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Gewidmet dem Dichter

H.W. Longfellow.

Die Glocken des Strassburger Münsters.

Gedicht von

H.W. Longfellow

für
Bariton-Solo,
Chor und Orchester

componirt von

Franz Liszt.

Partitur Pr. Mk. 7^{no}

Orchester Stimmen Pr. Mk. 14^{no}

Gesangstimmen für Solo u. gemischten Chor Pr. Mk. 3^{no}

Preludio für Solo (u. Gemischten Chor) oder Männerchor Pr. Mk. 1^{no}

Clavier-Auszug mit deutschem und englischen Texte. Pr. Mk. 3^{no}

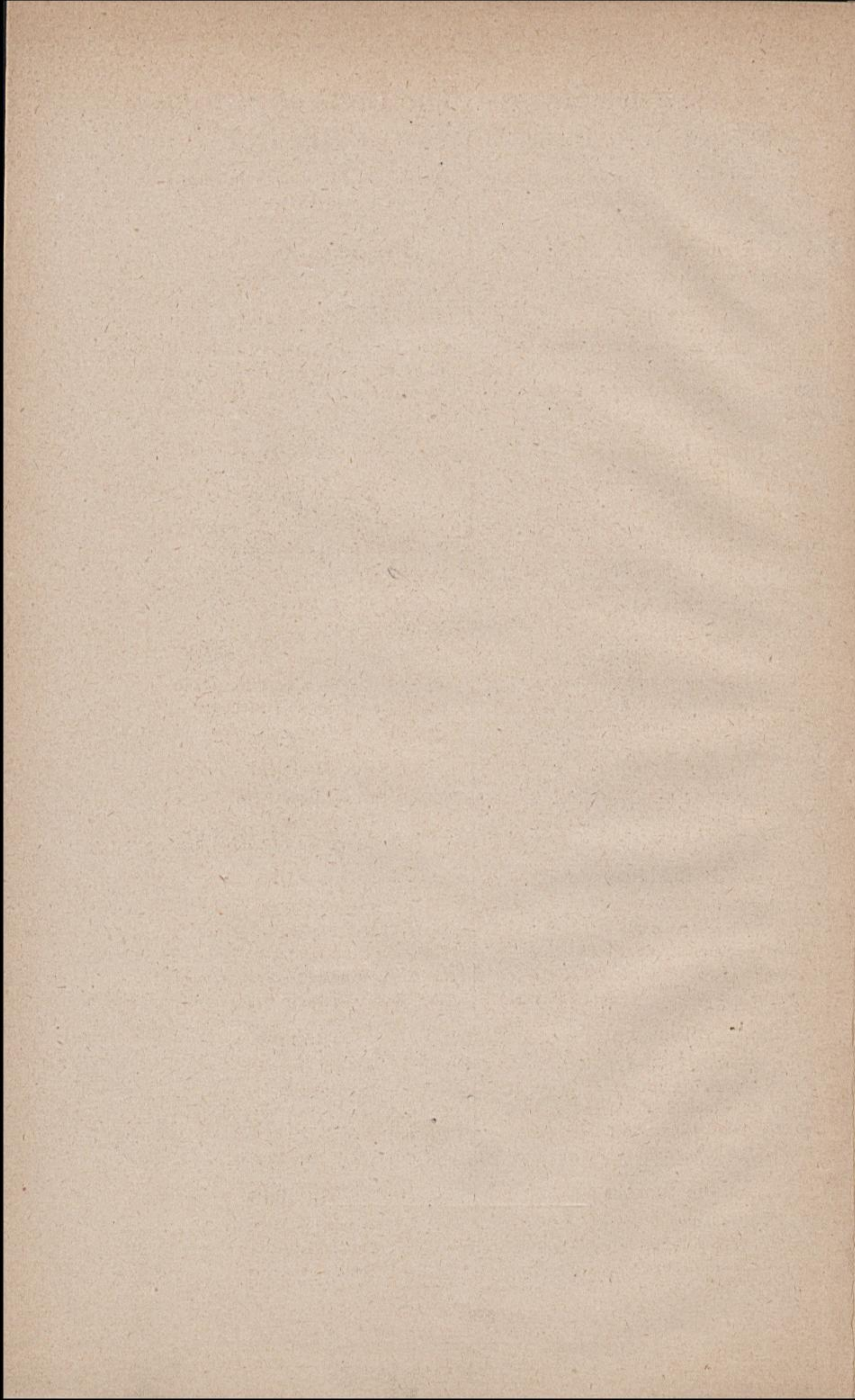
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Die Glocken des Strass- burger Münsters.

Gedicht von Henry Wadsworth Longfellow
componirt von Franz Liszt.

Präludium: — „Excelsior“

Prolog.

(Die Thurmspitze des Strassburger Mün-
sters. Nacht und Sturm. Lucifer mit den
Luftgeistern bemüht sich das Kreuz herab-
zureissen.)

Lucifer.

Voran! Voran!
Rasch ihr Geister!

Reisst das Kreuz von seiner Stelle!
Greift es an mit Blitzesschnelle;
Uns zu höhnen, steht dies Zeichen!

Stimmen.

O vergeblich!
Ringsum schweben
Heil'ge, die im Himmel thronen!
Engel nah'n in Legionen,
Und besiegt die Unser'n weichen.

Die Glocken.

Laudo Deum verum,
Plebem voco,
Congrego clerum.

Lucifer.

Tiefer, tiefer!
Steiget nieder!
Fasset an, gleich Ungewittern,
Diese Glocken, dass sie splintern!
Stürzt sie dröhnend von dem Thurme!

Stimmen.

Nichtig prallen
Ab deine Blitze:
Denn die Glocken sind geweiht,
Heil'ge Taufe hat sie gefeiet;
Uns're Macht verweht im Stürme.

Die Glocken.

Defunctos ploro,
Pestem fuço,
Festa decoro.

The Bells of Strasburg Cathedral.

Poem by Henry Wadsworth Longfellow
set to music by Franz Liszt.

Prelude: — „Excelsior.“

Prologue.

(The spire of Strasburg Cathedral. Night
and Storm. Lucifer, with the Powers of the
Air, trying to tear down the Cross.)

Lucifer.

Hasten! Hasten!
O ye spirits!

From its station drag the ponderous
Cross of iron, that to mock us
Is uplifted high in air!

Voices.

Oh, we cannot!
For around it
All the saints and guardian angels
Throng in legions to protect it;
They defeat us every where!

The Bells.

Laudo Deum Verum!
Plebem voco!
Congrego clerum!

Lucifer.

Lower! lower!
Hover downward!
Seize the loud, vociferous bells, and
Clashing, clanging to the pavement
Hurl them from their windy tower!

Voices.

All thy thunders
Here are harmless!
For these bells have been anointed,
And baptized with holy water!
They defy our utmost power.

The Bells.

Defunctos ploro!
Pestem fuço!
Festa decoro!

Lucifer.

Zerret am Baue,
Brecht die Fenster!
Stosset ein die bunten Scheiben!
Mag kein Purpursplitter bleiben;
Wie im Herbst das Laub entfällt!

Stimmen.

Weh, vergeblich!
Der Erzengel
Michael beschützt die Hallen;
Der Zerstörung Lust uns Allen
Er mit feur'gem Schwert vergällt.

Die Glocken.

Funero plango,
Fulgura frango,
Sabbato pango.

Lucifer.

Schleudert Blitze!
Stürmt den Eingang!
Stürzt in Trümmer die schweren Thore,
Plündernd rast durch's Schiff zum Chore! —
Auch der Todten Gruft entweiht!

Stimmen.

Weh, unmöglich! —
Die Apostel,
Und der Märtyrer Siegessaaren
Schützend stark die Pforte wahren;
Wächter sich an Wächter reiht.

Die Glocken.

Excito lentos,
Dissipo ventos,
Paco cruentos.

Lucifer.

Überwunden!
Eitel Mühen!
Fort Verfluchte! Zahn der Zeiten
Kann allein Zerstörung spreiten.
Eilet fort, eh' die Nacht entfleucht!

Stimmen.

Fort von dannen!
Mit dem Nachtwind
Stürmen wir durch Flur und Flecken,
Und verbreiten Graus und Schrecken,
Wo wir nah'n, sei Ruh verscheucht!
(Sie stürmen fort. — Die Orgel und der
gregorianische Gesang ertönen.)

Chor.

Nocte surgentes
Vigilemus omnes!
Laudemus Deum verum!

Lucifer.

Shake the casements!
Break the painted
Panes, that flame with gold and crimson:
Scatter them like leaves of autumn,
Swept away before the blast!

Voices.

Oh, we cannot!
The Archangel
Michael flames from every window,
With the sword of fire that drove us
Headlong out of heaven, aghast!

The Bells.

Funera plango!
Fulgura frango!
Sabbato pango!

Lucifer.

Aim your lightnings
At the oaken,
Massive, iron-studded portals!
Sack the house of God, and scatter
Wide the ashes of the dead!

Voices.

Oh, we cannot!
The Apostles
And the Martyrs, wrapped in mantles
Stand as warders at the entrance,
Stand as sentinels o'er head!

The Bells.

Excito lentos!
Dissipo ventos!
Paco cruentos!

Lucifer.

Baffled! baffled!
Inefficient,
Craven spirits! leave this labour
Unto Time, the great Destroyer!
Come away, ere night is gone!

Voices.

Onward! onward!
With the night-wind,
Over field and farm and forest,
Lonely home-stead, darksome hamlet,
Blighting all we breathe upon!
(They sweep away. Organ and Grego-
rian Chant.)

Choir

Nocte surgentes
Vigilemus omnes!
Laudemus Deum verum!

„Excelsior.“

PRELUDIO.

Franz Liszt.

PIANO.

Lento. *f* Andante maestoso. *ff*

Led.* Led.* Led.* Led.* Led.* Led.*

Chor ad libitum. *p*

Excel - si - or! Excel - si - or!

ten. ten. cresc. ff.

* Led. * Led. * Led. * Led. * Led. * Led.

Ex - cel - si - or!

sempre ff

Led. * Led. * Led. *

Ex - cel - si - or! Ex -

sva bassa

Led. * Led. * Led. * Led. * Led. *

NB. Mit Clavierbegleitung intoniren die Sanger das Praludium in E dur (einen halben Ton hoher), mit Orchester in Es dur.

cel - si - or!

8va bassa

Mezzo Sopr. SOLO.

Un poco ritenuto il Tempo.

Ex - cel - si - or,

dolce espressivo

mf

Ex - cel - si - or,

Ex -

CHOR.

cel - si - or!

a tempo

dim. - - - smorzando pp

Ex -

cel - sior, Ex - cel - sior!

ten. 8.

ten.

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Ex - cel - sior!

Ossia.

fff

marcatissimo

fff

marcatissimo

ped.

ped.

Ex - cel - si -

sempre fff

sva bassa

sempre fff

sva bassa

or!

un poco string.



DIE GLOCKEN.

Allegro agitato assai: alla breve.

PIANO.

The musical score is divided into several systems. The first system features a grand staff with a treble clef and a bass clef. The upper staff is labeled 'Glocken.' and contains a melodic line with dynamic markings *ten.* and *ff*. The lower staff is labeled '8va bassa' and contains a bass line with dynamic markings *ped.* and *ten.*. The second system continues the piano accompaniment with a grand staff, including a section labeled '8va bassa' and 'Glocken. 8va bassa'. The third system shows the piano accompaniment with a grand staff, including a section labeled 'meno forte'. The fourth system features a grand staff with a treble clef and a bass clef, including a section labeled 'Hörner.' and 'A'. The fifth system continues the piano accompaniment with a grand staff, including a section labeled 'meno forte' and 'Hörner.'. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

8

Led. * *Led.* * *Led.* * *cresc.* *molto* *Led.* *

Trompeten.

Lucifer. (English.)

ff

Lucifer. (Deutsch.)

ff

Hasten! Hasten! Oh ye spi - rits!

Voran! vor-an! Rasch, ihr Gei - ster! Reisst das

8

Led. * *ff*

From its station dray the pon-de-rous cross of

Kreuz von sei-ner Stel - le! Greift es an mit Bli-tzes -

Led. * *Led.* * *Led.* * *Led.* * *Led.* *

i - ron that to mock us is u - plif - ted high in air!

schnelle; uns zu höhnen, steht dies Zei - - chen!

Led. * *Led.* * *Led.* * *Led.* * *Led.* *

Sopr. I. II. (English.)

mf

Alt *mf* Oh, we can - not!

Ten. *mf* Oh, we can - not!

Sopr. I. II. (Deutsch.)

mf

Alt. *mf* O, ver-geb-lich!

Ten. *mf* O, ver-geb-lich!

tremolo

B *ped. f marcato*

p dolce

For a - round it all the saints and guar-dian

p dolce

p dolce

Rings - um schweben Heil' - ge, die im Him-mel

p dolce

8

p dolce

ped. trillo

Ossia. *p dolce*

Ossia.

ped. trillo

an - gels throug in le - gions to protect

thro - nen! En - gel nah'n in Le - gi - o -

8

Trompete. 3

C

it; they de - feat us eve - ry

nen, und besiegt die Un - sern

9

where!

where!

wei - - - chen:

wei - - - chen.

ped. *dim.* *ped.*

ped. *ped.* *p ped.*

Tenor.

Bass I. II.

Lau - do De - um ve - rum, ple - bem vo - co, congre - go cle - rum;

tremolo

p

sempre piano

8va bassa

Hörner.

Glocken.

D

Lau - do De - um ve - rum, ple - bem vo - co, congre - go

f marcato

f

D

cle - rum.

Lucifer.

ff

Lower! lower! Ho - ver down - ward,

Lucifer.

ff

Tiefer! tiefer! Stei - get nie - der!

ff

seize the loud, vo-ciferous bells, and clash - ing, clang-ing to the
 fas-set an,gleich Un - ge - wit - tern, die - se Glocken,dass sie

Red. v *sempre ff*

pave - ment hurl them from their win - dy tow - er!
 splittern! Stürzt sie dröhnend von dem Thur - me!

Red. *Red.*

E Sopran. *mf*
 Alt. *mf* All thy thun - ders here are harmless!
 Tenor. *mf* All thy thun - ders here are harmless!

Sopran. *mf*
 Alt. *mf* Nich - tig prallen ab deine Bli - tze:
 Tenor. *mf* Nich - tig prallen ab deine Bli - tze:

E *Red.* *Red.* *Red. marcato* *5292*

p dolce

For these bells have been annoin -

p dolce

For these bells have been annoin -

p dolce

p dolce

denn die Glocken sind ge - wei -

p dolce

denn die Glocken sind ge - wei -

p dolce

s

dolce

ped.

Ossia.

trillo

ped.

- - ted, and bap - tized with ho - ly wa - ter!

- - ted, and bap - tized with ho - ly wa - ter!

- het, heil' - ge Tau - fe hat sie ge - fei - et.

- het, heil' - ge Tau - fe hat sie ge - fei - et.

8

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ossia.

trillo

Ped. *Ped.*

f *3*

Trompete.

They de - fy our ut - most po - wer,

Uns' - re Macht ver - weht im Stur - me,

Ped. *Ped.* *Ped.*

our ut - most po - wer.

ver - weht im Stur - me.

diminuendo

p ed.

Ten. I. II.
Bass I. II.

De - functos plo - ro, pestem fu - go, fe - sta de - co -

tremolo
ed. p

8va bassa
Hörn.
mf
Glock.

Tenor. *f*
Bass.

De - functos plo - ro, pestem fu - go, fe - sta de -

ro. f marcato
cresc.
ed.

8

F
co - ro.

cresc.
ff
F

8

ff.

Shake the case - ments! Break the pain - ted

ff.

Zerrt am Baue, brecht die Fenster! stosset ein,

*sempre ff e staccato**meno forte*

panes, that flame with gold and crim-son: scat - ter them like

stosset ein die bun - ten Scheiben! Mag kein Pur - pursor splitter blei - ben;

Hörner.

la - ves of au - tumn, swept away be - fore the blast!

wie im Herbst das Laub ent - fällt!

meno forte

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Sopr. *mf*
 Alt. *mf*
 Ten. *mf*

Oh, we can-not, oh, we can-not. The Ar- changel

p *ff*

Sopr. *mf*
 Alt. *mf*
 Ten. *mf*

Weh, ver- geb-lich, weh, ver- geb-lich! Der Erz- en- gel

p *ff*

ff *ff*

Led. *ff* *ff*

Mi - chael flames from e - very win - dow

Mi - chael flames from e - very win - dow

Mi - cha - el beschützt die Hal - len, be - schützt die

Mi - cha - el beschützt die Hal - len, be - schützt die

ff *ff* *ff* *ff*

Led. *ff* *ff* *ff*

with the sword of fire that drove us
 with the sword of fire that drove us

Hal - - - len; der Zer - stör - ung Lust uns Al - -
 Hal - - - len; der Zer - stör - ung Lust uns Al - -

ped. *ped.* *ped.* *ped.*

head - long out of hea - ven, a - ghast!
 head - long out of hea - ven, a - ghast!

len er mit feur' - gem Schwert ver - gällt.
 len er mit feur' - gem Schwert ver - gällt.

ped. *ped.* *ped.* *ped.*

22 **G** CHOR.
Bass.

Fu - ne - ra - plan - go, ful - gura frango, sab - bato

p

G Glock. *mf*

Lucifer. *ff*

pa - go. Un poco accelerando. Aim your light-nings at the

Lucifer. *ff*

Schleudert Bli-tze, stürmt den

Un poco accelerando. *ff*

oa - ken, mas - sive i - ron stud - ded por - tals!

Eingang! *ff* Stürzt in Trüm-mer die schweren Tho - re,

ff

Sack the house of God, and scatter wi - de the as - hes of the dead!

ritenuto *molto*

ritenuto *molto*

plündernd rast durch's Schiff zum Cho - re! Auch der Todten Gruft ent - weicht!

ritenuto

a tempo
Sopr. u. Alt.

H Maestoso.

mf

Oh we cannot, oh we cannot!

mf

Sopr. u. Alt.

Maestoso.

mf

Weh, un-möglich, weh, un-möglich!

mf

a tempo

Maestoso.

H

Sopr. u. Alt unisono.

The A - - postles and the Mar - - tyrs

Ten. I. II.

ff

Sopr. u. Alt unisono.

Die A - - po-stel und der Mär-ty-rer Sie-gesschaa -

Ten. I. II.

ff

ff

ff

wrapped in mantles stand as war-ders at the entrance,

- ren schü-tzend stark die Pfor-te wahren;

stand as sen - ti - nels o' er head!

Wäch - ter sich an Wäch - ter reiht.

CHOR. Bass I. II.

Ex - ci - to len - tos,

Hörner.
Glocken. *mf*

dis - si - po ven - - tos, pa - co eru - en - tos.

I *pp*

Moderato.

Lucifer.

Baf - fled, baf -

Lucifer.

Moderato. Ü - ber - wun -

poco diminuendo e rallentando

fled! I - nef - fi - ci - ent, cra - ven spi - rits!

den! Ei - tel Mü - hen! Fort Ver - fluchte!

leave, this labour un - to Time, ——— the gre - at

Zahn der Zei - ten kann al - lein Zer - stör -

mf *marcato* *Led.*

Des - troy - - - er!

- ung sprei - - - ten.

ff *Led.* *Violinen.* *ff* *J*

Come a - way, ere night is gone!

Ei - let fort, eh die Nacht entfleucht!

ff *J*

Tempo primo. (Allegro agitato.)

Sopr. u. Alt unisono. *p*

Onward! onward with the night - wind

Ten. *p*

Sopr. u. Alt unisono. *p*

Fort von dannen! Mit dem Nacht - wind

Ten. *p*

Tempo primo. (Allegro agitato.)

tremolando

piano

ped. *

poco a poco crescendo

o - ver field and farm and forest Lone - ly home stead, dark - some

poco a poco crescendo

stürmen wir durch Flur und Flecken, und ver - brei - ten Graus und

cresc.

ped. * ped. * ped. * ped. *

ham-let, blighting all we breathe u - pon! On - ward,

crescendo
Schrecken. Wo wir nah'n, sei Ruh verscheucht, wo wir nah'n sei Ruh ver-
crescendo

ped. * *ped.* * *ped.* * *ped.* *

Hörner.

K

on - ward with the night - wind!

scheucht, wo wir nah'n sei Ruh ver - scheucht!

ped. * *ped.* * *ped.* * *ped.* *

K *f*

Ped. * Ped. Ped. Ped. *

Sopr. *p*
 Alt. *p*
 Ten. *p*
 Bass. *p*

Noc - te sur - gen - tes vi - gi - le - mus
 Noc - te sur - gen - tes vi - gi - le - mus

Sua bassa.....

om - nes, vi - gi - le - mus om - nes, vi - gi - le - mus om - nes.
 om - nes, vi - gi - le - mus om nes, vi - gi - le - mus om - nes.

cresc. *f* *p*
cresc. *f* *p*
cresc. *f* *p*
cresc. *f* *p*

L

Allegro, un poco mosso, sempre alla breve.

Noc - te sur - gen - tes

Noc - te sur - gen - tes

Noc - te sur - gen - tes

Detailed description: This block contains three vocal staves. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. Each staff begins with a rest for the first two measures, followed by the lyrics 'Noc - te sur - gen - tes' in the third and fourth measures. The notes are marked with a piano (*p*) dynamic. The music is in a common time signature and features a simple harmonic structure.

Allegro, un poco mosso, sempre alla breve.

p *espressivo*

L *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand starts with a piano (*p*) dynamic and includes the instruction *espressivo*. The left hand features a series of chords, each marked with a *ped.* (pedal) instruction. The tempo and mood are consistent with the vocal parts above.

vi - gi - le - mus om - nes, vi - gi - le - mus

vi - gi - le - mus om - nes, vi - gi - le - mus

vi - gi - le - mus om - nes, *cresc.*

cresc.

Detailed description: This block contains three vocal staves for the second system. The lyrics are 'vi - gi - le - mus om - nes, vi - gi - le - mus'. The first two staves end with a comma, while the third ends with a *cresc.* (crescendo) instruction. The music is in a common time signature and features a simple harmonic structure.

cresc.

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand includes a *cresc.* (crescendo) instruction. The left hand features a series of chords, each marked with a *ped.* (pedal) instruction. The tempo and mood are consistent with the vocal parts above.

p subito

om - nes, om - nes. Lau -

p subito

om - nes, om - nes. Lau -

p

p

p

p

Lau -

p

Lau -

p subito

sempre dolce espressivo

ped. *

ped. *ped.* *ped.*

de-mus De - um, lau - de - mus De - um,

de-mus De - um, lau - de - mus De - um,

lau -

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

cresc. - - - *p subito*

lau - de - mus De - um ve - - -

cresc. - - - *p subito*

lau - de - mus De - um ve - - -

cresc. - - - *p*

lau - de - mus De - um ve - - -

cresc. - - - *p*

ve - rum, ve -

cresc. - - - *p subito* *cresc.* -

ped. *ped.* *ped. **

cresc. - - - **M** *un poco rallent* *p* *a tempo*

rum, ve - - - rum, ve - rum,

cresc. - - - *p*

rum, ve - rum, ve - rum,

cresc. - - - *p*

rum, ve - rum, ve - rum,

cresc. - - - *p*

- rum, lau - de - mus De - um ve - rum,

a tempo

un poco rallent. *p* *ff*

M

ff
 lau - de - - - mus De - - - um, De - um,
ff
 lau - de - - - mus De - - - um, De - um

Detailed description: This system contains four vocal staves. The top two staves are for a soprano and alto voice, and the bottom two are for a tenor and bass voice. The lyrics are "lau - de - - - mus De - - - um, De - um,". The music is marked *ff* (fortissimo) and features long, sweeping melodic lines with slurs. There are accents over the final notes of each phrase.

Ped. *

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is characterized by dense, rhythmic chords and arpeggiated patterns. There are two measures marked with a dashed line and the number '8', indicating an eight-measure rest or a specific rhythmic pattern. The piece is marked *Ped.* (pedal) and includes a star symbol (*).

ve - rum, De - um ve - - - rum,
ff
 ve - rum, De - um ve - - - rum,

Detailed description: This system contains four vocal staves. The lyrics are "ve - rum, De - um ve - - - rum,". The music is marked *ff* (fortissimo) and features long, sweeping melodic lines with slurs. There are accents over the final notes of each phrase.

ff
Ped.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is characterized by dense, rhythmic chords and arpeggiated patterns. There are four measures marked with a dashed line and the number '8', indicating an eight-measure rest. The piece is marked *ff* (fortissimo) and includes the instruction *Ped.* (pedal).

De - - - - - um ve - - - - -

De - - - - - um ve - - - - -

Two vocal staves, likely soprano and alto, with lyrics. The notes are mostly whole notes with long horizontal lines indicating sustained sounds.

8

Figured bass notation for the piano accompaniment, including sixteenth-note patterns and dynamic markings like *Leg.*

- - - - - rum.

- - - - - rum.

Two vocal staves with lyrics. The notes are mostly whole notes with long horizontal lines.

8

Figured bass notation for the piano accompaniment, including sixteenth-note patterns and dynamic markings like *Leg.*