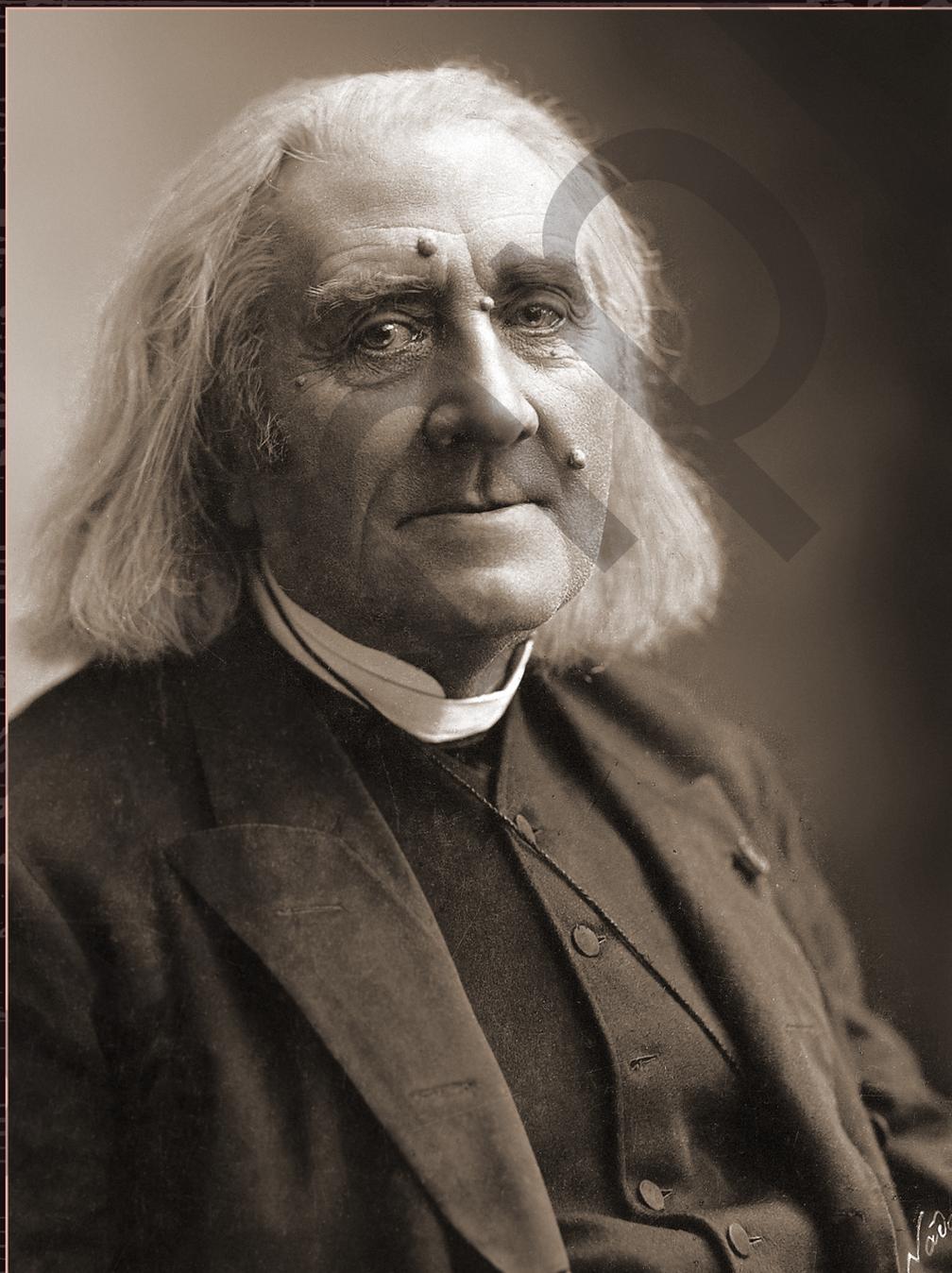


# Franz Liszt

Selected Late Works for Piano Solo, 1870–1886

Edited by Nicholas Hopkins



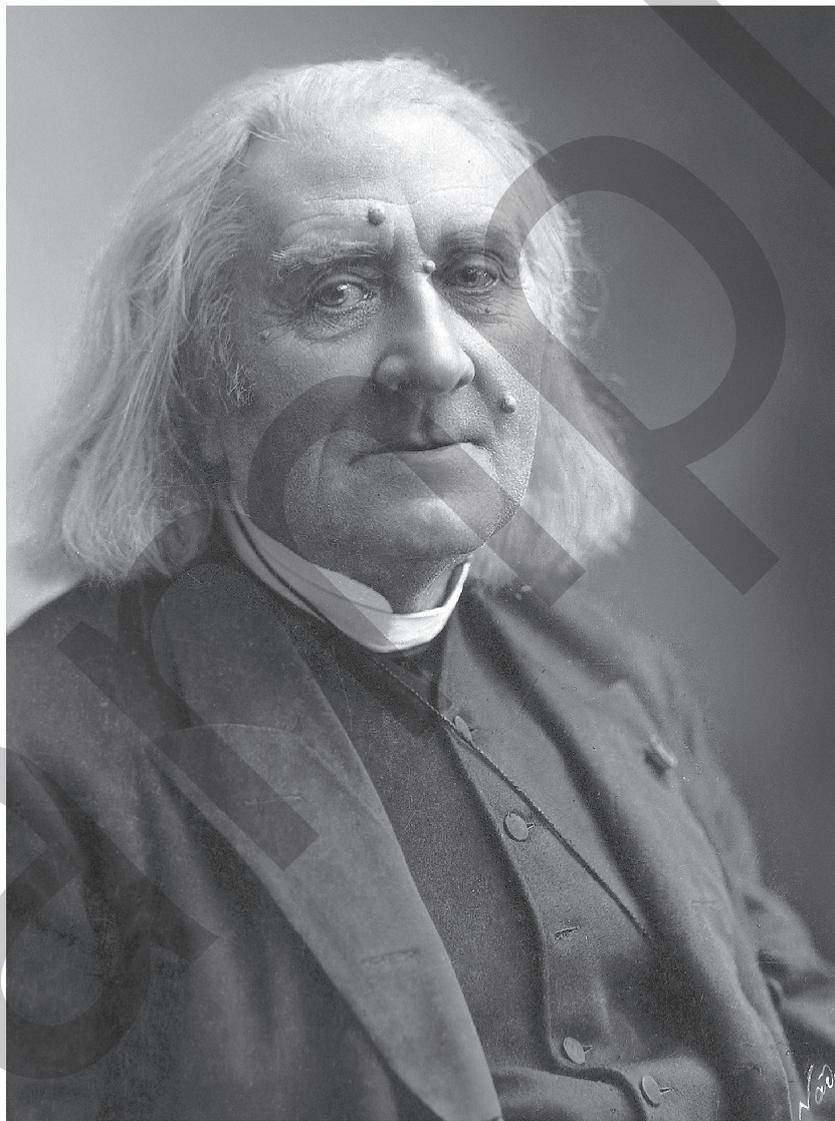
CARL FISCHER®

# Franz Liszt

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Edited by Nicholas Hopkins



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## Introduction

I am desperately sad and completely incapable of finding a single ray of happiness. I'm in a kind of mental depression accompanied by physical indisposition. I've been sleeping badly for weeks, which doesn't help to calm my nerves. Nevertheless I pursue my labors while trying not to become too much discouraged in my musical work, which I have resolved not to give up short of either total infirmity or death.

—Franz Liszt, letter of November 1877 to Olga von Meyendorff<sup>1</sup>

### Autobiographical Music

Following a number of personal and professional setbacks in the 1850s and early 1860s, Liszt withdrew to a reclusive retreat in 1863 in the monastery of Madonna del Rosario, just northwest of Rome. This two-year period of seclusion—a dramatic contrast to the years of hectic schedules and concertizing—provided him with much-needed time for self-rejuvenation, private meditation and composition. Refreshed by the benefits of this retreat and the solitude, Liszt took the first four of the seven Franciscan orders of the priesthood in 1865. He became an abbot, a lower-order clergyman, who was able to perform minor orders in the church, though not allowed to celebrate mass or to hear confessions. Many close to him were shocked by this career change, yet he explained to Princess Carolyne zu Sayn-Wittgenstein that his decision was merely part of a lifelong devotion to his faith: “You better than anyone know my absolute lack of ambition for an ecclesiastical career. When I took minor orders at the Vatican in 1865, at the age of 54, the idea of practical advancement was as far from me as possible. I was merely following, out of the simplicity and uprightness of my heart, my youthful penchant for Catholicism.”<sup>2</sup> His unwillingness to accept the remaining three degrees of the orders—interestingly, chastity being one of them—was for fear that the daily ecclesiastical demands would hinder his composition. For the remaining years of his life his public attire was a long, dark cassock studded with various decorations; however, he was not tonsured, as most abbots at the time were.

Though his devotion to the church would be a lifelong commitment, his spiritual retreat would not be. Liszt would make a sudden return to public life in 1870 and during the remaining sixteen years of his life would adopt an intense railway itinerary amongst the three European cities of Weimar, Budapest and Rome; Richard Wagner may be credited as coining the term *un vie trifurquée*, or a life split into three, to describe Liszt's migrant lifestyle at this time.<sup>3</sup> It was not only a period of excessive travel—an annual total of 4,000 miles has been suggested<sup>4</sup>—but of demanding schedules and commitments of teaching, administrating, corresponding and composing. He did this willingly to fulfill various obligations, although he often voiced displeasure with these demands. To Baroness Olga von Meyendorff he confided in 1885: “This does not mean that I find any pleasure in traveling, quite the contrary. I do it from a sense of duty, possibly illusory...my tastes are most sedentary, and few people are as satisfied as I to stay quiet and think.”<sup>5</sup> Perhaps unknowingly, he had become a cultural ambassador in these final years: “a traveling salesman in music” was his own description.<sup>6</sup>

Nonetheless, each of the three cities provided him with different personal and professional satisfactions; moreover, each city offered opportunity to focus on specific musical activities. The winters in Budapest were generally devoted to preparing musical manuscripts for publication. The Weimar months in spring and early summer witnessed attendance at festivals and performances of his music, with various administrative responsibilities; teaching, the celebrated “Liszt master classes,” was also a priority. And the concluding months of the year in Rome allowed him to concentrate fully on composition.<sup>7</sup> In effect, Liszt may have regarded each city as a special place of personal fulfillment: Rome, the center of spiritual faith; Weimar, the seat of well-attended performances and cosmopolitan exposure, and; Pest, the home for the wanderer whose national Hungarian fervor had recently been awoken. Three cities offered what one simply could not.

1 *The Letters of Franz Liszt to Olga von Meyendorff, 1871–1886*, translated by William R. Tyler. (Washington, DC: Dumbarton Oaks, 1979), 297.

2 *The Letters of Franz Liszt to Marie zu Sayn-Wittgenstein*, translated and edited by Howard E. Hugo. (Westport, CT: Greenwood Press, 1953), 232.

3 *Ibid.*, 223.

4 Alan Walker. *Franz Liszt: The Final Years, 1861–1886*. (Ithaca, NY: Cornell University Press, 1996), 377.

5 *The Letters of Franz Liszt to Olga von Meyendorff, 1871–1886*, 475.

6 *Ibid.*, 428.

7 Dolores Pesce. *Liszt's Final Decade*. (Rochester, NY: University of Rochester Press, 2014), 86.

However, the *vie trifurquée* would not duplicate the artistic and personal triumphs of the *Glanzzeit* of the 1830s and 1840s, the period that witnessed Liszt's extensive European concert tours and his international fame as composer and pianist. One of the greatest tribulations for the aging Liszt, one that made an indelible impact on his waning self-confidence and on his psychology, was the lack of interest in and open criticism against his recent music. Once acknowledged as the leader of the European musical avant-garde, Liszt gradually witnessed his music being subjected to vitriolic criticism, hostility and public disinterest, and his deep sensitivity to such negative responses forced him repeatedly to dissuade performances of his music. This attitude, a rare one in music history, may be traced to the mid-1860s, as he noted in a letter of 1865 to the British pianist Jessie Lausot: "Thus during the years of my foreign activity in Germany I constantly observed the rule of never asking anyone whatsoever to have any of my works performed; more than that, I plainly dissuaded many persons from doing so who showed some intention of this kind—and I shall do the same elsewhere."<sup>8</sup> Little had changed in the following decade, as he confided to his friend Julius Stern in 1875: "Owing to *critical* circumstances and negativings [sic] I have, as a rule, to dissuade people everywhere from giving performances of my scores."<sup>9</sup>

Despite the critical reception of his music, he continued to compose—sacred choral works and music for piano are the bulk of his late-life output—with seemingly little concern with the performance and publication of his works. His correspondence on the matter suggests that composing was his personal means for coping with the public disfavor. To his friend Camille Saint-Saëns he confided: "Yet I go on writing—not without fatigue—from inner necessity and old habit."<sup>10</sup> To Olga von Meyendorff, he elaborated on this, adding that he spared no thoughts for the "afterlife" of his works: "So long as I am engaged in composing music, it absorbs me passionately; then, when it is a matter of performing it, of publishing it, etc., I have to make an effort to re-involve myself even slightly in it, and generally I prefer to forget about it completely."<sup>11</sup> However, it was the reception of his sacred works that truly mattered to him, as Amy Fay, a respected member of the Weimar circle of students, would observe: "He feels as if things were against him, though his heart and soul are so bound up in sacred music, that he told me it had become to him 'the only thing worth living for.' He really seems to care almost nothing for his piano playing or for his piano compositions."<sup>12</sup> In a letter of 1879 to his biographer Marie Lipsius, Liszt confirmed Fay's observation about his piano playing, the activity that had earned him universal respect and admiration: "May my poor pianoforte performing at last come to an end! It has long been a torment to me. Therefore—Amen!"<sup>13</sup>

To add to this artistic downfall, he had endured a number of personal losses, including the deaths of his son Daniel in 1859 and of his eldest daughter Blandine in 1862, as well as of a number of close friends and colleagues; the death of Wagner in 1883 was perhaps the most crushing. A growing estrangement with his daughter Cosima, one that has never been fully understood, subjected him to a deep depression that followed him for the remainder of his life, as did an abortive marriage to Carolyne zu Sayn-Wittgenstein. Some of his correspondences include candid references to the impact these events had on him, all of which developed into an obsession with death. In March of 1878 he wrote to Marie zu Sayn-Wittgenstein: "Those who live ought to prepare themselves for dying, and accustom themselves to seeing others die—young and old. For my part, I find that my life has lasted too long."<sup>14</sup> Ultimately, this obsession culminated in a desire to commit suicide, and we can thank his devout Catholicism from saving him from such an extreme undertaking: "Let me tell you once again that I am extremely tired of living; but as I believe that God's Fifth Commandment, 'Thou shalt not kill,' also applies to suicide, I go on existing with deepest repentance and contrition for having formerly ostentatiously violated the Ninth Commandment, not without effort or humility."<sup>15</sup>

All of these mounting setbacks would take their toll, and the aged Liszt would be subjected to critical bouts of depression, self-doubt and lethargy. Alcohol would become a comfort and eventually an addiction. His physical health, which had never been a cause for concern, would inevitably be affected. His eyesight failed over the course of his final years, to the extent that he was unable to maintain correspondence or to compose. He additionally suffered from ague and dropsy, an accumulation of

8 *Letters of Franz Liszt: From Rome to the End*, collected and edited by La Mara, translated by Constance Bache. (London: H. Grevel and Co., 1894), 96.

9 *Ibid.*, 272.

10 *Ibid.*, 391.

11 *The Letters of Franz Liszt to Olga von Meyendorff, 1871–1886*, 166.

12 Amy Fay. *Music Study in Germany from the Home Correspondence of Amy Fay*. (New York: The Macmillan Company, 1922), 236.

13 *Letters of Franz Liszt: From Rome to the End*, 348.

14 *The Letters of Franz Liszt to Marie zu Sayn-Wittgenstein*, 220.

15 *The Letters of Franz Liszt to Olga von Meyendorff, 1871–1886*, 299.

excess water that resulted in extreme swelling. Chronic dental problems brought about the loss of most of his teeth, and warts developed on his face, a result of tumorous growths that are unequivocally displayed in his late portraits.<sup>16</sup> The final blow, one that significantly advanced his infirmity, was a fall down the stairs in 1881 in his Weimar residence—“my silly accident,” as he described it<sup>17</sup>—which left him bedridden for weeks.

These details are of crucial importance to any musician wishing to explore the music of Liszt's late years, specifically the period from 1870 to 1886. Admittedly, the influence of day-to-day events on a composer's work remains speculative, yet the topic is less tenuous with Liszt, for much of his music from this time reflects, either in sentiment or intent, the personal and professional tragedies that befell the composer. Autobiography abounds in this music, and the titles of some of the piano-solo works are highly suggestive. A period marked by a loss of friends and colleagues is represented by a number of funeral pieces, such as *Am Grabe Richard Wagners*, *La lugubre gondola* Versions 1 and 2 (all for Richard Wagner), *Mosonyi's Grabgeleit* (for the Hungarian composer Mihály Mosonyi), *Trauer Vorspiel und Trauermarsch* (for his student August Göllerich) and two elegies. Signs of depression and anxiety are evident in such harshly evocative titles as *Resignazione* (Resignation), *Schlaflos! Frage und Antwort* (Sleepless! Question and Answer) and *Unstern! Sinistre, disastro* (Dark Star! Disastrous, Sinister). Also featured are the composer's renewed sentiments of national Hungarian honor, as with the four Hungarian Rhapsodies, *Ungarischer Geschwindmarsch* (Hungarian Quick March), the seven pieces of *Historische ungarische* (Historic Hungarians) and *Fünf ungarische Volkslieder* (Five Hungarian Folk Songs). His religious devotion would not be ignored and finds a place in such works as *In festo transfigurationis Domini nostri Jesu Christi* (For the Feast of the Transfiguration of Our Lord, Jesus Christ), *Sancta Dorothea* (Saint Dorothy) and several pieces from the third volume of *Années de pèlerinage*.

The writing in the piano works of this “third period,” as his student Arthur Friedheim has described it,<sup>18</sup> is far different from that in his youthful works, whose sheer virtuosity astounded and confounded the finest performers of the time. With few exceptions none of the piano works composed after 1860 has entered the modern performer's repertoire, and some of the pieces would not be published or performed until the mid-twentieth century. Virtuosity is minimized, as if the composer were attempting to distance himself from his youthful works. Instead of speed and power, there are tranquility and resignation. Instead of optimism and exuberance, there are withdrawal and distress. Thick, resonating textures are often replaced by lean, austere writing, whose economy of means features a radically different exploration of timbre. Tonality, though not completely abandoned, is often weakened by means of techniques that seem to herald developments in the twentieth century. Unresolved dissonances become staple features of the harmonic vocabulary. Melody predominates, although with little resemblance to the *cantabile* style of melody that characterizes much of the earlier music. Liszt's reluctance to promote and perform these works is understandable: Critics of the day would have written scathing reviews, and the careers of his pupils, had they dared to perform these pieces in concert, would have been jeopardized. Even Wagner, one of the few persons at the time who would have been exposed to this music and one of the few equipped to understand it, was baffled, as Cosima Wagner recorded in her diary: “Today [Wagner] begins to talk about my father again, very blunt in his truthfulness; he described his new works as ‘budding insanity’ and finds it impossible to develop a taste for their dissonances.”<sup>19</sup>

The novelty of this third-period music is undeniable, yet there is no sharp divide between the works composed before and after 1870 to indicate an abrupt overhaul of musical techniques. Changes in Liszt's style occurred gradually, and some of the techniques of his earlier music are maintained in his later years. Tonal relationships organized around thirds, rather than fifths, continue to predominate. Thematic transformation, a formally unifying principle based on development of themes and motives, is still in evidence, though often in a more concentrated form. Character pieces with descriptive and evocative titles, rather than sonatas, symphonies and concertos, form the bulk of the musical output. The renowned “Liszt sequences,” the literal repetition of phrases, even sections, at different transpositions, remain, as well as occasional mishandlings of large-scale forms. The rhapsodies, dances and marches of the early years may be found in the later years, although these pieces, perhaps because of their inherent popular nature, tend to employ more conservative musical techniques. Yet the differences between the early and late works can seem so dramatic as to push this third-period music into a wholly different level.

16 Alan Walker. *Franz Liszt: The Final Years, 1861–1886*, 4.

17 *The Letters of Franz Liszt to Marie zu Sayn-Wittgenstein*, 256.

18 Arthur Friedheim. *Life and Liszt: The Recollections of a Concert Pianist*, edited by Theodore L. Bullock. (Mineola, NY: Dover Publications, 2012), 189.

19 Alan Walker. *Franz Liszt: The Final Years, 1861–1886*, 427.

The singularity and power of this music owe as much to its stylistic originality as to the external forces that influenced it. With this in mind, the astonishing novelty of these works can be better understood and appreciated.

\* \* \* \* \*

As previously mentioned, the music of Liszt's final years, the piano works, in particular, is often credited with influencing developments that appeared decades later in the early twentieth century, harmony, in particular, despite the fact that much of this music was not published and performed until years after these developments had become commonplace. Non-functional harmony, whole-tone scales and streams of augmented triads point to Claude Debussy and Arnold Schönberg. Fragmentary, inconclusive forms—music which seems to dissolve into nothingness—prefigure early Anton Webern and beyond. Atonality and, to a certain extent, serial techniques may be found here as well. These aspects have made the music seem experimental, whereas Liszt, in fact, had long abandoned such pursuits. Schönberg, for one, would credit Liszt's achievements by discussing the forward-looking qualities of his harmonic vocabulary: "Was he not after all one of those who started the battle against tonality, both through themes which point to no absolutely definite tonal center, and through many harmonic details whose musical exploitation has been looked after by his successors?"<sup>20</sup> Béla Bartók, although openly critical of Liszt's problems with form, also applauded the progressive nature of his late works: "In his works, scattered among many commonplaces, there are more things that are in advance of his time than in those of many other composers whom the average public esteems more."<sup>21</sup>

### Texture and Timbre

Harmony is but one aspect of this music's originality. Texture and timbre are comparatively more original and innovative, yet it is these features that are often unacknowledged. Liszt's exploitation of the piano's tone color may be traced back to the piano works of the 1830s and 1840s. In these works the composer established a distinctive blend of harmony, rhythm and dynamics to realize an individualized piano timbre, and it was timbre that was often the most vital element of the music. Charles Rosen ranks Liszt's focus on timbre as one of his highest achievements: "In his concentration on tone color Liszt may be seen as the most radical musician of his generation. His example attacked some of the basic assumptions of Western music, in which pitch and rhythm were the essential determinants of form, and spacing and tone color were subordinate, only a means to the realization in sound."<sup>22</sup> Rosen deduces that Liszt's emphasis on the piano's tone color was inspired by his extensive activities as a performer in his early years:

The supremacy of pitch and rhythm over dynamics and color was turned upside down by Liszt... There were many composers before Liszt who wrote with a specific sound in mind, but none for whom this realization in sound is more important than the text behind it... Liszt is perhaps the first composer of instrumental music whose music is, for the most part, conceived absolutely for public performance. That is why there are so many different versions of the same piece: each successive version is itself a new performance.<sup>23</sup>

### Melody and Monophony

Liszt's performing activities had virtually concluded after 1863 following the monastic retreat, yet his fascination with the piano's tone color and his exploration of its potential did not. His piano music after 1870 exploits piano timbre in ways different from his earlier works, this being one of many features that distinguishes the music of this third period. Perhaps the most aurally distinctive aspect of this in the late music is the composer's attraction to monophonic textures and unaccompanied melodies, both of which are exceptional in nineteenth-century piano music. The second version of *La lugubre gondola*, for example, features four sections marked "recitando," recitative-like passages in which a melody, accompanied or not, wanders restlessly through notes of the chromatic scale in search of a tonal center; however, these passages show little resemblance to traditional recitatives. Equally astonishing and

20 Arnold Schönberg. "Franz Liszt's Work and Being," in *Style and Idea*, edited by Leonard Stein, translated by Leo Black. (Berkeley, CA: University of California Press, 1975), 445.

21 Béla Bartók. "Liszt's Music and Today's Public," in *Essays*, selected and edited by Benjamin Suchoff. (Lincoln, NE: University of Nebraska Press, 1976), 452.

22 Charles Rosen. *The Romantic Generation*. (Cambridge, MA: Harvard University Press, 1995), 507.

23 *Ibid.*, 507.

unprecedented are those sections in this piece that are pure melody, as with the concluding seventeen measures of the piece:

152

160

*pp*

*mf*

*rit.*

Example 1. *La lugubre gondola* (Version 2), mm. 152–168.

The melody revolves around and eventually settles on the note G $\sharp$ ; the music seems to run out of energy in its final measures and to dissipate into nothingness, rather than conclude. Augmented triads and a fragment of the whole-tone scale are parts of the melodic design. The performer is faced with the interpretive challenges of how such a bare, exposed passage should be played on the piano and how such a passage can provide a fitting closure for the piece.

A similar challenge will be found in the final measures of *Schlaflos! Frage und Antwort*. In this instance an unaccompanied melody that suggests C $\sharp$  minor slowly and progressively stops on G $\sharp$ , the same note as the conclusion of the second version of *La lugubre gondola*:

62

*dim.*

*rit.*

Example 2. *Schlaflos! Frage und Antwort*, mm. 62–70.

As with the passage in Example 1, the composer provides little interpretive assistance for the performer. There are no articulations or phrase markings in these nine measures. The indication of *dim.* and the *ritardando* in m. 66 are nuances that correspond to the way in which the melodic phrase dissolves at its conclusion. Again, the performer must come to terms with how such a passage can provide an appropriate closing for the piece. Yet Liszt was seemingly aware of the interpretive complications of this ending, for which reason he provided an alternative version that ends more traditionally, and perhaps more satisfactorily, on an E-major triad.

Liszt's interests in unaccompanied melodies and monophonic textures in his later years may be traced to his studies in Gregorian chant during his retreat in Rome. Actual quotations of plainsong will be found in various instances in Liszt's sacred vocal works from this time, the opening of the "Christmas Oratorio" from *Christus* being one notable example, in which the chant *Angelus ad pastores ait* (The Angel Said to the Shepherds) is adapted to nineteenth-century contexts.<sup>24</sup> This quotation, predated by a number of sixteenth- and seventeenth-century composers, is likely a symbolic, rather than a musical one, representing the angel Gabriel's appearance to the shepherds to announce the Nativity. Although no evidence suggests that quotations of plainsong melodies appear in any of Liszt's piano works of this time, he was clearly inspired by the qualities of unaccompanied melody in many instances in these works, despite the interpretive challenges that would face the pianist. Few, if any examples of such an undertaking will be found in any other piano music of this period.

24 Analyzed in Alan Walker. *Franz Liszt: The Final Years, 1861–1886*, 261.

### Register

Liszt was by no means the first composer to demonstrate a fascination with the qualities of the differing registers of the piano, but he was probably the first to focus on specific registers of the instrument to exploit specific piano timbres and to construct unique musical forms. Elements of the piano's design that are familiar to the modern pianist had become standardized by the mid-nineteenth century, including its seven-octave range and its general construction; strings (or wires) manufactured with varying thickness and tension were key factors in individualizing the high, middle and low registers of the instrument. Liszt would show no hesitation in composing with these registers in isolation in his later music, specifically, the extreme registers of the piano to produce unprecedented tone colors. In the opening measures of *Mosonyi's Grabgeleit*, the deep bass register of the instrument creates a sound both haunting and unsettling to project the piece's funereal sentiment. The composer's directive *wie Glocken* (like bells) signifies that this passage is to emulate the tolling of deep funeral bells:

**Langsam**

Ped. *8va* Ped. *8va*

Example 3. *Mosonyi's Grabgeleit*, mm. 1-3.

There is no historical precedent for this sound. The conclusion of the piece features a dramatically different piano timbre and different musical sentiment by moving into the highest register of the instrument to evoke a brilliant, ethereal tone color:

*83* *3/2* *p* *pp* *ppp* *8va* Ped. Ped. Ped.

Example 4. *Mosonyi's Grabgeleit*, mm. 83-92.

Between these two extremes, the listener is treated to a varied array of piano color, one that can be subjected to abrupt change and development. The wide spacings of the chords in mm. 84-90 of Example 4 are also aspects of the composer's exploration of unique tone colors.

Such instances of registral contrast are regular characteristics in the piano works of Liszt's third period. *Trauervorspiel und Trauermarsch*, composed in 1885 for the funeral of his student August G llerich, would feature this as well, although the continuum between high and low registers is developed more thoroughly. Beginning in the low register of the instrument,

**Andante lugubre**

*p* *mp pesante*

Example 5. *Trauervorspiel und Trauermarsch*, mm. 1-5.

# Abschied

(Farewell)

SW 251 (1885)

FRANZ LISZT

(1811–1886)

Andante  $\text{♩} = 80$

Musical score for measures 1-6. The piece is in 4/4 time with a tempo of Andante (♩ = 80). The music is marked *mf*. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. Pedal markings indicate a half-beat pedal at the end of measures 1 and 3.

Un poco più lento

Musical score for measures 7-11. The tempo is marked *Un poco più lento*. The music is marked *pp* in measure 7 and *p* in measure 8. The right hand has a complex melodic line with many slurs and fingerings (e.g., 5 1, 4 2, 4 3 5, 4 2 3 1, 4 5). The left hand continues with chords. Pedal markings include a half-beat pedal at the end of measure 7 and a full-beat pedal starting in measure 8.

Musical score for measures 12-16. The music is marked *p*. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. Pedal markings indicate a half-beat pedal at the end of measure 12 and a full-beat pedal starting in measure 13.

Musical score for measures 17-21. The music is marked *f sempre legato* in measure 17, *p* in measure 18, and *f* in measure 20. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. Pedal markings include half-beat pedals at the end of measures 17, 18, 19, and 20, and a full-beat pedal starting in measure 21.

Musical score for measures 22-25. The tempo is marked *rit.* in measure 22, *a tempo* in measure 23, and *Largamente* in measure 24. The music is marked *pp* in measure 22 and *f* in measure 24. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. Pedal markings include a half-beat pedal at the end of measure 22, a full-beat pedal starting in measure 23, a half-beat pedal at the end of measure 24, and a full-beat pedal starting in measure 25.

# Am Grabe Richard Wagners

(At the Tomb of Richard Wagner)

SW 202 (1883)

Wagner erinnerte mich einst an die Ähnlichkeit seines Parsifal-motivs mit einem früher geschriebenen "Excelsior" (Einleitung zu den Glocken von Straßburg). Möge diese Erinnerung hiermit verbleiben. Er hat das Große und Hehre in der Kunst der Jetztzeit vollbracht.

—F. Liszt, 22ten Mai, 83. Weimar

Wagner once reminded me of the similarity between his *Parsifal* theme and my earlier composed "Excelsior" (introduction to *The Bells of Strasbourg*).

May this remembrance remain here.

He has accomplished the great and

the sublime in the art of our times.

—Franz Liszt, May 22, 1883, Weimar

FRANZ LISZT

(1811–1886)

Sehr langsam  $\text{♩} = 44$

mf

*p un poco marcato*

Ped. *pp*

(Ped.) Ped. Ped.

(Ped.) Ped.

# Angelus! Prière aux anges gardiens

(Angelus! Prayer to the Guardian Angels)

No. 1 from *Années de pèlerinage, troisième année*

SW 163 (1867–1877)

for Piano or Harmonium

FRANZ LISZT

(1811–1886)

Andante pietoso

*p dolce*

Ped. una corda

8

*p sempre e legato*

*dim.*

17

*mp*

*mf sostenuto ed espressivo*

tre corde

27

37

Ped.

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