

ZENEMŰVÉSZETI

FŐISKOLA

LH

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ZENEAKADÉMIA
LISZT MÚZEUM



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F. Liszt

Symphonische Dichtungen

für großes Orchester.

Arrangement für das Pianoforte zu vier Händen



VOM COMPOSITEN.

ZENEAKADÉMIA

LISZT MÚZEUM



TASSO. Lamento e Trionfo.	Pr. 1 Thlr. 15 Ngr.
Les Préludes. (nach Lamartine).	" 1 " 12 "
ORPHÉE.	" — " 20 "
Fest-Klänge.	" 1 " 5 "
PROMÉTHÉE.	" 1 " 10 "



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X

PROMETHEUS.

SECONDO.

F. Liszt.

PIANOFORTE.

Allegro energico ed agitato assai.

Maestoso, un poco ritenuto il tempo.

Andante.

espressivo molto.

Primo. rinf. p

ritenuto molto

1 2

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PROMETHEUS.

PRIMO.

F. Liszt.



PIANOFORTE.

Allegro energico ed agitato assai.

Primo: *p* *crescendo molto.* *ff*

Secondo: *ff*

Primo: p - crescendo molto - ff

Maestoso, un poco ritenuto il tempo.

1 2 *ff* *Primo.* *Primo.* *Primo.* *Primo.* *Primo.* *Primo.*

ZENEAKADÉMIA
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ff *Primo.*

Andante.

ff *Primo.* *espressivo molto* *ff* *Primo.*

rinf. *p* *rinf.* *p*

Primo. *p* *sf* *p* *ritenuto molto*

A page of handwritten musical notation for a piano piece. The score is written on ten staves, organized into five systems of two staves each. The notation is in a single key signature (one sharp, F#) and common time (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'f' (forte) and 'Ped.' (pedal). A large, faint watermark is visible across the center of the page, reading 'ZENEAKADÉMIA' and 'ISZT MŰZEUM'. The paper is aged and shows some staining.

Allegro molto appassionato.

PRIMO.

5

The musical score is written for piano and consists of six systems of staves. The first system has two staves, with the right hand playing a melody of eighth notes and triplets, and the left hand playing a bass line. The second system also has two staves, with the right hand playing a melody of eighth notes and the left hand playing a bass line. The third system has two staves, with the right hand playing a melody of eighth notes and the left hand playing a bass line. The fourth system has two staves, with the right hand playing a melody of eighth notes and the left hand playing a bass line. The fifth system has two staves, with the right hand playing a melody of eighth notes and the left hand playing a bass line. The sixth system has two staves, with the right hand playing a melody of eighth notes and the left hand playing a bass line. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *ff*, and *sf*. There are also watermarks in the center of the page that read "ZENEAKADEMIA" and "LISZT MŰZEUM".

SECONDO.

Red. *Red.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

fff martellato *Red.* *Red.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

Red. *Red.* *Red.* *Red.*

PRIMO.

7

8

8

8

8

8

SECONDO.

The musical score is written for piano and consists of six systems of two staves each. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various musical elements such as triplets, tremolos, and dynamic markings. A large watermark "ZENÉAKADÉMIA" is visible across the middle of the page.

System 1: The first system features a series of eighth and sixteenth notes, with a "p" (piano) marking. The second system continues with similar rhythmic patterns, including a "p" marking and a "crescendo" marking.

System 2: The third system introduces a "tremolo" marking and a "p" marking. The fourth system continues with a "p" marking and a "crescendo" marking.

System 3: The fifth system features a "f" (forte) marking and a "crescendo" marking. The sixth system continues with a "p" marking and a "crescendo" marking.

4

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10341

PRIMO.

11

Ritenuto il tempo (quasi Recitativo).

dolente

1 2 1 2 3 4

a Tempo.

5 *riten. molto* *Rec.* *Rec.* *Rec.* *Rec.* *

Rec. *Rec.* *Rec.* *Rec.* * *crescendo*

Rec. appassionato

8 *Rec. Rec.* *Rec.* *Rec. Rec.* *Rec.* *Rec.*

8 1 2 3

PRIMO.

13

Allegro moderato:

accelerando il tempo al Allegro assai.

SECONDO.

This image shows a page of a musical score, likely for piano, with multiple systems of staves. The notation is complex, featuring many triplets, trills, and dynamic markings such as 'crescendo' and 'ff'. A large, semi-transparent watermark 'ZENEA KADÉMIA' is overlaid across the center of the page. The score is written in a key with three flats (B-flat, E-flat, A-flat) and includes various musical symbols like accents, slurs, and fermatas. The page is numbered '1' in the bottom right corner.



SECONDO.

A page of handwritten musical notation for a piano piece. The score is written on ten staves, organized into five systems of two staves each. The notation is complex, featuring many triplets, sixteenth notes, and dynamic markings such as 'ff' (fortissimo) and 'Ped.' (pedal). The key signature has one sharp (F#), and the time signature is 3/4. A large, faint watermark is visible across the center of the page, reading 'ZENÉAKADÉMIA' and 'ISZT MŰZEUM'. The handwriting is in black ink on aged, slightly yellowed paper.

PRIMO.



Musical score for Primo, featuring piano and violin parts across six systems. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *ff*, *Ped.*, and *trem.*. A large watermark for the ZENEAKADÉMIA LISZT MUSEUM is visible across the center of the page.

SECONDO.

Andante Recitativo.

mf con duolo

p

Red.

Zur Kürzung.

weiter Seite 22
Zeichen *

Allegro molto appassionato.

sf

sfz

Red.

Red.

Red.

10341

Red.

Andante Recitativo.

PRIMO.

19



Allegro molto appassionato.



Musical score for piano, labeled "SECONDO." and page number "20". The score consists of six systems of music, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, faint watermark "ZENAKADEMIA" is visible across the middle of the page. The score ends with a double bar line and a first ending bracket labeled "1".

PRIMO.

21

8

8

8

8

8

Stretto, più animato.

p *Qw.* *

Qw. *Qw.* *Qw.* *Qw.*

p *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

Qw. *Qw.* *Qw.* *Qw.* *Qw.* *Qw.*

p *Qw.* *ff* *Qw.* *p* *Qw.*

f *Qw.* *p* *Qw.* *f* *ff* *Qw.*

PRIMO.

23

Stretto, più animato.

Ad.
espressivo marcato

p

f

1

1 2

p *ff*

ff

3

3

3

6

PRIMO.

25

A page of handwritten musical notation for a piano piece. The page contains six systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#). The notation includes various note values, rests, and dynamic markings such as 'ff' (fortissimo). There are also some performance instructions like '1' and '2' above the staves. The paper is aged and shows some staining. A large, faint watermark is visible in the center of the page, reading 'ZENEAKADEMIA' and 'ISZEMIZEM'.

This is a page from a musical score, likely for a piano and orchestra. The notation is dense, featuring many beamed notes, particularly in the piano part. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The piano part is on the left, and the orchestra part is on the right. The piano part includes markings for 'ff' (fortissimo), 'p' (piano), 'crescendo', and 'più stringendo'. The orchestra part includes markings for 'ff', 'p', 'crescendo', and 'più stringendo'. The score is divided into measures by vertical bar lines. The page number '10341' is visible at the bottom right.

PRIMO.

27

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in five systems, each consisting of two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'p' (piano). A large watermark 'ZENEAKADEMIA' is visible across the center of the page. The page number '8' is printed at the top left of the first system.

SECONDO.

Presto.

Ped. *Ped.* *Ped.* *ff*

Ped. *Ped.*

Ped. *Prestissimo.* *ff* *Ped.*

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

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



PRIMO.

Presto.

First system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a 'Ped.' marking and a first ending bracket labeled '1'. The key signature has two sharps (F# and C#).

Second system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a 'ff Ped.' marking. The key signature has two sharps.

Third system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a 'Ped.' marking. The key signature has two sharps.

Prestissimo.

Fourth system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a 'Ped.' marking and a first ending bracket labeled '1'. The key signature has two sharps.

Fifth system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a 'Ped.' marking and a first ending bracket labeled '1'. The key signature has two sharps.

Sixth system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a 'Ped.' marking and a first ending bracket labeled '1'. The key signature has two sharps.

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3340.

PROMETHEUS.

SYMPHONISCHE DICHUNG VON F. LISZT.

VORWORT.

Die Inauguration der Statue Herder's fand im Jahre 1850 in Weimar statt und der betreffende Tag sollte durch eine Theatervorstellung gefeiert werden, welche speciell der Verehrung dieses poetischen Denkers gewidmet war. Unter seinen Cantaten und Gedichten in dramatischer Form wählten wir den entfesselten Prometheus, — eines seiner Werke dieser Gattung, aus welchem am reinsten die Lauterkeit und der Seelenadel dieses Mannes hervorleuchtet, welchen man den Apostel der Humanität nannte — um die lyrischen Partieen daraus in Musik zu setzen, zu welchem Zweck sie ursprünglich gedichtet waren. Der vorliegenden Composition, welche als Ouvertüre diente, fügten wir Chöre zu, die wir uns vorbehalten, später zu einem bühnen- oder concertmässigen Ensemble zu vereinigen, da die damalige Vorstellung eine ausnahmsweise war, indem man, um die Gedanken und das Werk des grossen Philosophen unangetastet zu lassen, seinen Text im Ganzen wiedergab, so wenig er unsren bestehenden dramatischen Anforderungen entspricht.

Der Prometheusmythus ist voll mysteriöser Ideen, dunkler Traditionen, voll Hoffnungen, deren Berechtigung immer bezweifelt wird, so lebendig sie im Gefühl leben. In mehrfacher Weise gedeutet von den gelehrten und poetischen Exegesen der verschiedensten Ueberzeugungen und Negationen, spricht dieser Mythus immer lebhaft zur bewegten Einbildungskraft durch geheime Uebereinstimmungen seiner Symbolik mit unsren beharrlichsten Instincten, unsren herbsten Schmerzen und beseligendsten Ahnungen. Die antiken Bildwerke thun uns kund, wie sehr die erregte Fantasie der griechischen Kunst sich mit ihm beschäftigte. Wie die Poesie sich in diesen Gegenstand vertiefte, zeigt uns das Fragment des Aeschylus. Wir brauchten nicht unter den verschiedenen Auslegungen zu wählen, welche sich reichlich um diese erhabenen Monumente angesammelt haben, noch auch die antike Legende mit ihren reichen Anklängen an alte, dunkle Erinnerungen, unvergängliche, ewige Hoffnungen in neuer Weise zu gestalten. Es genügte, in der Musik die Stimmungen aufgehen zu lassen, welche unter den verschiedenen wechselnden Formen des Mythus seine Wesenheit, gleichsam seine Seele, bilden: Kühnheit, Leiden, Ausharren, Erlösung. Kühnes Hinanstreben nach den höchsten Zielen, welche dem menschlichen Geiste erreichbar scheinen, Schaffensdrang, Thätigkeitstrieb . . . Sündentilgende Schmerzen, welche unablässig an dem Lebensnerv unsres Daseins nagen, ohne es zu zerstören; Verurtheilung, angeschmiedet zu sein an den öden Uferfelsen unsrer irdischen Natur; Angstrufe und Thränen aus unsrem Herzblut . . . Aber ein unentreissbares Bewusstsein angeborener Grösse und künftiger Erlösung; untilgbarer Glaube an einen Befreier, welcher den langgequälten Gefangenen emporheben wird zu den überirdischen Regionen, denen er den lichten Funken entwandte, und endlich . . . Vollendung des Werkes der Gnade, wenn der ersehnte Tag gekommen.

Leid und Verklärung! So zusammengedrängt erheischte die Grundidee dieser nur zu wahren Fabel einen gewitterschwülen, sturmrollenden Ausdruck. Ein tiefer Schmerz, der durch trotzbietendes Ausharren triumphirt, bildet den musikalischen Charakter dieser Vorlage.

(Uebers. v. P. Cornelius.)

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PROMÉTHÉE.

POEME SYMPHONIQUE DE F. LISZT.



PRÉFACE.

L'inauguration de la statue de Herder eut lieu à Weimar en 1850, et à ce jour la représentation théâtrale fût spécialement consacrée au souvenir de ce poète-penseur. D'entre toutes ses cantates et poésies quasi dramatiques, nous avons choisi le Prométhée délivré, une des oeuvres de ce genre où se traduit le mieux ce qu'il y avait de plus pur et de plus généreux dans les sentimens de celui qui fut appelé l'apôtre de l'Humanité, — pour y adapter quelques morceaux de chant, cet ouvrage ayant été originai-
 rement destinée à être mis en musique. Outre la partition présente qui sert d'Ouverture, nous en avons composé les chœurs, que nous nous réservons de relier plus tard en un ensemble, d'exécution plus usuelle sur les théâtres ou dans les concerts que celle qui eut lieu alors, où, pour ne rien toucher à la pensée et à l'oeuvre de l'illustre philosophe, son texte fût déclamé dans son entier, quelque peu approprié qu'il fût à nos habitudes dramatiques actuelles.

Le mythe de Prométhée est plein de mystérieuses idées, de vagues traditions, d'espoirs aussi dénués de corps que vivaces de sentiment. Interprété de plus d'une façon par les savantes et poétiques exégèses de croyances et de négations aussi convaincues qu'opposées entre elles, il a toujours parlé à l'imagination émue par les secrètes concordances de ce symbolique récit avec nos instincts les plus opiniâtres, avec nos douleurs les plus âcres, avec nos pressentimens les plus doux. Les marbres antiques nous montrent combien il préoccupait la rêverie inquiète de l'art grec; le fragment d'Eschyle nous prouve que la poésie y trouvait un profond sujet de méditation. Nous n'avons pas eu à choisir entre tant de gloses accumulées autour de ces sublimes monumens, ni à créer une variante nouvelle à cette antique légende, si apparentée à d'antiques et confus souvenirs, à d'éternelles et toujours jeunes espérances. Il suffit à la musique de s'assimiler les sentimens qui, sous toutes les formes successivement imposées à ce mythe, en ont fait le fond et comme l'âme. Audace, Souffrance, Endurance, et Salvation: aspiration hardie vers les plus hautes destinées que l'esprit humain puisse aborder; activité créatrice, besoin d'expansion . . . douleurs expiatoires livrant à un rongement incessant nos organes vitaux, sans nous anéantir; condamnation à un dur enchaînement sur les plus arides plages de notre nature; cris d'angoisses et larmes de sang . . . mais inamissible conscience d'une grandeur native, d'une future délivrance; foi tacite en un libérateur qui fera monter le captif longtemps torturé aux régions transmondaines dont il déroba la lumineuse étincelle . . . et enfin, l'accomplissement de l'oeuvre de miséricorde, le grand jour venu!

Malheur et Gloire! ainsi resserrée, la pensée fondamentale de cette trop véridique fable, ne se prêtait qu'à une expression orageuse, fulgurante dirions nous. Une désolation triomphante par la persévérance de la hautaine énergie forme le caractère musical de cette donnée.



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