

ORPHEUS.

SYMPHONISCHE DICHTUNG Nr. 4 VON F. LISZT.

Als wir vor einigen Jahren den Orpheus von Gluck einstudierten, konnten wir während der Proben unsere Fantasie nicht verhindern, von dem in seiner Einfachheit ergreifenden Standpunkte des großen Meisters zu abstrahieren, und sich jenem Orpheus zuzuwenden, dessen Name so majestatisch und voll Harmonie über den poetischen Mythen der Griechen schwebt. Es ward dabei das Andenken an eine etrusische Vase in der Sammlung des Louvre in uns wieder lebendig, auf welcher jener erste Dichter-Musiker dargestellt ist, mit dem mystischen königlichen Reif um die Schläfe, von einem sternbesäten Mantel umwallt, die Lippen zu göttlichen Worten und Gesängen geöffnet, und mit mächtigem Griff der feingefornten schlanken Finger die Saiten der Lyra schlagend. Da scheinen die Steine gerührt zu lauschen und aus versteineten Herzen lösen sich karge, brennende Tränen. Entzückt aufhorchend stehen die Tiere des Waldes, besiegt verstummen die rohen Triebe der Menschen. Es schweigt der Vögel Gesang, der Bach hält ein mit seinem melodischen Rauschen, das laute Lachen der Lust weicht einem zuckenden Schauer vor diesen Klängen, welche der Menschheit die milde Gewalt der Kunst, den Glanz ihrer Glorie, ihre völkererziehende Harmonie offenbaren.

Heute noch sprosst aus dem Herzen der Menschheit, wie auch die lauterste Moral ihr verkündigt ward, wie sie belehrt ist durch die erhabensten Dogmen, erhellt von Leuchten der Wissenschaft, aufgeklärt durch die philosophischen Forschungen des Geistes und umgeben von der verfeinertsten Zivilisation, heute noch wie ehemals und immer sprosst aus ihrem Herzen der Trieb zur Wildheit, Begier, Sinnlichkeit, und es ist die Mission der Kunst, diesen Trieb zu besänftigen, zu veredeln.

Heute wie ehemals und immer ist es Orpheus, ist es die Kunst, welche ihre melodischen Wogen, ihre gewaltigen Akkorde wie ein mildes, unwiderstehliches Licht über die widerstrebenden Elemente ergiesst, die sich in der Seele jedes Menschen, und im Innersten jeder Gesellschaft in blutigem Kampfe befedden. Orpheus beweint Eurydice, das Symbol des im Übel und im Schmerz untergegangenen Ideals. Es ist ihm vergönnt, sie den Dämonen des Erebus zu entreißen, sie heraufzubeschwören aus den Finsternissen der Unterwelt, nicht aber sie im Leben zu erhalten. Möchten mindestens nie jene Zeiten der Barbarei wiederkehren, wo, wie trunkene, zügellose Mänaden, wilde Leidenschaften die Kunst erliegen machen unter mörderischen Thyrssustäben, indem sie in fiebertollem Wahn sich rächen für die Verachtung, mit welcher jene auf ihre rohen Gelüste herabsieht.

Wäre es uns gelungen, unseren Gedanken vollständig zu verkörpern, so hätten wir gewünscht, den verklärten ethischen Charakter der Harmonien, welche von jedem Kunstwerk ausstrahlen, zu vergegenwärtigen, die Zauber und die Fülle zu schildern, womit sie die Seele überwältigen, wie sie wogen gleich elyptischen Lüften, Weihrauchwolken ähnlich mählich sich verbreiten; den lichtblauen Aether, womit sie die Erde und das ganze Weltall wie mit einer Atmosphäre, wie mit einem durchsichtigen Gewand unsäglichen mysteriösen Wohlauts umgeben. (Übers. v. P. Cornelius.)

ORPHEE.

POÈME SYMPHONIQUE No. 4 DE F. LISZT.

Nous eûmes un jour à diriger l'Orphée de Gluck. Pendant les répétitions, il nous fut comme impossible de ne pas abstraire notre imagination du point de vue, touchant et sublime dans sa simplicité, dont ce grand maître a envisagé son sujet, pour nous reporter en pensée vers cet Orphée, dont le nom plane si majestueusement et si harmonieusement au-dessus des plus poétiques mythes de la Grèce. Nous avons revu en pensée un vase étrusque de la collection du Louvre, représentant le premier poète musicien, drapé d'une robe étoilée, le front ceint de la bandelette mystiquement royale, ses lèvres d'où s'exhalent des paroles et des chants divins ouvertes et faisant énergiquement résonner les cordes de sa lyre de ses beaux doigts, longs et effilés. Nous crûmes apercevoir autour de lui, comme si nous l'eussions contemplé vivant, les bêtes féroces des bois écouter ravis; les instincts brutaux de l'homme se taire vaincus; les pierres s'amollir: des cœurs plus durs peut-être, arrosés d'une larme avare et bralante; les oiseaux gazouillants et les cascades murmurantes suspendre leurs mélodies; les ris et les plaisirs se recueillir avec respect devant ces accents qui révélaient à l'Humanité la puissance bienfaisante de l'art, son illumination glorieuse, son harmonie civilisatrice.

Prêchée par la plus pure des morales, enseignée par les dogmes les plus sublimes, éclairée par les fanaux les plus brillants de la science, avertie par les philosophiques raisonnements de l'intelligence, entourée de la plus raffinée des civilisations, l'Humanité, aujourd'hui comme jadis et toujours, conserve en son sein ses instincts de férocité, de brutalité, et de sensualité, que la mission de l'art est d'amollir, d'adoucir, d'ennoblir. Aujourd'hui comme jadis et toujours, Orphée, c'est-à-dire l'Art, doit épandre ses flots mélodieux, ses accords vibrants comme une douce et irrésistible lumière, sur les éléments contraires qui se déchirent et saignent en l'âme de chaque individu, comme aux entrailles de toute société. Orphée pleure Eurydice, cet emblème de l'Idéal englouti par le mal et la douleur, qu'il lui est permis d'arracher aux monstres de l'Érèbe, de faire sortir du fond des ténèbres cimmériennes, mais qu'il ne saurait, hélas! conserver sur cette terre. Puissent du moins ne plus jamais revenir ces temps de barbarie, où les passions fureuses, comme des ménades ivres et effrénées, vengeant le dédain que fait l'art de leurs voluptés grossières, le font périr sous leurs thyrses meurtriers et leurs furies stupides.

S'il nous avait été donné de formuler notre pensée complètement, nous eussions désiré rendre le caractère sereinement civilisateur des chants qui rayonnent de toute œuvre d'art; leur suave énergie, leur auguste empire, leur sonorité noblement voluptueuse à l'âme, leur ondulation douce comme des brises de l'Elysée, leur élèvement graduel comme des vapeurs d'encens, leur Éther diaphane et azuré enveloppant le monde et l'univers entier comme dans une atmosphère, comme dans un transparent vêtement d'inéfable et mystérieuse Harmonie. F. Liszt.

ORPHEUS.

SYMPHONIC POEM No. 4 by F. LISZT.

I once had to conduct a performance of Gluck's "Orpheus". During the rehearsals I could not prevent my mind wandering from the point of view, so sublime and touching in its simplicity, from which this great master has treated his subject, to that other Orpheus, whose name hovers so majestically and harmoniously over one of the most poetic myths of Greece. I called to mind an Etruscan vase in the Louvre collection, which represents the first poet-musician, clothed in a starry robe, his forehead bound with the mystically royal fillet, his lips open for the utterance of divine words and songs, and his lyre resounding under the touch of his long and graceful fingers. With all the force of reality I fancied that I saw the wild beasts of the field standing around him and listening enraptured to the brutal instincts of man hushed and vanquished; stones becoming soft; hearts, perhaps still harder, watered with burning and unwilling tears; the warbling birds and murmuring waters ceasing from their melodies; laughter and pleasure respectfully yielding themselves before these accents which reveal to Humanity the beneficent power of Art, its glorious light and civilising harmony.

Instructed by the purest morality, taught by the most sublime dogma, enlightened by the torch of science, informed by the philosophic reasoning of the intellect, surrounded with the refinements of civilisation, Humanity, now as formerly and ever, has within itself these instincts of ferocity, brutality and sensuality, which it is the mission of Art to soften, to mitigate, to enoble. Now as formerly and ever Orpheus, viz. Art, should pour forth his melodious waves, their chords vibrating like a soft and irresistible light over the conflicting elements, which wound and tear the heart of each individual to the very core of society. Orpheus weeps for Eurydice, the emblem of the ideal overwhelmed by griefs and misfortune, whom he is permitted to snatch from the monsters of Erebus, to bring from the depths of Cimmerian darkness, but whom, alas! he knows not how to keep upon the Earth. May we never see return those times of barbarism, when furious passions, like drunken and unruly Bacchantes avenging themselves for the contempt Art feels for their coarse delights, destroy it with stupid fury.

If I had been going to work out my idea in full, I should like to have portrayed the tranquil civilising character of the songs, their powerful empire, their grandly voluptuous tones, their undulation sweet as the breezes of Elysium, their gradual uplifting like clouds of incense, their clear and heavenly spirit enveloping the world and the entire universe as in an atmosphere, as in a transparent vesture of ineffable and mysterious harmony.

Orpheus. Orphée.

Symphonische Dichtung № 4.

Symphonic Poem № 4. Poème symphonique № 4.

F. Liszt.
Komponiert 1854.

Andante moderato.

Piccolo Flöte.

2 Flöten.

2 Hoboen.

Englisches Horn.

2 Klarinetten in A.

2 Fagotte.

1 Horn in F.

1 Horn in C.

2 Hörner in F.

2 Trompeten in C.

2 Tenorposaunen.

Bassposaune u. Tuba.

Pauken im C. G.

1. Harfe.

2. Harfe.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Andante moderato.

2 (118)

Musical score page 2 (118) showing measures 1-8. The score consists of eight staves. Measures 1-7 are in common time (indicated by a 'C') and measure 8 is in 12/8 time (indicated by a '12'). Measure 1: Treble clef, key signature of B-flat major (two flats). Dynamics: *smorz.* in the first two staves. Measure 2: Dynamics: *smorz.* in the first two staves. Measure 3: Dynamics: *smorz.* in the first two staves. Measure 4: Dynamics: *p* in the first two staves. Measure 5: Dynamics: *pp* in the first two staves. Measure 6: Dynamics: *ppa 2.* in the first two staves. Measure 7: Dynamics: *pp* in the first two staves. Measure 8: Dynamics: *dimin.* in the first two staves. Measures 9-16: The score continues with measures 9 through 16, which are mostly blank or contain rests. The dynamics *dimin.* and *smorz.* are indicated in the first two staves of measure 8.

Musical score page 2 (118) showing measures 9-16. The score consists of eight staves. Measures 9-16: The score continues with measures 9 through 16, which are mostly blank or contain rests. The dynamics *dim.* and *smorz.* are indicated in the first two staves of measure 8. Measure 17: Treble clef, key signature of B-flat major (two flats). Measure 18: Bass clef, key signature of B-flat major (two flats). Measure 19: Bass clef, key signature of B-flat major (two flats). Measure 20: Bass clef, key signature of B-flat major (two flats). Measures 21-28: The score continues with measures 21 through 28, which are mostly blank or contain rests. The dynamics *mf* are indicated in the bass staff of measure 17.

A Un poco più di moto.

smorz.

smorz.

smorz.

mf

espressivo

mf

mf

dim.

smorz.

dim.

mf

espressivo

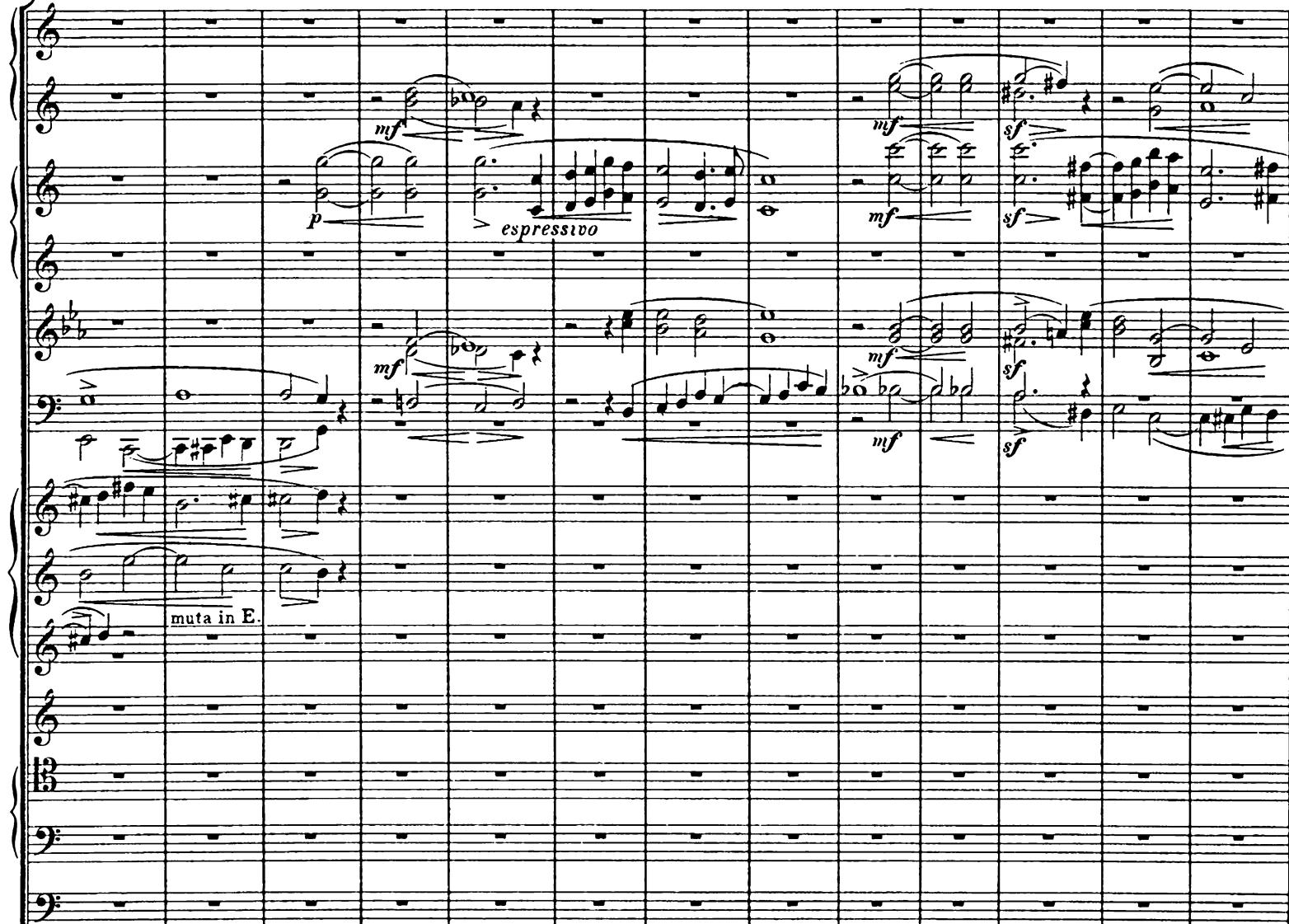
mf

Solo

mf

A Un poco più di moto.
F. L. 4.

4 (120)



Musical score for orchestra, measures 120-121. The score consists of ten staves. Measures 120 (top half) start with dynamic *p*, followed by *mf* and *espressivo* markings. Measures 121 (bottom half) begin with *muta in E.*. The score includes various instruments such as strings, woodwinds, and brass.



Musical score for orchestra, measures 122-123. The score consists of ten staves, continuing from the previous page. Measures 122 and 123 show mostly rests or very low dynamics.



Musical score for orchestra, measures 124-125. The score consists of ten staves. Measure 124 starts with *pizz.* and dynamic *p*. Measure 125 continues with *pizz.* and dynamic *p*.

mf un poco marcato

mf un poco marcato

f

arco

p *arco*

espressivo

p *arco*

p *arco*

Tutti *arco*

B

6 (122)

B

p p

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

p

p

p

B

Ritardanto.

espressivo p

smorz.

dimin.

muta in E.

muta in E.

Ritardanto.

8 (124)

Lento.

Lento.

p espressivo

espressivo

p

in E.

p

p

p

pizz.

pizz.

p

pizz.

pizz.

p

Lento.

F. L. 4.

Musical score page 10, measures 11-16. The score consists of six staves. Measures 11-12 show melodic lines with dynamic markings *molto espress.* and *p*. Measure 13 begins with a dynamic *p* and includes instruction "in E.". Measures 14-16 feature rhythmic patterns with sixteenth-note figures and dynamic markings *p* and *f*.

10 (126)

C

Musical score page 10 (126) featuring six staves of music. The key signature is A major (three sharps). Measure 1: Treble staff has a sustained note. Second staff: eighth note followed by a sixteenth-note grace. Third staff: eighth note. Bass staff: eighth note. Measure 2: Treble staff: eighth note followed by a sixteenth-note grace. Second staff: eighth note followed by a sixteenth-note grace. Third staff: eighth note followed by a sixteenth-note grace. Bass staff: eighth note followed by a sixteenth-note grace. Measure 3: Treble staff: eighth note followed by a sixteenth-note grace. Second staff: eighth note followed by a sixteenth-note grace. Third staff: eighth note followed by a sixteenth-note grace. Bass staff: eighth note followed by a sixteenth-note grace. Measure 4: Treble staff: eighth note followed by a sixteenth-note grace. Second staff: eighth note followed by a sixteenth-note grace. Third staff: eighth note followed by a sixteenth-note grace. Bass staff: eighth note followed by a sixteenth-note grace. Measure 5: Treble staff: eighth note followed by a sixteenth-note grace. Second staff: eighth note followed by a sixteenth-note grace. Third staff: eighth note followed by a sixteenth-note grace. Bass staff: eighth note followed by a sixteenth-note grace. Measure 6: Treble staff: eighth note followed by a sixteenth-note grace. Second staff: eighth note followed by a sixteenth-note grace. Third staff: eighth note followed by a sixteenth-note grace. Bass staff: eighth note followed by a sixteenth-note grace.

Musical score page 10 (126) featuring six staves of music. The key signature is A major (three sharps). Measures 7-12: Treble staff: eighth note followed by a sixteenth-note grace. Second staff: eighth note followed by a sixteenth-note grace. Third staff: eighth note followed by a sixteenth-note grace. Bass staff: eighth note followed by a sixteenth-note grace.

Musical score page 10 (126) featuring six staves of music. The key signature is A major (three sharps). Measures 13-18: Treble staff: eighth note followed by a sixteenth-note grace. Second staff: eighth note followed by a sixteenth-note grace. Third staff: eighth note followed by a sixteenth-note grace. Bass staff: eighth note followed by a sixteenth-note grace.

Musical score page 10 (126) featuring six staves of music. The key signature is A major (three sharps). Measures 19-24: Treble staff: eighth note followed by a sixteenth-note grace. Second staff: eighth note followed by a sixteenth-note grace. Third staff: eighth note followed by a sixteenth-note grace. Bass staff: eighth note followed by a sixteenth-note grace.

C

F. L. 4.

R - - - -

R - - - -

Die Buchstaben R.... und A.... bedeuten geringe Ritardando und Accelerando, so zu sagen: leise crescendo und diminuendo des Rhythmus.
The letters R.... and A.... signify slight Ritardando and Accelerando that is to say: soft crescendo and diminuendo of the rhythm.
Les lettres R.... et A.... signifient de petits Ritardando et Accelerando, c'est-à-dire: de doux crescendo et diminuendo du rythme.

R -

12 (128)

R -

ppp

p

cresc.

pizz.

arco

p

p espressivo

pizz.

arco

pizz.

R -

D Poco a poco più di moto.

F. L. 4.

D Poco a poco più di moto.

14 (130)

Sheet music for orchestra, page 14 (130). The score consists of ten staves. The first five staves are in common time, treble clef, and key signature of four sharps. The last five staves are in common time, bass clef, and key signature of one sharp. The music includes dynamic markings such as *rinf.*, *p*, *espressivo*, and *a 2.*

Sheet music for orchestra, page 14 (130). The score consists of ten staves. The first five staves are in common time, treble clef, and key signature of four sharps. The last five staves are in common time, bass clef, and key signature of one sharp. The music includes dynamic markings such as *f*.

Sheet music for orchestra, page 14 (130). The score consists of ten staves. The first five staves are in common time, treble clef, and key signature of four sharps. The last five staves are in common time, bass clef, and key signature of one sharp. The music includes dynamic markings such as *rinf.*, *p*, *pizz.*, and *F. L. 4.*

F. L. 4.

Musical score for orchestra and piano, page 15, system 1:

- Measure 1: Treble clef, key signature of three sharps. Dynamics: f , ff . Measure 2: Dynamics: p .
- Measure 3: Dynamics: p . Measure 4: Dynamics: p . Measure 5: *molto espressivo*.
- Measure 6: Bass clef.
- Measure 7: Bass clef.
- Measure 8: Bass clef.
- Measure 9: Bass clef.
- Measure 10: Bass clef.
- Measure 11: Bass clef.
- Measure 12: Bass clef.
- Measure 13: Bass clef.
- Measure 14: Bass clef.
- Measure 15: Bass clef.
- Measure 16: Bass clef.
- Measure 17: Bass clef.
- Measure 18: Bass clef.
- Measure 19: Bass clef.
- Measure 20: Bass clef.
- Measure 21: Bass clef.
- Measure 22: Bass clef.
- Measure 23: Bass clef.
- Measure 24: Bass clef.
- Measure 25: Bass clef.
- Measure 26: Bass clef.
- Measure 27: Bass clef.
- Measure 28: Bass clef.
- Measure 29: Bass clef.
- Measure 30: Bass clef.
- Measure 31: Bass clef.
- Measure 32: Bass clef.
- Measure 33: Bass clef.
- Measure 34: Bass clef.
- Measure 35: Bass clef.
- Measure 36: Bass clef.
- Measure 37: Bass clef.
- Measure 38: Bass clef.
- Measure 39: Bass clef.
- Measure 40: Bass clef.
- Measure 41: Bass clef.
- Measure 42: Bass clef.
- Measure 43: Bass clef.
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- Measure 46: Bass clef.
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- Measure 49: Bass clef.
- Measure 50: Bass clef.
- Measure 51: Bass clef.
- Measure 52: Bass clef.
- Measure 53: Bass clef.
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- Measure 68: Bass clef.
- Measure 69: Bass clef.
- Measure 70: Bass clef.
- Measure 71: Bass clef.
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- Measure 116: Bass clef.
- Measure 117: Bass clef.
- Measure 118: Bass clef.
- Measure 119: Bass clef.
- Measure 120: Bass clef.
- Measure 121: Bass clef.
- Measure 122: Bass clef.
- Measure 123: Bass clef.
- Measure 124: Bass clef.
- Measure 125: Bass clef.
- Measure 126: Bass clef.
- Measure 127: Bass clef.
- Measure 128: Bass clef.
- Measure 129: Bass clef.
- Measure 130: Bass clef.
- Measure 131: Bass clef.
- Measure 132: Bass clef.
- Measure 133: Bass clef.
- Measure 134: Bass clef.
- Measure 135: Bass clef.
- Measure 136: Bass clef.
- Measure 137: Bass clef.
- Measure 138: Bass clef.
- Measure 139: Bass clef.
- Measure 140: Bass clef.
- Measure 141: Bass clef.
- Measure 142: Bass clef.
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- Measure 174: Bass clef.
- Measure 175: Bass clef.
- Measure 176: Bass clef.
- Measure 177: Bass clef.
- Measure 178: Bass clef.
- Measure 179: Bass clef.
- Measure 180: Bass clef.
- Measure 181: Bass clef.
- Measure 182: Bass clef.
- Measure 183: Bass clef.
- Measure 184: Bass clef.
- Measure 185: Bass clef.
- Measure 186: Bass clef.
- Measure 187: Bass clef.
- Measure 188: Bass clef.
- Measure 189: Bass clef.
- Measure 190: Bass clef.
- Measure 191: Bass clef.
- Measure 192: Bass clef.
- Measure 193: Bass clef.
- Measure 194: Bass clef.
- Measure 195: Bass clef.
- Measure 196: Bass clef.
- Measure 197: Bass clef.
- Measure 198: Bass clef.
- Measure 199: Bass clef.
- Measure 200: Bass clef.

Musical score for orchestra, page 16 (measures 132-134). The score consists of ten staves:

- Measures 1-2: Violins play eighth-note patterns. The second measure includes dynamic markings f , ff , and ff .
- Measure 3: Double basses play eighth-note patterns.
- Measures 4-5: Violins play sixteenth-note patterns. The second measure includes dynamic markings f , ff , and ff .
- Measures 6-7: Double basses play eighth-note patterns. The second measure includes dynamic markings f , ff , and ff .
- Measures 8-9: Double basses play eighth-note patterns. The second measure includes dynamic markings f , ff , and ff .
- Measures 10-11: Double basses play eighth-note patterns. The second measure includes dynamic markings f , ff , and ff .

Dynamics and performance instructions:

- Measure 1: f
- Measure 2: ff , ff
- Measure 3: ff
- Measure 4: f
- Measure 5: ff , ff
- Measure 6: f
- Measure 7: ff , ff
- Measure 8: f
- Measure 9: ff , ff
- Measure 10: f
- Measure 11: ff , ff
- Measure 12: dimin.
- Measure 13: dimin.

R - - - -

cresc.

f espressivo

ppp

muta in F.

espressivo muta in F.

muta in F.

pp

p

p

#*p*

pizz.

pizz.

p

Solo
arco

dolce

P. L. 4.

R - - - -

18 (134)

The musical score consists of several staves of music. The top section features staves for various instruments, with dynamic markings such as **f**, **p**, **sf**, **rinf.**, **espress.**, and **pp**. The bottom section is dedicated to the Solo-Violoncello (Vcelle.), with specific instructions for **arco** and **pizz.** The score is written in a clear, professional musical notation style.

R.

PPP

PP

dimin.

pp

p

dolce

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

R.

F. L. 4.

E*sempre un poco accelerando il tempo sin' all' Andante con moto.*

1

b. *mf*

cresc.

a 2. *mf*

cresc.

in F. *mf*

p

11

12

13

14

15

16

17

Tutti

18

19

20

21

22

23

cresc. *arco*

24

25

pizz.

26

27

cresc. *p*

pizz. arco

E*sempre un poco accelerando il tempo sin' all' Andante con moto.*

Musical score for orchestra and piano, page 21, measures 137-142.

Measure 137: Treble clef, key signature of one sharp. Measures 1-5. Dynamics: p , f , p , p . Measure 6: *in F.* Dynamics: p , p .

Measure 138: Measures 1-5. Dynamics: p , p , p , p , p . Measure 6: *in F.* Dynamics: p , p .

Measure 139: Measures 1-5. Dynamics: p , p , p , p , p . Measure 6: *in F.* Dynamics: p , p .

Measure 140: Measures 1-5. Dynamics: p , p , p , p , p . Measure 6: *in F.* Dynamics: p , p .

Measure 141: Measures 1-5. Dynamics: p , p , p , p , p . Measure 6: *in F.* Dynamics: p , p .

Measure 142: Measures 1-5. Dynamics: p , p , p , p , p . Measure 6: *in F.* Dynamics: p , p .

Piano Part (Bottom Staff):

- Measures 1-5: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measure 6: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measures 7-10: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measures 11-14: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measures 15-18: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measures 19-22: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measures 23-26: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measures 27-30: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measures 31-34: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measures 35-38: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)
- Measures 39-42: $\text{F} \# \text{A} \text{C} \text{E}$ (root position)

Musical score for orchestra, page 22 (measures 138-141).

The score consists of eight staves, divided into four systems of four measures each.

- Measures 138:** Measures 1-4. Various melodic lines are present across the staves, with dynamic markings such as f , p , and $sforz.$
- Measures 139:** Measures 5-8. The music continues with melodic lines and dynamic changes, including a prominent forte dynamic in the first measure.
- Measures 140:** Measures 9-12. The composition becomes more rhythmic, featuring eighth-note patterns and sustained notes.
- Measures 141:** Measures 13-16. The score concludes with sustained notes and performance instructions: "pizz." and "arco".

Andante con moto.

Music score for orchestra, page 23. The score consists of ten staves of music. The first four staves are in treble clef, and the remaining six staves are in bass clef. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *cresc. molto*, *decresc.*, and *ff*. Performance instructions such as *pizz.* and *arco* are also present. The score is titled "Andante con moto." at the top right.

A page of musical notation for orchestra, showing ten staves of music. The staves include various instruments such as strings, woodwinds, and brass. The notation consists of black notes on white staff lines, with some stems and beams. Measure numbers 24 and 140 are at the top left. The page is filled with dense musical markings, including slurs, grace notes, and dynamic markings like 'p' (piano) and 'f' (forte). The instrumentation changes periodically, indicated by clef and key signature changes.

F A -

13

p *espressivo* > decresc.

f decresc.

ff

14

div. >

f decresc.

f decresc.

poco a poco dimin.

poco a poco dimin.

F A -

espress.

mf

poco a poco dimin.

mf

poco a poco dimin.

espress.

mf

espress.

mf

espress.

mf

G

Rallentando.

Lento.

C

C

espressivo

p

a 2.

p

p

C

C

C

C

C

C

C

C

unis.

pp

pp

pp

Solo.

pizz.

pp

pp

Rallentando.

G

Lento.

F. L. 4.

Musical score page 28 (measures 144-145). The score consists of ten staves. Measures 144 and 145 are shown. Measure 144 starts with dynamic *mf cresc.* in the first staff. The key signature changes between $\text{B}^{\flat}\text{ major}$ and $\text{A}^{\sharp}\text{ major}$. Measure 145 begins with *f*, followed by *cresc. molto* in the first staff. The bassoon staff has *p* dynamics. The score concludes with *poco a poco cresc.*

Musical score page 28 (measures 144-145). The score consists of ten staves. Measures 144 and 145 are shown. Measure 144 starts with dynamic *cresc.* in the first staff. The key signature changes between $\text{B}^{\flat}\text{ major}$ and $\text{A}^{\sharp}\text{ major}$. Measure 145 begins with *cresc.* in the first staff. The bassoon staff has *cresc.* dynamics. The score concludes with *cresc.*

A page of musical notation for orchestra, showing multiple staves with various instruments. The notation includes dynamic markings like 'b8', 'ff', 'cresc.', and 'molto'. The score is divided into measures by vertical bar lines.

30 (146)

A page of musical notation for orchestra, featuring ten staves of music with various dynamics and markings. The staves include parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, and Percussion. The notation includes measures with quarter and eighth notes, rests, and dynamic markings such as p , f , mp , bz , sf , and $a 2.$. Measure numbers 1 through 10 are indicated above the staves.

A musical score page showing six staves of music. The top three staves are treble clef, the bottom three are bass clef. Measures 11-12 show complex patterns of eighth and sixteenth notes with various dynamics like forte and piano. Measure 13 begins with a forte dynamic and includes a dynamic marking 'ring.'. Measures 14-15 show sustained notes and sustained chords. Measure 16 concludes with a dynamic ff.

Poco ritenuto.

Musical score page 1. The score consists of six staves. The first three staves are in common time, while the last three are in 3/4 time. The key signature changes frequently, including B-flat major, A-flat major, and G major. Various dynamics and performance instructions are present, such as "espressivo dolente" and "dimin." (diminishing). Measures 1 through 10 are shown, ending with a repeat sign.

Musical score page 2. The score continues with six staves. The first three staves show eighth-note patterns. The last three staves feature sustained notes with grace notes above them. Measure 11 begins with a forte dynamic.

Musical score page 3. The score continues with six staves. The first three staves show eighth-note patterns. The last three staves feature sustained notes with grace notes above them. Measure 12 begins with a dynamic instruction "Sons harmoniques".

Musical score page 4. The score continues with six staves. The first three staves show eighth-note patterns. The last three staves feature sustained notes with grace notes above them. Measures 13 through 16 show a decrescendo followed by pizzicato (pizz.) dynamics. Measures 17 through 20 show a decrescendo followed by pizzicato dynamics. The score concludes with a dynamic instruction "Poco ritenuto.".

Poco rallentando.

perdendo

dolcissimo

dolcissimo

dolcissimo

PTP (Tuba tacet.)

con Sord. div.

perdendo

con Sord. div.

perdendo

con Sord. div.

perdendo

con Sord.

dolcissimo

dolcissimo

dolcissimo

pizz.

Poco rallentando.

Franz Liszts Musikalische Werke

Herausgegeben von der Franz Liszt-Stiftung

FRANZ LISZT, ein Genie der Großmut, hat, begeistert für die hohen Ideen der Kunst, stets für andere gewirkt, nie an sich selbst gedacht. Werktätiger Verkünder der Großen vor ihm, Vorkämpfer für den verbannten Richard Wagner, Förderer aller echten Talente seiner Zeit, hat er selber Großes, Neues geschaffen, aber die ihm ungesucht zufallende Führerschaft der Neuromantiker der Musik für die Verbreitung seiner eigenen Schöpfungen zu nützen, verschmäht. Mit Ehren überschüttet, aber unter dem Ruhme des genialen Klaviermeisters leidend und in seinem eigenen schöpferischen Wirken nicht voll anerkannt, prägte er stillhin das stolz-bescheidene Wort: „Ich kann warten.“

Die unterzeichnete Verlagshandlung, der er u. a. seine instrumentalen Hauptwerke, die symphonischen Dichtungen und seine sämtlichen Schriften anvertraute, betrachtete es nach den Überlieferungen ihres Hauses als Pflicht, sich für dieses Vertrauen durch Eintreten für sein musikalisches Gesamtschaffen erkenntlich zu erweisen. Sie regte deshalb gleich nach seinem Tode bei seinem hohen Gönner, dem Großherzoge Carl Alexander von Sachsen-Weimar und der edlen Erbin Liszts Caroline Prinzessin von Sayn-Wittgenstein in Rom, bald darauf auch bei dem von Liszt begründeten Allgemeinen deutschen Musikvereine die Förderung einer im übrigen von der Verlagshandlung selbst zu wagenden kritischen Gesamtausgabe seiner Werke an. Jahre vergingen, ein eigener Vorstoß des Vorstandes des Allgemeinen deutschen Musikvereins war erfolglos, dann faßte im Jahre 1897 die Hauptversammlung des Allgemeinen deutschen Musikvereins zu Mannheim den grundsätzlichen Beschuß, eine derartige Ausgabe zu fördern, aber erst zehn Jahre später beschloß die Hauptversammlung zu Dresden, die Herausgabe durch die ihrer Verwaltung überwiesene Franz Liszt-Stiftung — ein herrliches Vermächtnis der Erbeserin Franz Liszts, Ihrer Durchlaucht der Frau Marie Fürstin von Hohenlohe-Schillingsfürst —, im Verlage der Unterzeichneten zu bewirken.

„Franz Liszts Musikalische Werke, herausgegeben von der Franz Liszt-Stiftung“ werden sämtliche Originalwerke des Meisters in Partiturgestalt bieten, Bearbeitungen eigener und fremder Werke in Beschränkung auf solche bleibenden Wertes. Eine Revisionskommission der Franz Liszt-Stiftung, bestehend aus den Herren Dr. Aloys Obrist, Kustos des Lisztmuseums in Weimar, Musikdirektor August Göllerich in Linz a. D., Siegmund von Haasegger, Professor Berthold Kellermann in München und Professor Karl Klindworth in Berlin wacht darüber, daß die von ihr gut geheißenen Bestimmungen über Umfang, Unterlagen, Gestalt, Einteilung und über die Grundsätze der Herausgabe einheitlich durchgeführt werden. Die Herausgebertätigkeit haben getreue Schüler und Verehrer Franz Liszts im Auftrage der Franz Liszt-Stiftung übernommen:

Eugen d'Albert und
Ferruccio Busoni in Berlin,
Hof-Operndirektor Felix Mottl in München,
Eduard Reuß in Dresden,
Hofkapellmeister a. D. Bernhard Stavenhagen in Genf,
Hof-Operndirektor Felix von Weingartner in Wien,
Generalmusikdirektor Professor Dr. Philipp Wolfrum
in Heidelberg.

Siegfried Wagner, der Enkel Franz Liszts und Sohn Richard Wagners, wird im Sinne seines Vaters die Lebensfreundschaft beider durch Darbietung dessen betätigen, womit Bayreuth an

künstlerischen und persönlichen Überlieferungen einer echten, vollständigen Lisztausgabe dienen kann.

Auch haben sich viele mit Franz Liszt und den Überlieferungen seiner Zeit vertraute Persönlichkeiten bereit erklärt, die Lisztausgabe mit Rat und Tat zu unterstützen, so Konrad Ansorge, Hans von Bronsart, Felix Dräseke, Robert Freund, Arthur Friedheim, Emmerich Kastner, Martin Krause, Otto Leßmann, Edmund von Mihalowich, † Alfred Reisenauer, Moritz Rosenthal, Emil Sauer, Giovanni Sgambati, Alexander Siloti, Graf Geza Zichy, Fräulein Marie Lipsius (La Mara) und Lina Ramann, seine Biographin; ferner werden in Frankreich Charles Malherbe, Archivar der großen Oper in Paris, in England Barclay Squire, Leiter der Musikabteilung des britischen Museums in London, in Ungarn Stadtarchivar Johann Batka in Preßburg sich hilfreich erweisen.

Die Verlagshandlung spricht diesen verdienten Männern und Frauen, sowie dem Kuratorium und Vorstande der Franz Liszt-Stiftung, dem Allgemeinen deutschen Musikverein und allen denen, die den Gedanken der kritischen Liszttausgabe hochgehalten haben, insbesondere aber Ihrer Durchlaucht der Frau Fürstin Hohenlohe für ihr unwandelbares Vertrauen, ehrerbietigen Dank aus, ebenso den Originalverlegern, die den Beginn der Gesamtausgabe der Werke Franz Liszts jetzt schon möglich gemacht haben.

Mag sein Lebenswerk, das zum ersten Male einheitlich und wohl gegliedert, unter Berücksichtigung aller Entwicklungsphasen verschollener Ausgaben, treu nach den Handschriften überliefert wird, die Würdigung erfahren, auf die das Schaffen des Gründers der neudeutschen Schule der Romantik Anspruch hat. Erwerben seine vielfach durch ihn zur Geltung gekommenen treuen Schüler und Verehrer — und welcher ernst fortschreitende Musiker wäre das nicht —, dankbar für den Segen, den er liebereich mit vollen Händen allseitig gespendet hat, seine Werke als wertvollen Besitz in der erleichterten Form der Subskription, so wird dafür gesorgt sein, daß der Dank der Nachwelt dem unermüdlichen Schaffen des großen und liebenswerten Meisters nicht fehlt.

Die Liszttausgabe wird sich, als vollständig, echt und preiswürdig, den kritischen Gesamtausgaben der großen Meister im gleichen Verlage anschließen, insbesondere den kürzlich veröffentlichten Gesamtwerken von Hector Berlioz und Peter Cornelius in Format und Stich entsprechen. Gleich diesen erfolgt die Ausgabe in Bänden von durchschnittlich vierzig Bogen Musik-Folio zum Subskriptionspreise von je M. 15.—. Die Originalwerke Liszts umfassen in den Gruppen der Orchester-, Klavier- und Orgelkompositionen, sowie der großen Gesangswerke mit Orchester und der mannigfachen Lieder und Gesänge mit und ohne Begleitung, einige dreißig Bände, die binnen zwölf Jahren erscheinen sollen. Selbständige Bearbeitungen Liszts von eigenen und fremden Werken werden gemäß den Bestimmungen der Revisionskommission der Franz Liszt-Stiftung angeschlossen. Einige Originalverleger haben bereits ihr Einverständnis zur Aufnahme ihrer Verlagswerke in die kritische Gesamtausgabe vor Heimfall der Eigentumsrechte erklärt, die Zustimmung anderer steht in Aussicht.

Anfang Dezember 1907 hat der erste Band der symphonischen Dichtungen, herausgegeben von Eugen d'Albert, die Ausgabe eröffnet. Alle Buch- und Musikalienhandlungen nehmen gleich den unterzeichneten Verlegern Subskription auf die kritische Gesamtausgabe der Werke Franz Liszts an.

LEIPZIG, 1908.

Breitkopf & Härtel.