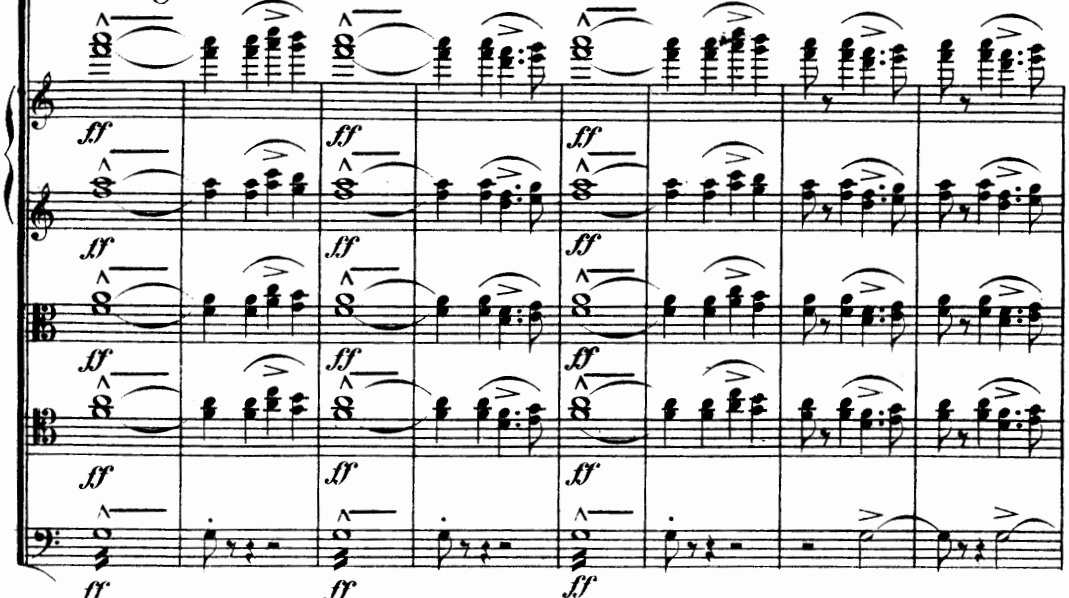
cresc. *rinforzando*


molto rinforzando
molto rinforzando
molto rinforzando
mf
mf
p
molto rinforzando
molto rinforzando
molto rinforzando
molto rinforzando

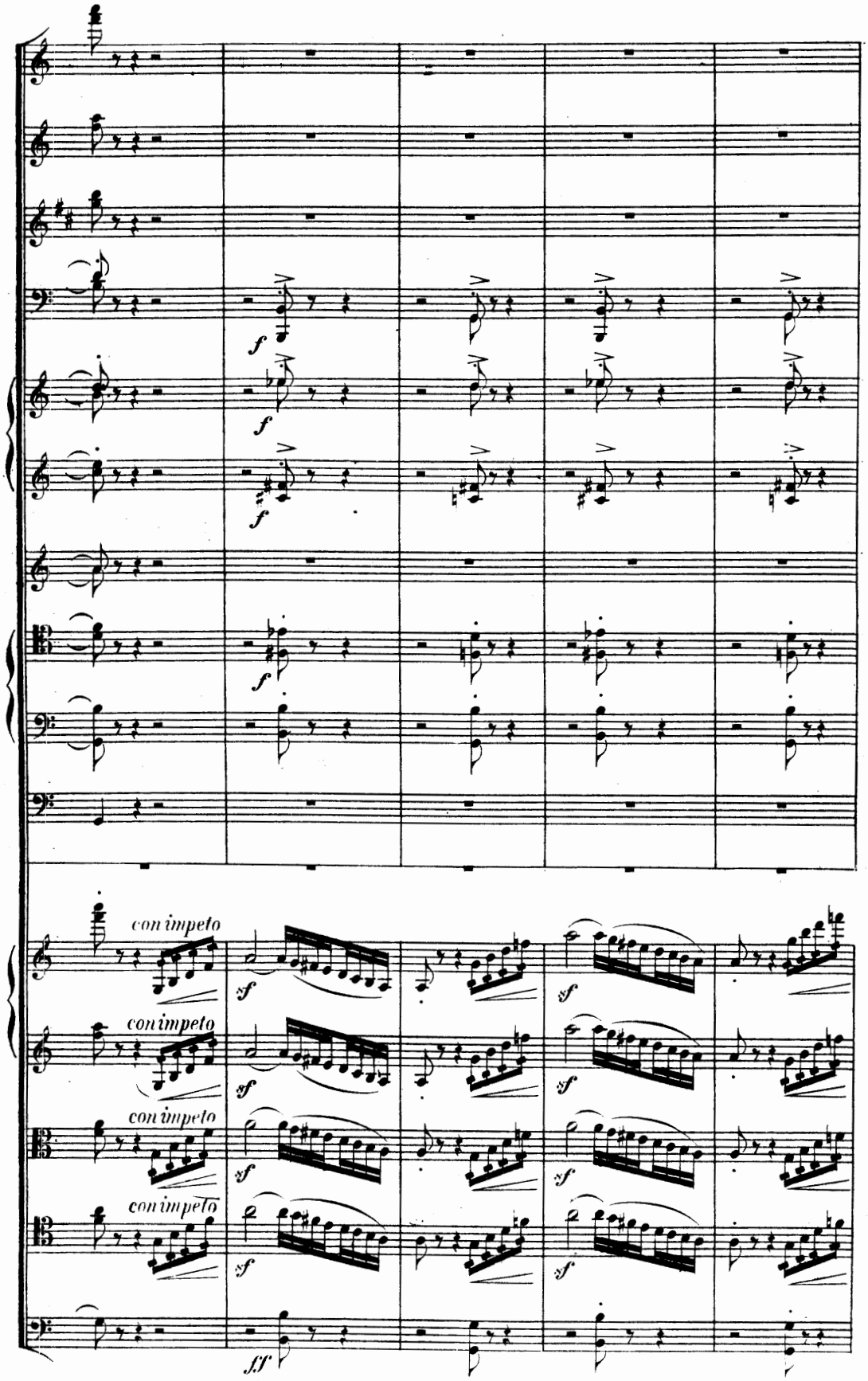
L Allegro molto mosso.



Allegro molto mosso.



L Allegro molto mosso.


f
f
f
f
con impeto
con impeto
con impeto
con impeto
sf
sf
sf
sf
sf
sf
sf
sf
ff

a2.

f

f

f

Hr.

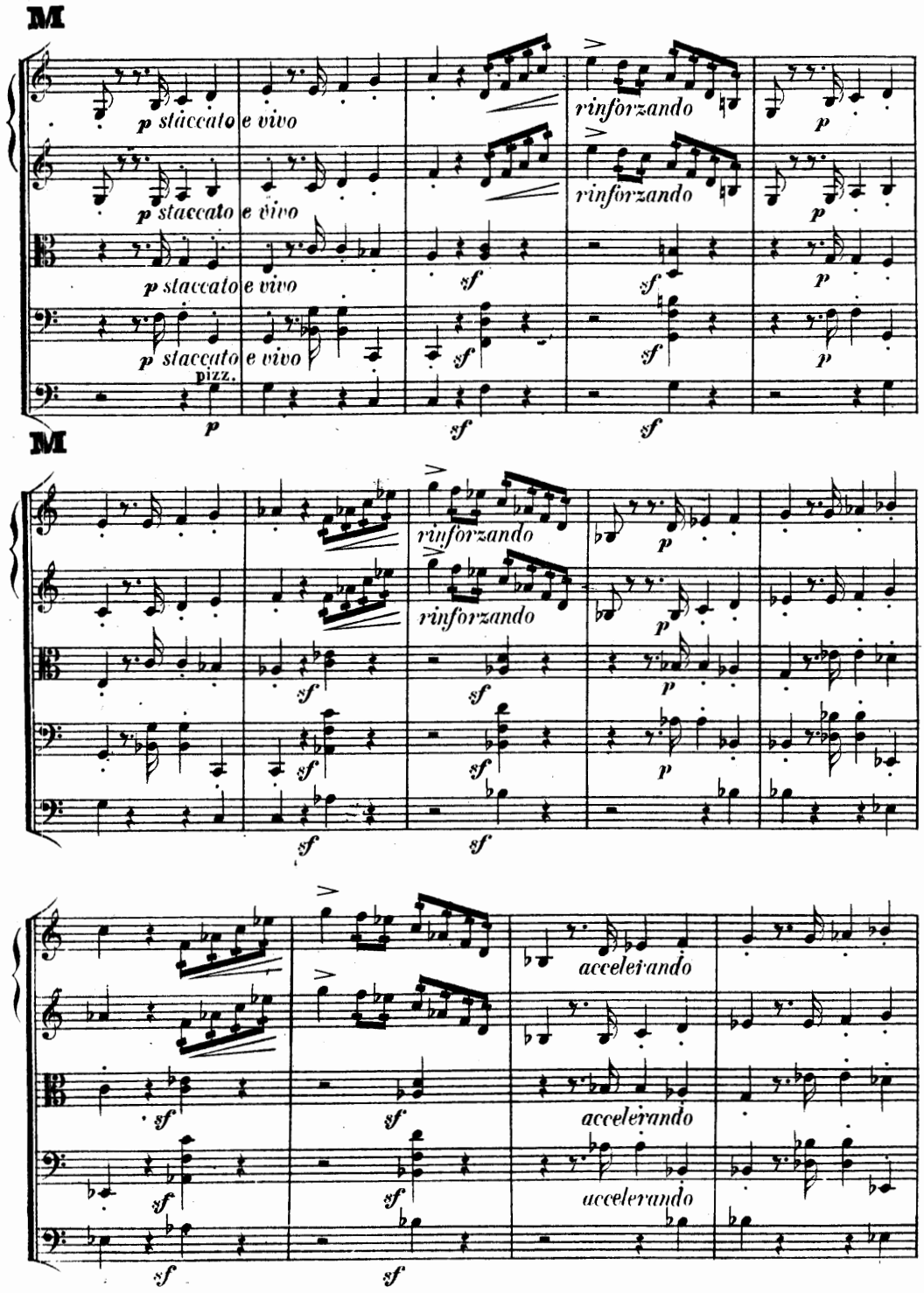
Tr.

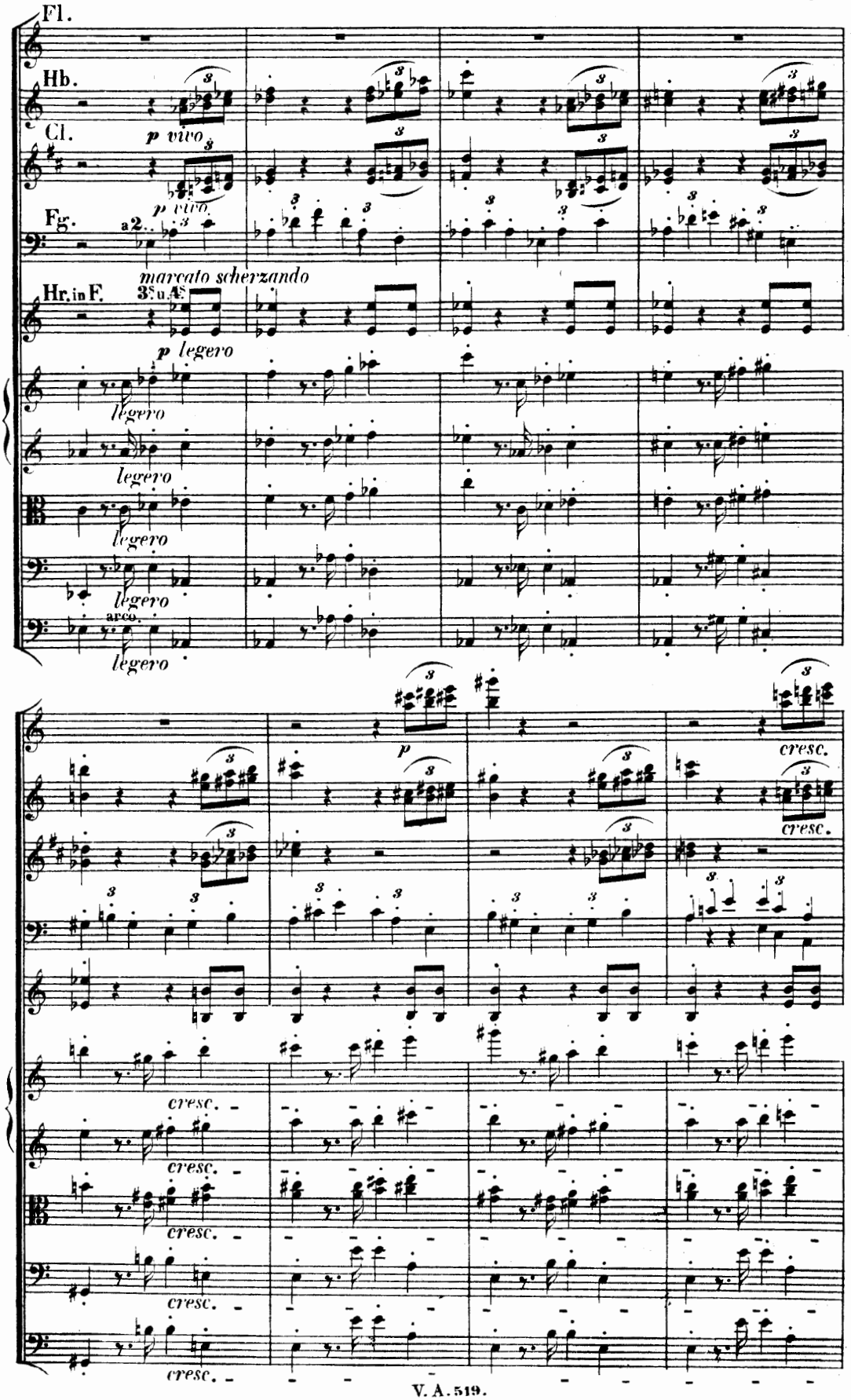
Pos.

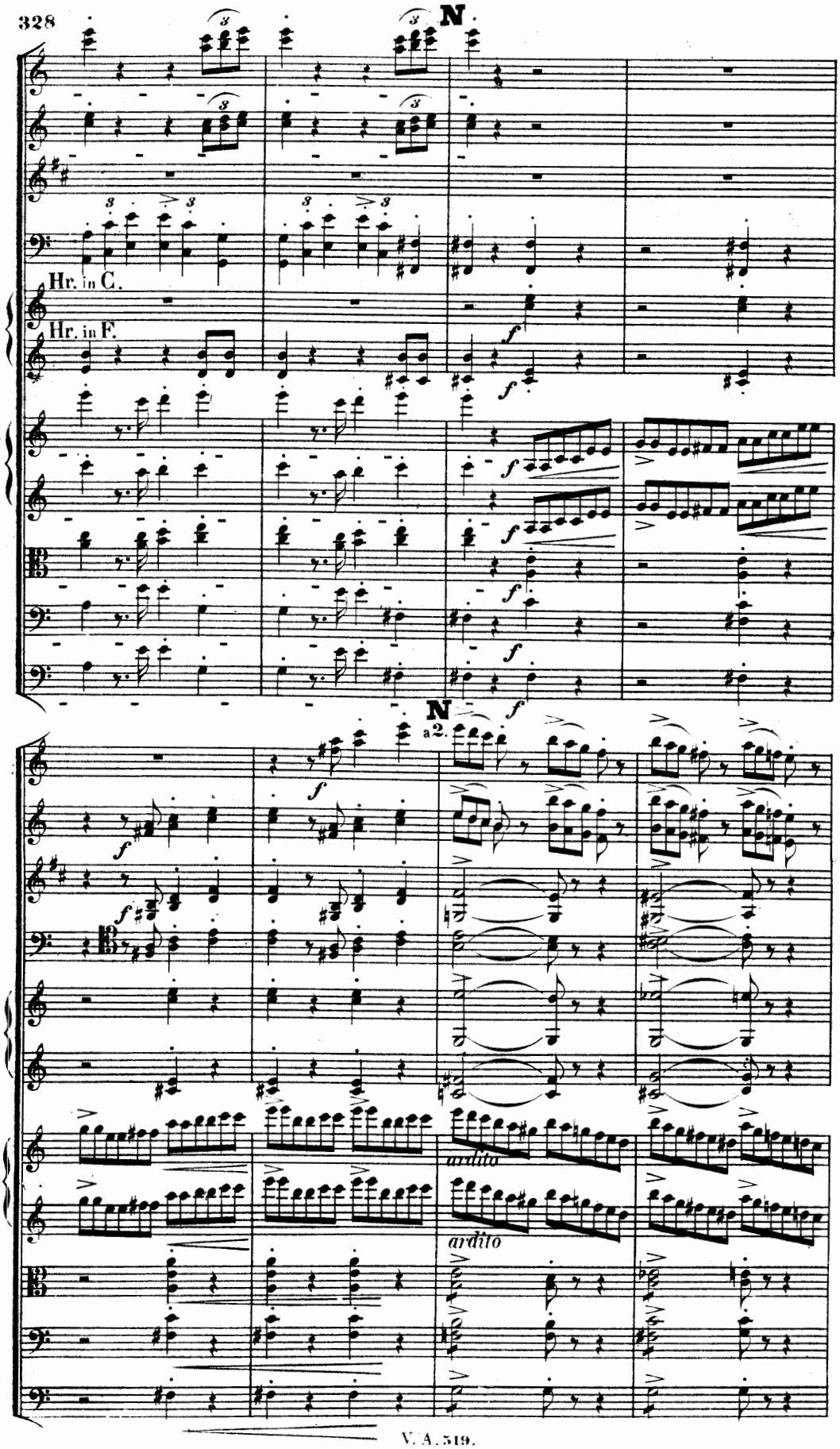
dim.

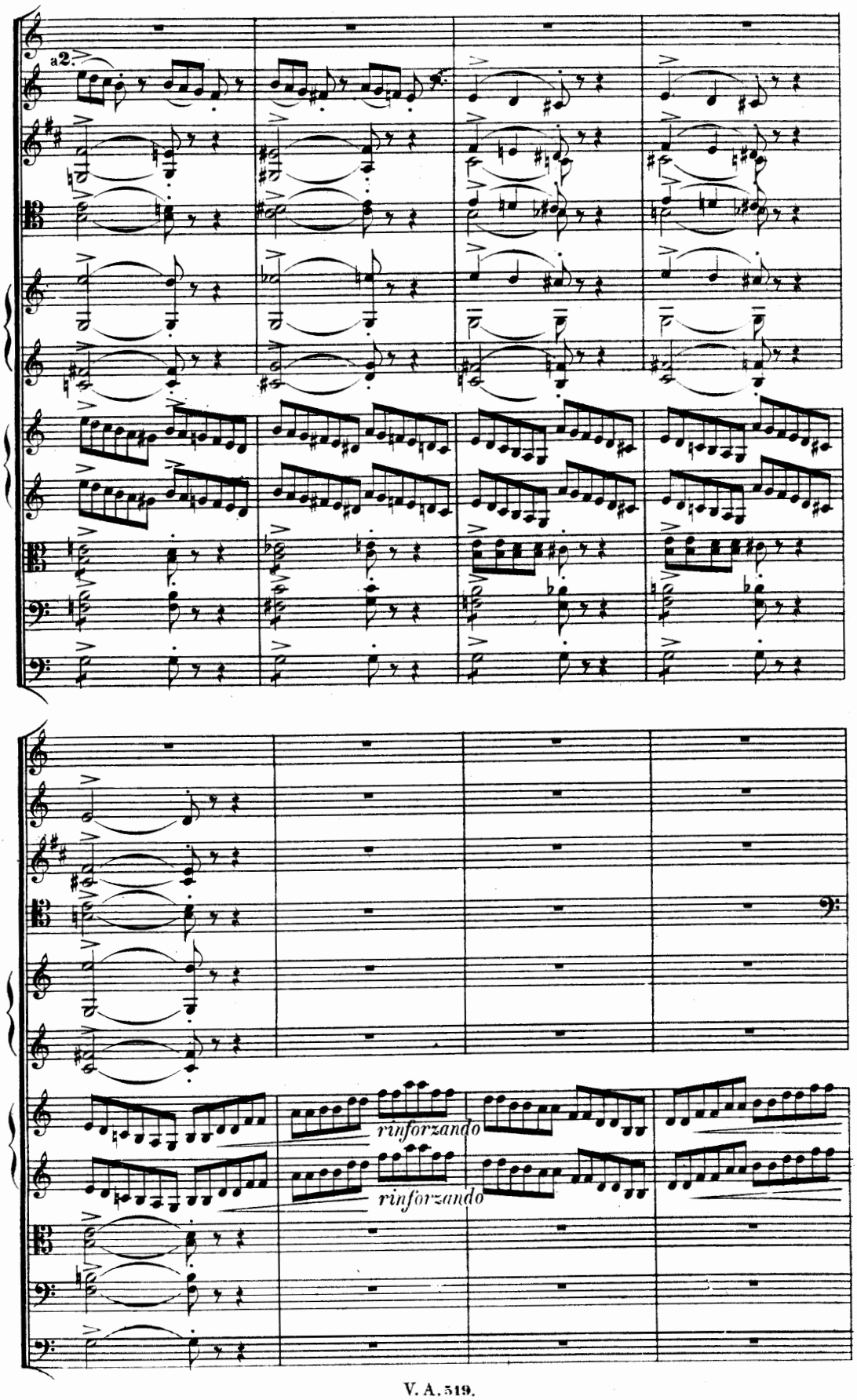
dim.

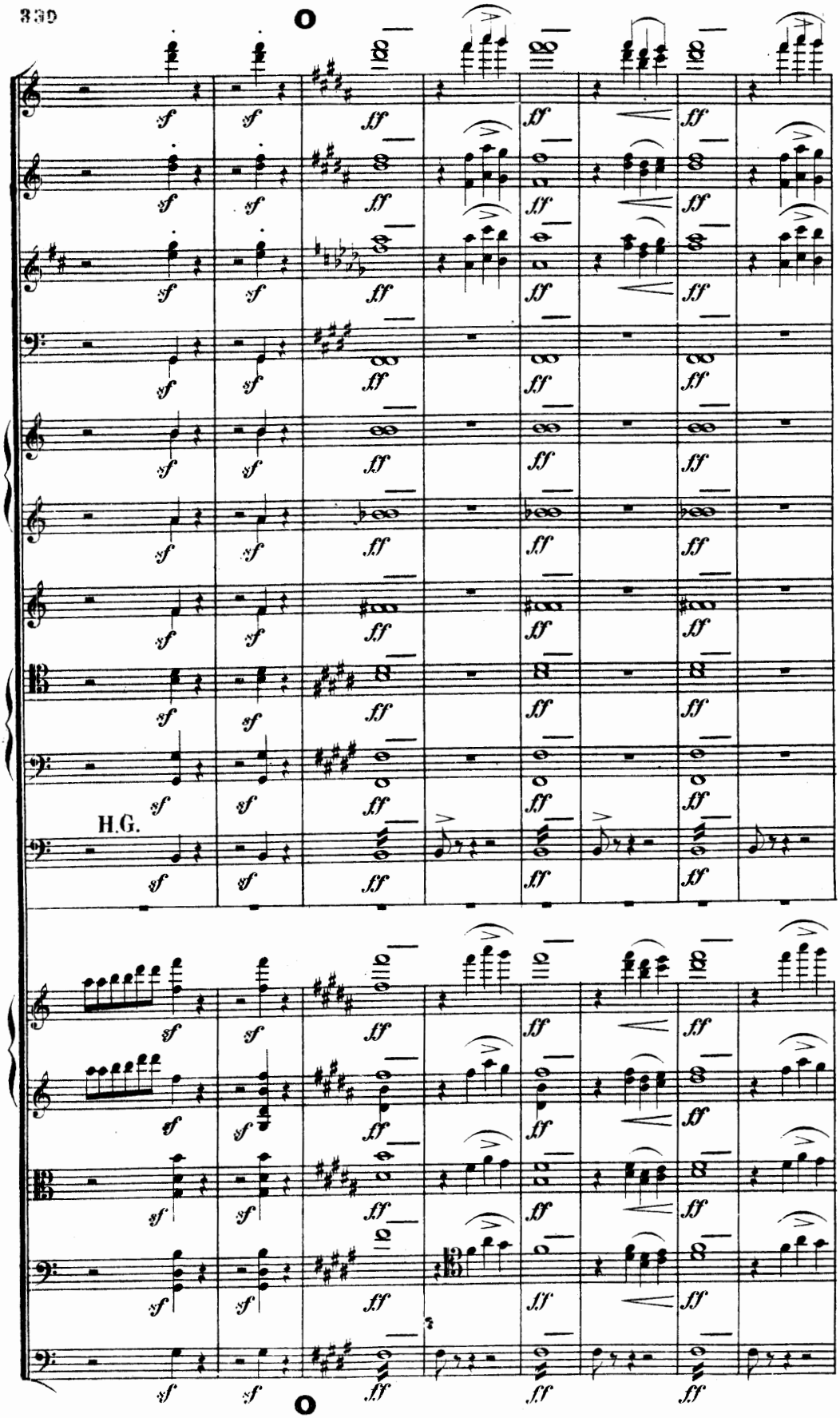
Wie tanzte vor des Lebens Wagen
Die luftige Begleitung her:
Die Liebe mit dem süssen Lohne,
Das Glück mit seinem goldnen Kranz,
Der Ruhm mit seiner Sternenkrone,
Die Wahrheit in der Sonne Glanz!

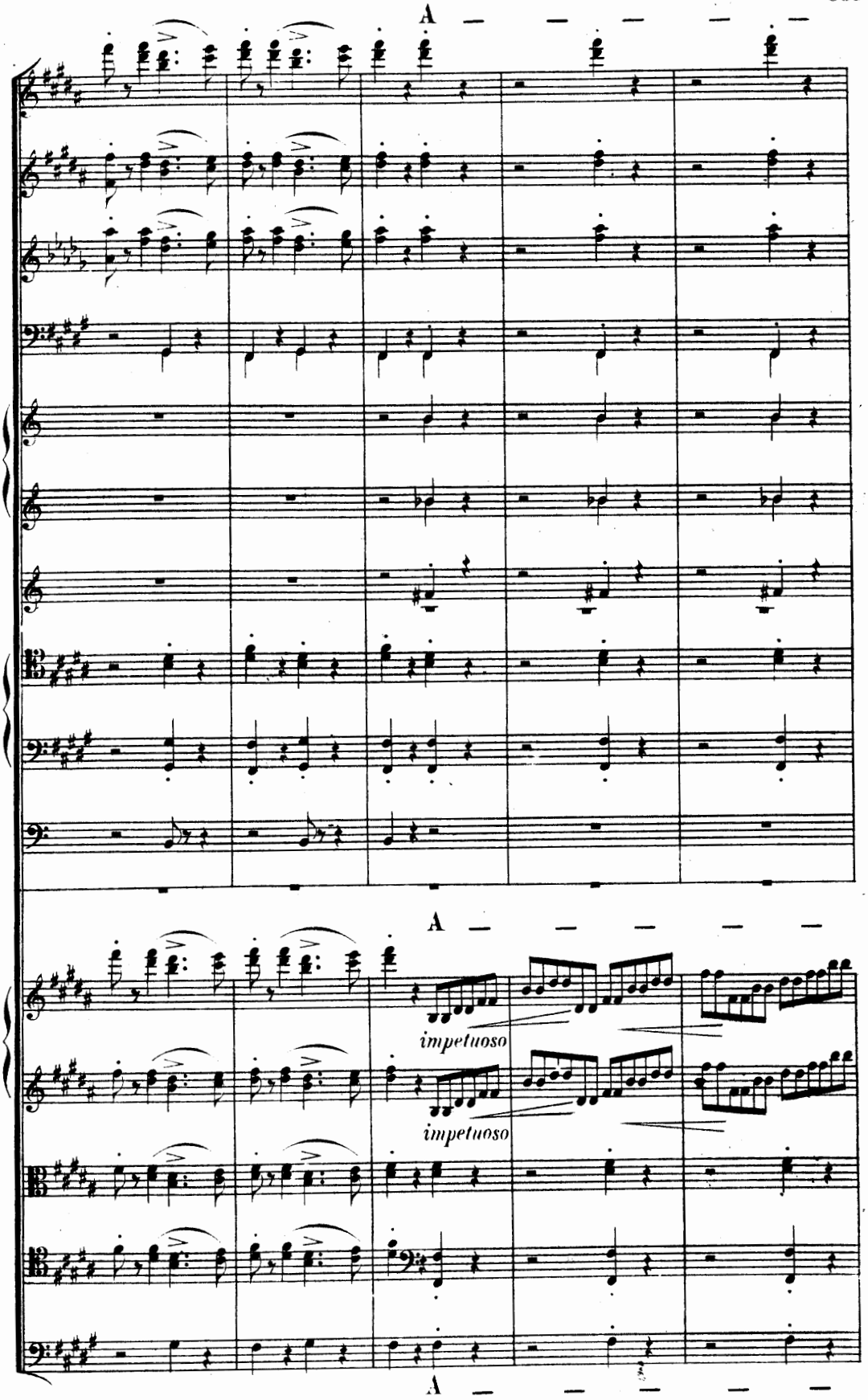


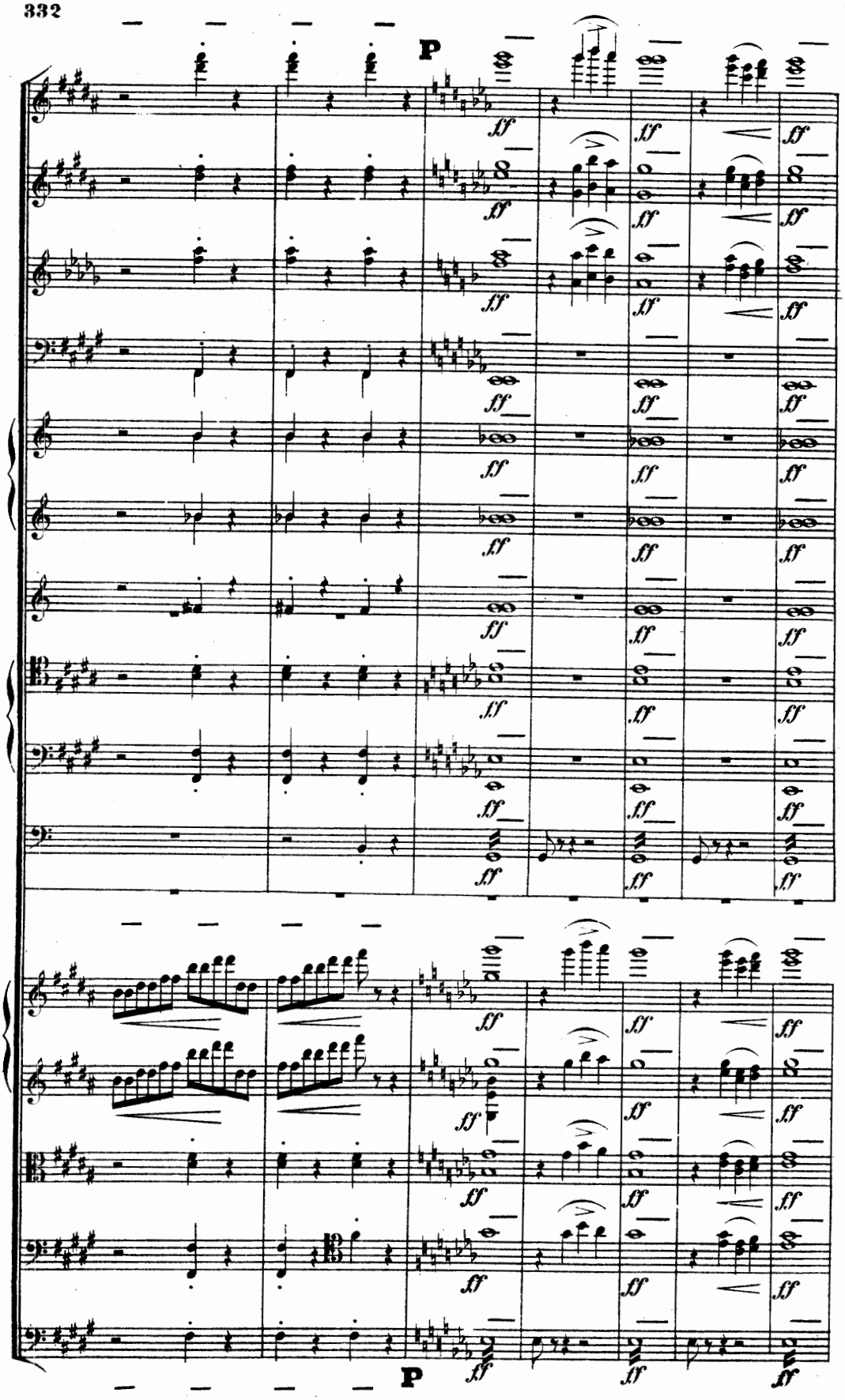

Fl.
Hb.
Cl.
p vivo
Fg.
a 2.
p vivo
marcato scherzando
Hr. in F.
3 u. 4.
p legero
legero
legero
legero
arco.
legero
p
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

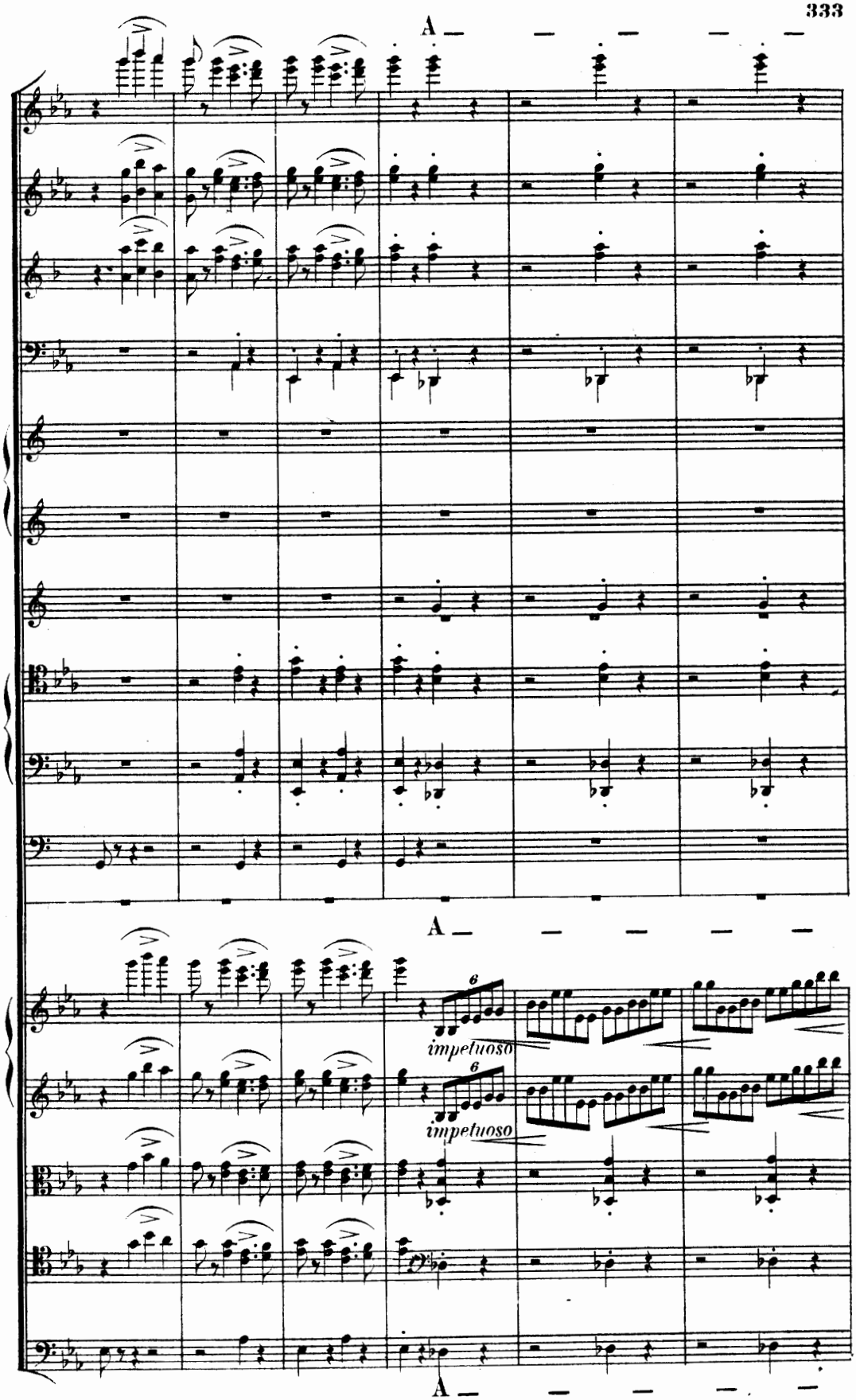

N
Hr. in C.
Hr. in F.
f
N
a2.
ardito
ardito

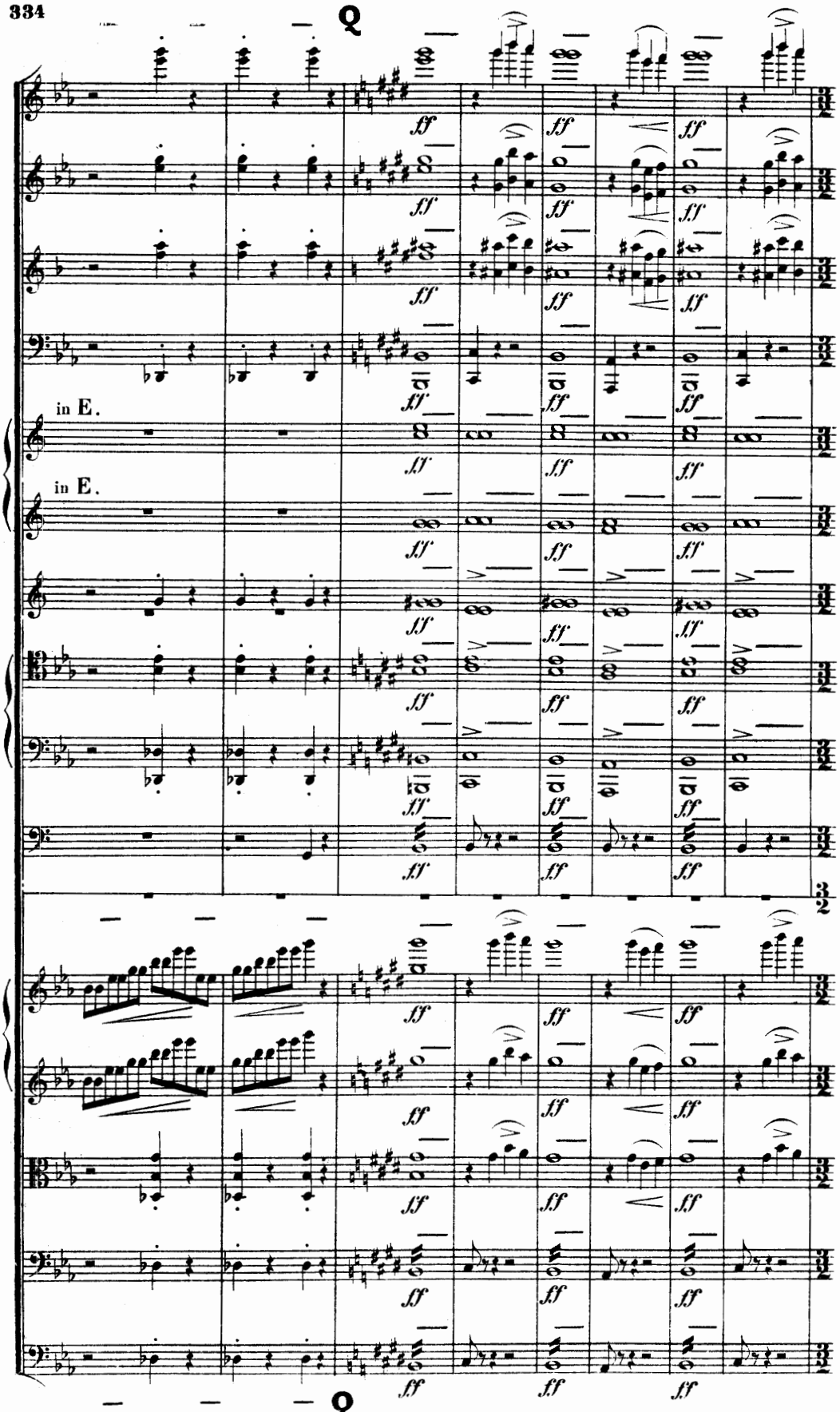

a2.
rinforzando
rinforzando

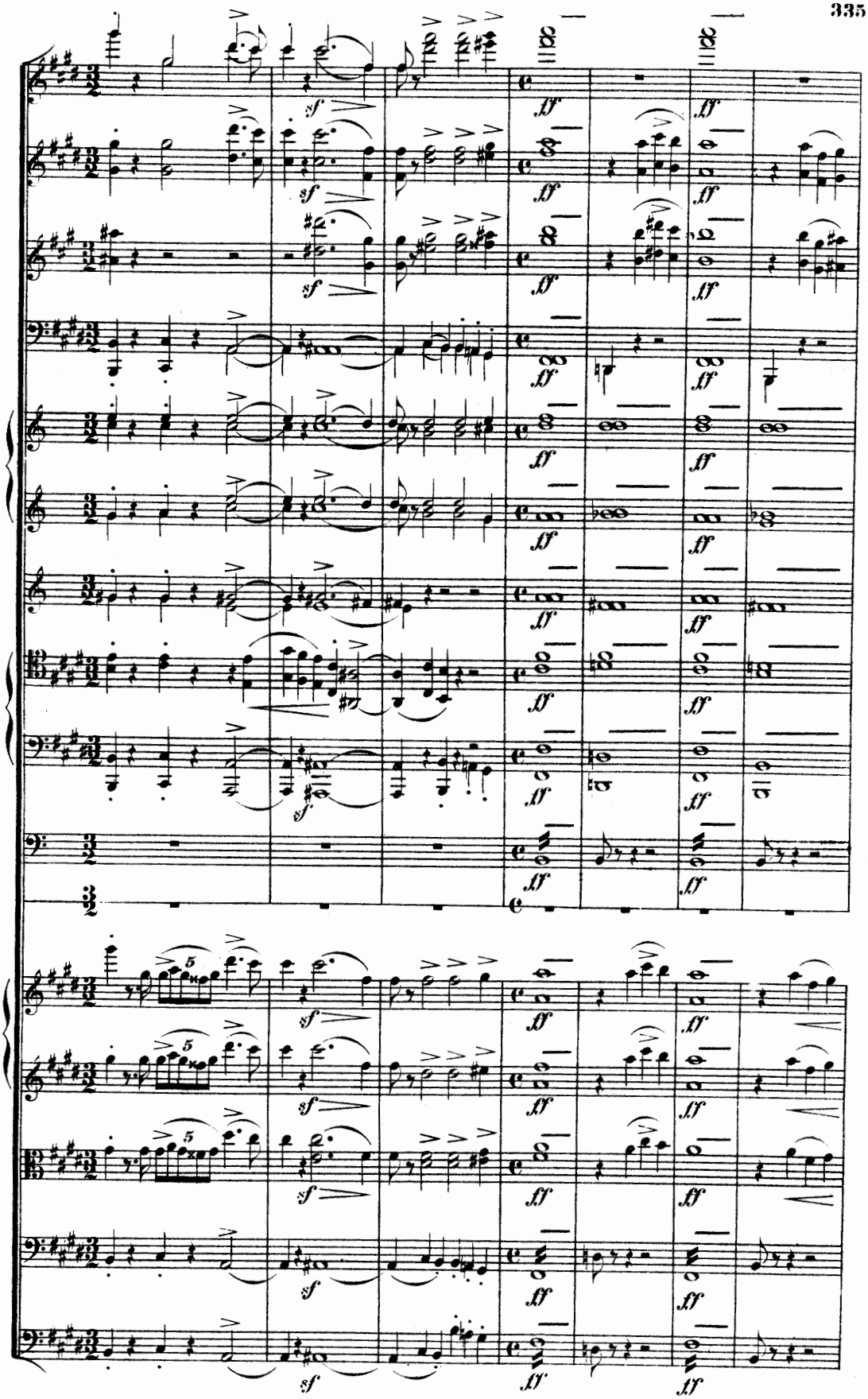

H.G.

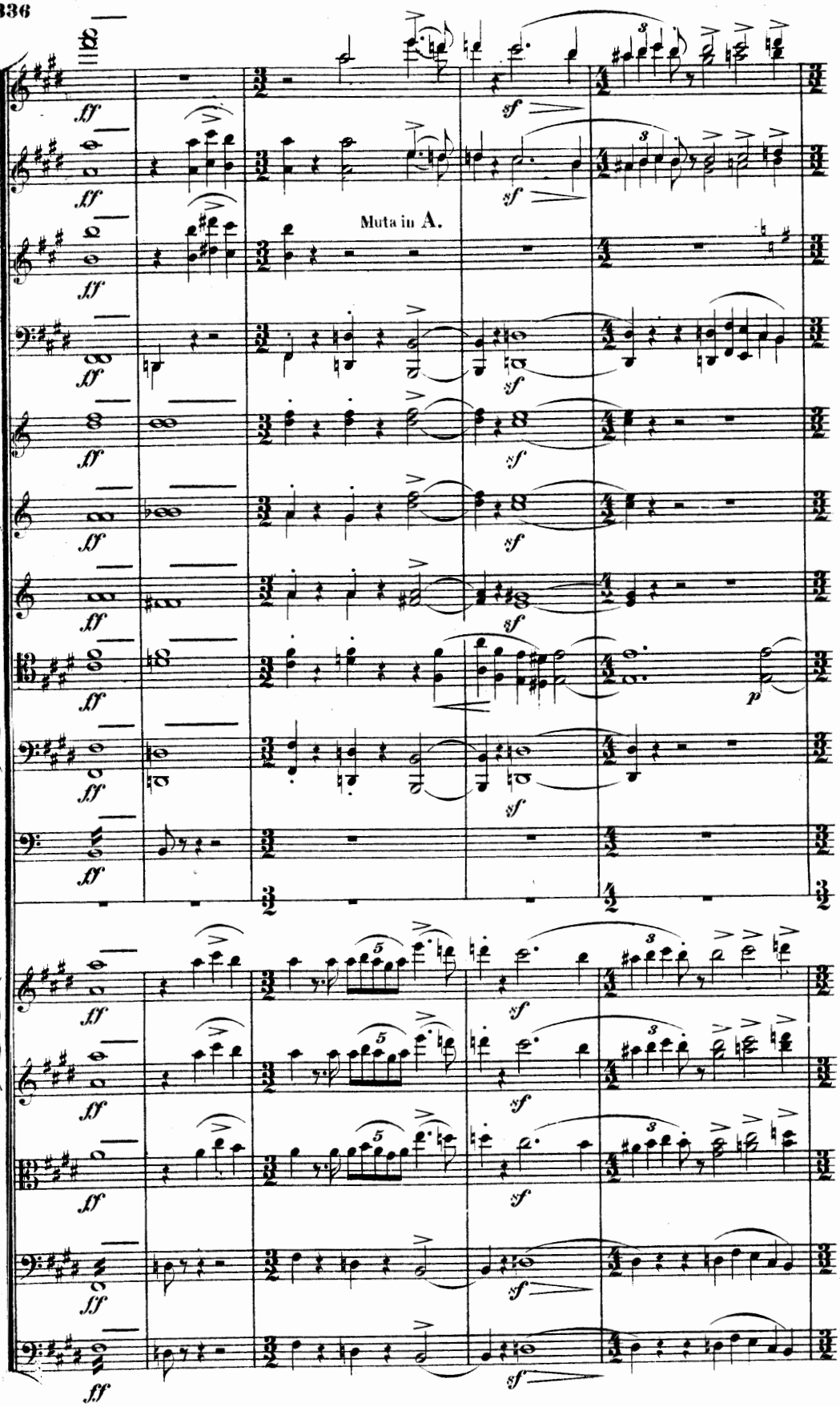

A
A
impetuoso
impetuoso
A

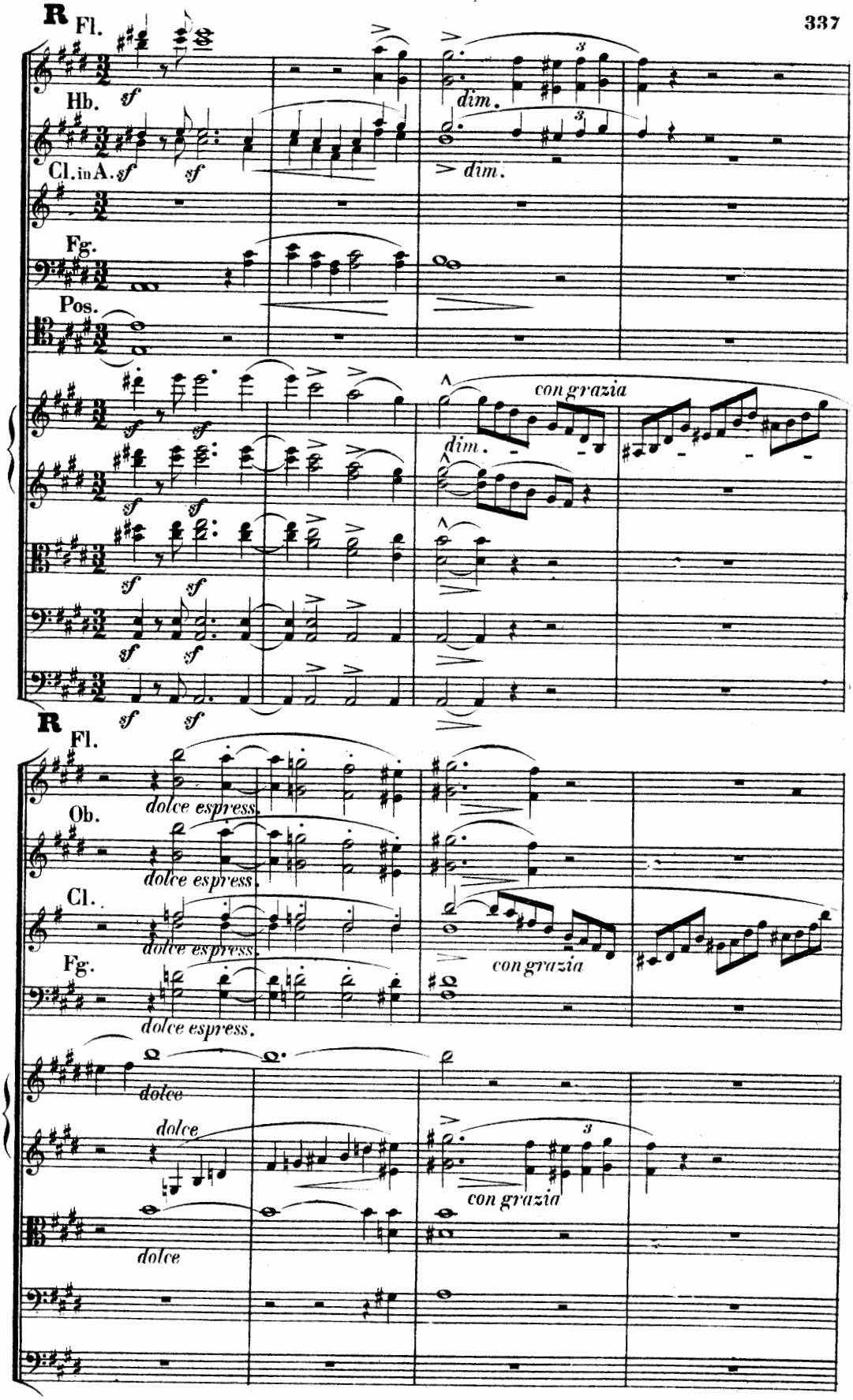

p
ff
p
ff

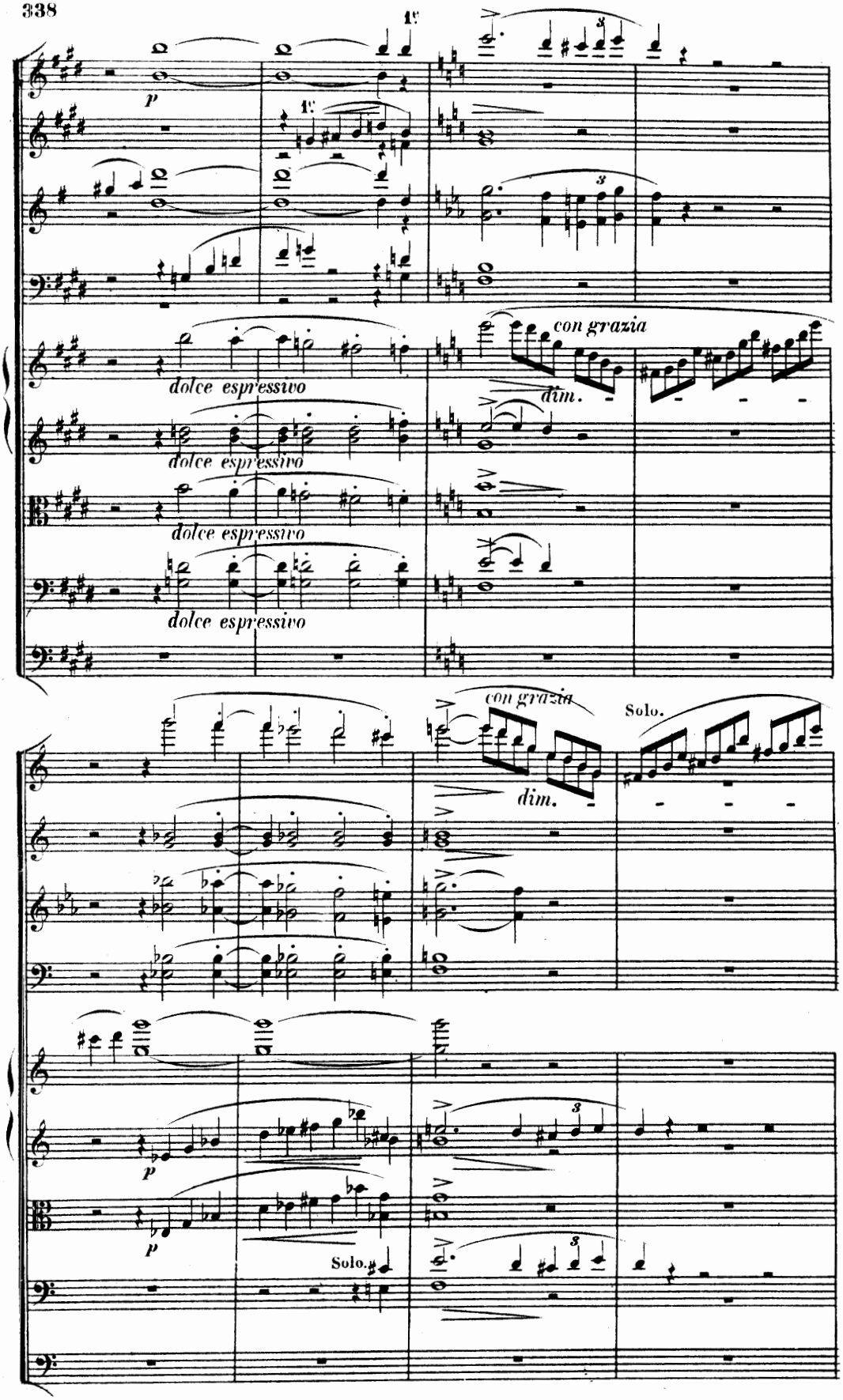

A
A
6
impetuoso
6
impetuoso
A

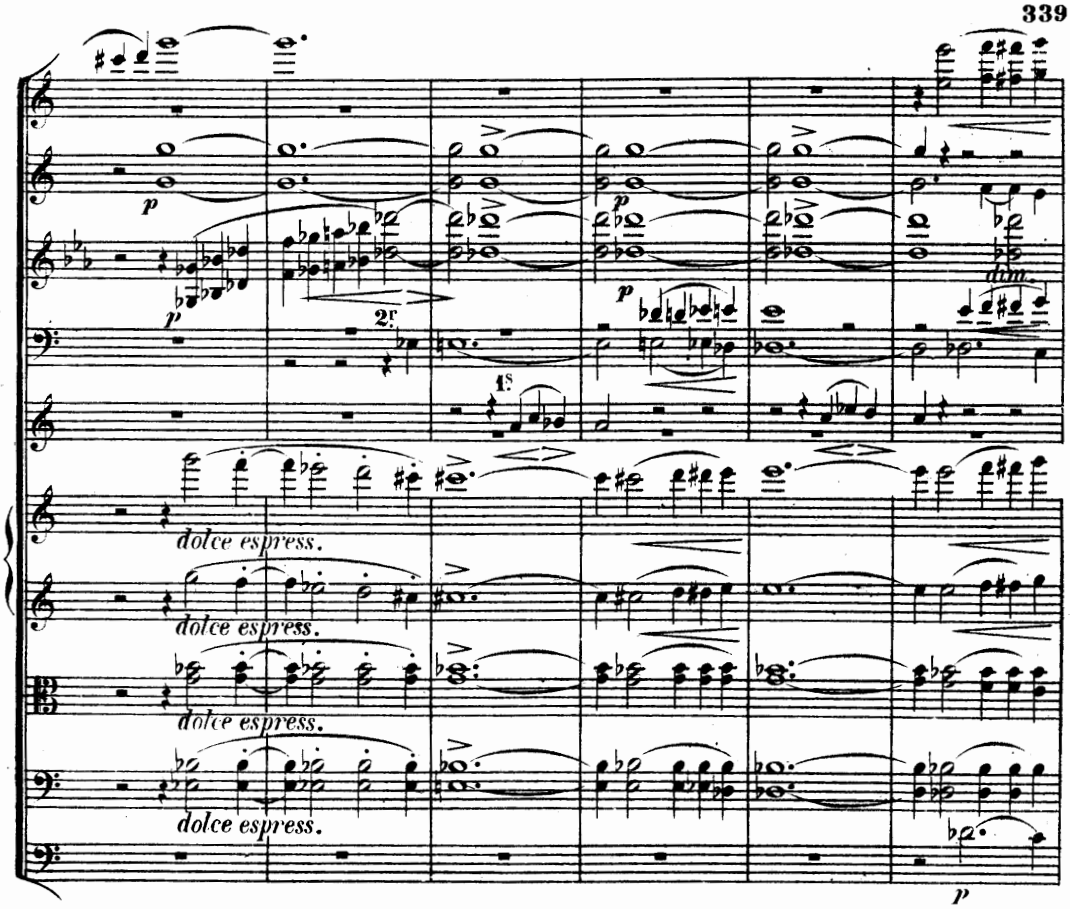

in E.
in E.

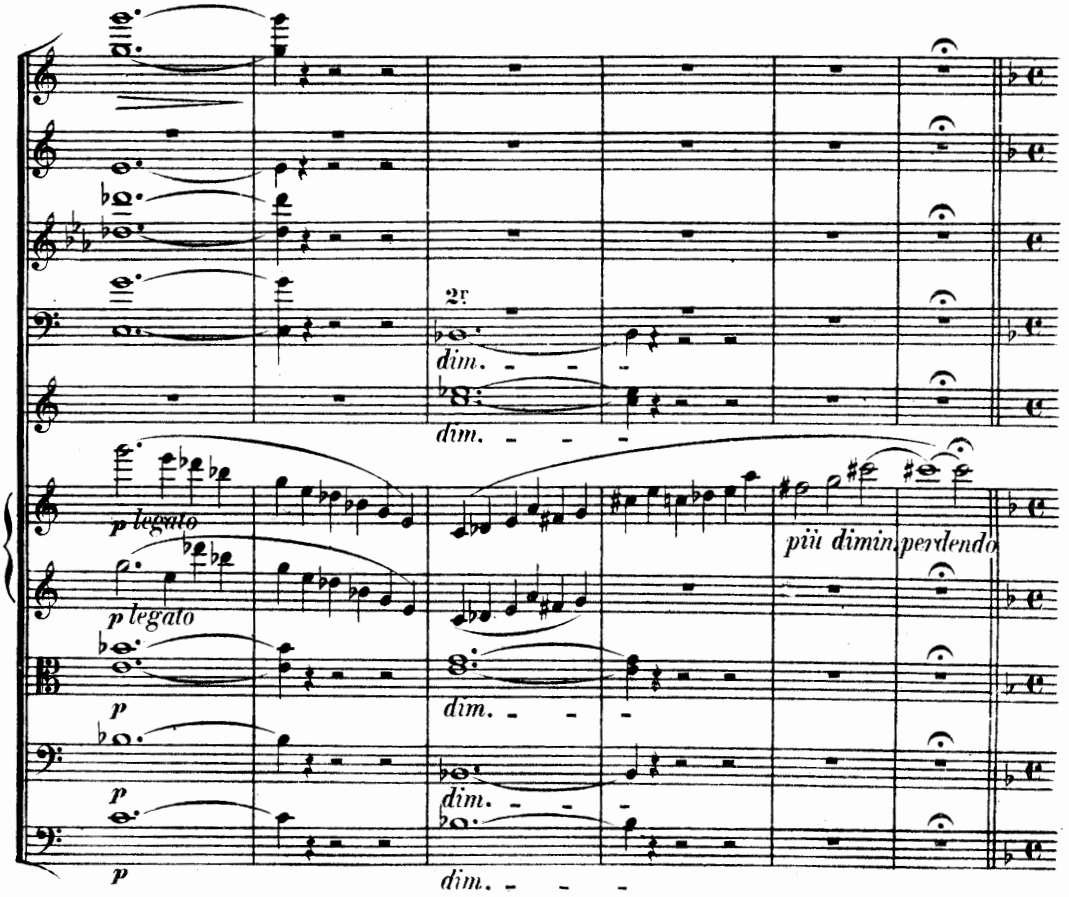

sf
ff


Muta in A.


R
Fl.
Hb.
Cl. in A.
Fg.
Pos.
sf
dim.
con grazia
R
Fl.
Ob.
Cl.
Fg.
dolce espress.
dolce
con grazia


p
dolce espressivo
dolce espressivo
dolce espressivo
dolce espressivo
con grazia
dim.
con grazia
dim.
Solo.
p
p
Solo.


p
dim.
2r
1s
dolce espress.
dolce espress.
dolce espress.
p

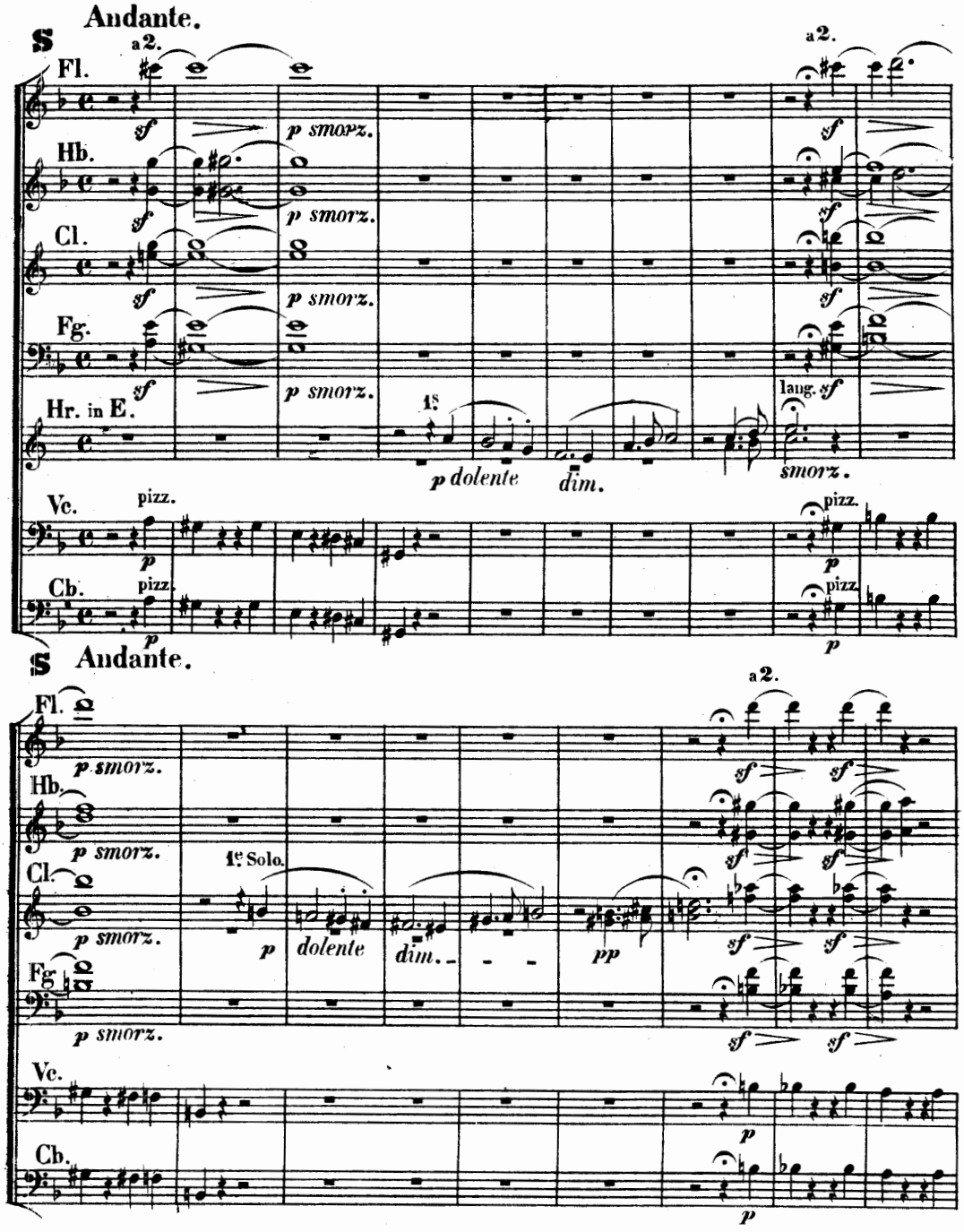

2r
dim.
dim.
p legato
p legato
più diminuendo
p
p
p
dim.
dim.
dim.

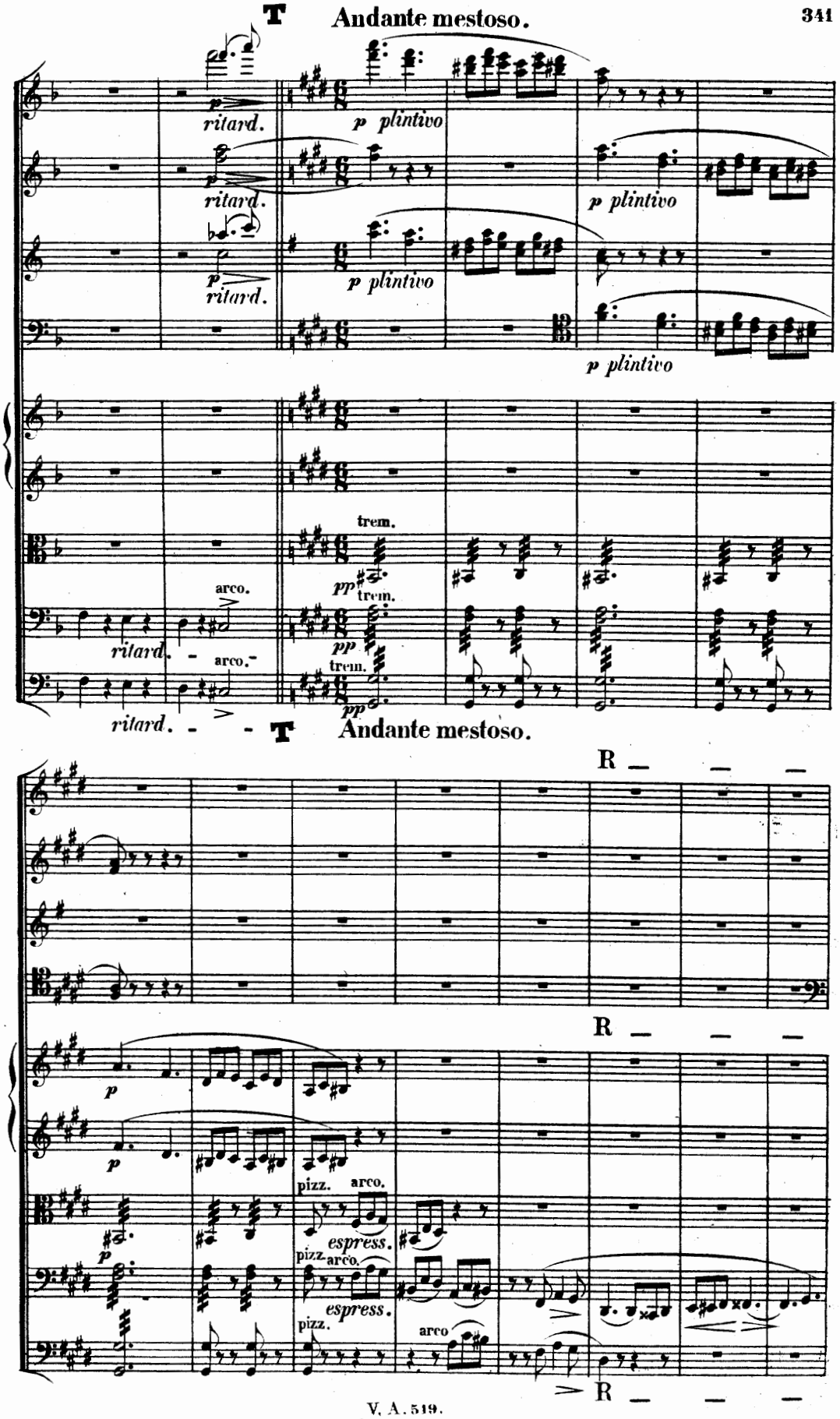
Enttäuschung.

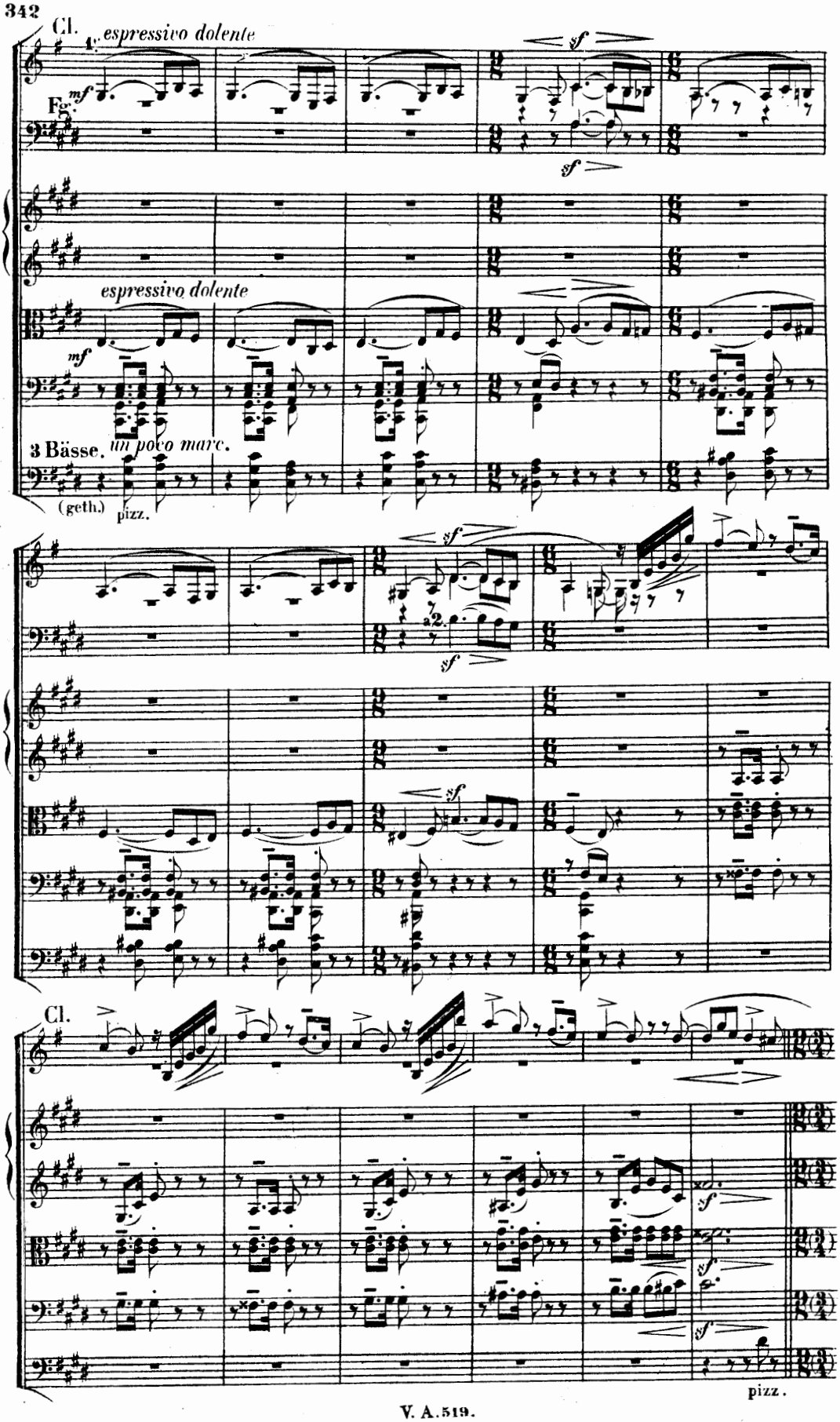
Doch, ach! schon auf des Weges Mitte
Verloren die Begleiter sich;
Sie wandten treulos ihre Schritte,
Und einer nach dem andern wich.

. . . . . .

Und immer stiller ward's und immer
Verlassner auf dem rauhen Steg.



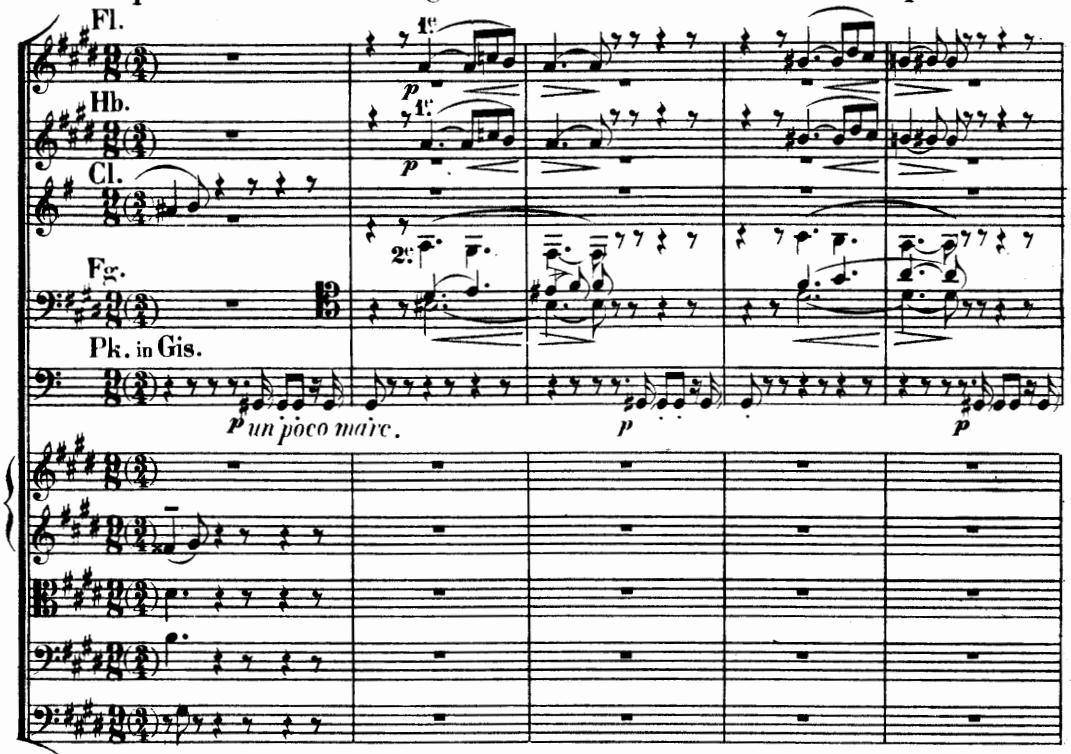

T
Andante mestoso.
p
ritard.
p plintivo
p plintivo
p plintivo
p plintivo
trem.
pp
arco.
ritard.
arco.
ritard.
T
Andante mestoso.
R
R
p
p
p
pizz.
arco.
espress.
pizz.
arco.
espress.
pizz.
arco
R


Cl. 1.
espressivo dolente
Fg.
mf
sf
sf
espressivo dolente
mf
3 Bässe.
un poco marc.
(geth.)
pizz.
sf
a2.
sf
sf
Cl.
sf
sf
sf
pizz.

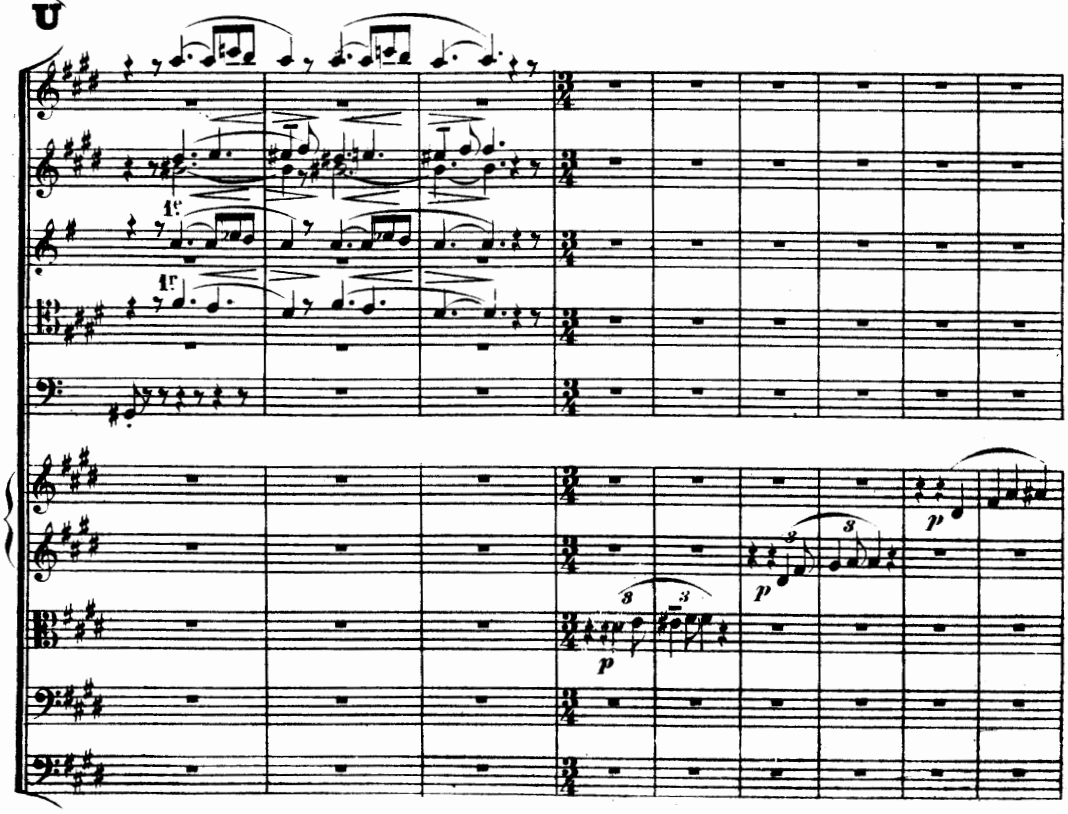
Von all dem rauschenden Geleite
Wer harrte liebend bei mir aus?
Wer steht mir tröstend noch zur Seite
Und folgt mir bis zum finstern Haus?

U

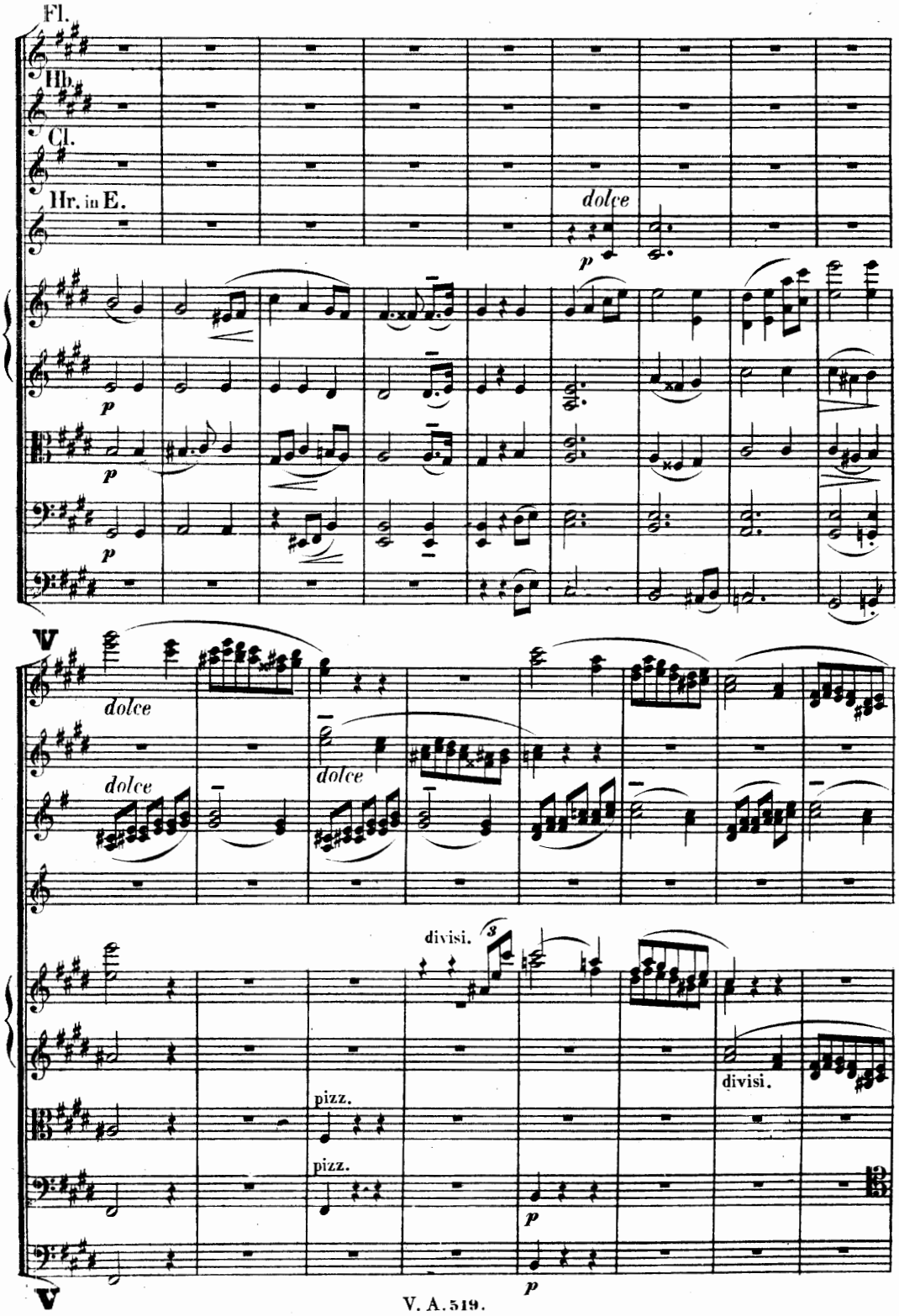
Das Tempo allmählich etwas bewegter bis zu dem Buchstaben **W** und im $\frac{3}{4}$ taktiren.

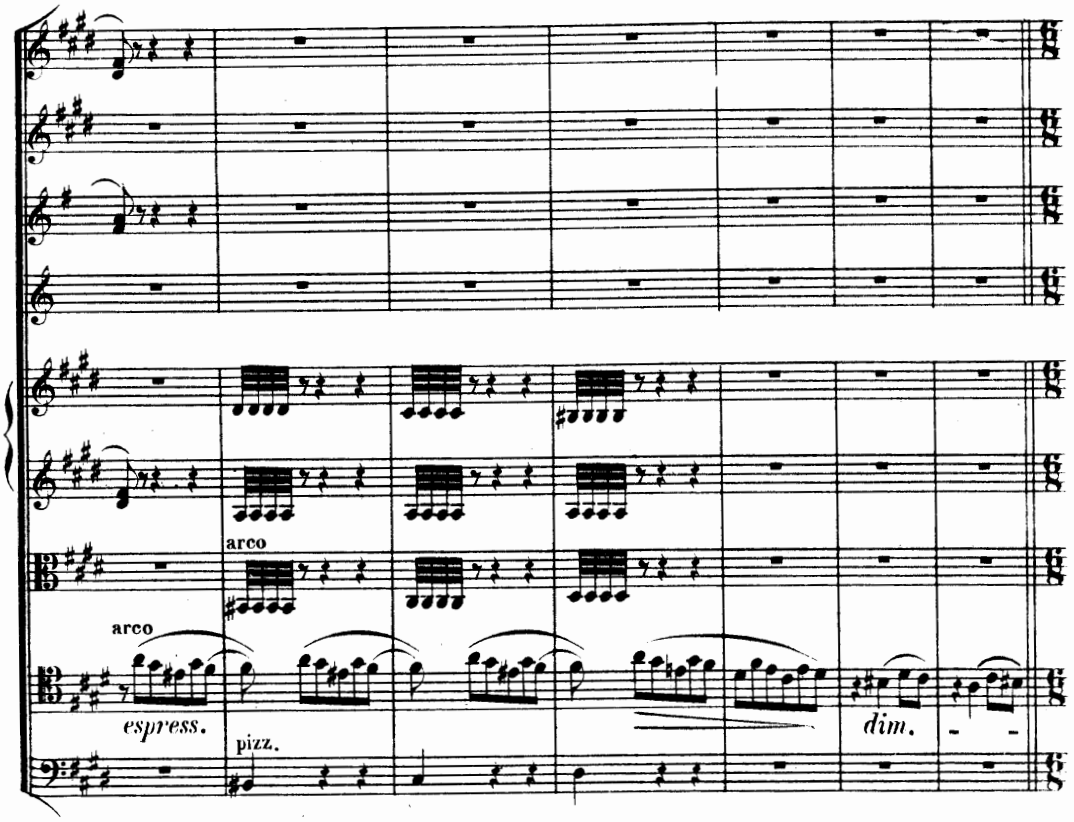


U

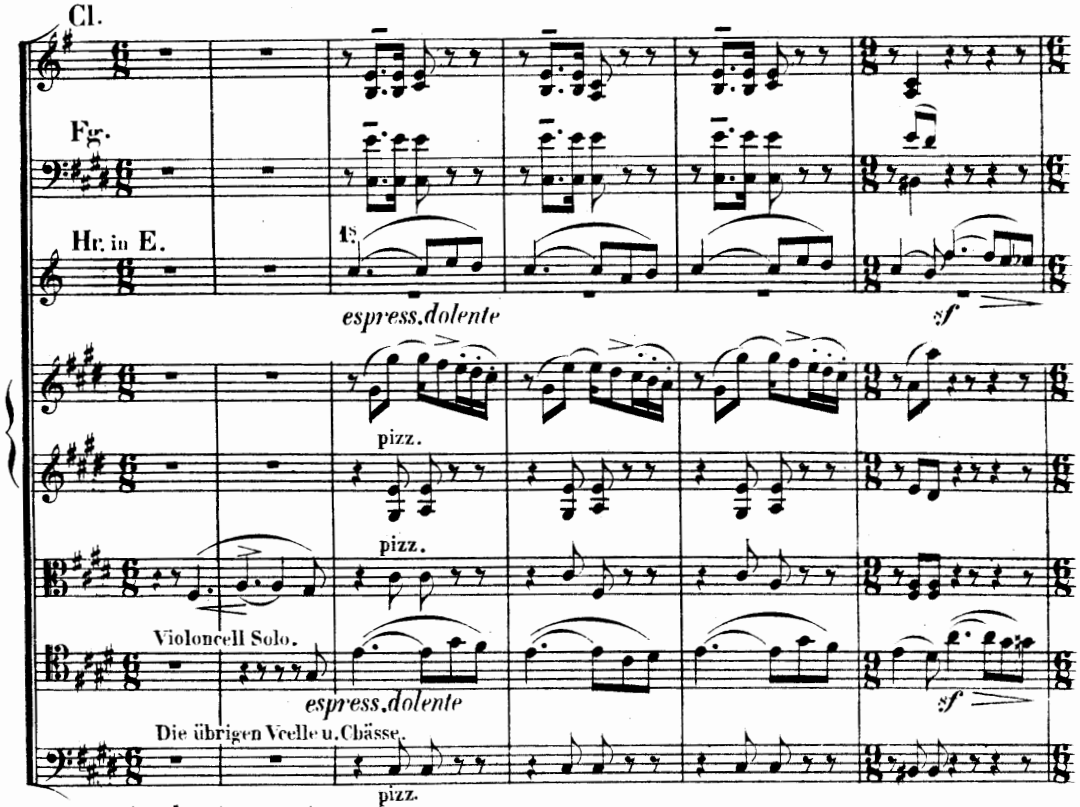


Du, die du alle Wunden heilest,
Der Freudschaft leise, zarte Hand,
Des Lebens Bürden liebend theilest,
Du, die ich frühe sucht' und fand! —

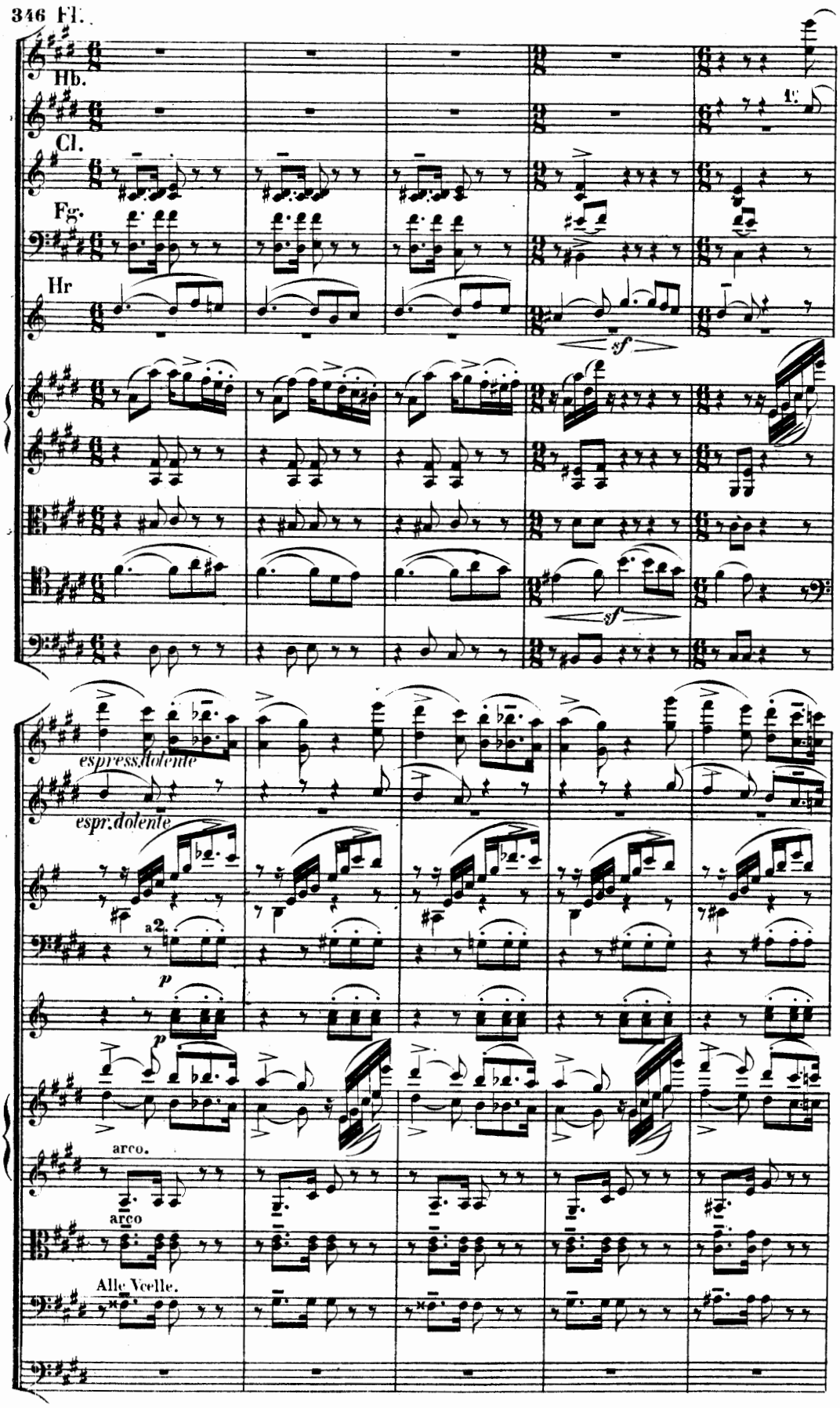


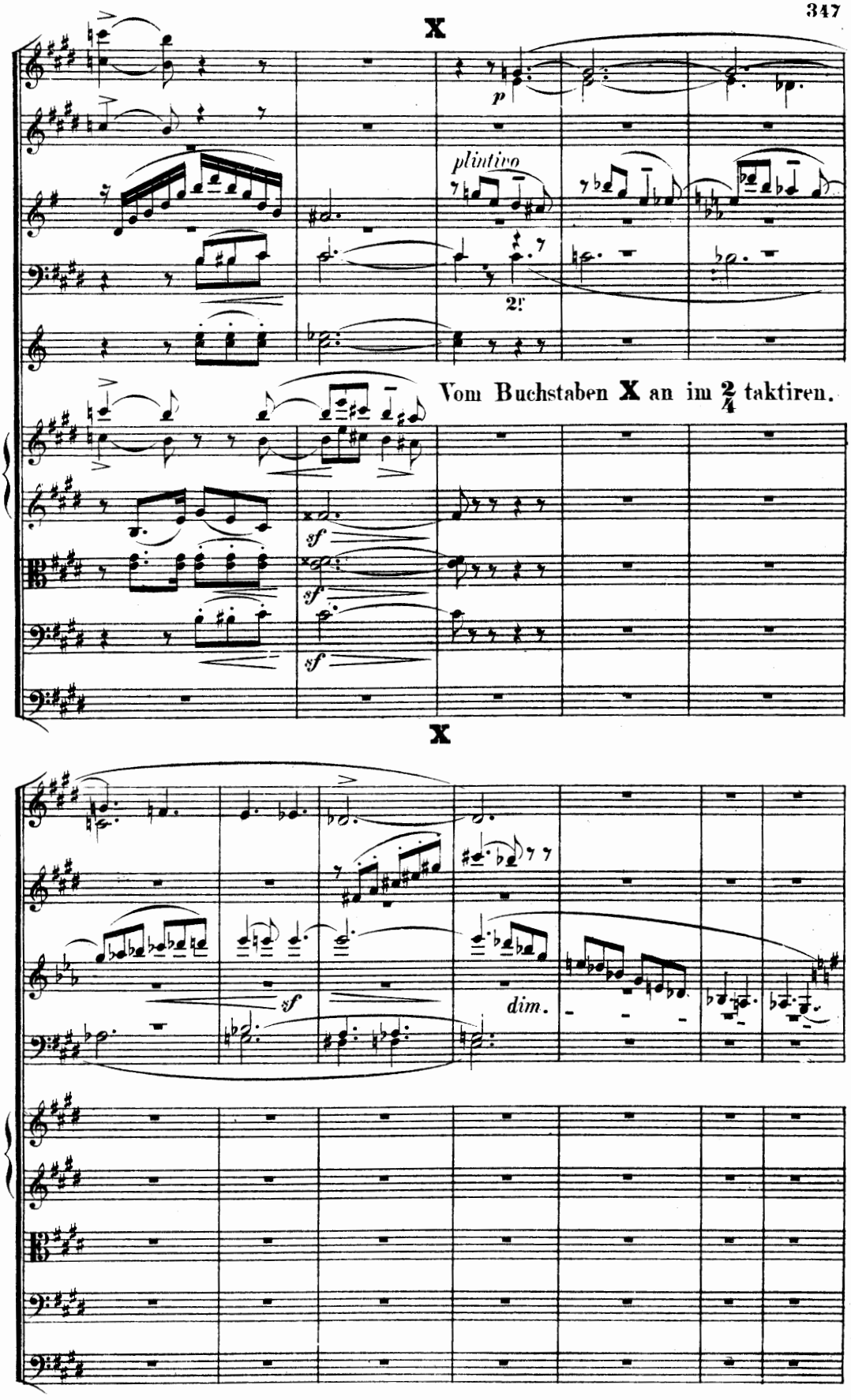


W Andante mestoso.



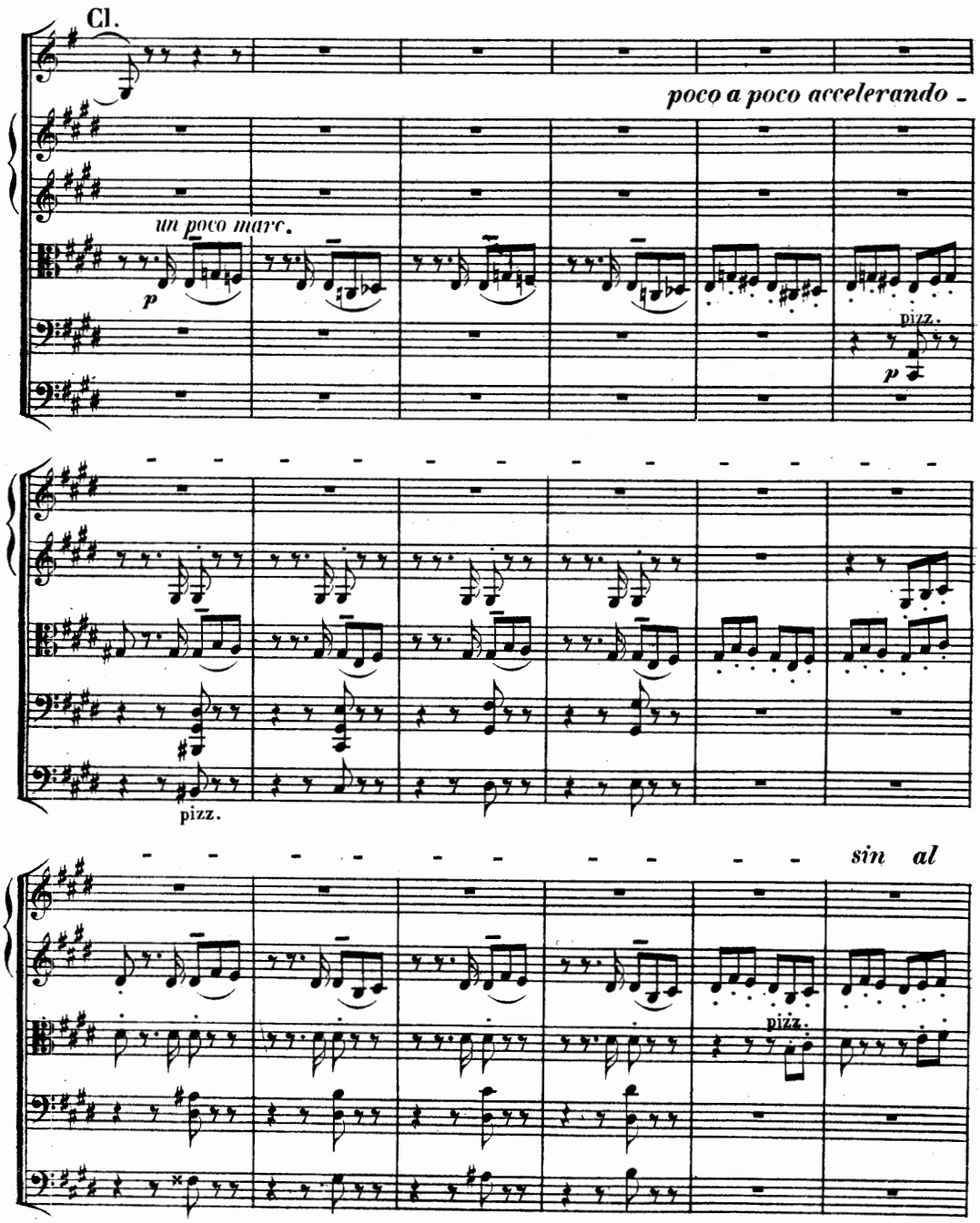
W Andante mestoso.

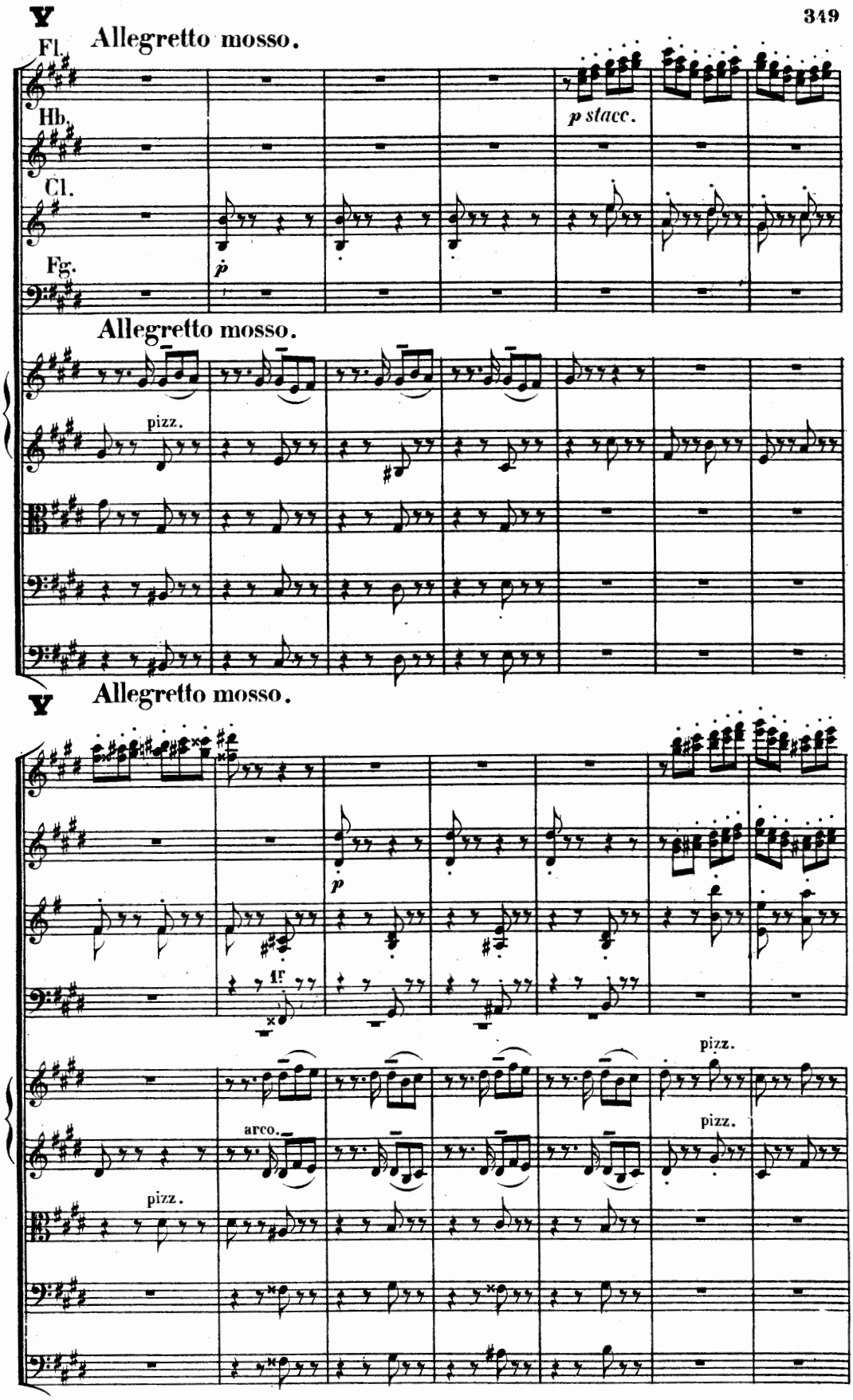

Hb.
Cl.
Fg.
Hr
1.
sf
sf
espress.dolente
espr.dolente
a 2.
p
p
arco.
arco
Alle Vcelle.

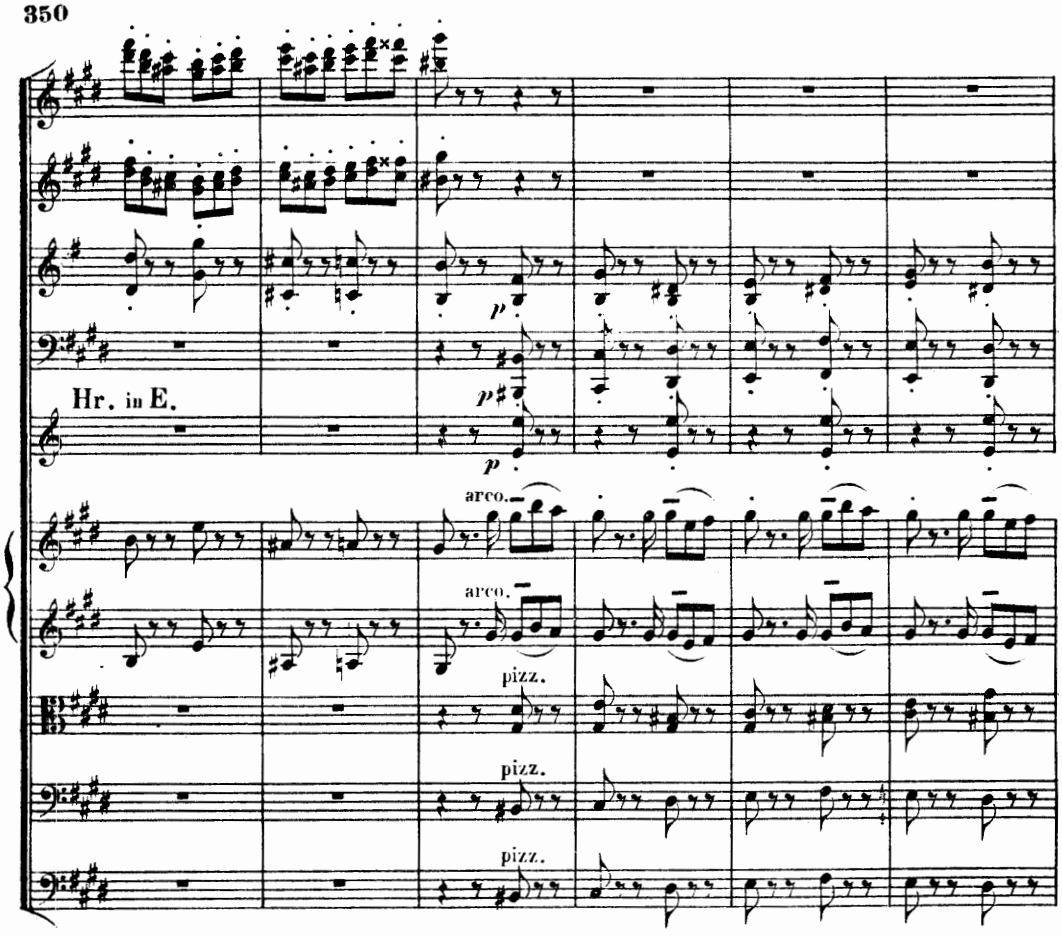

X
p
plintivo
2?
Vom Buchstaben X an im 2/4 taktiren.
sf
sf
sf
X
sf
dim.

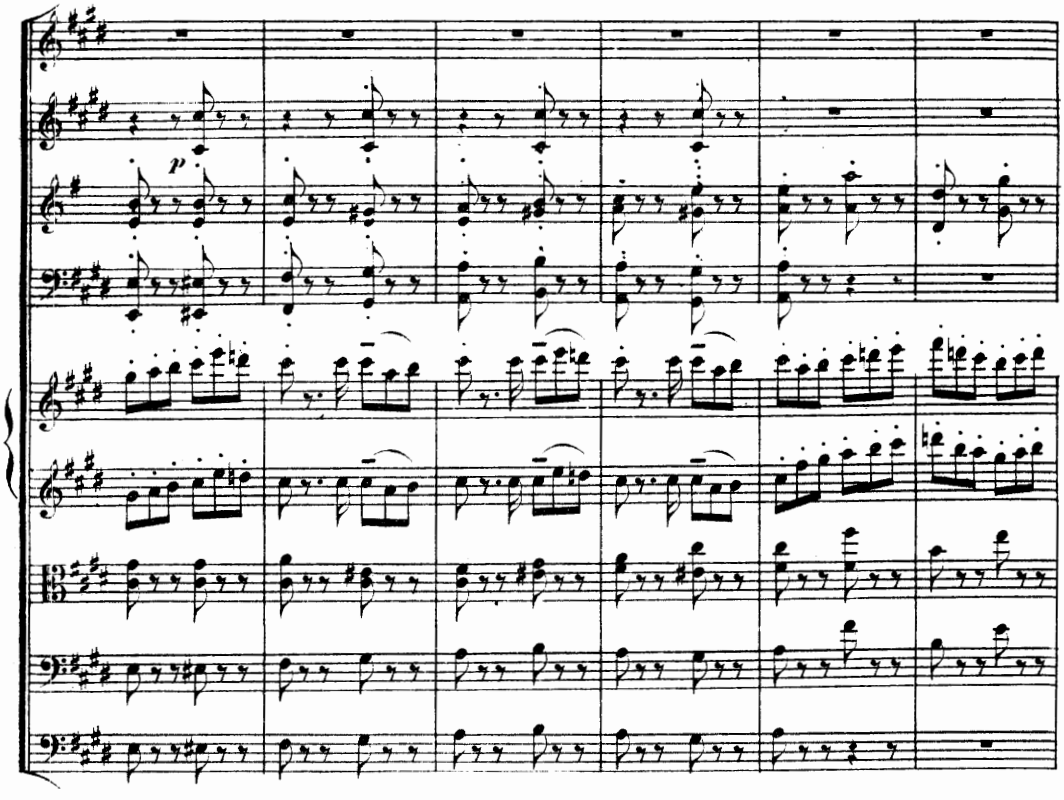
Beschäftigung.

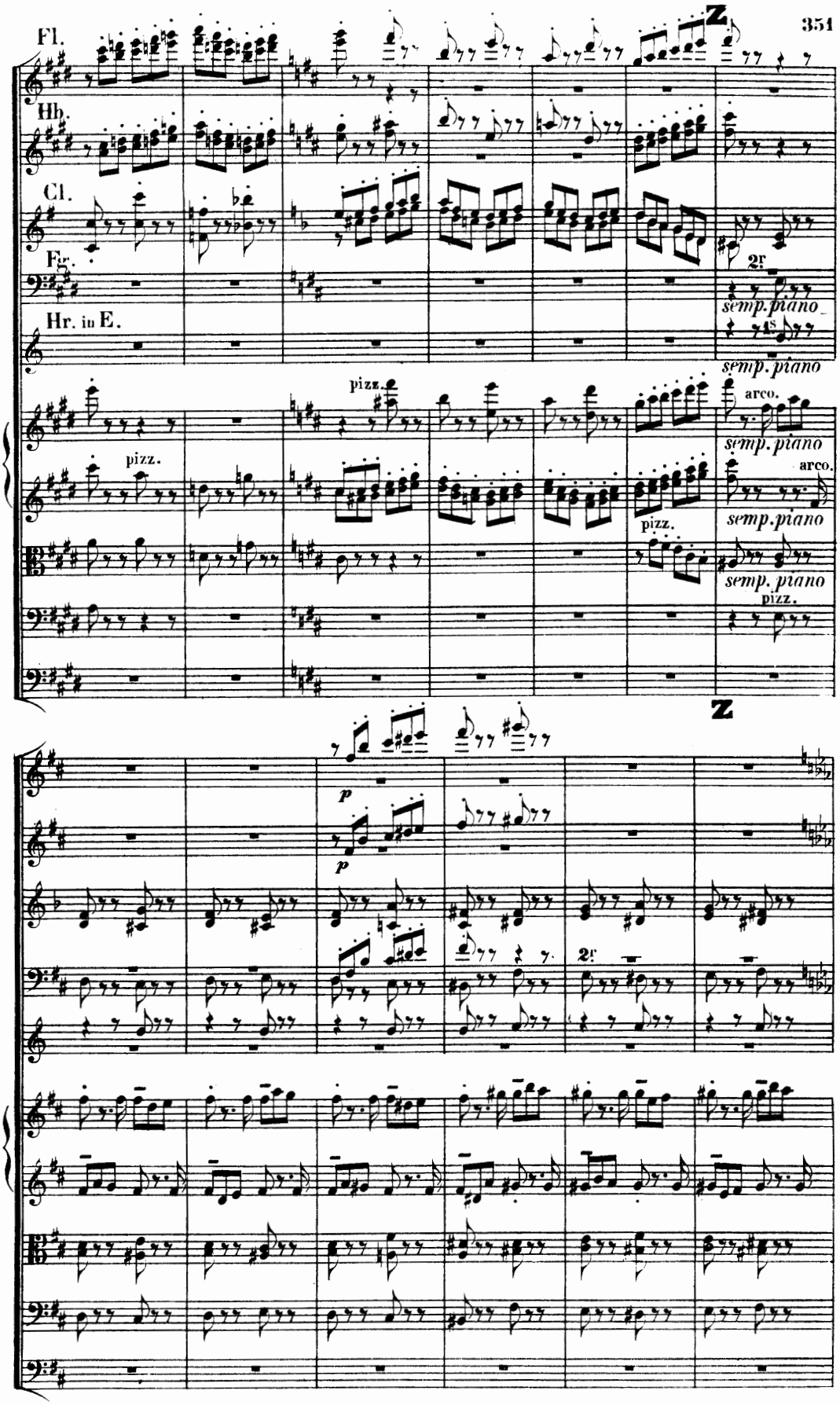
Und du, die gern sich mit ihr gattet,
Wie sie der Seele Sturm beschwört,
Beschäftigung, die nie ermattet
Die langsam schafft, doch nie zerstört,
Die zu dem Bau der Ewigkeiten
Zwar Sandkorn nur für Sandkorn reicht,
Doch von der grossen Schuld der Zeiten
Minuten, Tage, Jahre streicht. ——

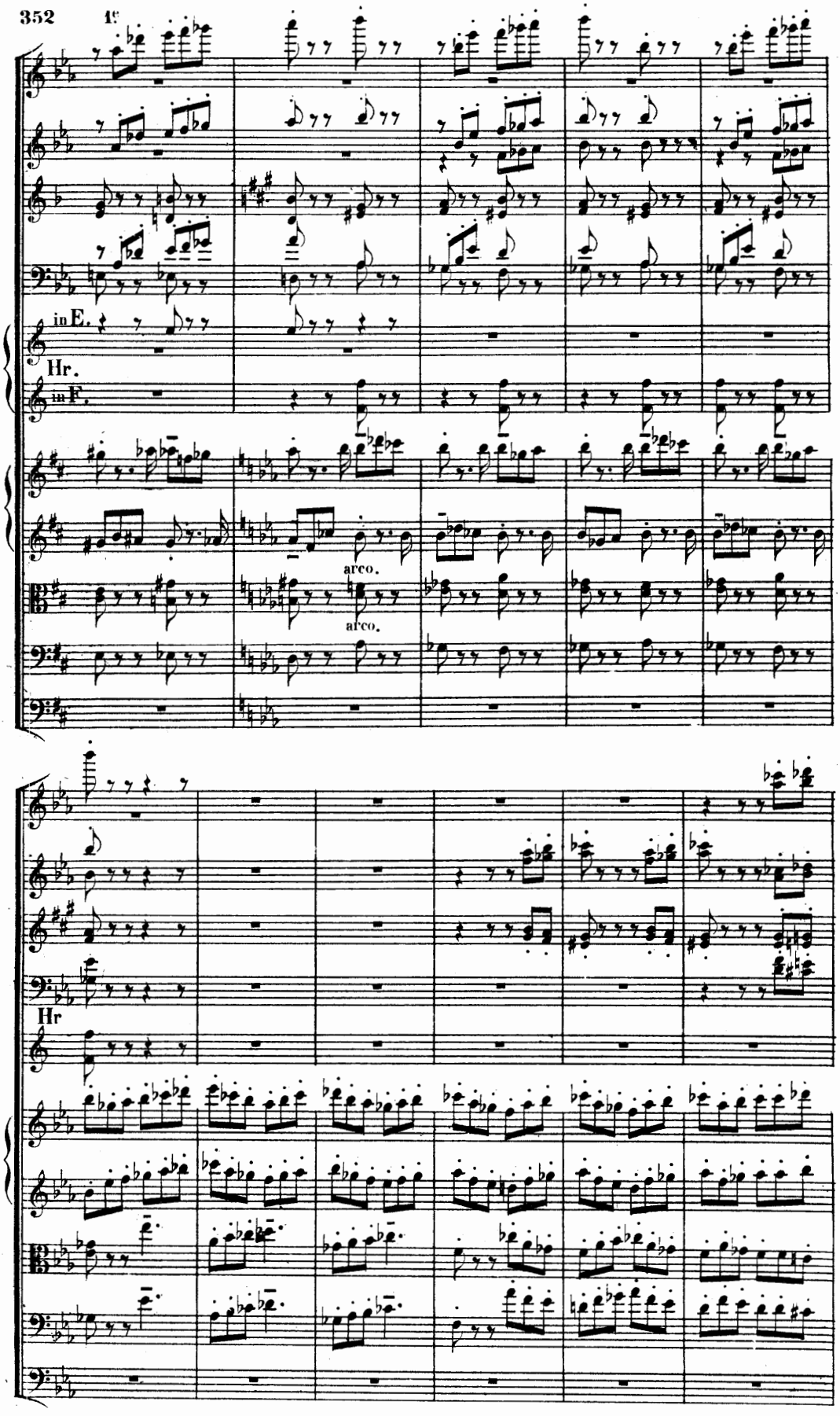


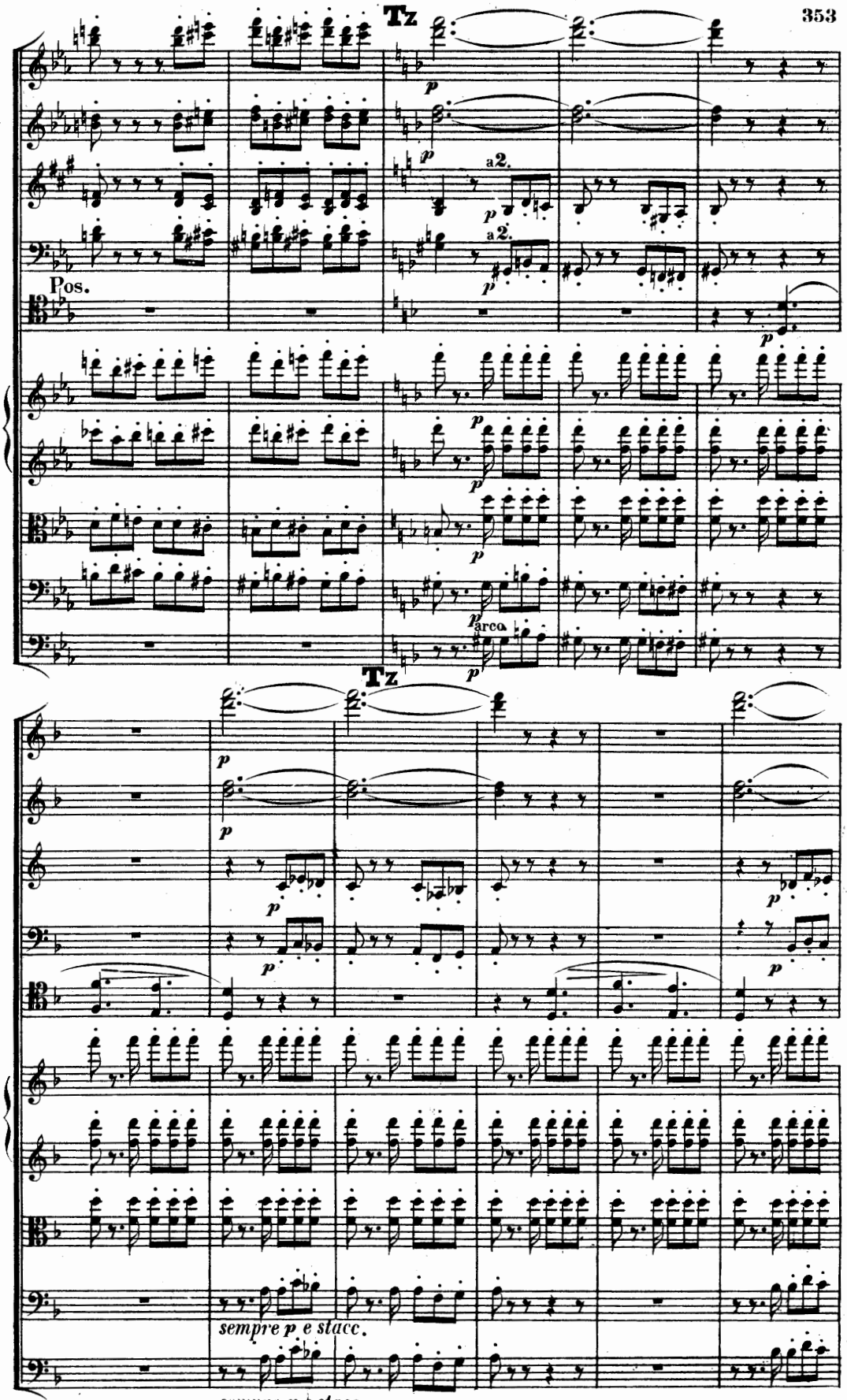

Allegretto mosso.
Fl.
Hb.
Cl.
Fg.
p stacc.
p
Allegretto mosso.
pizz.
Allegretto mosso.
p
arco.
pizz.
pizz.
pizz.

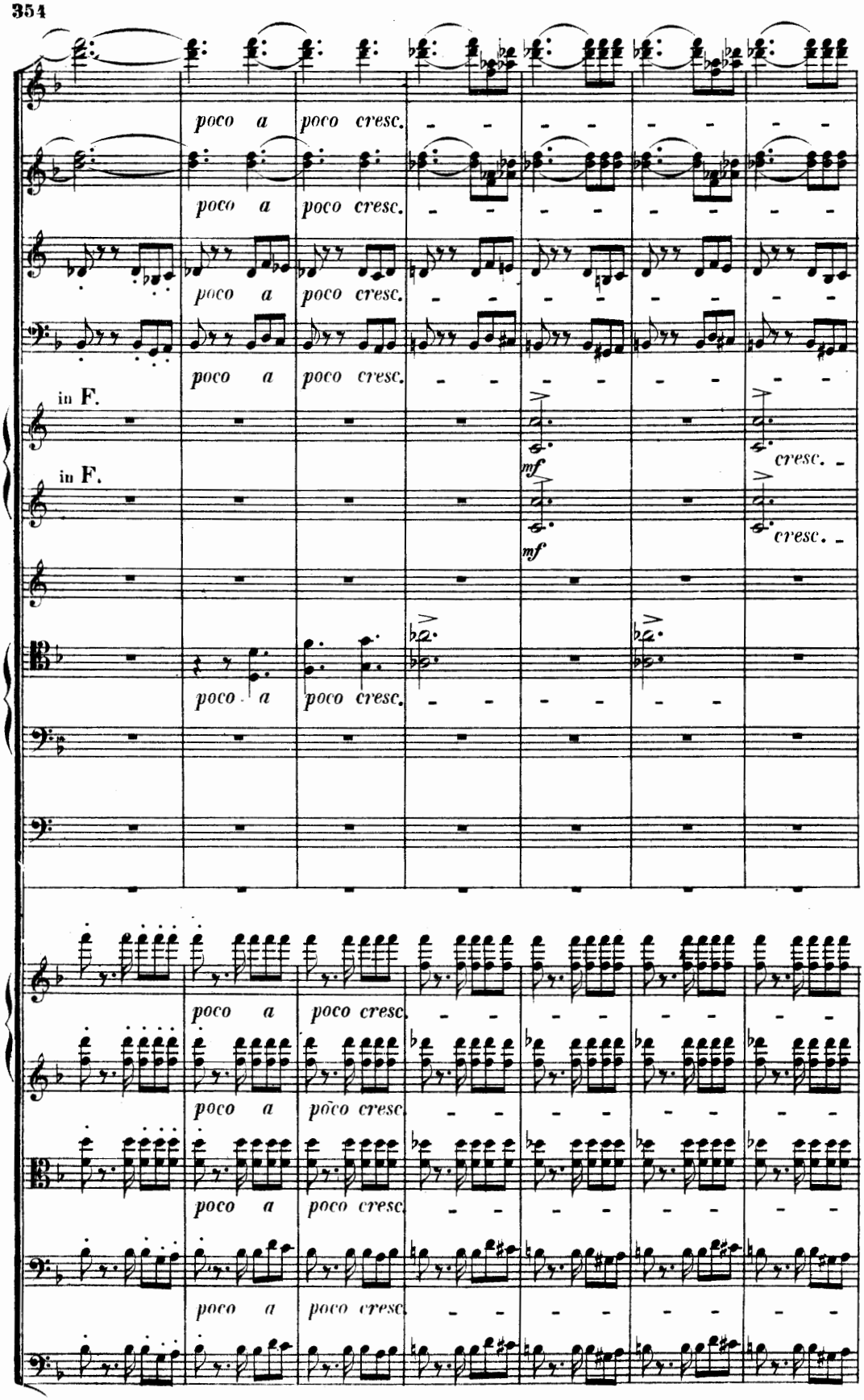

Hr. in E.
arco.
arco.
pizz.
pizz.
pizz.

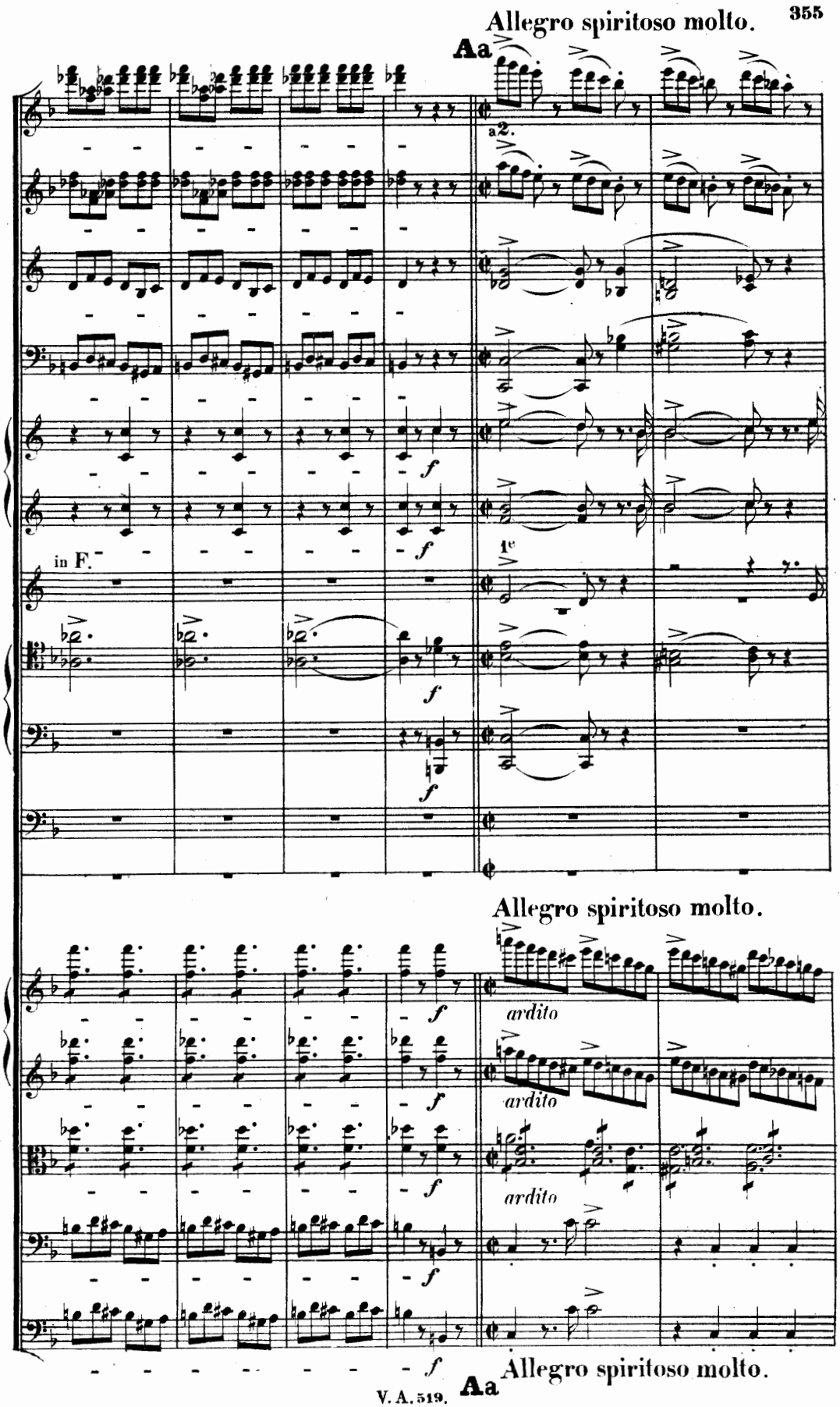


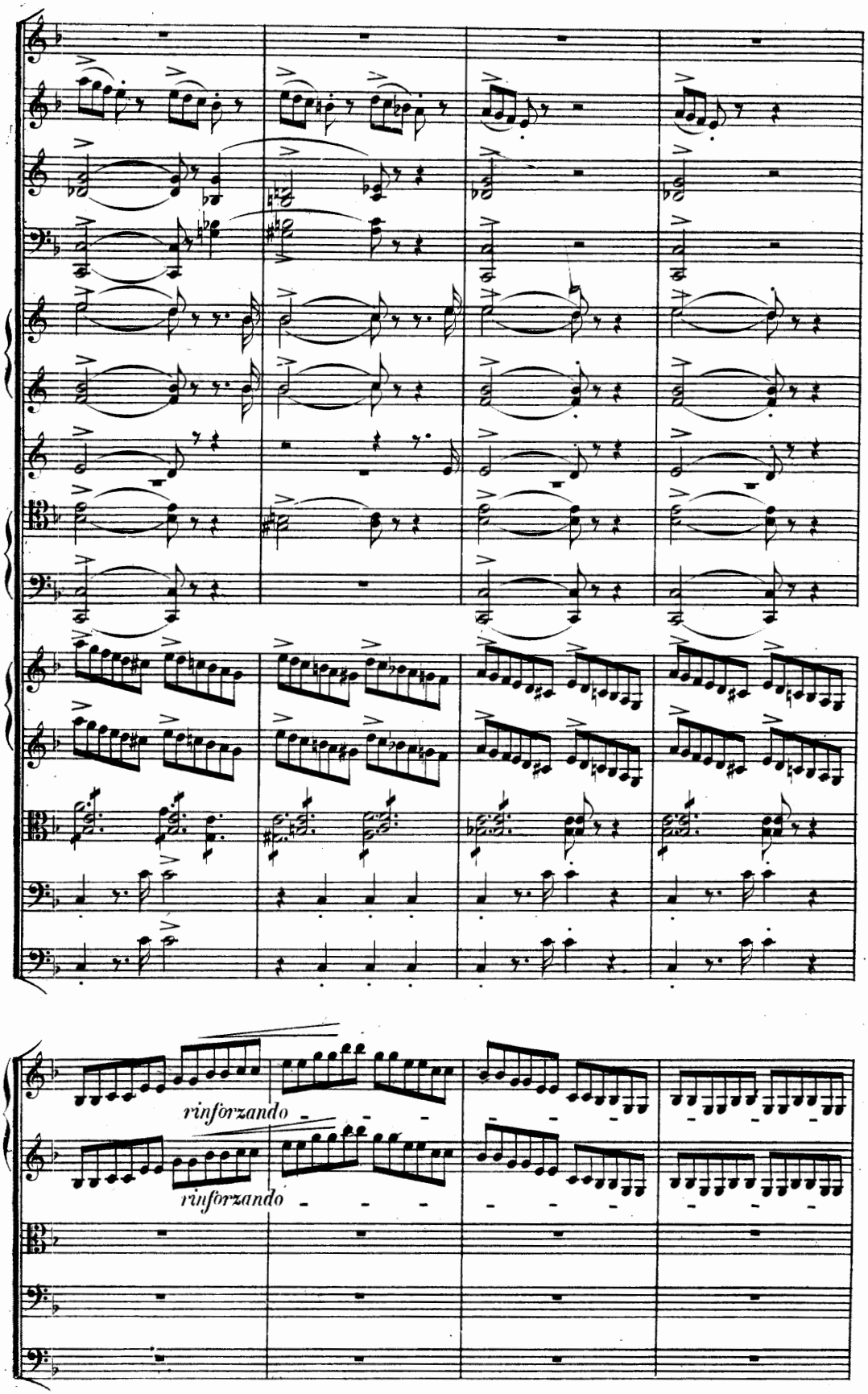

Fl.
Hb.
Cl.
Fg.
Hr. in E.
Z
2f
semp. piano
pizz.
arco.
semp. piano
arco.
pizz.
semp. piano
pizz.
Z
p
p
2f

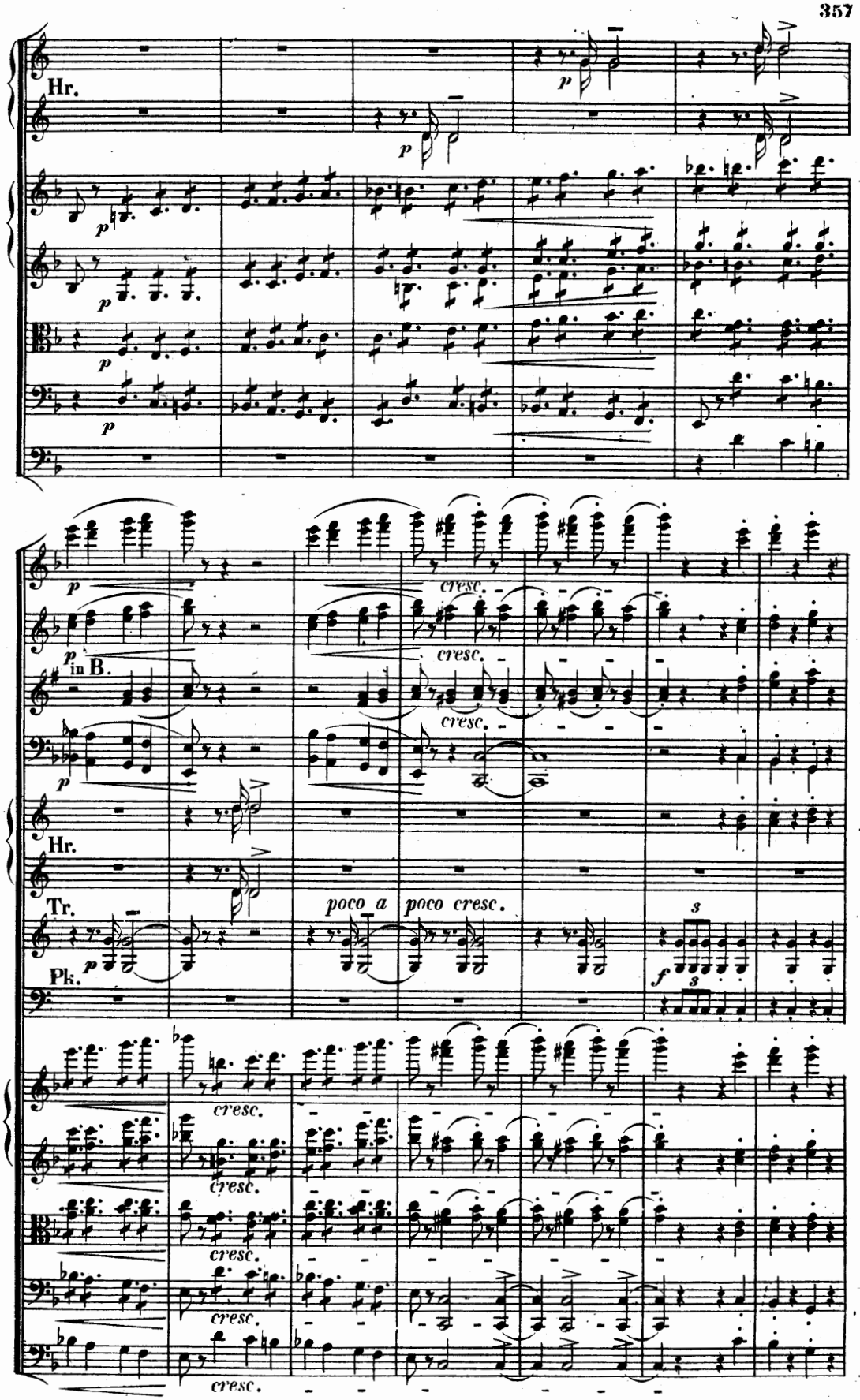

in E.
Hr.
in F.
arco.
arco.
Hr


Tz
a2.
Pos.
arco
Tz
sempre p e stacc.
sempre p e stacc.


poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
in F.
in F.
mf
mf
cresc.
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.

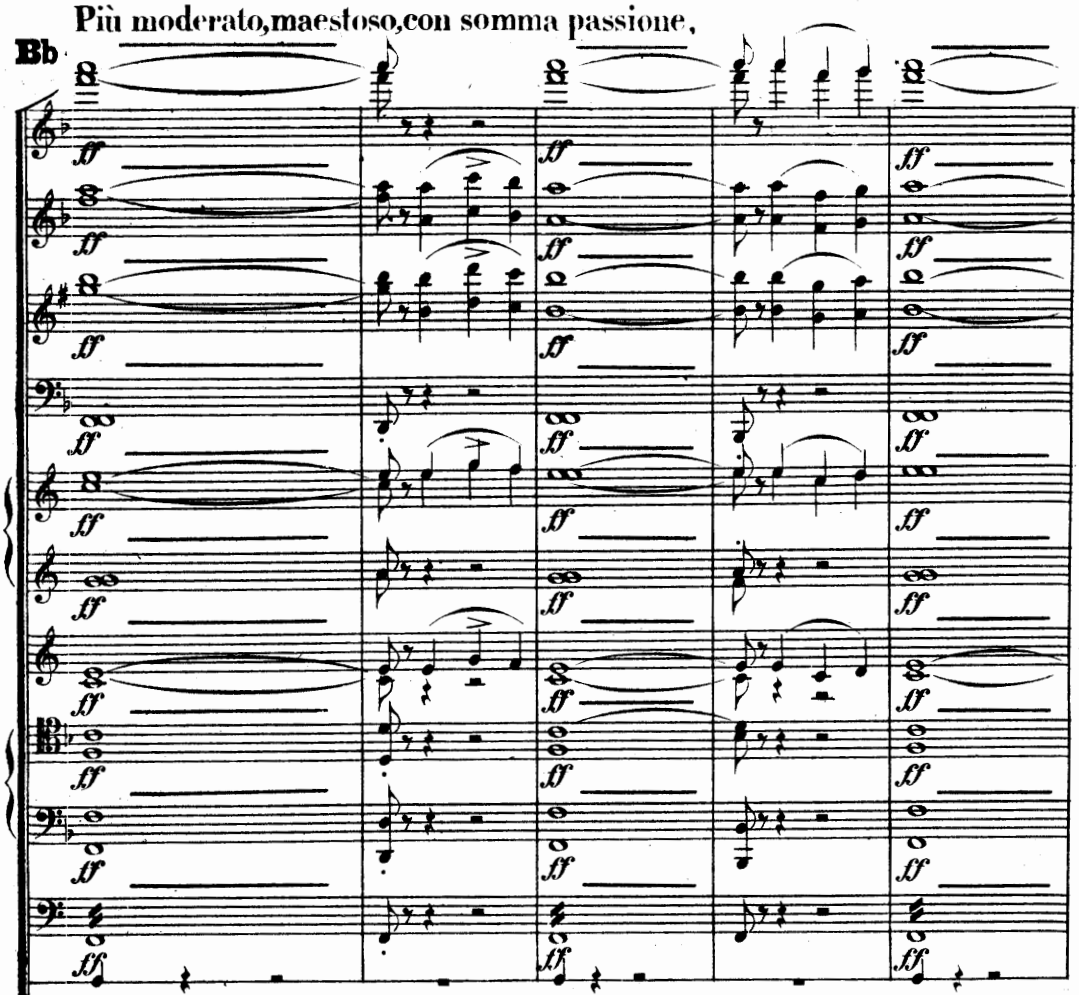

Allegro spiritoso molto.
Aa
a2.
in F.
1e
f
Allegro spiritoso molto.
ardito
ardito
ardito
Allegro spiritoso molto.
Aa


rinforzando
rinforzando

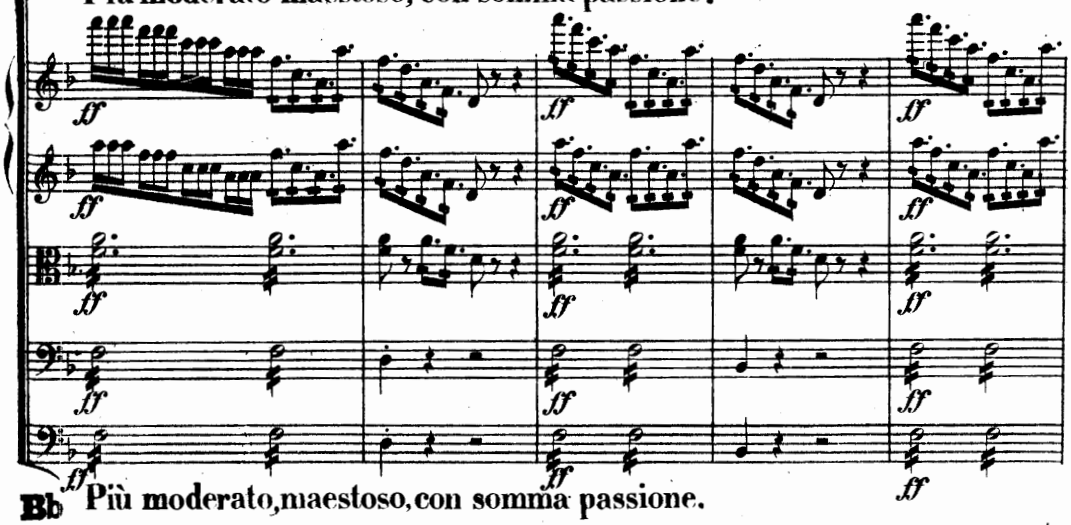

Hr.
p
cresc.
in B.
Tr.
poco a poco cresc.
Pk.
f

APOTHEOSE.*)

Più moderato, maestoso, con somma passione.



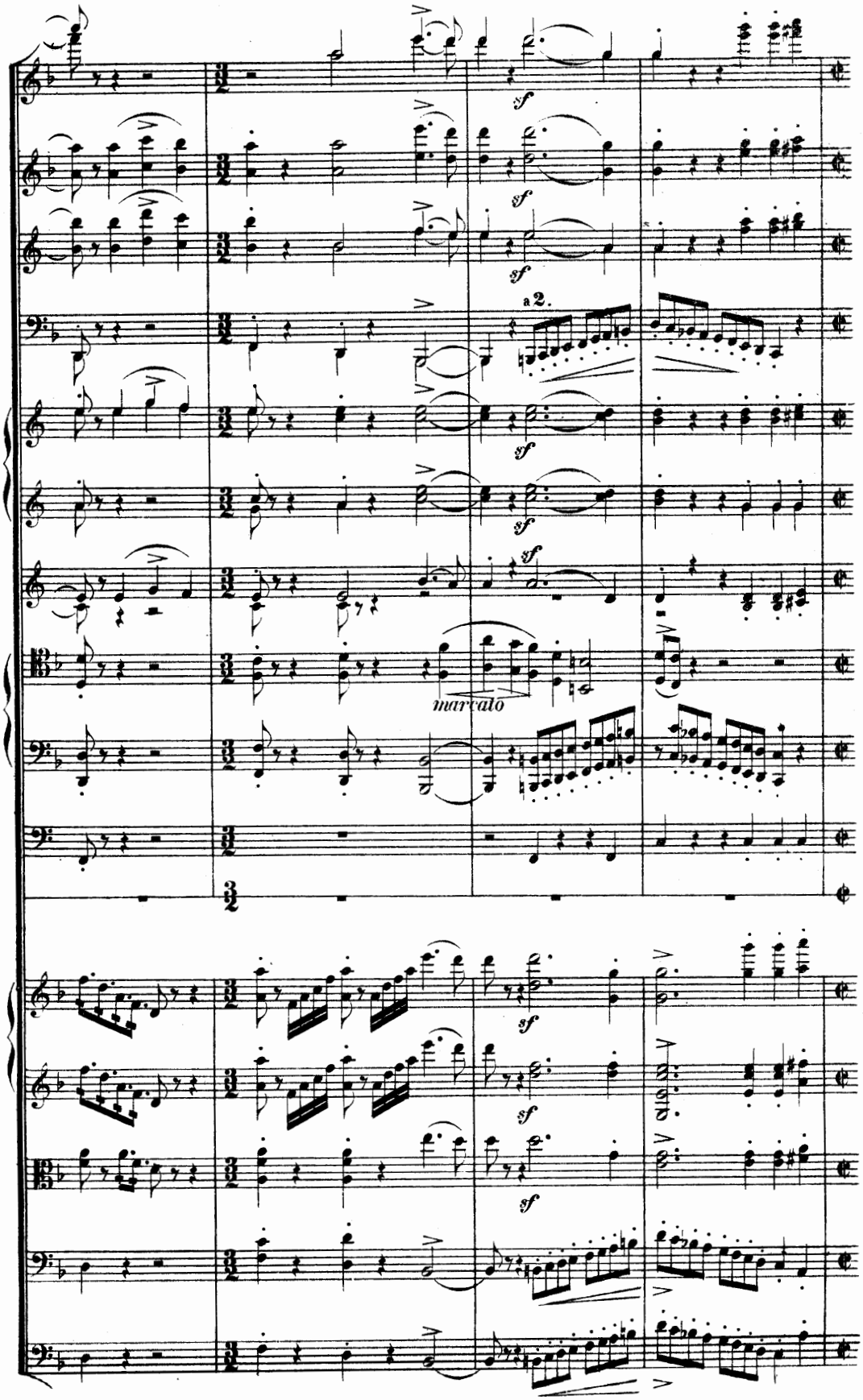
Più moderato maestoso, con somma passione.

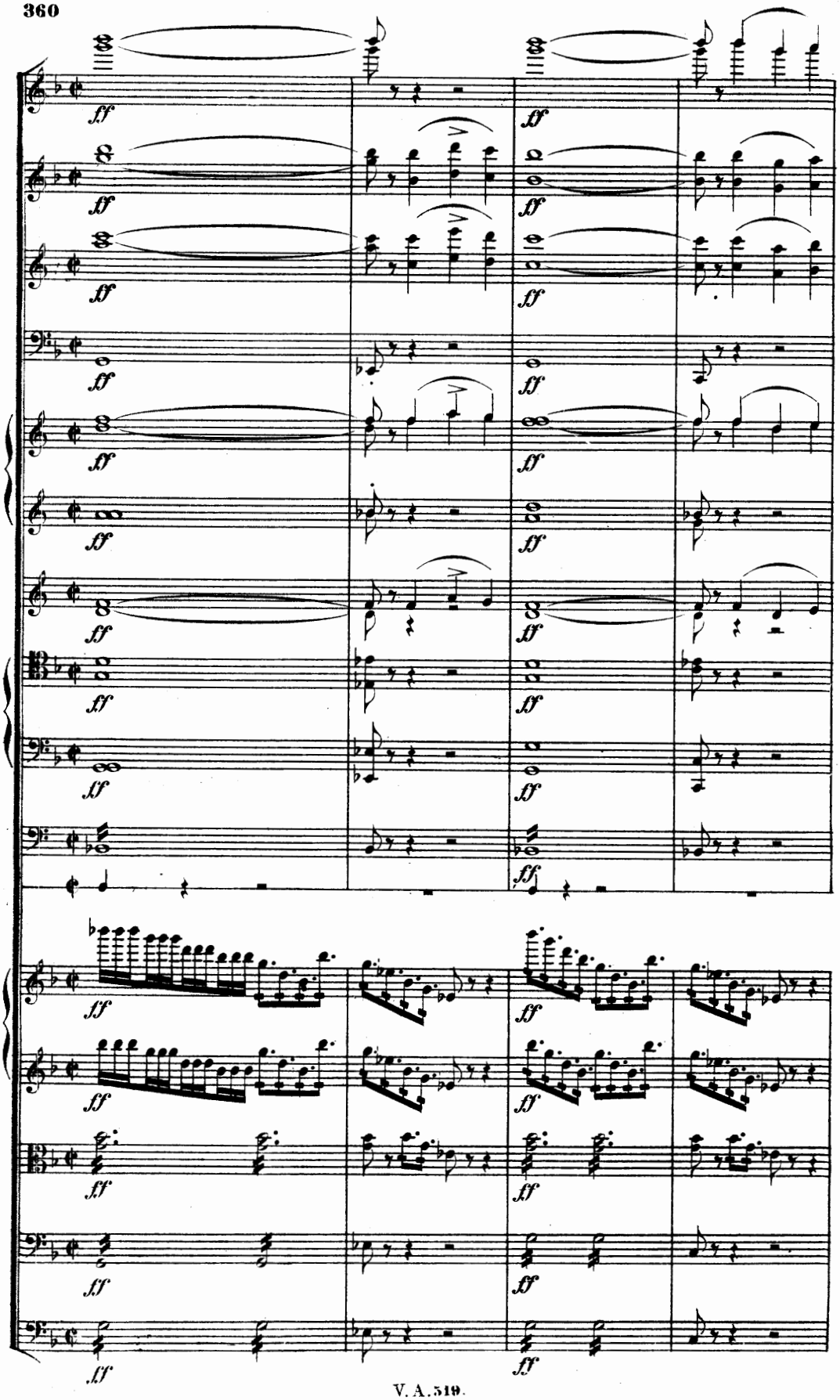


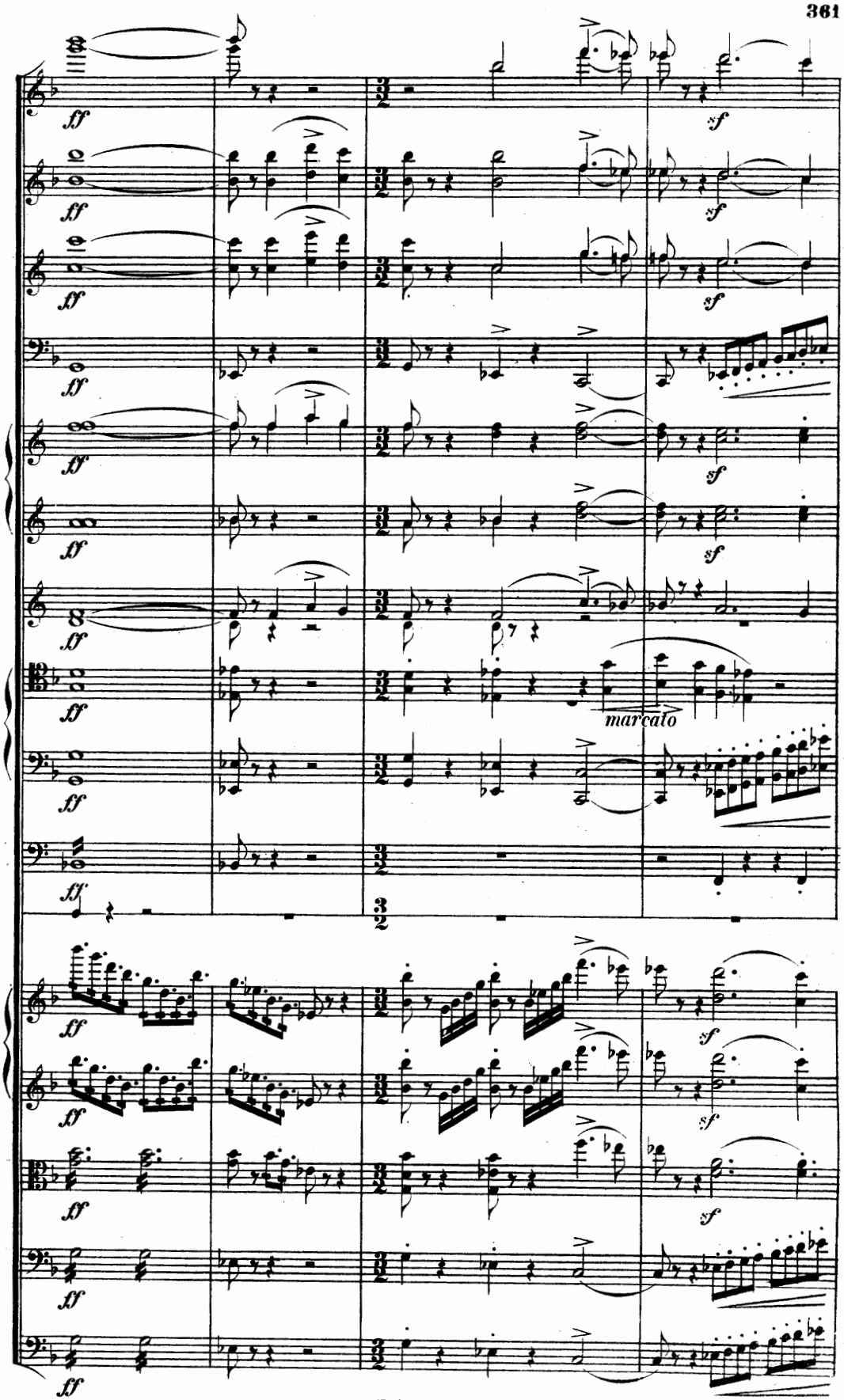
Più moderato, maestoso, con somma passione.

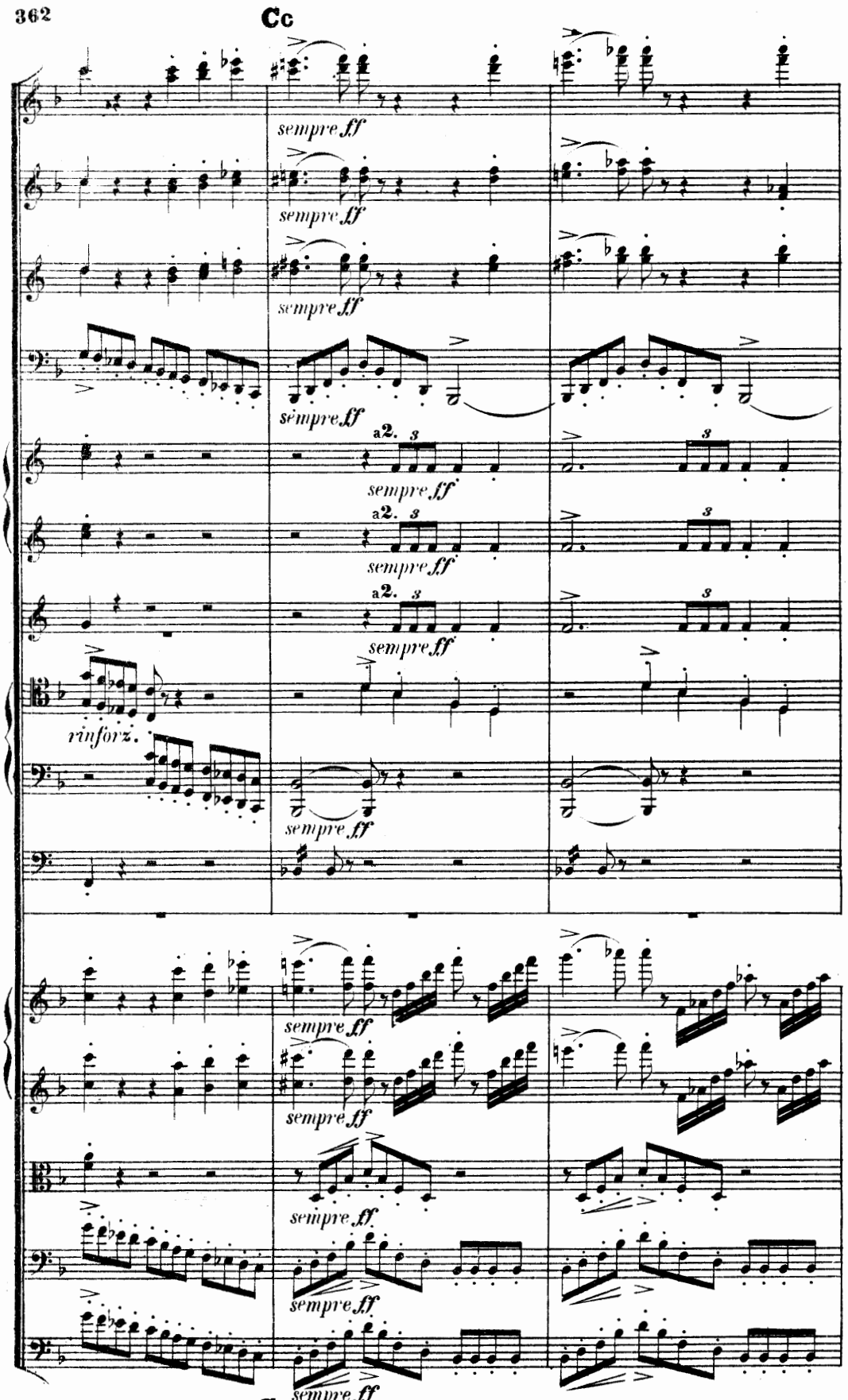
*) Das Festhalten und dabei die unaufhaltsame Bethätigung des Ideals ist unsers Lebens höchster Zweck. In diesem Sinne erlaubte ich mir das Schiller'sche Gedicht zu ergänzen durch die jubelnd bekräftigende Wiederaufnahme der im ersten Satz vorausgegangenen Motive als Schluss-Apotheose.

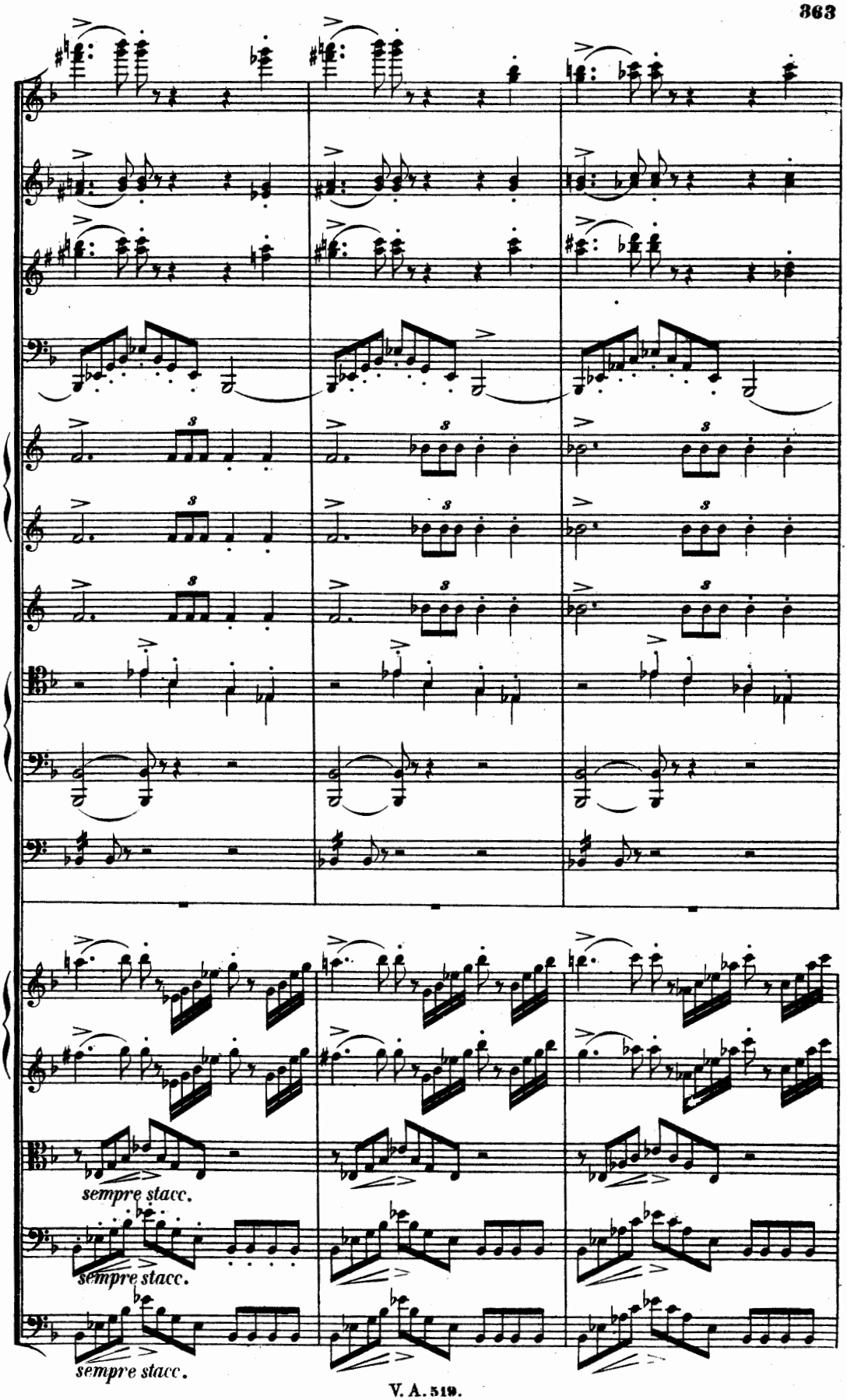
F. Liszt.

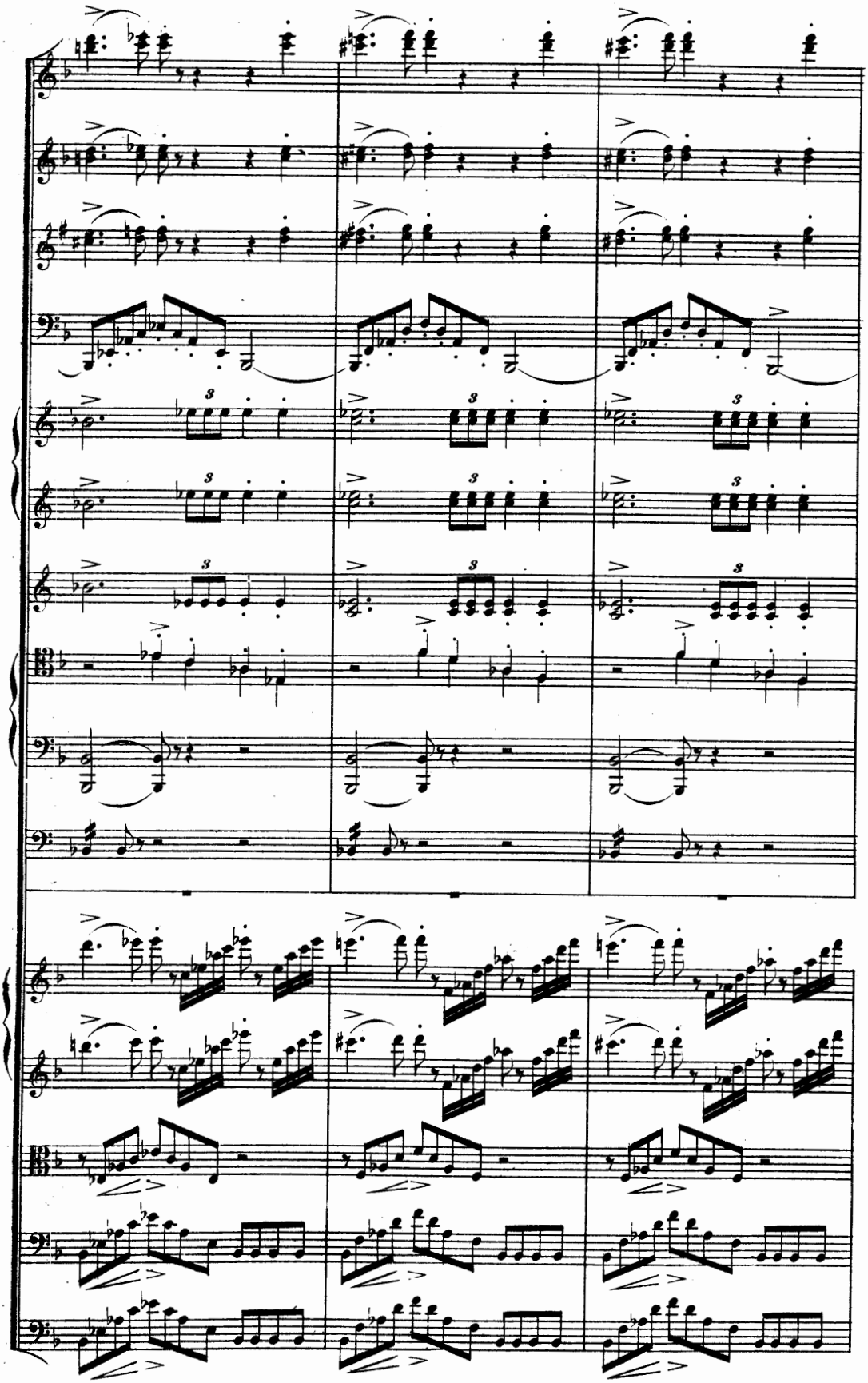

sf
a 2.
marcato

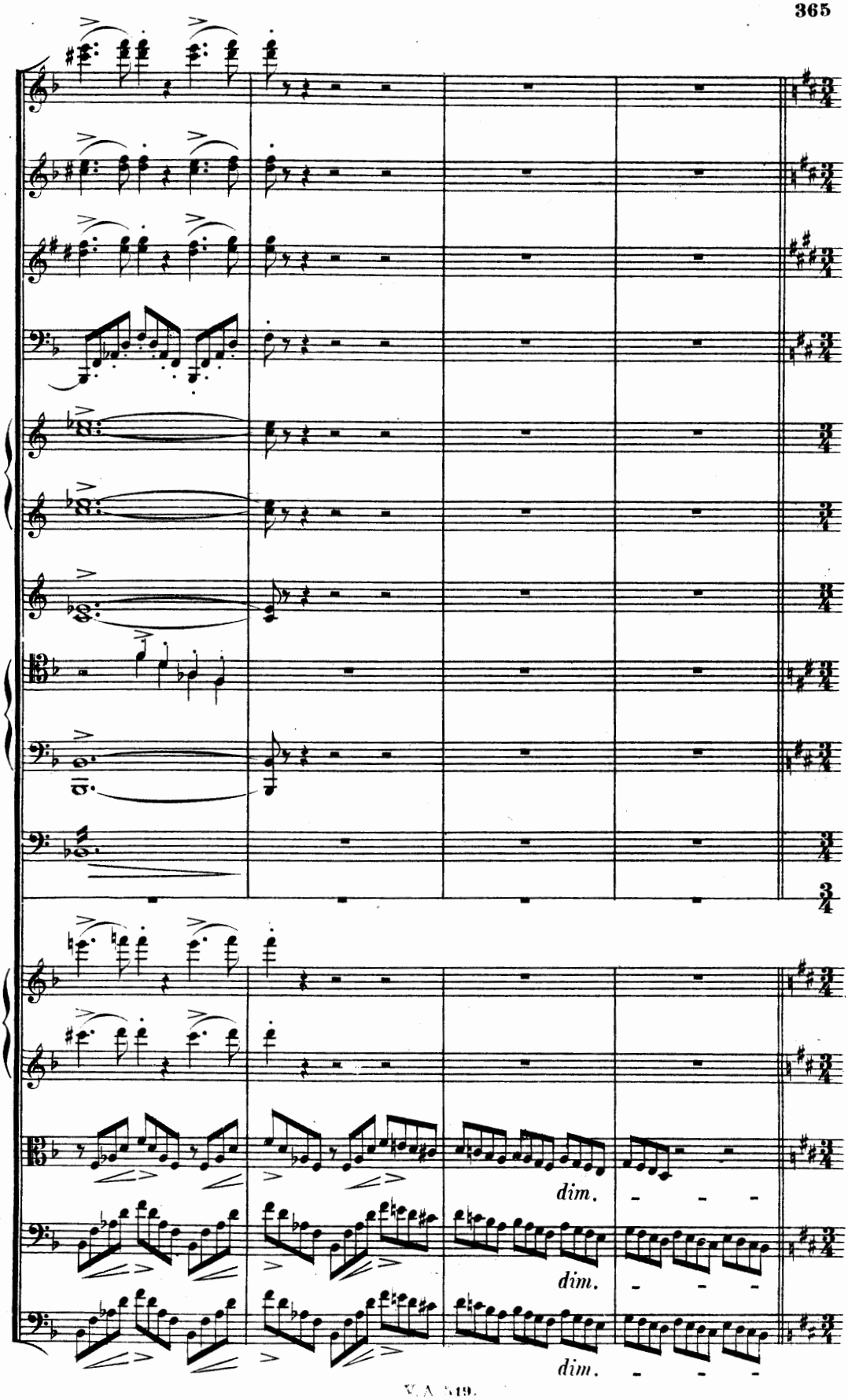



ff
sf
marcato

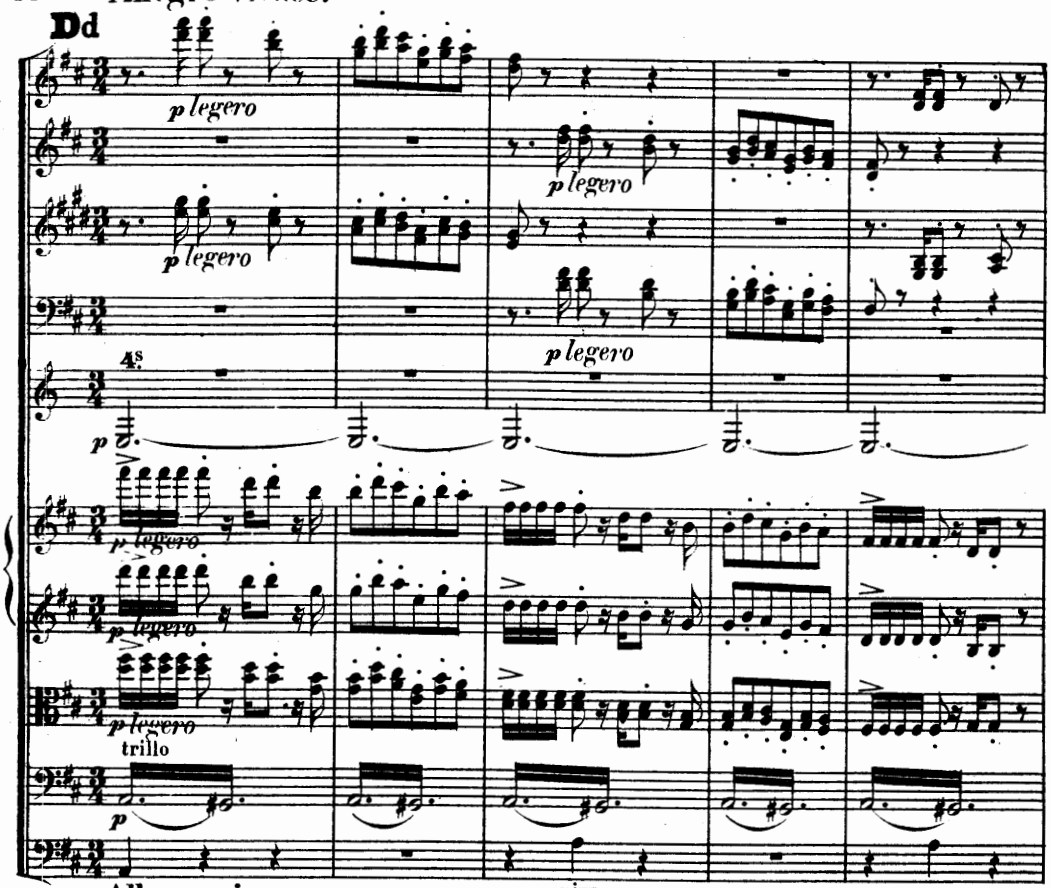

Cc
sempre ff
a 2.
rinforz.
Cc


sempre stacc.
sempre stacc.
sempre stacc.

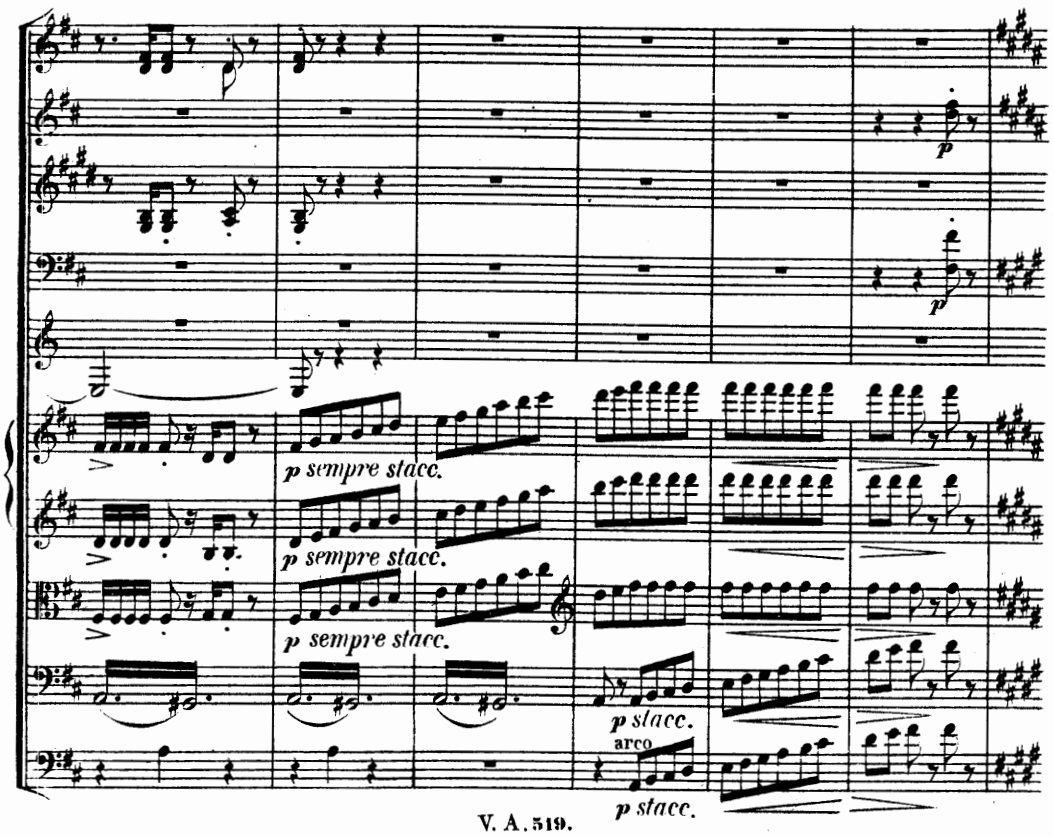


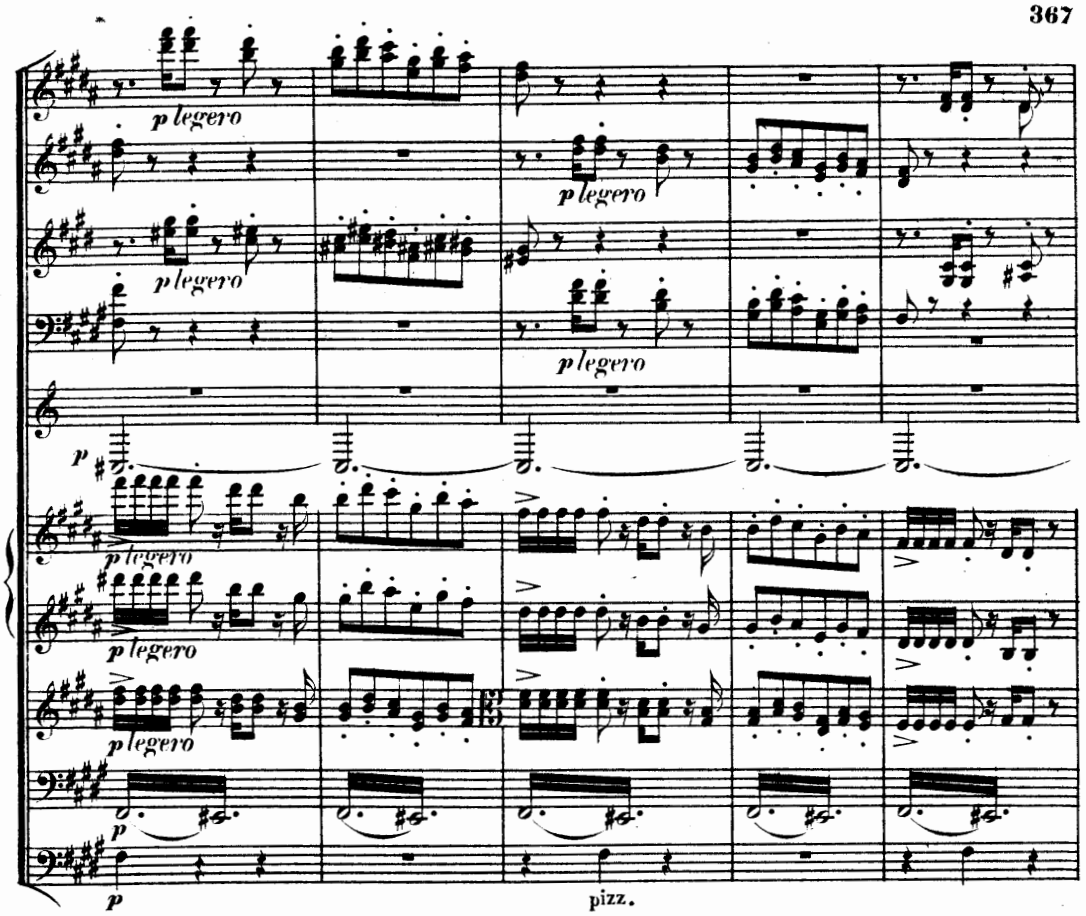

dim.
dim.
dim.

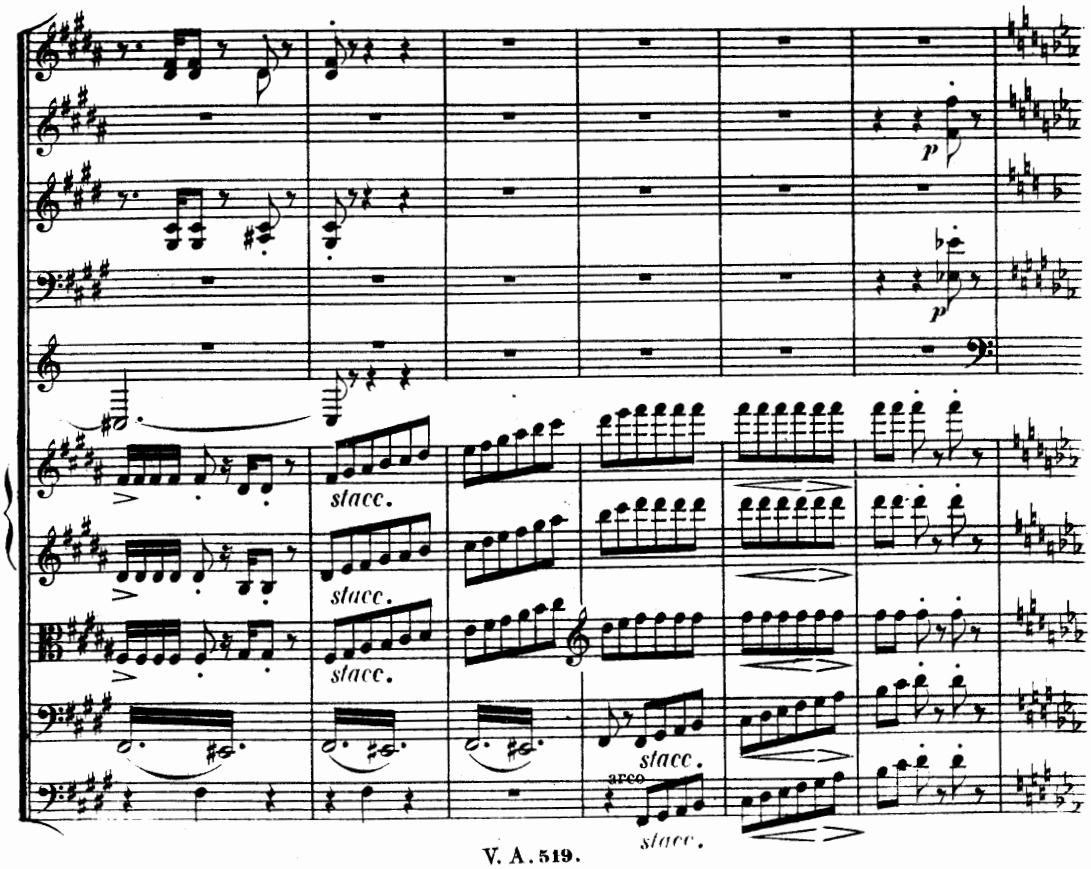
Allegro vivace.

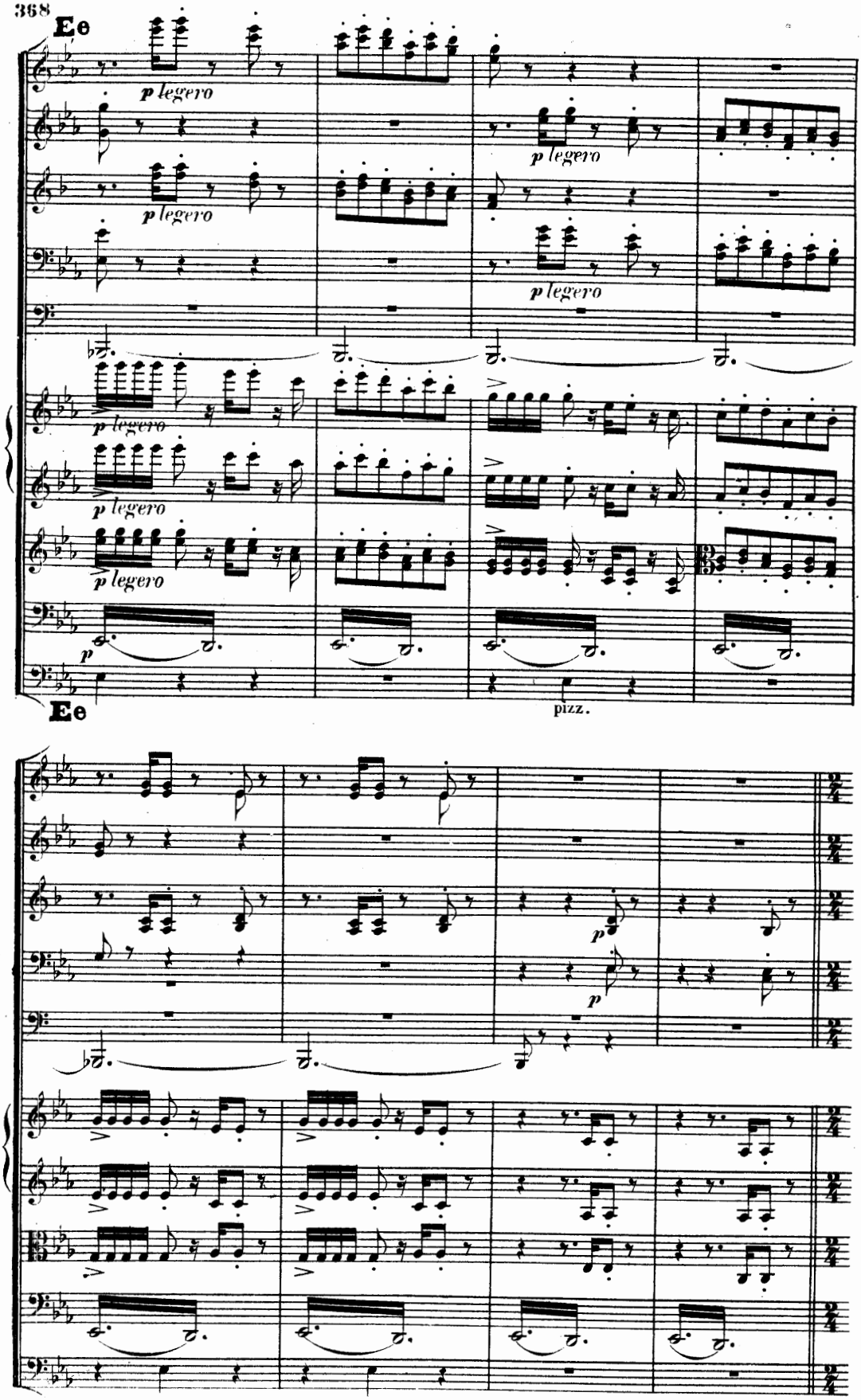


Dd Allegro vivace.




p legero
p legero
p legero
p legero
p legero
p legero
p
p
pizz.


p
p
stacc.
stacc.
stacc.
stacc.
arco
stacc.


Ee
p legero
p legero
p legero
p legero
p legero
p legero
p
Ee
pizz.
p
p

Allegro vivace (ma non troppo).

f marcato

p

Allegro vivace (ma non troppo).

Cl.

2e

Fg.

p

Hr.

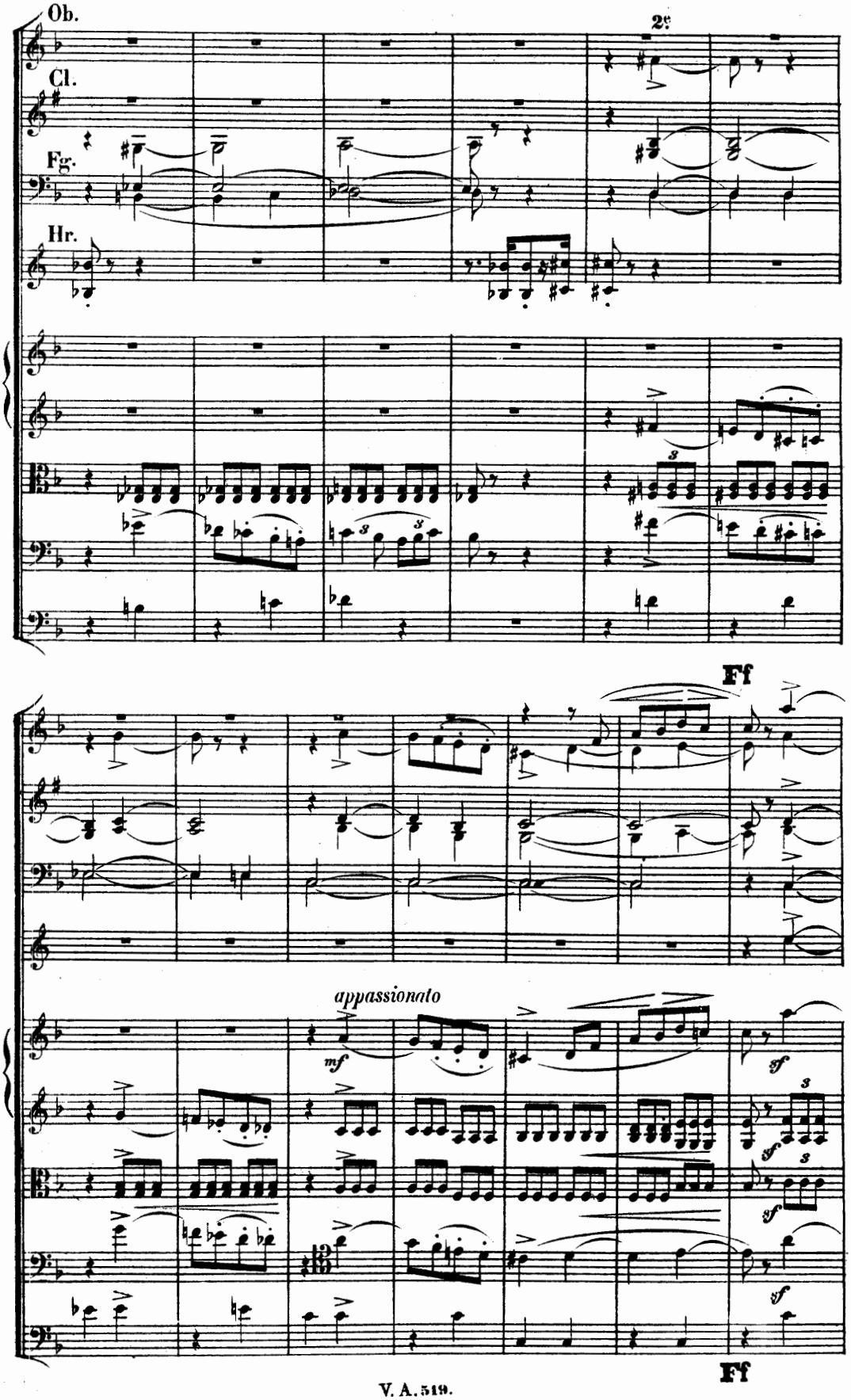
p marcato

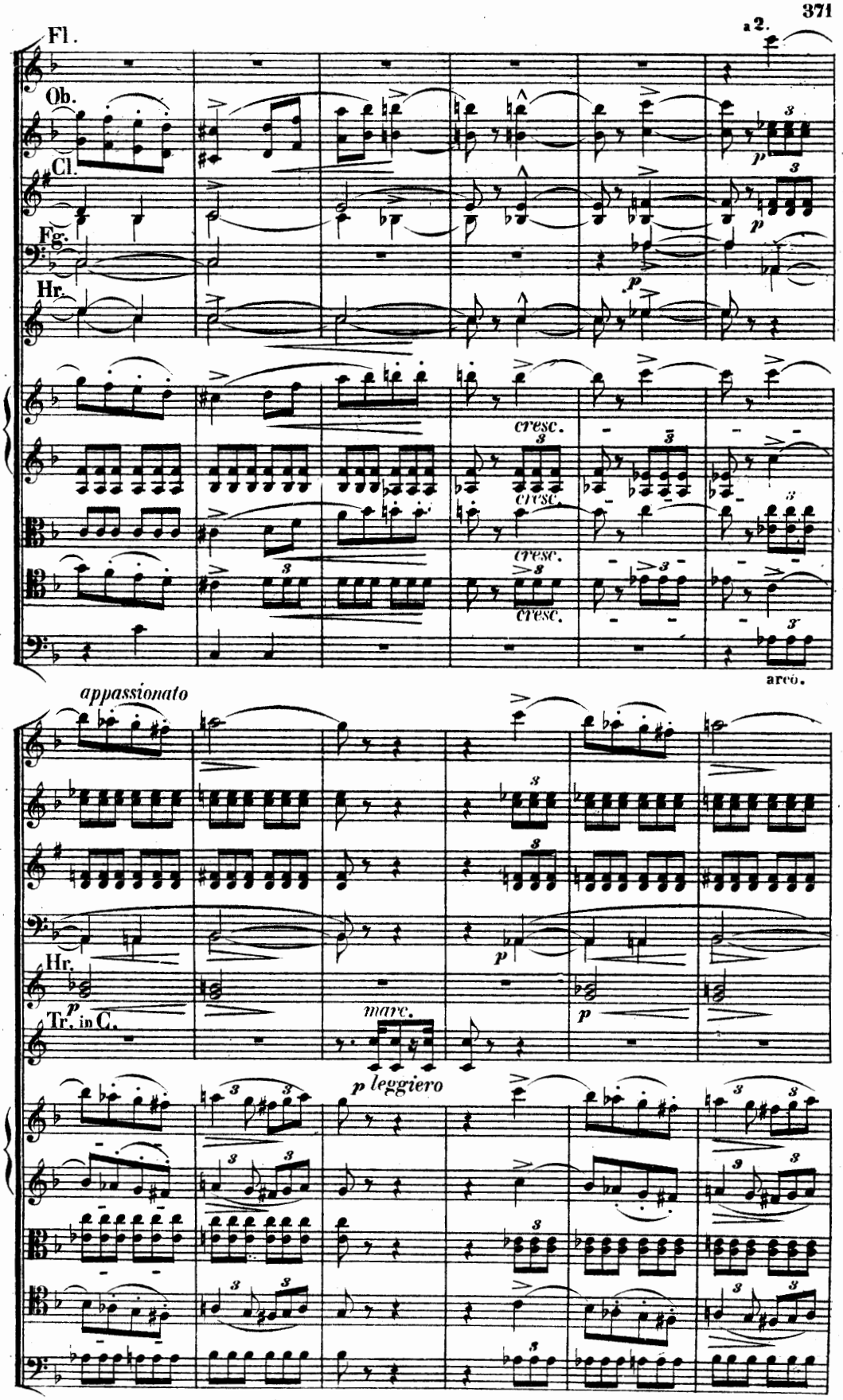
divisi.

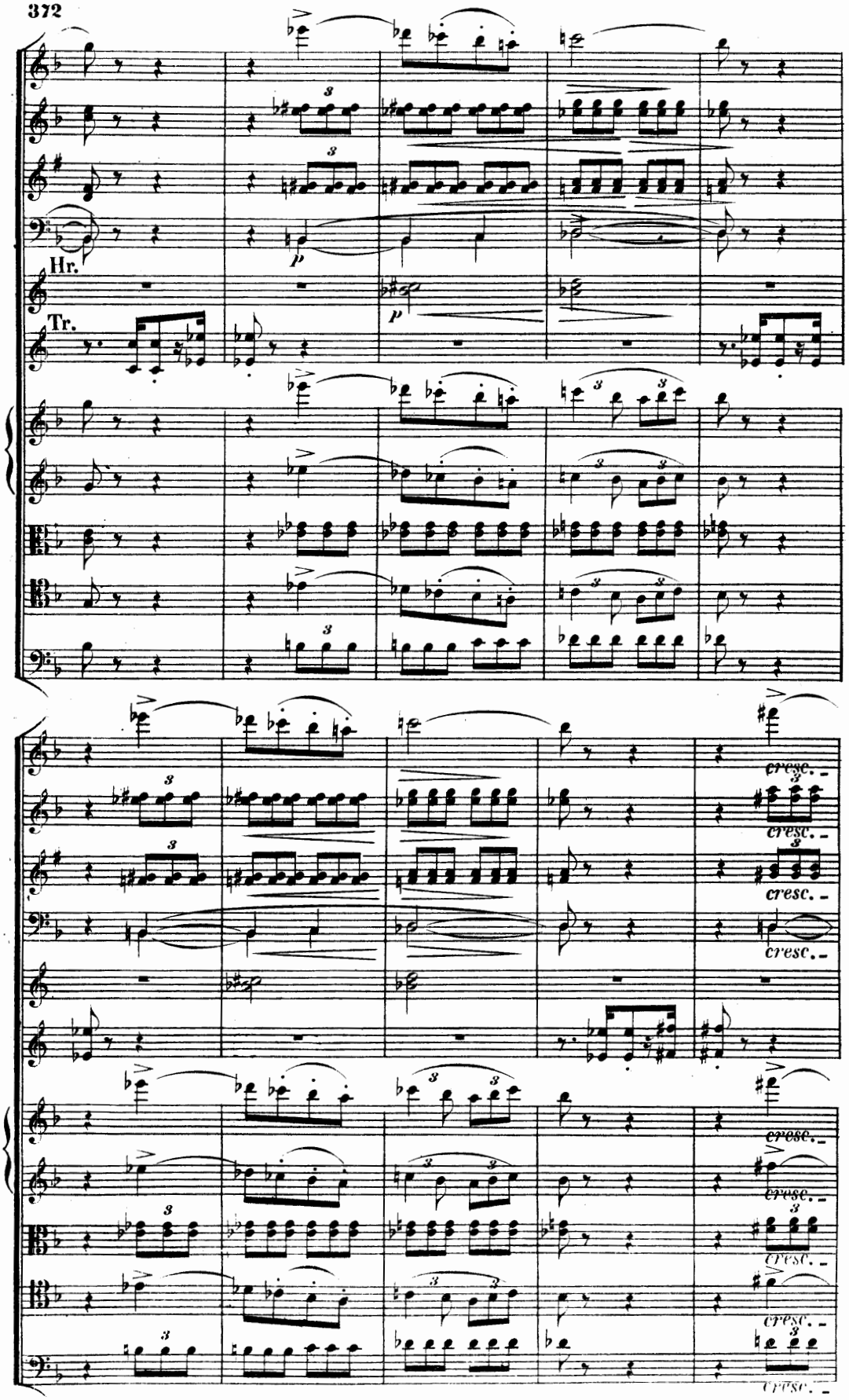
f appassionato

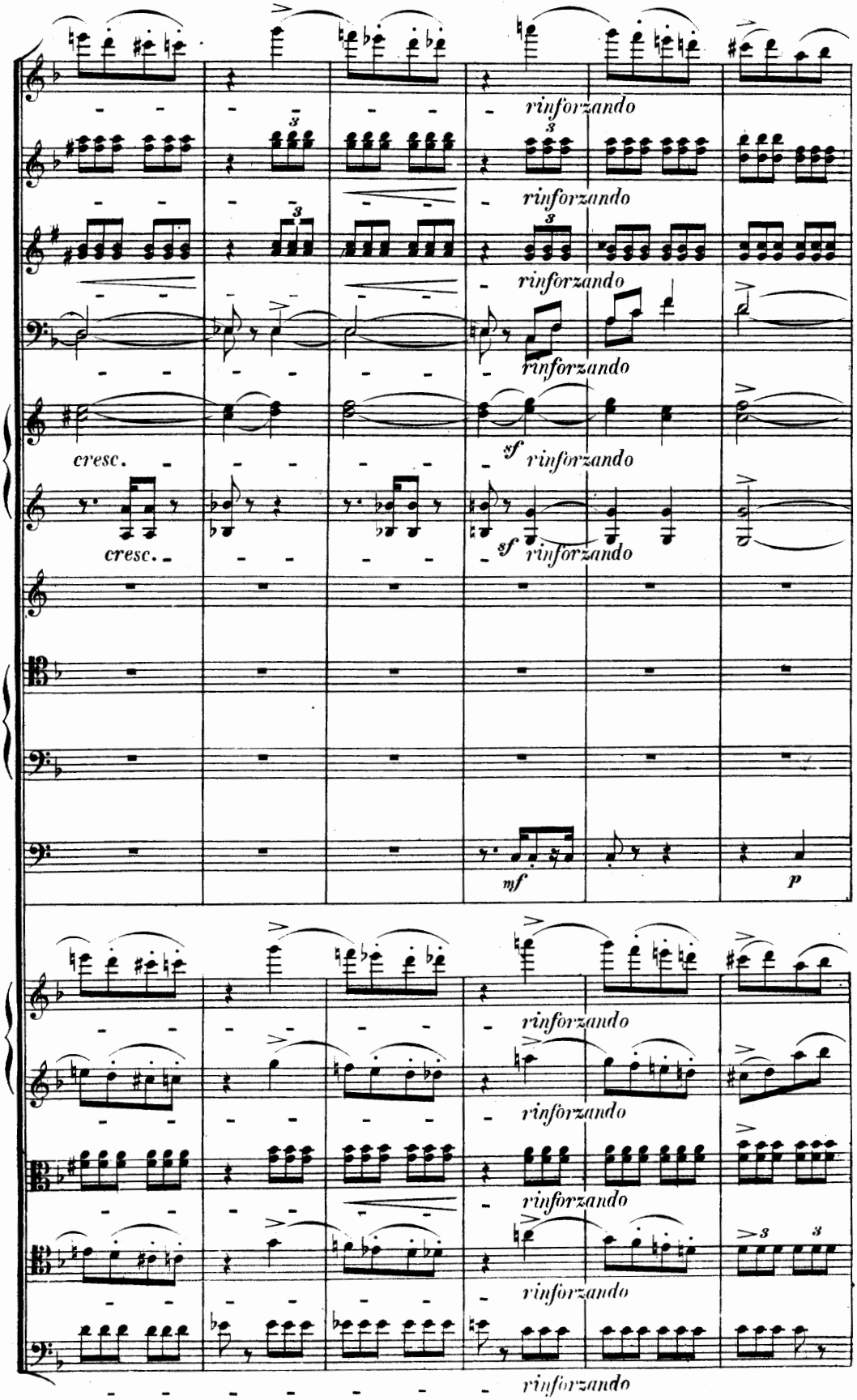
p pizz.

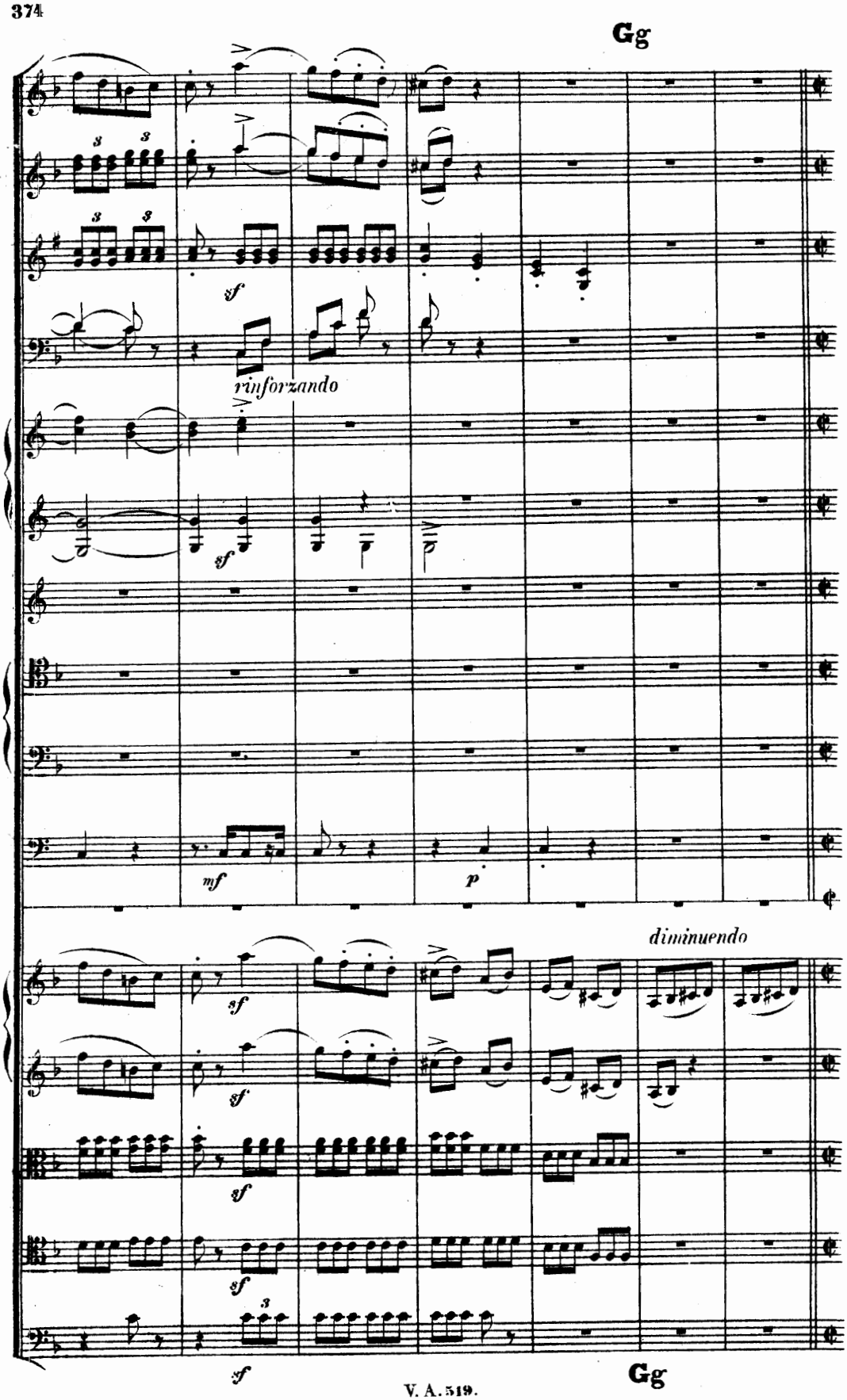
p

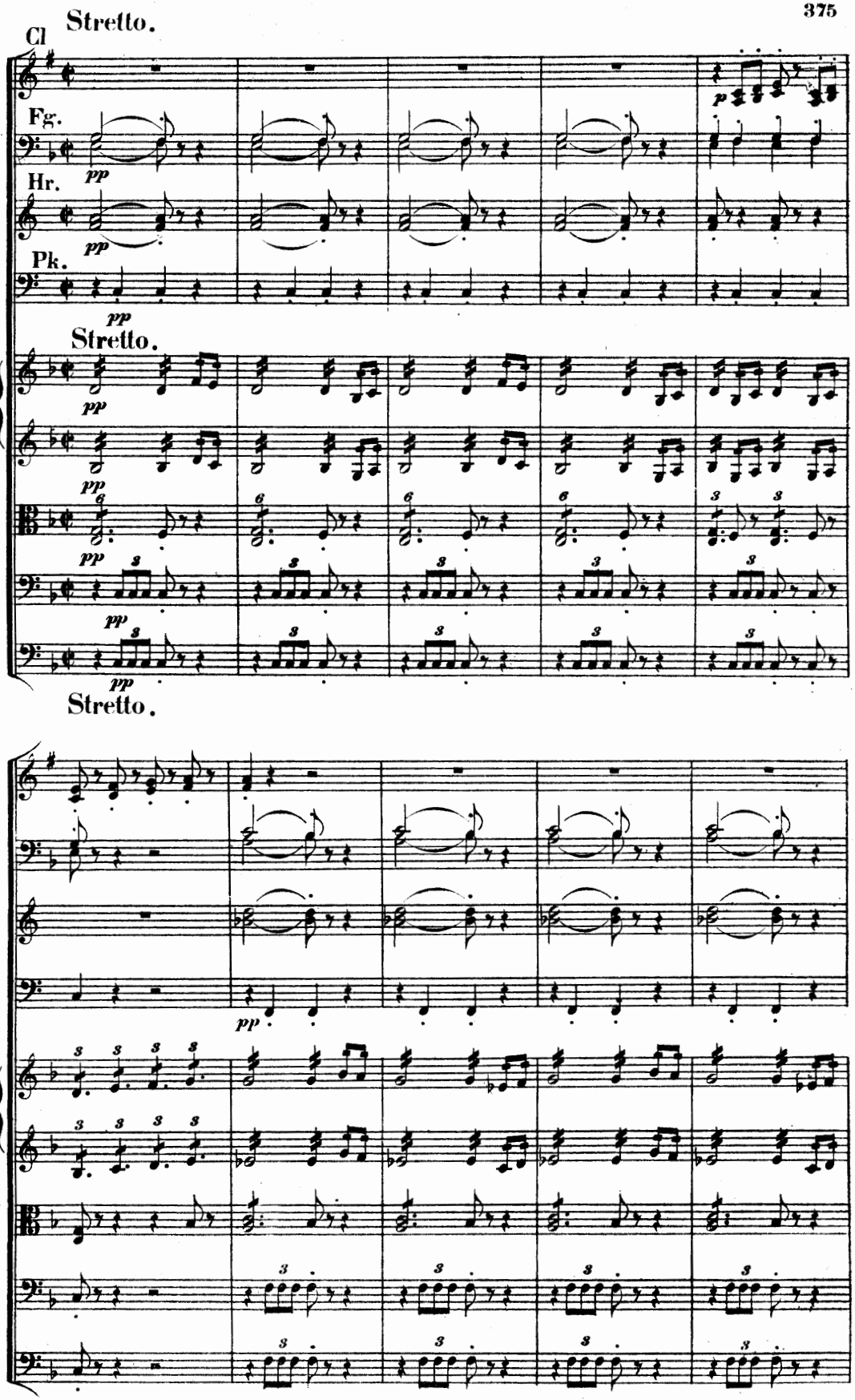

Ob.
2e
Cl.
Fg.
Hr.
Ff
appassionato
mf
sf
sf
sf
sf
Ff

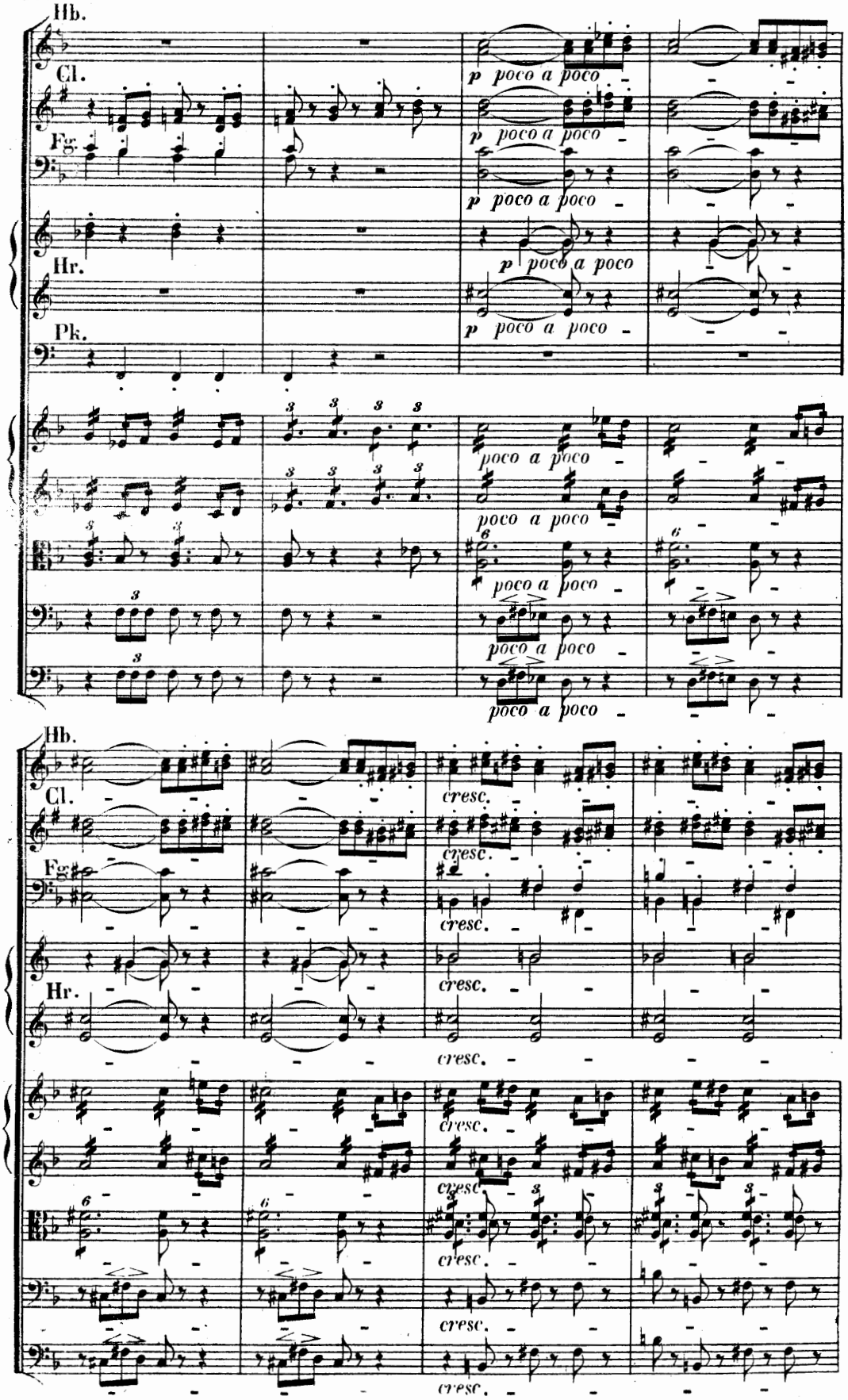

Fl.
a 2.
Ob.
Cl.
Fg.
Hr.
cresc.
arco.
appassionato
Hr.
Tr. in C.
marc.
p leggiero

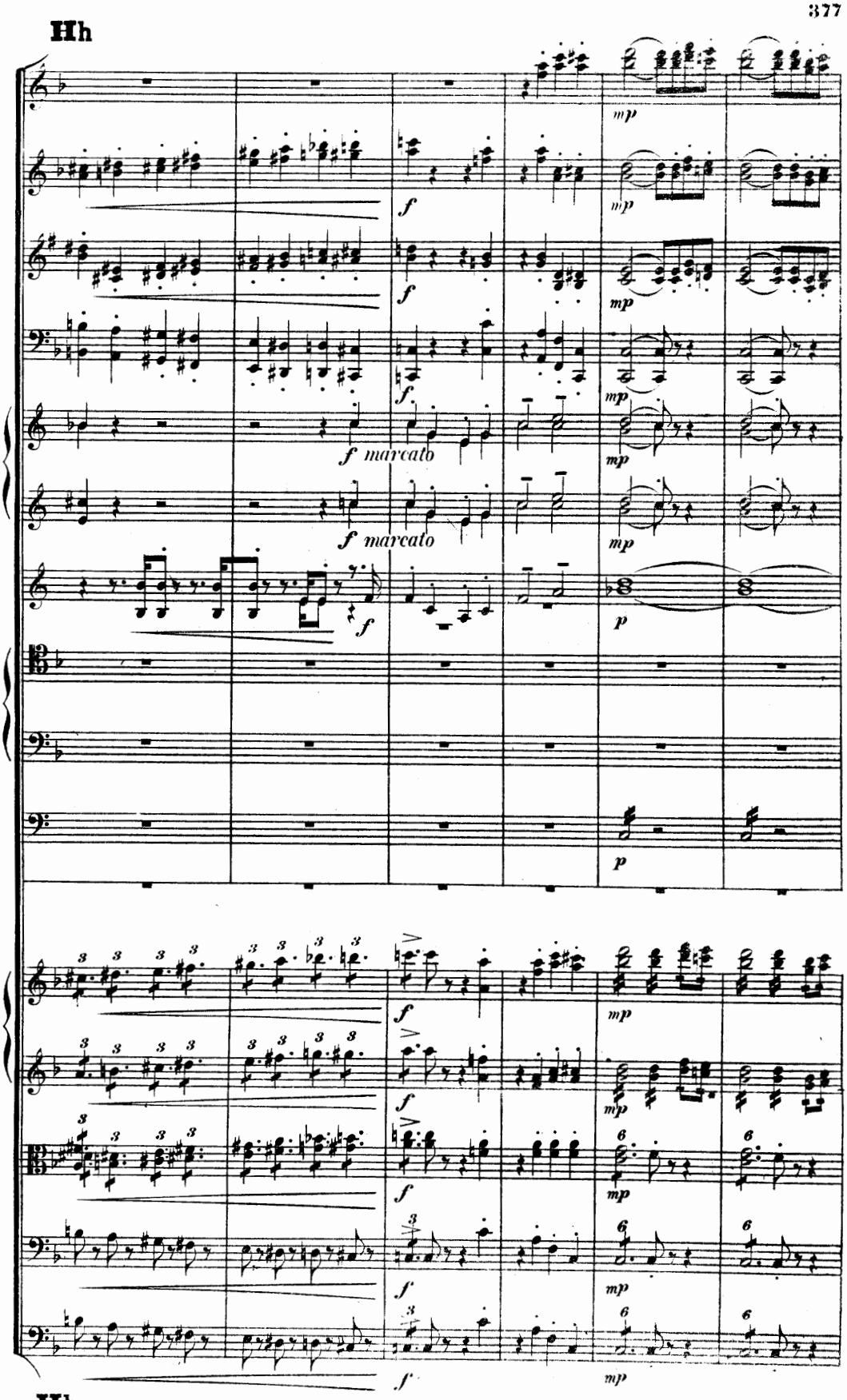

Hr.
Tr.
p
p
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

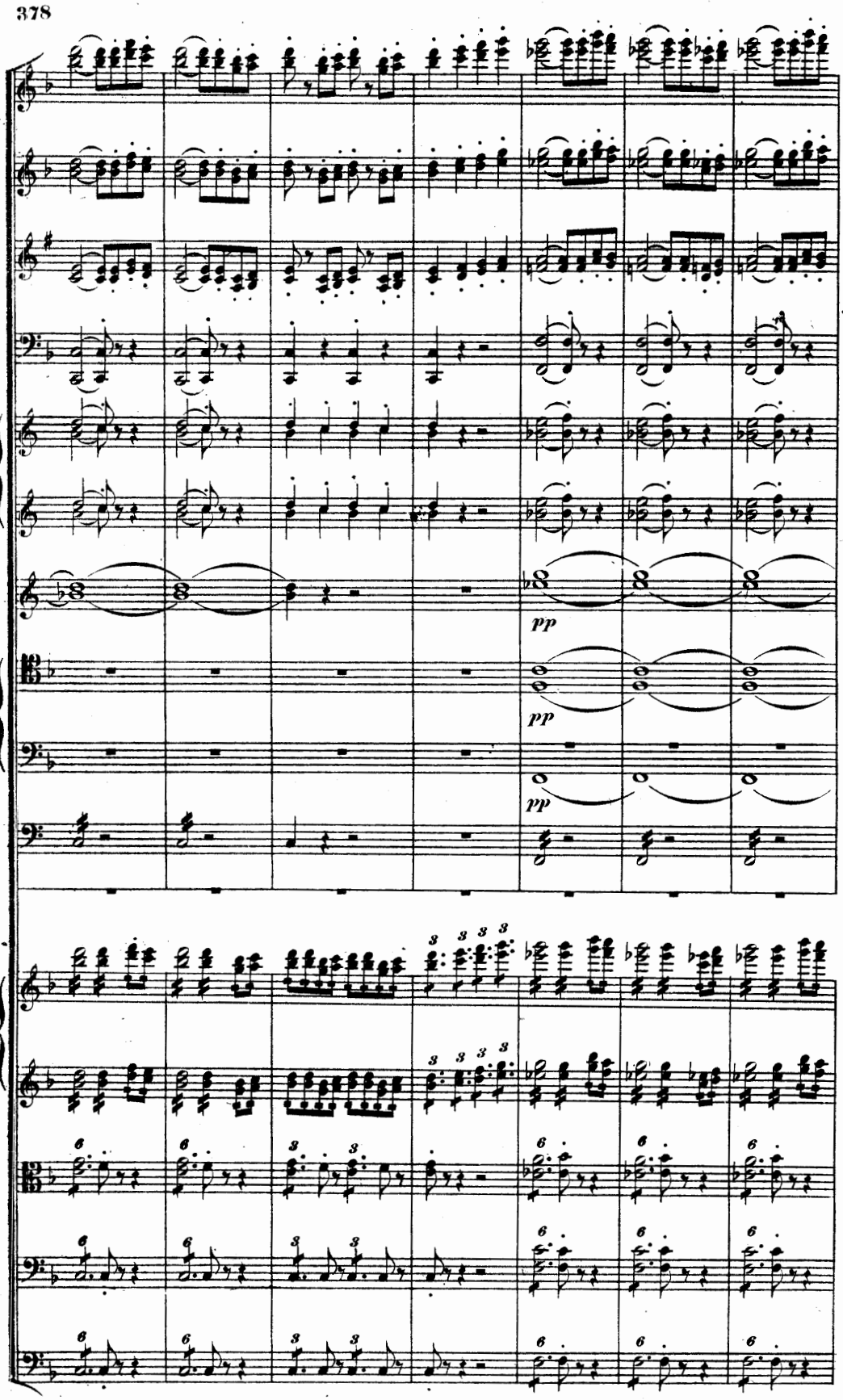

rinforzando
cresc.
sf
mf
p

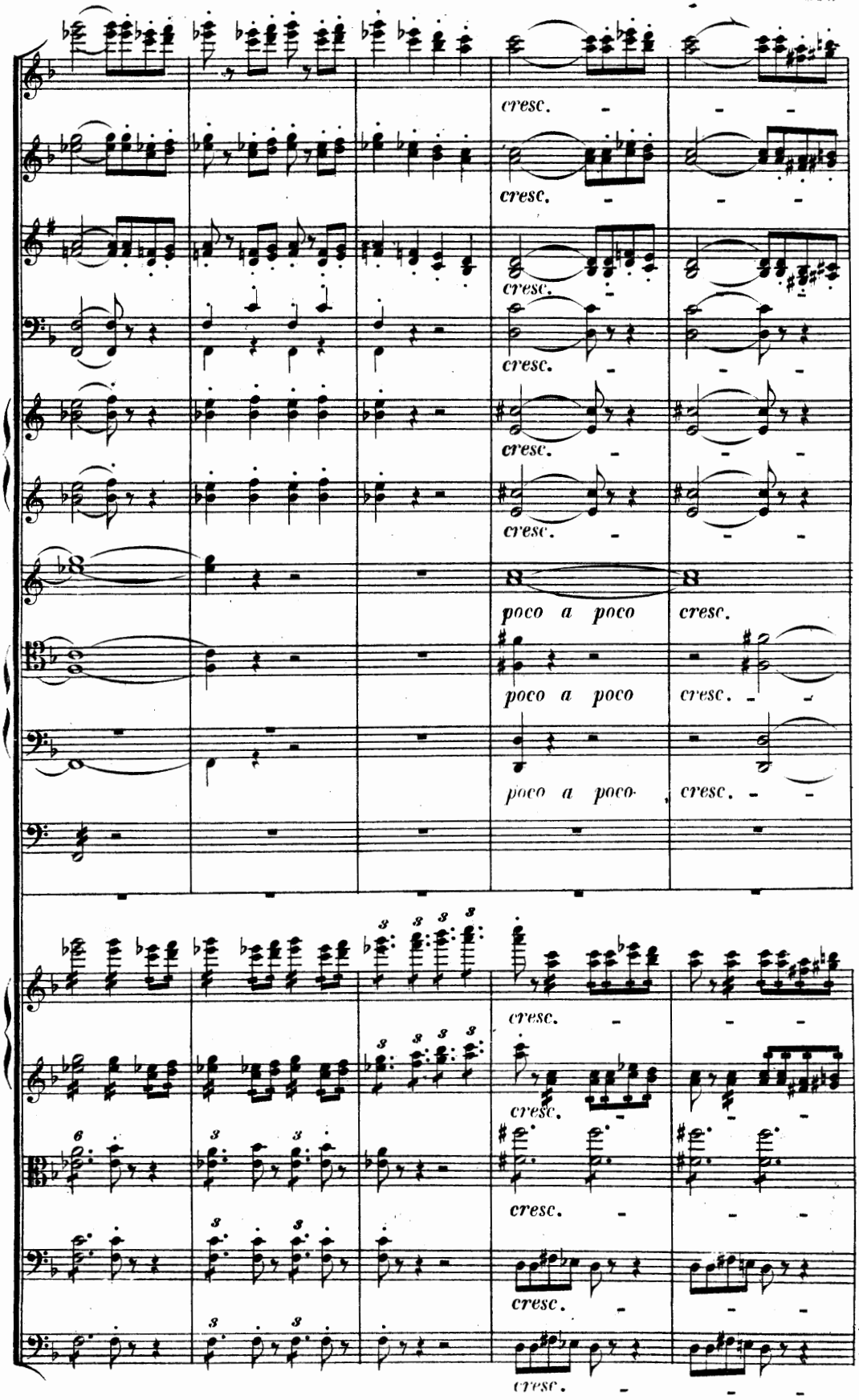

Gg
sf
rinforzando
sf
mf
p
diminuendo
sf
sf
sf
sf
sf
Gg

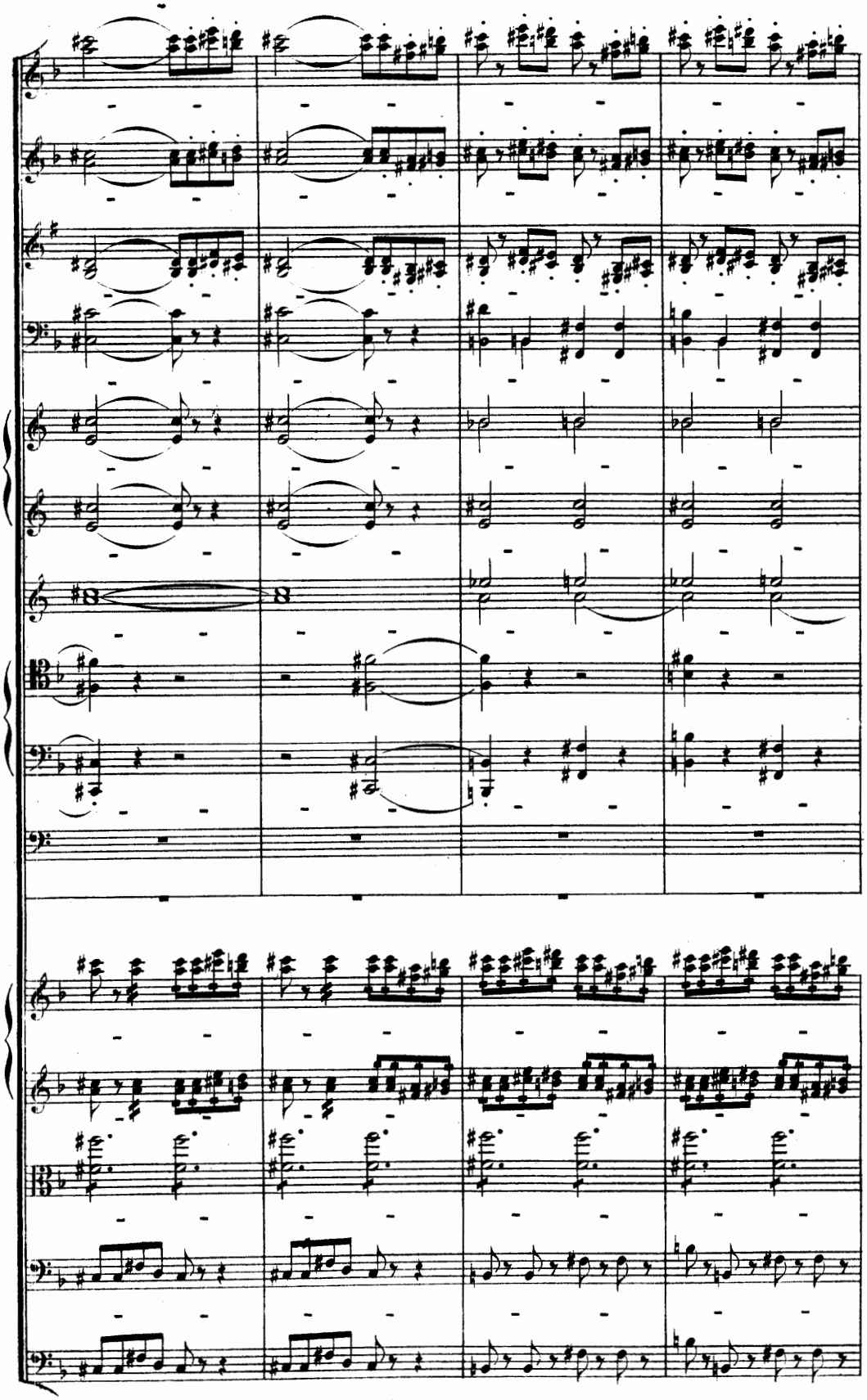

Stretto.
Cl
Fg.
Hr.
Pk.
Stretto.
Stretto.

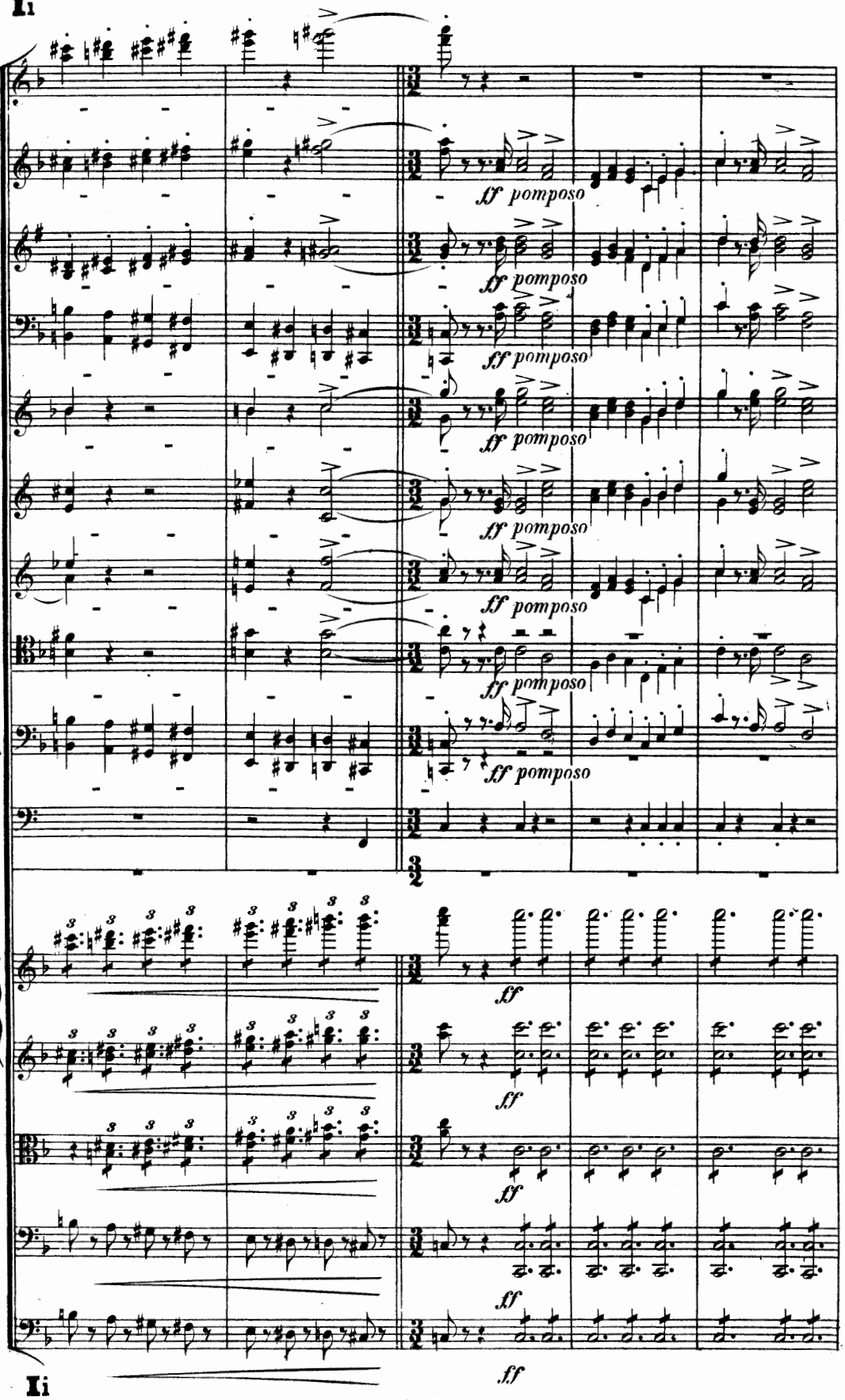

Hb.
Cl.
Fg.
Hr.
Pk.
p poco a poco
poco a poco
cresc.

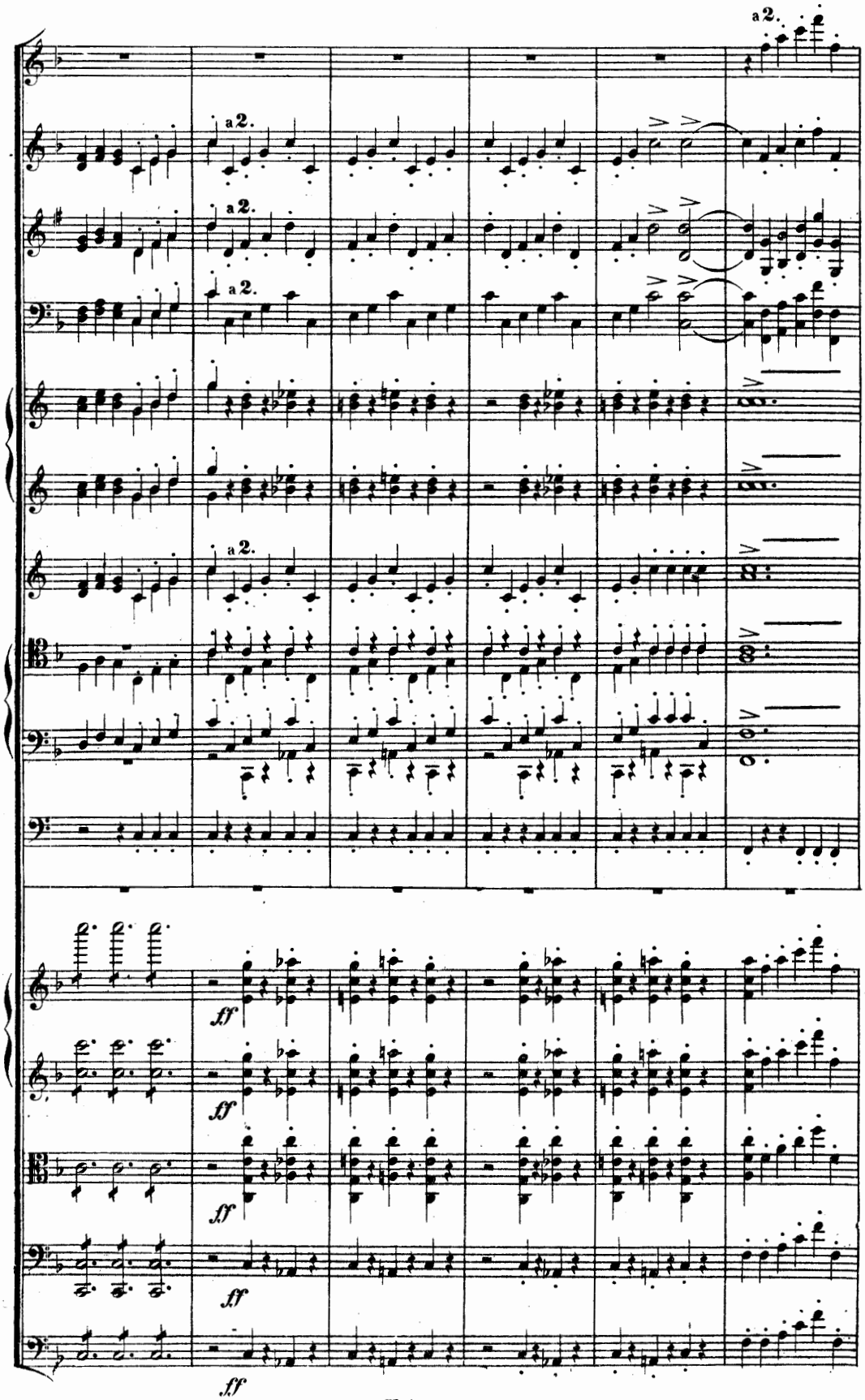

Hh
mp
f
f marcato
p
Hh

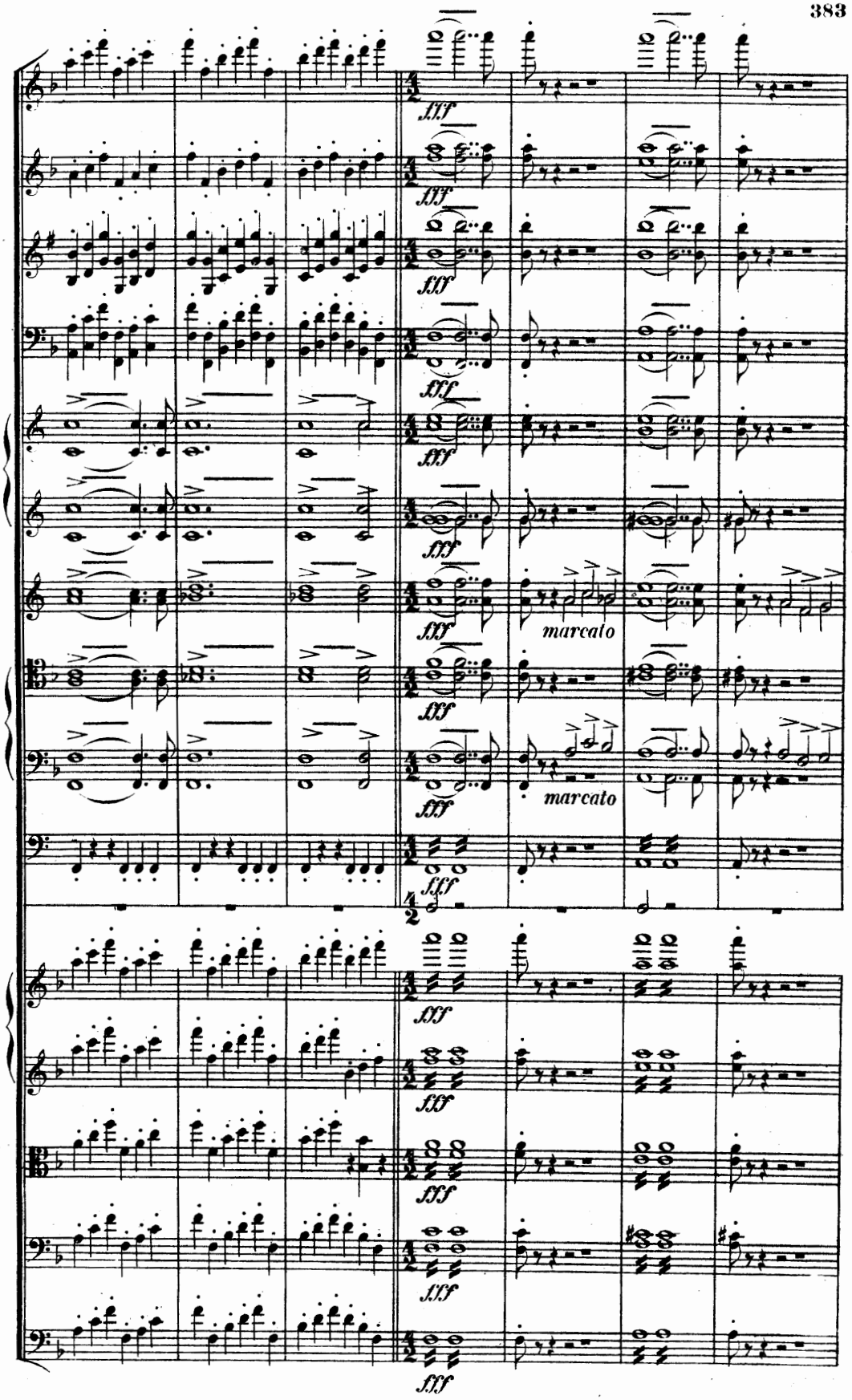

pp
pp
pp

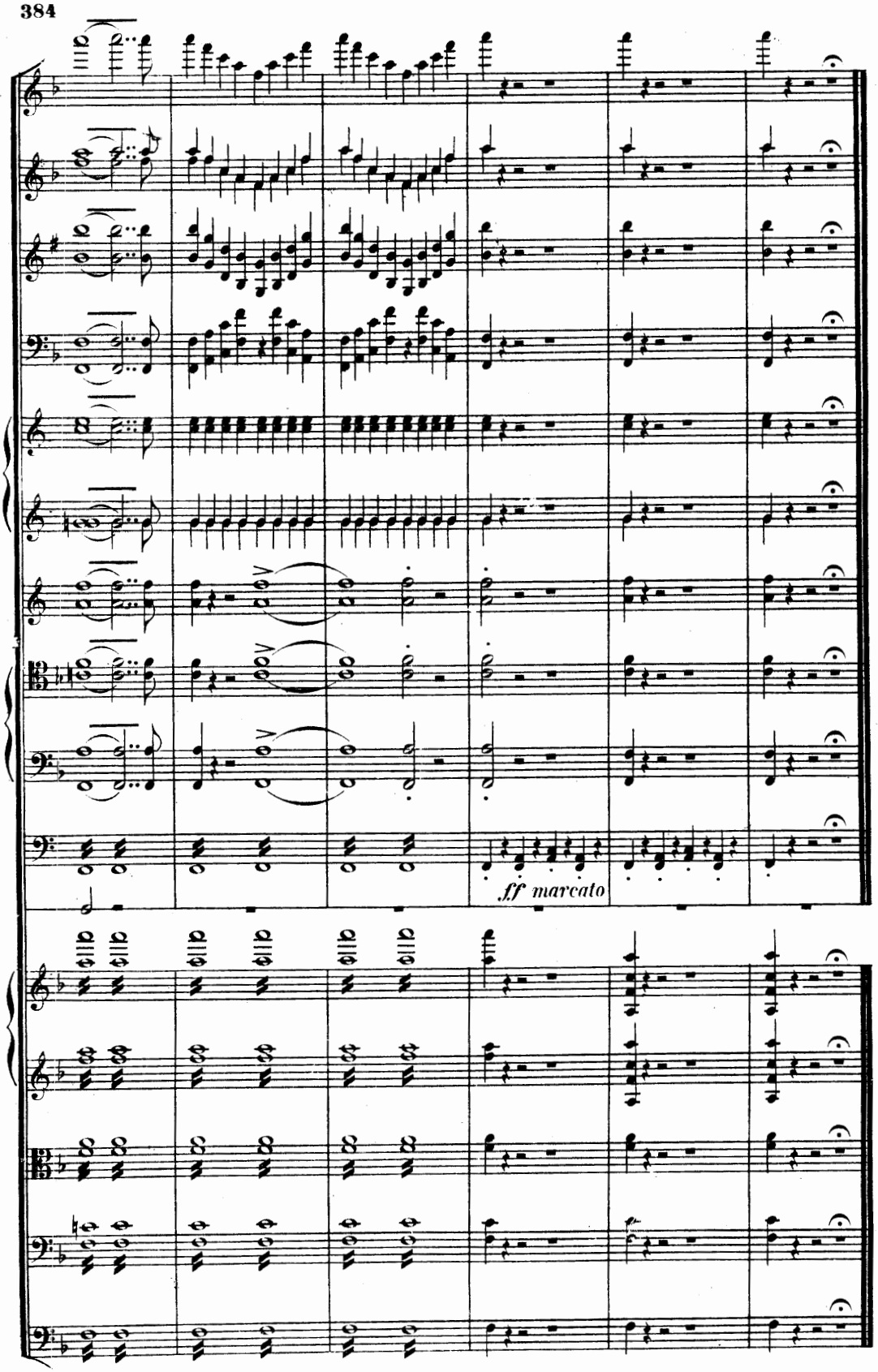

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
poco a poco
cresc.
poco a poco
cresc.
poco a poco
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.




ff pomposo
ff pomposo
ff pomposo
ff pomposo
ff pomposo
ff pomposo
ff
ff
ff
ff
ff


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

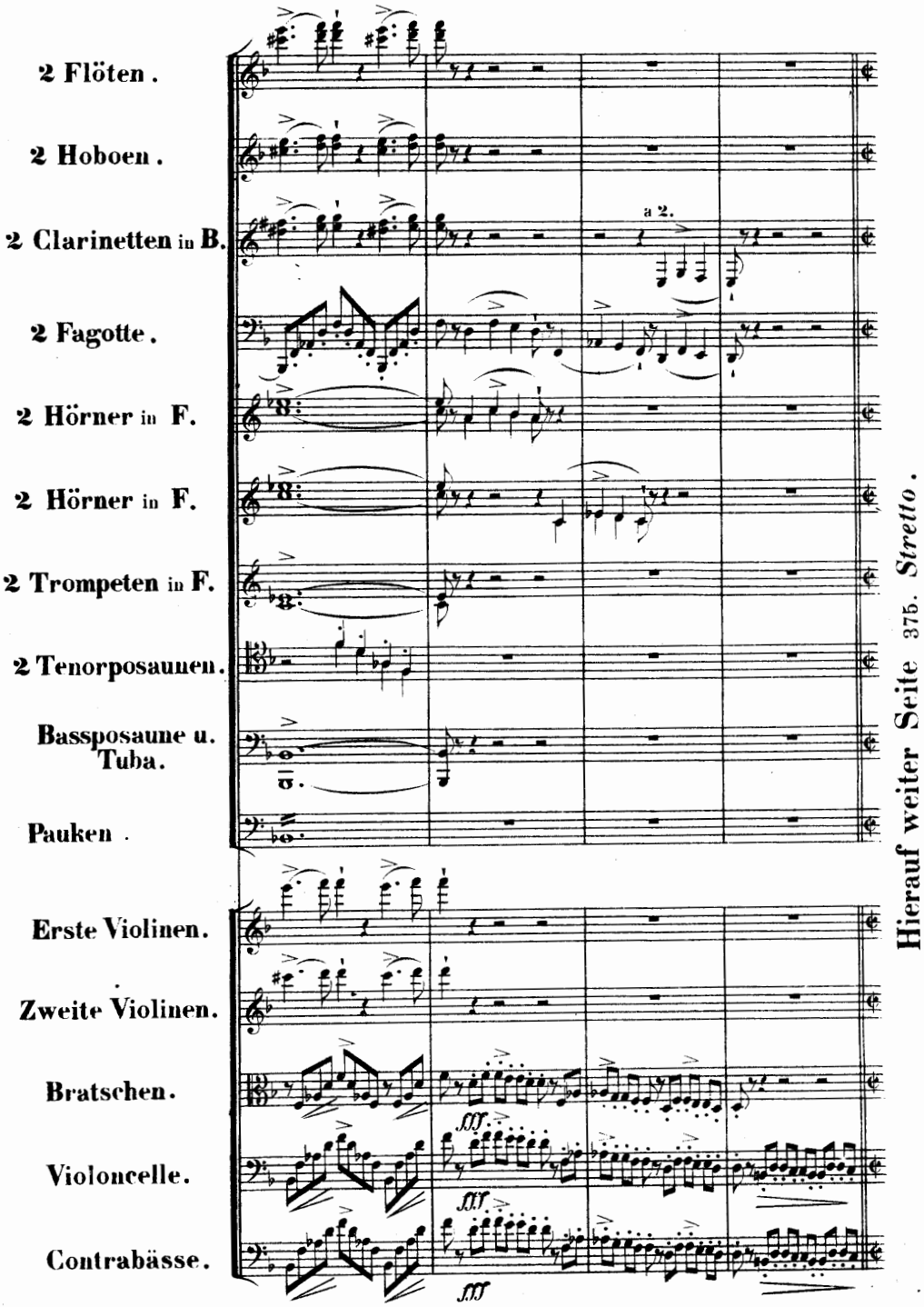

fff
marcato
marcato



Variante hierzu siehe am Schlusse (Seite 385).

Kürzung.

Vom letzten Takt Seite 364, anstatt Seite 365, diese Überleitungstakte zum Stretto Seite 375.



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.