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LISZT

A FAUST SYMPHONY

for Tenor, Male Chorus and Orchestra
für Tenor, Männerchor und Orchester



Eulenburg

FRANZ LISZT

A FAUST SYMPHONY

EINE FAUST-SINFONIE

in Three Character Pictures
in drei Charakterbildern
for Tenor, Male Chorus and Orchestra
für Tenor, Männerchor und Orchester



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PREFACE

Liszt's *Faust Symphony* is by no means a symphonic poem such as *Les Préludes*, *Mazeppa* or *Tasso*: It is a fully-fledged programmatic symphony in the sense of the *Symphonie fantastique* by Berlioz. The three movements have been described by Liszt himself as "character sketches", and in each of them he delineates one of the three principal characters of Goethe's *Faust*: Faust, Gretchen and Mephistopheles. There is no attempt to translate any definite scenes, any particular section of the action of the drama into music; Liszt aims solely and entirely at a representation of the spiritual principles as expressed by these three characters of Goethe's creation. The dramatic element has its roots in the juxtaposition and development of extraordinarily drastic and impressive themes – one could almost describe them with the Wagnerian term "Leitmotiv" – and Liszt is a master in the art of developing an entire movement from one single motive.

In the first movement Faust is characterized by several themes, of which the first one, a descending sequence of four augmented triads, has an epoch-making significance as being one of the very first twelve-note themes. It corresponds to the mood of the pondering Faust as he appears in his first monologue. This is succeeded by the second theme with its expressive downward leap of a major seventh followed by a rising third – one could designate it as the "theme of longing". The third theme, "agitato", with its violent semiquavers and the descending semitones is that of Faust's urge for life: Man, ever busily striving, without rest; whereas the fourth theme, with its far-flung cantilena descending from

above, symbolizes the longing for "that most painful joy". Finally there is the fifth theme, which almost seems to take its shape from the speech-rhythm of Faust's words "In the beginning was the deed"; it is marked by two steps through the interval of a fifth (one descending, one ascending) to which is joined an upward leap of a minor third. Development, variation and combination of these themes determine the whole of the first movement.

In the second movement Gretchen, in her lovable innocence, is introduced to us by a melodious, diatonic motive, and the second, ecstatic but equally simple theme, hardly offers any contrast. The Faust's themes penetrate into this quiet and peaceful world, and in the middle section a passionate yet tender musical love scene emerges from the intermingling of these two characters. This idyll, which in the entirety of the symphony clearly forms the slow movement between the two agitated corner movements, is followed by a condensed recapitulation of the Gretchen themes.

The third movement characterises Mephistopheles – the eternal spirit of negation, who strives for evil and achieves goodness – in a most profound manner: Satan has no themes of his own, but only makes his appearance felt in the devilish distortions of the highly tense themes of the striving Faust. The whole span of the movement is dominated by chromaticism. Faust's first theme dissolves into chromatic runs, the theme of the urge for life into scurrilous jumps, and the searching second theme is fused with the second half of the third theme to form the nucleus of a fantastic and truly hellish fugue. Gretchen

alone remains completely untouched by this wild and obscene ado: Her theme always appears entirely unaltered in its original purity. Thus Liszt paves the way for the final redemption: All that is dark and hideous vanishes, and the other themes revert to their initial forms.

But it must be admitted that here we find a spiritual disruption in the unity of this beautiful work. Liszt gave us three musical “character pictures”, of which the last describes Mephistofeles; but he could not allow the *Faust Symphony* to end in this way, in this spirit of negation. This may contradict the logic of the formal structure of the work, but corresponds to and results from the noble character of Liszt. He had to come to a positive conclusion, which eventually he created with his glorious setting of the Chorus mysticus from Goethe’s *Faust*: “All that is mutable is but reflected; What is inscrutable here is effected”. When the solo tenor enters and, to the melody of the Gretchen motive, sings the words: “Eternal womanhood draws us all on”, the radiant, jubilant conclusion is found, and the captivating work ends in splendour.

Contrary to Wagner, Liszt never spoke very much about the spiritual origin of his compositions, but if we remember that throughout his life his constant companions were three books: his breviary, Dante’s

Divina commedia and Goethe’s *Faust*, then we can recognise the autobiographical trait of his works. Like *Faust*, he had been granted that gift of the gods: to enchant and rule the whole world; like *Faust* he strove for the loftiest heights without attaining them – not only as a musician, but also as a human being. This then was his tragedy. Goethe’s universality was his shining example, and more than any of the romantics had Liszt the characteristics of the magical. Thus it is no mere accident that the *Faust Symphony* represents a unique climax, not only in the sphere of Liszt’s creative output, but in the entire realm of musical romanticism.

Peter Otto Schneider

After some preliminary work, Liszt realized the idea of a musical representation of *Faust* in the years 1853-1854 and added the final Chorus mysticus in 1857. The first performance took place in Weimar on 5th September 1857, during the festivities occasioned by the unveiling of the Goethe-Schiller monument.

Duration: 70 minutes

Version 1) composed 1855

Version 3) composed 1853—1861. First performance during the music festival in Weimar under Hans von Bülow.

VORWORT

Die *Faust-Sinfonie* ist keine Sinfonische Dichtung wie Liszts *Les Préludes*, *Mazeppa* oder *Tasso*, sondern eine Programm-Sinfonie im Sinn der *Symphonie fantastique* von Berlioz. Liszt hat den drei Sätzen die Bezeichnung „Charakterbilder“ gegeben. In jedem von ihnen zeichnet er eine der drei Hauptgestalten des Goetheschen *Faust*: Faust, Gretchen und Mephisto. Er gibt keine Tonmalerei, keine musikalische Schilderung bestimmter Handlungsabschnitte des Dramas. Es geht ihm um eine Darstellung der geistigen Prinzipien, die sich in diesen drei von Goethe geschaffenen Gestalten ausdrücken. Das dramatische Element entsteht durch die Gegenüberstellung und Verarbeitung der ungewöhnlich drastischen, einprägsamen Themen. Man kann sie mit dem Wagnerischen Begriff des „Leitmotivs“ bezeichnen. Liszt ist ein Meister der Kunst, aus einem Motiv einen ganzen Satz zu entwickeln.

Im ersten Satz wird Faust durch einige Themen charakterisiert, von denen das erste, eine absteigende Sequenz von vier übermäßigen Dreiklängen, als eines der ersten Zwölfton-Themen epochale Bedeutung hat. Es entspricht der Stimmung des grüblerischen Faust im ersten Monolog. Ihm schließt sich das zweite Thema mit seinem ausdrucksvollen Sprung der großen Septime abwärts und der aufsteigenden Terz an; man kann es als Sehnsuchts-thema bezeichnen. Das dritte Thema mit heftigen Sechzehnteln und absteigenden Halbtonschritten „agitato“ bezeichnet den nach dem Leben drängenden Faust: „Nur rastlos betätigt sich der Mann“, während das vierte Thema in weiter, von oben absinkender Cantilène das Sehnen nach „schmerzlichs-

tem Genuss“ symbolisiert. Endlich ist ein fünftes Thema fast aus dem Sprachklang des Faustischen Wortes „Im Anfang war die Tat“ gewonnen, markant in zwei Quintschritten, einem ab-, einem aufsteigenden, dem noch eine kleine Terz nach oben folgt. Die Durchführung, Abwandlung und Kombination dieser Themen bestimmen den ersten Satz.

Im zweiten Satz wird uns Gretchen in seiner lieblichen Unschuld durch ein gesangvolles diatonisches Motiv vorgestellt, dem ein zweites schwärmerisches, ebenfalls ganz schlicht, kaum kontrastiert. In diese stille, friedliche Welt klingen Fausts Themen, und aus diesem Zusammentreffen zweier Charaktere wächst eine leidenschaftliche und doch zarte musikalische Liebesszene (Mittelteil). Es folgt eine gedrängte Reprise der Gretchenmusik, die dieses idyllische Bild abschließt, das in der Gesamtform der Sinfonie deutlich als langsamer Satz zwischen den beiden bewegten Ecksätzen steht.

Im dritten Satz erfolgt die Charakterisierung Mephistos als des Geistes, der stets verneint, der das Böse will und das Gute schafft, in tiefsinniger Weise: Der Teufel hat überhaupt kein eigenes Thema. Er erscheint nur in Entstellungen der Faust-themen, in satanischen Verzerrungen der hochgespannten des immer strebenden Faust. Chromatik beherrscht das Satzgefüge. Fausts erstes Thema erscheint in chromatische Läufe aufgelöst, das Thema des Lebensdranges in skurrilem Hüpfen, das suchende zweite Thema wird konzentriert mit der zweiten Hälfte des dritten Themas zum Kern einer fantastischen Höllenfuge. Einzig Gretchen bleibt von all

dem wüsten Treiben unberührt: Ihr Thema erscheint völlig unverändert in seiner reinen Gestalt. Damit bereitet Liszt auf den erlösenden Schluss vor. Dunkel und Fratzen verschwinden, die übrigen Themen beginnen wieder in ihrer früheren Gestalt aufzutauchen.

Man muss gestehen, dass hier ein innerer Bruch im Gefüge des schönen Werkes unverkennbar wird. Drei Charakterbilder gab Liszt, deren letztes Mephisto schildert. Aber so konnte Liszt seine *Faust*-sinfonie nicht abschließen, nicht verneinend enden lassen. Das widerspricht zwar der Logik des formalen Aufbaus, umso mehr aber resultiert es aus dem edlen Charakter Liszts. Er *mus*s zu einem positiven Schluss kommen, den er mit einer großartigen Vertonung des Chorus mysticus aus Goethes *Faust*: „Alles Vergängliche ist nur ein Gleichnis, das Unzulängliche, hier wird's Ereignis“ schafft. Wenn dann der Solotenor hinzutritt und auf die Melodie des Gretchen-Motivs die Worte „Das Ewig-Weibliche zieht uns hinan“ singt, wird der strahlende, jubelnde Ausklang gefunden. Mit ihm schließt das glänzende, packende Werk.

Franz Liszt hat nie so viel wie etwa Wagner über die Entstehungsgeschichte seiner Werke fabuliert. Wenn wir uns aber erinnern, dass ihn während seines Lebens fast immer drei Bücher begleiteten – außer seinem Brevier und der *Divina commedia*

von Dante der *Faust* von Goethe, dann werden wir den autobiographischen Zug in seinem Schaffen erkennen. Wie Faust waren ihm von den Göttern alle Gaben verliehen, die Welt zu bezaubern und zu beherrschen. Wie Faust hat er das höchste gewollt – und nicht erreicht. Nicht nur als Musiker sondern als Mensch. Dies ist seine Tragik gewesen. Die Universalität Goethes war ihm das ideale Vorbild. Mehr als irgendeiner der Romantiker besaß Liszt die Eigenschaften des Magischen. So ist es nicht Zufall, dass die *Faust-Sinfonie* in seinem Schaffen wie in der ganzen musikalischen Romantik als einzigartiger Höhepunkt dasteht.

Peter Otto Schneider

Nach längeren Vorarbeiten setzte Liszt seine Idee einer musikalischen Darstellung des *Faust* in den Jahren 1853 und 1854 in die Tat um und fügte 1857 den Chorus mysticus als Schluss hinzu. Die erste Aufführung fand am 5. September 1857 in Weimar bei den Festlichkeiten anlässlich der Enthüllung des Goethe-Schiller-Denkmal statt.

Aufführungsdauer: 70 Minuten
Version 1) Entstehungszeit: 1855
Version 3) Entstehung 1853 bis 1861.
Erstaufführung unter Hans von Bülow beim Musikfest in Weimar.

A FAUST SYMPHONY

I Faust

Franz Liszt
(1811–1886)

Lento assai

Kleine Flöte

2 große Flöten

2 Hoboen

2 Klarinetten in C

2 Fagotte

4 Hörner in F

3 Trompeten in F

2 Tenorposaunen

Baßposaune und Tuba

Pauken
abwechselnd mit Holz-
und Schwammschlägel

Becken

in H C G

Violine 1

Violine 2

Bratsche

Violoncell

Kontrabaß

Solo
p dolente

Solo
pp dolente

mit Dämpfer
p

mit Dämpfer
p

mit Dämpfer
ff
p

mit Dämpfer
ff
p

Klar. (C)

Fag.

2. Viol.

Br.

Solo

p

p

perdendo

Fl.

Hob.

Klar. (C)

Fag.

sehr lang

Solo

pp

pp

p

a 2

pp

Viol.

Br.

Vcll.

sehr lang

f

p

pp

pp

p

Fl.

Klar. (C)

Fag.

2. Viol.

Br.

Solo

p

Solo

p

perdendo

A Allegro impetuoso
ohne Dämpfer

Viol. *ohne Dämpfer*

Br. *ohne Dämpfer*

Vcll. *ohne Dämpfer*

K.-B. *ohne Dämpfer*

Hob. *mf marc. e violente*

Klar. (C) *mf marc. e violente*

Fag. *mf marc. e violente*

1.2. Hrn. (F) *a 2 gestopft*

Viol. *get.*

Br.

Vcll.

K.-B.

Viol.

Br.

Vcll.

K.-B.

Fl.

Hob.

Klar. (C)

Fag.

Hrn. (F)

Viol.

Br.

Vcll.

K.-B.

B

f marc. e violente

gestopft

mf

FL. *a. 2* *mf* *cresc.*

Hcb. *a. 2* *mf* *cresc.*

Klar. (C) *a. 2* *mf* *cresc.*

L. 2. Hrn. (F) *a. 2*

Viol. *poco* *a* *poco* *cre* *scen*

Br. *poco* *a* *poco* *cre* *scen*

Vcll. *mf* *cre* *scen*

Kl. Fl. *ff*

Fl. *cresc.* *ff*

Hcb. *ff*

Klar. (C) *ff*

Hrn. (F) *ff*

Viol. *do*

Br. *do*

Vcll. *do*

Kl. Fl.

Fl.

Hob.

Klar. (C)

Fag. *a 2* *ff*

Hrn. (F) *a 2*

1. 2. Trp. (F) *Solo*

Temp. *Solo*

Viol. *ff*

Br. *ff*

Veil. *ff*

Kl. Fl. *f*
 Fl. *fff*
 Hob. *fff*
 Klar. (C) *fff*
 Fag. *fff*
 Horn. (F) *fff*
 Trp. (F) 1. 2. *fff* 3. *fff*
 Tenp. *fff*
 Baßp./Tuba *fff*
 Pauk. *fff* mit Holzschlägel *ff* *f*
 Viol. *fff*
 Br. *fff*
 Vcll. *fff*
 K.-B. *fff*

Lento assai
Solo a 2 dim. e rit.

Fag. *mf*

Detailed description: This block shows the beginning of a Bassoon (Fag.) part. The tempo is 'Lento assai'. The music is marked 'Solo' and 'a 2' (two parts). The dynamics start at 'mf' (mezzo-forte) and end with 'dim. e rit.' (diminuendo and ritardando). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

D Allegro agitato ed appassionato

Fag. *molto rinfz.*

Viol. *molto rinfz.*

Br. *get. sf*

Vcll. *get. sf*

K.-B. *sf*

Detailed description: This block contains the beginning of a section marked 'D' with the tempo 'Allegro agitato ed appassionato'. It features a Bassoon (Fag.) part with 'molto rinfz.' (molto rinforzando) and a Violin (Viol.) part also with 'molto rinfz.'. The Brass (Br.) and Violoncello (Vcll.) parts are marked 'get.' (grassetto) and 'sf' (sforzando). The Keyboard (K.-B.) part is marked 'sf'. The key signature has two flats, and the time signature is common time.

Viol. *sf*

Br. *p sf*

Vcll. *p sf*

K.-B. *marc. sf p*

Detailed description: This block continues the musical score for Violins, Brass, and Keyboard. The Violin (Viol.) part is marked 'sf' (sforzando). The Brass (Br.) and Violoncello (Vcll.) parts are marked 'p' (piano) and 'sf' (sforzando). The Keyboard (K.-B.) part is marked 'marc.' (marcato), 'sf' (sforzando), and 'p' (piano). The key signature has two flats, and the time signature is common time.

E.

Fl. *cresc.*

Hob. *cresc.* *rinfz. molto*

Klar. (C) *cresc.* *rinfz. molto*

Fag. *a 2* *cresc.* *rinfz. molto*

Hrn. (F) *p* *rinfz. molto*

Viol. *cresc.* *rinfz. molto*

Br. *p* *rinfz. molto*

Vcll. *p* *cresc.* *rinfz. molto*

K.-B. *p* *cresc.*

Kl.Fl. *ff*
 Fl. *ff*
 Hob. *a 2 ff*
 Klar. (C) *ff*
 Fag. *ff*
 Hrn. (F) *ff*
 1. 2. Trp. (F) *ff*
 Tenp. *ff*
 Baßp. Tuba *ff*
 Pauk. *ff*
 Viol. *ff*
 Br. *ff*
 Vell. *ff*
 K.-B. *ff*

KL.Fl.
Fl.
Hob.
Klar.
(C)
Fag.
Hrn.
(F)
1. 2.
Trp.
(F)
Tenp.
Baßp.
Tuba
Pauk.
Viol.
Br.
Vcll.
K.-B.

The image shows a page of a musical score, page 14, for a symphony. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Kl. Fl. (Clarinet in E-flat), Fl. (Flute), Hob. (Horn in E-flat), Klar. (C) (Clarinet in C), Fag. (Bassoon), Hrn. (F) (Horn in F), 1. 2. Trp. (F) (Trumpet in F), Tenp. (Tenor Trombone), Baßp. Tuba (Bass Trombone and Tuba), Pauk. (Drum), Viol. (Violin), Br. (Bassoon), Vcll. (Violoncello), and K.-B. (Kontrabaß). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into three measures. The first measure shows the woodwinds and strings playing a rhythmic pattern of eighth and sixteenth notes. The second measure features a dynamic marking of *A* (Allegro) and a tempo marking of *a 2* (Allegretto). The third measure continues the rhythmic pattern. The score is written in a standard musical notation with various dynamics and articulations.

KL Fl.

Fl.

Hob.

Klar. (C)

Fag.

Hrn. (F)

1. 2. Trp. (F)

Temp.

Baßp. Tuba

Viol.

Br.

Vcll

K.-B.

The image shows a page of a musical score for page 16. It features a full orchestral arrangement with the following instruments listed on the left: Kl. Fl. (Clarinet in F), Fl. (Flute), Hob. (Horn), Klar. (C) (Clarinet in C), Fag. (Bassoon), Hr. (F) (Horn in F), 1. 2. Trp. (F) (Trumpets in F), Temp. (Trombone), Baßp. Tuba (Bass Trombone/Tuba), Viol. (Violin), Br. (Bassoon), Vcll (Violoncello), and K.-B. (Kontrabaß/Double Bass). The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of two measures. The first measure shows various rhythmic patterns and dynamics (e.g., accents, hairpins) across the instruments. The second measure shows a change in key signature to three flats (B-flat, E-flat, and A-flat) and continues the musical development. The notation includes stems, beams, slurs, and dynamic markings.

Musical score for a symphony orchestra, page 17. The score includes parts for Kl. Fl., Fl., Hob., Klar. (C), Fag., Hrn. (F), Trp. (F), Tenp., Ba. Sp. Tuba, Viol., Br., Vcll., and K.-B. The music is in 2/4 time and features complex rhythmic patterns and dynamics.

The score is written for a full symphony orchestra. The instruments listed are:

- Kl. Fl.
- Fl.
- Hob.
- Klar. (C)
- Fag.
- Hrn. (F)
- Trp. (F)
- Tenp.
- Ba. Sp. Tuba
- Viol.
- Br.
- Vcll.
- K.-B.

The score is in 2/4 time and features complex rhythmic patterns and dynamics. The key signature is one sharp (F#). The score is divided into three measures. The first measure contains the main melodic and harmonic material. The second measure continues the material with some variations. The third measure concludes the section with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

ff sempre

Fl. *ff*

Hob. *ff*

Klar. (C) *ff*

Fag. *ff* ten. ten. ten. ten. ten. ten.

Hrn. (F) *ff*

Trp. (F) *ff*

Temp. *ff*

Ba. Sp. *ff*

Tuba *ff*

Pauk. *ff*

Viol. *ff*

Br. *ff*

Voll. *ff* NB. ten. ten. ten. ten. ten. ten.

K.-B. *ff* ten. ten. ten. ten. ten. ten.

NB. Die Celli und Kontrabässe hier sehr hervortretend und die Synkopen *d* und *h* sehr scharf markiert und festgehalten.

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Horn (Hob.), Clarinet (Klar. (C)), Bassoon (Fag.), Horn (Hrn. (F)), Trumpet (Trp. (F)), Trombone (Temp.), Bass Trombone (BaSp. Tuba), and Drum (Pauk.). The score features various musical notations including rests, notes, and dynamic markings such as *ten.* (tutti) and *ten.* (tutti). The woodwinds and brass instruments play sustained notes and rhythmic patterns, while the bassoon and drums have more active parts.

Musical score for string instruments. The instruments listed are Violin (Viol.), Brass (Br.), Violoncello (Vcll.), and Double Bass (K.-B.). The Violin part features a complex, fast-moving melodic line with many slurs and accents. The Brass part consists of sustained chords. The Violoncello and Double Bass parts play a rhythmic pattern with dynamic markings such as *ten.* (tutti).

G

Fl.

Hob. *ff espress. ed appass. molto*

Klar. (C) *ff espress. ed appass. molto*

Fag. *ten.* *ff espress.*

Hrn. (F) *ten.* *ff*

Trp. (F) *ff*

Temp.

Baßp. Tuba *ff*

Pauk. *sf*

Viol. *trem.* *dim.* *ff*

Br. *trem.* *dim.* *ff*

Vell. *ff* *ff espress.*

K.-B. *ff* *ff espress.*

Musical score for page 21, featuring woodwinds, brass, and strings. The score is divided into two systems.

Woodwinds:

- Hob. (C):** Part 2, *ff*, *a. 2*
- Klar. (C):** Part 2, *ff*, *a. 2*
- Fag.:** *ed appassion. molto*, *ff*
- Hrn. (F):** Part 1, *v*
- Trp. (F):** Part 1, *v*
- Baßp. Tuba:** Part 1, *v*

Brass:

- Viol.:** *ff furioso*, *sempre trem.*
- Br.:** *p*, *ff*, *sempre trem.*

Strings:

- Vcll.:** *ed appassion. molto*, *ff*
- K.-B.:** *ed appassion. molto*, *ff*

Hob.
 Klar. (C)
 Fag.
 Hrn. (F)
 Tenp.
 BaSp.
 Tuba
 Viol.
 Br.
 Viol.
 K.-B.

Musical score for page 22, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes parts for Hoboe, Clarinet (C), Bassoon, Horn (F), Trombone, Bassoon, and Tuba. The second system includes parts for Violin, Trumpet, Violin, and Double Bass. The music is in a key with two flats and a 3/4 time signature. Dynamics include *ff*, *p*, and *a2*. Performance markings include *furiioso* and *A*.

H

Hob. *a2* *ff*
 Klar. (C) *a2* *ff*
 Fag. *ff*
 Horn. (F) *f espress. molto*
 1. 2. Trp. (F) *f*
 Tenp. *f*
 BaSp. Tuba *f*
 Viol. *ff*
 Br. *ff* *p* *ff*
 Voll. *ff* *ff*
 K.-B. *ff* *ff*