

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 révisée. 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.



Danse macabre (Totentanz)

Komponiert 1849-50

Erschienen 1865

Franz Liszt

Andante *(f)*
marcato
8va basso

Solistimme
(Original)

Andante

Orchester-
Bearbeitung

Str.
Bl. *f*

6

I

11

Presto

martellato

rinforz.

cresc.

marcato

fiss.

Presto

12

rinforz. *cresc.* *marcatiss.*

Presto
Cadenza

13

fff *(non legato)* *f* *rinforz.*

(15)

più rinforz.

Allegro

16 A 8

ff tremolando

A Allegro

20 8

ff

marcato

27

ff

36

I

f pesante

p

Allegro moderato

dim.

p

45

I

tr

espr.

tr

B Var. I
(poco rit.) Allegro moderato

mp (poco marc.)

p 8va bassa

Var. I
B Allegro moderato
Fag.

53

I

p

capriccioso

59 I *mf marcato*

63 I

67 I

pizz.

sf mf Kl.

Fag.

71 I

sf mf

75 C

Var. II

marcato il basso

6 6 3 2 4 1

2 1 2 3 1

8^{va} basso.....

C *Var. II*

pizz.

Hr.

78

I

81

I

glissando

3 3 3 3

5 4

1 3 2 1

Trp. 3

84

I

3 3 3 3

8

3

86

I

88

I

91

I

ff un poco animato

ff un poco animato

92

I

94

I

8

1.

2.

3

3

96

Var. III
D Molto vivace

I

mf

D Var. III
Molto vivace

p leggiero

8

101

I

sempre staccato e cresc.

8

più cresc.

106

I

110

I

ff

8

114

I

8

118

I

8

ff

Solo
Var. IV. (canonique)
Lento.

124

I

(religioso)
p

poco rit.

131

I

cresc.

138

I

poco rit.

Vi= Cadenza ad lib.

144

I

pp dolce

espressivo

smorz.

146

I

smorz.

Ossia:

Vi=

149

I

simile

rit.

Andante

151

dolcissimo

155

dolce

Kl.

159

(legato)

pp

Kl.

164

Presto

perdendo

sf *p*

Presto

170

sf sempre staccato molto

176

8

=de Var.V. Fugato
Vivace

183

f

188

194

sempre marcato

200

206

non legato

212

218

staccato

leggiero
Str.

224

v1.

230

I

cresc.

8

8 Fl.

cresc.

235

I

ff

8

ff>

sempre staccato

241

I

8

247

I

non legato

253

I

259

I

ff

staccato

269

marcato

Str. *f*

276

f

282

f

288

I

3 3 8 F *Ilzbl.* *cresc.*

294

I

8 *molto rinf.* *fff* *fff*

301

I

8 8 8 *accelerando* *rinfz.* *rinfz.*

307

I

pizz. *f* *pizz.*

312

I

318

I

rinfs.

323

I

fff

328

I

333

339

strepitoso

344

349

(subito) pp

pp

ff

Str.

356

I

pp

362

I

p

2 1 2 1 1 3 1 2 1 3 1 2

p

368

I

cresc.

8

373

I

quasi trillo

più cresc.

378

I

ff

385

I

ff

393

Cadenza

ff

p

401

ff

p

Presto.

409

marcatissimo

Vi= (Pag.131)

Ossia:

crescendo *rinforzando*

413

Animato, quasi Corni di caccia
staccato

422

431

Vi=

Ossia:

(Pag.131)

438

a tempo

446

I

ff
sempre staccato

456

I

466

H

Sempre Allegro, ma non troppo

I

H

Sempre Allegro, ma non troppo

f Hr. 3

3

5

4

*

475

I

5

4

*

Allegretto scherzando

8

484

I

stacc. e leggiero

Allegretto scherzando

Trgl.

p

492

8

I

500

I

sempre staccato

Ob.

p

sempre staccato

f

505

I

p. *f*

This system contains measures 505 through 510. It features a first violin part (I) and a piano accompaniment. The piano part includes dynamic markings *p.* and *f*. The music is in a minor key and consists of eighth and sixteenth notes.

510

I

simile

This system contains measures 510 through 513. It features a first violin part (I) and a piano accompaniment. The first violin part has a *simile* marking. The piano part continues with eighth and sixteenth notes.

514

I

8

mf *mf marcato* *vi.*

This system contains measures 514 through 517. It features a first violin part (I) and a piano accompaniment. The first violin part has an 8-measure rest followed by eighth notes. The piano part has a *mf marcato* marking and a *vi.* marking. There are also *mf* markings.

518

I

8

sempre stacc. 1 3

This system contains measures 518 through 523. It features a first violin part (I) and a piano accompaniment. The first violin part has an 8-measure rest followed by eighth notes. The piano part has a *sempre stacc.* marking and a 1 3 marking. There are also 8-measure rests in the piano part.

521

I

simile

524

I

528

I

532

I

f tutto staccato

f marcato

pizz. 8.

Bl.

537

542

547

piacevole

non legato

meno

(senza Ped.)

550

552

554

I

557

I

559

I

563

I

ff

(senza Ped.)

B1. *f*

566

I

571

I

** (senza Ped.)*

577

I

(sempre ff)

(strepitoso)

583

I

Tutti

sfz

= de

588

Cadenza

591 Presto

I

8va basso

f

595

599 Allegro animato

I

glissando

Allegro animato

Str. u. Kl. p

602

I

poco a poco cresc. -

sf

604

First system of music, measures 604-605. It features a first violin part (I) with two staves and a piano accompaniment with two staves. The key signature has one flat. The first violin part has a melodic line with eighth-note runs, marked with an '8' and a dotted line. The piano accompaniment consists of chords and moving lines in both hands.

606

Second system of music, measures 606-607. Similar to the first system, it includes a first violin part (I) and piano accompaniment. The first violin part continues with eighth-note runs, marked with an '8'. The piano accompaniment features a more active bass line.

608

Third system of music, measures 608-611. The first violin part (I) has a rest in the first measure, followed by a series of chords marked *ff pesante*. The piano accompaniment has a rhythmic pattern in the right hand and a more active bass line. The first violin part resumes with eighth-note runs in the second measure, marked with an '8'. The piano accompaniment is marked *Tutti ff*.

613

First system of music, measures 613-619. It features a grand staff with treble and bass clefs. The upper staff contains a melodic line with triplets and slurs. The lower staff contains a complex accompaniment with many sixteenth notes. A first ending bracket labeled 'I' spans measures 613-619. A dynamic marking of *ff* is present at the end of the system.

620

Second system of music, measures 620-625. It features a grand staff with treble and bass clefs. The upper staff contains a melodic line with triplets and slurs. The lower staff contains a complex accompaniment with many sixteenth notes. A first ending bracket labeled 'I' spans measures 620-625. A dynamic marking of *fff* is present at the end of the system.

626

Third system of music, measures 626-632. It features a grand staff with treble and bass clefs. The upper staff contains a melodic line with triplets and slurs. The lower staff contains a complex accompaniment with many sixteenth notes. A first ending bracket labeled 'I' spans measures 626-632. A dynamic marking of *fff* is present at the end of the system.