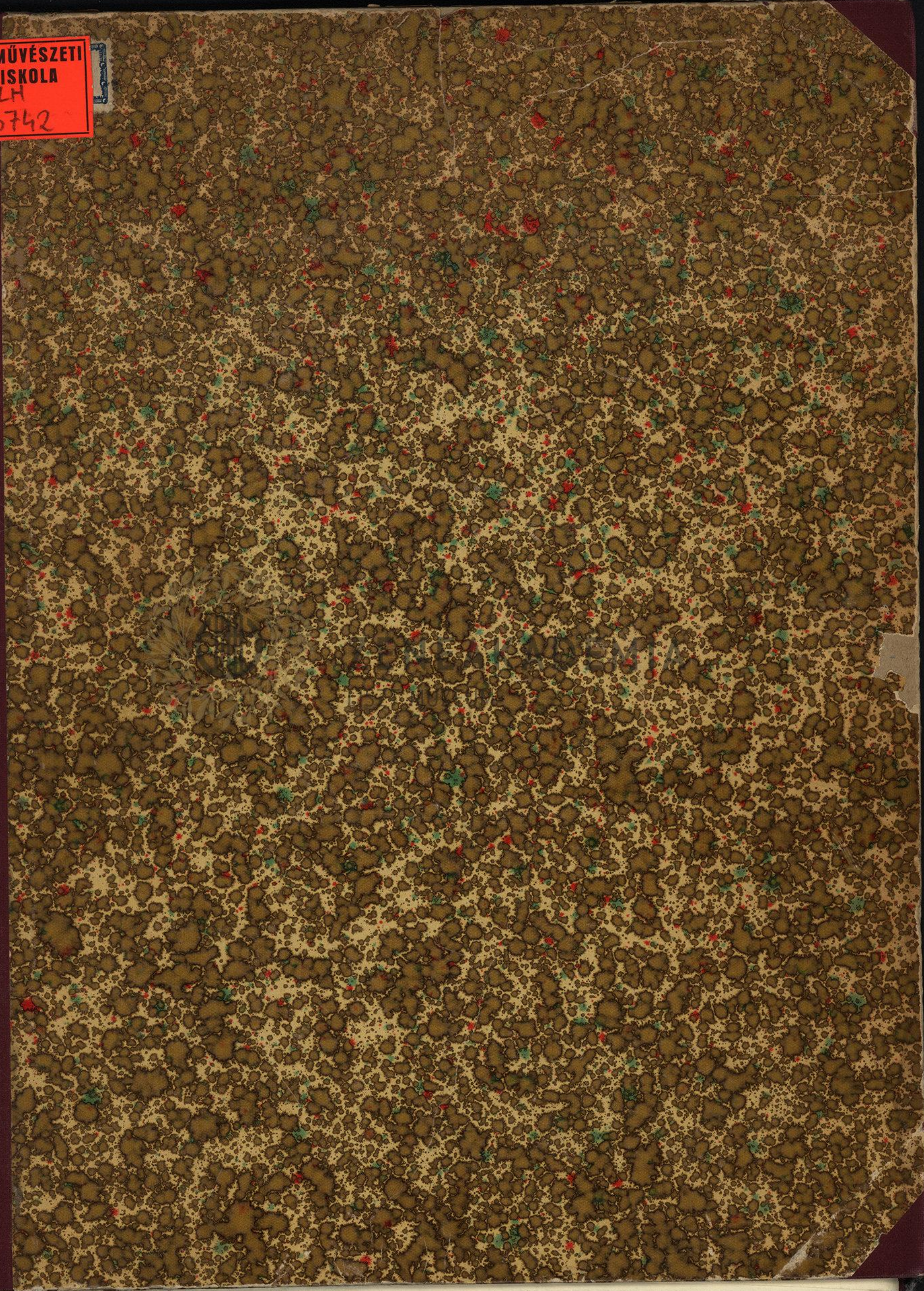


ZENEMŰVÉSZETI
FŐISKOLA
LH
3742





ZENEAKADÉMIA

LISZT MÚZEUM

1996 JÚN - 4.



ZENEAKADÉMIA

LISZT MÚZEUM

742

Der 10^{te} Psalm

„Coeli enarrant gloriam Dei“

(Die Himmel erzählen die Ehre Gottes.)

FÜR

Männer Chor

mit deutschem und lateinischem Text

componirt
von

Franz Liszt.

Doppel Partitur Pr.

Chorstimmen Pr.

Clavier Auszug Pr.

oder obligate Orgel.

Orchester Stimmen Pr.

Blech-Instrumentenbegleitung Pr.

Eigenthum der Verleger.



LEIPZIG.
Felixstrasse, 2.

J. SCHUBERTH & C^{ie}

NEW-YORK,
820 Broadway.

Philadelphia 610 Archstreet.

Orsz. M. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA

Leltározva: 1948.

hó

Lith. Anst. v. W. G. Carls, Leipzig.

tsz. alatt.



ZENEAKADÉMIA

LISZT MÚZEUM



Folgender Psalm kann aufgeführt werden:

1. mit voller Orchester- und Orgel-Begleitung (letztere ad libitum,)—nach der vollständigen Partitur.
2. mit obligater Orgel-Begleitung allein, ohne alle andern Instrumente (nach der im Clavier-Auszuge vorhandenen Orgel-Parthie).
3. mit Begleitung von Blech-Instrumenten; — 4 Hörner, 2 Trompeten, 3 Posauern und eine Bass-Tuba, obligat; und die Holz-Blas-Instrumente: 2 Hoboen, 2 Clarinetten und 2 Fagotte und Pauken, ad libitum.

Letztere Instrumentirung (3) für grosse Männergesang-Feste eingerichtet findet sich am Schlusse der Partitur.

Wo eine Orgel vorhanden ist, kann entweder die Orgel-Parthie ad libitum, (siehe Orchester-Partitur) oder die obligate Orgel-Parthie, (siehe Clavier-Auszug,) mit der Blech-Instrumentirung verwendet werden.

Der Clavier-Auszug dient zur Bequemlichkeit des Begleiters beim Einstudiren der Singstimmen.

NB. Die Orgel, obgleich entbehrlich für den musikalischen Satz, ist für die Klang-Wirkung dieses Psalmes wünschenswerth.

F. LISZT.

DER 18. PSALM.

F. LISZT.

Allegro maestoso assai, ma sempre animato (e alla Breve.)

2 Flöten.

2 Oboen.

2 Clarinetten in B.

2 Fagotte.

4 Hörner in F.

2 Trompeten in F.

2 Tenorposaunen.

Bassposaune und Tuba.

Pauken in C. D. Es.

Becken ad libit.

1. Violinen.

2. Violinen.

Violen.

Tenöre. CHOR.

Bässe. CHOR.

Tenöre. CHOR.

Bässe. CHOR.

2 Manuale.

ORCEL ad libit. Manual.

Pedal.

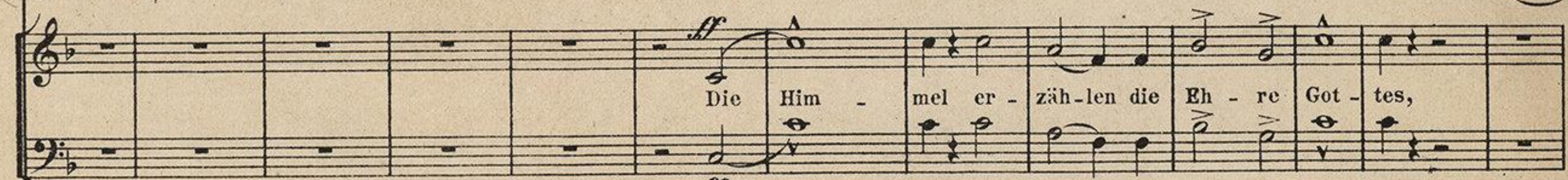
Violoncelle.

Contrabässe.

Deutsch

oder Latein.

Allegro maestoso assai, ma sempre animato (e alla Breve.)



und die Ve - ste ver - kün-digt sei - ner Hän - de Werk. Ein Tag sagt es dem

et o - pera ma - nuum e - jus an - nun - ci - at fir - mamen - tum. Di - es di - e - i e - ru - ctat

Handwritten musical score for voice and piano. The score is written on ten staves. The first system consists of five staves, and the second system consists of five staves. The music is in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is marked 'p' (piano). The score includes a vocal line and a piano accompaniment. The vocal line has lyrics in German and Latin. The piano accompaniment includes a section for the II. Manual and a section for the I. Manual. The score is marked with various dynamics and articulations.

Lyrics:

an - dern und ei - ne Nacht thut es kund der an - dern. Es ist kei - ne
ver - bum et nox nocti in - dicat sci - en - ti - am. Non sunt lo - que - lae

II. Manual.

I. Manual.

16 Fuss.

8

p *2.*

p SOLO. *2.*

Spra - che noch Re - de, da man nicht ih - re Stim - me hört.

ne - que ser - mo - nes quorum non au - di-an-tur vo - ces e - o - rum.

II. Manual.

poco a poco accel.

ten.

dim.

Es auf F stimmen.

poco a poco accel. den Rhythmus stark markirt, die Achtel

mf

Ih - re

mf

In om - nem

mf

mf marcato

sempre piano

sempre staccato

sempre piano

SOLO. *mf*

p *p* *sempre piano*

des 1. und 3. Viertels sehr kurz abgestossen in den Violinen, Violon und Cellis.

sempre piano

sempre piano

sempre piano

Schnur ge - het aus in al - le Lan - de,

ter - ram ex - i - vit so - nus e - o - rum, et in

sempre marcato e stacc

SOLO.

cresc.

cresc.

cresc.

ih - re Re - - de an der Welt En - - de.

fi - nes or - bis ter - ra ver - - ba e - o - - rum.

cresc.

12 Molto più accelerando.
C marcato cresc.
a 2.

C NB für den Dirigenten: Diese ganze Stelle vom Buchstaben C-E soll zwar sehr bewegt, aber immer feierlich gehalten sein.

Die Achtel des 1. und 3. Viertels kurz abgestossen.

vor wie ein Bräu - ti gam,

spon - sus pro - ce - dens, pro - ce - dens de tha -

4835

19

D

First system of musical notation, featuring four staves with treble and bass clefs. The music includes various note values and rests, with a key signature of one sharp (F#).

Second system of musical notation, featuring four staves. The music continues with various note values and rests, maintaining the key signature of one sharp.

Third system of musical notation, featuring four staves. The music continues with various note values and rests, maintaining the key signature of one sharp.

Fourth system of musical notation, featuring two staves with vocal lines. The lyrics are: ein Bräu - - ti - gam aus sei - - ner

Fifth system of musical notation, featuring two staves with vocal lines. The lyrics are: la - mo su - - o pro - ce - - dens, de tha - - la - mo

Sixth system of musical notation, featuring four staves. The music includes various note values and rests, with a key signature of one sharp.

Seventh system of musical notation, featuring four staves. The music includes various note values and rests, with a key signature of one sharp.

F

Musical score for piano and organ, measures 1-16. The piano part consists of four staves (treble and bass clef). The organ part consists of four staves (treble and bass clef). The music is in F major and 4/4 time. The organ part features a prominent melody in the right hand, while the piano part provides harmonic support.

Musical score for piano and organ, measures 17-24. The piano part continues with four staves. The organ part continues with four staves. The melody in the organ's right hand is sustained, with some harmonic changes.

lau - fen den Weg, zu lau - fen den Weg, vom äus - sersten Him - mel ist ihr Aus - gang und ih - re Rück - kehr am Aeus - ser -

gi - - gas ad cur - ren - dam vi - am, ad cur - ren - dam vi - - am a sum - mo coe - lo e - gres -

Empty musical staves for piano and organ, measures 25-32. The piano part has four staves, and the organ part has four staves.

Musical score for piano and organ, measures 33-40. The piano part continues with four staves. The organ part continues with four staves. The music concludes with a final chord in F major.

F

Jubelnd a. 2.

Jubelnd a. 2.

Jubelnd a. 2.

SOLO

p

p

poco a poco

stendes - sel - ben

ff und nichts bleibt ih - rer

sio e - jus

ff et oc - cur - sus e - jus us - que ad

cre - - - scen - - - do

Flam - - - me, ih - - - rer Flam - - - me ver - - - bor - - -

sum - - - mum e - - - jus nec est qui se ab - - - scon - - - dat a ca - - - lo - - -

ritenuto

The musical score is written for voice and piano. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The score is in B-flat major and 4/4 time. The piano part includes complex chords and arpeggios. The score is marked with "ritenuto", "ff", "marc.", and "molto marc.".

The score is divided into several systems. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The third system includes a vocal line and a piano accompaniment. The fourth system includes a vocal line and a piano accompaniment. The fifth system includes a vocal line and a piano accompaniment. The sixth system includes a vocal line and a piano accompaniment. The seventh system includes a vocal line and a piano accompaniment. The eighth system includes a vocal line and a piano accompaniment. The ninth system includes a vocal line and a piano accompaniment. The tenth system includes a vocal line and a piano accompaniment.

The score is marked with "ritenuto" at the beginning of the first system. The piano part includes complex chords and arpeggios. The score is marked with "ff" at the beginning of the second system. The piano part includes complex chords and arpeggios. The score is marked with "marc." at the beginning of the third system. The piano part includes complex chords and arpeggios. The score is marked with "molto marc." at the beginning of the fourth system. The piano part includes complex chords and arpeggios. The score is marked with "ritenuto" at the beginning of the fifth system. The piano part includes complex chords and arpeggios. The score is marked with "molto marc." at the beginning of the sixth system. The piano part includes complex chords and arpeggios. The score is marked with "ritenuto" at the beginning of the seventh system. The piano part includes complex chords and arpeggios.

The score is marked with "gen." at the beginning of the eighth system. The piano part includes complex chords and arpeggios. The score is marked with "re e jus." at the beginning of the ninth system. The piano part includes complex chords and arpeggios. The score is marked with "molto marc." at the beginning of the tenth system. The piano part includes complex chords and arpeggios. The score is marked with "ritenuto" at the beginning of the eleventh system. The piano part includes complex chords and arpeggios.

Tempo I. Allegro maestoso assai. (Die ♩ wie früher die ♩)

Diese 6 Takte in Vierteln taktiren.
un poco ritenuto.

21

a 2.

p

dol. espress.

dol. espress.

dol. espress.

ff Das Ge-setz des Herrn ist oh-ne Wan-del und er-la-bet die See-le.

ff Lex Do-mi-ni im-ma-cu-la-ta con-ver-tens, con-ver-tens a-ni-mas.

ff *SOLI* und er-la-bet die See-le.

ff *SOLI* *dol. espress.*

ff *SOLI* con-ver-tens, con-ver-tens a-ni-mas.

(Bei grosser Besetzung die Soli verdoppeln.)

dolce espress. *divisi*

Tempo I. Allegro maestoso assai. (Die ♩ wie früher die ♩)

un poco ritenuto.

a tempo *Alla Breve taktiren.*

Diese 6 Takte in Vierteln taktiren.
un poco più ritenuto.

un poco più ritenuto.

ff

p

F auf Es zurückstimmen.

ff

dolce

ZENEAKADEMIA
LISZT MUZEUM

TUTTI

SOLI dol. espress.

Das Zeug - niss des Herrn ist ge - wiss und macht die Al - bernnen wei - se.
dol. espress.

TUTTI

SOLI dol. espress.

Tes-ti-mo-ni-um Do-mi-ni fi - de-le, sa-pi-en - ti-am prae stans par - vu-lis.
dol. espress.

SOLI sa-pi - en-ti-am

ff

dolce

a tempo Alla Breve taktiren.

un poco più ritenuto.

dol. *SOLO* *p*

ff *a.2.* *f* *dol.* *divisi* *SOLI dol.espress.* *dim.*

TUTTI *Die Be-feh-le des Herrn sind rich-tig und er-freu-en das Herz!*

TUTTI *Ju-sti-ti-ae Do-mi-ni rec-tae* *SOLI* *SOLI dol.* *dim.*

ff *SOLI* *lae-ti-fi-can-tes cor-da;* *dol.*

divisi *p*

a tempo *Alla Breve.*

a.2. *ff* *dol.* *SOLLO*
 a.2. *ff* *dol.*
 a.2. *ff* *dol.*
 a.2. *ff* *dol.*
espress. dim.
 Es auf F stimmen.

ff *dolce*
ff *divisi dolce*
TUTTI ff *SOLI espress.* *p*
 Die Ge-bo-te des Herrn sind lau-ter und er-leuch-ten das Aug?
TUTTI ff *SOLI*
TUTTI ff *SOLI* *espress.*
 prae-cep-tum Do-mi-ni lu-ci-dum, il-lu-mi-nans o-cu-los.
TUTTI ff *SOLI*
ff *dolce* *p*

Vom Buchstaben **H** bis zum ritenuto Buchstabe **L** allmählig accelerando
fast bis zum verdoppelten Tempo gesteigert.

25

H Poco a poco accelerando.

The musical score is written for piano and voice. It begins with a series of chords in the piano part, marked *p* (piano) and *a. 2.* (second ending). The piano part is marked *staccato e marcato sempre*. The vocal part enters with a melody in the treble clef, marked *p* (piano). The lyrics are: "Die Furcht des Herrn ist rein, mor Do - mi -". The score includes a watermark "ZENENAKADÉMIA LISZT MŰZEUM".

p *a. 2.* *p* *a. 2.* *f* *staccato e marcato sempre*

TUTTI *mp* *TUTTI* *mp* *TUTTI* *mp* *TUTTI* *mp*

Die Furcht des Herrn ist rein, mor Do - mi -

mf marc. e staccato sempre

H Poco a poco accelerando.

sempre p

sempre p

1^o SOLO
mf

simili

simili

simili

und blei - bet e - wig - lich. Die Rech - te des

ni san - ctus per - ma - nens in

42

4835

13

Molto più accelerando.

a 2.
marc. crescendo

a 2.
marc. crescendo

a 2.
marc. crescendo

1^o SOLO
mf

a 2.
mf

crescendo

crescendo

crescendo

Herrn sind wahr - haf - - tig,
al - - le - sammt ge -

sae - cu - lum sae - cu - li.
Ju - -

mf

crescendo

Molto più accelerando.

The image shows a page from a musical score, likely for a symphony or oratorio. It features vocal parts and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The vocal parts are written in treble and bass clefs, with lyrics in German. The piano accompaniment is written in treble and bass clefs, with complex harmonic and rhythmic patterns. The music is marked with 'ff' (fortissimo) and 'solenne' (solemn). The lyrics are: 'recht, al - le - samt ge - recht. di - ci - a Do - mi - ni ve - rae'.

First system of musical notation, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'ff'.

Second system of musical notation, consisting of four staves. The third staff includes the text "Pos. SOLO" and "ff".

Third system of musical notation, consisting of four empty staves.

Fourth system of musical notation, consisting of four staves. A large watermark "ZENAKADEMIA" is visible across the center.

Fifth system of musical notation, featuring two staves with vocal notation and lyrics. The lyrics are "Ho - san - na Hal - le - lu - ja!".

Sixth system of musical notation, featuring two staves with vocal notation and lyrics. The lyrics are "ju - sti - fi - ca - ta in - se - met ip -".

Seventh system of musical notation, consisting of four staves. The first staff includes the text "16 Fuss".

Eighth system of musical notation, consisting of four staves.

First system of musical notation, measures 1-6. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *all.* and *a 2.*. A large 'K' is written above the first staff.

Second system of musical notation, measures 7-12. It features four staves: two treble clefs and two bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff* and *Non*.

Third system of musical notation, measures 13-18. It features four staves: two treble clefs and two bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff* and *Non*.

Fourth system of musical notation, measures 19-24. It features four staves: two treble clefs and two bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff* and *Non*.

Fifth system of musical notation, measures 25-30. It features four staves: two treble clefs and two bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff* and *Non*. The lyrics "Ho - san - na Hal -" are written below the staves.

Sixth system of musical notation, measures 31-36. It features four staves: two treble clefs and two bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff* and *Non*. The lyrics "sa. Ho - san - na Hal -" are written below the staves.

Seventh system of musical notation, measures 37-42. It features four staves: two treble clefs and two bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff* and *Non*.

Eighth system of musical notation, measures 43-48. It features four staves: two treble clefs and two bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff* and *Non*.

M Tempo I. Allegro maestoso assai. (Die ♩ wie früher die ♩).

al

tenuto

tenuto

tenuto

tenuto

tenuto

tenuto

molto

sempre ff

sempre ff

sempre ff

ja Hal-le lu - ja Ho-san - na Ho-san - na Hal-le lu -

Ho-san - na Halle

ja Hal-le lu - ja Ho-san - na Ho-san - na Hal-le lu -

Ho-san - na Halle

al

M Tempo I. Allegro maestoso assai. (Die ♩ wie früher die ♩).

N

First system of musical notation, featuring multiple staves with complex polyphonic textures. A blue circular library stamp is visible in the upper right corner.

D auf E stimmen.

Second system of musical notation, continuing the polyphonic texture. A large watermark "ZENEMAKADÉMIA LISZT-MŰZEUM" is overlaid across the center.

ja Ho-san - - na Hal-le - lu - ja Ho-san - na Hal-le - lu - ja Ho-san - na Hal-

lu - ja Hosan - - na Halle - lu - ja Hosan - - na Halle - lu - ja Hosan - - na Halle -

ja Ho-san - - na Hal-le - lu - ja Ho-san - na Hal-le - lu - ja Ho-san - na Hal-

lu - ja Hosan - - na Halle - lu - ja Hosan - - na Halle - lu - ja Hosan - - na Halle -

Third system of musical notation, featuring a more melodic line with sustained notes.

Fourth system of musical notation, featuring a rhythmic bass line.

N

SOLO

le - lu - ja Ho - san - na Hal - le - lu - ja Ho - san - na Hal - le -

lu - ja

le - lu - ja Ho - san - na Hal - le - lu - ja Ho - san - na Hal - le -

lu - ja

0

58

1835

P

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Third system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Fifth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Sixth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Seventh system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

63 64

Pos. SOLO

65 66

arco

ff

67 68

ja Hal - le - lu - ja Ho - san - - na Ho - san - - na Hal - le - lu - ja Hal -

ff

69 70

Q ff

71 72

le - lu - ja Ho - san - na Ho - san - na Hal - le - lu - ja

le - lu - ja Ho - san - na Ho - san - na Hal - le - lu - ja

Hal - le - lu -

Hal - le - lu -

Hal - le - lu -

na Hal - le - lu ja!

na Hal - le - lu ja!

getheilt

ZENEAKADÉMIA
LISZT MŰZEUM

2. Instrumentierung für Blechinstrumente des 18. Psalmes.

Allegro maestoso assai — ma sempre animato (e Alla Breve.)

2 Oboen.

2 Clarinetten in B.

2 Fagotte.

4 Hörner in F.

2 Trompeten in F.

2 Tenorposaunen.

Bassposaune und Tuba.

Pauken in C.D. Es.

Becken ad libit.

Tenöre.

Bässe.

CHOR.

Die Him - mel er zäh - len die Eh - re Got - tes,

NB. Die Orgelpartie siehe Orchester-Partitur oder Clavier-Auszug.

und die Ve - ste ver - kün - digt sei - ner Hän - de Werk. Ein Tag sagt es dem

a 2.

A

an - dern und ei - ne Nacht thut es kund der an - dern. Es ist kei - ne Spra - che noch Re - de, da man

SOLO.

mf

ff

B **NB.**

B. No. 1

SOLO.

p

mf marc. s

Es auf F stimmen.

nicht ih-re Stim-me hört.

B NB. Vom Buchstaben B bis zum *riten.* Buchstabe G allmählig *accel.*
fast bis zum verdoppelten Tempo gesteigert.

The image shows the first system of the piano part of Franz Liszt's 'L'Espresso'. The score is written for four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature is B-flat major (two flats), and the time signature is 3/4. The first staff of the right hand contains a continuous eighth-note pattern. The first staff of the left hand contains a triplet in the second measure, and the second staff of the left hand contains a triplet in the second measure. The tempo marking 'sempre piano' is written in the second measure of the second staff.

Musical score for the song "Ihre Schnur". The score is written for voice and piano. The vocal part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Andante". The lyrics are in German.

The vocal part begins with a rest, followed by the lyrics "Ihre Schnur". The piano accompaniment begins with a rest, followed by the lyrics "ge - het aus in al - le Lan - de,". The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (f) dynamic.

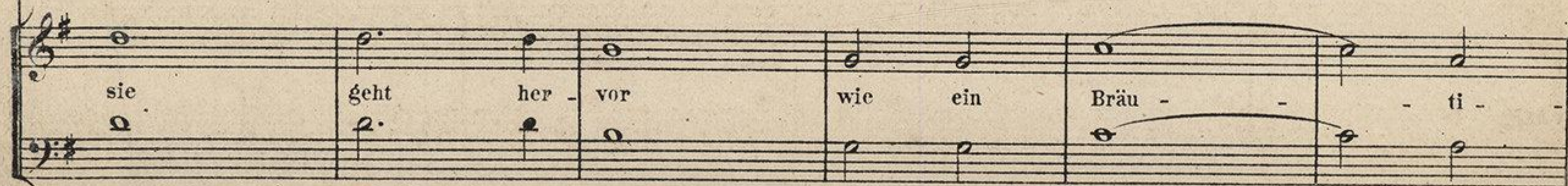
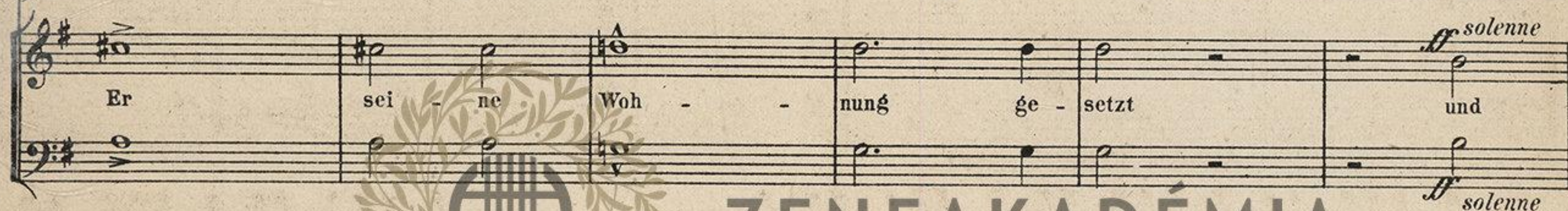
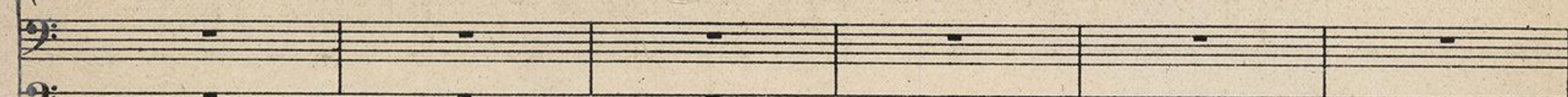
The lyrics are: "Ihre Schnur ge - het aus in al - le Lan - de,".

ih - re Re - de an der Welt En -

C Molto più accelerando.

de. In der Son - ne hat

C NB für den Dirigenten: Diese ganze Stelle vom Buchstaben C-E soll zwar sehr bewegt aber immer feierlich gehalten sein.



a 2. **D**

gam, ein Bräu - - ti - gam

D

Allegro vivace assai.

aus sei - - ner Kam - - mer.

Kurzabgestossen.

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

Sie froh - lo - cket wie ein Rie - se zu lau - fenden Weg, zu lau - fenden Weg, vom

E

ZENAKADÉMIA

Jubelnd

a. 2.

unis. marcato

p

äus-sersten Him-mel ist ihr Aus-gang und ih-re Rückkehr im äus-ser-sten des-sel-ben.

F

Handwritten musical score, first system. It features a grand staff with three staves. The top two staves contain dense, rapid sixteenth-note passages, likely for a keyboard instrument. The bottom staff is a bass line with whole and half notes. A small annotation "a. 2." is visible in the first measure of the bottom staff.

Handwritten musical score, second system. Similar to the first, it consists of a grand staff. The top two staves continue the rapid sixteenth-note texture. The bottom staff has a melodic line with some rests. The instruction "sempre f" is written below the first measure of the bottom staff.

Handwritten musical score, third system. This system includes a vocal line with German lyrics. The lyrics are: "und nichts bleibt ih - rer Flam - me,". The music is in a bass clef with some notes beamed together. The instruction "ff" appears above the first measure.

Handwritten musical score, fourth system. This system continues the rapid sixteenth-note texture in the upper staves. A large, faint watermark "ZENEA KADÉMIA" is visible across the middle of the page, partially obscuring the notation.

Handwritten musical score, fifth system. This system continues the rapid sixteenth-note texture in the upper staves. The bottom staff has a melodic line with some rests. The instruction "ff" appears above the first measure.

Handwritten musical score, sixth system. This system includes a vocal line with German lyrics. The lyrics are: "ih - rer Flam - me ver - bor - gen." The music is in a bass clef with some notes beamed together. The instruction "ff" appears above the first measure.

a.2. ritenuto.

Tempo I. Allegro maestoso assai. (Die ♩ wie früher die ♩)

a.2.

Das Ge-
setz des Herrn ist oh-ne Wan-

un poco ri - te - nu - to a tempo

F auf Es zurückstimmen

SOLI dol. espress. (Bei grosser Besetzung die Soli verdoppeln.) TUTTI *ff*

del und er - la - bet die See - le. Das Zeug - niss des Herrn ist ge-

SOLI und er - la - bet die See - le. TUTTI

Diese 6 Takte in Vierteln taktiren.

Diese 6 Takte in Vierteln taktiren.
un poco più ritenuto.

a tempo Alla Breve.

49

ff *dolce* *dol. espress.*

SOLI dol. espress. *TUTTI ff* *SOLI dol. espress.*

wiss. und macht die Al-bernen wei-se. Die Be-feh-le des Herrn sind rich-tig und er-freu

ff *dol.* *dolce*

ff

TUTTI ff *SOLI espress.* *TUTTI*

en das Herz. Die Ge-bo-te des Herrn sind lau-ter und er-leuch

Vom Buchstaben **H** bis zum ritenuto Buchstabe **L** allmählig
 accelerando fast bis zum verdoppelten Tempo gesteigert.
H Poco a poco accelerando.

The musical score is written for piano and voice. The piano part begins with a series of chords and arpeggios, marked with a crescendo and a tempo change from *p* to *f marc.* The voice part enters with the lyrics "ten das Aug! Die Furcht des Herrn ist rein, und bleibet ewiglich. Die Rech'". The score is in G major and 3/4 time. The piano part features a series of chords and arpeggios, marked with a crescendo and a tempo change from *p* to *f marc.* The voice part enters with the lyrics "ten das Aug! Die Furcht des Herrn ist rein, und bleibet ewiglich. Die Rech'".

ten das Aug! Die Furcht des Herrn ist

rein, und bleibet ewiglich. Die Rech'

Molto più accelerando

te des Herrn sind wahr - haf - - tig, al -

a. 2. *mf* *cre* *scen* *do*

scen - do - - - - - più - cre - scen - do *ff* *schmetternd*

le - sammt ge - recht, al - le - sammt ge - recht.

ff solenne

Ho - san - na Hal -

ff solenne

le - lu - ja Ho - san

ZENEKADÉMIA
LISZT MŰZEUM

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Allegro vivace assai.

poco a poco a poco rite - nu - to - al

poco a poco cresc. molto

poco a poco rite - nu - to - al

M Tempo I. Allegro maestoso assai. (Die σ wie früher die σ).

tenuto *ma poco a poco animato*

Ho - san - - na Ho - san - - na Hal - le - lu - ja Ho - san - - na Hal - le -

Ho - san - - na Halle - lu - ja Hosan - - na Halle -

M Tempo I. Allegro maestoso assai. (Die σ wie früher die σ).

N

lu - ja Ho - san - - na Hal - le - lu - ja Ho - san - - na Hal - le - lu - ja Ho -

lu - ja Hosan - - na Hal - le - lu - ja Hosan - - na Hal - le - lu - ja 0

D auf E stimmen.

san - na Hal - le - lu - ja Ho - san - na Hal - le - lu - ja Ho -

san - na Hal - le - lu - ja Ho - san - na Hal - le - lu - ja Hal - le - lu - ja Hal -

ZENEAKADÉMIA
LISZT MŰZEUM

P a2. **P**

Q

staccato

staccato

staccato

staccato

a2.

a2.

kurz abstossen

kurz abstossen

kurz abstossen

kurz abstossen

a2.

a2.

a2.

p

ff

ff kurz abstossen

le - lu - ja Ho - san - na Ho - san - na Hal - le - lu - ja Hal -

Q

R

a2.

a2.

a2.

a2.

a2.

a2.

p

le - lu - ja Ho - san - na Ho - san - na Hal - le - lu - ja Hal -

ff

ff

Hal - le

ZENEAKADÉMIA
LISZT MŰZEUM

SOLO

Pos. SOLO

le - lu - ja Hal - le - lu - ja Ho - san - na Hal - le - lu - ja Ho - san -

lu - ja

na Hal - le - lu - ja!

4835



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1996 JÚN - 4.



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