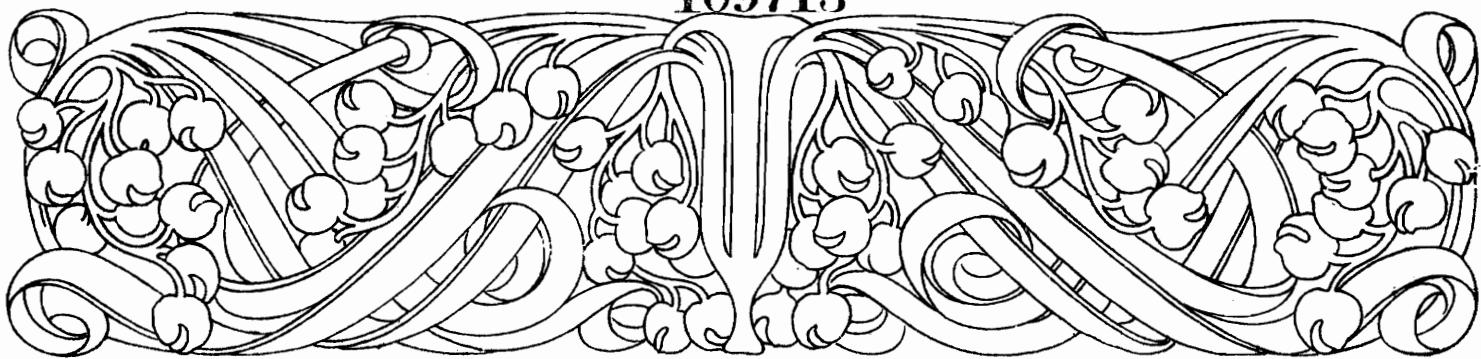


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FRANZ LISZT

Symphonische Dichtungen

für 2 Klaviere zu 4 Händen

Nr. 1. Ce qu'on entend
sur la montagne
Nr. 2. Tasso, Lamento
e Trionfo
Nr. 3. Les Préludes

Nr. 4. Orpheus
Nr. 5. Prometheus
Nr. 6. Mazeppa
Nr. 7. Festklänge

Nr. 8. Héroïde funèbre
Nr. 9. Hungaria
Nr. 10. Hamlet
Nr. 11. Hunnenschlacht
Nr. 12. Die Ideale

PARTITUR

Zur Aufführung sind zwei Exemplare erforderlich



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TASSO

LAMENTO E TRIONFO

SYMPHONISCHE DICHTUNG VON P. LISZT.

VORWORT.

Im Jahre 1849 wurde in ganz Deutschland der hundertjährige Geburtstag Goethe's durch Feste verherrlicht; das Theater in Weimar, wo wir uns damals befanden, feierte den 28. August durch eine Darstellung des Tasso.

Das herbe Geschick dieses unglücklichen Dichters hat den beiden grössten Poeten, welche Deutschland und England im letzten Jahrhundert hervorbrachten, Stoff zu dichterischen Gebilden gegeben: Goethe und Byron. Goethe, dem das glänzendste Lebensloos fiel, Byron, welchem die Vorzüge des Ranges und der Geburt durch die tiefsten Dichterleiden verkümmert wurden. Wir wollen nicht in Abrede stellen, dass, als wir im Jahre 1849 den Auftrag bekamen, eine Ouvertüre zu Goethes Drama zu schreiben, das ehrfurchtsvolle Mitleid, mit welchem Byron die Manen des grossen Dichters beschwört, einen vorherrschend bestimmenden Einfluss auf unsere Gestaltung dieses Gegenstandes übte. Aber Byron konnte, indem er Tasso im Kerker selbstredend einführt, mit der Erinnerung der tödtlichen Schmerzen, denen er in seiner Klage eine so hinreissende Gewalt edlen Ausdrucks verleiht, nicht das Andenken des Triumphes verbinden, durch welchen dem ritterlichen Sänger des »Befreiten Jerusalem« eine späte aber glänzende Vergeltung ward. Wir wollten diesen Gegensatz schon im Titel des Werkes klar aussprechen und unser Bestreben ging dahin, in Tönen die grosse Antithese des im Leben verkannten, im Tode aber von strahlender Glorie umgebenen Genius zu schildern, von einer Glorie, welche mit vernichtenden Strahlen in die Herzen der Verfolger trifft. Tasso liebte und litt in Ferrara, er wurde in Rom gerächt, und er lebt noch heute in den Volksgesängen Venedigs. Diese drei Momente sind von seinem unvergänglichen Ruhme untrennbar. Um sie musikalisch wiederzugeben, riefen wir zuerst seinen grossen Schatten herauf, wie er noch heute an Venedigs Lagunen wandelt; dann erschien uns sein Antlitz stolz und schwermüthig den Festen Ferrara's zuschauend, wo er seine Meisterwerke geschaffen, und folgten wir ihm endlich nach Rom, der ewigen Stadt, die ihm die Ruhmeskrone reichte und so den Märtyrer und Dichter in ihm feierte.

Lamento e Trionfo: So heissen die beiden grossen Contraste im Geschick der Poeten, von denen mit Recht gesagt wurde, dass, ob auch oft mit Fluch ihr Leben belastet werde, nimmer der Segen ausbleibe auf ihrem Grabe. Um aber unsrer Idee nicht allein die strenge Autorität, sondern auch den Glanz der Thatsachen zu verleihen, entlehnten wir selbst die Form zu ihrer künstlerischen Gestaltung aus der Wirklichkeit, und wählten deshalb zum Thema unsres musikalischen Gedichtes die Melodie, auf welche wir venetianische Lagunenschiffer drei Jahrhunderte nach des Dichters Tode die Anfangsstrophen seines *Jerusalem* singen hörten:

Canto l'armi pietose e'l Capitano,
Che'l gran Sepolcro liberò di Cristo!

Das Motiv selbst hat eine langsame Bewegung, es theilt die Empfindung seufzender Klage, monotoner Schwermuth mit; die Gondoliere geben ihm aber durch das Ziehen gewisser Töne eine ganz eigenthümliche Färbung, und die melancholisch gedeckten Klänge machen aus der Ferne einen Eindruck, als wenn lange Streifen verklärten Lichtes vom Wellenspiegel zurückgestrahlt würden. Dieser Gesang hatte uns einst lebhaft ergriffen, und als wir später Tasso musikalisch darstellen sollten, drängte er sich uns gebieterisch zum Text unserer Gedanken auf, als ein immer fortlebender Beweis der Huldigung seiner Nation für den Genius, dessen Treue und Anhänglichkeit Ferrara so schlecht vergalt. Die venetianische Melodie ist so voll von unheilbarer Trauer, von nagendem Schmerz, dass ihre einfache Wiedergabe genügt, um Tasso's Seele zu schildern. Sie giebt sich dann, ganz wie die Einbildung des Dichters, den glänzenden Täuschungen der Welt, der trügerischen, gleissenden Koketterie jenes Lächelns hin, dessen Gift die schreckliche Katastrophe herbeiführte, für welche scheinbar keine irdische Vergütung möglich war, und welche dann doch zuletzt auf dem Capitol mit einem Mantel überdeckt wurde, der in einem reineren Purpur glänzte, als der des Alphons.

(Übers. v. P. Cornelius.)

TASSO

LAMENTO E TRIONFO

POÈME SYMPHONIQUE DE F. LISZT.

PRÉFACE.

En 1849 l'Allemagne entière célébra avec éclat le centième anniversaire de la naissance de Goethe. A Weimar où nous nous trouvions alors, le programme des fêtes avait marqué la représentation de son drame *Le Tasse* pour le soir du 28 Août.

Les malheurs de la destinée du plus infortuné des poètes avaient frappé et occupé l'imagination des plus puissants génies poétiques de notre temps, Goethe et Byron; Goethe dont le sort fut entouré des plus brillantes prospérités, Byron dont les avantages de naissance et de fortune furent contrebalancés par de si vives souffrances. Nous ne saurions dissimuler que lorsqu'on nous chargea, en 1849, d'écrire une ouverture pour le drame de Goethe, nous nous sommes plus directement inspirés de la respectueuse compatissance de Byron pour les mānes du grand homme qu'il évoquait, que de l'œuvre du poète allemand. Toutefois, Byron, en nous transmettant en quelque sorte les gémissements du Tasse dans sa prison, n'a pu joindre au souvenir de ses poignantes douleurs si noblement et si éloquemment exprimées en sa *Lamentation*, celui du Triomphe qui attendait, par une tardive mais éclatante justice, le chevaleresque auteur de la »Jérusalem délivrée.« Nous avons voulu indiquer ce contraste dans le titre même de notre œuvre, et eussions souhaité réussir à formuler cette grande antithèse du génie mal traité durant sa vie, et rayonnant après sa mort d'une lumière écrasante pour ses persécuteurs. Le Tasse a aimé et souffert à Ferrare; il a été vengé à Rome; sa gloire est encore vivante dans les chants populaires de Venise. Ces trois moments sont inséparables de son immortel souvenir. Pour les rendre en musique, nous avons d'abord fait surgir la grande ombre du héros telle qu'elle nous apparaît aujourd'hui hantant les lagunes de Venise; nous avons entrevu ensuite sa figure hautaine et attristée glisser à travers les fêtes de Ferrare où il avait donné le jour à ses chefs-d'œuvres; enfin nous l'avons suivi à Rome, la ville éternelle qui, en lui tendant sa couronne, glorifia en lui le martyr et le poète.

Lamento e Trionfo: telles sont les deux grandes oppositions de la destinée des poètes, dont il a été justement dit, que si on fait peser parfois la malédiction sur leur vie, la bénédiction ne manque jamais à leur tombe. Afin de donner à cette idée non seulement l'autorité mais l'éclat du Fait, nous avons voulu emprunter au fait sa forme même, et pour cela nous avons pris comme thème de notre poème musical, le motif sur lequel nous avons entendu les gondoliers de Venise chanter sur ses lagunes les strophes du Tasse, et redire encore trois siècles après lui:

Canto l'armi pietose e'l Capitano,
Che'l gran Sepolcro liberò di Cristo!

Ce motif est en lui-même plaintif, d'une gémissante lenteur, d'un deuil monotone; mais les gondoliers lui prêtent un miroitement tout particulier en traînant certaines notes par la retenue des voix, qui à distance planent et brillent comme des traînées de gloire et de lumière. Ce chant nous avait profondément impressionnés jadis, et lorsque nous eûmes à parler du Tasse, il eût été impossible à notre sentiment ému de ne point prendre pour texte de nos pensées, cet hommage persistant rendu par sa nation à l'homme de génie dont la cour de Ferrare ne méritait ni l'attachement ni la fidélité. Le motif vénitien respire une mélancolie si navrée, une tristesse si irrémédiable, qu'il suffit de le poser pour révéler le secret des dououreuses émotions du Tasse. Il s'est prêté ensuite, tout comme l'imagination du poète, à la peinture des brillantes illusions du monde, des décevantes et fallacieuses coquetteries de ces sourires dont le perfide poison amena l'horrible catastrophe qui semblait ne pouvoir trouver de compensation en ce monde, et qui, néanmoins, fut revêtue au Capitole d'une pourpre plus pure que celle du manteau d'Alphonse!

TASSO. LAMENTO E TRIUNFO.

Lento.

F. Liszt.

1. Pianoforte.

2. Pianoforte.

Hoboen

Clar. Hörner

Hoboen u. Fagott

Flöte

Ped. Clar.

ssiro

A *Allegro energico.*

cresc.

mf Ped. *accelerando.*

ff 3

A *Allegro energico.*

pesante Ped. *cresc.*

accelerando

ff Ped. Ped. >

Ped. 3

Ped. *

2

Ped. Ped. > 2

Ped. Ped. > 2

Ped. > > >

8

marcato agitato >

mf >

Ped. Ped. *

Ped. *

Ped. > *

Ped. > Ped. ff

Ped. > -

Ped. > -

Musical score for piano, page 5. The score consists of six systems of music, each with two staves (treble and bass). The key signature is one flat, and the time signature varies between common time and 3/4.

- System 1:** Features dynamic markings "Ped." and "Ped. *". The bass staff has a bass clef, and the treble staff has a treble clef. Measures 1-3 show eighth-note patterns in the treble staff, followed by sixteenth-note patterns in measures 4-6.
- System 2:** Shows a dynamic marking "ff" in the bass staff. Measures 1-3 are mostly rests, followed by eighth-note patterns in measure 4.
- System 3:** Features dynamic markings "Ped. rinf.", "cre - scen - do", "Ped.", "e sempre più", and "agitato". Measures 1-3 show eighth-note patterns, followed by sixteenth-note patterns in measure 4.
- System 4:** Features dynamic markings "Bl. Instr.", "cre - scen - do", "e sempre più", and "agitato". Measures 1-3 show eighth-note patterns, followed by sixteenth-note patterns in measure 4.
- System 5:** Features dynamic markings "Ped.", "*", "Ped.", and "*". Measures 1-3 show eighth-note patterns, followed by sixteenth-note patterns in measure 4.
- System 6:** Features dynamic markings "e stringendo" and "ff". Measures 1-3 show eighth-note patterns, followed by sixteenth-note patterns in measure 4.
- System 7:** Features dynamic markings "e stringendo" and "Ped.". Measures 1-3 show eighth-note patterns, followed by sixteenth-note patterns in measure 4.

ff Ped. Ped. Ped. Ped.

Lento assai.

rit. *fff* Ped. Ped. espressivo

Ped. Ped. * *ff* rit. *f*

*Adagio mesto.**B* espressivoBass Clar.
Ped.

*Adagio mesto.**B* HarfePed. *mf*

Clarinetten. dimin. e riten.

p

A page of musical notation for a pedal harp, featuring six staves of music. The notation includes various dynamics such as *pp*, *mf*, *rit.*, *dimin.*, *espressivo*, and *mf*. Articulation marks like asterisks (*) and diagonal dashes are used. Performance instructions like "Ped." are placed above specific notes or measures. The music consists of six staves, each with a bass clef and a key signature of one flat. The first staff starts with a dynamic of *pp* and a tempo of *rit.*. The second staff begins with *mf*. The third staff features a dynamic of *dimin.* and a tempo of *rit.*. The fourth staff includes the instruction *espressivo*. The fifth staff ends with *mf*. The sixth staff concludes with a dynamic of *rit.*.

Musical score page 8, featuring six staves of music for piano and orchestra. The score includes parts for Piano (Pedal), Violin, Cello, Double Bass, and Horn. The music consists of six measures. Measure 1: Violin and Double Bass play eighth-note chords; Pedal has eighth-note chords. Measure 2: Violin and Double Bass play eighth-note chords; Pedal has eighth-note chords. Measure 3: Violin and Double Bass play eighth-note chords; Pedal has eighth-note chords. Measure 4: Violin and Double Bass play eighth-note chords; Pedal has eighth-note chords. Measure 5: Violin and Double Bass play eighth-note chords; Pedal has eighth-note chords. Measure 6: Violin and Double Bass play eighth-note chords; Pedal has eighth-note chords.

Ped.

Ped.

Ped.

pp

p

Cellis u. Horn

dimin.

espressissimo molto

C

espressivo Ped. Ped. Ped.

cresc. Ped. Ped. Ped.

dolente

simile

tremolando

un poco accelerando

cre - scen - do - re più agitato

Ped. cre - Ped. seen - Ped. Ped. do - Ped. Ped. Ped.

f dimin. cresc.

Ped. Ped. Ped. cresc.

Ped.

Ped. cresc.

marc.

Ped. espress. poco rit. dim. molto pp

Meno Adagio.

con grandezza

con grandezza

Ped. Tromp. u. Posaunen Ped.

Meno Adagio.

ff

Ped.

Ped.

*

Ped.

Ped.

Ped.

rinf.

Ped.

Ped.

Ped.

rinf.

Ped.

Ped.

Ped.

Recitativo espressivo assai.

Violinen

Ped.

ff

pp Ped.

Ped.

Ped. Ped.

Recitativo espressivo assai.

Recitativo espressivo assai.

A musical score page from a piano-vocal edition. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 11 starts with a forte dynamic (ff) in the bass, followed by a piano dynamic (p) in the treble. The bass part continues with eighth-note chords. Measure 12 begins with a forte dynamic (ff) in the bass, followed by a piano dynamic (p) in the treble. The bass part continues with eighth-note chords. The vocal line is indicated by a soprano clef above the treble staff.

8

Ped. Ped. Ped. Ped. Ped. *p* Ped.

Clar. *Ped. Posauinen pesante*

Ped. *cre-scen-do* *Ped. marcatis.*

V. rinforz. Ped. *Ped.* *Ped.* *Ped. marcatis.* *coll.*

Ped. *Ped.*

Ped.

E Allegretto mosso con grazia.
quasi Menuetto nobile

Allegretto mosso con grazia.

Allegretto mosso con grazia.

marcato

p

sempre staccato

marcato

espressivo

Musical score page 15, featuring six staves of piano music. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. The key signature is A major (three sharps). The music consists of various note patterns, including eighth and sixteenth notes, with some grace notes indicated by small stems. Measure 15 concludes with a dynamic marking "espress."

Continuation of musical score page 15, featuring six staves of piano music. The top two staves begin with a dynamic "F" and a trill instruction. The middle two staves start with "tr." and "Ped.". The bottom two staves begin with "sempr. p" and "tr.". The music includes various note patterns and dynamic markings like "Ped. dol.", "Ped.", and "Ped.".

Musical score page 16, measures 1-4. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is A major (no sharps or flats). Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal points are indicated by the word "Ped." above the bass staff.

Musical score page 16, measures 5-8. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes to E major (one sharp). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal points are indicated by the word "Ped." above the bass staff.

Musical score page 16, measures 9-12. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes to B-flat major (two flats). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal points are indicated by the word "Ped." above the bass staff.

espress.

Ped.

tr.

dolce
p

p

grazioso tranquillo

P
Bl. Instr.
Violinen
mf espress. cantando
Celli
Ped.

marc.
Ped. * Ped. Ped. Ped. *
Violinen
Cellos
Bass

espressivo cantando
Ped. * marc. mf Ped. Hoboén u. Hörner Ped. Ped.
Violinen
Cellos
Bass

Ped.

Ped.

Ped.

Ped.

marcato

Ped.

Ped.

Ped.

8

Ped.

Ped.

Ped.

Ped.

Poco a poco più di moto.

poco rit.

dimin.

frantando espressivo

Ped. marcato

Ped.

Ped.

Ped.

G

Ped.

Ped.

Ped.

V. A. 3012.

Ped. * Ped. dimin. Ped. * Ped. Ped.

Ped. * Ped. Ped. Ped. Ped. Ped.

* Ped. Ped. Ped. Ped. Ped. Ped.

A musical score page featuring six staves of piano music. The top staff uses treble and bass clefs. The second and third staves use bass clef. The fourth and fifth staves use treble clef. The bottom staff uses bass clef. The score includes dynamic markings such as "Ped.", "molto cresc.", "cresc.", "dimin.", "stringendo", "tr.", "Hörner", and "coll." (with a downward arrow). Performance instructions like "Allegro energico." appear twice. Measure numbers 8 and 21 are indicated above the staves.

marcato agitato

8

Ped.

ff Ped. A

Ped. Ped.

Ped.

Ped. rinf.

cresc. e sempre più agitato e stringendo

Ped.

Ped.

Ped. cresc.

Ped.

8

8

8

Ped.

8

Ped.

8

8

Ped.

Ped.

Ped.

8

ff Ped.

Ped.

Ped.

*

8

Lento assai.

rit.

ff

Ped.

Lento assai.

8

Ped.

rit.

ff

H *Allegro con molto brio.*

Trompeten

Ped.

Pauken

staccato

p

3

2

A musical score for orchestra, page 25, featuring six staves of music. The top two staves are for the Violin I section, with the first staff in G major and the second in E major. The third and fourth staves are for the Double Bass section. The fifth staff is for the Trombones, with the instruction "Hoboen" above it. The bottom two staves are for the Cello section. The music consists of various rhythmic patterns and dynamic markings, including slurs and grace notes.

V. A. 3042.

A musical score page featuring six staves of music. The top staff uses a treble clef and includes dynamic markings *dimin.*, *p Flöten u. Hoboen*, and *leggiero*. The second staff uses a bass clef and includes *dimin.*. The third staff features sixteenth-note patterns with fingerings (5 3 2 1) and dynamic markings *8* and *p*. The fourth staff shows eighth-note patterns with dynamic markings *8* and *p*. The fifth staff consists of eighth-note chords with dynamic markings *8* and *p*. The bottom staff also consists of eighth-note chords with dynamic markings *8* and *p*. Various dynamics like *cresc.* and *Ped.* are indicated throughout the score.

J

8

9

10

11

12

13

14

15

16

17

18

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23

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72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

8

Ped.

sf Ped. *sempre ff*

sf Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

sf Ped. *sf*

poco a poco più mosso sin al quasi *Presto*

marcato
Trompete

8

Ped. Ped. Ped. Ped.

pp Ped.

Ped. Ped.

ere - seen - do

Ped. *

V. A. 3042.

8

rinforzando molto
Ped.

Ped.
>

Ped.
>

Quasi Presto

8

* *ff marcatissimo*

Trompeten

Ped.
>

marcatissimo

8

sf Ped.

Ped.
>

Ped.
>

ff sempre

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

die Viertel wie früher die Halben.

Allegro maestoso.

M

Ped. Ped.

Allegro maestoso.

M

Ped.

die Viertel wie früher die Halben.

* Das Tempo soll am zweier schneller als im Orchester genommen werden.

Ped. Ped. Ped. Ped. Ped.

rinförz. Ped. Ped. Ped. Ped. Ped.

* Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sf Ped.

molto animato

Ped. strettio Ped. * Ped. Ped. *

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. * Ped. Ped. Ped.

A musical score for organ, featuring four systems of music. The score consists of two staves per system, with the upper staff in bass clef and the lower staff in treble clef. The music is primarily composed of eighth-note patterns. Measure numbers 3 and 8 are indicated above the staves. Pedal entries are marked with 'Ped.' and are shown in a separate row below the main staves. The score concludes with a final measure ending in a dotted line.