

# 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 Kamme,  
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* *espressivo*

poco a poco rall.

26

*smorz.* *p*

[♩=♩] 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.*  
*smorzando*  
*tenuto*  
*dolcissimo una corda*

59 *amorosamente*

63 *arpeggiando*

67 *cresc. ed appassionato*  
*con grazia*  
*sempre dolce*

71 *cresc.*  
*tre corde*

10  
75

accel. **ff** accentuato assai

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 87-92. It features a piano accompaniment with arpeggiated chords and a melodic line in the right hand. Performance markings include *rinforz.* and *fff*. A first ending bracket labeled '8' spans measures 90-91.

Second system of the musical score, measures 93-98. The piano accompaniment continues with arpeggiated figures. Performance markings include *rinforz.* and *fff tempestuoso*. A first ending bracket labeled '8' spans measures 96-97. A trill marked '12' is present in the right hand.

Third system of the musical score, measures 99-104. The piano accompaniment features a steady eighth-note pattern. Performance marking is *con bravura*. A first ending bracket labeled '8' spans measures 102-103.

Fourth system of the musical score, measures 105-110. The piano accompaniment has a more active eighth-note accompaniment. Performance marking is *con bravura*. A first ending bracket labeled '8' spans measures 108-109. Trills marked '13' and '12' are present in the right and left hands respectively.

Fifth system of the musical score, measures 111-116. The piano accompaniment features a complex rhythmic pattern. Performance marking is *a piacere*. A first ending bracket labeled '8' spans measures 114-115. Trills marked '5' are present in both hands.

Sixth system of the musical score, measures 117-122. The piano accompaniment features a steady eighth-note accompaniment. Performance markings include *ritard.* and *dim.*. A first ending bracket labeled '8' spans measures 120-121. Trills marked '12' are present 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 8 8 8

*cresc.* *rinforz.*

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

*semplice* *dolce* *tr*

150 8 *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*

4 *ben marcato la melodia*

7

10

The image shows a piano score for the piece 'Am Rhein im schönen Strome'. 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 includes performance instructions 'lispelnd' and 'dolce legato'. The second system begins at measure 4 with the instruction 'ben marcato la melodia'. The third system starts at measure 7, and the fourth system starts at measure 10. The music features flowing eighth-note patterns in the right hand and more rhythmic accompaniment in the left hand, with various phrasing slurs and accents throughout.



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). 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. 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. 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 piece transitions to *dolce espr.* (dolce e spiccato). The right hand features a melodic line with slurs and accents. 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 continues with *dolce espr.*. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. A fermata is placed over the final measure of this system.

47

rinforz.

un poco agitato

51

55

dolcissimo armonioso

58

smorzando

ff

61

2 3 5 4 3 5 1 2 4 5

64 *dim.* dolce appassionato

68 *ritard. [- -]*  
più appassionato rinforz. assai *sf*

72 *ff energico*

76

79 8

84 *p leggiero*



20  
13

poco riten. accelerando molto

17

tempo animato  
espressivo assai

smorz.

20

slentando

23

26

abbandonandosi

più in tempo  
(quasi andante)

smorz.

\*) 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. A fermata is placed over the final note of measure 31.

32

Musical score for measures 32-33. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A fermata is over the final note of measure 33. A dynamic marking of *rinforz.* (ritardando) is present in measure 33, and a 5/4 time signature change is indicated at the end of the system.

34

Musical score for measures 34-35. The right hand has a melodic line with slurs and accents. The left hand features a complex accompaniment with triplets and slurs. A dynamic marking of *dolcissimo* is present. A section marked *con trasporto* begins in measure 34, and a *quasi arpa* (quasi arpeggio) marking is present in measure 35.

37

Musical score for measures 37-38. The right hand has a melodic line with slurs and accents. The left hand features a complex accompaniment with triplets and slurs. A dynamic marking of *accentuato assai* (very accentuated) is present. A *tremolando* marking is present in measure 38. A tempo marking of *affrettando* (rushing) is present in measure 37.

40

Musical score for measures 40-41. The right hand has a melodic line with slurs and accents. The left hand features a complex accompaniment with slurs and accents. A dynamic marking of *rinforz.* (ritardando) is present in measure 40, and a *p* (piano) marking is present in measure 41. A tempo marking of *un poco animato* (a little animated) is present in measure 41.

*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 5/4 time signature and the instruction *smorz.*. Measure 49 contains a *cresc.* marking. The music continues with expressive phrasing and includes a sixteenth-note triplet in measure 50.

*slentando*

51

Musical score for measures 51-53. The music is marked *slentando* and features long, sweeping melodic lines with many ties and slurs, creating a sense of gradual deceleration.

54

Musical score for measures 54-56. The music continues with complex rhythmic patterns and expressive phrasing, maintaining the *slentando* character.

*abbandonandosi*

57

Musical score for measures 57-60. The music is marked *abbandonandosi* and features a prominent sixteenth-note triplet in measure 57. The piece concludes with a *smorz.* marking and a final cadence. The right hand has a fingering of 1-2-3-4-5 for a five-note phrase.



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.

ritenuto molto

90

rinforz. appassionato

dolce

placido

6

5

92

94

cresc. appass.

ff con somma

96

passione

Adagio

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 multiple voices in both the treble and bass staves, including arpeggiated chords and melodic lines. A fermata is placed over the final measure of this system.

25

Musical score for measures 25-29. The texture continues with intricate harmonic and melodic patterns. The bass line features a prominent arpeggiated accompaniment. The system concludes with a fermata.

30

Musical score for measures 30-34. This system shows a continuation of the arpeggiated accompaniment in the bass and more active melodic lines in the treble. The system ends with a fermata.

35

un poco ritenuto il tempo

dolce con grazia

Musical score for measures 35-38. The tempo is marked 'un poco ritenuto il tempo' and the character is 'dolce con grazia'. The key signature changes to two flats (B-flat major or D-flat minor). The notation includes a double bar line and a change in the bass line's accompaniment.

39

cresc. molto

Musical score for measures 39-42. The tempo is marked 'cresc. molto' (crescendo molto). The key signature changes to two sharps (D major or F# minor). The texture becomes more dense and dynamic, with a strong upward melodic line in the treble.

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.

riten. -

riten. -

assai riten.

una corda

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 ENGLIN 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

cresc.

riten.

f appassionato

più agitato

cresc.

con somma passione

riten.

rinforz.

smorz.

dolce

armonioso senza agitazione  
la melodia sempre espressivo

a tempo

34

p dolce

(35)

cresc.

37

rinforz. dim. subito dolce amorosamente

39

incalzando

41

appass. accel. più cresc.

43

ff con trasporto riten.

38

46

come prima

p dolce semplice

49

poco a poco ritard.

52

poco riten.

a tempo

sempre dolce

55

a piacere

sotto voce

58

riten.

Più lento

dolce armonioso

una corda

60

riten.