FRANZ LISZTS
MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

BAND 8 UND 9

I. FÜR ORCHESTER

SYMPHONIEN

NR. 2: EINE FAUST-SYMPHONIE

VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

BERLIN • BRÜSSEL • LONDON • NEW YORK

FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

I

FÜR ORCHESTER

2. ABTEILUNG

SYMPHONIEN

BAND 8 UND 9

Eine Faust-Symphonie in drei Charakterbildern nach Goethe, mit Schlußchor
A Faust Symphony in three characteristic Pictures
Une Symphonie de Faust en trois Tableaux caractéristiques

VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

BERLIN • BRÜSSEL • LONDON • NEW YORK

Die Ergebnisse der kritischen Revision sind Eigentum der Verleger

EINE FAUST-SYMPHONIE

REVISIONSBERICHT

Als Stichvorlage diente die im Jahre 1861 bei Schuberth & Co. erschienene Partitur mit der Verlagsnummer 2646.

Zum Vergleiche waren mir zugänglich:

Eine von Carl Götze gefertigte Partiturreinschrift aus dem Jahre 1861 und ein vermutlich erster Korrekturabzug, welcher nach einer Anmerkung von Gottschalg 1857 gedruckt worden ist.

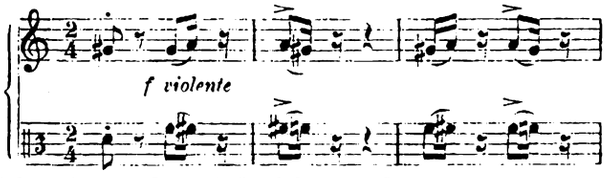
Beide Partituren befinden sich im Lisztmuseum zu Weimar.

In ihnen sind zahlreiche Korrekturen und Vorschriften von Liszts Hand enthalten.

Ferner lag mir vor eine gedruckte Partitur (Schuberth) aus der Bibliothek des Allgemeinen deutschen Musikvereins. Sie entstammt dem Nachlasse von Pflughaupt und weist verschiedene Textänderungen auf, welche angeblich von Liszt 1874 vorgenommen wurden.

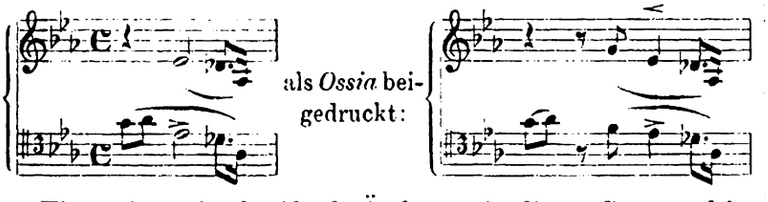
Da diese auch in den später gedruckten Orchesterstimmen Aufnahme fanden, so ist anzunehmen, daß es auf Weisung von Liszt geschah, um so mehr, als mir Liszt beim Studium des Werkes unter seiner Leitung im Jahre 1876 keine gegenteilige Ansicht kundgab. Ich habe daher den betreffenden Wortlaut der Stimmen in die Partitur eingefügt.

Im Faustsatze wurden demgemäß ergänzt bei den 2. Violinen und Bratschen an Stelle der Pausen im 6., 7. und 8. Takt nach *A*:



desgleichen im 1., 2. und 3. Takt vor *B*.

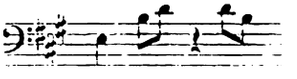
Im Gretchensatze wurde der ursprünglichen Fassung des Taktes vor *K* in den 2. Violinen und Violoncellen:



Eine weitere einschneidende Änderung in diesem Satze, welche nach Pflughaupts Anmerkung gleichfalls von Liszt vorgenommen worden sein soll, wagte ich nicht im Neudruck aufzunehmen, obwohl sie reizvoll ist und echt Lisztschen Geist atmet. Sie befindet sich dort im 19. Takt nach *Z*, woselbst die sämtlichen Viertel, welche in den Holzblasinstrumenten den Abschluß der vorhergehenden Phrase auf dem ersten Taktteil bilden, gestrichen sind und an ihre Stelle eine Viertelspause gesetzt ist, wodurch der Abschluß in *As* dur verzögert und erst im folgenden Takte durch die Streichinstrumente erfolgen würde.

Ich vermute darin den Ausdruck einer der häufigen geistvollen Inspirationen des Meisters beim Vortrage seiner Werke auf dem Klavier, deren Festlegung durch den Druck von ihm aber sicher nicht beabsichtigt war. Eine mir nachträglich zur Einsichtnahme zugestellte Partitur in der Handschrift Liszts aus der Landes-Széchényi-Bibliothek des Ungarischen Nationalmuseums in Budapest trägt am Schlusse die Bemerkung: August angefangen, 19. Oktober Instrumentierung fertig. Eine Jahreszahl ist nicht beigefügt. Sie enthält nur die drei Orchestersätze ohne Chor. Tempo, dynamische und Vortragsbezeichnungen fehlen gänzlich. Zweifellos stellt diese Handschrift die erste Fassung der Symphonie dar, deren Komposition 1854 beendigt worden war.

Eine Berechtigung der mehrfach aufgestellten Behauptung, daß im Mephistosatze in der Kontrabaßstimme zwei Takte vor *K*, welche, während sie sonst sich mit dem Violoncell und Fagott unisono bewegt, ausnahmsweise ein *e* zum *gis* derselben bringt, eine Änderung, die sich später im 10. und 18. Takt nach *Kk* wiederholt, ein Schreib- oder Stichfehler vorliegen müsse, konnte beim Vergleiche der betreffenden Stellen mit jenen des Urtextes nicht erkannt werden. Sie lauten dort durchgehends:

Kontrab.: 

Aus welchem Grunde hier die Auslassung des *gis* geschah, läßt sich nicht feststellen. Ich vermute, daß technische Bedenken bezüglich der Reinheit der Intonation die Veranlassung gaben. Das später an Stelle der Pause eingefügte *e*, welches harmonisch völlig berechtigt ist, spricht dafür. Jedenfalls ist dies absichtlich geschehen, denn ein sich dreimal wiederholender Stichfehler wäre bei einer so sorgsamen Revision, wie sie die obengenannten Partituren aufweisen, von Liszt selbst sicher nicht übersehen worden.

Ich hielt mich daher nicht für befugt, eine willkürliche Änderung vorzunehmen.

Weitere Anhaltspunkte für die Neuausgabe bot diese erste Instrumentation, welche weiterhin weitgehende textliche und technische Umänderungen erfahren hat, nicht, doch läßt sich der Sonnenflug des Lisztschen Genius auch darin mit Bewunderung und Ehrfurcht nachweisen.

München, Januar 1917.

Berthold Kellermann.

Eine Faust-Symphonie in drei Charakterbildern

(nach Goethe).

A Faust Symphony in three characteristic Pictures.

Une Symphonie de Faust en trois Tableaux caractéristiques.

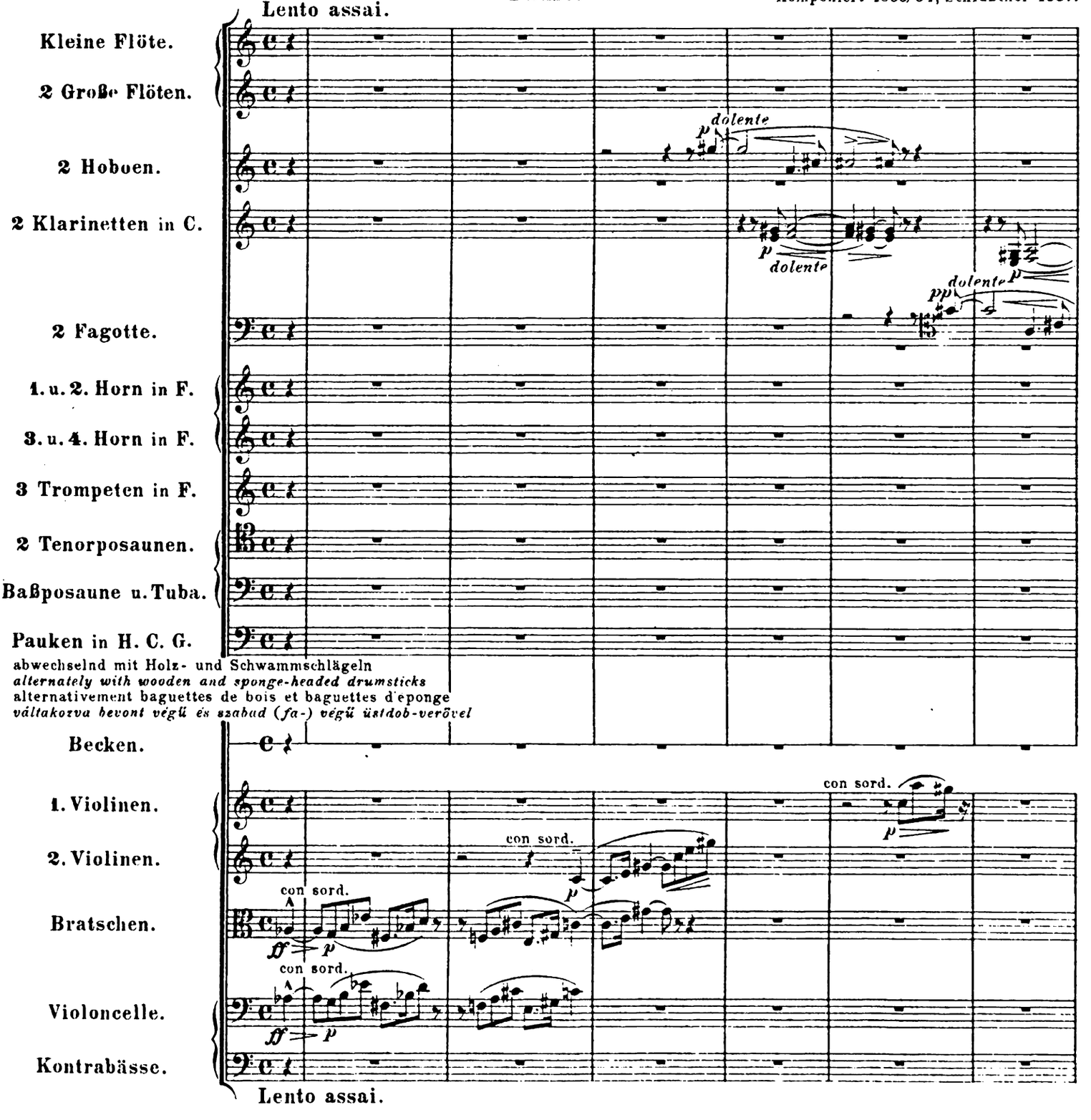
Egy Faust-szimfónia három képben.

Hector Berlioz gewidmet.

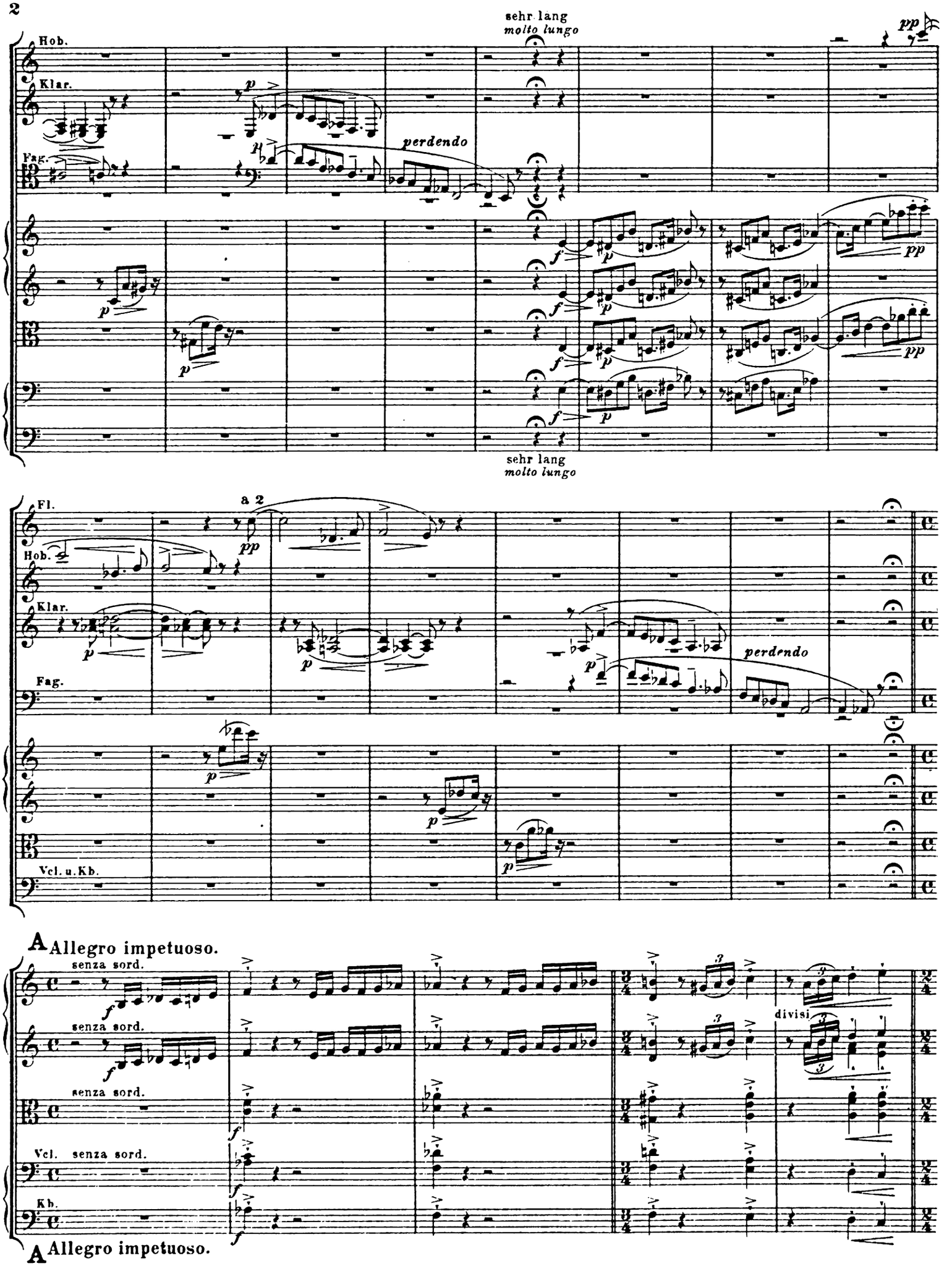
Erster Teil.

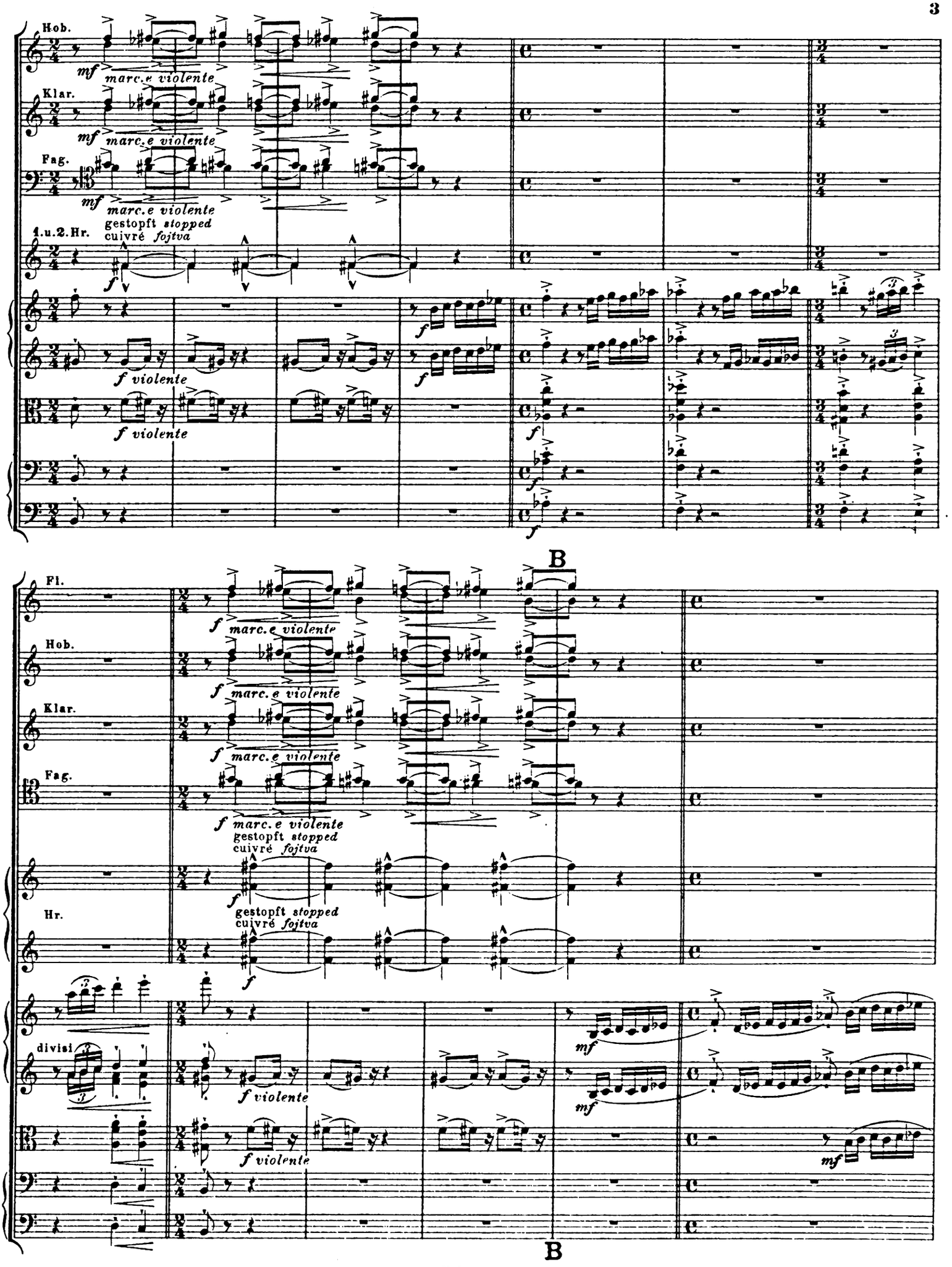
Faust.

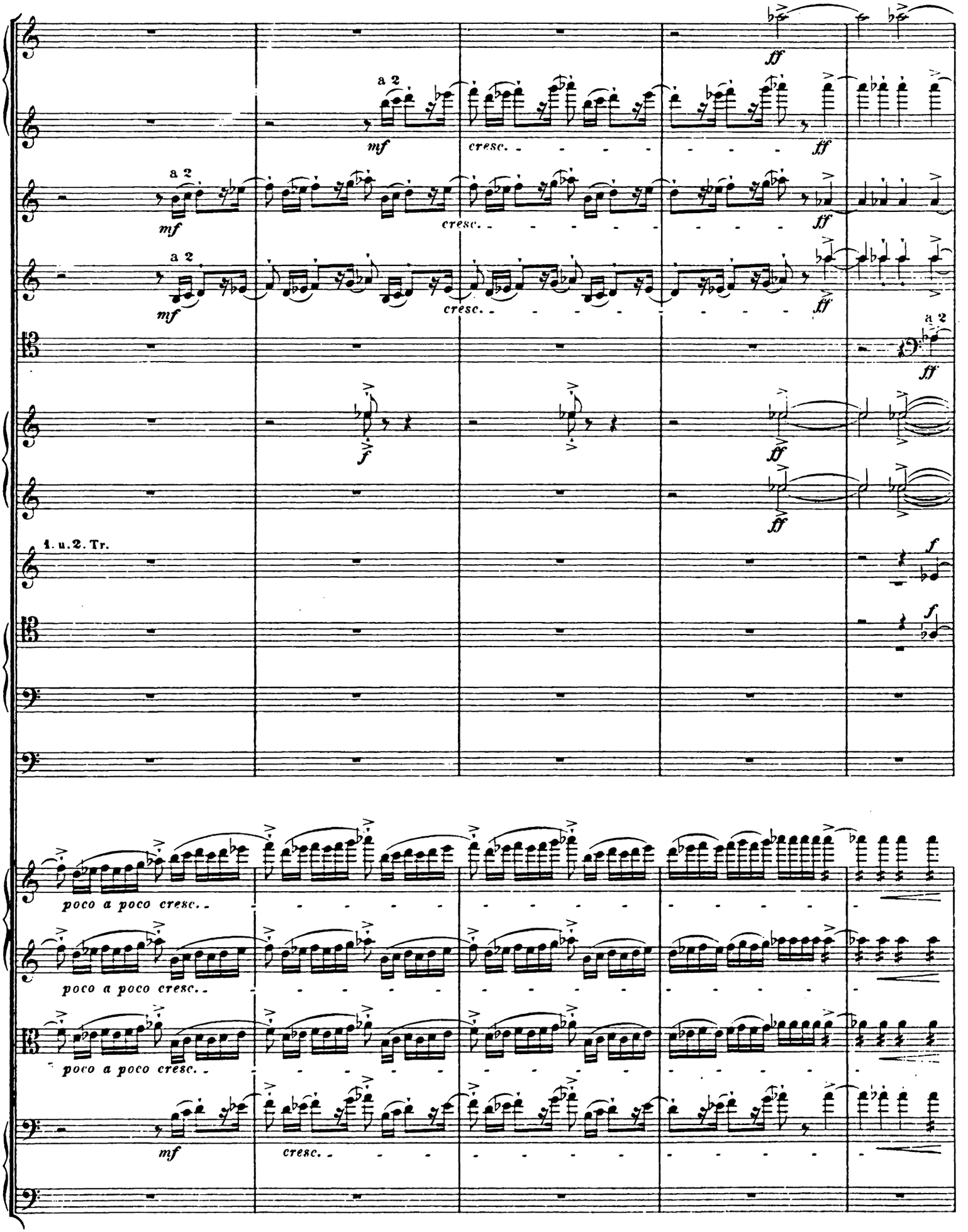
Franz Liszt.
Komponiert 1853/54, Schlußchor 1857.

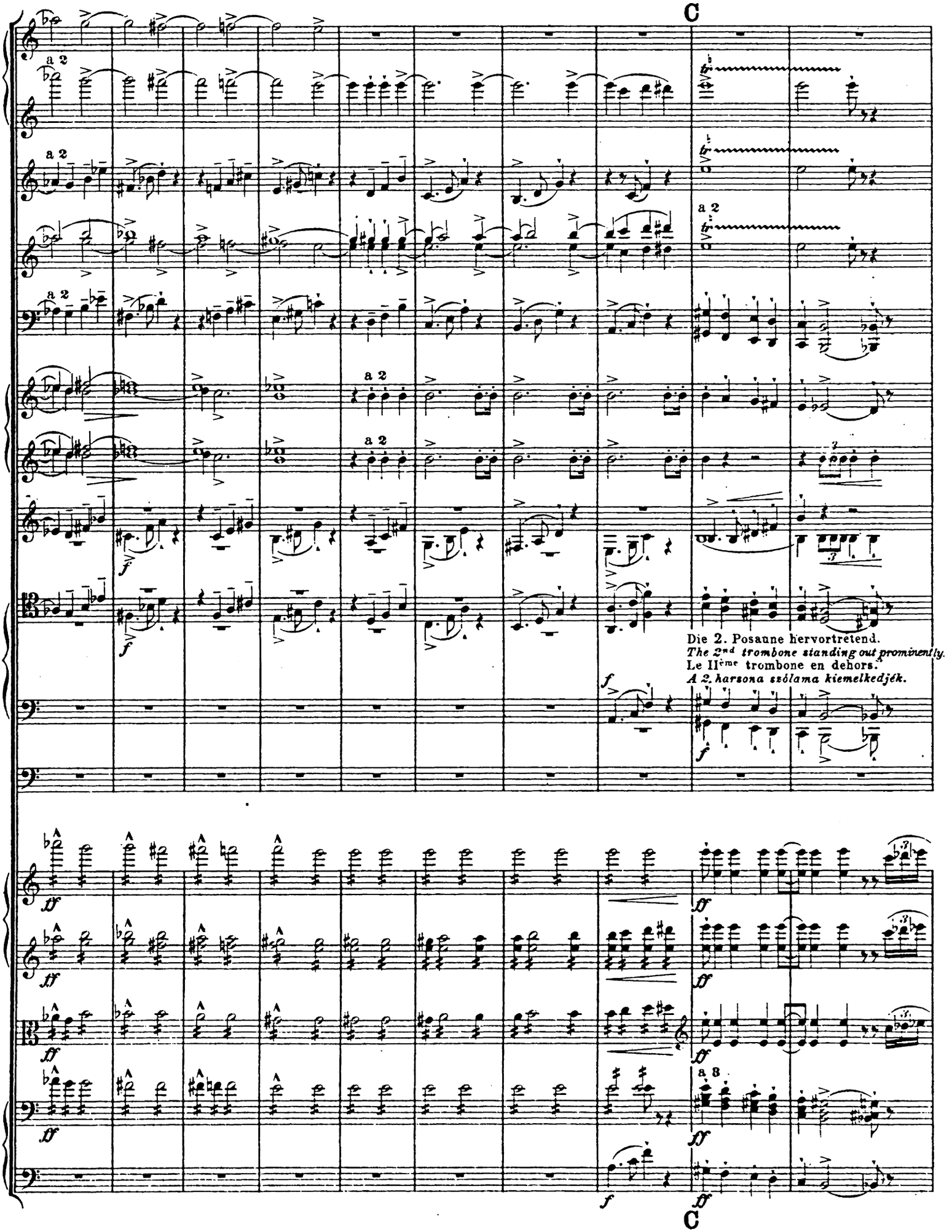


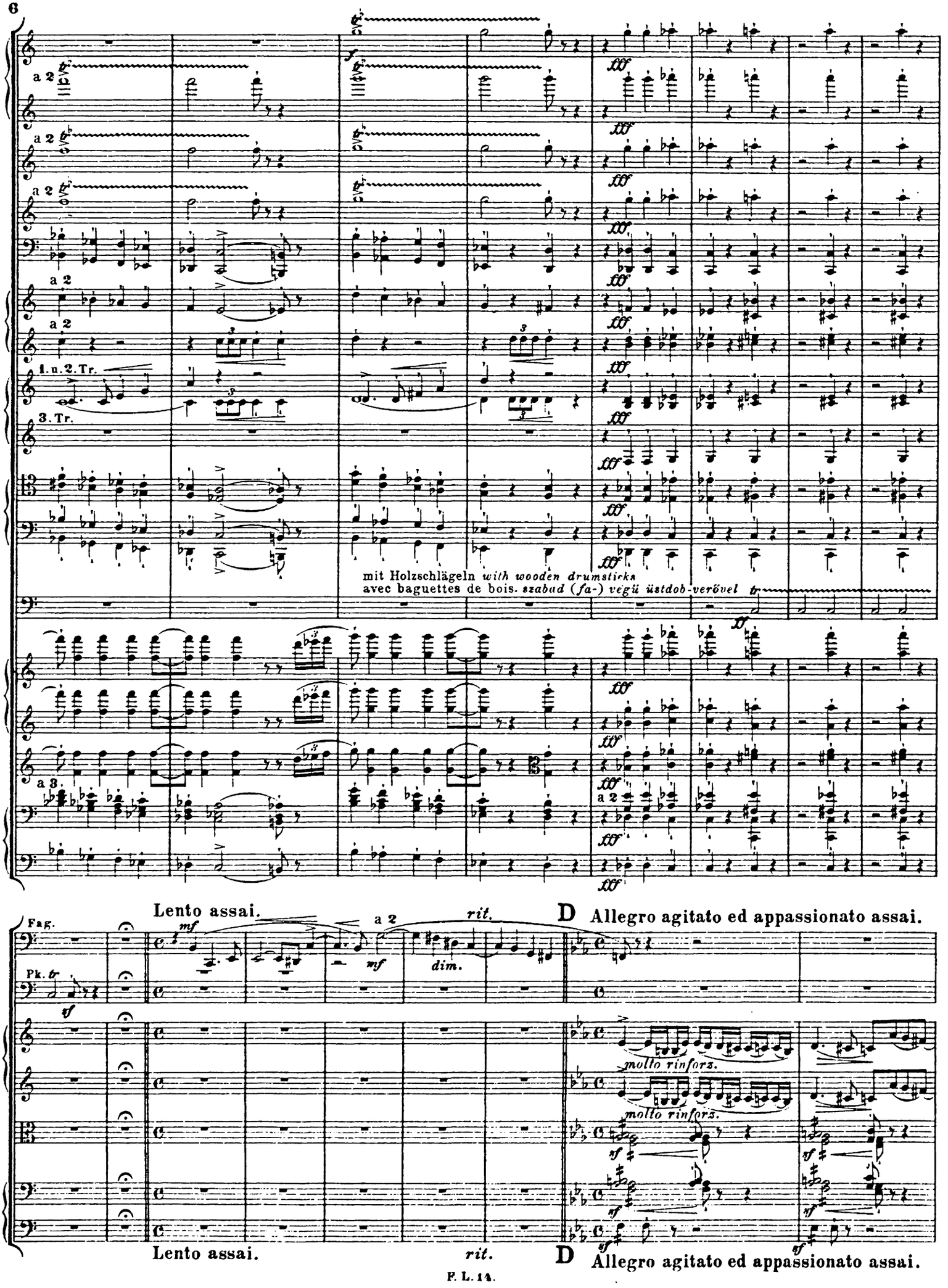
Stich und Druck von Breitkopf & Härtel in Leipzig

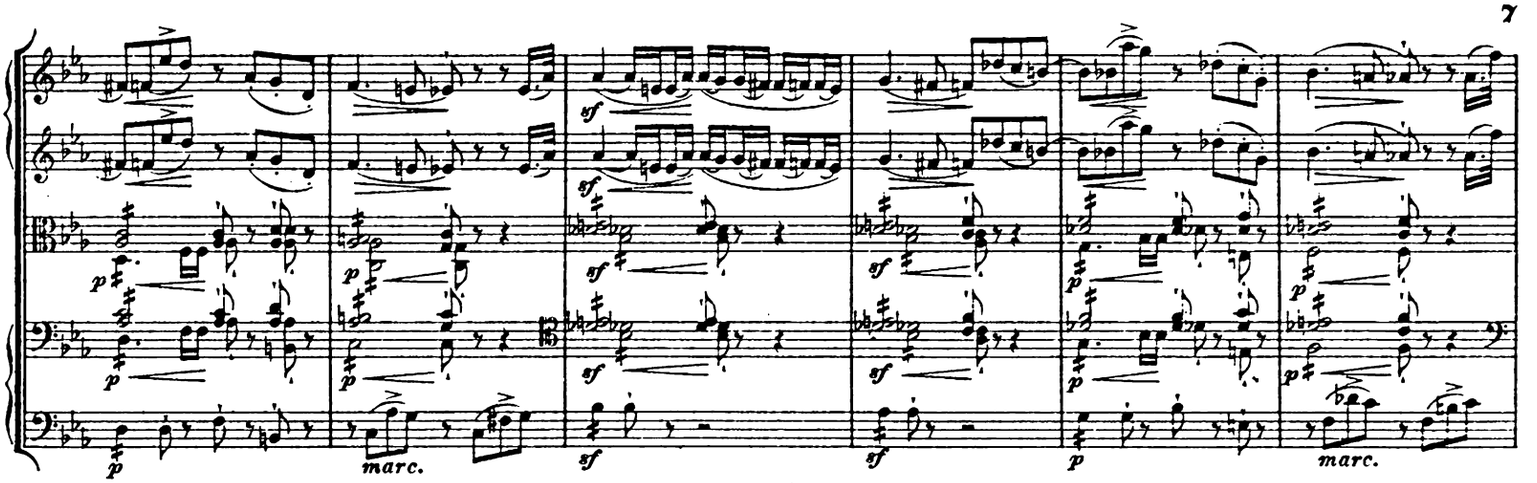

sehr lang
molto lungo
Hob.
Klar.
Fag.
perdendo
pp
sehr lang
molto lungo
Fl.
a 2
Hob.
Klar.
Fag.
perdendo
Vcl. u. Kb.
A Allegro impetuoso.
senza sord.
senza sord.
senza sord.
Vcl. senza sord.
Kb.
divisi
A Allegro impetuoso.

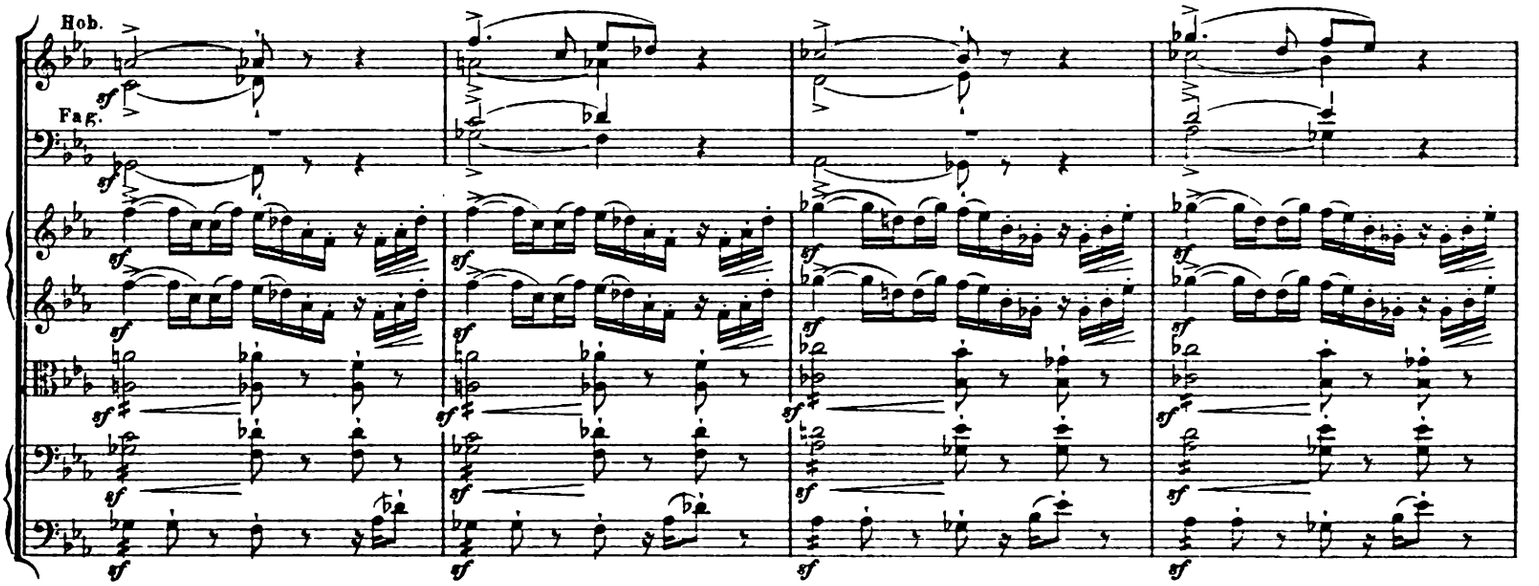

Hob.
mf marc.e violente
Klar.
mf marc.e violente
Fag.
mf marc.e violente
1.u.2.Hr.
gestopft stopped
cuivré fojtva
f
f violente
f violente
f
f
f
B
Fl.
f marc.e violente
Hob.
f marc.e violente
Klar.
f marc.e violente
Fag.
f marc.e violente
gestopft stopped
cuivré fojtva
Hr.
gestopft stopped
cuivré fojtva
f
divisi
f violente
f violente
mf
mf
mf
B

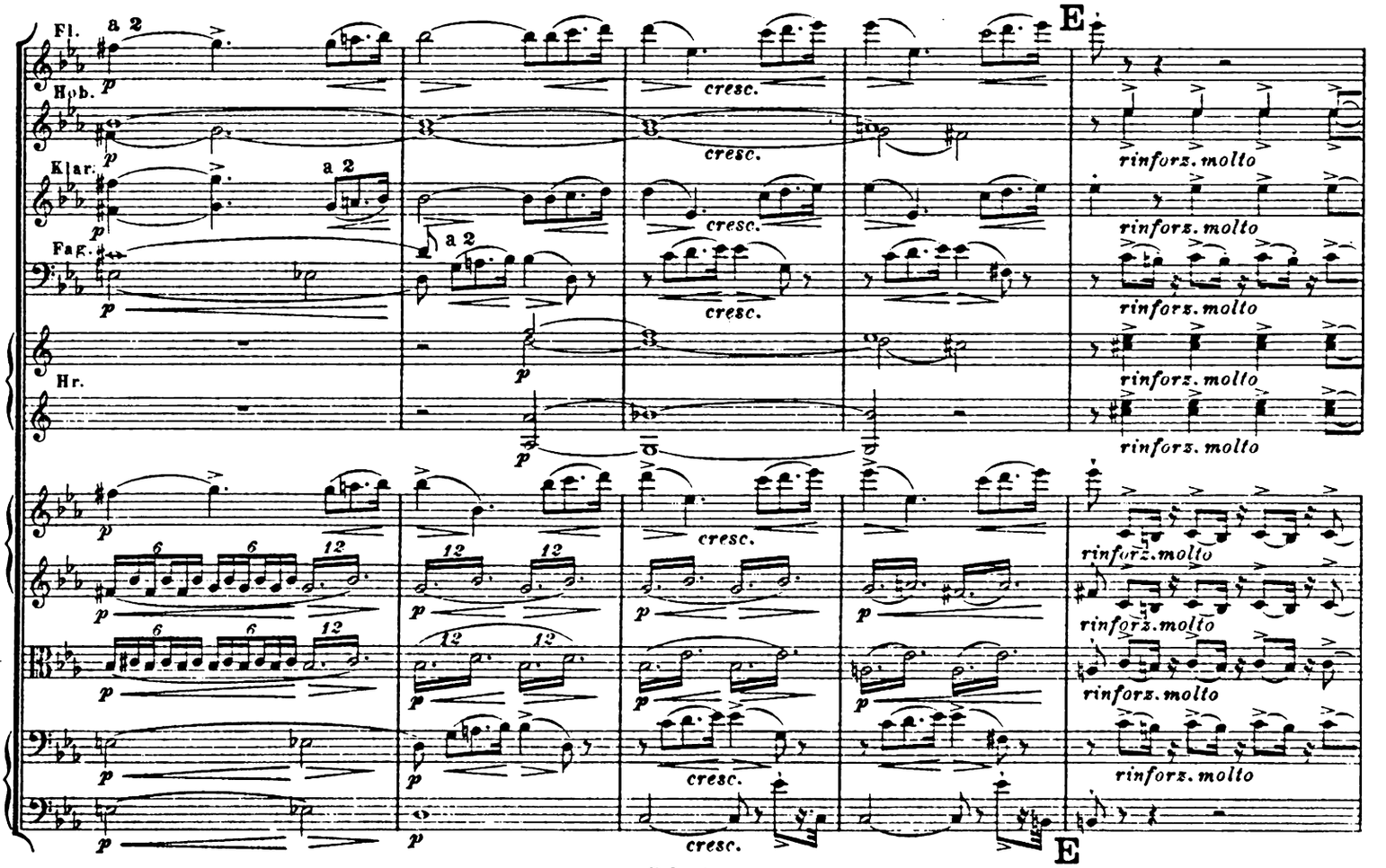

a 2
mf
cresc.
ff
a 2
mf
cresc.
ff
a 2
mf
cresc.
ff
a 2
ff
f
ff
ff
1. u. 2. Tr.
f
f
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
mf
cresc.

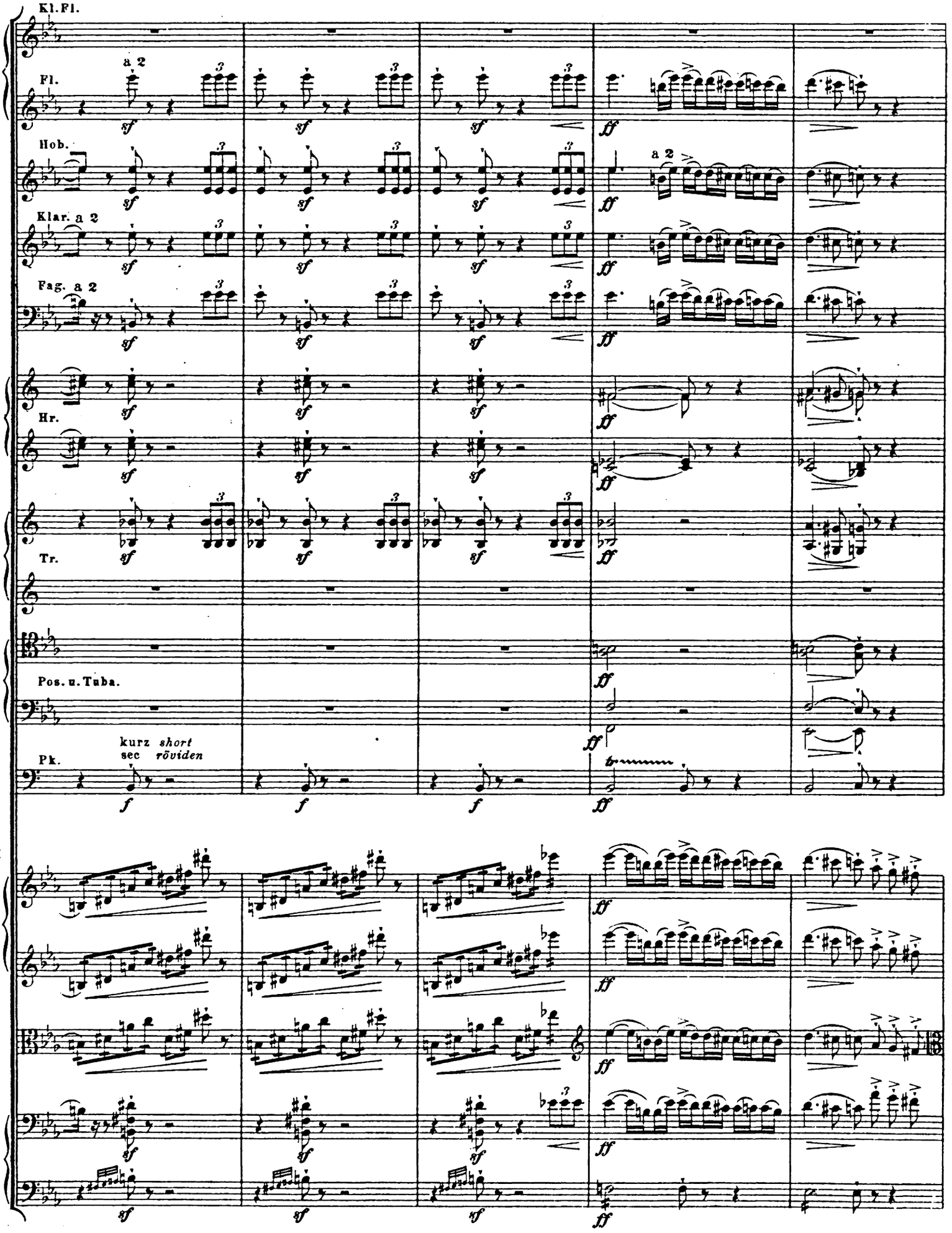

C
a 2
a 2
a 2
a 2
a 2
a 2
f
f
Die 2. Posaune hervortretend.
The 2nd trombone standing out prominently.
Le IIème trombone en dehors.
A 2. harsona szólama kiemelkedjék.
f
ff
ff
ff
ff
a 3
ff
f
ff
C

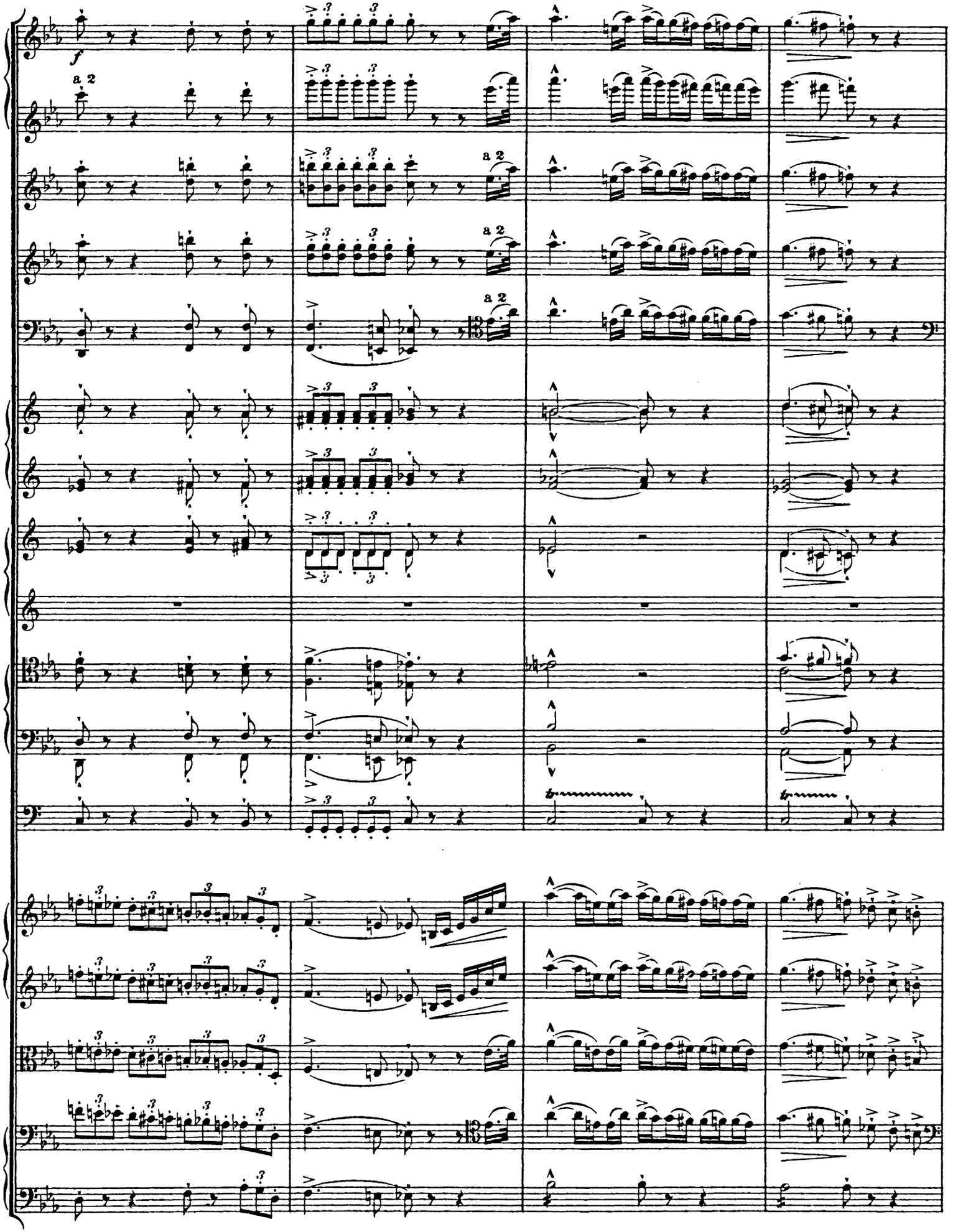

a 2
1. u. 2. Tr.
3. Tr.
mit Holzschlägeln with wooden drumsticks
avec baguettes de bois. szabad (fa-) vegü üstdob-verövel
a 3.
Fag.
Pk.
Lento assai.
rit.
D Allegro agitato ed appassionato assai.
molto rinforz.
Lento assai.
rit.
D Allegro agitato ed appassionato assai.

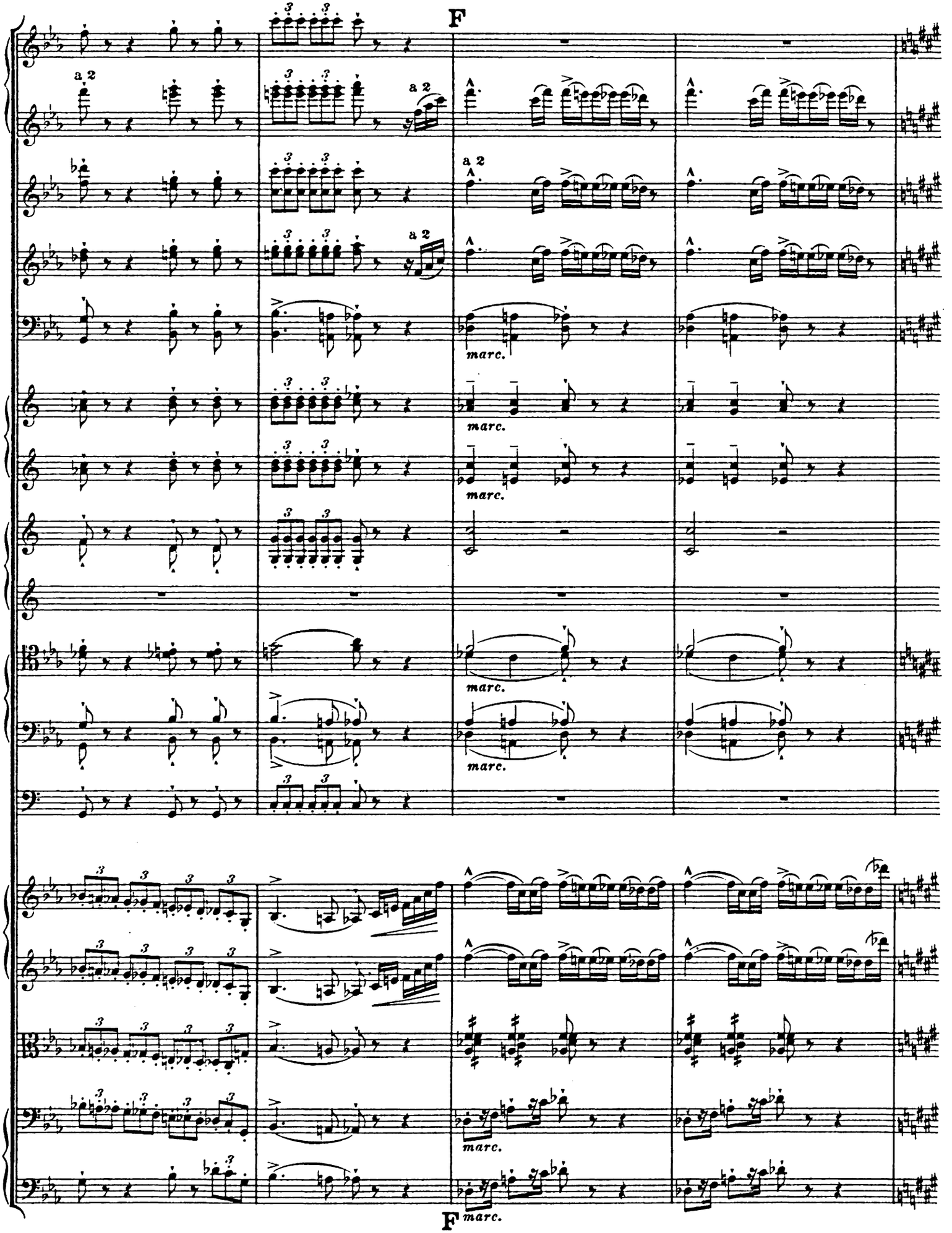

marc.
marc.

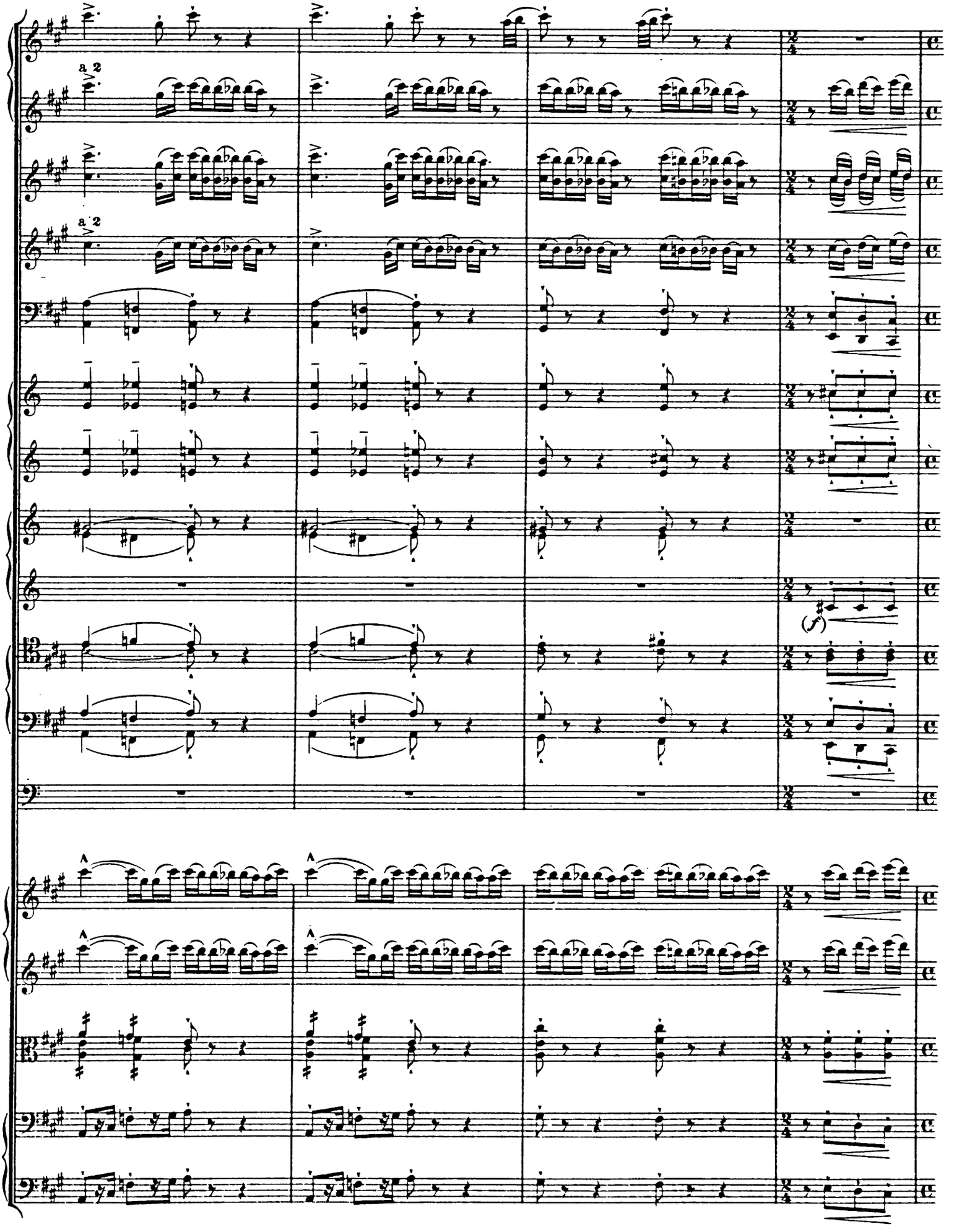

Hob.
Fag.

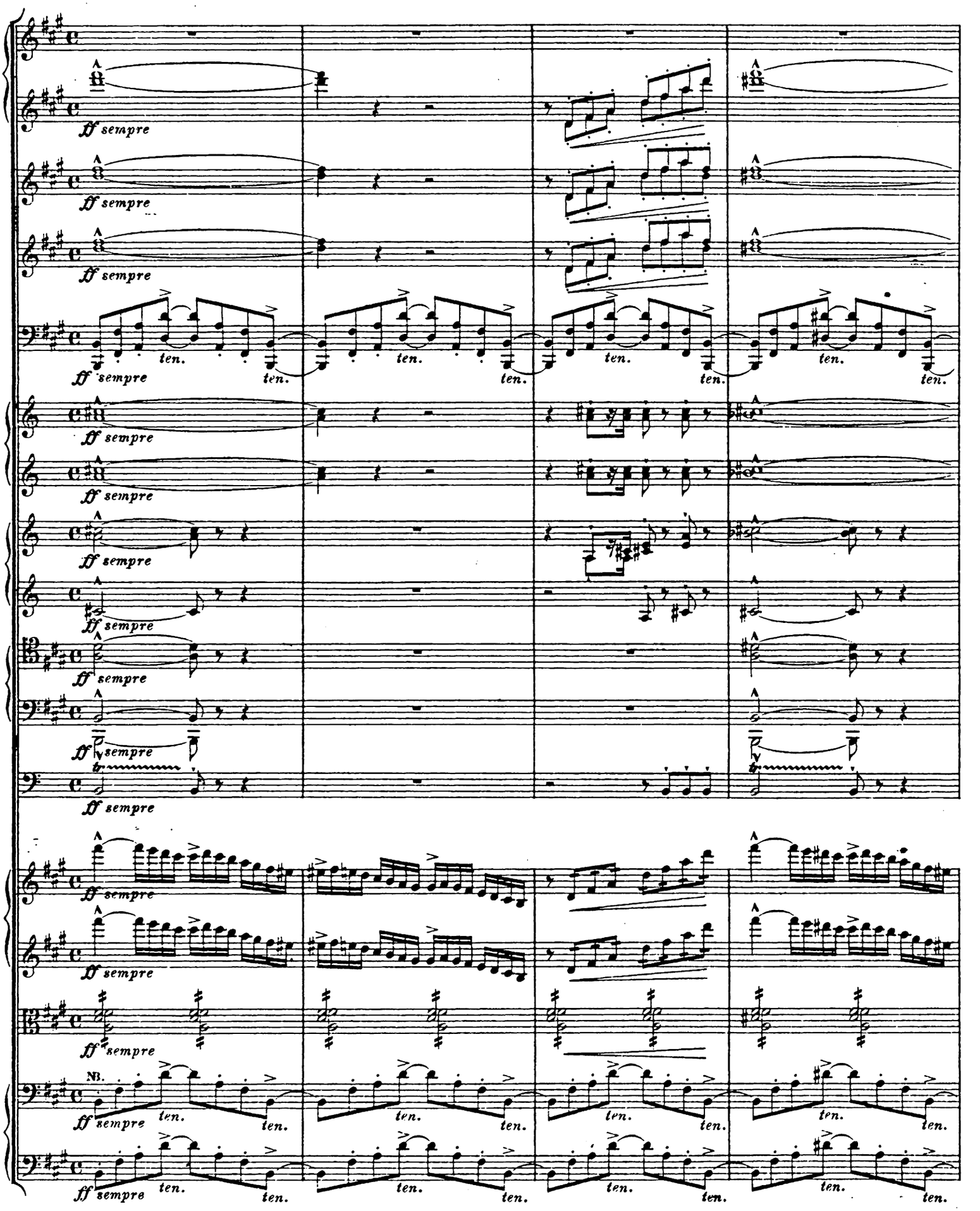

Fl.
a 2
Hob.
Klar.
a 2
Fag.
a 2
Hr.
E
cresc.
rinforz. molto
E


Kl. Fl.
Fl.
a 2
Hob.
Klar. a 2
Fag. a 2
Hr.
Tr.
Pos. u. Tuba.
Pk.
kurz short
sec röviden
sf
ff
f

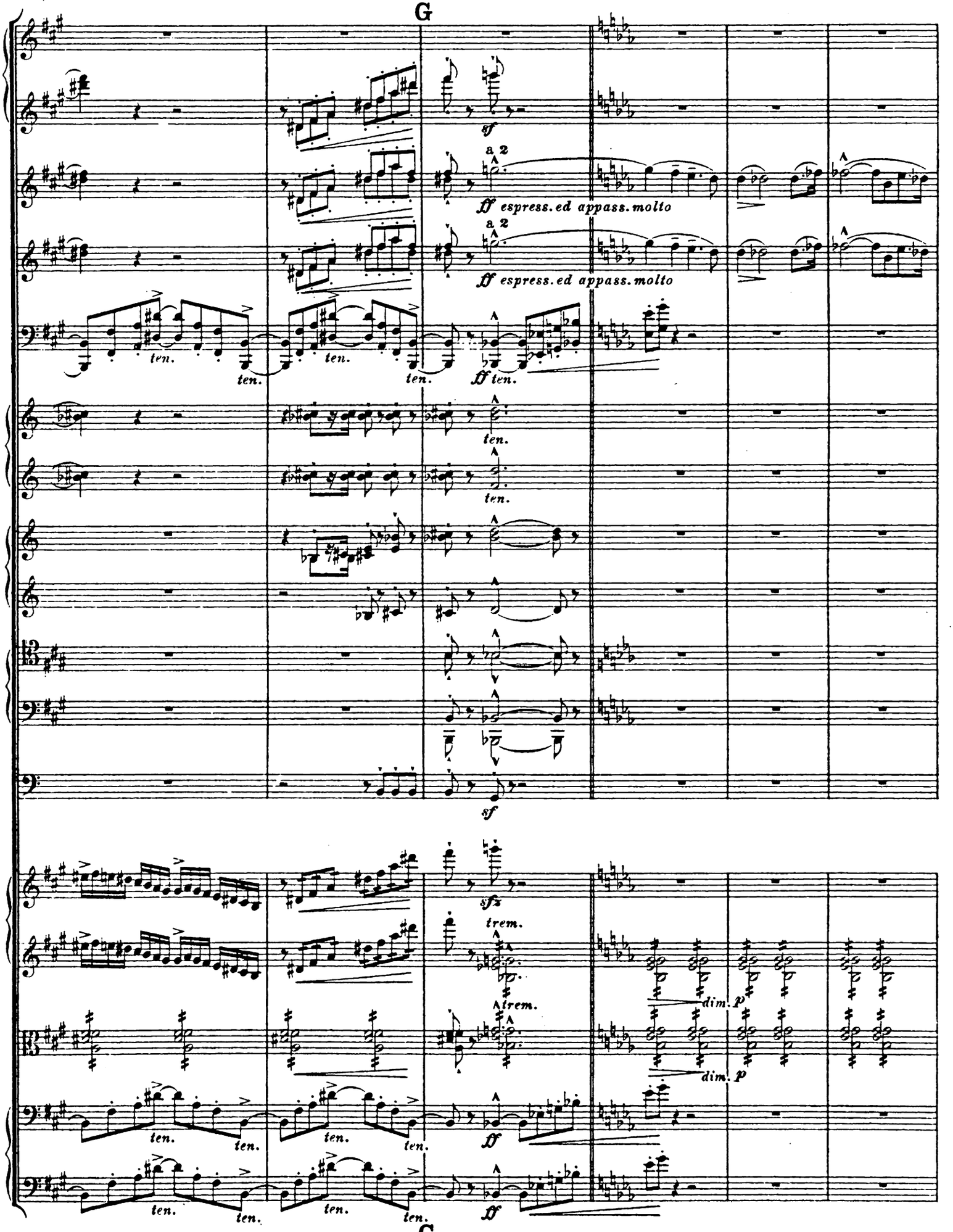

f
a 2
a 2
a 2
a 2

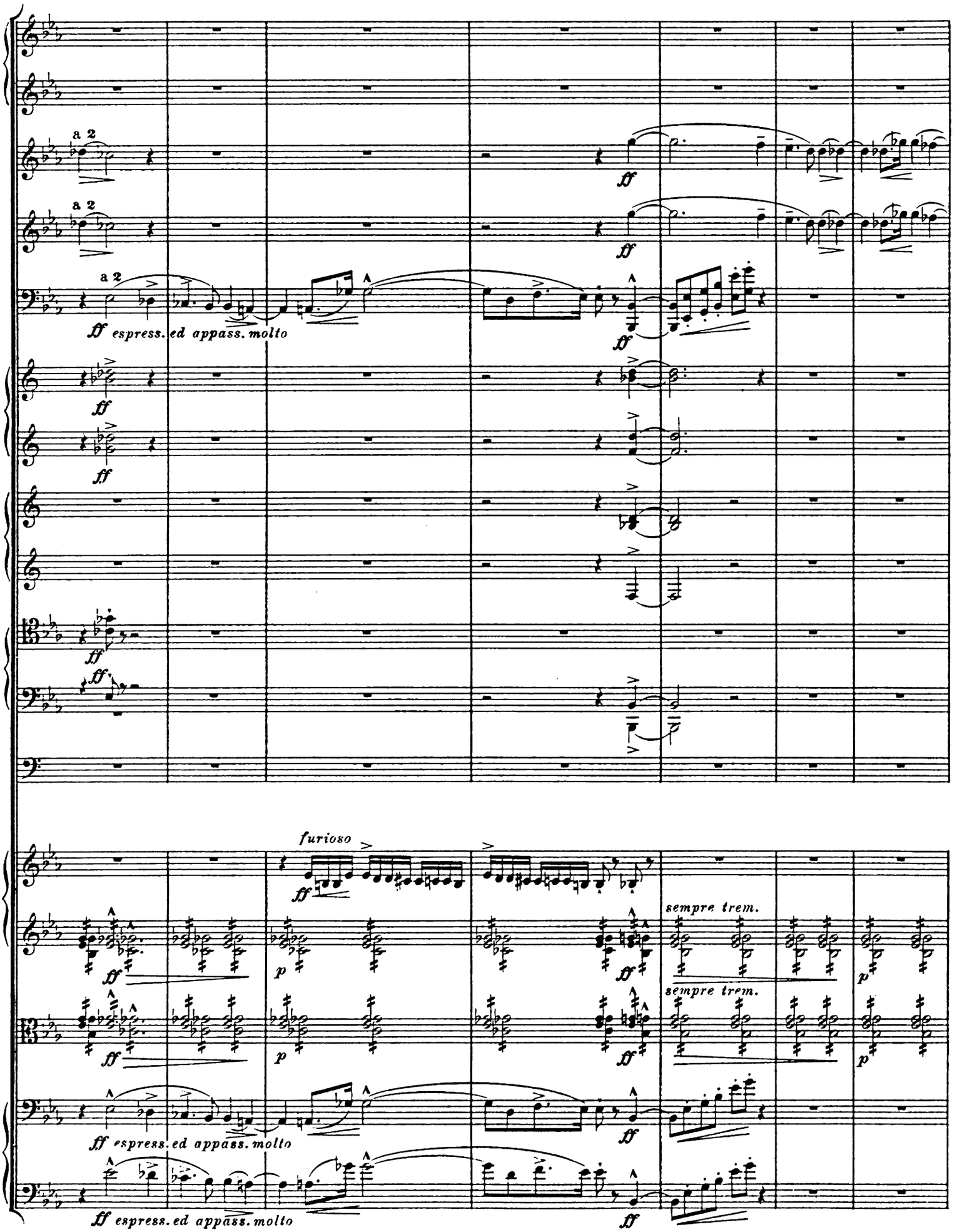

F
a 2
marc.
F
marc.

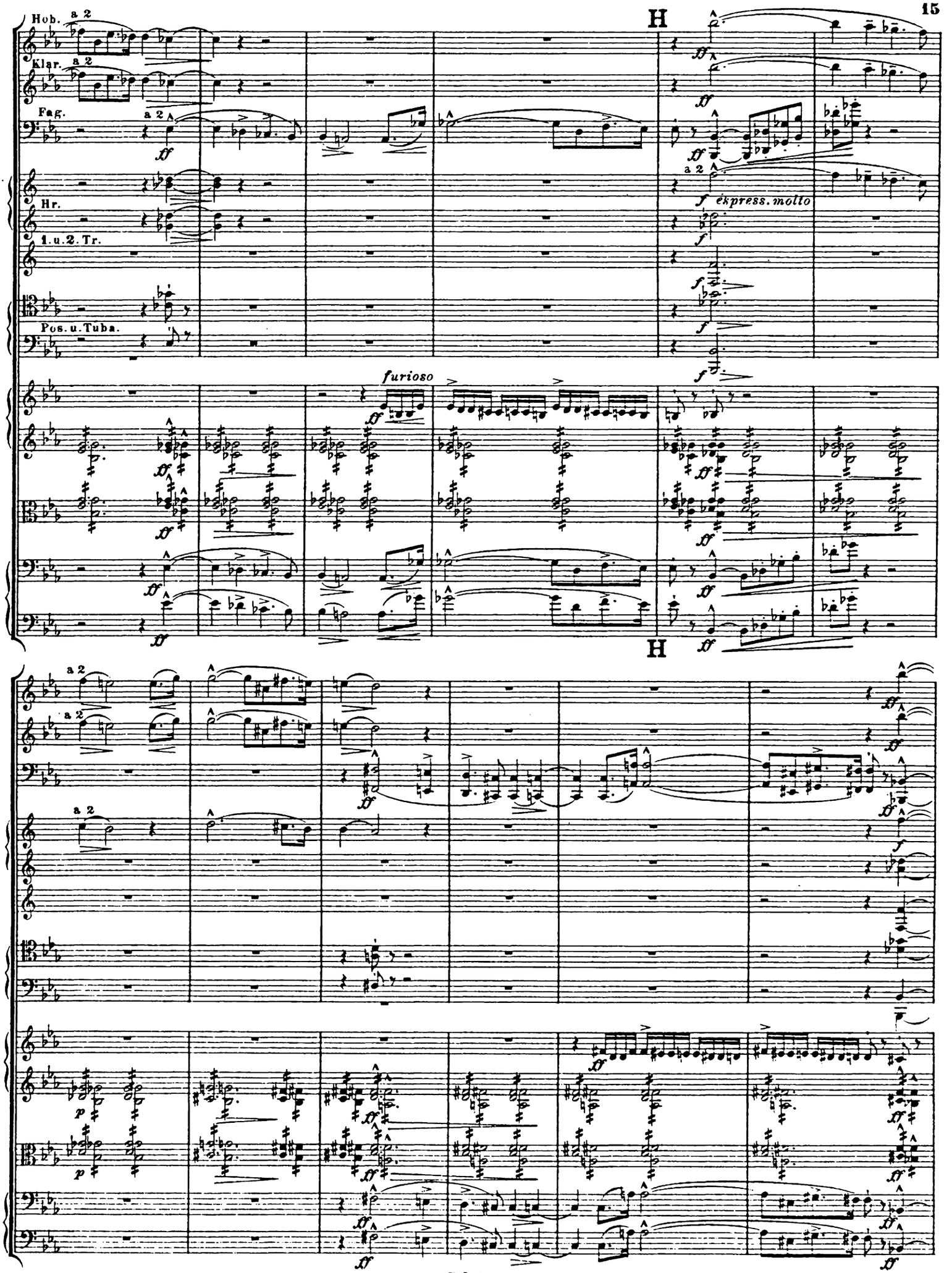

a 2
a 2
(f)

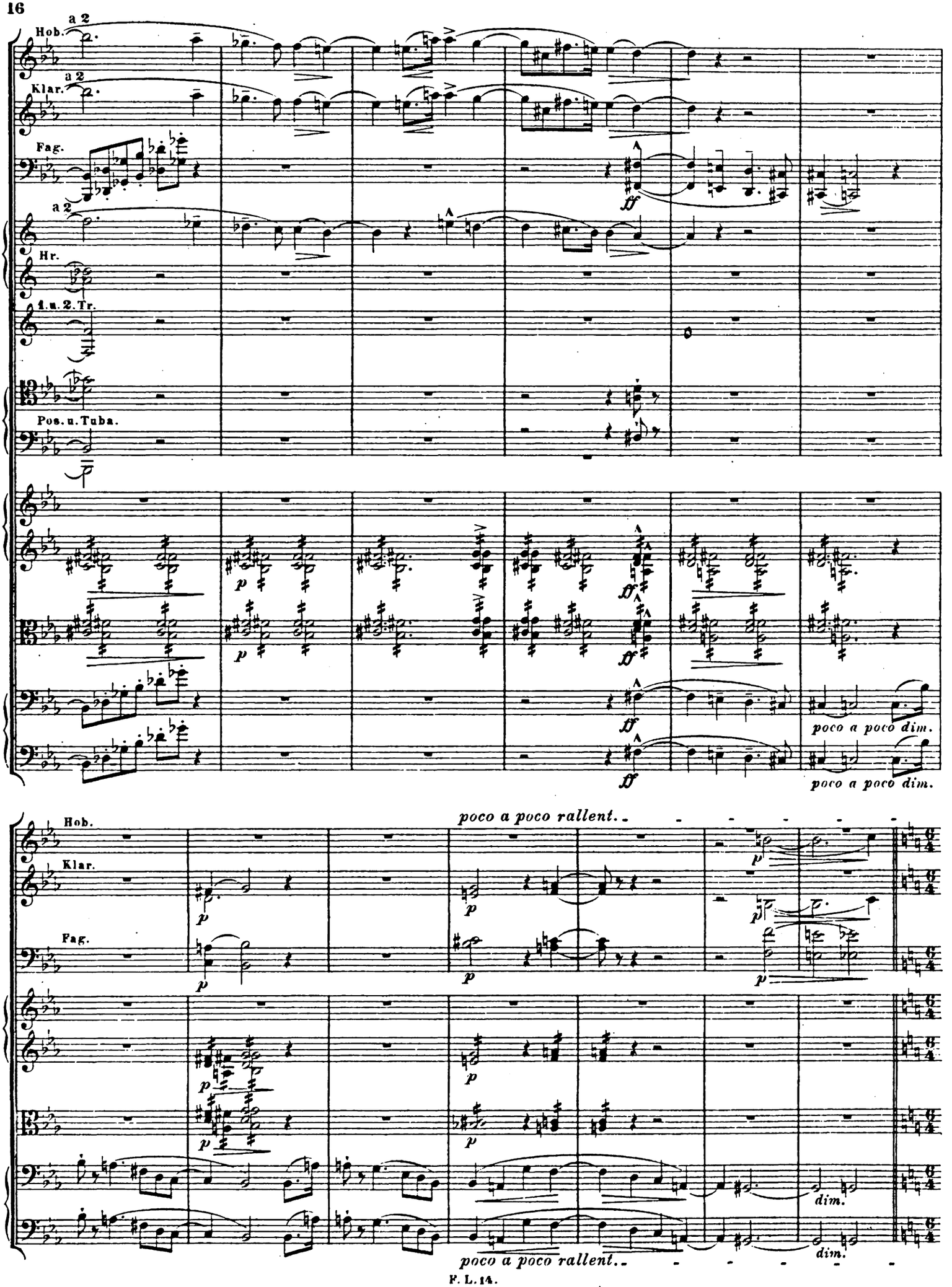


NB. Die Violoncelle und Kontrabässe hier sehr hervortretend, und die Synkopen *d* und *h* sehr scharf markiert und festgehalten.
The violoncellos and double-basses must stand out very prominently here, and the syncopations D and B be very sharply accentuated and tenuto.
Les violoncelles et les contrebasses très en dehors; les syncopes *ré* et *si* très fortement accentuées et tenues.
Itt a gordonka- és gordonszólam feltünően emelkedjék ki (a d- és h- szinkópákat erösen hangsúlyozva és jól kitartva).

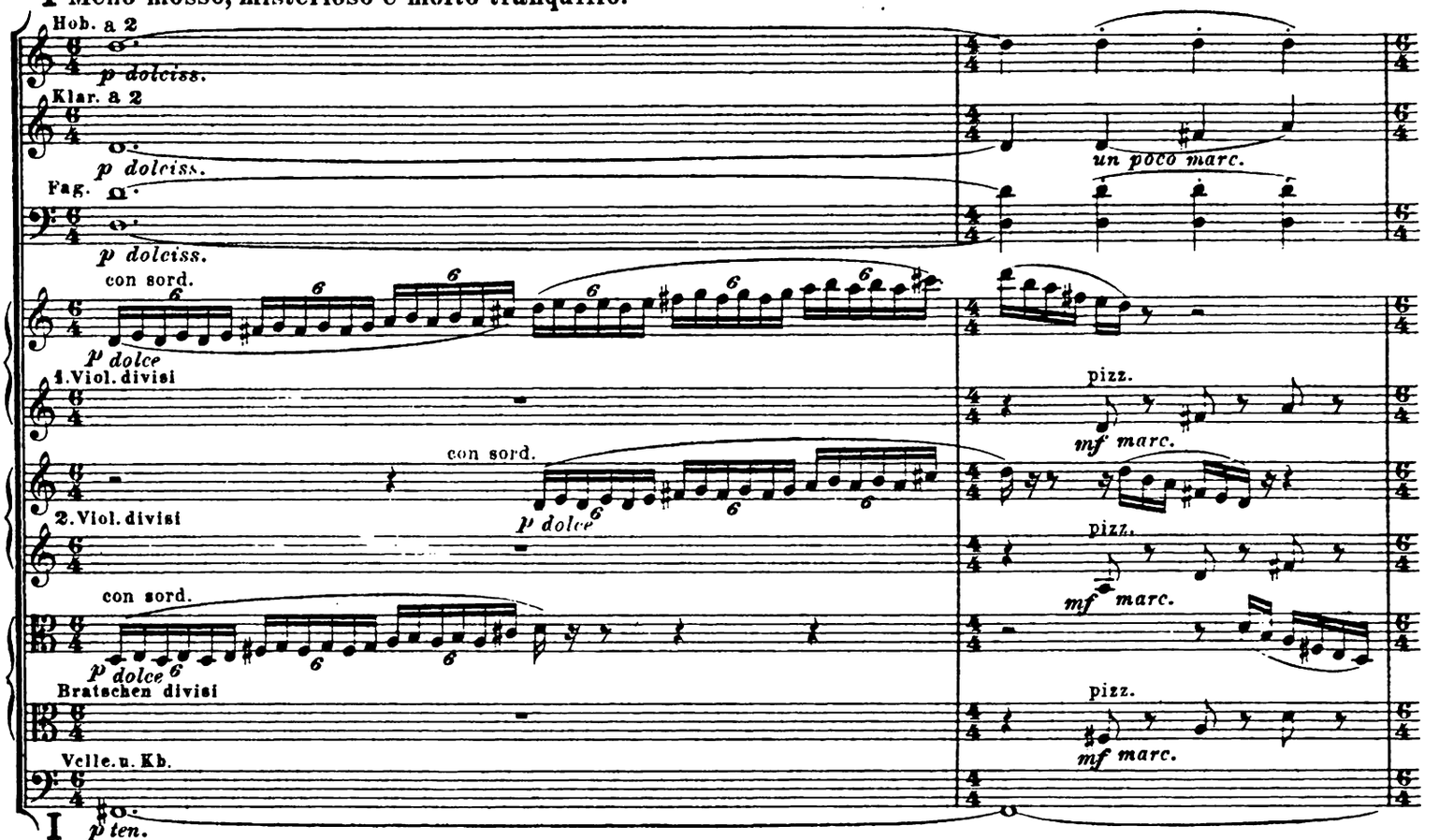

G
sf
a 2
ff espress. ed appass. molto
a 2
ff espress. ed appass. molto
ten.
ten.
ten.
ff ten.
ten.
ten.
sf
sfz
trem.
trem.
dim. p
dim. p
ff
ff
G


a 2
a 2
a 2
ff espress. ed appass. molto
ff
ff
ff
ff
ff
furioso
ff
sempre trem.
sempre trem.
ff espress. ed appass. molto
ff espress. ed appass. molto

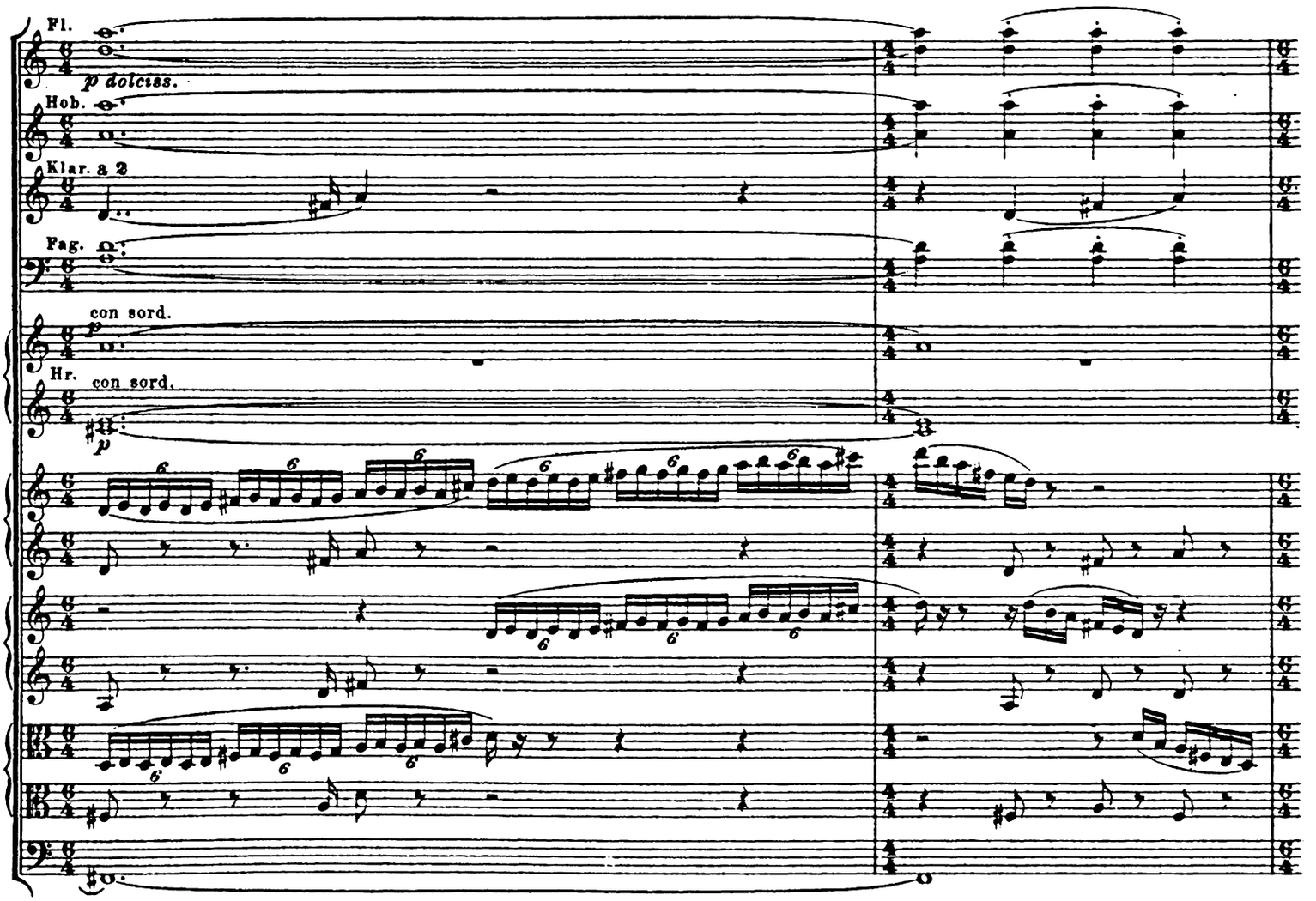

Hob.
a 2
Klar.
a 2
Fag.
a 2
Hr.
1. u. 2. Tr.
Pos. u. Tuba.
H
a 2
f express. molto
furioso
H
a 2
a 2
a 2

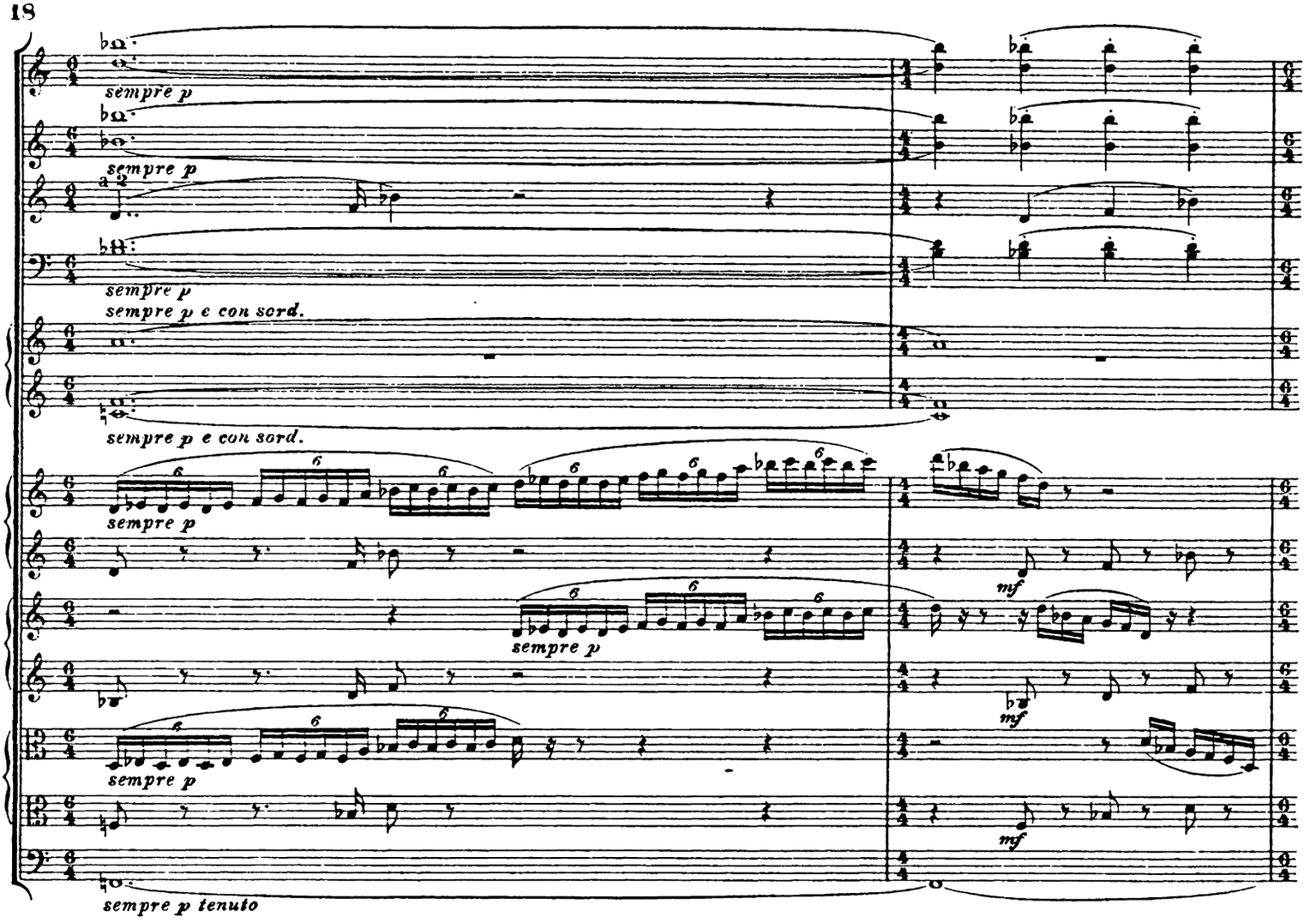

Hob.
a 2
Klar.
a 2
Fag.
a 2
Hr.
1. u. 2. Tr.
Pos. u. Tuba.
p
ff
poco a poco dim.
poco a poco rallent.
dim.

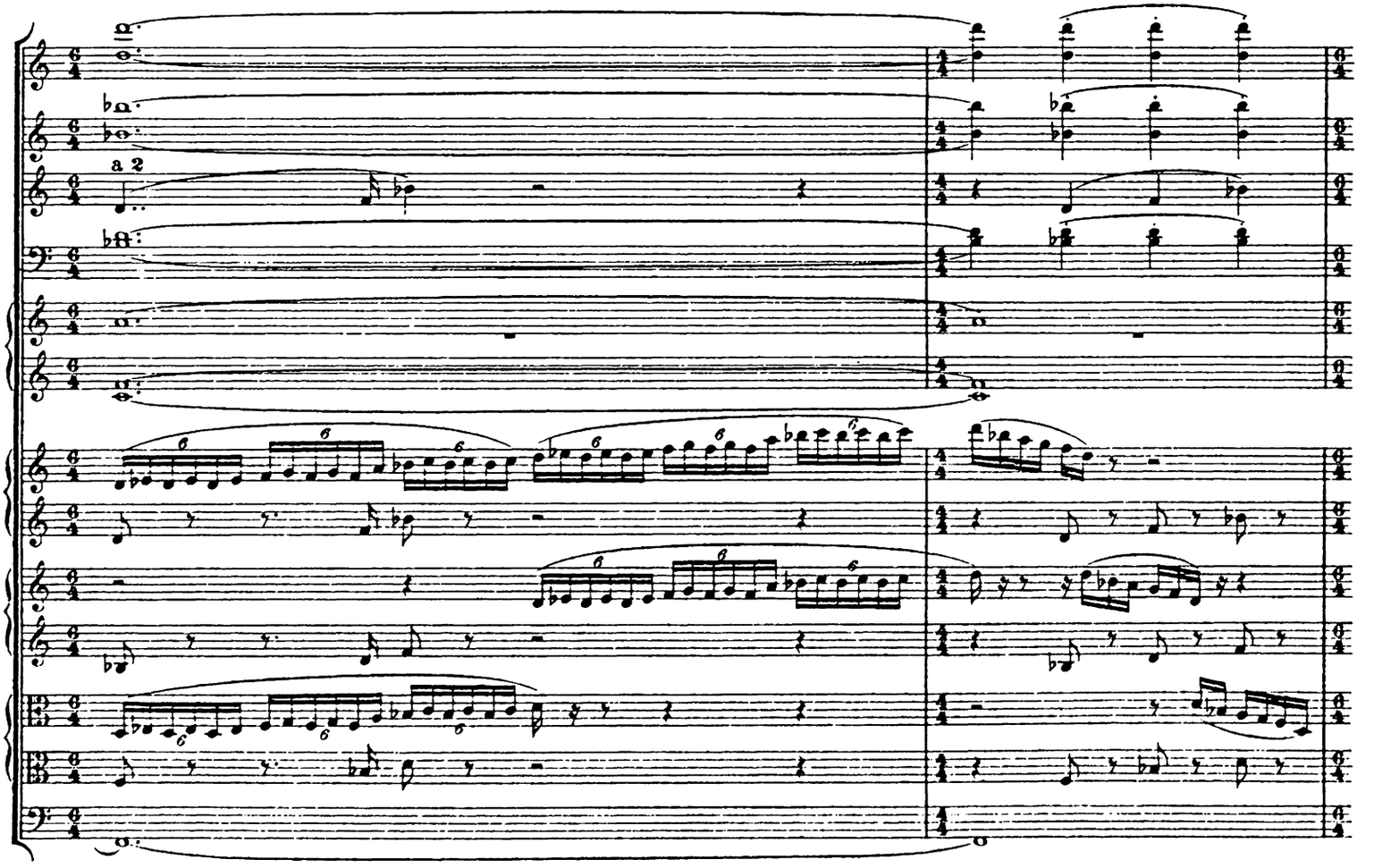
I Meno mosso, misterioso e molto tranquillo.

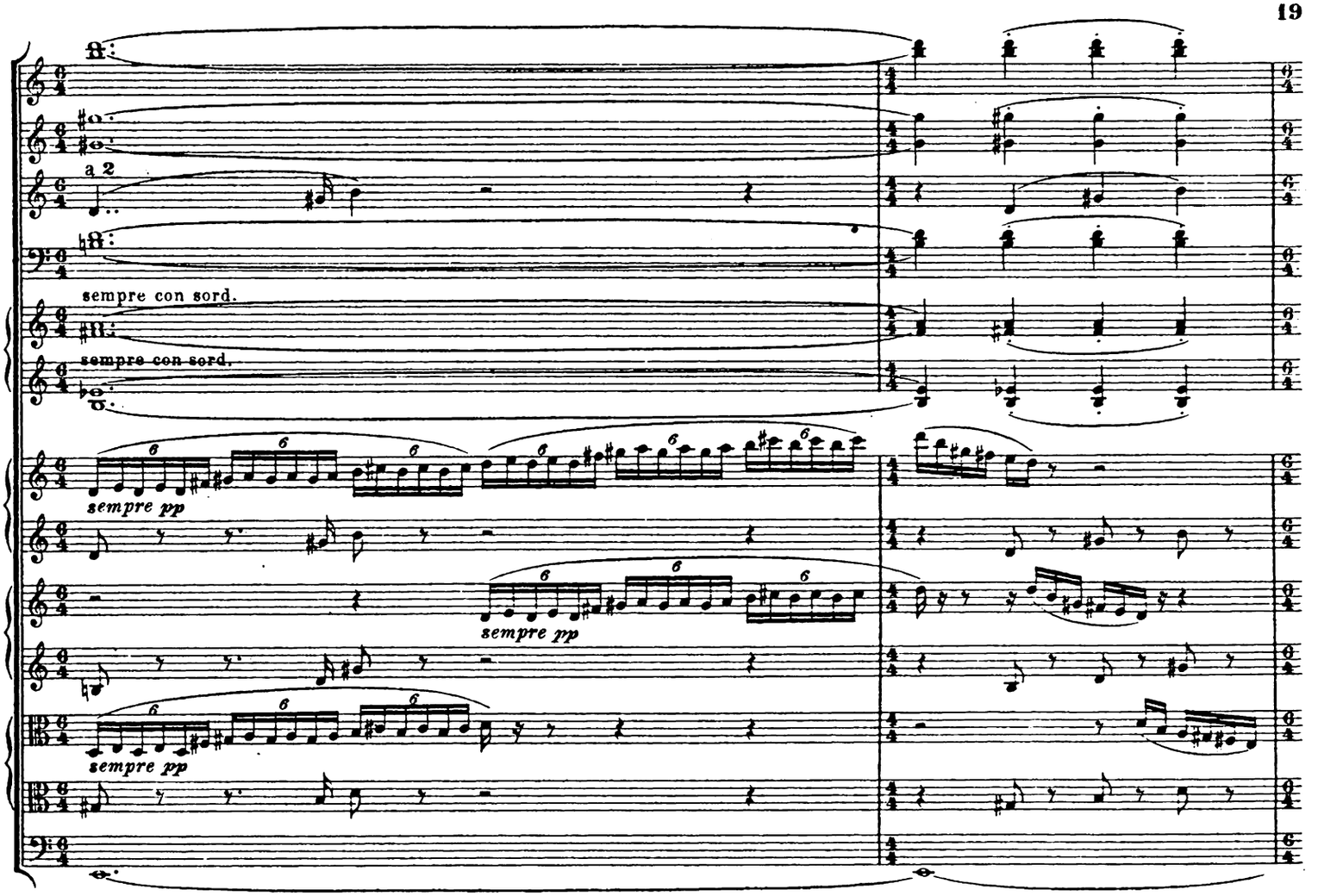


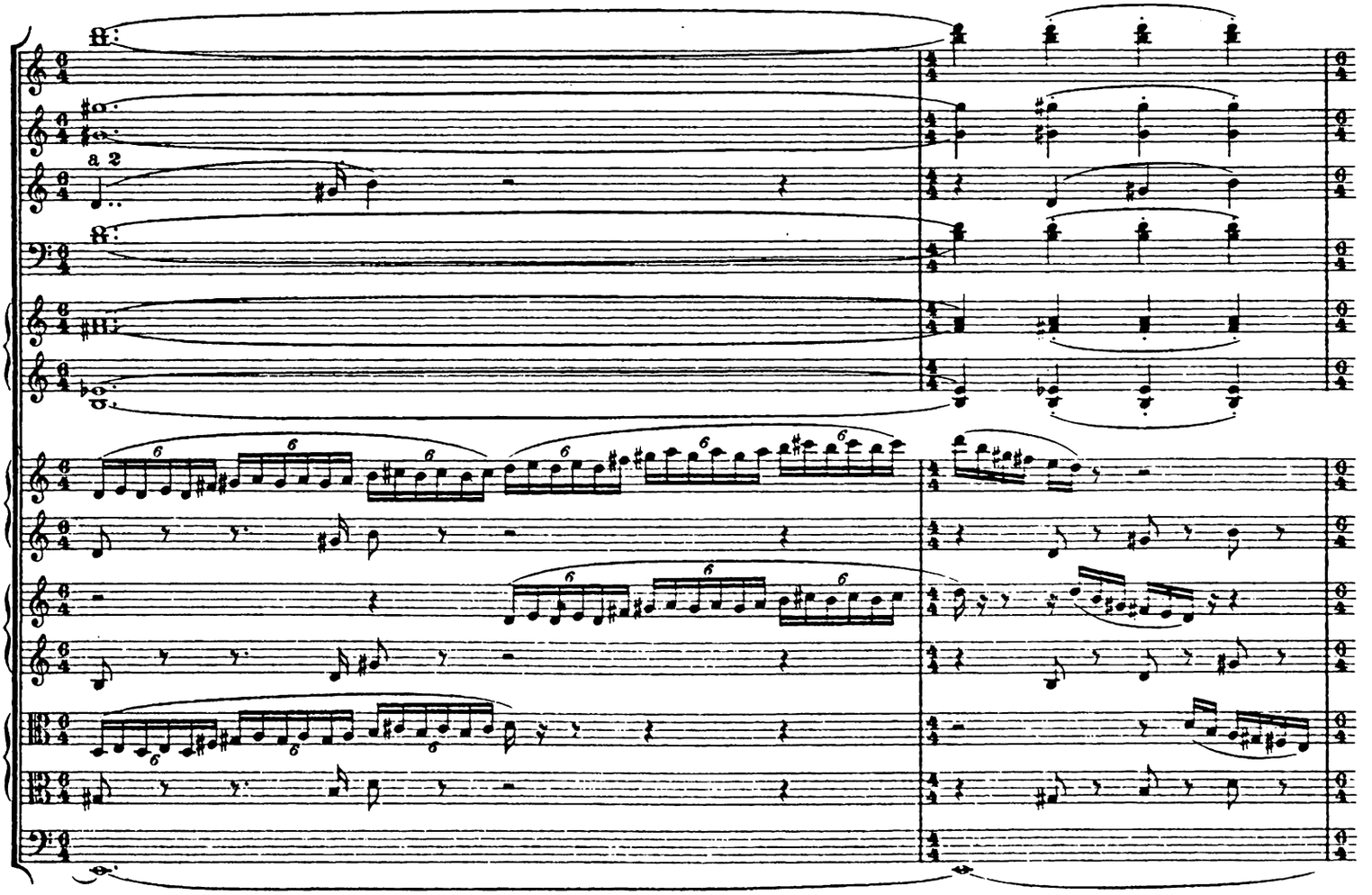
I Meno mosso, misterioso e molto tranquillo.

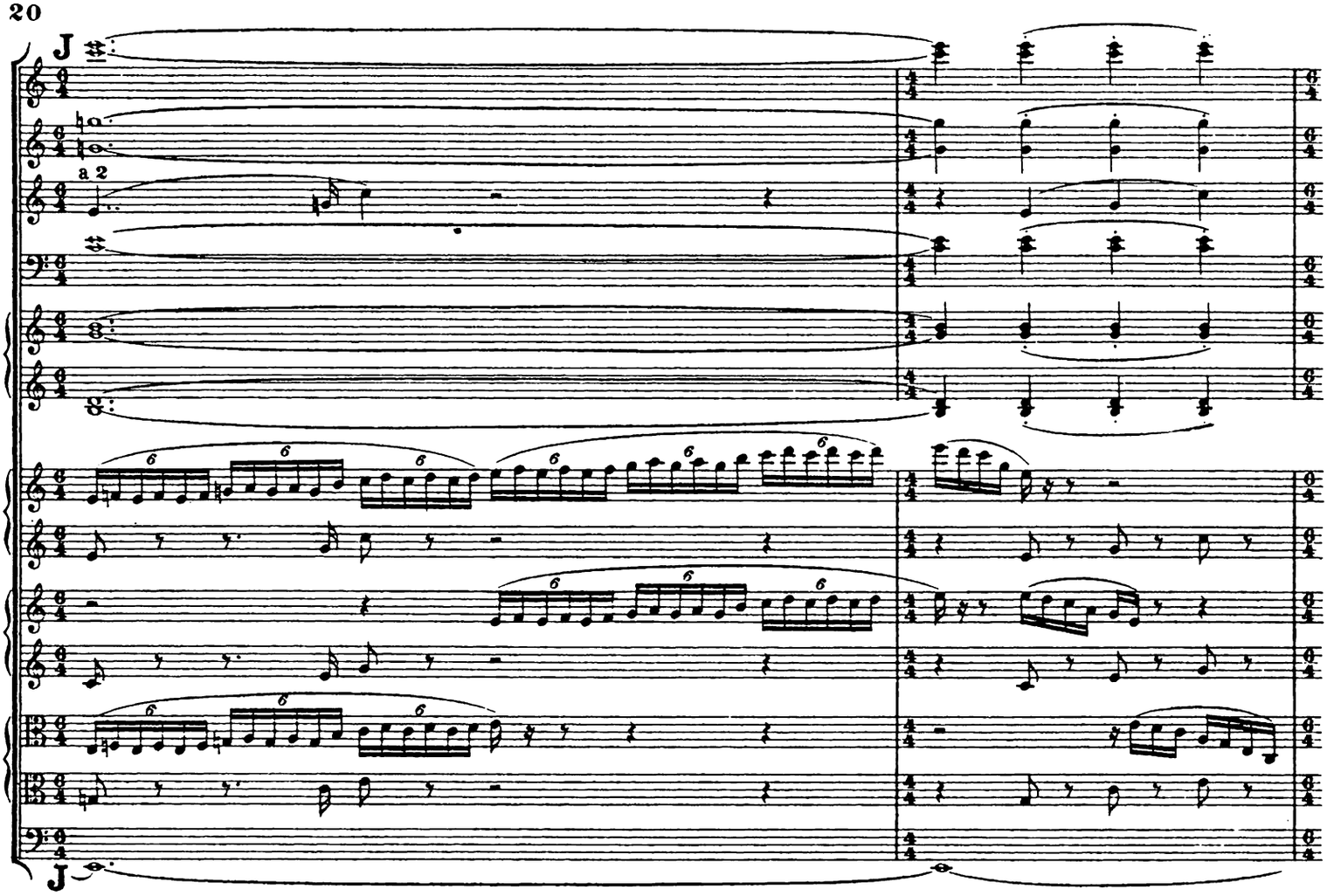


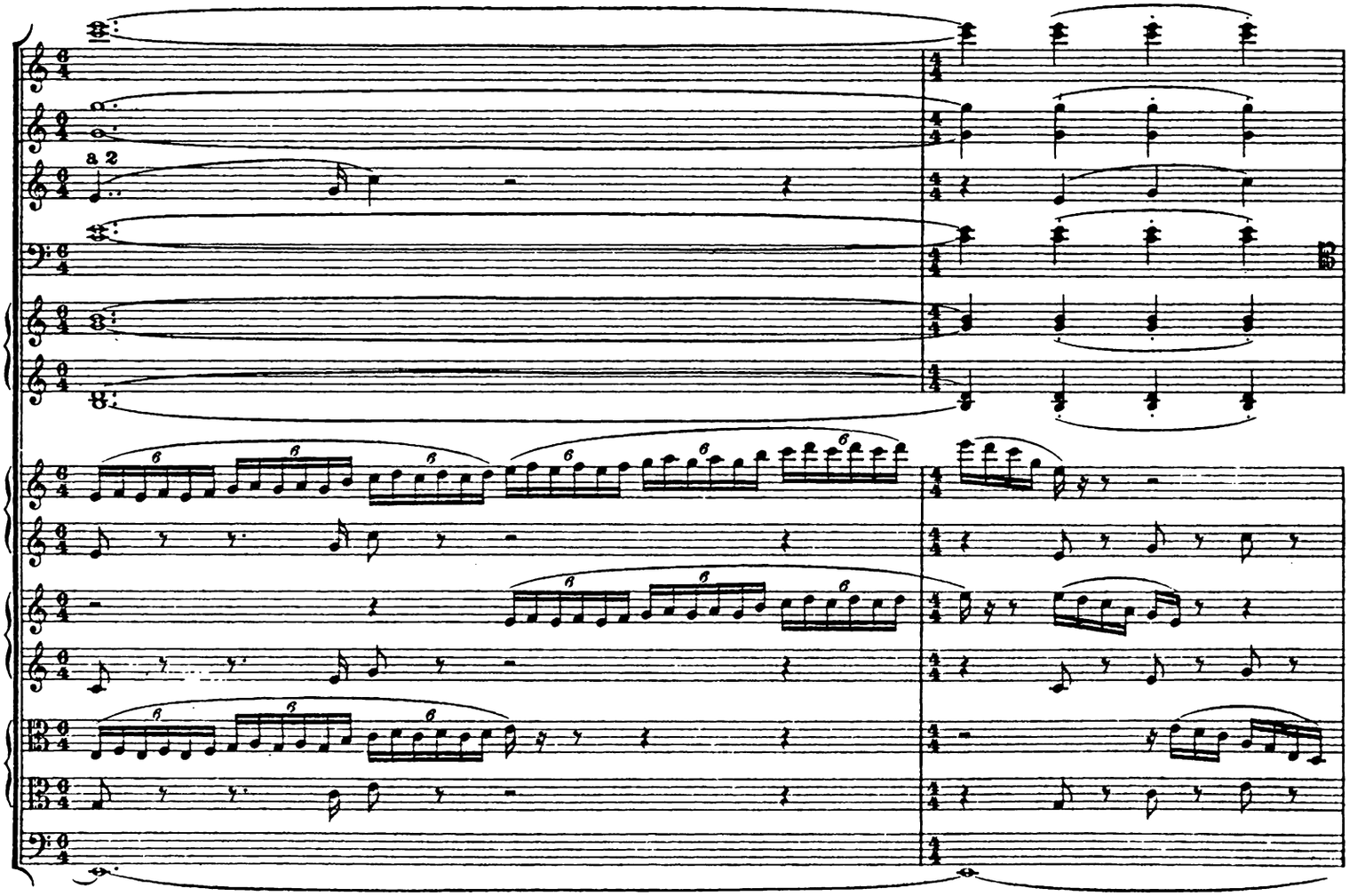

sempre p
sempre p
a 2
sempre p
sempre p e con sord.
sempre p e con sord.
sempre p
mf
sempre p
mf
sempre p
mf
sempre p tenuto

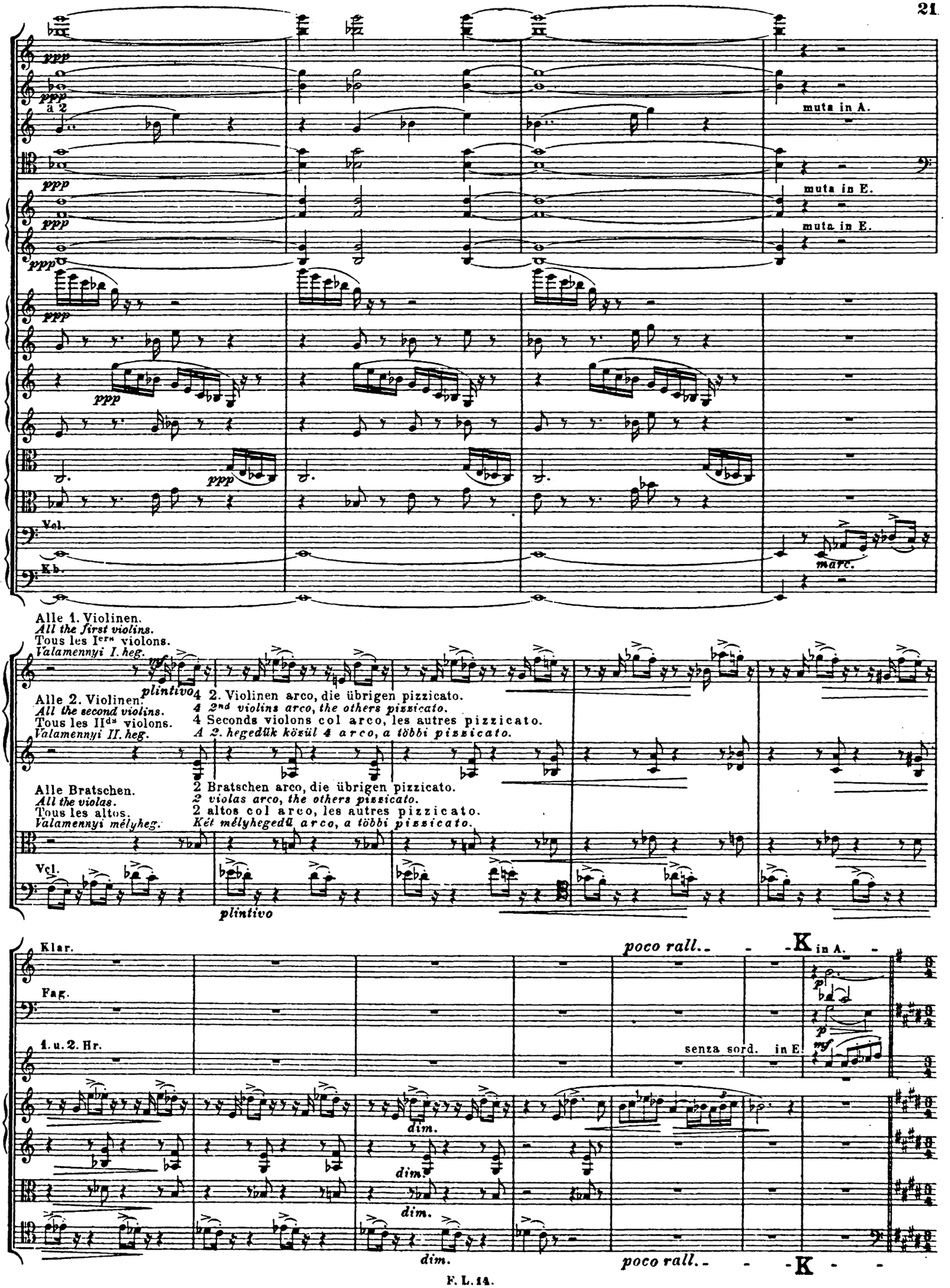

a 2


a 2
sempre con sord.
sempre con sord.
sempre pp
sempre pp
sempre pp


a 2


J
a 2
J


a 2


ppp
ppp
a 2
muta in A.
ppp
muta in E.
ppp
muta in E.
ppp
ppp
ppp
Vol.
Kb.
marc.
Alle 1. Violinen.
All the first violins.
Tous les Ires violons.
Valamennyi I. heg.
mf
plintivo
Alle 2. Violinen.
All the second violins.
Tous les IIds violons.
Valamennyi II. heg.
4 2. Violinen arco, die übrigen pizzicato.
4 2nd violins arco, the others pizzicato.
4 Seconds violons col arco, les autres pizzicato.
A 2. hegedük kösül 4 arco, a többi pizzicato.
Alle Bratschen.
All the violas.
Tous les altos.
Valamennyi mélyheg.
2 Bratschen arco, die übrigen pizzicato.
2 violas arco, the others pizzicato.
2 altos col arco, les autres pizzicato.
Két mélyhegedü arco, a többi pizzicato.
Vcl.
plintivo
Klar.
poco rall.
K
in A.
Fag.
1. u. 2. Hr.
senza sord. in E.
dim.
dim.
dim.
dim.
poco rall.
K

Affettuoso, poco Andante.

Fl.

Hob.

Klar. *mf cantando* *p*

Fag. *p* *mf cantando* *p dolce*

Hr. in E. senza sord. *pp*

mit Schwammschlägeln *with sponge-headed drum-sticks*
avec baguettes d'éponge *bevont végű üstdob-verővel*

Pk. *pp sempre*

senza sord.

senza sord.

Die Bratsche sehr zart und deutlich.
The viola very delicate and distinct.
L'alto très doux mais en dehors.
A mélyhegedűt gyöngéd tónussal és nagyon érthetően játszassuk.

senza sord. Solo *dolce, con grazia*

Vcl. senza sord. pizz.

Affettuoso, poco Andante.

L

sempre dolce

a 2

sempre dolce

sempre dolce

sempre dolce

sempre dolce

pp

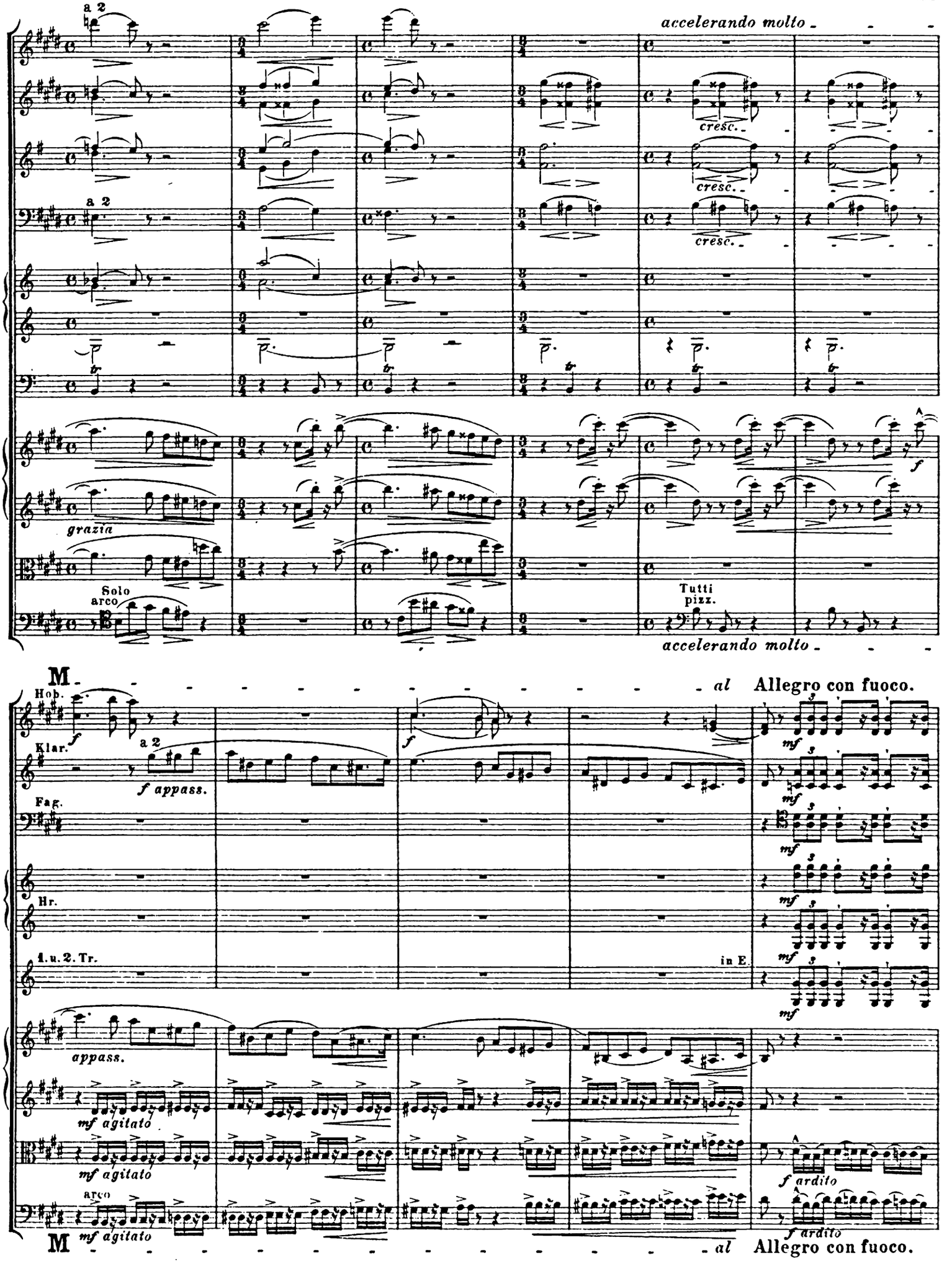
dolce, con grazia

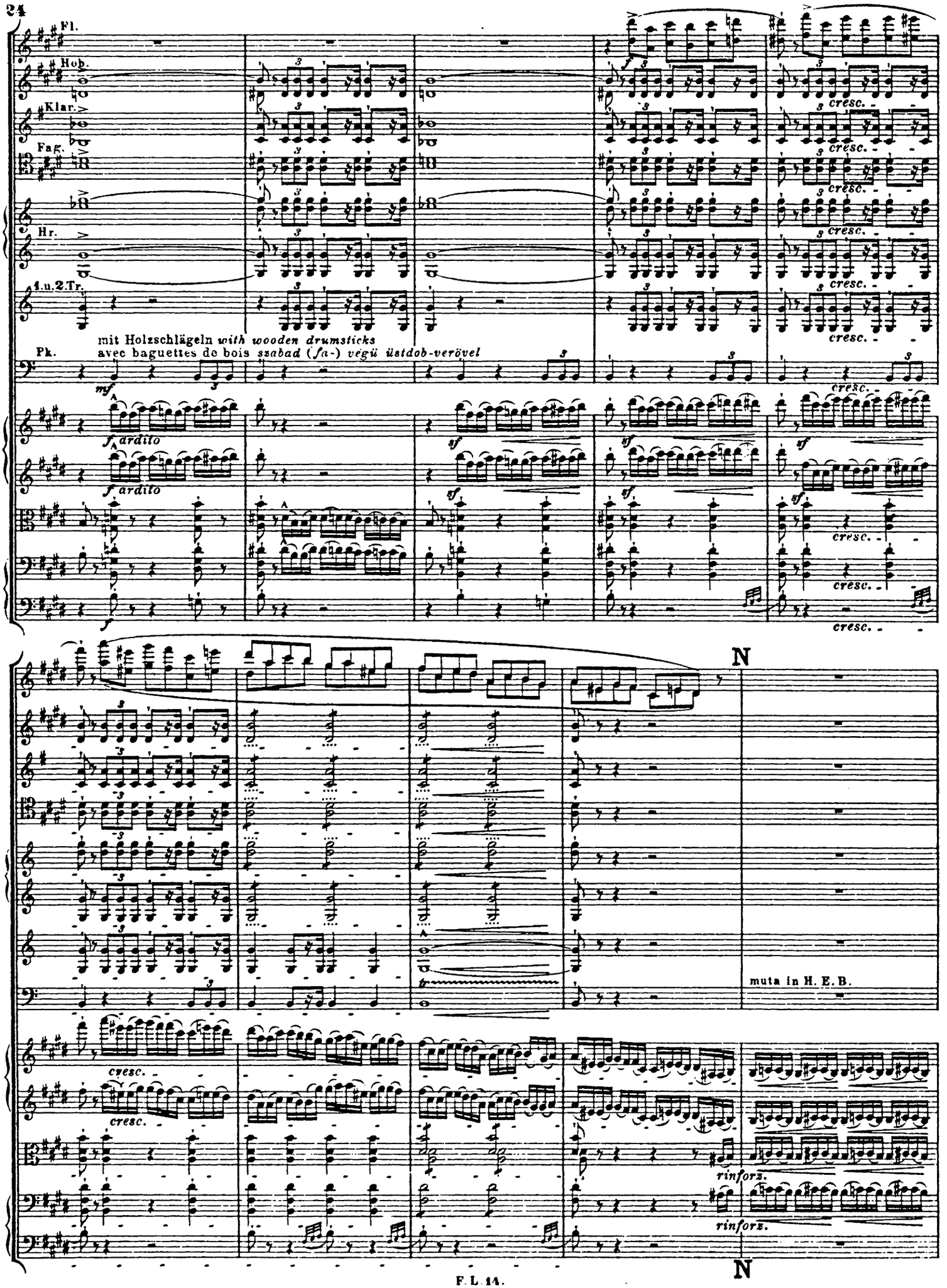
Tutti arco

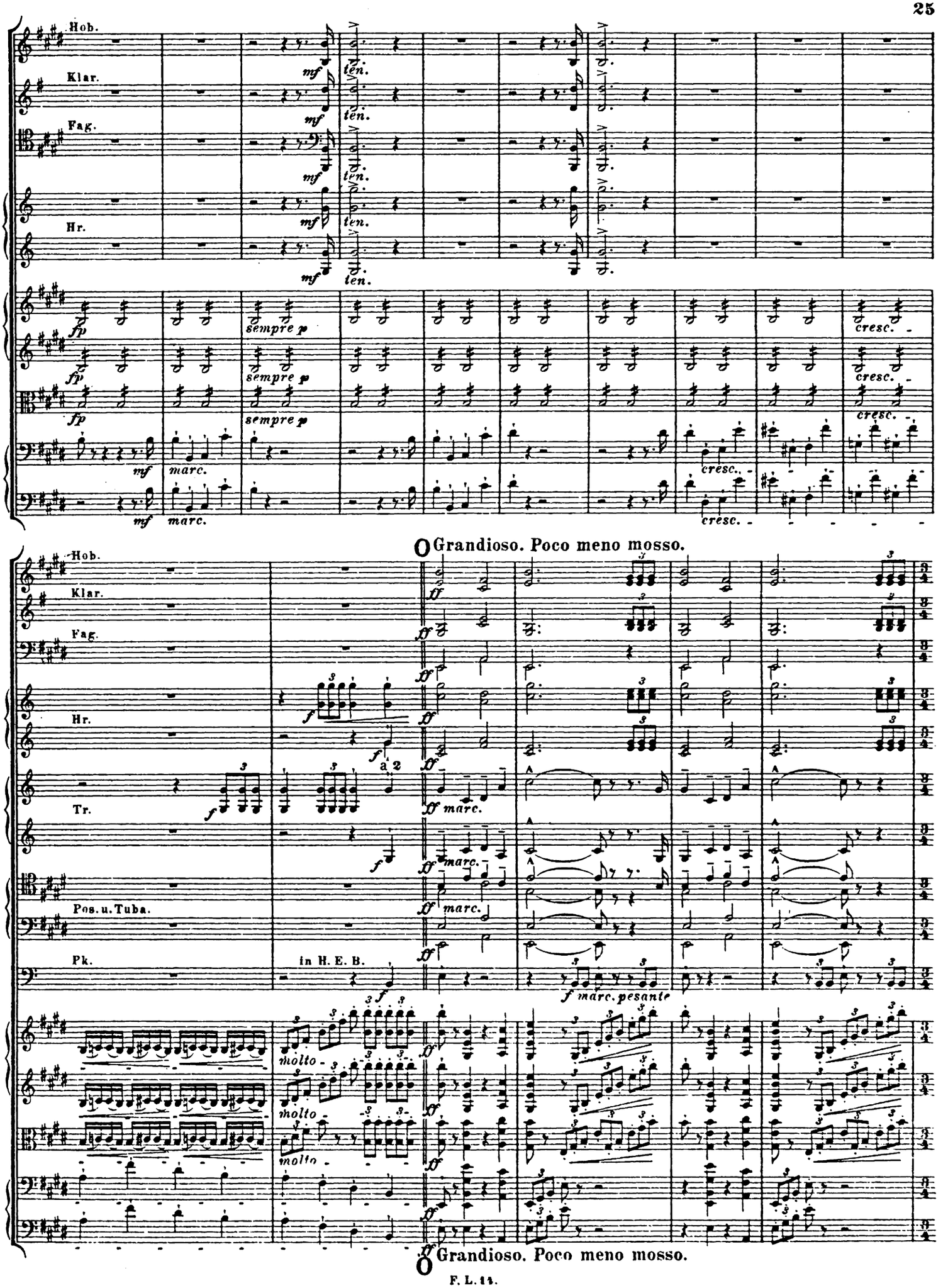
arco

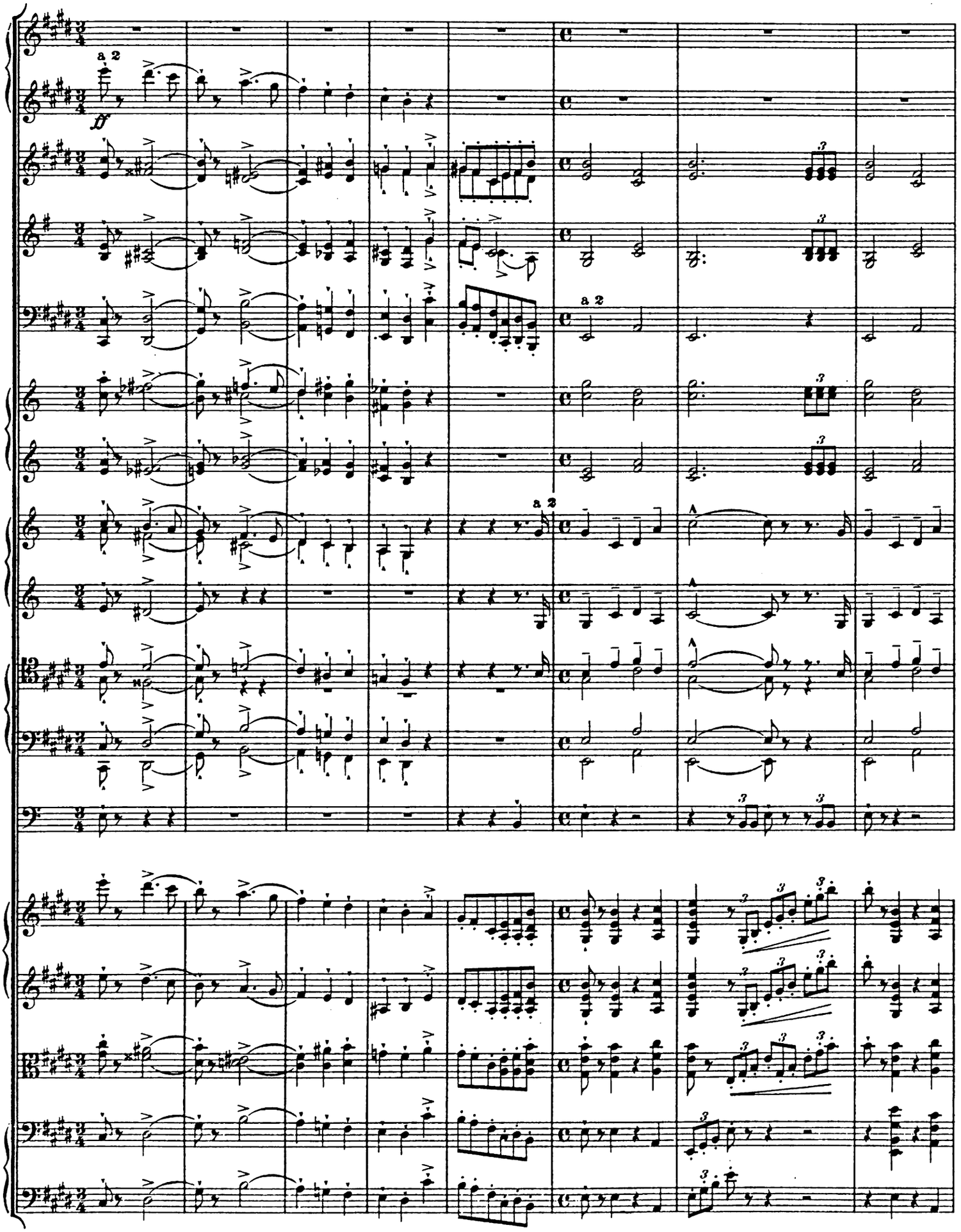
dolce, con

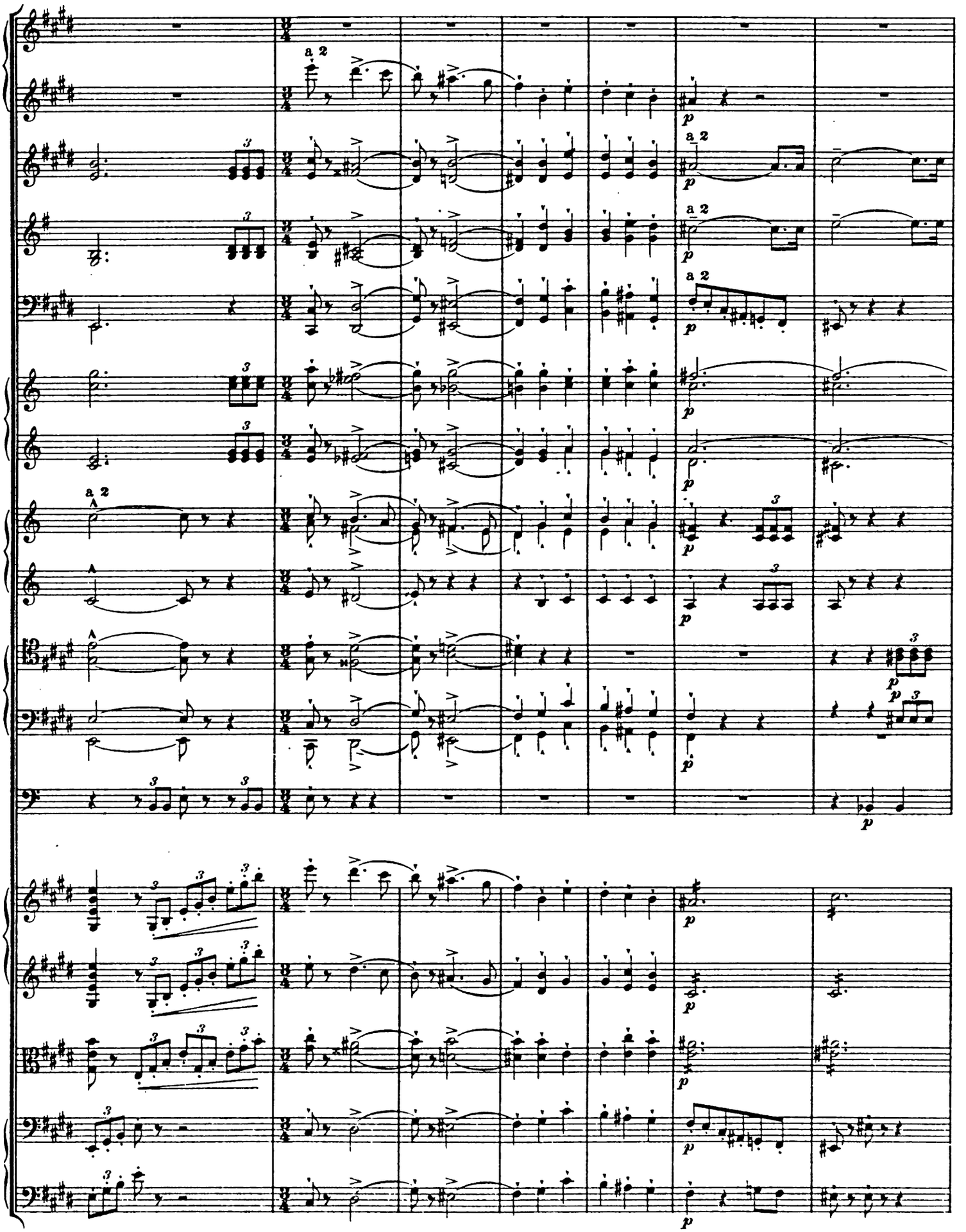
L

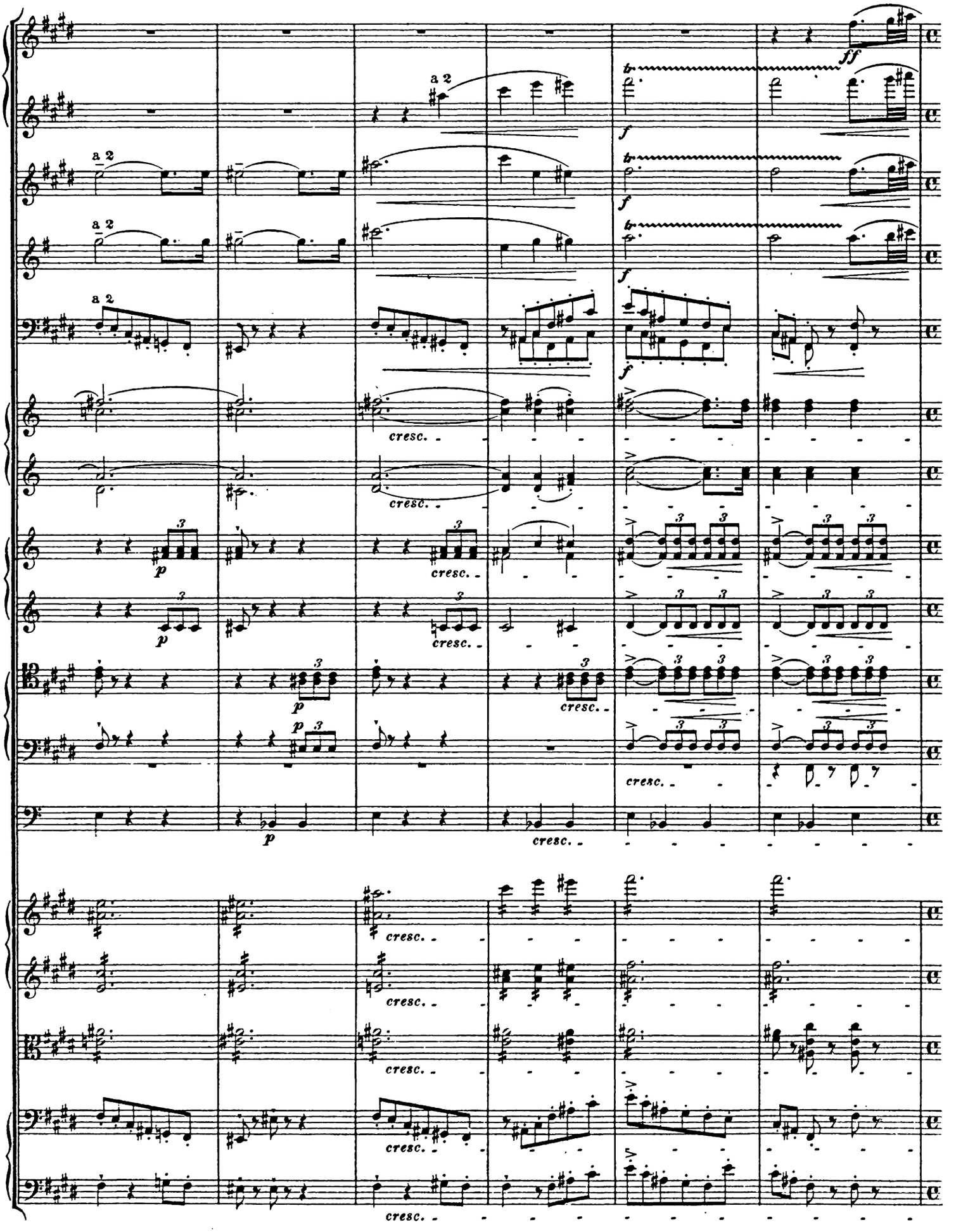

a 2
accelerando molto
cresc.
cresc.
cresc.
a 2
grazia
Solo
arco
Tutti
pizz.
accelerando molto
M
al
Allegro con fuoco.
Hob.
Klar.
a 2
f appass.
Fag.
Hr.
1. u. 2. Tr.
in E.
appass.
mf agitato
mf agitato
arco
mf agitato
f ardito
f ardito
M
al
Allegro con fuoco.


Fl.
Hob.
Klar.
Fag.
Hr.
1.u.2.Tr.
Pk.
mit Holzschlägeln with wooden drumsticks
avec baguettes de bois szabad (fa-) vegü üstdob-verövel
mf
f ardito
sf
cresc.
N
muta in H. E. B.
tr
rinforz.

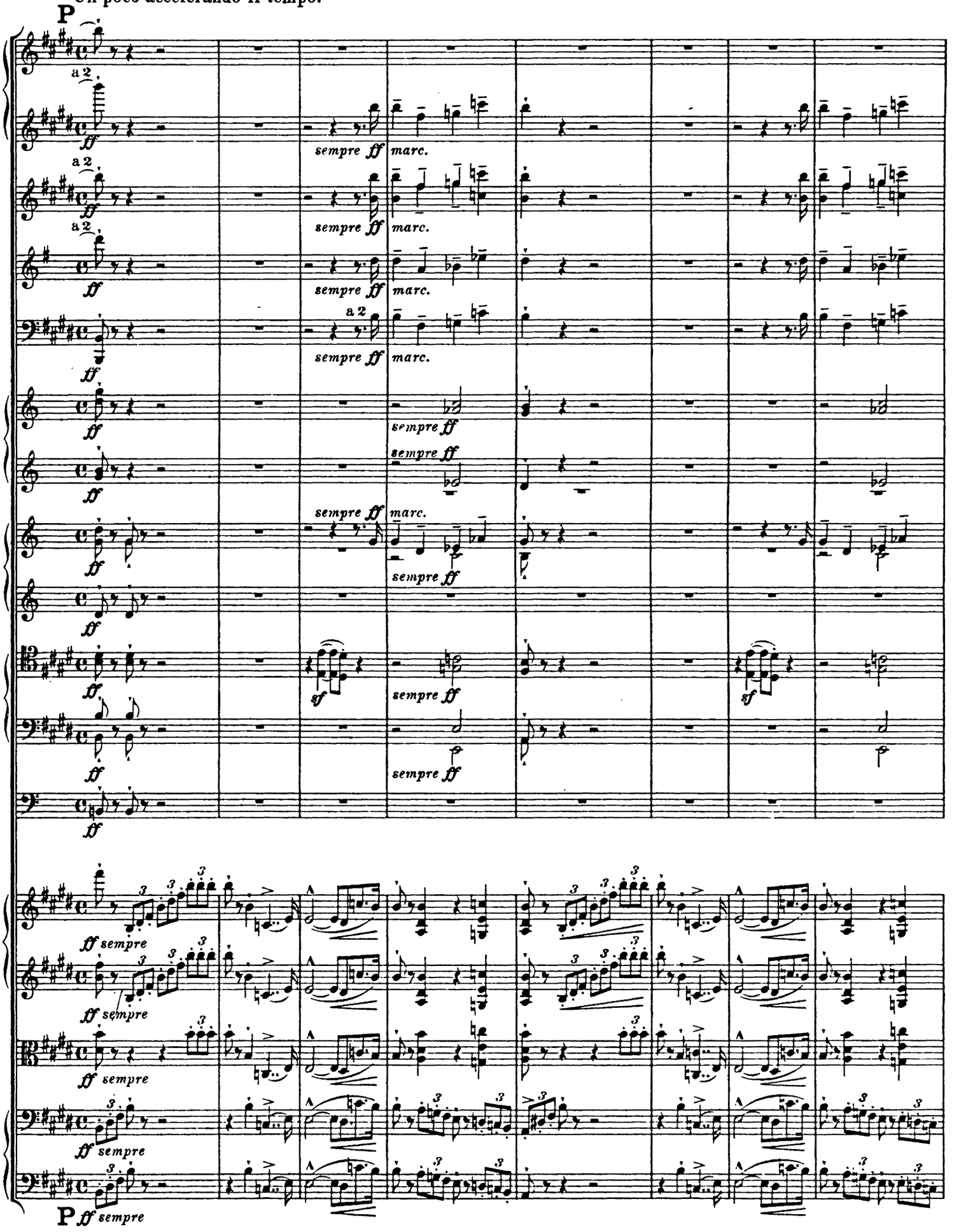

Hob.
Klar.
Fag.
Hr.
mf
ten.
fp
sempre p
cresc.
marc.
Grandioso. Poco meno mosso.
Tr.
Pos. u. Tuba.
Pk.
in H. E. B.
a 2
f marc. pesante
molto
Grandioso. Poco meno mosso.


a 2
ff
a 2
a 2

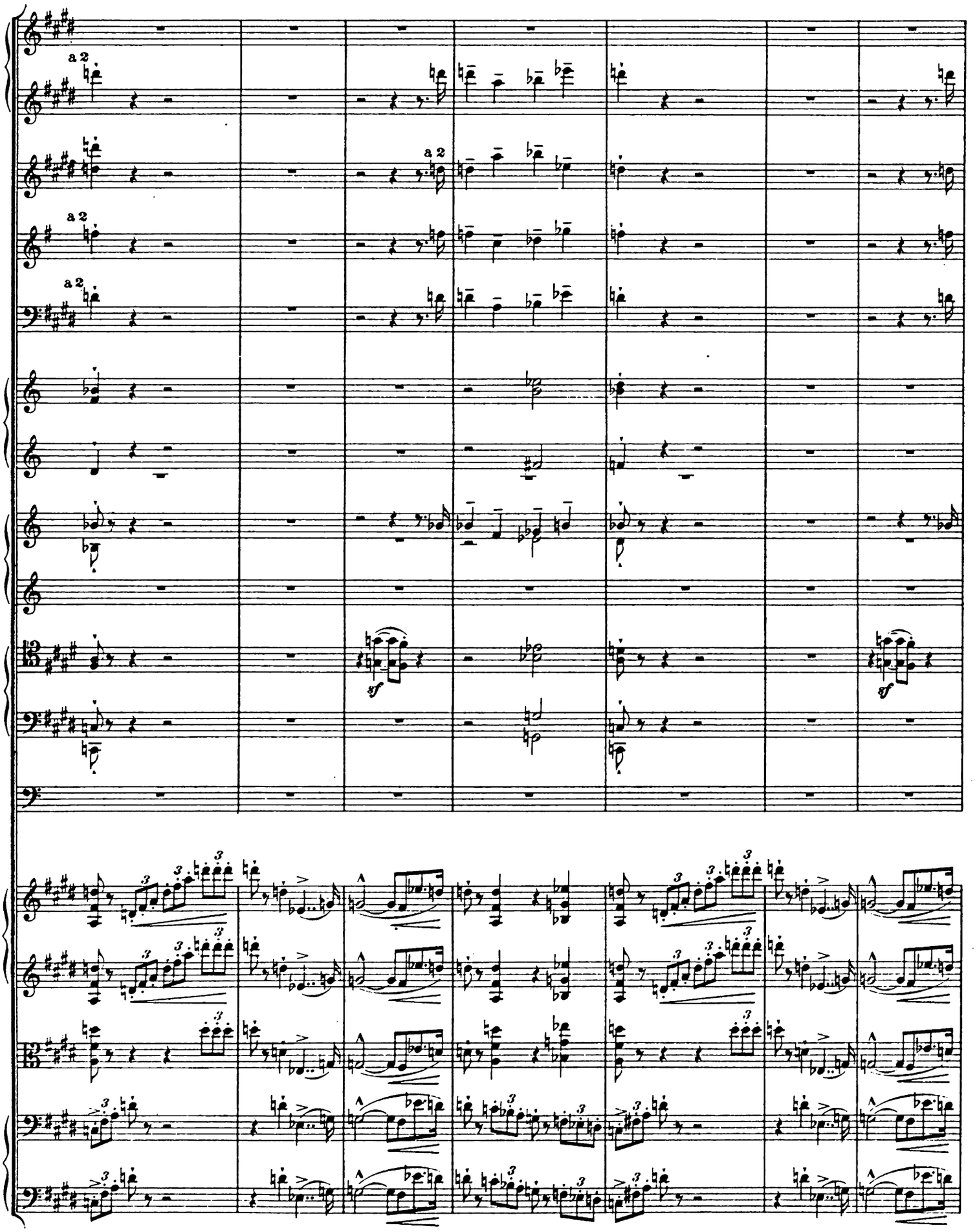

a 2
p

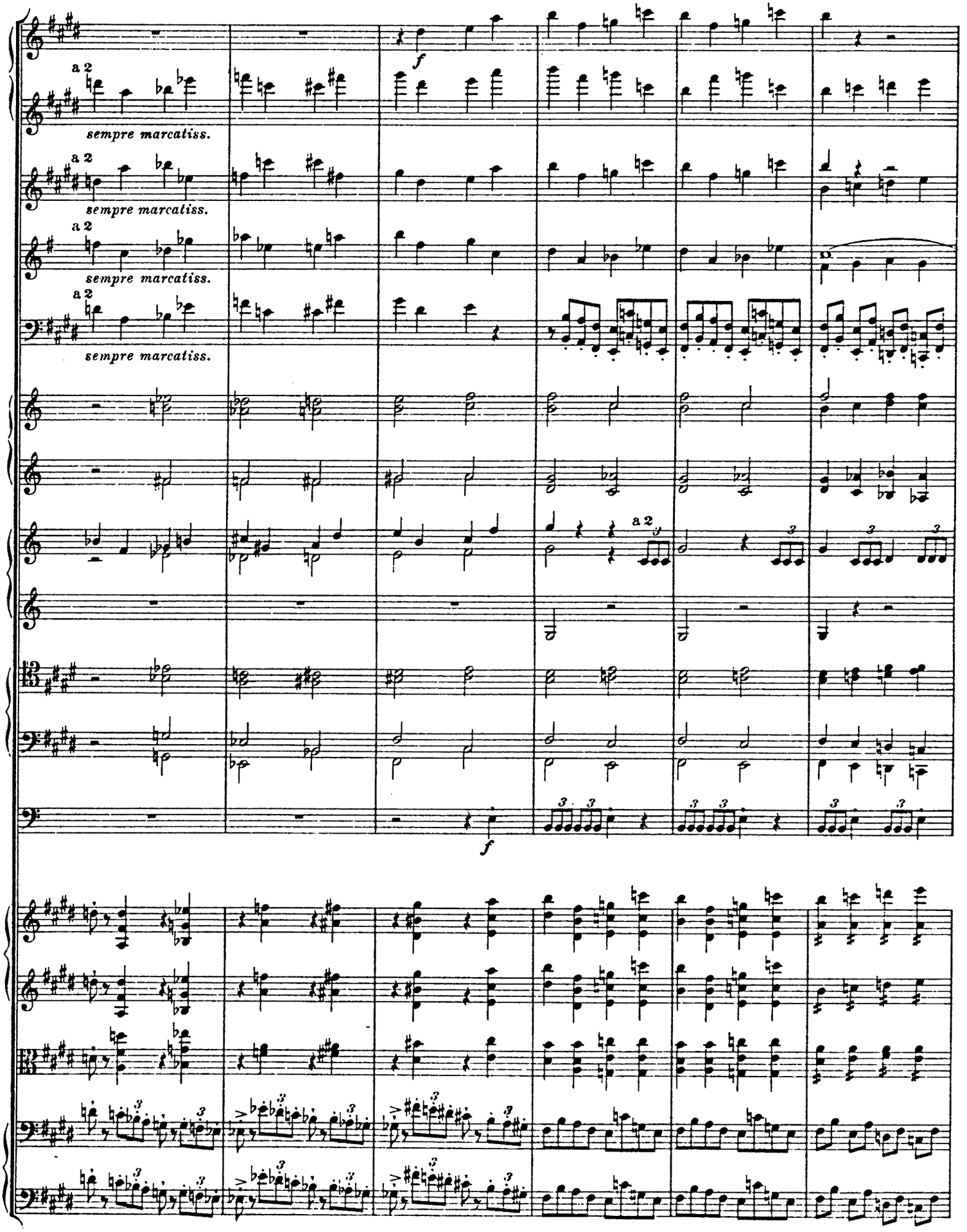

a 2
ff
f
cresc.
p

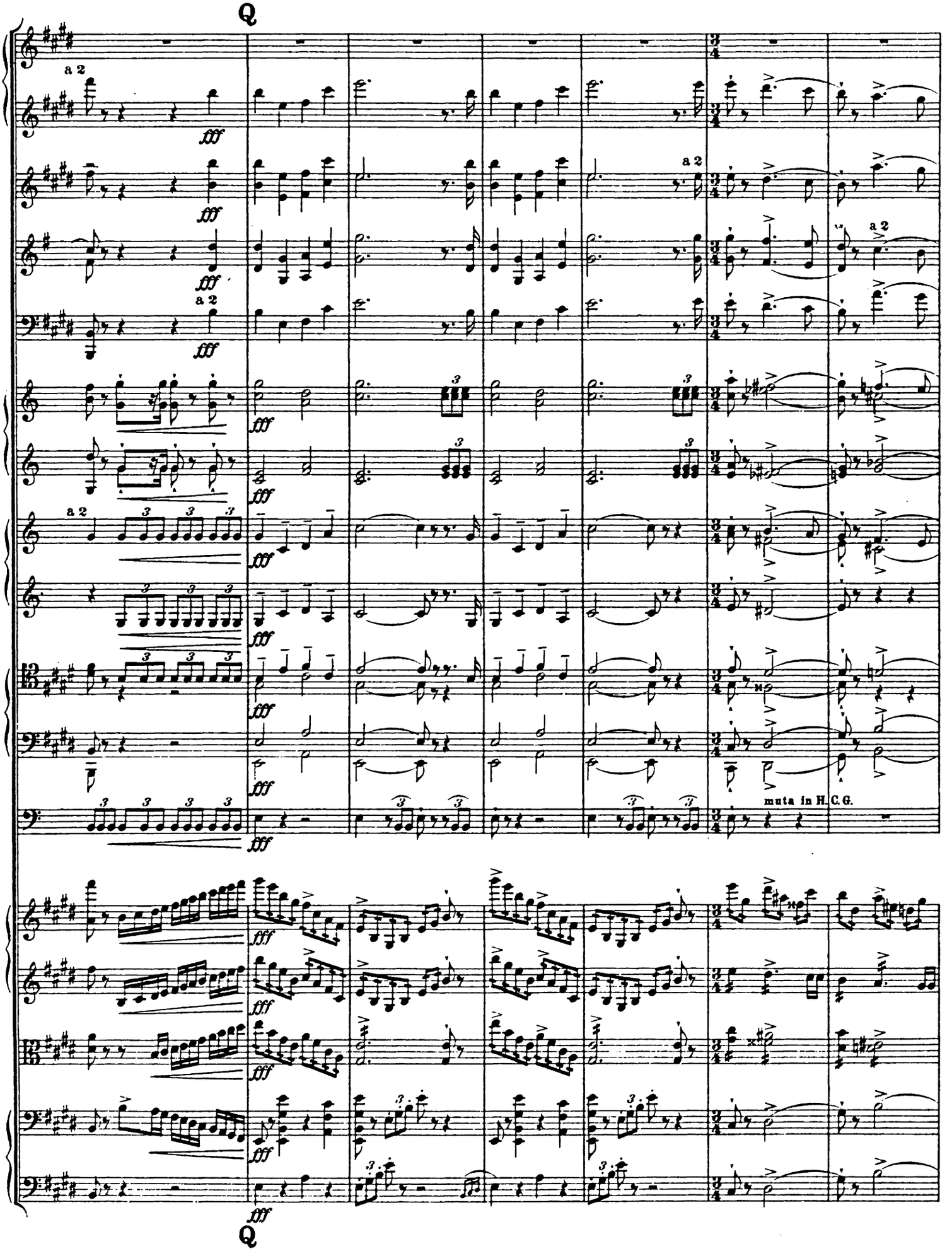
Un poco accelerando il tempo.

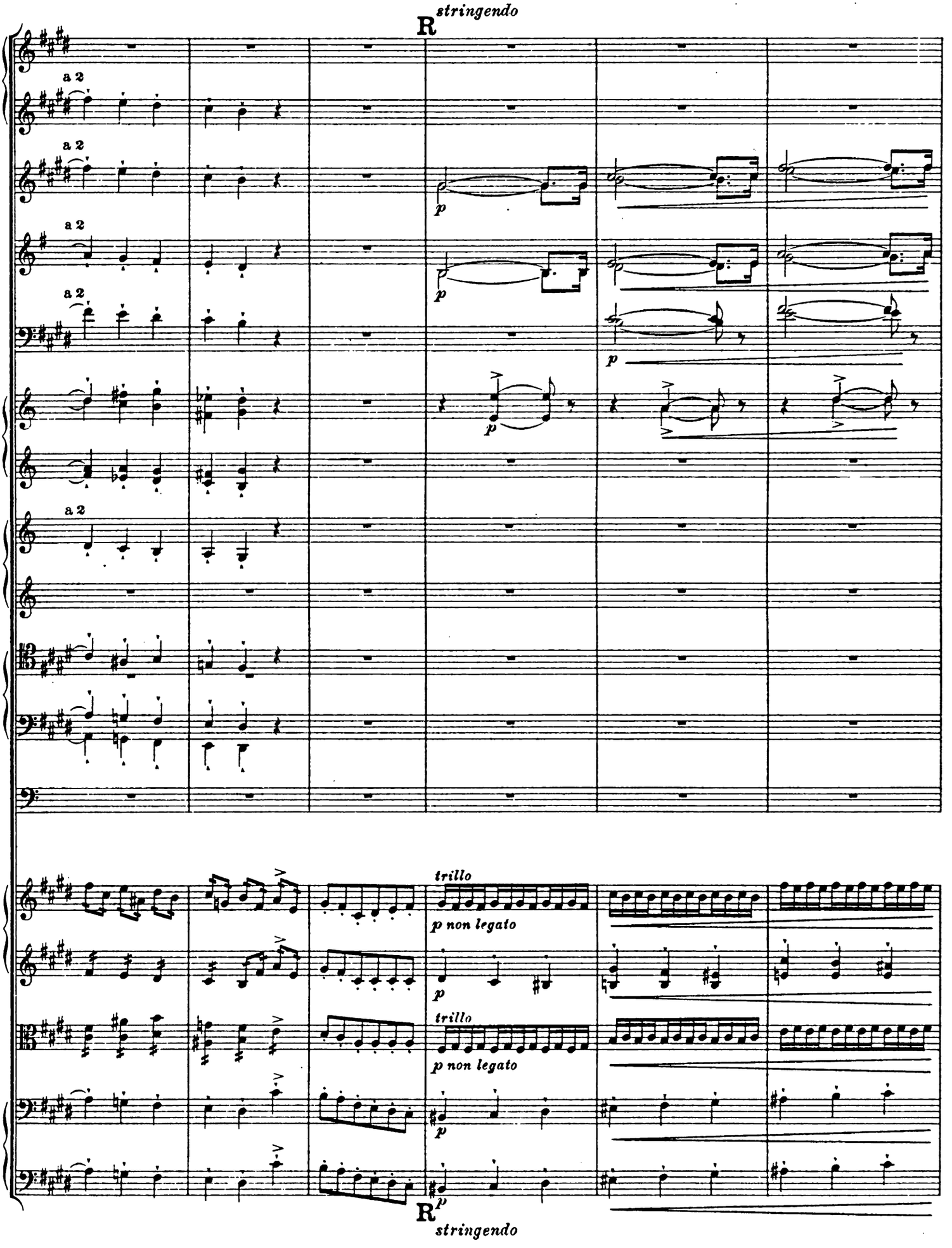


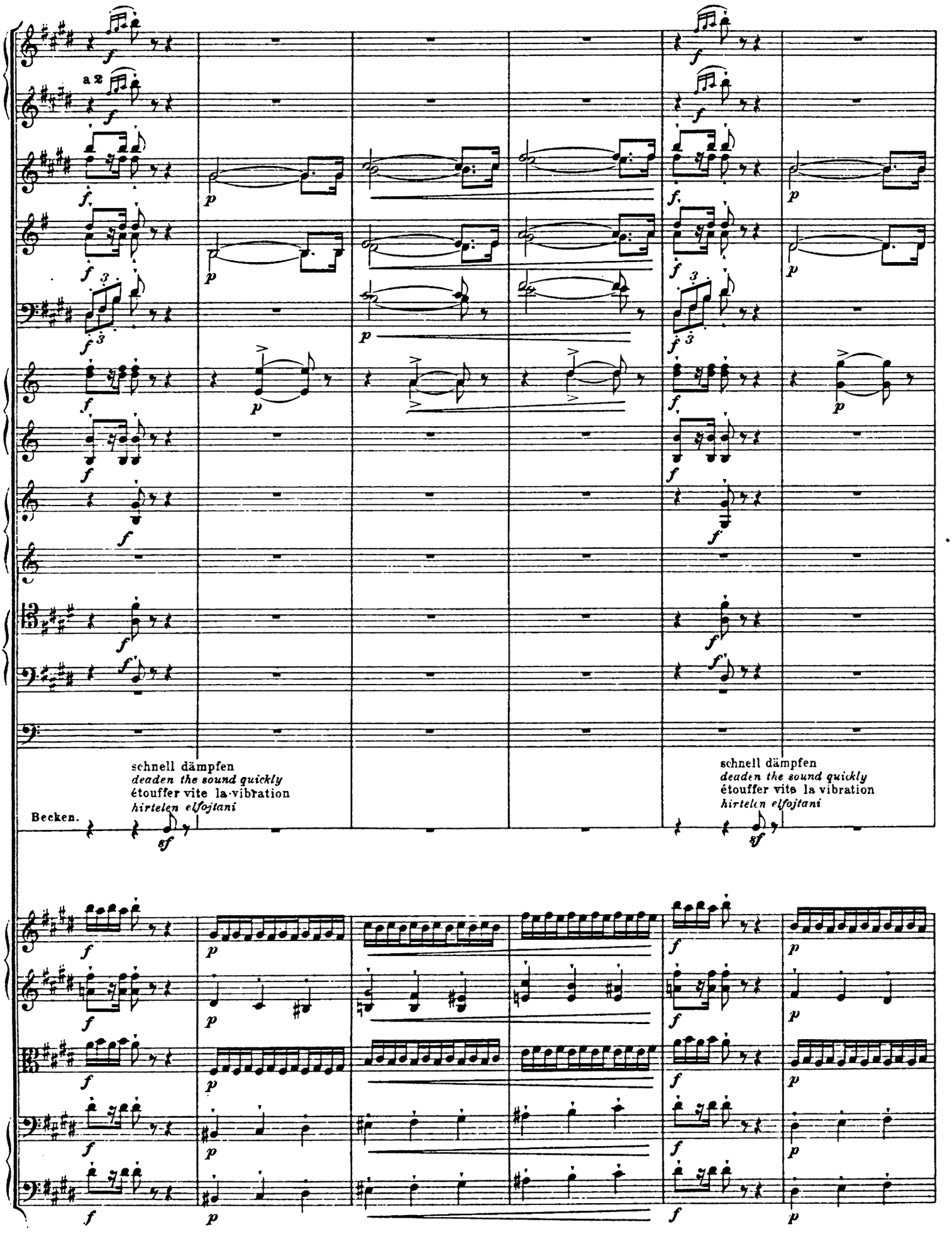
Un poco accelerando il tempo.

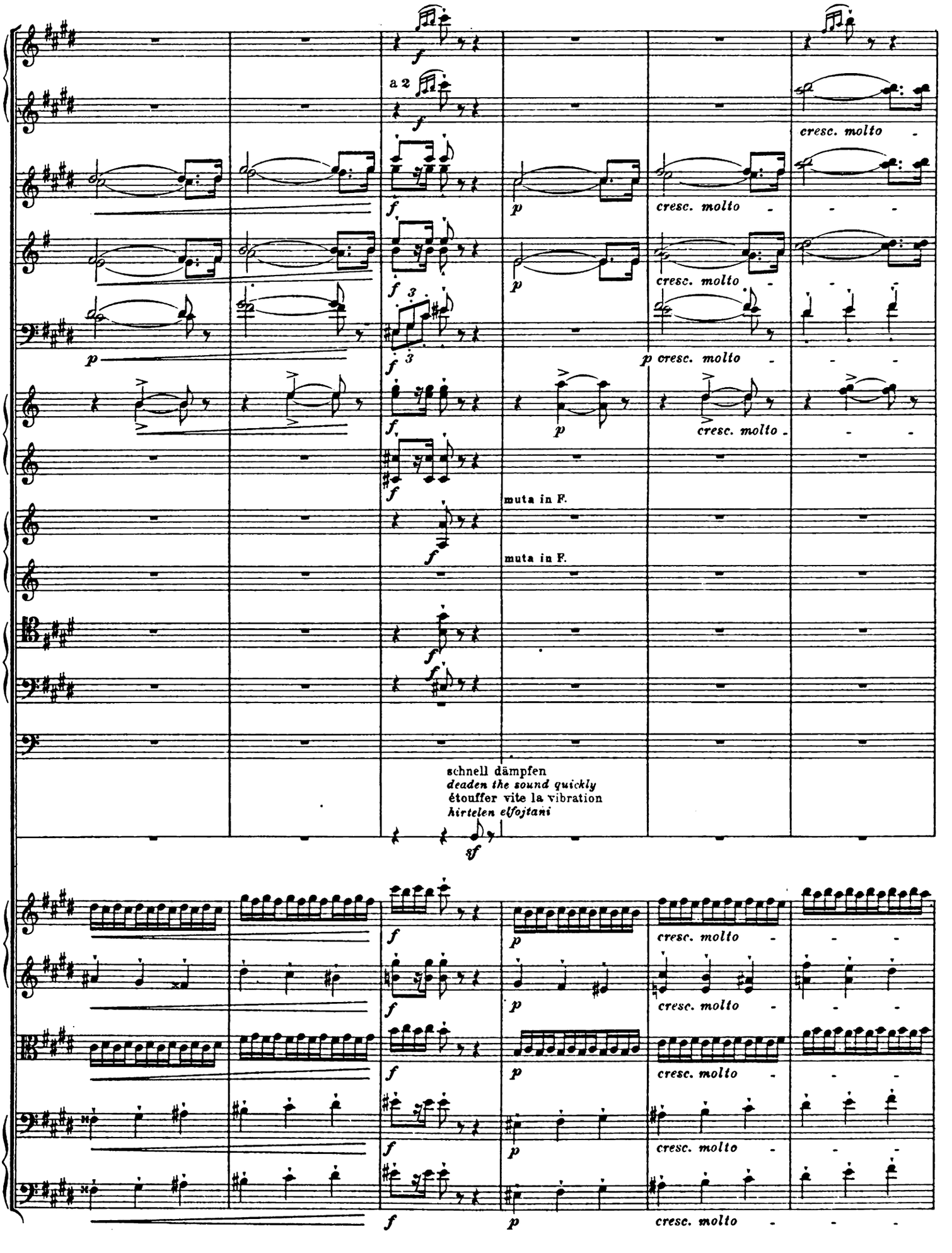

a 2
a 2
a 2
a 2
sf
sf


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

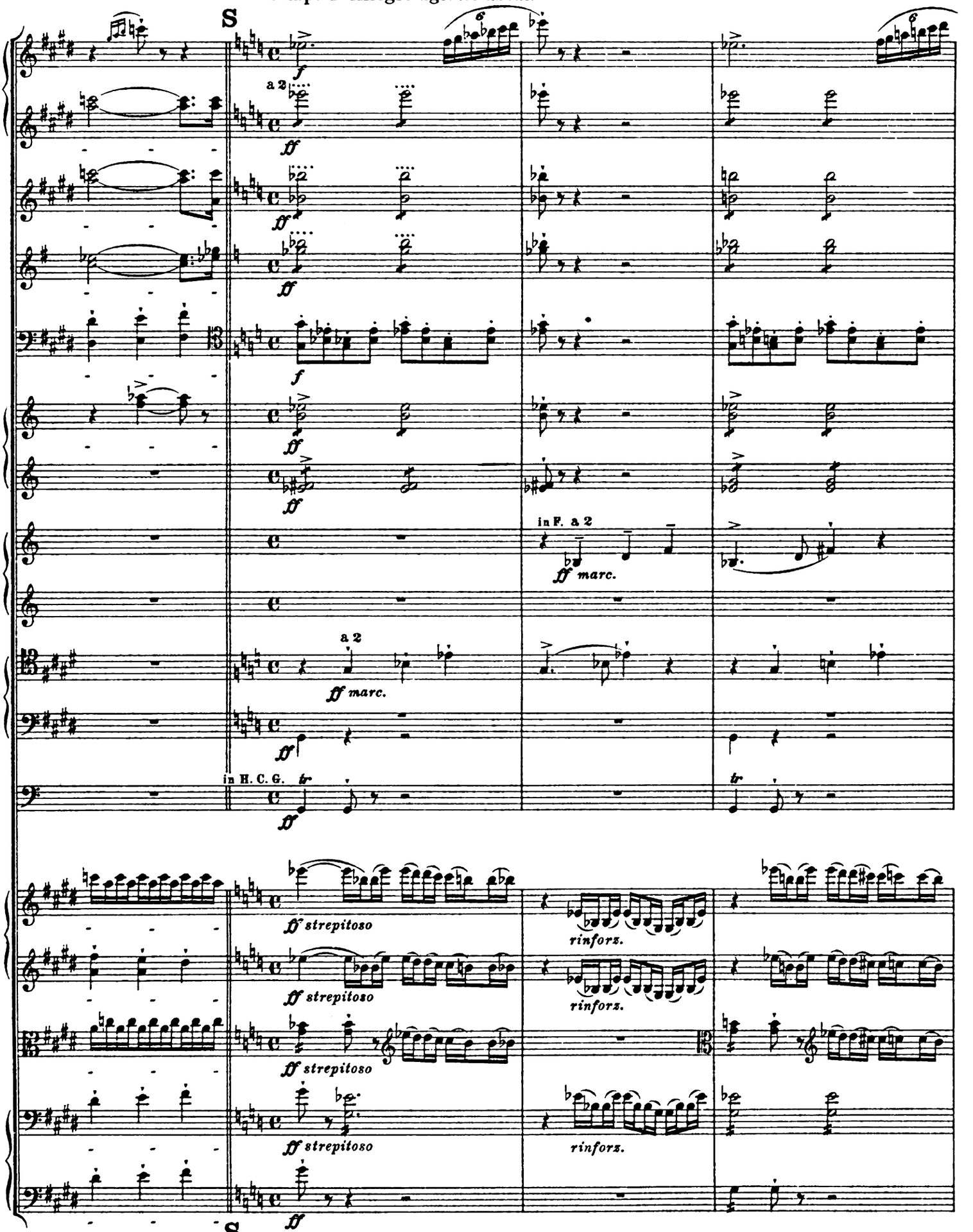

Q
a 2
fff
muta in H. C. G.
Q


R stringendo
a 2
a 2
a 2
a 2
a 2
p
p
p
p
trillo
p non legato
p
trillo
p non legato
p
R stringendo

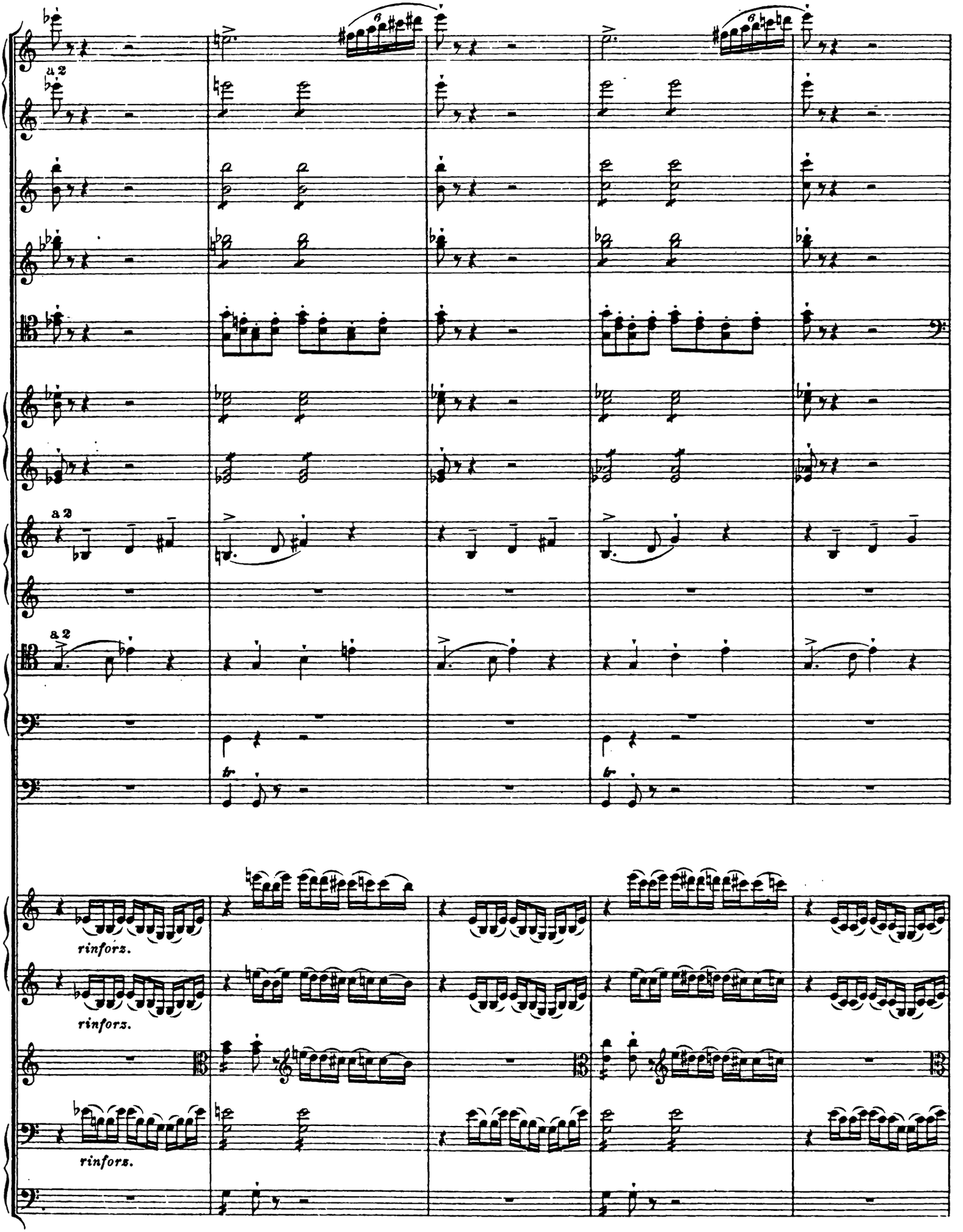

a 2
schnell dämpfen
deaden the sound quickly
étouffer vite la vibration
hirtelen elfojtani
Becken.
schnell dämpfen
deaden the sound quickly
étouffer vite la vibration
hirtelen elfojtani

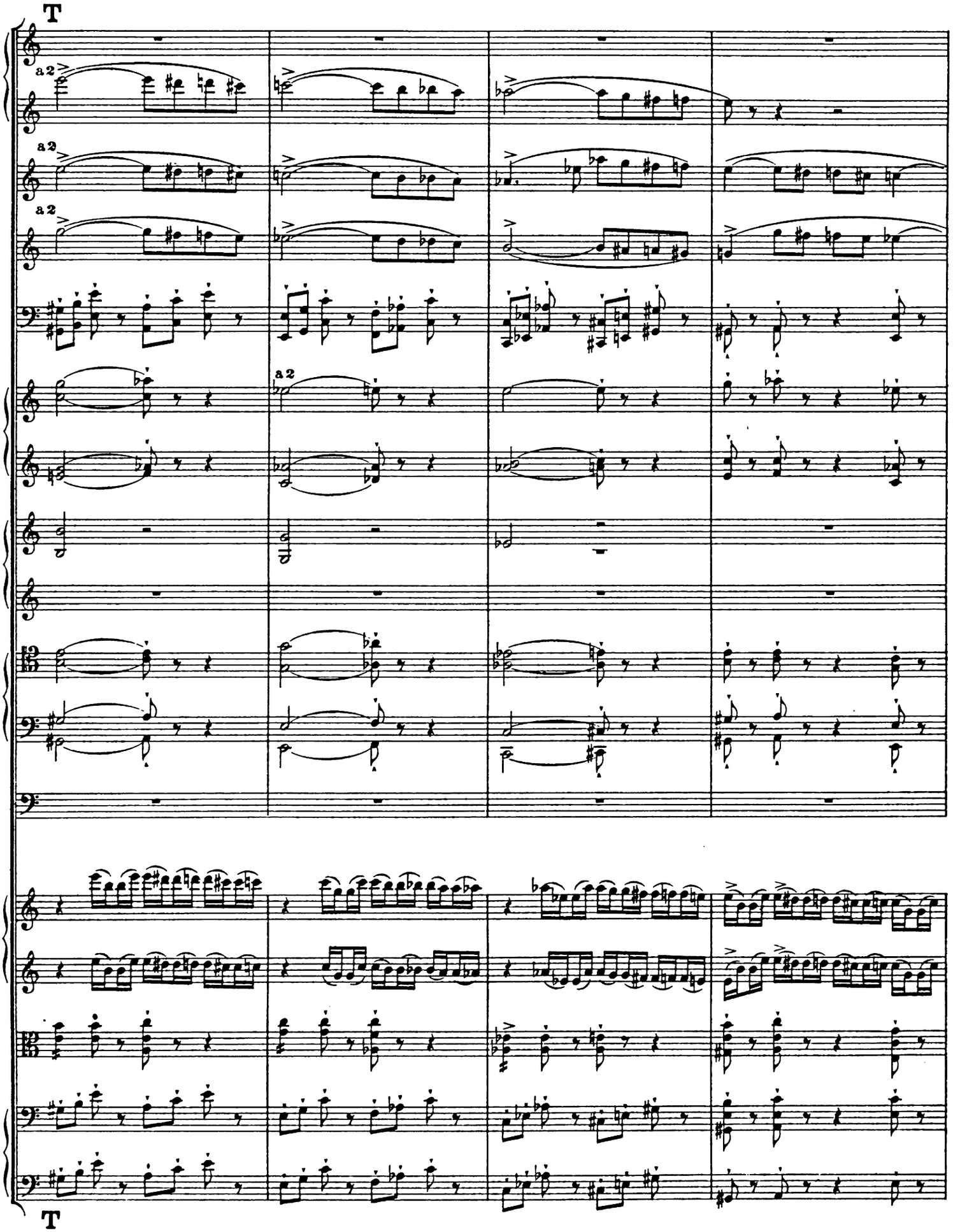

a 2
cresc. molto
muta in F.
muta in F.
schnell dämpfen
deaden the sound quickly
étouffer vite la vibration
hirtelen elfojtani

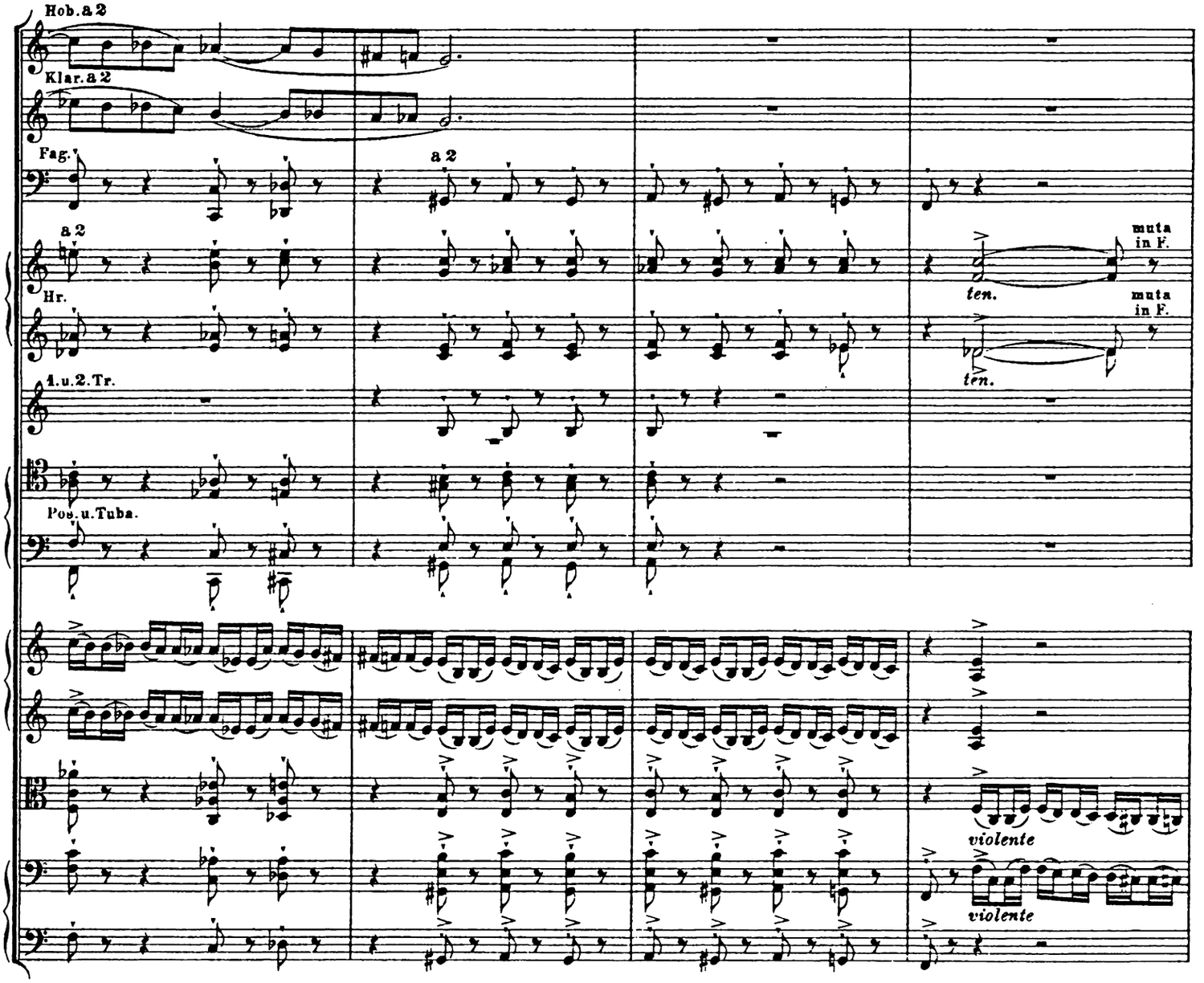
Tempo I. Allegro agitato assai.

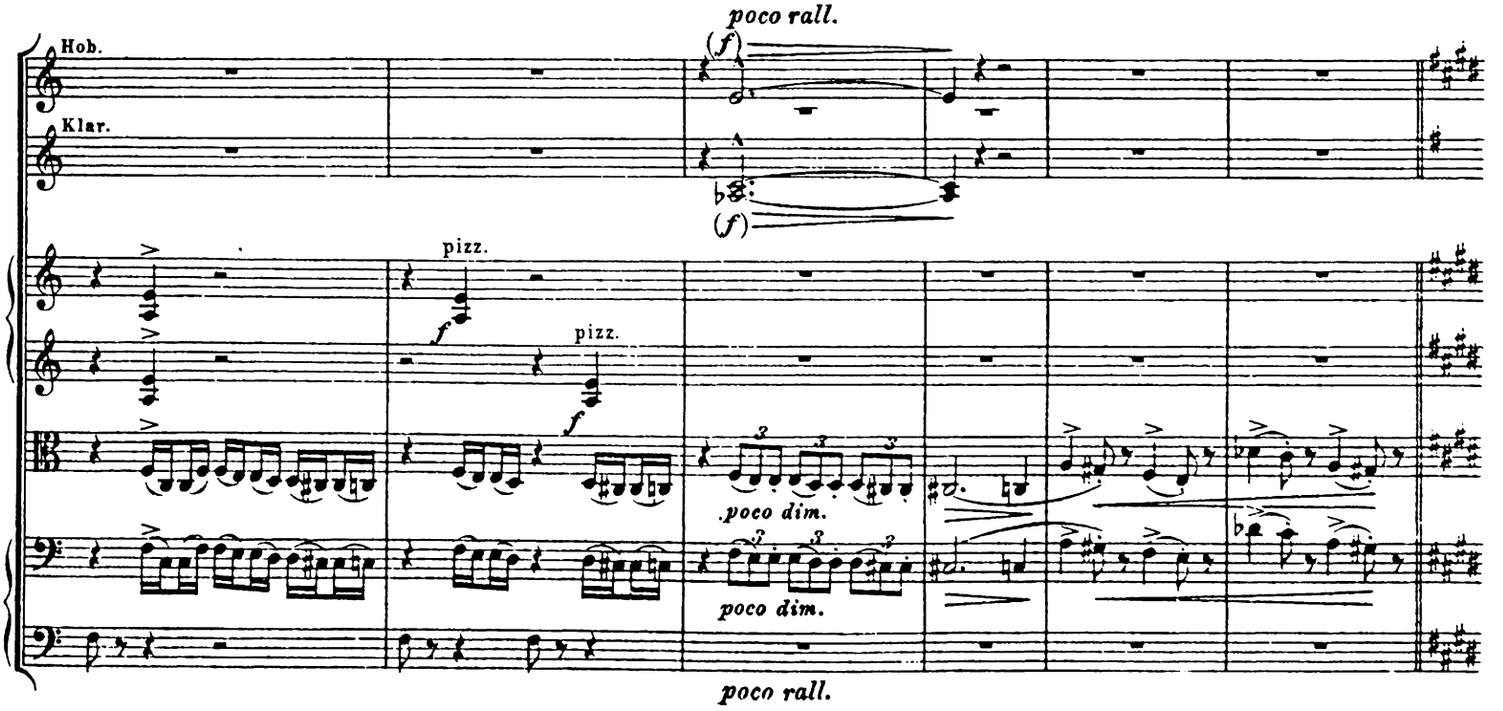


Tempo I. Allegro agitato assai.

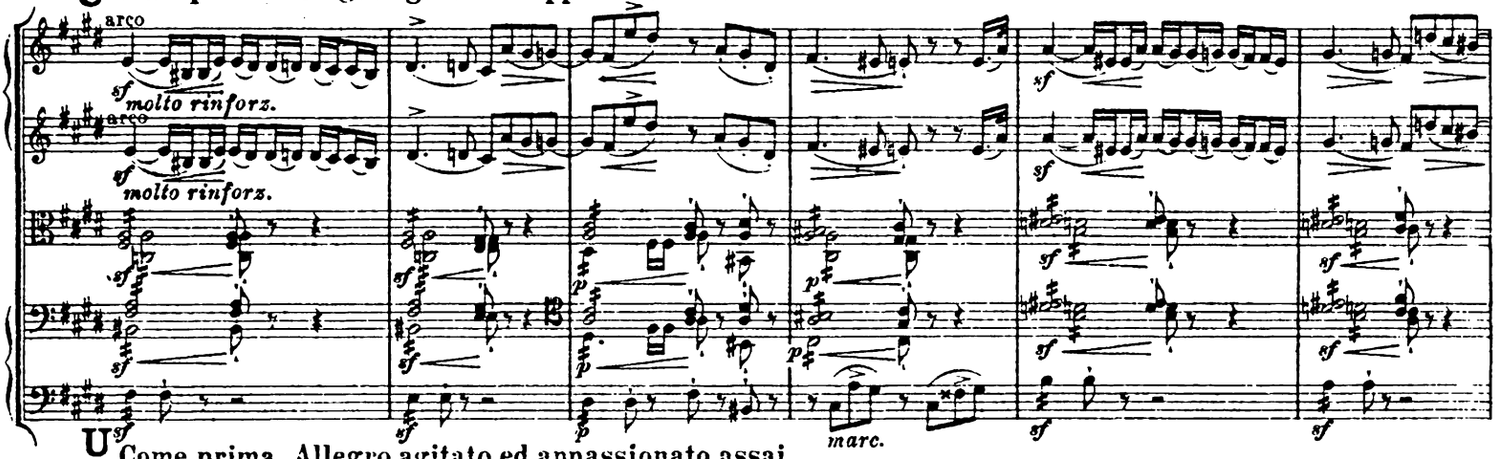

a 2
a 2
a 2
tr
tr
rinforz.
rinforz.
rinforz.


T
a 2
a 2
a 2
a 2
T

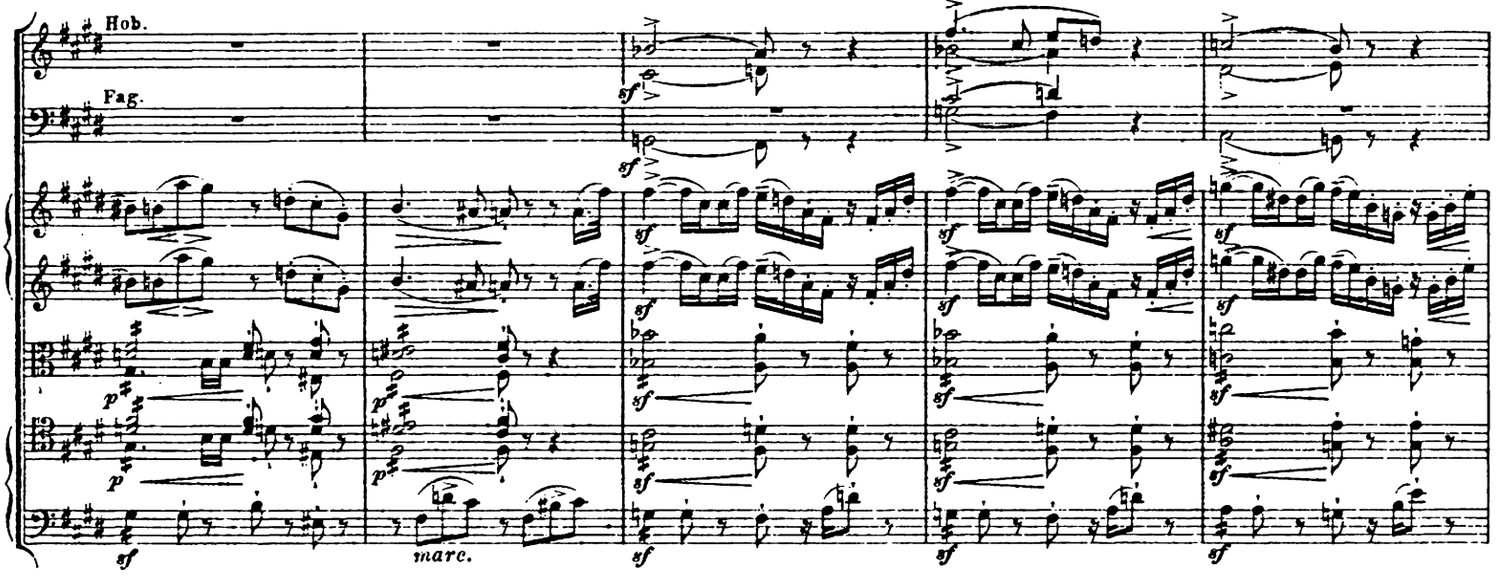

Hob. a 2
Klar. a 2
Fag.
a 2
a 2
muta in F.
Hr.
ten.
muta in F.
ten.
1. u. 2. Tr.
Pos. u. Tuba.
violente
violente

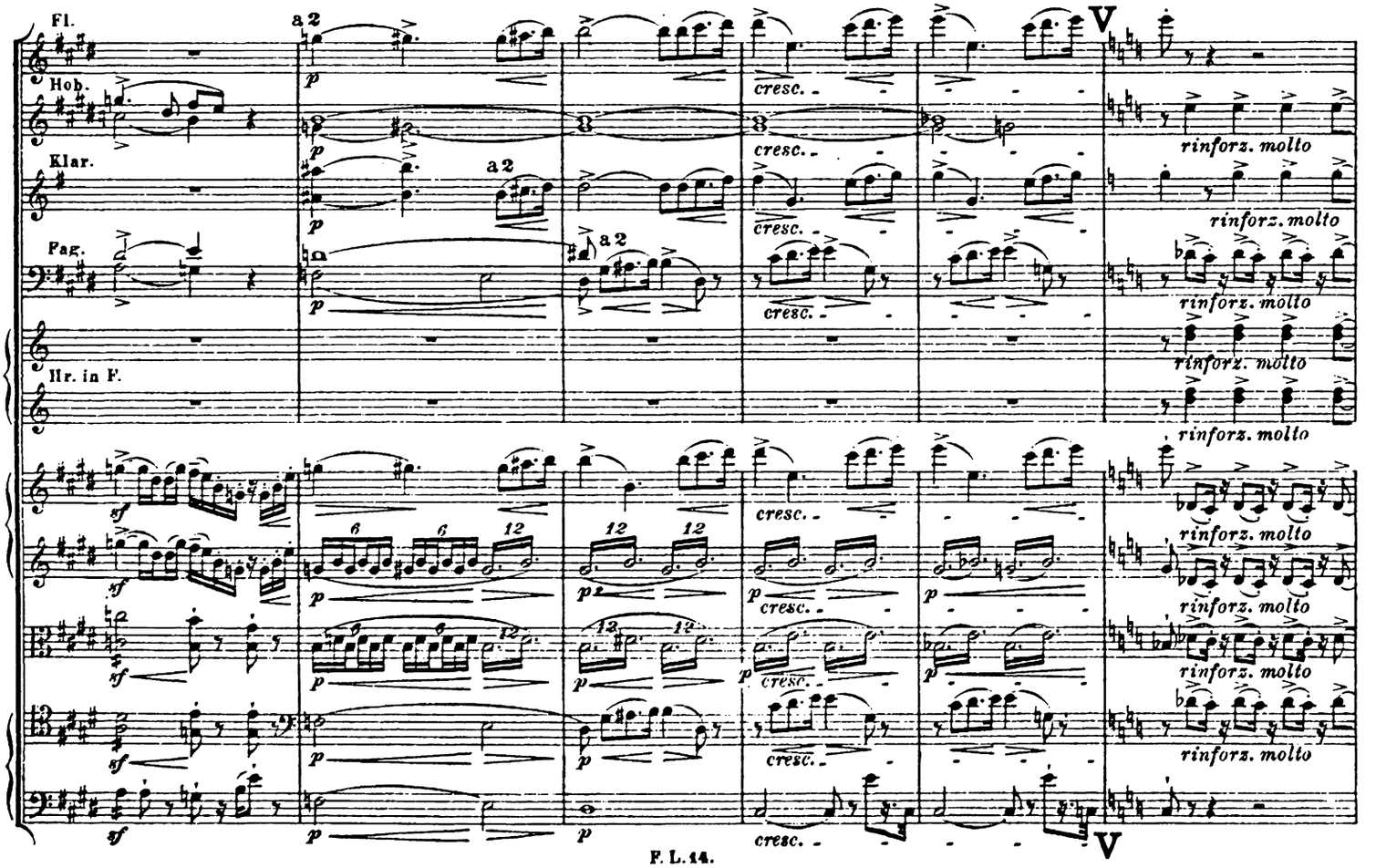

poco rall.
(f)
Hob.
Klar.
(f)
pizz.
f
pizz.
f
poco dim.
poco dim.
poco rall.

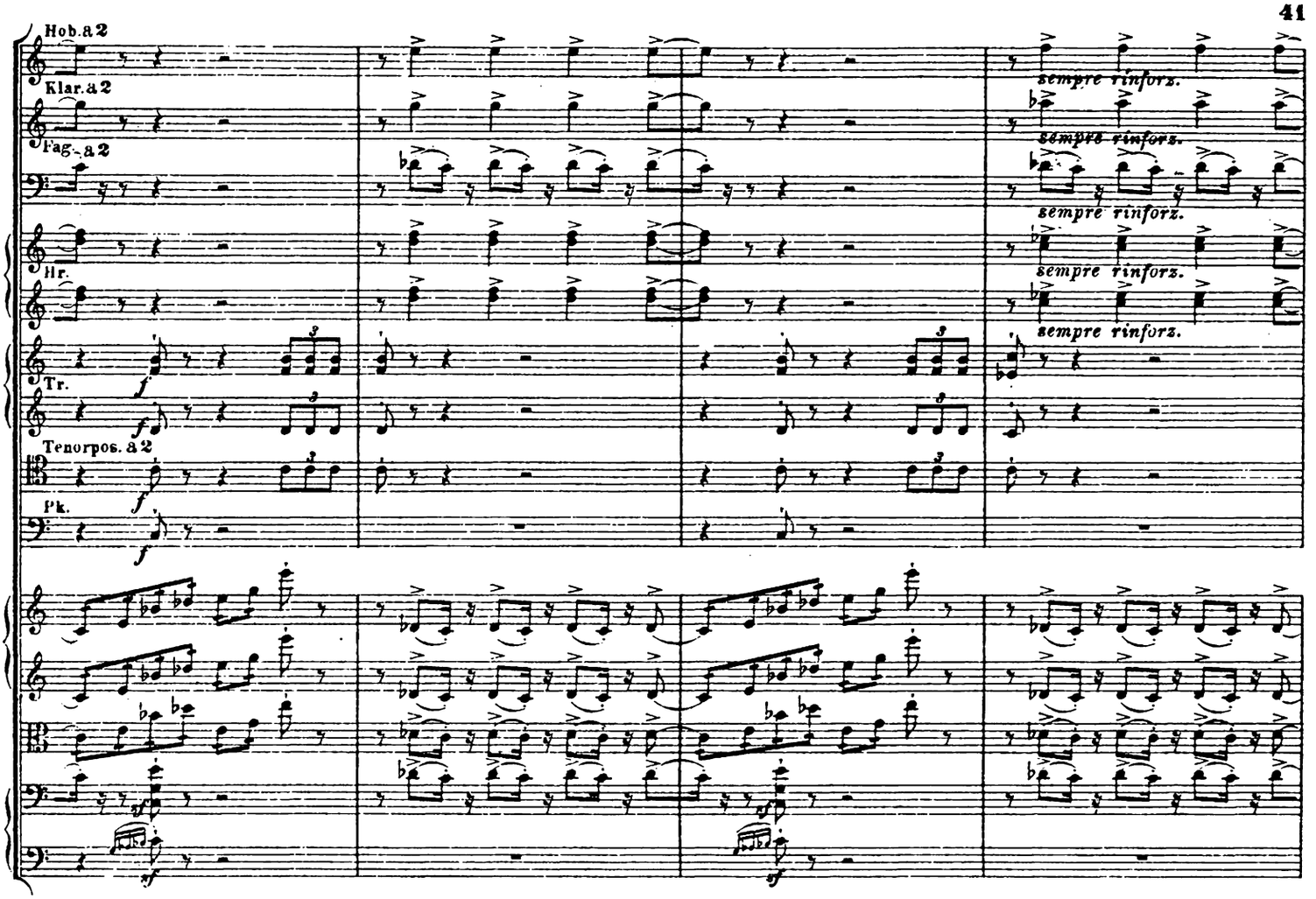
U Come prima. Allegro agitato ed appassionato assai.

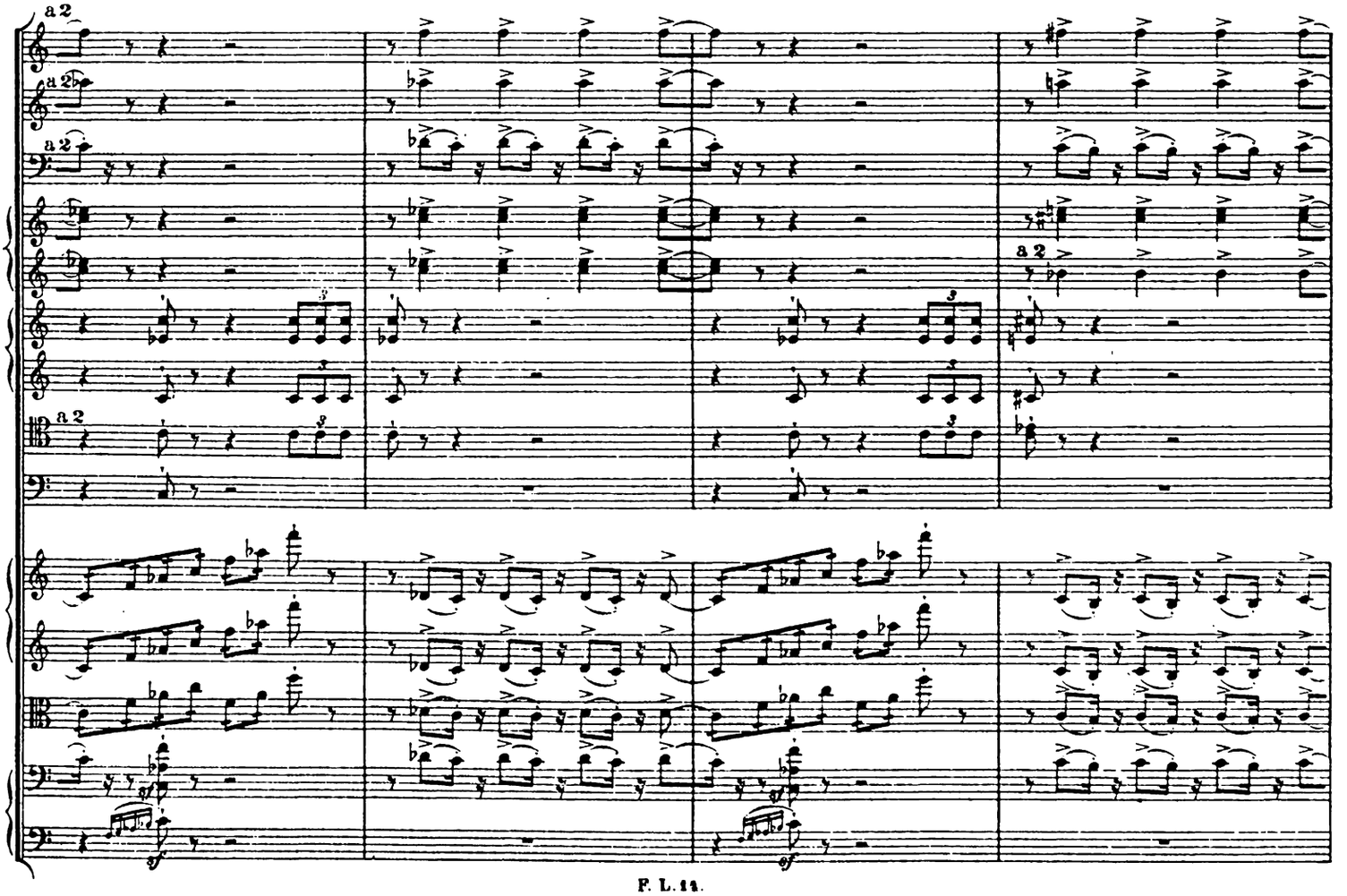


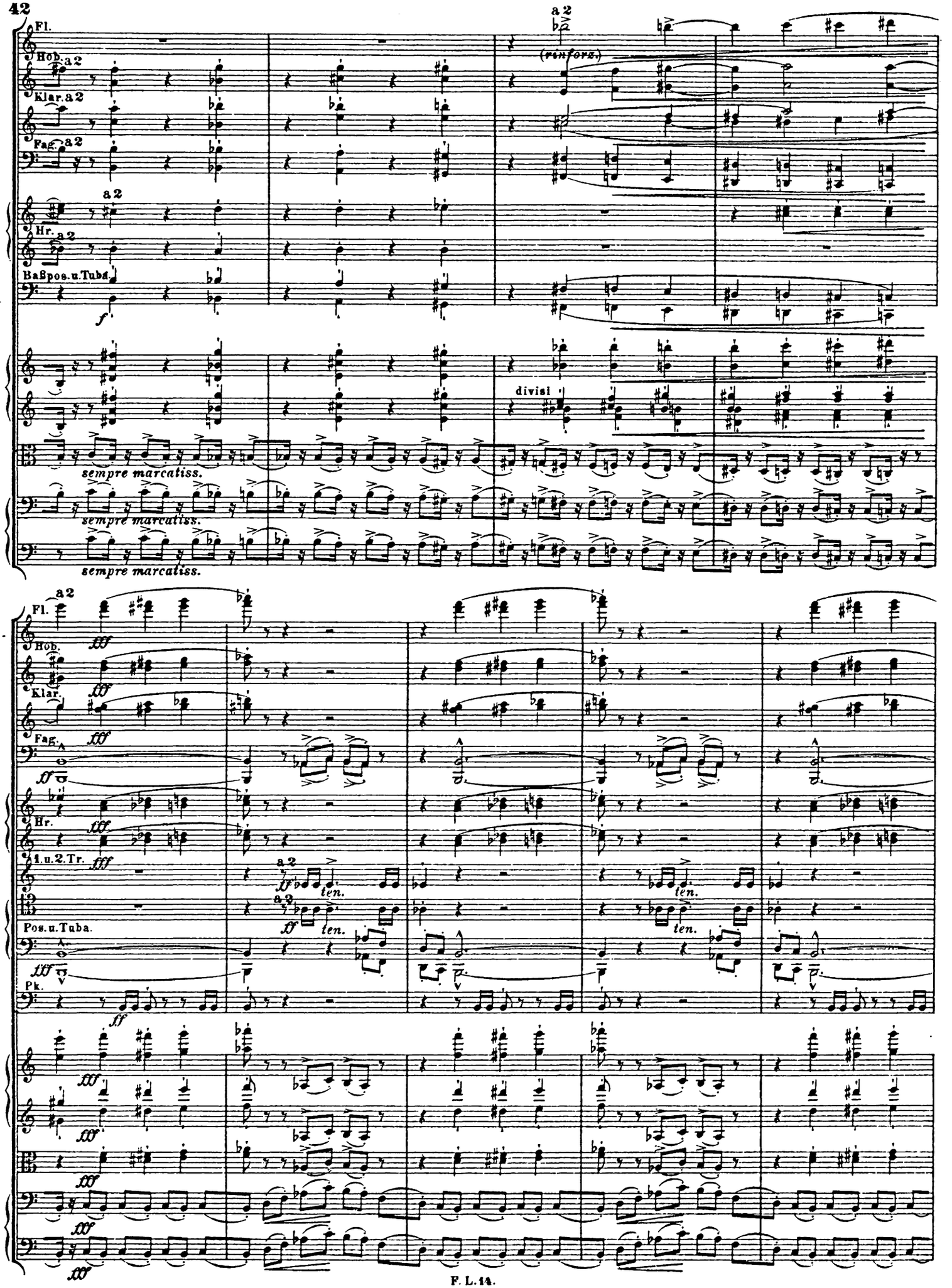
U Come prima. Allegro agitato ed appassionato assai.

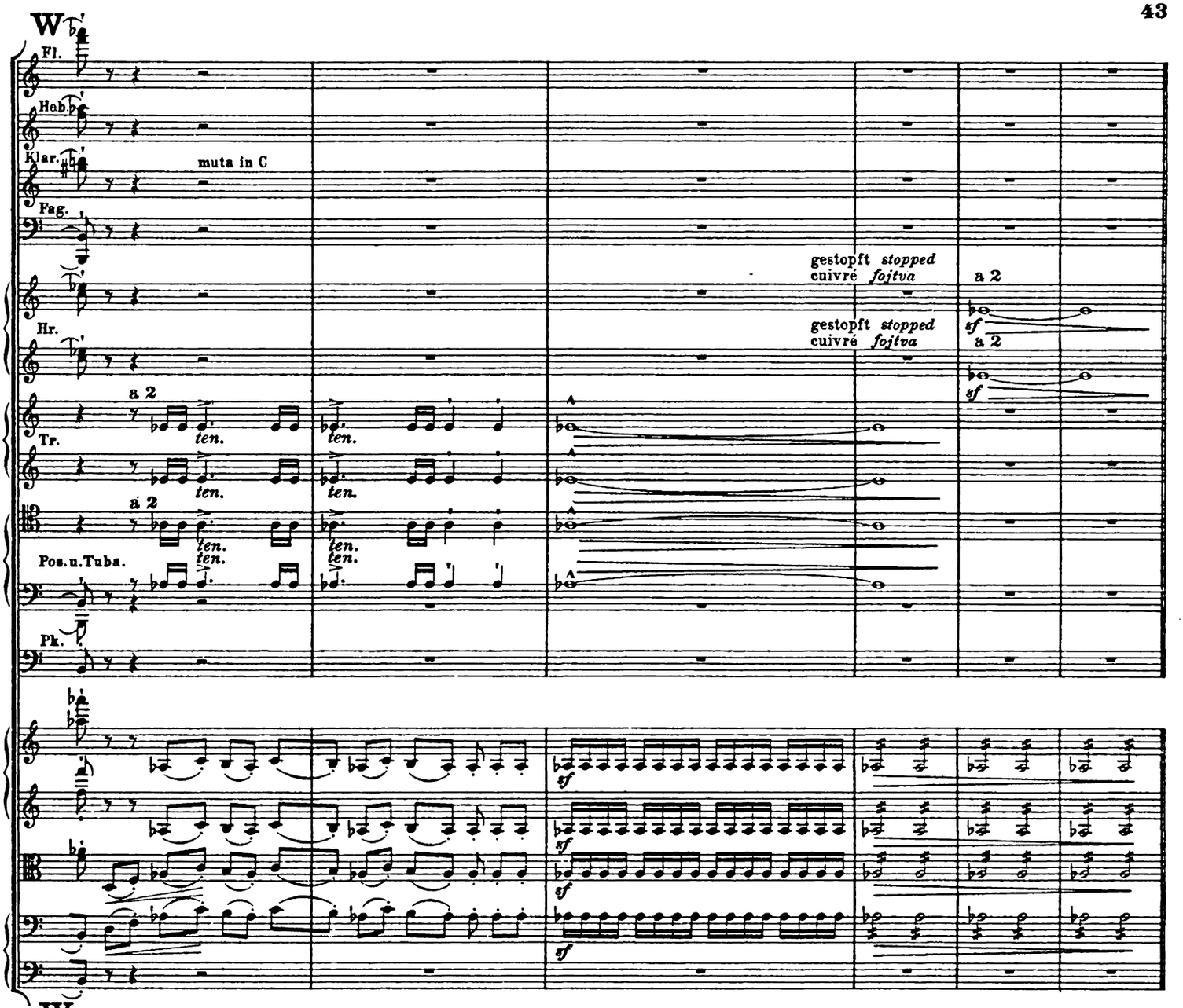


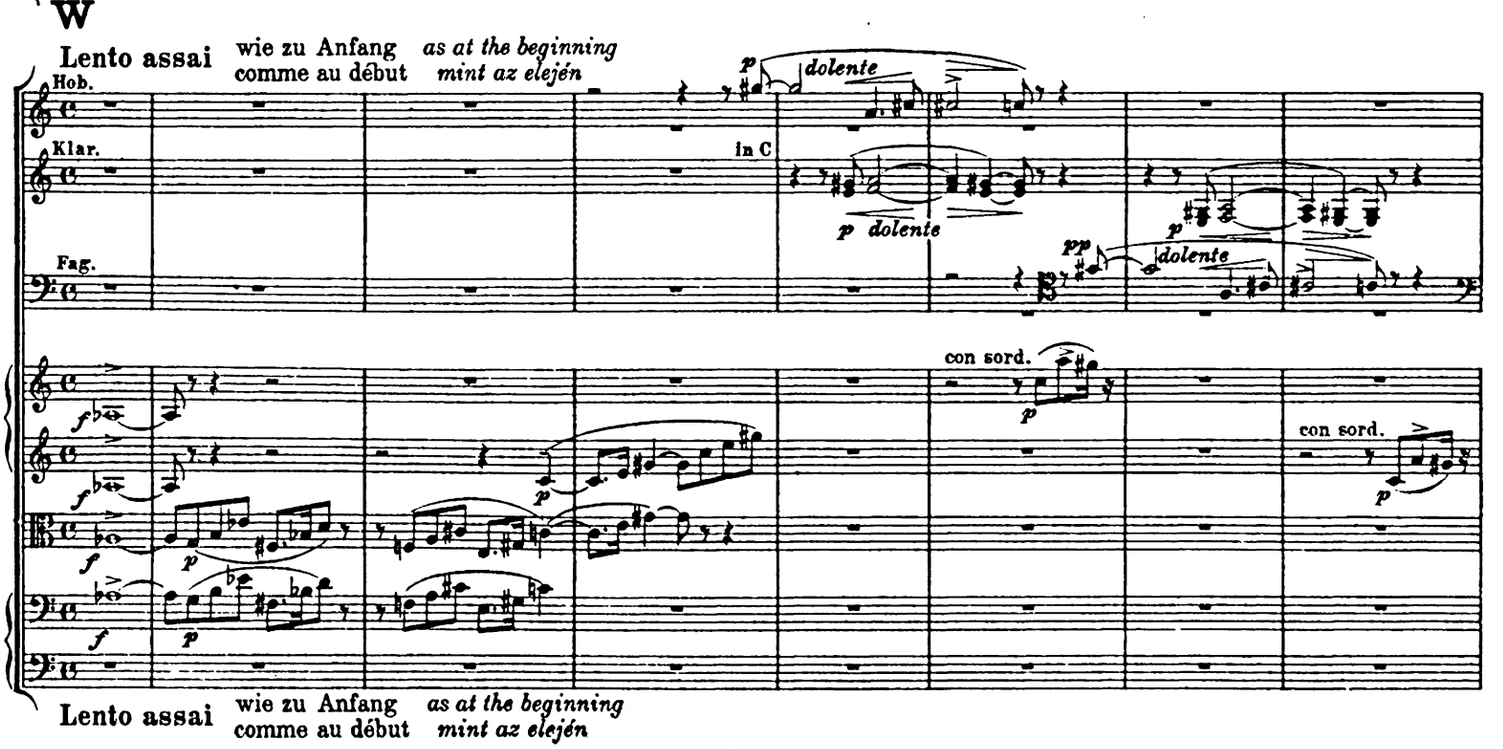


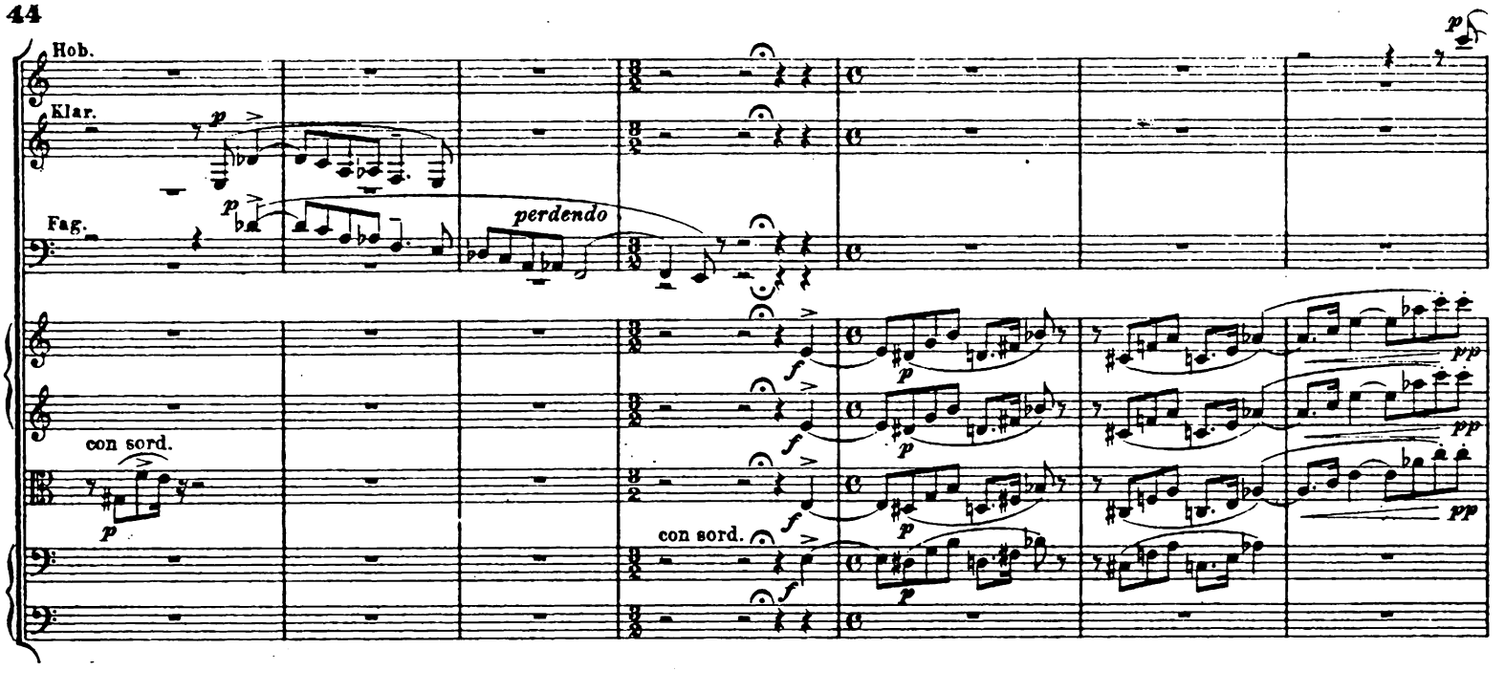

Hob. a 2
Klar. a 2
Fag. a 2
Hr.
Tr.
Tenorpos. a 2
Pk.
sempre rinforz.
sempre rinforz.
sempre rinforz.
sempre rinforz.
f
sf

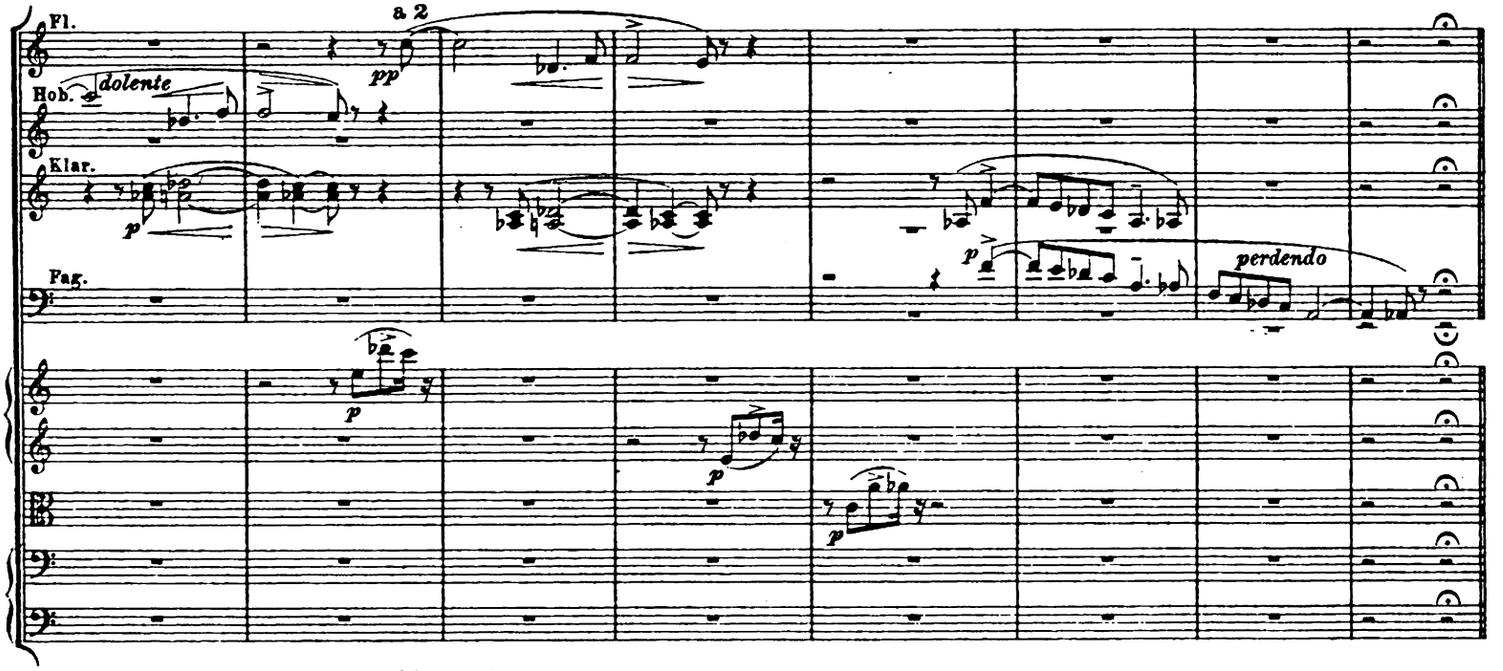

a 2
a 2
a 2
a 2
a 2
a 2
sf


Fl.
Hob.
Klar.
Fag.
Hr.
Baßpos.u.Tuba
a 2
(rinforz.)
divisi
sempre marcatiss.
sempre marcatiss.
sempre marcatiss.
fff
ff
ten.
Fl.
Hob.
Klar.
Fag.
Hr.
1.u.2.Tr.
Pos.u.Tuba.
Pk.

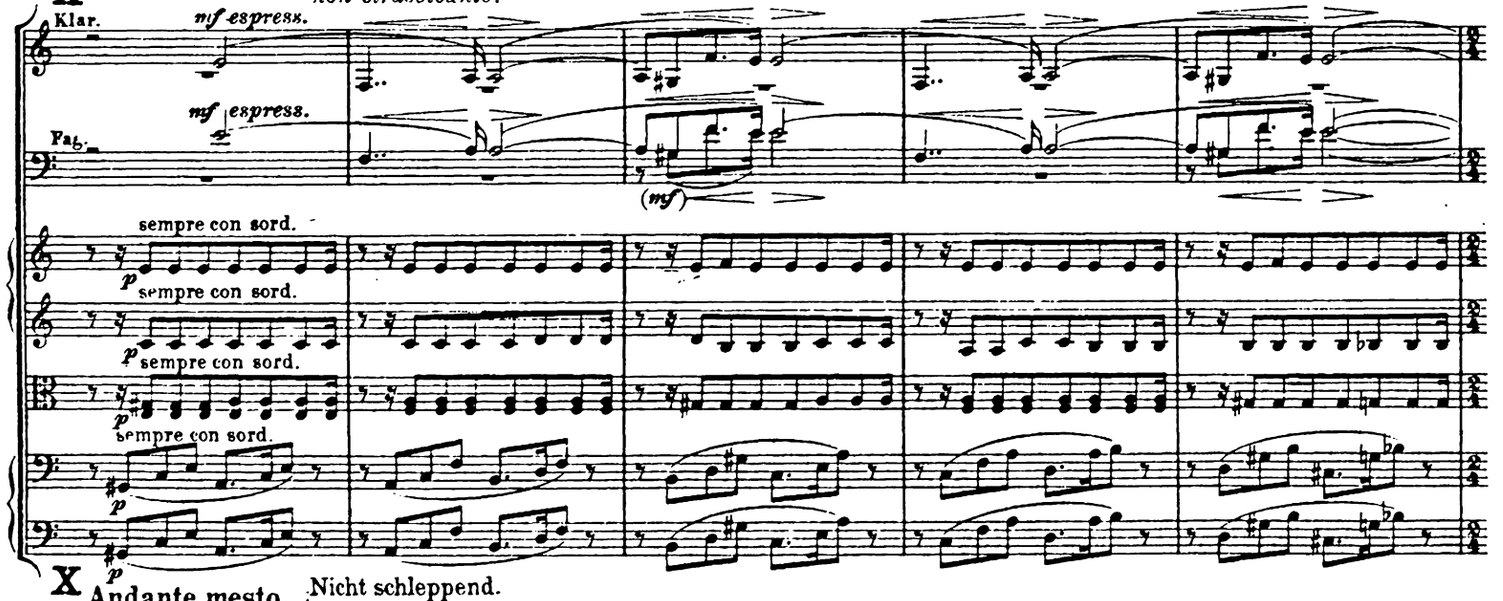

W
Fl.
Hob.
Klar.
muta in C
Fag.
gestopft stopped
cuivré fojtva
a 2
Hr.
gestopft stopped
cuivré fojtva
a 2
a 2
Tr.
ten.
a 2
Pos.u.Tuba.
Pk.
sf


W
Lento assai wie zu Anfang as at the beginning
comme au début mint az elején
Hob.
Klar.
in C
Fag.
p dolente
pp
con sord.
Lento assai wie zu Anfang as at the beginning
comme au début mint az elején

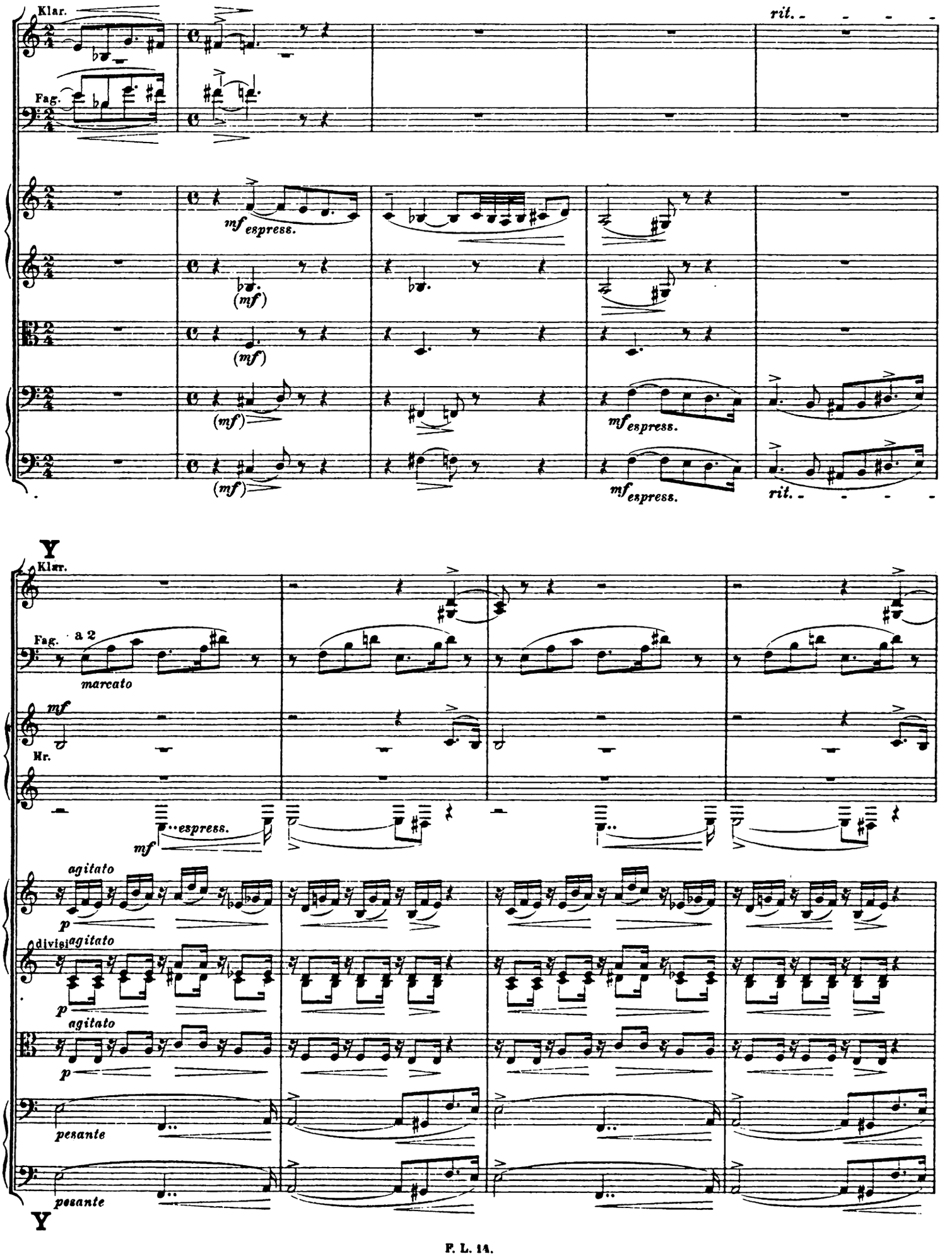


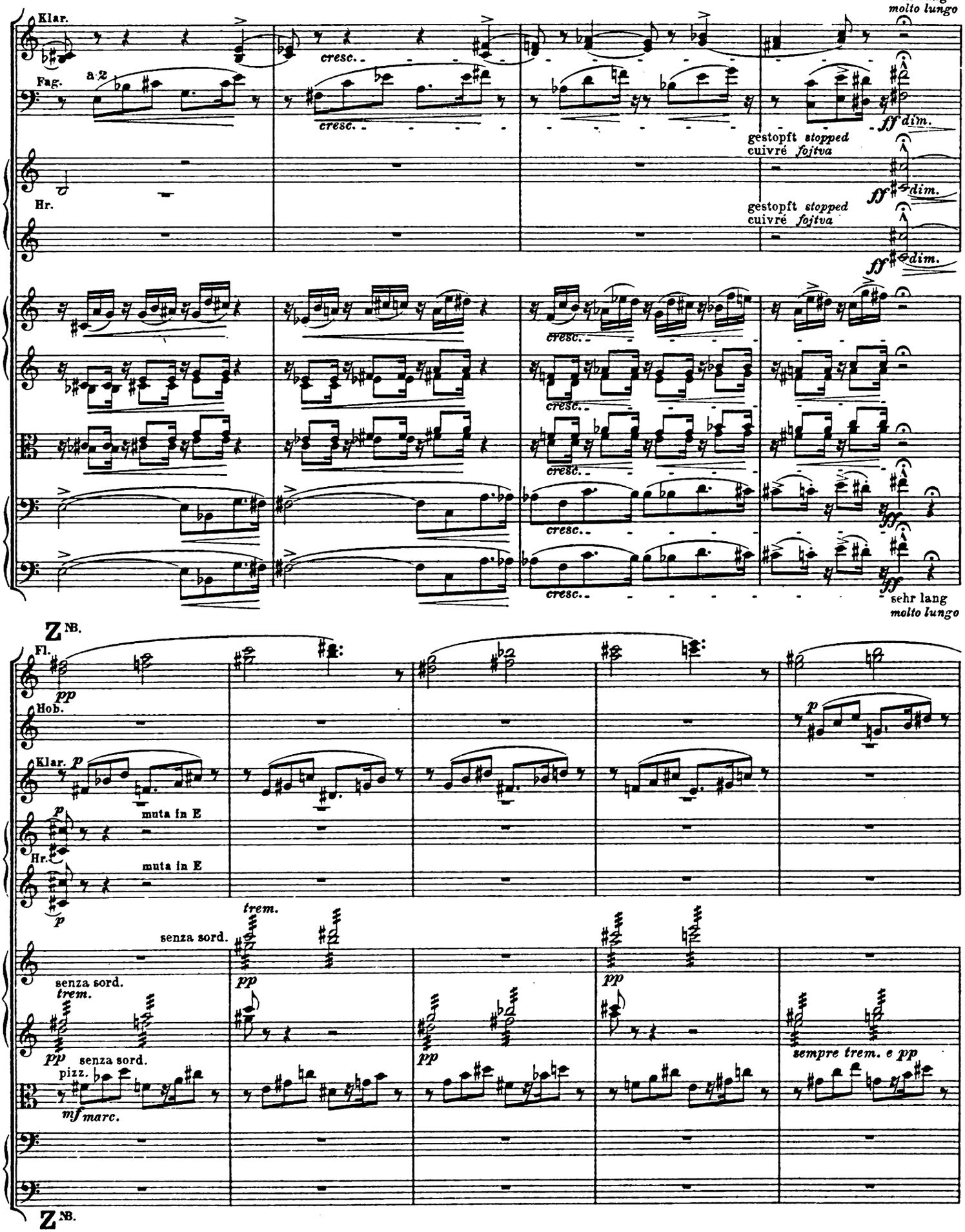


X Andante mesto. Nicht schleppend.
non strascicante.

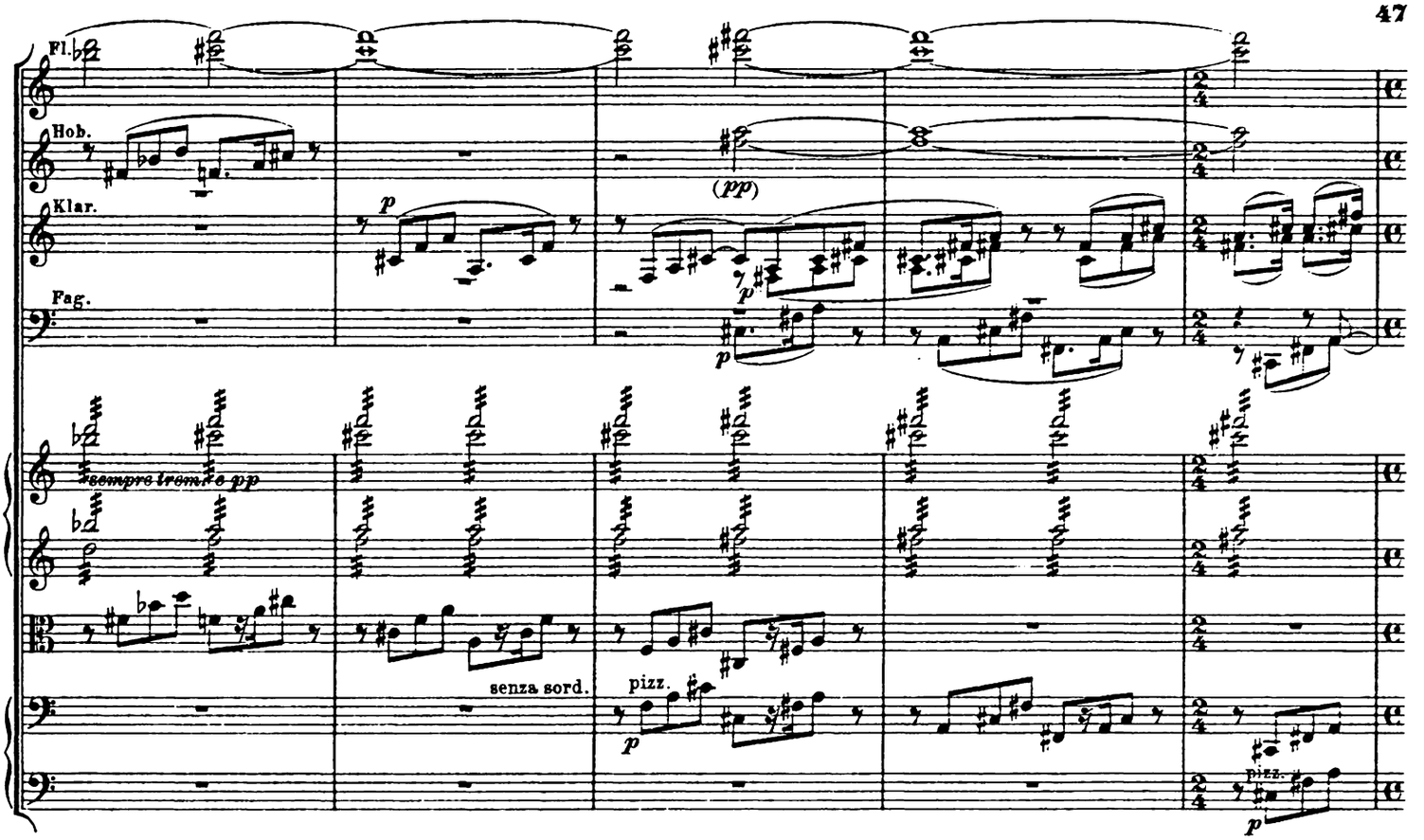


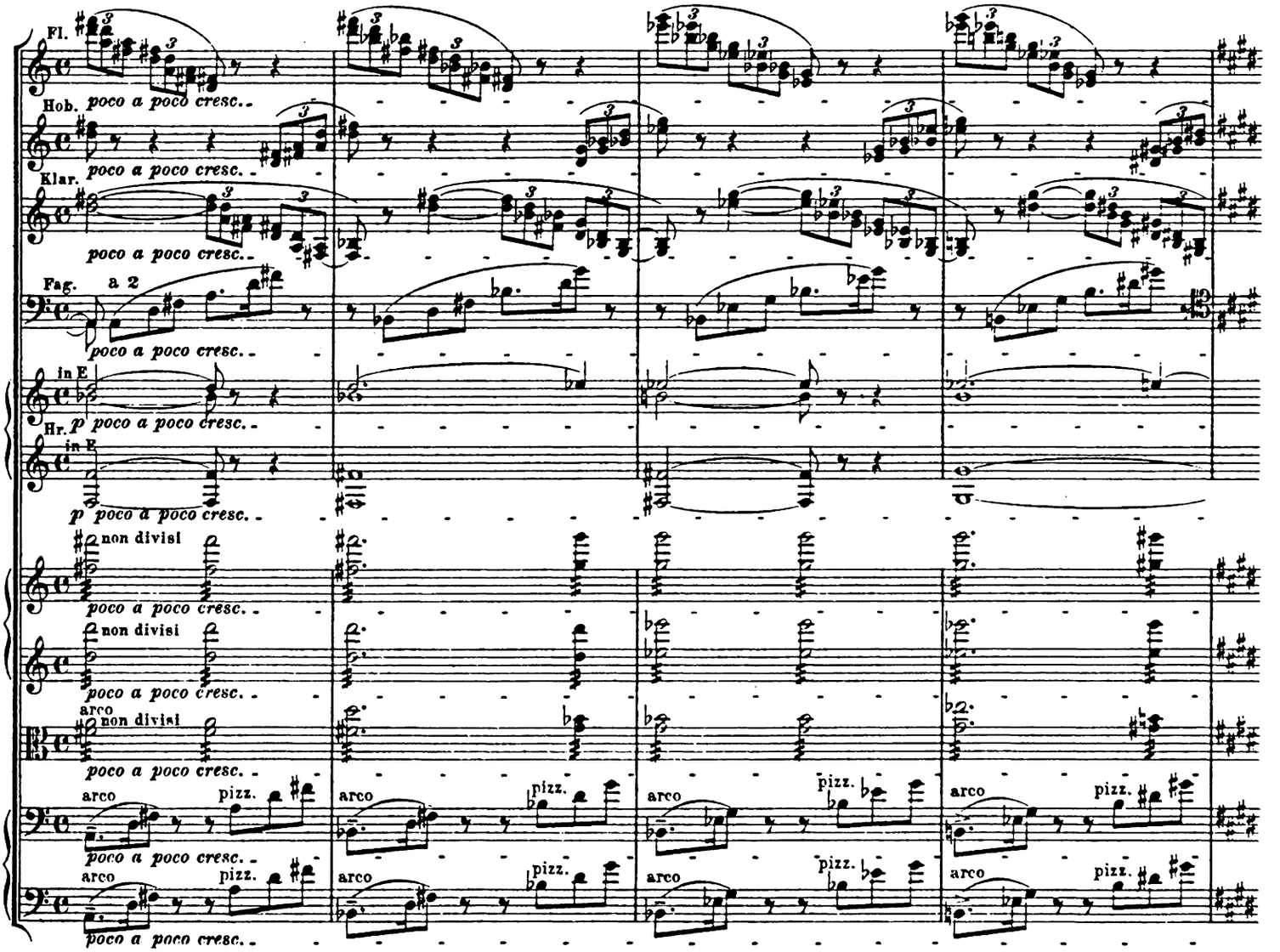
X Andante mesto. Nicht schleppend.
non strascicante.


Klar.
Fag.
rit.
mf espress.
(mf)
(mf)
(mf)
mf espress.
rit.
Y
Klar.
Fag. a 2
marcato
mf
Hr.
mf espress.
agitato
p
divisi
agitato
p
agitato
p
pesante
pesante
Y



NB. Die Anfangstakte des Buchstaben Z etwas zurückhaltend.
A slight ritenuto in the first bars following the letter Z.
Léger ritenuto dans les mesures qui suivent immédiatement la lettre Z.
A Z-betűnél az első néhány ütemet kissé lassabb tempóban.


Fl.
Hob.
Klar.
Fag.
(pp)
p
sempre tremolo pp
senza sord.
pizz.


Fl.
Hob.
poco a poco cresc.
Klar.
Fag.
a 2
in E
Hr.
p poco a poco cresc.
non divisi
arco
pizz.

Aa

Kl. Fl.

Fl.

Hob.

Klar.

Fag.

Hr.

Tr.

Pos.u.Tuba.

Pk.

più cresc.

ff

a 2

marc.

muta in F

non troppo forte

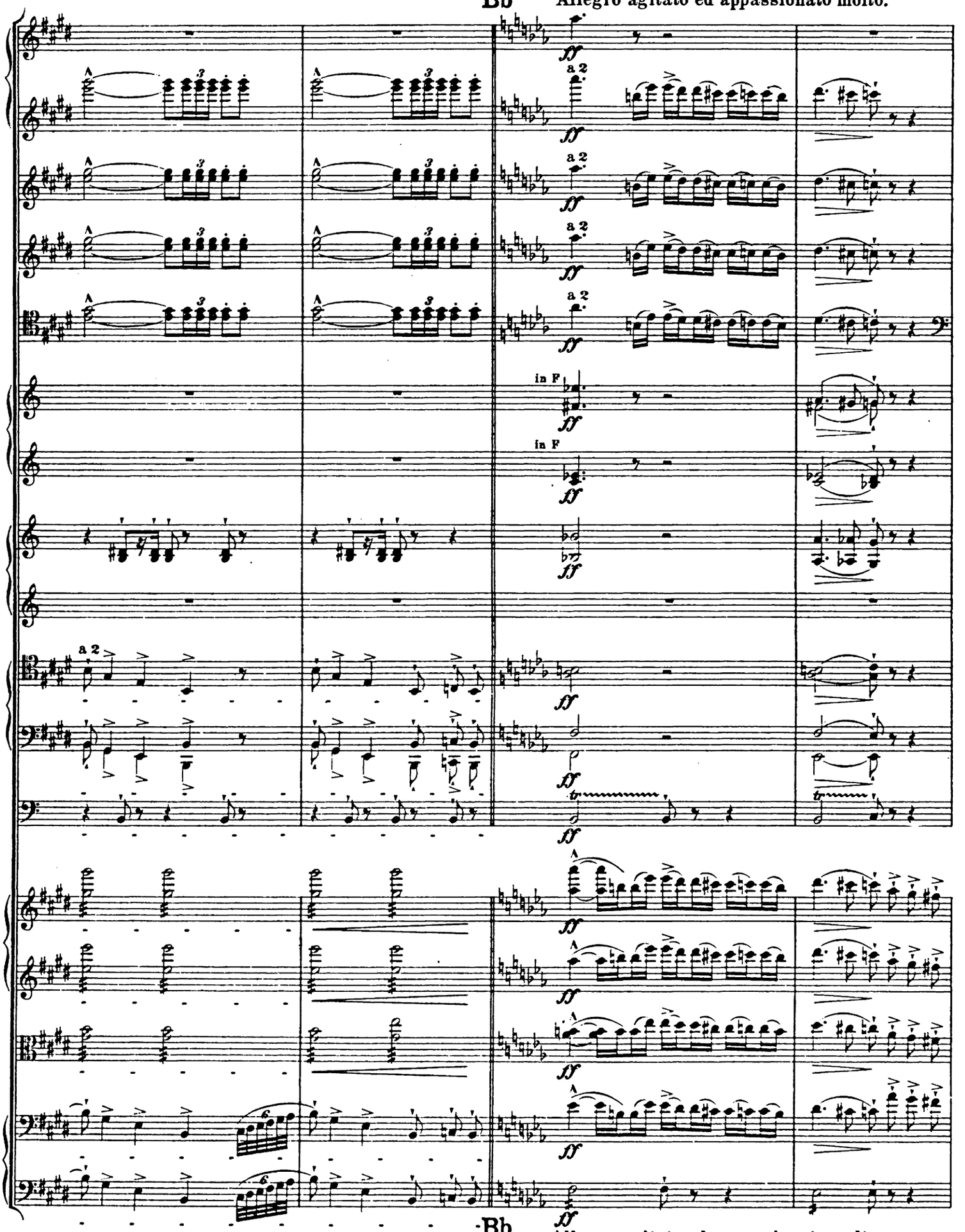
mf cresc.

f

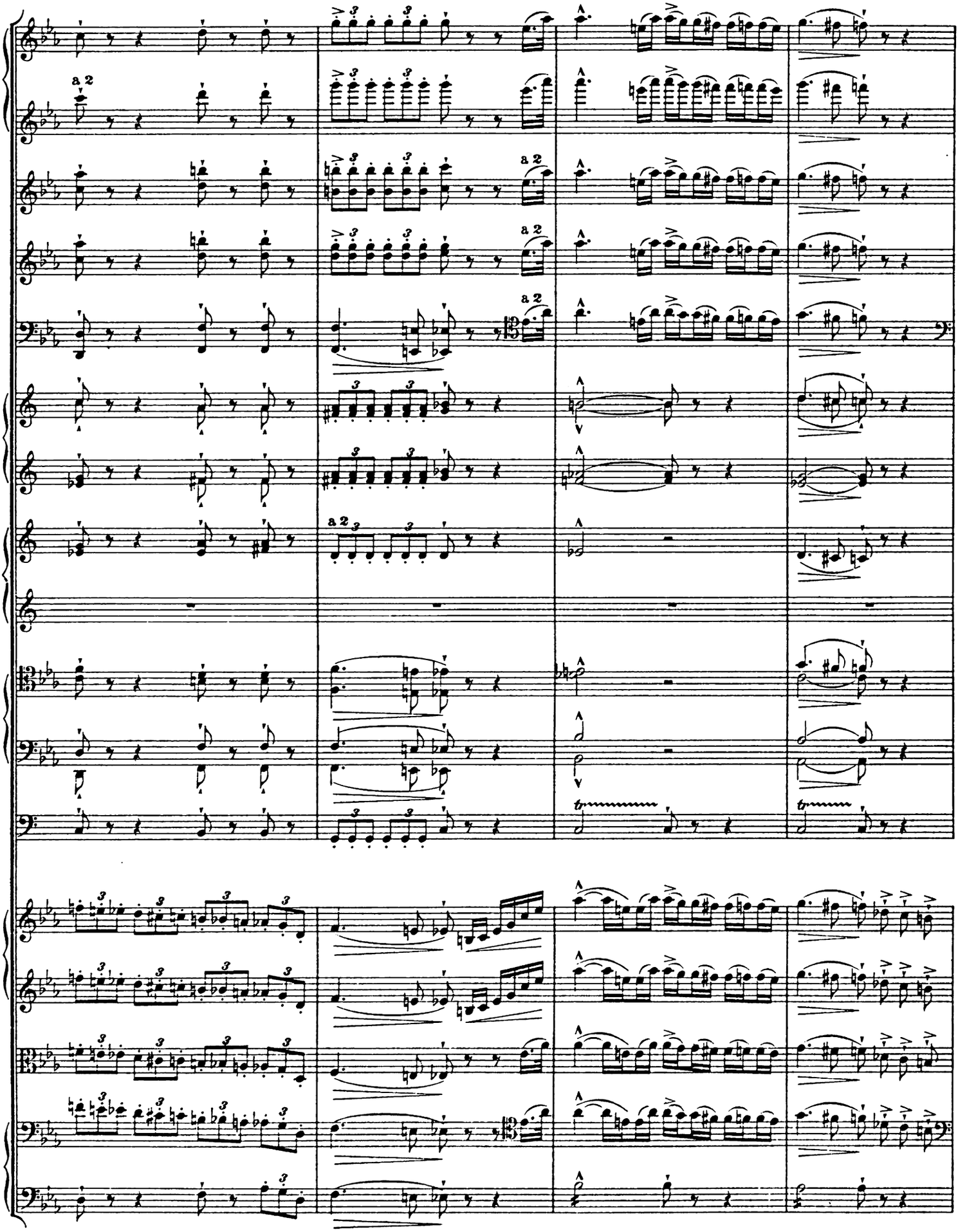
arco

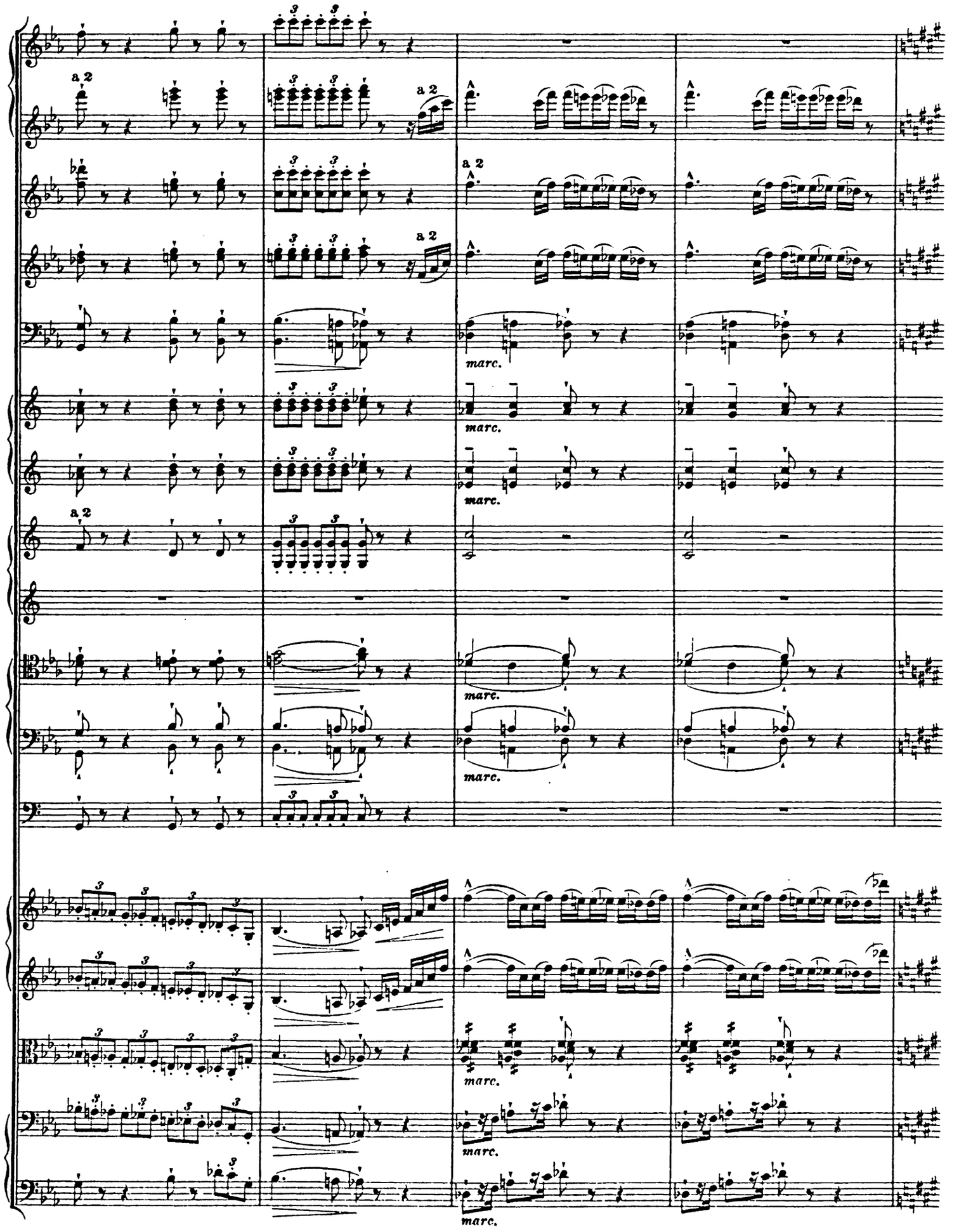
Aa

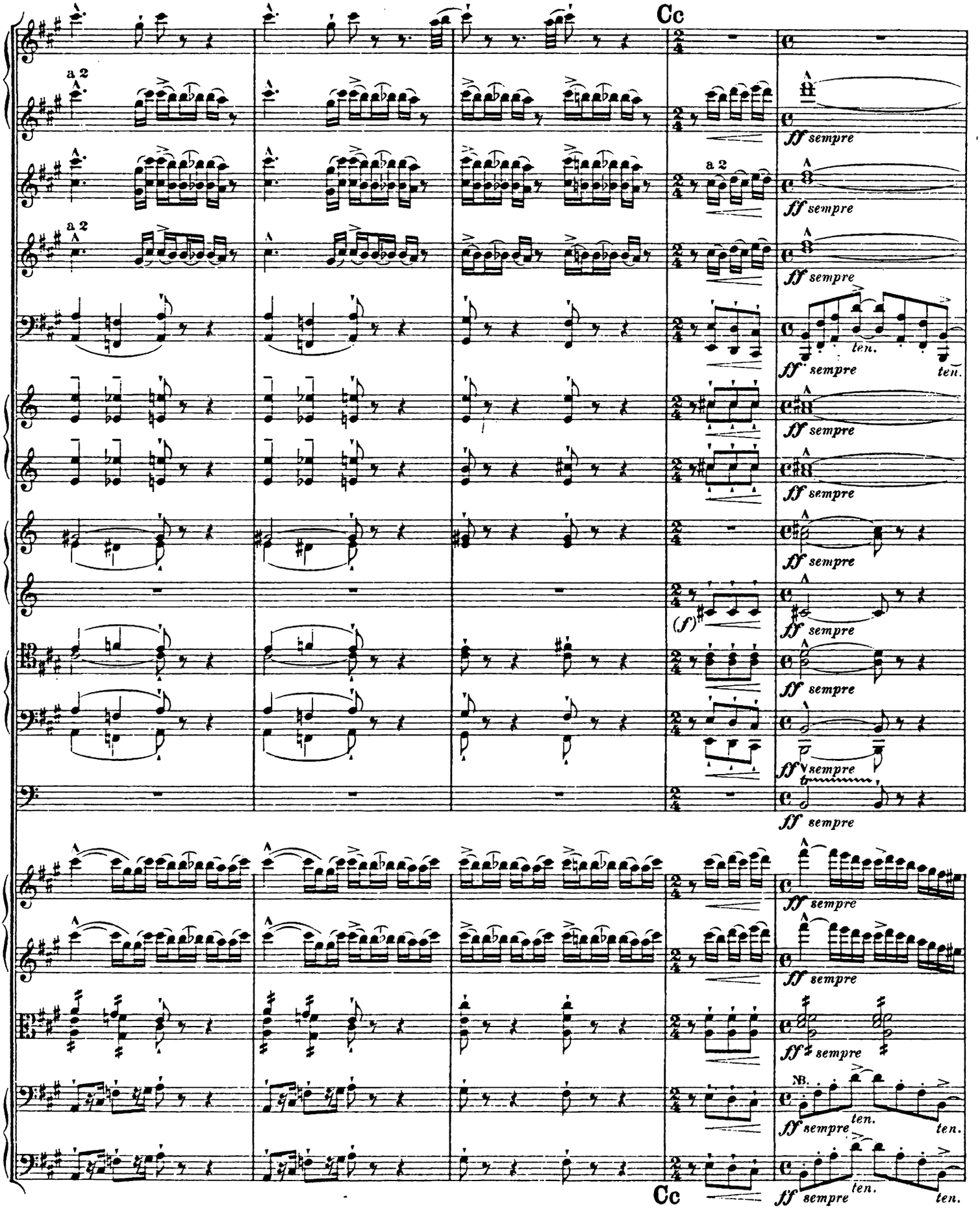
Bb Allegro agitato ed appassionato molto.



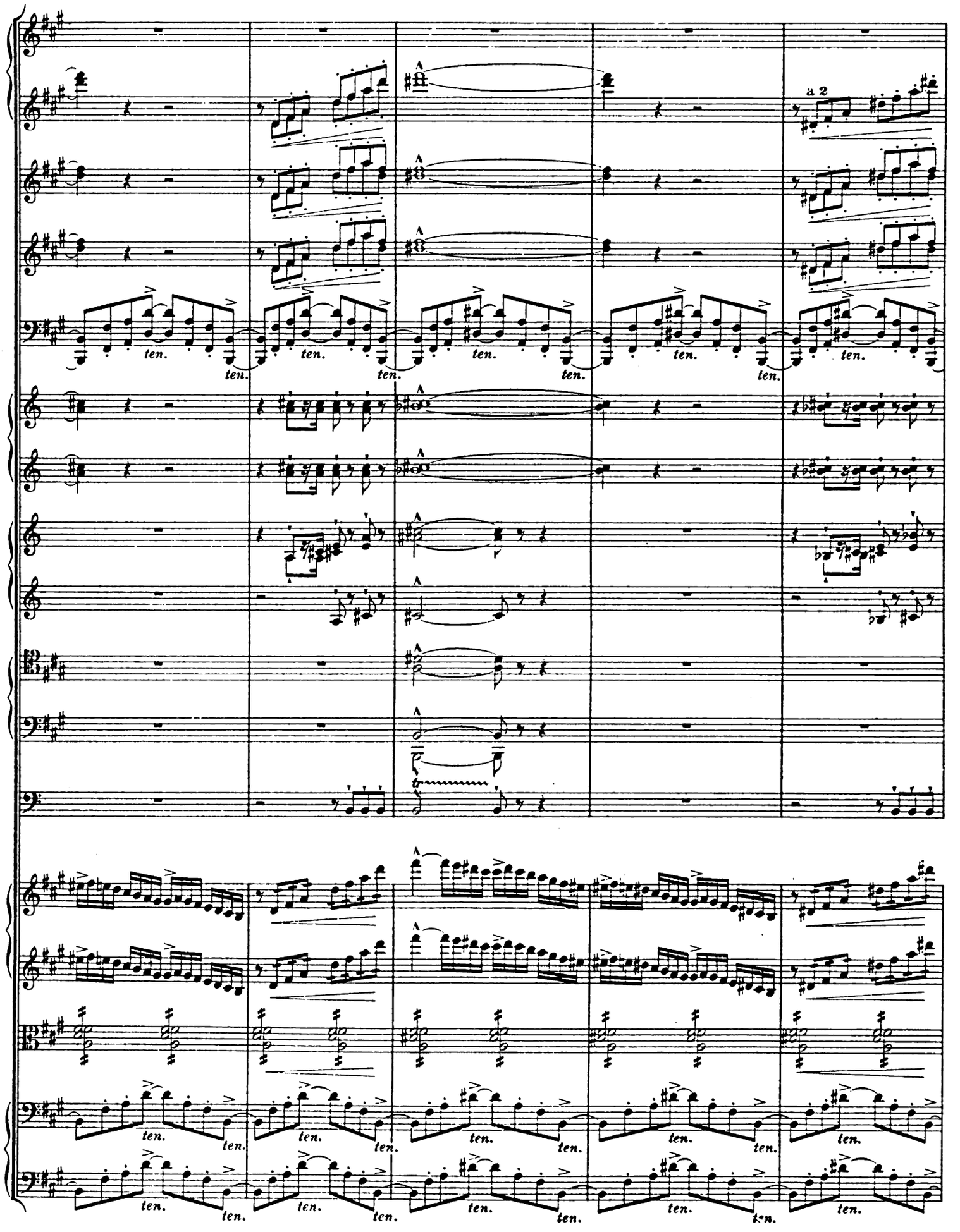
Bb Allegro agitato ed appassionato molto.

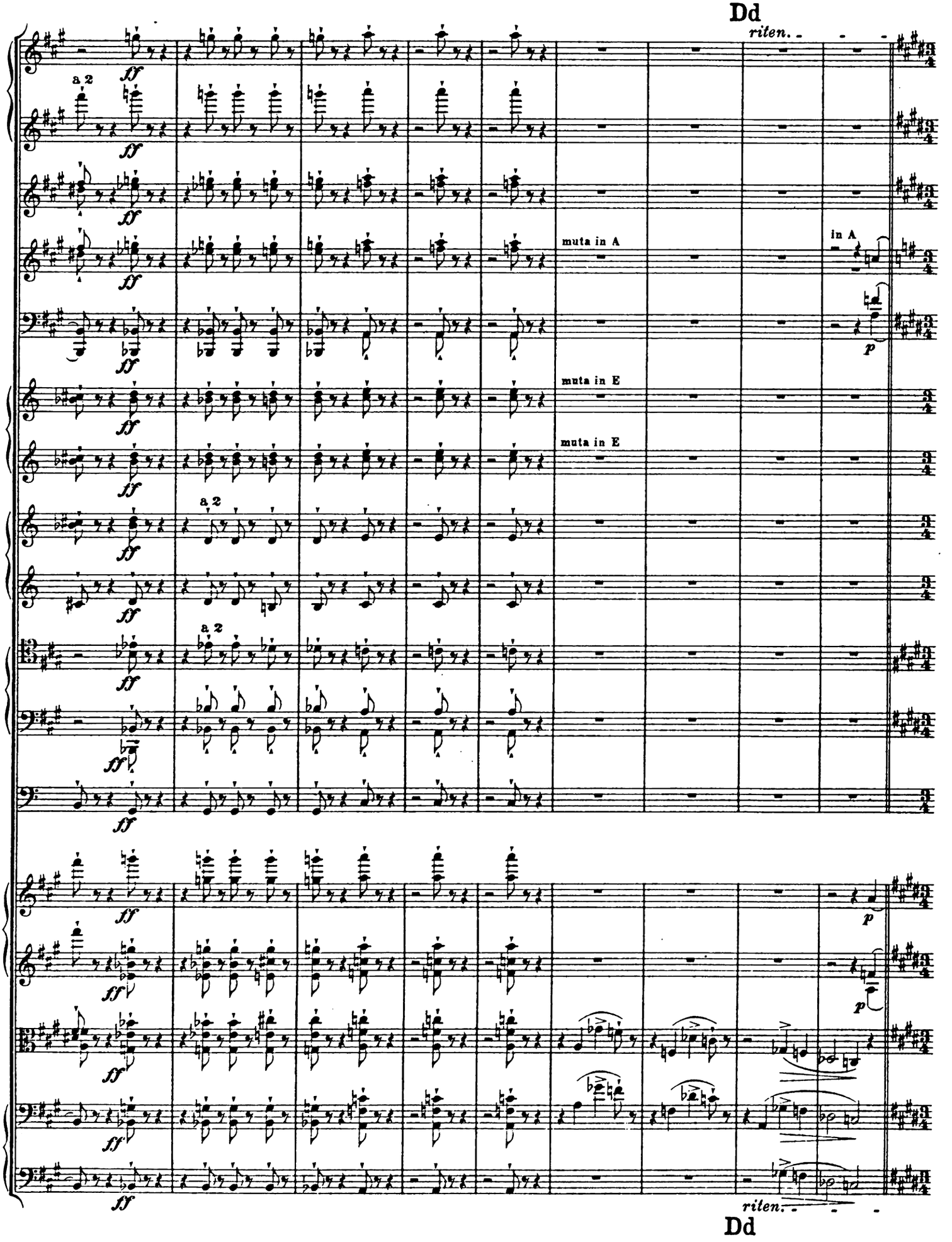



a 2
marc.



NB. Die Violoncelle und Kontrabässe hier sehr hervortretend, und die Synkopen *d* und *h* sehr scharf markiert und festgehalten.
The violoncellos and double-basses must stand out very prominently here, and the syncopations D and B be very sharply accentuated and tenuto.
Les violoncelles et les contrebasses très en dehors; les syncopes *ré* et *si* très fortement accentuées et tenues.
Itt a gordonka- és gordonszólam feltünően emelkedjék ki (a d- és h- szinkópákat erősen hangsúlyozva és jól kitartva).


a 2
ten.


Dd
riten.
a 2
muta in A
in A
muta in E
muta in E
a 2
a 2
riten.
Dd

Fl. **Affettuoso; poco Andante.**

Hob.

Klar. *mf cantando*

Fag. *dolce cantando*

Hr. in E *dolce cantando*

Pk. mit Schwammschlägeln *with sponge-headed drumsticks* avec baguettes d'éponge *bevont vegü üstdob-verővel*

pp sempre

espress.

Solo *dolce, con grazia*

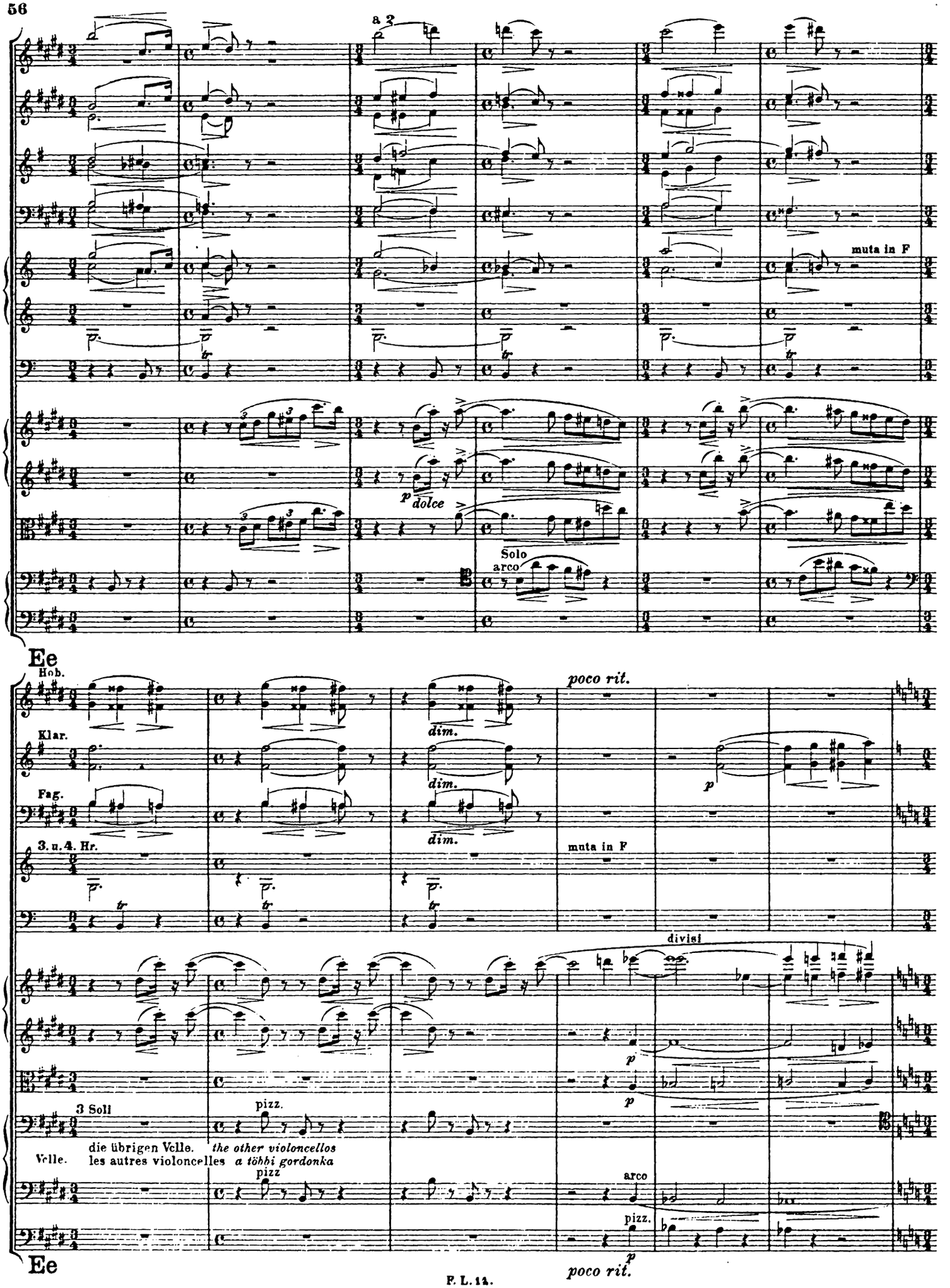
pizz.

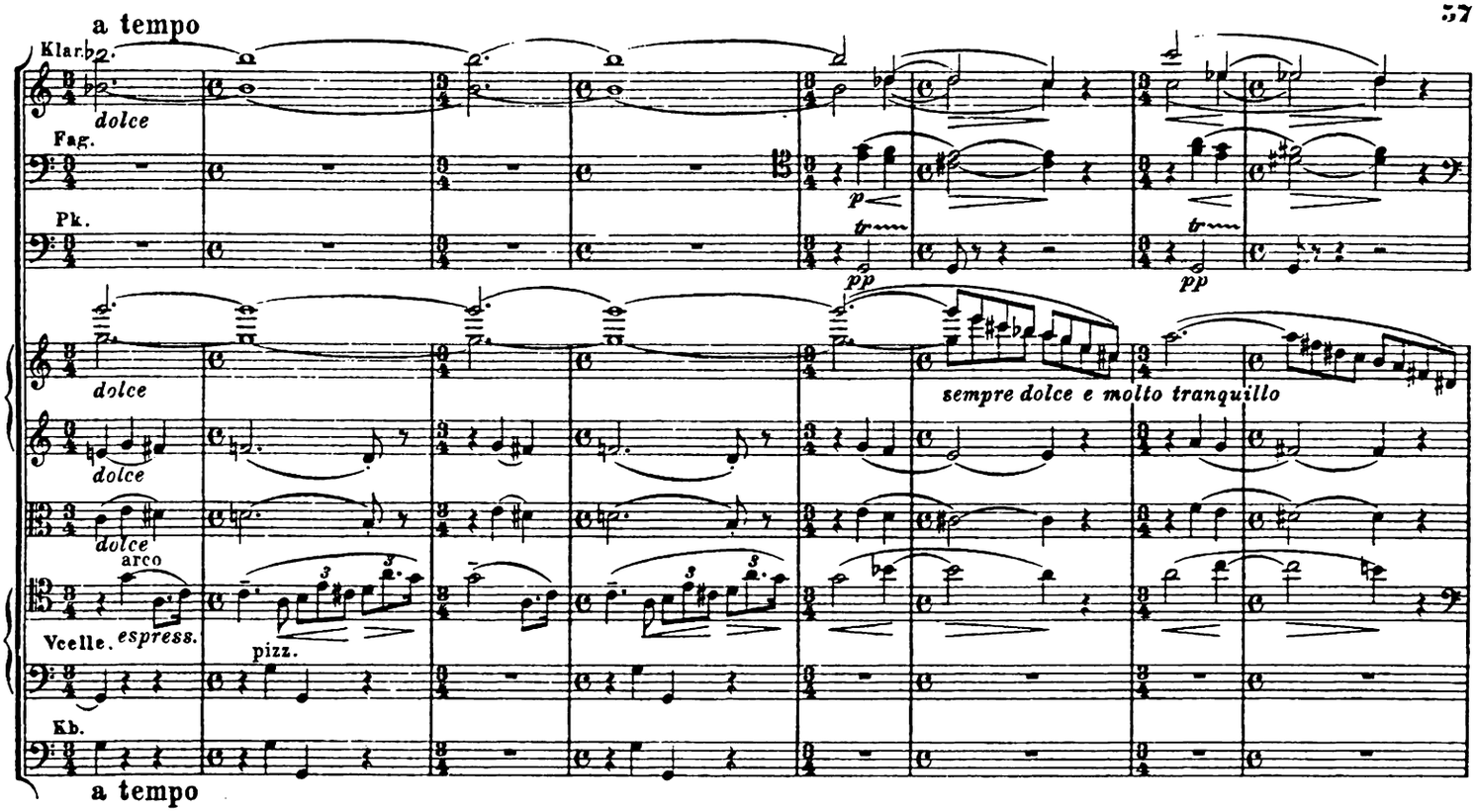
Affettuoso; poco Andante.

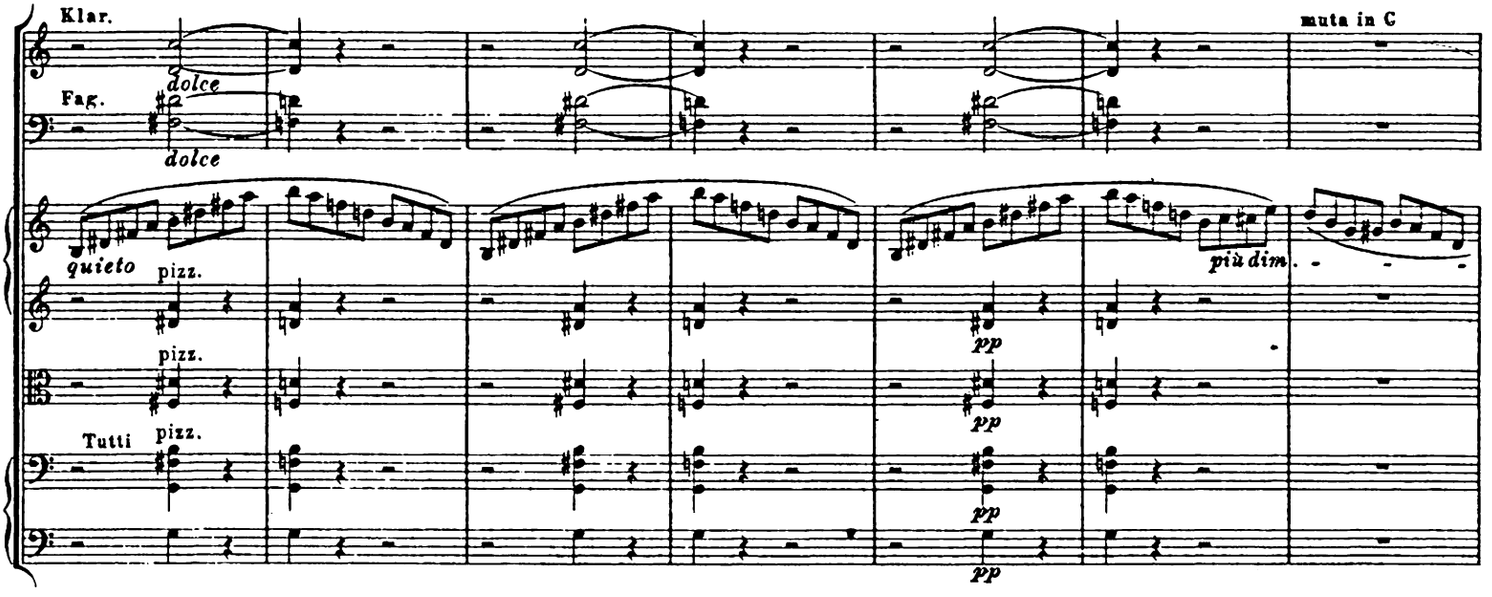
dolce

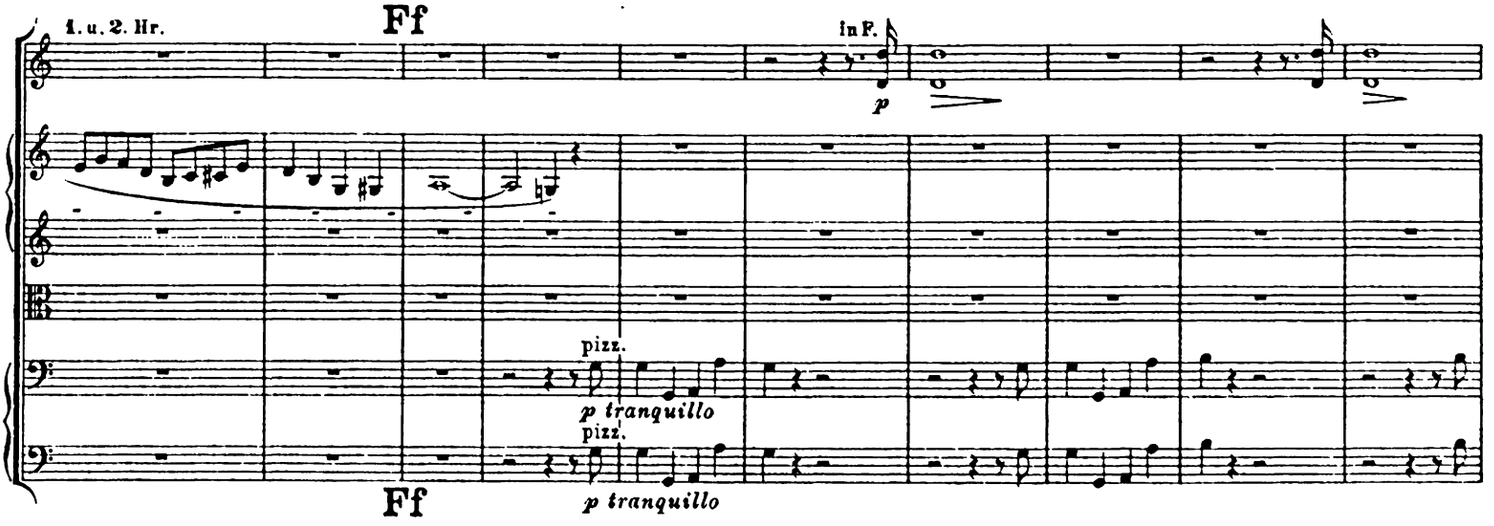
dolce, con grazia

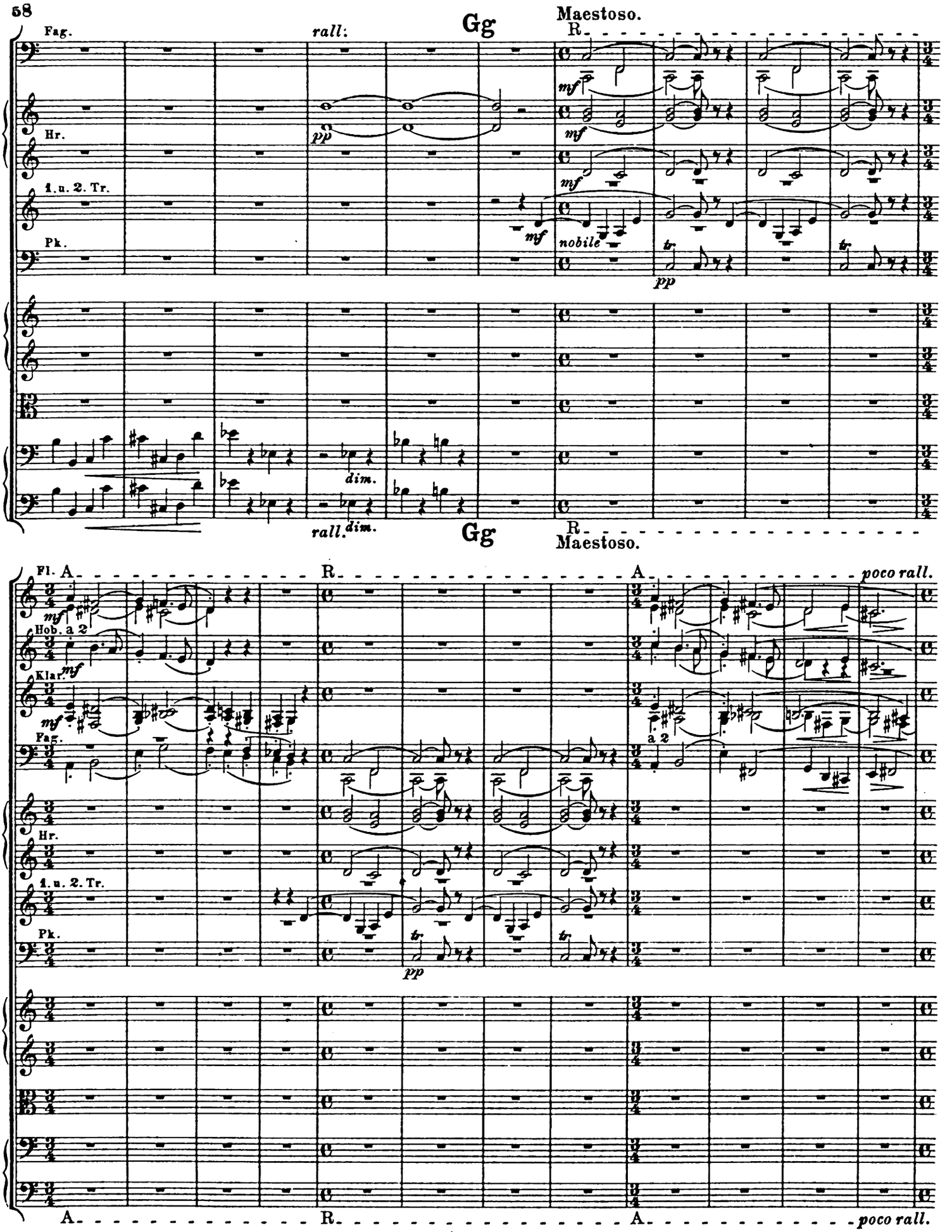
Tutti


a 2
muta in F
p dolce
Solo
arco
Ee
Hob.
Klar.
Fag.
3. u. 4. Hr.
dim.
poco rit.
muta in F
divisi
3 Soli
pizz.
die übrigen Vclle.
the other violoncellos
les autres violoncelles
a többi gordonka
Vclle.
pizz
arco
pizz.
Ee
poco rit.


a tempo
Klar.
dolce
Fag.
Pk.
pp
dolce
sempre dolce e molto tranquillo
dolce
dolce
arco
Vcelle.
espress.
pizz.
Kb.
a tempo


Klar.
muta in C
dolce
Fag.
dolce
quieto
pizz.
più dim.
pizz.
pp
Tutti
pizz.
pp
pp


1. u. 2. Hr.
Ff
in F.
p
pizz.
p tranquillo
pizz.
Ff
p tranquillo

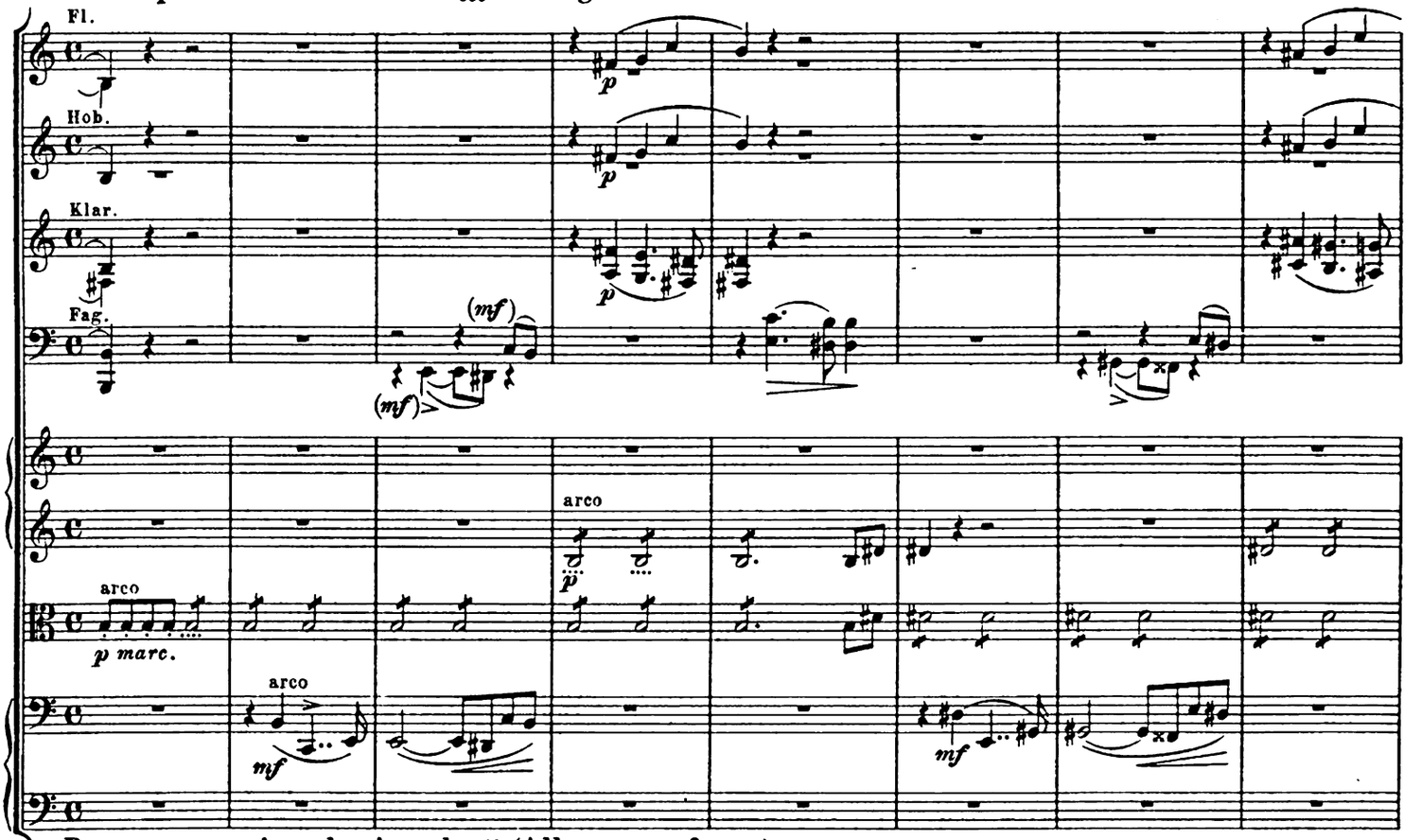


Die Buchstaben R und A bedeuten kleine Schwankungen im Tempo.
The letters R and A indicate slight fluctuations in the tempo.
Les lettres R et A signifient autant de fluctuations de tempo.
Az R és A betük a tempo kisebb ingadozásait jelölik.

R = *un poco rallentando.*
A = *un poco accelerando.*

Hh

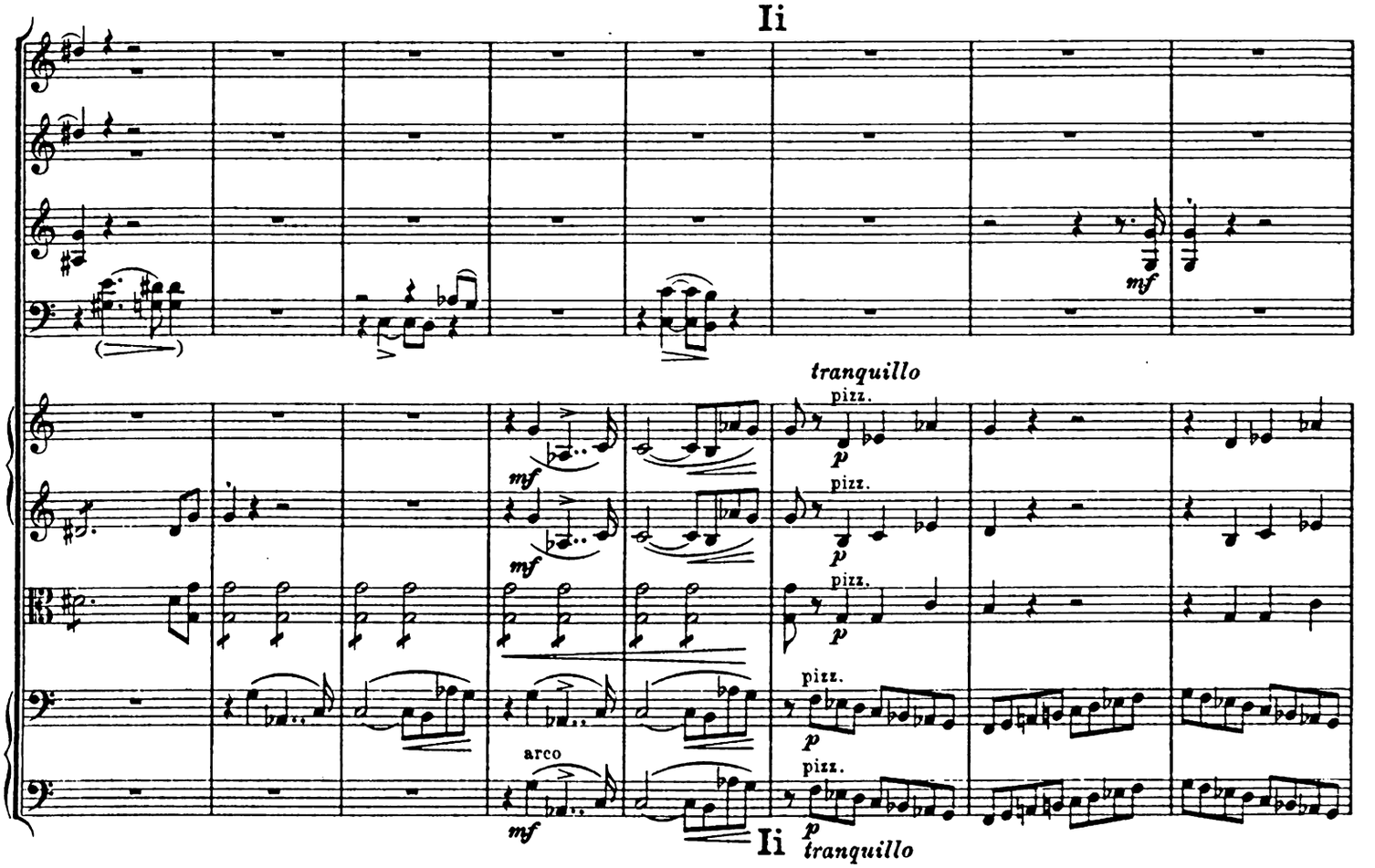
Poco a poco animando sino al *fff*. (Allegro con fuoco.)

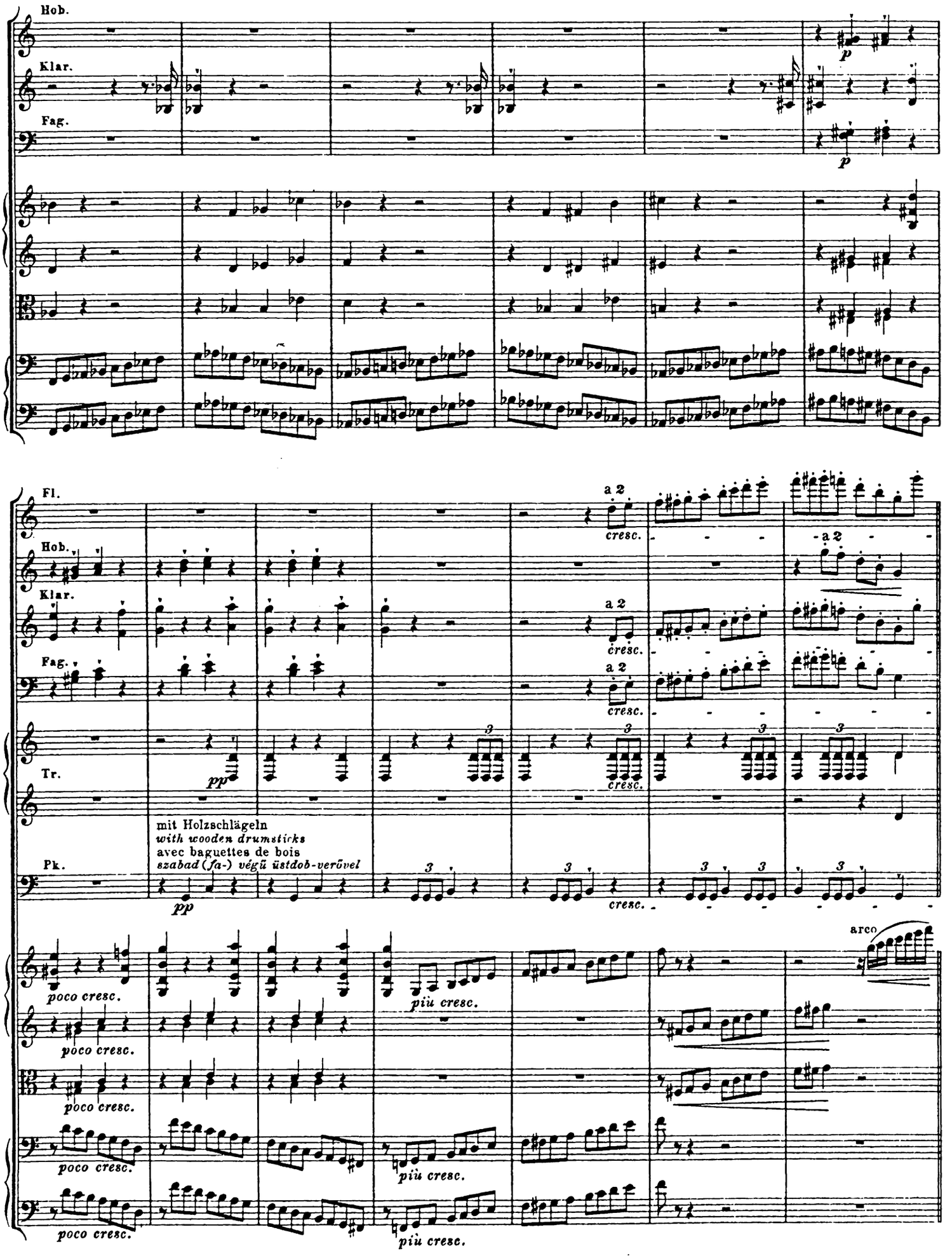


Poco a poco animando sino al *fff*. (Allegro con fuoco.)

Hh

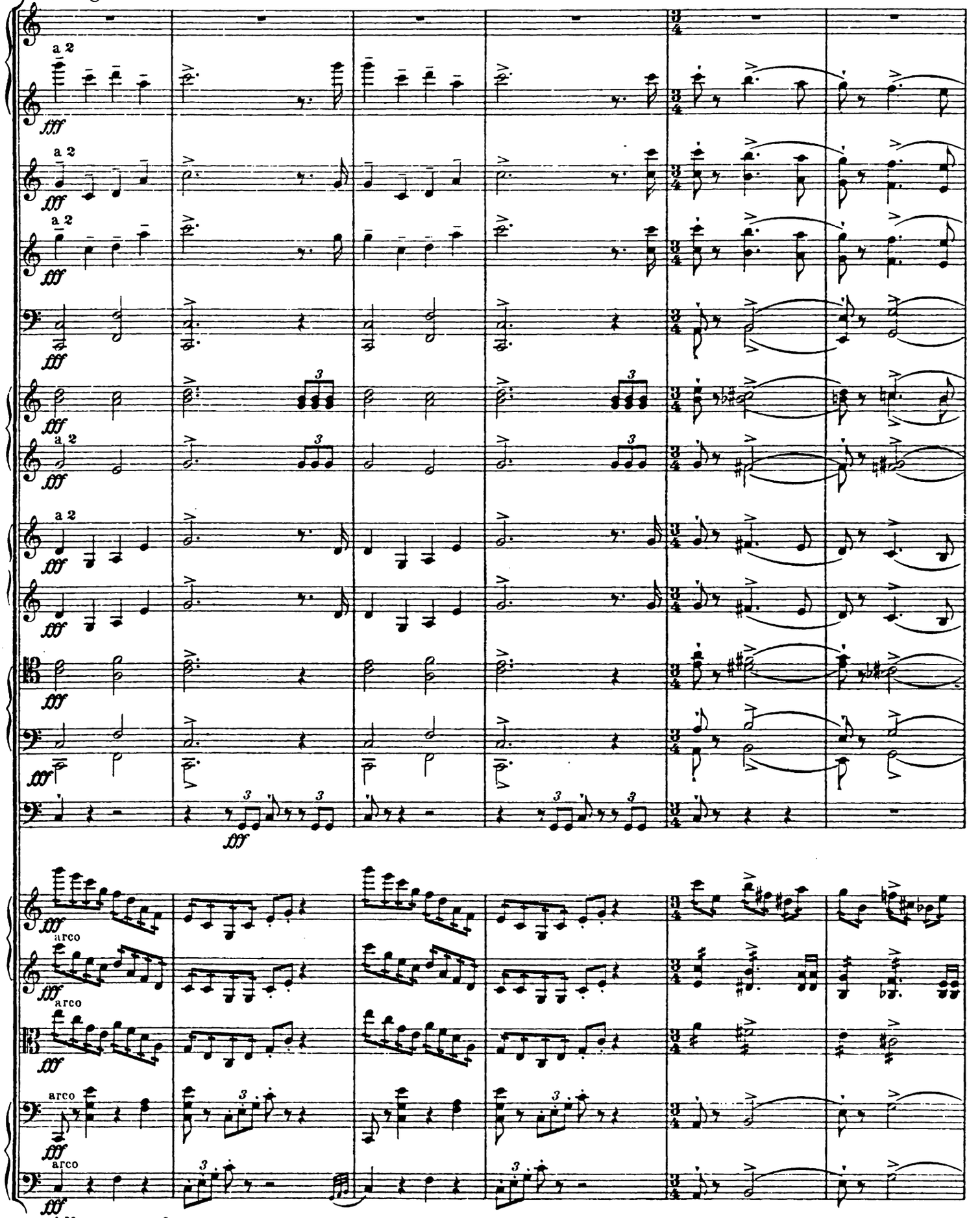
Ii




Hob.
Klar.
Fag.
p
p
Fl.
Hob.
Klar.
Fag.
Tr.
Pk.
a 2
cresc.
pp
mit Holzschlägeln
with wooden drumsticks
avec baguettes de bois
szabad (fa-) végű üstdob-verővel
arco
poco cresc.
più cresc.

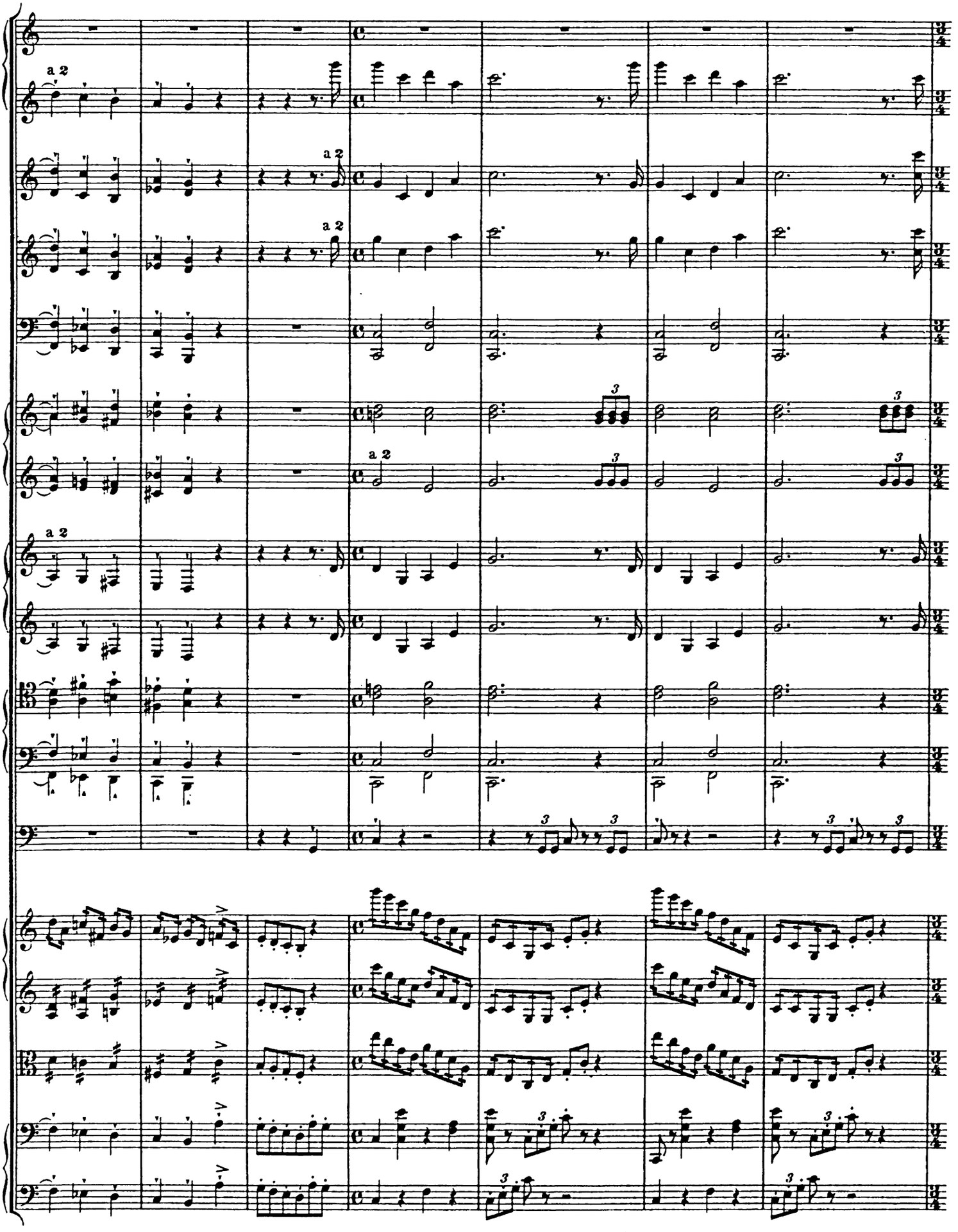
Jj

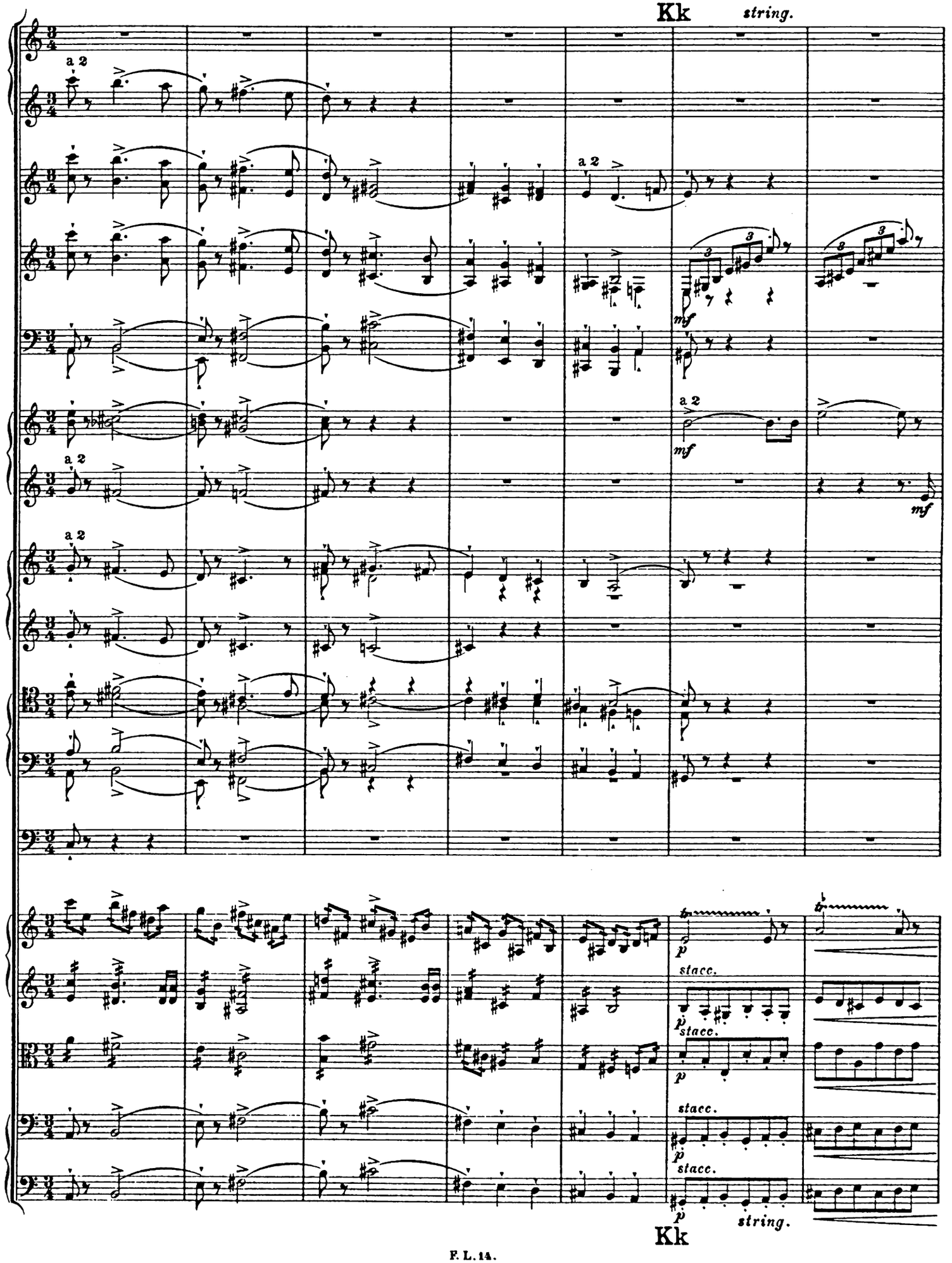
Allegro con fuoco.

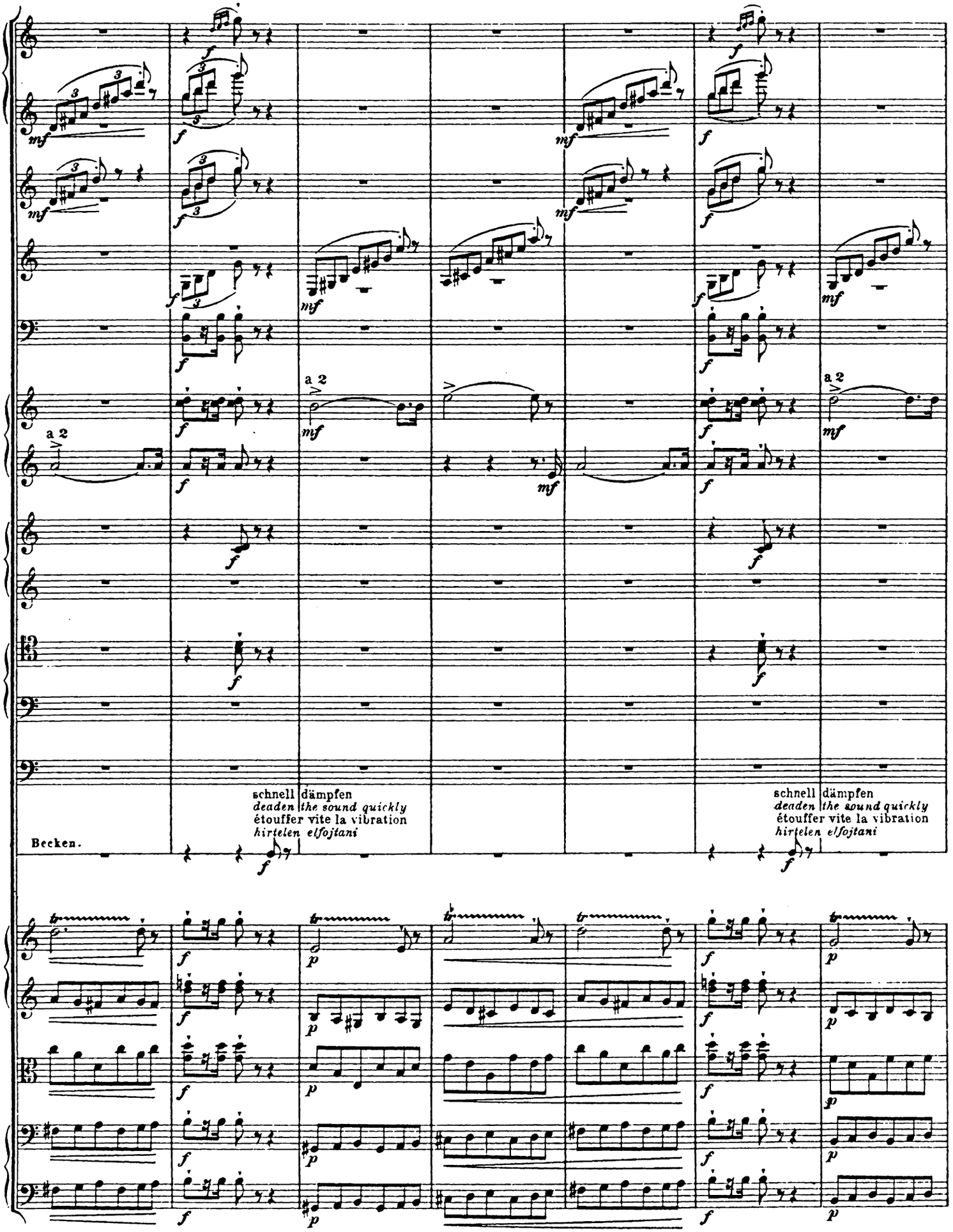


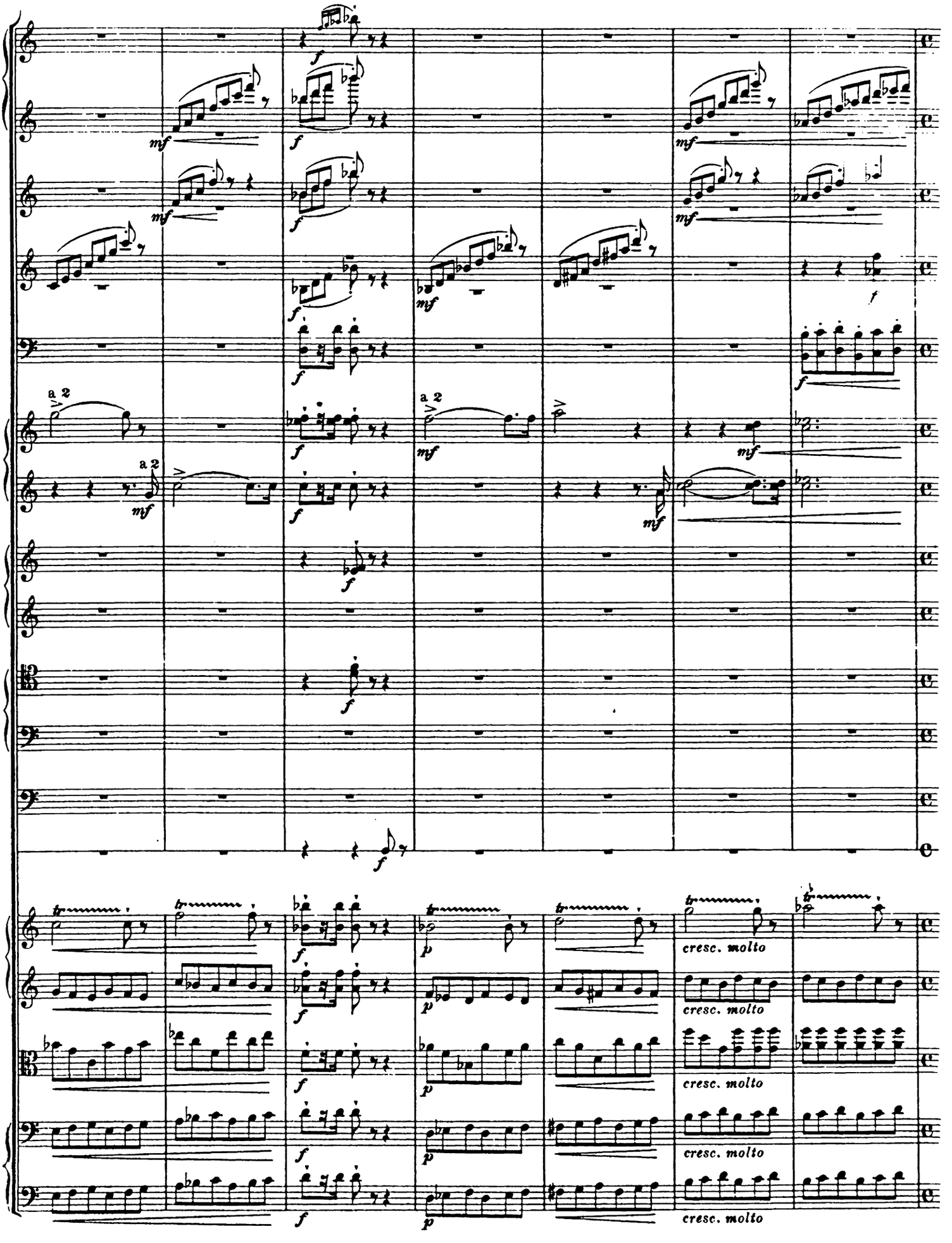
Allegro con fuoco.

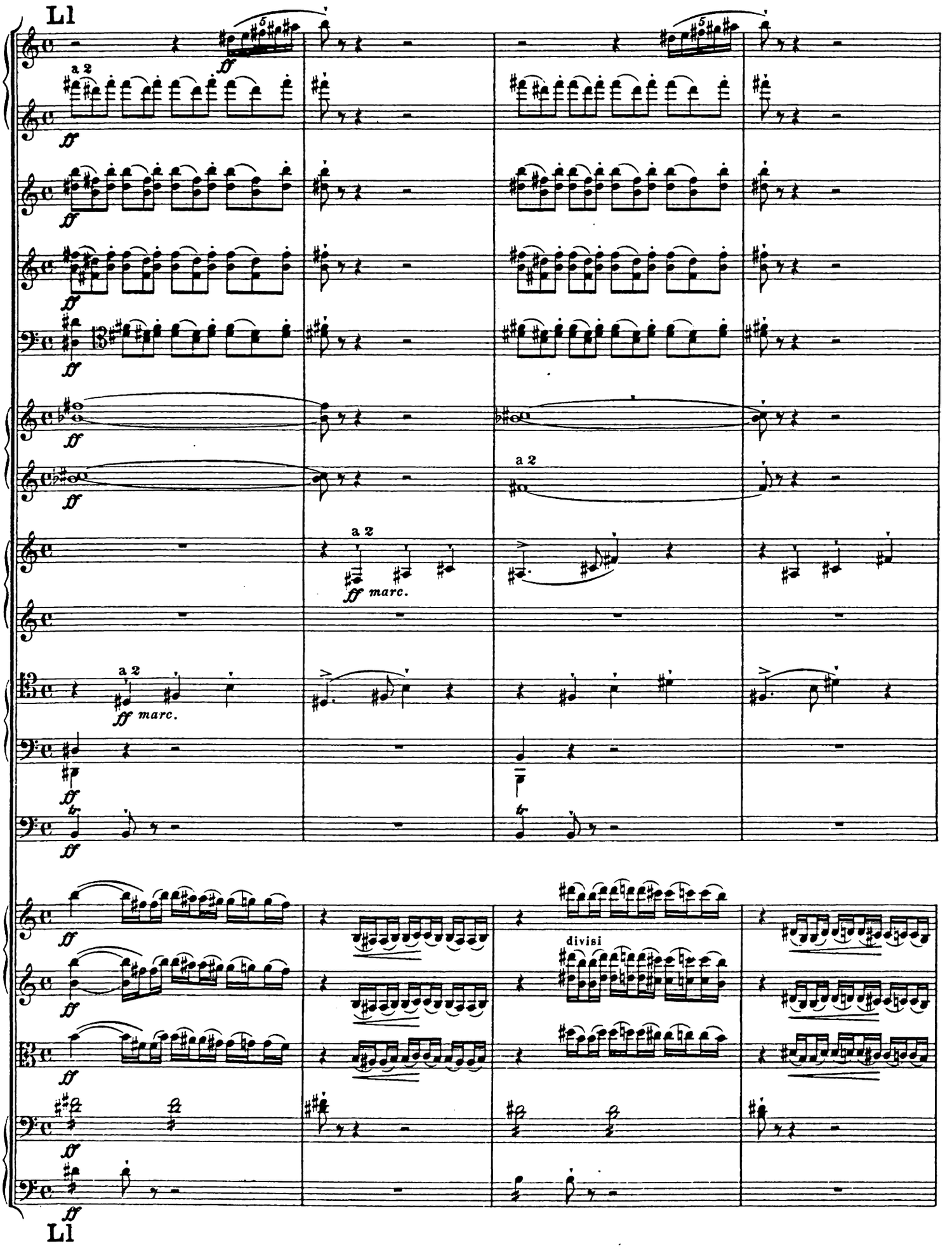
Jj

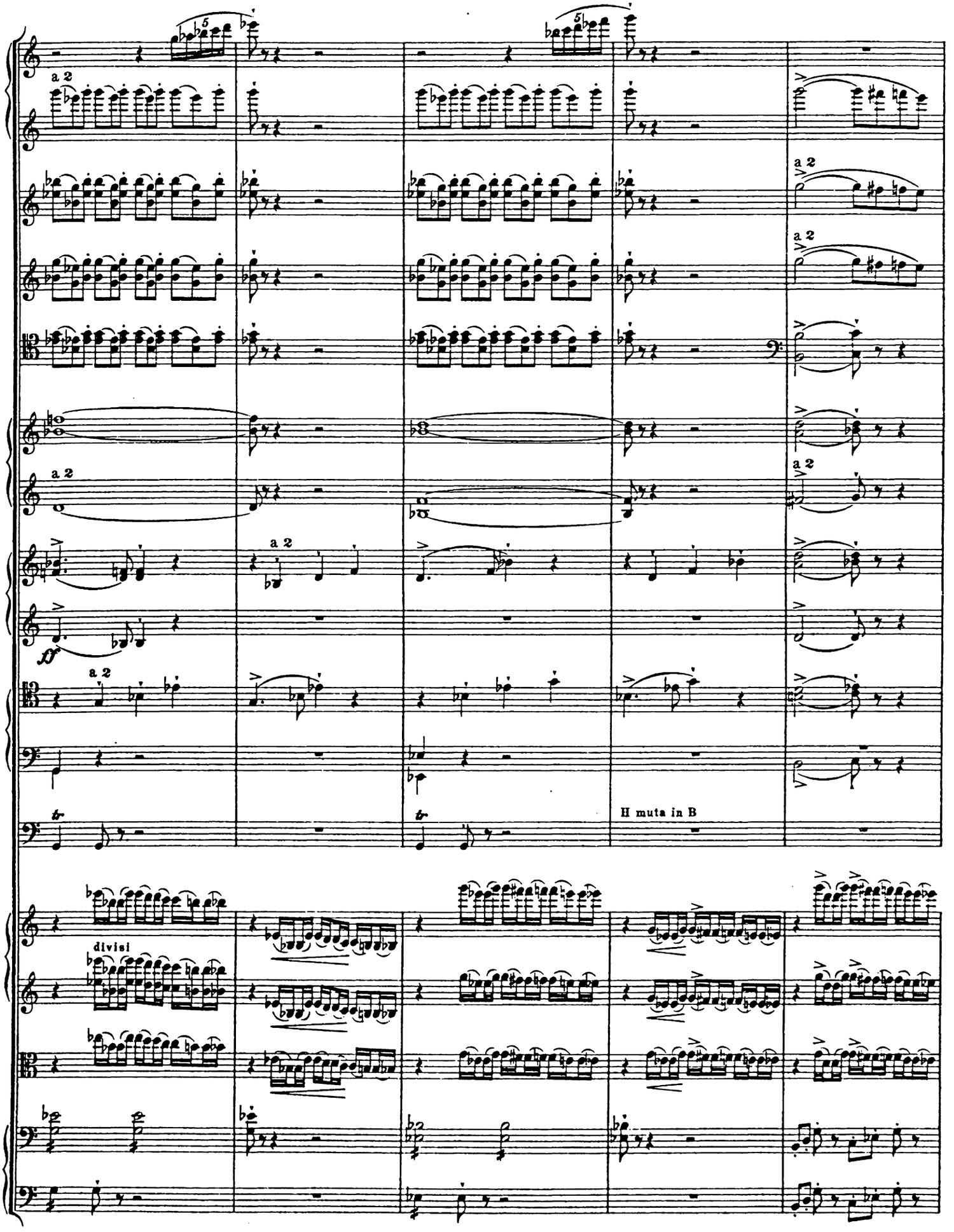

a 2
a 2
a 2
a 2
a 2

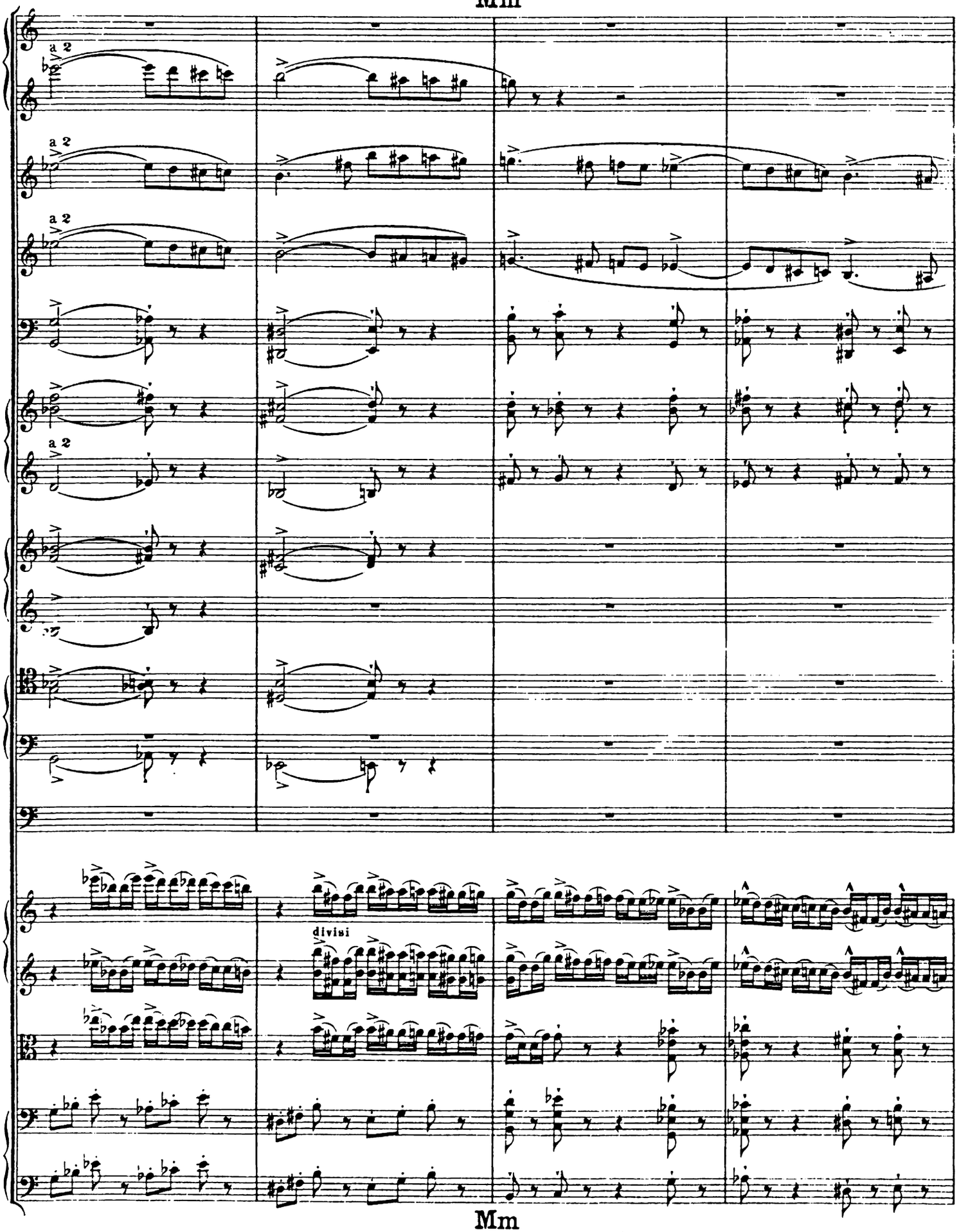

Kk
string.
a 2
mf
stacc.
p
Kk
string.

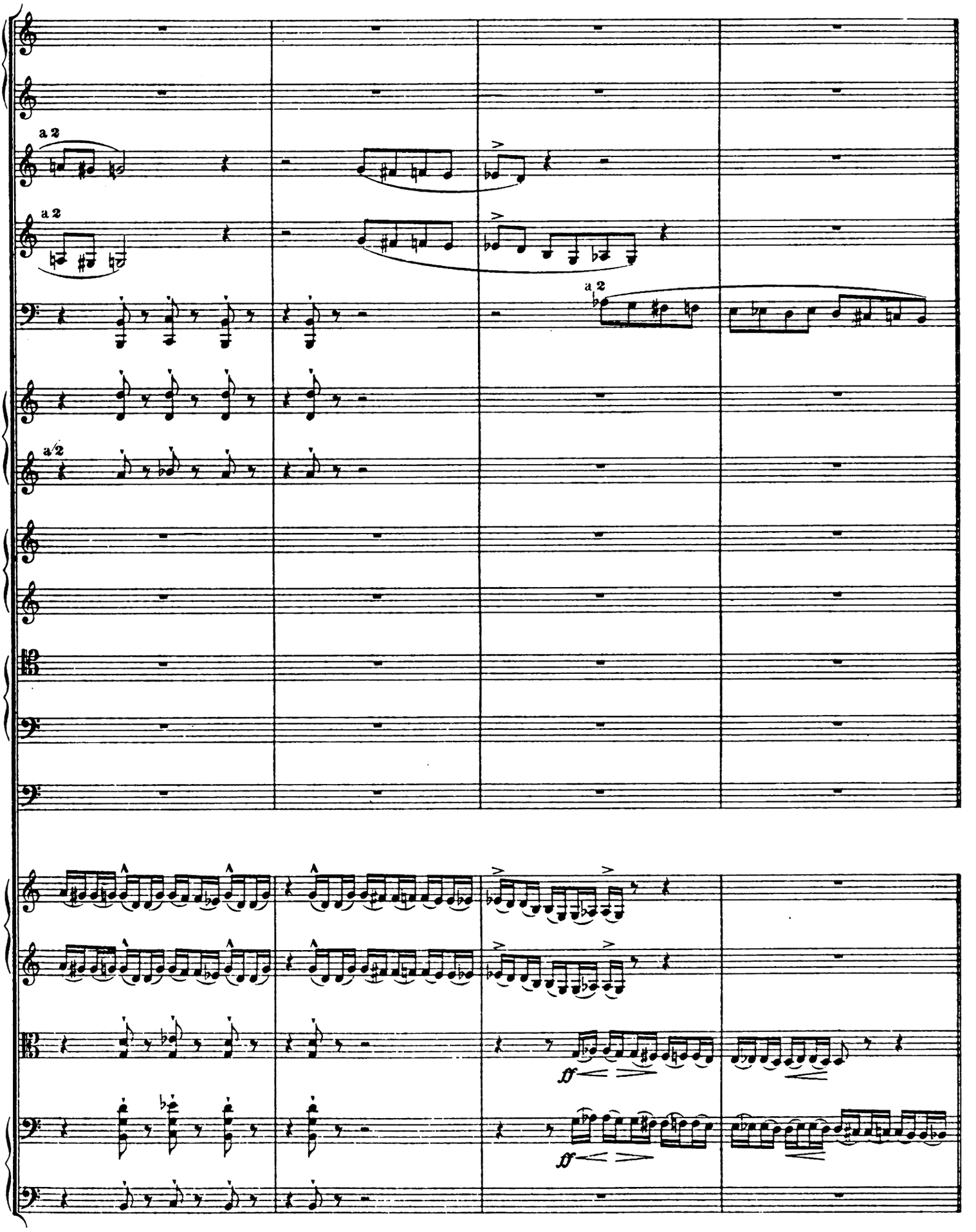

a 2
a 2
a 2
schnell dämpfen
deaden the sound quickly
étouffer vite la vibration
hirtelen elfojtani
Becken.
schnell dämpfen
deaden the sound quickly
étouffer vite la vibration
hirtelen elfojtani


a 2
a 2
a 2
cresc. molto
cresc. molto
cresc. molto
cresc. molto


Ll
a 2
a 2
a 2
ff marc.
a 2
ff marc.
divisi
Ll

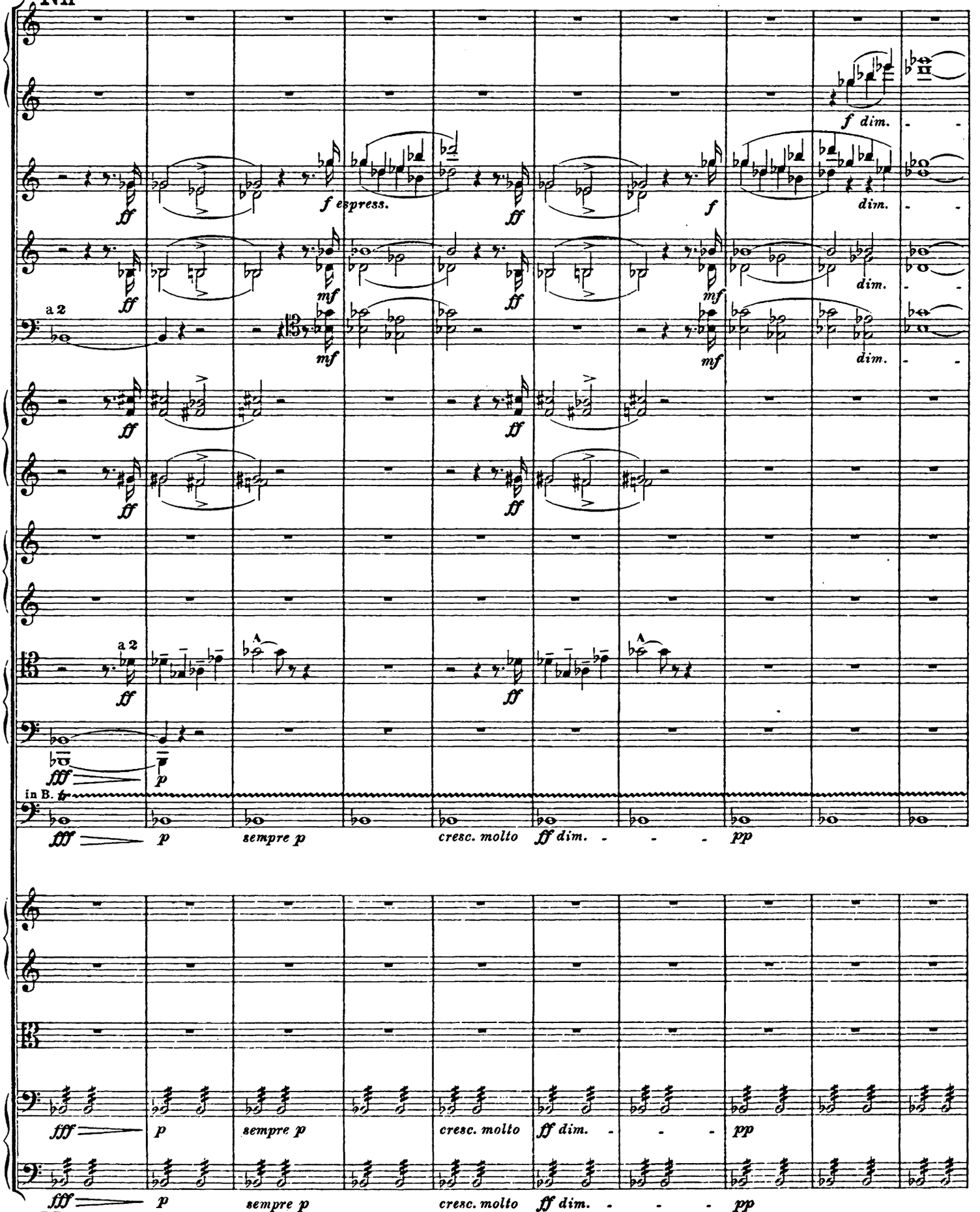

a 2
a 2
a 2
a 2
a 2
a 2
ff
tr
tr
H muta in B
divisi


Mm
a 2
a 2
a 2
a 2
divisi
Mm


a 2
a 2
a 2
a/2
ff
ff

Andante maestoso assai.

Nn

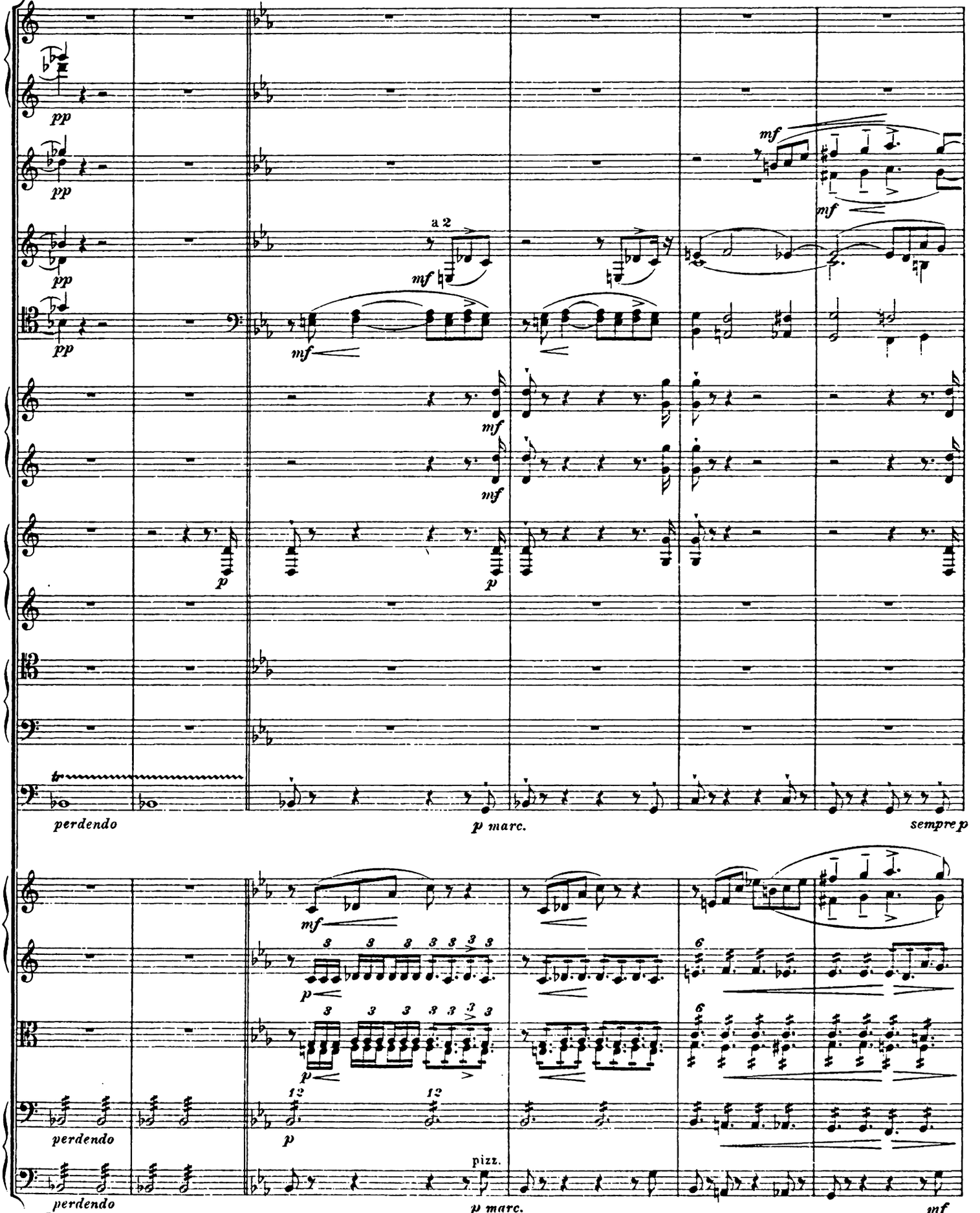


Nn

Andante maestoso assai.

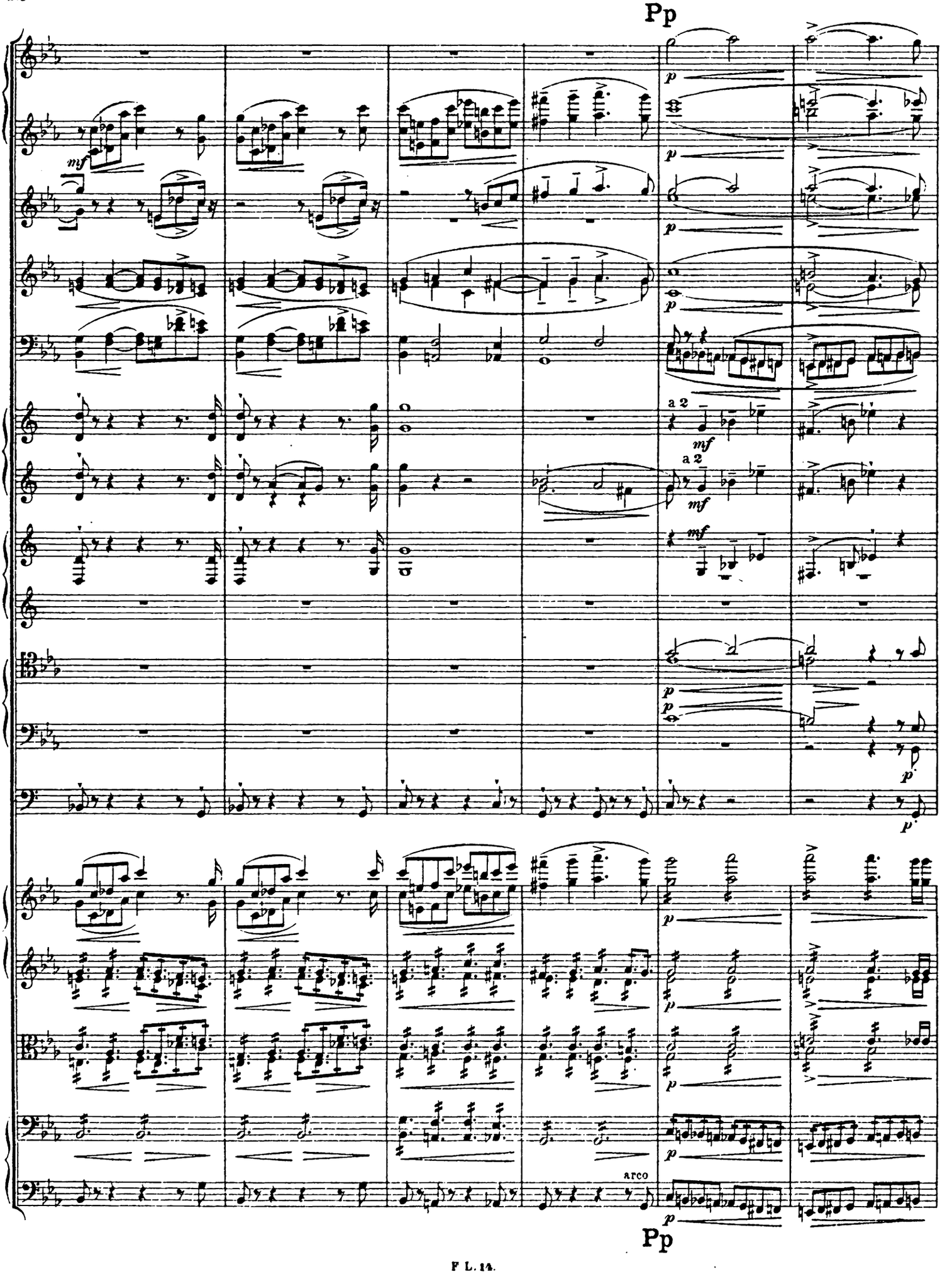
Oo

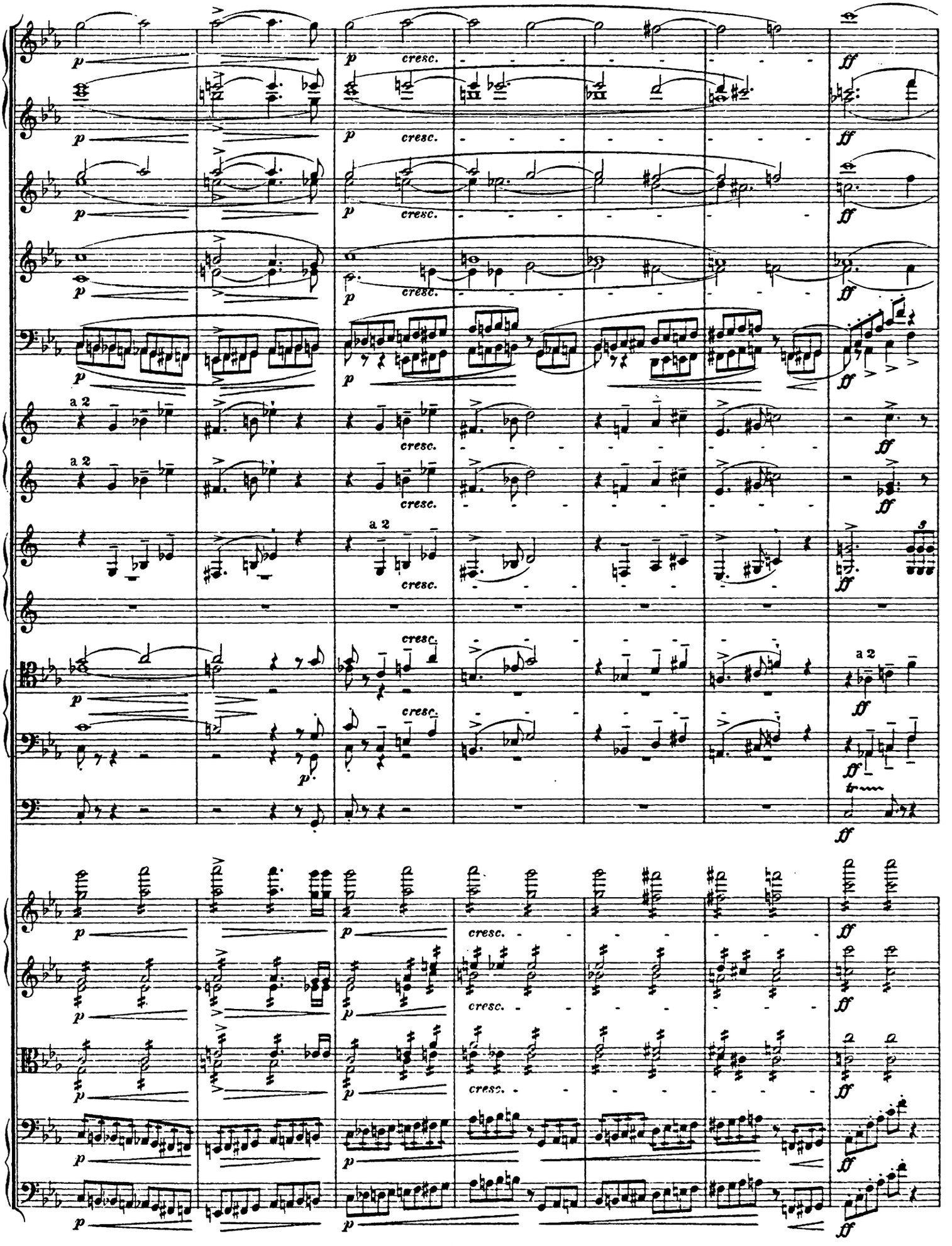
Piú mosso, molto agitato.

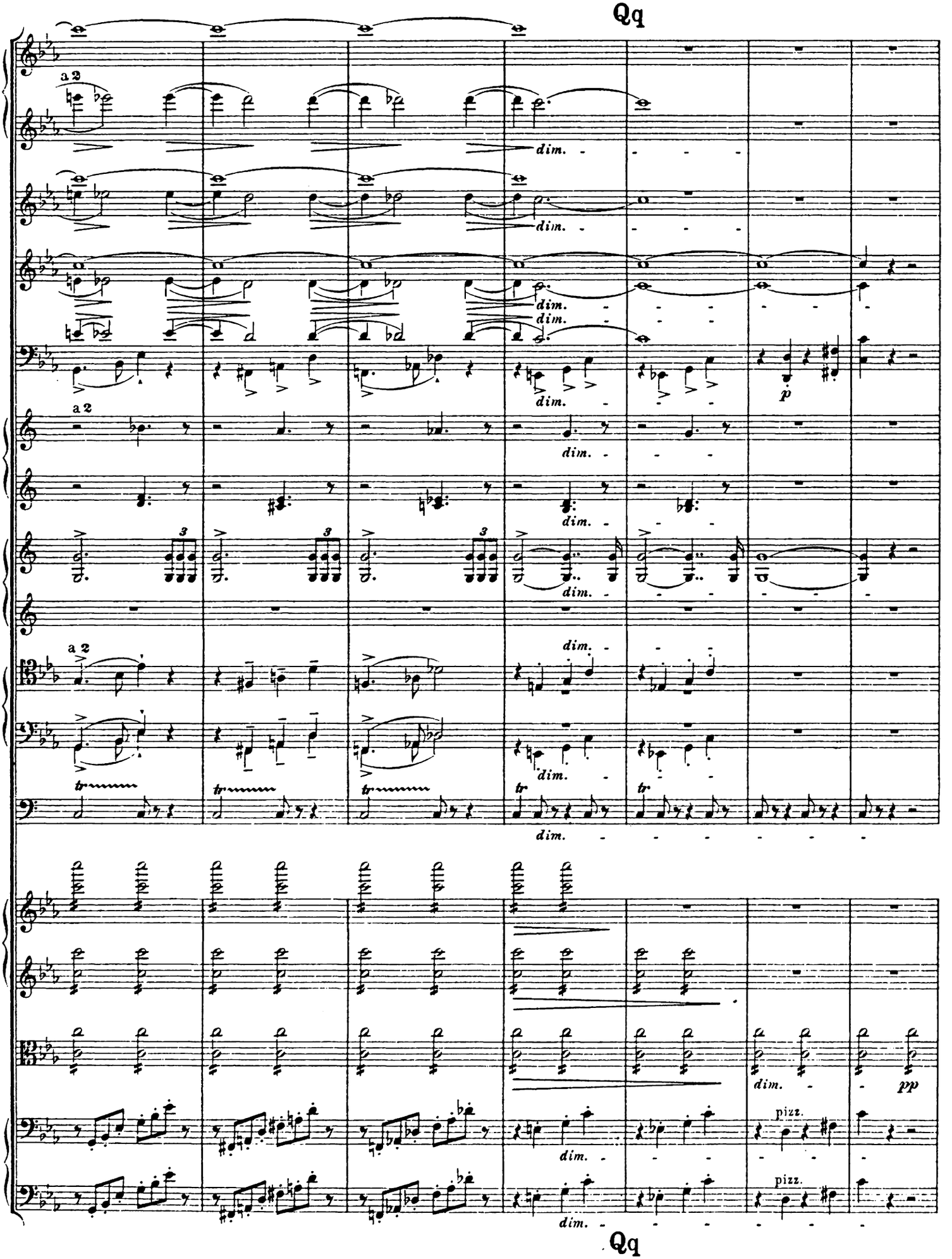


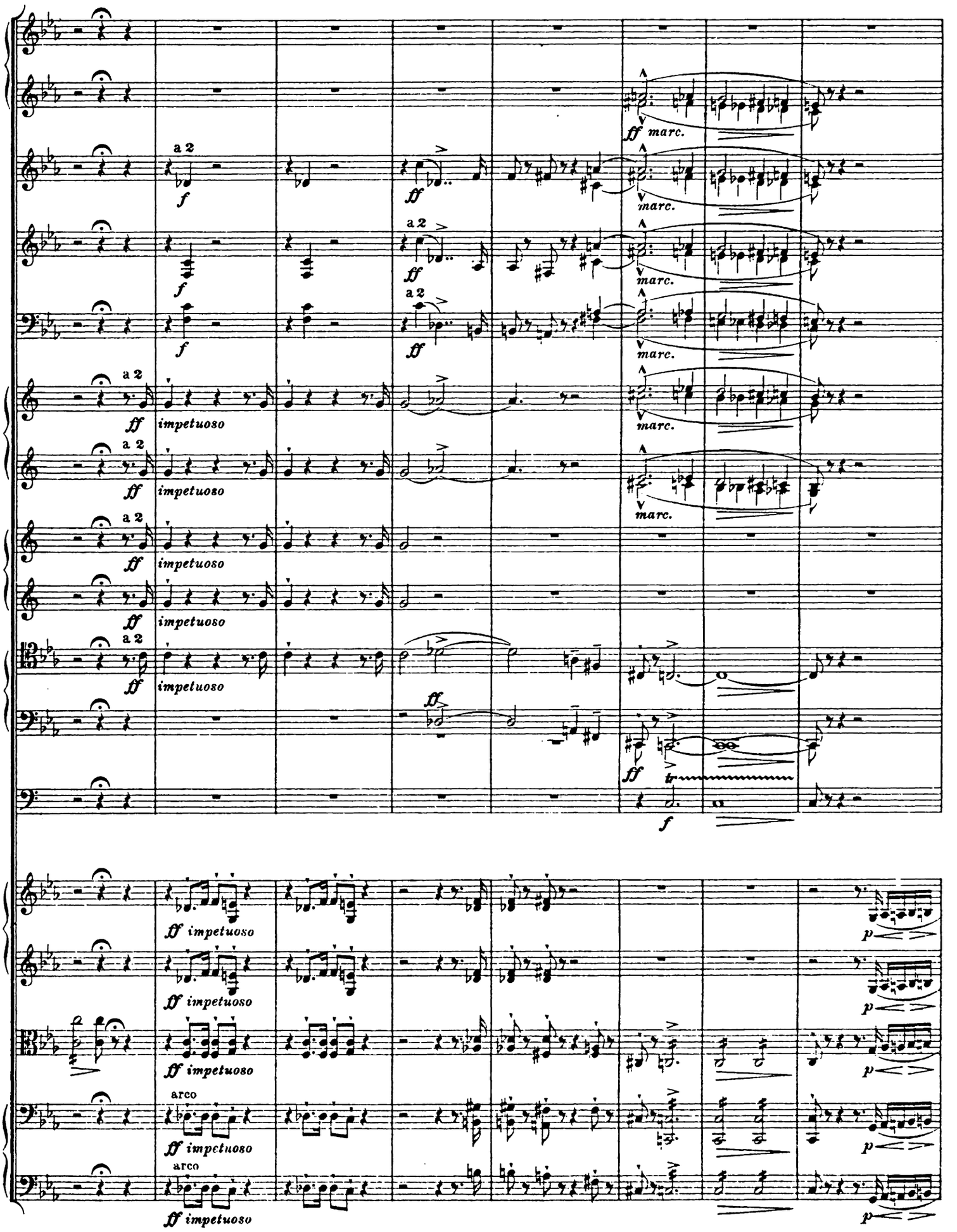
Oo

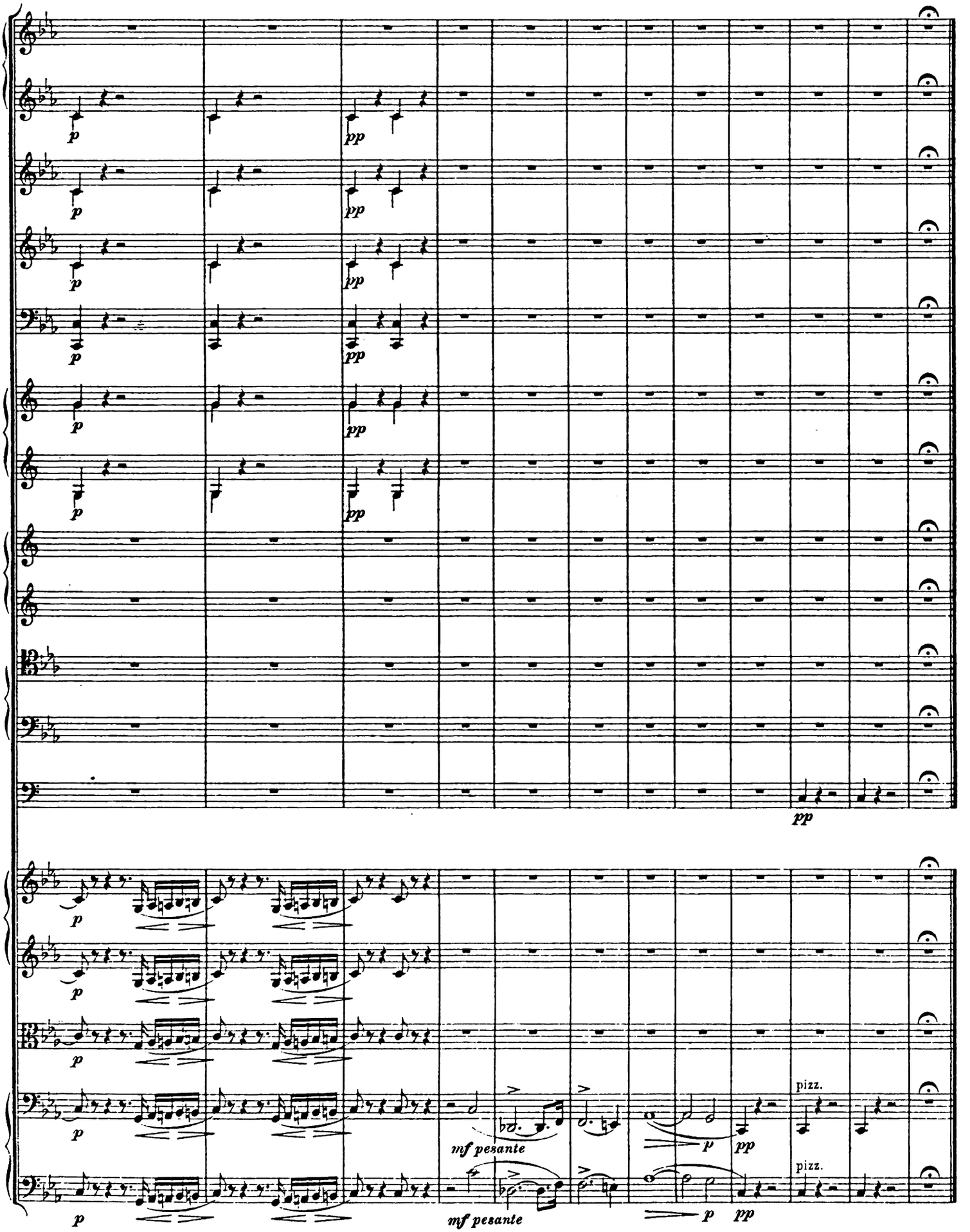
Piú mosso, molto agitato.


Pp
mf
p
a 2
mf
arco
Pp


p
cresc.
ff
a 2
p.


Qq
a 2
dim.
p
pizz.
pp
Qq

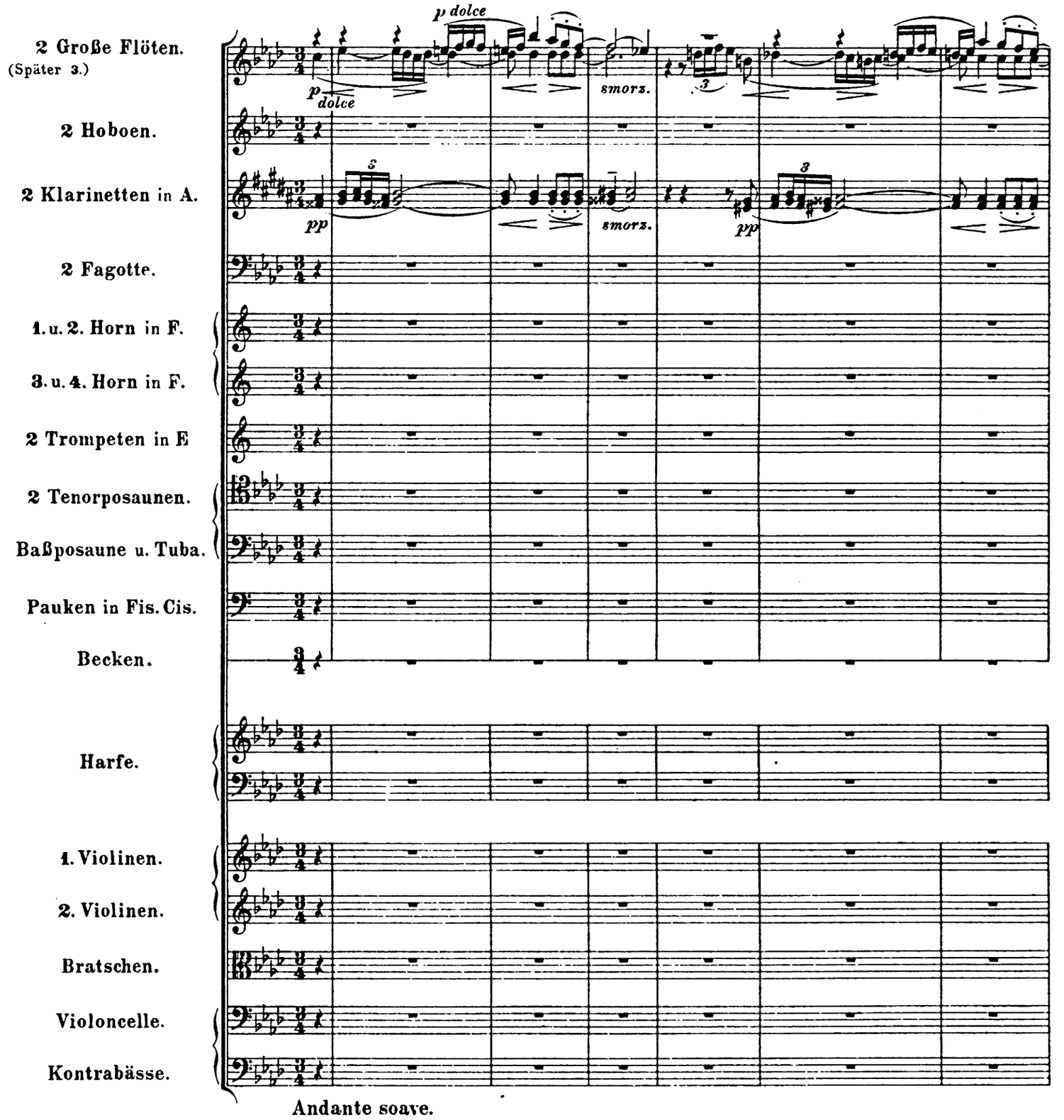

a 2
f
ff
marc.
impetuoso
tr
arco


p
pp
mf pesante
p
pp
pizz.

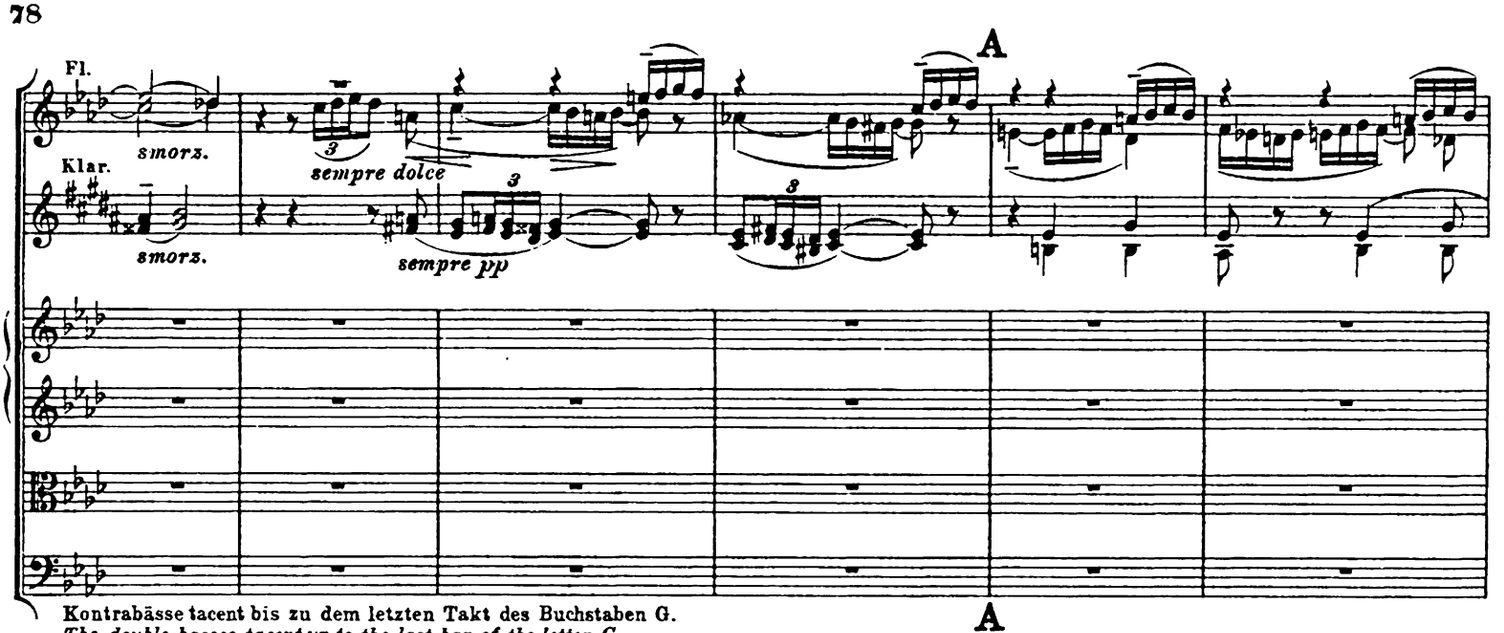
Zweiter Teil.

Gretchen.

Andante soave.

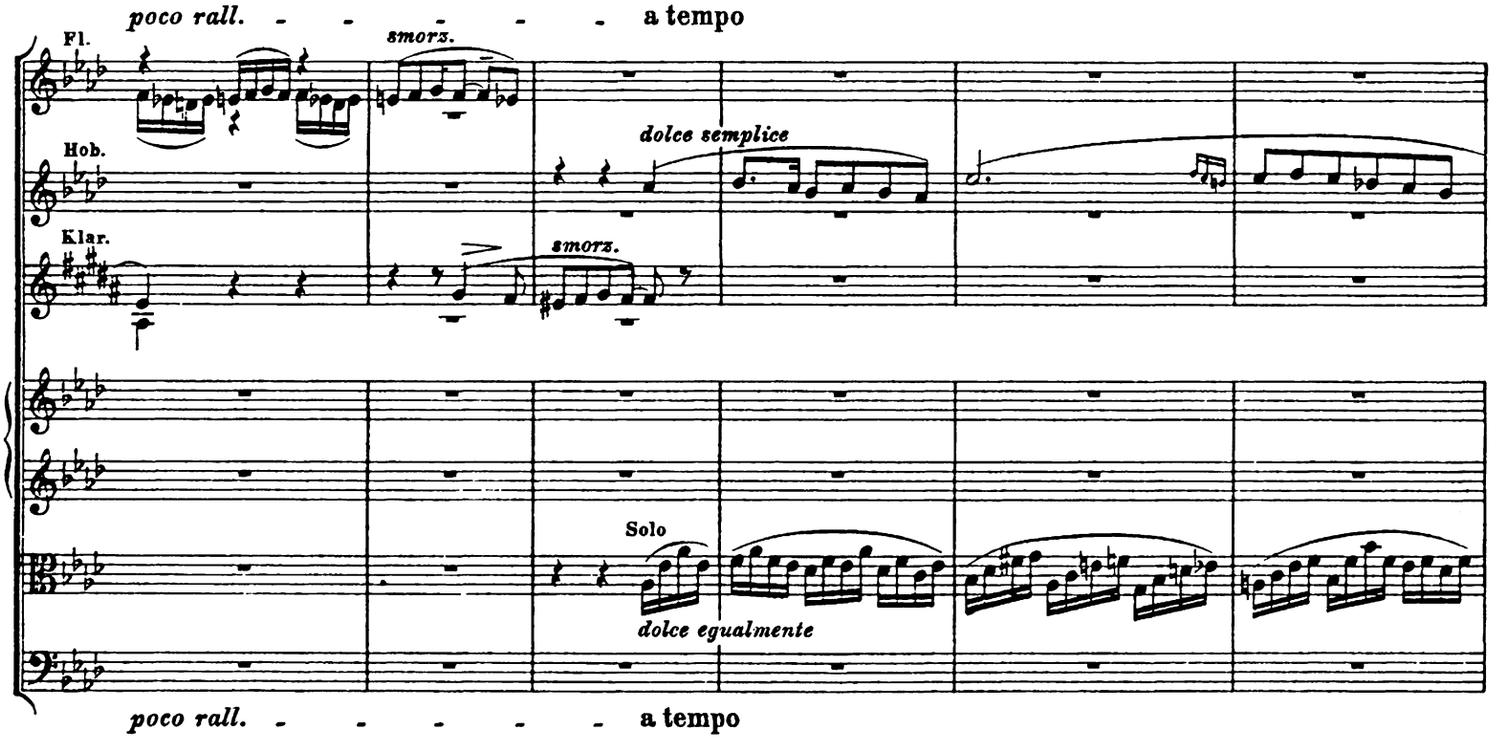


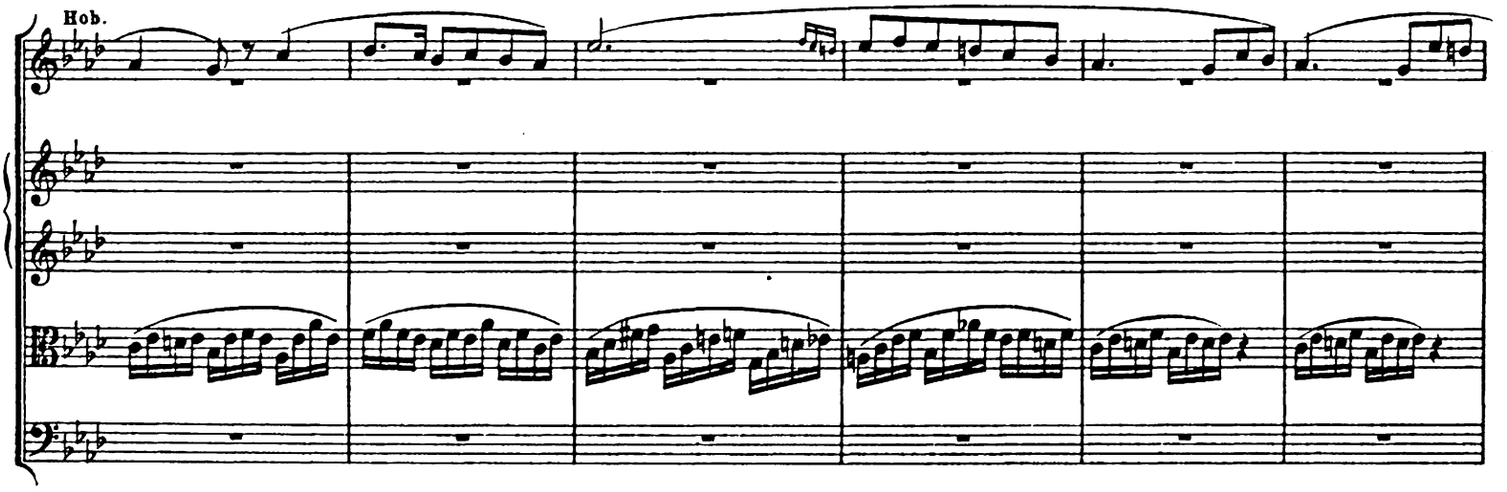
NB. Bei Aufführungen in großen Sälen bleibt die Besetzung und Teilung des Streichquartetts der freundlichen Einsicht der Dirigenten überlassen.
For performances in large halls, the suitable apportionment and division of the strings are left to the judgment of the conductor.
En ce qui concerne l'exécution dans de grandes salles, le nombre des pupitres et la distribution du quatuor à cordes sont laissés à la compétence du chef d'orchestre.
Nagy teremben történő előadásoknál a karmester belátására bízzuk vonósok a számának és a „divisi"-k mikéntjének meghatározását.

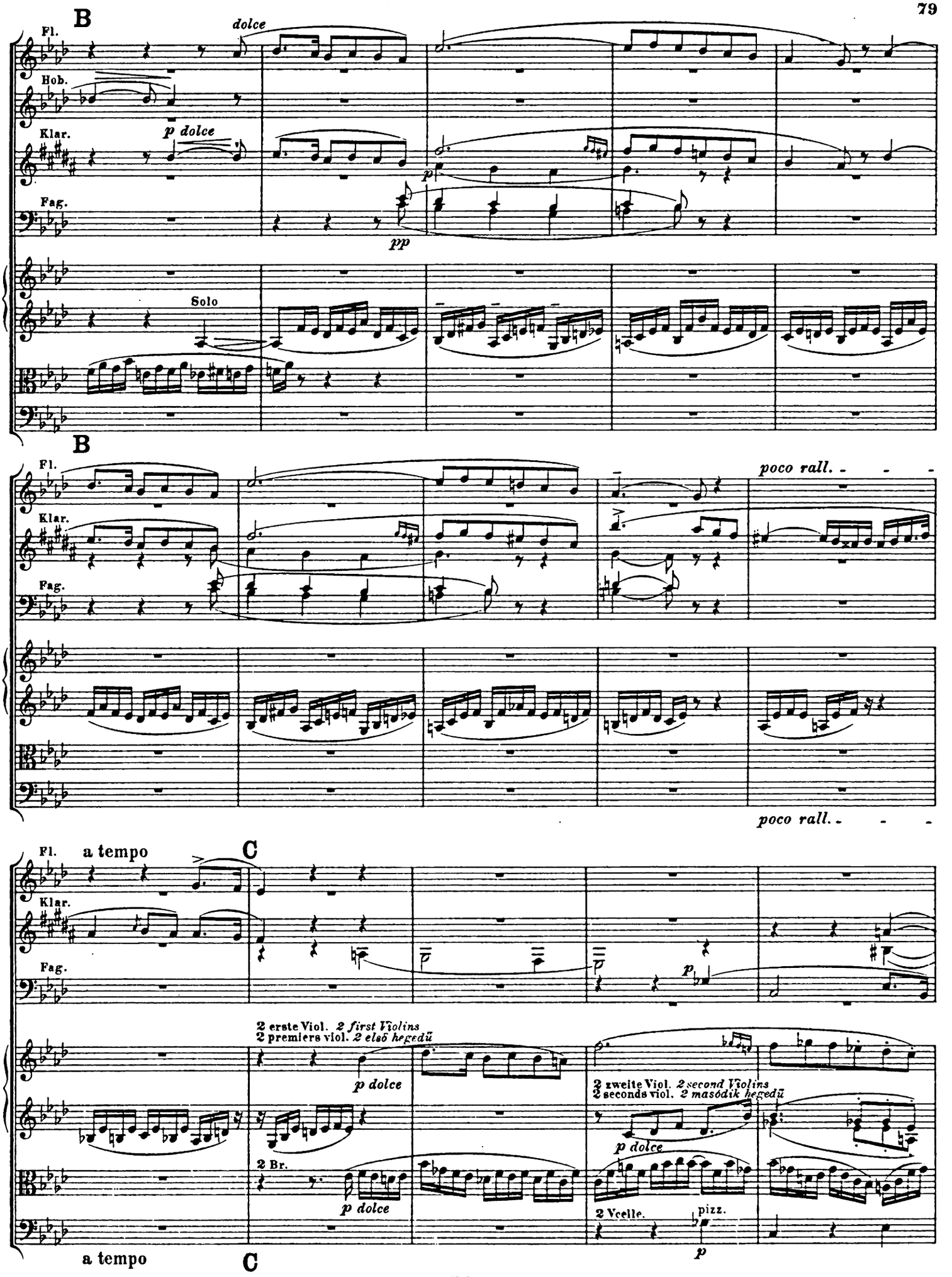


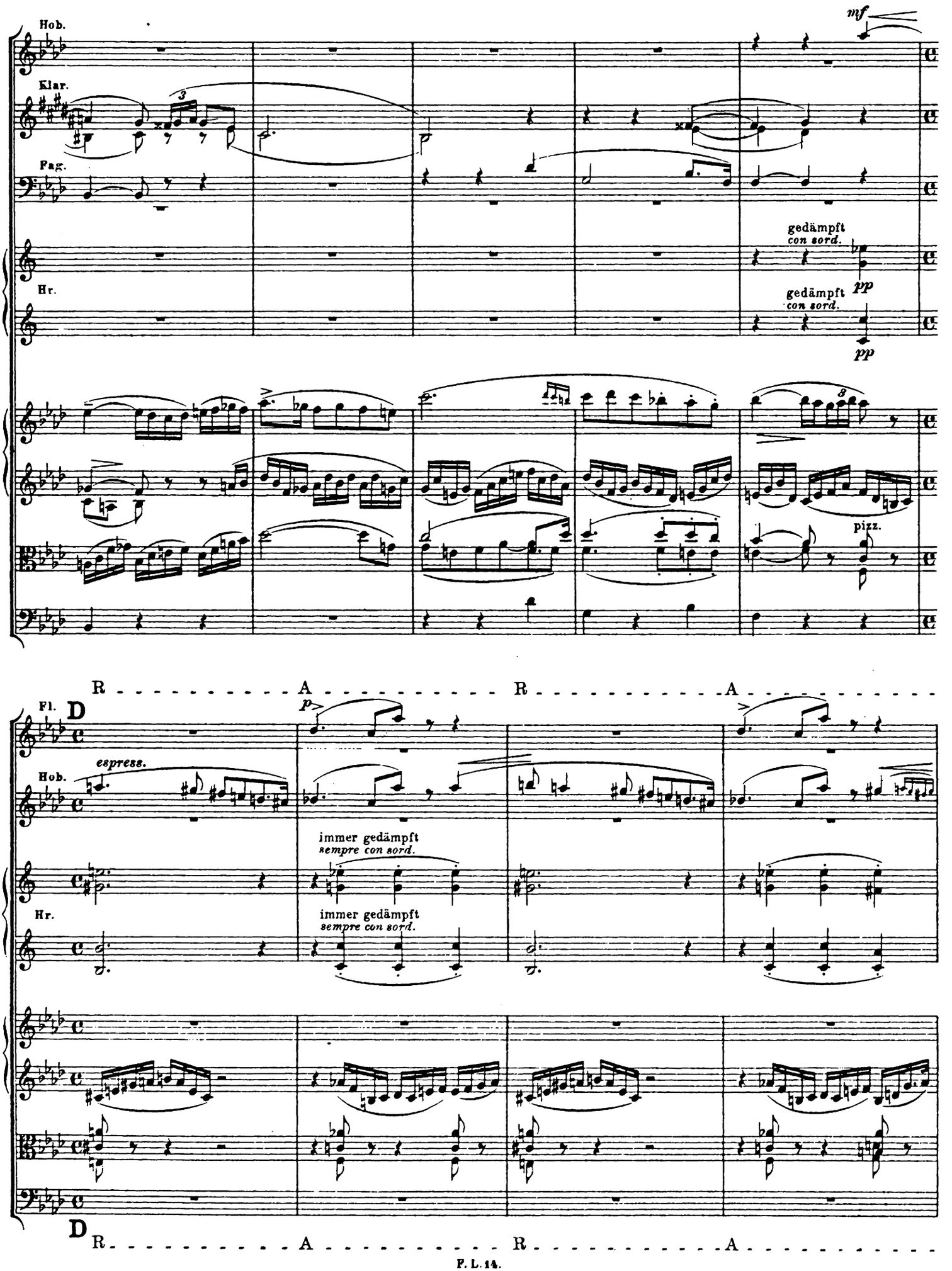
Kontrabässe tacent bis zu dem letzten Takt des Buchstaben G.
The double-basses tacent up to the last bar of the letter G.
Les contrebasses tacent jusqu'à la dernière mesure de la lettre G.
A gordon a G-betü utolsó ütemig tacent.

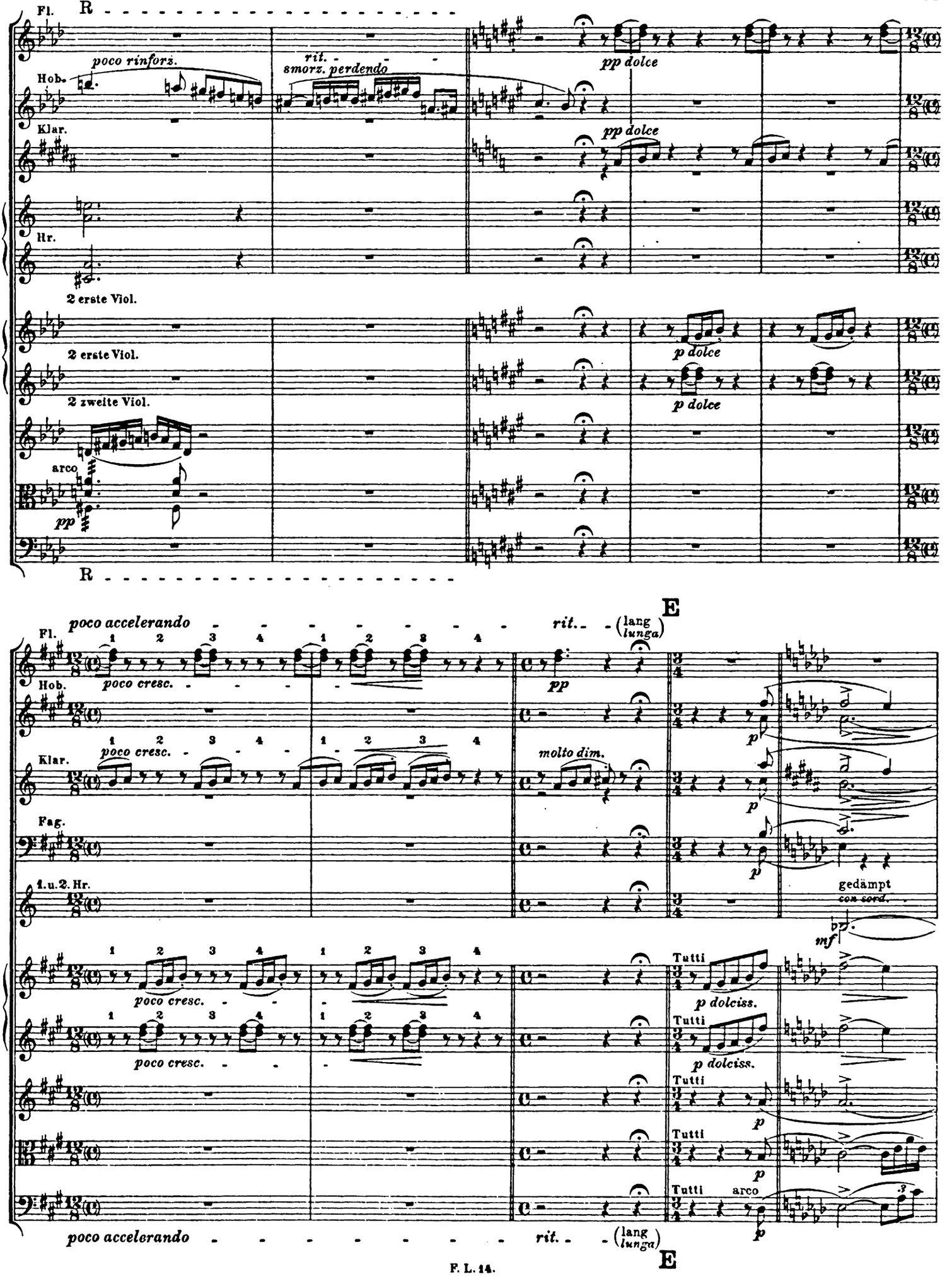
A

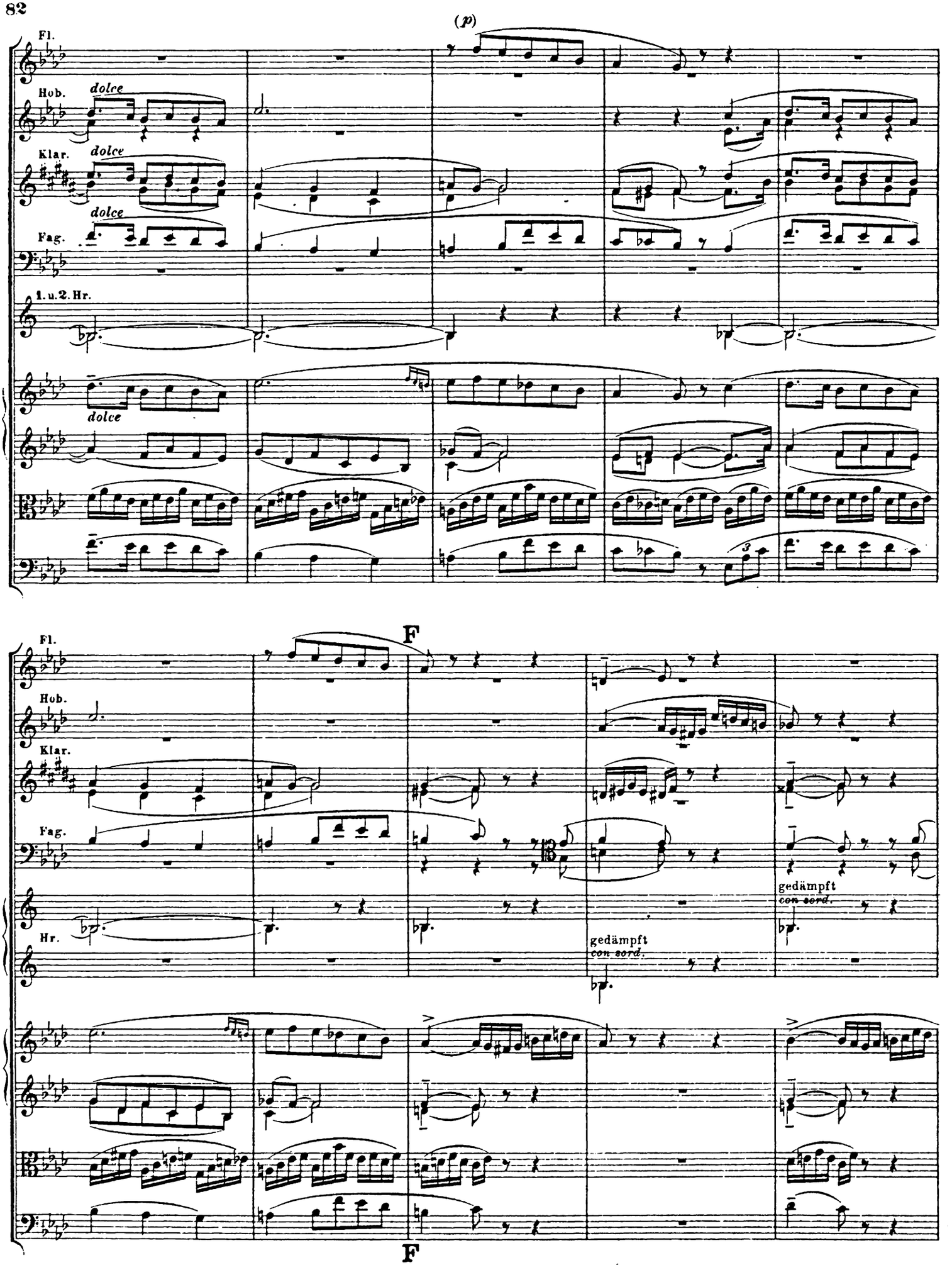


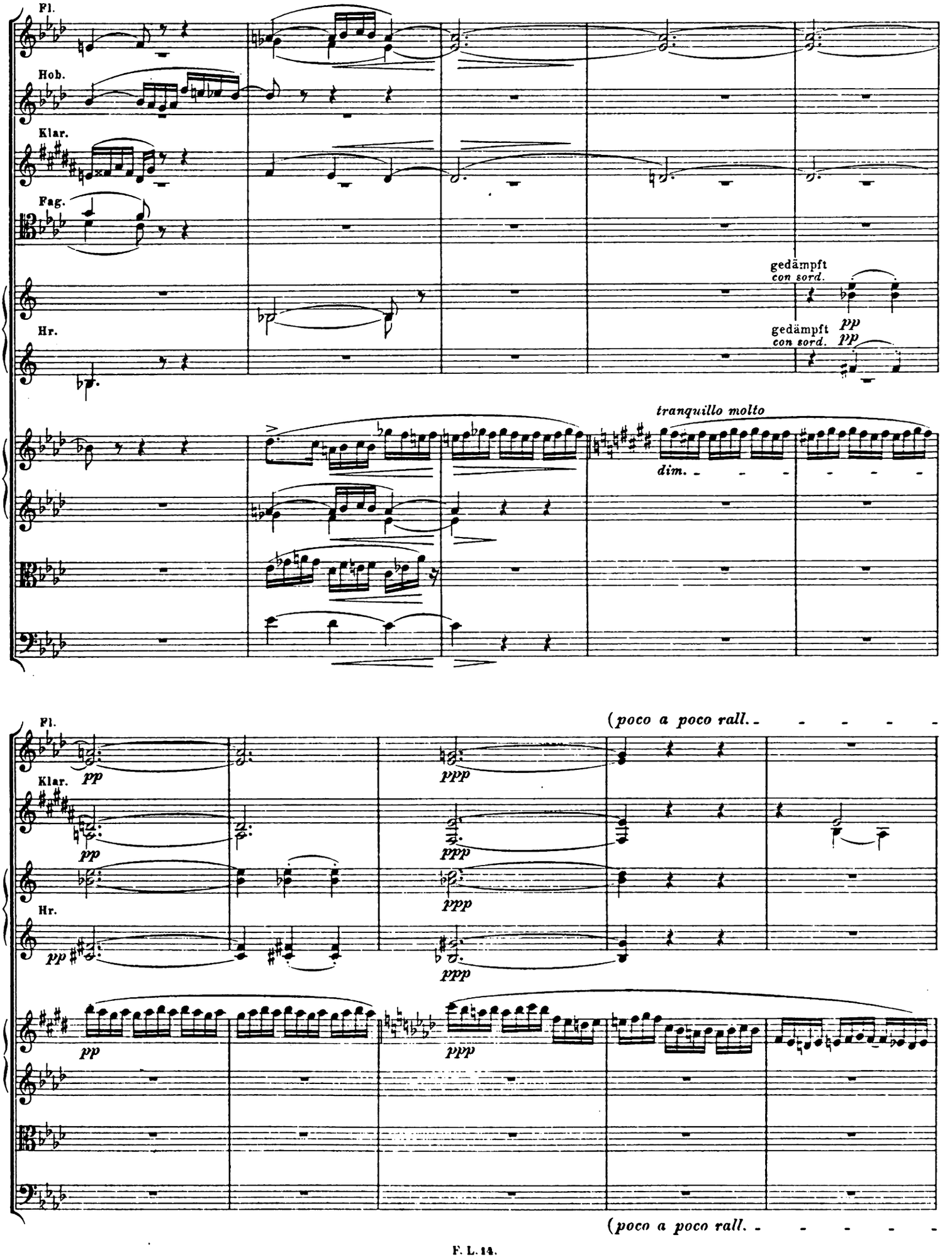


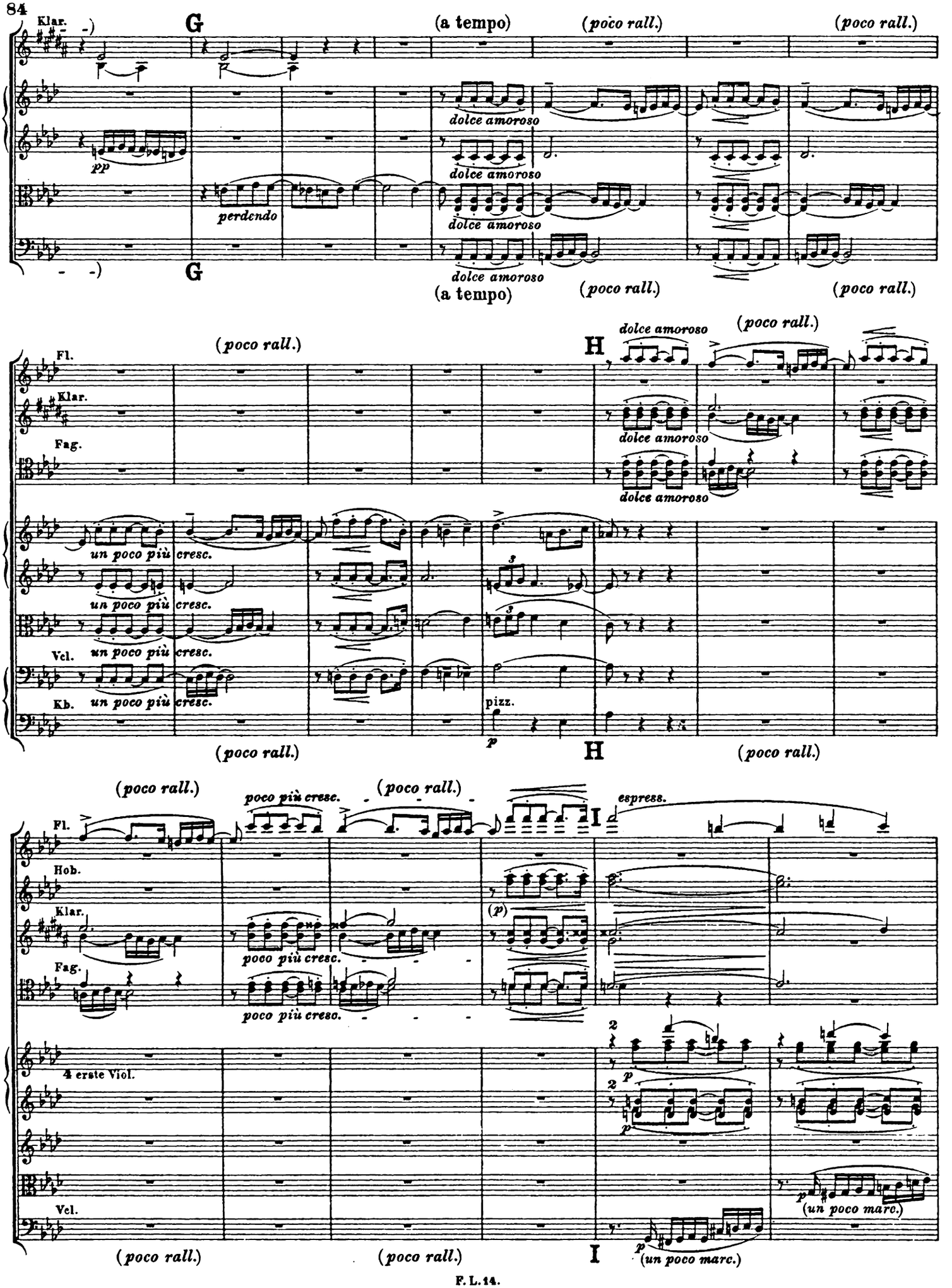

B
Fl.
dolce
Hob.
Klar.
p dolce
Fag.
pp
Solo
B
Fl.
poco rall.
Klar.
Fag.
poco rall.
Fl.
a tempo
C
Klar.
Fag.
p
2 erste Viol. 2 first Violins
2 premiers viol. 2 első hegedű
p dolce
2 zweite Viol. 2 second Violins
2 seconds viol. 2 második hegedű
p dolce
2 Br.
p dolce
2 Vcelle.
pizz.
p
a tempo
C

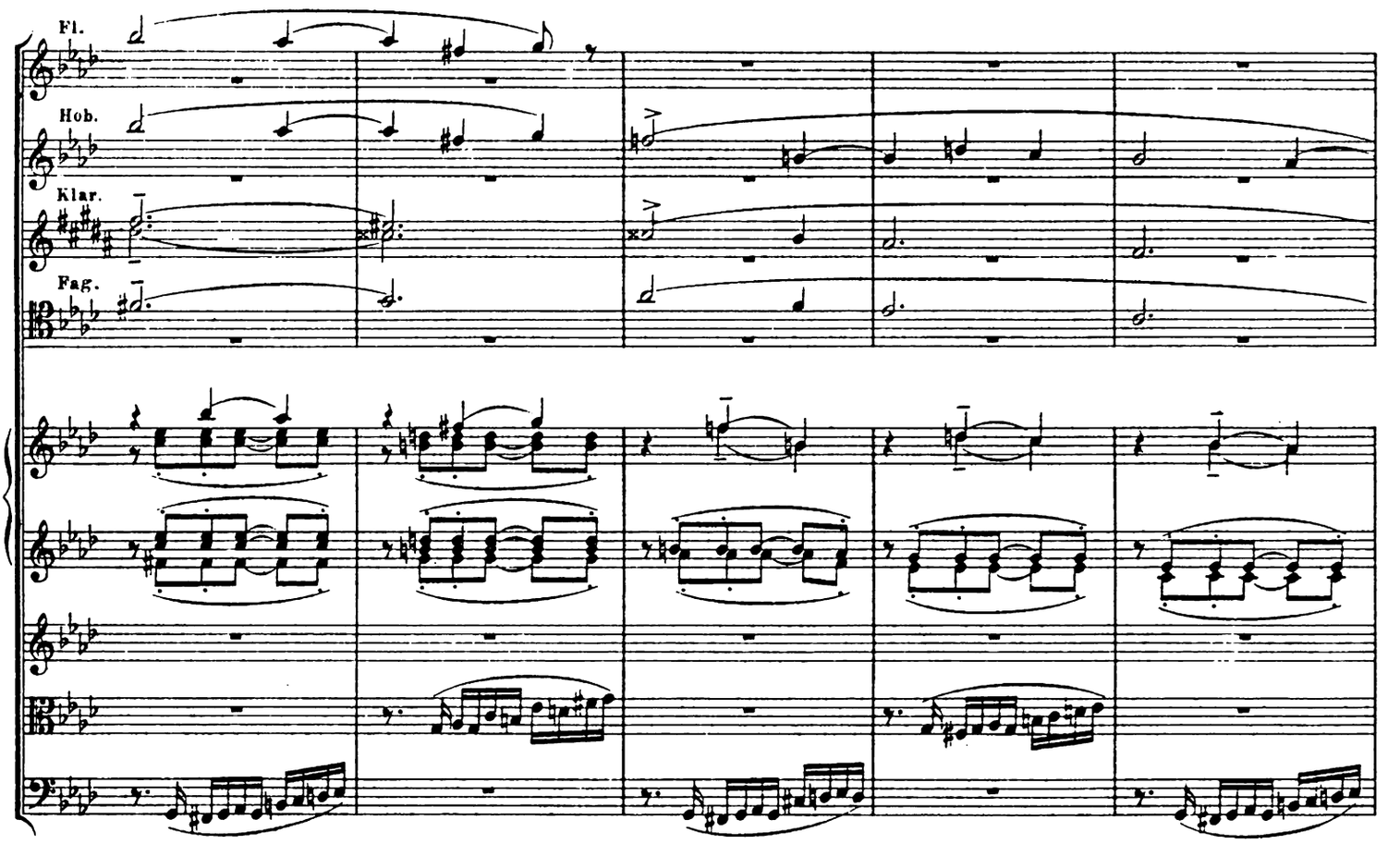

Hob.
Klar.
Fag.
Hr.
mf
gedämpft
con sord.
pp
gedämpft
con sord.
pp
pizz.
R - - - - - - - - - - A - - - - - - - - - - R - - - - - - - - - - A - - - - - - - - - -
Fl.
D
p
espress.
Hob.
immer gedämpft
sempre con sord.
Hr.
immer gedämpft
sempre con sord.
D
R - - - - - - - - - - A - - - - - - - - - - R - - - - - - - - - - A - - - - - - - - - -


Fl.
R
poco rinforz.
rit.
smorz. perdendo
pp dolce
Hob.
Klar.
pp dolce
Hr.
2 erste Viol.
2 erste Viol.
p dolce
2 zweite Viol.
p dolce
arco
pp
R
E
poco accelerando
rit.
(lang lunga)
Fl.
poco cresc.
pp
Hob.
molto dim.
Klar.
Fag.
1. u. 2. Hr.
gedämpft
con sord.
mf
Tutti
p dolciss.
arco
poco accelerando
rit.
(lang lunga)
E

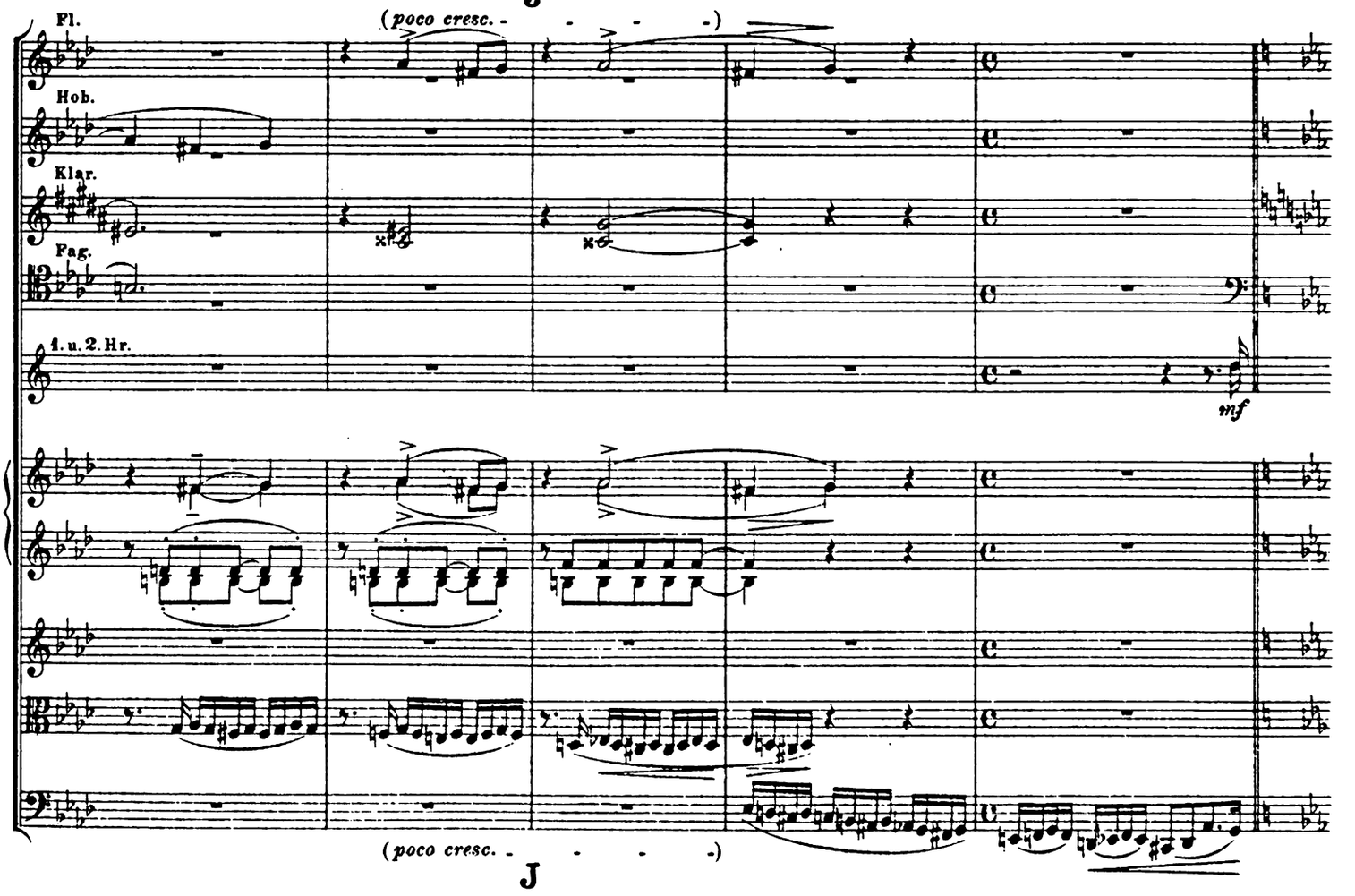

(p)
Fl.
Hob.
dolce
Klar.
dolce
dolce
Fag.
1. u. 2. Hr.
dolce
F
Fl.
Hob.
Klar.
Fag.
Hr.
gedämpft
con sord.
gedämpft
con sord.
F


Fl.
Hob.
Klar.
Fag.
Hr.
gedämpft
con sord.
pp
gedämpft
con sord.
pp
tranquillo molto
dim.
(poco a poco rall.
Fl.
pp
ppp
Klar.
pp
ppp
Hr.
pp
ppp
pp
ppp
(poco a poco rall.


Klar.
G
(a tempo)
(poco rall.)
(poco rall.)
dolce amoroso
pp
perdendo
dolce amoroso
dolce amoroso
dolce amoroso
G
(a tempo)
(poco rall.)
(poco rall.)
(poco rall.)
H
dolce amoroso
(poco rall.)
Fl.
Klar.
Fag.
dolce amoroso
dolce amoroso
un poco più cresc.
un poco più cresc.
Vcl.
un poco più cresc.
Kb.
un poco più cresc.
pizz.
p
(poco rall.)
H
(poco rall.)
(poco rall.)
poco più cresc.
(poco rall.)
I
espress.
Fl.
Hob.
Klar.
(p)
poco più cresc.
Fag.
poco più cresc.
4 erste Viol.
2
p
2
p
Vcl.
p
(un poco marc.)
(poco rall.)
(poco rall.)
I
p
(un poco marc.)

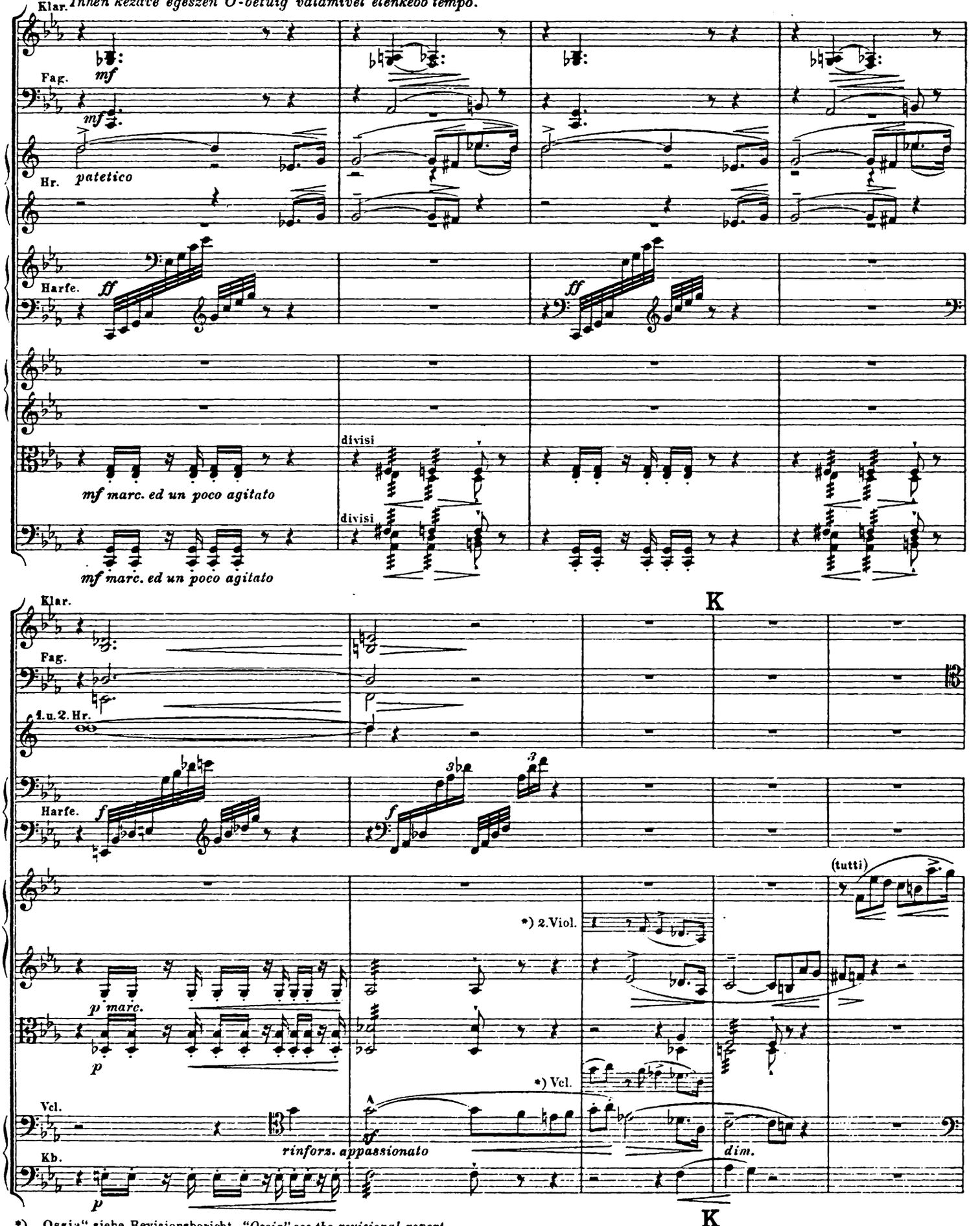


J

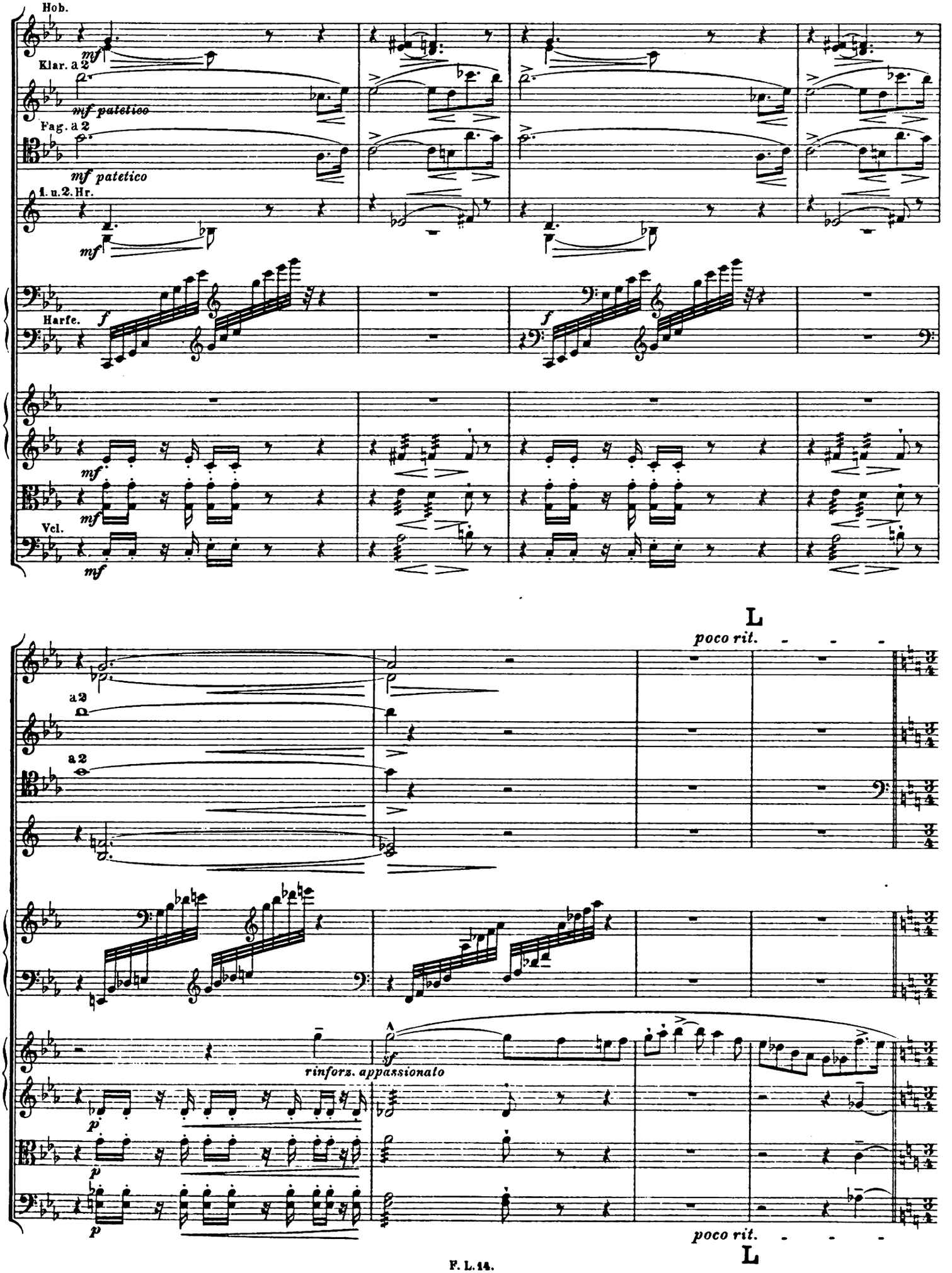


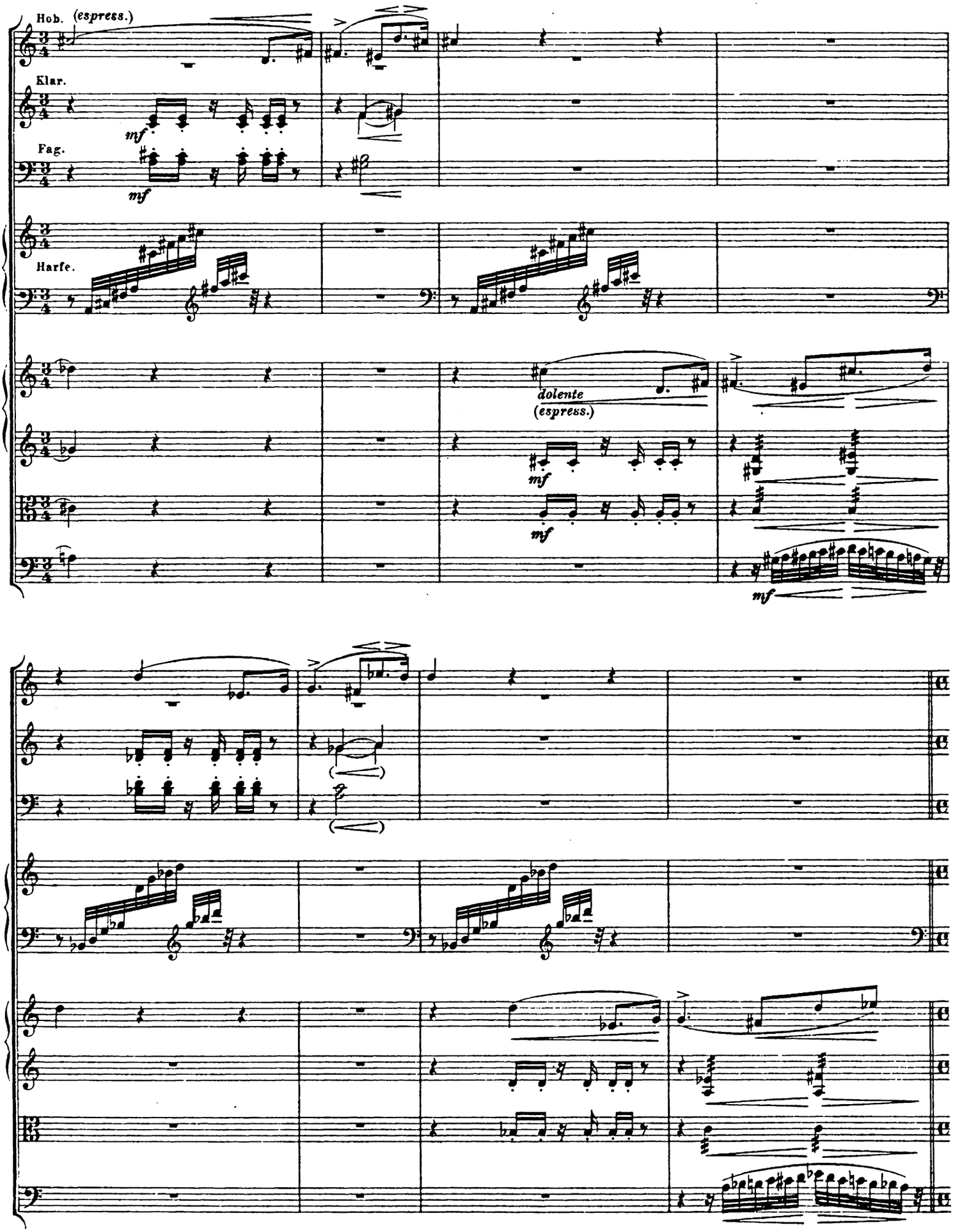
J

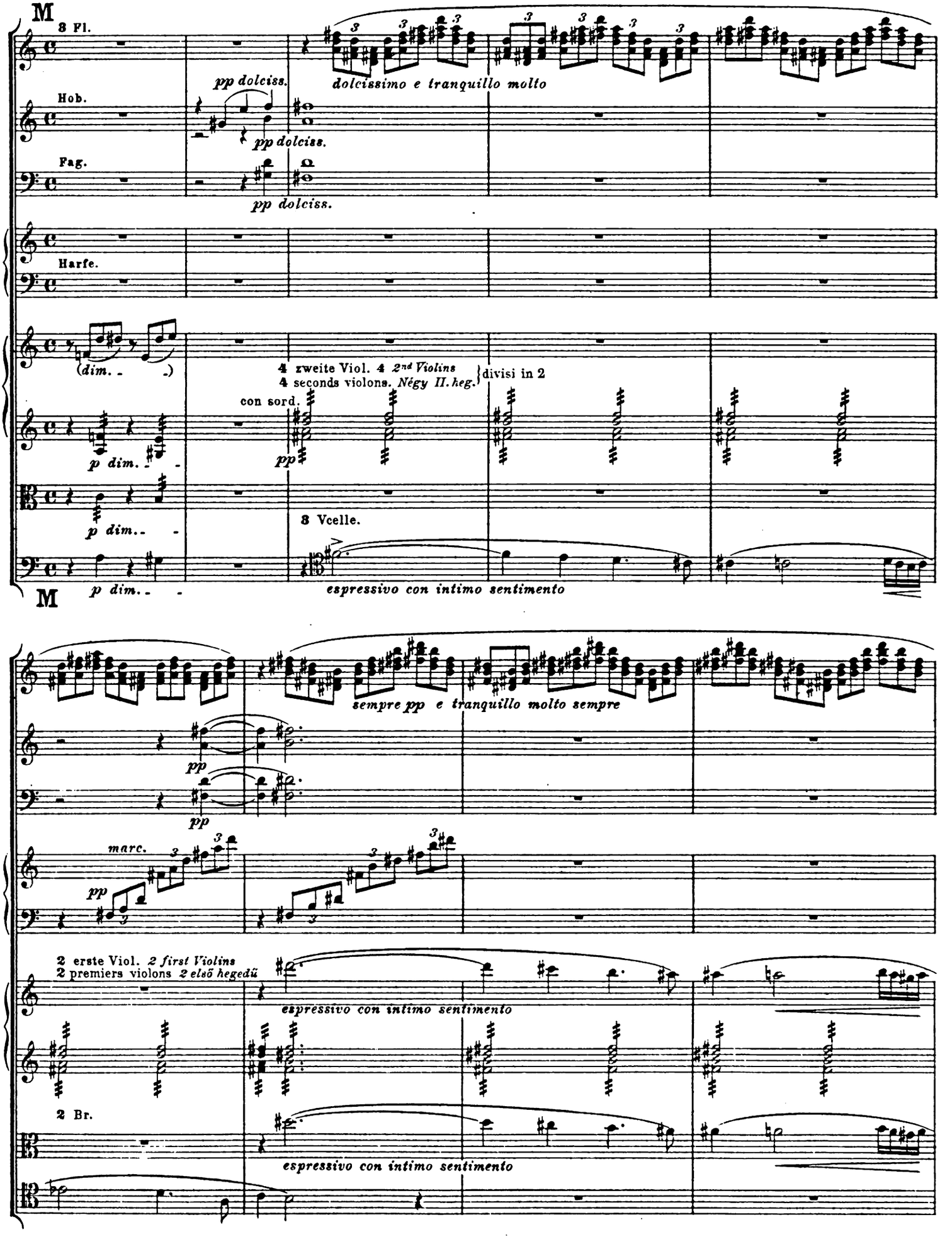
Von hier an bis zum Buchstaben O das Tempo etwas bewegter.
A little more animated from here to letter O.
Un peu animé d'ici à la lettre O.
Innen kezdve egészen O-betűig valamivel élénkebb tempo.

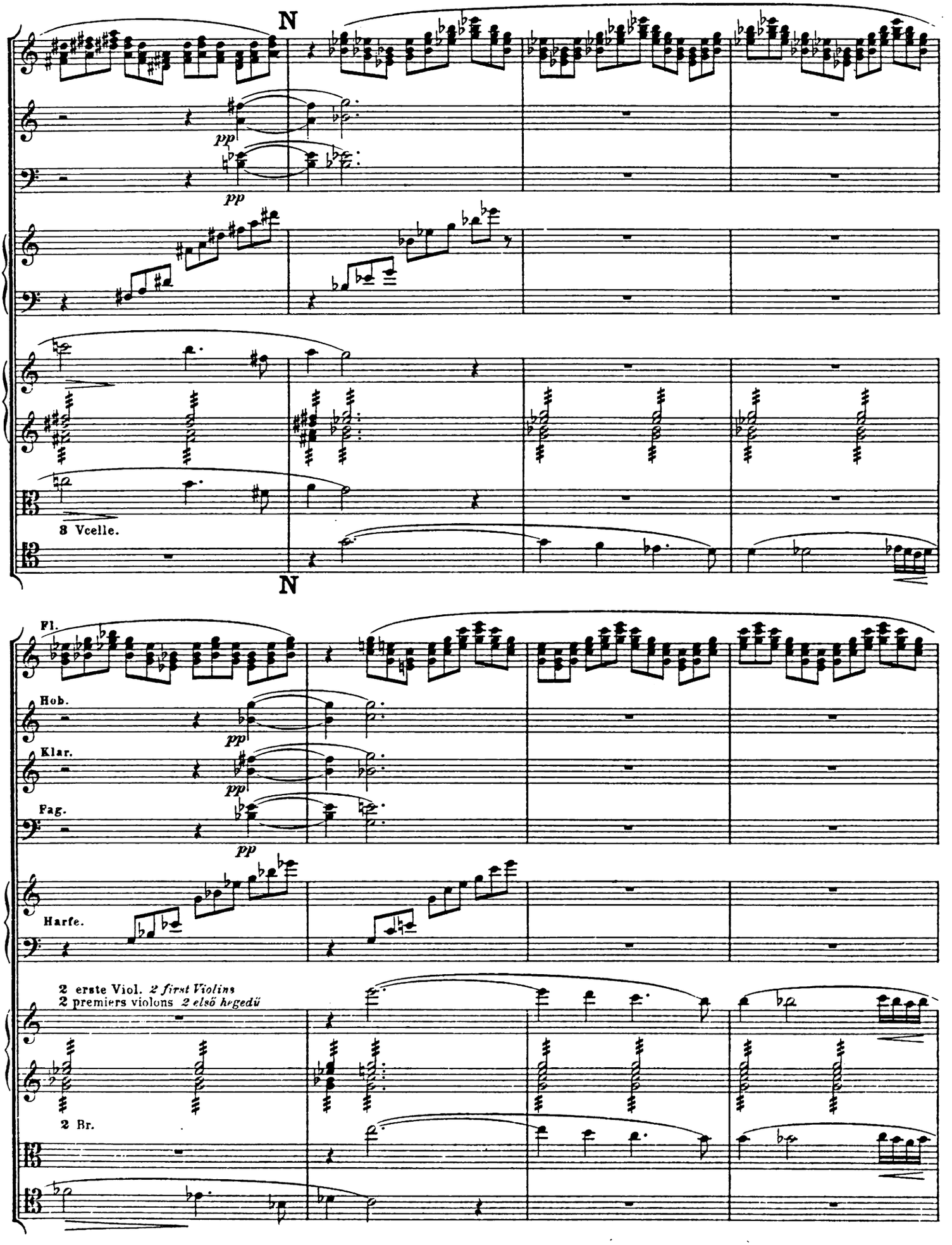


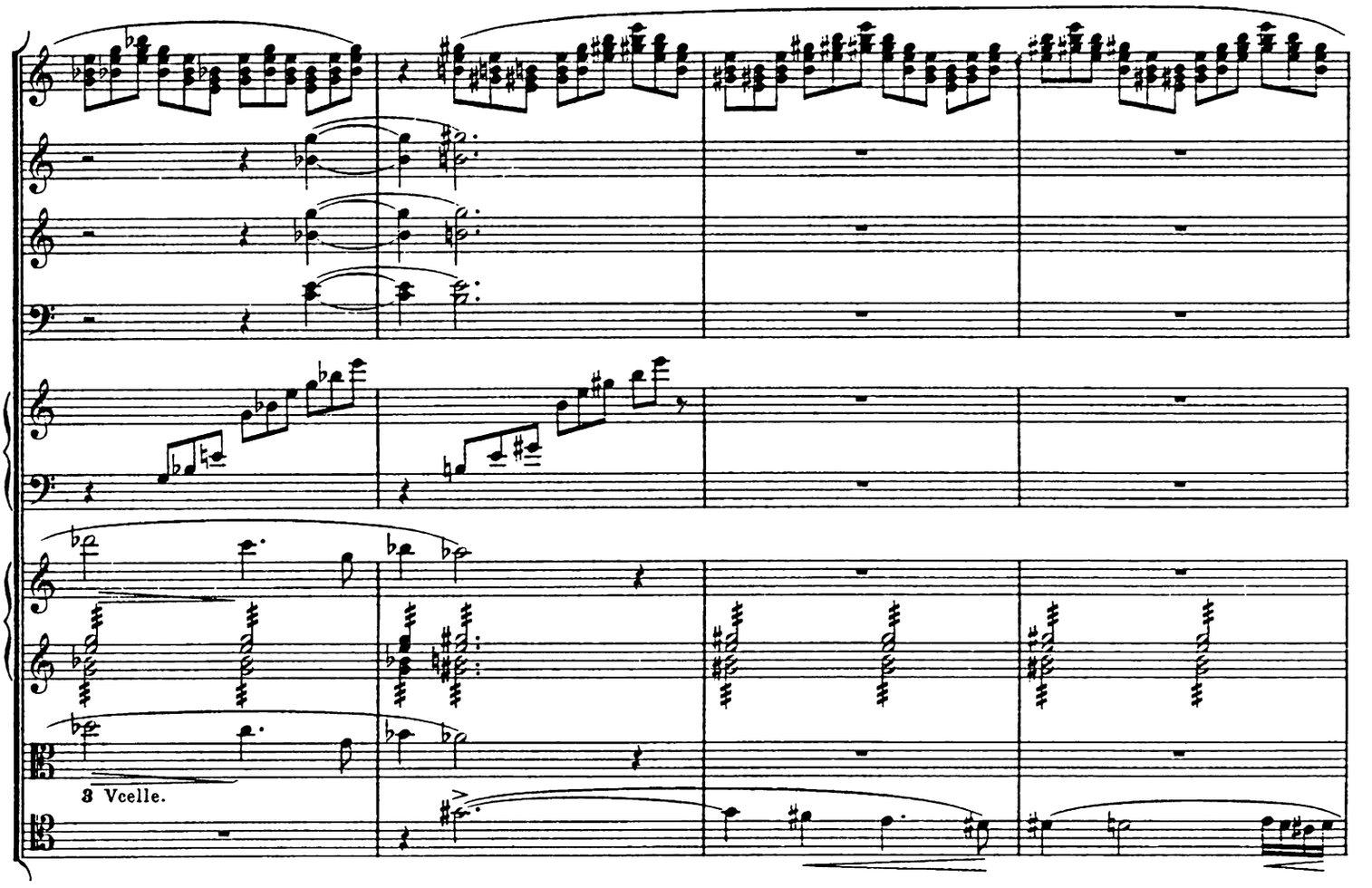
*) „Ossia" siehe Revisionsbericht. *"Ossia" see the revisional report.*
Ossia, voyez à l'avant-propos. *Az „ossia"-t illetőleg lásd a revizióról szóló beszámolást.*

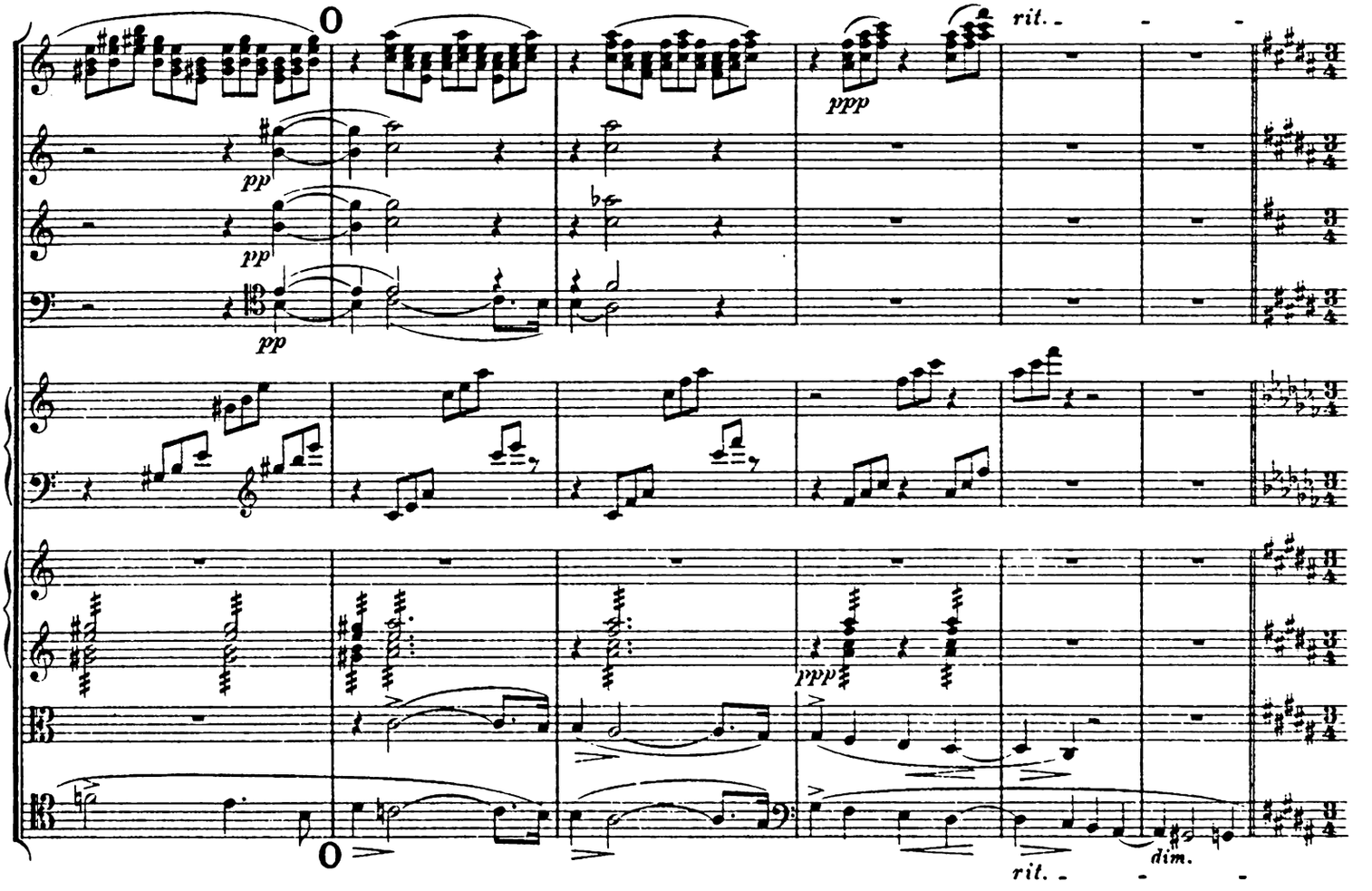

Hob.
Klar. a 2
mf
mf patetico
Fag. a 2
mf patetico
1. u. 2. Hr.
mf
Harfe.
f
mf
mf
Vcl.
mf
L
poco rit.
a 2
a 2
rinforz. appassionato
sf
p
p
p
poco rit.
L

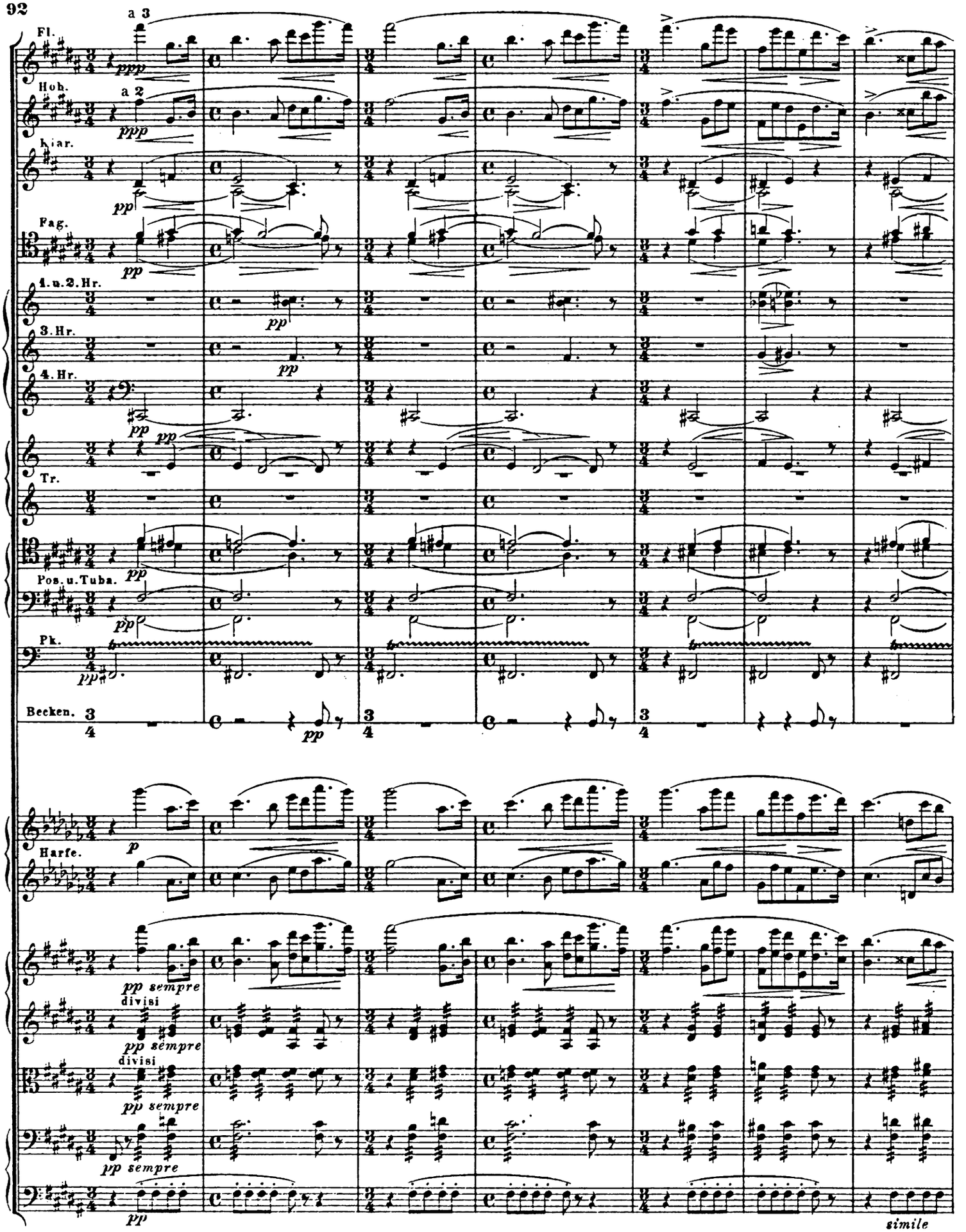

Hob.
(espress.)
Klar.
mf
Fag.
mf
Harfe.
dolente
(espress.)
mf
mf
mf


M
3 Fl.
pp dolciss.
dolcissimo e tranquillo molto
Hob.
pp dolciss.
Fag.
pp dolciss.
Harfe.
(dim. - -)
4 zweite Viol. 4 2nd Violins
4 seconds violons. Négy II. heg.
divisi in 2
con sord.
p dim. - -
pp
p dim.. -
3 Vcelle.
p dim.. - -
espressivo con intimo sentimento
M
sempre pp e tranquillo molto sempre
pp
pp
marc.
pp
2 erste Viol. 2 first Violins
2 premiers violons 2 első hegedü
espressivo con intimo sentimento
2 Br.
espressivo con intimo sentimento

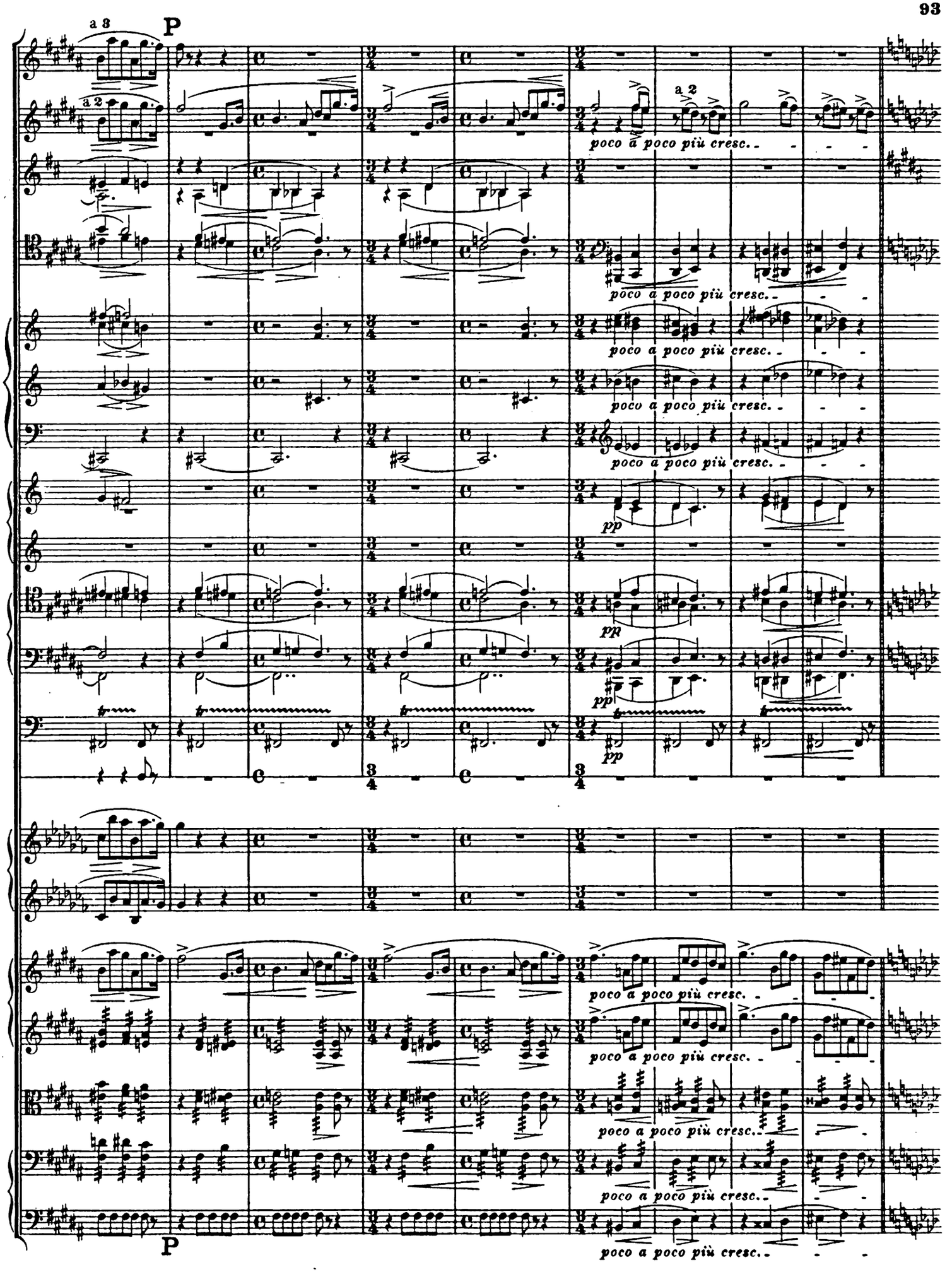

N
pp
pp
3 Vcelle.
N
Fl.
Hob.
pp
Klar.
pp
Fag.
pp
Harfe.
2 erste Viol. 2 first Violins
2 premiers violons 2 első hegedü
2 Br.

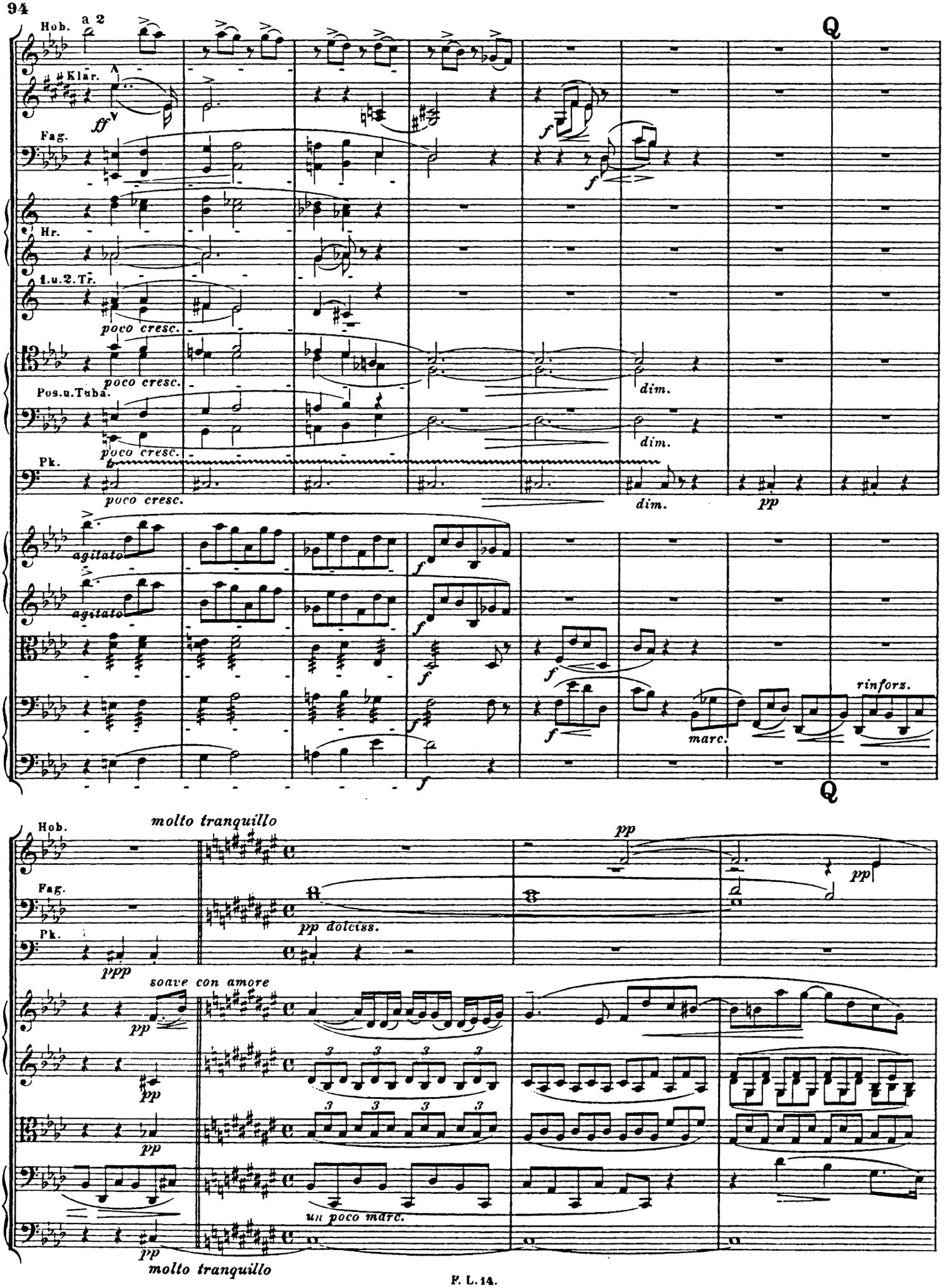

3 Vcelle.

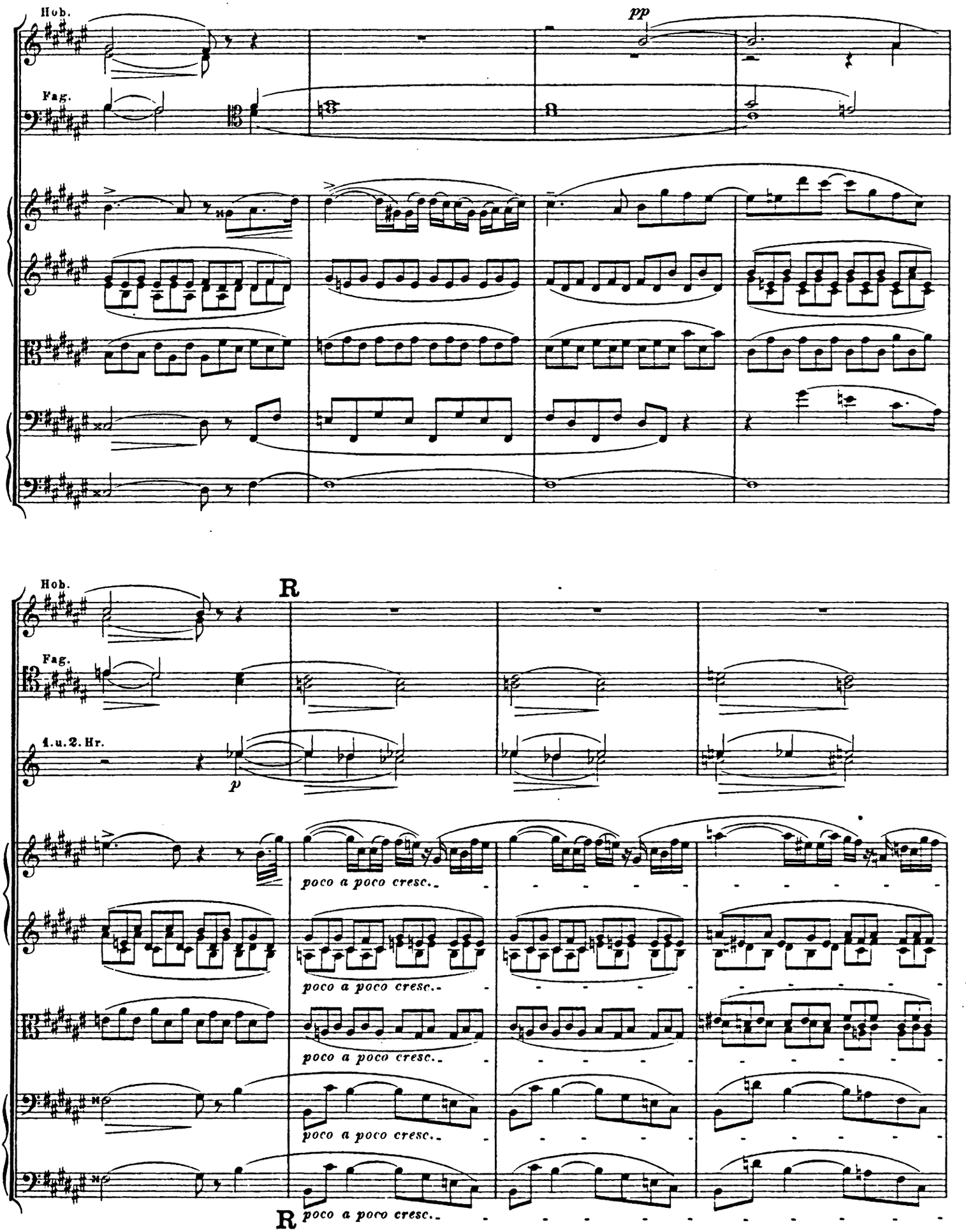

pp
pp
pp
ppp
rit.
ppp
rit.
dim.

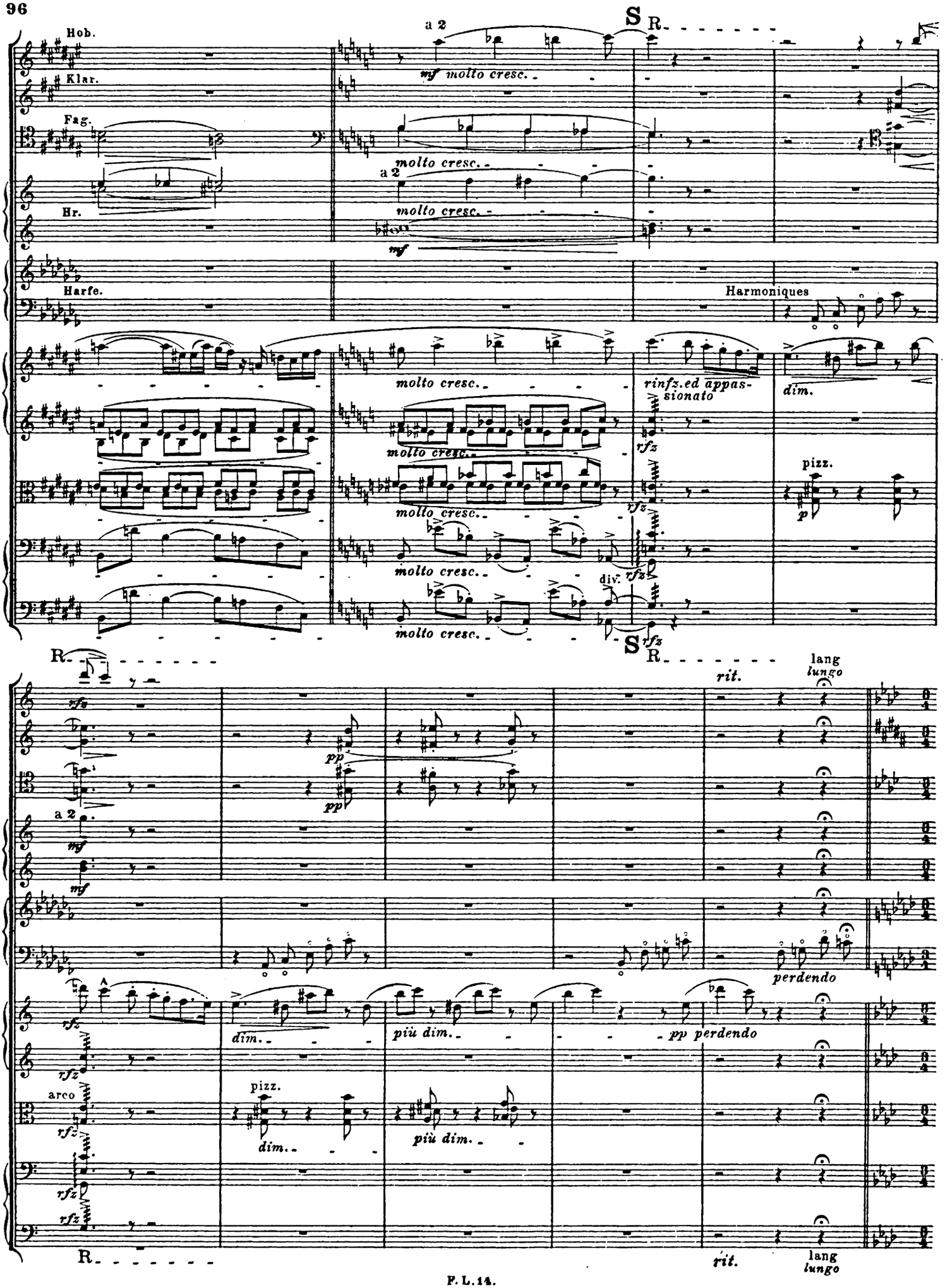


NB. Die Grundfarbe dieser Stelle pp und die verschiedenen ⟨ nur als halbe Schattierungen.
The fundamental nuance of this passage is pp, so that the various ⟨ are only relative.
La nuance fondamentale de ce passage est pp, en sorte que les différents ⟨ ne sont que relatifs.
Ennek a részletnek domindló színezete pp marad, a különböző ⟨ -ok jelentősége csupán alig-árnyékolás.


a 3
P
a 2
a 2
poco a poco più cresc.
pp
P


Hob.
a 2
Klar.
ff
Fag.
f
Hr.
1.u.2.Tr.
poco cresc.
Pos.u.Tuba.
dim.
Pk.
dim.
pp
Q
agitato
rinforz.
marc.
molto tranquillo
pp dolciss.
ppp
soave con amore
un poco marc.
molto tranquillo


Hob.
pp
Fag.
Hob.
R
Fag.
1. u. 2. Hr.
p
poco a poco cresc..
poco a poco cresc..
poco a poco cresc..
poco a poco cresc..
R
poco a poco cresc..


Hob.
Klar.
Fag.
Hr.
Harfe.
a 2
mf molto cresc.
molto cresc.
mf
S
R
Harmoniques
rinfz. ed appassionato
dim.
rfz
pizz.
p
div.
pp
rit.
lang
lungo
perdendo
dim.
più dim.
pp perdendo
arco

Andante soave Tempo I.

4 erste Viol. *4 first Violins*
4 premiers violons *4 első hegedü*

T

1. 2. 3. 4.

p *sempre legato e dolce*

dolce express.

Vel. u. Kb.

T Andante soave Tempo I.

U

Fl.

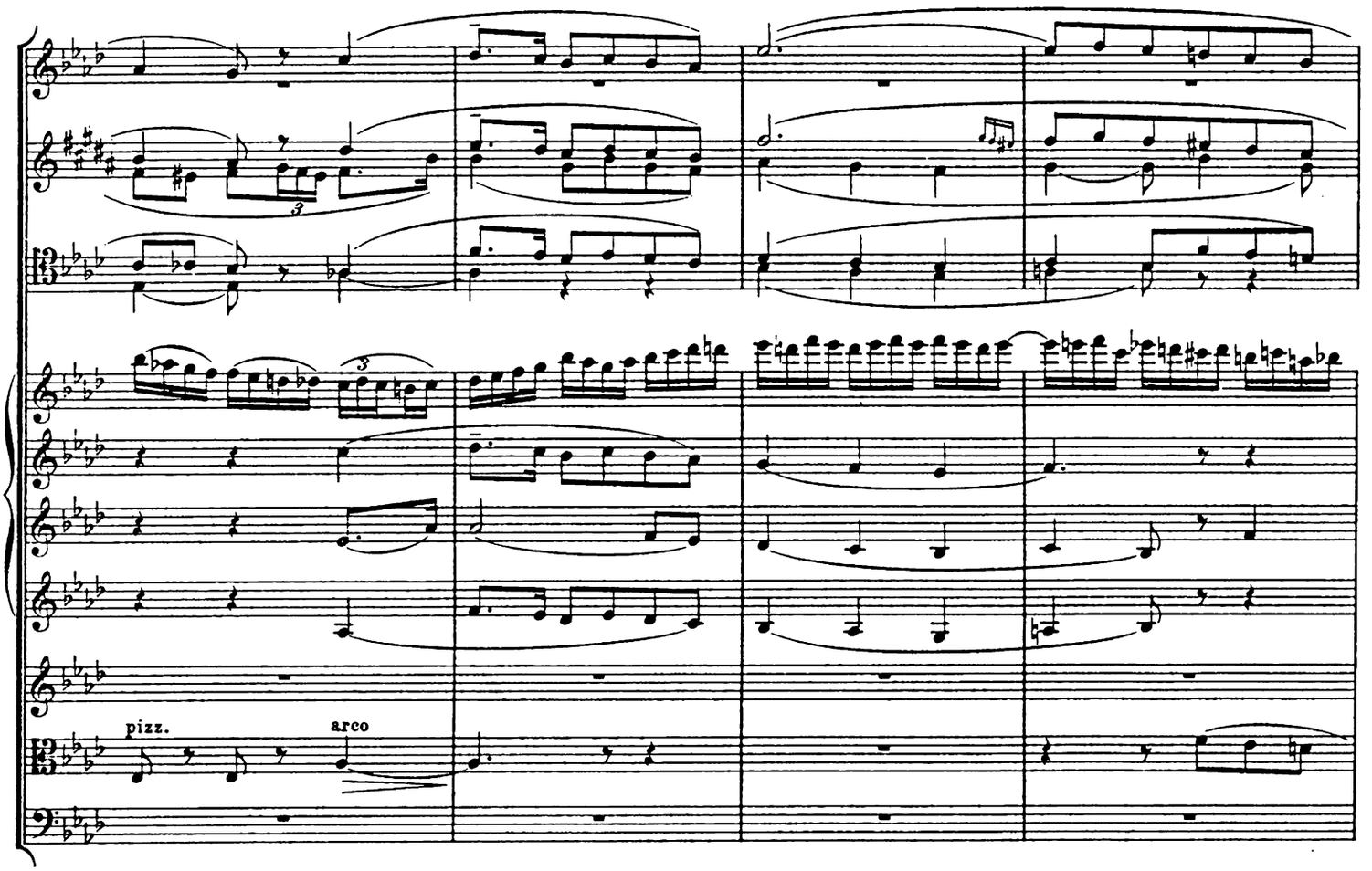
Klar.

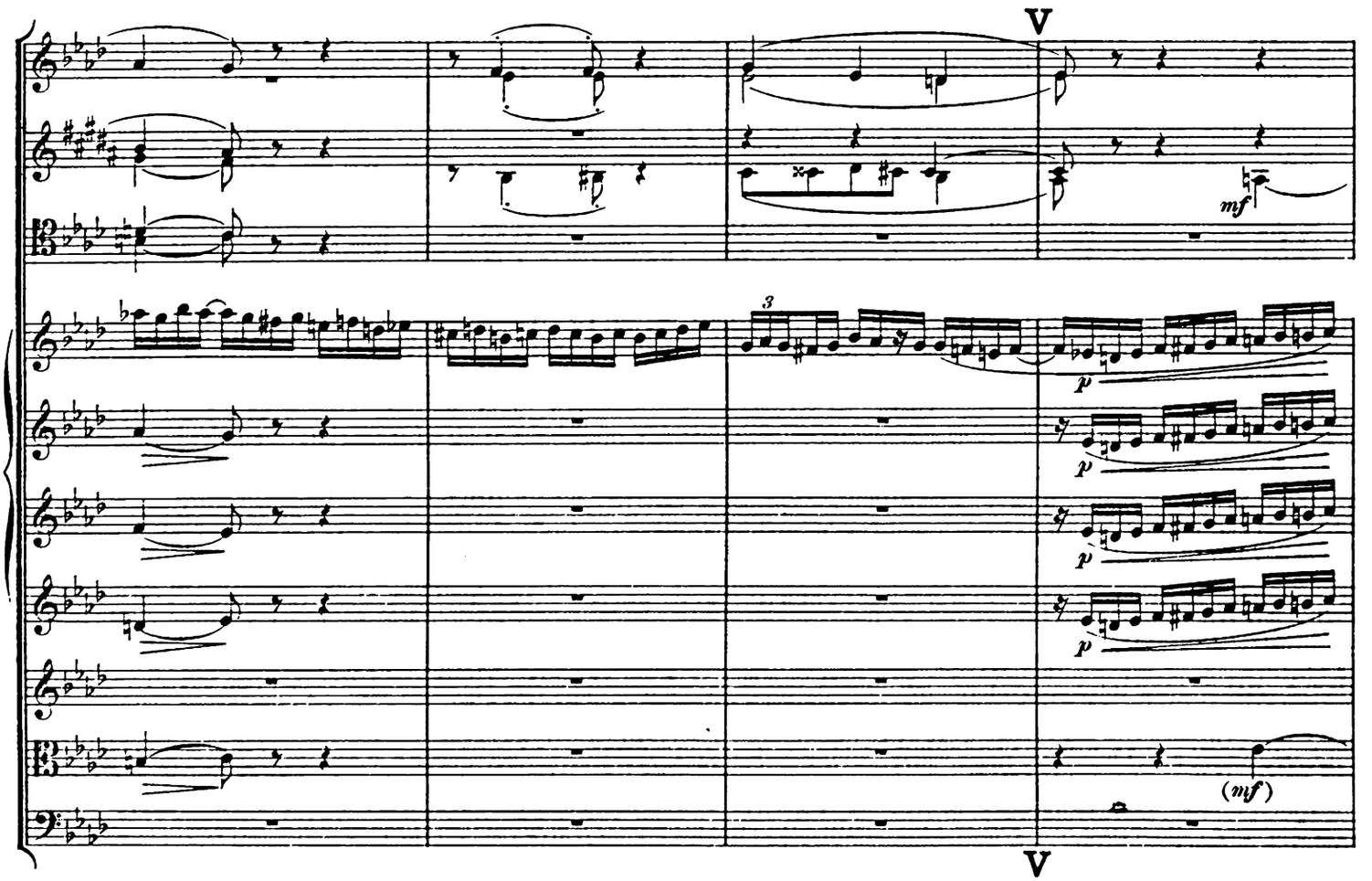
Fag.

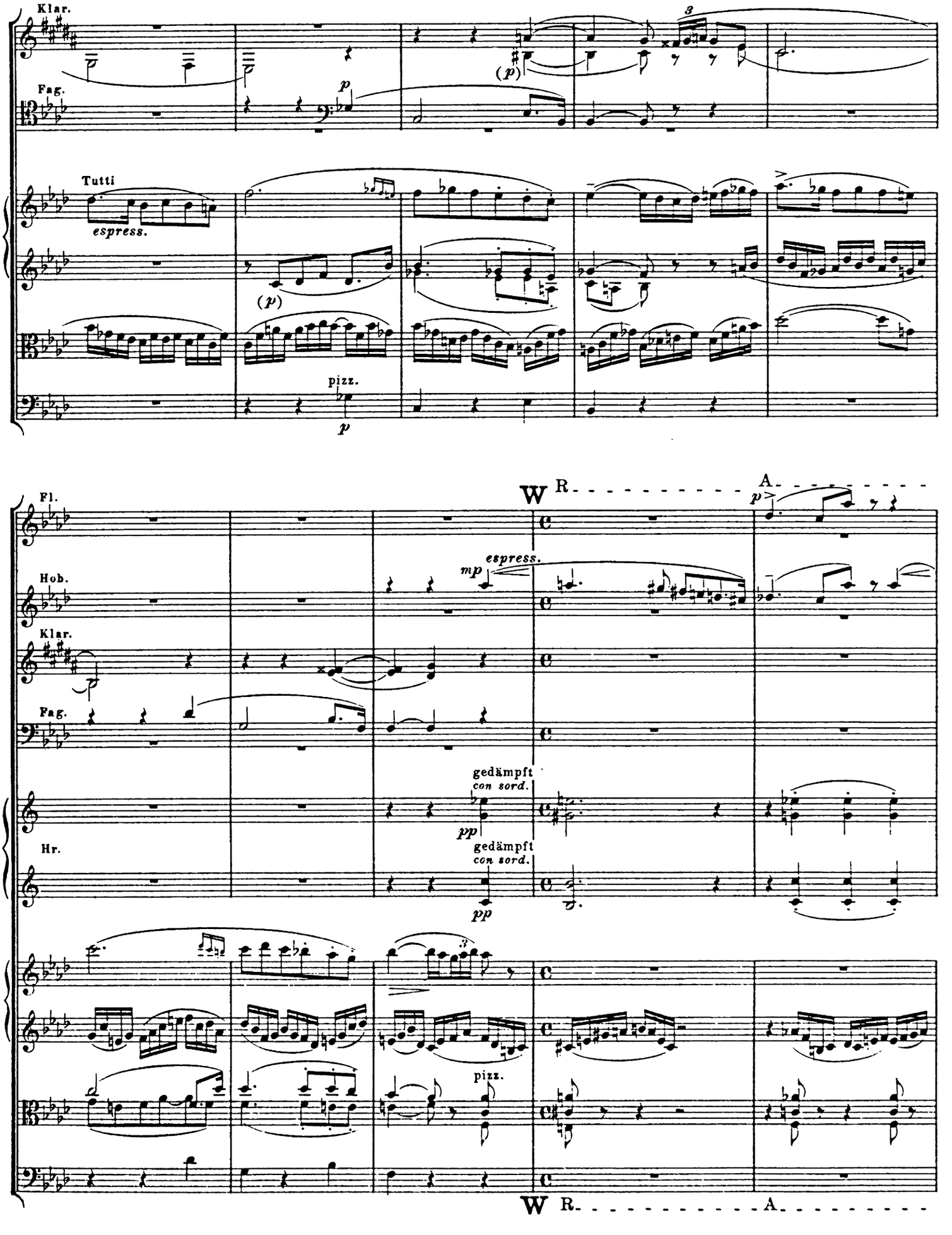
p

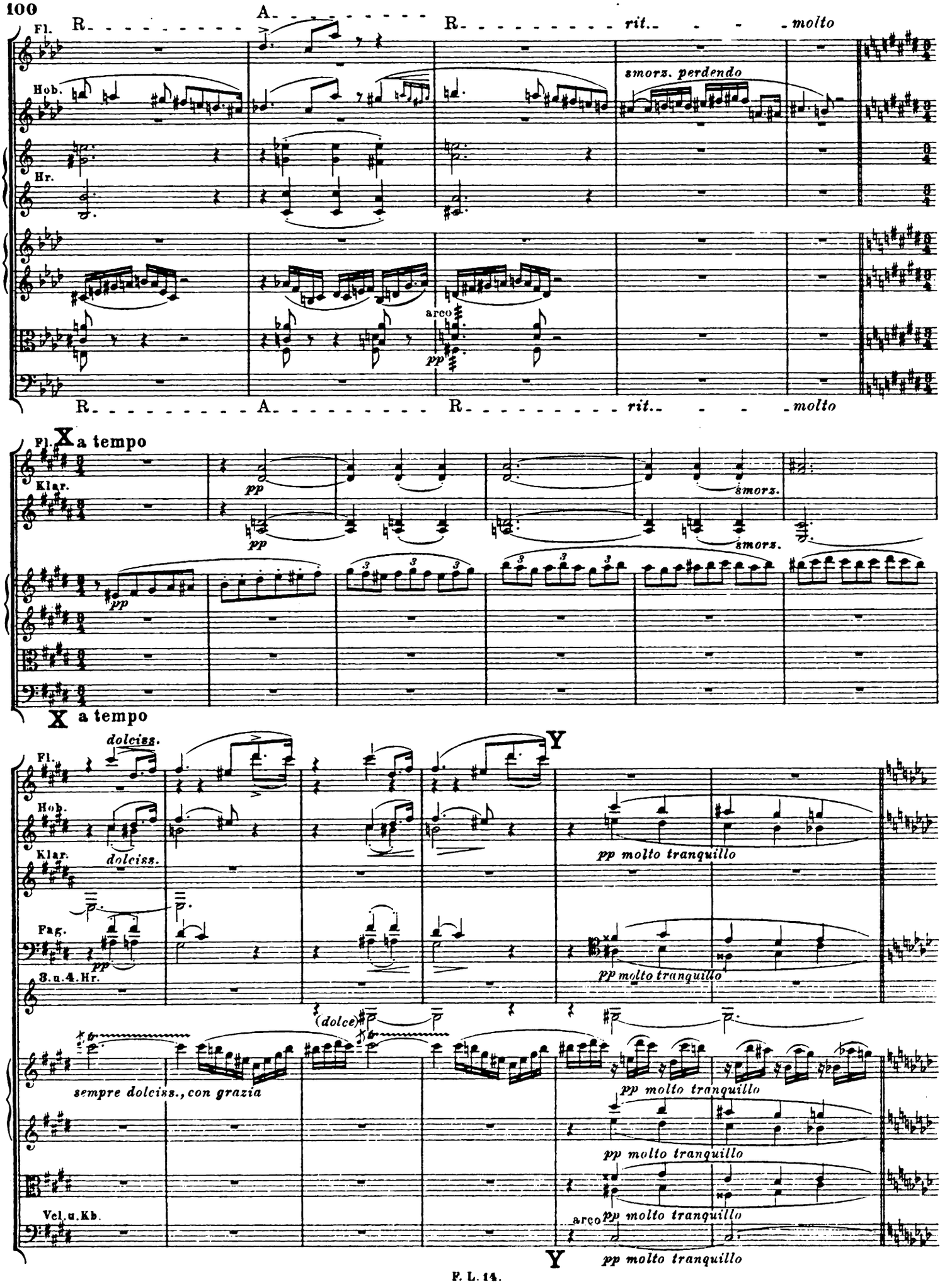
U

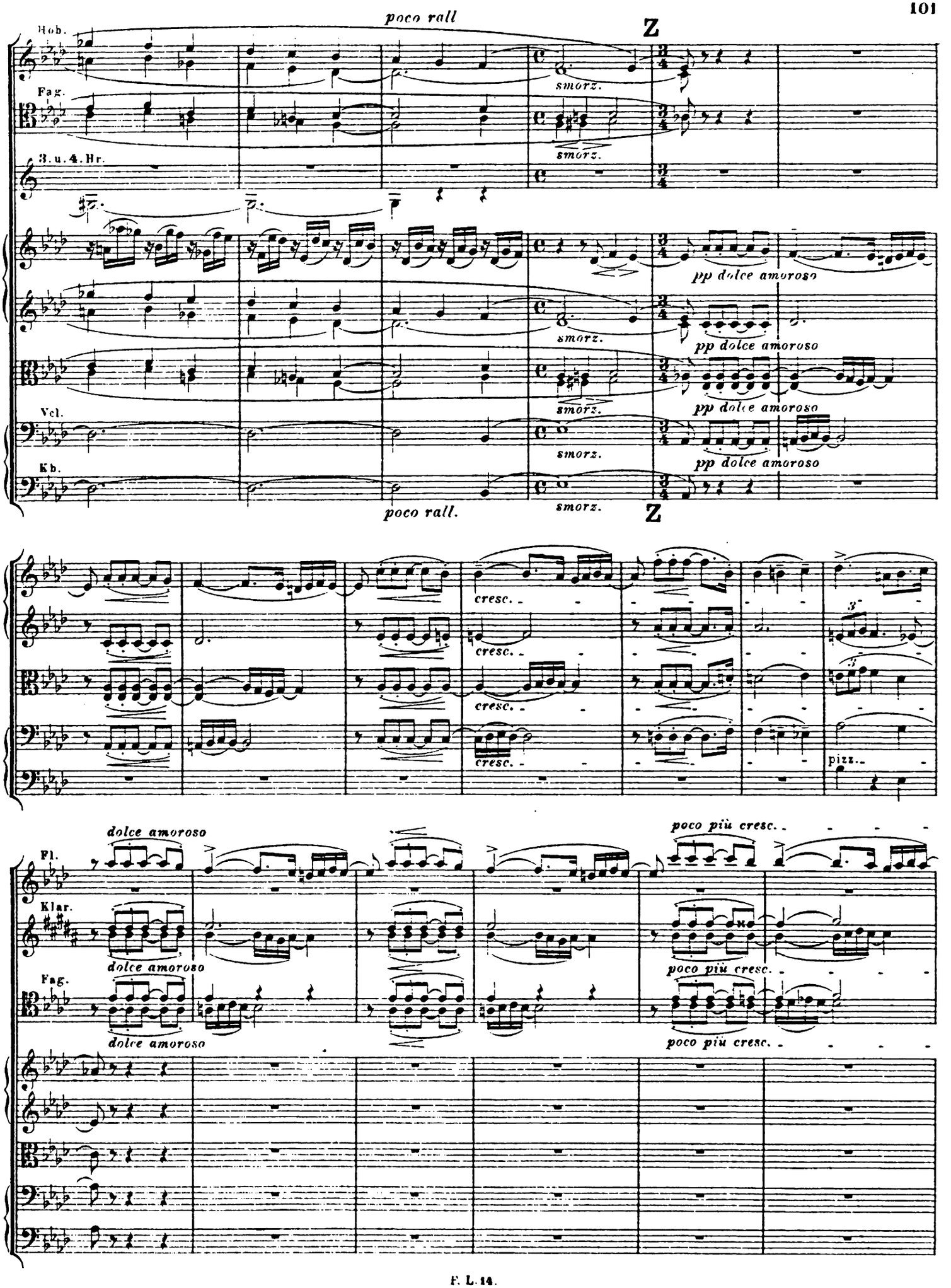
BIBLIOTHECA REGIA

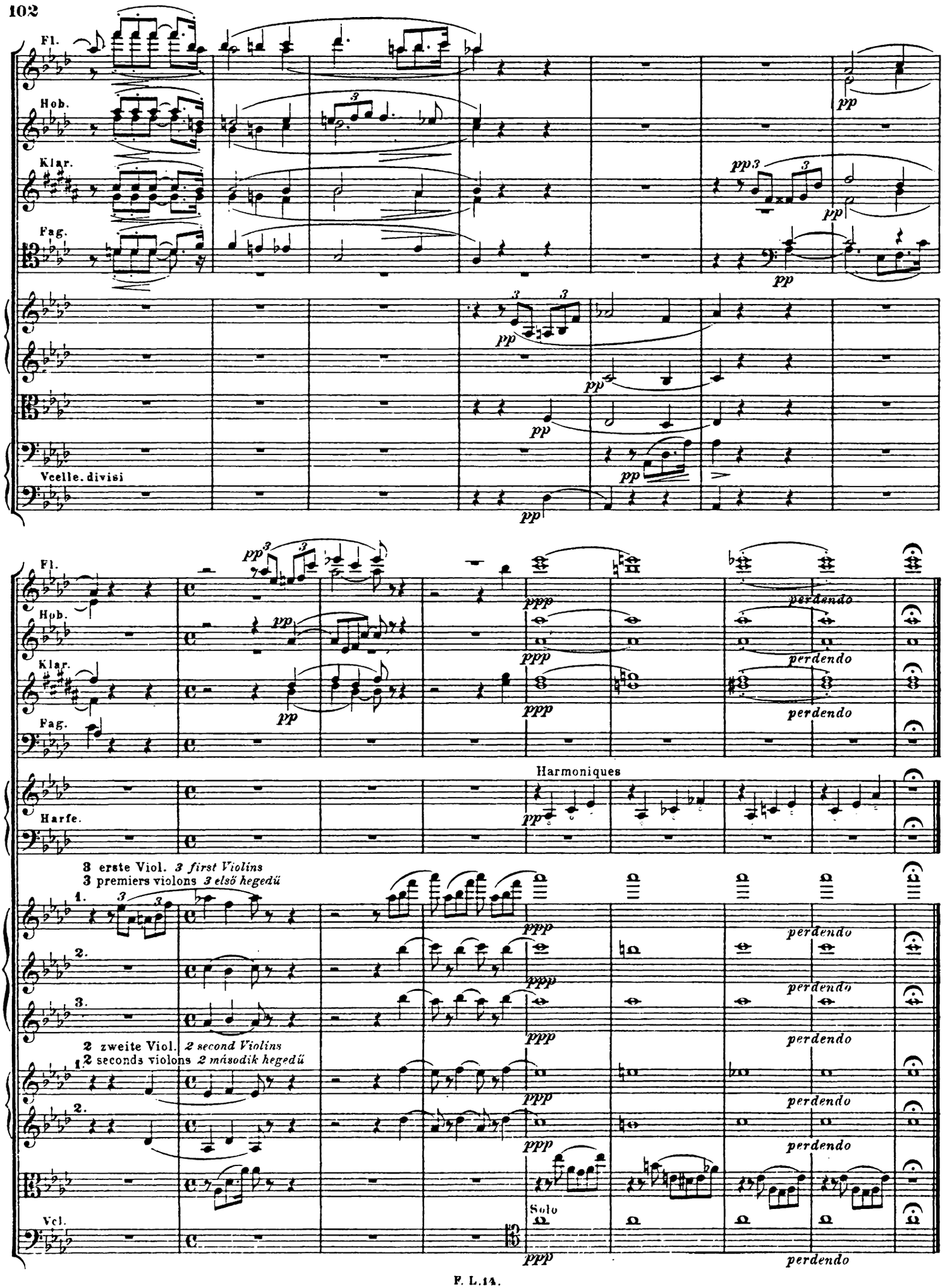

pizz.
arco


V
mf
p
p
p
(mf)
V


Klar.
Fag.
Tutti
espress.
pizz.
Fl.
Hob.
Klar.
Fag.
Hr.
espress.
gedämpft
con sord.
gedämpft
con sord.
pizz.
W R A
W R A


R. A. R. rit. molto
Fl.
Hob.
Hr.
smorz. perdendo
arco
pp
R. A. R. rit. molto
Fl.
X a tempo
Klar.
pp
smorz.
X a tempo
dolciss.
Y
Hob.
Klar.
dolciss.
pp molto tranquillo
Fag.
pp
3. u. 4. Hr.
(dolce)
sempre dolciss., con grazia
Vcl. u. Kb.
arco
Y

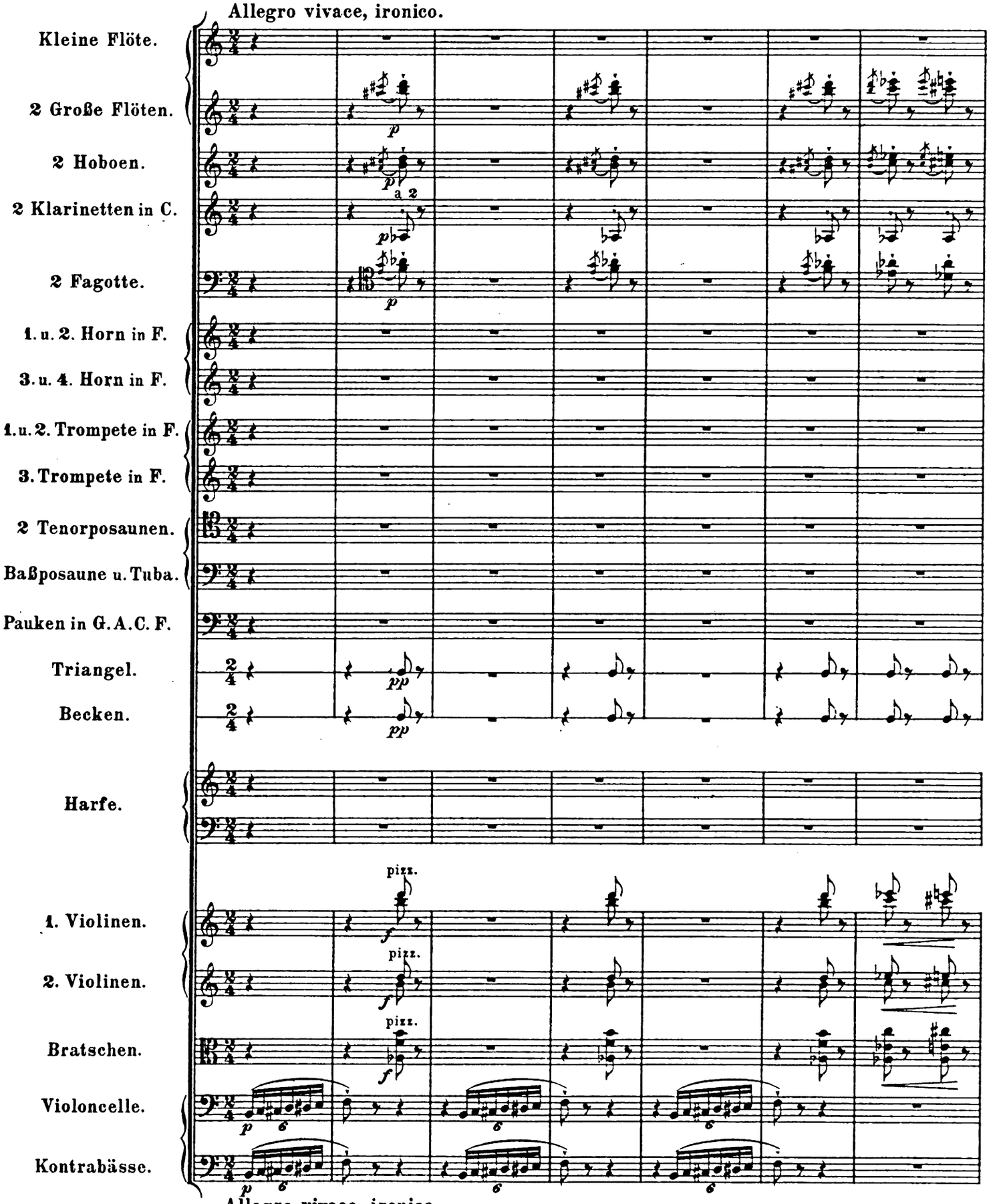

poco rall
Z
Hob.
Fag.
3. u. 4. Hr.
Vcl.
Kb.
smorz.
pp dolce amoroso
poco rall.
cresc.
pizz.
dolce amoroso
poco più cresc.
Fl.
Klar.
Fag.


Fl.
Hob.
Klar.
Fag.
Vcelle. divisi
pp
Harmoniques
Harfe.
3 erste Viol. 3 first Violins
3 premiers violons 3 első hegedü
2 zweite Viol. 2 second Violins
2 seconds violons 2 második hegedü
Vcl.
Solo
ppp
perdendo

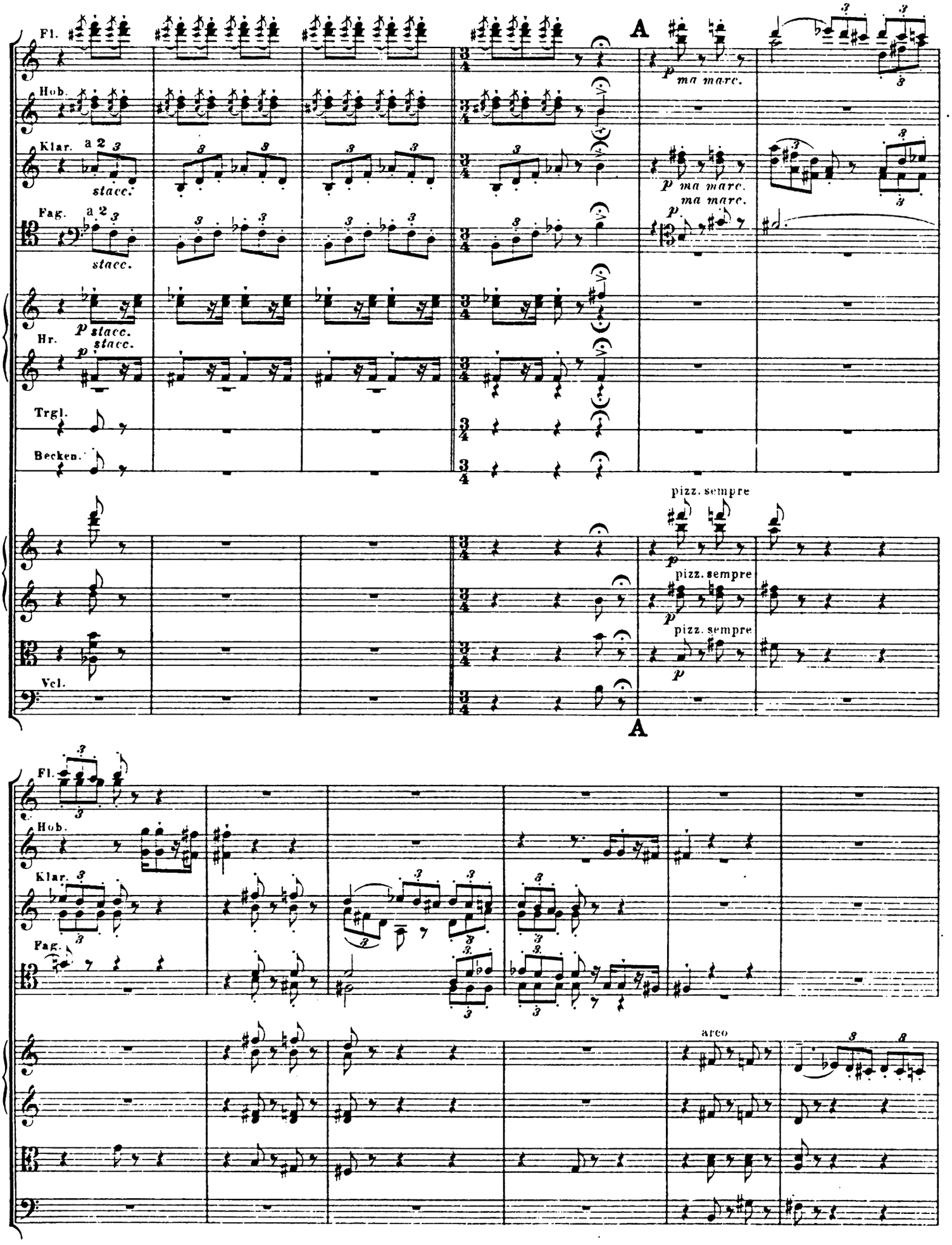
Dritter Teil.

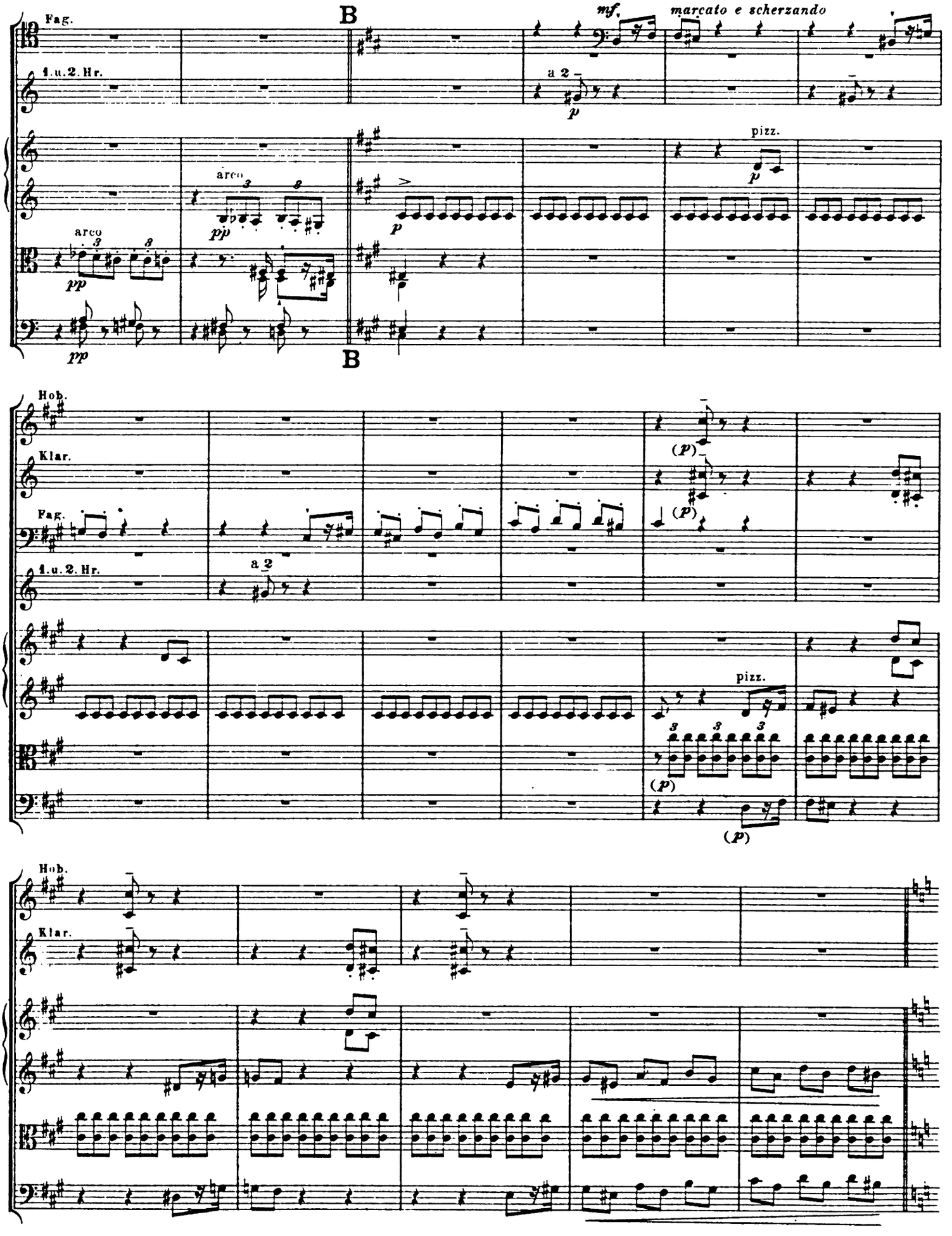
Mephistopheles.

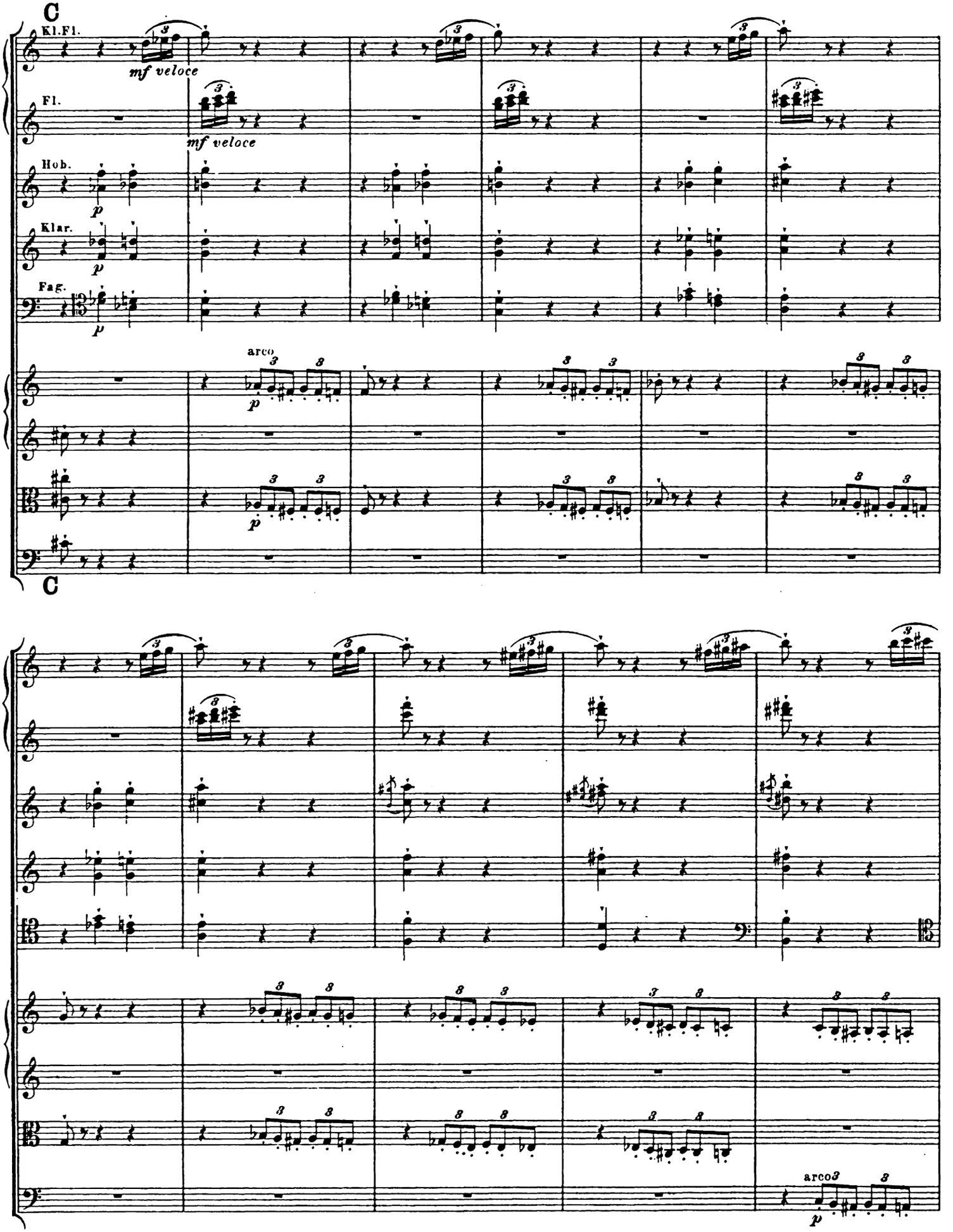
Allegro vivace, ironico.

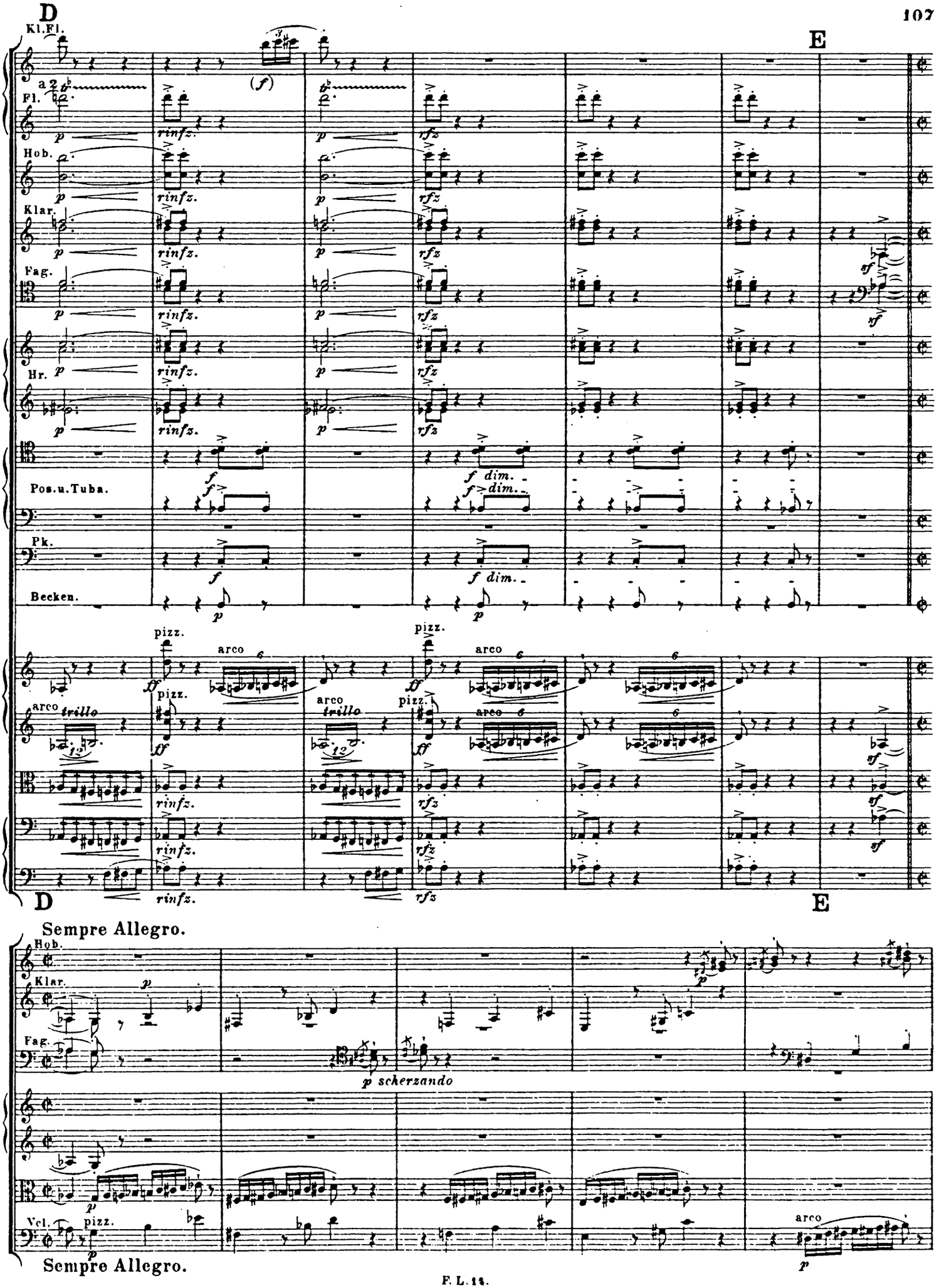


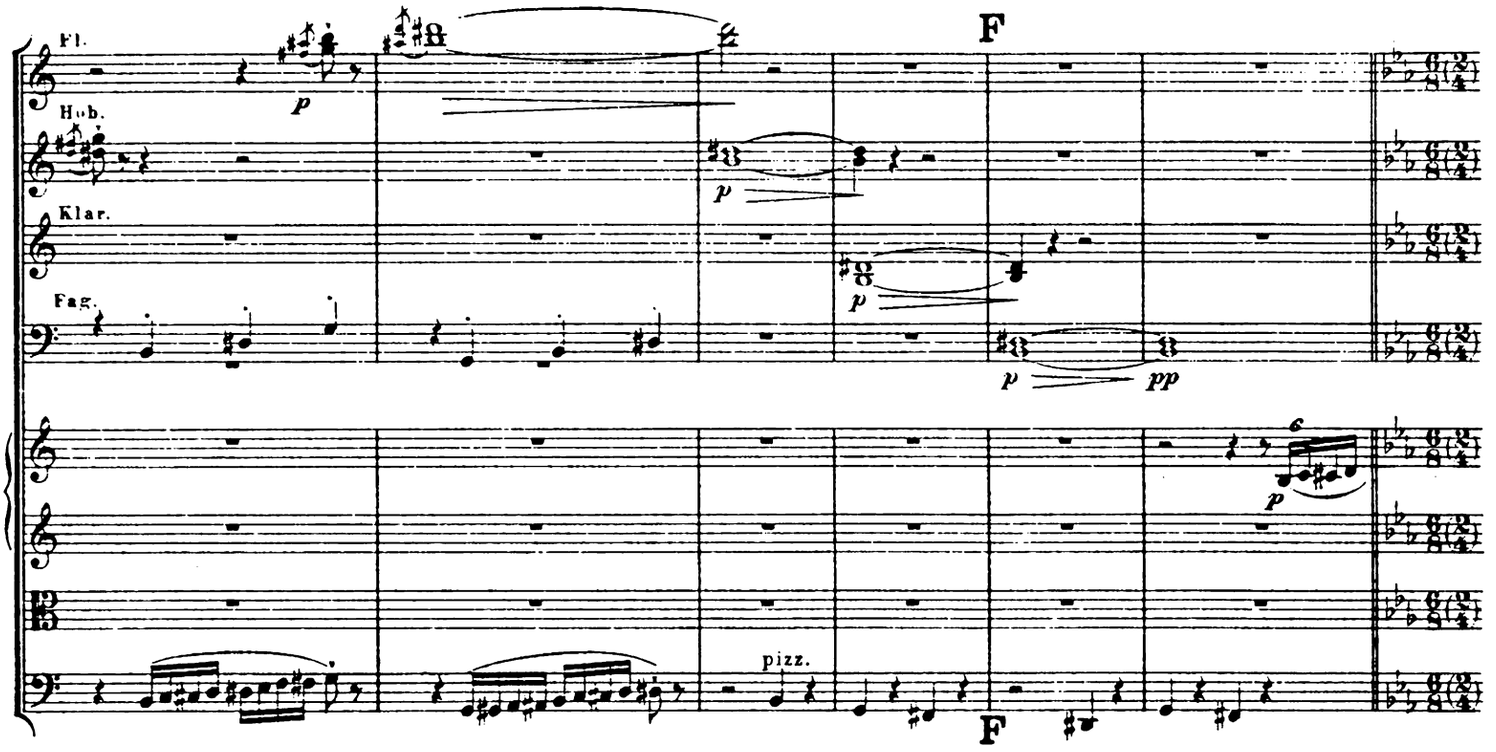
Allegro vivace, ironico.


Fl.
Hob.
Klar.
a 2
stacc.
Fag.
a 2
stacc.
Hr.
p stacc.
p stacc.
Trgl.
Becken.
A
p ma marc.
p ma marc.
ma marc.
p
pizz. sempre
p
pizz. sempre
p
pizz. sempre
p
Vcl.
A
Fl.
Hob.
Klar.
Fag.
arco

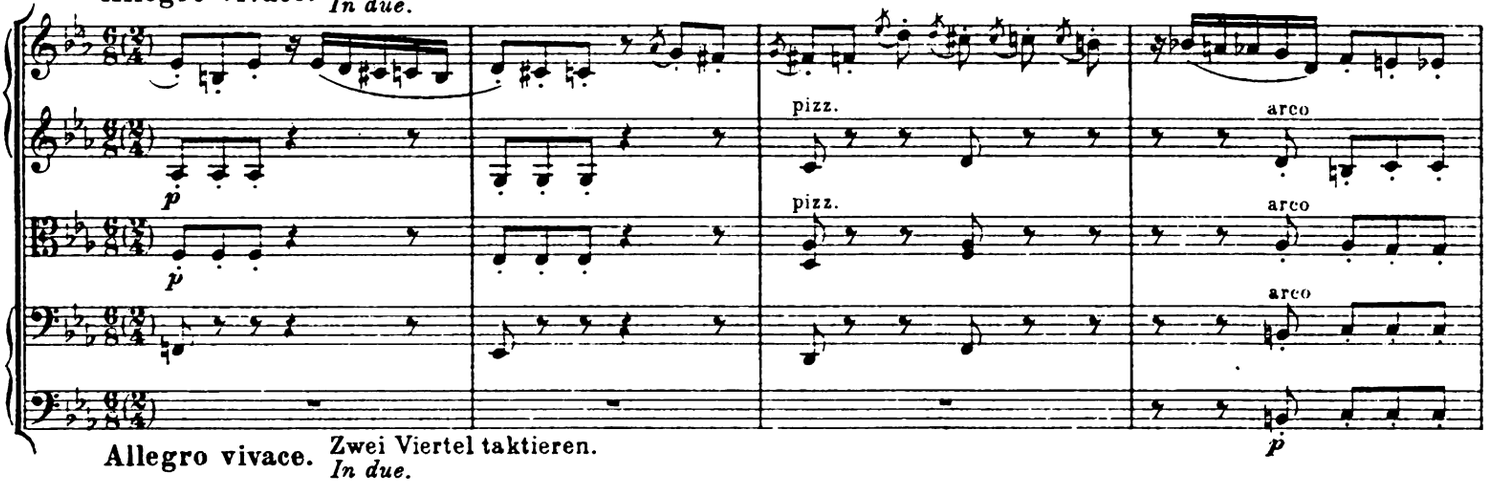

Fag.
1. u. 2. Hr.
B
mf
marcato e scherzando
a 2
p
arco
pp
pizz.
Hob.
Klar.
Fag.
1. u. 2. Hr.
a 2
(p)
pizz.
Hob.
Klar.


C
Kl.Fl.
mf veloce
Fl.
mf veloce
Hob.
Klar.
Fag.
arco
C
arco

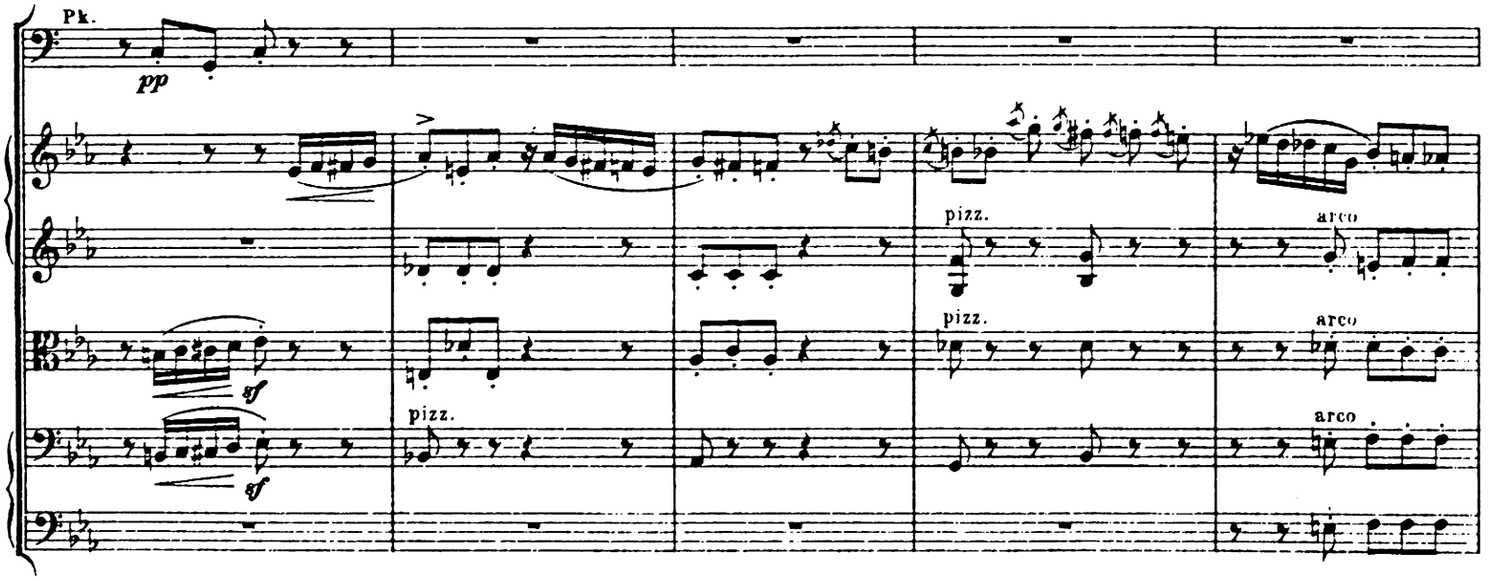

D
E
Kl.Fl.
a 2
Fl.
Hob.
Klar.
Fag.
Hr.
Pos.u.Tuba.
Pk.
Becken.
(f)
rinfz.
rfz
f dim.
pizz.
arco
trillo
Sempre Allegro.
p scherzando
Vcl.

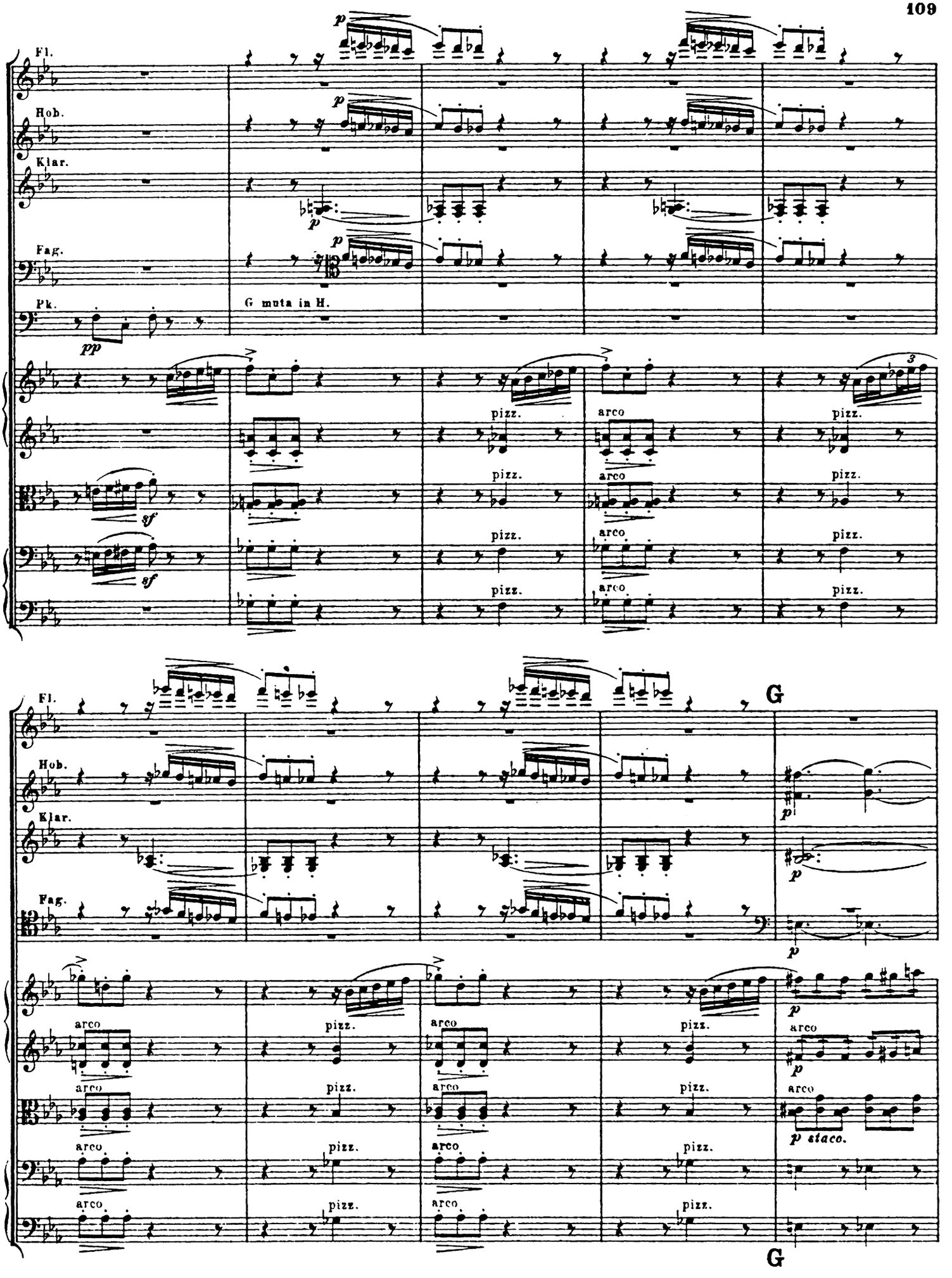


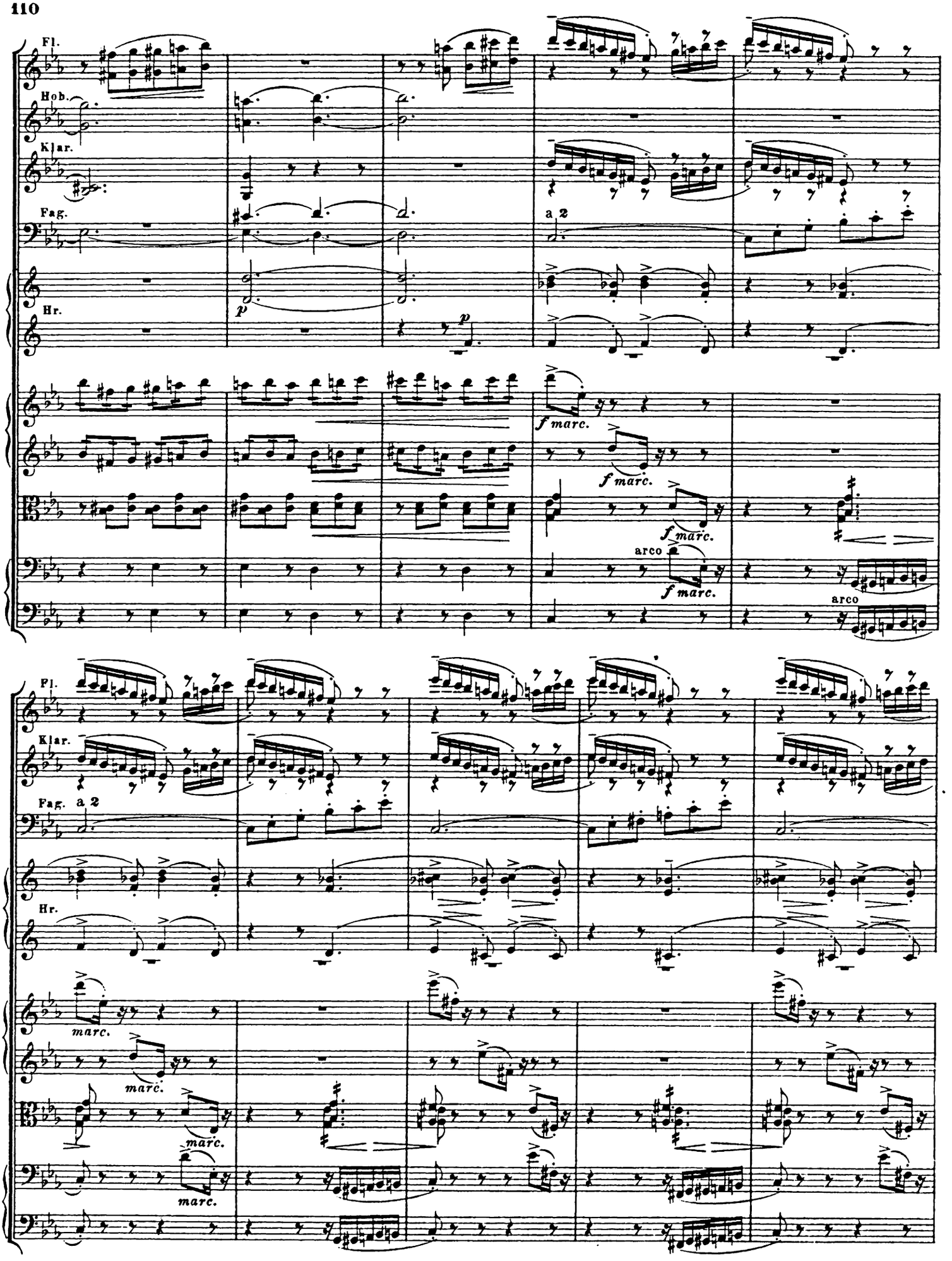
Allegro vivace. Zwei Viertel taktieren.
In due.

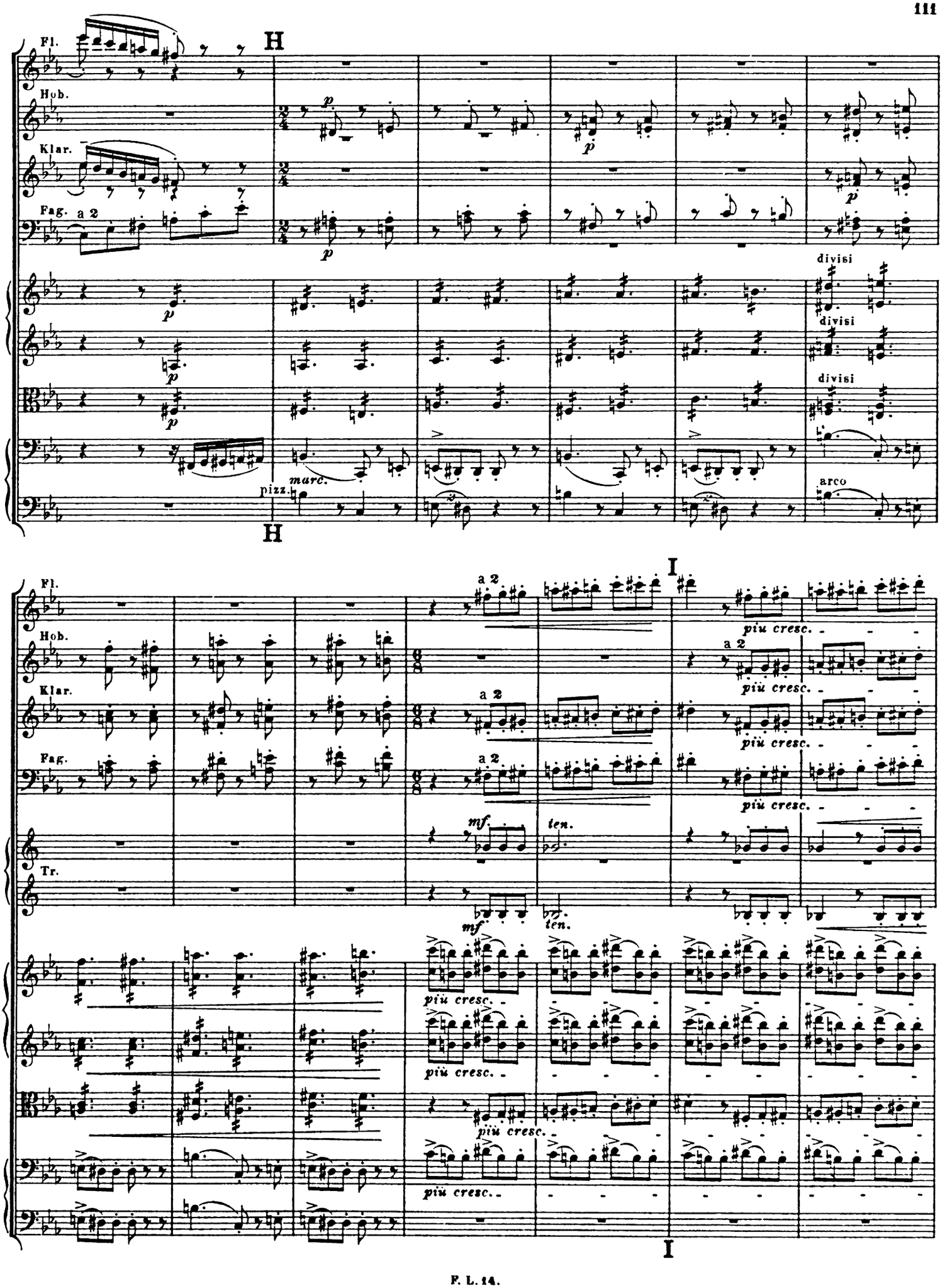


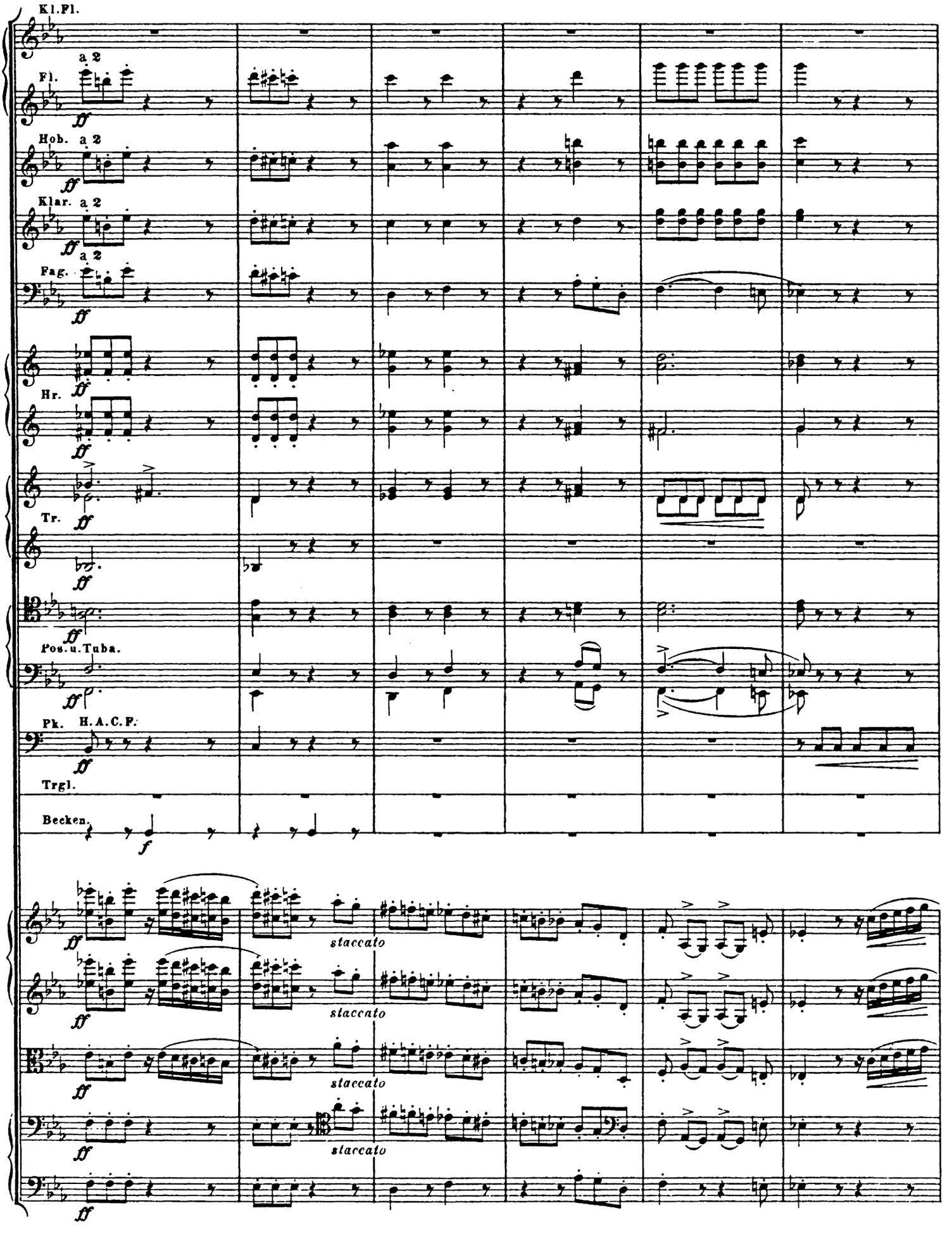
Allegro vivace. Zwei Viertel taktieren.
In due.

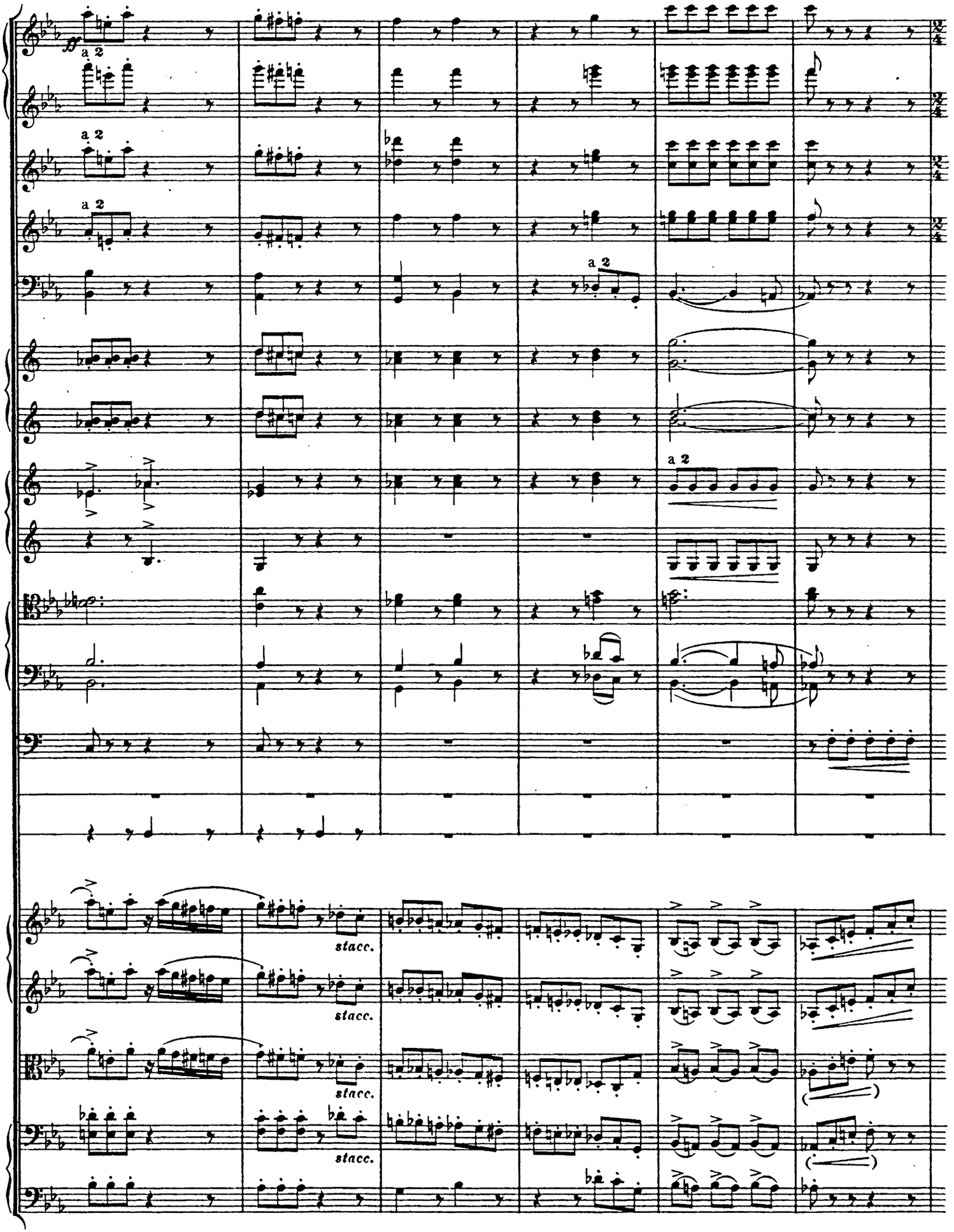


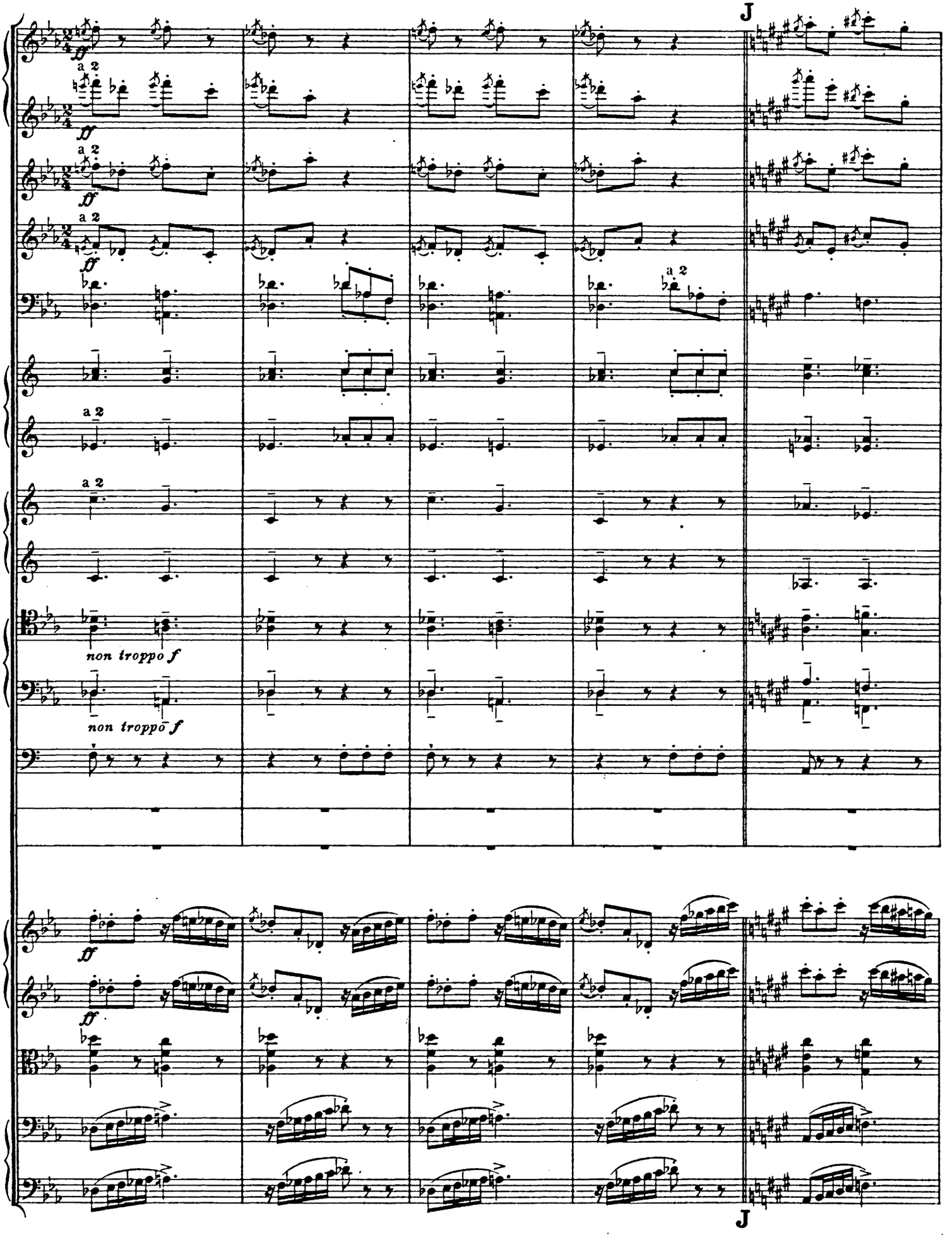

Fl.
Hob.
Klar.
Fag.
Pk.
G muta in H.
pizz.
arco
G
p staco.

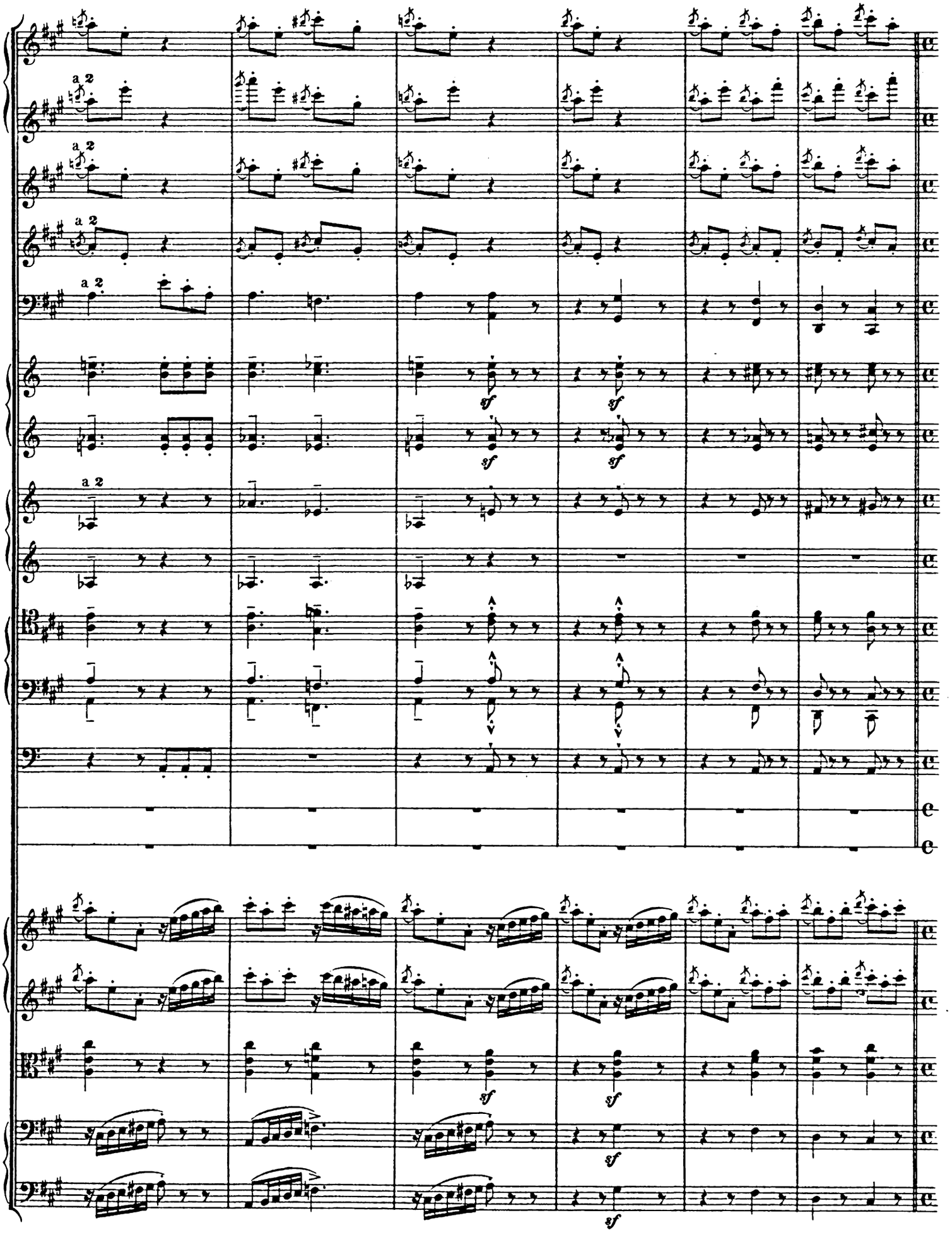

Fl.
Hob.
Klar.
Fag.
Hr.
a 2
p
p
f marc.
f marc.
f marc.
arco
f marc.
arco
Fl.
Klar.
Fag. a 2
Hr.
marc.
marc.
marc.
marc.


H
Fl.
Hob.
Klar.
Fag. a 2
p
divisi
marc.
pizz.
arco
H
I
a 2
più cresc.
mf
ten.
Tr.
I

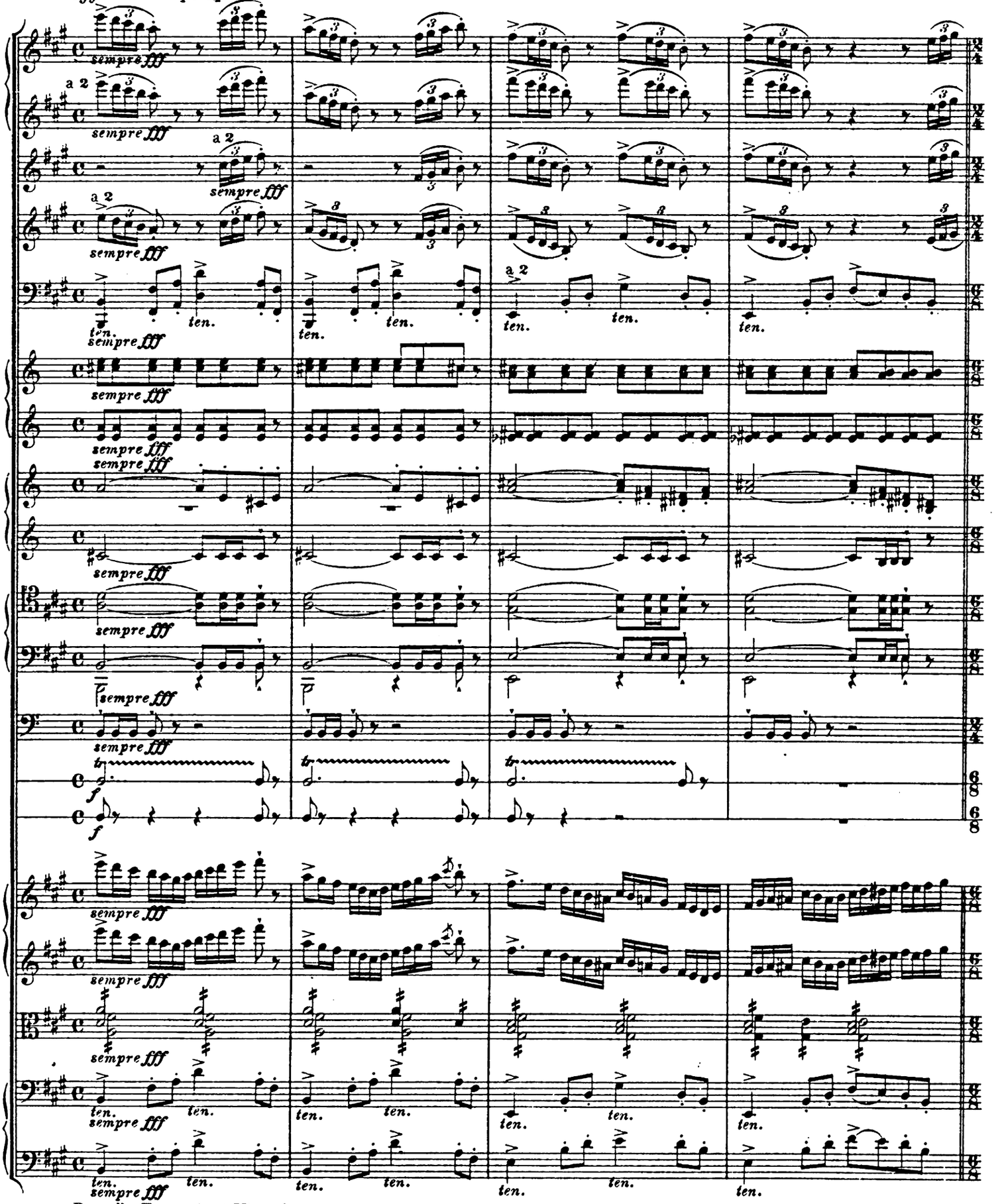

Kl.Fl.
a 2
Fl.
ff
Hob. a 2
ff
Klar. a 2
ff
a 2
Fag.
ff
Hr.
ff
ff
Tr.
ff
ff
Pos.u.Tuba.
ff
Pk. H.A.C.F.
ff
Trgl.
Becken.
f
ff
staccato
staccato
staccato
staccato
ff


a 2
a 2
a 2
a 2
a 2
stacc.
stacc.
stacc.
stacc.

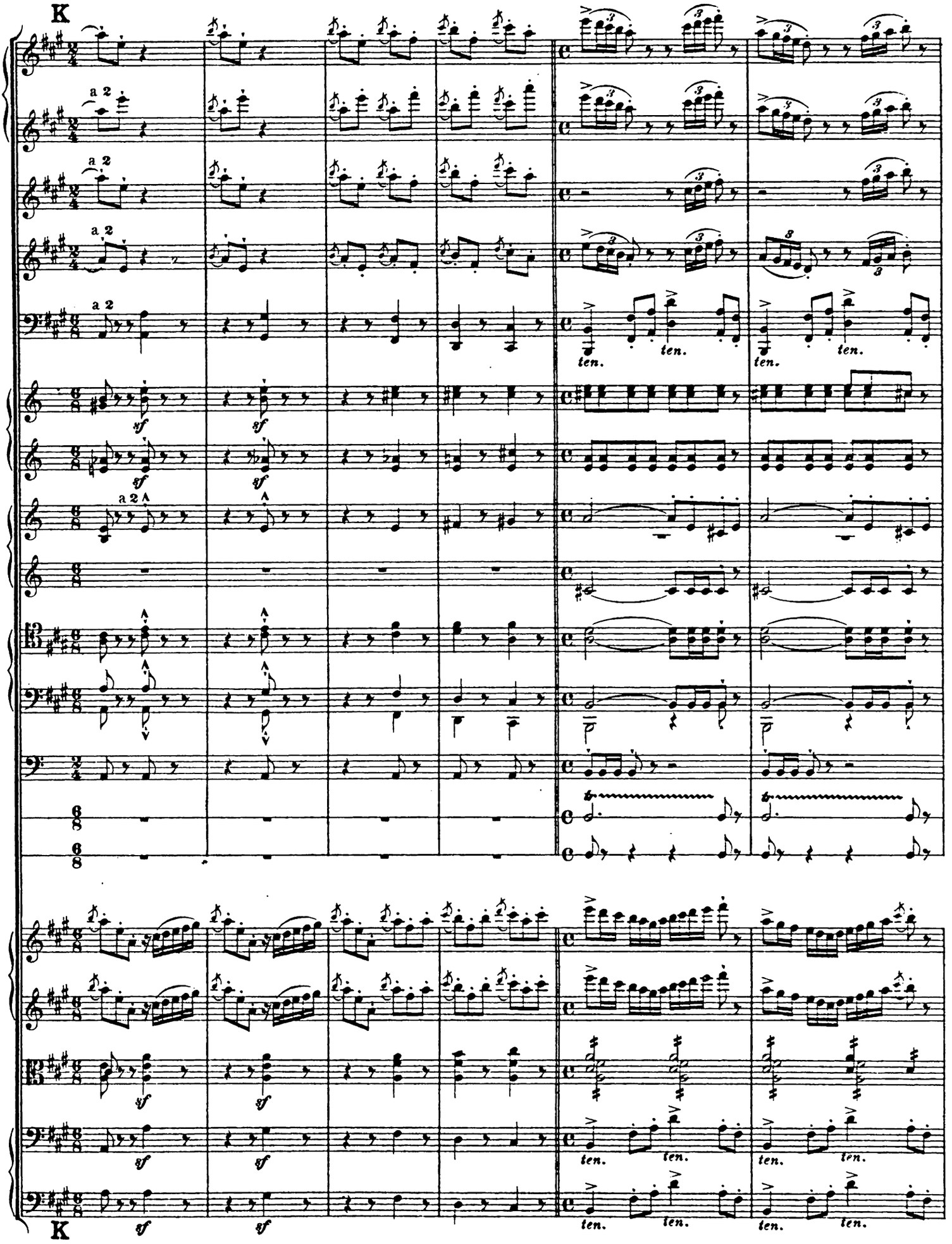

J
ff
a 2
non troppo f
J

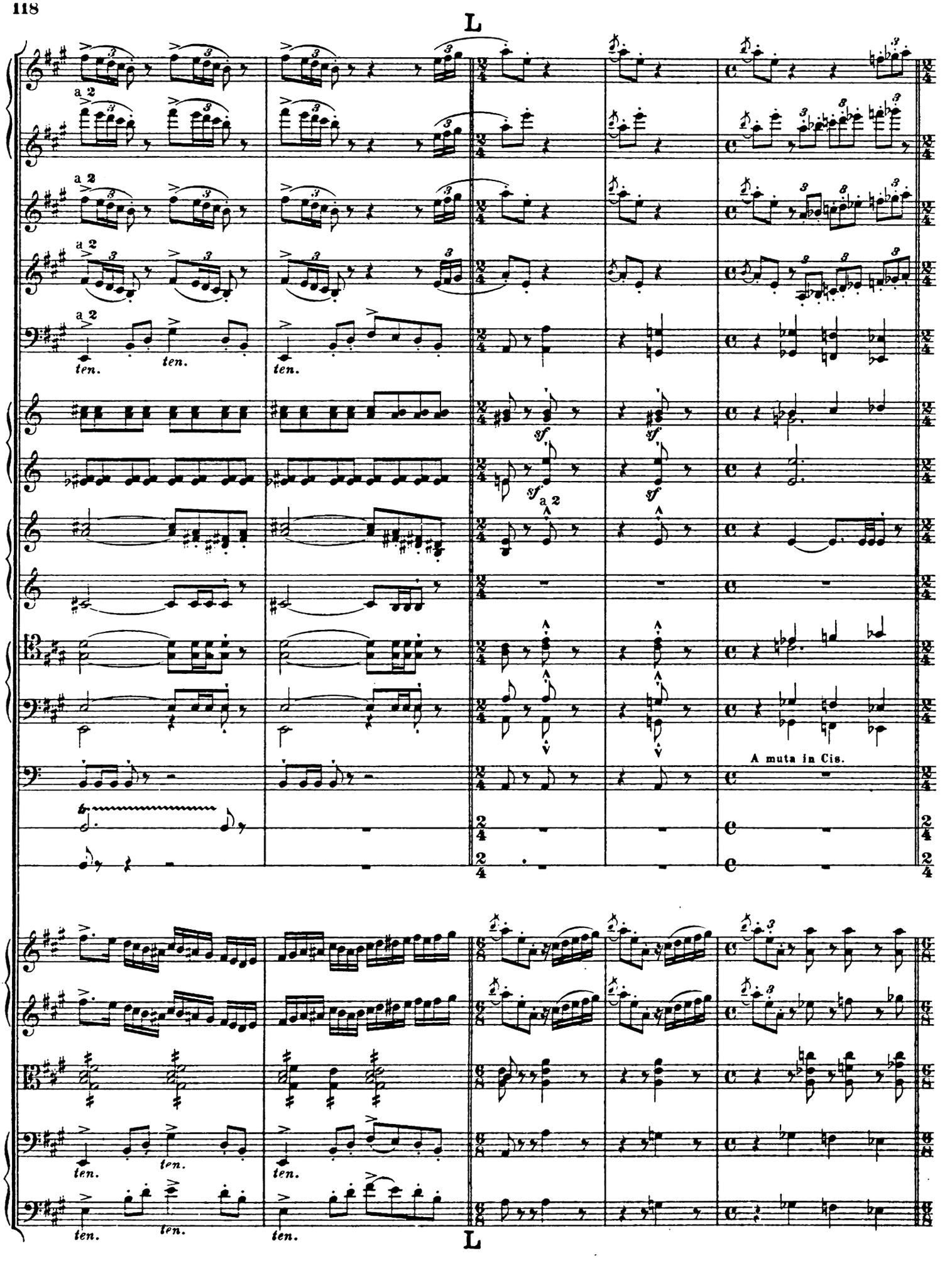

a 2
a 2
a 2
a 2
a 2
sf
sf
sf
sf
sf
sf
sf

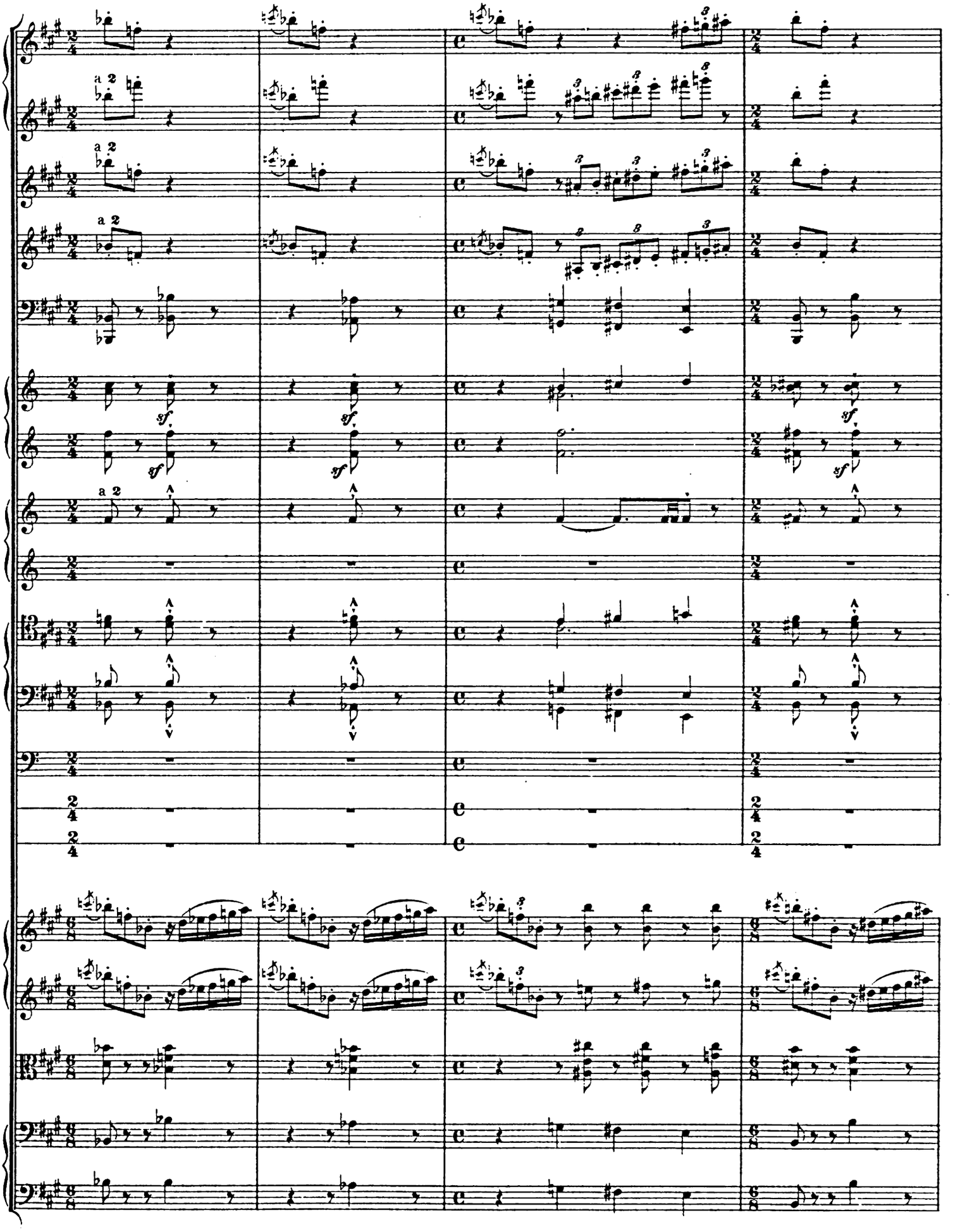
116 Dasselbe Tempo in 4 Vierteln.
The same tempo in 4/4.
Le même mouvement à quatre temps.
Ugyanaz a tempo 4/4-ben.

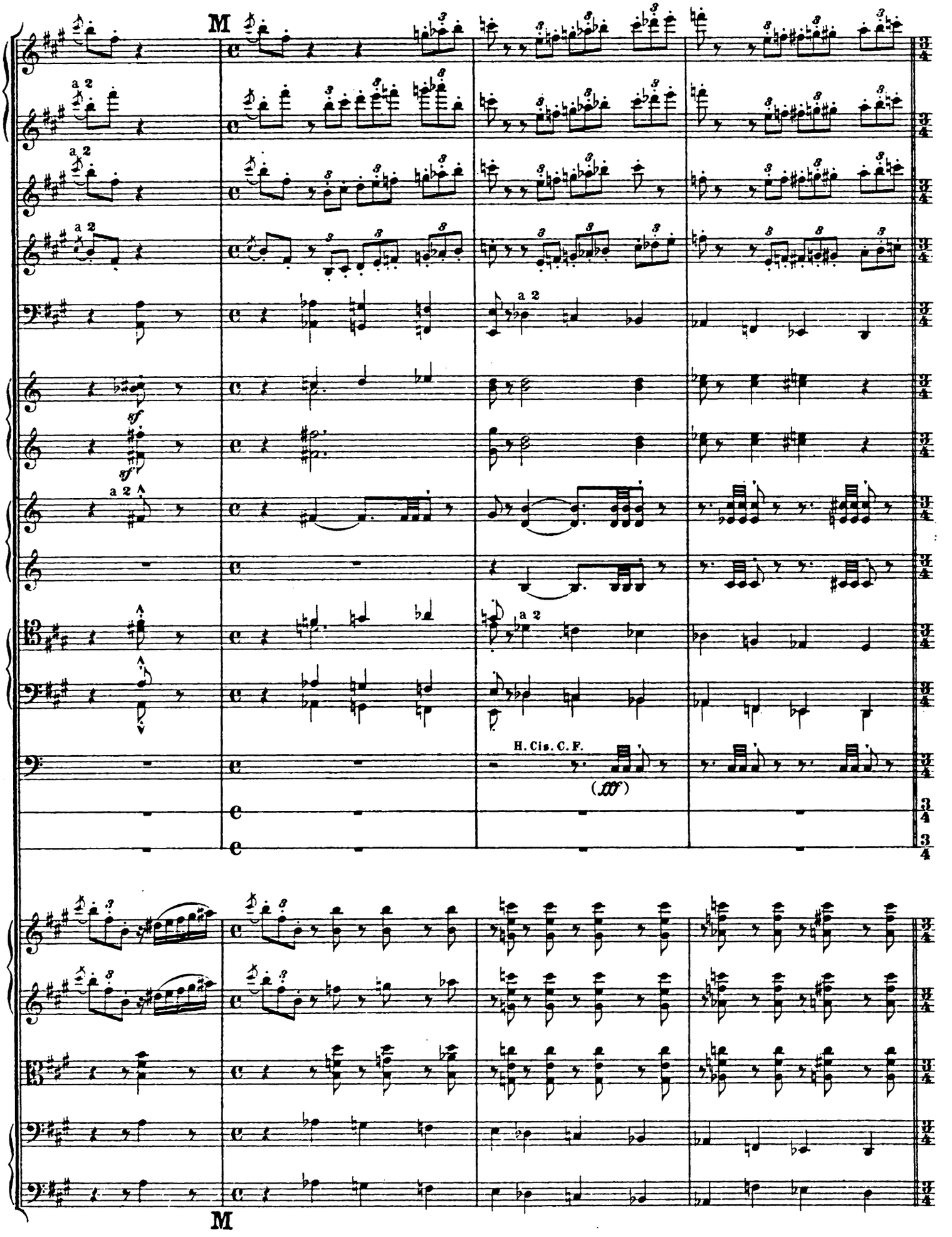


Dasselbe Tempo in 4 Vierteln.
The same tempo in 4/4.
Le même mouvement à quatre temps.
Ugyanaz a tempo 4/4-ben.

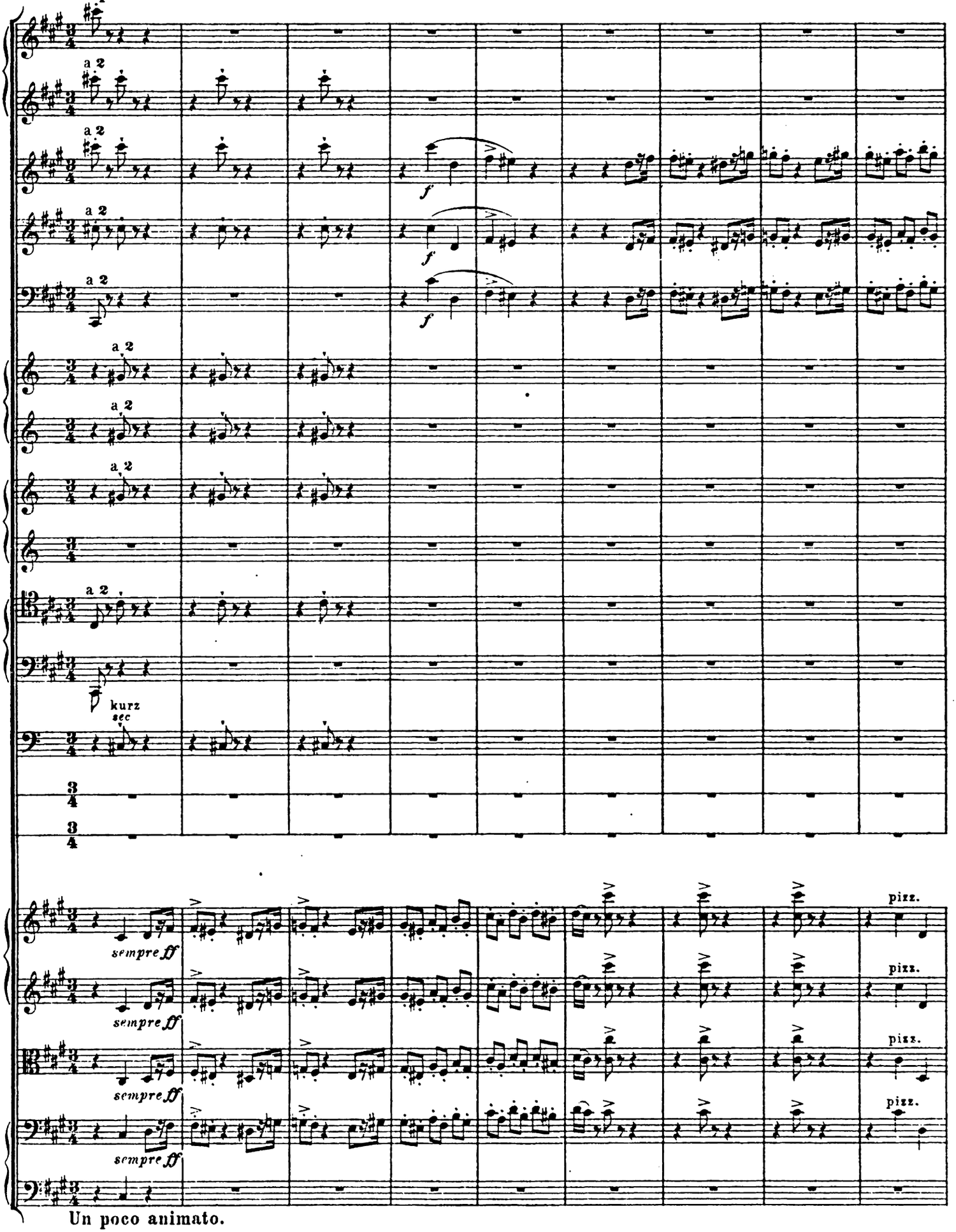

K
a 2
sf
ten.
K


L
a 2
ten.
sf
A muta in Cis.
L

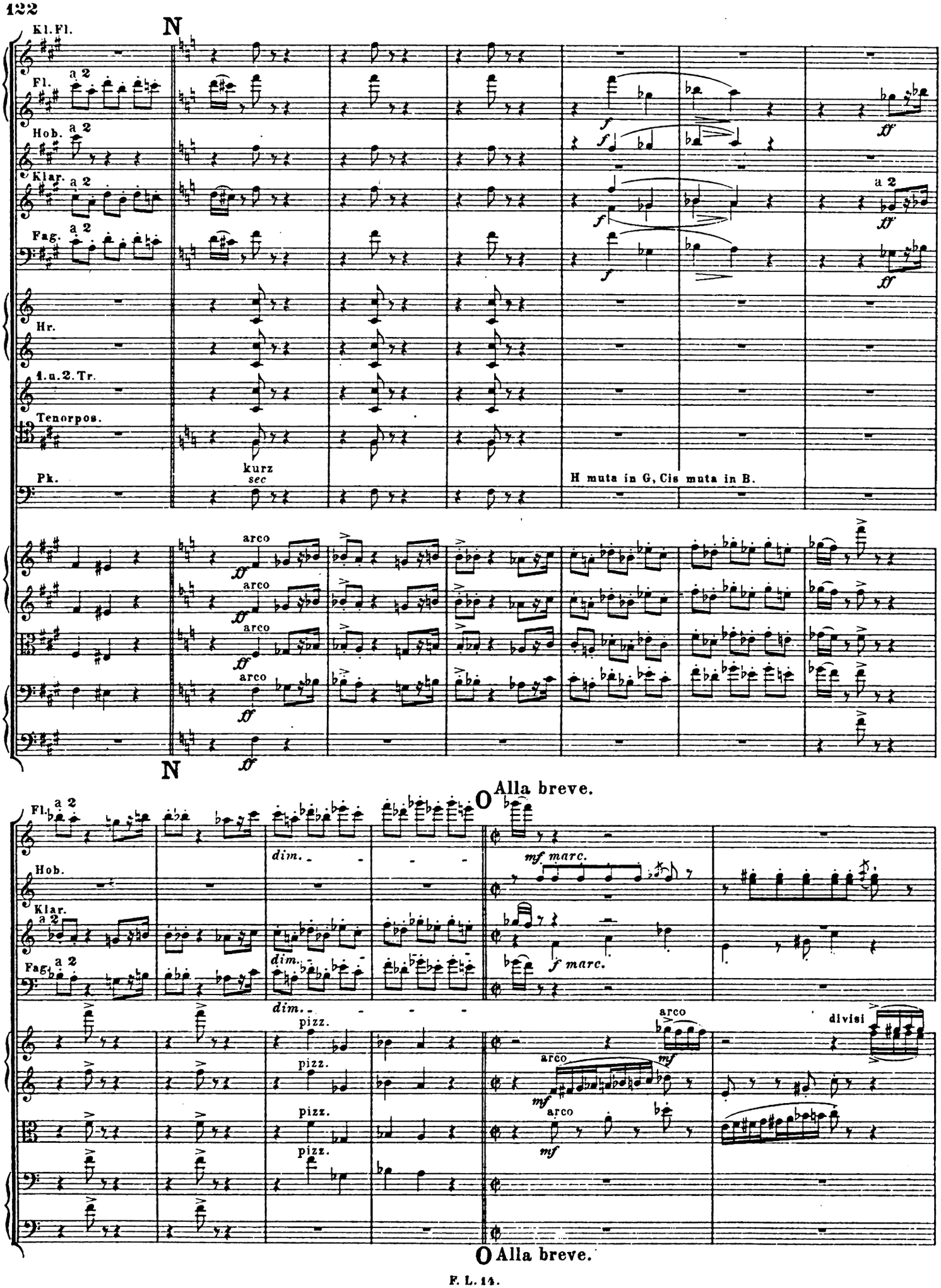


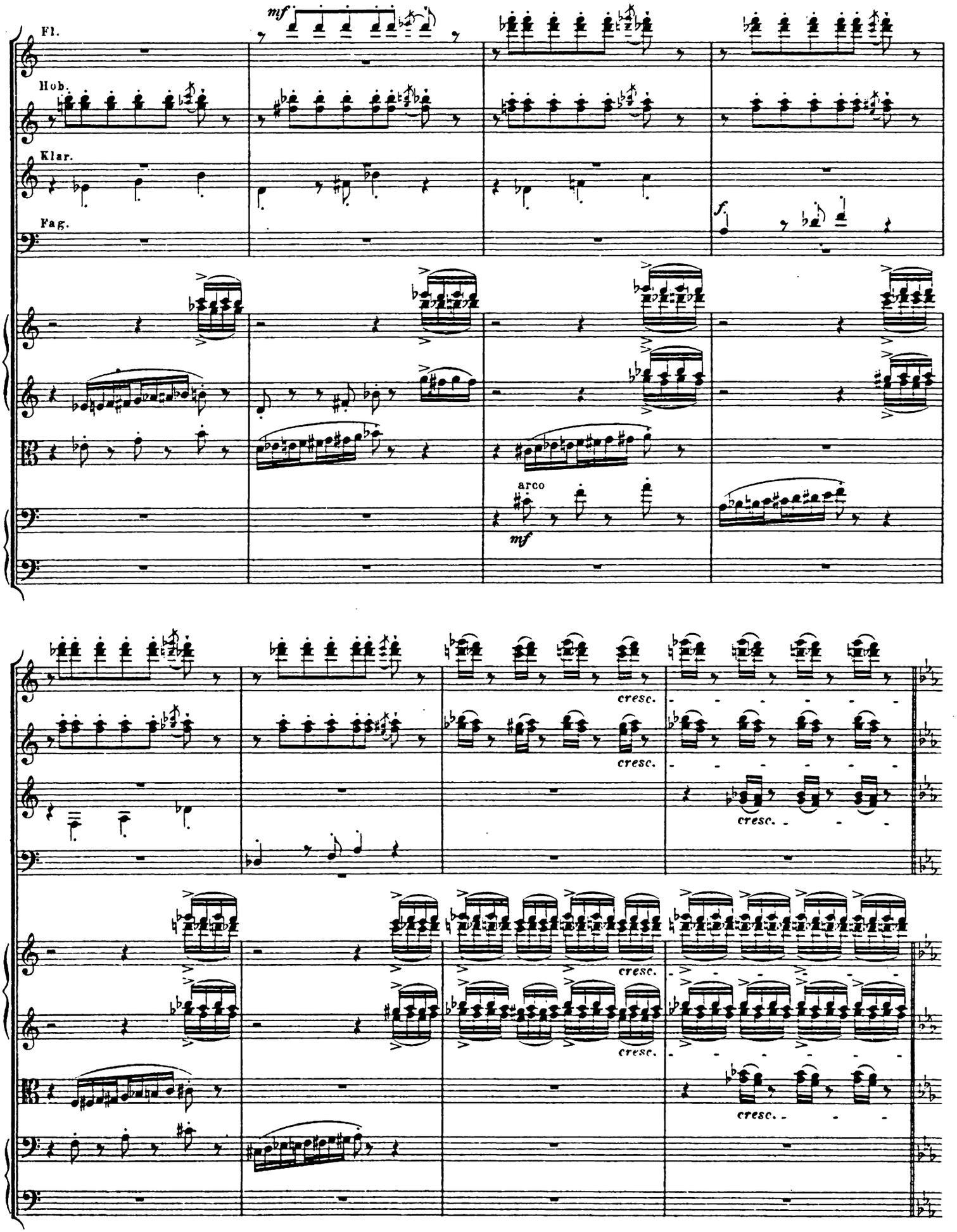

M
a 2
sf
H. Cis. C. F.
(fff)
M

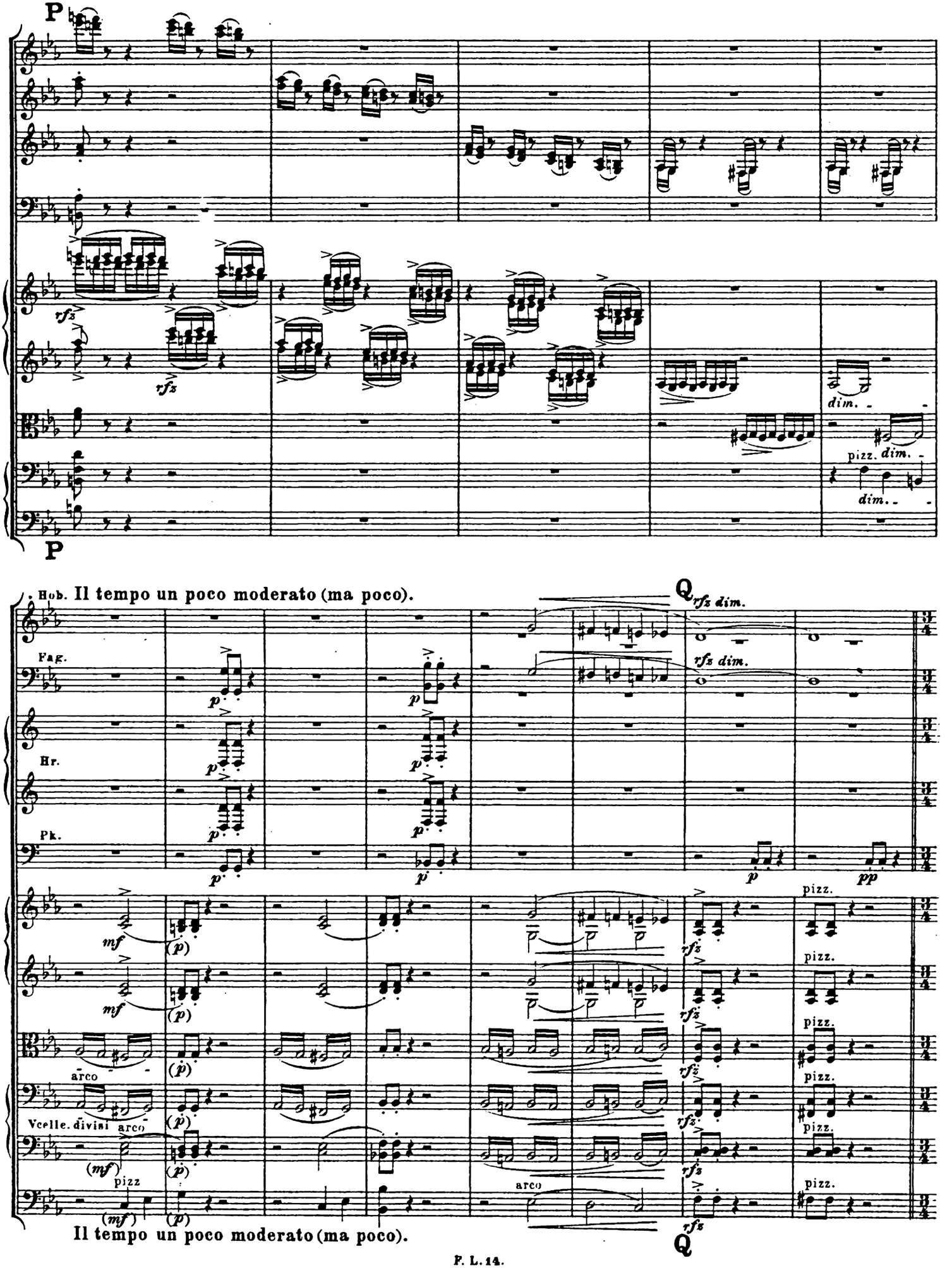
Un poco animato.

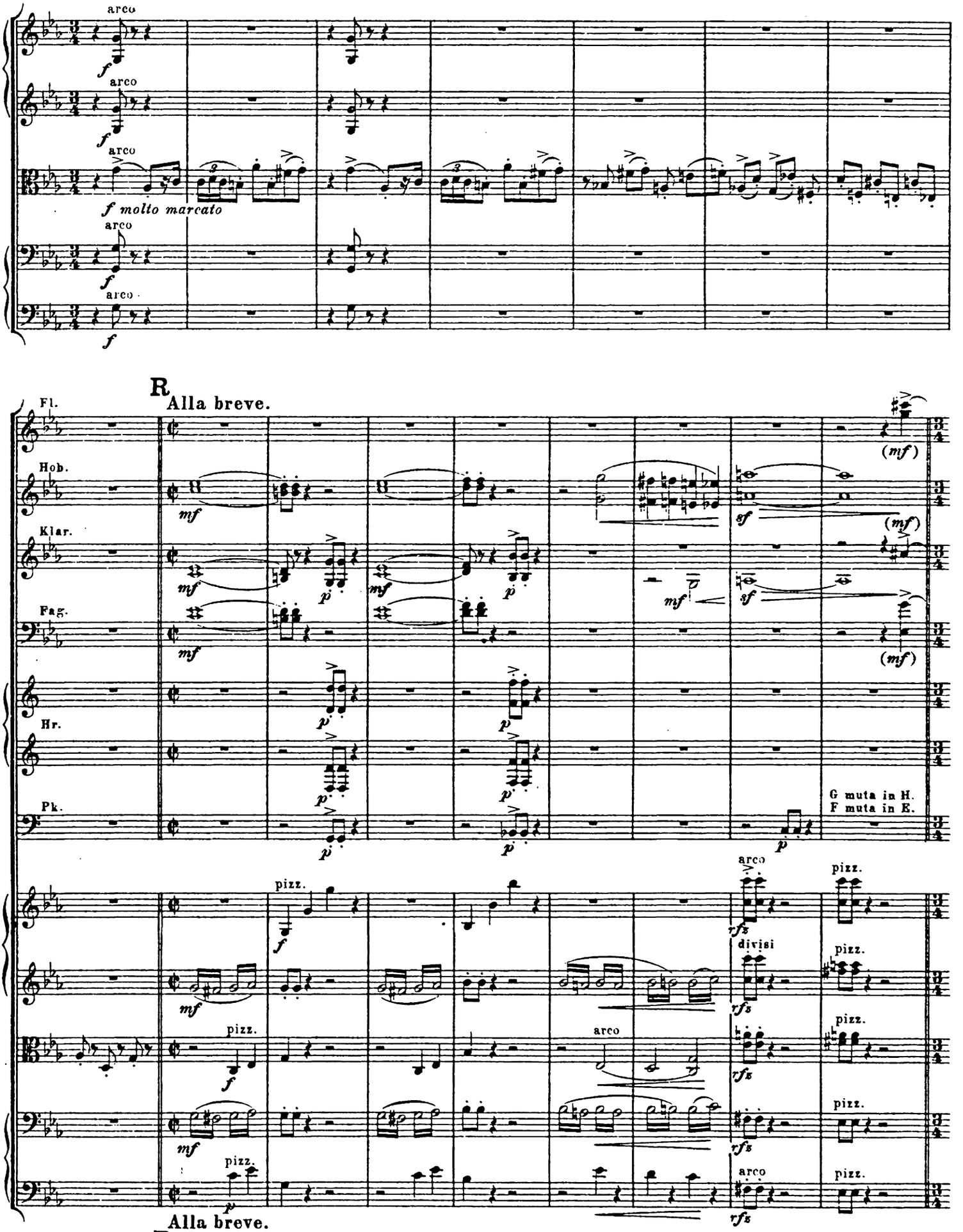


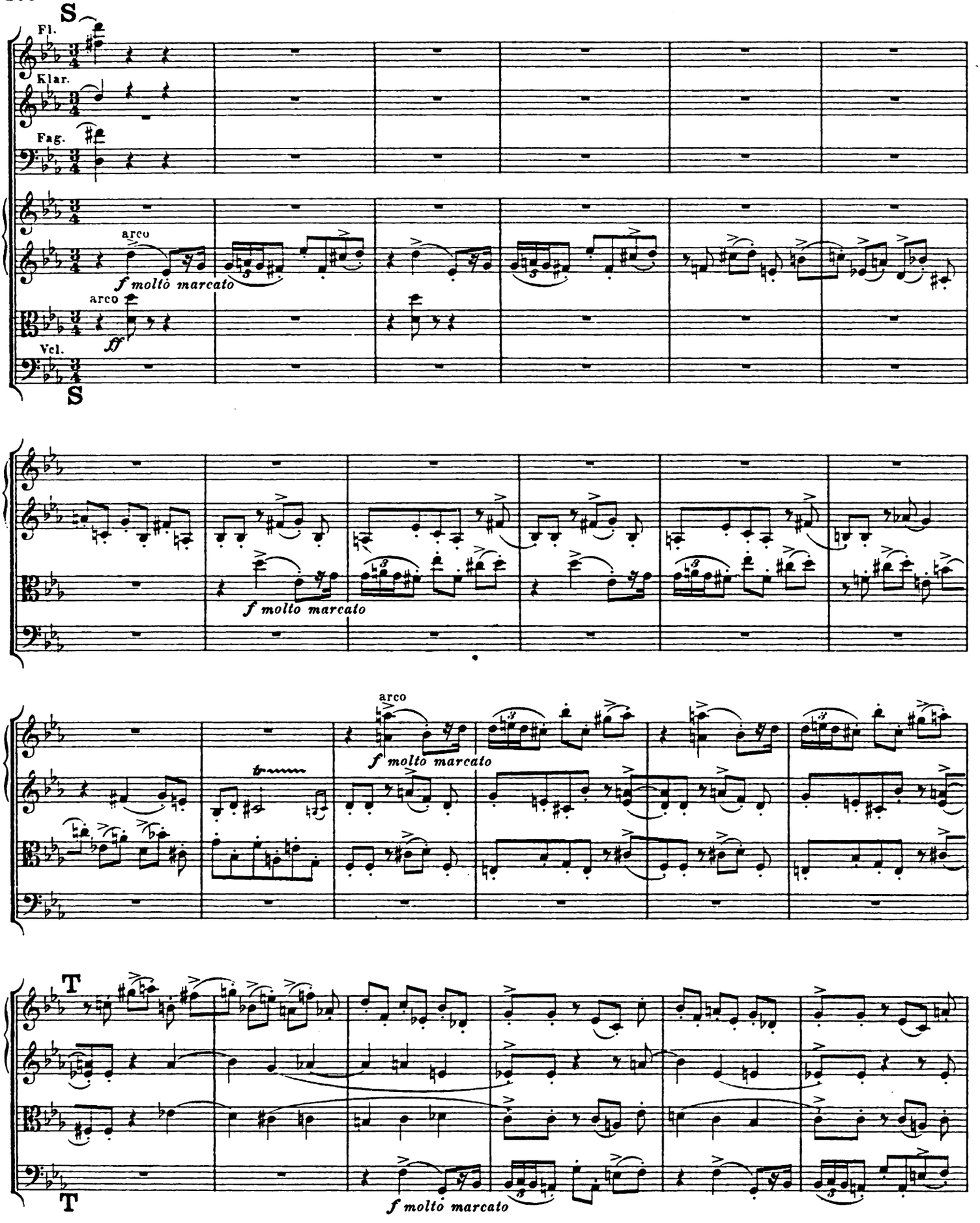
Un poco animato.


Kl.Fl.
N
Fl.
a 2
Hob.
Klar.
Fag.
Hr.
1.u.2.Tr.
Tenorpos.
Pk.
kurz
sec
H muta in G, Cis muta in B.
arco
N
O Alla breve.
dim.
mf marc.
f marc.
pizz.
arco
divisi
O Alla breve.

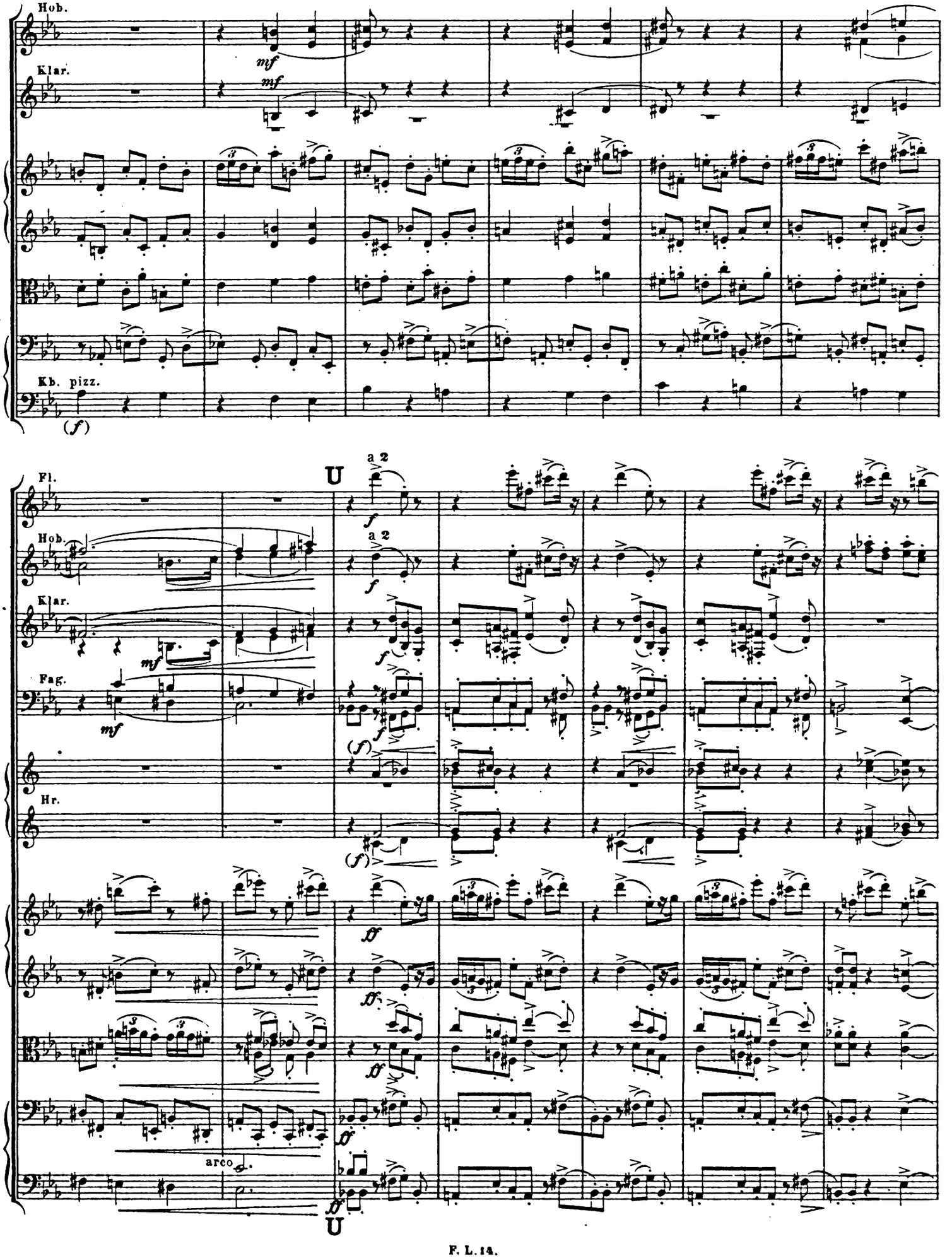

Fl.
Hob.
Klar.
Fag.
mf
f
arco
mf
cresc.
cresc.
cresc.
cresc.
cresc.

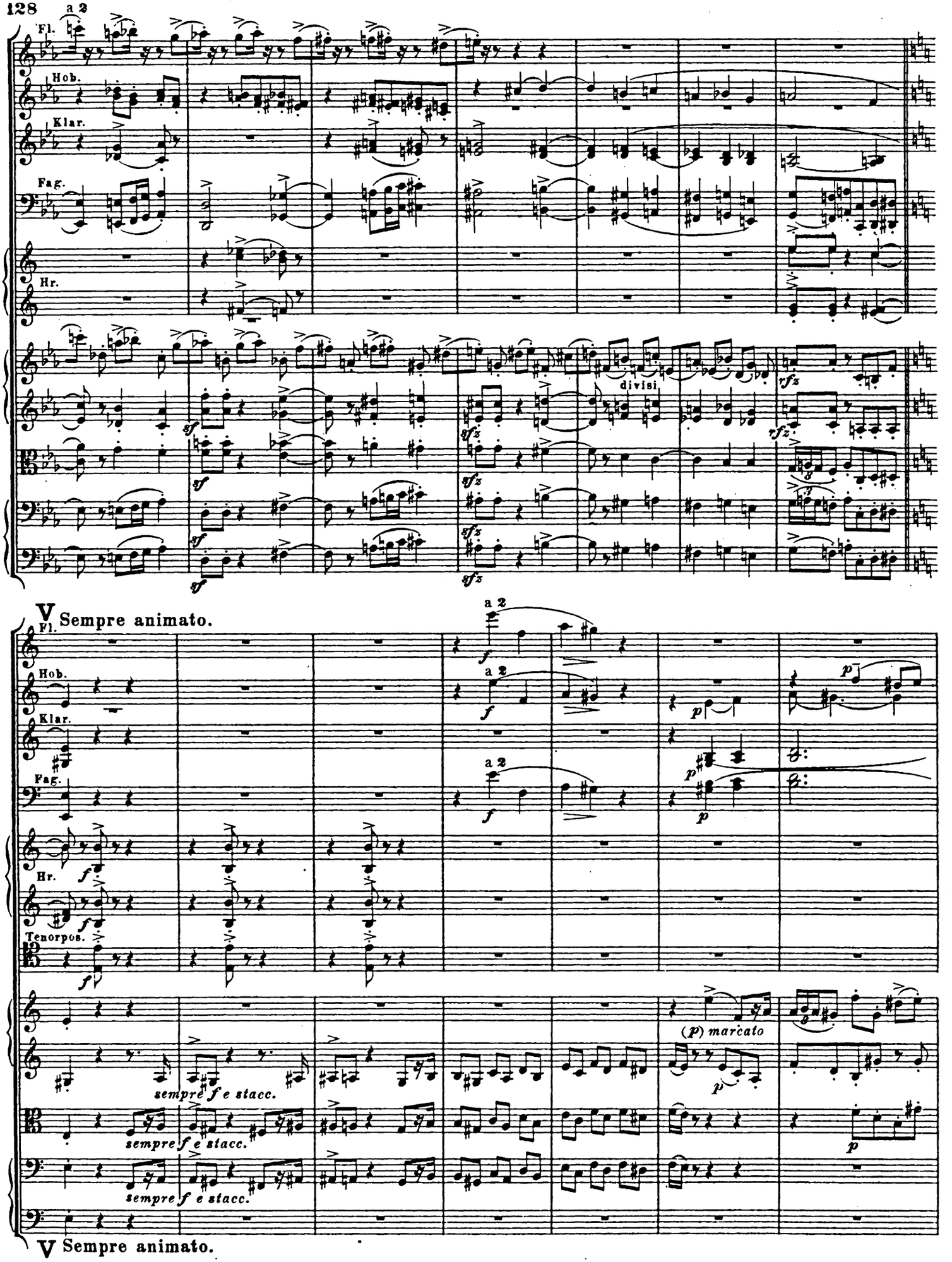

P
rfz
rfz
dim.
pizz. dim.
dim.
P
Hob. Il tempo un poco moderato (ma poco).
Q
rfz dim.
Fag.
Hr.
Pk.
rfz dim.
p
pp
mf
(p)
arco
Vcelle. divisi
arco
(mf)
pizz
(mf)
(p)
arco
pizz.
rfz
Il tempo un poco moderato (ma poco).
Q

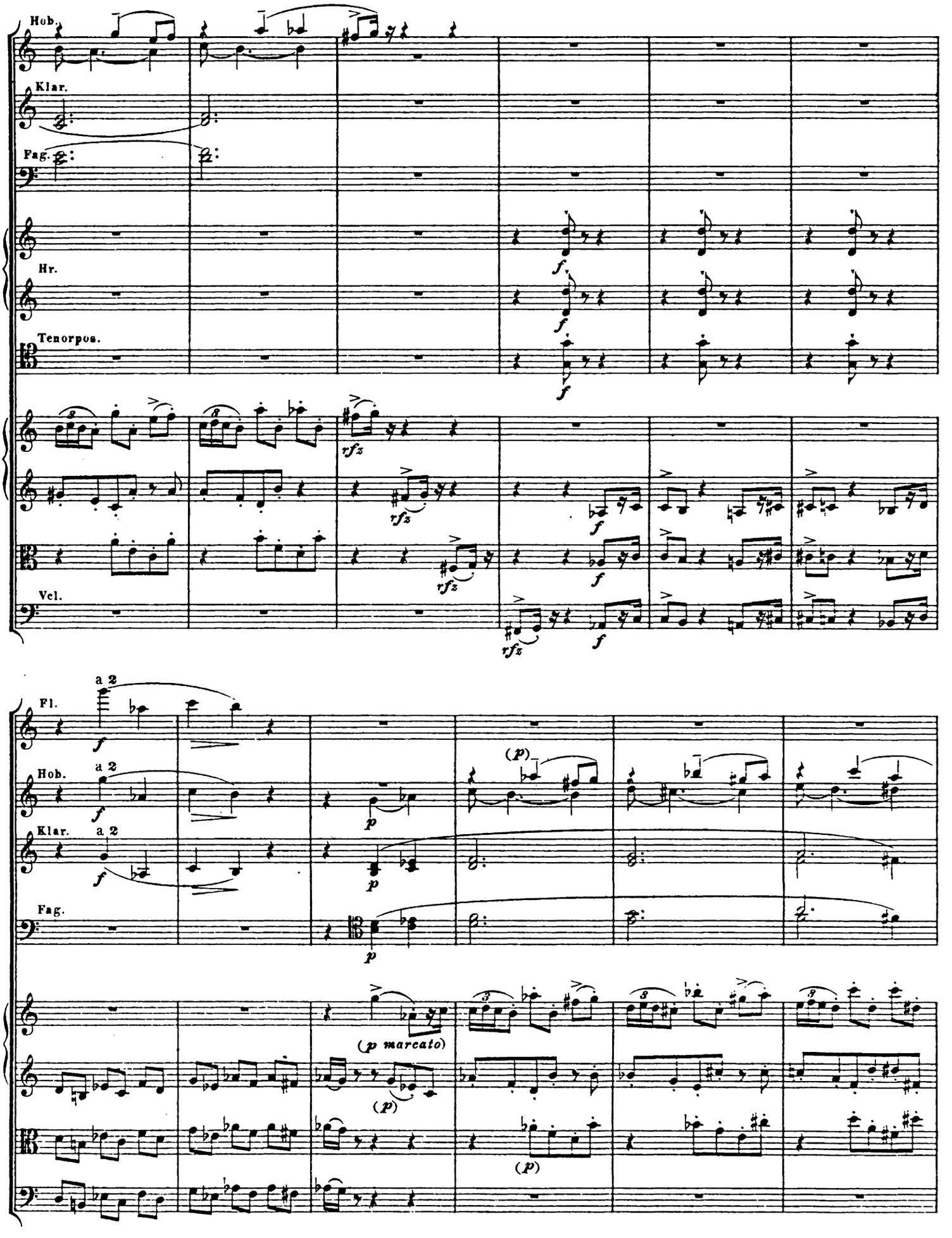

arco
f
arco
f
arco
f molto marcato
arco
f
arco
f
R
Alla breve.
Fl.
Hob.
Klar.
Fag.
Hr.
Pk.
mf
p
sf
(mf)
G muta in H.
F muta in E.
pizz.
arco
divisi
rfz
Alla breve.
R

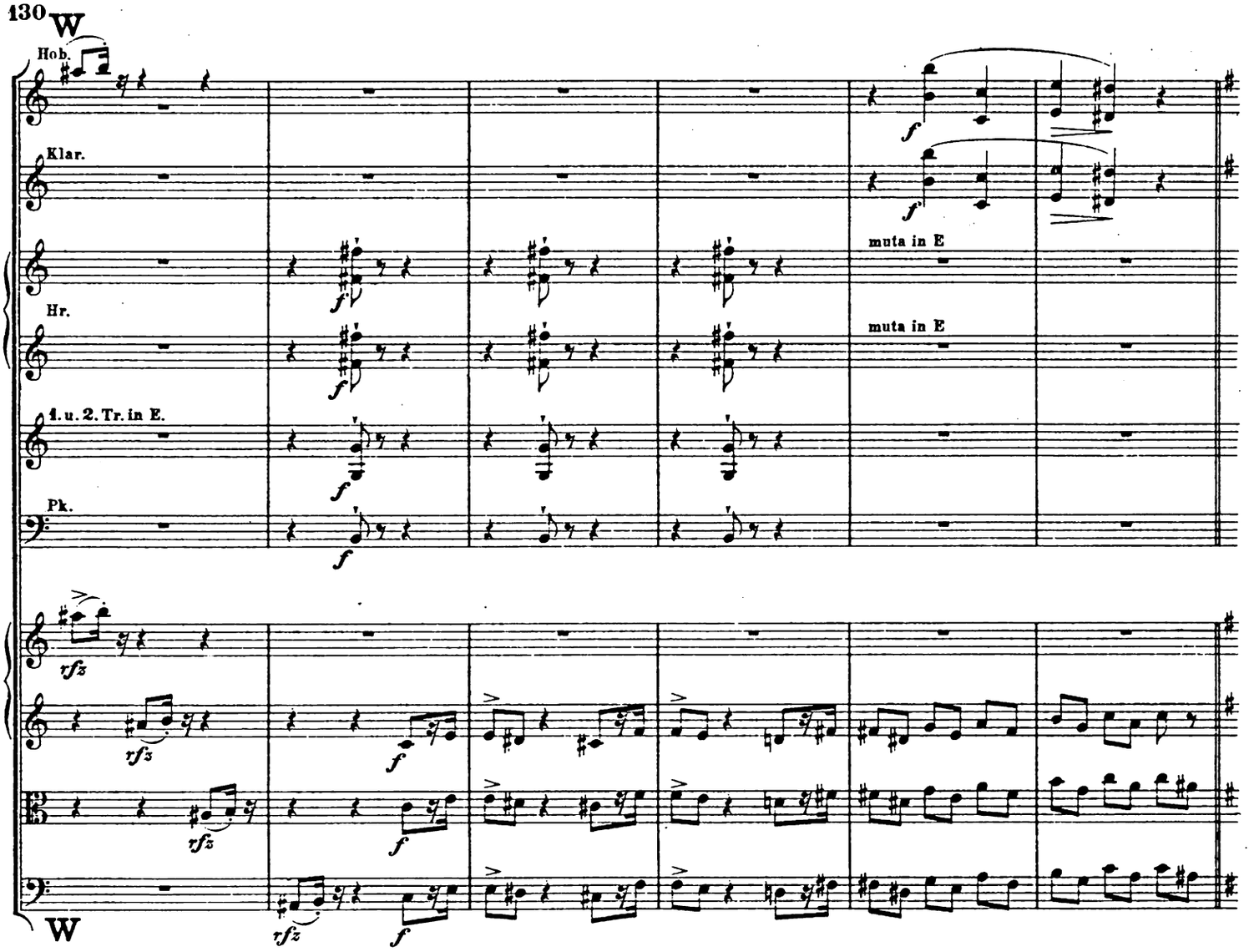


NB. Der Fugensatz in allen Streichinstrumenten sehr scharf markiert und abgestoßen.
The fugue-movement very sharply accentuated and detached in all the string instruments.
La partie fuguée très accentuée et détachée dans tous les instruments à cordes.
Ezt a fugarészletet a vonósok erős marcato-kkal és határozott staccato-kkal játszák.

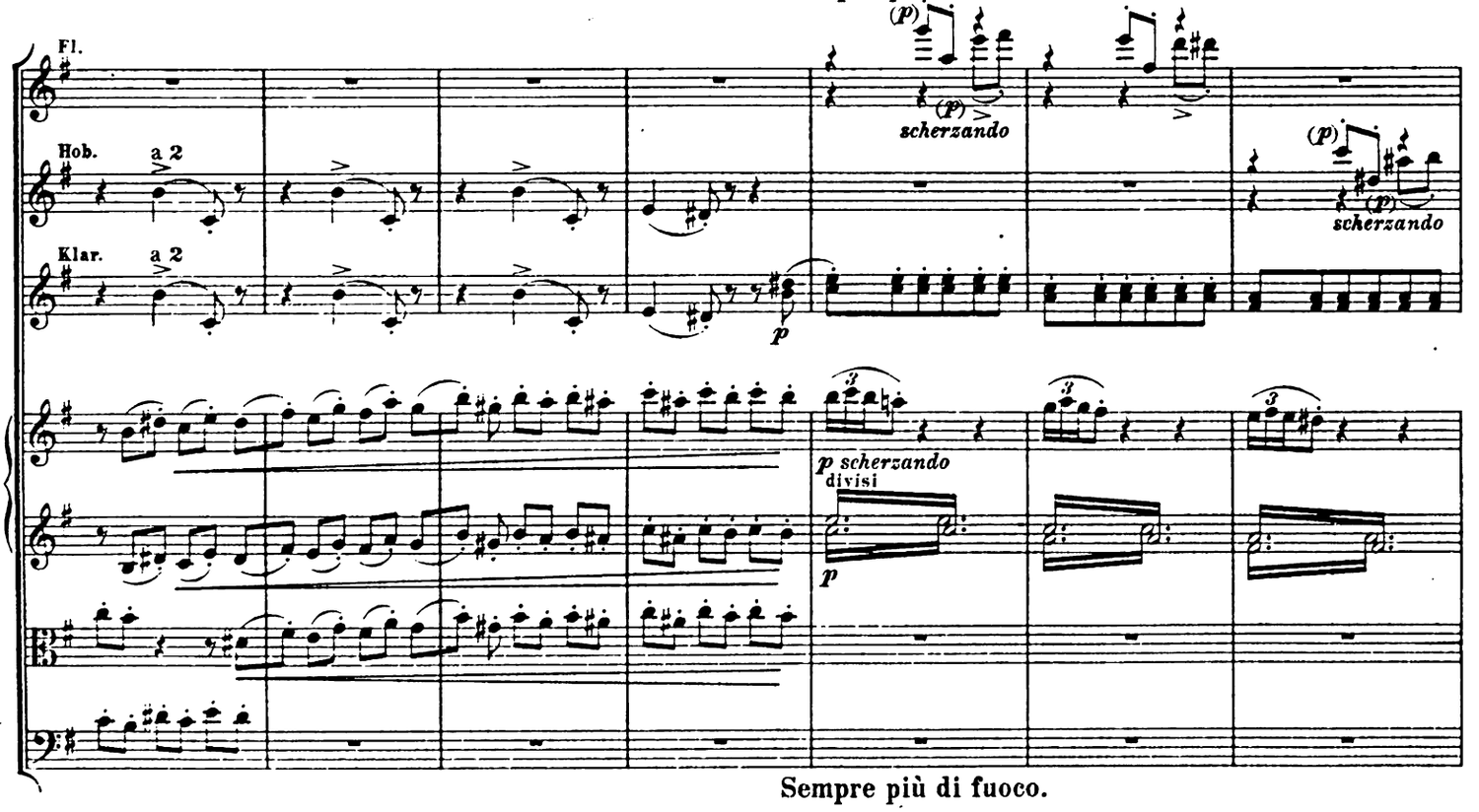

Hob.
Klar.
Kb. pizz.
(f)
U
a 2
Fl.
Hob.
Klar.
Fag.
Hr.
arco
U


a 2
Fl.
Hob.
Klar.
Fag.
Hr.
divisi
V Sempre animato.
Tenorpos.
(p) marcato
sempre f e stacc.
V Sempre animato.

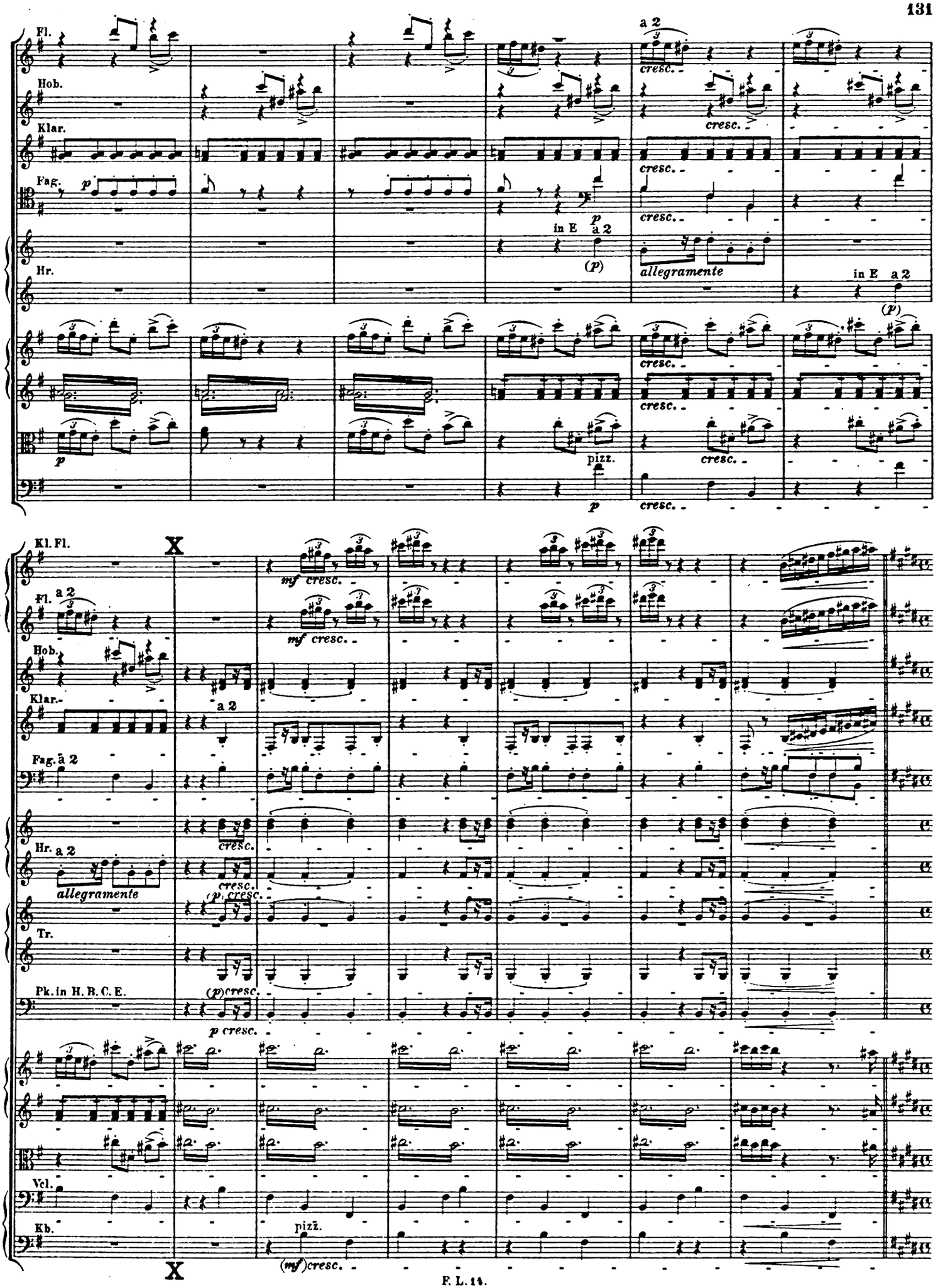

Hob.
Klar.
Fag.
Hr.
Tenorpos.
Vcl.
rfz
f
Fl.
a 2
Hob.
Klar.
Fag.
(p)
p
(p marcato)
(p)



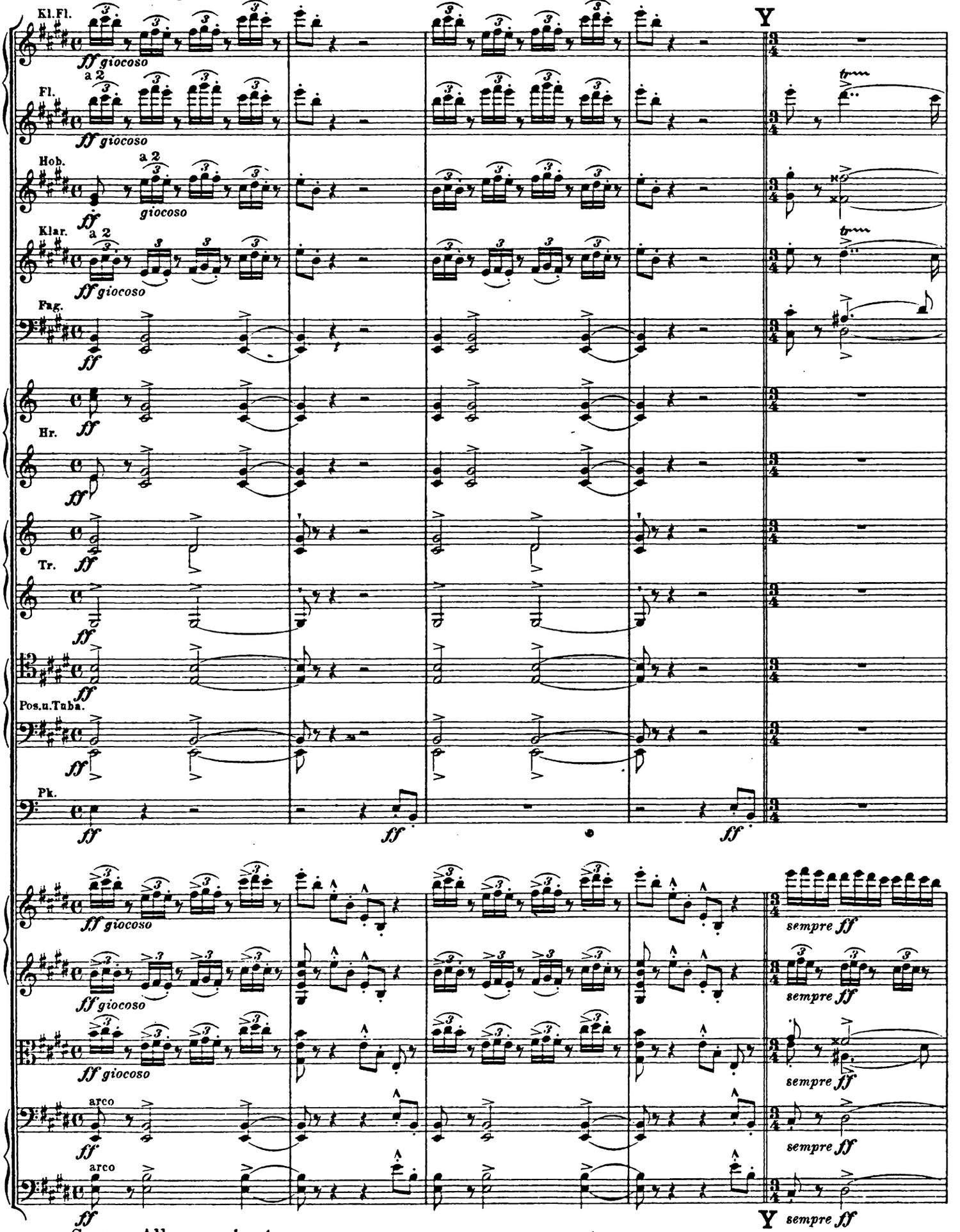
Sempre più di fuoco.



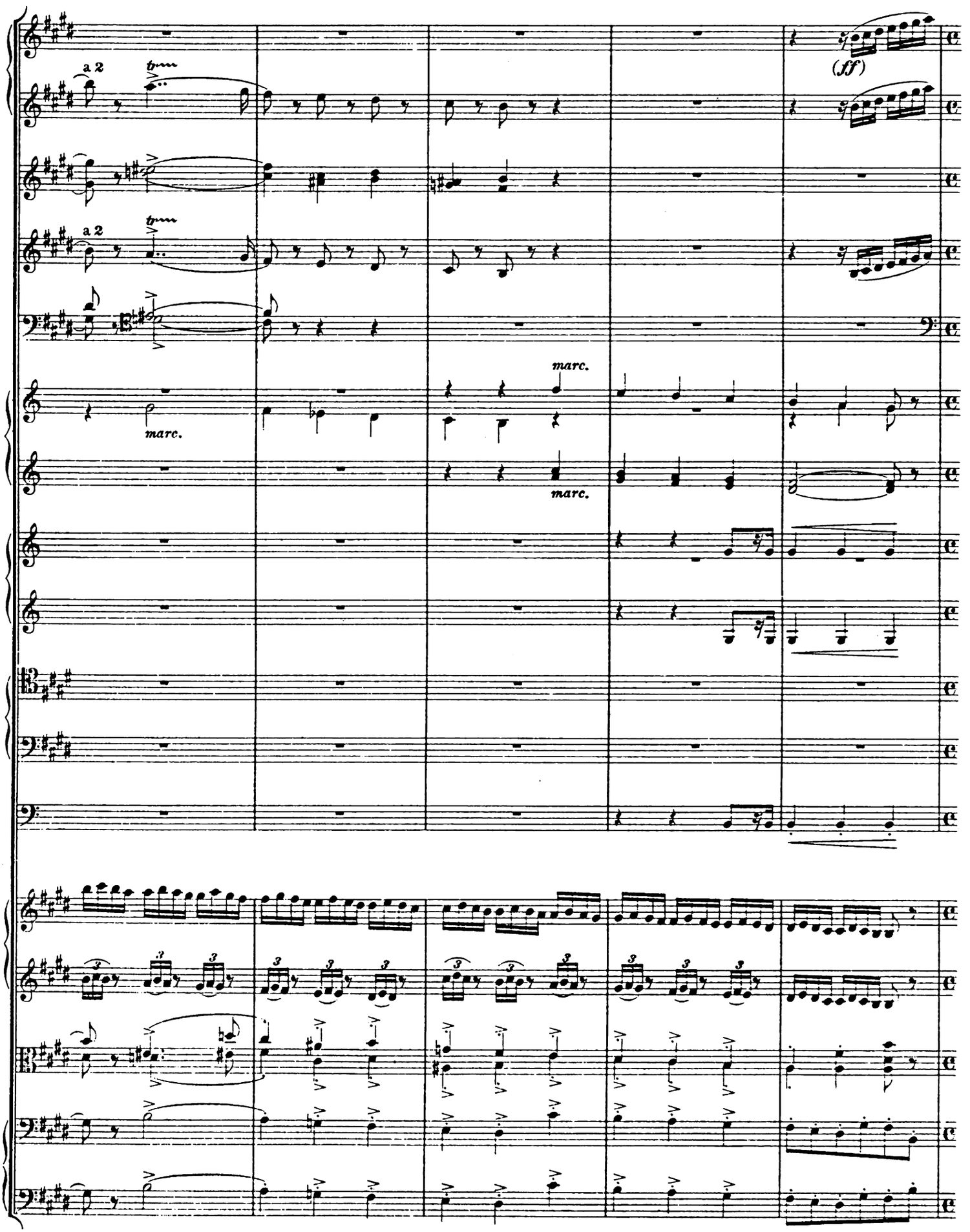
Sempre più di fuoco.

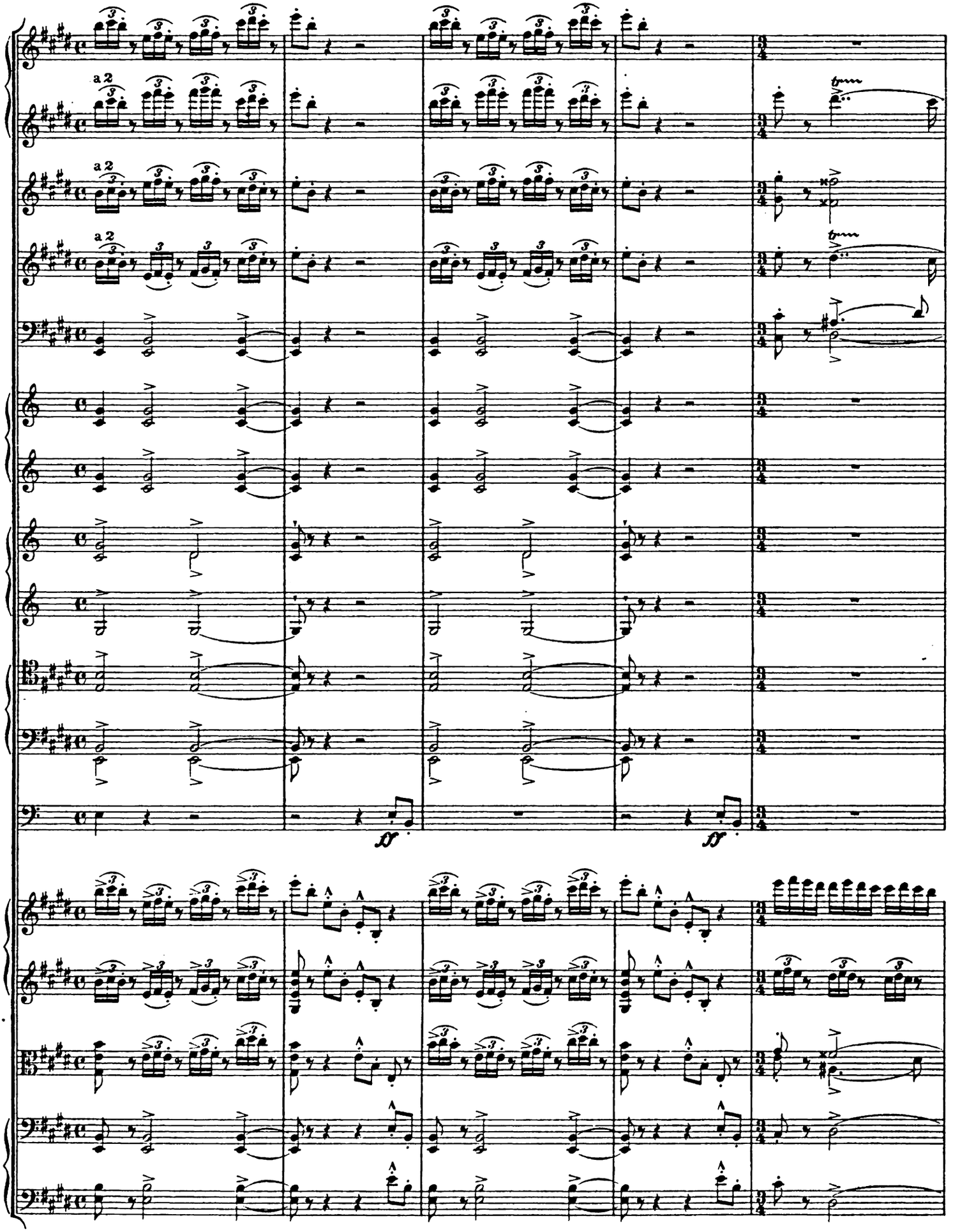

Fl.
Hob.
Klar.
Fag.
Hr.
a 2
cresc.
in E a 2
allegramente
pizz.
Kl. Fl.
mf cresc.
Tr.
Pk. in H. B. C. E.
Vcl.
Kb.
pizz.
(mf) cresc.

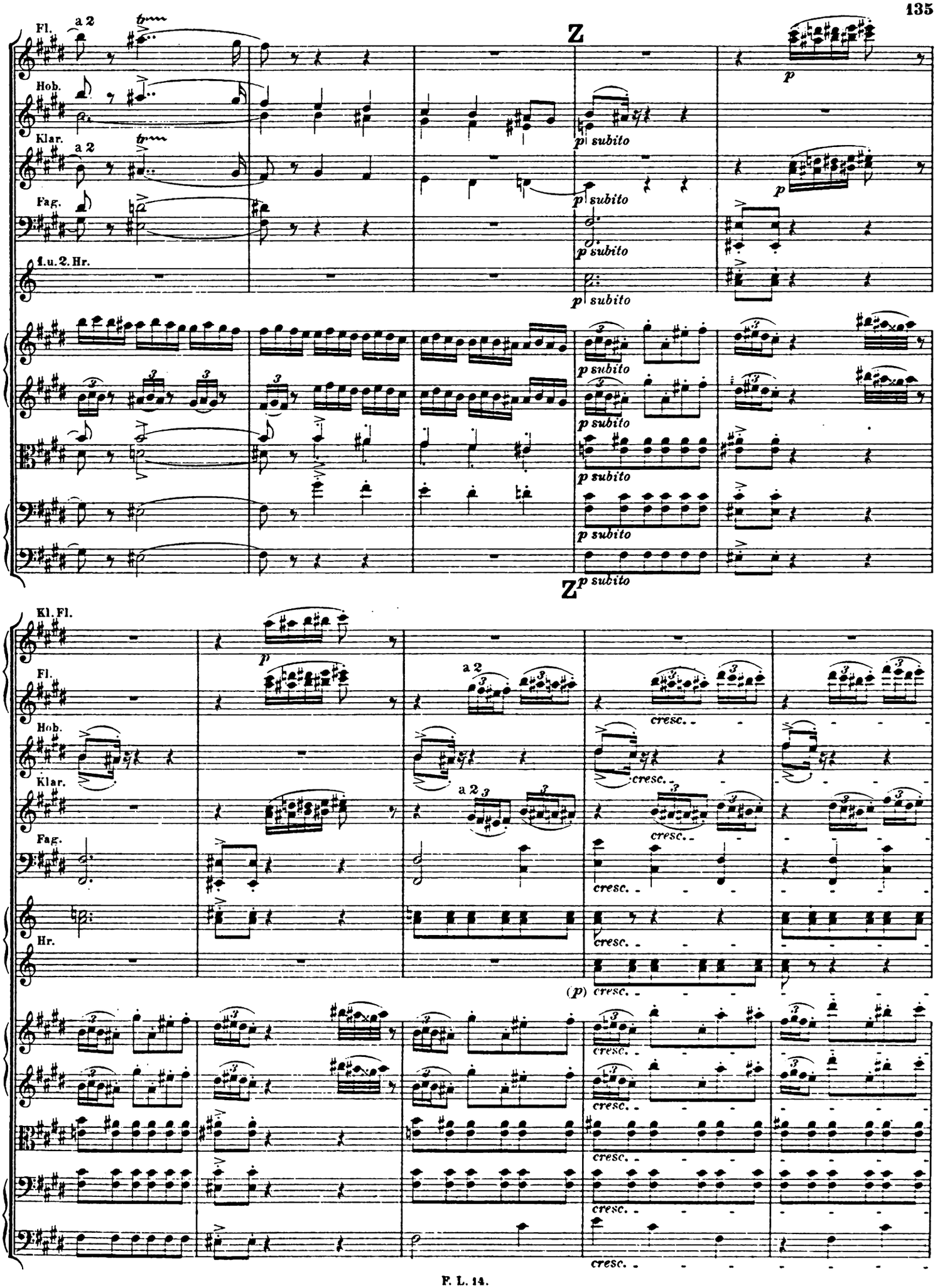
Sempre Allegro animato.

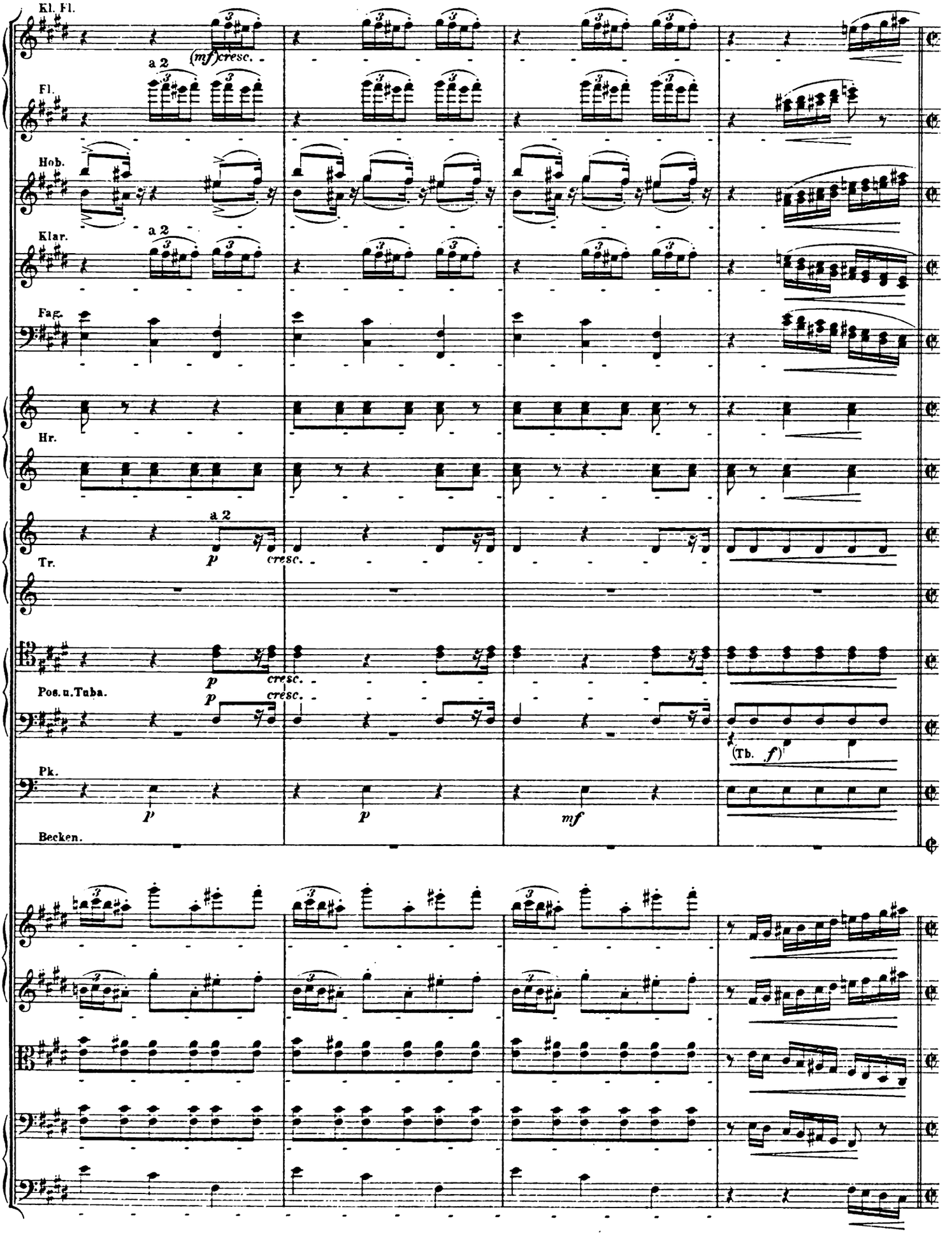


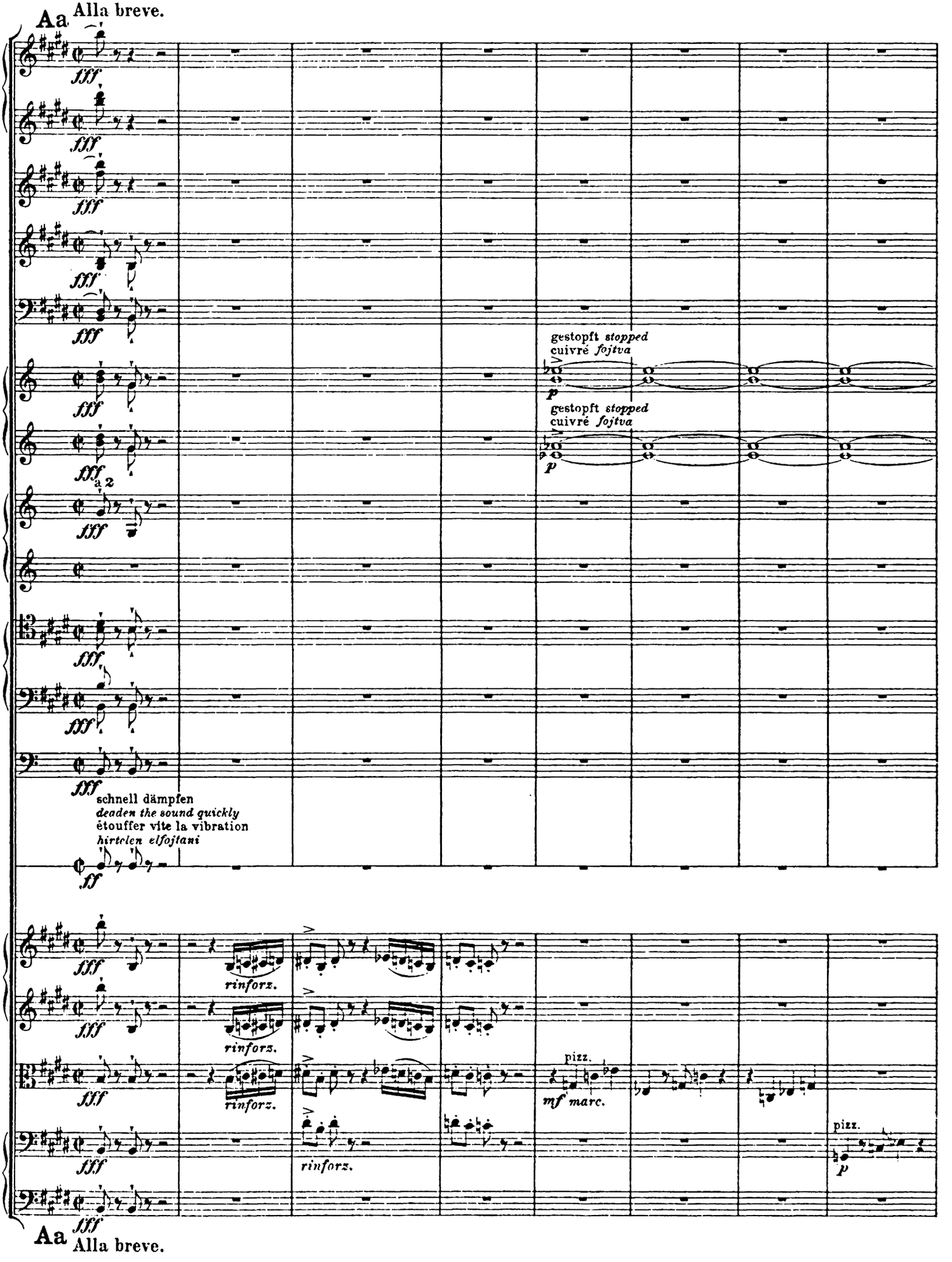
Sempre Allegro animato.

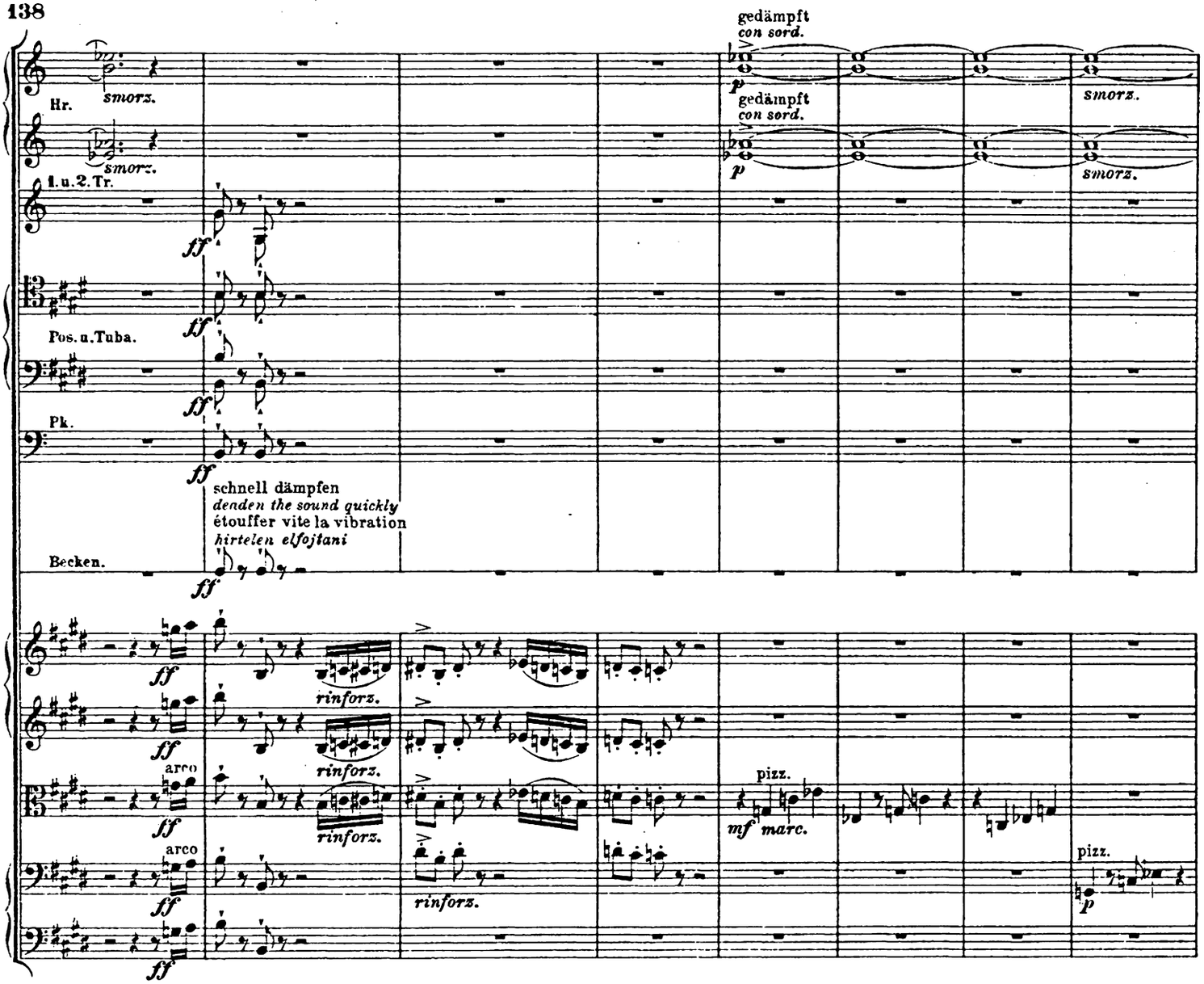

a 2
tr
(ff)
a 2
tr
marc.
marc.
marc.


a 2
a 2
a 2
ff
ff

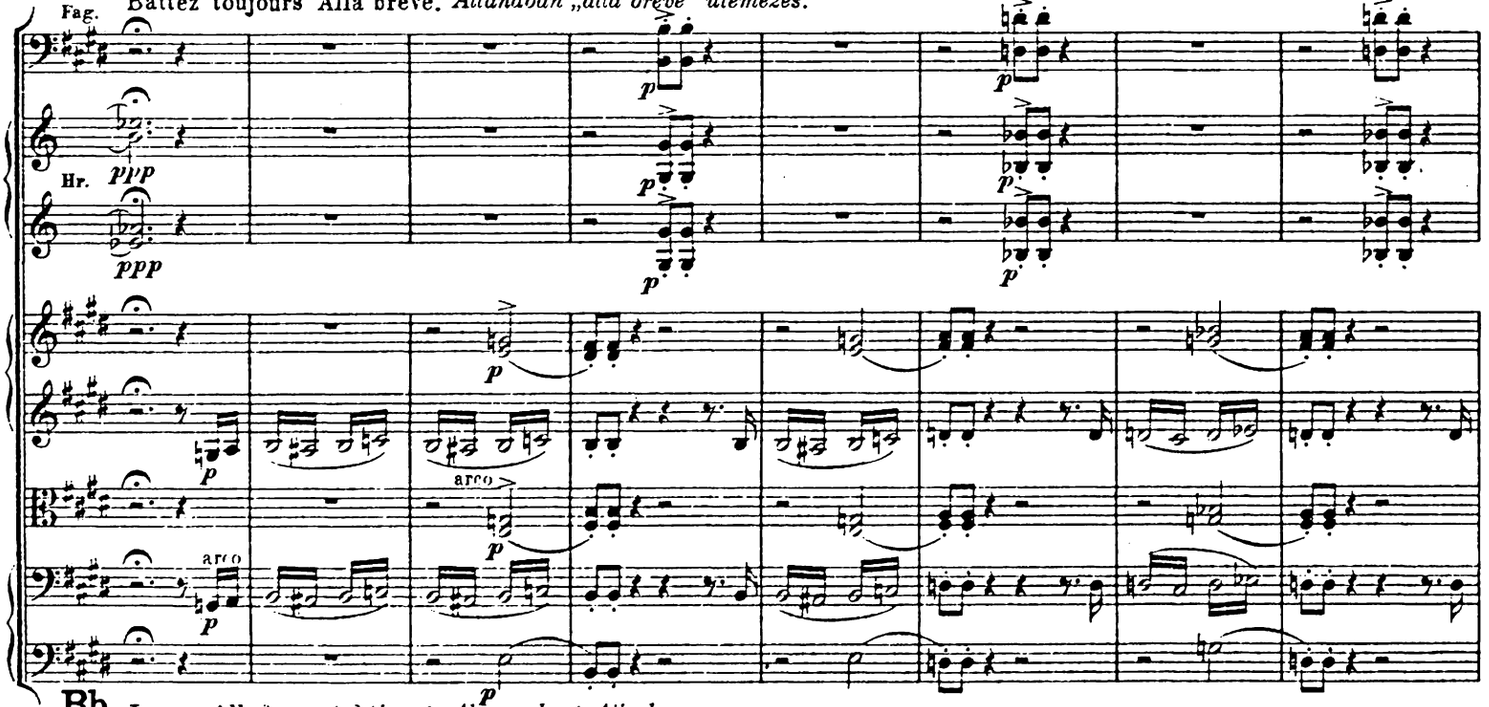

Fl.
a 2
Hob.
Klar.
a 2
Fag.
1.u.2. Hr.
Z
p
p subito
Z
p subito
Kl. Fl.
Fl.
a 2
Hob.
Klar.
a 2
Fag.
Hr.
cresc.
(p) cresc.


Kl. Fl.
(mf) cresc.
a 2
Fl.
Hob.
Klar.
a 2
Fag.
Hr.
a 2
p
cresc.
Tr.
p
cresc.
Pos. u. Tuba.
p
cresc.
(Tb. f)
Pk.
p
p
mf
Becken.

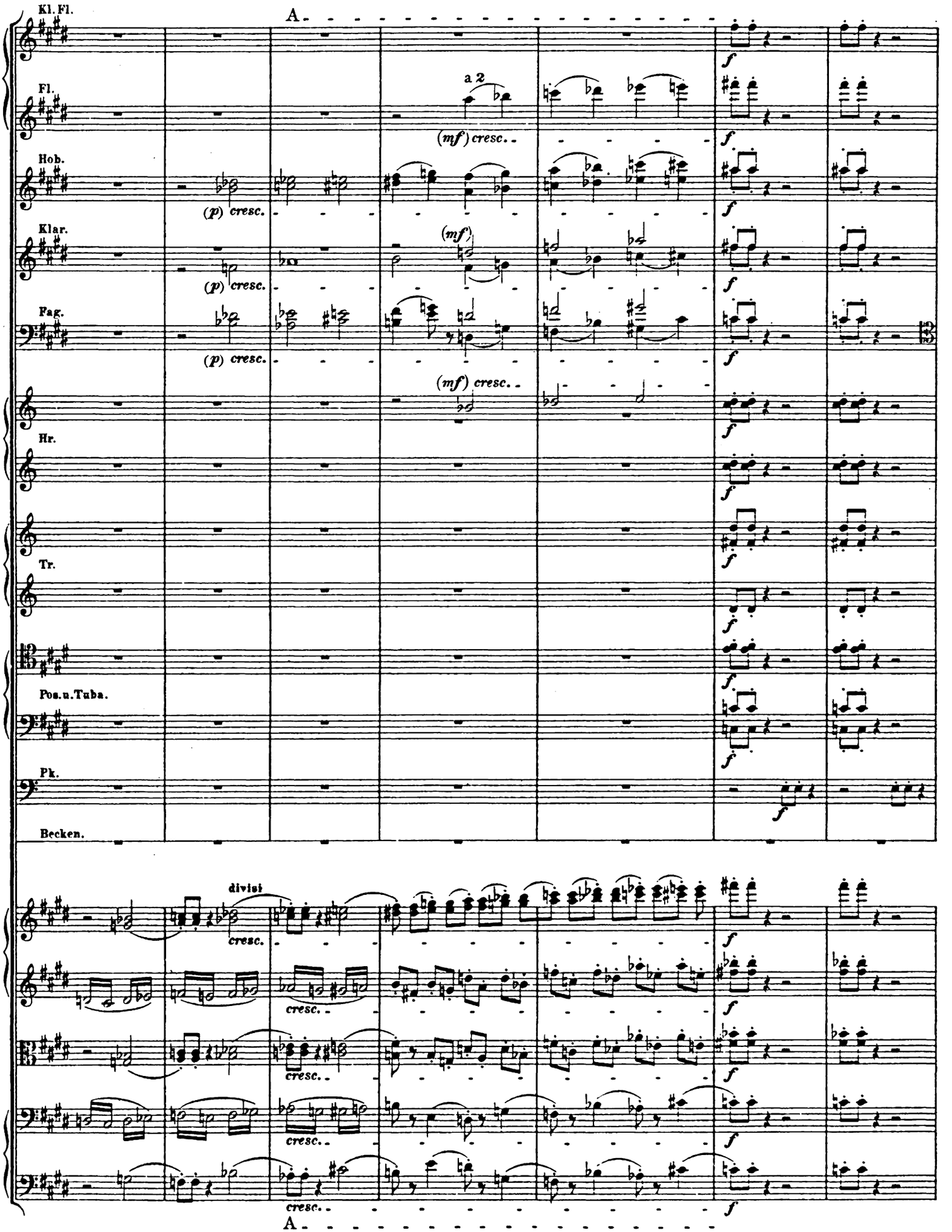

Aa Alla breve.
fff
gestopft stopped
cuivré fojtva
p
a 2
schnell dämpfen
deaden the sound quickly
étouffer vite la vibration
hirtelen elfojtani
ff
rinforz.
pizz.
mf marc.
p
Aa Alla breve.

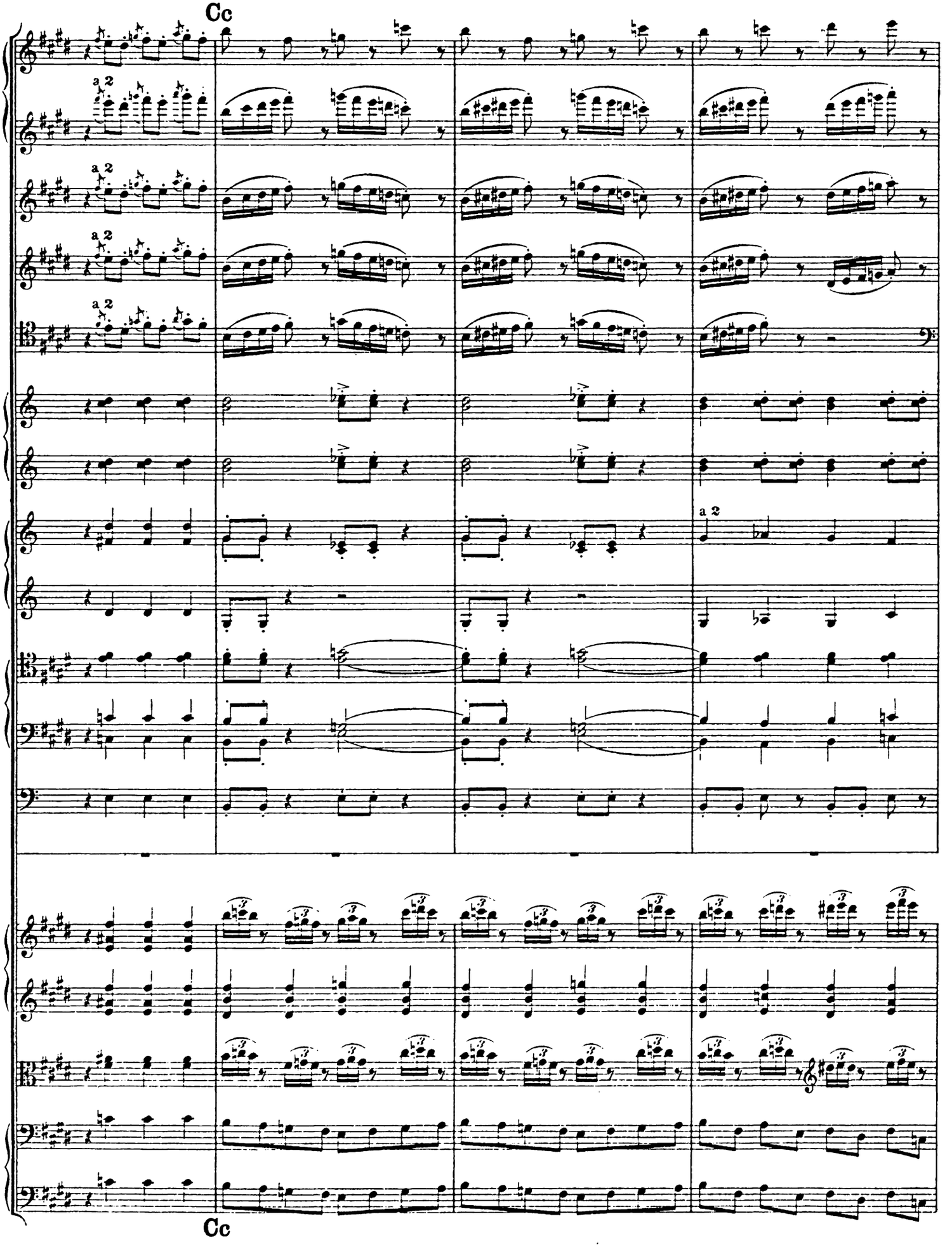


Bb Immer Alla breve taktieren. *Always beat Alla breve.*
Battez toujours Alla breve. *Állandóan „alla breve" ütemezés.*

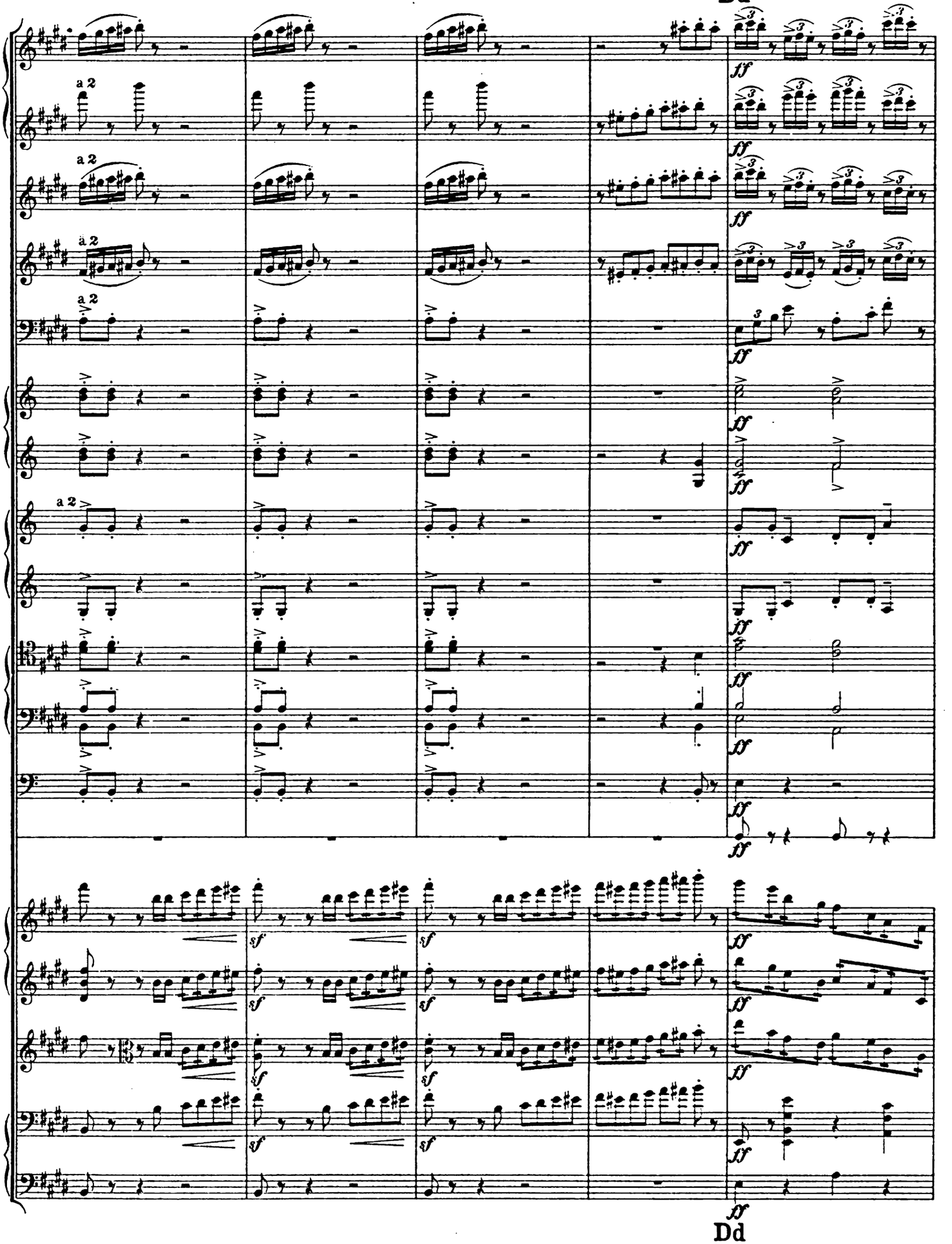


Bb Immer Alla breve taktieren. *Always beat Alla breve.*
Battez toujours Alla breve. *Állandóan „alla breve" ütemezés.*

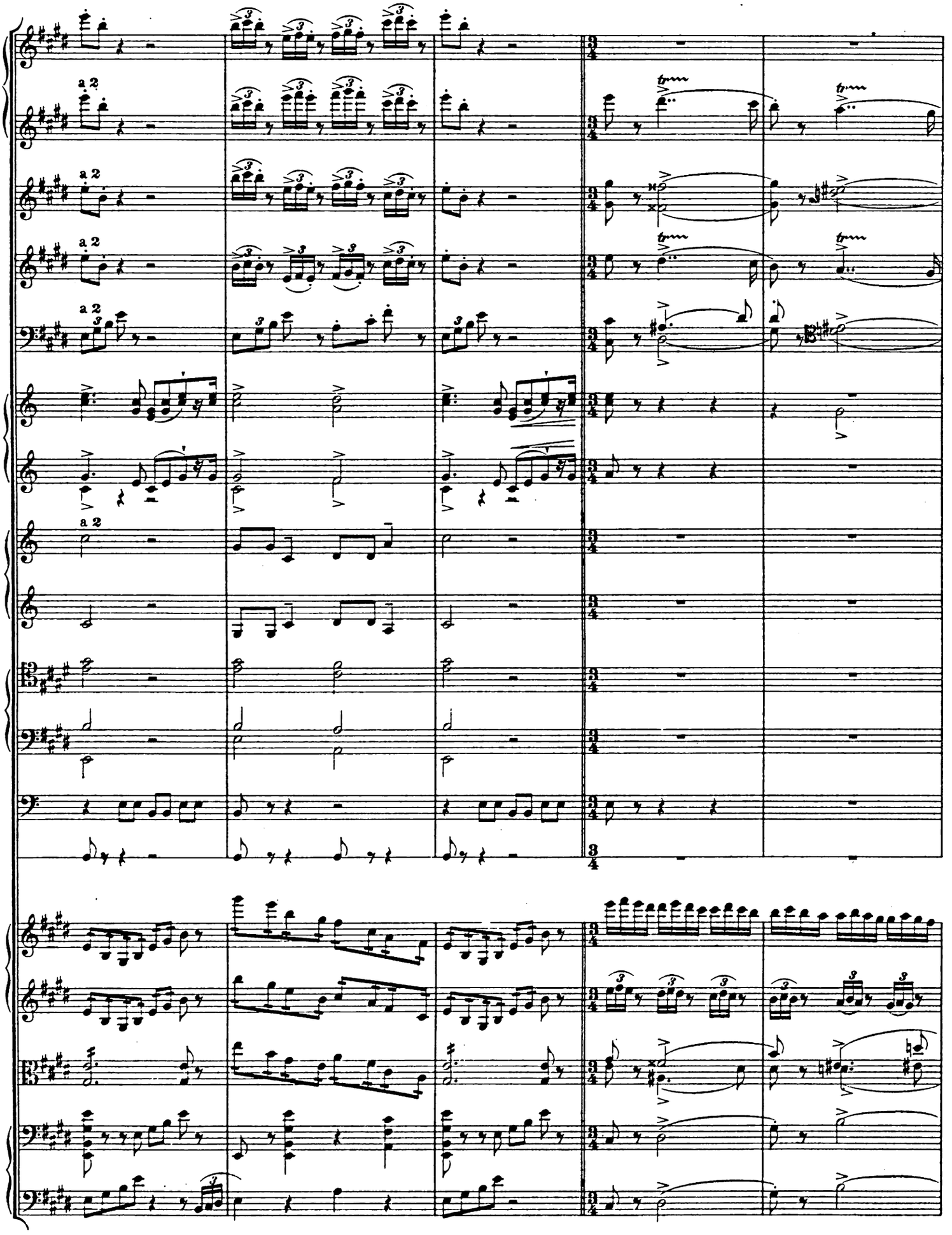

Kl. Fl.
A
Fl.
a 2
(mf) cresc.
Hob.
(p) cresc.
Klar.
(mf)
(p) cresc.
Fag.
(p) cresc.
(mf) cresc.
Hr.
Tr.
Pos. u. Tuba.
Pk.
Becken.
divisi
cresc.
A
f

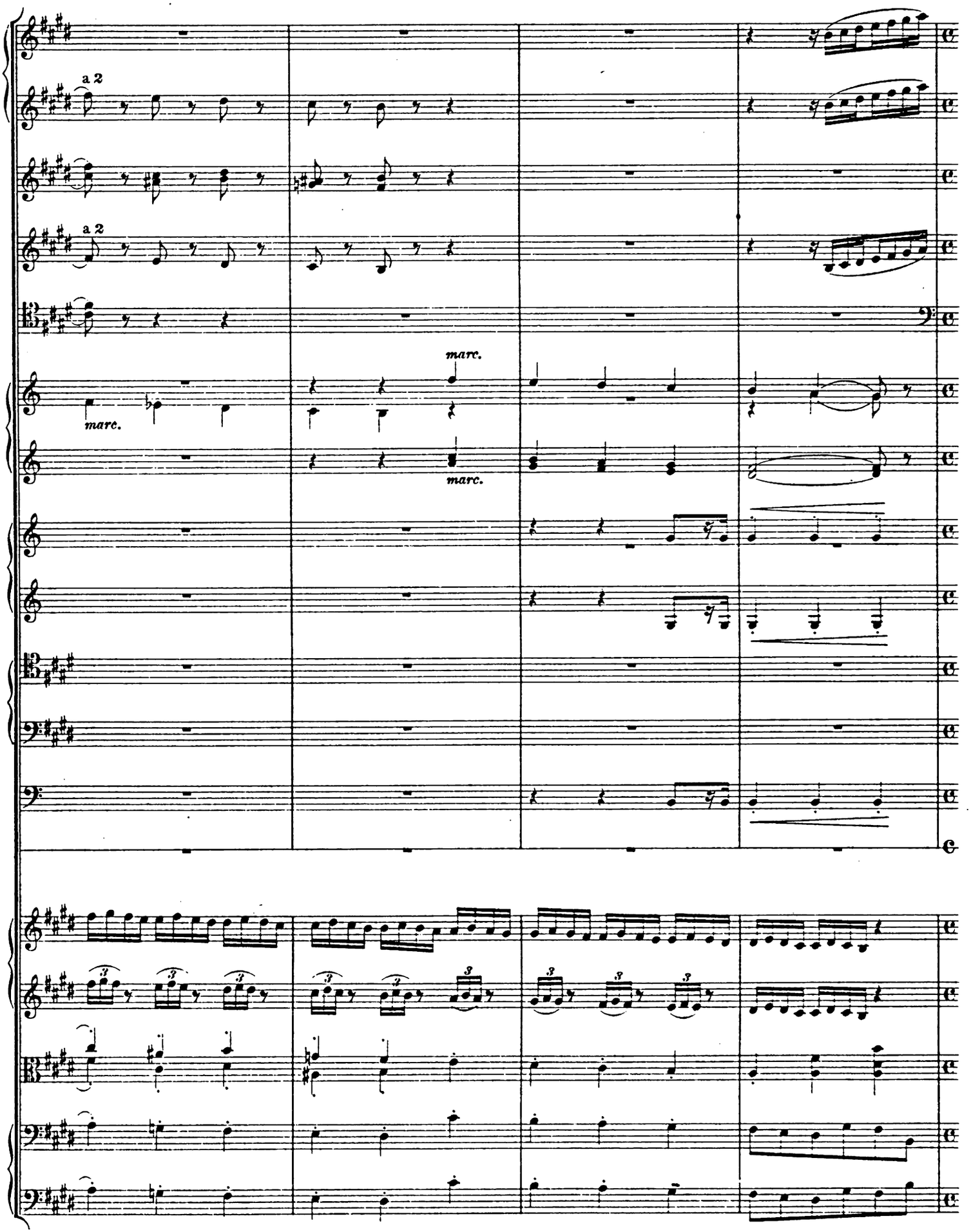

Cc
a 2
a 2
a 2
a 2
a 2
Cc

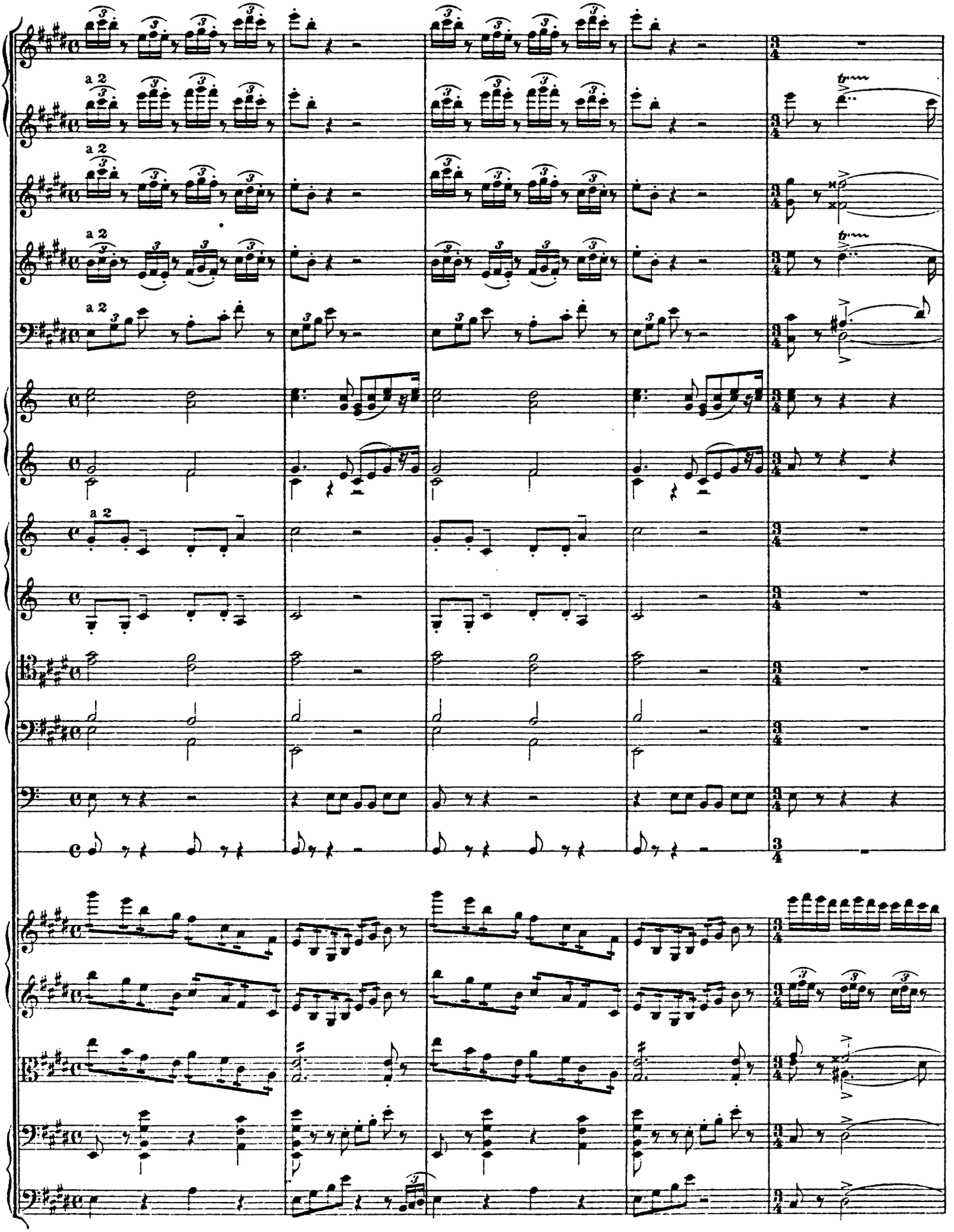
Dd

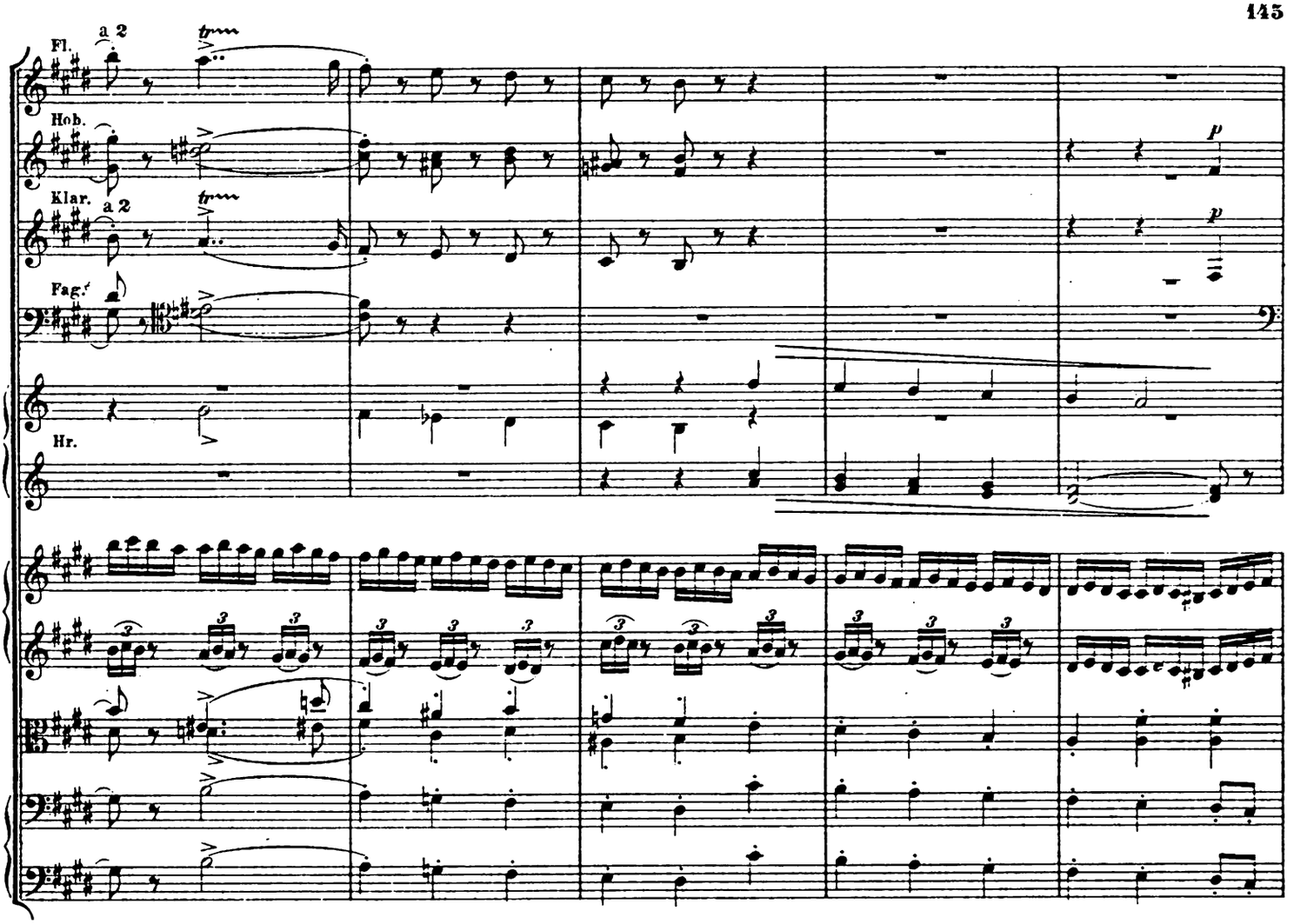


Dd

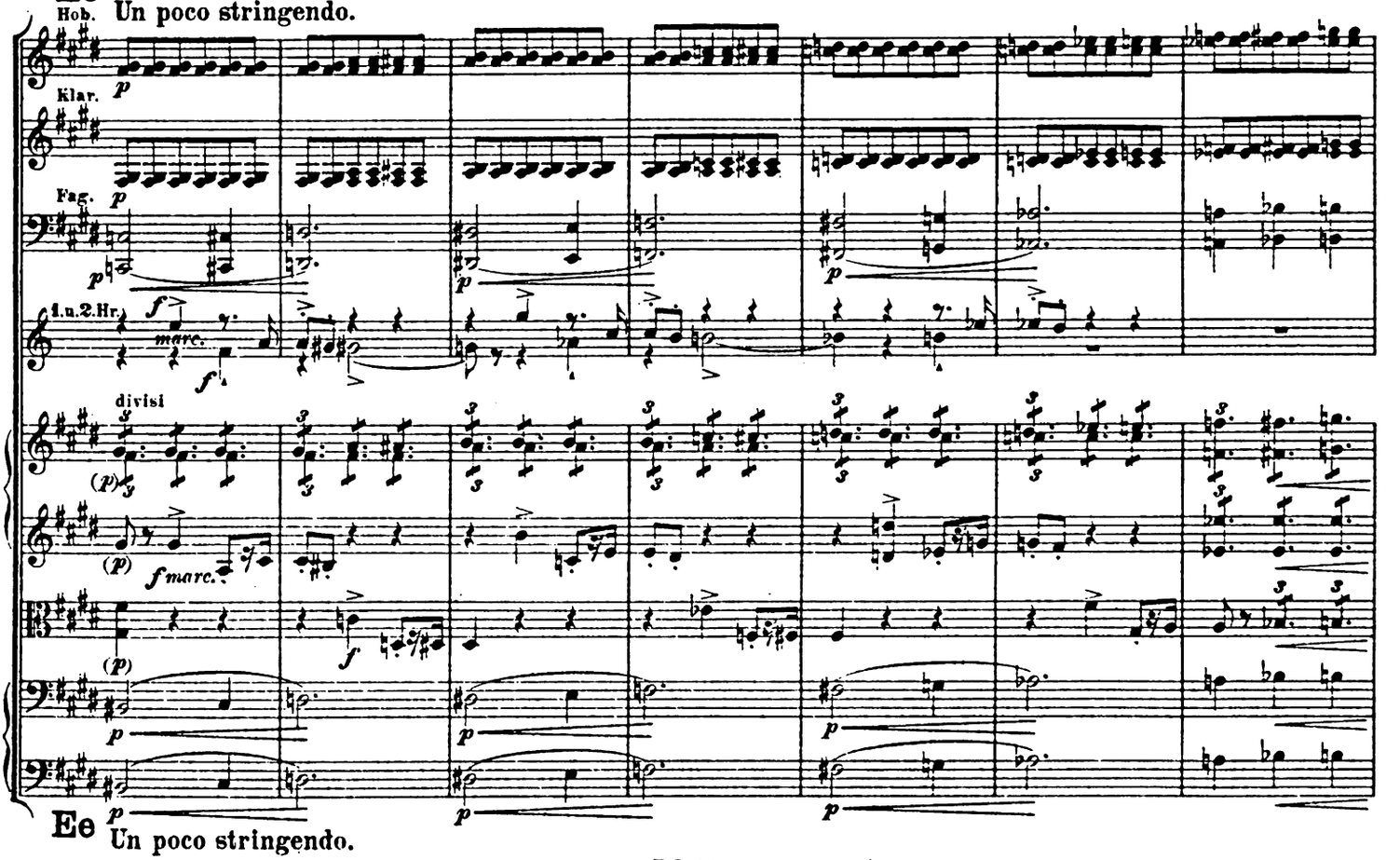



a 2
a 2
marc.
marc.
marc.

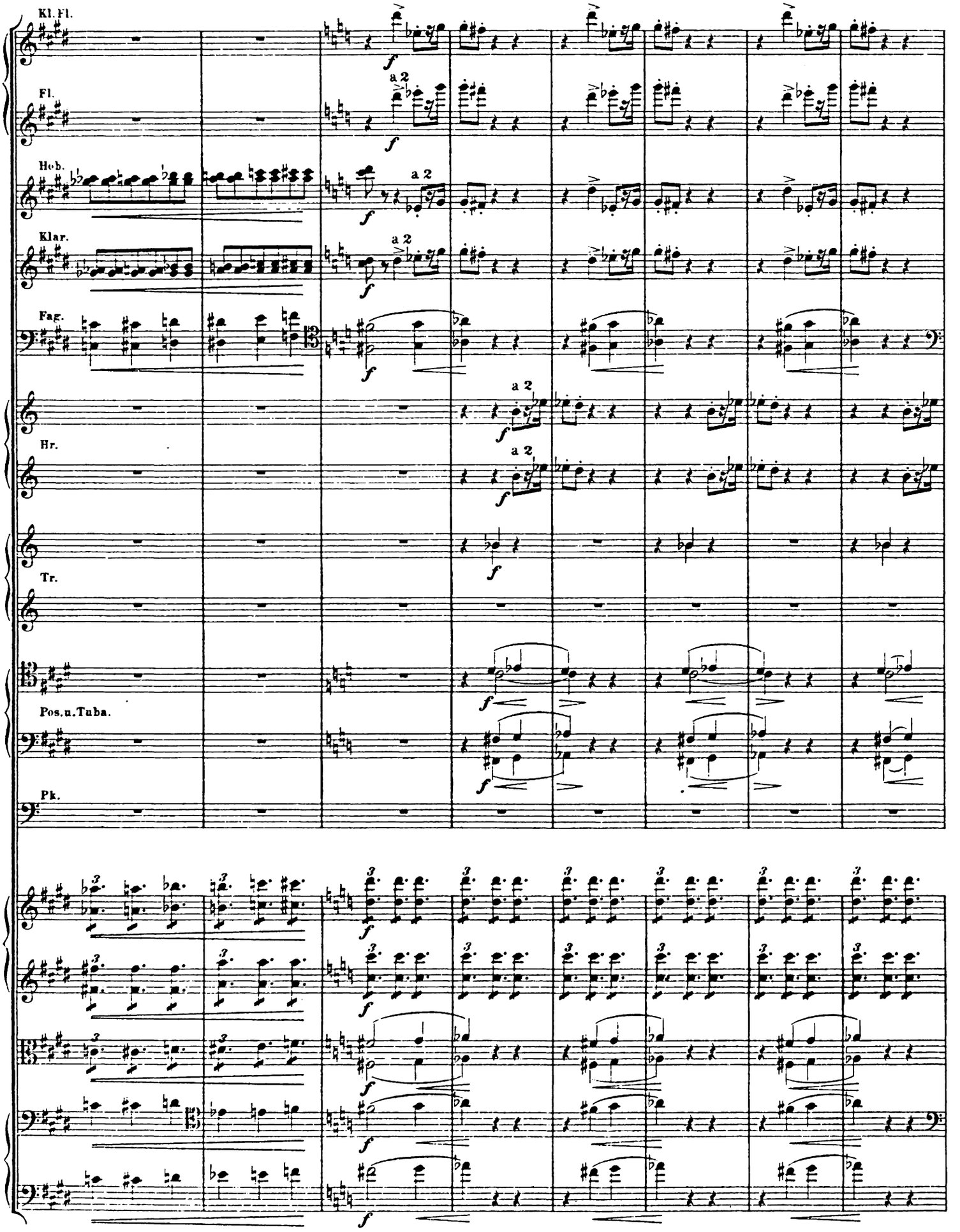


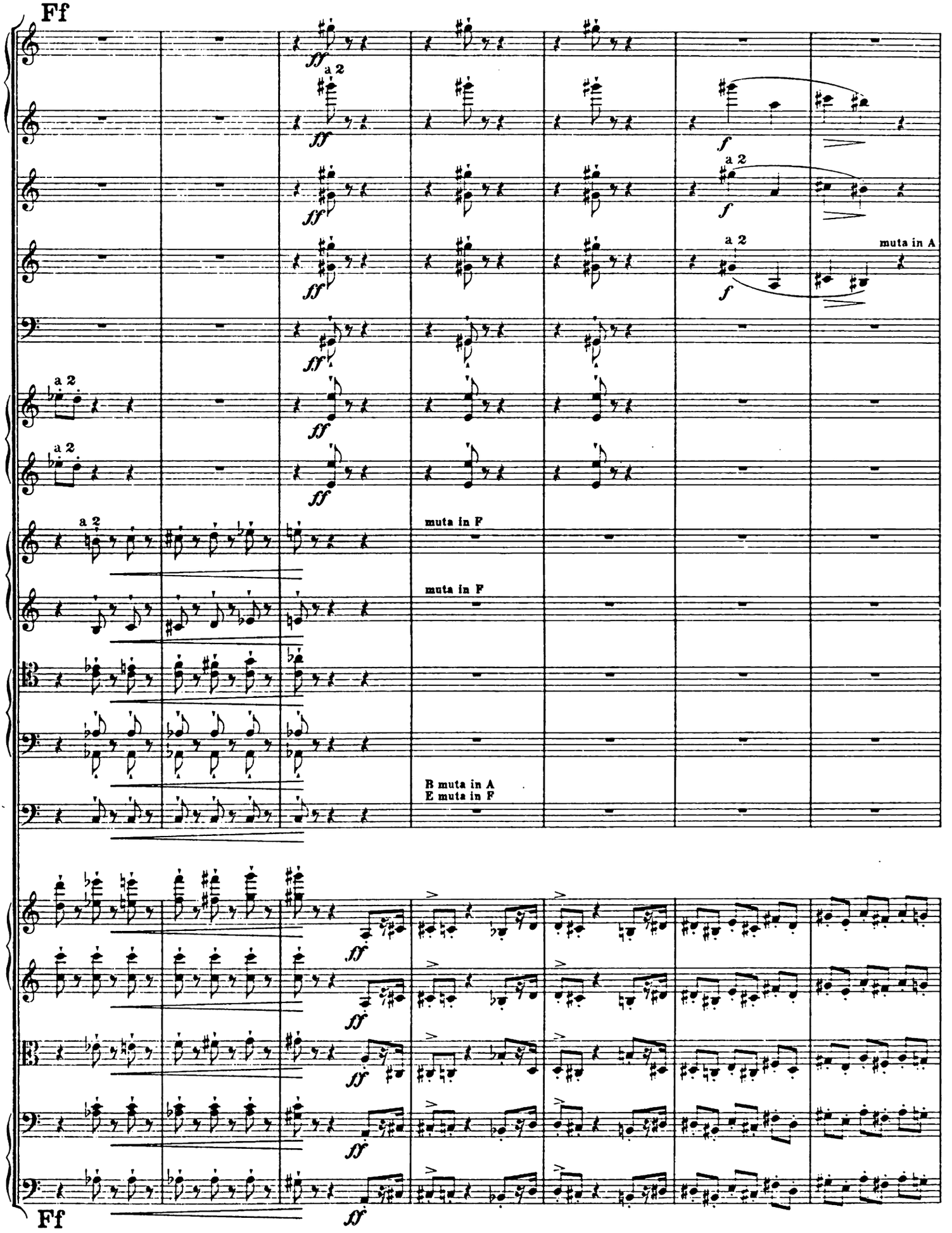


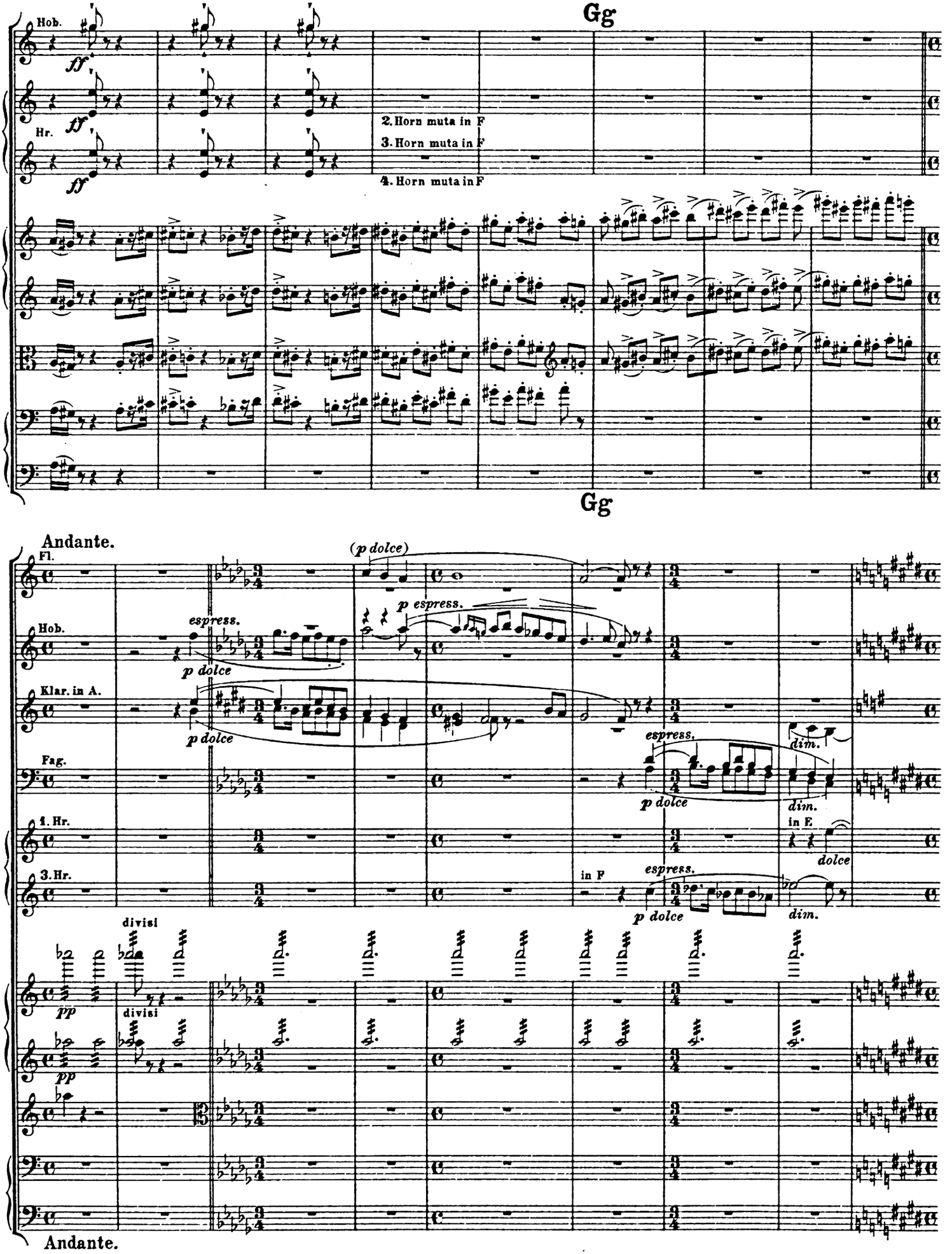
Ee

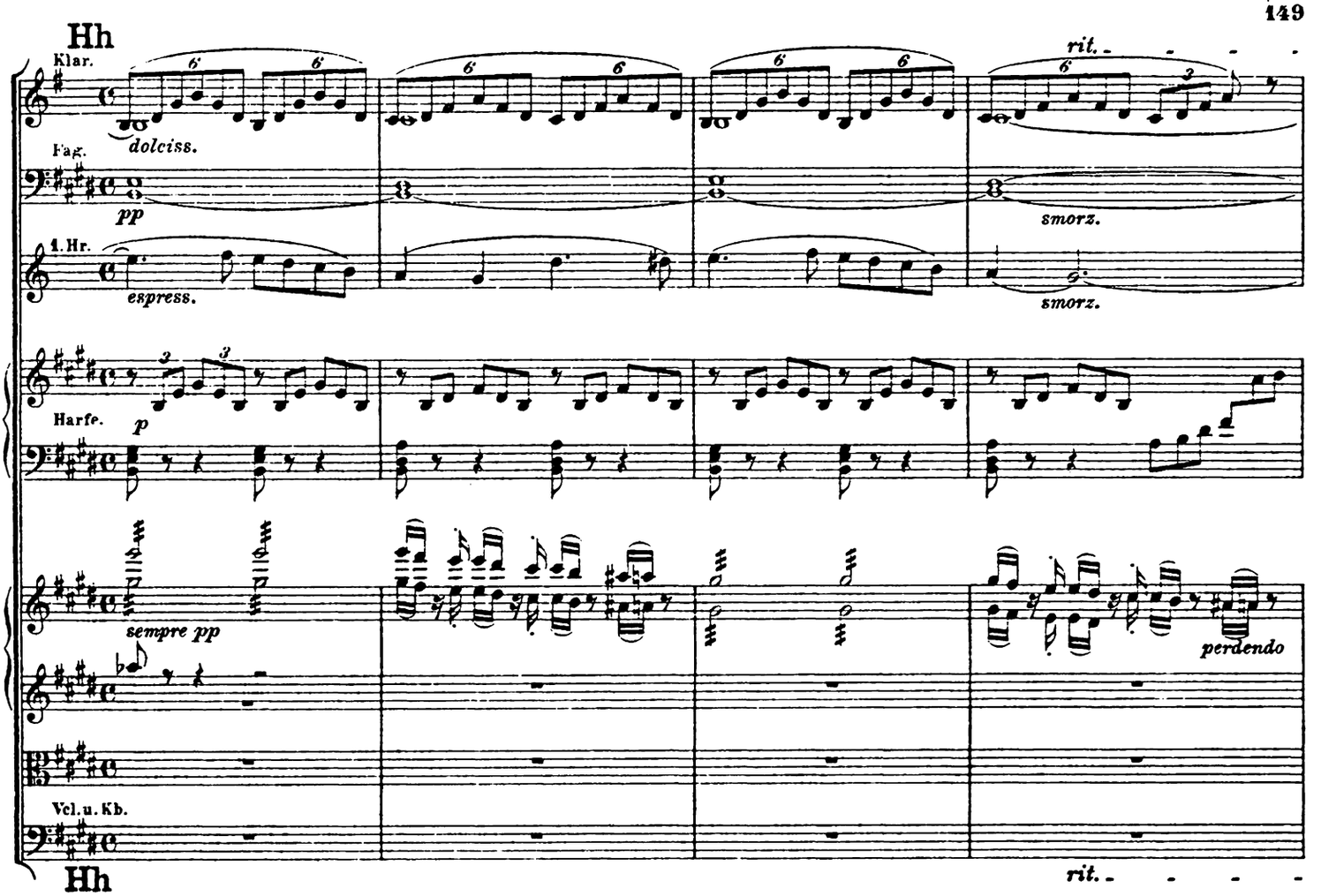


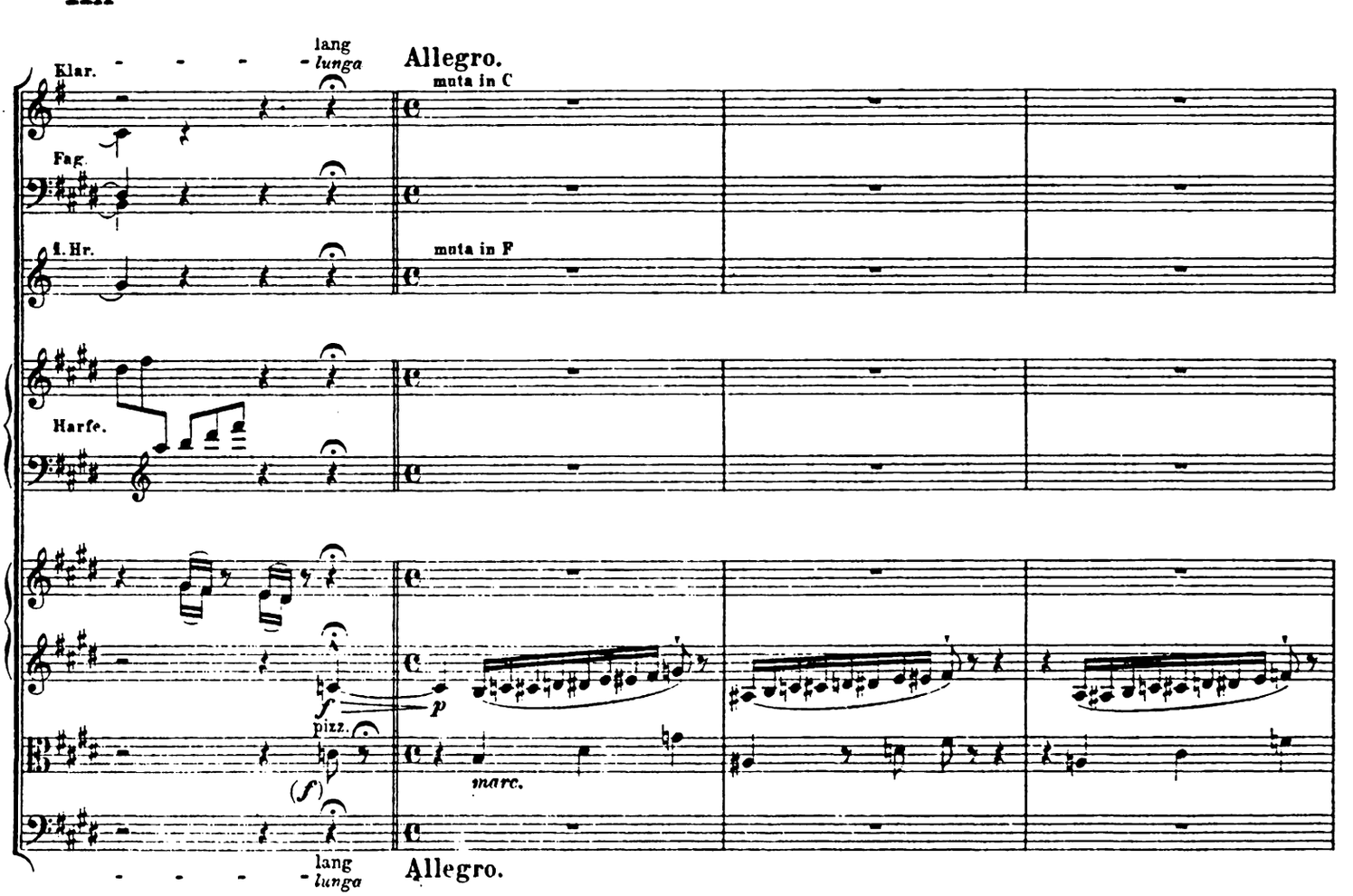
Ee Un poco stringendo.

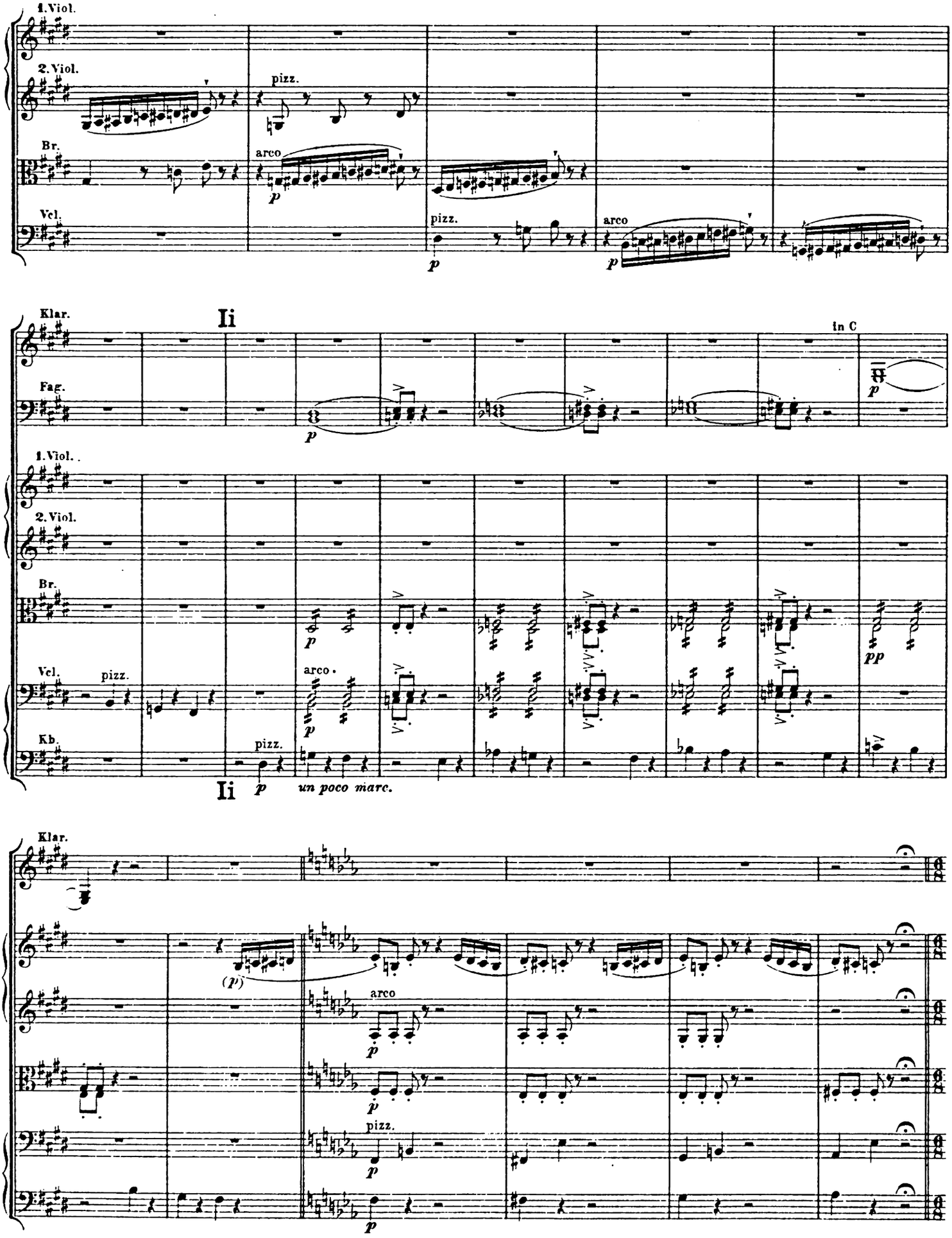

Kl.Fl.
Fl.
Hob.
Klar.
Fag.
Hr.
Tr.
Pos.u.Tuba.
Pk.
a 2
f


Ff
a 2
muta in A
muta in F
muta in F
B muta in A
E muta in F
Ff


Gg
Hob.
ff
Hr.
ff
ff
2. Horn muta in F
3. Horn muta in F
4. Horn muta in F
Gg
Andante.
Fl.
(p dolce)
p espress.
Hob.
espress.
p dolce
Klar. in A.
p dolce
Fag.
espress.
p dolce
dim.
dim.
1. Hr.
in E.
dolce
3. Hr.
in F
espress.
p dolce
dim.
divisi
pp
divisi
pp
Andante.


Hh
Klar.
dolciss.
Fag.
pp
1. Hr.
espress.
rit.
smorz.
smorz.
Harfe.
p
sempre pp
perdendo
Vcl. u. Kb.
rit.


Hh
Klar.
lang
lunga
Allegro.
muta in C
Fag.
1. Hr.
muta in F
Harfe.
f
p
pizz.
(f)
marc.
lang
lunga
Allegro.

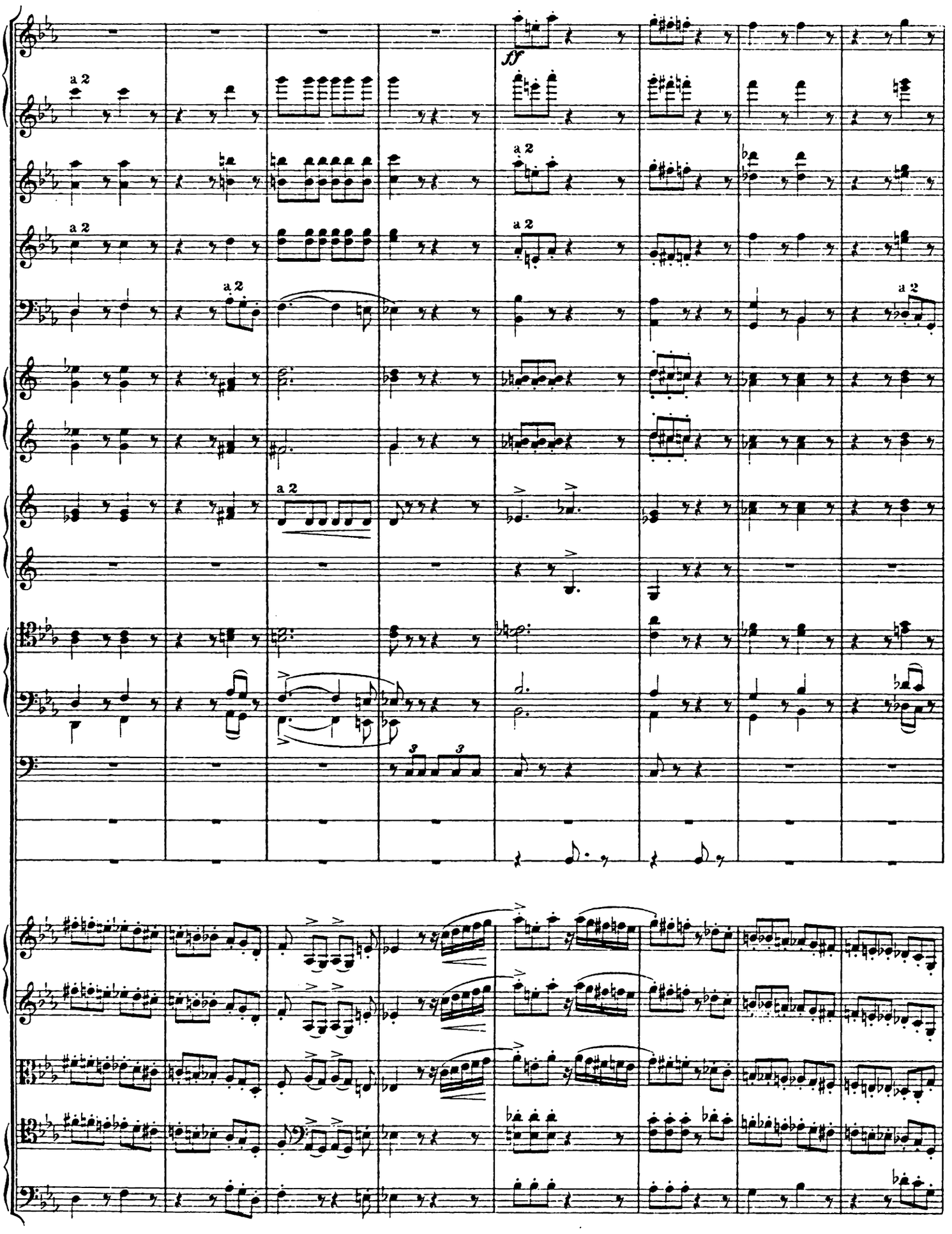

1. Viol.
2. Viol.
pizz.
Br.
arco
p
Vcl.
pizz.
p
arco
p
Klar.
Ii
in C
Fag.
p
p
1. Viol.
2. Viol.
Br.
p
pp
Vcl.
pizz.
arco
p
Kb.
pizz.
p
un poco marc.
Ii
Klar.
(p)
arco
p
p
pizz.
p
p

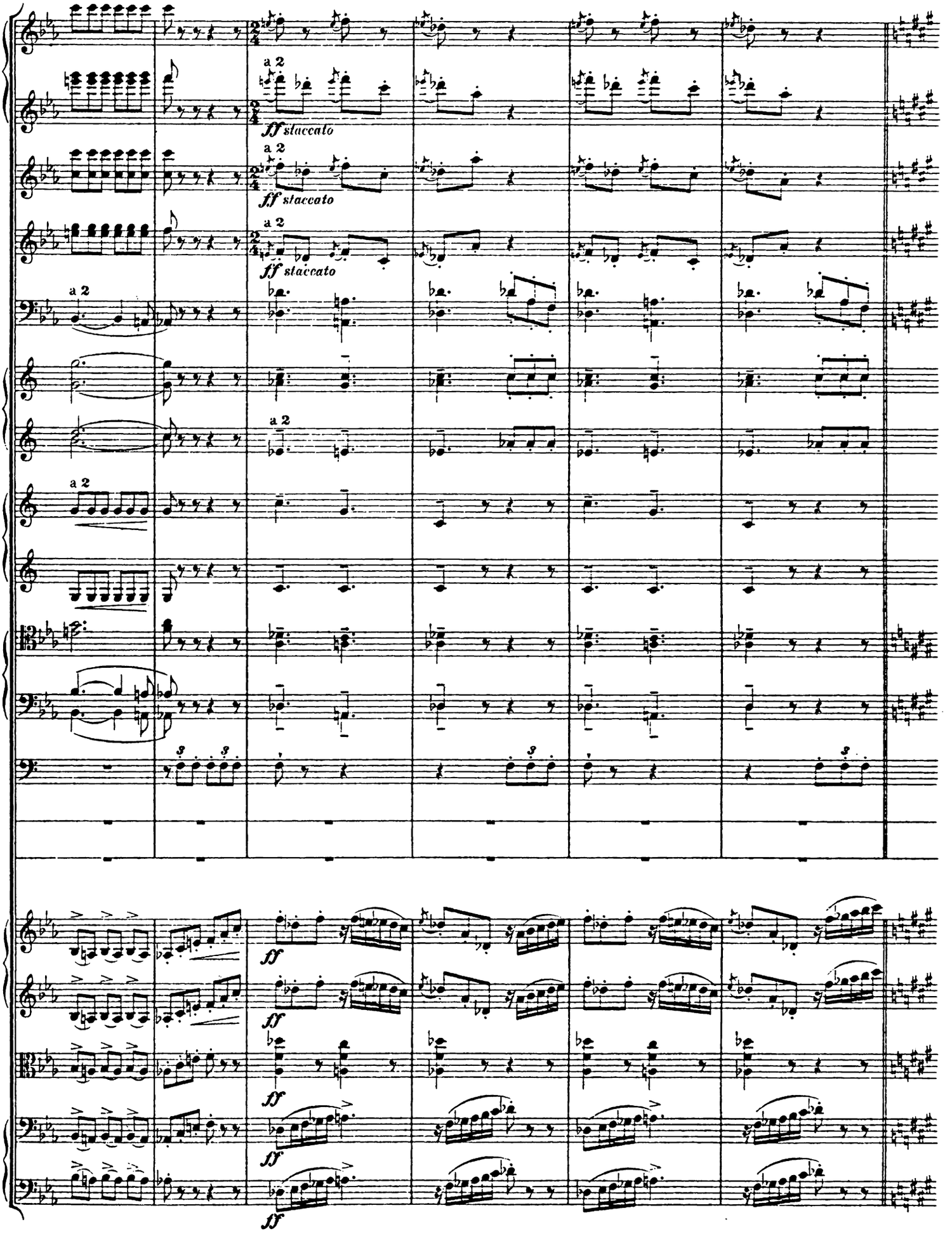
Jj Allegro vivace. 2 Viertel taktieren.
In due.

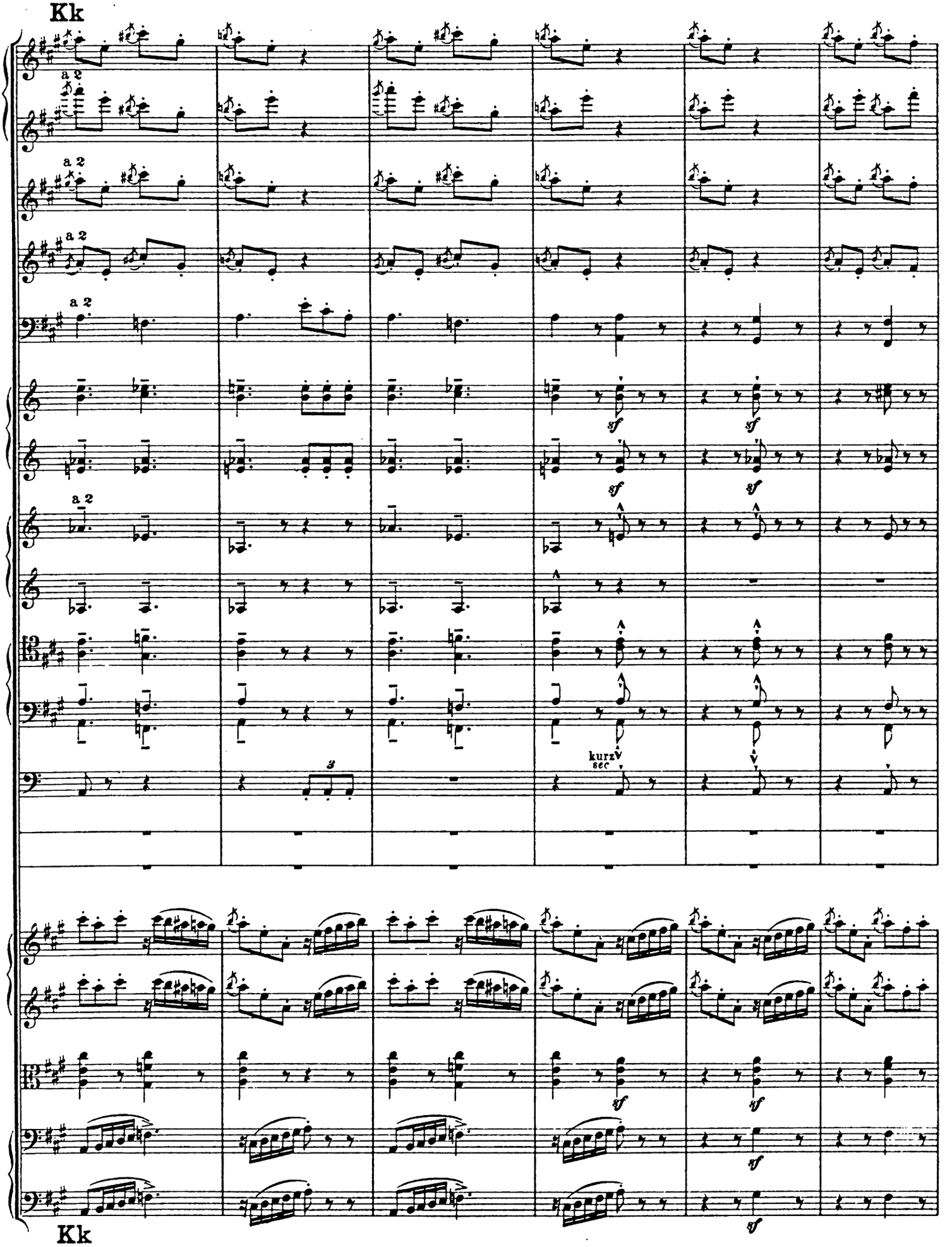
Kl.Fl.
Fl.
Hob.
Klar.
Fag.
Hr.
Tr.
Pos.u.Tuba.
Pk.
Trgl.
Becken.

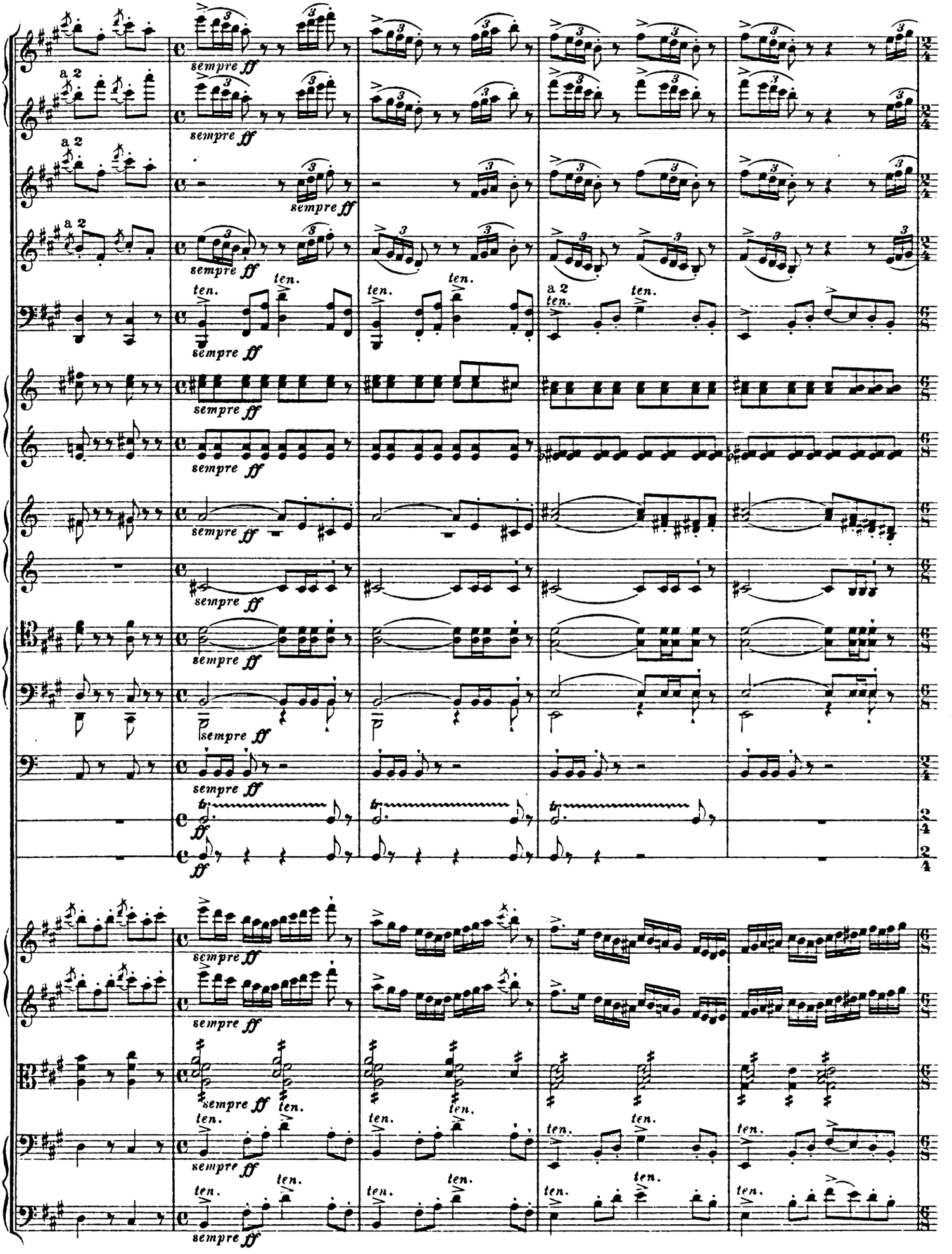
a 2
mf
ff
in F
H. A. C. F.
cresc. molto
arco

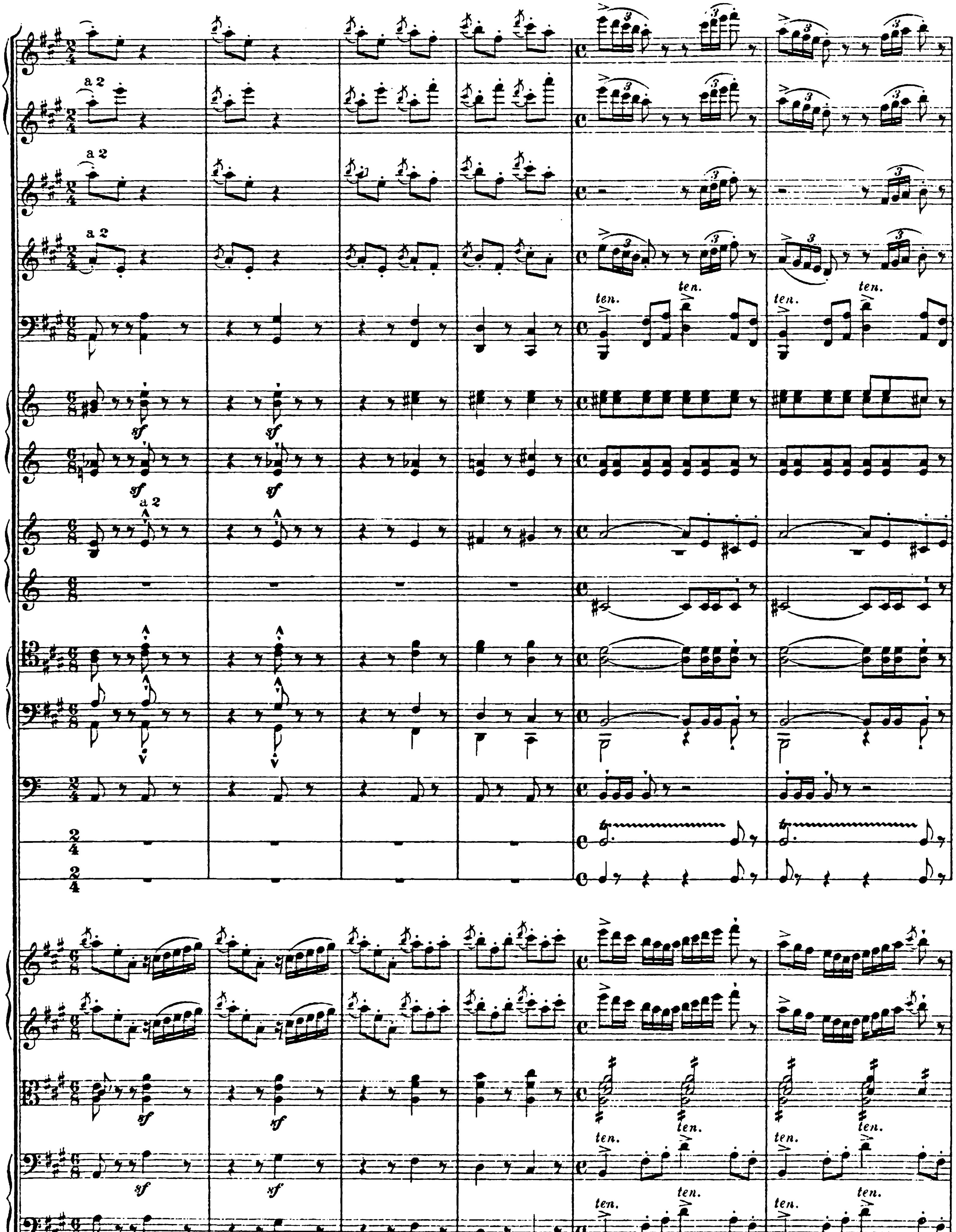
Jj Allegro vivace. 2 Viertel taktieren.
In due.

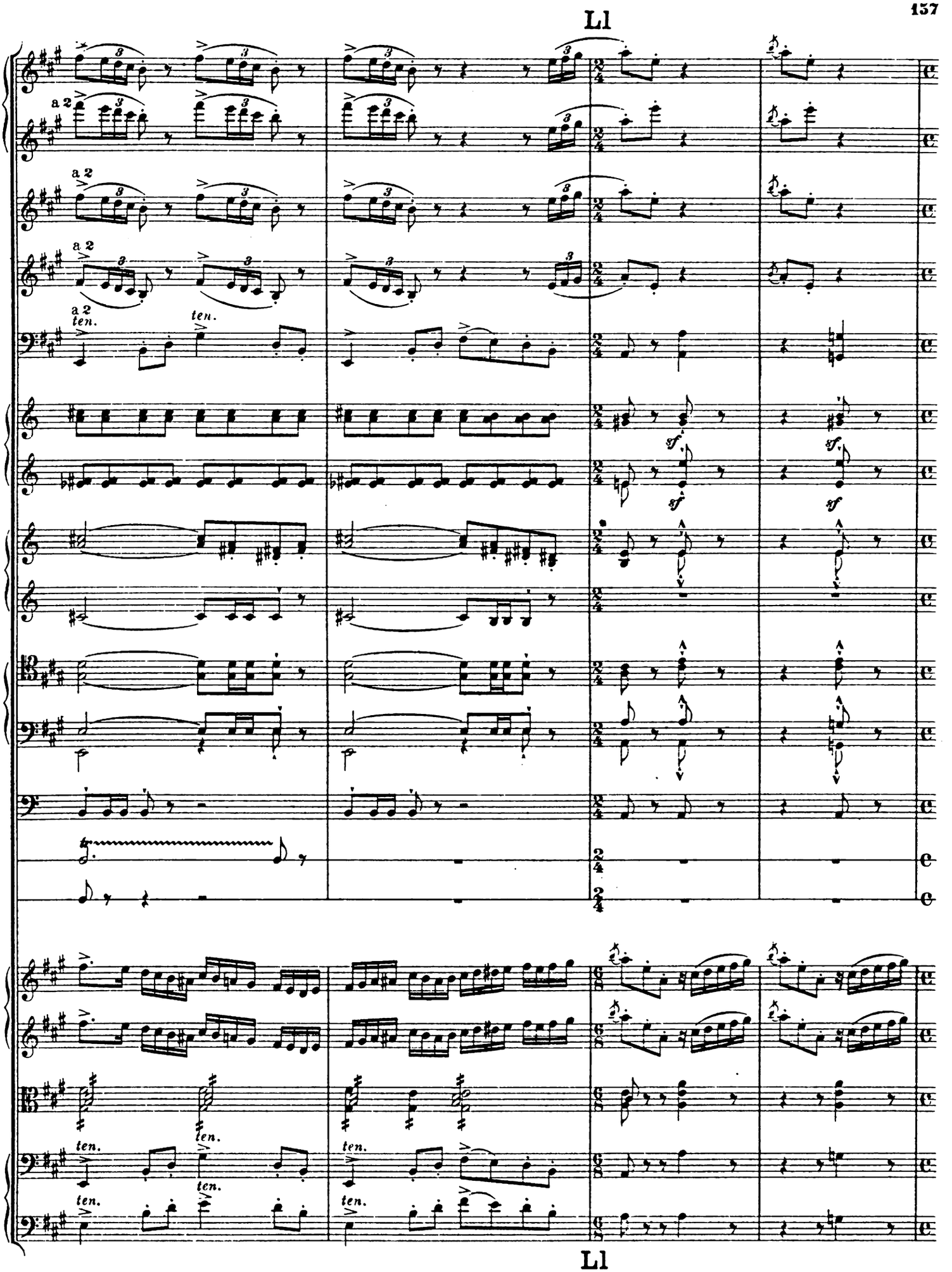

a 2
ff
a 2
a 2
a 2
a 2
a 2
3
3

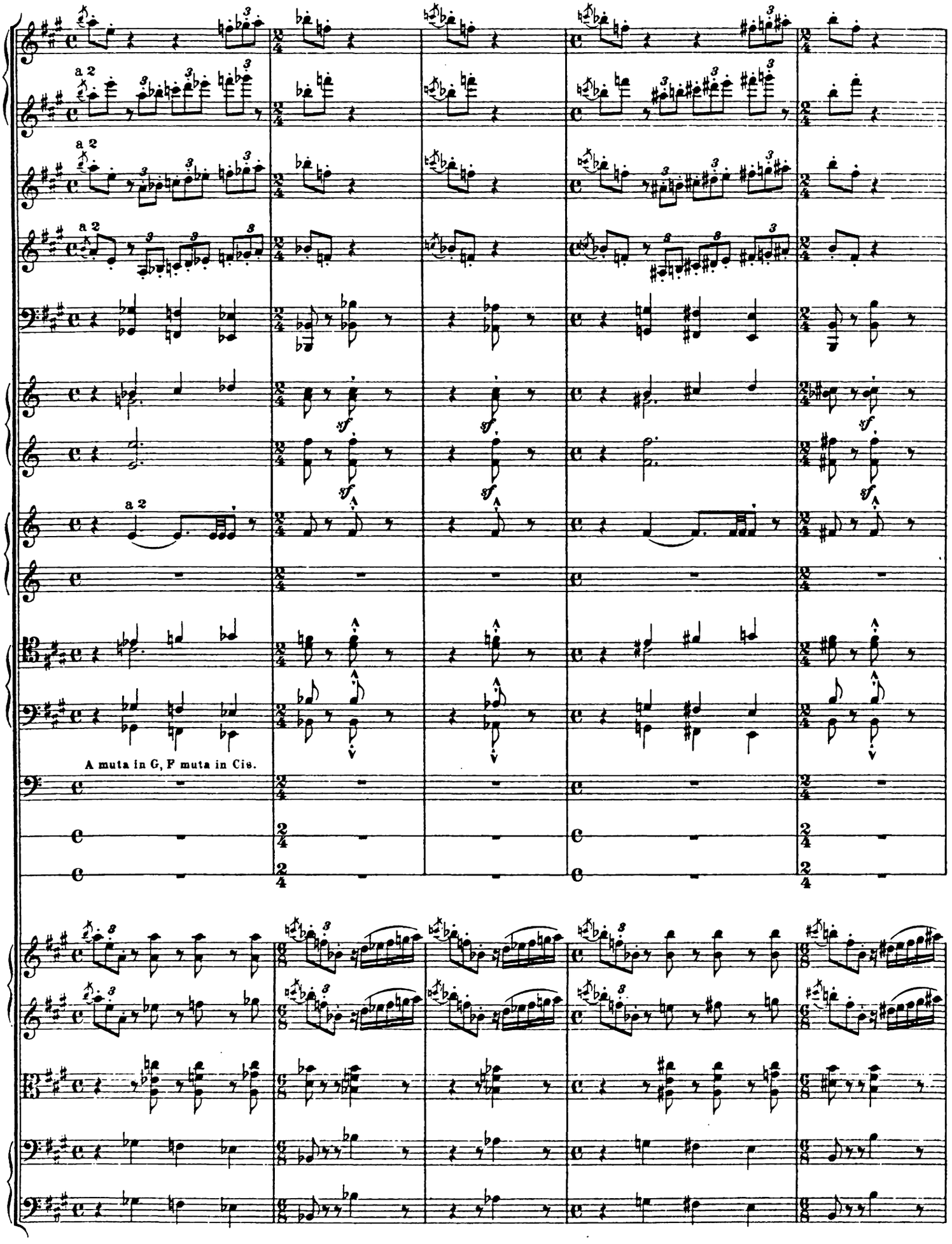

a 2
ff staccato
a 2
ff staccato
a 2
ff staccato
a 2
a 2
a 2
3
3
3
ff
ff
ff
ff


Kk
a 2
a 2
a 2
a 2
a 2
sf
sf
sf
sf
kurz
sec
3
sf
sf
sf
Kk


a 2
sempre ff
ten.
a 2 ten.


a 2
sf
ten.


Ll
a 2
ten.
sf.
Ll


a 2
a 2
a 2
a 2
A muta in G, F muta in Cis.

Mm

a 2

a 2

a 2

a 2

sf

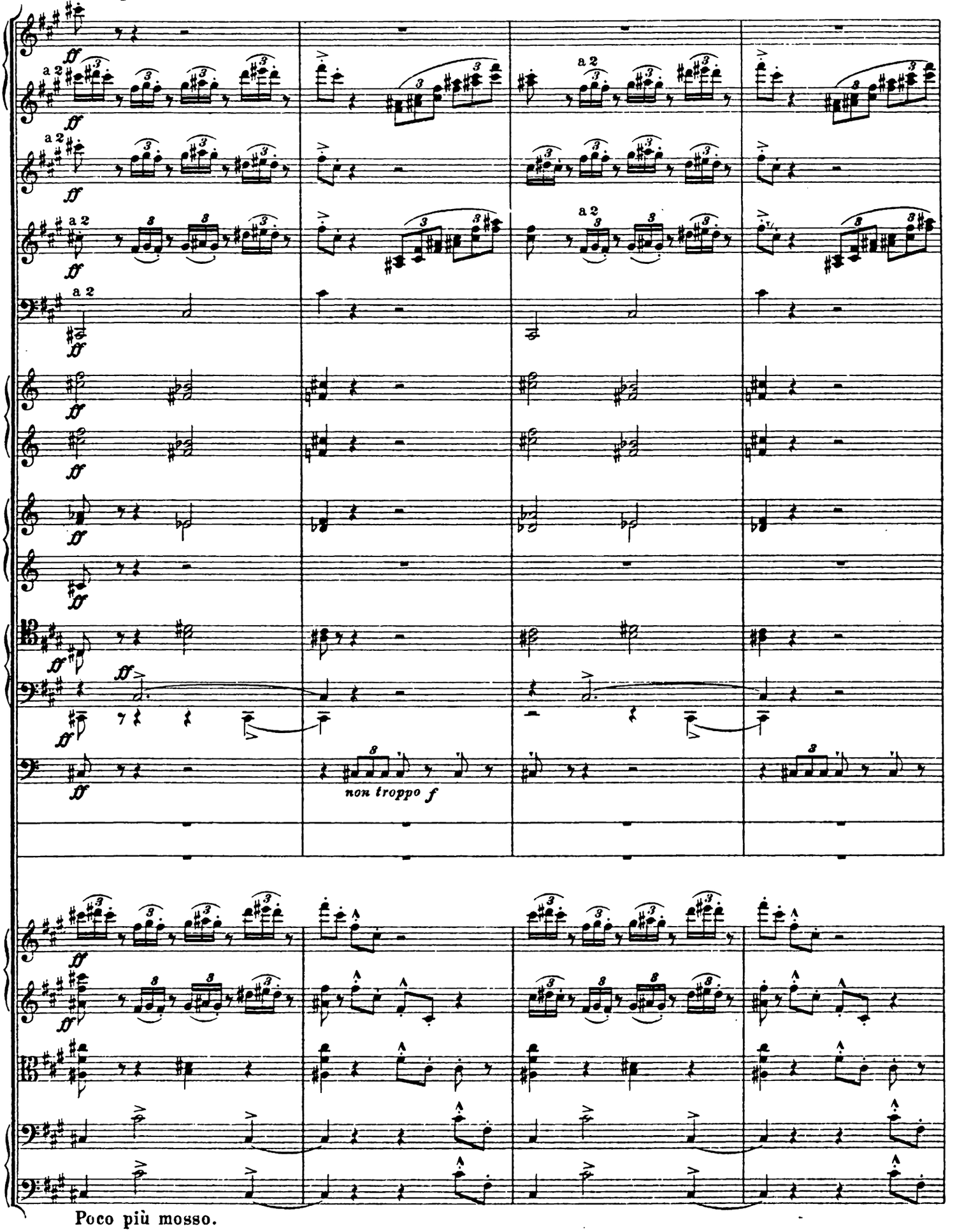
a 2

a 2

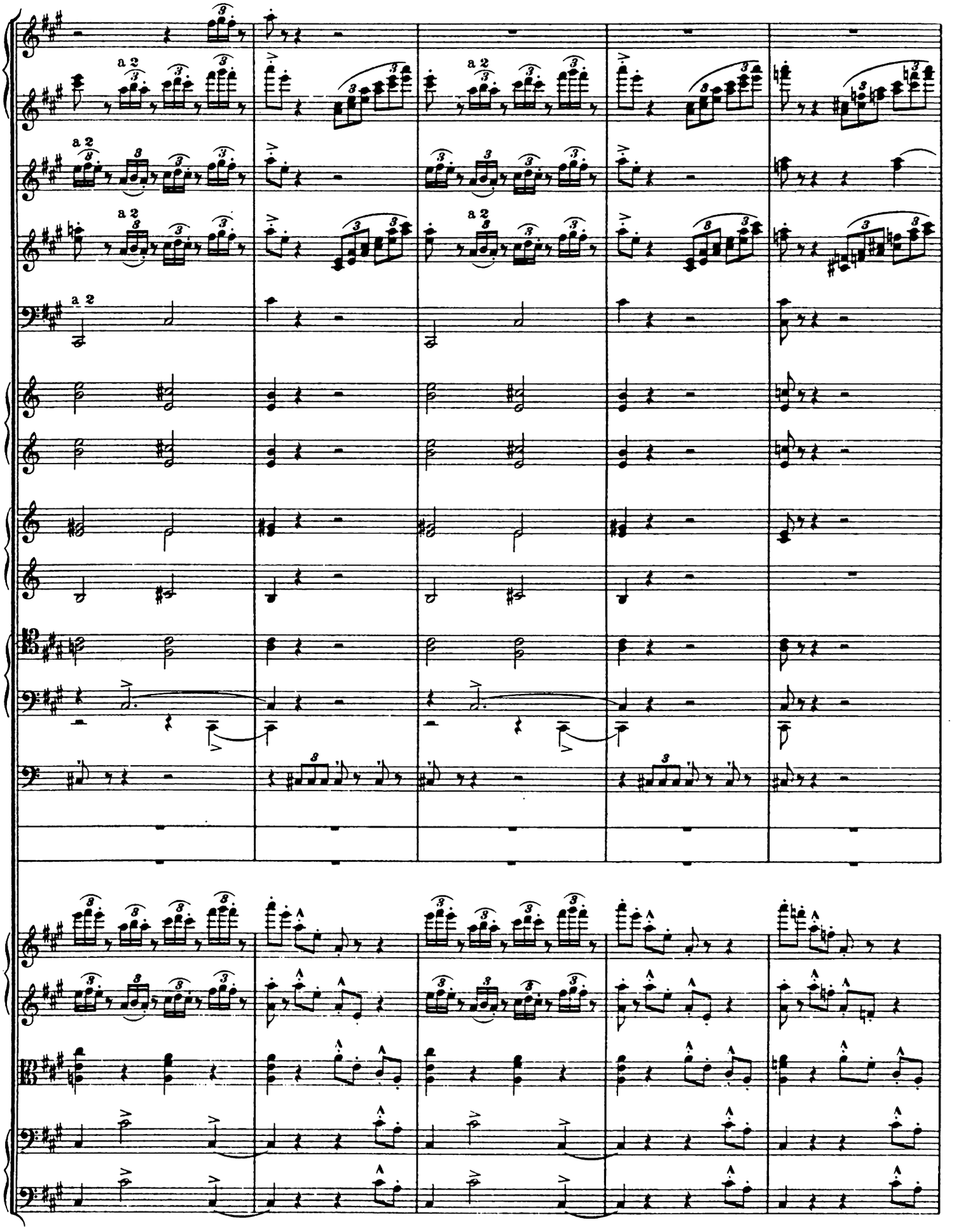
H.G.C. Cis.

Mm

Poco più mosso.



Poco più mosso.


a 2
a 2
a 2
a 2

Nn

ff

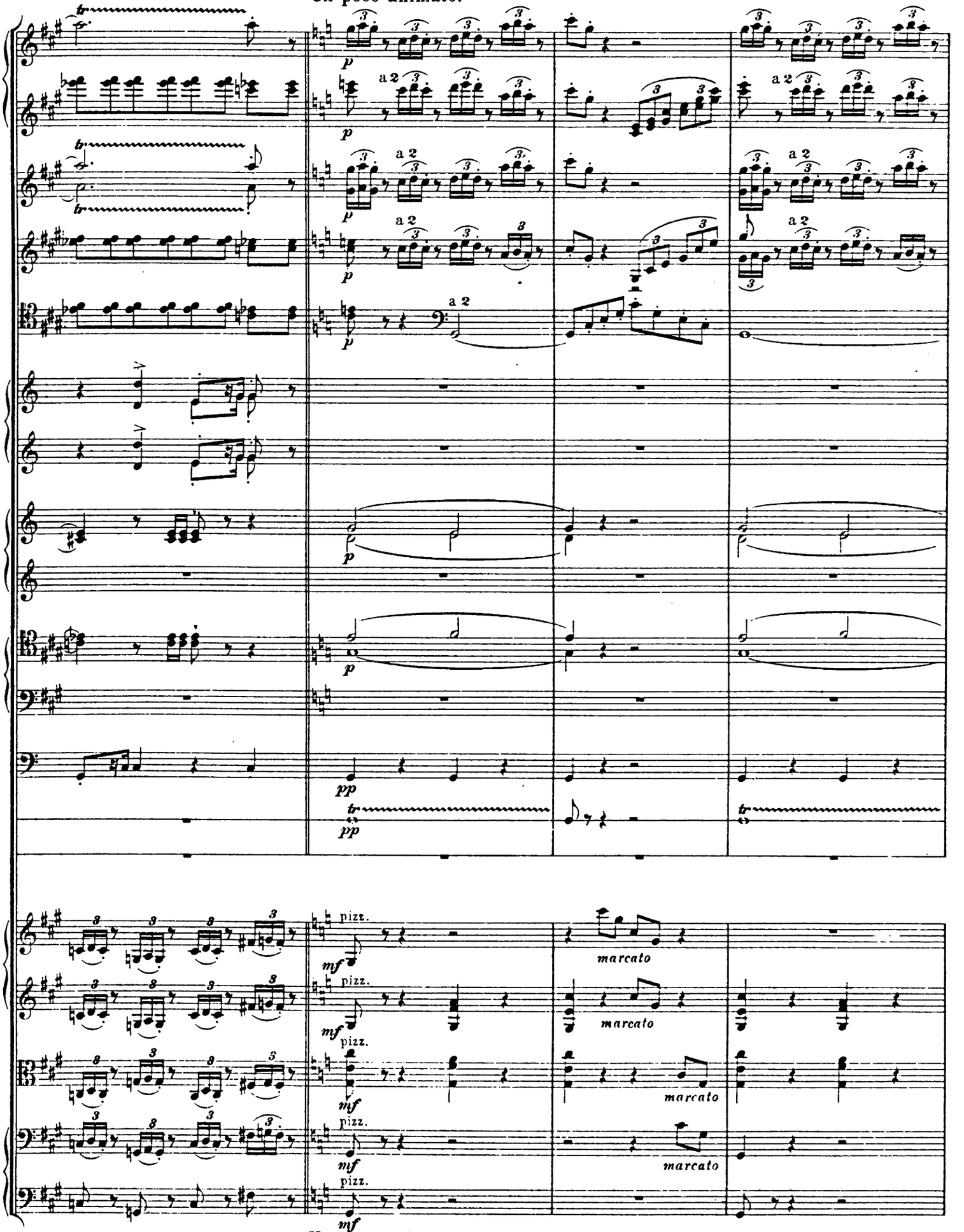
marcato

marcato

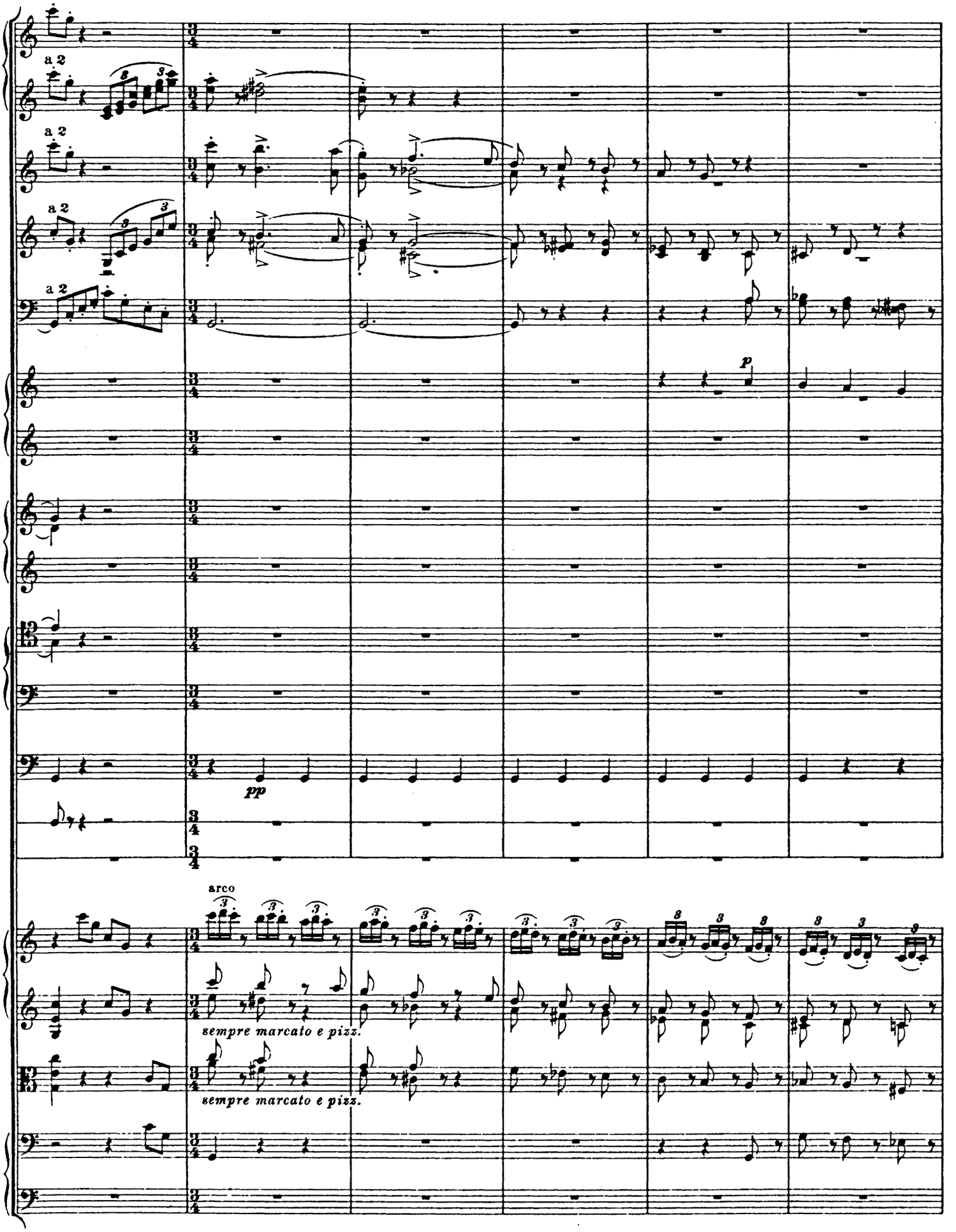
ff

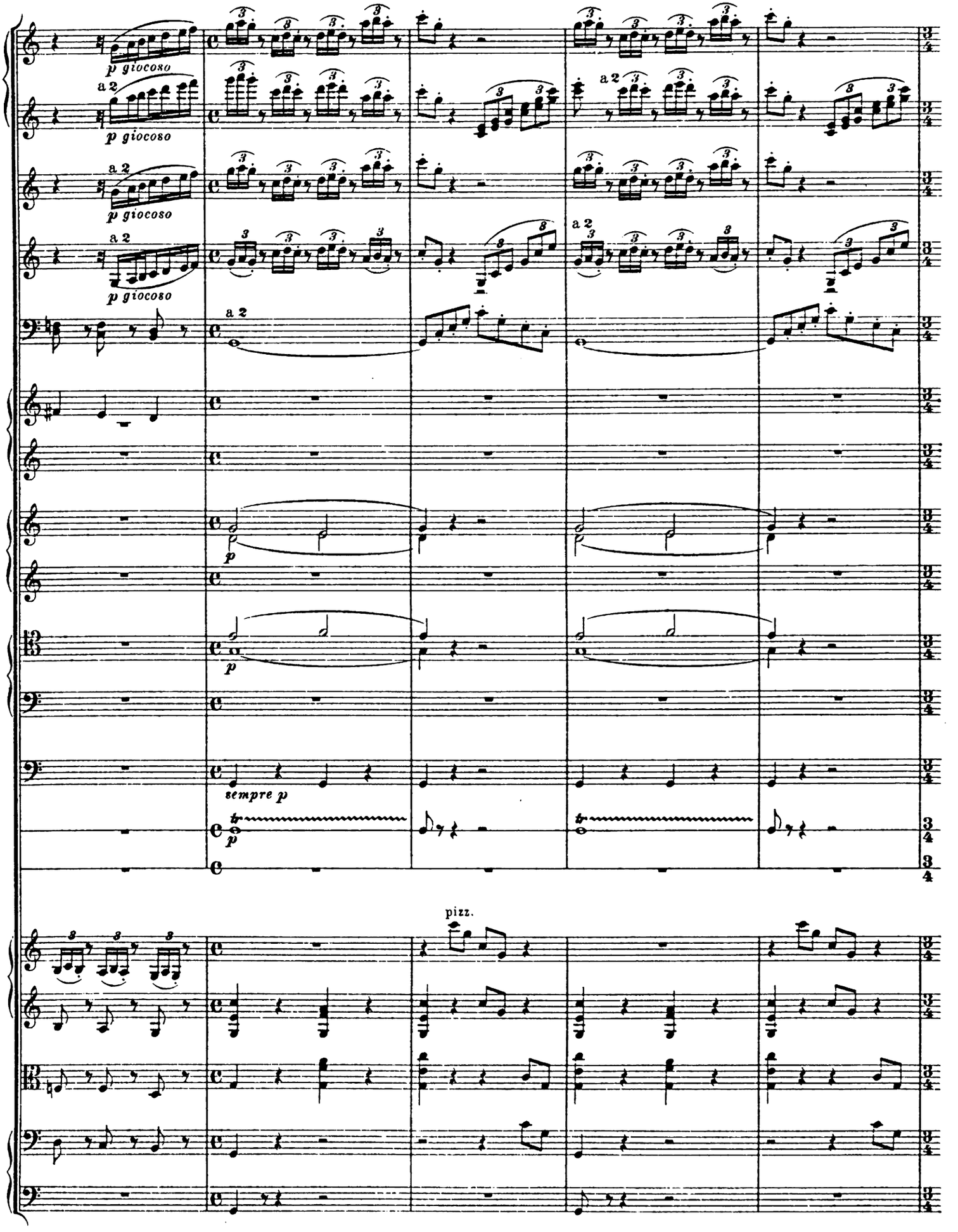
Nn

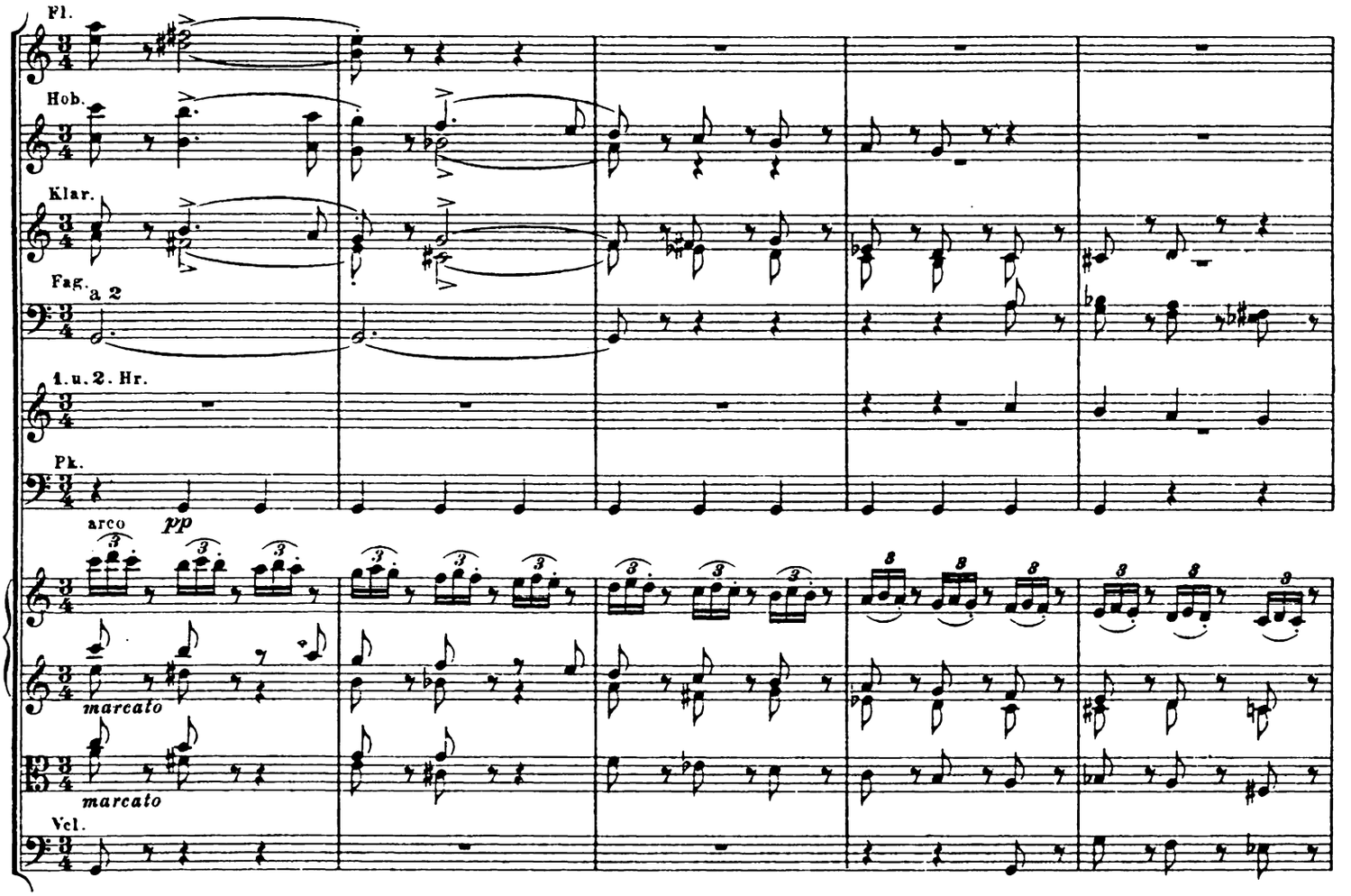
Un poco animato.

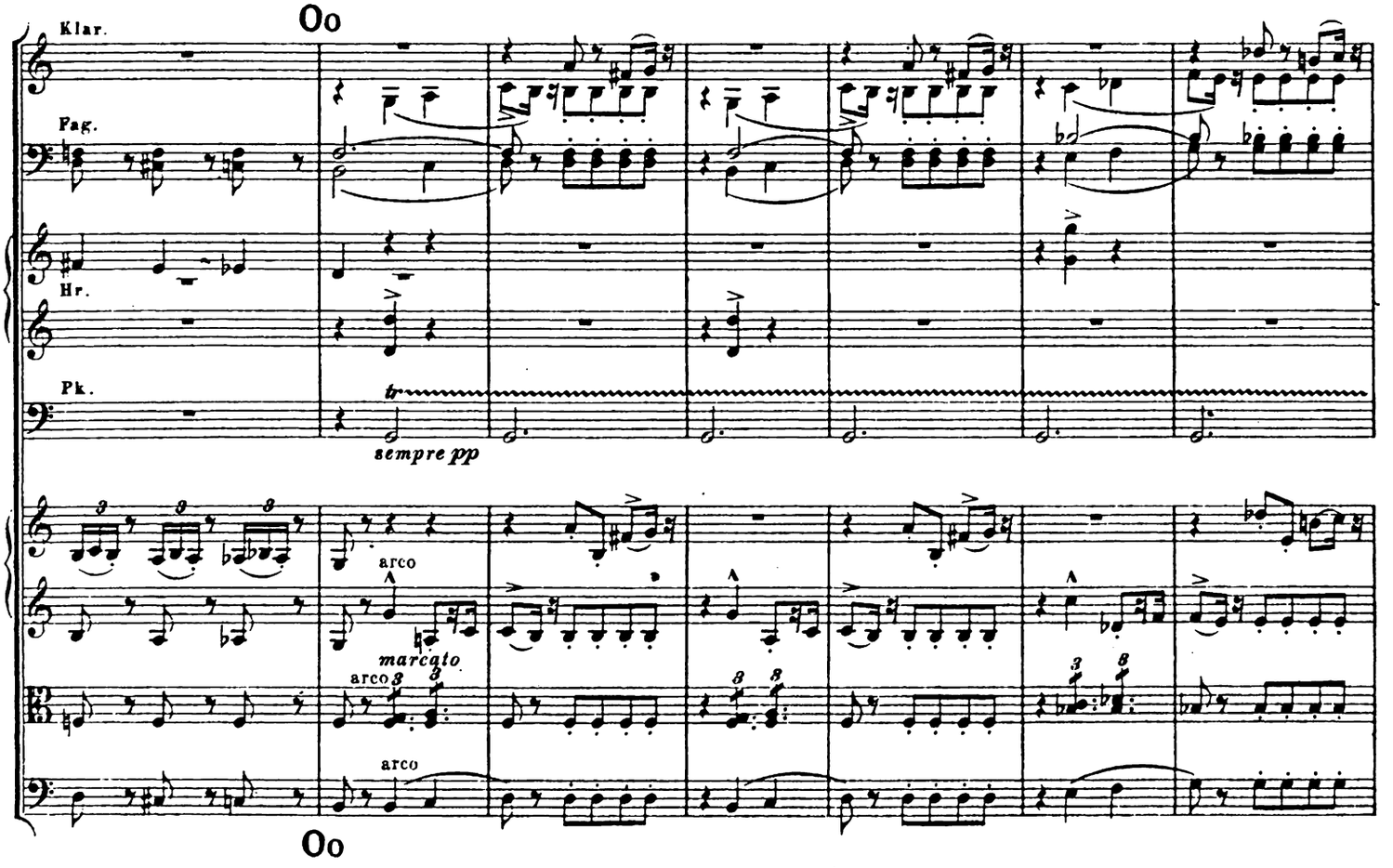


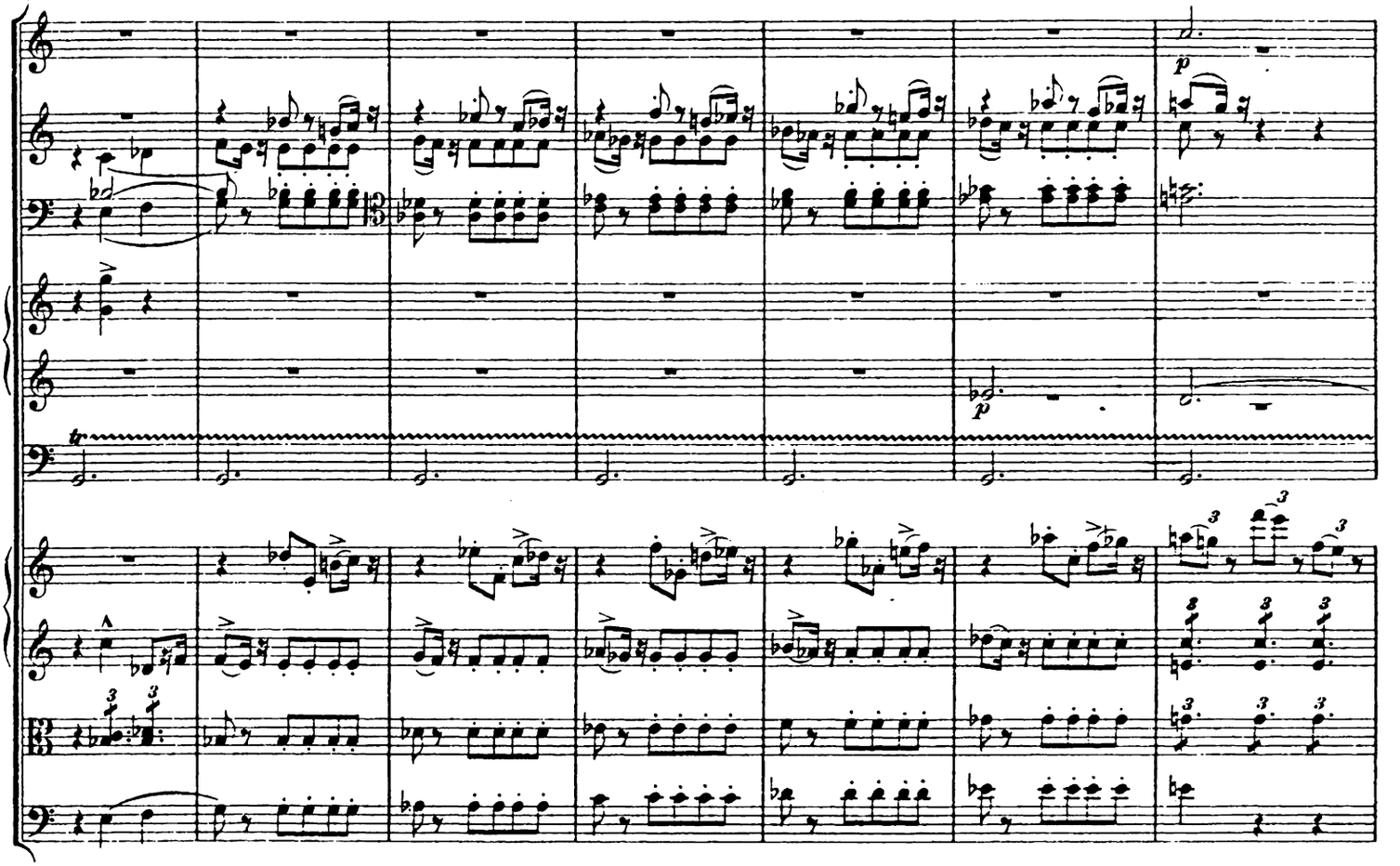
Un poco animato.

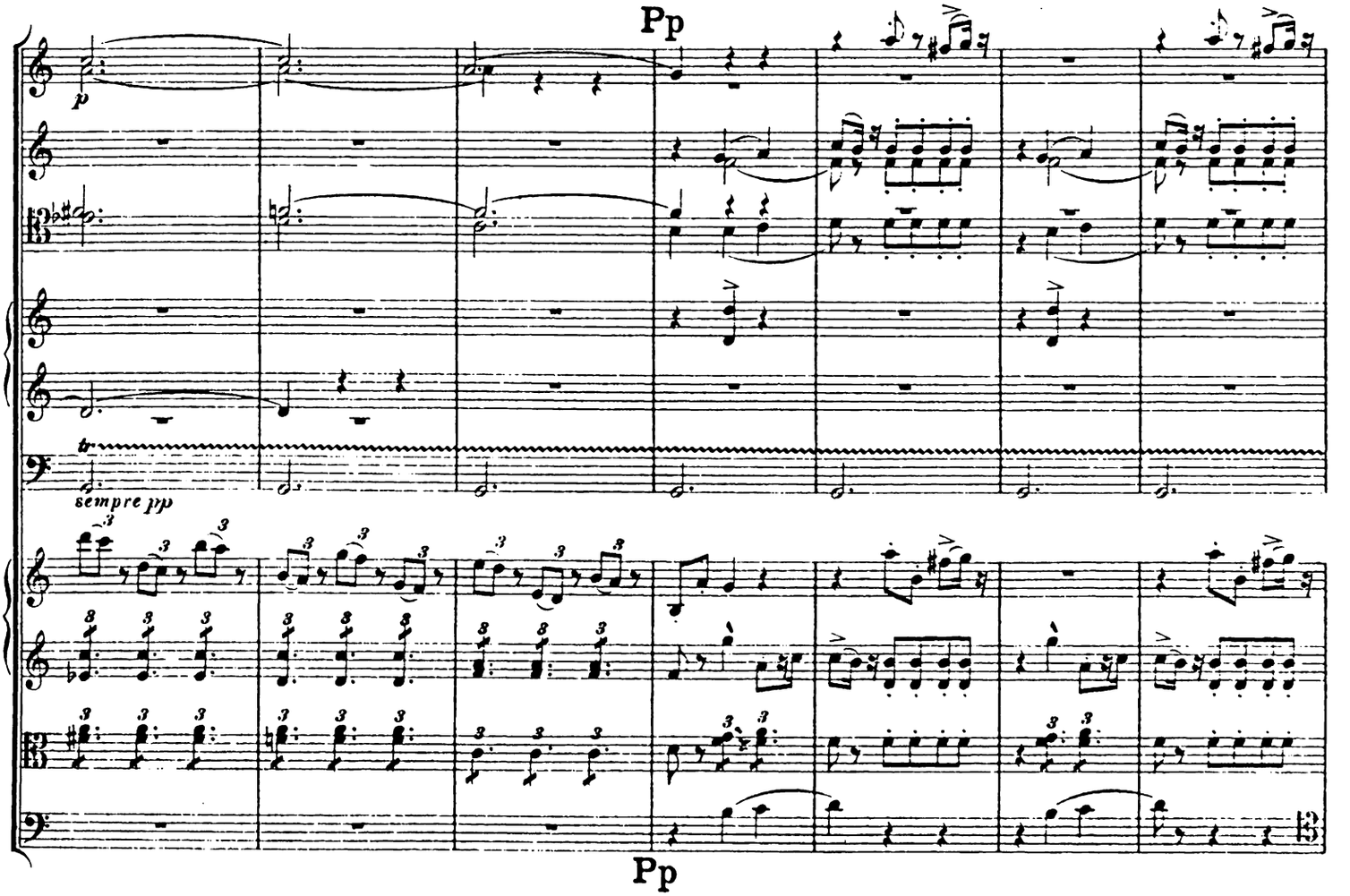

a 2
a 2
a 2
a 2
p
pp
arco
sempre marcato e pizz.
sempre marcato e pizz.

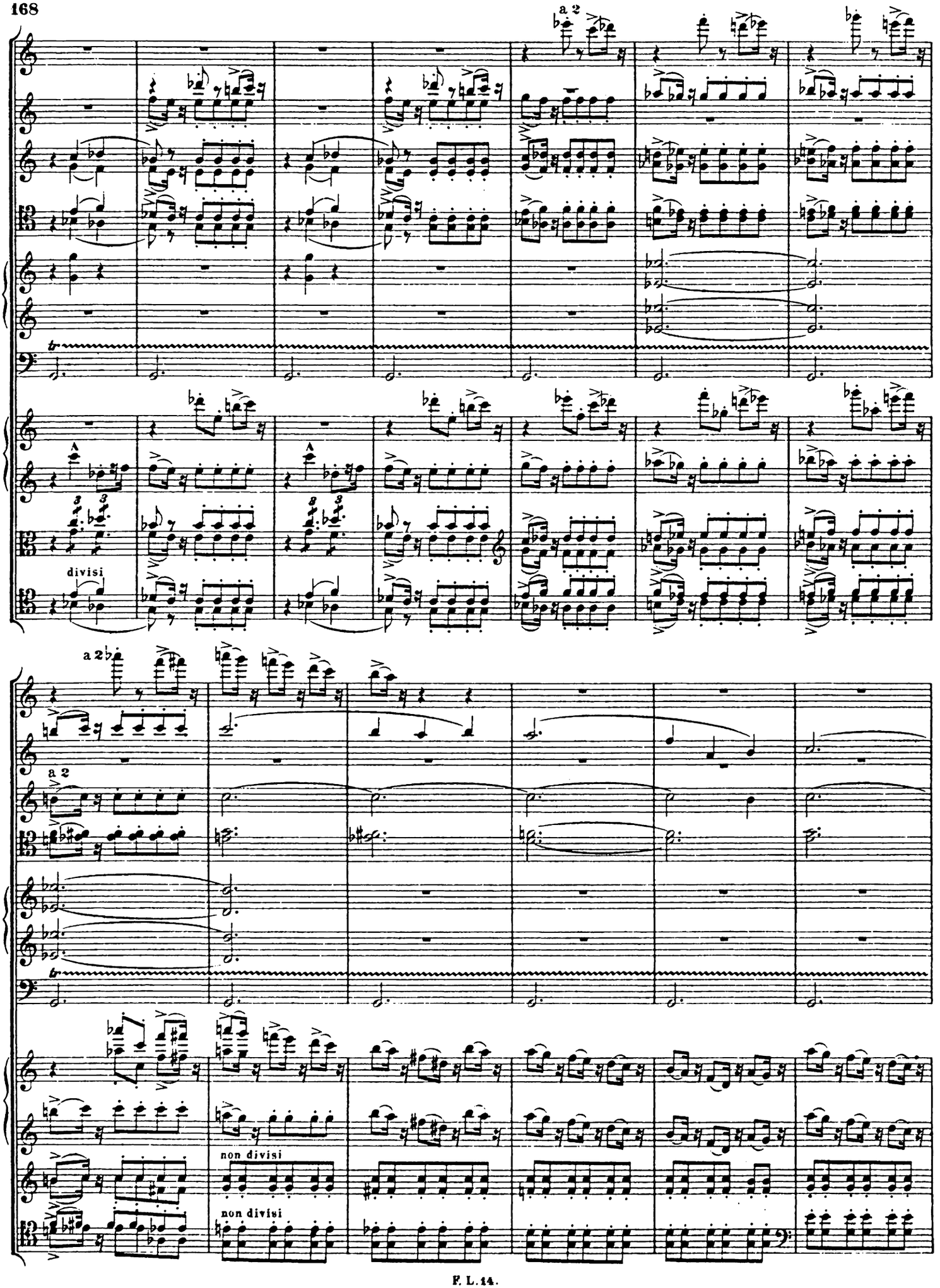

a 2
p giocoso
a 2
p giocoso
a 2
p giocoso
a 2
p giocoso
a 2
p
p
sempre p
tr
p
pizz.

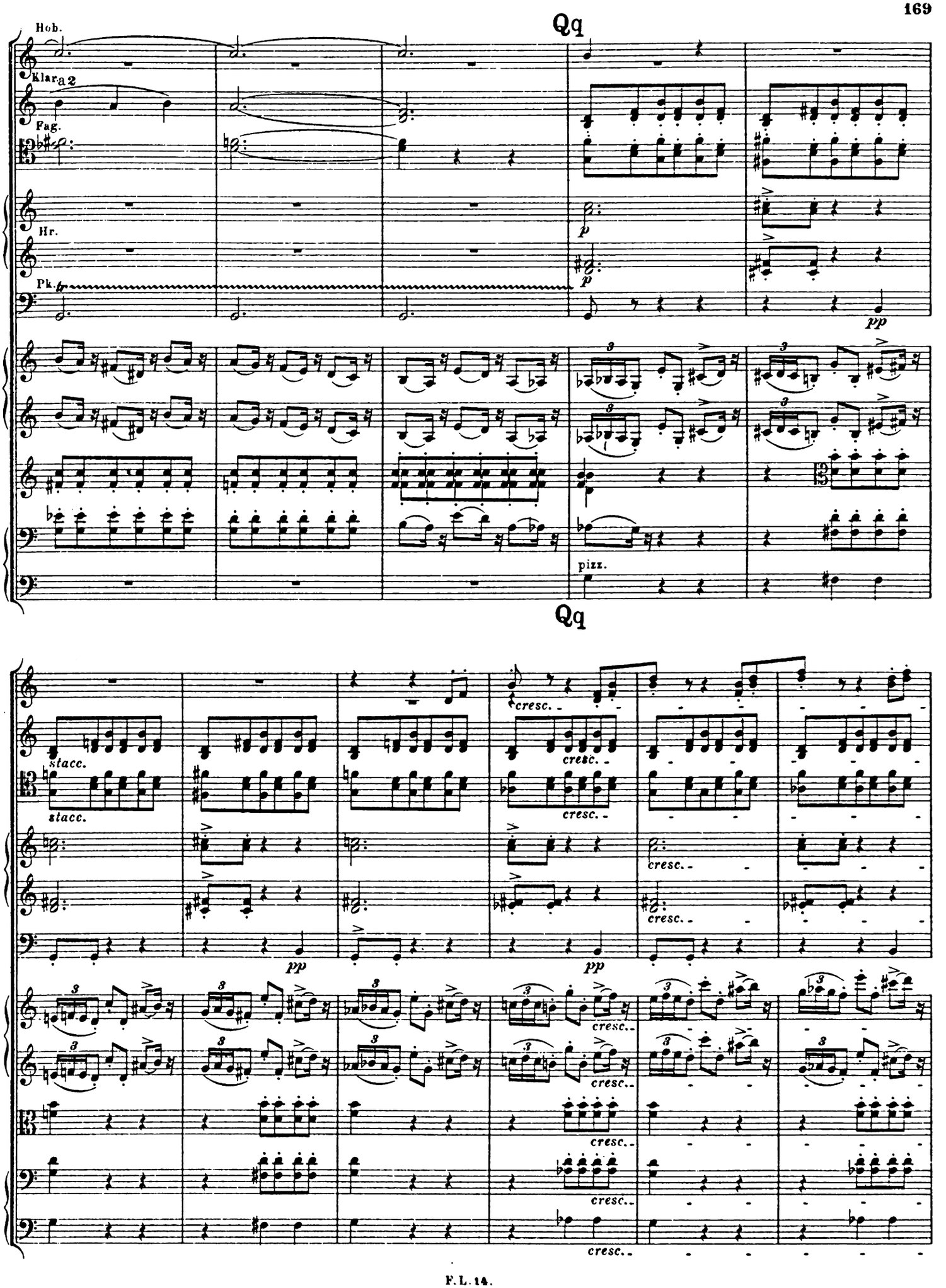

Fl.
Hob.
Klar.
Fag.
a 2
1. u. 2. Hr.
Pk.
arco
pp
marcato
marcato
Vcl.

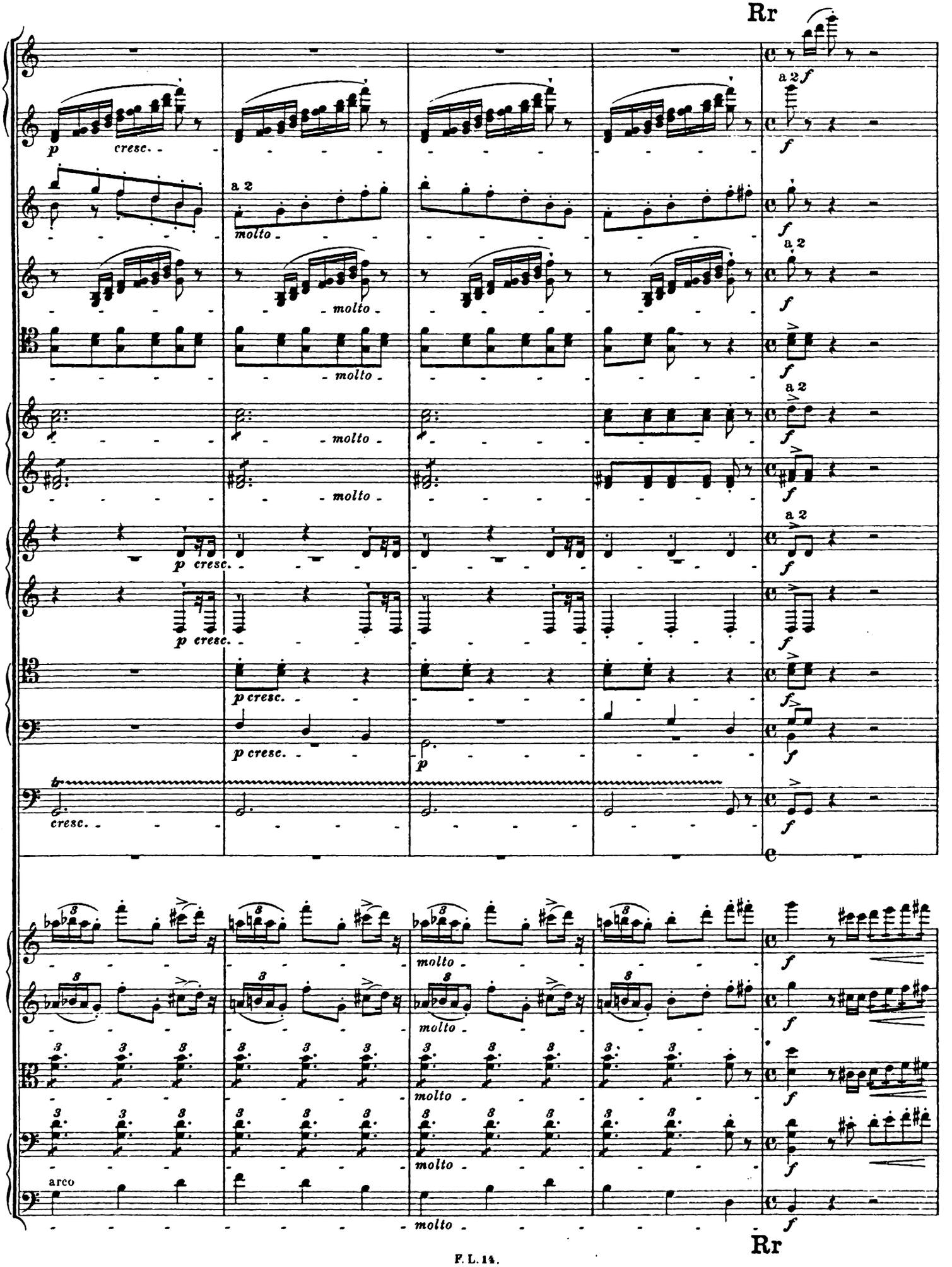

Oo
Klar.
Fag.
Hr.
Pk.
sempre pp
arco
marcato
arco
arco
Oo



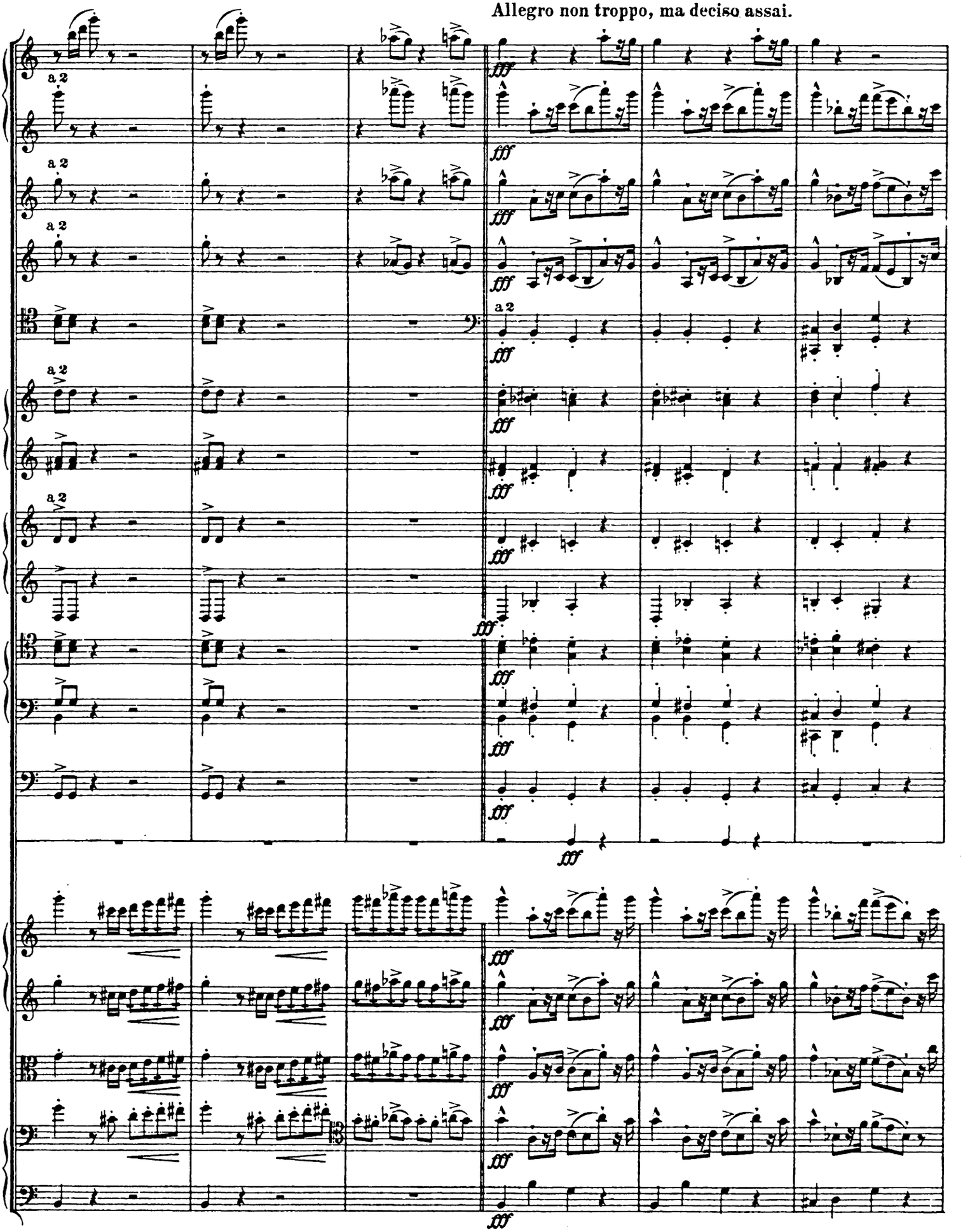

Pp
sempre pp
Pp


a 2
divisi
a 2
a 2
non divisi
non divisi


Qq
Hob.
Klar. a 2
Fag.
Hr.
Pk.
p
pp
pizz.
Qq
stacc.
cresc.
pp
3

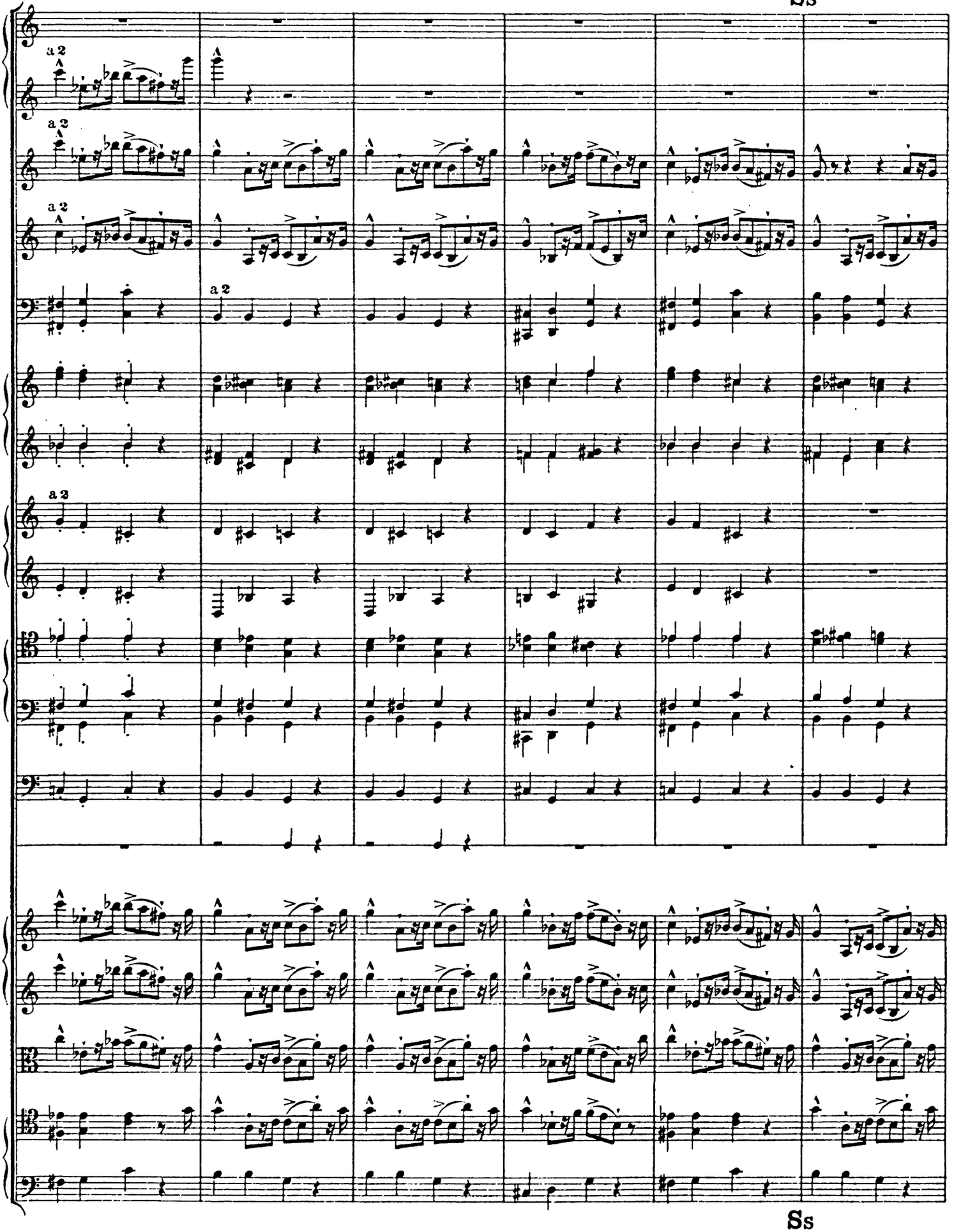

Rr
a 2
molto
cresc.
arco
Rr

Allegro non troppo, ma deciso assai.

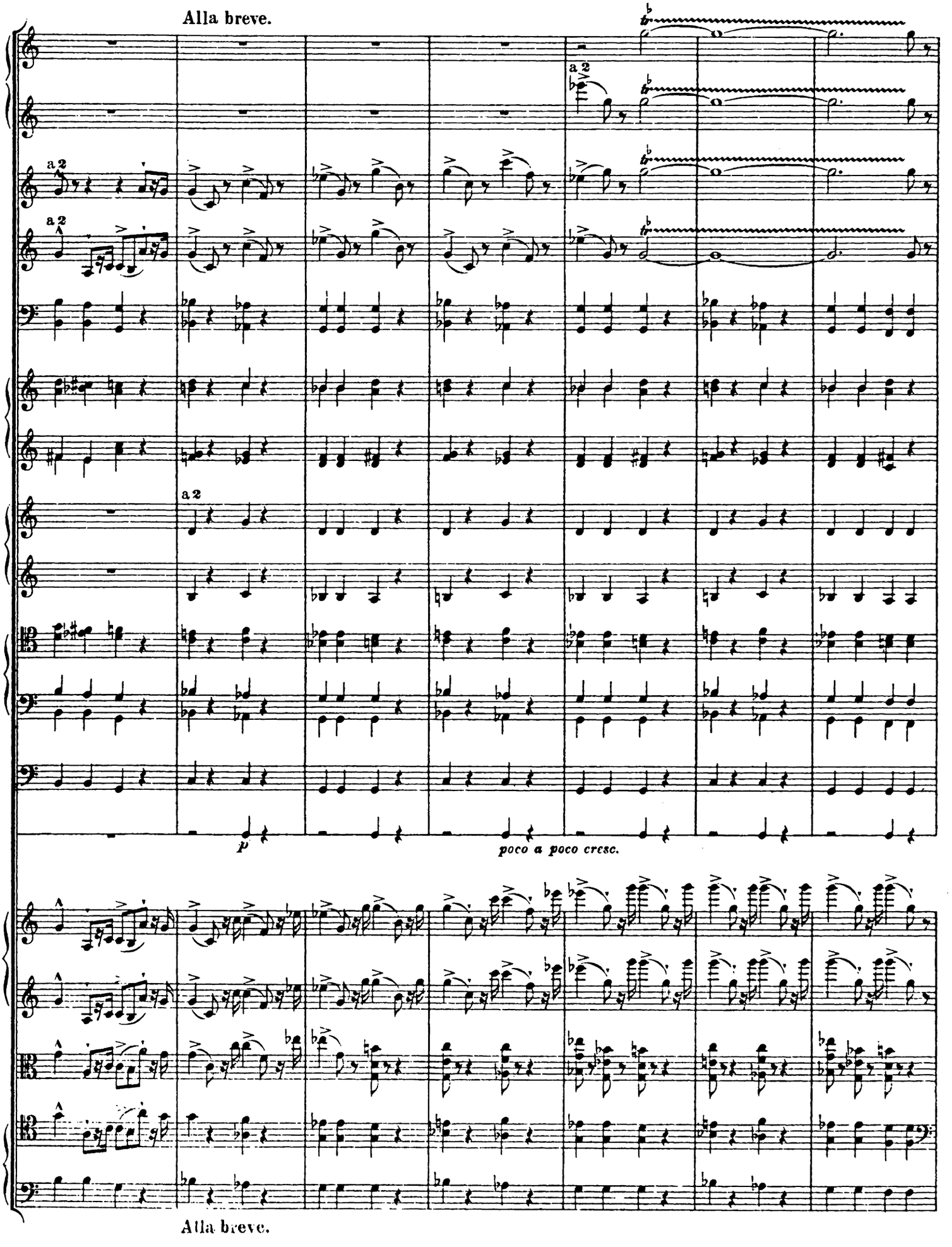


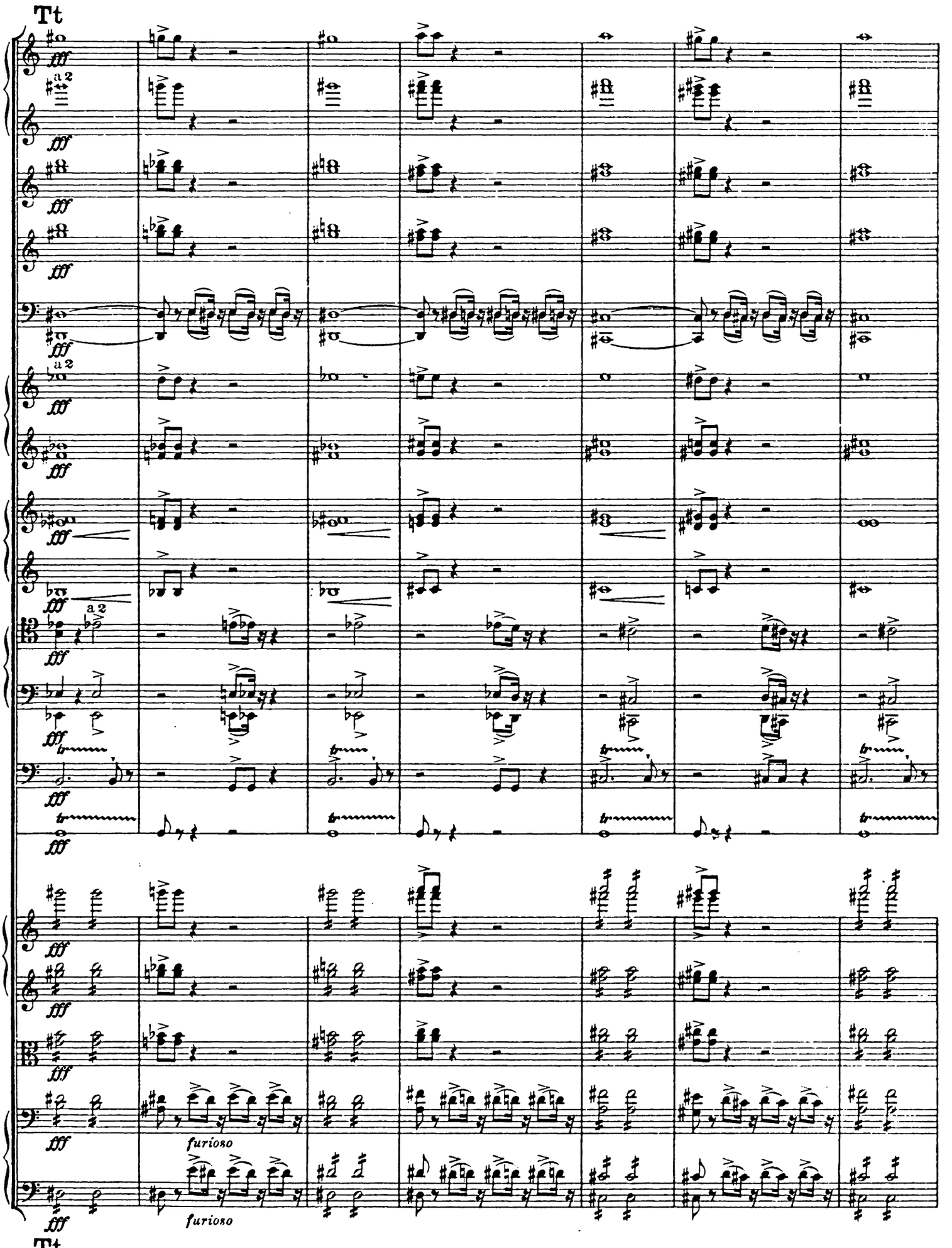
Allegro non troppo, ma deciso assai.

Ss



Ss


Alla breve.
a 2
a 2
a 2
a 2
p
poco a poco cresc.
Alla breve.


Tt
a 2
fff
furioso
Tt

Sempre alla breve.

Uu

a 2

gestopft *stopped*
cuivré *tömöt kürt*

p

gestopft *stopped*
cuivré *tömöt kürt*

p

a 2

fff

fff

fff

fff

pizz.

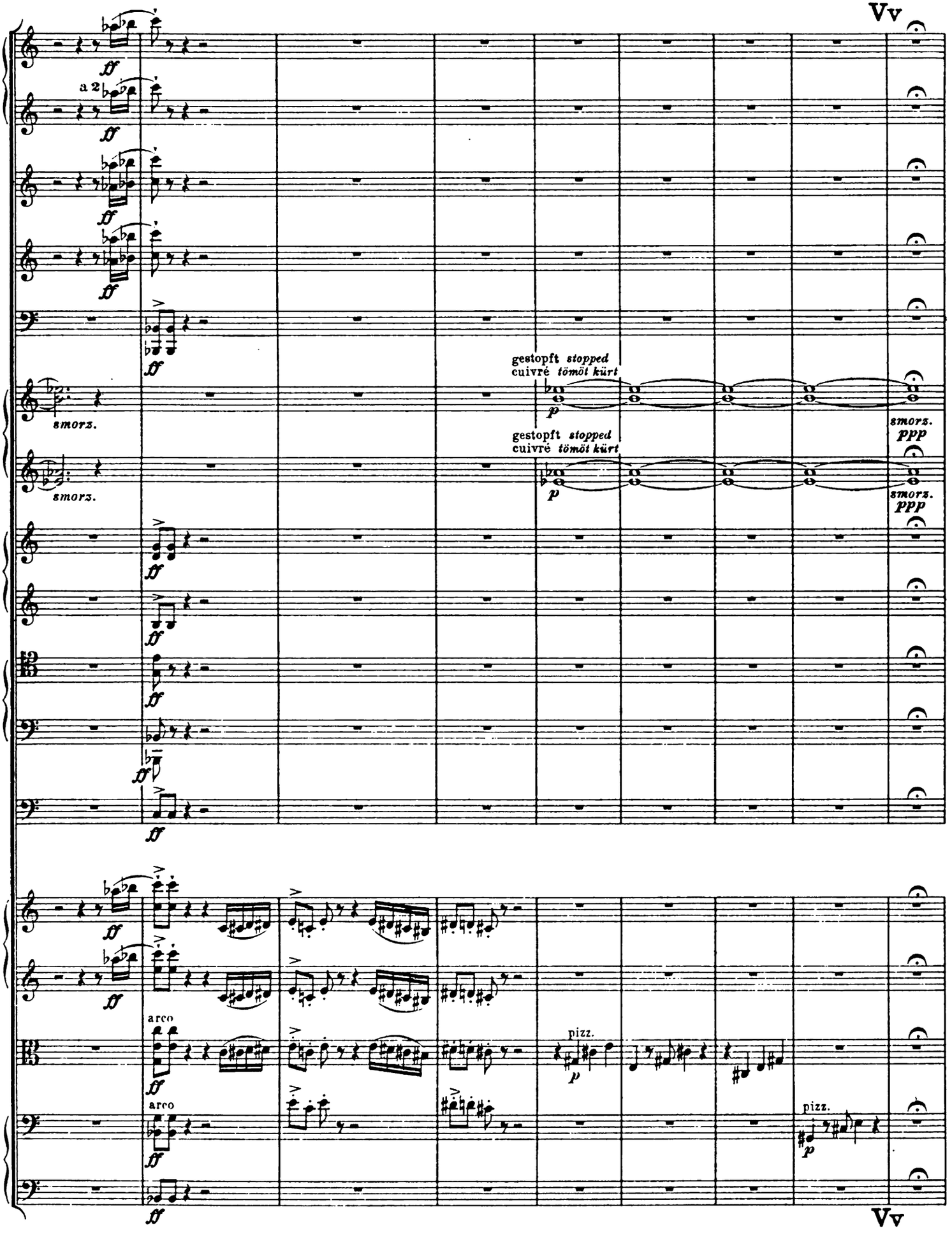
p

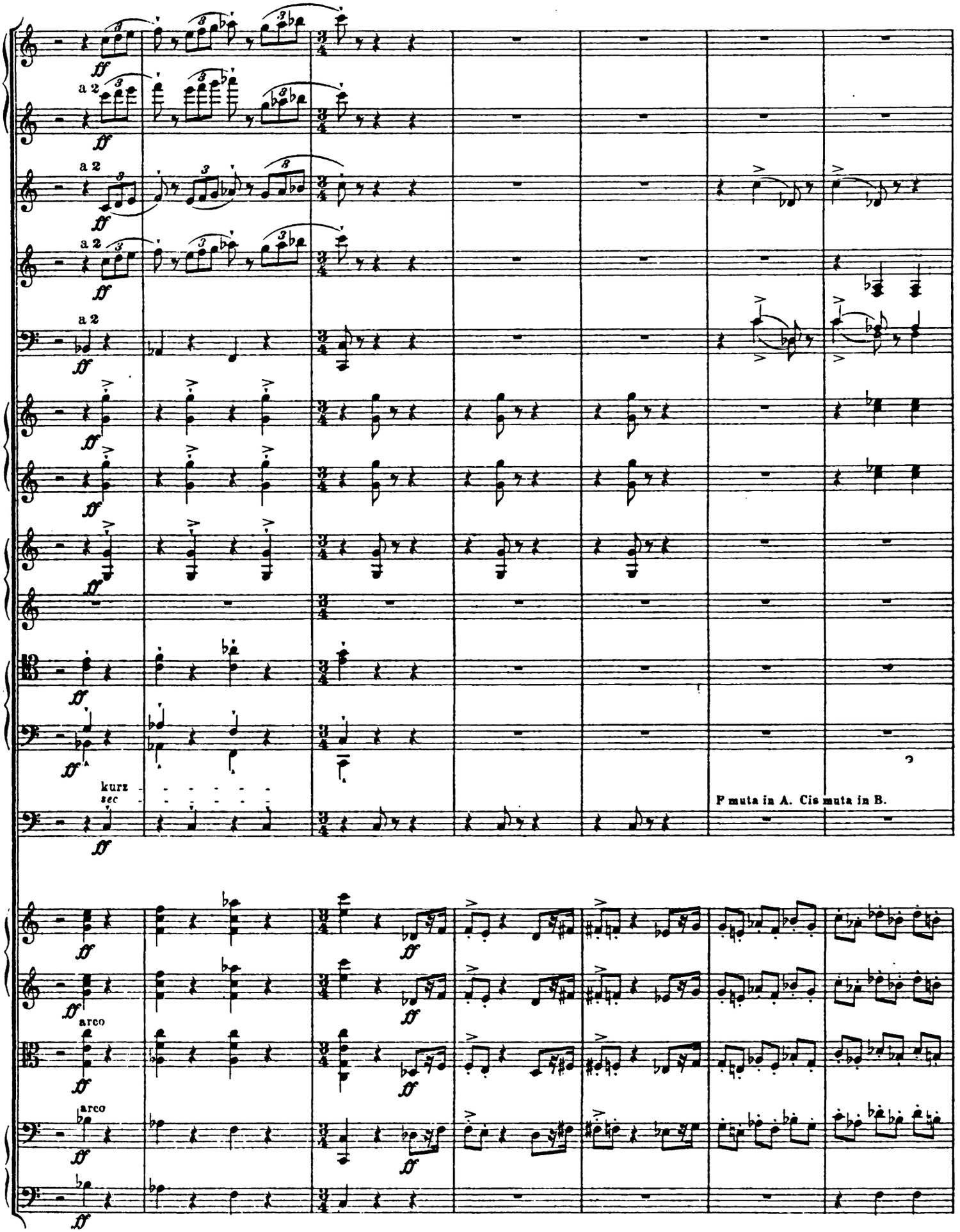
pizz.

p

Uu

Sempre alla breve.

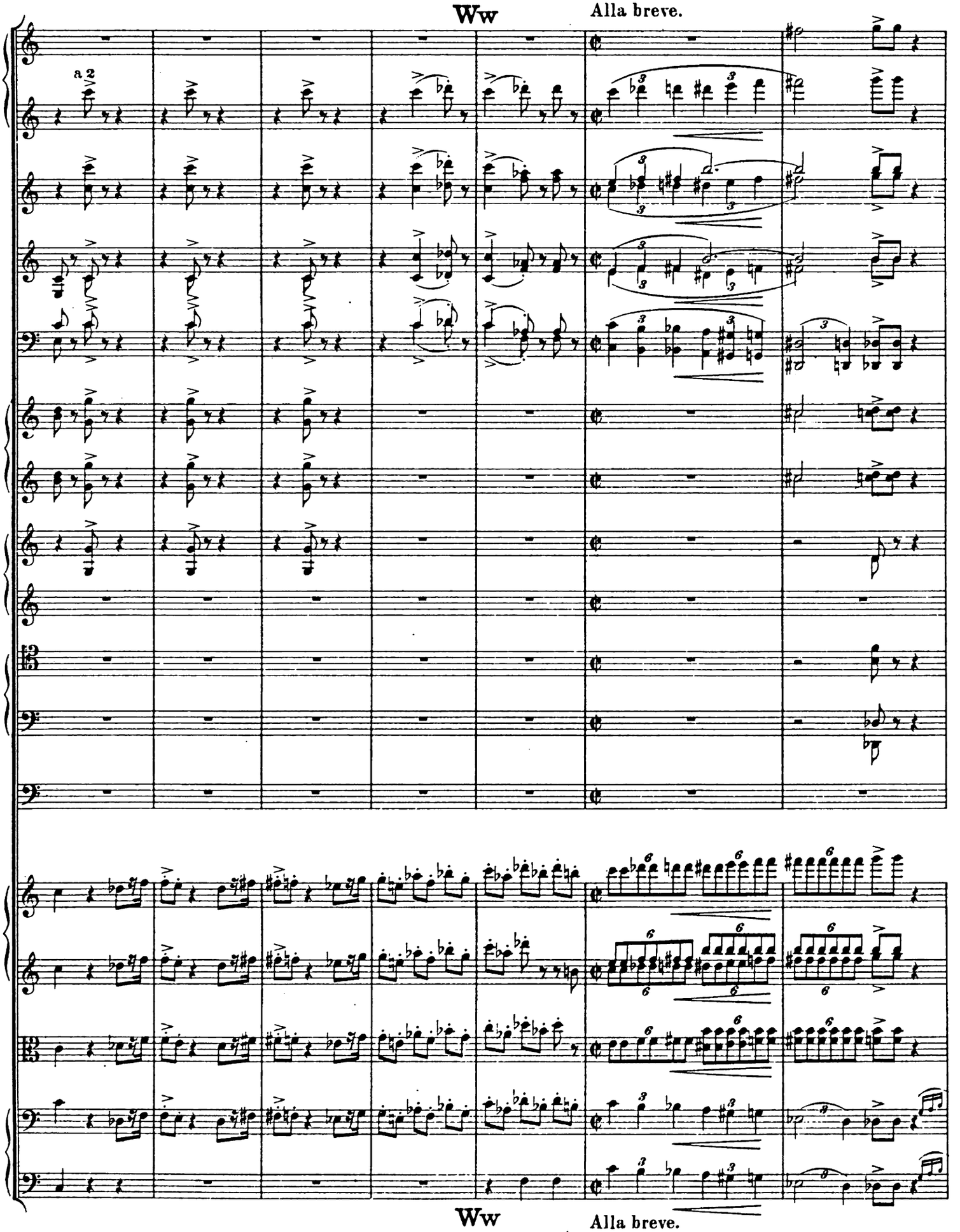

Vv
a 2
ff
smorz.
gestopft stopped
cuivré tömöt kürt
p
ppp
arco
pizz.
Vv


a 2
a 2
a 2
a 2
kurz
sec
F muta in A. Cis muta in B.
arco
arco

Ww

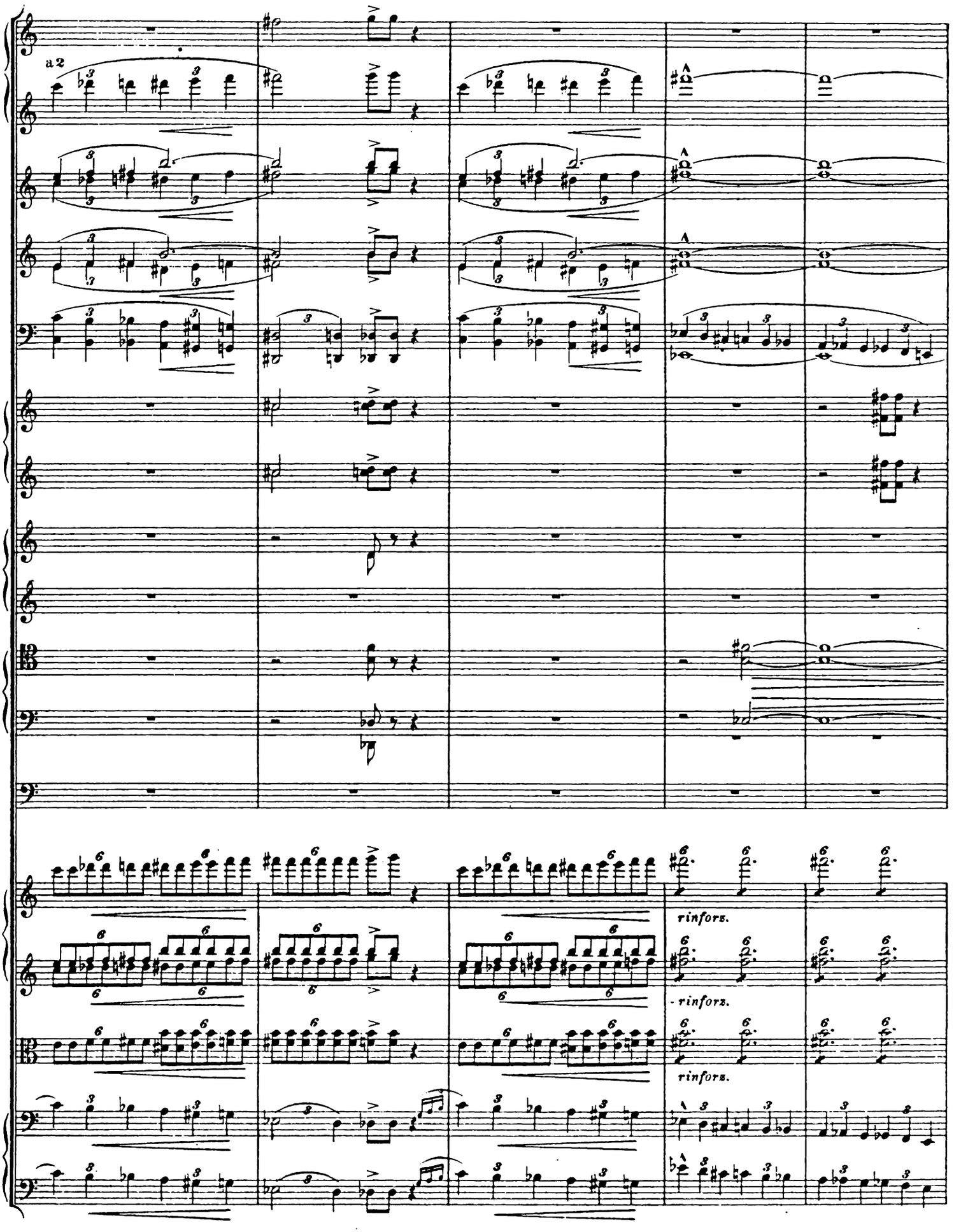
Alla breve.

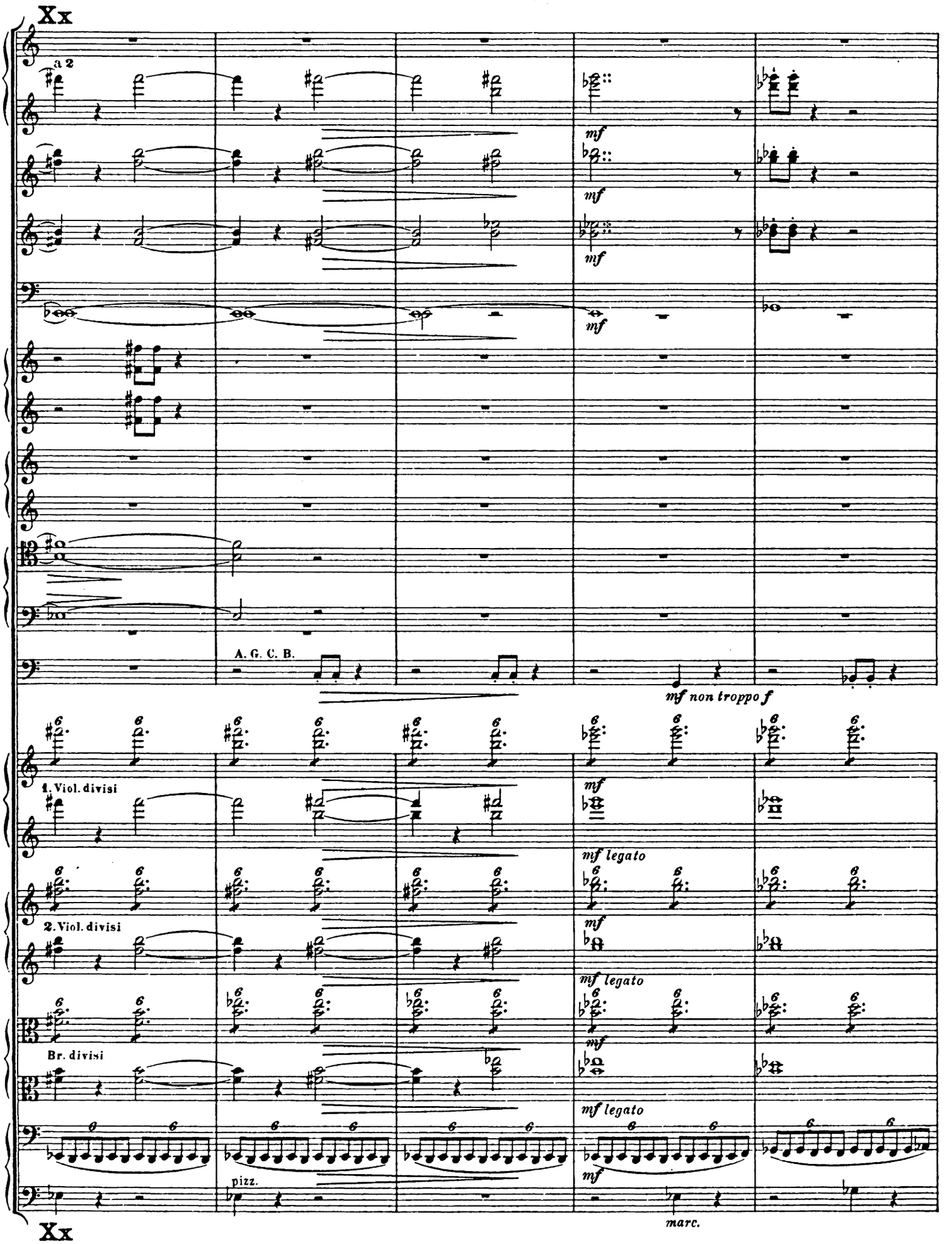
a 2

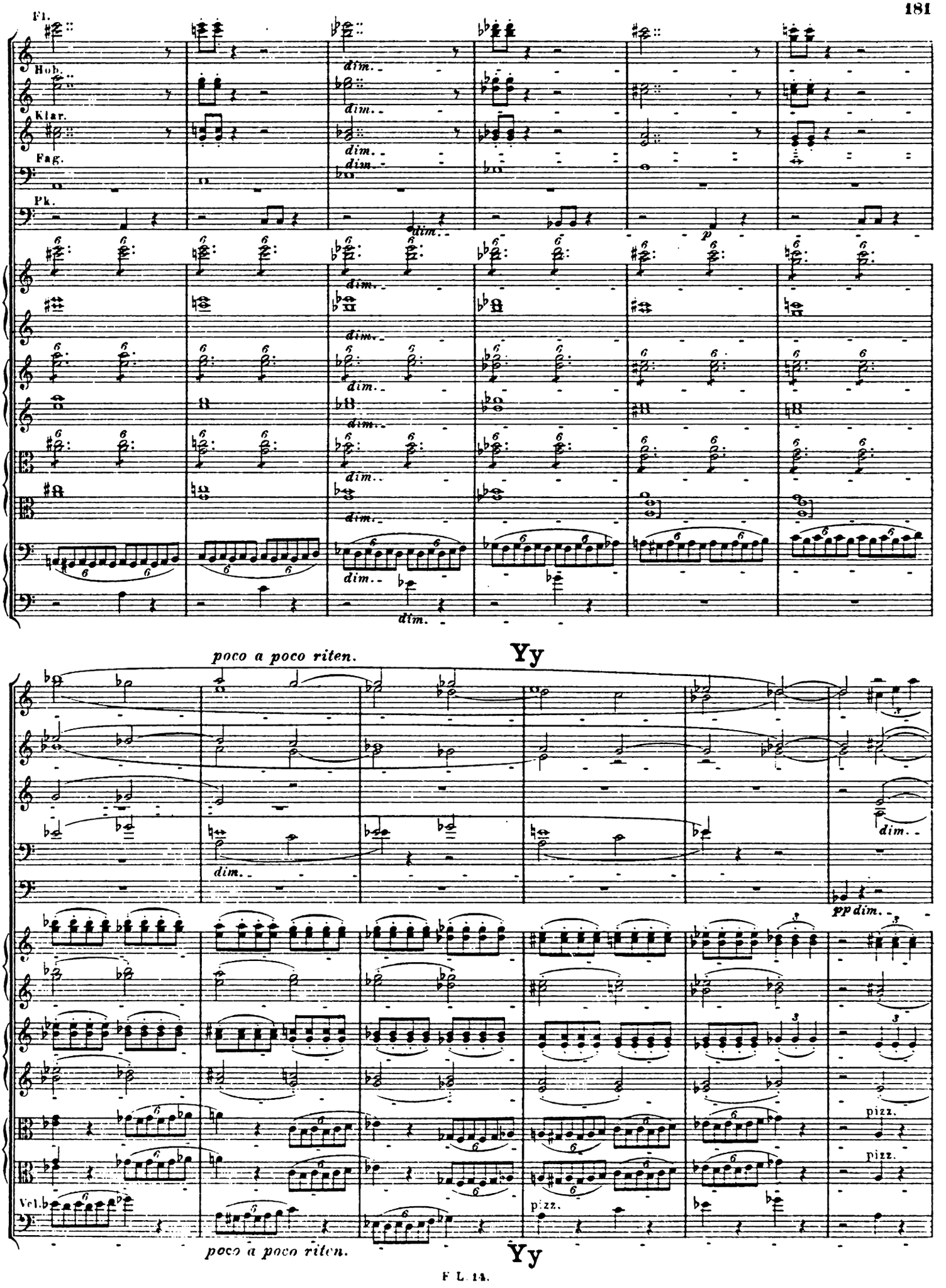


Ww

Alla breve.


a 2
rinforz.
rinforz.
rinforz.


Xx
a 2
mf
mf
mf
A. G. C. B.
mf non troppo f
1. Viol. divisi
mf
mf legato
2. Viol. divisi
mf
mf legato
Br. divisi
mf
mf legato
pizz.
mf
marc.
Xx


Fl.
Hob.
Klar.
Fag.
Pk.
dim.
p
poco a poco riten.
Yy
pp dim.
pizz.
Vcl.b
poco a poco riten.
Yy

più riten.

Fl.
Hob.
Klar.
Pk.
ppp
Harfe.
mf
pizz.
Br.
più riten.

Poco Andante, ma sempre Alla breve.

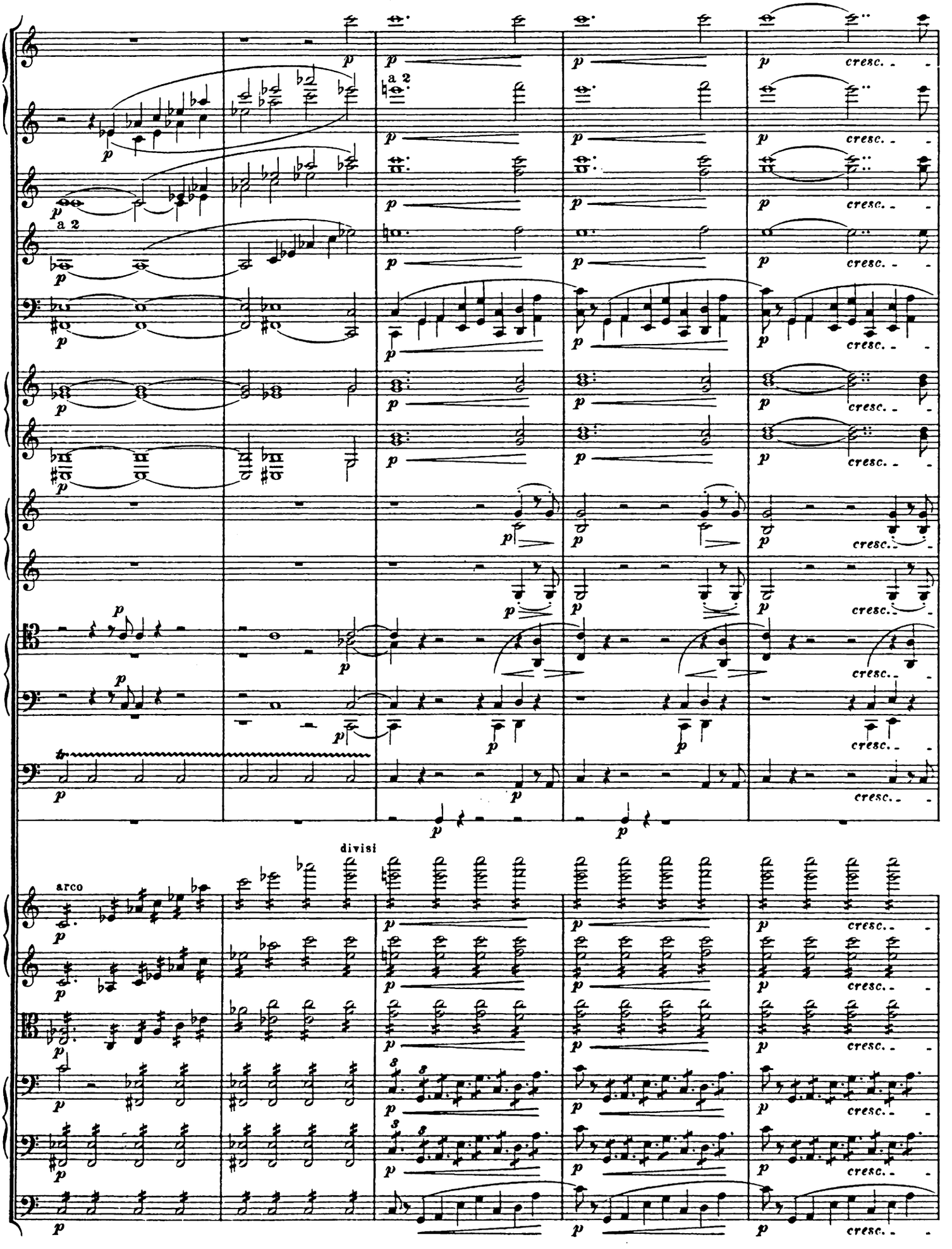
Zz

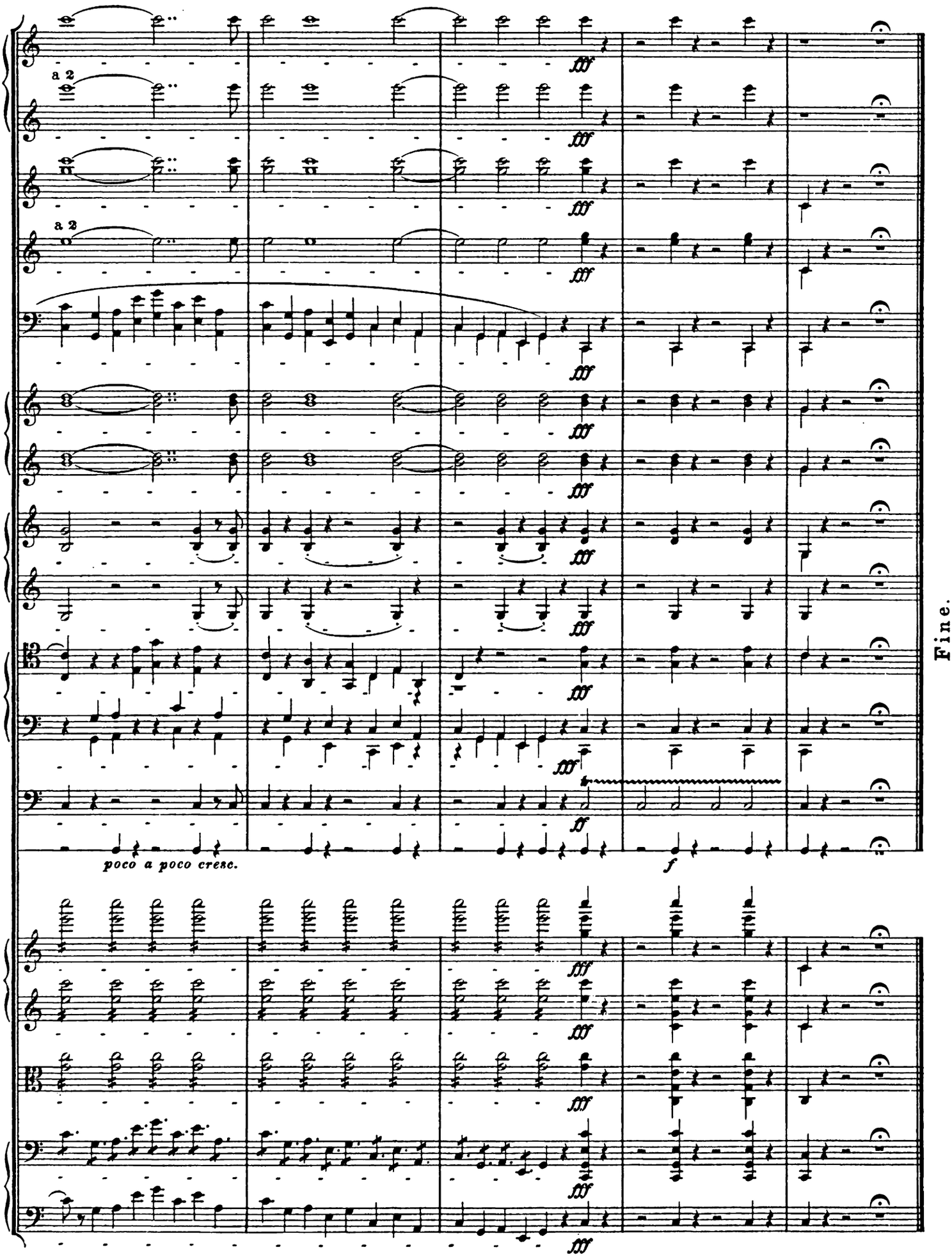
Fl.
Hob.
Klar.
Fag.
1. u. 2. Hr.
Harfe.
1. Viol.
2. Viol.
Br.
Solo
Vcelle. Die übrigen. *The others.* Les autres. *A többi.*
Kb.
pp
p
a 2
p *espress.*
dolciss.
arco
dolce espress.
2 Vcelle.

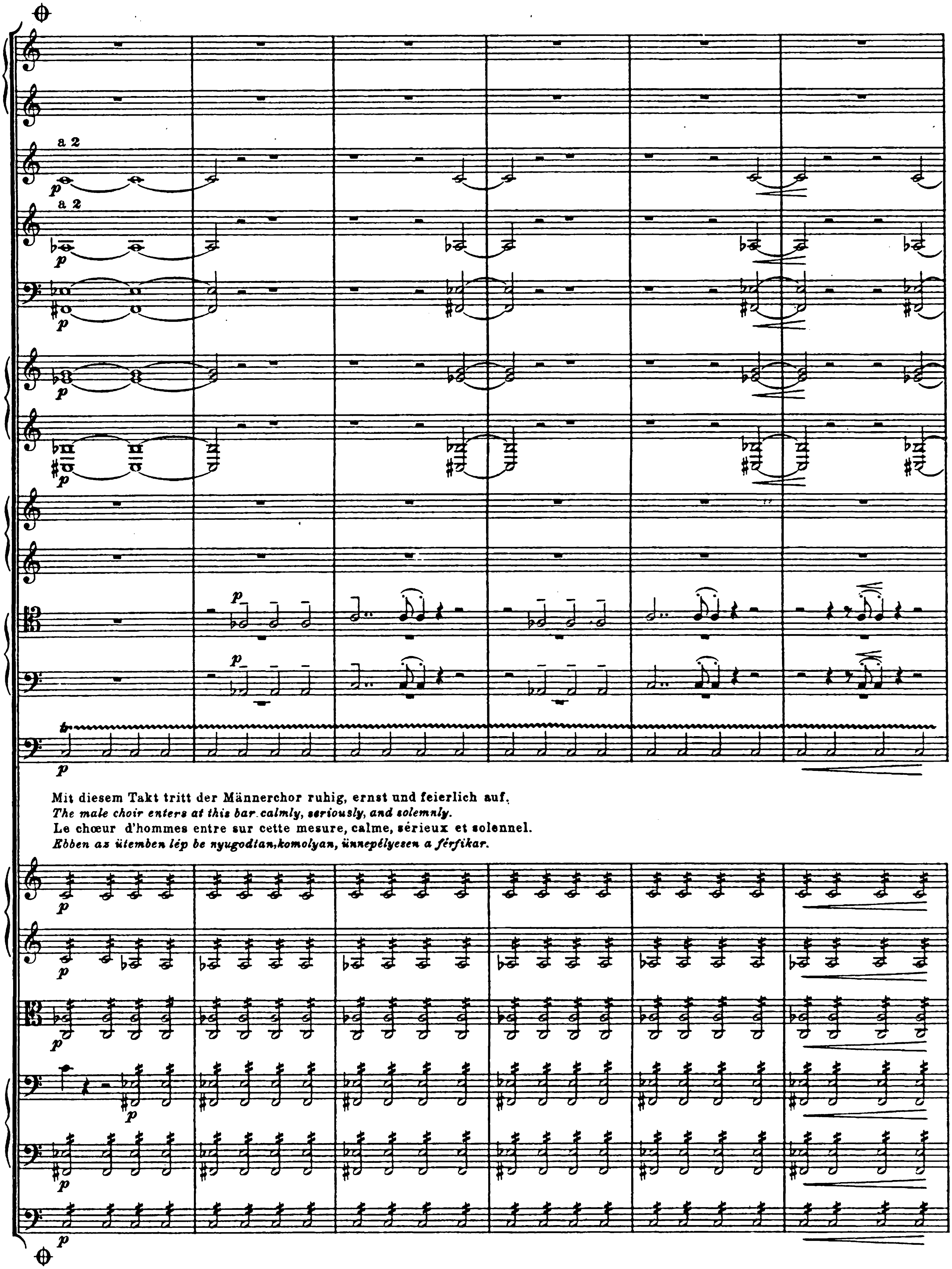
Bei Weglassung des Chores sind die hier folgenden zehn Schlußtakte unmittelbar anzuknüpfen.
If the chorus be left out, the following ten final bars should be immediately connected with the foregoing.
Si l'on supprime le chœur, on enchaînera immédiatement les dix mesures finales qui suivent.
Ha a kórust elhagyjuk, akkor közvetlenül az itt következő 10 záróütemre térjünk át.

Poco Andante, ma sempre Alla breve.

Zz


a 2
cresc.
divisi
arco


a 2
a 2
fff
poco a poco cresc.
f
Fine.


a 2
p
a 2
p
p
p
p
p
p
p
Mit diesem Takt tritt der Männerchor ruhig, ernst und feierlich auf.
The male choir enters at this bar calmly, seriously, and solemnly.
Le chœur d'hommes entre sur cette mesure, calme, sérieux et solennel.
Ebben az ütemben lép be nyugodtan, komolyan, ünnepélyesen a férfikar.
p
p
p
p
p
p

lange Pause
lunga Pausa

a 2

dim.

a 2

dim.

dim.

dim.

dim.

dim.

pp

dim.

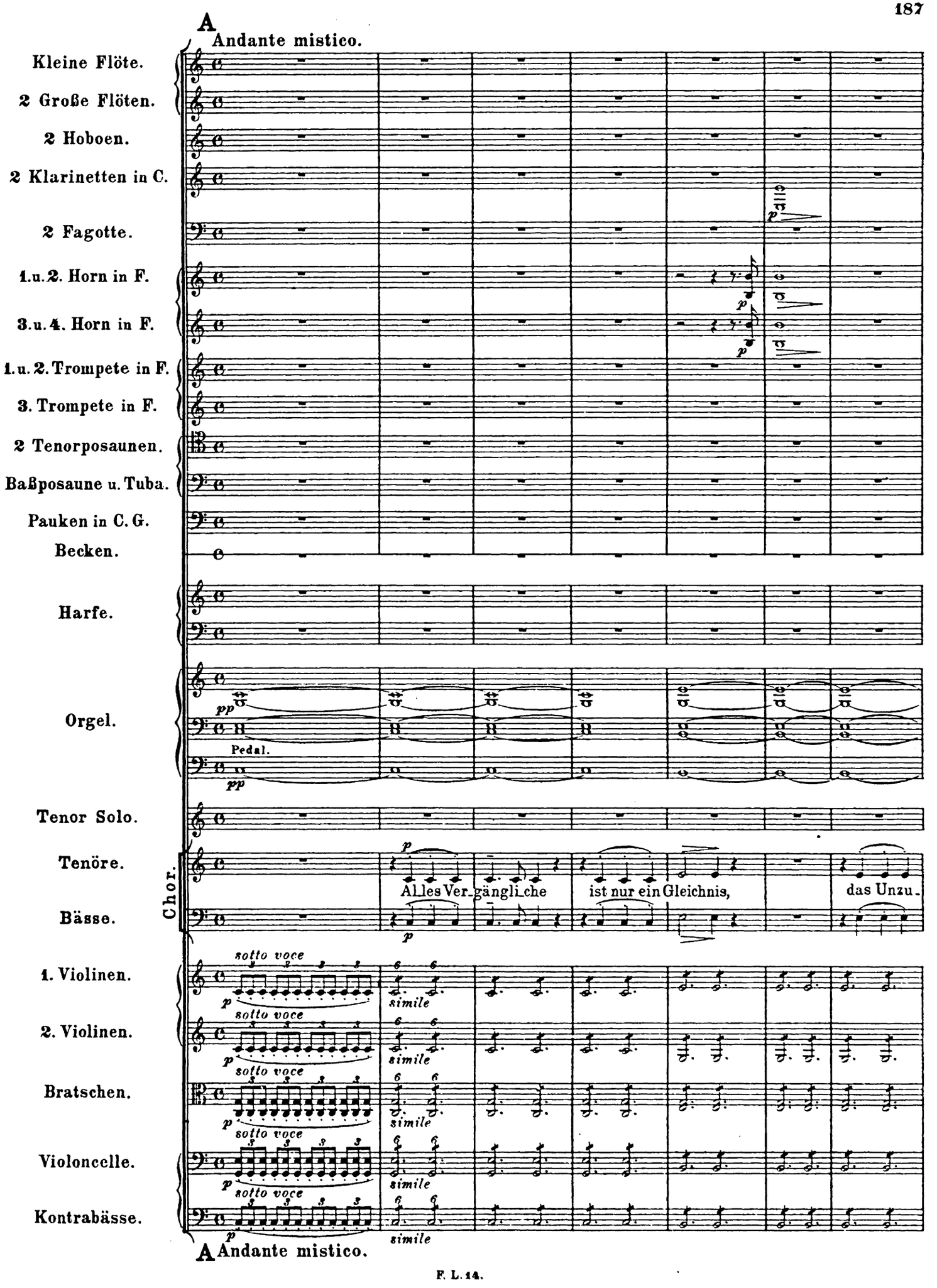
dim.

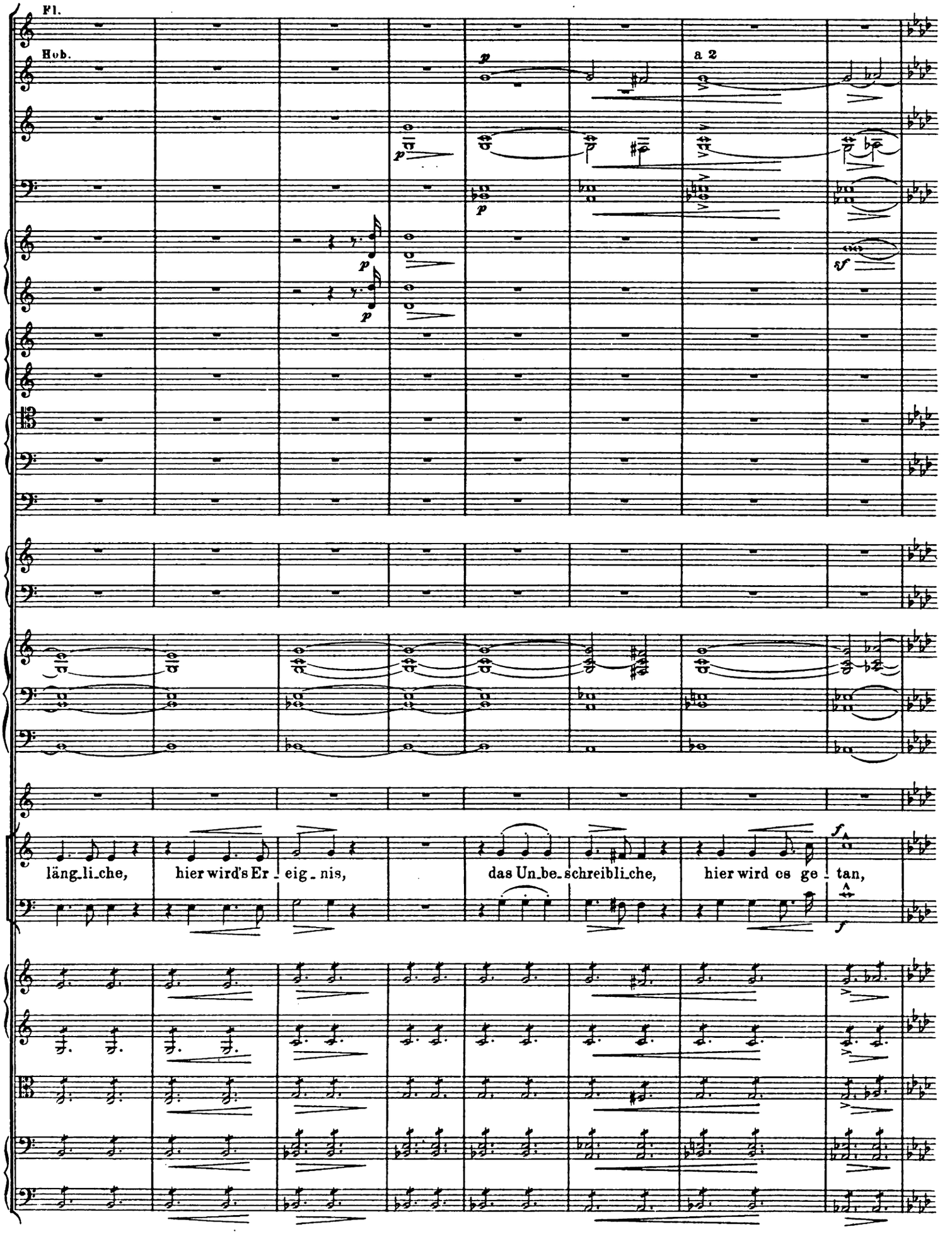
dim.

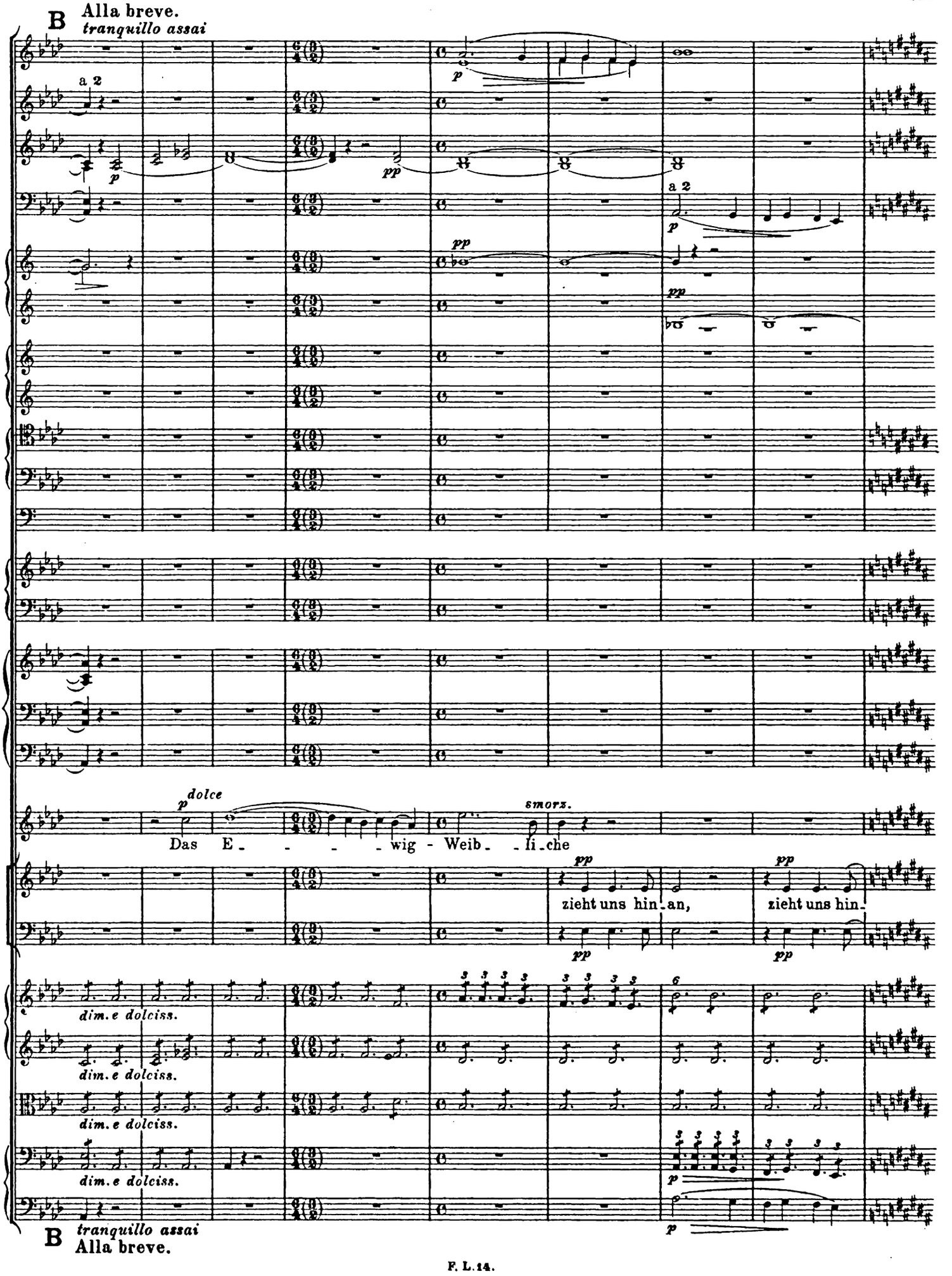
dim.

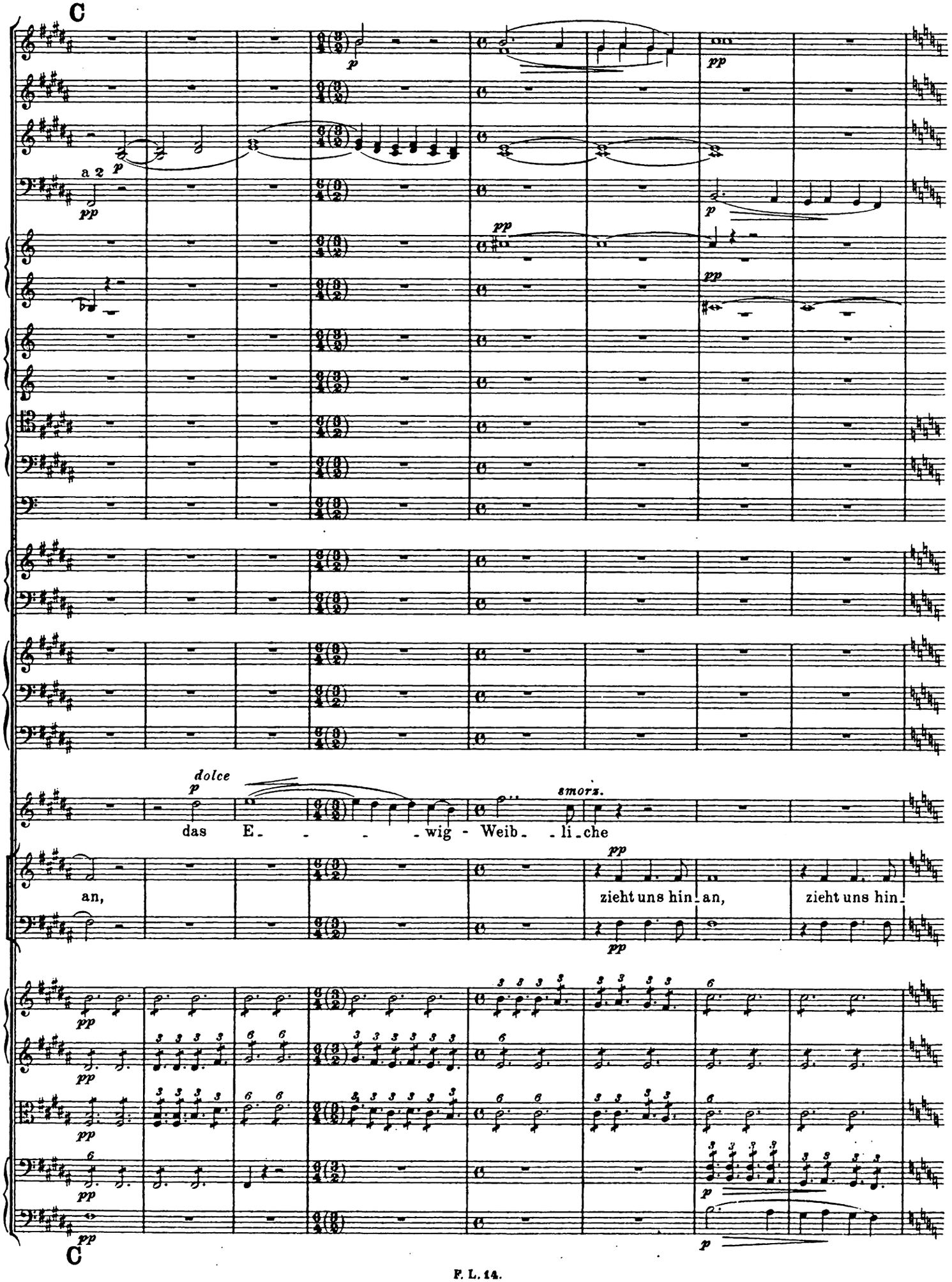
dim.

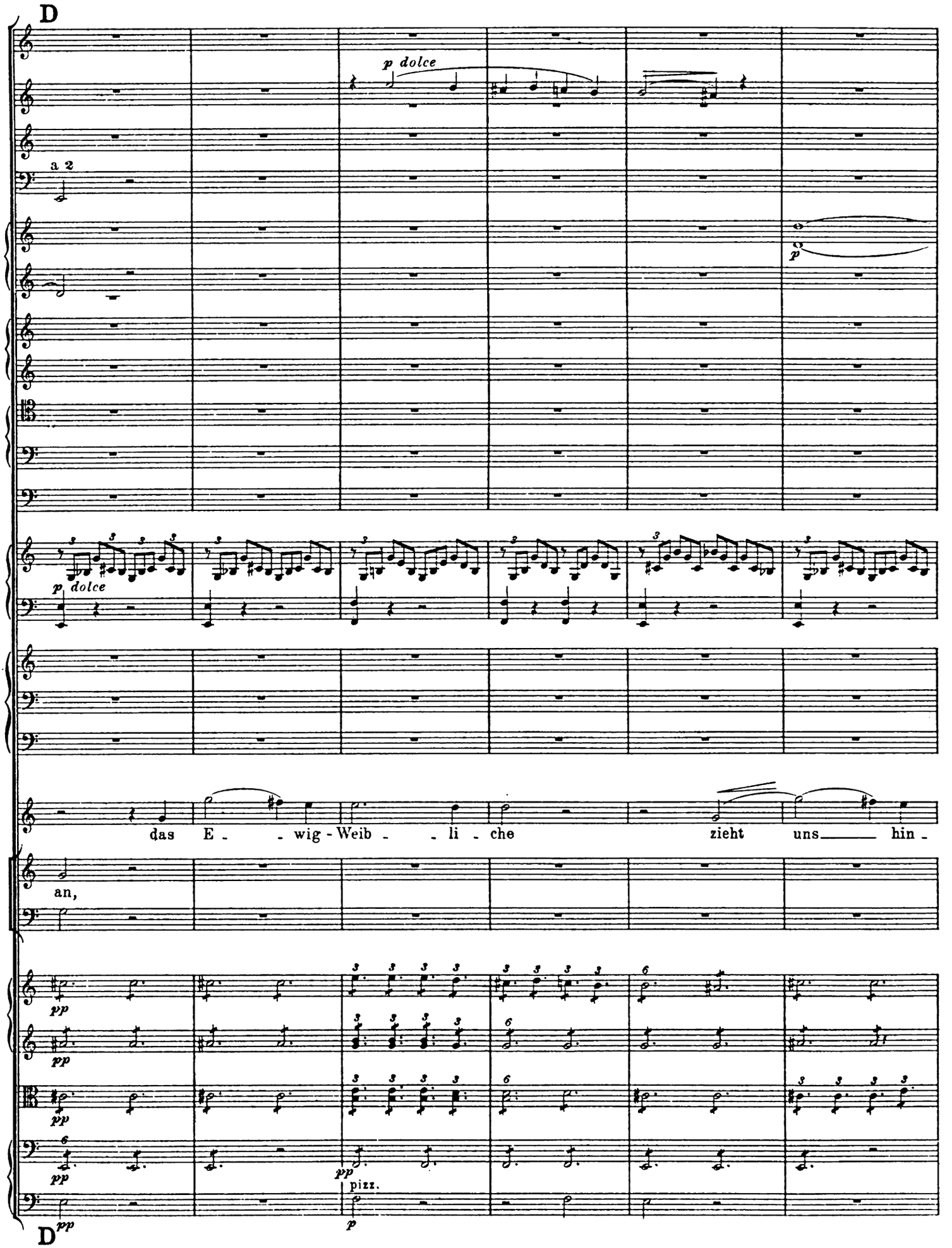
lange Pause
lunga Pausa

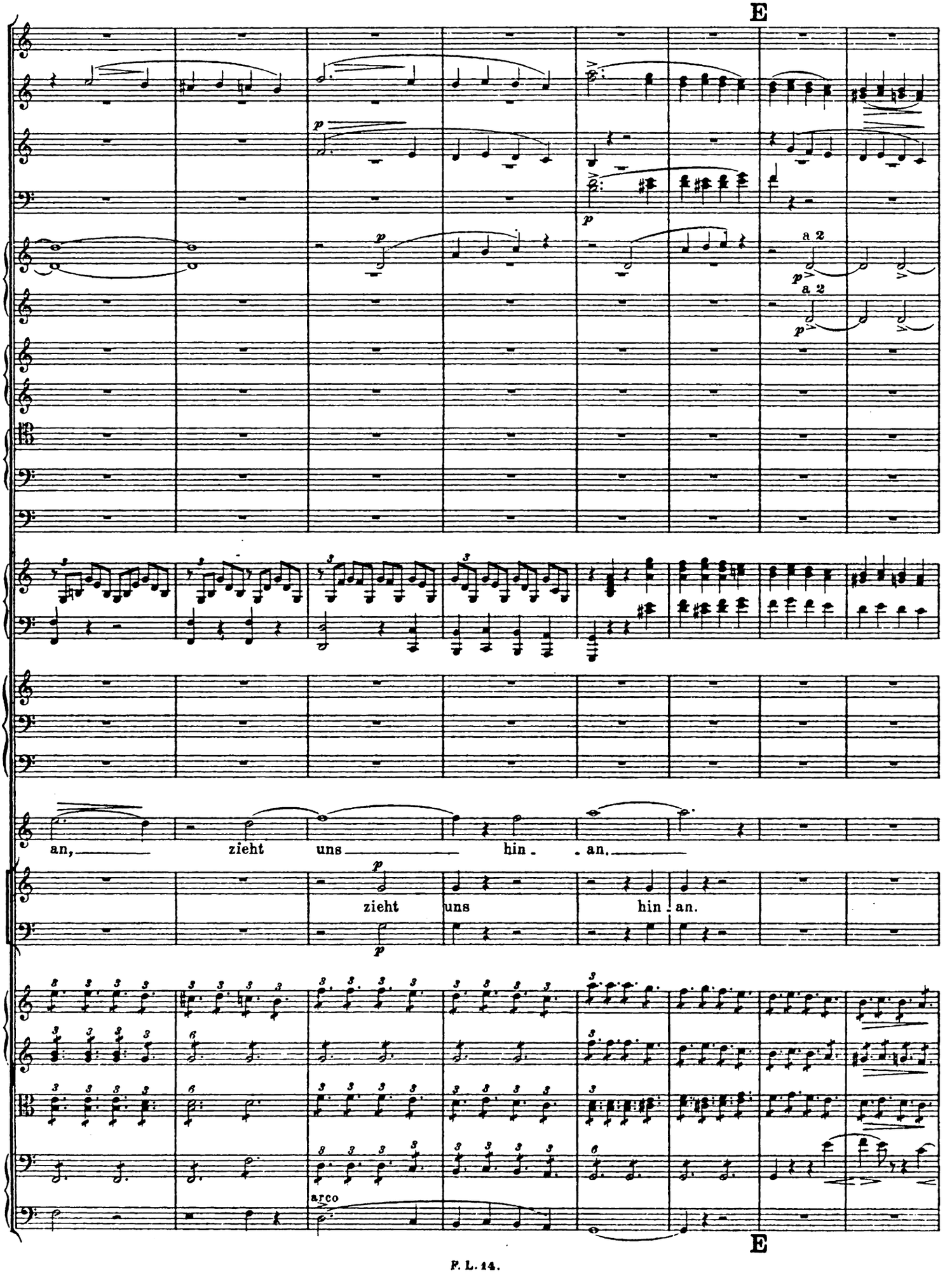

A
Andante mistico.
Kleine Flöte.
2 Große Flöten.
2 Hoboen.
2 Klarinetten in C.
2 Fagotte.
1.u.2. Horn in F.
3.u.4. Horn in F.
1.u.2. Trompete in F.
3. Trompete in F.
2 Tenorposaunen.
Baßposaune u. Tuba.
Pauken in C. G.
Becken.
Harfe.
Orgel.
Pedal.
Tenor Solo.
Chor.
Tenöre.
Bässe.
Alles Ver-gängli-che ist nur ein Gleichnis, das Unzu-
1. Violinen.
2. Violinen.
Bratschen.
Violoncelle.
Kontrabässe.
sotto voce
simile
A Andante mistico.

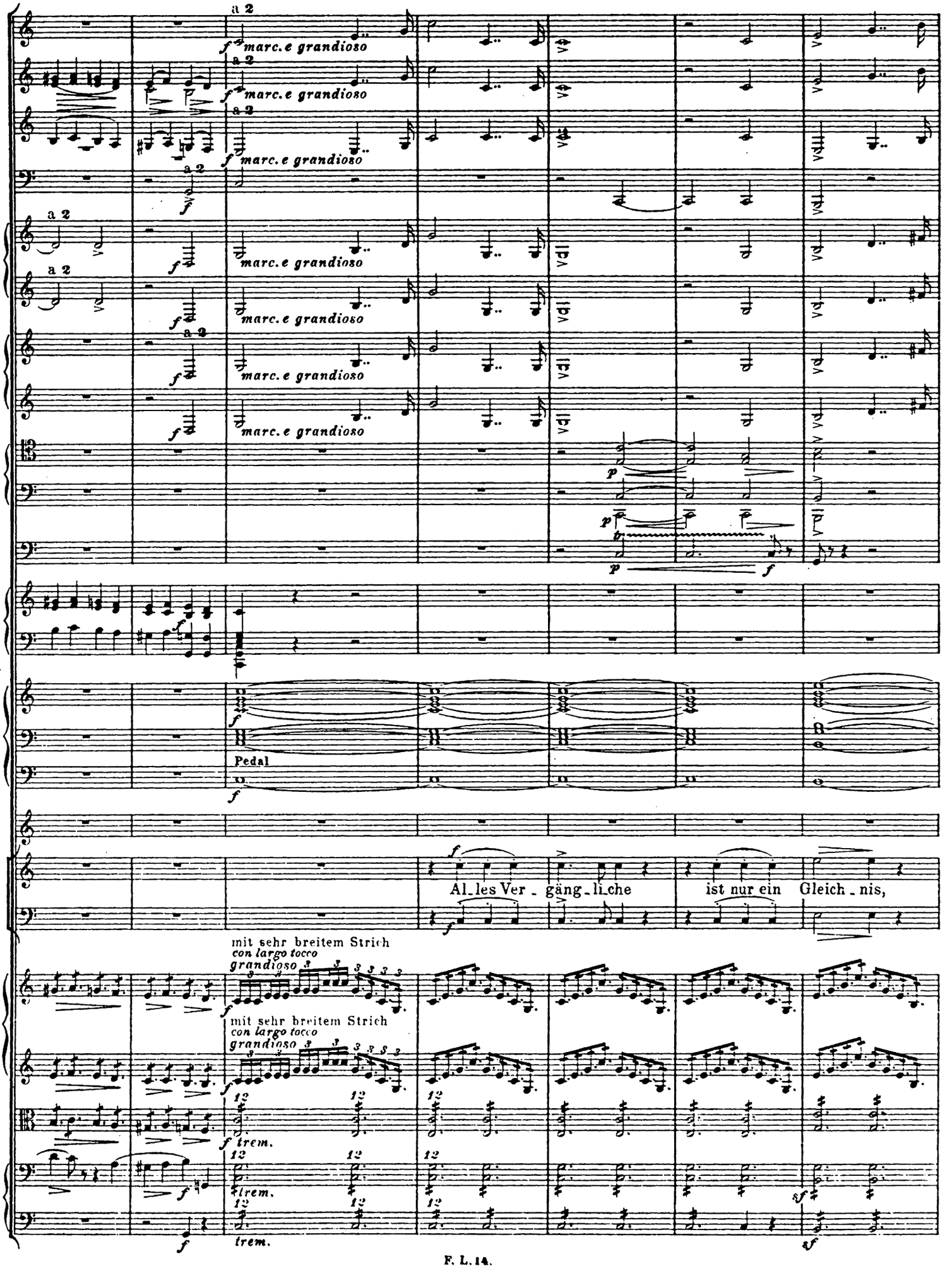

Fl.
Hob.
a 2
läng_li_che, hier wird's Er_eig_nis, das Un_be_schreibli_che, hier wird es ge_tan,

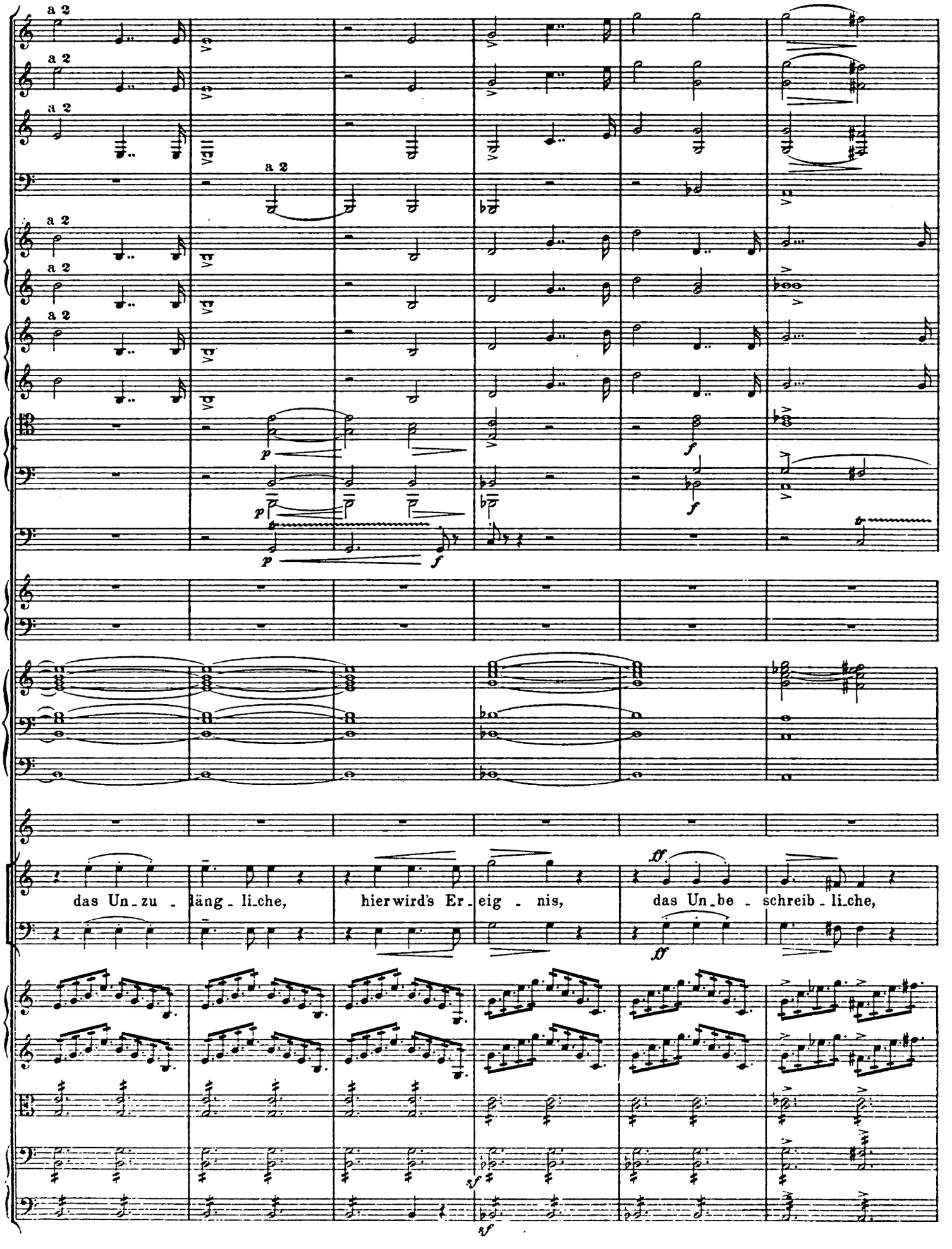

B
Alla breve.
tranquillo assai
a 2
p
pp
a 2
p
pp
pp
dolce
smorz.
Das E - - - - wig - Weib - - li - che
pp
zieht uns hin - an,
pp
zieht uns hin -
pp
dim. e dolciss.
dim. e dolciss.
dim. e dolciss.
dim. e dolciss.
p
p
B
tranquillo assai
Alla breve.

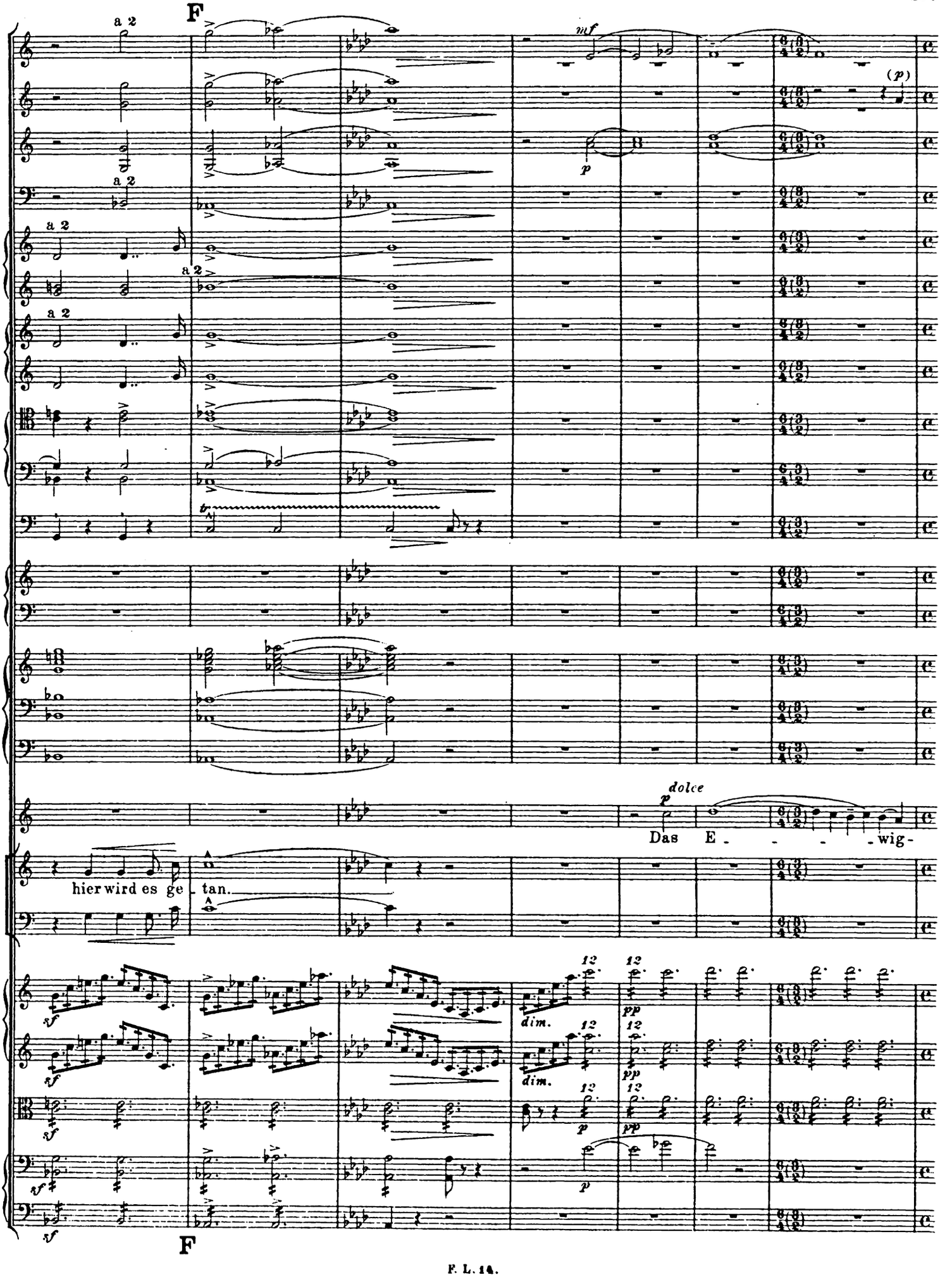

C
a 2
dolce
das E - - - - wig - Weib - li - che
smorz.
an,
zieht uns hin - an,
zieht uns hin -
C

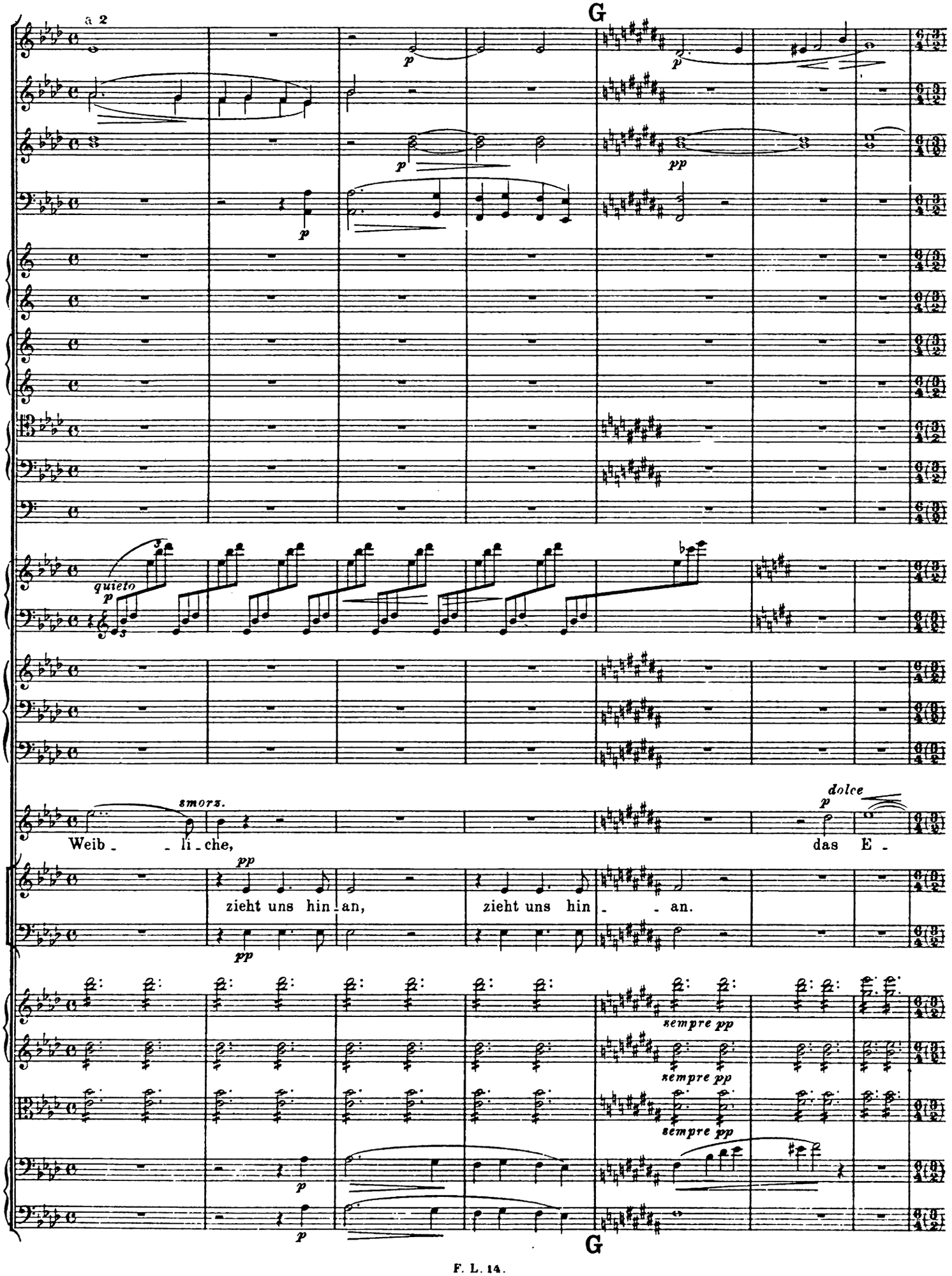

D
p dolce
a 2
p
p dolce
das E - - wig - Weib - - li - che zieht uns hin -
an,
pp
pp
pp
pp
pizz.
p
D
pp

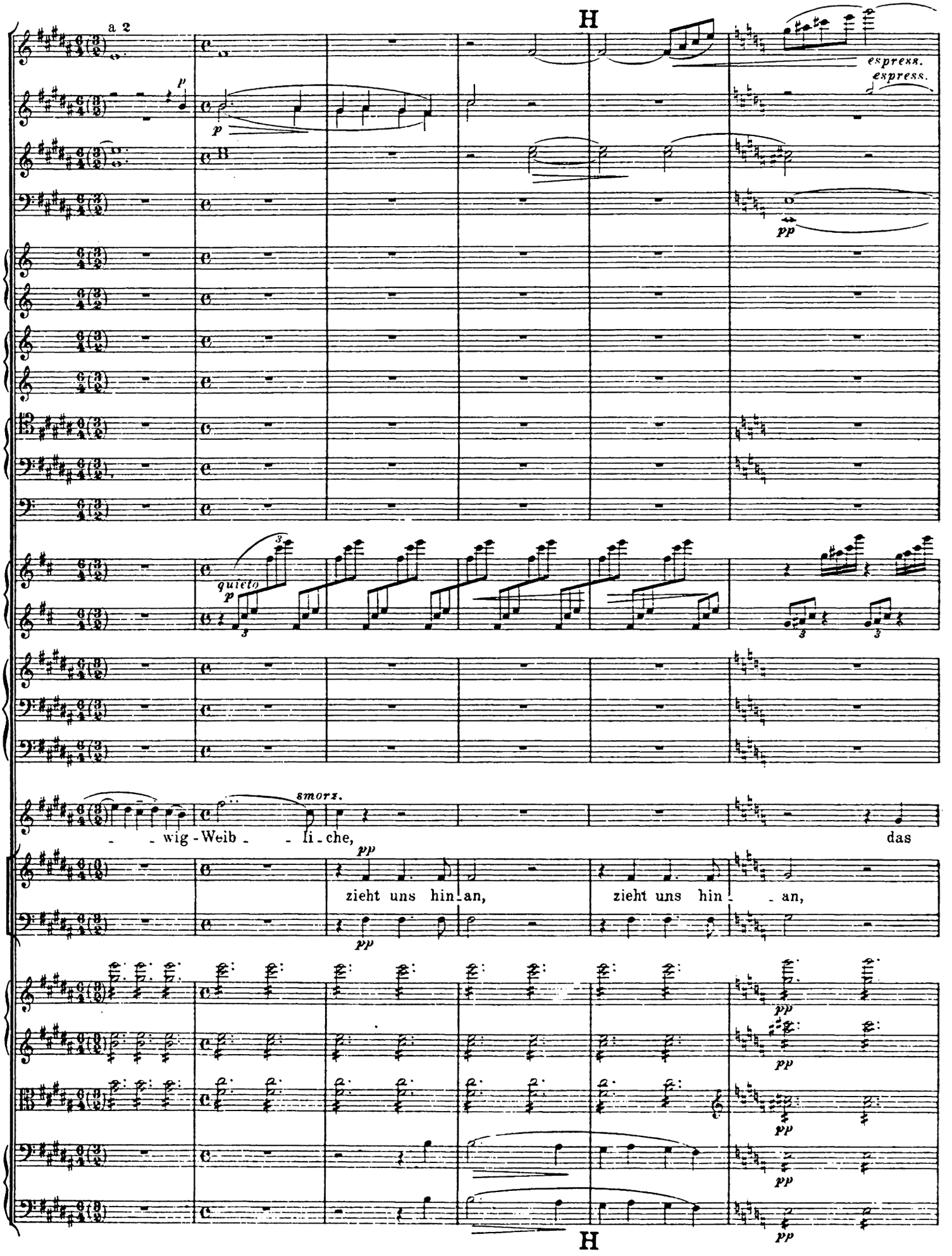

E
p
a 2
an, zieht uns hin - an.
zieht uns hin - an.
arco
E


a 2
marc. e grandioso
Pedal
Al_les Ver_gäng_li_che
ist nur ein
Gleich_nis,
mit sehr breitem Strich
con largo tocco
grandioso
trem.


a 2
a 2
a 2
a 2
a 2
a 2
a 2
p
p
p
f
f
f
tr
tr
das Un_zu_läng_li_che, hier wird's Er_eig_nis, das Un_be_schreib_li_che,
ff
ff
sf
sf


F
a 2
mf
(p)
p
dolce
Das E - - - - wig -
hier wird es ge - tan.
sf
dim.
pp
F


a 2
G
p
pp
quieto
smorz.
dolce
Weib - - li - che,
das E -
zieht uns hin - an,
zieht uns hin - - an.
sempre pp
G


a 2
H
espress.
espress.
pp
quieto
p
smorz.
wig - Weib - li - che,
das
pp
zieht uns hin - an,
zieht uns hin - an,
pp
H

Schwebend.
Sospeso.

a 2

espress.

p dolce

p dolce

p dolce

cresc.

E - - - wig - Weib - - - li - che zieht uns, zieht

zieht uns hin - an,

pp

pp

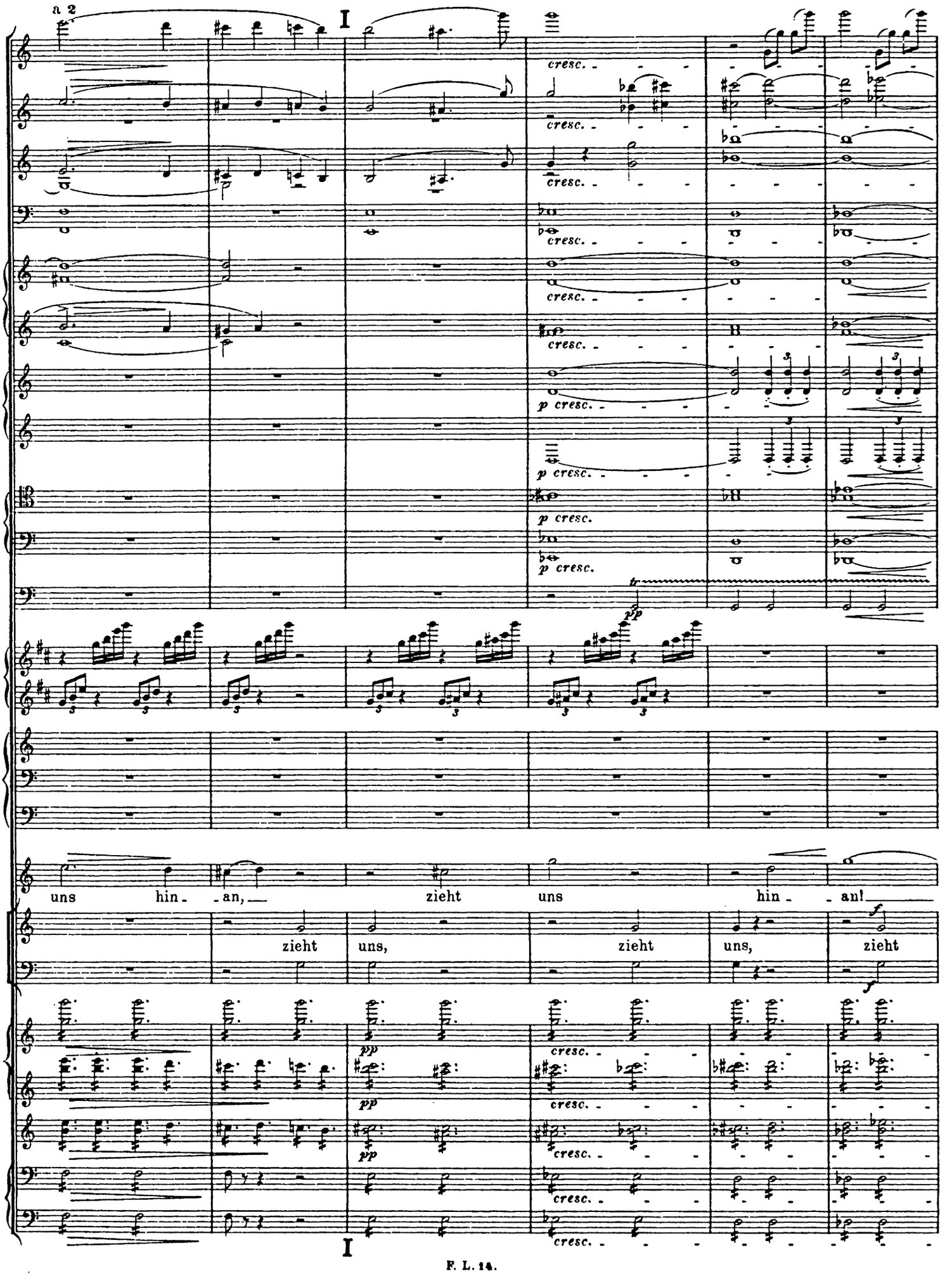
pp

pp

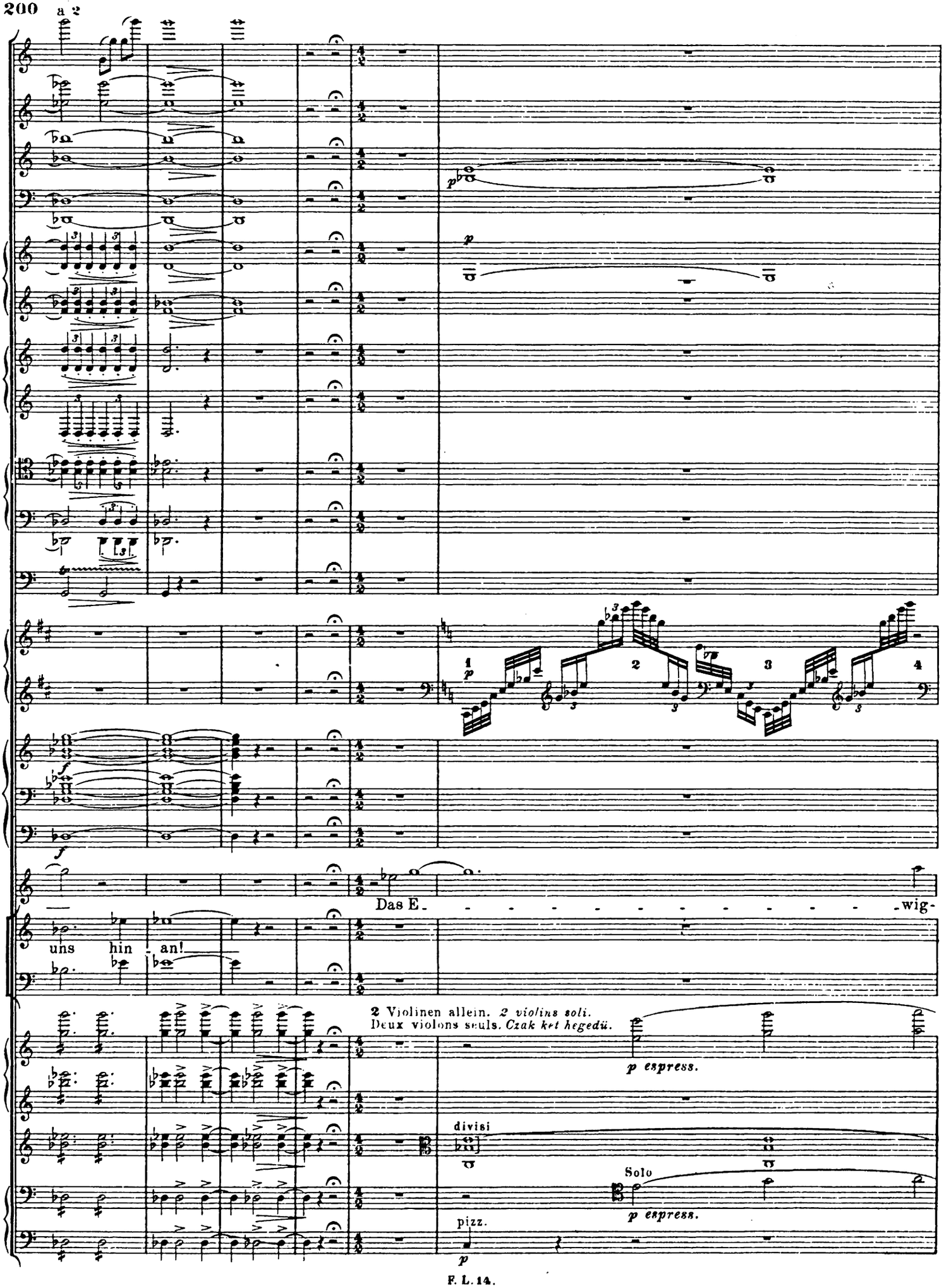
pp

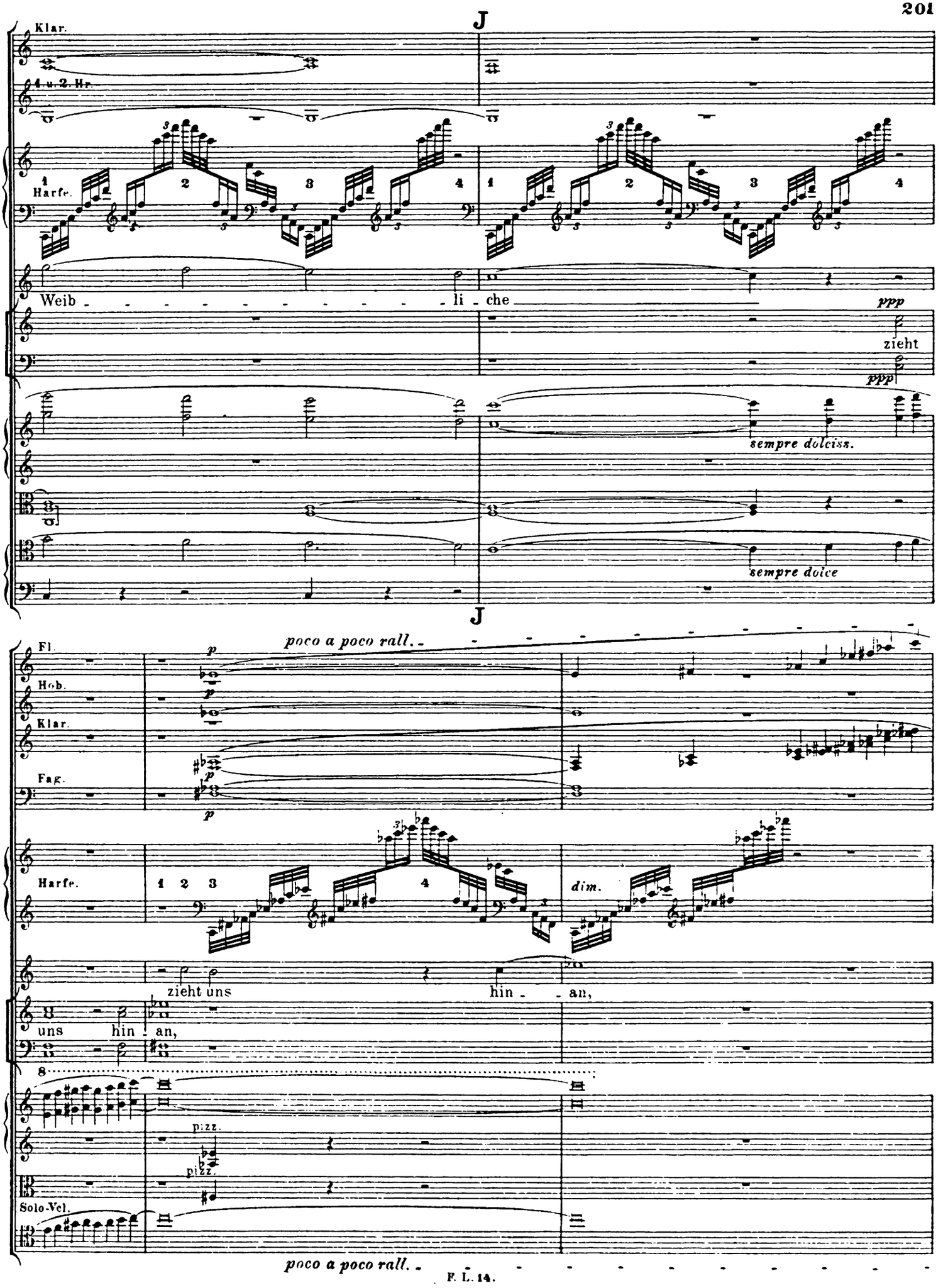
pp

Schwebend.
Sospeso.


a 2
I
cresc.
p cresc.
pp
uns hin - an, zieht uns hin - an!
zieht uns, zieht uns, zieht
f
pp
I

a 2


Das E - - - - - - - - - - - - wig-
uns hin - an!
2 Violinen allein. 2 violins soli.
Deux violons seuls. Czak két hegedü.
p espress.
divisi
Solo
p espress.
pizz.


J
Klar.
4. u. 2. Hr.
Harfe.
Weib - - - - - - - - - - - - li - che
ppp
zieht
ppp
sempre dolciss.
sempre dolce
J
poco a poco rall. - - - - - - - - - - - -
Fl.
Hob.
Klar.
Fag.
p
p
p
p
Harfe.
1 2 3 4
dim.
zieht uns
hin - - an,
uns hin - an,
8
pizz.
pizz.
Solo-Vcl.
poco a poco rall. - - - - - - - - - - - -

molto rit. K

Kl.Fl.

Fl. a 2

Hob.

Klar. a 2

Fag.

Hr.

Tr.

Pos.u.Tuba.

Pk.

Becken.

Harfe.

Orgel.

zieht uns hin - an,

cresc.

zieht uns hin -

cresc.

Tutti

arco

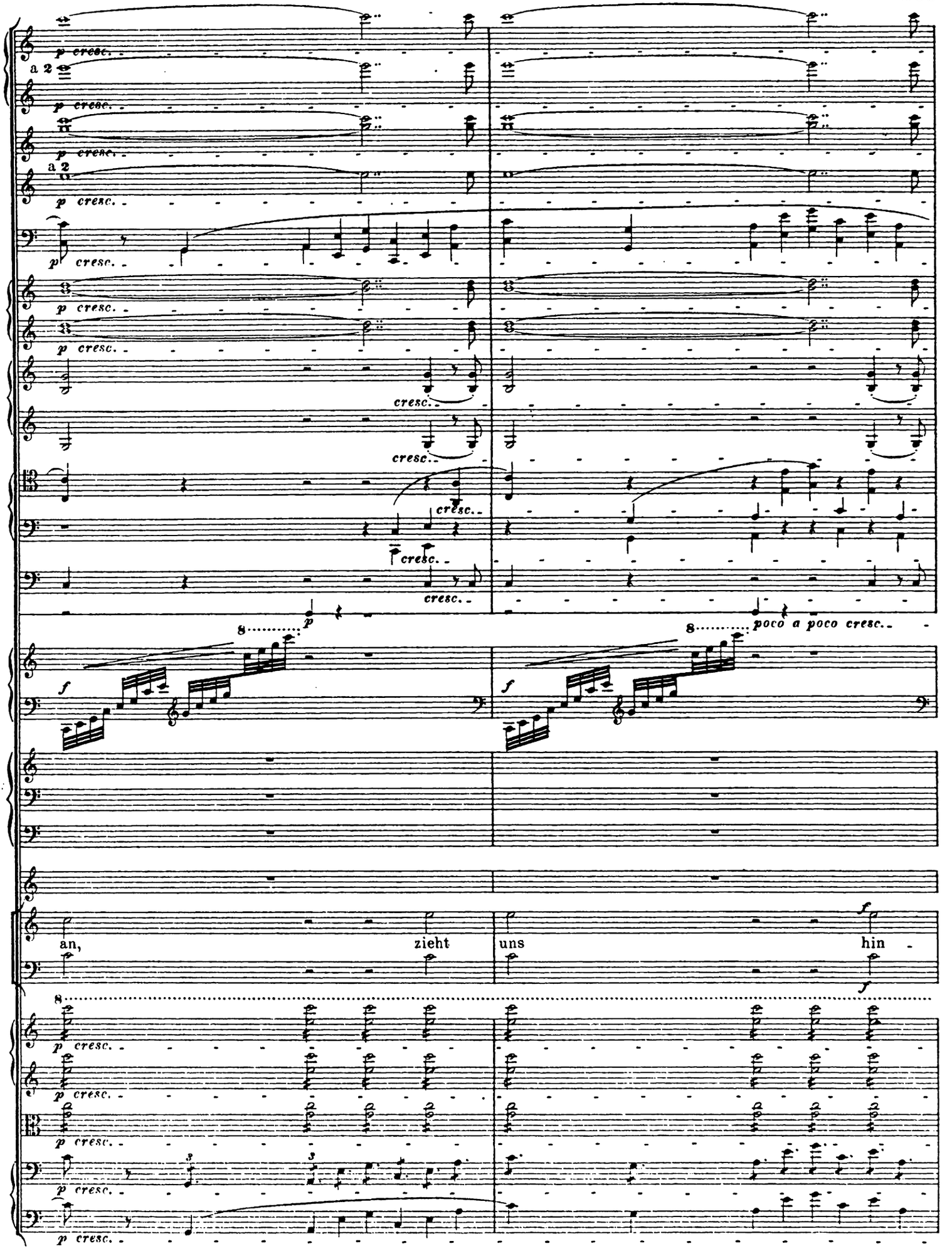
arco

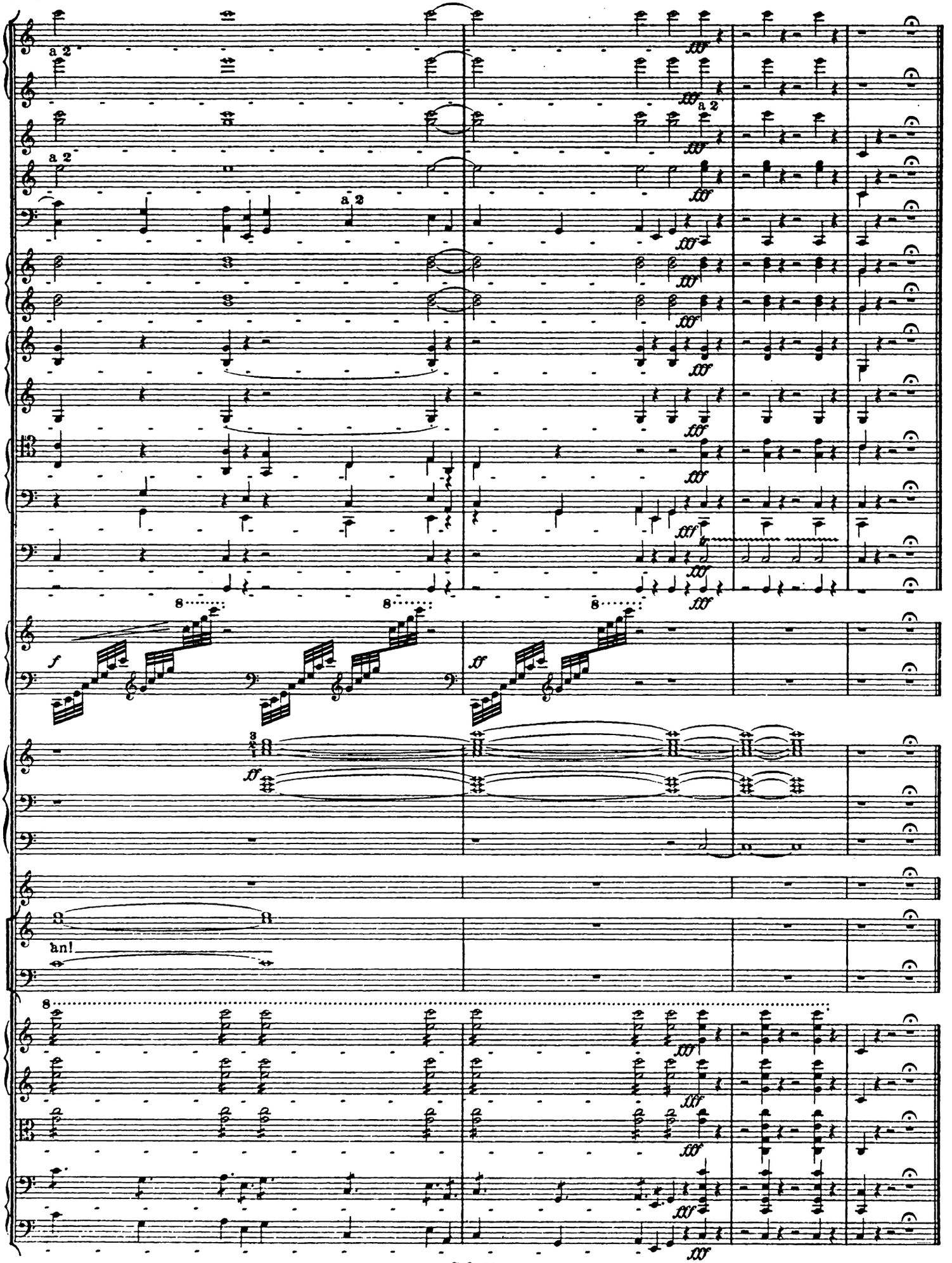
Tutti

Kb.

arco

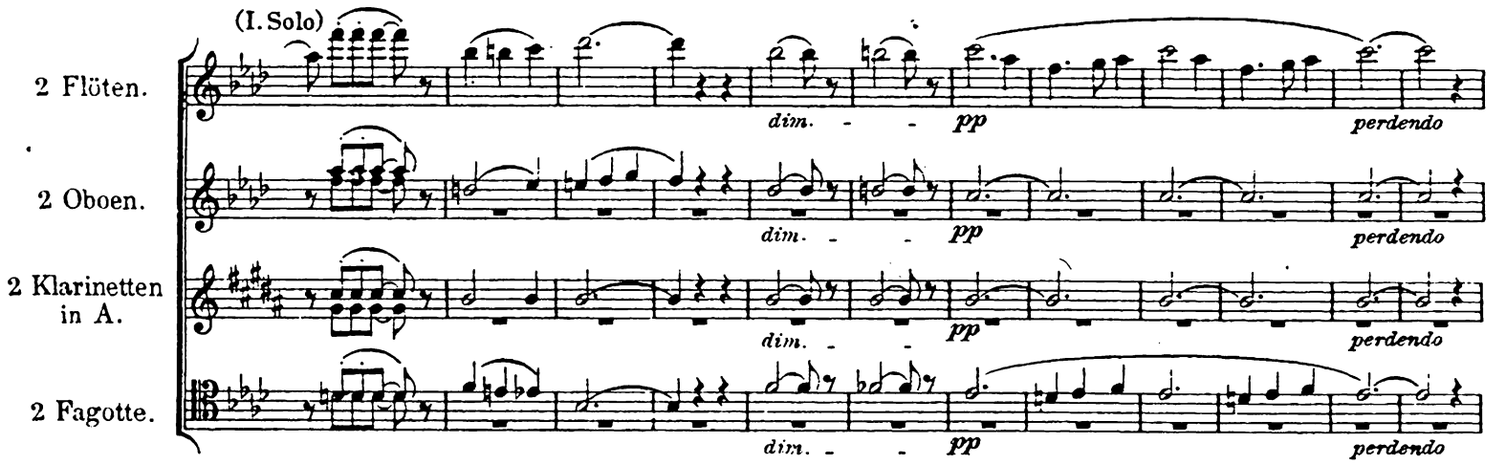
molto rit. K

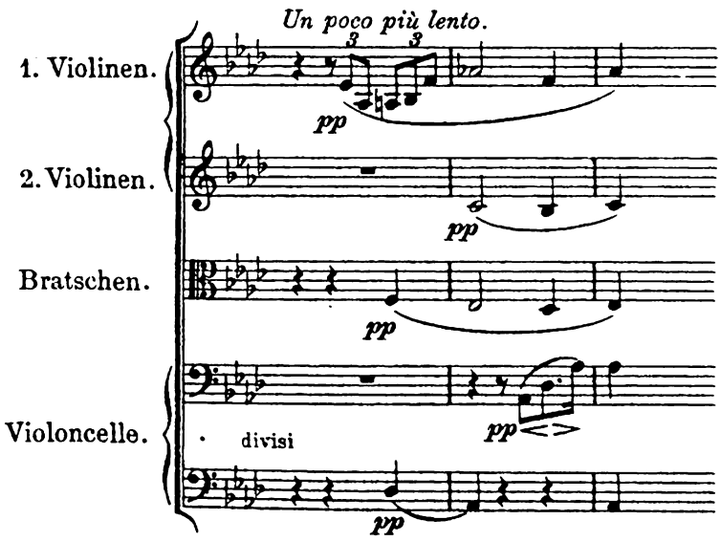

a 2
a 2
p cresc.
cresc.
p
poco a poco cresc.
f
an,
zieht
uns
hin


a 2
a 2
a 2
a 2
fff
f
ff
an!

NACHTRAG

Durch Herrn Hofkapellmeister Dr. Peter Raabe wurde nachträglich darauf aufmerksam gemacht, daß in einem Briefe vom 11. Dezember 1880 an Dr. Friedrich Stade in Leipzig, der den Gretchensatz für Klavier und Harmonium übertragen hatte, Liszt folgende Änderung vorgenommen hat, die er auch in der Partitur und seinen Klavierübertragungen der Faust-Symphonie eingefügt wissen wollte. Es sind 12 Takte vor *Un poco più lento,* die am Schluß des zweiten Teiles auf Seite 102 –beginnend im ersten Takt– einzuschalten sind.





Franz Liszts Musikalische Werke.

Herausgegeben von der **Franz Liszt-Stiftung.**

Original-Kompositionen.

ORCHESTERWERKE.

BAND 1–6.

Symphonische Dichtungen.

BAND 1.

1. Ce qu'on entend sur la Montagne. Berg-Symphonie. (Nach V. Hugo.)
2. Tasso, Lamento e Trionfo.

BAND 2.

2a. Le Triomphe funèbre du Tasse. Epilogue du poème symphonique „Tasso".
3. Les Préludes. (Nach Lamartine.)
4. Orpheus.

BAND 3.

5. Prometheus.
6. Mazeppa. (Nach V. Hugo.)

BAND 4.

7. Festklänge.
8. Héroïde funèbre.

BAND 5.

9. Hungaria.
10. Hamlet. (Nach Shakespeare.)

BAND 6.

11. Hunnenschlacht. (Nach Kaulbach.)
12. Die Ideale. (Nach Schiller.)

BAND 7–9.

Symphonien.

BAND 7.

1. Eine Symphonie zu Dantes Divina Commedia, mit Schlußchor.

BAND 8 und 9.

2. Eine Faust-Symphonie in drei Charakterbildern nach Goethe, mit Schlußchor.

BAND 10–12.

Kleinere Orchesterwerke.

BAND 10.

1/2. Zwei Episoden aus Lenaus Faust.
Der nächtliche Zug.
Der Tanz in der Dorfschenke.
(Erster Mephisto-Walzer.)
3. Zweiter Mephisto-Walzer.
4. Von der Wiege bis zum Grabe. (Nach M. Zichy.)

BAND 11.

5. Fest-Vorspiel. Zur Einweihung der Dichter-Gruppe Schiller u. Goethe in Weimar, Sept. 1857.
6. Künstler-Festzug. Zur Schiller-Feier 1859.
7. Goethe-Fest-Marsch. Zur Säkularfeier von Goethes Geburtstag, 1849. (Neu bearb. 1859.)
8. Huldigungs-Marsch. Zur Huldigungsfeier des Großherzogs Carl Alexander 1853.

BAND 12.

9. Vom Fels zum Meer! Deutscher Siegesmarsch.
10. Ungarischer Krönungsmarsch. Zur Krönungsfeier 1867.
11. Ungarischer Sturmmarsch.
12. Les Morts (mit Männerchor ad lib.).
13. La Notte (Die Nacht).

BAND 13.

Für Pianoforte mit Orchester.

1. Erstes Konzert in Es dur.
2. Zweites Konzert in A dur.
3. Totentanz. (Danse macabre.) Paraphrase über „Dies irae".
4. Malédiction für Pianoforte und Streichinstrumente.

Druck von Breitkopf & Härtel in Leipzig.