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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)

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Pedal markings are present: *Ped. under the first measure, *Ped. under the second measure, *Ped. under the third measure, and * under the fourth measure.

Second system of musical notation, continuing the grand staff. Pedal markings include *Ped. under the first measure, * Ped. under the second measure, * Ped. under the third measure, * Ped. under the fourth measure, * Ped. under the fifth measure, and * Ped. under the sixth measure.

Third system of musical notation, continuing the grand staff. Pedal markings include *Ped. under the fifth measure and *Ped. under the sixth measure.

Fourth system of musical notation, continuing the grand staff. Pedal markings include *Ped. under the first measure, * Ped. under the second measure, * Ped. under the third measure, and * under the fourth measure.

Fifth system of musical notation, continuing the grand staff. The treble clef part begins with a piano (*p*) dynamic and the instruction *dolce con grazia*. The bass clef part begins with a piano (*p*) dynamic.

Sixth system of musical notation, continuing the grand staff. The treble clef part begins with the instruction *sempre legato*.

First system of musical notation, measures 1-4. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a bass line with quarter notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic line. The left hand has a steady quarter-note accompaniment. The instruction *un poco* appears in the right hand at measure 8. A *ped.* marking is present in the left hand at the end of the system.

Third system of musical notation, measures 9-12. The right hand has a more complex texture with sixteenth-note patterns. The left hand continues with quarter notes. The instruction *cresc.* is written above the right hand at measure 9. *ped.* markings are present in the left hand at measures 9, 10, and 12.

Fourth system of musical notation, measures 13-16. The right hand features a series of chords and eighth-note patterns. The left hand has a rhythmic accompaniment. The instruction *espressivo* is written above the right hand at measure 13.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a descending sequence of notes. The left hand has a bass line with quarter notes. Fingering numbers 5, 4, 3, 2, 1, 2, 1, 2, 5 are written above the right hand at measure 19.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with a descending sequence of notes. The left hand has a bass line with quarter notes. The instruction *marcato* is written above the right hand at measure 21. Dynamics *p* and *f* are marked in the right hand at measures 21 and 22 respectively.

First system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *mf* and *ped.*, and a star symbol.

Second system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *ped.* and star symbols.

Third system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *ped.* and star symbols. The word *dolce* is written above the treble staff.

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *ped.* and star symbols.

Fifth system of musical notation, featuring a treble and bass clef. The word *Marziale.* is written above the treble staff. The bass line includes the instruction *piano ma ben marcato* and dynamic markings *mf*. A 3/2 time signature is present at the end of the system.

Sixth system of musical notation, featuring a treble and bass clef. The word *(Trompeten)* is written above the treble staff. The bass line includes dynamic markings *ten.*, *p*, and *mf*. A 3/2 time signature is present at the end of the system.

5 5 5 5

p

trn.

p

cantando

Red. *

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

un poco espressivo

1 2 1 3 4 5

1 2 1 3 4 5

poco ritenuto pp più ritenuto smorz.

8

♩.ed. * ♩.ed. *

dolce con grazia

sempre dolce e legato

8

8

8

poco a poco cresc.

♩.ed. * ♩.ed. * ♩.ed. *

8

♩.ed. * ♩.ed. *

8

marcato

2 *cresc.*

8

Un poco

Ped.

stringendo il Tempo

8

sf

sf

sf

Ped.

8

Ped.

** Ped.*

** Ped.*

** Ped.*

** Ped.*

Ped.

Ped.

** Ped.*

** Ped.*

** Ped.*

8

sf

sempre sf

** Ped.*

** Ped.*

** Ped.*

** Ped.*

8...
f
Ped.

8...
Ped.
v

stringendo
tremolando
Pedal jeden Takt.
Ped.

3
v

8...
Ped.
v

8

ff appassionato

sempre marcatisimo

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Pedal jeden Takt

sempre ff

3 3 3 3

Ped. * Ped. * Pedal jeden Takt.

8

sempre marcatisimo

3 3 3 3

1 1 1 1

3 3

Ped. * Ped. * Ped. * Pedal jeden Takt.

8

3 3 3 3

3 3 3 3

3 3

1 1 1 1

3 3

16 Pedal jeden Takt.

stremolando

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

Strä-fe und des Rei - ches Acht,

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

dol.

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

pp

Lich - te. Dort fin-det sie — den

p *pp*

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*

The first system of music shows a piano accompaniment. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. The marking *cresc.* is placed above the first measure, and *mf* is placed above the fourth measure.

The second system continues the piano accompaniment. The right hand has a melodic line with some grace notes. The marking *ten.* is placed above the first measure, and *dolente* is placed below the second measure.

The third system continues the piano accompaniment. The right hand has a melodic line with some grace notes. The marking *ten.* is placed above the third measure.

The fourth system continues the piano accompaniment. The right hand has a melodic line with some grace notes. The left hand has a steady eighth-note accompaniment.

The fifth system continues the piano accompaniment. The right hand has a melodic line with some grace notes. The marking *ten.* is placed above the second measure.

The sixth system continues the piano accompaniment. The right hand has a melodic line with some grace notes. The marking *ten.* is placed above the first measure, and **Dd** is placed above the second measure.

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 -

men. E - li - sa -

men. E - li - sa -

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

Leid und Trüb - sal wal - len! ^o sei die

o sei die Schütze-rin uns

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. *poco a poco accelerando ma non troppo*

dim. wal - - len.

dim. wal - - len.

wal - - len.

mf staccato e un poco marcato

TENORI. *p* Der du im heil'-gen Lan - de ver -

CHOR der KRIEGER. Der du im heil'-gen Lan - de ver -

BASSI. *p* Der du im heil'-gen Lan - de ver -

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

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

mf auf - wärts schwe - - - ben, er -

mf 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!

ff

Ungarische Bischöfe.

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

ff

no - va stel - la quam pro - du -

ff

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

ff

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.

lis Un - ga - ri - a.

lis Un - ga - ri - a.

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!', 'a!', and 'lis!' written below them. The bottom two are piano staves. The piano part begins with two triplet chords in the right hand and a rhythmic pattern in the left hand.

Listesso tempo.

This system contains two piano staves. The right hand features a series of chords marked with a forte dynamic (*f*) and a hairpin crescendo. The left hand has a simple accompaniment.

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 in German and Latin. The bottom two are piano staves. The tempo is marked *Un poco rall.*

Un poco rall.

This system contains two piano staves. The right hand has a series of chords marked with a fortissimo dynamic (*ff*). The left hand has a simple accompaniment.

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 high register, with lyrics in Latin and German. 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 lyrics are in Latin and German. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. 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

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 -

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 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,

ff *s*

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

s

s

