

Gewidmet dem Dichter

H. W. Longfellow.



Die Glocken des Strassburger Münsters

Gedicht von

H. W. Longfellow

ZENEAKADEMIA
LISZT MUSEUM
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. Gemischtenchor
oder Männerchor } à Mk. 1-^{no}Clavier-Auszug mit deutschen und englischen Texten Pr. Mk. 3-^{no}

Eigenthum der Verleger

J. SCHUBERTH & CO. LEIPZIG.

LH 1258/18



ZENEAKADÉMIA

LISZT MÚZEUM

3644

B3644

Warnung!
Die Vervielfältigung der Stimmen, sei es durch Überdruck oder durch Abschreiben, ist gesetzlich verboten und werden wir jedes Zuwiderhandeln gegen dieses Verbot sofort gerichtlich verfolgen. J. Schuberth & Co.

„Excelsior.“

Preludio.

Zeneművészeti Főiskola Budapest



Maestoso, moderato.

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

1 2 3 4
4 Hörner in Es.

2 Trompeten in Es.

2 Tenor-Posaunen.

Bass-Posaune.
Tuba.

Pauken in Es. B.

Becken.
(ohne grosse Trommel)

Harfe.

1. Violinen.

2. Violinen.

Violen.

Mezzo Sopran.
Solo.

Sopran I u. II.

Alt

Tenor I u. II.

Bass.

Derselbe Chor
nur für
Männer Stimmen.

Violoncelle.

Contrabässe.

A

First system of musical notation, featuring multiple staves with complex notation, including triplets and dynamic markings like *cresc.* and *ff*. The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation, continuing the complex notation with dynamic markings like *cresc.* and *ff*. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of musical notation, featuring vocal lines with lyrics and instrumental accompaniment. The lyrics are: *or, ex-cel - si - or* and *ex - cel - sior, ex -*. The notation includes various musical symbols such as notes, rests, and accidentals.

Fourth system of musical notation, featuring complex notation and dynamic markings like *cresc.* and *ff*. The notation includes various musical symbols such as notes, rests, and accidentals.

B *Un poco ritenuto*

dolce espressivo

dolce espressivo

dolce espressivo

espressivo

SOLO. *f* *dim.* *pp*

ff

SOLO. *dolce con grazia*

pizz. *p*

p

Ex.

cel - sior, ex - cel - si - or!

cel - sior, ex - cel - si - or!

cel - sior, ex - cel - si - or!

SOLO. *f* *dim.* *pp*

p *dolcissimo*

mf *dimin.* *pp* *mf* *dimin.*

p *diminuendo* *p*

SOLO. *pizz.* *p* *pizz.*

cel - si - or, *ex - cel - si - or,* *ex - cel - si - or!*

SOLO. *mf* *dimin.* *pp* *mf* *dimin.*

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, featuring complex notation including dynamic markings such as *ff sempre* and *div.*. The lyrics are in Hungarian, with the words "cel - sior, ex - cel - si - or!" repeated across several staves. The score is watermarked with "ZENEMAKADÉMIA LISZT MŰVÉSZETI MUSEUM".

Die Glocken.

9

Allegro agitato assai: alla Breve.

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

1. 2. 3. 4. Hörner in F.

2 Trompeten in F.

2 Tenor. Posaunen.

Bass. Posaune.
Tuba.

Pauken in F. C.

2 Harfen.
(unisono)

1. Violinen.

2. Violinen.

Violon.

Lucifer
Baryton Solo.

Sopran I u. II.

Alt.

Tenor I u. II.

Bass.

Orgel.

Violoncelle.

Contrabässe.

Tiefe Glocken
oder Tamtam.

The musical score is written for a large orchestra and vocal soloist. It features multiple staves for woodwinds, brass, percussion, strings, and voices. The tempo is 'Allegro agitato assai: alla Breve'. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *ff* (fortissimo) and *ten.* (tension). A large, faint watermark 'ZEN EAKADÉMIA' is visible across the center of the page. The bottom of the score includes a note about the bell or tam-tam being played in proportion to the orchestra.

Allegro agitato assai: alla Breve.

NB. Der Dirigent hat dafür zu sorgen dass die Glocken oder das Tamtam im richtigen Verhältnisse mit dem Orchester ertönen: weder zu stark, noch zu schwach.

ff *a 2.* *19*

mf *1^{re} SOLO.* *p*

meno forte

meno forte

Musical score for a large ensemble, featuring multiple staves with various instruments and voices. The score includes dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *rinforzando*, *meno forte*, and *getheilt*. The notation includes complex rhythmic patterns, including triplets and sixteenth notes, and various musical symbols like accidentals and slurs.

The score is divided into sections, with a section labeled **A** appearing at the top and bottom. The bottom section also includes the number **5291**.

A large watermark is visible across the center of the page, reading **ZENEAKADÉMIA** and **ELSZT MŰZÉUM**.

Handwritten musical score on page 12, featuring multiple staves with musical notation, including notes, rests, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *p* (piano), *cresc.* (crescendo), *ff* (fortissimo).
- Rehearsal mark:** *a 2.* with a repeat sign.
- Section marker:** *8-* indicating the start of a new section.
- Watermark:** A large, faint watermark reading "ZENEA KADÉMIJA LISZT MÚZEUM" is visible across the center of the page.

The score is written for multiple instruments, likely a piano and orchestra, with various staves showing melodic and harmonic lines.

[illegible]

The image shows a page from a musical score, likely for the opera 'Lucifer' by Franz Liszt. The page is aged and features a watermark of the Zeneakadémia Liszt Műzeum (Hungarian Academy of Music Liszt Museum) in the background. The score is written for a piano and voice. The piano part is in the upper staves, and the vocal part is in the lower staves. The vocal part is in English and German. The music is in a key with many sharps (F# major or C# minor) and includes dynamic markings like 'ff' (fortissimo) and 'ten.' (tension). The vocal part has lyrics in English and German. The English lyrics are: 'Hasten! Hasten! Oh ye spi - rits! From its'. The German lyrics are: 'Vor an! Vor an! Rasch ihr Gei - ster! Reisst das Kreuz von seiner'. The score is marked with 'LUCIFER' and 'LUCIFER'.

SOLO.
f

wechseln in E.

wechseln in E.

station drag the pon-de-rous Cross of i-ron, that to mock us is up-lif-ted high in air!

Stel-le! Greift es an mit Bli-tzes-schnelle; uns zu höh-nen, steht dies Zei-chen!

wechseln in E.

wechseln in E.

B

ff

p legato

in A.

p legato

p wechseln in E.

in E.

ff

in E. *SOLO.*

mf

sempre ar.

NB. 8

p

p

p dolce

p dolce

p dolce

p dolce

p

CHOR (ENGLISH.)

Sopran *mf* Oh, we can-not!

Alt *mf* Oh, we can-not!

Tenor *mf*

CHOR (DEUTSCH.)

Sopran *mf* O! Ver-ge-blich!

Alt *mf* O! Ver-ge-blich!

Tenor *mf*

D

p

all the Saints and guardian an - gels thron' in le - gions to pro - tect it;

Hei - l'ge, die im Himmel thro - nen! En - gel nah'n in Le - gi - o - nen

8

a 2.

a 2.

a 2.

dim. -

dim.

SOLO.

dim. -

SOLO.

dim. -

in E.

wechseln in F.

wechseln in F.

marcato

f

p

8

dim.

dim.

dim.

they de-feat us ev'ry where!

they de-feat us ev'ry where!

und besiegt die Unsern wei - - chen.

und besiegt die Unsern wei - - chen.

Bässe Lau-do Deum ve - rum,

dim.

p

C

p

D

D

a 2.

f

a 2.

f

sempre f

SOLO.

f

un poco cresc.

C nach tief F.

ff

5

p

cresc.

ff

Lucifer.

Lower!

ff

Tenor

Tiefer!

plebem vo-co, con-gre-go clerum. Laudo Deum ve-rum, plebem vo-co, con-gre-go cle-rum.

p

cresc.

p

cresc.

ff

D *p sempre*

The image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings. The text is in both German and English. The watermark "ZENAKADENTIA" and "JAZZ MUSEUM" is visible across the center of the page.

The score includes the following text:

Tuba tacet

a 2.

sempre staccato

Lower! Ho - ver down - ward! Seize the loud vo - ci - ferous bells, and clash - ing,
Tiefer! Stei - get nie - der! Fas - set an, gleich Un - ge - wit - tern, die - se

sempre staccato

sempre staccato

First system of musical notation. It features a vocal line with a melodic phrase and a piano accompaniment. The piano part includes a bass line with a series of half notes and a treble line with chords. A dynamic marking 'f' (forte) is present. A key signature change is indicated by the text 'wechseln in B.' (change to B).

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features a series of chords in the treble and bass staves.

Third system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are in English and German. A dynamic marking 'f' (forte) is present. A key signature change is indicated by the text 'wechseln in B.' (change to B).

clang-ing to the pave - ment hurl them from their win - dy tow - er!

Glo - cken, dass sie splittern! Stürzt sie dröhnend von dem Thur - me!

Fourth system of musical notation. It features a vocal line with a melodic phrase and a piano accompaniment. The piano part includes a bass line with a series of half notes and a treble line with chords.

Fifth system of musical notation. It features a vocal line with a melodic phrase and a piano accompaniment. The piano part includes a bass line with a series of half notes and a treble line with chords.

Musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a section marked "SOLO." in F major, indicated by the key signature change and the instruction "in F. SOLO." above the staff. The score includes various dynamic markings such as *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), *p dolce* (piano dolce), and *p legato*. The vocal line includes the lyrics: "All thy thun - ders here are harmless! For these bells have been a -", "Nichtig prallen ab deine Bli-tze: denn die Glo - cken sind ge -", and "Nichtig prallen ab deine Bli-tze: denn die Glo - cken sind ge -". The score is marked with "wechseln in D." (change to D major) and "in F." (change to F major). The piano part includes a section marked "SOLO." in F major, indicated by the key signature change and the instruction "in F. SOLO." above the staff. The score includes various dynamic markings such as *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), *p dolce* (piano dolce), and *p legato*. The vocal line includes the lyrics: "All thy thun - ders here are harmless! For these bells have been a -", "Nichtig prallen ab deine Bli-tze: denn die Glo - cken sind ge -", and "Nichtig prallen ab deine Bli-tze: denn die Glo - cken sind ge -".

noin - ted, and bap-tized with ho - ly wa - ter! They de - fy our ut - most pow - er,

noin - ted, and bap-tized with ho - ly wa - ter! They de - fy our ut - most pow - er,

wei - - het; Hei - l'ge Tau - fe hat sie ge - fei - et! Un - sre Macht verweht im Stur - me,

wei - - het; Hei - l'ge Tau - fe hat sie ge - fei - et! Un - sre Macht verweht im Stur - me,

Celli

Contrabass tacet

8

SOLO.
dim.

dim.

dim.

dim.

tief
f

wechseln in D.

marcato
f
p

dim.

dim.

dim.

our ut-most pow-er.
our ut-most pow-er.

verweht im Stur-me.
verweht im Stur-me.

Bässe
De-functos plo-ro, pestem fu-go,

dim.
piano
piano
piano

F

First system of musical notation, featuring piano and violin parts. The piano part has a melodic line with a fermata and a second ending marked "a 2.". The violin part is mostly rests.

Second system of musical notation, featuring piano and violin parts. The piano part has a melodic line with a fermata and a second ending marked "a 2.". The violin part is mostly rests.

Third system of musical notation, featuring piano and violin parts. The piano part has a melodic line with a fermata and a second ending marked "a 2.". The violin part is mostly rests.

Fourth system of musical notation, featuring piano and violin parts. The piano part has a melodic line with a fermata and a second ending marked "a 2.". The violin part is mostly rests.

Fifth system of musical notation, featuring piano and violin parts. The piano part has a melodic line with a fermata and a second ending marked "a 2.". The violin part is mostly rests.

F

SOLO. *a 2.*

in D.

ff

f *Tuba tacet*

staccato

staccato

staccato

ZENEAKADÉMIA
LISZT MUZEUM

Shake the case-ments! Break the pain - ted panes, that flame with gold and

Zerzt am Bau-e, brecht die Fenster! Stosset ein, stosset ein die bunten Scheiben!

Empty musical staves.

Empty musical staves.

meno forte

meno forte

SOLO. a 2.

wechseln in D.

crim-son: scat-ter them like leaves of au-tumn swept away be-fore the blast!

Mag kein Pur-pursplit-ter blei-ben, wie im Herbst das Laub ent-fällt!

meno forte

meno forte

Oh we can - not! Oh we cannot! The Archangel Mi - chael fla - mes from e - very

Oh we can - not! Oh we cannot! The Archangel Mi - chael fla - mes from e - very

Weh ver - geb - lich, weh ver - geblich! Der Erz - en - gel Mi - cha - el be - schütztdie Hal - len, be -

Weh ver - geb - lich, weh ver - geblich! Der Erz - en - gel Mi - cha - el be - schütztdie Hal - len, be -

[illegible]

G

f marc.
Bass-Pos. tacet
f marc.

p

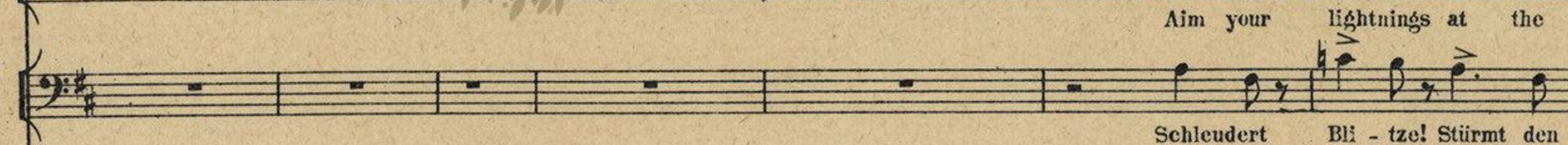
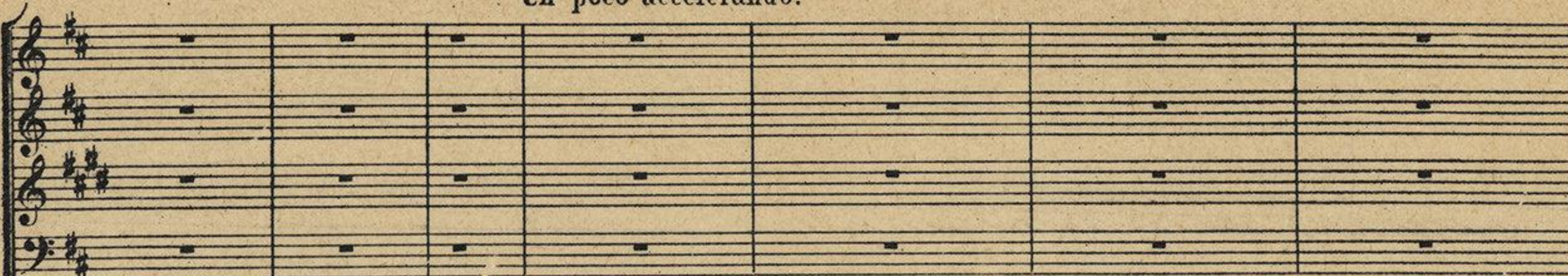
Bässe

Fu - ne - ra pian - - go, ful - úu - ra fran - go, Sab -

G *p*

The musical score is written on 18 staves. The first system (staves 1-4) includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The second system (staves 5-8) includes a bass clef staff with a key signature of two sharps. The third system (staves 9-12) includes a treble clef staff with a key signature of two sharps. The fourth system (staves 13-16) includes a bass clef staff with a key signature of two sharps. The fifth system (staves 17-20) includes a treble clef staff with a key signature of two sharps. The sixth system (staves 21-24) includes a bass clef staff with a key signature of two sharps. The seventh system (staves 25-28) includes a treble clef staff with a key signature of two sharps. The eighth system (staves 29-32) includes a bass clef staff with a key signature of two sharps. The score features various musical notations, including notes, rests, and dynamic markings. A large watermark is visible across the center of the page, reading 'ZENEAKADÉMIA LISZT MŰZEUM'.

Un poco accelerando.



Un poco accelerando.

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

*riten.**a tempo*

wechsell in Es.
wechsell in Es.

riten. - molto
house of God, and scatter wide the ashes of the dead!

riten. - molto
rast durch's Schiff zum Cho - re! Auch der Todten Gruft entweicht!

a tempo

Sopr.
Oh, we cannot! Oh, we cannot!

Sopr.
Weh un - möglich! Weh un - möglich!

Alt.
Weh un - möglich! Weh un - möglich!

Ten.
Weh un - möglich! Weh un - möglich!

riten.

a tempo

Handwritten musical score for two parts: "Hör. in Es." and "Tr. in Es." The score is written on ten staves. The first four staves are for the "Hör. in Es." part, and the last six staves are for the "Tr. in Es." part. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like "ff" (fortissimo) and "a2" (second octave). The score is written in a cursive, handwritten style.

The A - - - postles and the Mar - - - tyrs wrapped in mantles

Die A - - - postel und der Mär-ty-rer Siegesschaa - - - ren

Die A - - - postel und der Mär-ty-rer Siegesschaa - - - ren

Musical score for a piano and voice piece. The score is written in B-flat major (two flats) and 4/4 time. It consists of multiple systems of staves. The piano part includes complex passages with triplets, sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The voice part includes lyrics in both English and German. The English lyrics are: "stand as war-ders at the entrance, stand as sen-ti-nels o-ver-head!". The German lyrics are: "schützend stark die Pforte wahren, Wäch-ter sich an Wäch-ter reiht. Bässe Ex-ci-to-len-". The score also includes performance markings such as *ff*, *f*, *marc.* (marcato), *p* (piano), and *wech-seln in C.* (change to C).

stand as war-ders at the entrance, stand as sen-ti-nels o-ver-head!
 schützend stark die Pforte wahren, Wäch-ter sich an Wäch-ter reiht.
 schützend stark die Pforte wahren, Wäch-ter sich an Wäch-ter reiht.
 Bässe Ex-ci-to-len-

Musical score for voice and piano. The score is written in B-flat major (two flats) and 4/4 time. It consists of multiple systems of staves. The first system shows a vocal line with lyrics and a piano accompaniment. The second system features a piano solo with arpeggiated chords. The third system continues the vocal line with lyrics. The fourth system shows a piano solo with arpeggiated chords. The fifth system features a vocal line with lyrics. The sixth system shows a piano solo with arpeggiated chords. The seventh system features a vocal line with lyrics. The eighth system shows a piano solo with arpeggiated chords. The ninth system features a vocal line with lyrics. The tenth system shows a piano solo with arpeggiated chords.

Performance instructions and markings include:

- f* (forte)
- a2* (second ending)
- rall.* (rallentando)
- dim.* (diminuendo)
- G nach C und E nach F.
- poco a poco dim. e rall.*
- p* (piano)

Lyrics:

- tos, dis-si-po ven - tos, pa-co cru - en-tos!

Moderato.

Handwritten musical score for a piano and orchestra. The score is written on multiple staves. The top staves (treble clef) contain the piano part, while the bottom staves (bass clef) contain the orchestra part. The tempo is marked "Moderato." at the top left. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include "SOLO" and "gestopft" (stopped). The score is divided into measures by vertical bar lines.

Baffled! Baff-led! In-ef-fi-cient, cra-ven spirits! leavethis labour un-to Time, the
 ü-ber-wun-den: Eitel Mü-hen! Fort Ver-fluchte! • Zahn der Zei-ten kann al-lein Zer-

Handwritten musical score for "L'Espresso" by Franz Schubert. The score is on aged, yellowed paper and consists of three systems. The first system has four staves (treble and bass clefs). The second system has two staves (treble and bass clefs). The third system has three staves (bass, bass, and bass clefs). The music is in B-flat major (two flats) and 3/4 time. The third system includes dynamic markings "ff" (fortissimo) and "mf pesante" (mezzo-forte pesante). The notation includes various note values, rests, and slurs.

Moderato.

Musical score for a symphony, page 37. The score is written for a large orchestra, including strings, woodwinds, and brass. The key signature is B-flat major (two flats). The time signature is 4/4.

The score is divided into two systems. The first system contains staves for the upper woodwinds (flutes, oboes, and clarinets) and the brass section (trumpets and trombones). The second system contains staves for the lower woodwinds (bassoons and contrabassoons), the string section, and the vocal soloist.

The vocal soloist part is written in the bass clef and includes the following lyrics:

great Des - troy - er!
 stö - rung sprei - ten!

The score includes various musical markings such as *p* (piano), *ff* (fortissimo), *cresc.* (crescendo), and *trp. in C.* (trumpet in C). The piece concludes with a double bar line and the letter *J* below the staff.

Allegro agitato assai (Alla breve.)

SOLO

p

wechseln in F.

p

come a - way ere night is gone!

Sopr. u. Alt.

Ten.

On-ward! Onward! with the nightwind. o - ver field and

Ei - let fort eh die Nacht entfleucht!

Sopr. u. Alt.

Ten.

Fort von dannen! Mit dem Nachtwind stürmen wirdurch

p

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

4 Hörner in F.

SOLO

mf

cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

farm and forest, lone - ly home - stead, darksome hamlet, blighting all we breath u-pon!

cresc.

Flur und Flecken, und ver-brei - ten Graus und Schrecken. Wo wir nah'n sei Ruh' ver-scheucht, wo wir

cresc.

poco a poco cresc.

poco a poco cresc.

The musical score is written for piano and voice. The piano part consists of multiple staves with complex textures, including arpeggiated figures and dense chordal passages. The voice part includes two systems of staves with lyrics in German and English. The score is marked with various dynamics and performance instructions.

Lyrics:

On - ward! on - ward! with the night - wind!
nah'n sei Ruh ver - scheucht, wo wir nah'n sei Ruh ver - scheucht!

Performance Instructions:

- f marcatis.*
- f marcatis.*
- mf*
- cresc.*
- p*
- cresc.*
- ff*
- ff*

[illegible]

L

Allegro un poco mosso.

The musical score is written for a vocal ensemble and piano. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro un poco mosso' and the dynamics range from piano (p) to forte (f). The lyrics are in Latin: 'vi-gi - le-mus om - nes, vi-gi - le-mus om - nes, vi-gi - le-mus om - nes.' The score includes various musical notations such as slurs, crescendo and decrescendo markings, and dynamic markings. The piano part features arpeggiated chords and moving lines. The vocal parts are arranged in four staves, with the lyrics written below the notes. A large watermark 'ZENEAKADÉMIA LISZT MŰZEUM' is superimposed over the middle of the page.

(Alla breve)

Clar. in C. *pespress.*

mezzo piano sempre legato

p legato

Harfe *ruhig.*

mezzo forte

espress.

espress.

espress.

p

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

p

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

p

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

piano, un poco marc. ma tranquillo

mezzo piano, un poco marc. ma tranquillo

(Alla breve)

[illegible]

espress.

espress.

legato sempre

pruhig

espress.

Bass-Pos. tacet

pruhig.

un poco più forte

sempre espress.

sempre espress.

non divisi

nes. Lau - de - mus De - um,

nes. Lau - de - mus De - um,

Lau - de - mus De - um,

p dolce

[illegible]

psubito cresc. -

psubito cresc. -

psubito cresc. -

psubito cresc. -

SOLO

pespress. SOLO

piano

un poco cresc. -

un poco cresc. -

un poco cresc. -

psubito cresc. -

psubito cresc. -

psubito cresc. -

um ve rum, ve rum, Lau de mus De um

piano subito cresc. -

piano subito cresc. -

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, slurs, and triplets. A large, stylized watermark is visible across the center of the page, reading "ZENÉAKADÉMIA LISZT MUZEUM". The page is numbered "8" in the top left corner. The notation is dense and complex, typical of a symphonic score. The paper appears aged and slightly discolored. The watermark is a circular emblem with a cross inside, surrounded by the text "ZENÉAKADÉMIA" and "LISZT MUZEUM". The page number "8" is in the top left corner. The musical notation includes various notes, rests, slurs, and triplets. There are also some dynamic markings like "ve" and "rum." on the lower staves. The overall layout is a standard musical score page.



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 hohnen, steht dies Zeichen!

Stimmen.

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

Die Glocken.

Laudo Deum verum,
Plebem voco,
Congregō 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 Sturme.

Die Glocken.

Defunctos ploro,
Pestem fuō,
Festa decoro.

Lucifer.

Zerzt 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 entweih't!

Stimmen.

Weh, unmöglich! —
Die Apostel,
Und der Märtyrer Siegeschaaren
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'ā, sei Ruh verscheucht!
(Sie stürmen fort. — Die Orgel und der
gregorianische Gesang ertönen.)

Chor.

Nocte surgentes
Vigilemus omnes!
Laudemus Deum verum!

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 fugo!
Festa decoro!

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 Gregorian Chant.)

Choir.

Nocte surgentes
Vigilemus omnes!
Laudemus Deum verum!