

ANNÉES DE PÈLERINAGE

DEUXIÈME ANNÉE - ITALIE

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1. SPOSALIZIO

Andante

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante'. The dynamics are marked 'p' (piano) and 'dolce' (sweetly). The right hand plays chords and the left hand plays a melodic line.

Musical notation for measures 5-8. The dynamics are marked 'mf' (mezzo-forte). The right hand continues with chords and the left hand with a melodic line.

Musical notation for measures 9-12. The dynamics are marked 'ppp' (pianissimo) and 'dolciss.' (dolcissimo). The instruction 'Ped. una corda' is present. The right hand features a melodic line with a large slur, and the left hand plays chords.

Musical notation for measures 13-16. The instruction 'poco a poco più di moto' is present. The dynamics are marked 'pp.' (pianissimo) and 'Ped.' (pedal). The right hand continues with a melodic line, and the left hand plays chords with a '2' marking above the notes.

17

poco a poco accel. - - -

poco a poco cresc.. - - -

Red. *Red.* *Red. tre corde* *Red.*

21

8

Red. *legato* *Red.* *Red.* *Red.* *Red.* *Red.*

25

8

ritard. - - -

molto rinforz. - - -

Red. *Red.* *Red.* *Red.* *ff*

30

Andante quieto

dolce

34

smorz.

Più lento

38

ppp dolciss.

una corda

ped. à chaque mesure

Musical score for measures 38-43. The piece is in G major and 3/4 time. It begins with a piano introduction marked 'Più lento' and 'ppp dolciss.'. The instruction 'una corda' is written below the first measure, and 'ped. à chaque mesure' is written below the first two measures. The score consists of two staves with various chords and melodic lines.

44

Musical score for measures 44-49. The piece continues with similar harmonic and melodic patterns. A fermata is present over the final measure of this system.

50

tre corde

Musical score for measures 50-56. The instruction 'tre corde' is written below the first measure of this system. The music features more complex chordal textures and melodic development.

57

rallentando (a piacere)

un poco marcato
sotto voce

Musical score for measures 57-62. The instruction 'rallentando (a piacere)' is written above the first measure. Below the first measure, the instruction 'un poco marcato sotto voce' is written. The music shows a clear deceleration and a change in dynamics.

63

cresc.

Musical score for measures 63-68. The instruction 'cresc.' is written above the first measure. The piece concludes with a series of chords and a final melodic flourish.

stringendo - - - - - molto

69

rinforz. ed appassionato

Quasi allegretto mosso

74

ff dolce armonioso legato

78

82

con grazia pp pp

86

pp cresc..

90

8

rinforz.

ff

Red.

Red.

Detailed description: This system covers measures 90 to 93. Measure 90 features a descending eighth-note scale in the right hand, marked with a fermata and a hairpin. The left hand has a steady eighth-note accompaniment. Measure 91 continues the scale. Measure 92 has a dynamic marking of *ff* and a fermata. Measure 93 has a dynamic marking of *Red.* and a fermata. The key signature has three sharps (F#, C#, G#).

94

8

Red.

Red.

Red.

Red.

Detailed description: This system covers measures 94 to 97. Measure 94 has a dynamic marking of *Red.* and a fermata. Measure 95 has a dynamic marking of *Red.* and a fermata. Measure 96 has a dynamic marking of *Red.* and a fermata. Measure 97 has a dynamic marking of *Red.* and a fermata. The key signature has three sharps.

98

rinforz.

sf

Red.

Red.

Red.

Red.

Detailed description: This system covers measures 98 to 101. Measure 98 has a dynamic marking of *rinforz.* and a fermata. Measure 99 has a dynamic marking of *Red.* and a fermata. Measure 100 has a dynamic marking of *sf* and a fermata. Measure 101 has a dynamic marking of *Red.* and a fermata. The key signature has three sharps.

102

Red.

Red.

Red.

Red.

Detailed description: This system covers measures 102 to 105. Measure 102 has a dynamic marking of *Red.* and a fermata. Measure 103 has a dynamic marking of *Red.* and a fermata. Measure 104 has a dynamic marking of *Red.* and a fermata. Measure 105 has a dynamic marking of *Red.* and a fermata. The key signature has three sharps.

106

sf

tutta forza

fff

Red.

Red.

Red.

Detailed description: This system covers measures 106 to 109. Measure 106 has a dynamic marking of *sf* and a fermata. Measure 107 has a dynamic marking of *tutta forza* and a fermata. Measure 108 has a dynamic marking of *fff* and a fermata. Measure 109 has a dynamic marking of *Red.* and a fermata. The key signature has three sharps.

110

ritenuto il tempo

dolce

115

dolce

pp

121

125

pp

poco a poco riten. -

smorz. poco a poco

129

Adagio

ppp

2. IL PENSEROSO

Lento

mf

Red.

* * *

Detailed description: This system contains measures 1 through 4. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. A dynamic marking of *mf* is present. There are three *Red.* markings in the left hand and three asterisks (*) in the right hand.

5

rinforz. sf

Red.

* * *

Detailed description: This system contains measures 5 through 8. The right hand continues the melodic line, with a *rinforz.* marking at measure 7 and a *sf* marking at measure 8. The left hand accompaniment includes slurs and accents. There are two *Red.* markings in the left hand and two asterisks (*) in the right hand.

10

sf

Red.

* * *

Detailed description: This system contains measures 9 through 12. The right hand has a *sf* marking at measure 10. The left hand accompaniment includes slurs and accents. There are two *Red.* markings in the left hand and two asterisks (*) in the right hand.

15

sf

Red.

* * *

Detailed description: This system contains measures 13 through 16. The right hand has a *sf* marking at measure 14. The left hand accompaniment includes slurs and accents. There are two *Red.* markings in the left hand and two asterisks (*) in the right hand.

20

sotto voce
pesante

Reo. Reo.

Detailed description: This system covers measures 20 to 24. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. The instruction 'sotto voce pesante' is written above the right hand. The word 'Reo.' appears below the left hand in measures 22 and 24.

25

cresc.

Reo. * Reo. Reo. Reo. Reo.

Detailed description: This system covers measures 25 to 29. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The instruction 'cresc.' is written above the right hand. The word 'Reo.' appears below the left hand in measures 26, 28, and 29, with an asterisk in measure 27.

30

rinforz.

riten.

dim.

p espr.

Reo. * Reo. Reo. *

Detailed description: This system covers measures 30 to 35. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The instruction 'rinforz.' is written above the right hand in measure 30. The instruction 'riten.' is written above the right hand in measure 31. The instruction 'dim.' is written above the right hand in measure 33. The instruction 'p espr.' is written above the right hand in measure 35. The word 'Reo.' appears below the left hand in measures 31, 33, and 34, with asterisks in measures 32 and 35.

36

rinforz.

p

Reo. *

Detailed description: This system covers measures 36 to 41. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The instruction 'rinforz.' is written above the right hand in measure 36. The instruction 'p' is written above the right hand in measure 38. The word 'Reo.' appears below the left hand in measure 39, with an asterisk in measure 41.

42

ritard.

pp

Reo. *

Detailed description: This system covers measures 42 to 47. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The instruction 'ritard.' is written above the right hand in measure 42. The instruction 'pp' is written above the right hand in measure 44. The word 'Reo.' appears below the left hand in measure 43, with an asterisk in measure 45.

3. CANZONETTA DEL SALVATOR ROSA

Andante marziale

5

Va - do ben spes - so cangian - do lo - co

9

Va - do ben spes - so can-gian-do lo - co ma non so mai cangiar de - si - - o

13

Va - do ben spesso can - gian-do lo - co

ma non so mai ma non so mai ma

17

cresc. f più rinforz.

non so mai can-giar de - si - - - - - o

21

ff dim.

25

f energico

Sem - pre l'i-stes - so sa - rà il mio fuo - co

29

8

Sem - pre l'i-stes - so sa - rà il mio fuo - co

rallentando

33

E sa - rò sem-pre l'i-stes - so anch' io sa - rò sem-pre

accentuato il canto

e sa - rò sem - - - - - pre l'i - stes - so anch'

37

dolce espr.

i - - o l'i - stes - - - so anch' i - - o

41

poco riten... Va - do ben spes-so can-

45

mf dim. al pp

- gian - do lo - co Va - do ben spes - so can-

49

cresc.

- gian - do lo - co ma non so mai cangiar' de - si - - - o

53

f marcato

Va - do ben spes - so can - gian-do lo - co

57

mf

ma non so mai ma non so mai ma

60

cresc. *f* *più rinforz.*

non so mai cangiar de - si - - o

64

ff *dim.*

68

tr

poco riten..

72

dim. *al* *pp*

4. SONETTO 47 DEL PETRARCA

Benedetto sia 'l giorno e 'l mese e l'anno
e la stagione e 'l tempo e l'ora e 'l punto
e 'l bel paese e 'l loco ov'io fui giunto
da' duo begli occhi che legato m'anno;

e benedetto il primo dolce affanno
ch'i' ebbi ad esser con Amor congiunto,
e l'arco e le saette ond'i' fui punto,
e le piaghe che 'nfin al cor mi vanno.

Benedette le voci tante ch'io
chiamando il nome de mia Donna ò sparte,
e i sospiri e le lagrime e 'l desio;

e benedette sian tutte le carte
ov'io fama l'acquisto, e 'l pensier mio,
ch'è sol di lei, si ch'altra non v'à parte.

Preludio con moto rall. - - - - -

mf **crescendo** **molto**

6 **Ritenuto accentuato** **f** **riten.**

12 **Sempre mosso con intimo sentimento** **il canto mezzoforte espressivo e un poco marcato**

l'accompagnamento sempre dolce

una corda

*) Nach den Quellen notierte Liszt hier die Taktvorzeichnung $\frac{3}{4}$ ($\frac{3}{4}$). Damit zeigte er an, daß hier innerhalb des Sechsvierteltaktes, dem *alla breve* ähnlich, punktierte Halbnoten die Takteinheit bilden. Da diese Bezeichnung Liszts sich nicht eingebürgert hat, verwendeten wir hier und an analogen Stellen die bekannte Bezeichnung $\frac{3}{4}$.

*) According to the sources Liszt wrote a $\frac{3}{4}$ ($\frac{3}{4}$) time signature here. In this way he indicated that within the six crotchet bar, in a way resembling *alla breve*, the counting (or metrical) unit is the dotted minim. Since this Lisztian indication did not become generally accepted we have here and in similar places used the familiar indication $\frac{3}{4}$.

16

Ped. Ped. Ped. Ped. Ped.

20

Ped. Ped. Ped. Ped. *

rinforz. smorzando

24

Ped. Ped. Ped. Ped. Ped.

28

Ped. Ped. Ped. Ped.

cresc.

32

Ped. tre corde Ped. Ped. *

ritard.

rinforzando ed appassionato assai

f

4 3 4 3 4 3

4 3

2/4

36

dolcissimo

Ped. una corda *Ped.* *Ped.* *Ped.*

40

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

44

p poco a poco cre - scen - - do - - - molto - - -

Ped. *Ped. tre corde* *Ped.* *Ped.*

48

f vibrato assai

poco rall. -

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

52 *riten. ad lib.* *quasi in tempo*

8 8

pp *pp*

8 *) *recitando*

Rec. * *Rec.* * *Rec.* *

55 *accelerando*

8 8

pp

cresc.

Rec. * *Rec.* * *Rec.* * *Rec.* *

59 *quasi cadenza* *rall.* *dolente*

8 5 4 2 2 3 2 5 4 2 3 2 2 5 4 3

pp

dolente

Rec. * *Rec.* *

*) Hier und in den nachfolgenden Takten bis *quasi cadenza* wechseln sich *recitando* und *quasi in tempo* ab, und zwar so, daß die in den unteren zwei Liniensystemen notierten Töne stets *recitando* und die in den oberen notierten immer *in tempo* zu spielen sind.

*) Here and in the following bars right up to the *quasi cadenza*, *recitando* and *quasi in tempo* alternate with one another in such a way that the notes written on the two lower staves are always *recitando* and those on the two top staves are always to be played *in tempo*.

61

dolciss.

Ped. Ped. Ped.

65

molto riten.

Ped. Ped. Ped. Ped. *

69

in tempo ma sempre rubato

pp

dolce cantando

Ped. Ped. Ped.

72

cresc.

Ped. Ped. Ped. Ped. Ped.

75

poco f

pp

p

Ped. Ped. Ped. Ped.

79

8

Ped.

82

cresc. molto

8

Ped.

85

f con somma passione

Ped.

89

ff

p dolce

Ped.

rall..

92

più dim..

P

Ped.

5. SONETTO 104 DEL PETRARCA

Pace non trovo e non ò da far guerra,
 e temo e spero, et ardo e son un ghiaccio,
 e volo sopra 'l cielo, e giaccio in terra,
 e nulla stringo e tutto 'l mondo abbraccio.

Tal m' à in pregion, che non m' apre né serra,
 né per suo mi riten né scioglie il laccio,
 e non m' accide Amore e non mi sferra,
 né mi vuol vivo né mi trae d' impaccio.

Veggio senza occhi e non ò lingua e grido,
 e bramo di perir e cheggio aita,
 et ò in odio me stesso ed amo altrui.

Pascomi di dolor, piangendo rido,
 egualmente mi spiace morte e vitá:
 in questo stato son, Donna, per vui.

Agitato assai

Adagio

5 *ritard... molto espressivo*

8 *riten... riten...*

13 *f marcato*

riten. cantabile con passione, senza slentare

18

22

26

30

34

quasi cadenza

213 21 321 321

ff

1231 231 23

3 2

1 2 3 1 2 3

3

3

rinforz.

36

cresc. molto

ff

molto appassionato

8

Red.

39

*poco rall. - - **

8

Red.

41

dim.

f

3

Red.

43

ff

6

Red.

*) Das Rollen der Sechzehntel soll auch am Ende des Taktes gleichmäßig bleiben, natürlich bei der dem *poco rallentando* entsprechenden Verlangsamung. Den Mehrwert von zwei Triolenachteln in der rechten Hand ersetzt in der linken die Fermate.

*) The rolling of the semiquavers should remain even at the end of the bar as well, though naturally with deceleration appropriate to the *poco rallentando* marking. The surplus value of two triplet quavers in the right hand is compensated in the left hand by the fermata.

Ossia

2 2 2 2 2 2
4 5 4 5 5 5

crescendo e rinforzando

riten.

crescendo e rinforzando

45

stringendo

poco rall. . . .

p

ff vibrato

3

6 6

2 1 2 1 2
5 3 5 4 5

ped.

48

rall.

poco rall.

dolce dolente

una corda

8

ped.

52

8

15

18

dim.

smorzando

PP

3

[5 4 5]
[1 2 1 2]

[5 4 5]
[1 2 1 3]

[4]
1 3 2 1

[4]
3 2 1 3

[4]
3 2 1

ped.

54 *ritenuto a piacere*

pp
Leg.
Leg.
Leg.
Leg.
*

58 *agitato*

tre corde
Leg.
*

61 *quasi cadenza*

cresc. - - - rinforz.
Leg.
Leg.
Leg.

quasi cadenza

	5 4	5 4	5 4	5 4	5 4	5 4
	2 1	2 1	2 1	2 1	2 1	2 1
8	4 3	5 4	3 5	4 3	5 4	3 5
	2 1	3 2	1 3	2 1	3 2	1 3

63

dim.
rall.
perdendo

*) Die Verbalkung bedeutet hier keine rhythmische Gliederung, sondern Phrasierung. Die Kadenz verlangsamt sich stufenweise: nach den Sechzehnteln und Triolenachteln folgen vollwertige Achtel, dann Viertel.

*) Here the beam no longer represents rhythmic division but indicates phrasing. The cadenza gradually becomes slower: the semiquavers and triplet quavers are followed by ordinary quavers and then by crotchets.

un poco più lento
accentuato assai

64

5 4

Red. * Red. * Red. * Red. * Red. *

Detailed description: This system contains measures 64, 65, and 66. The music is in a key with three sharps (F#, C#, G#) and a 5/4 time signature. Measure 64 starts with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, including a triplet in measure 65. The left hand provides a rhythmic accompaniment with eighth notes. The system concludes with a repeat sign and a fermata over the final measure.

Adagio

67

a tempo

5 4

C

6 6

Red. * Red. Red. Red.

Detailed description: This system contains measures 67, 68, 69, and 70. The tempo changes to Adagio. Measure 67 begins with a five-measure rest in the right hand. The right hand has a melodic line with a quintuplet in measure 67 and a triplet in measure 68. The left hand has a descending eighth-note scale in measure 67, followed by a sixteenth-note scale in measure 68. The system ends with a fermata over the final measure.

70

8 3 3 3

Red. Red. Red. Red.

Detailed description: This system contains measures 70, 71, 72, and 73. The right hand features a melodic line with eighth notes and triplets. The left hand continues with a sixteenth-note scale. The system concludes with a fermata over the final measure.

74

8

smorzando

Red. Red.

Detailed description: This system contains measures 74, 75, 76, and 77. The dynamic is marked smorzando (diminuendo). The right hand has a melodic line with triplets and eighth notes. The left hand has a sixteenth-note scale. The system ends with a fermata over the final measure.

6. SONETTO 123 DEL PETRARCA

I' vidi in terra angelici costumi
 e celesti bellezze al mondo sole,
 tal che di rimembrar mi giova e dole,
 chè quant'io miro par sogni, ombre e fumi;
 e vidi lagrimar que' duo bei lumi
 ch'ân fatto mille volte invidia al sole,
 et udi' sospirando dir parole
 che farian gire i monti e stare i fiumi.
 Amor, senno, valor, pietate e doglia
 facean piangendo un più dolce concento
 d'ogni altro, che nel mondo undir si soglia,
 ed era il cielo a l'armonia si intento,
 che non se vedea in ramo mover foglia:
 tanta dolcezza avea pien l'aere e 'l vento!

Lento placido

dolcissimo

espressivo

Lento

cresc.

rinforz.

espressivo

p

simile

cresc. appassionato

rinforz.

riten.

15 *Sempre lento*
cantando
dolcissimo

pp
Ped. * *Ped.* * *Ped.* * *Ped.* *

19

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

23

pp

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

27

cresc. molto
rall.
dim.

Ped. * *Ped.* * *Ped.* * *Ped.* *

un poco rall. e agitato

30

p smorz. pp

Red. *

33

smorz. pp

Red. *

36

cresc. molto ff f vibrato

Red. Red. vibr.

39

ppp

una corda Red.

42

Red. *

molto ritenuto

45

ppp
il canto espressivo ed accentuato

Red. Red. Red. Red. Red.

poco a poco accelerando

48

perdendo

agitato e crescendo.

Red. Red. Red. Red.

sempre più appassionato

51

sempre più appassionato

Red. Red. Red. Red.

stringendo molto

54

crescendo molto

tre corde

Red. Red. Red. Red.

rallentando.

57

ff

dolcis-

una corda

Red. Red.

*) Der Anfangston der Melodie soll erst nach dem oberhalb stehenden Achtelton erklingen.

*) The first note of the melody should be sounded only after the quaver above it has been played.

61 -simo armonioso

Led. *Led.* *Led.* * *Led.* *Led.*

ritenuto

64

tr *ppp* 5 5 5 5 8 *tr* *dim.* *Led.*

quasi cadenza

67

tr 8 1 2 4 5 1 2 4 5 1 2 4 *ppp dolcemente* *quasi niente* *rallentando.* 3 3

68

dolcissimo *PPP* *Led.* *Led.* *Led.*

71

Musical score for measures 71-74. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with trills and triplets. The left hand has a steady eighth-note accompaniment. Performance markings include *cresc.* and *-rinforz.*. The word *Red.* is written below the bass staff in measures 71, 72, 73, and 74.

75

Musical score for measures 75-77. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Performance markings include *smorz.* and *sempre dolce*. The word *Red.* is written below the bass staff in measures 75, 76, and 77.

78

Musical score for measures 78-80. The right hand features a melodic line with a *ritenuto* marking. The left hand continues with the eighth-note accompaniment. Performance markings include *perdendo* and *pp*. The word *Red.* is written below the bass staff in measures 78, 79, and 80.

81

Musical score for measures 81-84. The right hand features a melodic line with triplets. The left hand continues with the eighth-note accompaniment. Performance markings include *a piacere.* and *ppp*. The word *Red.* is written below the bass staff in measures 81, 82, 83, and 84.

7. APRÈS UNE LECTURE DU DANTE

Fantasia quasi Sonata

Andante maestoso poco riten. . . .

f *pesante*

6 *pesante*

11 *poco riten. . . .* *Più moto*

f

16 *cresc. . . . ff*

20 *riten. molto*

25 *p* *ped.* ***

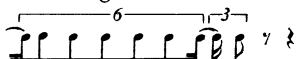
29 *stringendo* *pp* *ped.* ***

32 *un poco ritard.* *pp* *dim.* *ped.* ***

35 **Presto agitato assai**

p lamentoso *ped.* ****

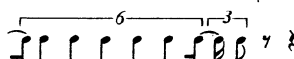
*) Die Notierung der zweiten Hälfte der Takte 26 und 28 ist in der rechten Hand rhythmisch ungenau. Da das Maß der synkopisierenden Verschiebung auch beim letzten herabspringenden Ton unverändert bleibt, hat dieser eigentlich den Wert von zwei Triolensechzehnteln:



Der Einfachheit halber haben wir die ursprüngliche Schreibart Liszts beibehalten.

**) Über die Pedalanwendung vgl. das Vorwort zur Serie.

*) The notation of the right hand in the second half of bars 26 and 28 is not precise rhythmically. Since the size of the syncopated displacement does not change even with the lower last note, it is in fact two triplet semiquaver in value:



In the interests of simplicity we have retained Liszt's original notation.

**) See the foreword to the series concerning the use of the pedal.

38 *sempre legato*
dim.
 * *Leg.*

41

44
 * *Leg.* * *Leg.* * *Leg.* *

47
 * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

50 *più cresc.* *rfz* *ff con impeto*
 6 6 6 6
 3 3
 * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *
 marcato

53 8

mf disperato

Red. *

This system contains measures 53, 54, and 55. Measure 53 has an 8-measure repeat sign. The music is in a minor key with a complex, dissonant texture. The dynamic marking 'mf disperato' is placed above the right-hand staff. There are 'Red.' markings with asterisks below the left-hand staff at measures 53, 54, and 55.

56

This system contains measures 56, 57, and 58. The music continues with dense, dissonant chords and complex rhythmic patterns. There is an asterisk mark below the left-hand staff at the end of measure 58.

59

This system contains measures 59, 60, and 61. The texture remains dense and dissonant. There is a 'Red.' marking with an asterisk below the left-hand staff at the beginning of measure 59.

62 8

This system contains measures 62, 63, and 64. Measure 62 has an 8-measure repeat sign. The music is highly dissonant. There are 'Red.' markings with asterisks below the left-hand staff at measures 63 and 64.

65 8 8 8

This system contains measures 65 and 66. Measure 65 has an 8-measure repeat sign. The music is highly dissonant. There are multiple 'Red.' markings with asterisks below the left-hand staff at measures 65 and 66.

68 *8* *8*
cresc.
ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

71 *8*
sempre più rinforz.
ped. * *ped.* * *ped.* *

74
rfz
ped. * *ped.* *

77
ff *marcatiss.*
ped. *ped.* *ped.* *

79 *8*
ped. *ped.*

81

Red. Red. Red. Red. Red. Red. Red.

84

sempreff sf Red. Red.

86

sf Red.

88

rinforz. P P

90

sempre stacc.

93

cresc. - - - - -

Ped. Ped.

96

crescendo molto - - - - -

Ped. Ped. * Ped. Ped.

99

rinforz. - - - - -

Ped.

102

fff precipitato

Ped. Ped. Ped.

105

Ped. Ped. Ped.

108 8

113

114 *riten.* **Tempo I (Andante)**

119 *riten.* *dim.*

Andante (quasi improvvisato)

124 *dolcissimo con intimo sentimento simile* 8

*) Das Zeichen bedeutet gleichsam thematische Hervorhebung der betreffenden Notengruppe.

*) The sign indicates what amounts to an emphasis on the thematic nature of the group of notes concerned.

127 8

PPP

Red.

130 espressivo

dolce

Red.

133 8 molto riten.

pp

lunga pausa

Red.

136 Andante

ben marcato il canto

sempre legato

tre corde

Red.

139

Red.

*) Der auf das vierte Achtel der linken Hand entfallende Ton ist als ein in die Phrase der rechten Hand sich einfügendes Triolenachtel zu spielen.

*) The note on the fourth quarter in the left hand should be played as a triplet quarter fitting into the right hand part.

142 *riten.*

145 *p* *un poco rall.* *lagrimoso*

149 *poco rinforz.*

153 *Recitativo* *Adagio*

più tosto ritenuto e rubato quasi improvvisato

157 *ppp dolcissimo con amore* *una corda*

*) Das achte Achtel der hier und in den nächstfolgenden neun Takten nach oben behaltene Melodie verschiebt sich mit einem Drittel seines Wertes auf den Anfang des jeweiligen nächsten Taktes. Trotz dieser Irregularität wurde Liszts Schreibweise beibehalten, da das Notenbild bei einer regelrechten Notierung zu kompliziert wäre. Ebenso wurde die Notierung der viertelwertigen Melodietöne der linken Hand in den Takten 167–178 unverändert gelassen.

*) Here and in the following nine bars a third part of the value of the eighth quaver in the melody with upward stems becomes displaced into the beginning of the following bar. In spite of its irregular character we have retained Liszt's notation: insistence on the normal notation would have made the printed music exaggeratedly complicated. In the same way we have also retained the notation of the crotchet melody notes in the left hand of bars 167–178.

159

Ped. * Ped. * Ped. *

161

Ped. * Ped. * Ped. * Ped. affrettando

Ped. Ped.

163

8

rall. - - - - -

più crescendo ed appassionato

Ped. * Ped. * Ped. * Ped.

tre corde

165

8

poco rall.

Ped. * Ped. * Ped.

167 *accelerando*
8 *non legato*

p
pff

170 *sempre accelerando*
8

pff

172

pff

175 *rinforz.*
8

pff

177 *quasi cadenza*
8

pff

con 8 ad lib.

176

ff appassionato assai

Red. * *Red.* * *Red.* *

179

Allegro moderato

pp sotto voce

Red.

184

sempre *p*

Red. *

189

pp tremolando

un poco

Red.

191

marcato

Red. *

193 *sempre p*

mf

195

*

197

P

Red.

199

p *agitato* *poco a poco* *cresc.*

Red. *

202

Red. *

205 *più cresc.*

Reo. Reo. Reo. Reo. Reo. Reo.

208 *stringendo* *ff*

Reo. Reo. Reo. Reo. *

211 *Più mosso* *ff*

Reo. Reo. Reo. Reo. *

215 *ff*

Reo. Reo. Reo. Reo. *

219 *sempre ff*

Reo. Reo. Reo. Reo. *

223

8

8

3

3

3

fff

Red.

This system contains measures 223 to 225. The right hand features an 8-measure arpeggiated figure in the first measure, followed by chords. The left hand has a 3-measure triplet in the first measure, followed by a descending line. A fortissimo (fff) dynamic marking is present in measure 225. A 'Red.' marking is at the end of the system.

226

8

Red.

* Red.

Red.

Red.

This system contains measures 226 to 228. The right hand has chords, and the left hand has a descending line. A 'Red.' marking is at the end of the system.

229

8

8

Red.

Red.

Red.

Red.

Red.

This system contains measures 229 to 231. The right hand has chords, and the left hand has a descending line. A 'Red.' marking is at the end of the system.

232

8

3

fff con strepito

Red.

This system contains measures 232 to 235. The right hand has chords, and the left hand has a descending line. A fortissimo with tremolo (fff con strepito) dynamic marking is present in measure 235. A 'Red.' marking is at the end of the system.

236

3

3

3

3

3

Red.

* Red.

* Red.

This system contains measures 236 to 238. The right hand has chords, and the left hand has a descending line. A 'Red.' marking is at the end of the system.

239

Ped. *sempre marcatisissimo* *Ped.*

242

sempre marcatisissimo *Ped.*

245

dim. poco a poco *Ped.*

248

P *Ped.*

251 *senza rallentare*

senza rallentare *P* *Ped.*

254

Red. * *Red.* * *Red.* * *Red.*

258

Red. * *Red.* * *Red.* * *Red.*

262

Red. * *Red.* * *Red.* * *Red.*

266

Red. * *Red.* * *Red.* * *Red.*

269 *riten.* *molto rit.*

pp *ppp* *ppp*

Tempo rubato e molto ritenuto

273 *p lamentoso* *simile*

pp *ppp* *ppp*

276 *poco rinforz.*

pp *ppp* *ppp*

279⁸ *più dim.*

pp *ppp* *ppp*

283

pp *ppp* *ppp*

Andante

290 8

tremolando

pp

ped. ped. ped. * ped. ped.

295 8

poco riten. *)

marcato

cresc. - - -

poco riten. *)

ped. * ped. * ped. * ped. ped. * ped. *

Più mosso

300

sf

ped. * ped. * ped. * ped. *

304 8

stringendo

ff

Allegro

fff

ped. ped. ped.

*) Das *poco ritenuto* in den Takten 295 und 299 bezieht sich nur auf die rechte Hand und gleicht den mit der Fermate versehenen Wertüberschuß von einem Zweiunddreißigstel der linken Hand aus.

*) In bars 295 and 299 the indication *poco ritenuto* refers only to the right hand and corresponding to this is the extra demisemiquaver with the fermata in the left hand.

308

Ped. Ped. Ped. Ped. Ped.

312

Ped. Ped. * Ped.

315

Ped. Ped. * con Ped. Ped. Ped.

poco a poco più di moto

318

Ped. Ped.

322 8

ff

Ped.

Ped.

Allegro vivace

325 8

ff molto appassionato

sempre marcatis.

Ped.

328 8

sf

Ped.

331 8

sf

Ped.

8

334

sf

Red. * Red. * Red. *

Detailed description: This system contains measures 334, 335, and 336. The music is in a key with one sharp (F#) and one flat (Bb). It features a complex texture with many accidentals. The upper staff has a melodic line with frequent chromaticism, while the lower staff provides harmonic support with chords and moving lines. A dynamic marking of *sf* (sforzando) is present in measure 335. Below the staves, there are markings for *Red.* (ritardando) and asterisks (*) indicating specific performance instructions.

8

337

Red. * Red. *

Detailed description: This system contains measures 337, 338, 339, and 340. The musical texture continues with similar complexity and chromaticism. The lower staff has a more active role with frequent sixteenth-note patterns. The *Red.* and asterisk markings continue across the system.

Presto

339

p

Red. Red. Red. Red. Red. Red.

Detailed description: This system contains measures 339, 340, 341, and 342. The tempo marking *Presto* is introduced. The music becomes more rhythmic and driving. The upper staff features triplets and a 4/2 time signature. The lower staff has a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in measure 339. The *Red.* markings continue.

343

cresc.

Red. Red. Red. Red. Red. Red. *

Detailed description: This system contains measures 343, 344, 345, and 346. The music continues with a driving eighth-note accompaniment in the lower staff. A *cresc.* (crescendo) marking is present in measure 343. The *Red.* markings continue, ending with an asterisk in measure 346.

347

più f

Red. Red. Red. Red. Red.

Detailed description: This system contains measures 347, 348, 349, and 350. The music is marked *più f* (pianissimo). The texture remains dense with many accidentals. The *Red.* markings continue across the system.

ritard. - - -

351

8

p

cresc. -

Red.

354

8

Red.

Red.

Red.

357

8

rinforz.

8

8

Red.

Red.

Red.

360

8

ff

8

8

8

Red.

Red.

Red.

Red.

Red.

Andante (Tempo I)

366

ff

8

8

8

8

Red.