F. LISZT

Symphonische Dichtungen

für grosses Orchester.

PARTITUR.

№1, Ce qu'on entend sur la montagne. (nach V. Hugo)	Pr. 4 Thlr.	— Ngr.
„ 2, TASSO. Lamento e Trionfo.	„ 2	„ — „
„ 3, Les Préludes. (nach Lamartine)	„ 2	„ 15 „
„ 4, ORPHÉE.	„ 1	„ — „
„ 5, PROMÉTHÉE.	„ 2	„ — „
„ 6, MAZEPPA. (nach V. Hugo.)	„ 3	„ — „
„ 7, Fest-Klänge.	„ 2	„ 15 „
„ 8, Héroïde funèbre.	„ 1	„ 15 „
„ 9, Hungaria.	„ 3	„ 15 „
„ 10, HAMLET.		
„ 11, Hunnen-Schlacht. (nach Kaulbach.)		
„ 12, Die Ideale. (nach Schiller.)	„ 2	„ 15 „

Eigenthum der Verleger.

Leipzig, Breitkopf & Härtel

Eingetragen in das Vereinsarchiv.

Gustav Hall.

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

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

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

Weimar, Mars 1856.

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

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

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

Weimar, März 1856

Diese, den Inhalt andeutenden Worte sollen dem Programm der Concerte, worin die folgende symphonische Dichtung aufgeführt wird, beigefügt werden:

„Der Dichter vernimmt zwei Stimmen; die eine unermesslich, glor-
„reich und ordnungsvoll, dem Herrn ihren jubelnden Lobgesang entgegen-
„brausend: — die andere dumpf, voll Schmerzenslaut, von Weinen, Lästern
„und Fluchen angeschwellt. Die eine sprach: Natur, die andere: Mensch-
„heit! Die beiden Stimmen ringen sich einander näher und näher, durch-
„kreuzen und verschmelzen sich, bis sie endlich in geweihter Betrachtung
„aufgehen und verhallen."

Les lignes suivantes devront être toujours jointes au programme du concert, dans lequel ce poème symphonique sera éxécuté:

„Le poète écoute deux voix; l'une immense, magnifique, inéffable,
„chantant la beauté et les harmonies de la création; l'autre gonflée de sou-
„pirs, de gémissemens, de sanglots, de cris de révolte et de blasphèmes:

„L'une disait Nature, et l'autre Humanité!
. . . . . .
„. . . . ces deux voix étranges, inouïes,
„Sans cesse renaissant, sans cesse évanouies,

„se succèdent, de loin d'abord; puis se rapprochent, se croisent, entremê-
„lant leurs accords tantôt stridens, tantôt harmonieux, jusqu'à ce que la
„contemplation émue du poète touche silencieusement aux confins de la
„prière".

WAS MAN AUF DEM BERGE HÖRT.

O altitudo!

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

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

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

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

Vom Meer die eine; Ruhmes-Glückslied!
Die Wogen sprachen also zu einander;
Die and're hob von unsrer Erde sich,
Sie war voll Trauer — das Geräusch der Menschen;

Und in dies Lied, das Tag und Nacht nicht schweigt,
Klingt jede Welle mit und jeder Mensch.

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

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

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

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

CE QU'ON ENTEND SUR LA MONTAGNE.

O altitudo !

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

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

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

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

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

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

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

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

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

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

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

CE QU'ON ENTEND SUR LA MONTAGNE.

Poëme symphonique.

Poco Allegro. F. Liszt.

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

Poco Allegro.

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

Mit gewöhnlichen Paukenschlägeln (baguettes d'éponge).

pp

Poco Allegro.

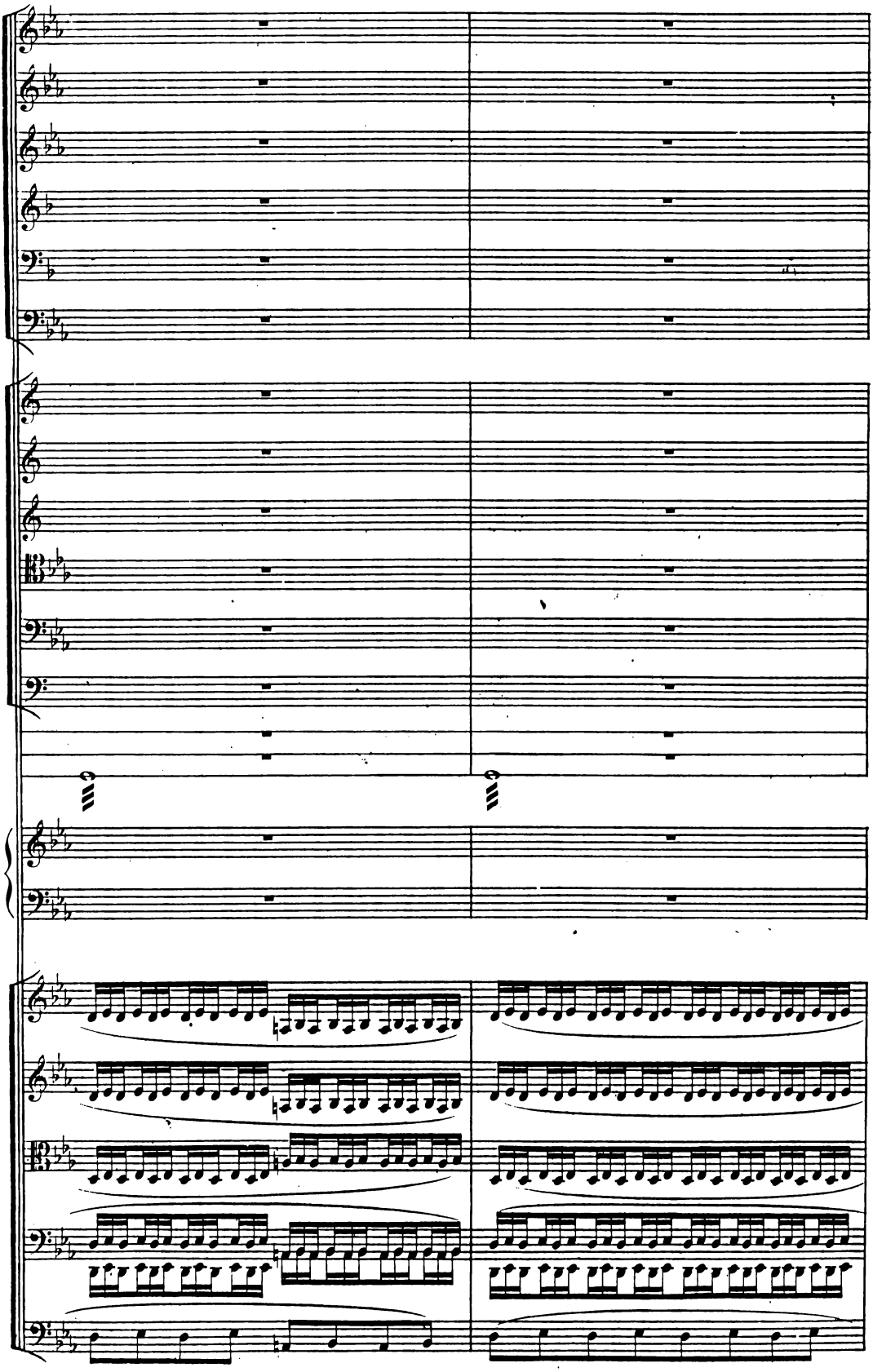
Harfe.

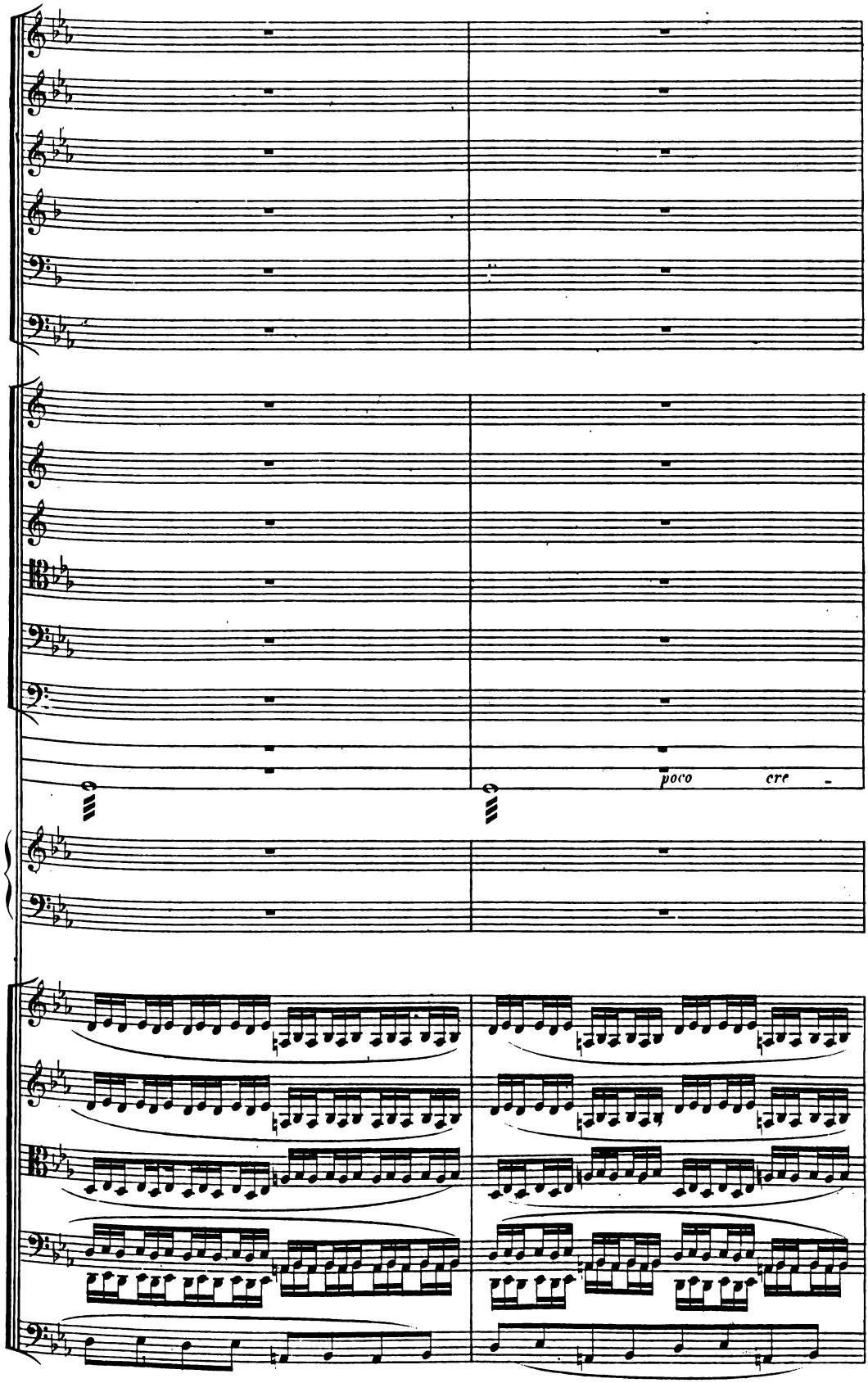
Poco Allegro. con Sordino.

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

pp misterioso e tranquillo.
con Sordino.
pp misterioso e tranquillo.
con Sordino.
pp misterioso e tranquillo.
divisi. con Sordino.
pp misterioso e tranquillo.

Poco Allegro. *pp misterioso e tranquillo.*

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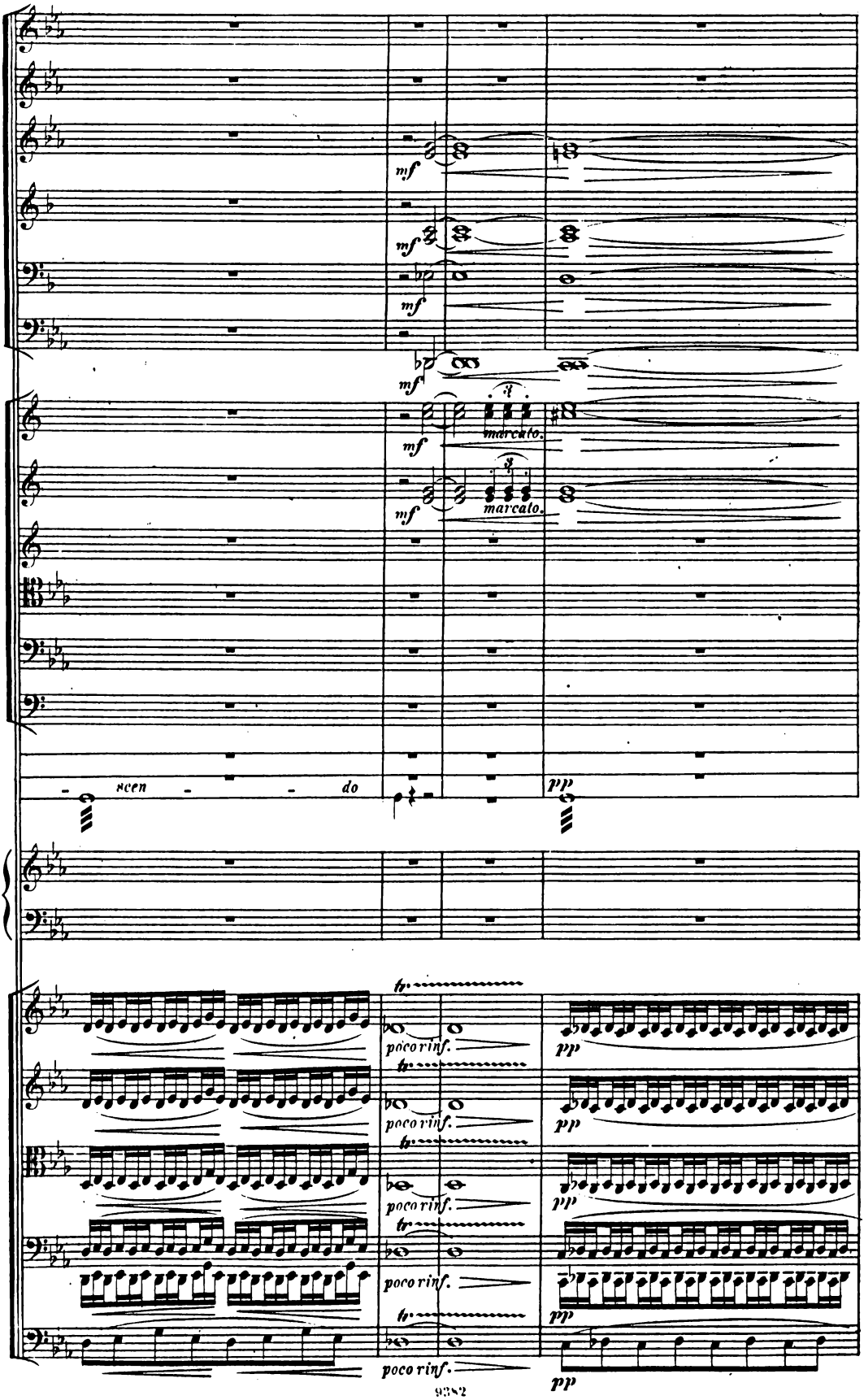
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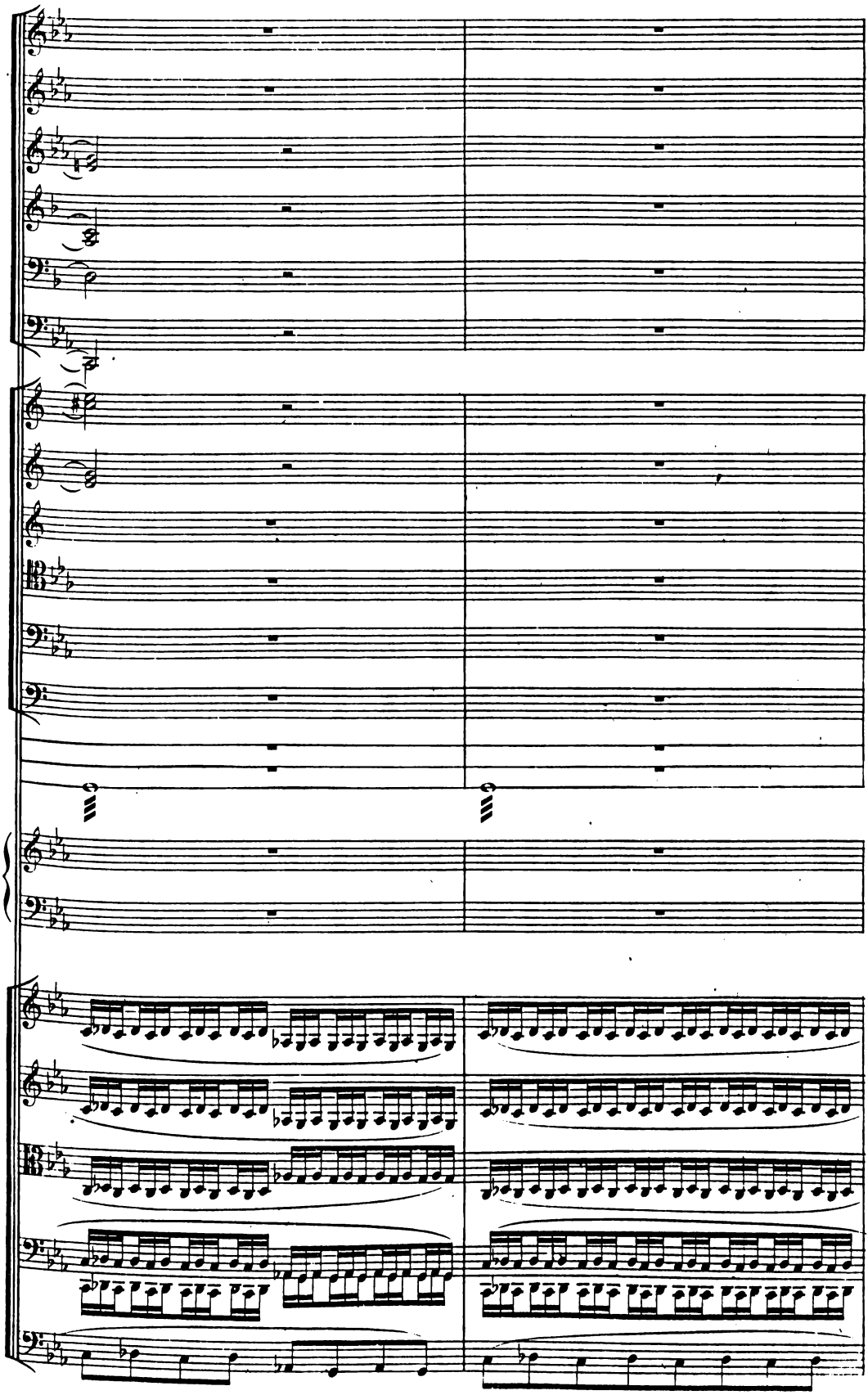

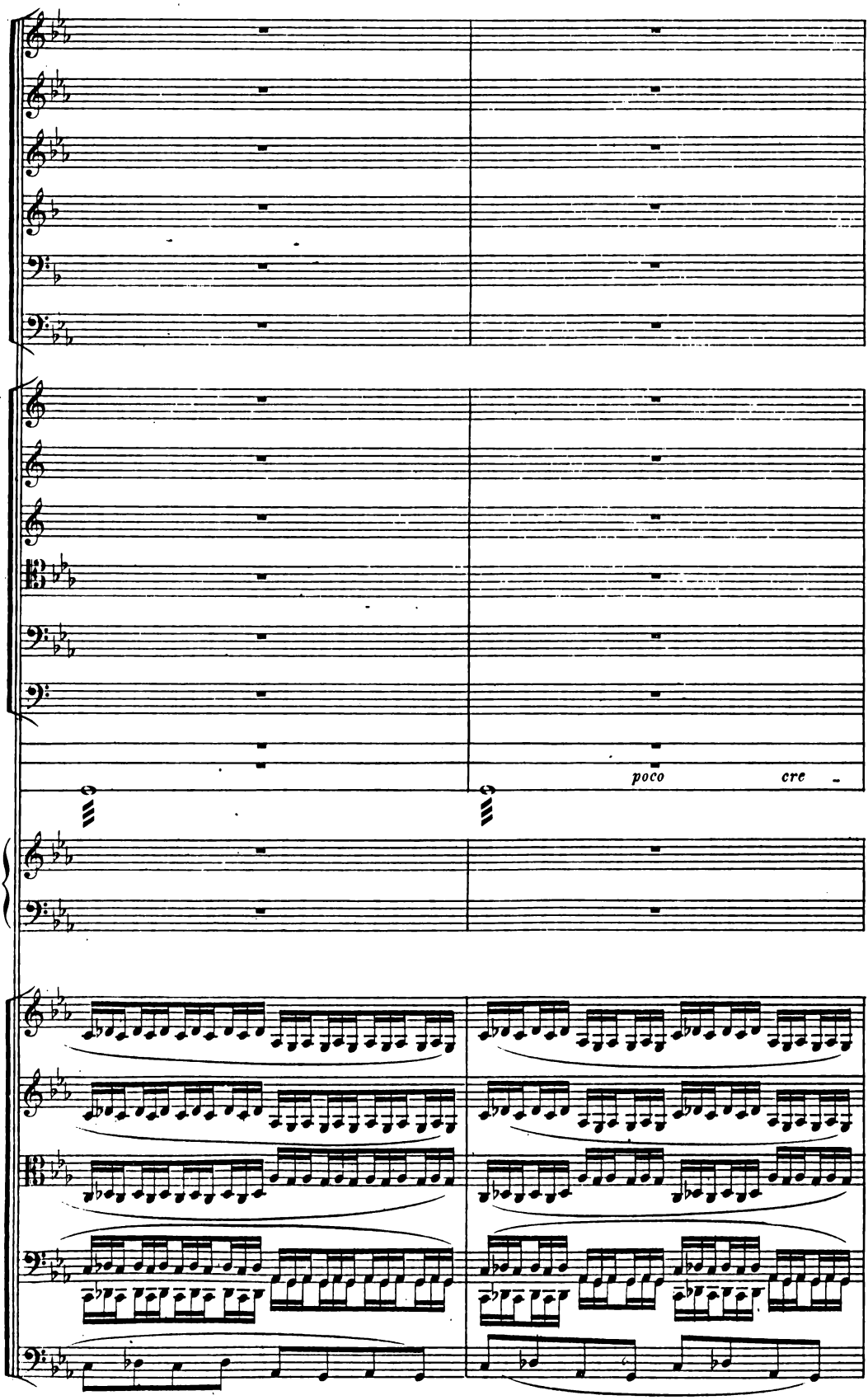
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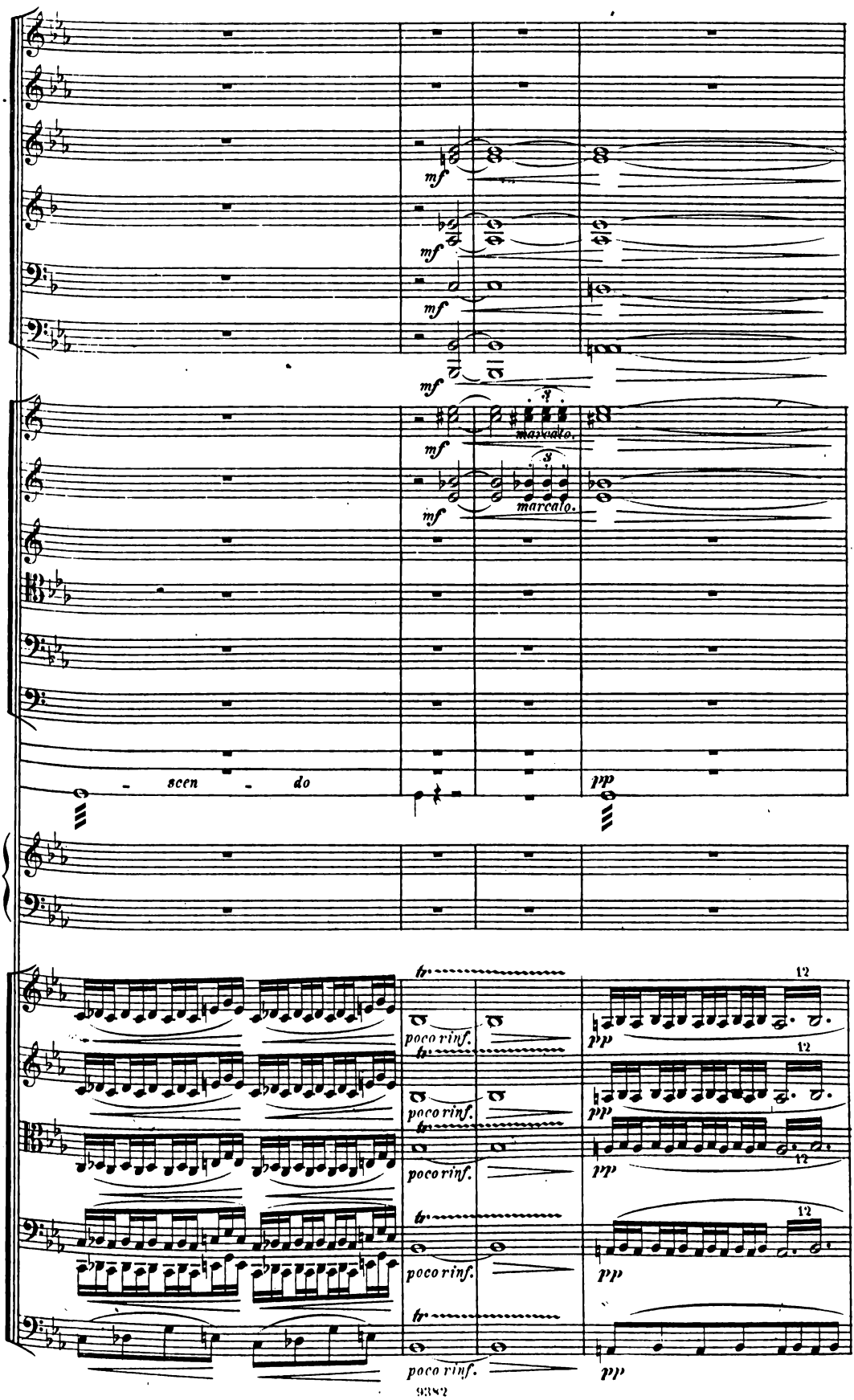
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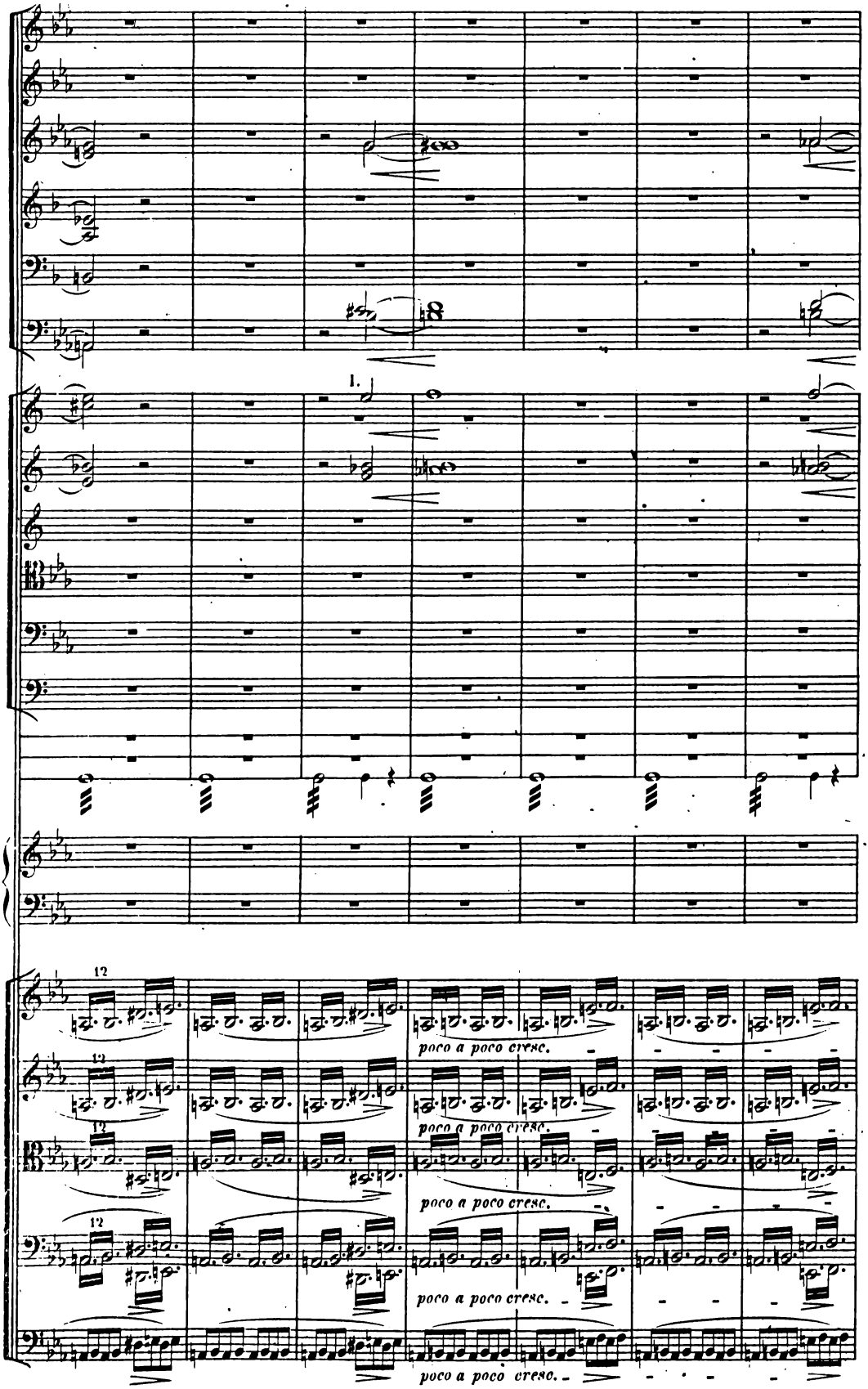
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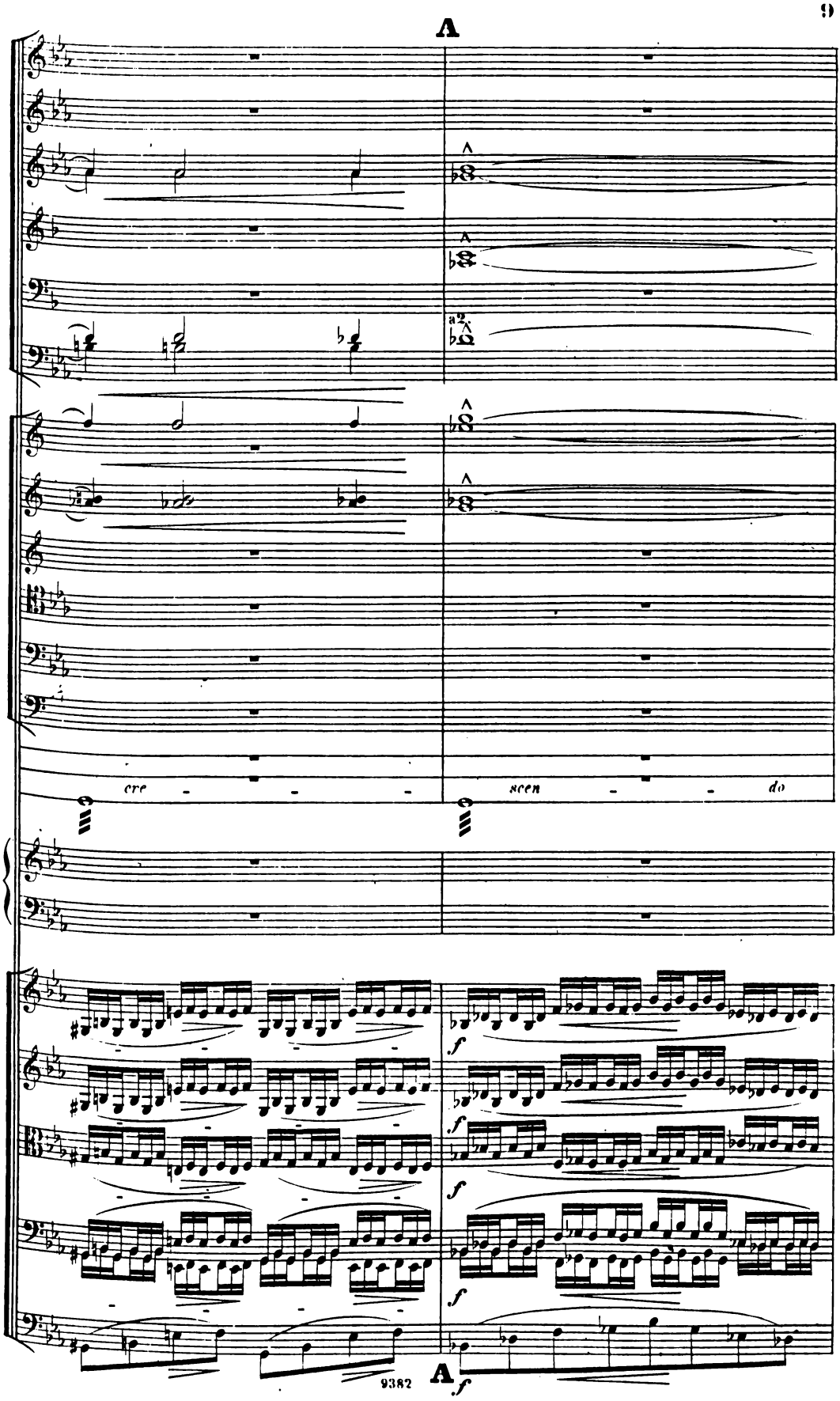
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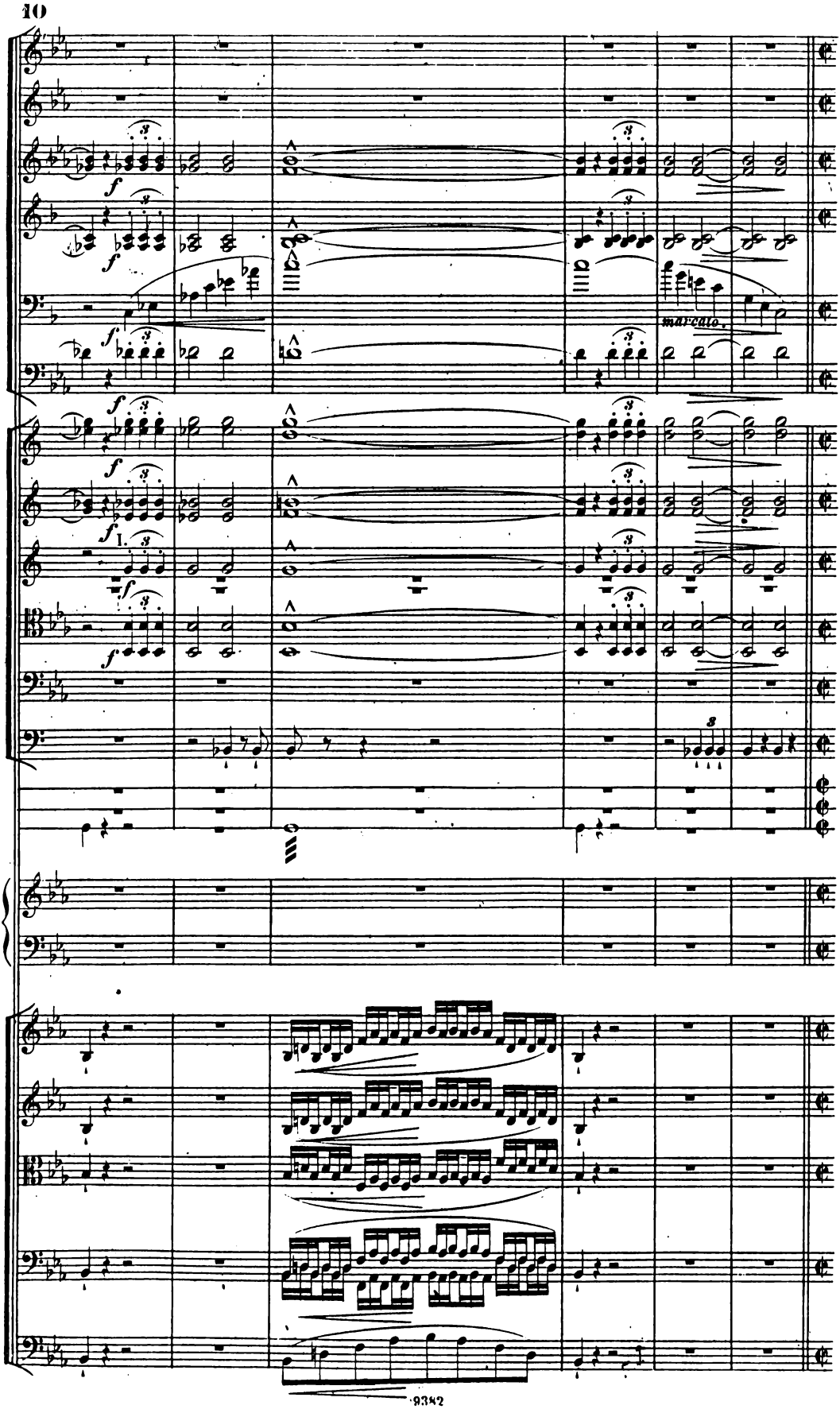
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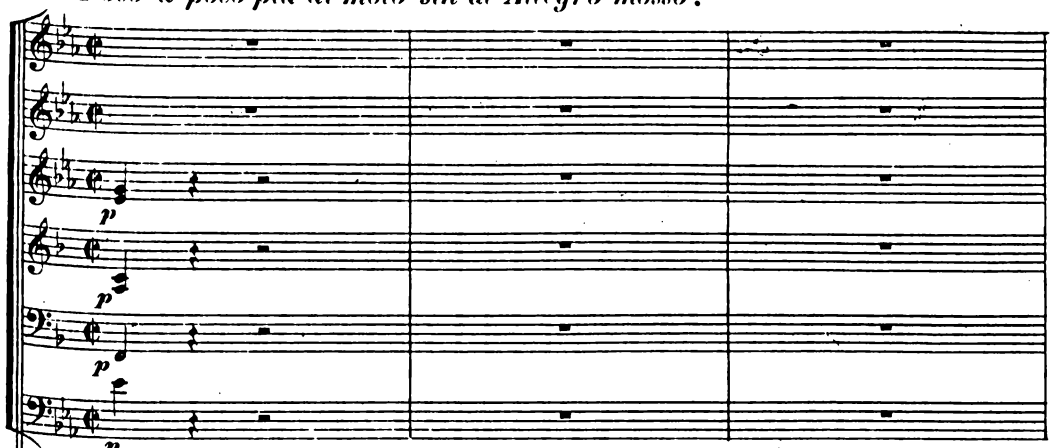
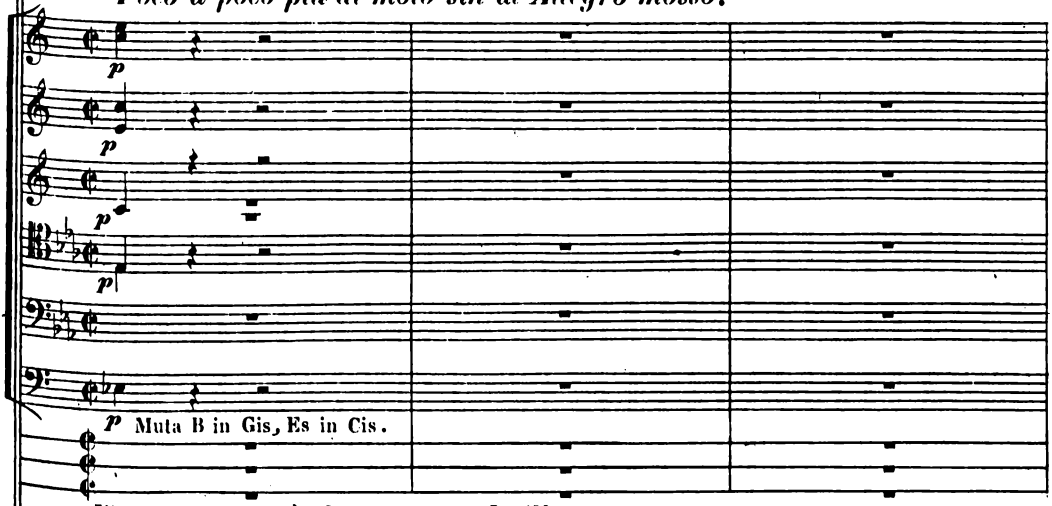
Poco a poco più di moto sin'al Allegro mosso.



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



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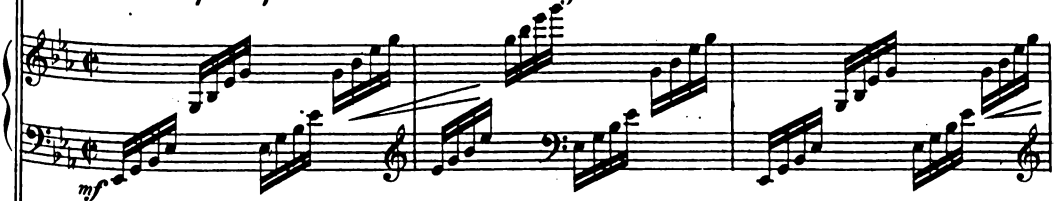

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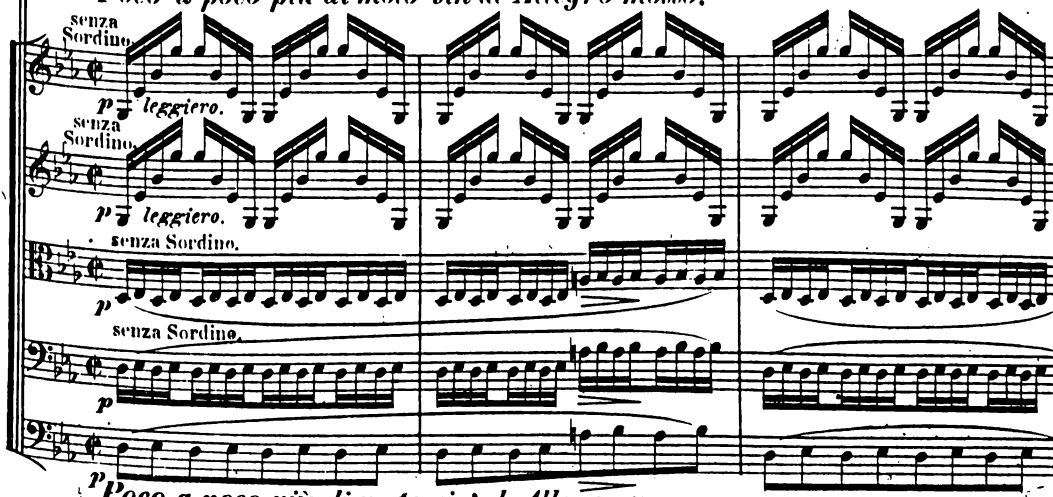

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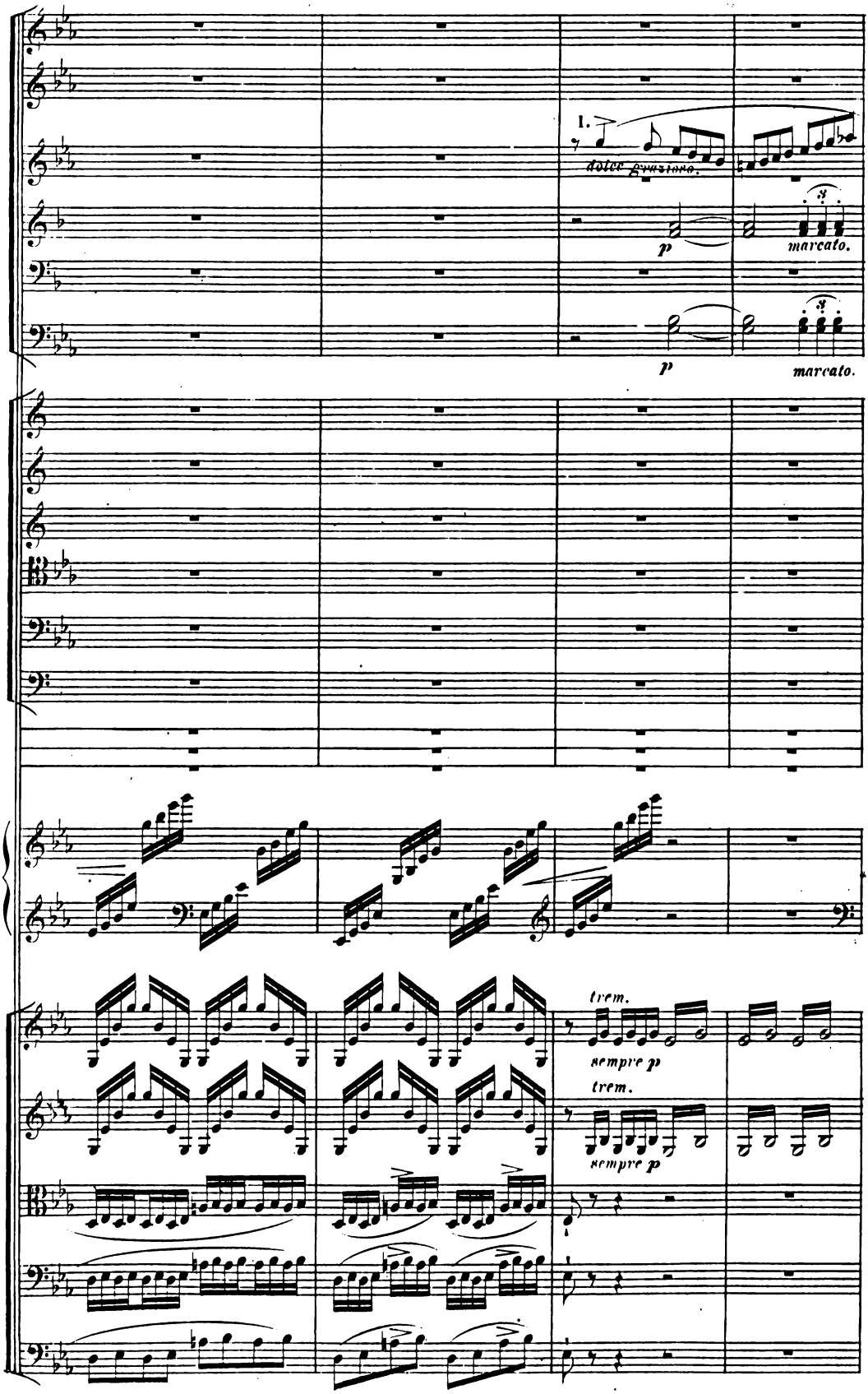
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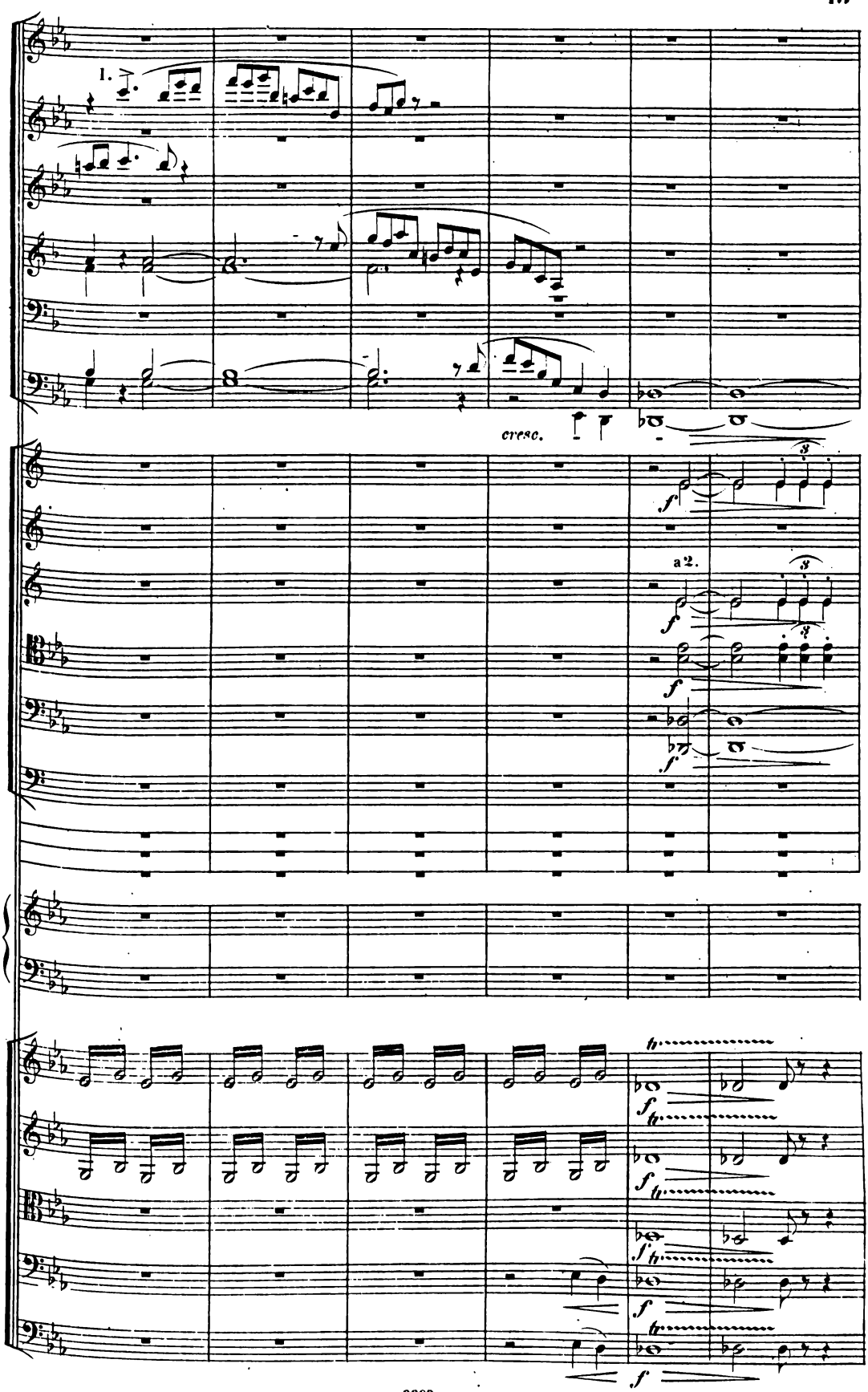
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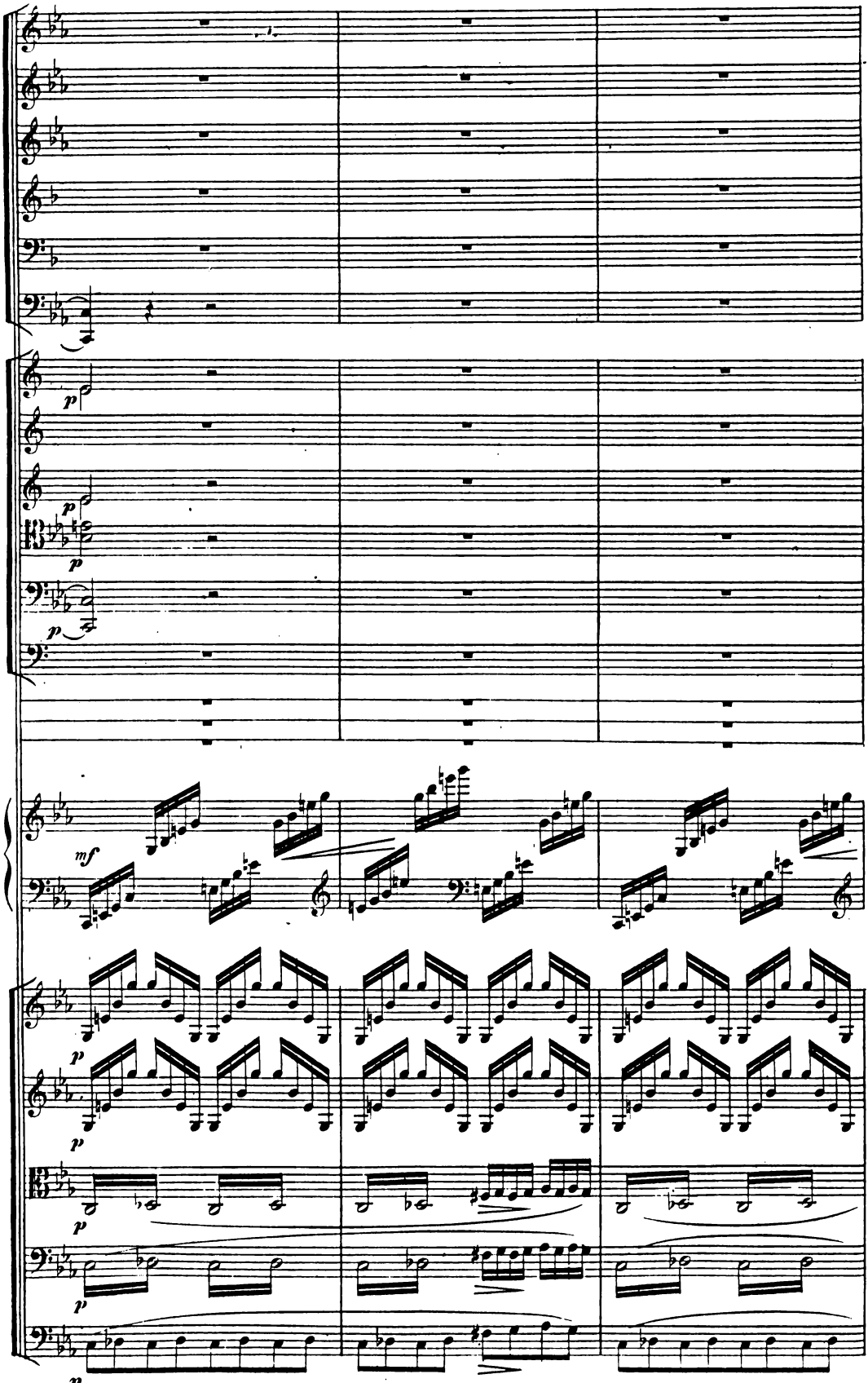
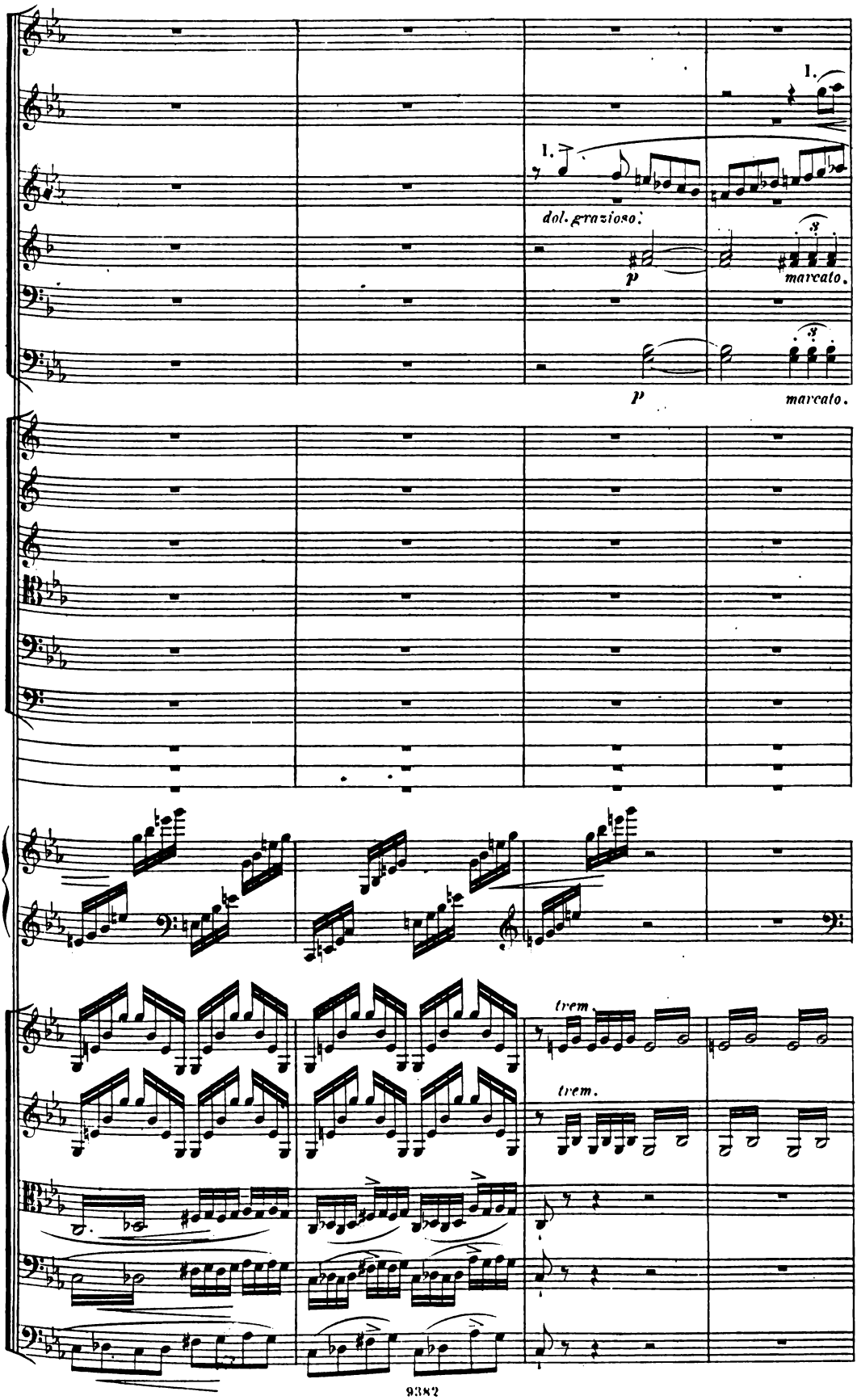
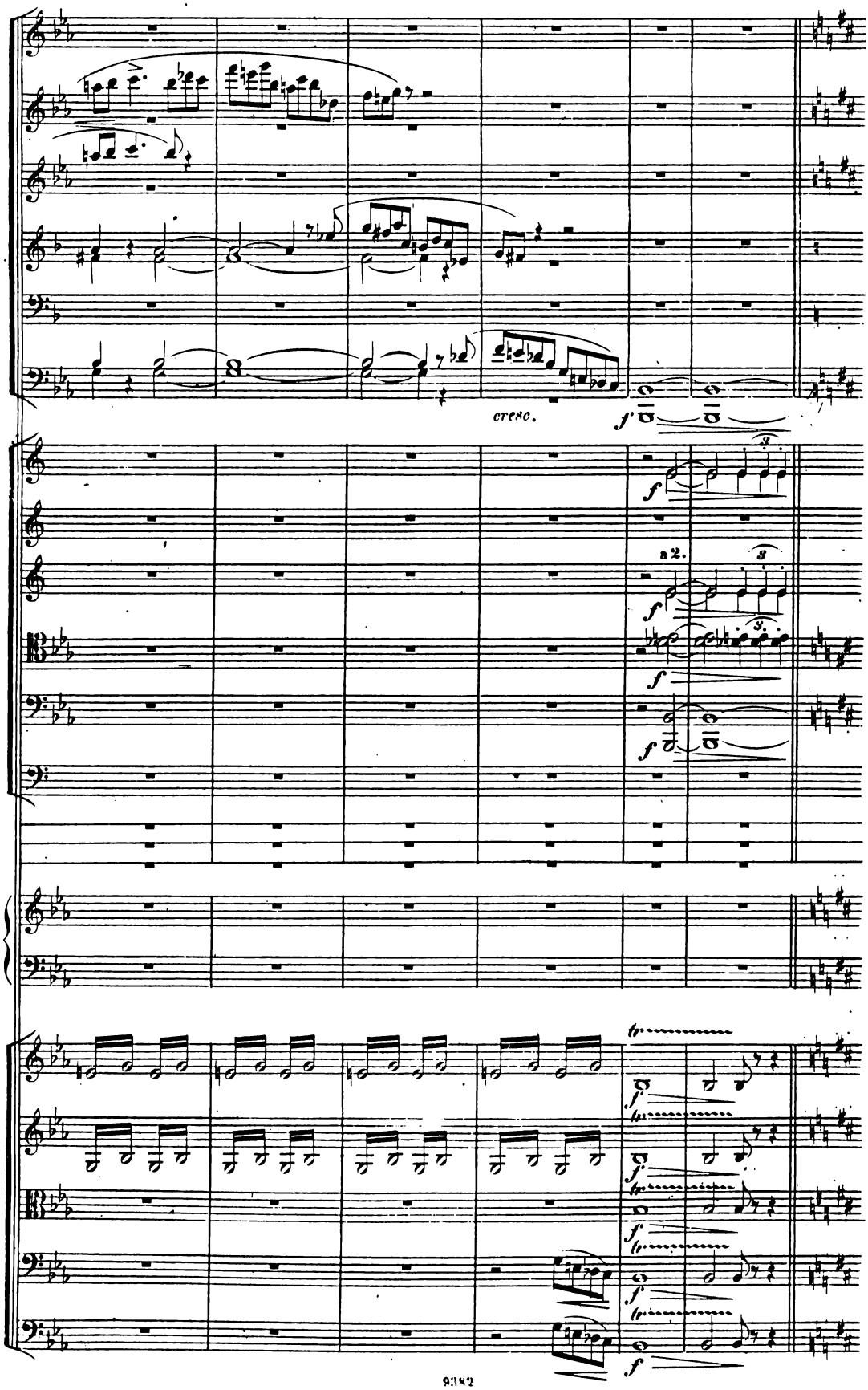
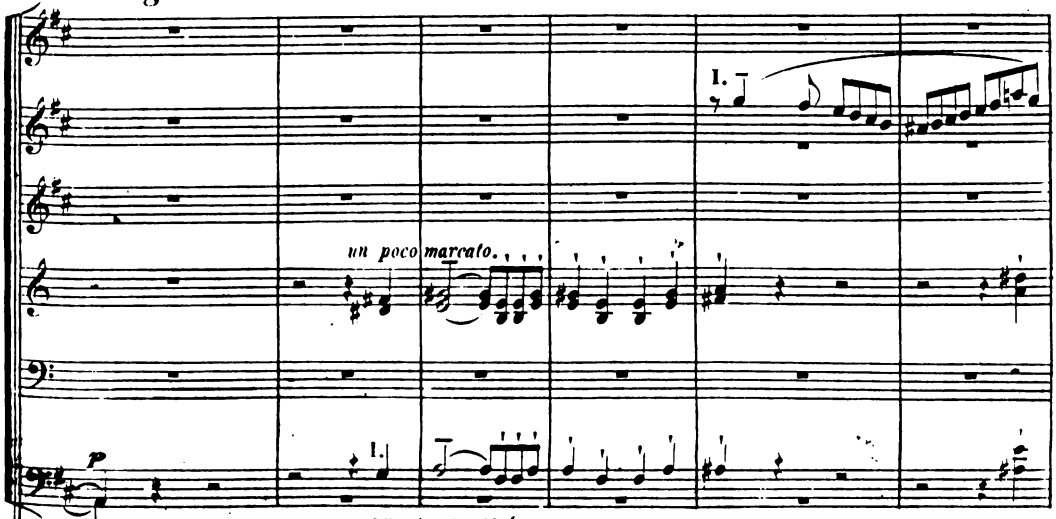

p
p
p
p
mf
p
p
p
p
p

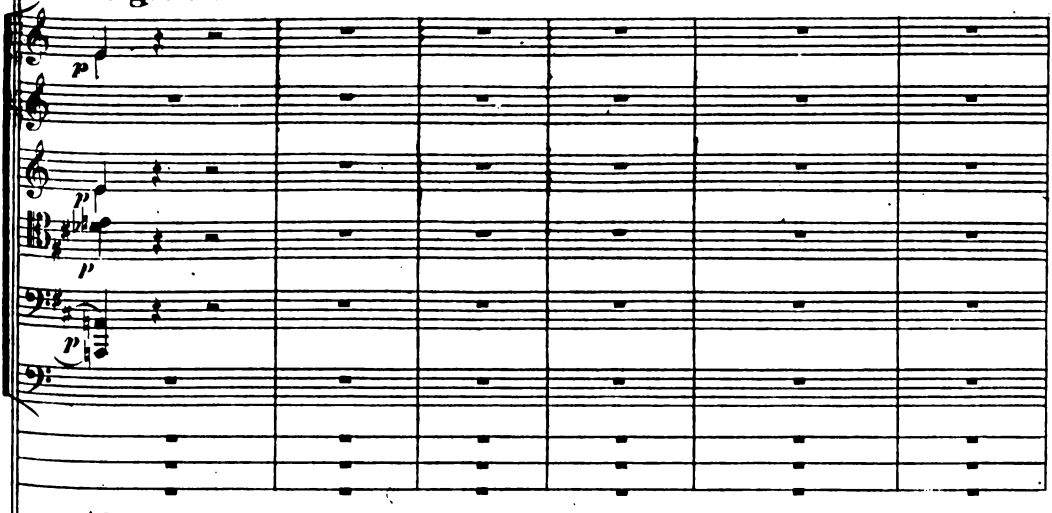

1.
1.
dol. grazioso.
p
marcato.
p
marcato.
trem.
trem.


cresc.
a 2.

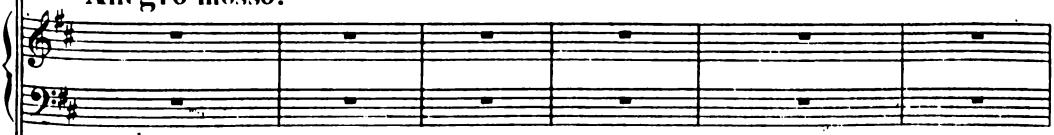
B Allegro mosso.



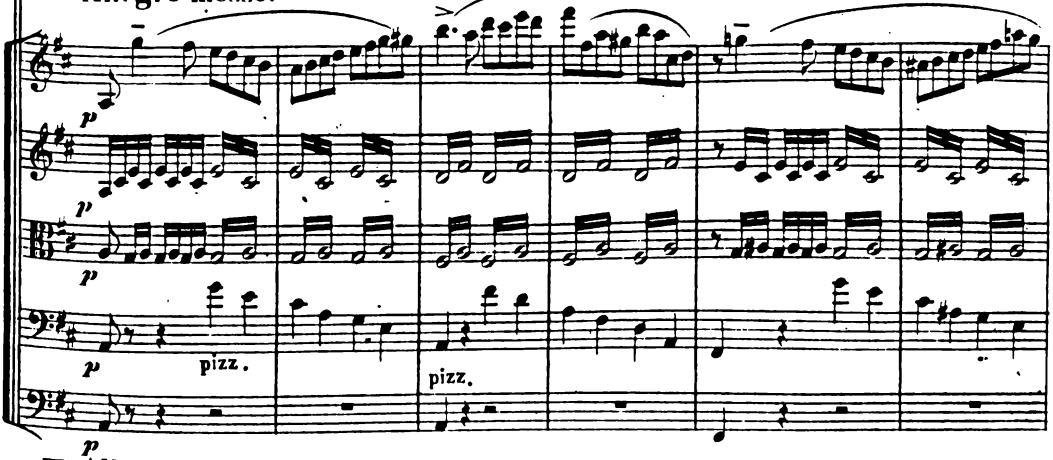
Allegro mosso. un poco marcato.



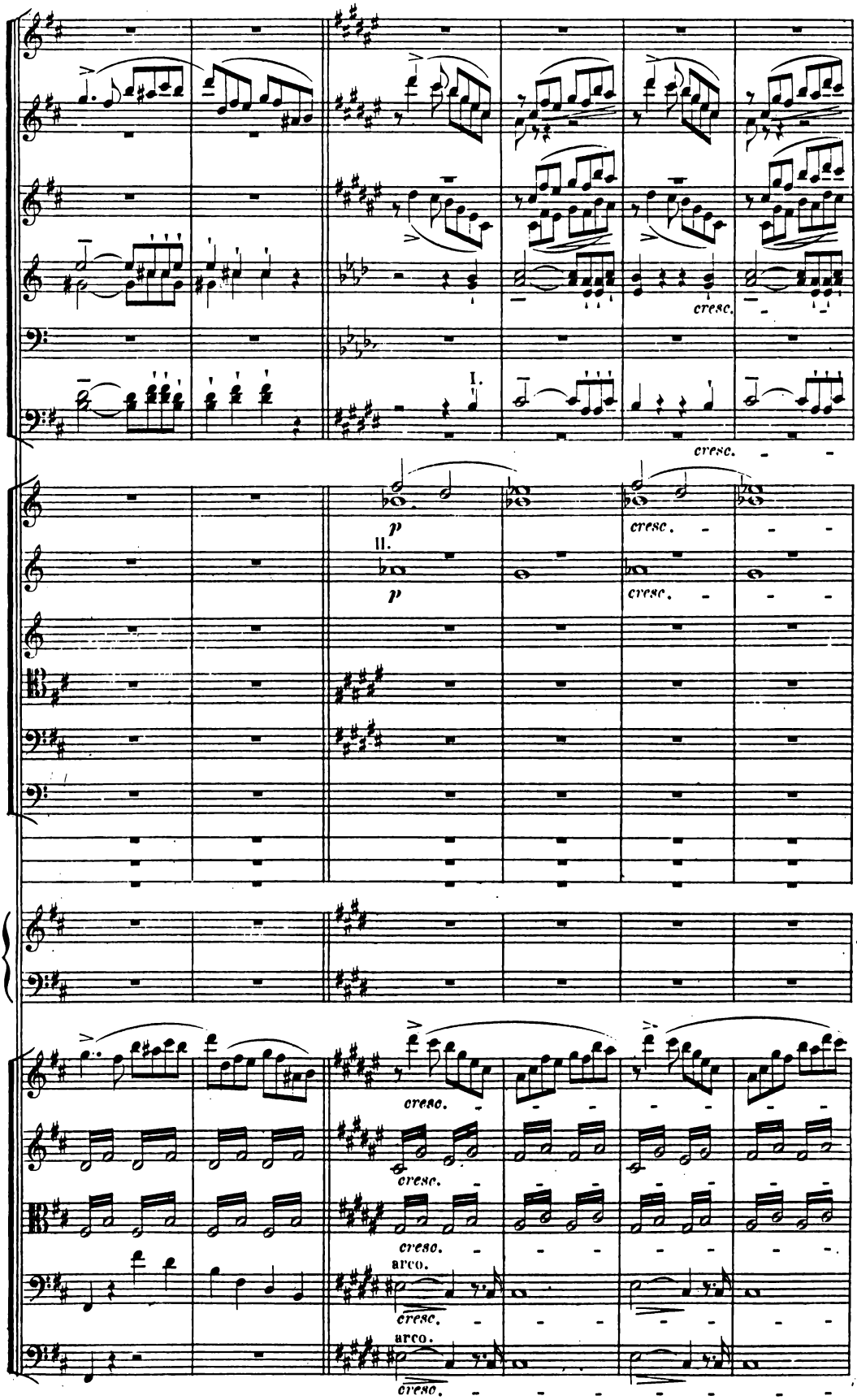
Allegro mosso.

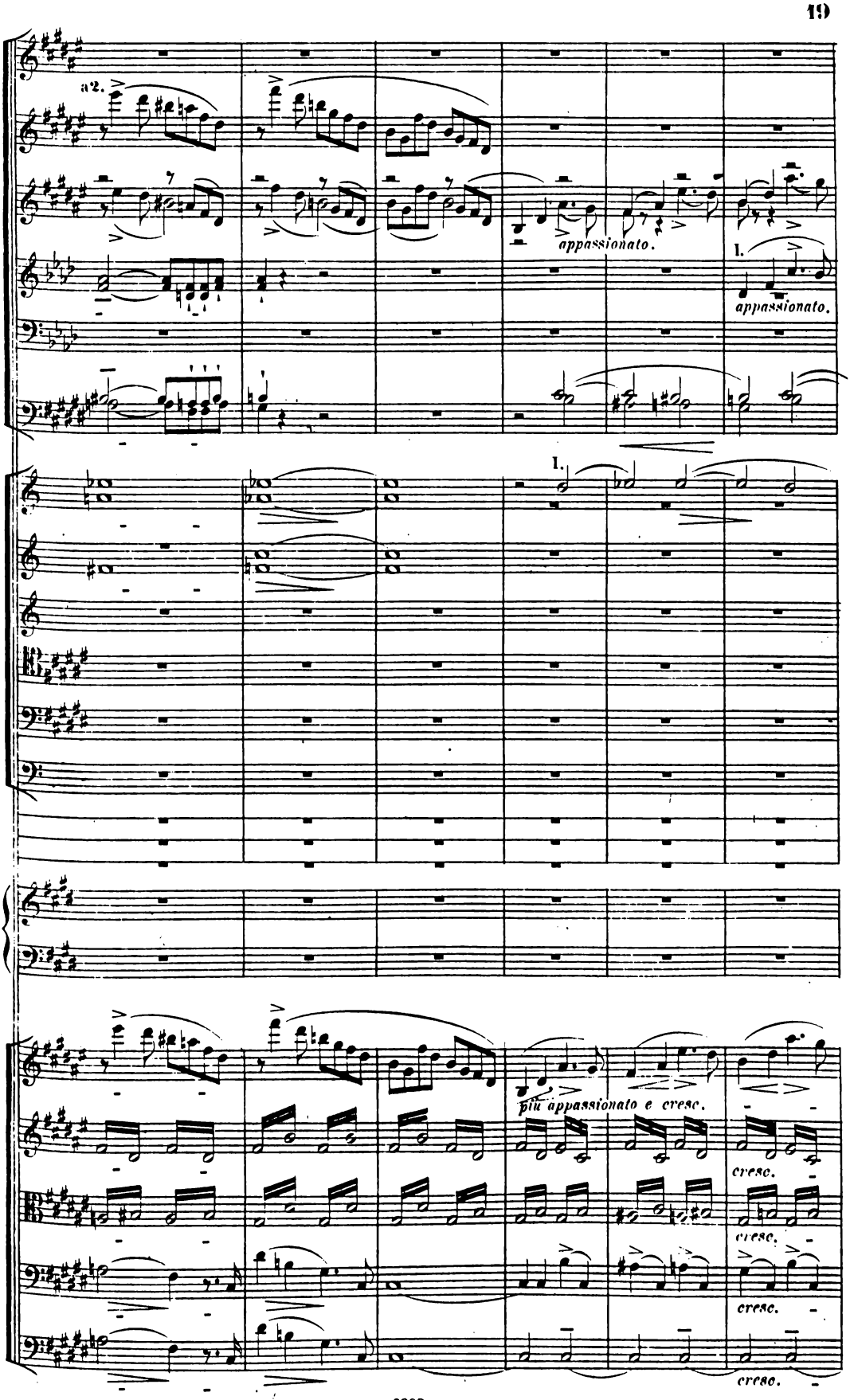


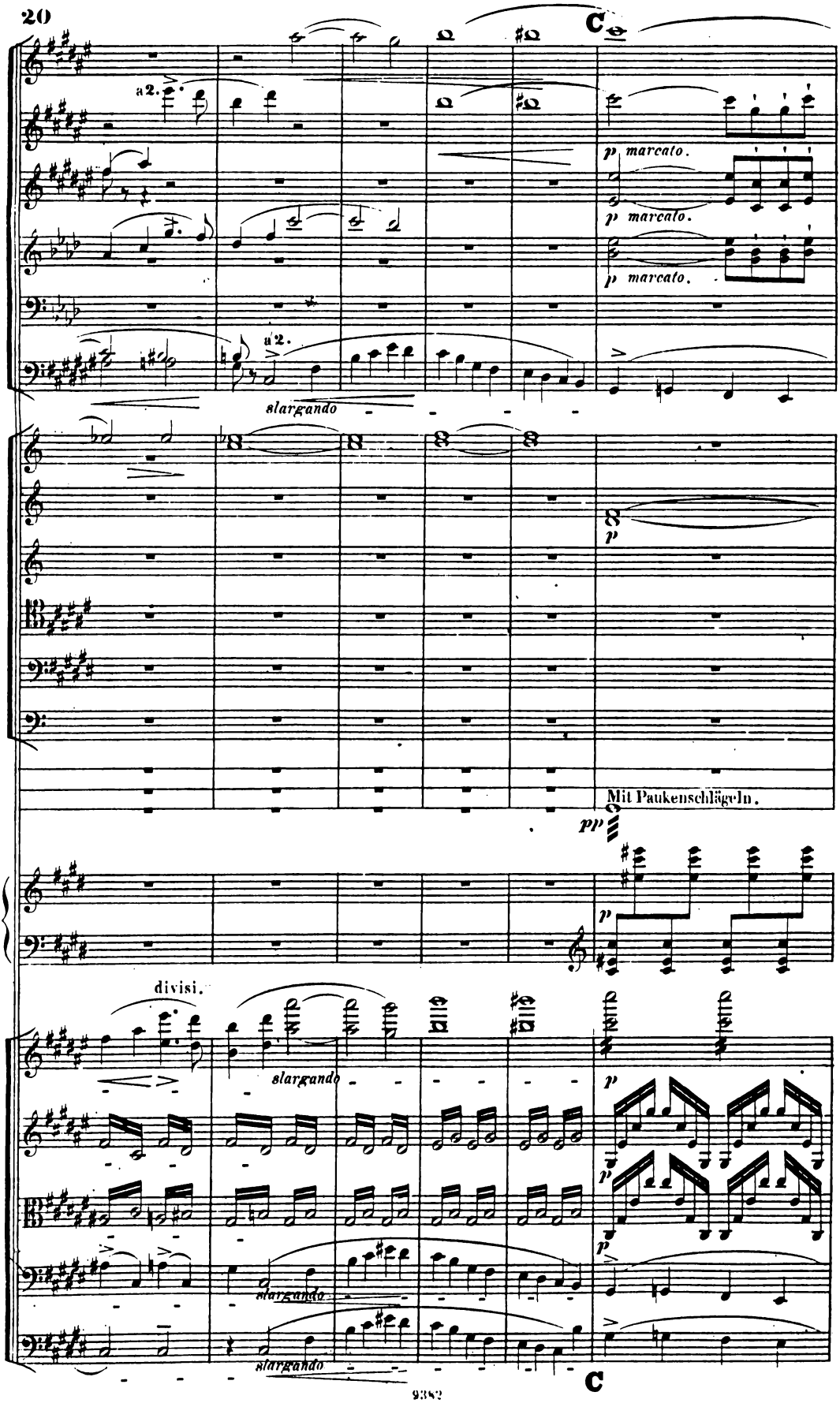
Allegro mosso.

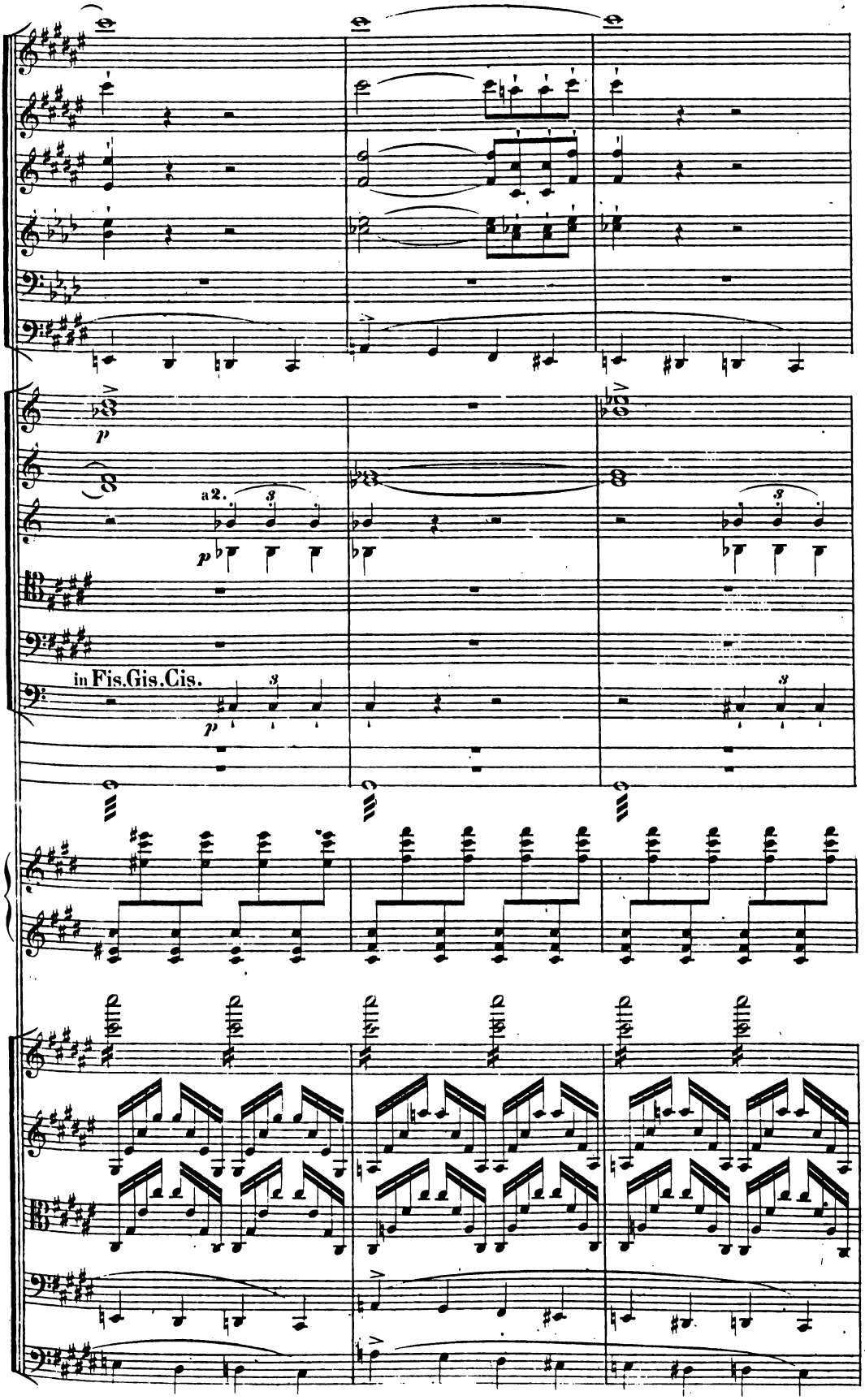


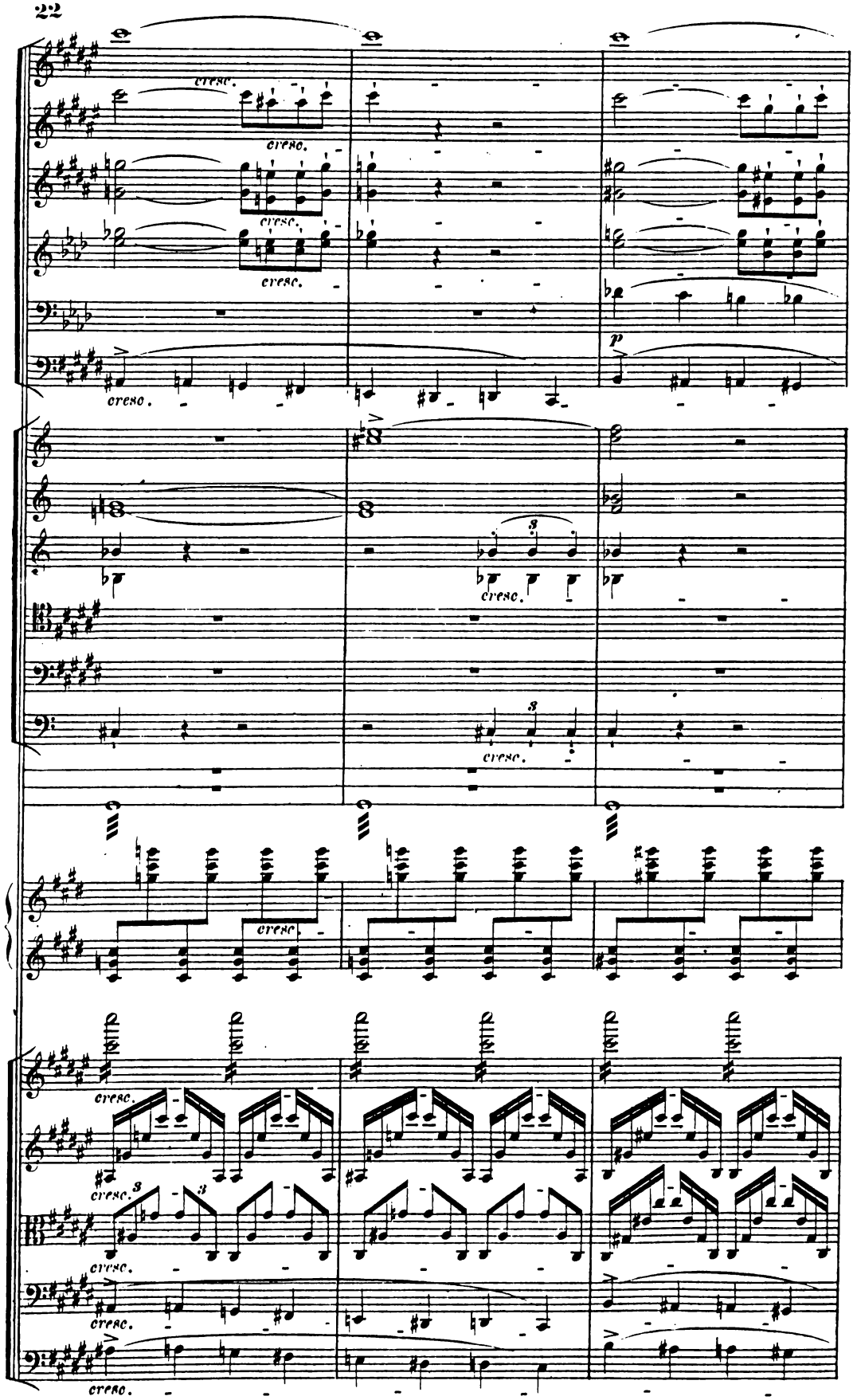
B Allegro mosso.

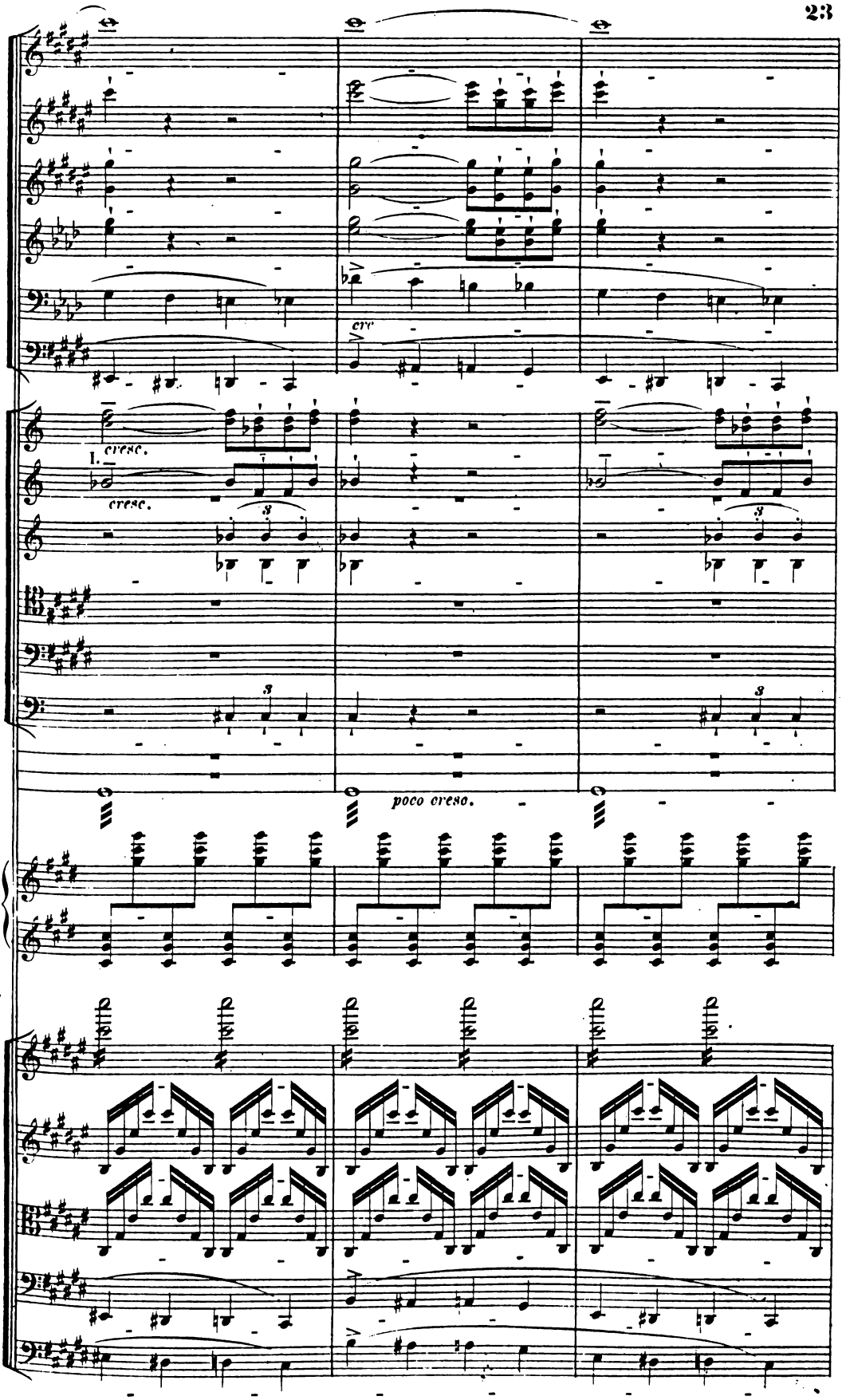

cresc.
I.
cresc.
II.
p
p
cresc.
cresc.
cresc.
cresc.
cresc.
arco.
cresc.
arco.
cresc.

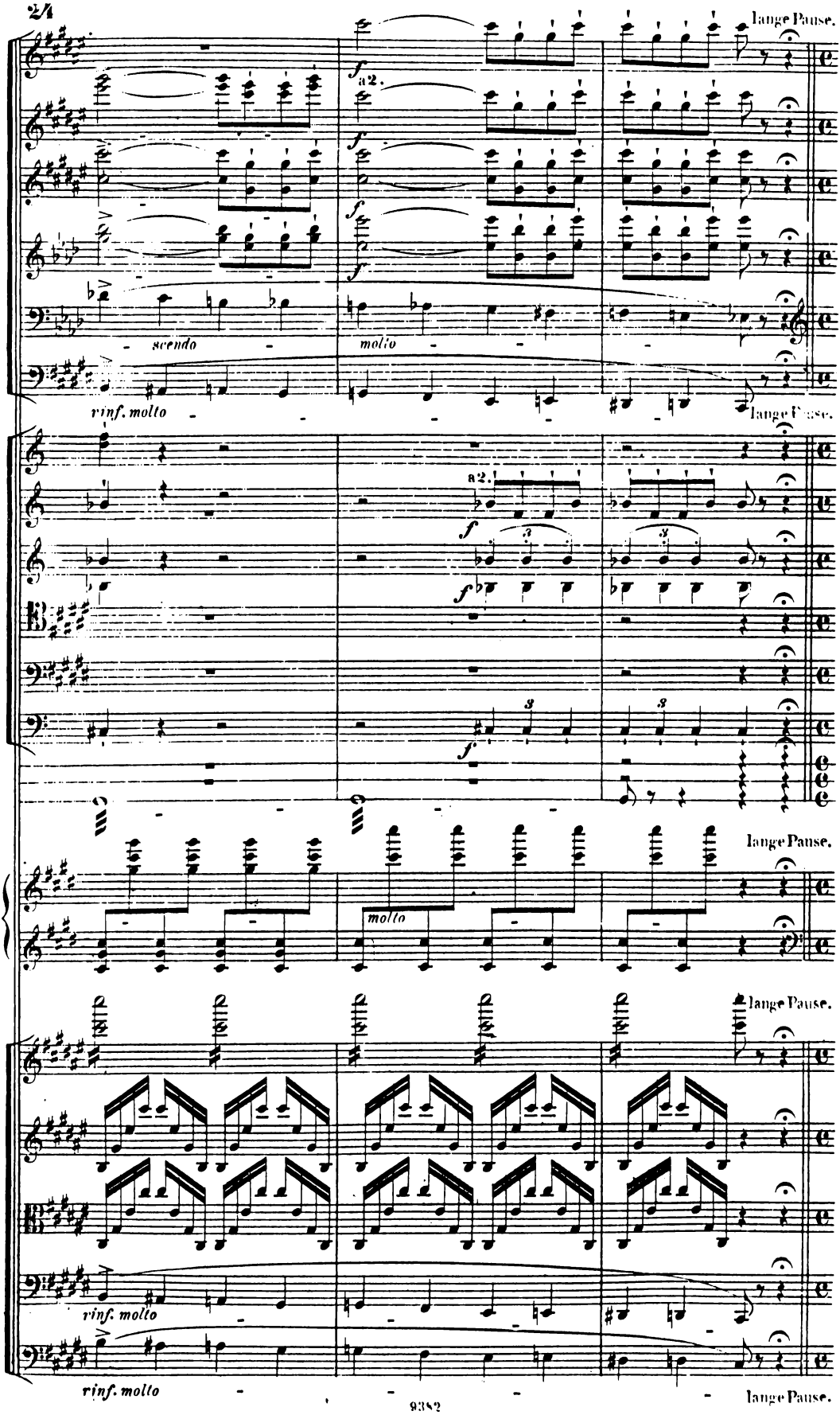

a2.
appassionato.
I.
appassionato.
I.
più appassionato e cresc.
cresc.
cresc.
cresc.
cresc.

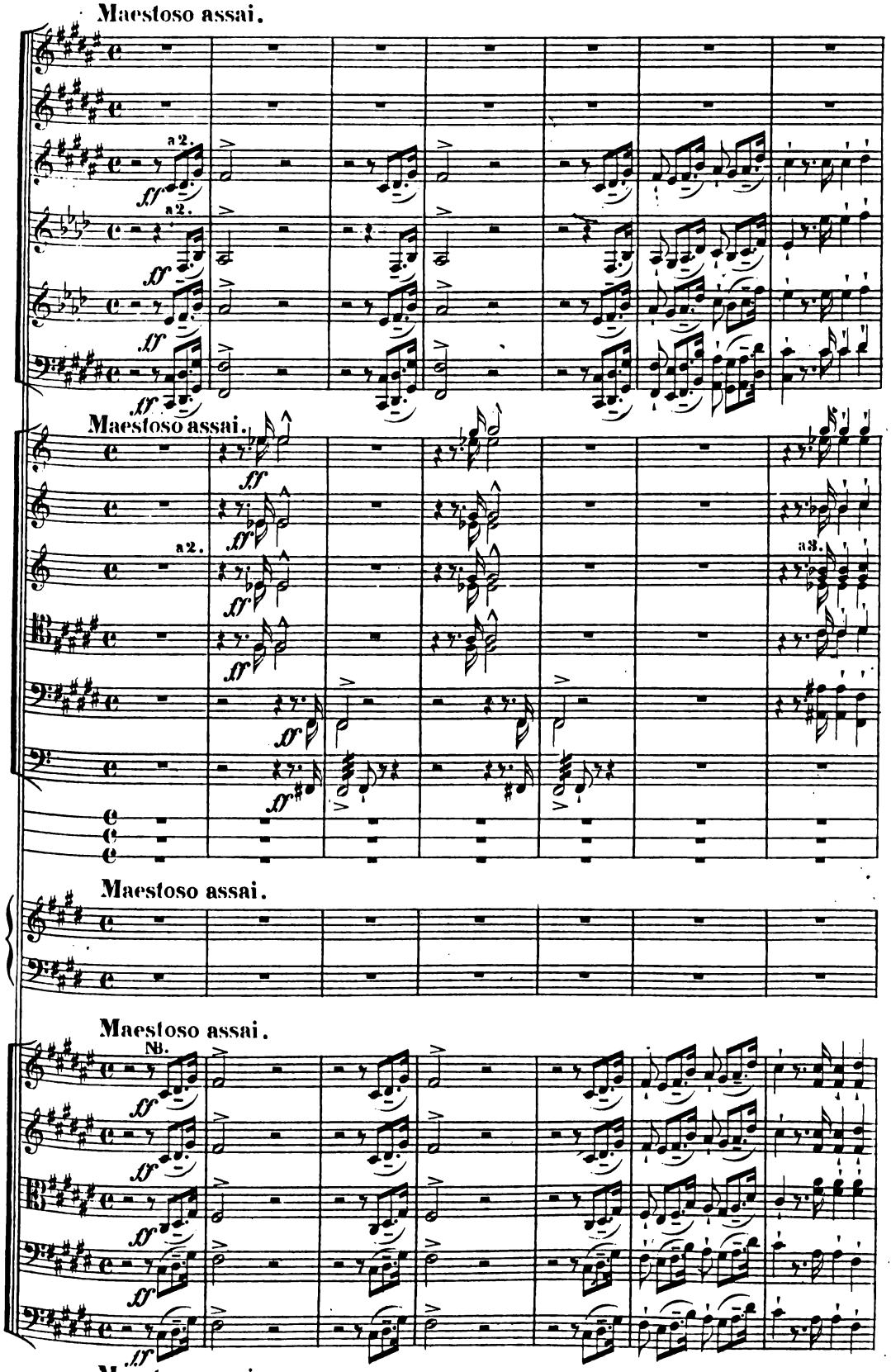

C
a2.
p marcato.
p marcato.
p marcato.
a2.
slargando
p
Mit Paukenschlägeln.
pp
p
divisi.
slargando
p
p
p
slargando
slargando
slargando
C


p
a2.
p
in Fis.Gis.Cis.
p

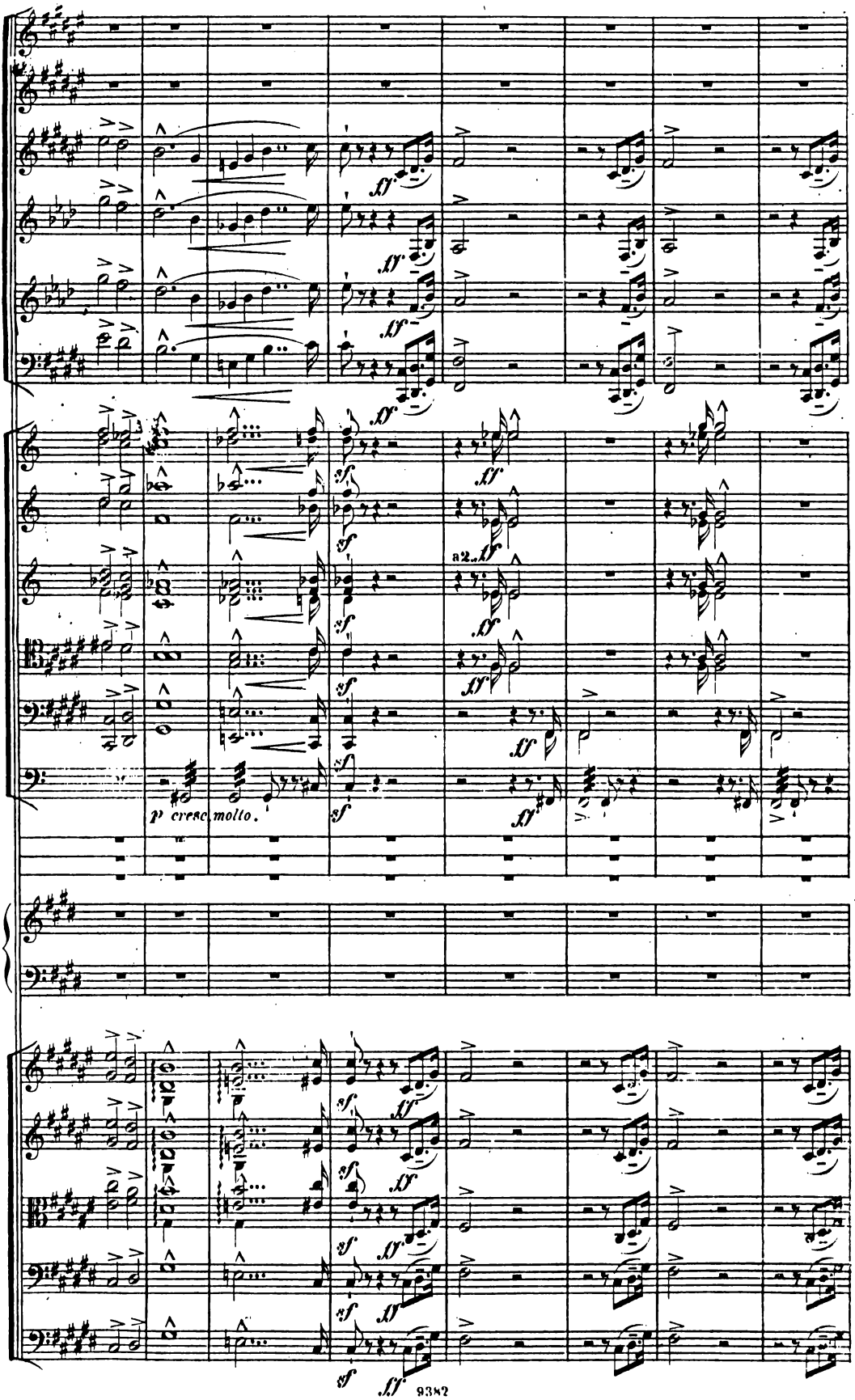

cresc.
p
3

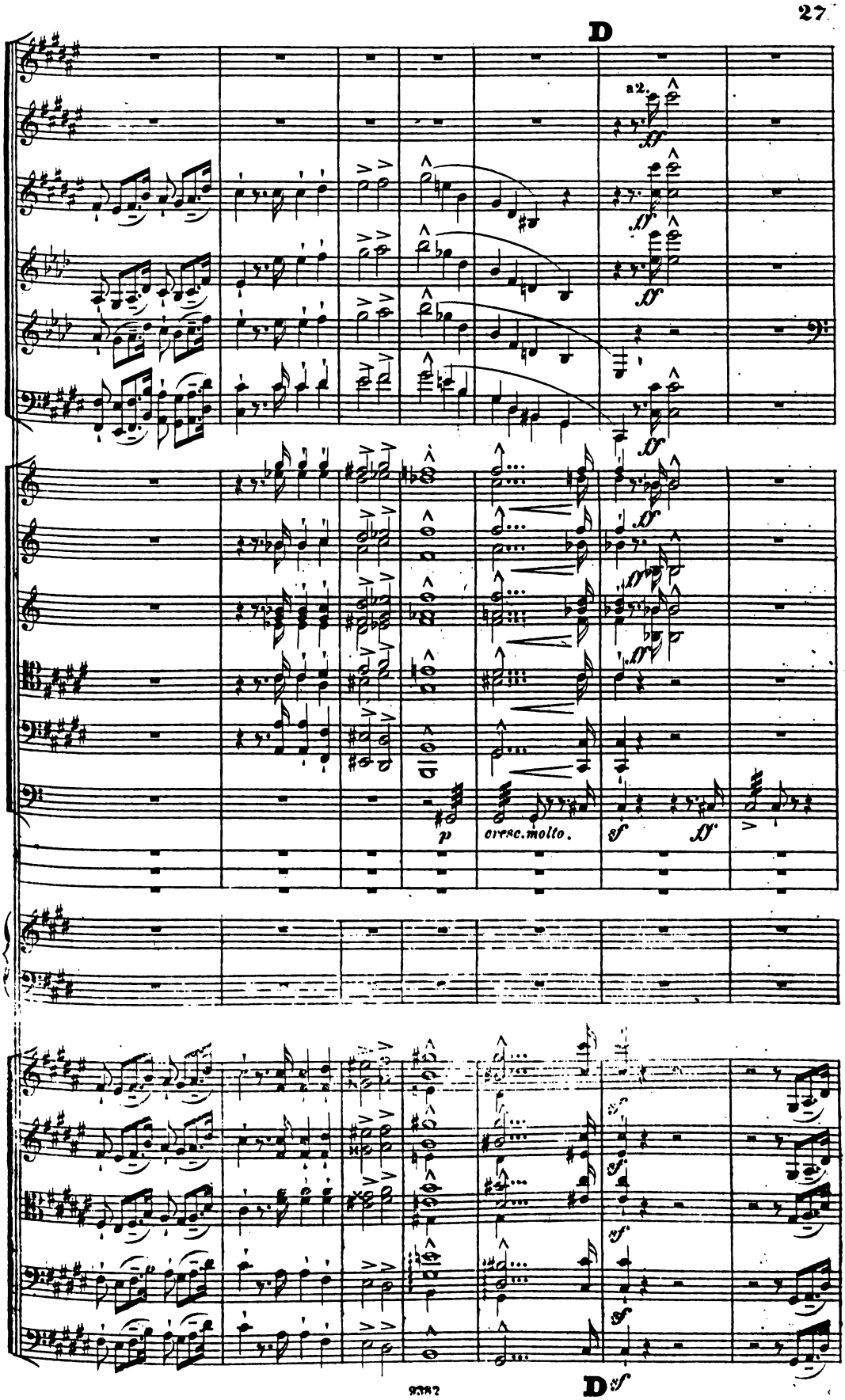

cresc.
1.
cresc.
poco cresc.

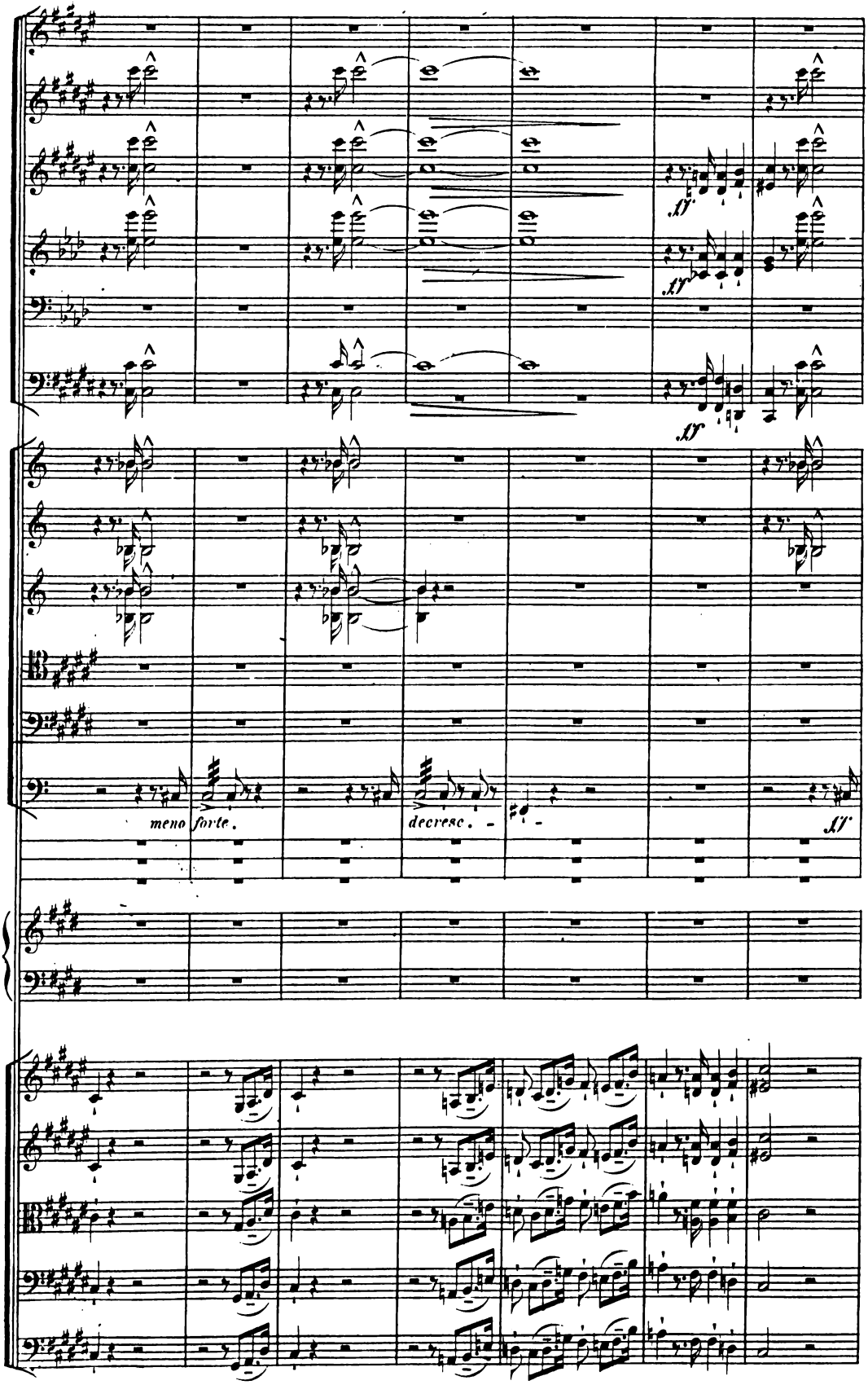

lange Pause.
a2.
scendo
molto
rinf. molto
lange Pause.
a2.
molto
lange Pause.
lange Pause.
rinf. molto
rinf. molto
lange Pause.

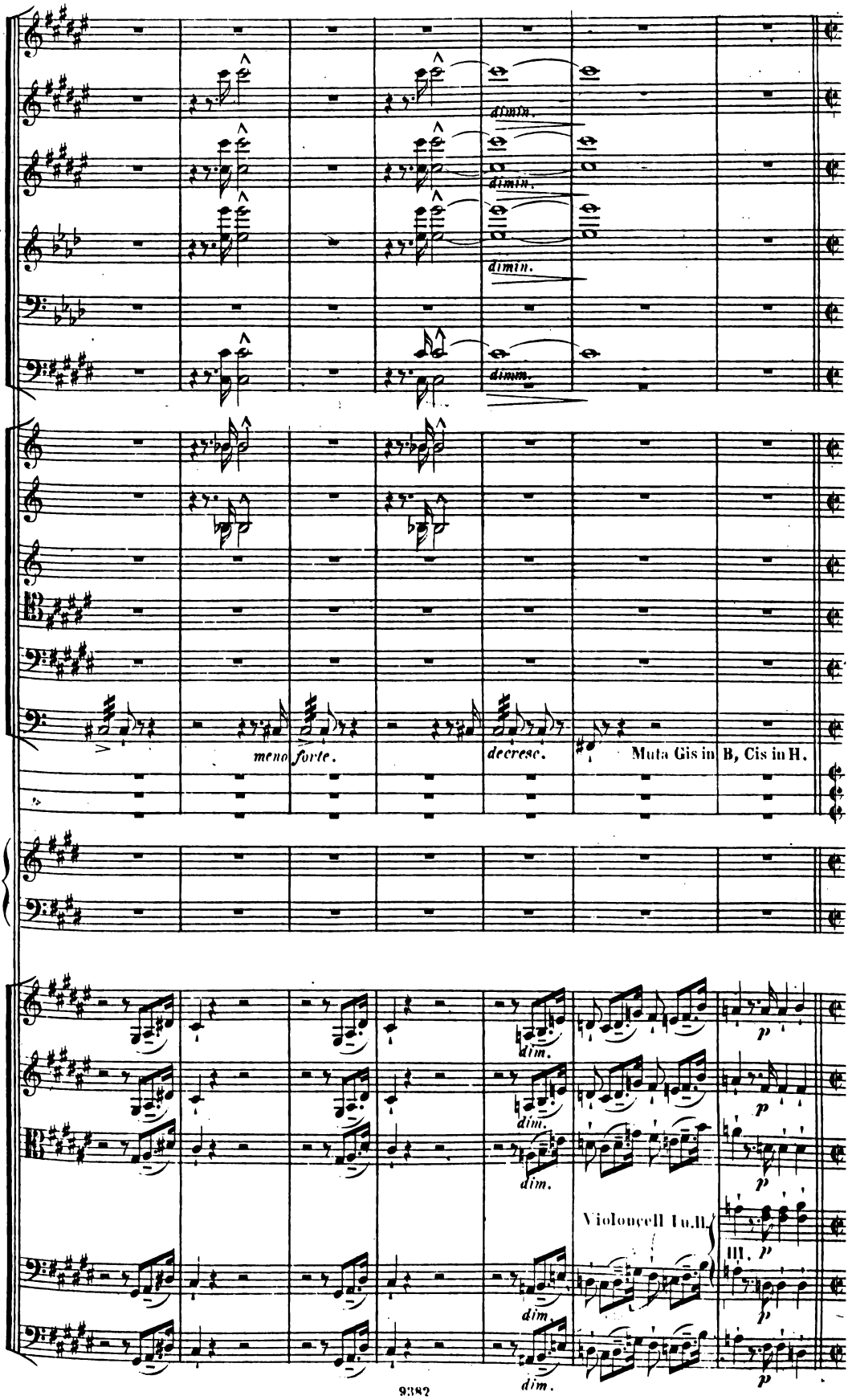


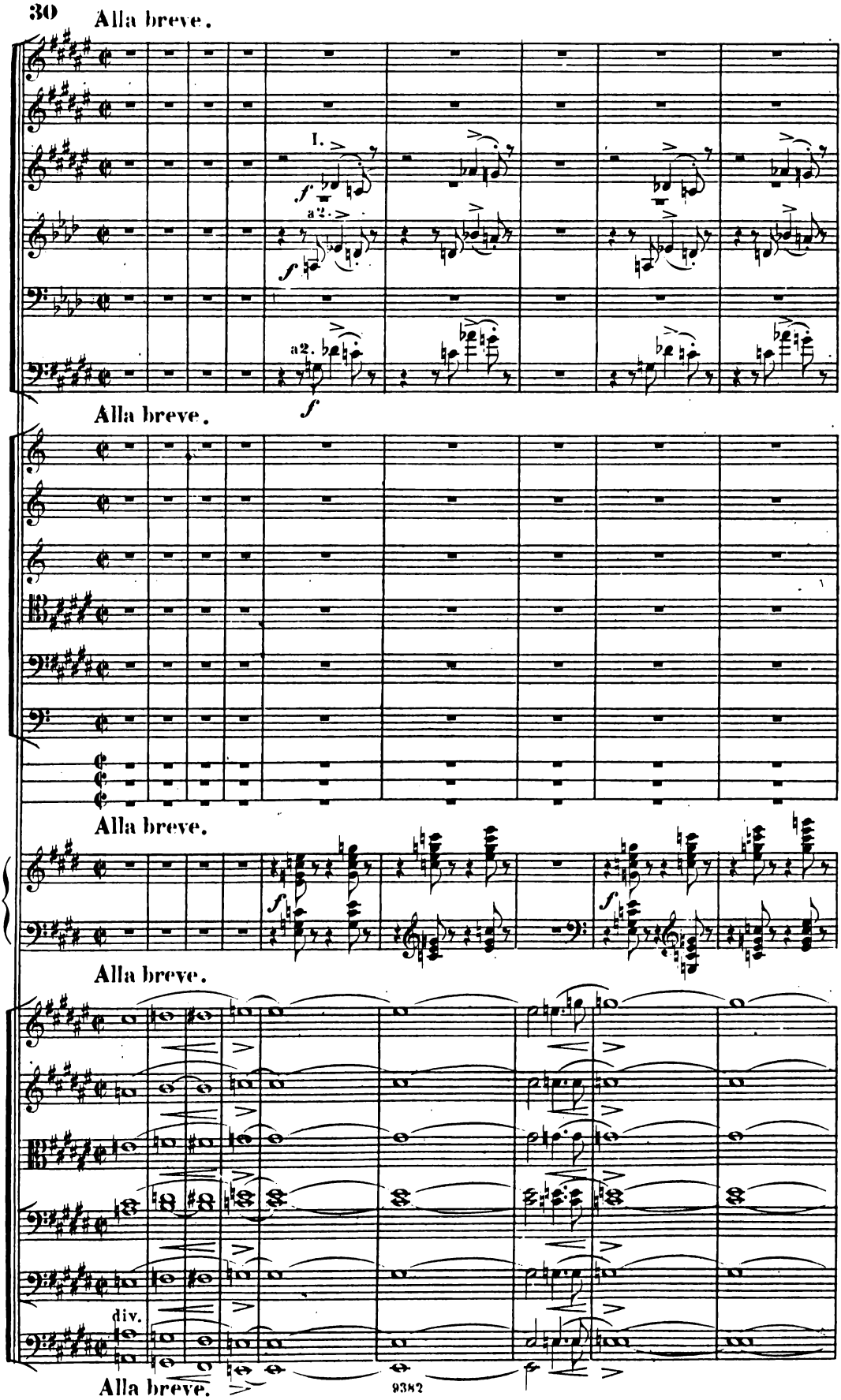
NB. Das erste Achtel der Figur ist nicht als Sechzehntel , sondern überall als Achtel zu accentuiren.

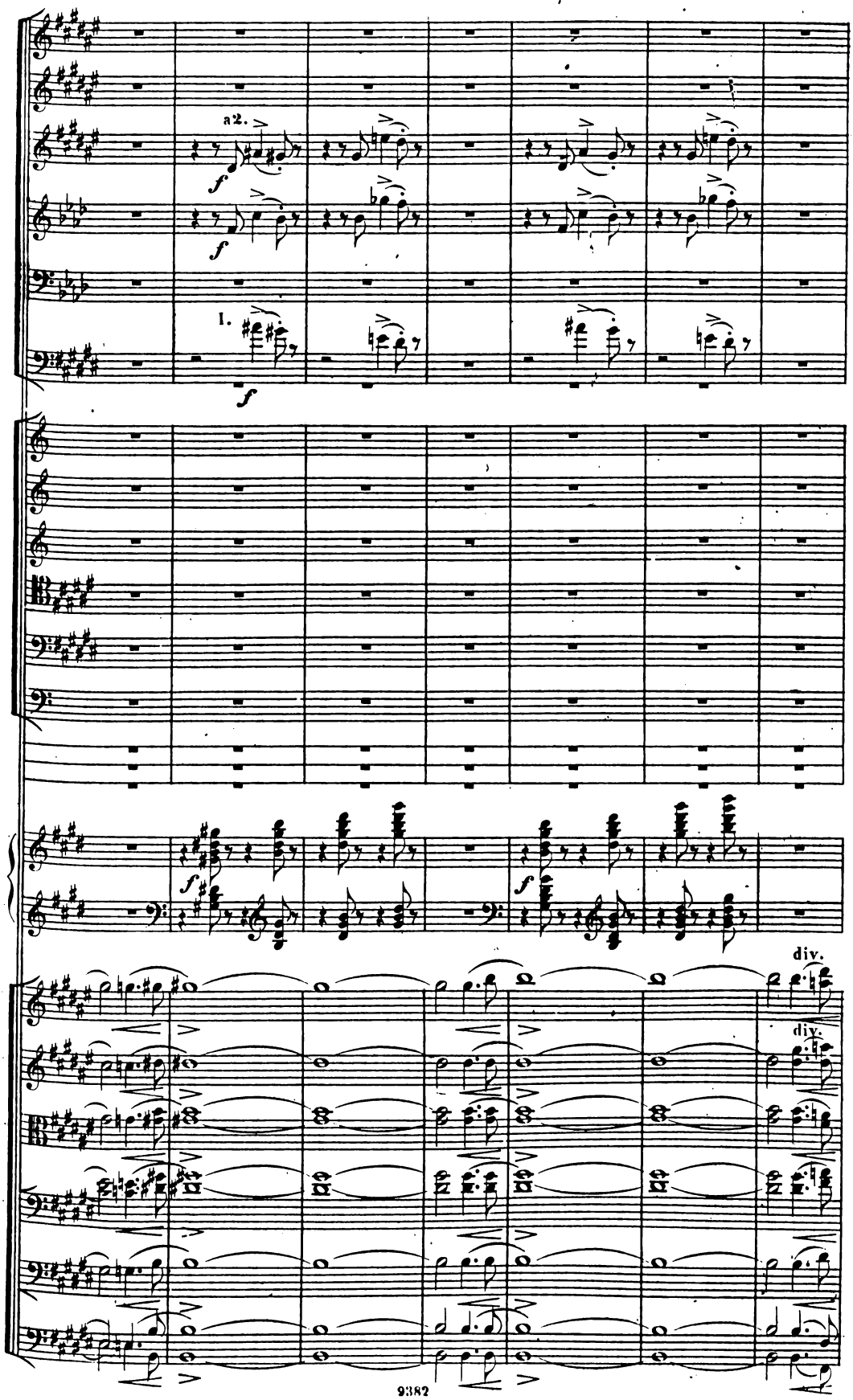

ff
sf
a2.
p cresc. molto.

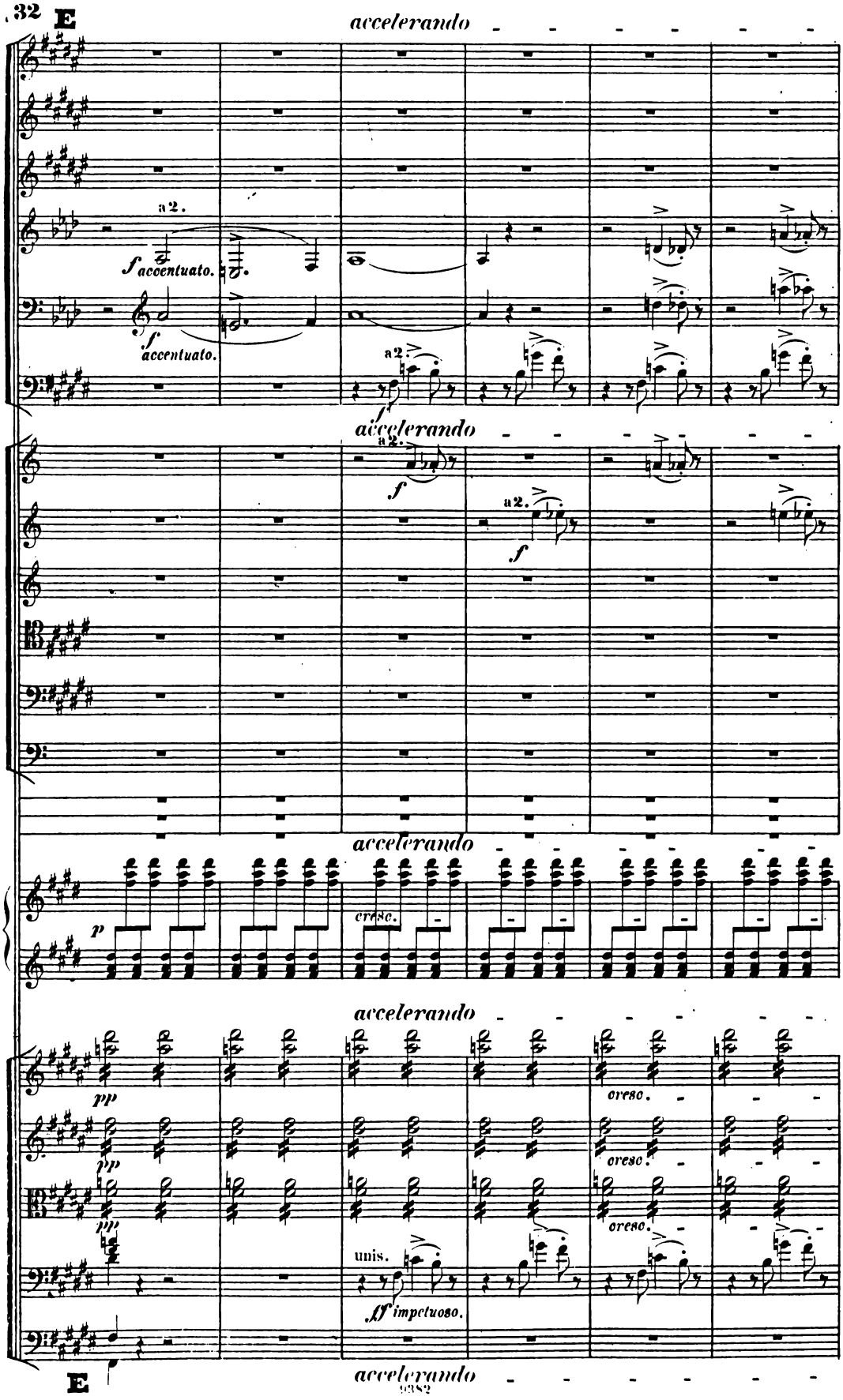

D
a2.
ff
p
cresc. molto.
sf
D

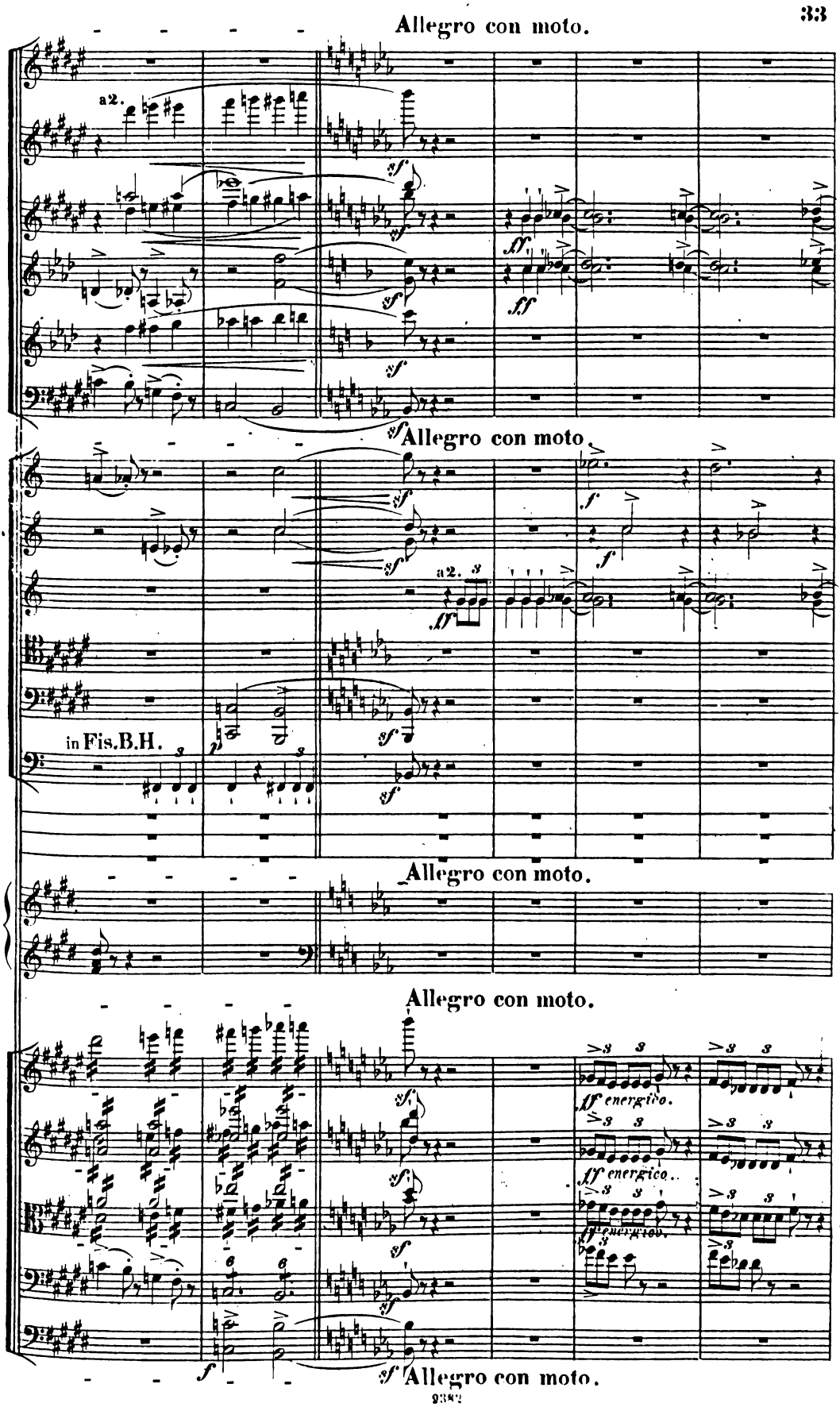

ff
ff
ff
meno forte.
decresc.
ff

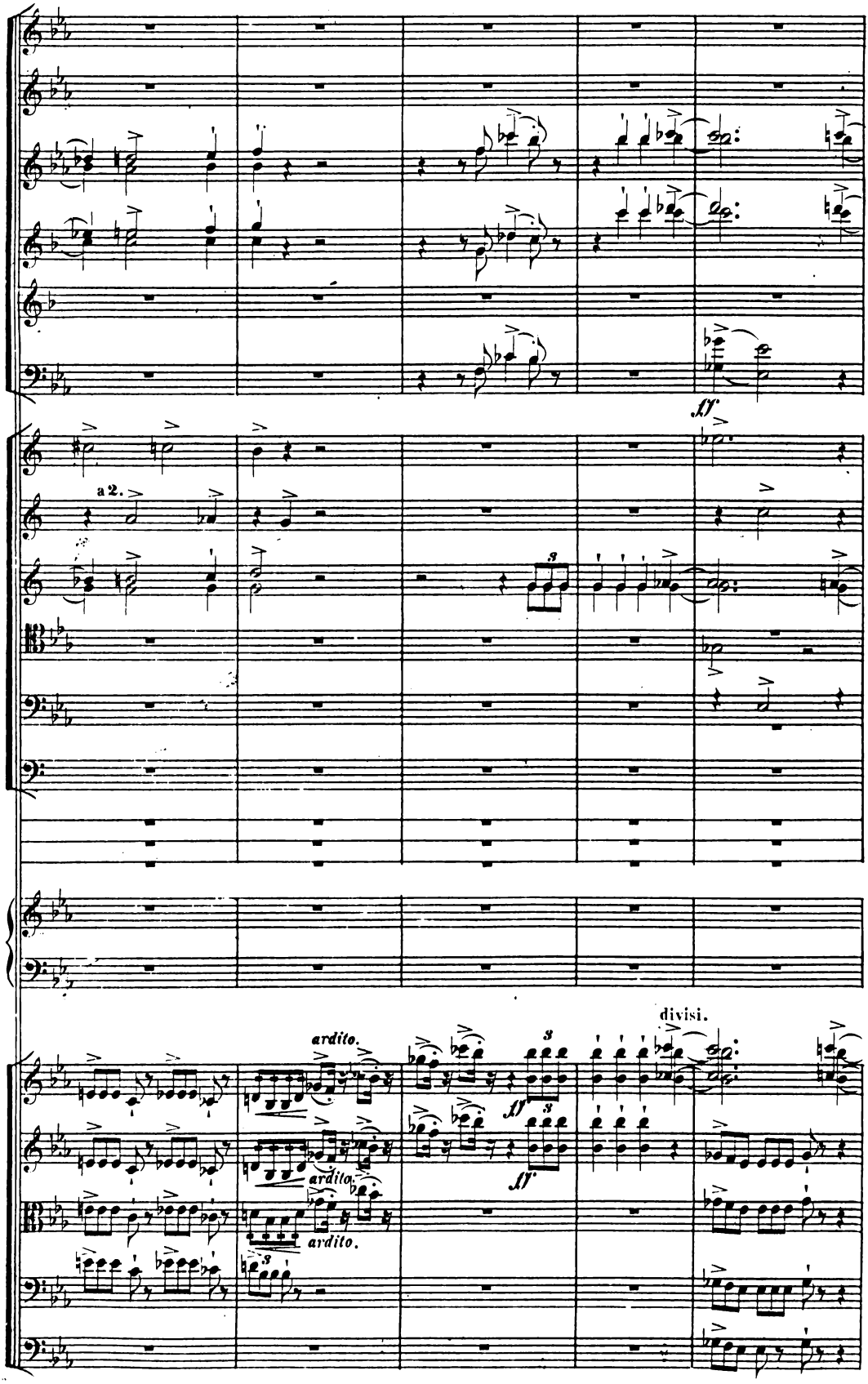

dimin.
dimin.
dimin.
dimin.
meno forte.
decresc.
Muta Gis in B, Cis in H.
dim.
dim.
dim.
Violoncell I u. II.
III. p
dim.
dim.

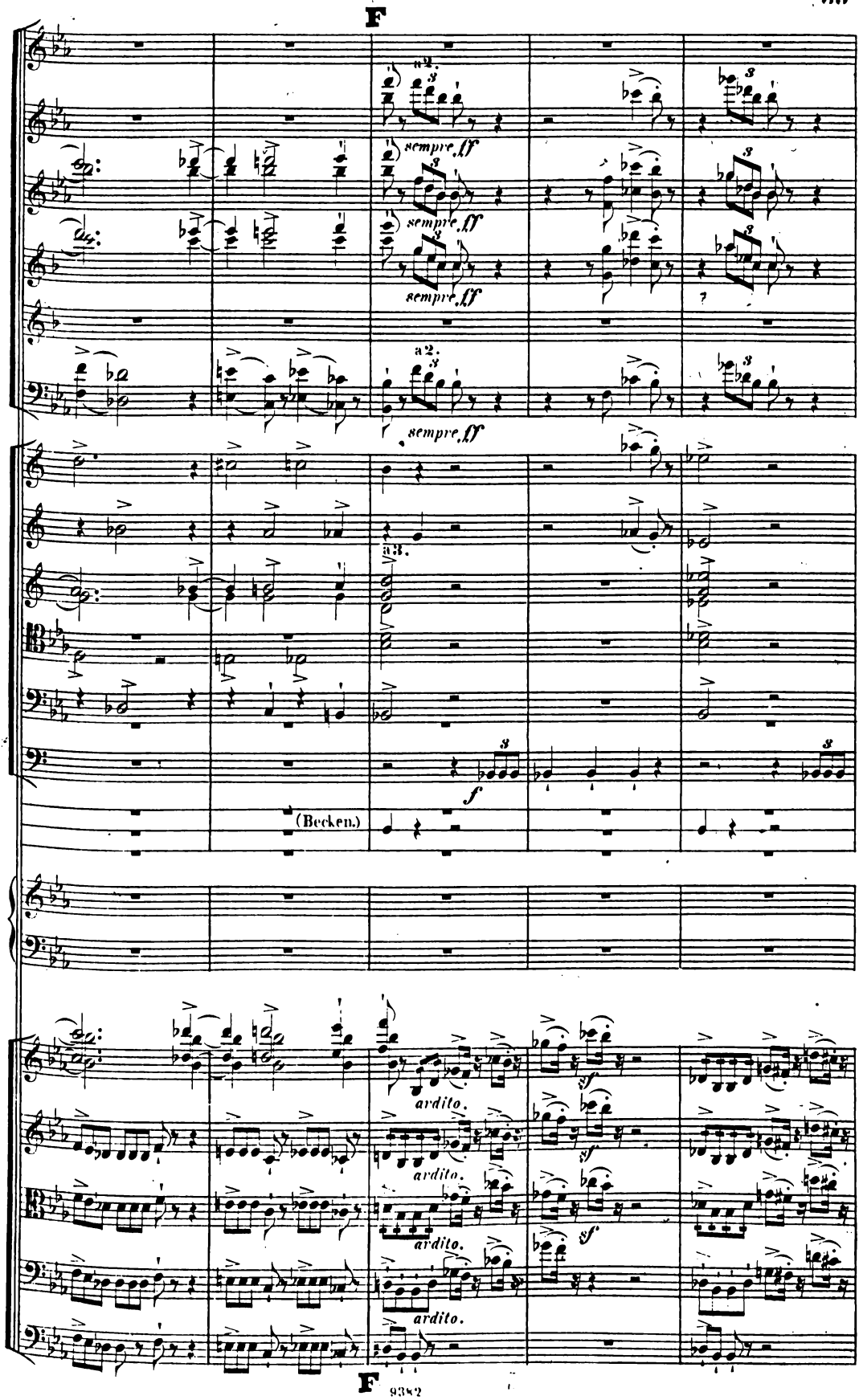

Alla breve.
I.
f
a2.
f
a2.
f
Alla breve.
Alla breve.
f
f
Alla breve.
div.
Alla breve.

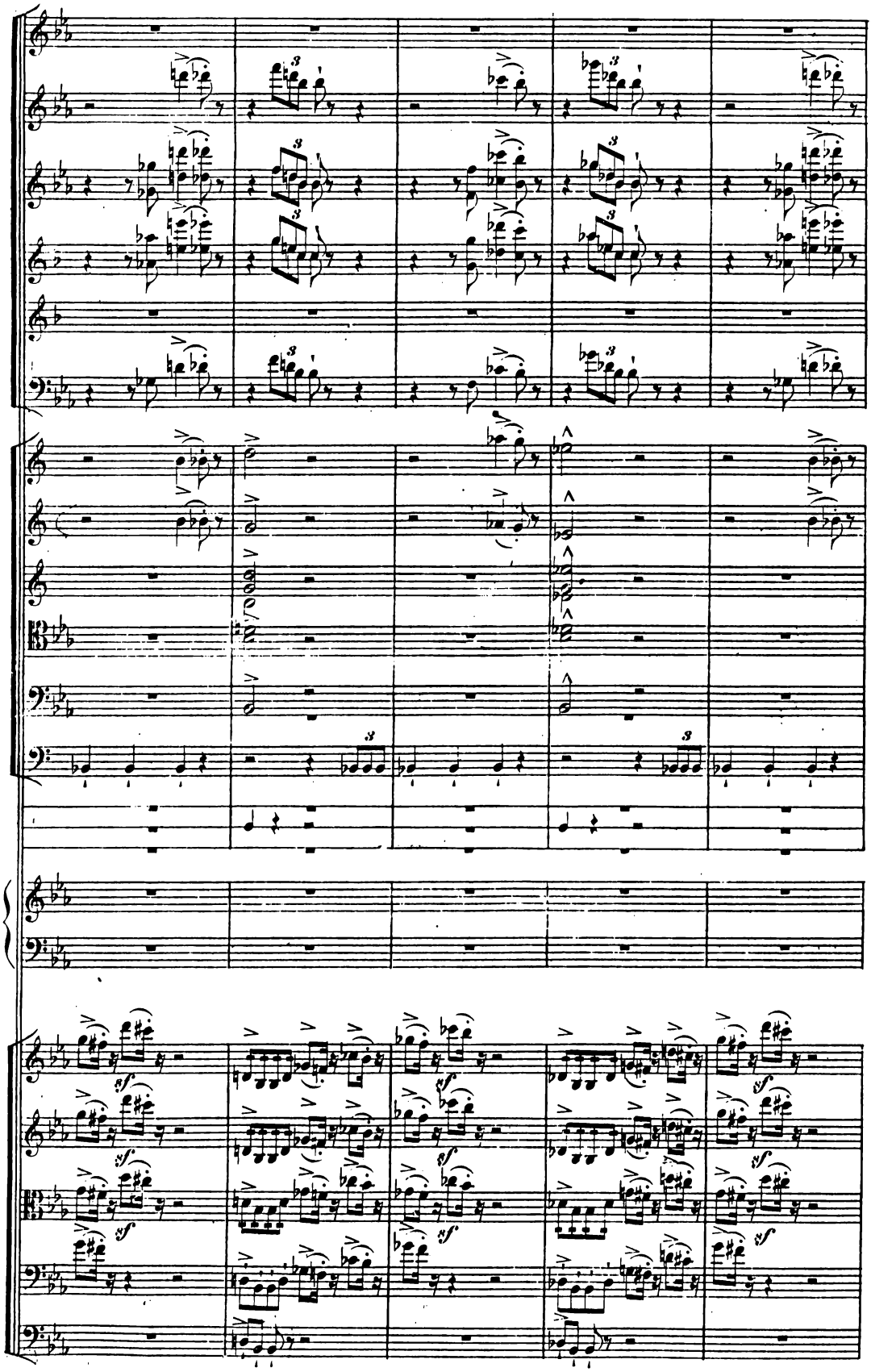

a2.
f
f
1.
f
f
div.
div.

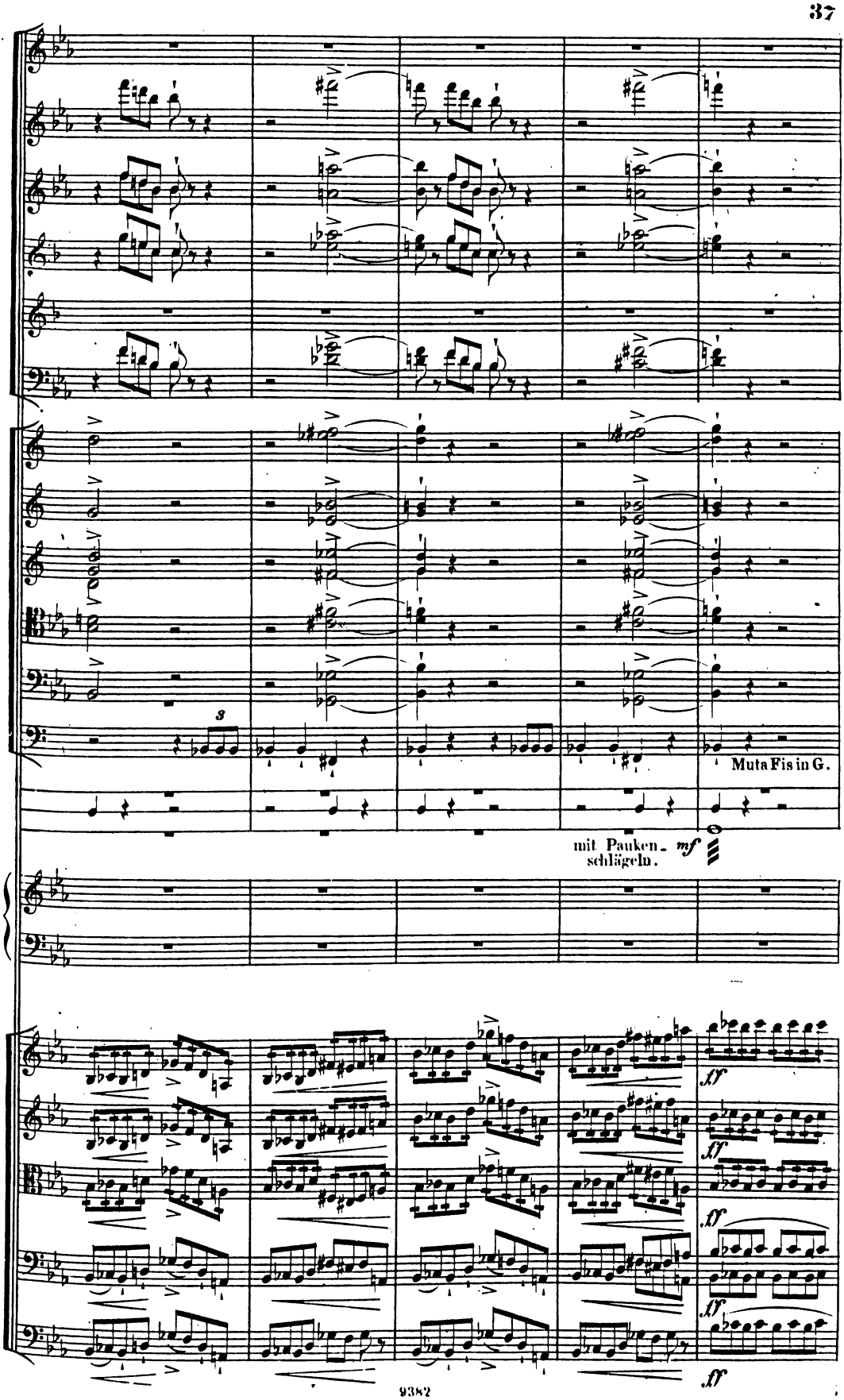

E
accelerando
a2.
f accentuato.
f accentuato.
a2.
f
accelerando
a2.
f
a2.
f
accelerando
p
cresc.
accelerando
pp
pp
pp
cresc.
cresc.
cresc.
unis.
ff impetuoso.
accelerando
E

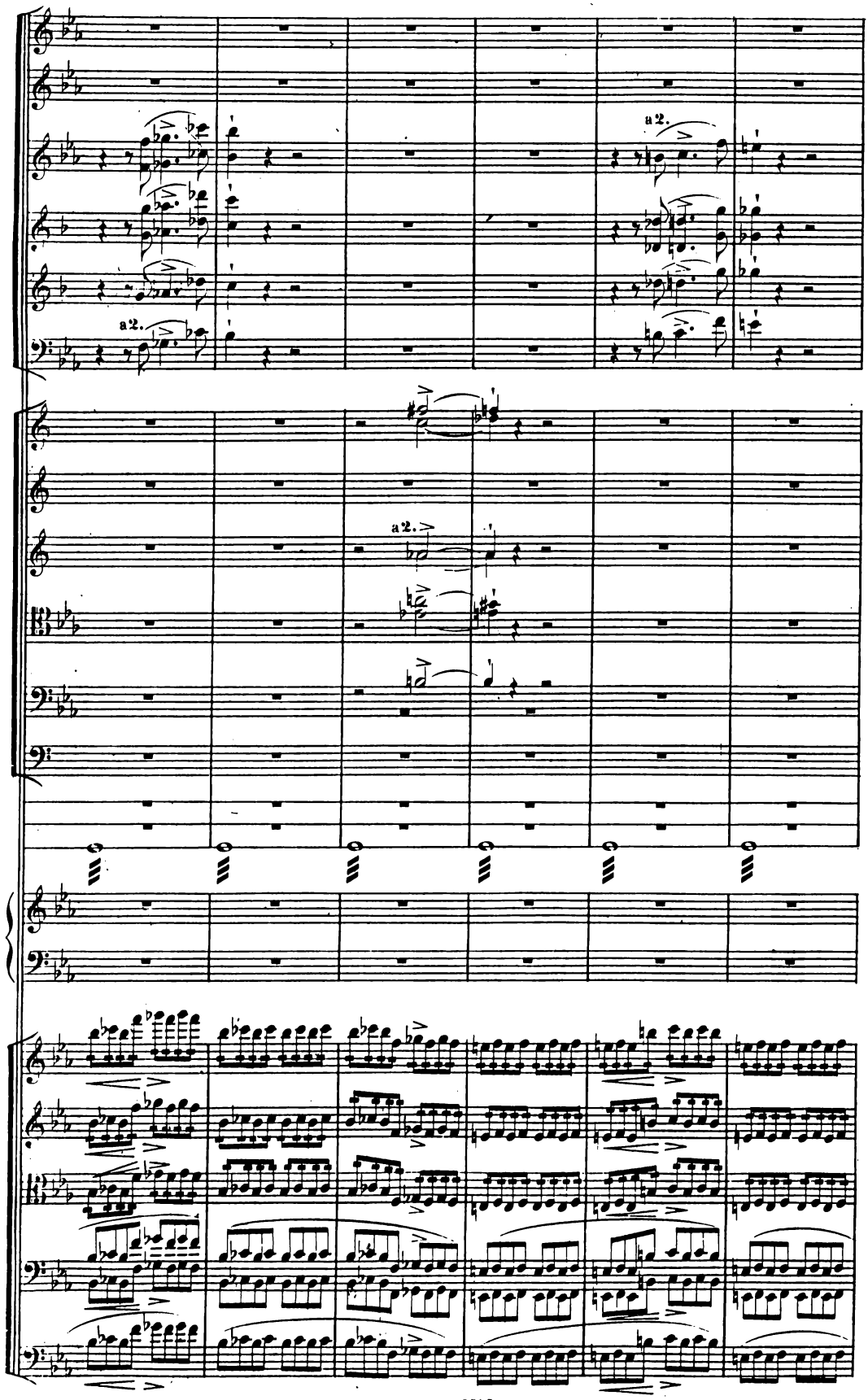

Allegro con moto.
a2.
sf
ff
Allegro con moto.
a2.
in Fis.B.H.
Allegro con moto.
Allegro con moto.
ff energico.
ff energico.
ff energico.
Allegro con moto.

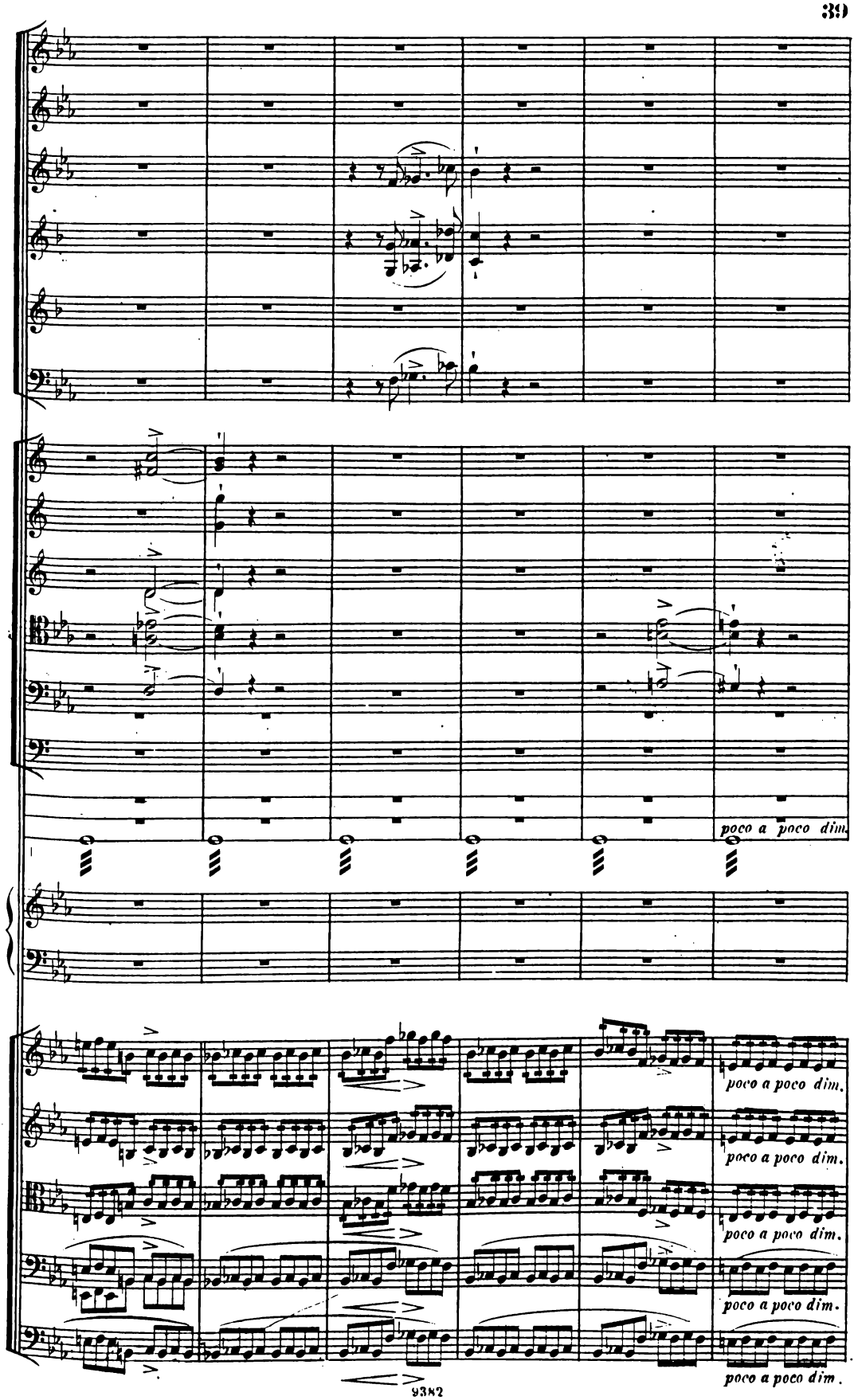

a 2.
ff.
ardito.
ardito.
ardito.
divisi.

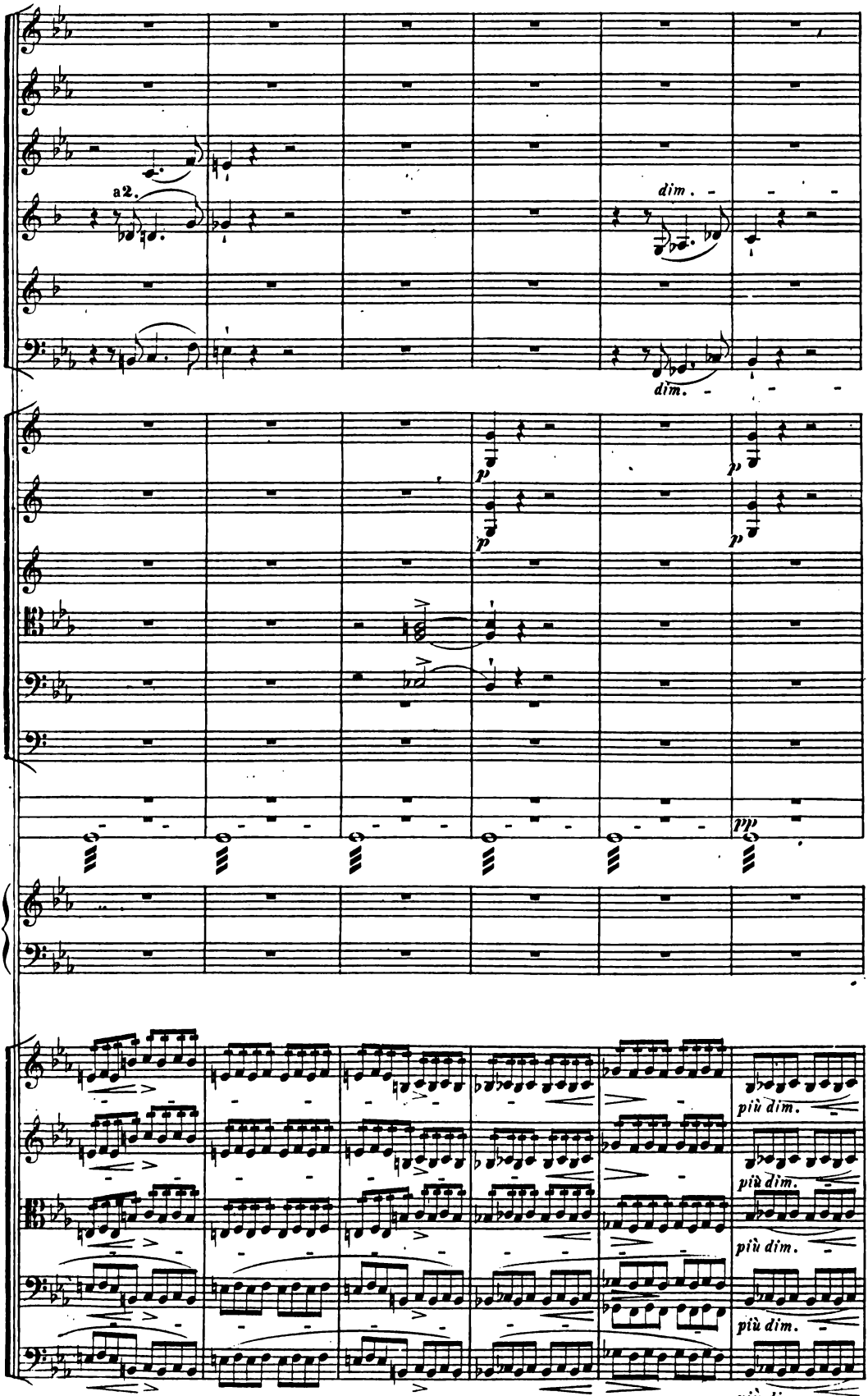

F
a2.
sempre ff
sempre ff
sempre ff
a2.
sempre ff
33.
f
(Becken.)
ardito.
ardito.
ardito.
ardito.
sf
sf
sf
F

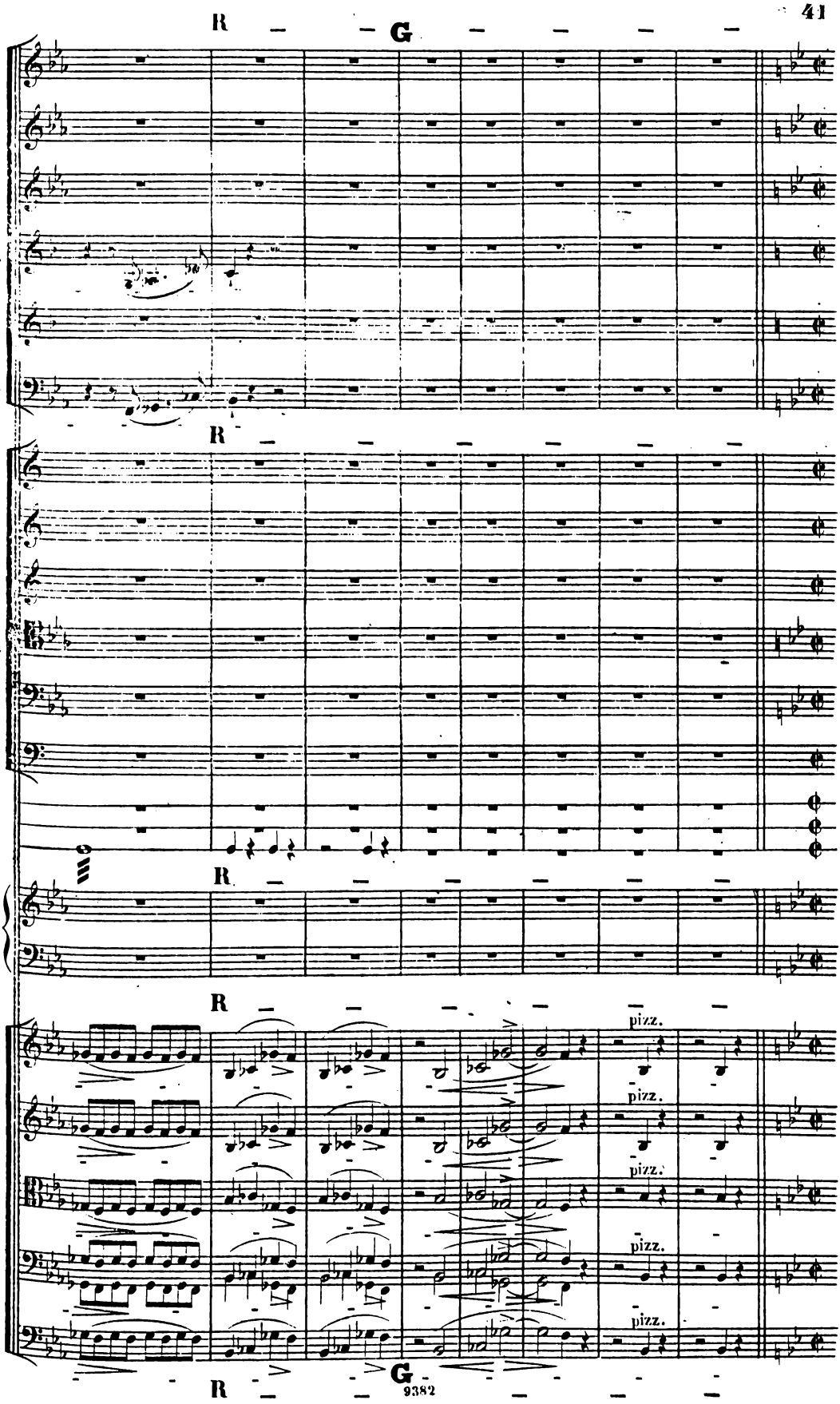



Muta Fis in G.
mit Pauken-
schlägeln.
mf
ff

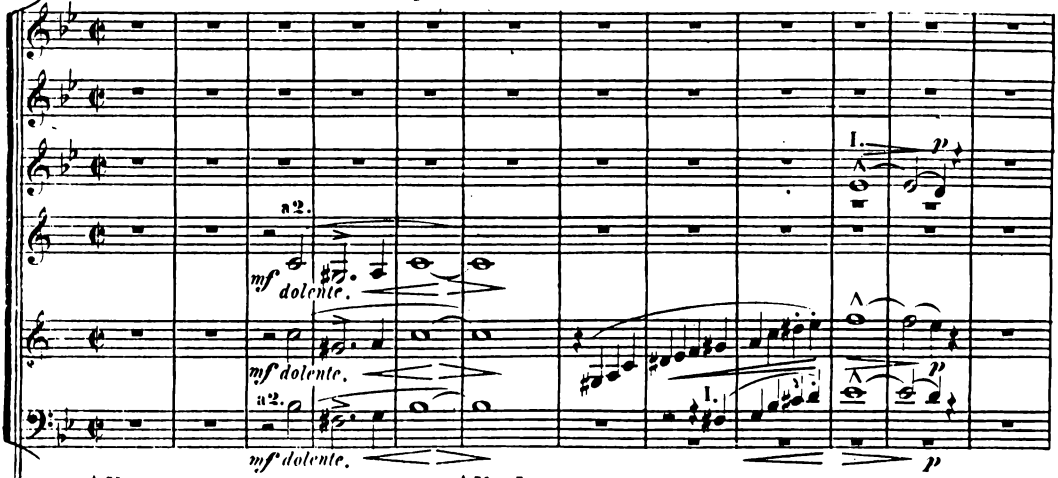

a2.
a2.
a2.


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

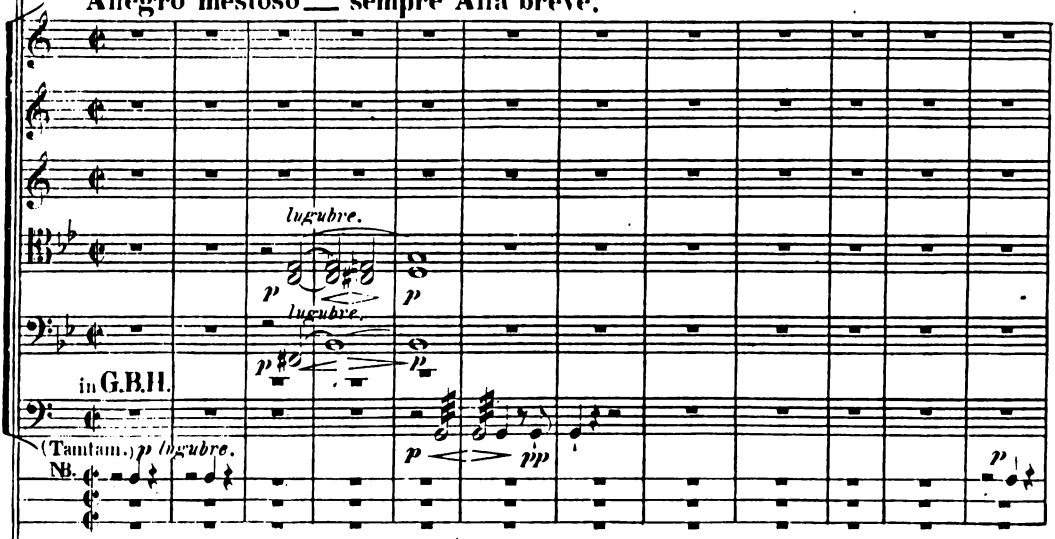

a2.
dim.
dim.
p
p
p
p
ppp
più dim.
più dim.
più dim.
più dim.


R
G
R
R
R
pizz.
pizz.
pizz.
pizz.
pizz.
G
R
9382

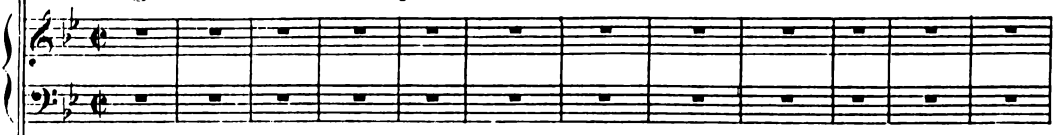
Allegro mestoso — sempre Alla breve.



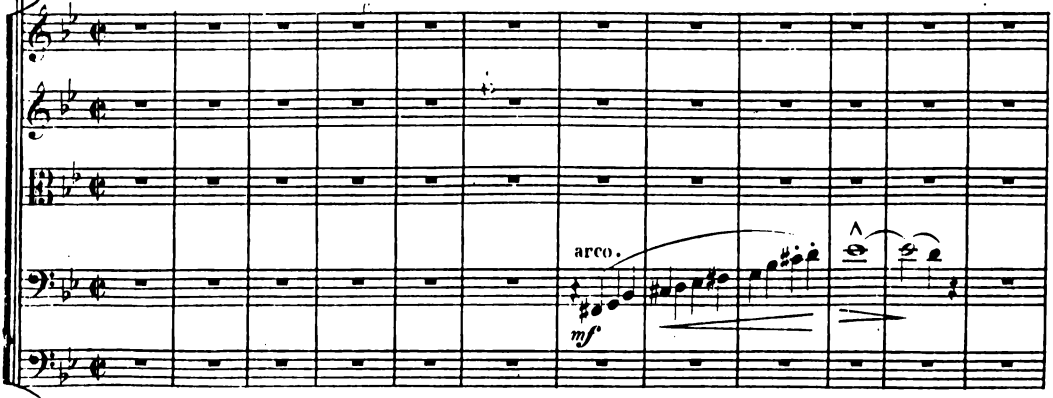
Allegro mestoso — sempre Alla breve.



Allegro mestoso — sempre Alla breve.

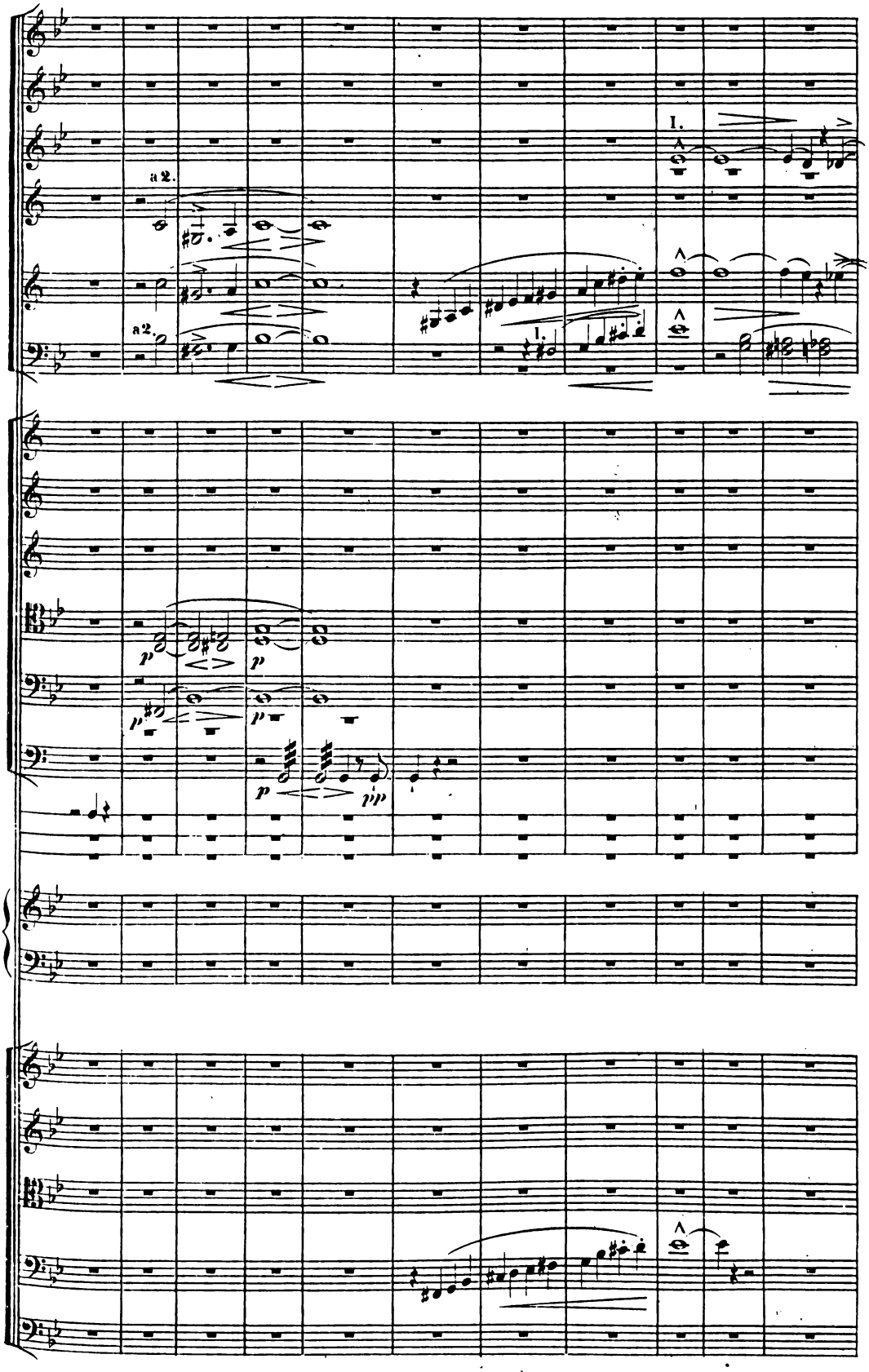


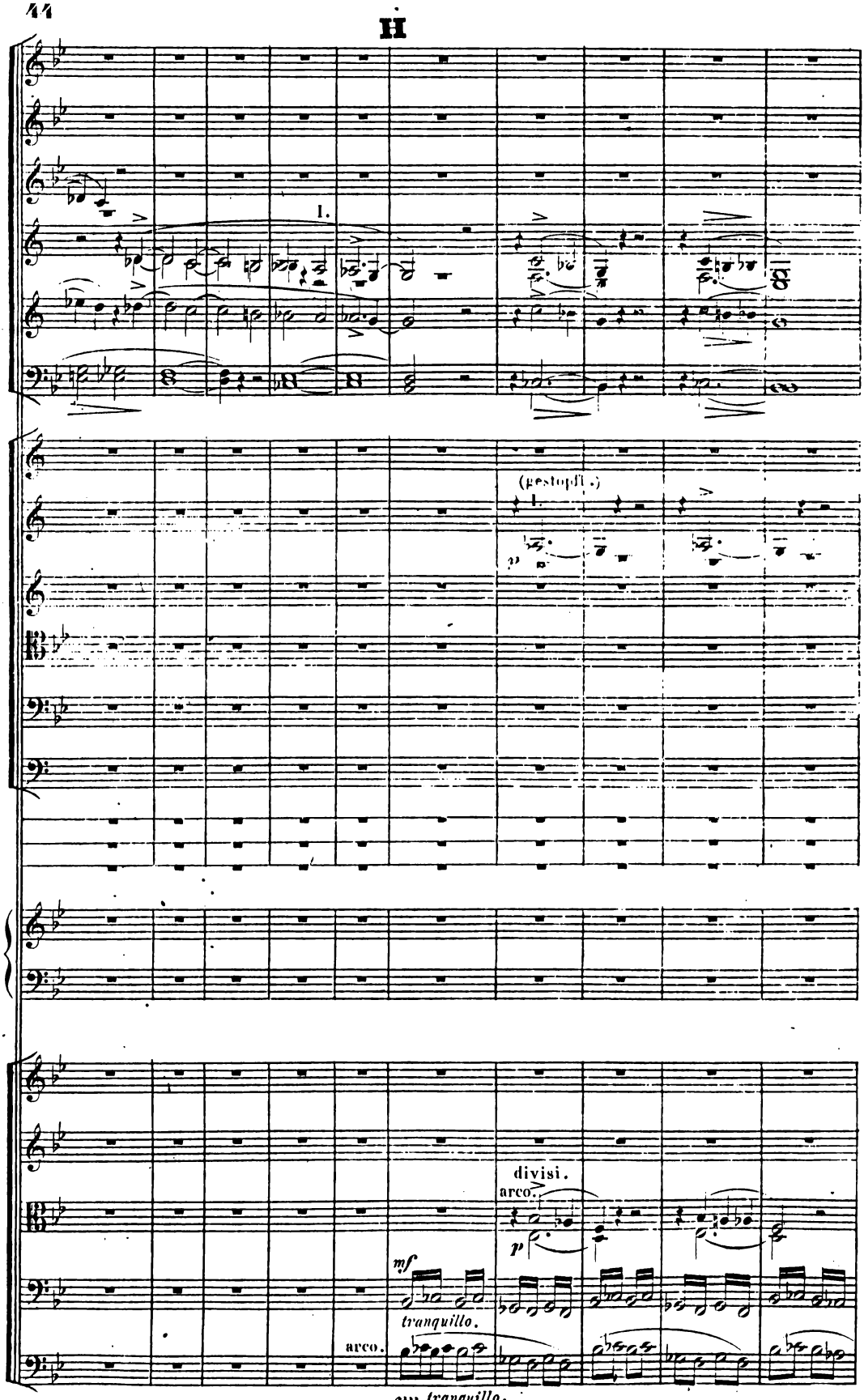
Allegro mestoso — sempre Alla breve.



Allegro mestoso — sempre Alla breve.

NB. Die Tamtamschläge leise, aber vibrirend.


a 2.
a 2.
1.
1.
p
p
p
p
p


II
I.
(gestopft.)
p
divisi.
arco.
p
mf
tranquillo.
arco.
pp tranquillo.

R — — —

pp dolce, tranquillo molto.

pp dolce, tranquillo molto.

pp dolce, tranquillo molto.

R — — —

(gestopft.)

R — — —

pp

R — — —

Solo.

arco.

dolce, tranquillo molto.

dim.

perdendo.

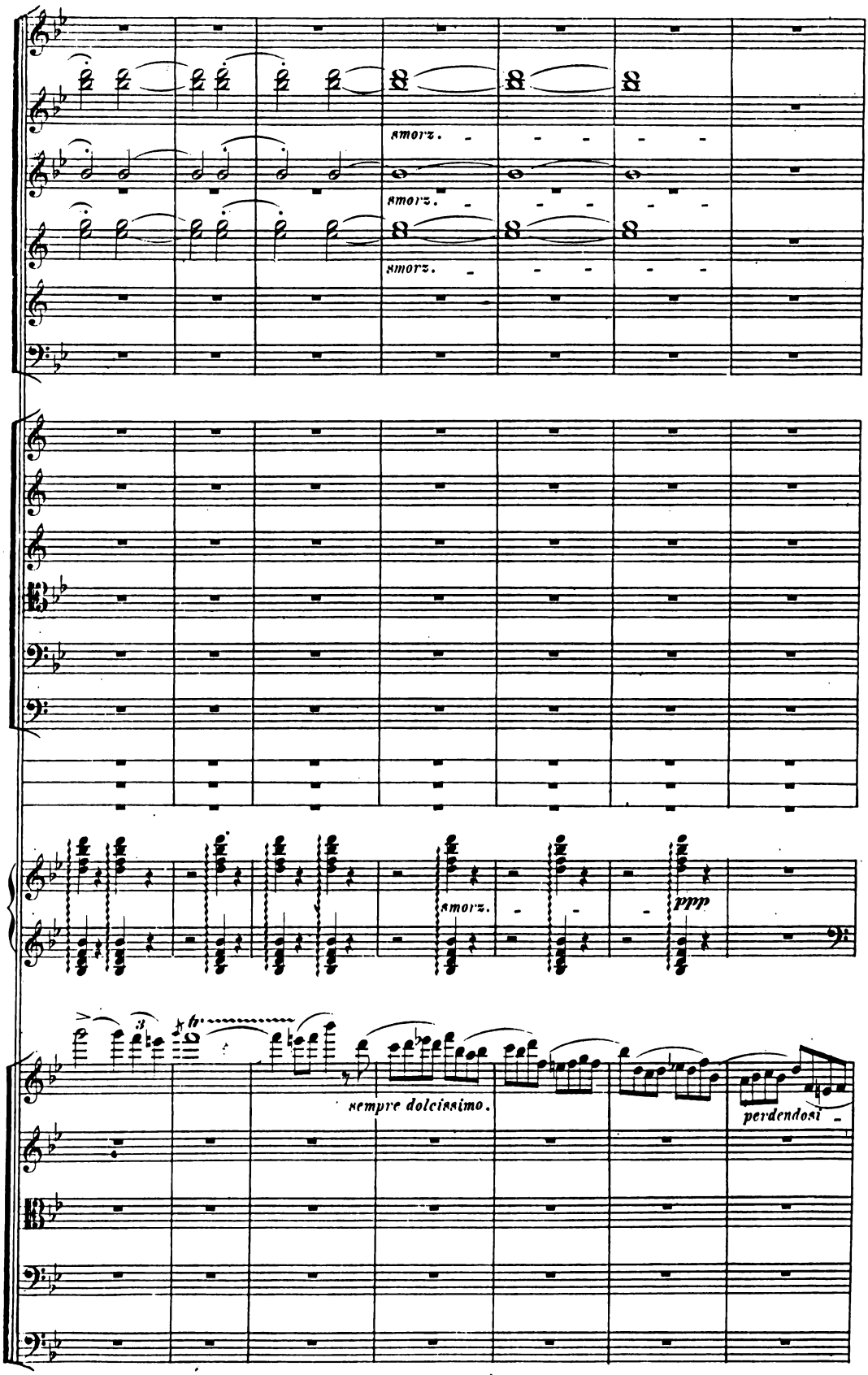
pizz.

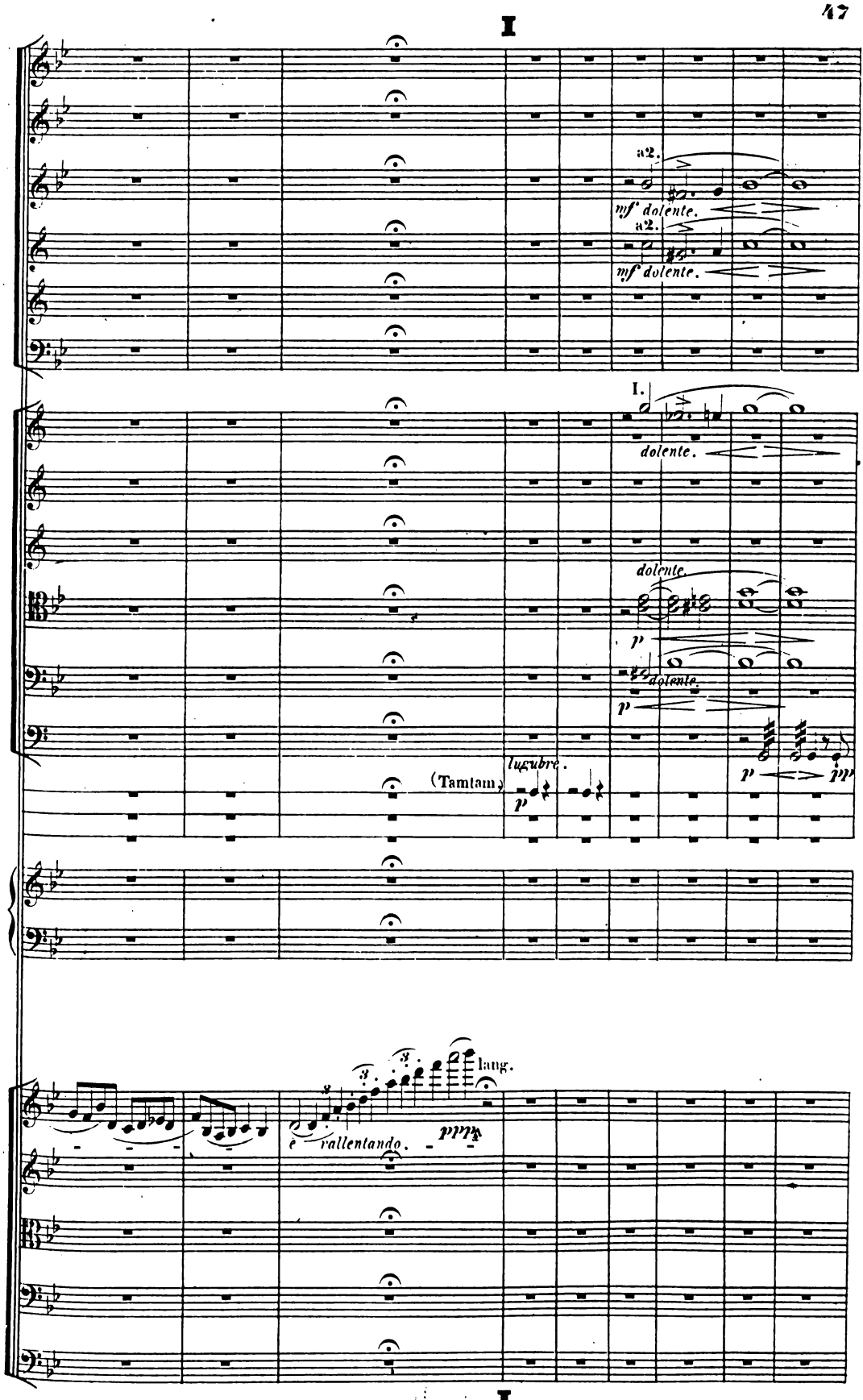
pizz.

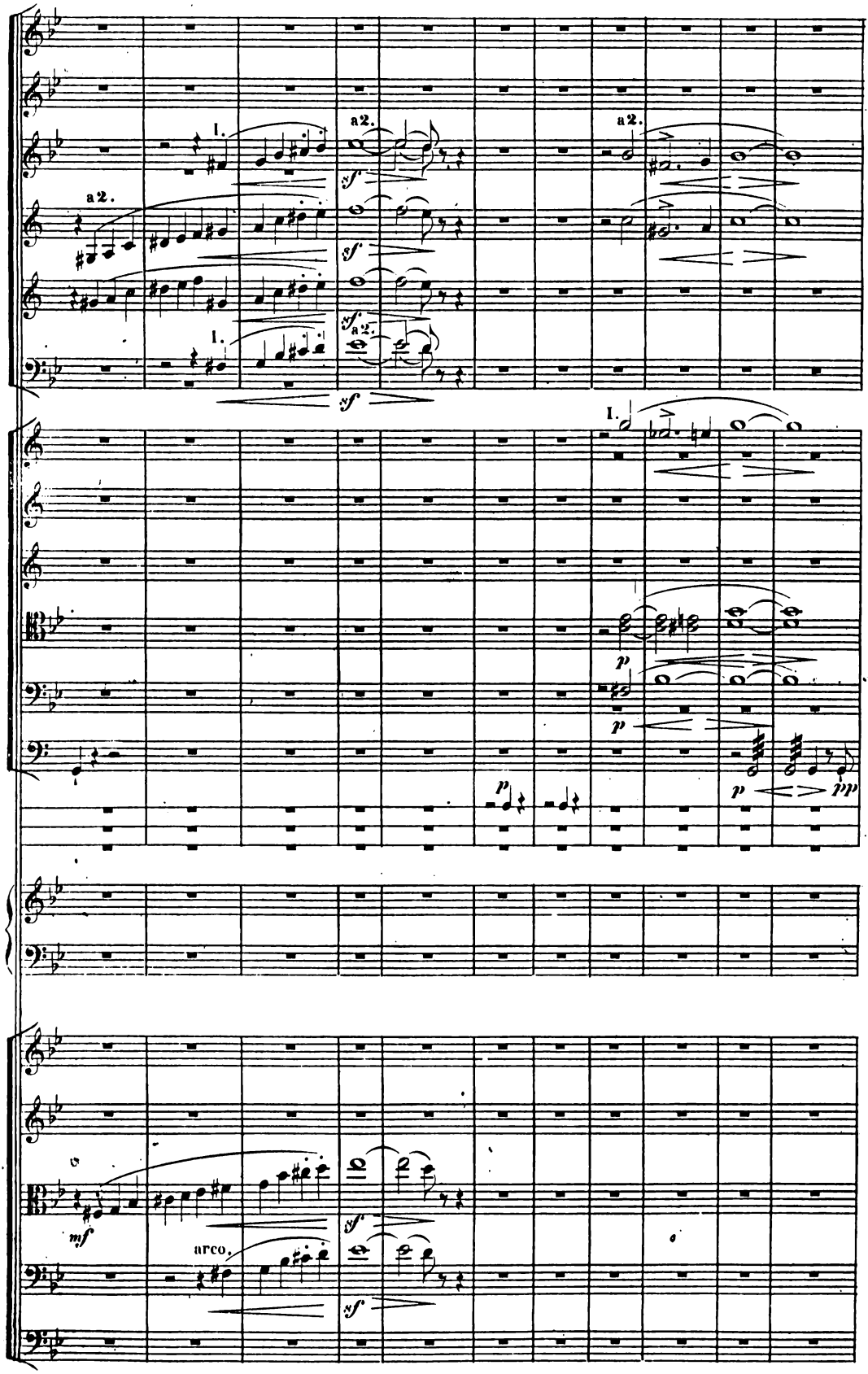
dim.

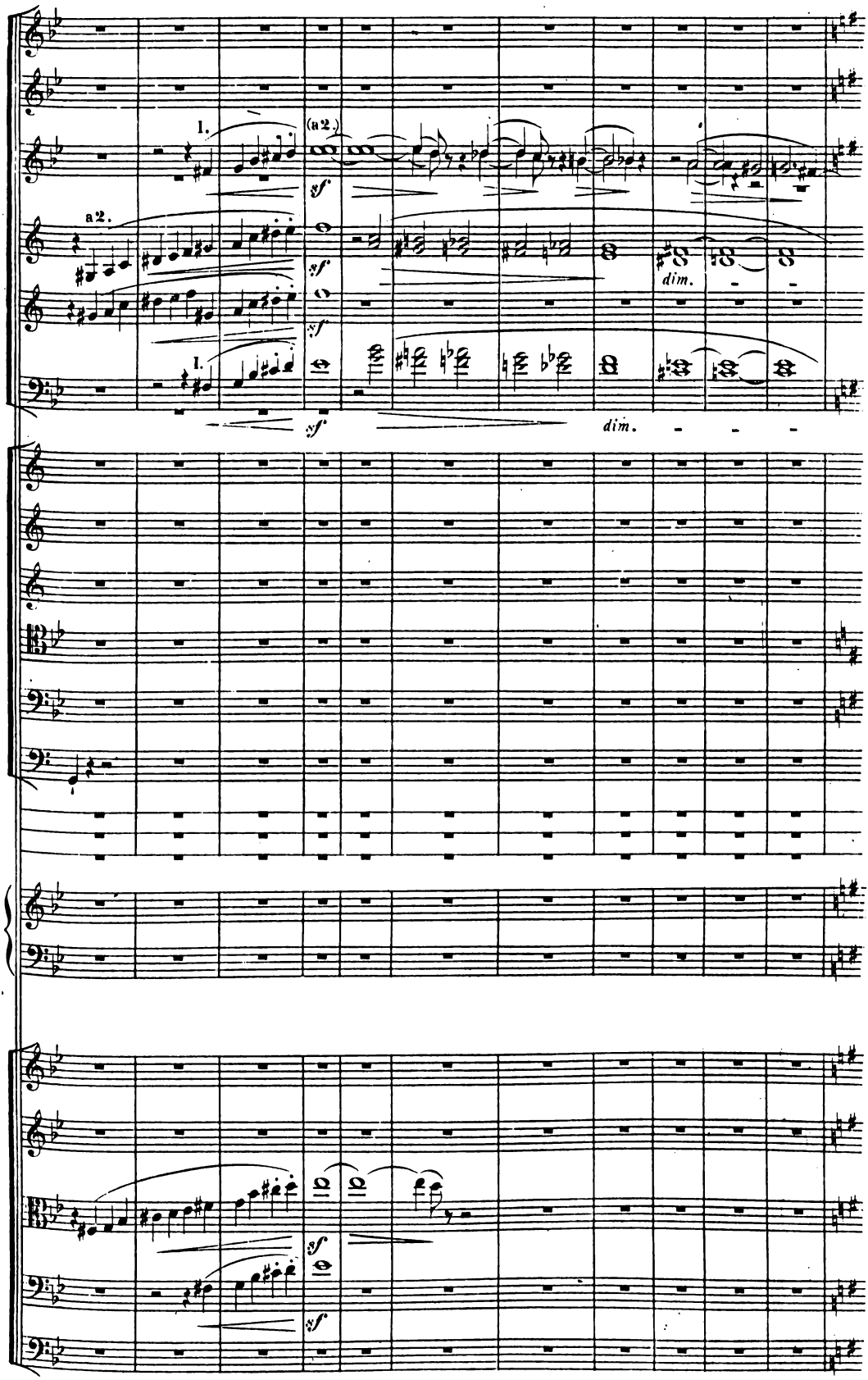
perdendo.

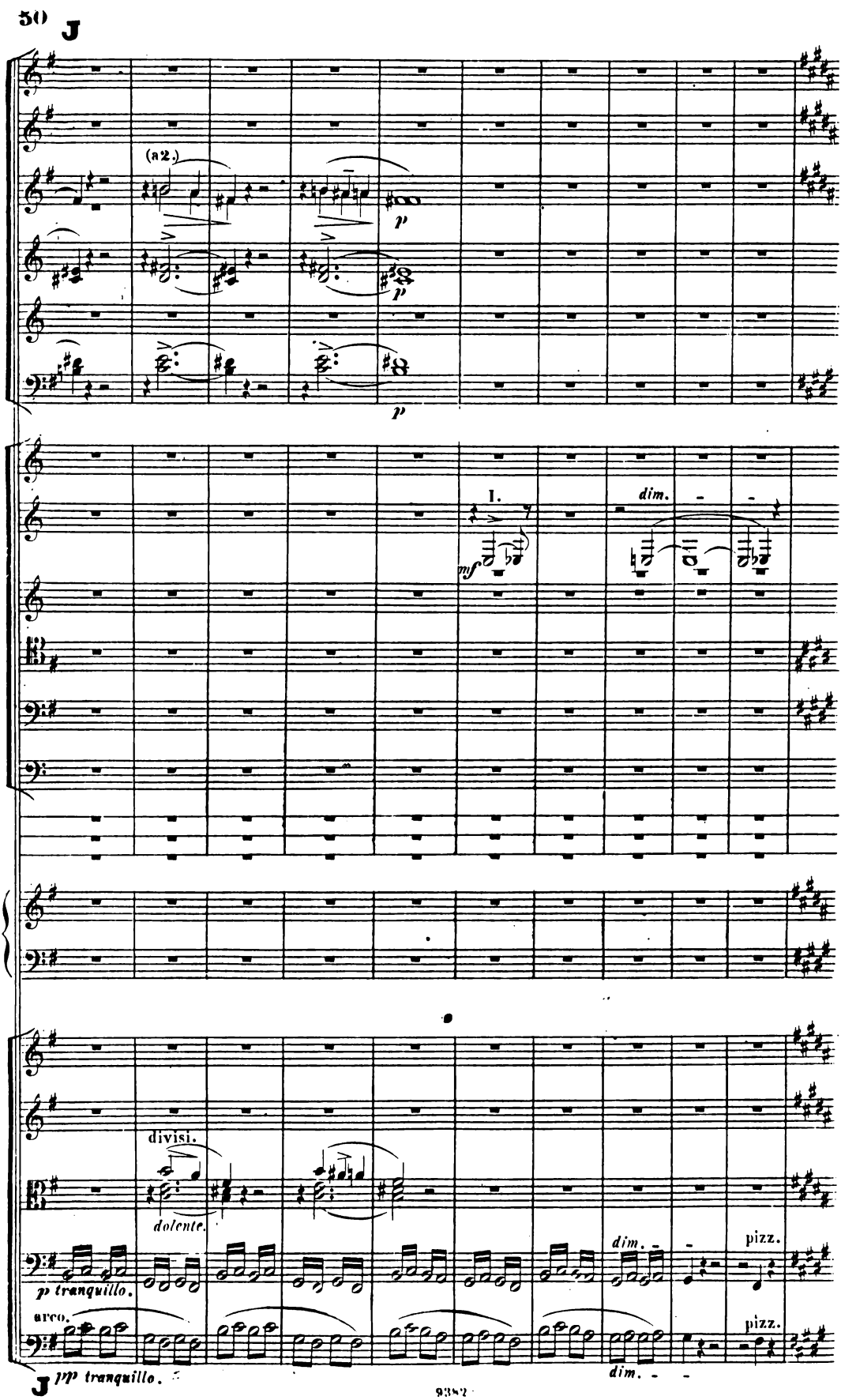
R — — —

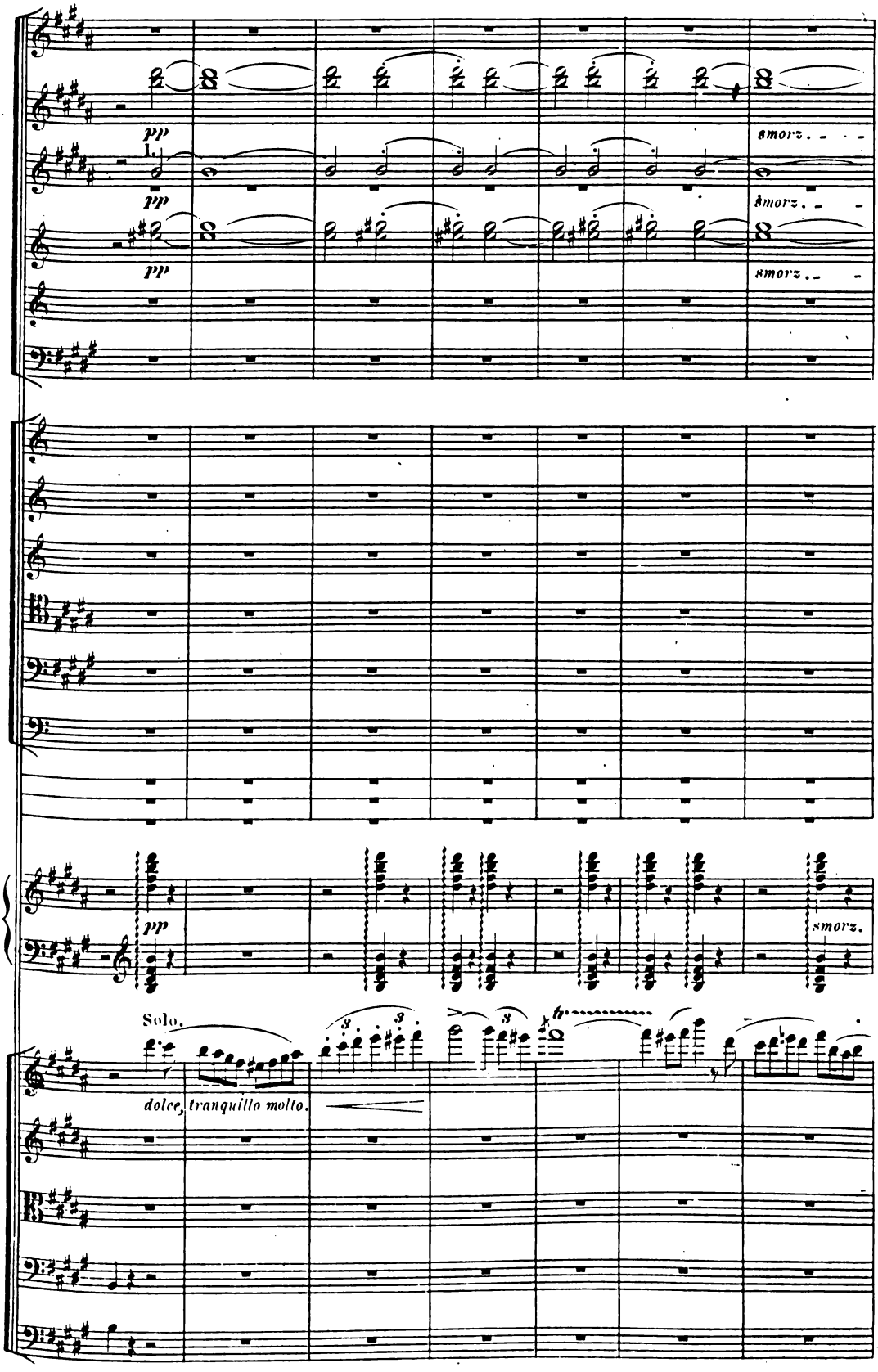

smorz.
smorz.
smorz.
smorz.
ppp
sempre dolcissimo.
perdendosi

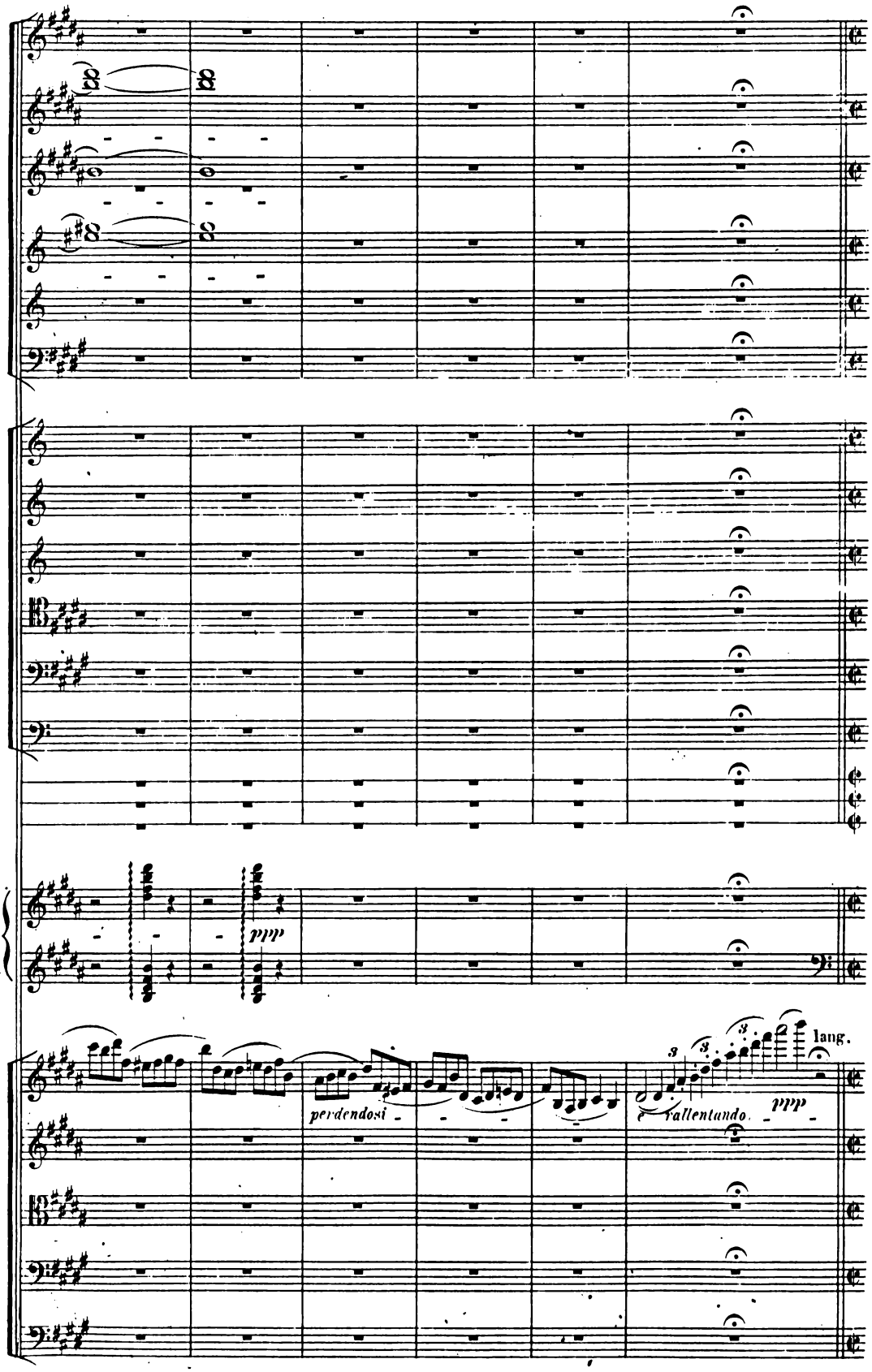

I
a2.
mf dolente.
a2.
mf dolente.
I.
dolente.
dolente.
p
dolente.
p
(Tamtam)
lugubre.
p
p pp
3
3
3
lang.
e rallentando.
ppp
I

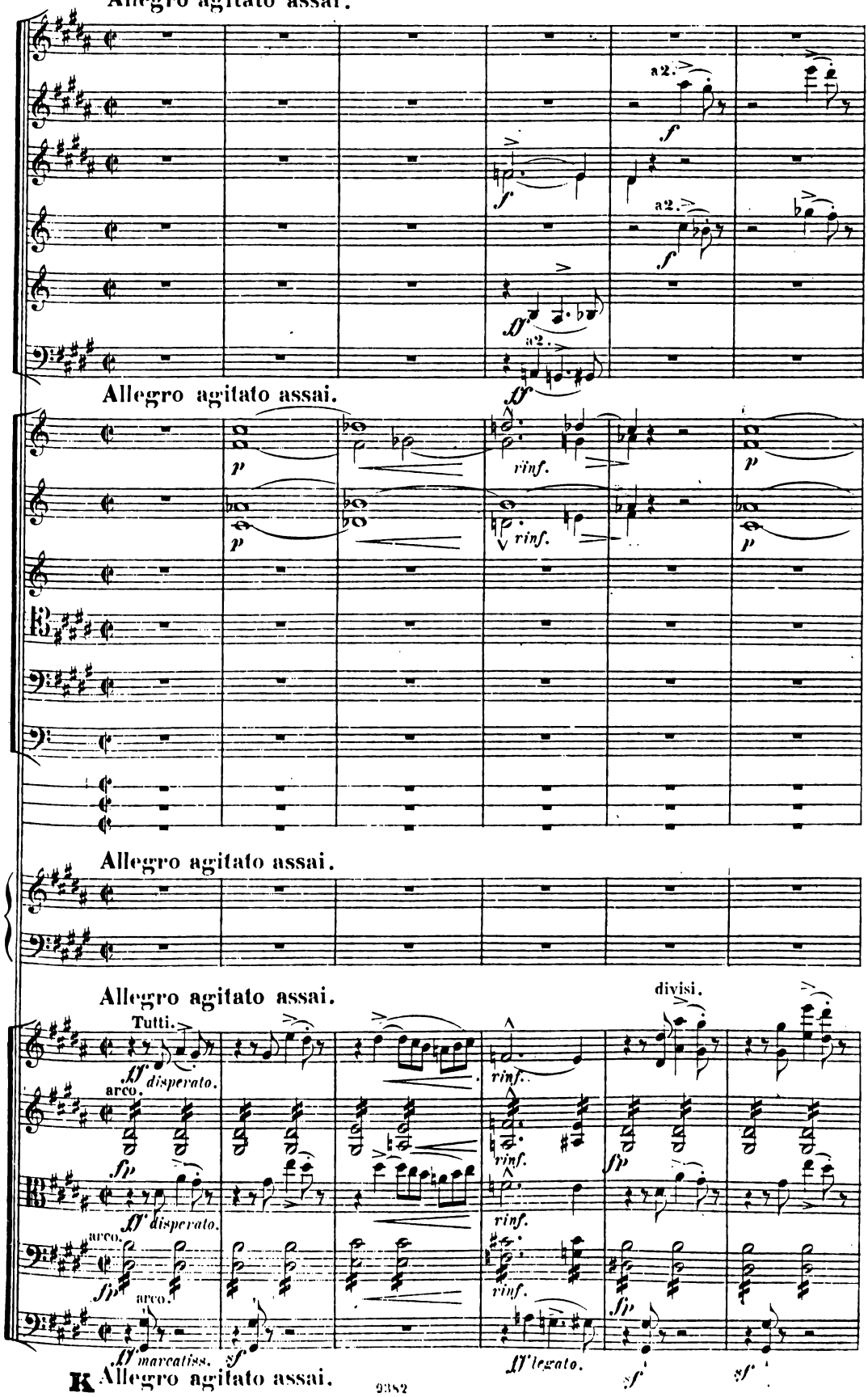

a2.
I.
a2.
a2.
a2.
I.
I.
p
p
p
p
pp
mf
arco.

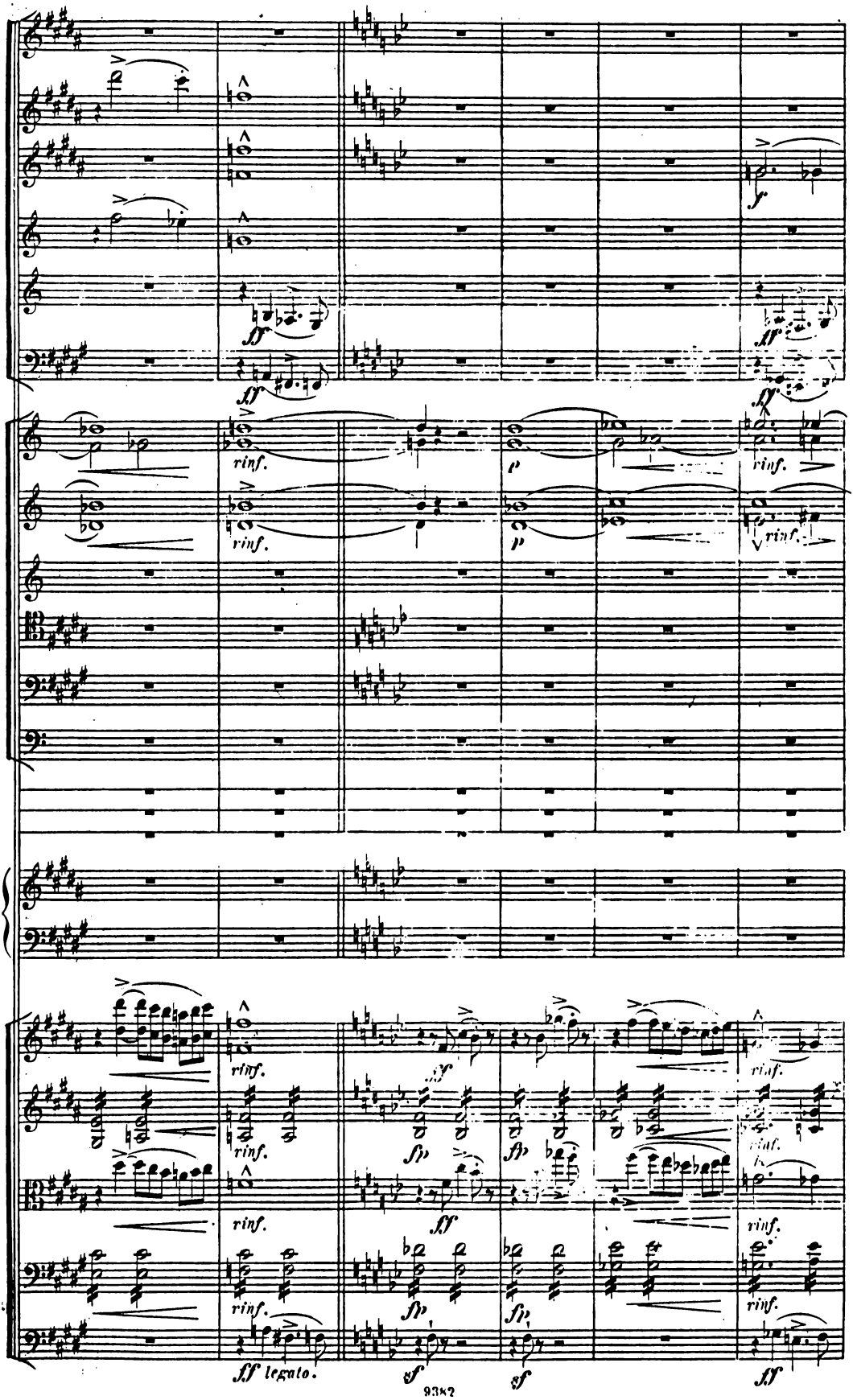

I.
(a2.)
sf
a2.
sf
sf
dim.
I.
sf
dim.
sf
sf

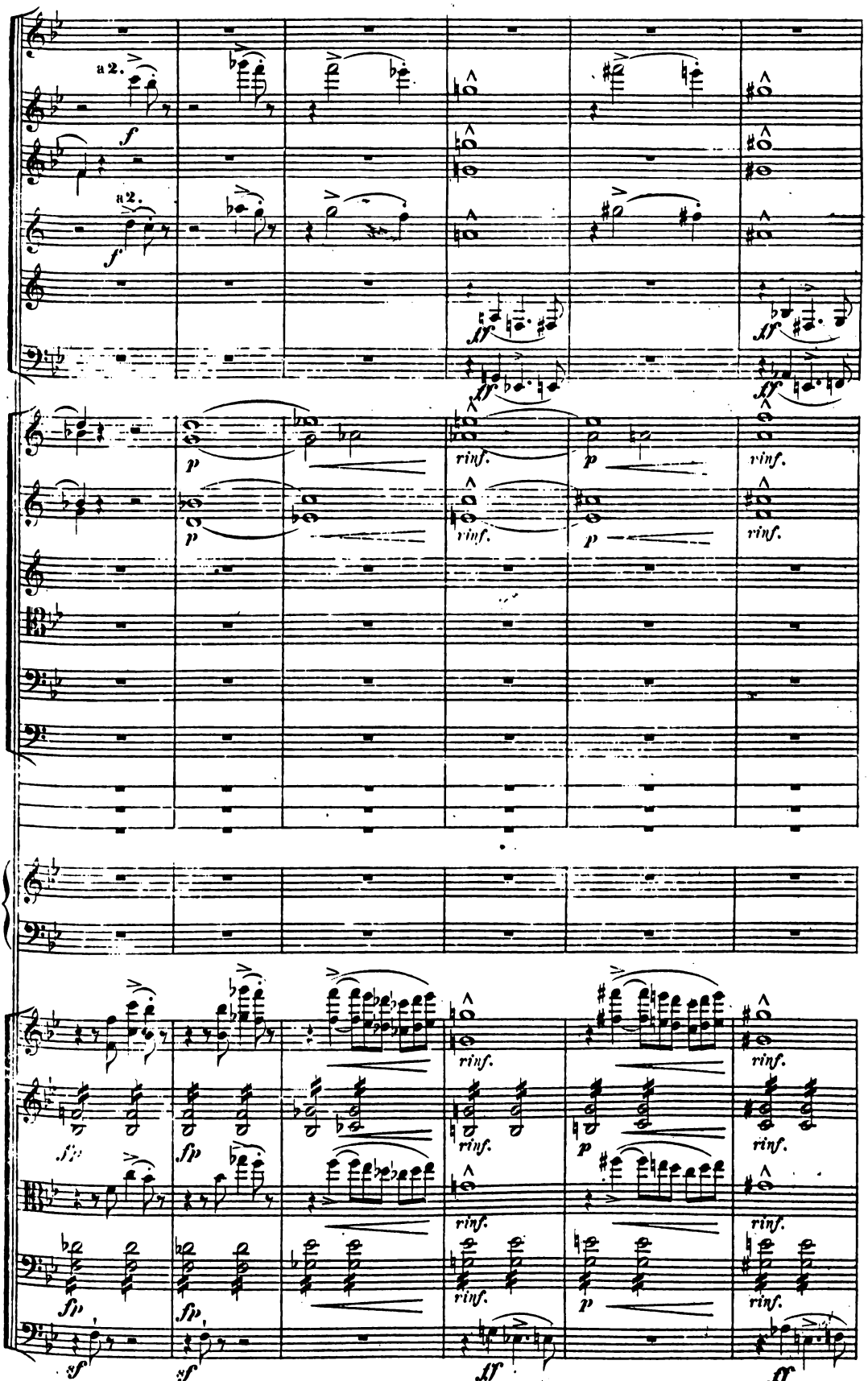

J
(a2.)
p
p
p
I.
mf
dim.
divisi.
dolente.
p tranquillo.
arco.
dim.
pizz.
pizz.
J
pp tranquillo.
dim.

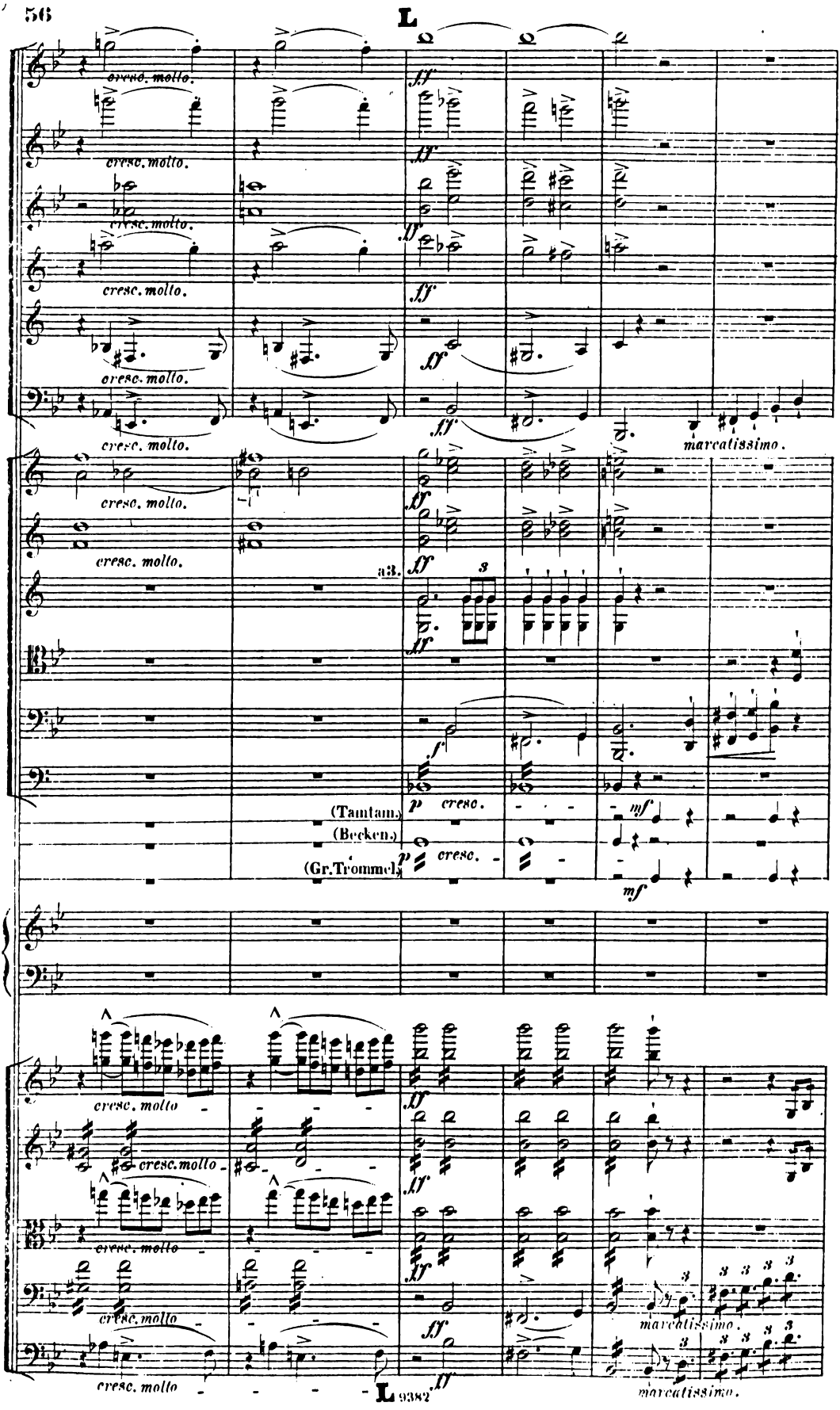

pp
smorz.
pp
smorz.
pp
smorz.
pp
smorz.
Solo.
dolce, tranquillo molto.

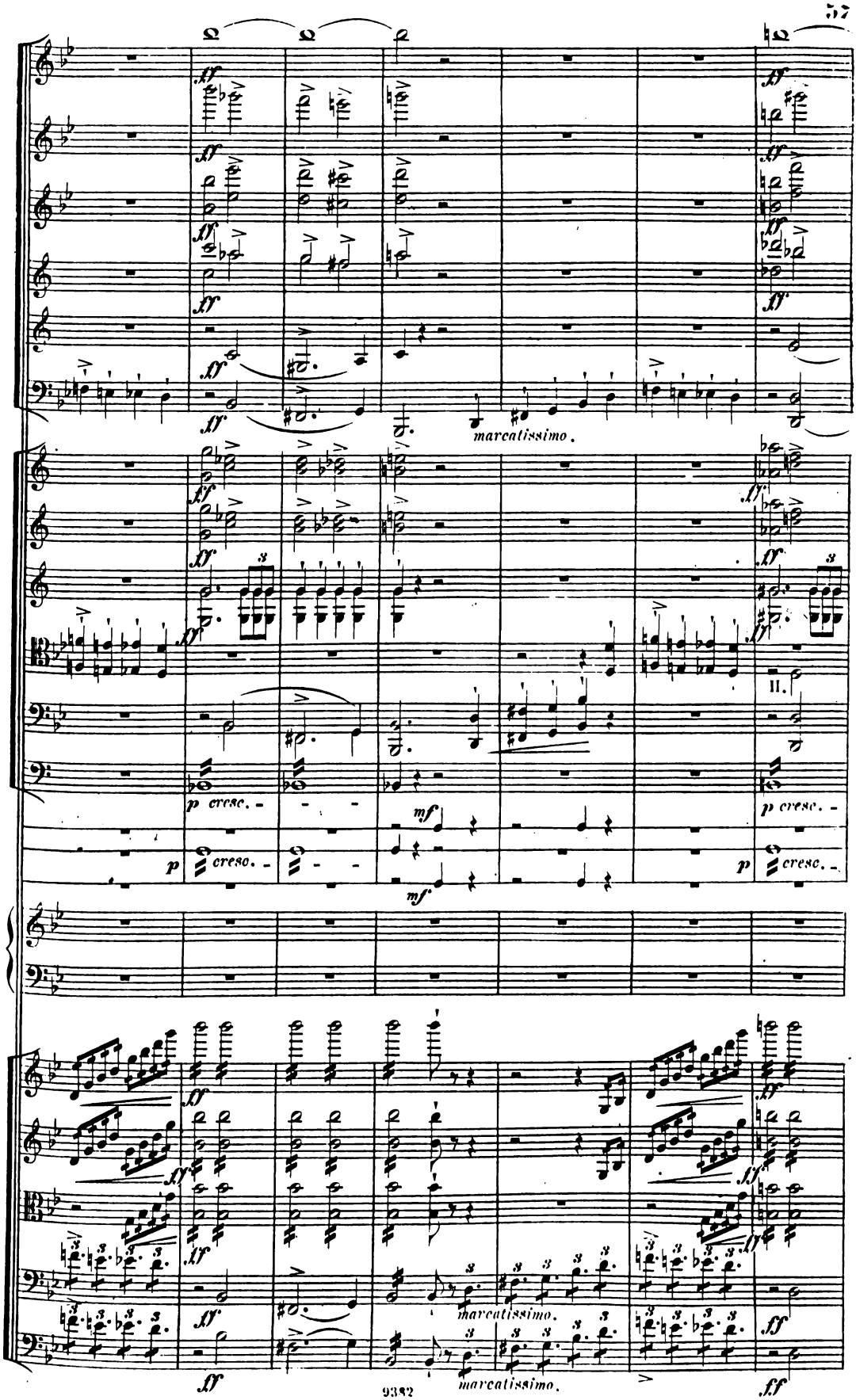

ppp
perdendosi
rallentando
ppp
lang.

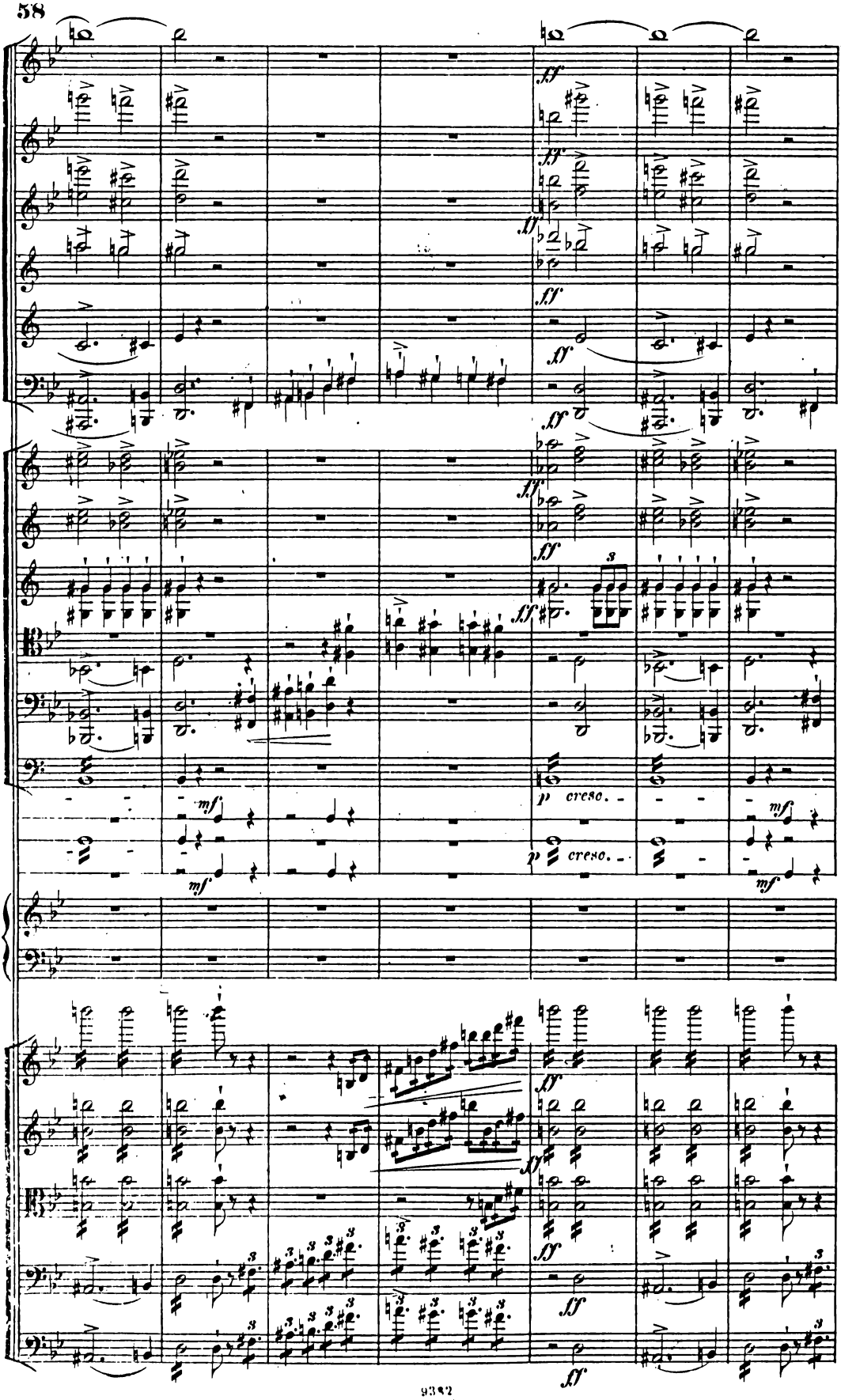

K Allegro agitato assai.
a2.
f
a2.
f
ff
a2.
ff
Allegro agitato assai.
p
rinf.
p
rinf.
p
Allegro agitato assai.
Allegro agitato assai.
Tutti.
ff disperato.
arco.
rinf.
divisi.
fp
rinf.
ff disperato.
arco.
rinf.
fp
arco.
rinf.
ff marcatiss.
sf
ff legato.
sf
sf
K Allegro agitato assai.

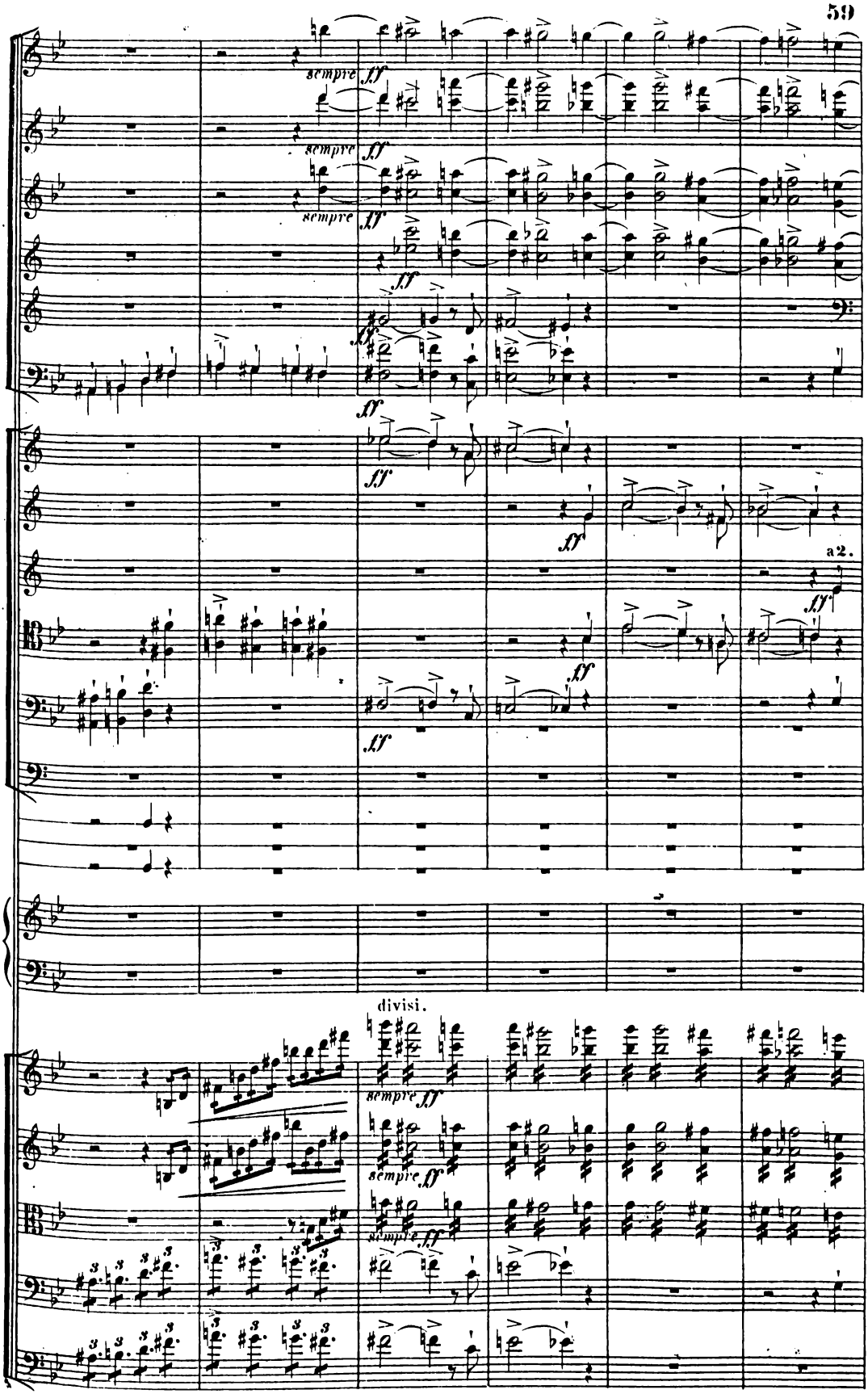

rinf.
p
ff
fp
ff legato.
sf

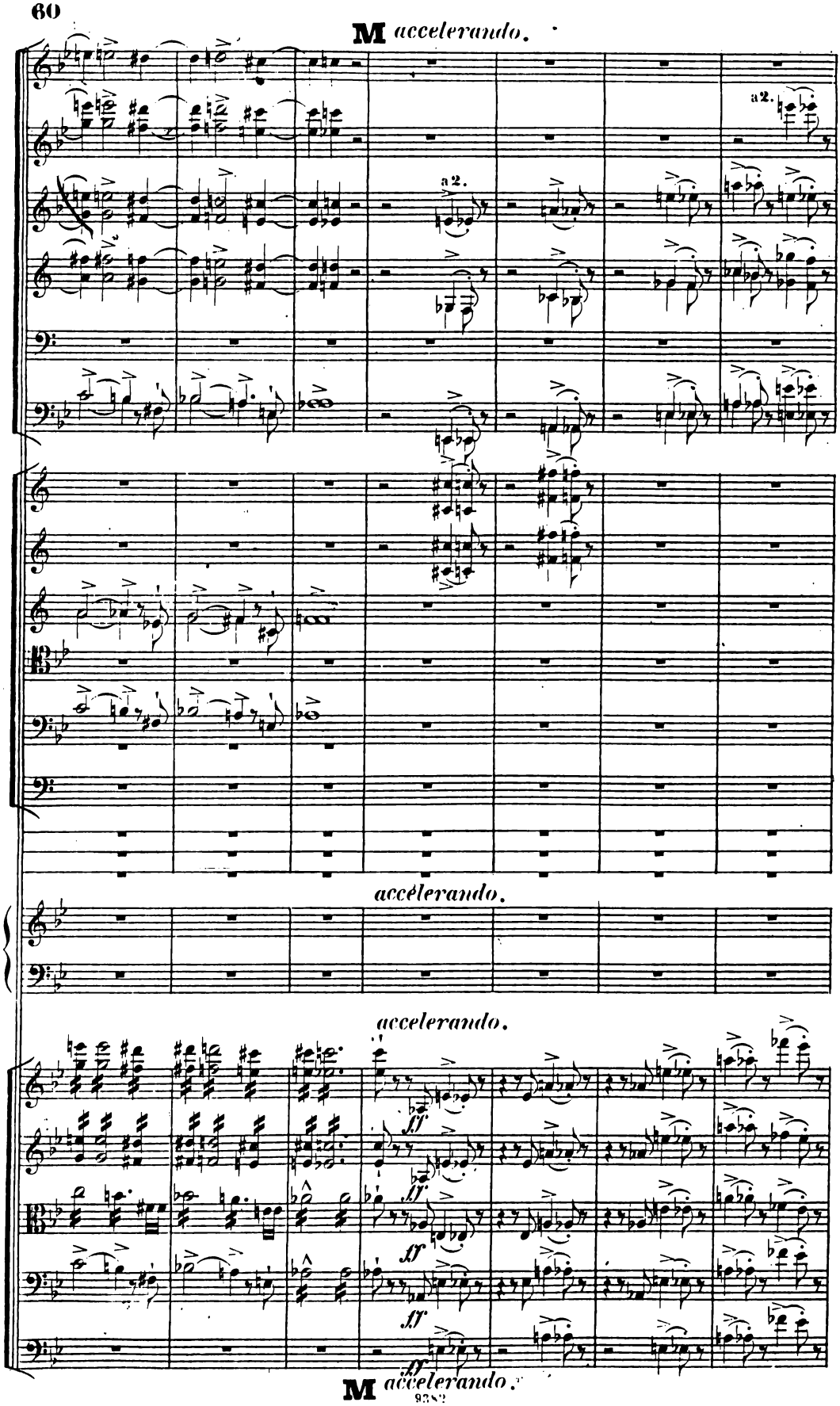

a 2.
f
a 2.
f
ff
ff
p
rinf.
p
rinf.
p
rinf.
rinf.
fp
fp
rinf.
rinf.
p
rinf.
rinf.
fp
fp
rinf.
rinf.
p
rinf.
rinf.
sf
sf
ff
ff

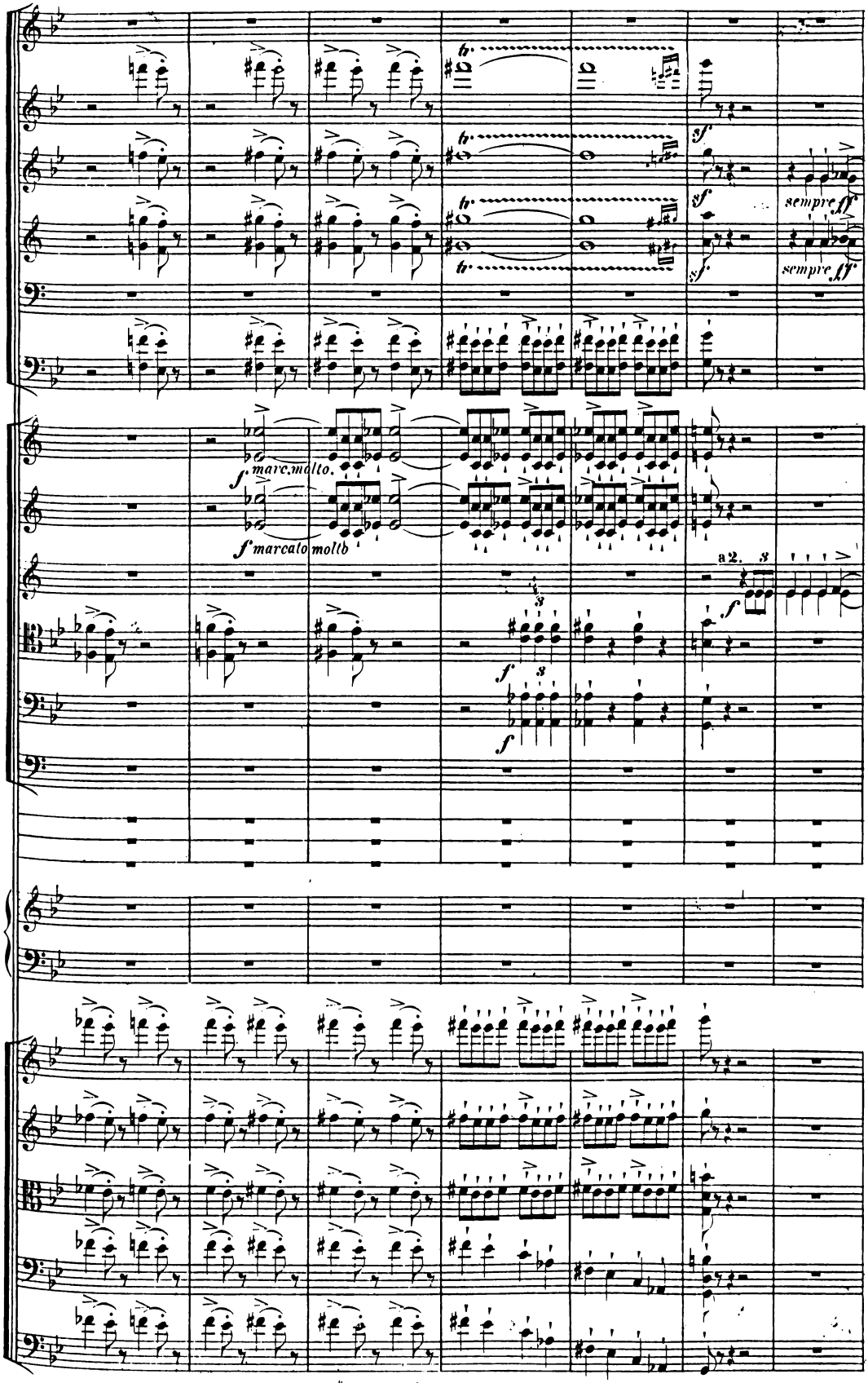

L
cresc. molto.
ff
marcatissimo.
a3.
f
p
cresc.
mf
(Tamtam.)
(Becken.)
(Gr. Trommel.)
cresc. molto
marcatissimo.

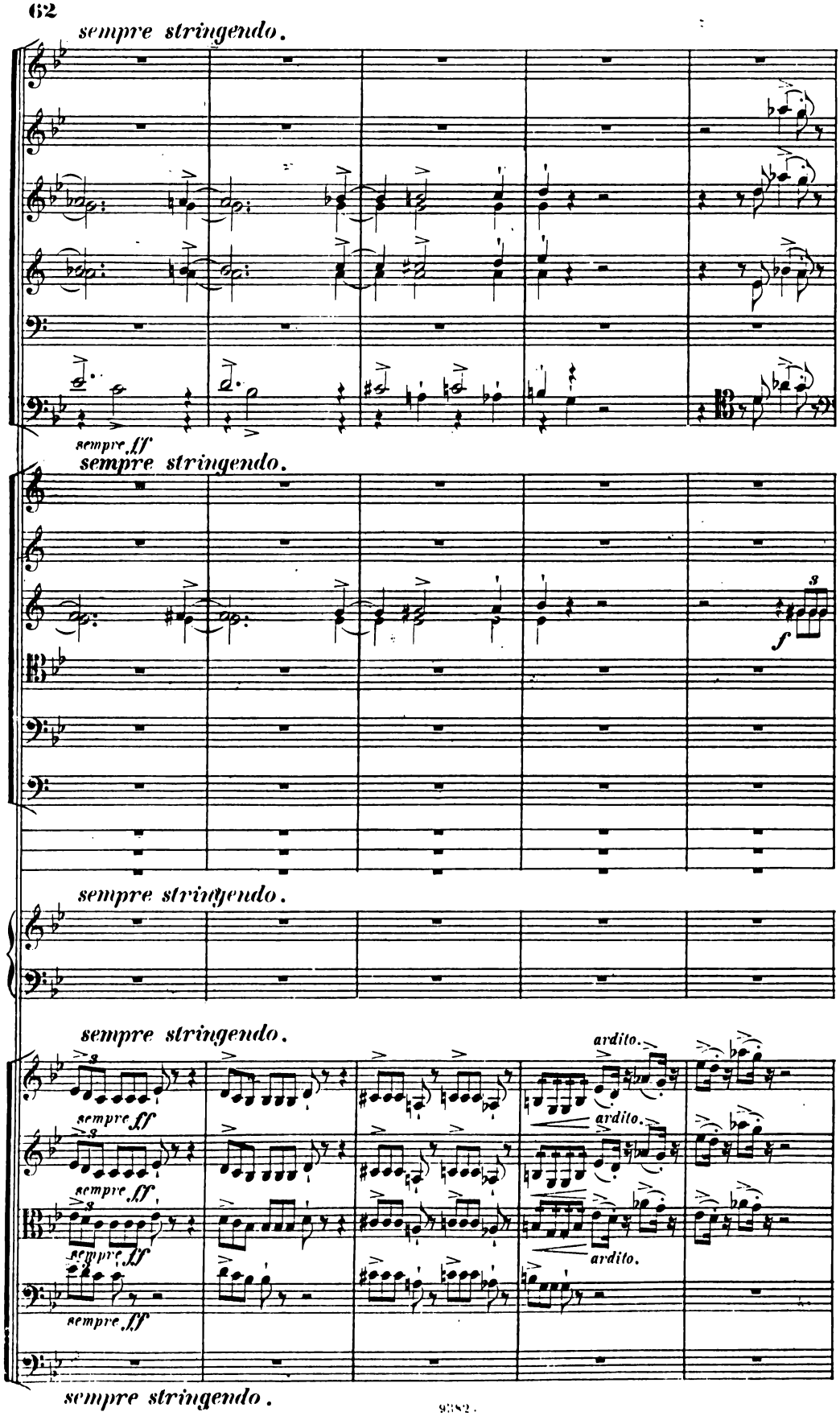

marcatissimo.
II.
p cresc.
mf
marcatissimo.
marcatissimo.

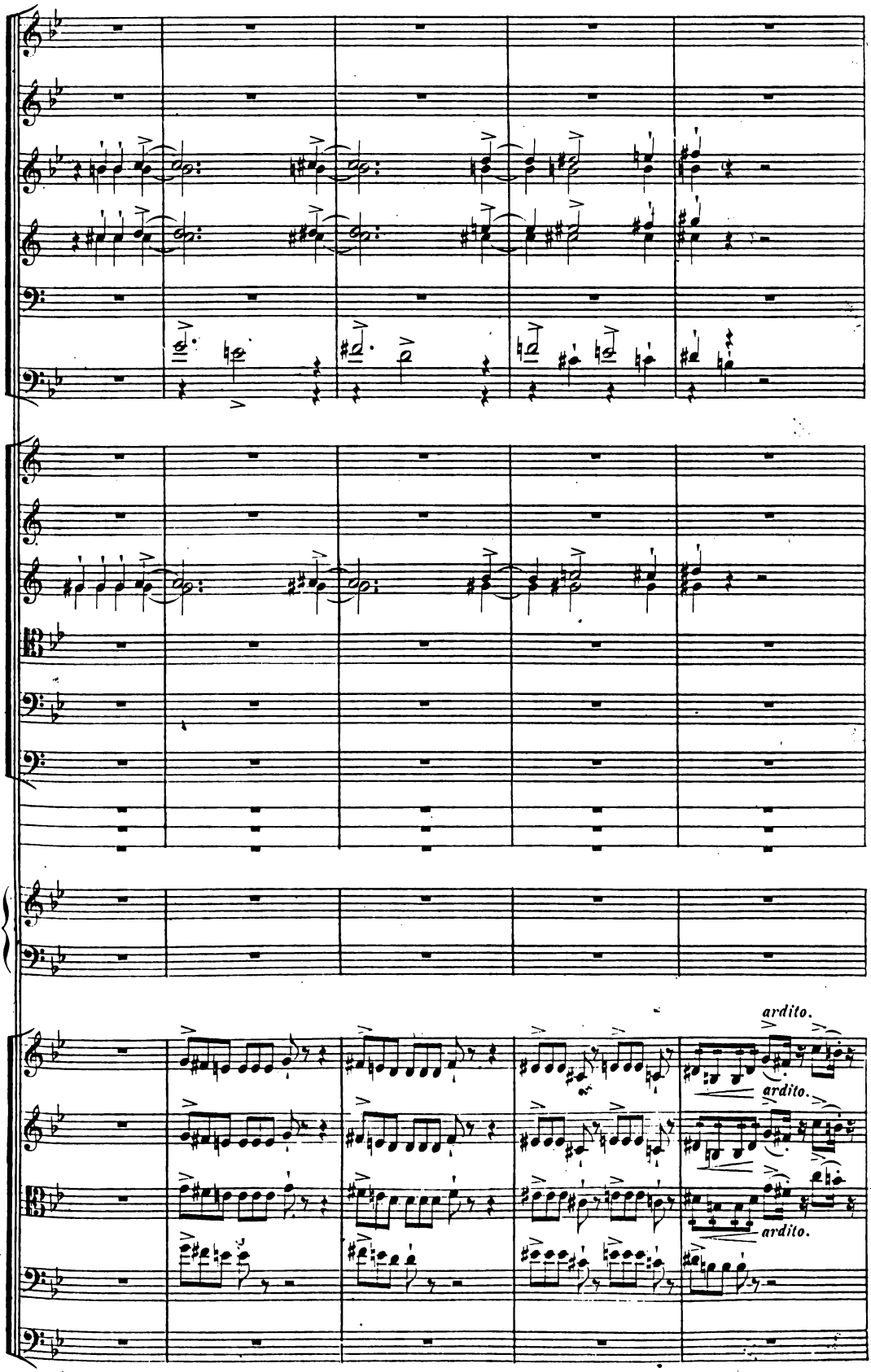

ff
mf
p cresc.

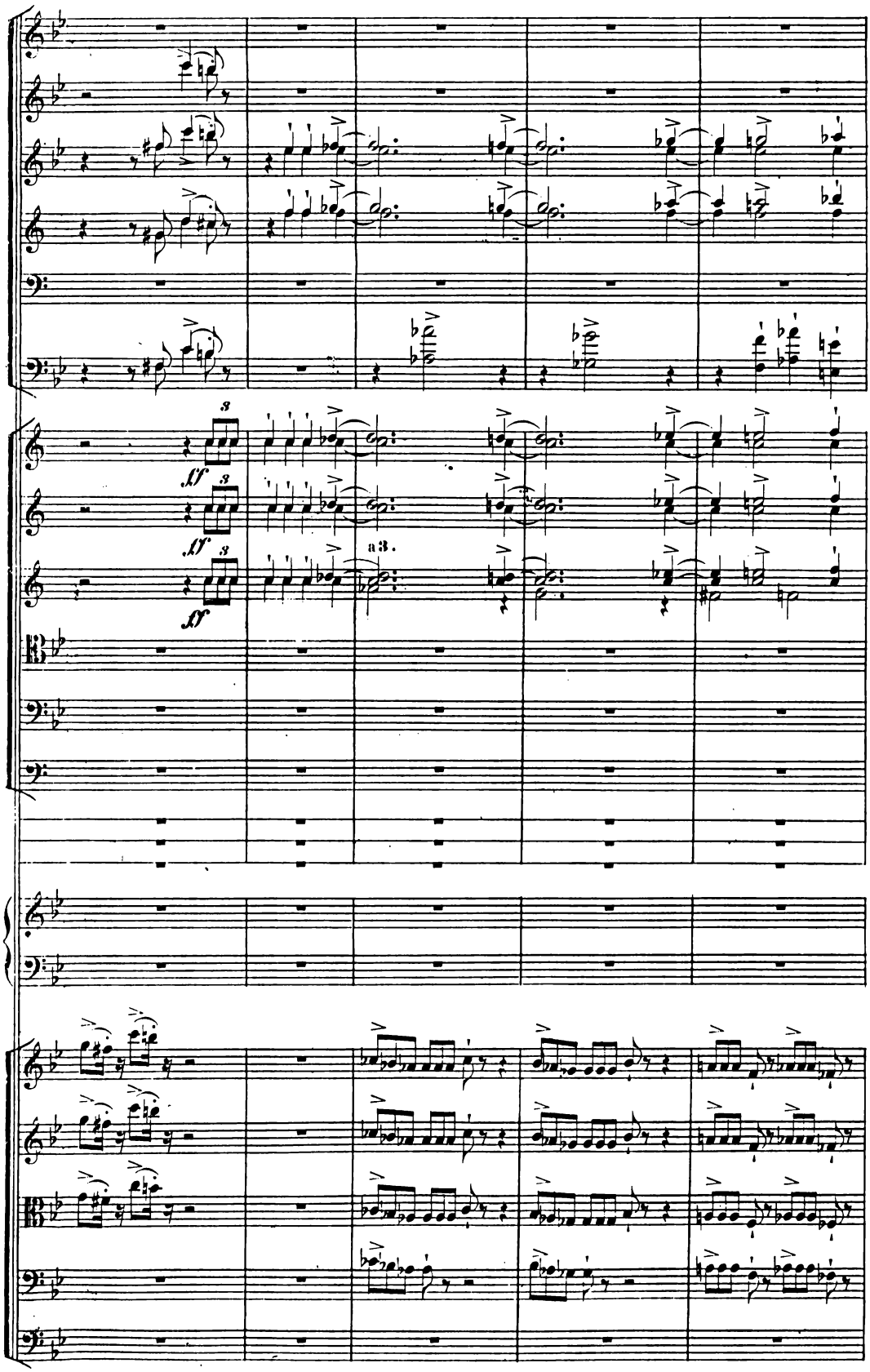

sempre ff
sempre ff
sempre ff
ff
ff
ff
ff
a2.
ff
ff
divisi.
sempre ff
sempre ff
sempre ff

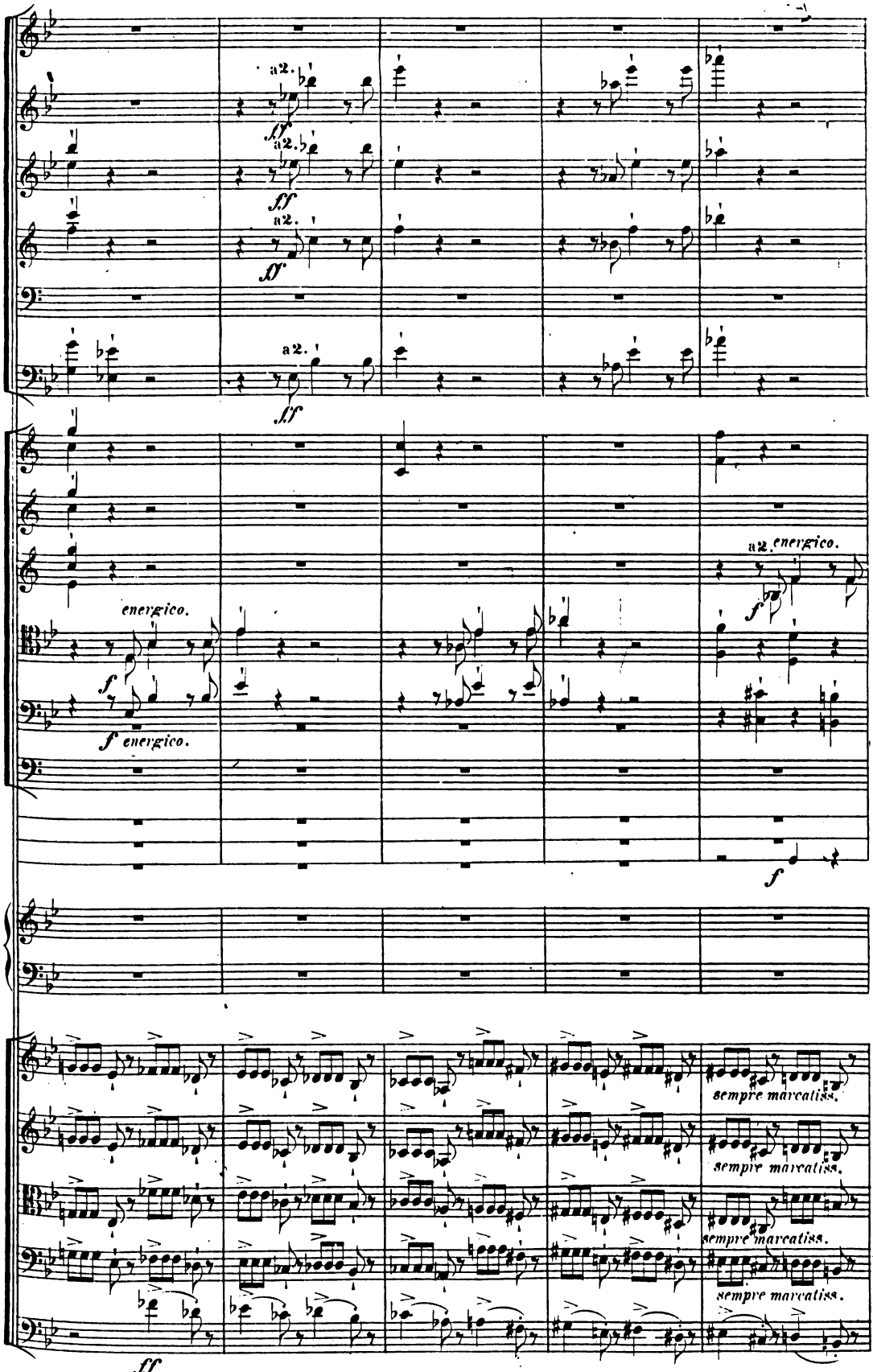

M accelerando.
a2.
a2.
accelerando.
accelerando.
ff
ff
ff
ff
M accelerando.

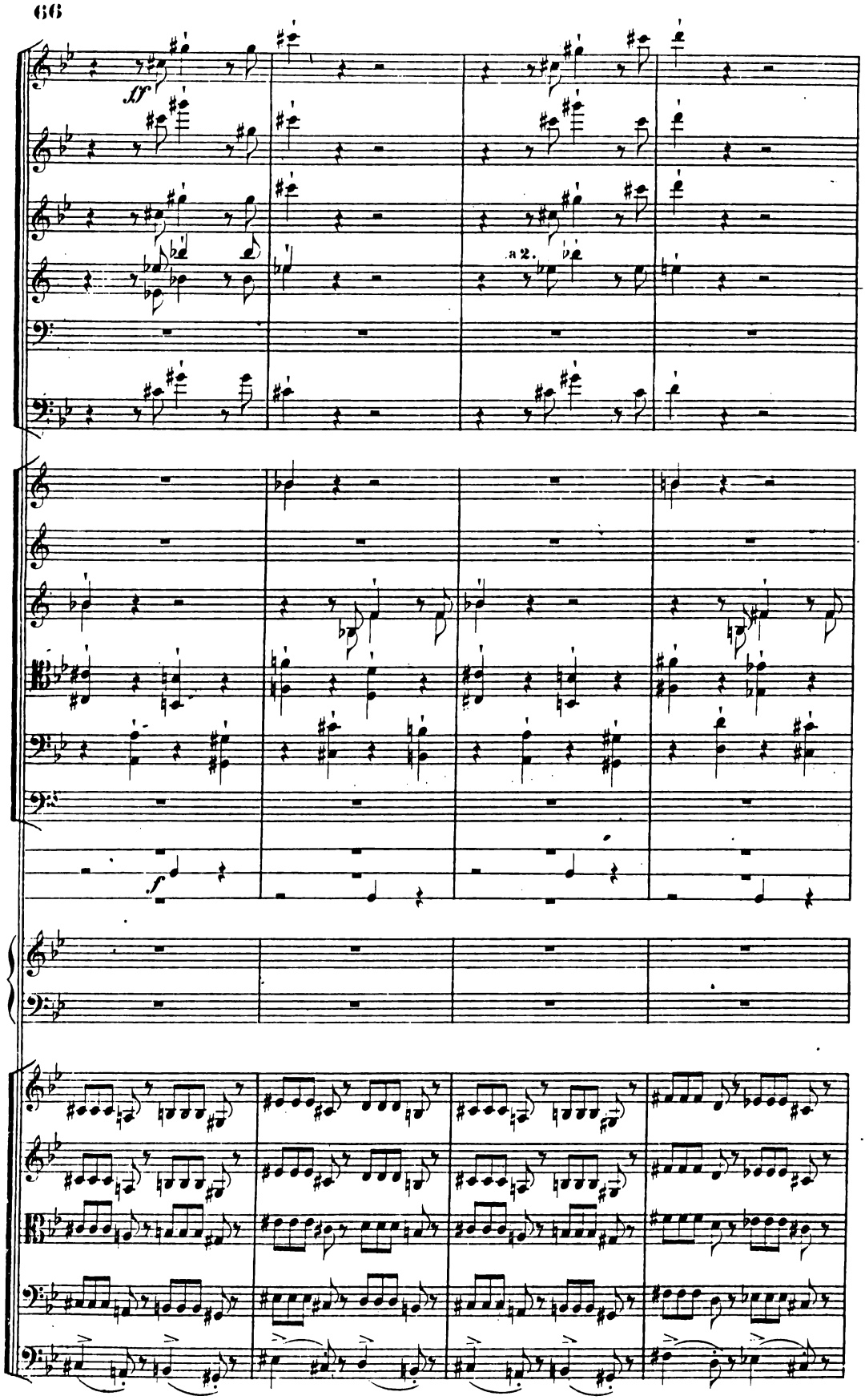

sempre ff
sempre ff
f marc. molto.
f marcato molto
a2.
f
f
f

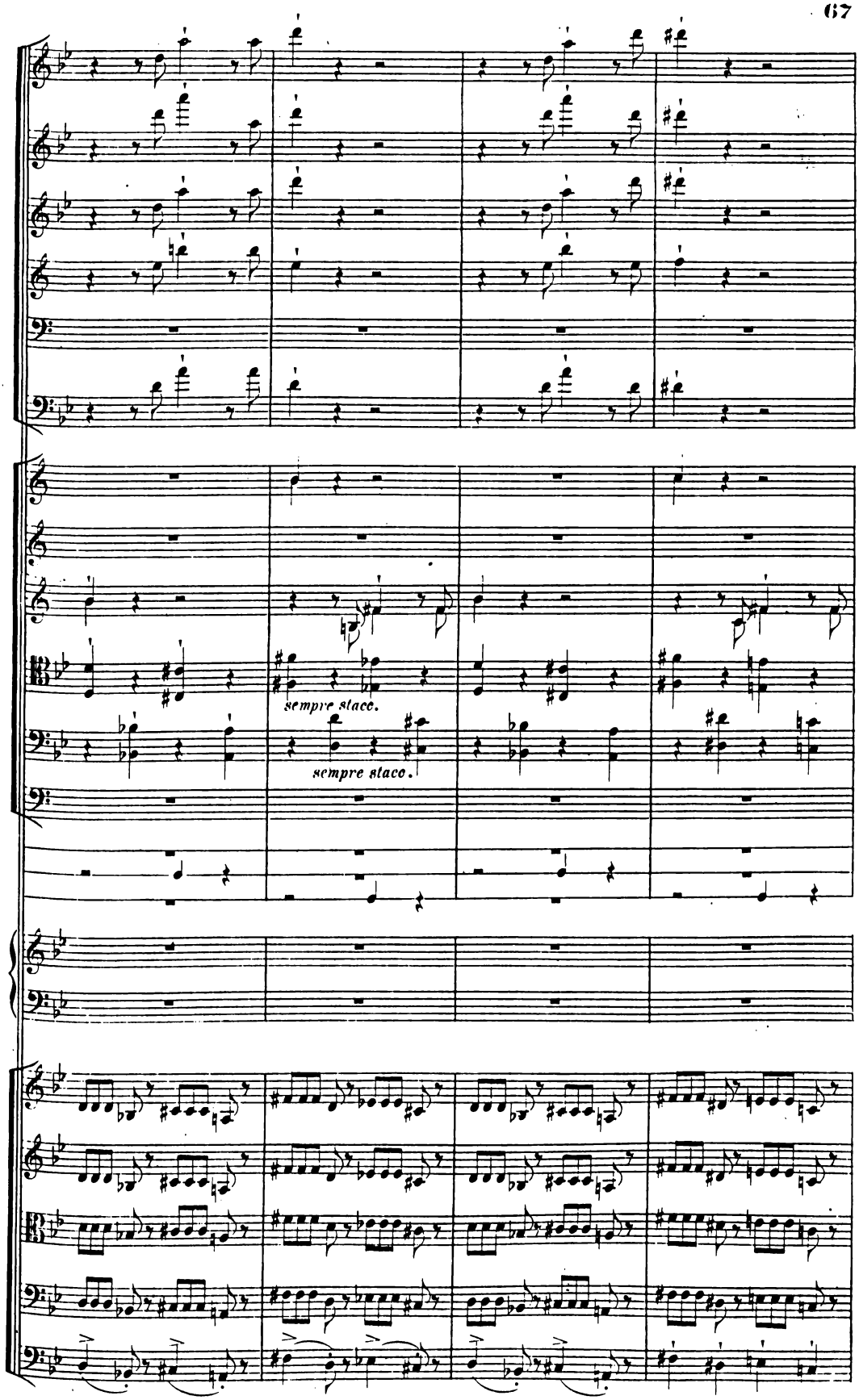

sempre stringendo.
sempre ff
sempre stringendo.
f
sempre stringendo.
sempre stringendo.
ardito.
ardito.
ardito.
sempre ff
sempre ff
sempre ff
sempre ff
sempre stringendo.

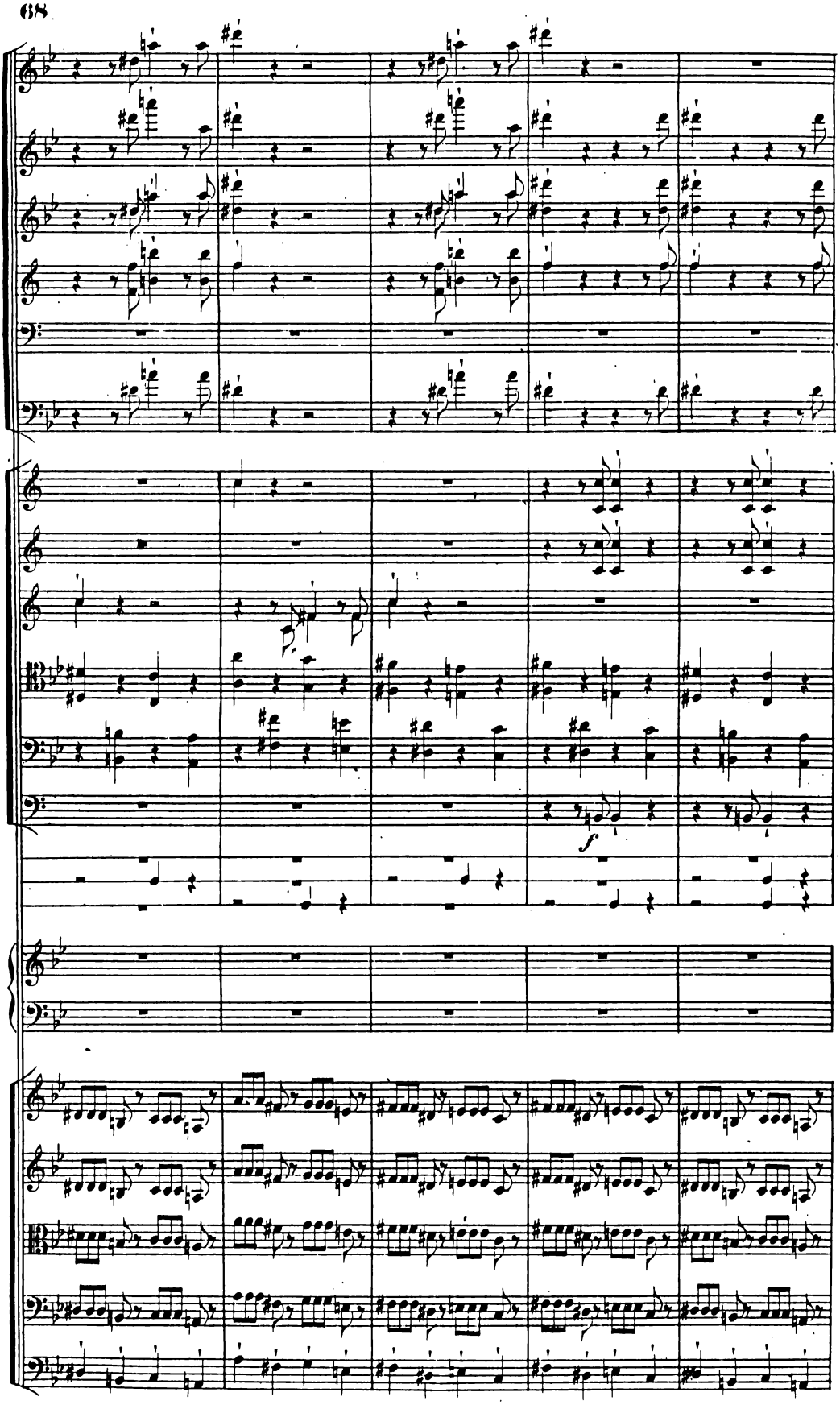

ardito.
ardito.
ardito.


3
ff
3
ff
3
ff
a3.


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


ff
a 2.
f


sempre stacc.
sempre stacc.


f

Un poco meno mosso.

ff

ff

Un poco meno mosso.

ff

ff

ff

ff

Un poco meno mosso.

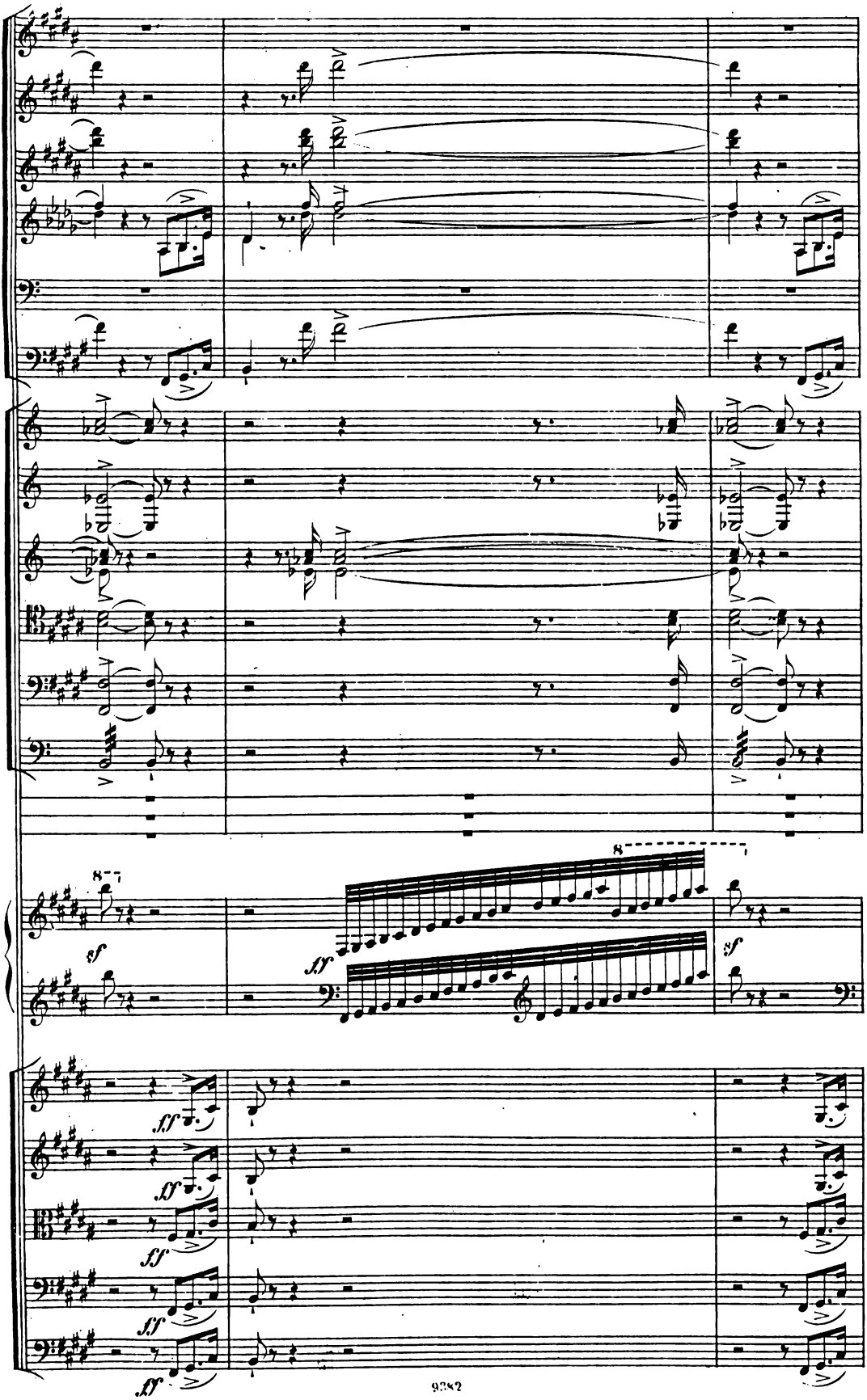
8

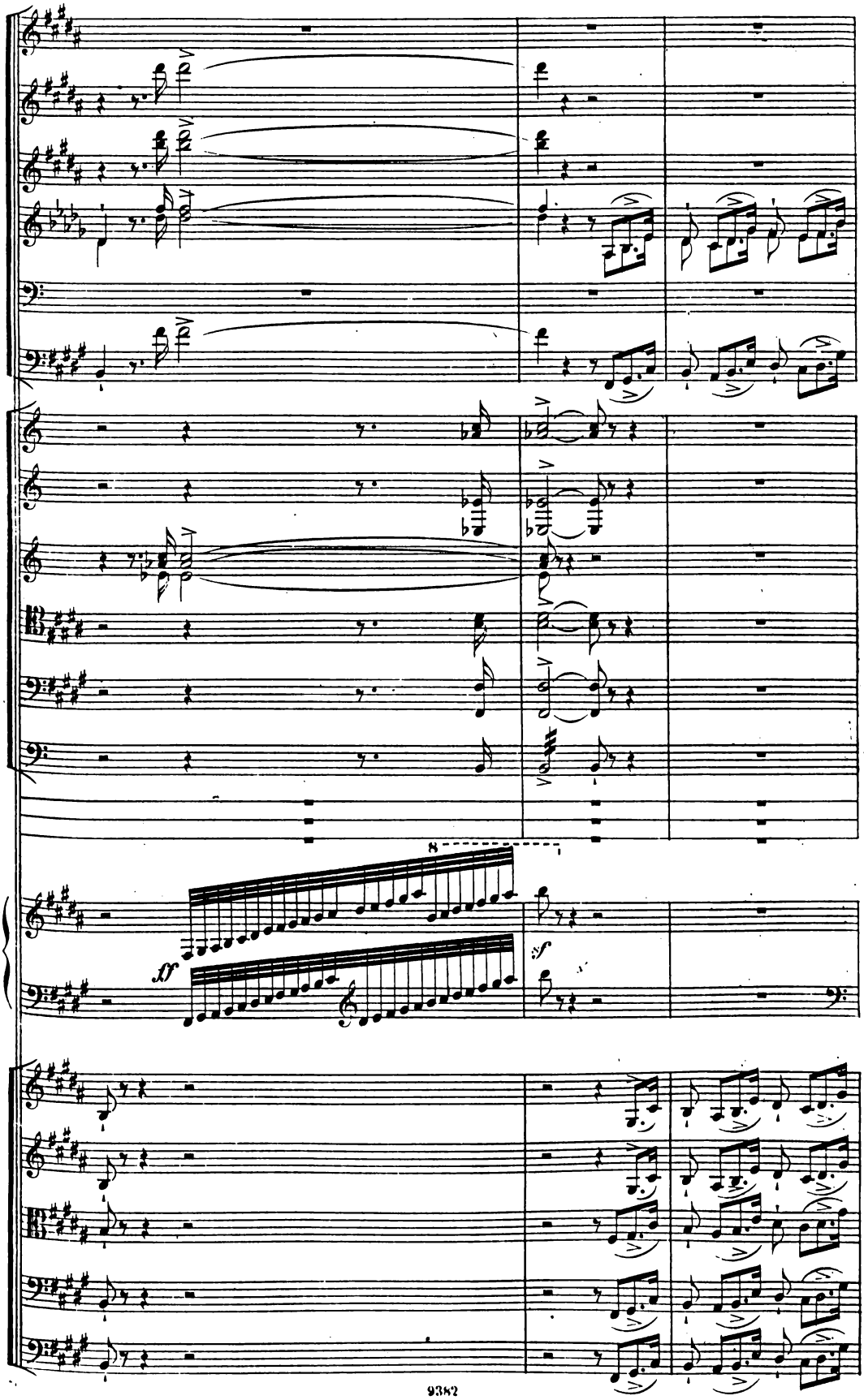
glissando.

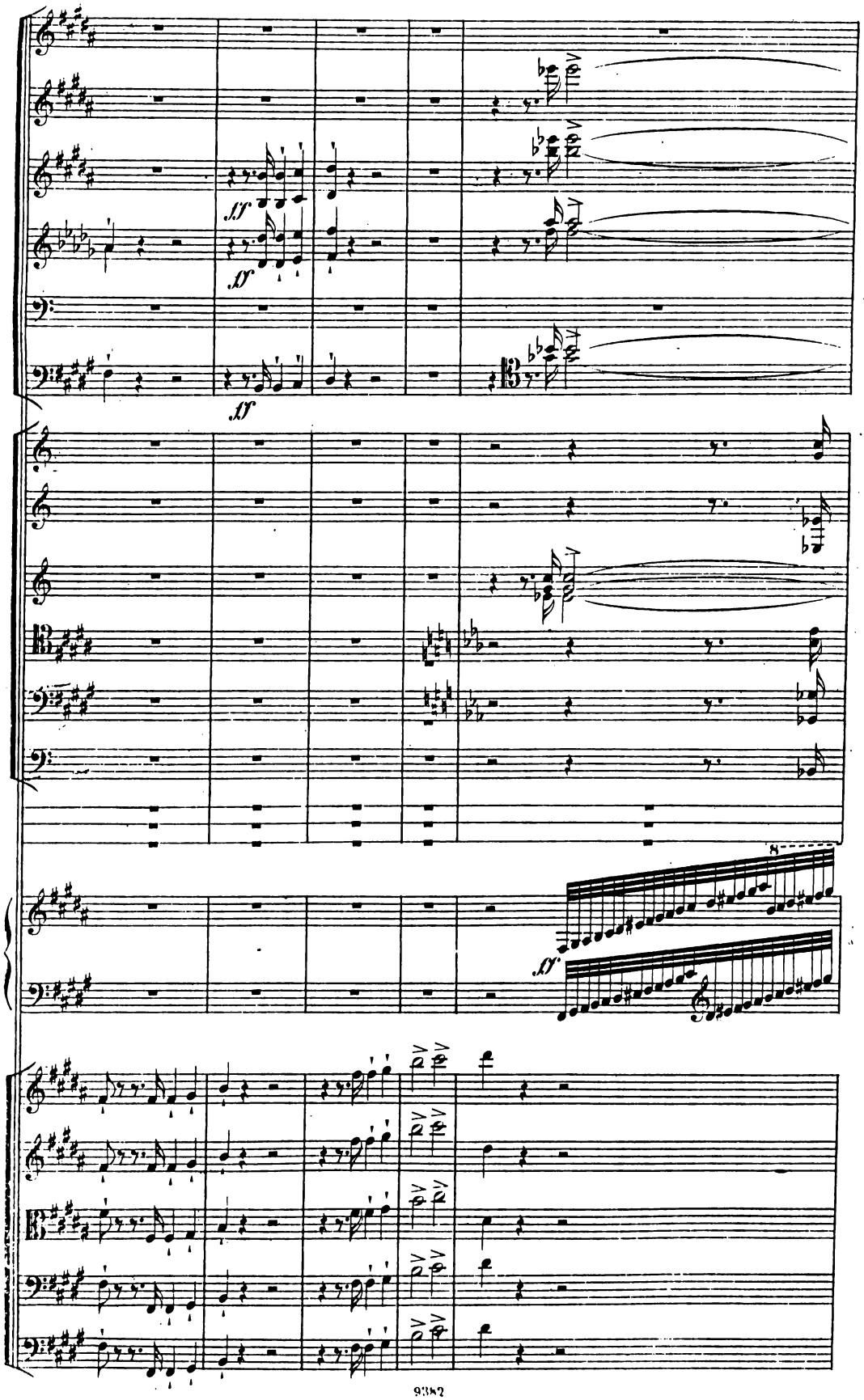
ff

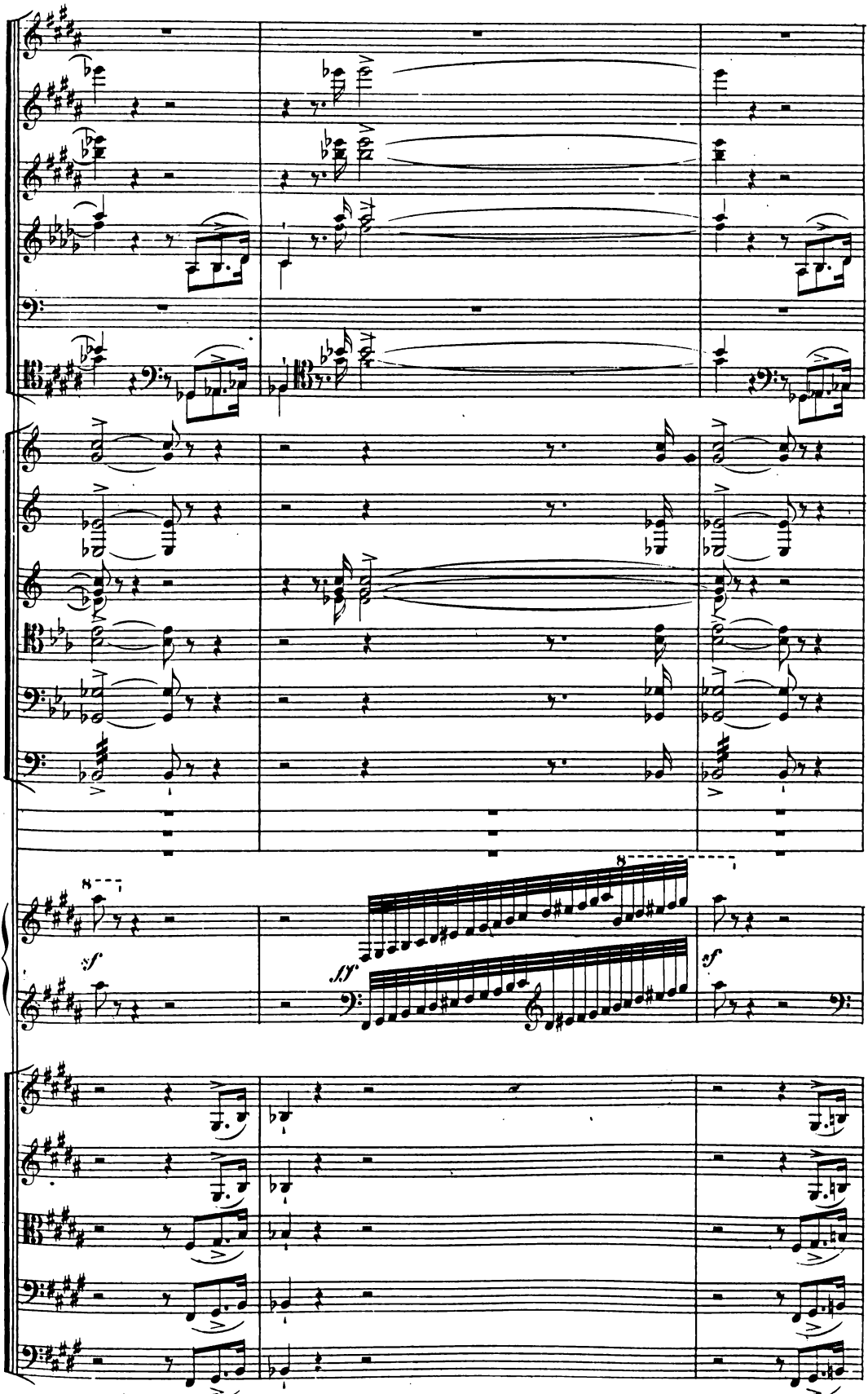
Un poco meno mosso.

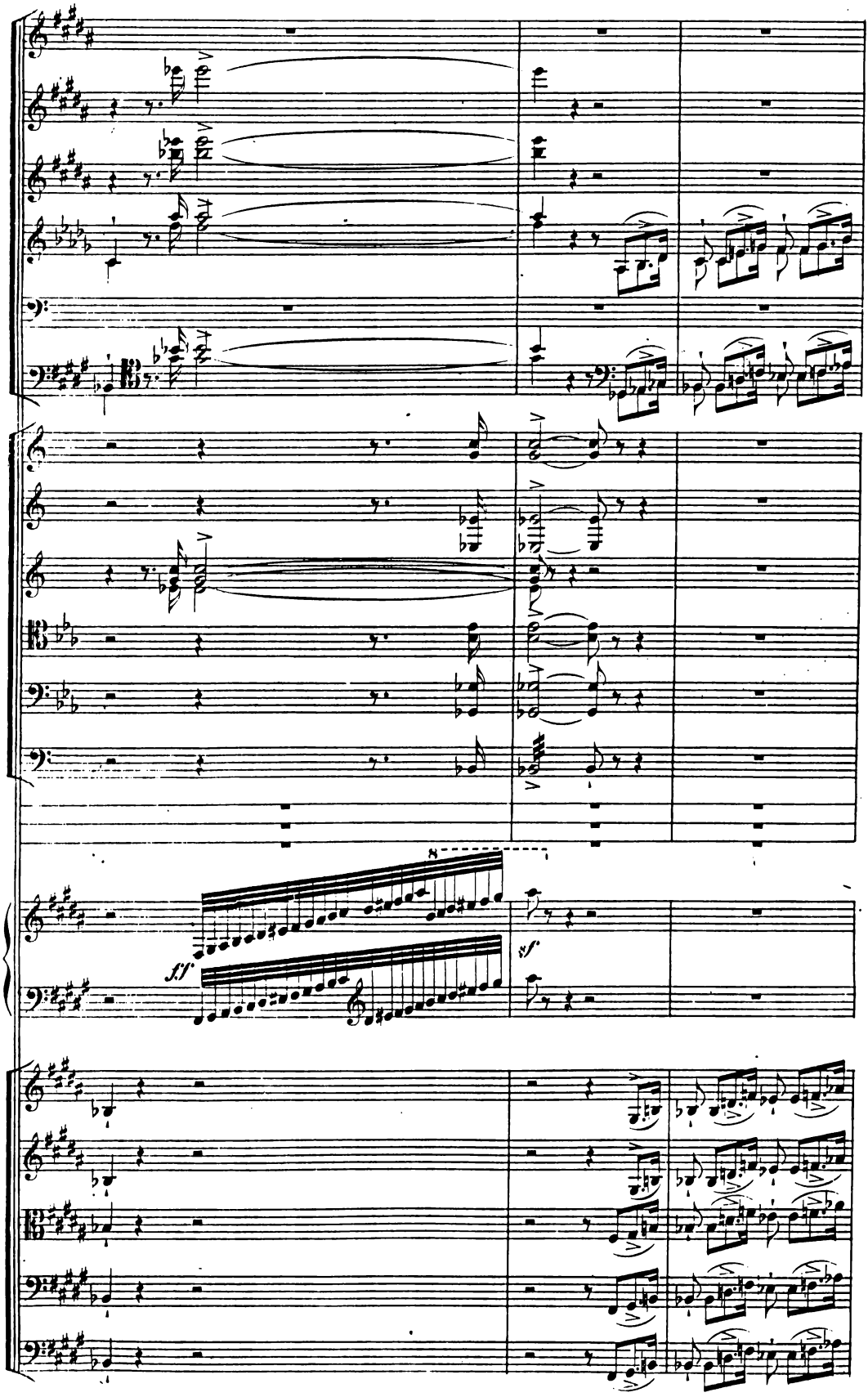
Un poco meno mosso.

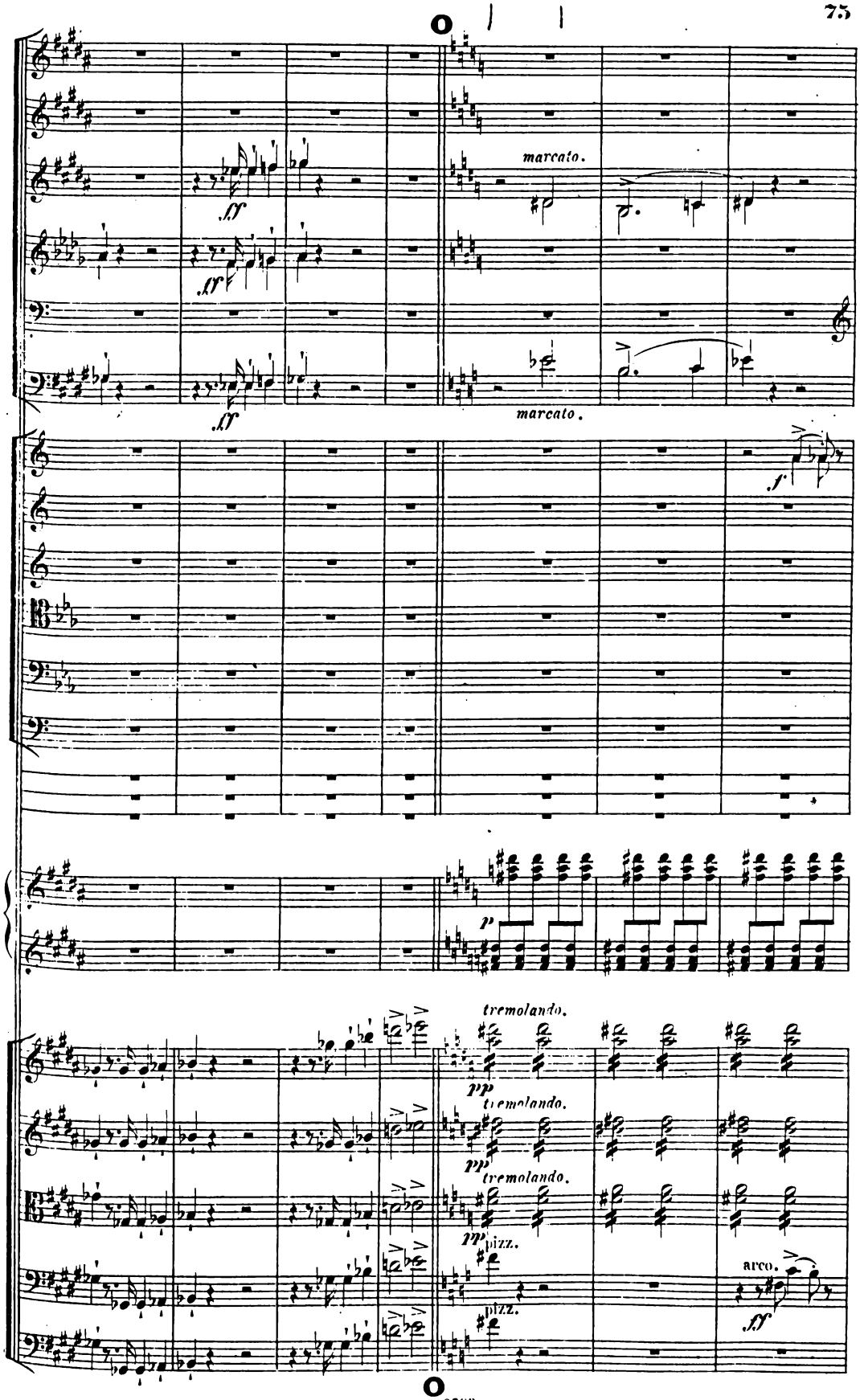

8
sf
ff
8
sf
ff
ff
ff
ff
ff

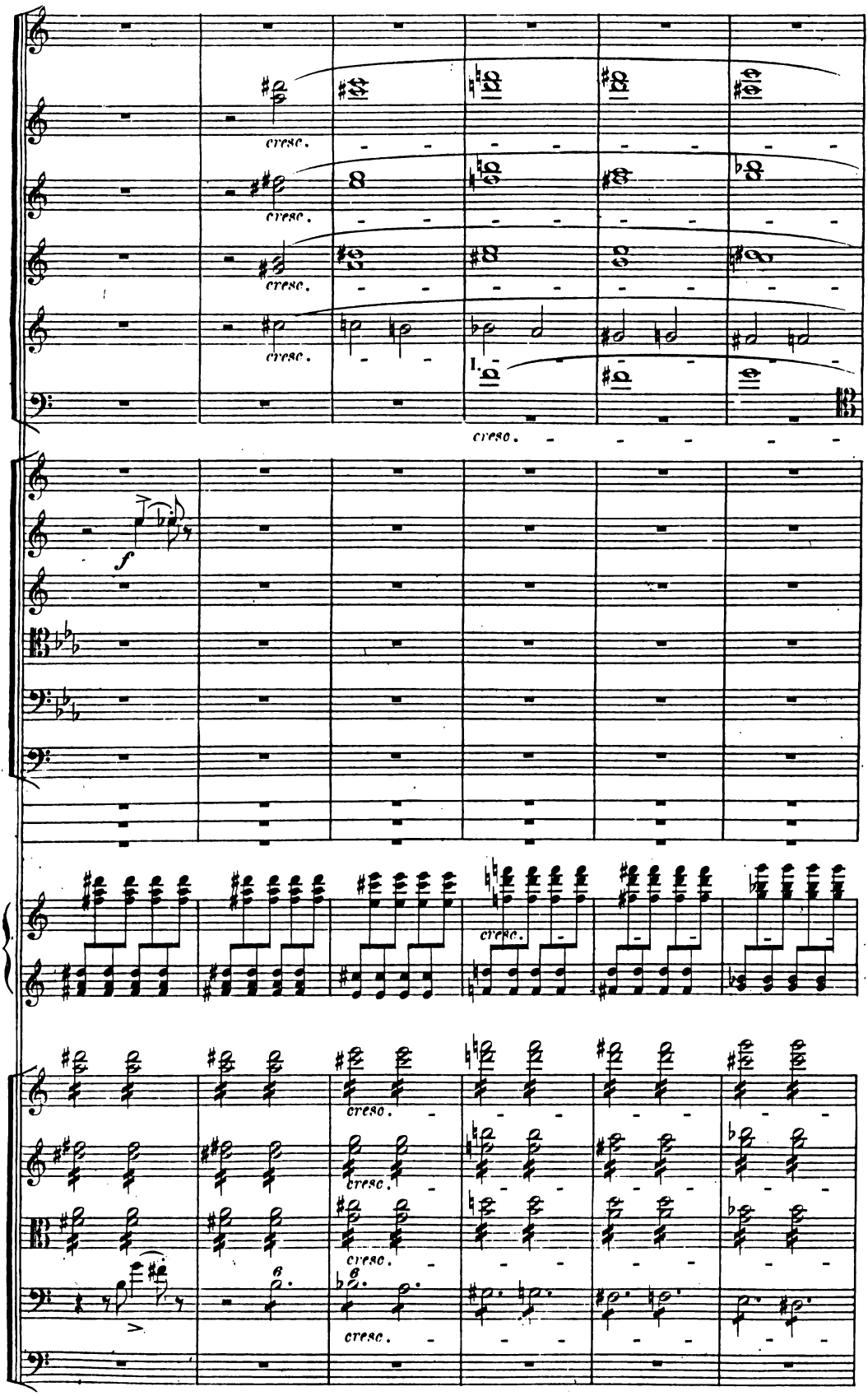

8
ff
sf

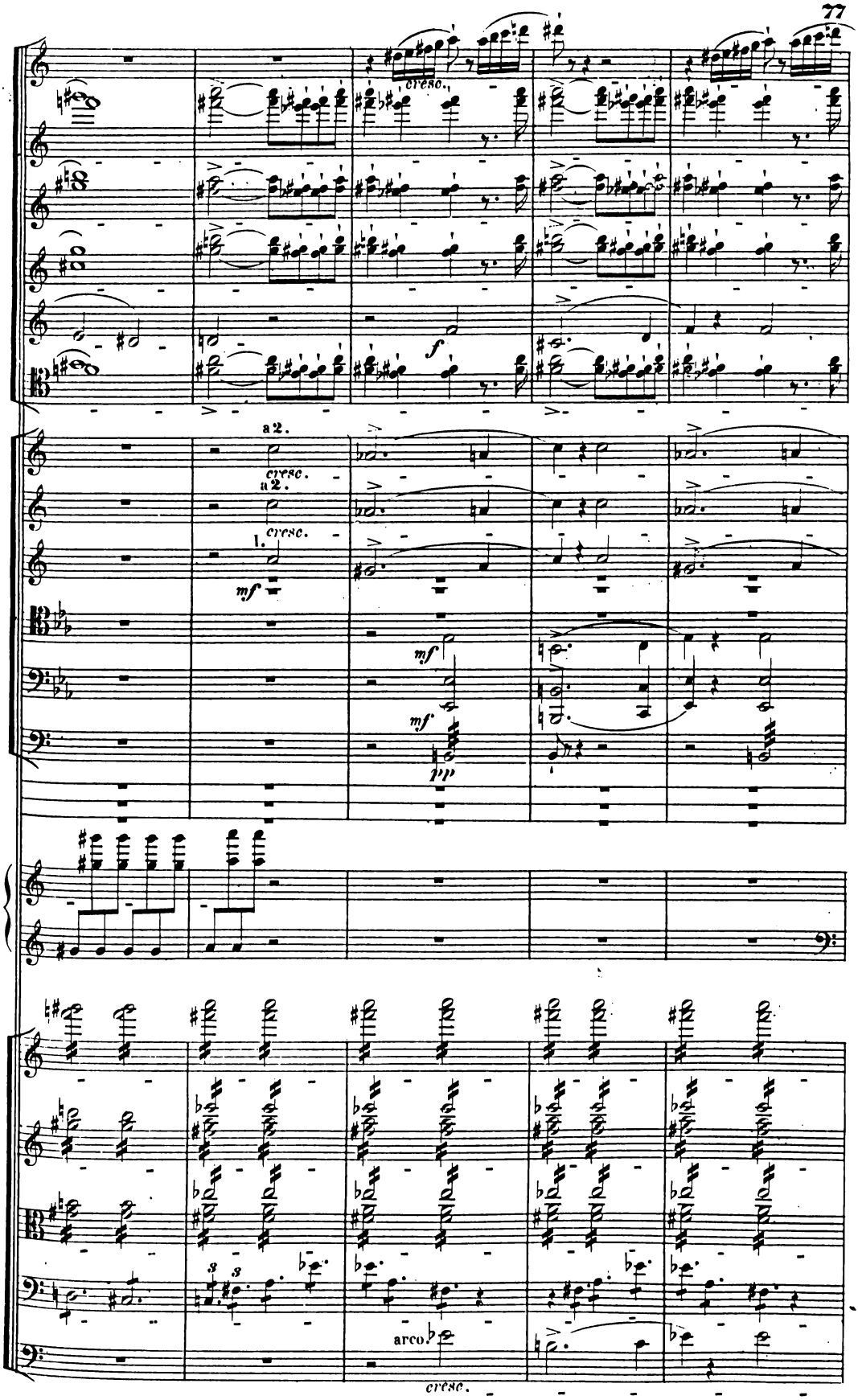

ff
ff
ff
8
ff

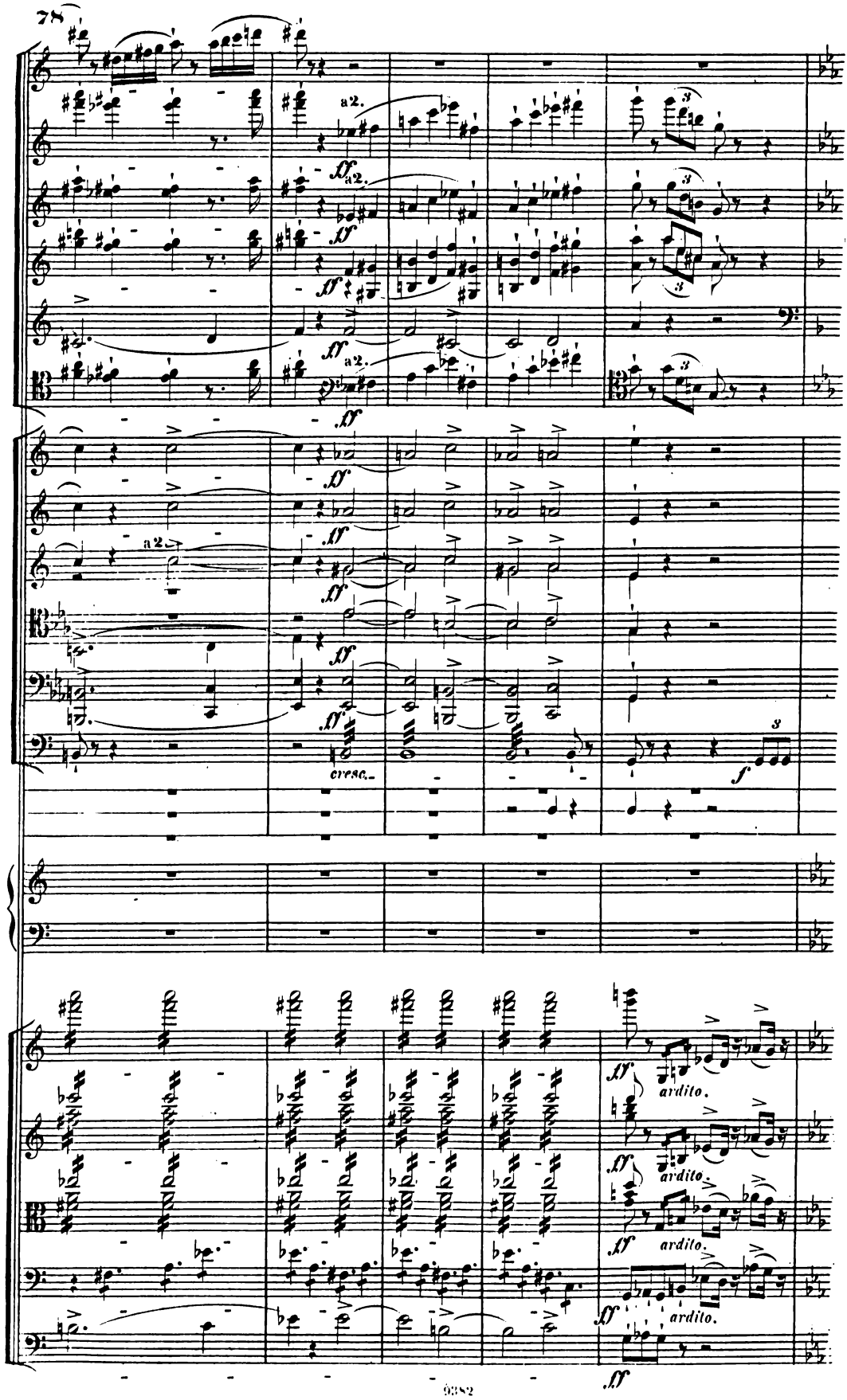

8
sf
sf
sf
8

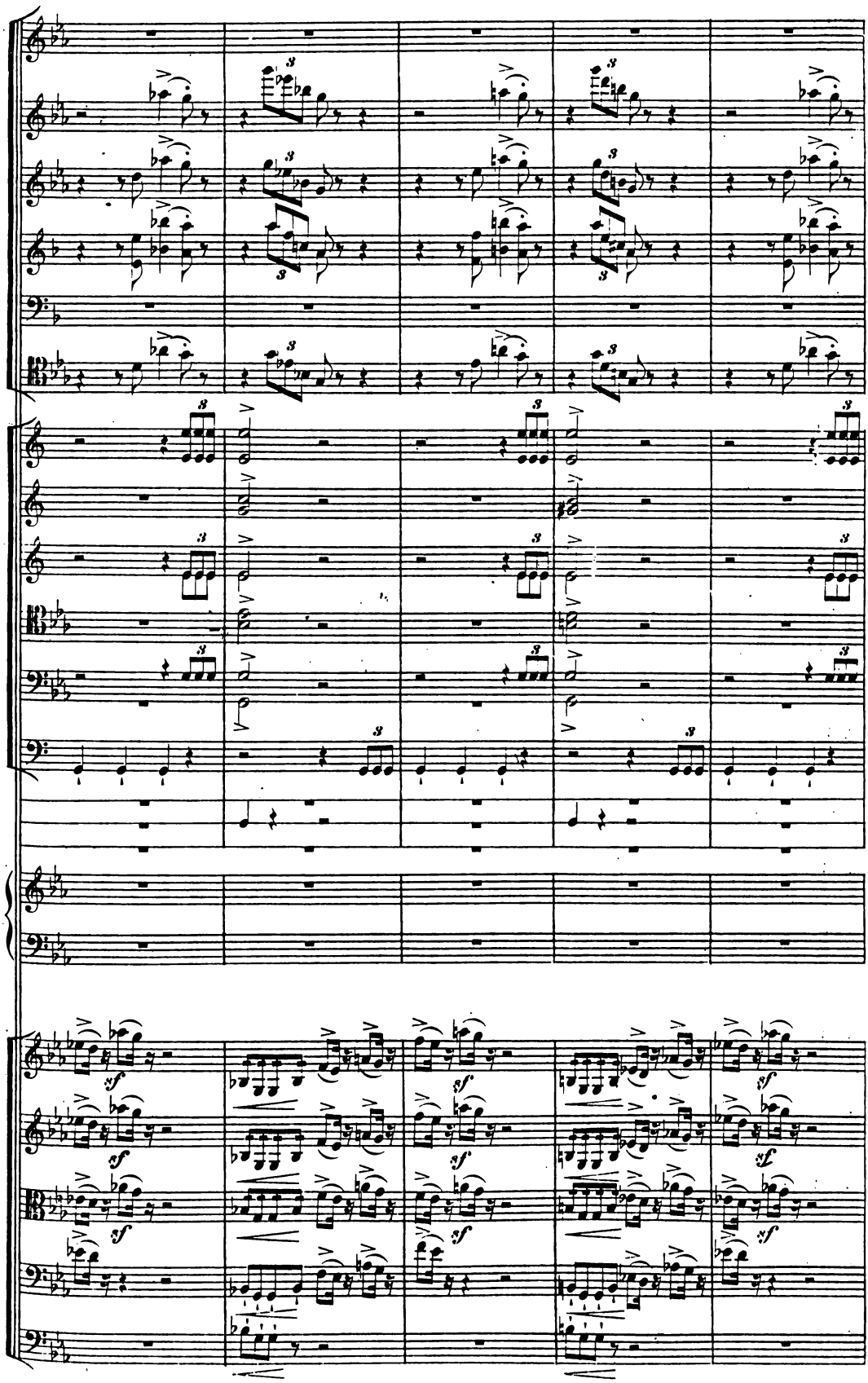

8
fff
sf

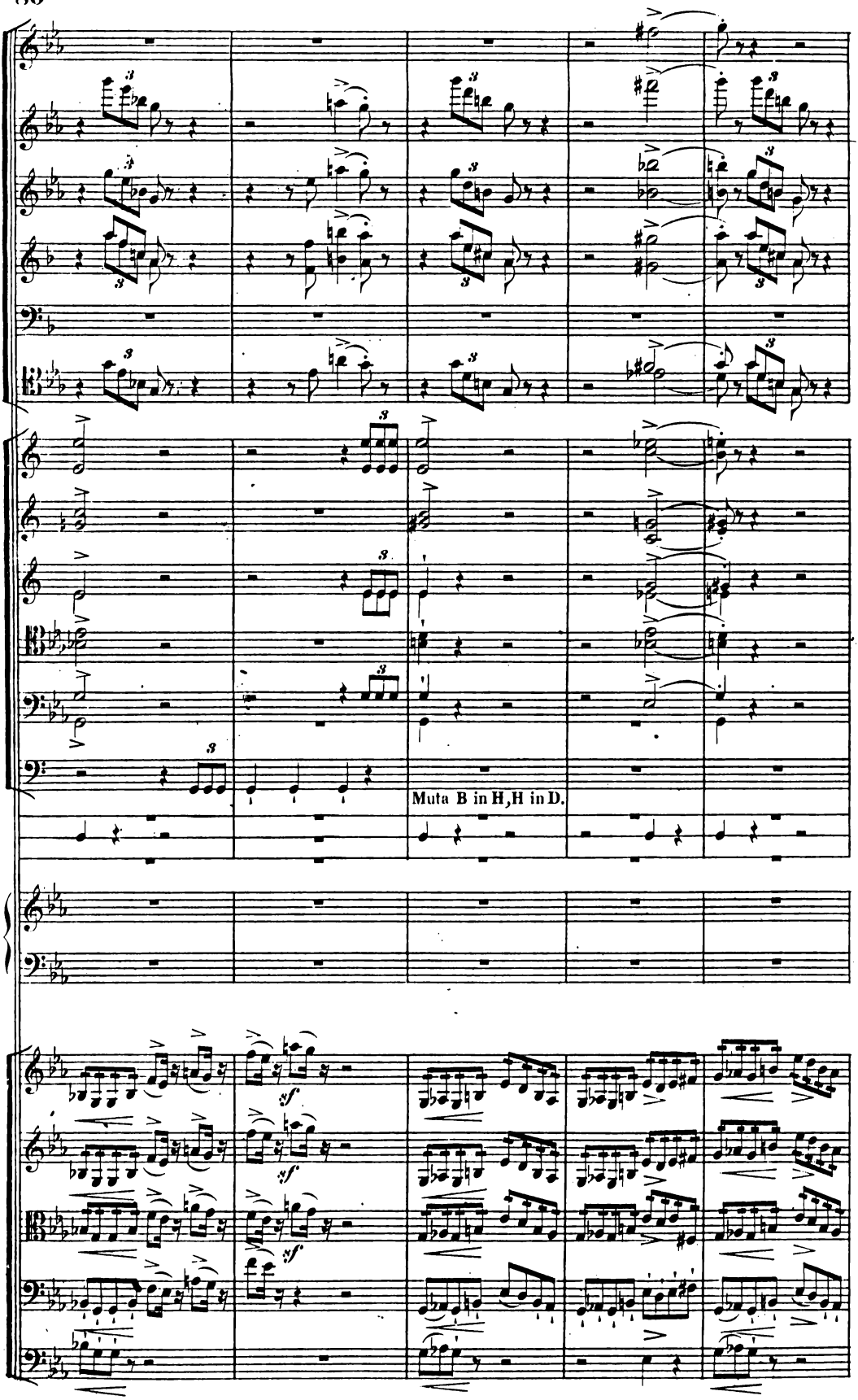

marcato.
marcato.
tremolando.
tremolando.
tremolando.
pizz.
pizz.
arco.

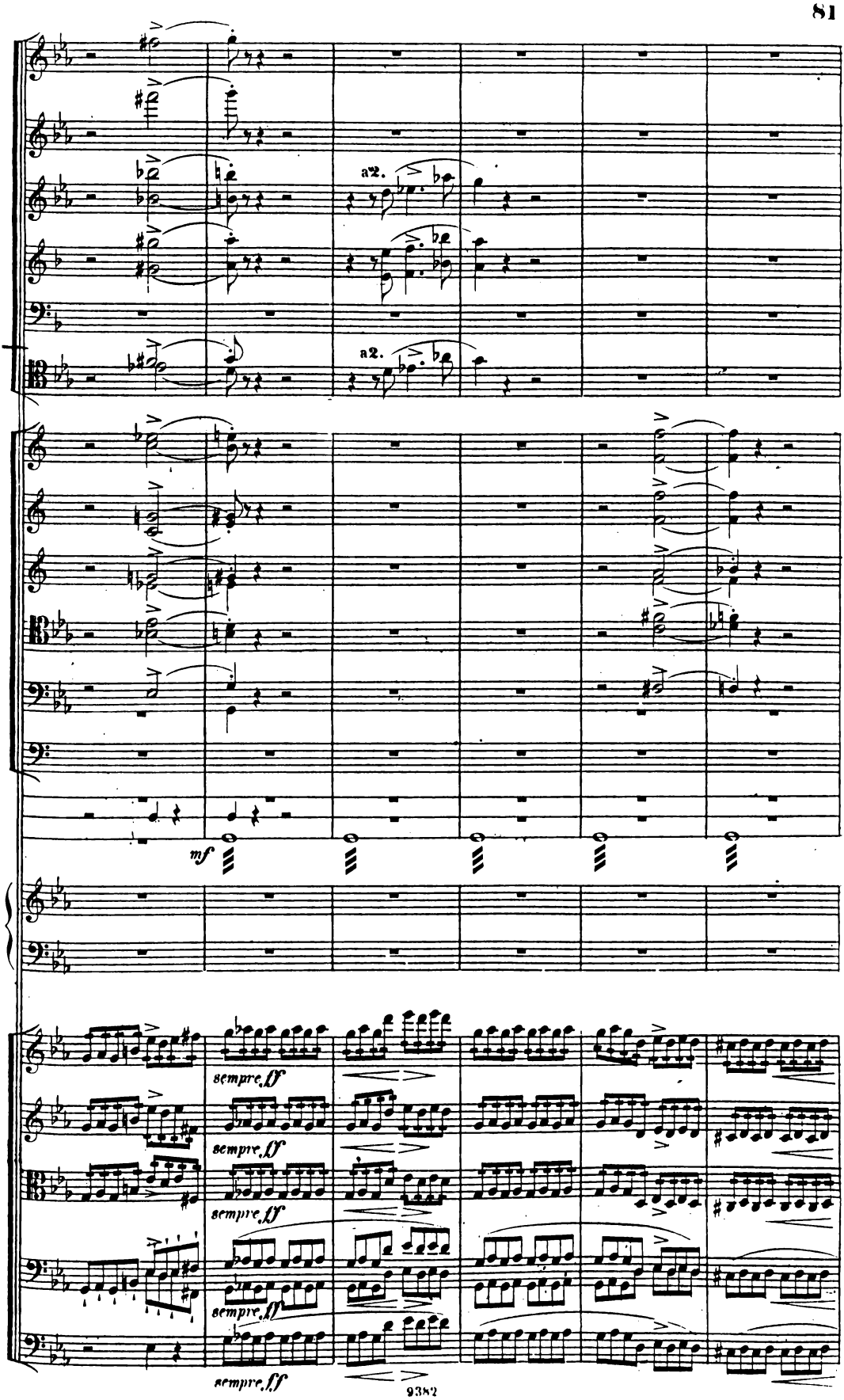

cresc.
cresc.
cresc.
cresc.
1.
cresc.
f
cresc.
cresc.
cresc.
cresc.

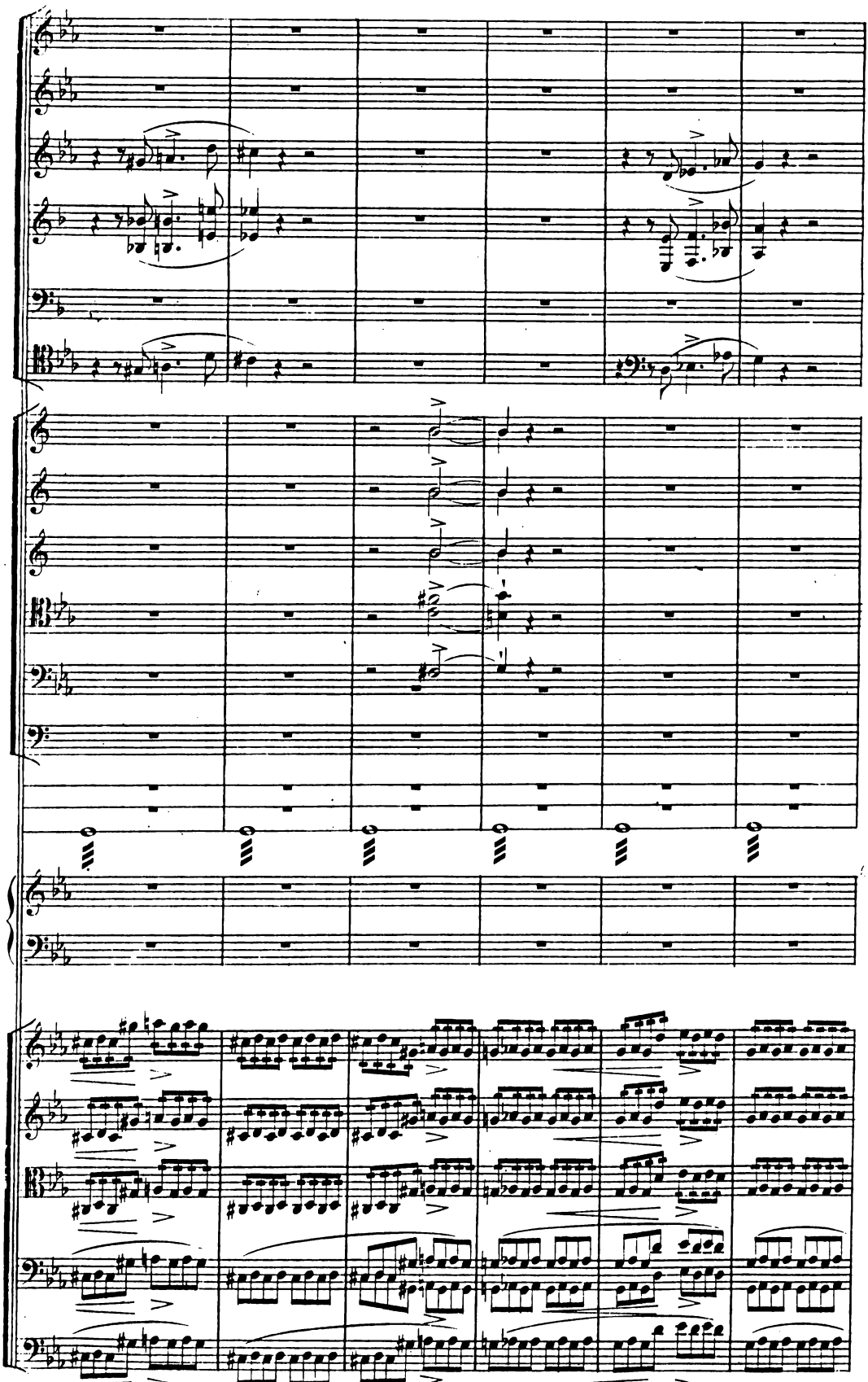

cresc.
f
a2.
cresc.
a2.
cresc.
1.
mf
mf
mf
ppp
arco
cresc.


a2.
ff
cresc.
f
ardito.




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


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



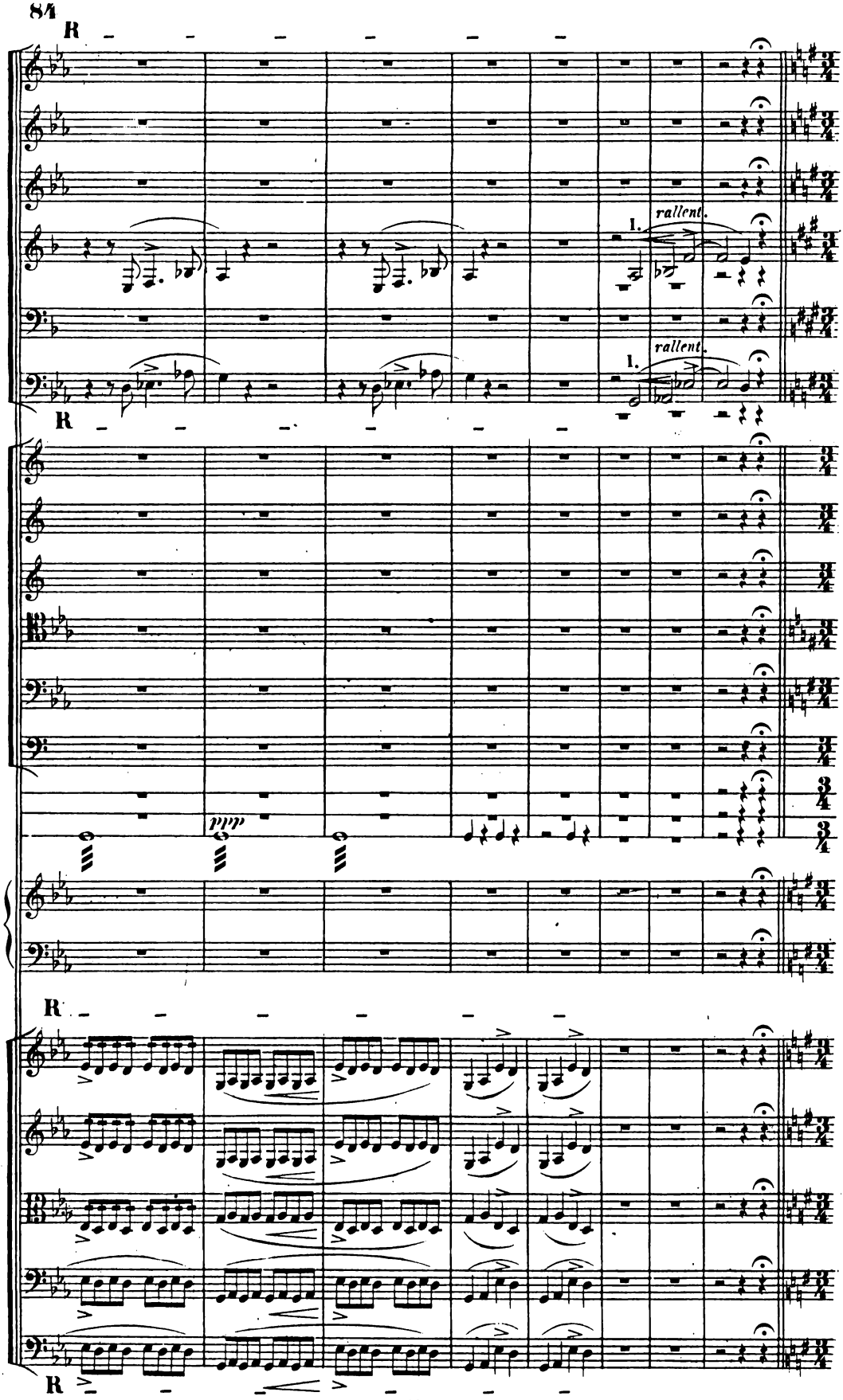
poco a poco diminuendo

a 2.

poco a poco diminuendo

poco a poco diminuendo

poco a poco diminuendo


R
1.
rallent.
1.
rallent.
R
ppp
R
R

Andante religioso.

espressivo.

mf

mf

mf

Andante religioso.

1te Posaune cantabile.

mp espressivo.

mp

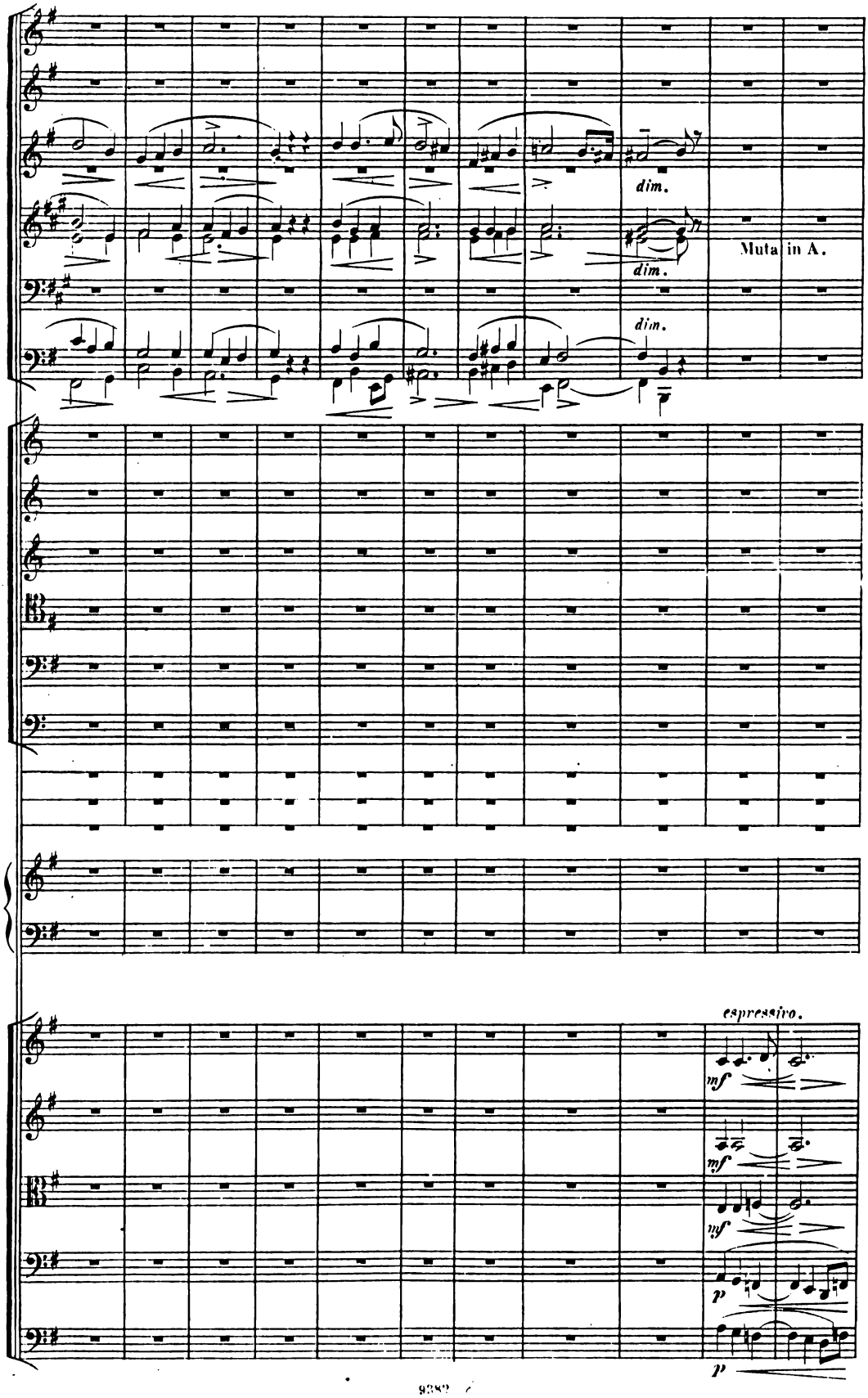
dim.

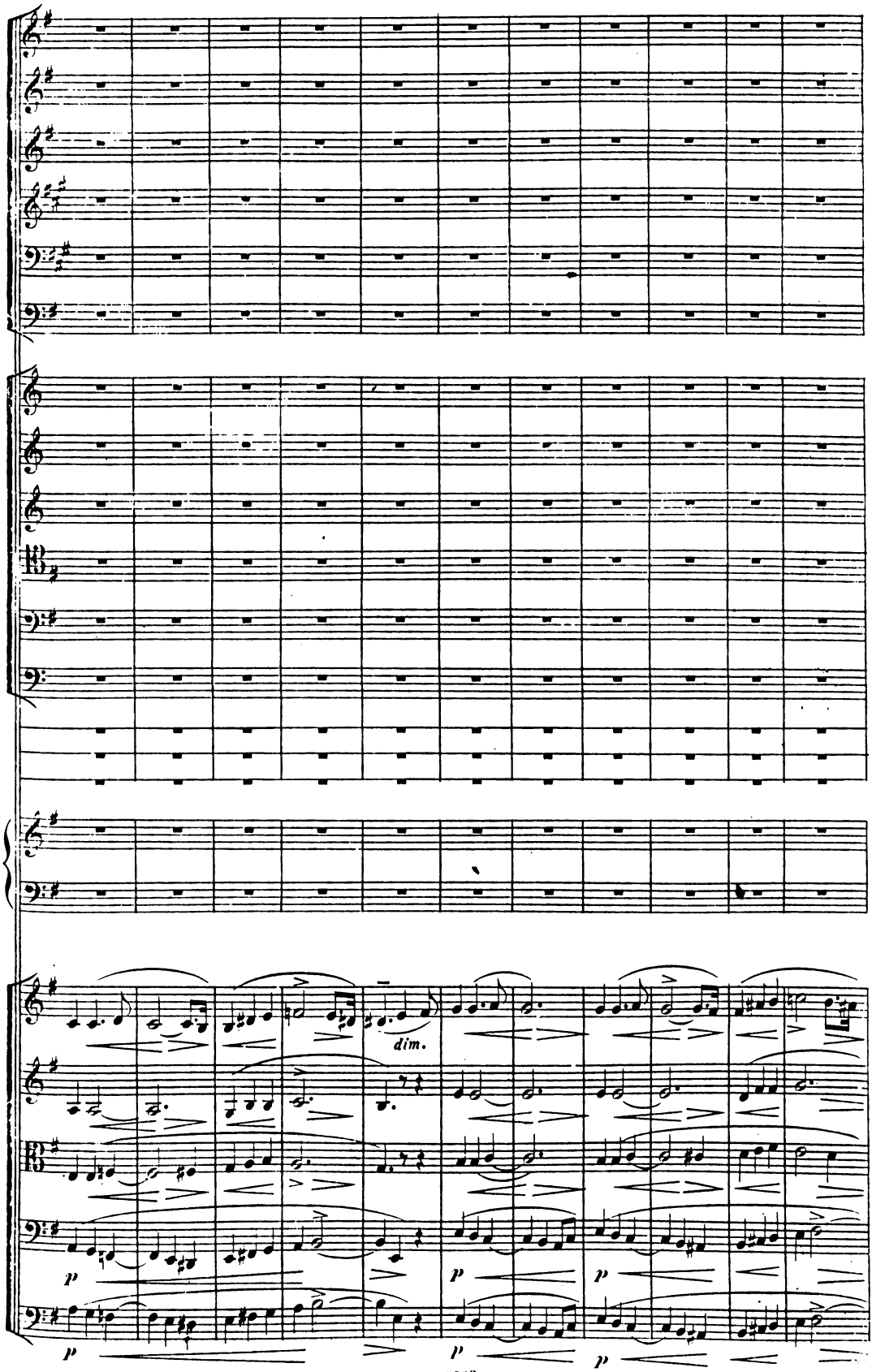
dim.

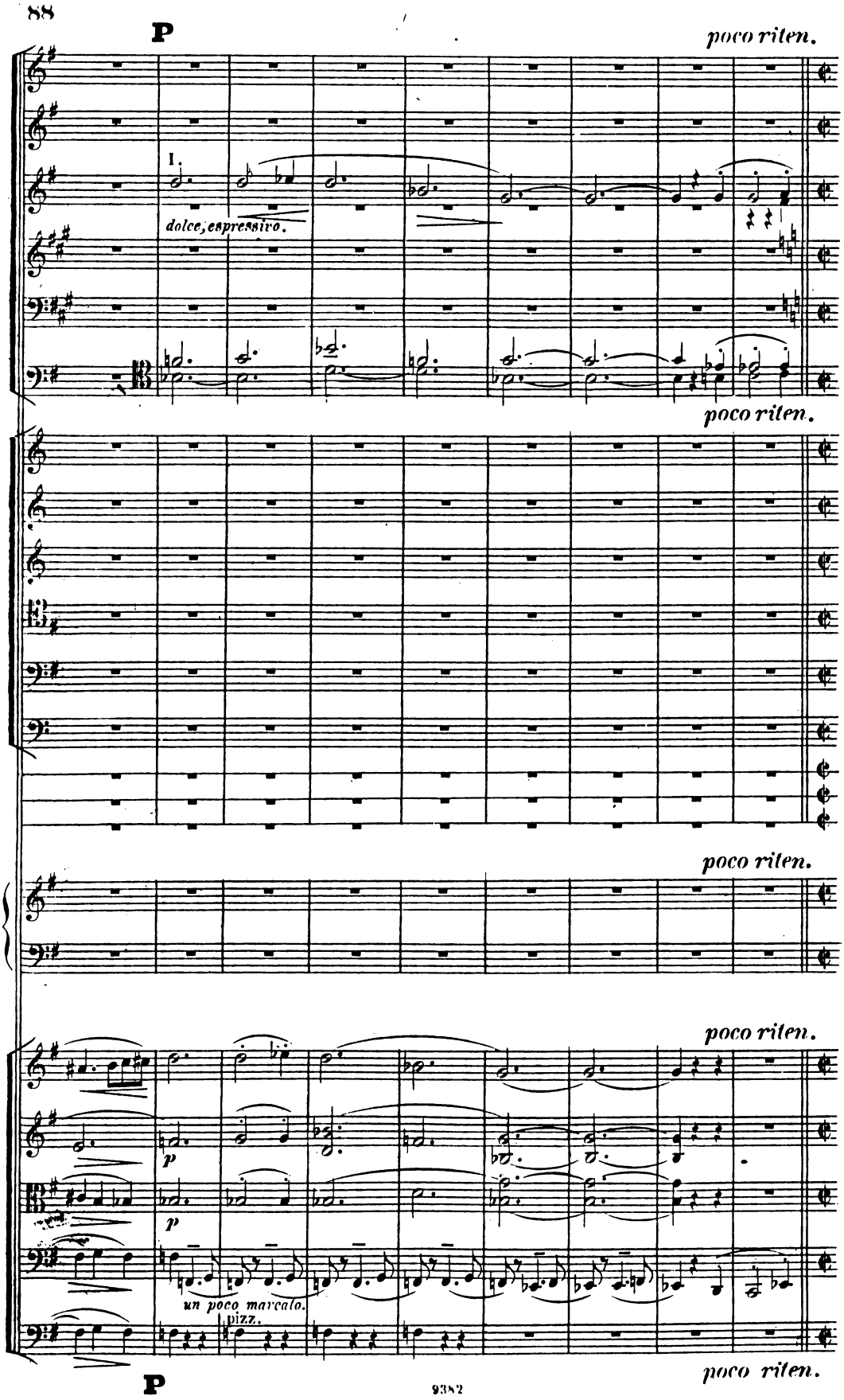
Andante religioso.

Andante religioso.

Andante religioso.


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


dim.
p
p
p
p
p
p


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

Allegro moderato. (Alla breve.)

pp

pp

Allegro moderato.(Alla breve.)

Allegro moderato.(Alla breve.)

mf molto tranquillo.

Allegro moderato.(Alla breve.)

con Sordino.

pp tranquillo.

pp

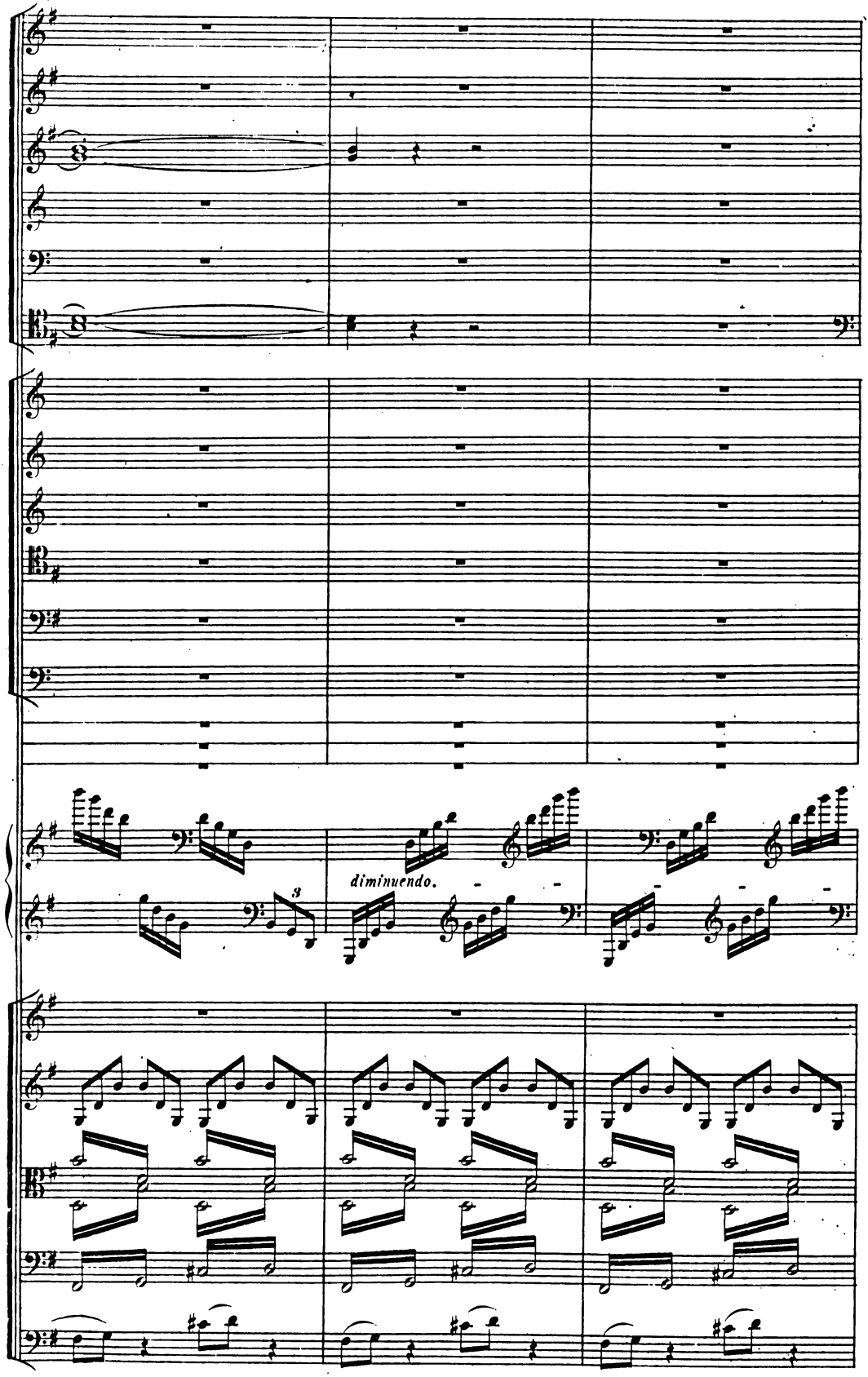
con Sordino.

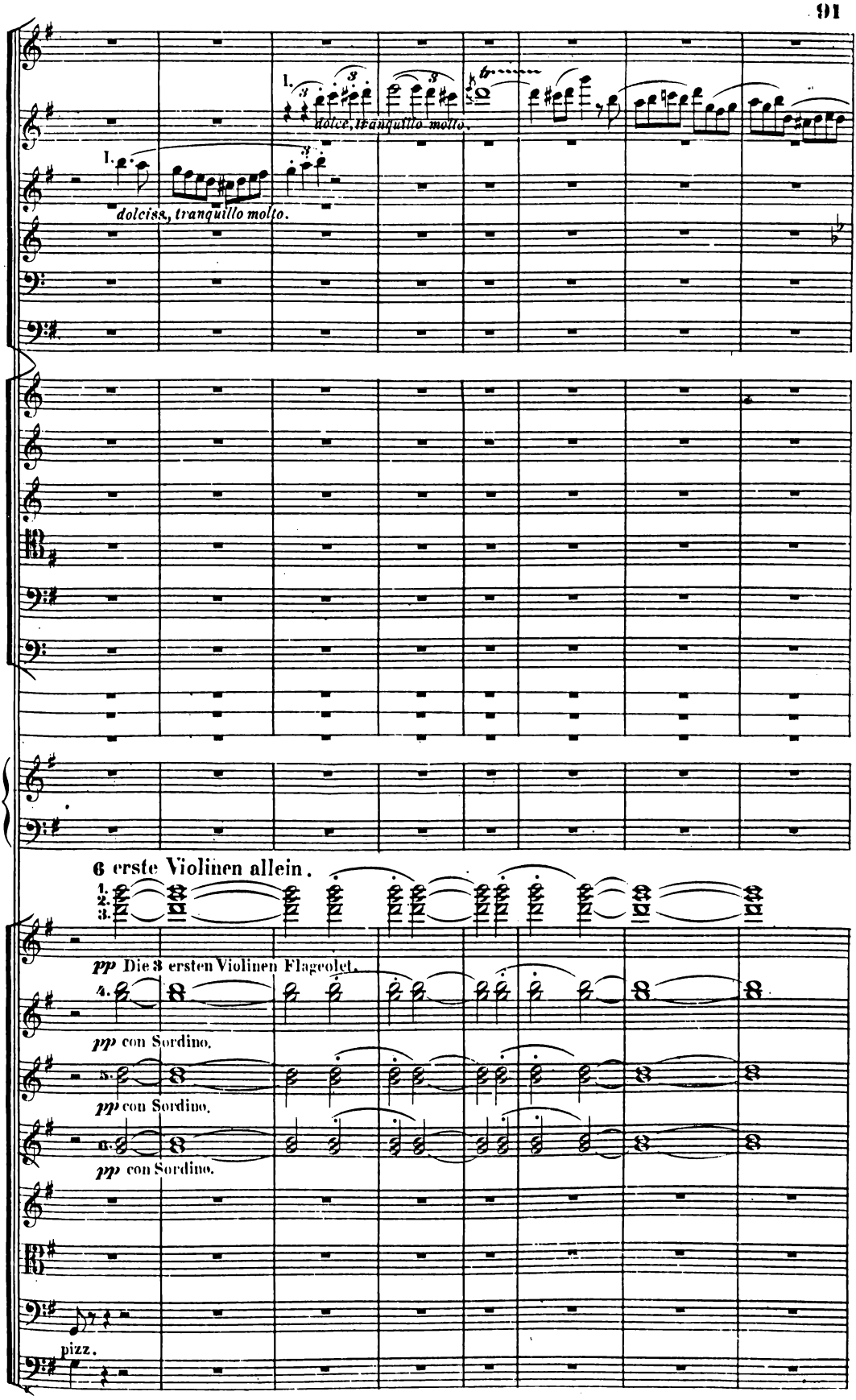
pp tranquillo.

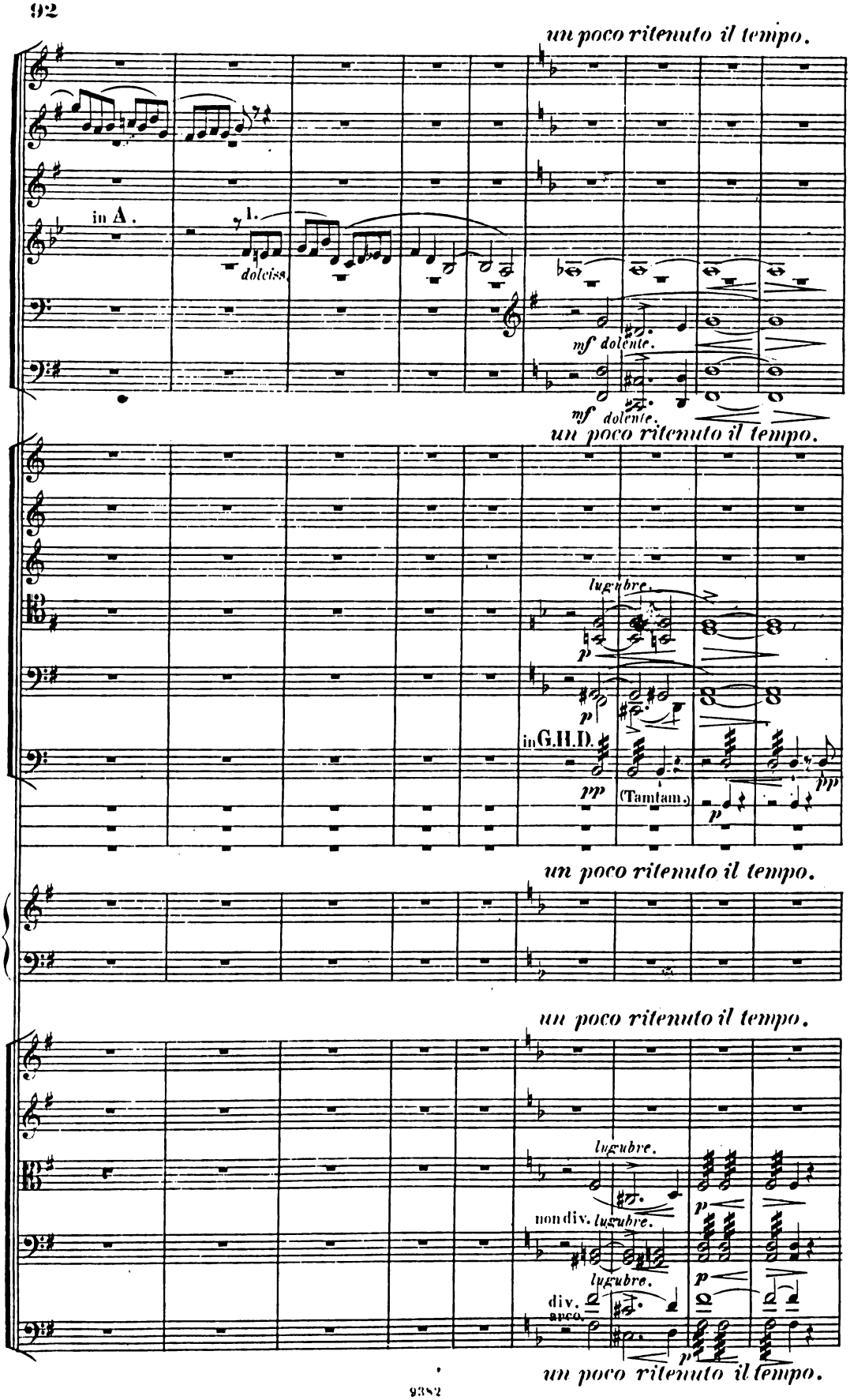
arco.

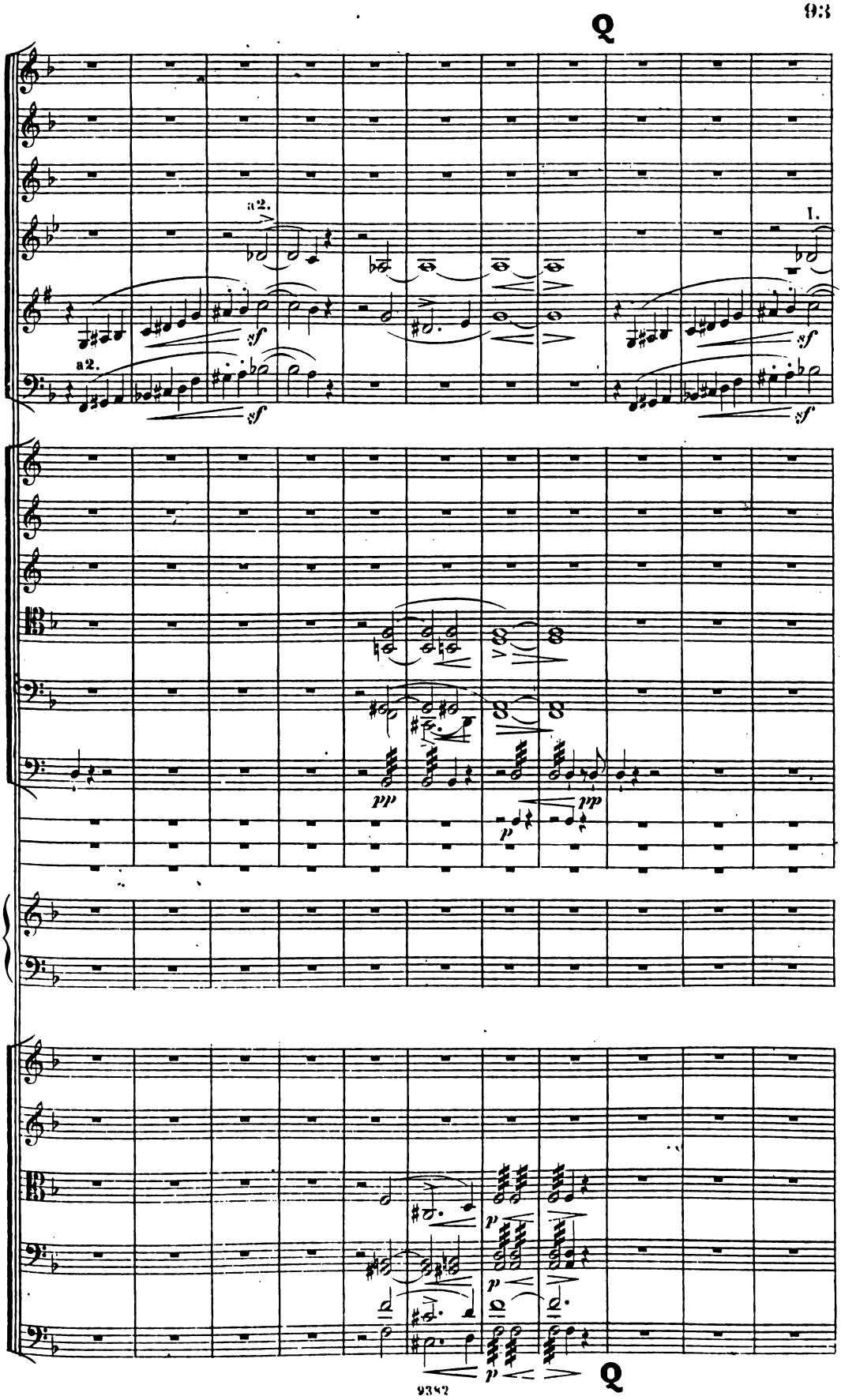
pp tranquillo.

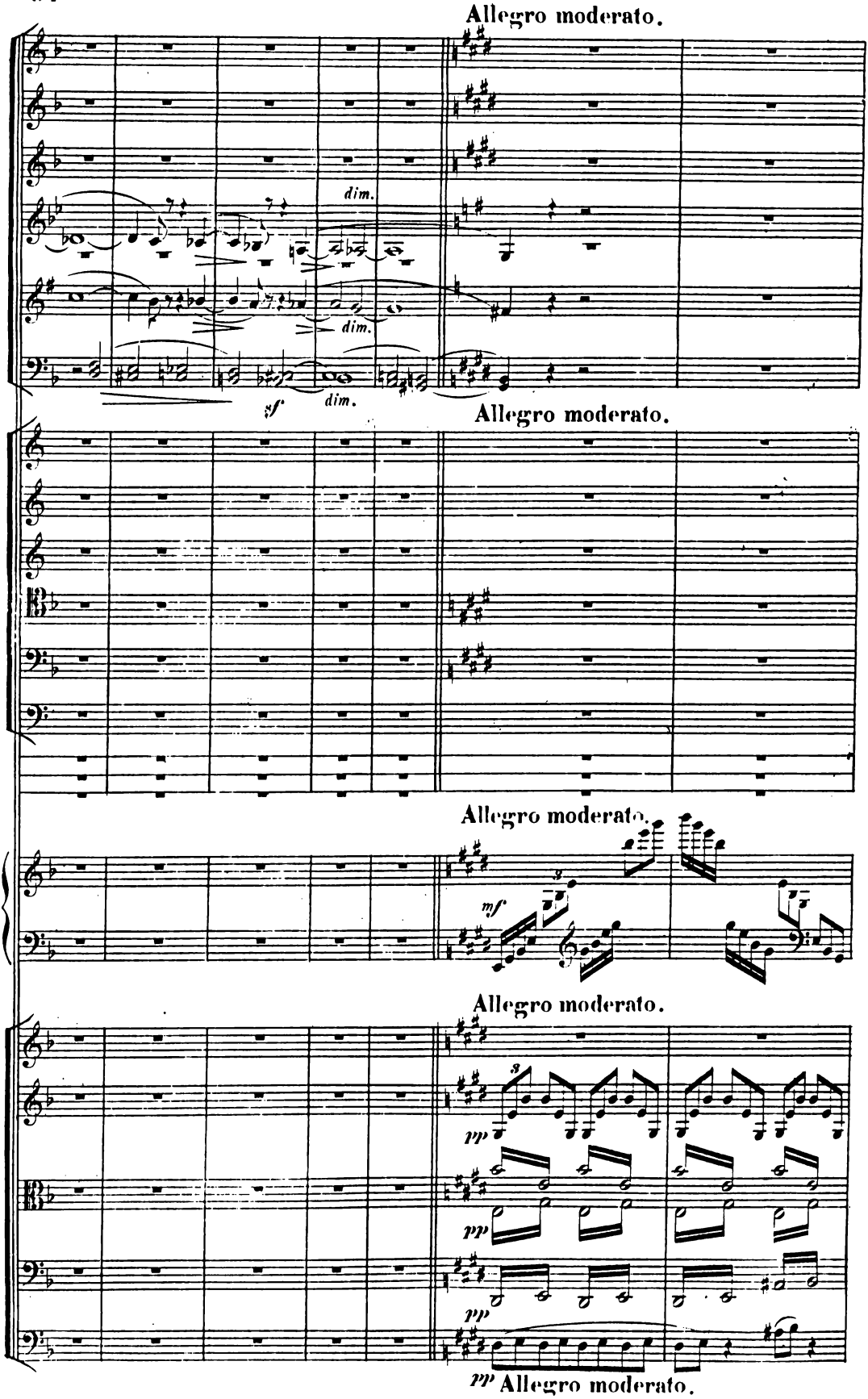
Allegro moderato.(Alla breve.)

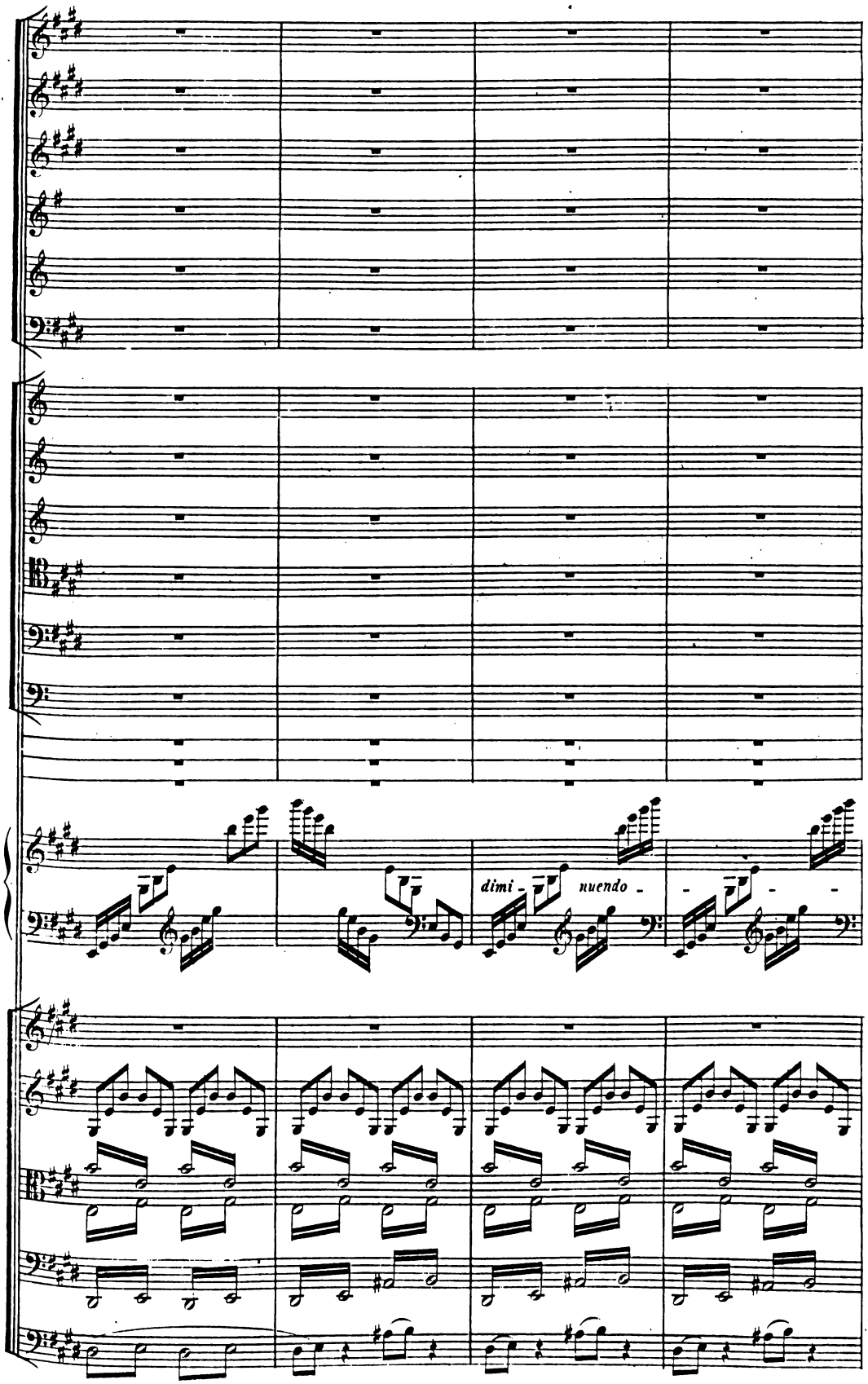

diminuendo.

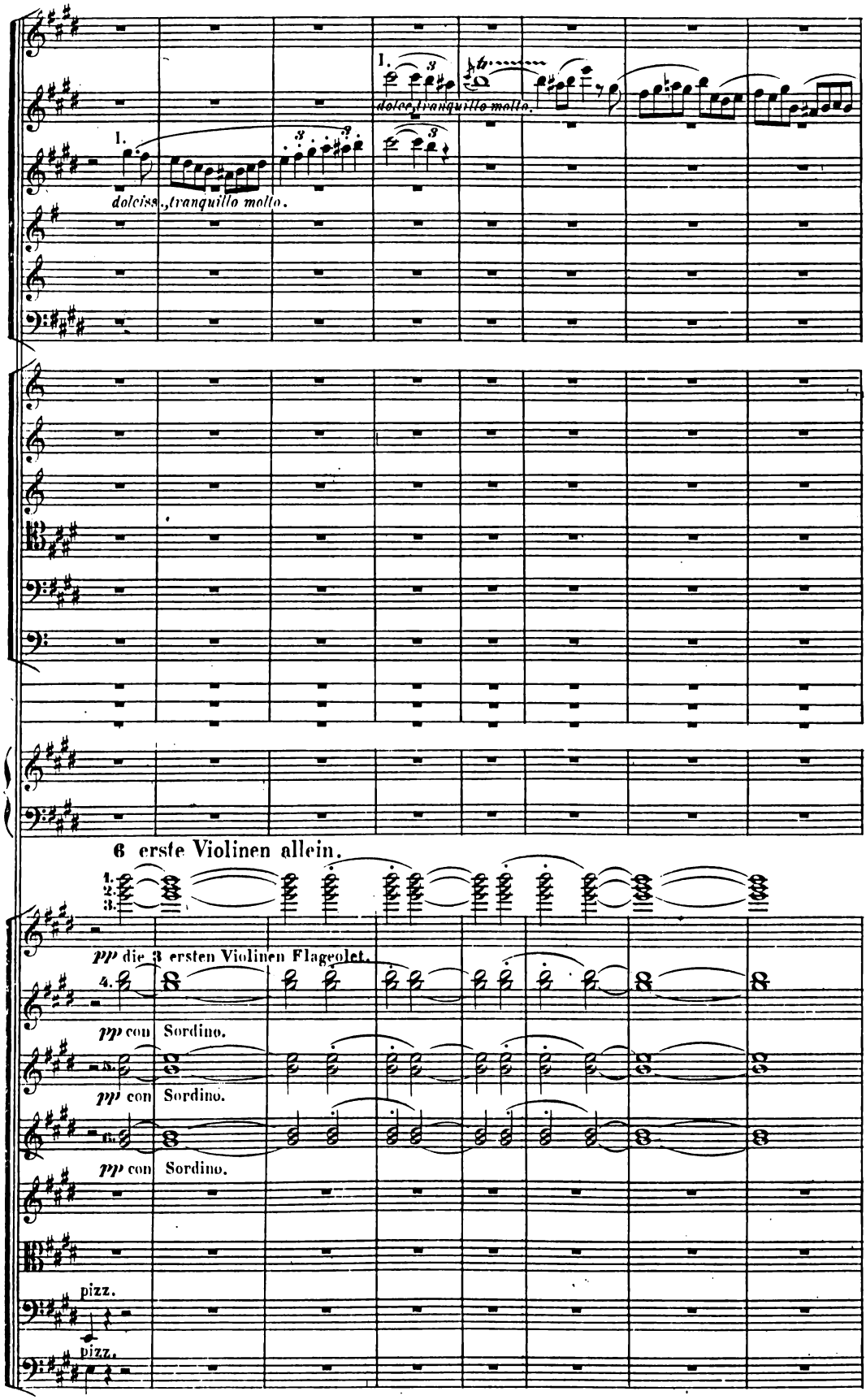

I.
dolce, tranquillo molto.
I.
dolciss, tranquillo molto.
6 erste Violinen allein.
1.
2.
3.
pp Die 3 ersten Violinen Flageolet.
4.
pp con Sordino.
5.
pp con Sordino.
6.
pp con Sordino.
pizz.

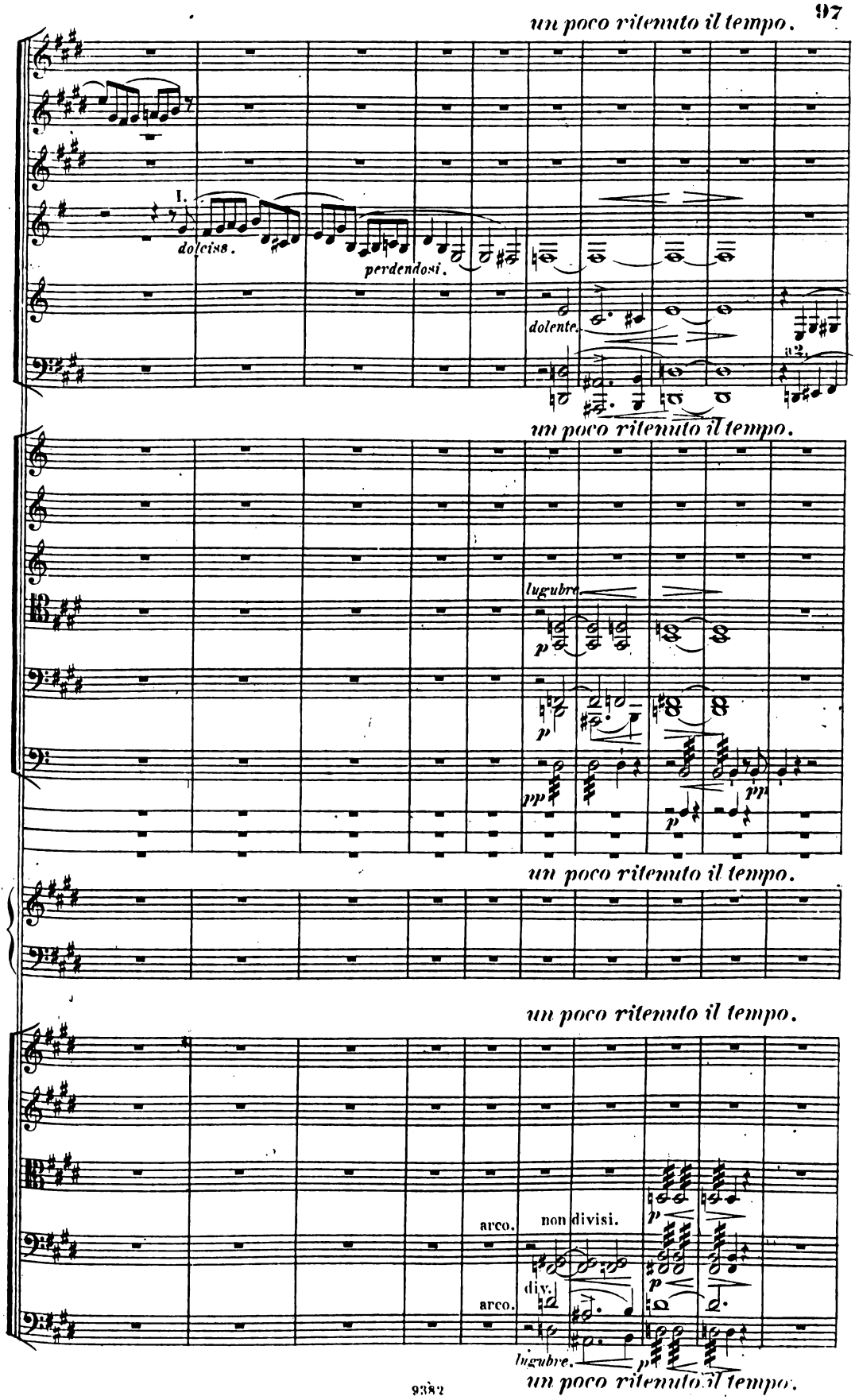

un poco ritenuto il tempo.
in A.
1.
dolciss.
mf dolente.
mf dolente.
un poco ritenuto il tempo.
lugubre.
p
p
in G.H.D.
pp
(Tamtam.)
p
pp
un poco ritenuto il tempo.
un poco ritenuto il tempo.
lugubre.
p
non div. lugubre.
lugubre.
p
div.
unis.
p
un poco ritenuto il tempo.

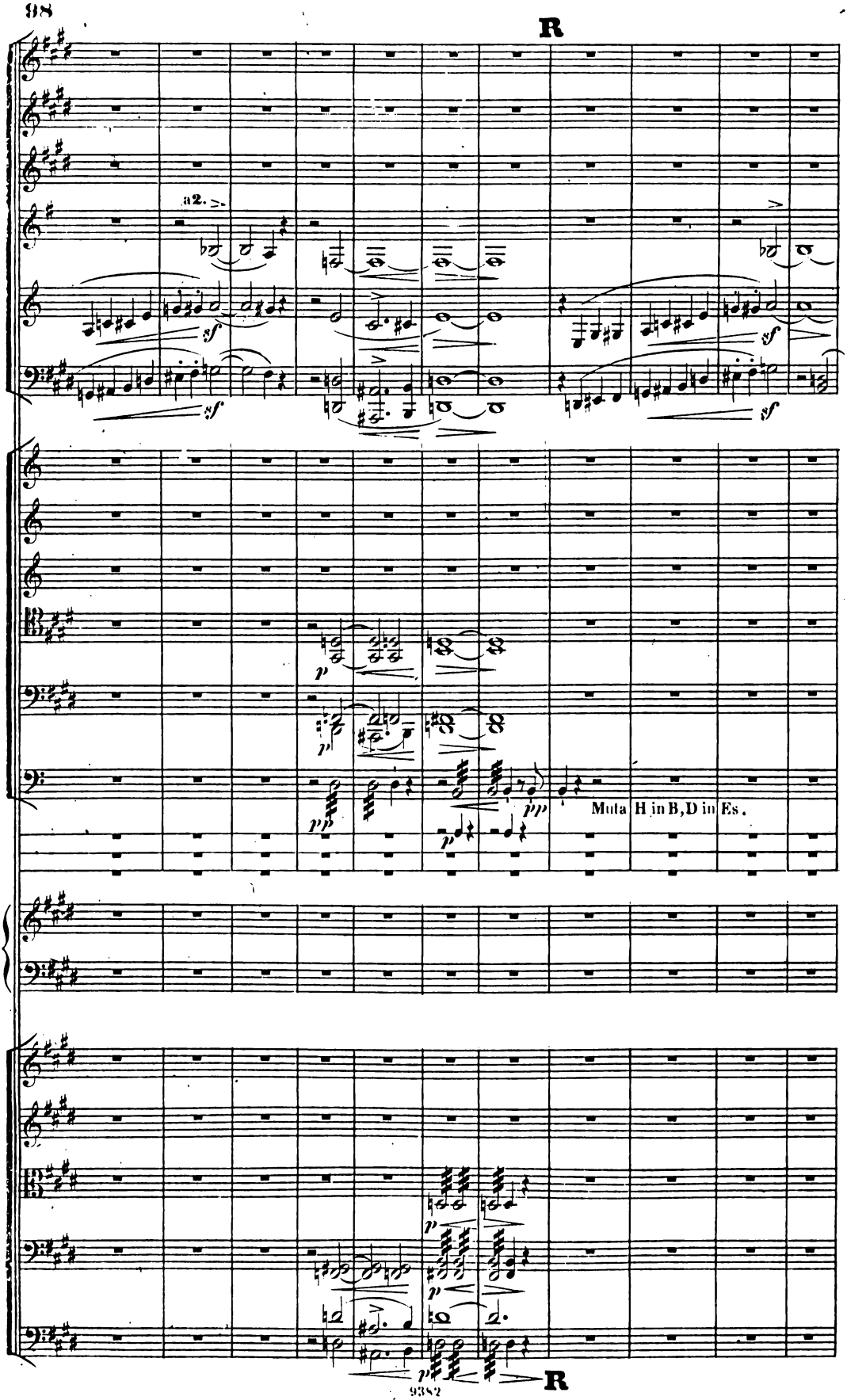

Q
a2.
I.
a2.
sf
sf
sf
sf
pp
p
pp
p
p
p
Q


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


dimi - nuendo -


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


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


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

ritenuto molto. **Allegro. Poco a poco più di moto.**

a 2.

Muta in B.

perdendo.

in B.

marcato.

nf

1. *mf*

marcato.

ritenuto molto. **Allegro. Poco a poco più di moto.**

p dolce.

p dolce.

ritenuto molto. **Allegro. Poco a poco più di moto.**

ritenuto molto. **Allegro. Poco a poco più di moto.**

dolce, con grazia.

p

p

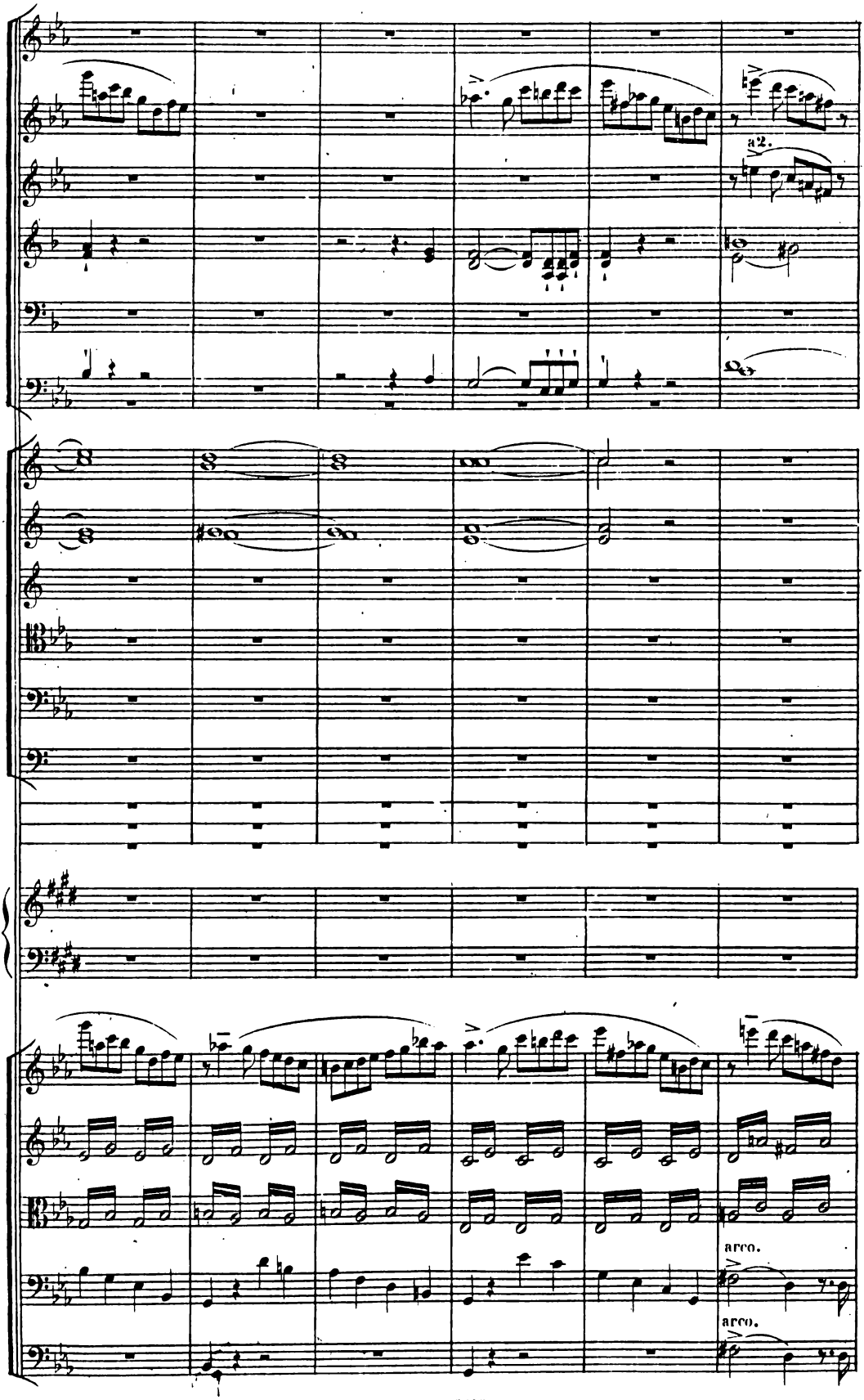
pizz.

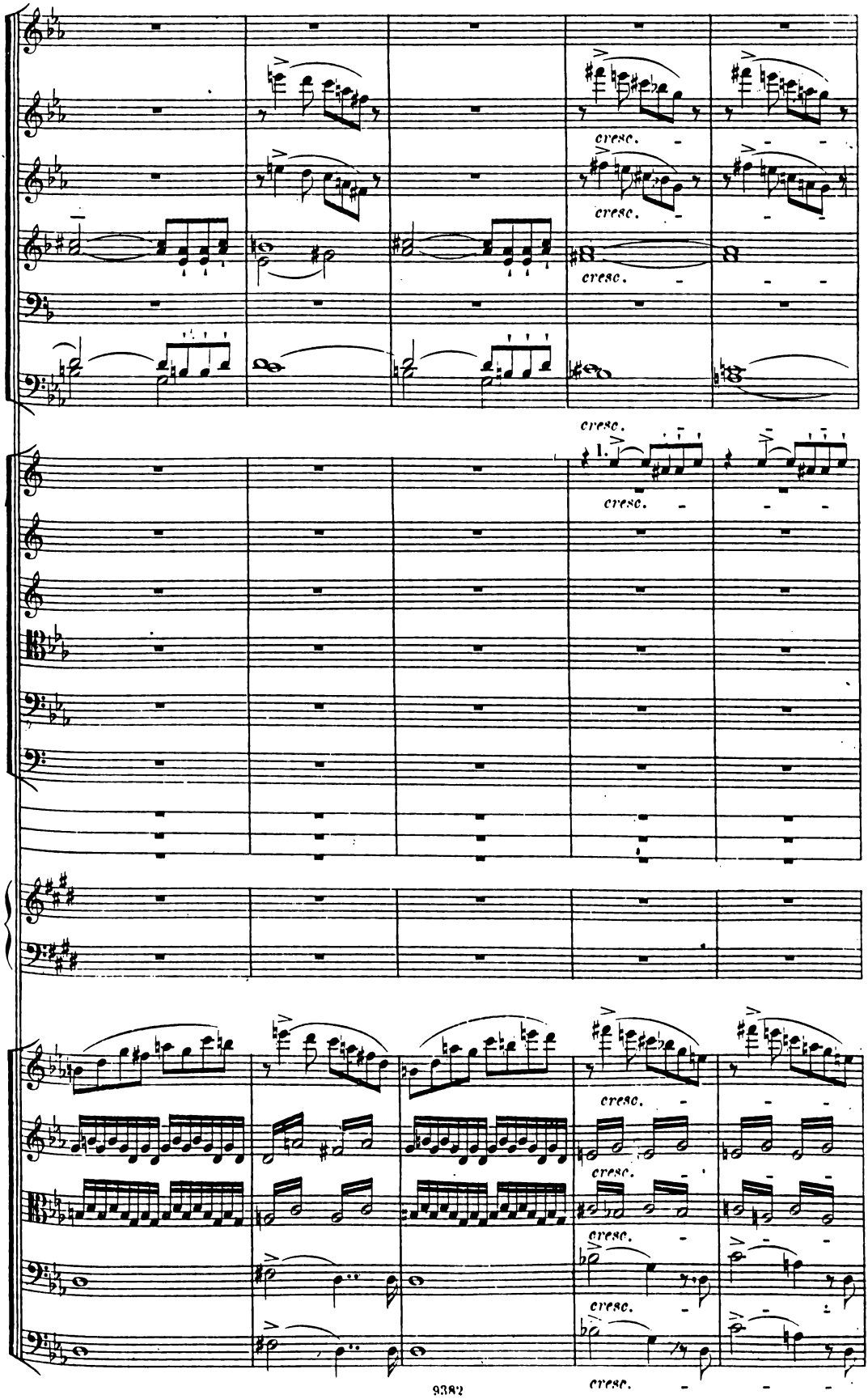
p

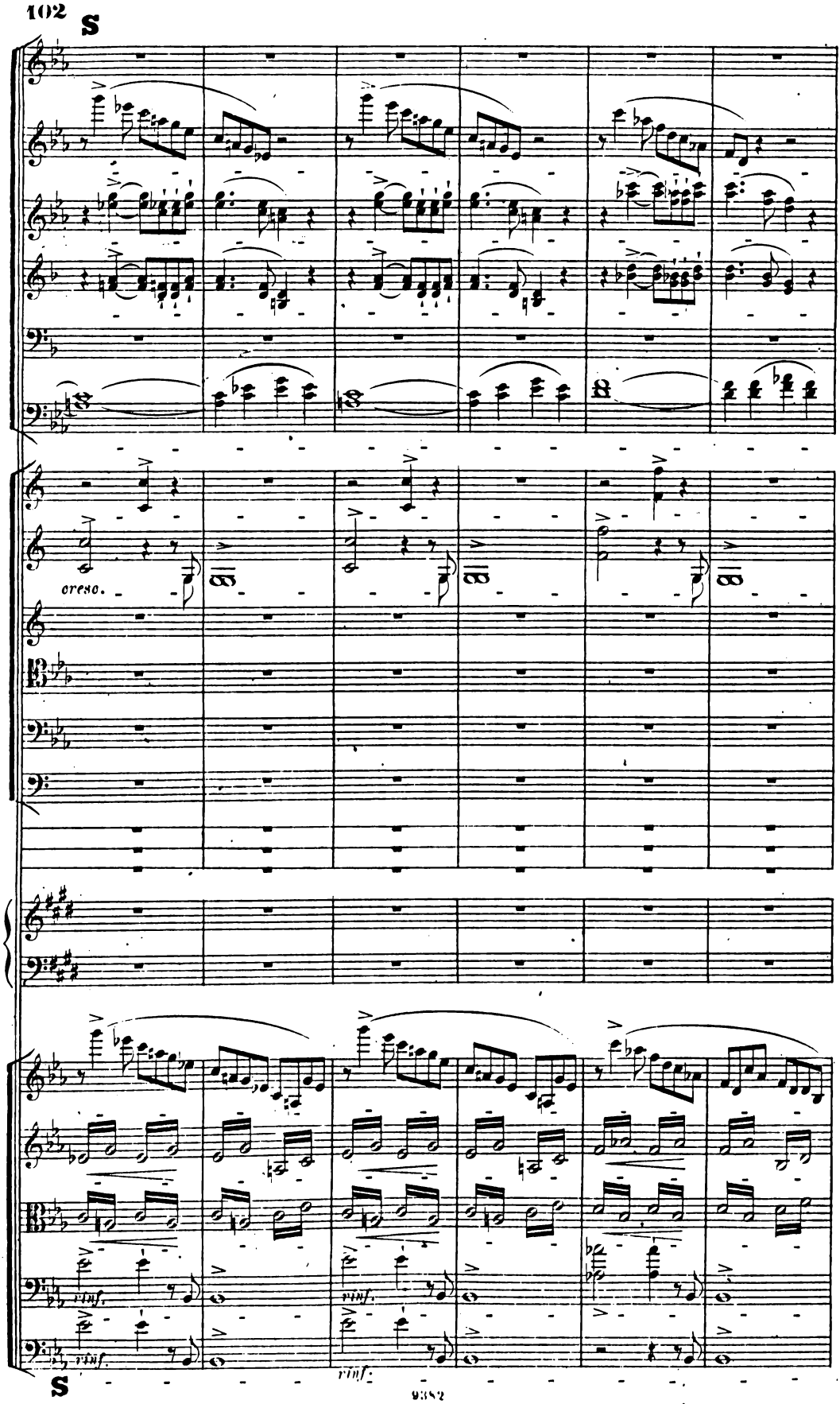
pizz.

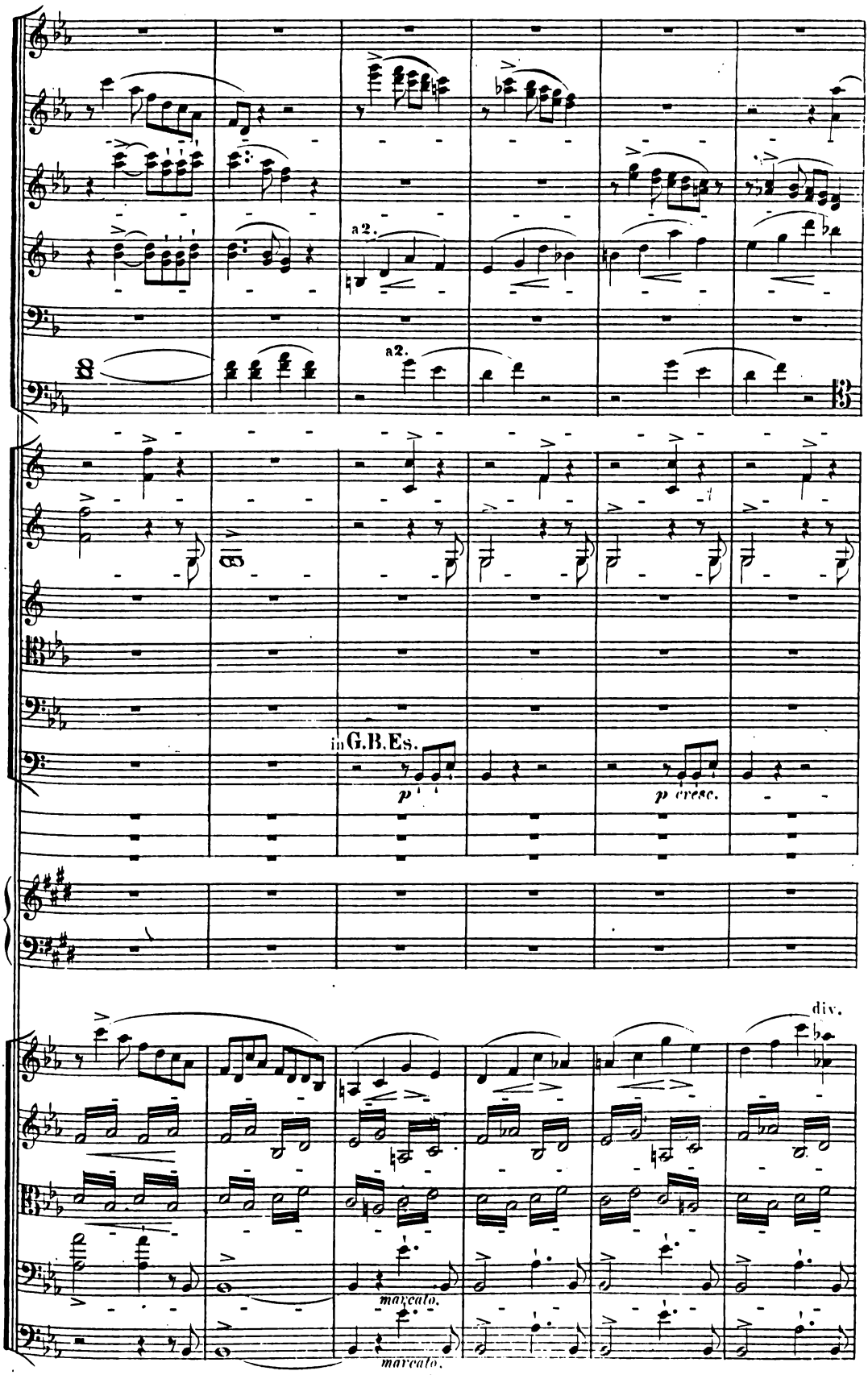
p

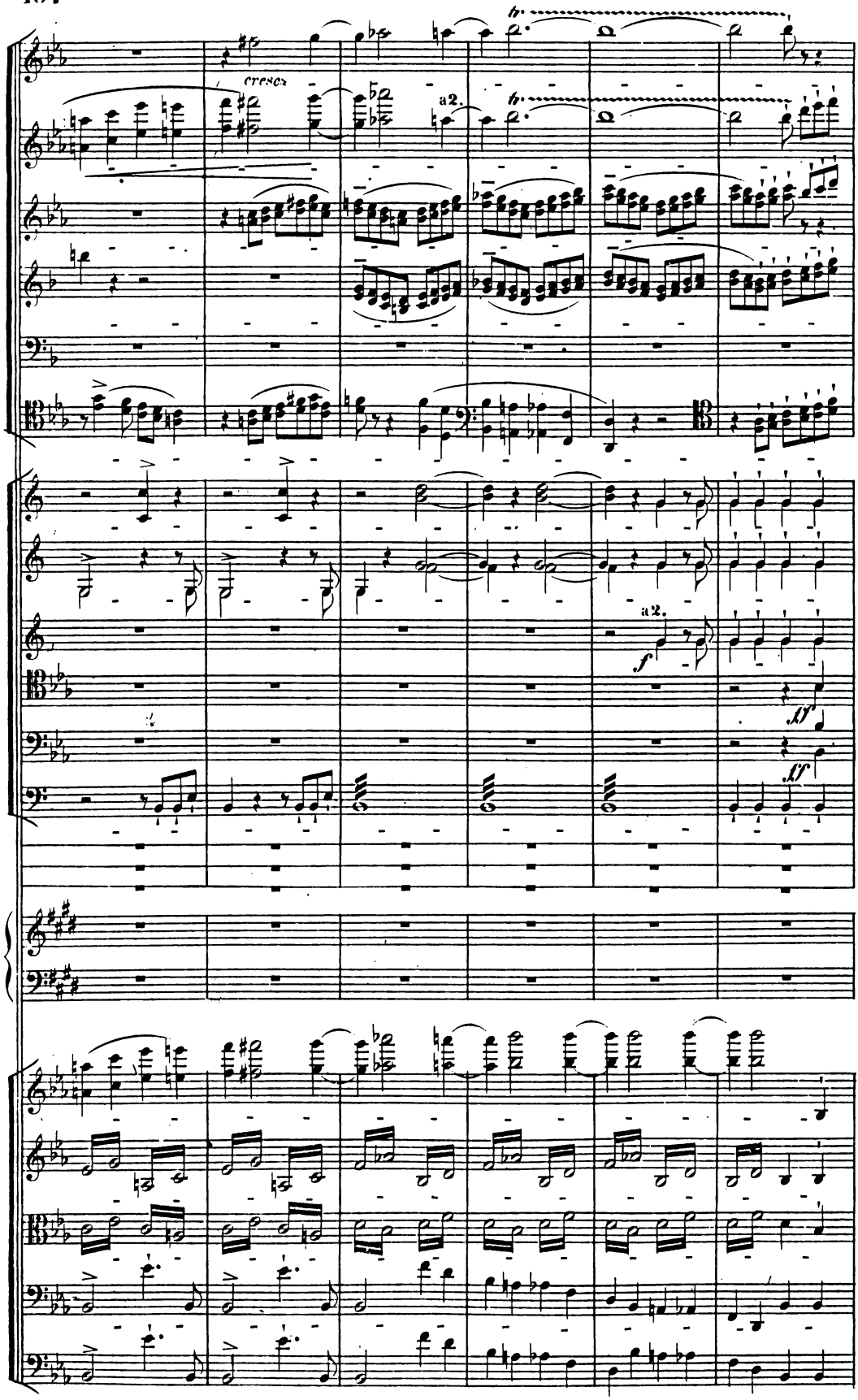
ritenuto molto. **Allegro. Poco a poco più di moto.**


a2.
arco.
arco.


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


S
cresc.
rinf.
rinf.
rinf.
S


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


cresc.
a2.
a2.
f
ff
ff

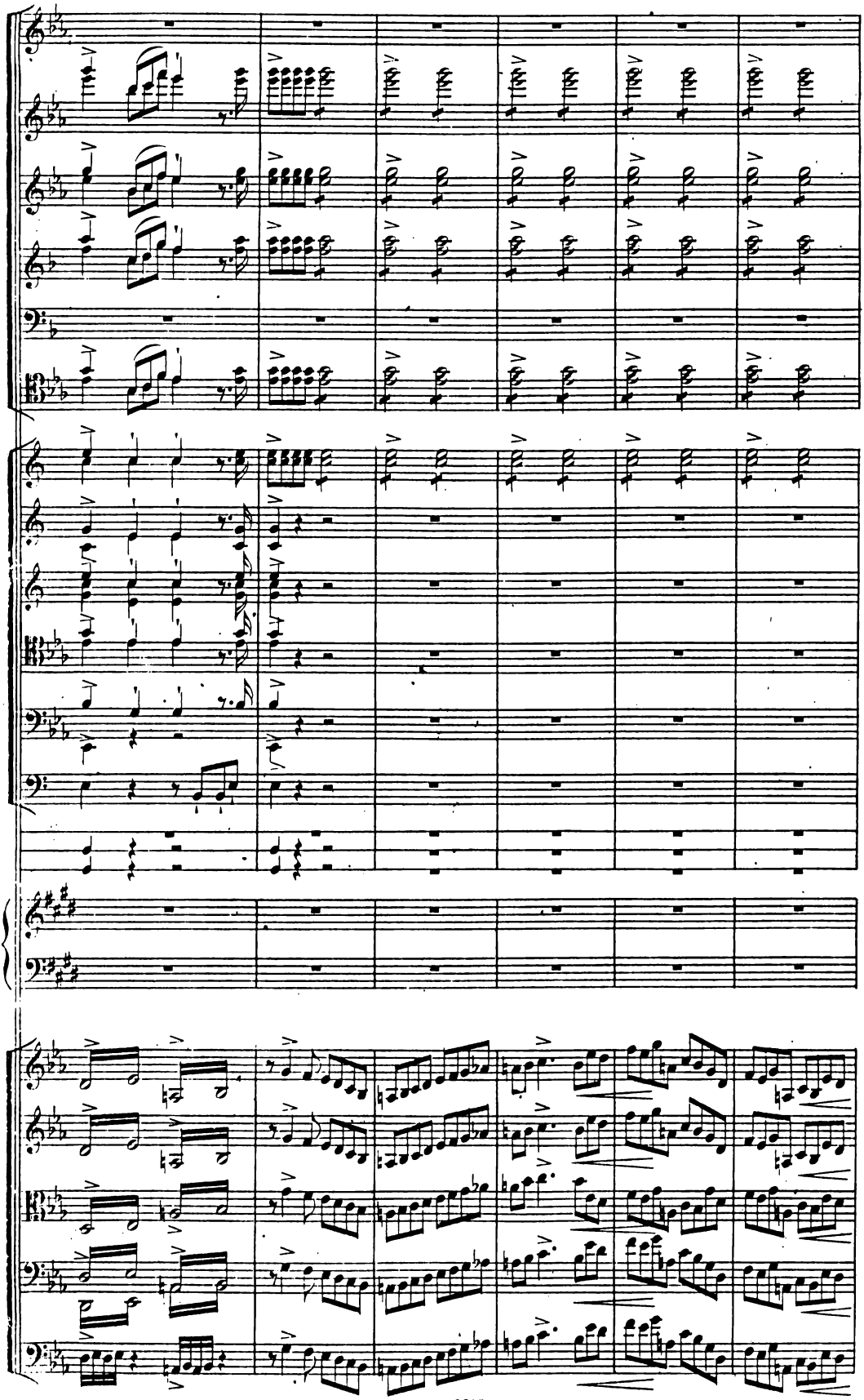
Allegro animato e brioso.

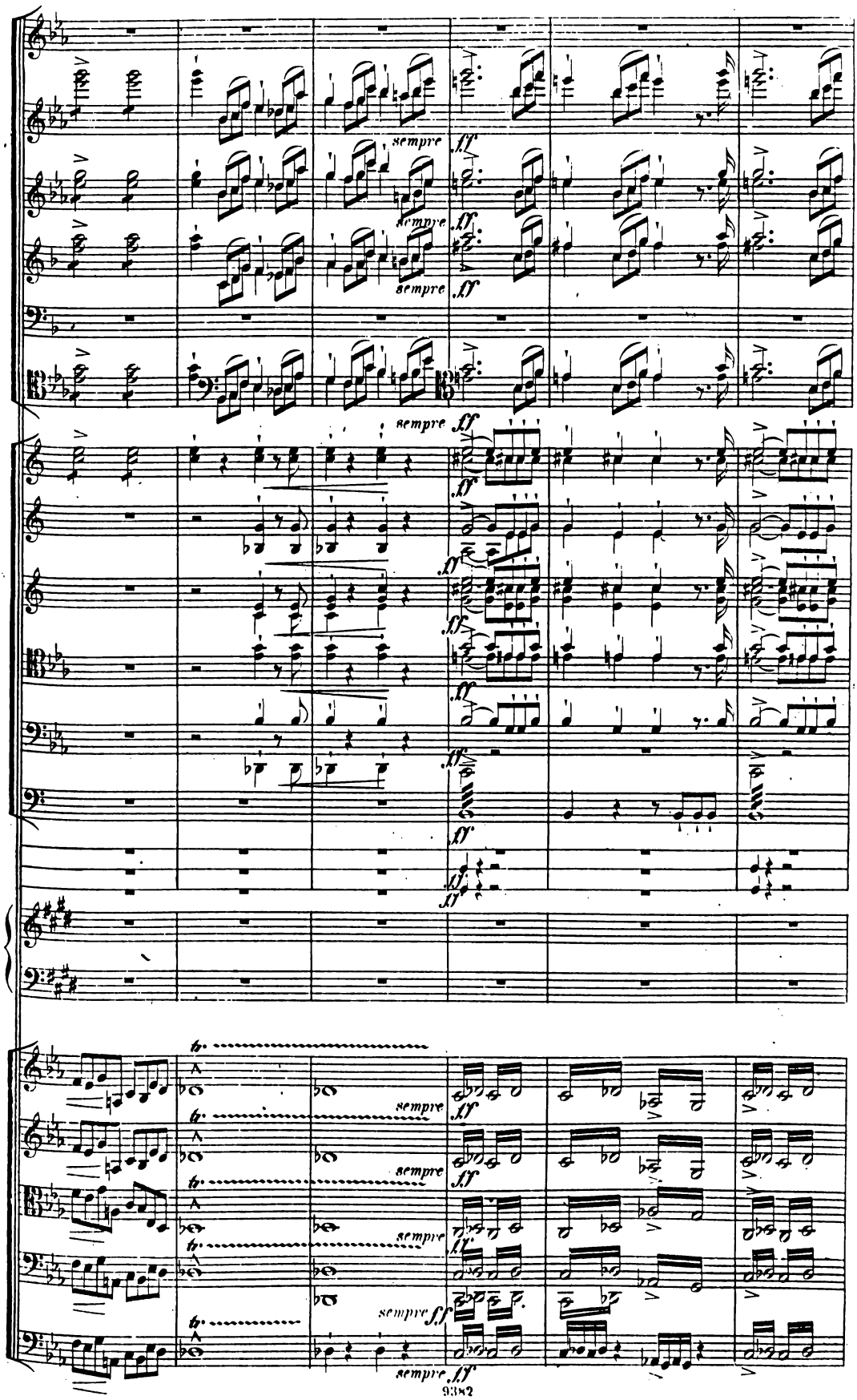
Allegro animato e brioso.

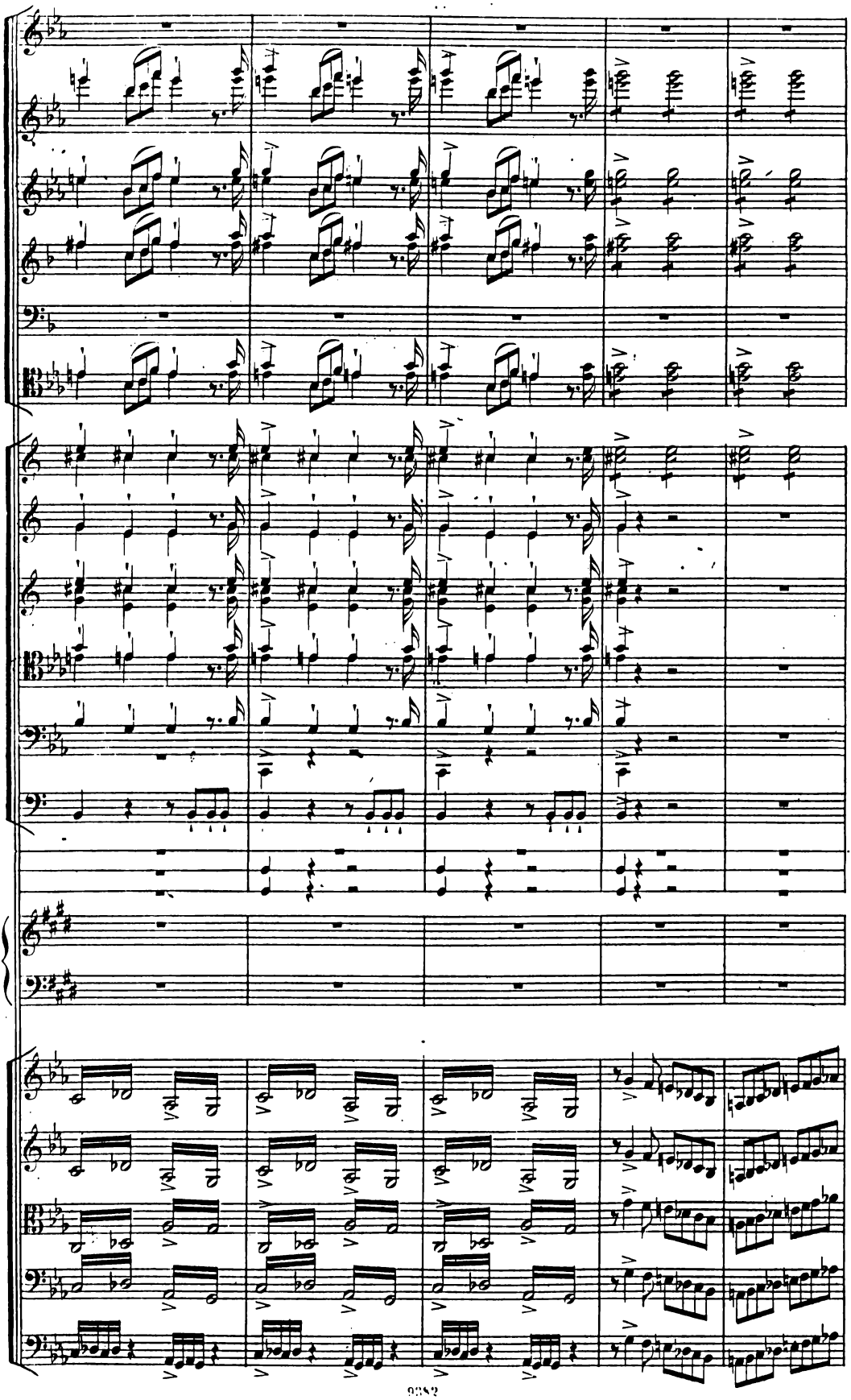
Allegro animato e brioso.

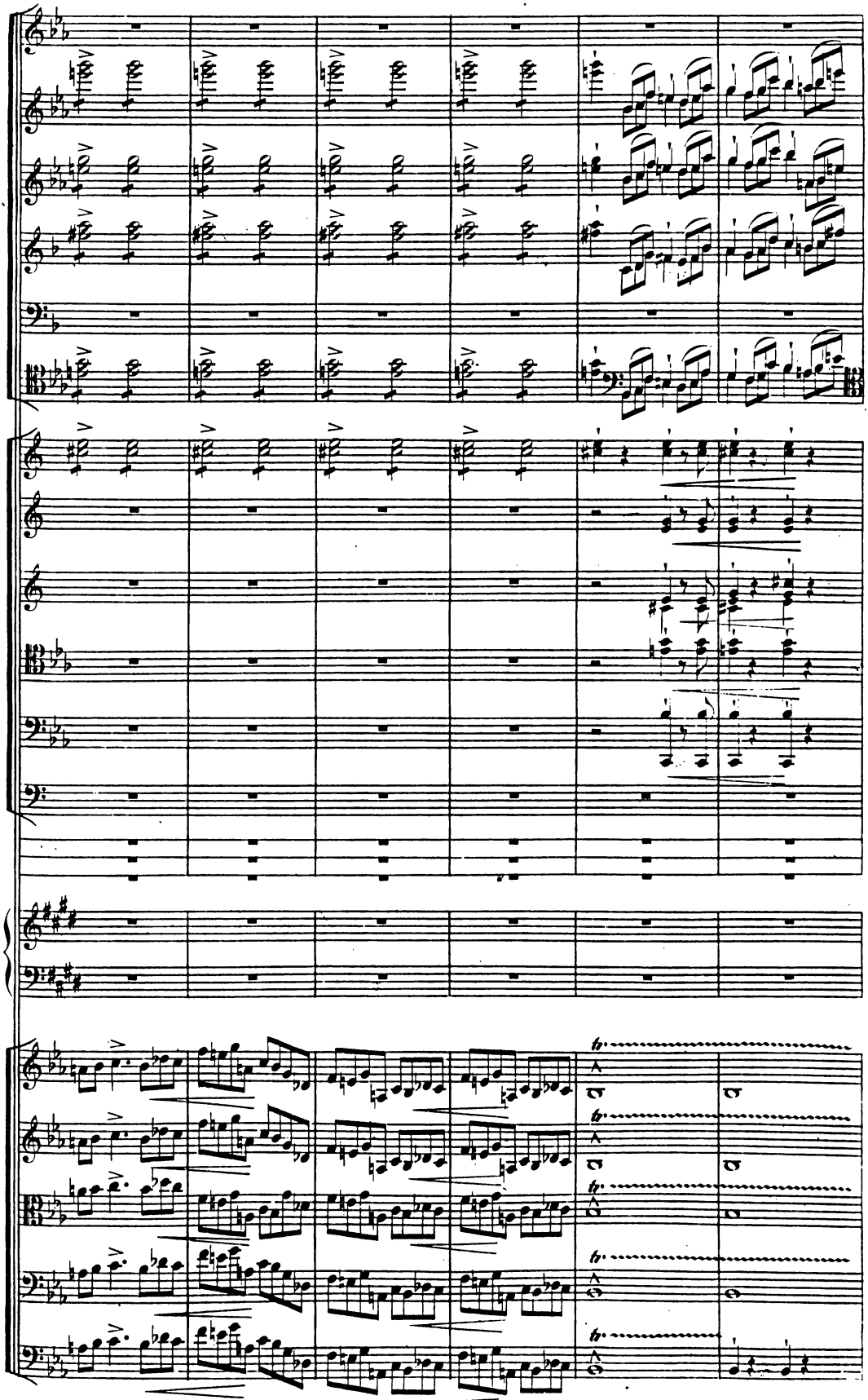
Allegro animato e brioso.

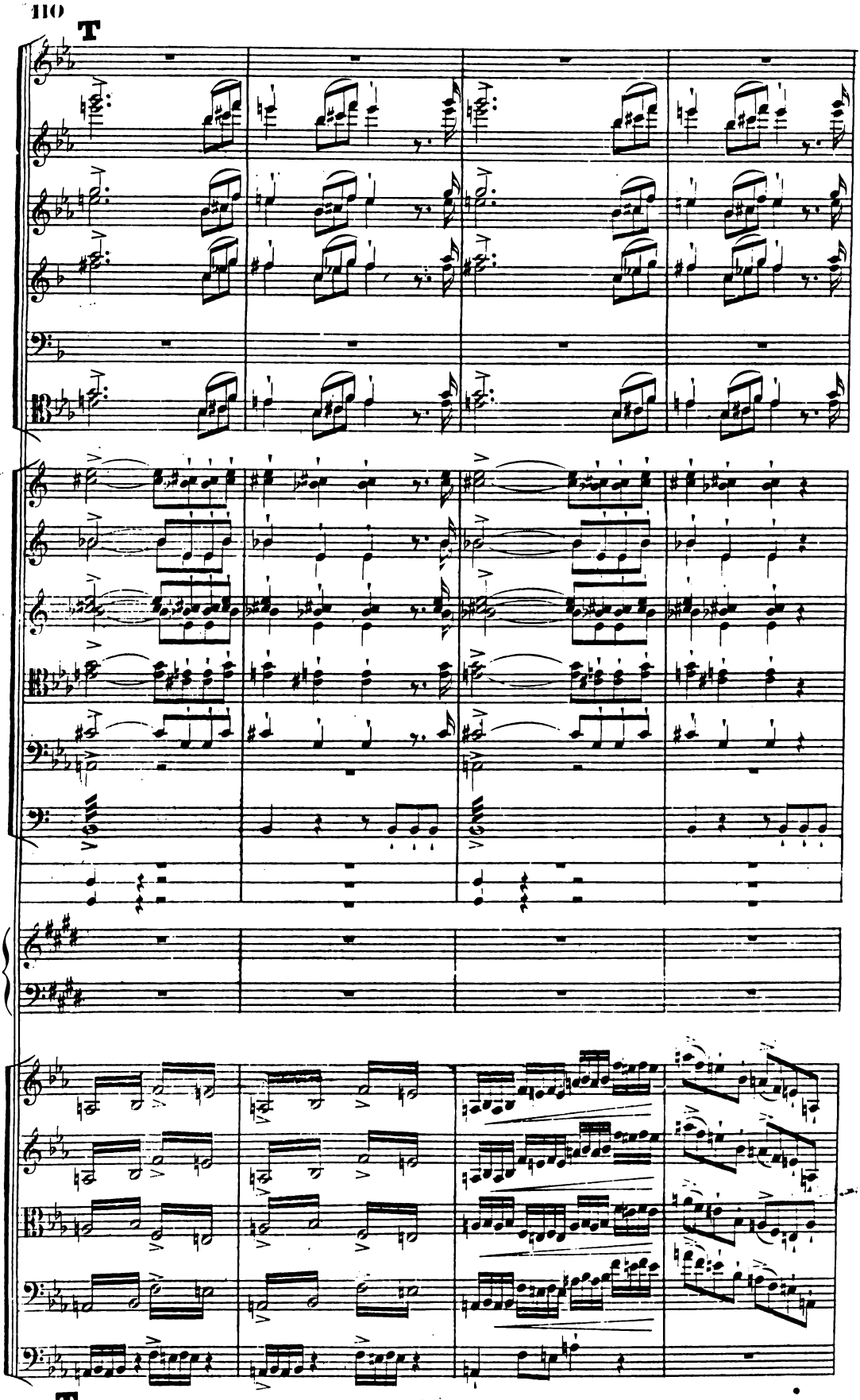
NB. Die Hörner, Trompeten und Posaunen-Fanfaren mässig, aber nicht roh.

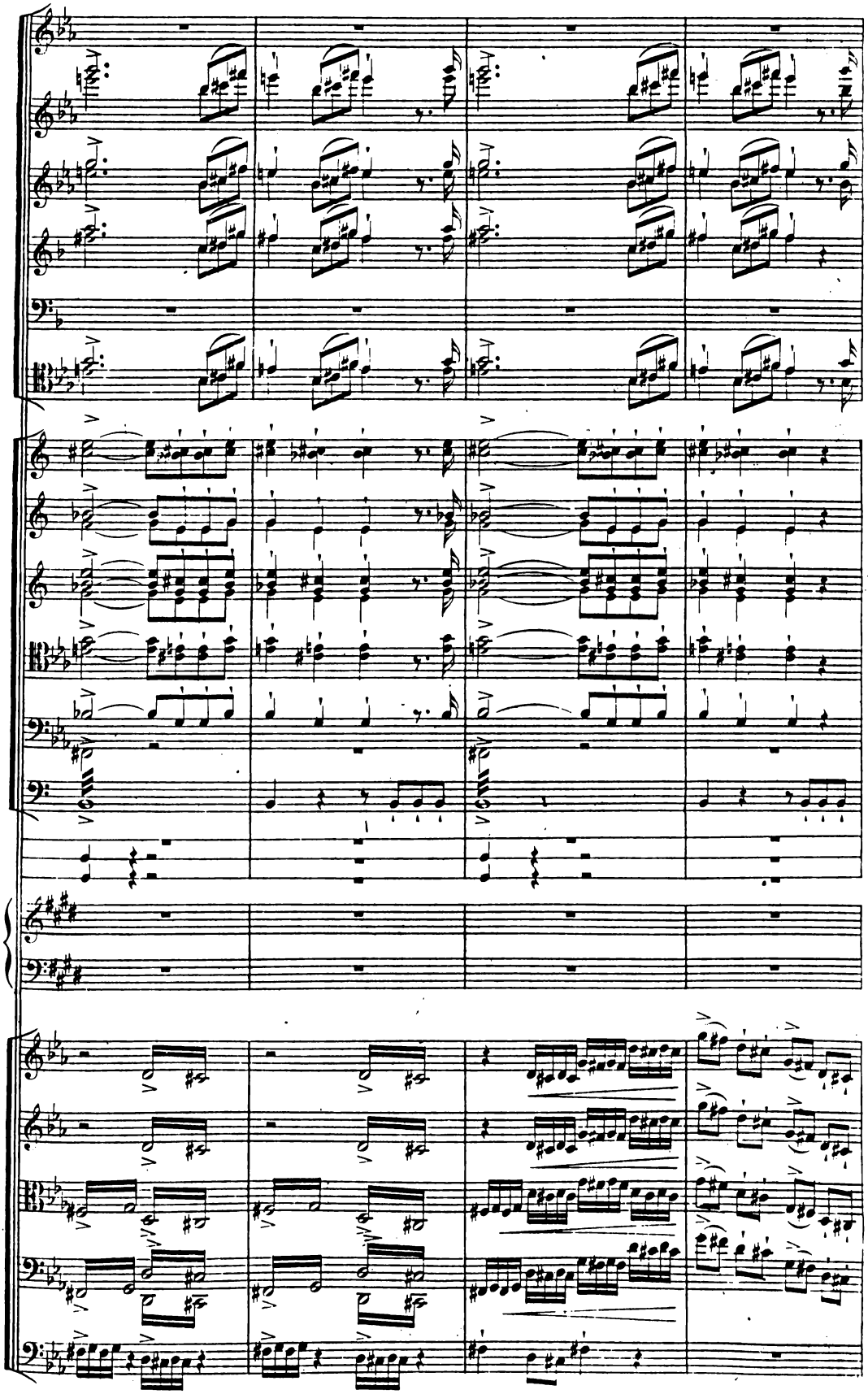


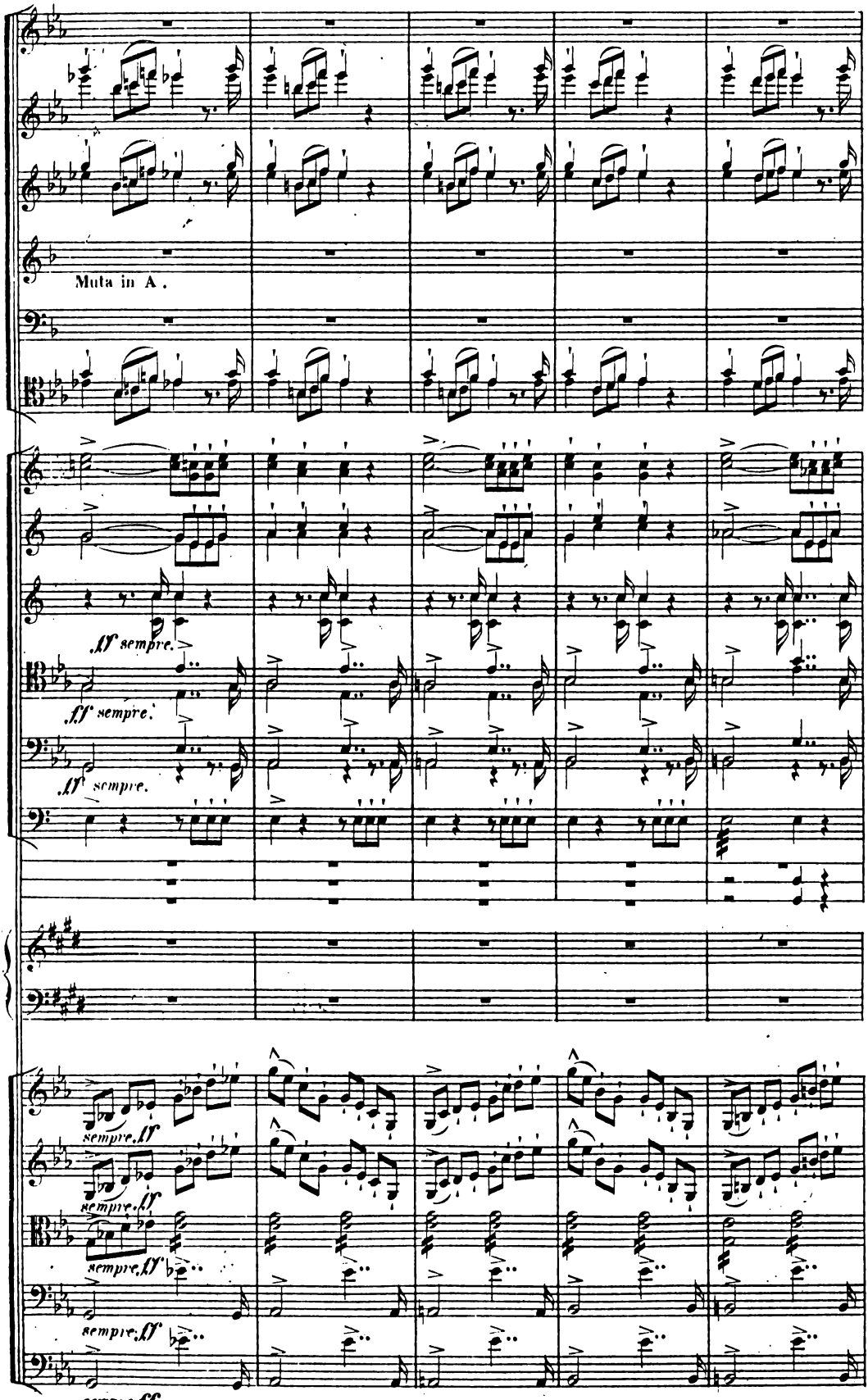

sempre
ff
sempre
ff
sempre
ff
sempre
ff
ff
ff
ff
ff
ff
ff
sempre
ff
sempre
ff
sempre
ff
sempre
ff
sempre
ff

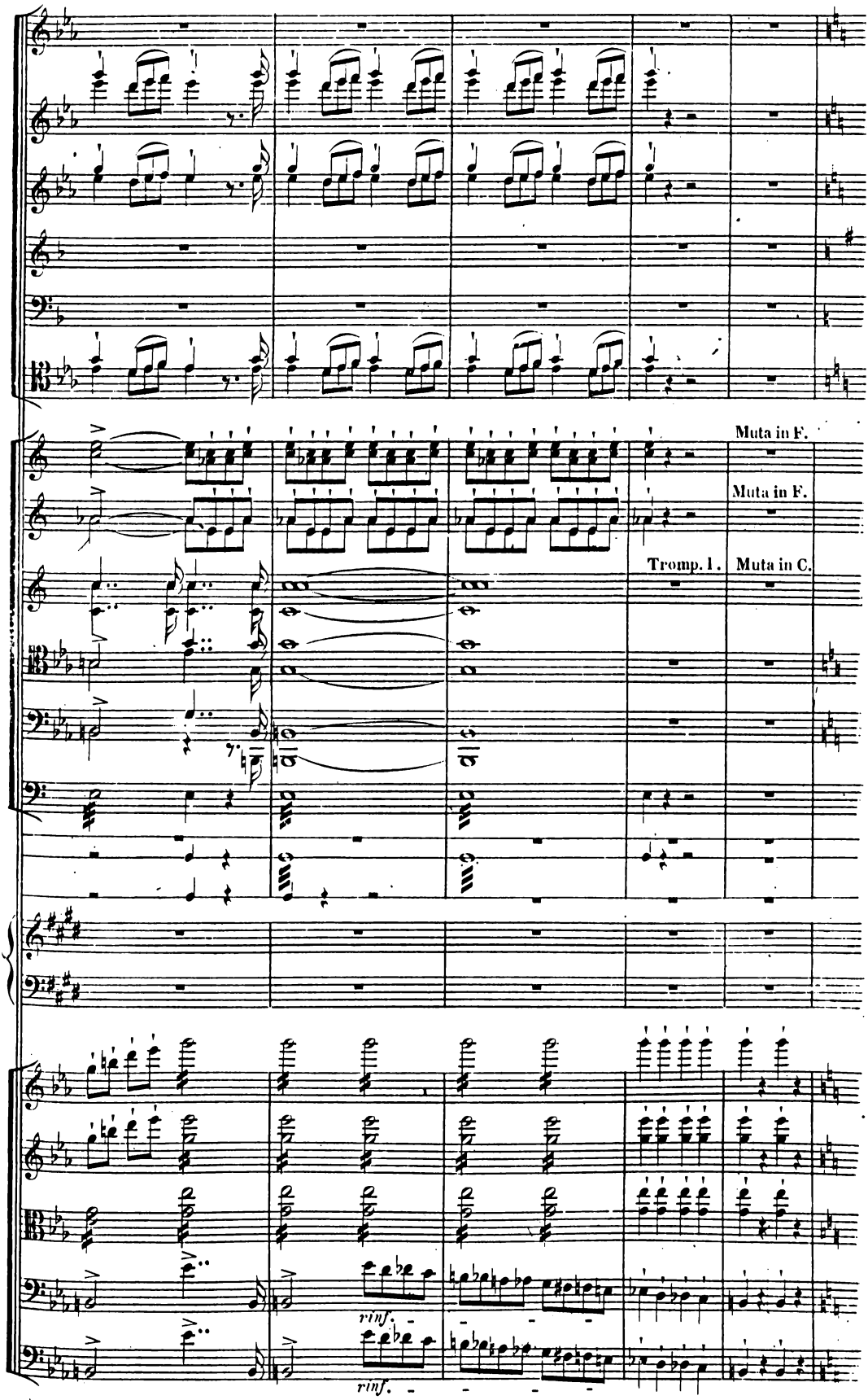


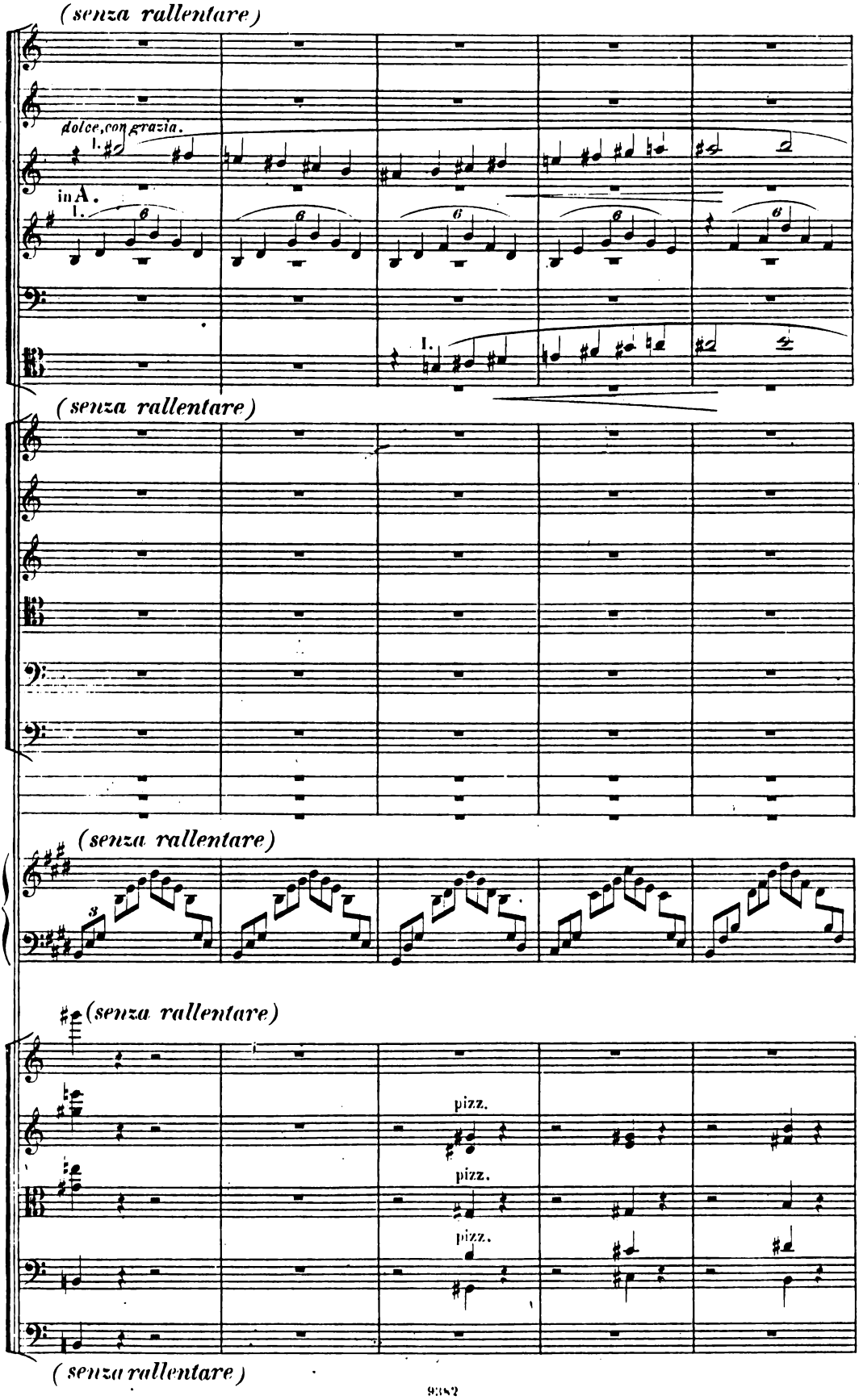


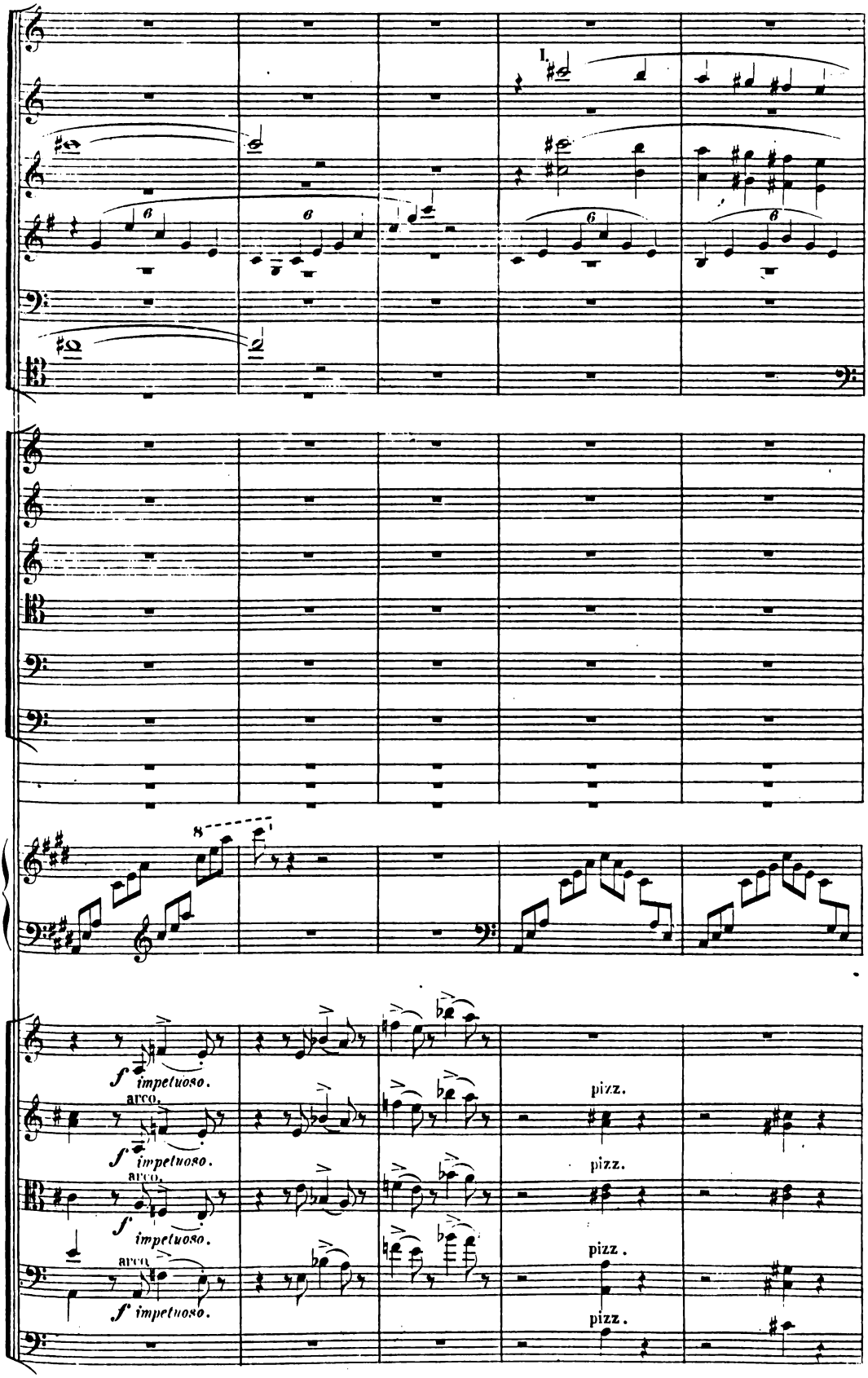

T
T

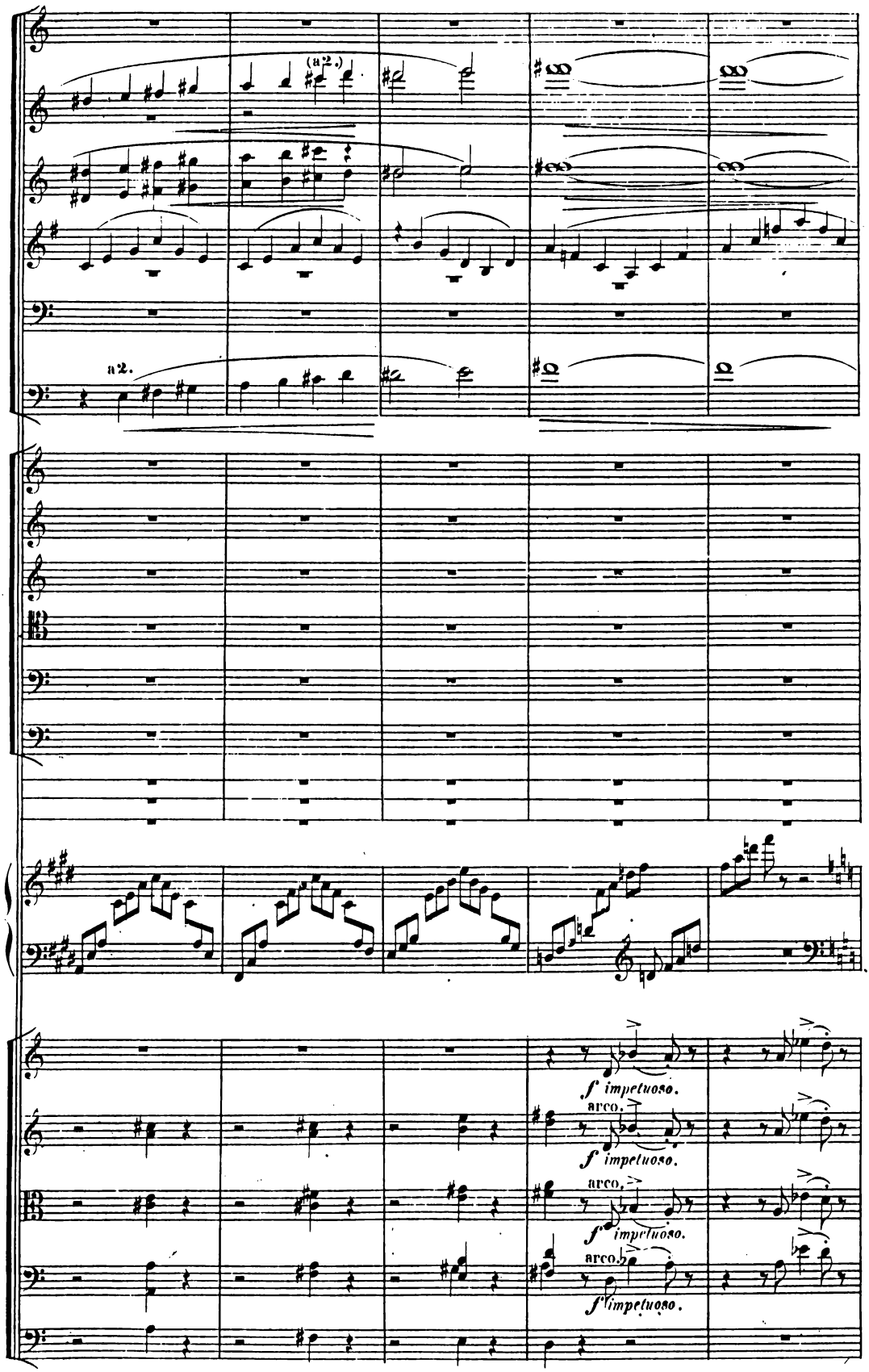


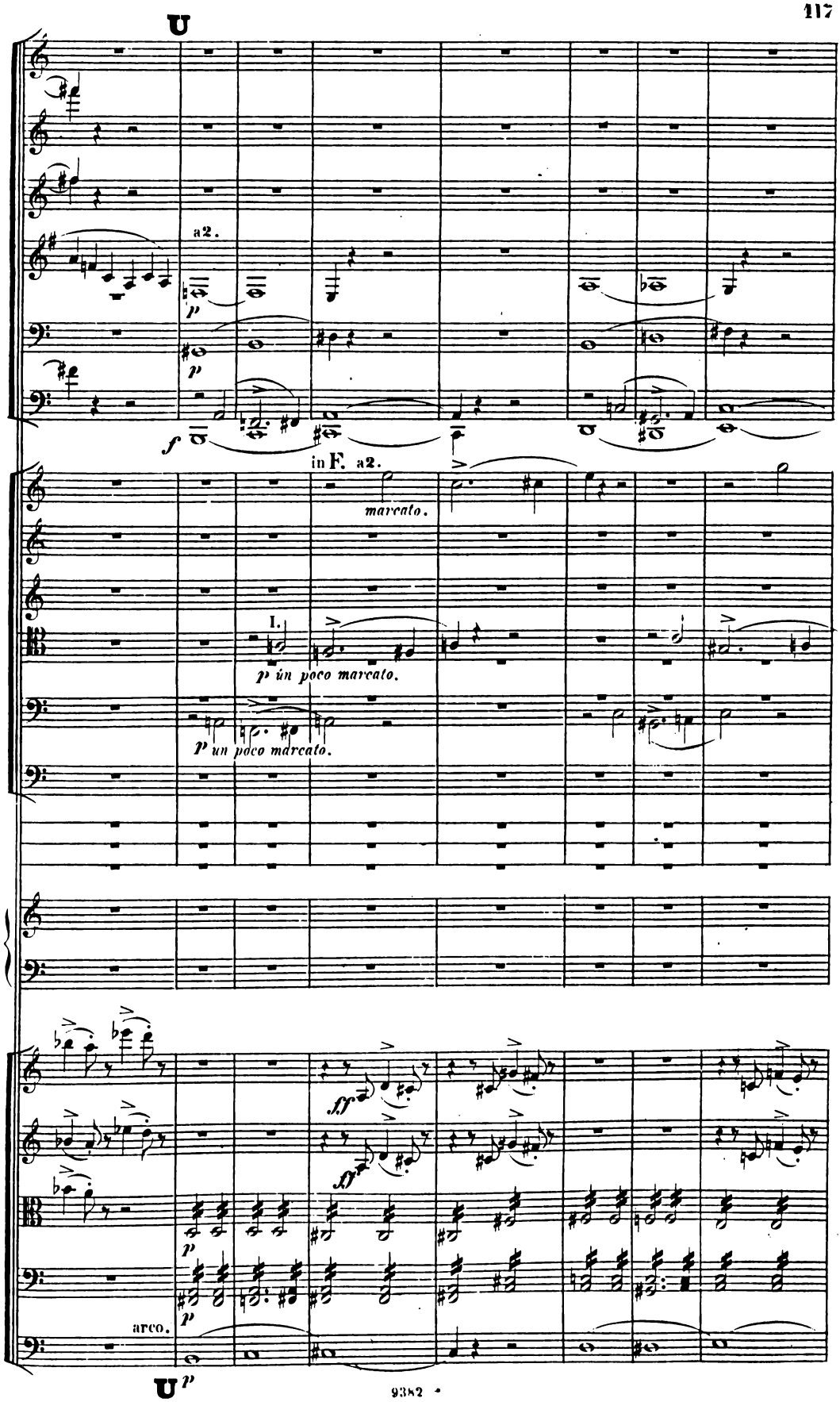

Muta in A.
ff sempre.
ff sempre.
ff sempre.
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff

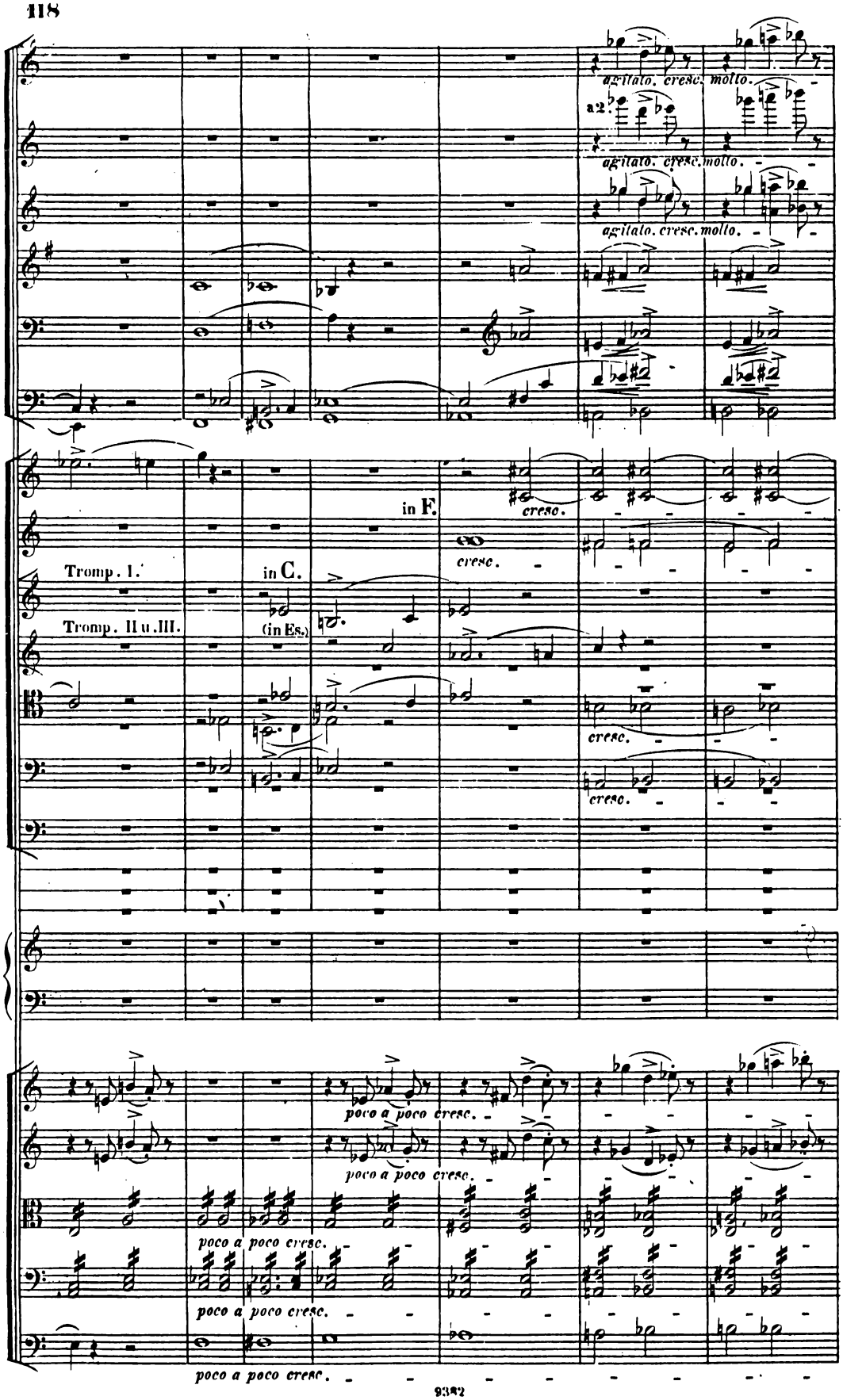

Muta in F.
Muta in F.
Tromp. 1.
Muta in C.
rinf.
rinf.

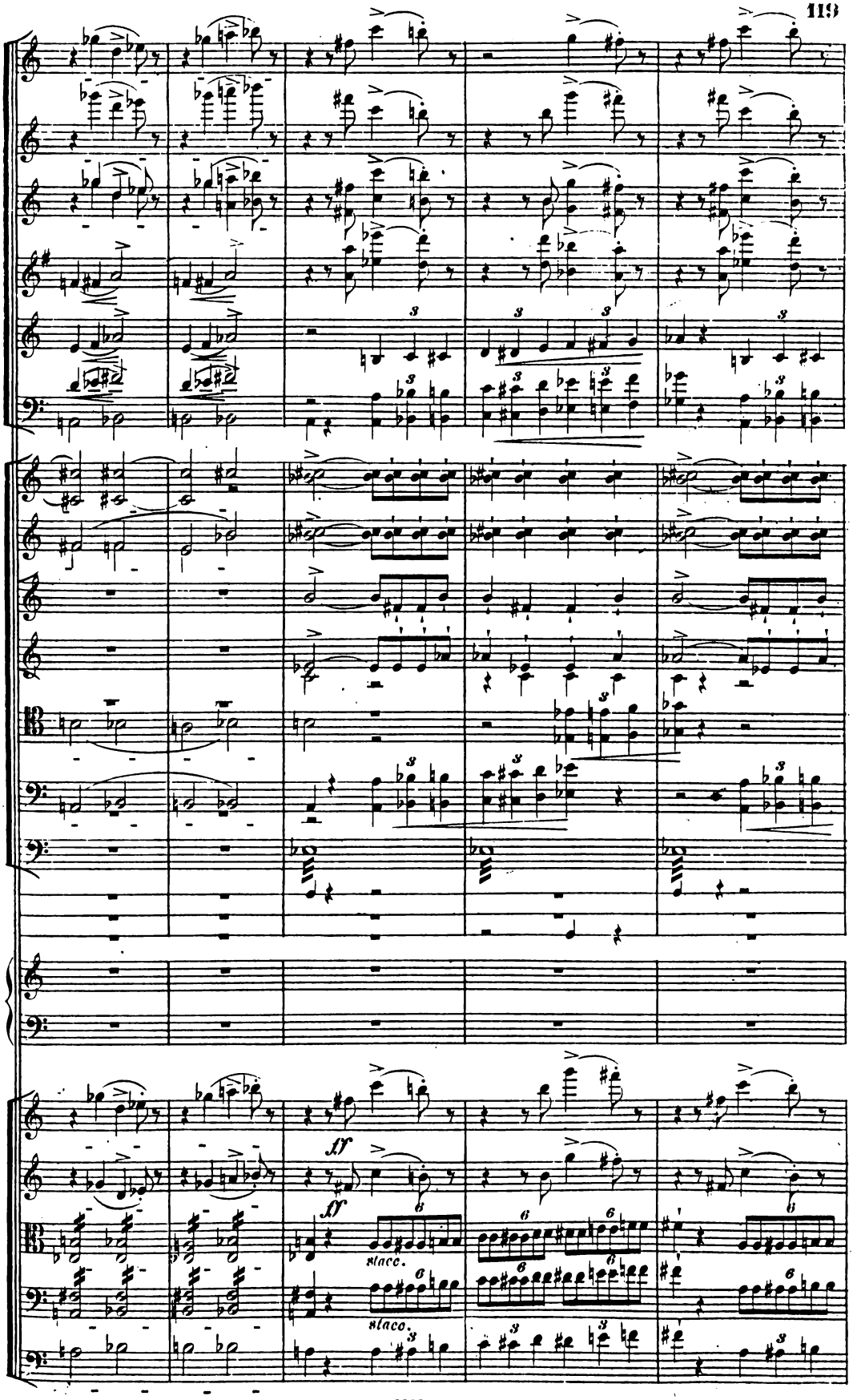

(senza rallentare)
dolce, con grazia.
in A.
(senza rallentare)
(senza rallentare)
(senza rallentare)
pizz.
pizz.
pizz.
(senza rallentare)

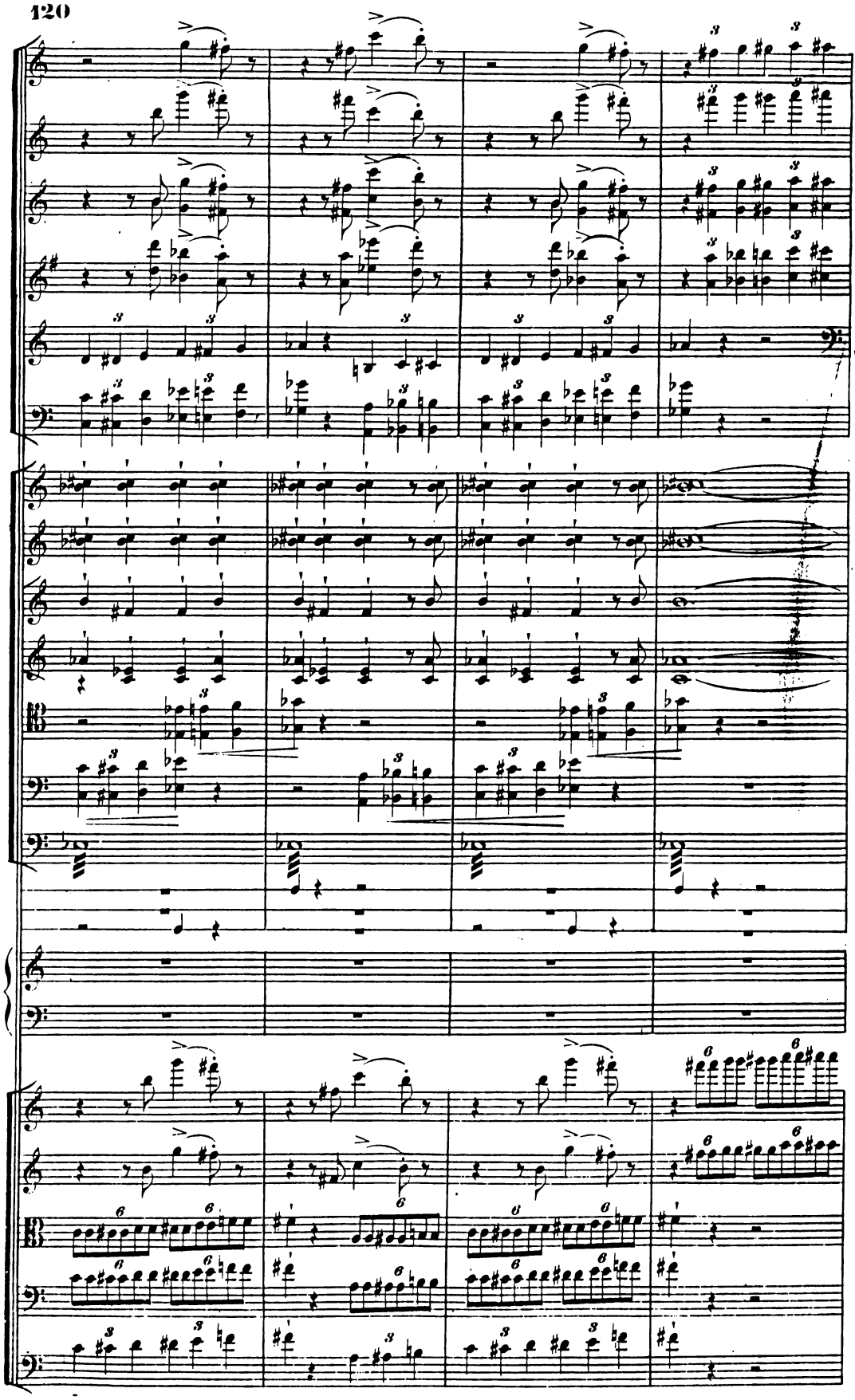

I.
8
f impetuoso.
arco.
pizz.

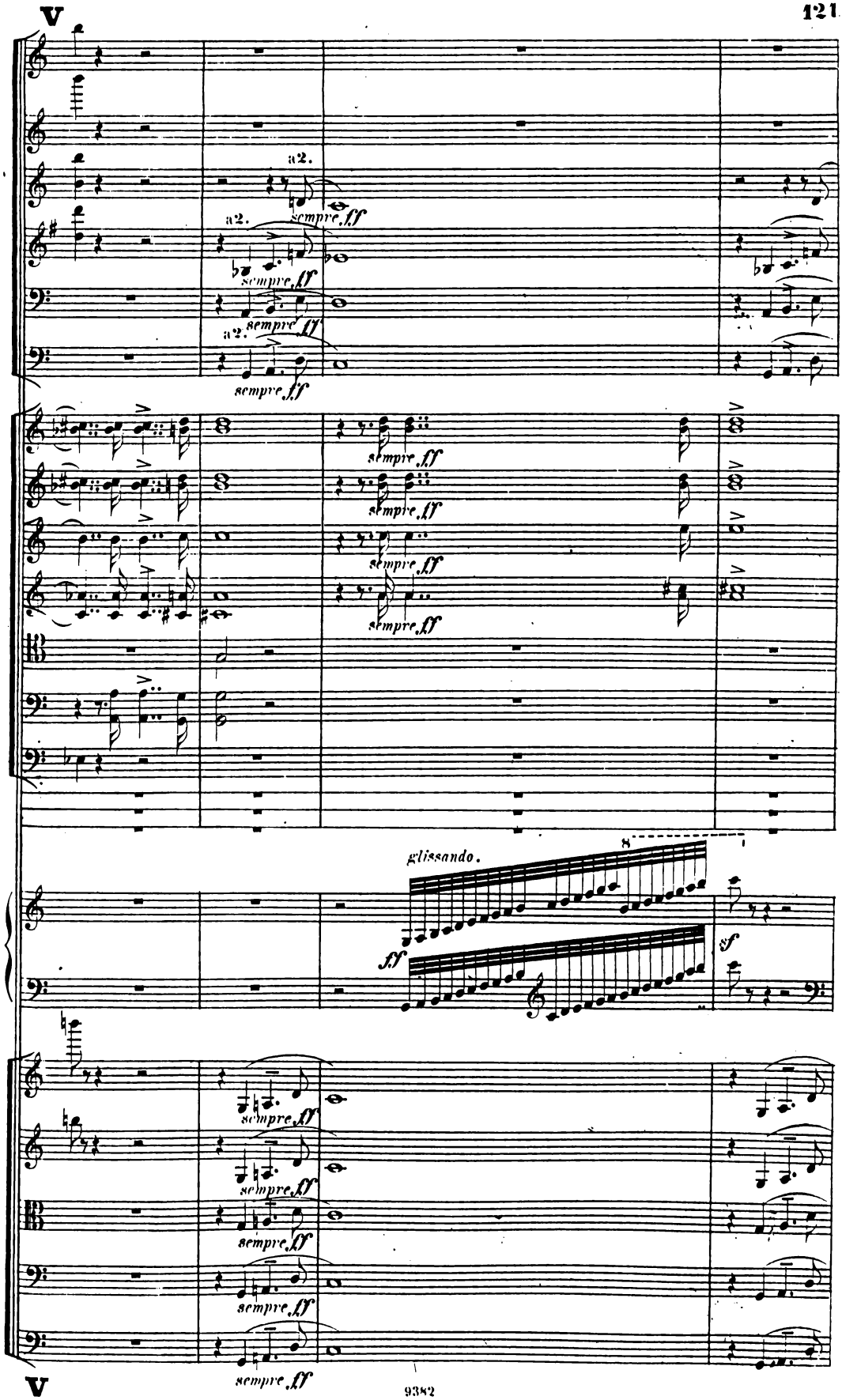

a2.
(a2.)
a2.
f impetuoso.
arco.
f impetuoso.
arco.
f impetuoso.
arco.
f impetuoso.

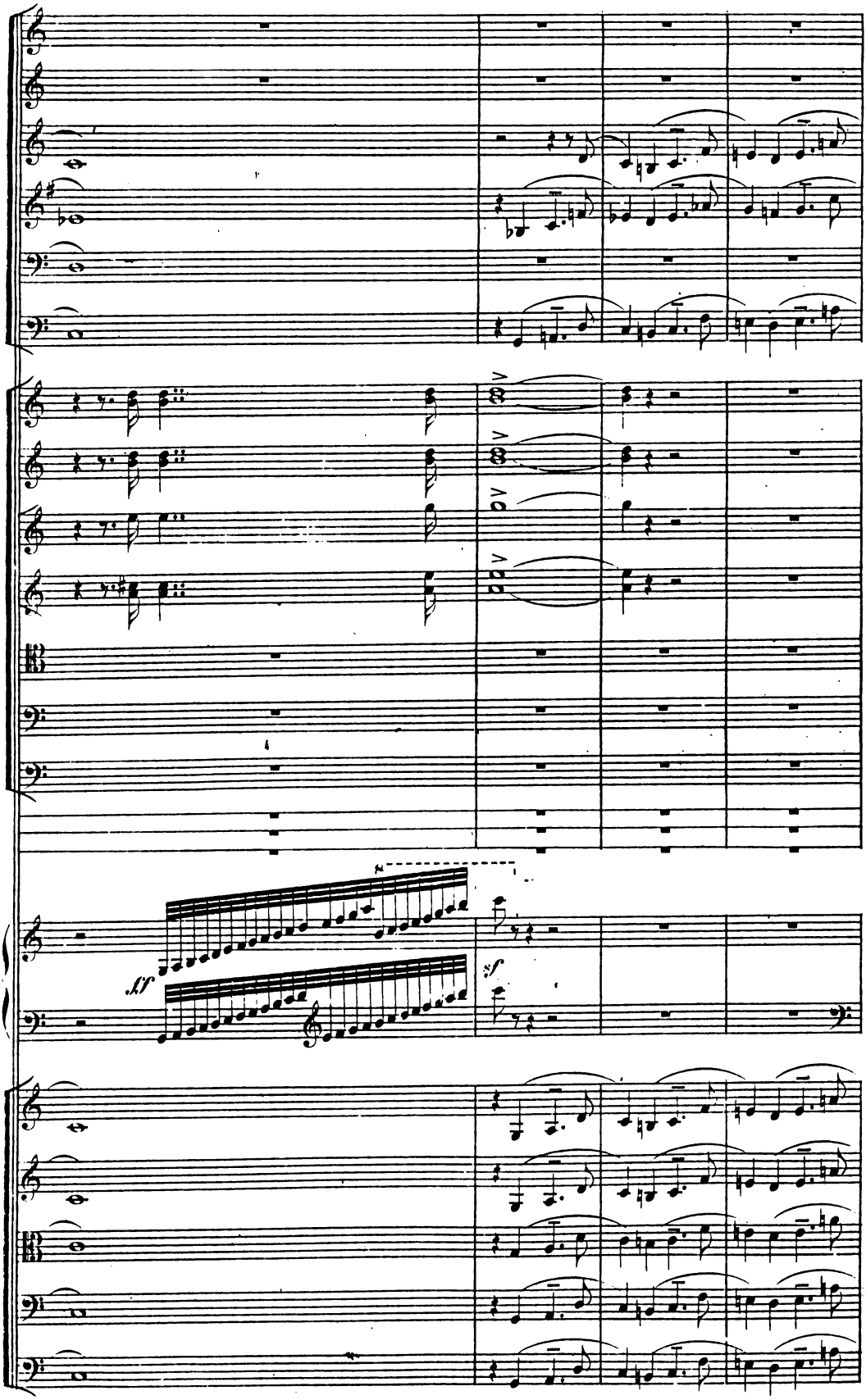

U
a2.
p
p
f
in F. a2.
marcato.
I.
p un poco marcato.
p un poco marcato.
ff
ff
p
p
arco.
U
p

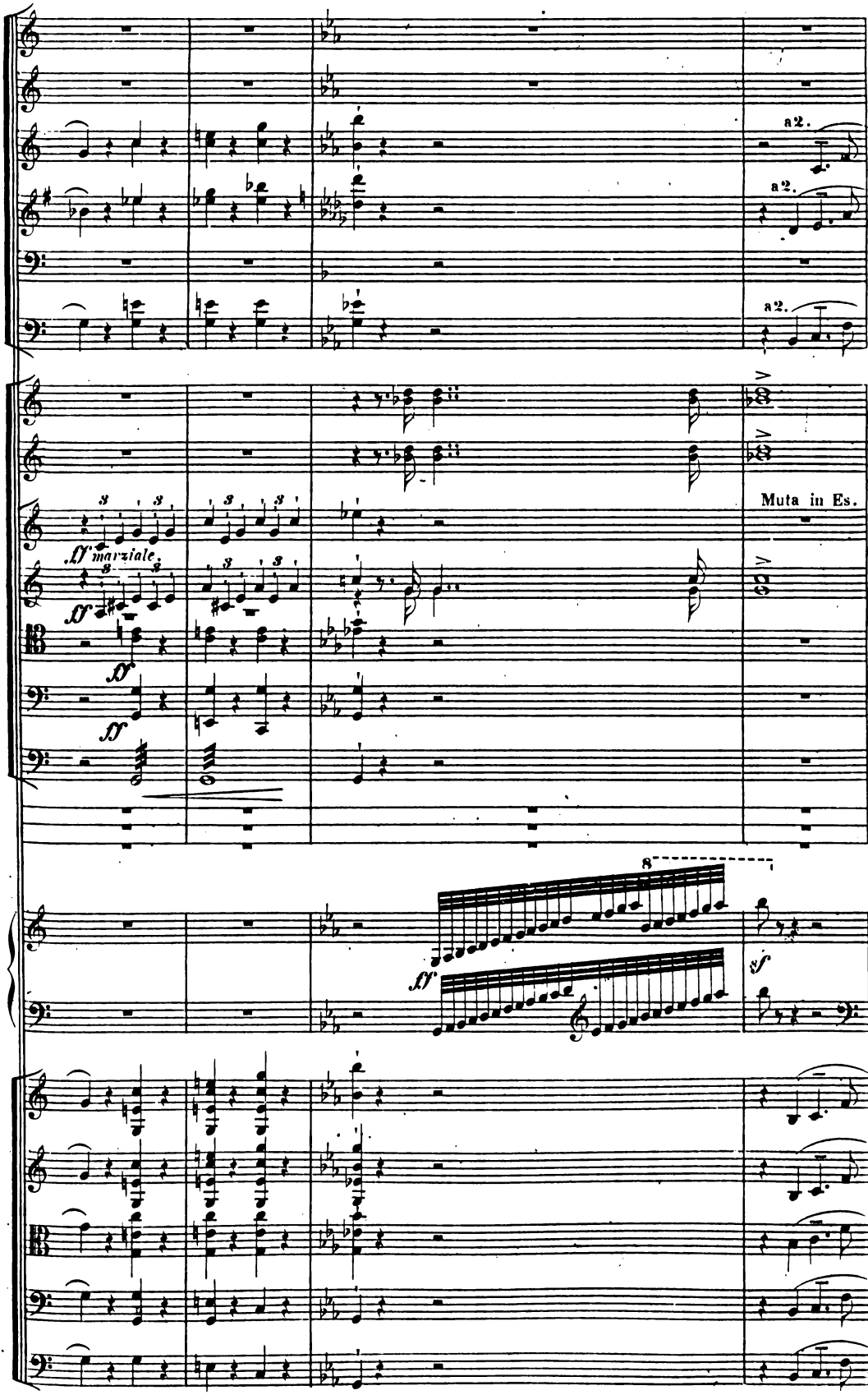

agitato. cresc. molto.
a2
agitato. cresc. molto.
agitato. cresc. molto.
in F.
cresc.
Tromp. I.
in C.
Tromp. II u. III.
(in Es.)
cresc.
cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

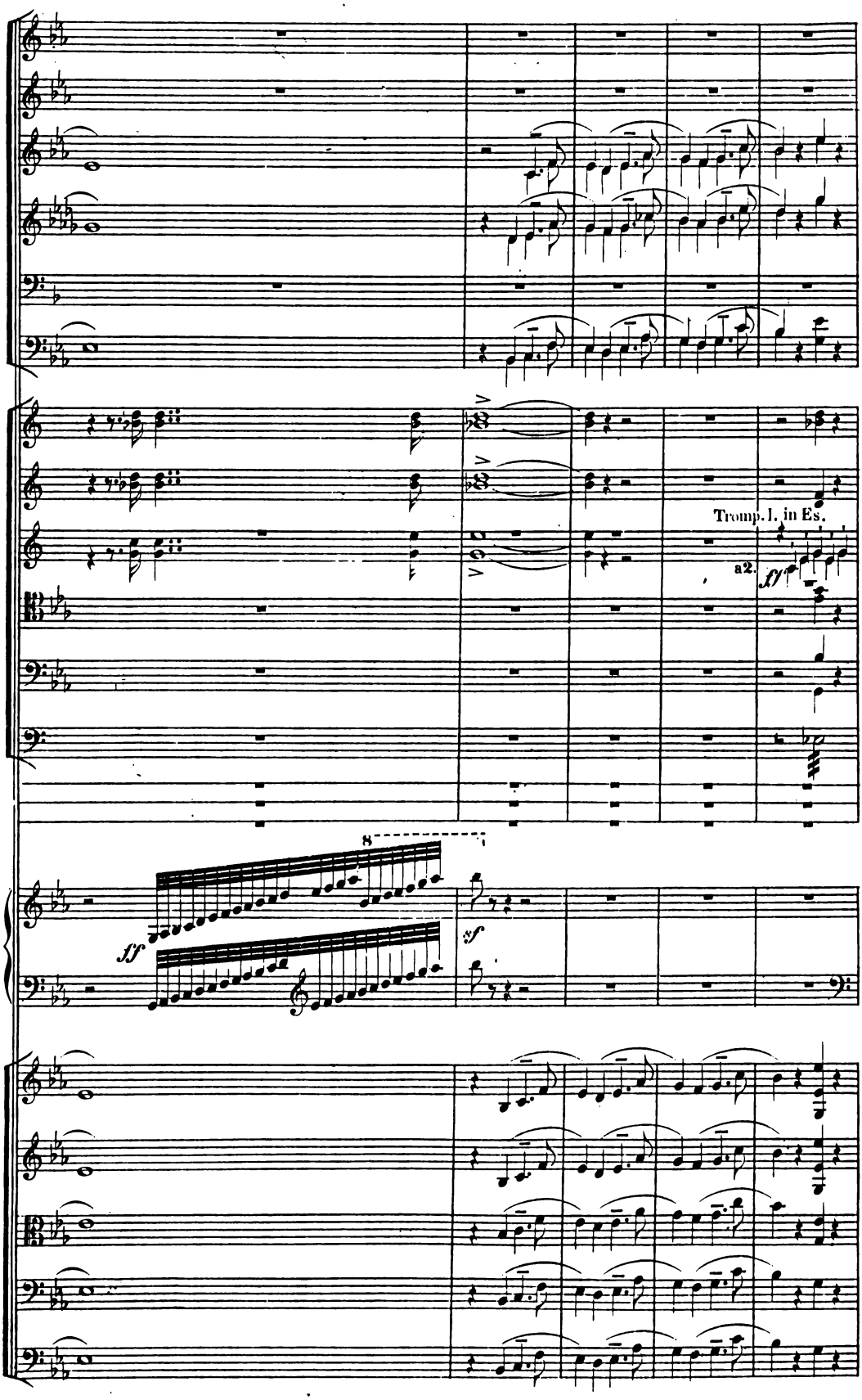

ff
ff
stacc.
stacc.

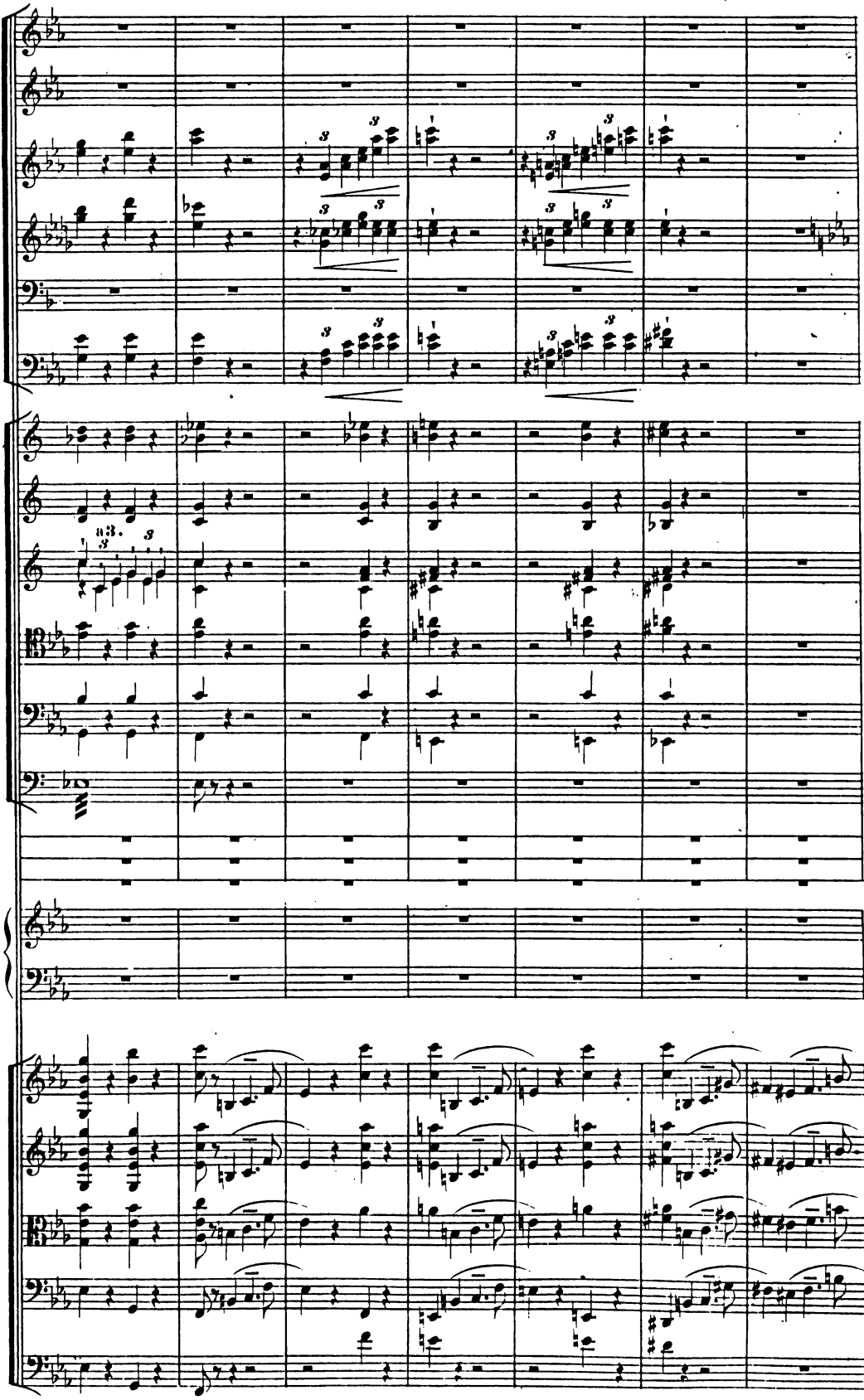


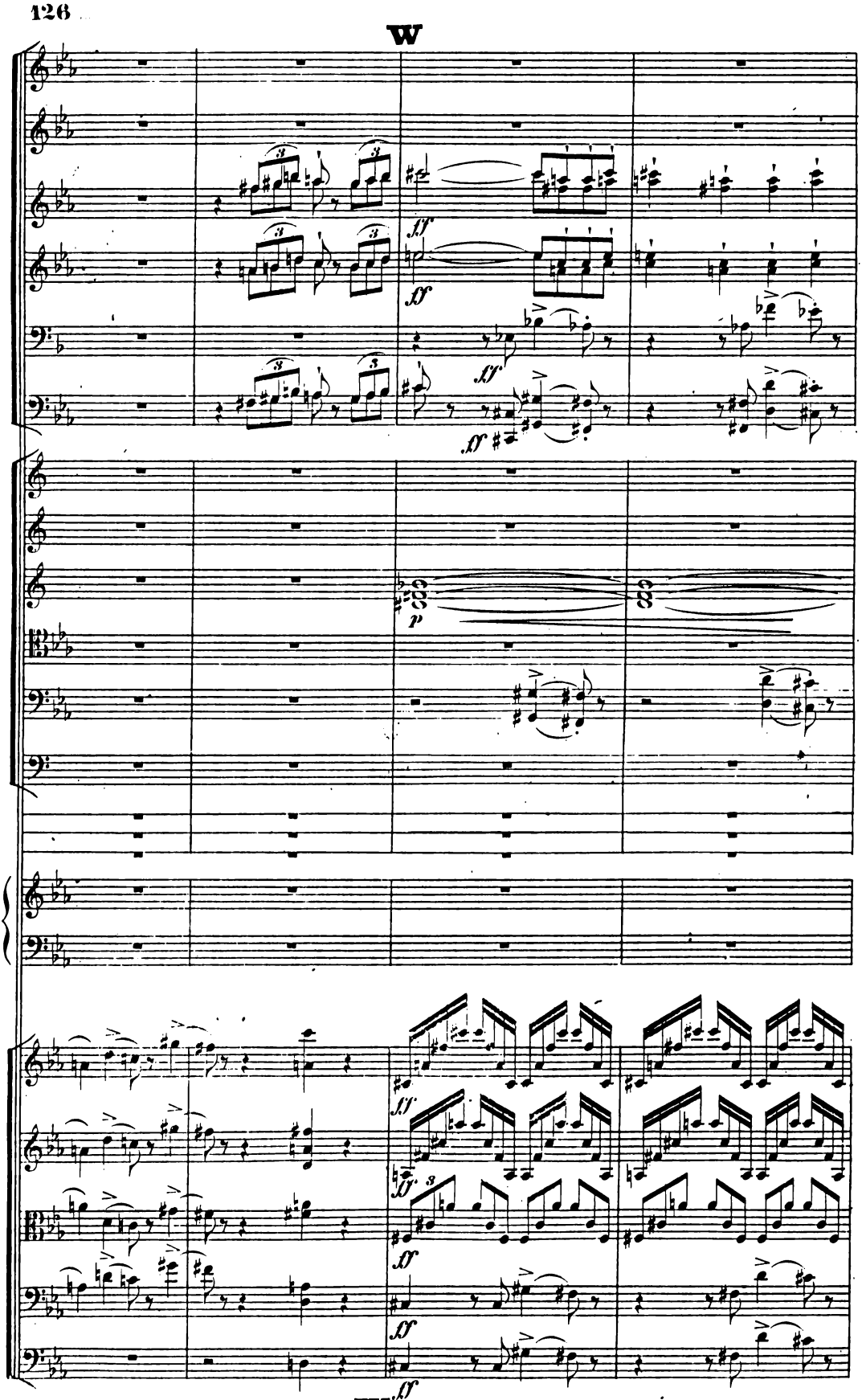

V
a2.
sempre ff
glissando.
8
ff
sf
V

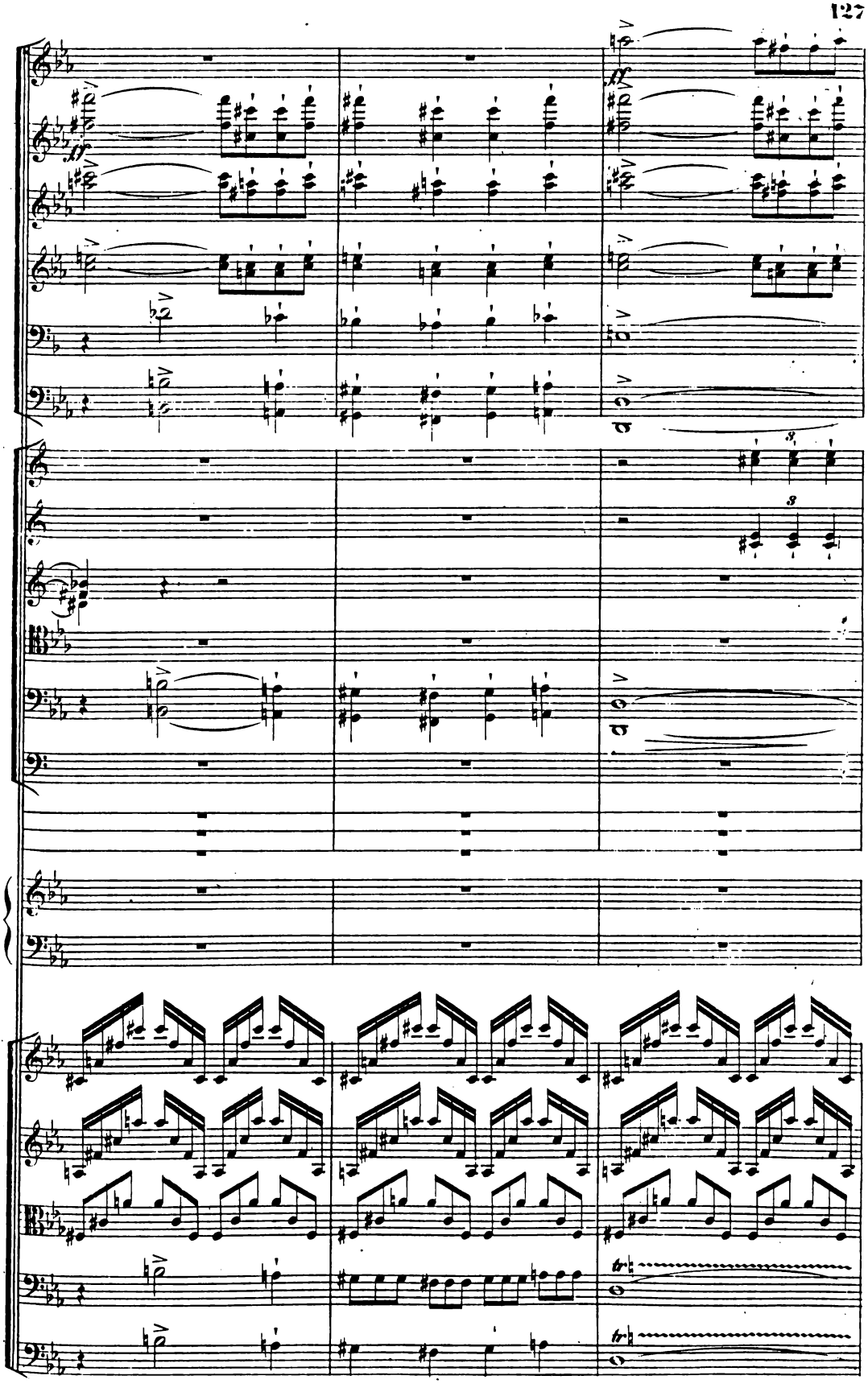

ff
sf

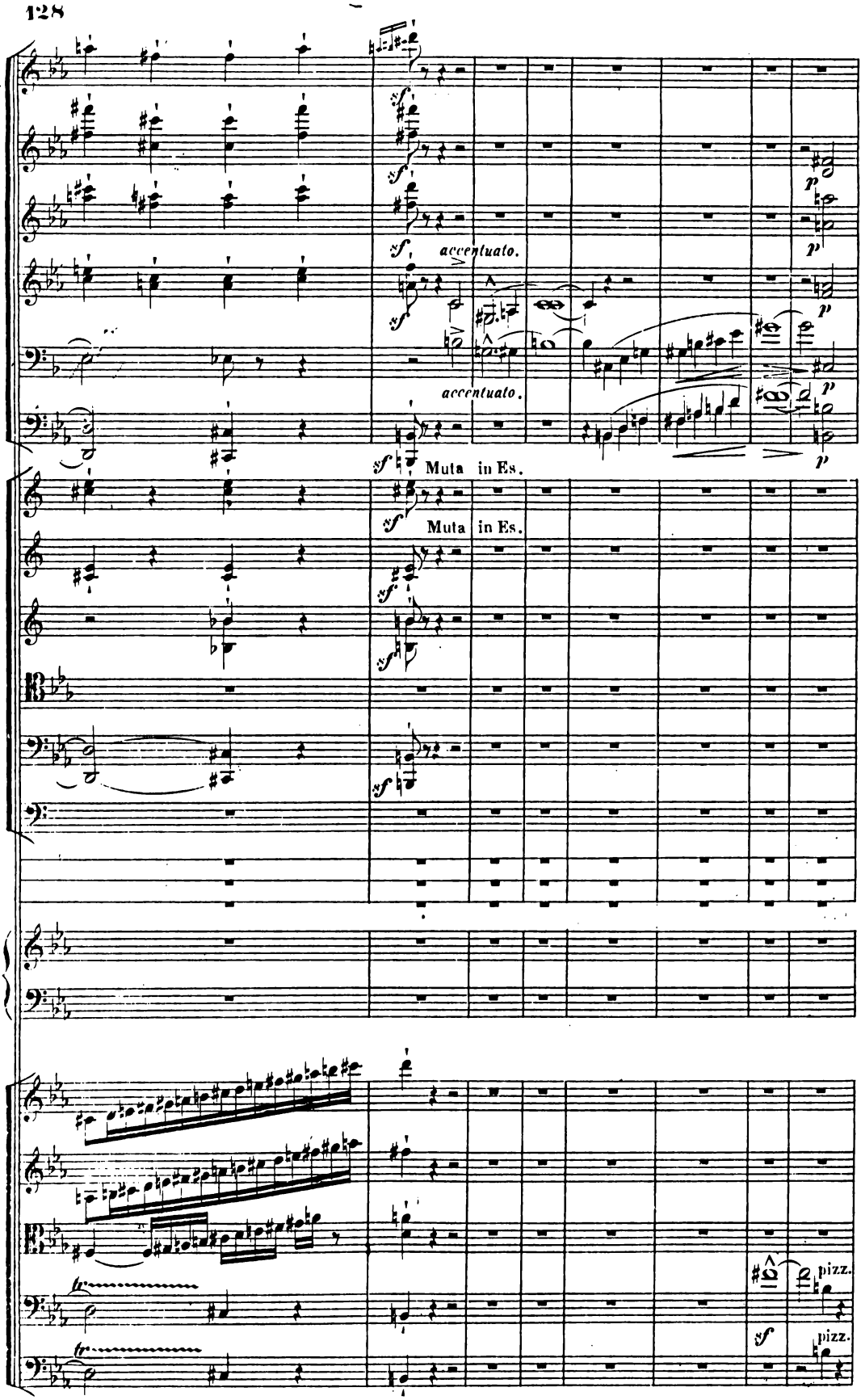

a2.
a2.
a2.
Muta in Es.
ff marziale
ff
ff
ff
8
ff
sf

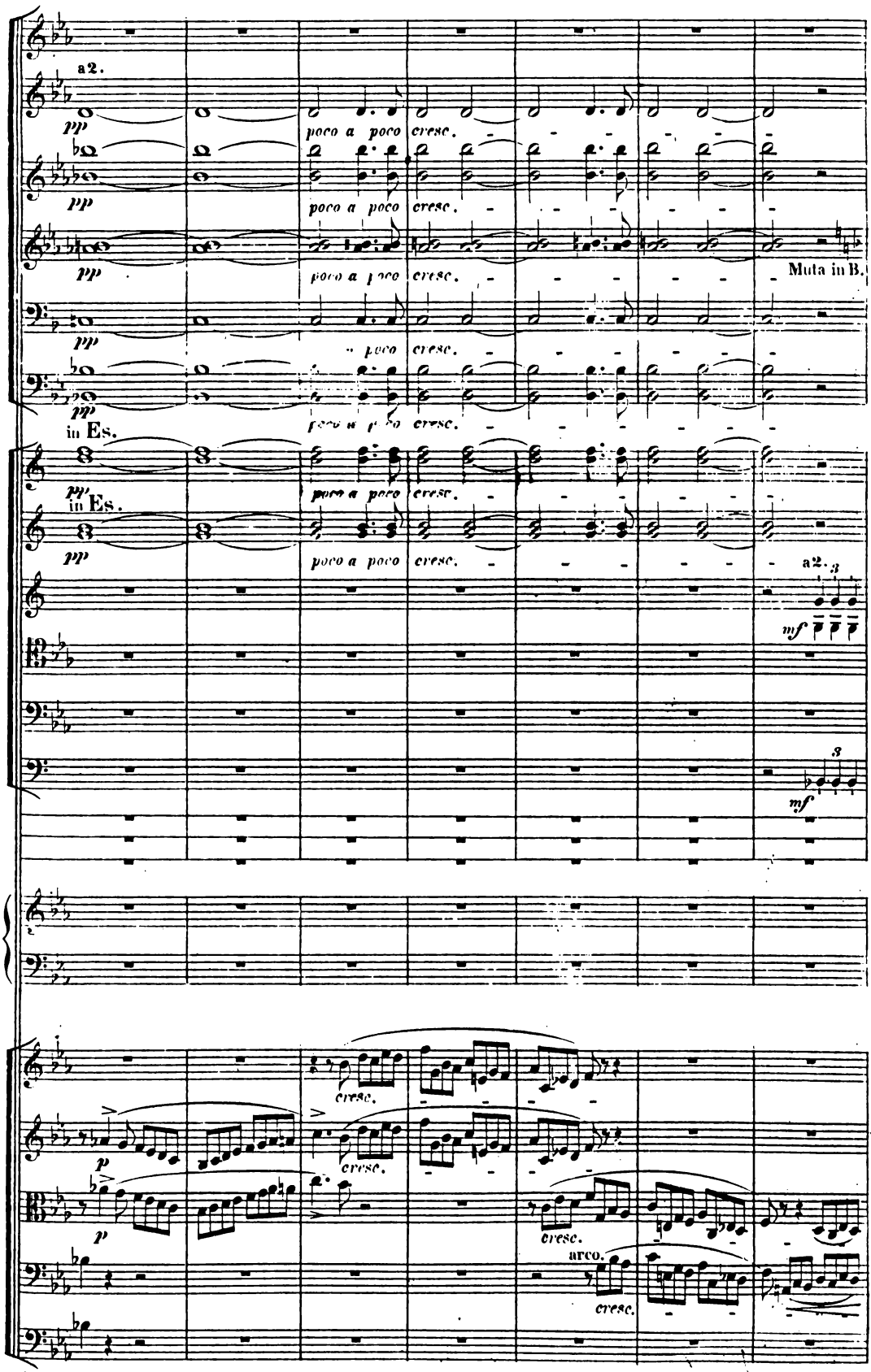

Tromp. I. in Es.
a2.
fp
8
ff
sf




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




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


a2.
pp
poco a poco cresc.
Muta in B.
in Es.
a2.
mf
cresc.
p
arco.

X

ff

ff

brillante.

3

ff

3brillante.

3 ff

ff

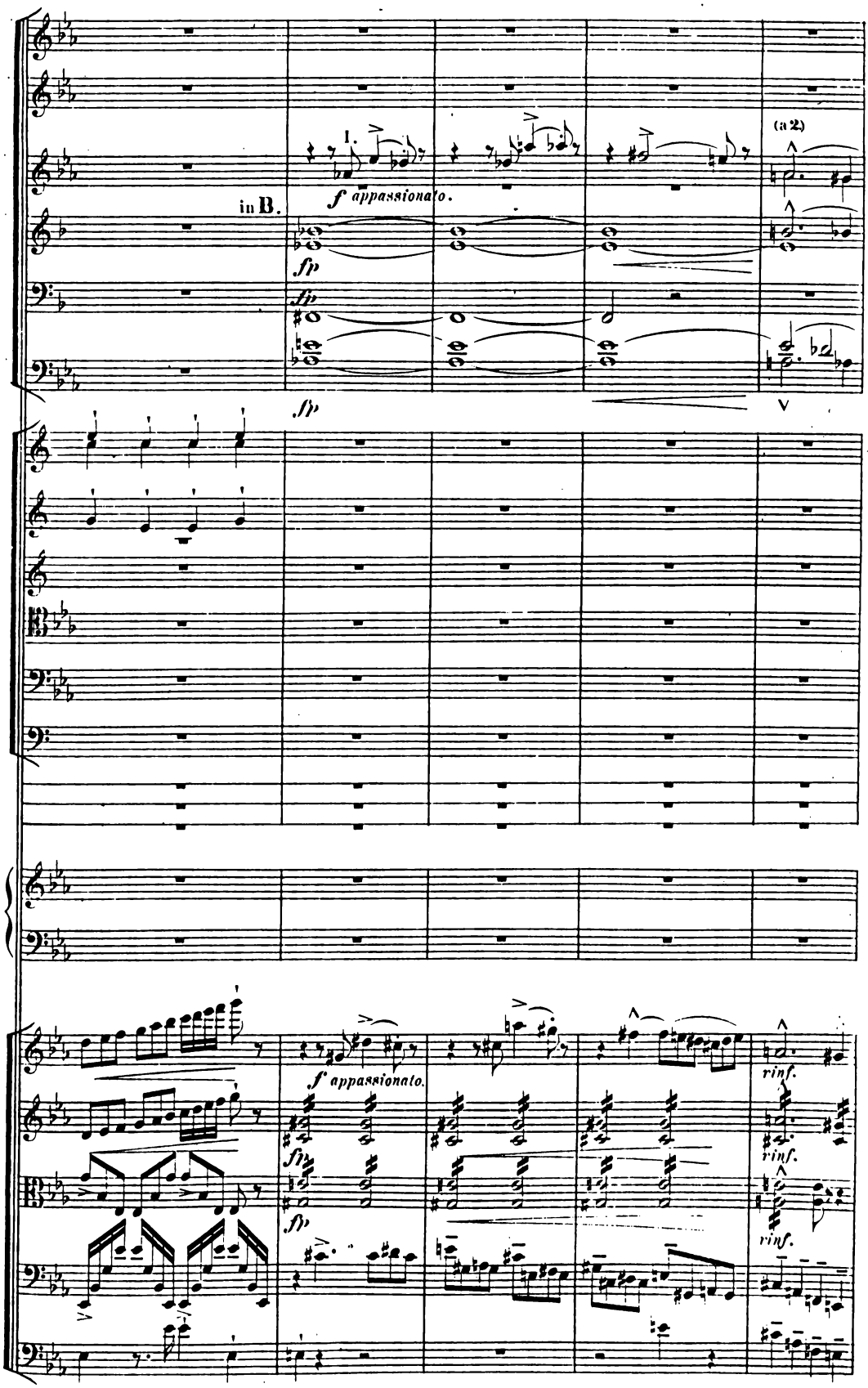
3

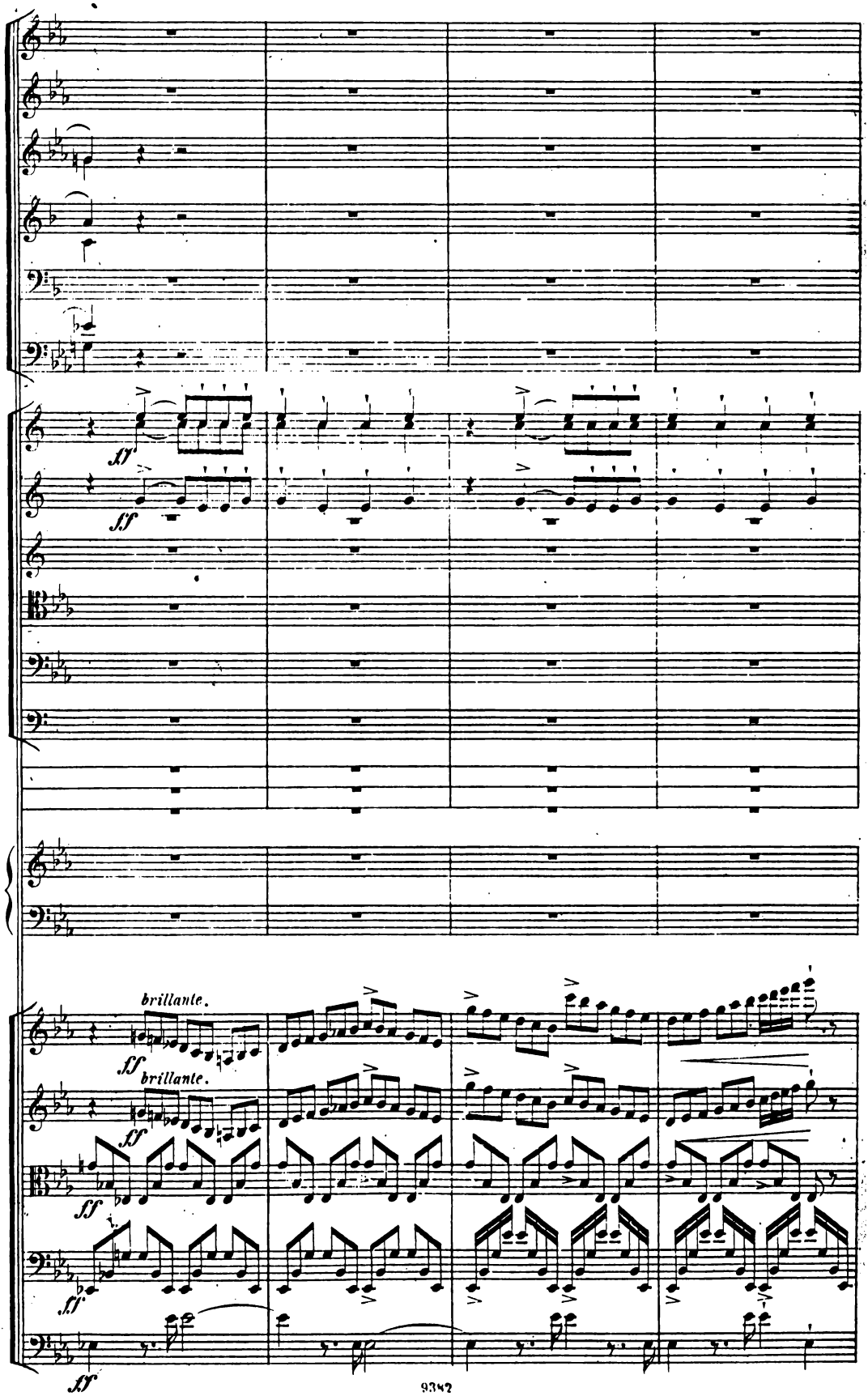
ff

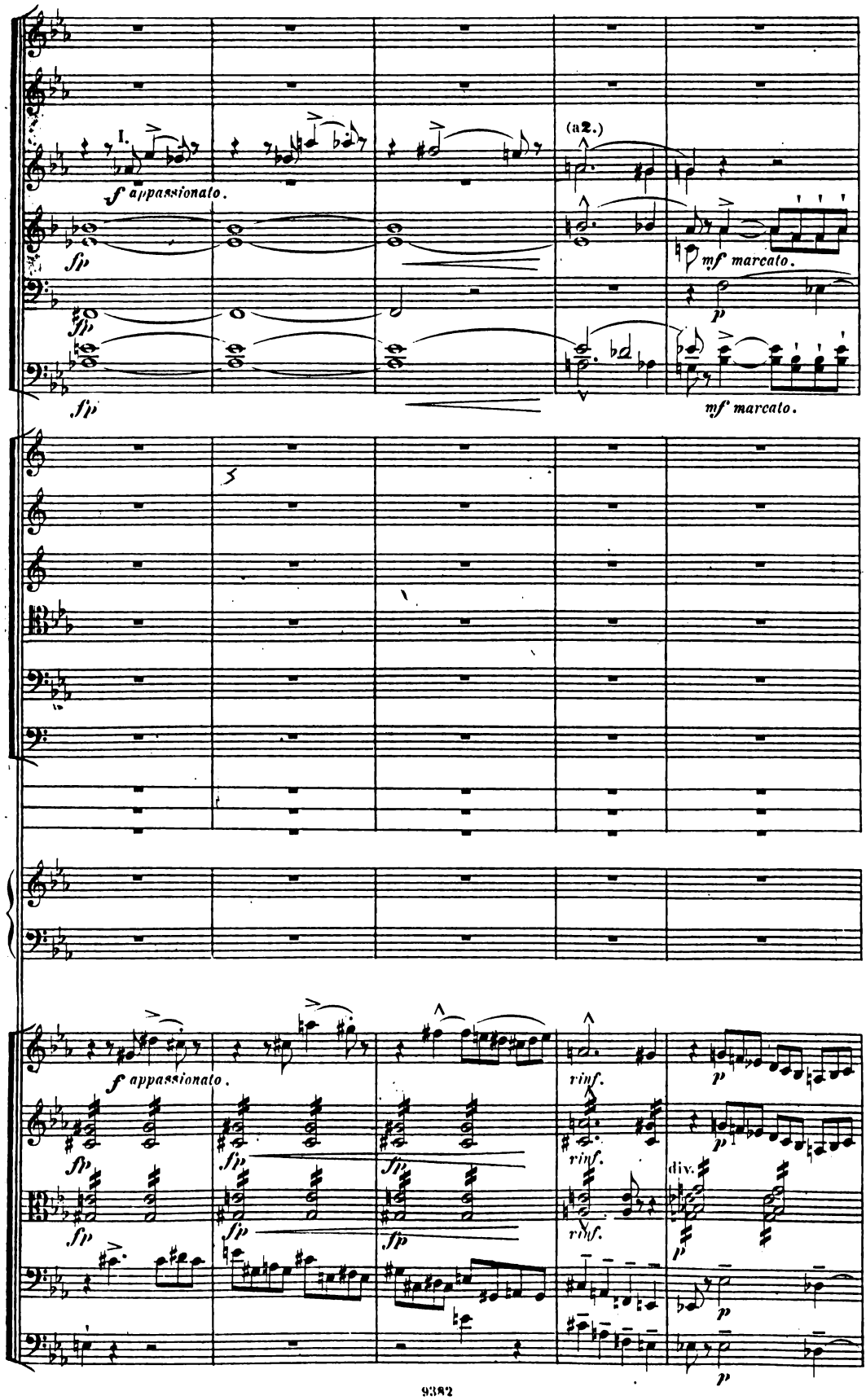
arco.

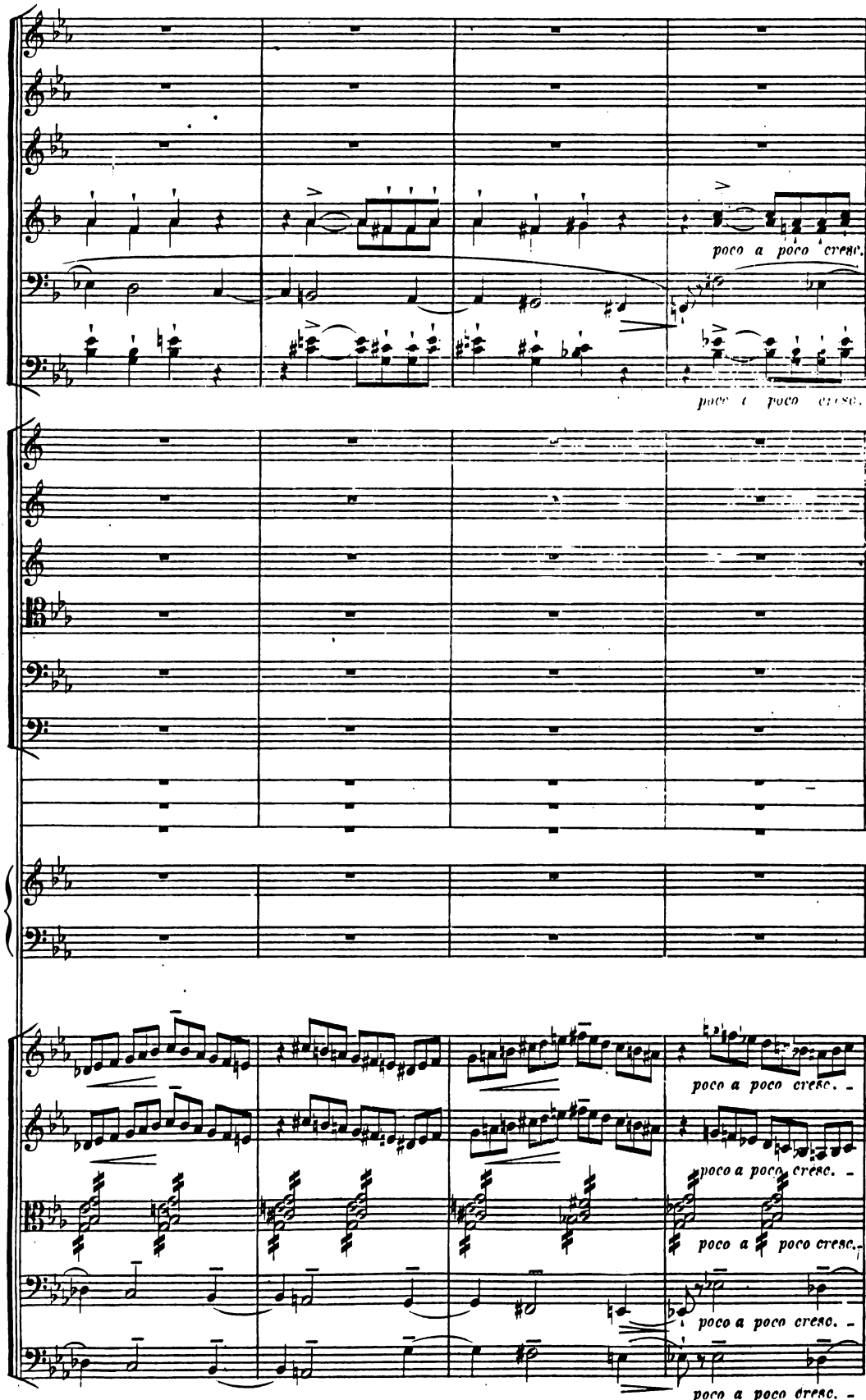
ff

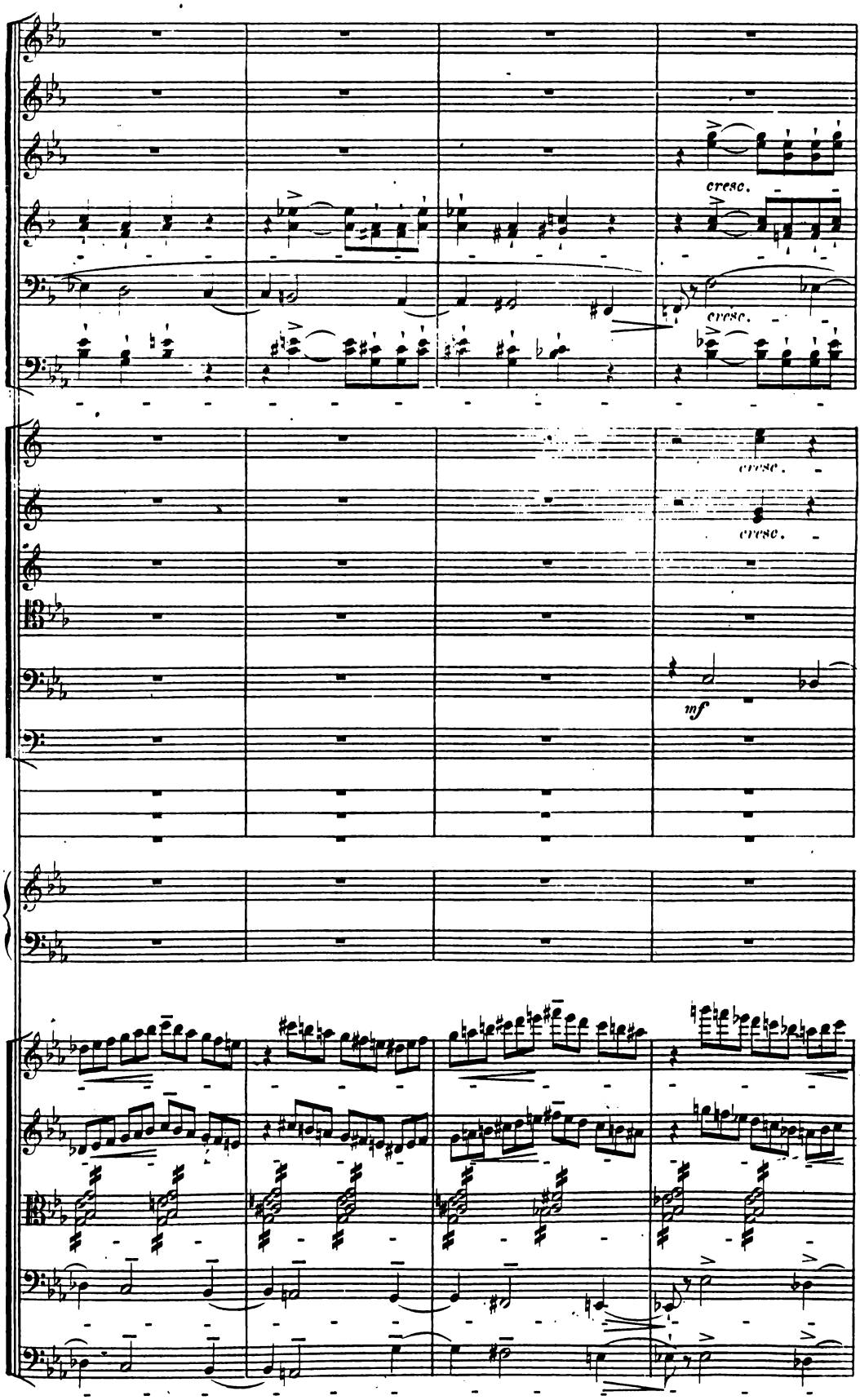
X

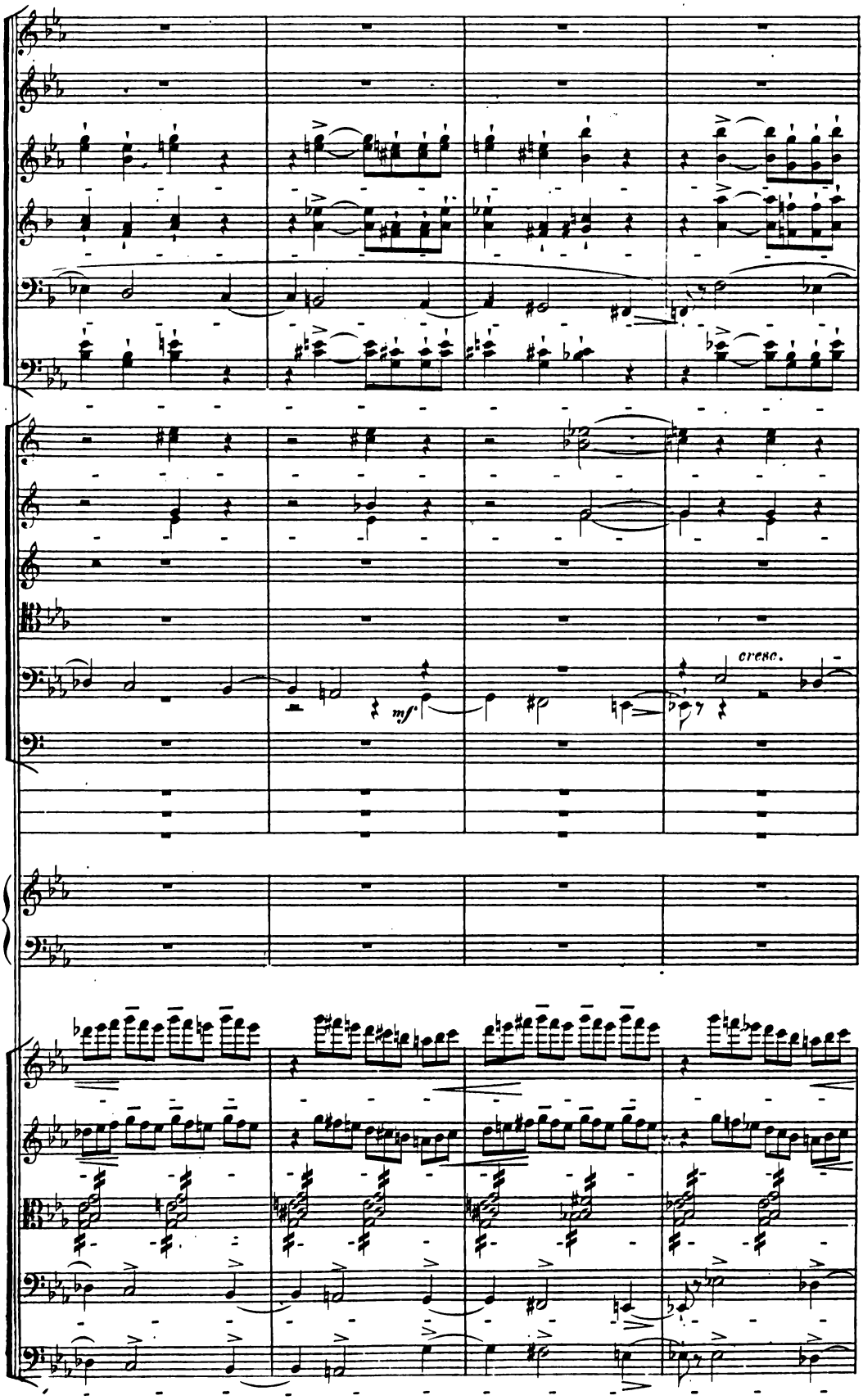

in B.
1.
(a 2)
f appassionato.
fp
fp
fp
fp
f appassionato.
fp
fp
rinf.
rinf.
rinf.

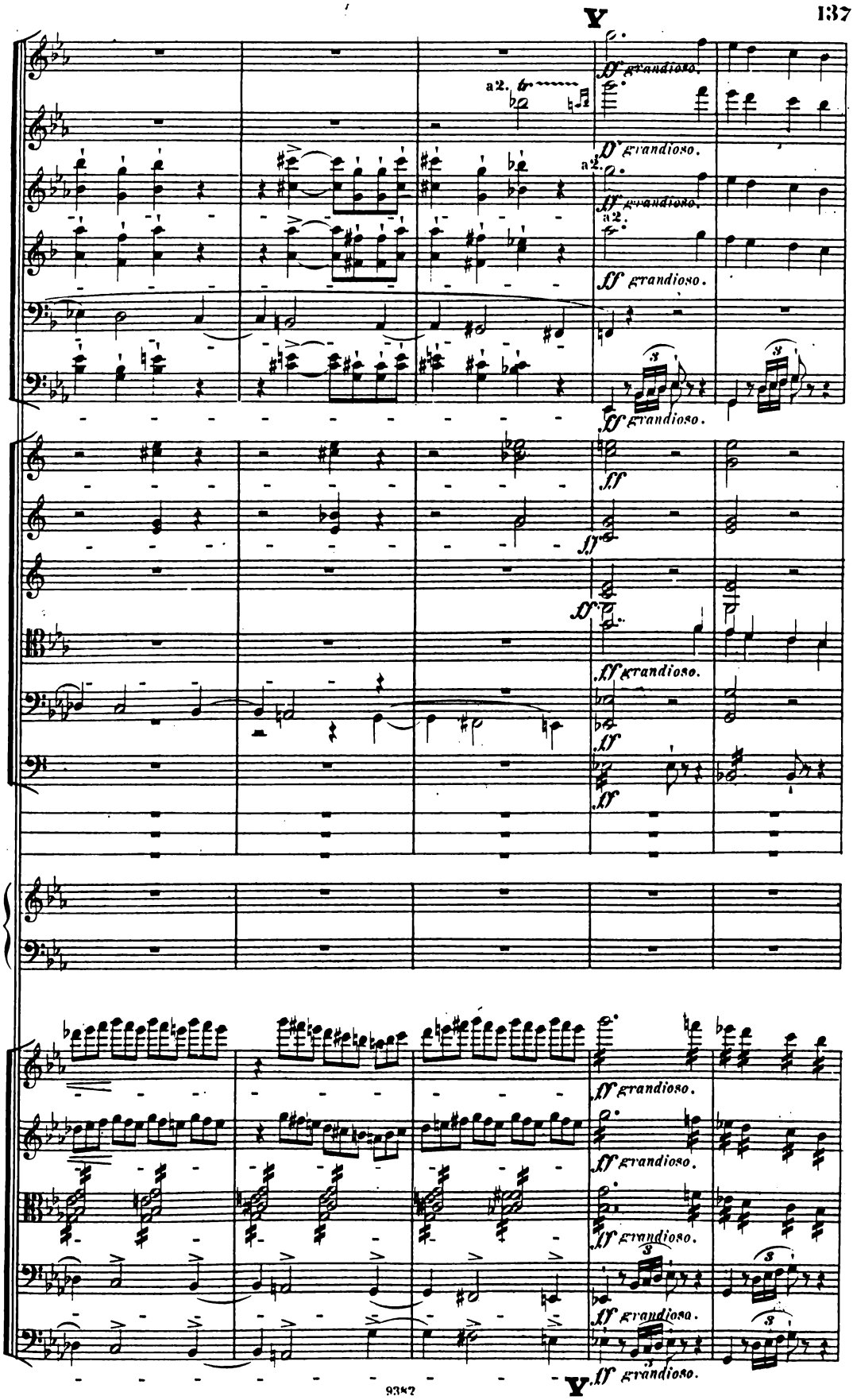

ff
ff
brillante.
ff
brillante.
ff
ff
ff

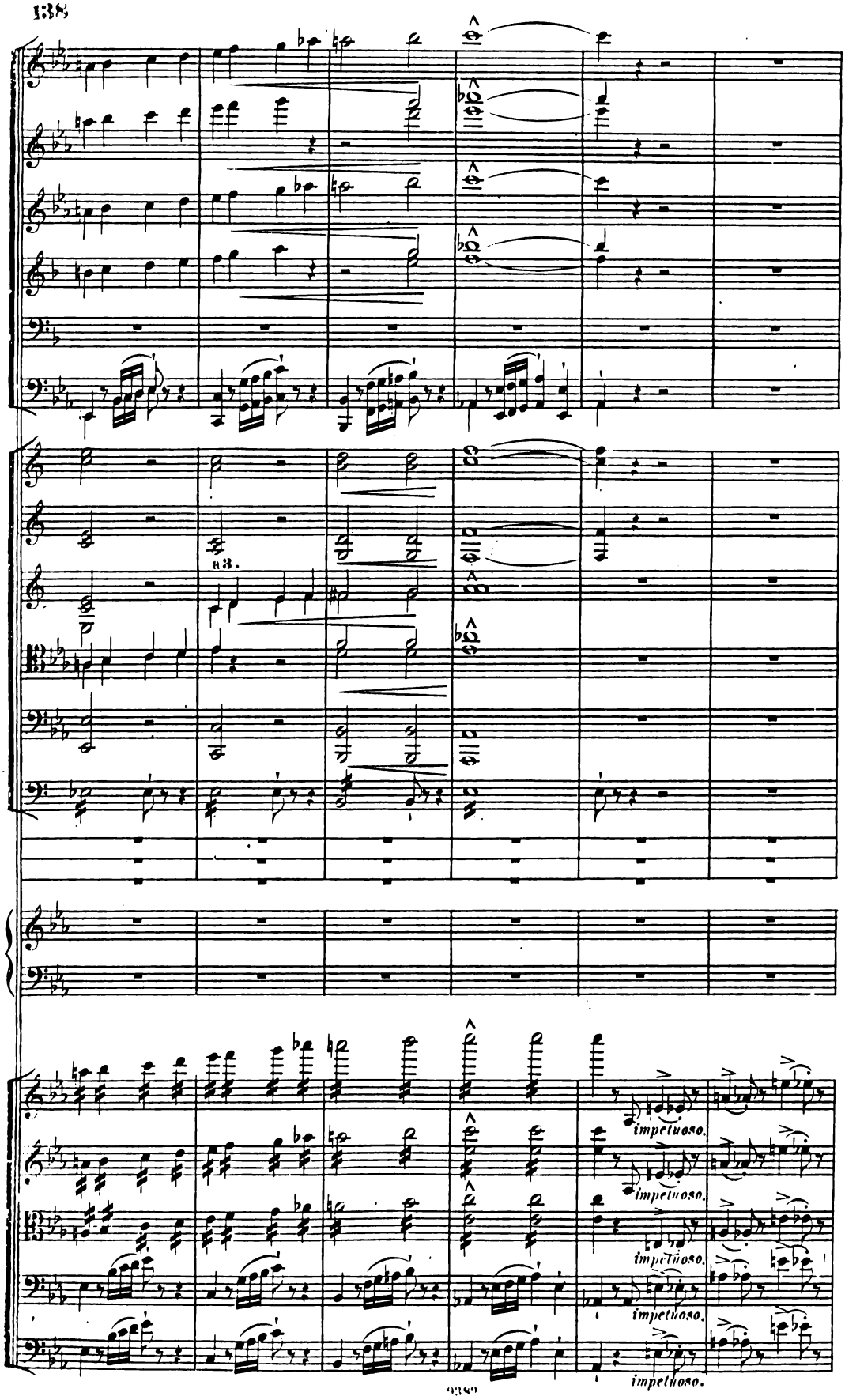

I.
f appassionato.
fp
fp
fp
(a2.)
mf marcato.
p
mf marcato.
f appassionato.
fp
fp
fp
fp
rinf.
rinf.
rinf.
p
p
div.
p
p

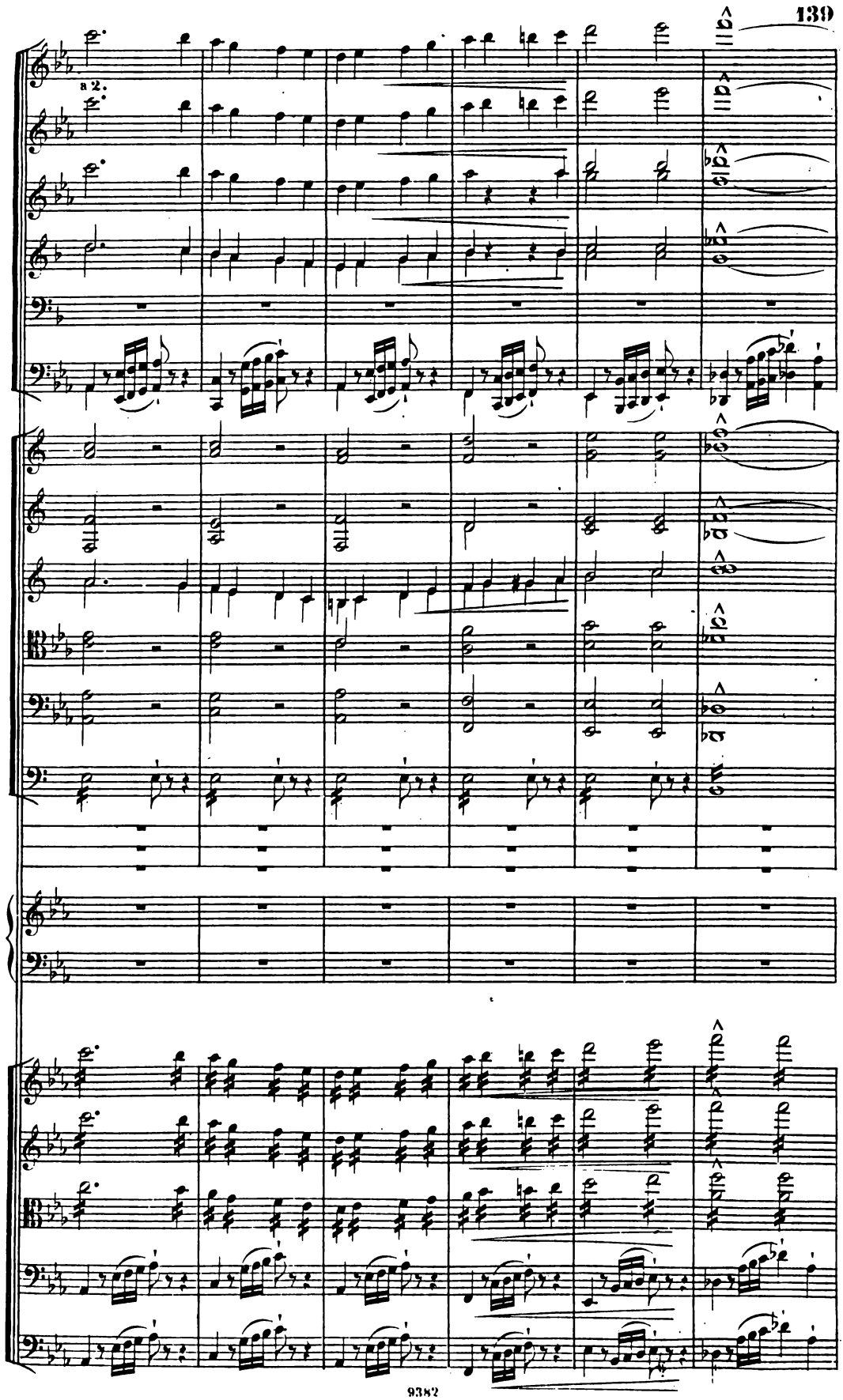

poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.


cresc.
cresc.
cresc.
cresc.
mf


mf
cresc.


V
a2.
ff grandioso.
a2.
ff grandioso.
a2.
ff grandioso.
ff grandioso.
ff
ff
ff grandioso.
ff
ff
ff grandioso.
ff grandioso.
ff grandioso.
ff grandioso.
ff grandioso.
V


a3.
impetuoso.
impetuoso.
impetuoso.
impetuoso.


a 2.

Z

un poco rallentando il tempo.

sempre fff

sempre fff

sempre fff

sempre fff un poco rallentando il tempo.

sempre fff

sempre fff

sempre fff

sempre fff

sempre fff

a3.

(Becken.)

ff

un poco rallentando il tempo.

un poco rallentando il tempo.

impetuoso.

impetuoso.

impetuoso.

impetuoso.

impetuoso.

sempre fff

sempre fff

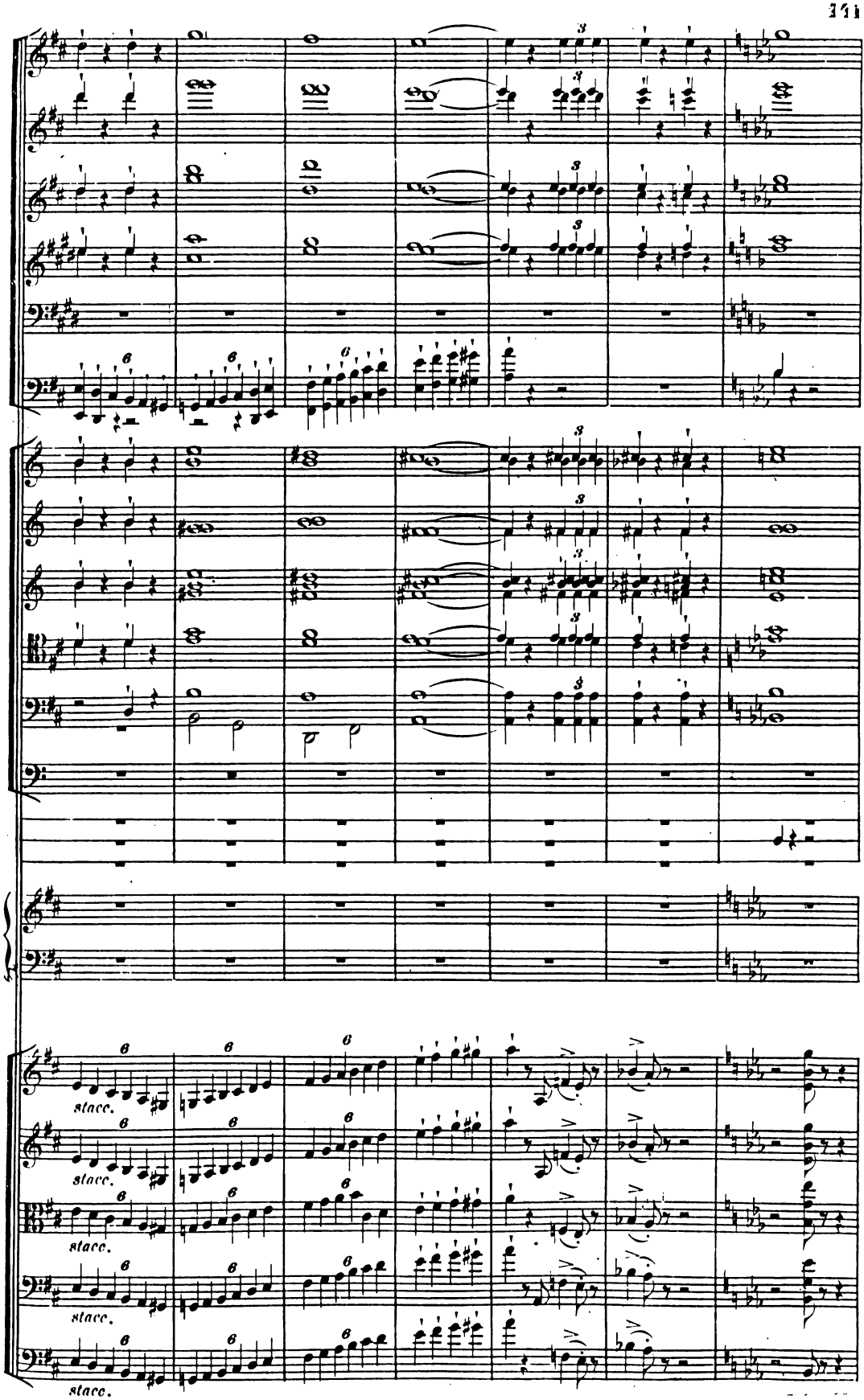
sempre fff

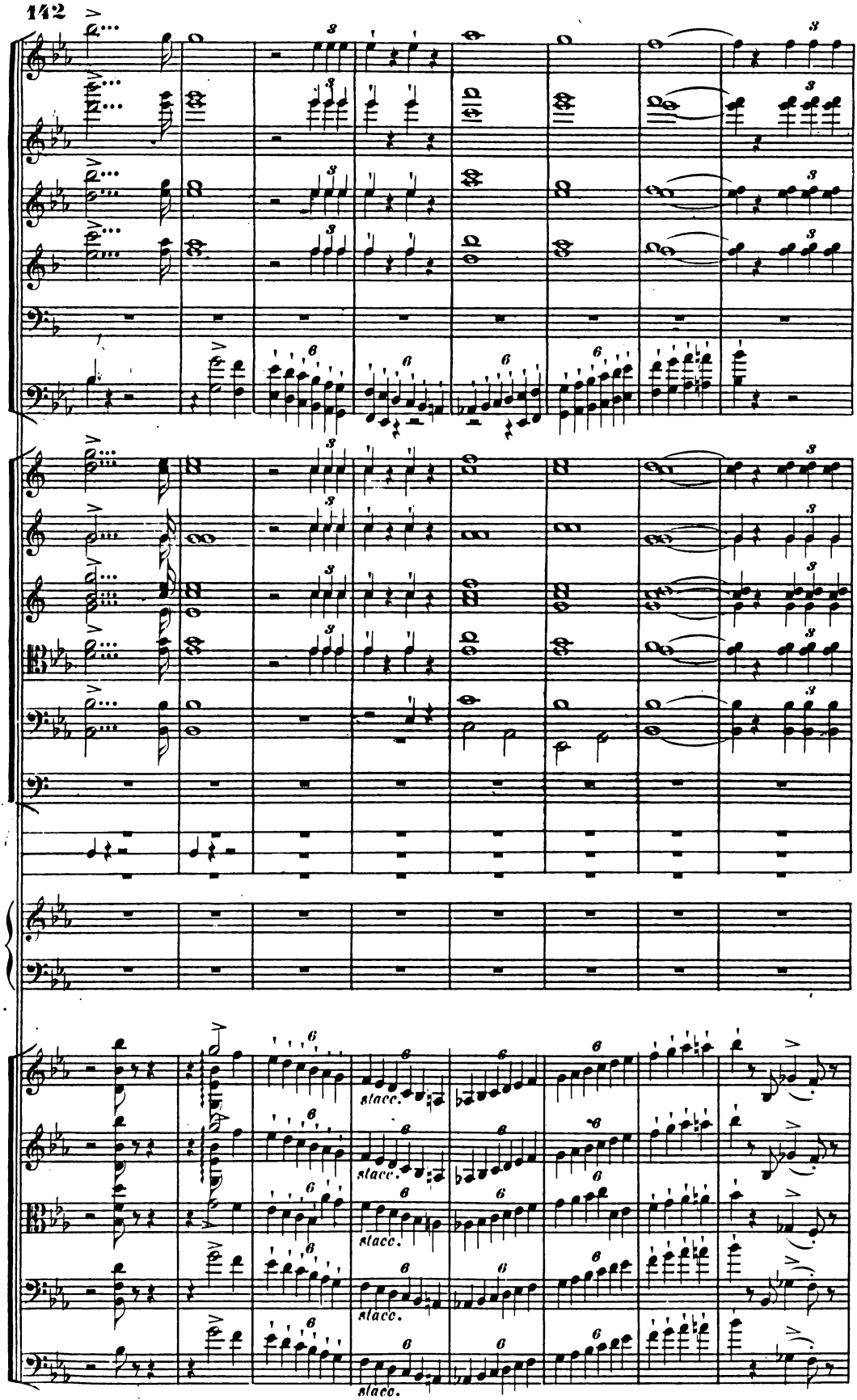
sempre fff

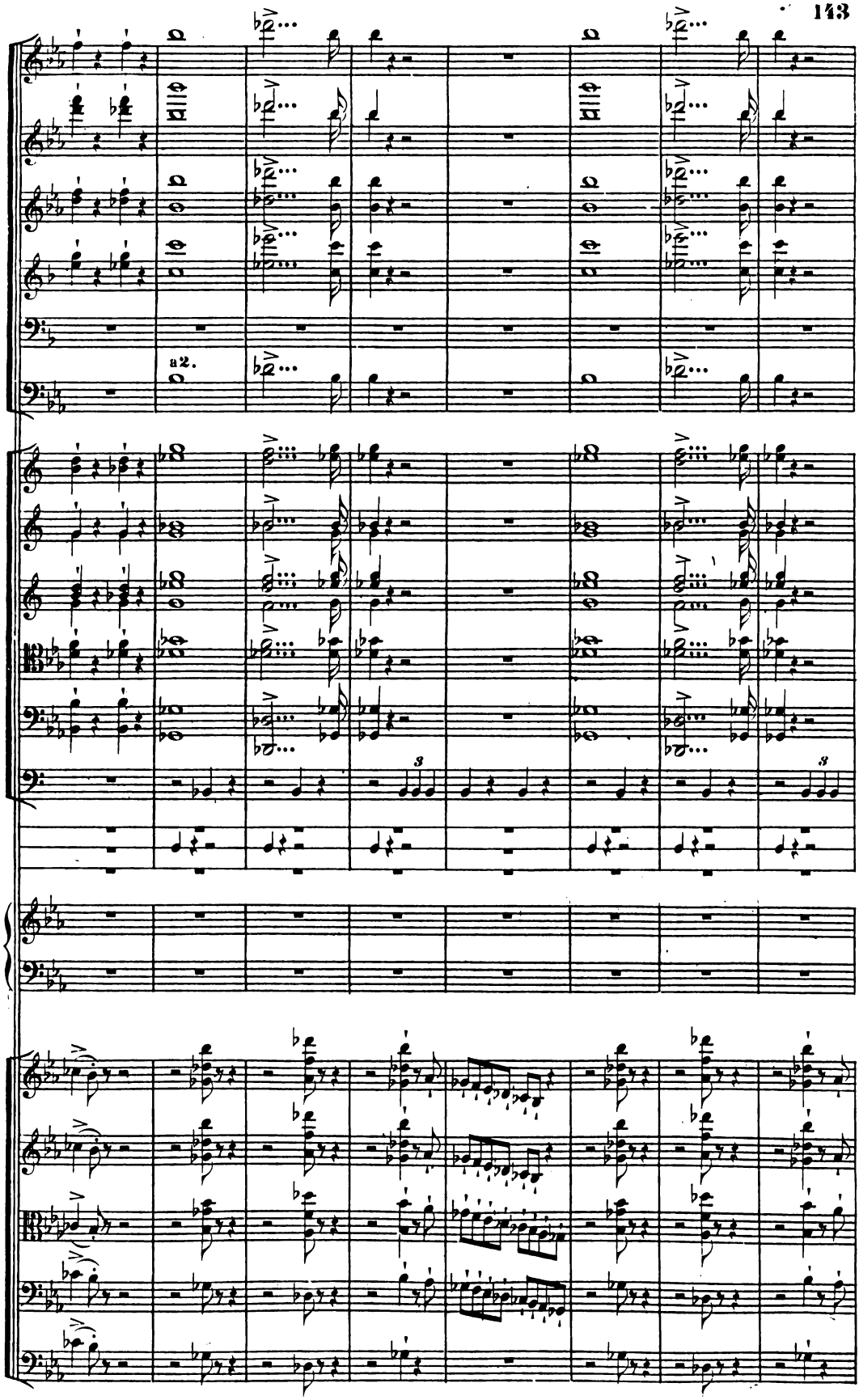
sempre fff

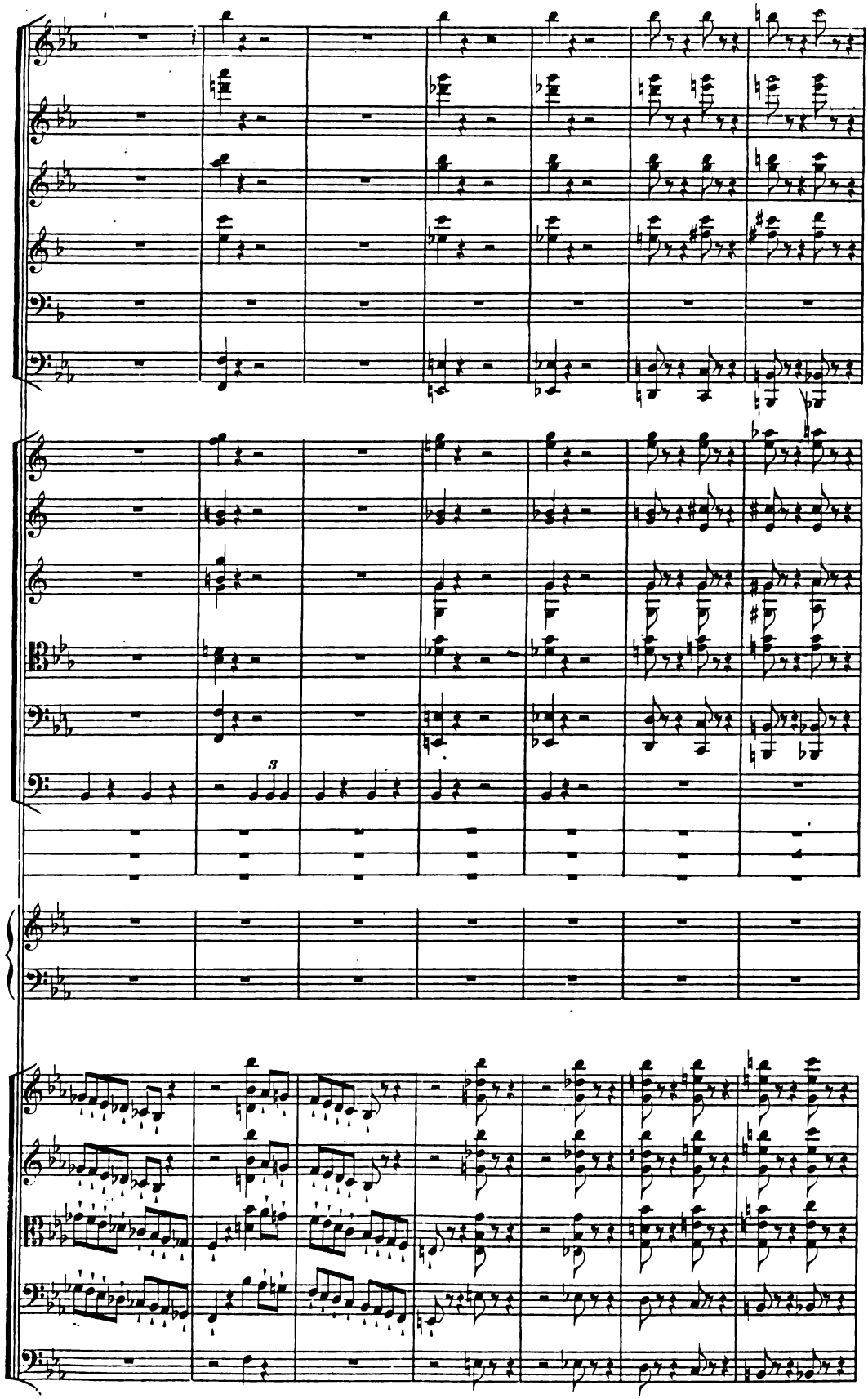
Z

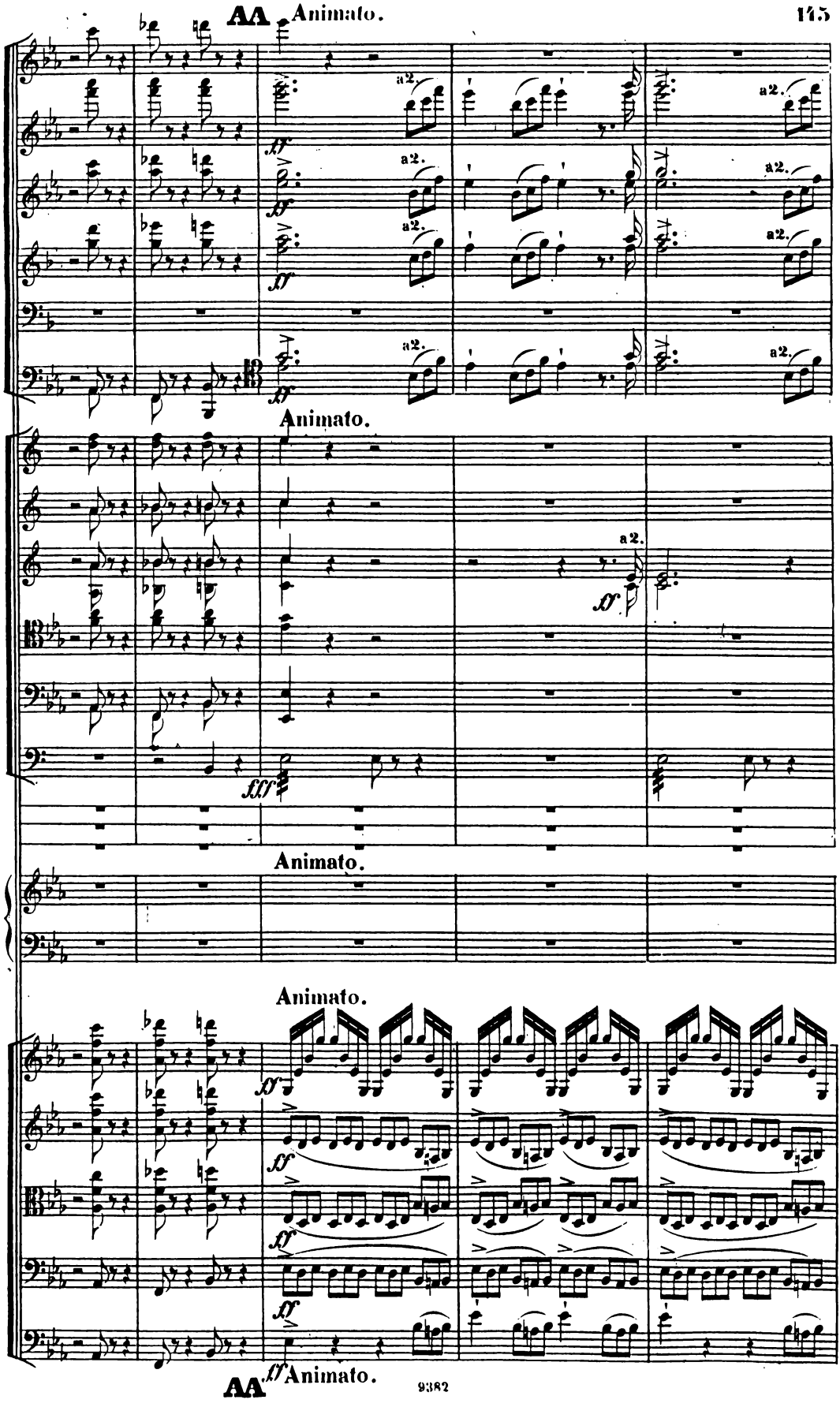
un poco rallentando il tempo.

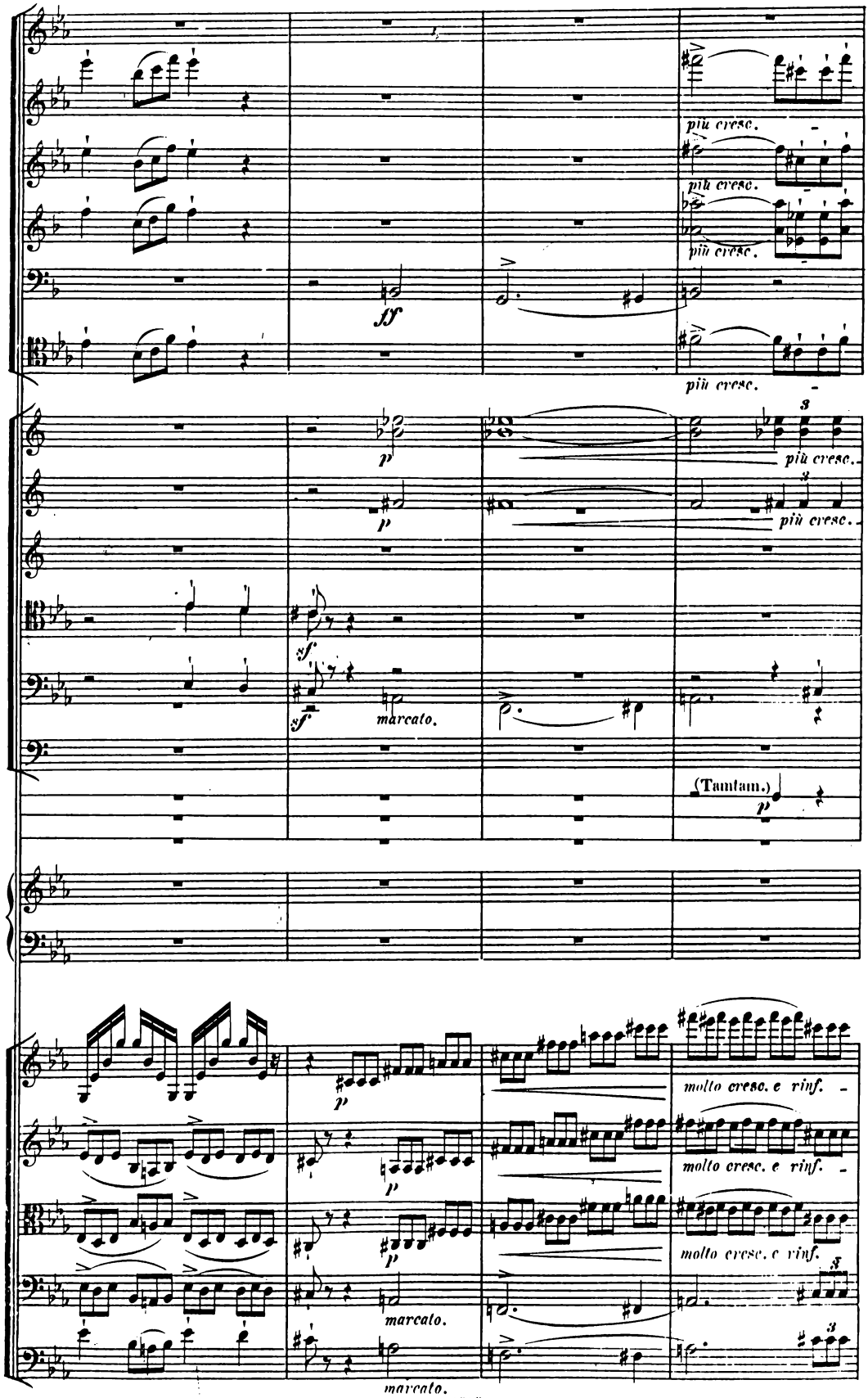

stacc.
stacc.
stacc.
stacc.
stacc.

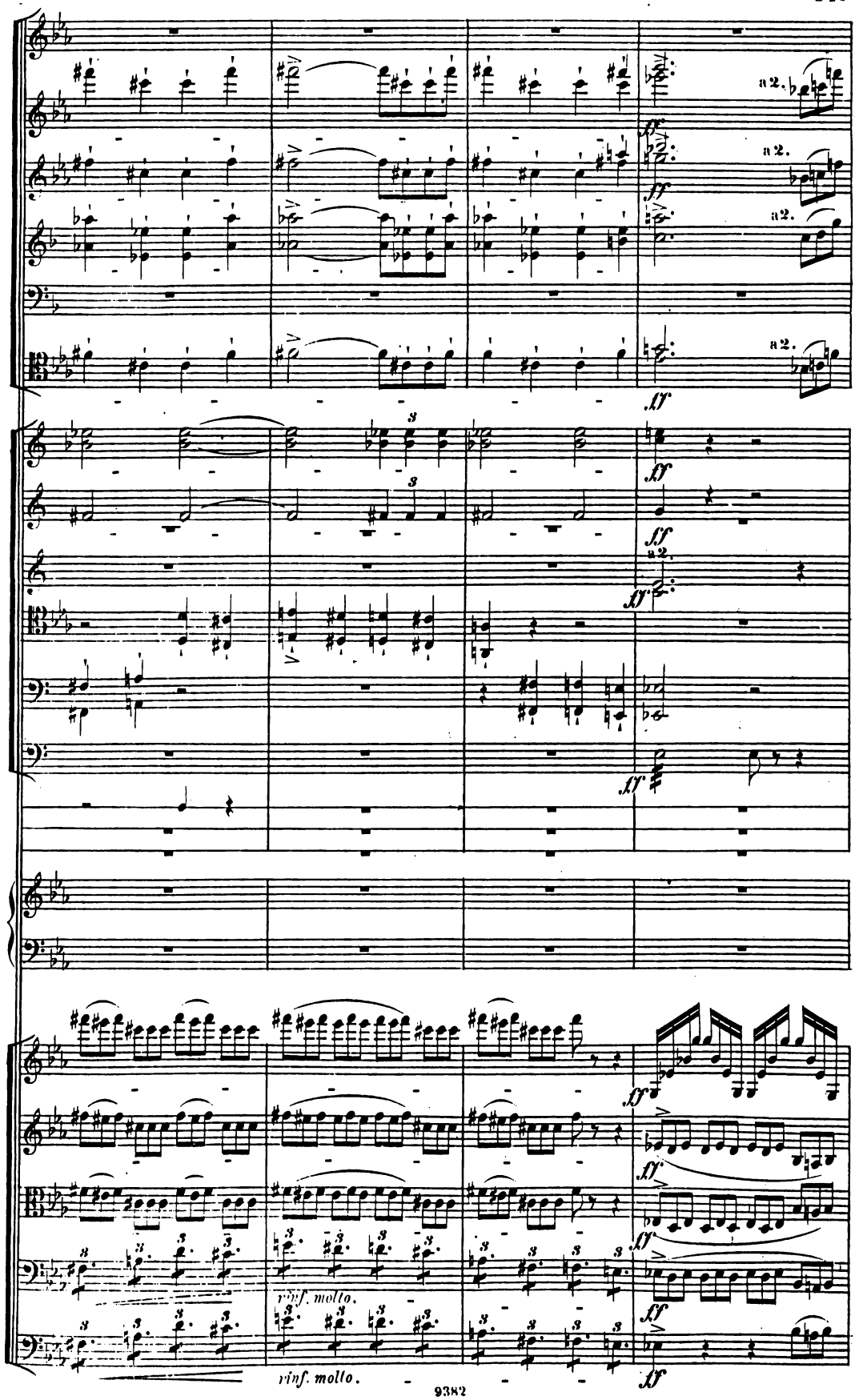

stacc.
stacc.
stacc.
stacc.

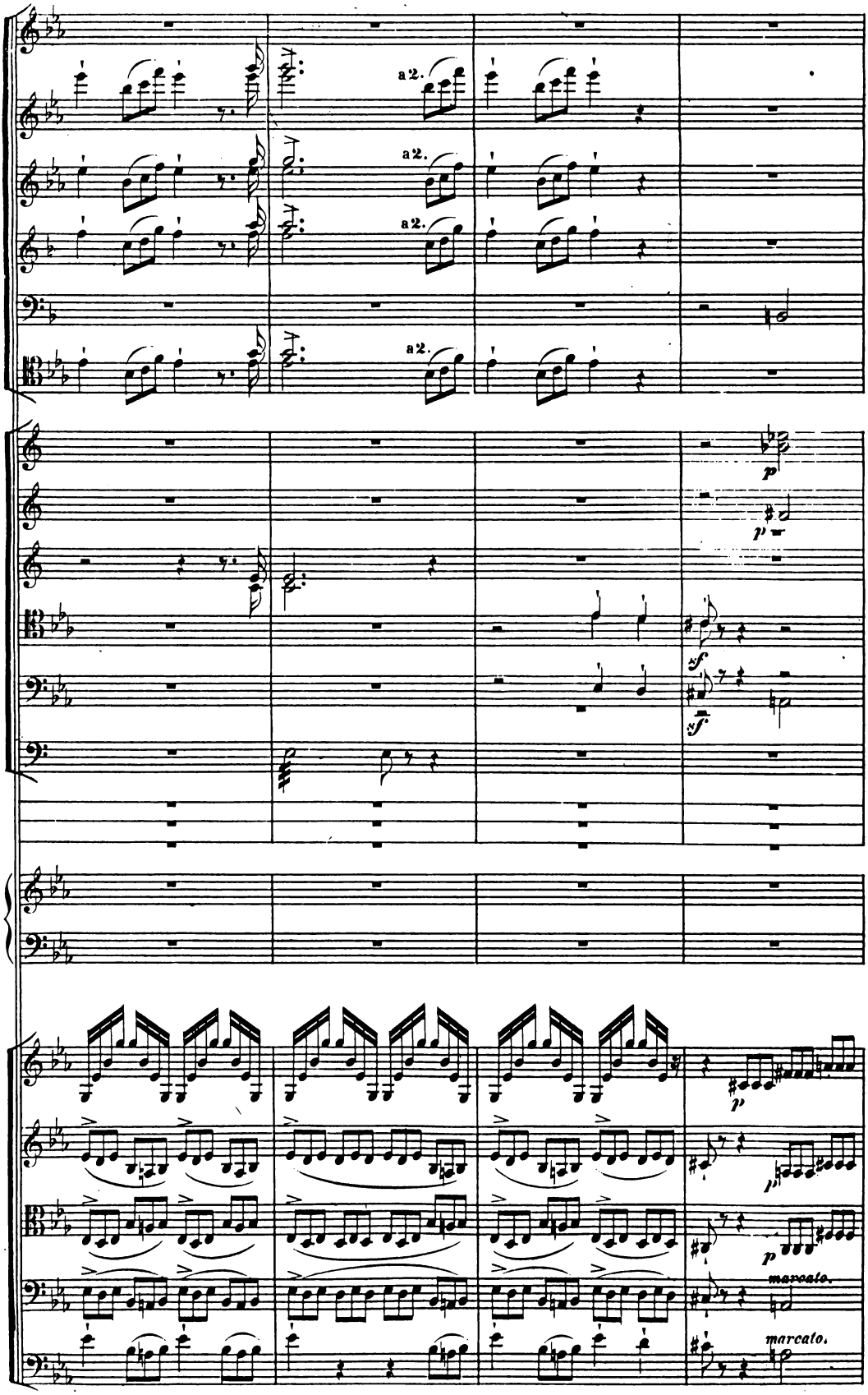

a2.
3
3

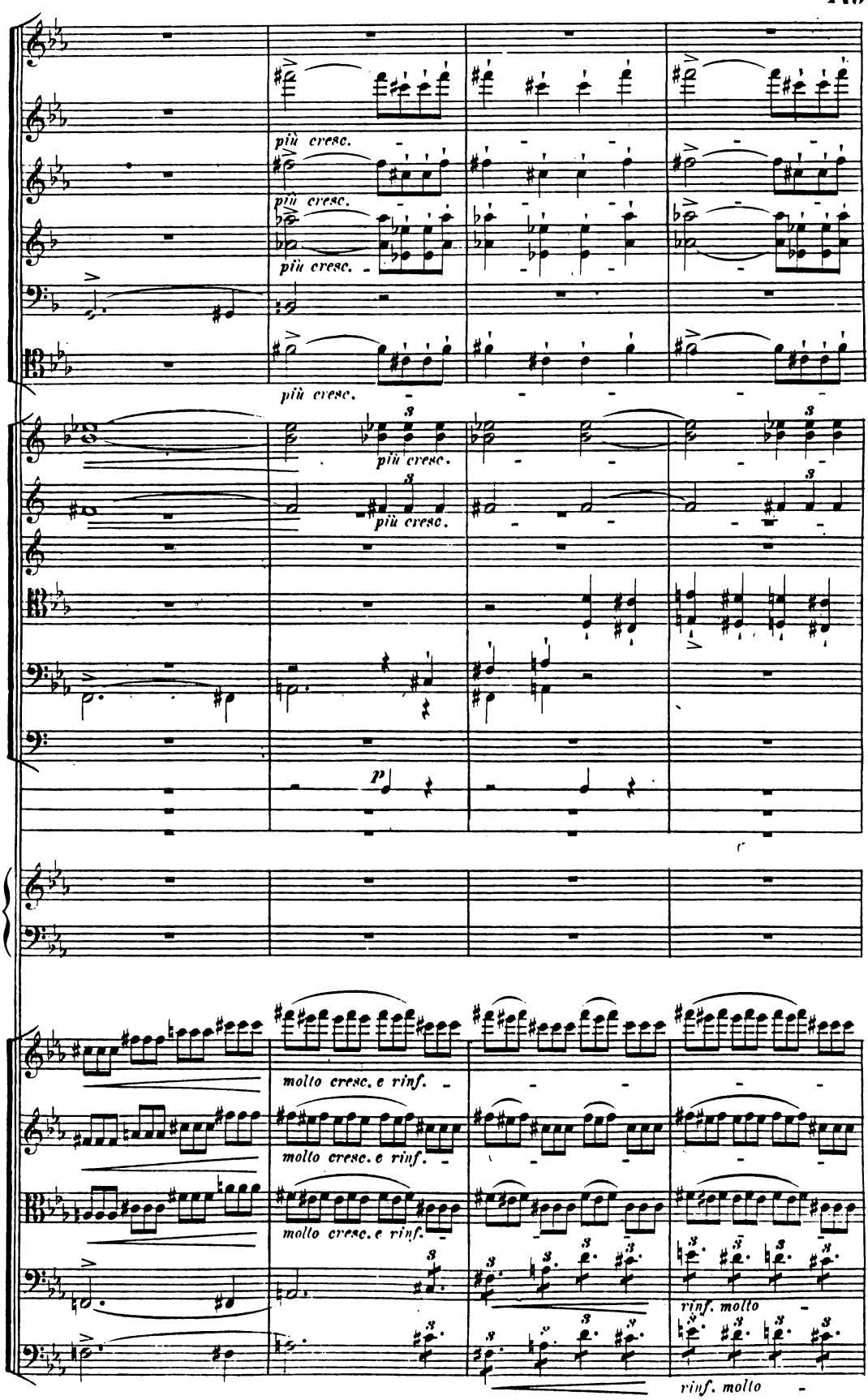


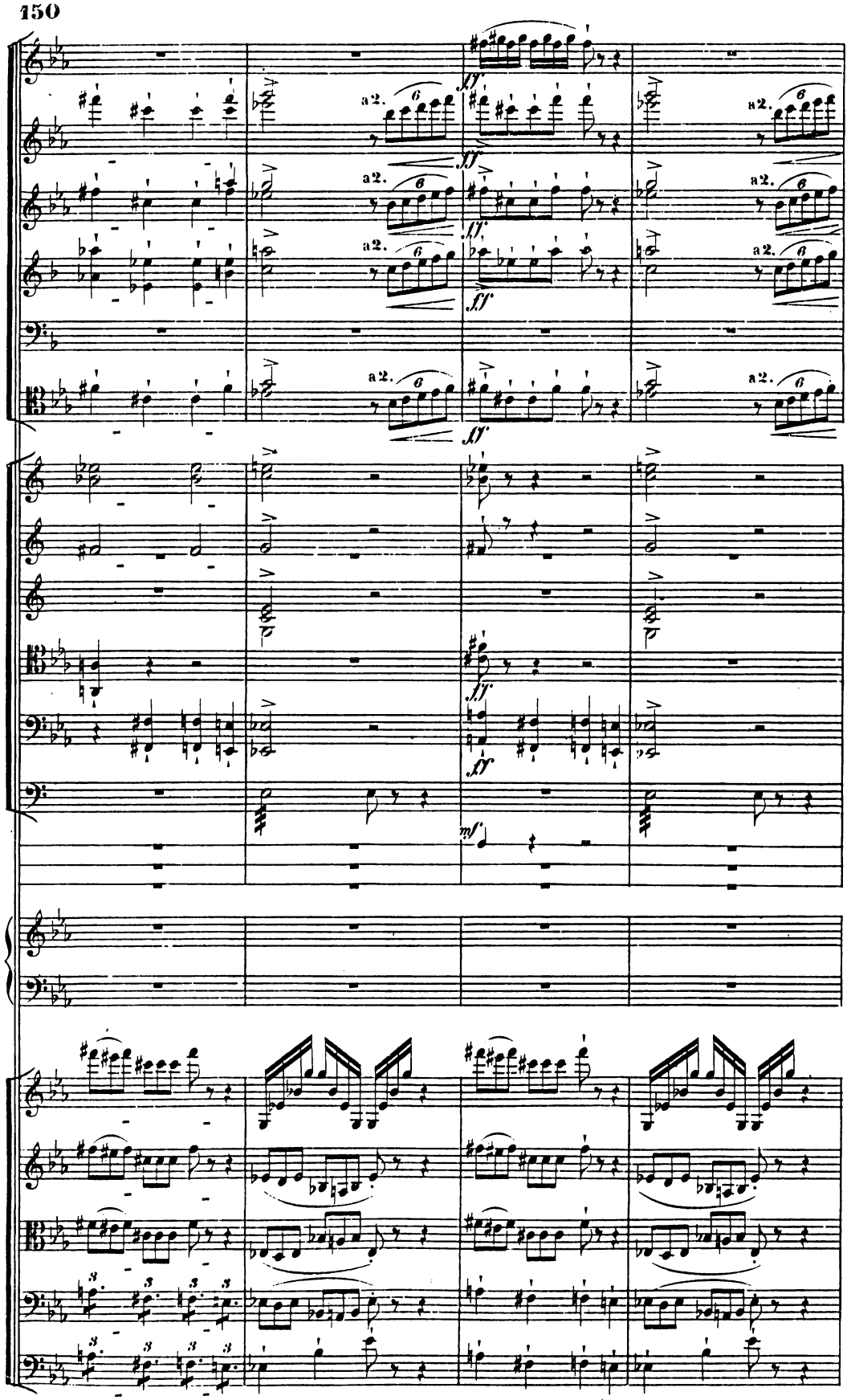

AA
Animato.
a2.
Animato.
Animato.
Animato.
AA
Animato.

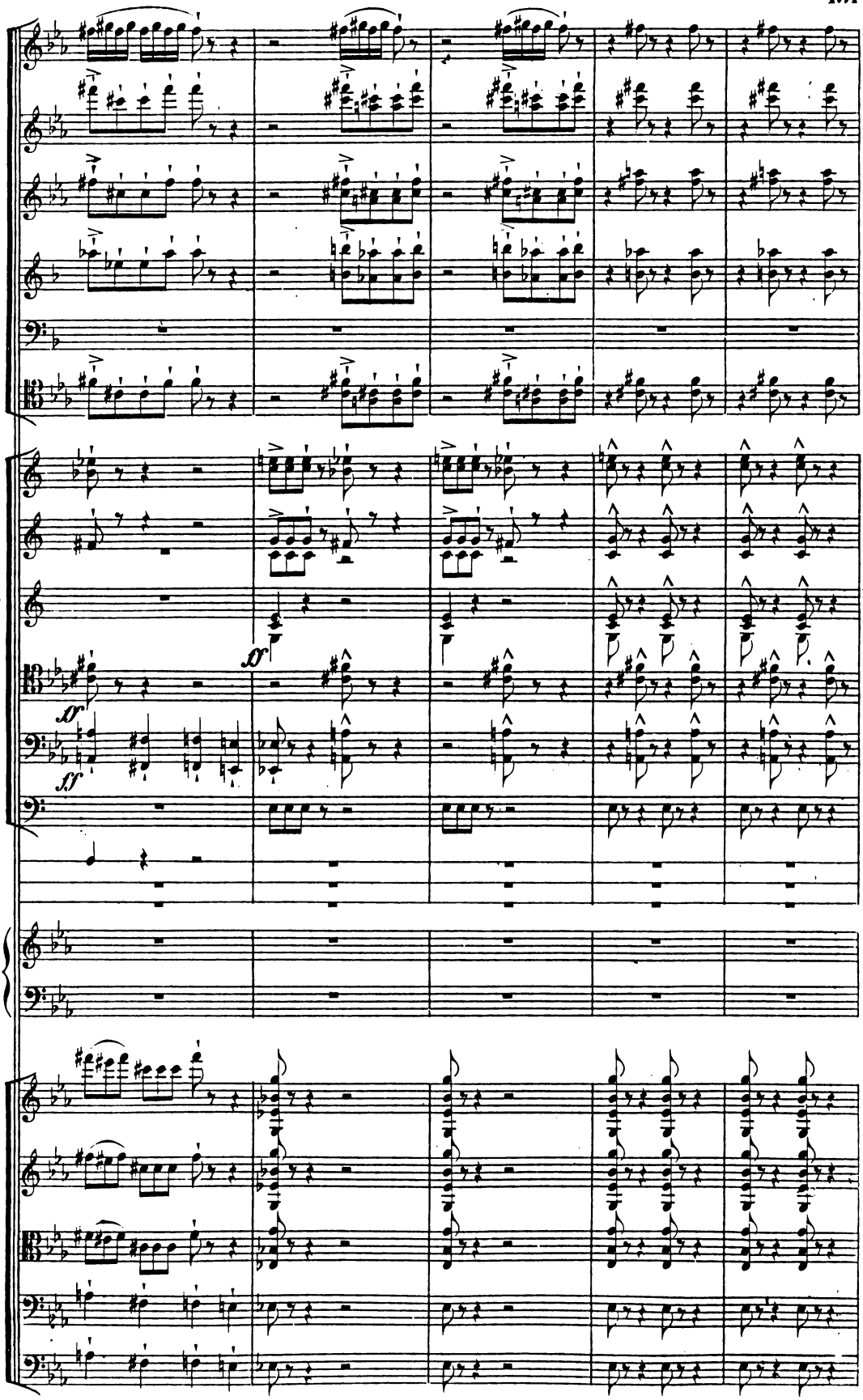

più cresc.
più cresc.
più cresc.
più cresc.
ff
p
più cresc.
più cresc.
sf
sf
marcato.
(Tamtam.)
p
molto cresc. e rinf.
molto cresc. e rinf.
molto cresc. e rinf.
p
p
p
marcato.
marcato.

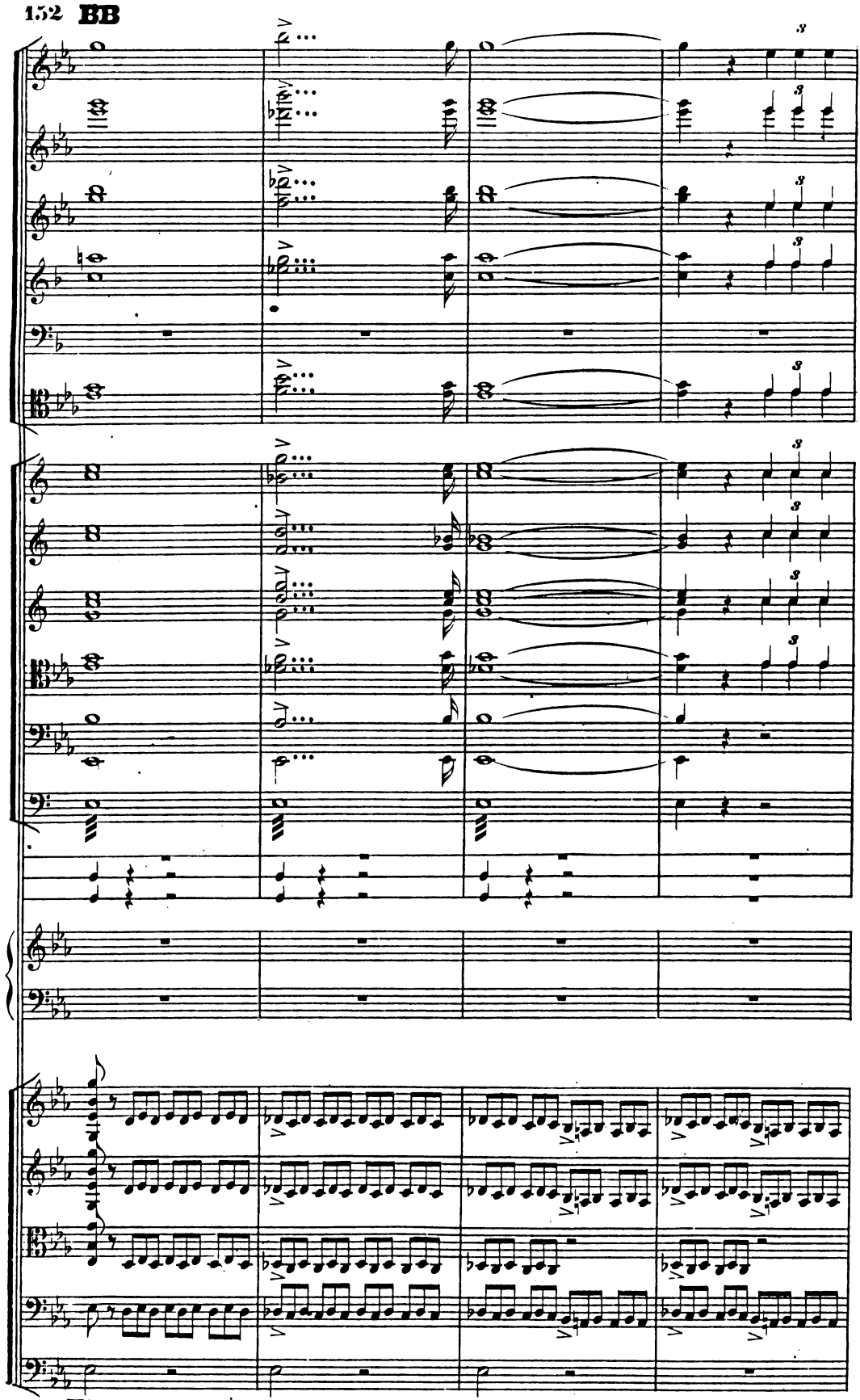

a2.
a2.
a2.
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
rinf. molto.
rinf. molto.

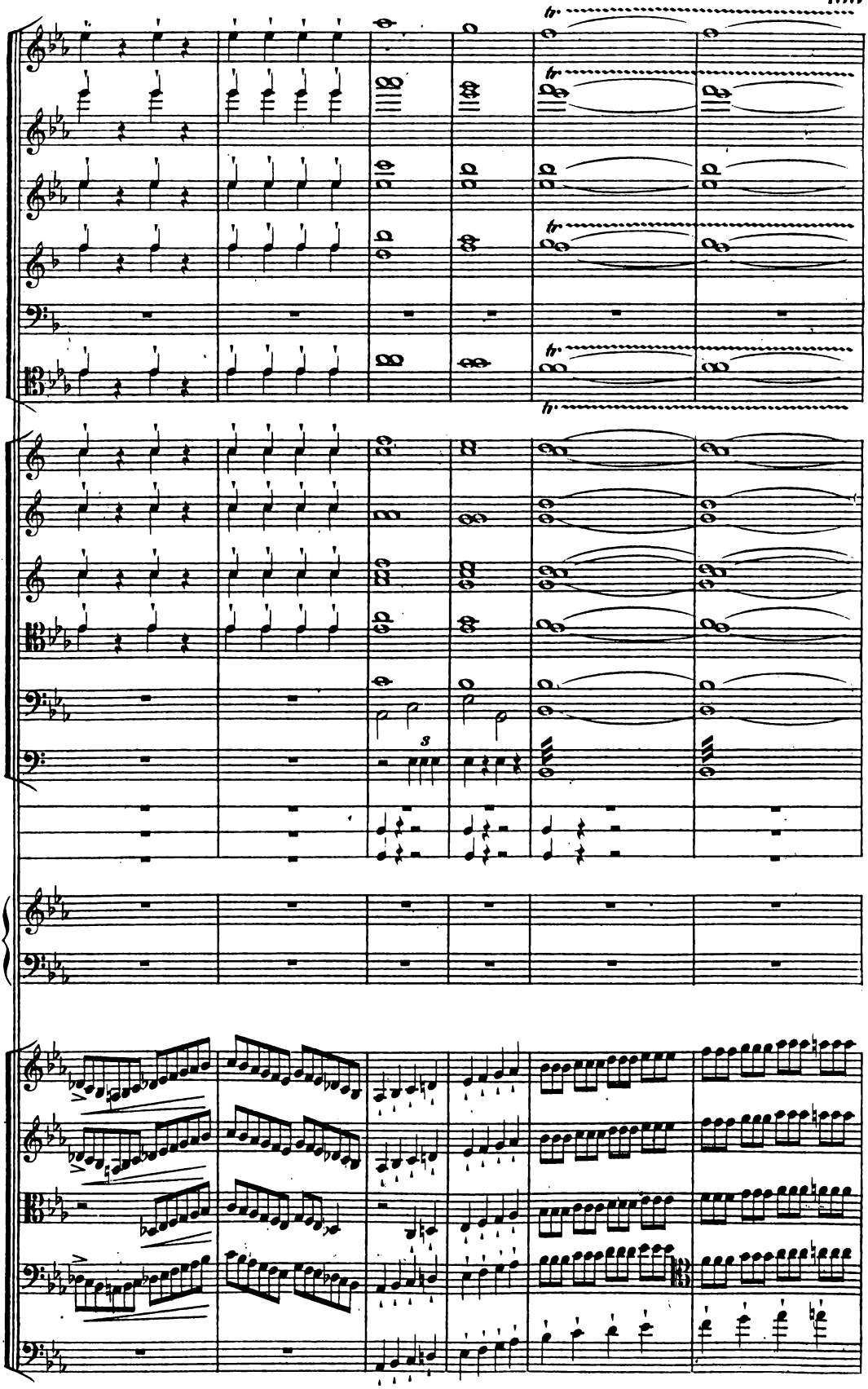

a 2.
a 2.
a 2.
a 2.
p
p
sf
sf
p
p
p
marcato.
marcato.

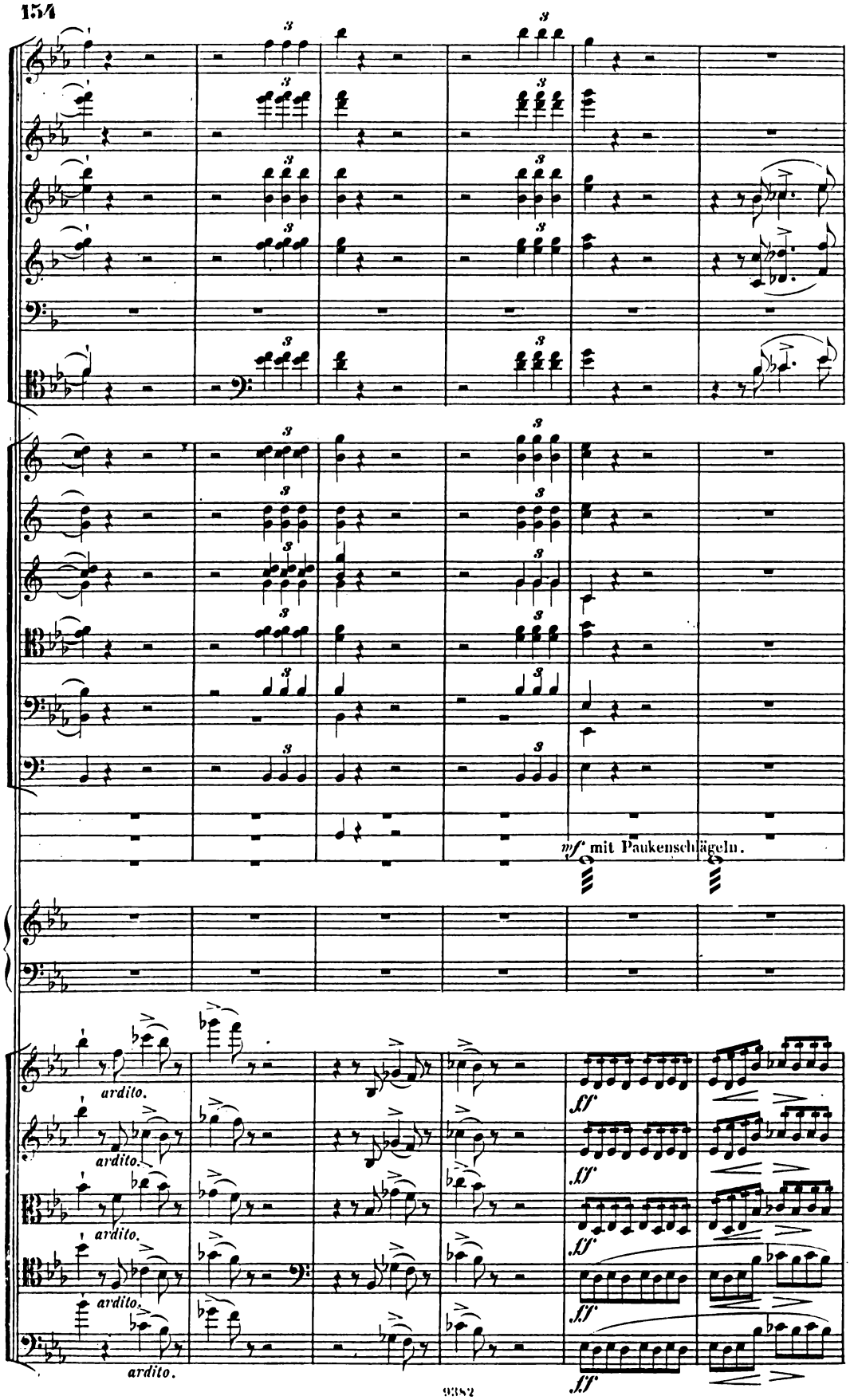

più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
p
molto cresc. e rinf.
molto cresc. e rinf.
molto cresc. e rinf.
rinf. molto
rinf. molto

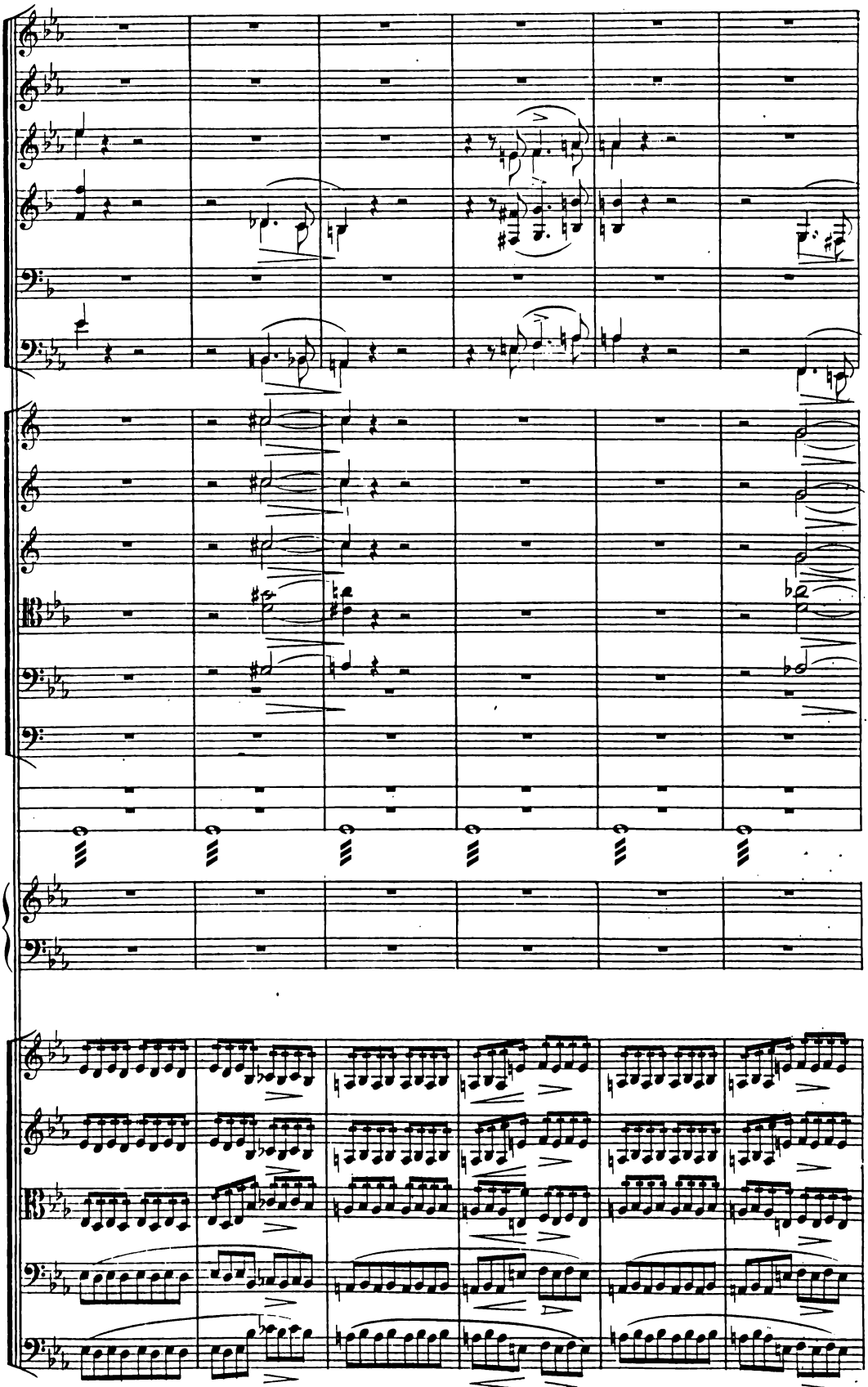

a2.
fff.
mf.

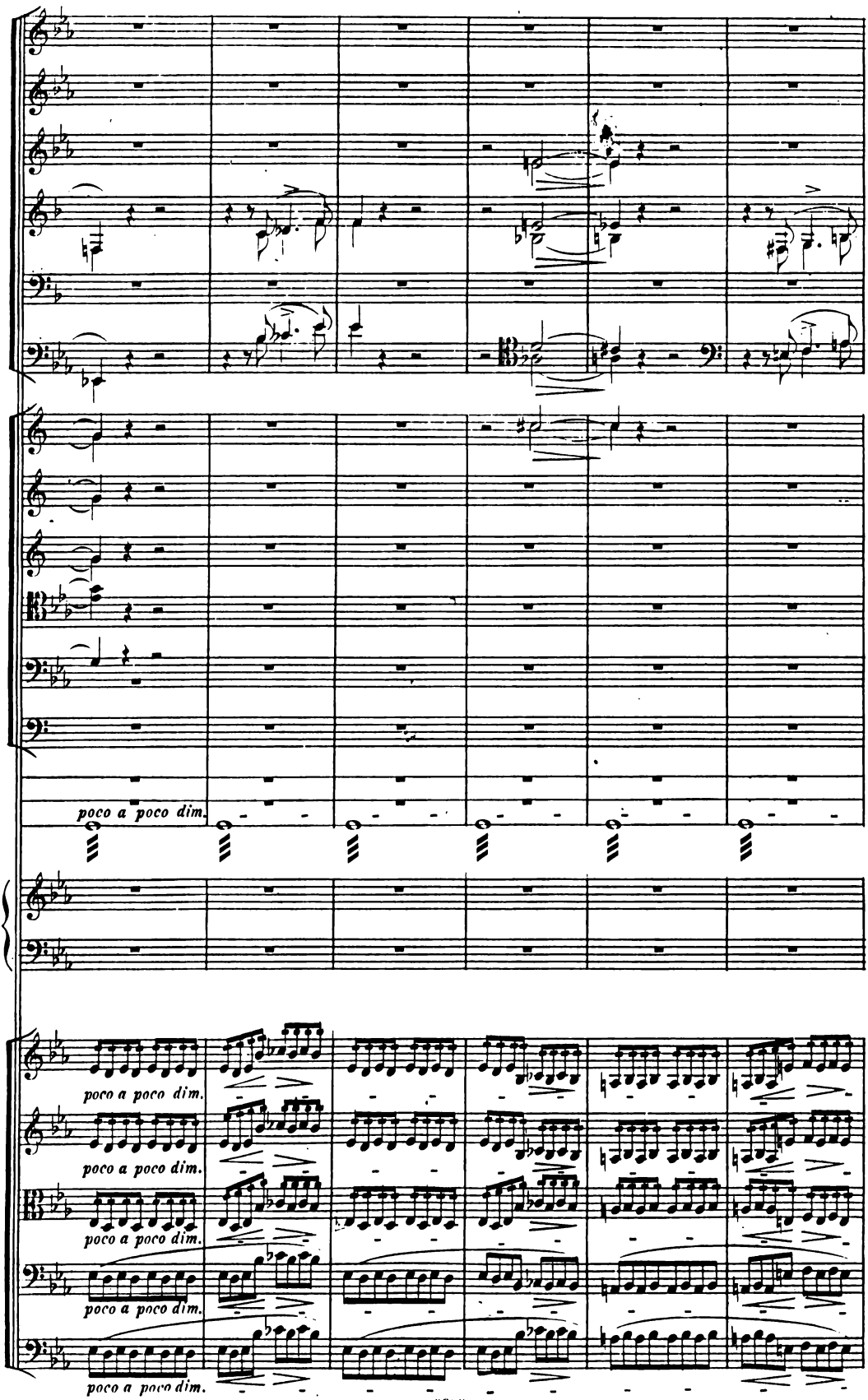


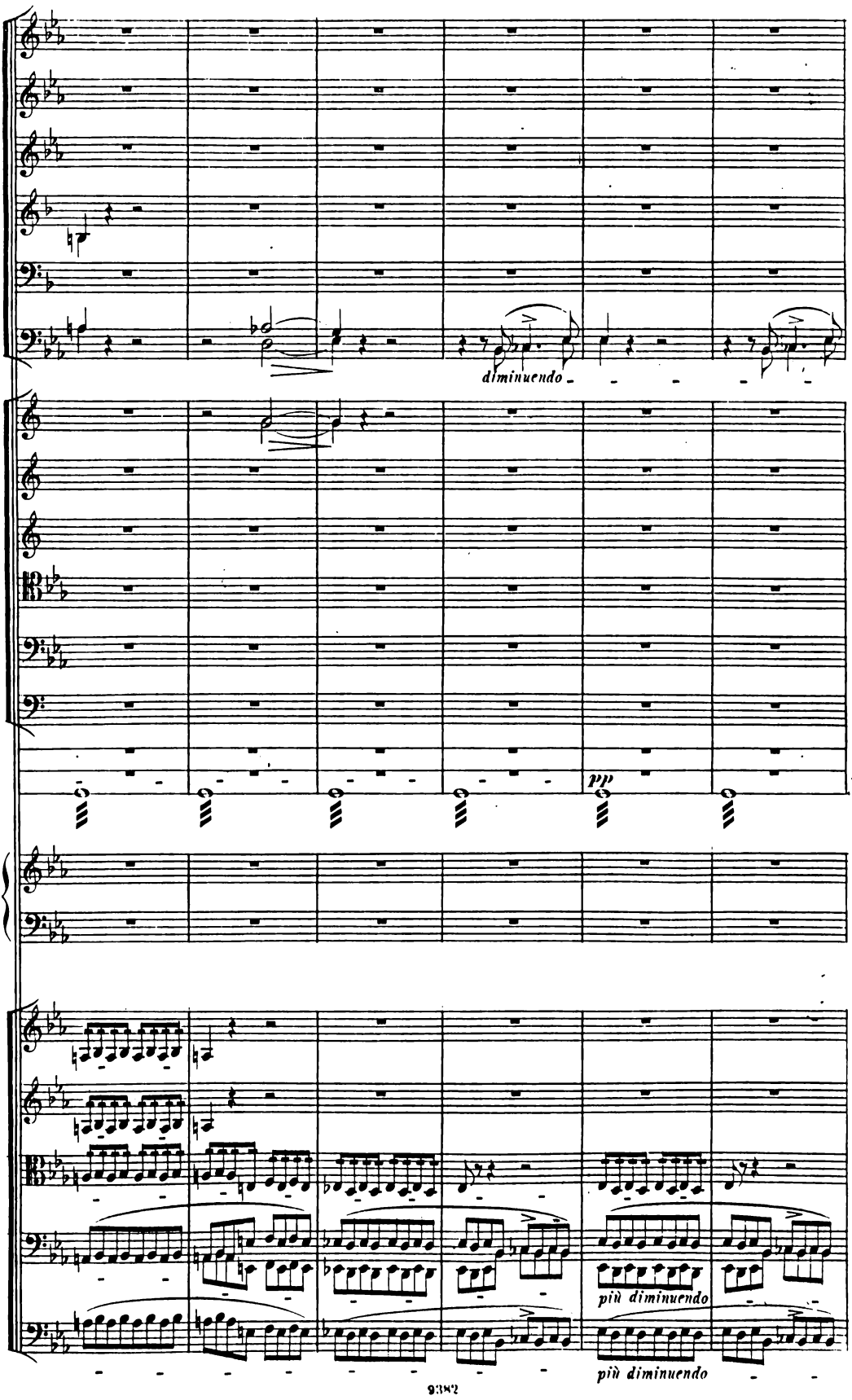



tr.
tr.
tr.
tr.
tr.
3


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




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


diminuendo
pp
più diminuendo
più diminuendo

poco a poco rallentando - cc - -

diminuendo. - - -

poco a poco rallentando - - -

p

poco a poco rallentando - - -

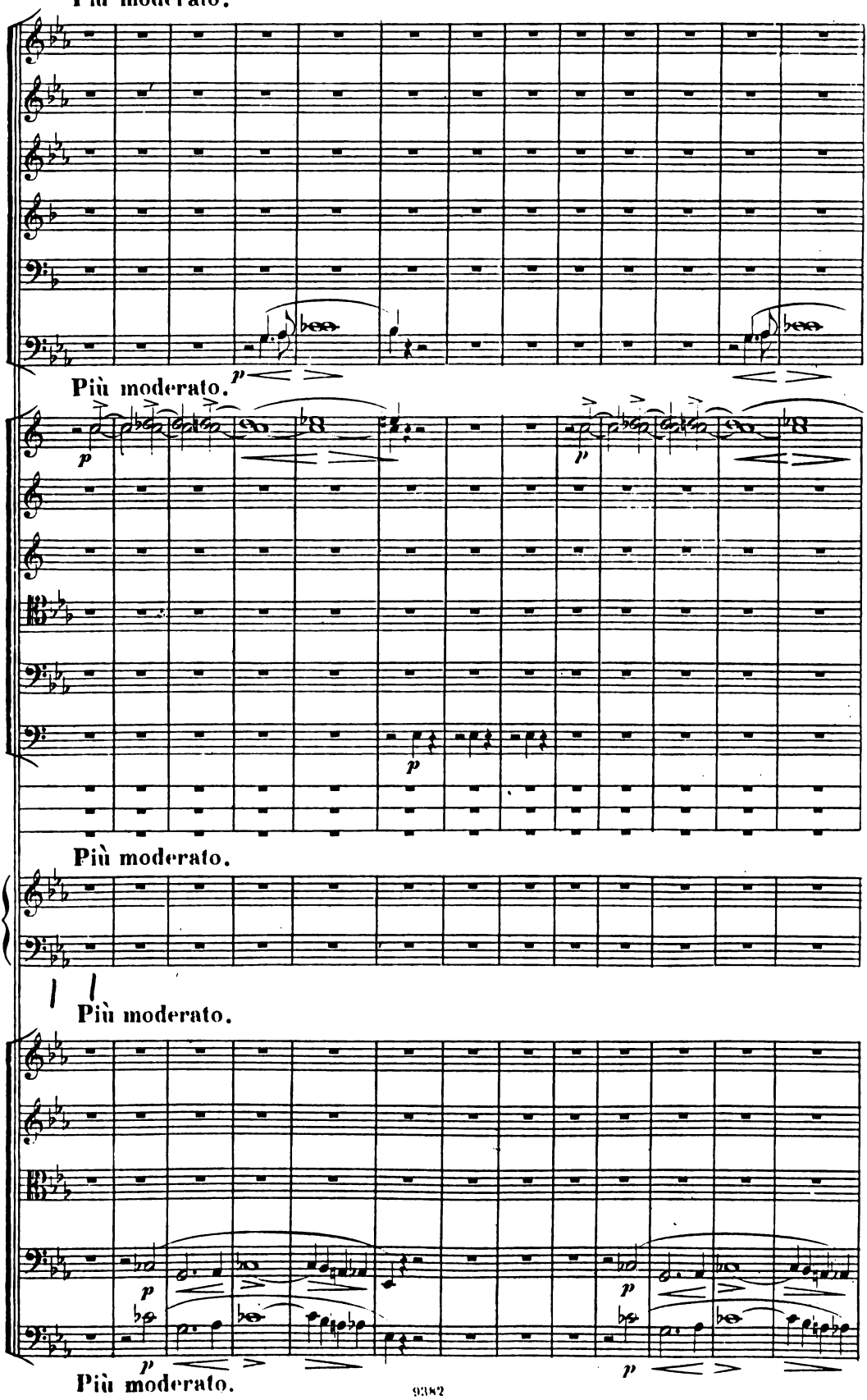
poco a poco rallentando - - -

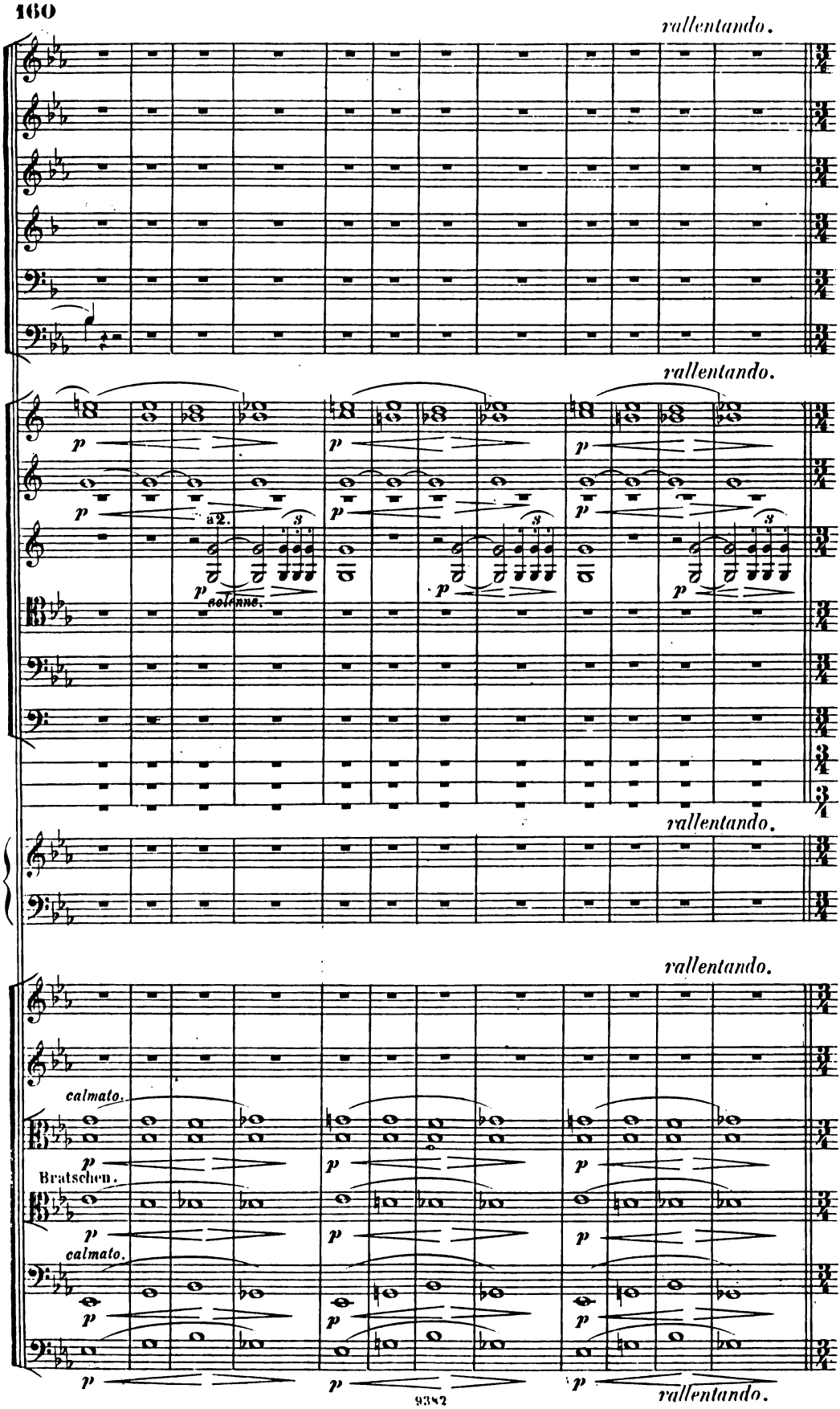
pp

pp

- - - -

poco a poco rallentando - cc - -


Più moderato.
Più moderato.
Più moderato.
Più moderato.
Più moderato.


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

Andante religioso.

p dolce

1. *dolce.*

p dolce.

p

Andante religioso.

p

p

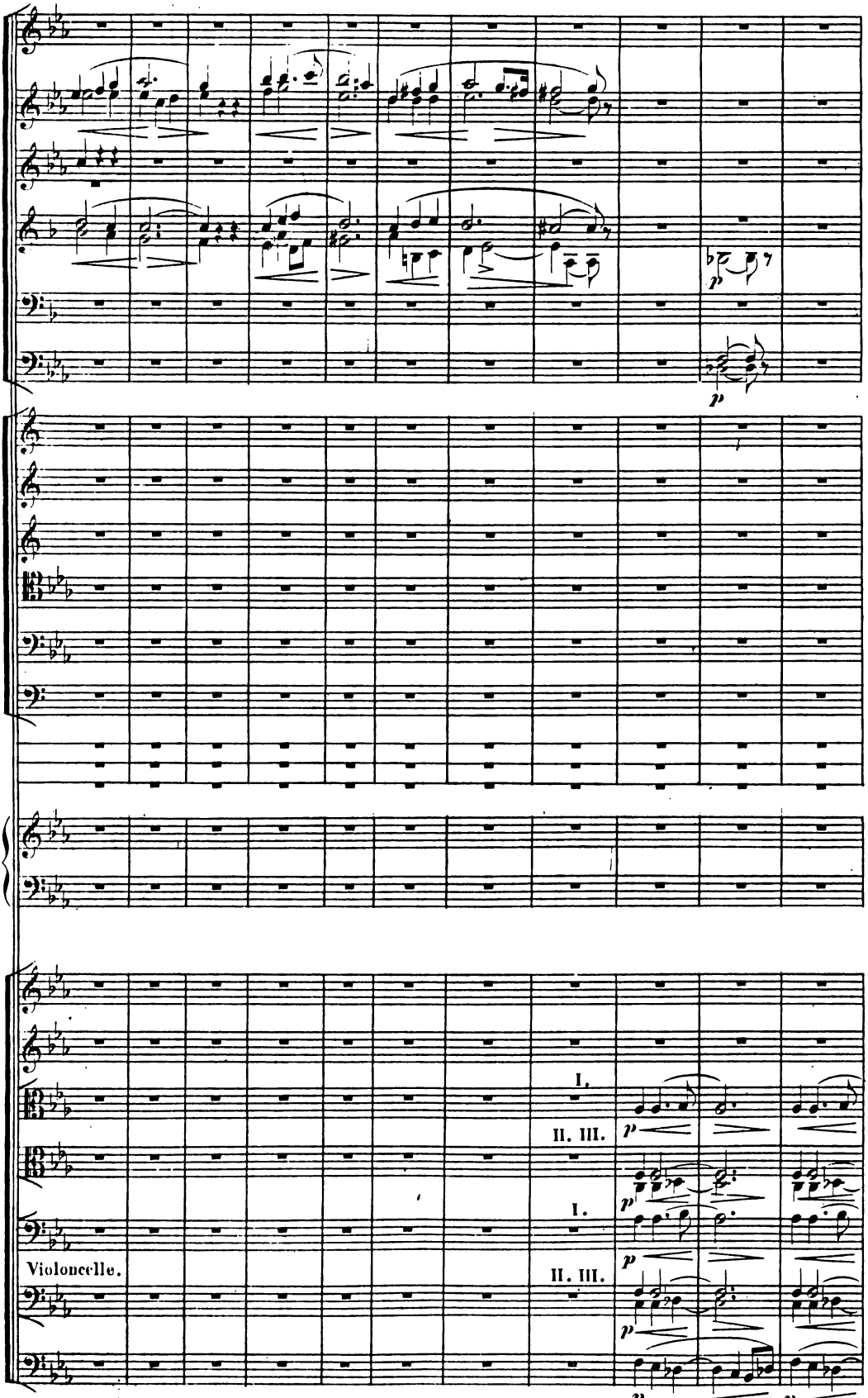
1.

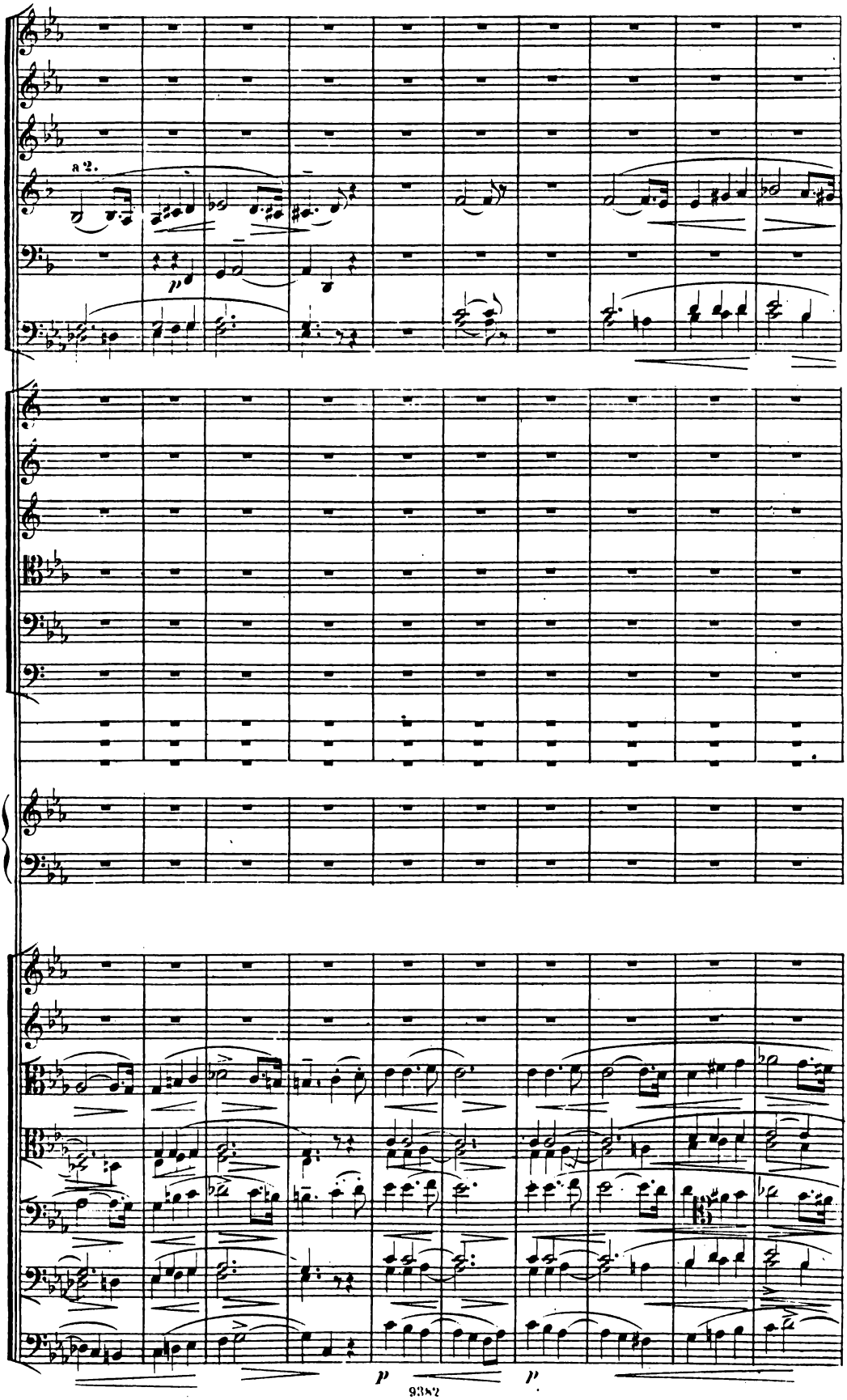
cantabile, espressivo.

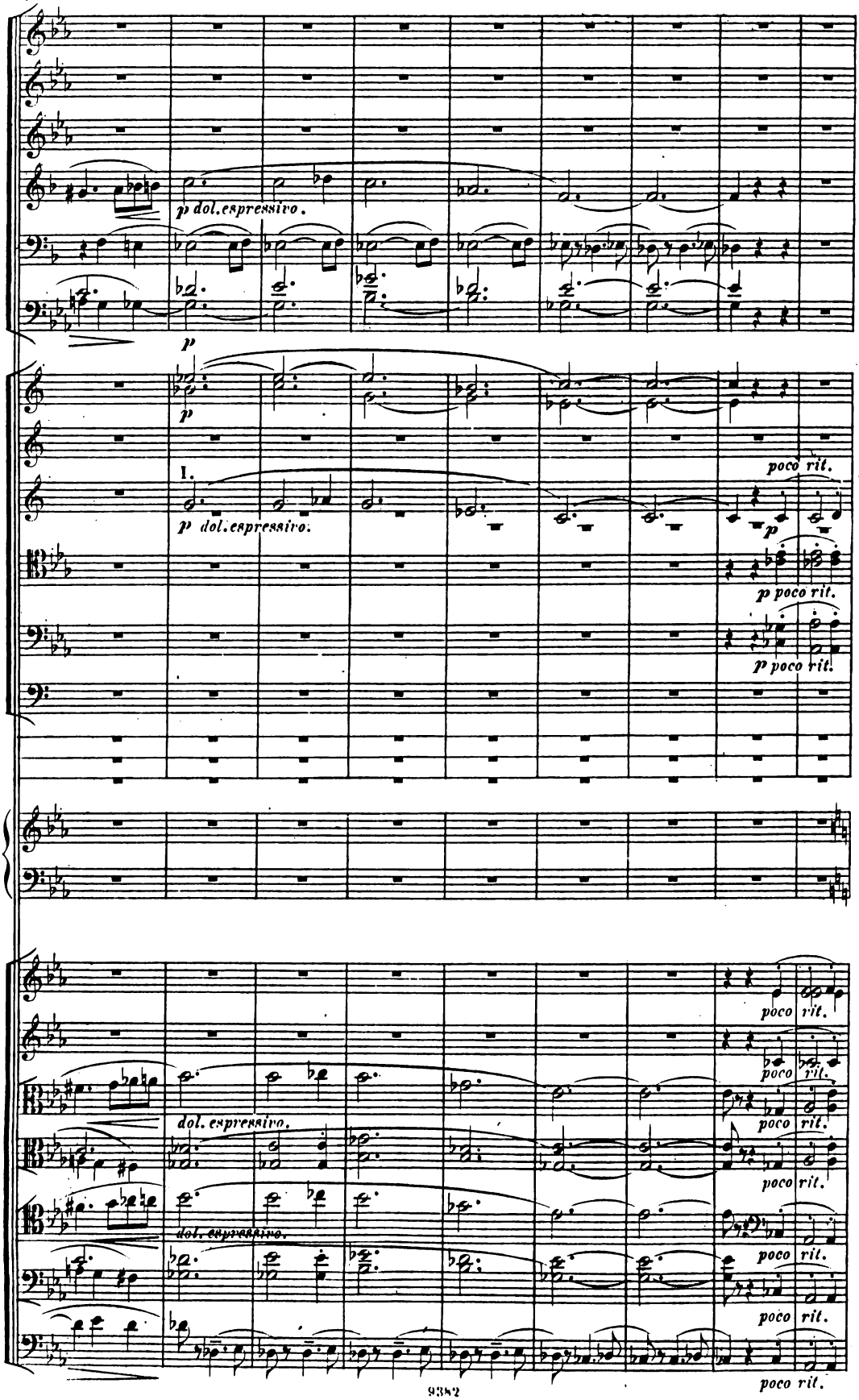
Andante religioso.

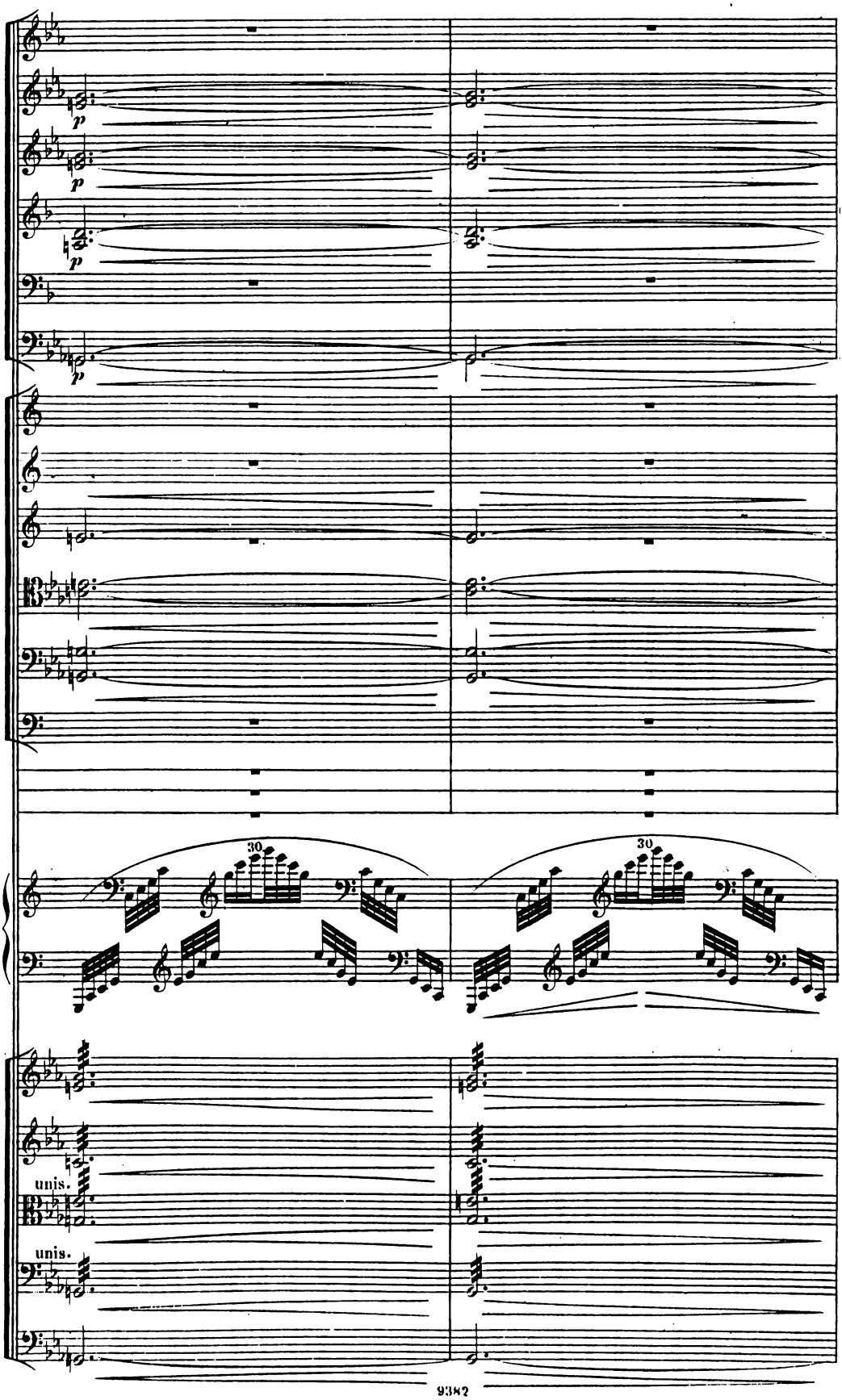
Andante religioso.

Andante religioso.

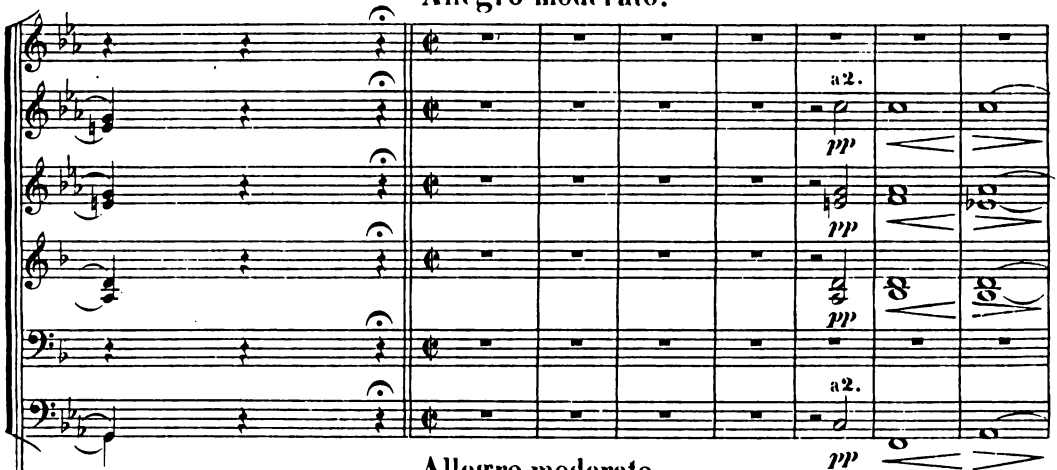

I.
II. III.
I.
II. III.
Violoncelle.


a 2.
p
p
p

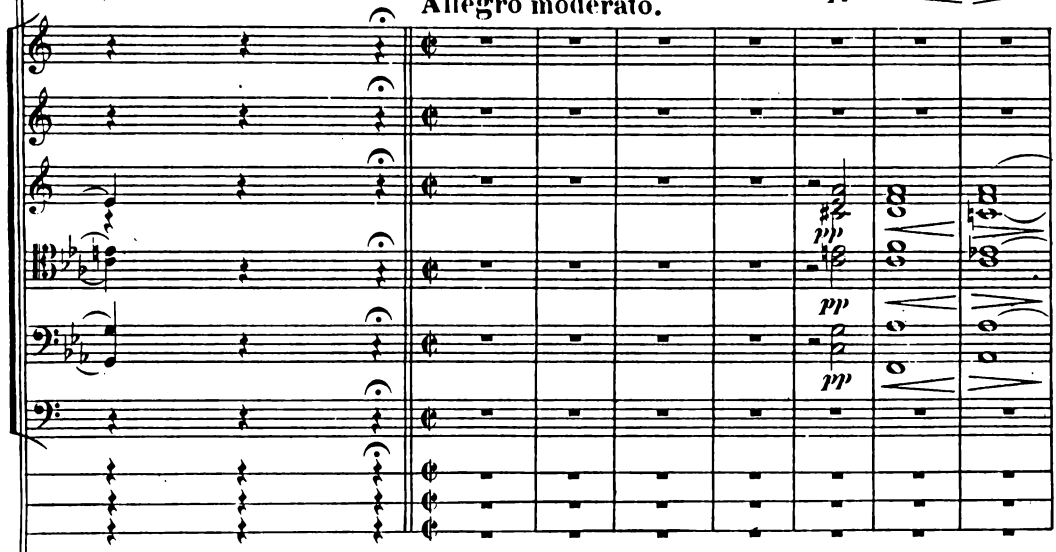

p dol. espressivo.
p
p
I.
p dol. espressivo.
poco rit.
p
p poco rit.
p poco rit.
dol. espressivo.
dol. espressivo.
poco rit.
poco rit.
poco rit.
poco rit.
poco rit.
poco rit.


p
p
p
30
30
unis.
unis.

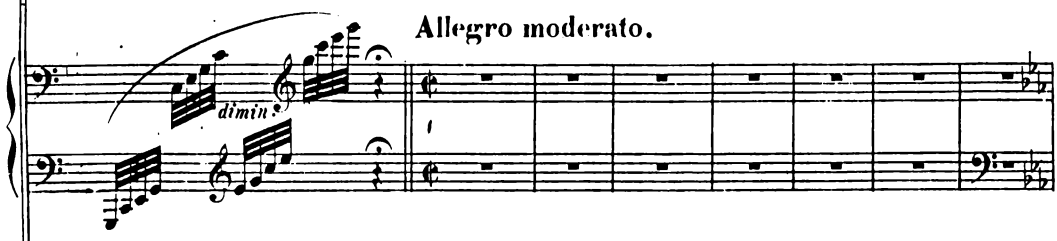
Allegro moderato.



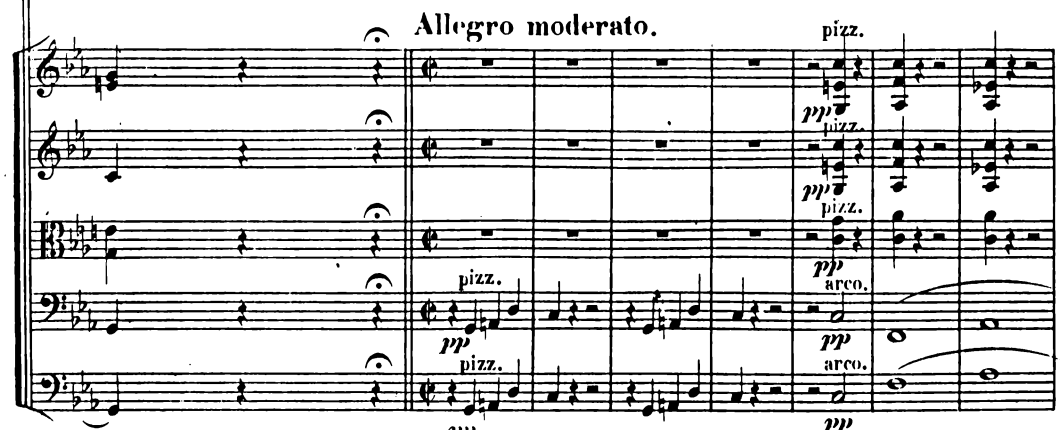
Allegro moderato.



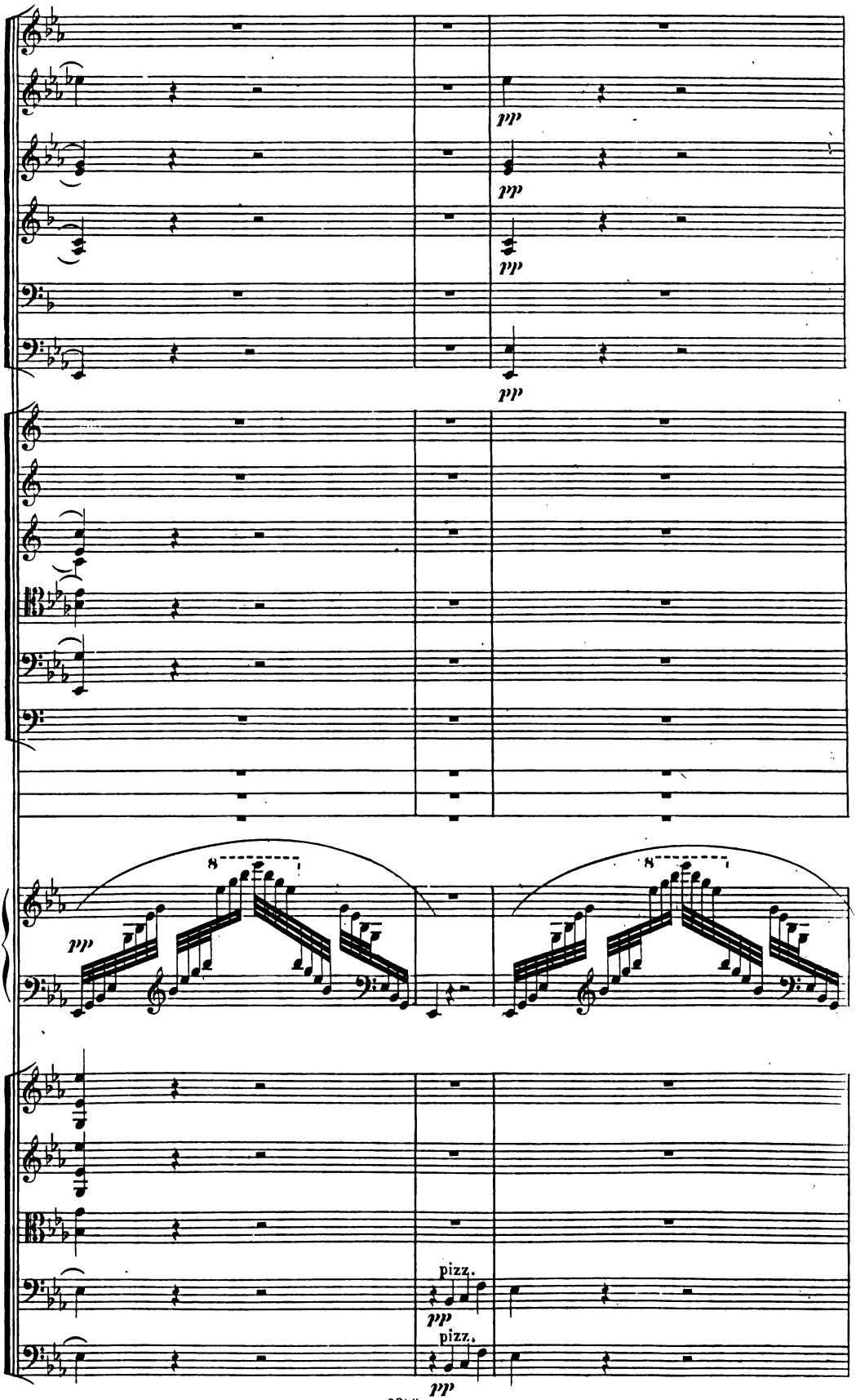
Allegro moderato.

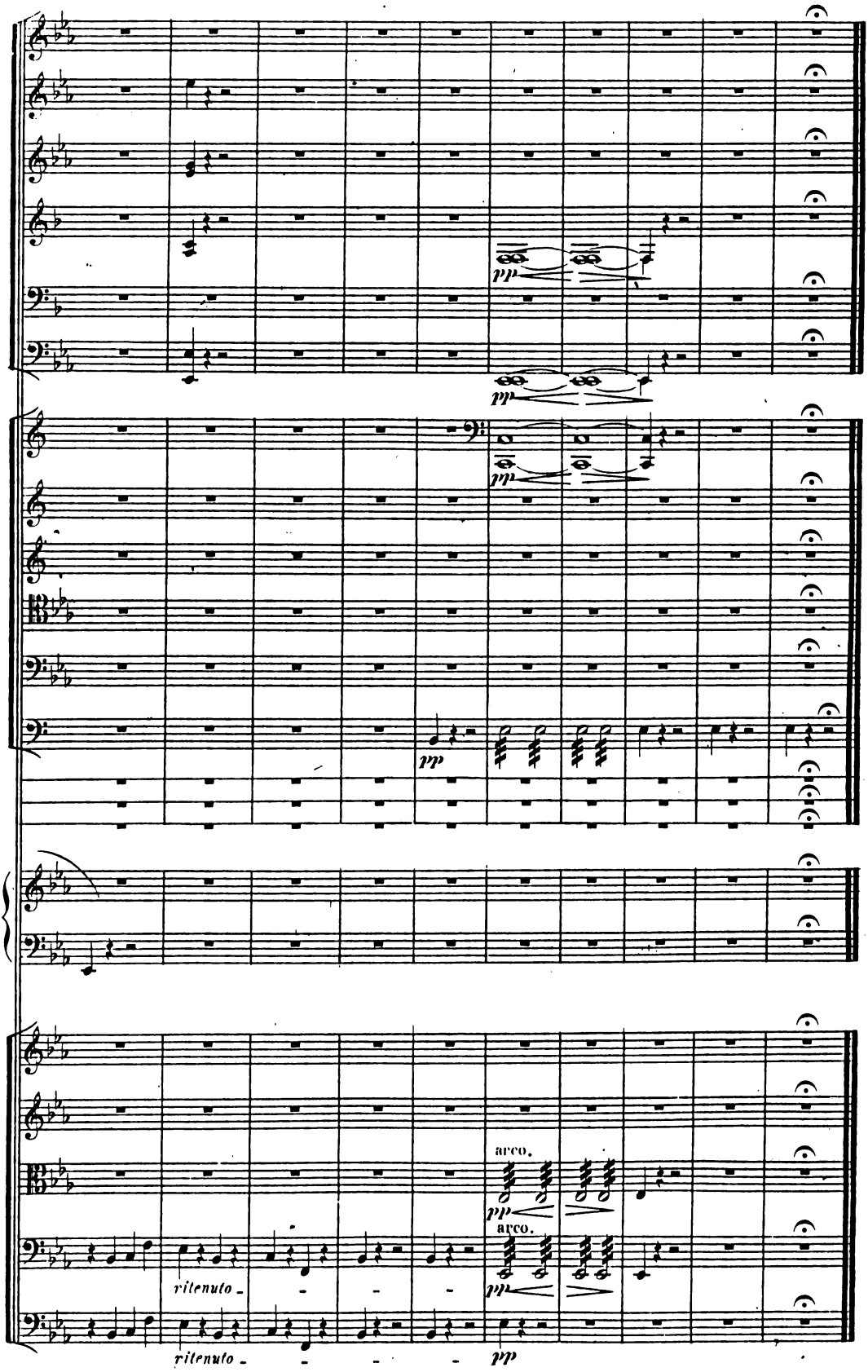


Allegro moderato.



Allegro moderato.


pp
pp
pp
pp
8
8
pp
pizz.
pp
pizz.
pp



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