

# Die heilige Cäcilia.

LEGENDE,

gedichtet von Madame Emile de Girardin  
Für eine Mezzo-Sopran-Stimme mit Chor (ad libitum)

und  
Orchester (oder Pianoforte oder Harmonium und Harfe) Begleitung  
componirt von

**F. LISZT.**



# Sainte Cécile.

LEGENDE

Poésie de madame Emile de Girardin  
composée pour une Voix de Mezzo-Soprano  
avec Choeur (ad libitum) et accompagnement  
D'ORCHESTRE (ou de Piano Harmonium et de Harpe.)

par  
**F. LISZT.**

Partitur Pr. 10 Mk. n. Klavier-Auszug. Pr. 6 Mk. n.  
Chor-Stimmen. Pr. 1 Mk.

Eigenthum des Verlegers.

**LEIPZIG, C. F. KAHNT.**

Künstl. Schwarzb. Sondersh. Hofmusikalienhandlung.

An Seine Excellenz

Admiral Geyraud,

Erzbischof in Kalarsa

etc. etc. etc.

in ehrfurchtvoller Dankbarkeit gewidmet

F. Liszt.

## Sainte Cécile.

### Légende.

C'était une dame romaine,  
Une dame d'un très-haut rang,  
Qui jadis pour la foi chrétienne  
Donna son sang.

De Dieu célébrant les louanges,  
Nuit et jour elle aimait chanter,  
Et du Ciel descendaient les anges  
Pour l'écouter.

Elle disait l'hymne suprême  
Quand on vint la faire mourir:  
Le bourreau s'étonna lui-même  
De s'attendrir.

Sur sa tête il suspend le glaive  
De ses mains prêt à s'échapper,  
Il attend que l'hymne s'achève  
Pour la frapper.

Et la tête mal abattue,  
Sans tomber, s'incline en tremblant.  
Tel qu'on le voit dans sa statue  
De marbre blanc.

Dans les douleurs elle succombe,  
Ses plaintes sont des chants encor.  
Avec elle on mit dans sa tombe  
Sa robe d'or.

Plus tard on trouva sa dépouille;  
A l'église elle est dans le chœur,  
Et devant elle on s'agenouille,  
Priant du cœur.

Au voyageur on montre, à Rome,  
Les saints débris de sa maison,  
Dans la riche église qu'on nomme  
De son doux nom;

Et tous les ans dans cette enceinte,  
Quand vient la saison des hivers,  
On va célébrer cette sainte  
Par des concerts.

Tous les arts lui rendent hommage;  
On lui donne des traits touchants;  
Raphaël a peint son image  
D'après ses chants.

Une auréole est sa couronne,  
Un luth est sous ses doigts sacrés,  
Sainte Cécile est la patronne  
Des Inspirés.

Vierge, symbole d'harmonie,  
Elle dicte les vers pieux,  
Et sa voix répond au génie  
Du haut des Cieux.

## Santa Cecilia.

### Leggenda.

Delle romane dame l'onore  
Era Cecilia; e per la fè  
Giurata a Cristo suo Redentore  
Il sangue diè.

Di Dio le lodi con dolce zelo  
E giorno e notte s'udia cantar:  
I Serafini scendeau dal cielo  
Ad ascoltar.

L'Inno supremo ella cantava  
Quando il littore le s'appressò;  
D'intenerirsi quest' alma prava  
Maravigliò.

Sulla sua testa l'acciar sospende  
Che dalla mano sente sfuggir;  
Ch'abbia compito l'Inno egli attende  
Prìa di ferir.

E la mal tronca testa fu vista  
Tremar, chinarsi senza cader;  
Come nel bianco marmo l'artista  
La fa veder.

Nel duolo avviene ch'ella soccomba,  
Ma i suoi lamenti son canti ancor:  
Con lei fu chiusa nella sua tomba  
La veste d'or.

Trovâr più tardi la spoglia, e nella  
Chiesa a lei saera la collocar;  
Devota prostrasi dimanzi a quella  
Genta a pregar.

Nel ricco tempio, che il mondo noma  
Del suo bel nome, al viator  
Di sua magione mostransi a Roma  
Gli avanzi ancor.

E ciascun anno con suoni in questa  
Sua stanza, come l'inverno appar,  
I musicanti van la sua festa  
A celebrar.

Di dolce incanto quel suo divino  
Volto devota l'arte vestì;  
Prìa d'effigiarla l'angiol d'Urbino  
Cantar l'udì.

A lei tra mano freme la lira;  
L'è al crin corona sacro fulgor;  
Santa Cecilia, cui il bello inspira  
Proteggè ognor.

Dell'armonia simbolo, veste  
D'lette forme l'Inno al fedel;  
Risponde al genio la sua celeste  
Voce dal ciel.

## Legende \*)

### von der heiligen Cäcilie.

Zu Rom da lebt' vor alten Zeiten  
Eine Frau gar reich und gut,  
Die, Christi Lehre zu verbreiten,  
Vergoss ihr Blut.

Und Gott höchste Ehre zu geben,  
Ihr Lied Tag und Nacht erklang;  
Selbst Engel niederschweben,  
Zu lauschen dem Sang.

Sie pries noch Gott mit lauter Stimme,  
Zum Richtplatz schon hinausgeführt;  
Der Henker selbst in seinem Grimme  
Ward tief gerührt.

Und zögernd liess das Schwert er sinken  
Ob ihrem Haupt so schön und bleich,  
Und harrte auf des Sanges Ende  
Mit seinem Streich.

Verwundet schwer nur ach! so neigte  
Das Haupt sich, im Tode noch mild,  
Wie wir ihr Antlitz schauen  
Im Marmorbild.

Dem Leid erlegend steigen die Klagen  
Als Töne noch klingend dem Himmel zu;  
Dann im Goldgewand ward sie getragen  
Zur ew'gen Ruh.

Ob längst auch alle Spur verloren,  
Der Heil'gen Leib sich wieder fand;  
Ihr ward nun eine Kirch' erkoren,  
Nach ihr benannt.

Der Wand'rer schaut im Heiligthume  
Die Trümmer ihres Hauses auch,  
Darin sie sang zu Gottes Ruhme  
Nach frommem Brauch.

Ihr Fest im Gotteshaus zu ehren,  
Erschallt der Lieder freud'ge Weis'  
Alljährlich noch von Sangeschören  
Zu ihrem Preis.

Die Künste alle reich gediehen,  
Beschrmt von ihrem mächt'gen Schild.  
Von Raphael ward uns verliehen  
Der Heil'gen Bild.

Ihr Haupt die Märtyrkron' umglänzet,  
Die Laute spielt sie wunderbar.  
Heil'ge Cäcilie! Dich bekränzet  
Die Künstlerschaar!

O Jungfrau, Sinnbild Du des Schönen!  
Wie sich ein Strahl durch Wolken bricht,  
Gewährst Erhörung Du in Tönen.  
Vom Himmel licht!

\*) In der heiligen Cäcilien Kirche zu Rom „verbleibt die Statue von Stefano Maderna, deren Abzeichnung auf dem vorausgehenden Titelblatt zu sehen ist.“ —

# Die heilige Cäcilia.\*)

## Legende.

(gedichtet von Madame Emile de Girardin.)

Franz Liszt.

Andante. (alla Breve, langsam taktiren.)

2 Clarinetten. in C.  
2 Fagotte.  
2 Hörner. in F.  
Mezzo Soprano. Solo.  
Violen.  
Violoncelle. (C. B. tacet.)

Andante alla Breve, langsam taktiren.

Hob. SOLO  
Clar. SOLO  
Fag. SOLO  
Hör.  
I. Violine.  
II. Violine.  
Violen.  
V. Cello.

(francais.) C'é - tait u - ne da - me ro - mai - ne, u - ne da - me d'un très haut rang qui ja -  
(italiano.) De - le ro - ma - ne da - me l'ò - no - re e - ra Ce - ci - lia; e per la fè giu - ra - ta a  
(Deutsch.) Zu Rom da lebt'vor al - ten Zei - ten ei - ne Frau gar reich und gut, die,

\* Das Hauptmotiv ist dem gregorian. Gesang:

Antiphona I. in Festa Sanctae Caeciliae entnommen. Cantantibus Organis Cael - la Domino decantabat dicens: Fiat cor meum in macu - la - tum.

Hob.  
Clar.  
Fag.

dis pour la foi chré - tienne don - na son sang. De Dieu cé - lé - brant les lou -

Cri - sto suo re den - to - re il san - gue diè. Di Dio le lo - di con dol - ce

Chri - sti Leh - re zu ver - brei - ten, ver - goss ihr Blut. *con sordini* Und Gotthöchste Eh - re zu

*arco mp con sordini*

an - ges, nuit et jour elle ai - mait chan - ter, et du ciel des - cendaient les anges pour lè - cou -

ze - lo e giorno e not - te su - dia can - tar: i ser - a - fi - niscendea dal cie - lo ad a - scol -

ge - ben ihr Lied Tag und Nacht er - klang; selbst En - gel nie - der - schweben zu lauschen dem

*un poco rall.*

*p un poco rall.*

*p un poco rall.*

*p un poco rall.*

**A** Flöten a Tempo

Ob. *p* SOLO

Cl. *p*

**A** ter. El - le di - sait l'hym - ne su - prè - me, quand on vient la

tar. L'in - no su - premo el - la can - ta - va, quando il lit - to re le

Sang. *p* Sie pries noch Gott mit lau - ter Stim - me, zum Richtplatz

**A** a Tempo *dolce*

*dolce*

*dolce*

*dolce*

Fl.

Ob.

Cl.

*rallent.*

sai - re mau - riv le bour - reau s'éton - na lui mê - me de s'at - ten - drir.

sap - pres - sò din - te - ne - rir - si quest al - ma - pra - va me - ra vig - liò.

*rallent.*

schon hin - aus ge - führt; Der Hen - kerselbst in sei - nem Grim - me ward tief ge - führt.

**B**  
Clar.

*a 2*  
*mf*

Fag. *a 2*  
*mf*

Corni. *mf*

**B**

Sur sa tête il sus-pend le glaive de-ses mains prêt à s'échap-per;

Sul-la sua tes-ta là-ciar sos-pen-de che dal-la ma-no sen-te fug-gir

Und zö gern liess das Schwert er sin-ken ob ih-rem Haupt so schön und bleich;

*con sord.*  
*dolce*

pizz.

pizz.

**B**

El.

Hob. *p* SOLO

Clar. *p*

Fag. *p*

*ff* *dolente*

*ff* SOLO

Cor. *f* *espress.*

il at-tend que l'hym-ne s'a-chè-re pour la frap-per.

ch'abbia com-pi-to l'in-no e - gli at-ten-de pria-di fe-ri-r

und harrte auf des San-ges En-de mit sei-nem Streich.

*con sord.*  
*dolce*

*con sord.*  
*dolce*

*con sord.*  
*dolce*

*f* *div.*  
*dolente*

*f*

SOLO

*mp*

*mp*

*mp*

*mp* *espress.*

*mp* *espress.*

*mp* *espress.*

*div.*

*mp* *div.*

*mp* *div.*

*mp*

*mp*

*p dolente espressivo*

SOLO

*smorz.*

*smorz.*

*smorz.*

*con grazia*

*con grazia*

*con grazia*

*mild.*

*smorz.*

*smorz.*

*smorz.*

*smorz.*

*p*

*p*

*p*

*dolente*

*dolente*

*div.*



*mp* *smorz.*

*mp* *smorz.*

*mp* *smorz.*

*sempre espress.*

*Dans ses don - leurs* *ella* *si* *com - be, ses plain - tes* *sont des chants*  
*sempre espress.*

*Nel duo - lo ar - vie - ne* *ch' - ella soc - com - ba, ma i suoi* *la - men - ti son can -*  
*sempre espress.*

*Dem Leid er - lie - gend* *stei - gendie. Kla - gen als Tö - ne noch klin - gend* *dem Him -*

*div. mp* *smorz.*

*div. mp* *smorz.*

*mp* *smorz.*

*mp* *smorz.*

Fl.

Ob.

Clar.

Fag.

*p* *dolce*  
*SOLO*

*p* *dolce*

*p* *dolce*

*p*

*en - cor; a - vec el - le on mit dans sa - tom - be sa ro - be d'or.*

*p*

*ti ancor; con lei fù chiu - sa nel - la sua tom - ba la - ves - te - d'or*

*p*

*- mel zu; Dann im Gold - ge - wand ward sie ge - tra - gen zur ew' - gen Ruh.*

dim.  
dim.  
dim.  
SOLO.  
dim.

*mf*  
Plus tard on trou-va sa-dé-pouil-le; à-lé  
*mf*  
Tro-var più tar-di la spo-glia, e nel-la chiesa a lei  
*mf*  
Ob längst auch al-le Spur ver-lo-ren, der

SOLO  
*dolce espress.*

*p* *pp*  
*p* *pp*  
*p* *pp*  
SOLO *pp*  
*poco rall.*

*poco rall.*  
glise elle est dans le-choeur, et de-vaut el-leon sà-ge-nouil-le pri-ant du-cœur.  
*poco rall.*  
sa-era la col-lo-car; de-vo-ta pro-stra-si di-nan-zia quel-la gen-te a pre-gar.  
*poco rall.*  
Heil'-gen Leib sich Alle wieder fand; ihr ward nun ei-ne Kirch er-ko-ren, nach ihr be-nannt.

*p* *p*  
*p* *p*  
*p* *p*  
*p* *p*  
*p* *p*  
*poco rall.*

a tempo poco a poco animato

*p*  
SOLO  
*p*

*p*  
Au vo - ya - geur on montre à Ro - me les saints de -  
*p*  
Nel ric - co tempio che a lei si no - ma del suo bel

Der Wä - ndr - er schaut im Heilig - thum die Trüm - mer

*a tempo poco a poco animato*  
*dolce*

*a tempo poco a poco animato*

*poco rall.*

*poco rall. dim.*  
bris de sa mai - son dans la riche é - gli - se qu'on nom - me de son doux nom.  
*dim.*  
no - me, al vi - a - tor di sua ma - gio - ne mos - trasi a Ro - ma gli - van - zi an - cor.  
*dim.*  
ih - res Hau - ses auch da - rin sie sang zu Got - tes Ruh - me nach frommen Brauch.

*poco rall.*





Four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of long, sustained notes with a piano (*p*) dynamic marking. There are hairpins indicating a gradual increase in volume.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of sustained notes with a piano (*p*) dynamic marking and a hairpin indicating a gradual increase in volume.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features rapid sixteenth-note passages with a piano (*p*) dynamic marking.

lui ren - dent hom - ma

to quel suo di - vi - no vol

le reich ge - die

Multiple staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of chords and arpeggiated figures. Dynamics include *div.*, *dim.*, and *p*. There are hairpins indicating a gradual decrease in volume.

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts begin with a rest, followed by a melodic line starting on the second measure. The piano accompaniment provides harmonic support with chords and a bass line.

Piano accompaniment for the second system, showing the continuation of the harmonic structure with chords and a bass line.

Piano accompaniment for the third system, featuring a more active melodic line in the right hand and a steady bass line.

Vocal and piano parts for the fourth system. The vocal line includes the lyrics "se, tous les arts" and is marked with a forte dynamic (*ff*).

Vocal and piano parts for the fifth system. The vocal line includes the lyrics "to de - vo - ta" and is marked with a forte dynamic (*ff*).

Vocal and piano parts for the sixth system. The vocal line includes the lyrics "hen, die Kün - ste al -" and is marked with a forte dynamic (*ff*).

Piano accompaniment for the seventh system, including a pizzicato section in the bass line and a return to arco playing. The piano part is marked with a forte dynamic (*ff*).







*p*

*a 2.*

*p*

*p*

*p*

traits tou - chants. Ra - pha -

vol - to de - vo - to lar - te ves - ti - Pria

mücht' - gen Schild. Von

*p subito*

*p subito*

*p subito*

*div.*

*p subito*



**F** Accelerando po-

Four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. Dynamics include *p* and *mp*. The music features melodic lines with slurs and some chromatic movement.

Two staves of music, both in treble clef. Dynamics include *p*. The music consists of sustained chords and melodic fragments.

Two staves of music, both in treble clef. Dynamics include *p* and *mezzo forte*. The music is characterized by a rhythmic, eighth-note pattern.

**F** Accelerando po-

Vocal score with lyrics in French and German. Dynamics include *p* and *mezzo forte*. The lyrics are: *ses chants. Une au-ré-o-le est lu-di. A lei tra ma-no gen Bild. Ihr Haupt die*

Piano accompaniment for the vocal system. It consists of five staves (treble and bass clefs). Dynamics include *p subito* and *mp*. The accompaniment features complex chordal textures and rhythmic patterns.

**F** *mp* Accelerando po-

co a poco fin al Presto.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a series of half notes and quarter notes, with long slurs spanning across multiple measures.

The second system shows piano accompaniment for the first two staves. The music is marked with *mf* (mezzo-forte) and consists of chords and moving lines in both hands.

The third system continues the piano accompaniment, showing a series of chords and moving lines in both hands.

co a poco fin al Presto.

The vocal score consists of three staves with the following lyrics:

sa cour on - ne un luth est sous ses  
 re - me la li - ra; l'éal erin co - ro - na  
 Mär - tyr - kron' um - glän - zet, die Lau - te spielt sie

The fourth system shows piano accompaniment with a more rhythmic and active texture, featuring eighth and sixteenth notes in both hands.

co a poco fin al Presto.

*cresc.* - - - - -  
*cresc.* - - - - -  
*cresc.* - - - - -  
*cresc.* - - - - -

*crescendo*

*ff* *ff* *ff*

doigts sa - crés. Sain - - - te Cé - ci -  
 sa - ero un ful - gor; San - - - ta Ce - - ci -  
 wun - - der - bar. Heil' - - - ge Cä - ci -

più cresc. - - - - -  
 più cresc. - - - - -  
 cresc. - - - - -  
 cresc. - - - - -

cresc. - - - - -  
cresc. - - - - -

Tromb in C.

mp

le est la pa - tron - - - - ne  
 lia cui il bil - lo is - pi - - - - ra  
 lia, dich be - krän - - - - zet

cresc. - - - - -  
 cresc. - - - - -  
 cresc. - - - - -  
 cresc. - - - - -  
 cresc. - - - - -

**G** Presto.

**G** Presto.

des in - - - spi - - - rës. \_\_\_\_\_

pro teg - - - ge o - - - gnor. \_\_\_\_\_

die Künst - - - ler - - - schaar. \_\_\_\_\_



Flute 1 & 2 (a 2.)  
Oboe 1 & 2 (a 2.)  
Violin I & II  
Viola  
Cello  
Double Bass

Trombone ten. 1. 2.  
Trombone basso.  
Tuba tacet.

Trombone ten. 1. 2.  
Trombone basso.  
Tuba tacet.

Sain - te Cé - ci - le Sain - te Cé - ci - le est la pa - tron - ne des in - spi - res. —

San - ta Cä - ci - lia San - ta Cä - ci - lia pro - teg - - ge pro - tegge o - gnor. —

Heil'ge Cä - ci - lia heil' - ge Cä - ci - lia dich be - krän - zet die Künstler - schaar.

CHOEUR DE VOIX DE FEMMES.  
Sain - te Cé - ci - le Sain - te Cé - ci - le est la pa - tron - ne des in - spi - res. —

CORO DI DONNE.  
San - ta Cä - ci - lia San - ta Cä - ci - lia pro - teg - - ge pro - tegge o - gnor. —

FRAUEN CHOR (Sopran und Alt.)  
Heil'ge Cä - ci - lia heil' - ge Cä - ci - lia dich be - krän - zet die Künstler - schaar.

Flute 1 & 2  
Oboe 1 & 2  
Violin I & II  
Viola  
Cello  
Double Bass

Fl. *p*

Ob. SOLO. *p*

Clar. *p*

Viol. 1. *mp*

Viol. 2. *mp* *con sordini*

Viole. *mp* *con sordini*

Celli. *mp* *con sordini*

Contrabass tacet.

*rallentando* *più rallentando*

Moderato ma non Lento (immer alla Breve taktiren.)

Corno 1. *pp* SOLO. *dim.*

*p dolce un poco espressivo*

Arpa 1.

NB. Wenn nur eine Harfe vorhanden ist gilt dieser Part mit der Achtel Figur.

Arpa 2. *dolce e tranquillo*

Moderato ma non Lento (immer alla Breve taktiren.)

Mezzò Sopran. (Chor tacet.) SOLO. *dolce*

SOLO. *dolce* Vier - ge, sym - bo - le d'har - mo - ni -

SOLO. *dolce* Dell' ar - mo - ni - a sim - bo - lo ve -

O Jung - frau Sinn - bild Du des Schö -

*p dolce* *simile sempre legato*

*p dolce* *simile sempre legato*

*p dolce*

Moderato ma non Lento (immer alla Breve taktiren.)

*p dolce*  
(2 Violonc. Soli.)  
mit der Singstimme.

First system of piano accompaniment, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features sustained chords and melodic fragments.

Second system of piano accompaniment, consisting of a single staff in treble clef. It begins with a *pp* dynamic marking and contains a melodic line.

Third system of piano accompaniment, consisting of two staves in treble and bass clefs. The music consists of sustained chords.

Fourth system of piano accompaniment, consisting of two staves in treble and bass clefs. It features a complex, rhythmic melodic pattern.

Vocal line for the first part of the system. The lyrics are: *e el - le die - te les chants*.

Vocal line for the second part of the system. The lyrics are: *ste de - let - te or me l'in -*

Vocal line for the third part of the system. The lyrics are: *nen, wie sich ein Strahl durch*

Fifth system of piano accompaniment, consisting of four staves in treble and bass clefs. The music features chords and melodic lines. The instruction *simile sempre leg.* is repeated on the right side of the system.

sempre dolciss.  
sempre dolciss.  
sempre dolciss.

*dolce* *dim.* - - *pp*

*pi - - eux et la voix ré - pond au gé -*  
*no al fe - del; ri - spon - - de la*  
*Wol - ken bricht ge - währst Er - hö - rung du in*

Three staves of vocal music. The top staff is Soprano, the middle is Alto, and the bottom is Tenor. Each staff contains a melodic line with a long note in the first measure and a rest in the second. The word "smorz." is written below each staff.

A single vocal staff with a melodic line and a long note in the first measure, followed by a rest. The word "smorz." is written below the staff.

Two staves of piano accompaniment. The top staff shows chords and the bottom staff shows bass notes. The music is in a 3/4 time signature.

Two staves of piano accompaniment. The top staff shows chords and the bottom staff shows bass notes. The music is in a 3/4 time signature.

Vocal staff with lyrics: ni - - e du haut des cieux, ———

Vocal staff with lyrics: ge - - nio la sua ce - le - ste vo - - ce

Vocal staff with lyrics: Tö - - nen vom Him - - mel licht, ———

Two staves of piano accompaniment. The top staff shows chords and the bottom staff shows bass notes. The music is in a 3/4 time signature.

I Tempo primo del Allegro.

NB.

a 2. 8

Fag.

Corno 1.

Corno 2.

Trombe in C.

Tromboni tenori

Trombone basso.

Tuba.

SOLO.

SOLO.

I Tempo primo del Allegro.

du haut — des cieux —

dal ciel — dal ciel.

vom Him — mel licht. —

Sopr. I.

Die Kün-ste

Sopr. II u. Alt.

CHOR.

Tenor.

Die Kün-ste

Bass.

I Tempo primo del Allegro.

NB. senza sordini

senza sordini

senza sordini

senza sordini

senza sordini

C.-Bassi.

senza sordini

NB.

(„Tous les arts lui rendent homage)  
 NB. Bei Aufführungen ohne Chor bleibt die Wiederholung der Strophen: („Di dolce in canti quel suo divino volto) ganz weg, und die  
 („Die Künste alle reich gediehen)  
 Solostimme fährt gleich weiter fort, nach der Fermate vor dem Buchstaben I zum Schlussbuchstaben M Più ritenuto Seite 18 dieser Par-  
 titur: „Gewährst Erhörung Du in Tönen vom Himmel licht.“

First system of musical notation, measures 1-3. It includes vocal staves with long notes and instrumental staves with chords.

Second system of musical notation, measures 4-6. Includes vocal staves with long notes and instrumental staves with chords.

Timpani C. E. F.

Timpani part, measures 1-3, showing rhythmic patterns.

2 Harfen unisono.

Two harps playing in unison, measures 1-3, featuring a melodic line with slurs.

NB.

al - - - - - le reich ge -

al - - - - - le reich ge -

Vocal parts with lyrics, measures 1-3. The lyrics are "al - - - - - le reich ge -".

*divisi*

*ff* *divisi*

Piano parts, measures 1-3, marked *divisi* and *ff*. The piano is playing chords in a divided texture.

Orgel.

Organ part, measures 1-3, showing a simple accompaniment.

NB. Die französischen und italienischen Texte sind den Chorstimmen beigegeben.

8  
p

p

p

die - - - - - hen, die Kün - ste  
die - - - - - hen, die Kün - ste

p

pizz.

p



Violin I

Violin II

Viola

Cello

Double Bass

Vocal

al - le - reich ge -

al - le - reich ge -

arco

First system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves begin with a piano (*p*) dynamic marking. The music consists of long, sustained notes, likely representing a string quartet or similar ensemble.

Second system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves begin with a piano (*p*) dynamic marking. The music consists of long, sustained notes.

Third system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves begin with a piano (*p*) dynamic marking. The music consists of long, sustained notes.

Fourth system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves begin with a piano (*p*) dynamic marking. The music consists of long, sustained notes.

Fifth system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music includes lyrics: "die - hen, he - schirmt von". The dynamic marking is mezzo-forte (*mf*). The lyrics are: "die - hen, he - schirmt von".

Sixth system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music includes a piano (*p*) dynamic marking and a pizzicato (*pizz.*) marking. The music consists of long, sustained notes.

Seventh system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves begin with a piano (*p*) dynamic marking. The music consists of long, sustained notes.

espressivo

espressivo

espressivo

a2.

SOLO.

mf

mf

pp

ih - rem mächt' - gen Schild.

ih - rem mächt' - gen Schild.

p subito

p subito

p subito

div.

p subito

Musical score for a choir and piano. The score is divided into several systems. The top system features vocal parts with lyrics: "Von Ra - pha - el ward uns ver -". The piano accompaniment includes a section marked "SOLO." and dynamics such as *p*, *pp*, and *SOLO.*. The score concludes with a final system of piano accompaniment.

espressivo

espressivo

espressivo

*mf*

SOLO.

Tromboni tenori. SOLO.

Basso tacet.

lie - hen der Heil' - - - gen Bild. \_\_\_\_\_

lie - - - hen der Heil' - - - gen Bild.

lie - hen der Heil' - - - gen Bild. \_\_\_\_\_

lie - - - hen der Heil' - - - gen Bild.

1900

Four staves of music. The first three staves are treble clef, and the fourth is bass clef. A 'cresc.' marking is present under the first three staves. The music consists of a series of chords and single notes, with some slurs.

Four staves of music. The first two staves are treble clef, and the last two are bass clef. 'mf' markings are present under the second and third staves. The music features a rhythmic pattern of eighth notes and sixteenth notes.

Four staves of music. The first two staves are treble clef, and the last two are bass clef. A 'cresc.' marking is present under the first two staves. The music features a rhythmic pattern of eighth notes and sixteenth notes.

Accelerando poco a poco fin al Presto.

Vocal score for the first system. It consists of four staves (Soprano, Alto, Tenor, Bass) with German lyrics: "Ihr Haupt die Mär - tyr - kron' um - glän - zet die".

Piano accompaniment for the second system. It consists of four staves (Right Hand Treble, Right Hand Bass, Left Hand Treble, Left Hand Bass). 'cresc.' markings are present under the first three staves. The music features a rhythmic pattern of eighth notes and sixteenth notes.

Piano accompaniment for the third system. It consists of two staves (Right Hand Treble, Left Hand Bass). A 'sempre p' marking is present under the first staff. The music features a rhythmic pattern of eighth notes and sixteenth notes.

Accelerando poco a poco fin al Presto.

The musical score is arranged in systems. The first system consists of four staves (Soprano, Alto, Tenor, Bass) with the instruction *cendo* written below each staff. The second system is a piano accompaniment for the first system, consisting of four staves (Right Hand Treble, Left Hand Bass, and two inner staves). The third system contains two vocal lines with the lyrics: "Lau - te spielt sie wun - der - bar, heil' - ge Göt - ter". The fourth system is a piano accompaniment for the vocal lines, consisting of four staves. The fifth system is a piano accompaniment for the vocal lines, consisting of four staves. The sixth system is a piano accompaniment for the vocal lines, consisting of four staves. The seventh system is a piano accompaniment for the vocal lines, consisting of four staves. The eighth system is a piano accompaniment for the vocal lines, consisting of four staves. The ninth system is a piano accompaniment for the vocal lines, consisting of four staves. The tenth system is a piano accompaniment for the vocal lines, consisting of four staves.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff contains a melodic line with long horizontal phrasing lines (slurs) spanning across multiple measures, indicating a continuous melodic phrase.

The second system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The top two staves contain harmonic accompaniment with chords and some melodic fragments. The bottom two staves contain melodic lines with long horizontal phrasing lines.

The third system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The top two staves contain piano accompaniment with chords and some melodic fragments. The bottom two staves contain melodic lines with long horizontal phrasing lines. The word "piano" is written above the bottom two staves.

The fourth system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The top two staves contain vocal lines with lyrics. The bottom two staves contain piano accompaniment. The lyrics are: "lia Dich be - krän zet".

The fifth system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The top two staves contain piano accompaniment with chords and some melodic fragments. The bottom two staves contain melodic lines with long horizontal phrasing lines.





ge Cä - ci - lia, heil - ge Cä - ci - - lia, Dich be - krän - zet die Kün - stler - schaar,

ge Cä - ci - lia, heil - ge Cä - ci - - lia, Dich be - krän - zet die Kün - stler - schaar,

Un poco rallentando.

Flöten  
Hob.  
Clar.  
con sord.  
mp  
C.B. tacet. con sord.

Moderato, ma non Lento. (Immer alla Breve taktiren.)

Fagott  
Hörner  
1. Harfe  
2. Harfe

NB. Wo nur eine Harfe vorhanden gilt dieser Part.

Fier  
San  
0  
p  
0 Jung frau, Sinn bild Du der Schö  
8  
p  
0 Jung frau, Sinn bild Du der Schö

dol.  
dol.  
dol.  
simile sempre legato  
simile  
simile

C Basso tacet

simile sempre legato

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features chords and melodic lines, with some notes tied across measures.

Piano accompaniment for the second system, including a section with an '8' time signature. It continues with chords and melodic lines.

ge, sym - bo - le d'har - mo - ni - e

ta Ce - ci - lia,

Jung - frau; Sinn - bild Du der Schö - nen

nen. Wie sich ein Strahl durch Wol - ken

nen. Wie sich ein Strahl durch Wol - ken

Piano accompaniment for the final system, including a section with an '8' time signature. It concludes with chords and melodic lines.

*sempre piano*

*sempre piano*

el - le die te les chants pi - cue

San - ta Ce ci - lia

Dich be - krän zet die Künst - ler - schaar

bricht, *p* ge - währst Er - hö - rung Du in Tö - nen, vom

bricht, *p* ge - währst Er - hö - rung Du in Tö - nen, vom

*sempre dolce*

*sempre dolce*

*un poco ritenuto*

The first system of the musical score consists of four staves. The top staff is the vocal line, featuring a melodic line with a long note on the first staff and a descending line on the second. The piano accompaniment is spread across the three lower staves, with the right hand playing chords and the left hand playing a bass line.

The second system continues the vocal and piano parts. The vocal line has a long note on the first staff and a descending line on the second. The piano accompaniment continues with chords and a bass line.

The third system continues the vocal and piano parts. The vocal line has a long note on the first staff and a descending line on the second. The piano accompaniment continues with chords and a bass line.

The fourth system continues the vocal and piano parts. The vocal line has a long note on the first staff and a descending line on the second. The piano accompaniment continues with chords and a bass line.

*un poco ritenuto*

The fifth system continues the vocal and piano parts. The vocal line has a long note on the first staff and a descending line on the second. The piano accompaniment continues with chords and a bass line.

du haut des cieux,

ri - spon - de dal ciel

dich be krän - zet

*pp*

Him - mel licht,

vom Him - mel licht.

*pp*

Him - mel licht,

vom Him - mel licht.

*pp*

*pp*

The sixth system continues the vocal and piano parts. The vocal line has a long note on the first staff and a descending line on the second. The piano accompaniment continues with chords and a bass line.

*un poco ritenuto*

M Più ritenuto. (quasi Adagio.)

2 Harfen unisono

SOLO

Et sa voix ré - pond au gé - ni  
 risponde al ge - nio la sua ce - le - ste vo  
 ge - währst Er hö rung Du in Tö  
 senza sord.  
 pizz. p senza sord.  
 pizz. p senza sord.  
 pizz. p senza sord.  
 senza sord.  
 pizz.

M

riten.  
 du haut des cieux du haut des  
 ce dal ciel, dal  
 nen, vom Himmel licht, vom Him - mel

Moderato solenne, ma non Lento.

*N* *a 2*  
*p*  
*a 2*  
*p*  
*a 2*  
*p*  
*a 2*  
*p*  
*SOLO*  
*p espressivo*  
*marcato*  
*p*  
*p*  
*p*  
*p*  
*cresc.*

Moderato solenne, ma non Lento.

*cieux,*  
*ciel,*  
*licht,*  
*p*  
*p*  
*p*  
*p*  
*p dolce*



The musical score on page 50 consists of several systems of staves. The top system includes five staves with melodic lines, each marked with *cresc.* and ending with *pp*. The second system features five staves with chordal accompaniment, also marked with *cresc.* and *pp*. The third system contains five staves, with the bottom two staves showing a complex rhythmic pattern marked *pp* and *piano*. The fourth system is a vocal line with lyrics: *el*, *ri*, *go*, *go*, *p*, *p*, *go*. The fifth system includes five staves with melodic lines, marked *legato* and *cresc.*, and ending with *p*. The sixth system features five staves with melodic lines, marked *legato* and *cresc.*, and ending with *f* and *p*. The final system consists of five staves with melodic lines, marked *cresc.* and ending with *p*.

le ré pond du haut des  
 spon de ri spon de dal  
 währst Er hö rung  
 währst Er hö rung  
 währst Er hö rung

*un poco marcato*

The musical score is arranged in systems. The top system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system continues with the vocal and piano parts. The third system features a prominent piano accompaniment with a *cresc.* marking, consisting of two staves. The fourth system contains the vocal line with the lyrics: *cieux*, *ciel*, *Du*, *Du*, *Du*, *Du*. The fifth system continues with the piano accompaniment, showing a rhythmic pattern of eighth notes. The bottom system concludes with a final piano accompaniment staff.



The musical score is arranged in a system of staves. At the top, there are three staves for the vocal ensemble (Soprano, Alto, and Tenor/Bass). Below these are three staves for the piano accompaniment. The piano part features a prominent bass line with a *cresc.* marking and a *un poco marcato* instruction. The vocal lines contain the following lyrics:

le ré - pond du haut des  
 spon de ri spon de dal  
 währst Er hö rung  
 währst Er hö rung  
 währst Er hö rung

The score concludes with a final piano accompaniment section consisting of several staves of chords and melodic fragments.

*cresc. ed accelerando un poco sino al Fine.*

First system of musical notation. It includes vocal staves and piano accompaniment. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The vocal lines are positioned above the piano part.

*cresc. ed accelerando un poco sino al Fine.*

Second system of musical notation. It includes piano accompaniment and a double bass line. The piano part continues with the melodic theme. The double bass line is marked with a piano (*p*) dynamic.

*f' accelerando un poco*

*f' accelerando un poco*

*cresc. poco a poco*

Third system of musical notation. The piano accompaniment is more complex, featuring sixteenth-note patterns in both hands. The vocal lines are present but mostly obscured by the piano accompaniment.

Fourth system of musical notation, consisting of five vocal staves. The lyrics are written below the staves.

*civax.*

*ciel.*

*Du*

*Du*

*Du*

*cresc. ed accelerando un poco sino al Fine.*

Fifth system of musical notation. It includes piano accompaniment and a double bass line. The piano part features a melodic line with slurs. The double bass line is marked with a *cresc.* dynamic.

*cresc. ed accelerando un poco sino al Fine.*

*cresc.*

Sixth system of musical notation. It includes piano accompaniment and a double bass line. The piano part continues with the melodic theme. The double bass line is marked with a *cresc.* dynamic.

*Tuba tacet*

*più cresc.*

*più cresc.*

du ri vom vom vom vom haut spon ri de mel licht vom Him mel Him mel

The musical score is arranged in several systems. The top system includes vocal staves and a tuba part. The middle system contains vocal staves with lyrics. The bottom system includes piano accompaniment staves.

**Lyrics:**  
 cœur. ciel.  
 Him mel licht.  
 licht.  
 licht.

**Instrumental Labels:**  
 Tuba unisono mit Pbs.  
 8





# I Die heilige Cäcilia.

Legende.  
ANHANG.

F. Liszt.

en français.

Soprani I.  
Soprani II  
et Alti.  
Tenori.  
Bassi.

Tous les arts lui rendent hom - ma - ge, tous les

in italiano.

Soprani I.  
Soprani II  
ed Alti.  
Tenori.  
Bassi.

Di dolce in - can - to quel suo di - vi - no vol - to de -

arts lui rendent hom - ma - ge, on lui don - ne des

vo - ta l'ar - te ve - sti, di dolce in - can - to del suo di - vi - no

traits tou - chants, Ra - pha - el a peint son i -

vol - to de - vo - ta l'ar - te ve - sti. Pria def - fi - giar - la l'an - giol d'Ur -

**J**Accelerando poco a poco fin al Presto.

ma - ge da - près ses chants. Une au - ré - o - le est sa cou - ron - ne,

ma - ge da - près ses chants. Une au - ré - o - le est sa cou - ron - ne,

ma - ge da - près ses chants. Une au - ré - o - le est sa cou - ron - ne,

**J**Accelerando poco a poco fin al Presto.

bi - no can - tar lu - di. A le tra ma - no fre - ma la li - ra,

bi - no can - tar lu - di. A le tra ma - no fre - ma la li - ra,

bi - no can - tar lu - di. A le tra ma - no fre - ma la li - ra,

un luth est sous ses doigts sa - crés, sain - te Cé - ci - le, est

un luth est sous ses doigts sa - crés, sain - te Cé - ci - le, est

un luth est sous ses doigts sa - crés, sain - te Cé - ci - le, est

Lè al erin co - ro - na sa - cro ful - gor, san - ta Ce - ci - lia cui il

Lè al erin co - ro - na sa - cro ful - gor, san - ta Ce - ci - lia cui il

Lè al erin co - ro - na sa - cro ful - gor, san - ta Ce - ci - lia cui il

**P**resto.

la pa - tron - ne des in - spi - rés; Sain - te Cé - ci -

in - spi - rés; des in - spi - rés; Sain - te Cé - ci -

la pa - tron - ne des in - spi - rés; Sain - te Cé - ci -

bel - lo i spi - ra pro - teg - ge o - ñnor; San - ta Ce - ci -

pro - teg - ge o - ñnor, pro - teg - ge o - ñnor; San - ta Ce - ci -

bel - lo i spi - ra pro - teg - ge o - ñnor; San - ta Ce - ci -

pro - teg - ge o - ñnor, pro - teg - ge o - ñnor;

le, sain - te Cé - ci - le est la pa - tron - ne des in - spi - rés.

lia, san - ta Ce - ci - lia pro - teg - ge, pro - teg - ge o - gnor.

*rallent* 10 **L<sub>2</sub>** Moderato ma non Lento. *p* Fier - ge sym - bo - le d'har - mo - ni - e

10 **L<sub>2</sub>** Moderato ma non Lento. *p* Dell' ar - mo - ni - a sim - bo - lo, ve - ste

*p* el - le dic - te les chants pi - eux, et sa voix ré -

*p* de - let - te for - me l'in - no al fe - del ri - spo -

pond au gé - ni - e du haut des cieux, du haut des cieux

- de al gé - nio la sua ce - le - ste vo - ce, dal ciel. dal ciel.

*Piu ritenuto (quasi adagio).*  
**M 13** **N 4** *Moderato solenne, ma non Lento.*

el - le ré - pond du haut des cieux, el - le ré -

ri - spon - de, ri - spon - de dal ciel, ri - spon -

pond du haut des cieux, du haut des cieux.

de, ri - spon - de dal ciel, dal ciel, dal ciel.