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## Liszt Orpheus

Symphonische Dichtung

Arrangiert von

August Stradal

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## ORPHEUS.

SYMPHONISCHE DICHTUNG Nr. 4 VON F. LISZT.

Als wir vor einigen Jahren den Orpheus von Gluck einstudierten, konnten wir während der Proben unsere Fantasie nicht verhindern, von dem in seiner Einfachheit ergreifenden Standpunkte des großen Meisters zu abstrahieren, und sich jenem Orpheus zuzuwenden, dessen Name so majestätisch und voll Harmonie über den poetischen Mythen der Griechen schwebt. Es ward dabei das Andenken an eine etruskische Vase in der Sammlung des Louvre in uns wieder lebendig, auf welcher jener erste Dichter-Musiker dargestellt ist, mit dem mystischen königlichen Reif um die Schläfe, von einem sternbesetzten Mantel umwallt, die Lippen zu göttlichen Worten und Gesängen geöffnet, und mit mächtigem Griff der feingefornen schlanken Finger die Saiten der Lyra schlagend. Da scheinen die Steine gerührt zu lauschen und aus versteinten Herzen lösen sich karge, brennende Tränen. Entzückt aufhorchend stehen die Tiere des Waldes, besiegt verstummen die rohen Triebe der Menschen. Es schweigt der Vögel Gesang, der Bach hält ein mit seinem melodischen Rauschen, das laute Lachen der Lust weicht einem zuckenden Schauer vor diesen Klängen, welche der Menschheit die milde Gewalt der Kunst, den Glanz ihrer Glorie, ihre völkererziehende Harmonie offenbaren.

Heute noch sprosst aus dem Herzen der Menschheit, wie auch die lauterste Moral ihr verkündigt ward, wie sie belehrt ist durch die erhabensten Dogmen, erhellt von Leuchten der Wissenschaft, aufgeklärt durch die philosophischen Forschungen des Geistes und umgeben von der verfeinertsten Zivilisation, heute noch wie ehemals und immer sprosst aus ihrem Herzen der Trieb zur Wildheit, Begier, Sinnlichkeit, und es ist die Mission der Kunst, diesen Trieb zu besänftigen, zu veredeln.

Heute wie ehemals und immer ist es Orpheus, ist es die Kunst, welche ihre melodischen Wogen, ihre gewaltigen Akkorde wie ein mildes, unwiderstehliches Licht über die widerstrebenden Elemente ergießt, die sich in der Seele jedes Menschen, und im Innersten jeder Gesellschaft in blutigem Kampfe befenden. Orpheus beweint Eurydice, das Symbol des im Übel und im Schmerz untergegangenen Ideals. Es ist ihm vergönnt, sie den Dämonen des Erebus zu entreißen, sie heraufzubeschwören aus den Finsternissen der Unterwelt, nicht aber sie im Leben zu erhalten. Möchten mindestens nie jene Zeiten der Barbarei wiederkehren, wo, wie trunkene, zügellose Mänaden, wilde Leidenschaften die Kunst erliegen machen unter mörderischen Thyrsusstäben, indem sie in fiebertollem Wahn sich rächen für die Verachtung, mit welcher jene auf ihre rohen Gelüste herabsieht.

Wäre es uns gelungen, unseren Gedanken vollständig zu verkörpern, so hätten wir gewünscht, den verklärten ethischen Charakter der Harmonien, welche von jedem Kunstwerk ausstrahlen, zu vergegenwärtigen, die Zauber und die Fülle zu schildern, womit sie die Seele überwältigen, wie sie wogen gleich elysischen Lüften, Weihrauchwolken ähnlich mählich sich verbreiten; den lichtblauen Äther, womit sie die Erde und das ganze Weltall wie mit einer Atmosphäre, wie mit einem durchsichtigen Gewand unsäglichen mysteriösen Wohllauts umgeben. (Übers. v. P. Cornelius.)

## ORPHÉE.

POÈME SYMPHONIQUE No. 4 DE F. LISZT.

Nous eûmes un jour à diriger l'Orphée de Gluck. Pendant les répétitions, il nous fut comme impossible de ne pas abstraire notre imagination du point de vue, touchant et sublime dans sa simplicité, dont ce grand maître a envisagé son sujet, pour nous reporter en pensée vers cet Orphée, dont le nom plane si majestueusement et si harmonieusement au-dessus des plus poétiques mythes de la Grèce. Nous avons revu en pensée un vase étrusque de la collection du Louvre, représentant le premier poète musicien, drapé d'une robe étoilée, le front ceint de la bandelette mystiquement royale, ses lèvres d'où s'exhalent des paroles et des chants divins ouvertes et faisant énergiquement résonner les cordes de sa lyre de ses beaux doigts, longs et effilés. Nous crûmes apercevoir autour de lui, comme si nous l'eussions contemplé vivant, les bêtes féroces des bois écouter ravies; les instincts brutaux de l'homme se taire vaincus; les pierres s'amollir: des cœurs plus durs peut-être, arrosés d'une larme avare et brûlante; les oiseaux gazouillants et les cascades murmurantes suspendre leurs mélodies; les ris et les plaisirs se recueillir avec respect devant ces accents qui révélaient à l'humanité la puissance bienfaisante de l'art, son illumination glorieuse, son harmonie civilisatrice.

Prêchée par la plus pure des morales, enseignée par les dogmes les plus sublimes, éclairée par les fanaux les plus brillants de la science, avertie par les philosophiques raisonnements de l'intelligence, entourée de la plus raffinée des civilisations, l'humanité, aujourd'hui comme jadis et toujours, conserve en son sein ses instincts de férocité, de brutalité, et de sensualité, que la mission de l'art est d'amollir, d'adoucir, d'ennoblir. Aujourd'hui comme jadis et toujours, Orphée, c'est-à-dire l'Art, doit épanche ses flots mélodieux, ses accords vibrants comme une douce et irrésistible lumière, sur les éléments contraires qui se déchirent et saignent en l'âme de chaque individu, comme aux entrailles de toute société. Orphée pleure Eurydice, cet emblème de l'Idéal englouti par le mal et la douleur, qu'il lui est permis d'arracher aux monstres de l'Érèbe, de faire sortir du fond des ténèbres cimmériennes, mais qu'il ne saurait, hélas! conserver sur cette terre. Puissent du moins ne plus jamais revenir ces temps de barbarie, où les passions furieuses, comme des ménades ivres et éfrénées, vengeant le dédain que fait l'art de leurs voluptés grossières, le font périr sous leurs thyrses meurtriers et leurs furies stupides.

S'il nous avait été donné de formuler notre pensée complètement, nous eussions désiré rendre le caractère sereinement civilisateur des chants qui rayonnent de toute œuvre d'art; leur suave énergie, leur auguste empire, leur sonorité noblement voluptueuse à l'âme, leur ondulation douce comme des brises de l'Élysée, leur élèvement graduel comme des vapeurs d'encens, leur Éther diaphane et azuré enveloppant le monde et l'univers entier comme dans une atmosphère, comme dans un transparent vêtement d'ineffable et mystérieuse Harmonie.

## ORPHEUS.

SYMPHONIC POEM No. 4 by F. LISZT.

I once had to conduct a performance of Gluck's "Orpheus". During the rehearsals I could not prevent my mind wandering from the point of view, so sublime and touching in its simplicity, from which this great master has treated his subject, to that other Orpheus, whose name hovers so majestically and harmoniously over one of the most poetic myths of Greece. I called to mind an Etruscan vase in the Louvre collection, which represents the first poet-musician, clothed in a starry robe, his forehead bound with the mystically royal fillet, his lips open for the utterance of divine words and songs, and his lyre resounding under the touch of his long and graceful fingers. With all the force of reality I fancied that I saw the wild beasts of the field standing around him and listening enraptured to the brutal instincts of man hushed and vanquished; stones becoming soft; hearts, perhaps still harder, watered with burning and unwilling tears; the warbling birds and murmuring waters ceasing from their melodies; laughter and pleasure respectfully yielding themselves before these accents which reveal to Humanity the beneficent power of Art, its glorious light and civilizing harmony.

Instructed by the purest morality, taught by the most sublime dogma, enlightened by the torch of science, informed by the philosophic reasoning of the intellect, surrounded with the refinements of civilisation, Humanity, now as formerly and ever, has within itself these instincts of ferocity, brutality and sensuality, which it is the mission of Art to soften, to mitigate, to enoble. Now as formerly an ever Orpheus, viz. Art, should pour forth his melodious waves, their chords vibrating like a soft and irresistible light over the conflicting elements, which wound and tear the heart of each individual to the very core of society. Orpheus weeps for Eurydice, the emblem of the ideal overwhelmed by griefs and misfortune, whom he is permitted to snatch from the monsters of Erebus, to bring from the depths of Cimmerian darkness, but whom, alas! he knows not how to keep upon the Earth. May we never see return those times of barbarism, when furious passions, like drunken and unruly Bacchantes avenging themselves for the contempt Art feels for their coarse delights, destroy it with stupid fury.

If I had been going to work out my idea in full, I should like to have portrayed the tranquil civilising character of the songs, their powerful empire, their grandly voluptuous tones, their undulation sweet as the breezes of Elysium, their gradual uplifting like clouds of incense, their clear and heavenly spirit enveloping the world and the entire universe as in an atmosphere, as in a transparent vesture of ineffable and mysterious harmony.

# Orpheus.

Symphonische Dichtung für großes Orchester

von

## FRANZ LISZT.

Bearbeitung von August Stradal.

Andante moderato.

*m. d.*

*p una corda*  
Hrn.  
*mf*  
*m. g.*  
Fl.  
Klar.  
Fag.

Hrf.  
*pp*  
*smorz. ppp*  
*dim.*  
3  
Hrf.

Hrn.  
*p*  
*m. d.*  
*m. g.*  
Fl.  
Klar.  
Fag.  
*sempre legatissimo*  
Hrf.  
*mf*

Hrf.  
Hrn.  
Vell.  
*smorz.*  
*dim.*  
*pp*  
*p tre corde*  
Fag.  
C-BB.  
Hrn.  
Vell.  
Fag.  
C-BB.

Hrn.  
Tromp.  
Vell.  
Fag.  
C-BB.  
Hrn.  
Vell.  
Fag.  
C-BB.  
*p*  
Ob.

Ob. *mf*

This system shows the first two staves of the score. The upper staff is for Oboe (Ob.) and the lower staff is for Piano. The Oboe part begins with a melodic line, and the Piano accompaniment provides a harmonic foundation. A dynamic marking of *mf* is present.

Ob. *un poco marcato* Hrnr. Viol. Hrnr. *espress.* Klar. Fag. Hrf. Str.

This system contains the third and fourth staves. The Oboe part is marked *un poco marcato*. The strings (Hrnr. and Str.) are marked *espress.*. The Clarinet (Klar.) and Bassoon (Fag.) parts are also indicated.

Viol. Hrnr. Hrnr. Viol. Klar. Fag. Hrf. Str. Hrf. Str.

This system shows the fifth and sixth staves. It features parts for Violin (Viol.), Horn (Hrnr.), Clarinet (Klar.), Bassoon (Fag.), and Strings (Str.).

Str. *p* Hrnr. *mf* Fag.

This system contains the seventh and eighth staves. The strings (Str.) are marked *p* (piano), and the Horn (Hrnr.) part is marked *mf*. A section marked with a triangle symbol  $\Delta$  begins in the Horn part.

Viol. *mf* Klar. Fag.

This system shows the ninth and tenth staves. The Violin (Viol.) part is marked *mf*. The Clarinet (Klar.) and Bassoon (Fag.) parts are also present.

1.Ob. Klar. Fag. *ritard.*

This system contains the eleventh and twelfth staves. The First Oboe (1.Ob.) part is prominent. The Clarinet (Klar.) and Bassoon (Fag.) parts are also shown. The system concludes with a *ritard.* (ritardando) marking.

*Lento. espressivo molto*  
Engl. H. Klar.  
*p una corda*  
Hrf. Viol. Br. Vell.  
*legatissimo*

The first system of the score consists of two staves. The upper staff is for the English Horn (Engl. H.) and Clarinet (Klar.), with a melodic line marked *Lento. espressivo molto*. The lower staff is for the piano, marked *p una corda* and *legatissimo*, featuring a complex accompaniment with slurs and fingering numbers (5 and 6) indicating a highly technical passage.

Engl. H. Klar.

The second system continues the musical material from the first system. The piano accompaniment maintains its intricate texture with slurs and dynamic markings. The woodwind parts continue their melodic lines.

Ob.  
*cresc.*

The third system introduces the Oboe (Ob.) part, which begins with a *cresc.* (crescendo) marking. The piano accompaniment continues with its characteristic slurs and dynamic markings.

Ob. 3 dim.

The fourth system features the Oboe part with a triplet (3) and a *dim.* (diminuendo) marking. The piano accompaniment continues with its complex texture.

Ob. Klar. 3 rinf.

The fifth system features both Oboe (Ob.) and Clarinet (Klar.) parts, with a triplet (3) and a *rinf.* (rinforzando) marking. The piano accompaniment continues with its complex texture.



Poco a poco più di moto.

The musical score is arranged in five systems. The first system features Violin (Viol.) and Oboe (Ob.) parts with the instruction *rinf. appassionato*. The second system includes Flute (Fl.), English Horn (Engl. H.), Clarinet (Klar.), and Horn (Hrf.) parts with the instruction *f con passione*. The third system features Flute (Fl.), English Horn (Engl. H.), Clarinet (Klar.), and Oboe (Ob.) parts with the instruction *molto espressivo*. The fourth system features Oboe (Ob.) and Horn (Hrf.) parts with the instruction *dim.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Engl. H.  
Klar.  
Horn. *s*

Hrf.

*pp una corda*

Vcll.

8

Hrf.

Vcll.

8

Fag.

Vcll.

*cresc.*

*rinf.*

8

*dolciss*

Hrf.

*una corda*

Viol.

8

Viol.

*cresc.*

*rinf.*

8



*sempre un poco accel. il tempo sin' all Andante con moto*

Viol. Ob. Klar. Hrnr. Tromp. Fl. Ob. Klar. Hrnr. Tromp. Klar.

*mf tre corde*

This system shows the beginning of the piece. The woodwinds (Klarinetten, Flöten, Oboen) and trumpets (Hornen) play melodic lines, while the strings (Str.) provide a rhythmic accompaniment. The dynamic is marked *mf* and the instruction *tre corde* is present.

Fl. Ob. Klar. Hrnr. Tromp. Klar.

The second system continues the melodic development in the woodwinds. The strings maintain their accompaniment. The dynamic remains *mf*.

Fl. Ob. Klar. Hrnr. Tromp. Klar. Fag. Vell.

The third system introduces the Bassoon (Fag.) and Violoncello (Vell.) parts. The woodwinds continue their melodic lines, and the strings provide accompaniment. The dynamic is *mf*.

**Andante con moto.**

Alle Hbl. Alle Blechinstr. 2 Hrf. Str. Fl. Ob. Klar. Hrnr. Tromp.

*ff*

The tempo changes to **Andante con moto**. The dynamics increase to *ff*. The woodwinds play sustained chords, while the strings play a rhythmic pattern. The brass instruments (Hornen, Trompeten) also play sustained chords.

Pos. Tub. Vell. C-BB.

*ff*

The fifth system continues the **Andante con moto** section. The woodwinds (Posaunen, Tuben) and strings (Vollcello, Kontrabaß) play sustained chords. The dynamic is *ff*.

Musical score system 1. The system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with several slurs and accents. The lower staff is a grand staff with a bass clef and the same key signature, containing a rhythmic accompaniment of eighth notes. Dynamic markings include *ff* (fortissimo) in the middle of the system. Instrumentation labels include "Tromp. Tenor pos. Viol. Br." above the upper staff and "B♭pos. Tub. Vell. C-BB." below the lower staff.

Musical score system 2. The system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps. It features a melodic line with a long slur and a crescendo hairpin. The lower staff is a grand staff with a bass clef and the same key signature, with a rhythmic accompaniment. A dynamic marking of *poco a* (poco a poco) is located at the end of the system.

Musical score system 3. The system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps. It contains a melodic line with a long slur and a crescendo hairpin. The lower staff is a grand staff with a bass clef and the same key signature, with a rhythmic accompaniment. Dynamic markings include *poco dim.* (poco diminuendo) at the beginning and *ff* (fortissimo) in the middle. Instrumentation labels include "Klar. Viol. Br. Fag." above the upper staff and "Vell. C-BB." below the lower staff.

Musical score system 4. The system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps. It contains a melodic line with a long slur and a crescendo hairpin. The lower staff is a grand staff with a bass clef and the same key signature, with a rhythmic accompaniment. A dynamic marking of *sempre dim.* (sempre diminuendo) is located in the middle of the system.

Musical score system 5. The system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps. It contains a melodic line with a long slur and a crescendo hairpin. The lower staff is a grand staff with a bass clef and the same key signature, with a rhythmic accompaniment. Dynamic markings include *p* (piano) at the end of the system.

*pp* *rallentando*

*pp* **Lento espressivo.**  
Engl. H.  
Klar.  
Viol.

Ob.  
Engl. H.  
*pp*

*cresc.*  
Ob.  
Klar.  
Viol.

*ff rinf.*  
*pesante*  
Fl.  
Ob.  
Klar.  
Viol.

8

Alle Hbl.  
Alle Blechinstr.  
Hrf.  
Fl.  
Tromp.  
Hof.  
Viol.  
Br.  
Vcll.

Str.

Pk.

Fag.  
Vcll.  
C-BB

Fl.  
Hrn.

*espressivo*

Engl. H.

*espressivo dolente*

*poco rit.*

Str.

*dim.*

*pp*

Engl. H.

*perdendo*

*pp*

Fl. Klar.

Fl. Klar.

Fl. Ob.  
Klar.

Str.

Fag.

*dolcissimo*

*Poco rallentando.*

8

Tromp.

Fl. Ob.  
Klar.

Fag.  
Tromp.  
Tenorpos.

Str.

Pk.

*pp*

*ppp*

*ppp*

*ppp*