

ETÜDEN I    STUDIES I



ETUDES D' EXECUTION TRANSCENDANTE  
ETÜDEN IN AUFSTEIGENDER SCHWIERIGKEIT

1. PRELUDIO

Presto [♩=160]

The musical score consists of four staves of piano music. The top staff is in common time (C), treble clef, and has a dynamic of **f**. It features a melodic line with various accidentals and a forte dynamic **ff** in the middle section. The second staff is also in common time (C), bass clef, and has a dynamic of **ff**. The third staff is in common time (C), bass clef, and has a dynamic of **p**. The fourth staff is in common time (C), bass clef, and has a dynamic of **p**. The music includes performance instructions such as "energico", "rinforz.", "poco a poco cre-", "scen-", "do", "ed accelerando", and "sempre più forte". Measure numbers 8, 19, and 5 are indicated above the staves.

8  
9

*ff*

rit.

8

13 non troppo presto

8

rinforz.

C legatissimo  
mf

8

15 cre -

8

8

8

8

8

8

18 scen - do -

8

8

8

8

8

8

21 poco rallentando

8

fff

poco rallentando

8

\* Der Schlußakkord soll sich nicht verspäten! Das Maß des *rallentando* ist so zu wählen, daß die antizipierte Einteilung des vor dem Taktstrich mit kleinen Noten angegebenen Arpeggios ermöglicht wird.

\*The final chord must not be delayed! The degree of *rallentando* is to be determined in such a way that the arpeggio printed in smaller type before the bar-line may be inserted properly.

2.

**Molto vivace [♩= 152-160]***a capriccio*

*f* ben marcato  
ten.  
ten.

Led.  
\* Led.

molto cresc.  
ff  
p

string.  
sopra rinforz.

stacc.

*a tempo*  
 $\begin{smallmatrix} 2 & 1 \\ 4 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 2 & 1 \\ 4 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 2 & 1 \\ 3 & 4 \end{smallmatrix}$   
p leggero

string.  
sopra rinforz.

\* Das Fehlen der Stakkatopunkte in der rechten Hand weist auf eine andere Anschlagsart hin.

\*The absence of staccato dots in the right hand denotes a different kind of touch.

15      ten.  
f      p  
1 5      2 2 2 2 2 2  
4      4 4 4 4 4 4

16      Ped.  
1 5      2 2 2 2 2 2  
4      4 4 4 4 4 4

17      Ped.  
1 5      2 2 2 2 2 2  
4      4 4 4 4 4 4

18      poco a poco accelerando - - - - -  
f b  
p b  
1 5      2 2 2 2 2 2  
4      4 4 4 4 4 4

21      più mosso\*  
rinforz.

24      più rinforzando  
accelerando - - - - -

27      ff stacc.  
a tempo  
p ma marcato

\* Das durch *accelerando* hier bereits erreichte schnellere Zeitmaß soll noch eine weitere Beschleunigung im der Wiederkehr des Grundtempos vorangehenden Takt 28 ermöglichen.

\* The faster tempo which has here already been brought about by an *accelerando* is intended to allow a still greater increase of speed at bar 28, which precedes the return of the original tempo.

30

string.

rinf.

33

string.

rinf.

36

40

8

Ped.

44

crescendo

8

Ped.

\* Man beachte das Fehlen von Stakkatopunkten in der untersten Stimme. Der Unterschied ist beabsichtigt.

\* Note the absence of staccato dots in the bottom part. The difference is intentional.

8

8

48

*f* energico  
stacc.

52

*accelerando*

Prestissimo

8

8

56

59

8

8

62

stacc. rinforz. molto

Red.

\* Red.

\* Red.

\* Red.

\*

Musical score page 9, measures 65-78. The score consists of two systems of four staves each. Measure 65 starts with a dynamic of  $\text{ff}$ . Measures 66-67 show eighth-note patterns with dynamics *dim.* and *p*. Measure 68 begins with *poco rit.*, followed by *Tempo I* with a dynamic of  $\text{p}$ . Measures 69-70 continue the rhythmic pattern. Measure 71 features a dynamic of  $\text{ff}$  and a crescendo. Measures 72-73 show eighth-note patterns with dynamics *mp*,  $\text{ff}$ , *mf*, and *crescendo*. Measure 74 concludes with a dynamic of  $\text{sf}$ . Measure 75 begins with a dynamic of  $\text{ff}$ . Measure 76 shows eighth-note patterns with dynamics *molto ff*. Measure 77 concludes with a dynamic of  $\text{sf}$ .

82 8  

*sf*

*sf*

*marcatissimo*

86 8  

*rinforz.*

*sf*

90 8  

*sf*

*sf*

94 8  

*sf*

*sf*

98 8  

*fff*

*poco sostenuto*

### 3. PAYSAGE

Poco adagio [♩ = 58]

dolcissimo

\* *pp* sempre legato e placido  
una corda

8

un poco cresc. - - - - *mf* poco rallentando

12

*pp*      5 4 3    5 4 3 2    mp cantando

18

poco a poco crescendo - - - -

\* Die dynamischen Vorschläge haben lediglich informativen Charakter. Bei Liszt bedeutet *dolcissimo* zugleich auch *pianissimo*. Über die angegebenen Stellen hinaus verwende man nur dort das Pedal, wo dem Spieler das Erreichen einer Legatowirkung infolge der Konstitution seiner Hand nicht möglich ist.

\* The suggestions for dynamics have a purely informative character. Liszt's *dolcissimo* denotes at the same time *pianissimo*. In addition to the pedal-markings given the pedal is only to be used where the player cannot achieve a legato effect owing to the formation of his hand.

23

*mp*

dolce

*pp*

28

8

*f*

rinforz.

poco a poco

34

Un poco più animato il tempo

diminuendo - - - e rallentando - - - smorz.

*pp* dolcissimo

39

poco rallentando

sotto voce e

44

sempre dolcissimo

*legato*

49

poco a poco più forte -

*tre corde*

54

energico

vibrante -

subitopp dolce, sotto voce

59

stringendo -

crescendo -

più rinforz.

64

con ped.

*Tempo ritenuto ed appassionato assai*

69

poco rit.

m.s.

sempre f

*ped.*

\* Die abwärts schreitenden Skalengänge der oberen Stimme in der rechten Hand verlangen ein Übergehen auf den 3/4-Takt. Die mit der linken Hand zu spielende höchste Stimme verbleibt dagegen – selbst in den syncopierenden Takten – auch weiterhin im 6/8-Takt. Man bemühe sich, die beiden Stimmen selbständige hervorzuheben! Die Bezeichnung *Tempo ritenuto* bedeutet keine örtliche, augenblickliche Verlangsamung, sondern ein Zurückhalten des Tempos im folgenden, zehn Takte langen Teil, nach welchem in Takt 81 das ursprüngliche Tempo wiederkehrt.

\* The descending scale passages in the upper part, right hand, need to be played in 3/4 time. The uppermost part, however, which is to be played with the left hand, remains in 6/8 time, even in the syncopated bars. One should try to emphasize the independence of the two parts. The marking *Tempo ritenuto* does not denote here an immediate slowing down but rather a holding back of the tempo in the ten-bar-long passage which follows, after which, at bar 81, the original tempo returns.

74

Lied.

\* Lied.

\* Lied.

\* Lied.

\* Lied.

\* Lied.

79

*Tempo I*

ritenuto -

dolce, pastorale

una corda

84

mp

pp

8

89

sempre più dolce e rallentando

p legato

pp

94

8

estinto -

ritardando -

## 4. MAZEPPA

**Allegro**

ff

Cadenza ad libitum

p

con ped. \*

cresc.

rinforz.

m.s.

\* Der handlungsmäßige Inhalt des Werkes (Schlachtgetöse, Lärm des flüchtenden Heeres) verlangt ungewöhnlich reichlichen, auf Klangfärbung gerichteten Pedaleinsatz. Man verwende auch Pedalvibrato!

\* The programmatic content of the piece (the sound of battle, the din of the fleeing army) calls for an unusually rich use of the pedal, aimed at achieving maximum tone colour. Pedal vibrato should also be used.

## Allegro [♩ = 112 - 116]

\* Der von Liszt angegebene, seiner Handform und Spieltechnik entsprechende Fingersatz beweckt maximale Trennung der Töne.

- \* Liszt's fingering, which is based on his own technique and the formation of his own hands, produces the clearest possible articulation.

**\*\* Man unterscheide im Anschlag präzise zwischen den mit Stakkatozeichen bezeichneten und den nicht bezeichneten Akkorden.**

\*\* One's touch should differentiate precisely between chords marked with staccato dashes and those not so marked.

Musical score for orchestra and piano, pages 13-20. The score consists of four systems of music, each with multiple staves (string sections, woodwind sections, brass section, and piano). The key signature changes from G major (two sharps) to F major (one sharp) and then to E major (no sharps or flats). Measure numbers 13, 15, 18, and 20 are indicated at the beginning of each system. Dynamics such as *sf* (fortissimo), *ten.* (tenuto), and *sf* (fortissimo) are marked throughout the score.

13

15

18

20

*sf*      *ten.*      *sf*      *ten.*      *sf*

22

23

8

ten.  
ten.

25

Piano à 7 octaves

8

il più forte possibile

27

8

3 il più forte possibile C

29

poco rall.

C

\* Innerhalb der fortbestehenden Triolen sind die Oktaven von dieser Stelle an als vollwertige Achtel zu spielen.

\* Without departing from the steady triplets of the crotchets the octaves from this point on are to be given the significance of full quavers.

31      *sempre ff*

34      *ten.*    *ten.*  
*simile*

37      *ten.*    *ten.*    *meno f*

40      *ten.*    *cresc.*

43      *rinf.*  
*ten. \**

\* Das auf Stakkatissimo-Ausführung bezügliche *simile* in Takt 34 verliert hier seine Gültigkeit. Das Tenuto hebt sowohl den Höhepunkt wie auch die enharmonische Umdeutung as-gis hervor.

\* The *'simile* in bar 34, aimed at securing as staccatissimo an articulation as possible, here loses its significance. The tenuto emphasizes both the climax and the enharmonic change ab-g $\sharp$ .

46

sf ff

49

sf sf

52

sf ten. sf ten.

55

57

\* Auch die äußeren Stimmen sollen Legatowirkung haben.

\* The outer parts too are to be played legato.

Musical score for piano and voice, page 10, measures 60-71.

Measure 60: *quasi cadenza*. The piano part features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The vocal line consists of eighth-note chords.

Measure 61: The piano part continues with eighth-note chords. The vocal line has eighth-note chords. A dynamic marking *rit.* (ritardando) is present.

Measure 62: *a tempo*. The piano part has eighth-note chords. The vocal line has eighth-note chords. Dynamics: *p*, *il canto marcato e vibrato assai*, *con ped.*

Measure 66: The piano part has eighth-note chords. The vocal line has eighth-note chords.

Measure 71: The piano part has eighth-note chords. The vocal line has eighth-note chords.

75 8  
8  
8  
2 1 3 5  
3 3 3  
p

il canto espressivo ed appassionato assai

80  
p

83  
86

cresc. - - -

89  
più cresc. - - -

92                      p                       $\begin{matrix} 4 & 4 & 4 \\ 2 & 1 & 3 \end{matrix}$                $\begin{matrix} 1 & 2 & 3 & 4 & 3 & 4 & 5 & 3 & 4 \end{matrix}$

94                       $\begin{matrix} 4 & 4 & 4 \\ 2 & 1 & 3 \end{matrix}$               8                      cresc.

Ossia

97                      8                       $\begin{matrix} 5 & 4 & 5 & 4 & 5 & 5 & 4 \\ 3 & 2 & 2 & 2 & 2 & 2 & 1 \end{matrix}$                $\begin{matrix} 1 & 1 & 1 & 1 & 1 & 1 & 1 \end{matrix}$               rinforz. ^

99                      8                      rinforz.

101                      con ped.

stringendo -

104

108

8

Piano à 7 octaves

8

poco rallentando

**Animato**

114 *leggero*  
mp

118

122

126

130 8

This musical score consists of five staves of piano music. The first staff begins at measure 114 with a dynamic of *leggero* and *mp*. The second staff begins at measure 118. The third staff begins at measure 122. The fourth staff begins at measure 126. The fifth staff begins at measure 130, with a measure repeat sign indicated by the number '8'. The music is in 6/8 time throughout. The notation is dense, featuring many sharps and flats, and includes various note values such as eighth and sixteenth notes. The piano keys are indicated by vertical lines on the staves.

## Allegro deciso

134

ff

139

*simile*

143

mp

crescendo - - -

148

*rinforzando assai*

152

159

sempre ff

162

165

168

172

sf sf ritenuto -

\* Auch die äußeren Stimmen sollen Legatowirkung haben.

\* The outer parts too are to be played legato.

## Più moderato

177

più rit. - - - non piano\*

p

184

rall.

f

a tempo

191

Vivace

ten.

ten.

ten.

ten.

ten.

ten.

195

198

„Il tombe enfin... et se relève Roi!“ (Victor Hugo)

\* Das *non piano* ist eine traditionsweise mündlich überlieferte Anweisung des Komponisten.

\*\* Noten- und Pausenwerte weisen auf die orchesterartige Gruppierung der Stimmen hin.

\* The *non piano* is traditionally held to be based on an oral direction of the composer.

\*\* The layout of the notes and pauses achieves an almost orchestral effect.

## 5. FEUX FOLLETS IRRЛИCHTER

**Allegretto** [♩= 120-126]

**p leggero**

**dolce**

**8**

**3**

**6**

**pp leggerissimo**

**senza ped.**

**9**

**ped.**

\* Hier sowie im Takt 6 sind die durchgebundenen äusseren Stimmen auch mit den Fingern zu halten. Die Arpeggio-Wellenlinie bezieht sich nur auf die neue Töne bringenden Mittelstimmen.

\* Here and in bar 6 the tied outer parts are to be held by the fingers; only the newly introduced middle notes are to be arpeggiated.

8

12

dim.

*pp*

16

*sempre legato*

*pp dolce, tranquillo*

19

22

25

*rinforz.*

This page contains five staves of musical notation. The top staff uses a treble clef and has a dynamic marking of *pp*. The second staff uses a bass clef and has a dynamic marking of *dim.* The third staff uses a treble clef and has a dynamic marking of *pp dolce, tranquillo*. The fourth staff uses a bass clef and has a dynamic marking of *pp*. The fifth staff uses a treble clef and has a dynamic marking of *rinforz.*. There are also performance instructions like *sempre legato* and *dolce, tranquillo*.

27

dim.

dolce

p

pp

leggero

poco a poco cresc.

rinforz.

39

*f espressivo, appassionato*

scherzando

41

44

46

crescendo -

48

*f marcato*

ten.

ten.

50

*simile*

52

p

54

56

rinforz.

58

60

crescendo - - - - -

62 f p f

65

p p

Ossia 8 veloce

68 dim. p veloce

70

sempre più p- - - - -

Musical score for piano, four staves, measures 72-81.

Measure 72: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal markings: 1, 1, 1, 2. Dynamic: *pp*. Articulation: *con grazia*.

Measure 75: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal marking: 1. Articulation: 3.

Measure 78: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Articulation: V.

Measure 81: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Articulation: *rinforz.* (reinforced). Dynamic: *dim.*

[4 5]

83

*p* scherzando, grazioso

86

8

89

cresc.

91

f energico, con bravura

93

8

95

ff con strepito

8

97

rinforz.

*f* espressivo, appassionato

cresc.

un poco riten. (*a piacere*) \*

102 - *f* *p dolce* *poco rinf.* *rall. e smorz.*

106 *in tempo* *cresc.* *più cresc.*

109 8 *rinforz.* *dim.*

112 *molto* *p*

115 8 *ten.* *sempre p*

\* Liszt verleiht dem Hauptmotiv im *a piacere*-Teil einen völlig neuen Charakter. Sämtliche Bezeichnungen stammen von ihm selbst.

\* In the *a piacere* passage Liszt endows the principal motif with an entirely new character. All the markings were made by the composer himself.

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as  $\text{f}$ ,  $\text{p}$ ,  $\text{pp}$ , and  $\text{stacc.}$ . The first staff begins at measure 118 with a forte dynamic ( $\text{f}$ ). The second staff begins at measure 121 with a piano dynamic ( $\text{p}$ ). The third staff begins at measure 124 with a dynamic instruction "sempre più p". The fourth staff begins at measure 127 with a dynamic  $\text{pp}$ . The fifth staff begins at measure 130.

118

8

8

121

p

124

sempre più p

stacc.

8

127

pp

130

8

## 6. VISION

Lento [♩ = 76]

pesante  
f

simile, sempre marcato

3

5

sempre ped.

7

\* Die Bögen bedeuten nur Legatospiel; der Schlußton des gebrochenen Akkordes ist immer wieder neu anzuschlagen.

\* The ties indicate only that the passage is to be played legato; the last note of the broken chord is always to be articulated separately.

10

13

p sotto voce

ben pronunziato ed  
espressivo il canto

14

15

16

17

18

19

20

21

12

22

23

24

poco a poco cresc. ed accelerando -

26

8

\* Beide Arpeggi sollen blitzschnell erfolgen!

\* Both arpeggi are to be played with lightning speed.

27 8

28 8 \*

ff con strepito

poco rit.

30 8

32 8

a tempo

fff

ped.

\* ped.

\* ped.

\* Das mit *marcatissimo* bezeichnete Es soll sich als None des Akkordes aus seiner Umgebung herausheben.

\* The Eb, designated *marcatissimo*, is to stand out in its context as the ninth of the chord.

33 8 8 8  
sempre marcatiss. il canto

34 8 8 8  
Ped. \*Ped. \*Ped. Ped.

35 8 8 8  
Ped. \*Ped. \*Ped. Ped.

36 8 8 8  
sempre ped.

37 8 8 8

This musical score for piano and voice consists of five systems of music, numbered 33 through 37. The music is written in common time with a key signature of one sharp. The top staff uses a treble clef and the bottom staff uses a bass clef. The piano part is indicated by a treble clef and a bass clef, while the vocal part is indicated by a soprano C-clef. The vocal line begins in system 33 with the instruction "sempre marcatiss. il canto". The piano accompaniment consists of eighth-note chords. The vocal line continues in systems 34, 35, and 36, with the piano providing harmonic support. In system 37, the vocal line concludes with a final set of measures. The score is annotated with various dynamics and performance instructions, such as "Ped." and "Ped." markings, which likely refer to the sustain pedal of the piano.

38

*sf*

8

8

8

Ossia

40 semper ff

trem.

12

12

12

12

8

Musical score for piano, page 42, measures 12-16. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 12 starts with a 12/8 time signature bracket. The right hand plays a series of eighth-note chords (B-flat major) while the left hand provides harmonic support. Measure 13 begins with a 12/8 time signature bracket. Measure 14 begins with a 12/8 time signature bracket. Measure 15 begins with a 12/8 time signature bracket. Measure 16 begins with an 8/8 time signature bracket, indicated by a dashed line above the measure. The right hand continues its eighth-note chordal pattern, and the left hand provides harmonic support.

A musical score for piano. The top staff is in treble clef, G major (two sharps), 4/4 time, dynamic forte (f). It features a melodic line with eighth-note patterns and sixteenth-note grace notes. The bottom staff is in bass clef, C major (no sharps or flats), 4/4 time, dynamic piano (p). It provides harmonic support with sustained notes and chords. A dynamic instruction "meno f ma sempre espress." is placed between the staves.

45

46

48

50

51

8

24

fff vibrante

12

53

8

8

fff marcattiss.

Ossia

56

6

7

6

7

6

7

57

rinforz.

marcatiss.

Ossia

Musical score page 49, Ossia section. The score consists of two staves. The top staff shows a series of eighth-note chords. The bottom staff shows a melodic line with eighth-note patterns. Measure 58 starts with a bass note followed by a melodic line. Measure 59 begins with a melodic line consisting of eighth-note pairs, followed by a bass line.

59

8

rinforz.

marcatiss.

Ossia

Musical score page 49, Ossia section. The score consists of two staves. The top staff shows a series of eighth-note chords. The bottom staff shows a melodic line with eighth-note patterns. Measure 60 starts with a bass note followed by a melodic line. Measure 61 begins with a melodic line consisting of eighth-note pairs, followed by a bass line.

61

rinforz.

marcatiss.

Ossia

62 poco a poco dimin.

63

65 rinf. dim.

67 cresc. molto 36

36 fff 36

## 7. EROICA

**Allegro**

Musical score for Beethoven's 7th Symphony, Movement 7, Eroica, Allegro. The score consists of four systems of music, each with two staves (treble and bass). The key signature is one flat throughout. Measure numbers 8, 3, 6, and 8 are indicated above the staves.

- Measure 8:** Dynamics include **ff** (fortissimo) and **p** (pianissimo). Articulation marks like  $\ddot{\text{d}}$  and  $\ddot{\text{e}}$  are present. The bass staff has a tempo marking **Led.**
- Measure 3:** Dynamics include **ff** and **p**. Articulation marks like  $\ddot{\text{d}}$  and  $\ddot{\text{e}}$  are present. The bass staff has a tempo marking **Led.**
- Measure 6:** Dynamics include **ff** and **p**. Articulation marks like  $\ddot{\text{d}}$  and  $\ddot{\text{e}}$  are present.
- Measure 8:** Dynamics include **ff** and **p**. Articulation marks like  $\ddot{\text{d}}$  and  $\ddot{\text{e}}$  are present.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 16 begins with a half note followed by a sixteenth-note pattern. Measure 17 begins with a sixteenth-note pattern followed by a half note. Both measures feature complex harmonic progressions with many sharps and flats.

## Tempo di marcia [♩ = 108]

Musical score for piano and voice. The piano part consists of two staves in G minor (two sharps) and common time. The vocal part is in G minor (two sharps) and common time. Measure 20 starts with a piano dynamic of *p*. The vocal line begins with "p un poco marcato il canto". Measure 21 continues with the piano accompaniment and vocal line.

23

poco cresc.

A musical score for piano, page 10, system 27. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. The music begins with a rest followed by a melodic line. A dynamic instruction "ff" is placed below the bass staff. The score continues with various notes and rests, including a sustained note on the bass staff.

\* Die zweite Note des aus drei Tönen bestehenden Auftaktes ist an dieser und noch einigen weiteren Stellen ein punktiertes Achtel, an anderen Stellen jedoch ein einfaches Achtel mit darauf folgender Sechzehntelpause. Obwohl auch die Verwendung der Stakkatissimo-Keile inkonsistent ist, sollten Unterschiede in Artikulation und Spielweise vermieden werden.

\* The second of the three notes of the upbeat is here and in a few further places a dotted quaver, in other places however it is a simple quaver with a following semiquaver pause. Although the use of staccato dashes too is inconsistent, differences in articulation and manner of performance should be avoided.

sempre marcato il canto e piani gli accompagnamenti

31

35

39

43

47

50

54

57

59

61

19 - 6 -

rinf. molto

8 - 6 -

Red.

6

animato il tempo

63

sf

p leggero

Red. 2 3

Red.

18 8

6

65

>

>..

Red.

Red.

18 8

3

67

>

>..

Red.

Red.

8

6

69

Ped. \* Ped. \* Ped.

71

Ped. \* Ped. \* Ped.

73

molto cresc.

più cresc.

76

e stringendo

79 ff

82 8 3 8

85 8 12 stacc. sempre  
ff con bravura 6 6  
88 Red. 6 \* Red. \* Red. \* Red.  
91 6 \* Red. \* Red. \* Red. \* Red.

94

97

100

103

poco più moderato

108

f energico

III

19

*martellato*

114

21

*martellato*

116

ff largamente

sf

## 8. WILDE JAGD

Presto furioso [♩=116]

fff *ped.* fff *ped.*

5

9

sf *ped.*

8

12

8

16

rinforz.

2ed.

19

22

8

27

dimin. poco a poco

29

p 18

p

ff

2ed.

33

ff

*Rin.*

37

*Rin.*

*Rin.*

40

*Rin.*

*Rin.*

*Rin.*

*Rin.*

43

*Rin.*

*Rin.*

*Rin.*

*Rin.*

47

*rinforz.*

*Rin.*

*Rin.*

50 8

\*

8

*rinforz.*

53 8

\*

*Rit.*

8

*rinforz.*

\* *Rit.* \*

56 8

*ben in tempo*

mp ma sempre marc.

60

e stacc.

66

*mf*

\* *Rit.* \* \* *Rit.* \* \*

71 8

cresc. - ff ten.

ped. \* ped. \* ped. \* ped. \* ped. \* ped. \* ped. \*

76 8 ten.

ped. \* ped. \* ped. \* ped. \* ped. \* ped. \* ped. \*

81 poco rall. -

ped. \* ped. \* ped. \* ped. \* ped. \* ped. \*

un poco rit.\* a capriccio espressivo

85 pp

89 rall. -

\* *un poco rit.* bedeutet hier nicht augenblickliches Zurückhalten, sondern ein verlangsamtes Tempo, das für den gesamten hier beginnenden und mit Takt 133 endenden Mittelteil gilt.

\* *un poco rit.* does not call for an immediate holding-back here but a slower tempo appropriate for the entire middle section which begins here and ends at bar 133.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with measure 93.

**Measure 93:** The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs. Pedal markings (4, 3, 3) are present under the bass notes. The instruction *leggermente e stacc.* is written below the staff.

**Measure 96:** The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs. Pedal markings (4, 3, 3) are present under the bass notes.

**Measure 99:** The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs. Pedal markings (4, 3, 3) are present under the bass notes. The instruction *dim.* is written above the staff, and *languendo* is written below it.

**Measure 102:** The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs. Pedal markings (4, 3, 3) are present under the bass notes.

**Measure 105:** The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs. Pedal markings (4, 3, 3) are present under the bass notes.

109

112

115

119

123

127

poco a poco dim.

131

rit. molto      Tempo I  
[♩ = ♩]

pp

135

139

sempre pp

143

meno p

147

151

*mf*

156

8

*cresc.* -

160

8

*più cresc.* -

*simile*

164

8

*fff con brio*

*Dec.* \* *Dec.* \* *Dec.* \* *Dec.* \* *Dec.* \*

169

Led. \* Led.

ff

8

14

178

182

Led. \* Led. \* Led. \* Led. \*

leggermente

p e sempre più animato

Ossia

190

cresc. molto

ben marcato il canto

p agitato ed appassionato assai

194

198

cresc.

202

fff marcatis.

simile

legato

Ped.

Ped.

\*

Ped.

\*

Ped.

207

212 rffz fff sempre

217

220

224

## 9. RICORDANZA

**Andantino**

1

dolce, con grazia\*

poco rall.

3

espressivo

Ped. \*\*

Ped.

Ped.

6

a capriccio

dolce

Ped.

Ped.

Ped.

9

cresc. ed accelerando

Ped.

\* Zur dynamischen Ausführung vgl. Vorwort.

\* For the dynamics cf. Preface.

\*\* Die originalen Pedalzeichen weisen darauf hin, daß der bereits im Titel ausgedrückte poetische Inhalt stellenweise einen die Umrisse verwischenden Pedalgebrauch verlangt.

\*\* The original pedal markings indicate that the poetic idea expressed in the title demands in certain passages an application of the pedal which blurs the outlines.

10  
Un poco animato

dolce

cresc.

dim.

8

13

accelerando e molto crescendo - - - rinf. velocissimo

dec.

\*\*

8  
Ped.

leggeriss.

pp

dim.

\*

14

ritard.

lunga pausa

dec.

\* In diesem Werk enthalten die *Cadenze* überall schon den Auftakt des Themas; der Übergang von den kleinen Noten auf Noten normaler Größe bedeutet folglich keinerlei Änderung der Intensität.

\* In this work the *Cadenze* always include the upbeat of the theme; the transition from small notes to notes of normal size does not therefore indicate any change in intensity.

\*\* Der Anfangston der wiederholten Quintolen in der rechten Hand ändert sich bei niedergedrücktem Pedal von fes<sup>4</sup> auf f<sup>4</sup>.

\*\* The first note of the repeated quintuplets in the right hand changes when the pedal is depressed from fes<sup>4</sup> to f<sup>4</sup>.

[♩=84]

5

dolce, con grazia      a piacere

15      16

5      [5]      m.s.

Ped.      \* Ped.      \*

17

17      18

1 2 3 2 3 4 1      2 1 2      m.s.

Ped.      \* Ped.      \*

Ped.      \*

20

20      21

tr      1 2 3 2 3 4 1      2 3 4 1 2

smorz.

Ped.      \* Ped.      \*

Ped.      \*

23

23      24

6      6

\* Der ungewohnte, jedoch konsequent wiederkehrende Fingersatz der rechten Hand verlangt eine *molto legato*-Spielweise, die auch durch den in der Quelle stehenden Legatobogen in Takt 75 gerechtfertigt wird; da dieser Bogen aber an den übrigen ähnlichen Stellen fehlt, wurde er hier weggelassen.

\* The unusual but consistently recurring fingering of the right hand requires a *molto legato* performance which is also justified by the legato slur which appears in the source at bar 75; however, as this slur is absent from the other similar passages it was omitted here.

25

27 Vivamente  
dolce, leggero  
pp

28 cresc. accelerando

29 f marcato  
precipitato  
raddolcente

30 dolcissimo capricciosamente  
pp

31 rinforz. molto

\* Das Arpeggio mit Vorschlag der linken Hand ist entsprechend der Schreibweise in Takt 31 auszuführen.

\* The arpeggio with grace note in the left hand is to be performed as it appears in bar 31.

marcatissimo

32 rit. - - - a capriccio\*

f 6 rinforz.

dolce ma sempre marcato il canto

34 \*\* 1 2 2 4 1 2 2 tr. 3 1 6

36 6 simile p leggeriss. \* Ped.

37 poco cresc. 8 1 con ped.

\* Die aus neun Tönen bestehende Passage soll weder hier noch im folgenden die Zeitspanne des Taktes überschreiten.

\*\* Die Fermaten der linken Hand bedeuten nur geringe agogische Dehnung.

\* The nine-note-long phrase must neither here nor later exceed the duration of the bar.

\*\* The fermatas in the left hand indicate only slight agogic extension.

38

cresc. molto

1

39

8

40

8 1

41

8

diminuendo molto

78

pp

ppp

dolce, con grazia

42

y

m.s.

a piacere

y

2 1  
3 [5]

ped.

\*

ped.

\*

44

y

1 2

8

5

m.s.

y

2 1  
3 2 3 1

ped.

\*

ped.

\*

ped.

\*

47

y

tr

8

smorz.

m.d.

y

2 1  
3 2 3 1

ped.

\*

ped.

\*

ped.

\*

\* Die Phrasierung des Auftaktes weicht hier von den analogen Stellen ab, wurde jedoch unverändert belassen.

\* The phrasing of the upbeat here differs from the analogous passages but has not been altered.

50 *largamente, molto espressivo*

53

56 *cresc. molto* *marcato*

59 *agitato* *f energico*

61 *molto agitato*

63

tr tr# tr

6 8 6 8 20

65

poco a poco dim. 20 20

66

20 19

67

20 8 20

68

20 1 4 3 2 1 20

69

20 25

70

8

71

molto dim.

8

sempre dolcissimo

8

perdendo

*tr*

\*Vgl. die Fußnote auf Seite 78.

\* Cf. the footnote on page 78.

72

dolce

8-3

5

6

rinforz. appassionato

77

79

ff

82

pì agitato

appassionato

ff

con ped.

\* Die Trillernote der rechten Hand sowie der letzte Ton des vorangehenden Ornamentes sind zweifellos nicht als ces, sondern als c zu lesen.

\* The trilled note in the right hand and the last note of the preceding ornament are indisputably to be taken as c, not cb.

84

86

calmato

dolce

ritardando

pesante

89

languendo e poco a poco rall.

92

95

dolce, semplice

98

dolciss.

26

100

34

34

102

34

25

8

104

8

8

sempre più p -

pp

106

8

5

5

pp dolcissimo

smorz.

10.

**Allegro agitato molto [♩ = 104]**

**1**

**2**

13

string.

sf

f

16

3 4 1

f

2 3 1

19

3 4 1

f

2 3 1

accentuato ed appassionato assai

22

3

1

4

25

8

28

*più rinforz.*

8

31

*ff*

5 2 3 1

1

2

5 2 3 1

4 1 2 1

*Led.*

8

34

1

5 2 3 1

2

5 2 3 1

*Led.*

37

8-

40

3 cresc. 3

string. - - -

f energico

43

3 4 1 b 3 b 4 1

2 3 1

string. - - -

46

8

string. - - -

49

string. - - -

52

8

ff

marcato

Musical score for piano, 5 staves, 55-67.

55: Treble clef, 2 flats. Measures 1-3: 8-note chords. Measure 4: Bass note, treble note, bass note.

58: Treble clef, 2 flats. Measures 1-2: 8-note chords. Measure 3: Bass note, treble note, bass note.

61: Treble clef, 2 flats. Measure 1: mf. Measures 2-3: 8-note chords. Measure 4: Bass note, treble note, bass note.

64: Treble clef, 2 flats. Measures 1-2: 8-note chords. Measure 3: Bass note, treble note, bass note. cresc.

67: Treble clef, 2 flats. Measures 1-2: 8-note chords. Measure 3: Bass note, treble note, bass note. Measures 4-5: 8-note chords.

70 8 *simile*

73 8 più rinforz.

76 non dim. tempestuoso meno f

79 simile cresc. molto

83 8

86      8  
sf      dimin.

89      poco rall.      a tempo  
p

92

95      8  
cresc.

98      8  
poco rit.  
f  
p\*  
5 2 4

\* Das *accentuato ed appassionato* widerspricht dem *piano*, das eher als *meno forte* zu verstehen sein dürfte.

\* The *accentuato ed appassionato* contradicts the *piano*, which might well be meant to signify *meno forte*.

Musical score for piano, five staves, measures 101-113.

The score consists of five staves, each with a treble clef and a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 101, 104, 107, 110, and 113 are explicitly marked at the beginning of their respective staves. Measure 101 starts with a forte dynamic. Measures 104 and 107 feature slurs and grace notes. Measures 110 and 113 include dynamic markings like  $\text{bb}$  (flat) and  $\text{b}$  (flat). Measure 113 concludes with a forte dynamic.

116 8

poco a poco più rinforz.

119 8

5 2 3 5

122 8

cresc. assai 3 3

125 8

6 disperato

128 8

3 3 3 3

This musical score page contains five staves of piano music. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom two staves are also in bass clef. Measure 116 starts with a forte dynamic. Measure 119 follows with a dynamic marking '5 2 3'. Measure 122 is marked 'cresc. assai' with a dynamic '3 3'. Measure 125 features a dynamic '6' and the word 'disperato'. Measure 128 concludes the page with a dynamic '3 3'. The score uses various note heads and stems, with some notes having horizontal dashes through them. Measure numbers 116, 119, 122, 125, and 128 are placed above their respective staves. Measure 8 is indicated by a bracket above the first four staves. The bass staves provide harmonic support with sustained notes and rhythmic patterns.

131 8

132 cresc.

133 string.

134 string.

135 string.

136 string.

137 string.

138 sf

139 string.

140 sf

141 string.

142 rinforz.

Musical score for piano, featuring two staves (treble and bass) in common time, 3 flats key signature, and a dynamic of **ff**.

**Measure 147:** The treble staff has eighth-note pairs with a bass note. The bass staff has eighth-note chords.

**Measure 148:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords. The word **marcato** is written above the bass notes.

**Measure 149:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords.

**Measure 150:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords.

**Measure 151:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords.

**Measure 152:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords.

**Measure 153:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords.

**Measure 154:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords.

**Measure 155:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords.

**Measure 156:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords. Fingerings 1, 2, 3, 4, 5 are indicated below the bass notes.

**Measure 157:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords. Fingerings 1, 2, 3, 4, 5 are indicated below the bass notes.

**Measure 158:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords. Fingerings 1, 2, 3, 4, 5 are indicated below the bass notes.

**Measure 159:** The treble staff has eighth-note pairs. The bass staff has eighth-note chords. The word **precipitato** is written above the bass notes. The right hand starts a **Stretta** pattern.

161

8

stacc.

164

8

167

8

ff

3

3

170

8

8

8

175

8

## 11. HARMONIES DU SOIR

**Andantino [♩=80]**

**un poco marcato \***

**5**

**rit.**

**dolce**

**10**

**ten.**

**8**

**poco rit.**

**sempre dolce**

**arpeggiato**

**Led.**

\* Die Hervorhebung der Bässe *quasi campani* in den Anfangstakten ist eine in der Version vom Jahre 1838 fixierte Anweisung Liszts.

\* The emphasis on the bass notes *quasi campani* in the opening bars is an indication of Liszt's specified in the 1838 version.

\*\* Die Arpeggi sind jeweils auf der metrischen Einheit zu beginnen. \*\* The arpeggi should in each case begin on the beat.

\*\*\* Die kleine Achtelpause der rechten Hand erklärt unmißverständlich Rhythmus und Akzente des breiten Arpeggios beider Hände.

\*\*\* The quaver pause in the right hand is unmistakeably an indication as to the rhythm and accents of the broad unbroken arpeggio in both hands.

18                   *non arpegg.*

22                   *un poco animato*  
più cresc.  
*sf arpeggiato con molto sentimento*

26

29

32                   *non arpegg.*

Poco più mosso  
dolcissimo

36

dim.

39

8

42

ppp sempre

45

cresc.

8

48

f

ff

2

4 4 1

4 4

appassionato

100

51

54

57

Più lento con intimo sentimento

una corda      l'accompagnamento quasi arpa

62

sempre arpeggiato

67

rinforz.

tre corde

ff

72

Molto animato  
trionfante

77

81

85

89

90

91

cresc.

ff

rinforz.

8

6

4

6

6

6

ff

8

sempre più rinforz.

6

6

8

92

8

6

6

sf

rinforzando assai

poco rall.

95

sf

poco rall.

96

fff

6

6

simile

6

6

98

fff

6

6

101

102

\* 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.

Musical score for piano, five staves, measures 106 to 116.

Measure 106: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamic: rinforz.

Measure 107: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 108 begins.

Measure 108: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 109 begins.

Measure 109: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 110 begins.

Measure 110: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 111 begins.

Measure 111: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 112 begins.

Measure 112: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 113 begins.

Measure 113: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: sf. Measure 114 begins.

Measure 114: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 115 begins.

Measure 115: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: sf, rinforz.

118      *poco rit.*      *Più animato*

fff      sempre fff      6

121      8

124      8

128      8      *diminuendo subito*

131      *p* *calmato*

This musical score for piano consists of five staves of music. The key signature is consistently one flat throughout. Measure 118 begins with a forte dynamic (fff) in common time, followed by a dynamic instruction 'sempre fff' with a sixteenth-note value above it. Measure 121 starts with a eighth-note dynamic (8) and continues with eighth-note patterns. Measure 124 also features eighth-note patterns. Measure 128 begins with a eighth-note dynamic (8) and ends with a dynamic instruction 'diminuendo subito'. Measure 131 concludes the piece with a dynamic 'p' and a tempo instruction 'calmato'. The score includes various performance techniques such as grace notes, slurs, and dynamic markings like fff and p.

134

sempre più piano

137

140

dolce, armonioso

143

sempre arpeggio

arpegg. sempre

148

più tranquillo\*

tranquillo m.s.

Tempo I

non arpegg. sotto voce

\* Persönliche Anweisung Liszts.

\* Liszt's own indication.

## 12. CHASSE-NEIGE

Andante con moto [ $\text{♩} = 100$ ]

6

7

8

107

tremolando

11

13

14

16

\*\*

\* Die Zeichen sind - Liszs alterer Notationsweise entsprechend und aufgrund der inhaltlich verwandten Takte 67, 69, 71, 73, 74 und 75 - als auf eine ganze Tongruppe bezügliche, die Hervorhebung der Tongruppefordernde, breit gezeichnete Betonungszeichen aufzufassen.

\* The signs are - in keeping with Liszt's early method of notation and on the basis of the related bars 67, 69, 71, 73, 74 and 75 - to be interpreted as broadly drawn marks of emphasis covering a complete group of notes.

\*\* Das letzte Zweiunddreißigstel der rechten Hand bildet zusammen mit der letzten Tremolo-Figur eine Septole, deren genaue Einführung in den Takt durch das mit dem *crescendo* einhergehende agogische *stringendo* an beiden Stellen ermöglicht wird.

\*\* The last demisemiquaver in the right hand together with the last tremolo figure form a septuplet the exact insertion of which into the bar is made only possible in both places by the use of an agogic *stringendo* simultaneously with the preceding *crescendo*.

Musical score for piano, page 108, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from B-flat major (two flats) to E major (no sharps or flats) at measure 22. Measure 17 starts in B-flat major. Measure 18 shows a melodic line in the bass staff. Measures 19 and 20 continue the melodic line in the bass staff. Measure 21 is a dynamic instruction "cresc. - -". Measure 22 begins in E major with a dynamic "rinf. molto". Measures 23 and 24 continue in E major.

25 *f energico*

26 *marcato*

28

29 *rinforz.*<sup>5</sup>

31 *rinf.*<sup>5</sup> *stringendo* - - - - - *rinforz.*<sup>5</sup>

32

rinforz.

rinforz.

34

simile

sempre più di fuoco

rinforz.

simile

8

35

ff

calmato, accentuato ed espressivo

mezzo piano

37

ffz

39

A musical score for piano, featuring five staves of music. The score is in common time and uses a key signature of one flat (B-flat). Measure 40 starts with a treble clef, followed by a bass clef in measure 41. Measures 40 and 41 show eighth-note patterns in the treble and bass staves. Measures 42 through 45 switch to a treble clef. Measure 42 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in measures 43 and 44. Measure 45 concludes with a sixteenth-note pattern in the treble staff. Measure numbers 40, 41, 43, and 45 are explicitly written above the staves, while 42 and 44 are implied by the context. Measure 40 ends with a fermata over the treble staff. Measure 41 ends with a fermata over the bass staff. Measures 42-44 end with fermatas over the treble staff. Measure 45 ends with a fermata over the bass staff.

46

47

48

49

*quasi cadenza*

*cresc.*

*a tempo*

42

*Ped.*      \**Ped.*      *simile*

50      24      6

*sf*      *simile*      6

52

*sf*

*ff strepitoso*

*Ped.*      \**Ped.*      *simile*      \*

54

24 6

24 6

*Rit.* \* *Rit. simile*

\*

56

6

3 2

3 2

3 2

58

bb

59

bb

61

cresc.

63

rinforz.

8

65 rit.

ff

66

ff 5

\*\* 18

18

68

5

\*\* 18

18

\* Das letzte Zweiunddreißigstel der rechten Hand muß sich hier nicht in den Takt einfügen, da dies nur durch an dieser Stelle unbegründete Verdichtung der Tremolo-Bewegung auf dem letzten Taktteil möglich wäre.

\*\* Das Tremolo der linken Hand auf dem 1. und 4. Achtel soll durch agogische Dehnung (also nicht zu Septolen verdichtet) aus sieben Zweiunddreißigsteln bestehen.

\* No attempt should be made to insert the last demisemiquaver in the right hand into the bar here as this would only be possible as the result of speeding up the tremolo movement on the last beat of the bar.

\*\* The left hand tremolo on the first and fourth quavers is to be made to consist of seven demisemiquavers by means of agogic extension (i. e. not septuplets).

Musical score for piano, page 116, featuring two staves (treble and bass) in common time and a key signature of four flats. The score consists of seven measures, numbered 70 through 77, followed by a repeat sign and measures 78 through 87.

**Measure 70:** The treble staff begins with a sixteenth-note chord. The bass staff has a sustained note. Measure 71 starts with a sixteenth-note chord. Measure 72 continues the pattern. Measure 73 begins with a sixteenth-note chord. Measure 74 begins with a sixteenth-note chord, followed by a dynamic instruction "poco a poco decresc." Measures 75 and 76 continue the pattern. Measure 77 begins with a sixteenth-note chord. Measure 78 begins with a sixteenth-note chord. Measure 79 begins with a sixteenth-note chord. Measure 80 begins with a sixteenth-note chord. Measure 81 begins with a sixteenth-note chord. Measure 82 begins with a sixteenth-note chord. Measure 83 begins with a sixteenth-note chord. Measure 84 begins with a sixteenth-note chord. Measure 85 begins with a sixteenth-note chord. Measure 86 begins with a sixteenth-note chord. Measure 87 begins with a sixteenth-note chord.