

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 Lenau's 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 – Schubert (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 – Schubert (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, Schubert (Leipzig, 1866, plate no. 4004); orchestral version, Franz Liszt-Stiftung, Breitkopf & Härtel (Leipzig, 1913, plate no. F. L. 15); piano duet version, Schubert (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, Schubert (Leipzig, 1866, plate no. 4005); orchestral version, Franz Liszt-Stiftung, Breitkopf und Härtel (Leipzig, 1913, plate no. F. L. 15); piano duet version, Schubert (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.

Two Episodes from Lenau's "Faust"

Zwei Episoden aus Lenaus „Faust“

1. Der nächtliche Zug

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

F. Liszt
(1811–1886)

[illegible]

As Faust stands once more alone in the darkness;
Then he grasps his trusty steed firm and fiercely,
And buries his face deep in his mane
And weeps hot tears upon his neck,
As never before he had known so bitter.

Als Faust im Finstern wieder steht allein:
Da faßt er fest und wild sein treues Roß,
Und drückt das Antlitz tief in seine Mähnen
Und weint an seinem Halse heiße Tränen,
Wie er noch nie so bitter sie vergoß.

Tempo I
Andante *marcatissimo*

340

ff *trem.* *sf*

Ossia

8va bassa

345

sf

350

disperato

p *sf*

Red.

8va bassa

353

p *sf*

Red.

8va bassa