Den Totentanz hat Liszt 1839 in Pisa skizziert, 1849 bearbeitet und instrumentiert, 1859 revidiert. 1859 entstand auch die vorliegende Bearbeitung für 2 Klaviere. Veröffentlicht wurde das Werk erst 1865.

Nach Lina Ramann gab den Anstoß zu dieser Komposition nicht Holbeins Werk, wie viele annehmen, sondern das in den Hallen des Campo Santo zu Pisa befindliche Wandgemälde „Der Triumph des Todes“ von dem Florentiner Andrea Orcagna.

Nach Liszt's Ausspruch sind ihm beim Anblick dieses Bildes in Pisa 1838 das altkirchliche Dies irae-Thema, welches auch Berlioz im Hexensabbat seiner Phantastischen Symphonie verwendet, sowie einige Variationen sofort eingefallen.

Liszt a esquissé en 1839 à Pise la „Danse des Morts“; en 1849 il l'a élaborée et orchestrée; en 1859 il l'a revisée. En 1859 fut composé l'arrangement pour deux pianos que nous offrons ici; mais l'œuvre ne fut publiée qu'en 1865.

D'après Lina Ramann, ce ne fut pas, comme beaucoup le supposent, l'œuvre de Holbein qui inspira cette composition, mais ce fut la peinture murale „Le triomphe de la mort“ du florentin André Orcagna, qui se trouve dans les salles du Campo Santo à Pise.

D'après les paroles mêmes de Liszt, à la vue de cette peinture à Pise en 1838, l'antique thème du chant ecclésiastique, le Dies irae_, (auquel pareillement Berlioz a emprunté l'inspiration de sa symphonie fantastique dans sa ronde du sabbat),_ lui est aussitôt venu à l'esprit ainsi que quelques variations.

In the year 1839 Liszt sketched the music to "The Dance of Death", in 1849 he worked it out and instrumented it; in 1859 he revised it. In 1859 he also arranged it in its present form for 2 pianos. The work was not published till 1865.

According to Lina Ramann, it was not Holbein's work that inspired this composition, though many assume it was, but the mural painting in the halls of the Campo Santo in Pisa: The Triumph of Death, by the Florentine Master Andrea Orcagna.

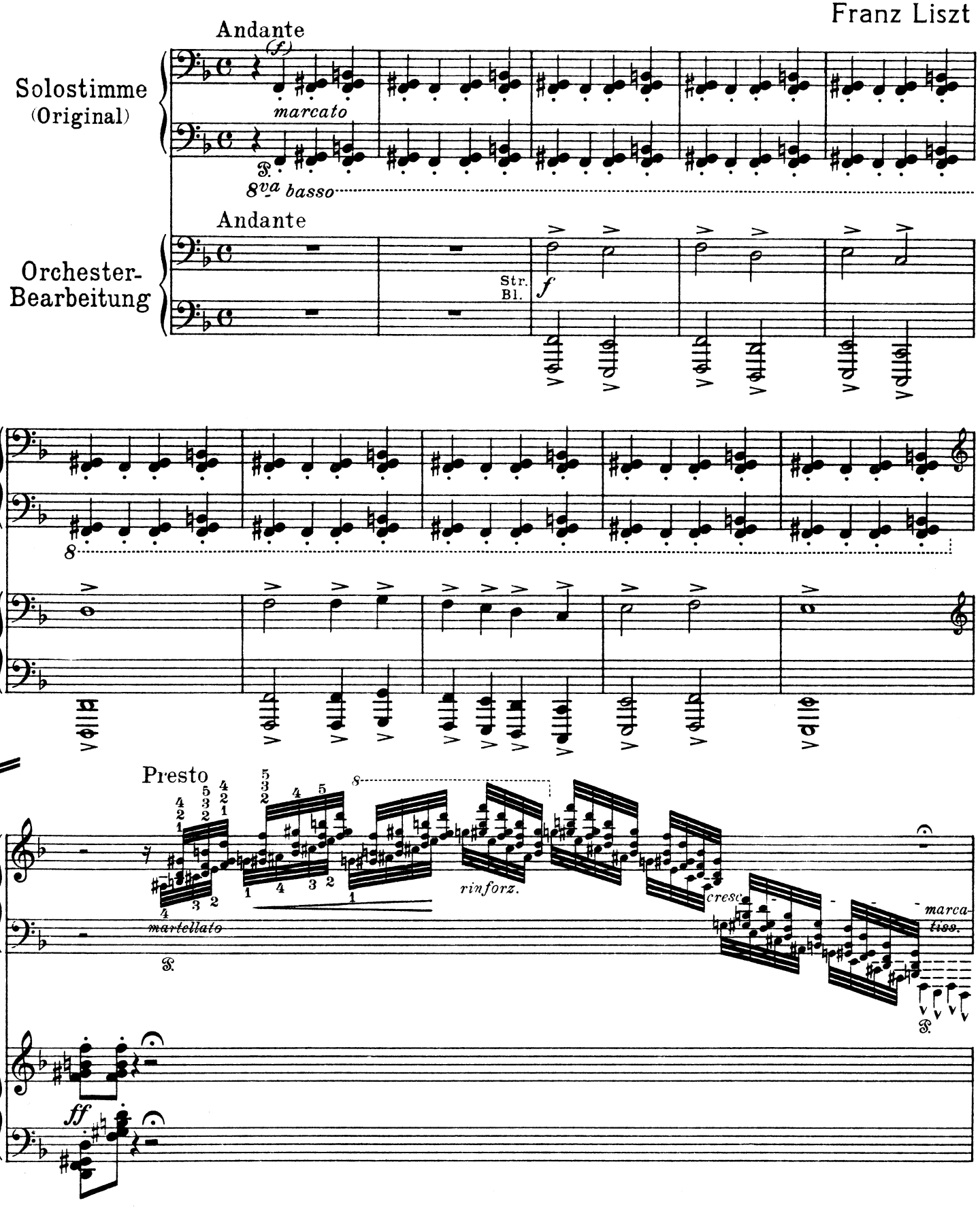
Liszt states that on beholding that picture at Pisa in 1838, the "Dies iræ" theme of the ancient Chant (introduced also by Berlioz in the "Witches Sabbath" of his Fantastic Symphony) with a few variations, at once came into his mind.

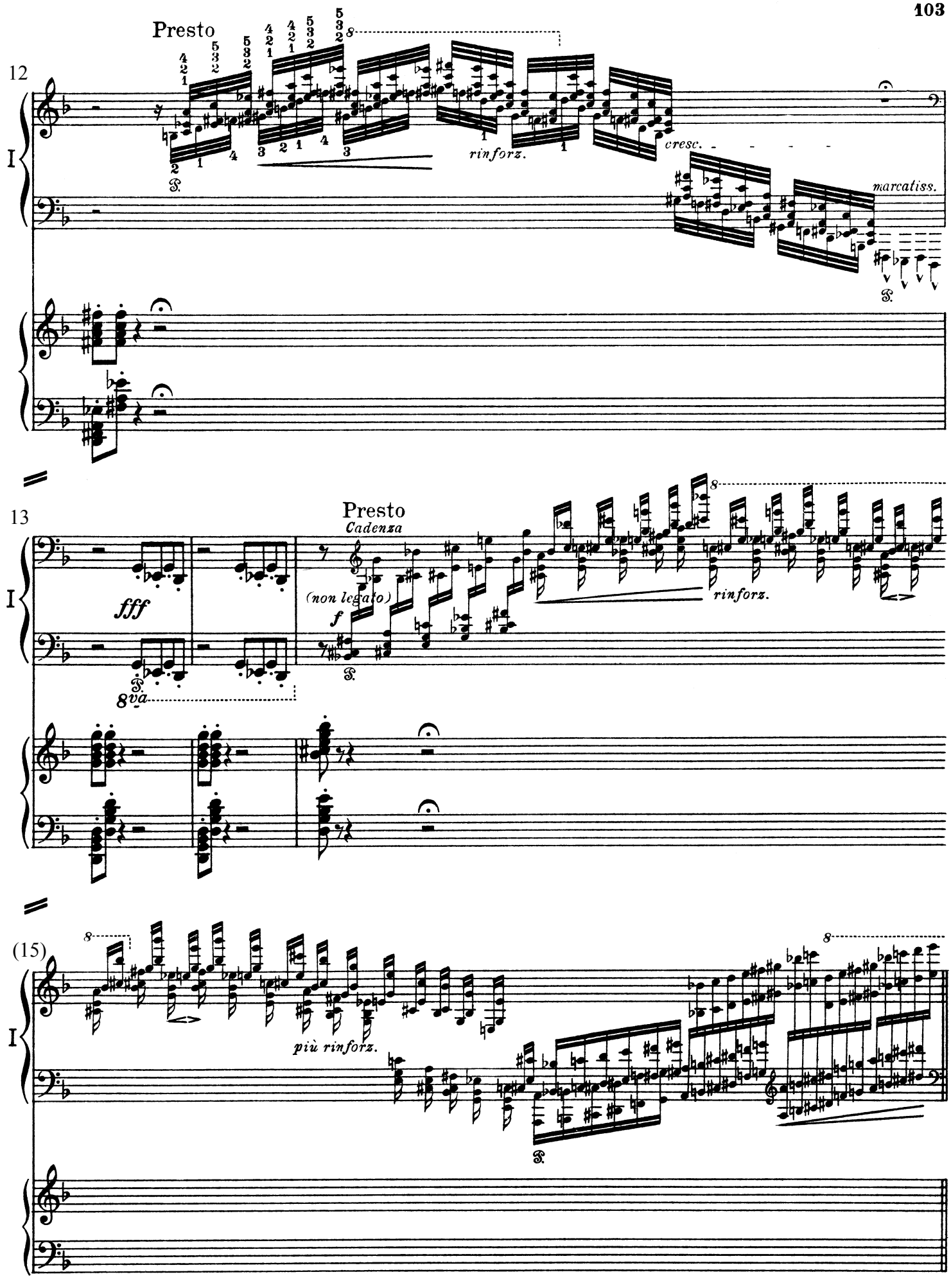
Hans von Bülow gewidmet

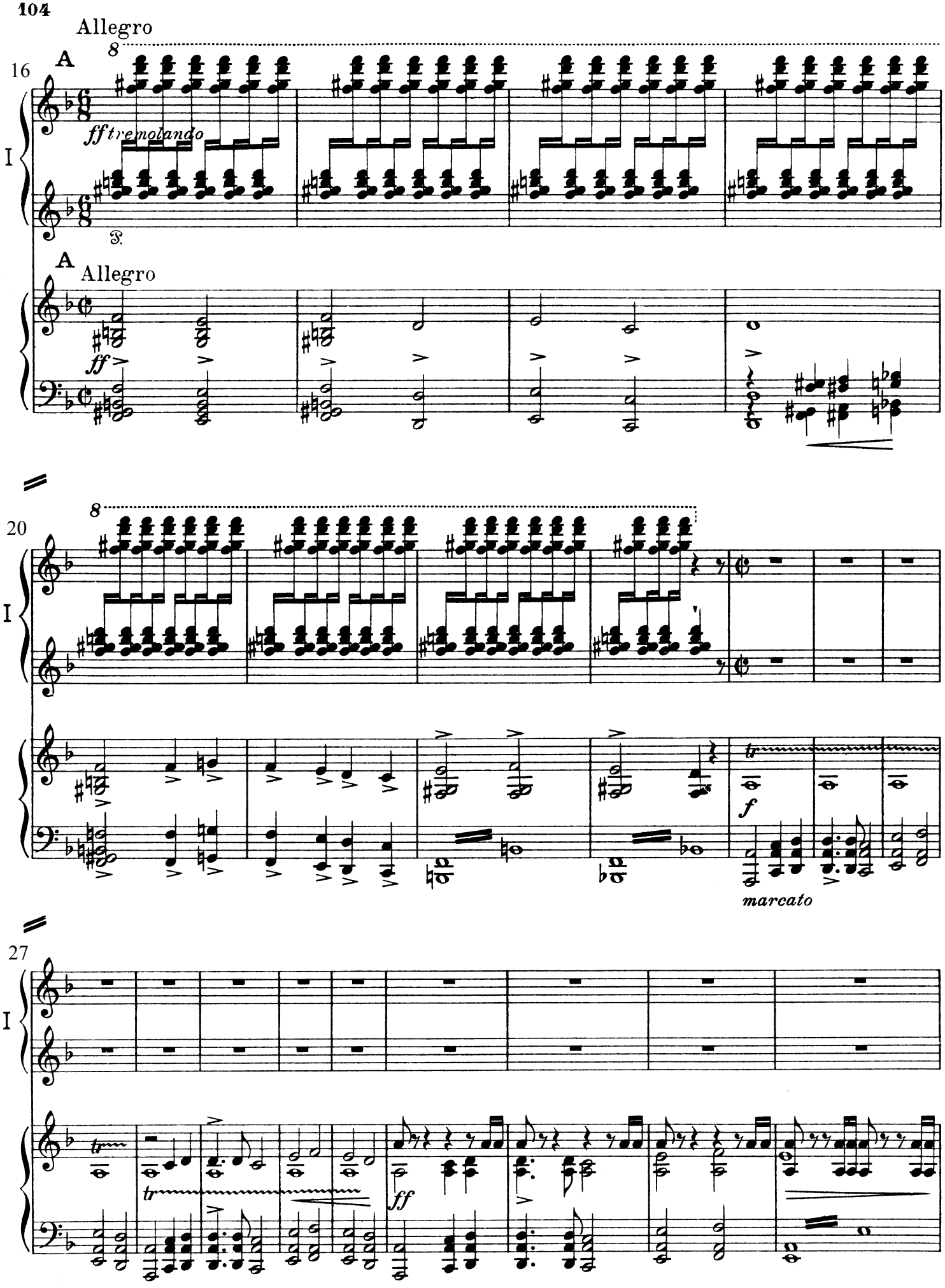
Danse macabre
(Totentanz)

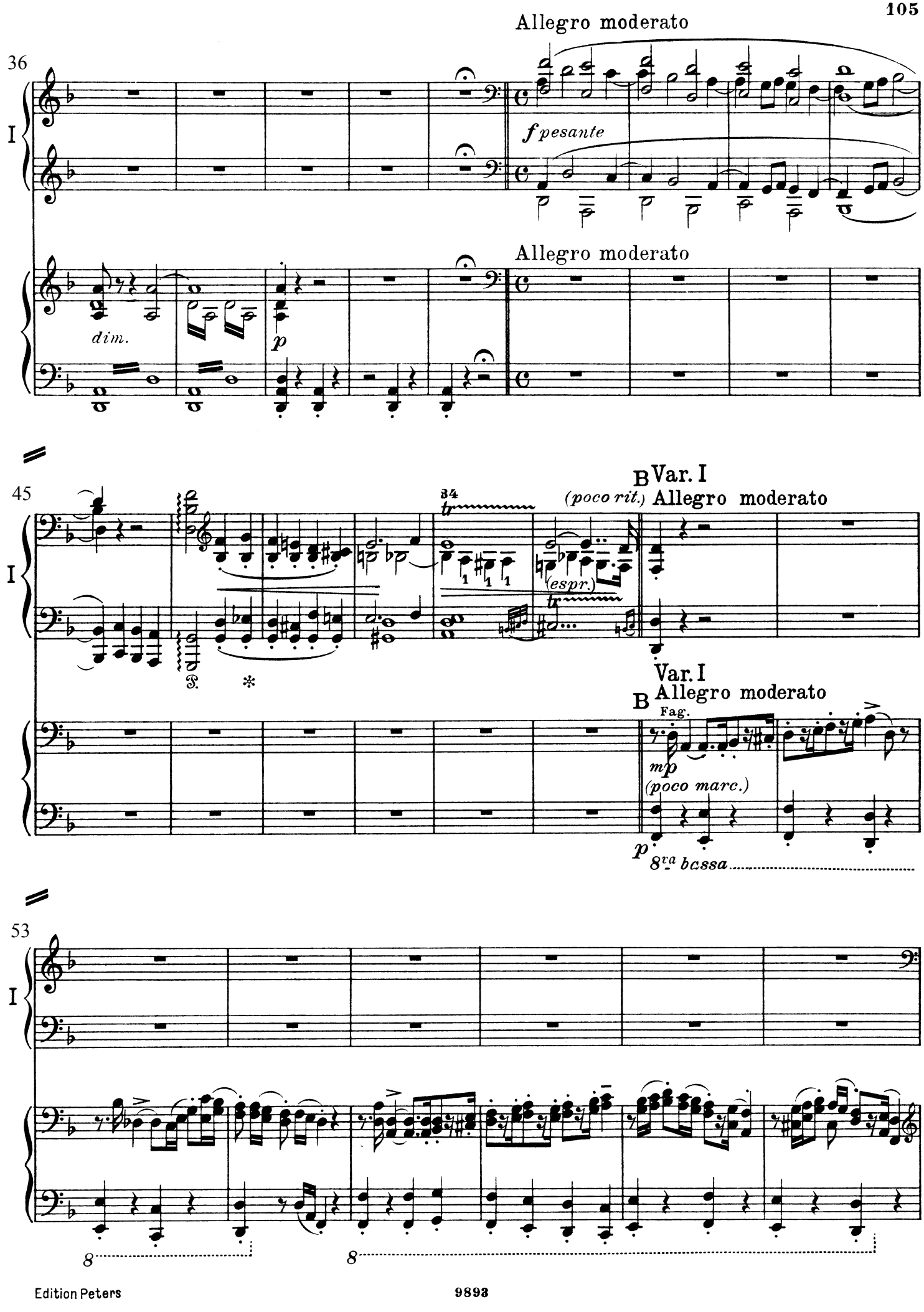
Komponiert 1849-50 — Erschienen 1865

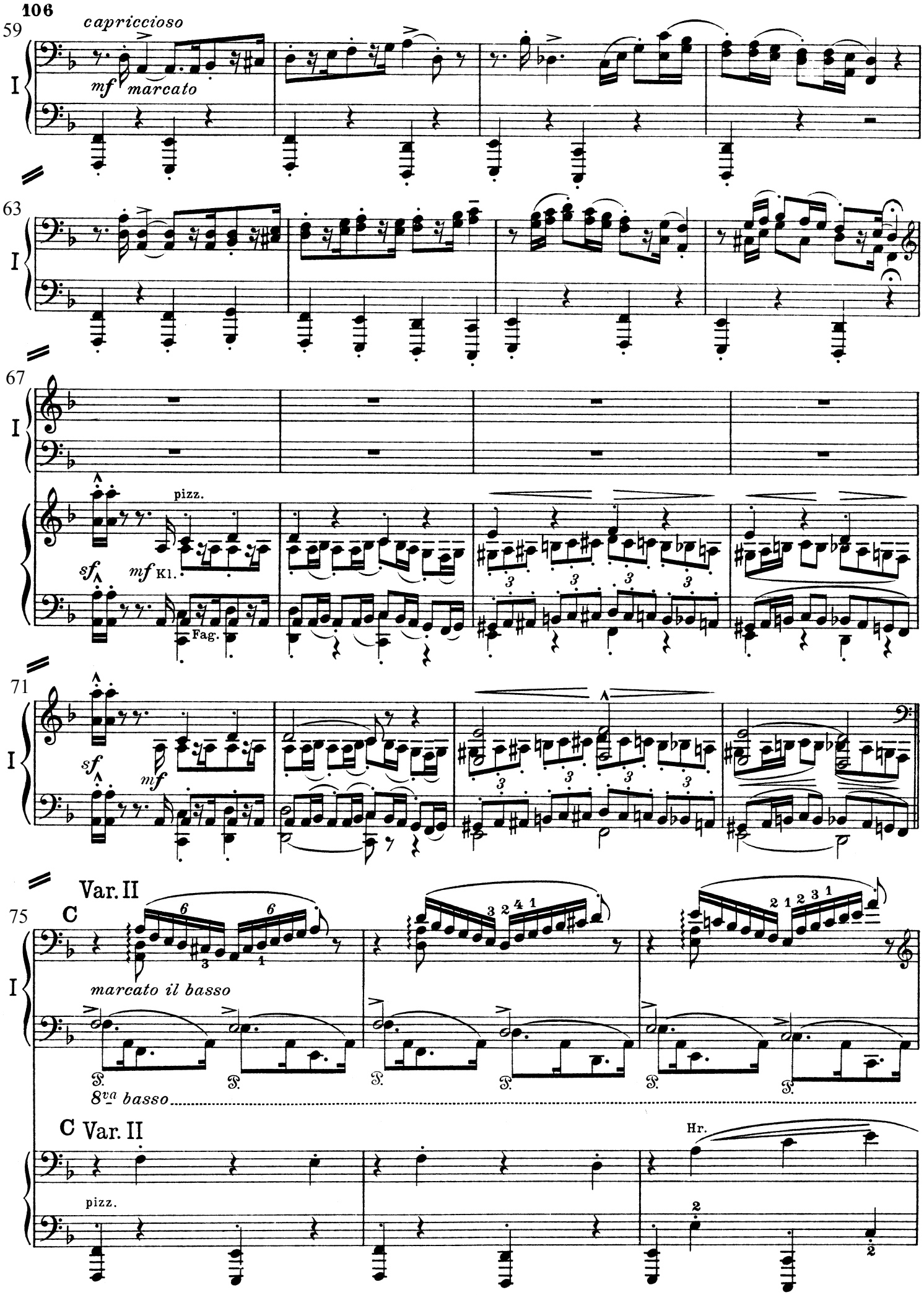
Franz Liszt




Presto
12
I
rinforz.
cresc.
marcatiss.
13
Presto
Cadenza
fff
(non legato)
f
8va
rinforz.
(15)
più rinforz.


Allegro
16
A
8
ff tremolando
I
S.
A
Allegro
ff
20
8
I
f
tr
marcato
27
I
tr
ff


Allegro moderato
36
I
f pesante
Allegro moderato
dim.
p
45
B Var. I
(poco rit.) Allegro moderato
34
(espr.)
Var. I
B Allegro moderato
Fag.
mp
(poco marc.)
p
8va bassa
53
I
8
8


59
capriccioso
I
mf marcato
63
I
67
I
pizz.
sf
mf Kl.
Fag.
71
I
sf
mf
Var. II
75
C
I
marcato il basso
8va basso
C Var. II
Hr.
pizz.

78

I

81

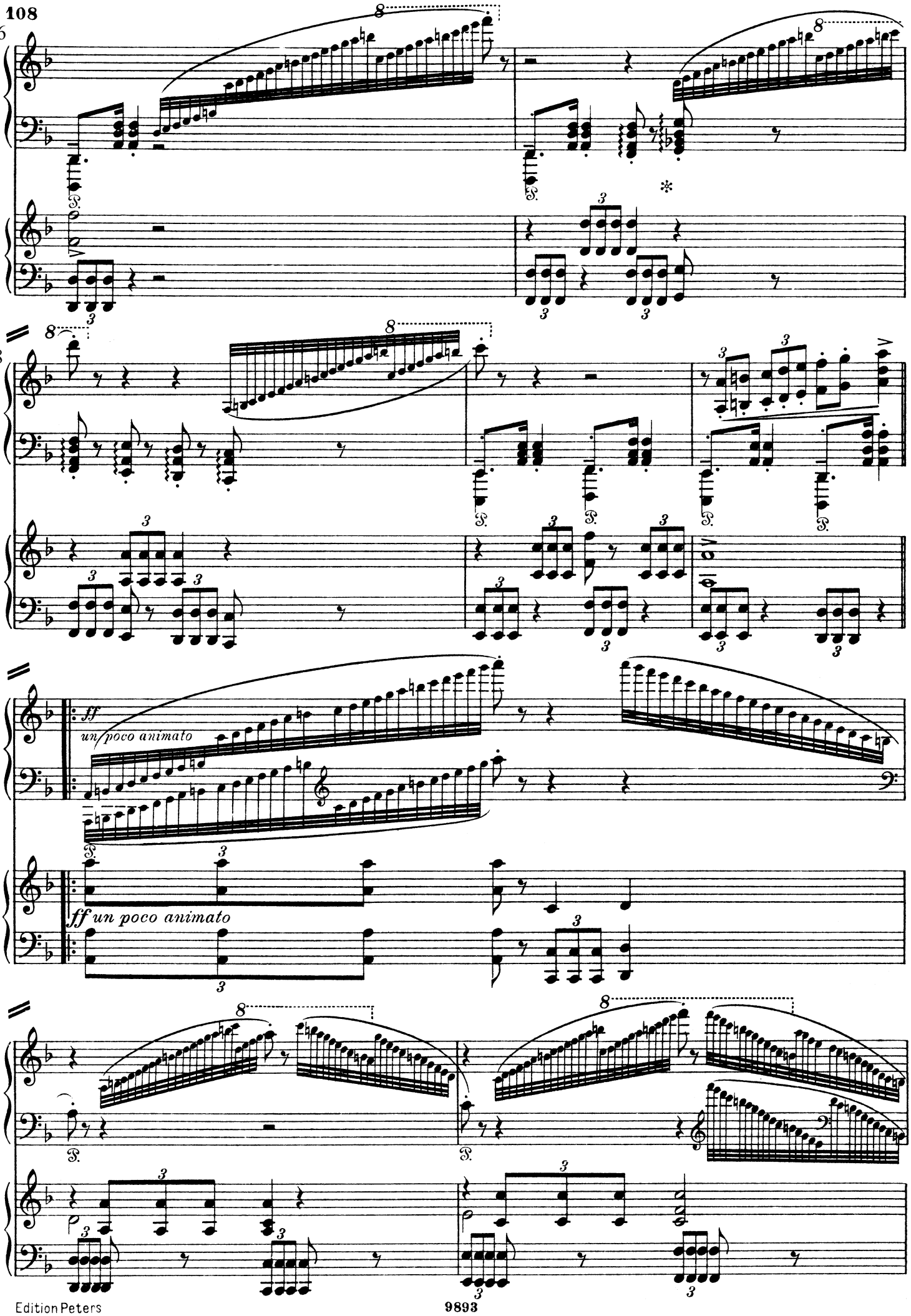
I

glissando

Trp.

84

I


86
I
88
I
91
I
ff
un poco animato
ff un poco animato
92
I

94

I

1. 2.

Var. III

D Molto vivace

96

I

mf

D Var. III

Molto vivace

p leggiero

101

I

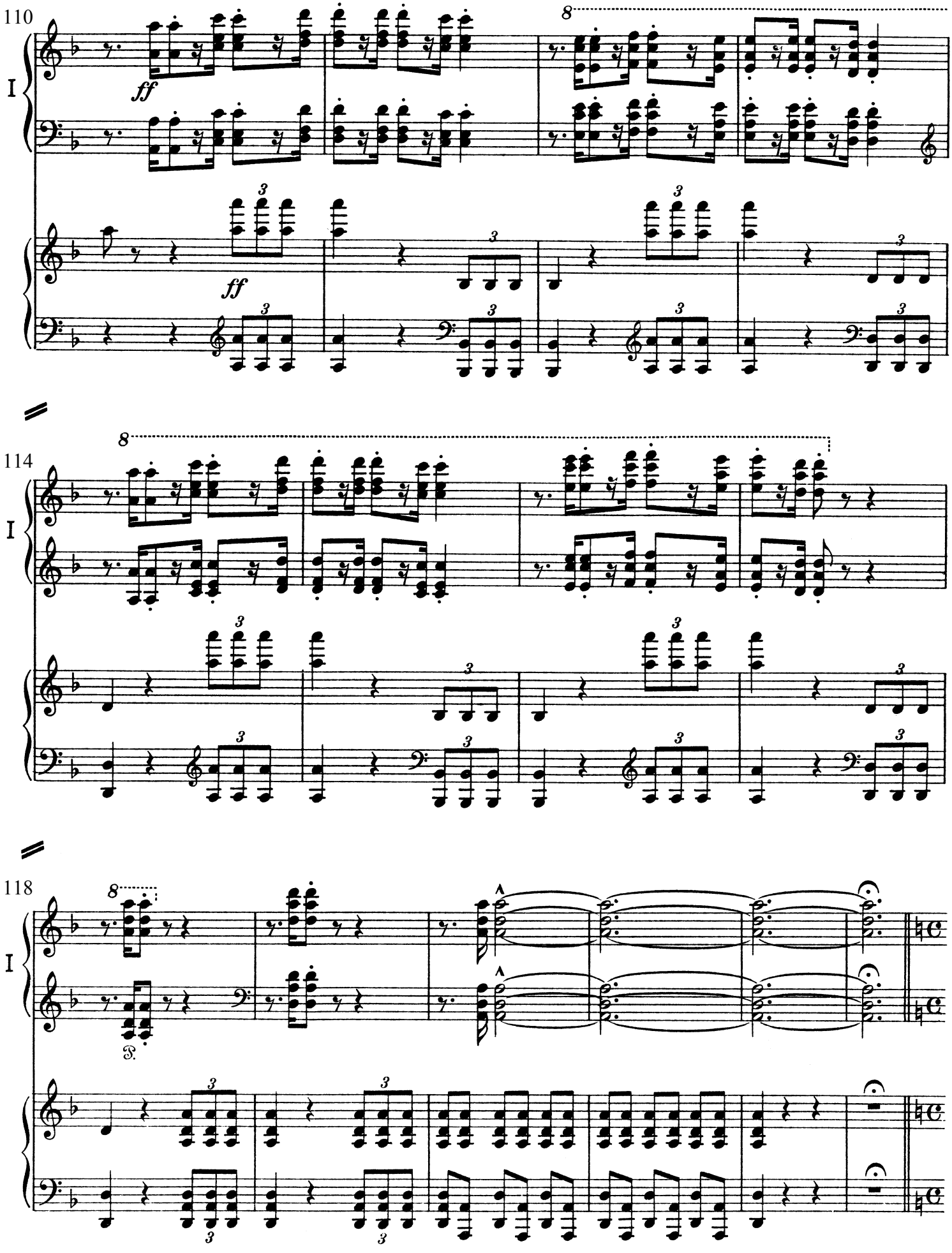
sempre staccato e cresc.

più cresc.

106

I

f


110
I
ff
ff
114
I
118
I

Solo

Var. IV. (canonique)

Lento.

124

(religioso)

p

poco rit.

131

cresc.

138

Vi=

Cadenza ad lib.

poco rit.

144

pp dolce

espressivo

smorz.

146

smorz.

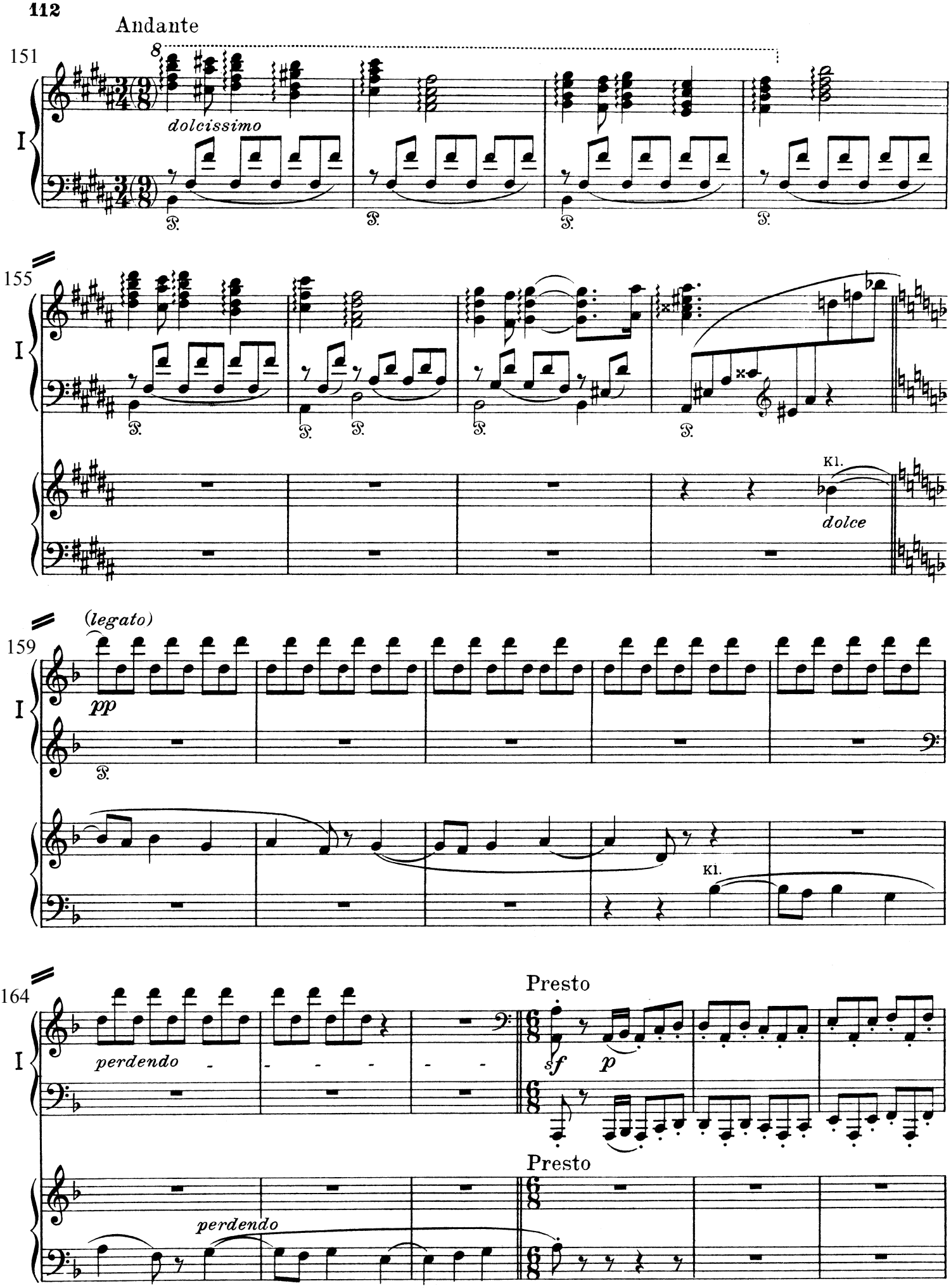
Ossia:

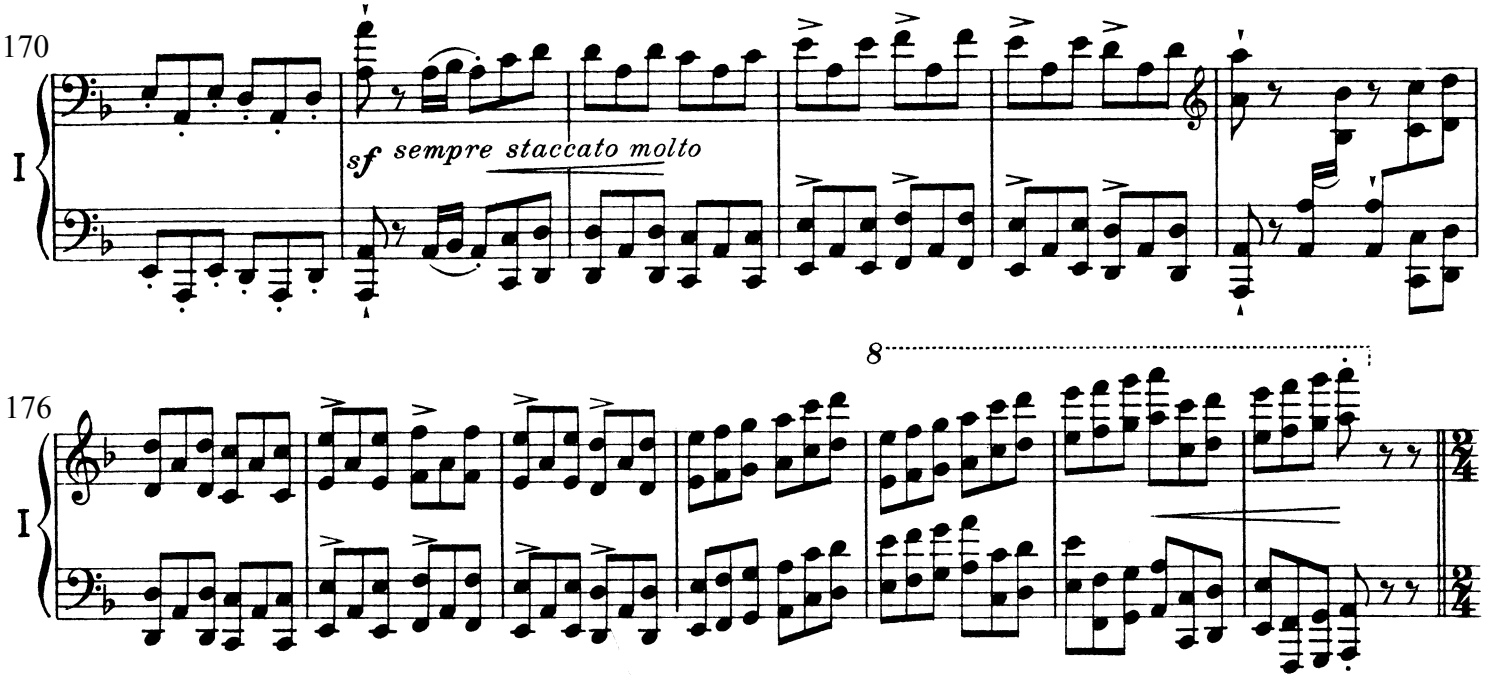
Vi=

149

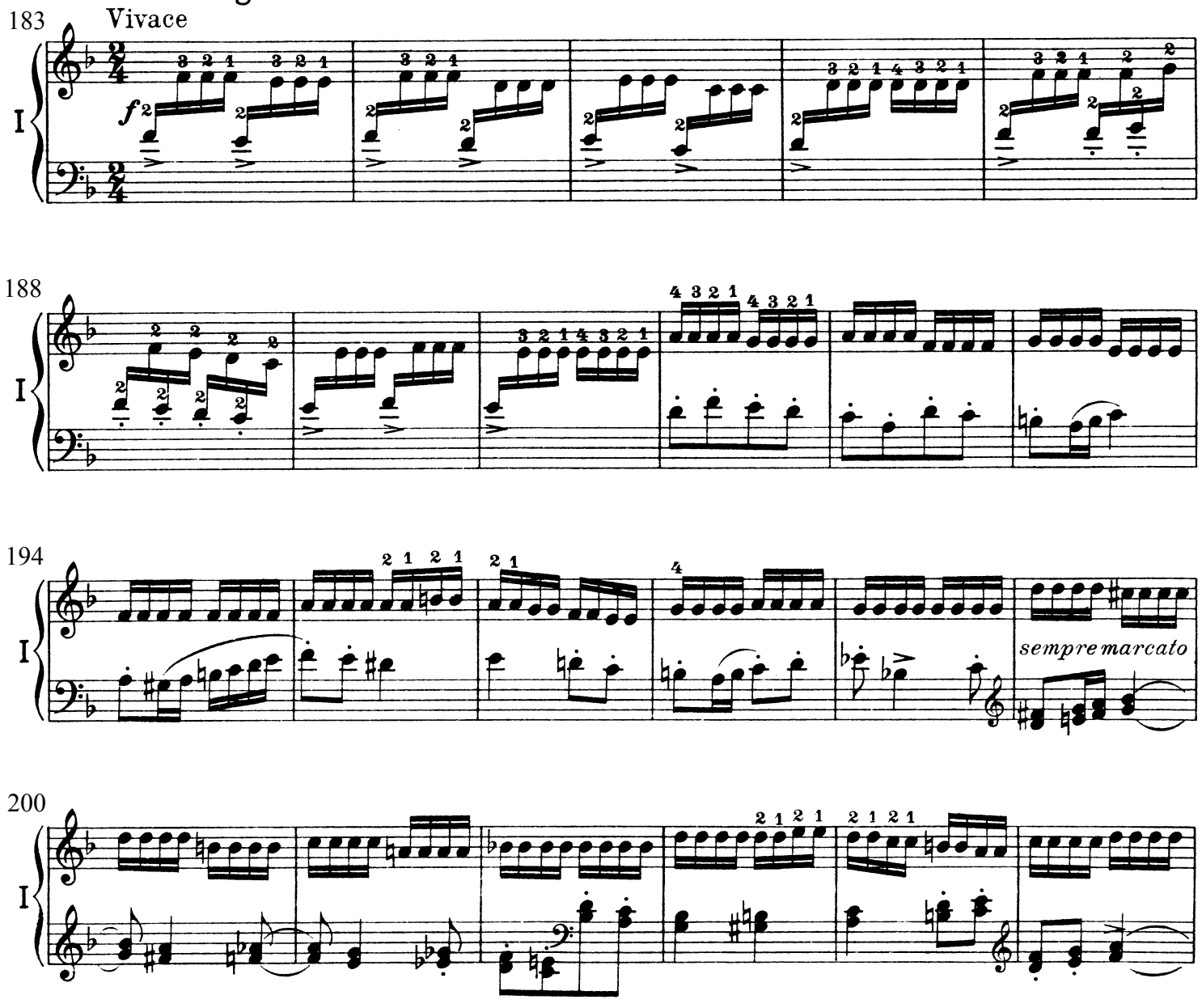
simile

rit.

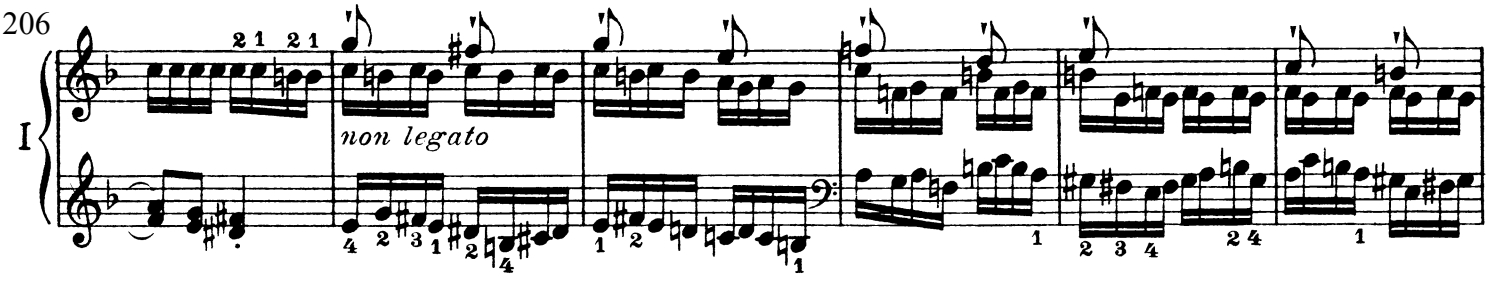

Andante
151
dolcissimo
155
Kl.
dolce
(legato)
159
pp
Kl.
164
perdendo
Presto
sf
p
Presto
perdendo



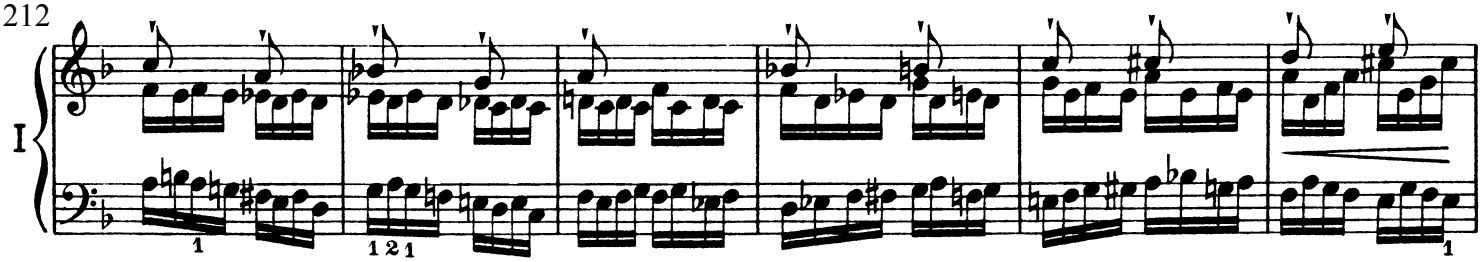
=de Var. V. Fugato



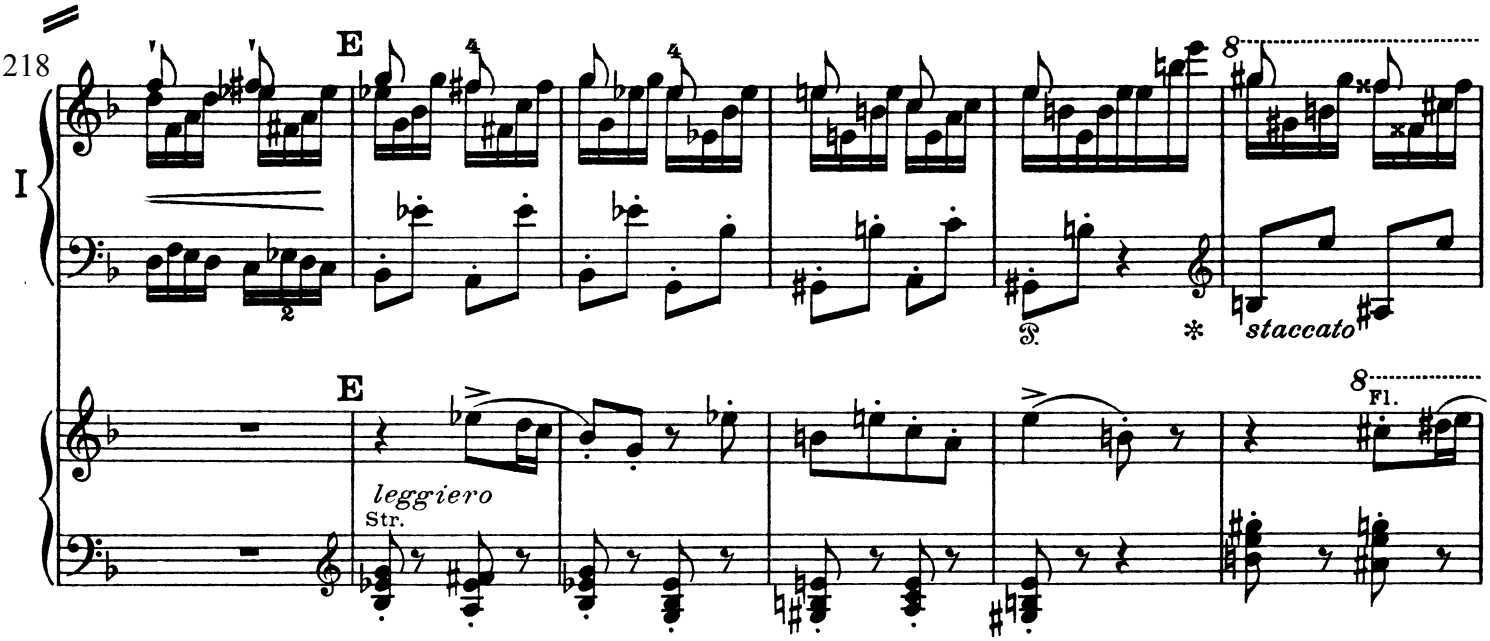
206



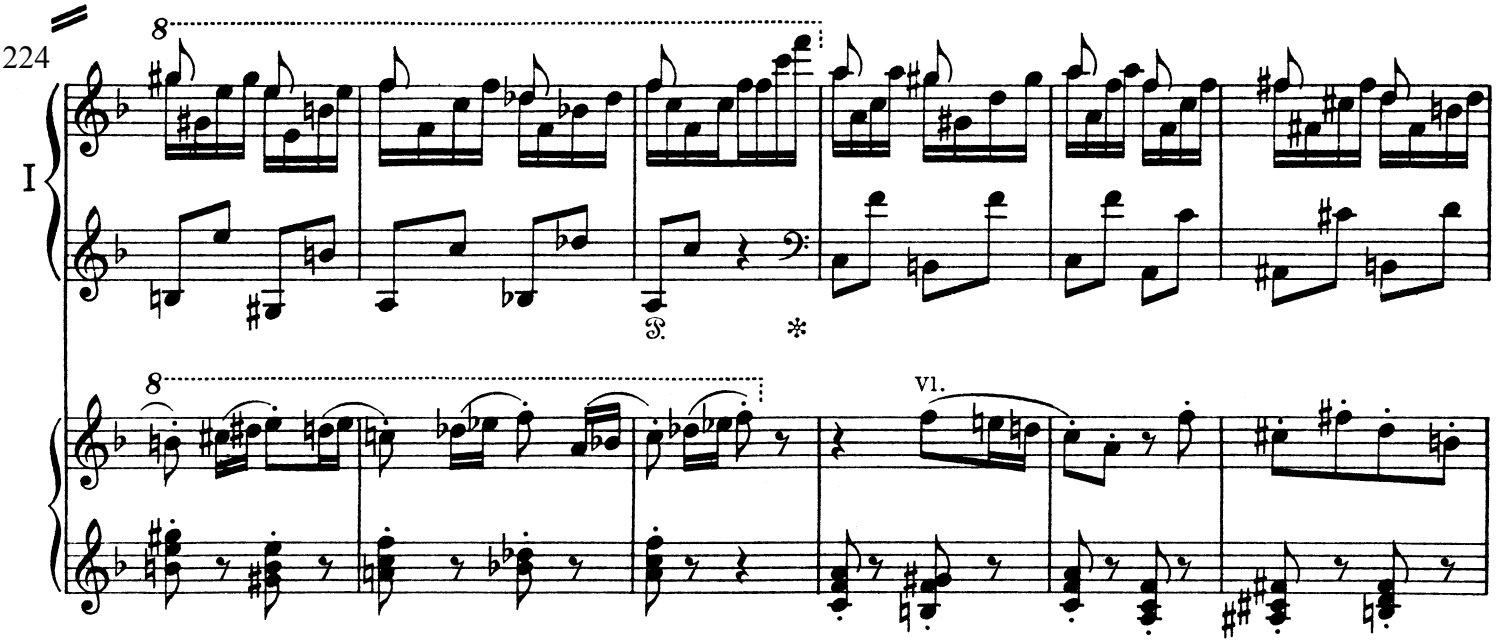
212

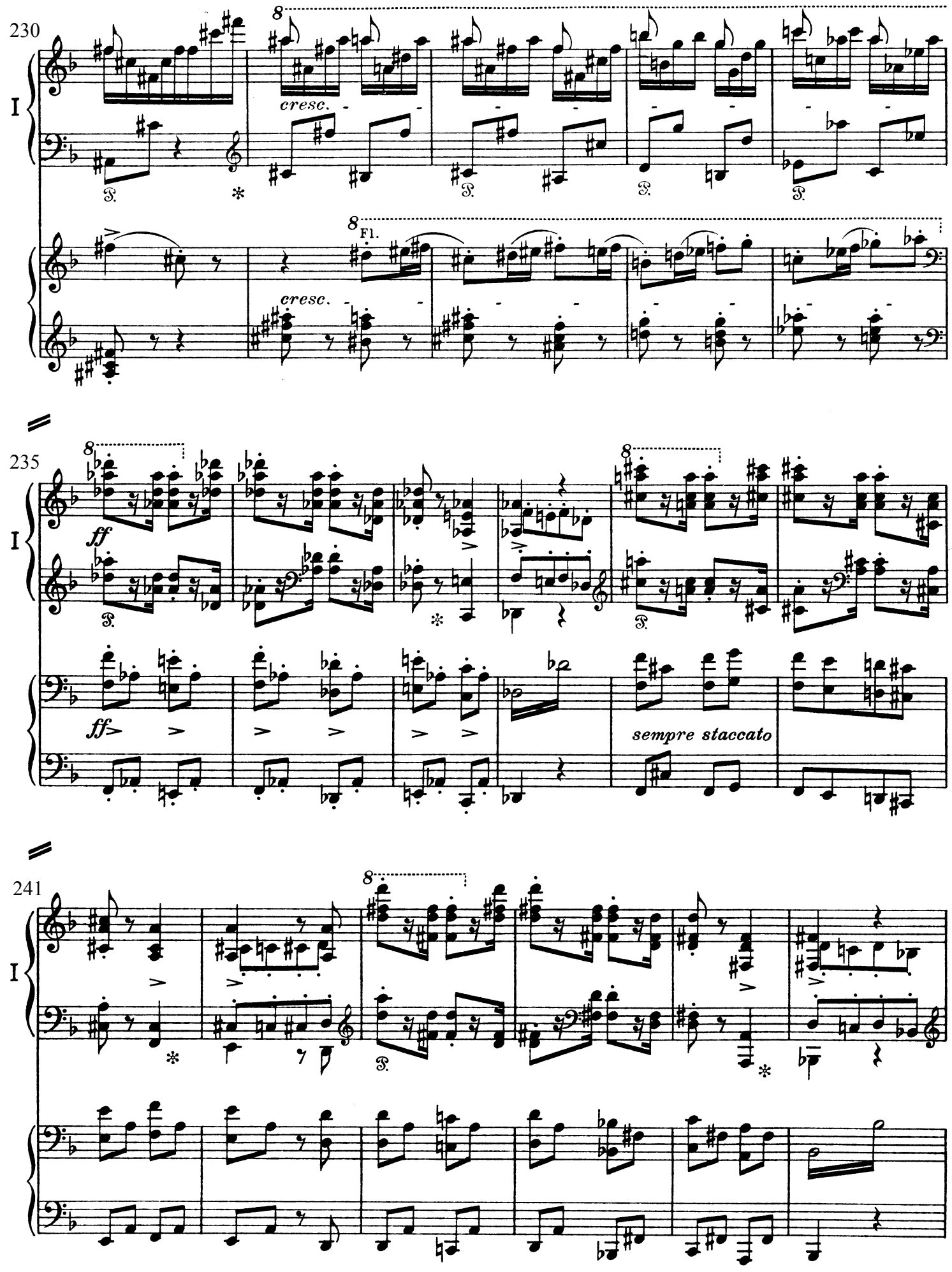


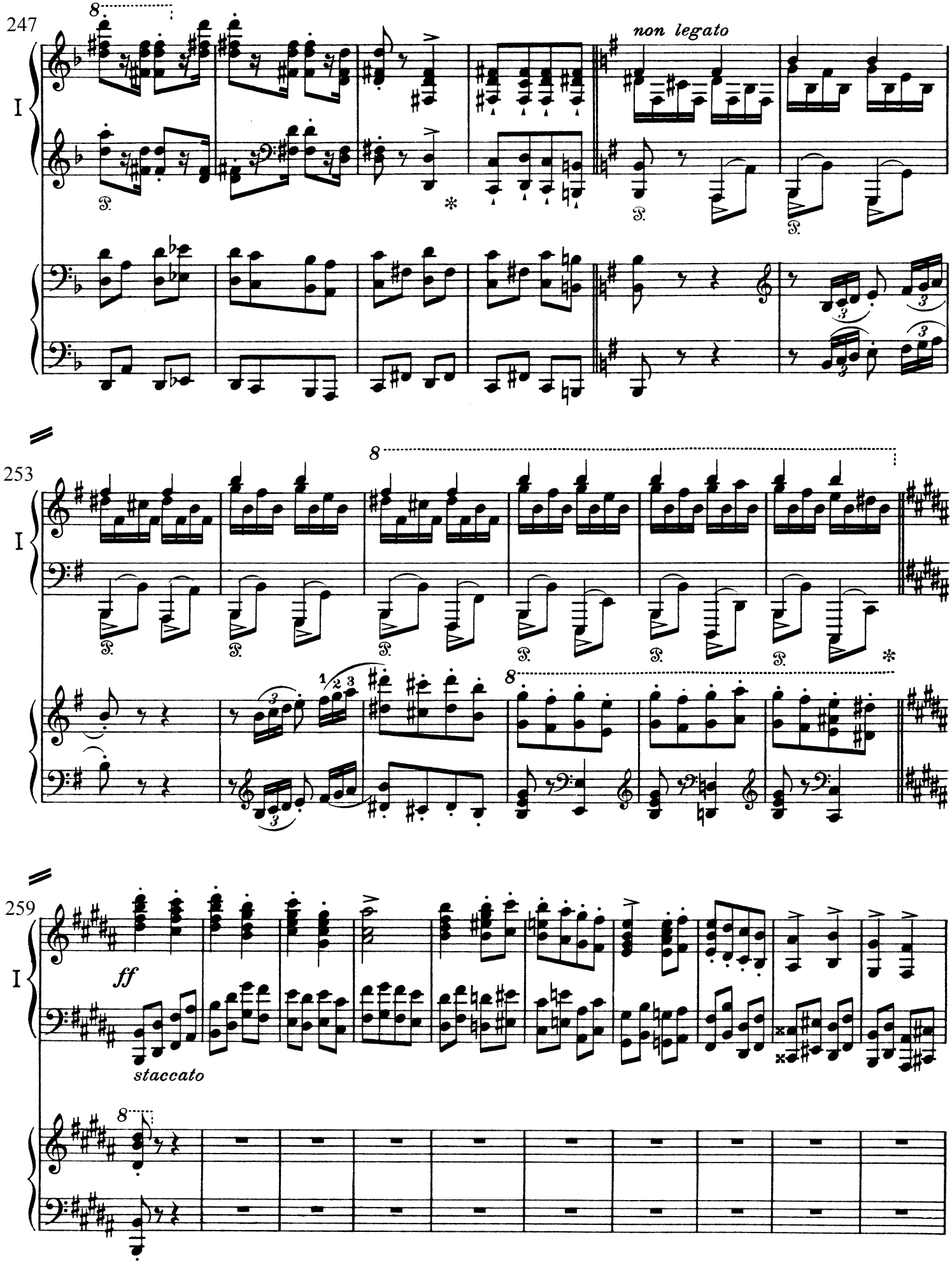
218

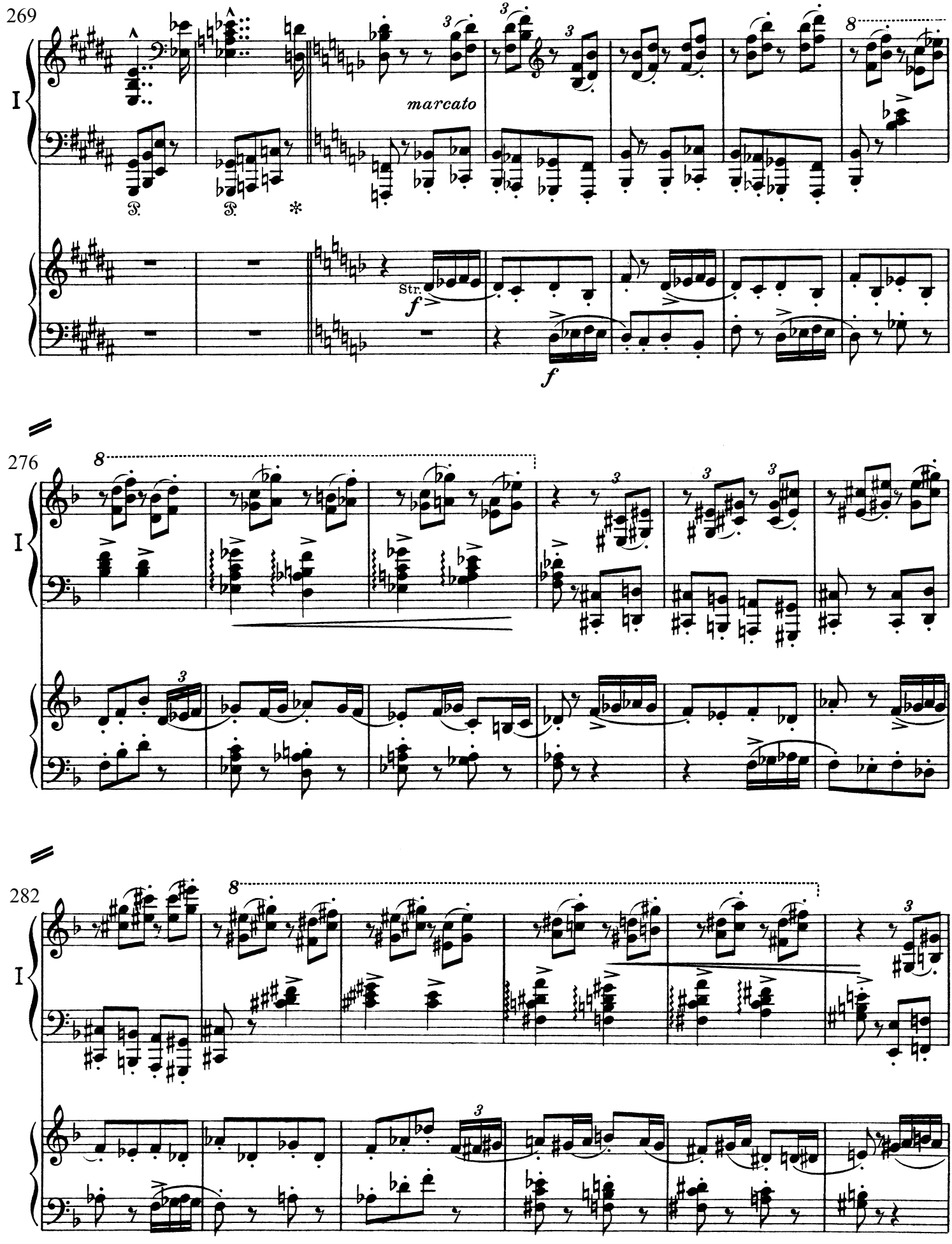


224




230
I
cresc.
Fl.
cresc.
235
I
ff
ff
sempre staccato
241
I


247
I
non legato
253
I
259
I
ff
staccato


269
I
marcato
Str
f
f
276
I
282
I

288

I

F

F

Illzbl.

cresc.

294

I

molto rinf.

fff

fff

301

I

accelerando

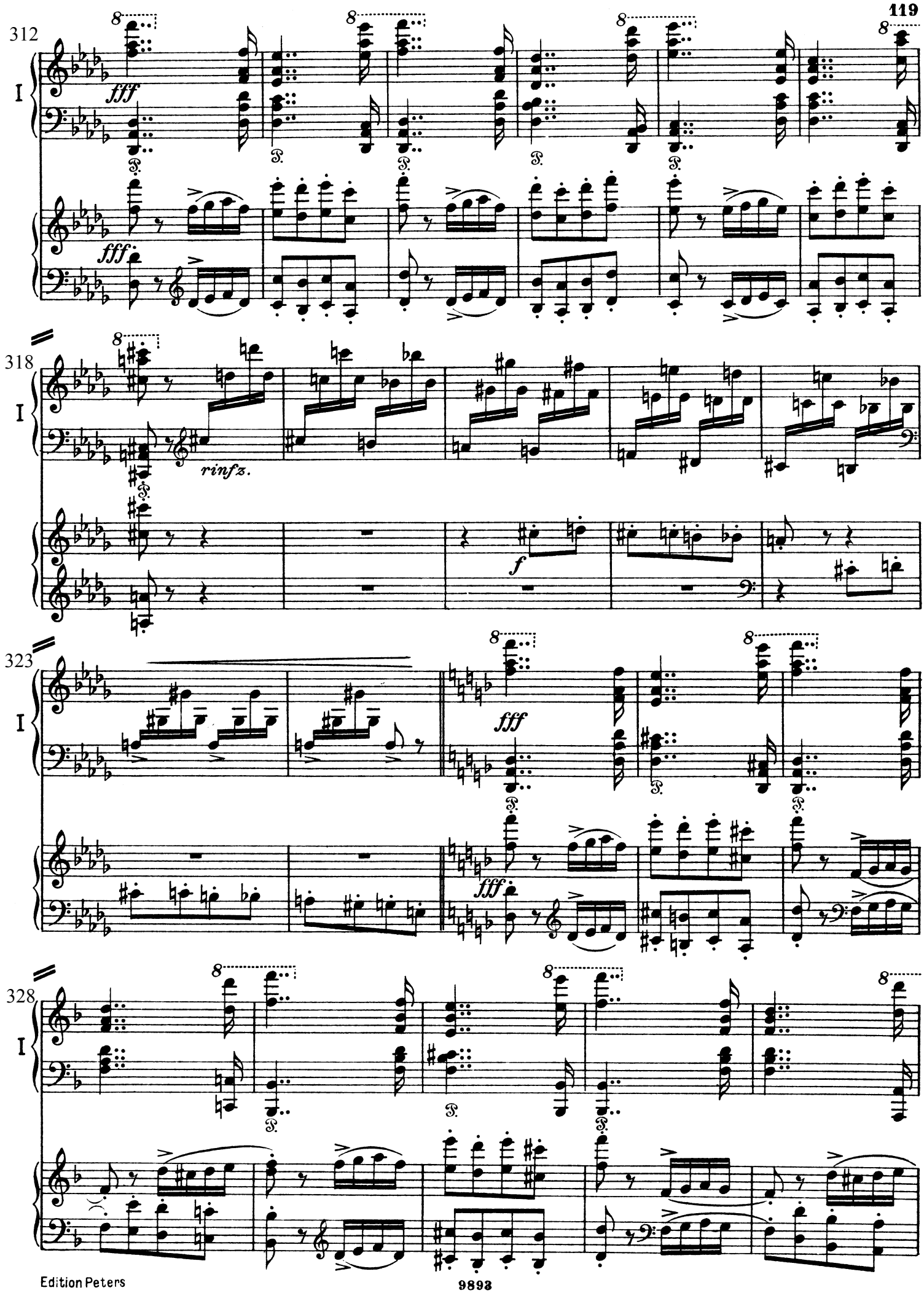
rinfz.

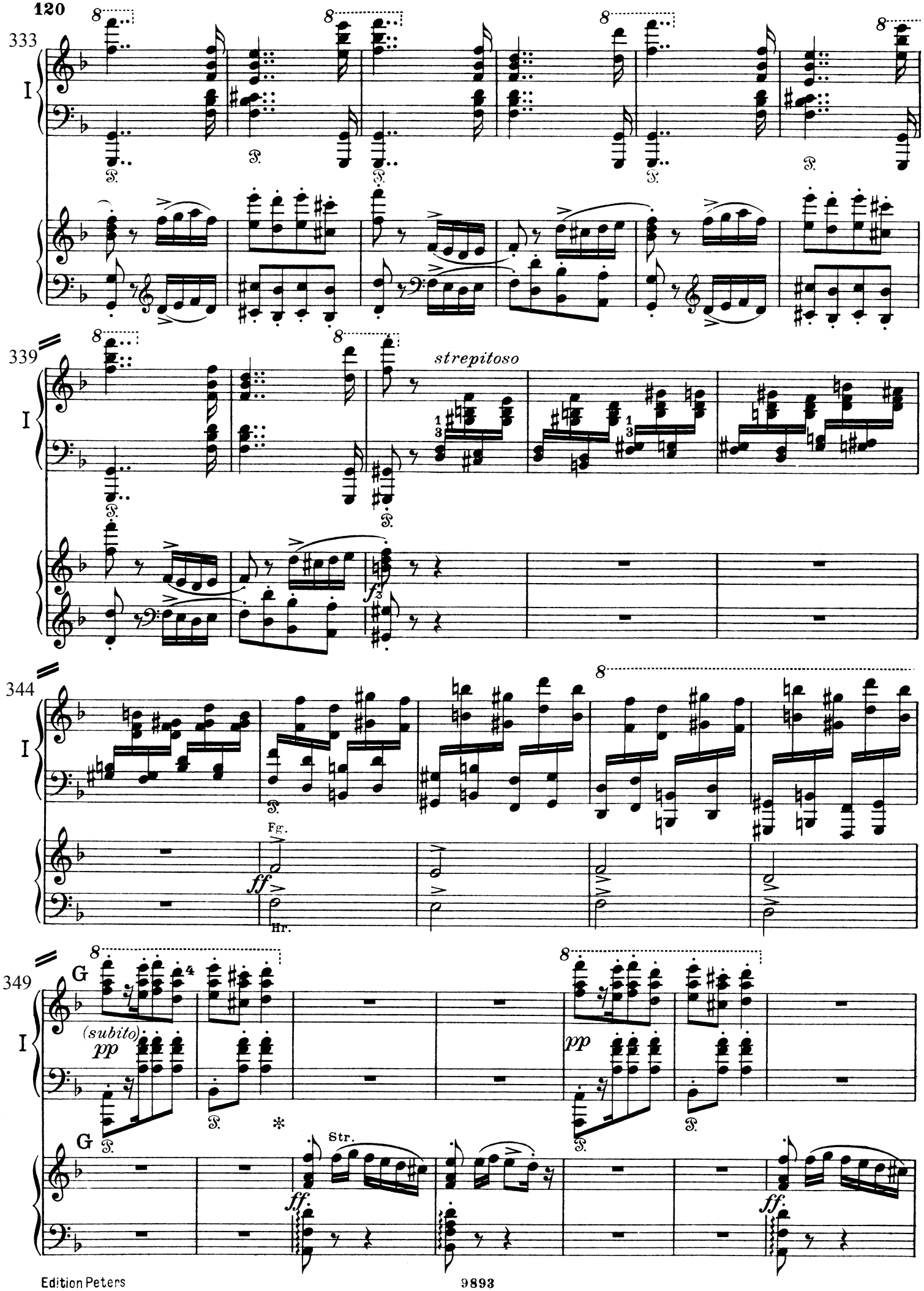
307

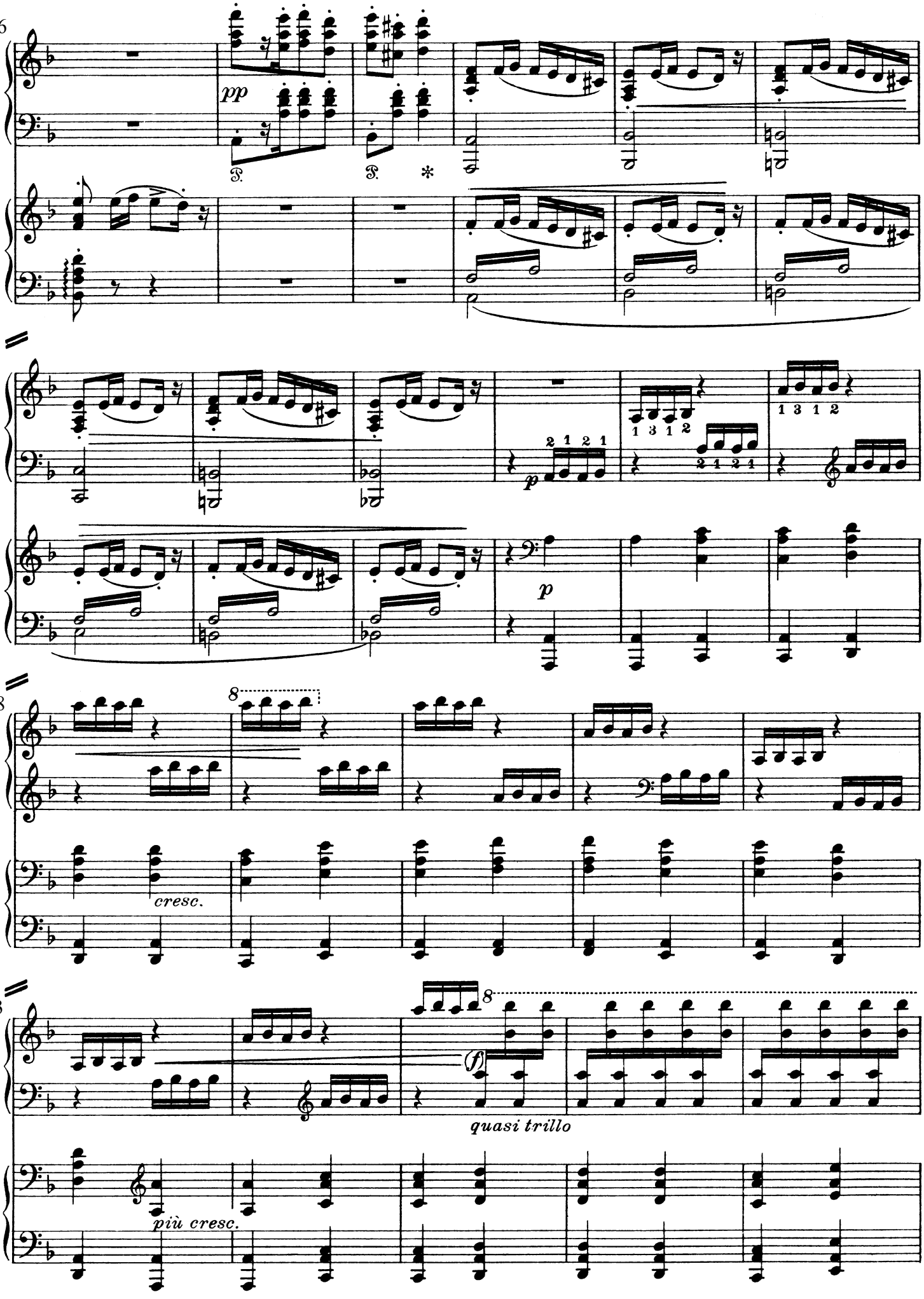
I

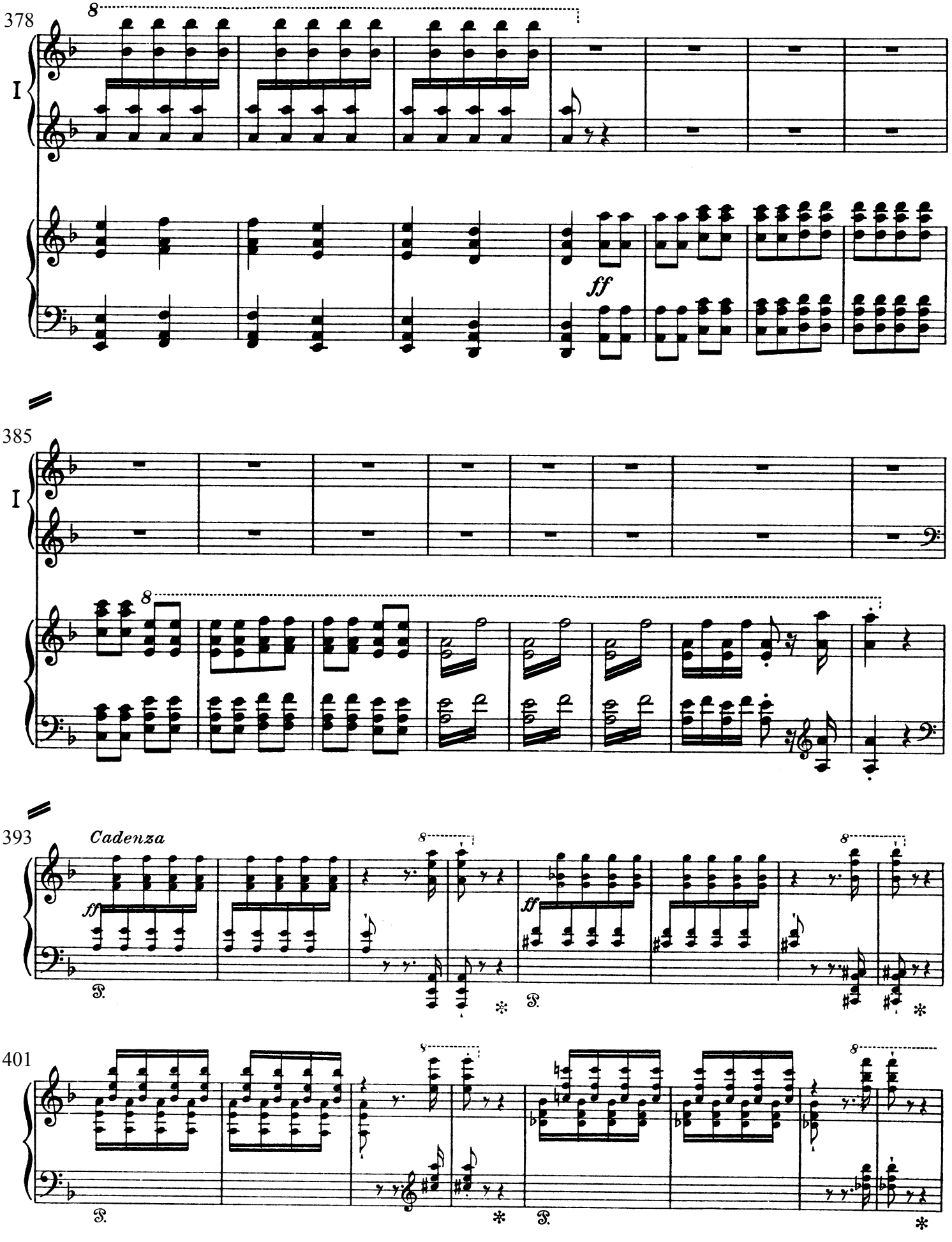
pizz.

f


312
I
fff
fff
318
I
rinfz.
f
323
I
fff
fff
328
I


333
I
339
I
strepitoso
fz
344
I
Fg.
ff
Hr.
349
G
I
(subito)
pp
pp
G
Str.
ff
ff


356
I
pp
362
I
p
368
I
cresc.
373
I
(f)
quasi trillo
più cresc.


378
I
ff
385
I
393
Cadenza
ff
ff
401

Presto.

409

marcatissimo

Vl= (Pag.131)

Ossia:

crescendo

rinforzando

413

Animato, quasi Corni di caccia

staccato

422

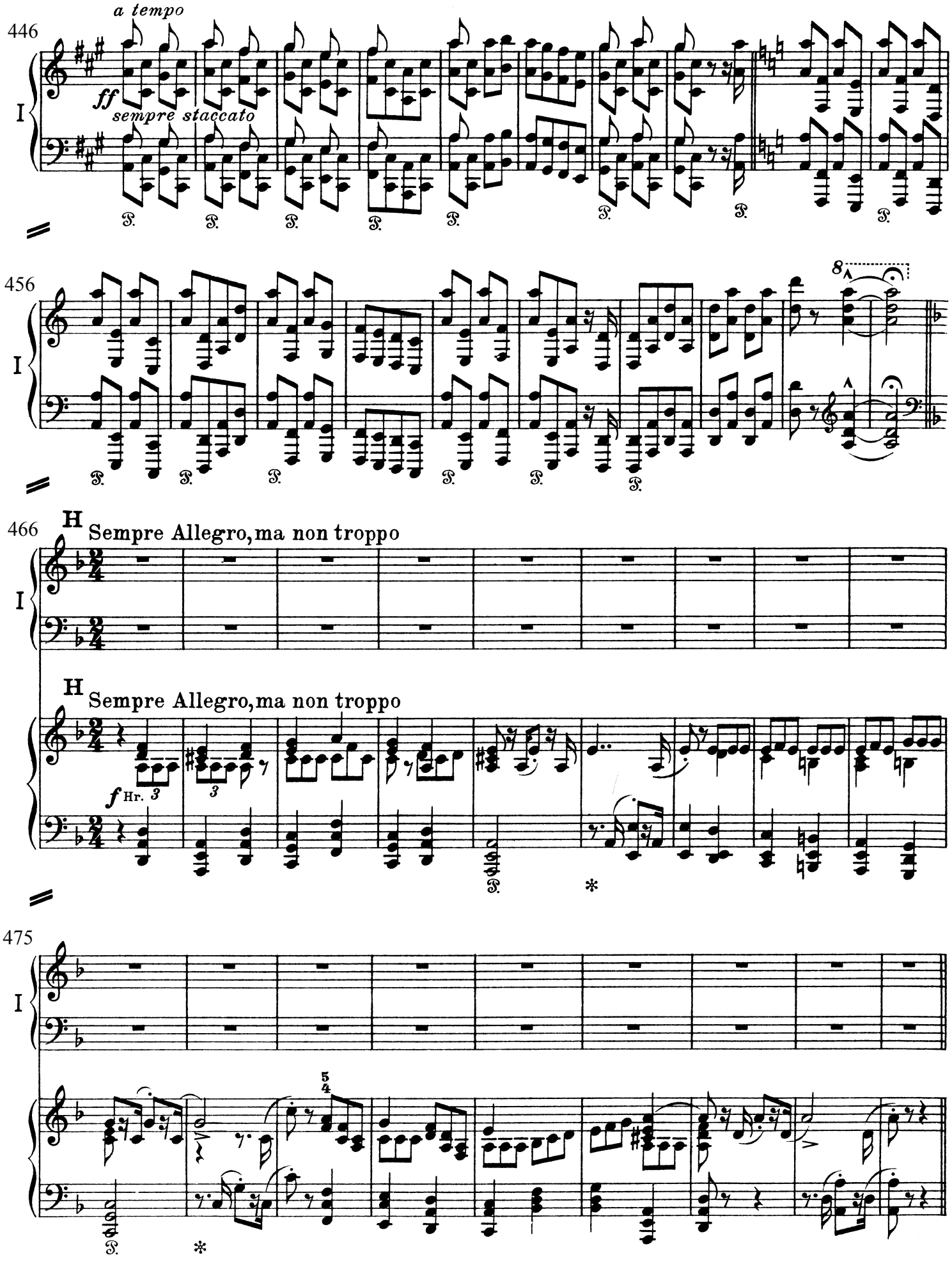
431

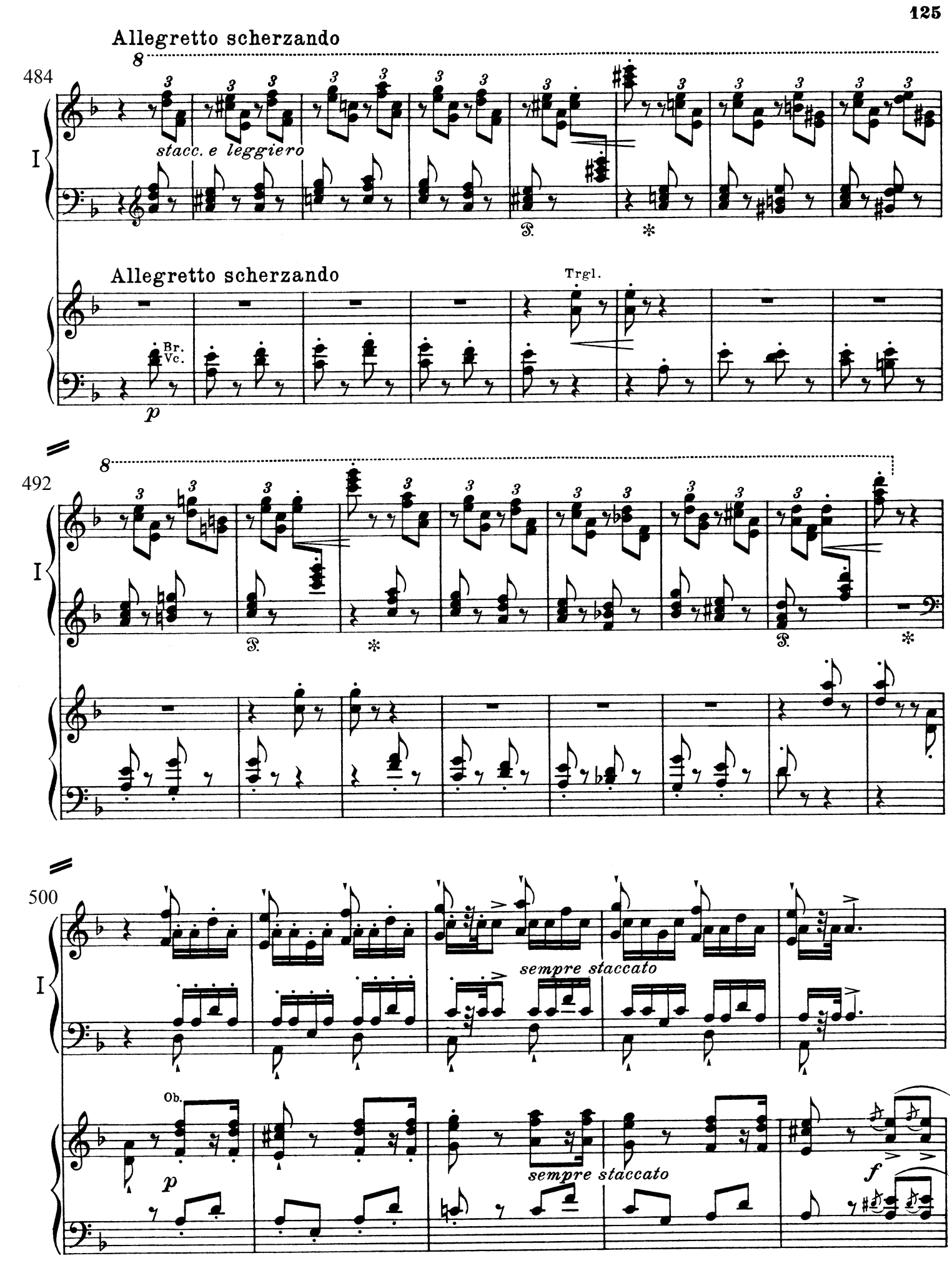
Vl=

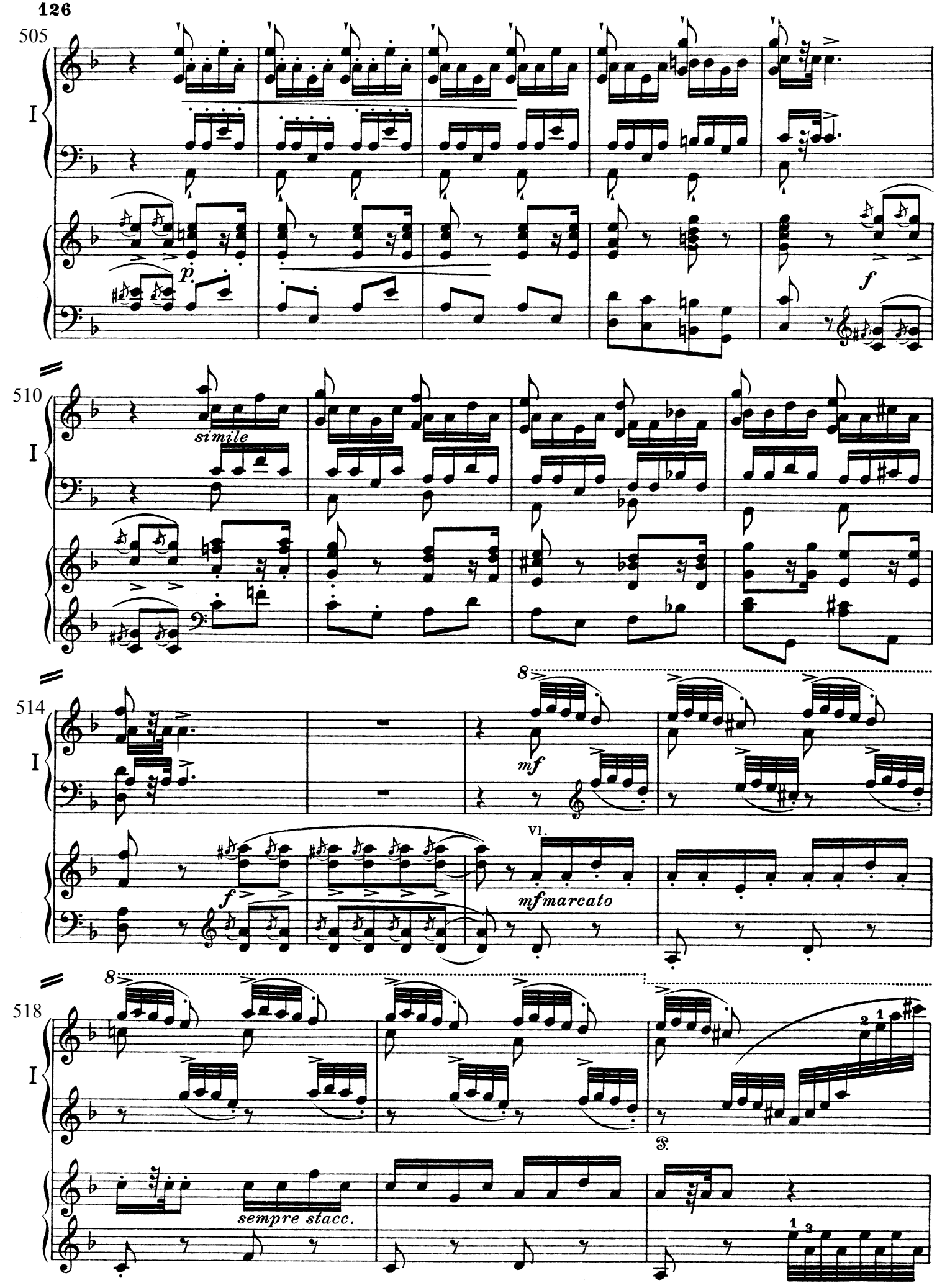
Ossia:

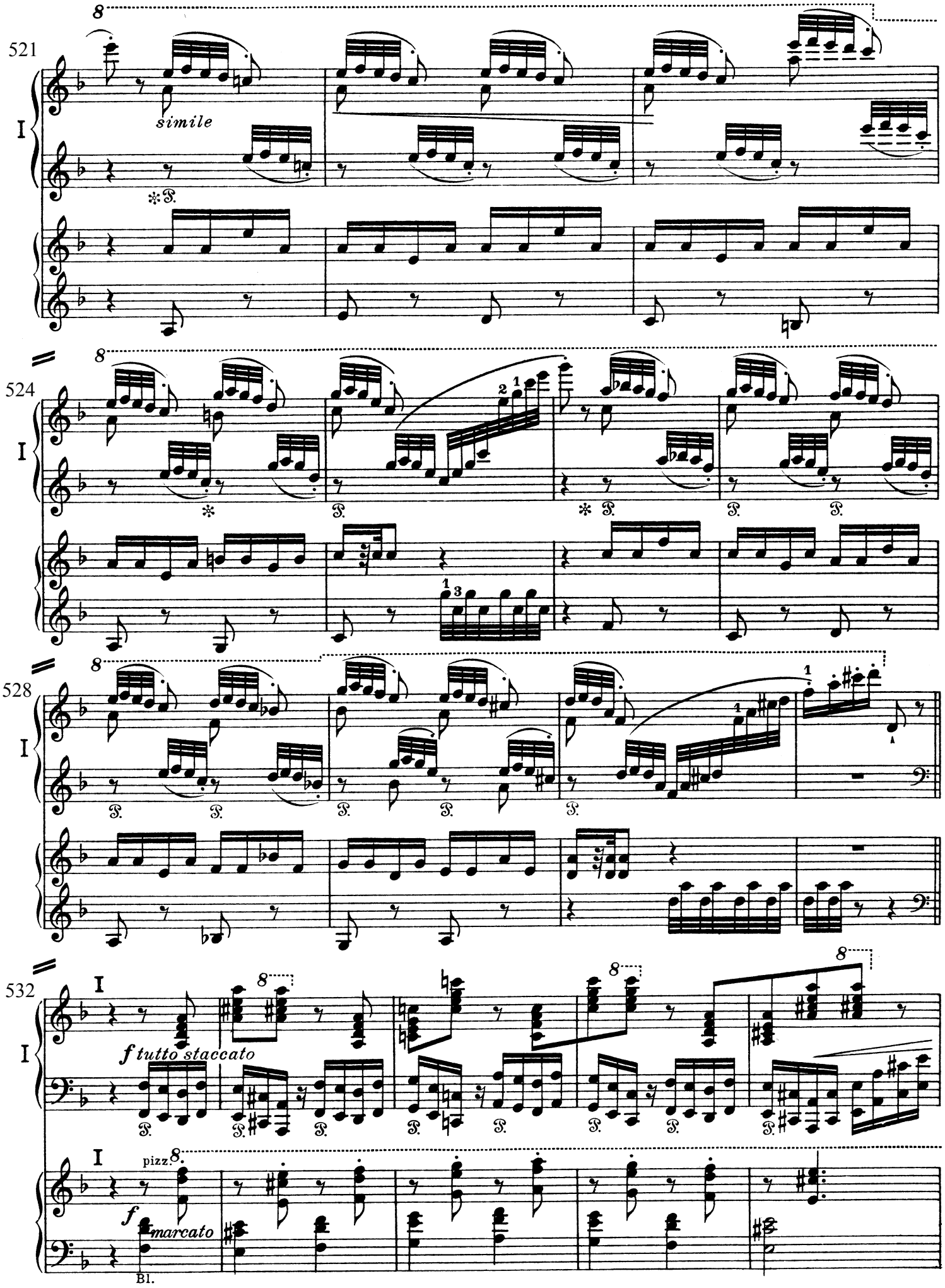
(Pag.131)

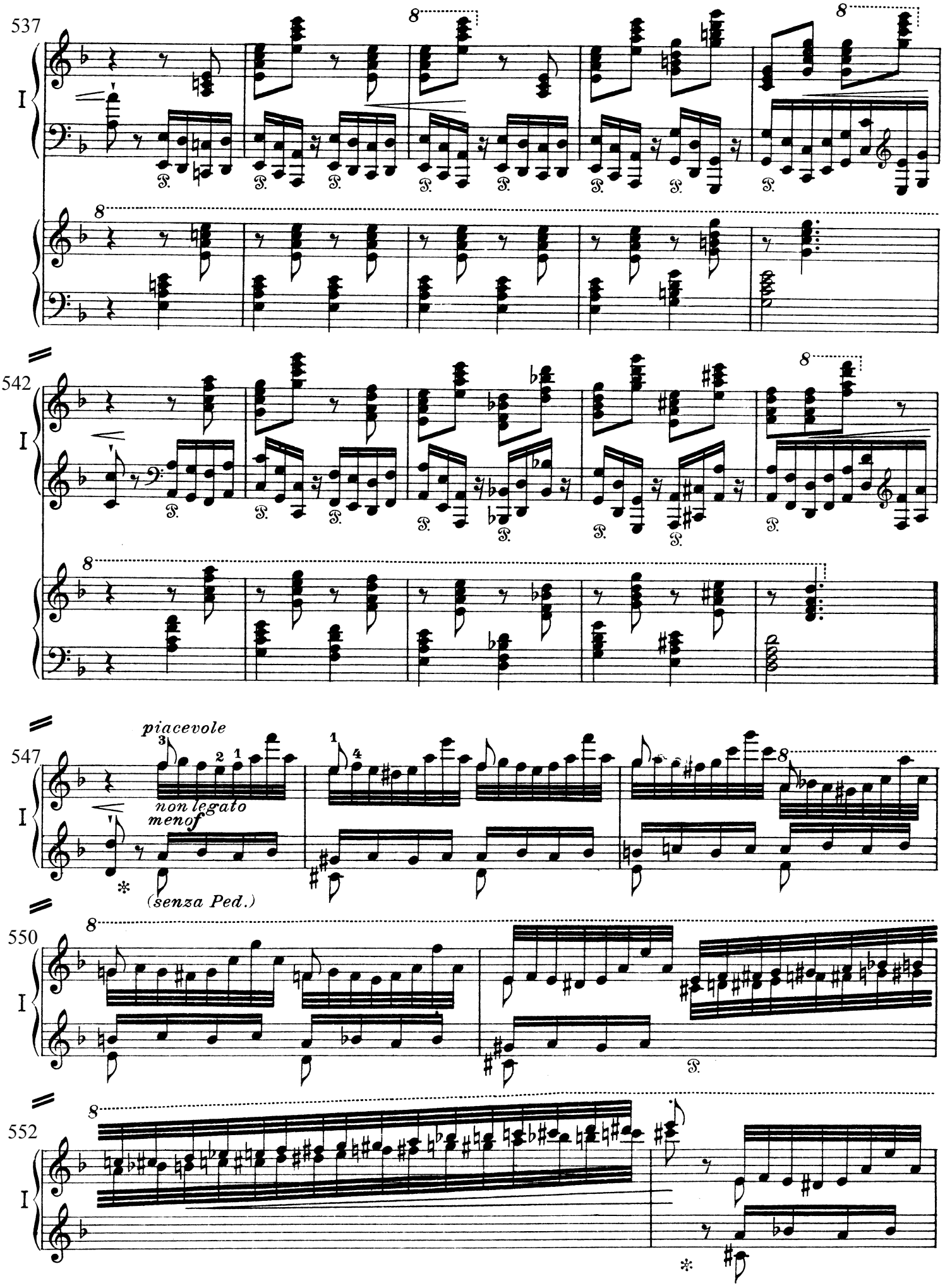
438

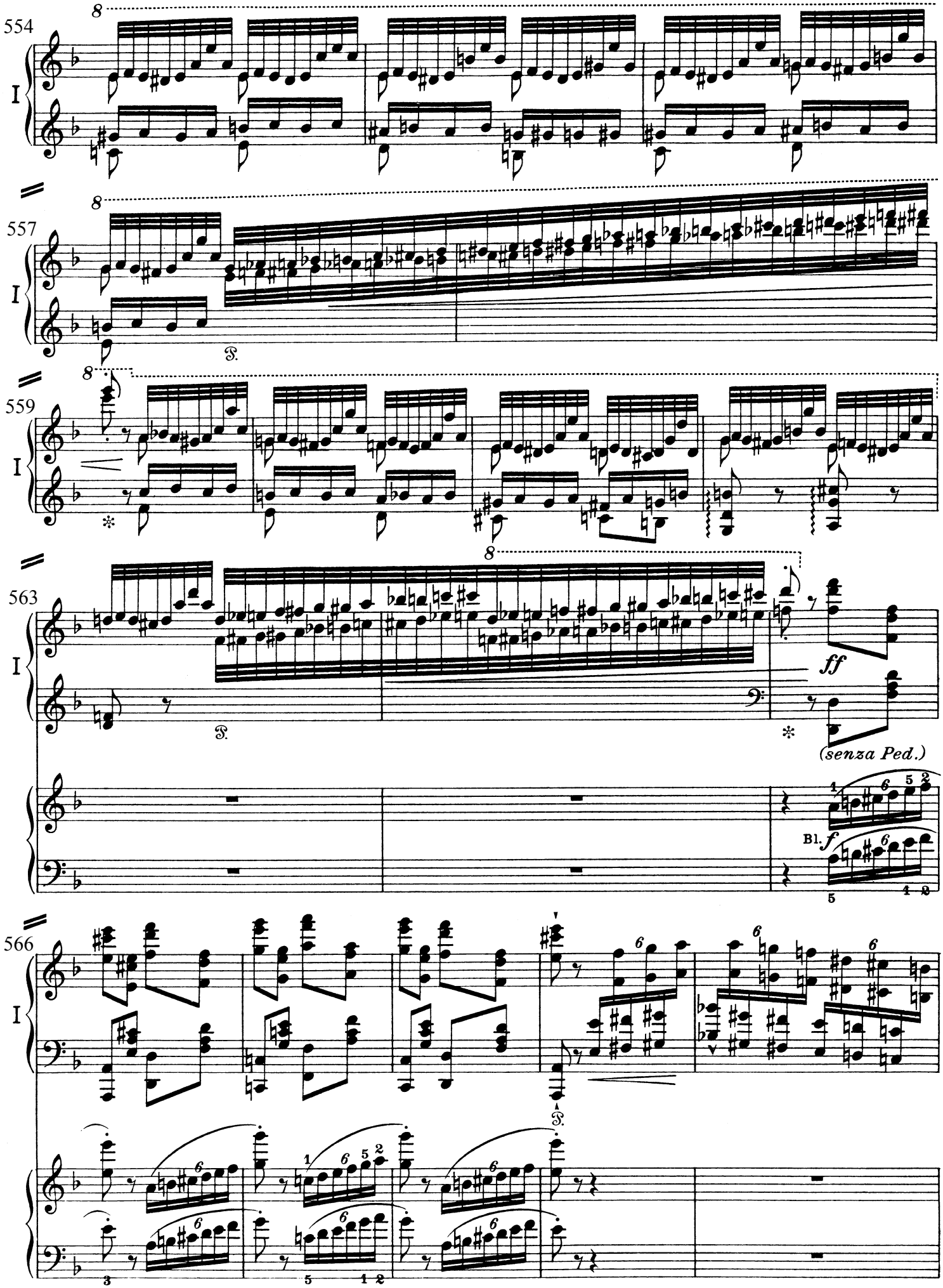

a tempo
446
ff
sempre staccato
I
456
8
466
H
Sempre Allegro, ma non troppo
f Hr.
475

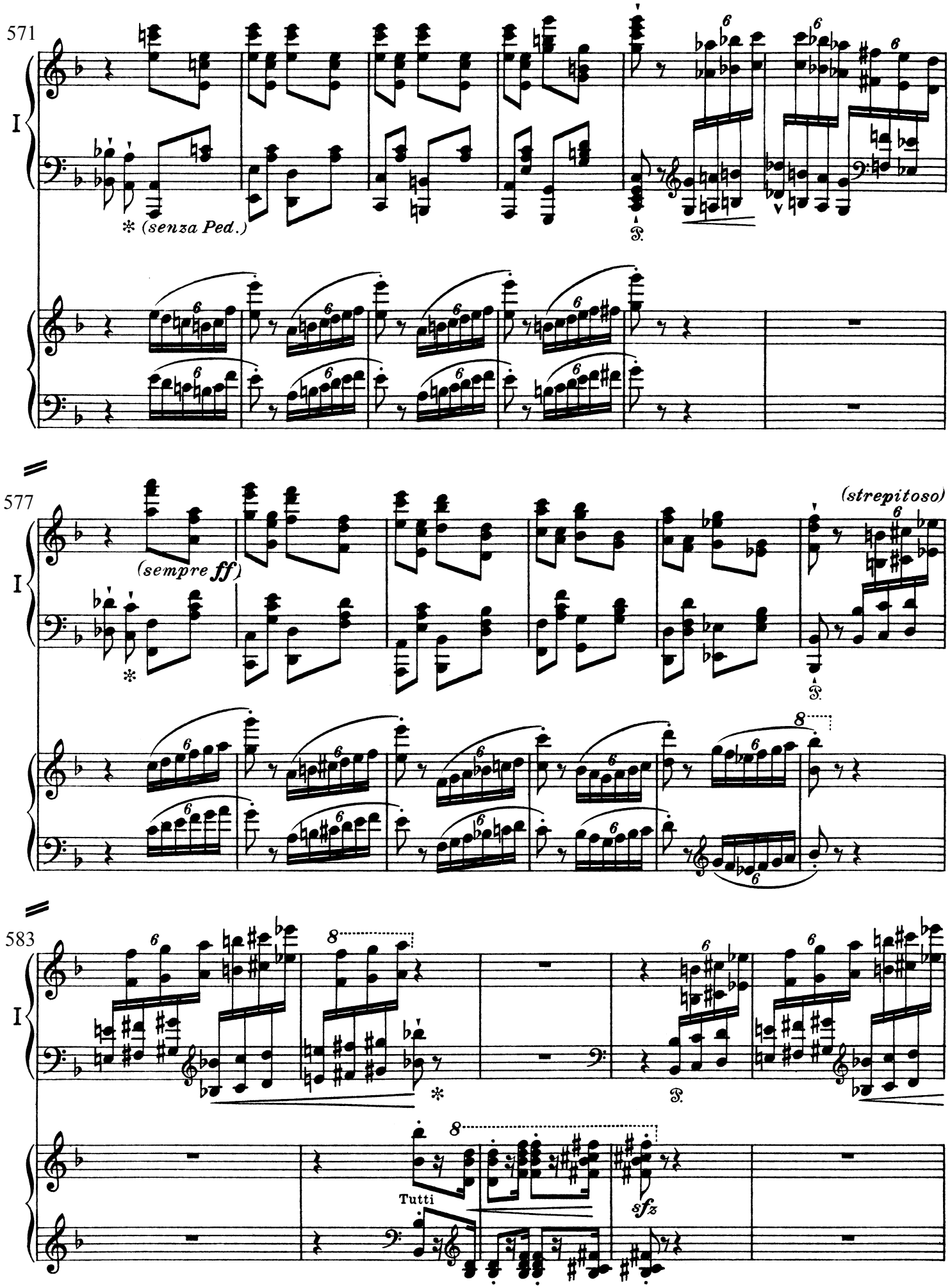

Allegretto scherzando
484
stacc. e leggiero
Allegretto scherzando
Trgl.
Br.
Vc.
p
492
500
sempre staccato
Ob.
p
sempre staccato
f


505
I
p
f
510
I
simile
514
I
8
mf
Vl.
f
mfmarcato
518
I
8
sempre stacc.
S.


521
simile
524
528
532
I
f tutto staccato
pizz.
f marcato
Bl.


537
I
542
I
piacevole
547
I
non legato
meno f
(senza Ped.)
550
I
552
I


554
557
559
563
566
I
8
ff
(senza Ped.)
Bl.
f


571
I
* (senza Ped.)
577
(sempre ff)
(strepitoso)
583
Tutti
sfz

= de

588

Cadenza

fff

sempre arpeggiato

sfz

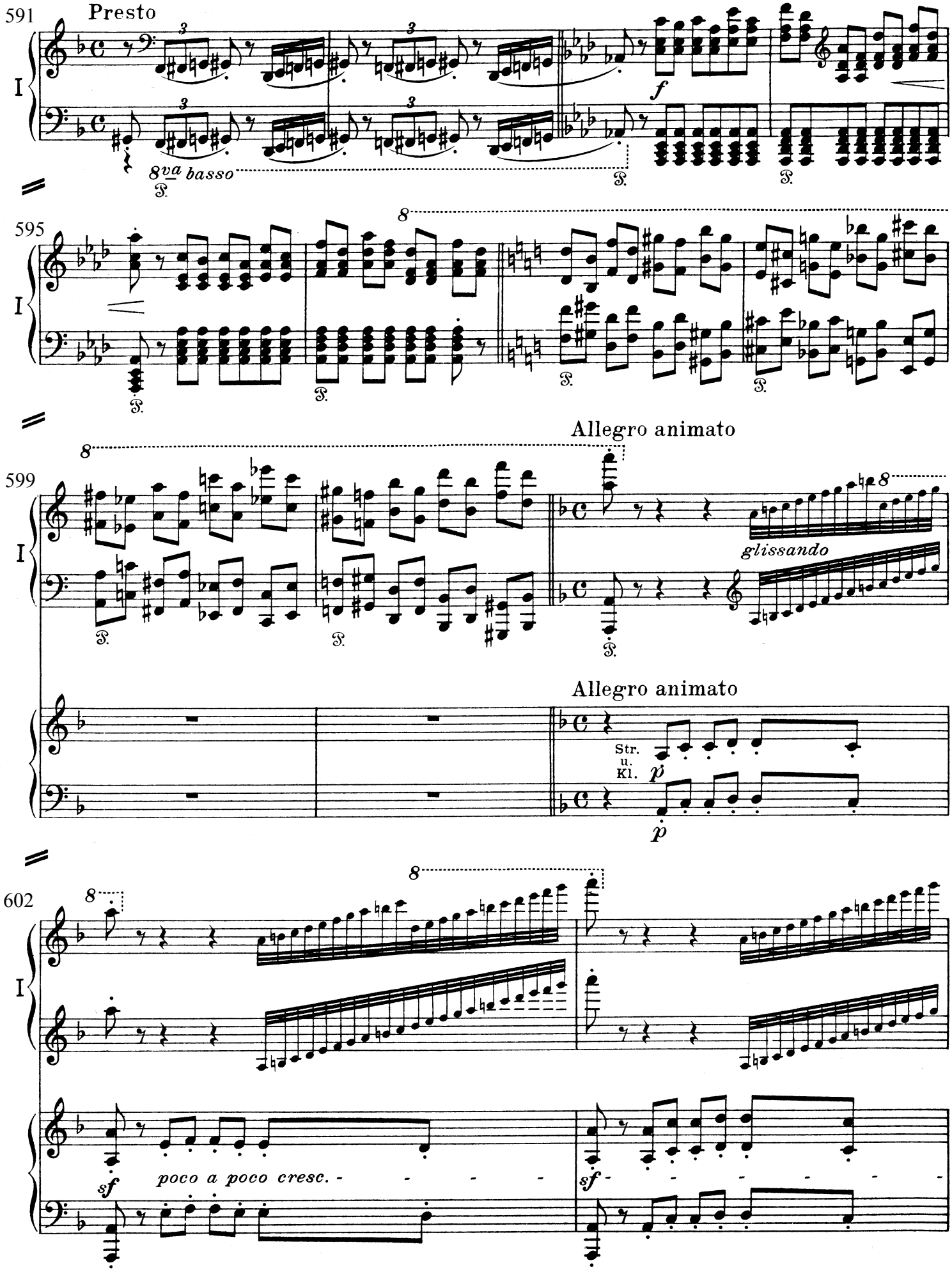
(tacet.)

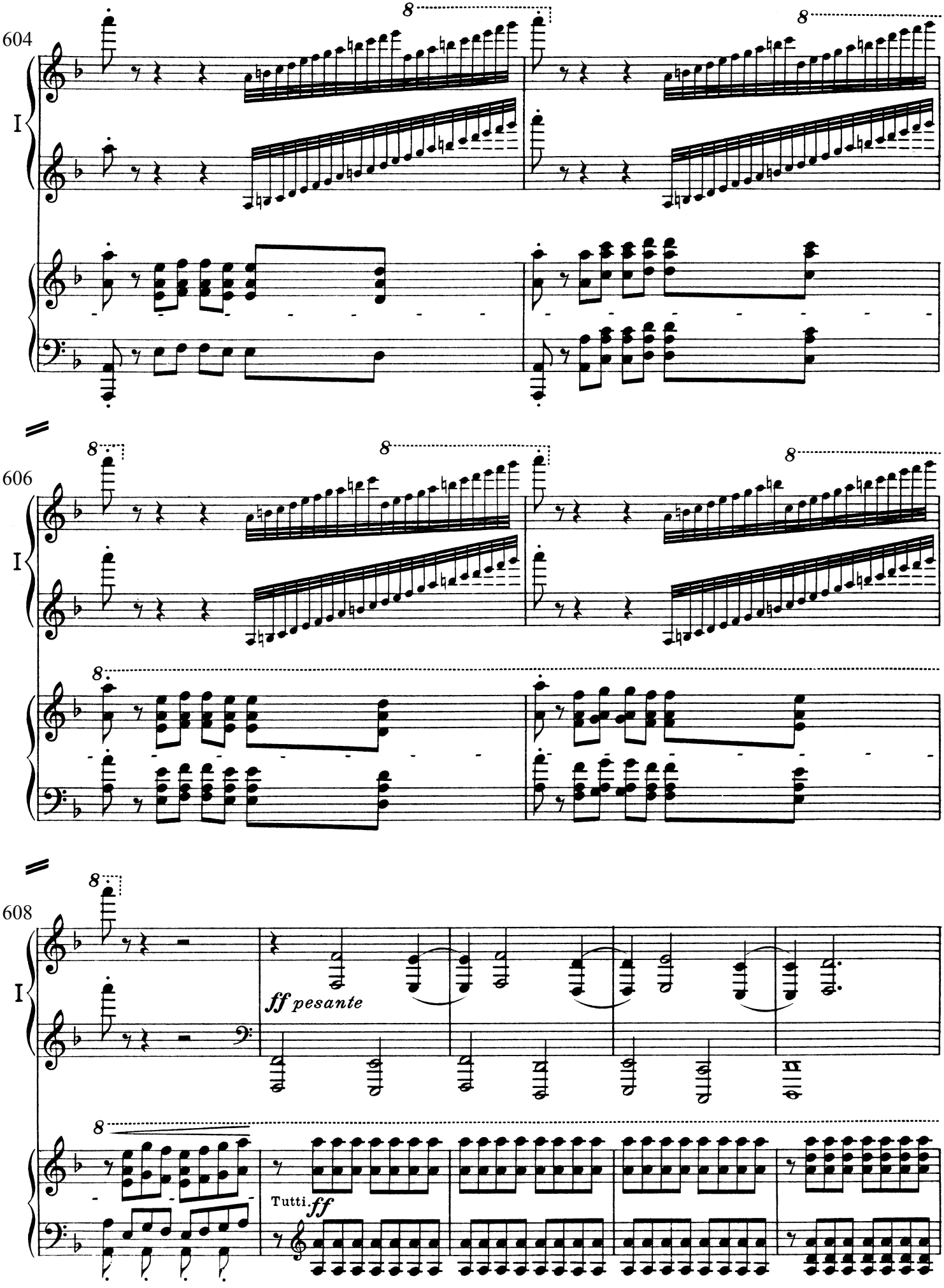
= de

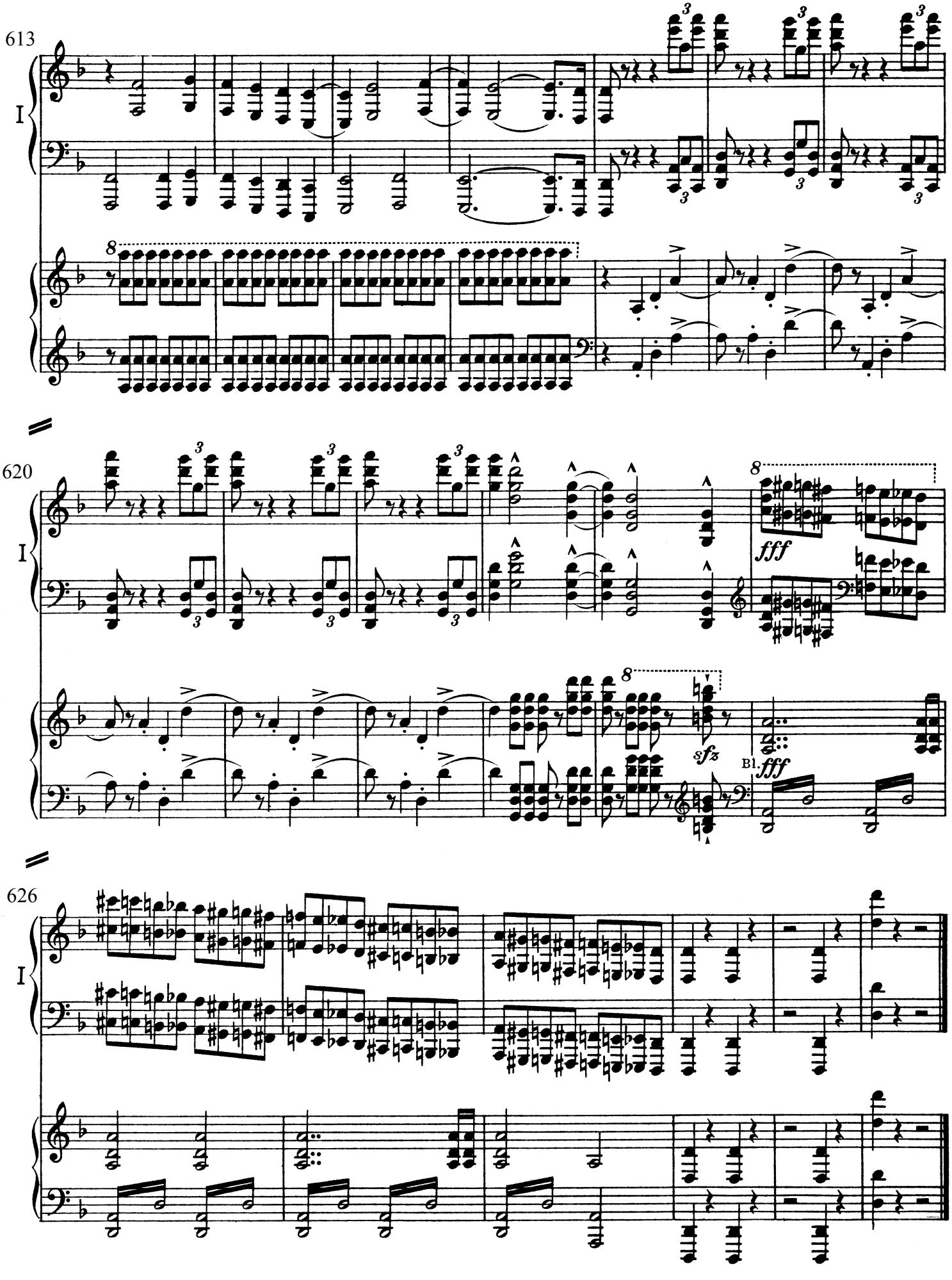
fff

sempre marcato

(sempre marcatiss.)


591
Presto
I
8va basso
595
599
Allegro animato
glissando
Allegro animato
Str.
u.
Kl.
602
sf
poco a poco cresc.
sf


604
I
606
I
608
I
ff pesante
Tutti.
ff


613
I
620
I
fff
sfz
Bl.
fff
626
I