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PREFACE

The Faust legend preoccupied Liszt for much of his life. Berlioz had introduced Liszt to Gérard de Nerval's French translation of Goethe's *Faust* when the two composers first met in December 1830. Liszt immediately became obsessed by it, and became the dedicatee and champion of Berlioz's dramatic legend on the subject: *La damnation de Faust*. Goethe's play inspired Liszt's orchestral masterpiece, *Eine Faust-Symphonie*, which was dedicated in turn to Berlioz. Liszt's other *Faust*-related works include the present *Zwei Episoden* – a response to Nikolaus Lenau's long poem in twenty-four episodes on the subject (the *Zwei Episoden* are based on episodes 11 and 6). In his last years, Liszt wrote the *Zweiter, Dritter* and *Vierter Mephisto-Walzer*, the *Bagatelle sans tonalité* (also, confusingly, called *Vierter Mephisto-Walzer* in the manuscript) and the *Mephisto-Polka*, without specifying their particular literary sources of inspiration. Liszt also made piano transcriptions of music from Berlioz's *La damnation*, from Gounod's opera *Faust* and from Lassen's incidental music to Goethe's *Faust*.

The *Zwei Episoden aus Lenaus Faust* were completed in their orchestral guise by 1861, but Liszt's piano version of *Der Tanz in der Dorfschenke – Erster Mephisto-Walzer*, which preceded the orchestral version, had already appeared. Liszt may have begun the composition as early as 1857. (The manuscript lacks “*Erster*”, but editions that have appeared since the composition of the other Mephisto waltzes have rightly seen fit to number it.) The title page which was used for most of the editions specified below lists versions for orchestra and transcriptions for piano solo and for piano duet by the composer. The Liszt catalogues have usually failed to include the piano solo version of the first piece as a genuine Liszt work because Liszt, generous to a fault, allowed the name of one of his pupils to appear as the transcriber above the music in the published score. This transpired because Liszt's student Robert Freund (1852–1936) had prepared a solo version of *Der nächtliche Zug* under Liszt's instruction. But then Liszt took over, leaving his mark – everything from pedalling, dynamics, slurs, fingering and instructions for the printer to corrections and alterations to the music itself – in virtually every bar of Freund's manuscript and adding numerous pasted-in correction-sheets. The piece appeared with “Für das Pianoforte übertragen vom Componisten” on the cover, with the kind but misleading attribution to his pupil “Übertragen von R. Freund” over the music itself (Liszt added this in crayon to the manuscript for engraving). Nonetheless, it is clear from the contents of the manuscript that the responsibility for the final text of the transcription can be assumed to be entirely by Liszt.

Der nächtliche Zug is a work of frightening solemnity – Faust confronted with the dark mysteries of life and death – and the outer sections are bleak and almost atonal. The two central sections are in gentle contrast, the first purgatorial in its yearning and tonal flux, the second quietly and eventually grandly confident in its singing of the plainsong – usually associated with Corpus Christi or Maundy Thursday – *Pange lingua gloriosi corporis mysterium* (the hymn by St. Thomas Aquinas, rendered in many hymn books as “Of the glorious body telling, / O my tongue, its mysteries sing”). As many commentators have observed, this is unquestionably one of Liszt's finest works, and the neglect in performance of any of its versions is inexplicable, particularly in the light of the phenomenal success of its companion piece *Der Tanz in der Dorfschenke – Erster Mephisto-Walzer*. The present edition brings together for the first time the two works in their piano solo versions, facilitating, it is hoped, the fulfilment of Liszt's conception: to have the pieces played as a pair – Mephisto's mad whirl of earthly pleasures mocked being a perfect foil for the awesome fatalism of Faust's vision on his night ride.

Some time after the publication of the piano solo version of the *First Mephisto Waltz*, Liszt added two passages to the work: one of thirty bars, the other of some 123 bars. These passages were not published until the *Neue Liszt-Ausgabe* of Editio Musica Budapest and Bärenreiter included them in small type in their 1982 publication of the waltz. They are included in the present edition in full-size type, and warrant serious consideration for inclusion in performance. An undated autograph manuscript of a short cadenza by Liszt turned up at auction as recently as 1999; by its character and harmony, the cadenza appears to belong just before the coda of this piece – a parallel to the harp cadenza in the orchestral version – and it is accordingly published here at the appropriate point. The piano solo version contains only the *Presto* coda: Mephisto laughs, dances away, and the vision is abandoned. The orchestral score presents two endings: the familiar *Presto* and an alternative *Allegro molto* ending which roars into life and dies away (this is the only ending provided in the version for piano duet), depicting the pleasure-seekers sinking “in the ocean of their own lust”, as it is often given in translation. A solo transcription of that ending is here offered as an appendix.

Sources

1. The Procession by Night, S513a
Undated manuscript (Stichvorlage) in the hand of Robert Freund, with Liszt's numerous autograph corrections, interpolations and paste-overs, as well as instructions to the engraver – Gemeentemuseum, Den Haag (location Kluis NMI); first edition – Schuberth (Leipzig, c1873, plate number 5068)
2. The Dance in the Village Inn: First Mephisto Waltz, S514
Copyist's manuscript with autograph corrections – Stiftung Weimarer Klassik, Goethe- und Schiller-Archiv, Weimar (shelf-mark GSA60/U,11); first edition – Schuberth (Leipzig, 1862, plate no. 2792); undated autograph manuscript of interpolations – Stiftung Weimarer Klassik, Goethe- und Schiller-Archiv, Weimar (shelf-mark GSA60/U,67); undated autograph ms of cadenza – private collection (sold at Sotheby's, London, 1999)

Supplementary sources

1. The Procession by Night, S513a
Orchestral version, first edition, Schuberth (Leipzig, 1866, plate no. 4004); orchestral version, Franz Liszt-Stiftung, Breitkopf & Härtel (Leipzig, 1913, plate no. F. L. 15); piano duet version, Schuberth (Leipzig, 1862, plate no. 2791)
2. The Dance in the Village Inn: First Mephisto Waltz, S514
Undated draft manuscript – Pierpont Morgan Library, New York (Robert O. Lehman Collection, no shelf-mark); orchestral version, first edition, Schuberth (Leipzig, 1866, plate no. 4005); orchestral version, Franz Liszt-Stiftung, Breitkopf und Härtel (Leipzig, 1913, plate no. F. L. 15); piano duet version, Schuberth (Leipzig, 1862, plate no. 2839)

Notes

All editorial intervention is described below, or clearly indicated in the score by square brackets. All fingering is by Liszt unless otherwise specified.

1. The Procession by Night, S513a

The instructions *linke Hand* and *rechte Hand* have been shown as m.s. and m.d. throughout. The music corresponds bar for bar with the versions for piano duet and for orchestra with the exceptions of bars 44–50 and 70–76, which have been extended by three bars in each case.

Faust: A Poem

Nikolaus Lenau

(1802–1850)

11. The Procession by Night

Dark, heavy clouds hang in the sky
 And wait to eavesdrop upon the woods.
 Deepest night; then a sweet spring breeze blows
 Through the wood, a warm, soulful rustle,
 The bloom-soaked skies rise and fall
 And every source of life can be heard fluttering.
 O nightingale, thou dear one, call, sing
 Your blissful song to penetrate every leaf!
 Thou shalt awaken spring's fugitive form
 10 At night in love and yearning receive,
 That you, as long as the pure hours tarry,
 Not sleep nor dream away happiness. –
 But Faust rides hereafter through the night,
 And with gloomy displeasure pays no attention
 To the wonderful voices of spring.
 Now he lets his steed calmly amble
 Along the moist forest margins.
 Only glow-worms, glinting here and there,
 Light his path from time to time,
 20 And sometimes a stray beam of starlight.
 The deeper the way leads into the forest,
 The more silent it becomes, and ever further dies away
 The course of the streams, the song of the nightingales,
 The wind stirs ever more gently the branches.
 What shines so brightly there through the wood,
 Making bush and sky gleam with crimson light?
 What sings so mildly in solemn tones,
 As if desiring all earthly sorrow be reconciled?
 The faery, dark song, full of yearning
 30 Wafts trembling sweetly through the still air.
 Like a believer, who kneels weeping and praying
 At the tomb of his beloved,
 In his gently hopeful dreams of pain,
 Behind the graves whisper the songs
 Of the blessed: thus murmur these sounds
 Clearly through the listening branches.
 Faust halts his steed and with keen senses wonders
 Whether or no the light and tone melt away
 From sight and sound as an illusory dream?
 40 Then comes along a solemn procession,
 That frightens him, in the darkness of high oaks,
 And now he is forced irresistibly
 By this procession, gradually growing closer,

Faust: Ein Gedicht

Nikolaus Lenau

(1802–1850)

11. Der nächtliche Zug

Am Himmel schwere dunkle Wolken hangen
 Und harrend schon zum Walde niederlauschen.
 Tiefnacht; doch weht ein süßes Frühlingsbängen
 Im Wald, ein warmes, seelenvolles Rauschen.
 Die blüentrunkenen Lüfte schwinden, schwellen,
 Und hörbar rieseln alle Lebensquellen.
 O Nachtigall, du teure, rufe, singe!
 Dein Wonneliied ein jedes Blatt durchdringe!
 Du willst des Frühlings flüchtige Gestalten
 10 Auch nachts in Lieb' und Sehnsucht wach erhalten,
 Daß sie, solange die holden Stunden säumen,
 Vom Glücke nichts verschlafen und verträumen. –
 Faust aber reitet fürder durch die Nacht,
 Und hat im düstern Unmut nimmer acht
 Der wunderbar bewegten Frühlingsstimmen.
 Er läßt nunmehr sein Roß gelassen schlendern
 Den Weg dahin an frischen Waldesrändern.
 Leuchtkäfer nur, die hin und wieder glimmen,
 Bedämmern ihm die Pfade manchenmal,
 20 Und selten ein verlornen Sternenstrahl.
 Je tiefer ihn die Bahn waldeinwärts führt,
 Je stiller wird's, und ferner stets verhallen
 Der Bäche Lauf, das Lied der Nachtigallen,
 Der Wind stets leiser an den Zweigen rührt.
 Was leuchtet dort so hell zum Wald herein,
 Daß Busch und Himmel glühn in Purpurschein?
 Was singt so mild in feierlichen Tönen,
 Als wollt' es jedes Erdenleid versöhnen?
 Das ferne, dunkle, sehnsuchtsvolle Lied
 30 Weht süßerschütternd durch die stille Luft.
 Wie einem Gläubigen, der an der Gruft
 Von seinen Lieben weinend, betend kniet,
 In seine hoffnungsmilden Schmerzensträume
 Hinter den Gräbern flüstern die Gesänge
 Der Seligen: so säuseln diese Klänge
 Wohllautend durch die aufhorchsamen Bäume:
 Faust hält sein Roß und lauscht gespannter Sinne,
 Ob nicht der helle Schein und Klang zerrinne
 Vor Blick und Ohr, ein träumerischer Trug?
 40 Doch kommt's heran, ein feierlicher Zug.
 Da scheucht es ihn, ins Dunkel hoher Eichen
 Seitab des Wegs mit seinem Roß zu weichen,
 Und abzuschreiten zwingt unwiderstehlich

to Carl Tausig

Two Episodes from Lenau's "Faust"

Zwei Episoden aus Lenaus „Faust“

1. The Procession by Night

Dark, heavy clouds hang in the sky
And wait to eavesdrop upon the woods.
Deepest night;

1. Der nächtliche Zug

Am Himmel schwere dunkle Wolken hangen
Und harrend schon zum Walde niederlauschen.
Tiefnacht;

Andante moderato e mesto

Langsam und düster

F. Liszt
(1811–1886)

7

14

21

ritenuto molto

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then a sweet spring breeze blows
Through the wood, a warm, soulful rustle,
The bloom-soaked skies rise and fall
And every source of life can be heard fluttering.
Oh nightingale, thou dear one, call, sing
Your blissful song to penetrate every leaf!

doch weht ein süßes Frühlingsbängen
Im Wald, ein warmes, seelenvolles Rauschen.
Die blütentrunknen Lüfte schwinden, schwellen,
Und hörbar rieseln alle Lebensquellen.
O Nachtigall, du teure, rufe, singe!
Dein Wonneliad ein jedes Blatt durchdringe!

a tempo *äußerst ruhig*

27 *p misterioso*
una corda

31 *pp sempre*
m.s.

36 *poco rit.* *espressivo*
pp
trem.

40 *pp*
trem.
p

un poco accelerando

45 *trem.* *trillo* *8va* *cresc.* *pp*

poco rall.

49 *8va* 2 3 1 3 3

a tempo *äußerst ruhig*

52 *smorz.* *p* *Red.* 4 4

55 *sempre dolcissimo* *8va*

62 *8va* *espressivo* *trem.* *pp*