

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.

## Totentanz

Komponiert 1849-50

Erschienen 1865

Franz Liszt

**Solostimme (Original)**

**Andante**  
*(f)*  
*marcato*  
*8va basso*

**Orchester-Bearbeitung**

**Andante**  
Str.  
Bl.

**I**

**Presto**  
4 2 1  
5 3 2  
4 3 2  
martellato

**II**

**9893**

Presto

I

4 2 1 5 3 2 2 1 4 2 1 5 3 2 2 1 4 3 8.

rinforz.

cresc.

marcatiss.

=

Presto  
Cadenza

I

fff

(non legato)

f

rinforz.

8va

=

I

più rinforz.

8

8

8

*Allegro*

A

8

Musical score for orchestra and piano, page 6. The score consists of six systems of music. The top system (measures 1-4) features two staves: the upper staff for strings (I) and the lower staff for piano. The strings play a continuous eighth-note tremolo pattern labeled *ff tremolando*. The piano part consists of sustained notes. The second system (measures 5-8) also has two staves: strings (I) and piano. The strings play eighth-note chords, and the piano has sustained notes. The third system (measures 9-12) continues with the same two-staff arrangement. The fourth system (measures 13-16) shows the strings playing eighth-note chords and the piano playing sustained notes. The fifth system (measures 17-20) shows the strings playing eighth-note chords and the piano playing sustained notes. The sixth system (measures 21-24) shows the strings playing eighth-note chords and the piano playing sustained notes.