

Gewidmet dem Dichter

H.W. Longfellow.

Die Glocken des Strassburger Münsters.

Componirt von

H.W. Longfellow

für

Bariton-Solo
Chor und Orchester

componirt von

Franz Liszt.

Partitur Pr. Mk. 7^{no}

Orchester Stimmen Pr. Mk. 11^{no}

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

Preludio für Solo (u. Gemischten Chor) Pr. Mk. 7^{no}
oder für Chor Pr. Mk. 1^{no}

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

* Eigenthum der Verleger.

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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 Münsters. Nacht und Sturm. Lucifer mit den Luftgeistern bemüht sich das Kreuz herabzureissen.)

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 gefeilet;
Uns're Macht verweht im Stürme.

Die Glocken.

Defunctos ploro,
Pestem fuĝo,
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 fuĝo!
Festa decoro!

Lucifer.

Zerrt 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 Siegesschaaren
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 Nachwind
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!
Inefficent,
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.“

5.

PRELUDIO.

Franz Liszt.

PIANO.

Lento. *Andante maestoso.*

f *ff*

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

Chor ad libitum.

p

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

ten. *ten.* *cresc.* *ff*

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

Ex - cel - si - or!

sempre ff

* Ped. * Ped. * Ped. *

Ex - cel - si - or! Ex -

sva bassa

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

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 *p*

Ex - cel - si - or, Ex -

cel - si - or!

CHOR.

dim. *smorzando pp* *a tempo* *ten. 8.*

cel - sior, Ex - cel - sior!

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Ex - cel - - - - - sior!

Ossia.

mf *marcatissimo*

mf *marcatissimo*

Ex - cel - si -

sempre mf

sempre mf

8va bassa

8va bassa

or!

un poco string.

DIE GLOCKEN.

Allegro agitato assai: alla breve.

ten.

ten.

ten.

PIANO.

Glocken.

Red.
8va bassa

ten.

8va bassa

Glocken.

8va bassa

8b.

8b.

8b.

And. * *And.* * *And.* * *cresc.* *And.* * *molto* * *Trompeten.*

Lucifer. (English.)

ff

Hasten! Hasten! Oh ye spi-rits!

Lucifer. (Deutsch.)

ff

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

And. * *ff*

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

Kreuz

von sei-ner Stel - le!

Greift es an mit Bli-tzes -

And. * *And.* * *And.* * *And.* * *And.* *

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

schnelle;

uns zu höhnen, steht dies Zei - - chen!

And. * *And.* * *And.* * *And.* * *And.* *

10 **B**

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 *f marcato*

p dolce

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

p dolce

p dolce

p dolce

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

p dolce

p dolce

p dolce

Ossia. *p dolce* *Ossia.*

trillo *trillo*

an - gels throug in le - glons to protect
thro - neil! En - gel nahn in Le - gi - o -

Red. *Red.* *Red.* *Red.* **Red.*

Trompete. 3

it; they de - feat us eve - ry
- nen, und besiegt die Un - sern

C

Red. **Red.*

C

where!

where!

where!

This system contains three vocal staves and piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in the right hand, with a treble clef and a key signature of three sharps. The lyrics "where!" are written under each vocal staff.

wei - - - chen.

wei - - - chen.

wei - - - chen.

This system continues the vocal and piano parts. The lyrics "wei - - - chen." are written under each vocal staff. The piano accompaniment continues with a treble clef and a key signature of three sharps.

ped. *dim.* *ped.*

This system shows the piano accompaniment for the third system. It includes a treble clef and a key signature of three sharps. The lyrics "ped." and "dim." are written below the piano part.

This system contains multiple vocal staves and piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The piano accompaniment is in the right hand, with a treble clef and a key signature of three sharps.

ped. *ped.* *ped.*

This system shows the piano accompaniment for the fifth system. It includes a treble clef and a key signature of three sharps. The lyrics "ped." are written below the piano part.

Tenor.

Bass I. II.

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

tremolo

sempre piano

8va bassa

Hörner.

Glocken.

D

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

f marcato

8

D

cle - rum.

Lucifer.

Lower! lower! Ho - ver down - ward,

Lucifer.

Tiefer! tiefer! Stel - get nie - der!

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.

Alt. All thy thun - ders here are harmless!
 Tenor. All thy thun - ders here are harmless!

mf

Sopran.

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

mf

Red. *Red.* *Red.* *mf marcato*

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p dolce

For these bells have been an - nout -

p dolce

For these bells have been an - nout -

p dolce

p dolce

denn die Glo - eken sind ge - wei -

p dolce

denn die Glo - eken sind ge - wei -

p dolce

dolce

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

Ossia.

trillo

ped. *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

Led. Led. Led. Led. Led.

Ossia.

trillo

Led. Led.

Trompete.

f

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

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

3

our ut - most po - - wer.

ver - weht im Stur - - me.

8

diminuendo

p *cresc.*

Ten. I. II.

Bass I. II. *f*

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

tremolo *p*

8va bassa
Hörn.

Glock.

Tenor.

Tenor. *f*
Bass. De - functos plo - ro, pestem fu - go, fe - sta de -

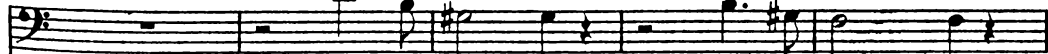
ro. *f* marcato

f *marcato* *cresc.* *p*

co - ro. **F**

cresc. *ff* **F**

ff e.



Shake the case - ments! Break the pain - ted

ff e.



Zerzt am Baue, brecht die Fenster! stosset ein,



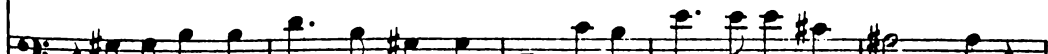
sempre ff e staccato

Red.

meno forte



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



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



Red.

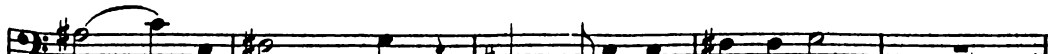
Red.

Red.

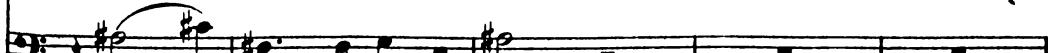
Hörner.



f



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



wie im Herbst das Laub ent - fällt!



Red.

Red.

Red.

meno forte

Sopr. *mf* *p* *ff*
 Oh, we can-not, oh, we can-not. The Ar-changel

Alt. *mf* *p* *ff*
 Oh, we can-not, oh, we can-not. The Ar-changel

Ten. *mf* *p* *ff*
 Oh, we can-not, oh, we can-not. The Ar-changel

Sopr. *mf* *p* *ff*
 Weh, ver-geb-lich, Weh, ver-geb-lich! Der Erz-en-gel

Alt. *mf* *p* *ff*
 Weh, ver-geb-lich, weh, ver-geb-lich! Der Erz-en-gel

Ten. *mf* *p* *ff*
 Weh, ver-geb-lich, weh, ver-geb-lich! Der Erz-en-gel

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

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

G Glock. **Lucifer.** *ff*
 pau - go. **Un poco accelerando.** Aim your light-nings at the
Lucifer. *ff*
Un poco accelerando. Schleudert Bli-tze, stürmt den

oa - ken, mas - sive i - ron stud - ded por - tals!
 Eingang! Stürzt in Trüm - mer die schweren Tho - re,

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!

Ten. *mf*

Sopr. u. Alt.

Maestoso.

mf

Weh, un-möglich, weh, un-möglich!

Ten. *mf*

a tempo

Maestoso.

ff

*Red. **

*Red. **

*Red. **

*Red. **

Sopr. u. Alt unisono.

The A - - postles and the Mar - - tyrs

Ten. I. II.

Sopr. u. Alt unisono.

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

Ten. I. II.

*Red. **

*Red. **

*Red. **

*Red. **

wrapped in mantles stand as ward-ers 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 reih't.

CHOR. Bass I. II.

Ex - ci - to len - tos,

Hörner.

Glocken. *mf*

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

I

pp

poco a

8va bassa--

Lucifer.

Moderato.

Baf-fled, baf -

Lucifer.

Moderato.

poco diminuendo e rallentando

f

8

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

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

f

ff

leave, this labour un - to Time, the gre - at
 Zahn der Zei - ten kann al - lein Zer - stör -

mf *marcato*

Viola.

Des - troy - - er!
 - und spre - - i - ten.

ff *mf* *mf*

Violinen.

Come a - way, ere night is gone!
 Ei - let fort, eh die Nacht entfleucht!

*

Tempo primo. (Allegro agitato.)

Sopr. u. Alt unisono. *p*

Ten. *p*

Onward! onward with the night - wind

Sopr. u. Alt unisono. *p*

Ten. *p*

Fert von dannen! Mit dem Nacht - wind

Tempo primo. (Allegro agitato.)

tremolando

piano

*Ad. ** *Ad. ** *Ad. **

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.

*Ad. ** *Ad. ** *Ad. ** *Ad. **

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

Hörner.

The first system of the musical score consists of three staves. The top two staves are vocal lines with lyrics in German and English. The bottom staff is a piano accompaniment with a horn part below it. The piano part features a rhythmic pattern of eighth notes and chords, with four measures marked with a horn symbol (two crossed horns) and a star. The horn part is written on a single staff with a treble clef and a key signature of one sharp (F#).

K

on - ward with the night - wind!

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

K *f*

The second system of the musical score consists of three staves. The top two staves are vocal lines with lyrics in German and English. The bottom staff is a piano accompaniment with a horn part below it. The piano part features a rhythmic pattern of eighth notes and chords, with four measures marked with a horn symbol (two crossed horns) and a star. The horn part is written on a single staff with a treble clef and a key signature of one sharp (F#). The system concludes with a key signature change to one flat (Bb) and a dynamic marking of *f*.

Piano introduction with treble and bass staves. The lower staff contains figured bass notation with symbols like *Re.*, *Re.*, *Re.*, and *Re.* and asterisks.

Sopr.
Alt.
Ten.
Bass.

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

Vocal staves for Soprano, Alto, Tenor, and Bass. Dynamics include *p*.

Piano accompaniment for the first vocal entry, including a lower staff with figured bass notation and the text *8va 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.

Second vocal entry with dynamics *cresc.*, *f*, and *p*.

Piano accompaniment for the second vocal entry, including a lower staff with figured bass notation.

L

Allegro, un poco mosso, sempre alla breve.

Noc - te sur - gen - tes

Noc - te sur - gen - tes

Noc - te sur - gen - tes

Allegro, un poco mosso, sempre alla breve.

p

espressivo

L

ad.

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, vi - gi - le - mus

cresc.

cresc.

ad.

p subito

om - nes, om - nes. Lau -

p subito

om - nes, om - nes. Lau -

p Lau -

p subito

sempre dolce espressivo

Rw. *

Rw. Rw. Rw.

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

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

lau -

Rw. Rw. Rw. Rw. Rw. Rw. Rw.

cresc. - *p subito*

lau - de - mus De - um ve - -

cresc. - *p subito*

lau - de - mus De - um ve - -

cresc. - *p*

ve - rum, ve -

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

ad. *ad.* *ad.* *

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

rum, ve - - rum, ve - rum,

cresc. - *p*

cresc. - *p*

rum, ve - - rum, ve - rum,

cresc. - *p*

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

un poco rallent. *p* **ff** *a tempo*

M

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

This system contains four vocal staves. The top two staves are for the soprano and alto parts, and the bottom two are for the tenor and bass parts. Each staff begins with a dynamic marking of *ff* (fortissimo). The lyrics are "lau - de - - - mus De - - - um, De - um,". The music features long, sweeping melodic lines with many ties across measures.

This system 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 features a complex texture with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. There are dynamic markings of *ff* and *pp* (pianissimo) throughout.

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

This system contains four vocal staves. The top two staves are for the soprano and alto parts, and the bottom two are for the tenor and bass parts. Each staff begins with a dynamic marking of *ff*. The lyrics are "ve - rum, De - um ve - - - um - - - rum,". The music continues with long, sweeping melodic lines.

This system 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 features a complex texture with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. There are dynamic markings of *ff* and *pp* throughout.

