Vol 3
154278

F. LISZT

Symphonische Dichtungen

für grofses Orchester.

PARTITUR.

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Dritter Band.

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№ 9–12.

Eigenthum der Verleger.

Leipzig, Breitkopf & Härtel.

Eingetragen in das Vereinsarchiv.

Ent. Sta. Fall.

V. A. 519.

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

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

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

Weimar, März 1856.

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

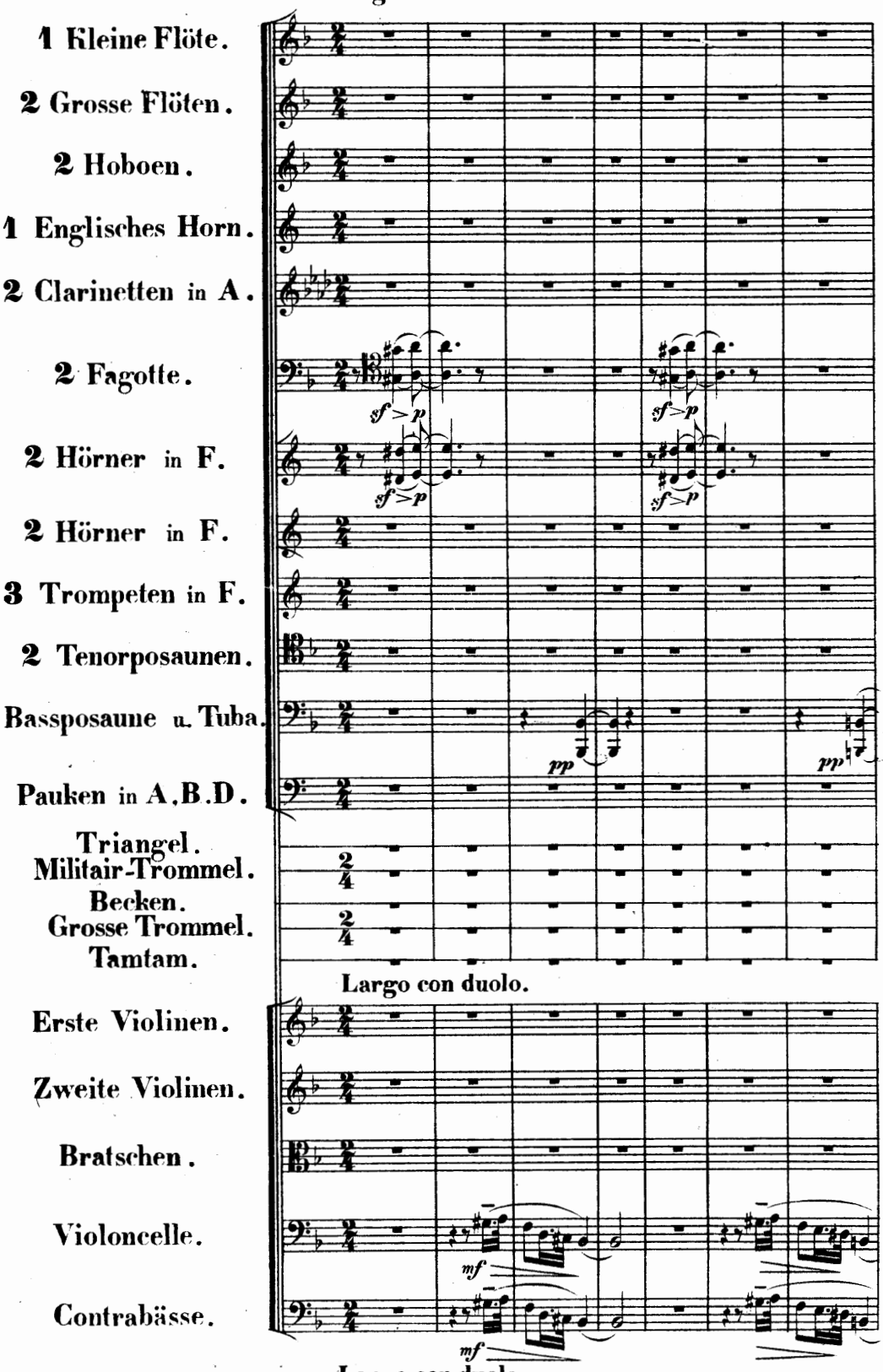
En même temps j'observerai que la mesure dans les oeuvres de ce genre demande à être maniée avec plus de mesure, de souplesse, et d'intelligence des effets de coloris, de rhythme, et d'expression qu'il n'est encore d'usage dans beaucoup d'orchestres. Il ne suffit pas qu'une composition soit régulièrement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

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

Weimar, Mars 1856.

HUNGARIA.

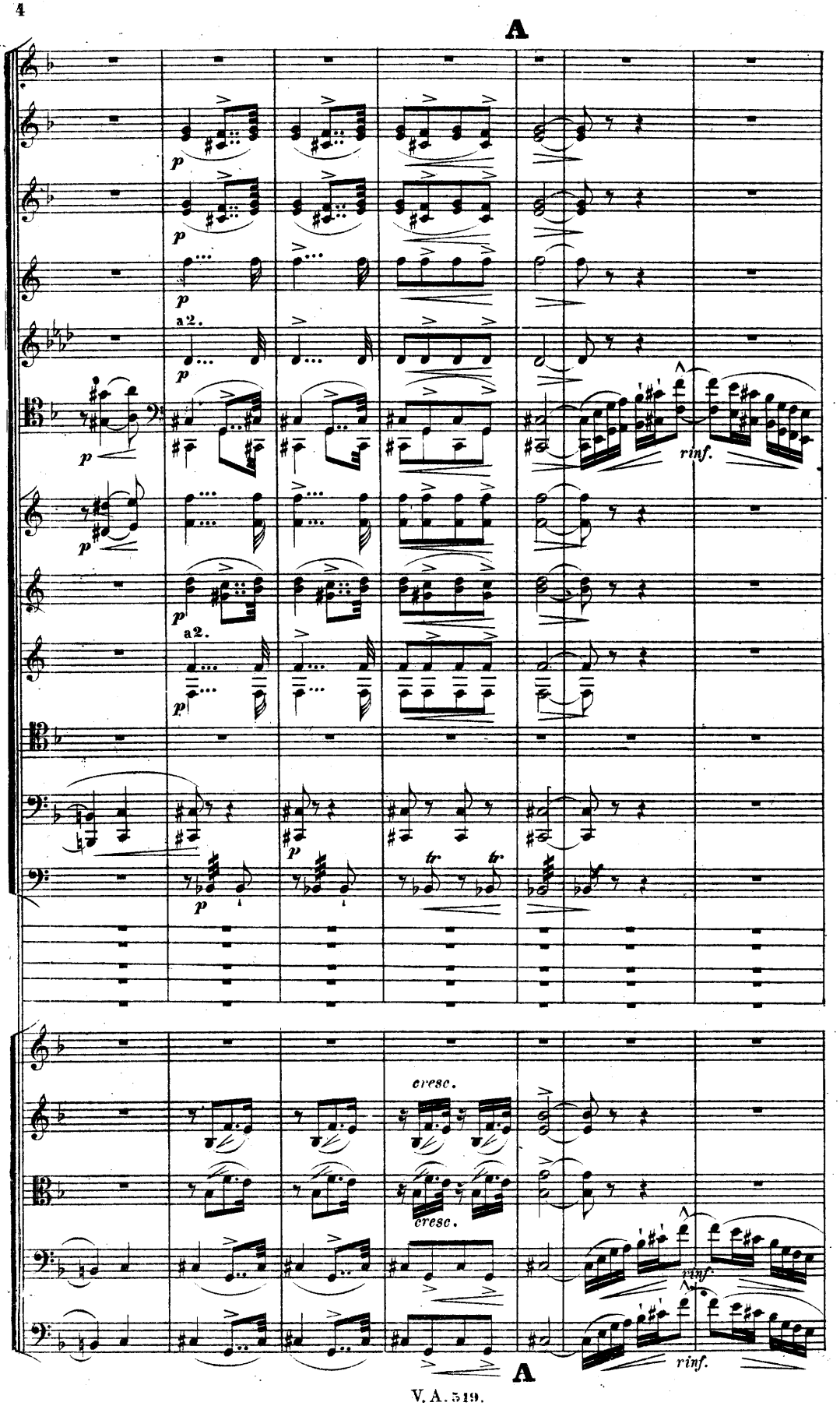
Largo con duolo. F. Liszt.



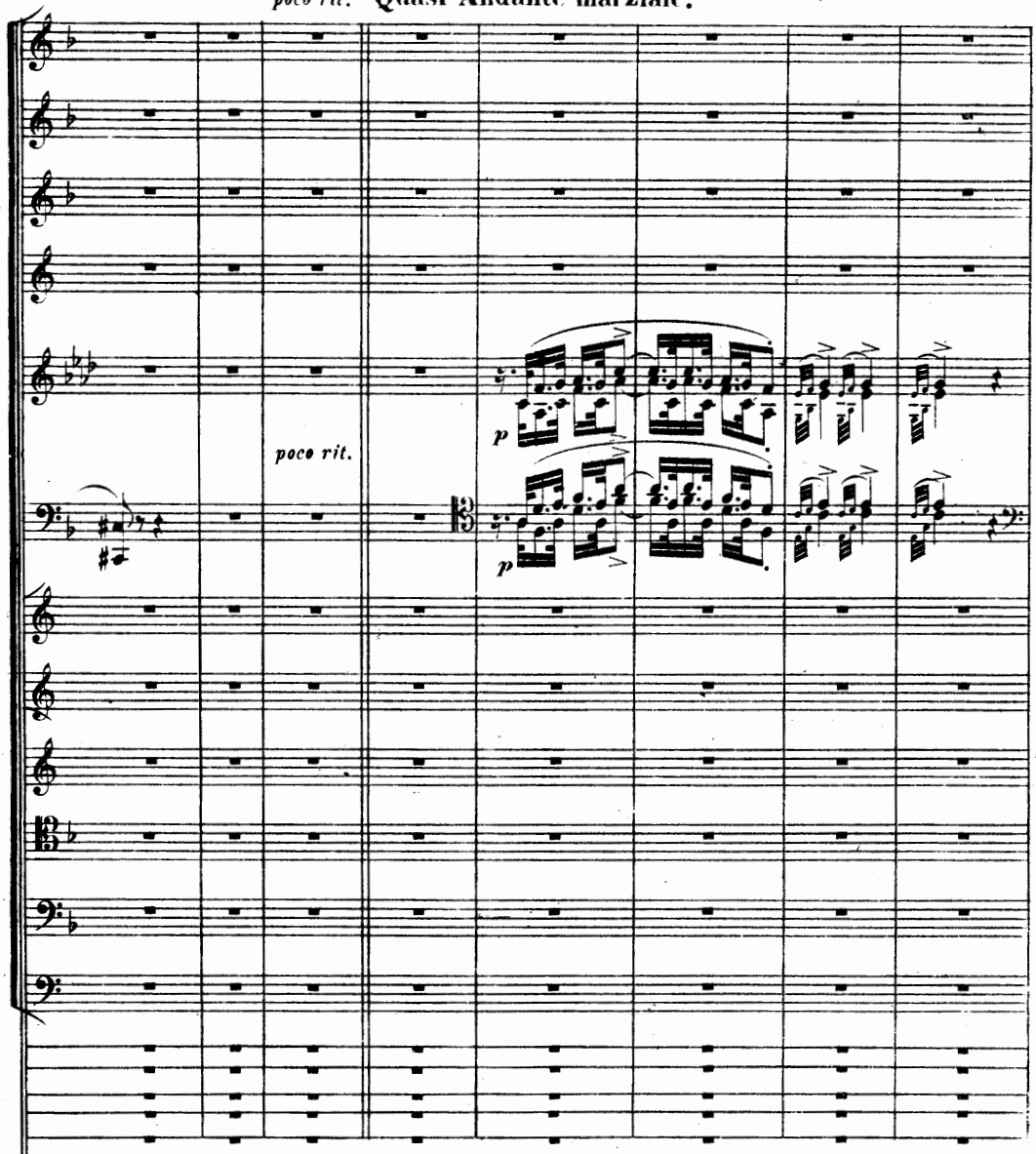
Variante hierzu siehe am Schlusse (Seite 136).

Stich und Druck von Breitkopf & Härtel in Leipzig.

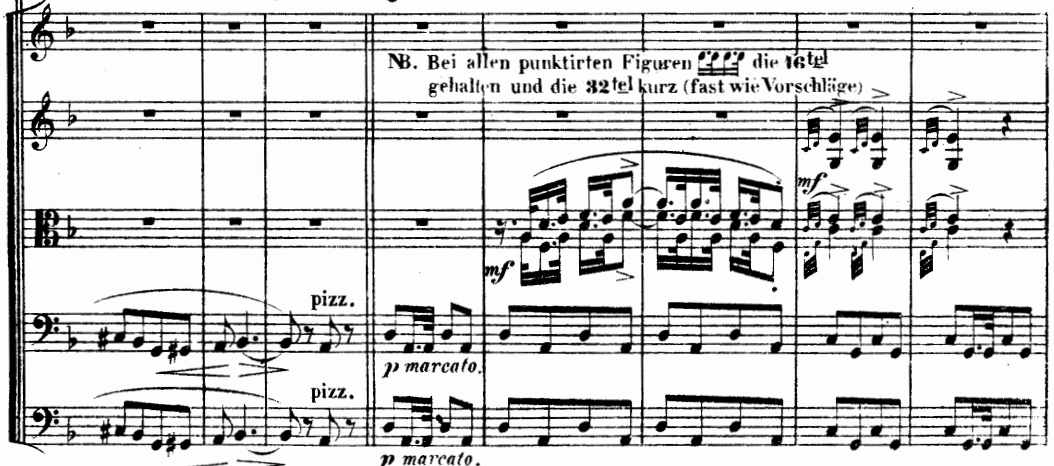
V. A. 519.


A
p
a 2.
rinf.
cresc.
A

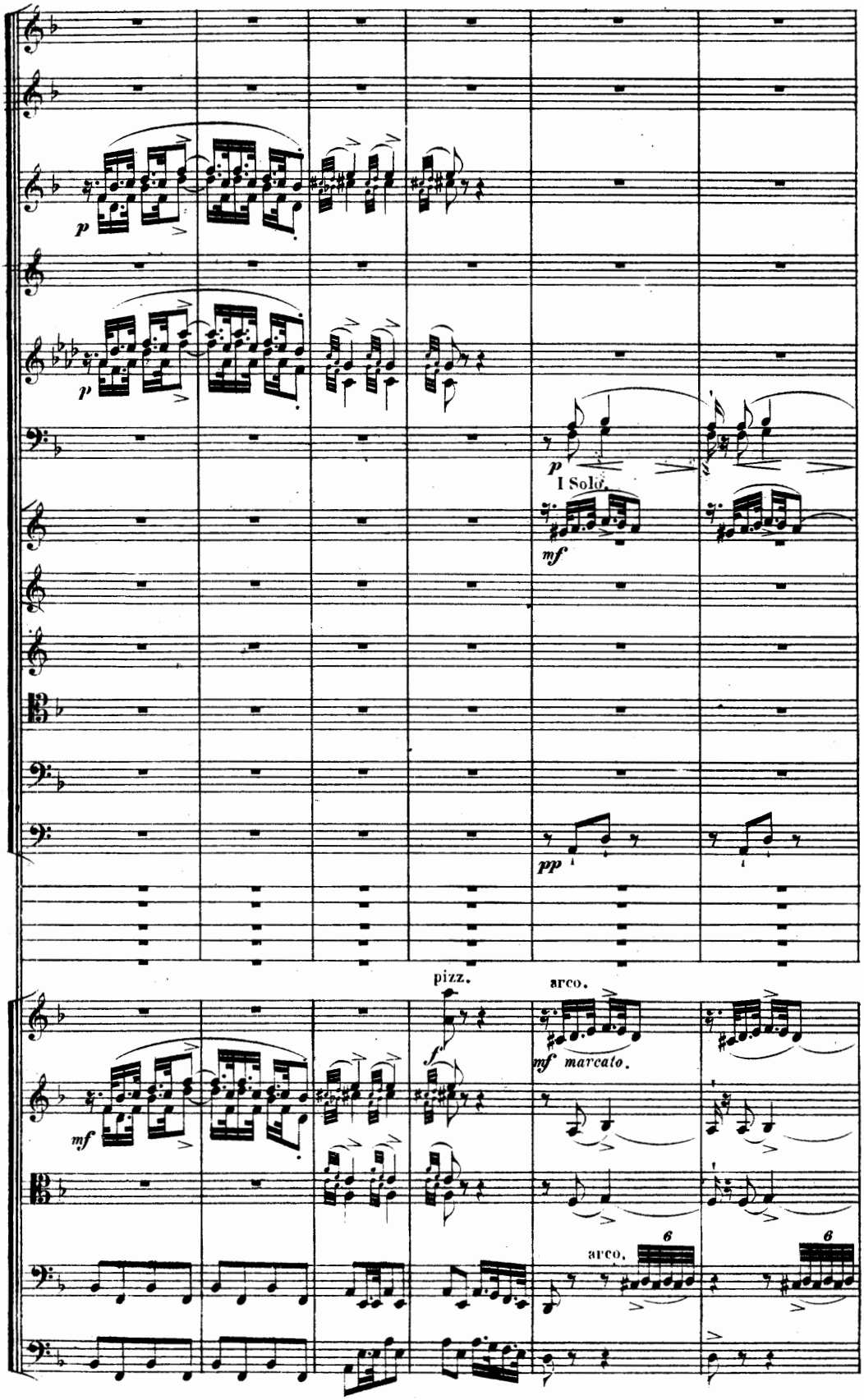
poco rit. **Quasi Andante marziale.**

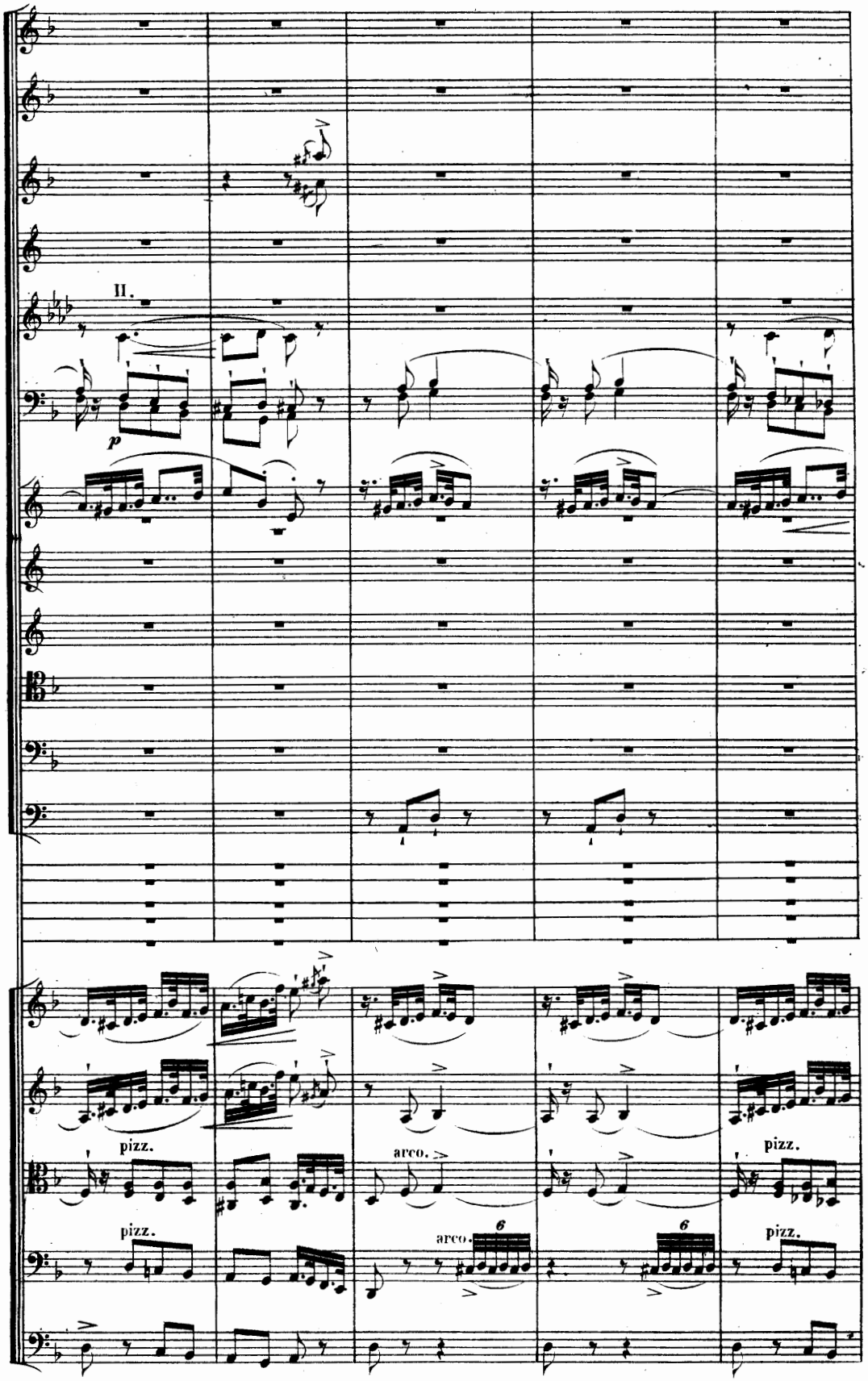


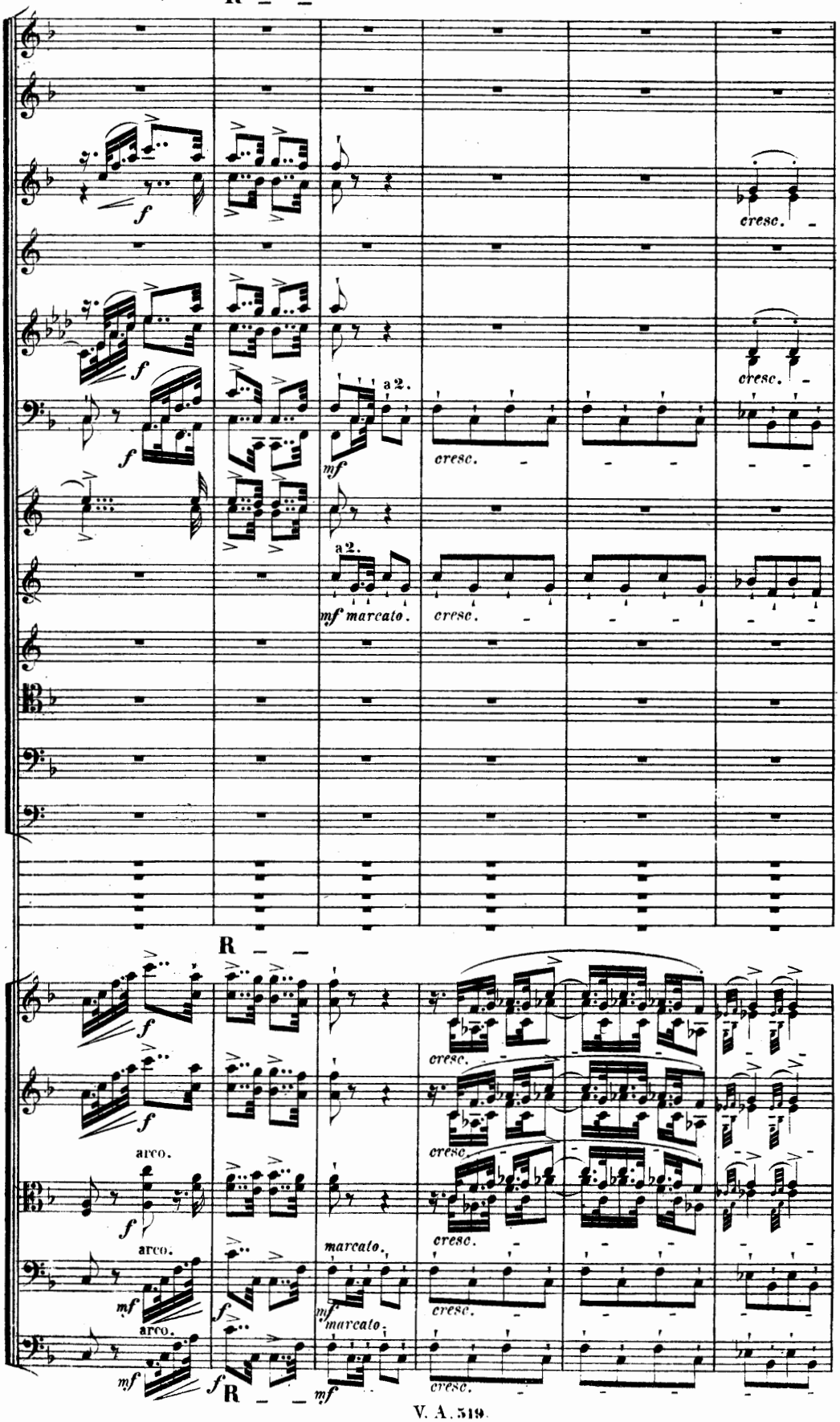
poco rit. **Quasi Andante marziale.**

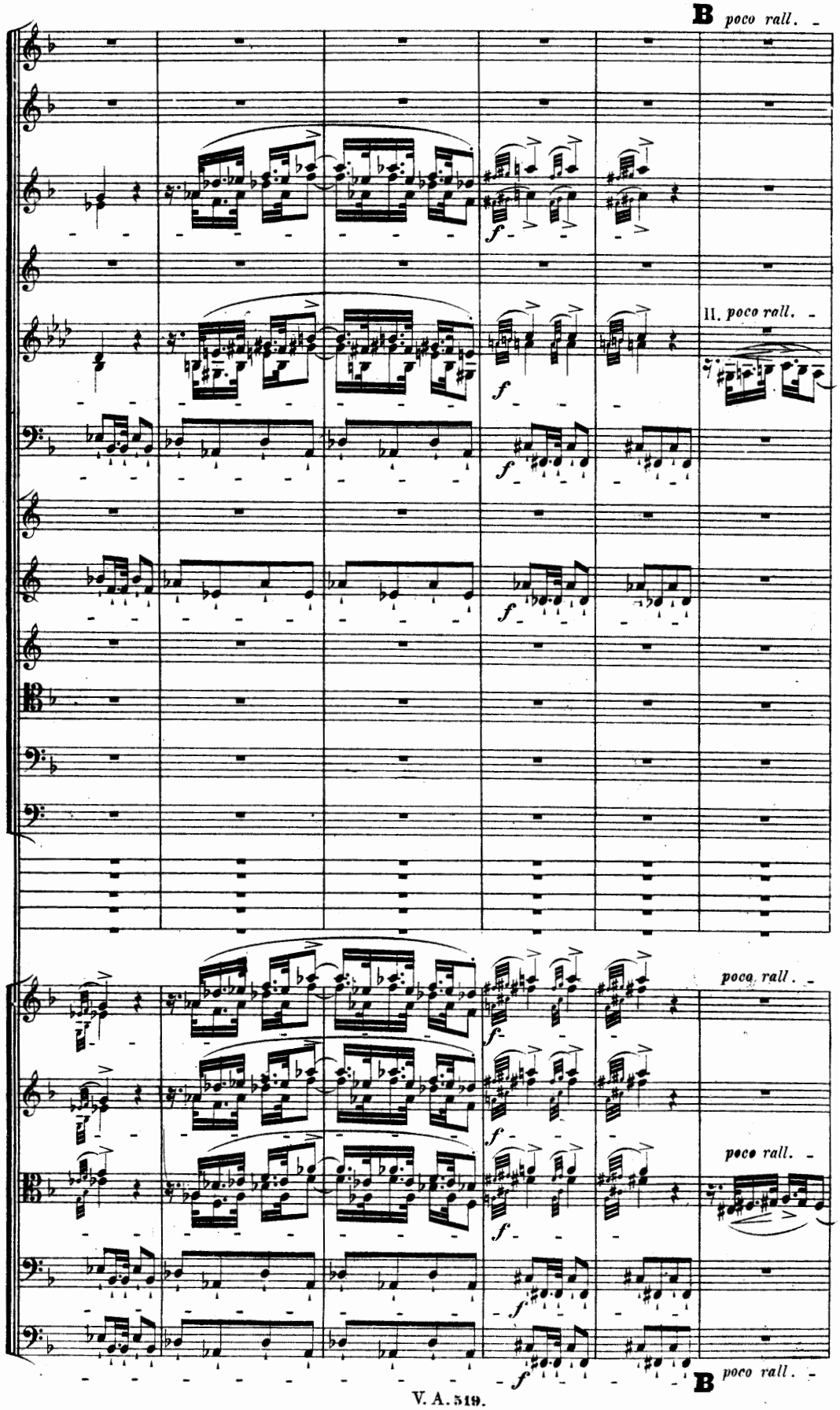


poco rit. **Quasi Andante marziale.**

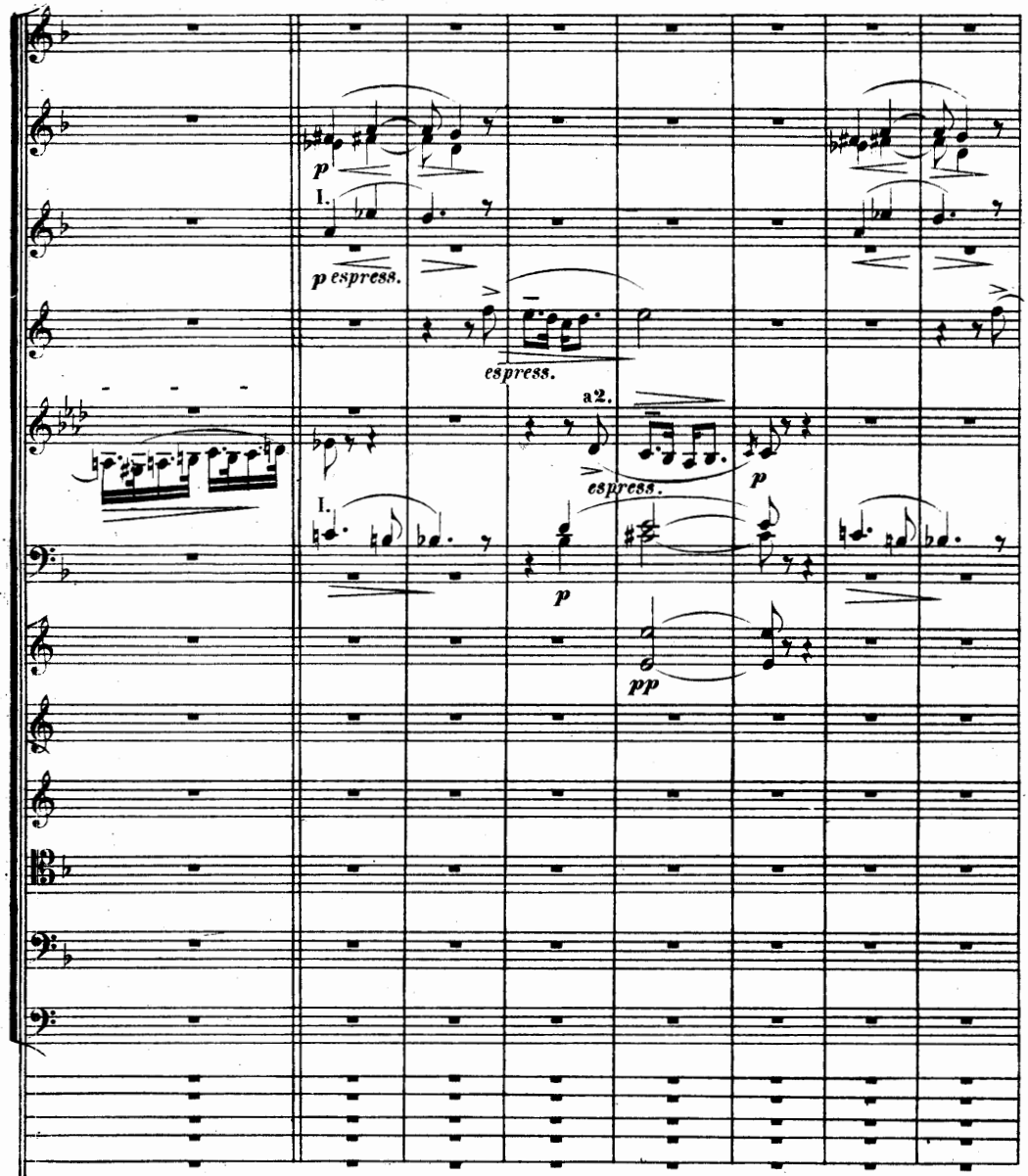

p
p
p
I Solo.
mf
pp
pizz.
arco.
mf
f
mf marcato.
arco.
6
6


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

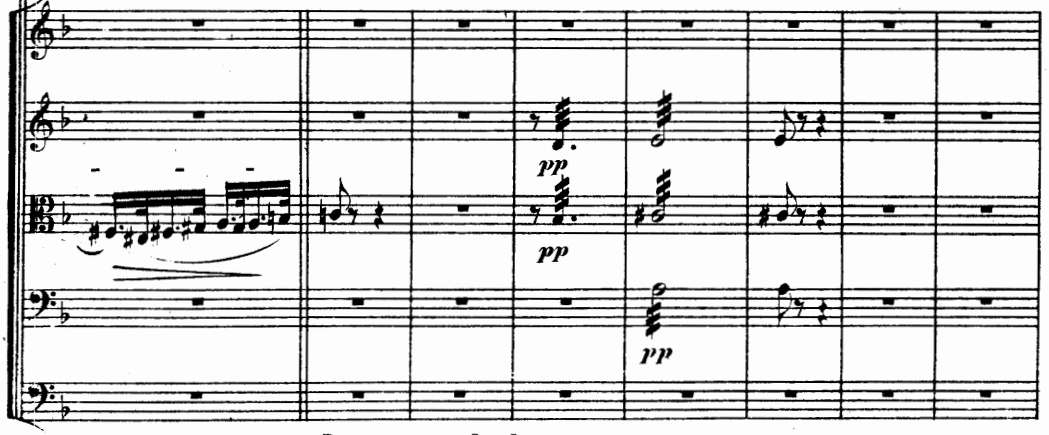

R _ _
f
cresc.
a 2.
mf
mf marcato.
cresc.
R _ _
arco.
marcato.
mf
f


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

Largo con duolo.

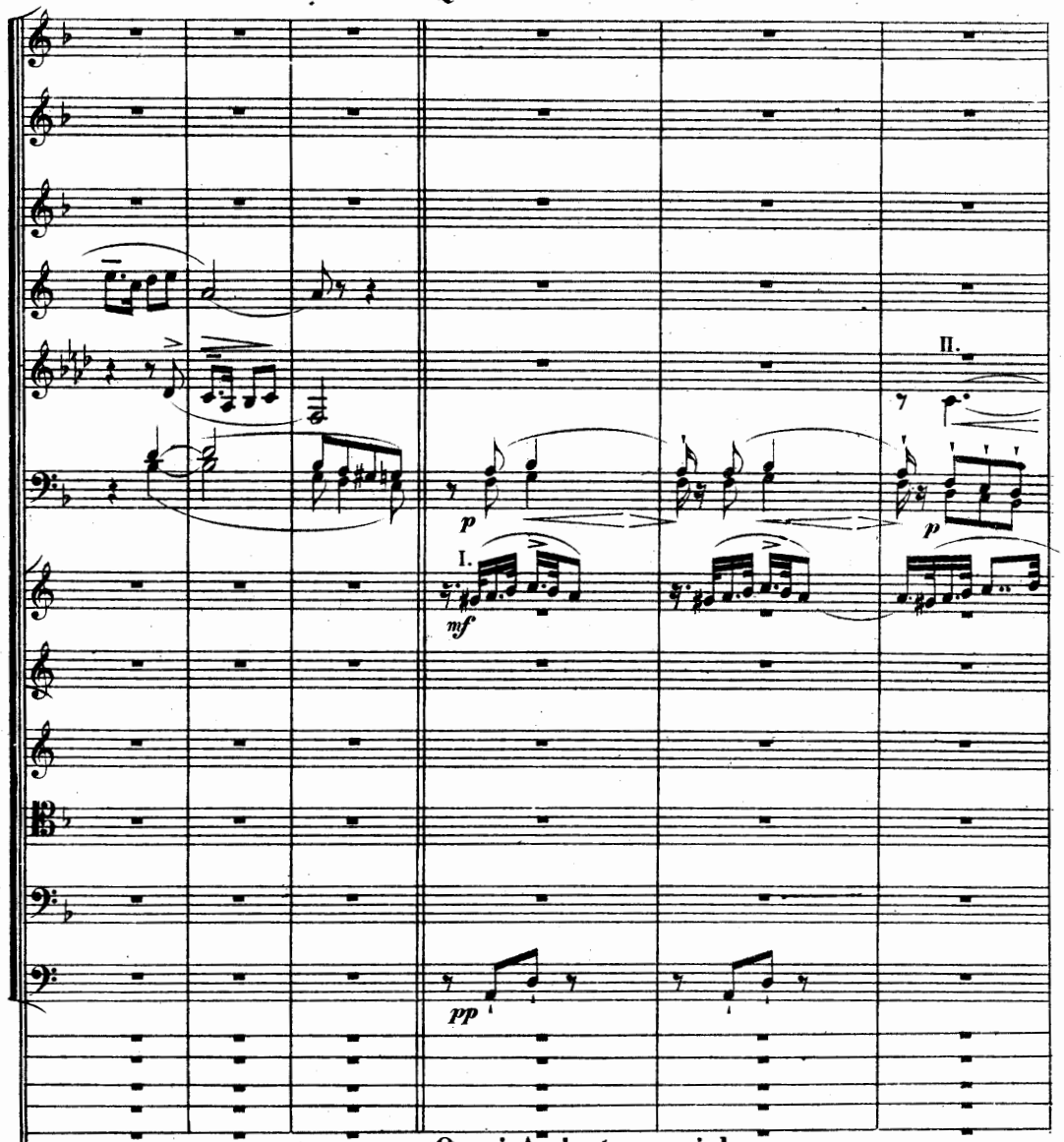


Largo con duolo.

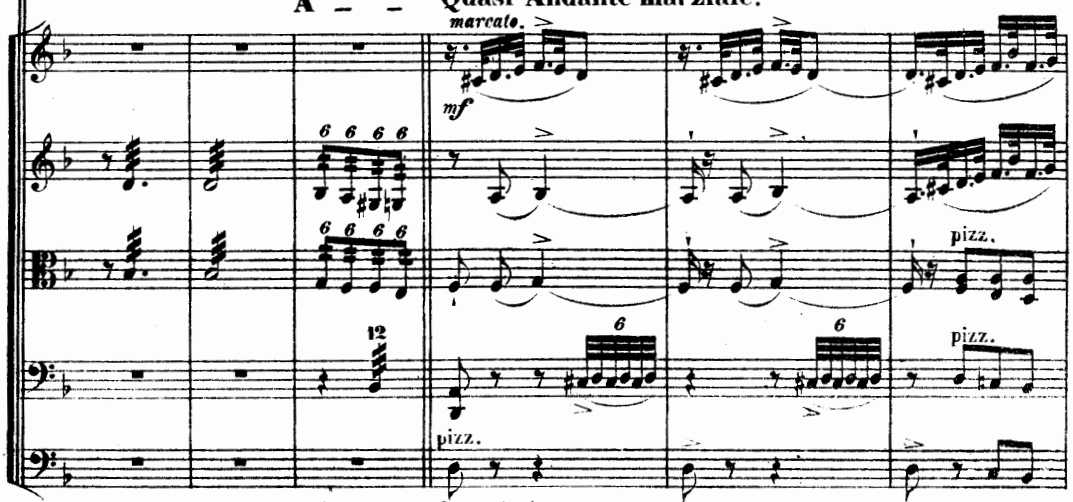


Largo con duolo.

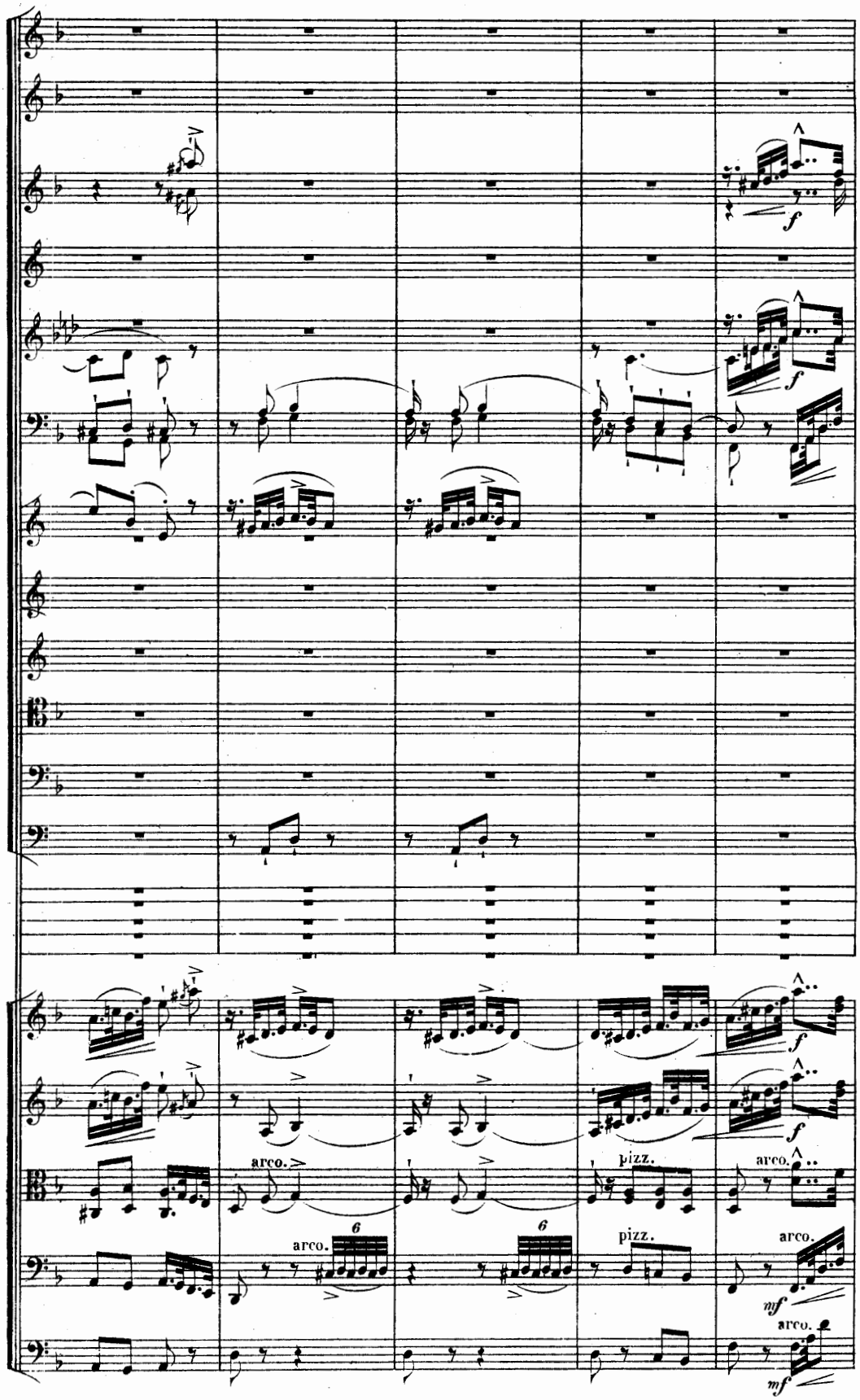
A _ _ Quasi Andante marziale.

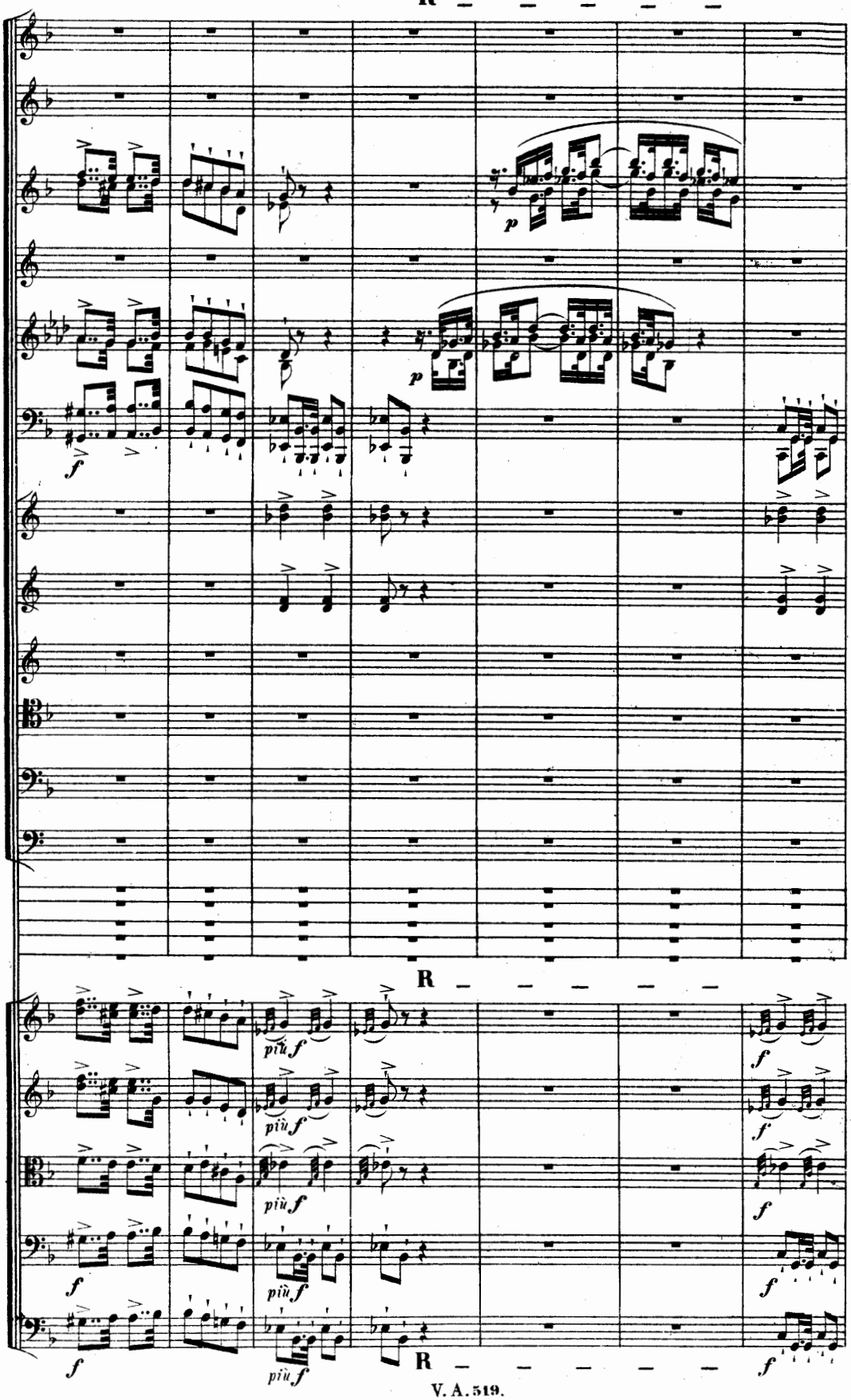


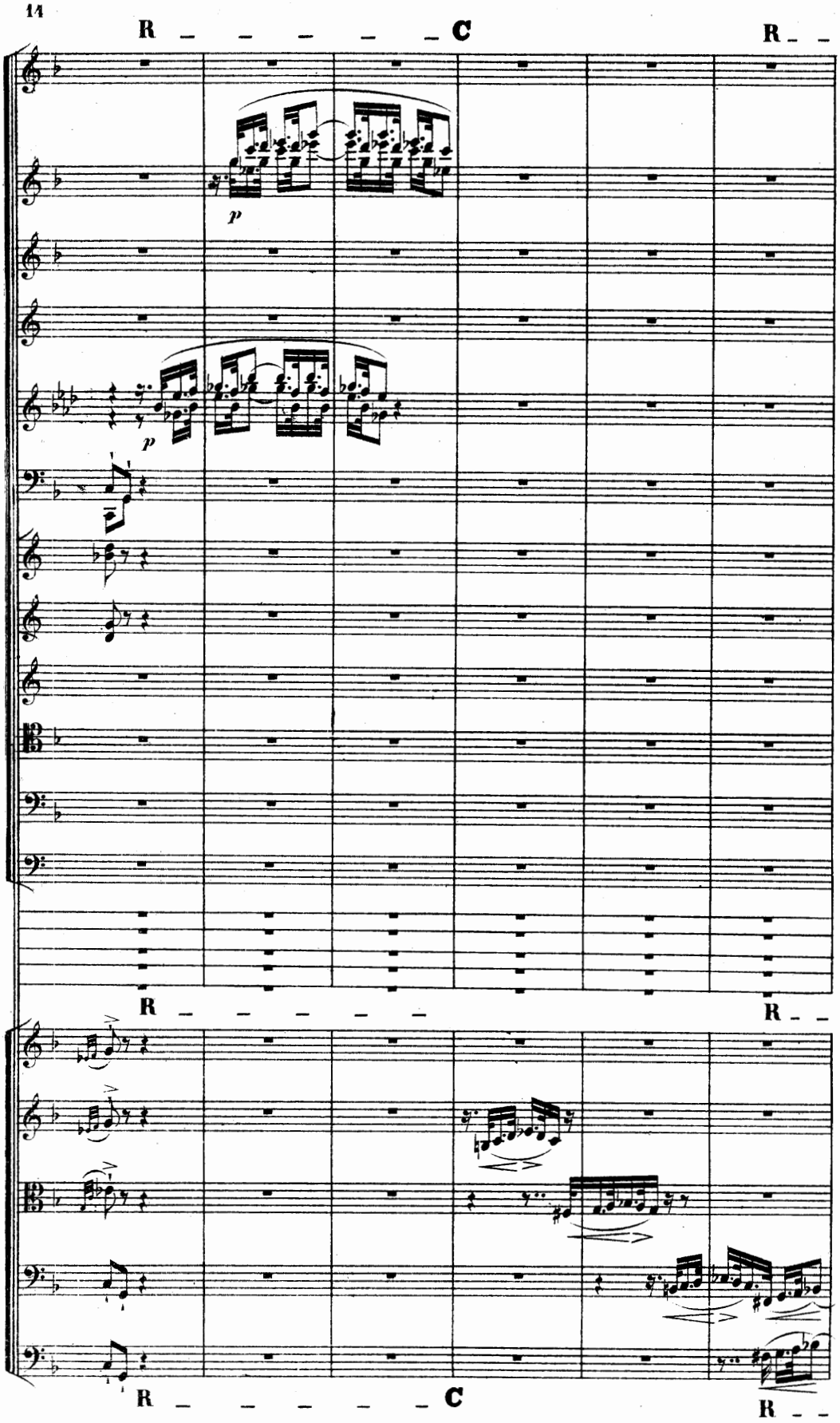
A _ _ Quasi Andante marziale.

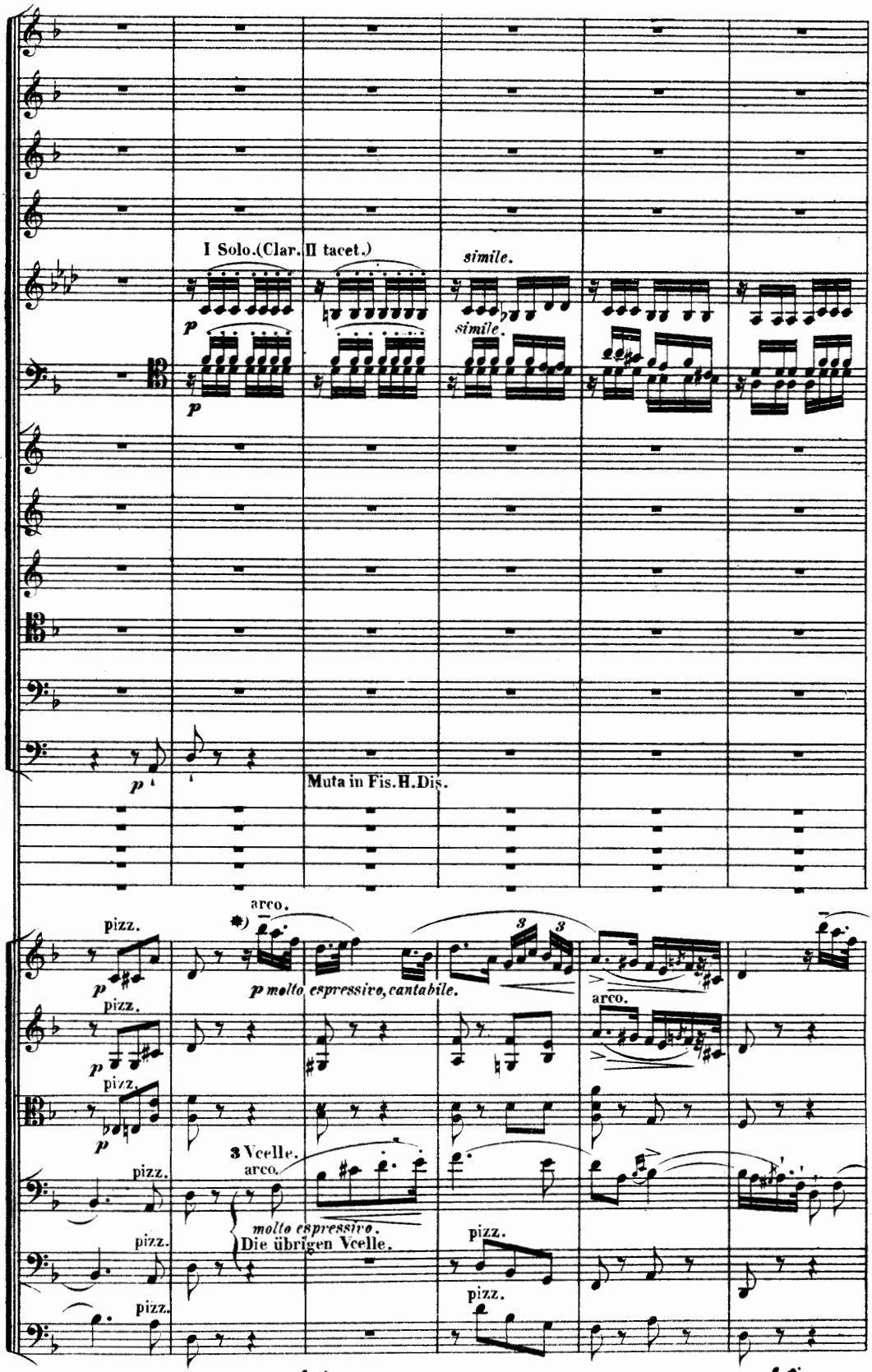


A _ _ Quasi Andante marziale.

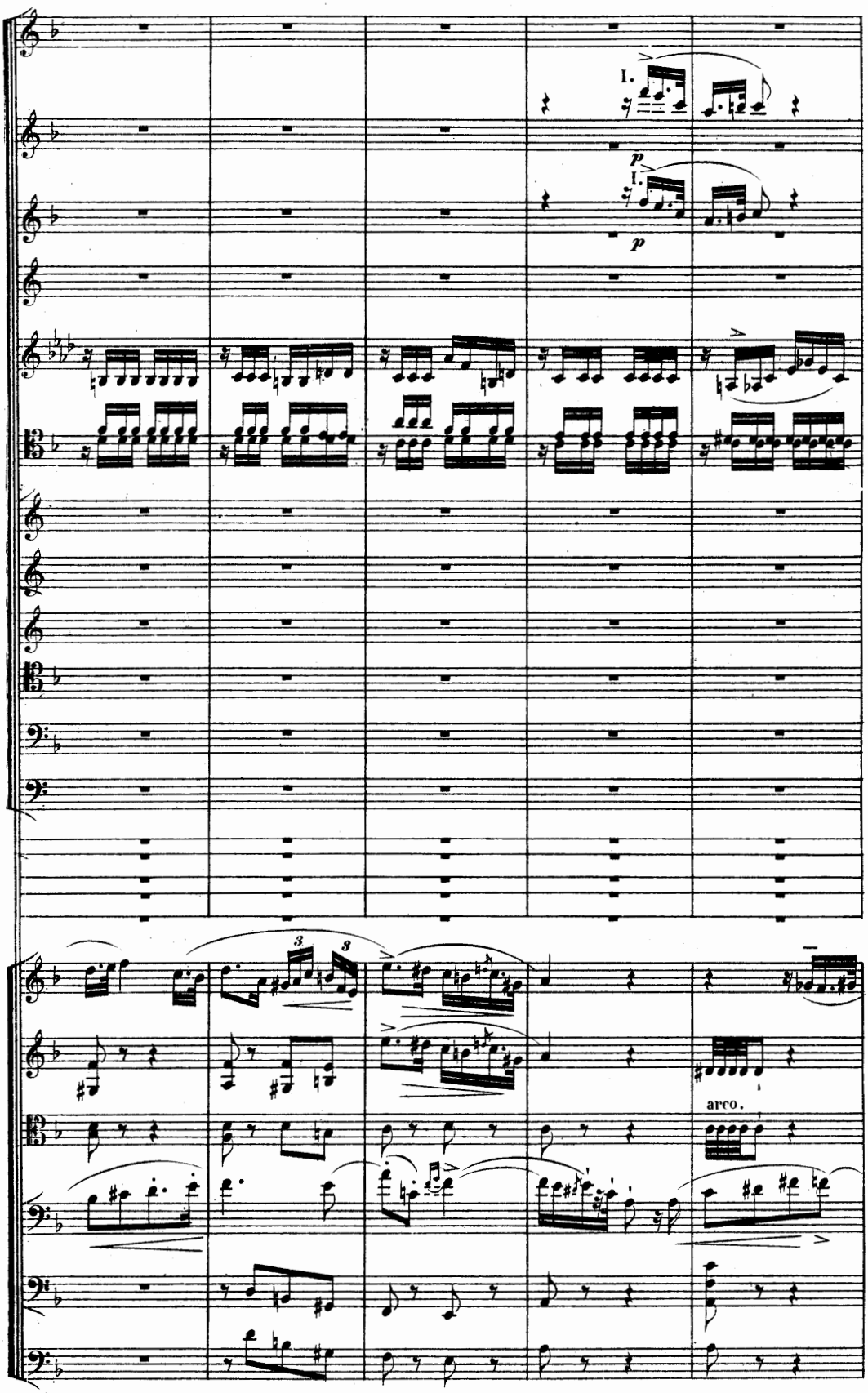

f
f
f
f
arco.
6
arco.
6
pizz.
pizz.
arco.
arco.
mf
arco.
mf


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


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



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


I.
p
I.
p
3
3
arco.

Poco animando.

p leggiero.

p leggiero.

p leggiero.

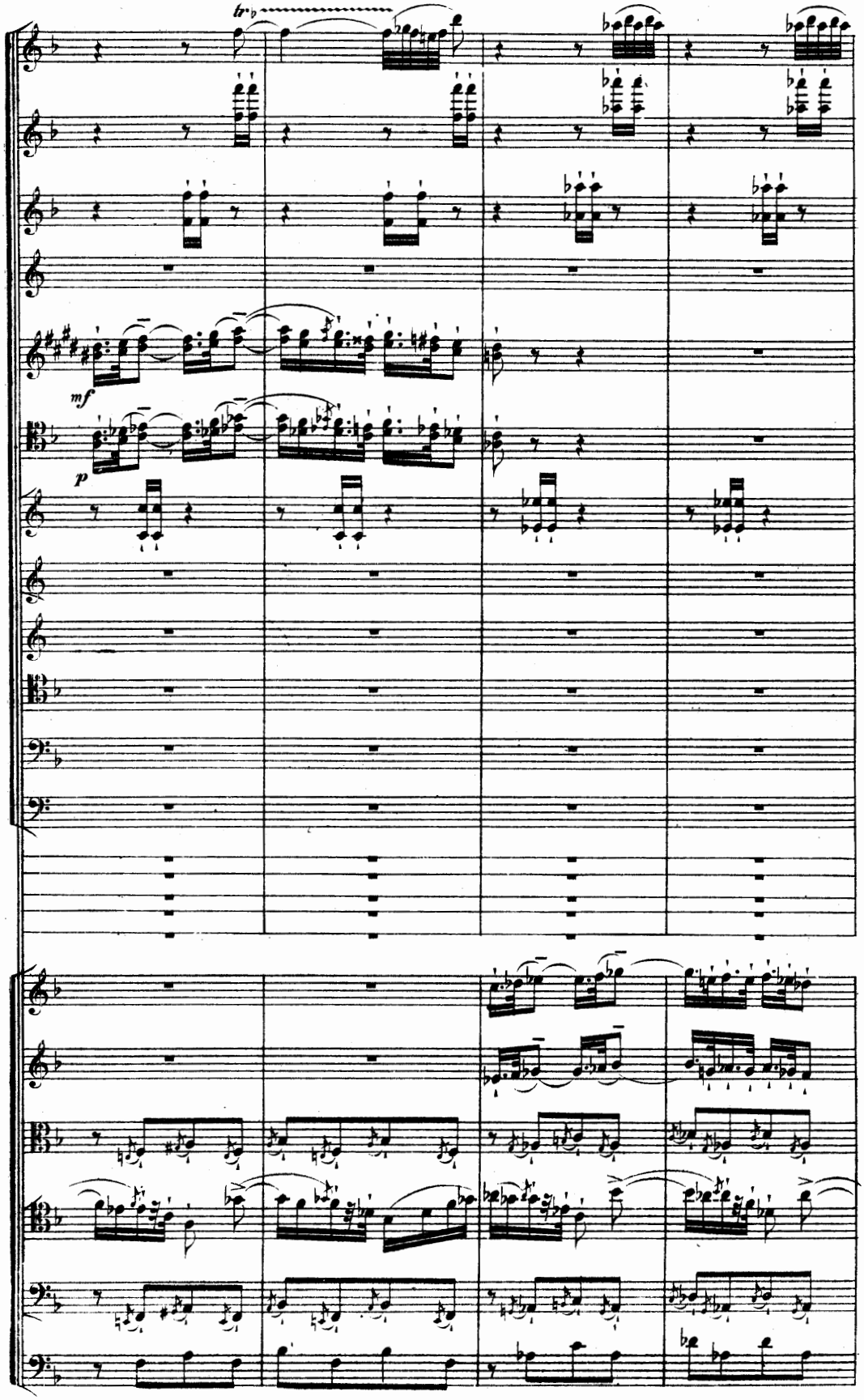
p leggiero.

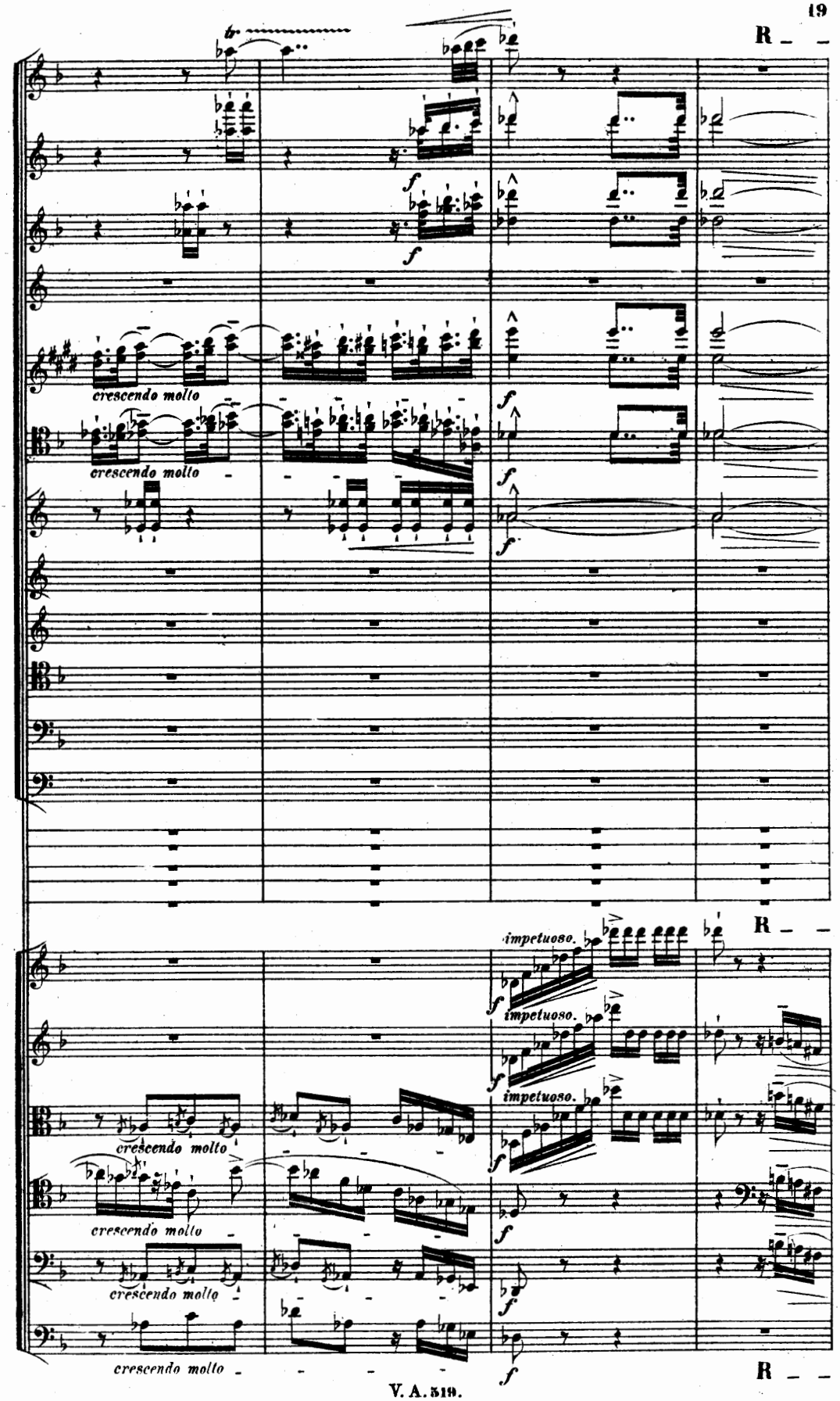
Poco animando.

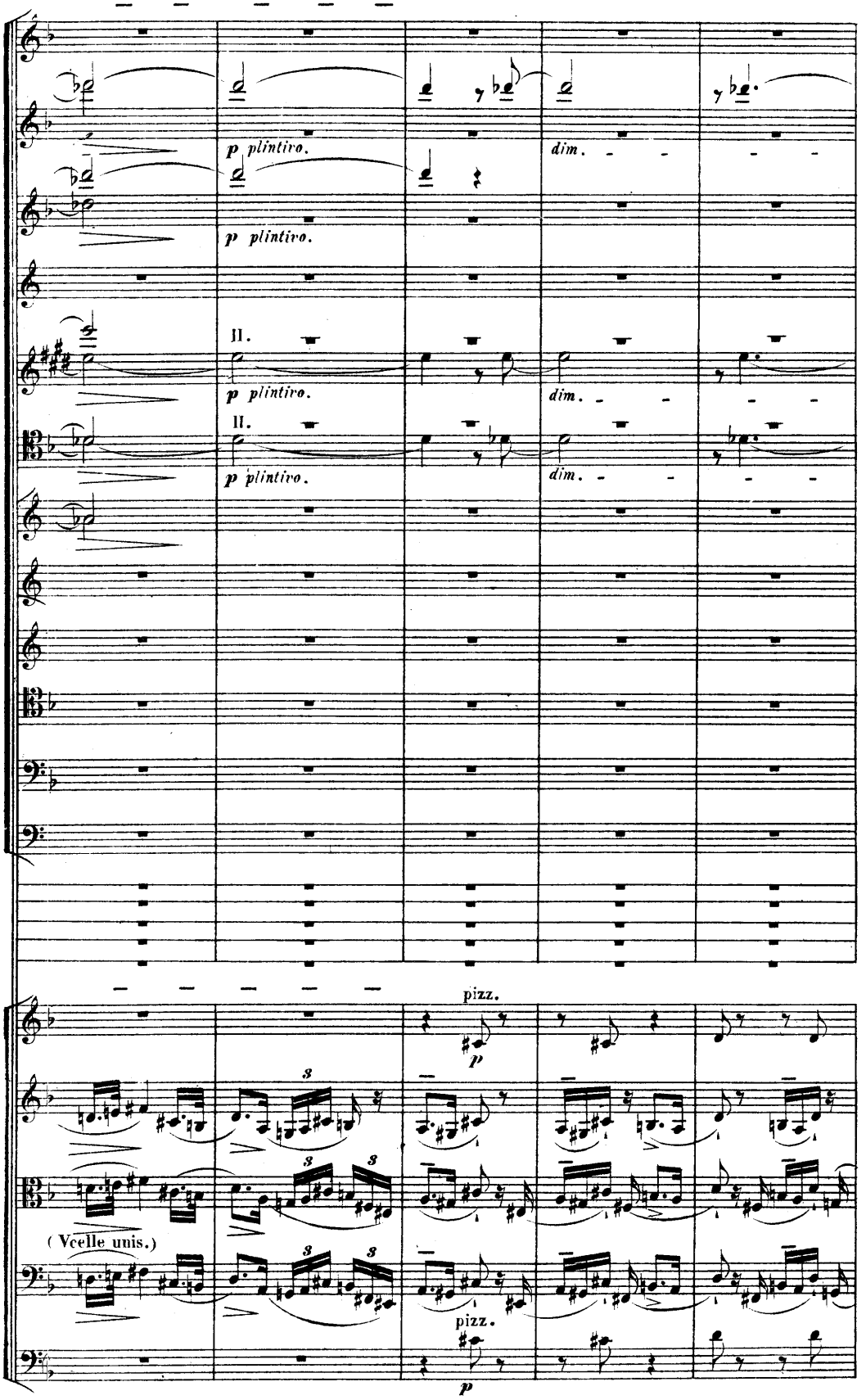
arco.

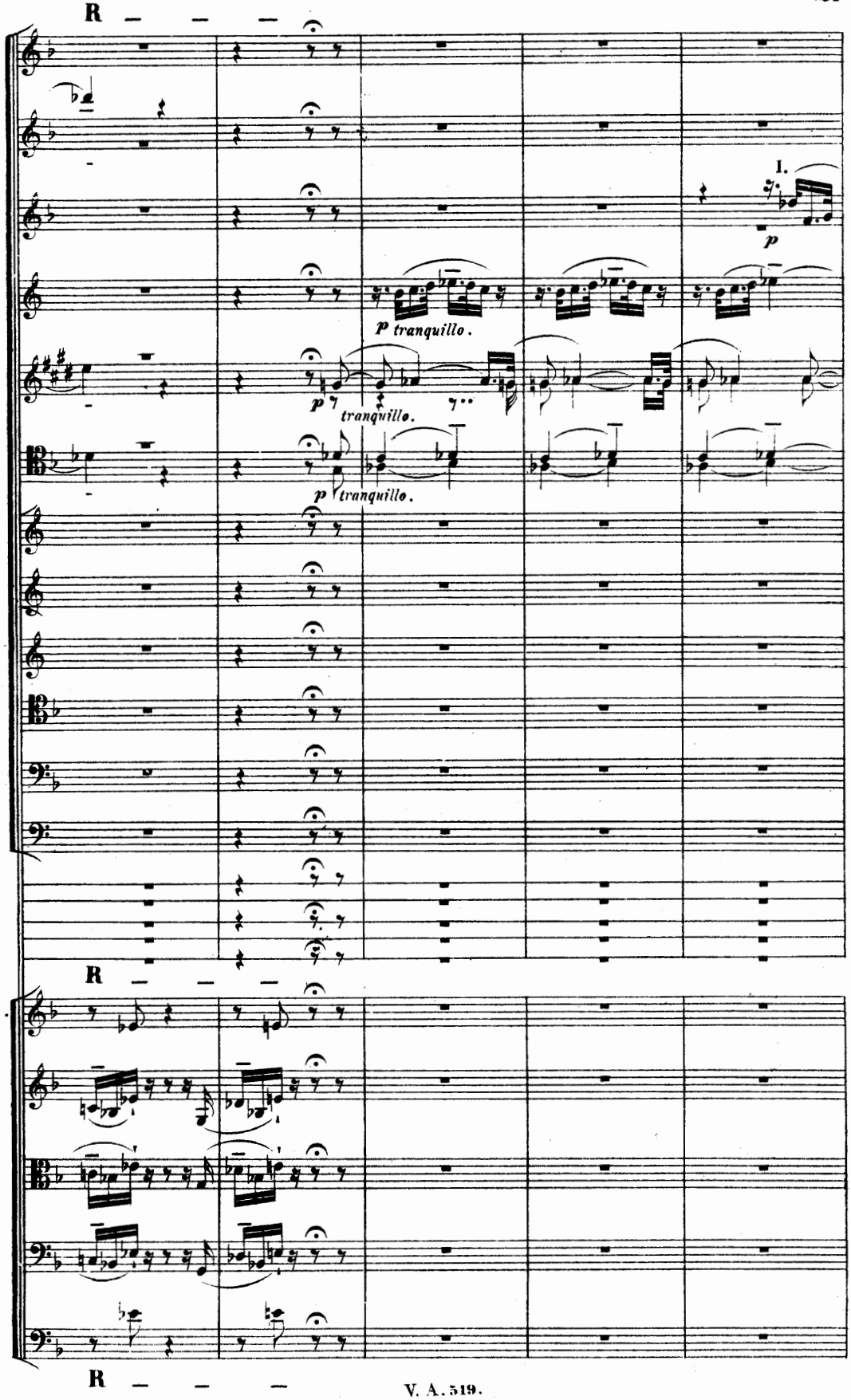
(pizz.)

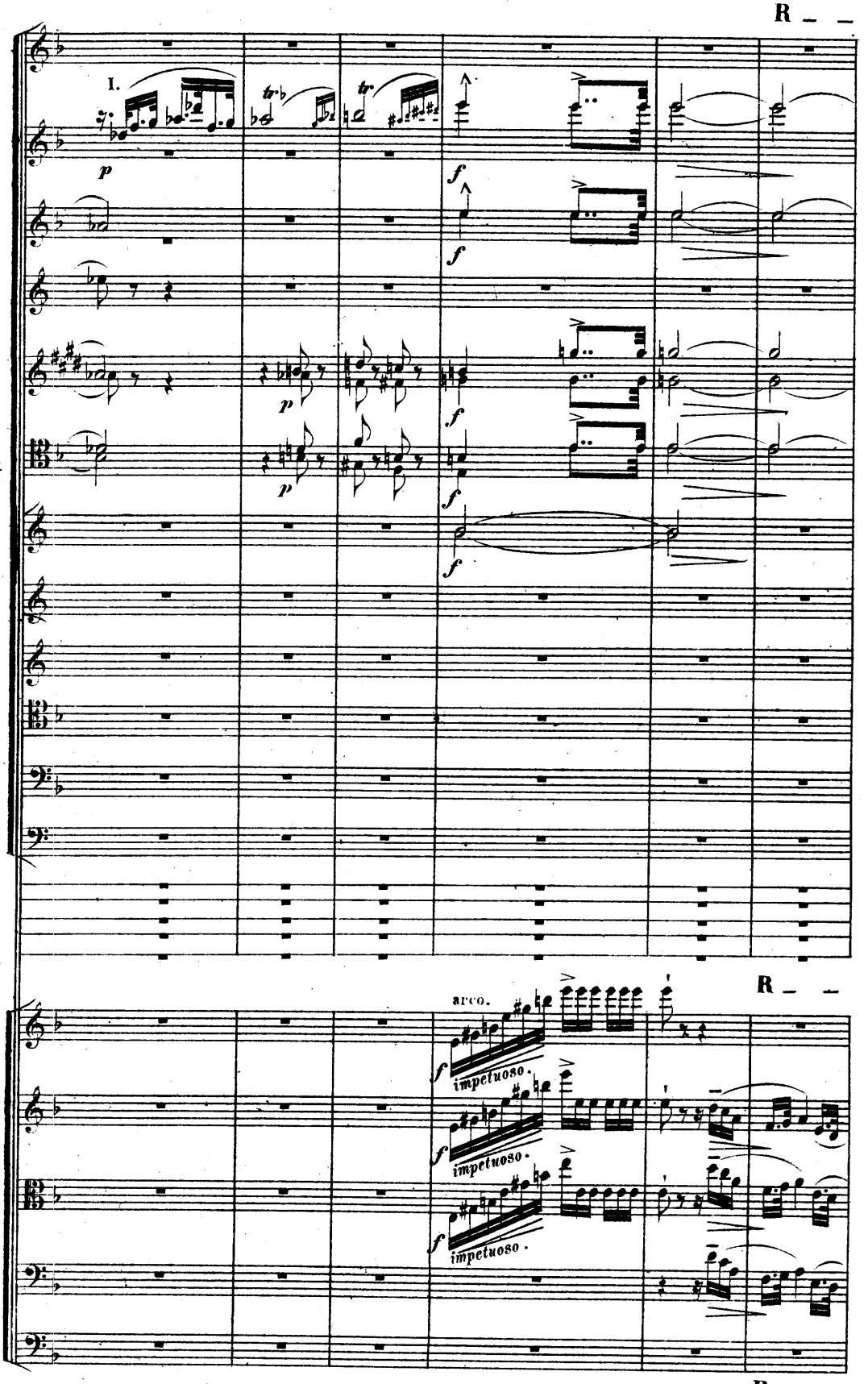
Poco animando.

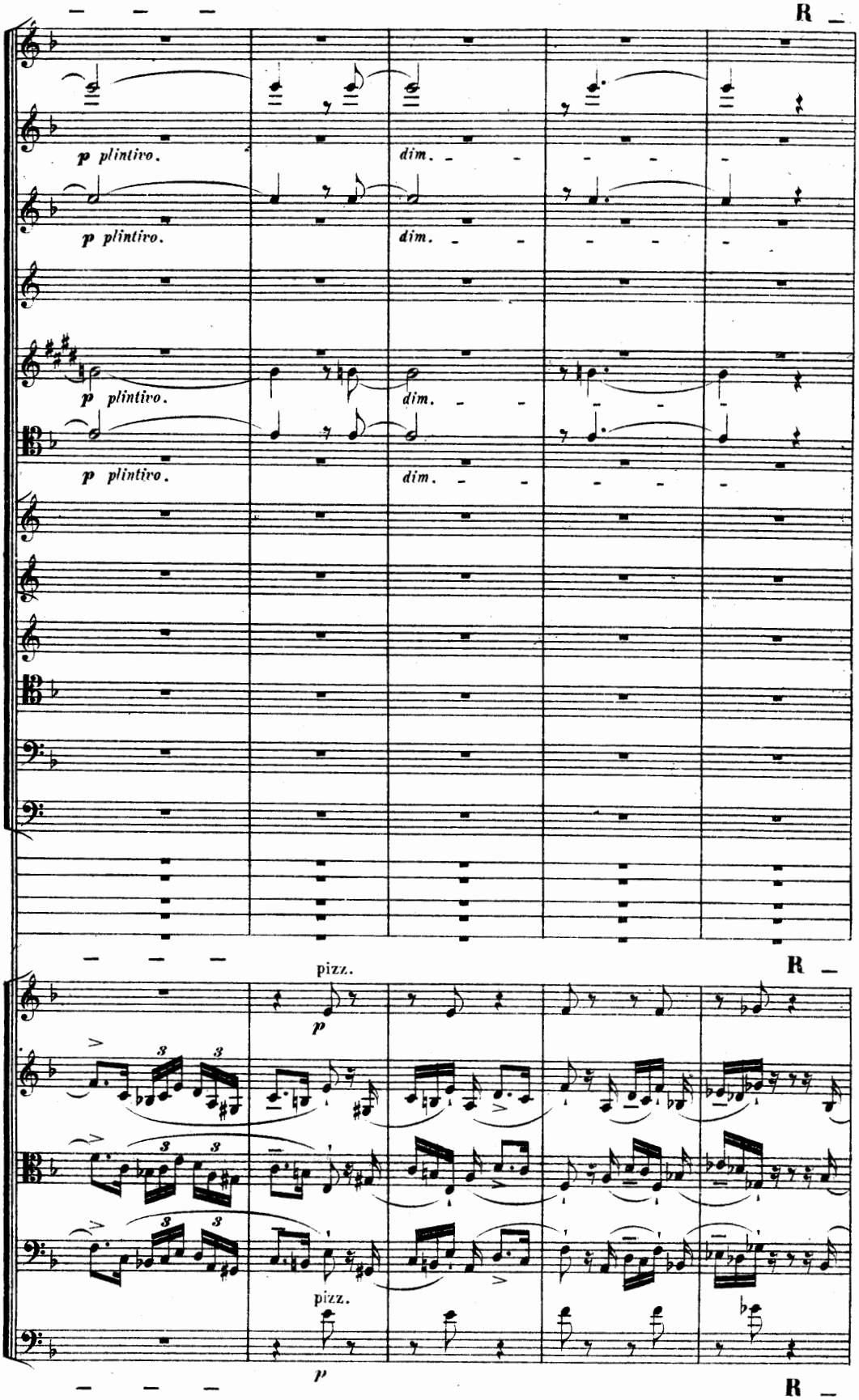

tr
mf
p

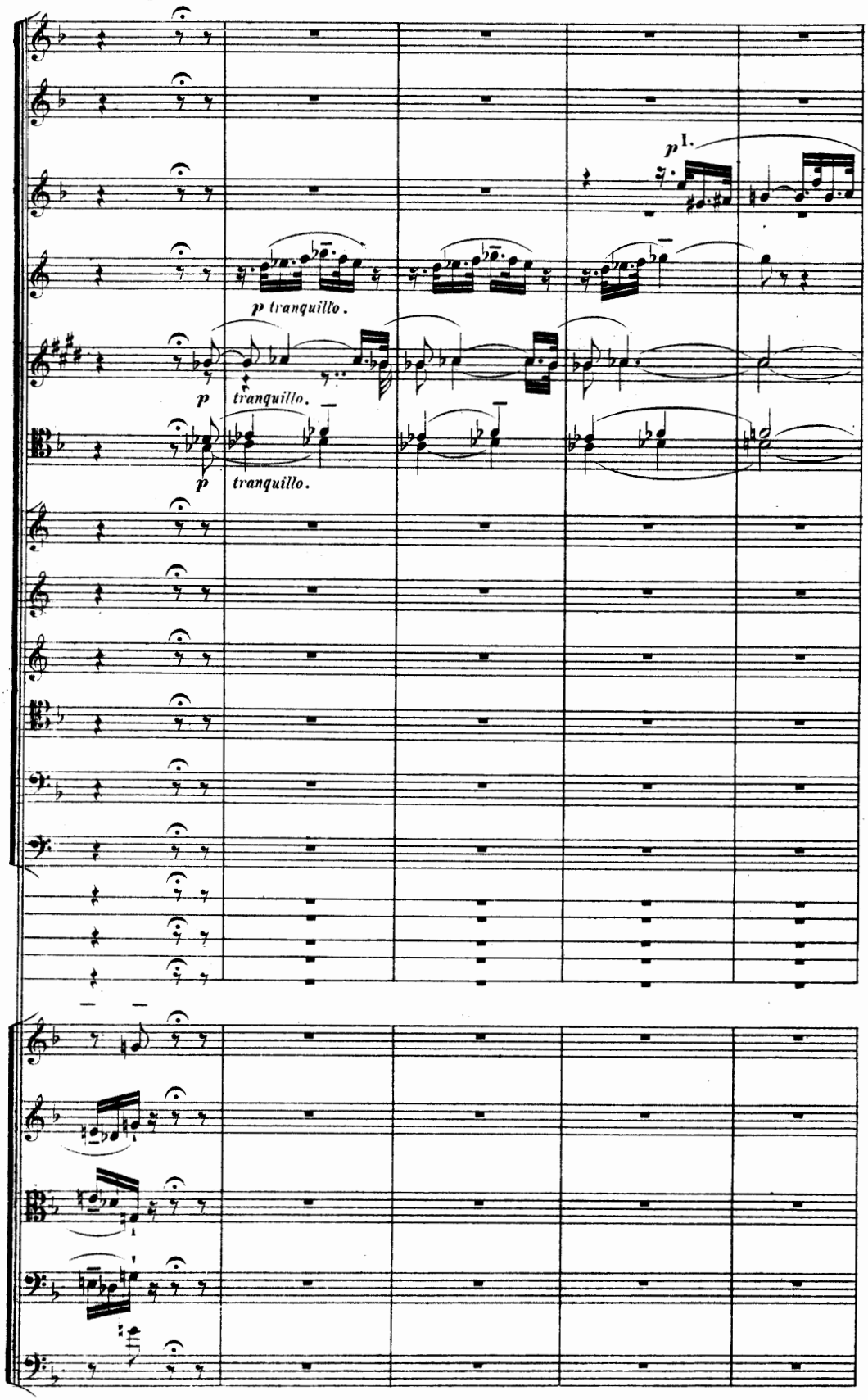

R _ _
crescendo molto
crescendo molto
impetuoso.
impetuoso.
impetuoso.
R _ _
crescendo molto
crescendo molto
crescendo molto
crescendo molto
R _ _

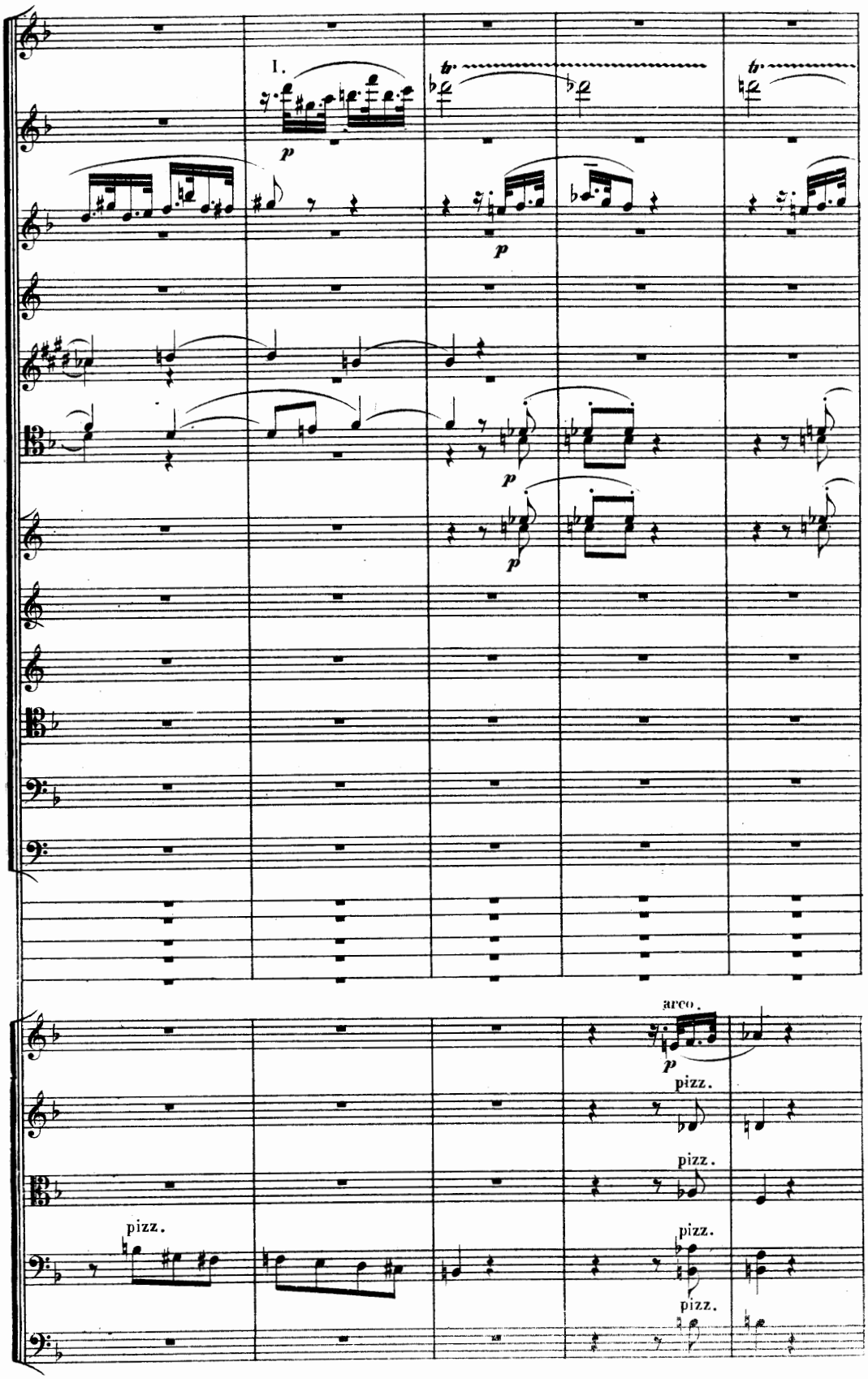

p plintivo.
dim.
II.
pizz.
(Vcelle unis.)

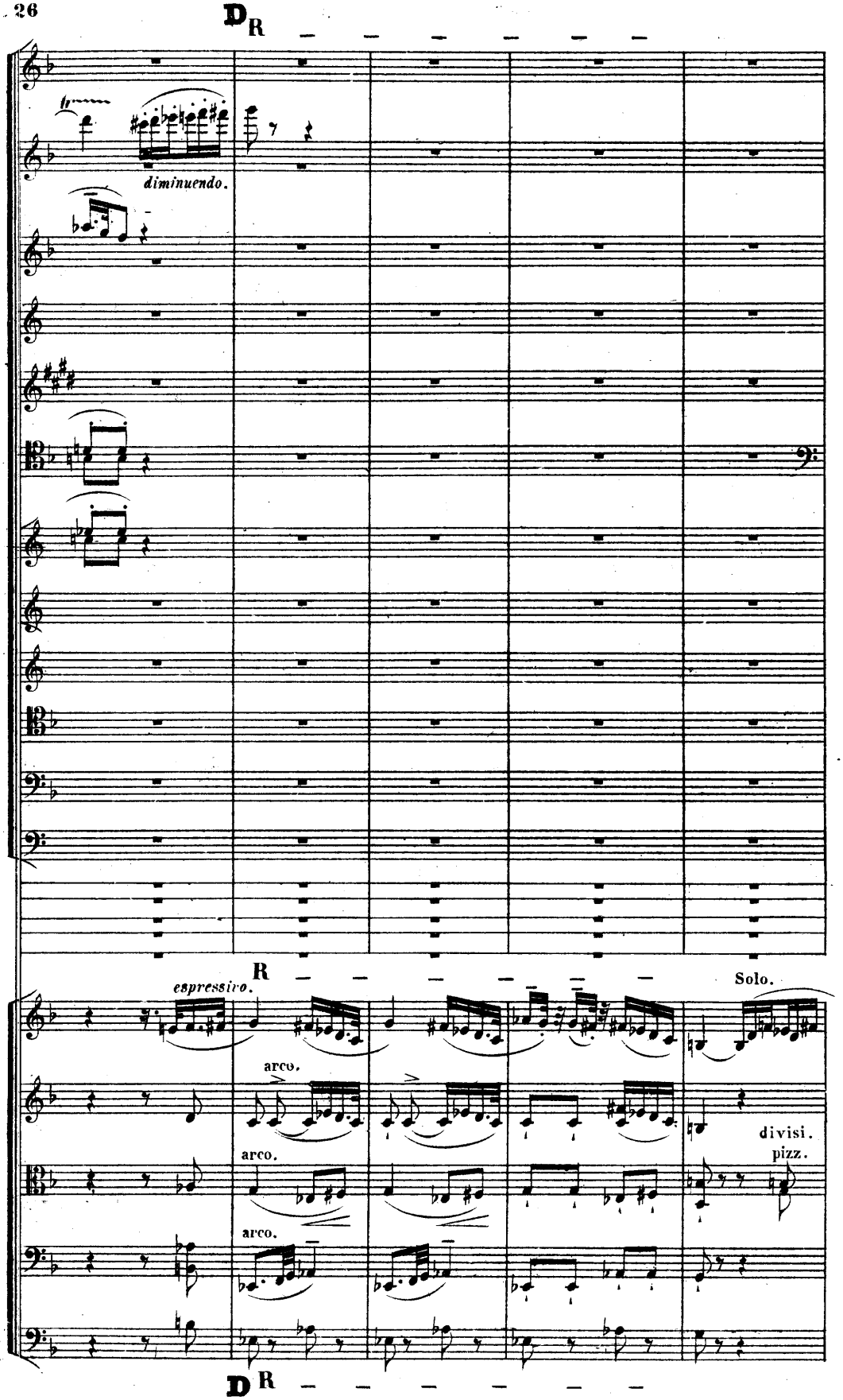

R
I.
p
p tranquillo.
p tranquillo.
p tranquillo.
R
R

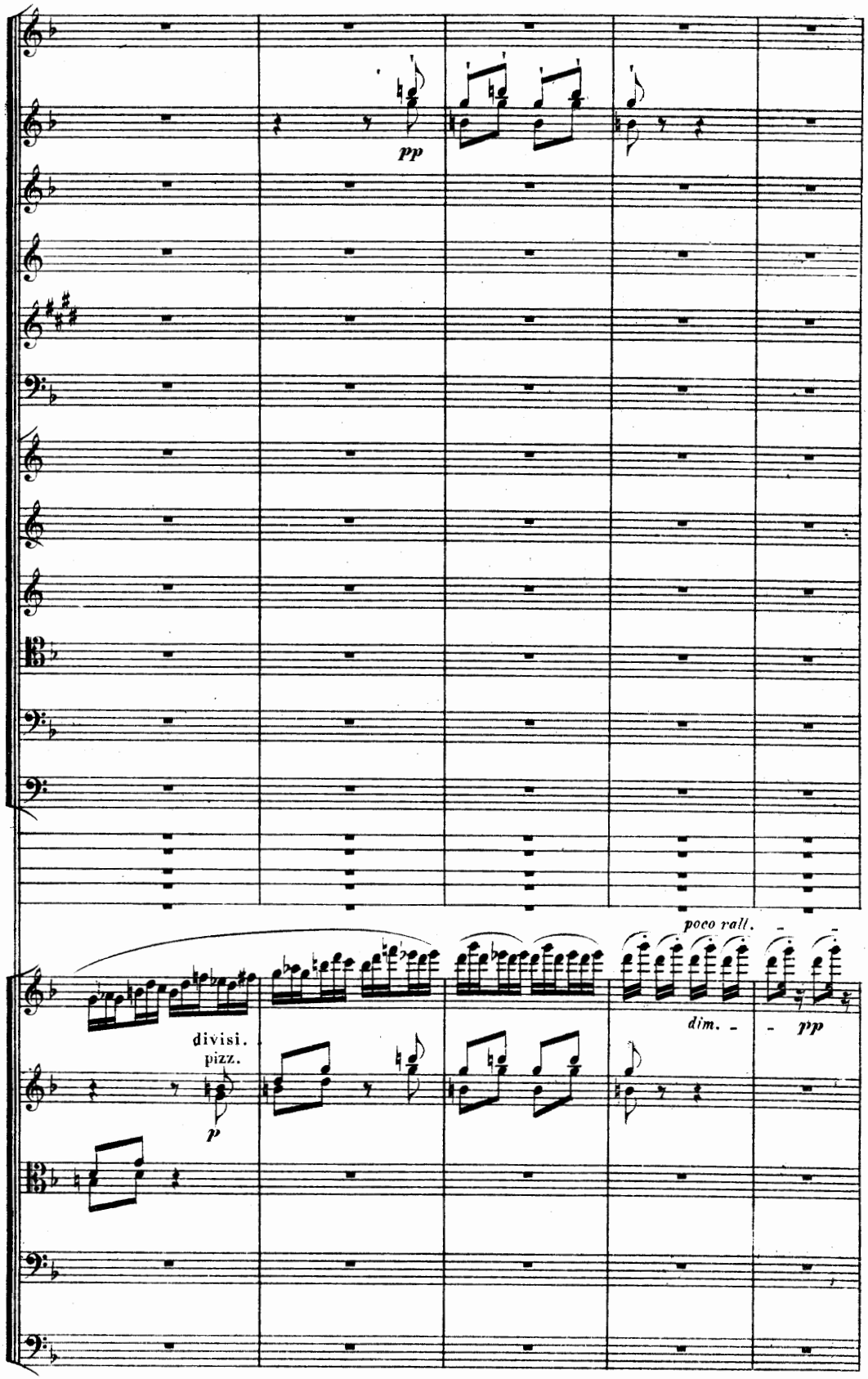

R _ _
I.
p
f
arco.
impetuoso.
R _ _

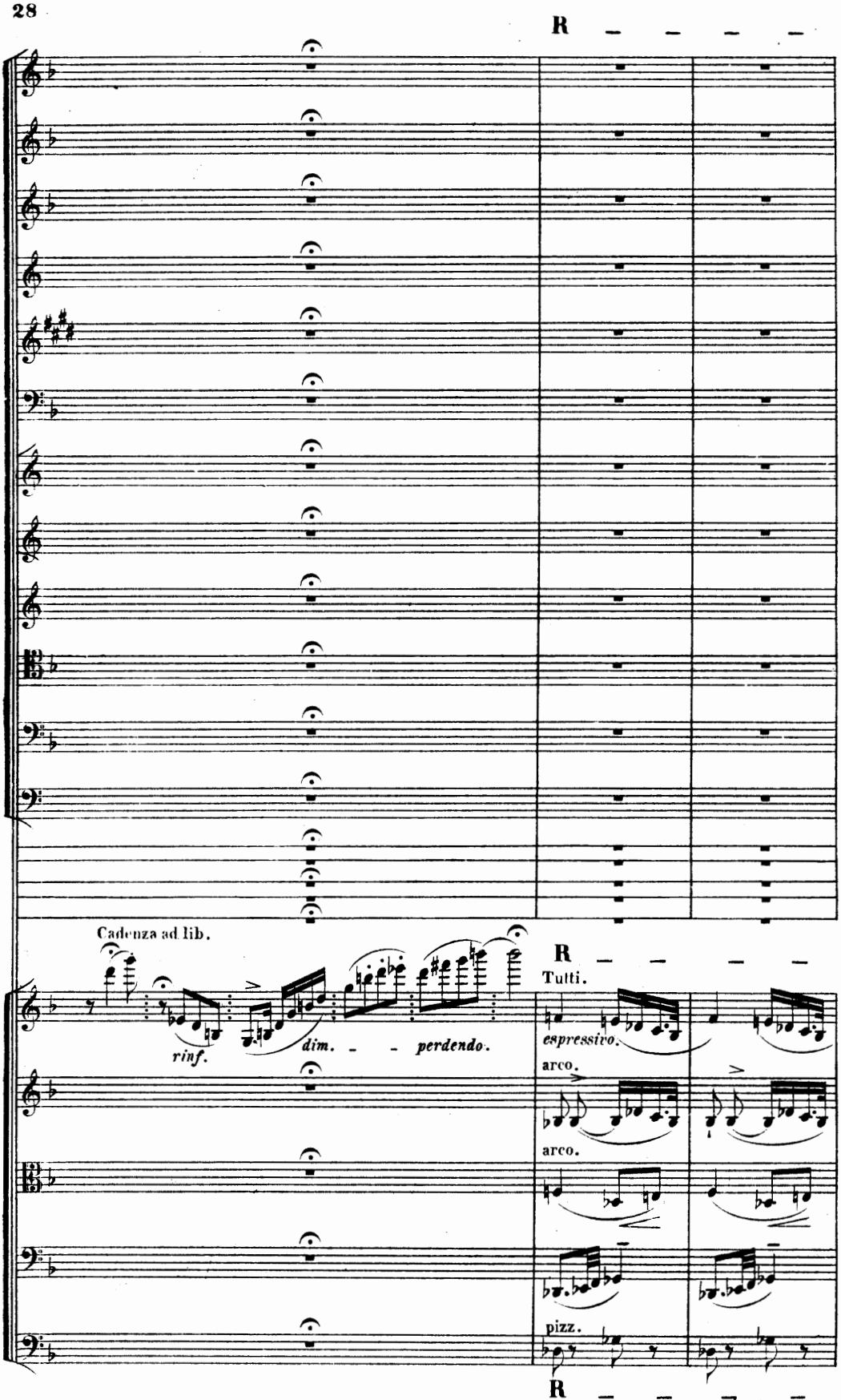

R
p plintivo.
dim.
p plintivo.
dim.
p plintivo.
dim.
p plintivo.
dim.
pizz.
R
p
pizz.
p
R

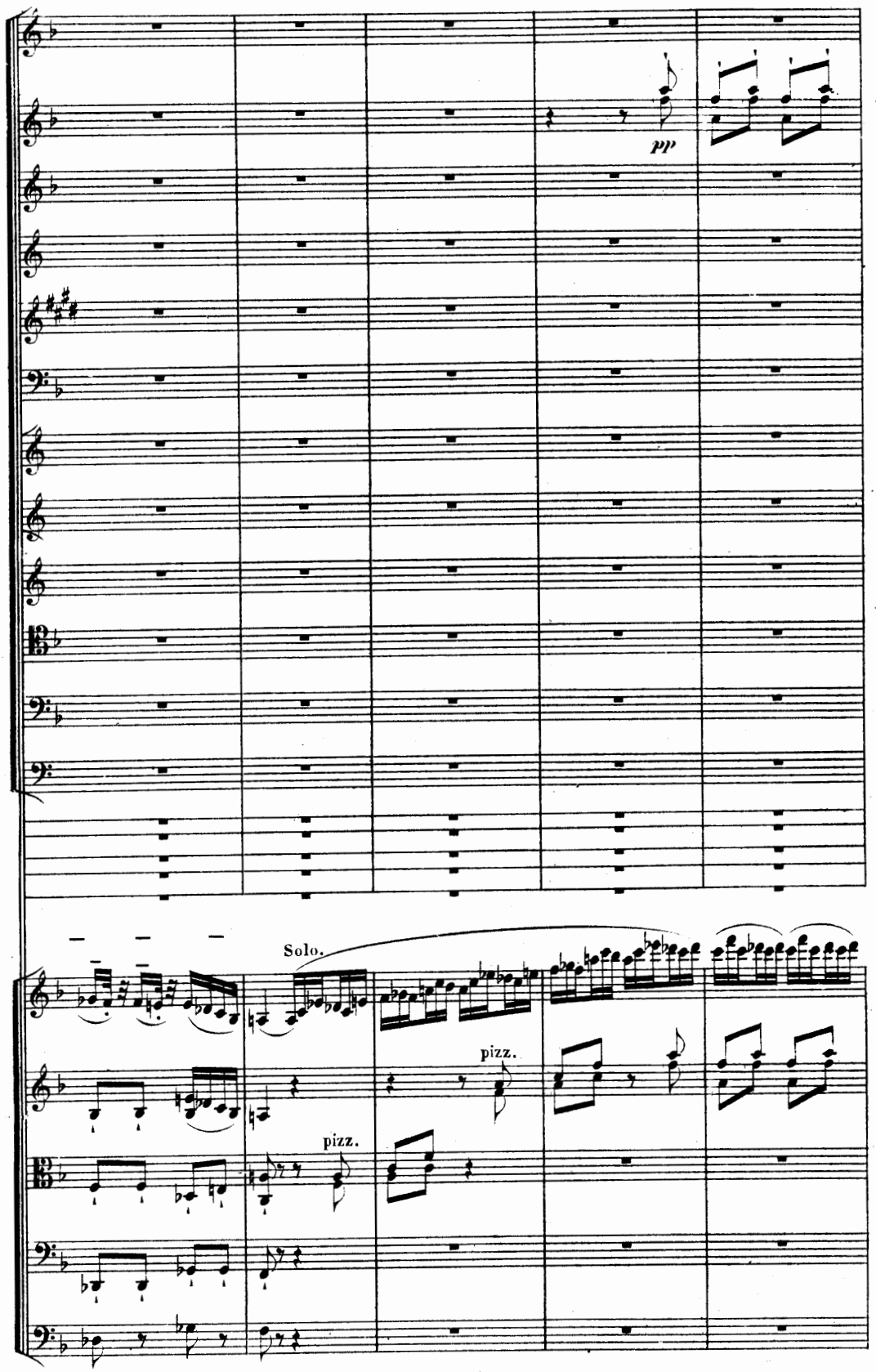

p I.
p tranquillo.
p tranquillo.
p tranquillo.

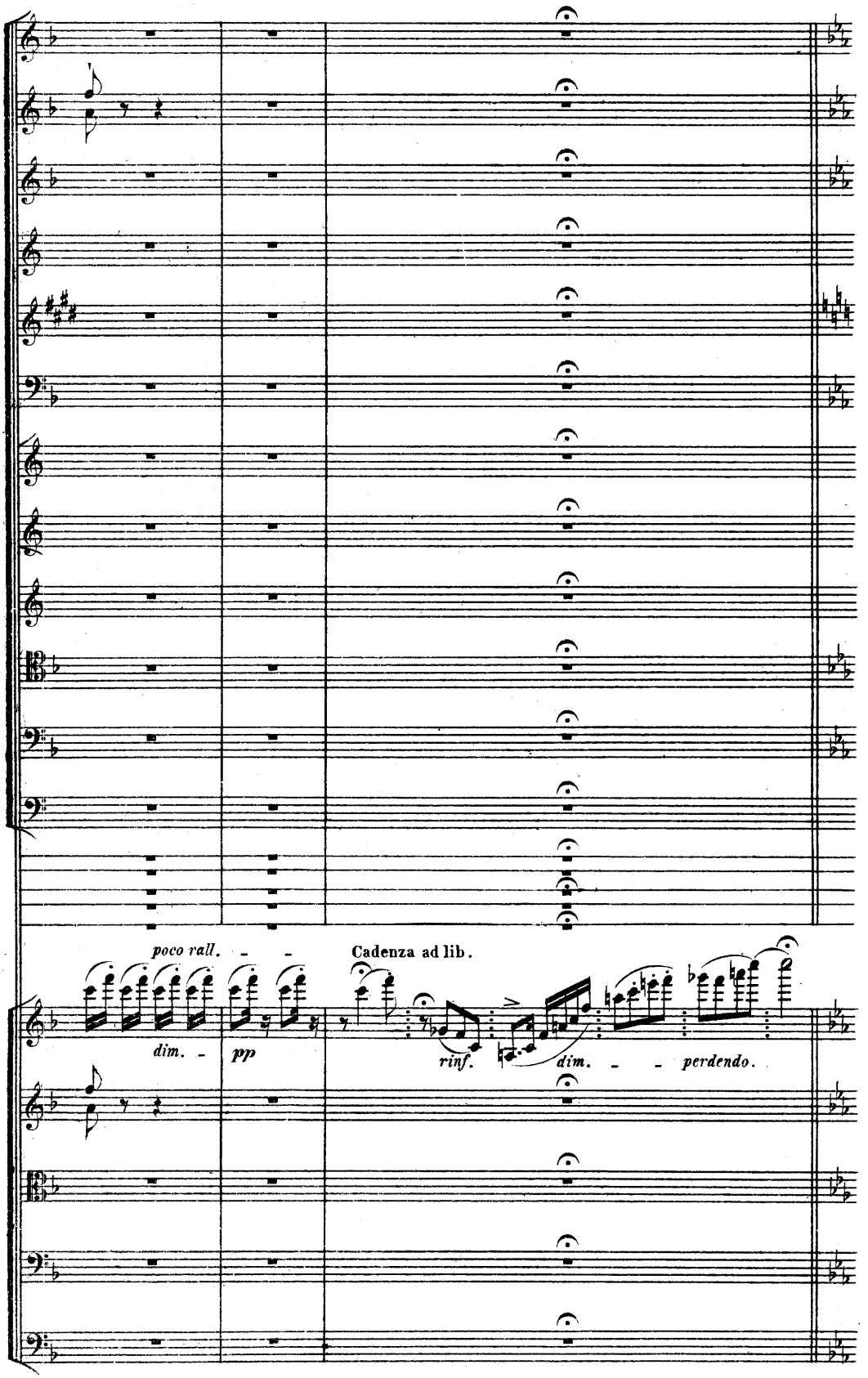

1.
p
p
p
p
arco.
p
pizz.
pizz.
pizz.
pizz.
pizz.


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

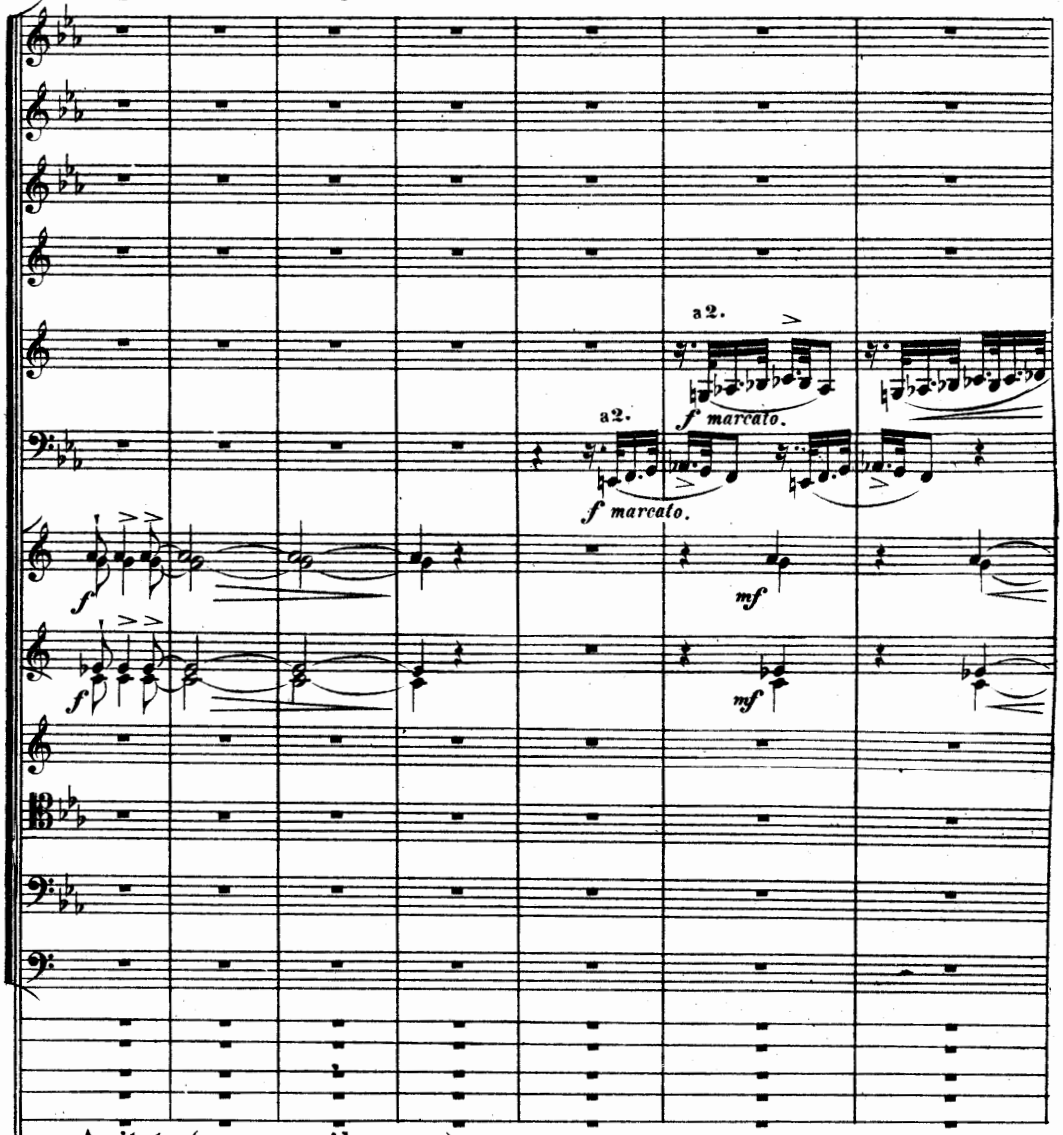

pp
poco rall.
dim.
pp
divisi.
pizz.
p


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

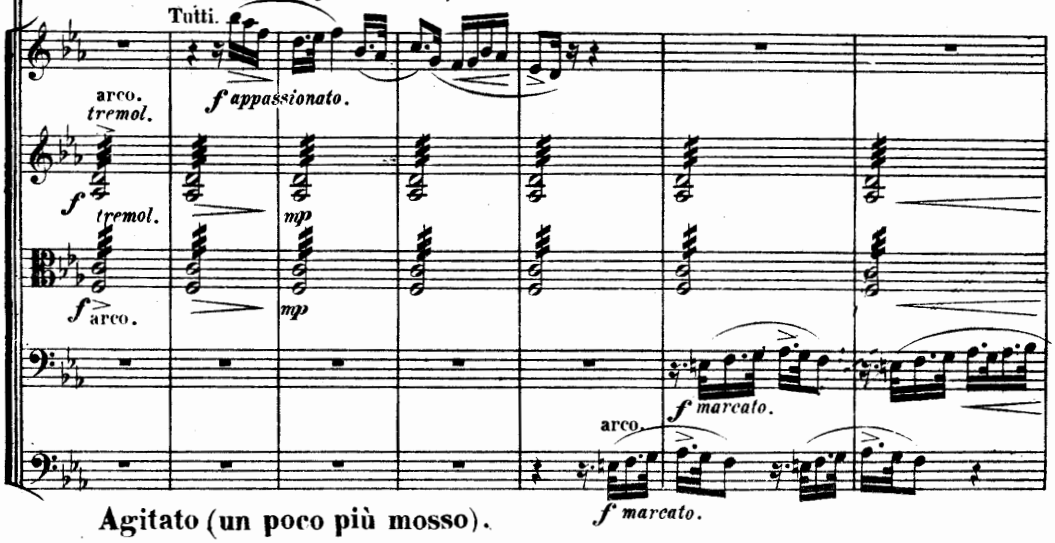

pp
Solo.
pizz.
pizz.


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

Agitato (un poco più mosso).

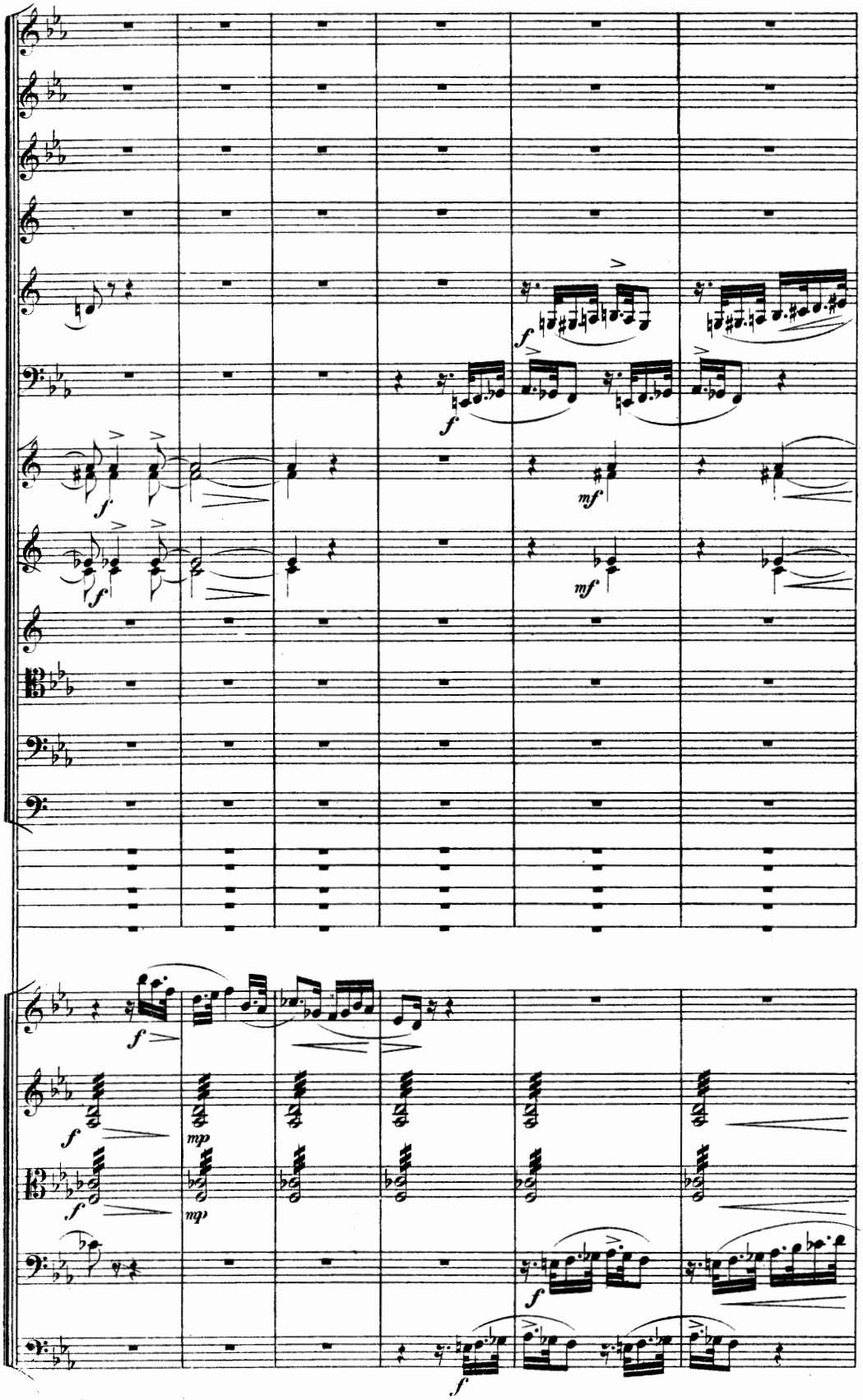


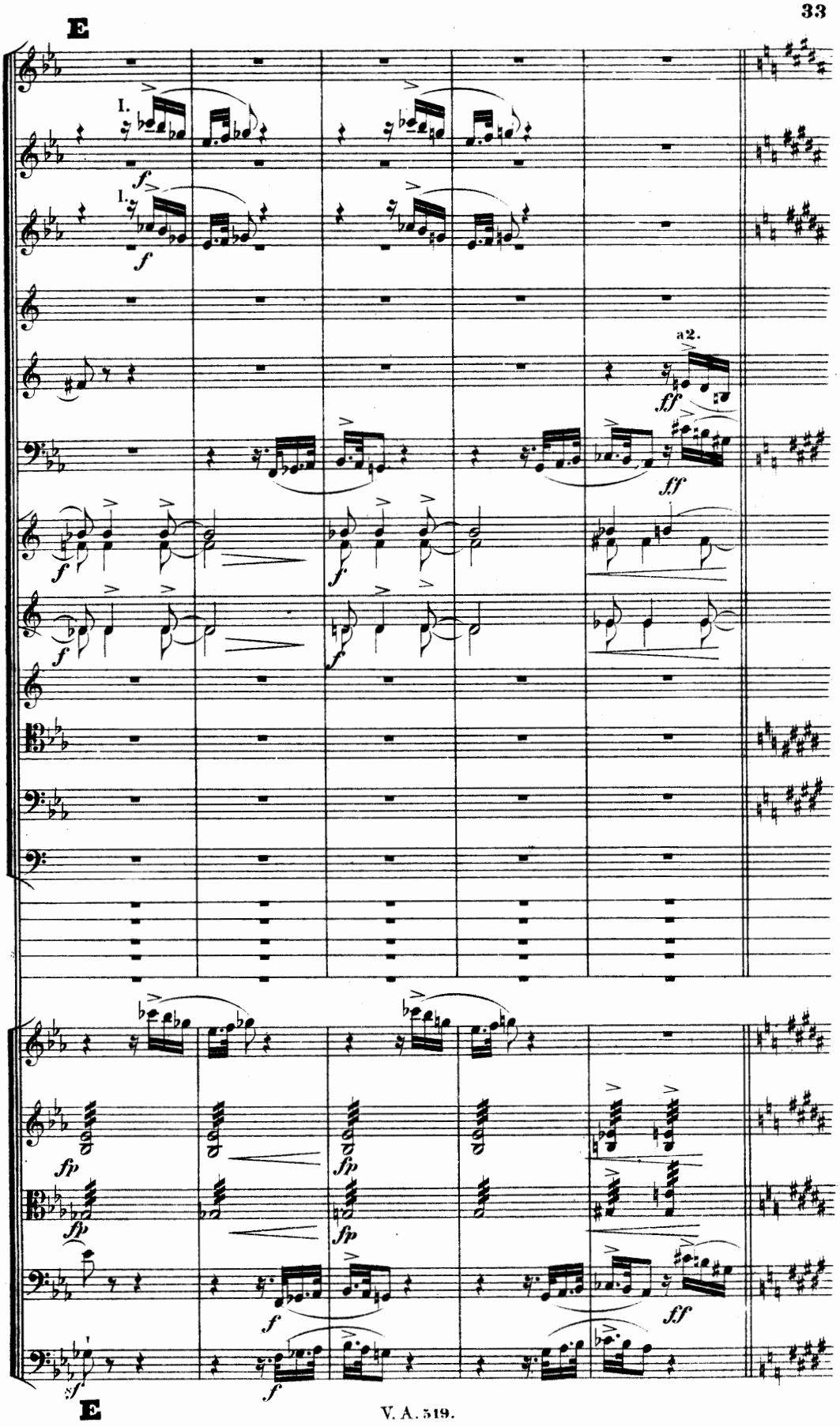
Agitato (un poco più mosso).

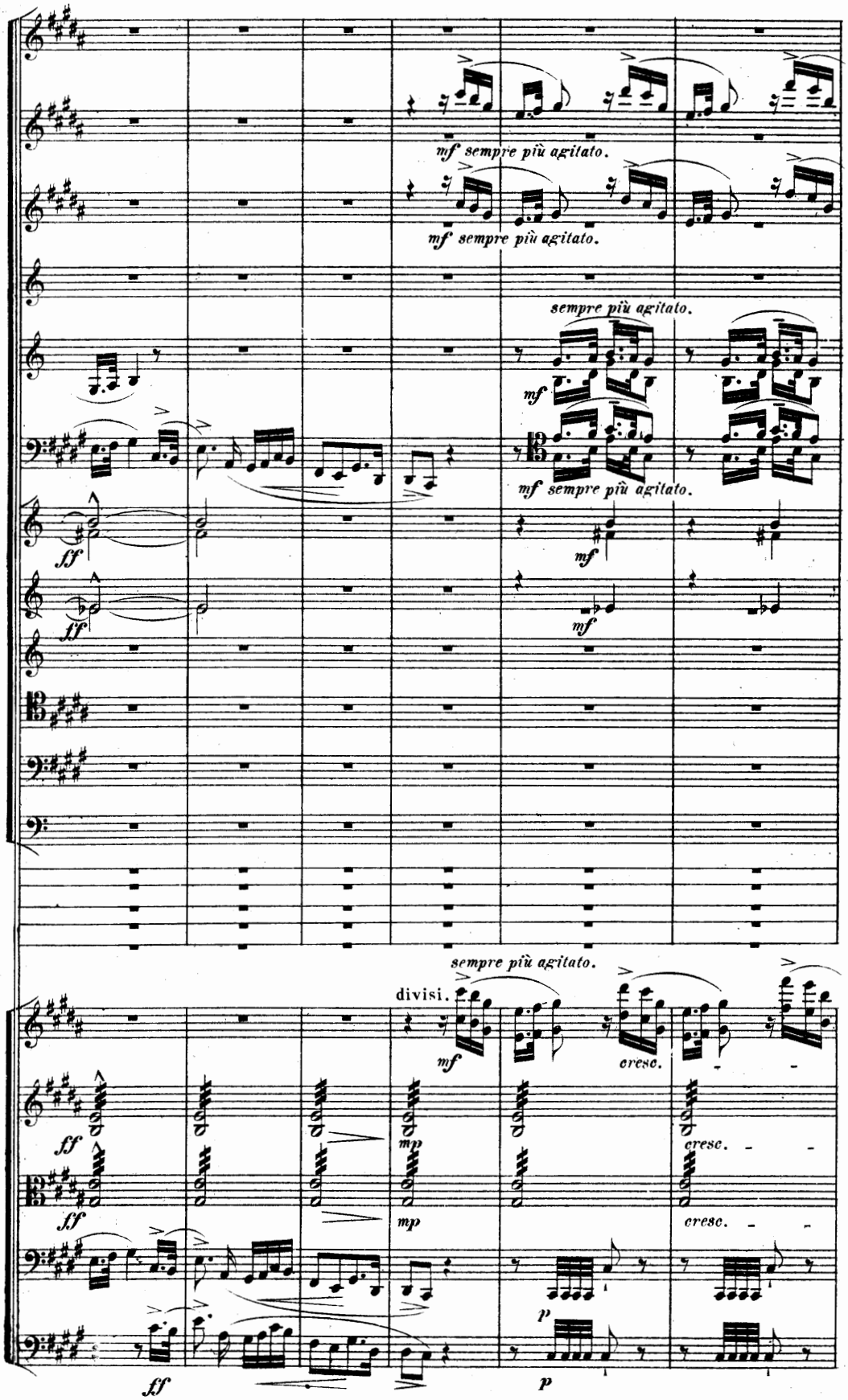


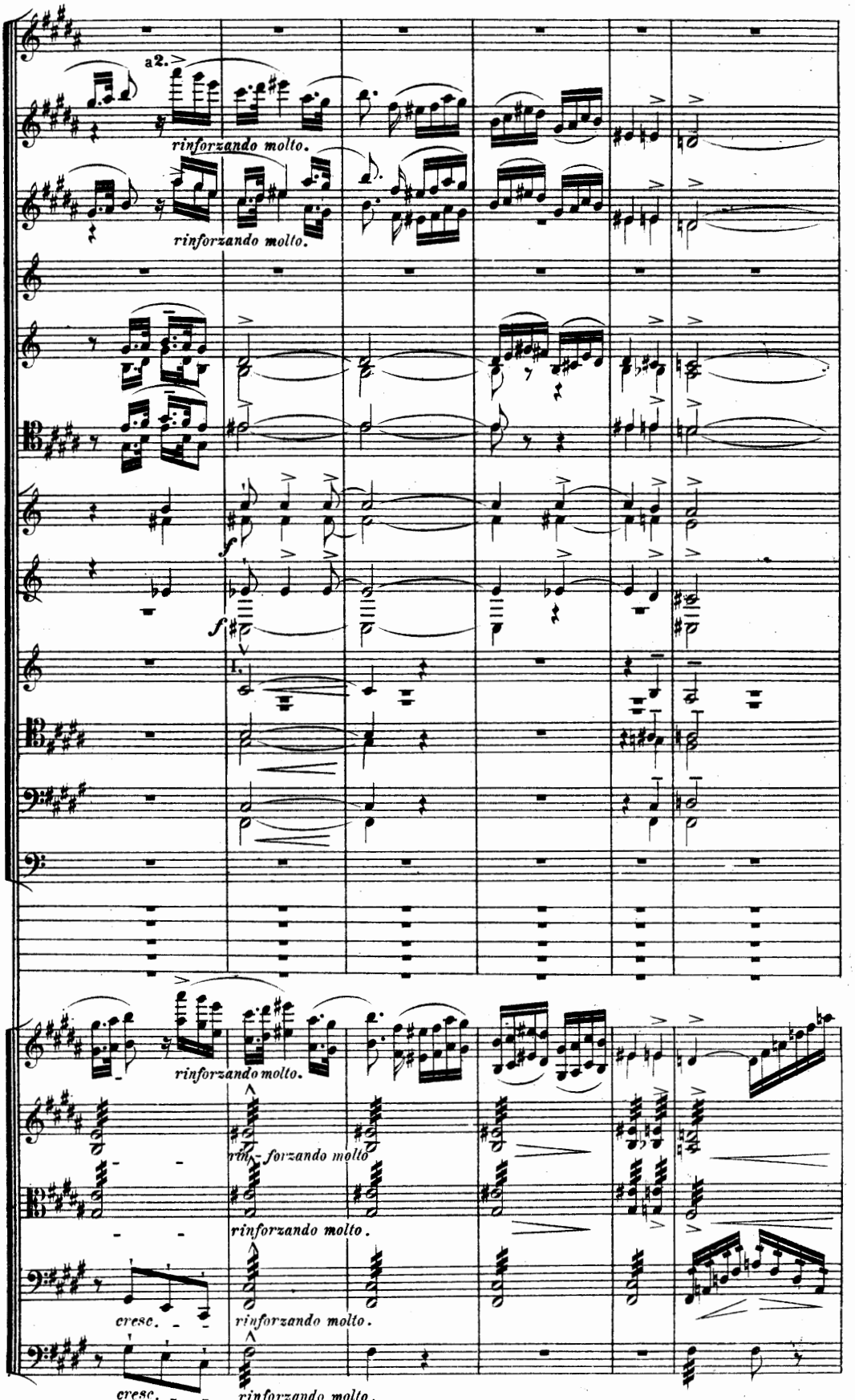
Agitato (un poco più mosso).

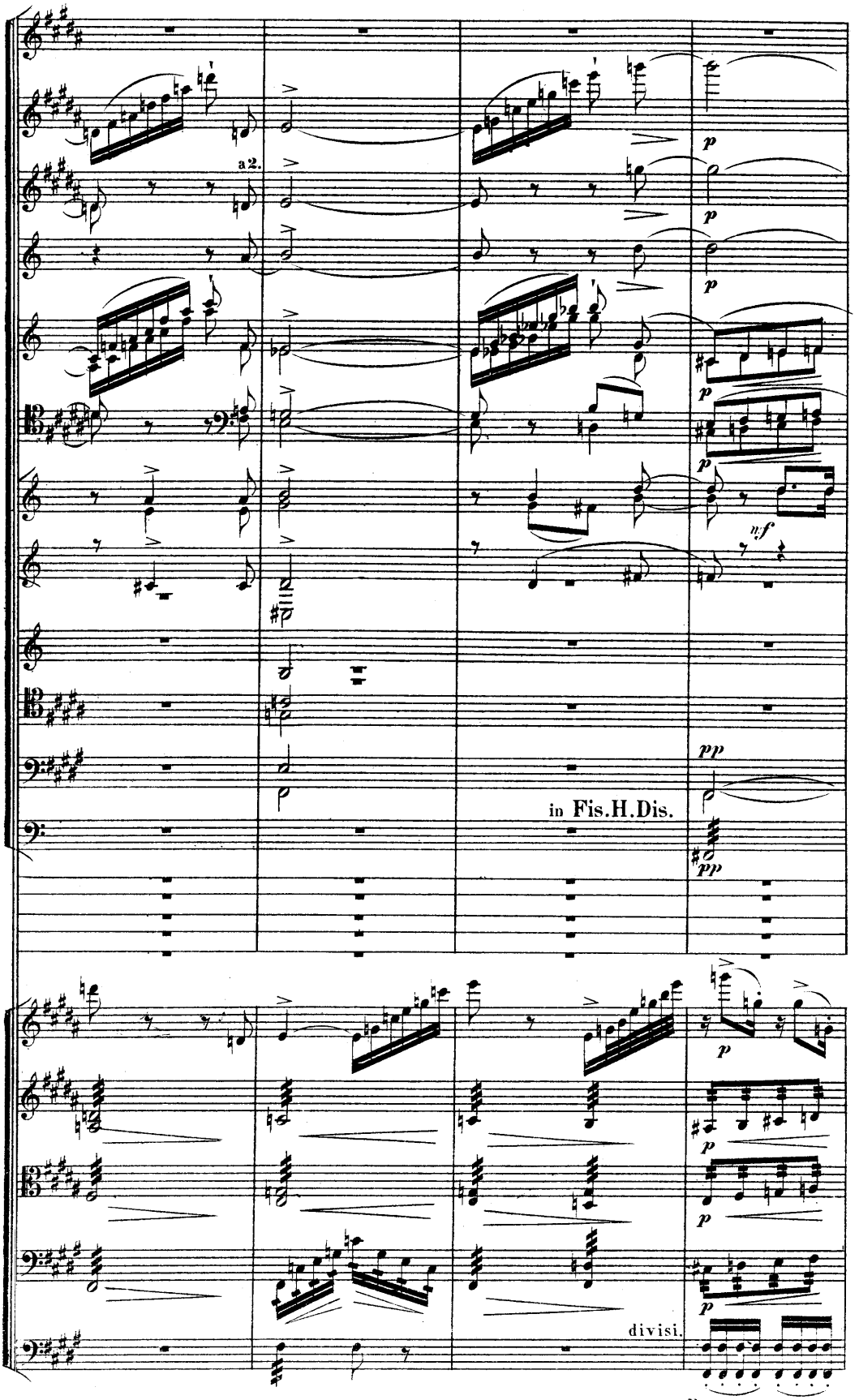
154278

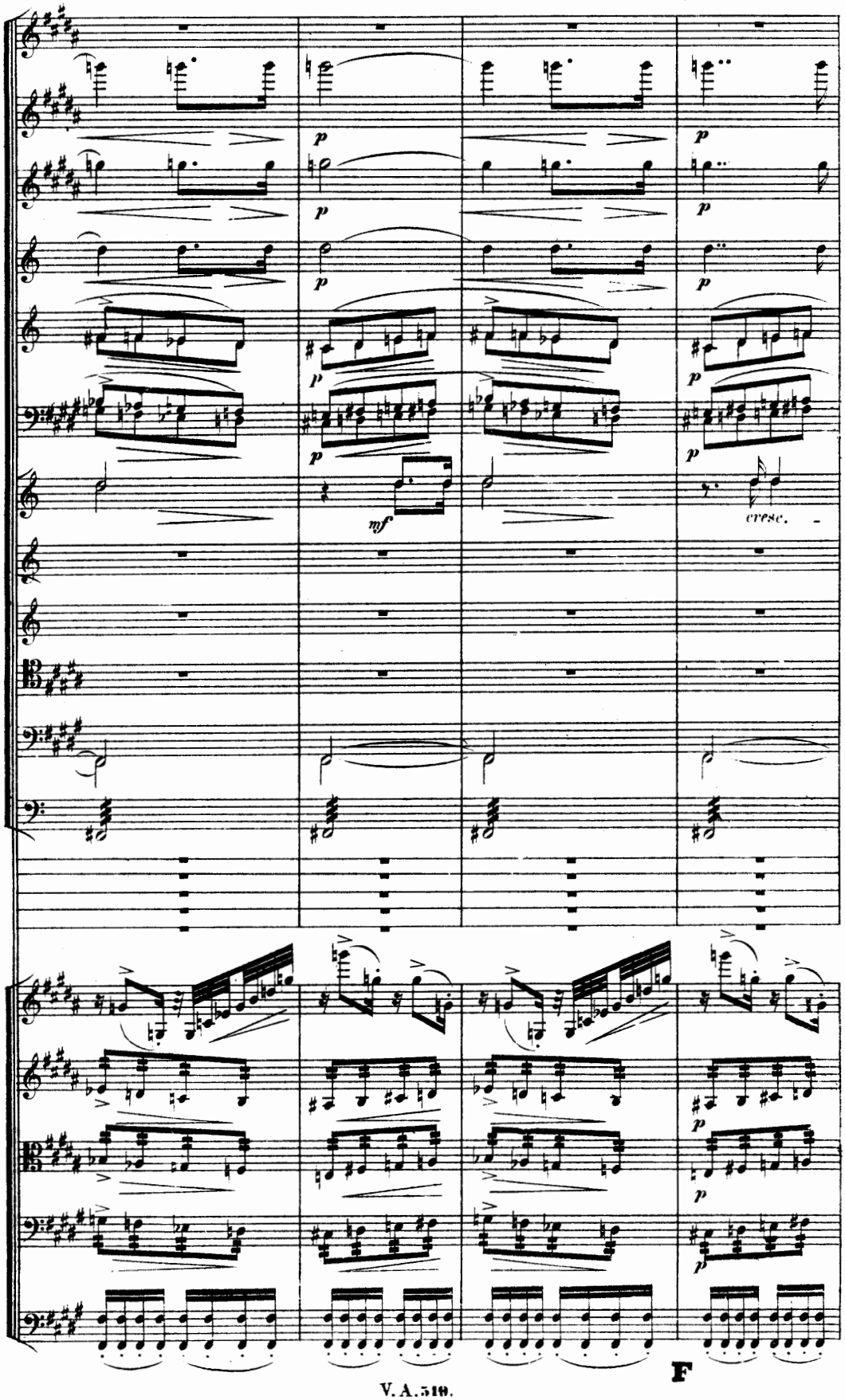

f
f
f
mf
mf
f
f
mp
mp
f
f
f

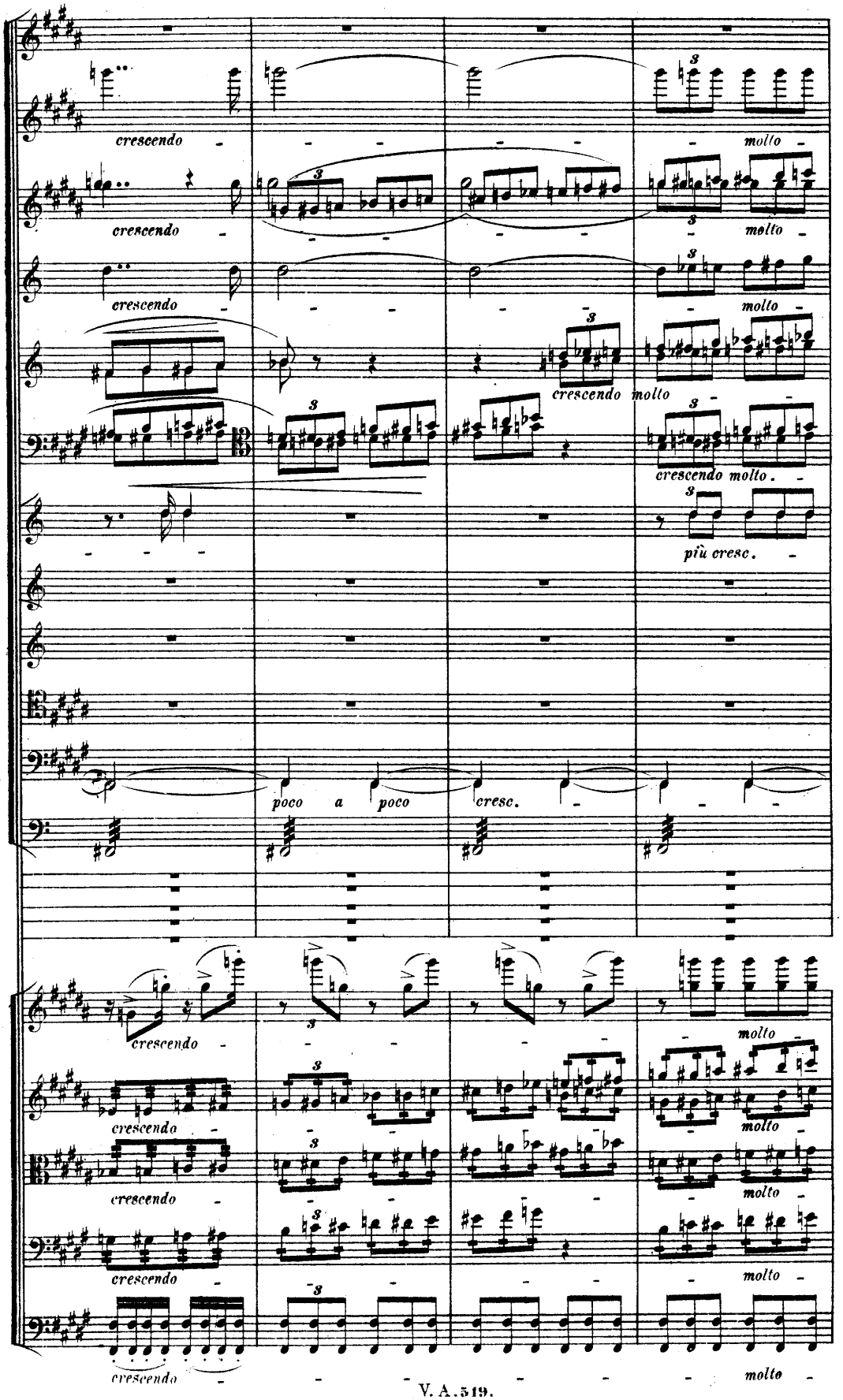

E
I.
I.
f
f
a2.
ff
ff
f
f
f
f
fp
fp
fp
fp
f
f
ff
sf
E

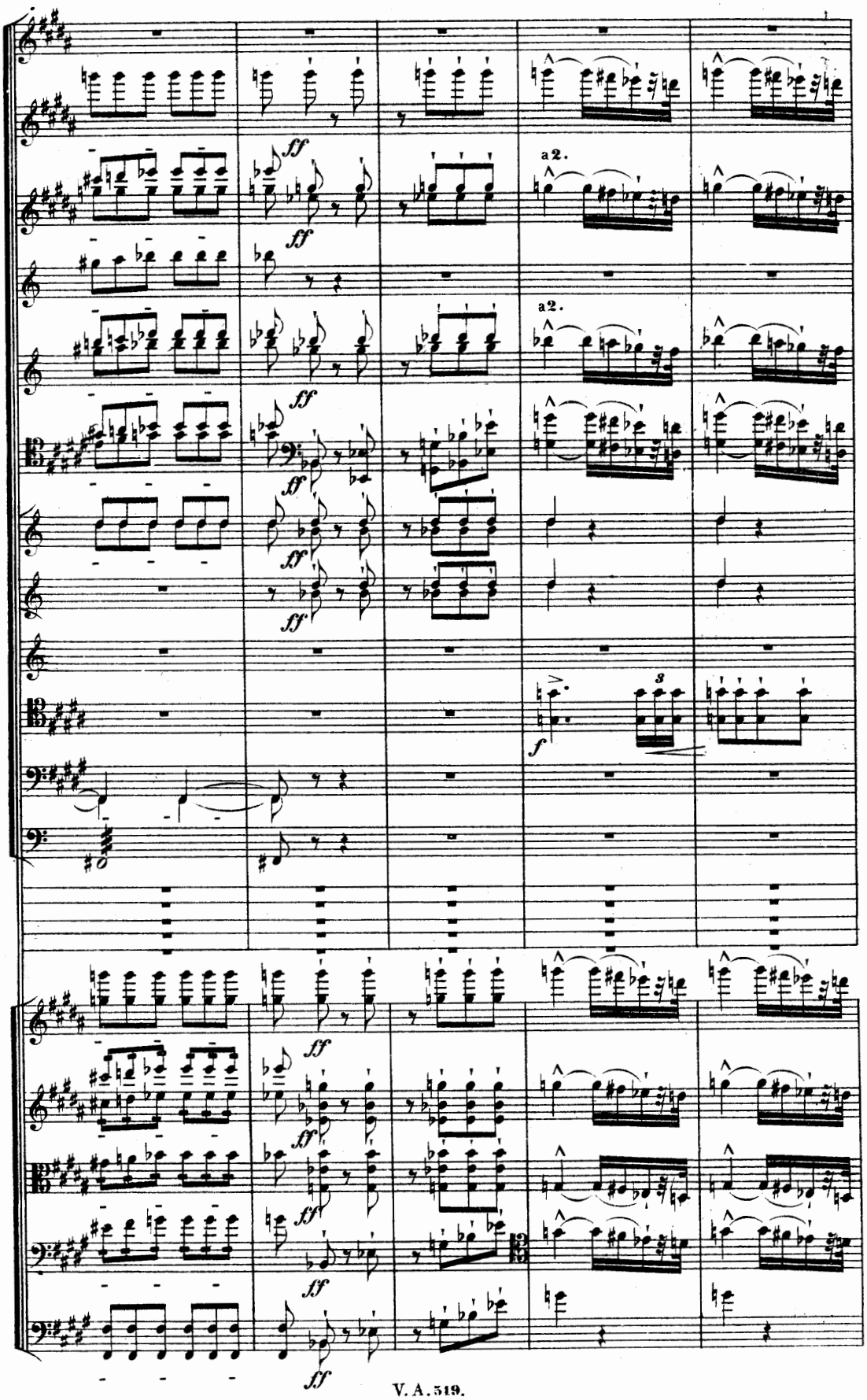

mf sempre più agitato.
mf sempre più agitato.
sempre più agitato.
mf
mf sempre più agitato.
ff
mf
ff
mf
sempre più agitato.
divisi.
mf
cresc.
ff
mp
cresc.
ff
mp
cresc.
p
ff
p

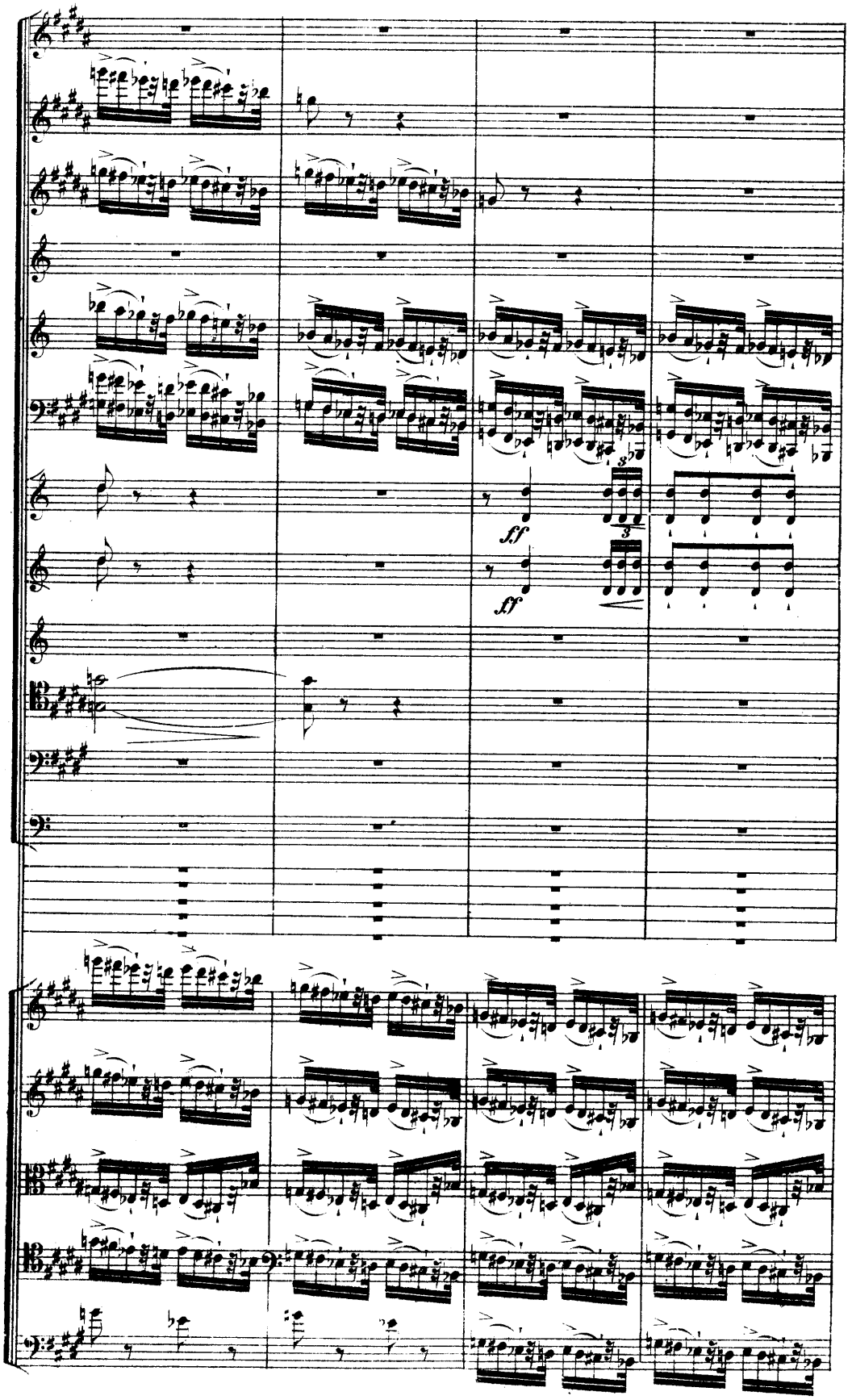

a2.
rinforzando molto.
rinforzando molto.
f
f
1.
rinforzando molto.
rinforzando molto.
rinforzando molto.
cresc.
rinforzando molto.
cresc.
rinforzando molto.

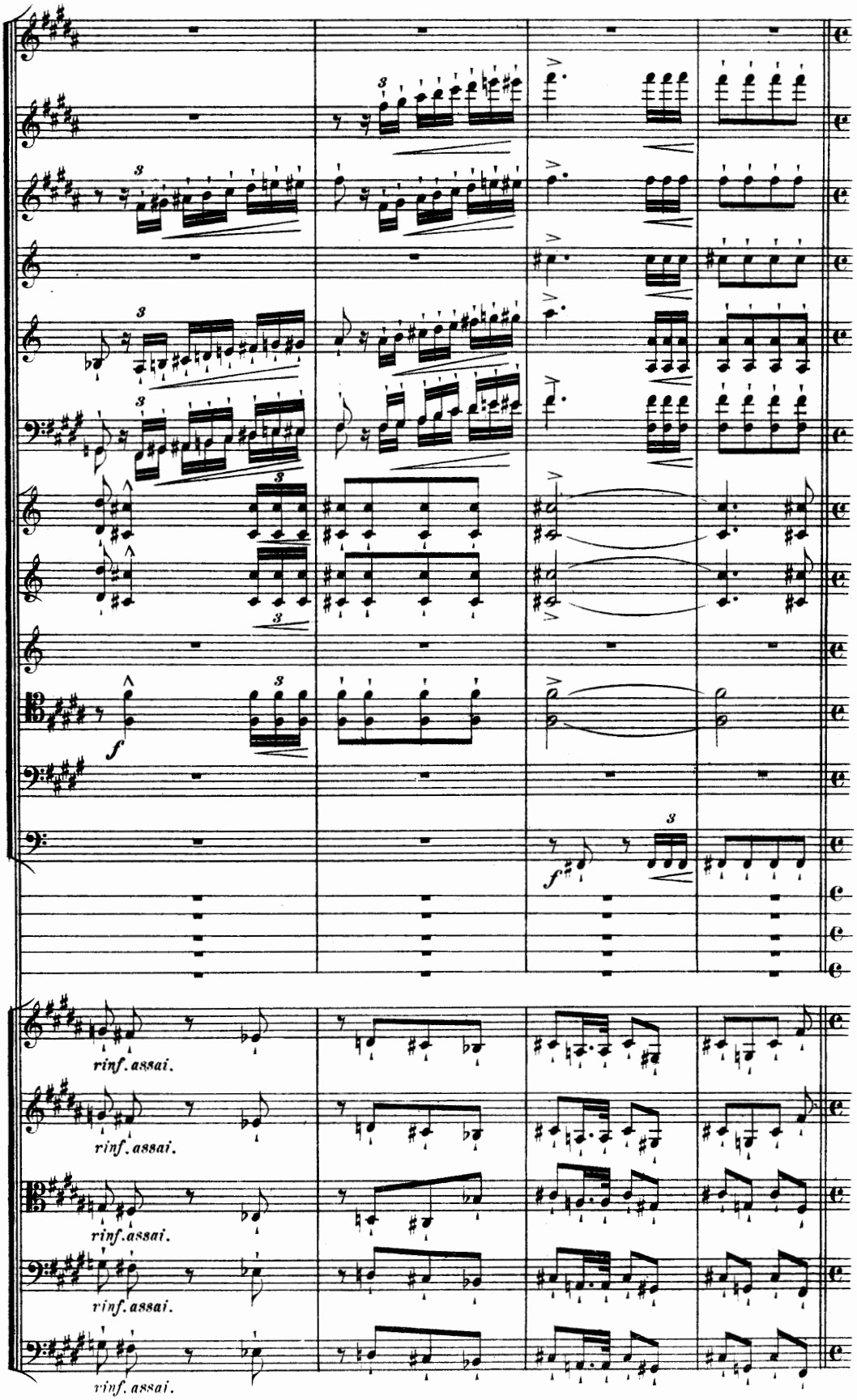

a 2.
p
p
p
p
p
mf
pp
in Fis.H.Dis.
pp
p
p
p
p
divisi.
p


p
mf
cresc.
p
F

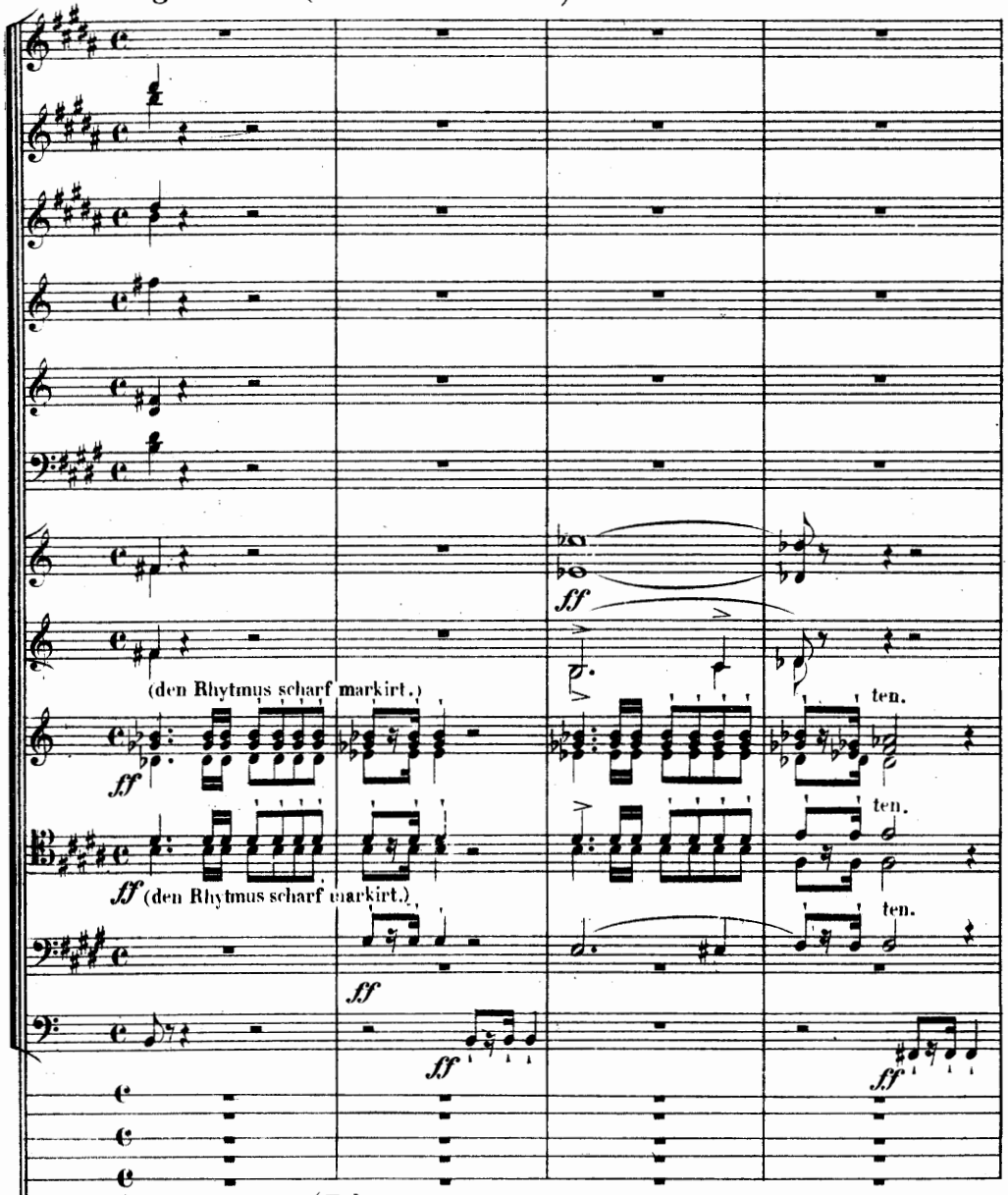

crescendo
molto
crescendo molto
più cresc.
poco a poco
cresc.


a2.
a2.
ff
f
3

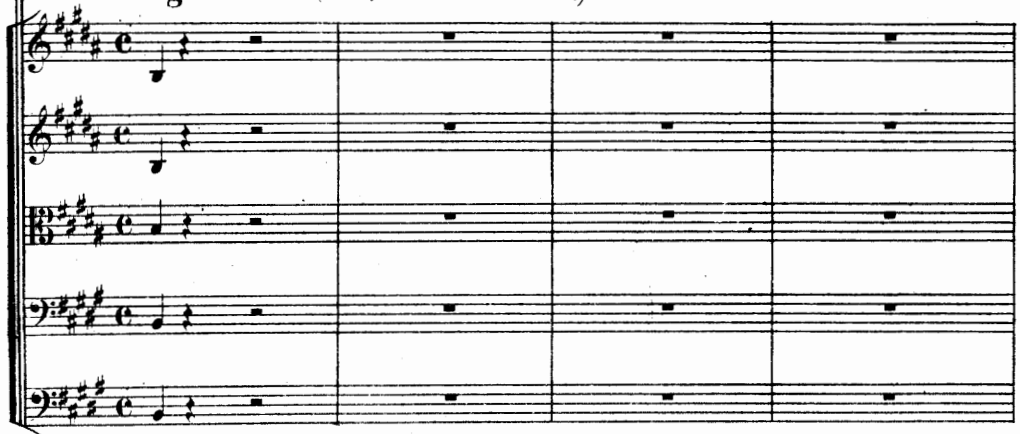

ff
ff


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

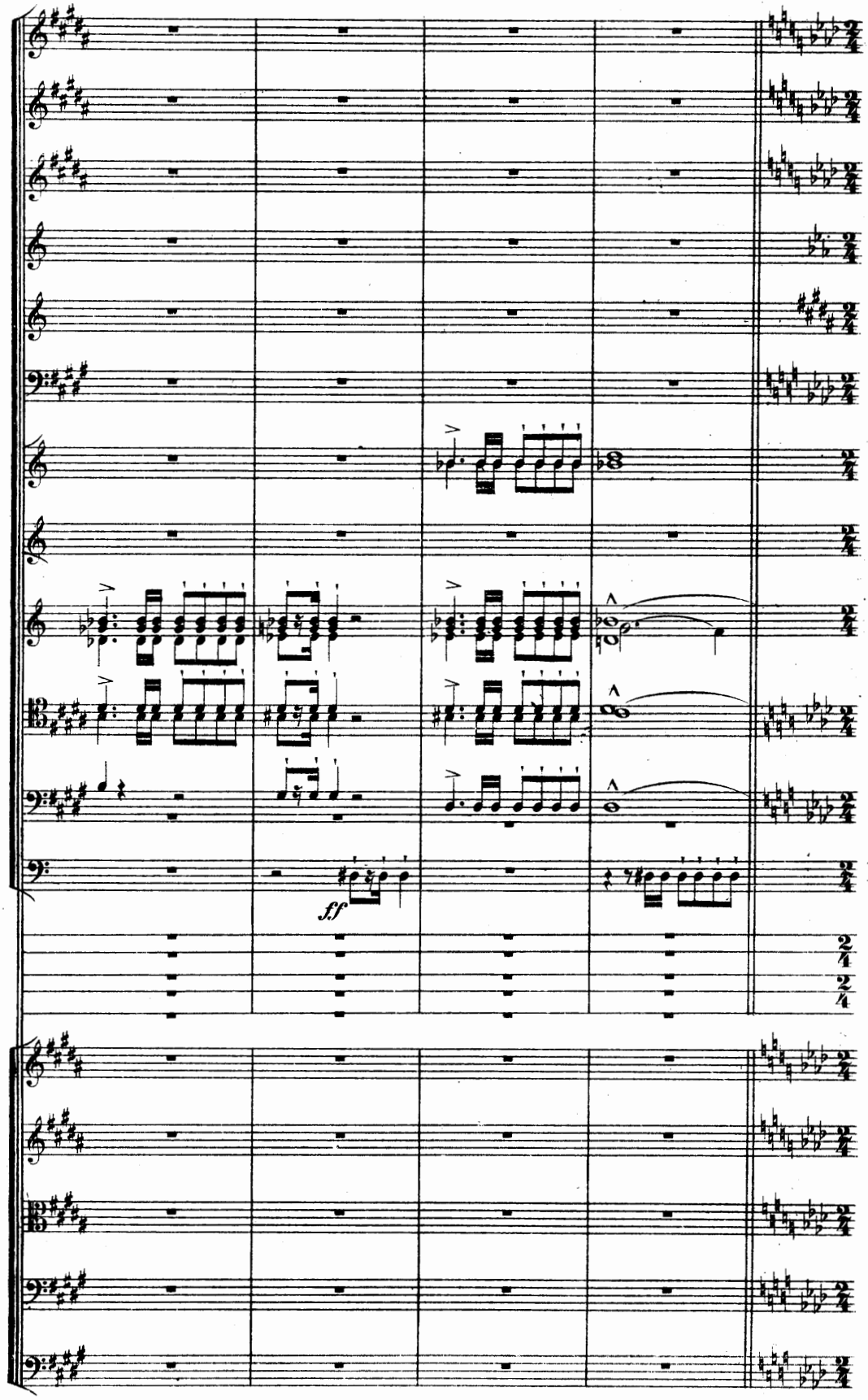
Allegro eroico. (Più tosto moderato.)

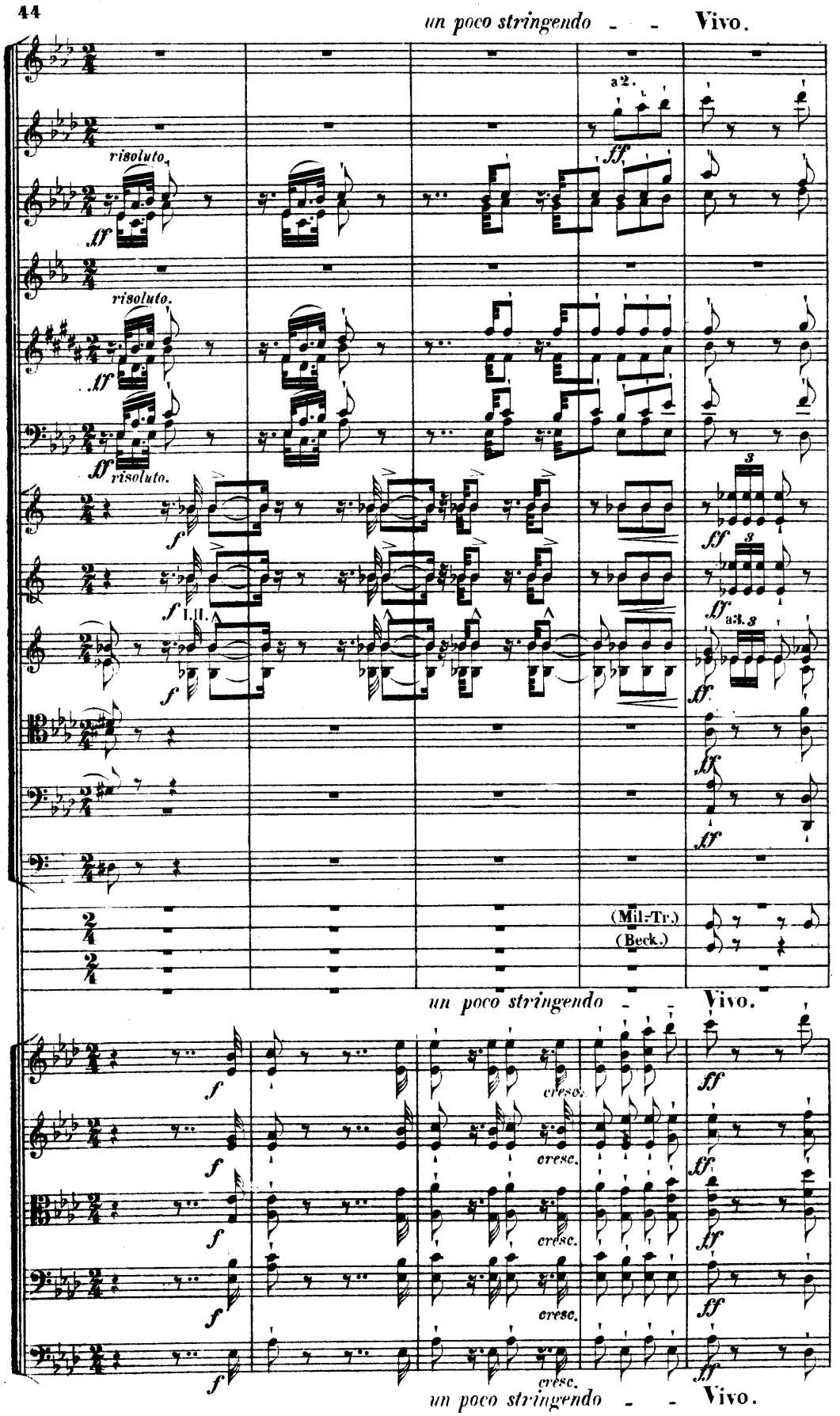


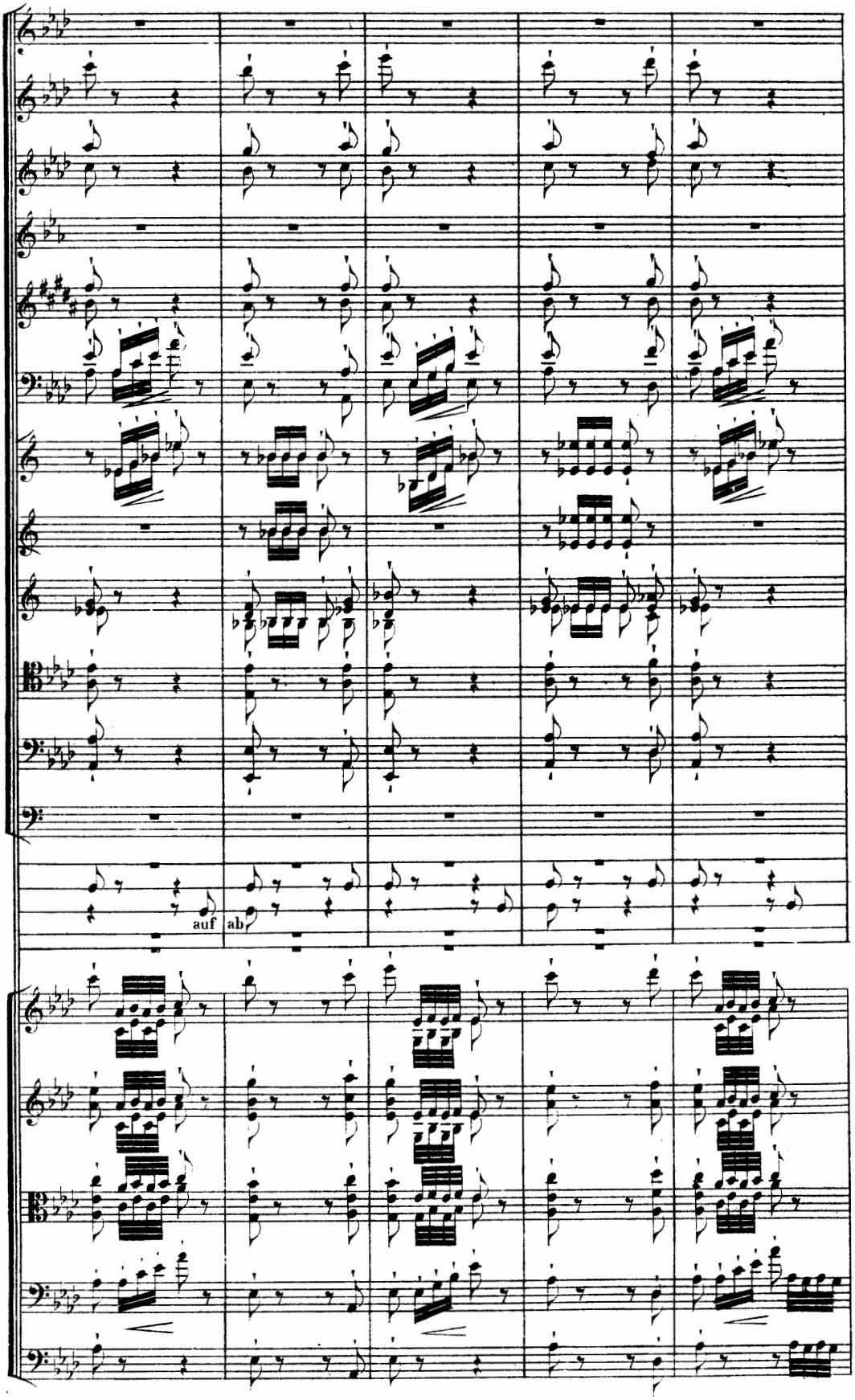
Allegro eroico. (Più tosto moderato.)

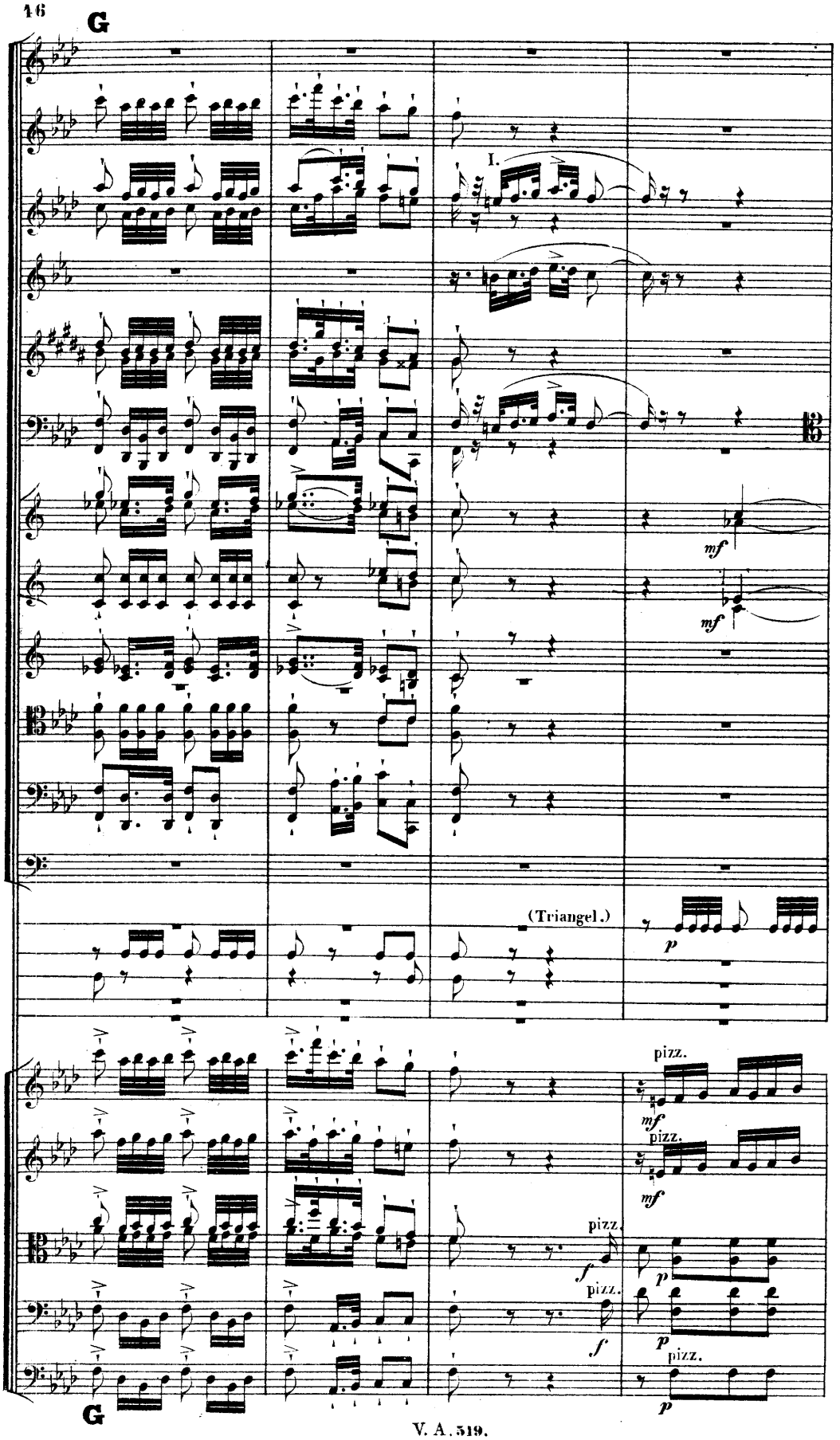


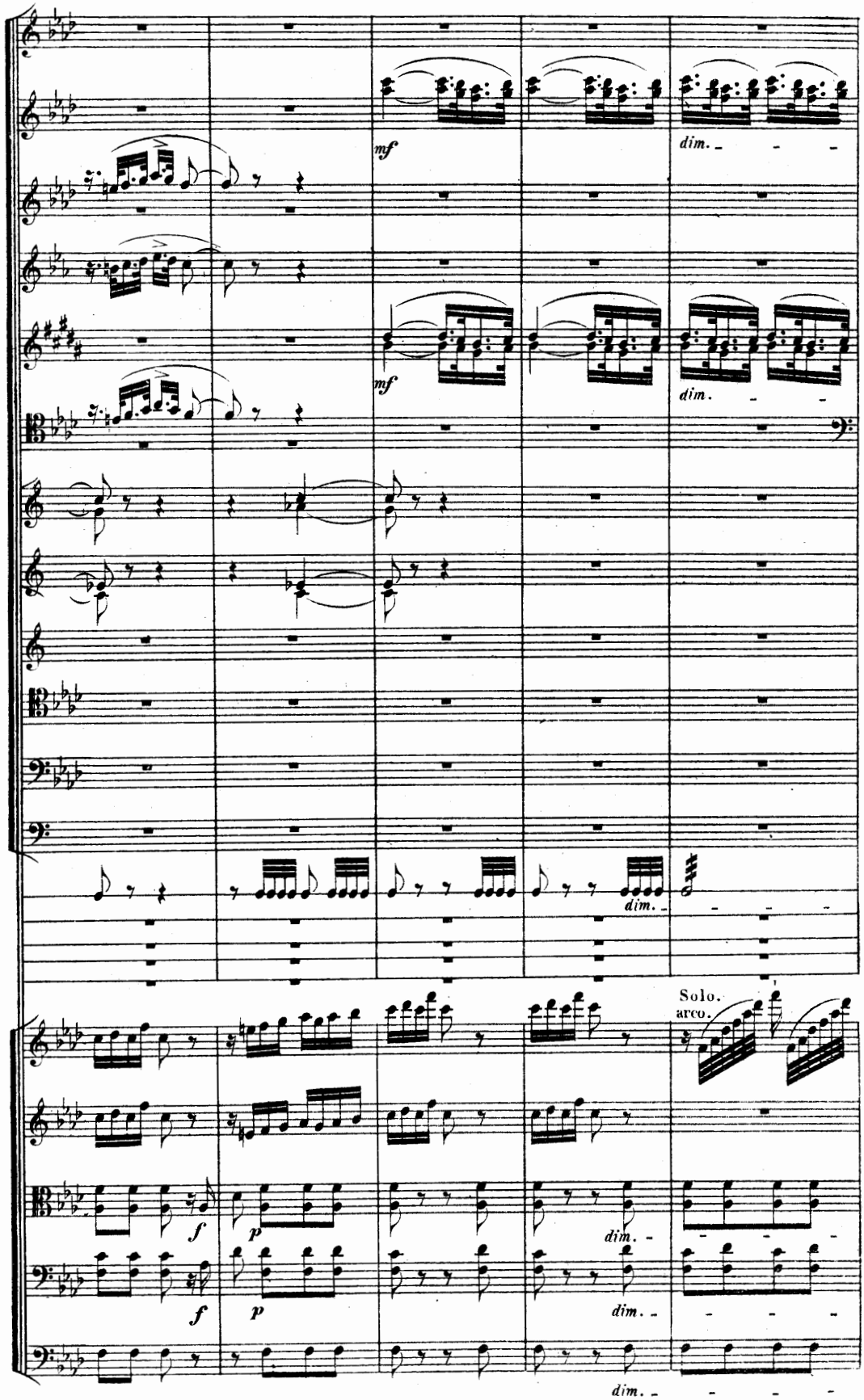
Allegro eroico. (Più tosto moderato.)

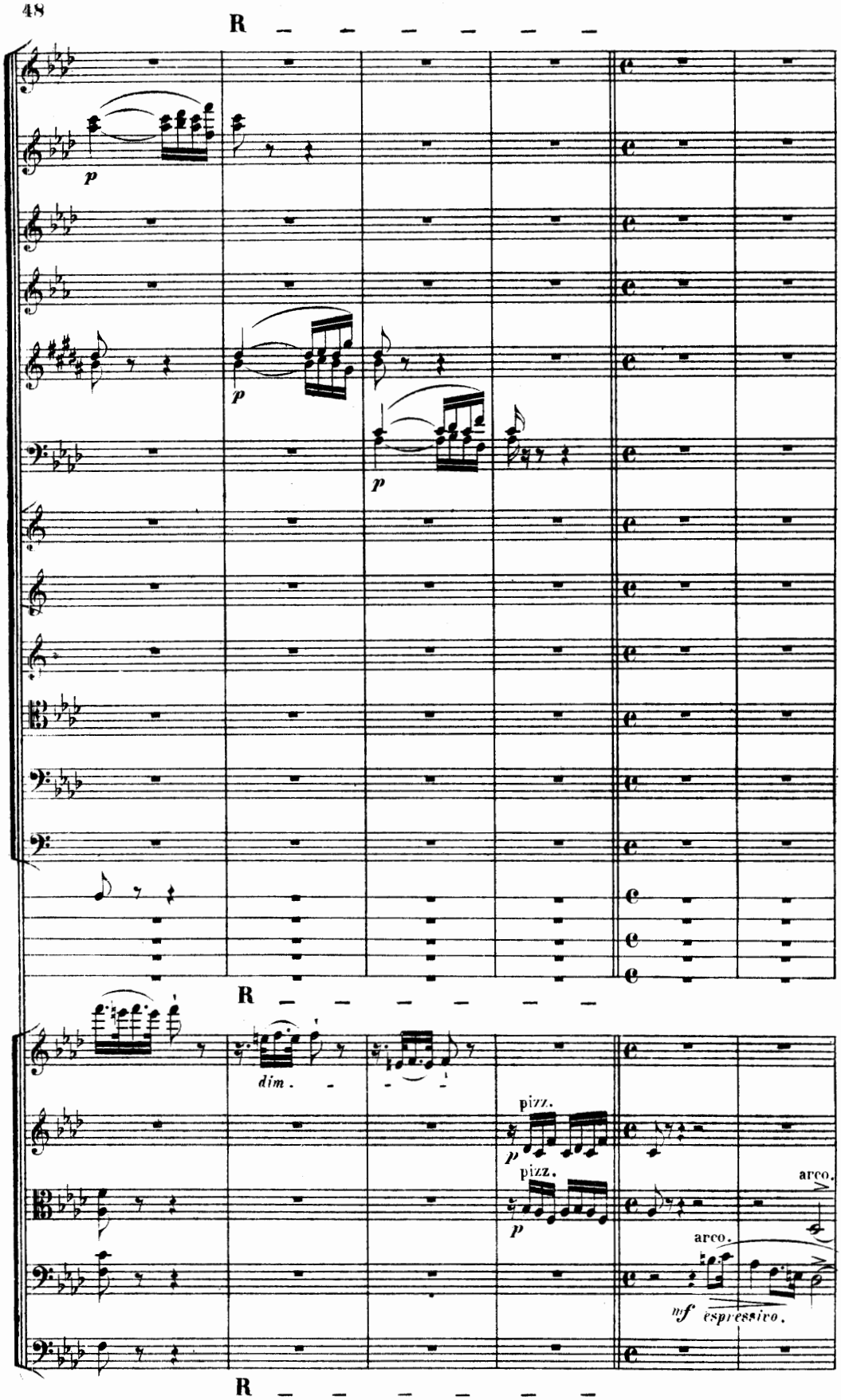

ff


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

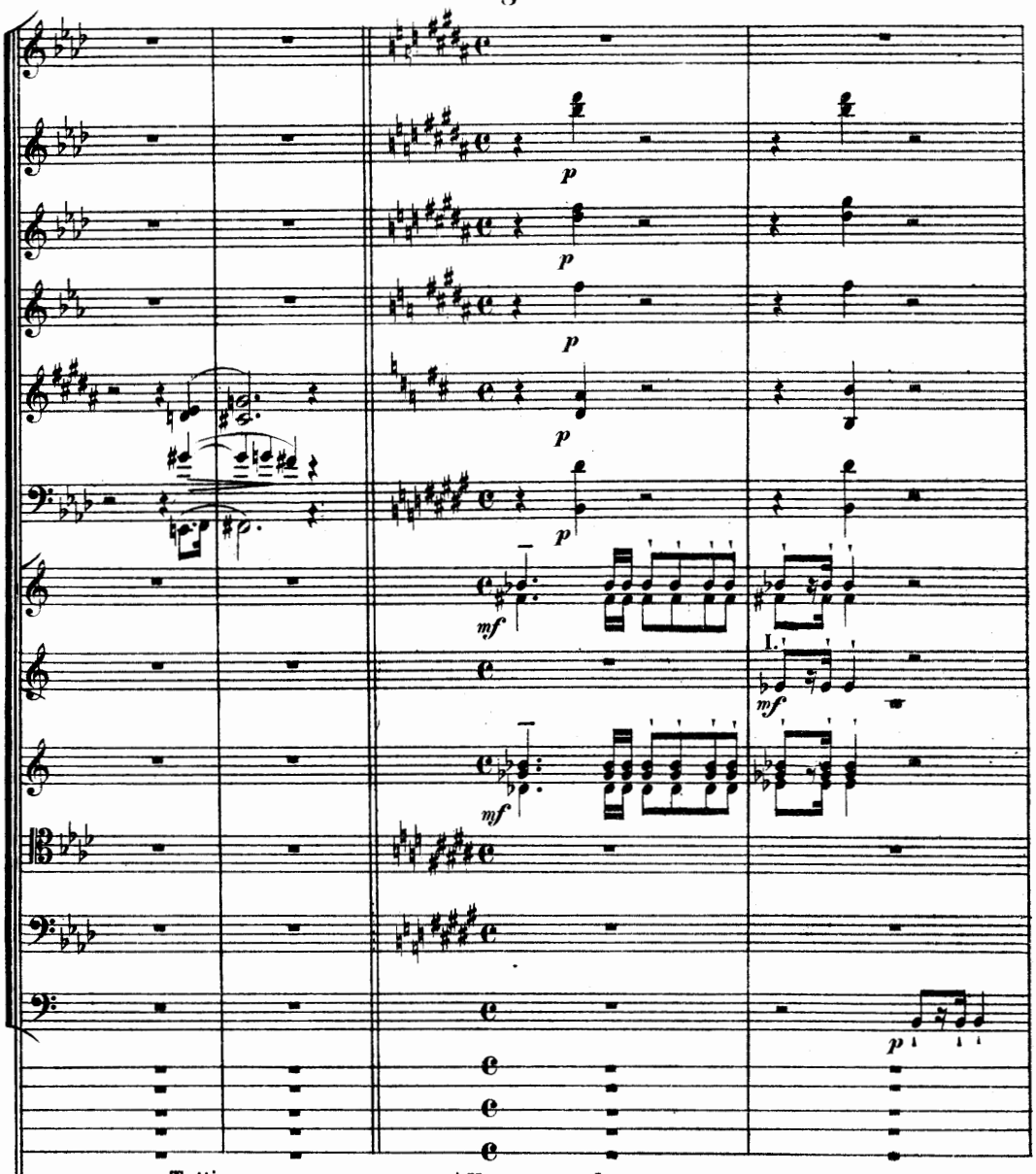

auf
ab


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


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

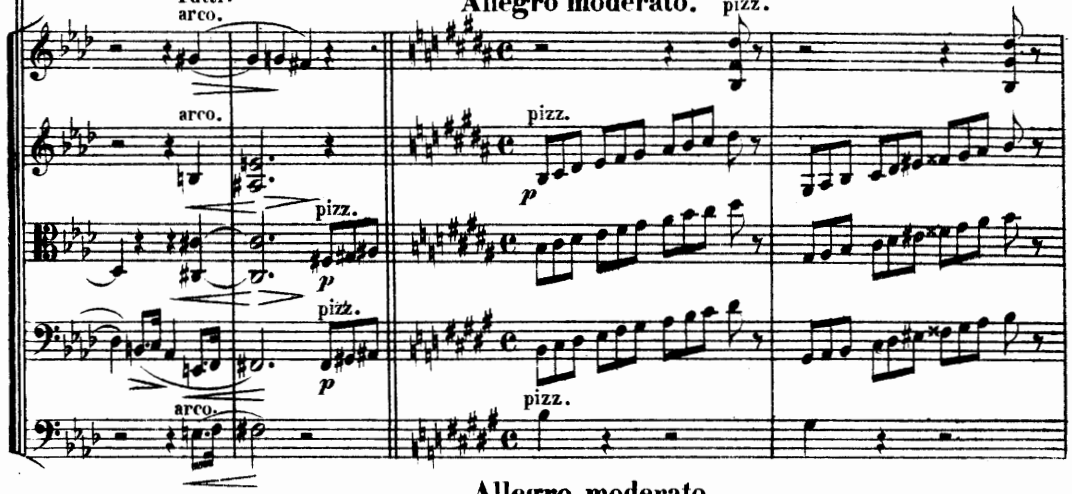

R
p
p
p
R
dim.
pizz.
p
pizz.
p
arco.
arco.
mf espressivo.
R

Allegro moderato.

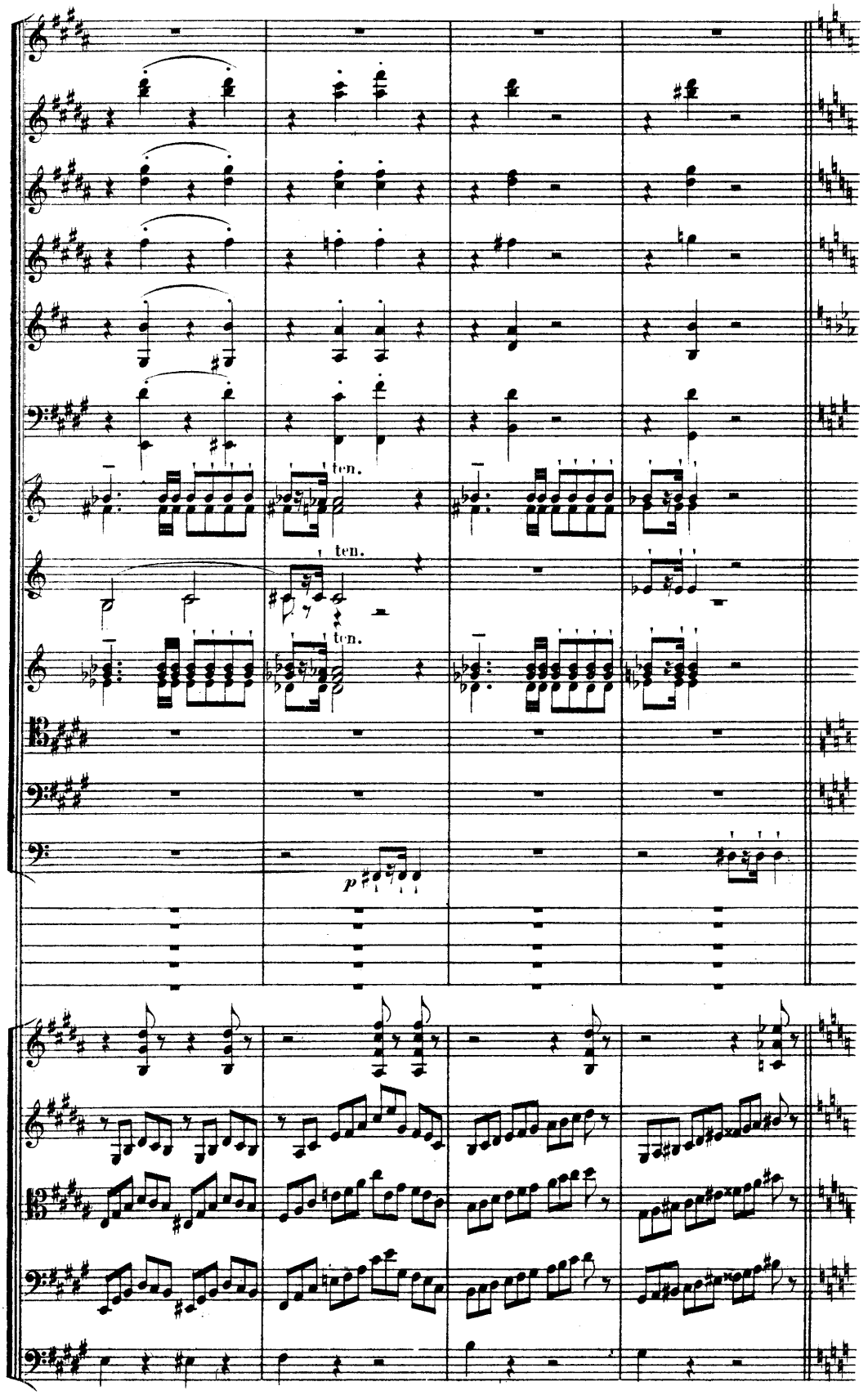


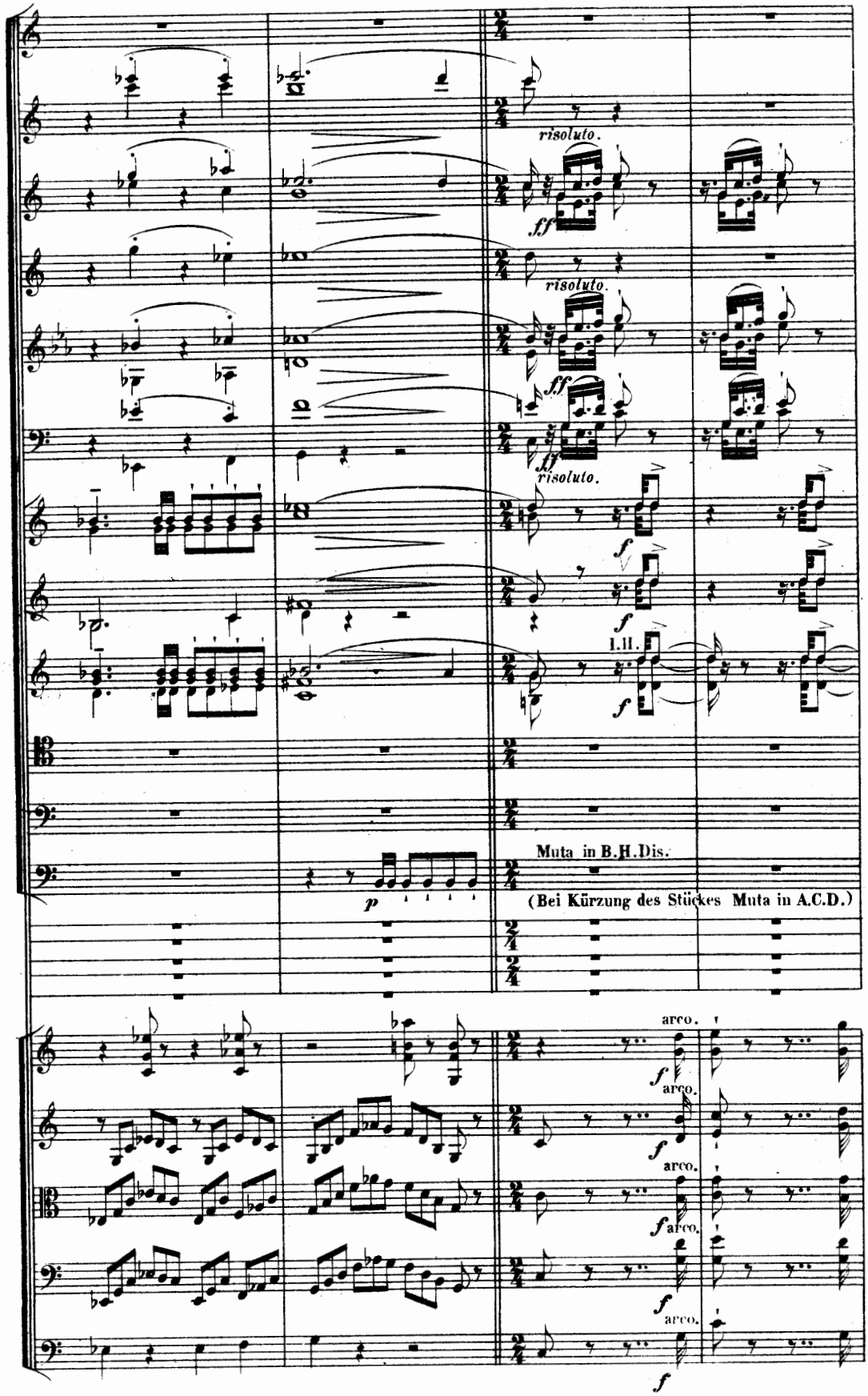
Tutti.

Allegro moderato. pizz.

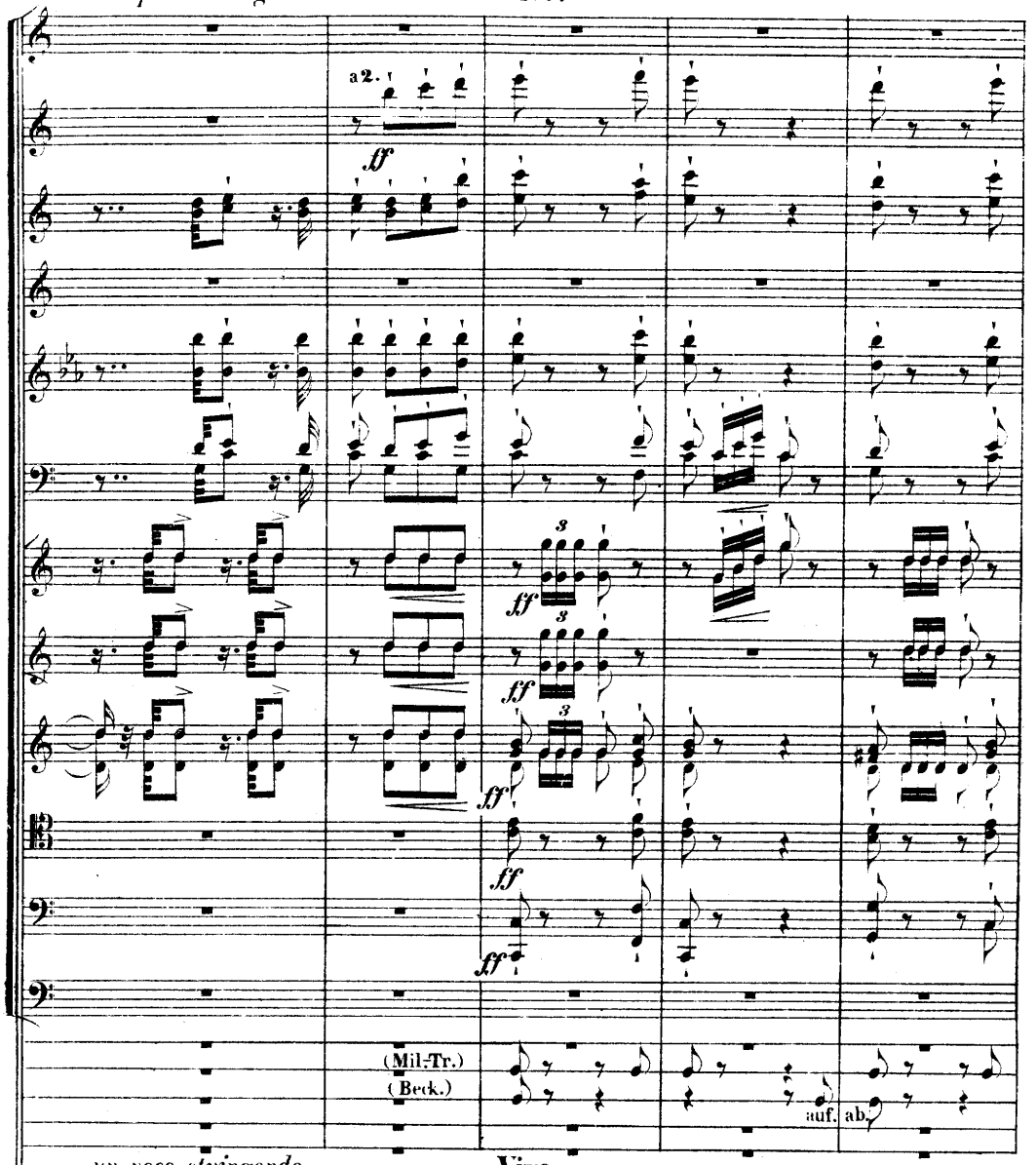


Allegro moderato.

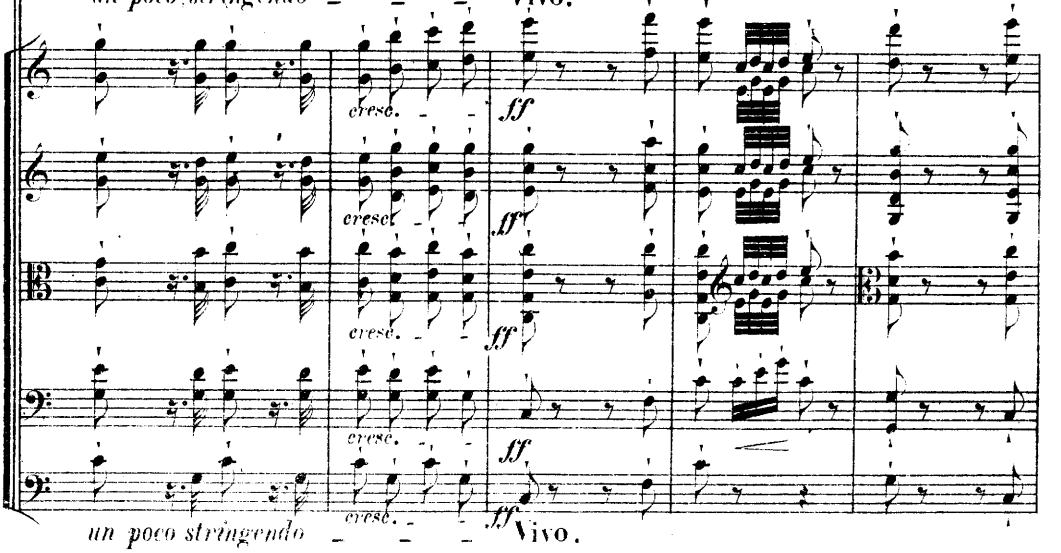

ten.
ten.
ten.
p


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

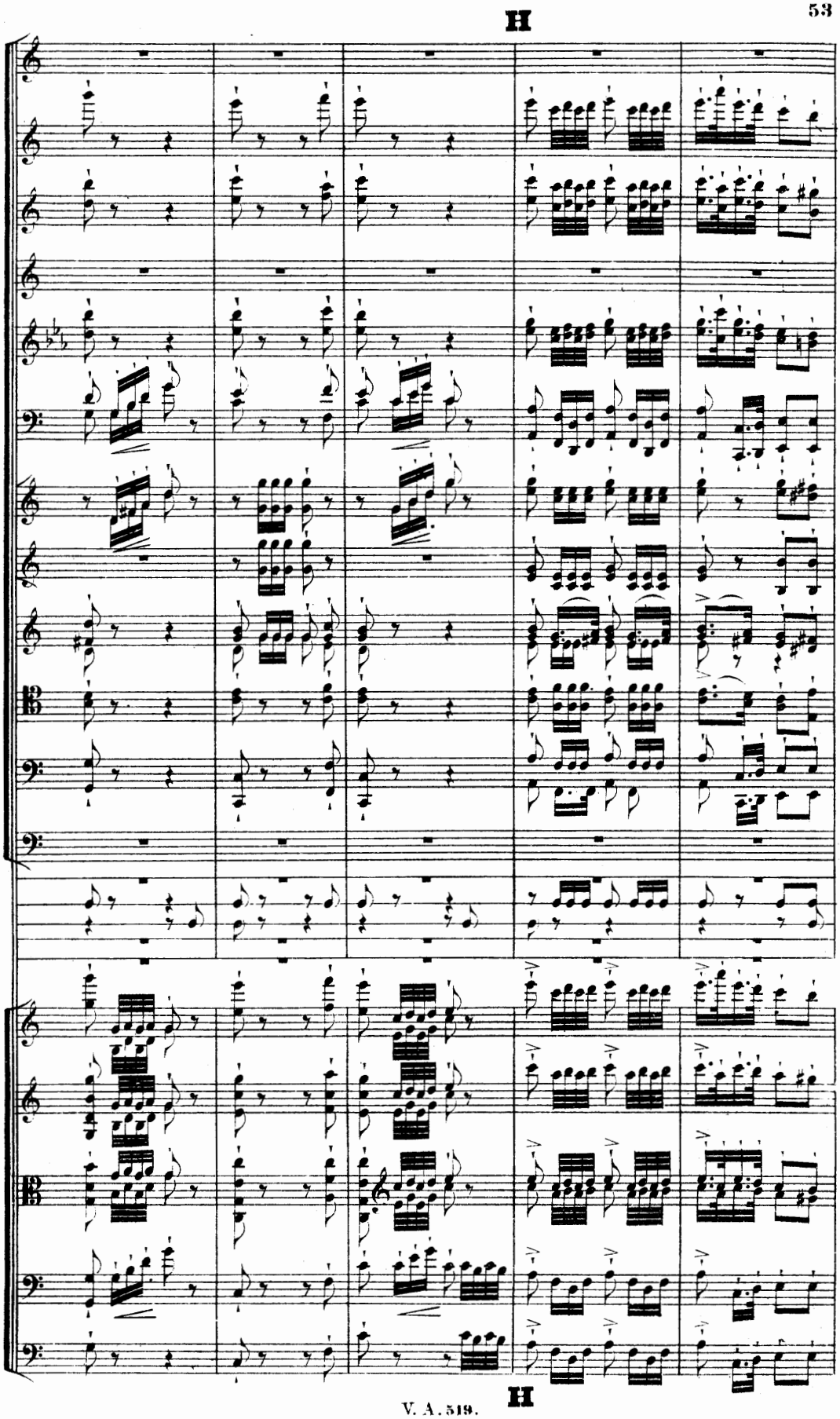
un poco stringendo – – – **Vivo.**

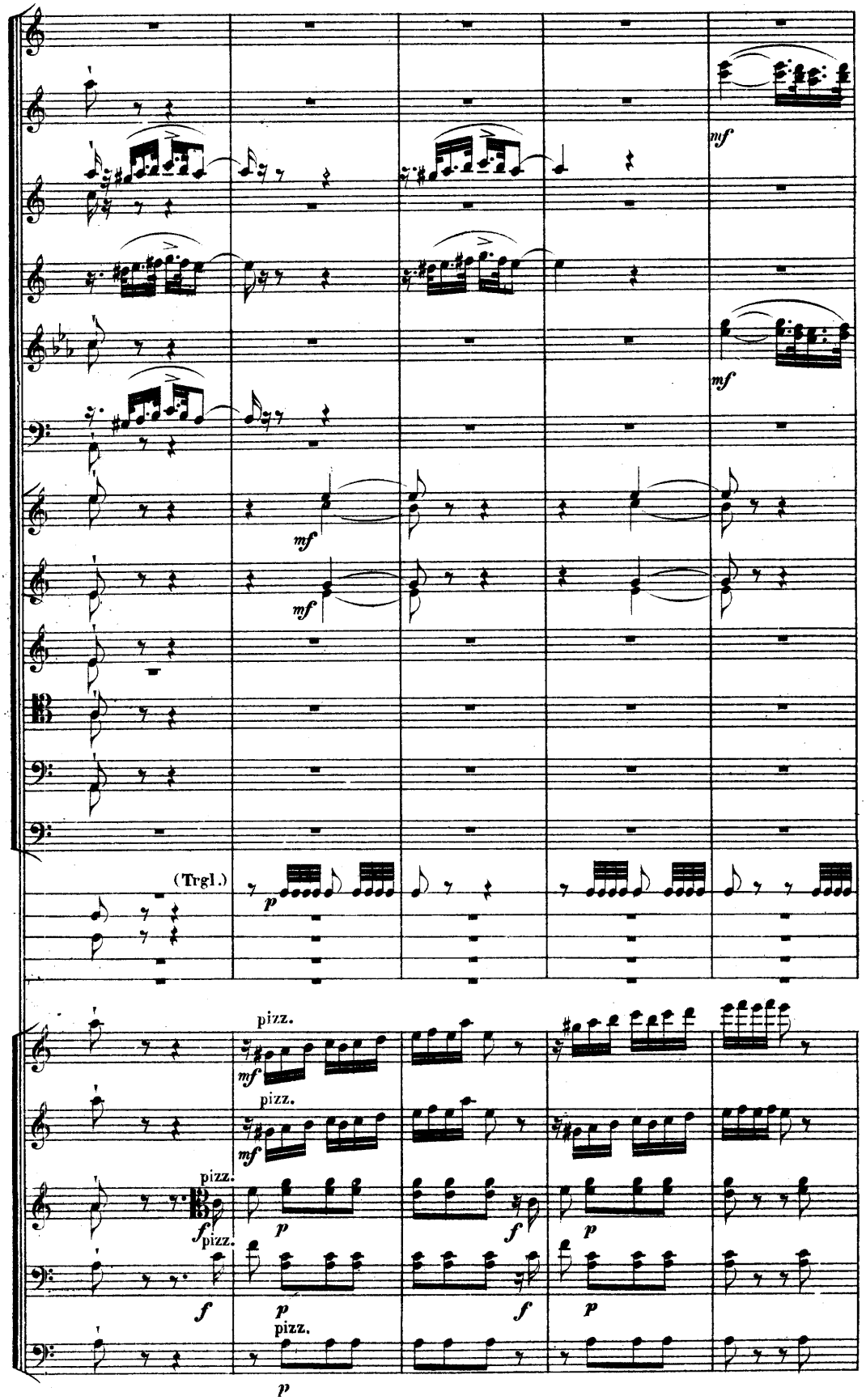


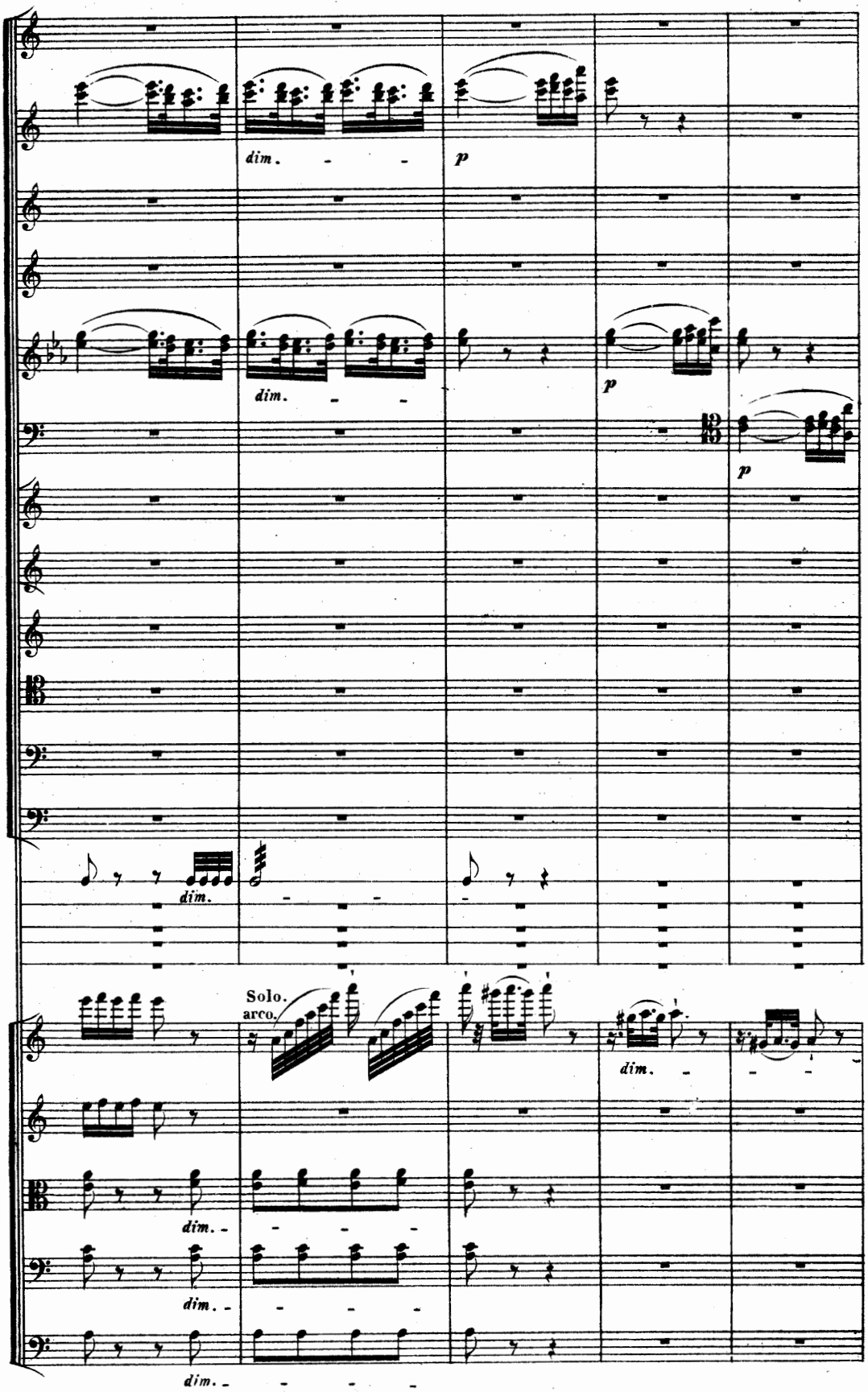
un poco stringendo – – – **Vivo.**



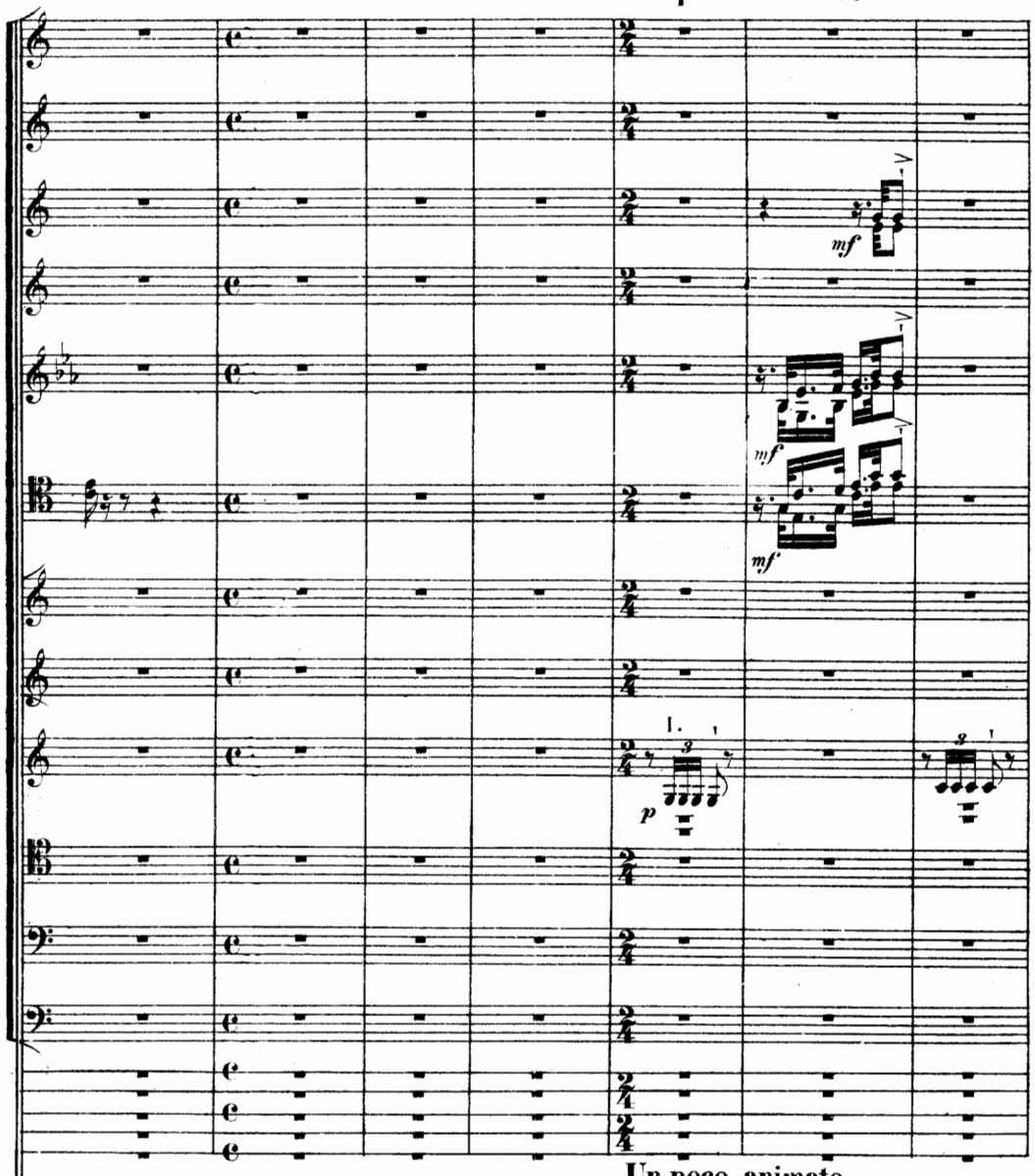
un poco stringendo – – – **Vivo.**



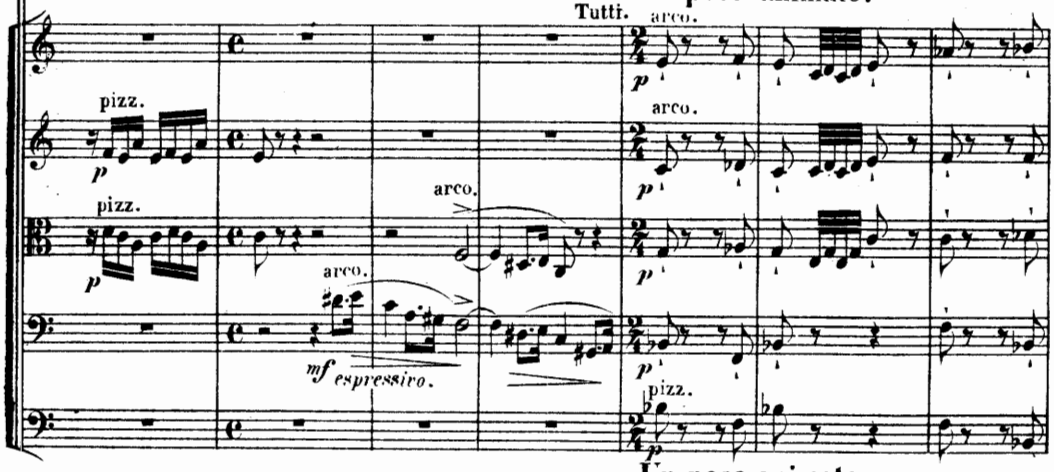

mf
mf
mf
mf
(Trgl.)
p
pizz.
mf
pizz.
mf
pizz.
f
pizz.
p
f
p
f
p
f
p
pizz.
p


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

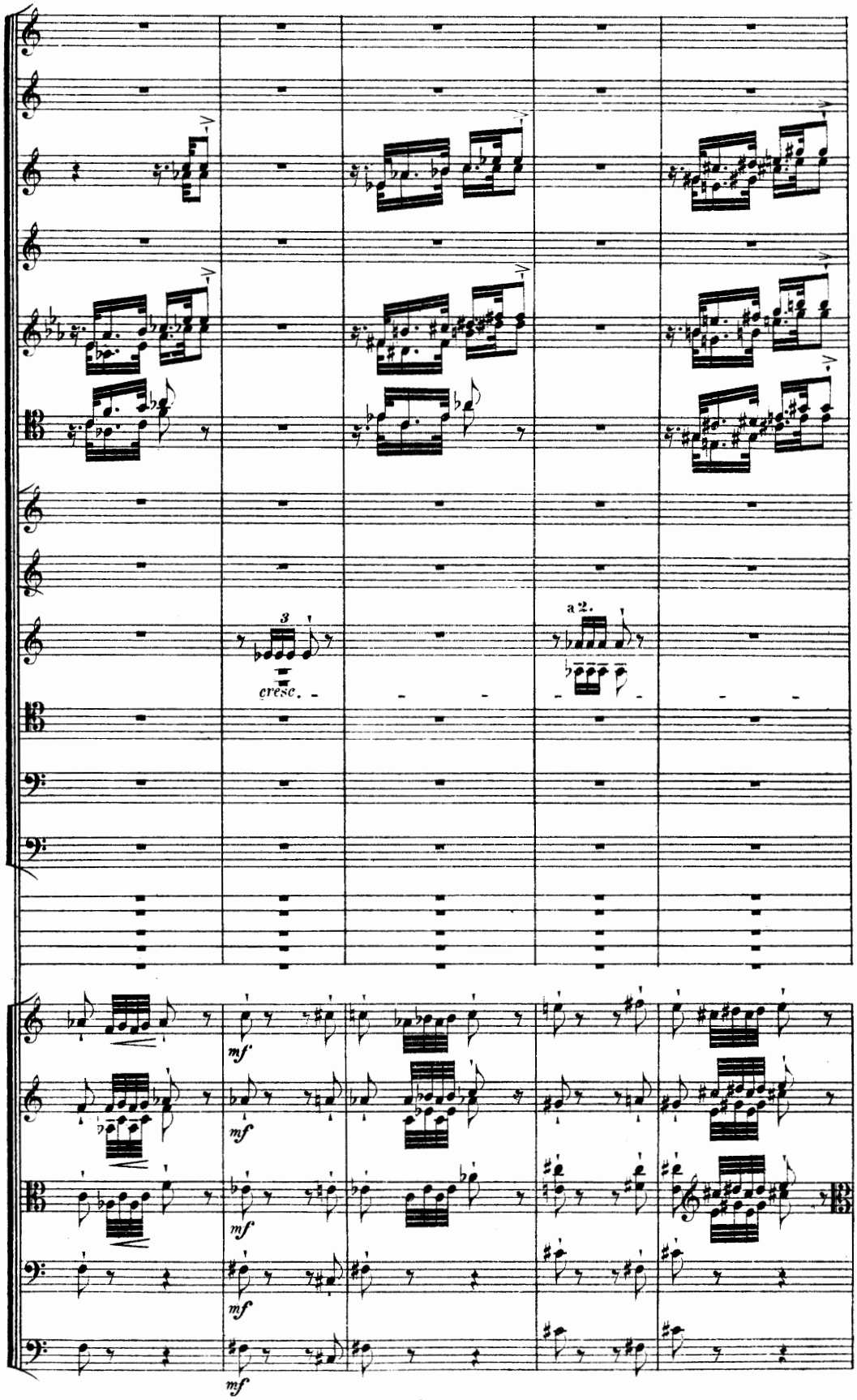
Un poco animato.

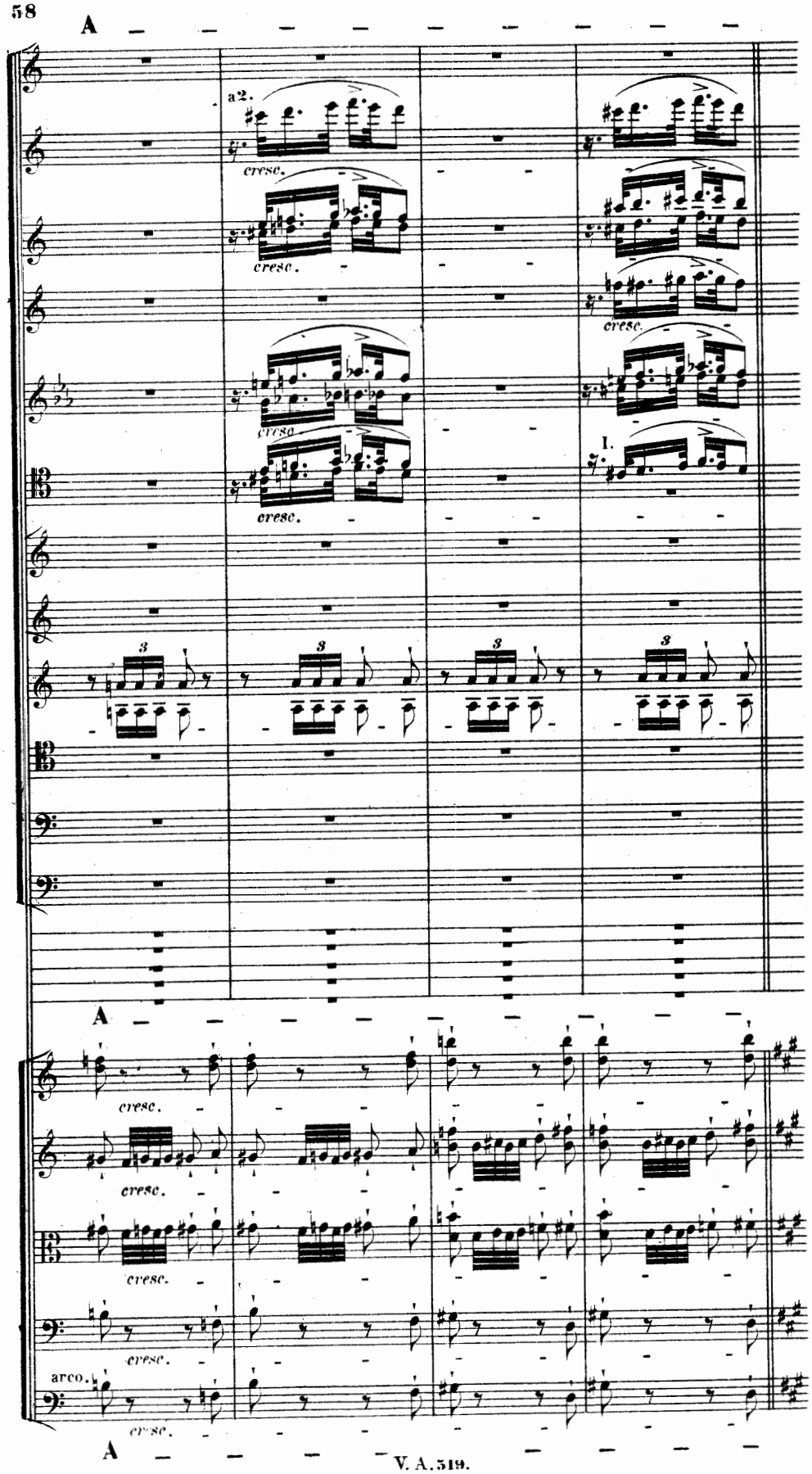


Un poco animato.



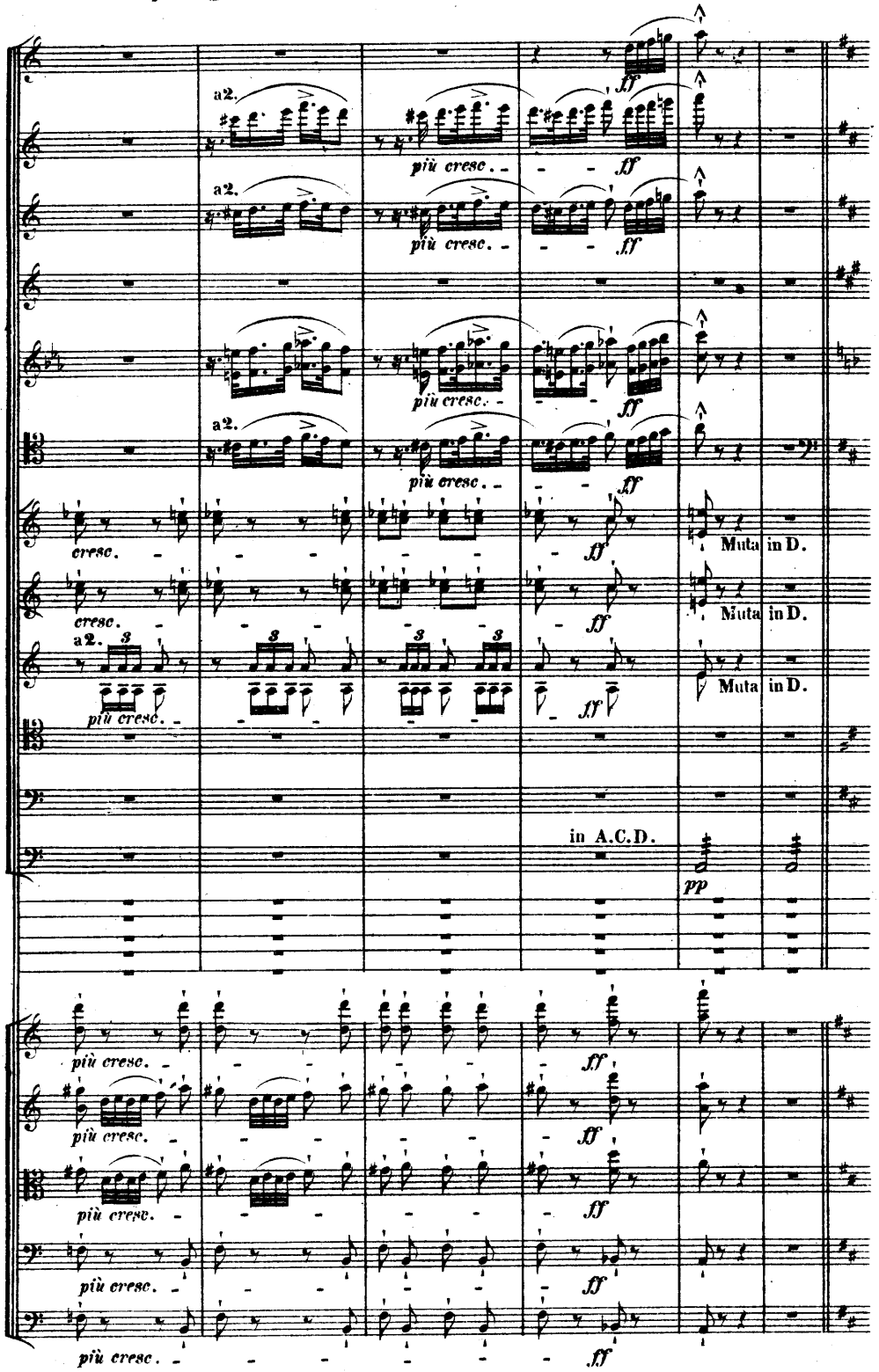
Un poco animato.


3
cresc.
a 2.
mf
mf
mf
mf
mf



Anknüpfend an Seite 60 oder zur Kürzung an Seite 59.

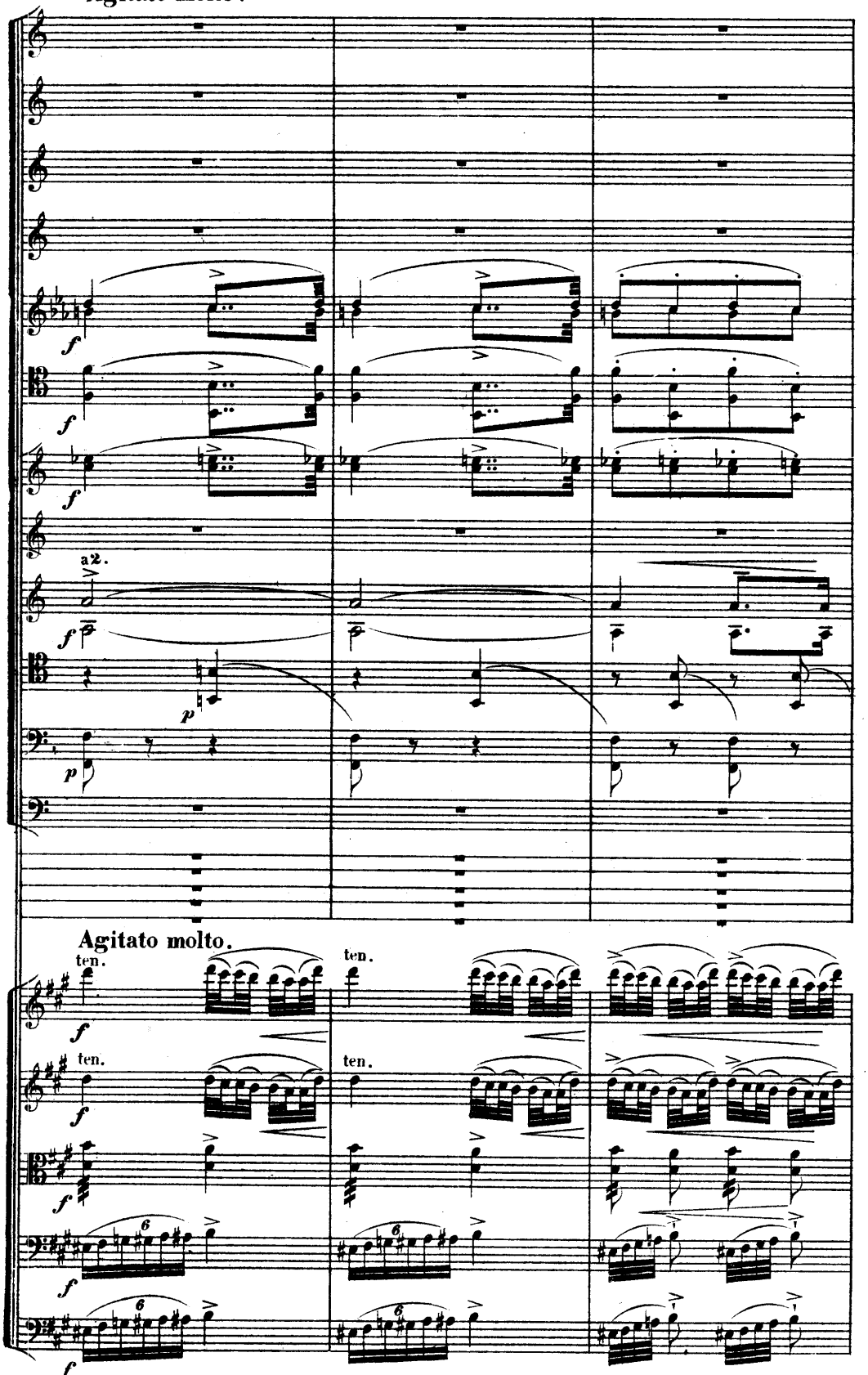
Zur Kürzung (welche bei gewöhnlichen Aufführungen zweckmässig ist) soll der ganze Durchführungssatz — vom Buchstaben **I** an bis zum Buchstaben **N** (*Allegro marziale, D dur;* Seite 98) — übersprungen werden; diese 6 Takte dienen dann zum Ueberleiten.



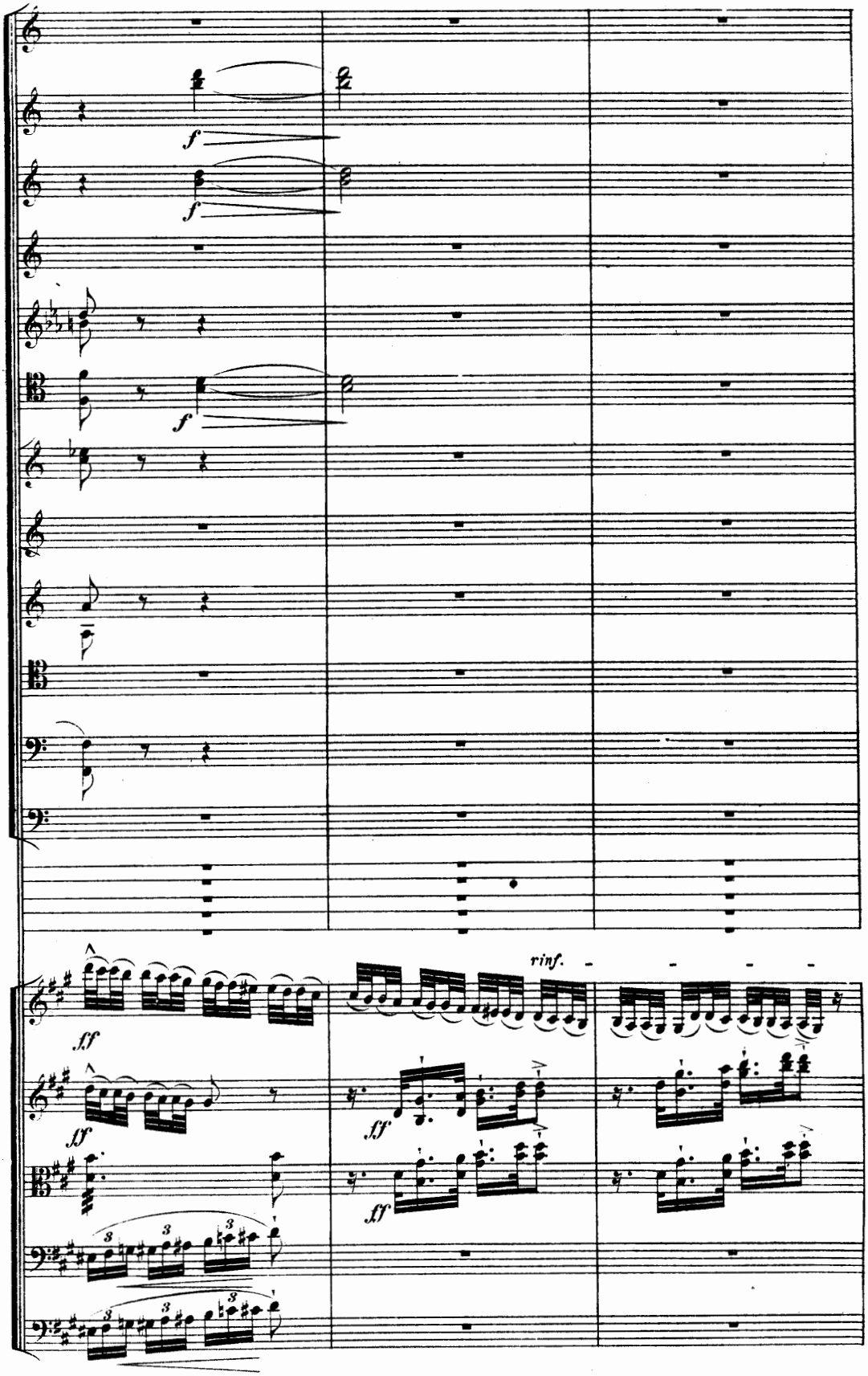
Hierauf weiter zum Buchstaben **N** (*Allegro marziale*) Seite 98.

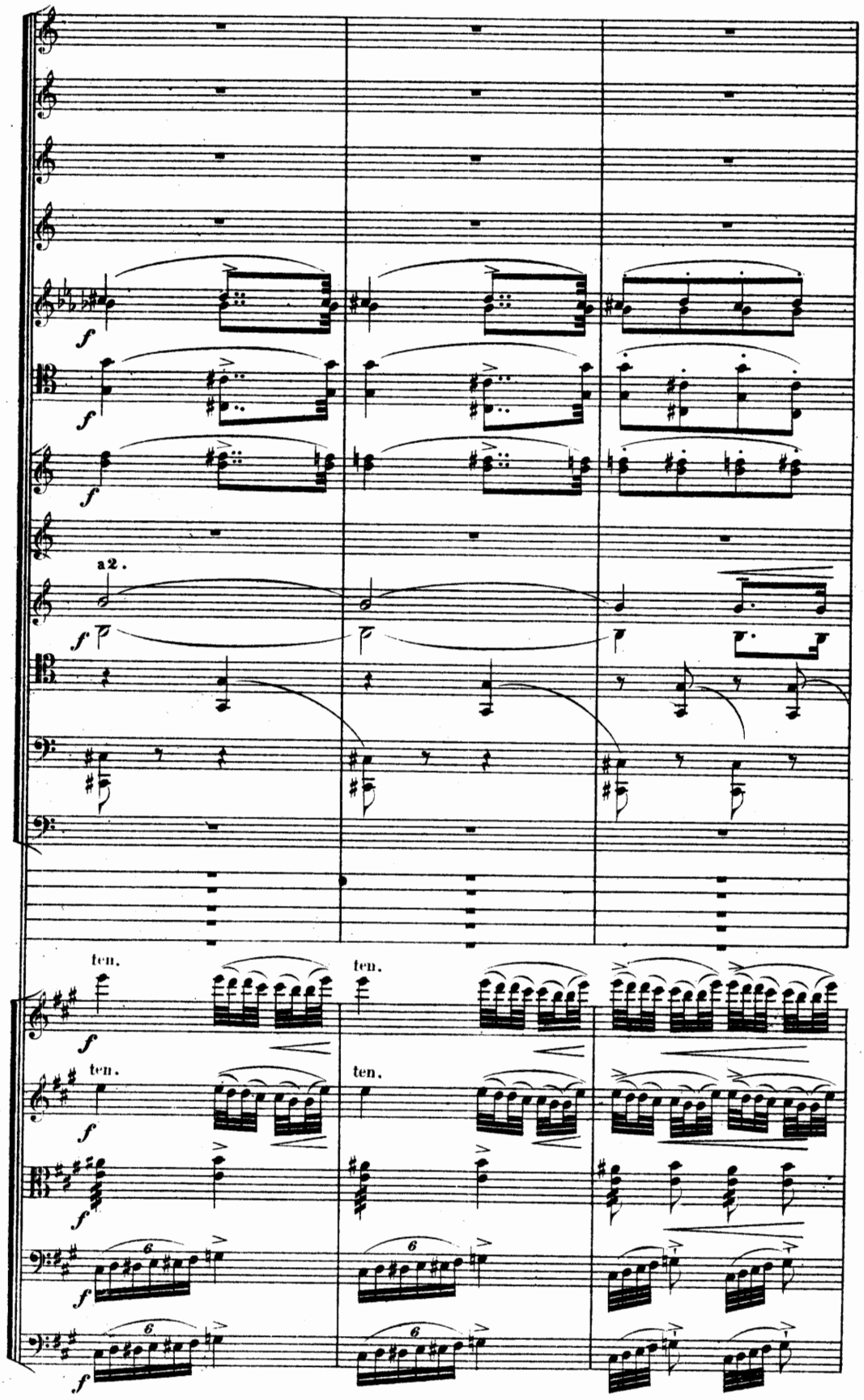
I

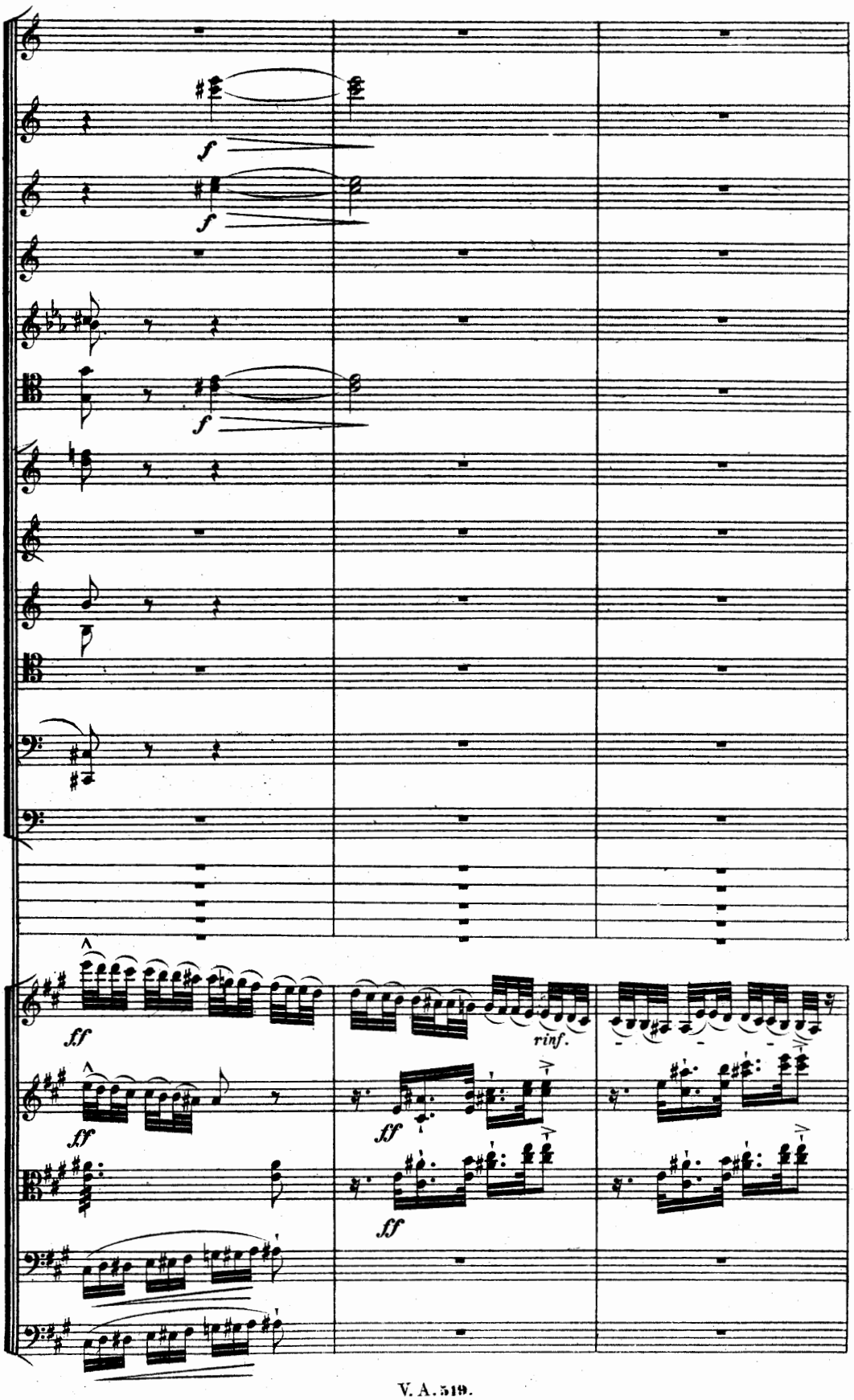
Agitato molto.

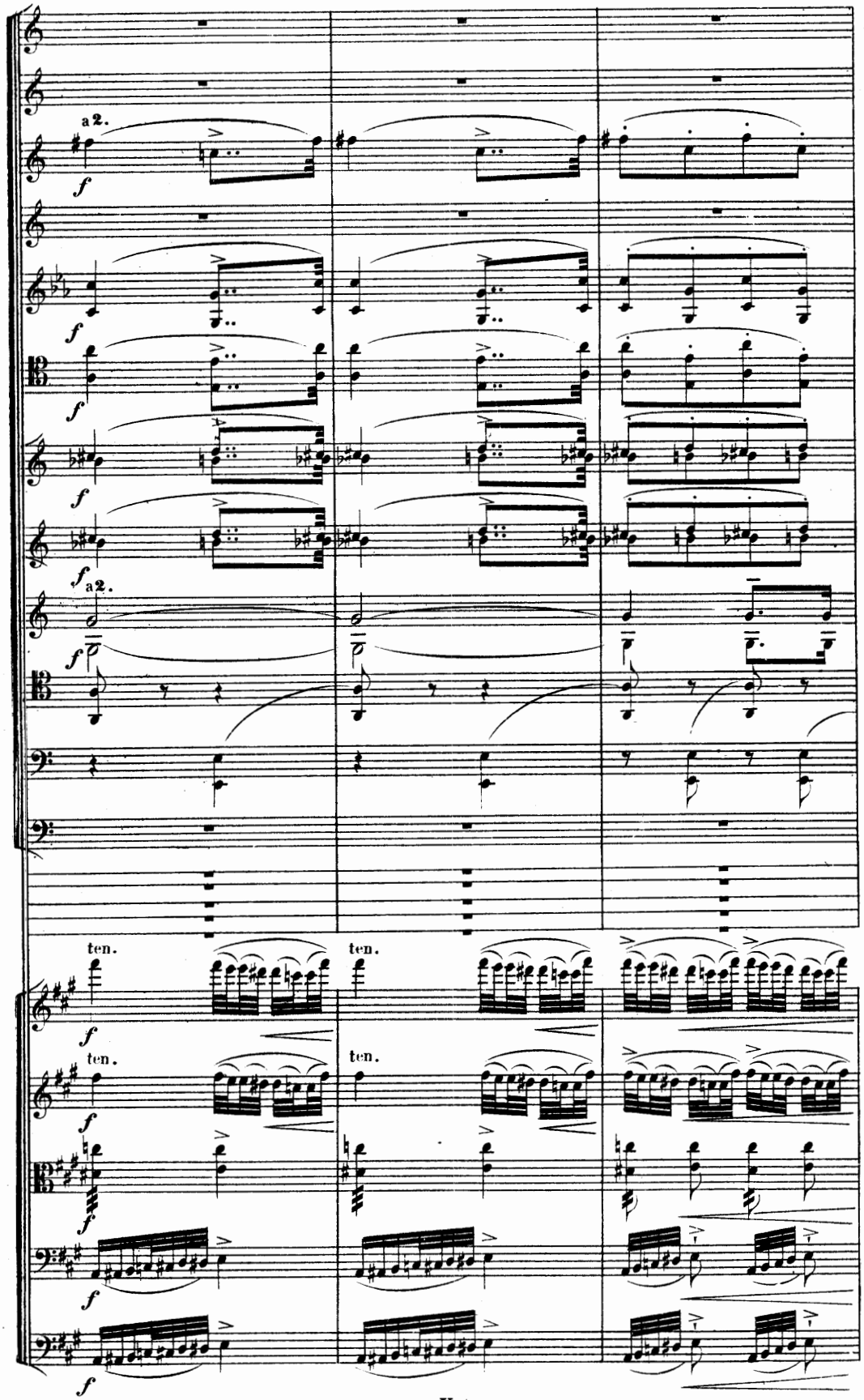


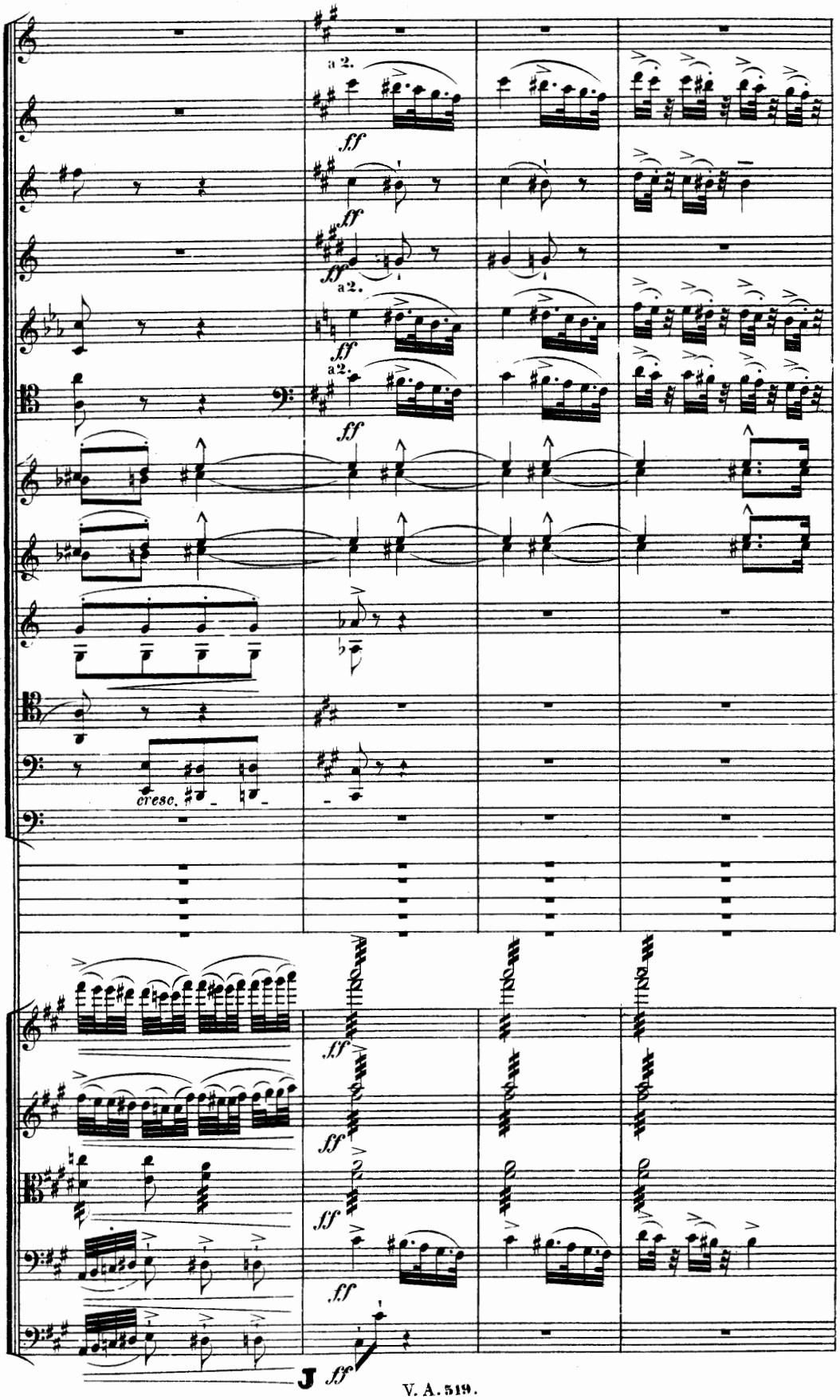
I Agitato molto.

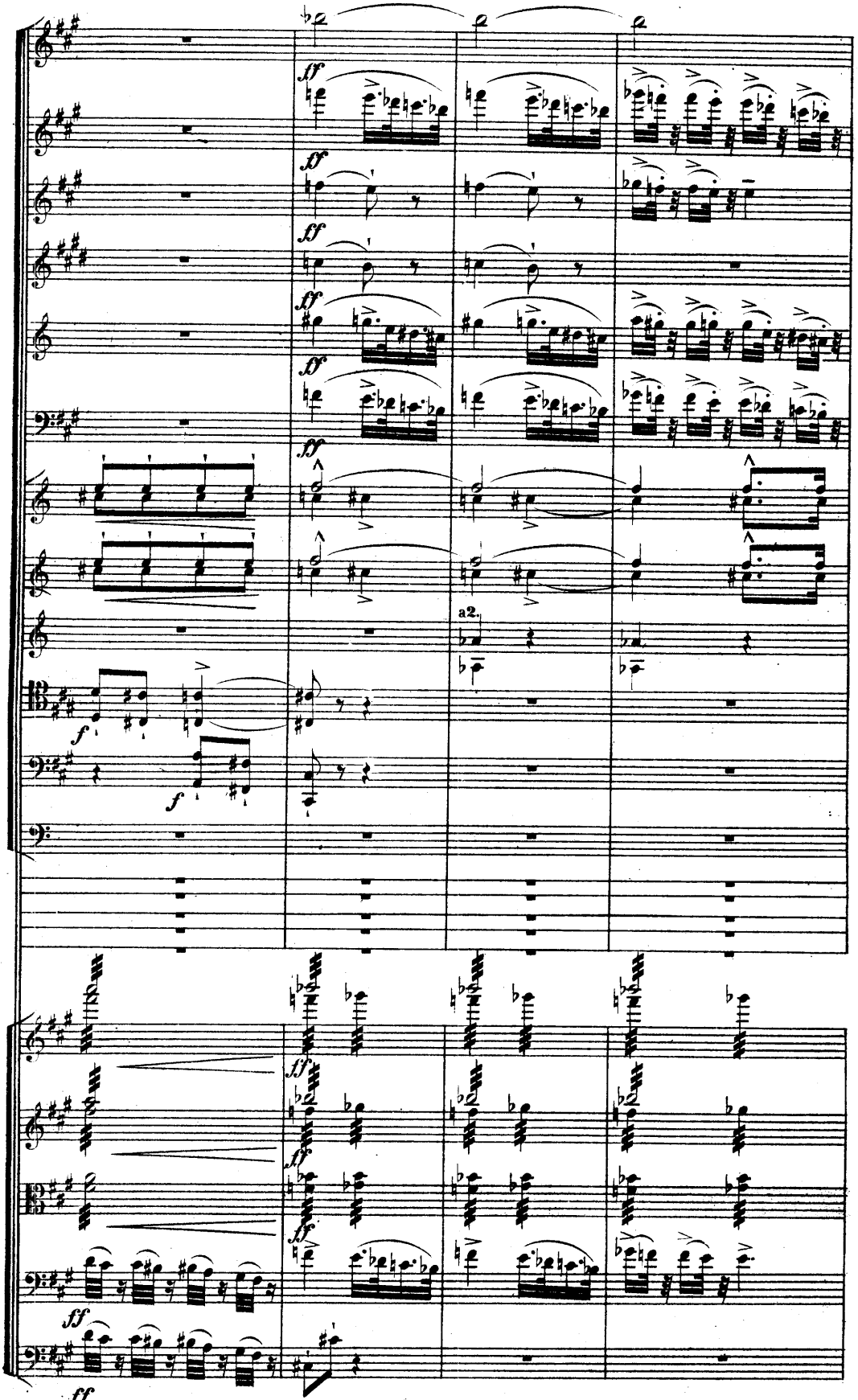

f
f
f
ff
ff
ff
ff
rinf.

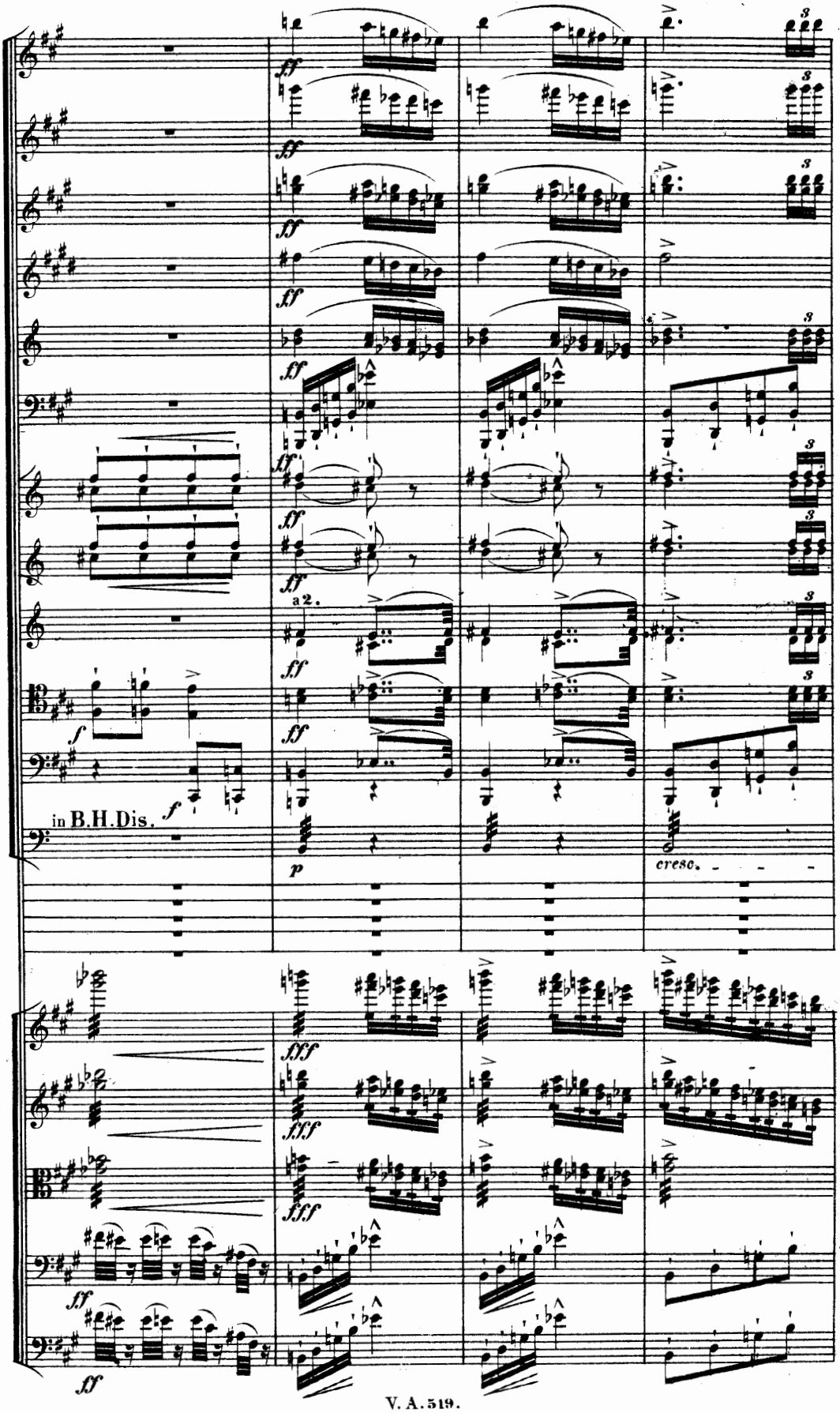

a2.
ten.
ten.
ten.
ten.

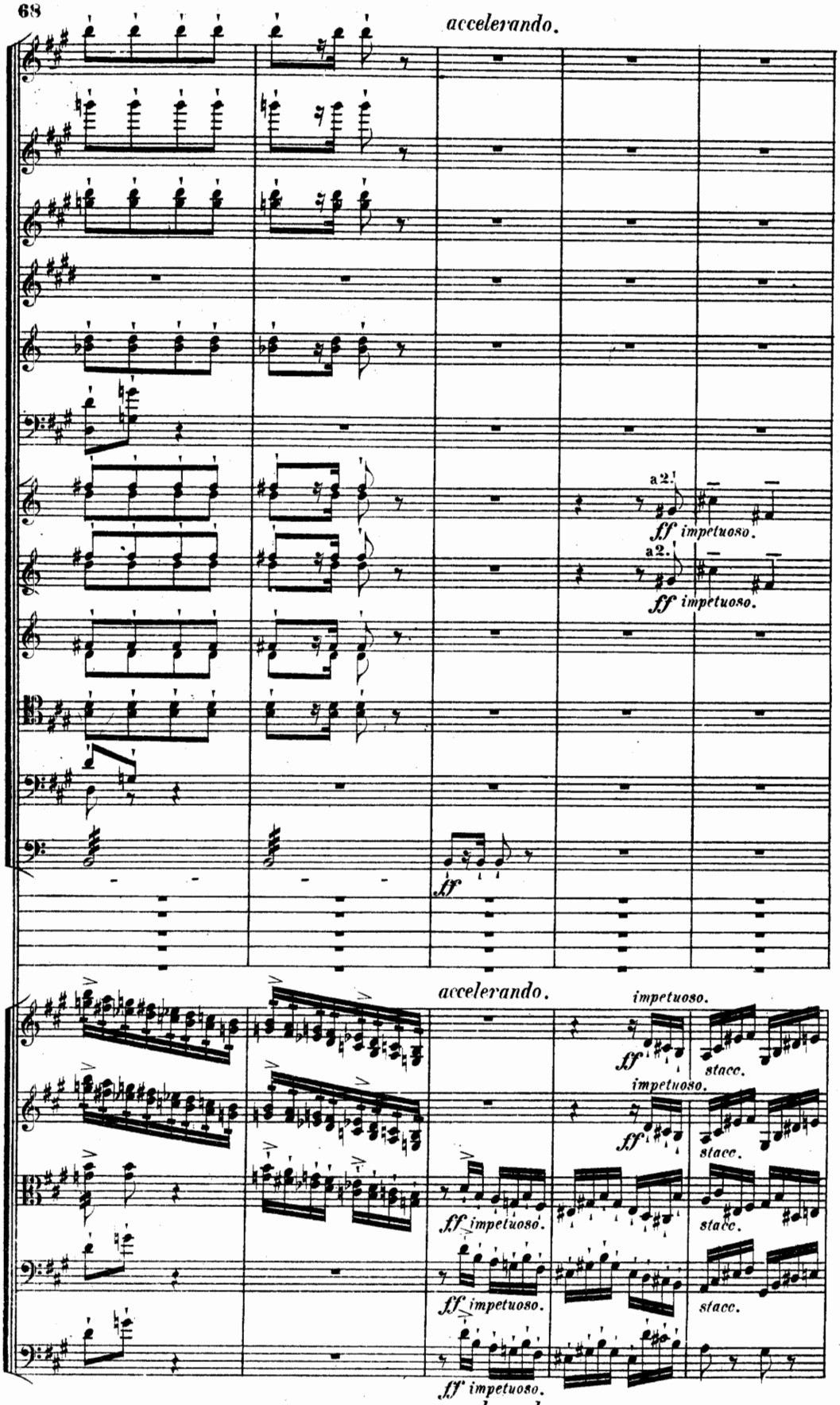

f
f
f
ff
rinf.
ff
ff
ff

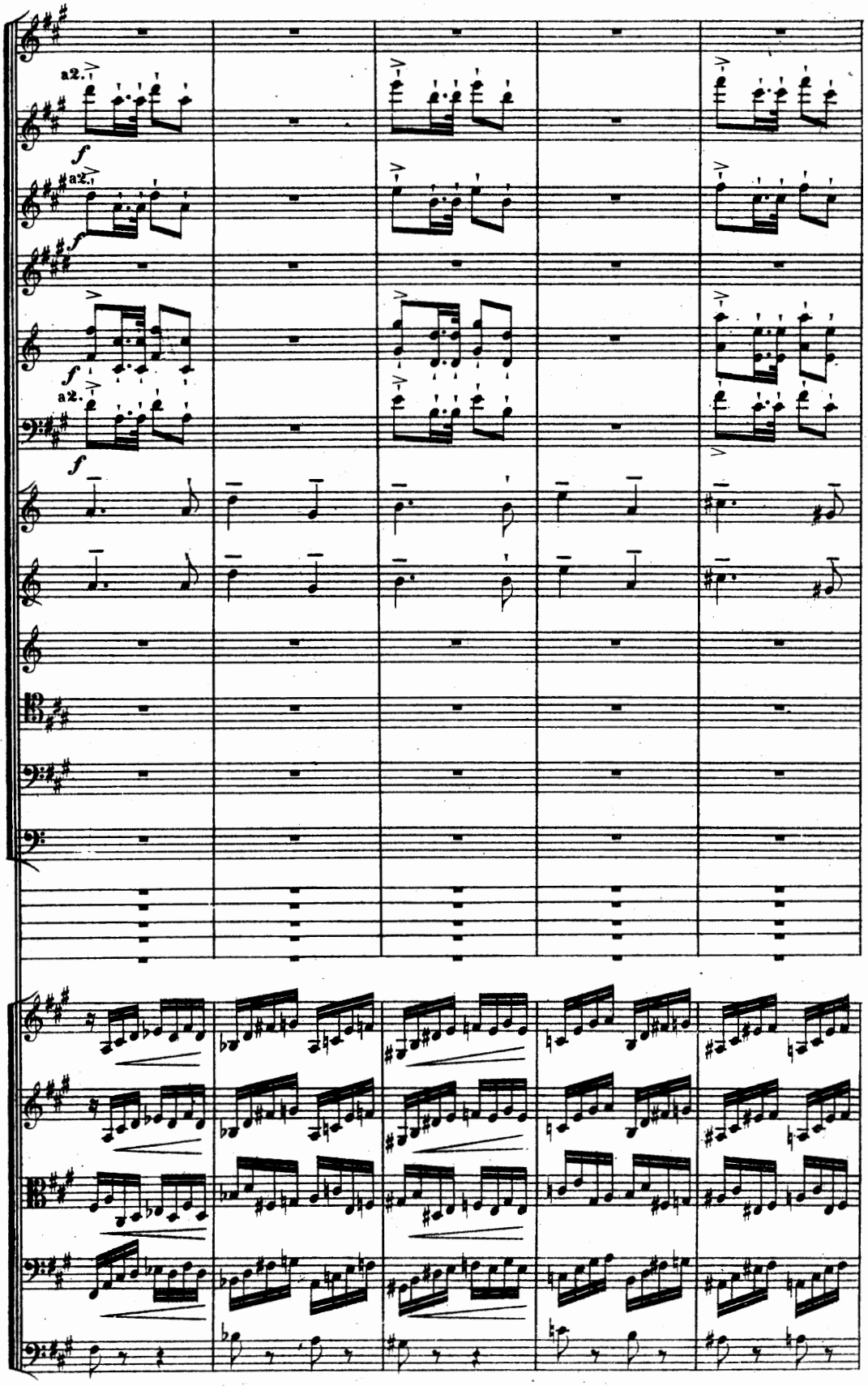

a 2.
f
a 2.
ten.
ten.
ten.
ten.

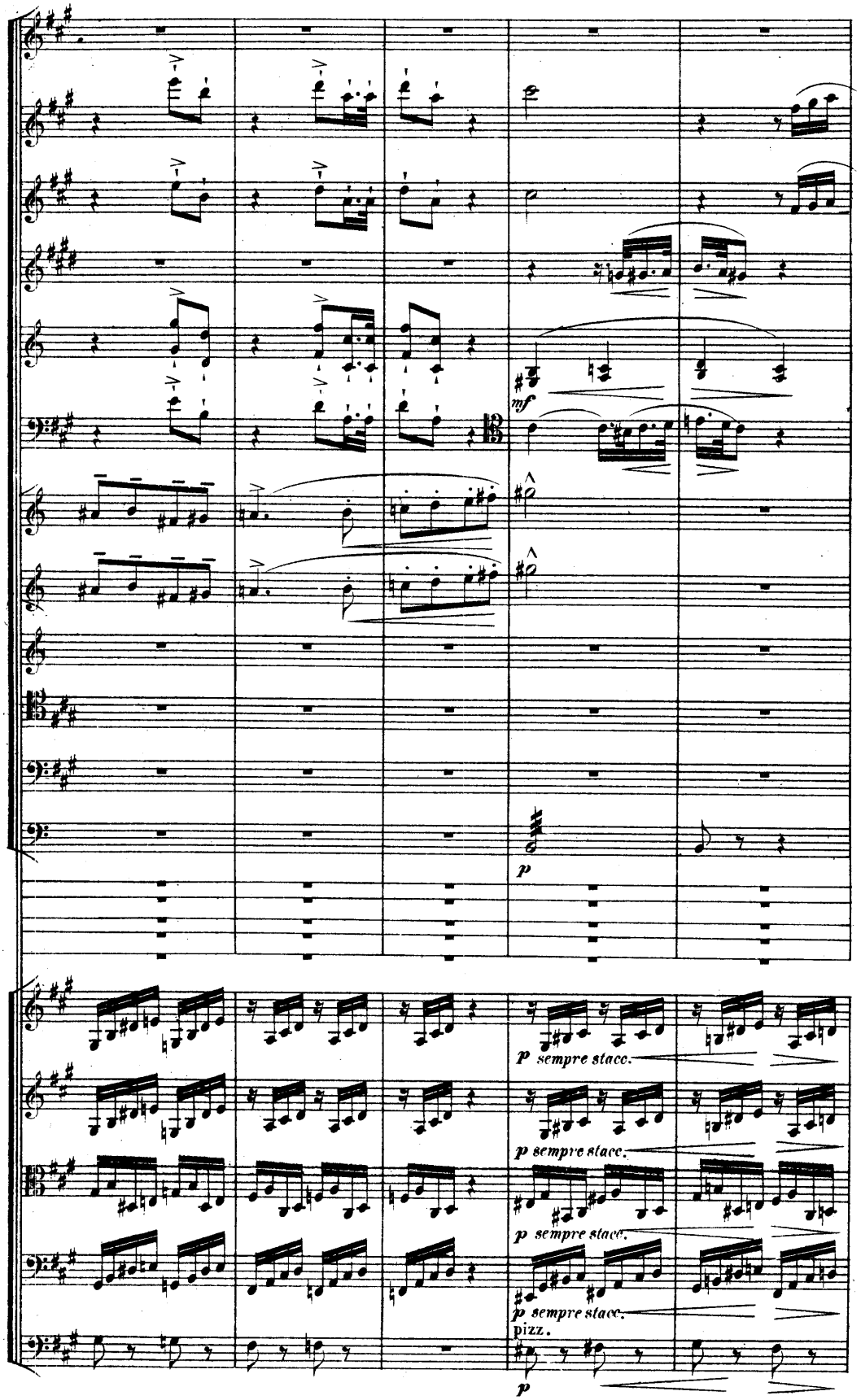

a 2.
ff
a 2.
cresc.
J ff


a2.

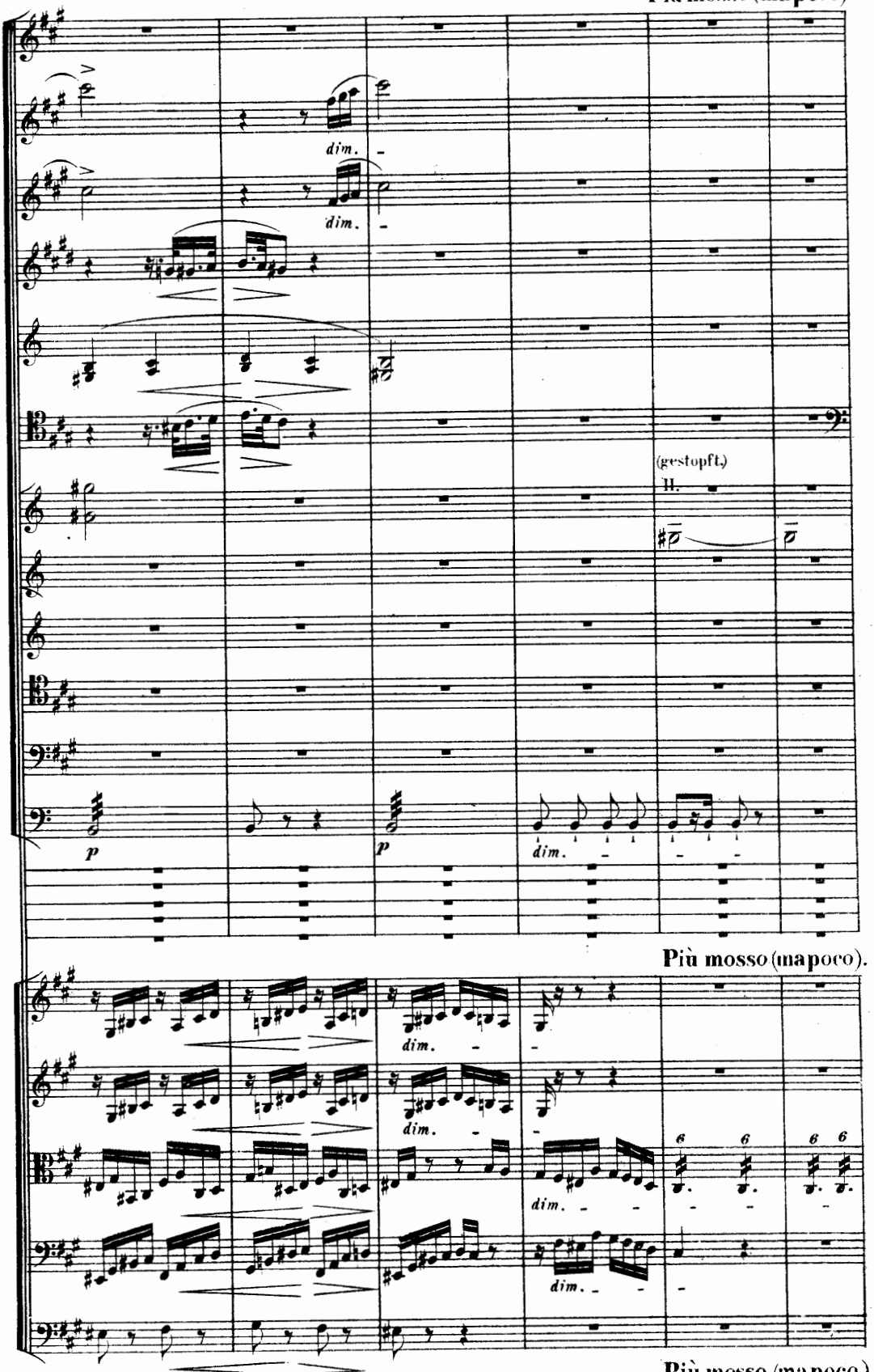

a 2.
in B.H.Dis.
cresc.


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

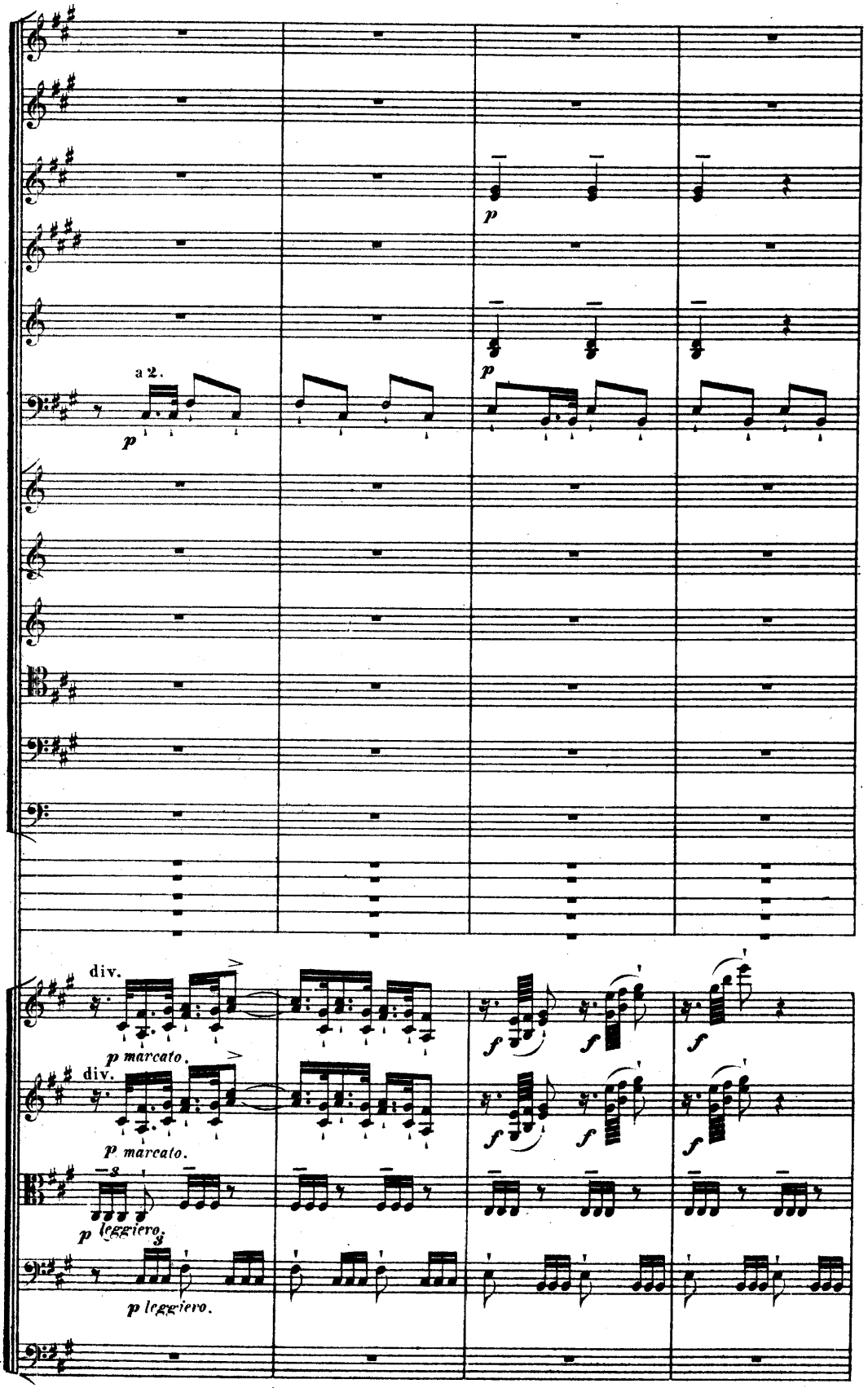

a2.
f
a2.
f
f
a2.
f

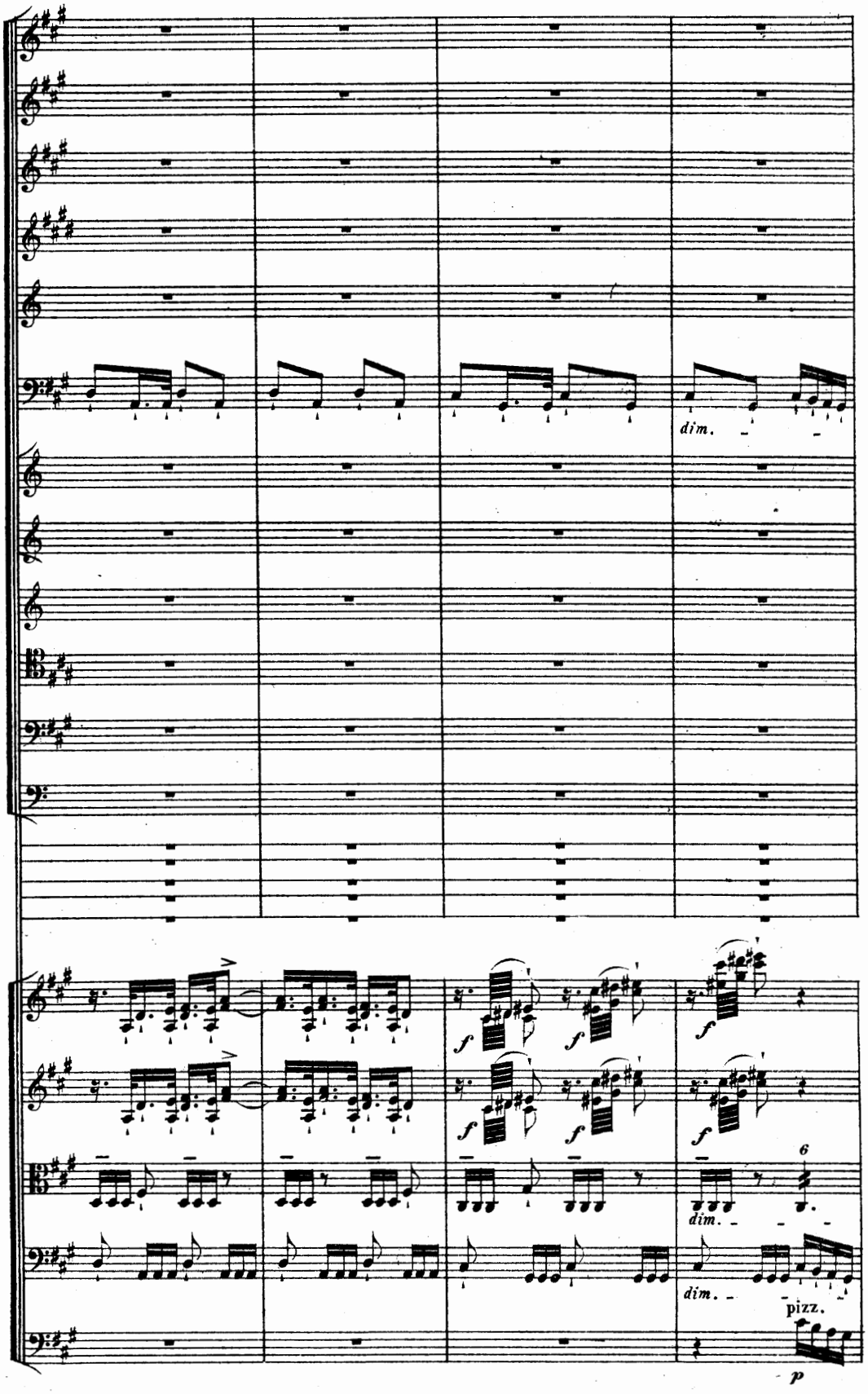

mf
p
p sempre stacc.
p sempre stacc.
p sempre stacc.
p sempre stacc.
pizz.
p

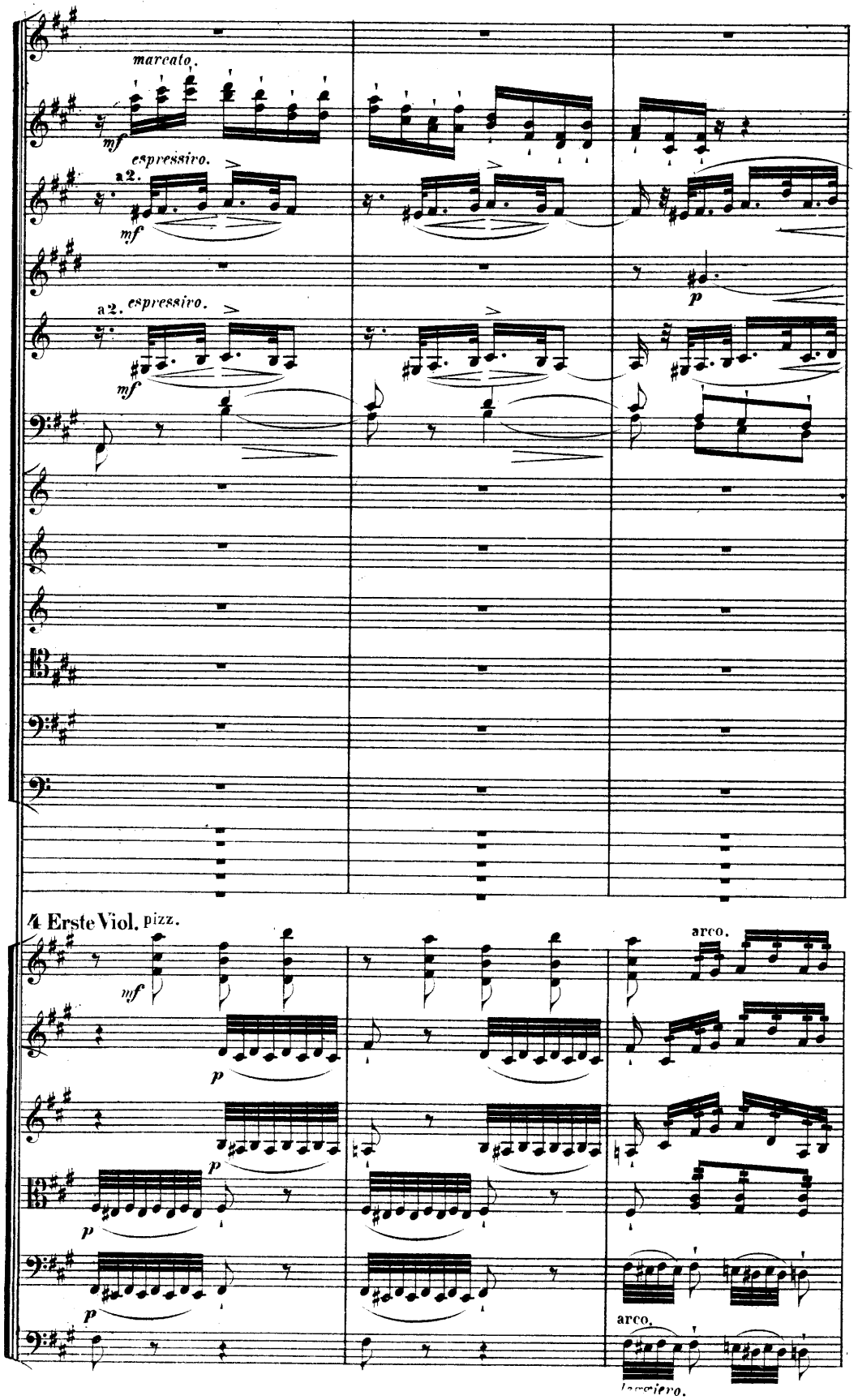
Più mosso (ma poco).

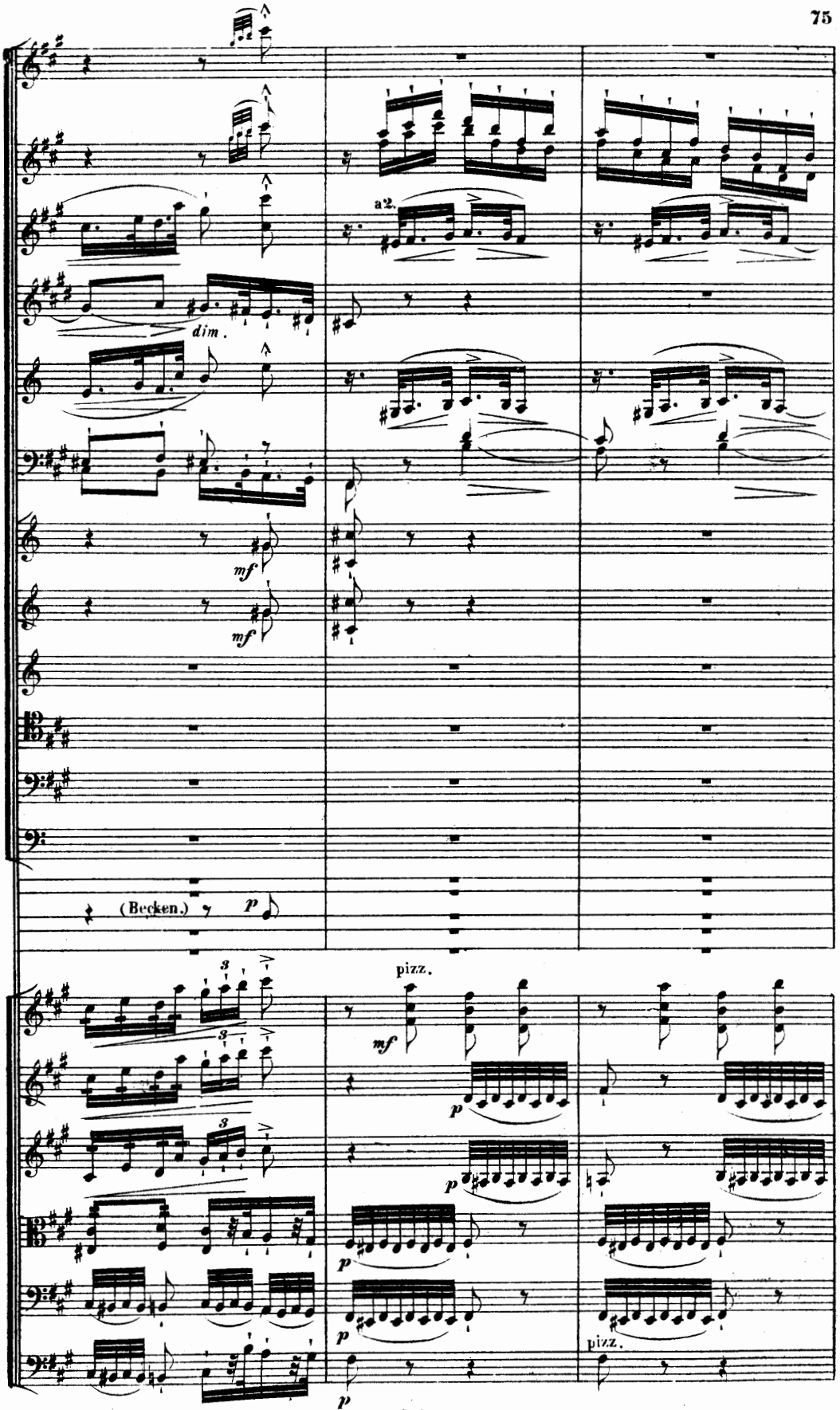


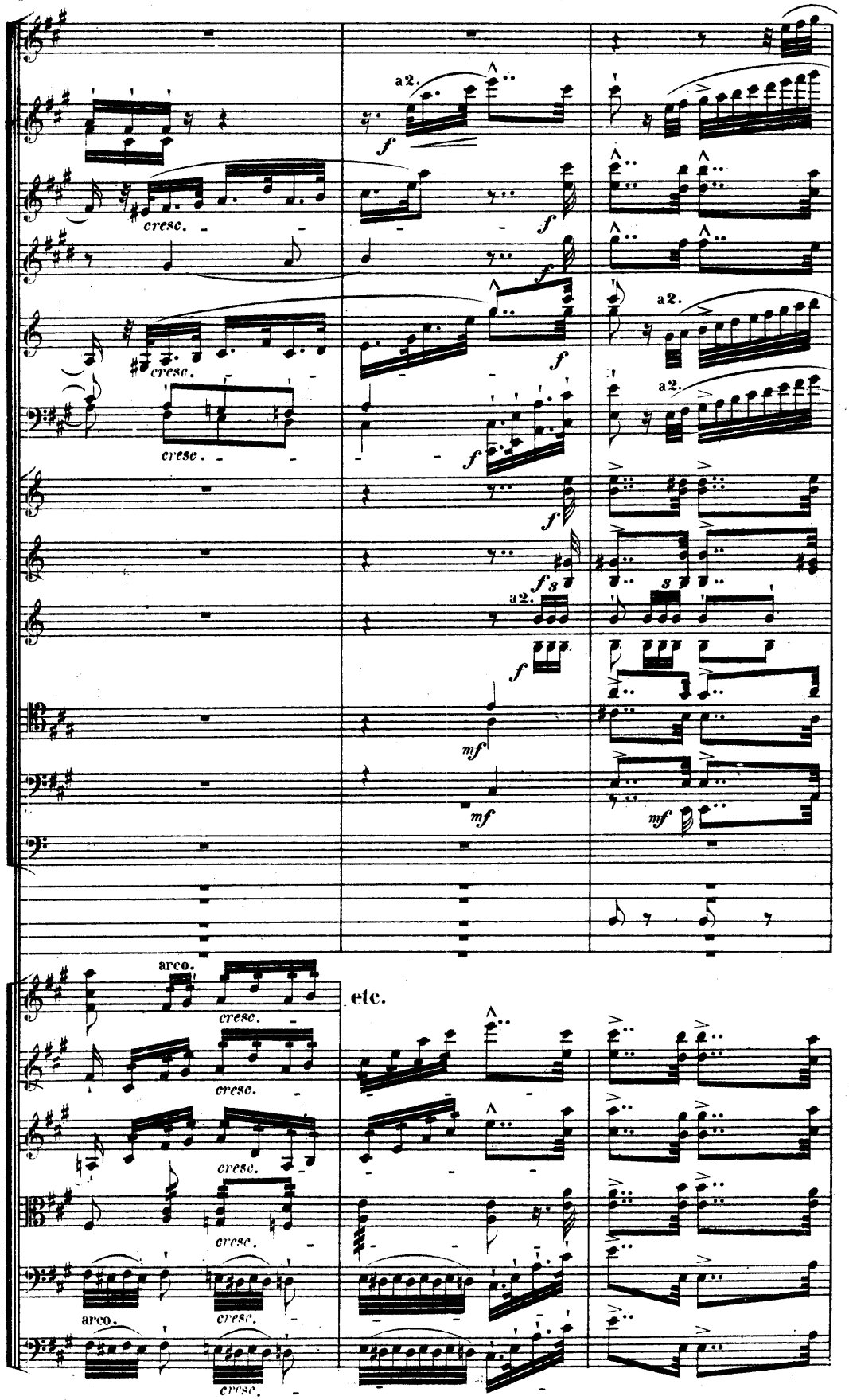
Più mosso (ma poco).

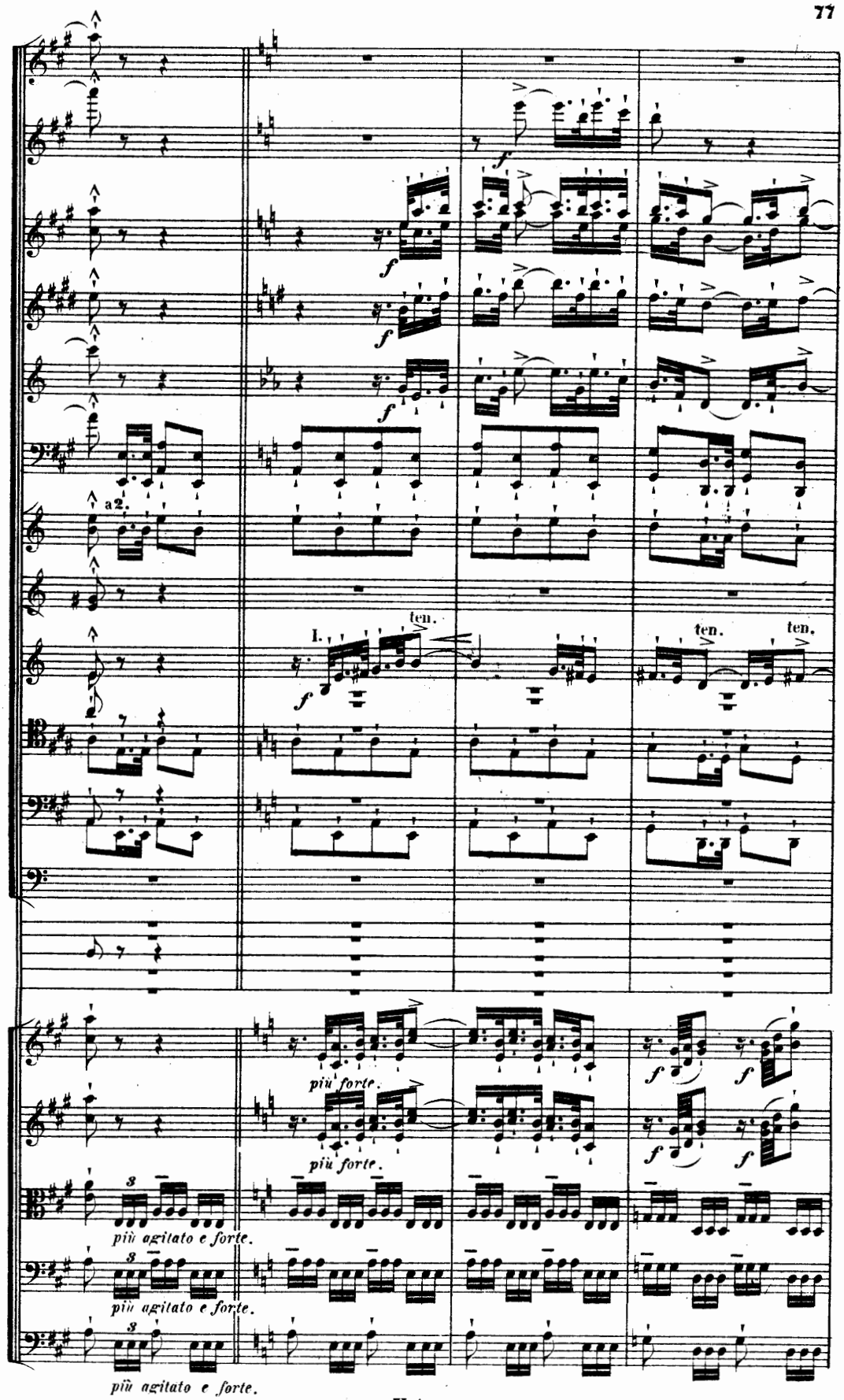

a 2.
p
p
p
div.
p marcato.
div.
p marcato.
p leggiero.
p leggiero.
f
f
f
f
f
f

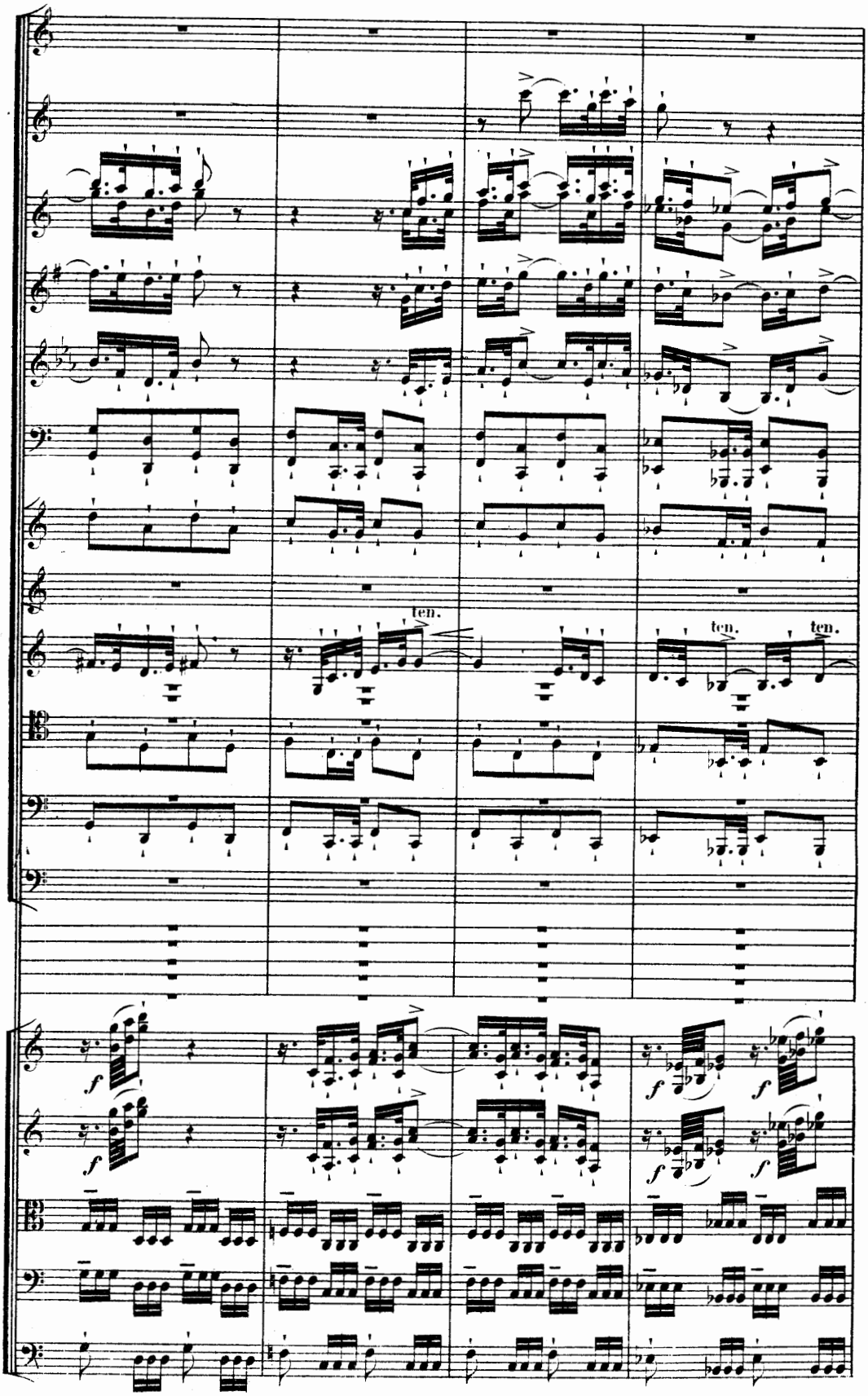

dim.
f
f
f
f
f
f
6
dim.
dim.
pizz.
p

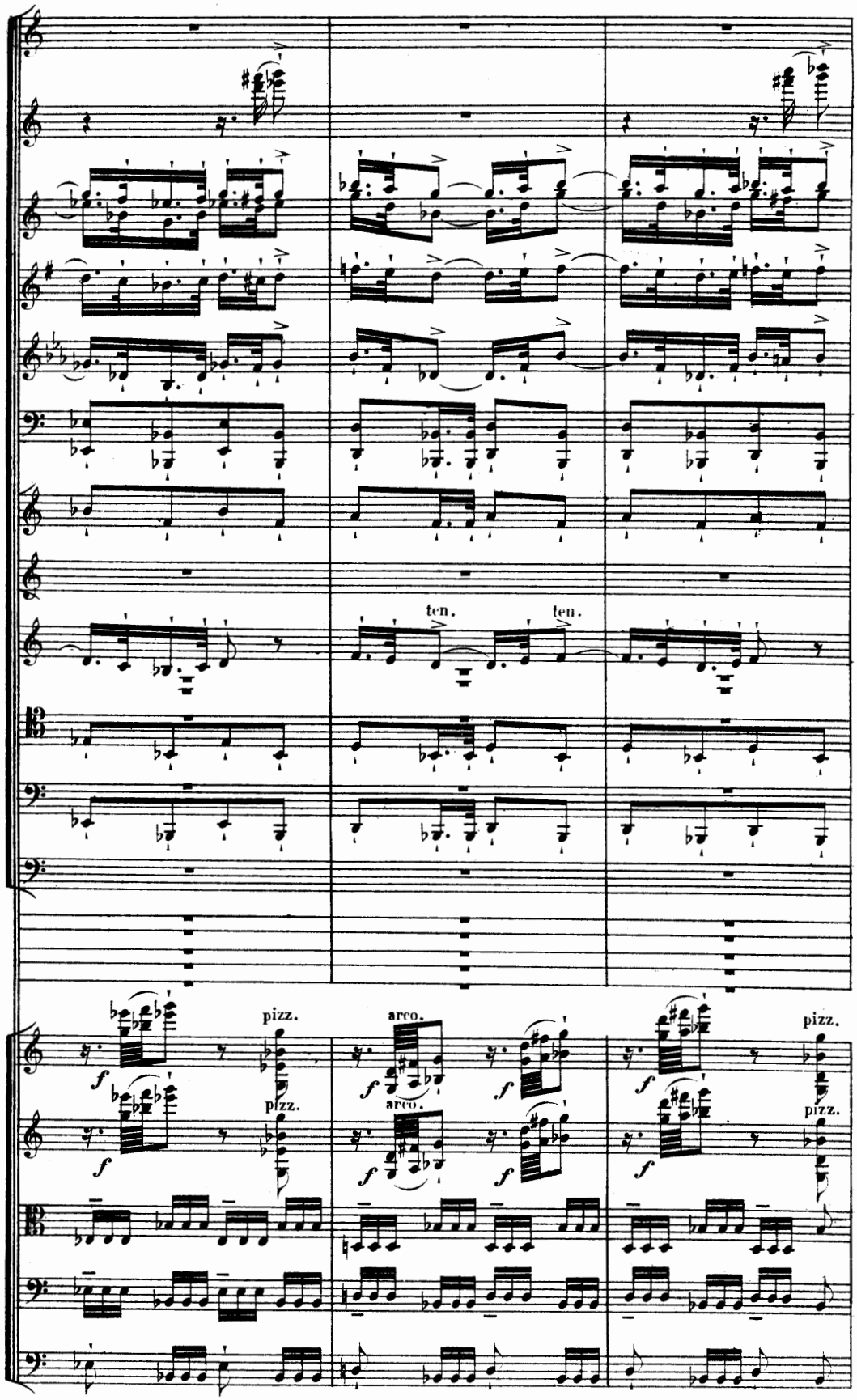

marcato.
mf
espressivo.
a2.
mf
p
a2. espressivo.
mf
4 Erste Viol. pizz.
mf
p
p
p
p
arco.
arco.

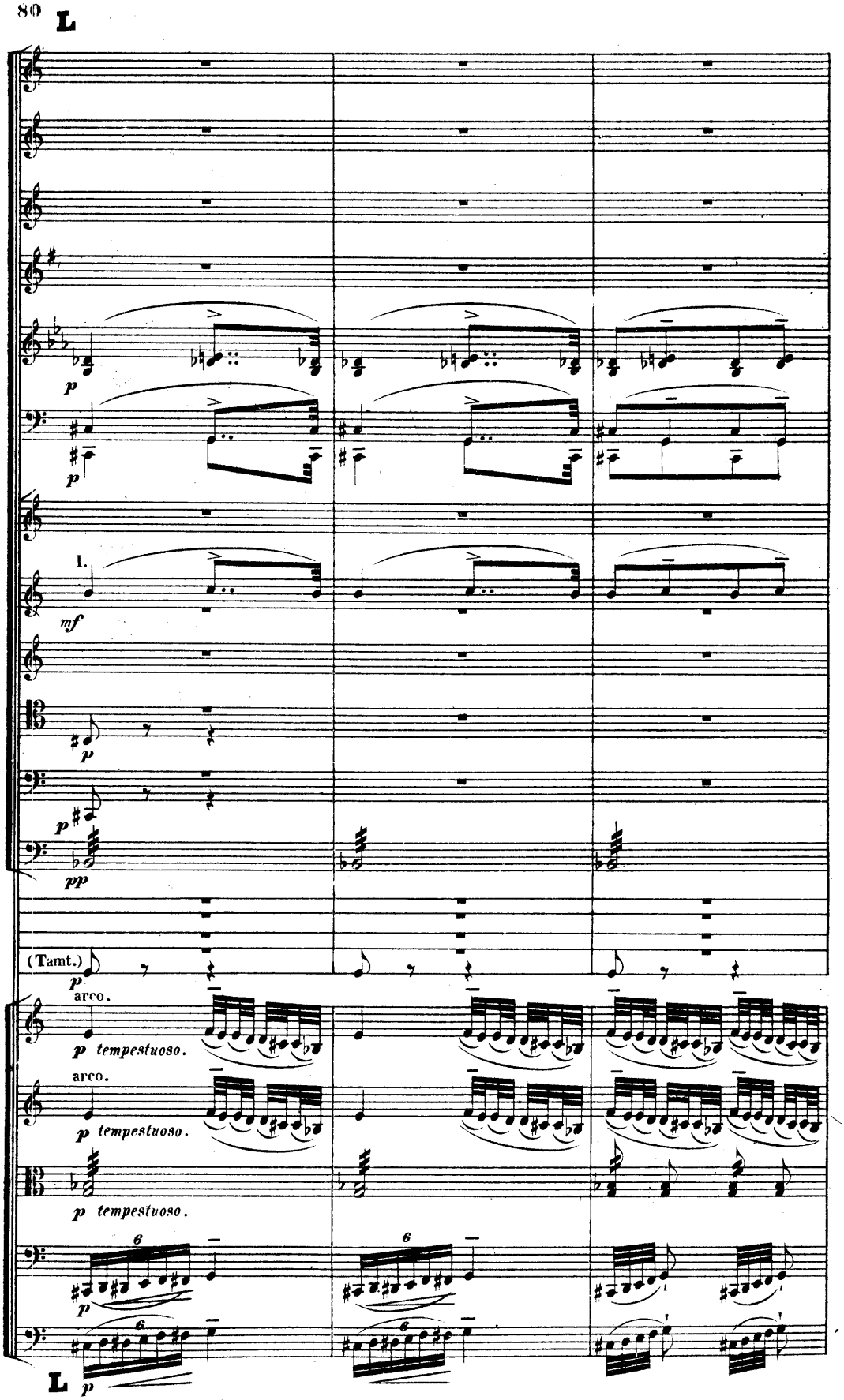

a2.
dim.
mf
mf
(Becken.)
p
pizz.
mf
p
p
p
p
pizz.

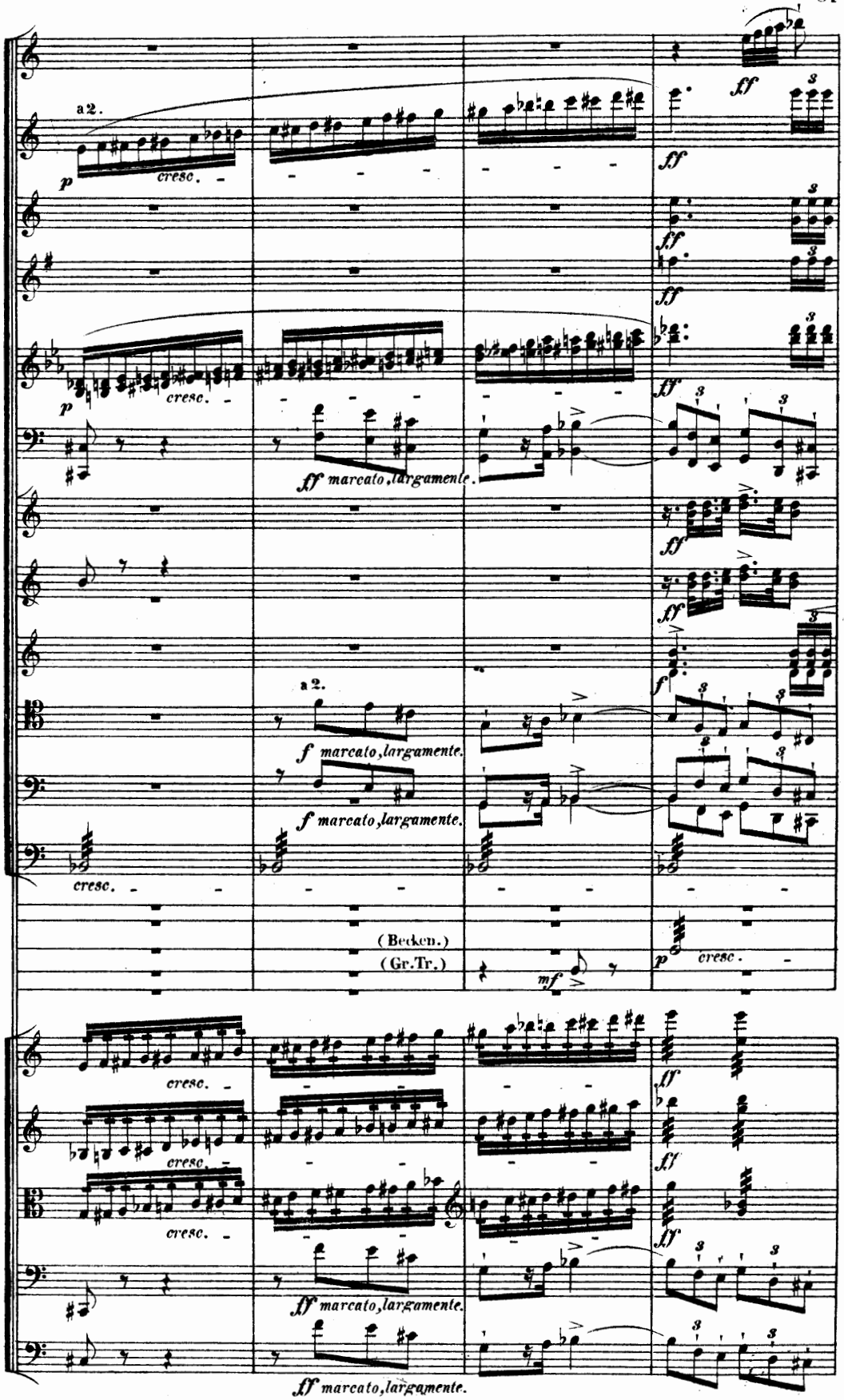

a2.
cresc.
cresc.
cresc.
a2.
a2.
a2.
mf
mf
mf
arco.
etc.
cresc.
cresc.
cresc.
arco.
cresc.
cresc.

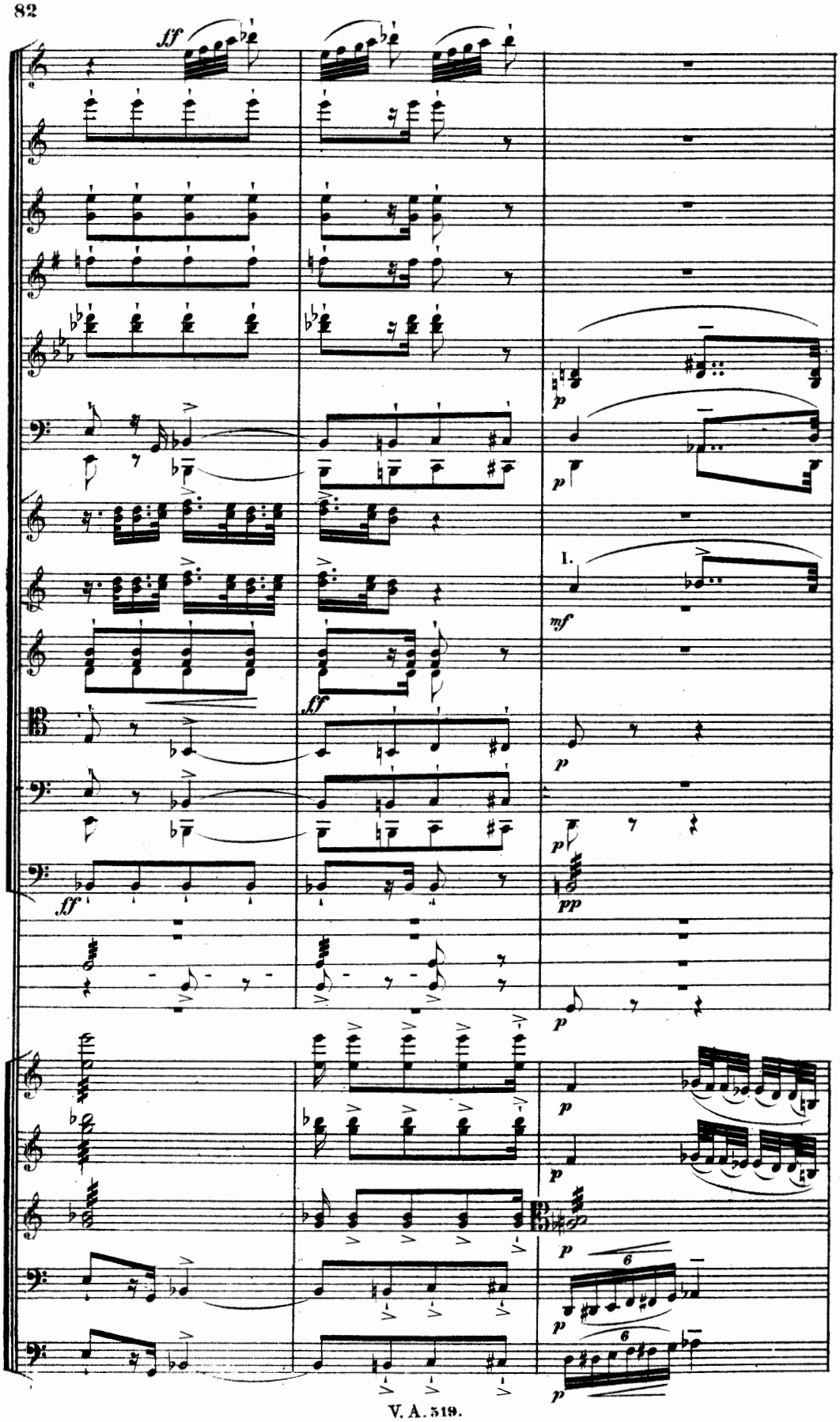

a2.
I.
ten.
ten.
ten.
più forte.
più forte.
più agitato e forte.
più agitato e forte.
più agitato e forte.

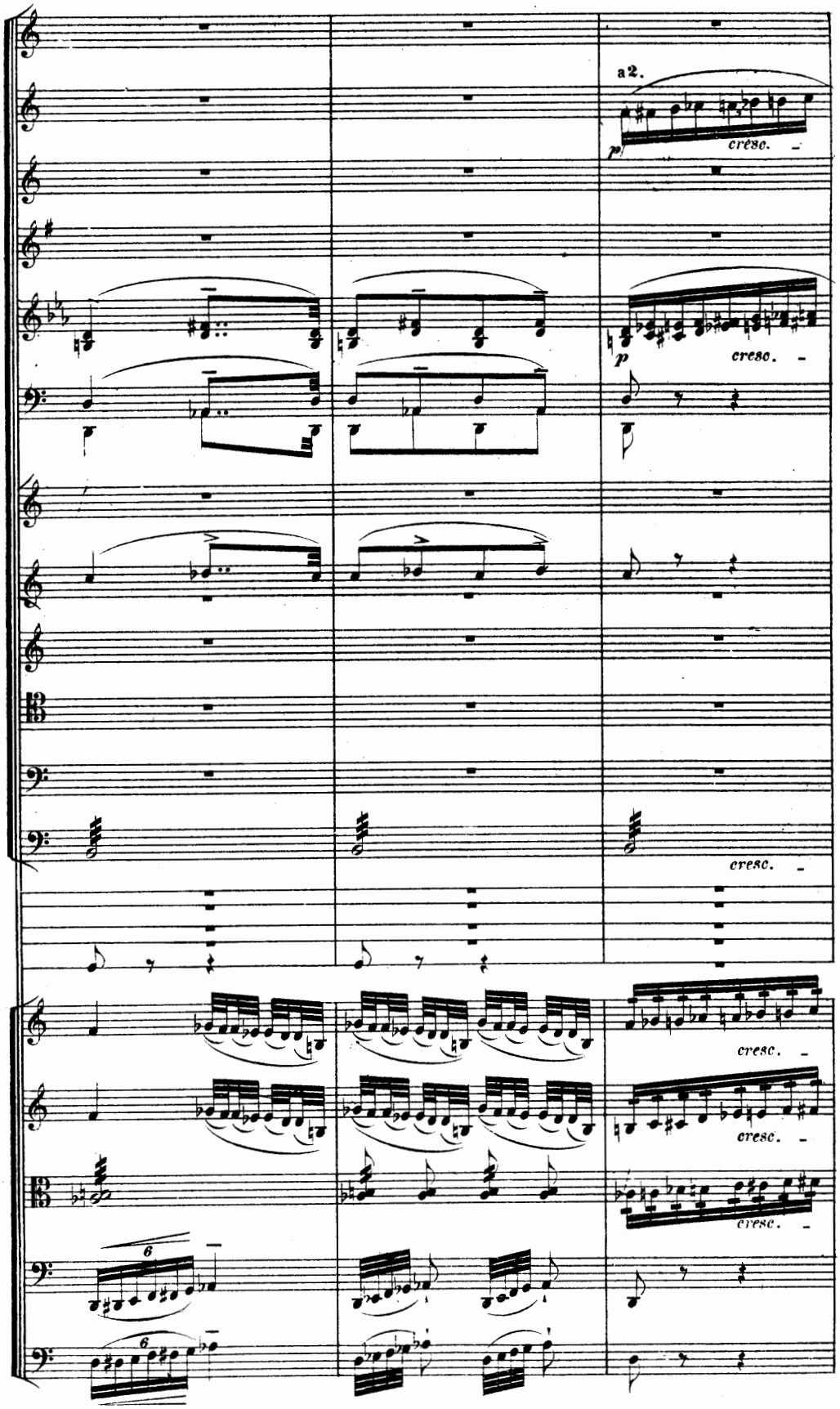

ten.
ten.
ten.
f
f
f
f
f
f

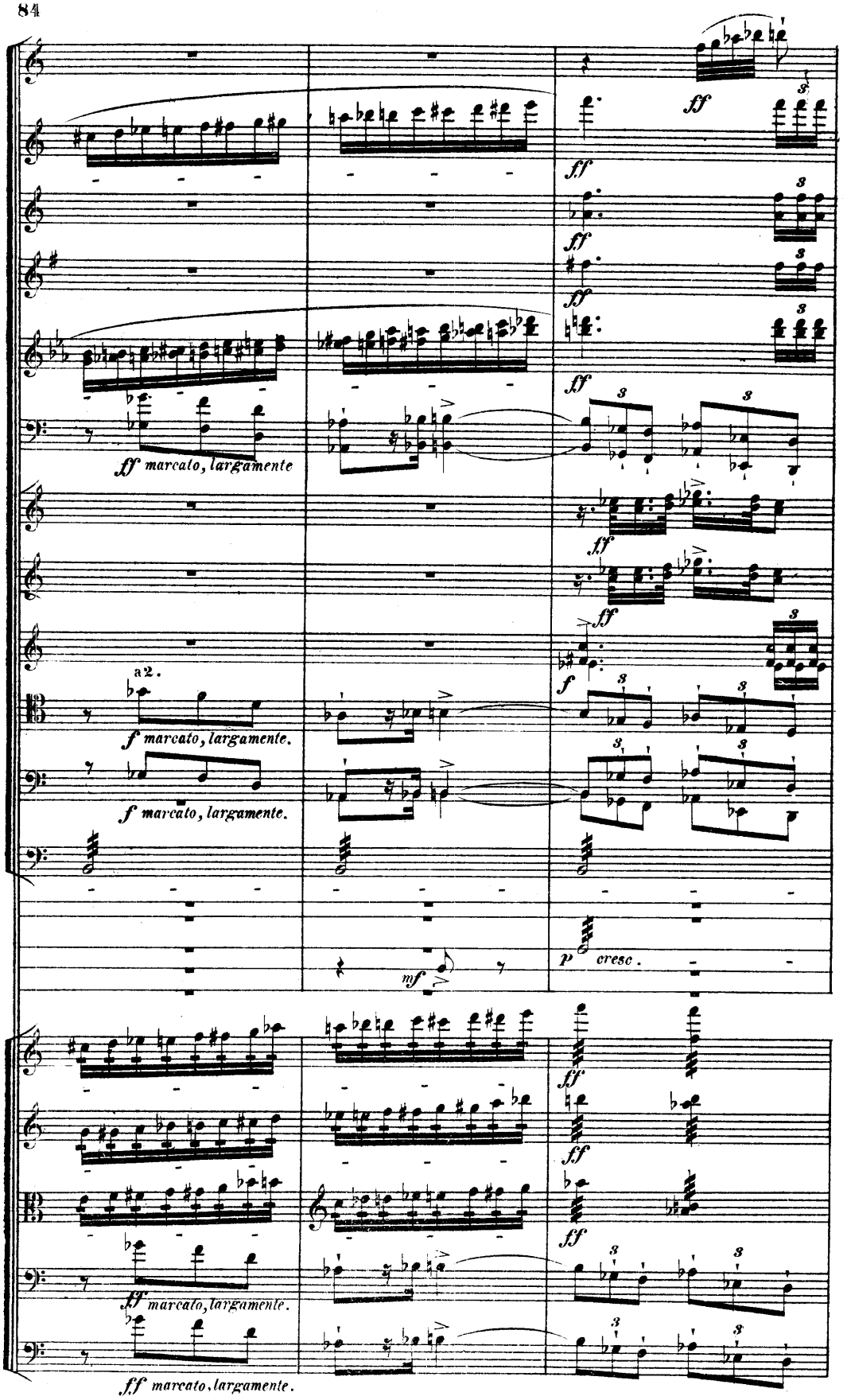

ten.
ten.
pizz.
arco.
pizz.
arco.
pizz.
pizz.

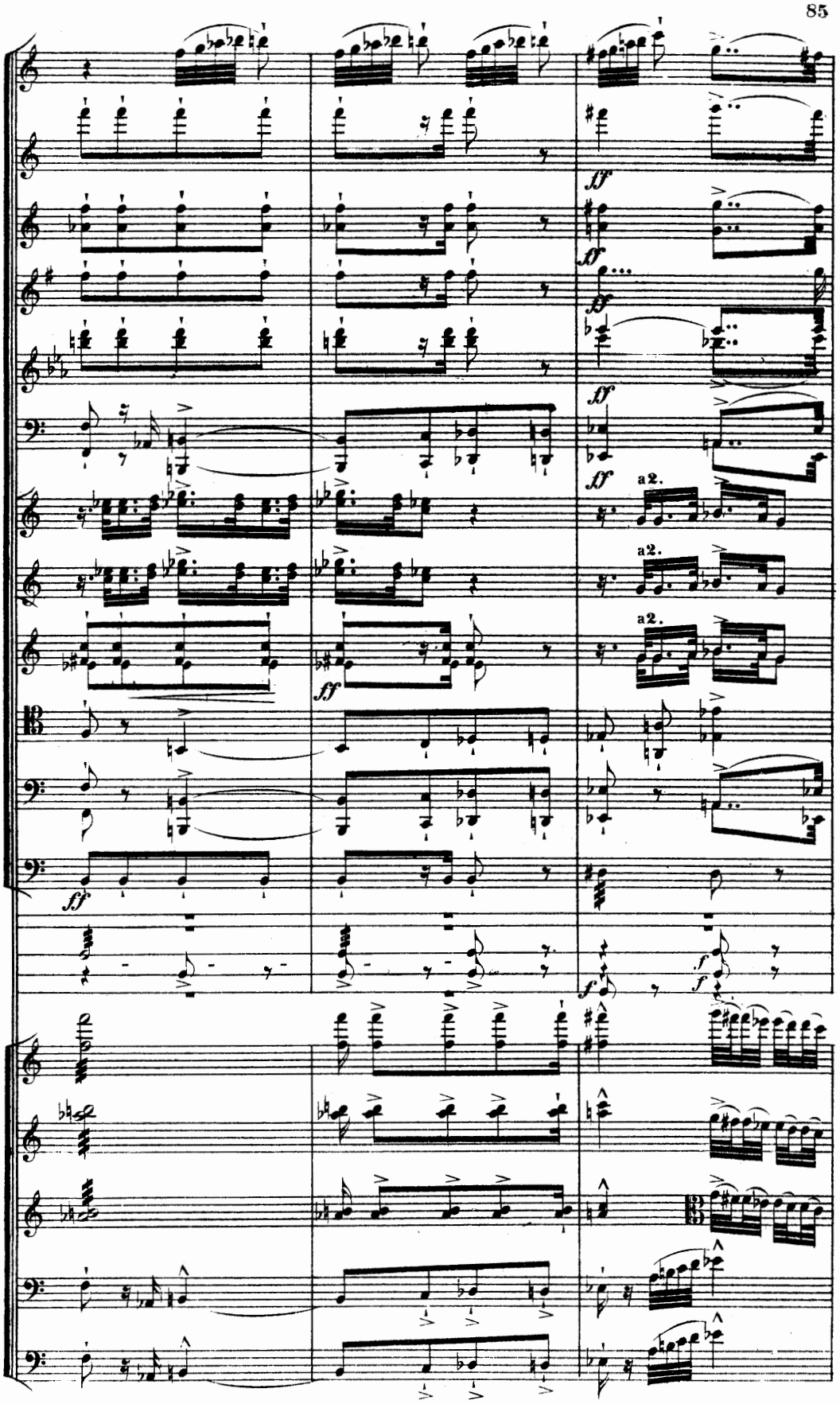

L
p
p
I.
mf
p
p
pp
(Tamt.)
p
arco.
p tempestuoso.
arco.
p tempestuoso.
p tempestuoso.
6
p
6
6
6
p
L

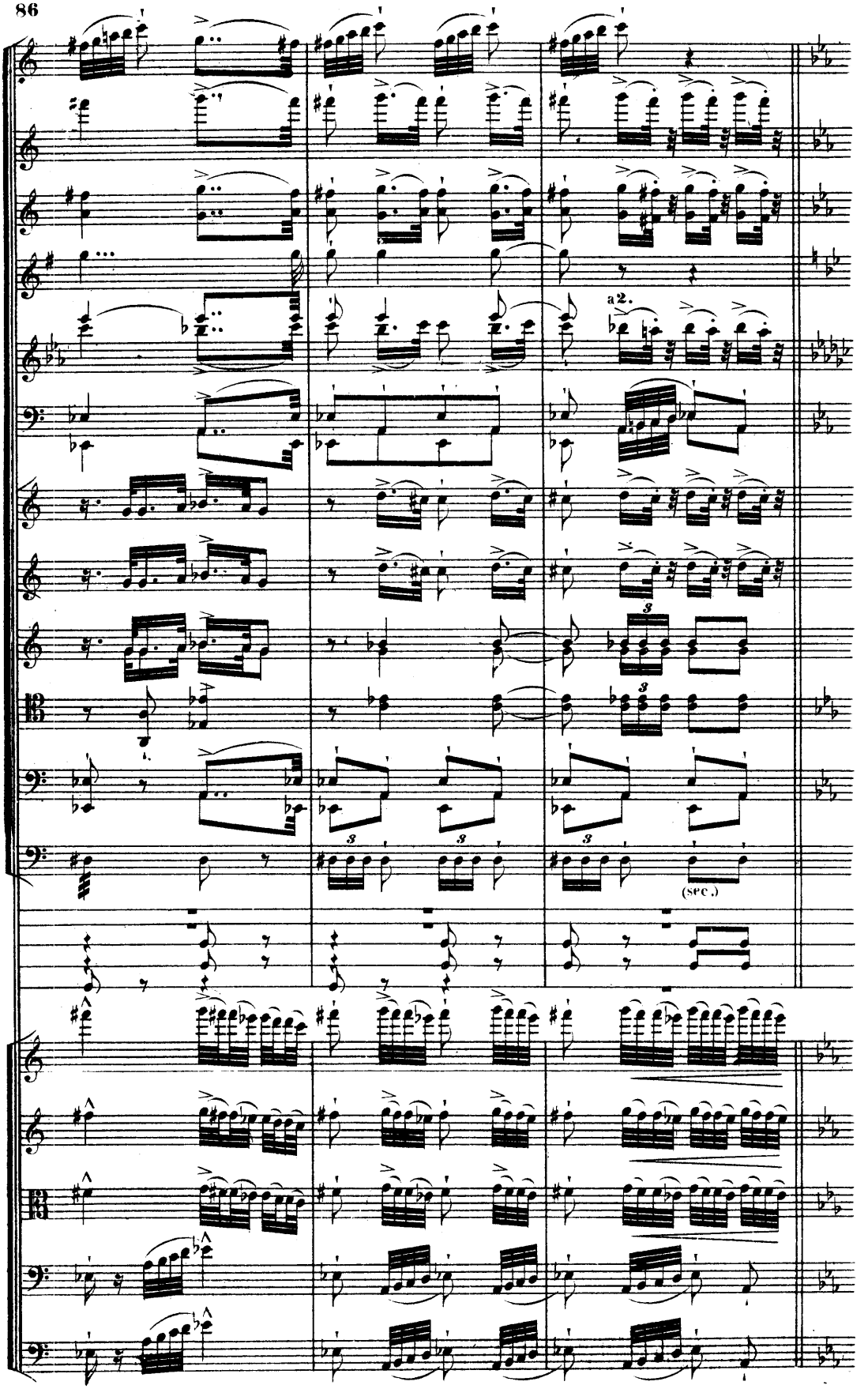

a 2.
p
cresc.
ff
ff marcato, largamente.
a 2.
f marcato, largamente.
(Becken.)
(Gr.Tr.)
mf
p
cresc.

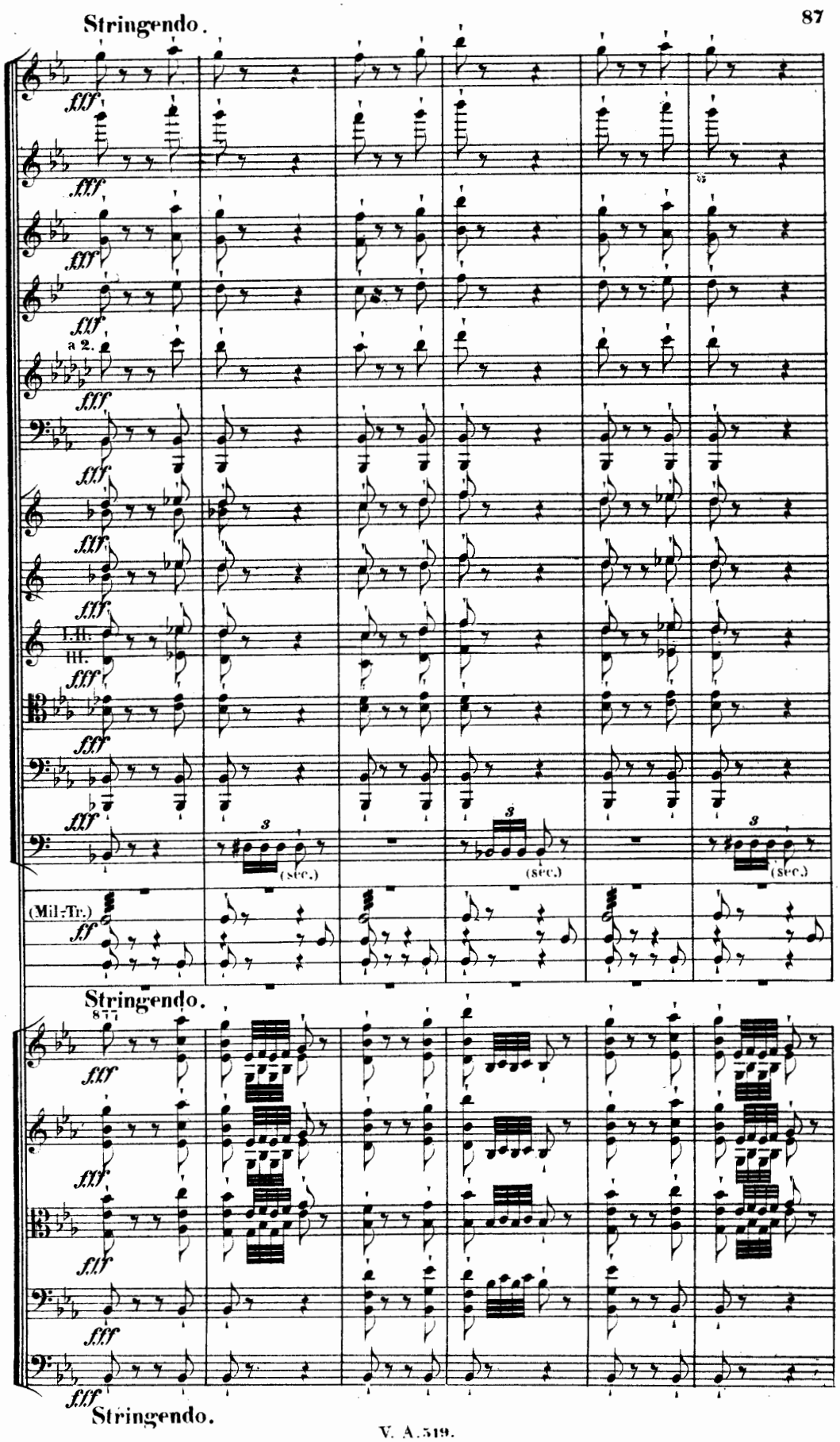

ff
p
p
1.
mf
ff
p
p
ff
pp
p
p
p
p
6
p
6
p

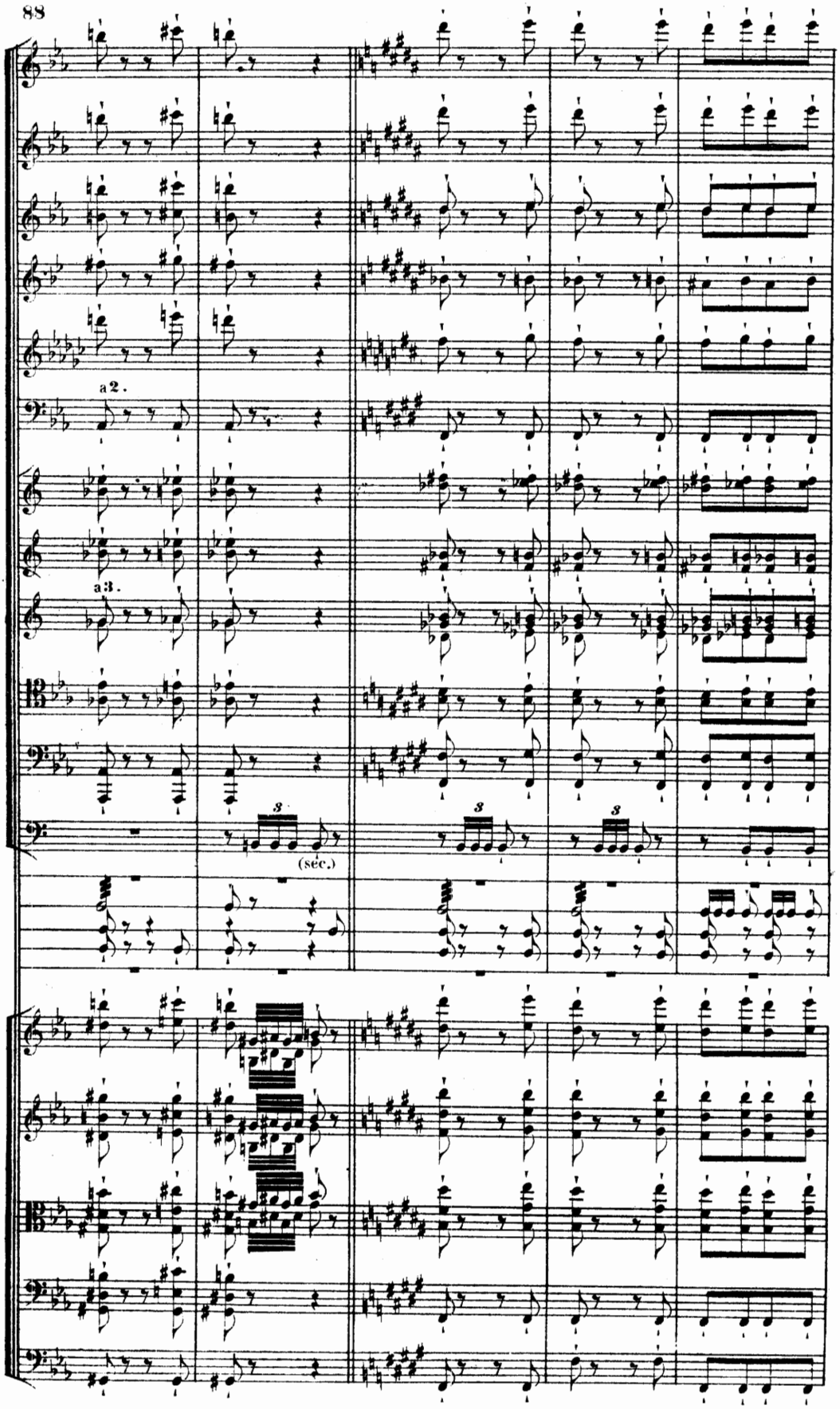

a2.
p
cresc.
p
cresc.
cresc.
cresc.
cresc.
cresc.
6
6

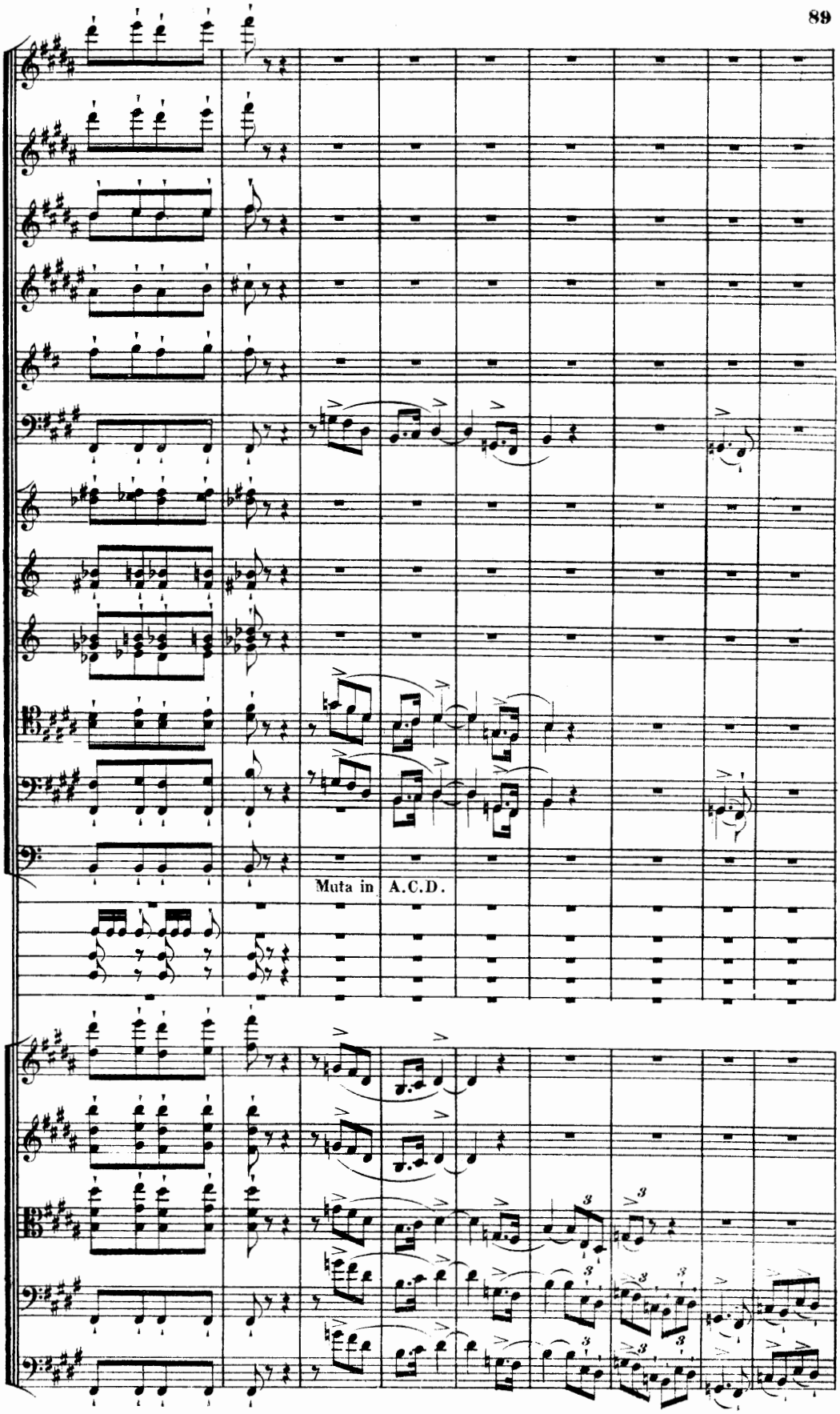

ff marcato, largamente
a2.
f marcato, largamente.
f marcato, largamente.
mf
p cresc.
ff marcato, largamente.
ff marcato, largamente.

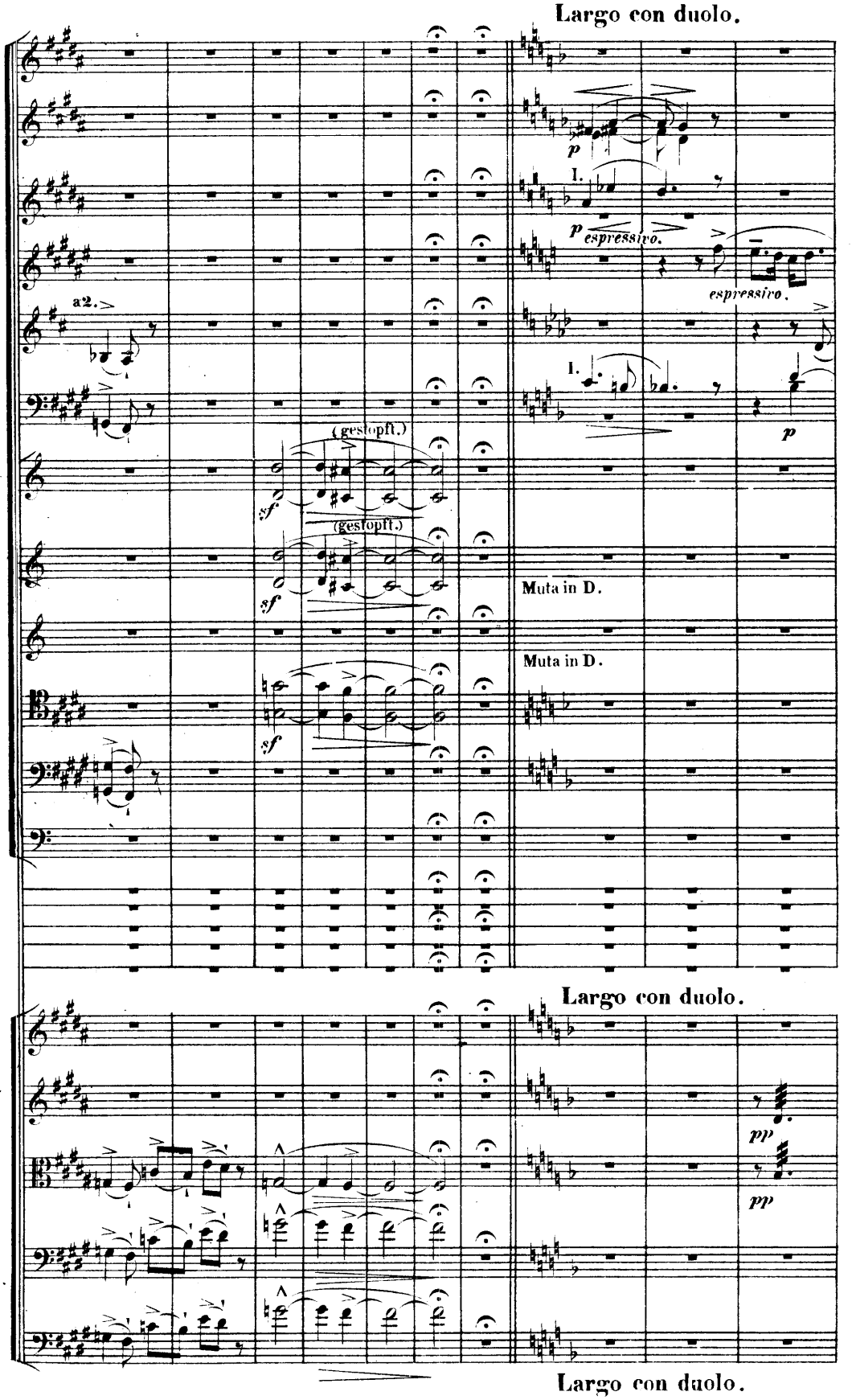

ff
ff
ff
ff
a2.
a2.
a2.
ff
f
f

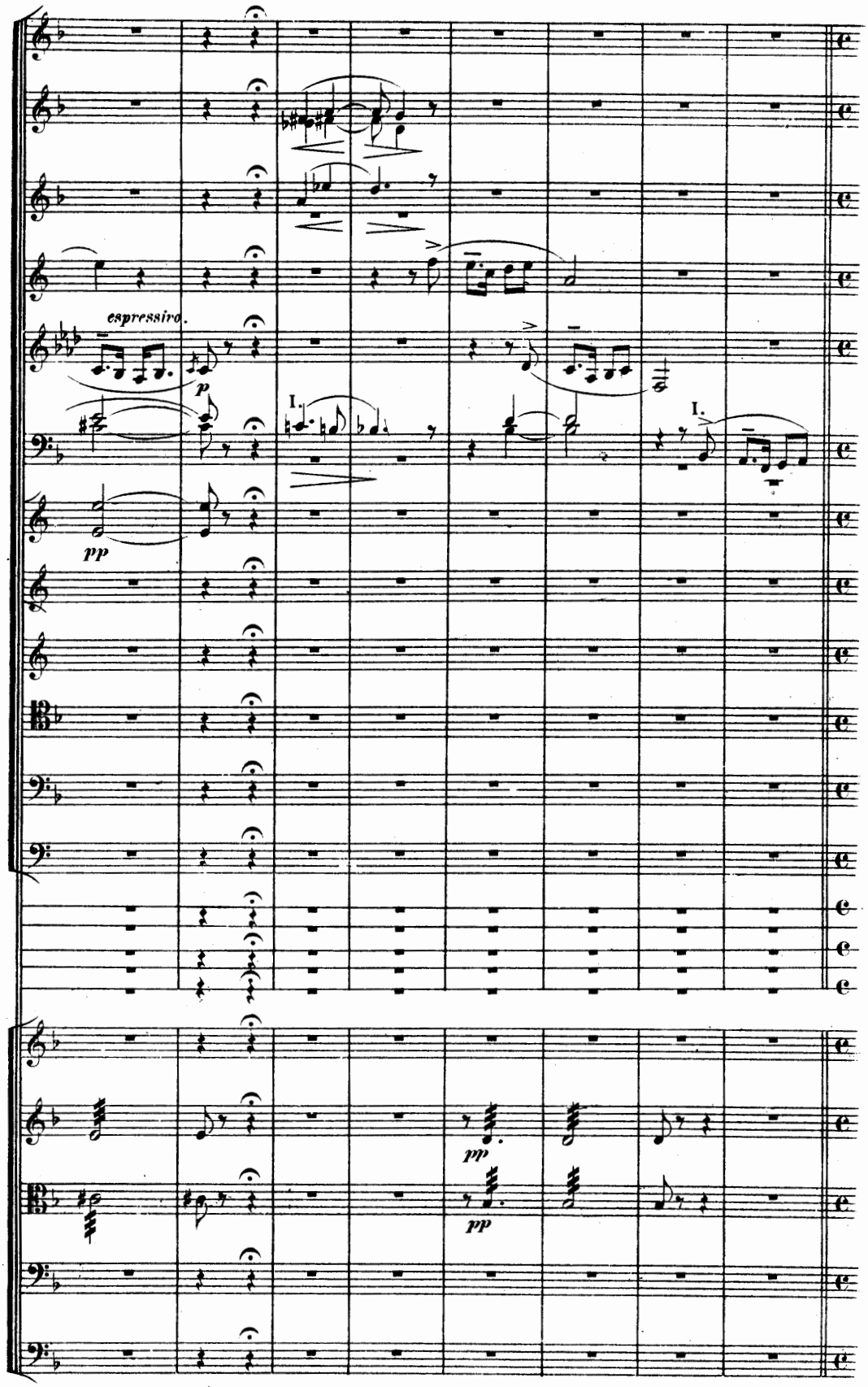

a2.
(sec.)


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


a 2.
a 3.
3
(sec.)

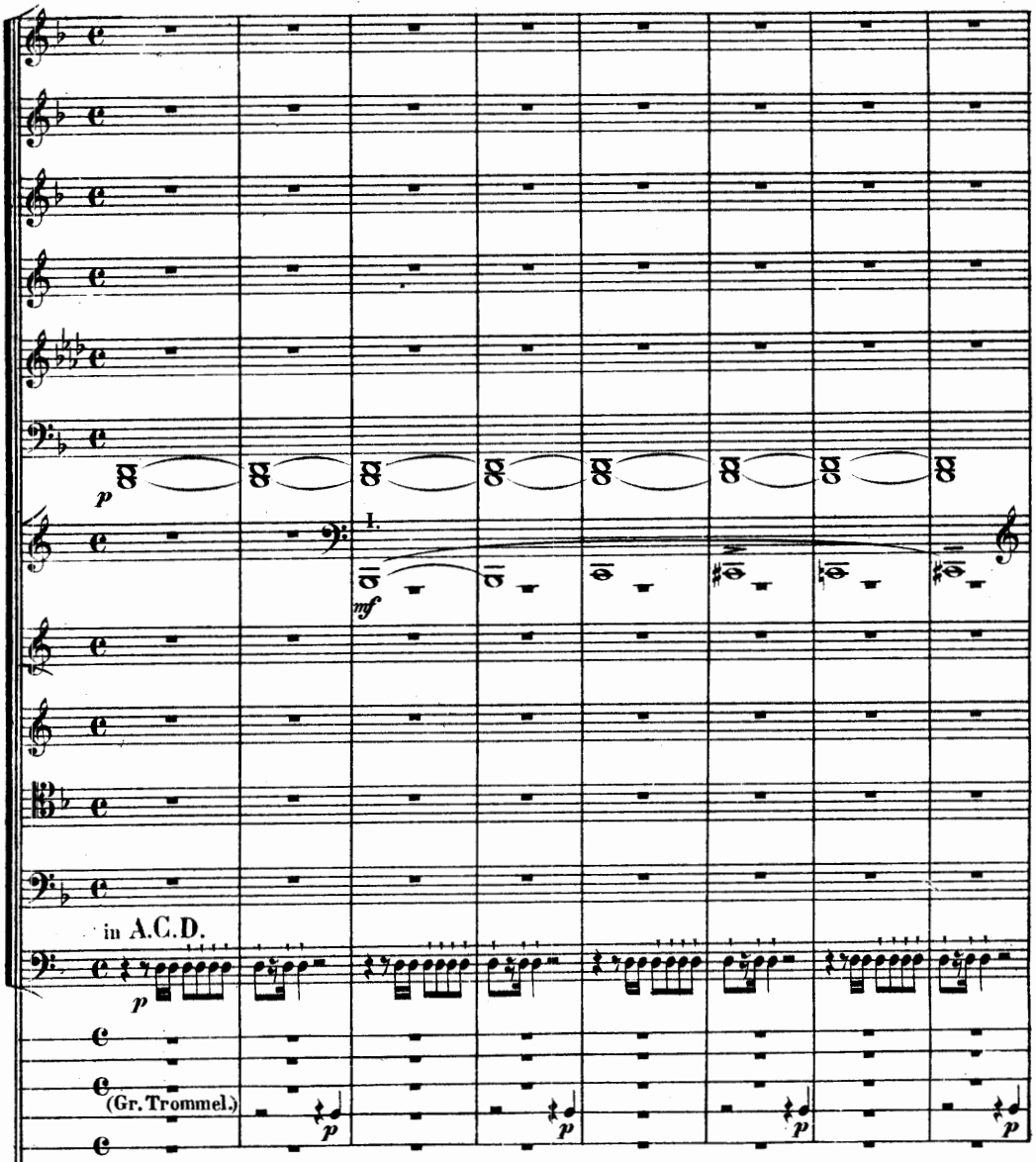

Muta in A.C.D.


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

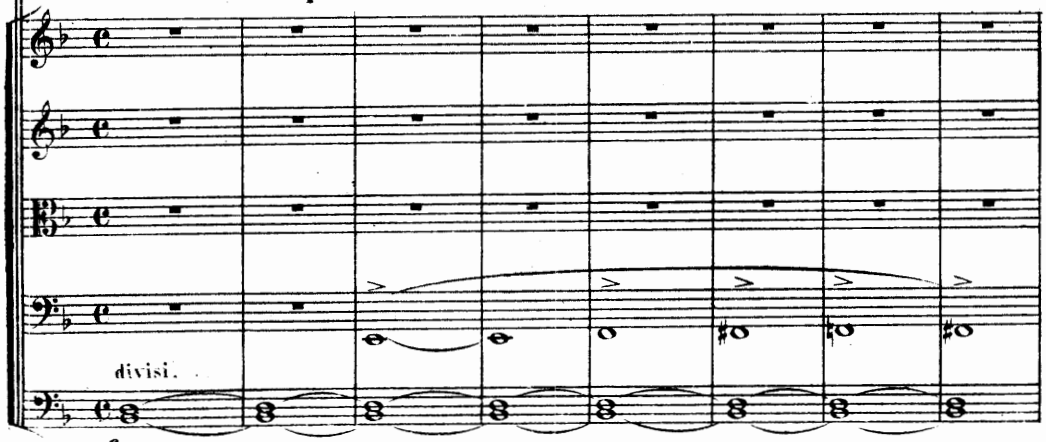

espressivo.
p
I.
I.
pp
pp
pp

92 **M**

Andante _ Tempo di Marcia funebre.

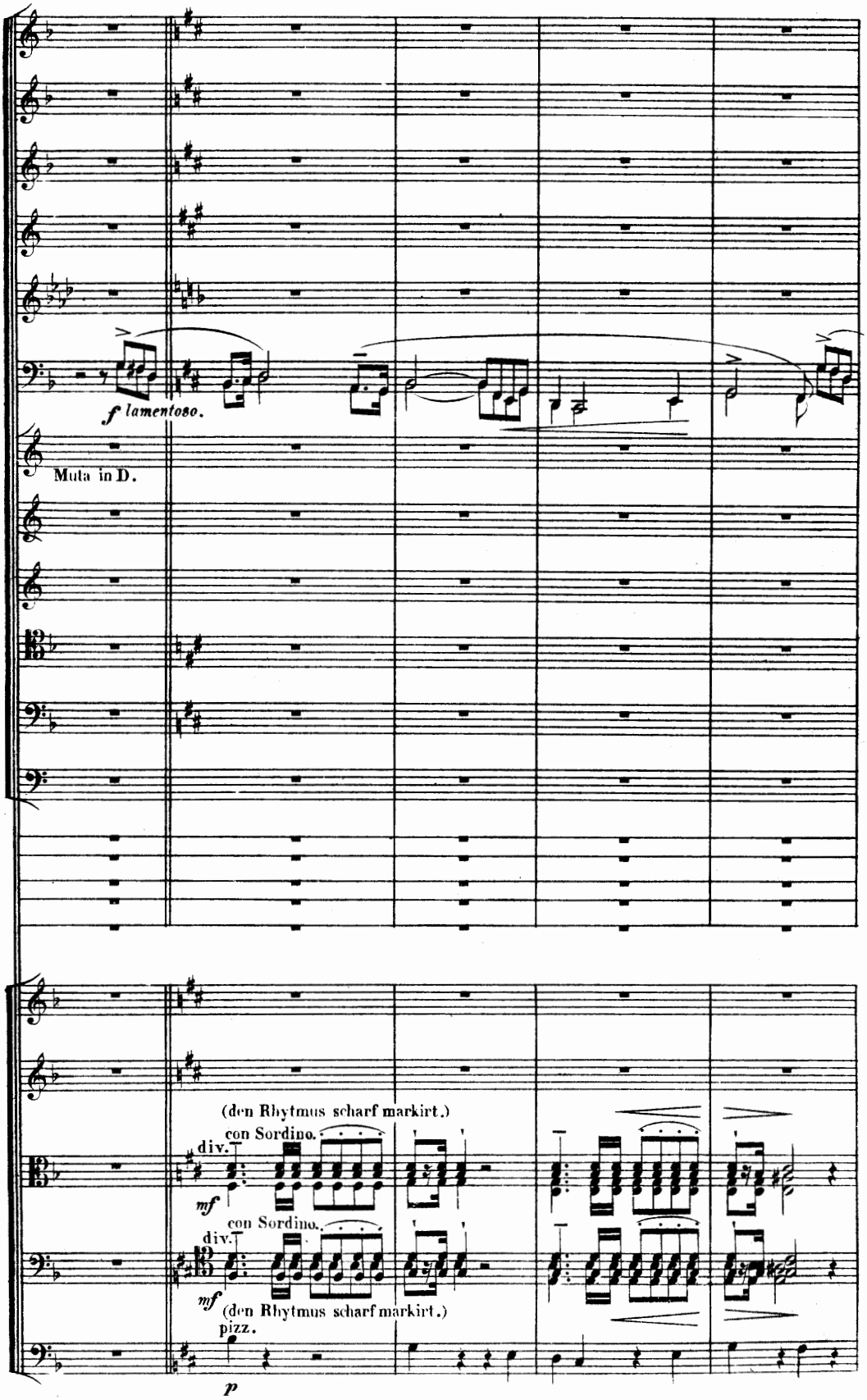


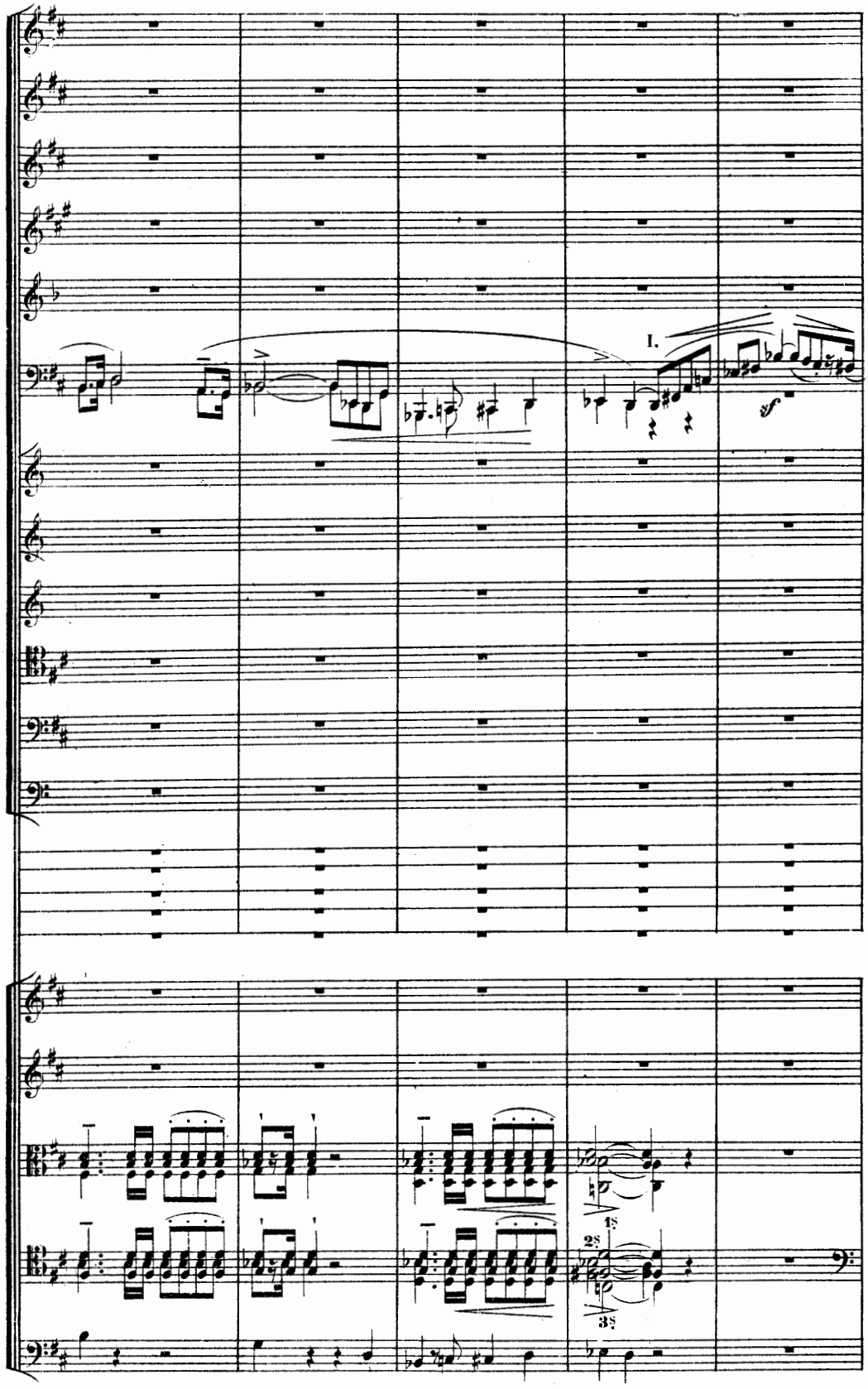
Andante _ Tempo di Marcia funebre.

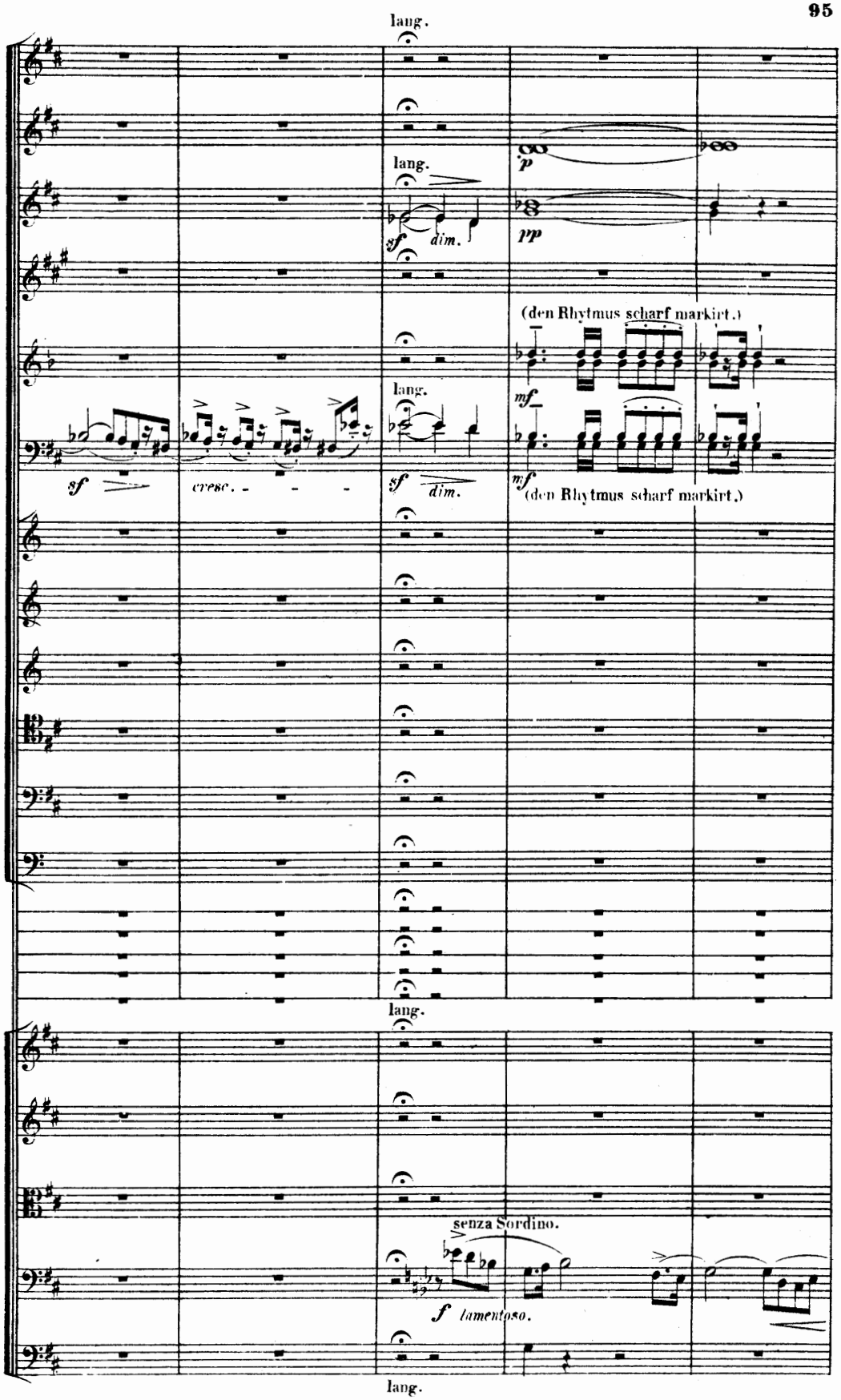


mf **Andante _ Tempo di Marcia funebre.**

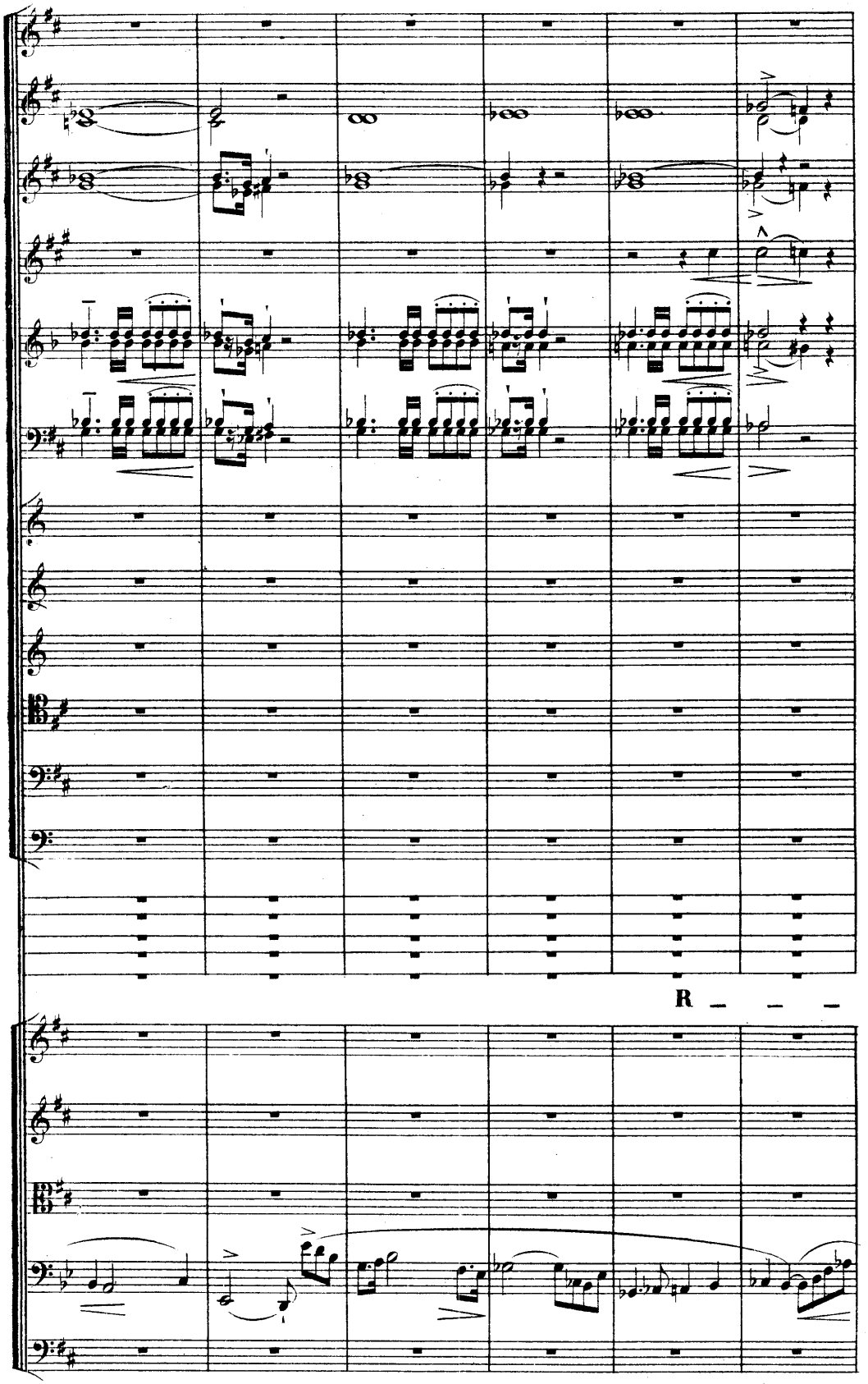
M


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


I.
1s
2s
3s

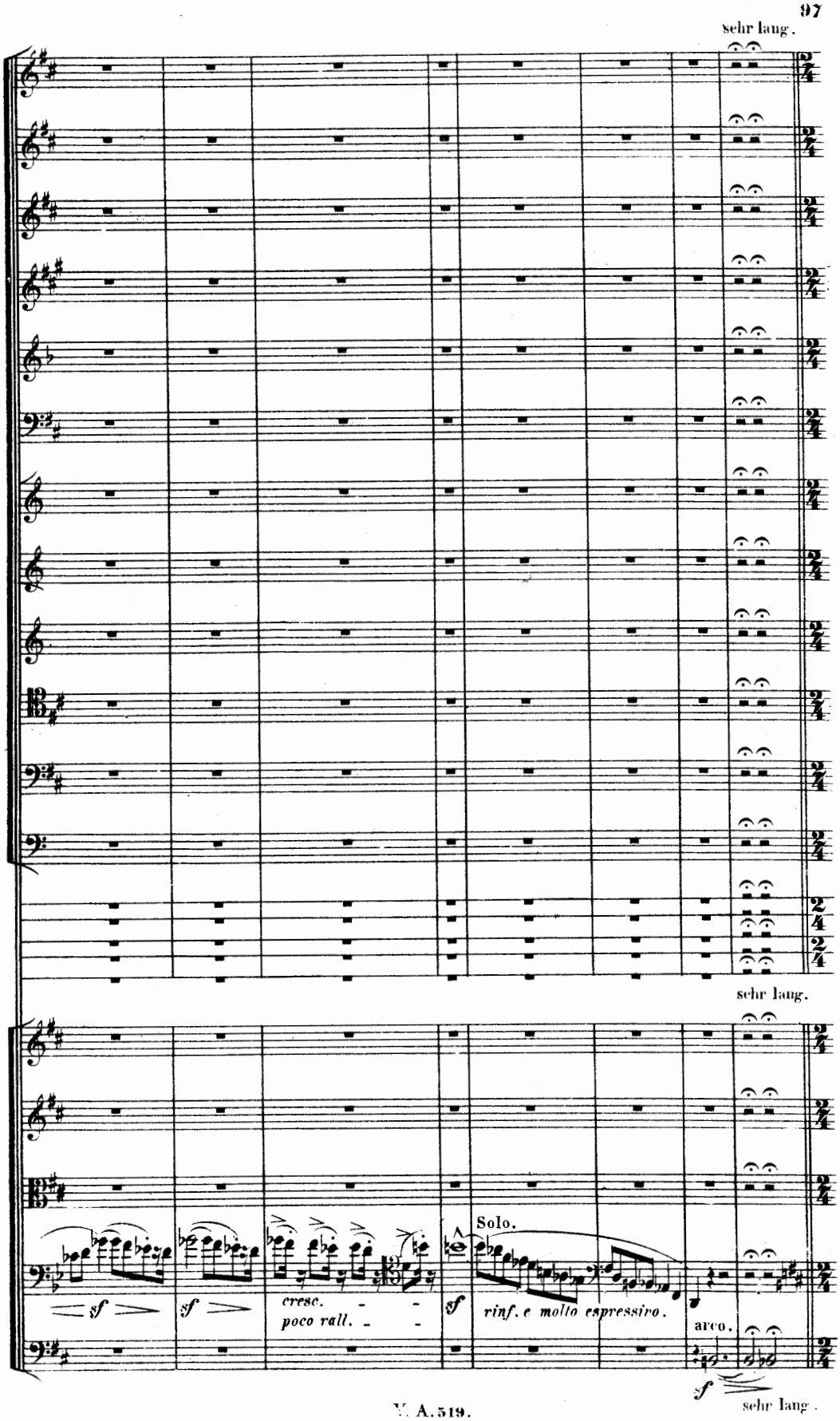

lang.
lang.
p
sf dim.
pp
(den Rhytmus scharf markirt.)
lang.
mf
sf
cresc.
sf dim.
mf
(den Rhytmus scharf markirt.)
lang.
senza Sordino.
f lamentoso.
lang.

R _ _ _

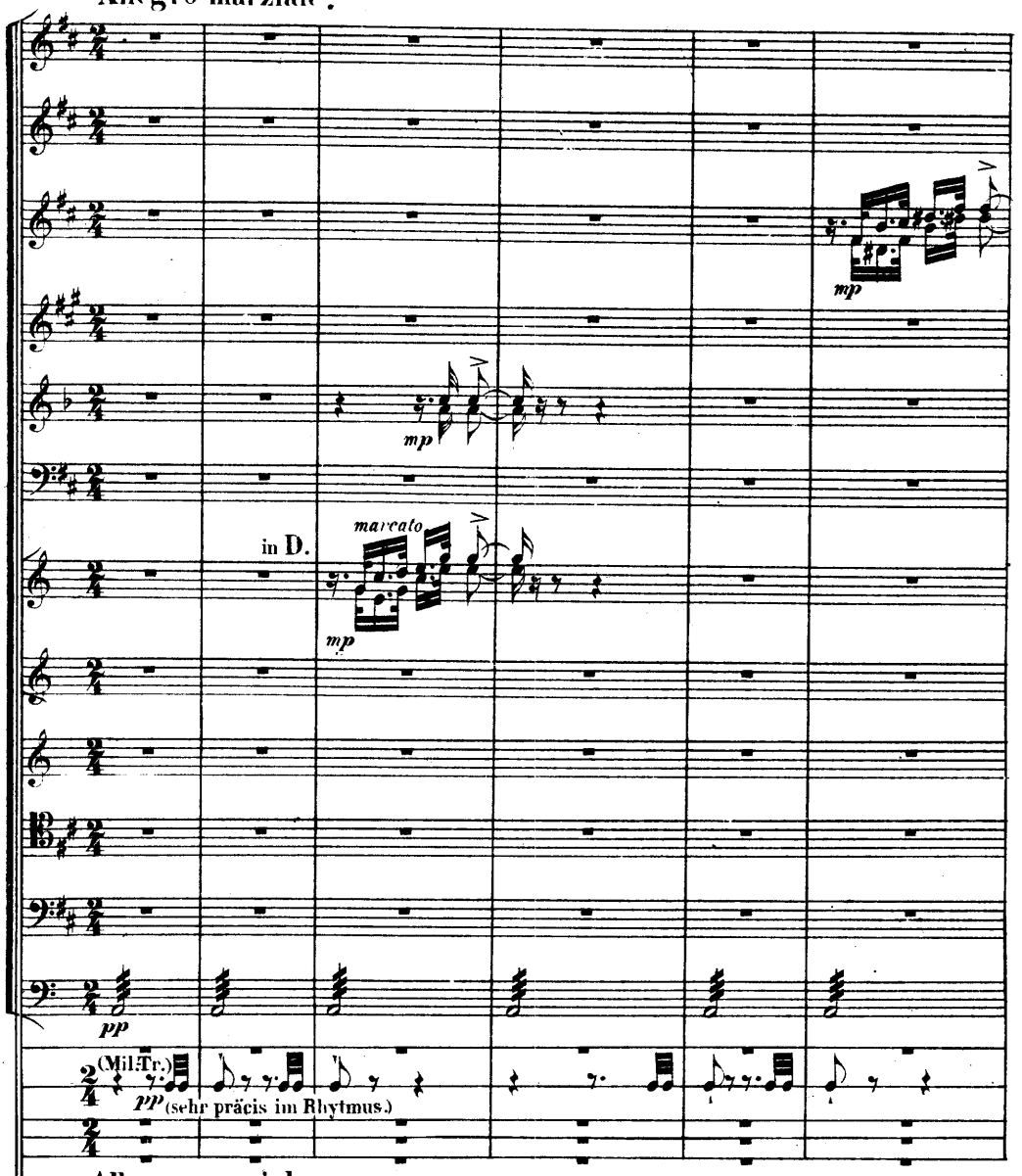


R _ _ _

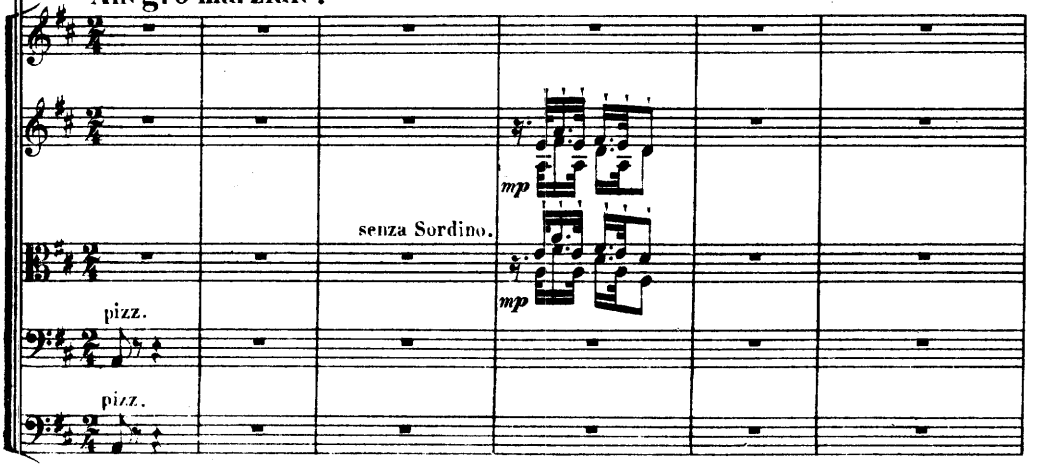
R _ _ _


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

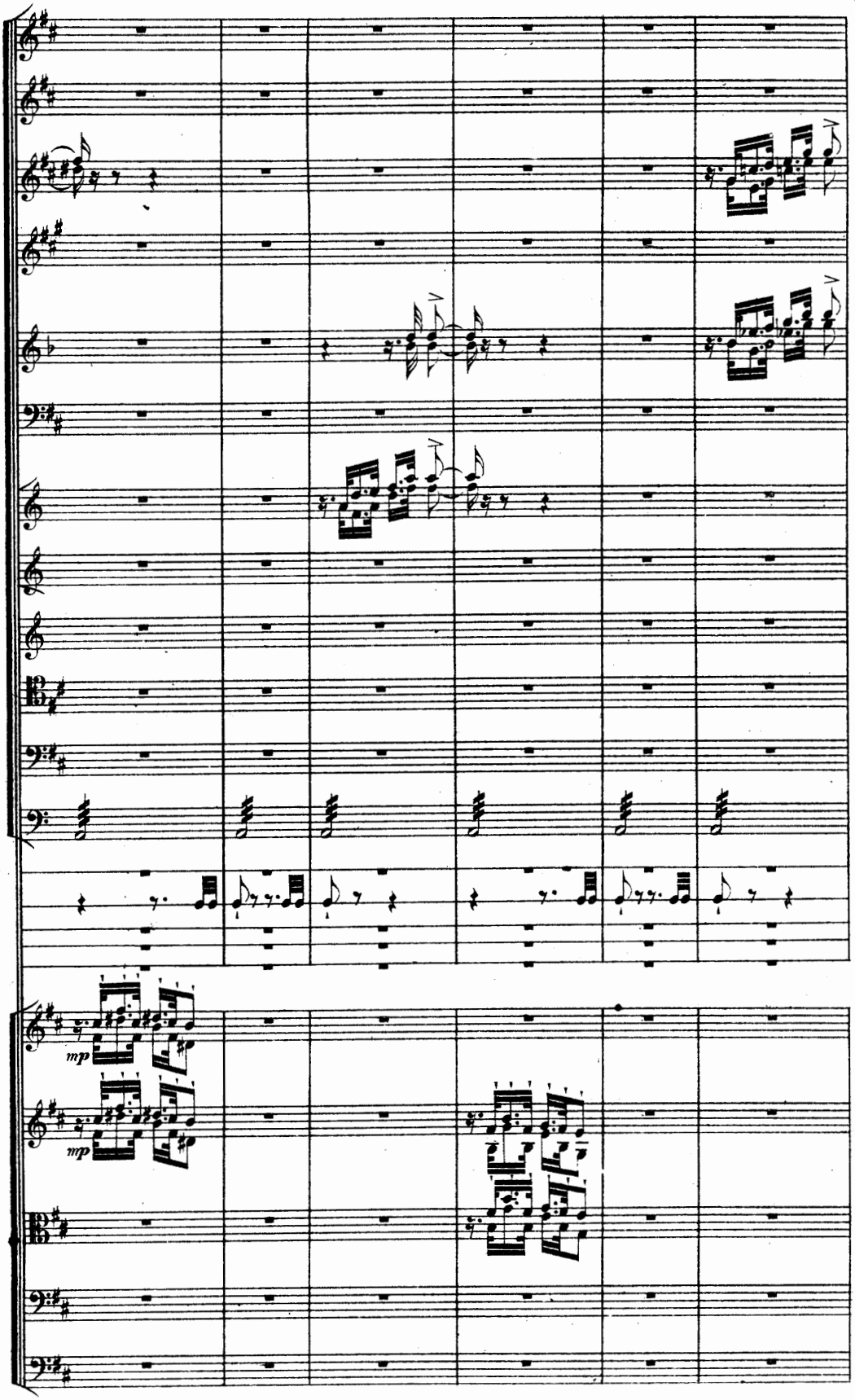
Allegro marziale.

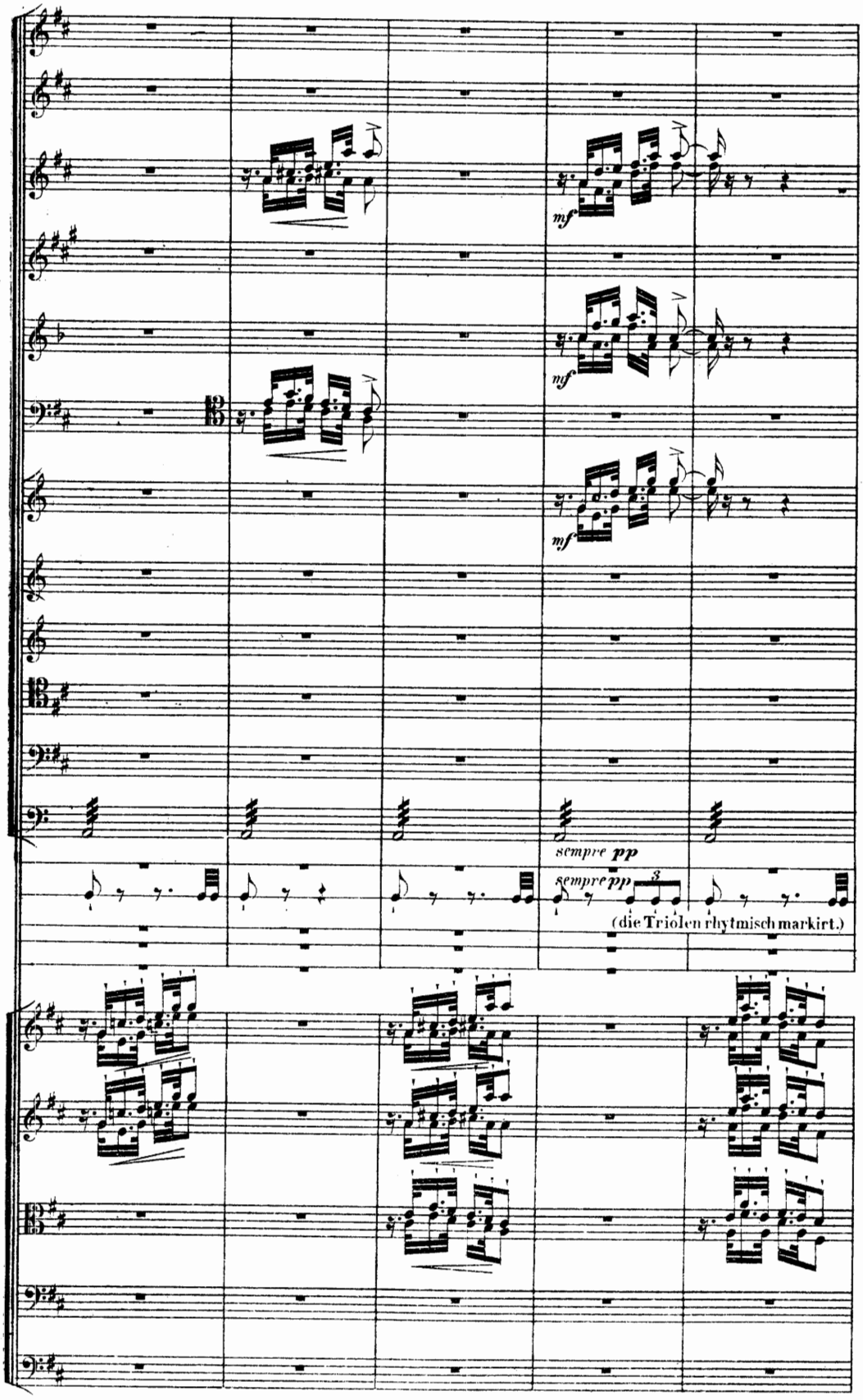


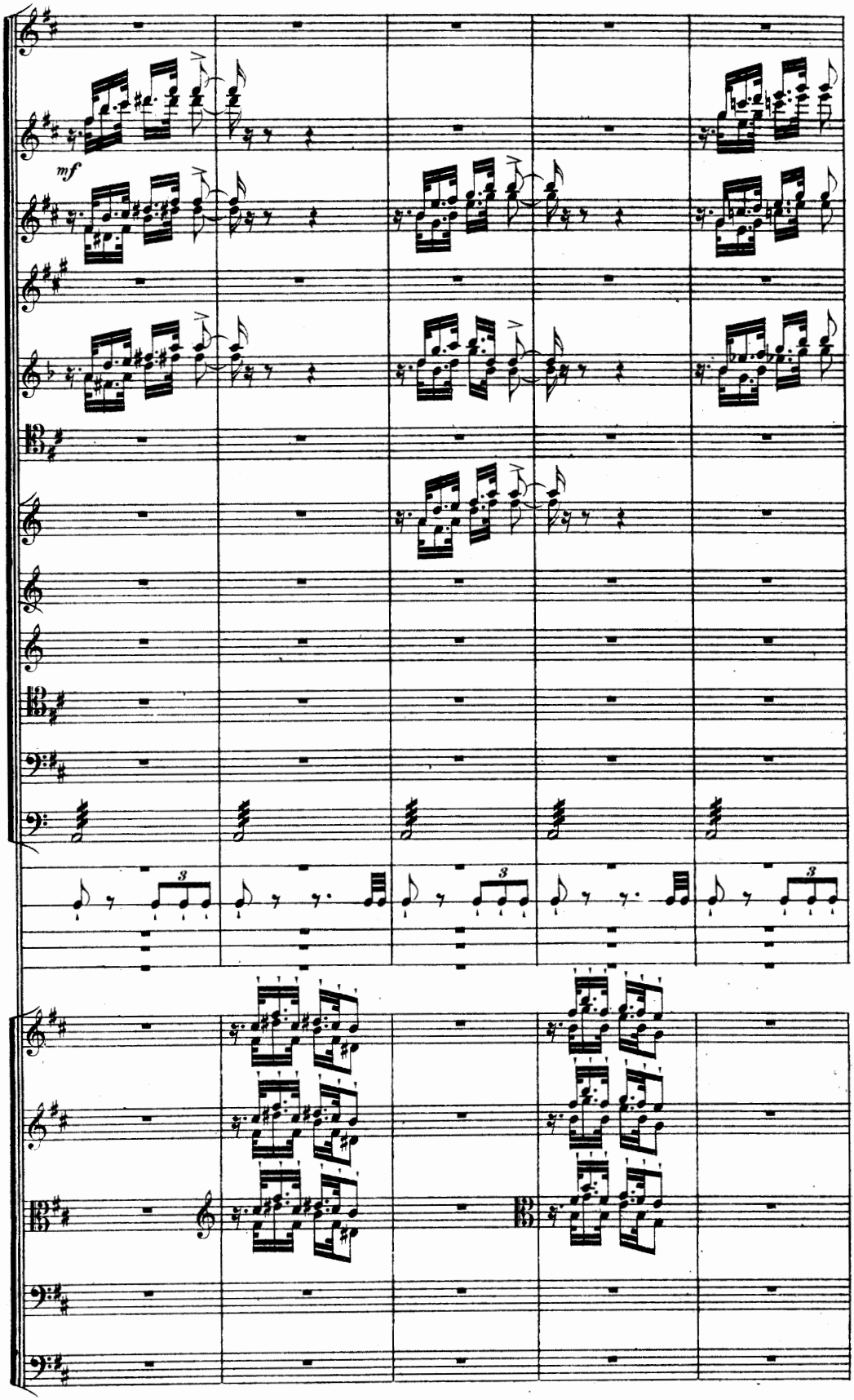
Allegro marziale.



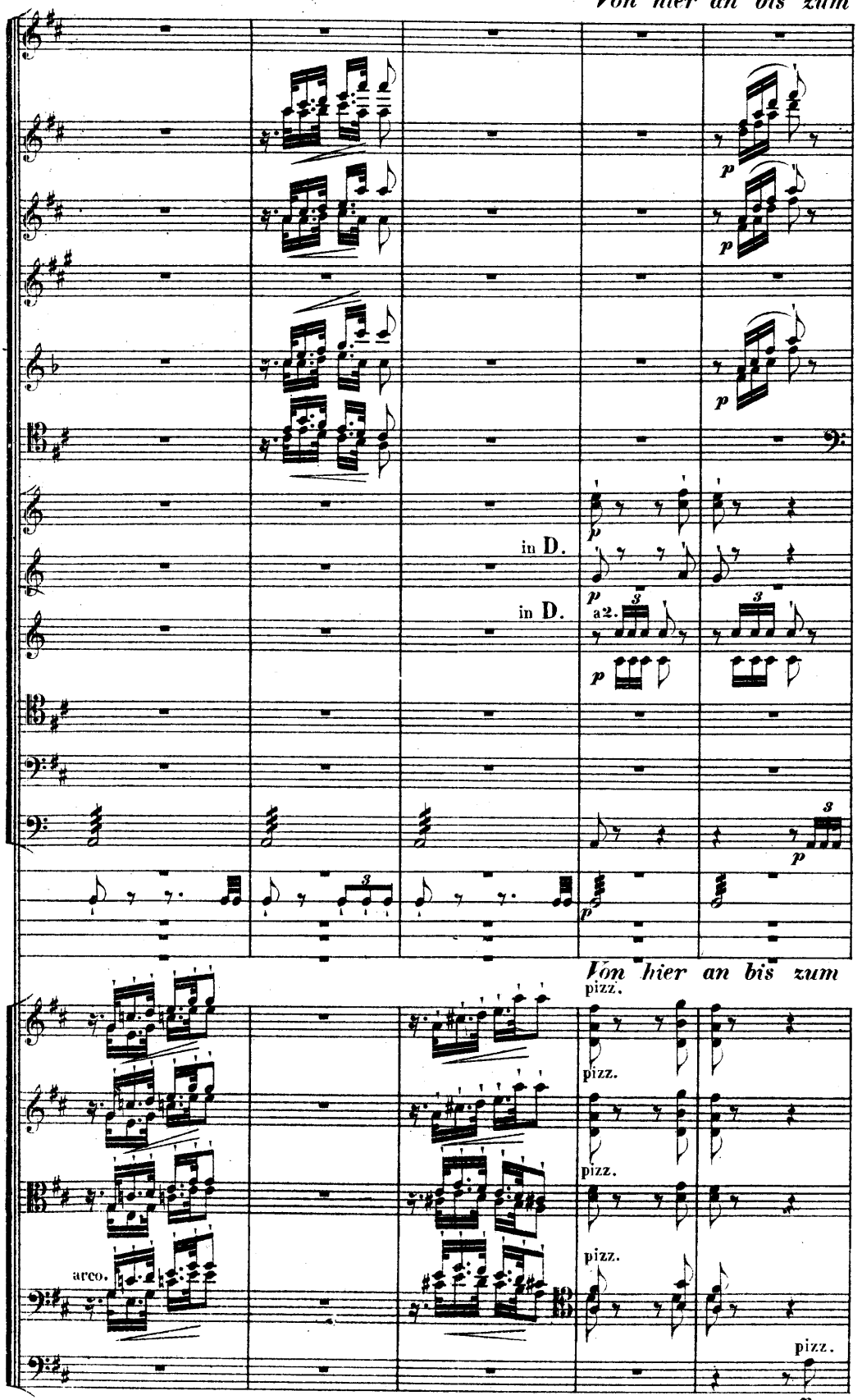
N Allegro marziale.


mp
mp


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


mf
3
3
3

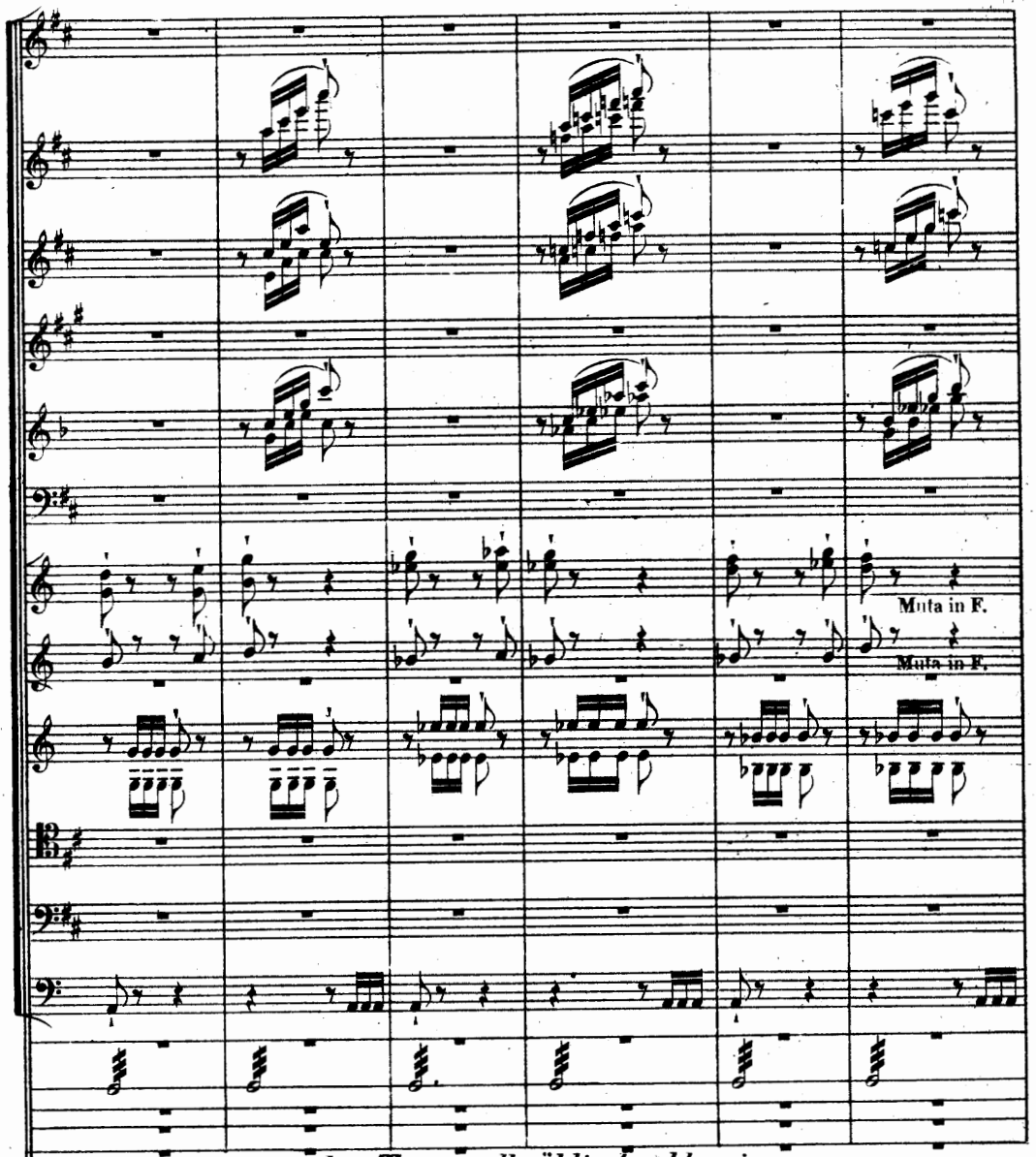
Von hier an bis zum



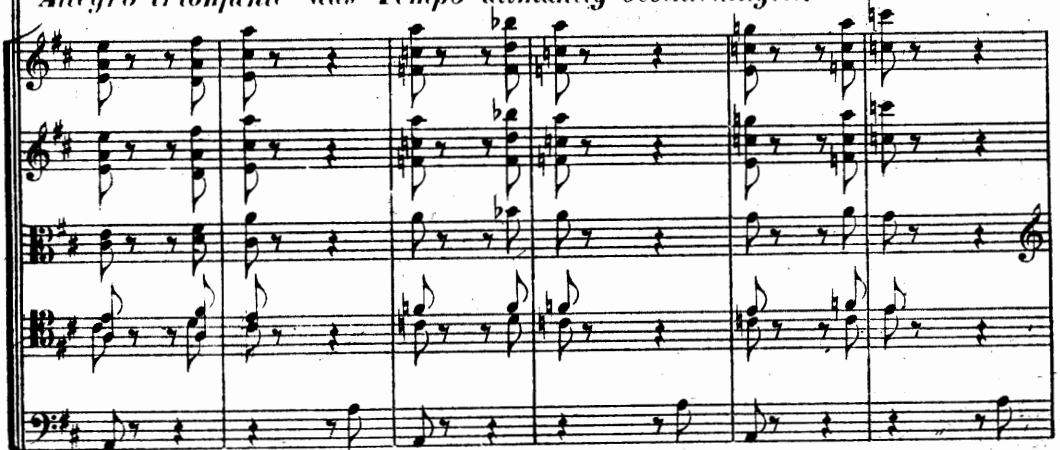
Von hier an bis zum

Von hier an bis zum

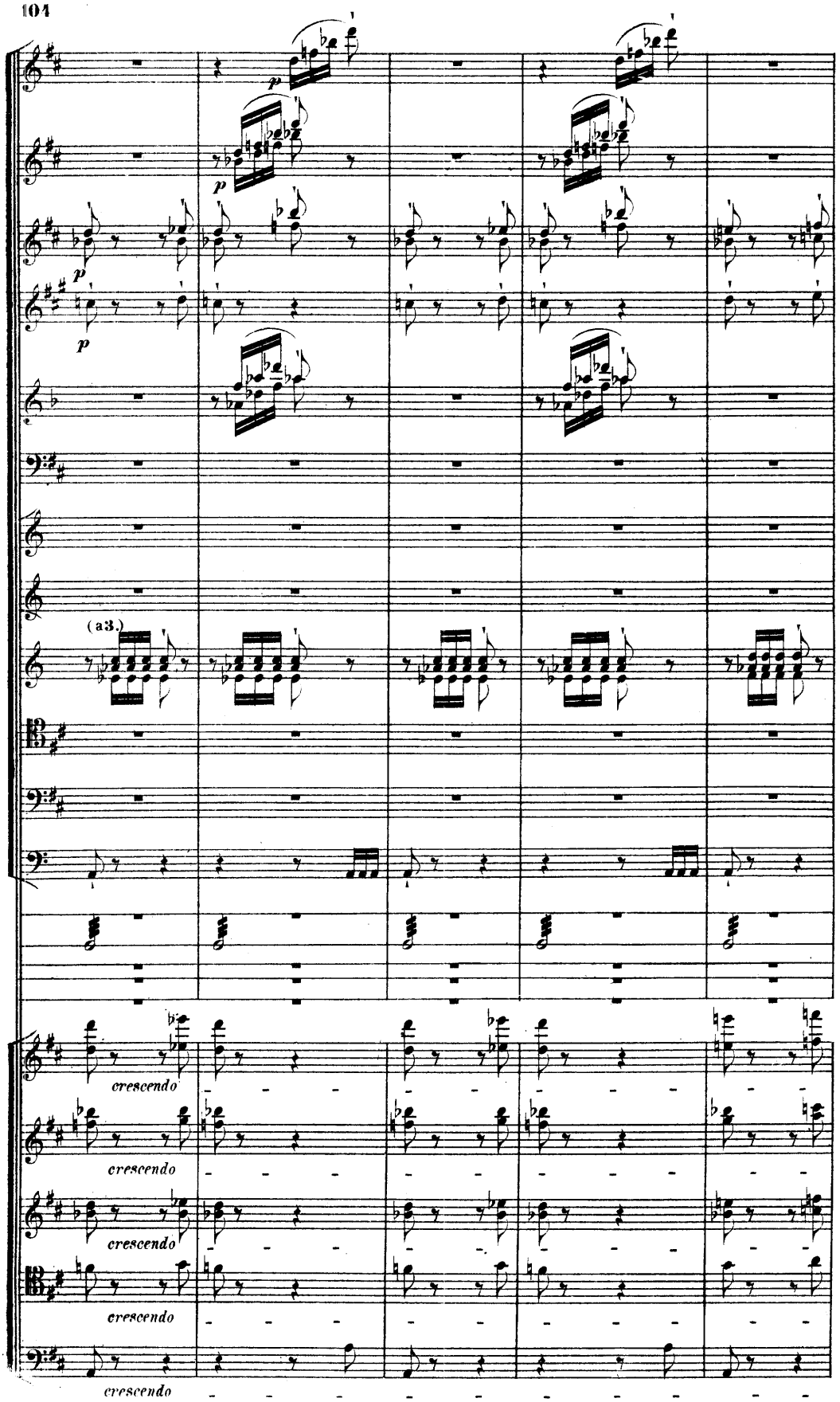
Allegro trionfante das Tempo allmählig beschleunigen.

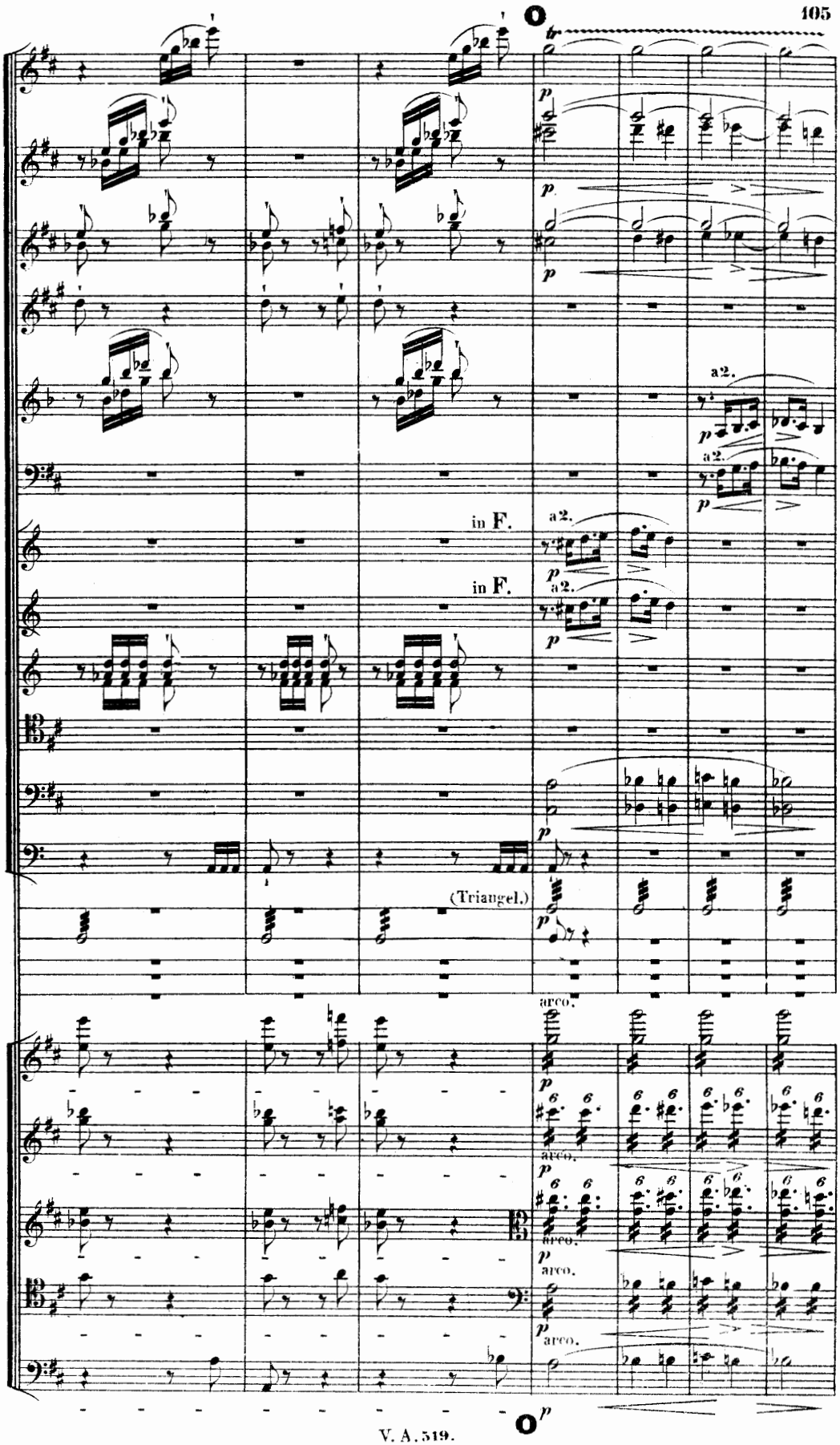


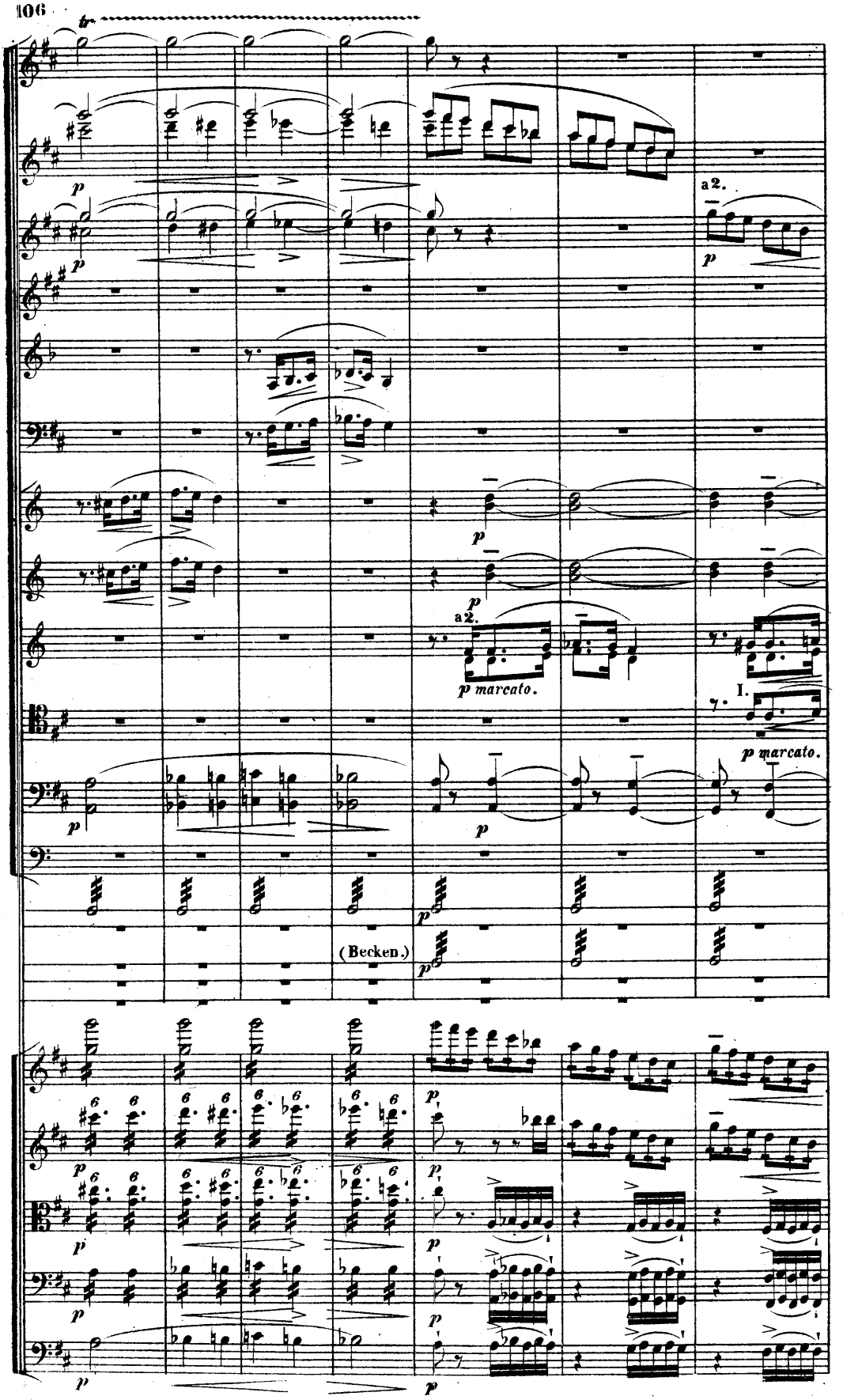
Allegro trionfante das Tempo allmählig beschleunigen.

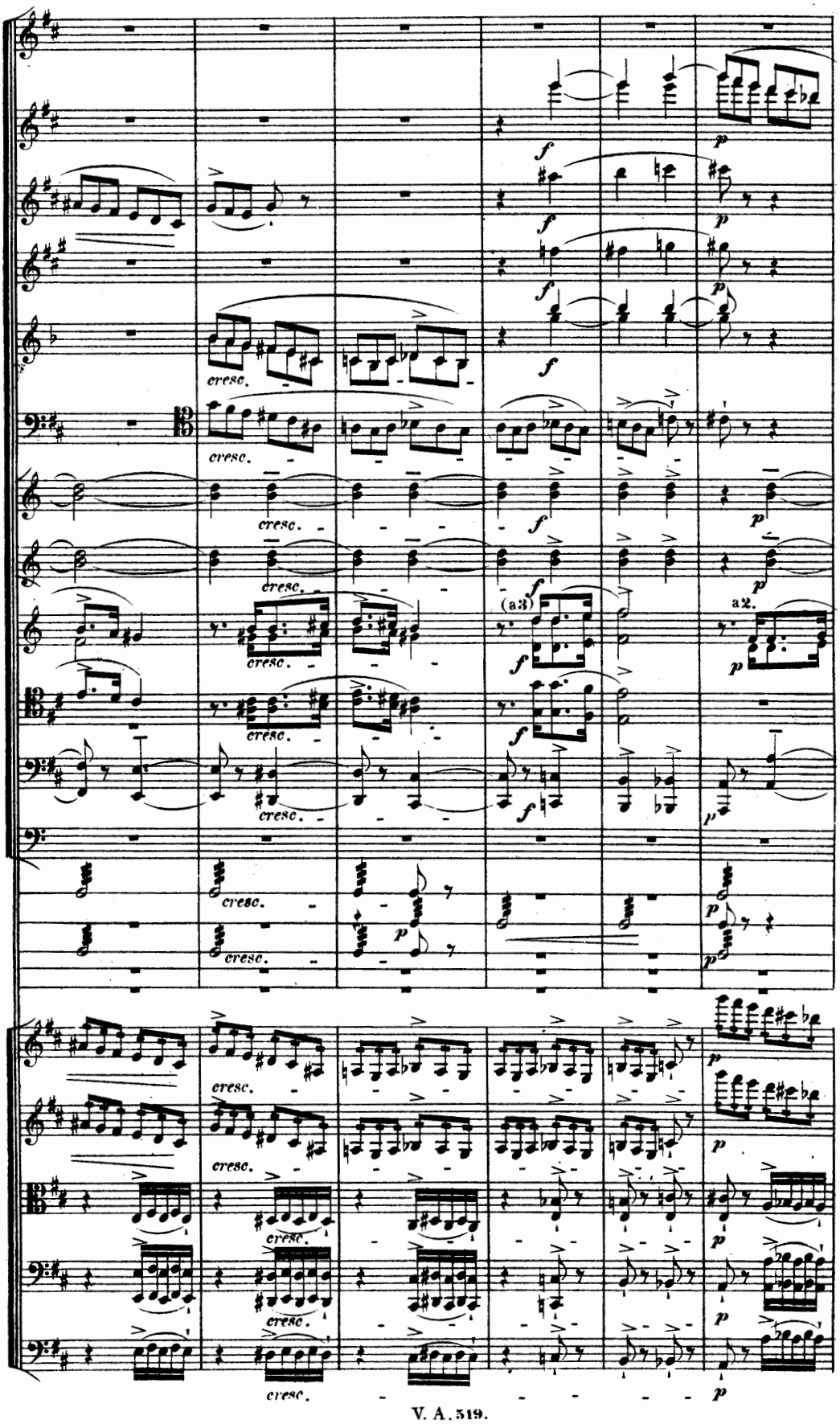


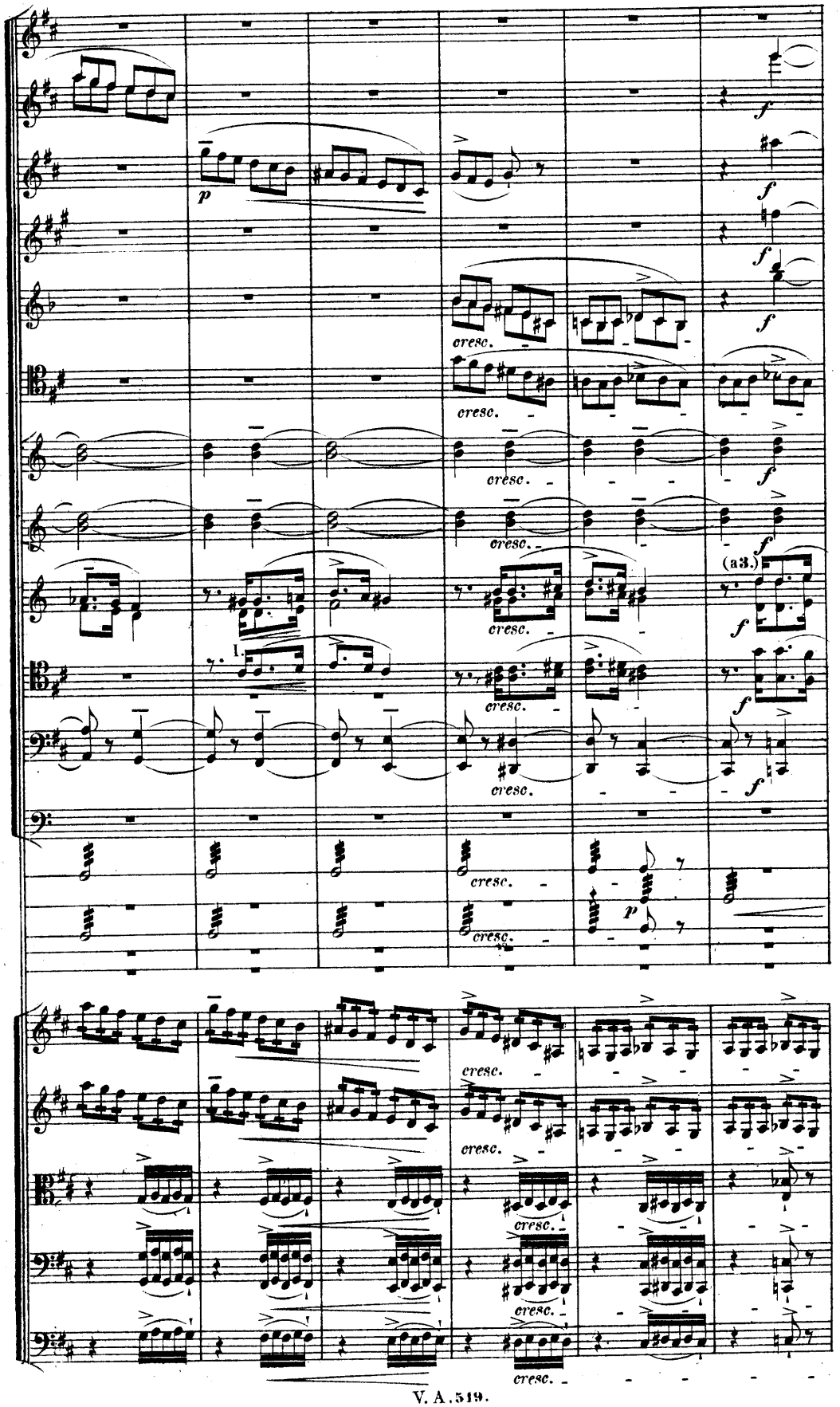
Allegro trionfante das Tempo allmählig beschleunigen.

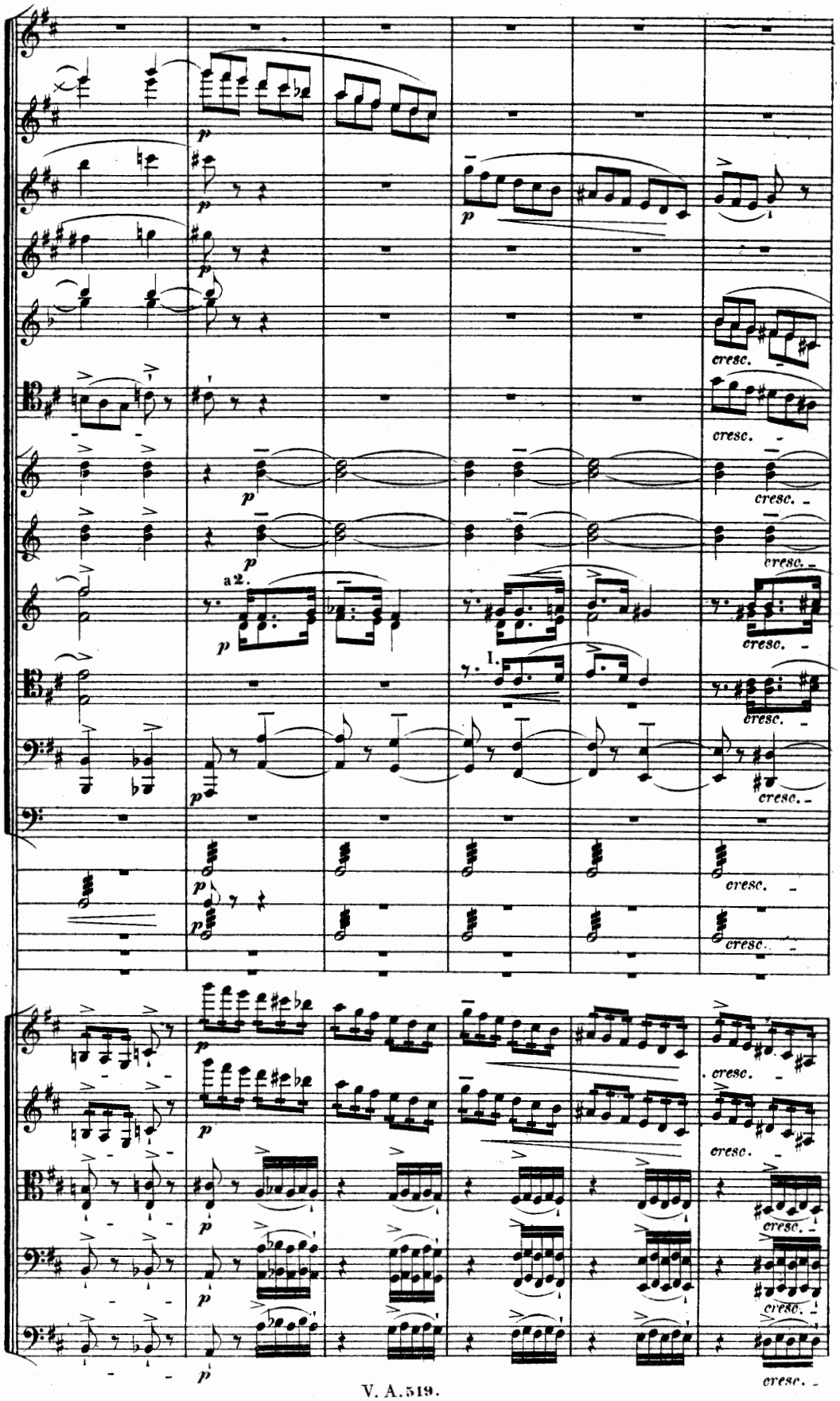

p
p
p
p
(a3.)
crescendo
crescendo
crescendo
crescendo
crescendo

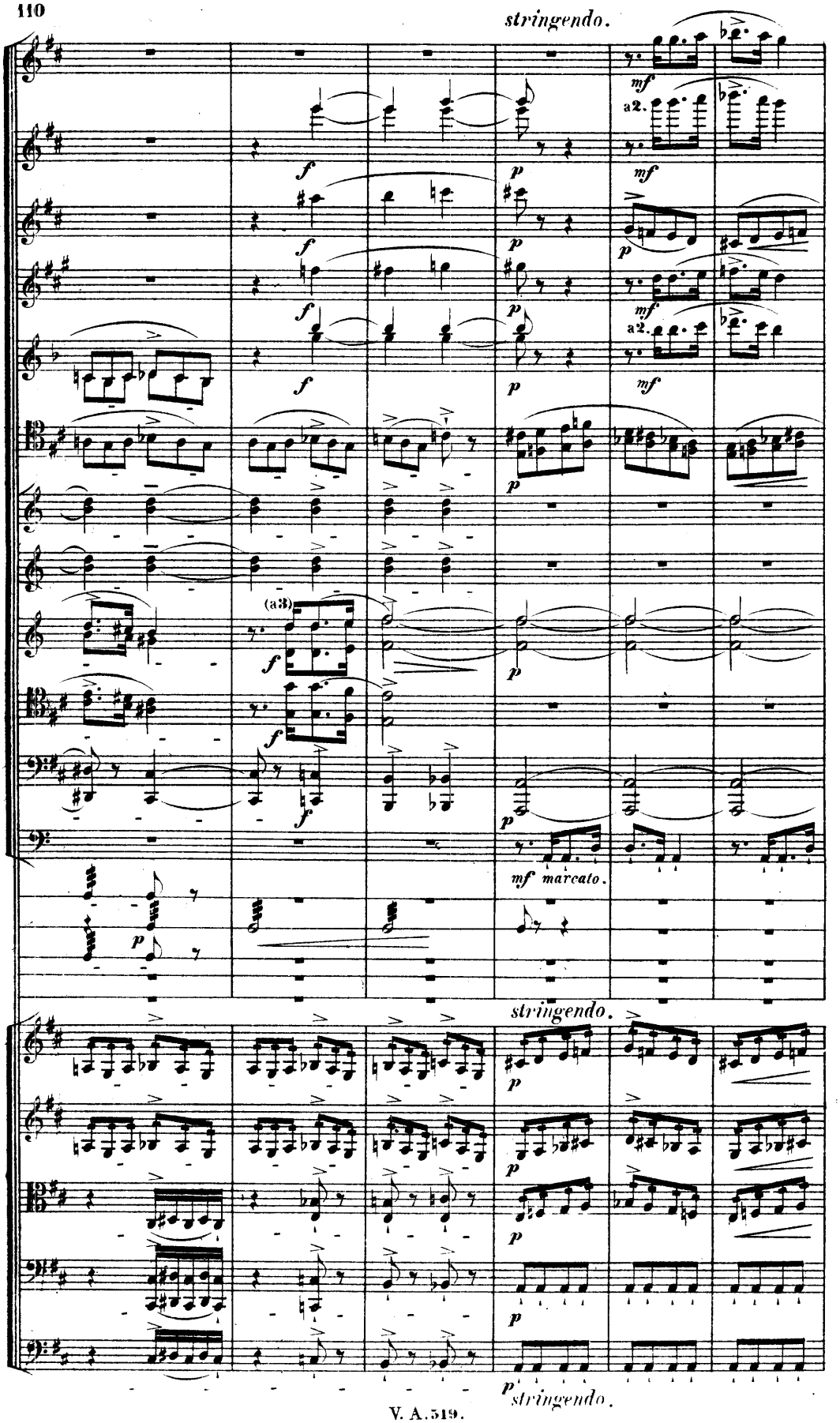

tr
a2.
a2.
in F.
a2.
in F.
a2.
(Triangel.)
arco.
arco.
arco.
arco.

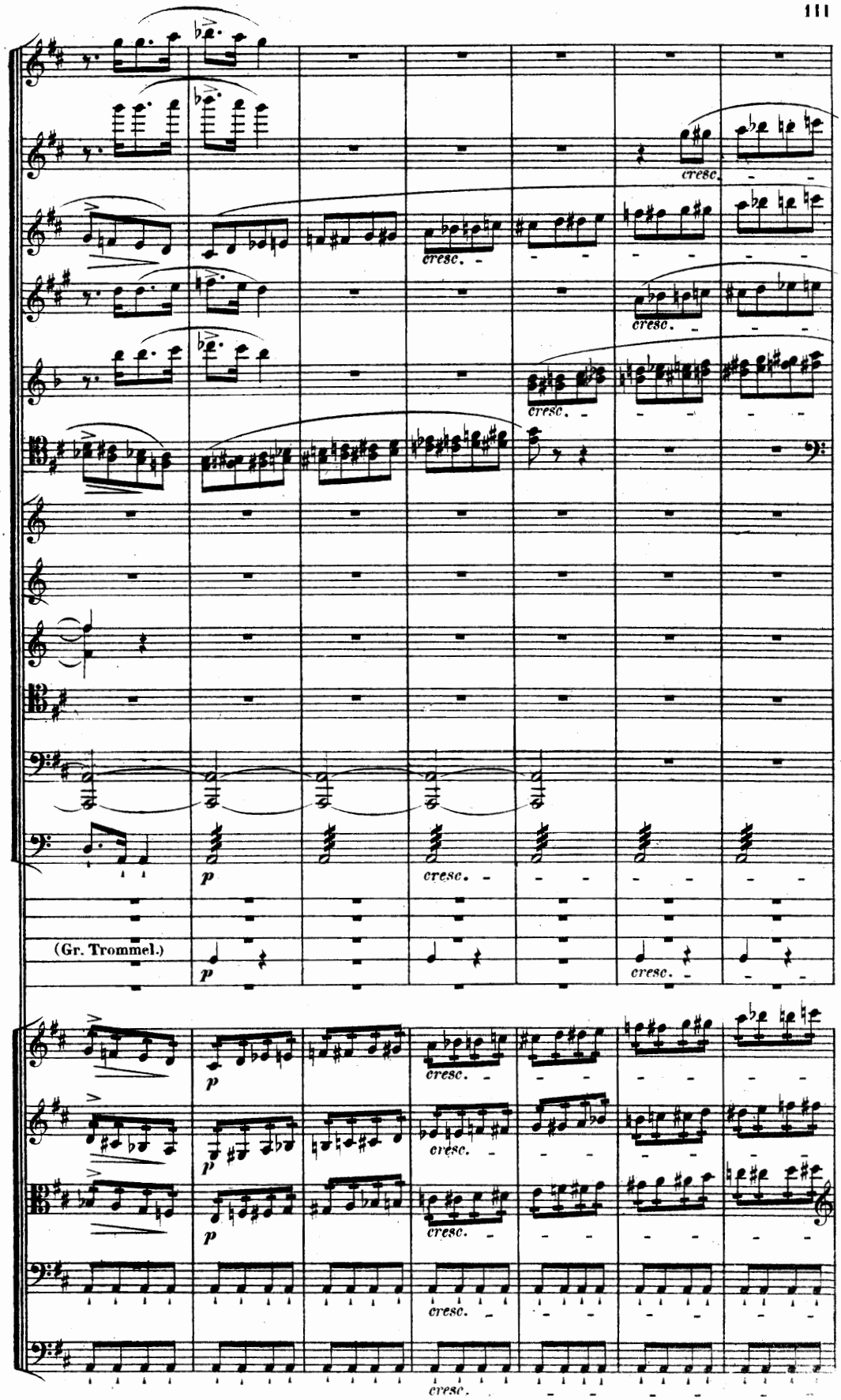

tr
a 2.
p
a 2.
p marcato.
I.
p marcato.
(Becken.)

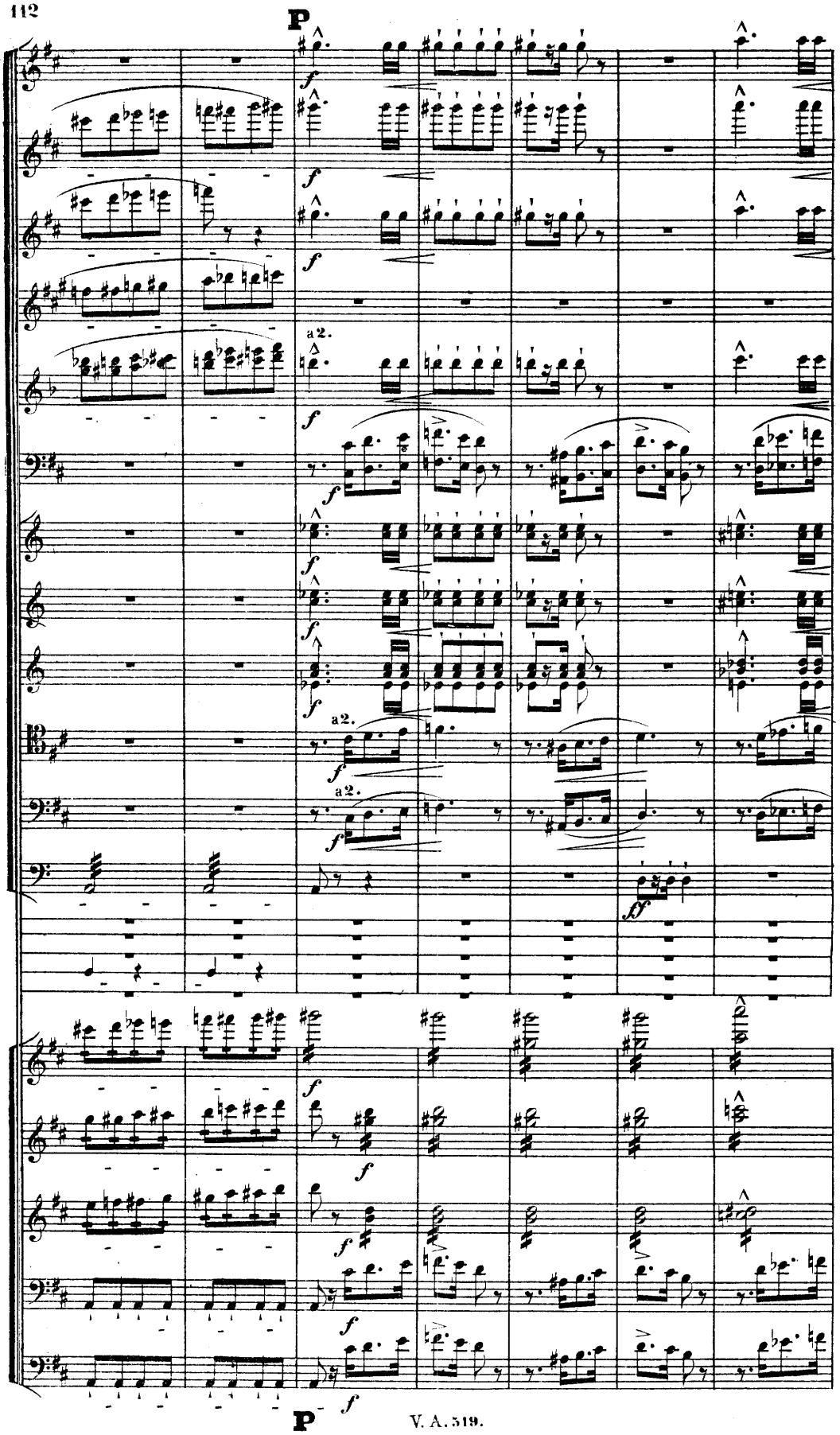

cresc.
f
p
(a 3)
a 2.


p
f
cresc.
(a3.)
1.
p


p
cresc.
a 2.
1.


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


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

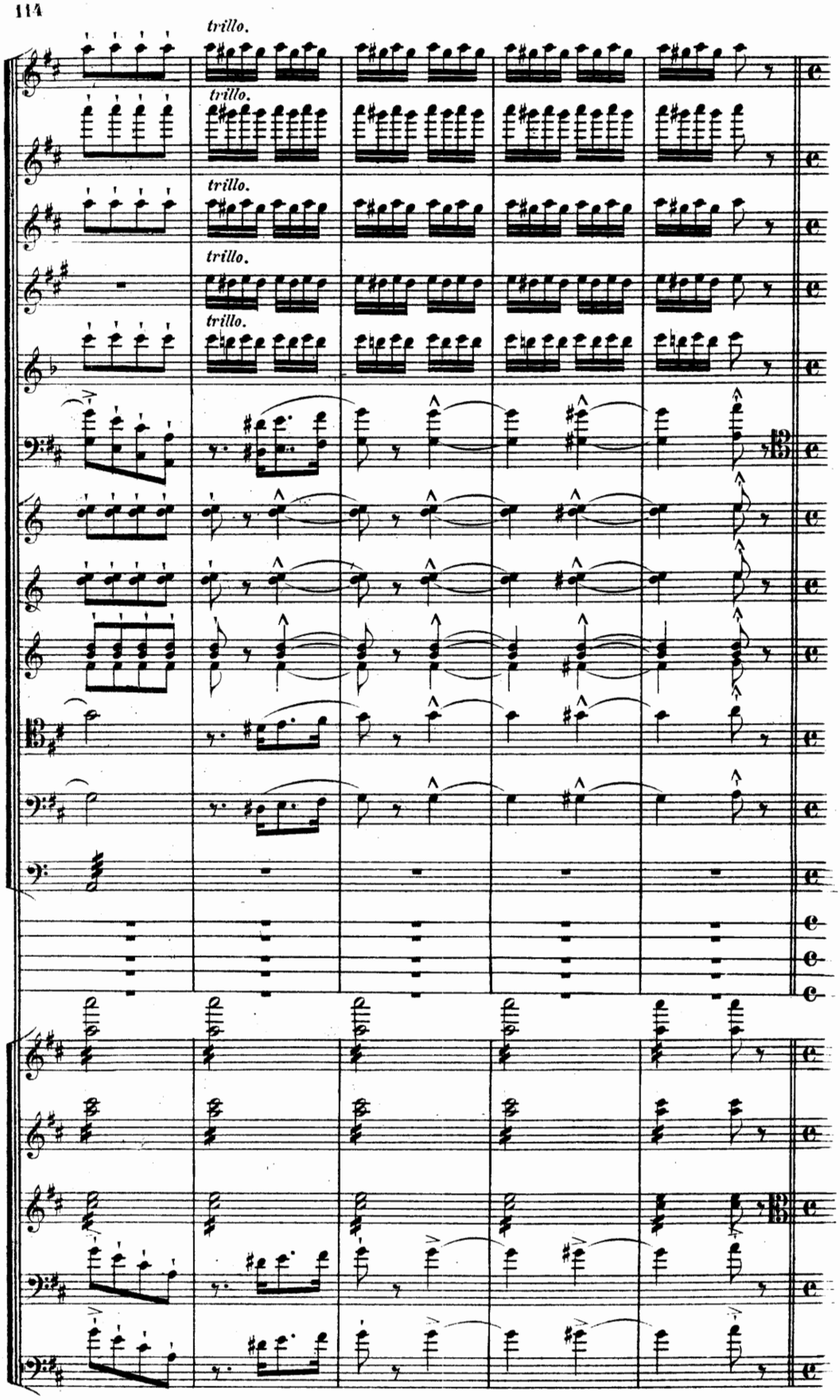

P
a 2.
a 2.
a 2.
P

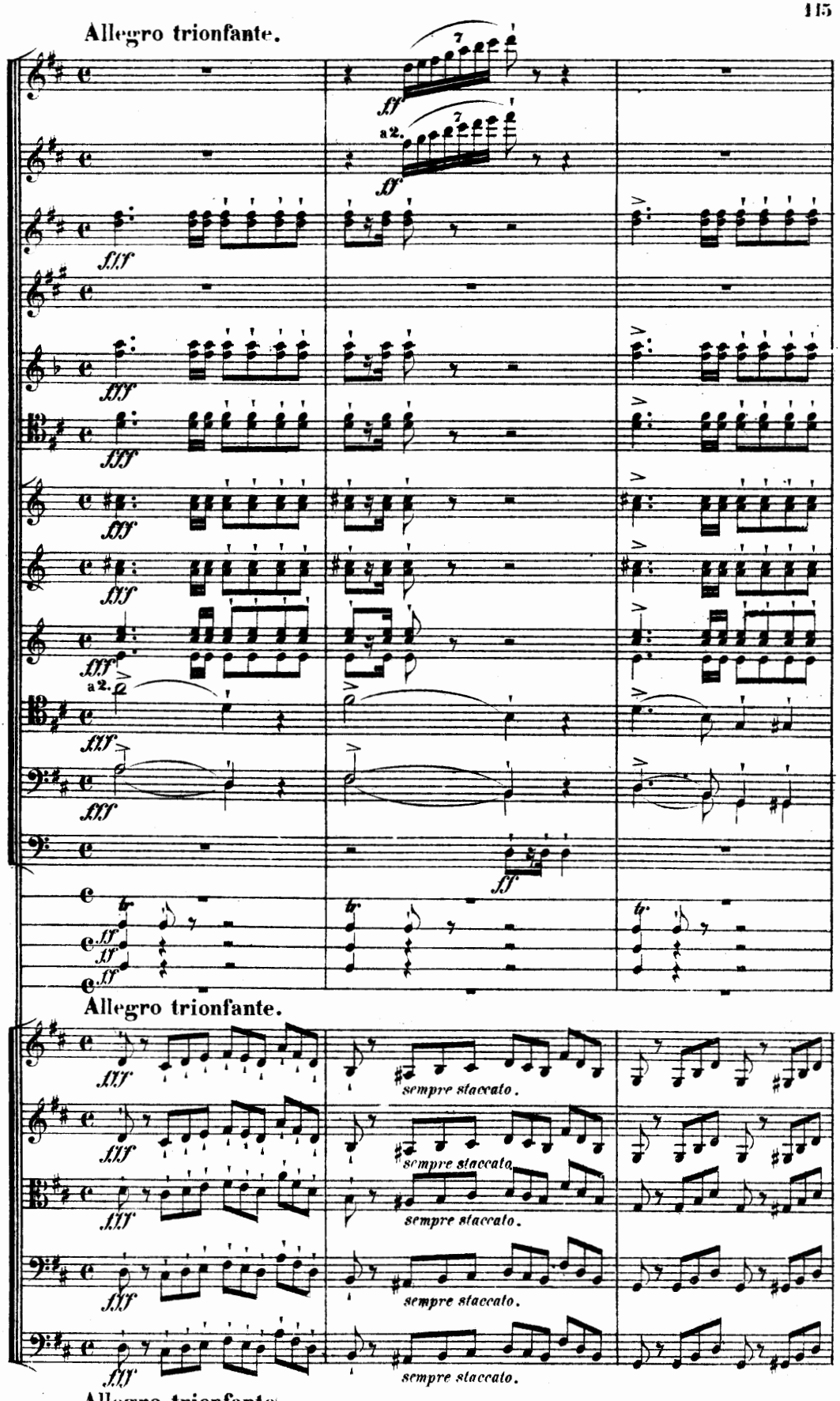
sempre più rinforzando.

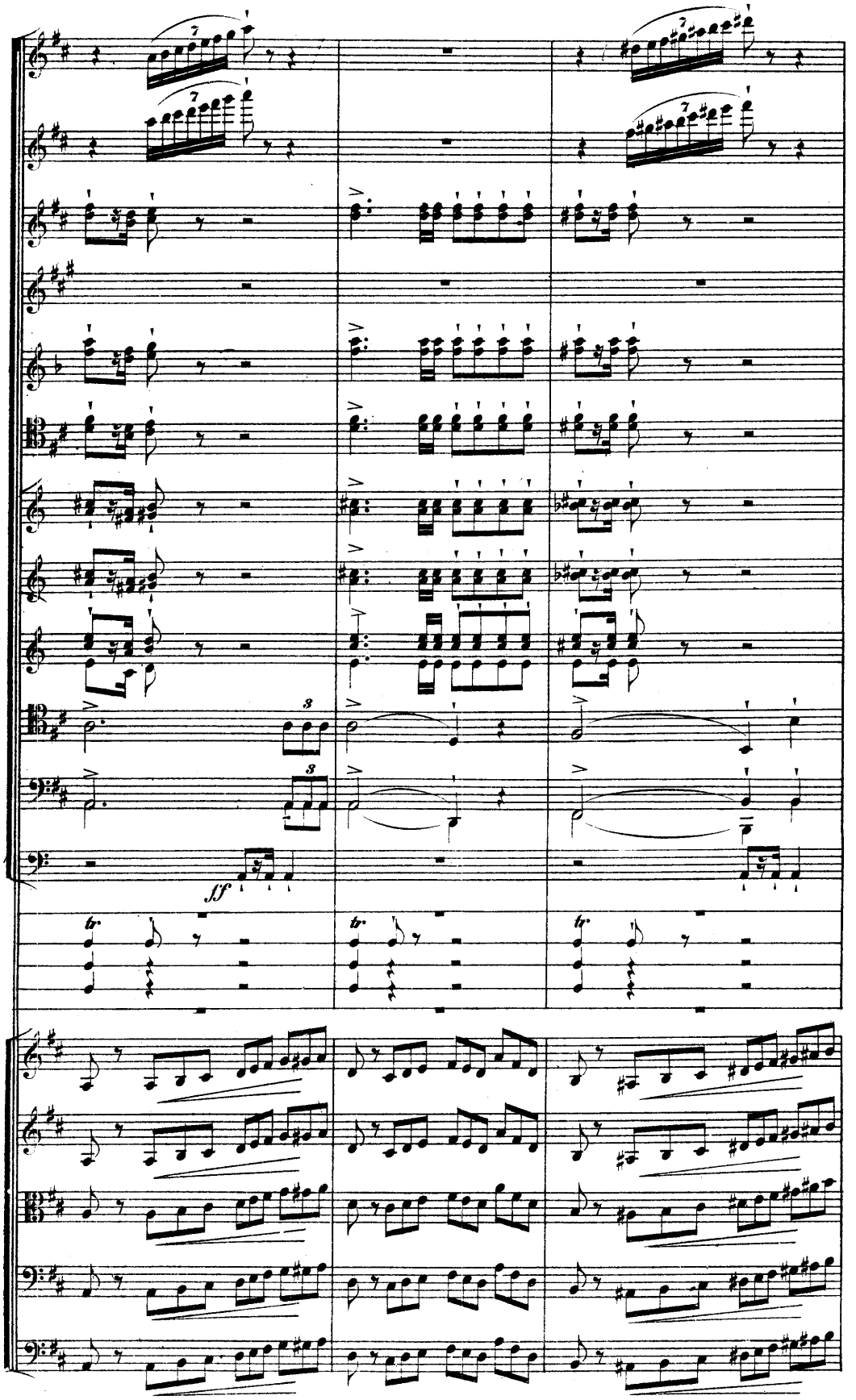
ff

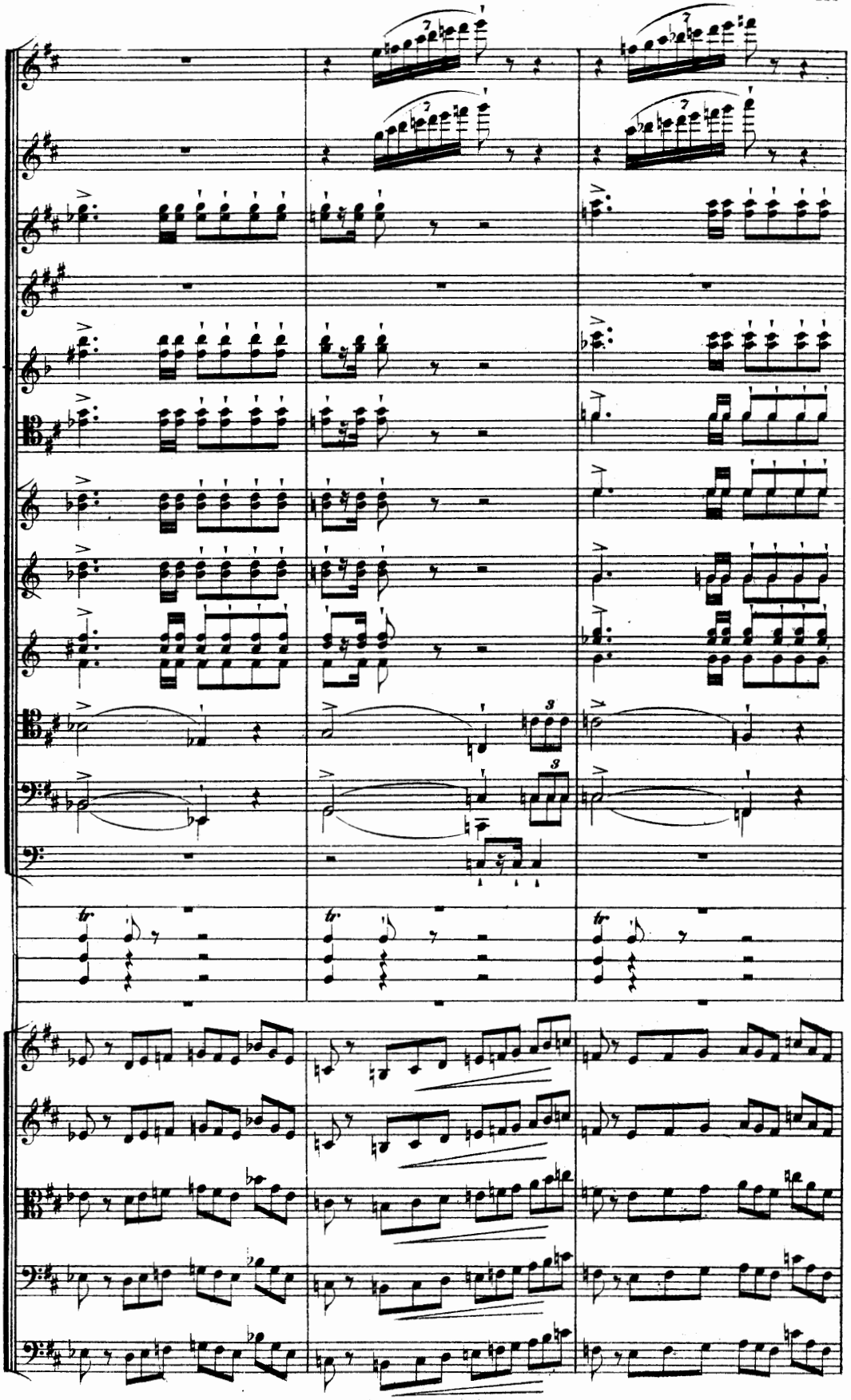
sempre più rinforzando.

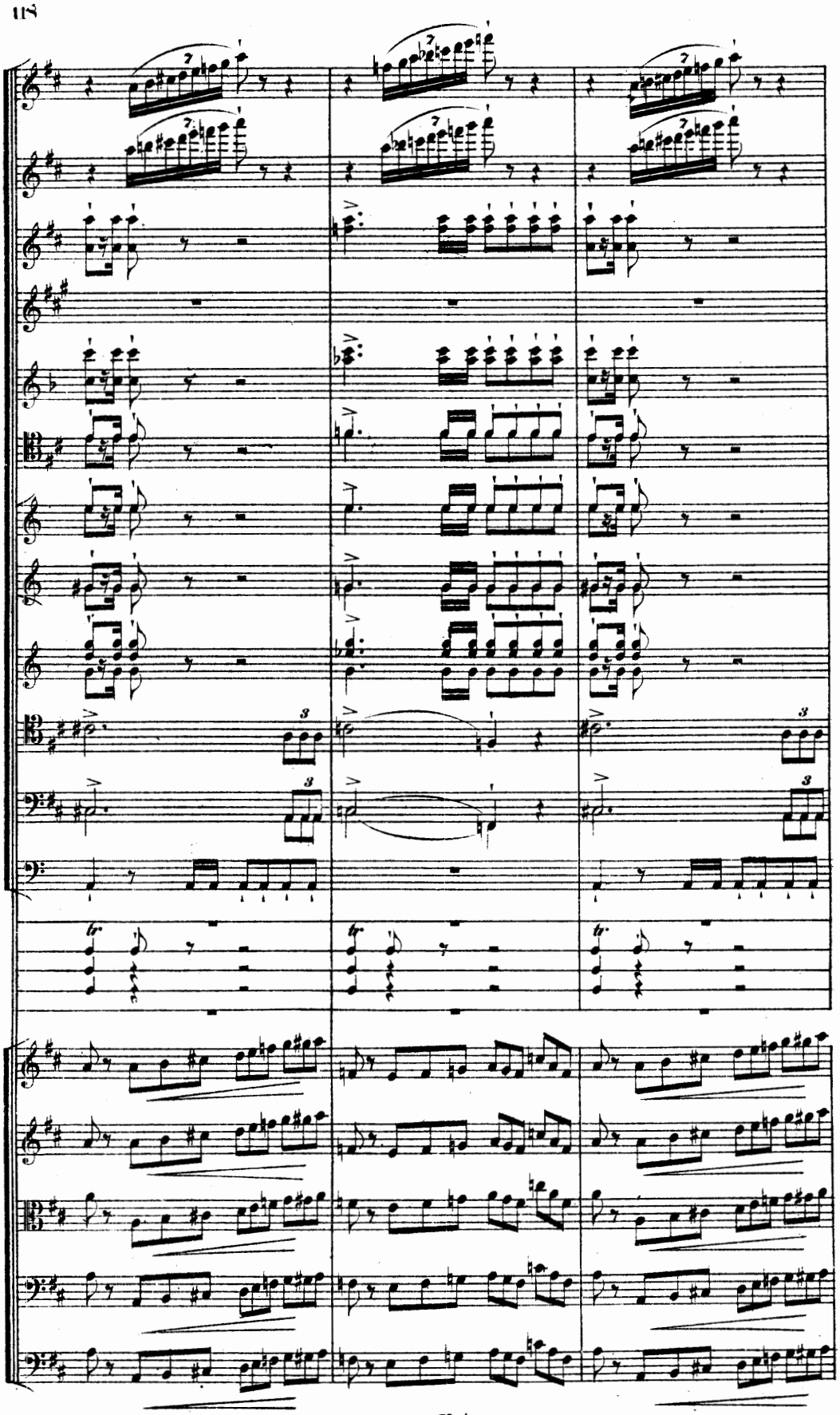
sempre più rinforzando.

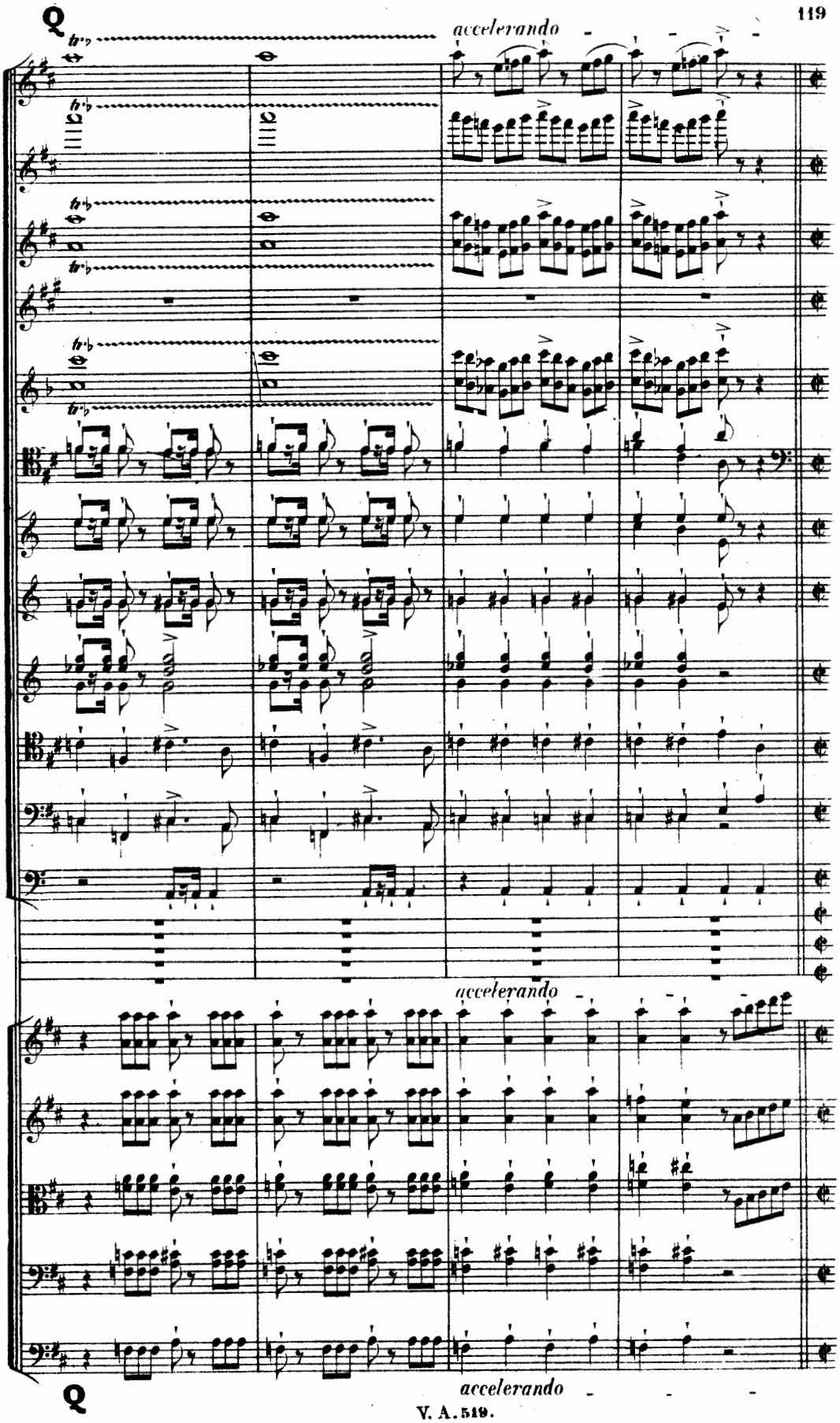

trillo.
trillo.
trillo.
trillo.
trillo.


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


ff
tr
tr
tr



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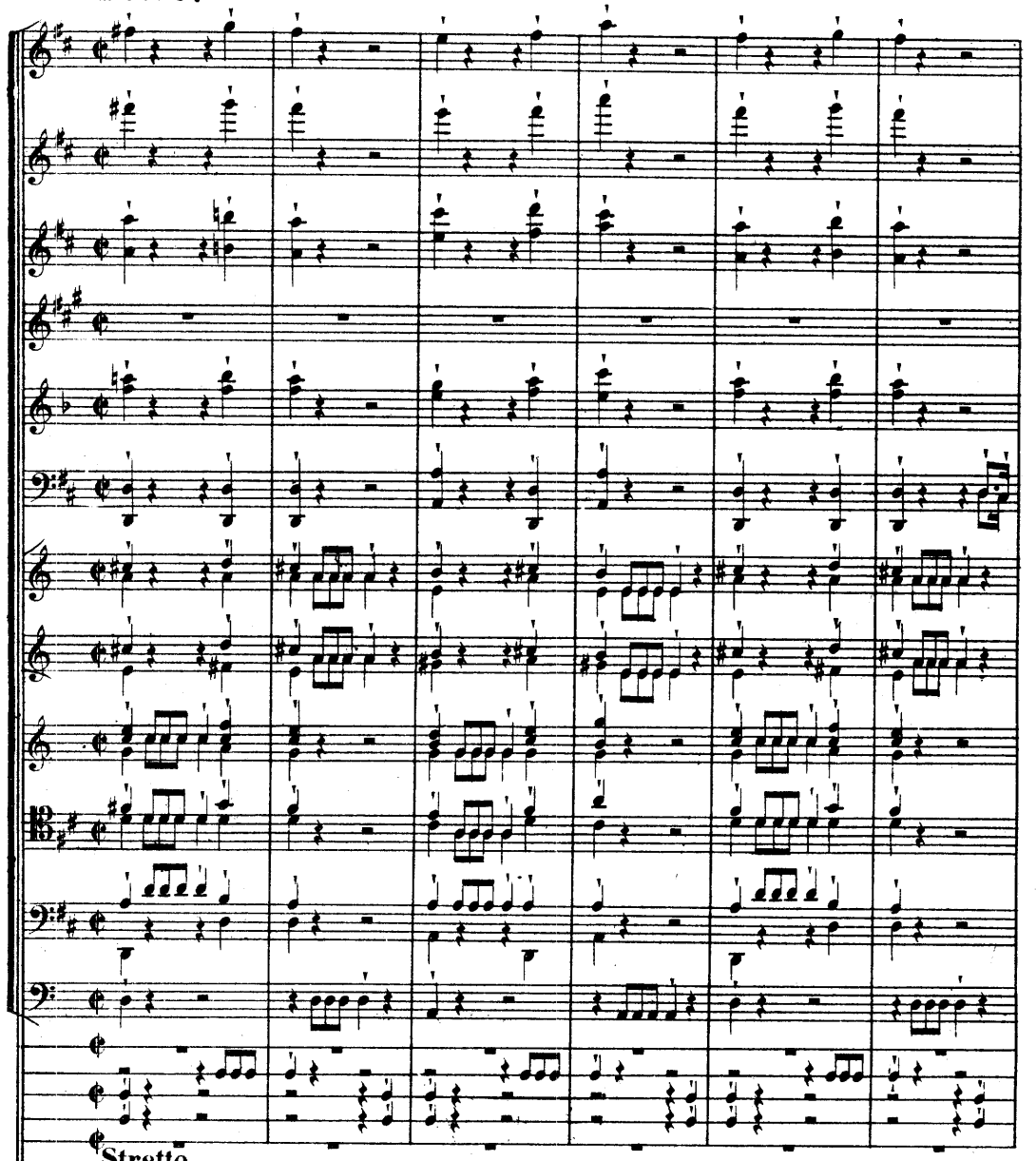

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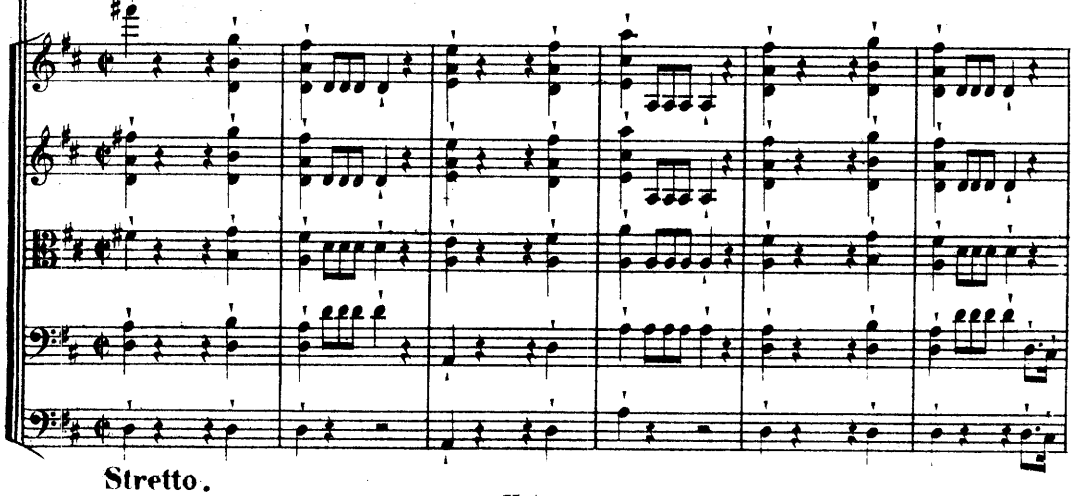

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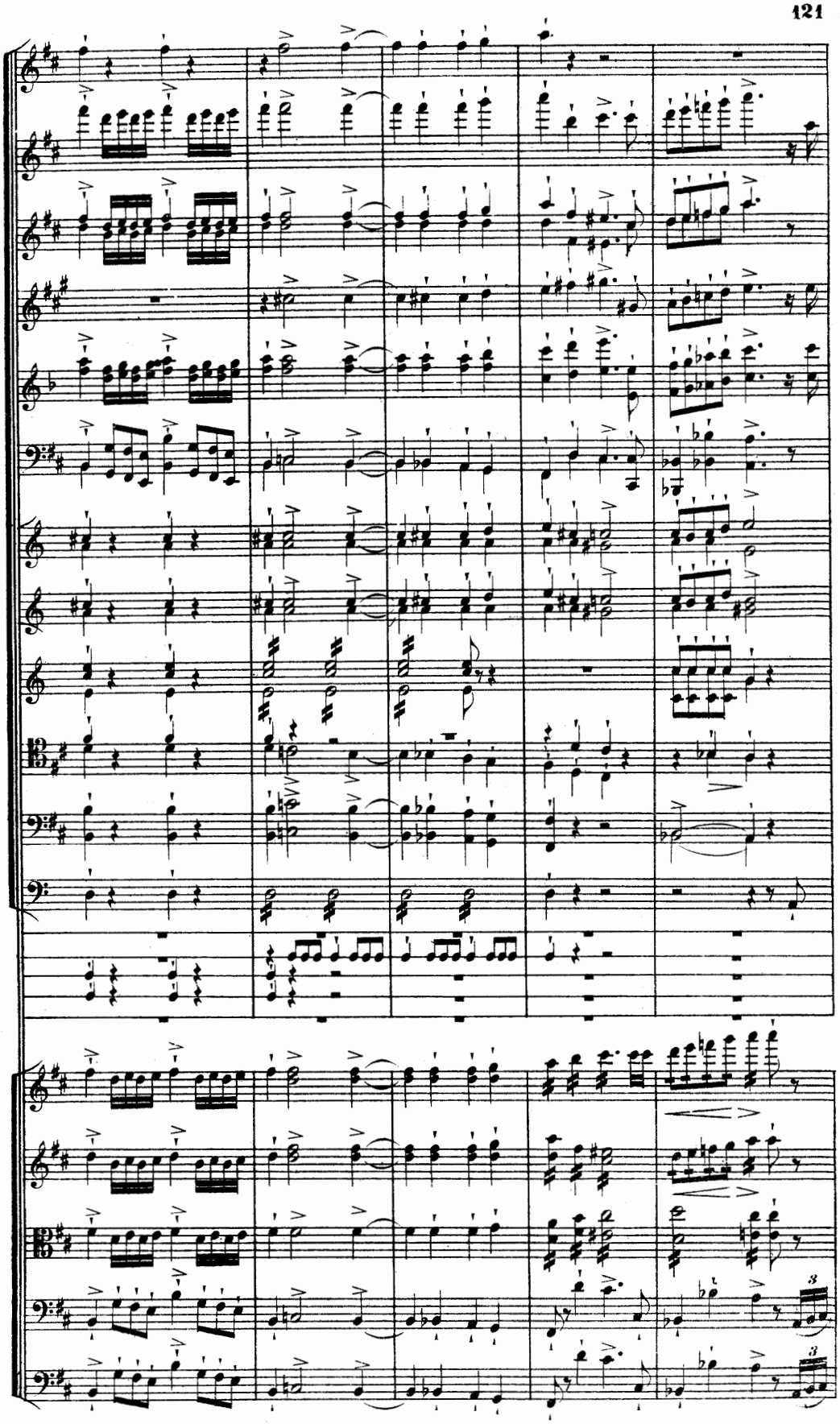

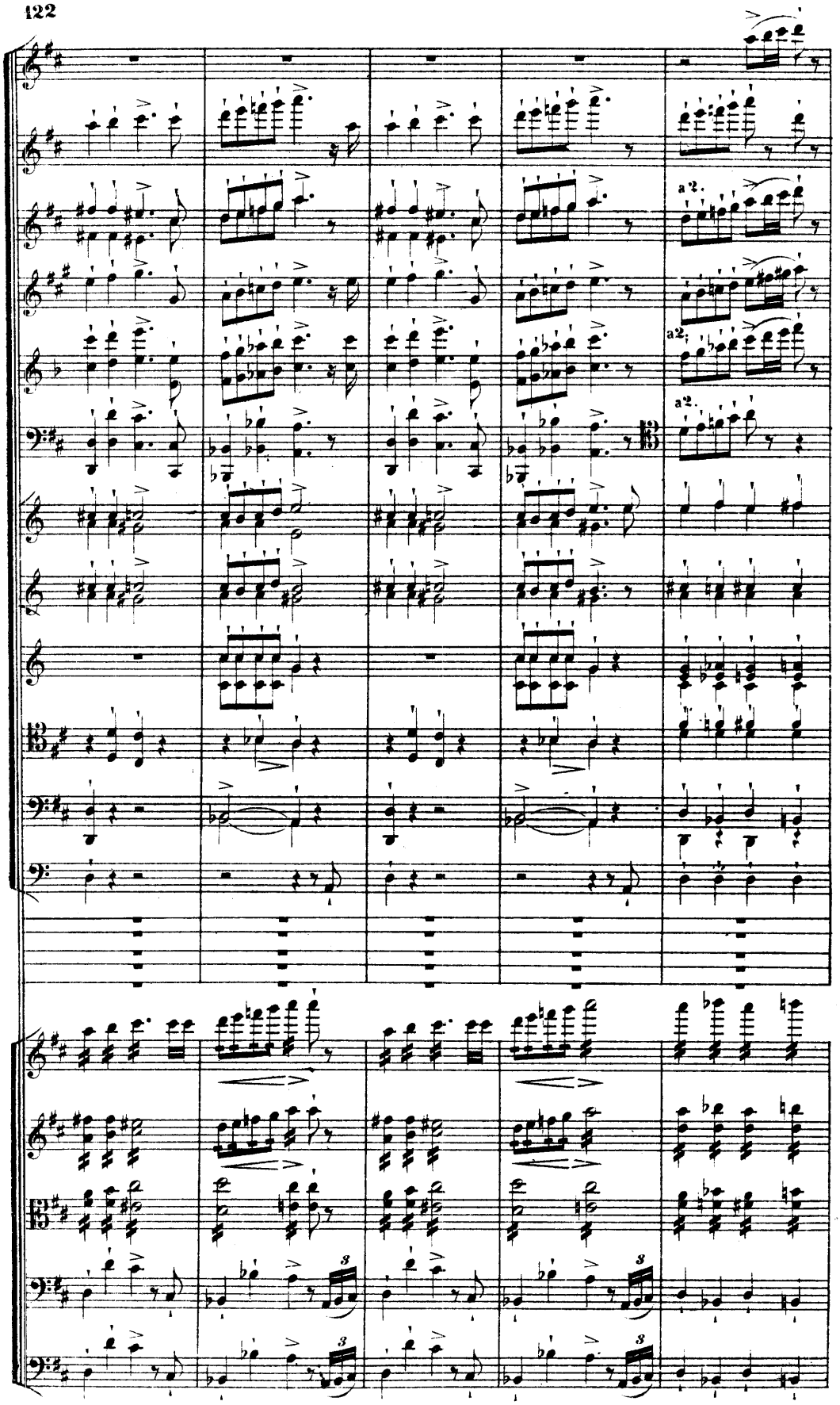
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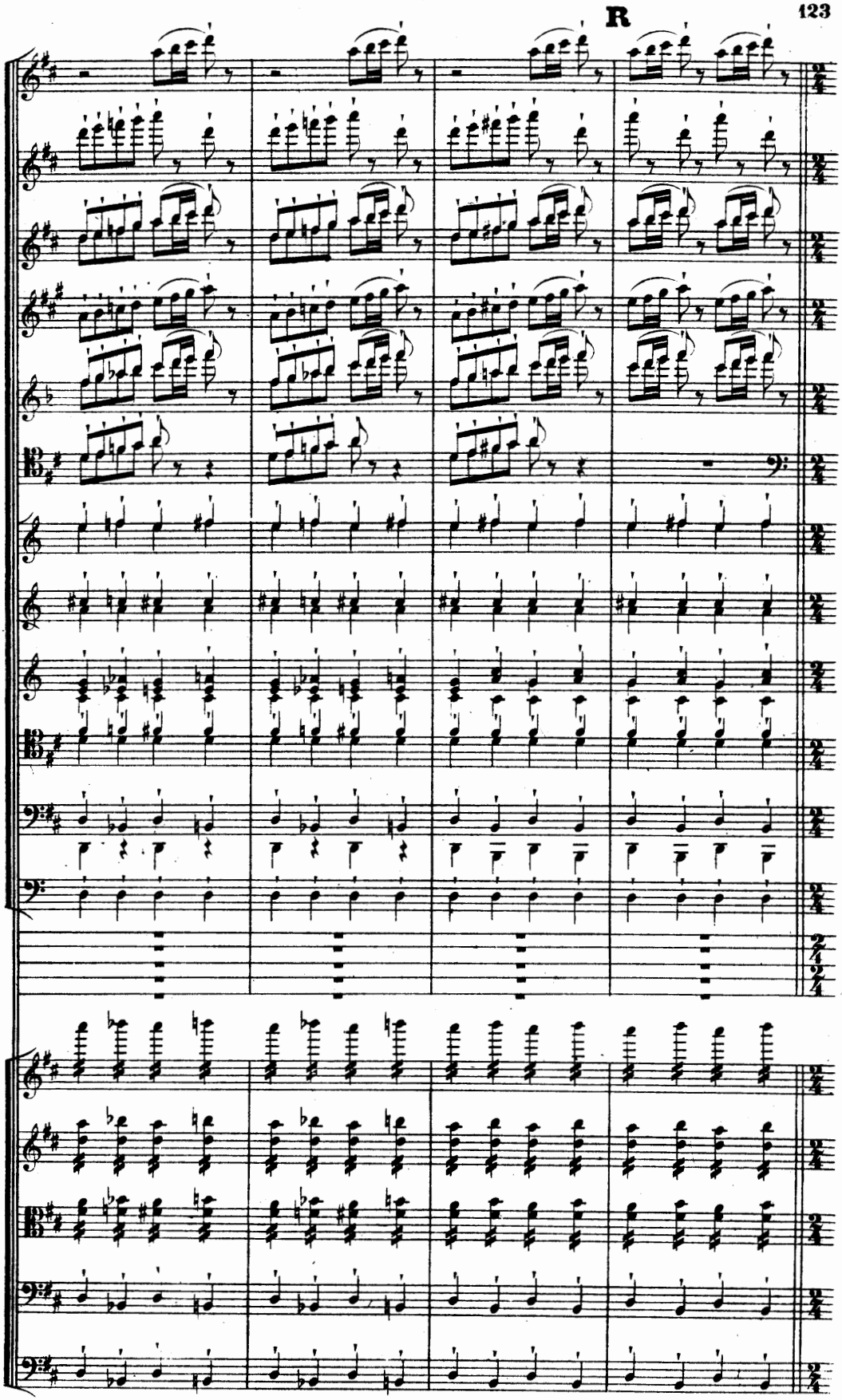

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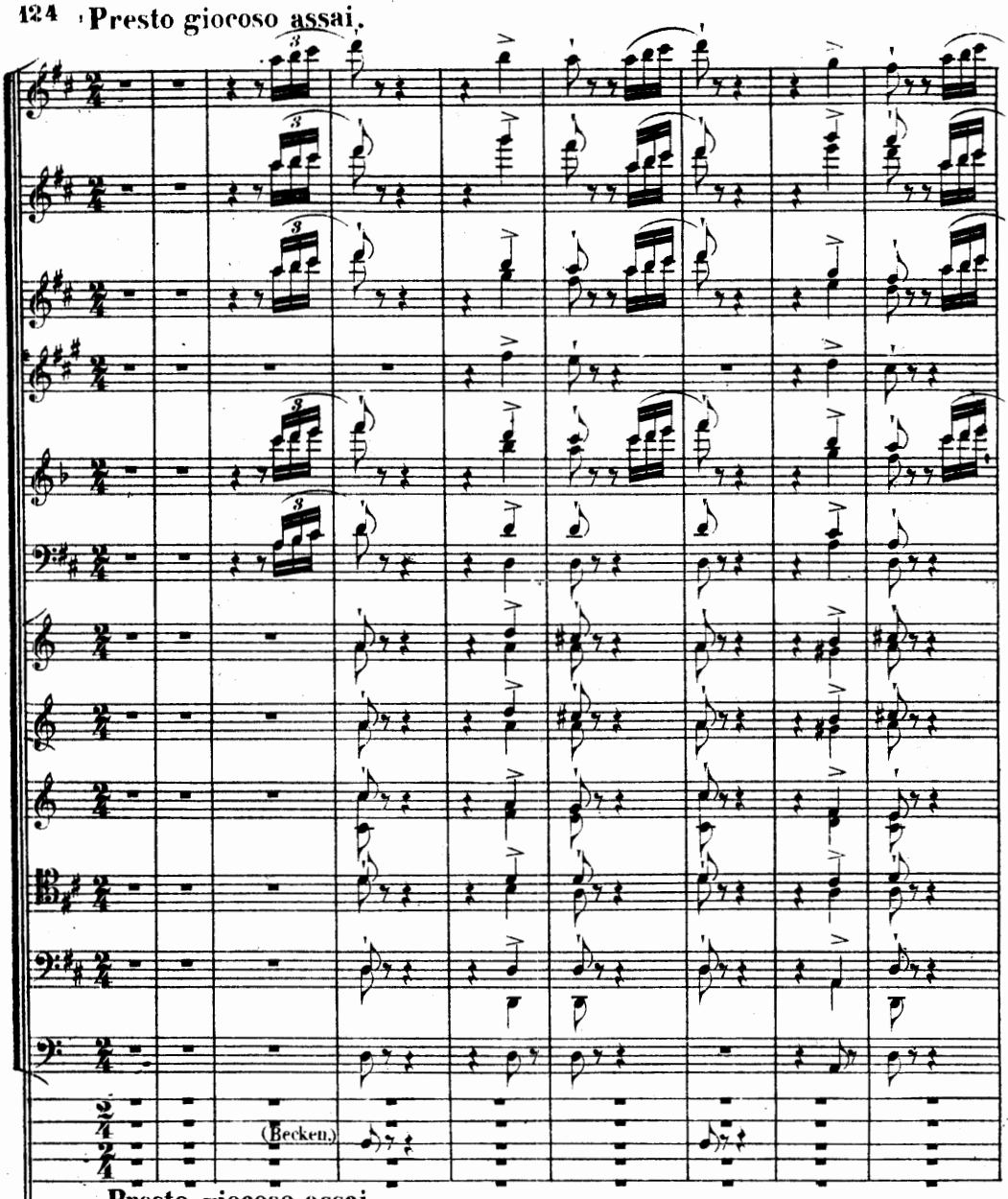
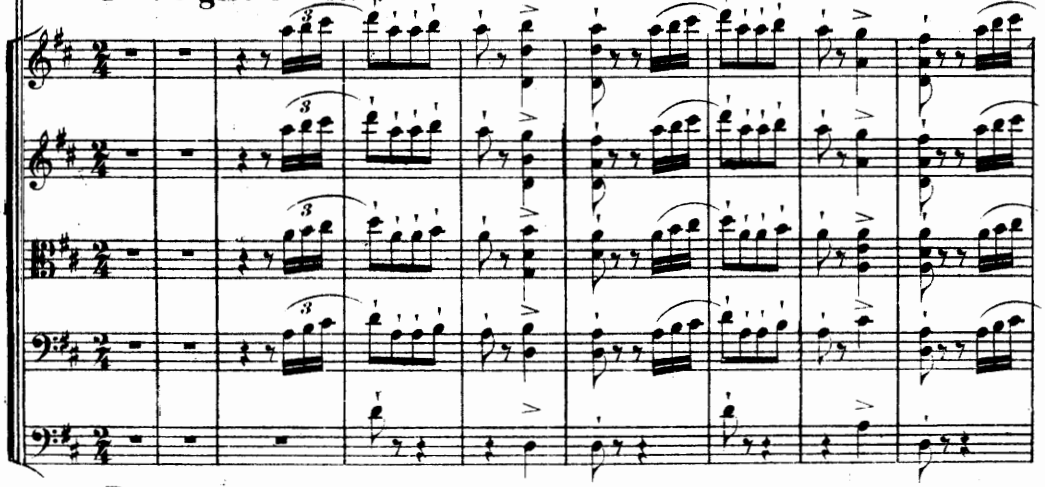


Presto giocoso assai.



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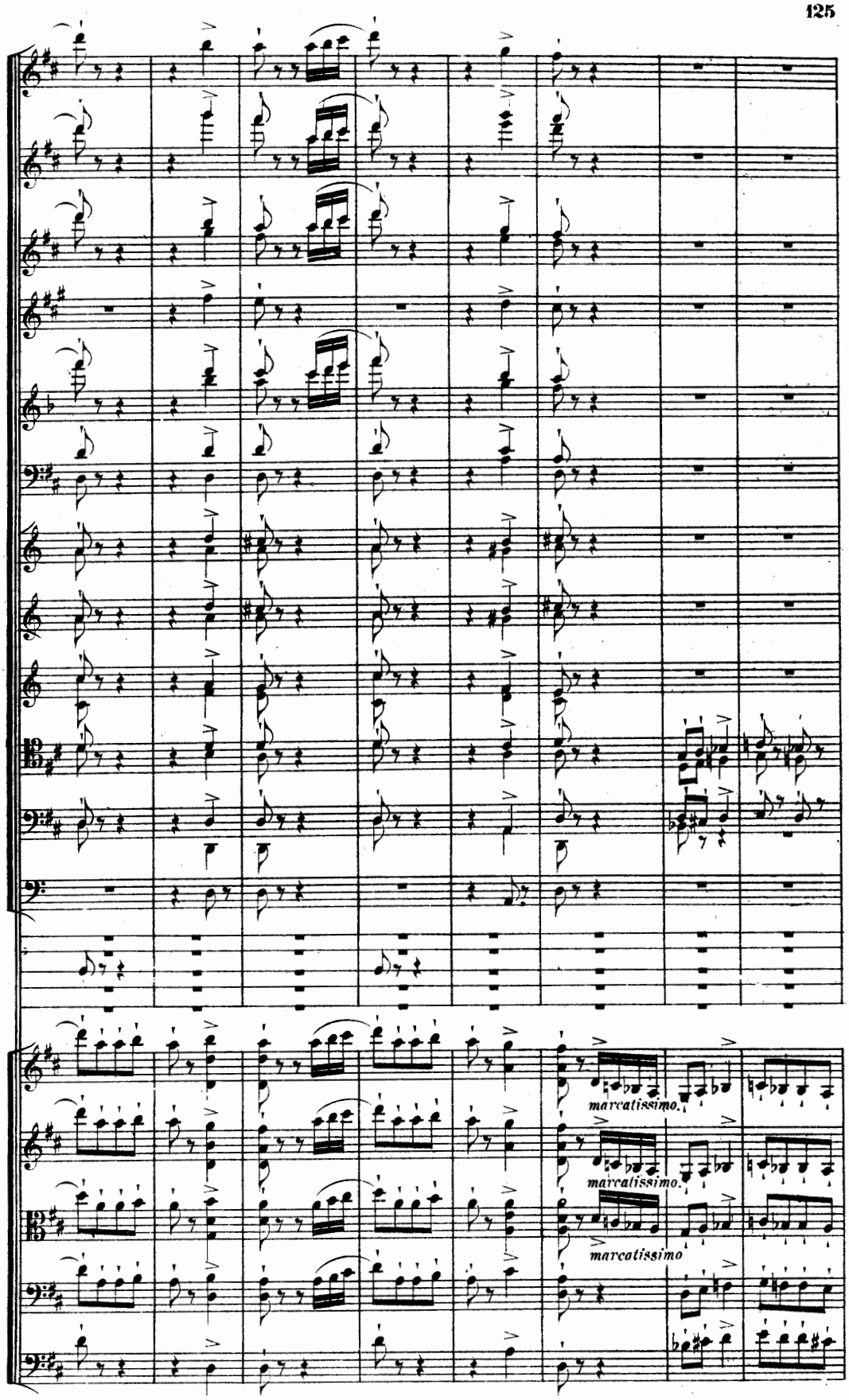
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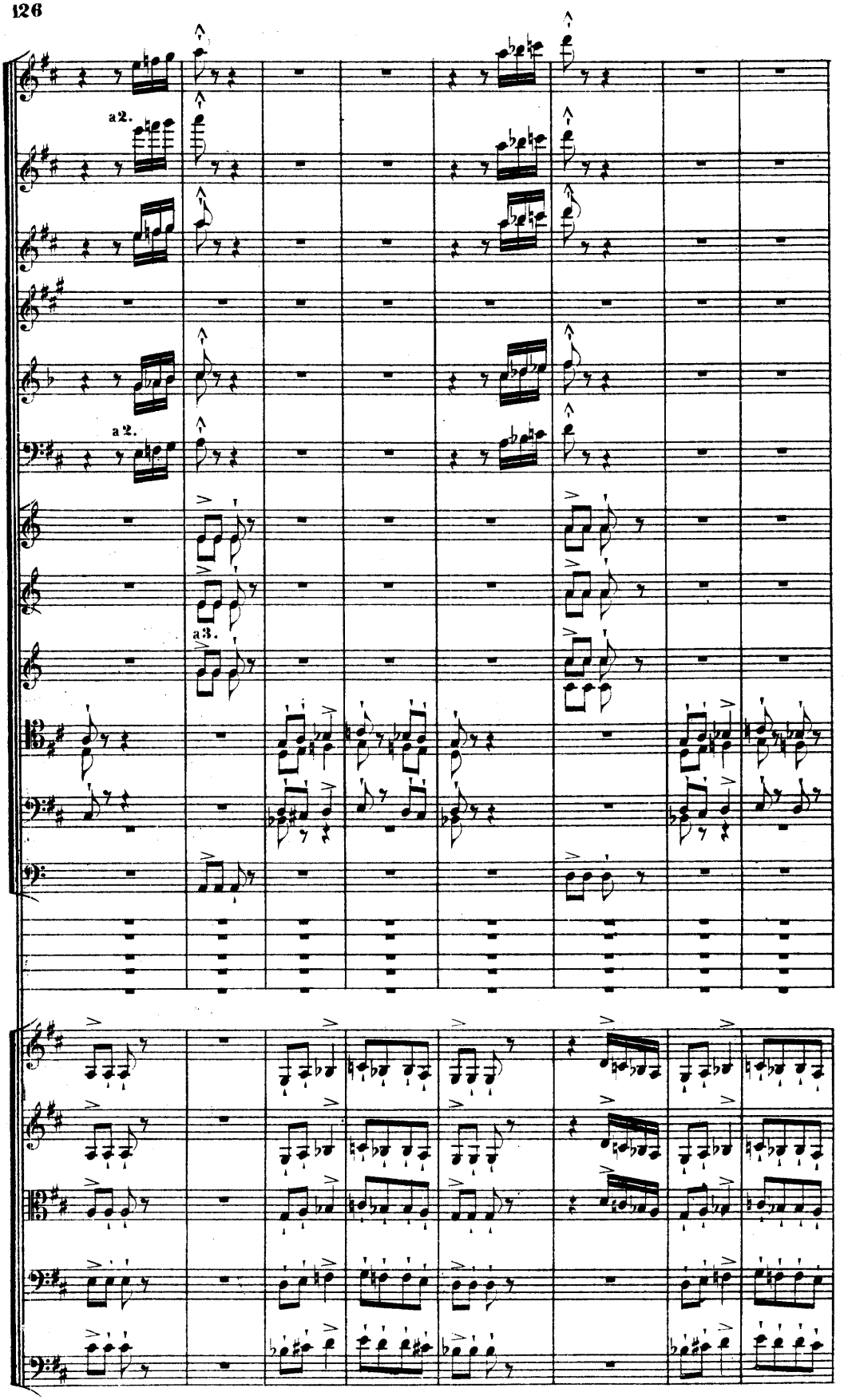
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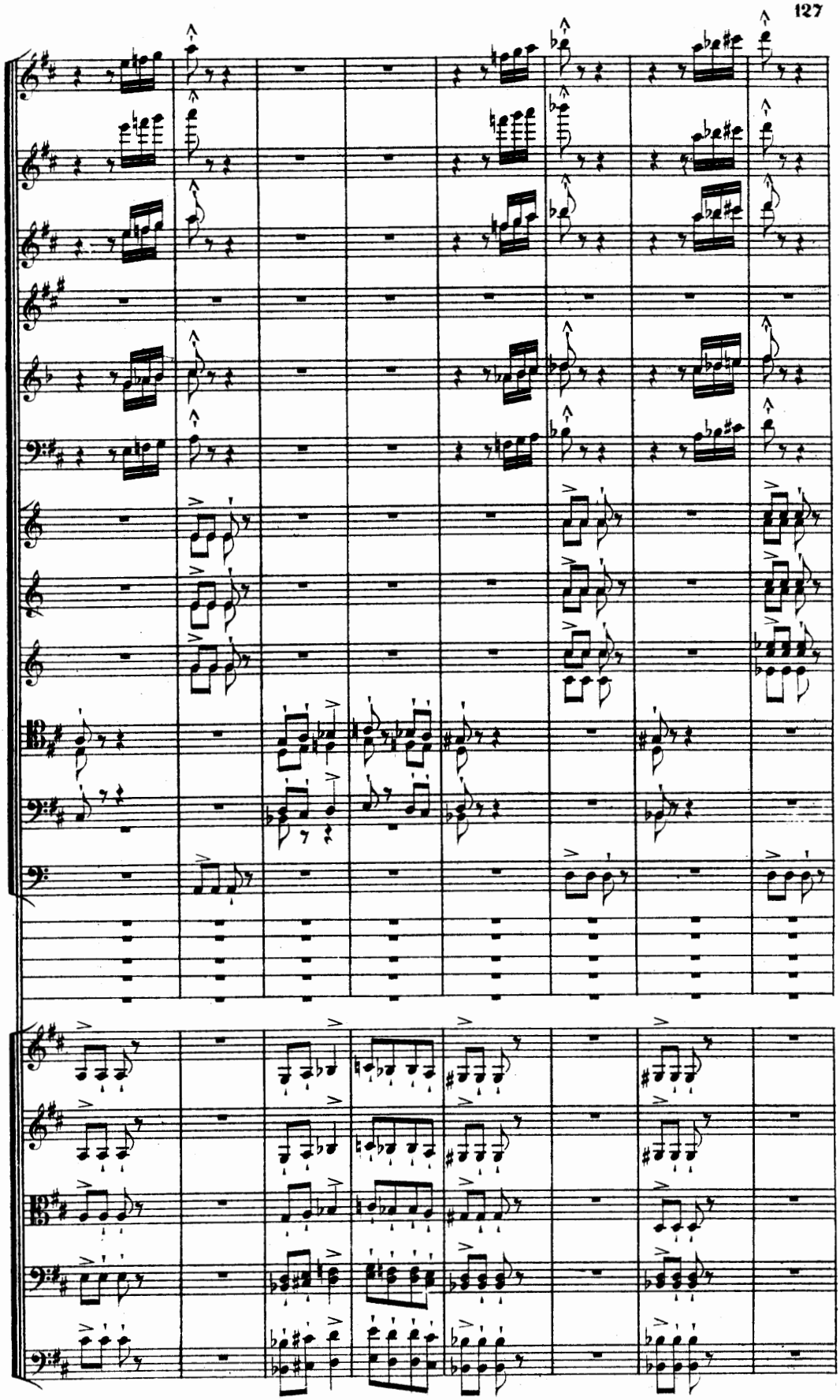

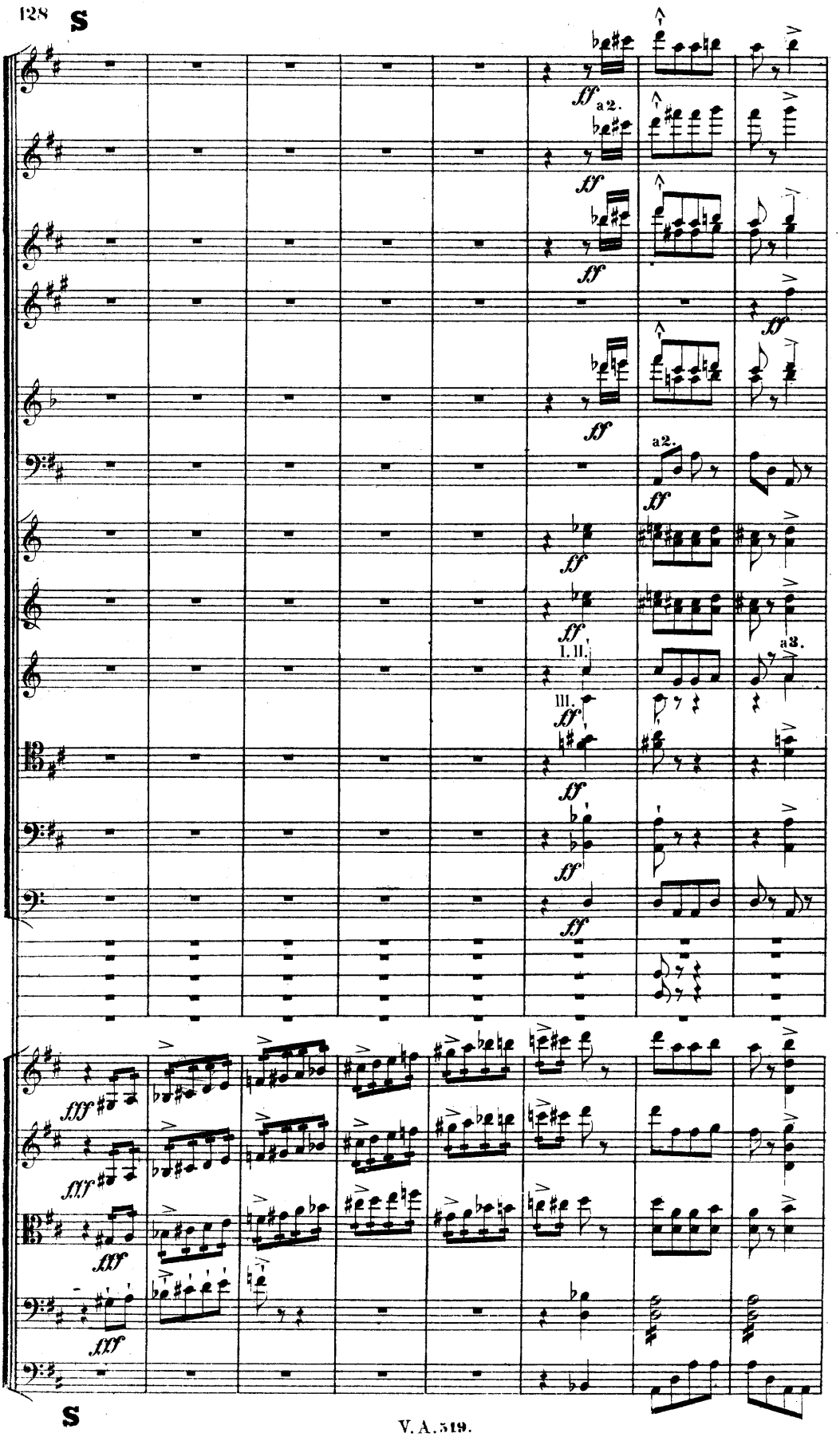
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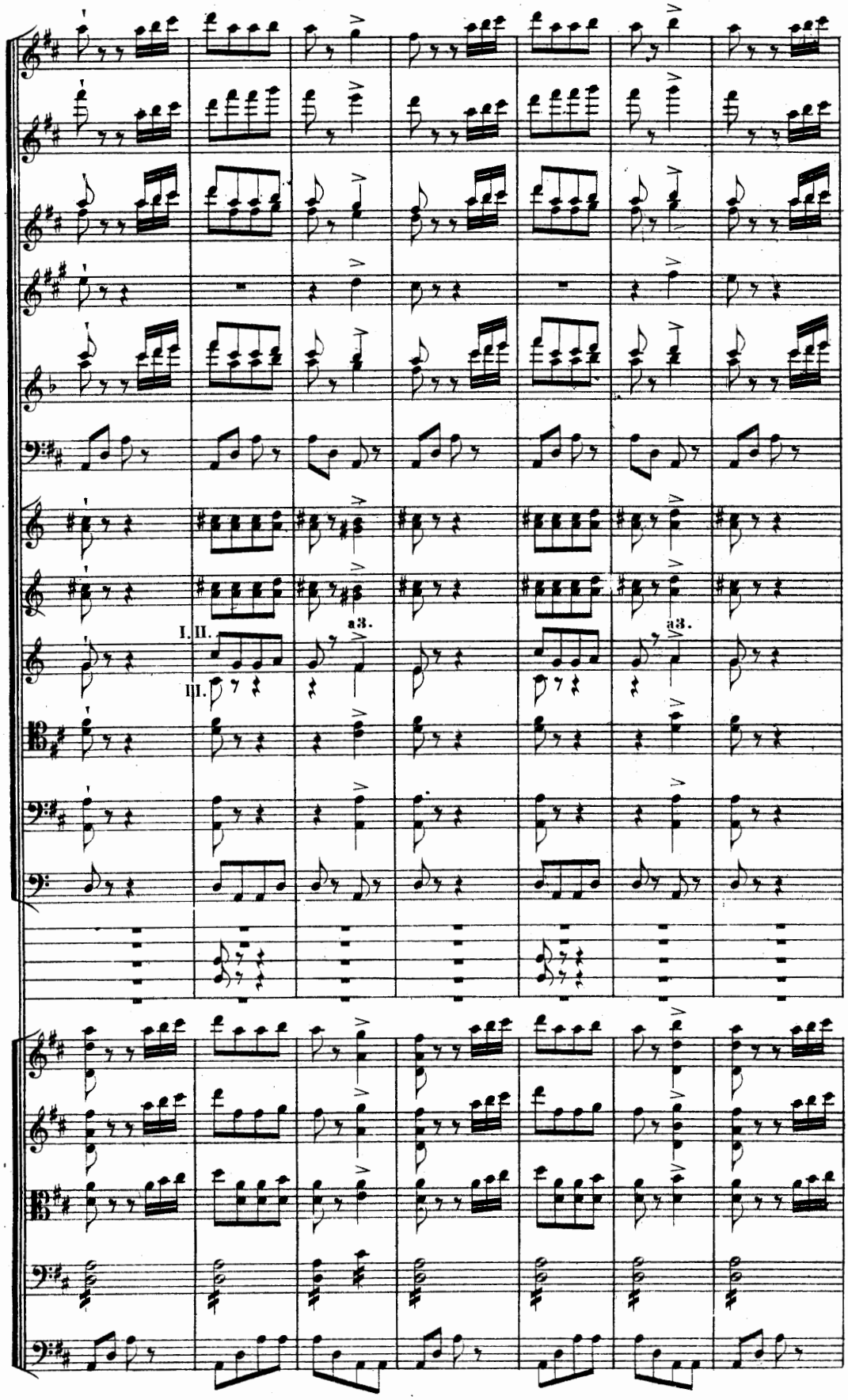
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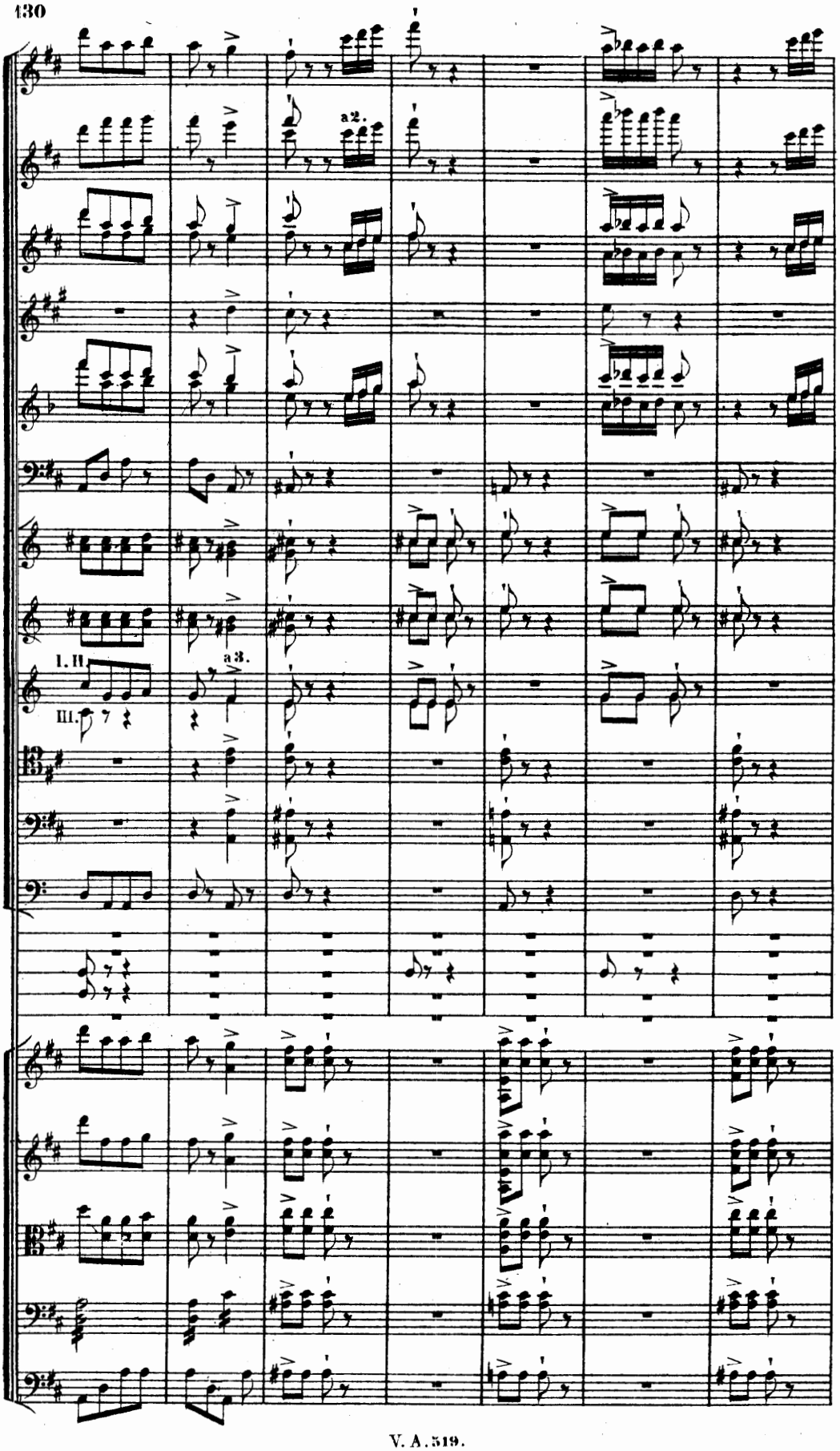
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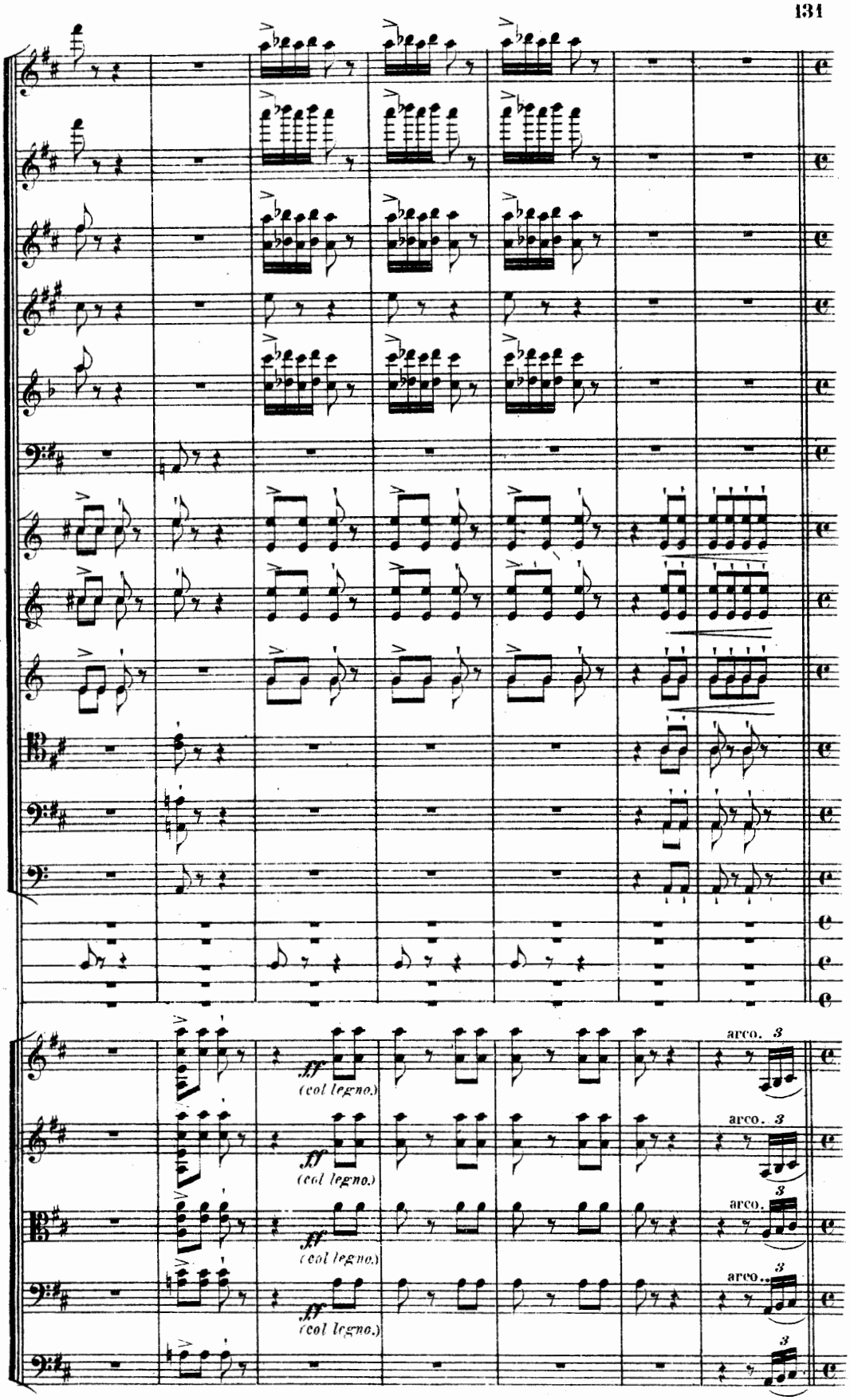
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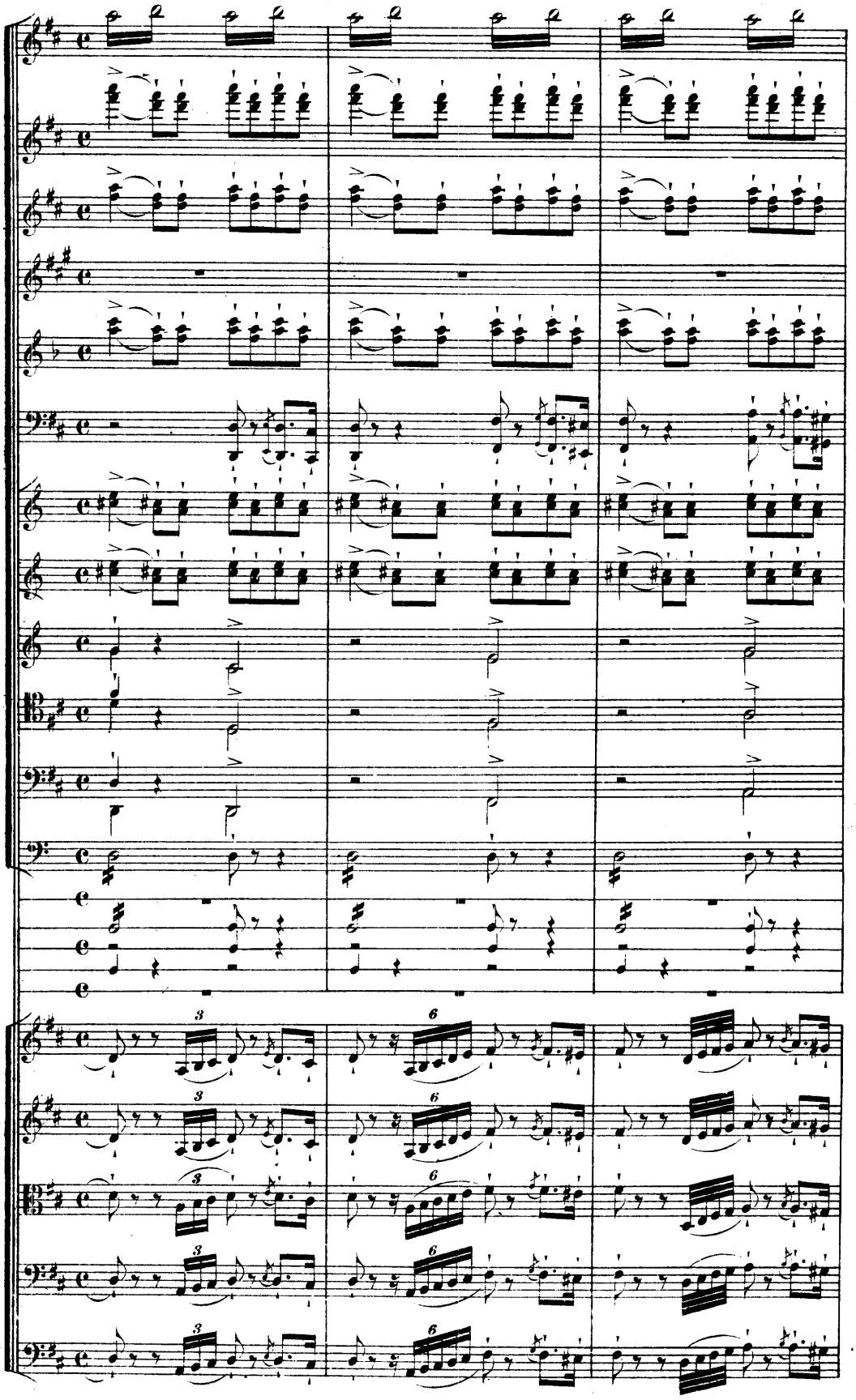

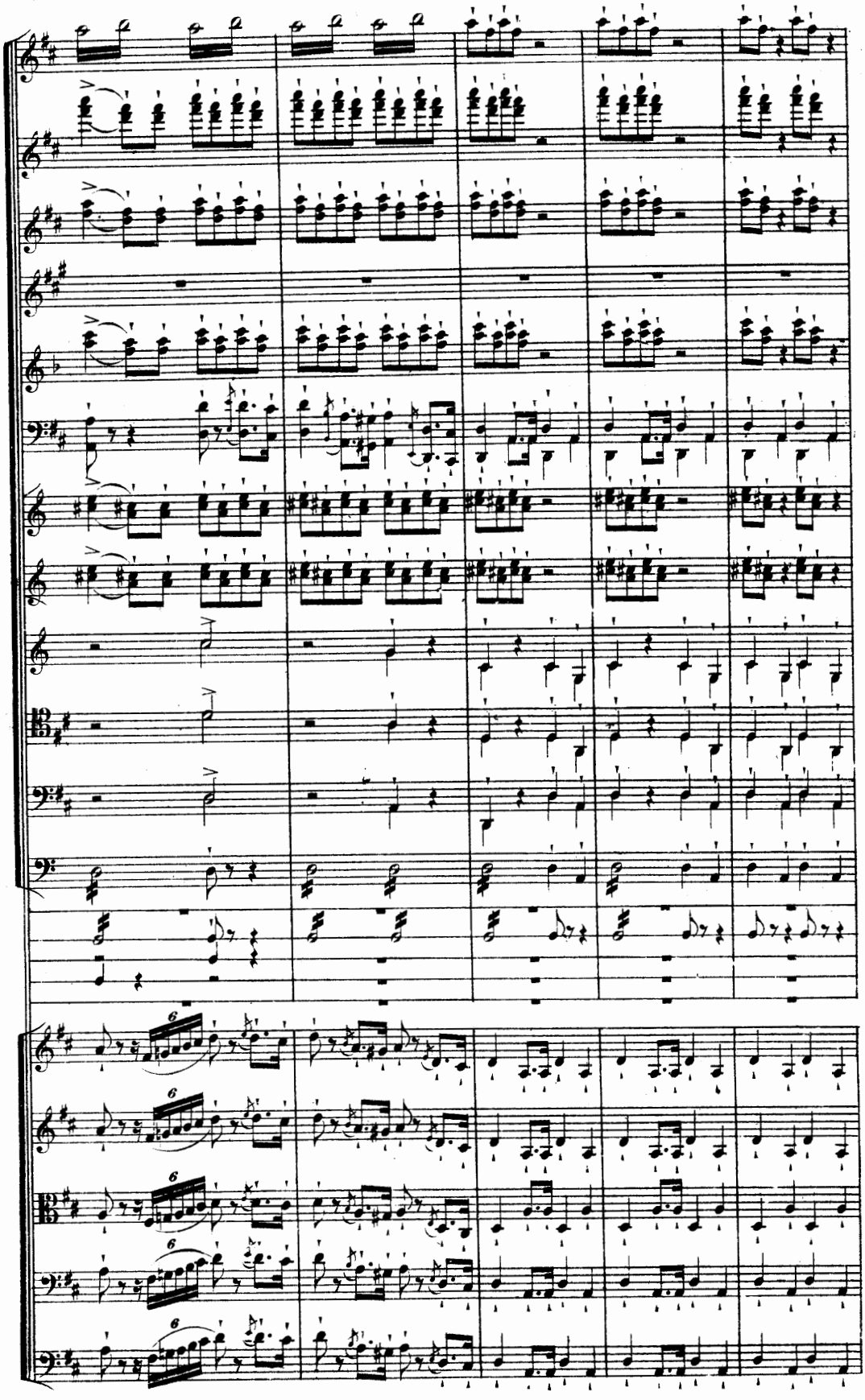

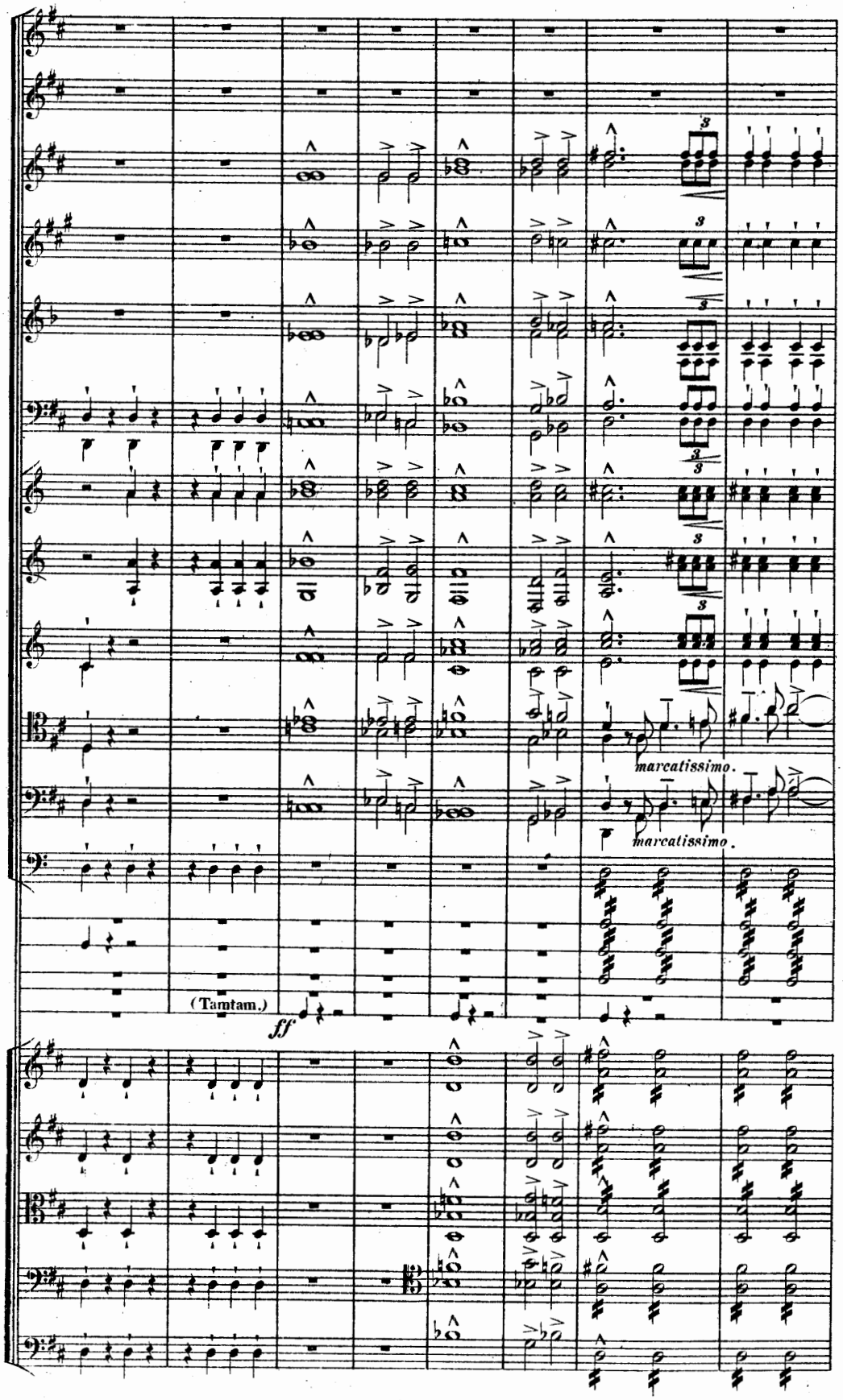
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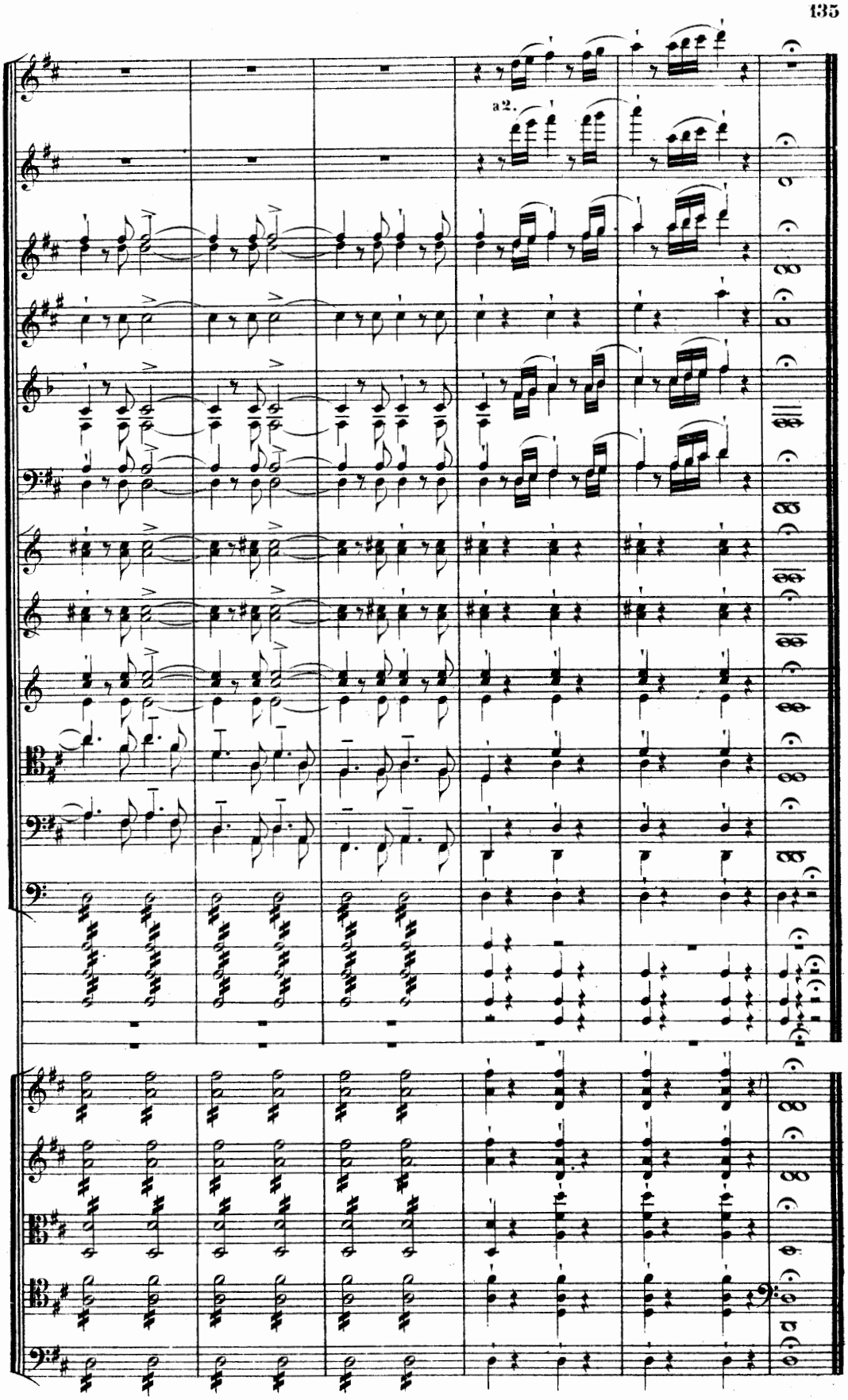
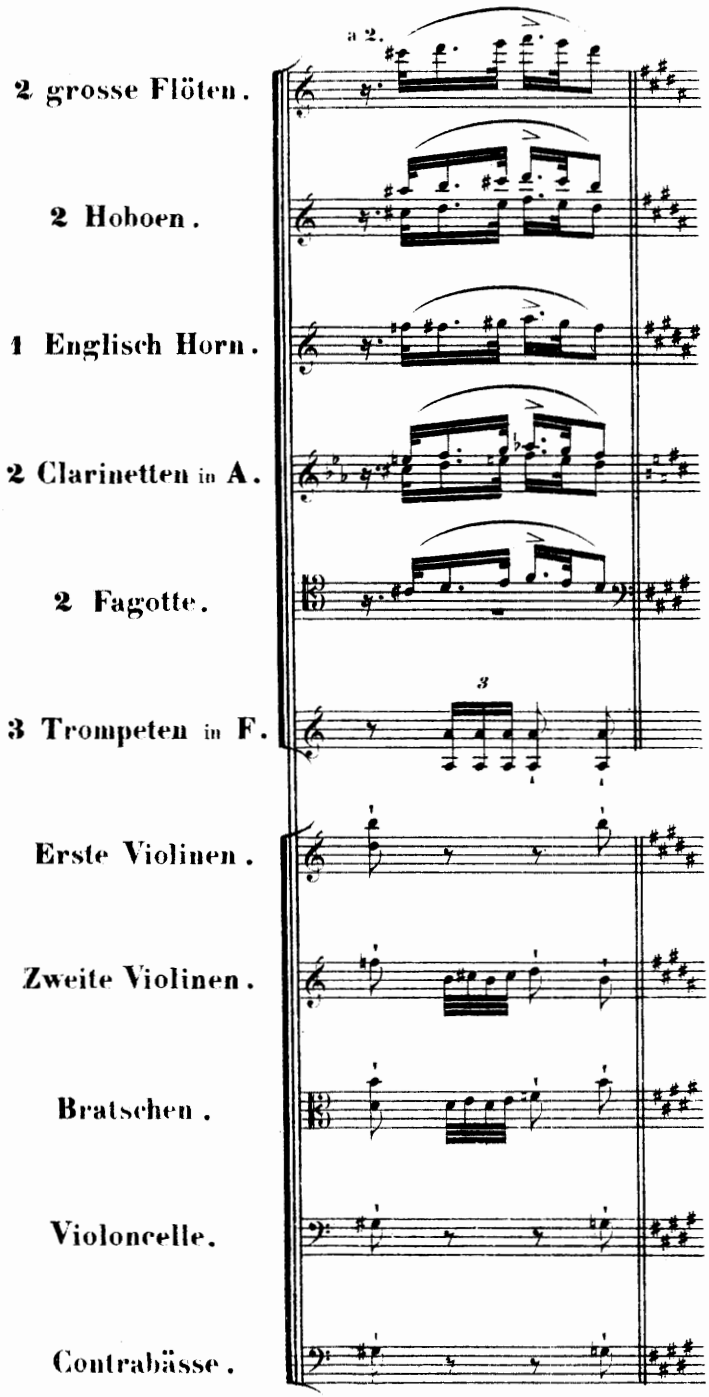

a2.

Kürzung.

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



Hierauf weiter, Seite 88, Takt 3.