

ANHANG – APPENDIX
 ALBUM D'UN VOYAGEUR

I Impressions et Poésies

à M^r F. de L*****

Vivre en travaillant ou
 mourir en combattant.

1. LYON

Allegro eroico

ff marcato

ff marcato

sf

sf

6

8

12

precipitato

fff molto energico sempre

10

6

ten.

sf

ten.

sf

ten.

14

6

tremolando

12

12

*) \equiv = Ruhepunkt, doch weniger, als eine Fermate.
 (Liszt's Anmerkung)

*) \equiv = Pause of less duration than a fermata. (Liszt's
 own note)

16 *ten.* *sf* *Red.* ** Red.* *ten.* *sf* *Red.* ** Red.*

18 *sf* *Red.* ** Red.* ** Red.*

20 *Red.*

22 *tr* *ten.* *ten.* *Red.*

25 *marc.* *6* *rinforz.* *ten.* *ten.*

*) — = Decrescendo der Bewegung. (Liszt's Anmerkung)

*) — = Decrease in movement. (Liszt's own note)

28

6

sf

sf

sf

31

sf

un poco riten. il tempo

34

ff

rinforz.

pesante

sf

Ped.

38

tr

meno f ma sempre marcato la melodia

mf

molto rinforz.

41

rinforz.

sf

rinforz.

sf

sempre più f

Ped.

44 *ten.* *ten.*

sf *sf* *fff* *secco*

ten. *ten.* *Red.* *Red.* *Red.* *Red.*

47 *très mesuré* *tr* *tr*

mp

51 *tr* *tr^b* *tr[#]*

55 *un poco riten. il tempo*

45342 tr *tr^b* *sotto voce*

Red. *Red.* *Red.*

59 *poco ritard.*

espr. dolente

Red. *Red.*

63 *sotto voce lugubre* *poco a poco riten.*

67 *molto espressivo* *smorzando* *p agitato*

70 *poco a poco accelerando* *simile*

73 *sempre più cresc. ed agitato*

76

79

8

82

fff marcatis.

rinforz.

8

85

v accelerando il tempo

sf

sempre ff e con strepito

sf

8

88

sf

8

91

sf

8

94 *sf rinforz.* *velocissimo* *egualmente* *tumultuoso* *ten.* *tr*

Reo. *marcatiss.* *Reo.* *Reo.* *Reo.* *Reo.*

97 *ten.* *rinforz.* *tr*

Reo. *Reo.* *Reo.* *Reo.* *Reo.*

100

Reo. *Reo.* *Reo.* *Reo.* *Reo.*

102

Reo. *Reo.* *Reo.* *Reo.* *Reo.*

104

Reo. *Reo.* *Reo.* *Reo.* *Reo.*

107 *tutta forza*

Red. *

110

Red. *

113 *sf martellato*

Red. *

116 *fff marcatisimo il tema*

Red. *

Ossia

Red. *

119 *rinforz.*

Red. *

122

Musical score for measures 122-124. The top staff (treble clef) features a sequence of chords with sixteenth-note patterns, including sixteenth-note triplets and sixteenth-note sextuplets. The bottom staff (bass clef) features a sequence of chords with sixteenth-note patterns, including sixteenth-note sextuplets. Performance markings include *Leod.* (pedal) and *rinforz.* (rinforzando).

125

Musical score for measures 125-127. The top staff (treble clef) features a sequence of chords with sixteenth-note patterns, including sixteenth-note triplets and sixteenth-note sextuplets. The bottom staff (bass clef) features a sequence of chords with sixteenth-note patterns, including sixteenth-note sextuplets. Performance markings include *rinforz. molto* (rinforzando molto) and *Leod.* (pedal).

128

Musical score for measures 128-130. The top staff (treble clef) features a sequence of chords with sixteenth-note patterns, including sixteenth-note sextuplets. The bottom staff (bass clef) features a sequence of chords with sixteenth-note patterns, including sixteenth-note sextuplets. Performance markings include *rinforz.* (rinforzando), *tremolando*, and *Ossia* (alternative bass line). *Leod.* (pedal) markings are present in both staves.

131

Musical score for measures 131-133. The top staff (treble clef) features a sequence of chords with sixteenth-note patterns, including sixteenth-note sextuplets. The bottom staff (bass clef) features a sequence of chords with sixteenth-note patterns, including sixteenth-note sextuplets. Performance markings include *sf* (sforzando), *Leod.* (pedal), and *Leod.* (pedal).

134 8

136 8


139

p sotto voce


143

cresc.

molto cresc. *rinforz.*

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

**) Die eigenartige Schreibweise in den inneren Stimmen der linken Hand verdeutlicht hier und in den folgenden zwei Takten die *tenuto*-Spielweise, eine gewisse Hervorhebung dieser Stimmen, die samt dem Arpeggio auszuführen ist. Neben der Hervorhebung der inneren Stimmen müssen die Sechzehntel rhythmisch und ausdrucksvoll erklingen.

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

**) Here and in the following two bars the special way of writing the left hand's inner parts indicates a *tenuto* performance of these parts and a certain emphasis on them which even along with the arpeggio must be carried out. Beside the emphasis of the inner parts the semiquavers must sound rhythmic and expressive.

146

tr^b tr^{bb} tr^b tr^b

più f

tr^b tr^{bb} tr^b tr^b

151

a piacere

f

simile

Ossia

154

espressivo dolente

158

sotto voce lugubre

un poco marcato

162

riten.

166

Musical score for measures 166-170. The system includes a treble clef staff and a bass clef staff. Measure 166 features a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 167 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 168 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 169 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 170 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Dynamics include *Leg.*, *p*, and *Leg.*. There are also asterisks and a circled '6' in the bass staff.

170

Musical score for measures 170-174. The system includes a treble clef staff and a bass clef staff. Measure 170 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 171 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 172 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 173 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 174 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Dynamics include *cresc.* and *Leg.*. There are also asterisks and a circled '6' in the bass staff.

acceler. il tempo

174

Musical score for measures 174-178. The system includes a treble clef staff and a bass clef staff. Measure 174 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 175 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 176 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 177 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 178 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Dynamics include *molto*, *ff tremolando*, and *Leg.*. There are also asterisks and a circled '6' in the bass staff.

178

Musical score for measures 178-182. The system includes a treble clef staff and a bass clef staff. Measure 178 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 179 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 180 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 181 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 182 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Dynamics include *ff*, *marcato*, and *sf*. There are also asterisks and a circled '6' in the bass staff.

182

Musical score for measures 182-186. The system includes a treble clef staff and a bass clef staff. Measure 182 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 183 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 184 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 185 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Measure 186 has a treble staff with a half note chord and a bass staff with a sixteenth-note pattern. Dynamics include *sf*, *ff*, and *ten.*. There are also asterisks and a circled '6' in the bass staff.

à Blandine***

4. LES CLOCHES DE G*****

... Minuit dormait; le lac
 était tranquille, les cieux étoilés ...
 nous voguissions loin du bord.

I live not in myself, but I become
 Portion of that around me; ...
 (Byron)

Lento

pp

lunga pausa

pp dolcissimo legato

una corda

ppp

*) ——— = Decrescendo der Bewegung. (Liszts Anmerkung)

*) ——— = Decrease in movement. (Liszt's own note)

24

ppp

Ped. *

30 *simile*

sempre pp

semplice

35

poco cresc. -

Ped. *

40

Ped. *

45

poco ritard. -

sempre dolce

tre corde

con Ped.

50

55

poco cresc.

60

un poco agitato
sans marquer les syncopes
sempre legatissimo

p

m.s.

64

68

poco a poco più cresc. - ed appassionato -

72 *agitato assai* *8* *rinforz.* *rall.* *dim. subito* *Cloche* *p*

77 *dolcissimo tranquillo* *perdendosi* *pp* *Led.*

84 *sempre dolcissimo* *Led.*

91 *Led.* *Led.* *Led.* *Led.*

97 *poco riten.* *morendo* *Led.* *Led.* *Led.*

104

pp *dolcissimo* *espress. amorosamente*

*) *con Ped.*

110

116

dim.

ped.

122

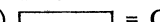
sempre pp

128

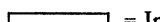
Cloche

ped.

*) Die doppelt behaltene Note verlangt einen kleinen Nachdruck.

**)  = Crescendo der Bewegung. (Liszts Anmerkung)

*) The stem drawn also downwards indicates a small accent.

**)  = Increase in movement. (Liszt's own note)

134 *affrettando*
Cloche
cresc.
Ped. * Ped. * Ped. * Ped. *

139
molto espressivo
Ped. * Ped. *

142 *accelerando il tempo*
Ped. * Ped. *

147
Ped. * Ped. *

151 *accelerando*
sempre più cresc.
Ped. * Ped. * Ped. *

molto animato il tempo

156

5

f energico cresc.

8

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

160

ten.

precipitato 13 16

Allegro appassionato

p dolce

8

Red. *

164

Red. * Red. * Red.

169

Cloche

* Red. * Red. *

174

cresc.

8

rinforz. 5

ff

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

179

8

Led. * Led. * Led. *

182 ancora più animato (quasi presto)

più cresc.

Led. * Led. * Led. *

188

8

ff marcatisissimo

Led. * Led. * Led. *

193

8

rinforz.

Led. * Led. * Led. *

198 poco a poco rallentando

poco a poco diminuendo

rinforz.

Led. rinforz. *

203 *Andantino*
dolcissimo
una corda
Leg. * *Leg.* * *Leg.* *

209
leggerissimo 21
Leg. * *Leg.* * *Leg.* *

214
 12 15 21
sempre leggerissimo
 * *Leg.* *

217
 8 13 13 22
Leg.

219
 *) *cantando espressivo*
 *

*) Die ungewohnte Notierungsweise und rhythmische Einteilung in den Quellen wurde genau befolgt: Die dem metrischen Vorgang der linken Hand zugeordneten Gruppen in der rechten Hand sind bei genauer Einhaltung des Untersatzes zu spielen. Die detaillierte und genaue Einteilung der in der Stimme der rechten Hand befindlichen 45 ideellerweise gleichwertigen Zweiunddreißigsteltöne würde das Notenbild überflüssigerweise komplizieren.

*) We have followed precisely the irregular notation and rhythmic distribution given in our sources: the subordinate groups in the left hand metrical process is to be played keeping exactly to the notes under one another in the right hand. The notation would be unduly complicated by detailed and precise distribution of the 45 ideally equal demisiquavers in the right hand.

[4 1 3 2] [4 1 3 2] [4 1 3 2]

220

222

224

red. un poco rinforz. * red. *

226

red. poco rinforz. * red. *

228

red. poco rinforz. * red. *

230 poco a poco rall.

8

delicatamente

232 ritard. - - - - - come prima

smorzando dolce

236 poco cresc.

241

*) Die Sechzehntel in der rechten Hand können auf die nächsten drei Takte (230–232) gleichmäßig verteilt gespielt werden, obwohl im ersten (unter Zurechnung der Sechzehntelpause) 21, im zweiten 24 und im dritten wieder 21 Sechzehntelwerte untergebracht sind. Wir folgen genau der Notierungsweise Liszts, der für diese Notengruppe – außer daß er die Verbalkung dieser drei Takte in der rechten Hand miteinander verband und die 24 Werte des Taktes 231 nicht als Zweiunddreißigstel notierte – ein *rallentando* verlangt.

*) The right hand semiquavers can be evenly divided over the following three bars (230–232) in spite of there being 21, counting the semiquaver rest as well, in the first, 24 in the second, and in the third once more 21 semiquavers, Liszt, whose notation we have followed precisely, prescribed this way of playing them not only by joining the beams in these three bars (right hand) and by not using demisemiquaver notation for the 24 notes in bar 231, but also by the *rallentando*.

245 ⁸

dim. ppp sans presser

249 ⁸

dolcissimo

253 ⁸

257

sempre dolcissimo

261

perdendosi

265 ⁸

rallentando

pp Lento

7. PSAUME

de l'église à Genève

» Come un cerf brame après des eaux courantes,
ainsi mon âme soupire après toi, ô Dieu!
Mon âme a soif de Dieu,
du Dieu fort et vivant!«

(Psaume 42)

Andante (*alla breve*)

dolce, sotto voce

10

f largamente

19

dolce, sotto voce

29

arpeggiato

40

rinforz. più cresc.

Detailed description: This system contains measures 40 through 47. The music is in a minor key with a bass clef. It features a steady eighth-note accompaniment in the left hand and a melody in the right hand. A dynamic marking of 'rinforz. più cresc.' is placed above the staff. A fermata is present over measure 47.

48

m.s.

51

51

51

51

51

51

8

energico

Detailed description: This system contains measures 48 through 54. It begins with a 'm.s.' (mezza sforzando) marking. The left hand has a rhythmic pattern of eighth notes, while the right hand plays chords. A 'ff' (fortissimo) dynamic marking is used. The number '51' is written above the right hand staff in measures 49, 50, 51, 52, 53, and 54. A fermata is placed over measure 54. The instruction 'energico' is written below the staff.

un poco riten.

55

p molto espressivo

8

Detailed description: This system contains measures 55 through 60. It starts with a 'un poco riten.' (ritardando) marking and a fermata over measure 55. The dynamic is 'p molto espressivo'. The music features a melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over measure 60.

61

8

Lea.

Detailed description: This system contains measures 61 through 64. It features a complex rhythmic pattern with sixteenth notes in both hands. The instruction 'Lea.' (likely 'legato') is written below the staff. A fermata is placed over measure 64.

65

8

4

Lea.

Detailed description: This system contains measures 65 through 72. It continues the complex rhythmic pattern from the previous system. The instruction 'Lea.' is written below the staff. A fermata is placed over measure 72.

à Madame H. Reiset

II Fleurs mélodiques des Alpes

Allegro

1 *p dolce*

Ossia

7 *giocoso* *mf*

14

Ossia

20 *arpeggiando* *p leggero* *cresc.* *sf*

28

allegramente ben marcato

p dolce

rinforz.

2 3 ten.

2 3

35

p dolce

sempre scherzando

ten.

8

41

ten.

ten.

dim.

*)

46

sempre ben marcato

rinforz.

ten.

8

1

1

1

1

51

ten.

poco a poco

cre - - - - -

- - - - -

- - - - -

- - - - -

do - - - - -

8

1

1

1

1

*) ————— = Decrescendo der Bewegung. (Liszts Anmerkung)

*) ————— = Decrease in movement. (Liszt's own note)

56

ff molto fuocososo

p dolce

8

This system contains measures 56 through 62. It begins with a dynamic marking of *ff molto fuocososo* and a tempo marking of *p dolce*. The music features a complex texture with many triplets and slurs. A first ending bracket labeled '8' spans measures 56-57. The key signature has one sharp (F#).

63

giocososo

mf

3

This system contains measures 63 through 69. The tempo marking changes to *giocososo* and the dynamic marking is *mf*. The music continues with triplets and slurs. A first ending bracket labeled '3' spans measures 68-69. The key signature has one sharp (F#).

70

3

This system contains measures 70 through 75. The music is characterized by a dense texture of triplets and slurs. The key signature has one sharp (F#).

Ossia

76

p leggiero

cresc.

sf

8

This system contains measures 76 through 83, labeled as an *Ossia*. The dynamic marking is *p leggiero*, and there is a *cresc.* (crescendo) marking. It ends with a *sf* (sforzando) marking. The music features many triplets and slurs. A first ending bracket labeled '8' spans measures 82-83. The key signature has one sharp (F#).

84

f sempre

8

This system contains measures 84 through 90. The dynamic marking is *f sempre*. The music features a steady accompaniment with triplets and slurs. A first ending bracket labeled '8' spans measures 89-90. The key signature has one sharp (F#).

2

Lento

f dolente

Animato

pp

una corda

tre corde

7

12

dolce

10

pp

armonioso plaintivo *)

13

poco rinforz.

molto dim.

17

Allegro vivace

ppp leggiero

p leggiero

ten.

ten.

*) *plaintivo* = klagend (lamentoso)

*) *plaintivo* = plaintively (lamentoso)

21 *giocoso* *ten.*

28 *ten.* *Più animato* *sf* *p* *poco - a - poco -* *ten.*

34 *cresc.* *molto* *ff con fuoco*

40 *sempre più cresc.*

46 *sf sf sf sf* *mp* *rinforz.*

*) Die ungewohnterweise untergebrachten Bindebögen in den Takten 43–46 sowie 126–129 in der linken Hand machen – außer der Zusammenschließung von je zwei Akkorden – auf die ständige Anwesenheit der Septimöne, als ein Mittel der Steigerung aufmerksam.

*) The irregular positioning of the left hand slurs in bars 43–46 and 126–129, apart from connecting two pairs of chords, draws attention to the continuous presence of the sevenths, as one means of intensification.

53

p

dolce scherzando

60

sempre più p

66

dolce armonioso

rall.

74

pp

mf tristamente

Andante

82

mf

89 **Animato**

89 **Animato**

p

12/8

92 [*♩=♩*] *a piacere*

92 [*♩=♩*] *a piacere*

pp

12/8

[*♩=♩*]

94 *cresc. molto*

94 *cresc. molto*

f vibrato

più cresc.

ff

8

98

98

sf

sf

sf

2/4

Allegro vivace

101

Allegro vivace

101

p

leggero

ten.

ten.

ten.

ten.

ten.

107

107

giocososo

ten.

ten.

ten.

ten.

ten.

ten.

Più animato

114

sf p poco a poco cresc. - - - - - molto - -

120

ff con fuoco

127

sf sf sf sf mp

sempre più cresc.

134

rinforz. p dolce e scherzando

142

sempre più p

150

dolce armonioso rall. pp

Allegro pastorale

3 *pp* *dolcissimo*
una corda

4 *un poco più f*
tre corde

8 *molto dim.* *poco rinforz.*

13 *molto dim. smorz.*

18 *pp* *dolcissimo*
una corda

*) — = Decrescendo der Bewegung. (Liszts Anmerkung)

*) — = Decrease in movement. (Liszt's own note)

21 *L'istesso tempo*

f marcato

tre corde

27

pp subito

38

p scherzoso

48

57

65

f marcato

pp subito

76

p

87

poco riten.

Come prima

un poco marcato

più f

97

dim.

sempre più dim.

103

smorz.

pp leggerissimo

109

pp
dolcissimo
una corda

114

un poco più f
tre corde

118

molto dim.
poco rinforz.

124

Poco ritenuto
molto dim. smorz.
pp
una corda

130

dolcissimo
perdendosi

Andante con sentimento

4 dolce dolce armonioso

6 p semplice

12 sempre dolce

17 simile sempre più dim. - smorz. - riten.

Allegretto

22

pp misterioso

29

sempre p

ten. poco a poco cresc.

36

Poco a poco animato il tempo fino al allegro moderato

ten. più cresc. ten.

42

sempre più cresc... ten. ten. ten. ten. molto rinf.

47

ff marcatisimo dim. subito

52

p sotto voce

57 *ten.* *ten.*
espressivo

62 *cresc. molto* *sf* *ten.*

67 *ten.* *ten.* *ten.*

72 *fff* *Allegro moderato* *ten.* *ten.*

77 *dim.* *dolcissimo* *sempre arpeggiando*

83

sempre legato

89

ancora più p

95

rall. molto

Andante con sentimento

smorzando

molto espressivo

p

100

riten.

sempre più dolce

8

105

molto riten.

pp dolcissimo

8

*) Die punktierten Halben in den Takten 89 und 91 sind bis zum 4. Achtel des jeweils folgenden Taktes zu halten.

*) The dotted minims in bars 89 and 91 should be held until the 4th quaver of the following bar.

5

Andante molto espressivo

mf dolente

ritard. . .

4

ritard. . .

smorz.

rall. . .

(d'après F. Huber)

9

tremolando sempre

p molto espressivo il canto

11

13

cresc. . .

15

*)

smorz. p

17

ben marcato il canto

19

21

23

dim.

*) Die durch die große Fermate verlängerte Zeitdauer des 2. Viertels ist durch Fortsetzung des Tremolos in unverändertem Tempo auszufüllen.

*) The duration of the 2nd crotchet, lengthened by the long fermata should be filled out by continuing the tremolo without altering the tempo.

25

Musical notation for measures 25-26. The right hand features a continuous sixteenth-note pattern. The left hand has a sparse accompaniment with occasional chords and single notes.

27

Musical notation for measures 27-28. The right hand has a melodic line with a long slur. The left hand continues with a sixteenth-note accompaniment.

29

poco a poco cresc. - - - - -

Musical notation for measures 29-30. The right hand has a melodic line with a long slur. The left hand continues with a sixteenth-note accompaniment. The instruction "poco a poco cresc." is written below the staff.

31

Musical notation for measures 31-32. The right hand has a melodic line with a long slur. The left hand continues with a sixteenth-note accompaniment.

33

molto cresc. - - - - -

Musical notation for measures 33-36. The right hand has a melodic line with a long slur. The left hand continues with a sixteenth-note accompaniment. The instruction "molto cresc." is written below the staff. A triplet of eighth notes is marked with a '3' over it in measure 36.

35

Ossia più facile *)

37

- sf - - - - - fff appassionato assai

39

*) Die Quellen enthalten hier sowie in den Takten 98-101 verschiedene *Ossias*. Die zweite mögliche Variante hierzu:

*) Here (and in bars 98-101) the sources contain different *ossias*. The other possible version is:

41

43

45

47

49

molto energico ed appassionato

piangendo

p

pp

rfz

8v7

8

51 *8va*
dim.

53 *rinforz.*

55 *poco rall.*
pp

57 *p sotto voce*
estinto

Adagio 60
dolce cantando

66 *dolcissimo placido*
sempre dolcissimo

73 *ritard.* *poco a poco ritard.*

ppp


80 *espressivo* *riten. molto* *Con molto agitazione*

p


86

88 *poco a poco cresc.*

90

*)  = Ruhepunkt, doch weniger, als eine Fermate.
(Liszt's Anmerkung)

Das *ritard.* bezieht sich hier, in Ergänzung des obigen Zeichens für die rechte Hand, ausschließlich auf die zwei Sechzehntel der linken Hand.

*)  = Pause of less duration than the fermata
(Liszt's own note)

Here the *ritard.* refers exclusively to the two semi-quavers of the left hand, to complement the above marking in the right hand.

92

molto cresc.

94

96

sf

98 Ossia più facile *)

fff

fff avec exaltation

*) Vgl. die Bemerkung zu Takt 38.

*) Cf. note to bar 38.

100

Musical score for measures 100-101. The system consists of two staves (treble and bass clef). Measure 100 features a treble staff with a whole note chord and a bass staff with a whole note chord. Measure 101 is more complex, with the treble staff containing eighth notes and triplets, and the bass staff containing a rhythmic accompaniment with triplets. There are dynamic markings like *mf* and *f* throughout.

102

Musical score for measures 102-103. The system consists of two staves. Measure 102 has a treble staff with eighth notes and a bass staff with a rhythmic accompaniment. The instruction *molto energico ed appassionato* is written below the first staff. Measure 103 continues the pattern with similar rhythmic accompaniment. Dynamic markings include *f*.

104

Musical score for measures 104-105. The system consists of two staves. Measure 104 has a treble staff with eighth notes and a bass staff with a rhythmic accompaniment. Measure 105 continues the pattern. Dynamic markings include *f*.

106

Musical score for measures 106-107. The system consists of two staves. Measure 106 has a treble staff with eighth notes and a bass staff with a rhythmic accompaniment. Measure 107 features a treble staff with a whole note chord and a bass staff with a rhythmic accompaniment. The instruction *piangendo* is written above the treble staff. Dynamic markings include *p* and *rfz*.

108

Musical score for measures 108-109. The system consists of two staves. Measure 108 has a treble staff with a whole note chord and a bass staff with a rhythmic accompaniment. Measure 109 features a treble staff with eighth notes and a bass staff with a rhythmic accompaniment. Dynamic markings include *pp*.

110

8

dim.

112

114

8

rinforz.

10 10 10 10 10

116

poco rall.

pp smorz. p sotto voce

10 10 5

118

estinto

Allegro moderato

6

p sotto voce
cresc. poco a poco -

9

p
sf
p

19

cresc. poco a poco -
cresc. molto -

28

sf
sf allegramente
sf cresc.

37

sf

[3 2] 3 8
3 2 5 2 1 3
3 2 5 2 1 3

44 8 *tr* **Adagio molto espressivo**
mf semplice

52 *tr* **rinforz.**

60 *rall.* **Allegro animato**
dolce **allegramente**

67 *poco a poco* cre- - scen - do

75 *dolce*

83

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

91

99 **Presto**

sf marcatissimo

103

stringendo

sempre staccato e marcatissimo

107

Allegro deciso

ten.

ff molto energico

ten.

molto rinforzando

111

sempre ff

rinforz.

115

118

121

fff

125

129

fff

sf

Ritornello (ad libitum)

133

Come prima

mf semplice

riten.

smorz.

Allegretto

7

p animato *ten.* *ten.*

7

poco riten.

15

dolce scherzando *più f con fuoco*

21

**)Un poco rall.*

dolce con sentimento

28

poco ritard.

*) Das *un poco rall.* bedeutet hier keine stufenweise Verlangsamung, sondern ein etwas zurückgehaltenes Tempo (*poco meno mosso*).

*) Here the *un poco rall.* indicates not a gradual deceleration but a slightly held back tempo (*poco meno mosso*).

37 *poco riten.*)*

47 *Un poco più animato (Tempo I)*

p scherzando *più f*

53 *p capricciosamente*

60 *sempre p e leggero*

69

*) Das *poco riten.* bedeutet hier ausnahmsweise eine stufenweise Verlangsamung (vgl. Takte 31-33).

*) Here the *poco riten.* indicates, exceptionally, a gradual slowing down (cf. bars 31-33).

poco a poco accel.

77

p tremolando

ten. marcato

poco a poco cresc. -

ten.

Ossia

81

sempre più rinforzando.

85

Tempo giusto (*Allegretto*)

ff molto energico

ten.

simile

91

98

Vivo

p leggiero

103

f con fuoco

8

Ritornello ad libitum

107

p dolce con grazia

Ossia 112

Un poco riten.

sempre dolce armonioso

sempre più dolce

116

dolcissimo

1 4 3 2 1

3 2

120

tr tr

ritenuto

dolcissimo

pp

8

con Ped.
una corda

(d'après F. Huber)

8

Allegretto

p dolce

6

espr.

tr

11

dolce

f ben marcato

p

18

23

poco rall.

lunga pausa

Tempo a capriccio

Un poco ritenuto

(Clochettes)

8

27

(quasi corni) *pp* ten. 3 2

p sotto voce

con Ped.
una corda

31

3 2

tre corde

35

accel.

poco a poco più cresc.

40


8

molto rinforz.

ff

tr

*)  = Ruhepunkt, doch weniger, als eine Fermate.
(Liszts Anmerkung)

*)  = Pause of less duration than a fermata (Liszt's own note)

Sans presser

45

fff marcatisimo con passione

51

Molto più animato, quasi presto

sempre f vibrato

55

60

poco a poco dim. - - - - - dim. molto

65

ritard.

pp dolce

Più lento

Andantino con molto sentimento

9

mf accentuato assai rinforz. molto rinforz. mf

Musical score for measures 9-10. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is 'Andantino con molto sentimento'. The score features a melody in the right hand and a bass line in the left hand. Dynamic markings include 'mf accentuato assai', 'rinforz.', 'molto rinforz.', and 'mf'. A sixteenth-note chordal texture is present in the right hand.

5

cantando espressivo

Musical score for measures 5-10. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is 'Andantino con molto sentimento'. The score features a melody in the right hand and a bass line in the left hand. The dynamic marking is 'cantando espressivo'. The texture is characterized by a sixteenth-note chordal pattern in the right hand.

11

Allegro vivace

pp sempre dolcissimo

Musical score for measures 11-17. The tempo changes to 'Allegro vivace' in 2/4 time with a key signature of two sharps (F# and C#). The dynamic marking is 'pp' (pianissimo). The score features a melody in the right hand and a bass line in the left hand. The instruction 'sempre dolcissimo' (always sweetest) is present.

18

poco a poco cresc.

Musical score for measures 18-23. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is 'Allegro vivace'. The score features a melody in the right hand and a bass line in the left hand. The instruction 'poco a poco cresc.' (gradually increasing) is present.

24

8

Musical score for measures 24-29. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is 'Allegro vivace'. The score features a melody in the right hand and a bass line in the left hand. A first ending bracket labeled '8' spans measures 27-29.

30 *f* *mp un poco agitato*

35 *f* *mp*

40 *f* *mp sempre più agitato* *f* *mp* *f*

45 *mp* *f* *mp sempre più cresc. ed agitato.*

50

Più animato

55

f sempre marcato ed allegramente

61

67

73

Un poco meno allegro

79

dolce scherzando
caratteristicamente

83

ten.

ten.

88

p semplice sempre marcato

92

poco rall. - - - - -

Più animato

96

f sempre marcato ed allegramente

102

108

8

114

120 dolce, scherzando

ten.

125

ten.

ten.

sempre p e

129 marcato

marcato

133

accelerando molto - - - - - rall.

rinforz.

138 dolce pastorale

sempre più dolce - - - - -

141