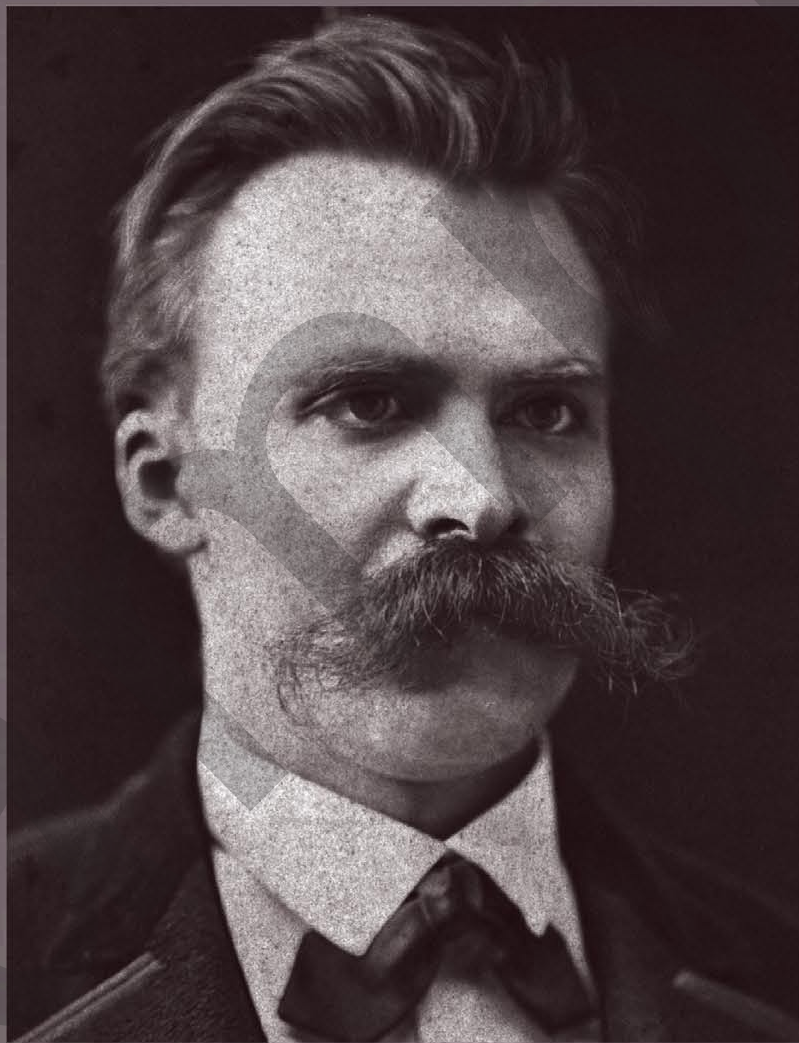


Friedrich Nietzsche

Selected Works for Piano (Piano Solo and Piano, Four Hands)
Compiled and Edited by Nicholas Hopkins

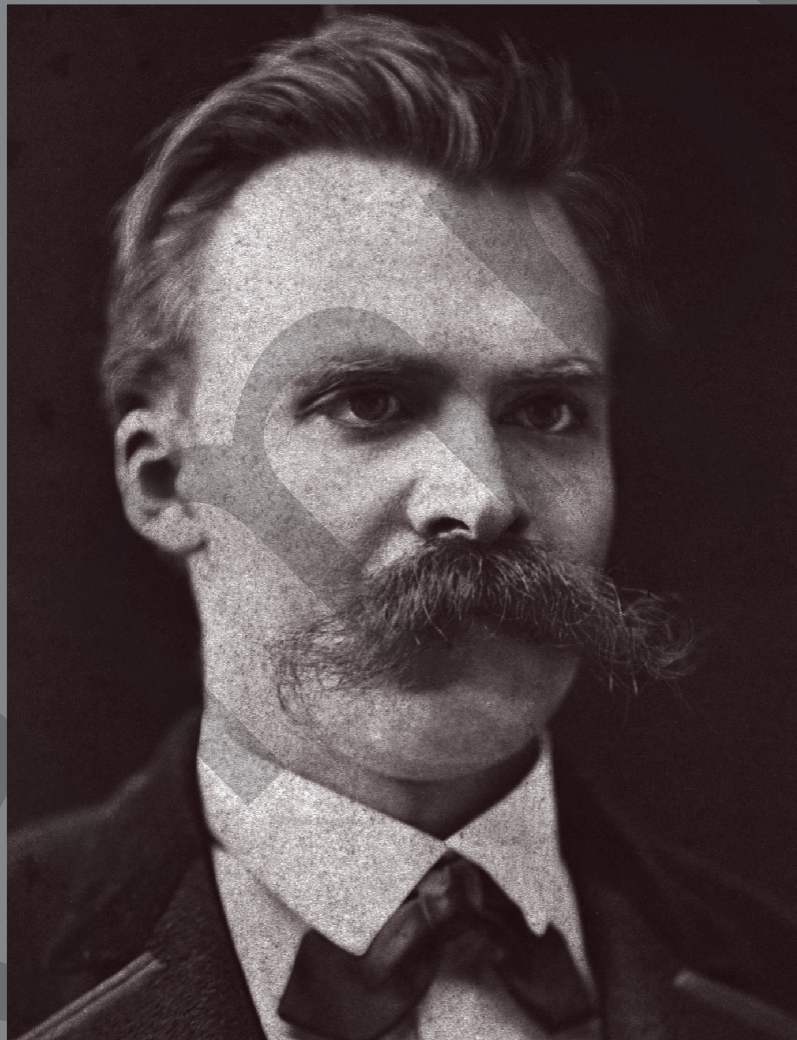


CARL FISCHER®

Friedrich Nietzsche

Selected Works for Piano (Piano Solo and Piano, Four Hands)

Compiled and Edited by Nicholas Hopkins



CARL FISCHER®

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Nietzsche's manuscript of *Unserer Altvordern eingedenk!* for piano solo

Friedrich Nietzsche's Entwurf (Draft)

Nr.	Titel	Instrument	Jahr	Anmerkungen
1.)	Musik	g - dur	1855	Zusatz nach dem F. F. St.
2.)	Andante , f. Klavier	h - dur	1856	im St. alt op. 2. 2. 2. 2. 2. 2.
3.)	Andante, f. Klavier	g - dur	1857	
4.)	Andante, f. Klavier	h - dur	1857	
5.)	Allegro, f. Horn- und Orgel	B - dur	1857	Zusatz nach dem F. F. St.
6.)	Andante, f. Klavier	g - dur	1859	
7.)	Andante, f. Klavier	g - dur	4. Juli 1860	im Notensatz 8. 6. ff
8.)	Andante, f. Klavier	g - dur	August 1860	
9.)	Zusatz zum St. O., f. Klavier	g - dur	Oktober 1860	
10.)	Andante, f. Klavier	h - dur	25. März 1861	Zusatz (Zus.)
11.)	Andante, f. Klavier	h - dur		im Notensatz 8. 16. ff. 2. 2.
12.)	Musik	h - dur	März 1861	2. 2. 2. 2. 2. 2.
13.)	Andante, f. Klavier	h - dur	Juni 1861	
14.)	Andante, f. Klavier	h - dur	Juni 1861	im Notensatz 8. 18. ff
15.)	Andante, f. Klavier	h - dur	1861	im Notensatz 8. 20. ff. 2. 2.
16.)	Andante, f. Klavier	h - dur	1861	im Notensatz 8. 22. ff. 2. 2.
17.)	Andante, f. Klavier	h - dur	Juli 1861	✓ 240, 4
18.)	Andante, f. Klavier	h - dur	1861/62	
19.)	Andante, f. Klavier	h - dur		Zus.
20.)	Andante, f. Klavier	h - dur	1862	
21.)	Andante, f. Klavier	h - dur	22. Juni 1862	
22.)	Andante, f. Klavier	h - dur		Zus.
23.)	Andante, f. Klavier	h - dur	August 1862	
24.)	Andante, f. Klavier	h - dur		
25.)	Andante, f. Klavier	h - dur	5. November 1862	
26.)	Andante, f. Klavier	h - dur		
27.)	Andante, f. Klavier	h - dur	1862	im Notensatz 8. 24. ff
28.)	Andante, f. Klavier	h - dur	1862	im Notensatz 8. 24. ff
29.)	Andante, f. Klavier	h - dur	1862	✓ 240, 5 / 241
30.)	Andante, f. Klavier	h - dur	Juni 1863	im Notensatz 8. 24. ff

Nietzsche's self-compiled catalog of his musical works, subtitled "Entwurf," or draft. The fifty-nine entries run chronologically from 1855 to 1882, with the exception of the final six entries which were added later. Each entry specifies the key of the piece and the date of composition. The absence of his final piece from 1887 (*Hymnus an das Leben*) and the general illegibility of the handwriting suggest 1883 as a date of compilation, the year of Wagner's death and of the start of *Also sprach Zarathustra*.

Introduction: Nietzsche and Music

I shall say another word for the most select ears: what I really want from music. That it be cheerful and profound like an afternoon in October. That it be individual, frolicsome, tender, a sweet small woman full of beastliness and charm.¹

On April 5, 1888, Friedrich Nietzsche arrived in Turin in the northwest region of Italy. Having wintered for six months in Nice, France, he was desperate to escape the oncoming summer humidity and settle in a hospitable Mediterranean climate, which, he was told, Turin would provide. And he would not be disappointed, for he was immediately taken by the locale, specifically, its refreshing climate, picturesque environs and delightful tranquility:

What a noble and serious town! Not at all a big city, not at all modern, as I'd feared. Rather, a princely residence of the 17th century which has only one commanding taste everywhere, that of court and nobility. An aristocratic quietness is preserved in everything; there are no shabby suburbs; a unity of taste down to the matter of color (everything is either yellow or red-brown).²

From April until June and again from September until December of 1888, Turin would fulfill all of Nietzsche's needs: ample space for walking—his only recreation at the time—refreshing mountain air, inexpensive food that would meet his exacting culinary requirements, a thriving musical culture and a vivacious café life. Turin would offer him a brief period of happiness.

In the preceding years, from 1879 to 1888, increasingly poor health and a resulting adversity to cold and damp weather conditions forced Nietzsche into a nomadic lifestyle, migrating periodically between Sils Maria, Switzerland and Nice, and later Turin; life in his native Germany was no longer an option. A variety of issues affected his health, issues that would often debilitate him for days, even weeks at a time. Severe migraines resulting from his deteriorating eyesight forced him to relinquish his university position in Basel, Switzerland, a post that he attained at the remarkably young age of twenty-four. Basic activities such as reading and writing could be tortuous, at times impossible. A recurring gastrointestinal condition, resulting in nausea and other intestinal complications, demanded fastidious planning and restrictions in his diet; all activities would be shut down during these bouts. He suffered mightily as he aged, but somehow managed to compose an astonishing and seminal body of philosophical thought, featuring topics on culture, ethics, morality, art, power struggles, and Greek and Roman history.

1888 would prove to be his final productive year, as well as his most productive year—no doubt stimulated by the new-found delights in Turin—during which time he composed five books in rapid succession, what Walter Kaufmann has described as "...a crescendo without equal in prose."³ These books present a unique tone in the philosopher's oeuvre. Logic of reason and elegance of prose oftentimes give way to warrior-like opinions and vitriolic attacks on a variety of topics, Richard Wagner and Christianity being two favored targets. A "Dionysian" rage aimed at anything and anyone who posed a threat to his beliefs replaces the sober "Apollinian" reasoning of his youth, the decadence in German culture being another favored target. Regrettably, merely days following the completion of the last of these five books, *Nietzsche contra Wagner*, he would collapse in a public venue in Turin, a victim of the insanity that would debilitate him for the final eleven years of his life. His achievements had been completed, and tragically he would be unaware that the recognition that he so desperately craved would finally come.

Amidst these horrific struggles, Nietzsche recorded that there was one particular bright spot for him: his discovery of Georges Bizet's opera *Carmen*. In a letter of 1881, he noted his first experience with the work:

1 Friedrich Nietzsche. "Ecce Homo," in *On the Genealogy of Morals and Ecce Homo*. Trans. by Walter Kaufmann and R. J. Hollingdale. (New York: Vintage Books, 1967), 251.

2 Julian Young. *Friedrich Nietzsche: A Philosophical Biography*. (Cambridge and London: Cambridge University Press, 2010), 487.

3 Friedrich Nietzsche. "Ecce Homo," in *On the Genealogy of Morals and Ecce Homo*, 201.

Music and Philosophy: A Symbiosis

Has it been noticed that music liberates the spirit? Gives wings to thought? That one becomes more of a philosopher the more one becomes a musician?¹⁰

Nietzsche's philosophy can be exceptionally complicated, in terms of its scope of thought and the great variety of issues that he addressed. What complicates it even further is the lack of a general "system" to unify the diversity of his thinking. He confessed to abhorring such systems, and as a result his ideas, despite their brilliance, can often be disorganized, even contradictory. As his career progressed, his thought and his writing style underwent a significant change, to the extent that his approach to earlier topics was drastically overhauled; yet another complication. He identified this change as "a transformation and crisis,"¹¹ a result of a shift to knowledge derived from sensory experience alone in place of the abstract concepts of metaphysics. Consequently, the topics under consideration differ, the tone of the prose changes, and the style and structure of the prose change as well.

Despite these changes and the sheer variety of his philosophy, music would remain a constant in all of his writings in varying ways, even in those writings that were not specifically devoted to music. Although highly opinionated, occasionally misguided and hyperbolic, his thoughts on music tend to be the clearest and most accessible features of his philosophy, perhaps because of his lifelong exposure to music. His earliest publications, *The Birth of Tragedy from the Spirit of Music* of 1872 (*Die Geburt der Tragödie aus dem Geiste der Musik*), in particular, treat aspects of music in great detail, from aesthetical, historical and social standpoints, inspired by his study of ancient Greek tragedy and by an overwhelming regard for Wagner's music dramas. The four *Untimely Meditations* (*Unzeitgemässe Betrachtungen*) that would occupy Nietzsche from 1872 to 1876 continue the discussions on music, in particular the fourth and final essay, *Richard Wagner in Bayreuth*, featuring an extensive analysis with extreme, often excessive praise of Wagner's significance in nineteenth-century German music.

As his philosophy underwent the transformation in the mid-1870s, music would become less prominent as a topic of philosophy, perhaps in response to the break in the relationship with Wagner, which may have been a catalyst for this transformation. Nietzsche's writing style in *Human, All Too Human* (*Menschliches, Allzumenschliches*) of 1876 (the year of the break) changed from scholarly essays to aphorisms, concise statements that focused on a single topic; the lack of system can be especially problematic in this style. Nietzsche's aphorisms were as brief as a sentence or (less frequently) as long as several pages, and each was composed as a single paragraph in its original form, regardless of its length. Poetry and poetic prose would become fundamental elements in this new aphoristic style. After 1876 none of his books would be devoted exclusively to music; his thoughts following the self-acknowledged transformation and crisis were intensely preoccupied with a variety of other matters, morality and social decadence, in particular.

However, music would be incorporated in other ways at this time, as musical elements would refine his prose within the aphoristic framework. Nietzsche would place greater attention on the pace of the words; on the "tempo" of the writing. He acknowledged that during this time he composed his prose in such a way to prevent casual and hasty reading, which no doubt contributed to the general neglect of his books at the time of publication. His writing demanded a slow and careful readership, as with the prose of his 1881 book *The Dawn of Day* (*Morgenröte*), which he described as "...only for slow reading; it must be read *lento*."¹² Later, in *Ecce Homo*, Nietzsche's self-laudatory autobiography, he emphasized the key role that tempo played in his prose: "This is also the point for a general remark about my art of style. To communicate a state, an inward tension of pathos, by means of signs, including the tempo of these signs—that is the meaning of every style."¹³ Rhythm and phrasing, two other musical elements, were factors as well, as he noted with extreme self-congratulation in the same text: "The art of the *great* rhythm, the *great* style of long periods to express a tremendous up and down of sublime, of superhuman passion, was discovered only by me; with a dithyramb like the last one in the third part of *Zarathustra*, entitled 'The Seven Seals,' I soared a thousand miles beyond what was called poetry hitherto."¹⁴ And it is certainly significant that one of his harshest critiques of *The Birth of Tragedy*, featured in a preface

10 Friedrich Nietzsche. "The Case of Wagner," in *The Birth of Tragedy and The Case of Wagner*, 158.

11 Julian Young. *Friedrich Nietzsche: A Philosophical Biography*, 221.

12 Julian Young. *Friedrich Nietzsche: A Philosophical Biography*, 297.

13 Friedrich Nietzsche. "Ecce Homo," in *On the Genealogy of Morals and Ecce Homo*, 265.

14 Ibid., 265–266.

Music and Health: A Cure-All

Music now gives me sensations as never before. It frees me from myself, it sobers me up from myself, as though I survey the scene from a great distance, overwhelmed. It strengthens me... and every time, after an evening of music, I am full of resolute insights and thoughts the following morning. It is very strange. It is as though I had bathed in some natural element. Life without music is simply a mistake, exhausting, an exile.²⁷

Nietzsche's battles with ill-health have been documented previously. Much posthumous speculation has been made on the source of these issues. Conjectures range from syphilis and mercury poisoning to a viral infection, or, less likely, that his maladies were purely psychosomatic. Coupled with his illnesses were depression, anxiety and severe loneliness. In a letter of 1875 to his friend Erwin Rohde, he noted: "As far as my health is concerned, not as I really anticipated when I completely changed my way of life here. Every two or three weeks I spend about thirty-six hours in bed, in real torment, the way you know. Perhaps I am gradually improving, but this winter is the worst there has been, I keep thinking."²⁸ Six years later, matters had not improved, and suicidal thoughts had arisen, as he confessed in 1881 to his friend Franz Overbeck: "In every cloud there is some form of electric charge which grips me suddenly and reduces me to complete misery. Five times I have called for Doctor Death, and yesterday I hoped it was the end—in vain. Where is there on earth that perpetually serene sky, which is my sky?"²⁹

Nietzsche enjoyed excellent health in his youth, yet a striking decline appeared in his mid-twenties. The suffering that ensued produced a profound change in his outlook and, thus, in his philosophy, part of the previously mentioned transformation and crisis. However, the change was not one of bitterness and resentment—*resentement* was a favored term that Nietzsche would reserve for something else—but one of appreciation and acceptance, or *amor fati*. All of this was part of the Dionysian affirmation of life: "For it should be noted: it was during the years of my lowest vitality that I *ceased* to be a pessimist; the instinct of self-restoration *forbade* me a philosophy of poverty and discouragement,"³⁰ which, in turn, gave rise to the infamous Nietzschean slogan, "what does not destroy me, makes me stronger."³¹ And he was never hesitant to share the details of this life-change with others, as he noted in 1888 to the Danish scholar Georg Brandes: "Recently my sickness has done me the greatest service: it has liberated me, it has restored to me the courage to be myself."³²

Music assumed a vital role in Nietzsche's therapy and in his positivist stance—his love of Bizet's *Carmen* has been previously discussed—and he may, in fact, be regarded as an important precursor to music therapy, a pursuit that would gain special significance in the decades after Nietzsche's death. Choice recommendations for therapeutic music may be found in *The Gay Science*, and he was particularly emphatic against the ill effects that Wagnerian music could have on the human body (at least, *his* body):

My objections to the music of Wagner are physiological objections...My "fact" is that I no longer breathe easily once this music begins to affect me; that my foot soon resents it and rebels; my foot feels the need for rhythm, dance, march; it demands of music first of all those delights which are found in *good* walking, striding, leaping and dancing. But does not my stomach protest, too? My heart? My circulation? My intestines? Do I not become hoarse as I listen?³³

In 1882, he explained to his sister Elisabeth the adverse affects that Wagner's music had had on him: "Has not this nerve-shattering music ruined my health? And this disillusionment and leaving Wagner—was not that putting my very life in danger? Have I not needed almost six years to recover from that pain?"³⁴ Certainly, these remarks present a strikingly different tone from the heightened praise and adulation of Wagner and his music in *Richard Wagner in Bayreuth* and *The Birth of Tragedy*; his words are harbingers of the oncoming declaration of war against Wagner.

27 Julian Young. *Friedrich Nietzsche: A Philosophical Biography*, 459.

28 *Selected Letters of Friedrich Nietzsche*. Ed. and trans. by Christopher Middleton, 137.

29 *Ibid.*, 179.

30 Friedrich Nietzsche. "Ecce Homo," in *On the Genealogy of Morals and Ecce Homo*, 224.

31 Friedrich Nietzsche. "The Twilight of the Idols," in *The Portable Nietzsche*, 467.

32 *Selected Letters of Friedrich Nietzsche*. Ed. and trans. by Christopher Middleton, 294.

33 Friedrich Nietzsche. *The Gay Science*, 324.

34 *Selected Letters of Friedrich Nietzsche*. Ed. and trans. by Christopher Middleton, 180.

Notes on the Pieces

Piano Solo

Albumblatt (Album Page)

The German term “Albumblatt” was a favored musical title in the nineteenth century. Originating at some point in the early nineteenth century, it referred to a piece written in the album or a friend or patron, and thus its style and intent were generally minor. In time, its original significance was forgotten, and it simply became a title for a short character piece that was generally for solo piano in such a style, one of many from this time. Schumann was particularly attracted by the term, as were Mendelssohn, Grieg, Saint-Saëns and Tchaikovsky. Wagner, too, composed three such works for piano.

Nietzsche, no doubt drawing on Schumann’s examples, composed a single *Albumblatt* for solo piano in January 1863. The opening twenty-one measures were taken from the opening of the composer’s *Das zerbrochene Ringlein* (The Broken Vow), a melodrama for narrator and piano with words by Joseph von Eichendorff; it is one of many examples in Nietzsche’s catalog of material recycled for a new piece. Nietzsche’s decision to compose a piano piece based on the melodrama’s material is unknown, as is his decision to add seventeen measures of newly composed material to these measures. However, it is evident that the newly composed music has little relation to the derived material, and the somewhat “amorphic” nature of the piece corresponds appropriately with the outlook and intent of a nineteenth-century Albumblatt.

Tonality is in a constant state of flux in the piece, which contributes to the work’s general restlessness, despite its slow tempo. Opening in $A\flat$ minor, the music passes readily into B major, continuing through $E\flat$ minor, $G\flat$ major, $C\sharp$ minor and E major, only to conclude abruptly, though logically in $A\flat$ major. $A\flat$ is seemingly the work’s “tonic,” although the composer indicated $G\flat$ major on the manuscript (the key of *Das zerbrochene Ringlein*). The fluidity of tonality no doubt persuaded the composer not to notate a key signature, much like the practice in *Da geht ein Bach*. A metronome marking of $\text{♩} = 88$ is suggested.

Allegro

Although its date of composition is uncertain, the *Allegro* is an early work, one of three pieces in Nietzsche’s catalog whose title was derived from its tempo. The exclusive use of Italian terminology, the piece’s episodic form and the absence of an extra-musical program would place the piece in the late 1850s. The piece was most likely composed at the same time as the composer’s *Vivace*, inasmuch as the material in the opening measure of the *Vivace* is recalled nearly verbatim in m. 33 of the *Allegro*. However, based on its greater attention to notational detail, the *Allegro* was probably composed after the *Vivace*, perhaps as a revision or as an extension of it. Expression markings and verbal instructions appear far more frequently in the former than in the latter, including explicit indications for the damper pedal (mm. 69–78). Both pieces share the common influences of Schubert and Schumann in their musical character and in their harmonic vocabulary.

The composer most likely envisioned a tempo that could be executed as quickly as possible without sacrificing control and clarity, perhaps in the range of $\text{♩} = 132\text{--}144$ (which would most likely be applicable to the *Vivace* as well). Further, he probably intended that the tempo of the opening thirty-two measures (in $\frac{3}{4}$ time) would be maintained in the section beginning in m. 33 in $\frac{4}{4}$ time.

Da geht ein Bach (There Goes a Brook)

Nietzsche composed two versions of the piece in 1862, one for solo piano, the other for voice and piano (notated on two staves, rather than three). The opening fourteen measures are virtually identical in both versions, yet the following sections (from m. 15) differ dramatically in content and length. The piano version was seemingly a sketch for the vocal version—Nietzsche added the word *Skizze* (“sketch”) on the title page of the manuscript—although the reasons for the drastic differences between the two pieces are less determinate. Nevertheless, both versions exist successfully in their own right.

The poem of the Lied is by Klaus Groth (1819–1899) and is taken from a collection composed in “Plattdeutsch” (Low German) entitled *Quickborn*; Nietzsche’s piano piece *So lach doch mal!* is likewise based on a poem from this collection. Presumably, Nietzsche was responsible for adapting the Low German text of *Da geht ein Bach* to modern German and modifying it somewhat to accommodate his

Piano, Four hands

The market for four-hand piano music (one piano, two players) exploded over the course of the nineteenth century. Prior to this time original compositions for this medium were far less common than arrangements of orchestral or vocal music; composers of the eighteenth and early nineteenth centuries seemed to have preferred two pianos for original works. The four-hand medium was a means for musicians, both amateurs and professionals, to become acquainted with works that they would otherwise have no opportunity to hear. Later into the nineteenth century, composers reconsidered the four-hand piano as a viable medium for original works, as with those by Schumann and Brahms, and later Fauré and Ravel.

Nietzsche was passionate about four-hand piano music, having played through works arranged for this medium in numerous instances—his familiarity with Wagner’s music no doubt originated with four-hand piano arrangements—and composed a number of original works as well (though none for two pianos). The appeal of the medium may have had less to do with its musical worth and more to do with a social interaction that it offered, i.e. music-making with someone in close proximity on a piano bench. Much of Nietzsche’s youthful musical experience was formed from four-hand piano playing with his sister Elisabeth and his friends, and part of the time at Wagner’s villa in Tribschen was spent playing four-hand piano music with Cosima (most likely excerpts from Wagner’s music dramas). Moreover, the titles that Nietzsche gave to his four-hand piano pieces suggest some type of extra-musical relationship between the two players. The *Hymnus auf die Freundschaft* originated as a four-handed piece, and the *Monodie à deux* was composed as a wedding present to be performed by the bride and groom. Nietzsche, who deeply valued friendship and suffered from extensive periods of loneliness, cherished the four-handed medium as a means for human contact; it was a sentiment that would later be shared by the twentieth-century French philosopher Roland Barthes.

Manuscripts of Nietzsche’s four-hand pieces were notated both in score format (the primo part above the secondo part) and part format (the secondo part on verso pages, the primo part on recto pages). Score format is used in all instances in this edition.

Manfred—Meditation

Nietzsche had a lifelong affection with Lord Byron’s dramatic poem *Manfred*. In *Ecce Homo* he summarized with astounding frankness his experiences with Byron’s poem: “I must be profoundly related to Byron’s Manfred: all these abysses I found in myself; at the age of thirteen I was ripe for this work. I have no word, only a glance, for those who dare to pronounce the word ‘Faust’ in the presence of ‘Manfred’.”⁷⁸ Further, he noted that his motivation for composing a piece based on the poem was his critical regard of Schumann’s incidental music to *Manfred*: “The Germans are *incapable* of any notion of greatness; proof: Schumann. Simply from fury against this sugary Saxon, I composed a counter-overture for *Manfred*...”⁷⁹ Schumann’s music had once been a source of great affection for Nietzsche yet, like Wagner’s music, would be subjected to harsh criticisms later in life.

Nietzsche completed his *Manfred* score in 1872, probably with the intent to orchestrate it; a one-page sketch survives of the opening eight measures arranged for an orchestra of winds, horn and strings. He summoned enough courage to submit the four-hand score for review to Hans von Bülow, who had responded enthusiastically to his book *The Birth of Tragedy*. Yet this sentiment would not be shared with *Manfred*, and von Bülow promptly sent Nietzsche a review that would have crushed the spirit of even the most self-assured musician:

Your Manfred Meditation is the most extreme example of fantastic extravagance and the most unedifying and most anti-musical composition I have met for some time. Again and again I had to ask myself whether the whole thing was not a joke and whether it had not perhaps been your intention to write a parody of the so-called Music of the Future....But for the psychological interest—for despite all their confusion, your feverish musical productions display an exceptionally distinguished spirit—your Meditation, from the musical standpoint can only be compared to a crime in the moral world....If you really feel a passionate call to express yourself in the language of music it is essential that you should master the first elements of that language. A reeling imagination reveling in the memory of Wagnerian chords in not a fit basis for creative work.⁸⁰

78 Friedrich Nietzsche. “Ecce Homo,” in *On the Genealogy of Morals and Ecce Homo*, 245.

79 Ibid., 245.

80 *Selected Letters of Friedrich Nietzsche*. Trans. by Anthony M. Ludovici, 263–264.

Critical Commentary

The pieces selected for this edition are works for piano solo and piano four hands that Nietzsche composed during the years 1857–1874. This collection contains only pieces that the composer completed; fragments or uncompleted pieces have not been included. This edition was prepared primarily from copies of Nietzsche's musical manuscripts in the New York Public Library (facsimiles of Nietzsche's original manuscripts from the Goethe and Schiller Archive in Weimar). The collection of Nietzsche's complete musical works in *Der Musikalische Nachlass* (DMN), edited by Curt Paul Janz and published by Bärenreiter-Verlag, served as a reference. The catalog of musical works that Nietzsche compiled in the mid-1880s (reproduced on pp. 4-5) was consulted in corroborating dates of composition and keys of the pieces.

Various critical commentaries are addressed in detail for each piece. The following general considerations were made in preparing this edition:

- Nietzsche's tempo markings were generally notated in German, occasionally Italian. They can often be very detailed yet may refer more to the character of the music, rather than its tempo. The composer never prescribed metronome markings. Those metronome markings given in the section "Notes on the Pieces" are editorial suggestions that may be adapted as necessary. Pieces for which the composer did not specify a tempo are provided with bracketed metronome markings in the score as performance suggestions.
- Dynamics and dynamic changes have been suggested in musical contexts in which an appropriate dynamic was not given in the manuscript. These are indicated in brackets. Additionally, Nietzsche used the terms *cresc.*, *stärker*, *anwachsend*, *wachsend* and *anschwellend* interchangeably to indicate an increase in loudness. *Schwächer*, *ersterbend* and *auslaufend* are used much less frequently to indicate a decrease in loudness. *Zart*, a common term in Nietzsche's scores, denotes tenderness and a soft dynamic, the equivalent of the Italian *dolce*.
- Nietzsche's notation of pitch was occasionally inaccurate in terms of correct musical orthography, particularly with regard to chords of the augmented-sixth. Mistakes of this nature occur in early and late works, and for purposes of clarity, these have been renotated. Additionally, cautionary accidentals and naturals have been notated in a variety of instances, also for purposes of clarity; however, these are too numerous to list individually.
- Fingerings have been added as suggestions in passages, in which a suitable fingering might not be readily apparent. None of these was included in the manuscripts. These suggestions may be adapted, as necessary, or disregarded.
- Nietzsche specified indications for the damper pedal in a variety of instances, yet there are numerous other instances in which the pedal is required (perhaps assumed by the composer). Some passages might benefit from a judicious use of the sostenuto pedal as well, although indications for the sostenuto pedal were never provided by the composer. The *una corda* pedal, specified in only one instance by the composer, may also be beneficial in various instances.
- Certain passages have been renotated to show a more effective distribution of parts between the hands without modifying the musical content.
- English translations have been provided for German terms, i.e., titles, footnotes, tempos and expression markings.

Parenthetical numbers in the following listings correspond to numbers in the music to which the commentaries refer.

Albumblatt

The manuscript for this piece is three pages in length, yet is not in the composer's hand. It is one of five manuscripts that is part of a collection entitled *Rhapsodische Dichtungen* (Rhapsodic Poems) of September 1863, dedicated to Anna Redtel, who was perhaps the copyist of the manuscript. Nietzsche added the key of the piece (G♭ major with a question mark) and the date of composition (January 1863) on the title page of the manuscript.

- 1) m. 12: A flat is missing on the sixteenth-note hand E in the right hand, as well as on the third eighth-note A in the left hand.
- 2) m. 13: A flat is missing on the fifth eighth-note E (bottom note) in the left hand.
- 3) m. 14: Flats are missing on both As in the right hand.

Allegro

for Piano Solo

FRIEDRICH NIETZSCHE
(1844–1900)

Allegro

10

20

30

36

Ped.

f

p

ff *[sub.]*

p cresc.

sf

p

1)*

2)

3)

3

* Parenthetical numbers refer to entries in the Critical Commentary.

Albumblatt

(Album Page)
for Piano Solo

FRIEDRICH NIETZSCHE
(1844–1900)

Langsam [Slowly]

p

3 2 3 2 1 3 2 1

5

3 2 1

9

3 1)*

13

[cresc.]

2)

16

ff

1 2 1 2 3 1

5 4 3 5 3 1

* Parenthetical numbers refer to entries in the Critical Commentary.

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Da geht ein Bach

(There Goes a Brook)

(Version for Piano Solo)

FRIEDRICH NIETZSCHE

(1844–1900)

1)* **Lebhaft [Lively]**

2) [*p*]

Ped. Ped. Ped. Ped.

3)

5

zögernd [hesitating]

(Ped.) Ped. Ped. Ped.

9

zögernd [hesitating]

Ped. Ped. Ped. Ped.

13

[*cresc.*]⁵⁾

ff *p*

zögernd [hesitating]

Ped. Ped. Ped. Ped.

17

fragend [questioning]

LH

Ped.

* Parenthetical numbers refer to entries in the Critical Commentary.

Édes titok

(Sweet Secret)
for Piano Solo

FRIEDRICH NIETZSCHE

(1844–1900)

Rhapsodisch (mit viel Gefühl vortragen)
[Rhapsodic, expressed with much feeling]

p *LH* *anwachsend [cresc.]* [*mf*]²⁾ [*p*] *weich [soft]*

f

wachsend [cresc.] [*f*]³⁾ [*p*] *innig [intimate]*

rit. [*a tempo*]⁴⁾ *f* *pp*

Ped. mit *Ped.*

* Parenthetical numbers refer to entries in the Critical Commentary.

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Ermanarich

(Symphonische Dichtung)
(Symphonic Poem)
for Piano Solo

FRIEDRICH NIETZSCHE
(1844–1900)

Energisch-düster
[Energetic-dismal]

I.1)*

Measures 1-4 of the piano solo. The music is in 4/4 time, key of B-flat major. Measure 1 starts with a forte (f) dynamic and a triplet of eighth notes in the right hand. Measures 2 and 4 have a piano (p) dynamic. Measure 3 has a fortissimo (ff) dynamic. The word 'markiert' is written below measure 3.

Measures 5-8. Measure 5 starts with a forte (f) dynamic. Measures 6 and 7 have a pianissimo (pp) dynamic. The music features triplets in the right hand.

Lebhafter ($\frac{3}{4}$ - rhythmus)³⁾
[Faster ($\frac{3}{4}$ meter)]

Measures 9-13. Measure 9 starts with a mezzo-forte (mf) dynamic. The music is in 3/4 time. Measures 10-13 show a more active rhythm with triplets.

Measures 14-17. The music continues in 3/4 time with triplets and a more active feel.

Langsam [slowly]

Measures 18-21. Measure 18 starts with a forte (f) dynamic. Measure 19 has a piano (p) dynamic. Measure 20 has a mezzo-forte (mf) dynamic. Measure 21 has a piano (p) dynamic. The word 'zart [dolce]' is written above measure 20. The music is in 3/4 time.

* Parenthetical numbers refer to entries in the Critical Commentary.

① Die ersten Takte—heroische düster—führen uns den greisen Ermanarich vor, eine ernste, wilde Heldenpersönlichkeit, der Milde und Zartheit fern, die auf ihre verrauschten Lebenswogen kalt herabschaut.

② Die nächsten 6 Takte zeigen mehr Lebhaftigkeit und Unruhe, eine leise Freude schimmert durch—erwartet doch der alte Held den Brautzug mit der lieblichen Swanhild, angeführt von seinem Sohn Randwe!

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meinen lieben Mutter und Schwester zu Weihnachten 1871

Nachklang einer Sylvesternacht

mit Prozessionslied, Bauerntanz und Mitternachtglocke
(Echo of a New Year's Eve
with Processional Song, Peasants' Dance and Midnight Bell)
for Piano, Four Hands

FRIEDRICH NIETZSCHE
(1844–1900)

Langsam [Slowly]

Primo

Secondo

p

p

f

mf

p

p *zart [dolce]*

* Parenthetical numbers refer to entries in the Critical Commentary.