

# **Badische Landesbibliothek Karlsruhe**

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## **Die Legende von der heiligen Elisabeth**

**Liszt, Franz**

**Leipzig, [ca. 1868]**

6. Feierliche Bestattung der Elisabeth

[urn:nbn:de:bsz:31-322304](https://nbn-resolving.org/urn:nbn:de:bsz:31-322304)



Musical notation system 1: Treble and bass clefs with notes and rests. Pedal markings (\*Ped.) are present in the bass line.

Musical notation system 2: Treble and bass clefs with chords and notes. Pedal markings (\*Ped.) are present in the bass line.

Musical notation system 3: Treble and bass clefs with chords and notes. Pedal markings (\*Ped.) are present in the bass line.

Musical notation system 4: Treble and bass clefs with notes and rests. Pedal markings (\*Ped.) are present in the bass line.

Musical notation system 5: Treble and bass clefs with notes and rests. The instruction *dolce con grazia* is written in the bass line.

Musical notation system 6: Treble and bass clefs with notes and rests. The instruction *sempre legato* is written in the bass line.

*un poco*  
ped. \*

*cresc.*  
ped. \* ped. \* ped. \*

*espressivo*  
\*

*marcato*  
p f

First system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *mf* and *ped.*, and a fermata over the final measure.

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamic markings.

Third system of musical notation, including the instruction *dolce* above the treble staff and *ped.* markings in the bass line.

Fourth system of musical notation, showing more complex rhythmic figures and articulation marks.

Fifth system of musical notation, marked *Marziale.* in 3/2 time. The instruction *piano ma ben marcato* is written above the treble staff, and *mf* is in the bass line.

Sixth system of musical notation, labeled *(Trompeten)* at the beginning. It includes dynamic markings *ten.*, *p*, and *mf*.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The right hand features a melodic line with a trill (trn.) and a triplet of eighth notes (5 5 5). The left hand provides a rhythmic accompaniment with a piano (p) dynamic marking.

Second system of musical notation. The right hand continues the melodic line with a *cantando* marking and a piano (p) dynamic. The left hand accompaniment features a steady eighth-note pattern.

Third system of musical notation. The right hand has a melodic line with a *Red.* marking and an asterisk (\*). The left hand accompaniment continues with a steady eighth-note pattern.

Fourth system of musical notation. The right hand has a melodic line with a *Red.* marking and an asterisk (\*). The left hand accompaniment continues with a steady eighth-note pattern.

Fifth system of musical notation. The right hand has a melodic line with a *un poco espressivo* marking. The left hand accompaniment continues with a steady eighth-note pattern.

Sixth system of musical notation. The right hand has a melodic line with a *Red.* marking and an asterisk (\*). The left hand accompaniment includes a triplet of eighth notes (3) and a triplet of sixteenth notes (3 4 5). Fingerings 1 2 1 and 1 2 1 are indicated above the notes.

*poco ritenuto pp più ritenuto smorz.*

8

♩.ed. \* ♩.ed. \*

*dolce con grazia*

*sempre dolce e legato*

4 5 3 4 5 4 3 2 3 1 2 1 2 5 4 5 3 4 5

8

4 3 4 3 2 3 1 2 1 2 5 4 3 4 5 5

8

4 3 2 1 2 3 2 1 4 3 2 1 2 3 4 5 5

8

*poco a poco cresc.*

4 2 5 3 4 2 4 2 5 3 5 3 4 2 5 3 4 2 5 3 5 3 8 4 2 4 4

♩.ed. \* ♩.ed. \* ♩.ed. \*

8 5 4 5 4 5 4 4 4 4 4 4 5 4 5 4 5 4 4 4 5 4 5 4 5 4 4 4 5 4 5 4

3 2 3 2 3 2 2 2 2 2 3 2 3 2 3 2 2 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

♩.ed. \* ♩.ed. \*



8...  
sf  
Ped.

8...  
Ped.  
v

stringendo  
tremolando  
Pedal jeden Takt.  
Ped.

3

8...  
Ped.  
9

8

*III appassionato* *sempre marcatisissimo*

Pedal jeden Takt

*sempre ff*

Pedal jeden Takt.

8

*sempre marcatisissimo*

Pedal jeden Takt.

Pedal jeden Takt.

8

Pedal jeden Takt.

*s* *tremolando*

*ped.* *ped.* \*

*Andante.* *mezzo piano*

*p*

*un poco marcato*

*simile* *cresc.*

*ped.* \* *ped.* \* *ped.* \*

*ff un poco slargando*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*fff*

*ped.*

Langsam.

**Aa**

## Der Kaiser Friedrich II.

Ver -

Largo.

ei - nigt seh ich um den Thron zu gleicherZeit desReichs Va - sal - len  
ten.

mit Preis - ge - sang und ho - her Lie - der Ton  
ten.

zur Gruft der Hei - li - gen zu wal - len.  
Bewegter.

*f* Die Räu - ber ih-rer Ha-be sind ver - fal-len des Him - mels

Stra-fe und des Rei - ches Acht,

*mp* *Un poco meno Moderato*  
in - des-sen sie nach ih - rer Lei - den Nacht

*espress.* Für-bit-te - rin uns ward, *p sotto voce* Für-bit-te - rin uns ward *dolce* im ew'gen

Lich - te. Dort fin-det sie — den

Gat - ten, der so jung, des heiligen Lan - des Käm - pfer,

ward er - schla - gen.

So kommt, lasst uns zur letzten Hul - digung E - li - sa -  
beth zu Gra - be tra - - gen.

*p* *sempre pp* *rit.* **C** *f*

*cresc.* *mf*

*ten.* *dolente* *ten.*

*ten.*

*ten.*

*ten.* **Dd**

SOPRAN. *mp*  
Mit Trau-er - kränzen kom-men

ALT. *mp*  
Mit Trau-er - kränzen kom-men

TENOR. *pp*  
Mit Trau-er - kränzen kom - men und

BASS. *pp*  
Mit Trau-er - kränzen kom - men und

*sempre marcato e un poco espressivo*

und Thränen wir ge - gau-gen, mit Trauer - kränzen

und Thränen wir ge - gau-gen, mit Trauer - kränzen

Thränen wir ge - gau - gen, mit Trau-er - kränzen kom - men und

Thränen wir ge - gau - gen, mit Trau-er - kränzen kom - men und

*sf*

kom - men und Thränen wir gegang - gen. In  
 kom - men und Thrä - nen ge - gang - gen. In  
 Thrä - nen wir ge - gang - - gen. In al - le Lande  
 Thrä - nen wir ge - gang - - gen. In al - le Lande

al - le Lande drangen die Bo - ten an die From - men,  
 al - le Lande drangen die Bo - ten an die From - men,  
 dran - gen die Bo - ten an die From - men, in  
 dran - gen die Bo - ten an die From - men, in

in al - le Lande dran - - gen die Boten an die From -

in al - le Lande dran - gen die Boten an die From -

al - le Lande dran - gen die Bo - ten an die From - -

al - le Lande dran - gen die Bo - ten an die From - -

men. E - li - sa -

beth, E - li - sa - beth, die Heil' -  
 beth, E - li - sa - beth, die Heil' -  
 beth, E - li - sa - beth, die Heil' -  
 beth, E - li - sa - beth, die Heil' -

**Ee**

ge!  
 ge!  
 ge!  
 ge!

*p dolce*

O sei die Schütze-rin — uns Al - len, die wir in

*p dolce*

O sei — die Schütze - rin uns Al - len, die wir —

*p dolce*

O sei die Schütze-rin — uns Al - len, die wir in

*p dolce*

O sei die Schütze-rin — uns Al - len, die wir in

*p*

Leid und Trüb - sal wal - len! <sup>o</sup> sei die

*p*

in Leid und Trübsal wal - len! *p* o sei die Schütze-rin uns

Leid und Trüb - sal wal - len! *p* o sei die Schü - tze -

Leid und Trüb - sal wal - len! *p* o sei die Schütze -

die wir in

Al - - len, die wir in Leid und Trüb - sal

Al - - len, die wir in Leid und Trüb - sal

rin uns Al - len, die wir in Leid und Trüb - sal

rin uns Al - len, die wir in Leid und Trüb - sal

*dim.* wal - - len.

*dim.* wal - - len.

*dim.* wal - - len.

wal - - len.

*mf staccato e un poco marcato*

TENORI. *p*  
 CHOR der KRIEGER. Der du im heil'-gen Lan - de ver -  
 BASSI. *p*  
 Der du im heil'-gen Lan - de ver -

strömt dein Hel-den - le - ben, *p* siehst sie nun  
 strömt dein Hel-den - le - ben, *p* siehst sie nun

Allegro moderato. *mf*  
 auf - wärts schwe - - - ben, er -  
 auf - wärts schwe - - - ben, er -

Allegro moderato. *mezzo forte*

löst vom Er - den - ban - de. *mf* 0

löst vom Er - den - ban - de. *mf* 0

wol - le seg - nend uns ge - lei - - ten, dass

wol - le seg - nend uns ge - lei - - ten, dass

*crescendo*

*cresc.* wir das fer - ne Ziel er - strei - - ten. ***f***

*cresc.* wir das fer - ne Ziel er - strei - - ten. ***f***

## KIRCHENCHOR.

SOPRAN.

De-co-ra-ta no-vo flo-re Chri-stum mente,

ALT.

De-co-ra-ta no-vo flo-re Chri-stum mente,

TENOR.

De-co-ra-ta no-vo flo-re Chri-stum mente,

BASS.

De-co-ra-ta no-vo flo-re Chri-stum mente,

vo-tis o-re, col-laudat ec-cle-si-a,

vo-tis o-re, col-laudat ec-cle-si-a,

vo-tis o-re, col-laudat ec-cle-si-a,

vo-tis o-re, col-laudat ec-cle-si-a,

**Gg**

col - laudat ec - cle - si - a!

col - laudat ec - cle - si - a!

col - laudat ec - cle - si - a!

col - laudat ec - cle - si - a!

col - laudat ec - cle - si - a!

Ungarische Bischöfe.

No - va no - bis lux il - lu - xit,

no - va stel - la quam pro - du -

xif no - bi - lis Un - ga - ri - a.

*ff* No - bi - lis — Un - ga - ri - a! *ff* No - bi -

*ff* No - bi - lis — Un - ga - ri - a! *ff* No - bi -

*ff* No - bi - lis — Un - ga - ri - a! *ff* No - bi -

*ff* No - bi - lis — Un - ga - ri - a! *ff* No - bi -

*Un poco stringendo il Tempo ma sempre maest.*

lis Un - ga - ri - a.

*Un poco stringendo il Tempo ma sempre maest.*

Deutsche Bischöfe.

*ff*  
Lae - - - ta stu - pet Thu -

*tremol.*

*ff*  
Lae - - ta stu - - - pet Thu -

*ff*  
Lae - - ta stu - - - pet Thu -

rin - - gi - a frac - tis na - tu - rae

rin - - gi - a!

rin - - gi - a!

re - - - gu - lis, dum per sanc - tae suf-

Lae - ta stu - - - pet Thu - rin - - gi -

Lae - ta stu - - - pet Thu - rin - - gi -

fra - - gi - a mi - ran - da fi - unt sae - - cu -

a!  
 a!  
 lis!

This system contains four staves. The top two are vocal staves with the lyrics 'a!' and 'a!' respectively. The third staff has the lyric 'lis!'. The bottom two staves are piano accompaniment, featuring triplet chords in the right hand and a rhythmic pattern in the left hand.

*Listesso tempo.*

This system shows piano accompaniment. The right hand has a series of chords marked with a forte dynamic 'f' and a hairpin crescendo. The left hand has a simple bass line.

*Un poco rall.*

Tu pro no - bis ma - ter pi - a ro - ga re - gem om - ni -  
 Fle - he für uns from - me Mut - ter, al - ler Men - schen Kö - nig  
 Tu pro no - bis ma - ter pi - a ro - ga re - gem om - ni -  
 Fle - he für uns from - me Mut - ter, al - ler Men - schen Kö - nig

This system contains four staves. The top two are vocal staves with the lyrics. The bottom two are piano accompaniment. The tempo marking 'Un poco rall.' is placed above the first vocal staff.

*Un poco rall.*

This system shows piano accompaniment. The right hand has chords marked with a fortissimo dynamic 'ff'. The left hand has a simple bass line.

um, ro-ga re - gem om - ni - um.  
 an, al-ler Men - schen Kö - nig an.  
 um, ro-ga re - gem om - ni - um.  
 an, al-ler Men - schen Kö - nig an.

*Un poco animato.*  
*mezzo piano*

Tu pro no-bis ma-ter pi-a ro-ga re-gum  
 Fle-he für uns, fromme Mut-ter al-ler Menschen  
 Tu pro no-bis ma-ter pi-a ro-ga re-gum  
 Fle-he für uns, fromme Mut-ter al-ler Menschen

*Un poco animato.*

*mezzo piano*

*cresc.*

om - ni - um ut post hoc ex - i - li - um, no - bis

*cresc.*

Rö - nig an, dass nach die - ser Er - den - bahn wah - re

*cresc.*

om - ni - um ut post hoc ex - i - li - um, no - bis

*cresc.*

Rö - nig an, dass nach die - ser Er - den - bahn wah - re

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *cresc.* and *f*.

det ve - ra gau - di - a! Tu ma - ter

Freud' er uns ver - leih! Fleh', from - me

det ve - ra gau - di - a! Tu ma - ter

Freud' er uns ver - leih! Fleh', from - me

*p*

The second system of the musical score continues with four vocal staves and piano accompaniment. The vocal parts have a similar homophonic texture. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include *p*.

*cresc.*  
 pi - a ro - ga re - gem om - ni - um, ut post hoc ex -  
*cresc.*  
 Mut - ter, al - ler Menschen Kö - nig an, dass nah die - ser  
*cresc.*  
 pi - a ro - ga re - gem om - ni - um, ut post hoc ex -  
*cresc.*  
 Mut - ter, al - ler Menschen Kö - nig an, dass nach die - ser

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair (Soprano and Alto) has lyrics: 'pi - a ro - ga re - gem om - ni - um, ut post hoc ex -'. The second pair (Tenor and Bass) has lyrics: 'Mut - ter, al - ler Menschen Kö - nig an, dass nah die - ser'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The word 'cresc.' is written above the vocal lines and below the piano accompaniment.

*f*  
 i - li - um, no - bis det ve - ra gau - di -  
*f*  
 Er - den - bahn wah - re Freud', er uns ver -  
*f*  
 i - li - um, no - bis det ve - ra gau - di -  
*f*  
 Er - den - bahn wah - re Freud', er uns ver -

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair (Soprano and Alto) has lyrics: 'i - li - um, no - bis det ve - ra gau - di -'. The second pair (Tenor and Bass) has lyrics: 'Er - den - bahn wah - re Freud', er uns ver -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The word 'f' is written above the vocal lines and below the piano accompaniment.

a, no - bis det ve - ra gau - - di -  
 leih, wah - re Freud' er uns ver -  
 a, no - bis det ve - ra gau - - di -  
 leih, wah - re Freud' er uns ver -

*cresc.*

**I**  
 a!  
 leih!  
 a!  
 leih!

*p*  
 No - bis det  
*p*  
 Wah - re  
*p*  
 No - bis det  
*p*  
 Wah - re

*f* *f*

**Andante.**

## Andante moderato.

ve - ra gau - di - a!  
 Freud' er uns — ver - leih!  
 ve - ra gau - di - a!  
 Freud' er uns — ver - leih!

## Andante moderato.

*p*  
*marcato*

*f*  
 A - - - - - men. A - -  
*f*  
 A - - - - - men. A - -  
*f*  
 A - - - - - men. A - -  
*f*  
 A - - - - - men. A - -

*cresc.*

men, A - - - men,  
 men, A - - - men,  
 men, A - - - men,  
 men, A - - - men,

A - - - men!  
 A - - - men!  
 A - - - men!  
 A - - - men!

A - - - men!  
 A - - - men!  
 A - - - men!  
 A - - - men!

