

Franz  
LISZT

TROIS ODES FUNÉBRES  
S. 112  
(1860-1866)

Study Score  
Partitur

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# Odes Funebres S 112 Study Score

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## Odes Funebres S 112 Study Score:

[Odes Funèbres, S. 112](#) Franz Liszt, 2015-09-30

[Liszt Ferenc: A Complete Thematic Catalogue](#) Leslie Howard, Minkyu

Kim [■■■], Aidan Módica, Michael Short, 2025-02-20 The first catalogues of Liszt's œuvre were published during his own lifetime. In 1855 the *Thematisches Verzeichniss* appeared in print but this included only a selection of his published works. An expanded version was issued in 1877 although it was still missing many published compositions. After Liszt's death in 1886 it took a long time for there to be any serious scholarship focused on cataloguing the vast quantity of music by this prolific composer. The German composer Peter Raabe compiled the first exhaustive work list in 1931, revised by Felix Raabe in 1968. In England Humphrey Searle's 1954 catalogue for *Grove's Dictionary of Music* introduced S numbers which neatly organised Liszt's works by genre. This system of S numbers quickly became the standard for identifying and cross referencing the music of Liszt both in academic circles and by general musicians. In 2001 Maria Eckhardt and Rena Charnin Mueller introduced a new system with LW numbers in *The New Grove Dictionary* though its complexities and omissions have limited its use. The current Thematic Catalogue by Leslie Howard, Minkyu Kim, Aidan Módica and Michael Short is an attempt to preserve and amplify the work list in a comprehensive and comprehensible way, retaining and extending the Searle enumeration. The thematic catalogue organises all of Liszt's works including original compositions, transcriptions, alternative versions and missing or doubtful works. It retains Searle numbers for continuity while expanding the list with newly discovered works to ensure a complete and coherent reference, provides a connected view of multiple versions, transcriptions and revisions with cross references, ensuring no version is overlooked or misrepresented. It includes full thematic incipits for all works, making identification of Liszt's pieces easier. It documents all known manuscripts, first editions and revisions along with detailed references to Liszt's correspondence and significant scholarly articles offering essential historical context for research.

[The Music of Franz Liszt](#) Michael Saffle, 2018-04-09 Much of Franz Liszt's musical legacy has often been dismissed as trivial or merely showy, more or less peripheral contributions to nineteenth century European culture. But Liszt was a mainstream composer in ways most of his critics have failed to acknowledge: he was also an incessant and often extremely successful innovator. Liszt's mastery of fantasy and sonata traditions, his painstaking settings of texts ranging from erotic verse to portions of the Catholic liturgy, and the remarkable self-awareness he demonstrated even in many of his most entertaining pieces, all these things stamp him not only as a master of Romanticism and an early Impressionist, but as a precursor of Postmodern pop. Liszt's Music places Liszt in historical and cultural focus. At the same time it examines his principal contributions to musical literature from his earliest operatic paraphrases to his final explorations of harmonic and formal possibilities. Liszt's compositional methods, including his penchant for revision problems associated with early editions of some of his works and certain aspects of class and gender issues, are also discussed. The first book length assessment of Liszt as composer since Humphrey Searle's 1956 volume *Liszt's Music* is illustrated with well over 100 musical examples.

*The Wind Ensemble Catalog* Jon A. Gillaspie, Marshall Stoneham, David L. Clark, 1998-03-25 As a companion to The Wind Ensemble Sourcebook and Biographical Guide this catalog provides a comprehensive listing of wind ensemble works from 1650 to the present. These two volumes will be completed with a third The Wind Ensemble Thematic Catalog 1700-1900. Representing more than 20 years of research through libraries, monasteries and castles the authors used primary sources when possible rather than relying on secondary sources. The authors collected a vast array of information from public and private international collections. This catalog is an exhaustive guide to international wind ensemble collections. The authors have been careful to match up various versions of the same work and for the first time arrangements an important and large part of the repertoire are dealt with in a systematic fashion. Unique in its extensive documentation and reliance on primary sources The Wind Ensemble Catalog is an important research tool for scholars and musicians.

**The Musical Language of Berlioz** Julian Rushton, 1983-11-24 This book is an analytical and critical study of Berlioz's unique musical style. It does not undertake to analyse all his works but rather to separate characteristic elements and observe them in action. Berlioz's writings and those of his critics are called upon to help focus the discussion. Part I includes material on the sources of Berlioz's idiosyncrasy and a discussion of fundamental pitch elements. Part II pursues this discussion into textural contrapuntal and orchestral features and considers melody and rhythm. Part III deals with whole musical forms, vocal and instrumental. The book includes copious musical illustration, much of it analytical reduction and the expressive purpose of the features analysed is fully considered. The conclusion is that Berlioz's musical language is inescapably peculiar though not necessarily inept features which seem inexplicable in the light of compositional theory nearly always contribute to the musical and expressive exactness of communication.

*Bibliographic Guide to Music* New York Public Library. Music Division, 1984  
Dwight's Journal of Music, 1853  
**Music and Musicians** Evan Senior, 1967  
*Arts & Humanities Citation Index*, 1990 A multidisciplinary index covering the journal literature of the arts and humanities. It fully covers 1,144 of the world's leading arts and humanities journals and it indexes individually selected relevant items from over 6,800 major science and social science journals.  
**Schwann opus**, 1997  
**Dwight's Journal of Music**, 1968  
**The New Grove Dictionary of Music and Musicians: Aristoxenus to Bax** Stanley Sadie, 2001  
*On Cassette*, 1991  
**Symphonische Ouvertüre** Karl Amadeus Hartmann, 1977  
*Arte Medievale*, 1997

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