

7. APRÈS UNE LECTURE DU DANTE

Fantasia quasi Sonata

Andante maestoso **poco riten.** - - -

f **pesante**

6

f **pesante**

11 **poco riten.** - - - **Più moto**

f

16 **8** **8** **8** **cresc.** **ff**

20 *riten. molto* - - - -

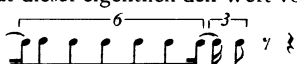
25

29 *stringendo*

32 *un poco ritard.* - - - -

35 *Presto agitato assai*

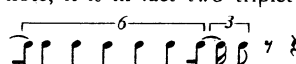
*) Die Notierung der zweiten Hälfte der Takte 26 und 28 ist in der rechten Hand rhythmisch ungenau. Da das Maß der synkopisierenden Verschiebung auch beim letzten herabspringenden Ton unverändert bleibt, hat dieser eigentlich den Wert von zwei Triolensechzehnteln:



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.

* Led.

41

44

47

50 *più cresc.* *rfz* *ff con impeto*
marcatissimo

53 8

mf disperato

Rev. *Rev.* *Rev.*

56

59

Rev.

62 8

Rev. *Rev.*

65 8 8 8

Rev. *Rev.* *Rev.* *Rev.* *Rev.* *Rev.*

68 8

cresc.

Rev. Rev. Rev. Rev. Rev. Rev. Rev.

71 8

sempre più rinforz.

Rev. Rev. Rev.

74

rfz

Rev. Rev.

77

ff marcatis.

Rev. Rev. Rev. Rev.

79

Rev. Rev.

93

cresc. - - - - -

8

Deo. Deo.

96

crescendo molto - - - - -

8

Deo. Deo. * Deo. Deo.

99

rinforz. - - - - -

8

Deo.

102

fff precipitato

8

Deo. Deo. Deo.

105

8

Deo. Deo. Deo.

108 8

sf

Dec.

III

Dec.

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

Dec.


119 *riten.* *dim.* *una corda*


Dec.

Andante (quasi improvvisato)

124 *dolcissimo con intimo sentimento* *simile* 8

Dec.

*) 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

130 *espressivo*
dolce

133 ⁸ *molto riten.*
pp
lunga pausa

136 *Andante*
ben marcato il canto
sempre legato
tre corde

139

*) 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 quaver in the left hand should be played as a triplet quaver 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 Liszt's 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

Rit.

161

affrettando

163

più crescendo ed appassionato

rall.

165

poco rall.

accelerando
8 non legato

167

p

170

sempre accelerando

172

cresc. - - -

175

8 rinforz.

quasi cadenza

177

ff

The musical score is written for piano and consists of nine staves, each representing a system of two staves (treble and bass clef). The key signature is G major (one sharp, F#). The time signature is 3/4. The piece begins at measure 167 with a tempo marking of 'accelerando' and a performance instruction of '8 non legato'. The first system (measures 167-170) includes a piano (p) dynamic marking. The second system (measures 170-172) is marked 'sempre accelerando'. The third system (measures 172-175) includes a crescendo (cresc.) marking. The fourth system (measures 175-177) is marked '8 rinforz.' (8 reinforced). The piece concludes with a 'quasi cadenza' section starting at measure 177, marked with a fortissimo (ff) dynamic. The score includes various musical notations such as slurs, accents, and repeat signs. The key signature has one sharp (F#). The time signature is 3/4. The piece ends with a 'quasi cadenza' section starting at measure 177.

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

3

3

3

Red.

193 *sempre p*

mf *Red.*

195

Red.

197

Red. *P*

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

Red.

202

Red.

205 *più cresc.*

208 *stringendo* *ff*

211 *Più mosso* *ff*

215 *ff*

219 *sempre ff*

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of five systems of music, each spanning four measures. Measure numbers 205, 208, 211, 215, and 219 are indicated at the beginning of their respective systems. The key signature is one sharp (F#). The score includes various musical notations: eighth and sixteenth notes, chords, triplets, and dynamic markings. The dynamics progress from *più cresc.* to *ff* and *sempre ff*. Performance instructions include *stringendo* and *Più mosso*. There are several *Rev.* (rehearsal) marks and asterisks (*) throughout the score. Some measures contain eighth-note triplets. The notation is detailed, with many beamed notes and complex chord structures.

223

8

8

fff

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

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226

8

Lead.

* Lead.

Lead.

Lead.

229

8

8

Red.

Red.

Red.

Red.

Red.

236

Musical score for 'The Rose Tree' (The Rose Tree). The score is written for piano and voice. The piano part features a complex, rhythmic melody in the right hand, often using triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment, primarily using eighth and sixteenth notes. The voice part is a simple, melodic line that follows the piano melody. The score is marked with a '236' at the beginning, indicating the measure number. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, with a double bar line separating them. The first system ends with a measure marked with a '236' and a '237' below it. The second system begins with a measure marked with a '237' and a '238' below it. The score is marked with a '236' at the beginning, indicating the measure number. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, with a double bar line separating them. The first system ends with a measure marked with a '236' and a '237' below it. The second system begins with a measure marked with a '237' and a '238' below it.

239

Led. * *Led.*

242

sempre marcatissimo

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

245

dim. poco a poco

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

248

p

* *Led.* *

251 senza rallentare

p

Led. * *Led.* *

254

Red. * Red. * Red. * Red.

258

più dim.

* Red. * Red. * Red. *

262

pp

Red. * Red. *

266

sempre pp

marcato

perdendo - -

Red. * Red.

269 *riten.* - - - - *molto rit.*

Leo.

Tempo rubato e molto ritenuto

273 *p* *lamentoso* *simile*

Leo.

276 *poco rinforz.*

Leo.

279 *più dim.*

Leo.

283 *pp* *ppp* *ppp*

Leo.

Andante

290 8 *pp* *tremolando*

295 8 *poco riten.*)* *marcato* *cresc.* *poco riten.*)*

Più mosso

300 *sf*

304 8 *stringendo* *ff* **Allegro** *fff*

*) 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.

318

poco a poco più di moto

Ped. Ped.

322 *ff*

8

Rev.

Rev.

Allegro vivace

325 *ff molto appassionato*

8

Rev.

sempre marcatis.

328 *sf*

8

Rev.

Rev.

Rev.

Rev.

331 *sf*

8

Rev.

Rev.

Rev.

Rev.

8

334

sf

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

8

337

Red. * *Red.* *

Presto

339

p

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

343

cresc.

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

347

più f

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

351 *ritard.* *p* *cresc.*

Red.

354

Red. Red. Red.

357 *rinforz.*

Red. Red. Red.

360 *ff*

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

366 *Andante (Tempo I)* *ff*

Red. Red. Red.