TEMPLETON STRONG

ONDINE

Poème symphonique

d'après la légende de La Motte Fouqué

Partition d'orchestre	N° 1088	Fr. 40.-
Parties d'orchestre	N° 1089	Fr. 60.-
Chaque partie supplémentaire		Fr. 3.50

*

ÉDITION HENN
GENÈVE

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Franz Liszt gewidmet

Undine

(Sinfonische Dichtung nach Baron de La Motte-Fouqué)

Ferruccio Busoni, op. 44.

(Leipzig 1883)

Sehr massig bewegt (♩ = 58.)

Flöten I - II

Flöte III

Hoboen I - II

Engl. Horn

Clarinetten in A I

Clarinetten in A II

pp.

Bass-Clarinette in B.

pp.

Fagotti I - II

Hörner in F. I - II

Hörner in F. III - IV

Trompeten in C. I - II - III

Posaunen I - II

Posaunen III

Contrabass-Tuba

Pauken

(Wie Undine und der alte Fischer im Walde wohnten.)

Violinen I

Violinen II

ruhig

Bratschen

pp.

Violoncelli I

pp.

Violoncelli II

pp.

Contrabass.

(Comment Ondine et le vieux pêcheur vivaient dans la forêt)

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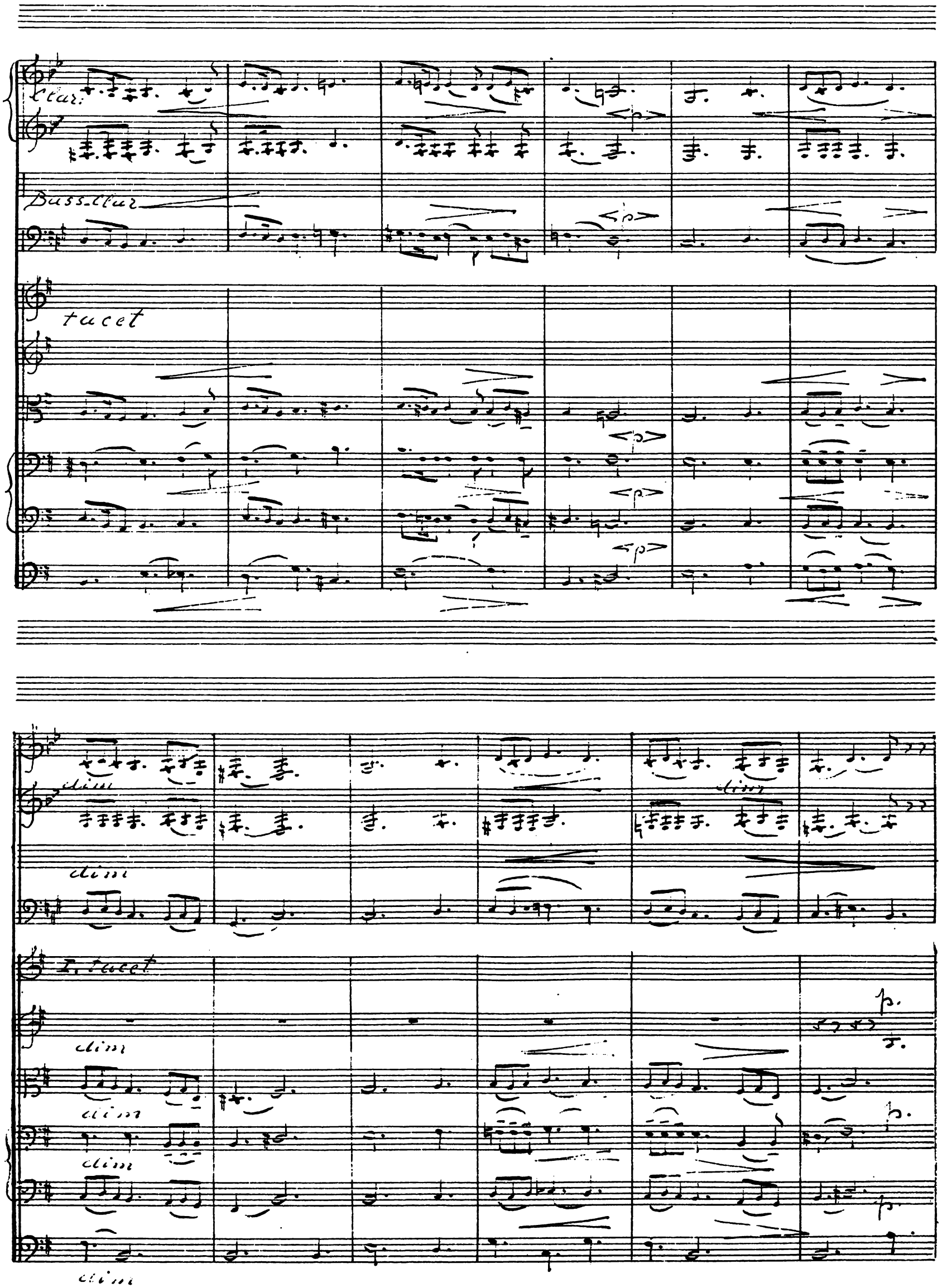
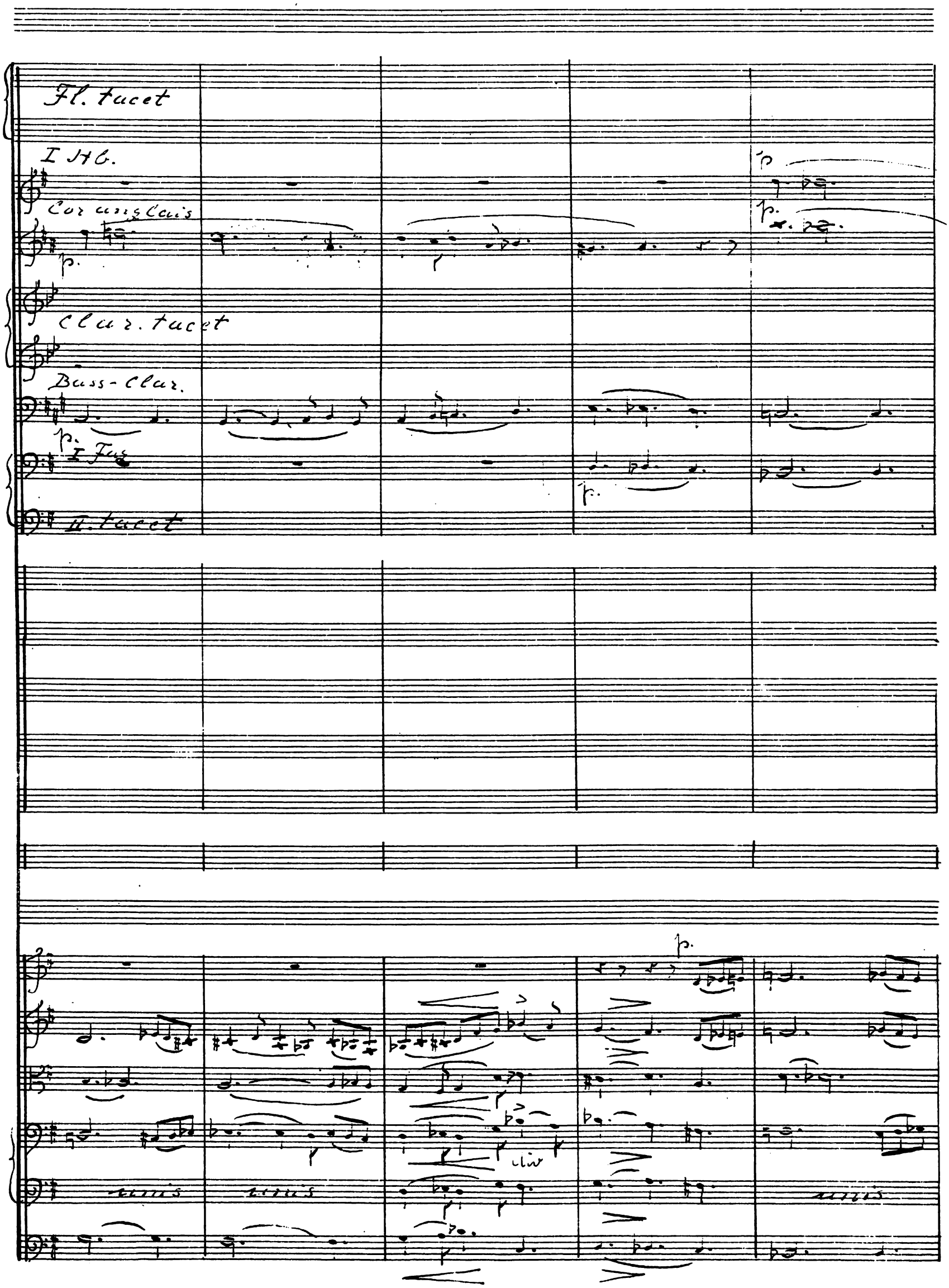
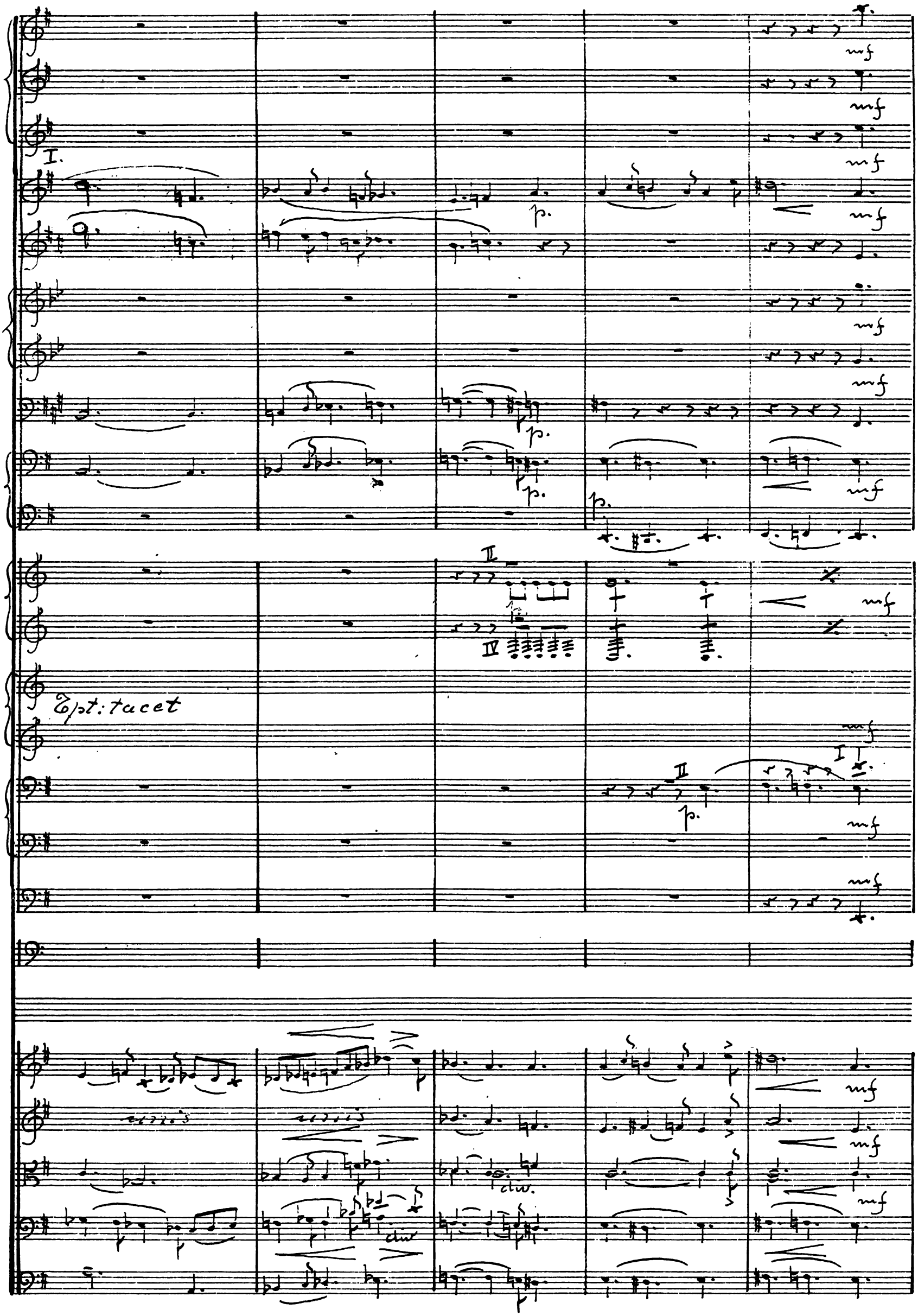
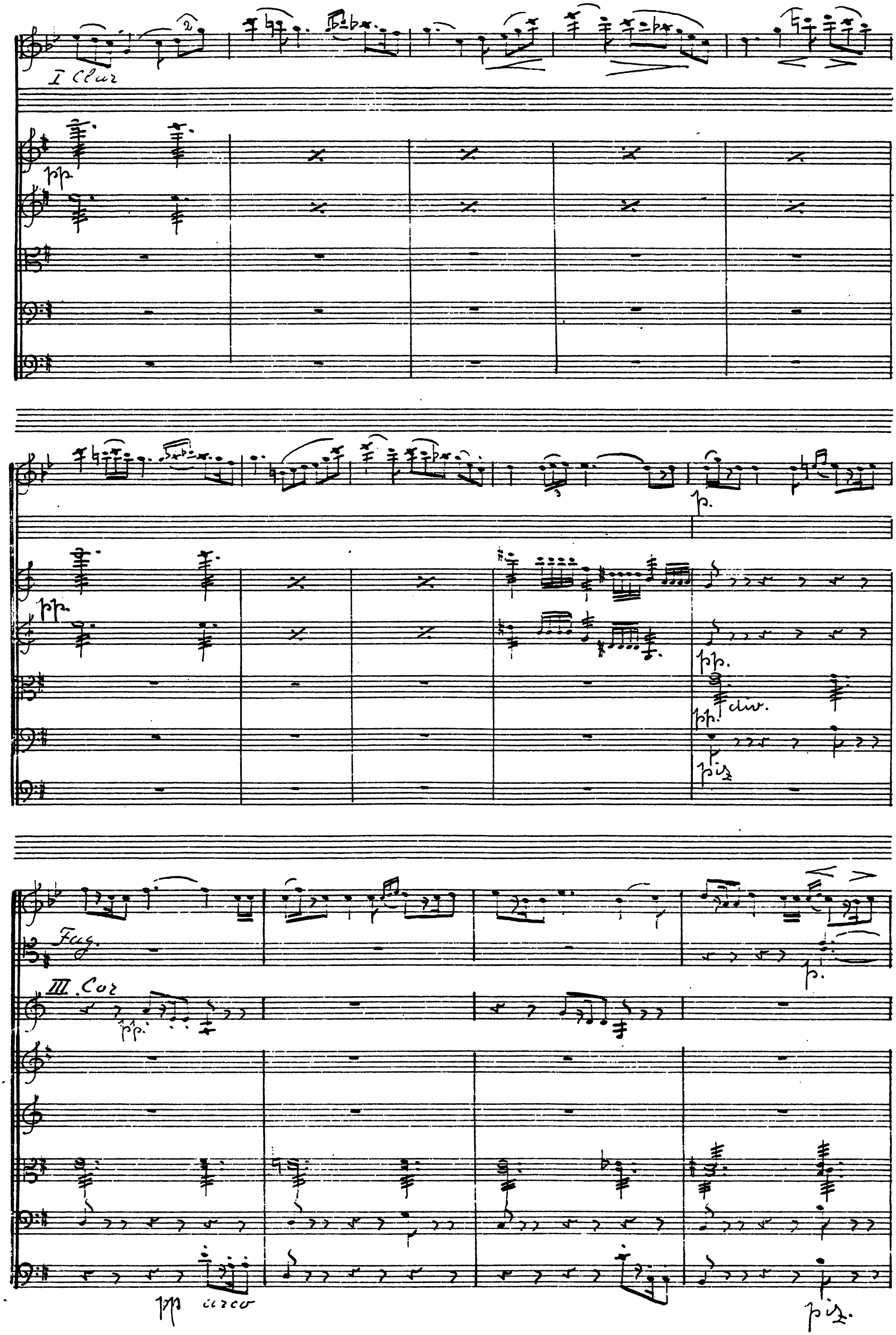
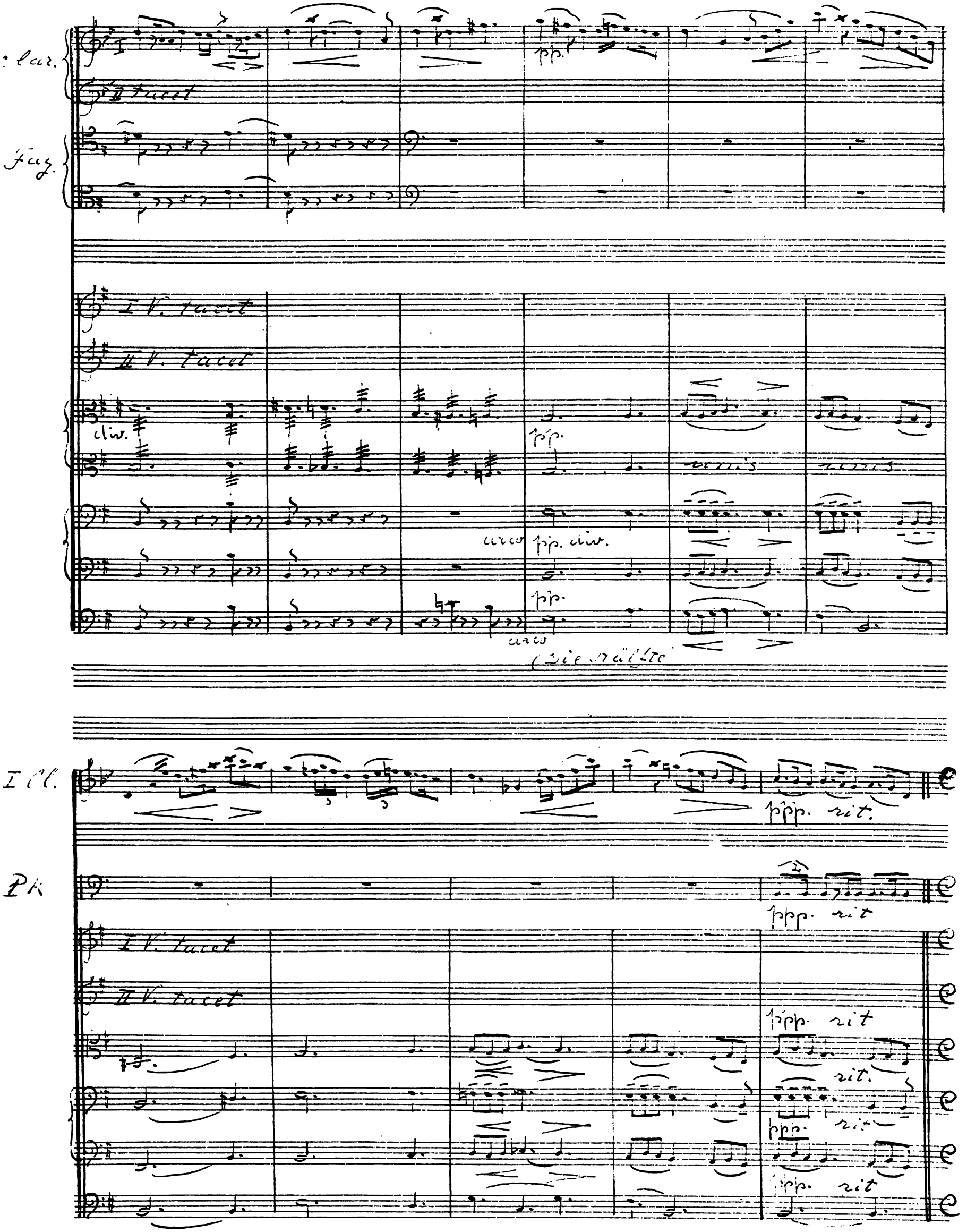

Clar:
Buss-Clar
tacet
dim
dim
dim
I. tacet
dim
dim
dim
dim
p.
p.
p.

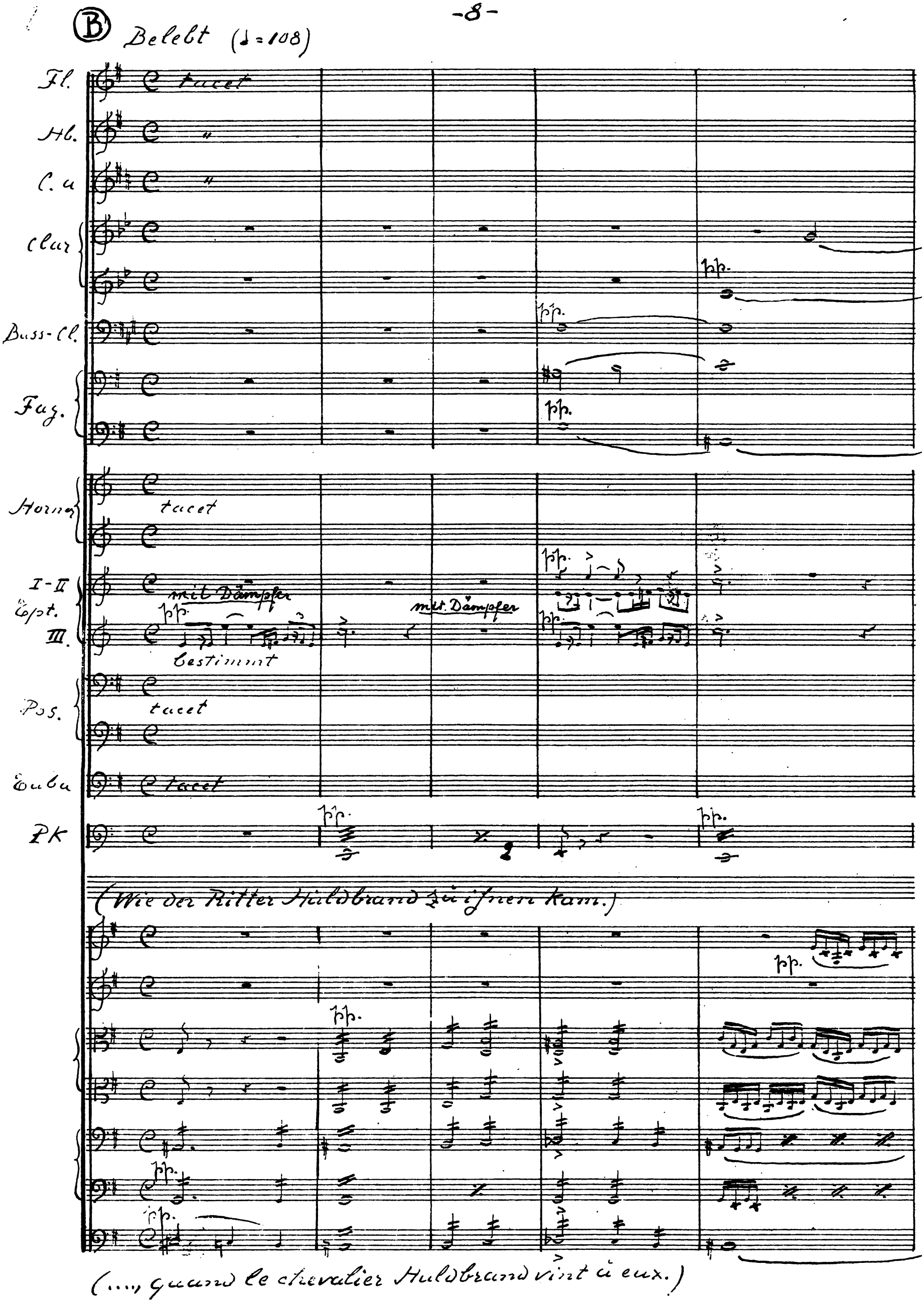

Fl. tacet
I Hb.
Cor anglais
p.
Clar. tacet
Bass-Clar.
p.
I Fag
p.
II. tacet
p.
unis
unis
div
unis


I.
II
IV
Tpt: tacet
mf
p.
unis
div.

A
I
II
III
I
II
cresc.
Solo
pp. (wie in der Ferne)
I-II
III
mf
f
pp.
A


I Clar
pp.
p.
pp.
pp.
div.
pp.
piz.
Fag.
III. Cor
pp.
p.
pp arco
piz.


Clar.
II tacet
Fag.
I V. tacet
II V. tacet
div.
pp.
unis
unis
arco
pp. div.
pp.
arco
(Die Hälfte)
I Cl.
ppp. rit.
Pk
ppp. rit
I V. tacet
II V. tacet
ppp. rit
rit.
ppp. rit
ppp. rit


B
Belebt (♩=108)
Fl.
tacet
Hb.
C. a
Clar
pp.
Buss-Cl.
Fag.
Horner
tacet
I-II
Ept.
III.
mit Dämpfer
bestimmt
Pos.
tacet
Tuba
tacet
PK
(Wie der Ritter Huldbrand zu ihnen kam.)
(...., quand le chevalier Huldbrand vint à eux.)

I

Fl. II

III

Hb.

C. a

Clar

Horner

I

III

Tpt

tacet

Pos.

Tuba

tacet

Pk.

clar

I-II

III

I-II

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

I

III

cresc.

I-II

III

ohne Dämpfer

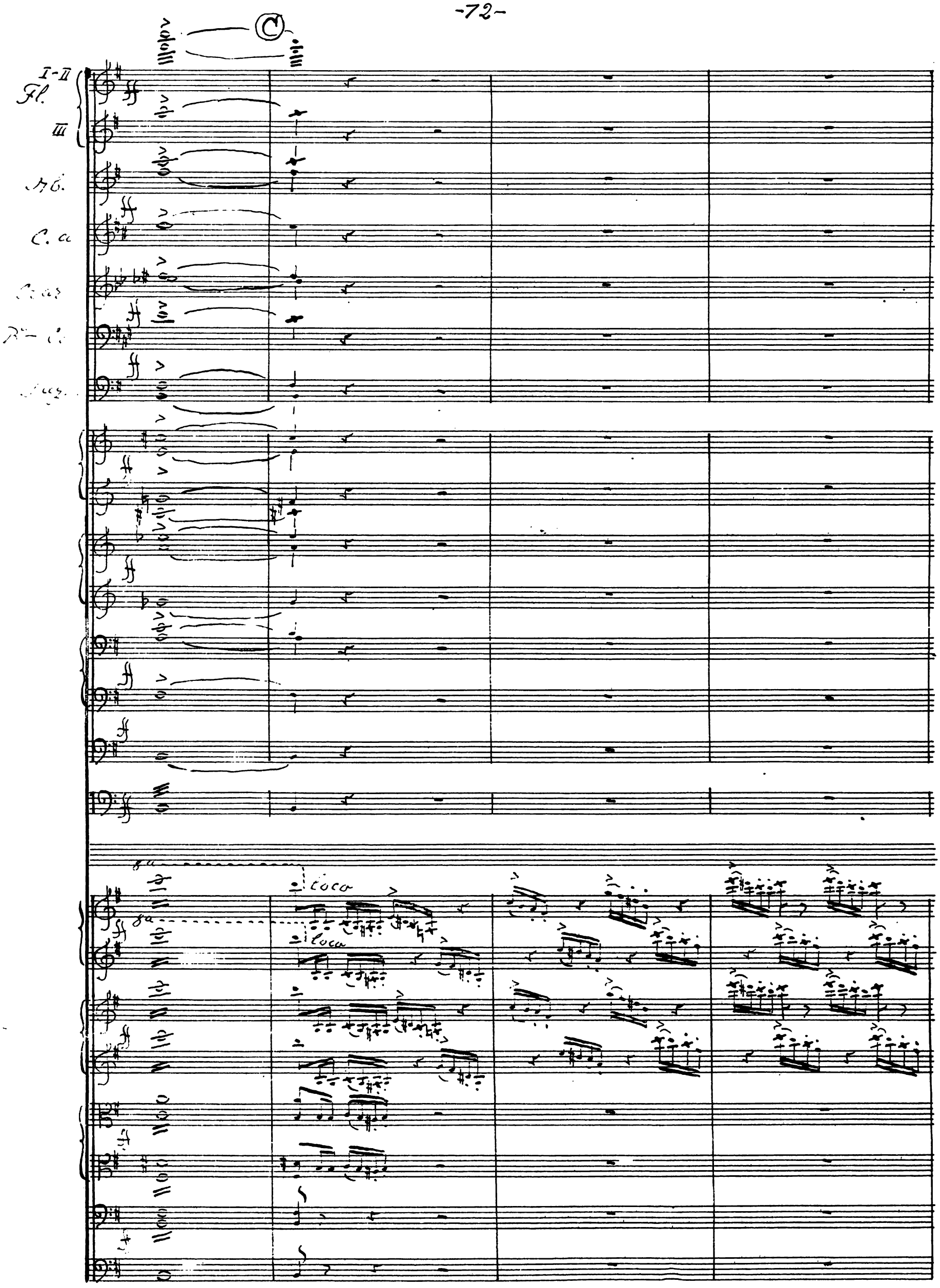
cresc.

cresc.

cresc.

cresc.

a 2
I-II
III
cresc.
f
mf
I
II
I-II
8va


C
I-II
Fl.
III
Ob.
C. a
8a
loco
8a
loco

I

II

III

Bass Clar. tacet

Hörner tacet

(3e Cor, à défaut de la 3e Trompette en fa)

gleich dämpfen

I

Espt. II

III

I

Pos. II

III

Tuba

(3e Cor)
ci dessus
de 3e Espt en fa

I

Espt II

III

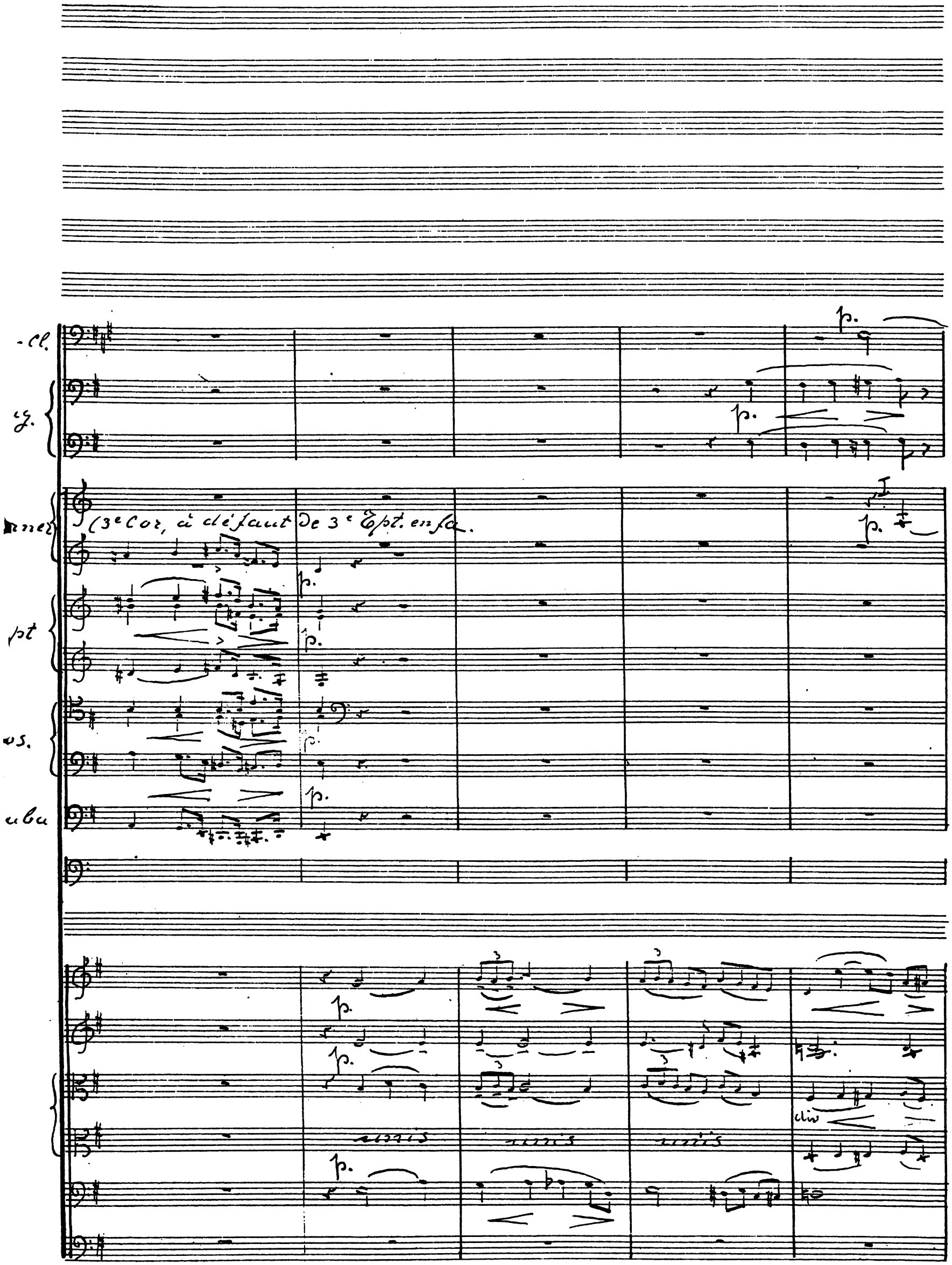
I

Pos II

III

Tuba

(3e Cor)
ci dessus de 3e Espt en fa


-Cl.
g.
rner
(3e Cor, à défaut de 3e Ept. en fa.
pt
os.
uba
p.
unis
div

I. 46.

Fl. tacet

I

cresc.

Cl. a. tacet

Clar. tacet

cresc.

Fag. Tacet

I.

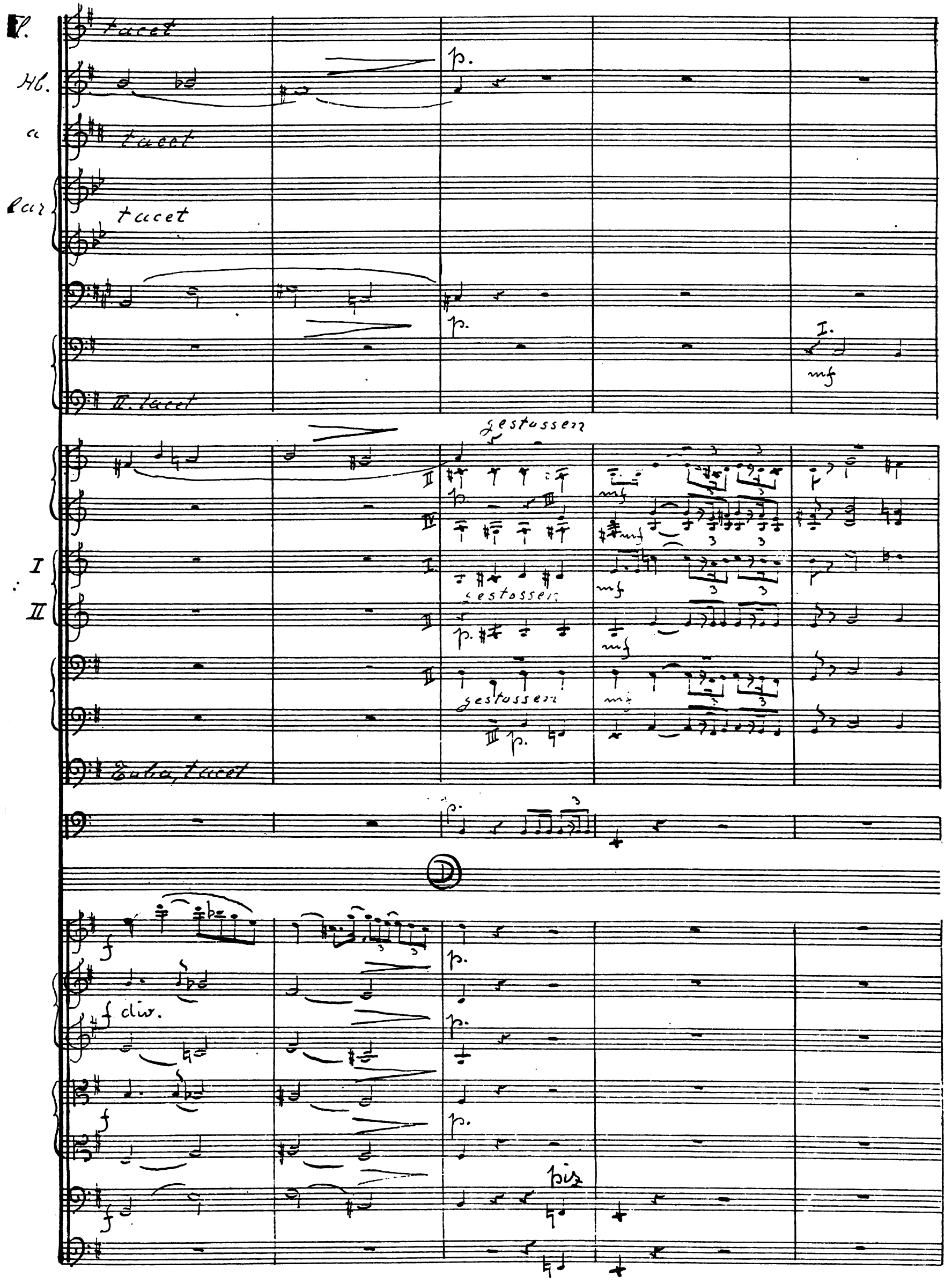
cresc.

cresc.

cresc.

cresc.

cresc.


D
tacet
Hb.
a
tacet
lar
tacet
II. tacet
gestossen
I
II
gestossen
gestossen
Tuba, tacet
D
f div.
piz

Fag. I II

II. tacet

Horner I II III IV

I. tacet

Opt I II

Pos. II III

I. tacet

Tuba

mf

Ph. tacet

f arco

pizz

p

(Der Ritter erzählt ihnen von seinem Zusammentreffen mit dem Wassergeist Küfleborn in dem Zauberwald.)

(Le chevalier fait le récit de sa rencontre, dans la forêt enchantée, avec Küfleborn, le génie des eaux.)

etwas schneller

Fag. I II

Hörner I II III IV

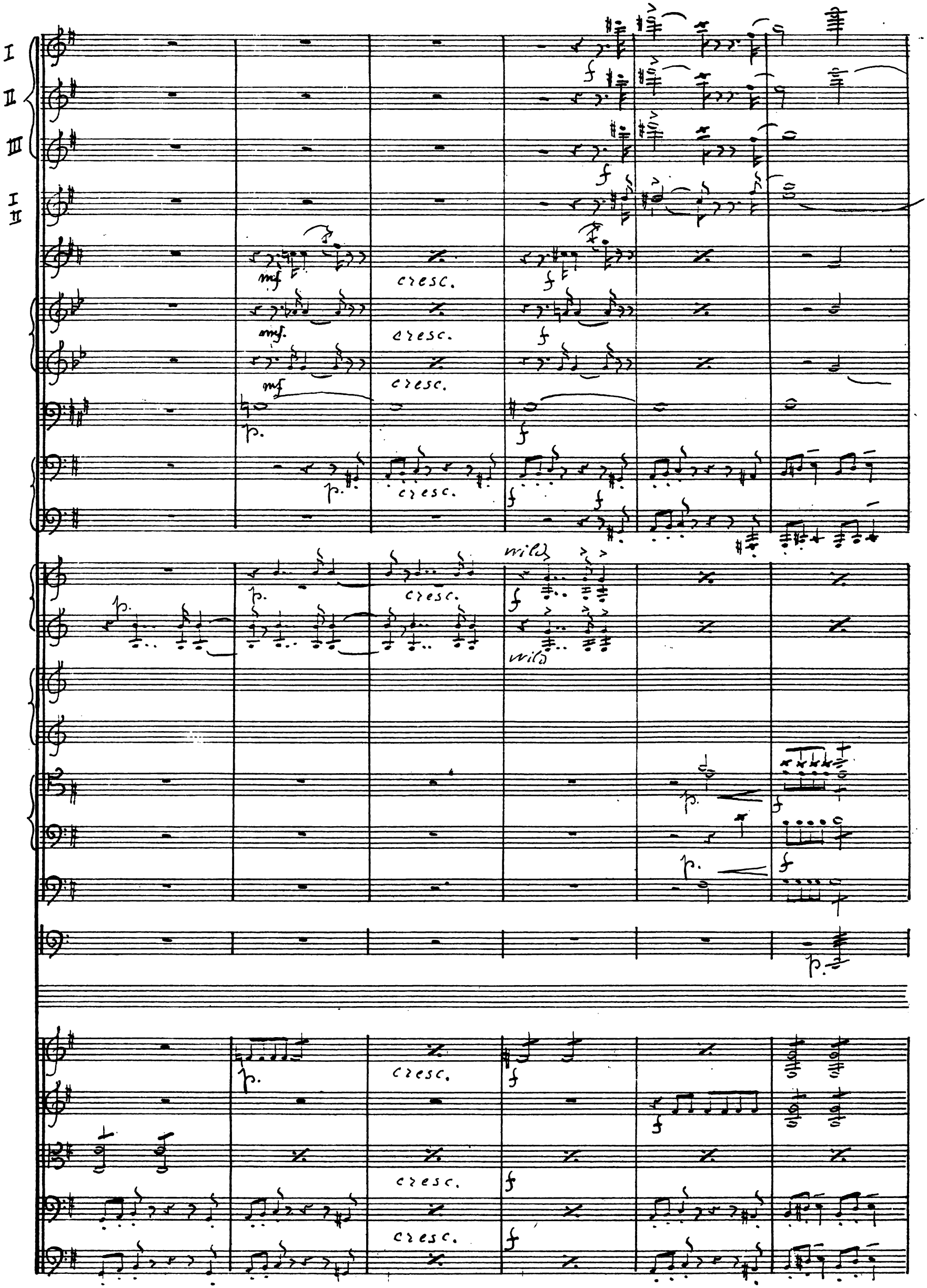
Cpt I II

Pos. II III

Tuba

Etwas schneller

10 marcato


I
II
III
I
II
mf
cresc.
f
p.
wild

(E)

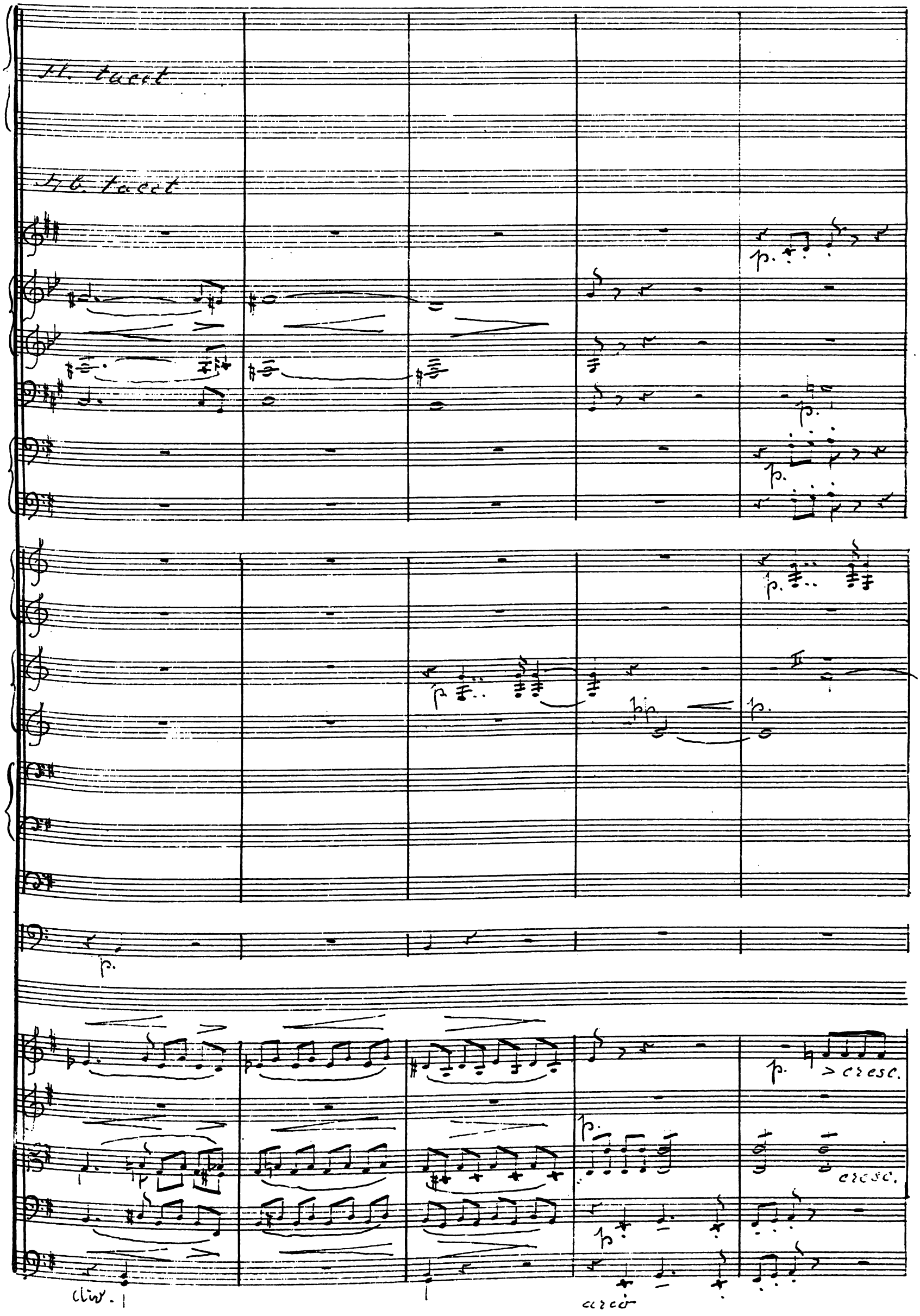
cresc.

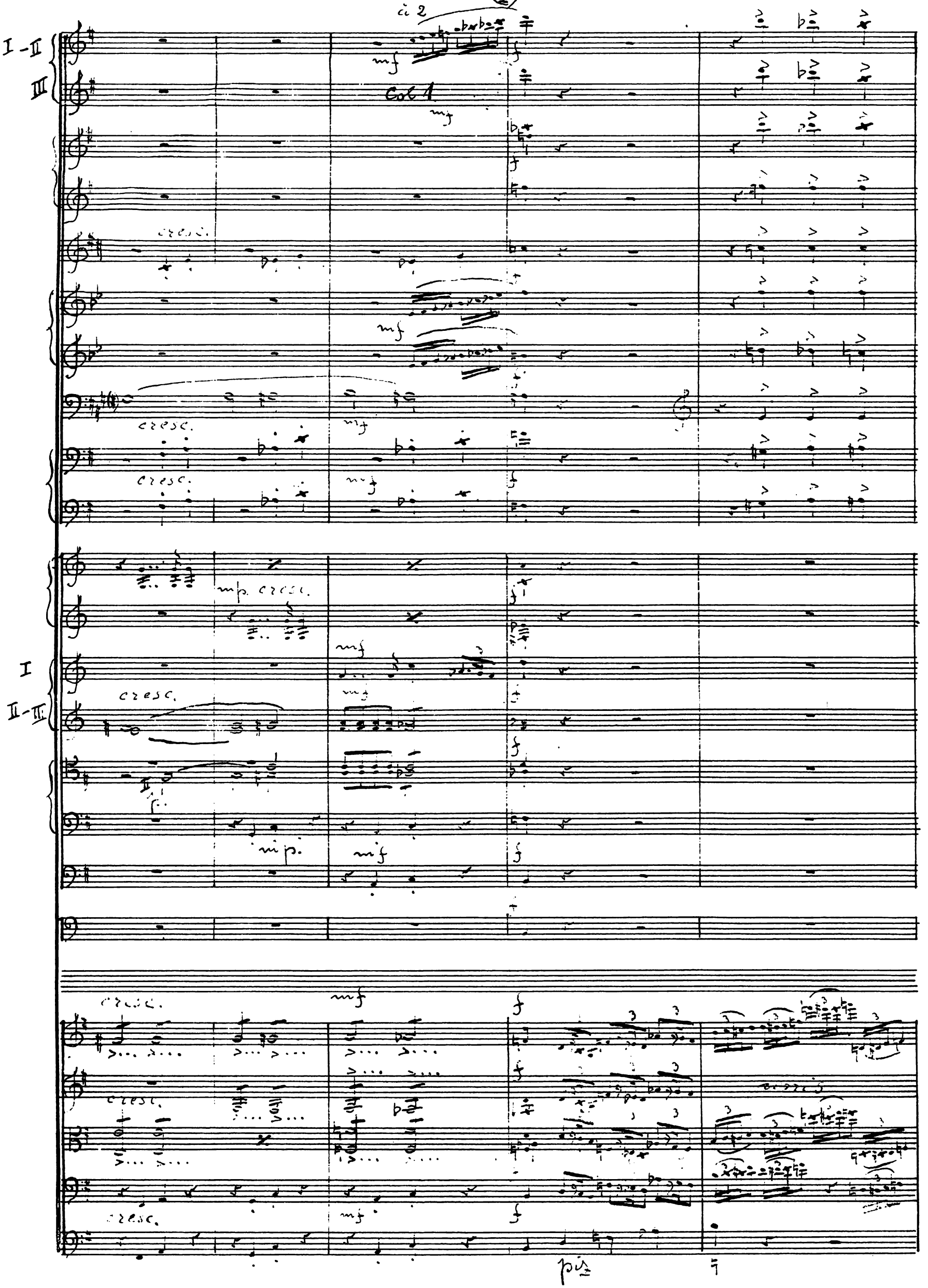
cresc.

cresc.

cresc.

(F)


Fl. tacet
Fl. tacet
p.
p.
p.
p.
p.
p.
p.
p.
p.
p.
cresc.
cresc.
div.
arco


F
à 2
I-II
III
Col 1
mf
f
cresc.
mp. cresc.
I
II-III
mp.
pizz

marcato

marcato

marcato

marcato

marcato

Horner, tacet

I.

II

III

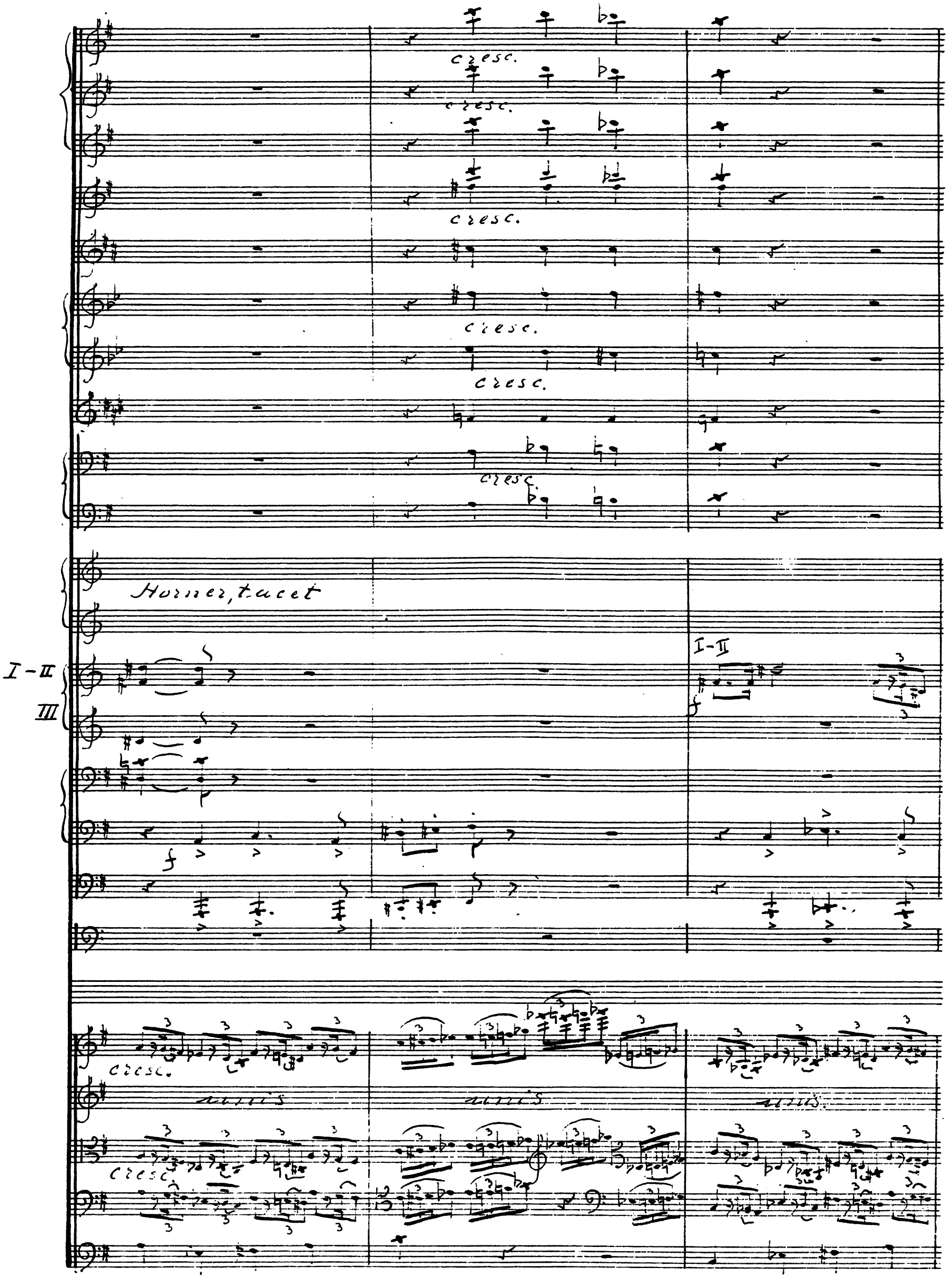
Tuba, tacet

Pk, tacet

cresc.

cresc.

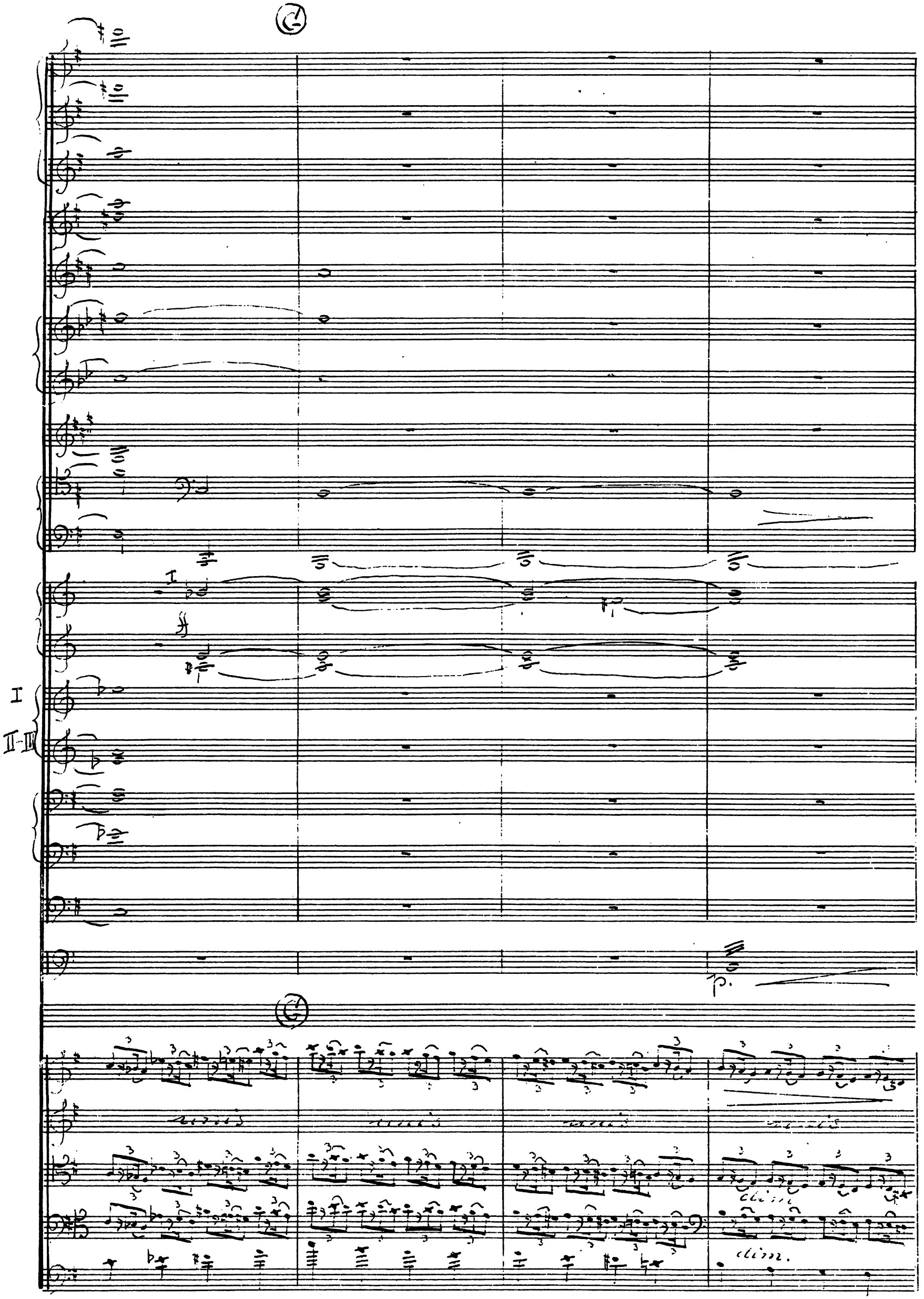
cresc.

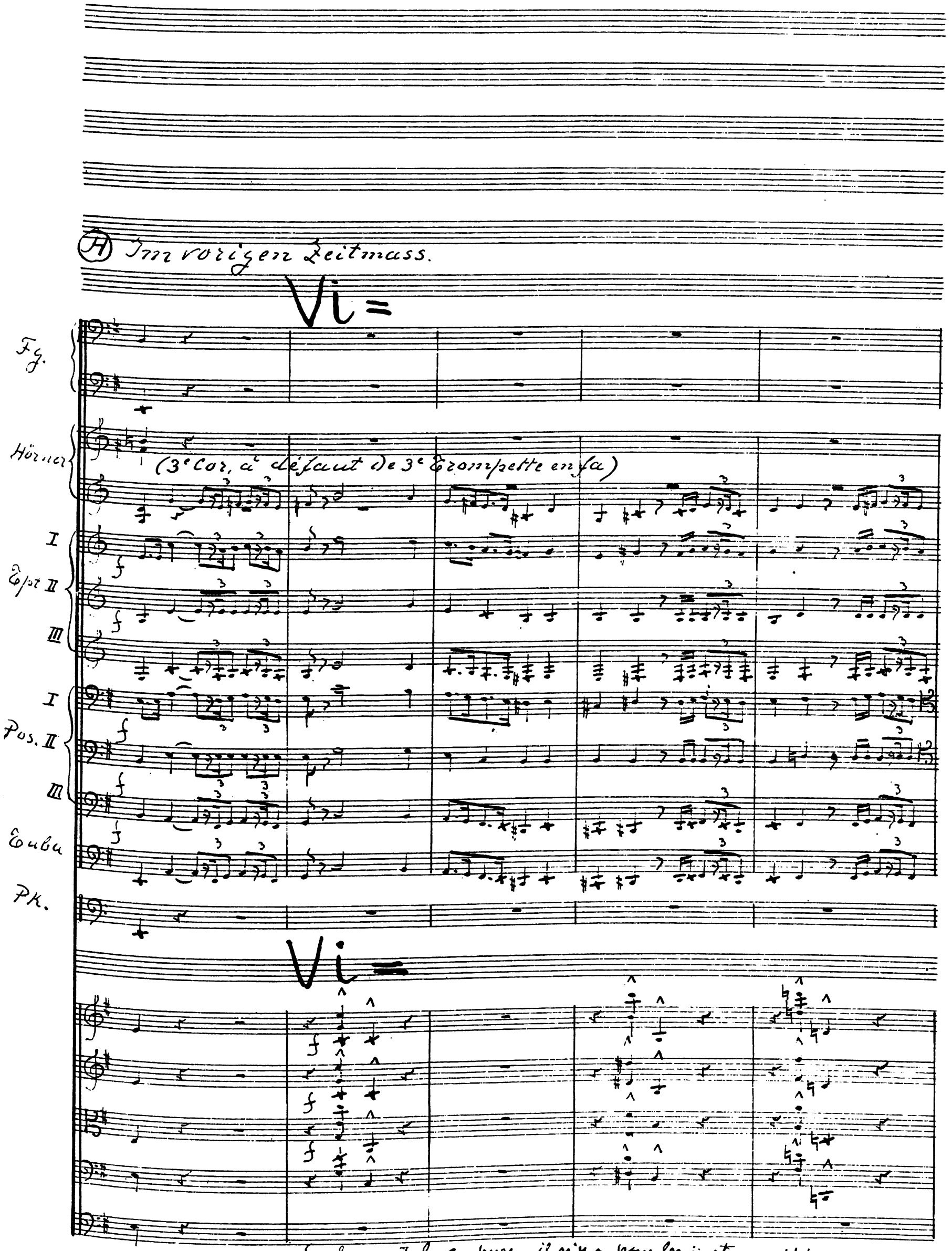

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
Horner, tacet
I-II
III
I-II
cresc.
unis
unis
unis
cresc.

Hörner tacet

I. Solo

arco.


I
II-III
p.
dim.
dim.



En faisant la coupure, il n'y a, pour les instrumentistes, que deux mesures entre les lettres H et I

I - II Cpst

III

cresc.

I - II Pos

III

cresc.

Tuba

cresc.

(3e Coz)

à défaut de 3e Cpst. en fa.

de

I - II Cpst

III

clim

Pos I - II

clim

Pos. III

Tuba

clim

clim

(3e Coz)

(à défaut de 3e Cpst en fa.)

de

Solo

Bass Cl.

I - II Cpst

pp

III

pp

Pos. I - II

pp

Pos III

Tuba

ppp

I

Violinen

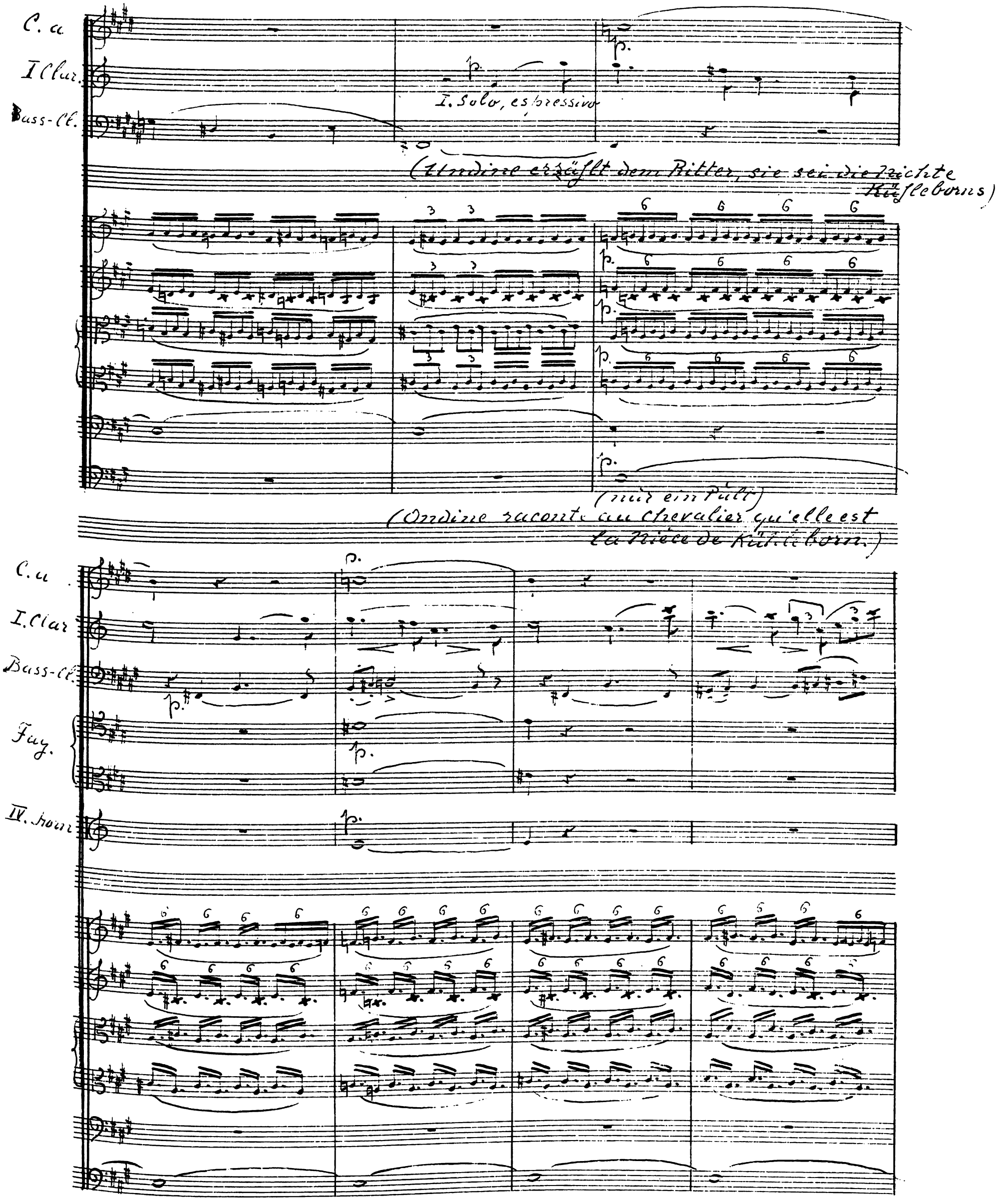
II

Alti

div

Vcelli

C. B


C. a
I Clar.
Bass-Cl.
I. Solo, espressivo
(Undine erzählt dem Ritter, sie sei die Nichte Küfleborns)
(nur ein Pult)
(Ondine raconte au Chevalier qu'elle est la Nièce de Kühleborn.)
C. a
I. Clar
Bass-Cl.
Fag.
IV. Horn

Fl. tacet

I-II Hb.

C. a. tacet

II Clar. tacet

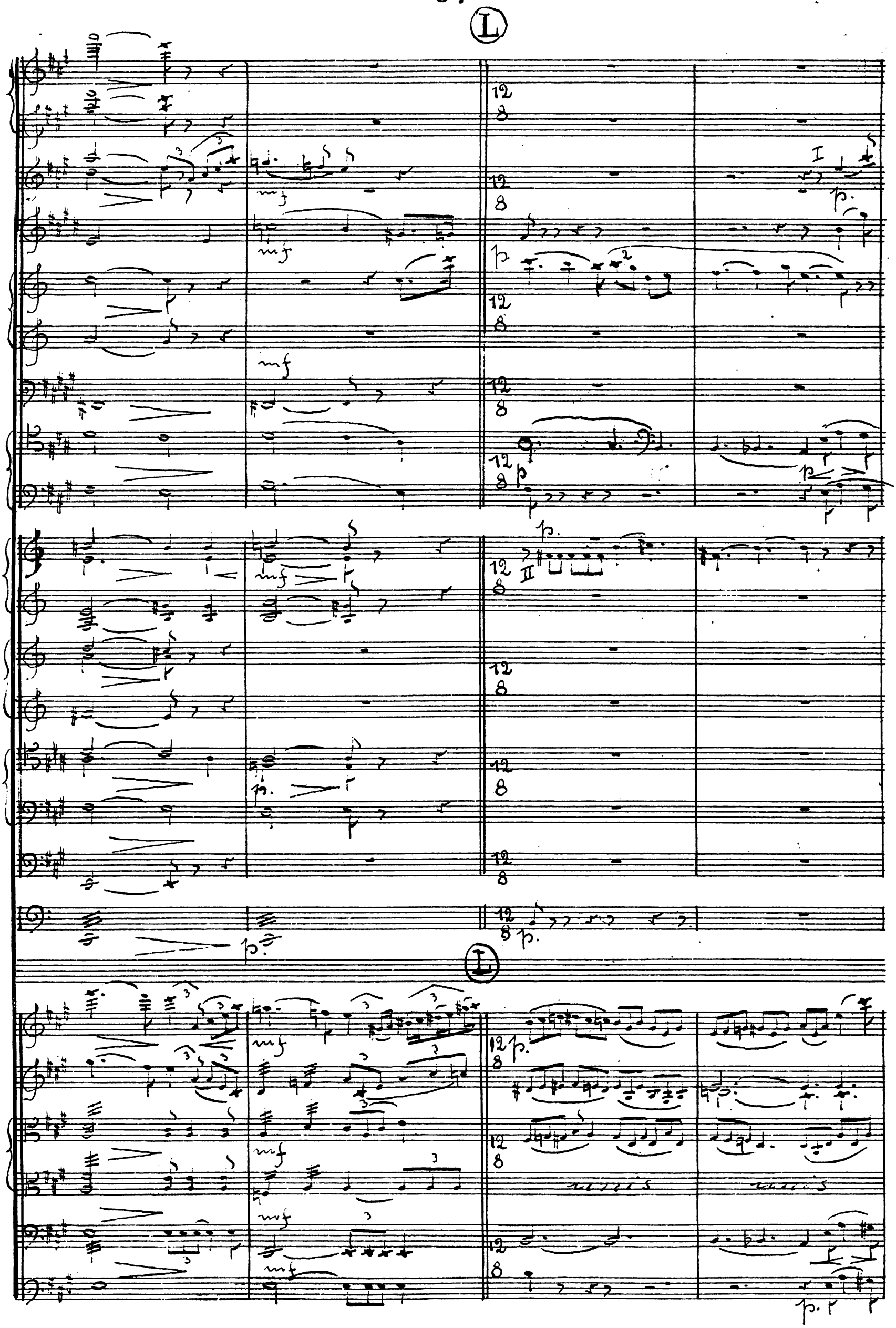
Bass-clar.

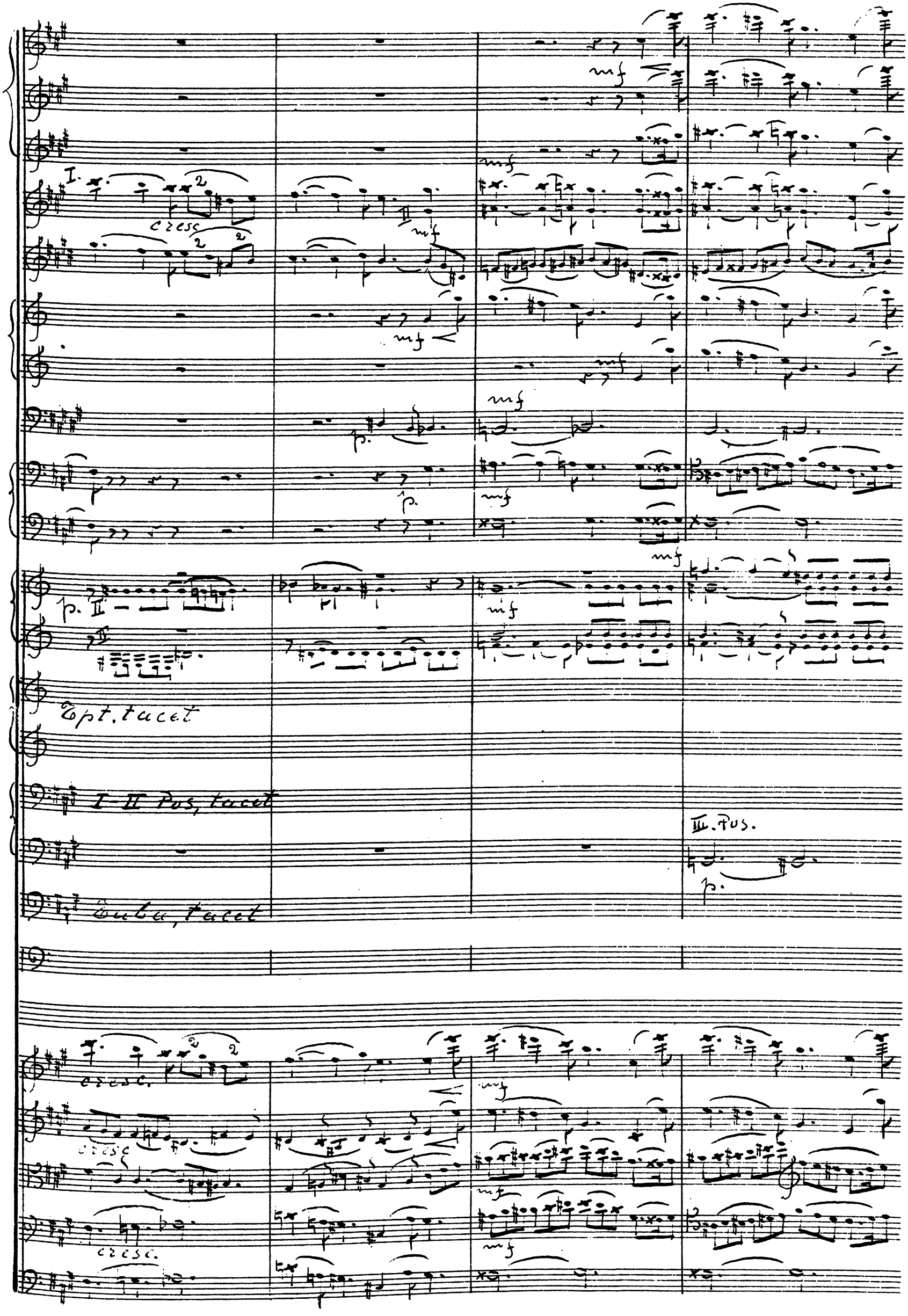
Fag. tacet

Ⓚ

(Wie Undine und Huldbrand sich liebten)

(L'amour naît entre Ondine et Huldbrand.)


L
mf
p
I
II
unis
L


I.
cresc
II
mf
p.
Tpt. tacet
I-II Pos, tacet
III. Pos.
Tuba, tacet
cresc.

Wieder schnell

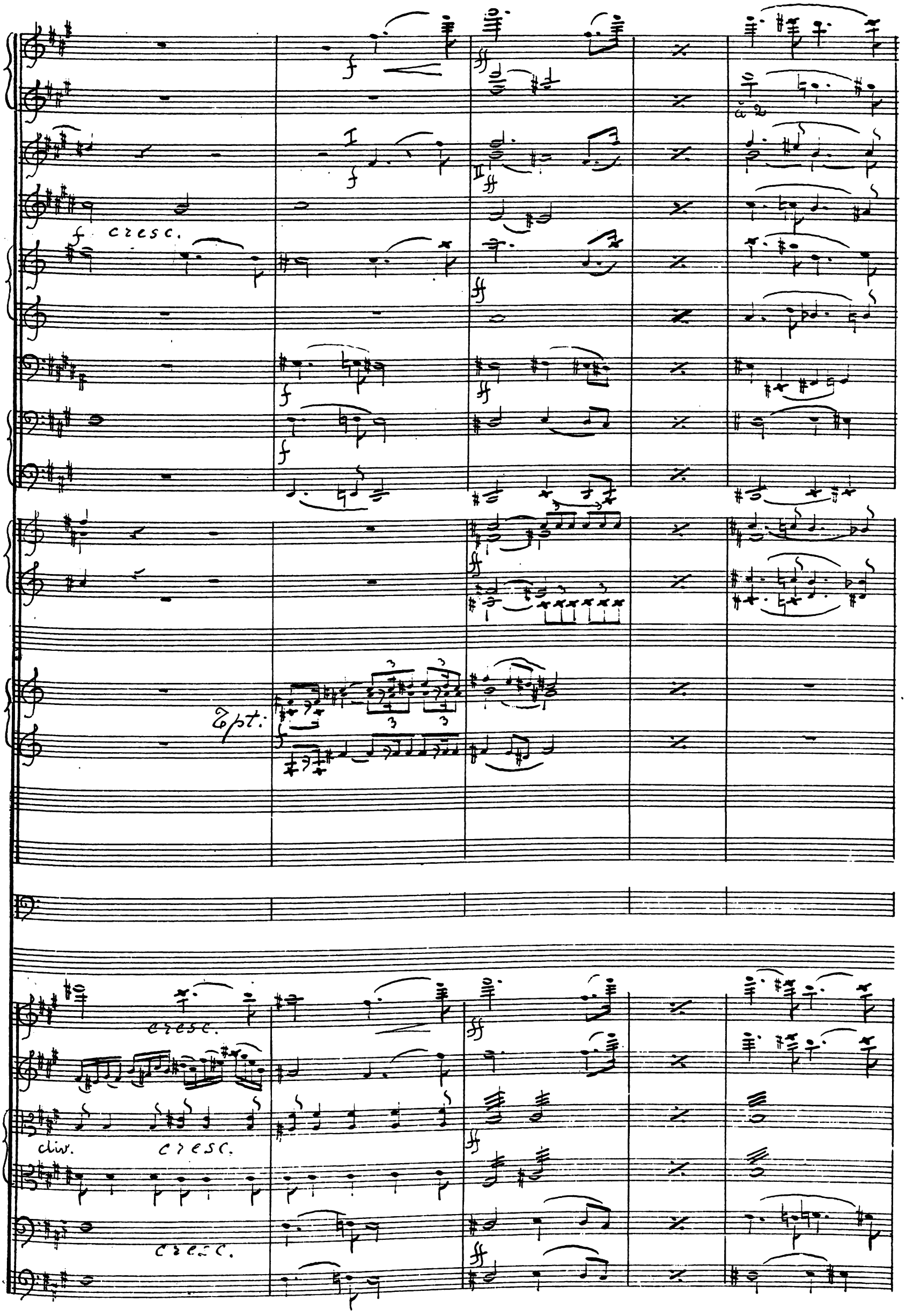
cresc.

col II.

Wieder schnell

cresc.
unis. col II Fl.
à 2

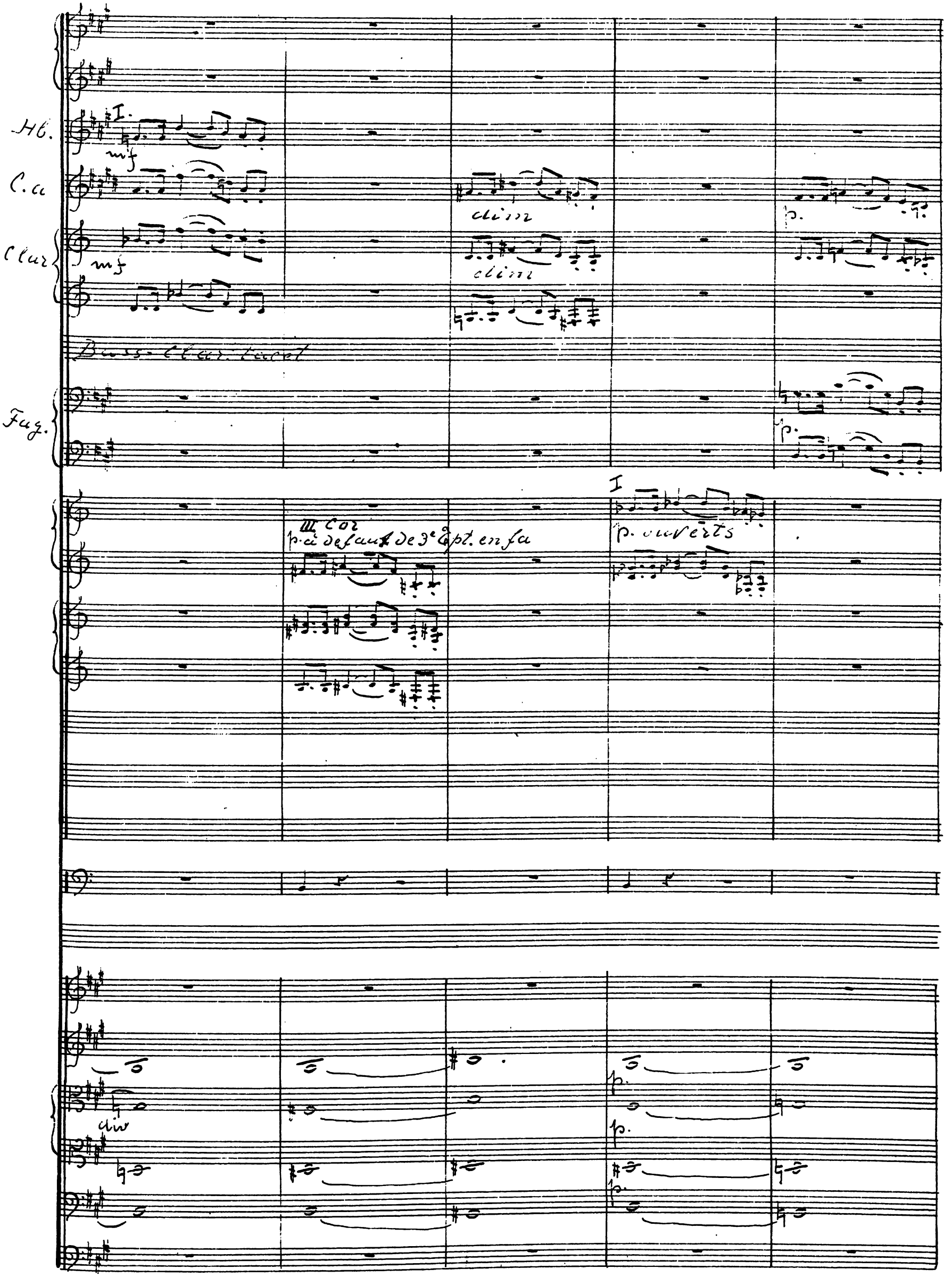
I Hb.

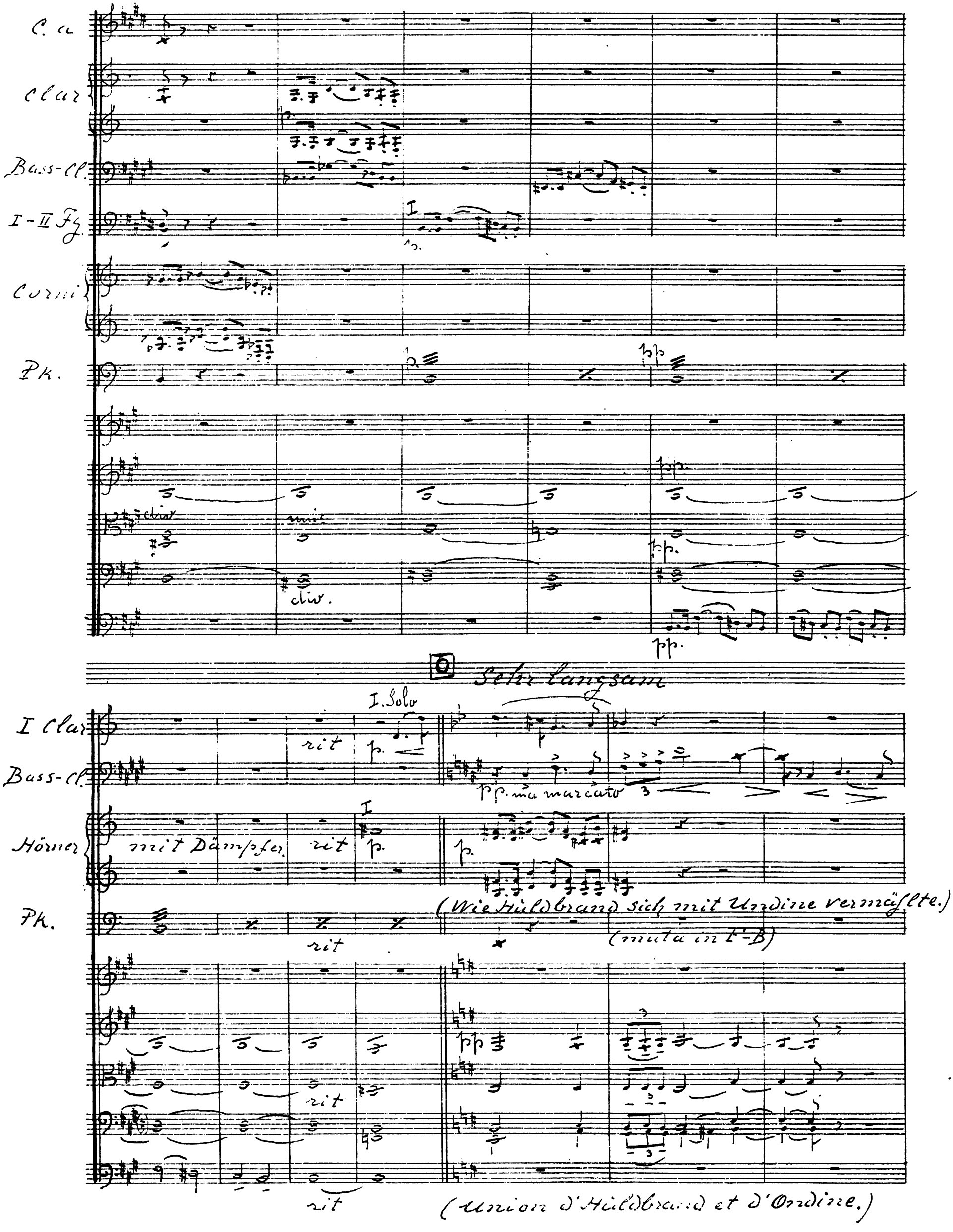

cresc.
Tpt.
cresc.
cresc.
cresc.

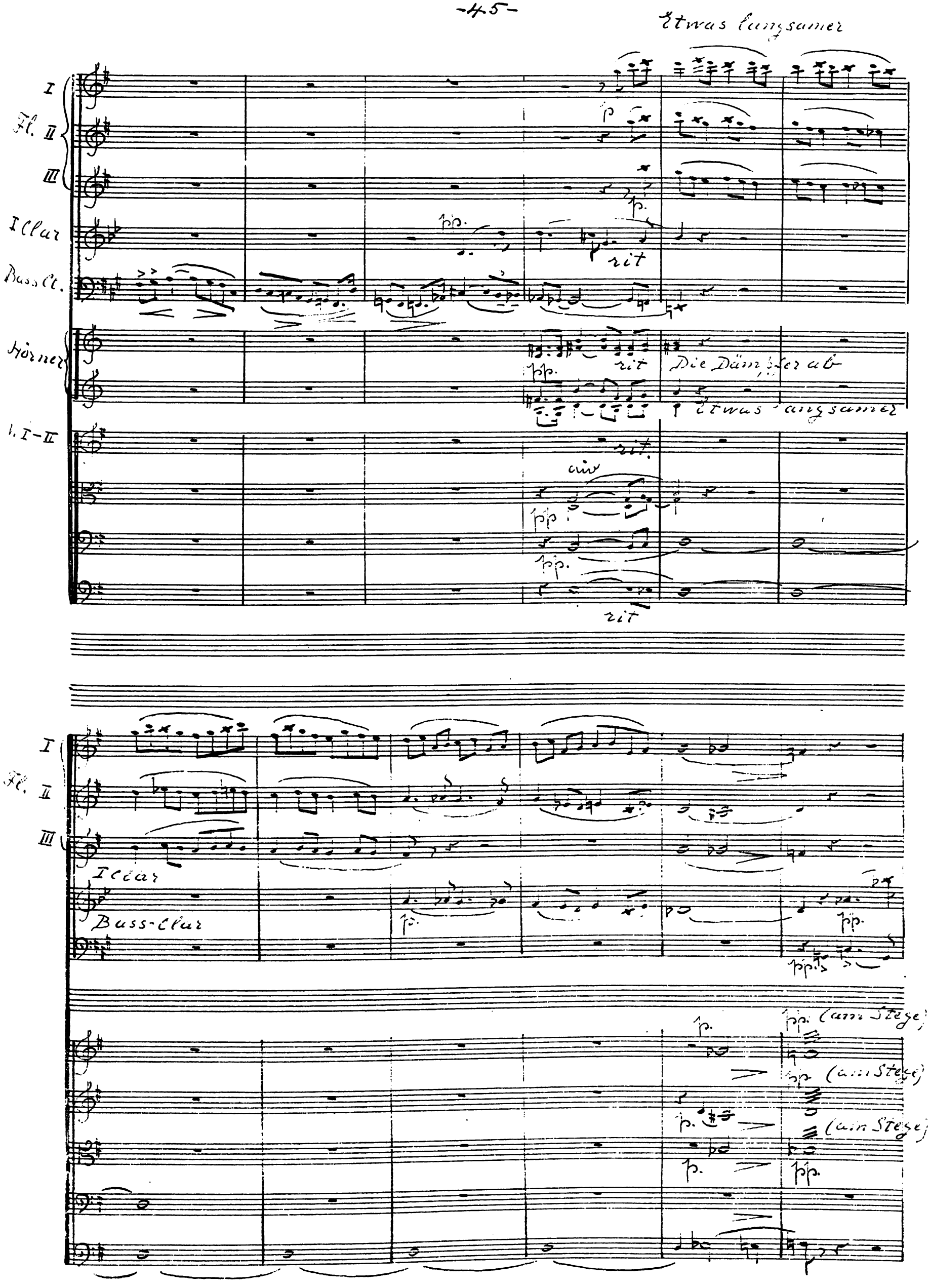
I
II
III
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
I
II
Hornes
III
IV
Cpst
cresc.
cresc.
cresc.
inf
cresc.
cresc.

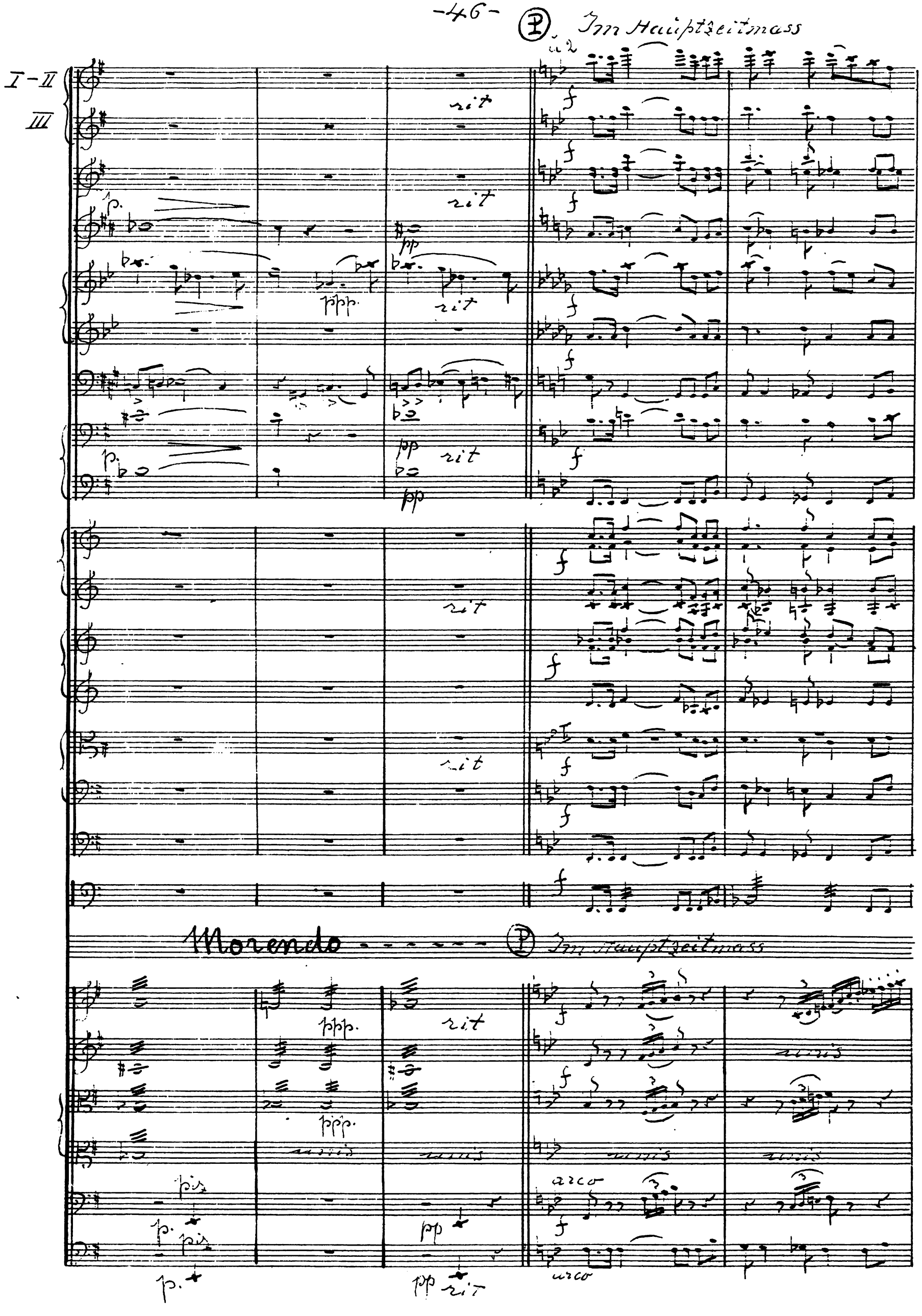
N
à 2
N
8
loco

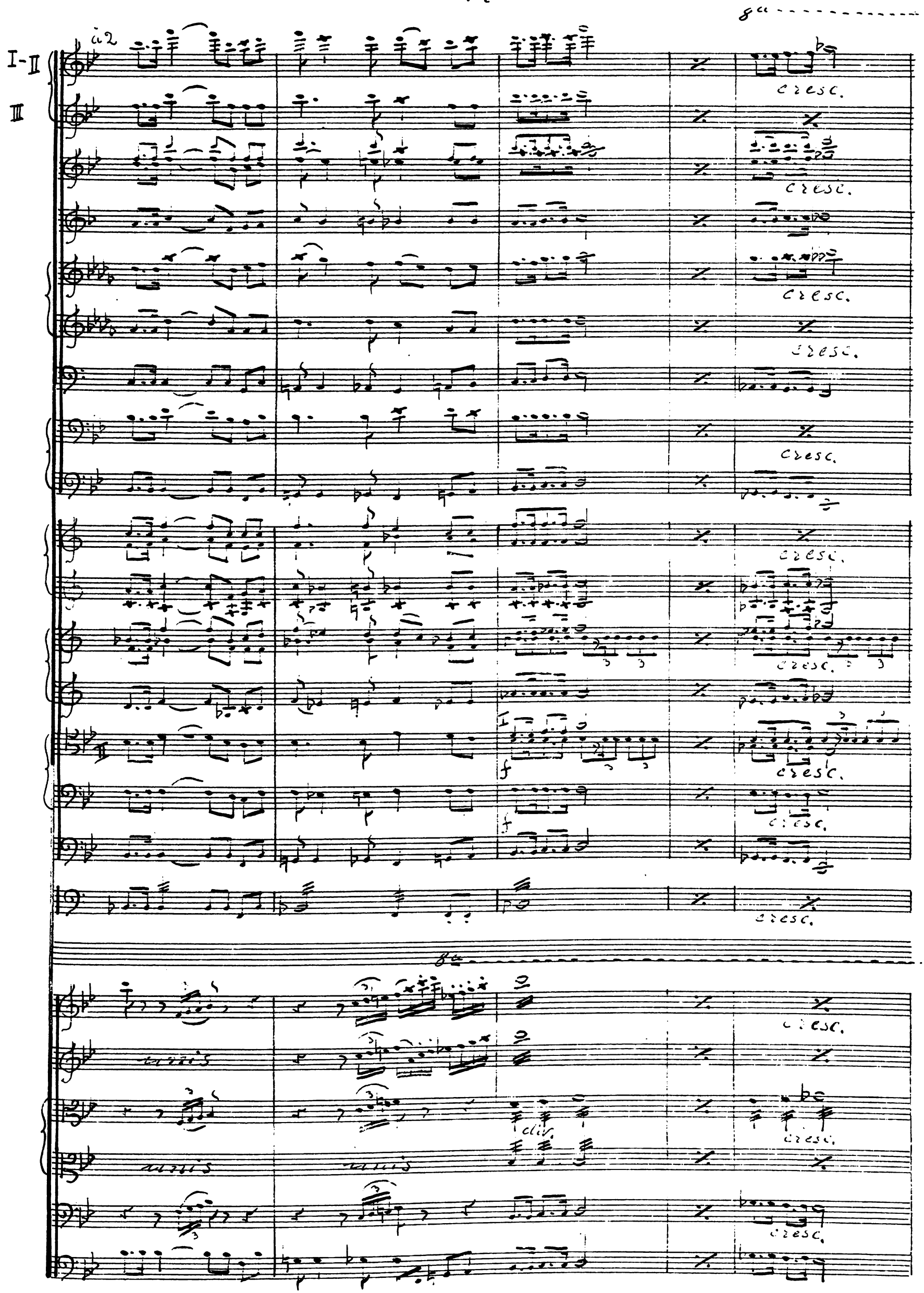
(les 4 Cors bouchés


Hb.
I.
mf
C.a
dim
p.
Clar
mf
dim
Bass-Clar. tacet
Fag.
p.
III Cor
p. à defaut de 3e Ept. en fa
I
p. ouverts
div
p.
p.
p.


C. a
Clar
Bass-Cl.
I-II Fg.
Corni
Pk.
div.
unis.
div.
pp.
pp.
pp.
Sehr langsam
I. Solo
I Clar
rit
p.
Bass-Cl.
pp. ma marcato
Hörner
mit Dämpfer.
rit
p.
p.
(Wie Huldbrand sich mit Undine vermählte.)
Pk.
rit
(muta in F-B)
pp
rit
rit
(Union d'Huldbrand et d'Ondine.)


Etwas langsamer
Fl. I
II
III
I Clar
Bass Cl.
Hörner
Die Dämpfer ab
Etwas langsamer
V. I–II
rit
Fl. I
II
III
I Clar
Bass-Clar
(am Stege)


Ⓟ Im Hauptzeitmass
I-II
III
rit
p.
pp
ppp.
f
Morendo
Ⓟ Im Hauptzeitmass
unis
pizz
arco


8a
I-II
III
a2
cresc.
f
unis
div.

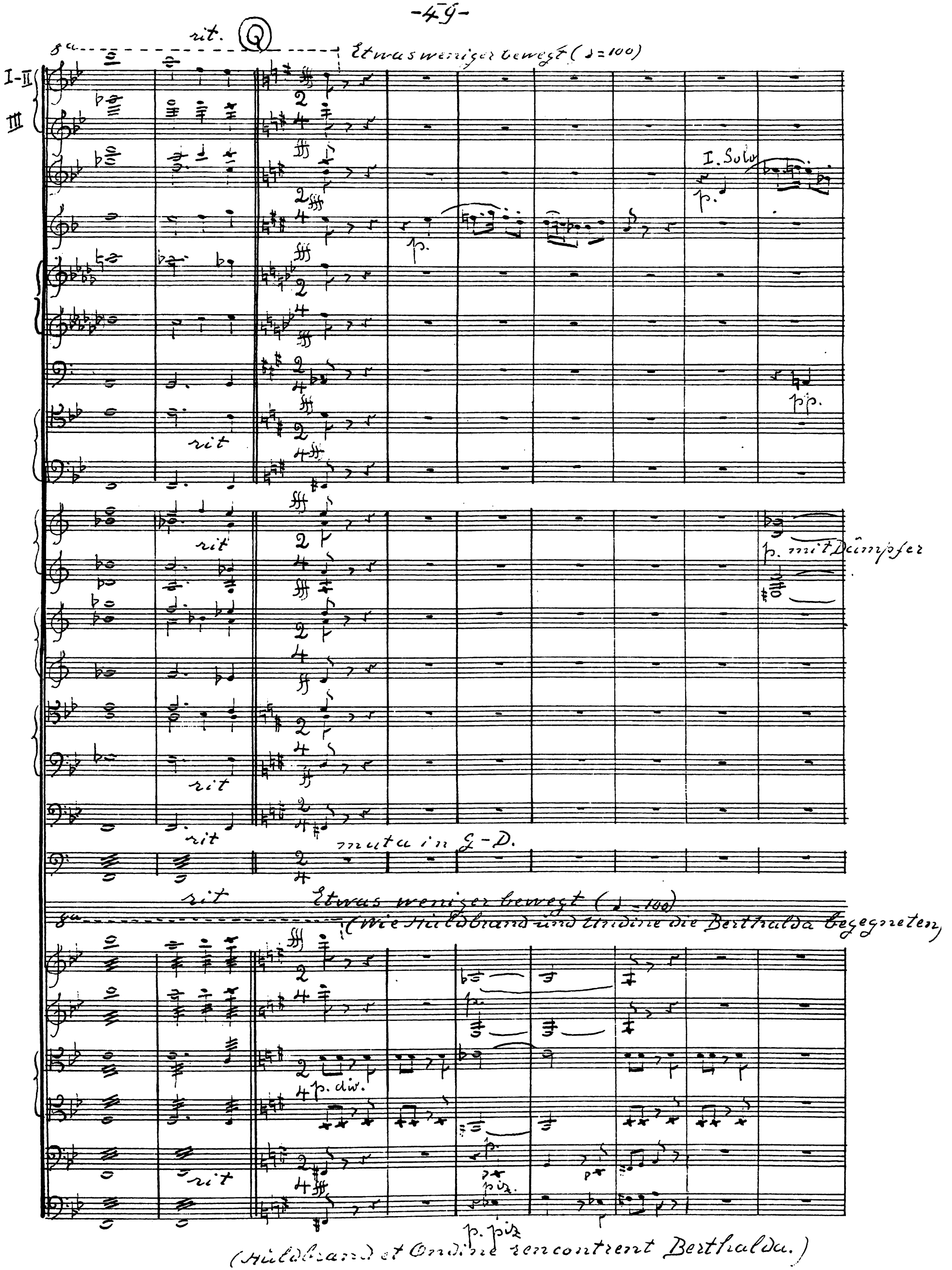
8a

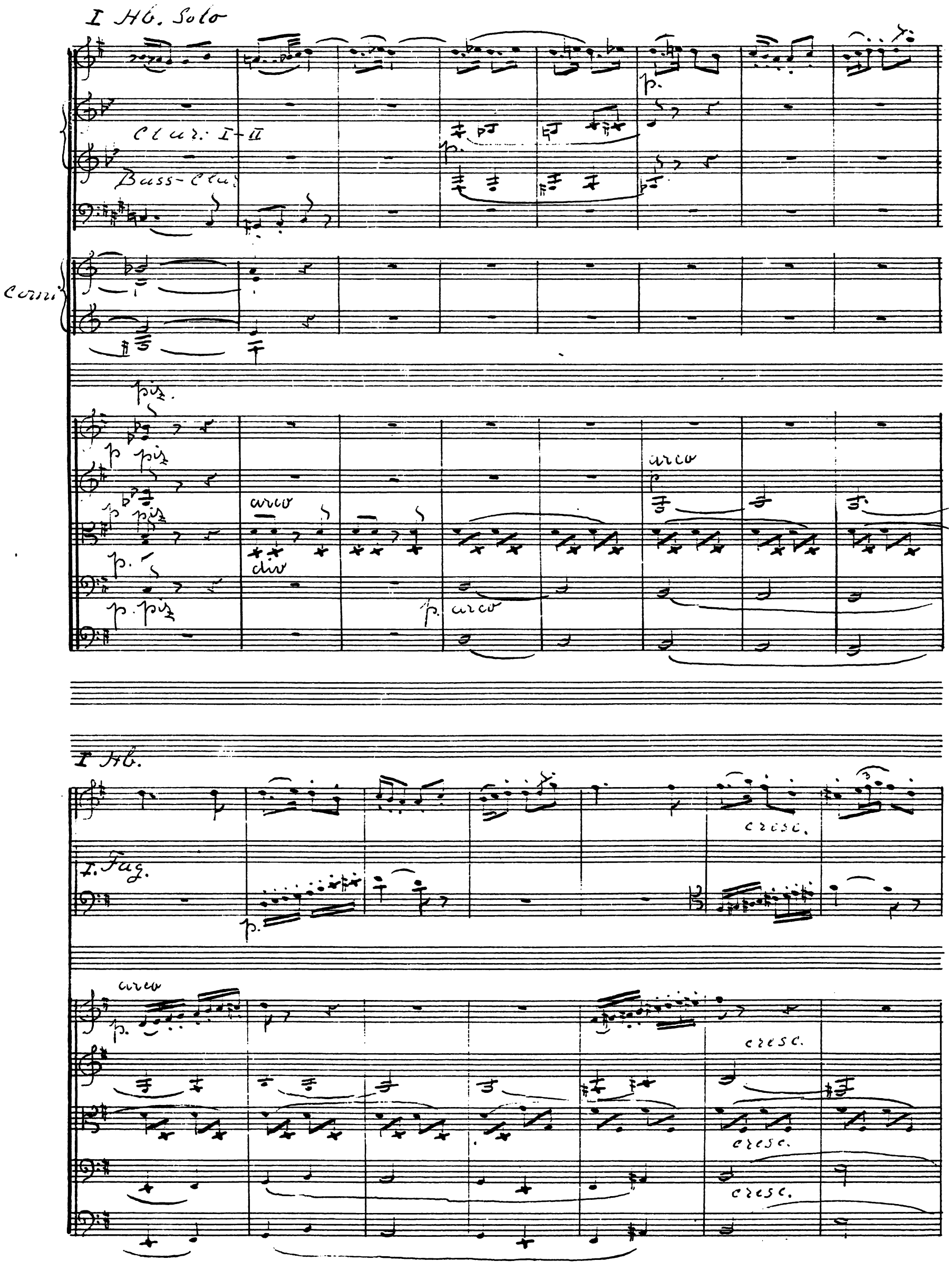
I-II

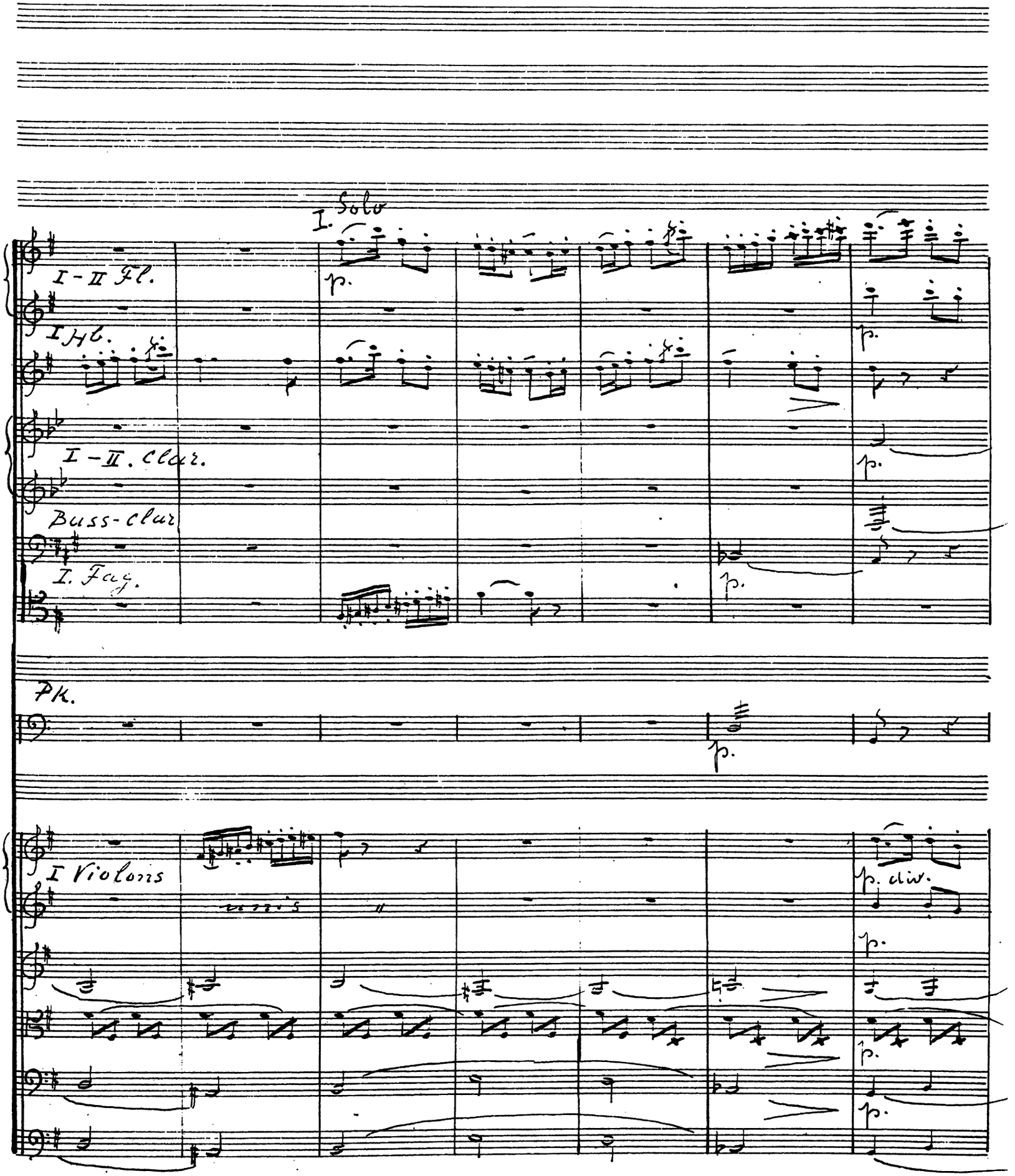
III

ff

8a


rit.
Q
8a
Etwas weniger bewegt (♩=100)
I-II
III
I. Solo
p.
pp.
rit
p. mit Dämpfer
muta in G-D.
Etwas weniger bewegt (♩=100)
(Wie Hildbrand und Undine die Berthalda begegneten)
p. div.
p. piz.
(Hildbrand et Ondine rencontrent Berthalda.)


I Hb. Solo
Clar: I-II
Bass-Clar.
Corni
piz.
p piz
p piz
p.
p. piz
arco
div
p. arco
arco
I Hb.
cresc.
I. Fag.
p.
arco
p.
cresc.
cresc.
cresc.


I. Solo
I - II Fl.
I Hb.
I - II. Clar.
Buss-clar
I. Fag.
Pk.
I Violons
p.
div.

I

II

I

II

p. bestimmt

p. bestimmt

Cornii

touchés

touchés

I

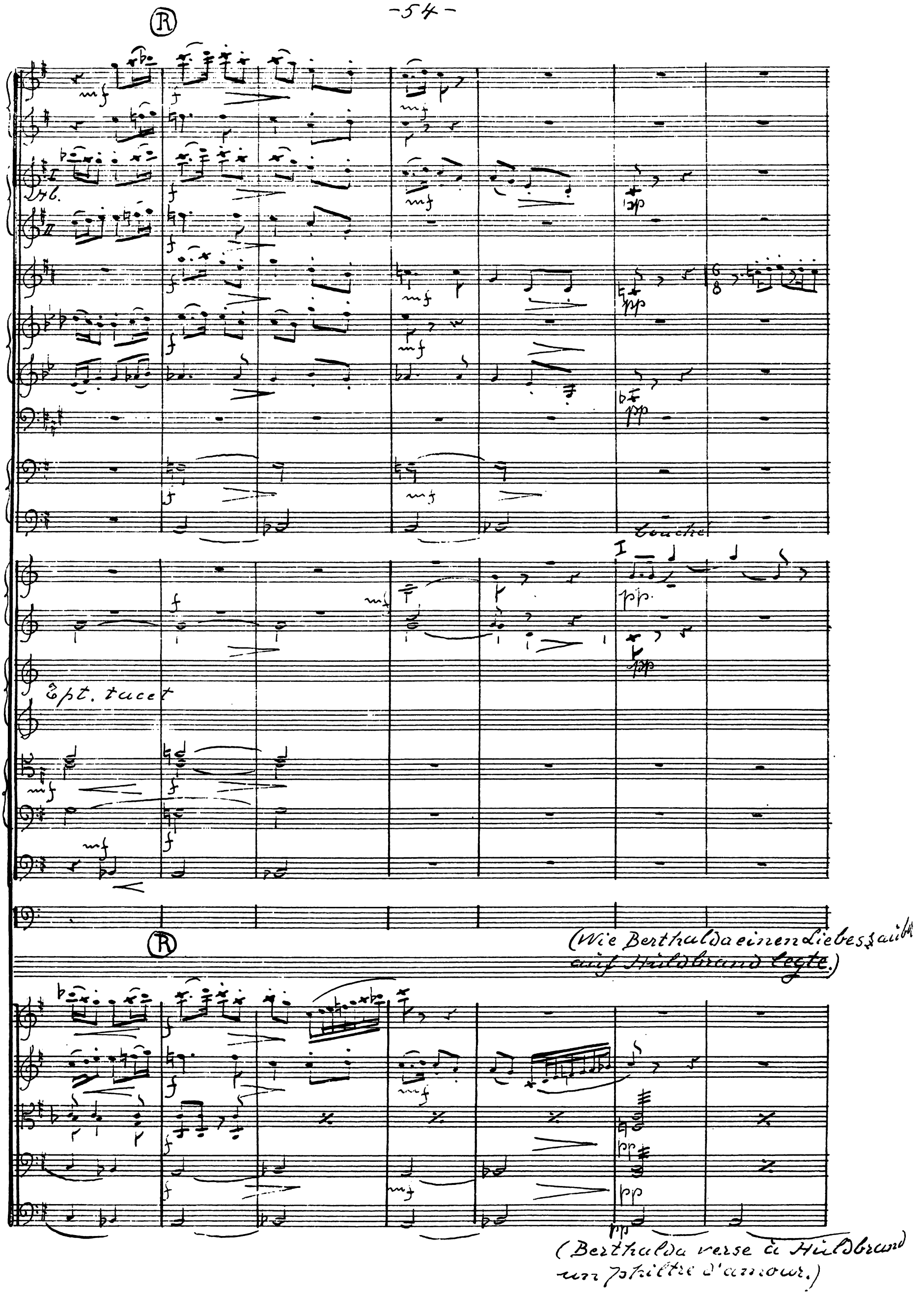
II

Hb. cresc.

I Fug.

Corni

cresc.



(Wie Berthalda einen Liebes-zauber auf Hildbrand legte.)

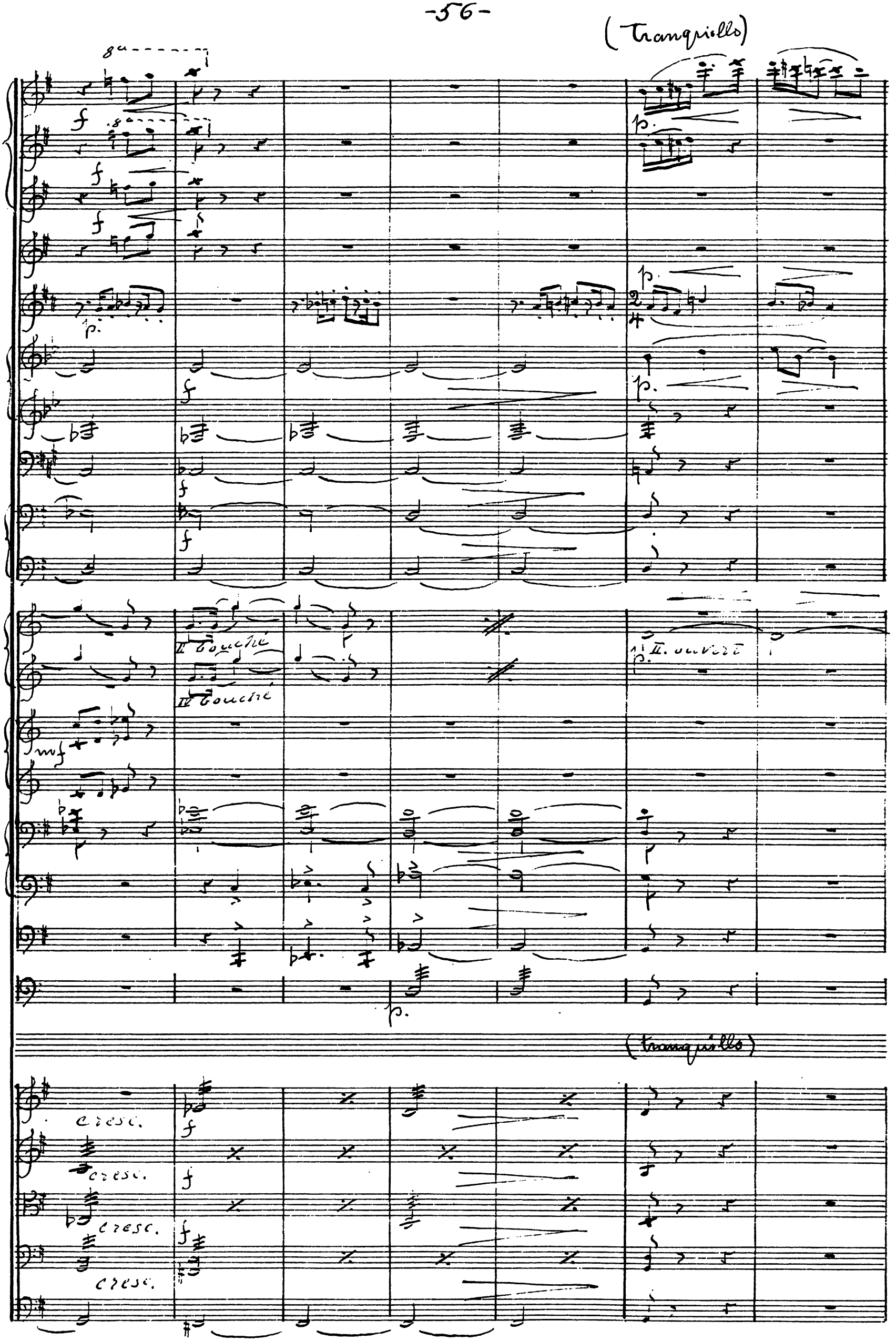
(Berthalda verse à Hildbrand un philtre d'amour.)

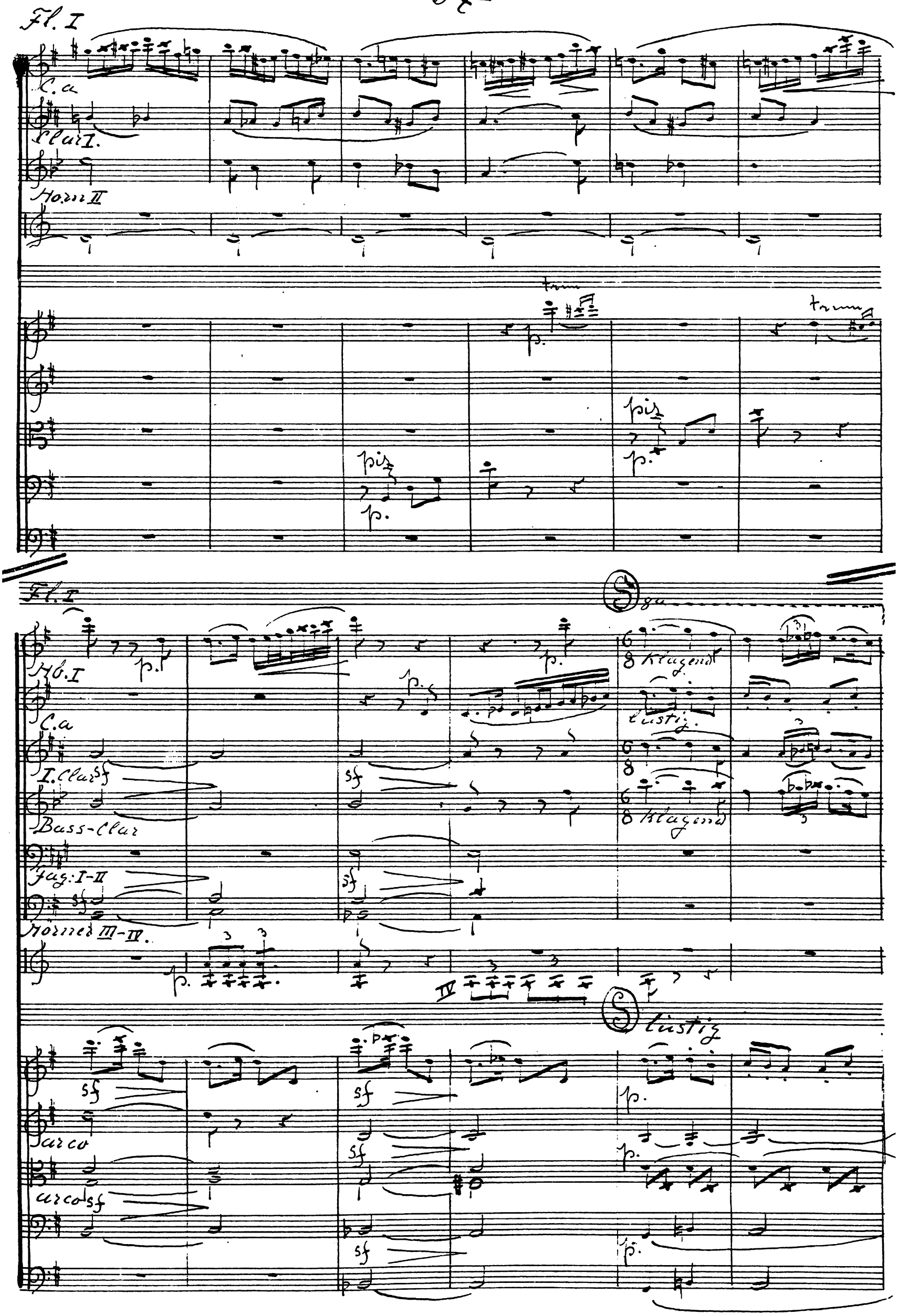
C. a.

Clar.

Buss-Clar

touches


(Tranquillo)
8a
f
p.
II Bouché
IV Bouché
II. ouvert
mf
(tranquillo)
cresc.


Fl. I
C.a
Clar I.
Horn II
trum
p.
pizz
p.
Fl. I
Hb. I
C.a
I. Clar
Bass-Clar
Fag: I-II
Hörner III-IV.
sf
Klagend
lustig
IV
arco
arco

loco

8va

loco

I

II

III

cresc.

cresc.

cresc.

p.

mit Dämpfer

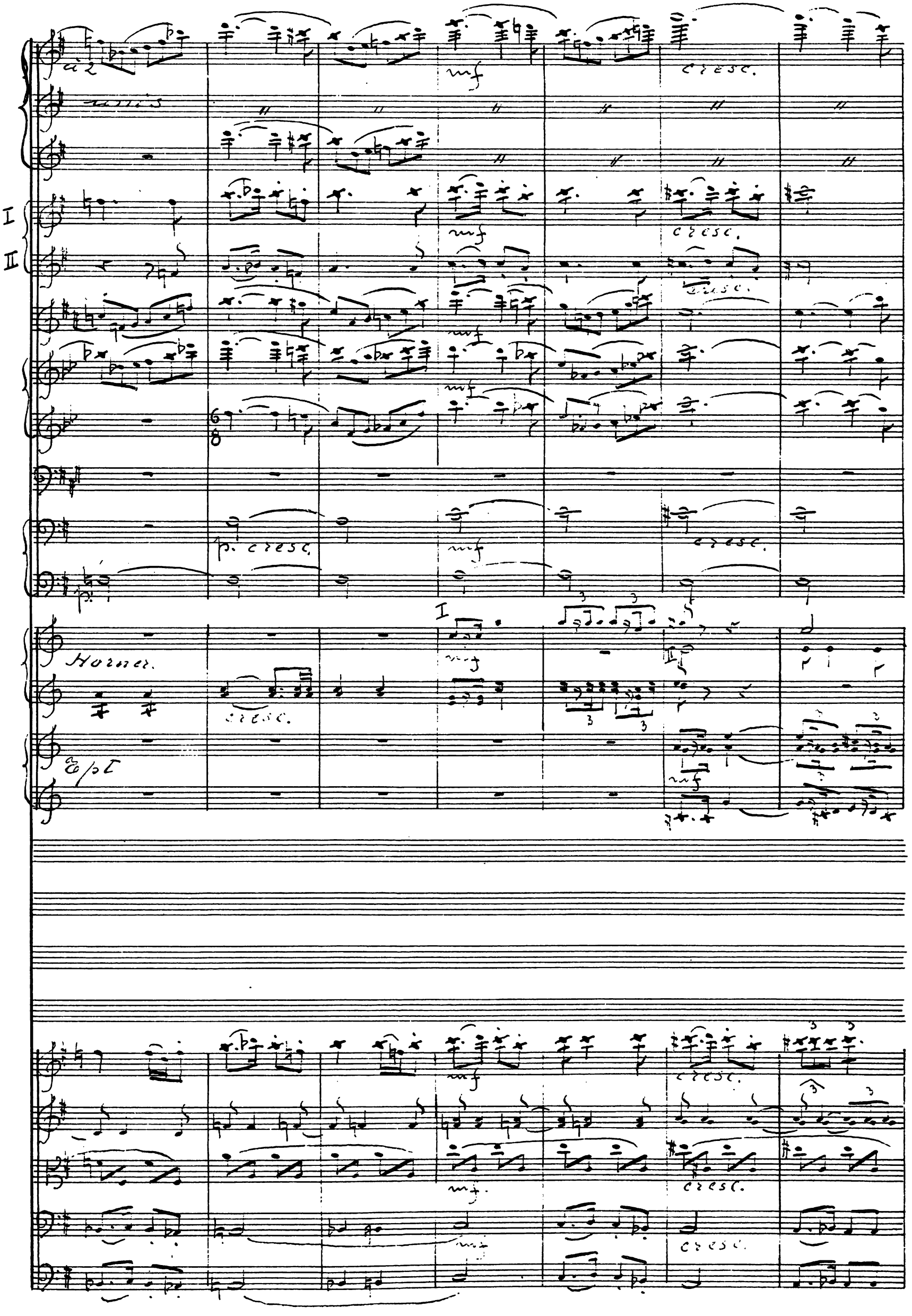
pp.

mit Dämpfer

cresc.

cresc.

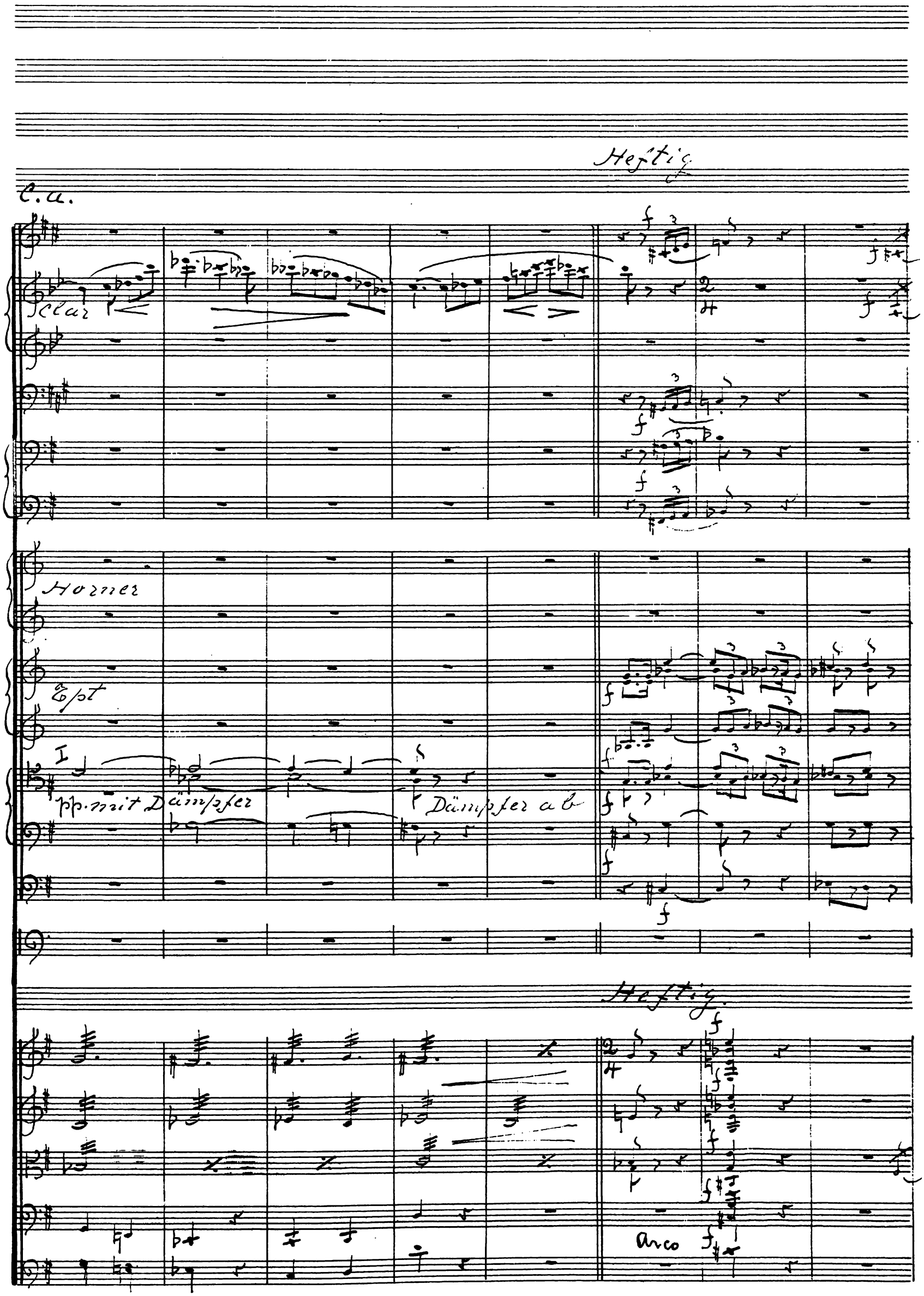
cresc.


à 2
unis
I
II
mf
cresc.
p. cresc.
Horner.
Ept

Ⅰ Etwas langsamer

p. espressivo

Ⅰ Etwas langsamer


Heftig
C.a.
Clar
Horner
Ept
I
pp. mit Dämpfer
Dämpfer ab
Heftig
Arco

Im vorigen Zeitmass.

I. Hb.

I Solo

C. a

rit.

Bass-clar.

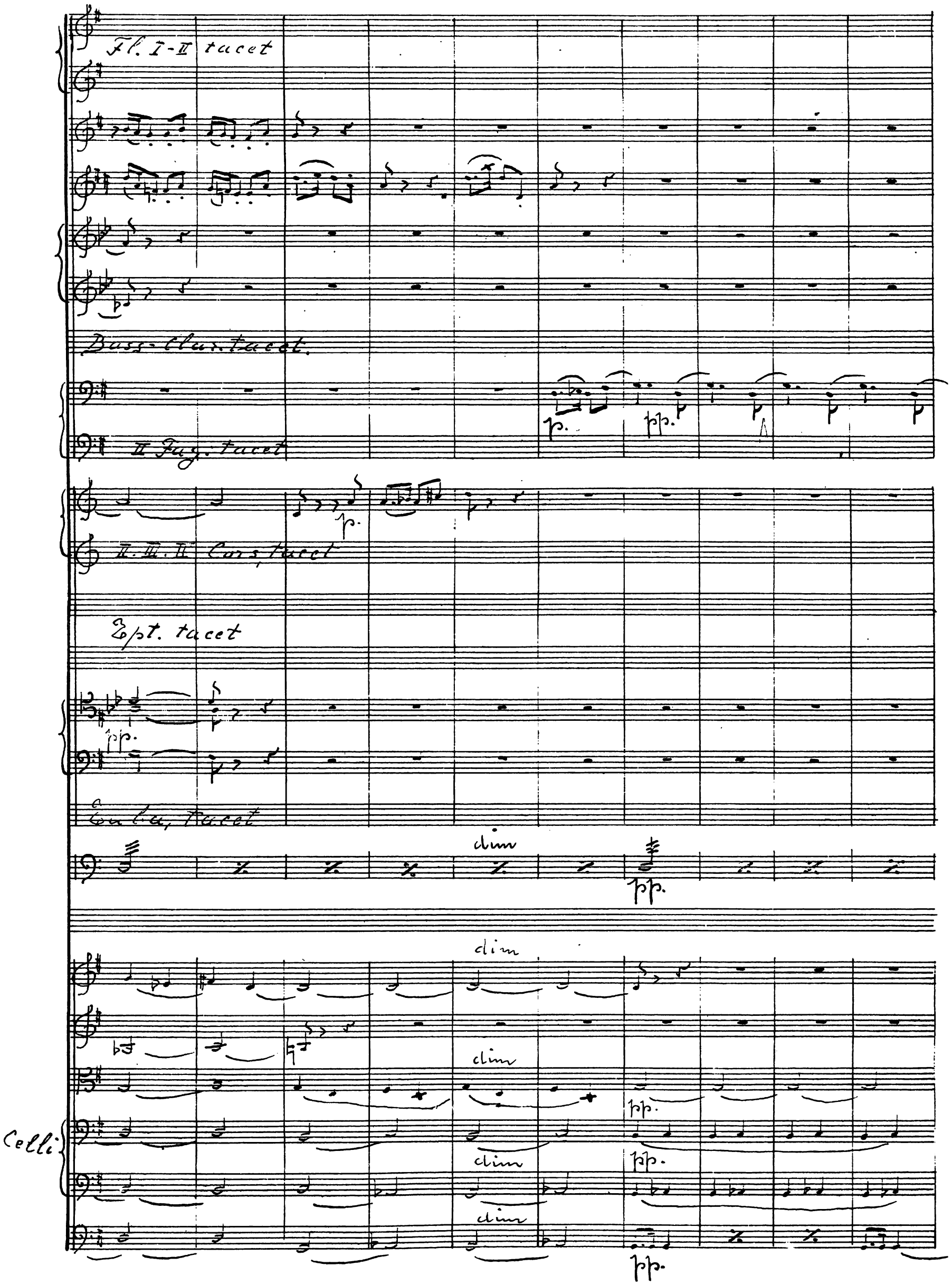
rit

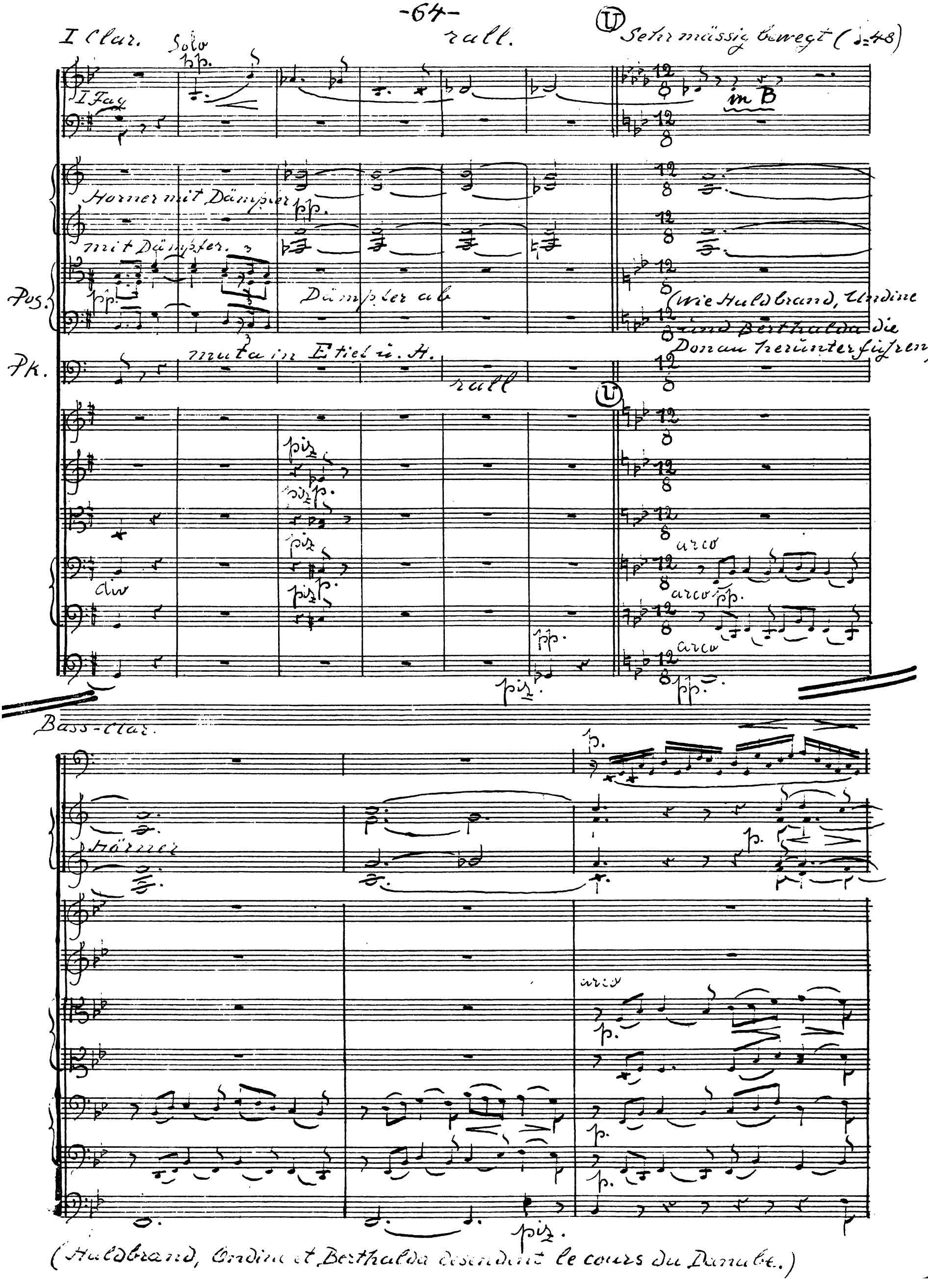
I

rit

Im vorigen Zeitmass.

clar.


Fl. I-II tacet
Bass-Clar. tacet.
p.
pp.
II Fag. tacet
p.
II. III. IV Cors, tacet
Ept. tacet
pp.
Eula, tacet
dim
pp.
dim
dim
pp.
Celli
dim
pp.
dim
pp.



(Huldbrand, Ondine et Berthalda descendent le cours du Danube.)

I Hb.

Bass-Clar

Hörner

I Solo

trem

Die Dämpfer ab

I Solo 8va loco

I Hb. Solo

C. a

I Clar. Solo

Basscl.

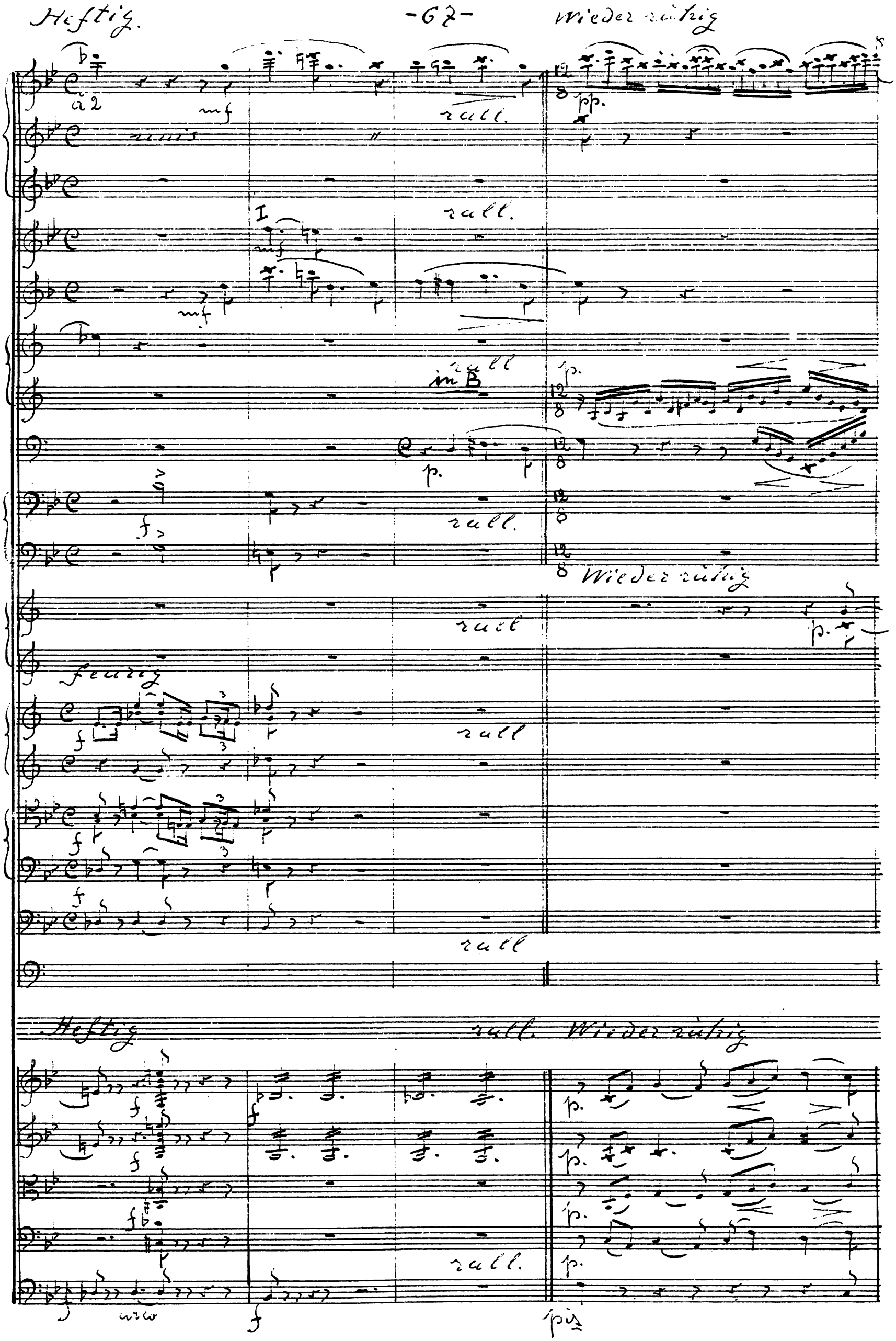
Fag.

Hörner

I

II

f


Heftig.
Wieder ruhig
à 2
mf
rall.
pp.
unis
I
mf
rall.
mf
rall
in B
p.
p.
f
rall.
Wieder ruhig
rall
p.
feurig
f
rall
f
f
rall
Heftig
rall.
Wieder ruhig
f
f
p.
f
p.
f
p.
f
rall.
p.
arco
f
pizz

tum

mf

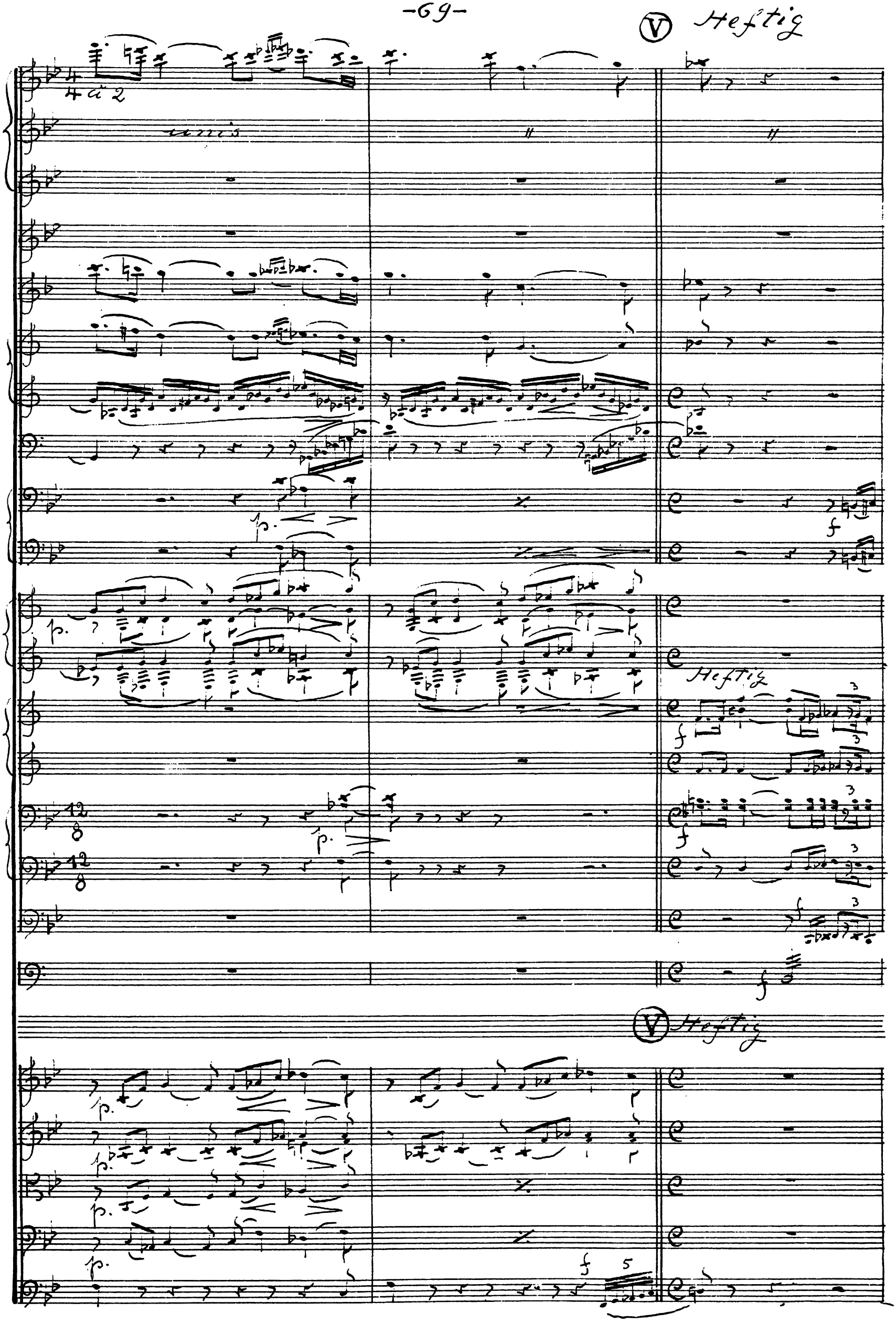
II mf

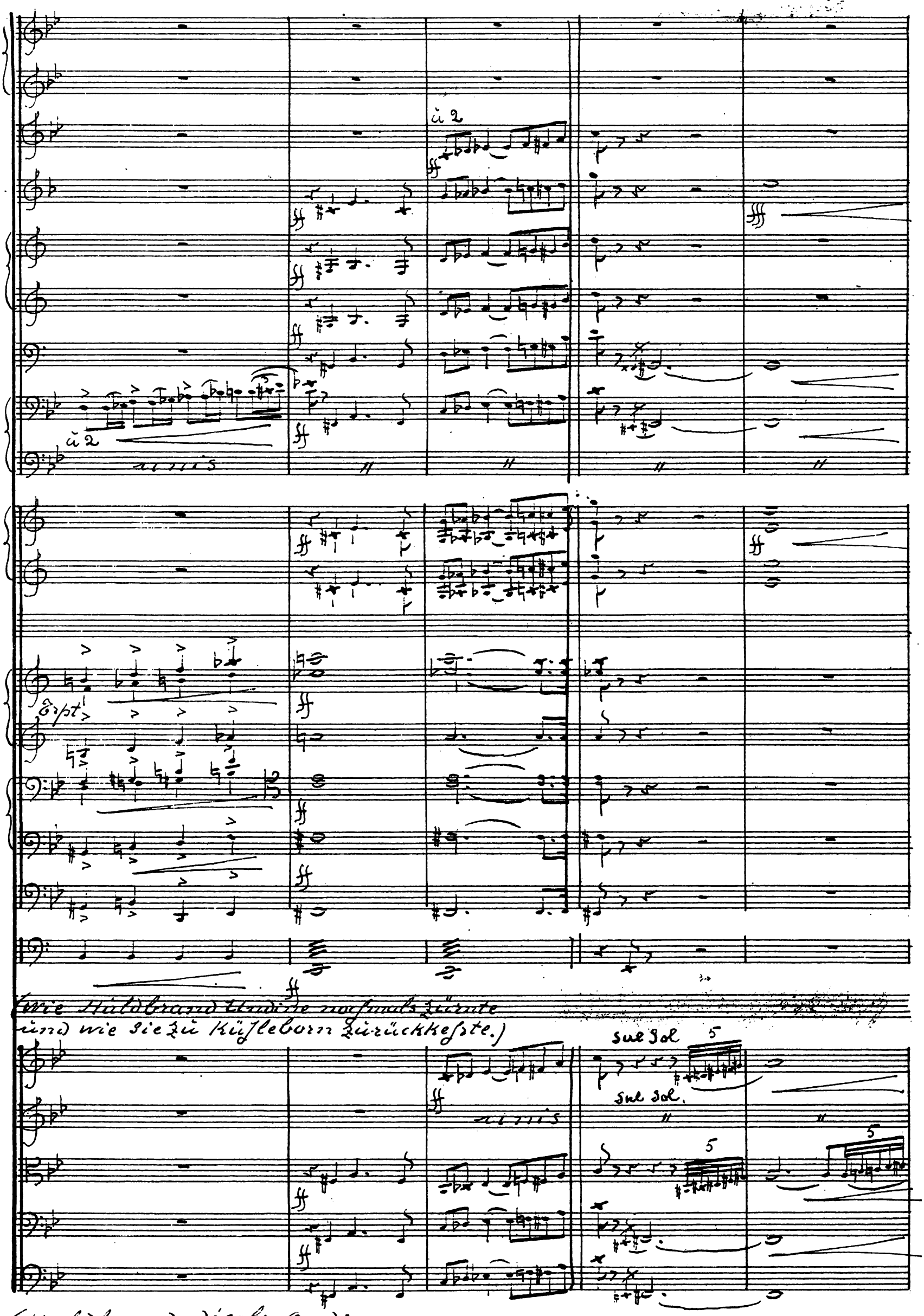
mf

I. mf

I.

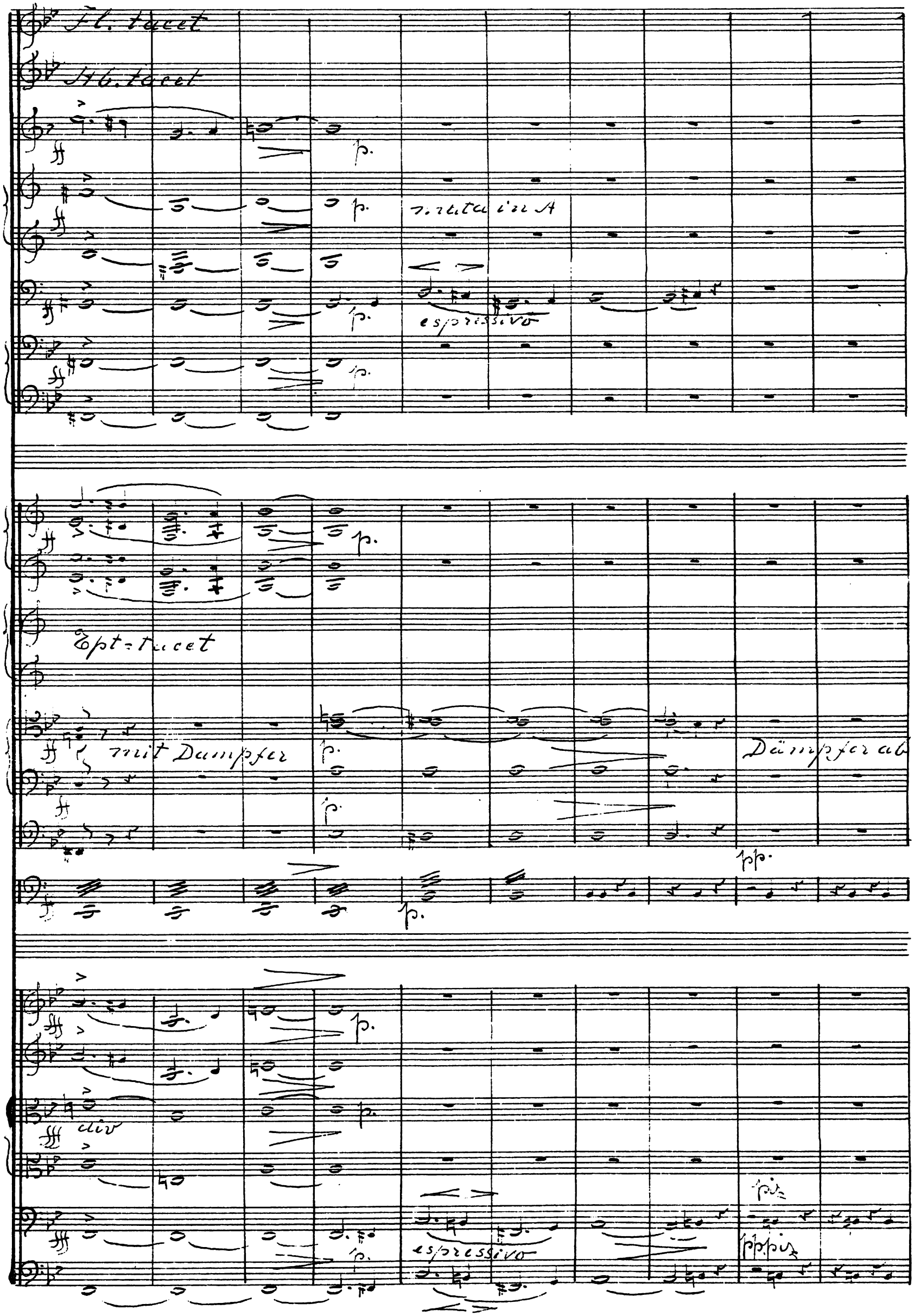
p. III

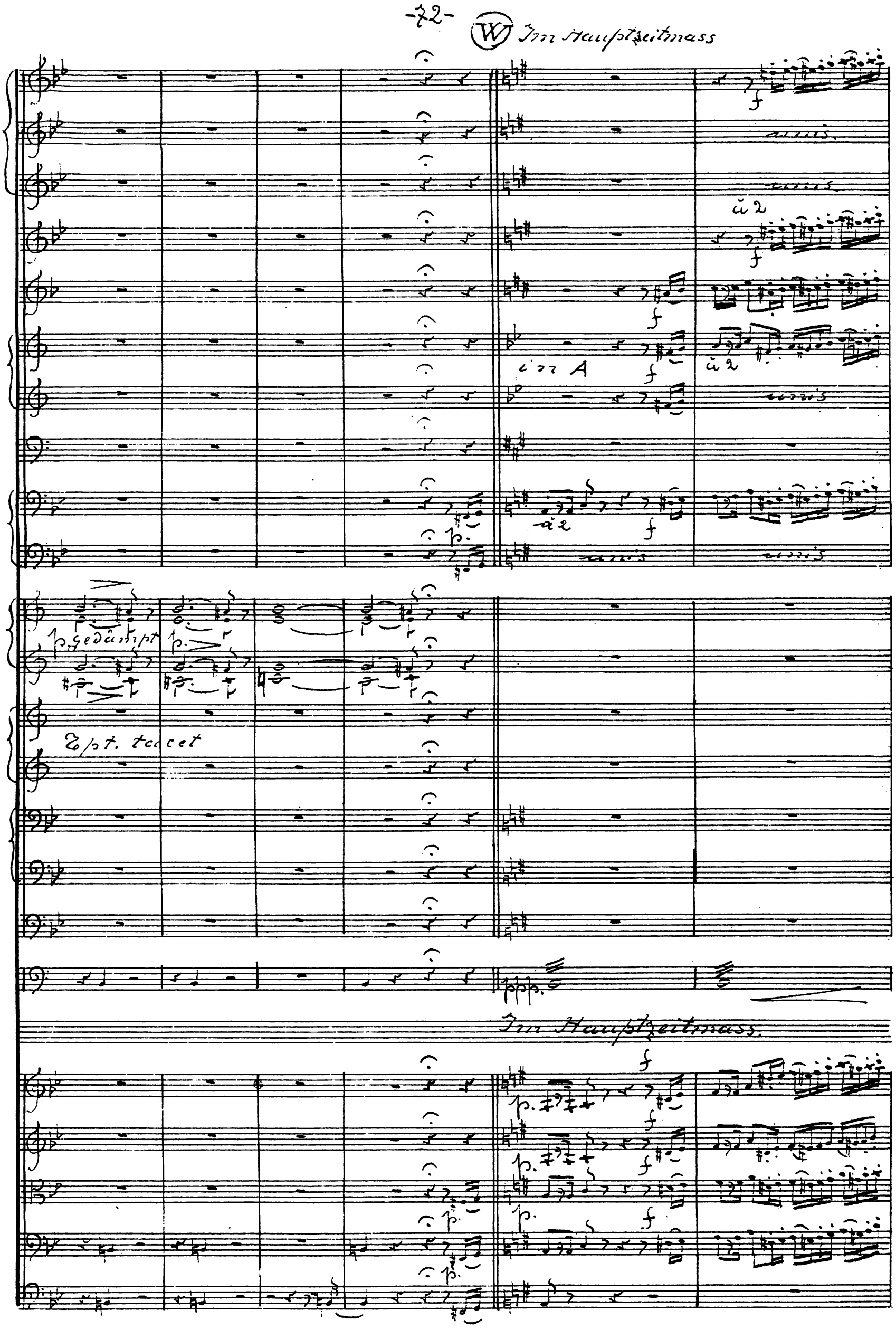

V Heftig
4 à 2
unis
p.
f
Heftig
V Heftig

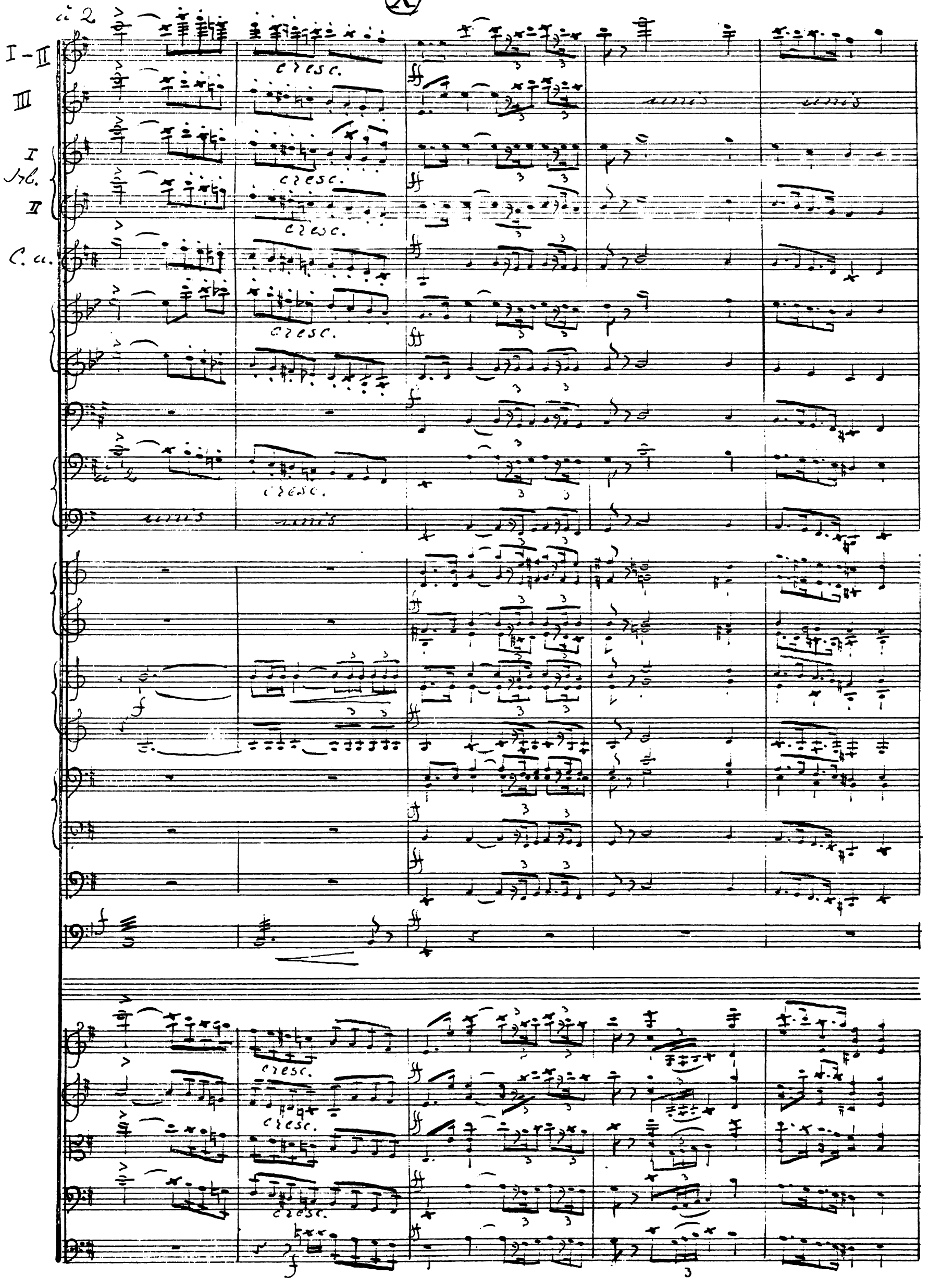


(wie Huldbrand Undine nochmals zürnte
und wie sie zu Kühleborn zurückkehrte.)

(Huldbrand désole Ondine
qui retourne chez Kühleborn.)


Fl. tacet
Hb. tacet
p.
mutata in A
espressivo
Ept=tacet
mit Dampfer
Dämpfer ab
pp.
div
espressivo
pizz
pppizz


W
Im Hauptzeitmass
unis.
unis.
à 2
in A
à 2
unis
à 2
unis
unis
p. gedämpft
Tpt. tacet
Im Hauptzeitmass.


à 2
I - II
III
I
Arb.
II
C. a.
cresc.
unis
ff
f

II
I
II-III
I

cellI

H.G.

Opt

Etwas weniger bewegt (♩=100)

Y

unis

unis

p.

p.

p.

p.

p.

p.

p.

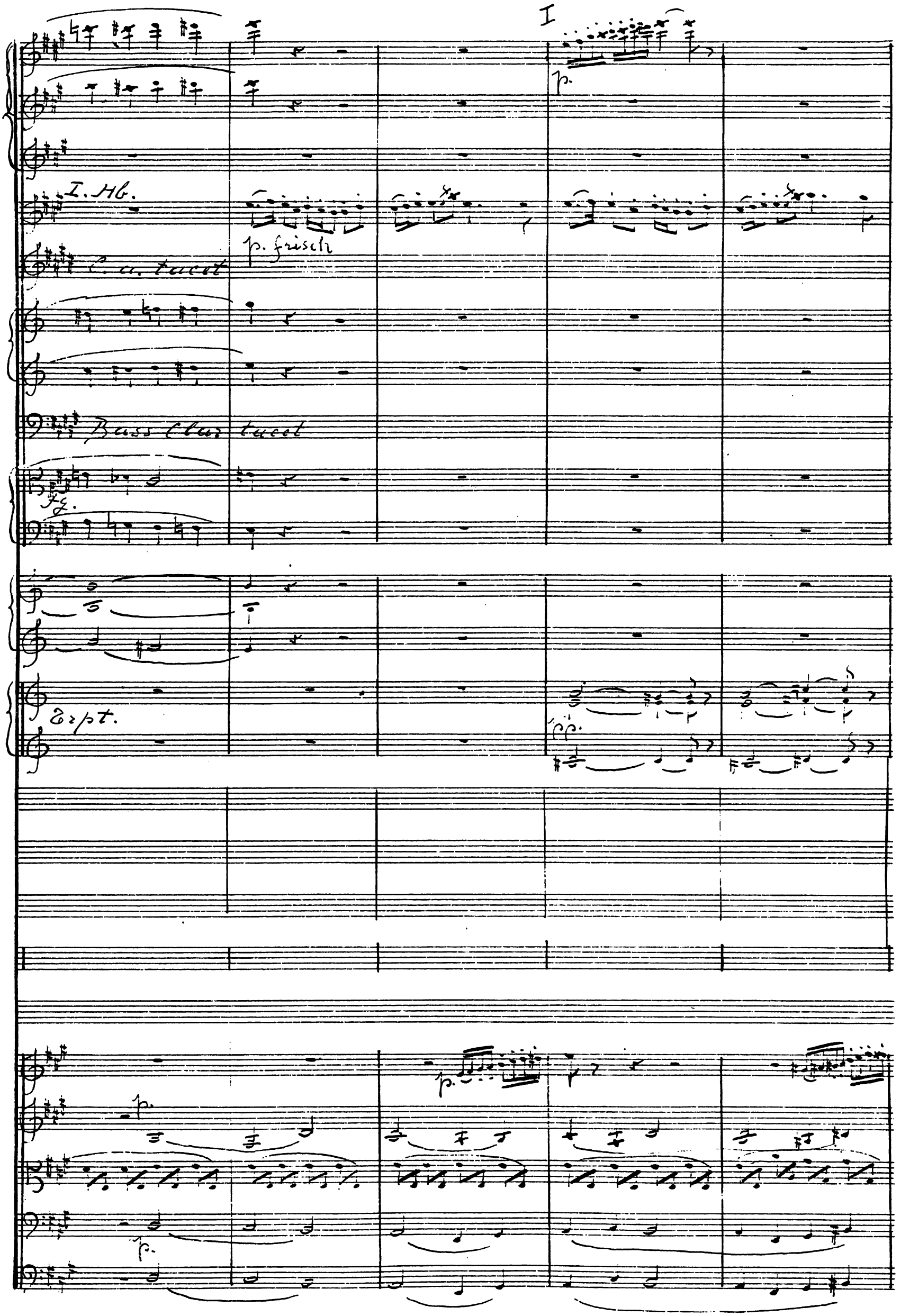
p.

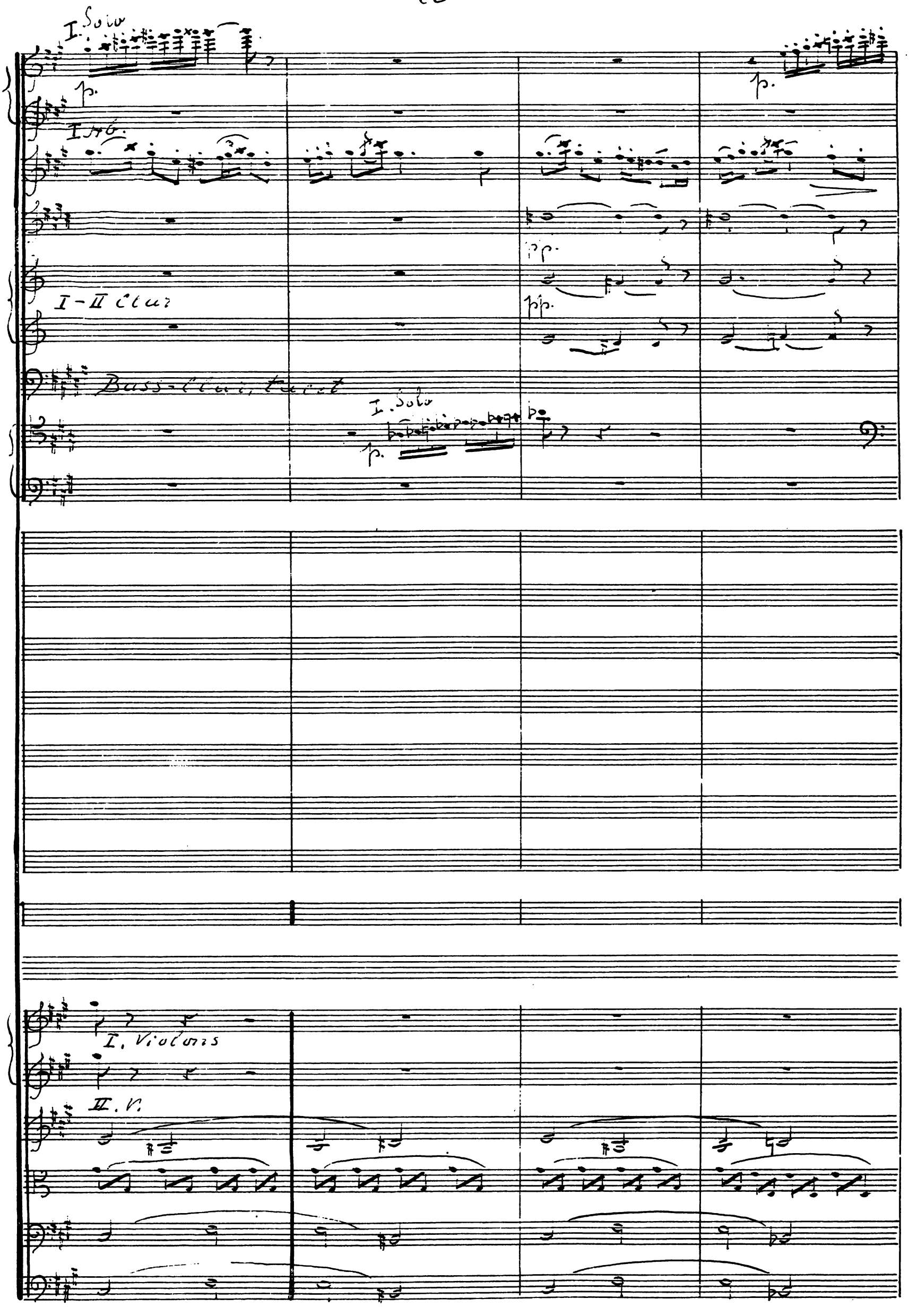
p.

Etwas weniger bewegt (♩=100)

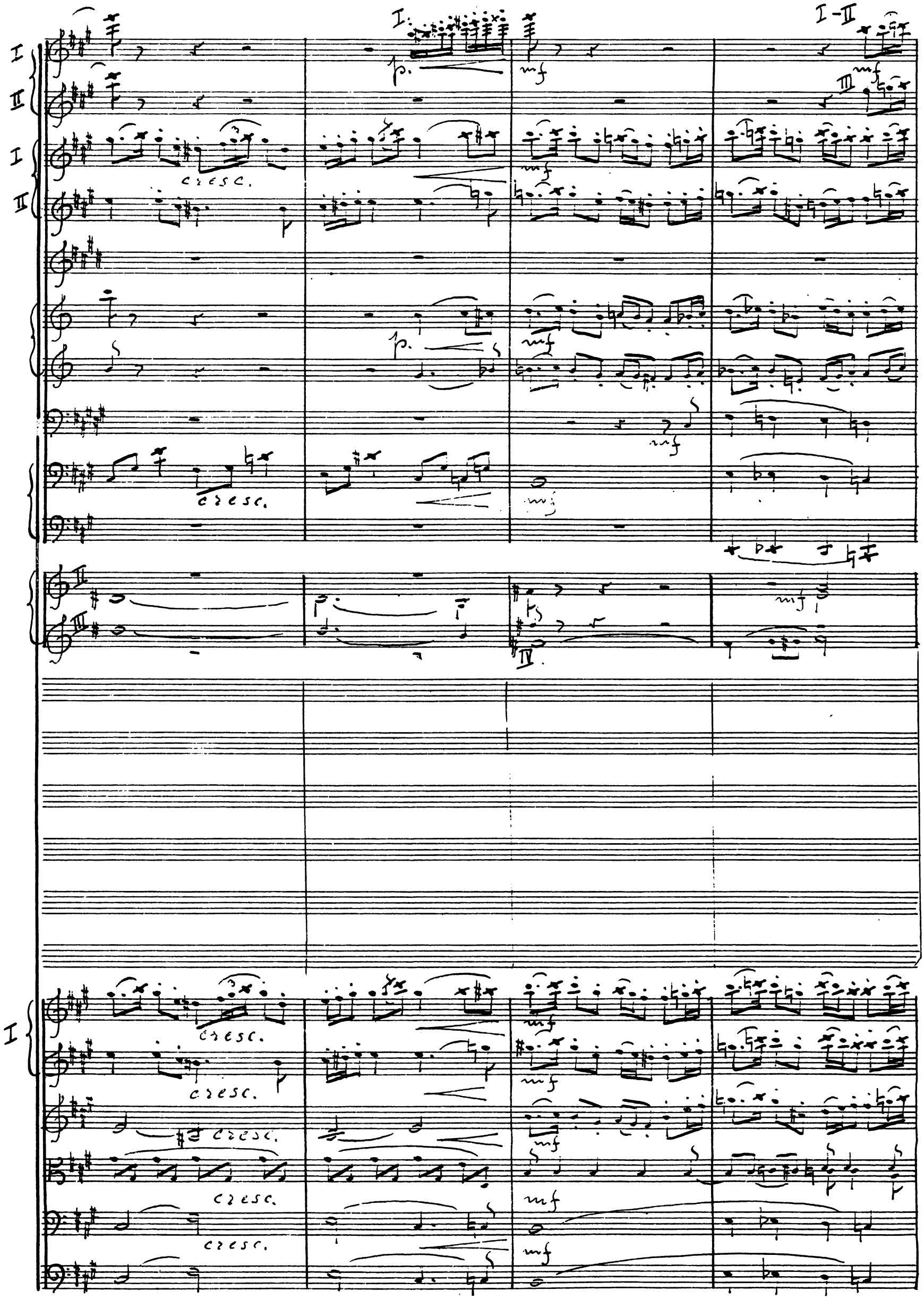
unis

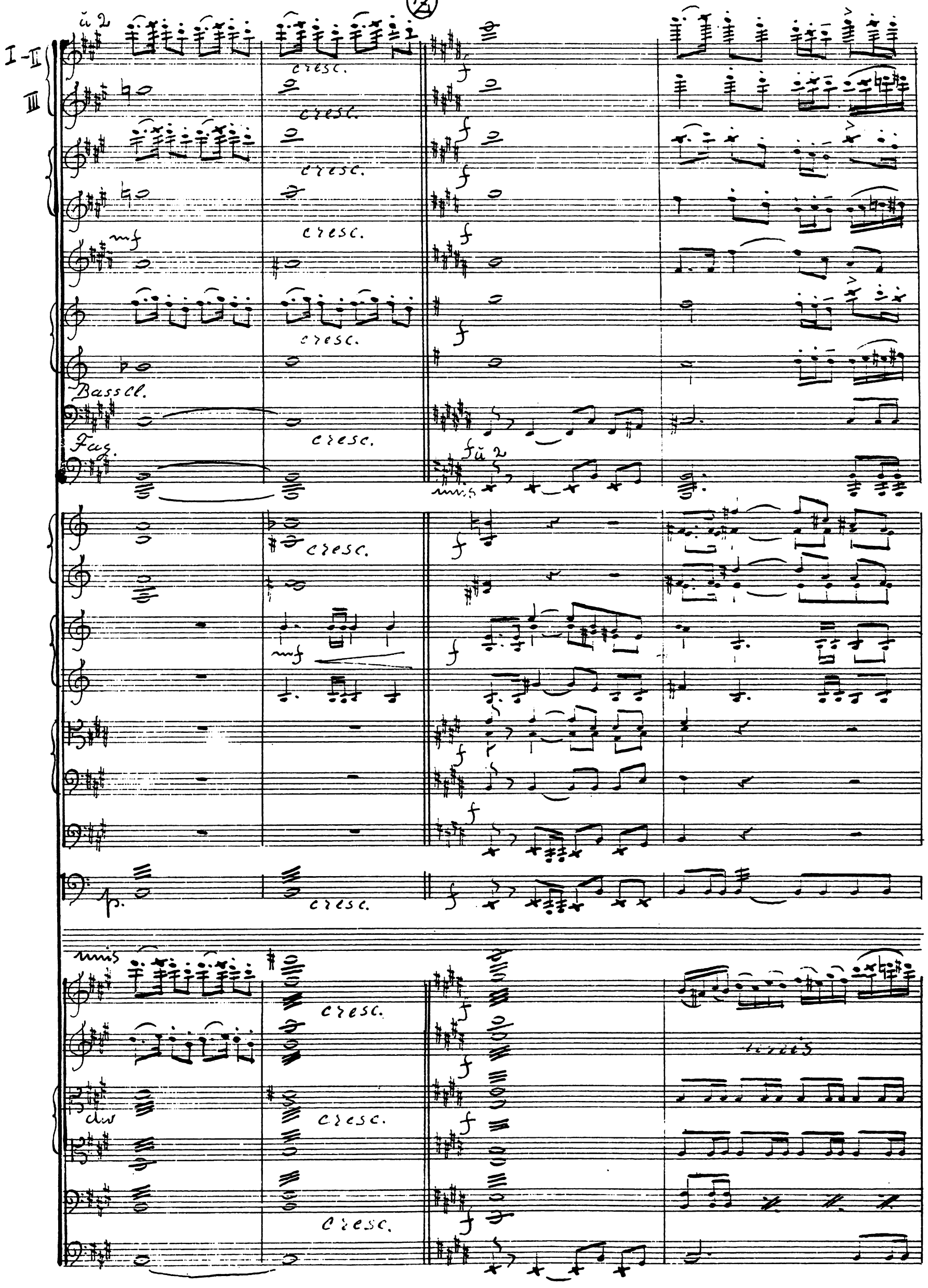
p.


I
p.
I. Hb.
p. frisch
C. a. tacet
Bass Clar tacet
Fg.
Erpt.
pp.
p.
p.
p.


I. Solo
p.
I Hb.
pp.
I-II Clar
pp.
Bass-Clar, tacet
I. Solo
p.
p.
I. Violons
II. V.

I
II-III
I
II
I


I
II
I
II
I
I-II
III
p.
mf
cresc.
IV
I


I-II
III
à 2
cresc.
mf
f
Bass Cl.
Fag.
à 2
unis
p.
div

I-II

III

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

I-II

III.

(Aa) Sehr mässig bewegt (♩=58)

Hörner mit Dämpfer.

(Wie Hildbrand sich mit Berthalda vermählte.)

(Hildbrand s'unit à Berthalda.)

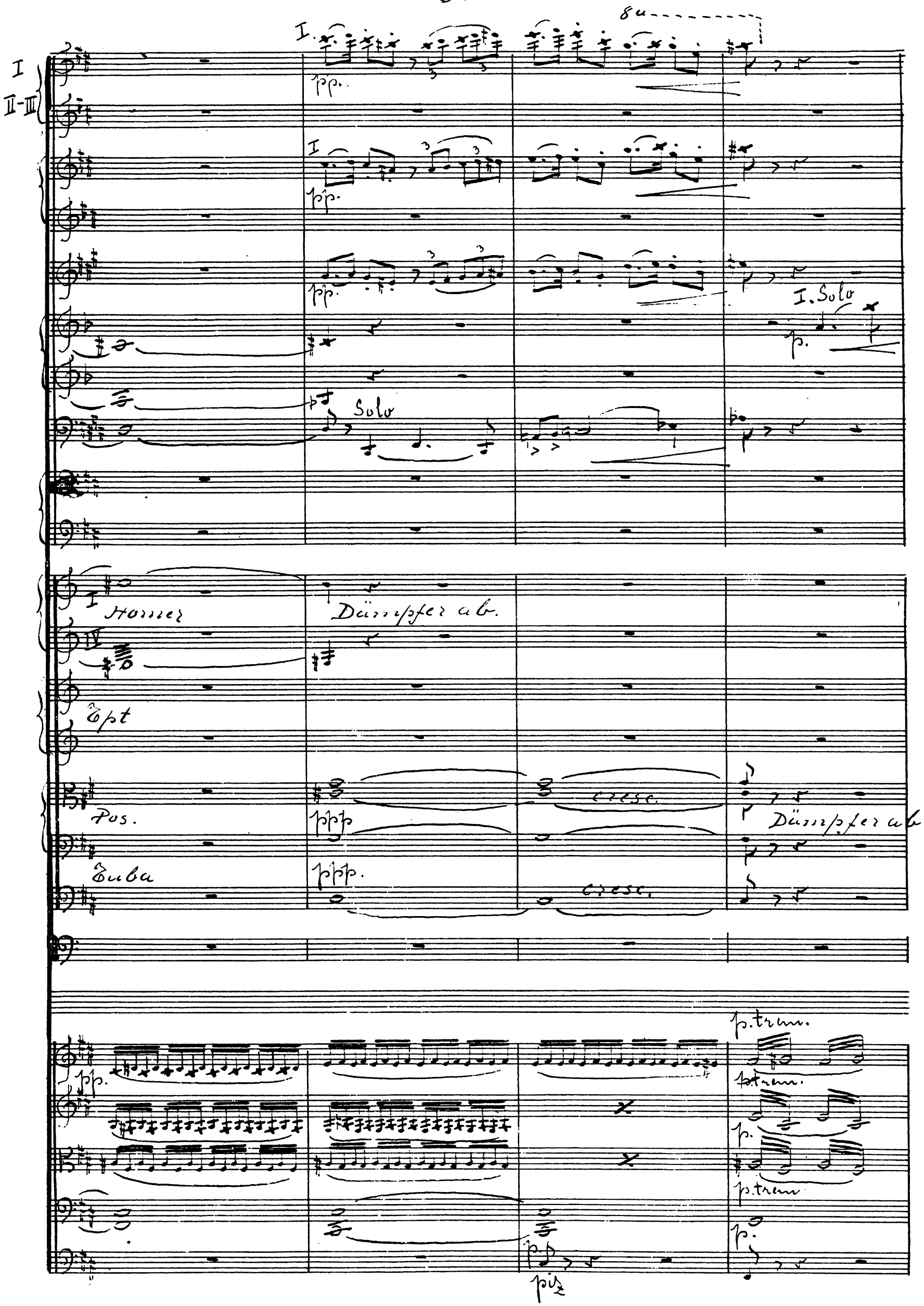
I - II Clar

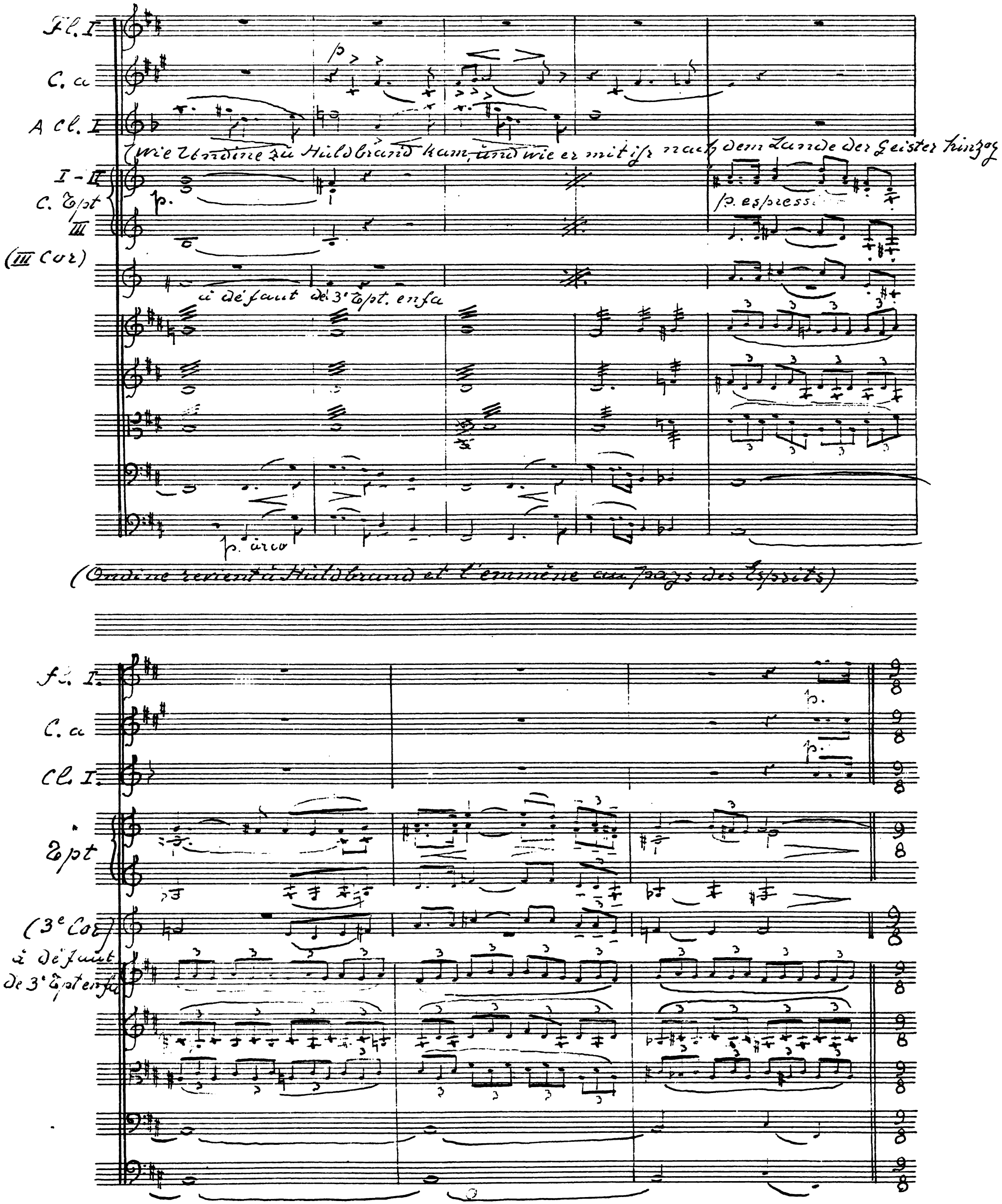
Bass-clar.

Hörner

I.

pp. mit Dämpfer


I
II-III
I.
pp.
8va
I
pp.
pp.
I. Solo
p.
Solo
I
Horner
Dämpfer ab.
IV
Tpt
Pos.
ppp
cresc.
Dämpfer ab
Tuba
ppp.
cresc.
pp.
p.trem.
p.trem.
p.
p.trem
p.
pizz


Fl. I
C. a
A Cl. I
(wie Undine zu Hüldbrand kam, und wie er mit ihr nach dem Lande der Geister hinzog
I - II
C. Tpt
III
(III Cor)
p.
p. espress.
à défaut de 3e Tpt. en fa
p. arco
(Ondine revient à Hüldbrand et l'emmène au pays des Esprits)
Fl. I.
C. a
Cl. I.
Tpt
(3e Cor)
à défaut de 3e Tpt en fa

B♭

I

espressivo

espressivo

espressivo

p.

p.

I. (ohne Dämpfer)

p.

pp.

pp.

pp.

pizz.

pizz.

I-II

III

I

II

Ob.

C.a.

I. Clar.

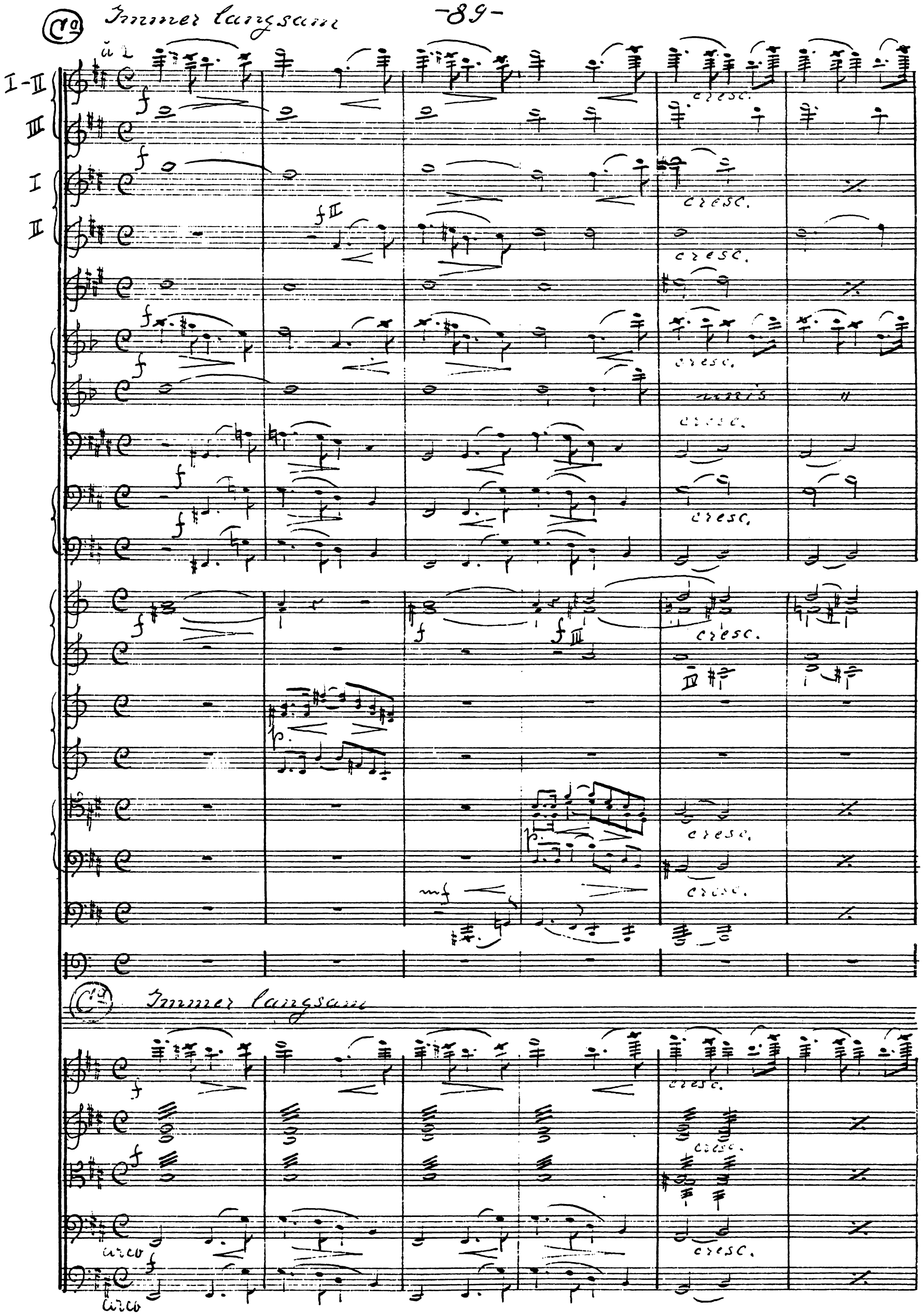
Bass-Clar.

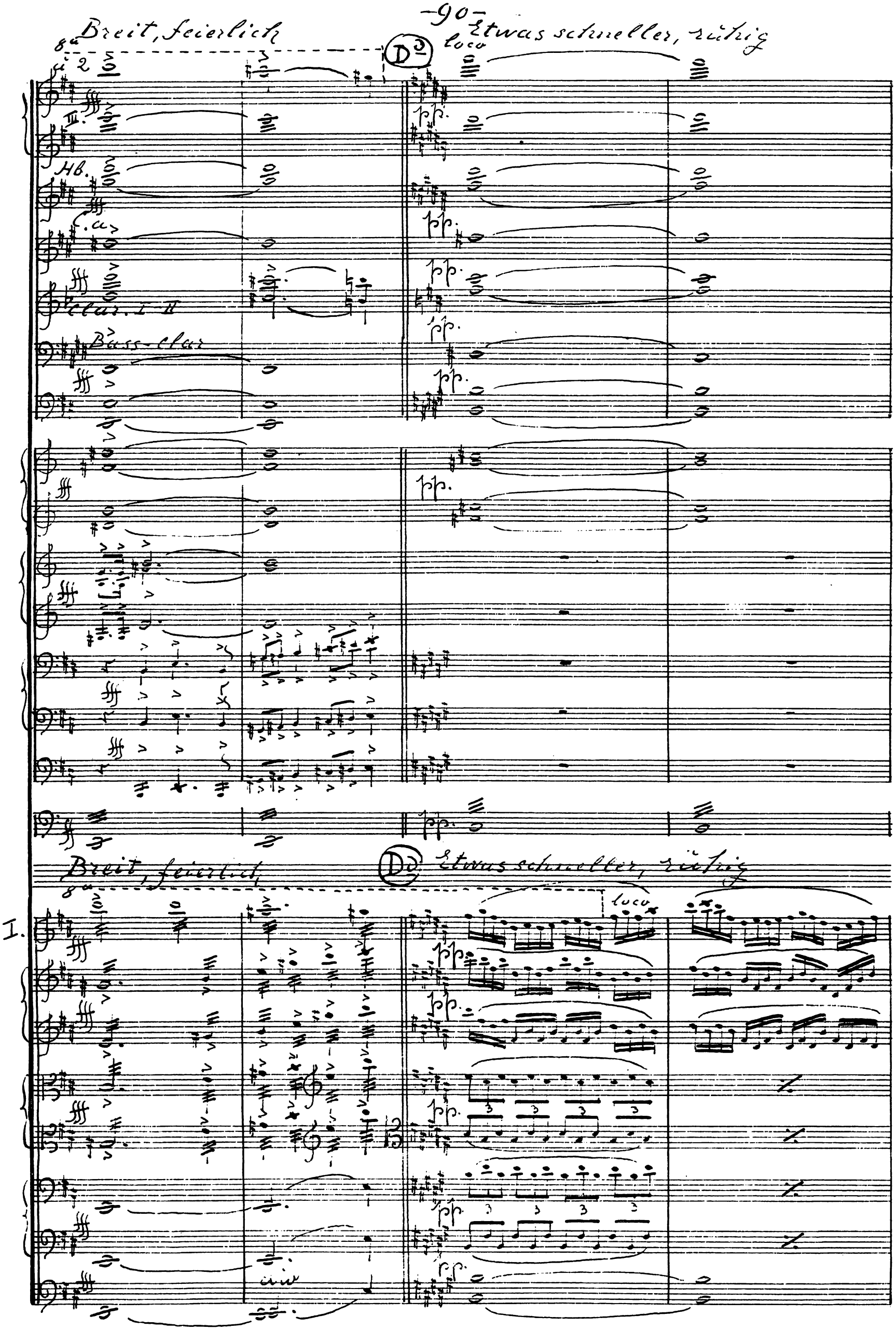
Fag.

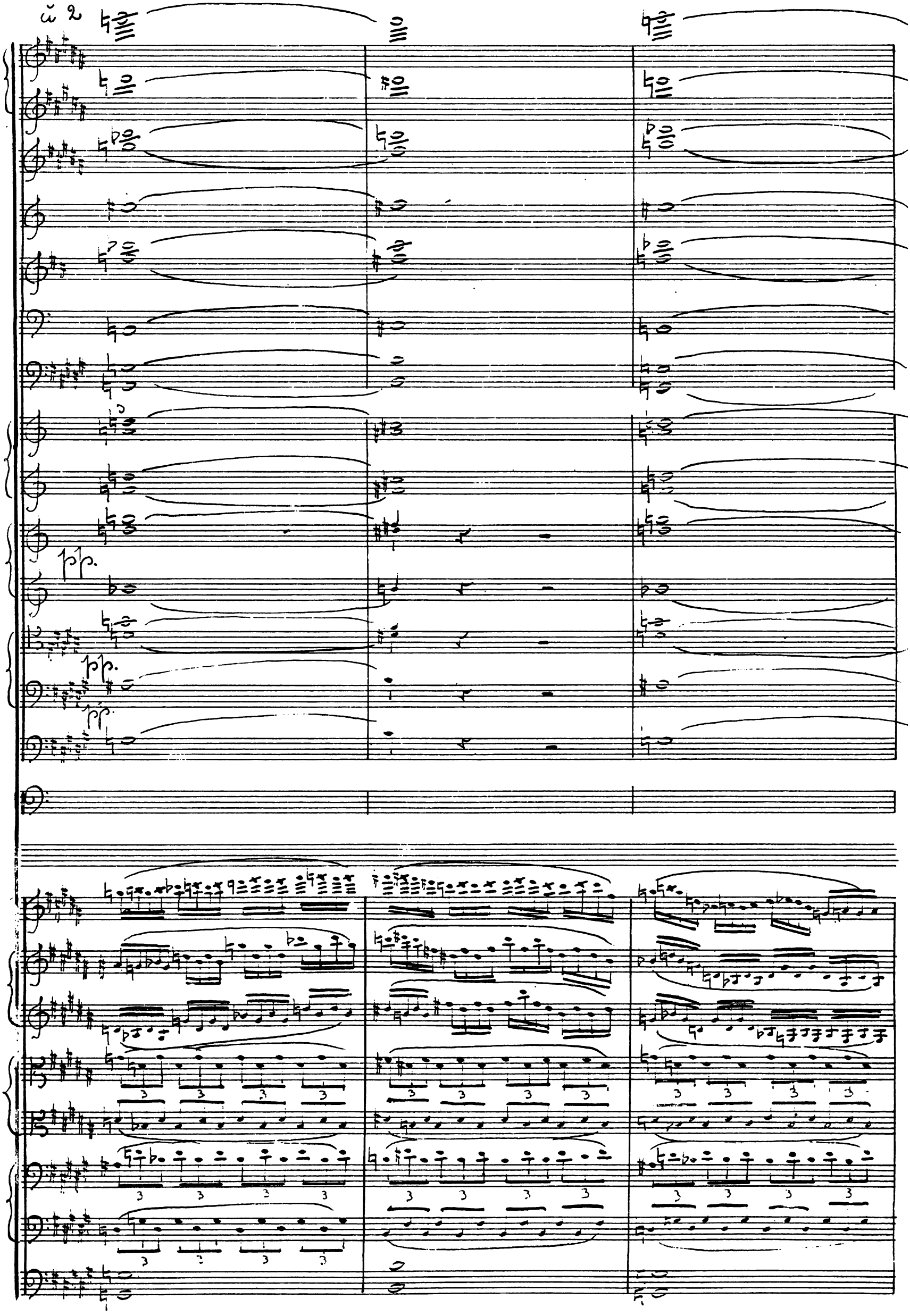
Hörner

Cpt.

pp.


Cº Immer langsam
à 2
I-II
III
I
II
cresc.
unis
Cº Immer langsam
arco


Breit, feierlich
8a
D3
loco
Etwas schneller, ruhig
III.
Hb.
C.a
Clar. I-II
Bass-Clar
pp.
Breit, feierlich
8a
D4
Etwas schneller, ruhig
loco
I.
pp.


ŭ 2
pp.
pp.
pp.

à 2

à 2

III.

I

II

E. a.

Clar.

Bass Clar

Fag.

Hörner

pp.

I

II

simile

simile

Bass-Cl.

II Fag.

Corni

Pk

I V.

II V.

Alti

Celli

div.

C. B.

Wie zuerst

rit.

rit.

rit

(Wie der alte Fischer in seiner Einsamkeit weiter lebte.)

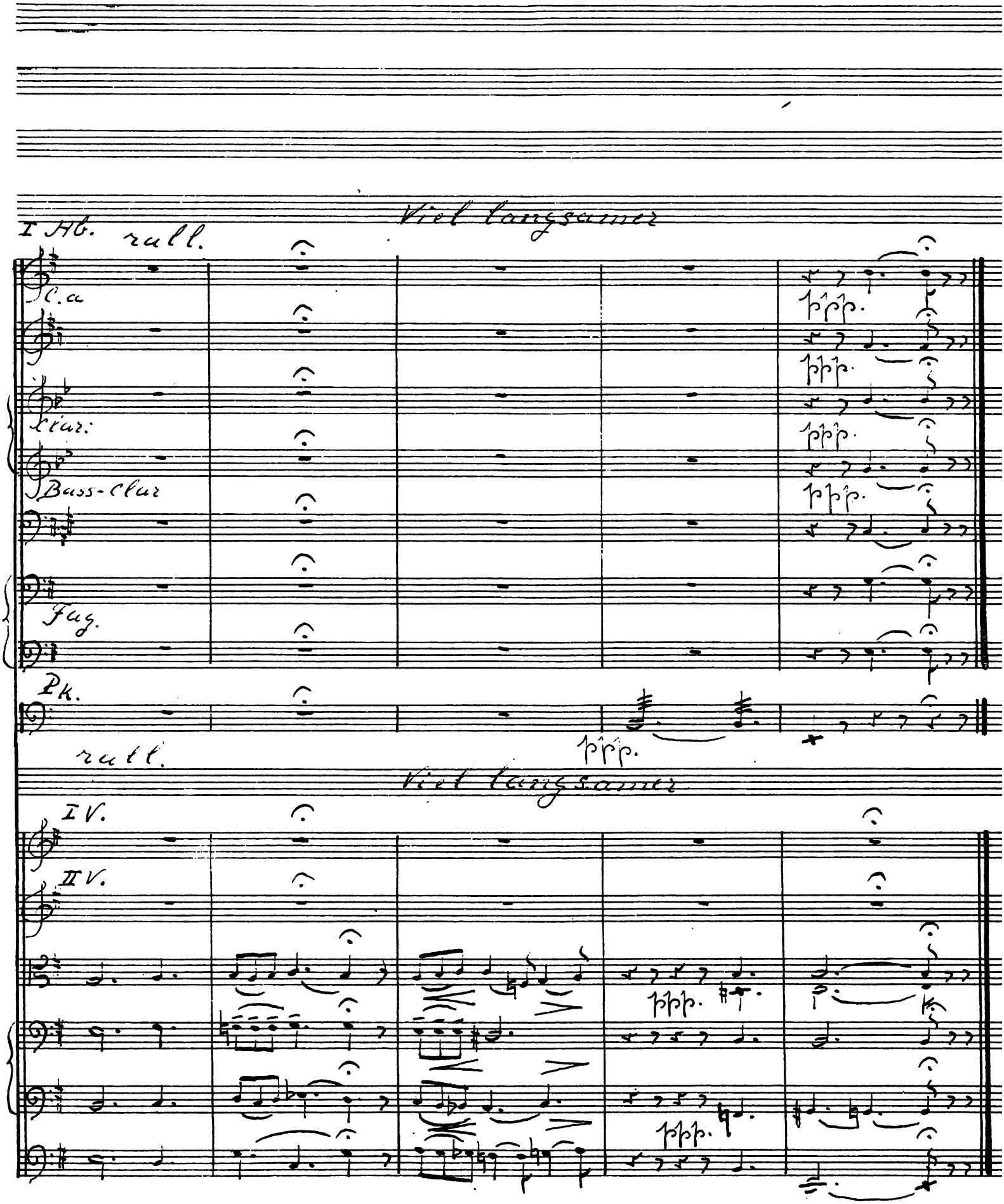
rit.

pp.

pp.

pp.

(Le vieux pêcheur continue à vivre dans la solitude)


Viel langsamer
I Hb.
rall.
C. a
Clar:
Bass-clar
Fag.
Pk.
ppp.
rall.
Viel langsamer
I V.
II V.
ppp.
ppp.