KALMUS PIANO SERIES

Volume Two

EARLY AND LATE PIANO WORKS

CONTENTS

	page
Harmonies Poétiques et Religieuses ...	1
Apparitions, No. 1	9
Apparitions, No. 2	16
Lyon	20
Réminiscences de Boccanegra	31
Am Grabe Richard Wagners	49
Vierter Mephisto Walzer	51

EDWIN F. KALMUS

PUBLISHER OF MUSIC

NEW YORK, N.Y.

LISZT SOCIETY PUBLICATIONS VOLUME 2
EARLY AND LATE PIANO WORKS

NOTES

Harmonies Poétiques et Religieuses (1834).

The title of this piece is taken from a collection of poems by Lamartine, to whom the work is dedicated; and Liszt prefaced to it Lamartine's own foreword to his collection:

" Ces vers ne s'adressent qu'à un petit nombre. Il y a des âmes méditatives, que la solitude et la contemplation élèvent invinciblement vers les idées infinies, c'est à dire vers la religion; toutes leurs pensées se convertissent en enthousiasme et en prière, toute leur existence est un hymne muet à la Divinité et à l'espérance. Elles cherchent en elles memes et dans la creation qui les environne des degrés pour monter à Dieu, des expressions et des images pour se le révéler à elles mêmes, pour se révéler à lui; puissé-je leur en prêter quelques unes!

Il y a des coeurs brisés par la douleur, refoulés par le monde, qui se réfugient dans le monde de leurs pensées, dans la solitude de leur âme pour pleurer, pour attendre ou pour adorer; puissent-ils se laisser visiter par une Muse solitaire comme eux, trouver une sympathie dans ses accords, et dire quelque fois en l'écoutant: nous prions avec tes paroles, nous pleurons avec tes larmes, nous invoquons avec tes chants."

From a sketch in the Weimar Liszt Museum it appears that the piece was originally conceived for piano and orchestra; it was later revised, and became No. 4 (*Pensée des Morts*) of the collection *Harmonies Poétiques et Religieuses (1847-52)*. In this later version Liszt inserted some passages from another work written at the same time as the original piece, the unfinished " Psaume instrumental " *De Profundis* for piano and orchestra.

Apparitions Nos. 1 & 2 (1834).

The title of these pieces was suggested by a set of visionary songs, called *Auditions,* by Christian Urhan, a violinist of German origin with whom Liszt frequently played in Paris at this time. The third Apparition is a fantasy on a waltz by Schubert; it was later transformed into the fourth of the *Soirées de Vienne.*

Lyon (1834)

Liszt was much in sympathy with the revolutionary movements of the 1830's—he sketched out a "revolutionary Symphony" in 1830 itself—and *Lyon* was inspired by a workers' uprising in that city. It is dedicated to the philosopher and writer Lamennais, with whom Liszt frequently discussed social questions, *Lyon* was first published in the collection called *Album d'un Voyageur,* but was omitted when these pieces were later revised to form the first volume of the *Années de Pèlerinage.*

Reminiscences de Boccanegra (1882).

This is the last of the long line of Liszt's operatic fantasias, and was written after the production of the revised version of Verdi's opera in 1881.

Am Grabe Richard Wagners (1883).

Four of Liszt's pieces are connected directly or indirectly with the death of Wagner. The two versions of *La lugubre gondola* were written in Venice in December 1882, and were inspired by the funeral processions by gondola which Liszt saw on the Canals. By a curious coincidence, only two months later Wagner died in Venice, and his body was carried in procession in this way. Liszt commemorated this event with two short pieces, *Richard Wagner—Venezia* (which, like *La lugubre gondola I & II,* was reprinted in Liszt Society Publications Volume I) and *Am Grabe Richard Wagners,*. The score of the latter bears the following note: " Wagner once reminded me of the likeness between his *Parsifal* motive and my previously written *Excelsior* (introduction to *The Bells of Strasbourg*). May this remembrance remain here. He has fulfilled the great and sublime in the art of the present day. F. Liszt. 22 May 83. Weimar." *The Bells of Strasbourg* is a setting for soloists, chorus and orchestra of Longfellow's *Golden Legend;* the date of the note is also that on which Liszt conducted a memorial concert for Wagner at the Weimar Hoftheater, including the Prelude and Good Friday Music from *Parsifal.* Apart from the versions for piano, and for string quartet and harp (which are here printed for the first time) the work also exists in a (so far unpublished) version for organ.

Vierter Mephisto Walzer (1885).

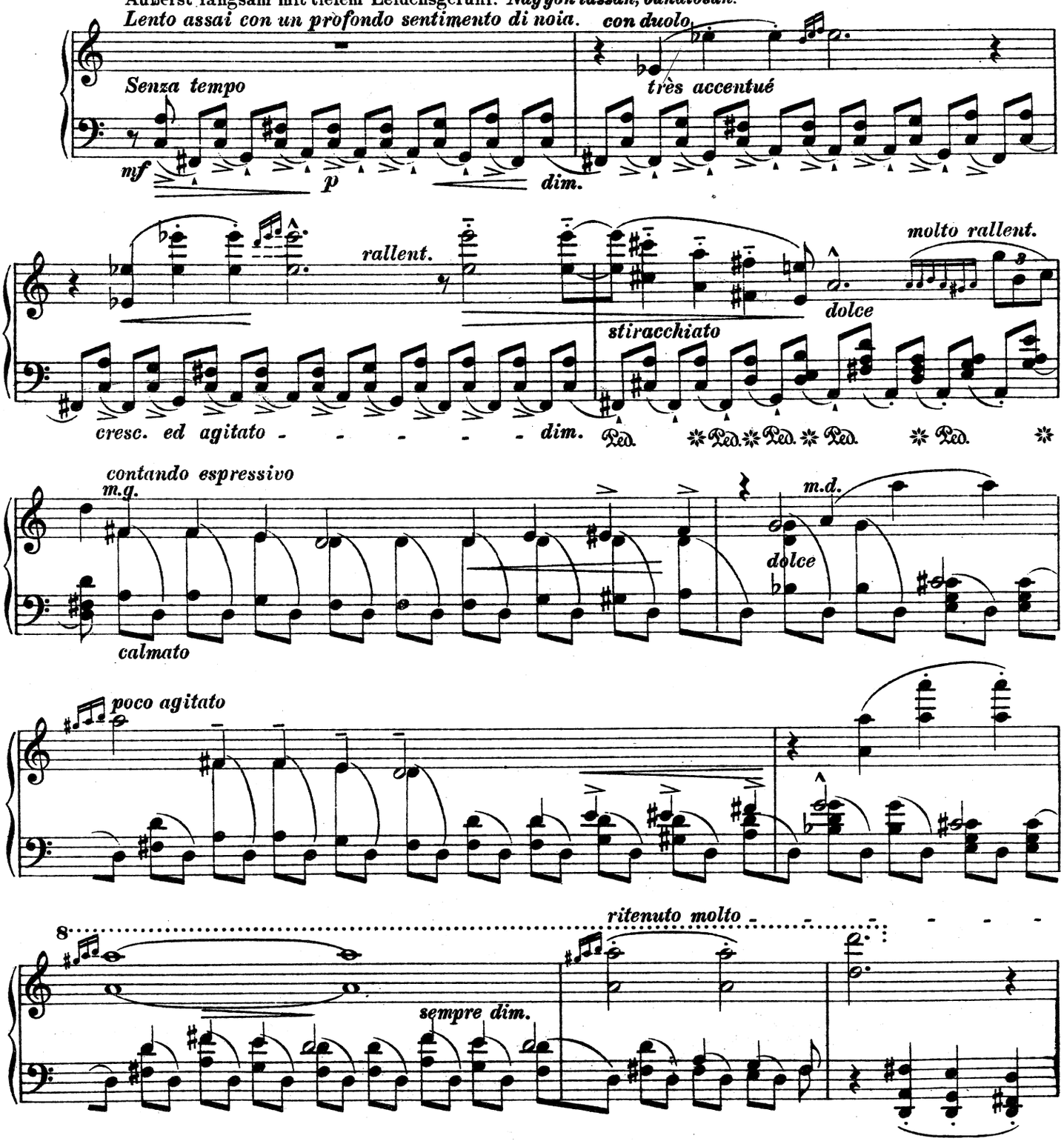
Liszt's Fourth Mephisto Waltz (which is here published for the first time) is dated in the MS " Mars 85 – Budapest." Liszt never prepared it for publication, and though the work is complete in the sense that it is possible to play it through from beginning to end, at the point on page 57 marked with an asterisk there is a pencilled note in the MS: "about 60 bars Andantino," which Liszt evidently intended to insert at this point. Three pages of sketches, presumably for this passage, have been preserved, and these are printed as an Appendix. The work has not been edited in any way, and all markings are Liszt's own.

HARMONIES POETIQUES ET RELIGIEUSES

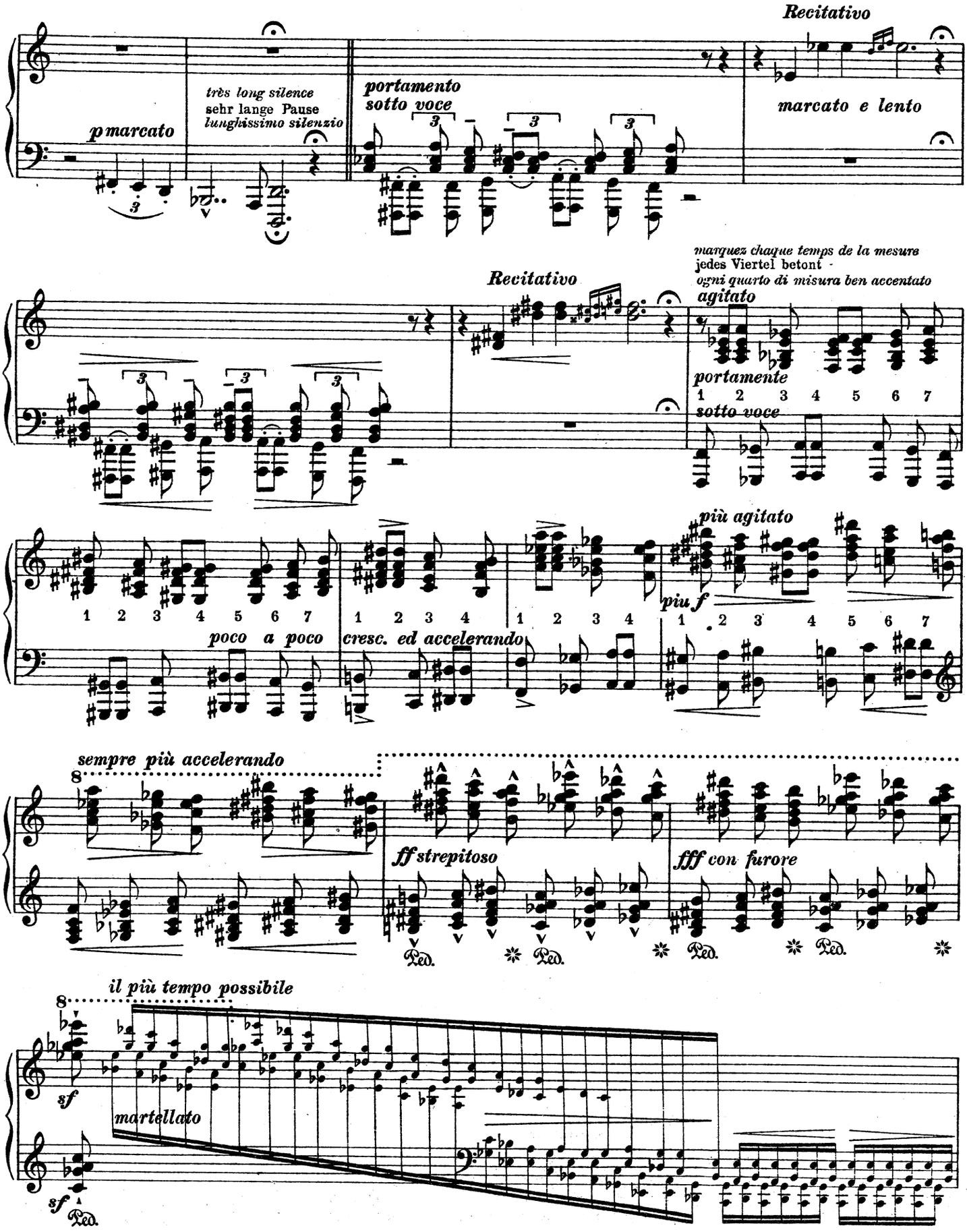
A M.A. de Lamartine

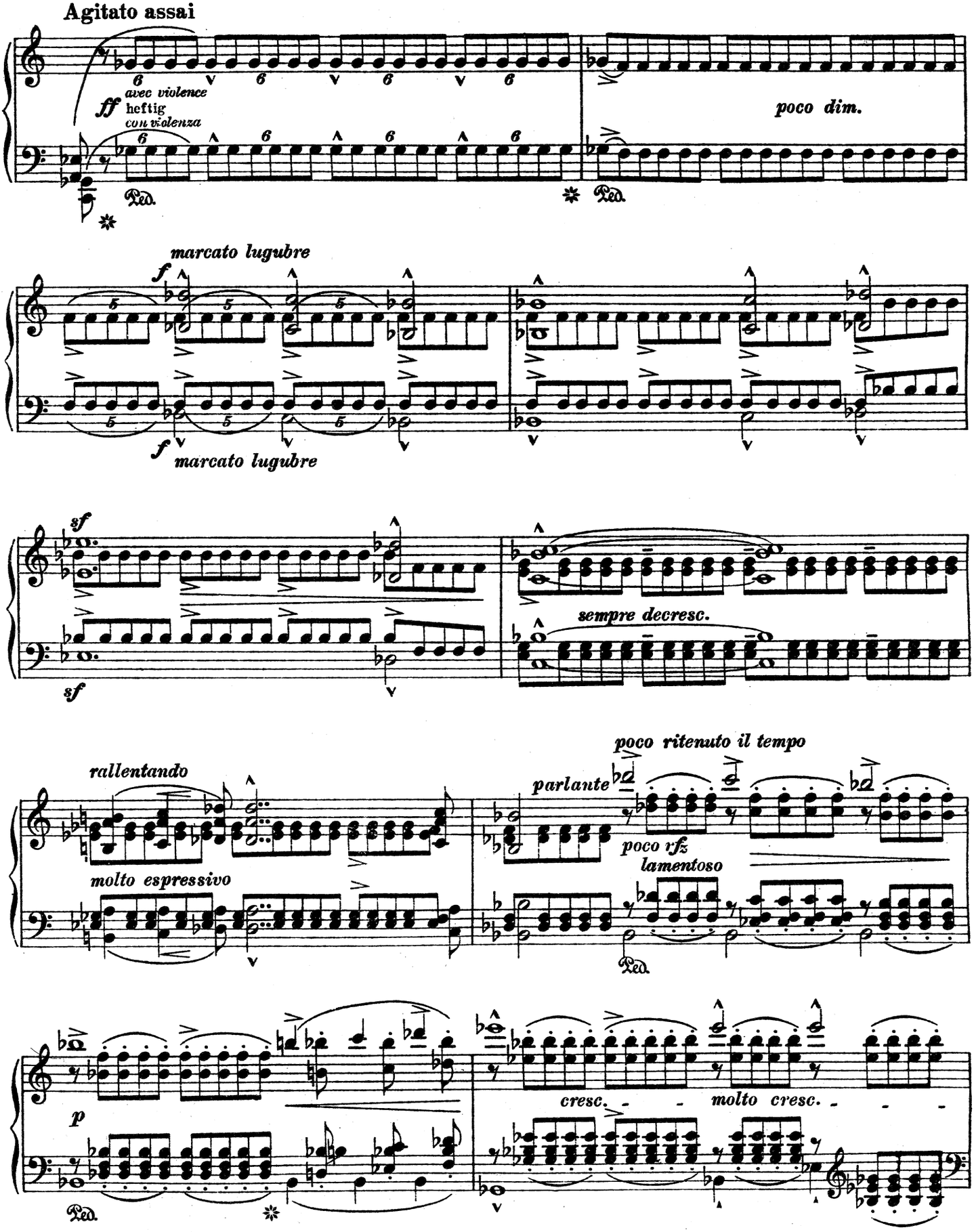
1834

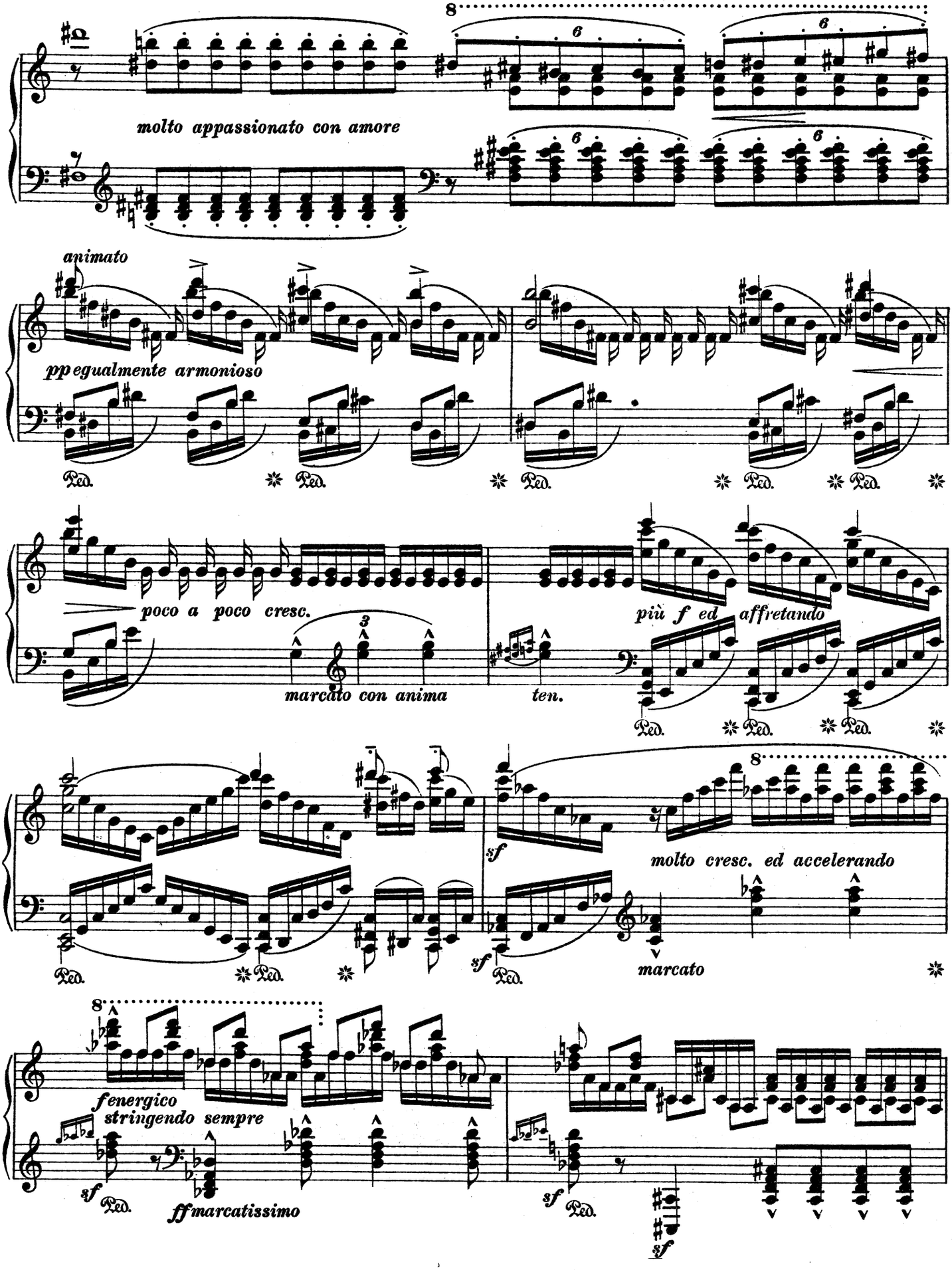
Extrêmement lent avec un profond sentiment d'ennui.
Äußerst langsam mit tiefem Leidensgefühl. *Nagyon lassan, bánatosan.*
Lento assai con un profondo sentimento di noia.

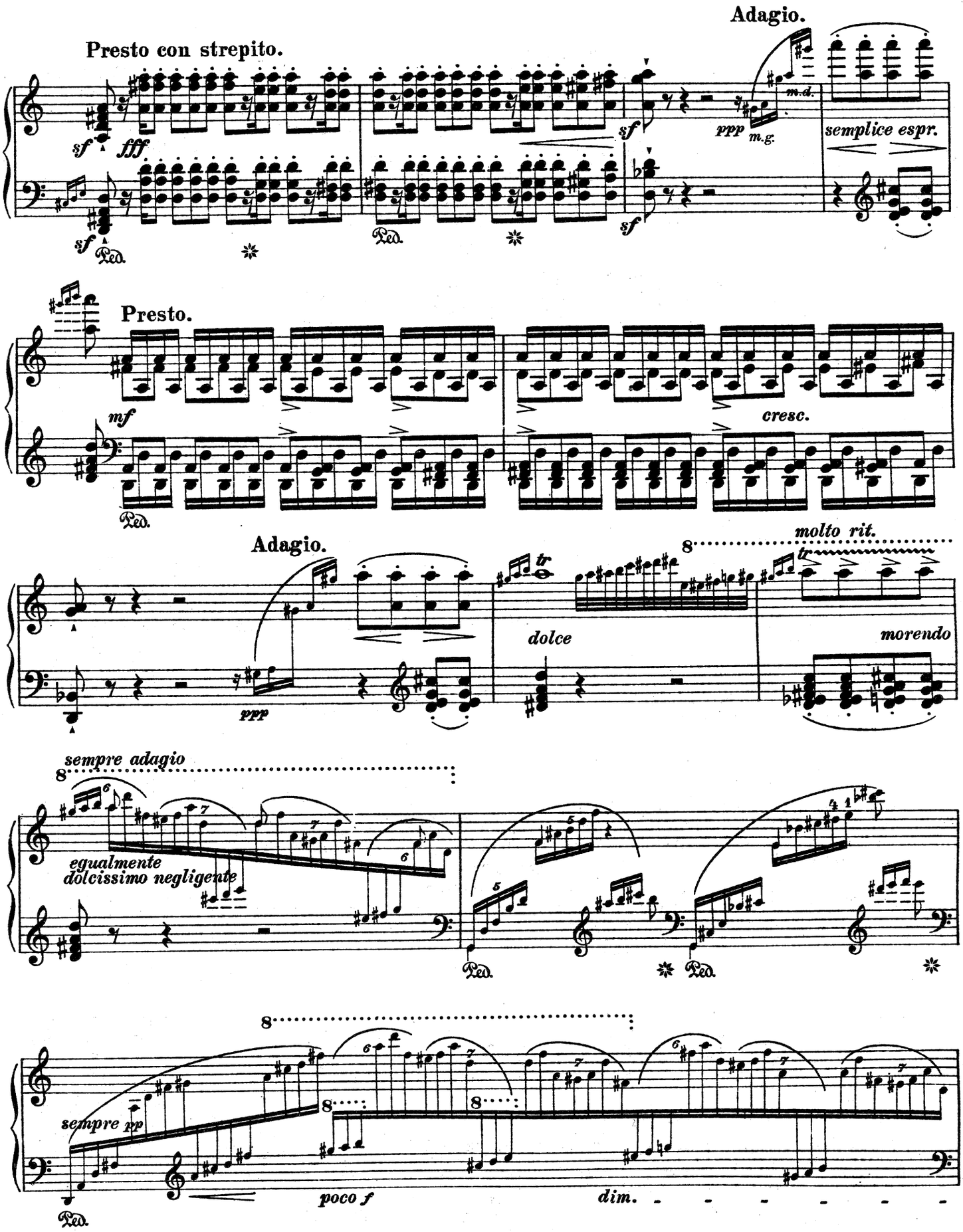


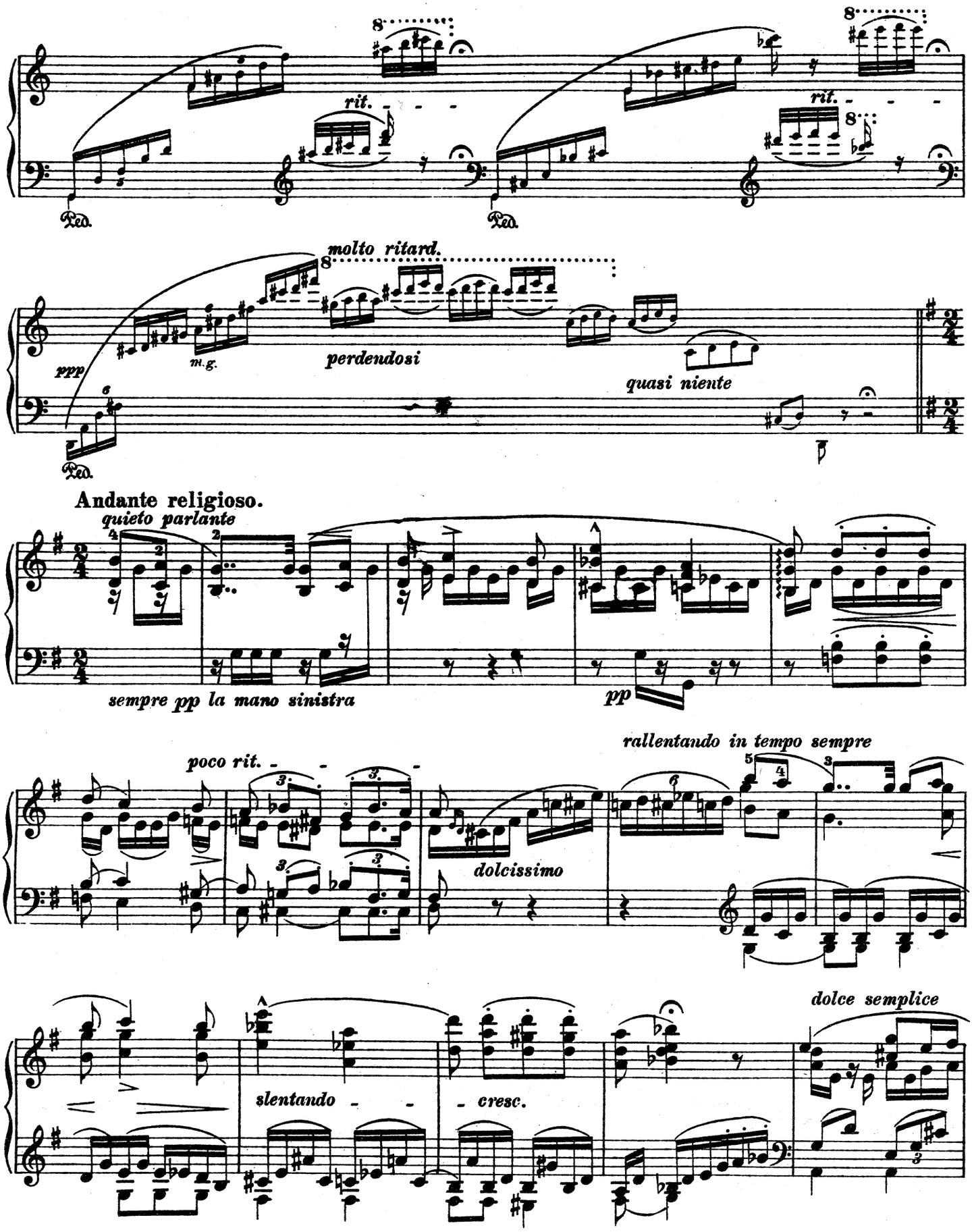
EDWIN F. KALMUS
PUBLISHER OF MUSIC
NEW YORK, N.Y.

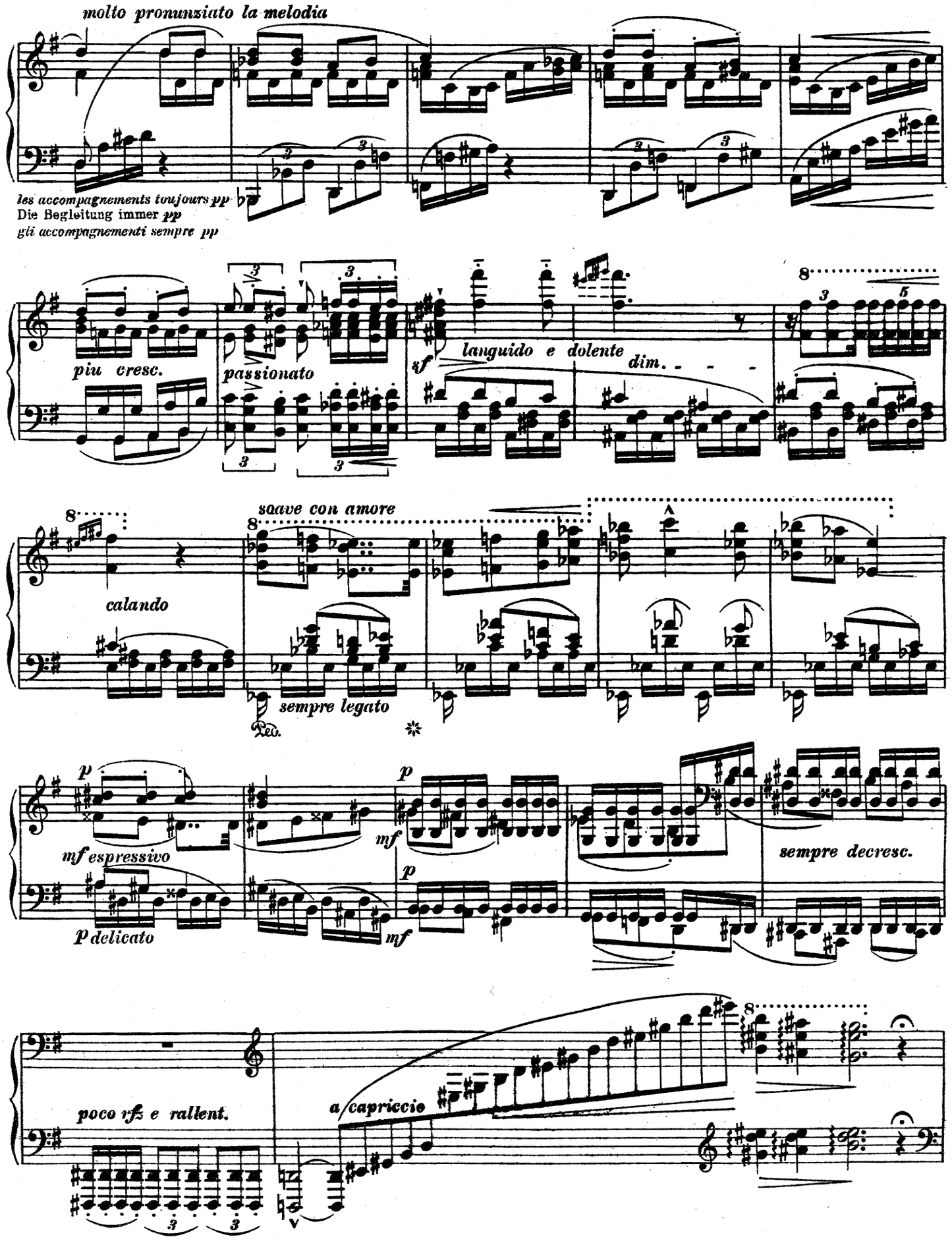

Recitativo
p marcato
très long silence
sehr lange Pause
lunghissimo silenzio
portamento
sotto voce
marcato e lento
marquez chaque temps de la mesure
jedes Viertel betont -
ogni quarto di misura ben accentato
Recitativo
agitato
portamente
sotto voce
più agitato
piu f
poco a poco
cresc. ed accelerando
sempre più accelerando
ff strepitoso
fff con furore
il più tempo possibile
sf
martellato
sf

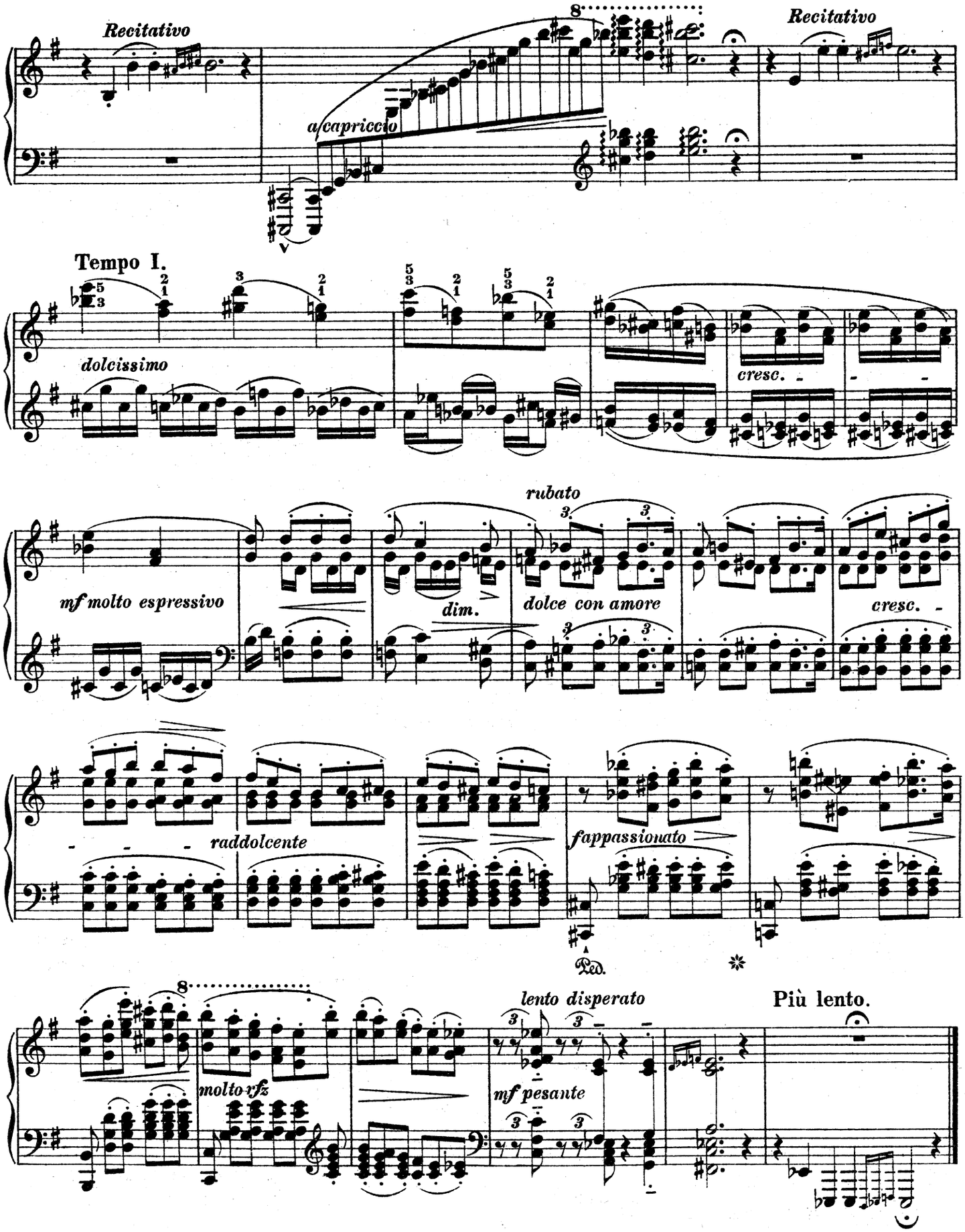

Agitato assai
ff
avec violence
heftig
con violenza
poco dim.
Ped.
marcato lugubre
f
marcato lugubre
sf
sempre decresc.
rallentando
molto espressivo
poco ritenuto il tempo
parlante
poco rfz
lamentoso
p
cresc.
molto cresc.


molto appassionato con amore
animato
pp egualmente armonioso
poco a poco cresc.
marcato con anima
ten.
più f ed affretando
molto cresc. ed accelerando
marcato
f energico
stringendo sempre
ff marcatissimo
Ped.


Adagio.
Presto con strepito.
sf
fff
sf
sf
Ped.
ppp
m.d.
m.g.
sf
semplice espr.
Presto.
mf
cresc.
Ped.
Adagio.
molto rit.
8
tr
ppp
dolce
tr
morendo
sempre adagio
8
egualmente
dolcissimo negligente
Ped.
Ped.
8
8
8
sempre pp
poco f
dim.
Ped.


rit.
rit.
Ped.
Ped.
molto ritard.
ppp
m.g.
perdendosi
quasi niente
Ped.
Andante religioso.
quieto parlante
sempre pp la mano sinistra
pp
poco rit.
dolcissimo
rallentando in tempo sempre
slentando
cresc.
dolce semplice

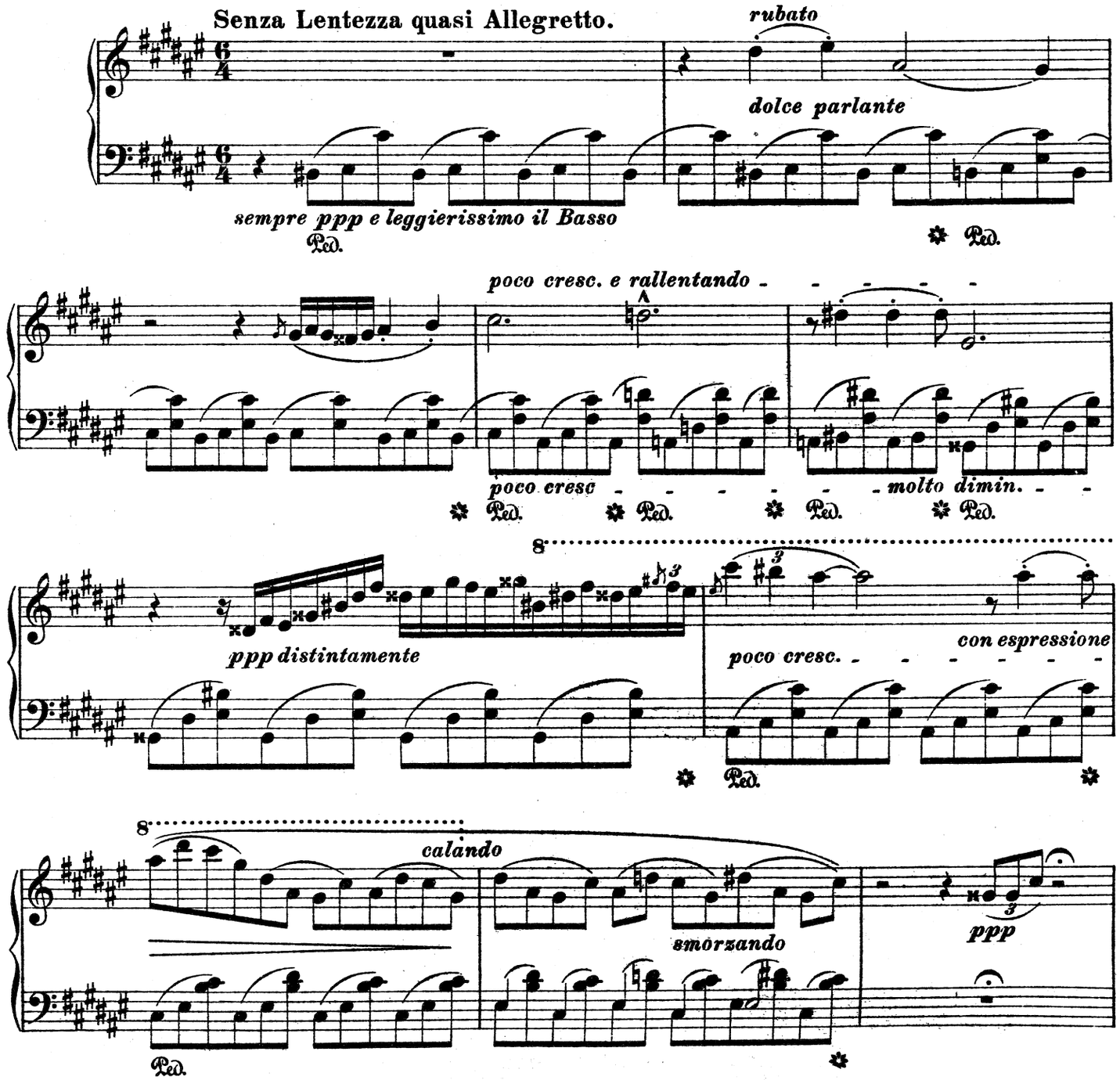

molto pronunziato la melodia
les accompagnements toujours pp
Die Begleitung immer pp
gli accompagnementi sempre pp
piu cresc.
passionato
sf
languido e dolente
dim.
calando
soave con amore
sempre legato
Ped.
p
mf espressivo
p delicato
mf
sempre decresc.
poco rfz e rallent.
a capriccio

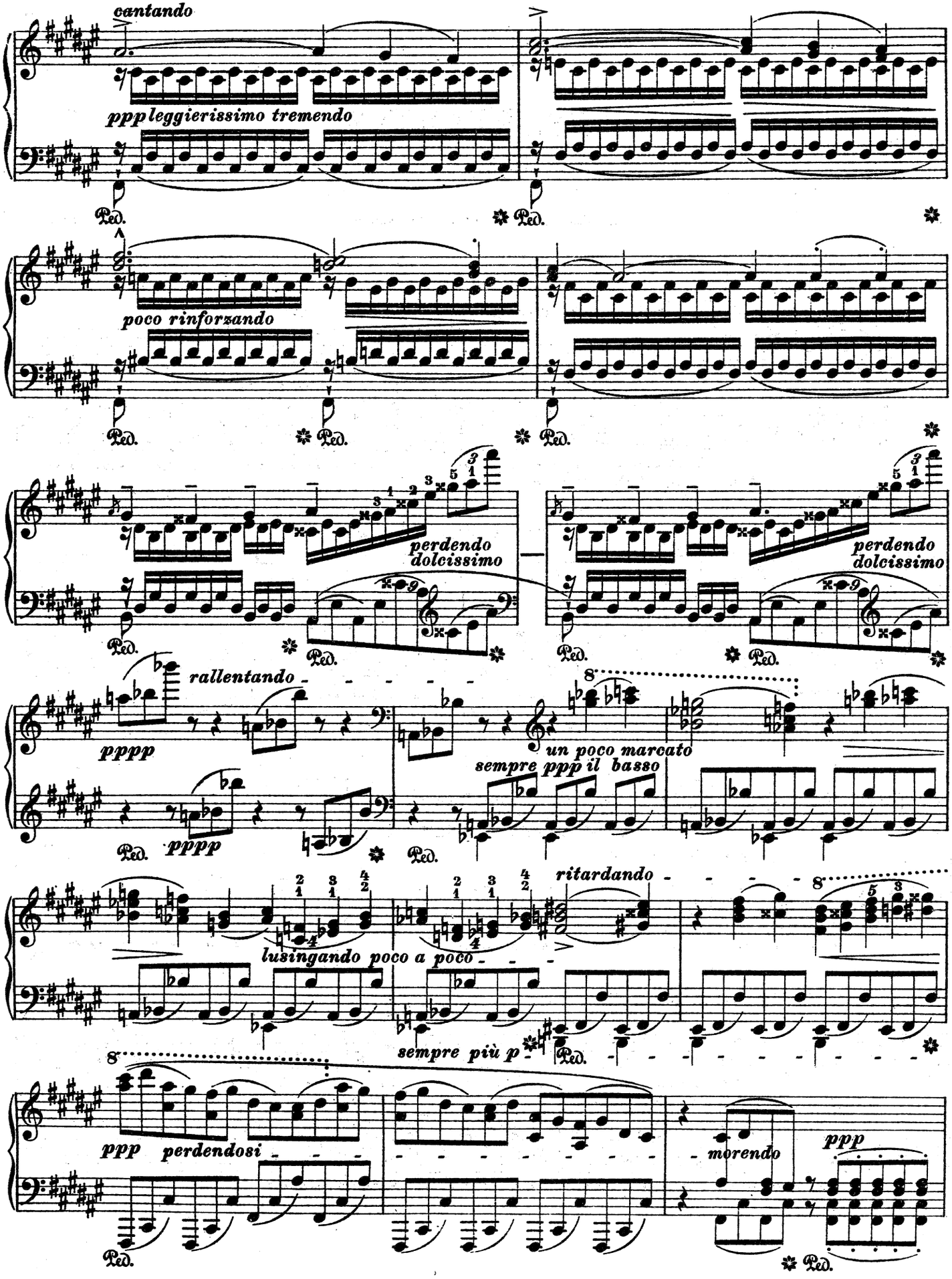

Recitativo
a capriccio
Recitativo
Tempo I.
dolcissimo
cresc.
mf molto espressivo
dim.
rubato
dolce con amore
cresc.
raddolcente
fappassionato
Ped.
molto vfz
lento disperato
mf pesante
Più lento.

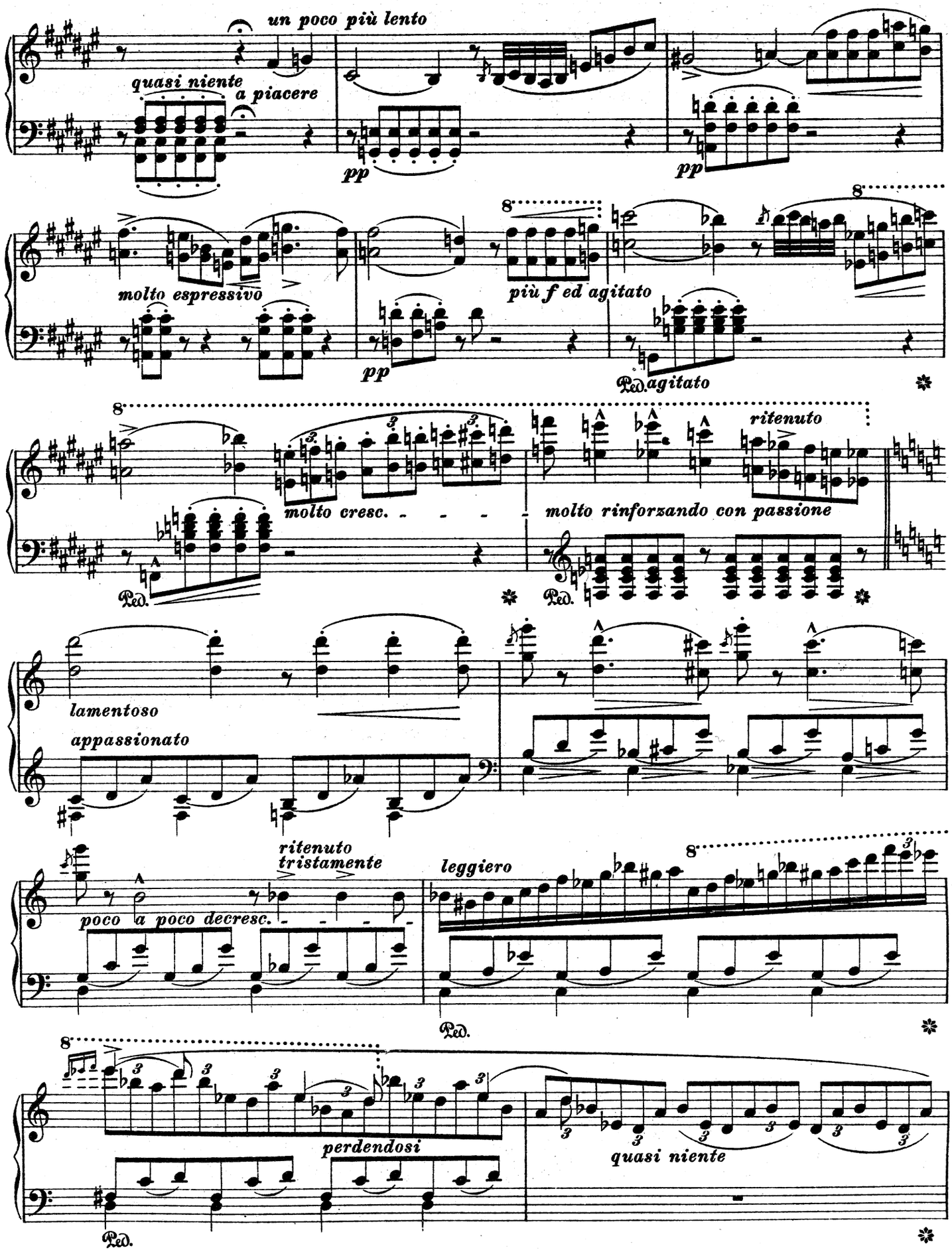
APPARITIONS

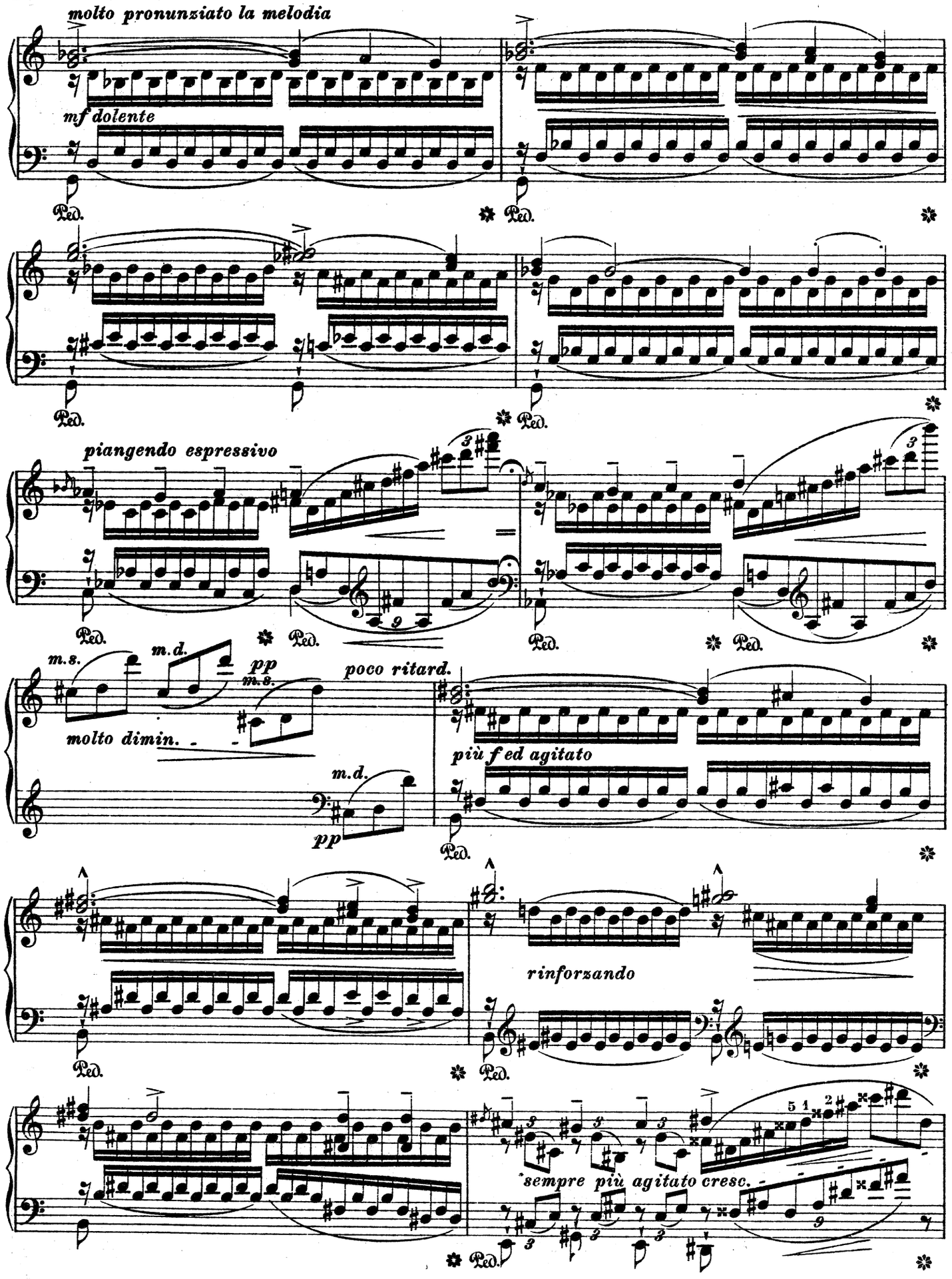
No. 1

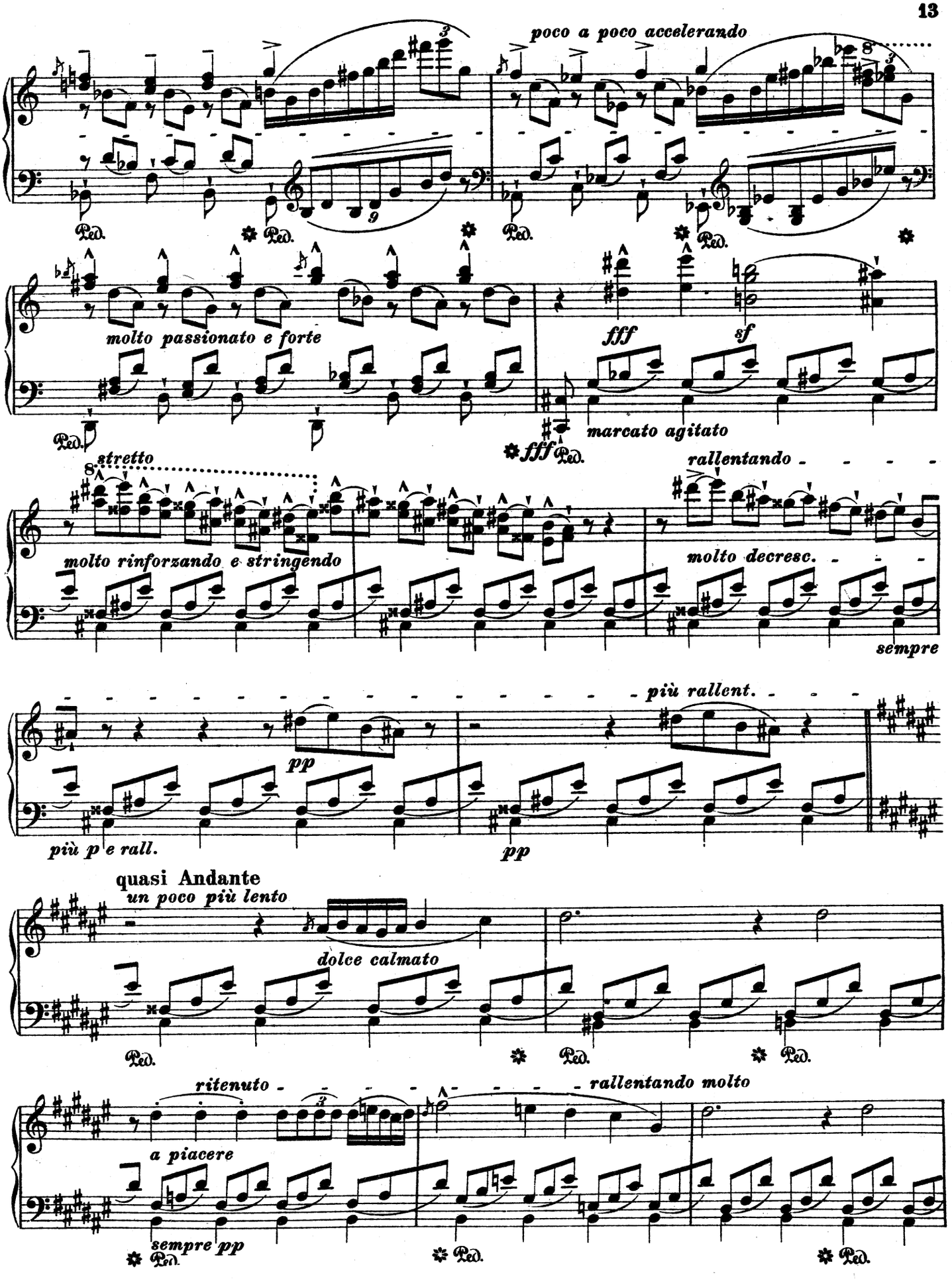
A Madame la Duchesse de Rauzan 1834

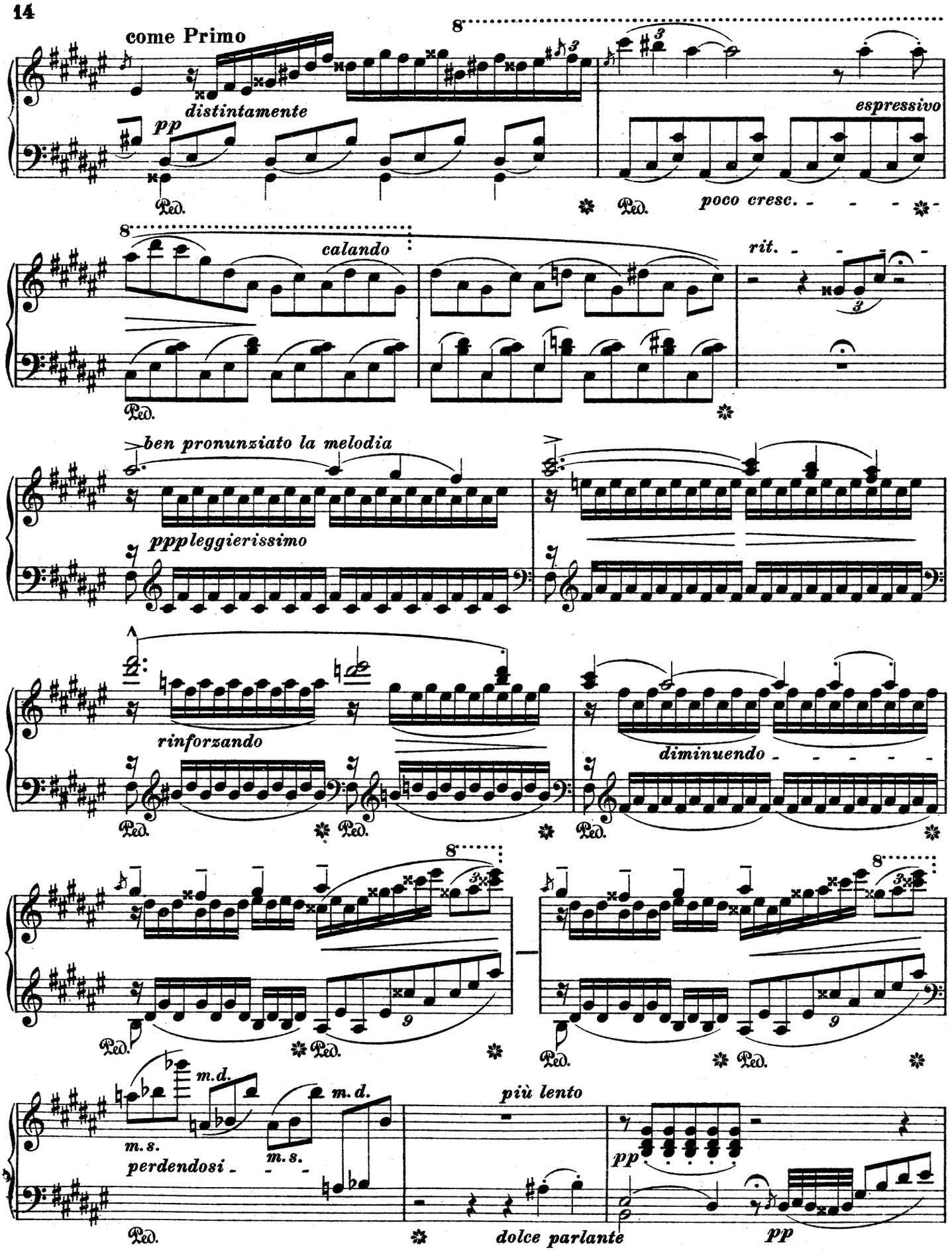


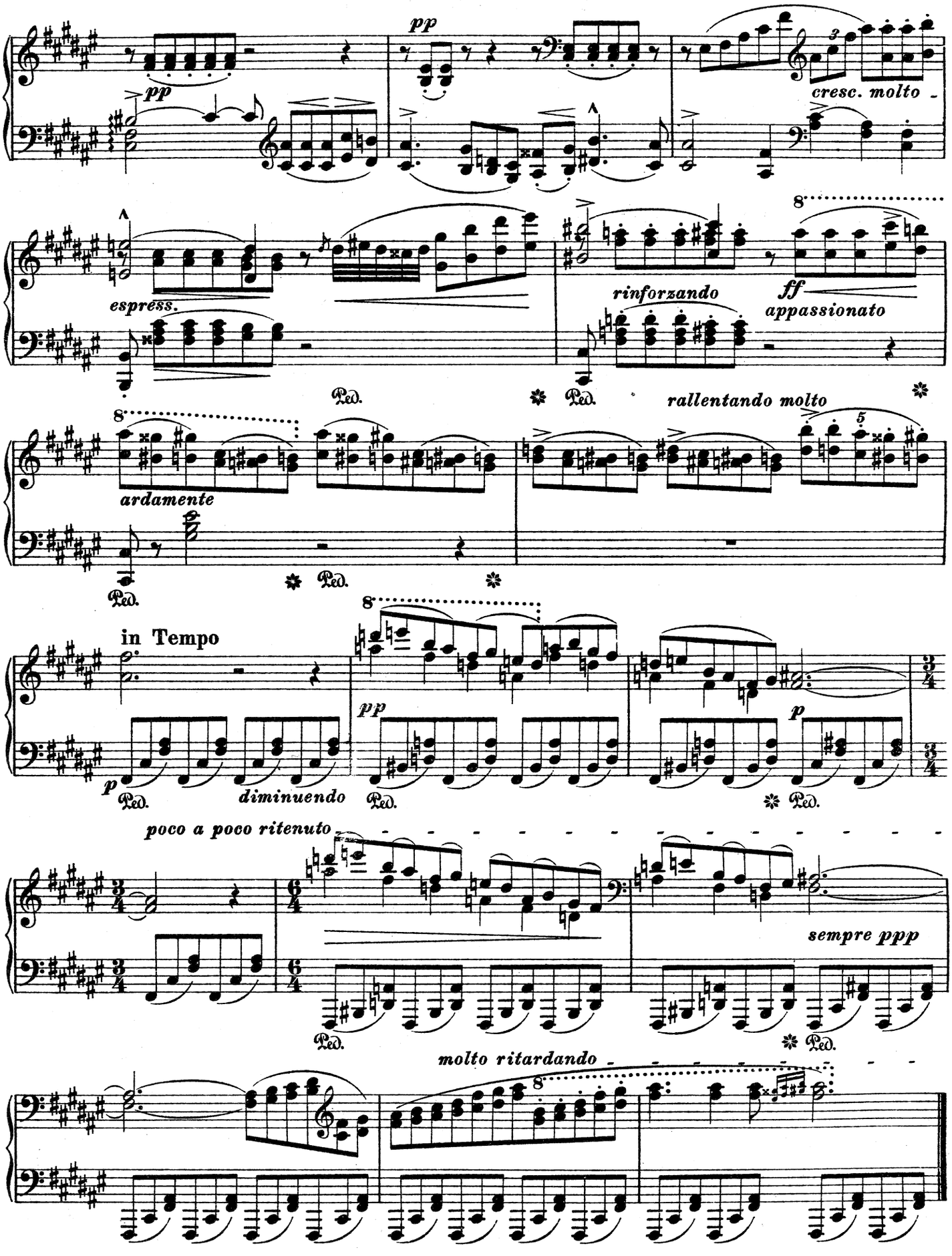

cantando
ppp leggierissimo tremendo
poco rinforzando
perdendo dolcissimo
perdendo dolcissimo
rallentando
pppp
pppp
un poco marcato
sempre ppp il basso
ritardando
lusingando poco a poco
sempre più p
ppp perdendosi
morendo
ppp
Ped.


un poco più lento
quasi niente
a piacere
pp
pp
molto espressivo
più f ed agitato
pp
Ped.
agitato
ritenuto
molto cresc.
molto rinforzando con passione
Ped.
Ped.
lamentoso
appassionato
ritenuto
tristamente
poco a poco decresc.
leggiero
Ped.
perdendosi
quasi niente
Ped.


molto pronunziato la melodia
mf dolente
Ped.
piangendo espressivo
m.s.
m.d.
pp
molto dimin.
poco ritard.
più f ed agitato
rinforzando
sempre più agitato cresc.


poco a poco accelerando
molto passionato e forte
fff
sf
marcato agitato
fff
stretto
molto rinforzando e stringendo
rallentando
molto decresc.
sempre
più rallent.
pp
più p e rall.
pp
quasi Andante
un poco più lento
dolce calmato
ritenuto
rallentando molto
a piacere
sempre pp

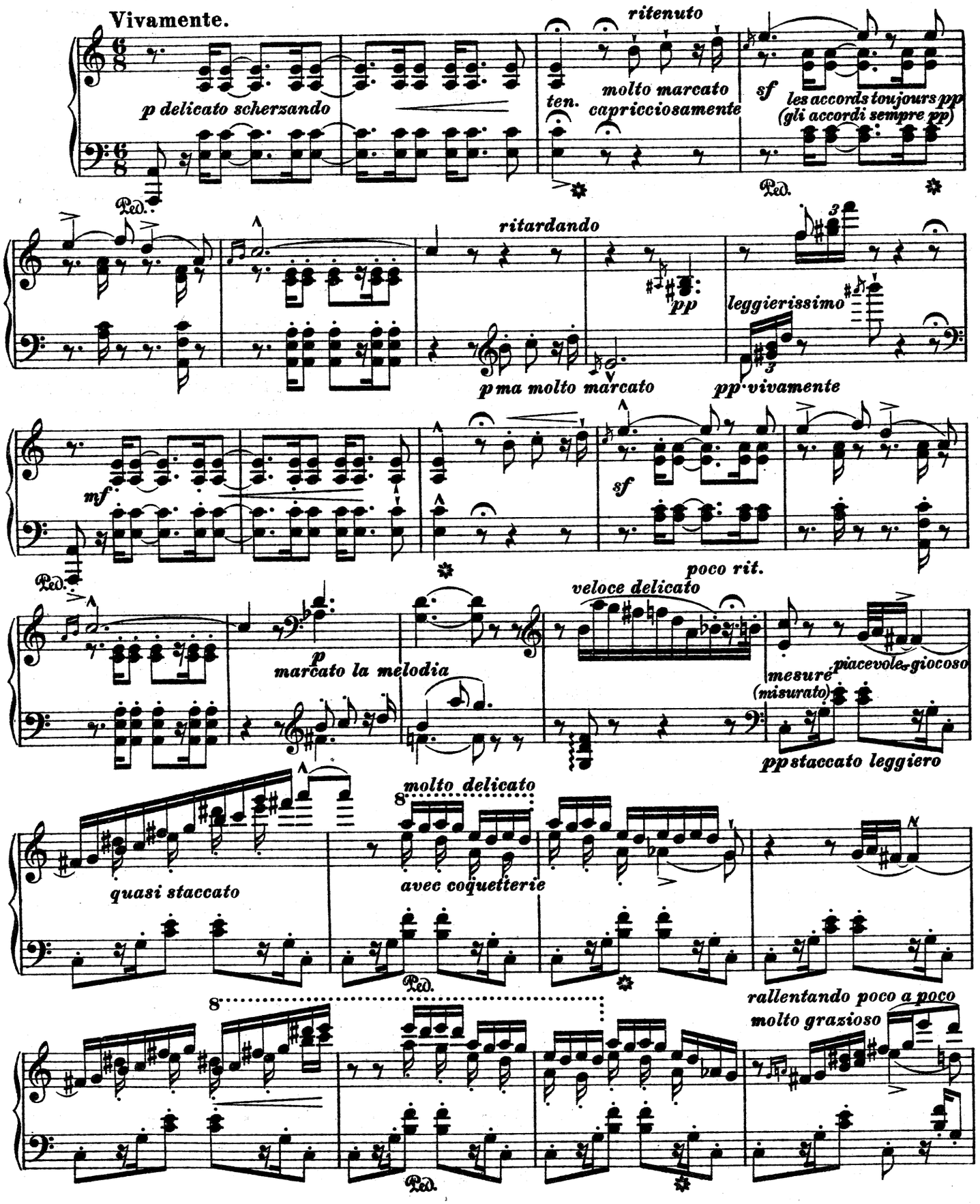

come Primo
distintamente
pp
espressivo
poco cresc.
calando
rit.
ben pronunziato la melodia
pppleggierissimo
rinforzando
diminuendo
m.d.
m.s.
perdendosi
più lento
dolce parlante
pp
Ped.

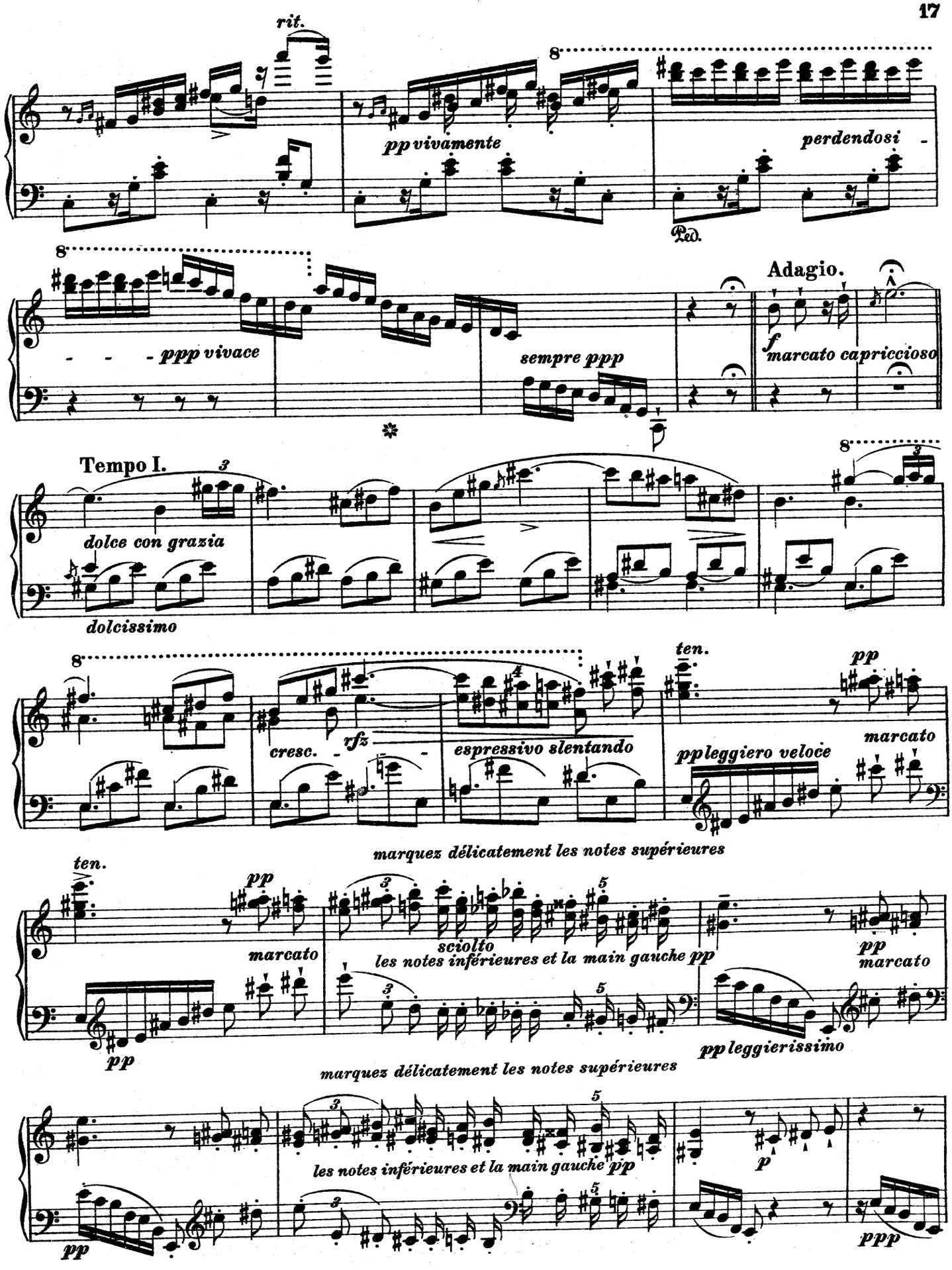

pp
pp
cresc. molto
espress.
rinforzando
ff
appassionato
rallentando molto
ardamente
in Tempo
pp
p
p
diminuendo
poco a poco ritenuto
sempre ppp
molto ritardando

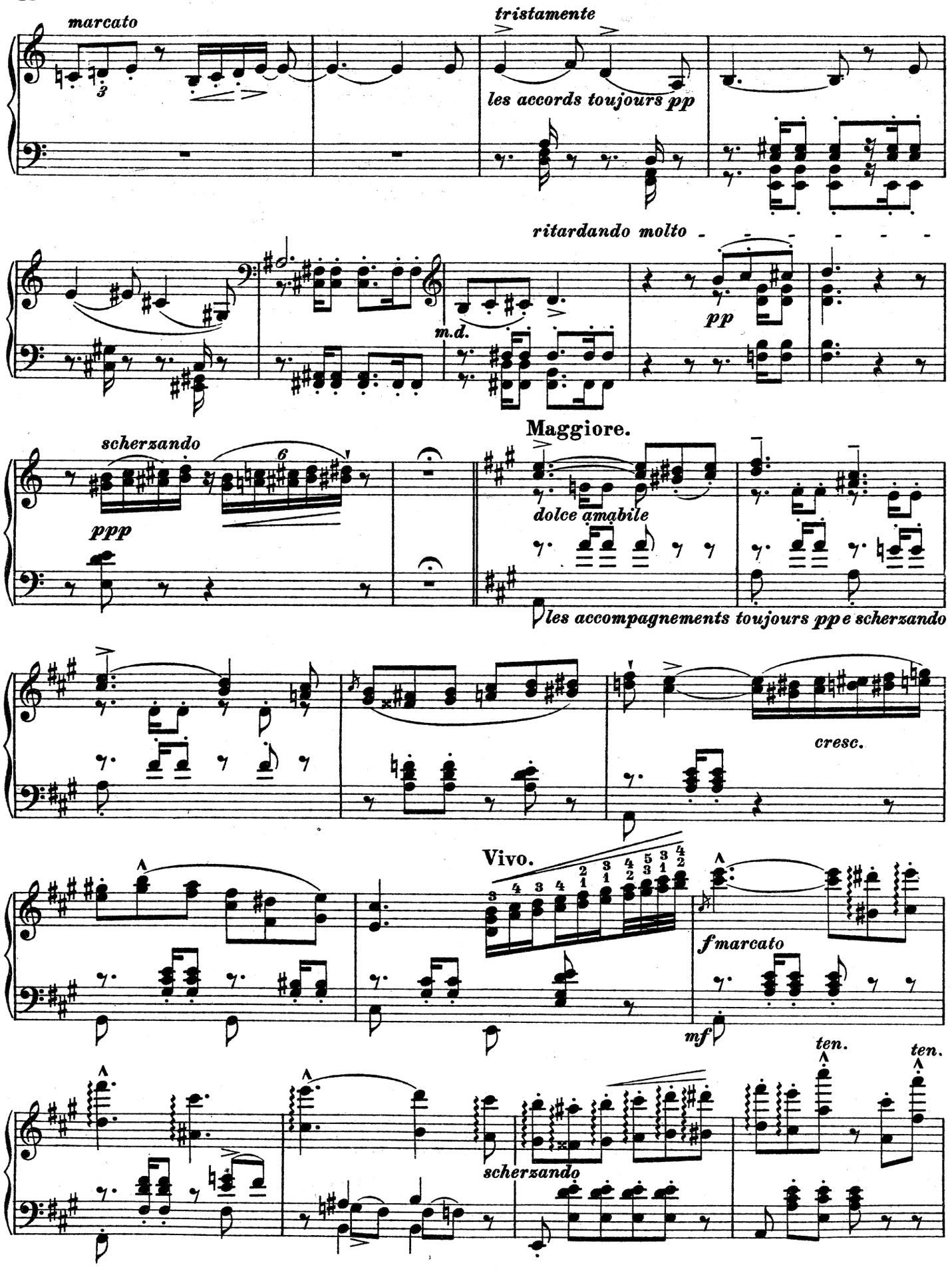
APPARITIONS No. 2

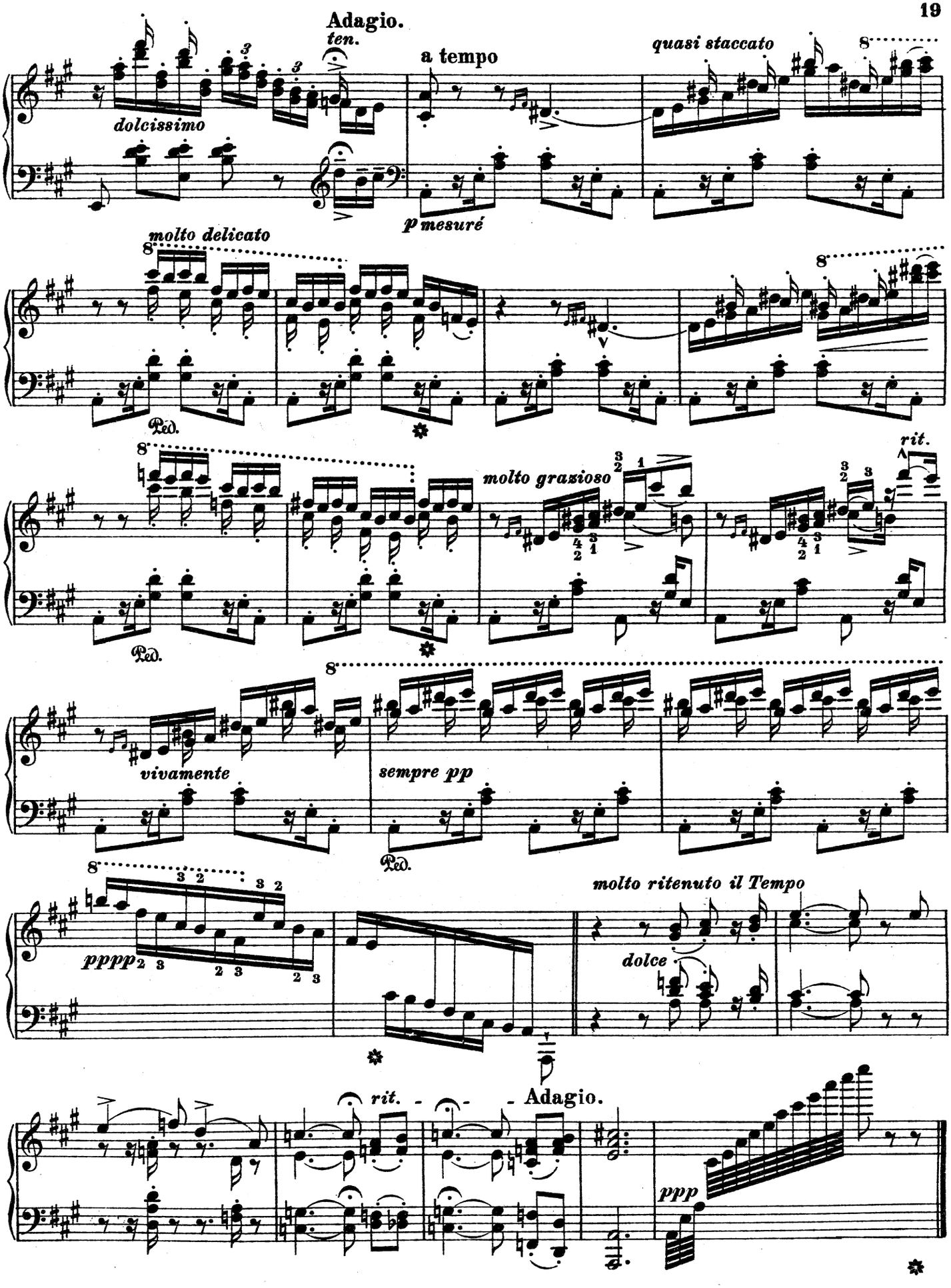
A Madame la Vicomtesse Frédéric de Larochefoucauld

1834




rit.
pp vivamente
perdendosi
Ped.
ppp vivace
sempre ppp
Adagio.
f marcato capriccioso
Tempo I.
dolce con grazia
dolcissimo
cresc.
rfz
espressivo slentando
ten.
pp leggiero veloce
pp
marcato
marquez délicatement les notes supérieures
ten.
pp
marcato
sciolto
les notes inférieures et la main gauche pp
pp
marcato
pp leggierissimo
marquez délicatement les notes supérieures
les notes inférieures et la main gauche pp
p
pp
ppp

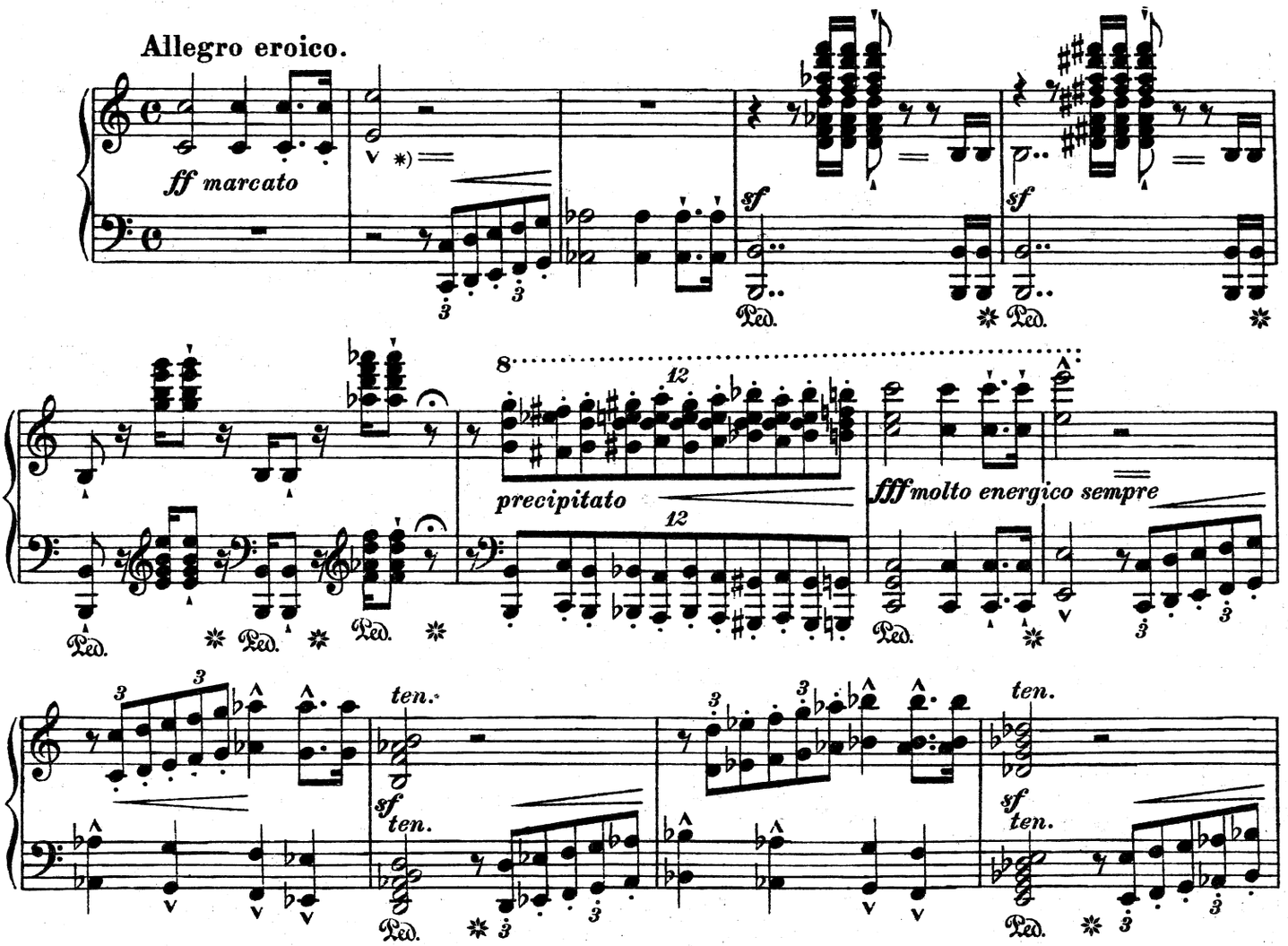

marcato
tristamente
les accords toujours pp
ritardando molto
m.d.
pp
scherzando
6
ppp
Maggiore.
dolce amabile
les accompagnements toujours pp e scherzando
cresc.
Vivo.
fmarcato
mf
ten.
ten.
scherzando


Adagio.
ten.
a tempo
quasi staccato
dolcissimo
p mesuré
molto delicato
Ped.
molto grazioso
rit.
vivamente
sempre pp
pppp
molto ritenuto il Tempo
dolce
rit.
Adagio.
ppp

LYON

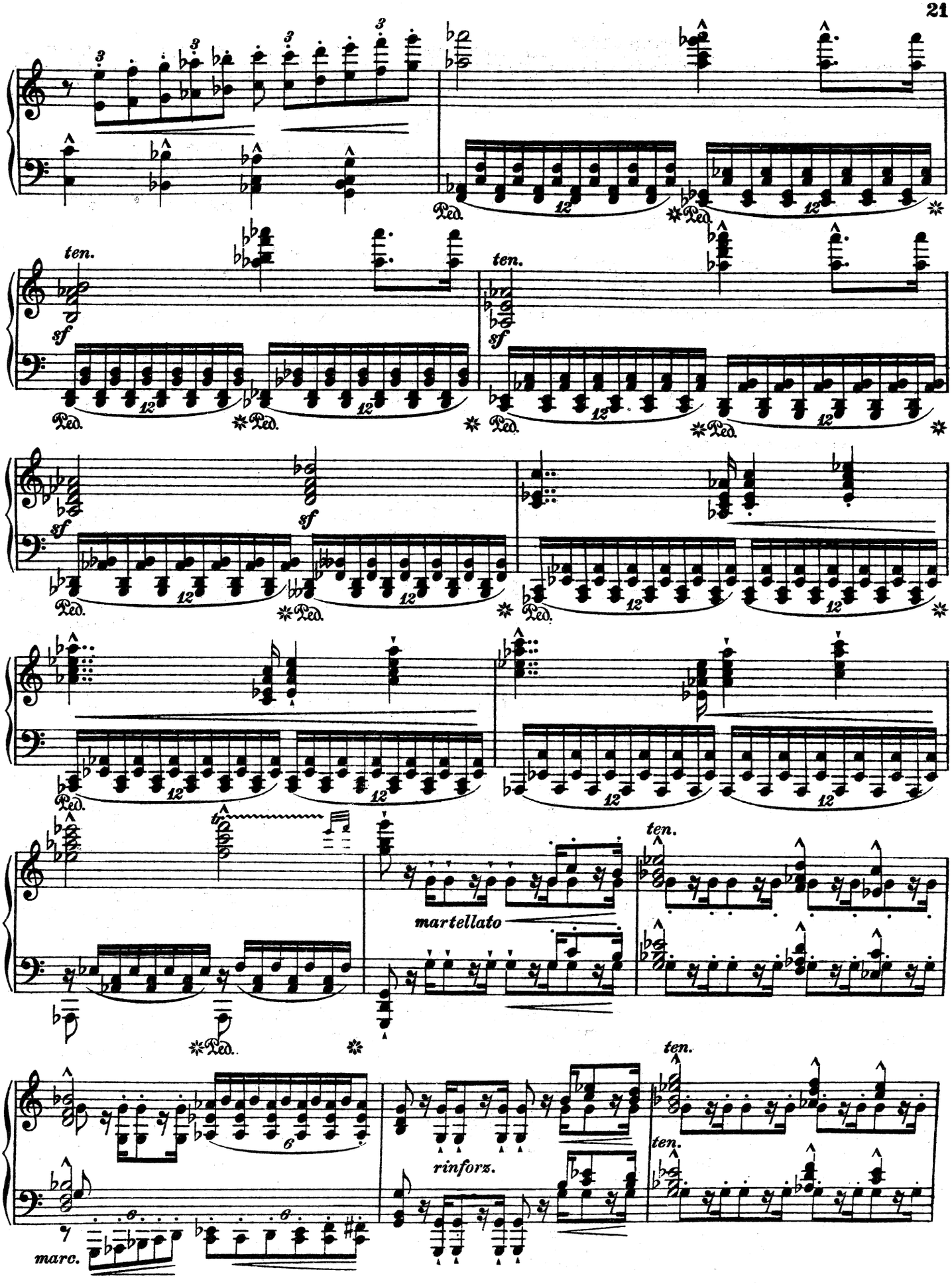
" Vivre en travaillant ou mourir en combattant "

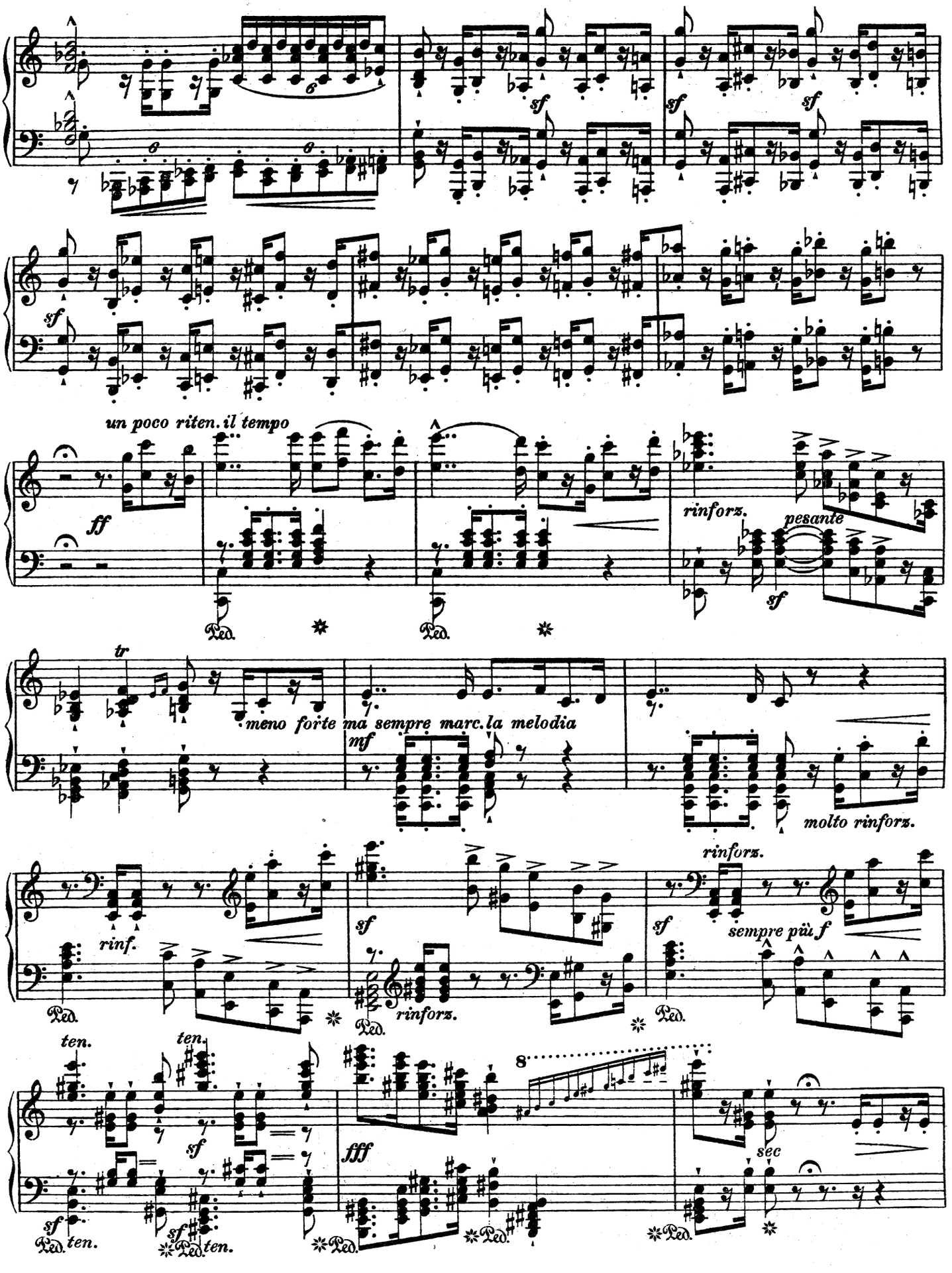
A Mr. de L (amennais) 1834

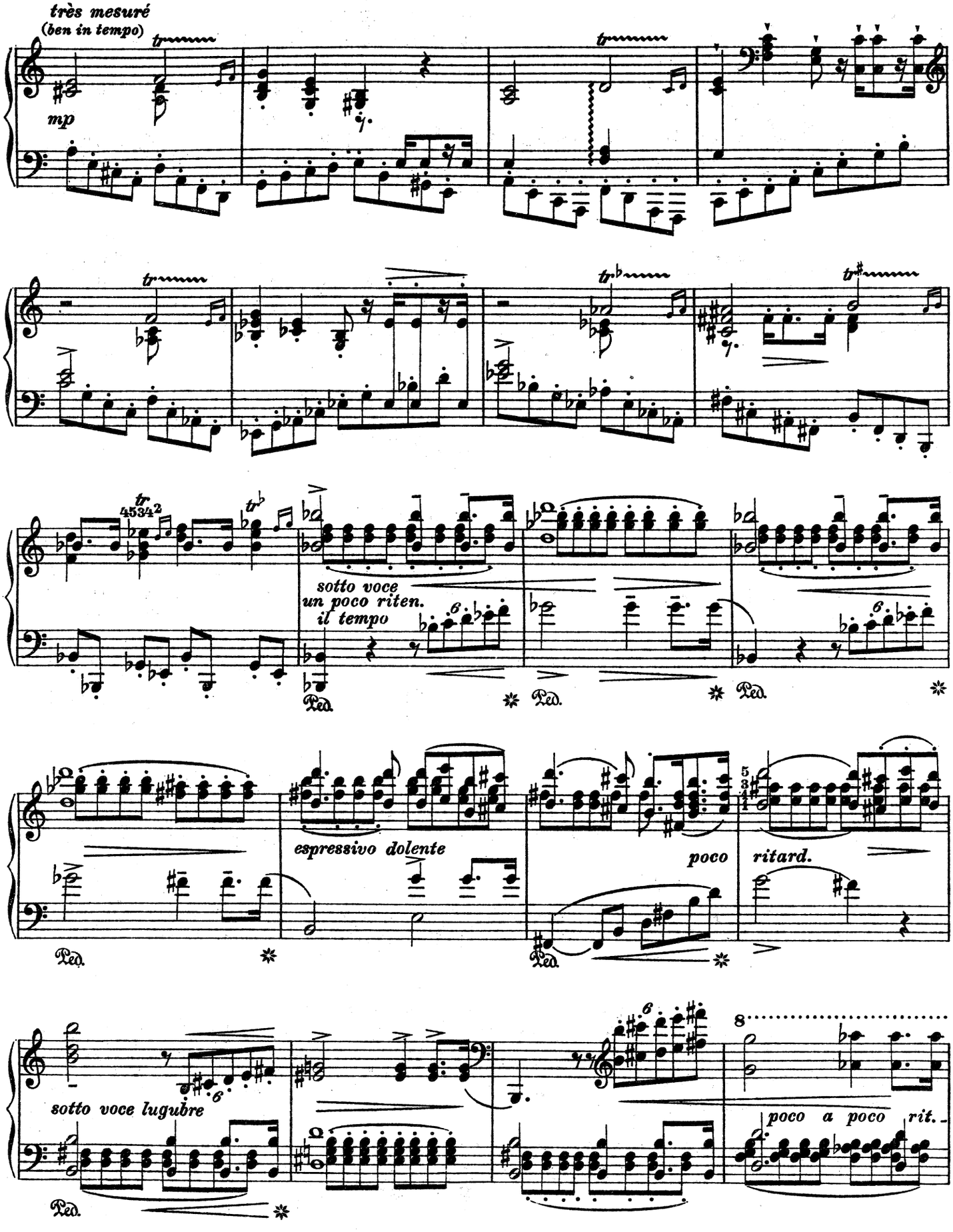


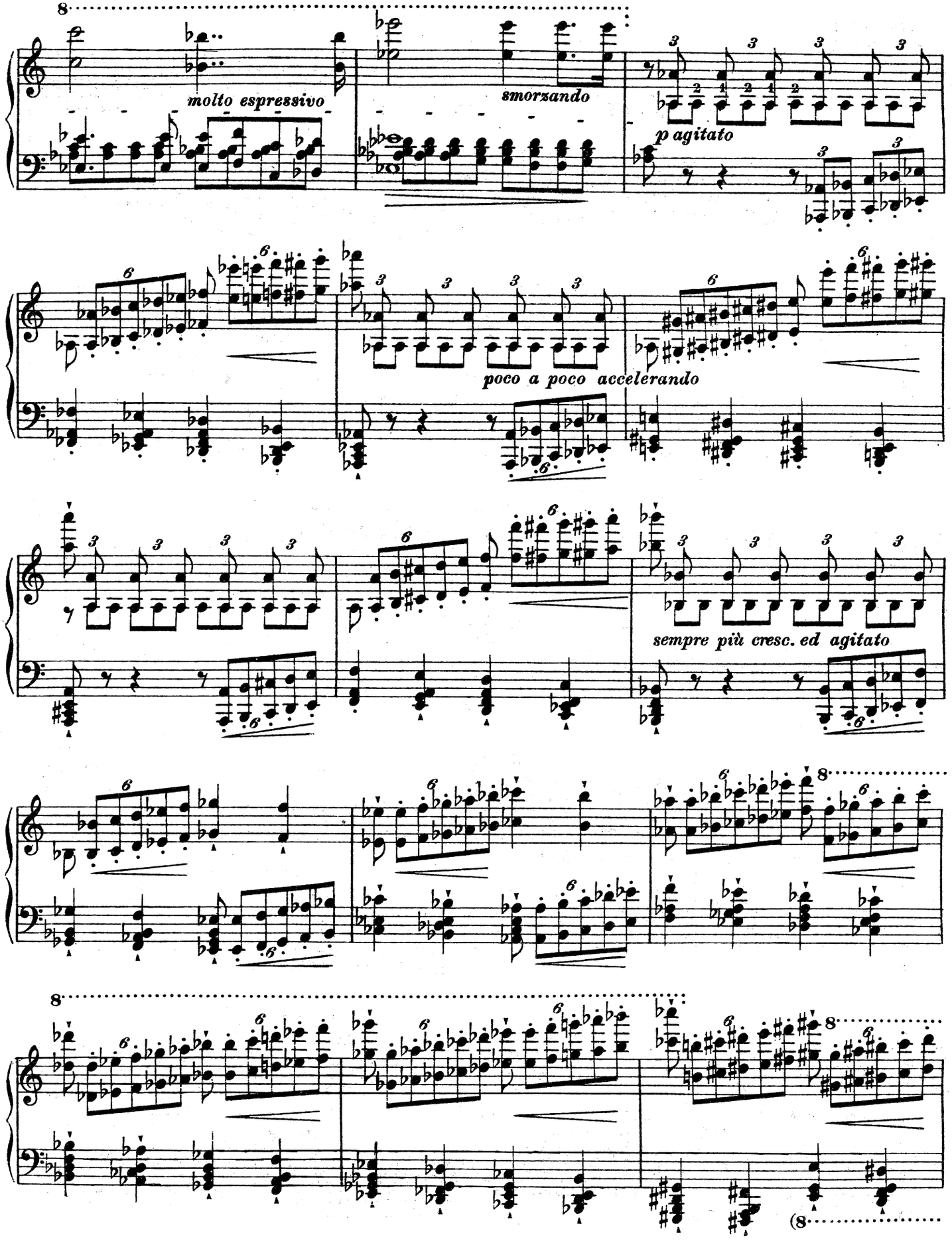
*)

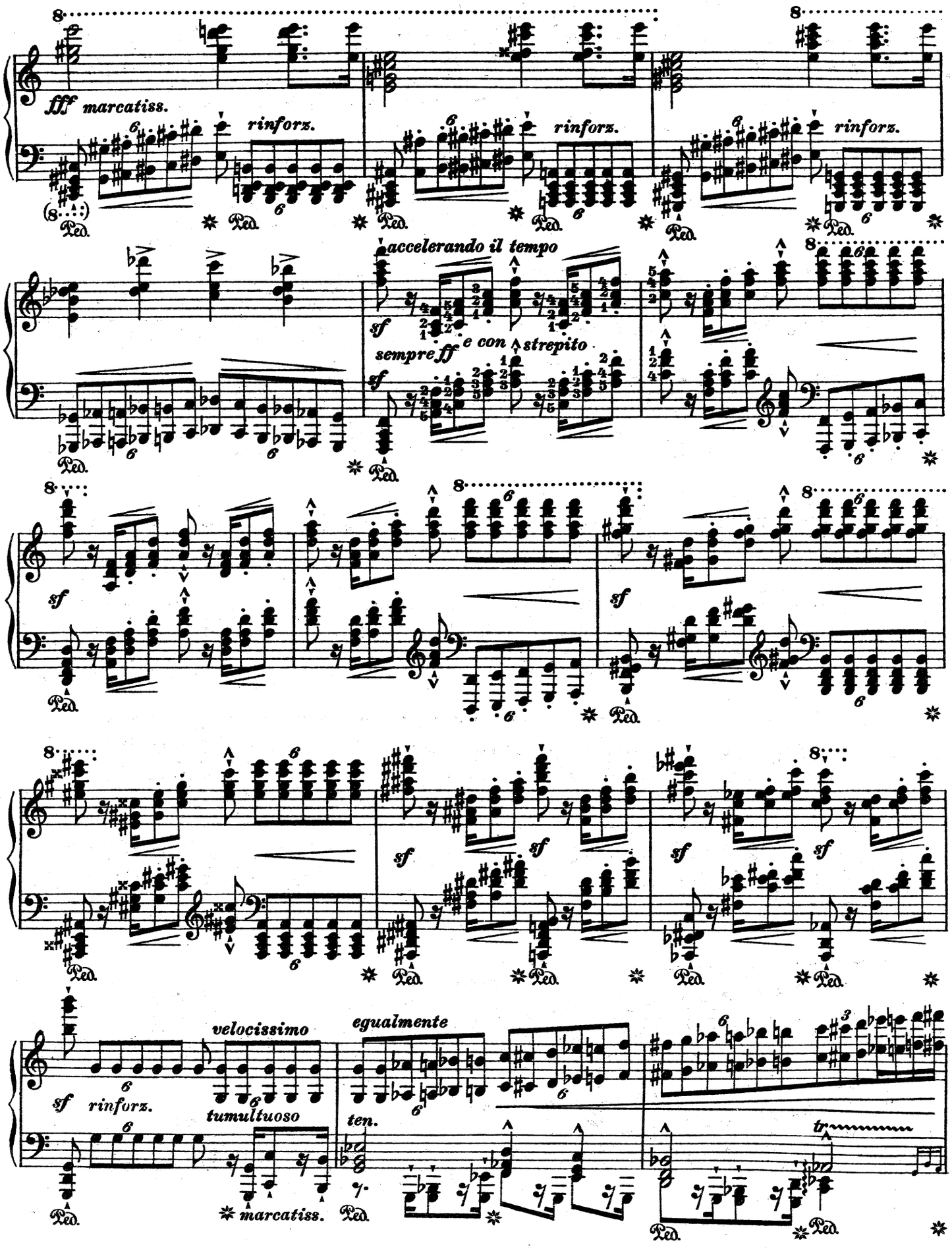
The double lines ═══ indicate increased rapidity.
The single lines ——— indicate decreased rapidity.
The ═══ indicate pauses of less duration than the 𝄐.

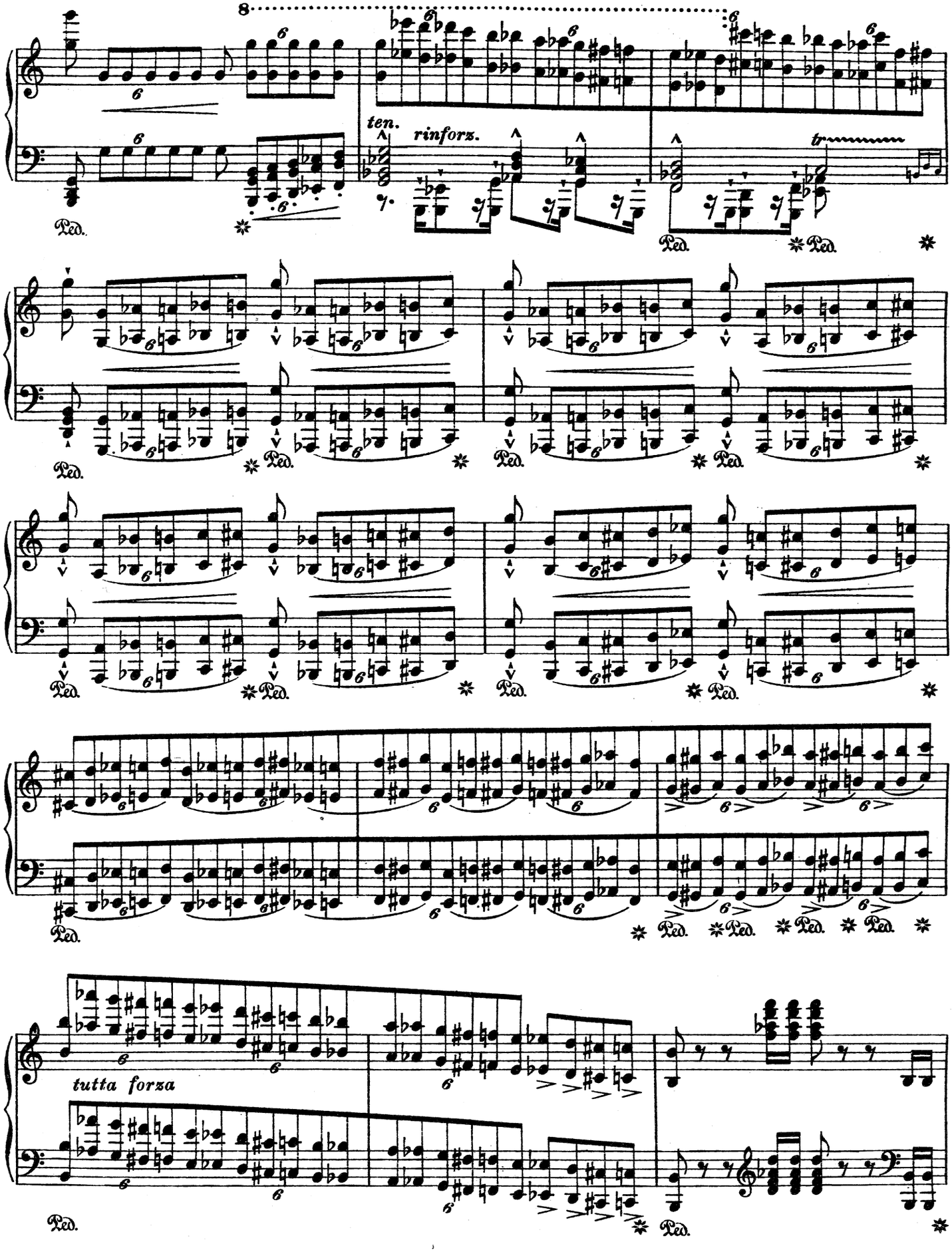

ten.
sf
Ped.
martellato
rinforz.
marc.

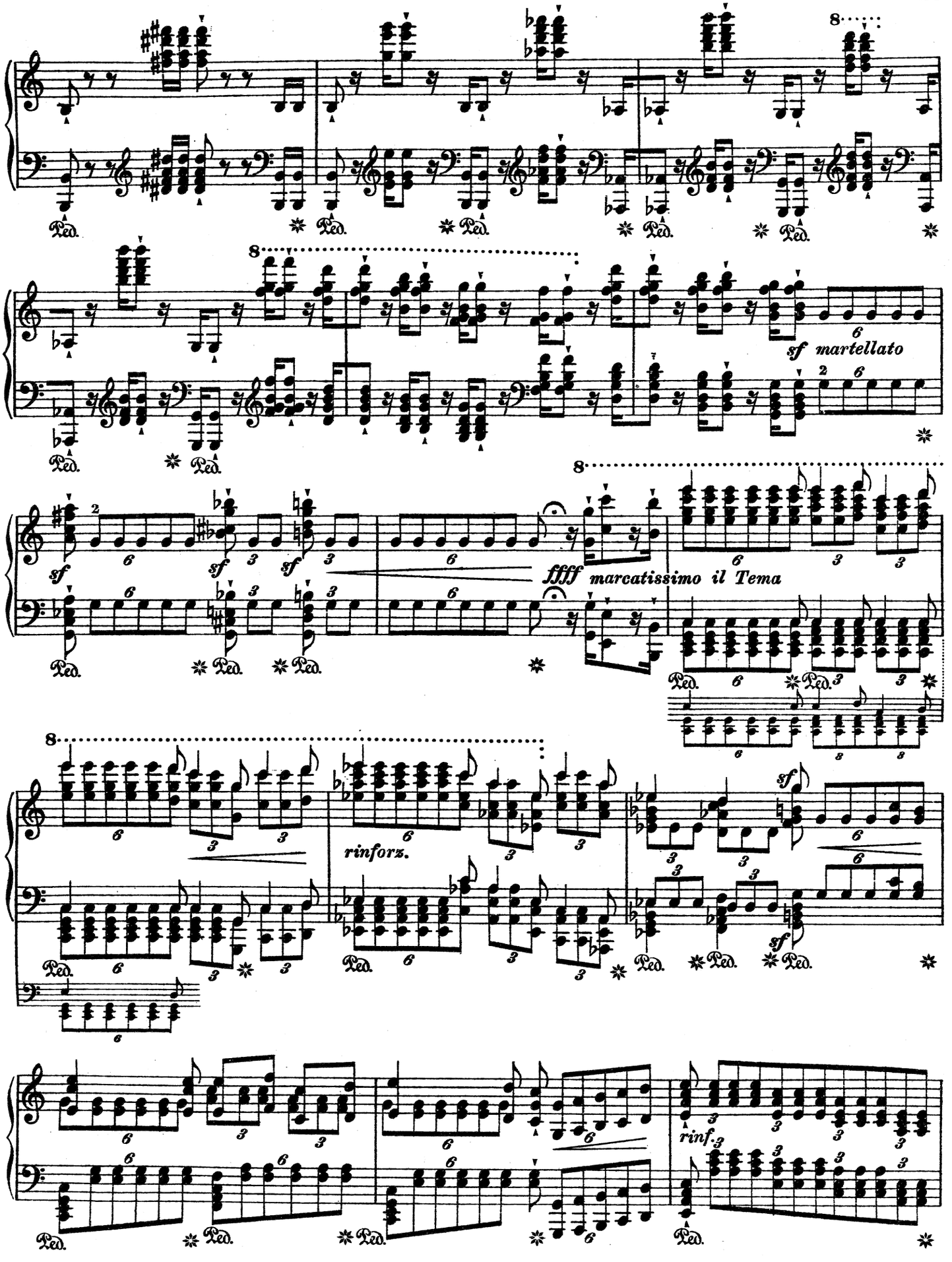

sf
un poco riten. il tempo
ff
rinforz.
pesante
tr
meno forte ma sempre marc. la melodia
mf
molto rinforz.
rinf.
rinforz.
sempre più f
ten.
fff
sec
Ped.

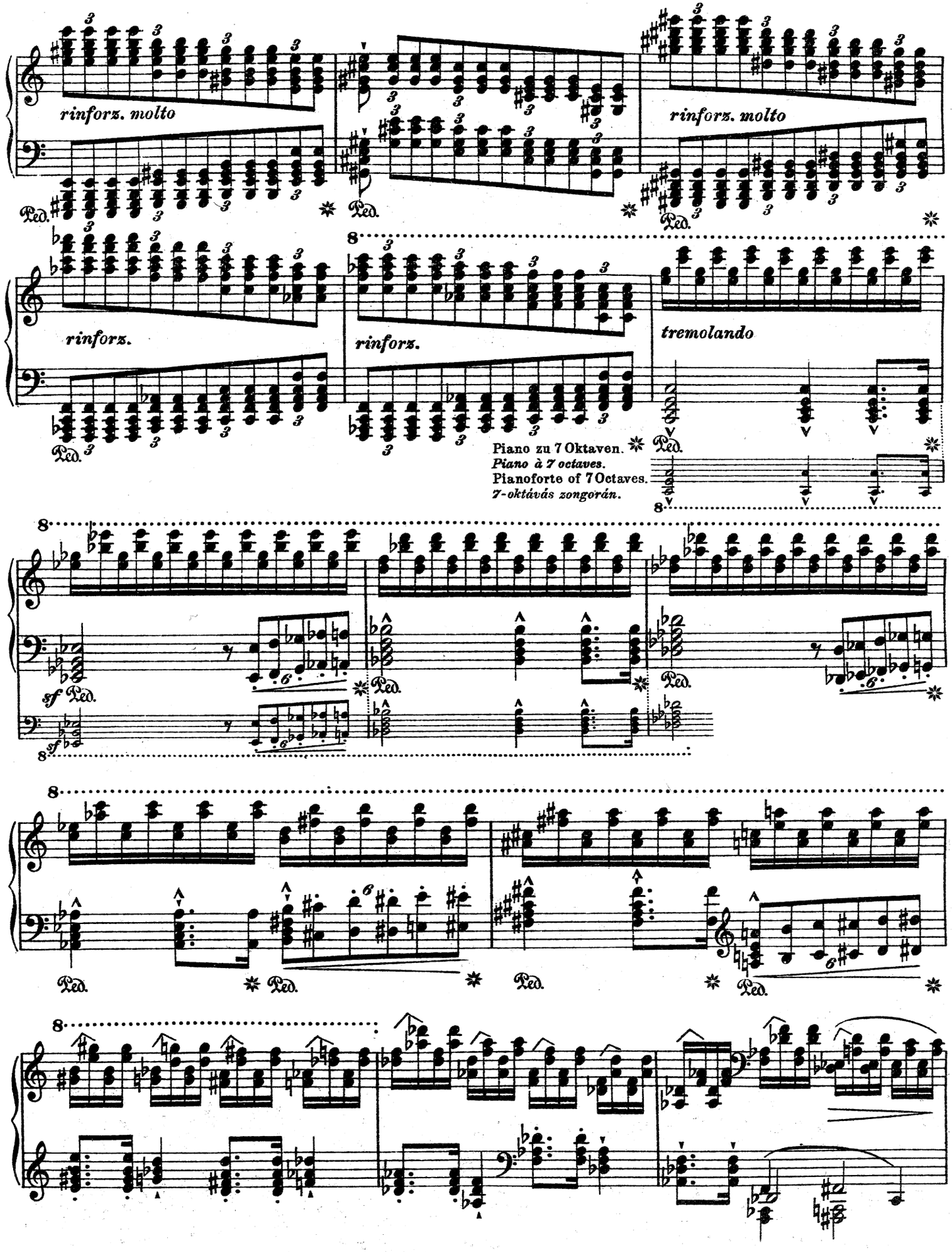

très mesuré
(ben in tempo)
mp
tr
45342
sotto voce
un poco riten.
il tempo
espressivo dolente
poco
ritard.
sotto voce lugubre
poco a poco rit.
Ped.

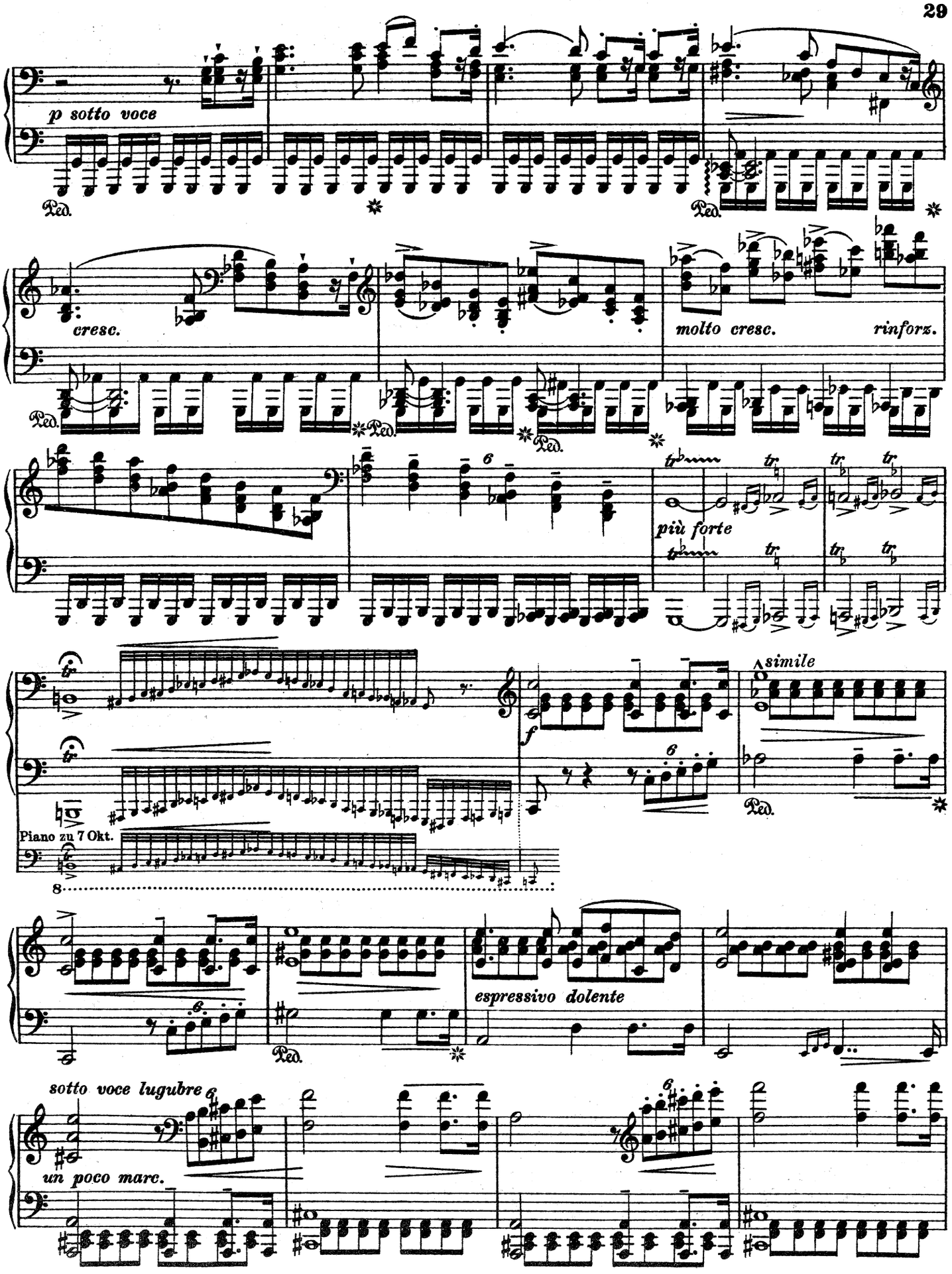

molto espressivo
smorzando
p agitato
poco a poco accelerando
sempre più cresc. ed agitato

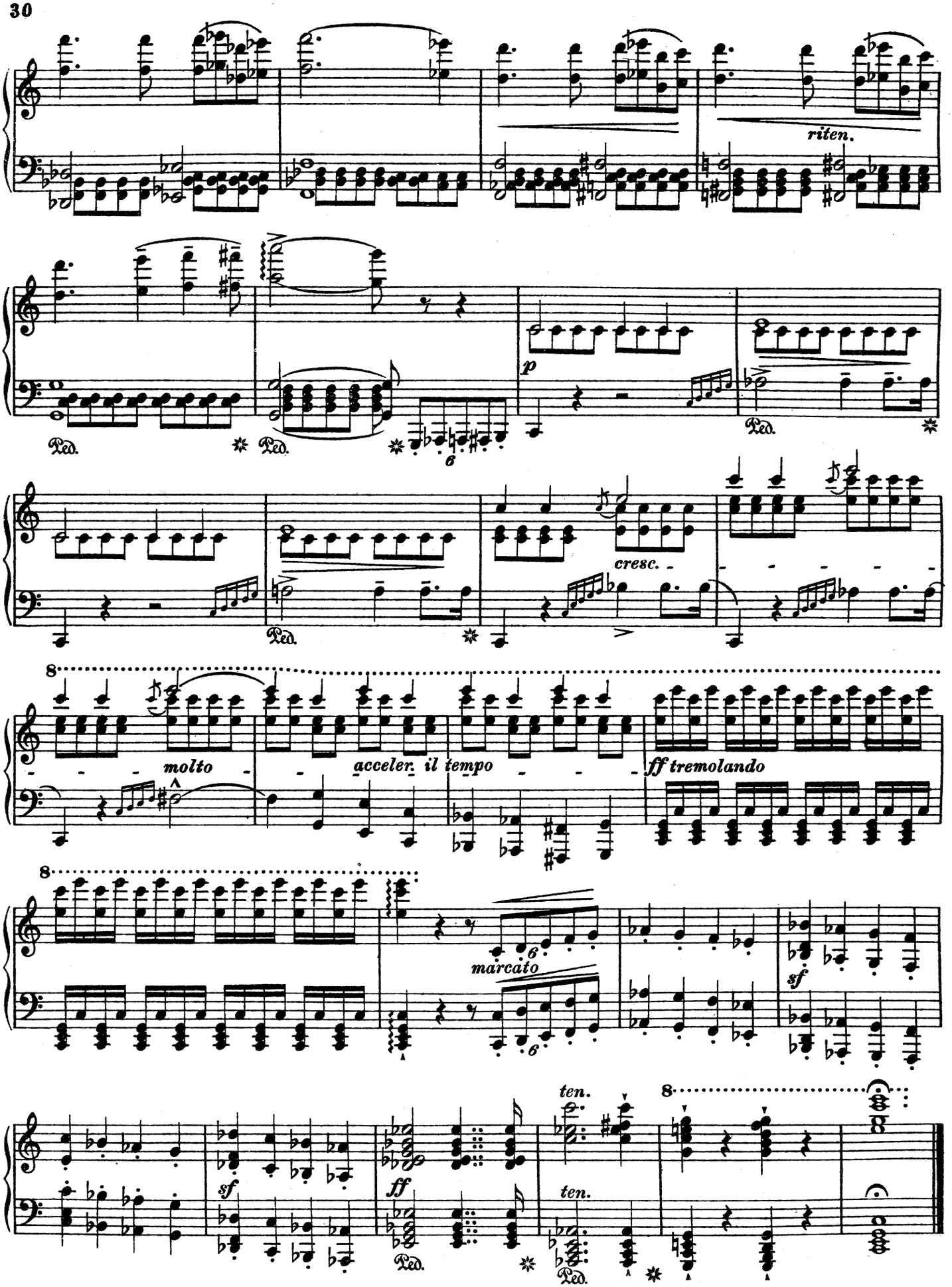

fff marcatiss.
rinforz.
rinforz.
rinforz.
accelerando il tempo
sempre ff e con strepito
sf
velocissimo
sf rinforz.
tumultuoso
marcatiss.
egualmente
ten.
tr
Ped.


8
ten.
rinforz.
tr
Ped.
tutta forza


8
Ped.
8
sf martellato
sf
fffff marcatissimo il Tema
rinforz.
rinf.

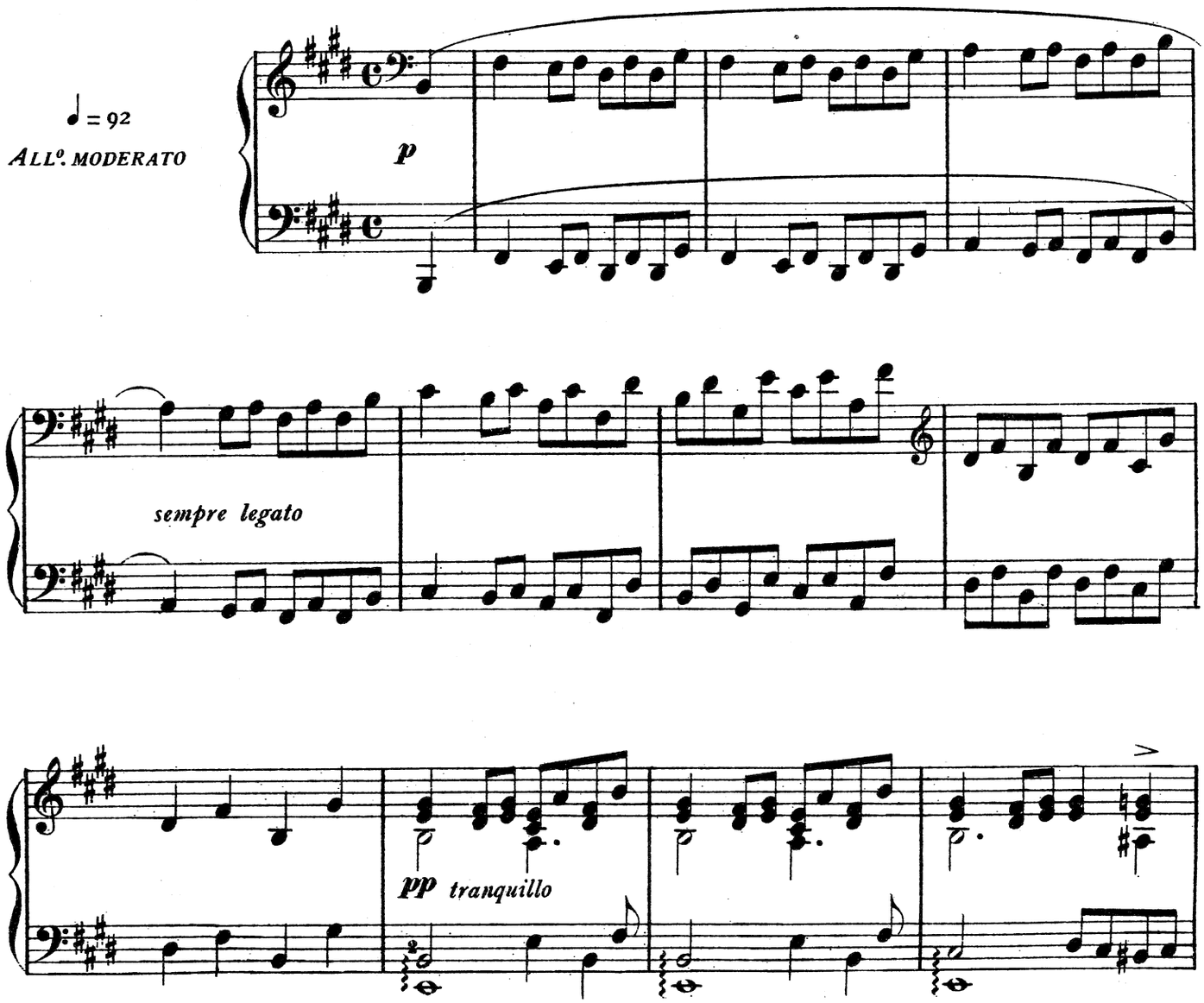

rinforz. molto
rinforz. molto
rinforz.
rinforz.
tremolando
Piano zu 7 Oktaven.
Piano à 7 octaves.
Pianoforte of 7 Octaves.
7-oktávás zongorán.
sf
sf

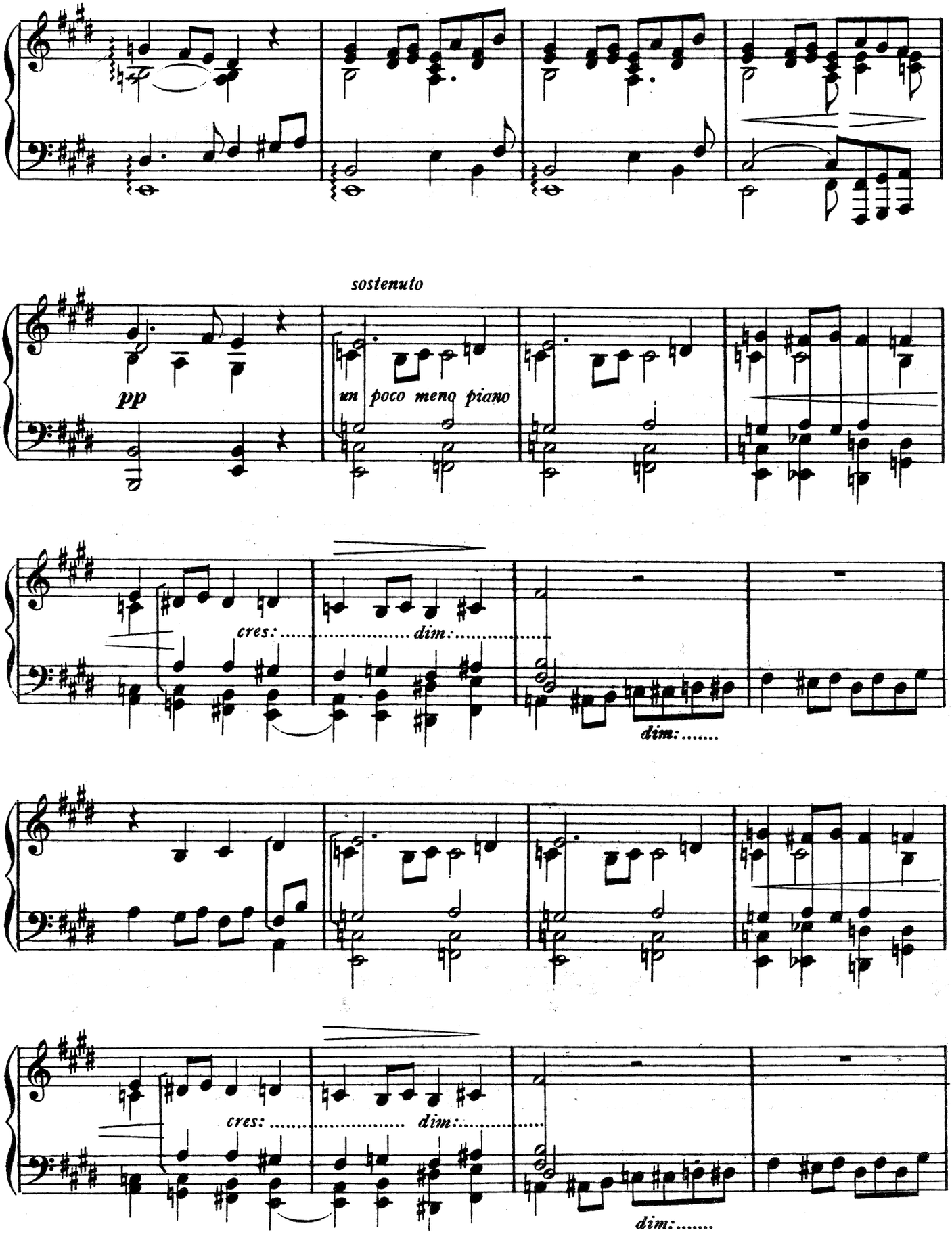

p sotto voce
Ped.
cresc.
molto cresc.
rinforz.
più forte
simile
f
Piano zu 7 Okt.
espressivo dolente
sotto voce lugubre
un poco marc.

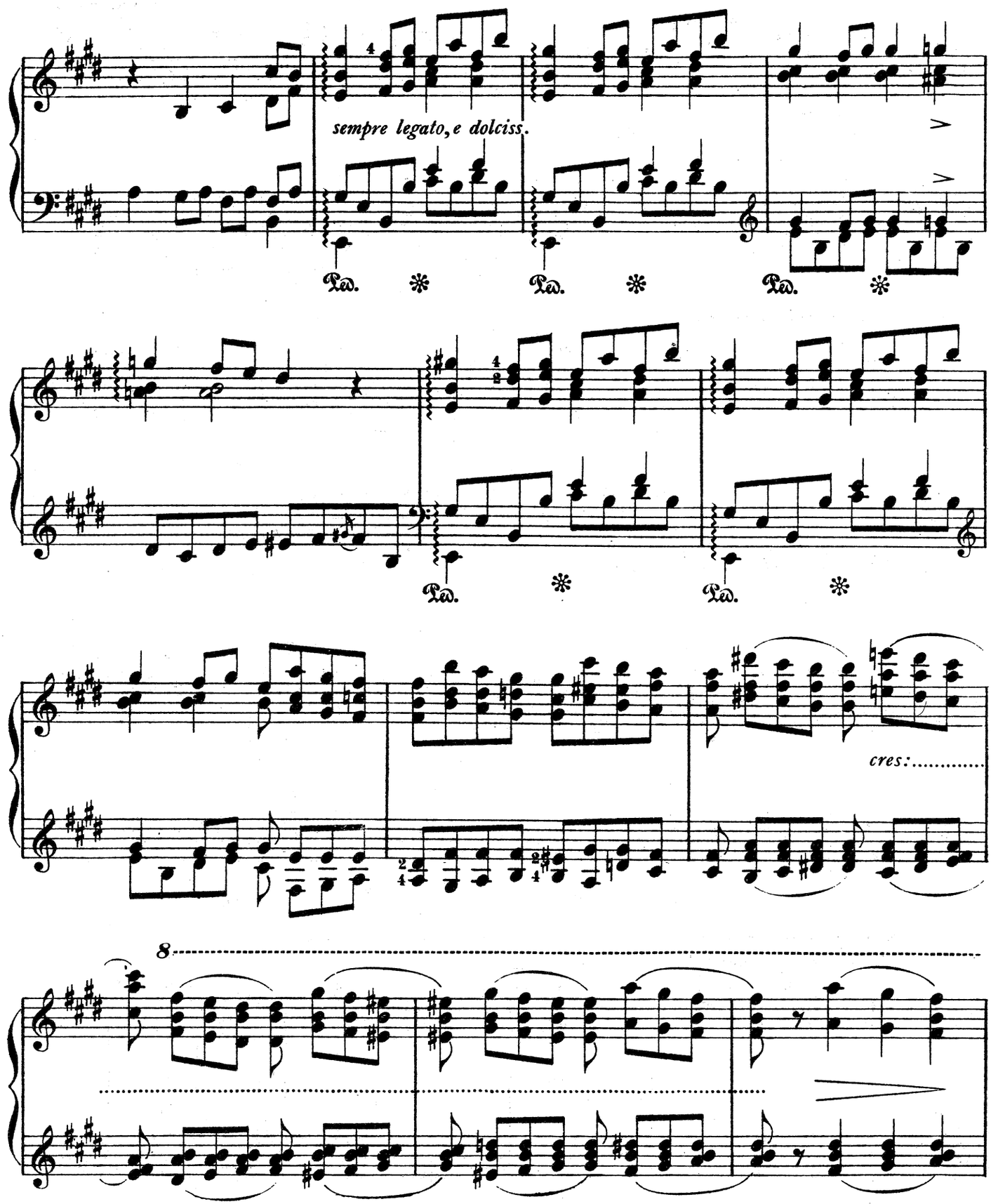

riten.
Ped.
Ped.
Ped.
p
Ped.
cresc.
Ped.
molto
acceler. il tempo
ff tremolando
marcato
sf
sf
ff
Ped.
ten.
ten.
Ped.

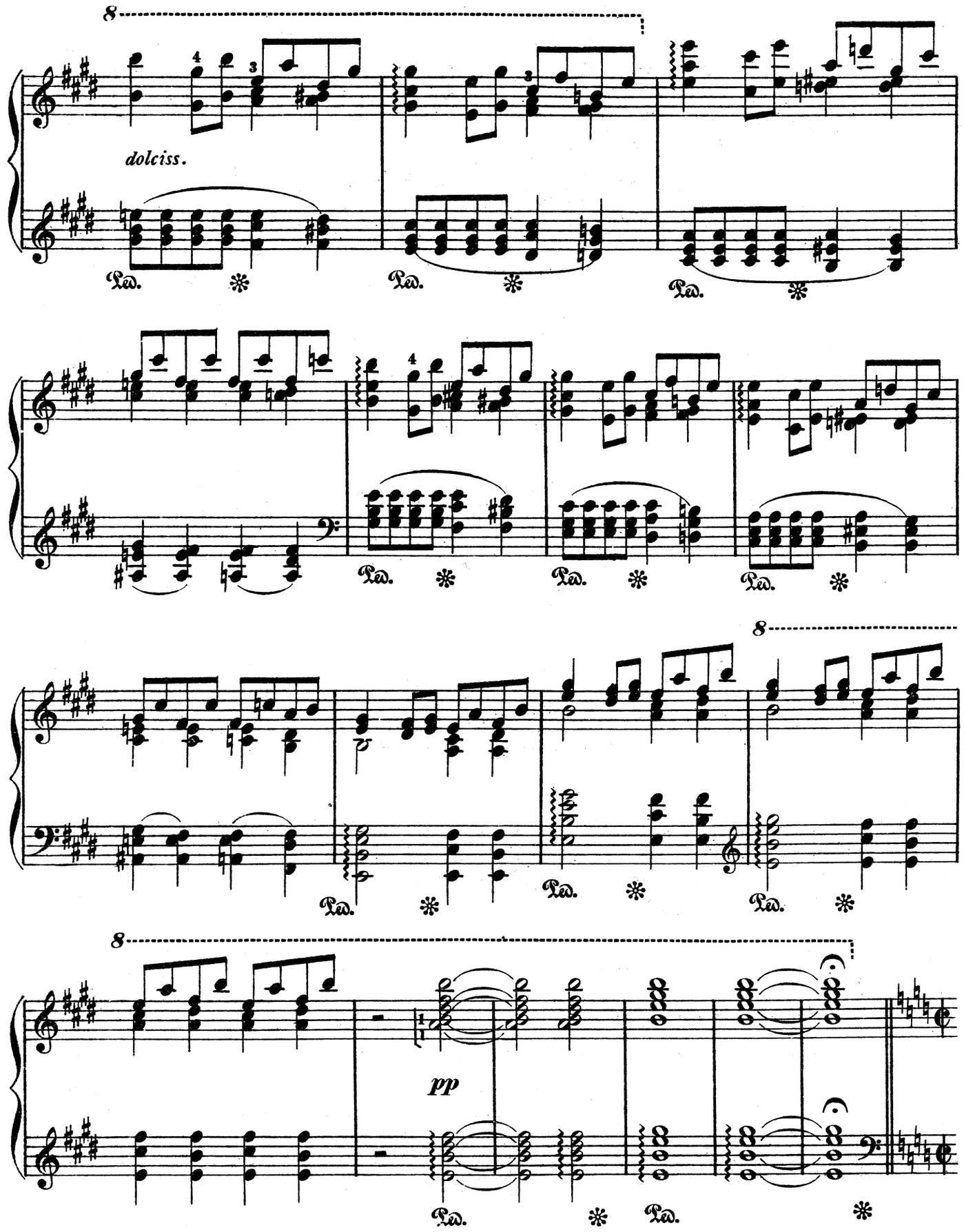
REMINISCENCES DE BOCCANEGRA DE VERDI

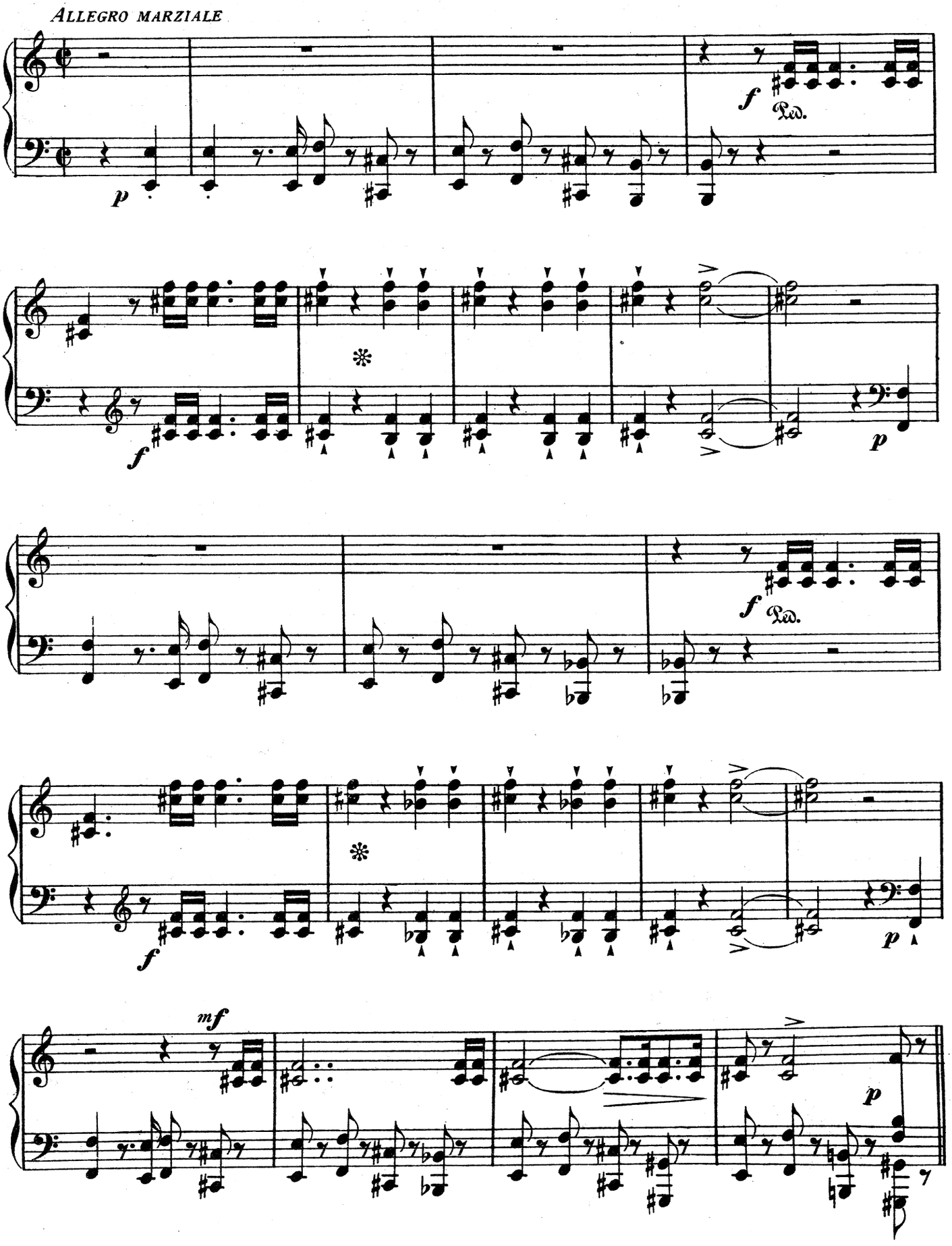
1882



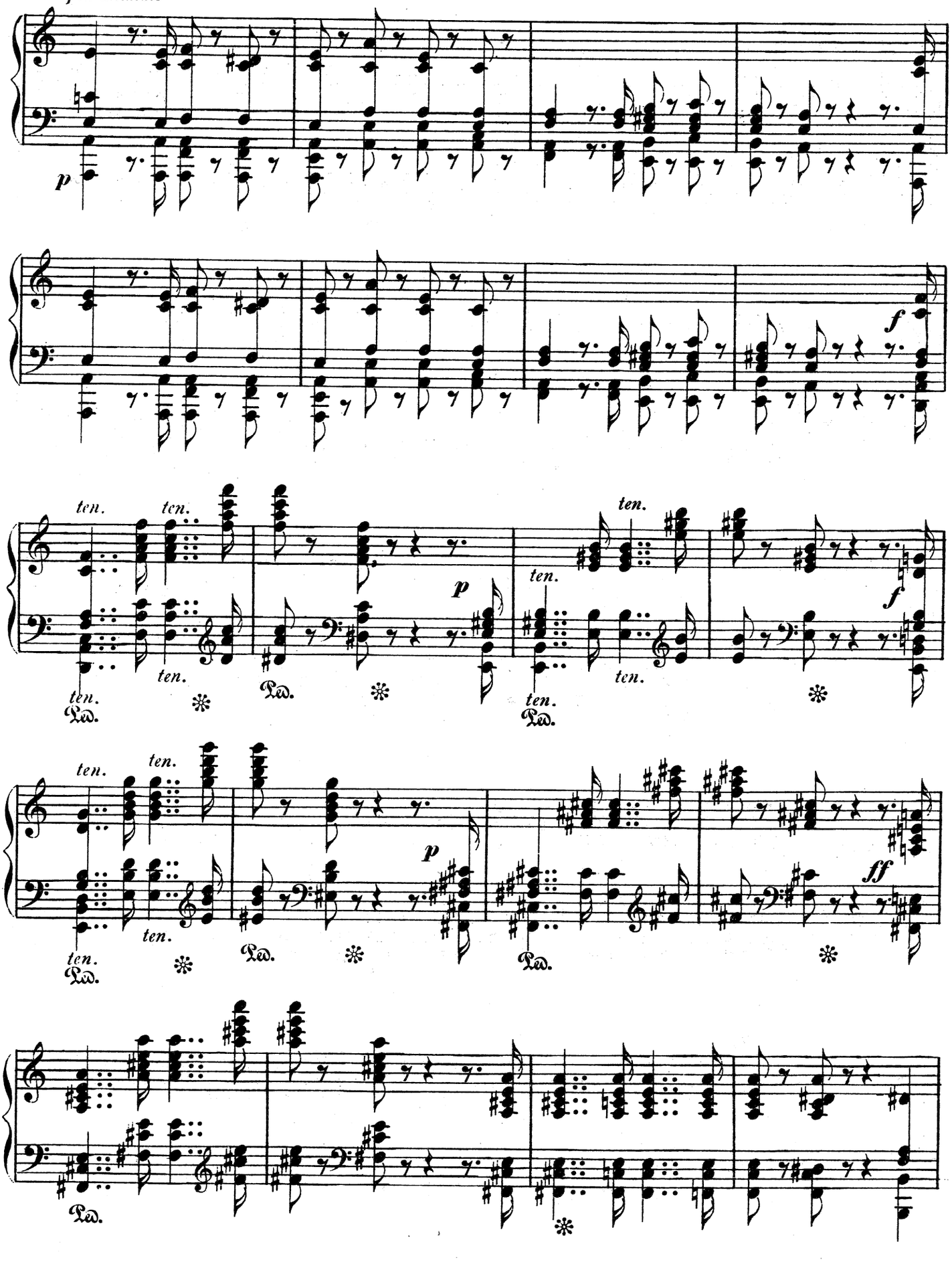

sostenuto
pp
un poco meno piano
cres:
dim:
dim:
cres:
dim:
dim:

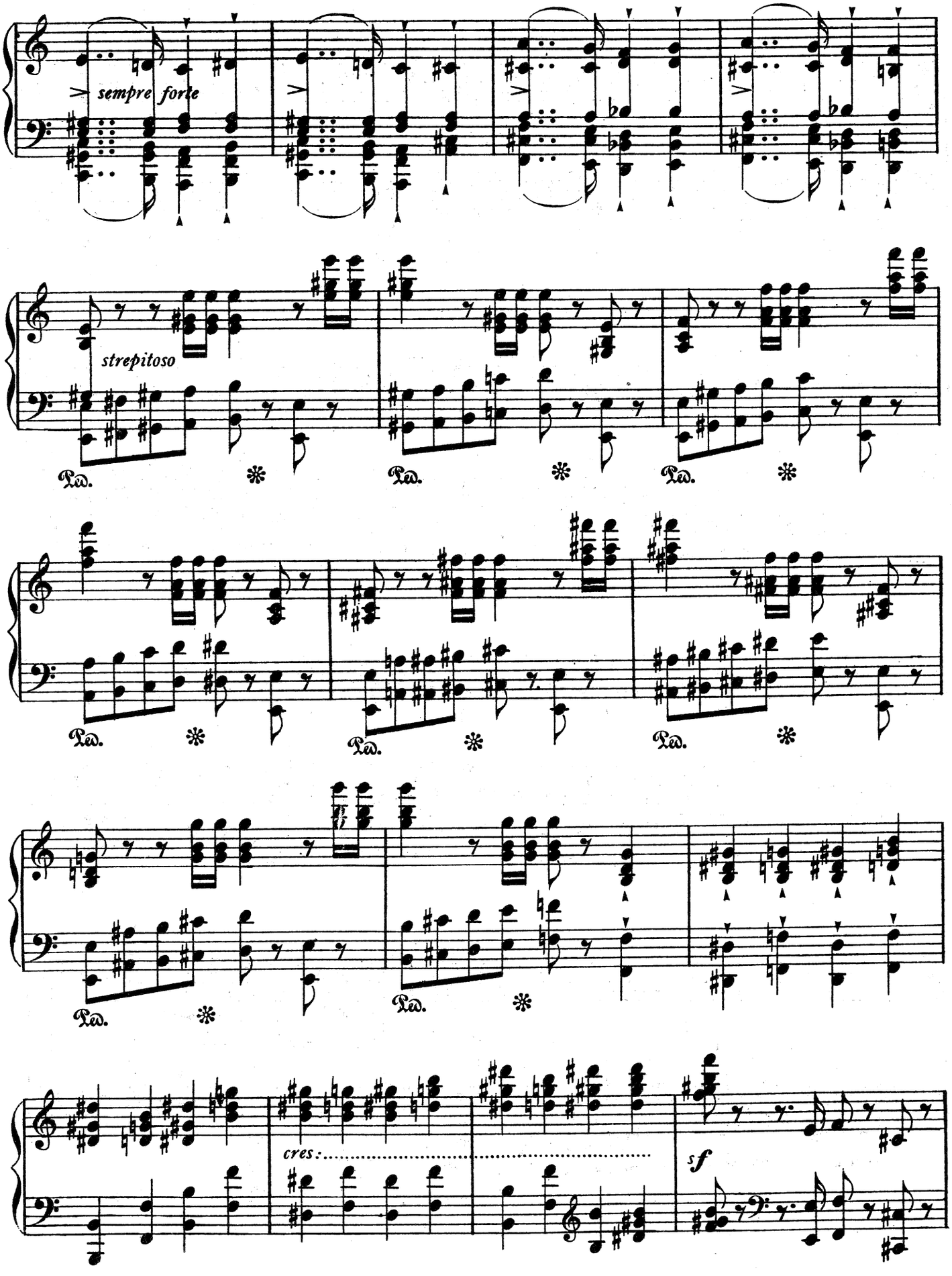

sempre legato, e dolciss.
Ped.
Ped.
Ped.
Ped.
Ped.
cres:.....
8

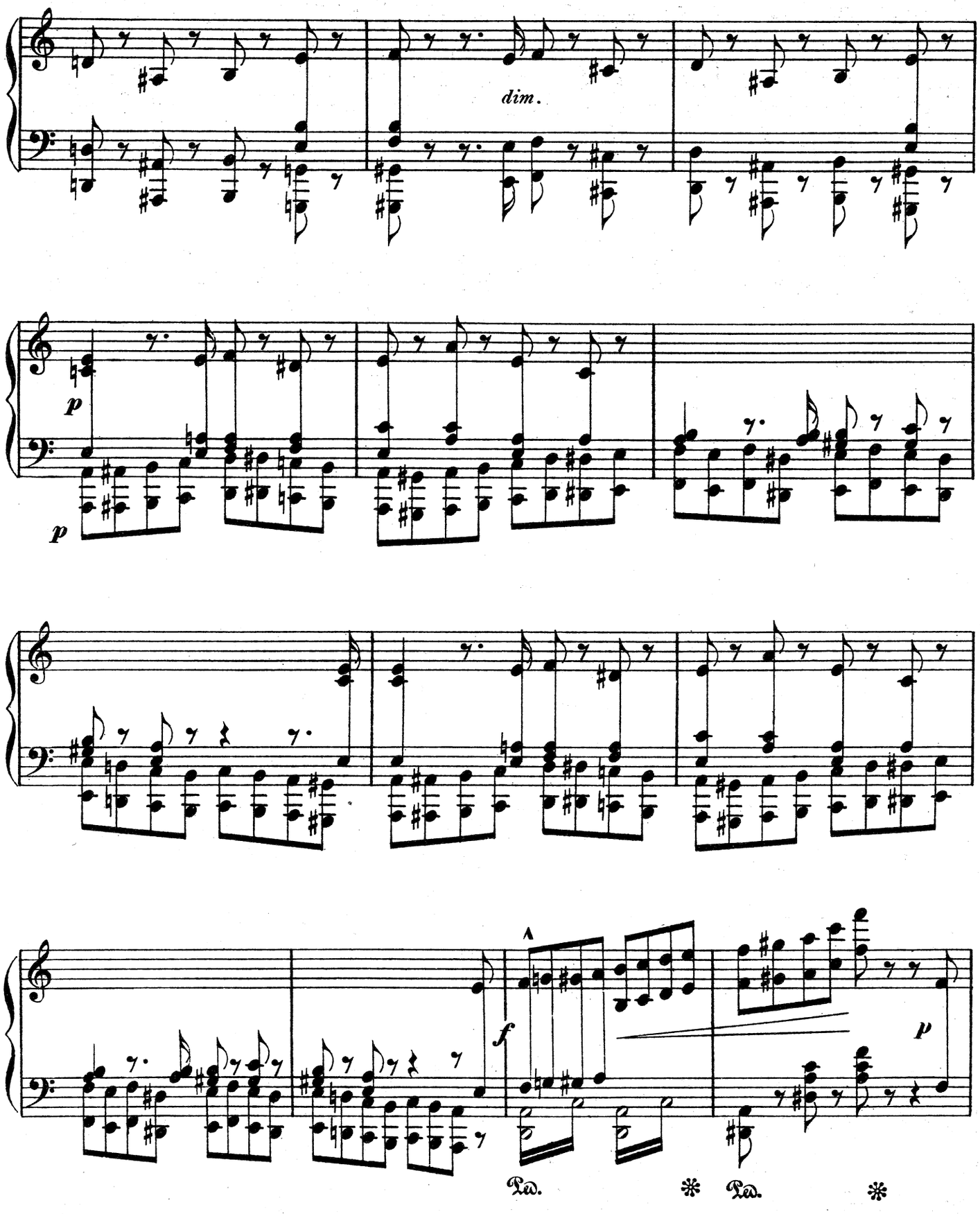

8
dolciss.
Ped.
8
8
pp
Ped.

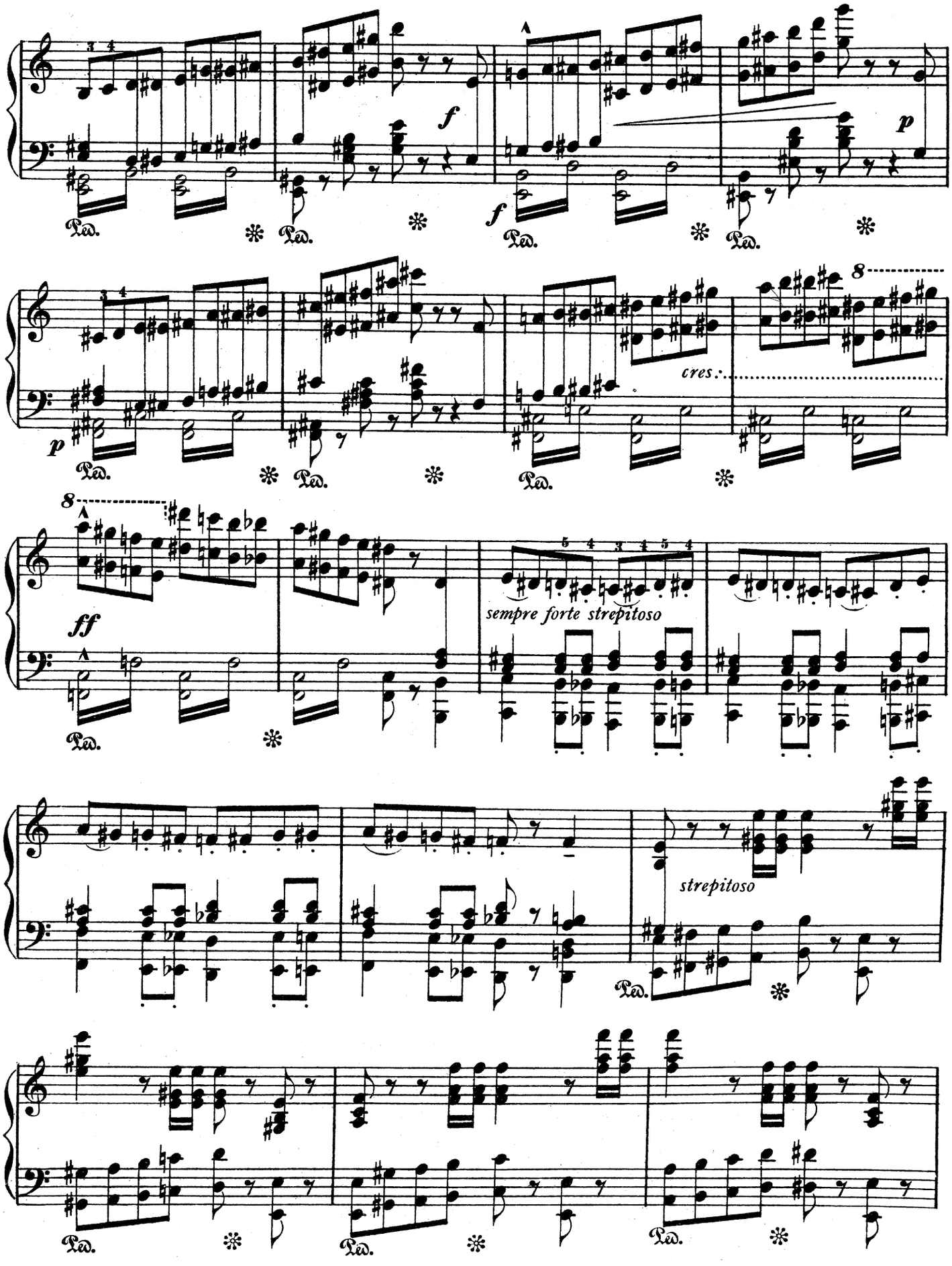

ALLEGRO MARZIALE
p
f
Ped.
f
p
f
Ped.
f
p
mf
p

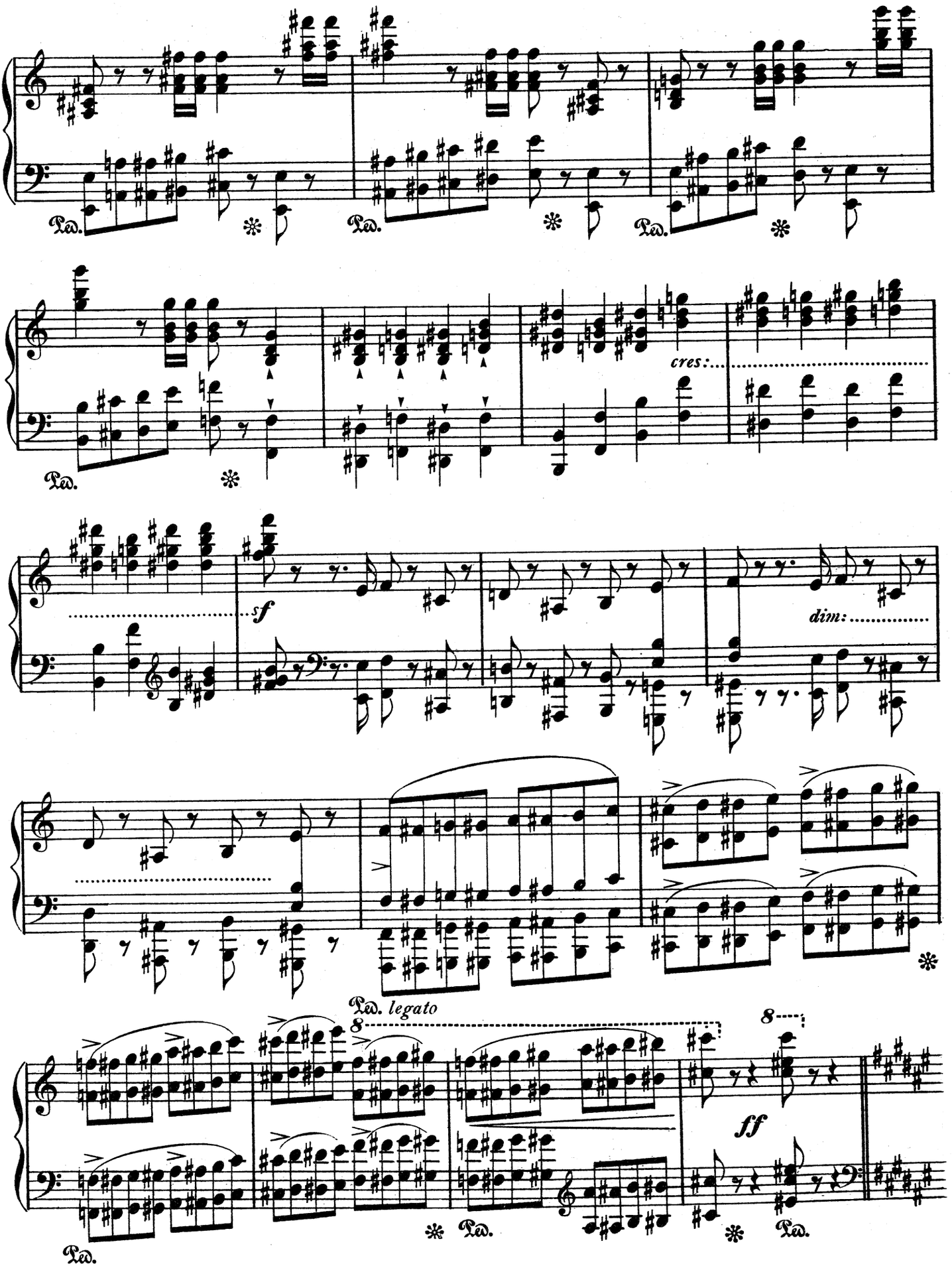
ALLEGRO ASSAI ♩ = 120
più animato

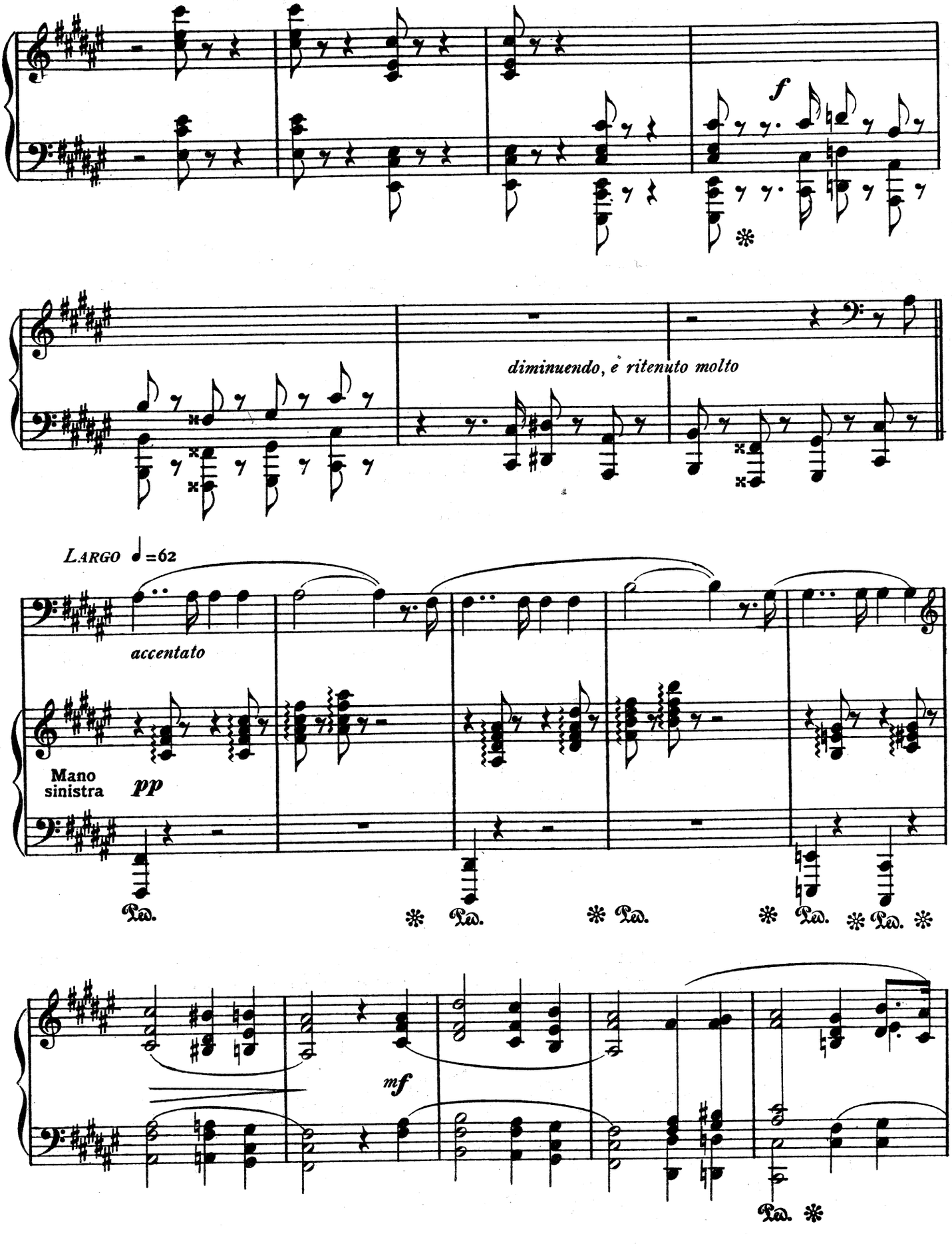


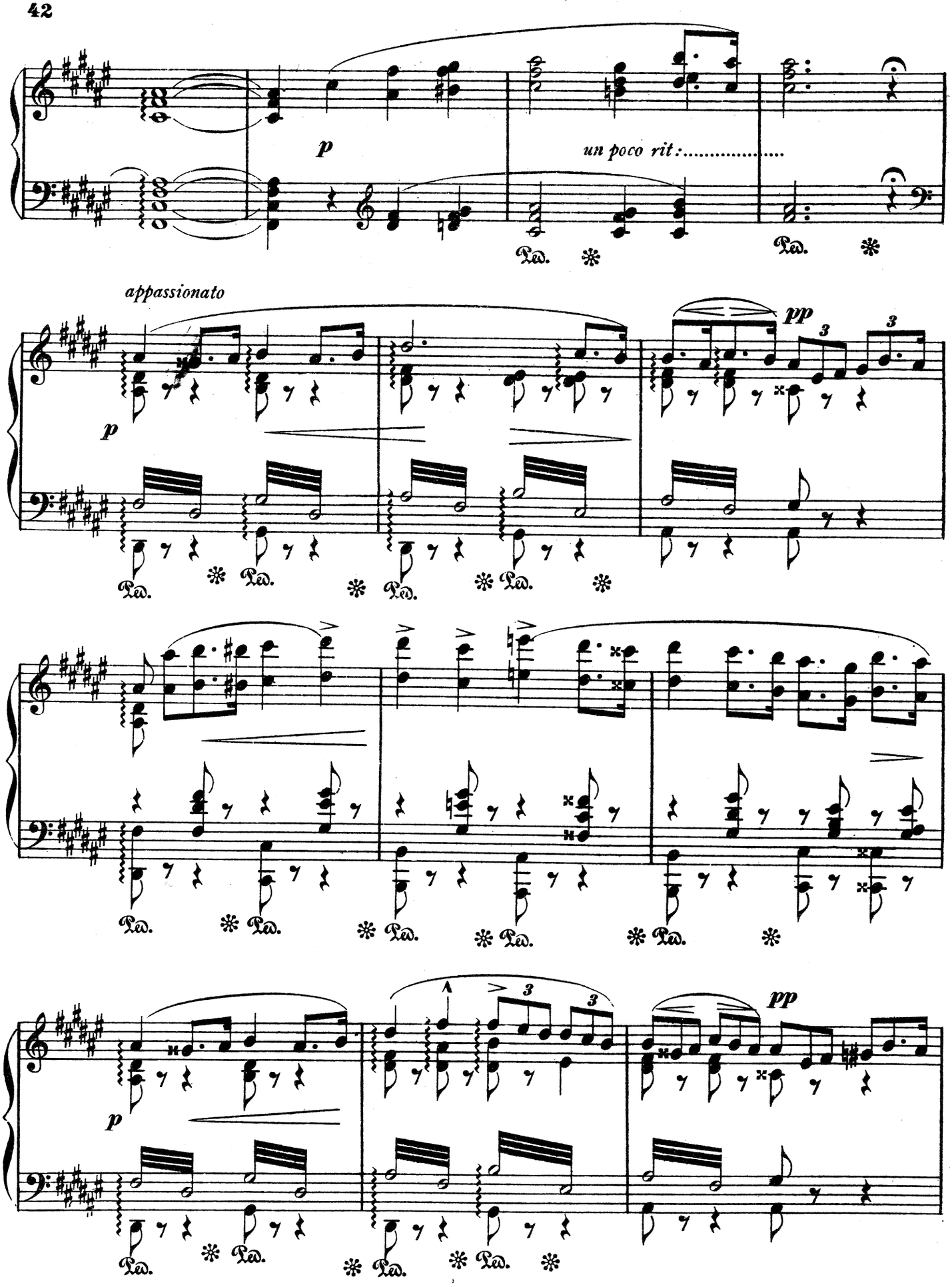

sempre forte
strepitoso
Ped.
cres:
sf

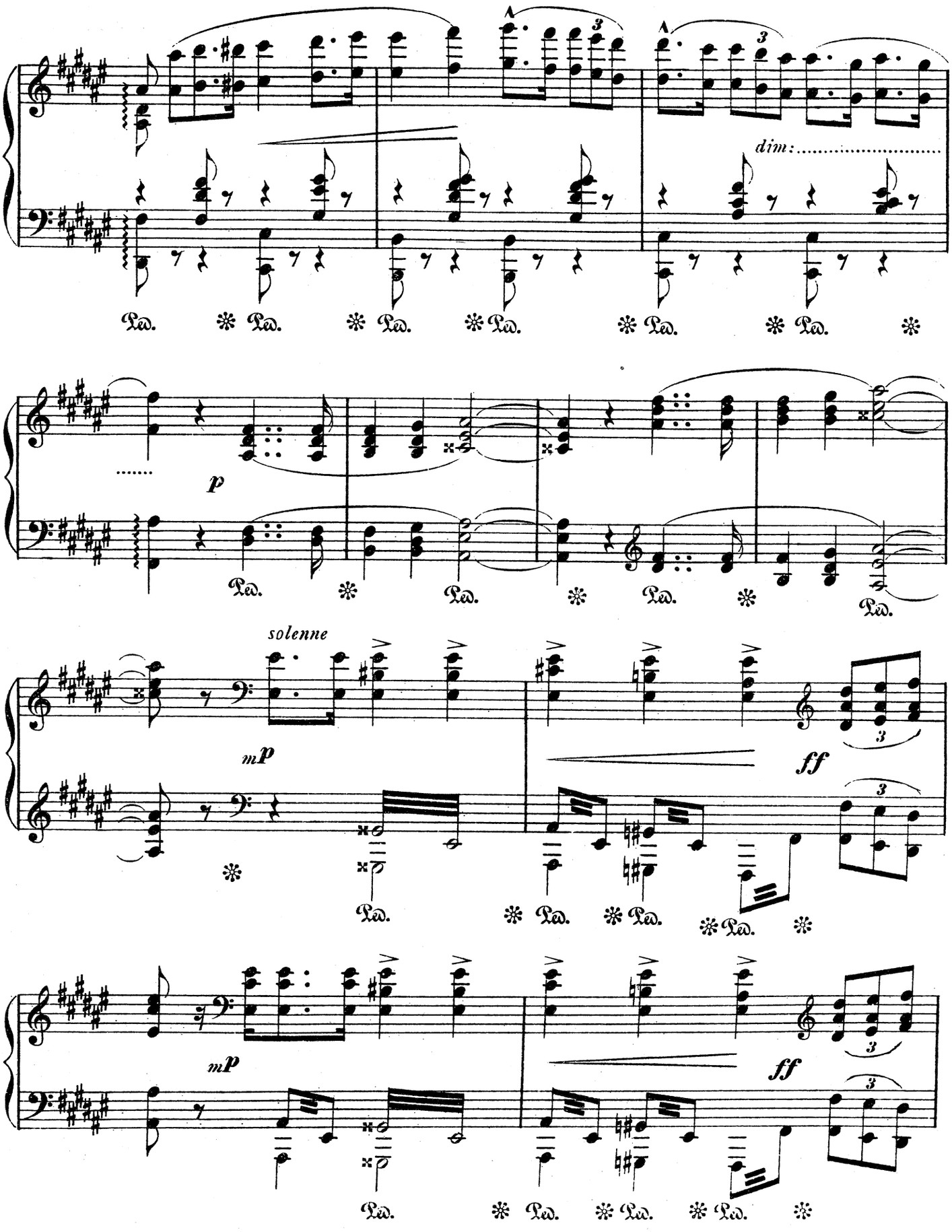

dim.
p
p
f
p
Ped.
Ped.

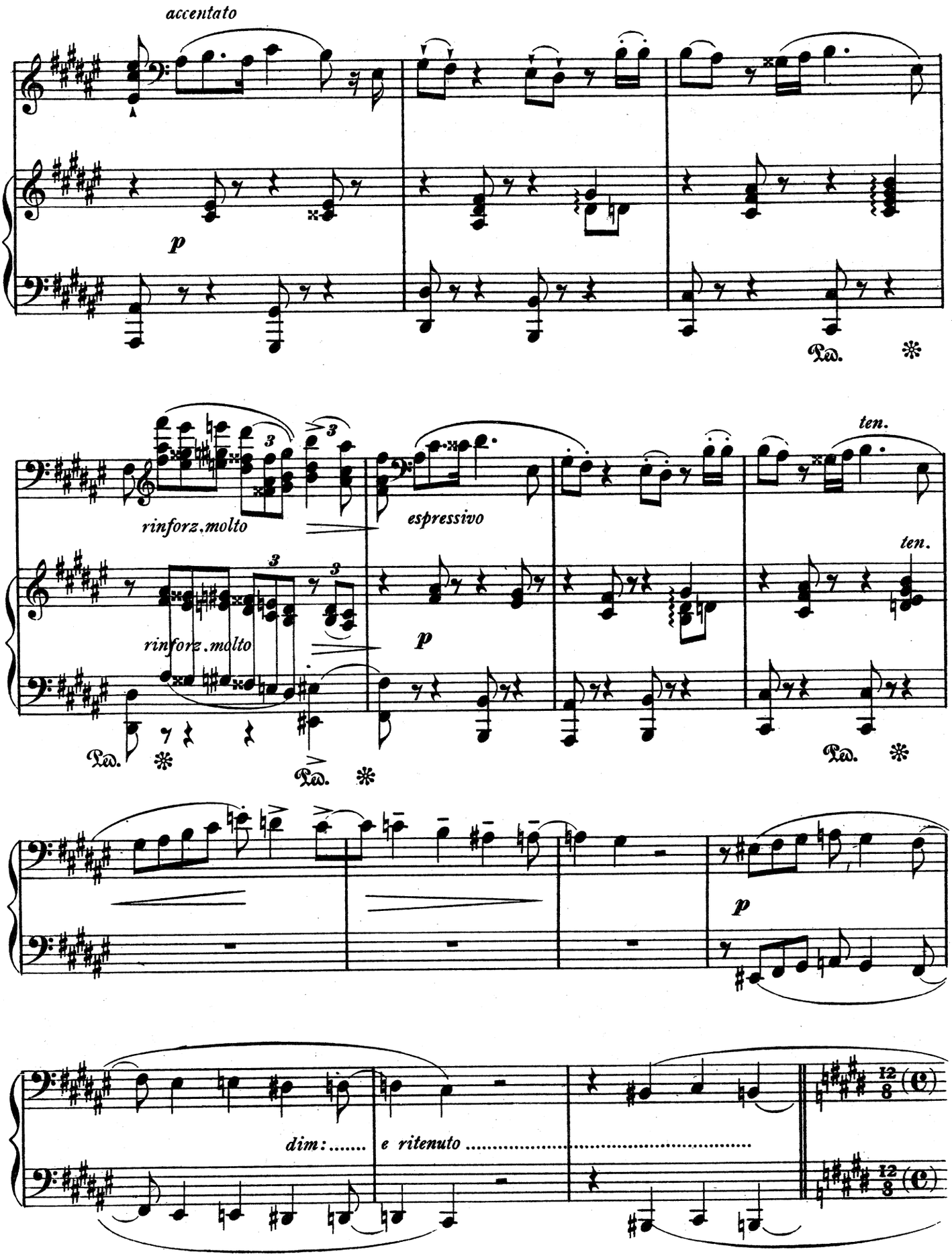

f
p
f
Ped.
p
cres.
8
ff
sempre forte strepitoso
strepitoso


Ped.
cres:
sf
dim:
Ped. legato
8
ff

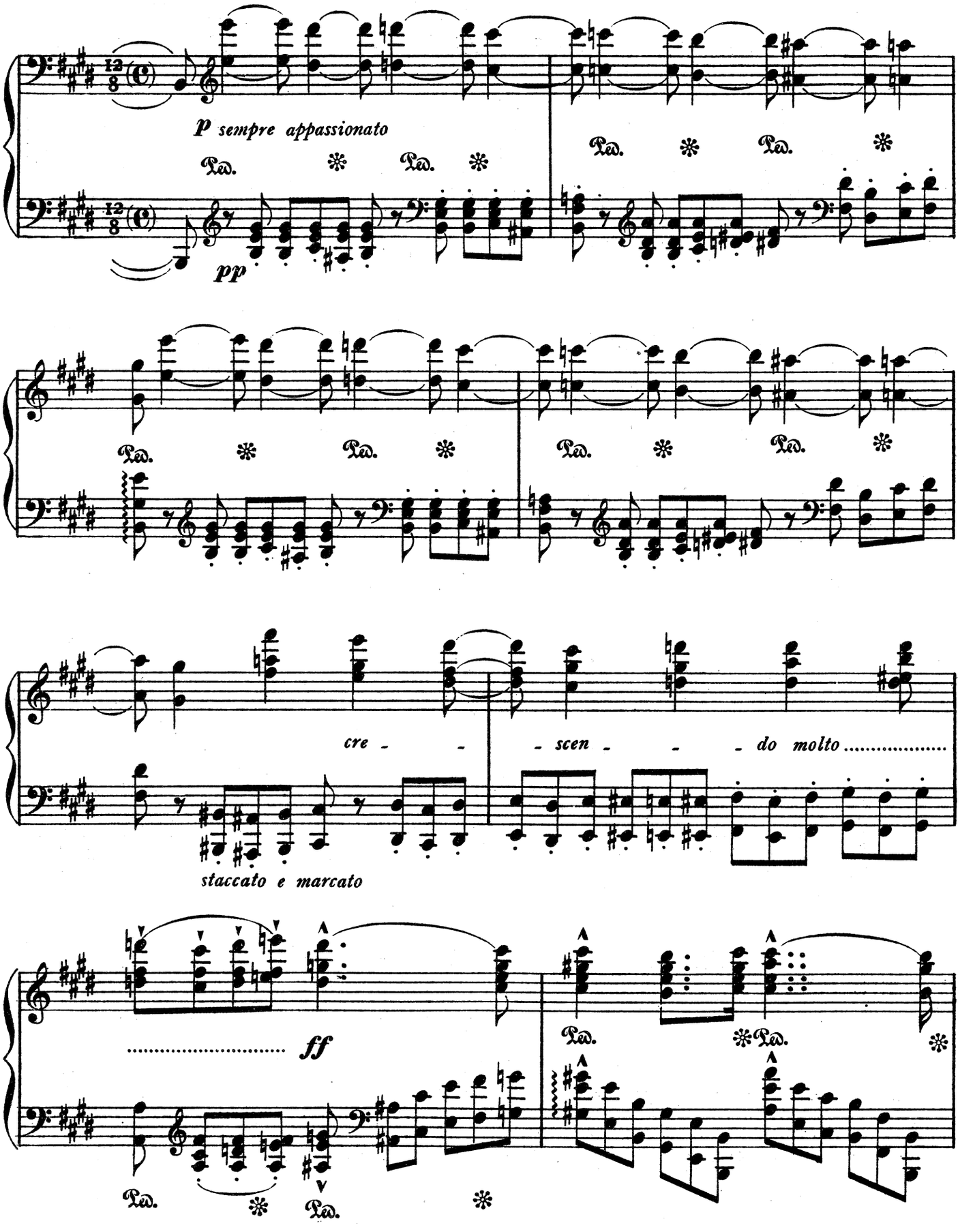

f
diminuendo, e ritenuto molto
LARGO ♩=62
accentato
Mano sinistra
pp
Ped.
mf

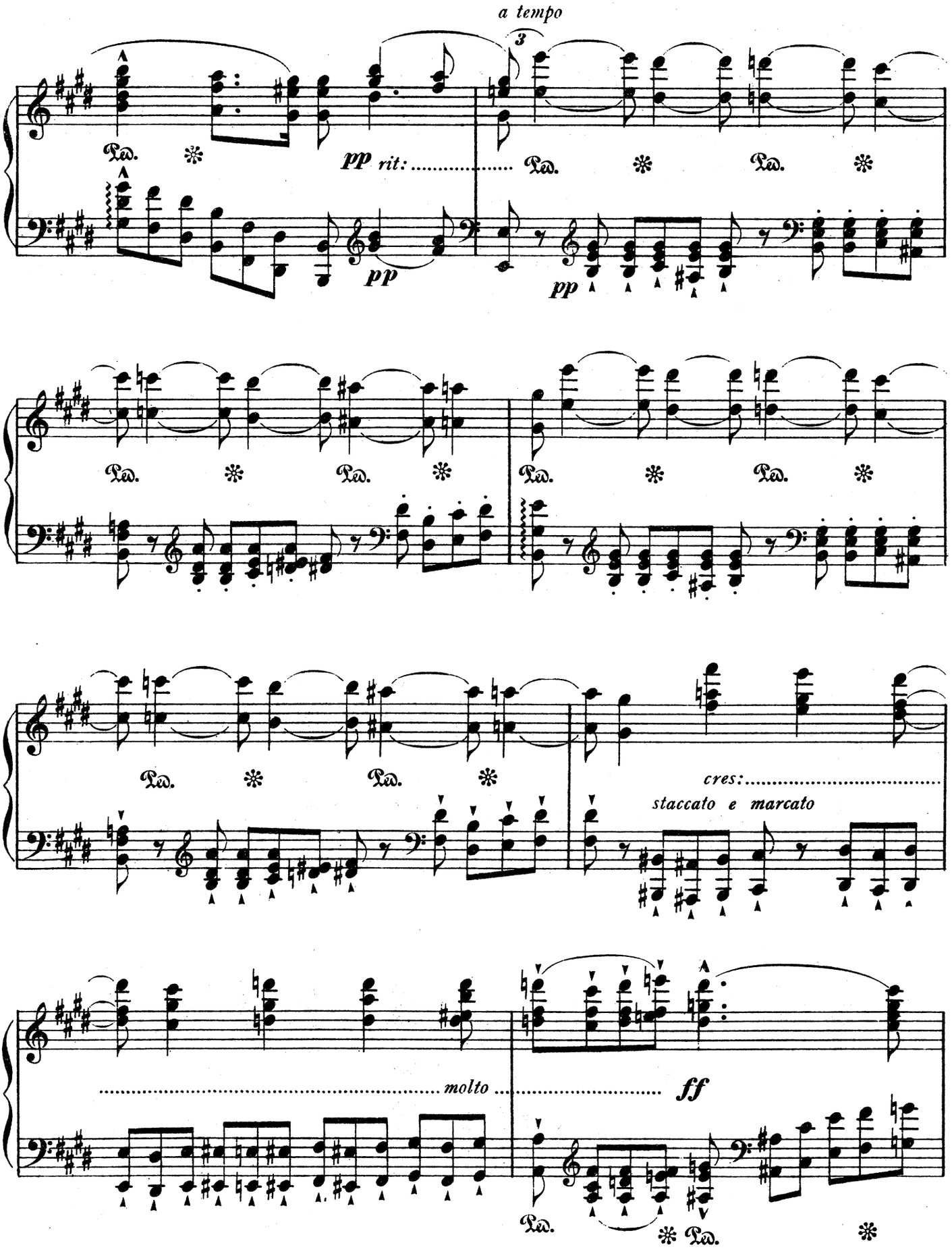

p
un poco rit:
appassionato
p
pp
p
pp

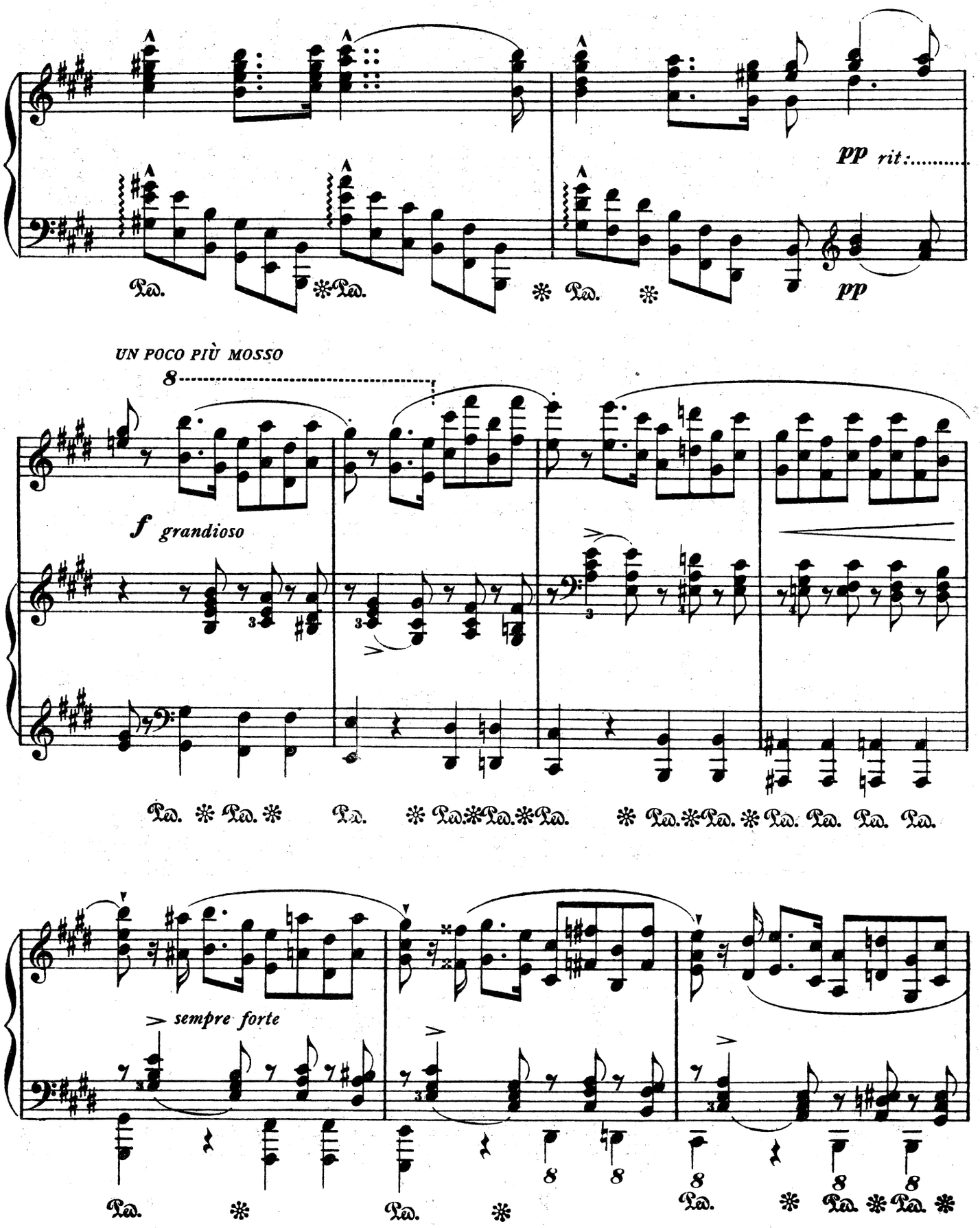

dim:
p
solenne
mp
ff
mp
ff

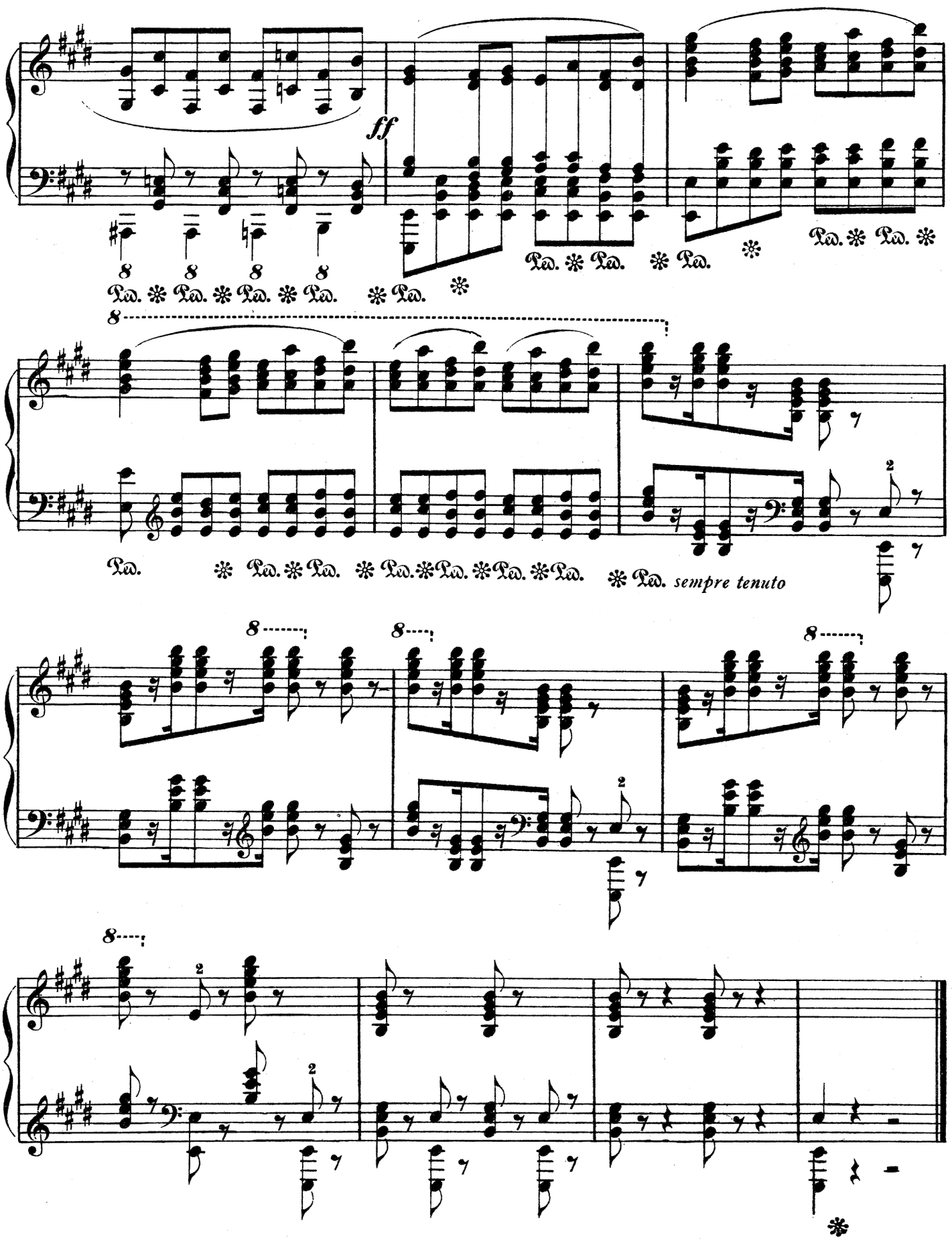

accentato
p
Ped.
rinforz.molto
espressivo
ten.
ten.
rinforz.molto
p
Ped.
Ped.
Ped.
p
dim:.....
e ritenuto .....
12/8
12/8

L'ISTESSO TEMPO



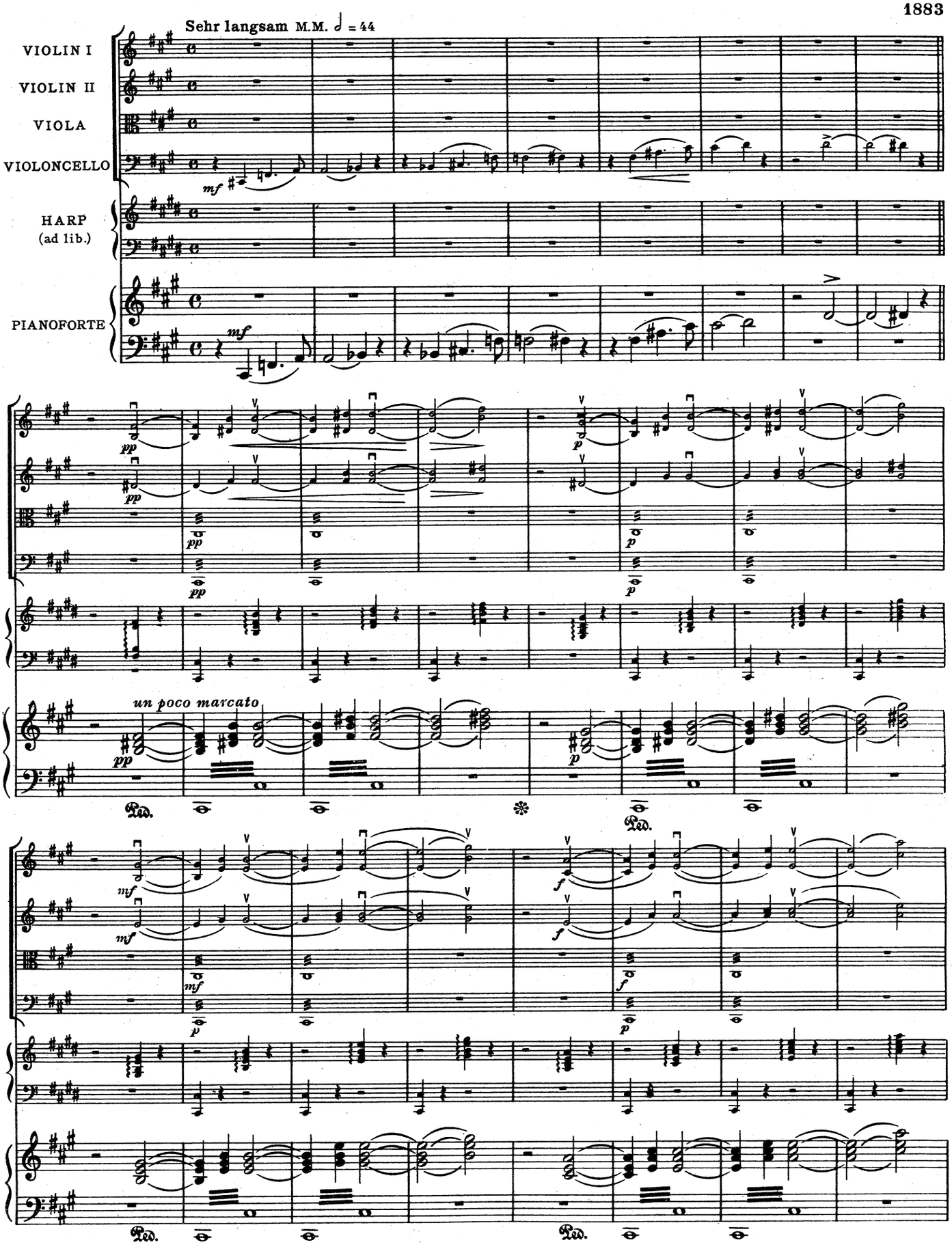

a tempo
3
pp rit:
pp
pp
cres:
staccato e marcato
molto
ff

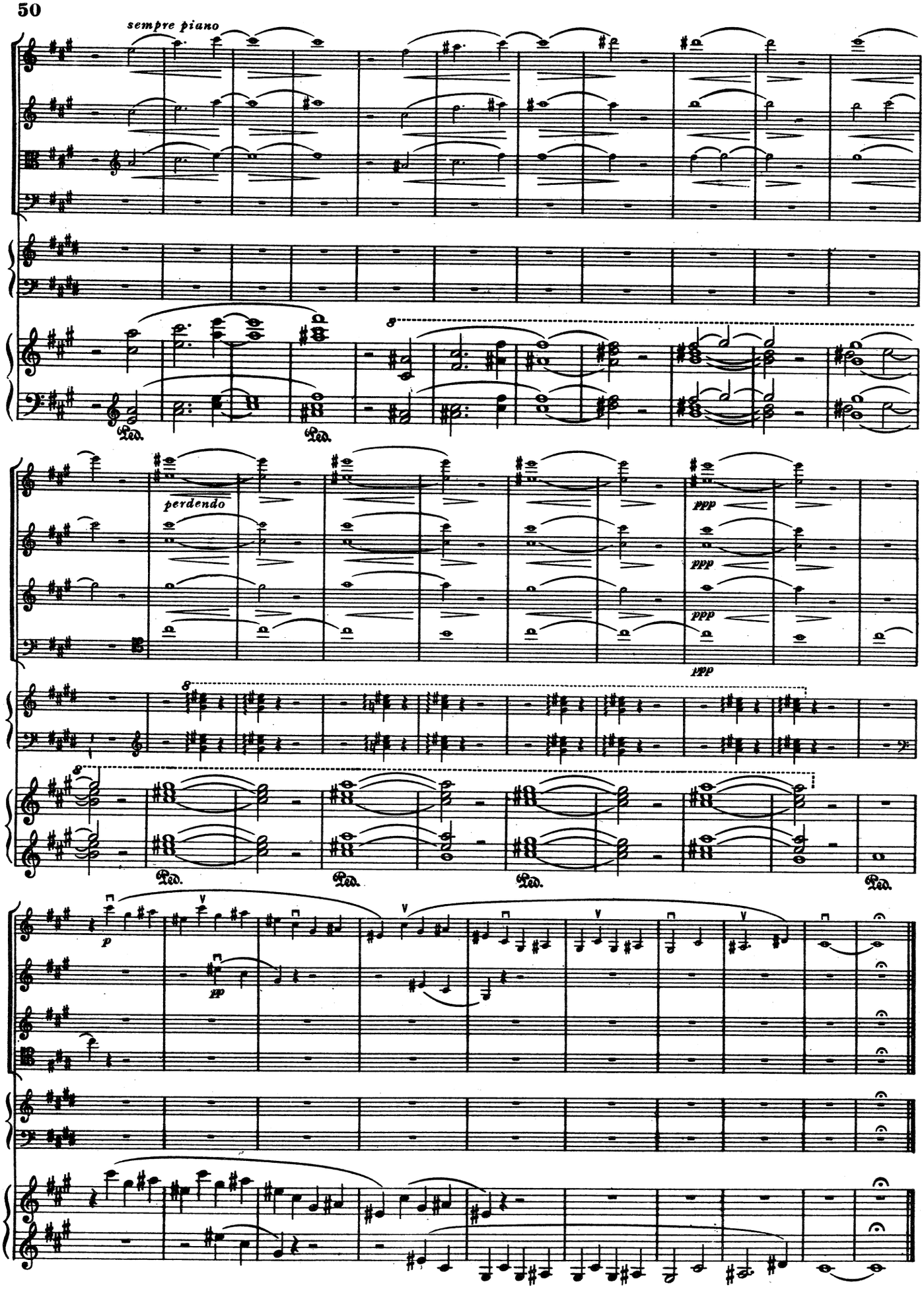

pp rit:.....
pp
UN POCO PIÙ MOSSO
8
f grandioso
sempre forte


ff
sempre tenuto

AM GRABE RICHARD WAGNERS

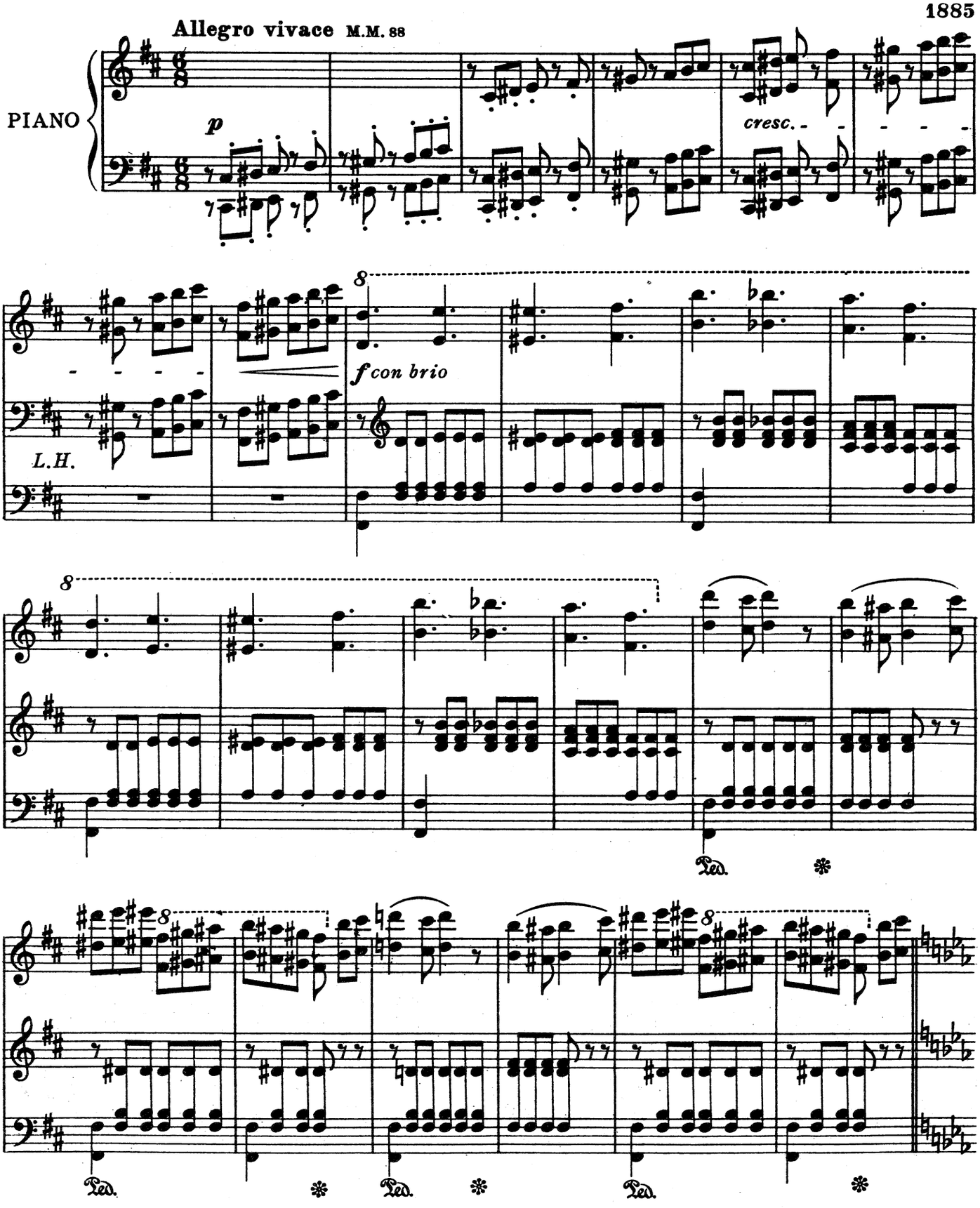
1883

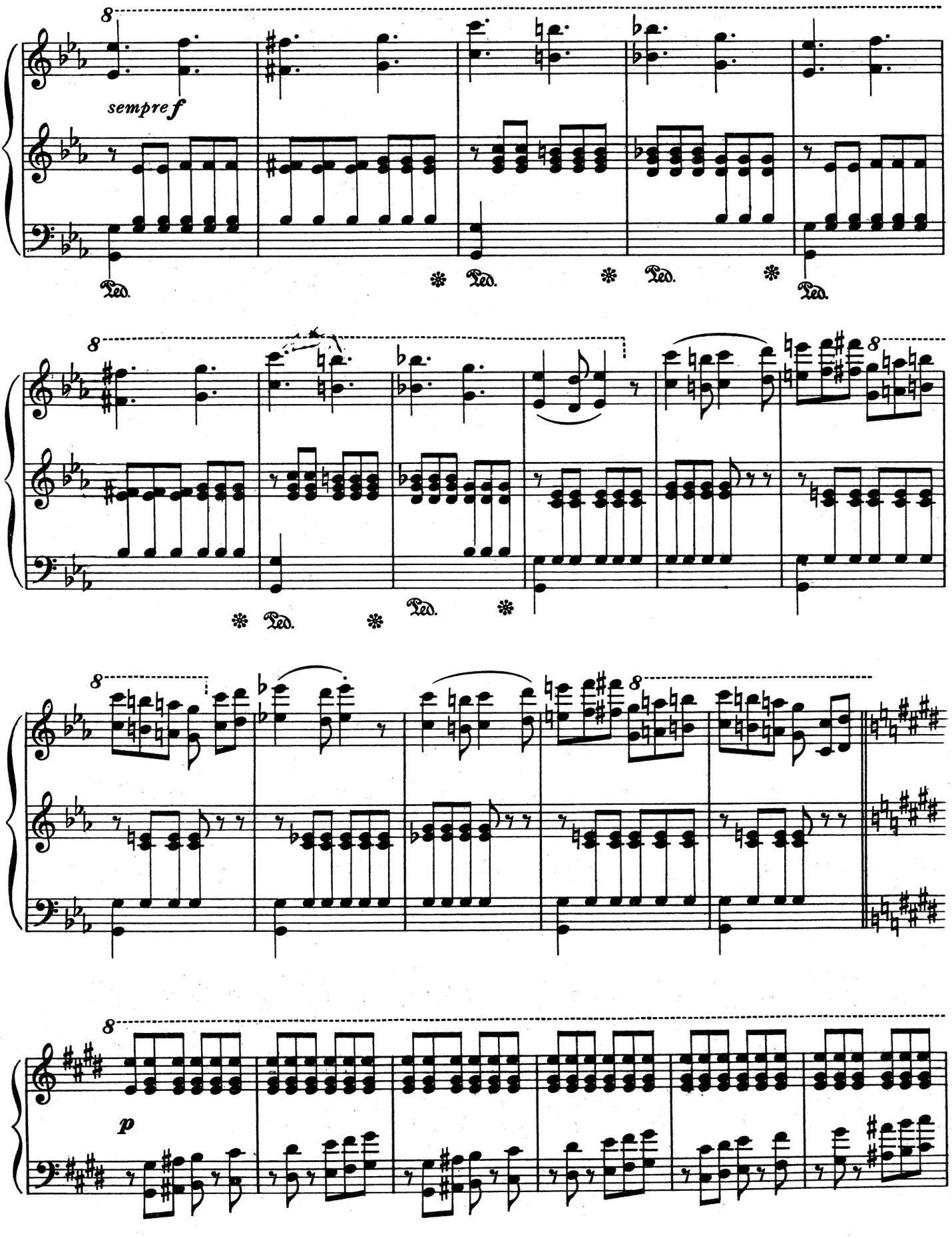


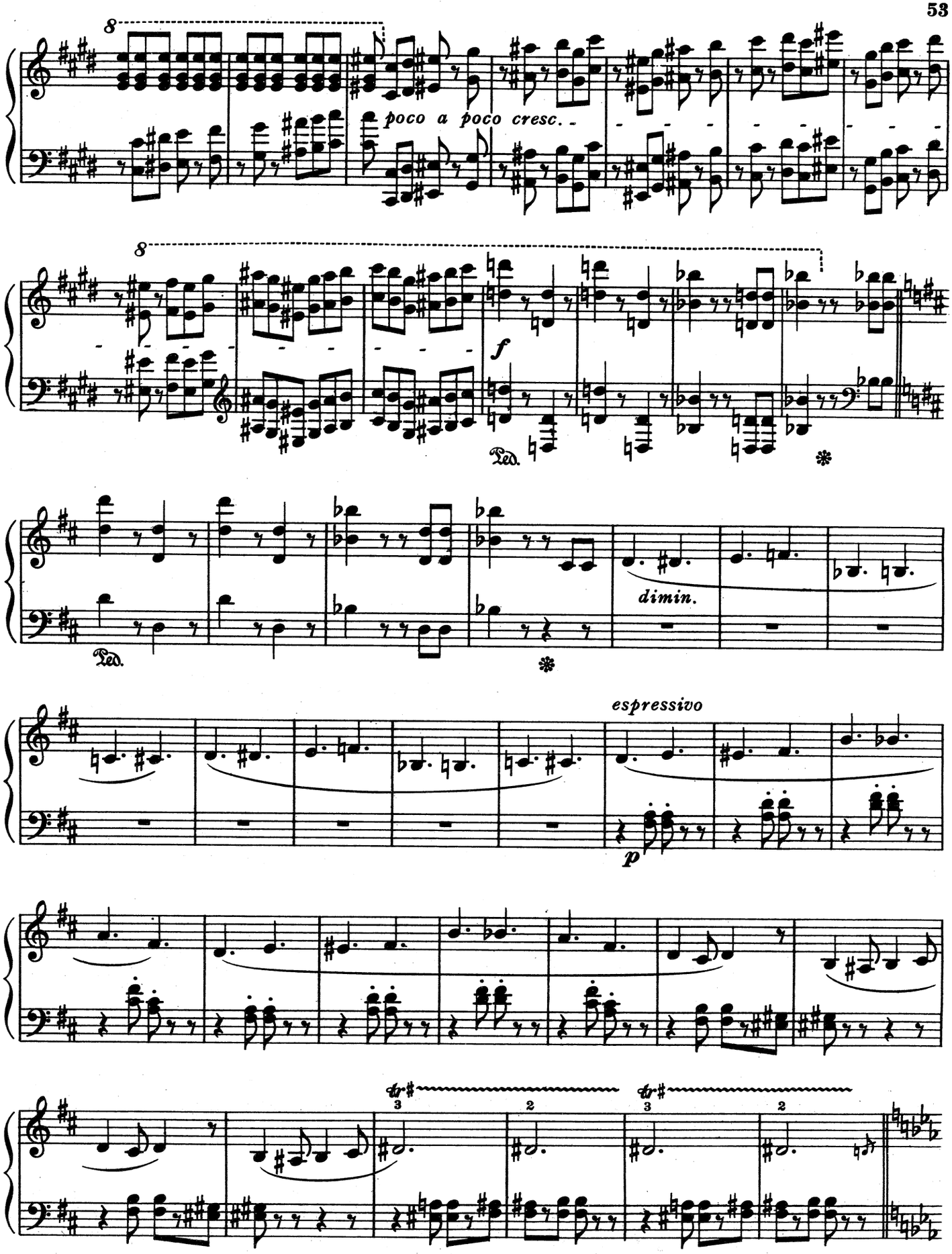

sempre piano
Ped.
Ped.
perdendo
ppp
ppp
ppp
8
8
Ped.
Ped.
Ped.
Ped.
p
pp

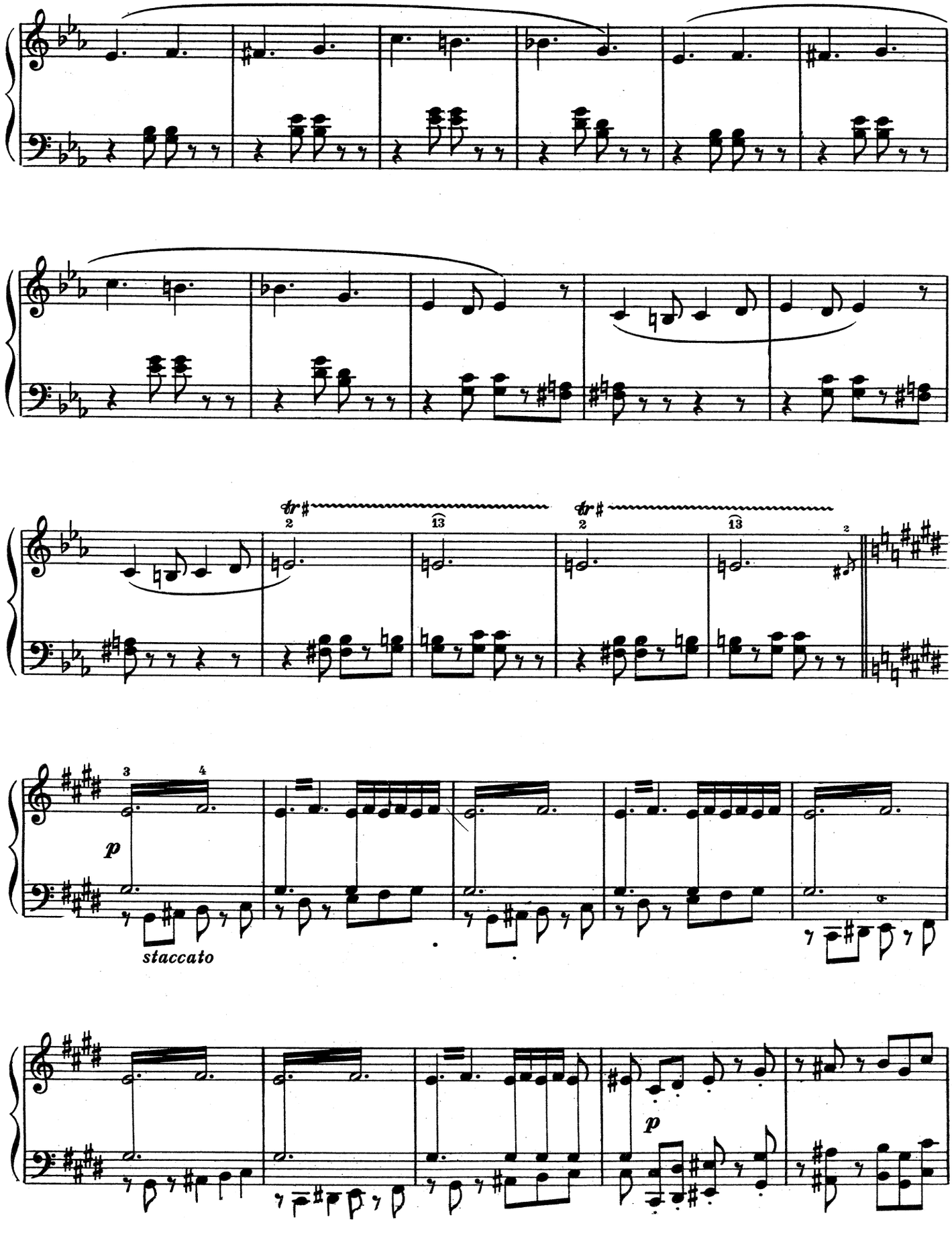
VIERTER MEPHISTO WALZER

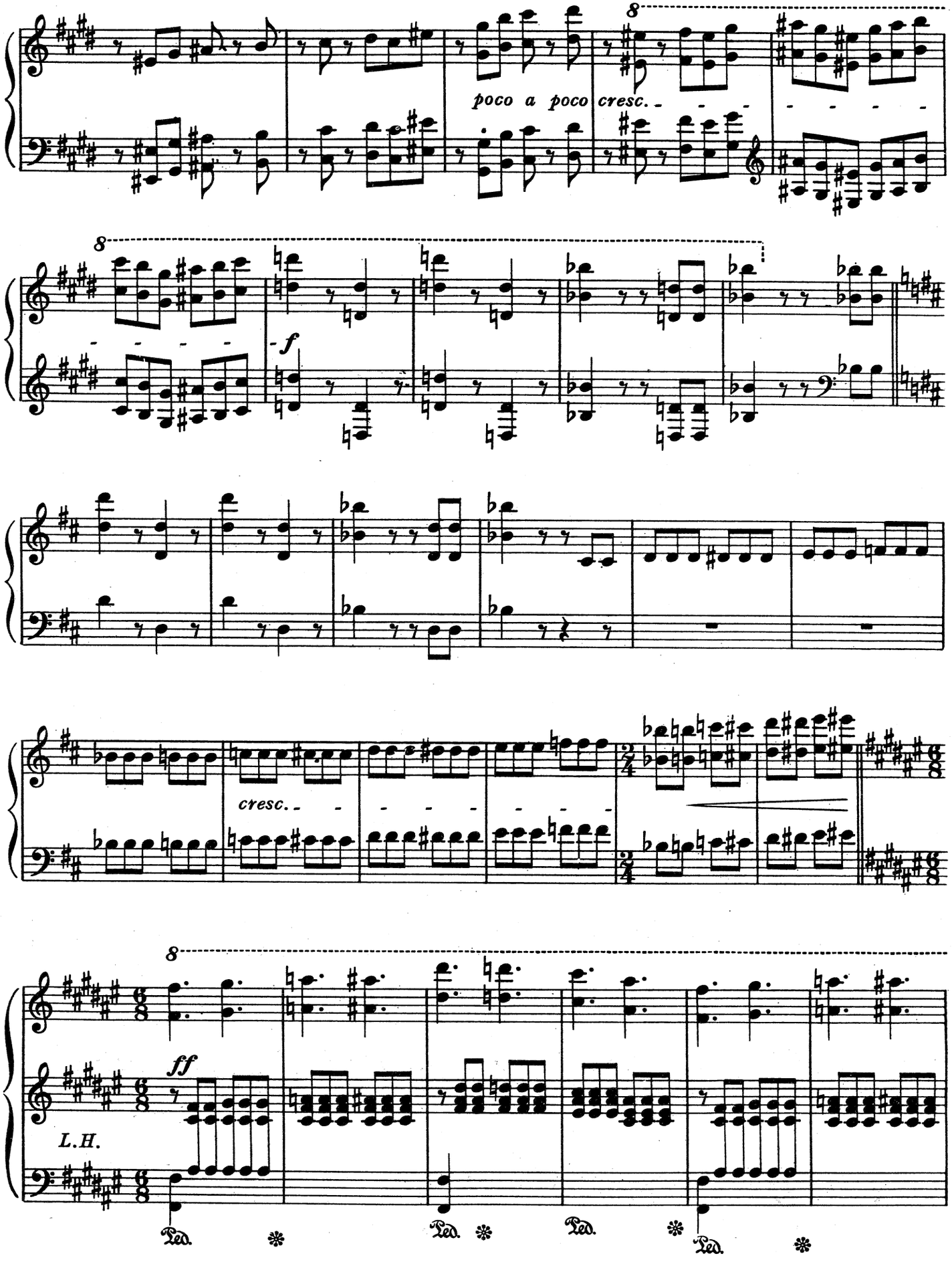
1885

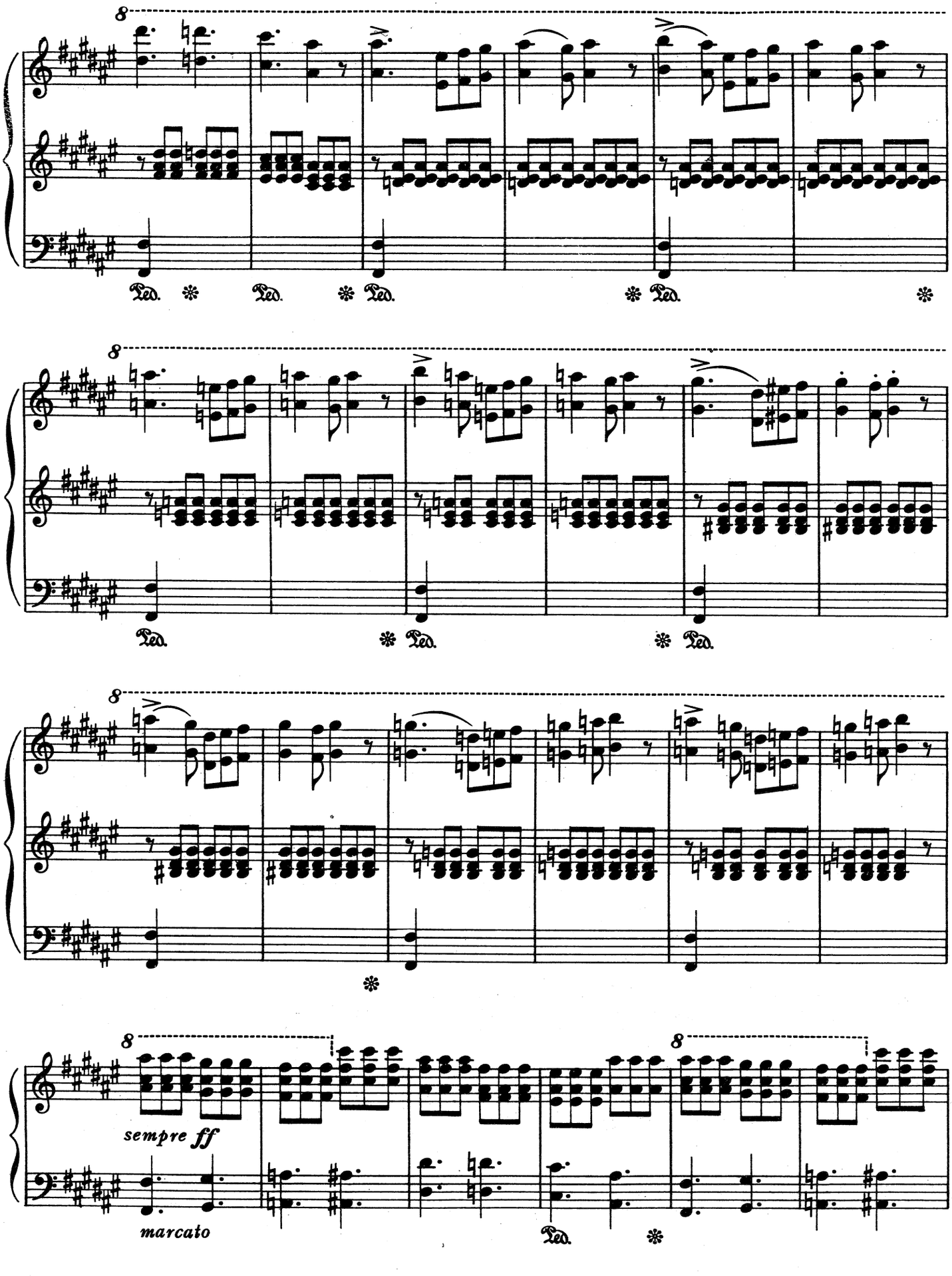


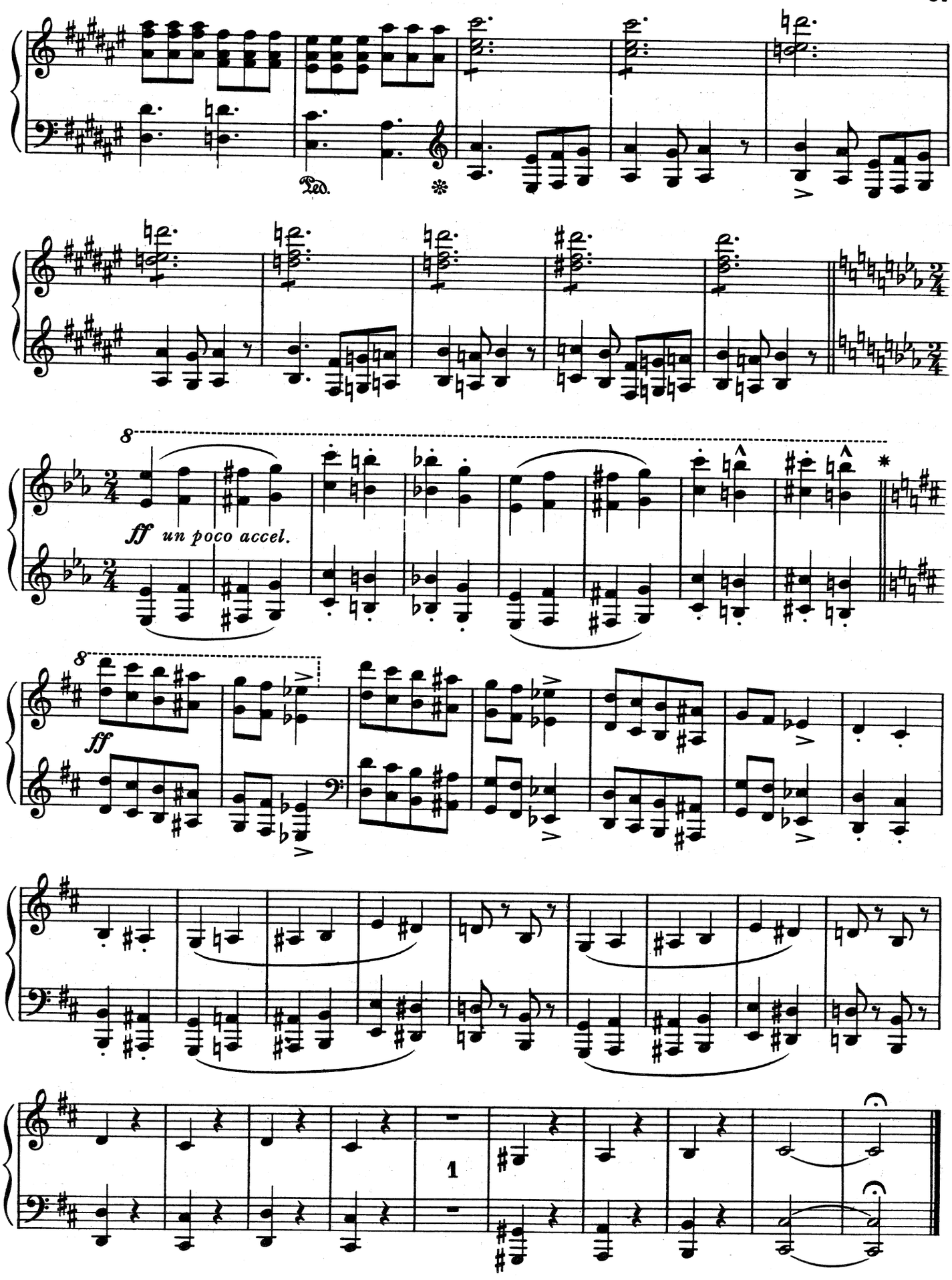

8
sempre f
Ped.
8
Ped.
8
Ped.
p

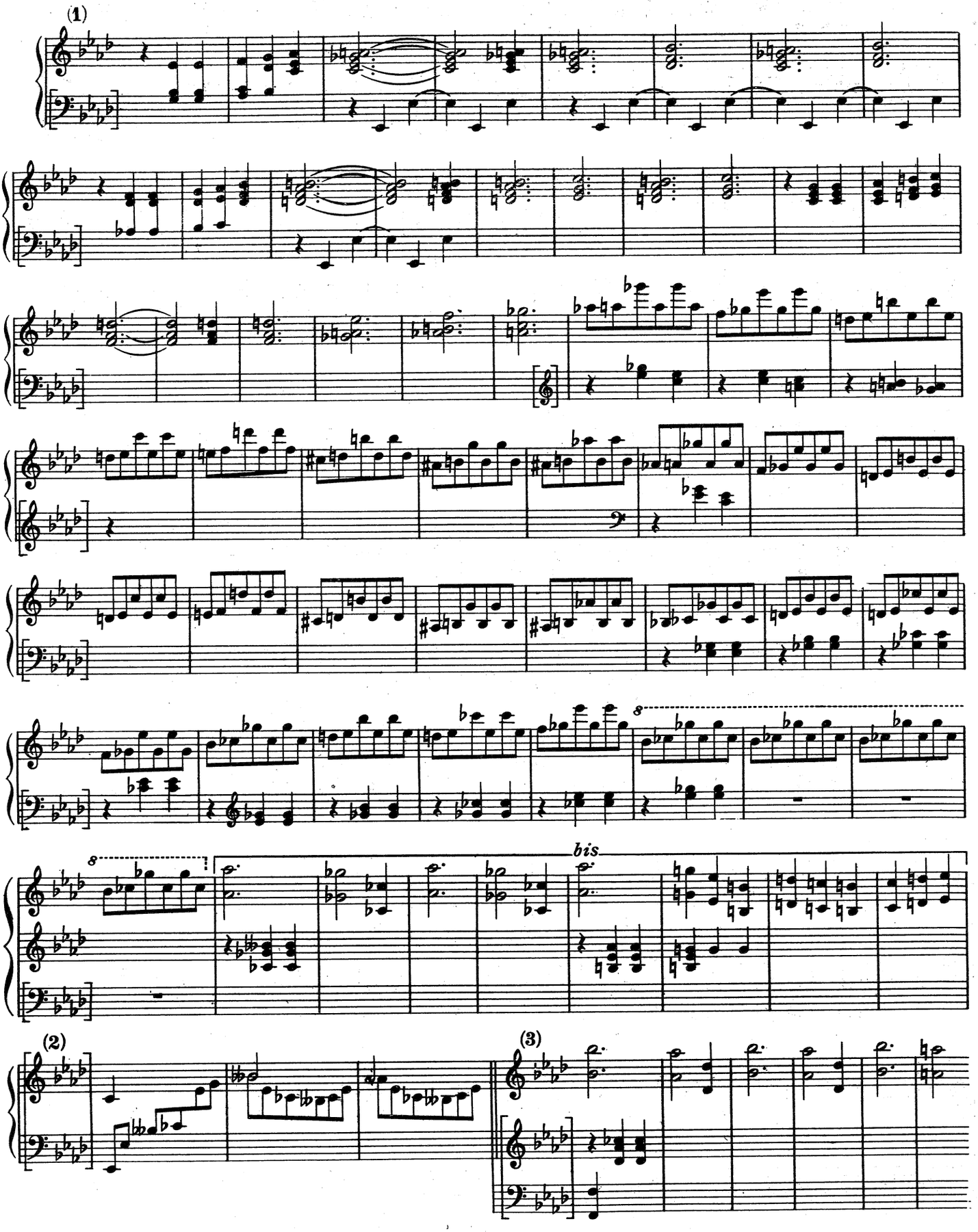

8
poco a poco cresc.
8
f
Ped.
*
Ped.
*
dimin.
espressivo
p
tr
3
2
tr
3
2


tr
2
13
tr
2
13
2
3
4
p
staccato
p


poco a poco cresc.
f
cresc.
ff
L.H.
Ped.
Ped.
Ped.
Ped.


8
Ped.
8
Ped.
8
sempre ff
marcato
Ped.
8


Ped.
8
ff un poco accel.
8
ff
1

APPENDIX

Sketches for a contrasting section, which Liszt seems to have intended to insert at * on page 57 (See note on page II)