

BUCH DER LIEDER FÜR PIANO ALLEIN

POÉSIES

1. DIE LORELEI

(1. Fassung — 1st version)

Ich weiß nicht, was soll's bedeuten,
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldnes Haar.

Sie kämmt es mit goldnem Kämme,
Und singt ein Lied dabei;
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei getan.

(Heine)

Allegretto

pp dolcissimo

8

8

parlante

6

smorz.

dolce

14

8

*) Das Sechzehntel ist mit der dritten Note der rechten Hand zusammen zu spielen. Die Schreibweise Liszts wurde vollständig beibehalten. Die reguläre Notation würde das Notenbild unnötig komplizieren.

*) The sixteenth is to be played with the 3rd note in the right hand. Liszt's irregular notation has been followed precisely. Precise notation would make the printed music unnecessarily complicated.

8
20

crescendo *poco a poco rall.* *espressivo*

26

smorz. *p* [$\text{♩}=\text{♩}$] *un poco riten. il tempo*

30

cresc. *rinforz.*

35

poco rall. *più ritenuto il tempo* *im Balladentone*

41

47

53 *8 tr#*
rinforz.
18

57 *espr.*
6
2 3 5 1
6
8
3 1 4
smorzando
tenuto
dolcissimo una corda

59
amorosamente

63
arpeggiando

67
cresc. ed appassionato
con grazia
sempre dolce

71
cresc.
tre corde

10
75

accel. accentuato assai
ff

80

Agitato

mf

83

cresc.

86

più cresc. rinforzando assai

Ossia

f energico

Allegro agitato assai

90

ff con strepito

First system of the musical score, measures 88-92. It features a piano accompaniment with a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. Performance markings include *rinforz.* and *fff*. A bracketed section of 8 notes is indicated above the right hand.

Second system of the musical score, measures 93-96. The piano accompaniment continues. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Performance markings include *rinforz.* and *fff tempestuoso*. Brackets indicate sections of 8 and 12 notes in both hands.

Third system of the musical score, measures 97-100. The piano accompaniment continues. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Performance markings include *con bravura*. A bracketed section of 8 notes is indicated above the right hand.

Fourth system of the musical score, measures 101-104. The piano accompaniment continues. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Performance markings include *con bravura*. Brackets indicate sections of 13 and 3 notes in the right hand, and 6 and 12 notes in the left hand.

Fifth system of the musical score, measures 105-108. The piano accompaniment continues. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Performance markings include *a piacere*. Brackets indicate sections of 5 and 8 notes in the right hand, and 5 notes in the left hand.

Sixth system of the musical score, measures 109-112. The piano accompaniment continues. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Performance markings include *ritard.* and *dim.*. Brackets indicate sections of 8 and 12 notes in both hands.

Tempo I

107

come prima

pp

8

8

parlante

113

smorz.

120

126

132

rinforz.

semplice

138 *riten. a piacere* *ritenuto il tempo* 13

dolce con grazia

142

cresc. *rinforz.*

145 *riten.* *pp* *tr* 1 2 3 5 4 5 *tr* 1 2 3 5 8

semplice *dolce*

150 *tr* *tr* 5 2 3 1 4 2 3 1 *pp leggerissimo*

pp leggerissimo

156 5 2 3 1 4 2 3 1 **)* *smorzando* *ppp*

smorzando *ppp*

*) Das fehlende Zweiunddreißigstel ist am Ende des Taktes durch ein kurzes Ritardando ersetzt.

*) The missing demisiquaver is made up for by a tiny ritardando at the end of the bar.

2. AM RHEIN IM SCHÖNEN STROME

Am Rhein, im schönen Strome,
Da spiegelt sich in den Well'n,
Mit seinem großen Dome,
Das große, heil'ge Köln.

Im Dom, da steht ein Bildnis
Auf gold'nem Leder gemalt;
In meines Lebens Wildnis
Hat's freundlich hineingestrahlt.

Es schweben Blumen und Englein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wänglein,
Die gleichen der Liebsten genau.

Bewegt
lispelnd
dolce legato

ben marcato la melodia

The musical score is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system starts with the tempo marking 'Bewegt' and performance instructions 'lispelnd' and 'dolce legato'. The second system begins with the instruction 'ben marcato la melodia'. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a fermata over the final notes.

13 rinforz.

16 ff grandioso

19

23 dim. più dolce

27

16

30

Musical score for measures 16-30. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth notes. A fermata is placed over the final measure of this system.

33

più agitato

Musical score for measures 33-36. The tempo and mood change to *più agitato*. The right hand has a more active melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. A fermata is placed over the final measure of this system.

36

rinforz.

poco rall.

dim.

Musical score for measures 36-39. The piece transitions to *rinforz.* (ritornello) and then *poco rall.* (ritardando). The right hand features a melodic line with slurs and accents, and the left hand provides a rhythmic accompaniment. A fermata is placed over the final measure of this system.

39

dolce espr.

Musical score for measures 39-43. The mood changes to *dolce espr.* (dolce e spiccato). The right hand has a melodic line with slurs and accents, and the left hand provides a rhythmic accompaniment. A fermata is placed over the final measure of this system.

43

8

8

Musical score for measures 43-47. The piece concludes with a final melodic flourish in the right hand and a rhythmic accompaniment in the left hand. Two measures are marked with a dashed box and the number 8, indicating an 8-measure phrase.

47

rinforz.

un poco agitato

51

8

55

dolcissimo armonioso

58

smorzando

ff

61

A

64 *dim.* dolce appassionato

68 *più appassion.* rinforz. assai *ritard.* sf

72 *ff energico*

76

79 8

84 *p leggiero*

3. MIGNONS LIED

Kennst du das Land, wo die Zitronen blühen,
Im dunkeln Laub die Goldorangen glühen,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht,
Kennst du es wohl?

Dahin! dahin
Möcht ich mit dir, o mein Geliebter, ziehn!

Kennst du das Haus? Auf Säulen ruht sein Dach,
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn Dich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl?

Dahin! dahin
Möcht ich mit dir, o mein Beschützer, ziehn!

Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg,
In Höhlen wohnt der Drachen alte Brut,
Es stürzt der Fels und über ihn die Flut,
Kennst du ihn wohl?

Dahin! dahin
Geht unser Weg! o Vater! lass uns ziehn!
(Goethe)

Sehr langsam, überspannt

dolce con intimissimo sentimento

una corda

quasi arpa

sempre dolcissimo

a capriccio

un poco animato

tre corde

20
13

poco riten. accelerando molto

5
4

17

tempo animato
espressivo assai

5
4

smorz.

6

6

3

20

slentando

23

26

abbandonandosi

6

1 2 3 4 5

smorz.

più in tempo
(quasi andante)

*) Die reguläre Notation der Oberstimme in der rechten Hand würde das Notenbild unnötig komplizieren, aus diesem Grunde wurde die Schreibweise Liszts beibehalten. Die Melodietöne sind entsprechend ihrer Placierung zu spielen, obgleich das Notenbild den Rhythmus der ursprünglichen Version, d. h. des Liedes, zeigt. (Liszt hat hier sicher im Interesse einer leichteren Spielbarkeit den Rhythmus der Begleitstimme angeglichen.)

*) To give the precise notation for the top part in the right hand would complicate the printed music unnecessarily, and for this reason Liszt's irregular notation has been retained. The melody notes are to be played according to their position in spite of the fact that the music quotes the rhythm of the original version, that is the song. (Here Liszt probably adjusted it to the rhythm of the accompaniment in order to make it easier to play.)

30

Musical score for measures 30-31. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

32

Musical score for measures 32-33. Measure 33 includes a *rinforz.* (ritardando) marking and a fermata over a chord. The right hand has a melodic line with a fermata, and the left hand has a steady accompaniment.

34

Musical score for measures 34-35. Measure 34 includes a *con trasporto* marking and a *quasi arpa* (quasi arpeggio) marking. Measure 35 includes a *dolcissimo* marking. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

37

Musical score for measures 37-38. Measure 37 includes an *affrettando* marking. Measure 38 includes an *accentuato assai* marking and a *tremolando* marking. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

40

Musical score for measures 40-41. Measure 40 includes a *rinforz.* marking. Measure 41 includes a *un poco animato* marking and a *p* (piano) marking. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

poco riten. accelerando molto

44

Musical score for measures 44-47. The piece is in 5/4 time and the key signature has four sharps (F#, C#, G#, D#). The music features a complex rhythmic pattern with many eighth and sixteenth notes. A fermata is placed over the final measure of this system.

tempo animato
espressivo assai

48

Musical score for measures 48-50. Measure 48 begins with a fermata and the instruction "smorz.". Measure 49 starts with a "c" (crescendo) hairpin. The music continues with expressive phrasing and slurs.

slentando

51

Musical score for measures 51-53. The music is characterized by long, sweeping slurs and a decelerating tempo indicated by the "slentando" instruction.

54

Musical score for measures 54-56. This section features more rhythmic activity with eighth and sixteenth notes, maintaining the expressive character.

abbandonandosi

57

Musical score for measures 57-60. Measure 57 includes a fermata and the instruction "abbandonandosi". The music concludes with a final cadence marked "smorz." and a double bar line.

Tempo agitato
patetico, ben marcato la melodia

61

quasi f

63

più

66

cresc. ed agitato

rinforz. assai

68

ff

71

Come prima

P

abbandonandosi

accelerando - -

74

colla parte

78

riten.

accel.

smorz.

82

pronunciato assai la melodia

dolce armonioso (senza agitazione)

84

86

88

raddolcendo

cresc.

90

ritenuto molto

rinforz. appassionato

dolce placido

6

5

92

94

cresc. appassion.

ff con somma

96

Adagio

passione

dolce

pp dolciss.

arpeggiando

4. DER KÖNIG VON THULE — LE ROI DE THULE

Es war ein König in Thule
 Gar treu bis an sein Grab,
 Dem sterbend seine Buhle
 Einen goldnen Becher gab.

Es ging ihm nichts darüber,
 Er leert' ihn jeden Schmaus;
 Die Augen gingen ihm über,
 So oft er trank daraus.

Und als er kam zu sterben,
 Zählt' er seine Städt im Reich,
 Gönn't' alles seinem Erben,
 Den Becher nicht zugleich.

Er saß beim Königsmahle,
 Die Ritter um ihn her,
 Auf hohem Rittersaale
 Dort auf dem Schloß am Meer.

Dort stand der alte Zecher,
 Trank letzte Lebensglut
 Und warf den heil'gen Becher
 Hinunter in die Flut.

Er sah ihn stürzen, trinken
 Und sinken tief ins Meer.
 Die Augen täten ihm sinken,
 Trank nie einen Tropfen mehr.

(Goethe)

Allegretto

p dolce

5

ritard. - - *semplice espressivo*

smorz. *sempre p*

10

grazioso

15

marcato

poco riten. - -

20

Musical score for measures 20-24. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The notation features a complex texture with many beamed sixteenth notes in both the treble and bass staves. A fermata is placed over the final measure of this system.

25

Musical score for measures 25-29. The texture continues with intricate sixteenth-note patterns. A key signature change to two flats (B-flat major or D-flat minor) is indicated by a double bar line and a key signature change symbol.

30

Musical score for measures 30-34. The piece returns to a key with three flats. The notation is characterized by dense sixteenth-note passages in the treble staff, while the bass staff provides a steady accompaniment.

35

un poco ritenuto il tempo

Musical score for measures 35-38. The key signature changes to two flats. The tempo marking "un poco ritenuto il tempo" is placed above the staff. The instruction "dolce con grazia" is written below the staff. The notation features flowing sixteenth-note lines in the treble staff.

39

Musical score for measures 39-43. The key signature changes to one flat. The instruction "cresc. molto" is written below the staff. The notation shows a dramatic increase in volume and intensity, with rapid sixteenth-note passages in the treble staff.

44

poco ritard. - - vibrato

rinforzando assai

ff energico

47

quasi tromba

50

Molto animato

54

ff con agitazione

58

in tempo marcato

marcato

62

pronunciato assai la melodia

66

69

72

sempre f appassionato

75

*) Die Schreibweise Liszts wurde beibehalten, da die reguläre Notation der Melodie das Notenbild unnötig komplizieren würde. Das Achtel ist hier und an ähnlichen Stellen entsprechend seiner Placierung zu spielen.

*) Liszt's irregular notation has been retained because precise notation of the melody would complicate the printed music unnecessarily. The quaver is to be played here and in similar places in accordance with its position.

78

rinforz. assai

Ped

81

Andante

declamiert

accelerando

sotto voce

sotto voce

85

riten.

riten.

89

a tempo

a tempo

93

ritard. - - - -

rinforz.

ritard. - - - -

rinforz.

Invocation

Der du von dem Himmel bist,
 Alles Leid und Schmerzen stillest,
 Den, der doppelt elend ist,
 Doppelt mit Erquickung füllest,
 Ach, ich bin des Treibens müde!
 Was soll all der Schmerz und Lust?
 Süßer Friede,
 Komm, ach komm in meine Brust!

(Goethe)

Langsam

sotto voce

cresc.

pp *dolcissimo*

8 ritard. cantabile con sentimento

smorz. p

12 rall. poco riten.

*) Das Achtel ist hier und an ähnlichen Stellen entsprechend seiner Placierung zu spielen. Dasselbe bezieht sich auch auf das Sechzehntel der rechten Hand in den Takten 11, 14 und 15.

*) The quaver is to be played here and in similar places according to its position. This also applies to the semiquaver in the right hand in bars 11, 14 and 15.

32
16

smorz.

21 Un poco meno lento

accentuato assai

agitato

25

cresc. e più agitato

molto cresc. -

rinforz. espressivo assai

pesante

29

rall. a piacere

rinforz.

33

accel. molto

riten.

a tempo

pp dolciss.

38

pp dolciss.

una corda

riten. -

riten. -

assai riten.

43 **Tempo I**

legato assai sempre dolce poco cresc. -

tré corde

47

cresc. molto f espr. assai rinforz.

50

53

più cresc. rinforz. assai ff con somma passione

57

dolciss. rall.

63 **Lento assai**

p espr. una corda

6. ANGIOLIN DAL BIONDO CRIN ENGLEIN DU MIT BLONDEM HAAR

Angiolin dal biondo crin,
che due verni ai visti appena,
sia tua vita ognor seren,
Angiolin dal biondo crin,
Angiolin dal biondo crin,
bella imagine d'un fior.

Che del sol t'indori un raggio
che benign' aura del Cielo
ti carezzi in sullo stel,
Angiolin dal biondo crin,
Angiolin dal biondo crin,
bella imagine d'un fior.

Quando dormi il tuo respiro
è qual soffio dell' amor
che ignorar poss' il dolore,
Angiolin dal biondo crin,
Angiolin dal biondo crin,
bella imagine d'un fior.

Che felice ognor ti bei di
tua madre al dolce riso
tu l' annunzi il paradiso
Angiolin dal biondo crin,
Angiolin dal biondo crin,
bella imagine d'un fior.

Tu da lei crescendo inipara
quant' han bell' arte e natura
non impara la sventura
Angiolin dal biondo crin,
Angiolin dal biondo crin,
bella imagine d'un fior.

E s' avvien che il nome mio
nell' udir ti rest' in mente
deh! il redici a lei sovente,
Angiolin dal biondo crin,
Angiolin dal biondo crin,
bella imagine d'un fior.

(Marchese Cesare Bocella)

*

Englein hold im Lockengold,
das zwei Lenze sah entschweben,
rein und heiter sei dein Leben.
Englein hold im Lockengold,
Englein hold im Lockengold,
Du der Blume schönes Bild.

Lüftchen mögen dich umkosen,
helle Strahlen dich umkränzen,
Sterne freundlich dir erglänzen.
Englein hold im Lockengold,
Englein hold im Lockengold,
Du der Blume schönes Bild.

Wenn Du schlummerst wehet leis
Liebeshauch aus deinem Munde,
Fühle nie der Liebe Wunde,
Englein hold im Lockengold,
Englein hold im Lockengold,
Du der Blume schönes Bild.

Süsse Wonne reines Glück.
Aus der Mutter Lächeln sauge,
Ihr ein Himmel sei dein Auge,
Englein hold im Lockengold,
Englein hold im Lockengold,
Du der Blume schönes Bild.

Lern' von ihr den holden Zauber,
wie Natur und Kunst ihn übet.
Lerne nicht wie Leid betrübet
Englein hold im Lockengold,
Englein hold im Lockengold,
Du der Blume schönes Bild.

Hörst Du meinen Namen nennen,
mög' er oft vom Mund dir klingen
tief in's Herz der Mutter dringen.
Englein hold im Lockengold,
Englein hold im Lockengold,
Du der Blume schönes Bild.

(Deutsche übersetzung von Peter Cornelius)

Andante placido

pp dolcissimo

4

smorz.

dolce con sentimento

l'accompagnamento sempre p

11

poco riten. [- - - - -]

14

16

18

20

*) Zur letzten Quintole der linken Hand spielt die rechte Hand, obwohl die Summe der ausgeschriebenen Werte 3 Achtel ist, wegen der Behaltung und der Stellung der Notenköpfe dennoch in der Quintoleneinteilung:



**) Das Achtel ist hier und an ähnlichen Stellen entsprechend seiner Placierung zu spielen.

*) Above the last quintuplet in the left hand the right hand is also to be played as a quintuplet because of the stems and the position of the notes, although the written values amount to 3 quavers:



**) The quaver is to be played here and in similar places according to its position.

36
(22) un poco agitato

sempre legato
tre corde

Musical score for measures 36-41. The piece is in G major (two sharps) and 3/4 time. The tempo is 'un poco agitato'. The instruction 'sempre legato' is written above the treble clef, and 'tre corde' is written below the bass clef. The music consists of a continuous eighth-note melody in the right hand and a supporting bass line in the left hand.

cresc.

Musical score for measures 42-47. The tempo remains 'un poco agitato'. The instruction 'cresc.' is written above the treble clef. The melody continues with some chromaticism and dynamic growth.

26 riten. più agitato
f appassionato cresc.

Musical score for measures 48-53. Measure 48 is marked '26' and 'riten.'. The tempo changes to 'più agitato'. The instruction 'f appassionato' is written above the treble clef, and 'cresc.' is written above the bass clef. The music features a more intense and agitated character.

28 con somma passione

Musical score for measures 54-59. Measure 54 is marked '28'. The instruction 'con somma passione' is written above the bass clef. The music is highly expressive and passionate.

30 riten. rinforz. smorz. dolce armonioso senza agitazione la melodia sempre espressivo

Musical score for measures 60-65. Measure 60 is marked '30'. The instructions 'riten.', 'rinforz.', and 'smorz.' are written above the treble clef. The instruction 'dolce' is written above the bass clef. The instruction 'armonioso senza agitazione la melodia sempre espressivo' is written below the bass clef. The music becomes more lyrical and expressive.

32

Musical score for measures 66-71. Measure 66 is marked '32'. The music features a series of eighth-note chords in the right hand and a simple bass line in the left hand.

34

8

p dolce

(35)

8

cresc.

37

8

rinforz.

dim. subito

dolce amorosamente

39

8

incalzando

41

8

appass.

accel.

più cresc.

43

8

ff con trasporto

riten.

38
46

come prima

Musical score for measures 38-46. The piece is in G major (one sharp) and 3/4 time. The tempo is marked 'come prima'. The dynamics are 'p dolce semplice'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

49

poco a poco ritard.

Musical score for measures 49-52. The tempo is marked 'poco a poco ritard.' (ritardando). The dynamics are 'p dolce semplice'. The right hand has a melodic line with a triplet of eighth notes in measure 49. The left hand continues with chordal accompaniment.

52

poco riten.

a tempo

Musical score for measures 52-55. The tempo is marked 'poco riten.' (ritardando) and then 'a tempo'. The dynamics are 'sempre dolce'. The right hand has a melodic line with a fermata over the final note of measure 52. The left hand continues with chordal accompaniment.

55

a piacere

sotto voce

Musical score for measures 55-58. The tempo is marked 'a piacere' (ad libitum). The dynamics are 'sotto voce'. The right hand has a melodic line with a fermata over the final note of measure 55. The left hand continues with chordal accompaniment.

58

riten.

Più lento

Musical score for measures 58-60. The tempo is marked 'riten.' (ritardando) and 'Più lento'. The dynamics are 'dolce armonioso' and 'una corda'. The right hand has a melodic line with a fermata over the final note of measure 58. The left hand continues with chordal accompaniment.

60

Musical score for measures 60-63. The tempo is marked 'riten.' (ritardando). The dynamics are 'dolce armonioso' and 'una corda'. The right hand has a melodic line with a fermata over the final note of measure 60. The left hand continues with chordal accompaniment.