GROSSES KONZERTSOLO

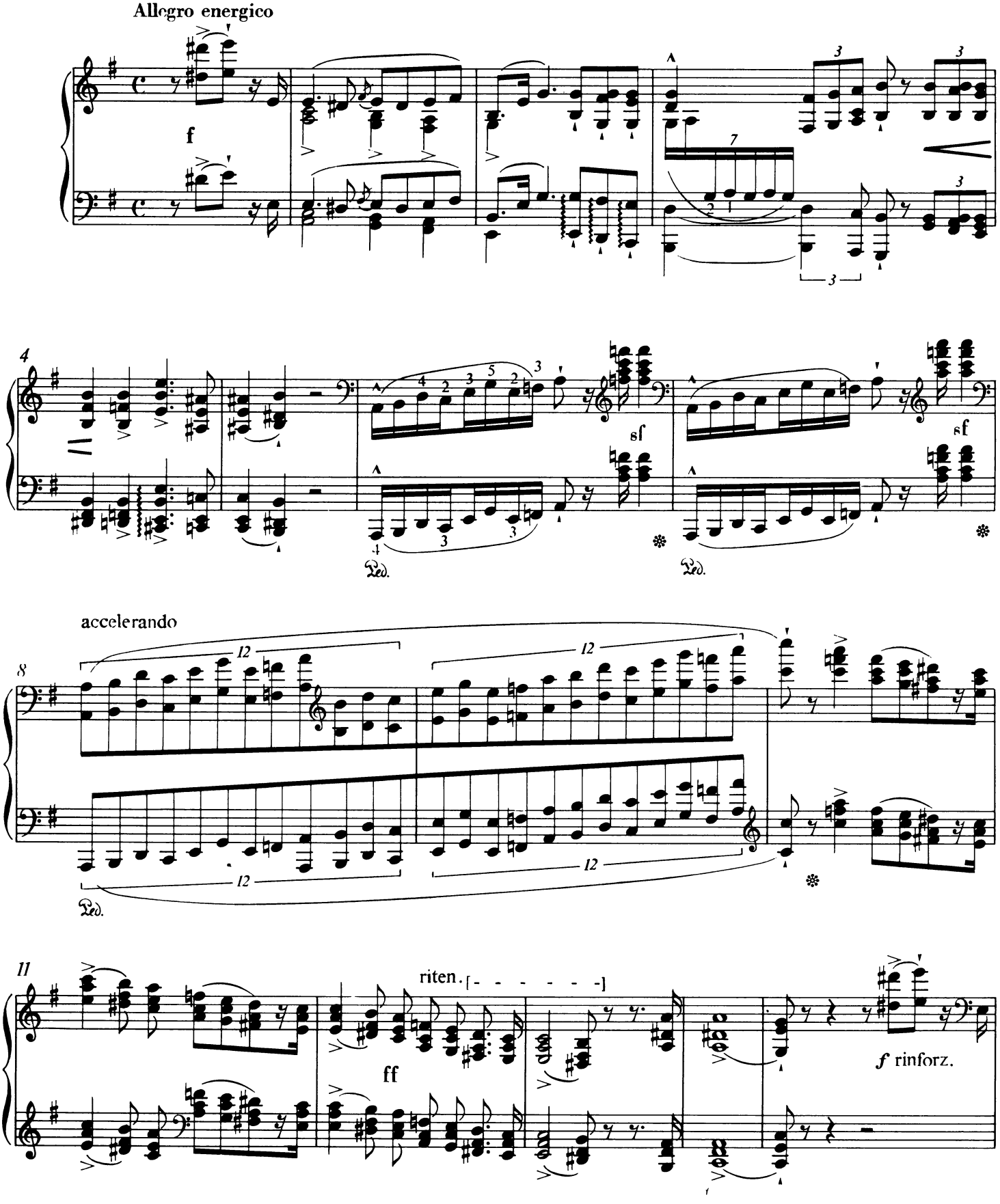
SONATE

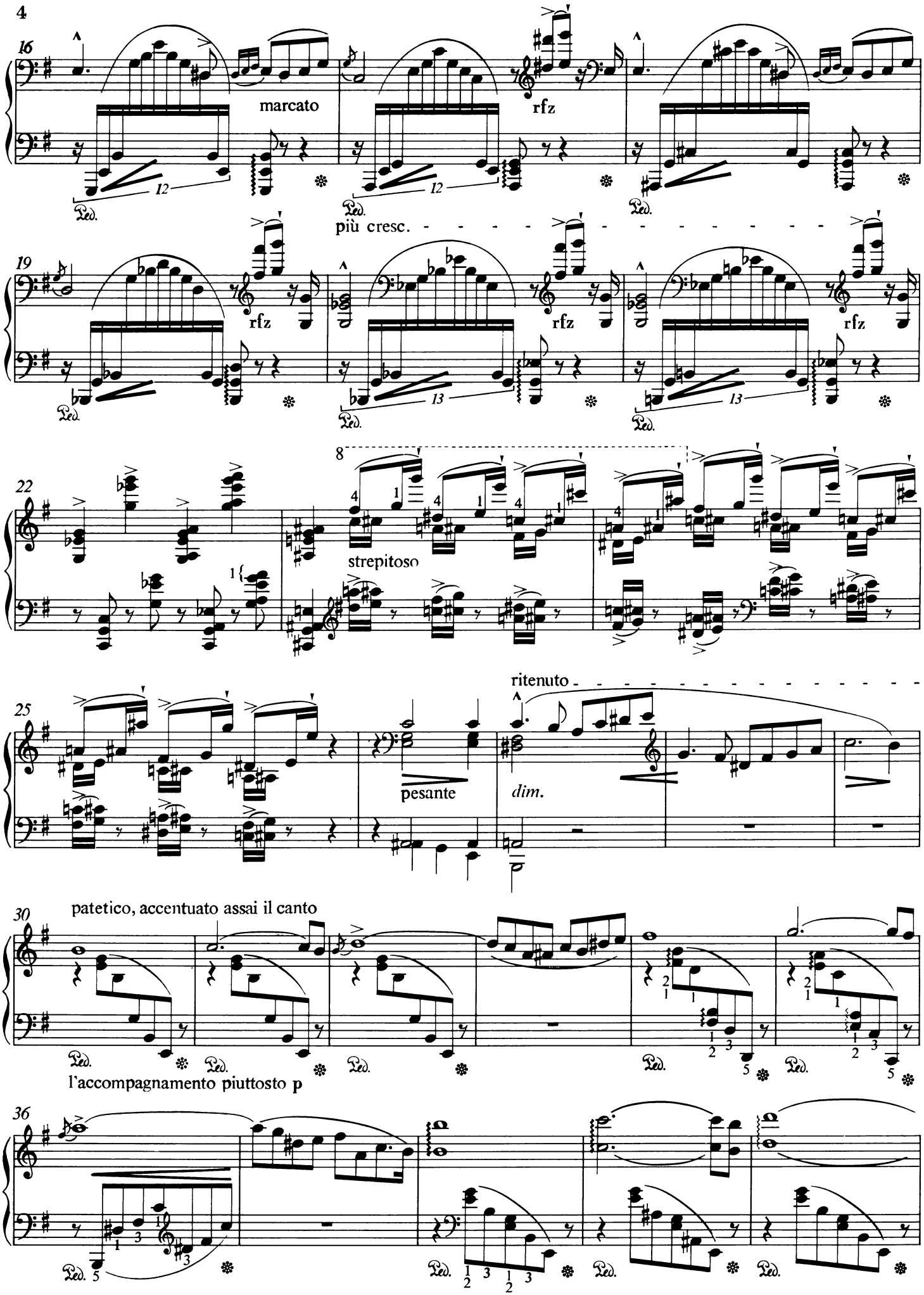
FANTASIE UND FUGE
über das Thema B-A-C-H

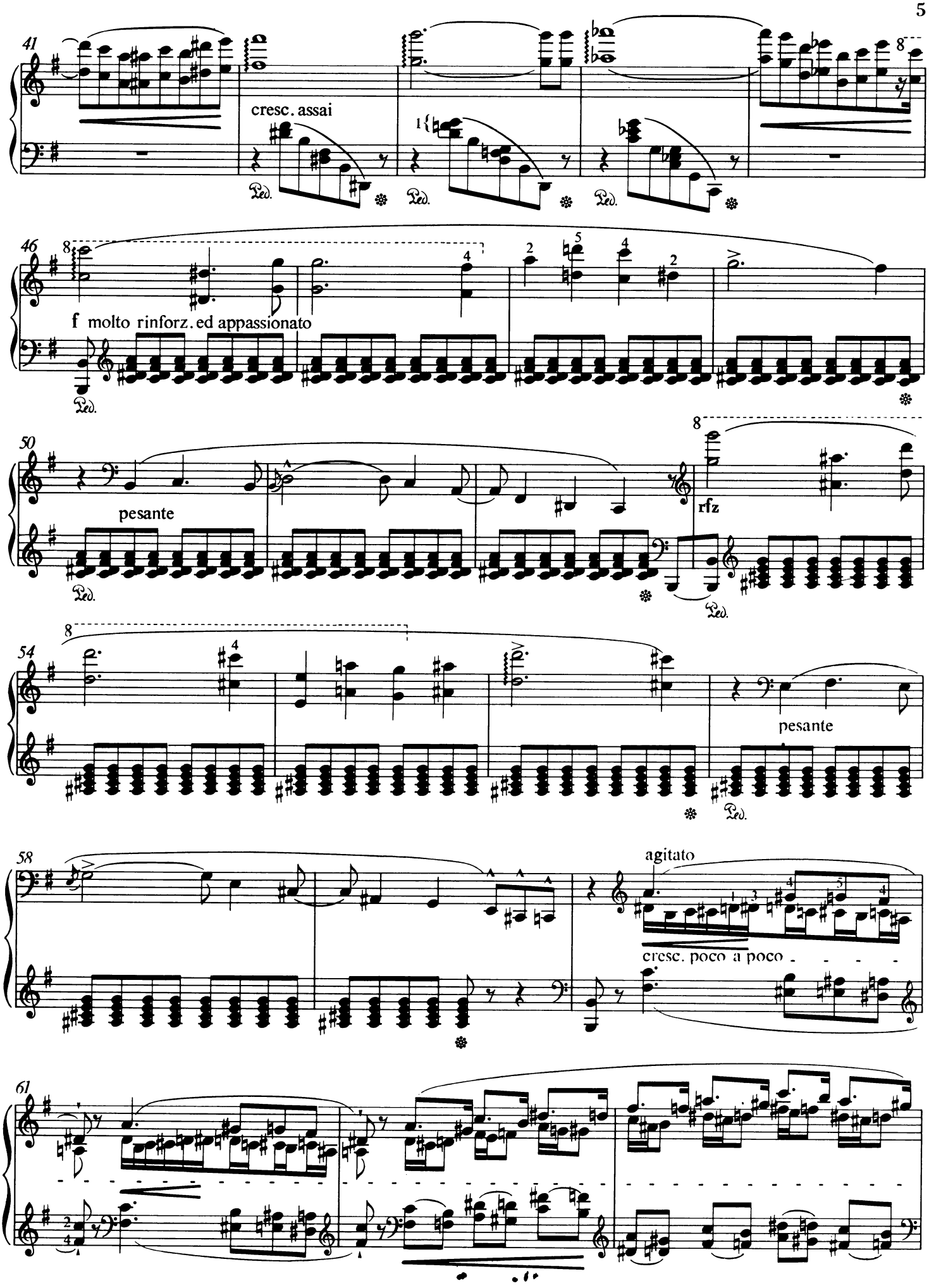
PRÄLUDIUM UND FUGE
über das Motiv B-a-c-h

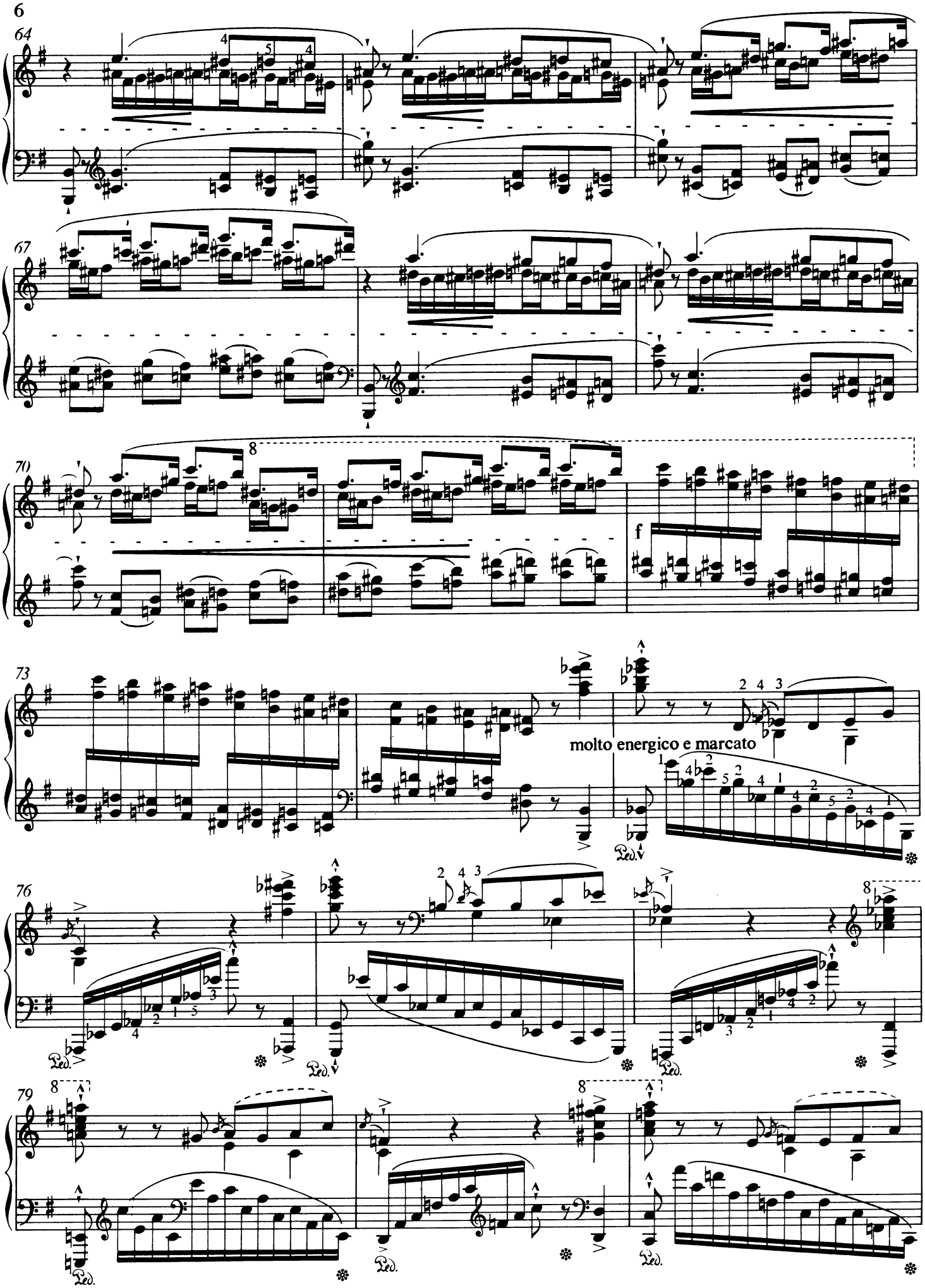
A. Henselt freundschaftlichst gewidmet

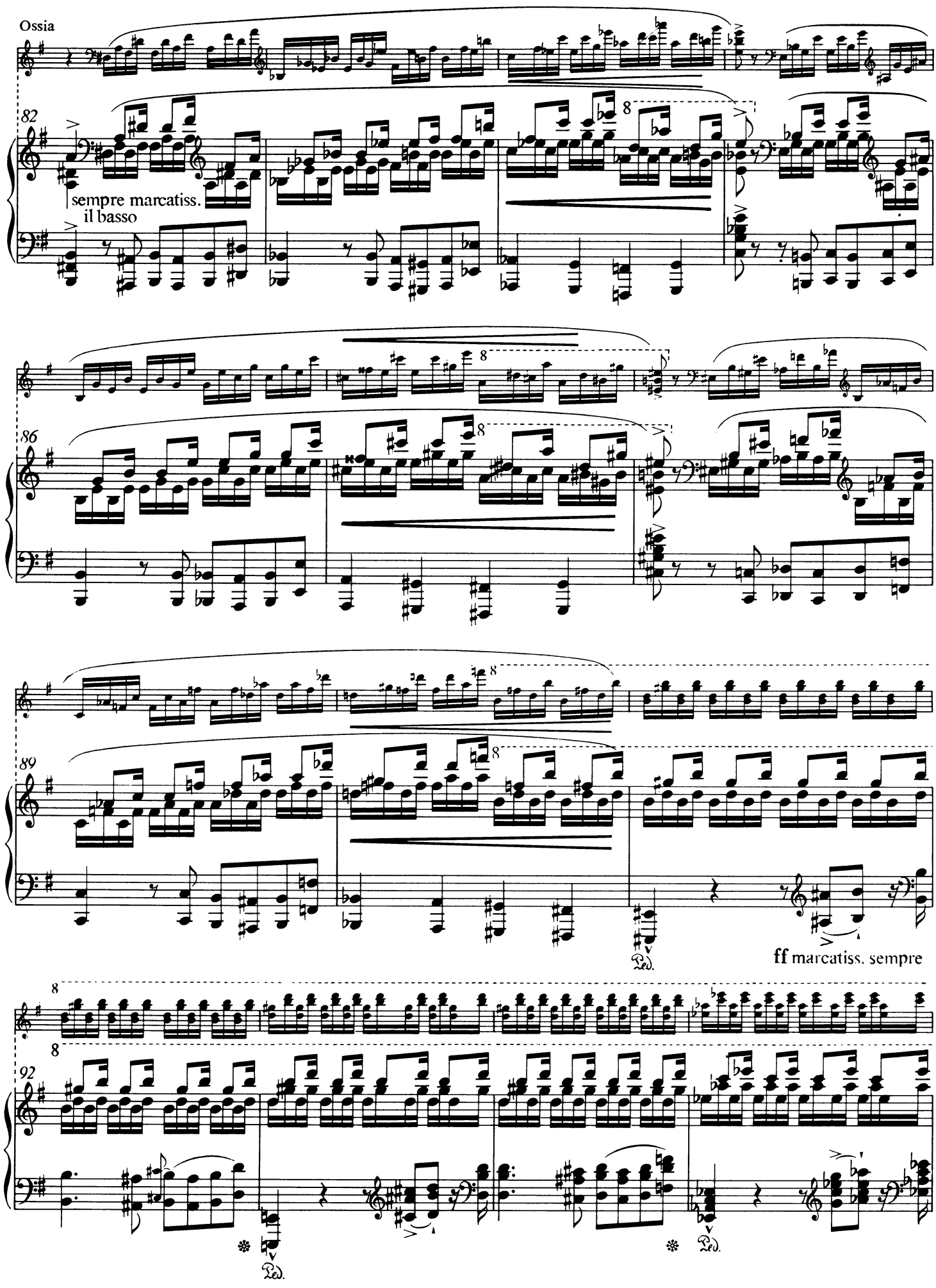
GROSSES KONZERTSOLO

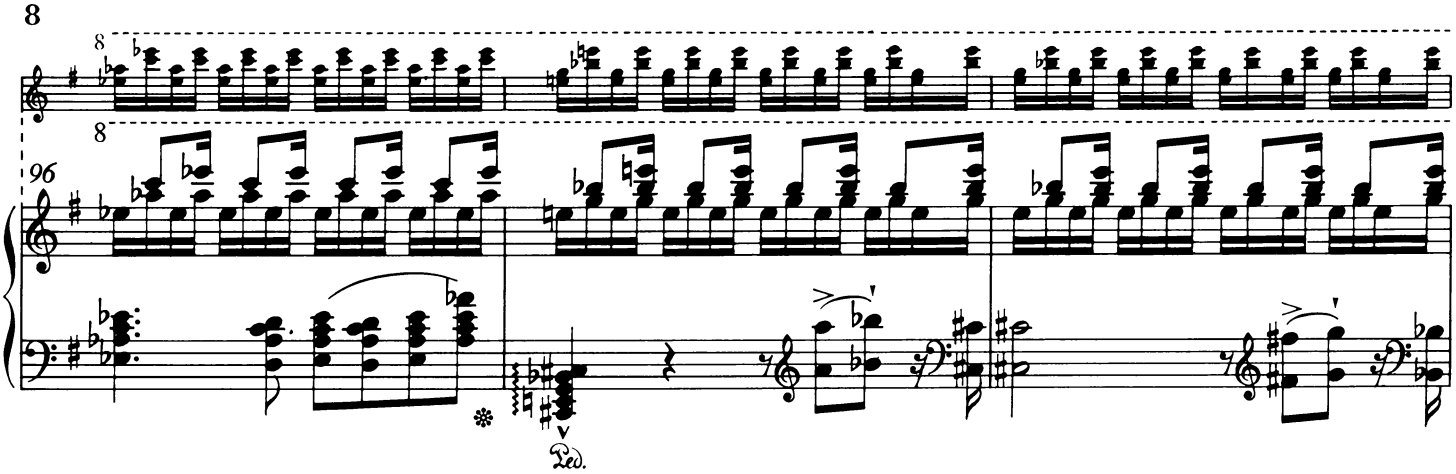


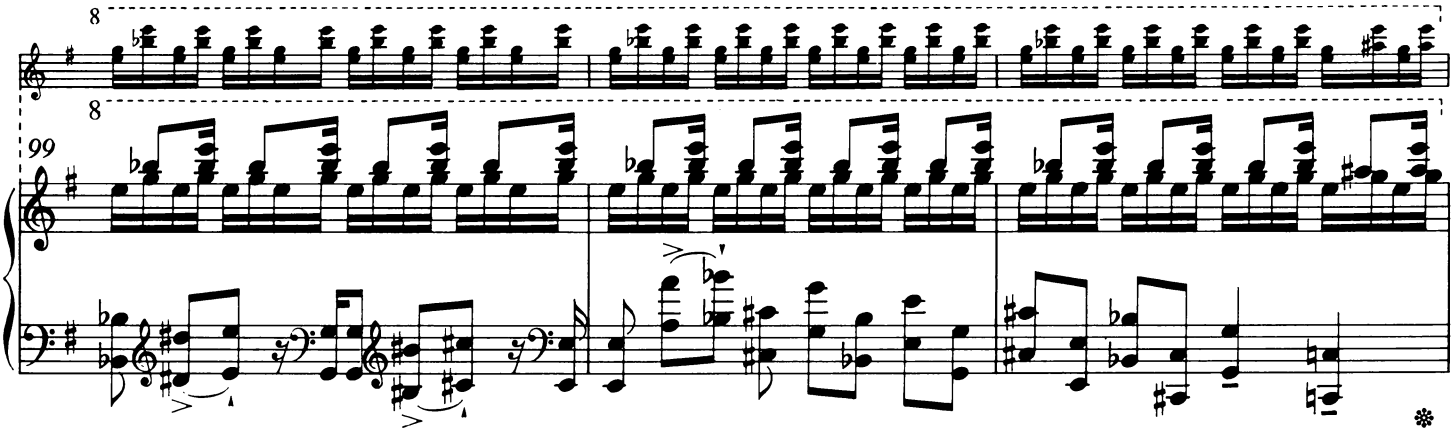

16
marcato
rfz
più cresc.
19
rfz
13
22
8
strepitoso
25
ritenuto
pesante
dim.
30
patetico, accentuato assai il canto
l'accompagnamento piuttosto p
36

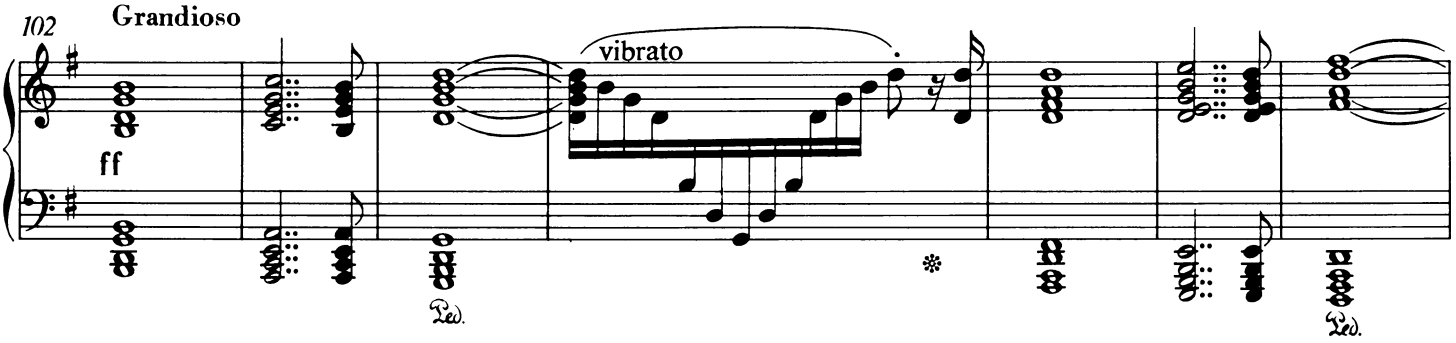

41
cresc. assai
Ped.
46
f molto rinforz. ed appassionato
Ped.
50
pesante
Ped.
rfz
Ped.
54
pesante
Ped.
58
agitato
cresc. poco a poco
61

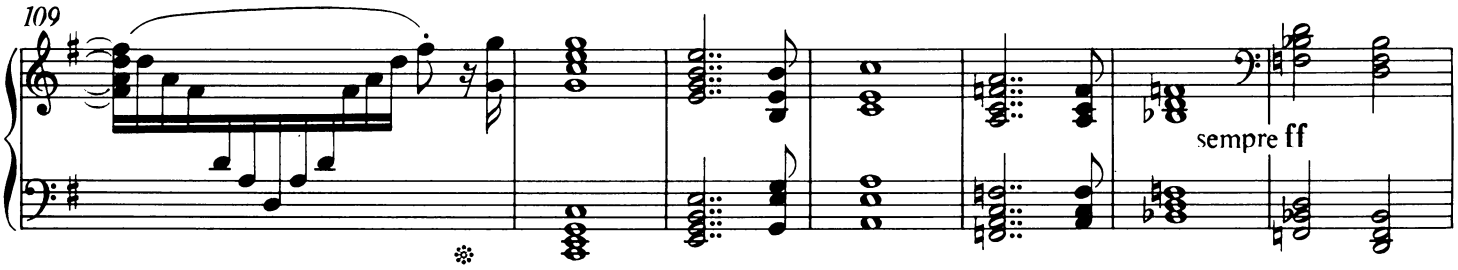

64
67
70
f
73
molto energico e marcato
76
79
Ped.

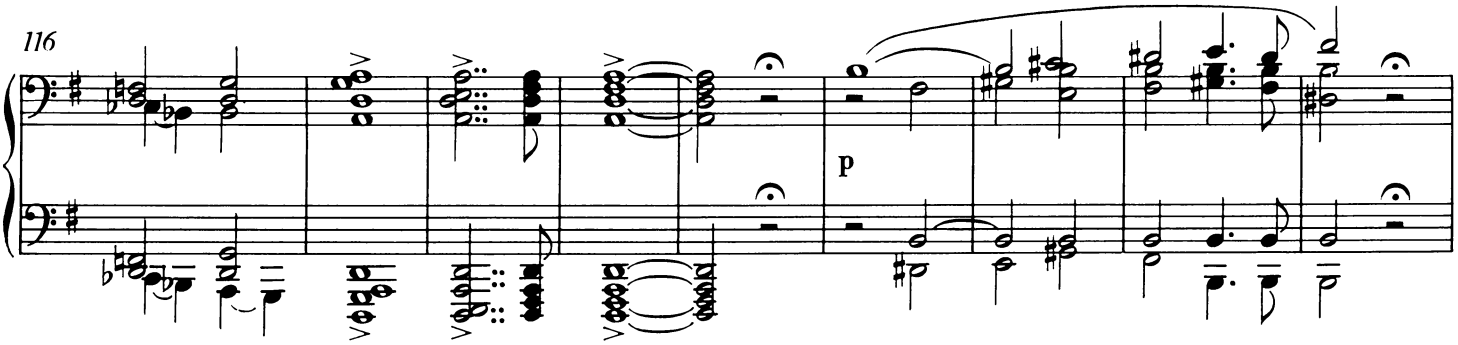

Ossia
82
sempre marcatiss.
il basso
86
89
Ped.
ff marcatiss. sempre
92
Ped.
Ped.

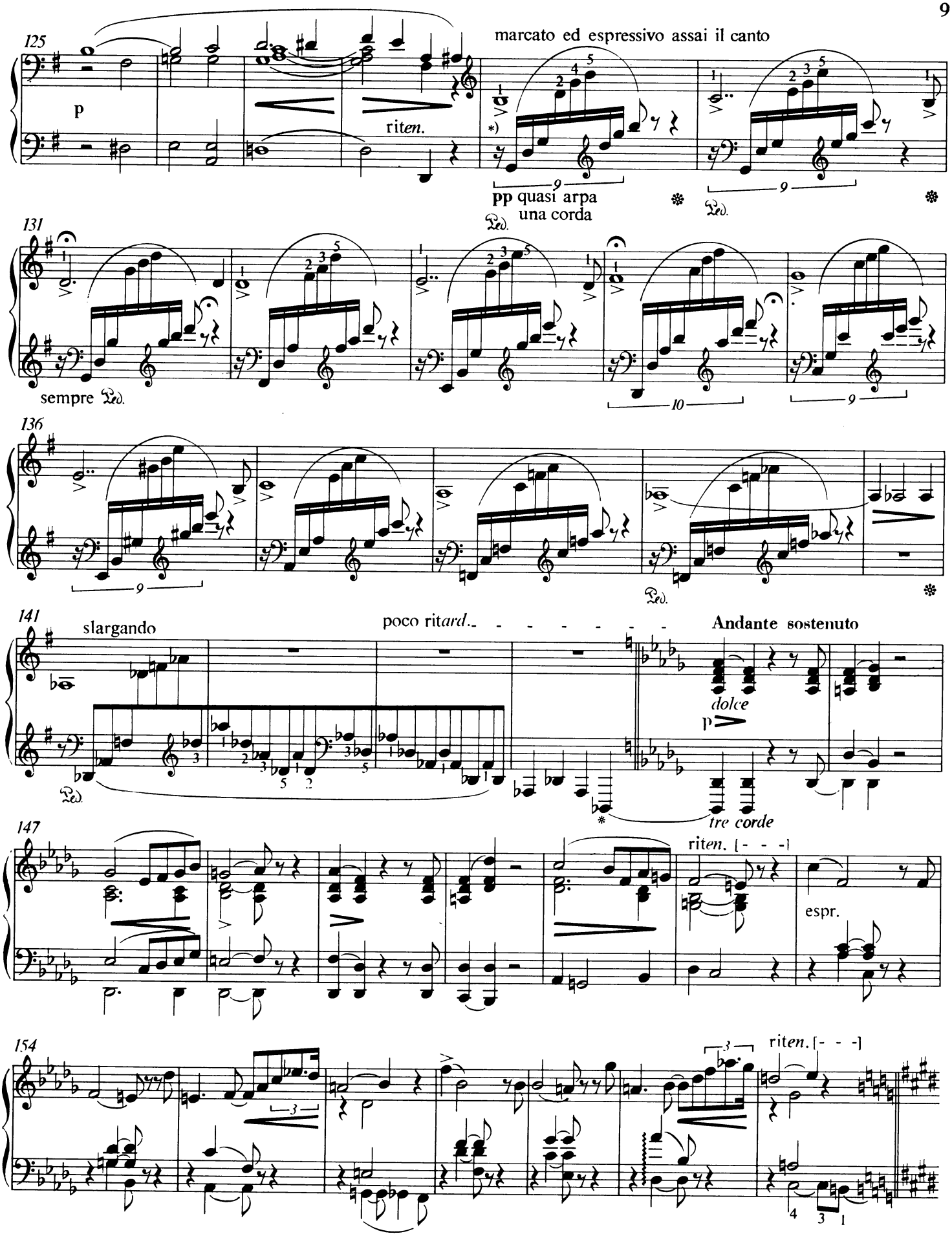

8
8
96
Ped.


8
8
99


102
Grandioso
ff
vibrato
Ped.
Ped.

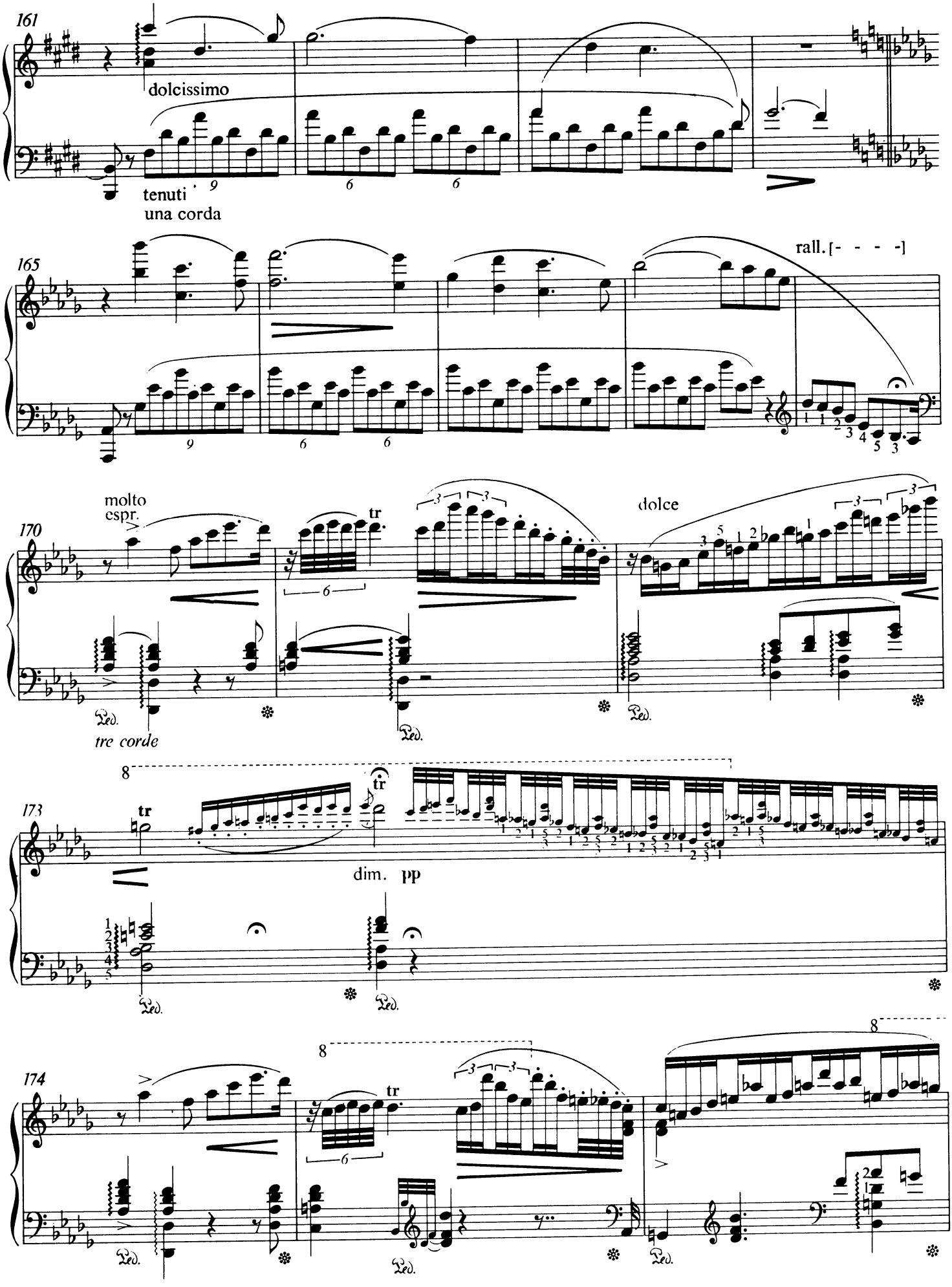

109
sempre ff

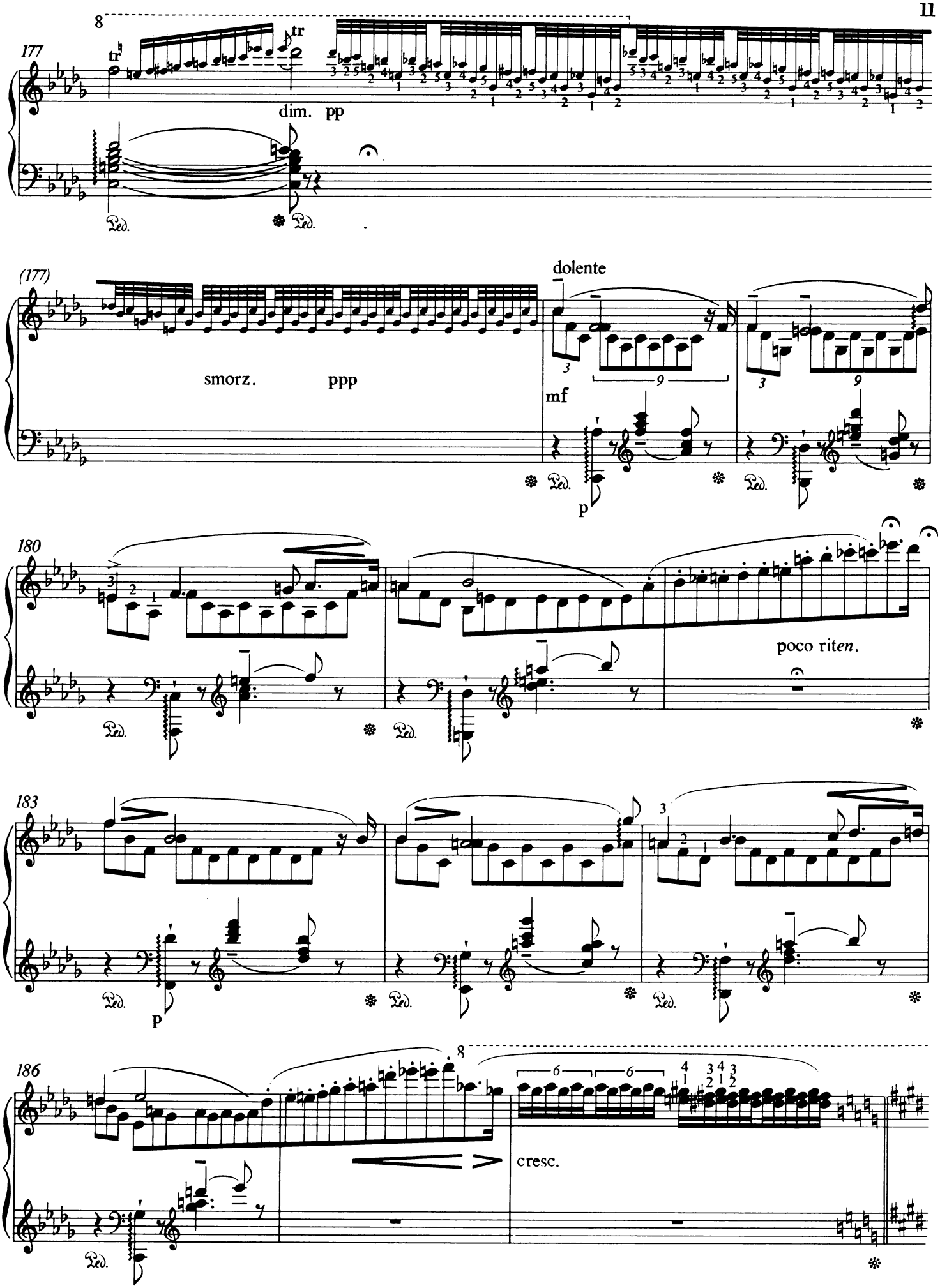

116
p

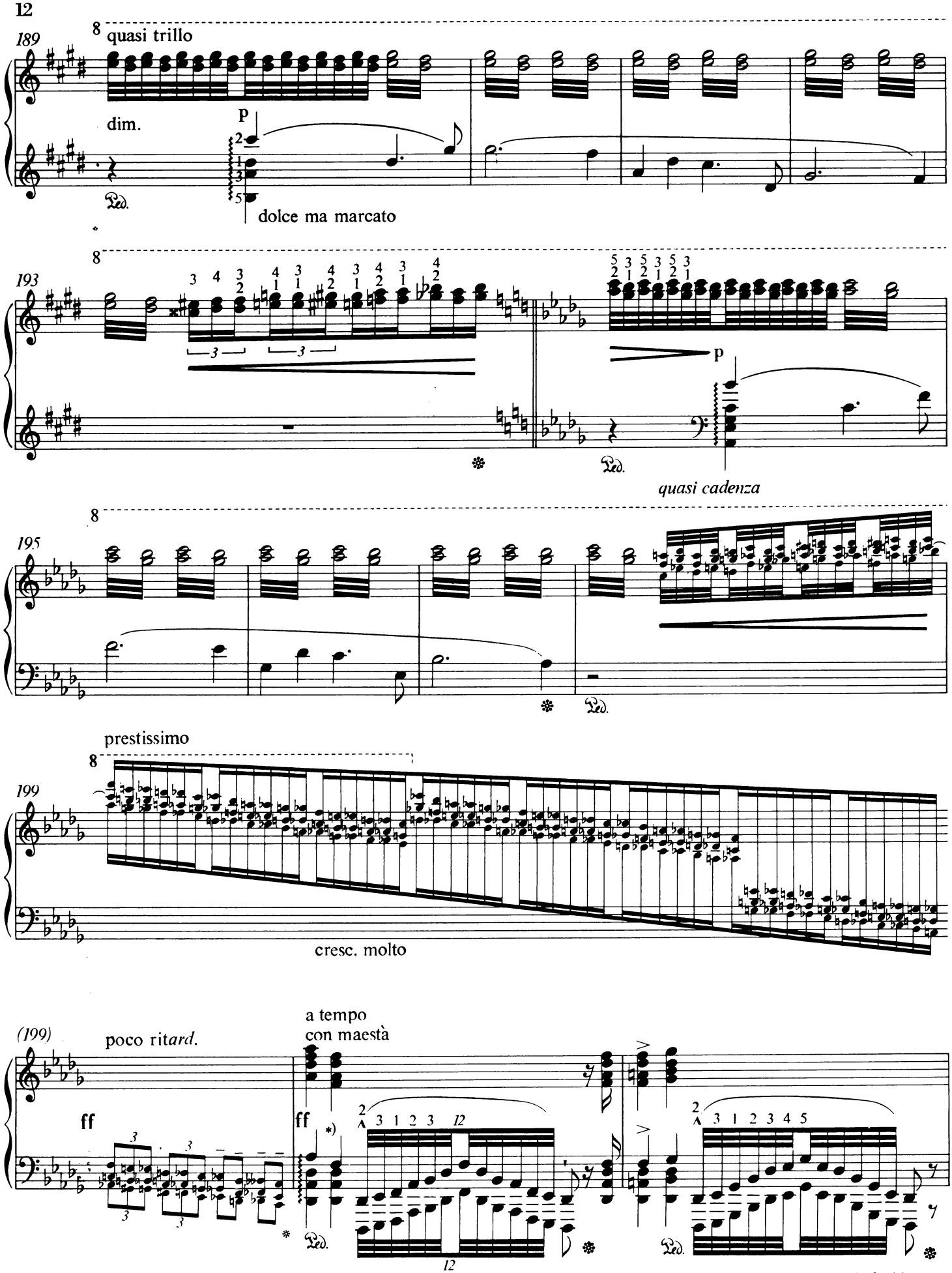


*) Liszt gab im Autograph an, daß die Sechzehntel und Achtel zwischen Takt 129 und 140 mit kleinem Stich einzutragen sind — vermutlich wegen der hintergrundartigen Begleitfunktion der Passagen und ihrer rhythmischen Ungebundenheit.

*) In the autograph manuscript Liszt indicates that the semiquavers and quavers between bars 129 and 140 should be in small notes, in all probability because of the background accompanying function and rhythmical freedom of the passages.

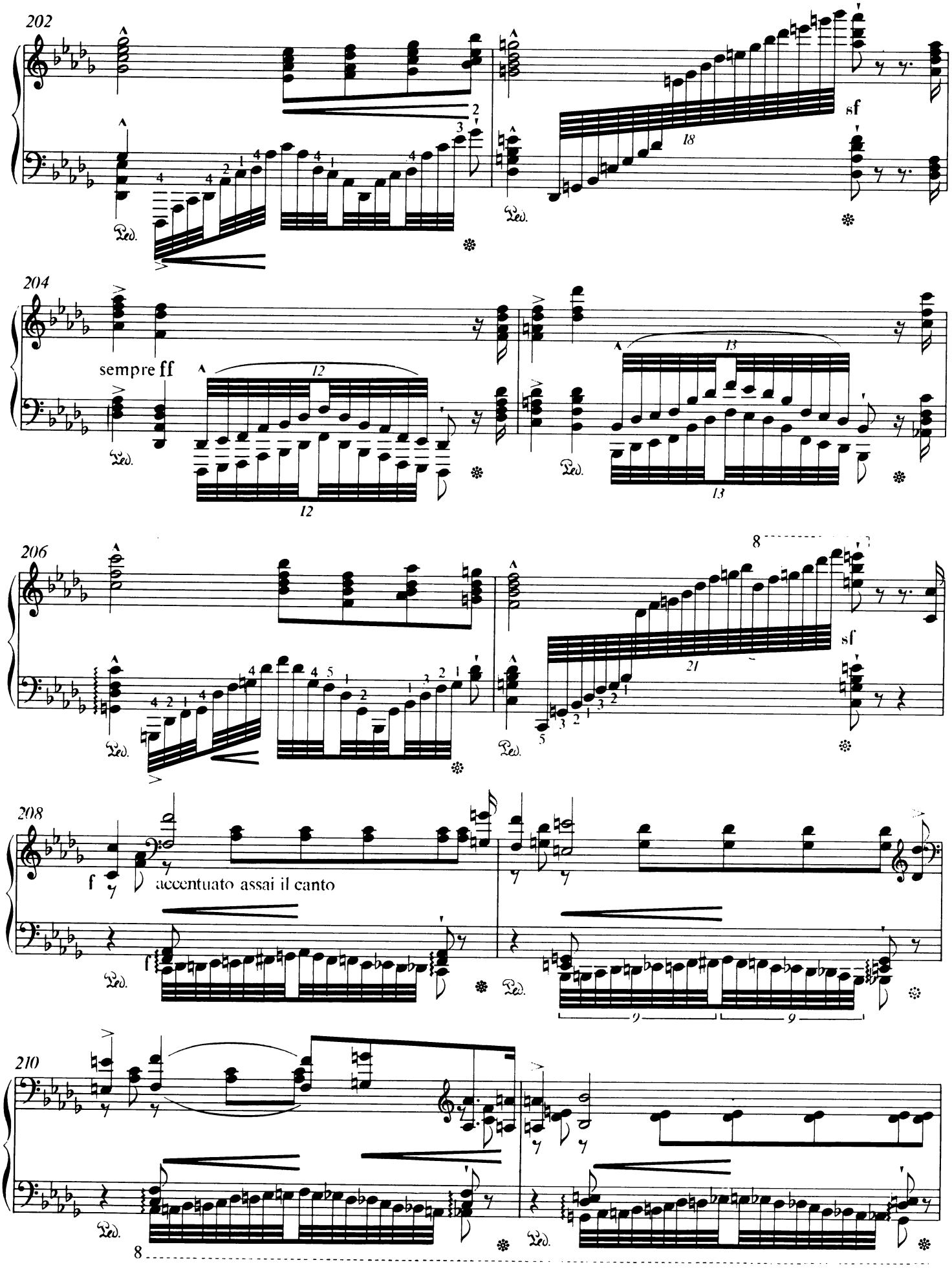

161
dolcissimo
tenuti
una corda
165
rall. [- - - -]
molto espr.
170
tr
dolce
Ped.
tre corde
173
tr
dim. pp
174


177
8
tr
dim. pp
Ped.
(177)
dolente
smorz.
ppp
mf
p
180
poco riten.
183
p
186
8
cresc.



*) Bei den weiteren Akkorden im Wert von Vierteln ohne arpeggio-Zeichen, die jedoch nur mit Brechung ausgeführt werden können, ist die Akkordbrechung quasi als Vorschlag zu spielen; der höchste Ton soll gleichzeitig mit dem Akkord der rechten Hand erklingen.

*) The subsequent chords of crotchet value not marked with an arpeggio sign but not to be executed otherwise should be played almost as grace notes: the top note should sound together with the chord of the right hand.


202
sf
204
sempre ff
206
sf
208
f
accentuato assai il canto
210

212

Ped. * Ped. *

214

Ped. * Ped. *

216

217

Allegro agitato assai
doppio movimento

cresc. rfz molto

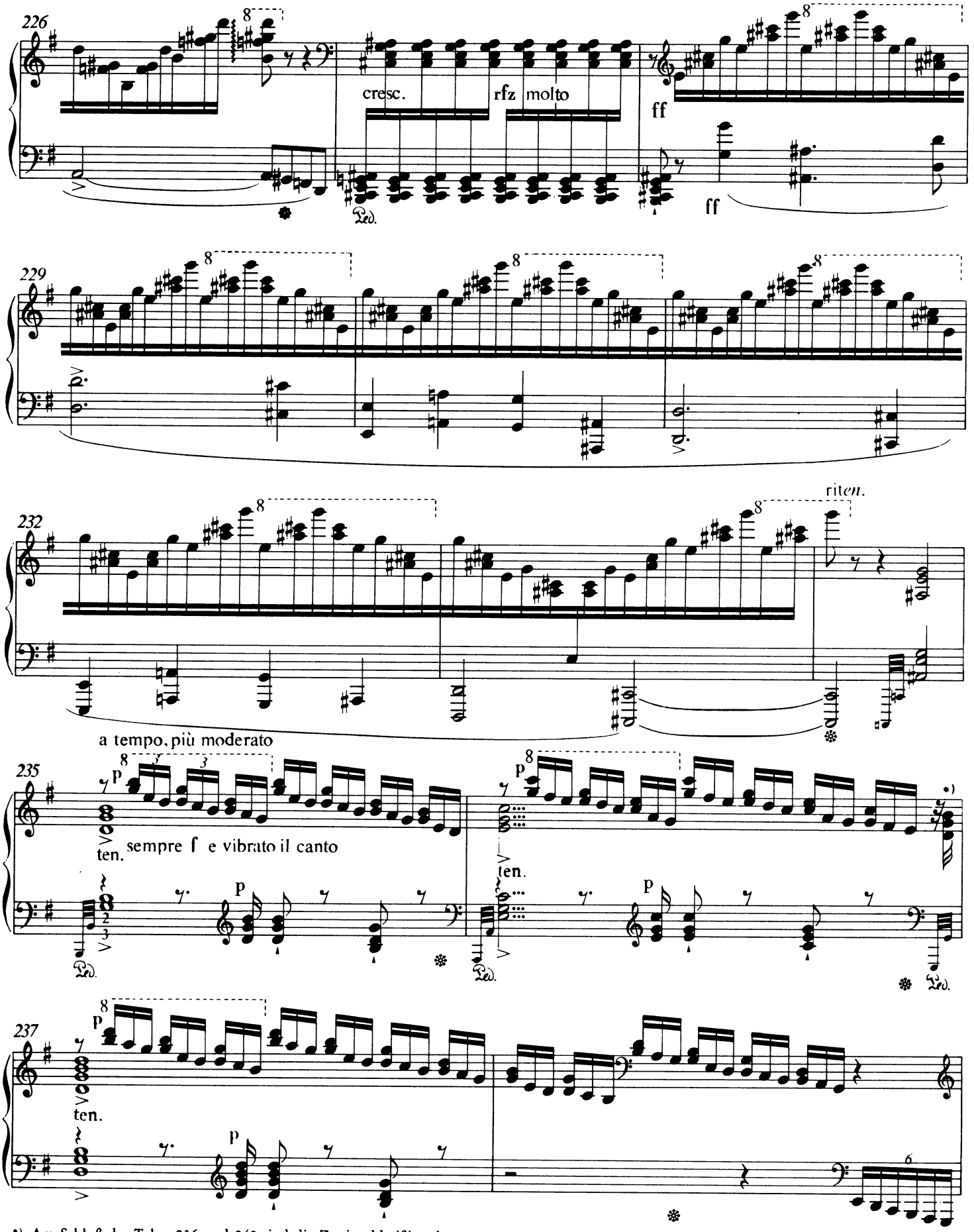
Ped. marcato appass.

220

cresc. rfz molto

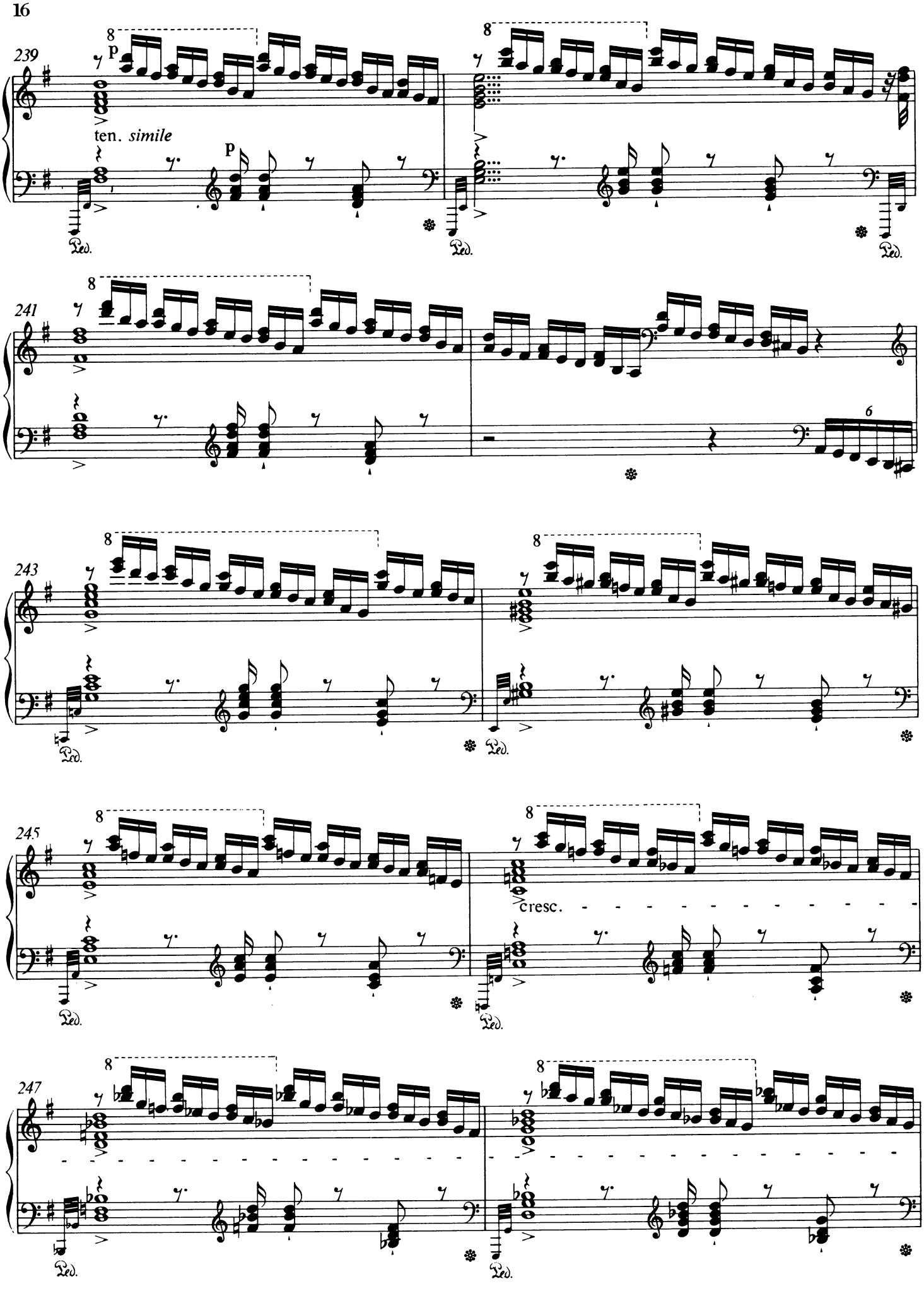
Ped.

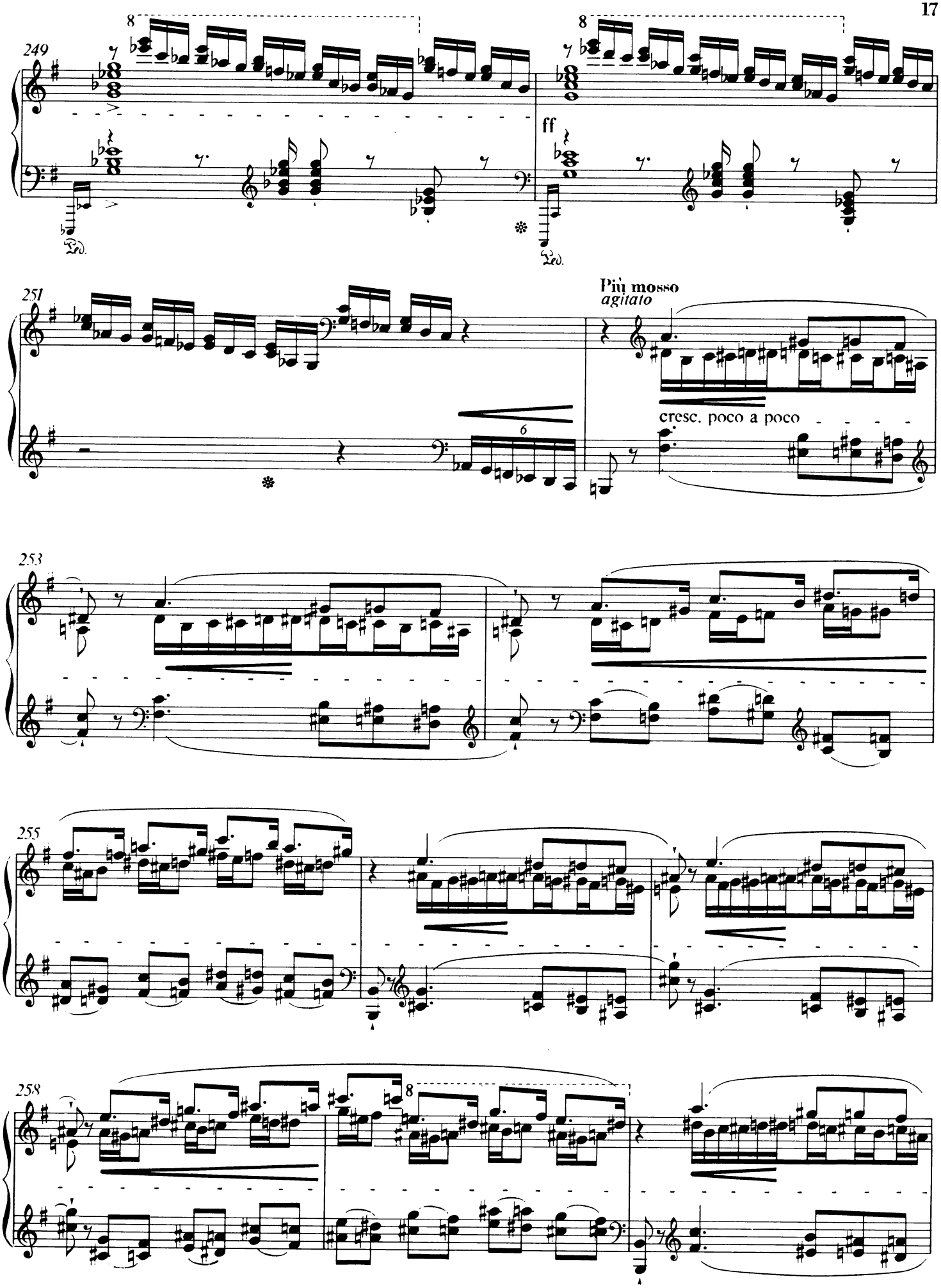
223

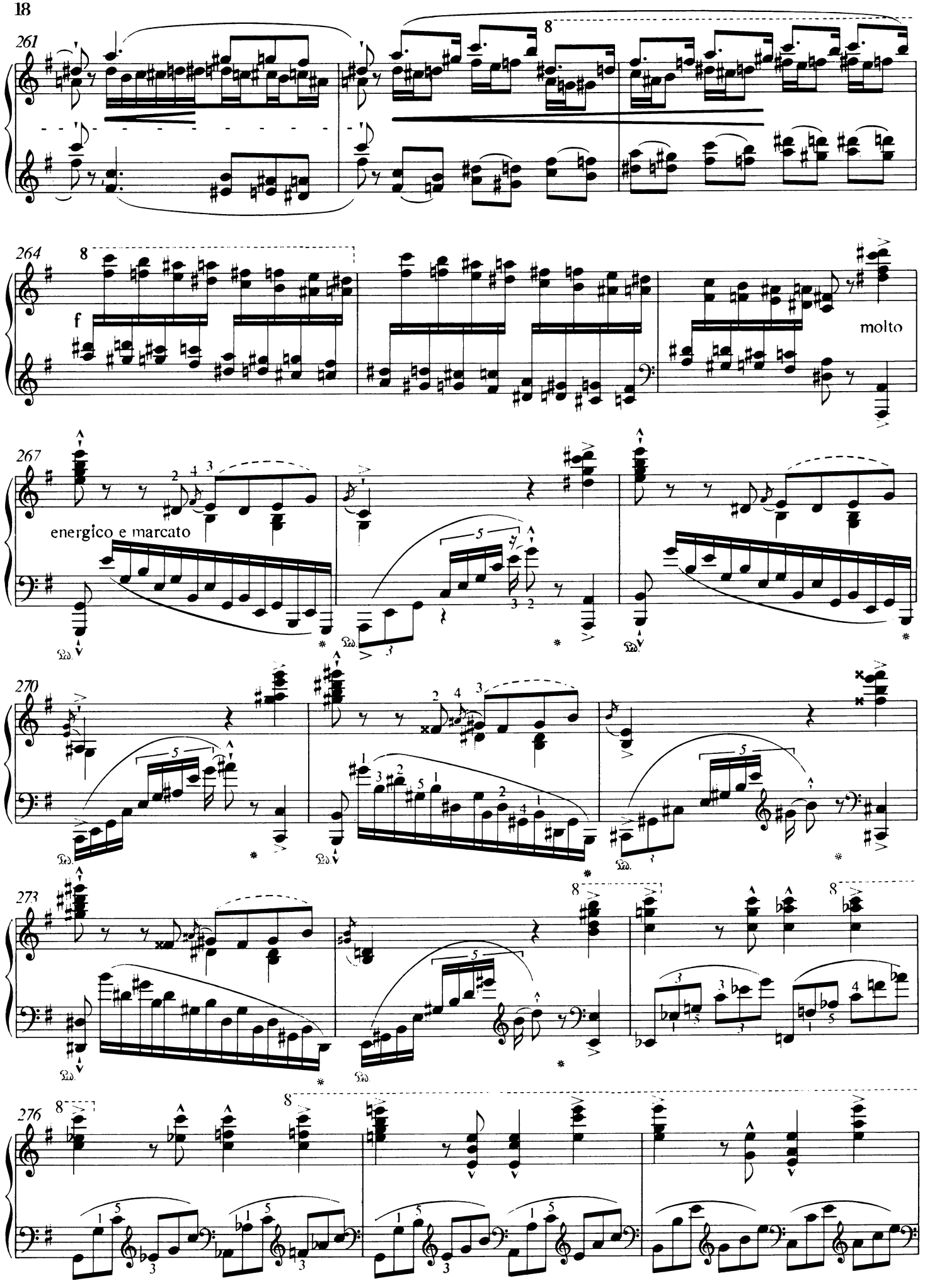


*) Am Schluß der Takte 236 und 240 sind die Zweiunddreißigstel und am Schluß der Takte 372 und 376 die Akkorde im Wert von Sechzehntel entsprechend ihrer Placierung nach dem Sechzehntel der letzten Triole der rechten Hand zu spielen. Diese vier Takte sind gemäß der ungewöhnlichen Schreibweise Liszts auch in der Praxis um je ein Sechzehntel länger.

*) The demisemiquavers at the end of bars 236, 240 and the semiquaver chords at the end of bars 372, 376 should be played after the last semiquaver of the triplet in the right hand. Due to Liszt's unusual notation these 4 bars are actually a semiquaver longer each.


239
8
p
ten. simile
p
Ped.
241
6
243
245
cresc.
247


249
8
8
ff
Più mosso
agitato
251
6
cresc. poco a poco
253
255
258
8


261
264
f
molto
267
energico e marcato
270
273
276

279

ff

282

Stretta

ff

286

290

294

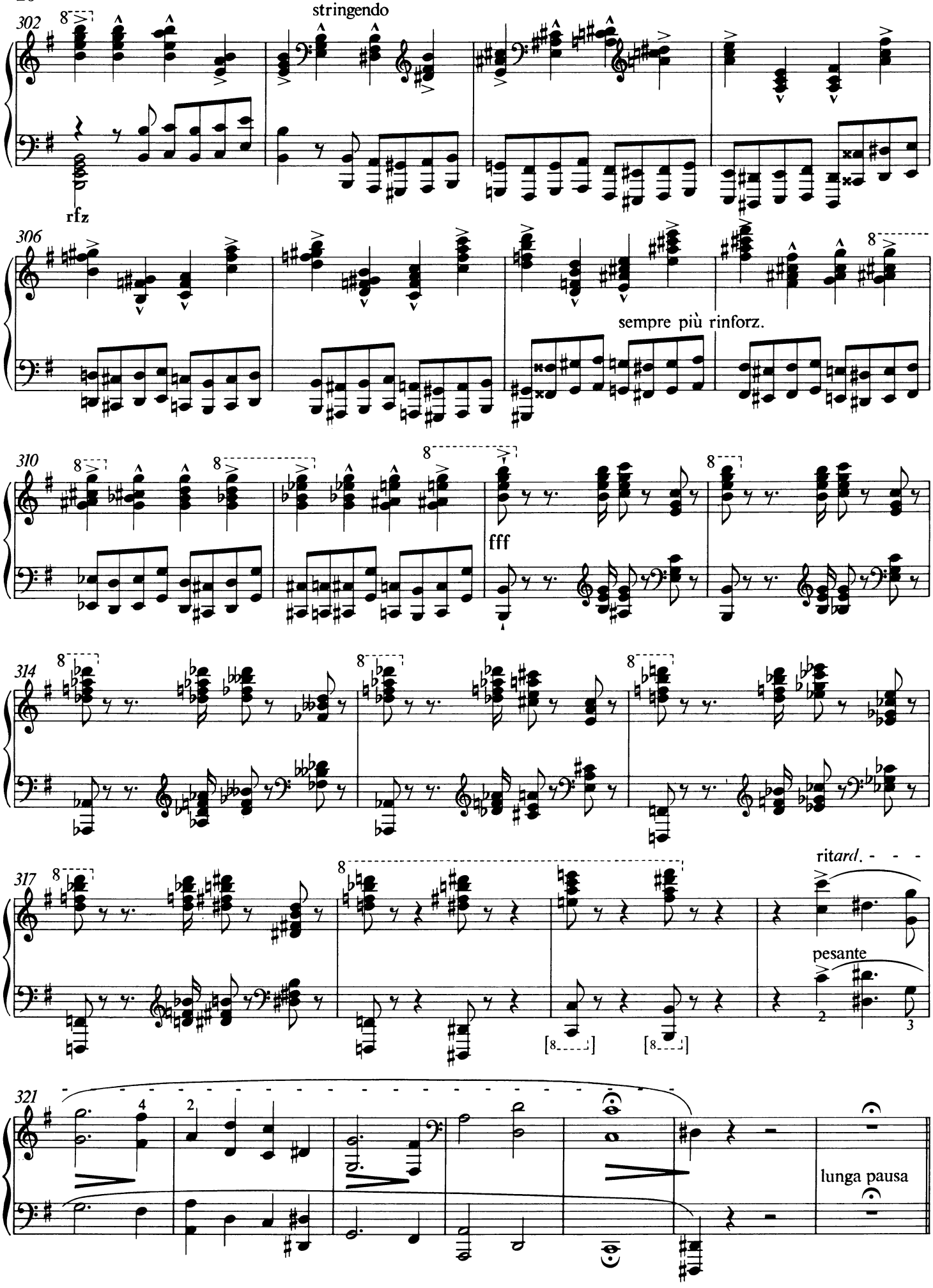
sempre più di fuoco

rfz

298

rfz

rfz


302
stringendo
rfz
306
sempre più rinforz.
310
fff
314
317
ritard.
pesante
321
lunga pausa

Andante, quasi marcia funebre

328 ten. ten. *ten.* *ten. simile*

espr. e sosten. assai

*)

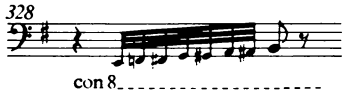
p

331

cresc. molto

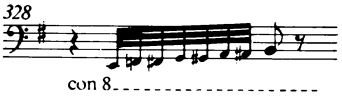
334 sf dim.

*) Liszt gab im Autograph auch die chromatische Variante dieser Passagen als Ossia. Bei der ersten Stelle erscheint es wie folgt:



Obwohl das Ossia nur zweieinhalb Takte lang ausgeschrieben ist, gilt es bis Takt 343. Beweis dafür ist, daß Liszt in Takt 342 eine chromatisch beginnende, doch später nicht mehr in Halbtönen

*) In the autograph manuscript Liszt also gives the chromatic variant of these passages as ossia. For the first section the ossia reads as follows:



Although the ossia is written out only for two and a half bars, it is valid until bar 343. Evidence for this is that in bar 342 Liszt again writes out the ossia with a chromatic opening but with a

337

Ped.

8

340

cresc. molto

cresc. molto

343

rfz

fortschreitende Variante des Ossia wieder ausschrieb:

342

[con 8

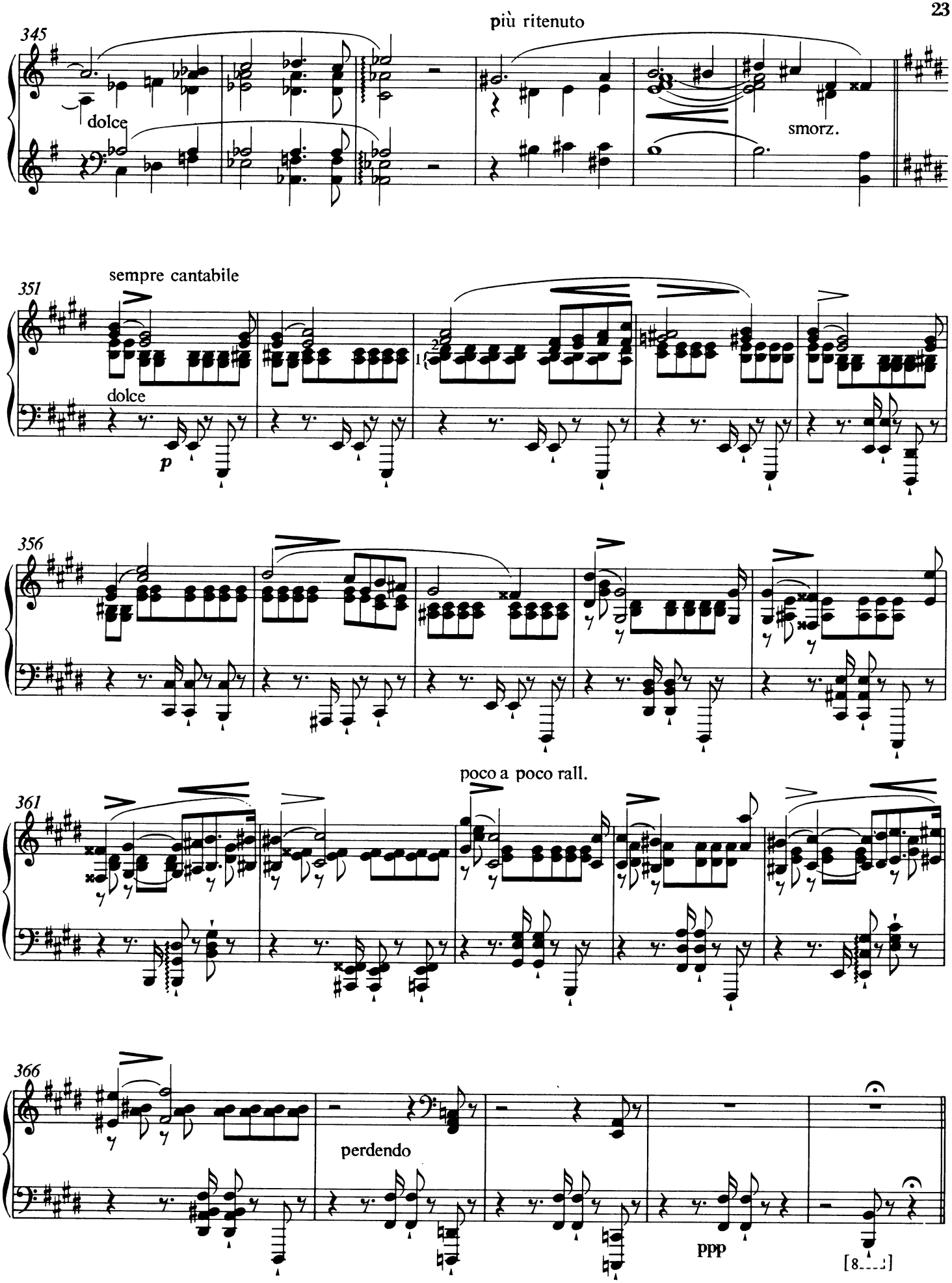
Es ist nicht bekannt, ob Liszt dieses Ossia aus inhaltlichen Gründen weggelassen hat oder nur, um ein sechszeiliges Notenbild zu umgehen. Die Entscheidung ist dem Vortragenden überlassen.

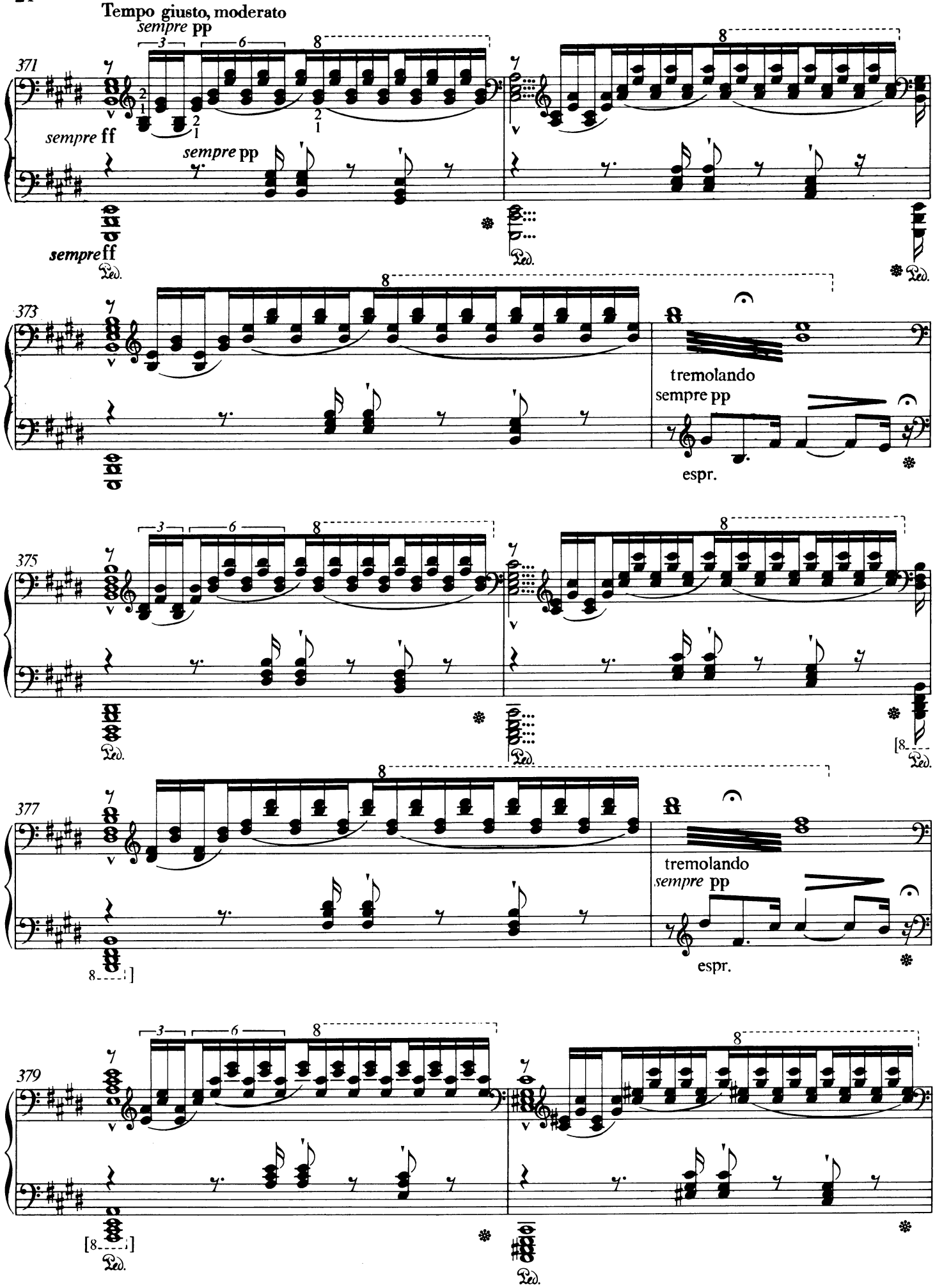
continuation which no longer proceeds in semitone steps.

342

[con 8

As a matter of fact it cannot be established whether Liszt omitted the ossia for musical reason, or simply because he wanted to avoid having a 6-stave-score. It is left to the performer to decide upon a version.


più ritenuto
345
dolce
smorz.
sempre cantabile
351
dolce
p
356
poco a poco rall.
361
366
perdendo
ppp
[8...]


Tempo giusto, moderato
sempre pp
371
sempre ff
sempre pp
sempre ff
Ped.
373
tremolando
sempre pp
espr.
375
377
tremolando
sempre pp
espr.
379

381

383

tremolando cresc.

quasi recitativo

385

tremolando sempre

più cresc.

recitativo

Ossia

386

ff

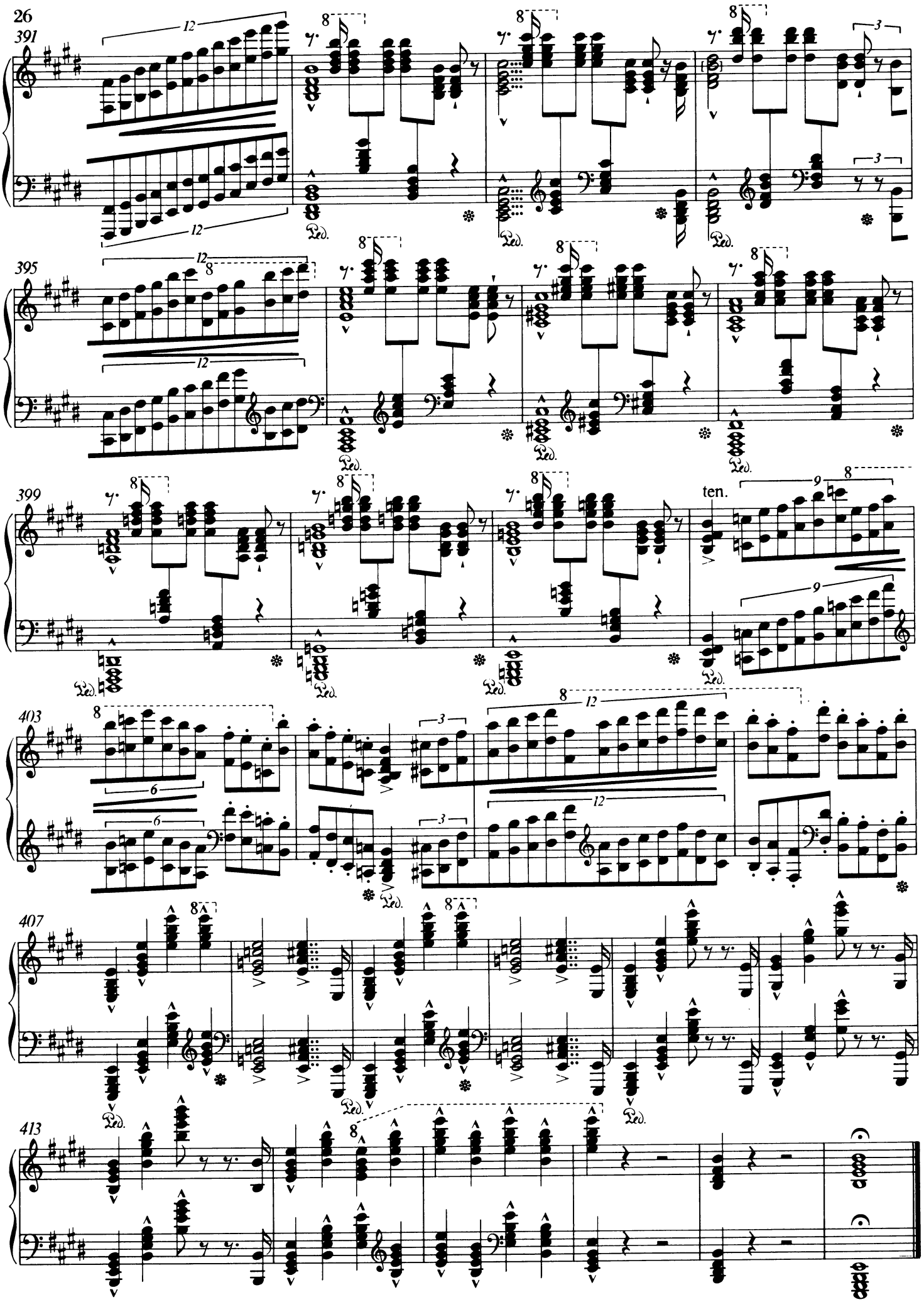
fff

Allegro con bravura

388

ff

Ped.


391
395
399
ten.
403
407
413