

Franz Liszt

1811 - 1886

Hosannah

für Bassposaune und Orgel
for Bass Trombone and Organ

Herausgegeben von / Edited by
Burghard Schloemann

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PREVIEW
Low Resolution

Preface

Franz Liszt mentions the "Hosannah" for the first time in a letter (Rome, II. 3. 1862) to his "legendary cantor" Alexander Wilhelm Gottschalg in Tiefurt/Weimar.

Gottschalg (1827–1908), later court organist, pupil of Johann Gottlob Töpfer (1791–1870) and a friend of Liszt for many years, is the writer of the fair copy, which served as the most important source for this edition. The editor also consulted the first edition in the "Jubilee album" for Töpfer (to commemorate the golden jubilee of his position as professor at the Großherzogl. Schullehrerseminar in Weimar) first taken by Gottschalg, and the second edition which was published some time later.

The sources:

1. Gottschalg copy: Nationale Forschungs- und Gedenkstätten der klassischen deutschen Literatur in Weimar, Goethe- und Schiller-Archiv; class. no. NFG/GSA 63048 Y.
2. First edition: published by the Verlag F. A. Kühn, Weimar, in the "Jubilee album" for Töpfer; 3 loose sheets (pp. 77–82) from this in possession of the Staatliche Bibliothek Auma (GDR).
3. Second edition: a volume of organ music, viz. Organmusik, Opus 11, No. 38, published by the Verlag R. Sulzer, Berlin, R. 5. 554, 23; Liszt-Musik, Weimar, W-LA 1. 1786 GNM, Vol. 140,7 of the Ramann Library (single volume) 700 500.

In the fair copy, in the editions and in the relevant literature (e.g. Köthe-Fordthammer, Leipzig 1909; Humphrey Searle, London 1954; J. G. Töpfer, Rastatt 1962) the "Hosannah" appears under different, occasionally misleading, titles. In the first edition it is called "eine Concertante für Posaune und Orgel", while in the first edition of the Wilhelm Furtwängler's Musik-historisches Museum in Cologne; by Georg Knepler (1962) it has the description "Hosannah Choral für Orgel und Posaune (ad libitum)".

The "Hosannah" is actually based on the hymn "Hosannah in Gott, Vater", Braunschweig 1543) – a fact which has until now remained unknown. The work consists of an introduction of 31 bars, which largely corresponds to the opening of the hymn (St. Francis of Assisi's Hymn to the Sun, also written in 1543) and a central portion of 65 bars, which is characterized by a bold sequence of key changes:

Bars 32–40: Organ, Trombone, D major
Bars 42–54: Organ, Trombone, E major
Bars 55–65: Organ, Trombone, F major

The central portion is like a hymn-like central portion of the work.

The score is intended for a performance of the "Hosannah" be preceded by the chorale (printed in small type) and organ harmony as well as short interludes, as it appears in J. G. Töpfer's "Allgemeines und vollständiges Gesangbuch zu dem Dresdner, Weimariischen und Erfurter Gesangbuche" (1843), so that the performer has a choice of performance with organ alone or with trombone and organ.

Liszt associated the "Hosannah" as a "Sonntags-Posaunenstück" (lit. "Sunday trombone piece"; letter to Gottschalg, 13. 11. 1862) to Eduard Grosse, a trombonist and double bass player in the Weimar Court Orchestra.

Dr. Gerhard Schmidt of the Goethe- und Schiller-Archiv in Weimar was primarily responsible for promoting this edition. Helpful suggestions were provided by Mrs. Eva Beck and Mr. Michael von Hintzenstern (Weimar) as well as by Dr. Reinhold Krause (Auma). I wish to thank the Nationale Forschungsstätten der Klassischen Deutschen Literatur in Weimar for granting permission to print the work.

Choral

Text und Melodie: Kirchenordnung Braunschweig
 Satz: Joh. Gottlieb Teller (1793 – 1872)

Vers 1

Posaune (ad lib.)

Orgel

Vers 1

Gott, Sohn der Heil-ge Geist.

Vers 2

II I

Er ist der Her-re Ze-ba-oth; al-le Welt ist sei-ner

The image shows a musical score for a choral piece. It features two staves: a Posaune (ad lib.) staff in the upper part and an Orgel staff in the lower part. The score is divided into two verses. The first verse starts with the lyrics 'Heilig ist Gott der Vater' and continues with 'Gott, Sohn der Heil-ge Geist.' The second verse starts with 'Er ist der Her-re Ze-ba-oth; al-le Welt ist sei-ner'. The musical notation includes notes, rests, and dynamic markings. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the entire page.

Eh-ren voll: Ho-si - - an - na in der Hö - - he

Vers 3

Ge - Jo - bet sei. mit Na - men

Vers 3

Herr! Ho - si - - an - na in der Hö - - he!

(Originaltonart: D-Dur)

NB „Die auf das Zwischenspiel verwandte Zeit werde nicht über die Zeit hinausgedehnt, die auf 2 Halbe-Noten des Chorals verwandt wird.“

Hosannah

für Baßposaune und Orgel

Herausgegeben von
Burghard Schloemann

Franz Liszt
(Komponiert 1862 in Rom)

Largo maestoso

Baßposaune

Orgel



PREVIEW
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25

30

(Choral)
tenuto

The image displays a musical score for piano, consisting of four systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The score is marked with measure numbers 25 and 30. A large, diagonal watermark reading 'PREVIEW' and 'Low Resolution' is overlaid across the entire page. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature changes from one flat to two flats at measure 30. The final system includes the instruction '(Choral) tenuto' above the treble staff.