

**Lento assai**

**espressivo**

**sotto voce**

**p**

**riten.** -

**cresc.** -

**ritard.** -

**rinforz.**

\* „Anfang vom Basse sehr stark und sehr accentuiert.“ – (Liszs Anweisung laut der Aufzeichnung von Göllerich. / W. Jerger: Franz Liszs Klavierunterricht von 1884–1886, dargestellt an den Tagebuchaufzeichnungen von August Göllerich. Bosse-Verlag, Regensburg, 1975, Seite 140.)

\* ) "Anfang vom Basse sehr stark und sehr accentuirt." —Liszt's own instructions, according to Göllerich's notes. (W. Jerger: Franz Liszt's Klavierunterricht von 1884–1886, dargestellt an den Tagebuchaufzeichnungen von August Göllerich. Bosse-Verlag, Regensburg, 1975, p. 140.)

*Più lento*

26

32

*Tempo I*

37

*espressivo*

42

46

rall.

smorz.

*a tempo*

51 dolcissimo sempre dolciss.

poco ritard. - Più lento

56 p

ritard.

61

*a tempo*

66 dolente

71

pesante lunga pausa una corda

\*) 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.

Un poco più di moto ma sempre lento

75

*pp dolcissimo*

79

83

*dolcissimo*

*tre corde*

87

91

*smorzando*

*espr.*

The musical score consists of five staves of piano music. Staff 1 (Treble) starts with a dynamic of *pp dolcissimo*. Staff 2 (Bass) provides harmonic support. Staff 3 (Treble) continues the melodic line with dynamics *dolcissimo* and *tre corde*. Staff 4 (Bass) maintains the harmonic foundation. Staff 5 (Treble) concludes the section with dynamics *smorzando* and *espr.*. The music is marked with *Un poco più di moto ma sempre lento*.

95

100

105  
più appassionato  
cresc.

110

115  
quasi cadenza  
ritard.

119 Recitativo

*pp trem.*

121

*f*

123

*cresc. molto*

*p*

125

*cresc.*

127

*ff appassionato*

*Più mosso*

*f agitato molto*

\*) Der Wertzuwachs von zwei Vierteln in der kadenzartig erweiterten Stimme der rechten Hand ist in der linken Hand durch die Fermate ausgeglichen; das Tremolo ist demnach bis zum Ende des Taktes fortzusetzen.

\*) The longer value of the right hand, increased cadenza-fashion to the extent of two crotchets, is balanced in the left hand by the fermata: the tremolo should thus be played to the end of the bar.

129

appassionato

ff

131

ff

133

rinforz.

rinforz.

precipitato

ff

135

rinforz.

precipitato

ff

ff

ff

137

stringendo

ff

ff

ff

\*) Den Wertzuwachs in der linken Hand gleicht um ein Achtel in der Stimme der rechten die Fermate aus.

\*) The bar is lengthened by one quaver. The greater value of the left hand is balanced in the right hand by the fermata.

Presto

139 8  
ff tempestuoso

142 8  
sf

145 8  
sf

148 8  
tremolando

fff quasi cadenza

in tempo

149 8  
sempre ff

12

151 8

Treble staff: Measures 8-10. Bass staff: Measures 8-10.

153 8

Treble staff: Measures 8-10. Bass staff: Measures 8-10.

155 8

Treble staff: Measures 8-10. Bass staff: Measures 8-10.

159

Lento

f

dim.

Bass staff: Measures 1-5. Dynamics: Lento, f, dim.

166

p

quasi cadenza

ritenuto

Bass staff: Measures 1-5. Dynamics: p, quasi cadenza, ritenuto.

170 Lento  
dolce

171 una corda

172

173

174 dolce

175

176

\*) Die irreguläre und vereinfachende Schreibweise Liszts wurde hier nicht geändert, da die genaue Triolennotierung des zweiten Viertels in der Oberstimme der rechten Hand das Notenbild überflüssig komplizieren würde (vgl. auch die Takte 173, 174, 176, 183, 189, 193). Das Sechzehntel wird samt dem Sechzehntel der unteren Stimme genau im Sinne der räumlichen Anordnung des Notenbildes gespielt.

\*) Liszt's unusual, simplified notation has not been altered—precise triplet distribution of the second crotchet of the upper part in the right hand would lead to unnecessary complications (see also bars 173, 174, 176, 183, 189 and 193). The semiquaver is to be played with the last semiquaver in the lower part, precisely in accordance with the spatial organisation of the printed music.

178

Ossia

180

182

espr.

184

marcato espressivo

8

186

cresc.

sf

8

2

cresc.

188

sempre animando sin' al fine

8

mf

Musical score for piano, featuring two staves (treble and bass). The score consists of five systems, each containing two measures. Measure numbers 190 through 198 are indicated above the staves.

**Measure 190:** Crescendo (cresc.) followed by reinforcement (rinforz.). The right hand plays eighth-note chords, while the left hand provides harmonic support.

**Measure 191:** Reinforcement (rinforz.). The right hand continues eighth-note chords, and the left hand provides harmonic support.

**Measure 192:** Dynamic forte (f). The right hand plays eighth-note chords, and the left hand provides harmonic support.

**Measure 193:** The right hand plays eighth-note chords, and the left hand provides harmonic support.

**Measure 194:** Reinforcement (rinforz.). The right hand plays eighth-note chords, and the left hand provides harmonic support.

**Measure 195:** Dynamic fortissimo (ff). The right hand plays eighth-note chords, and the left hand provides harmonic support.

**Measure 196:** The right hand plays eighth-note chords, and the left hand provides harmonic support.

**Measure 197:** The right hand plays eighth-note chords, and the left hand provides harmonic support.

**Measure 198:** The right hand plays eighth-note chords, and the left hand provides harmonic support.

200

ff      rinforz.

202      rinforz.

204      ff

206

\*) Beim 6. und 7. Achtel wurde die irreguläre Schreibweise Liszts beibehalten. Der Punkt verlängert die Achtelnote sowohl hier als auch in Takten 201 und 202 nur um ein Triolen-Sechzehntel.

\*) At the 6th and 7th quavers Liszt's own unusual notation has been retained. Here and in bars 201 and 202 the dot lengthens the quaver only by one triplet semiquaver.

208

fff

ff

210

ff

ff

212

ff

ff

214

riten.

ff

sf