ANHANG – APPENDIX

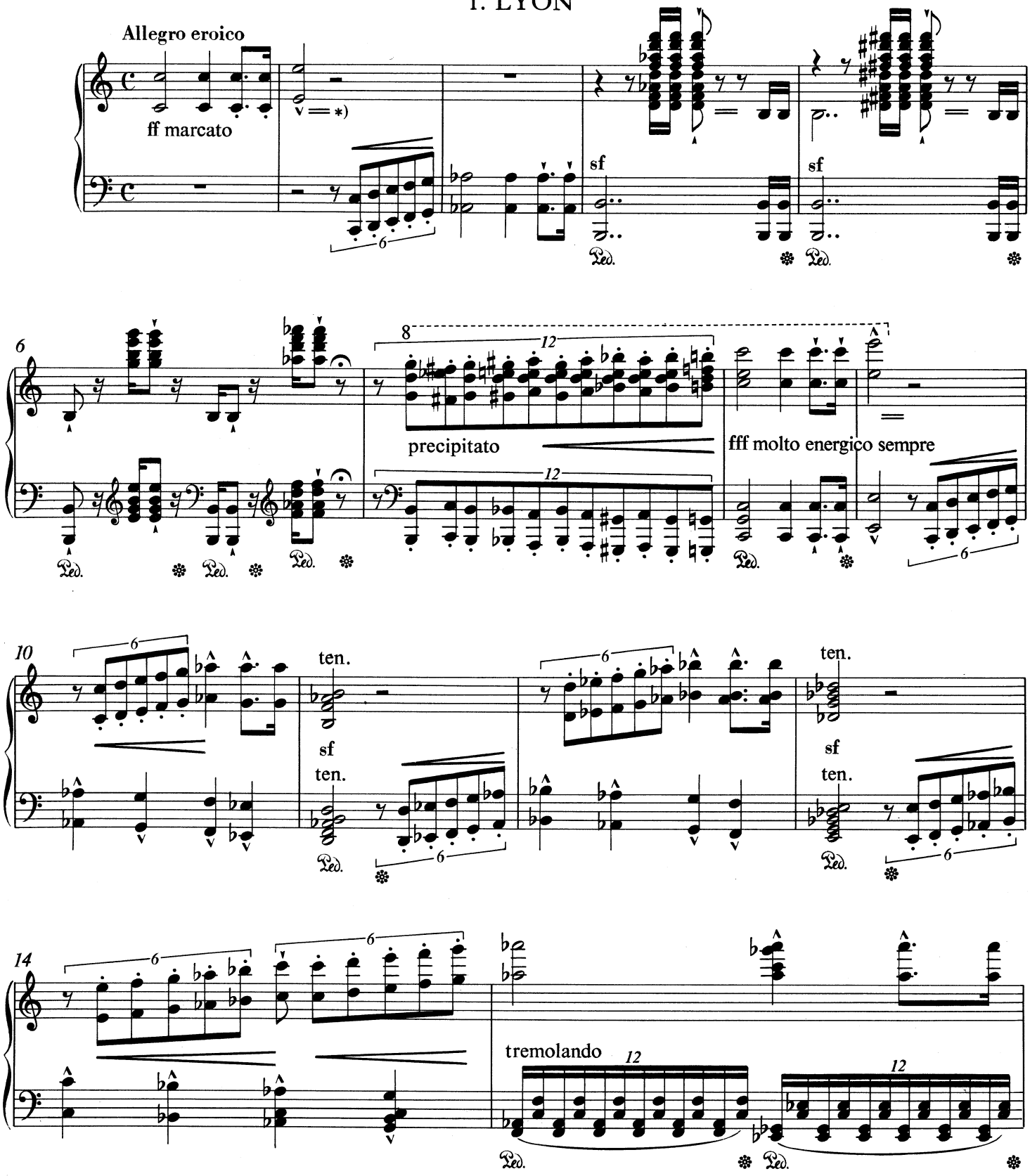
ALBUM D'UN VOYAGEUR

I Impressions et Poésies

à M.r F. de L********

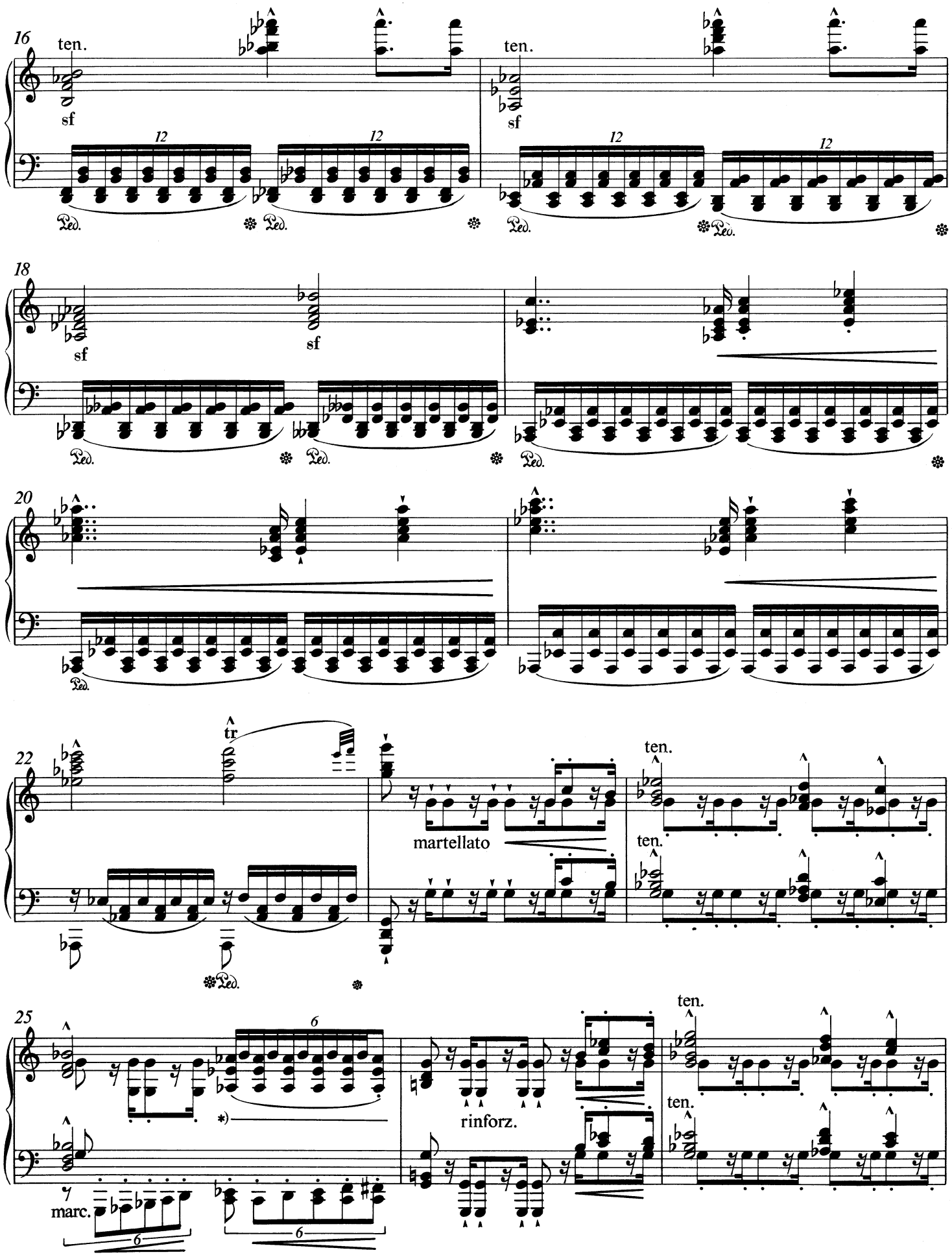
Vivre en travaillant ou
mourir en combattant.

1. LYON



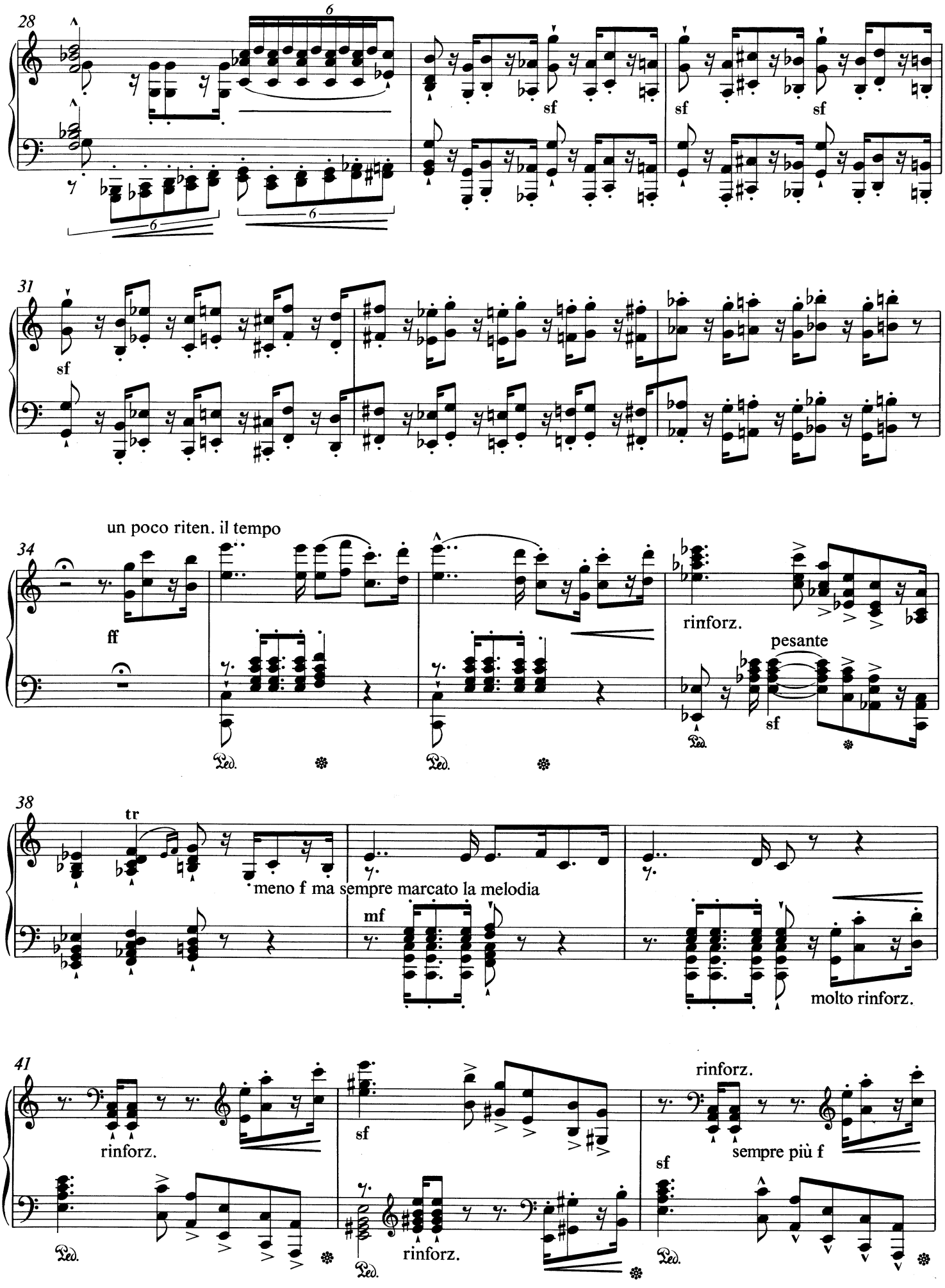
*) = Ruhepunkt, doch weniger, als eine Fermate. (Liszts Anmerkung)

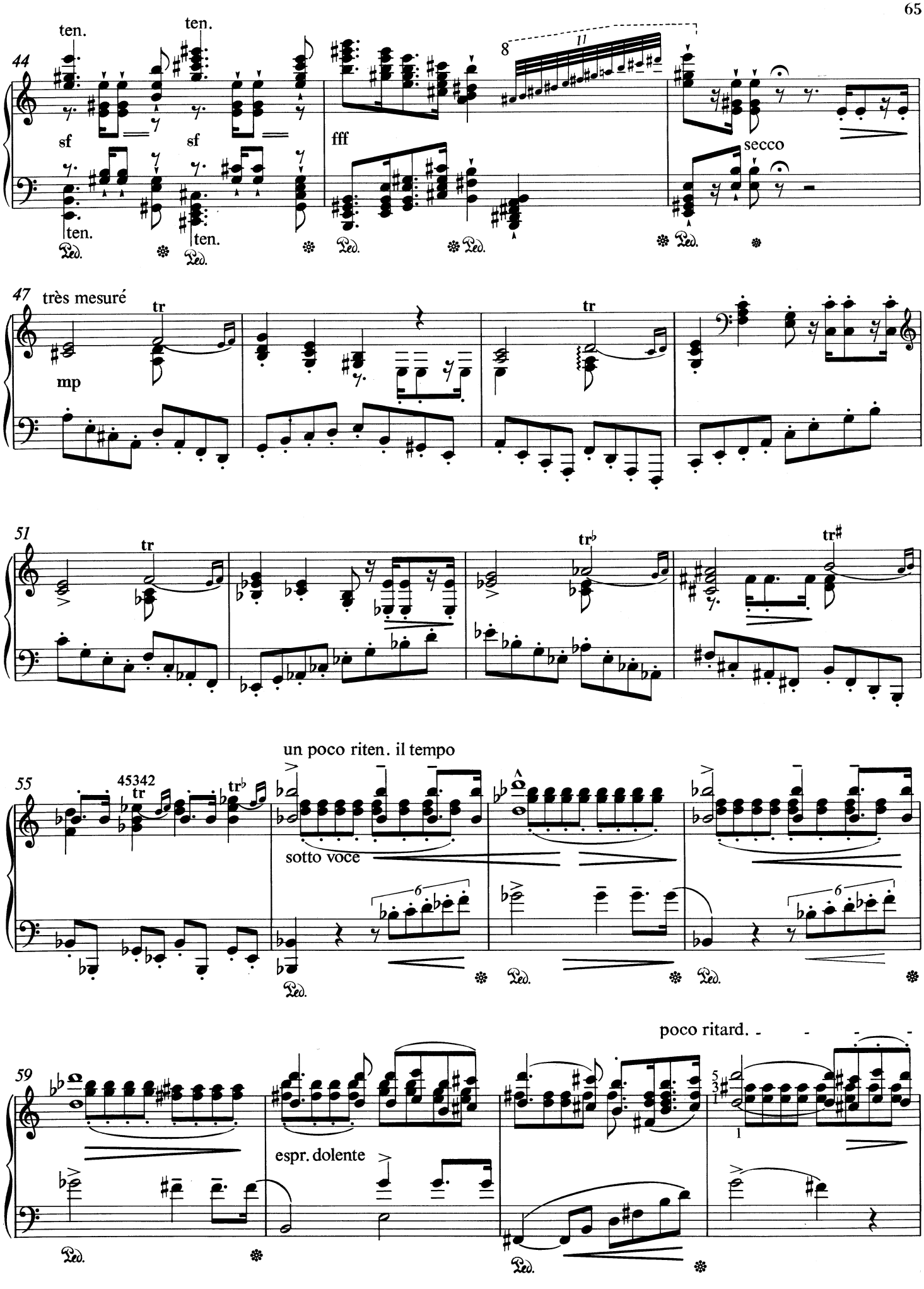
*) = Pause of less duration than a fermata. (Liszt's own note)

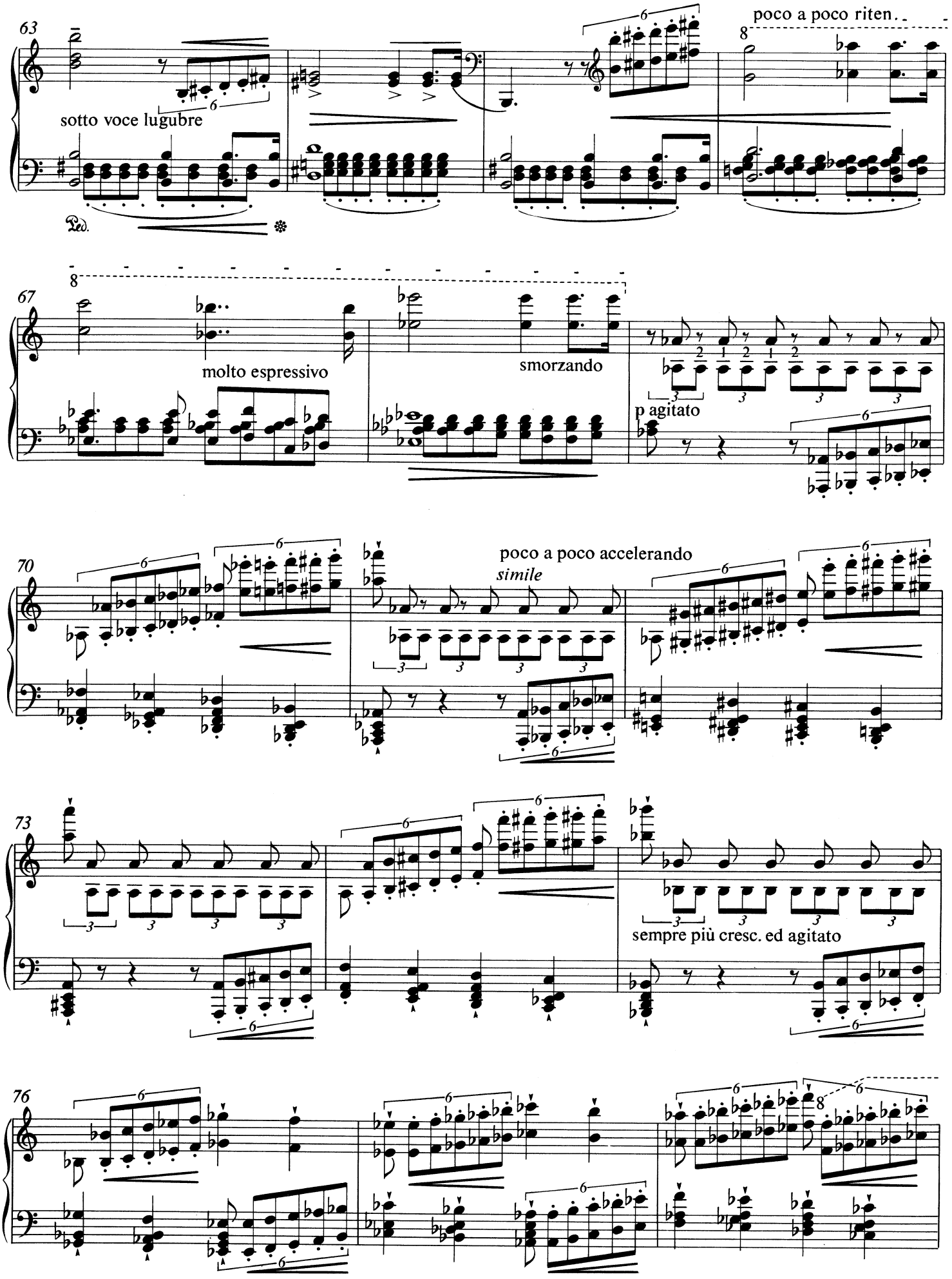


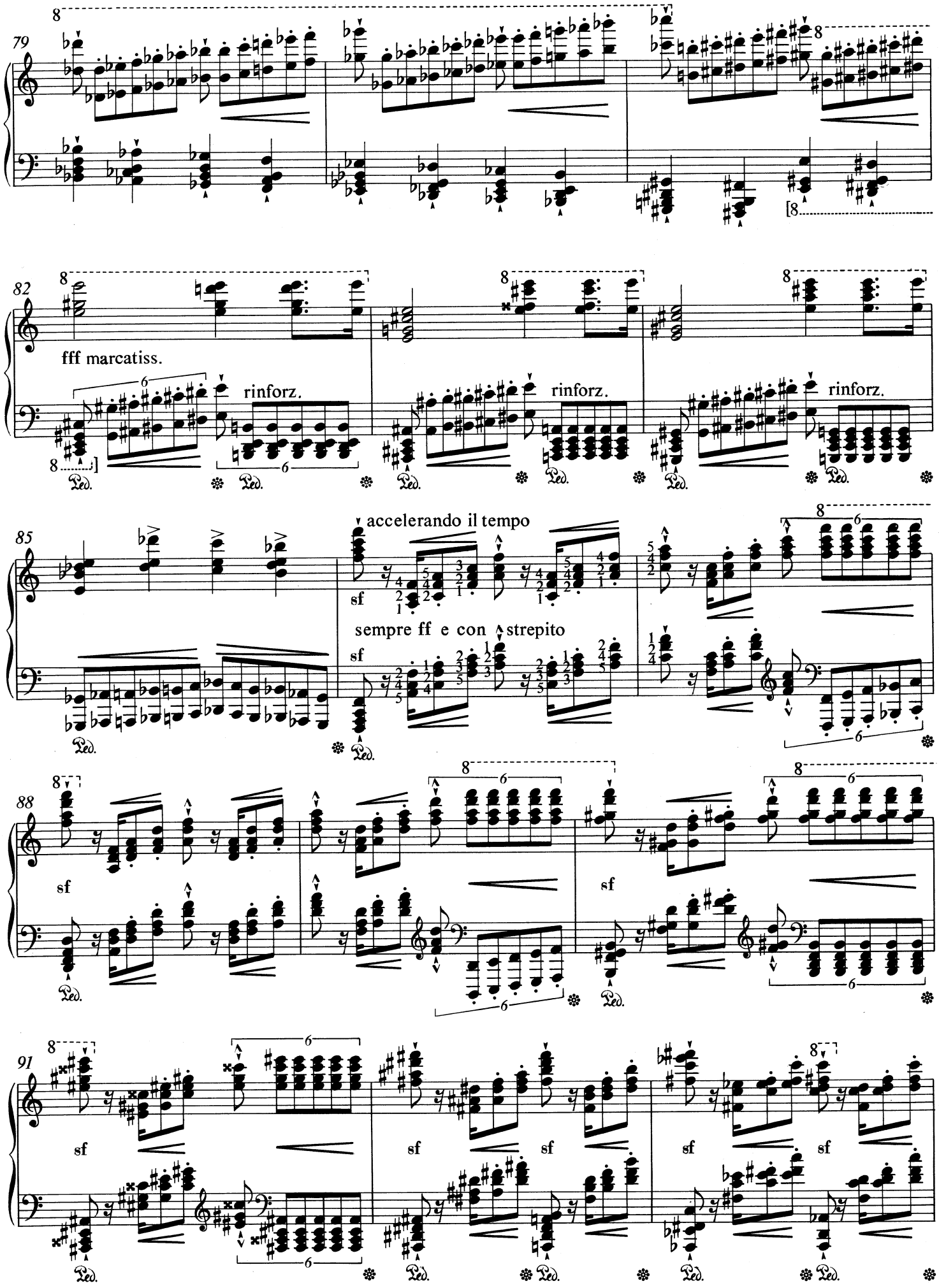
*) ——— = Decrescendo der Bewegung. (Liszts Anmerkung)

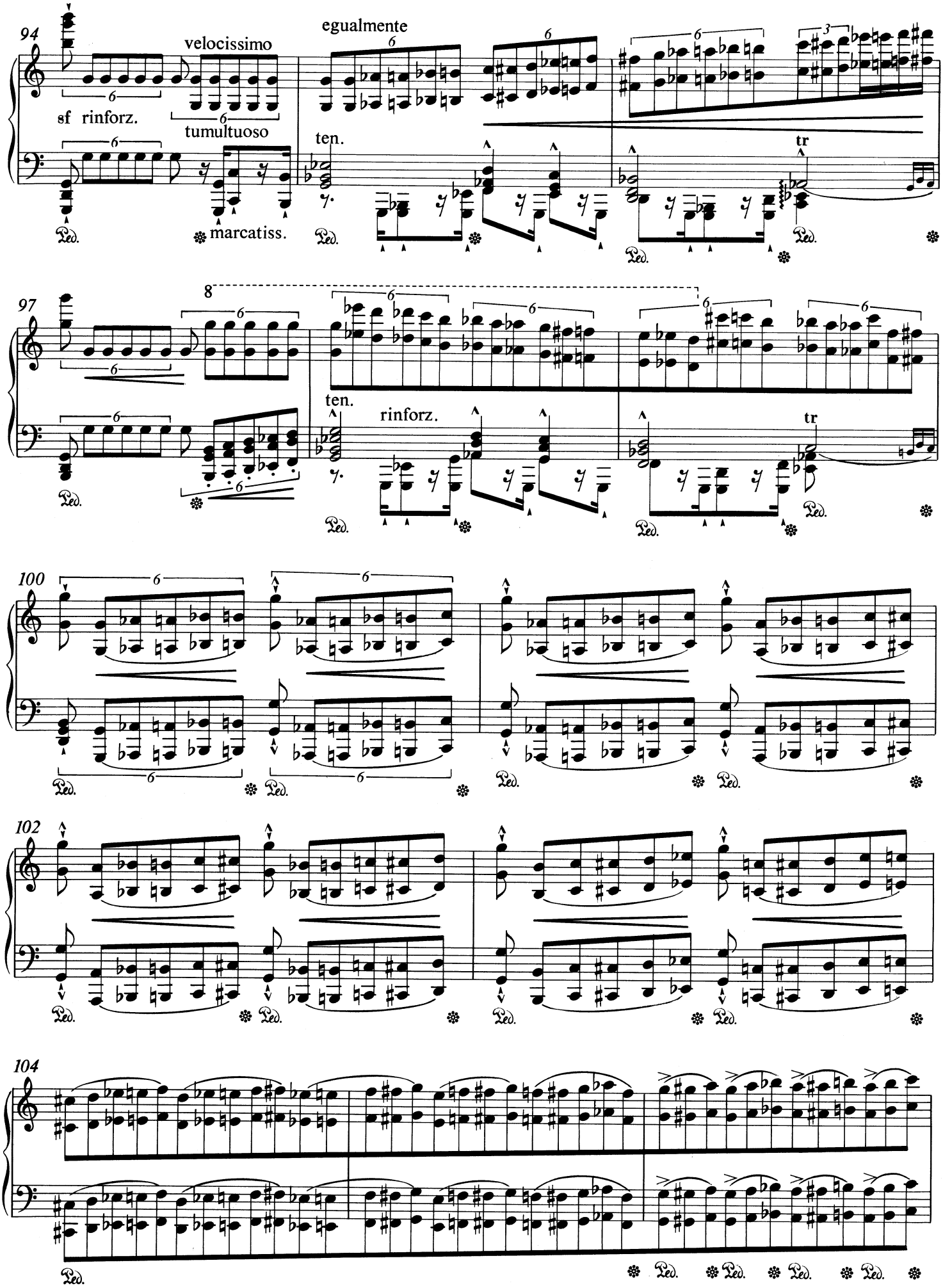
*) ——— = Decrease in movement. (Liszt's own note)

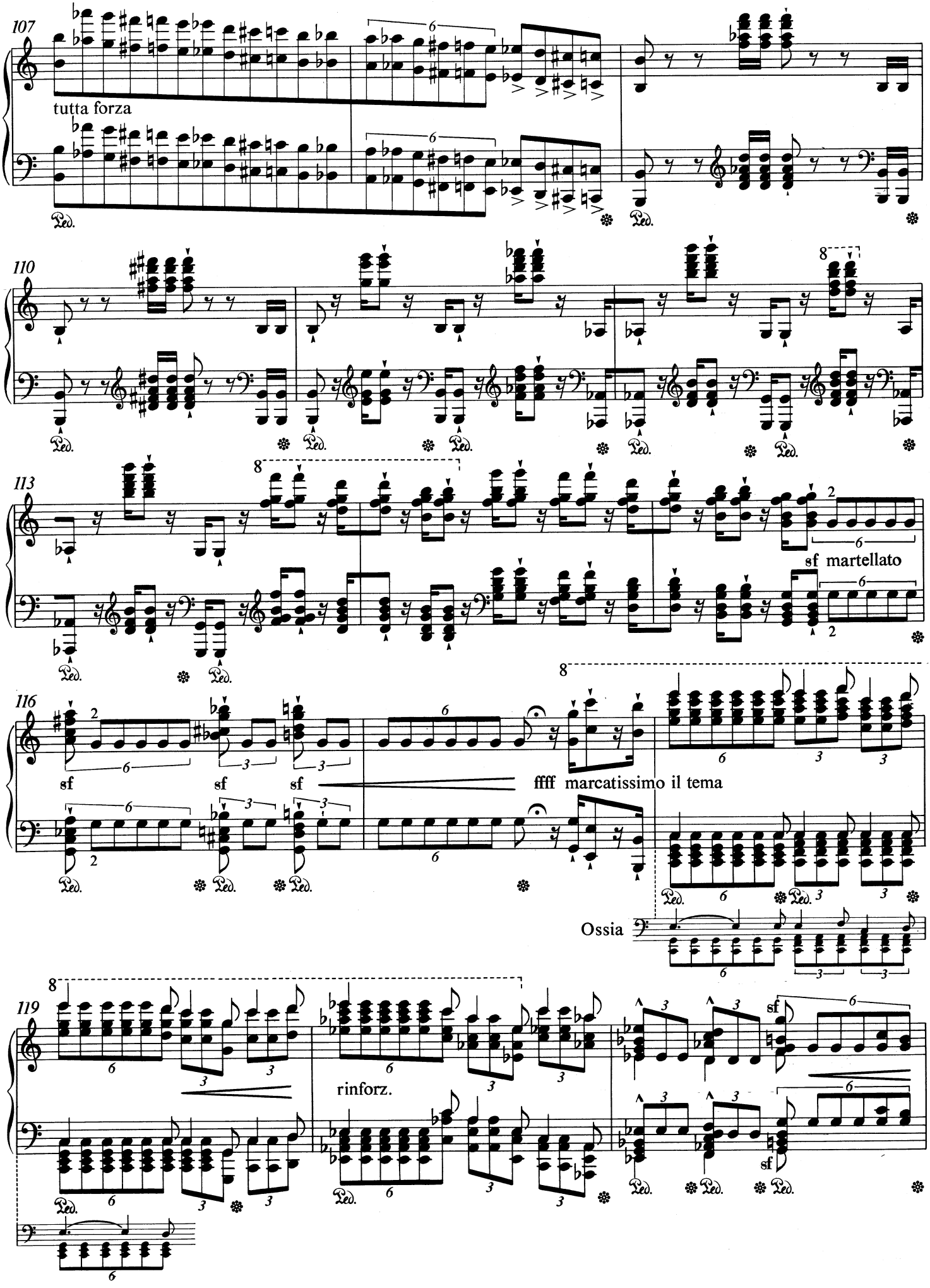

28
6
6
6
sf
sf
sf
31
sf
un poco riten. il tempo
34
ff
rinforz.
pesante
sf
Ped.
Ped.
Ped.
38
tr
meno f ma sempre marcato la melodia
mf
molto rinforz.
41
rinforz.
sf
rinforz.
sempre più f
sf
Ped.
Ped.
Ped.

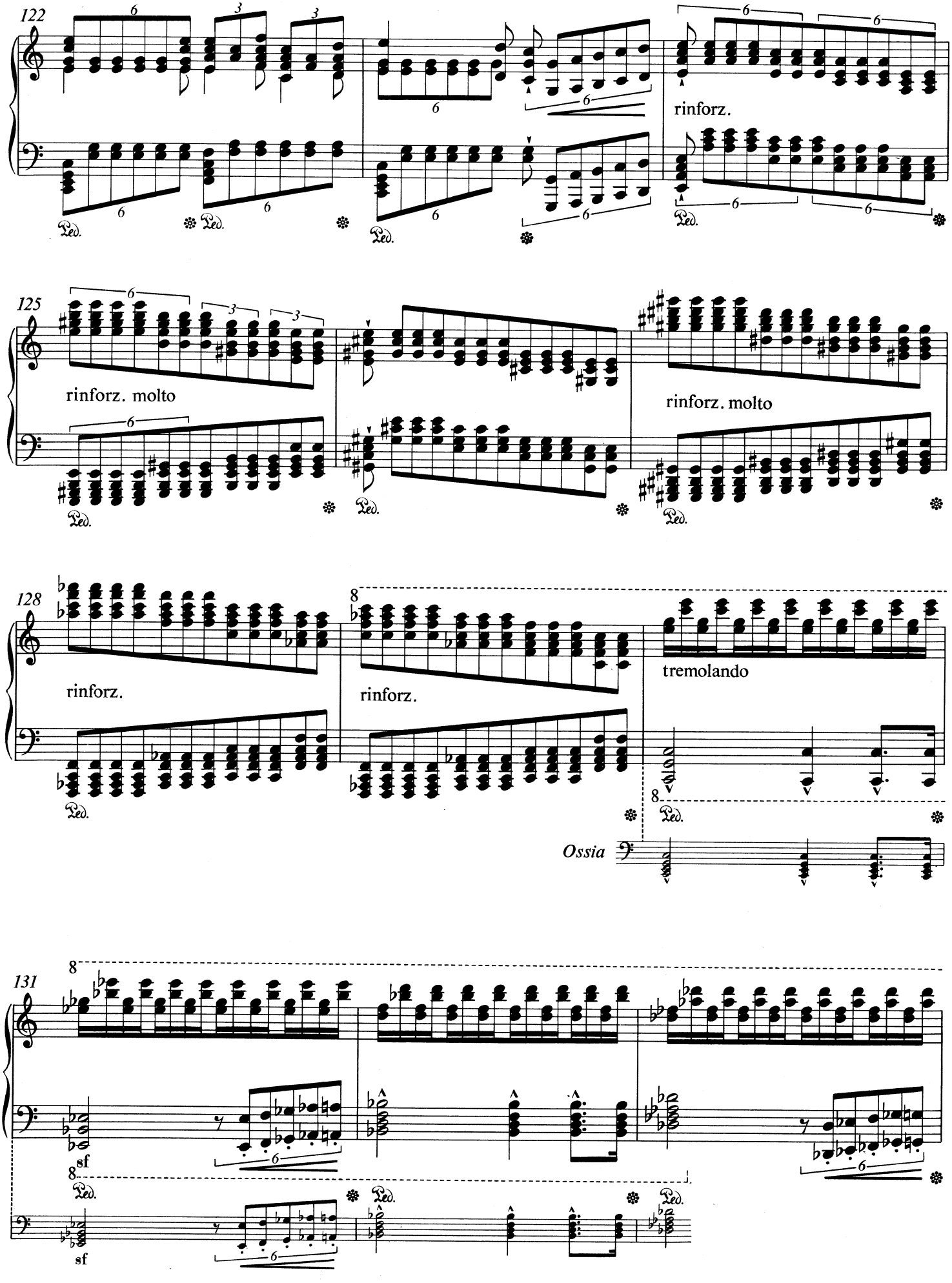

ten.
ten.
44
sf
sf
fff
8
11
secco
ten.
ten.
Ped.
47
très mesuré
tr
mp
51
tr
tr♭
tr♯
un poco riten. il tempo
55
45342
tr
tr♭
sotto voce
6
59
poco ritard.
espr. dolente
5
3
1
1

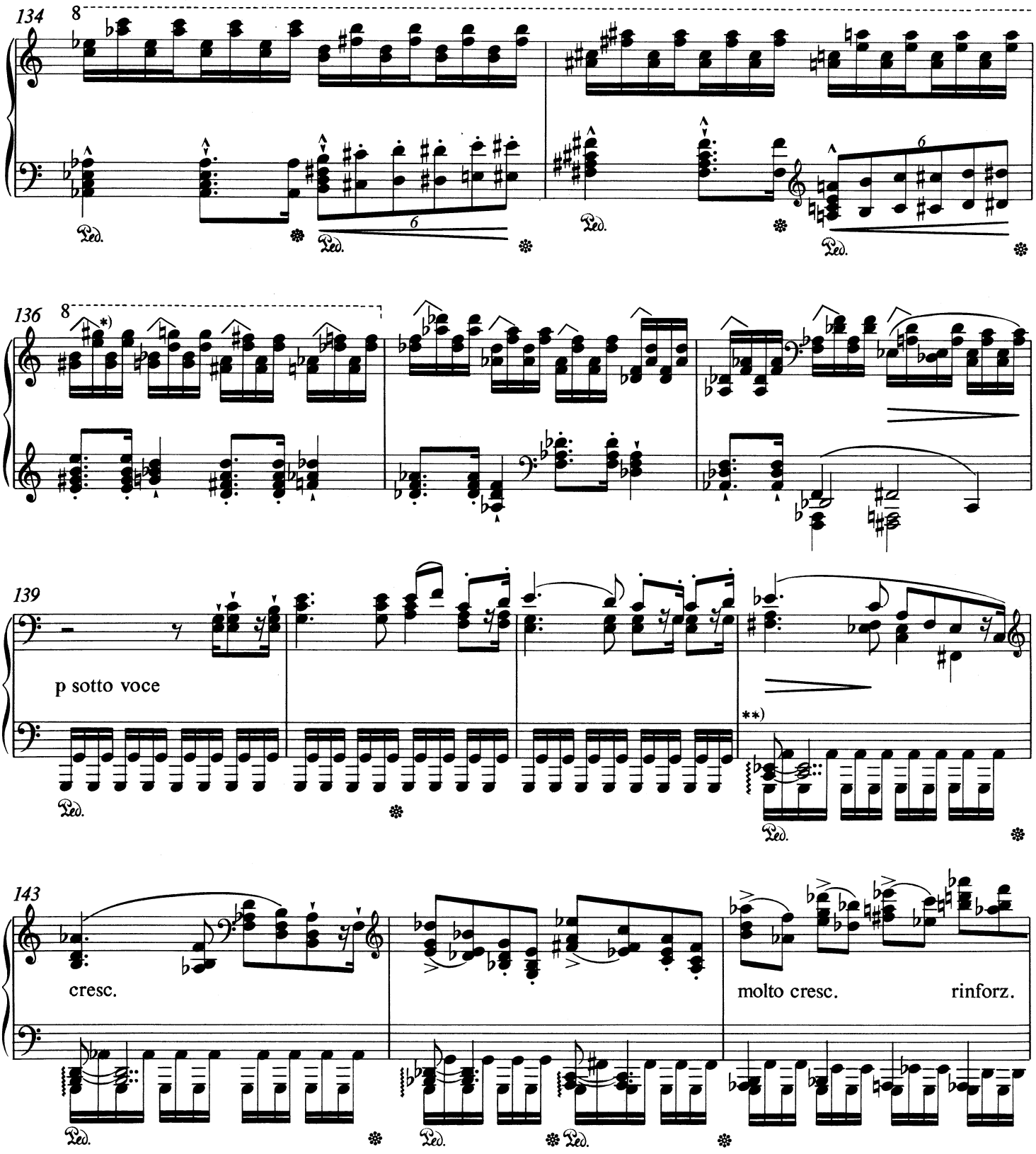

63
sotto voce lugubre
poco a poco riten.
Ped.
67
molto espressivo
smorzando
p agitato
70
poco a poco accelerando
simile
73
sempre più cresc. ed agitato
76


79
82
fff marcatiss.
rinforz.
rinforz.
rinforz.
85
accelerando il tempo
sf
sempre ff e con strepito
sf
88
sf
sf
91
sf
sf
sf
sf
sf
Ped.


94
velocissimo
egualmente
sf rinforz.
tumultuoso
ten.
tr
marcatiss.
Ped.
97
ten.
rinforz.
tr
100
102
104


107
tutta forza
110
113
sf martellato
116
sf
sf
sf
ffff marcatissimo il tema
Ossia
119
rinforz.
sf
sf


122
rinforz.
125
rinforz. molto
rinforz. molto
128
rinforz.
rinforz.
tremolando
Ossia
131
sf
sf

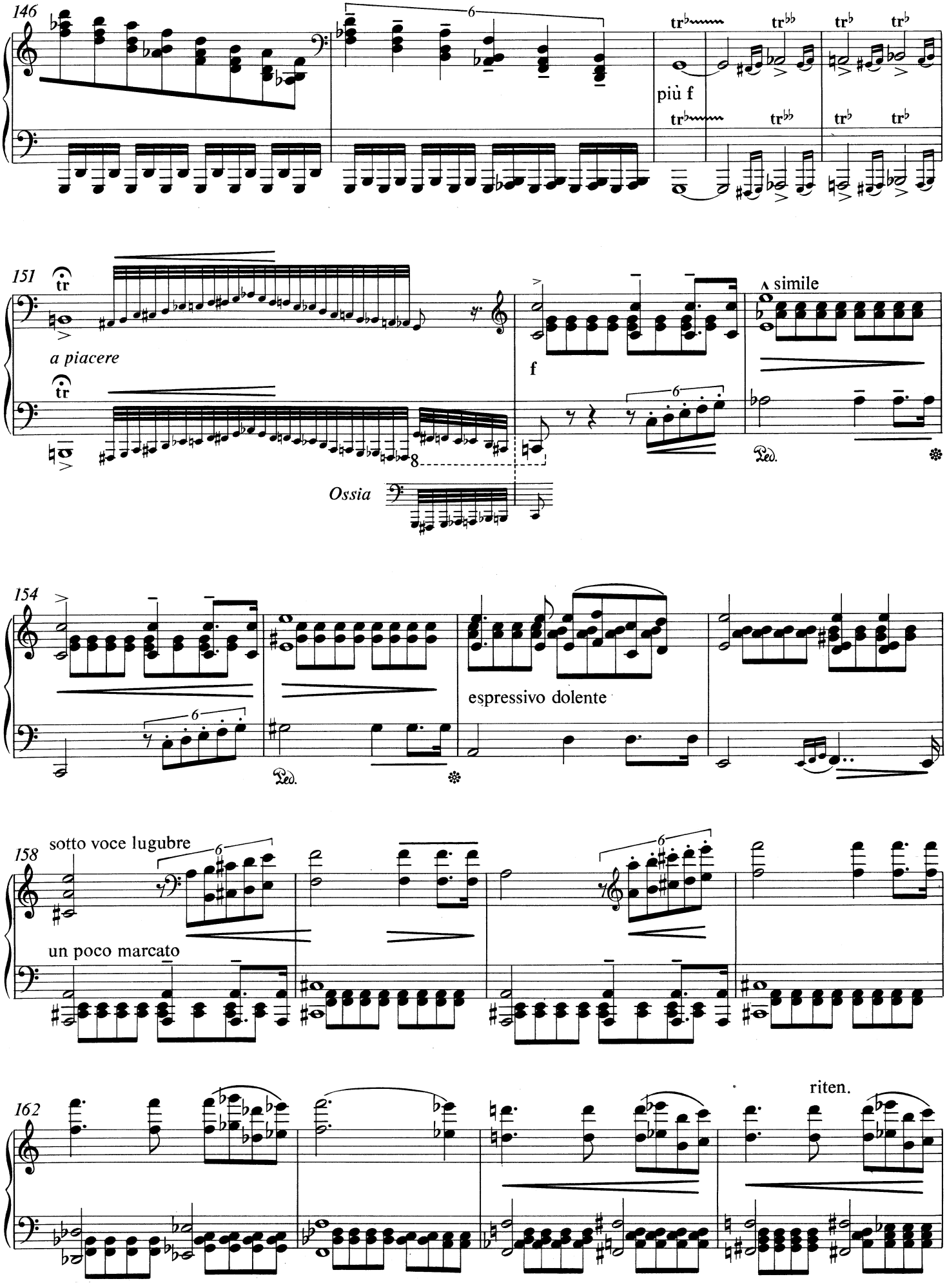


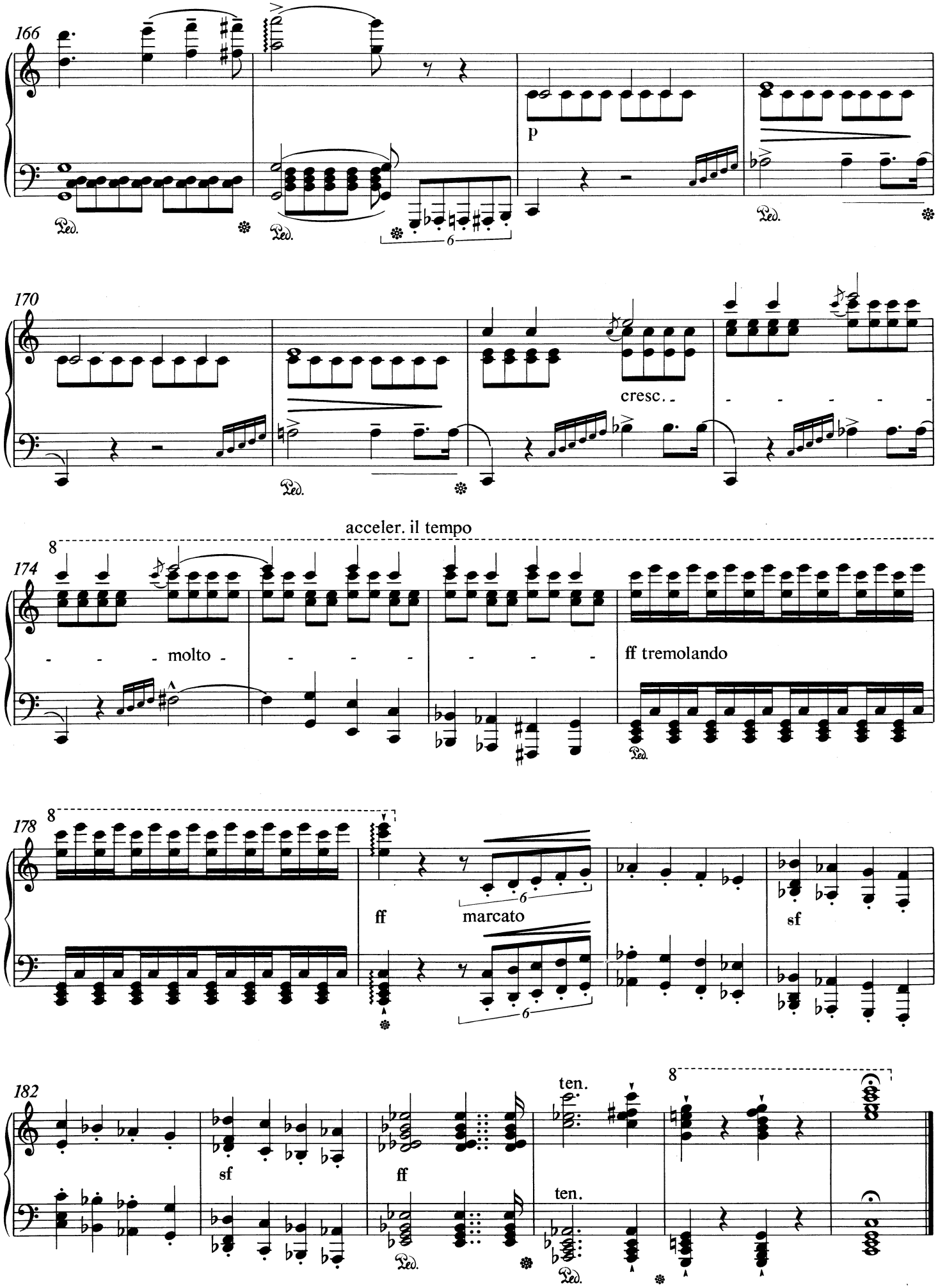
*) Das Zeichen ⌒ bedeutet gleichsam thematische Hervorhebung der betreffenden Notengruppe.

**) 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
più f
151
a piacere
f
simile
Ossia
154
espressivo dolente
158
sotto voce lugubre
un poco marcato
162
riten.

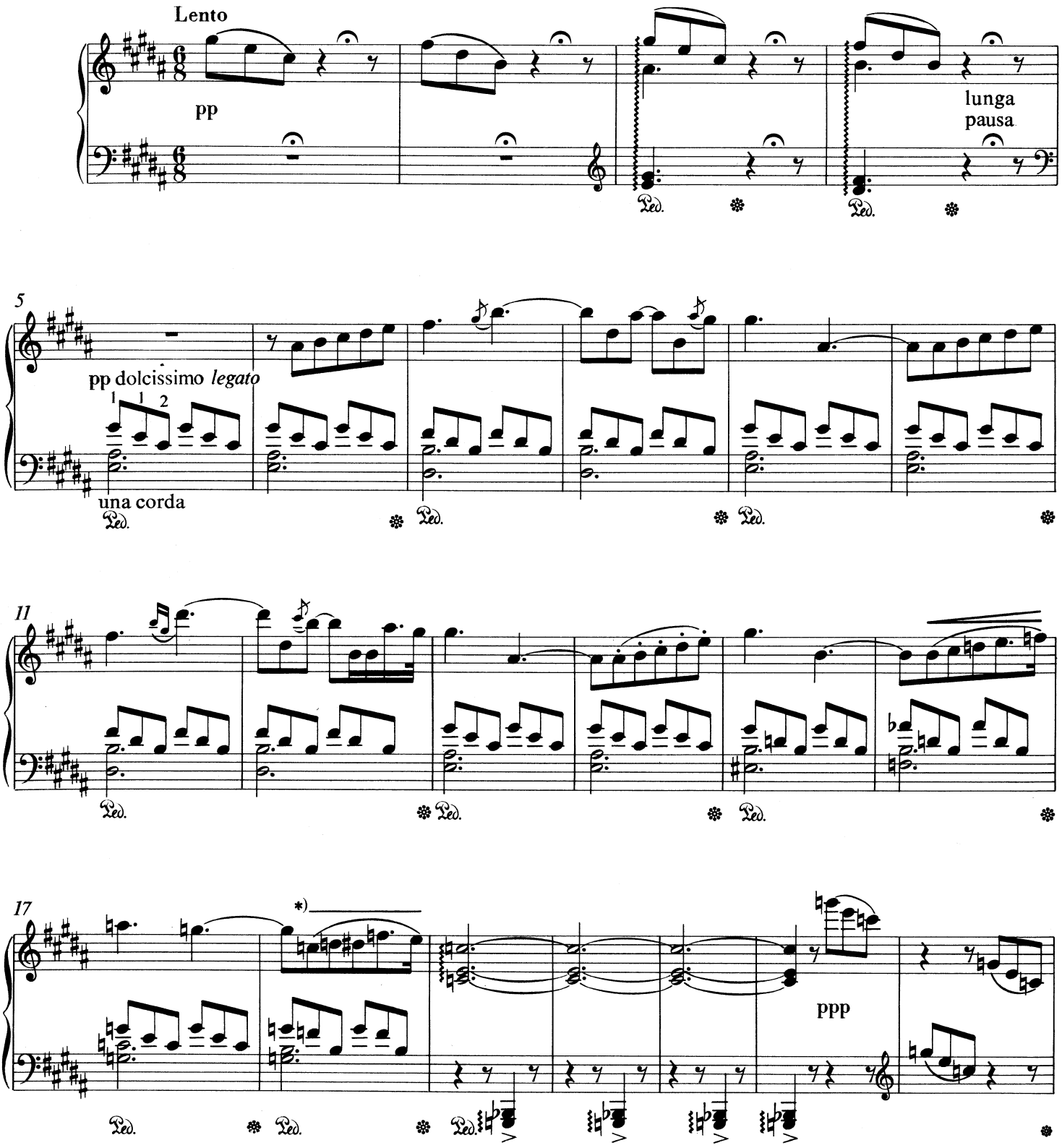

166
p
Ped.
170
cresc.
acceler. il tempo
174
molto
ff tremolando
178
ff
marcato
sf
182
sf
ff
ten.
ten.

à Blandine***

4. LES CLOCHES DE G*****

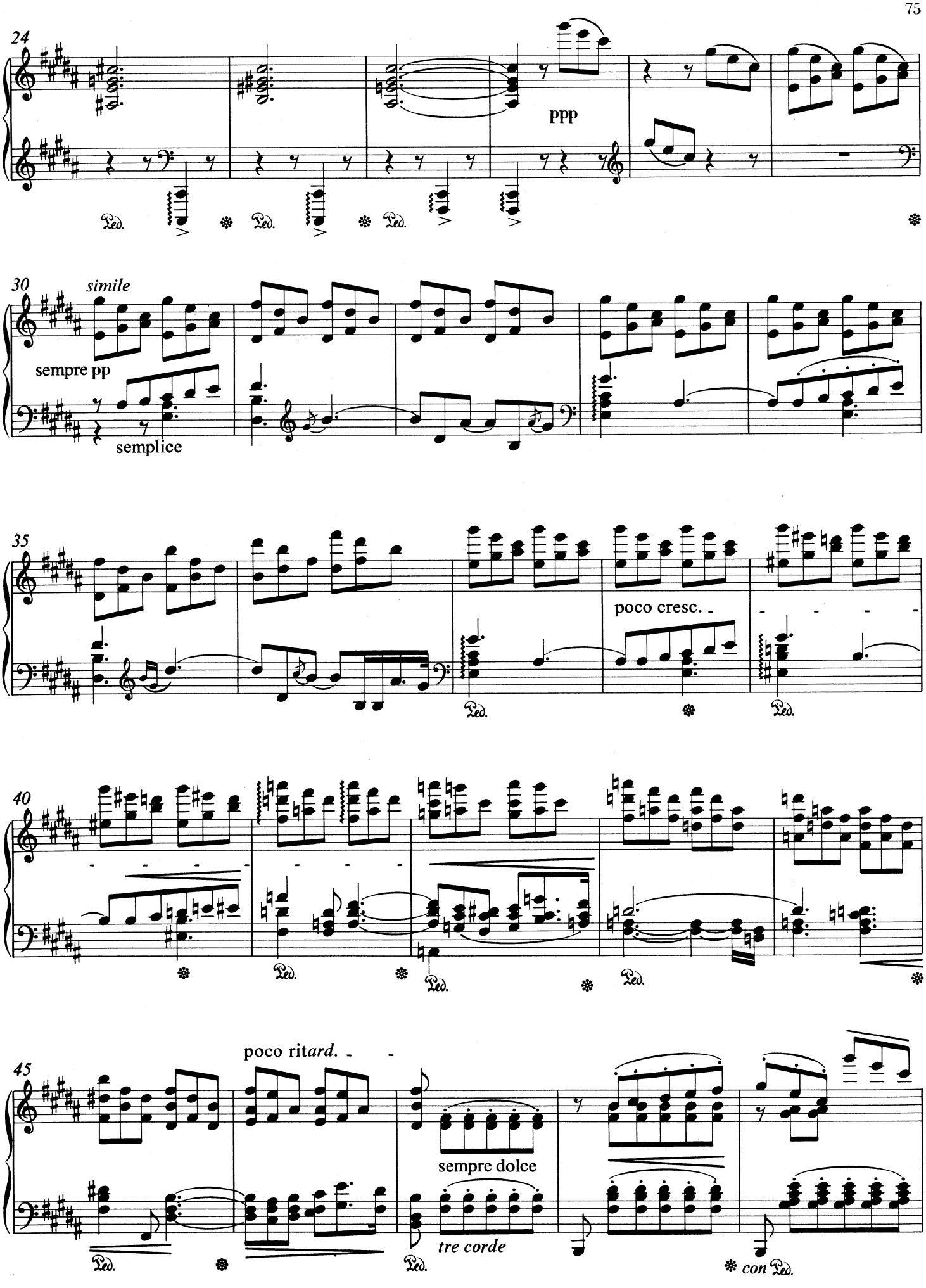
... Minuit dormait; le lac
était tranquille, les cieux étoilés ...
nous voguissons loin du bord.

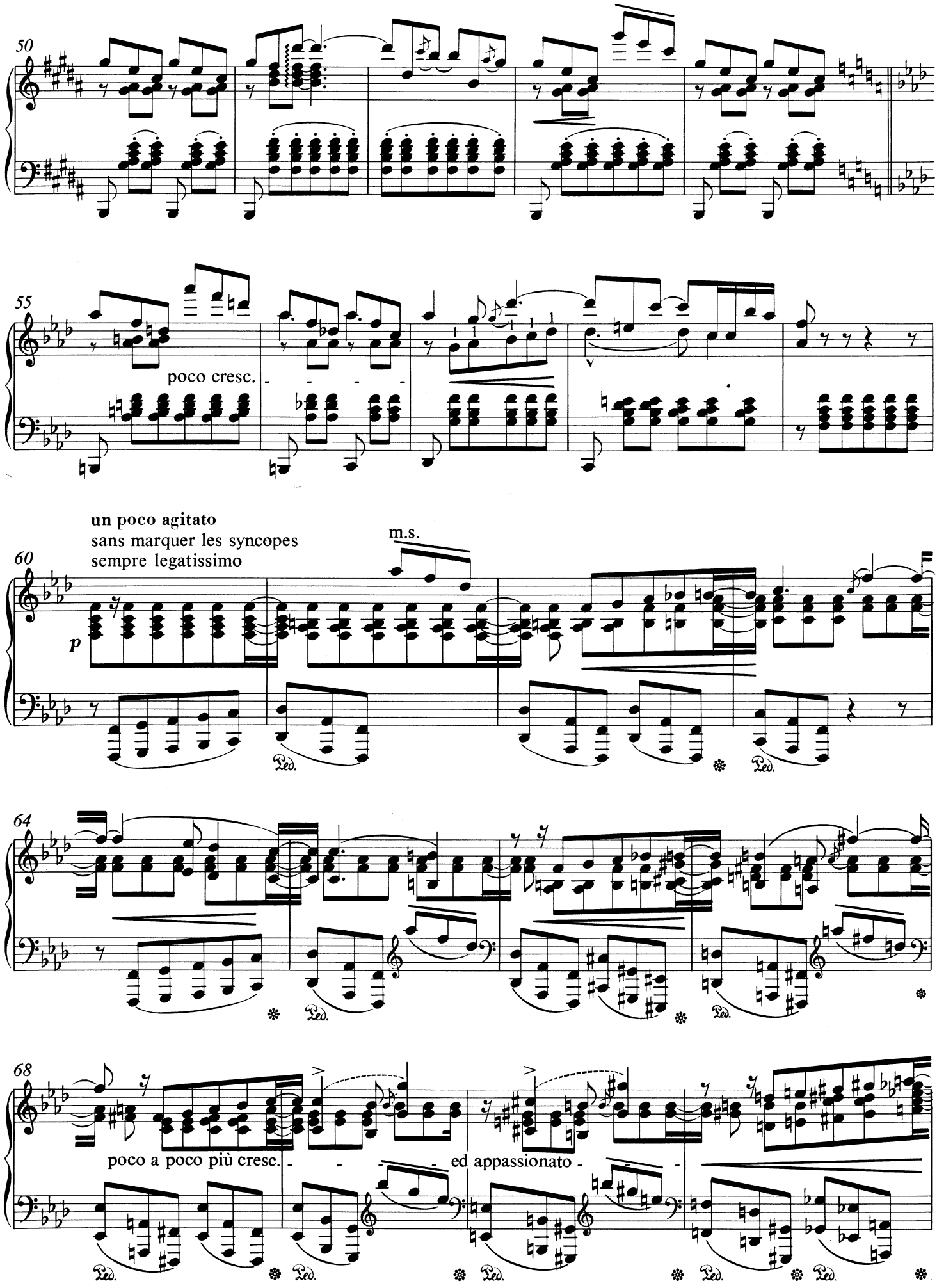
I live not in myself, but I become
Portion of that around me; ...
(Byron)

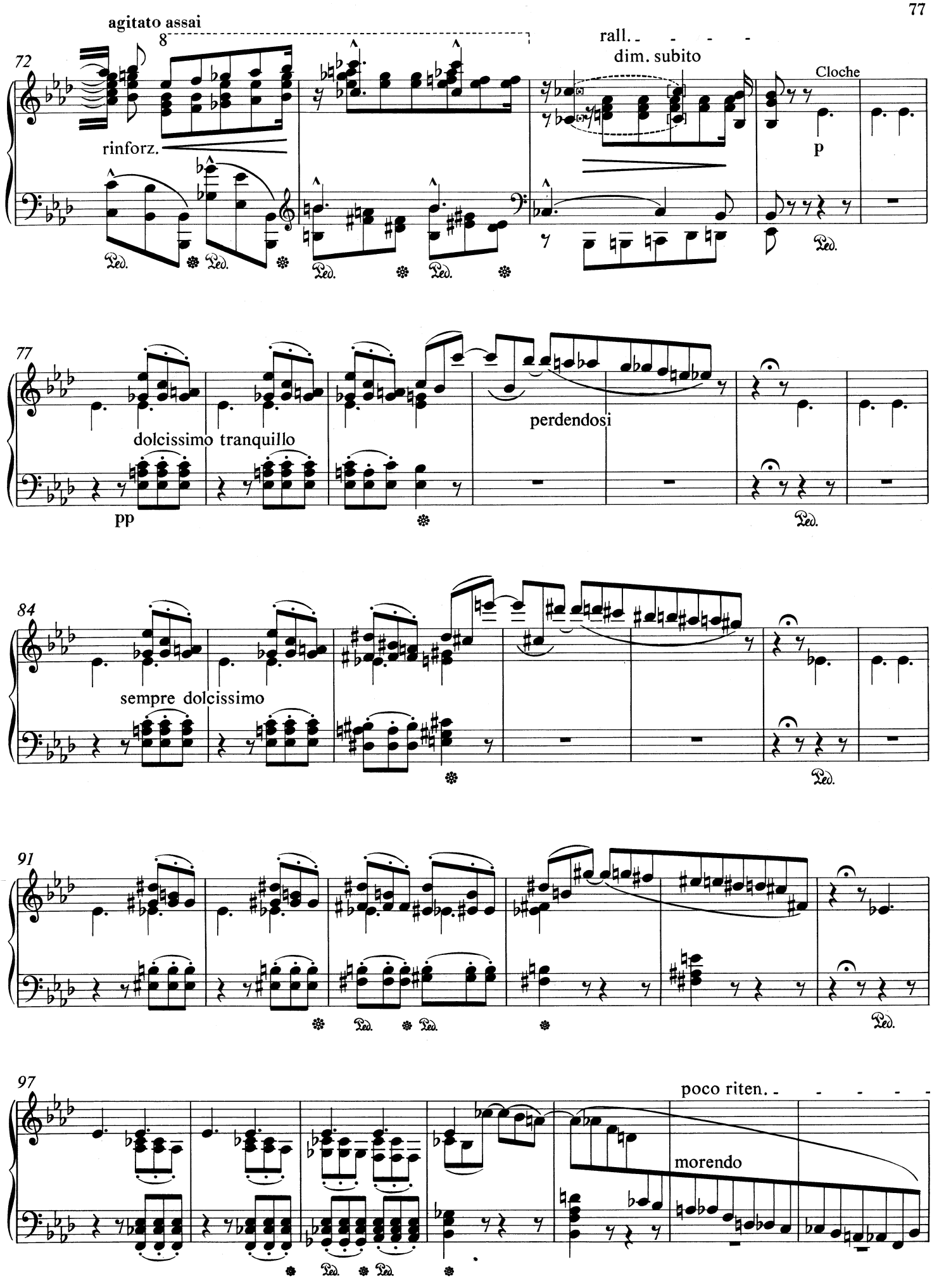


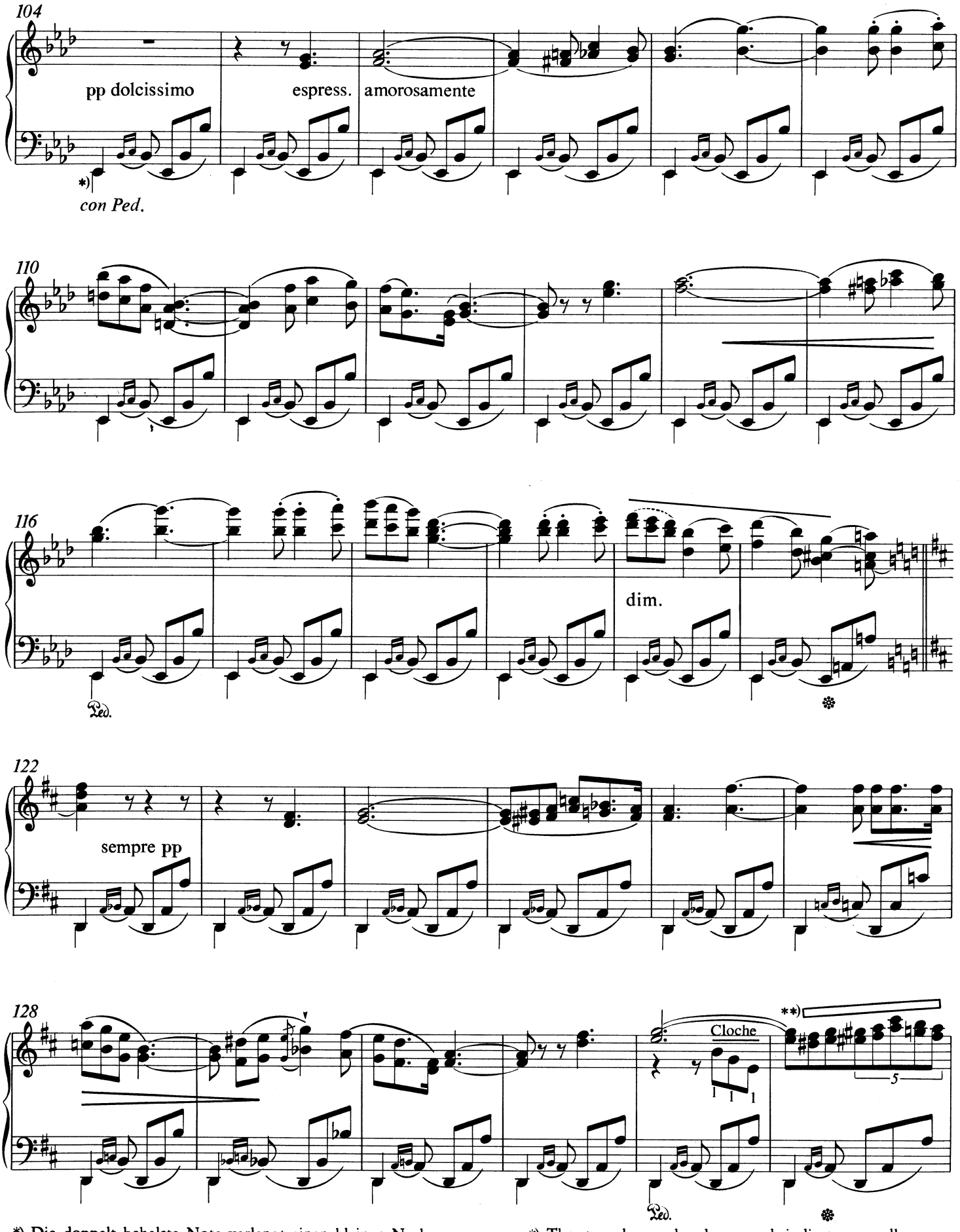
*) ——— = Decrescendo der Bewegung. (Liszts Anmerkung)

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


24
ppp
Ped.
30
simile
sempre pp
semplice
35
poco cresc.
40
45
poco ritard.
sempre dolce
tre corde
con Ped.


50
55
poco cresc.
un poco agitato
sans marquer les syncopes
sempre legatissimo
m.s.
60
p
64
68
poco a poco più cresc.
ed appassionato
Ped.


agitato assai
8
rinforz.
rall.
dim. subito
Cloche
p
Ped.
72
77
dolcissimo tranquillo
pp
perdendosi
84
sempre dolcissimo
91
97
poco riten.
morendo

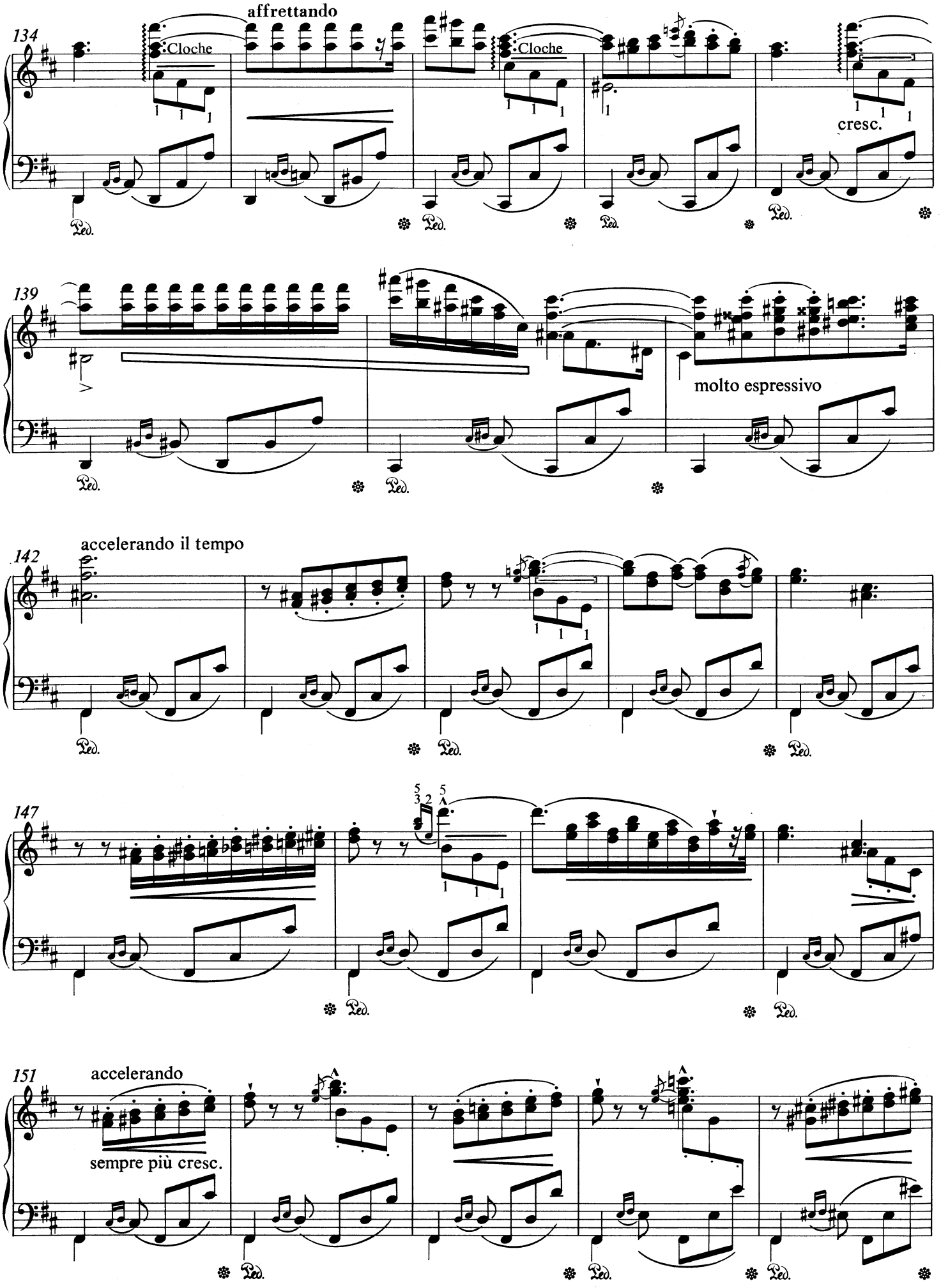


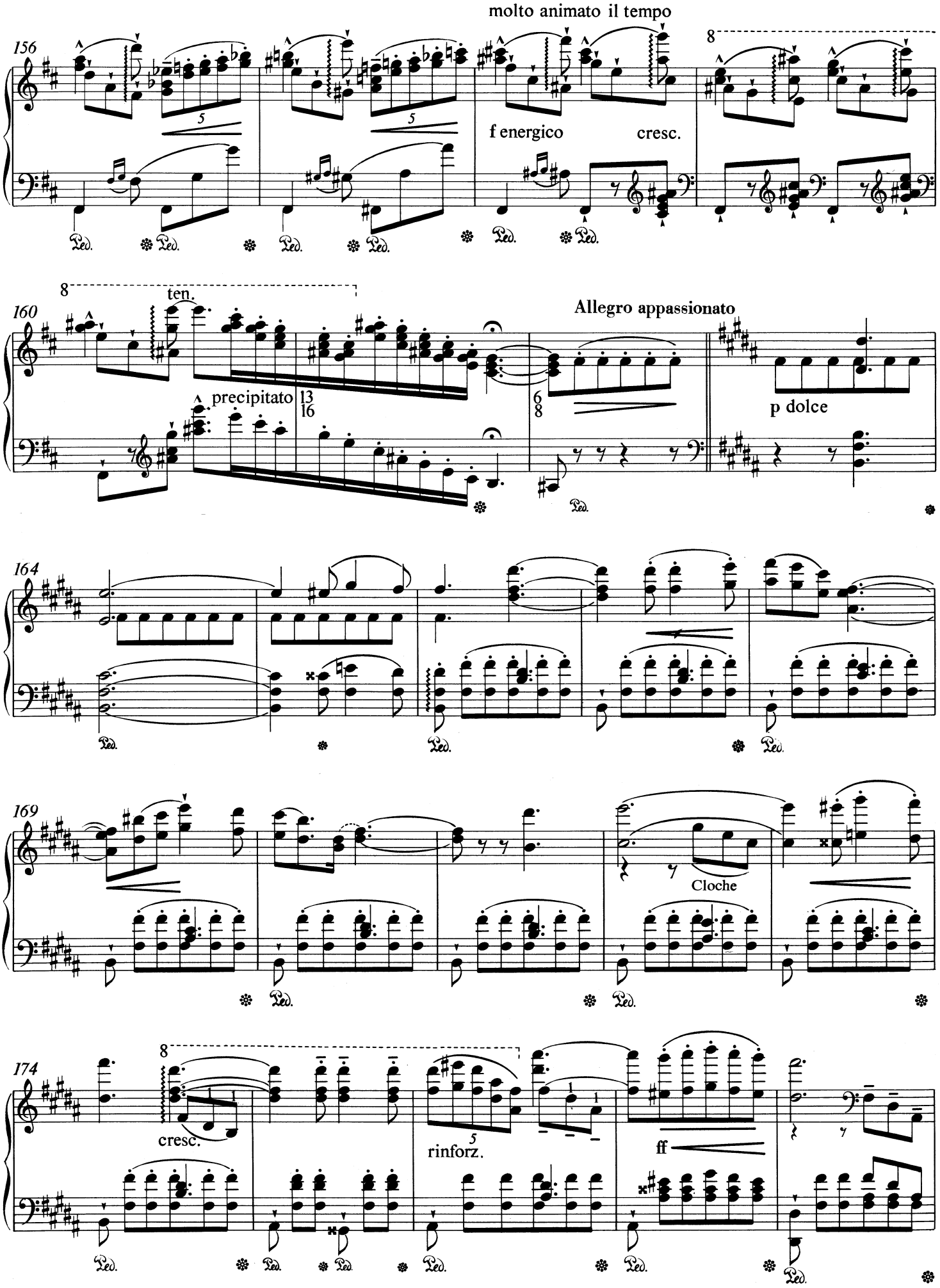
*) Die doppelt behalste Note verlangt einen kleinen Nachdruck.

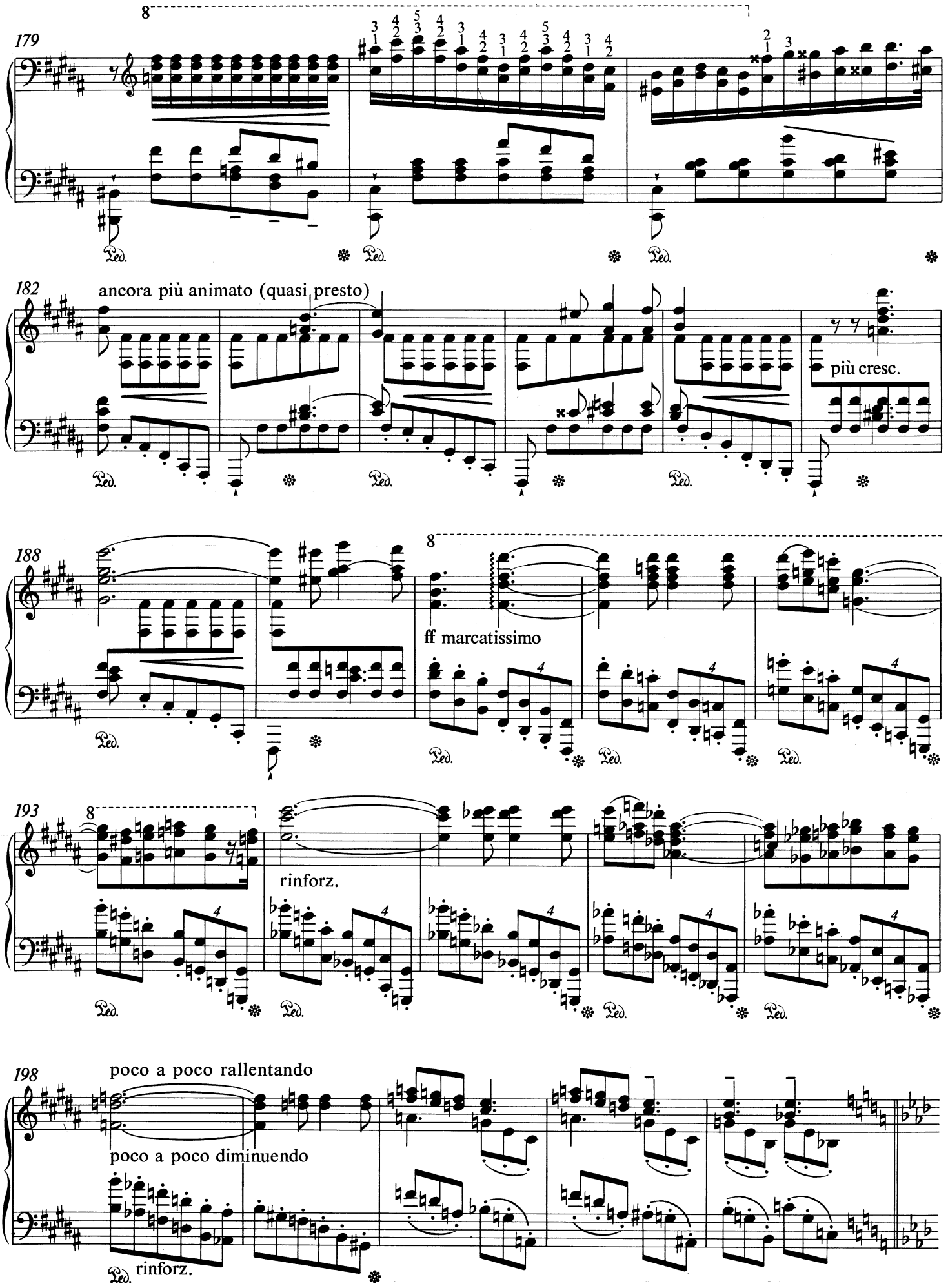
**) ▭ = Crescendo der Bewegung. (Liszts Anmerkung)

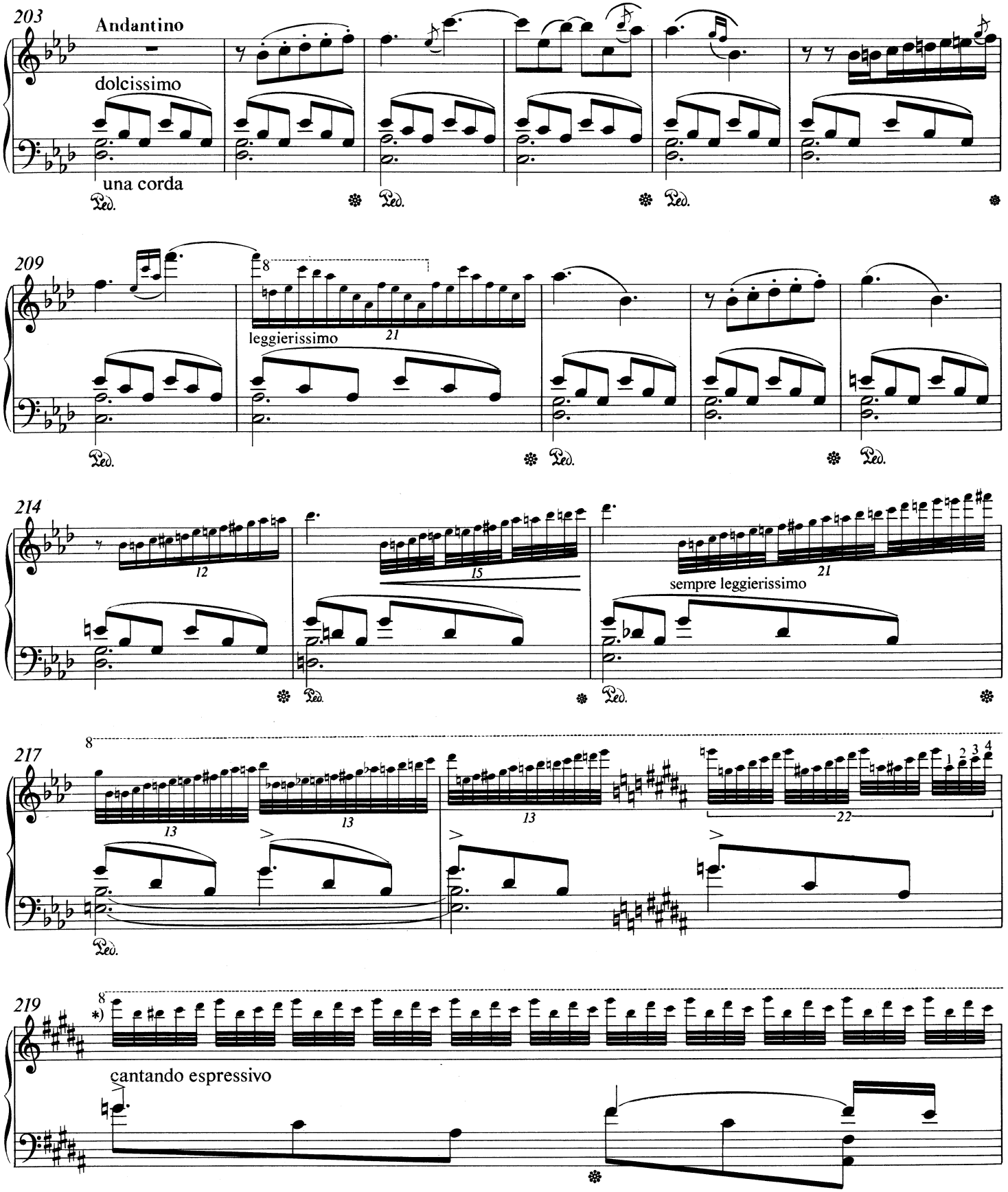
*) The stem drawn also downwards indicates a small accent.

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


134
affrettando
Cloche
Cloche
cresc.
Ped.
139
molto espressivo
142
accelerando il tempo
147
151
accelerando
sempre più cresc.

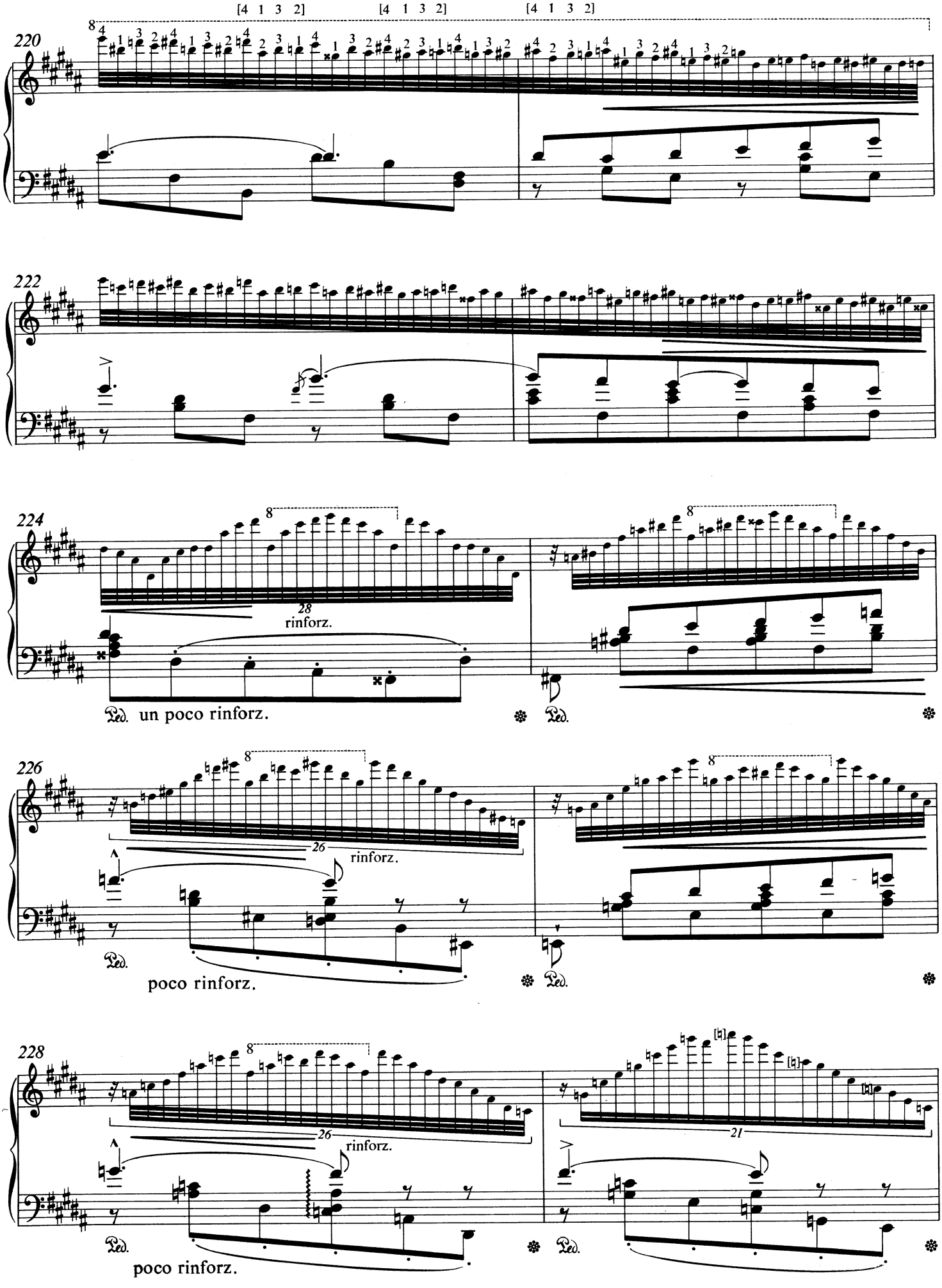

molto animato il tempo
156
f energico
cresc.
8
ten.
160
precipitato
13
16
Allegro appassionato
6
8
p dolce
164
169
Cloche
174
cresc.
rinforz.
ff

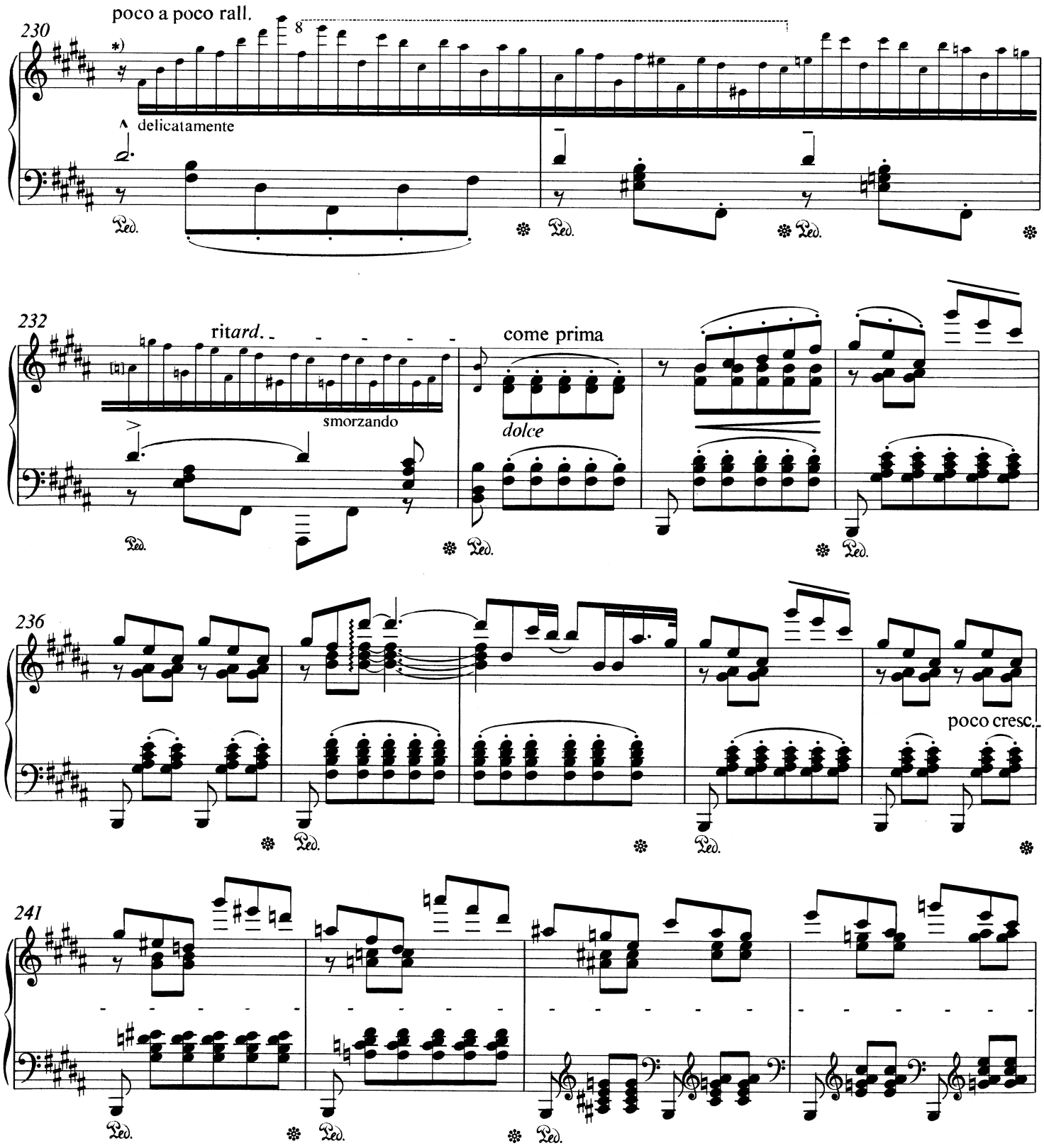

179
182
ancora più animato (quasi presto)
più cresc.
188
ff marcatissimo
193
rinforz.
198
poco a poco rallentando
poco a poco diminuendo
rinforz.



*) 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.

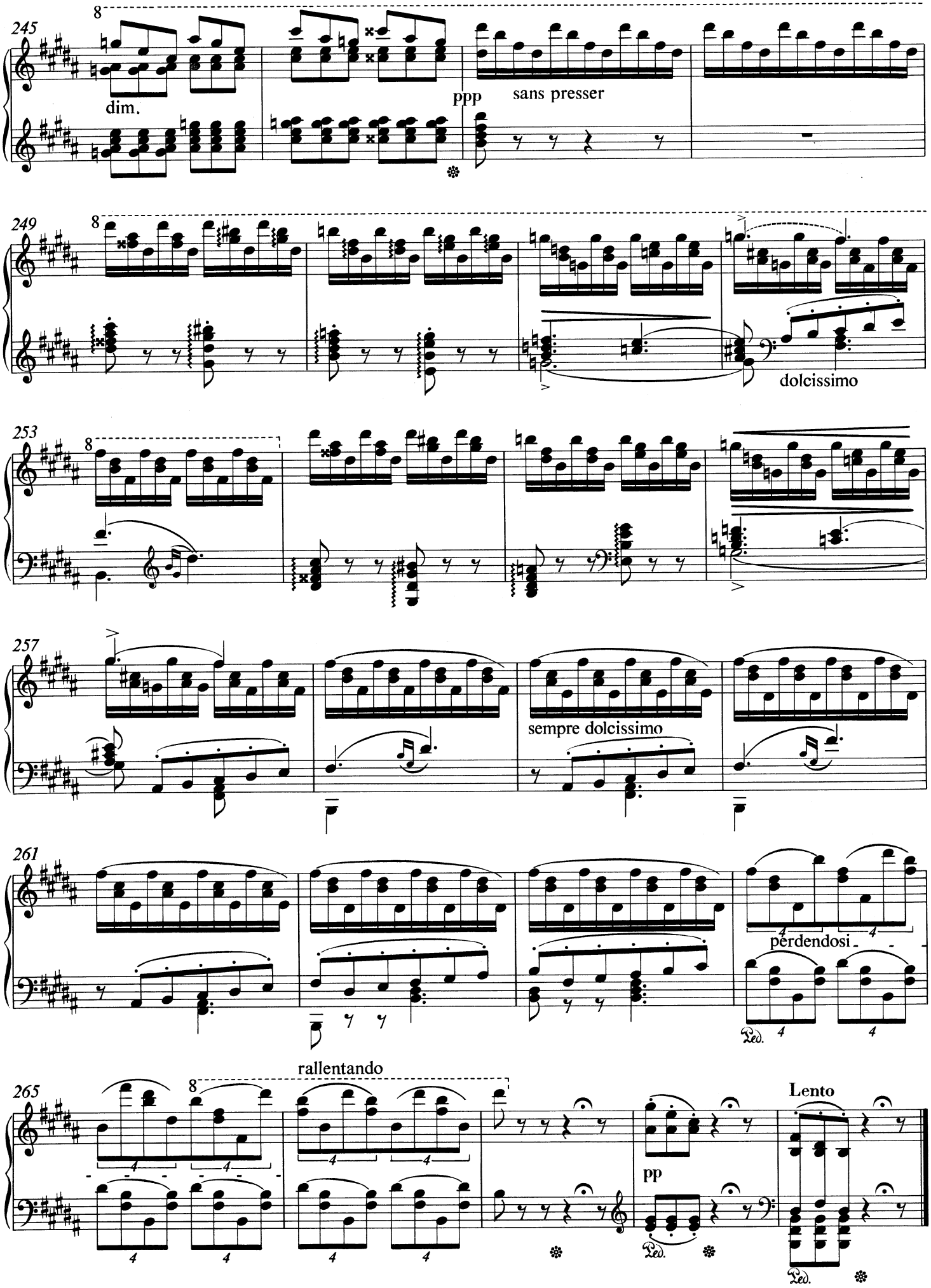
*) We have followed precisely the irregular notation and rhythmic distribution given in our sources: the subordinate groups in the left hand metrical process is to be played keeping exactly to the notes under one another in the right hand. The notation would be unduly complicated by detailed and precise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


[4 1 3 2]
[4 1 3 2]
[4 1 3 2]
220
222
224
28
rinforz.
Ped. un poco rinforz.
Ped.
226
26
rinforz.
Ped.
poco rinforz.
Ped.
228
26
rinforz.
21
Ped.
poco rinforz.
Ped.



*) 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.

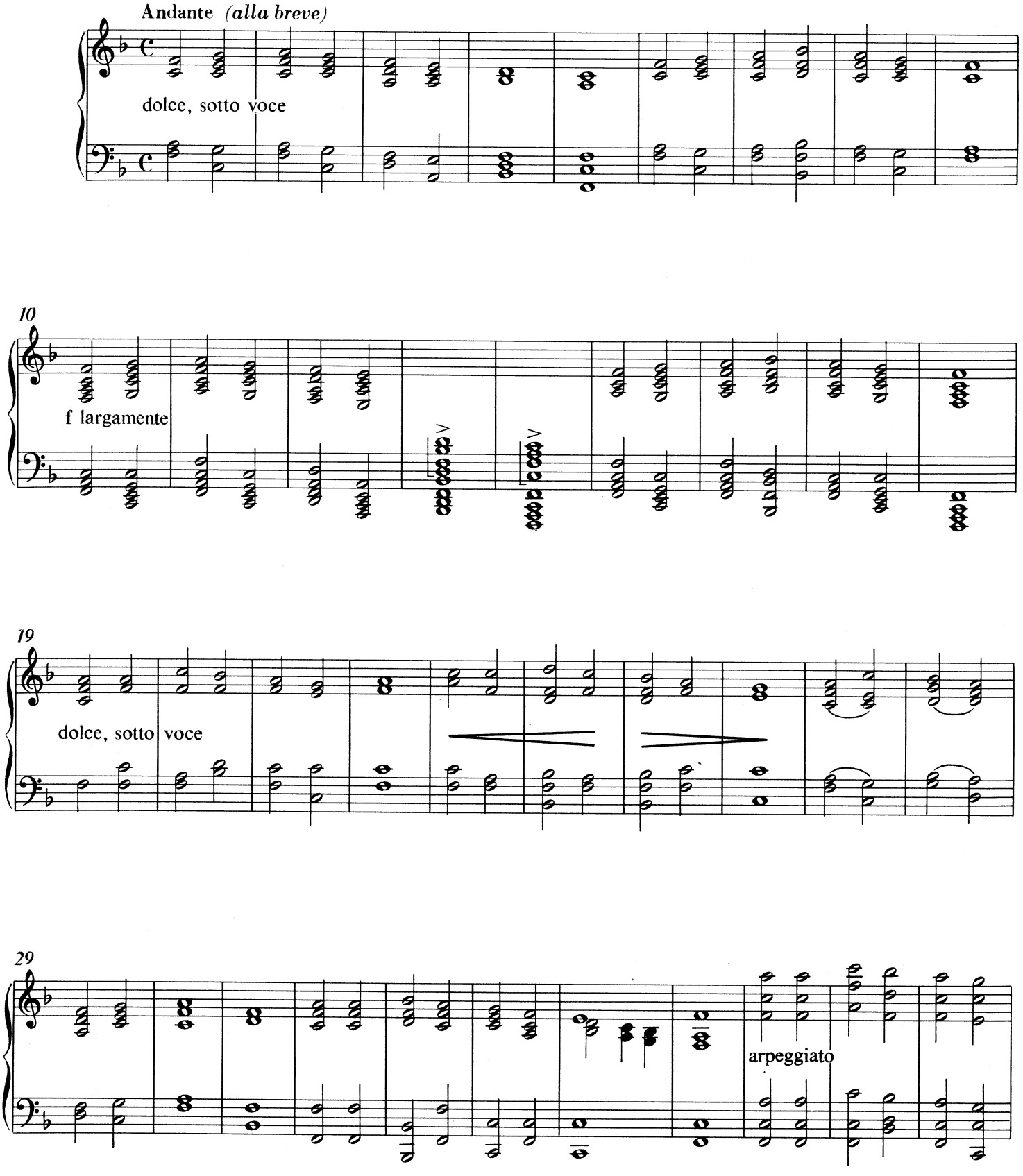
*) The right hand semiquavers can be evenly divided over the following three bars (230–232) in spite of there being 21, counting the semiquaver rest as well, in the first, 24 in the second, and in the third once more 21 semiquavers, Liszt, whose notation we have followed precisely, prescribed this way 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*.

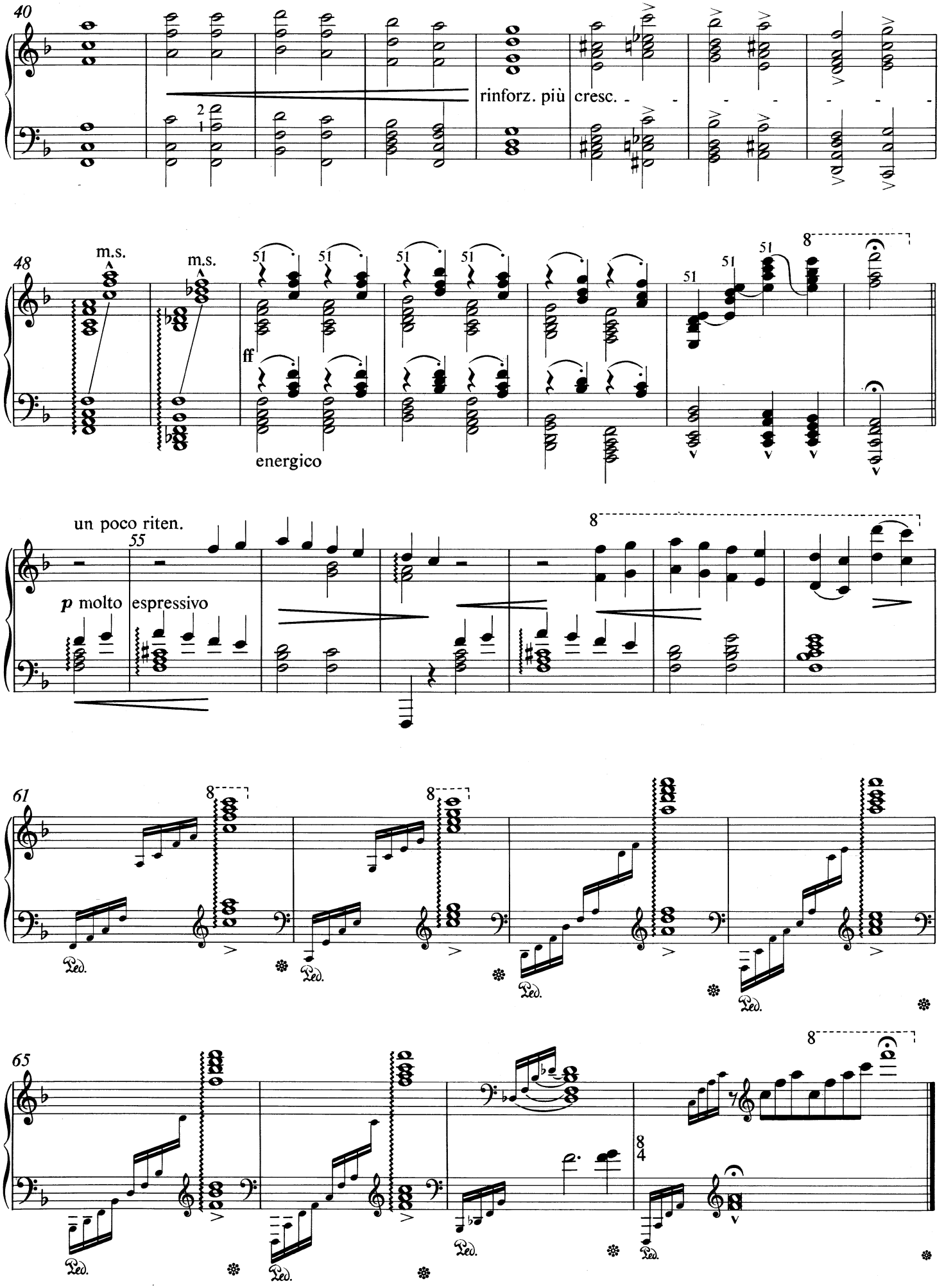

245
8
dim.
ppp
sans presser
249
8
dolcissimo
253
8
257
sempre dolcissimo
261
perdendosi
Ped.
rallentando
265
8
Lento
pp
Ped.
Ped.

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!«

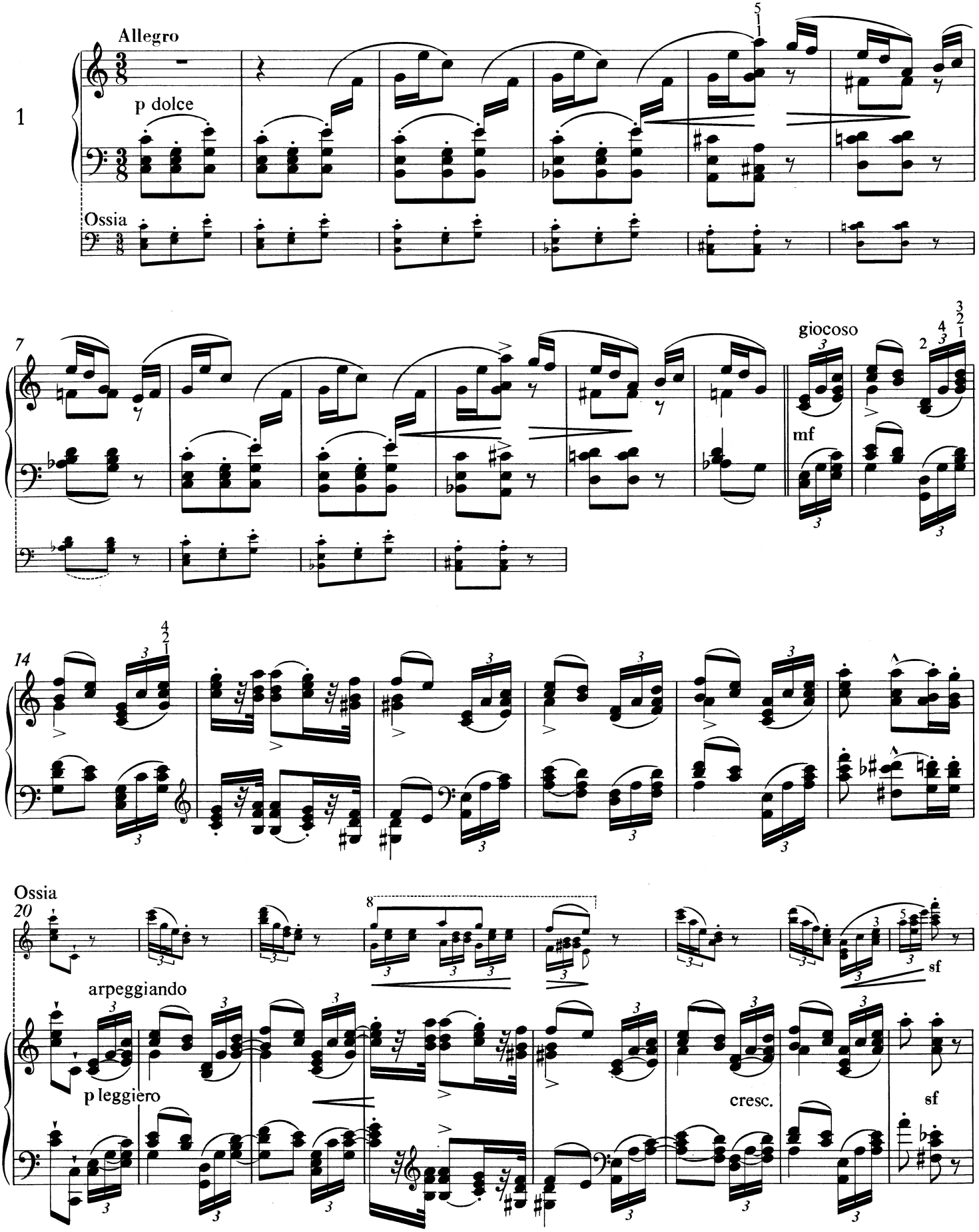
(Psaume 42)

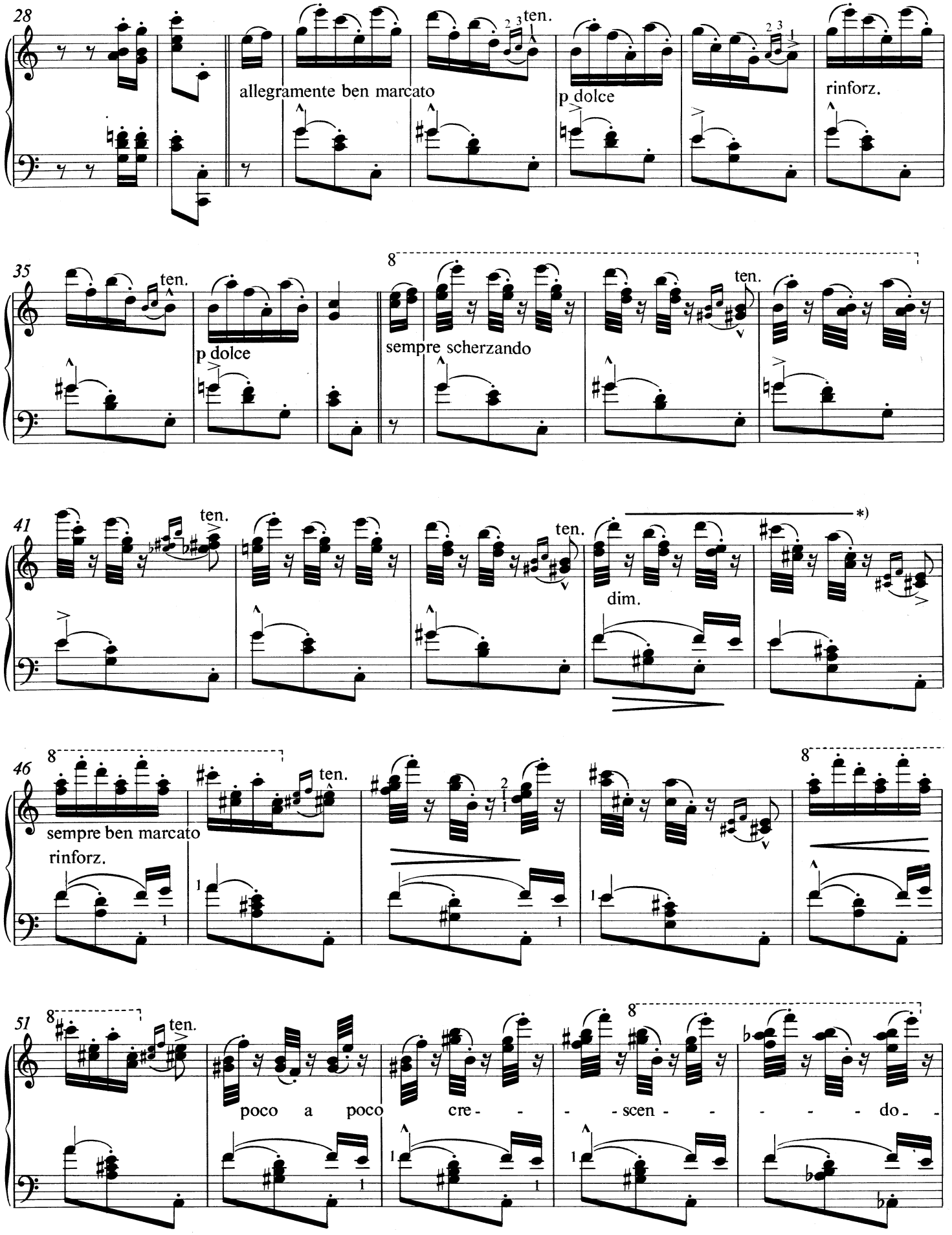



40
rinforz. più
cresc.
48
m.s.
m.s.
ff
energico
un poco riten.
55
p molto espressivo
61
Ped.
65
Ped.
8
4

à Madame H. Reiset

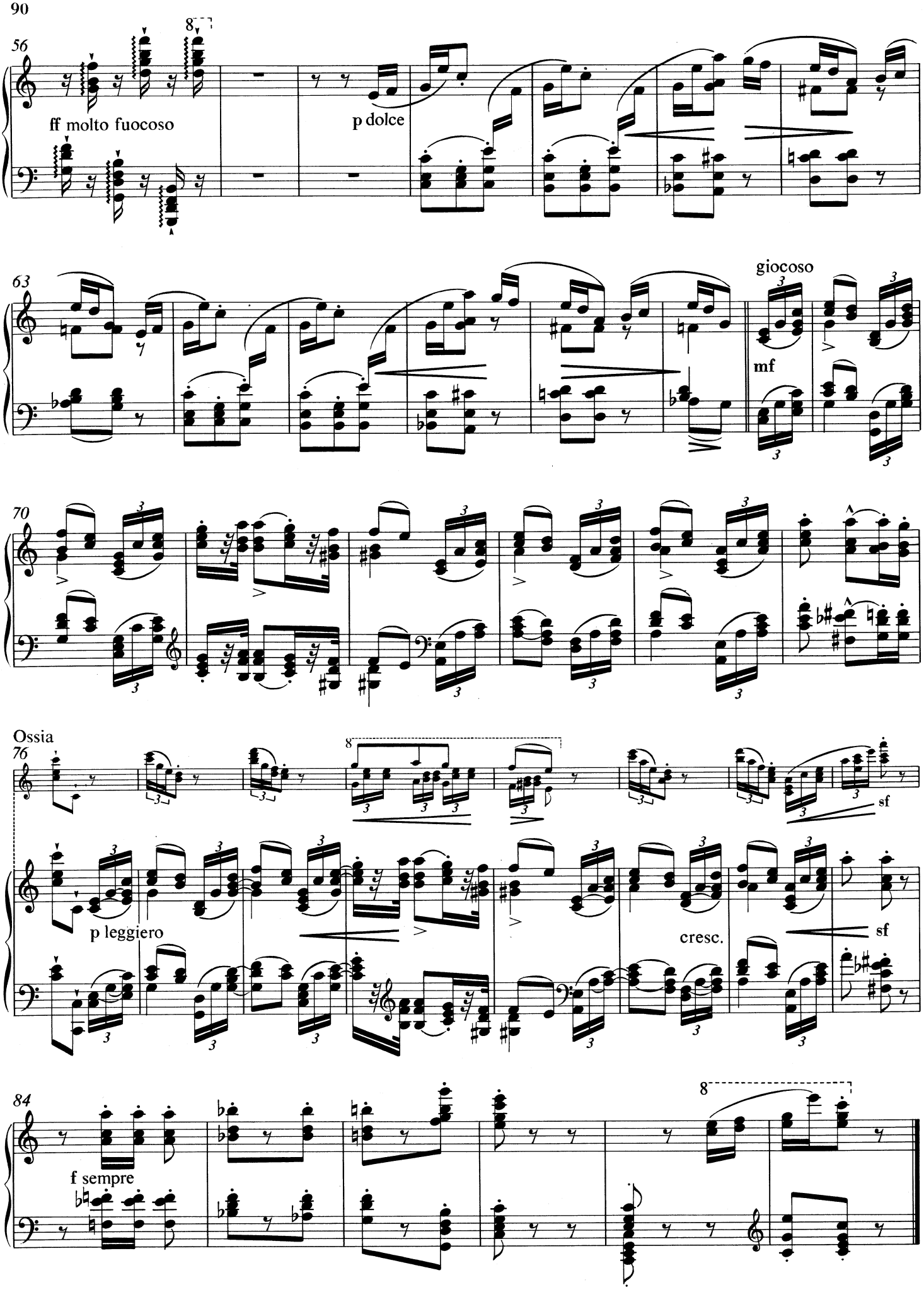
II Fleurs mélodiques des Alpes

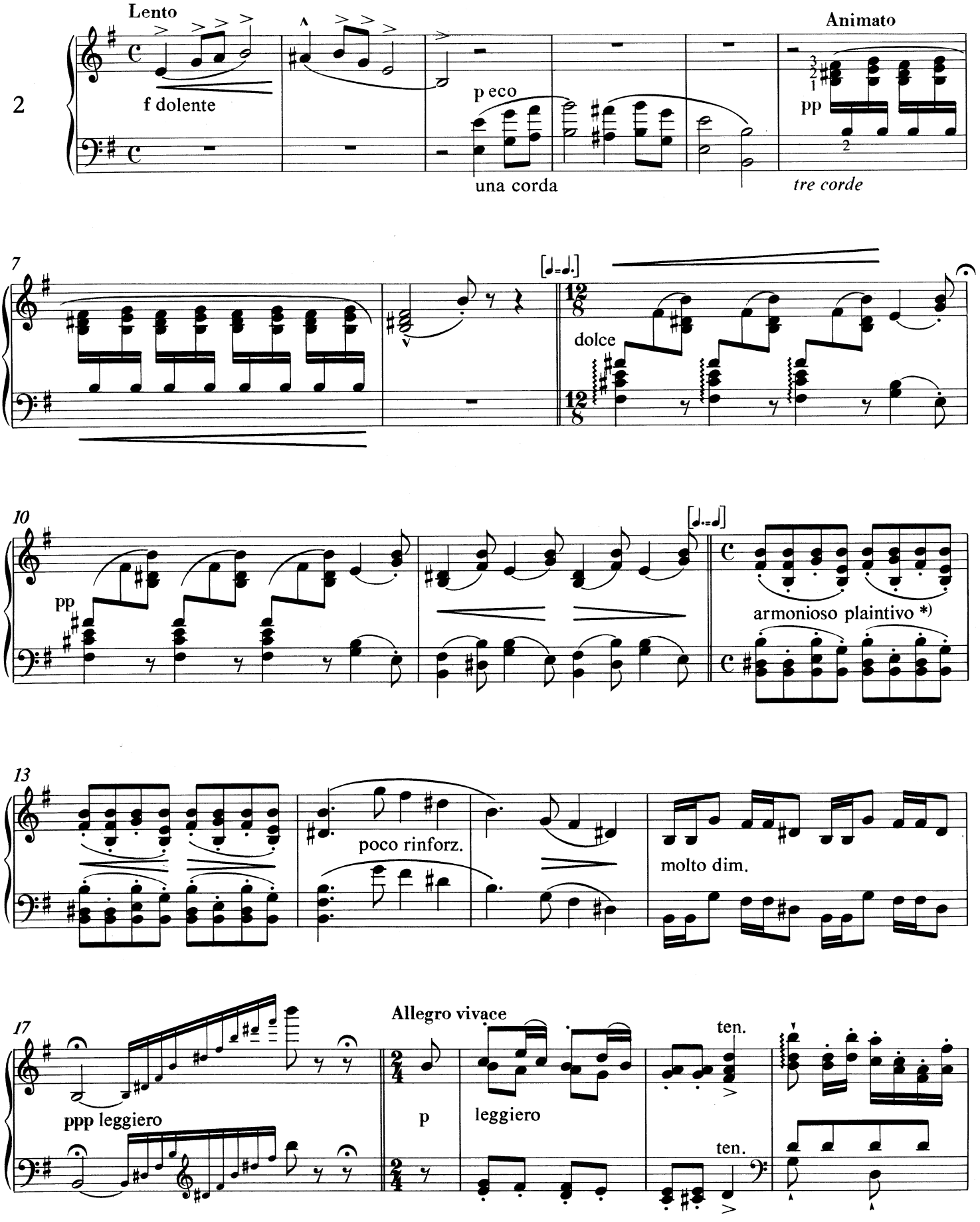




*) ——— = Decrescendo der Bewegung. (Liszts Anmerkung)

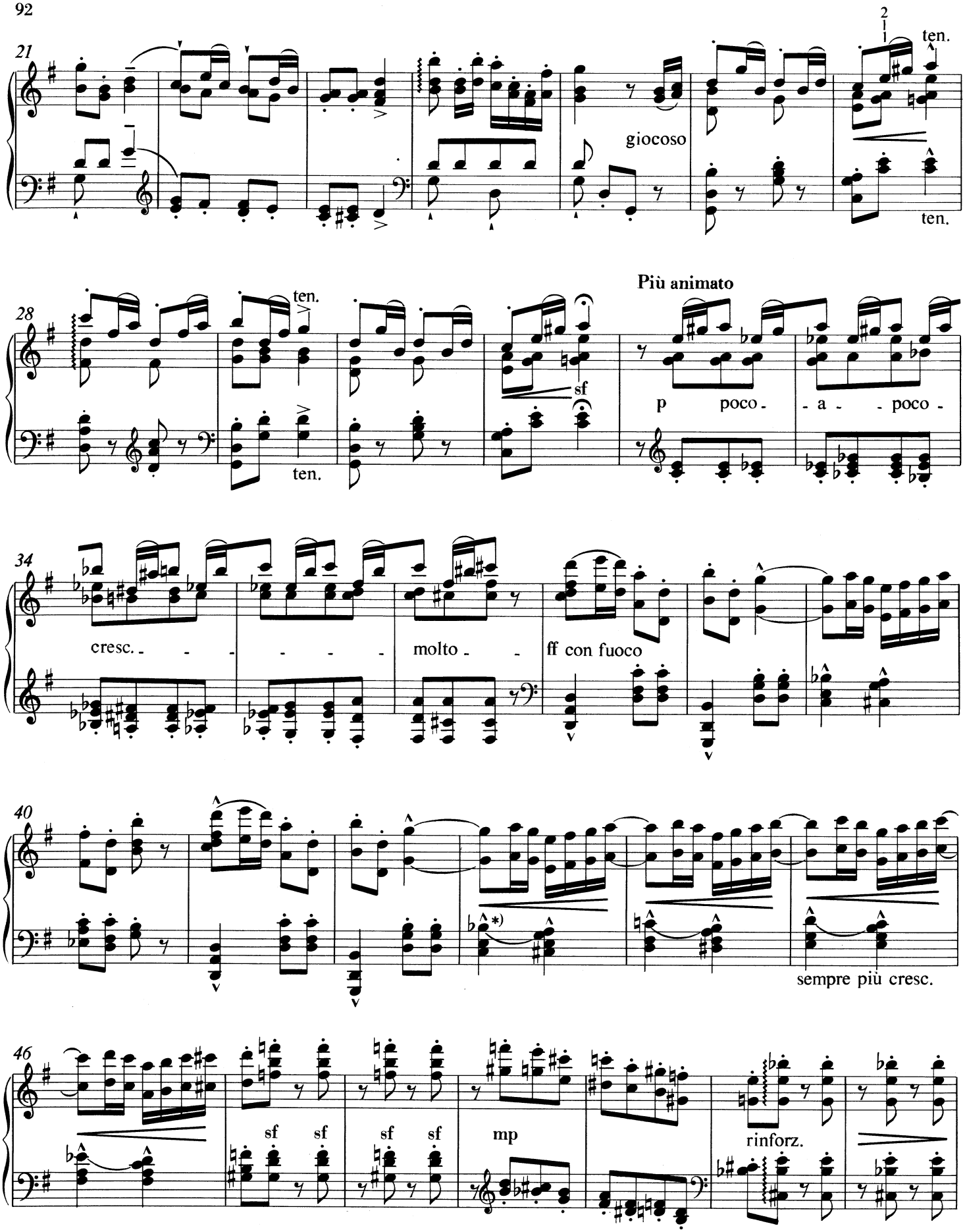
*) ——— = Decrease in movement. (Liszt's own note)


56
8
ff molto fuocoso
p dolce
63
giocoso
mf
70
Ossia
76
8
sf
p leggiero
cresc.
sf
84
8
f sempre



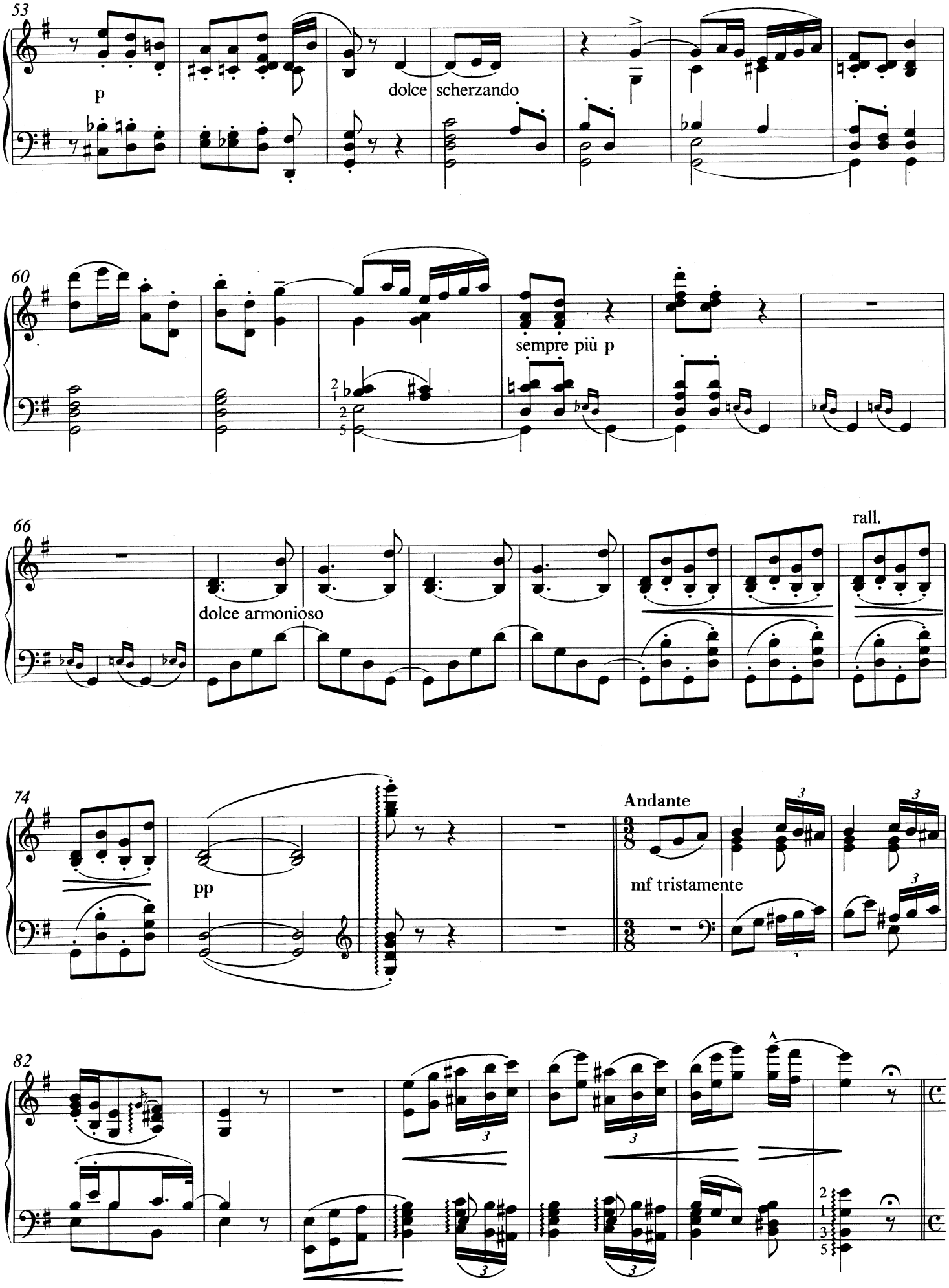
*) *plaintivo* = klagend (lamentoso)

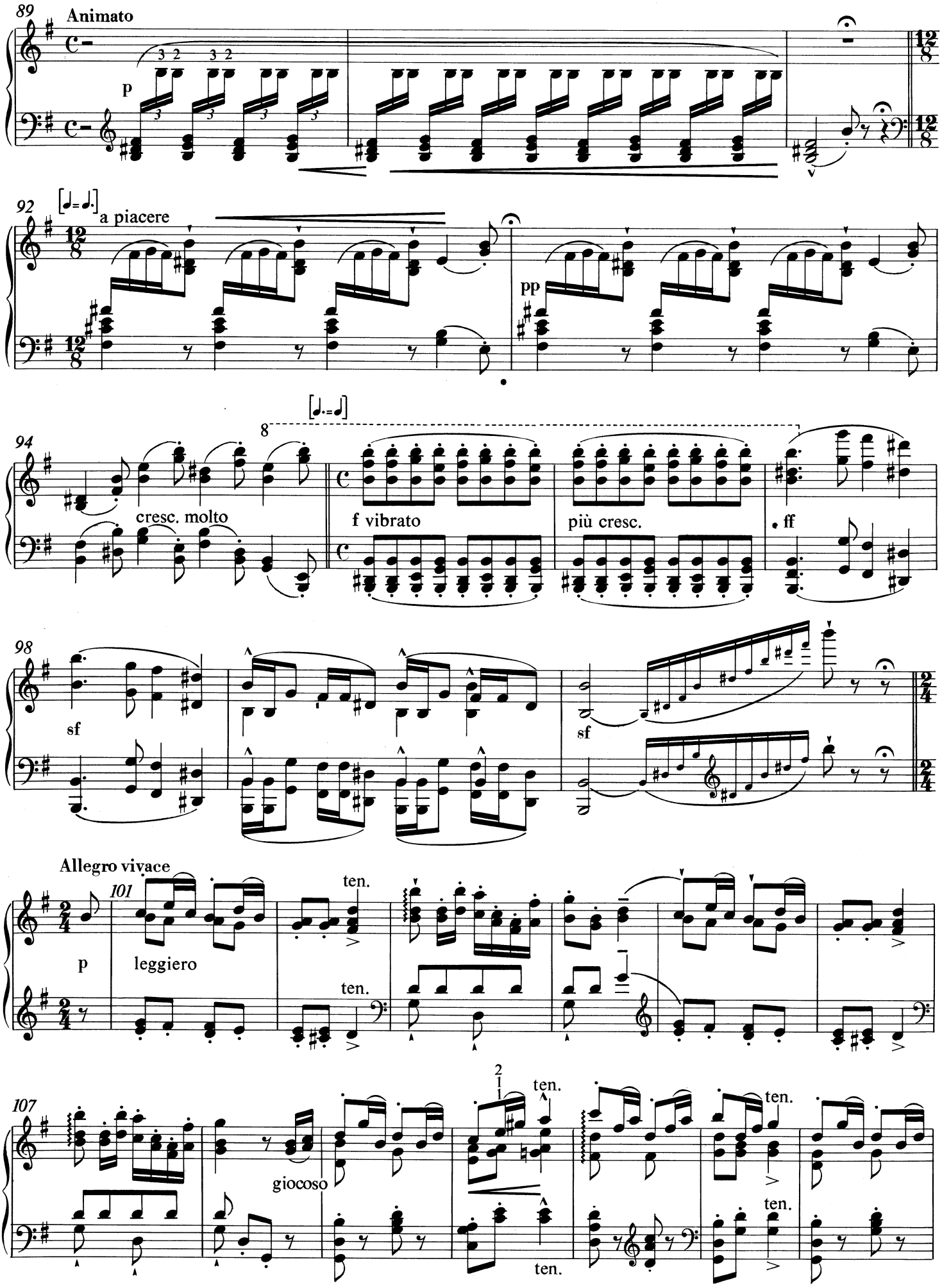
*) *plaintivo* = plaintively (lamentoso)

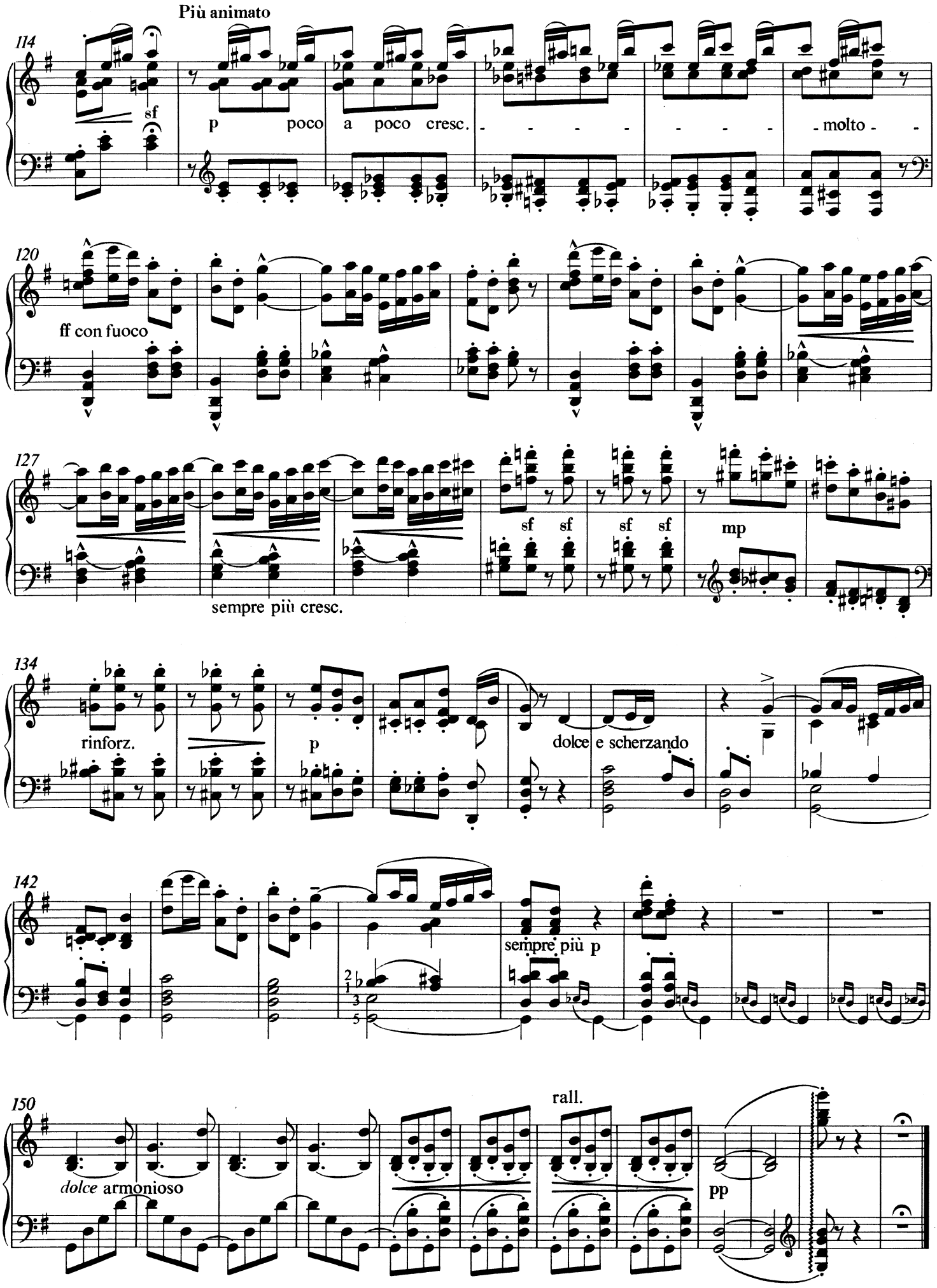


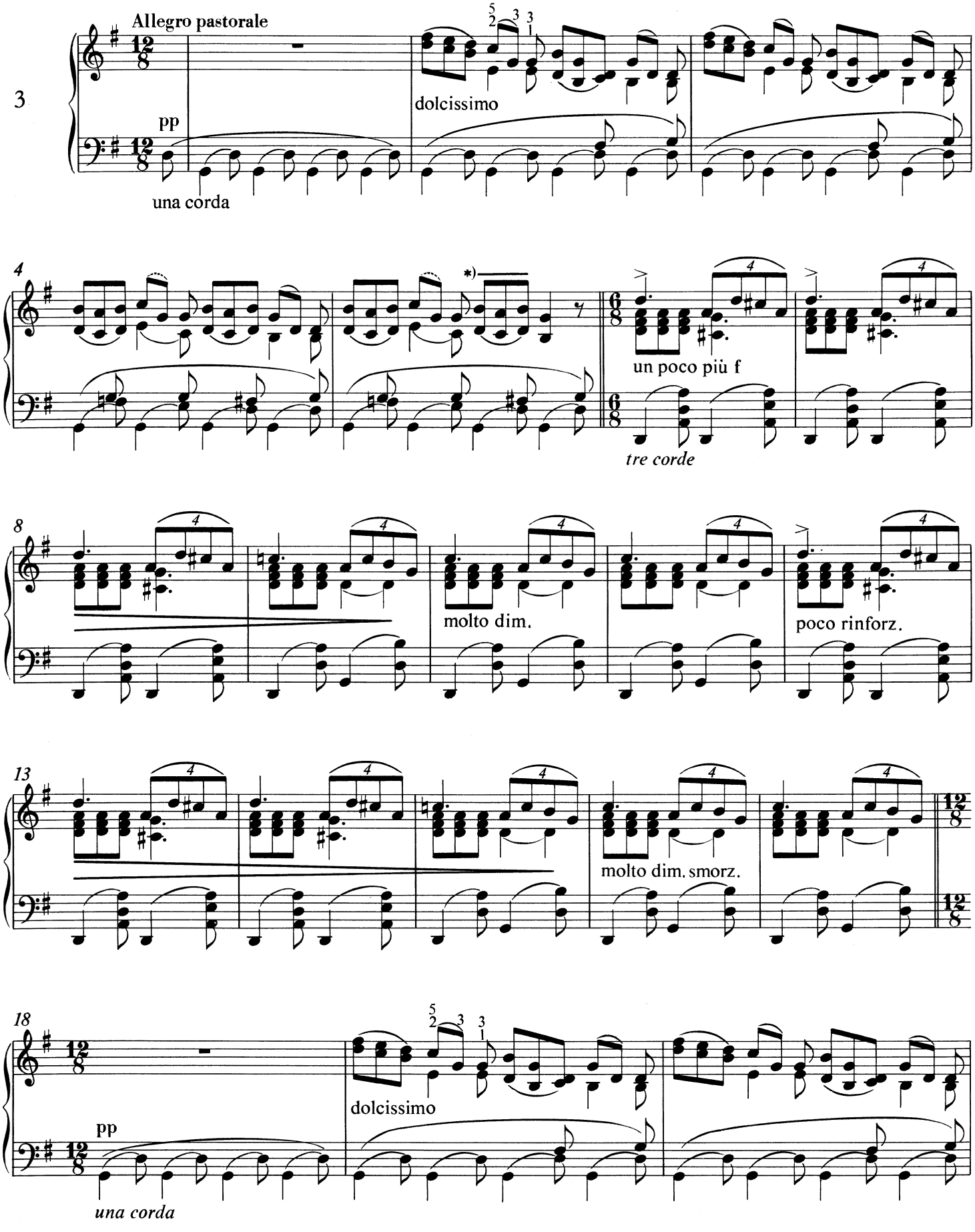
*) Die ungewohnterweise untergebrachten Bindebögen in den Takten 43–46 sowie 126–129 in der linken Hand machen – außer der Zusammenschließung von je zwei Akkorden – auf die ständige Anwesenheit der Septimtöne, als ein Mittel der Steigerung aufmerksam.

*) 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
Andante
mf tristamente
82

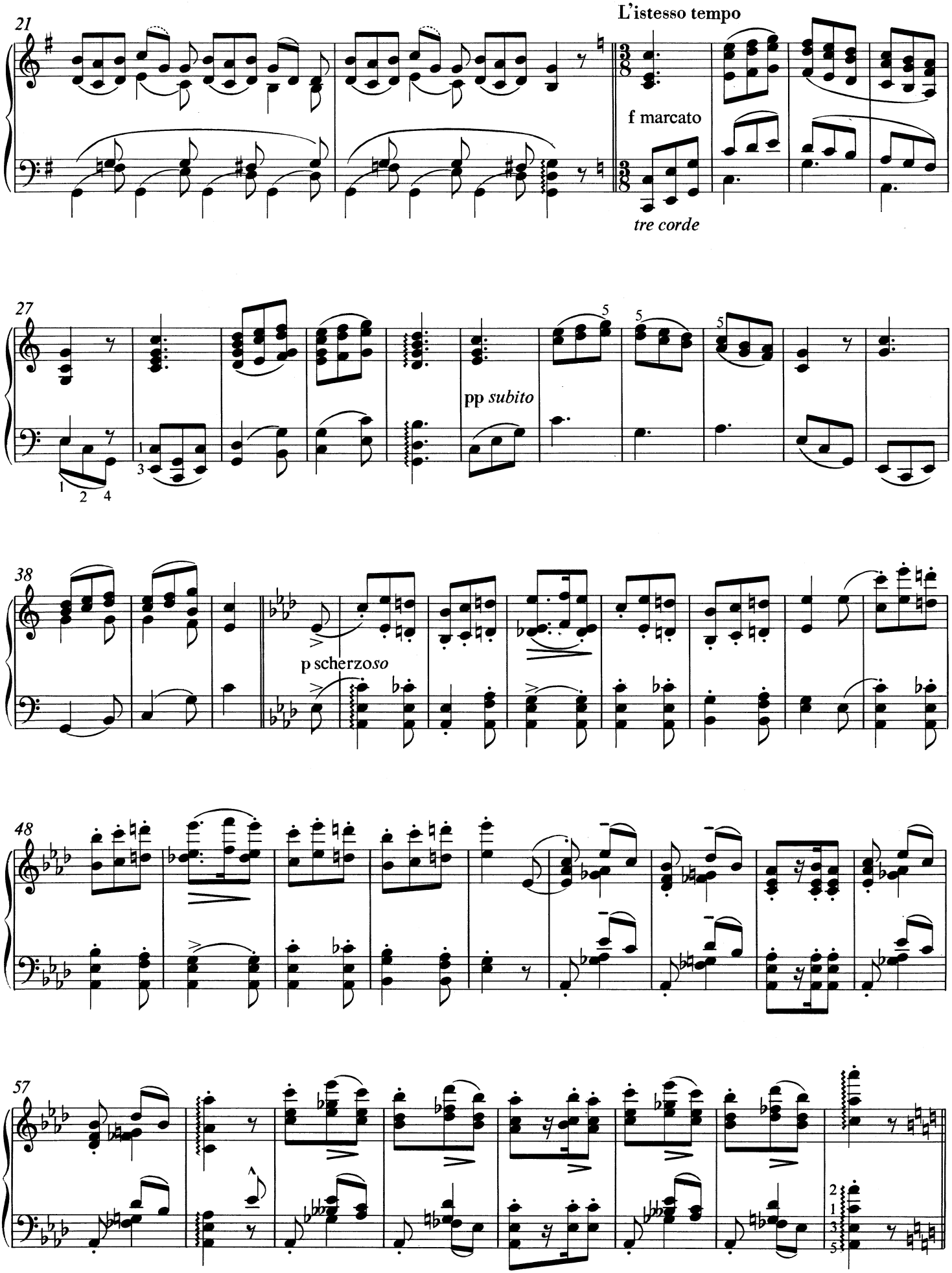

89
Animato
p
92
a piacere
pp
94
cresc. molto
f vibrato
più cresc.
ff
98
sf
sf
Allegro vivace
101
p
leggiero
ten.
ten.
107
giocoso
ten.
ten.
ten.
ten.

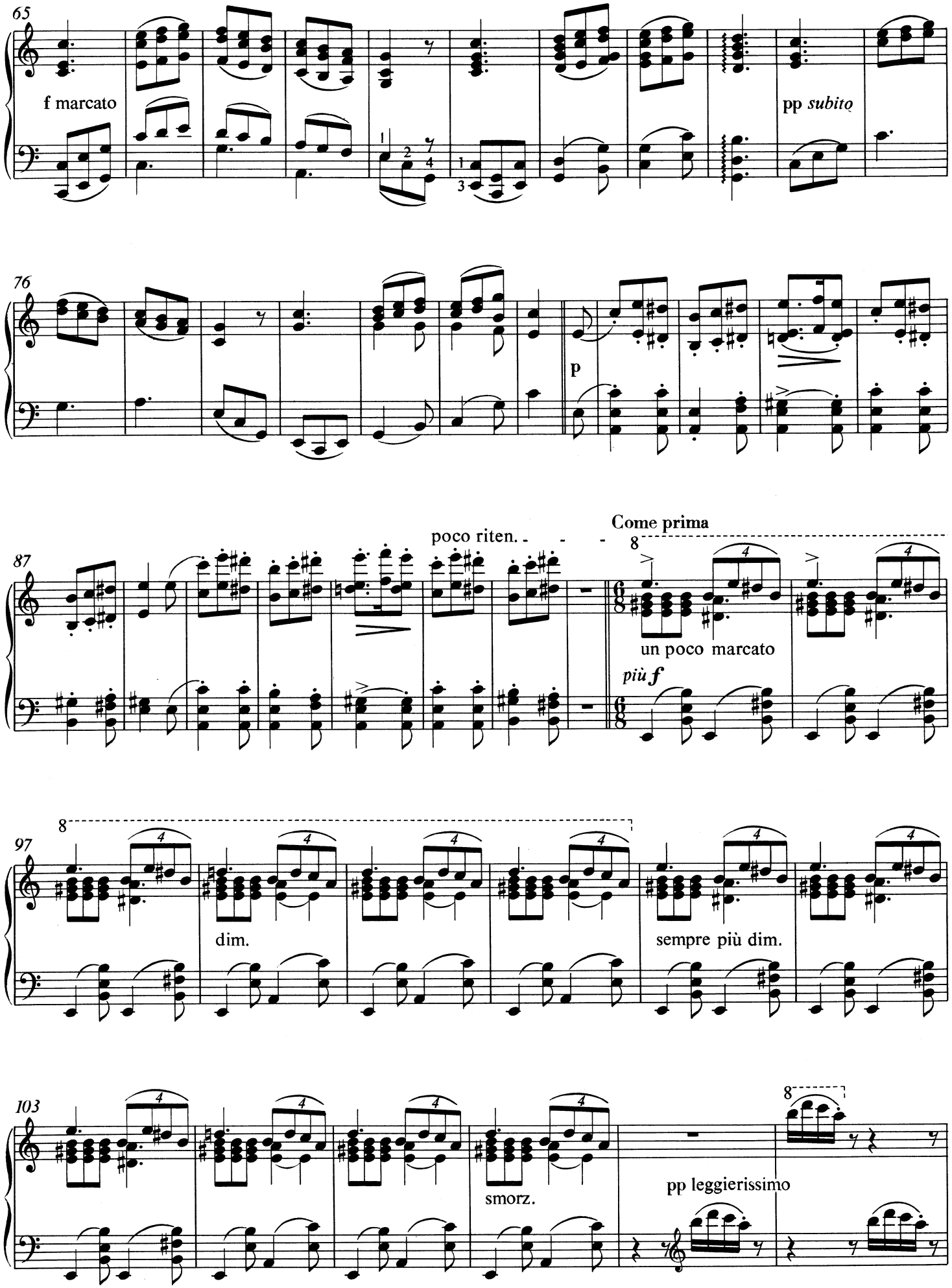

Più animato
114
sf
p poco a poco cresc. molto
120
ff con fuoco
127
sempre più cresc.
sf sf sf sf
mp
134
rinforz.
p
dolce e scherzando
142
sempre più p
150
dolce armonioso
rall.
pp

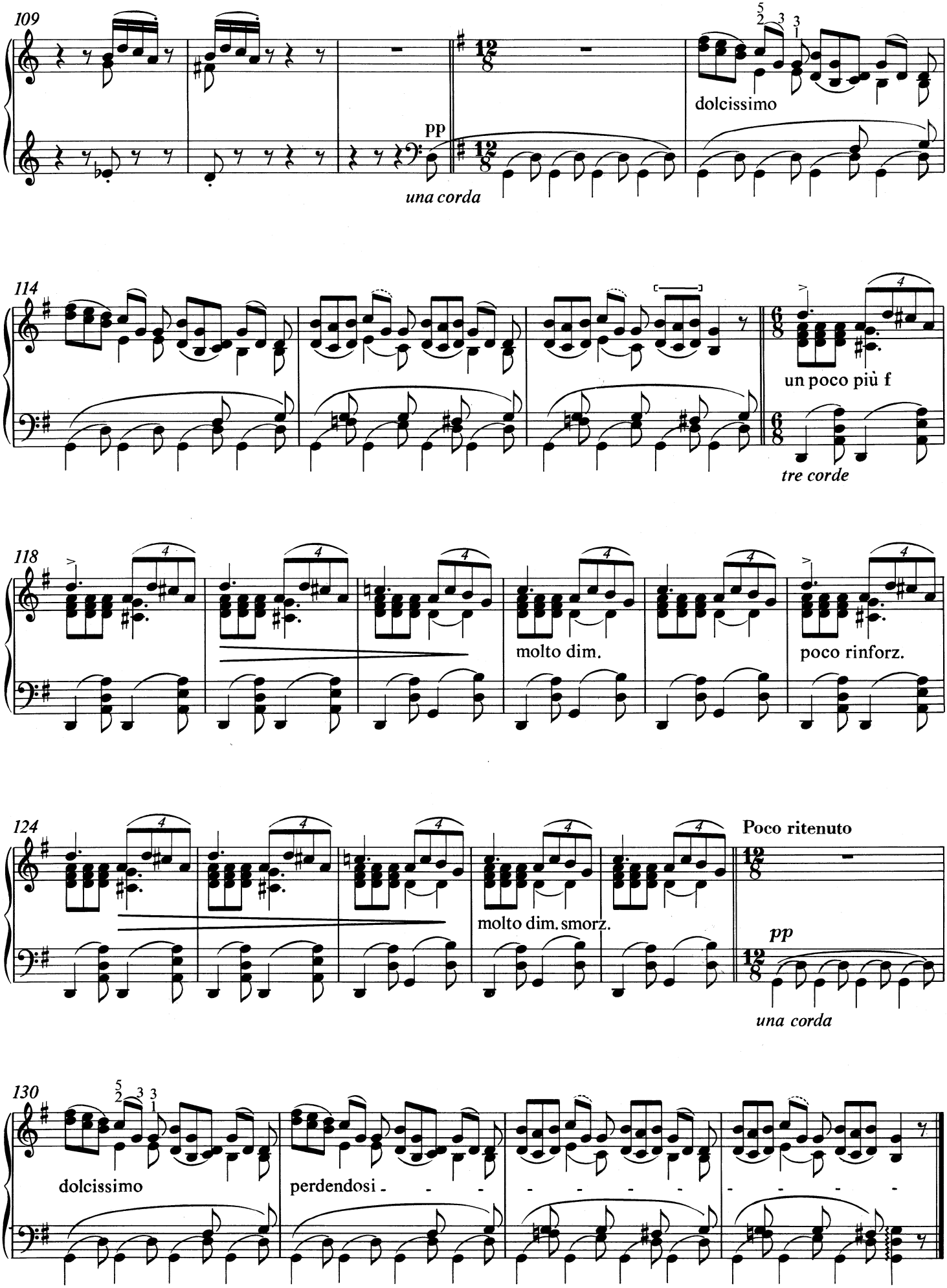


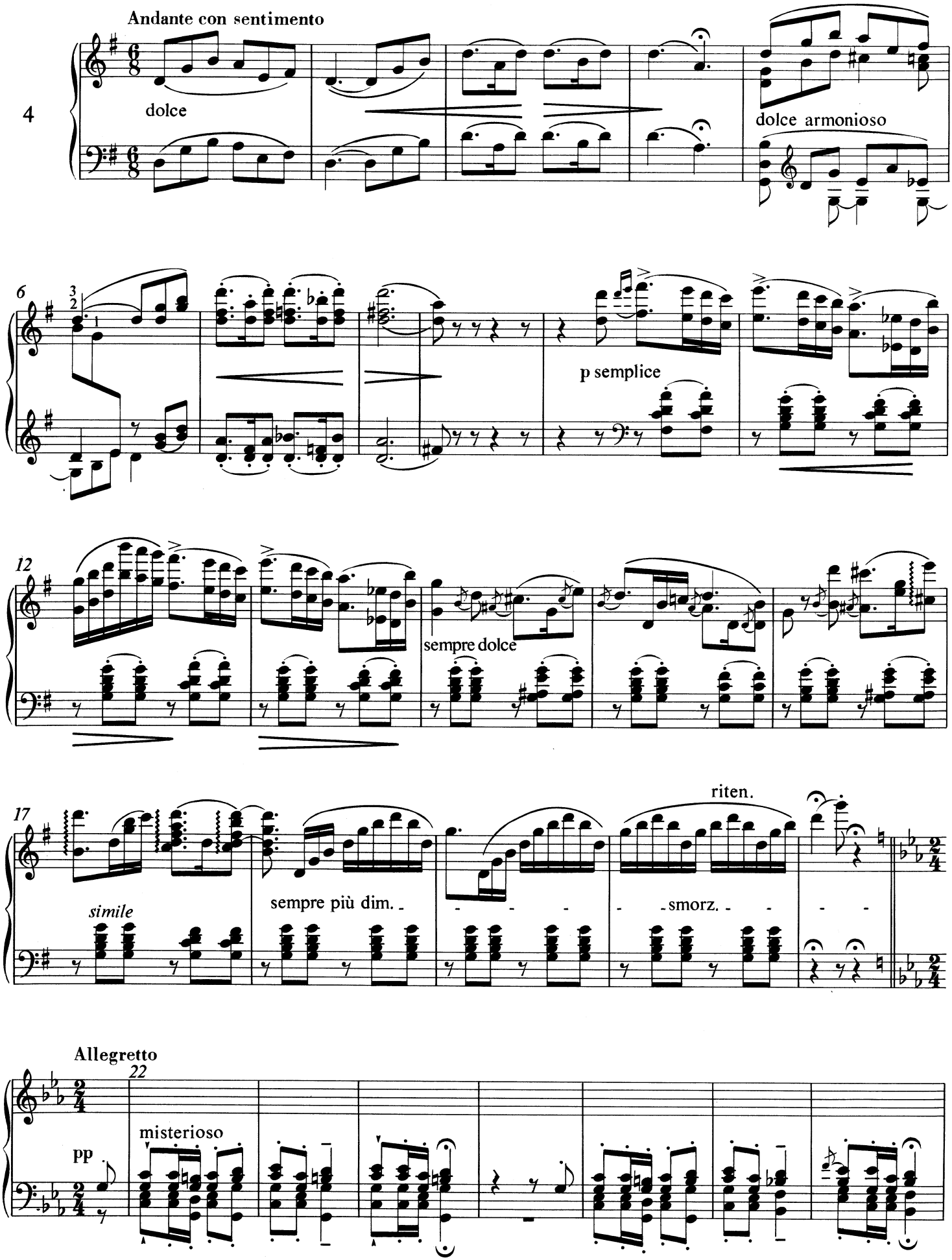
*) ——— = Decrescendo der Bewegung. (Liszts Anmerkung)

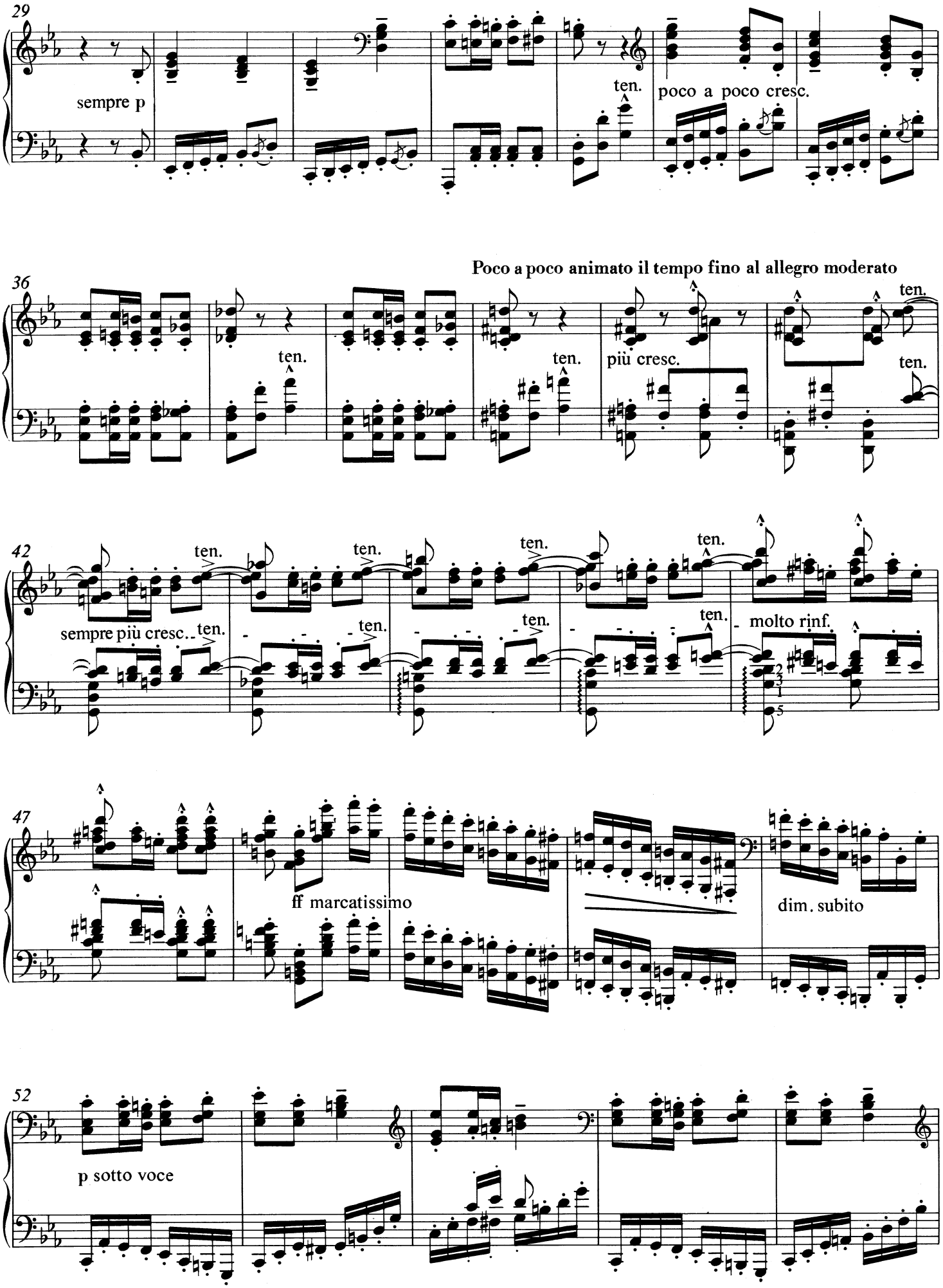
*) ——— = Decrease in movement. (Liszt's own note)

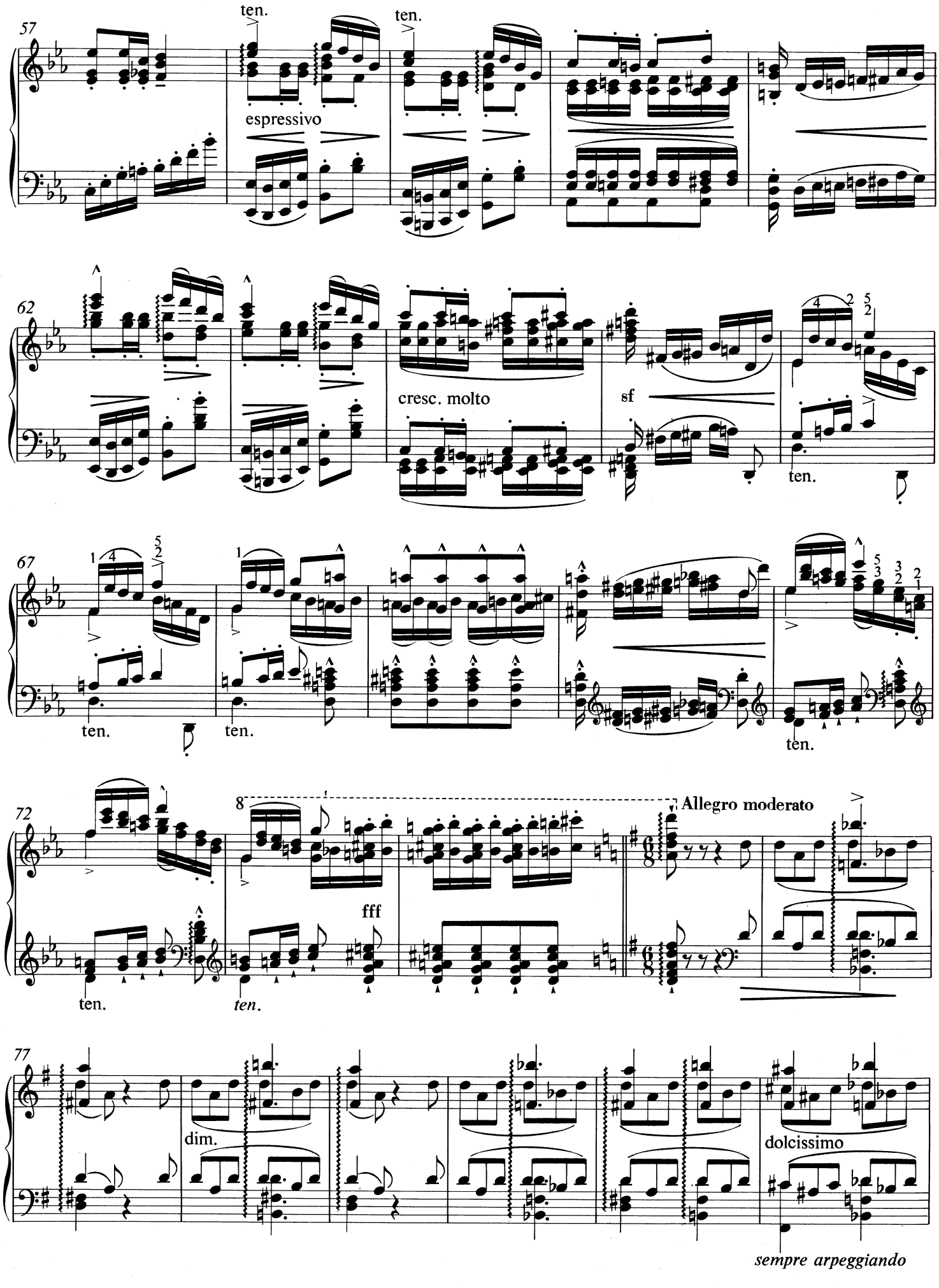

21
L'istesso tempo
f marcato
tre corde
27
pp subito
38
p scherzoso
48
57

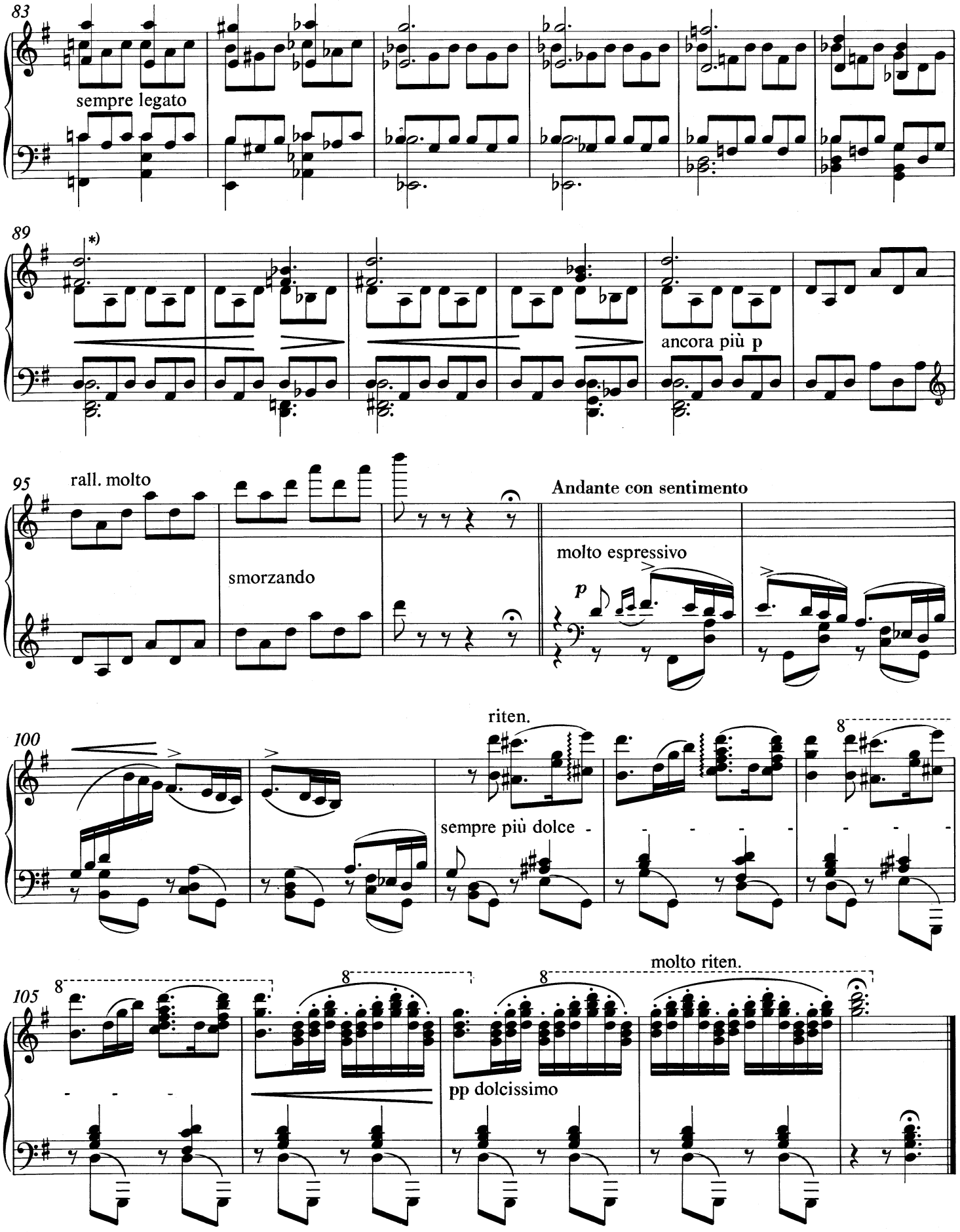

65
f marcato
pp subito
76
p
poco riten.
Come prima
87
un poco marcato
più f
97
dim.
sempre più dim.
103
smorz.
pp leggierissimo


109
pp
una corda
dolcissimo
114
un poco più f
tre corde
118
molto dim.
poco rinforz.
124
molto dim. smorz.
Poco ritenuto
pp
una corda
130
dolcissimo
perdendosi


Andante con sentimento
4
dolce
dolce armonioso
6
p semplice
12
sempre dolce
17
riten.
simile
sempre più dim.
smorz.
Allegretto
22
misterioso
pp

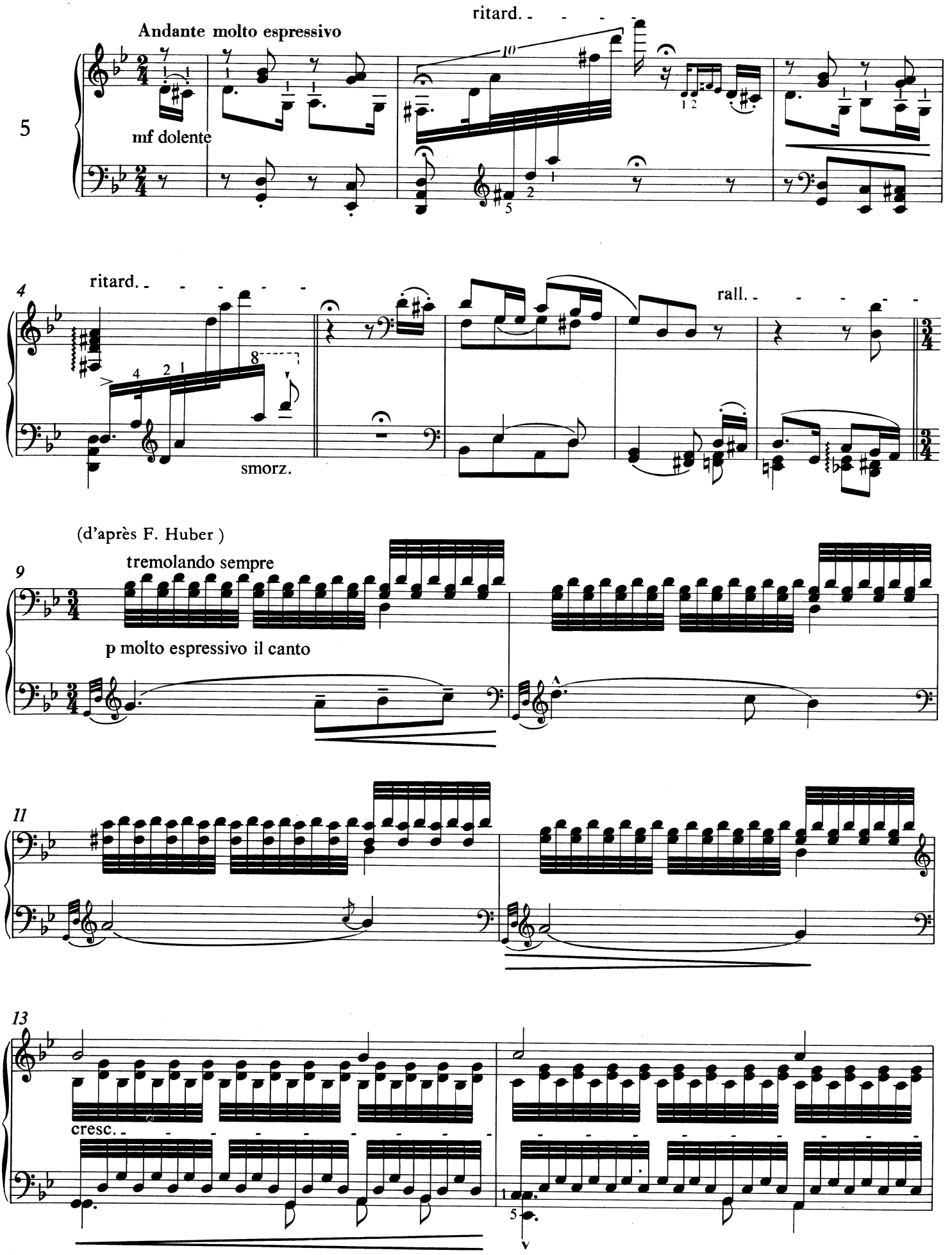

29
sempre p
ten.
poco a poco cresc.
Poco a poco animato il tempo fino al allegro moderato
36
ten.
ten.
più cresc.
ten.
ten.
42
ten.
ten.
ten.
ten.
sempre più cresc..
ten.
ten.
ten.
ten.
molto rinf.
47
ff marcatissimo
dim. subito
52
p sotto voce

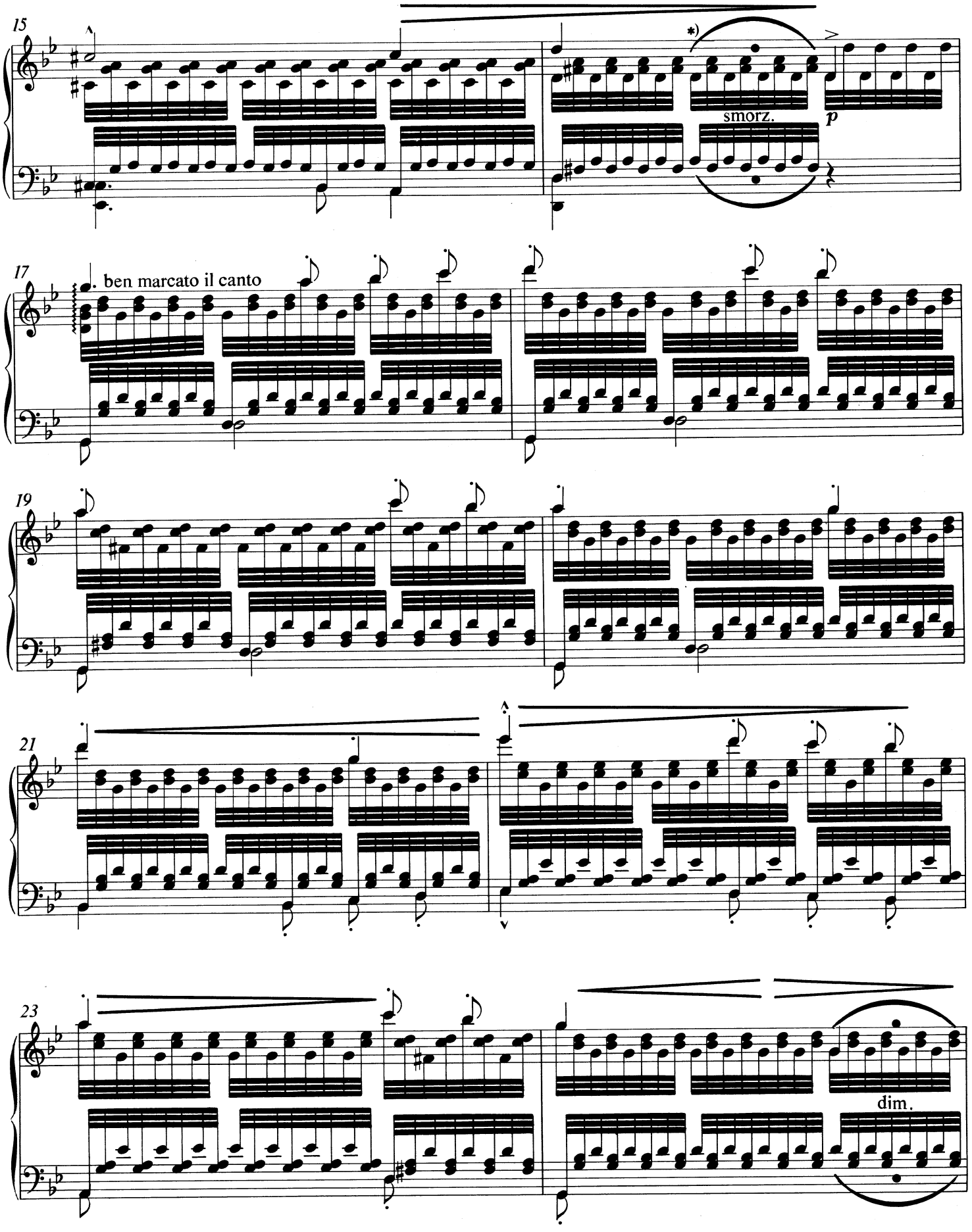

57
ten.
ten.
espressivo
62
cresc. molto
sf
ten.
67
ten.
ten.
ten.
72
8
fff
Allegro moderato
ten.
ten.
77
dim.
dolcissimo
sempre arpeggiando



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

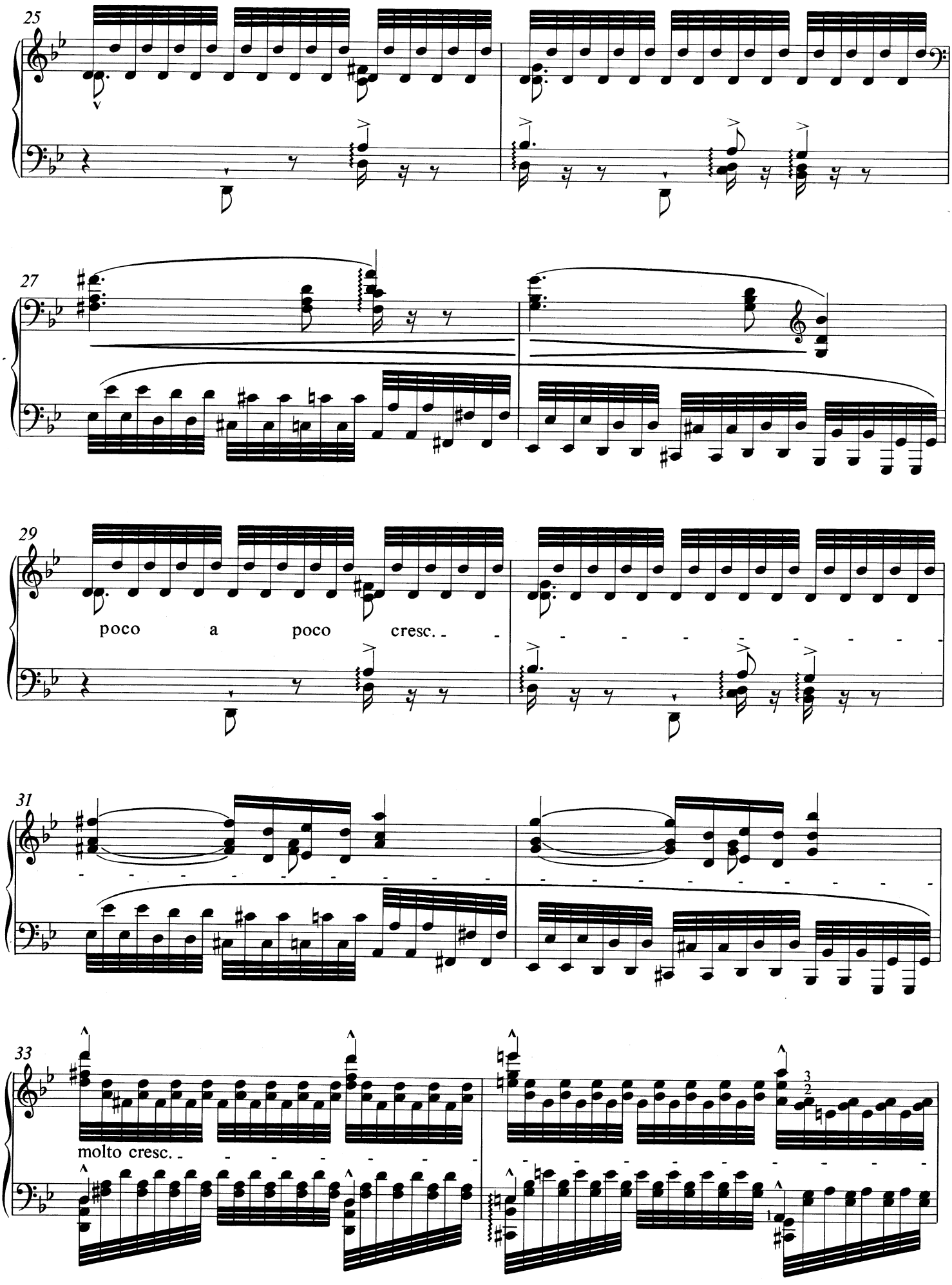
*) The dotted minims in bars 89 and 91 should be held until the 4th quaver of the following bar.


Andante molto espressivo
ritard.
mf dolente
5
ritard.
smorz.
4
rall.
(d'après F. Huber)
tremolando sempre
9
p molto espressivo il canto
11
13
cresc.



*) 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
27
29
poco a poco cresc.
31
33
molto cresc.

35

Ossia più facile *)

fff

37

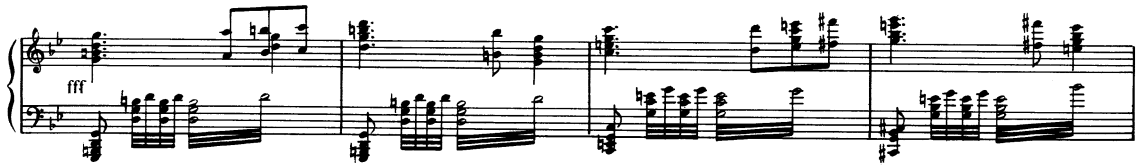
- sf - - - - - - - - - -

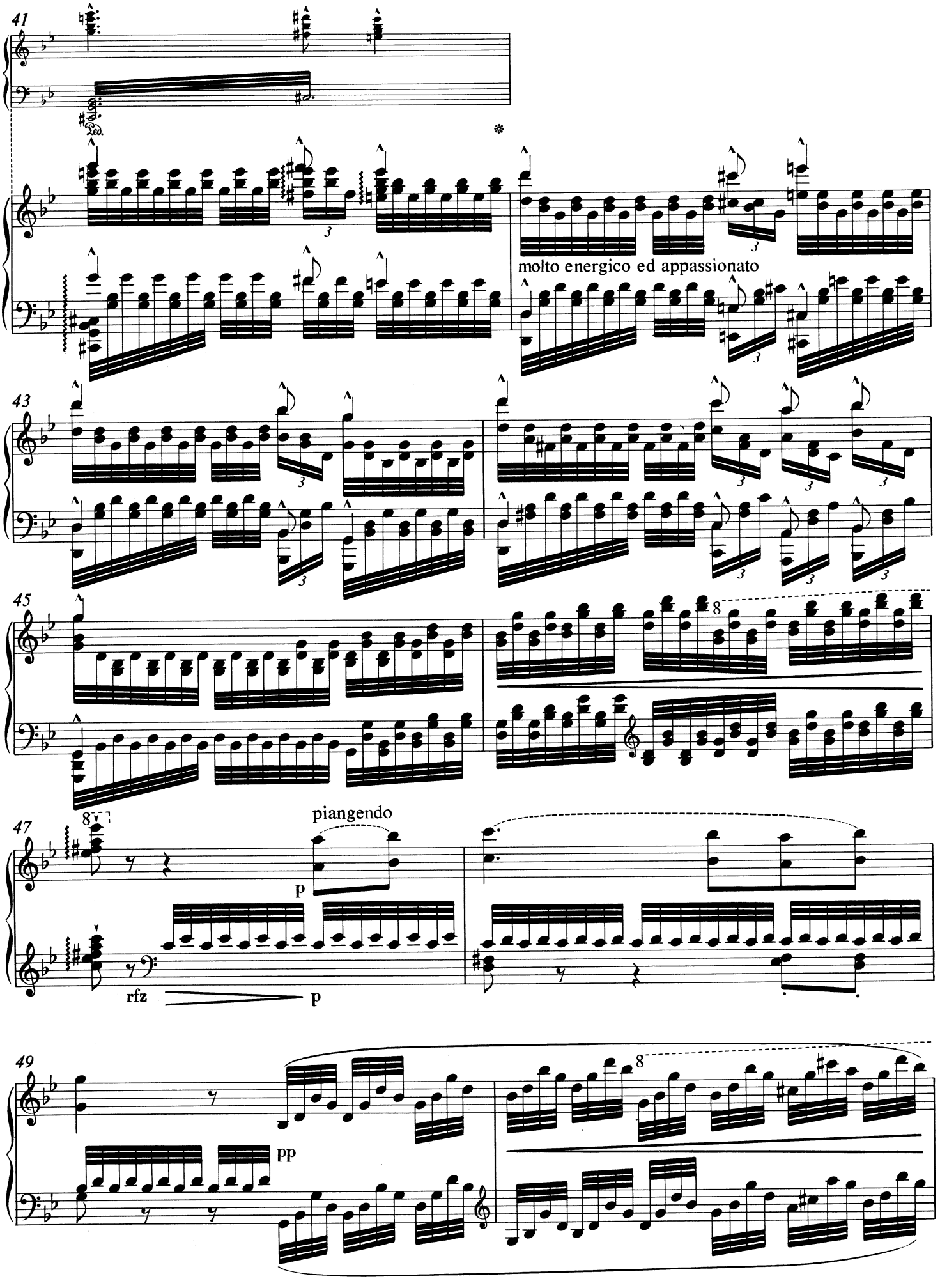
fff appassionato assai

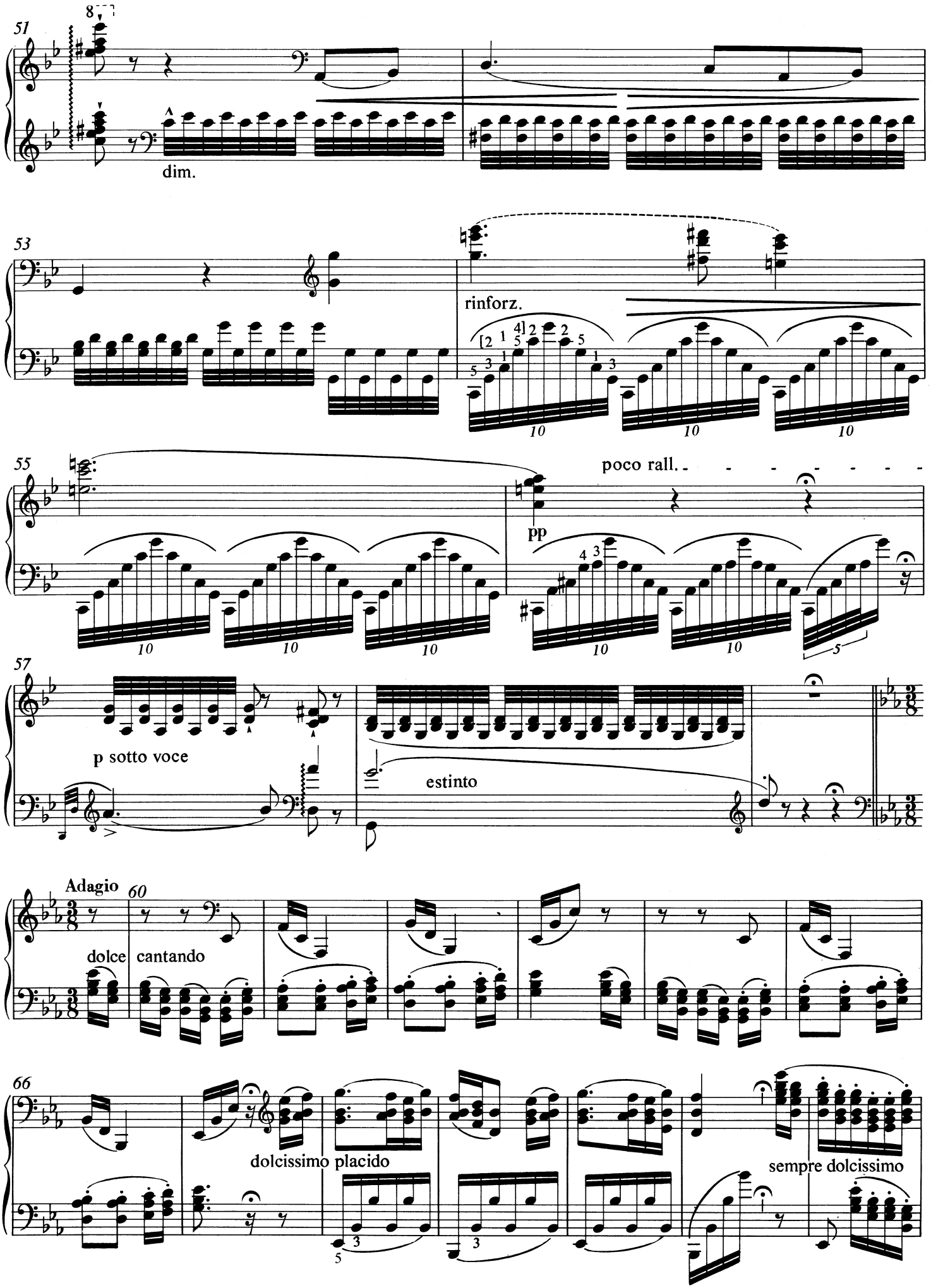
39

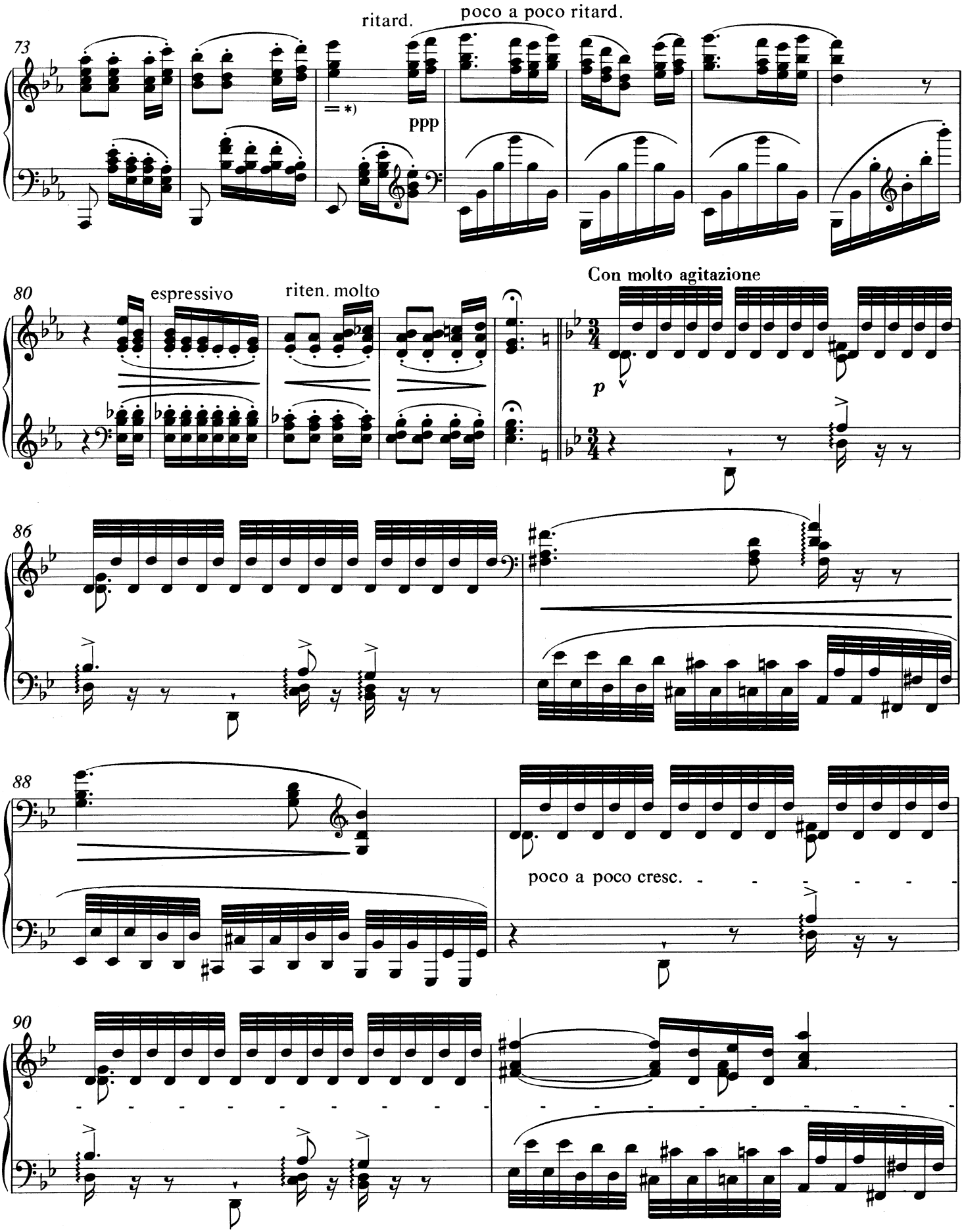
*) Die Quellen enthalten hier sowie in den Takten 98–101 verschiedene *Ossias*. Die zweite mögliche Variante hierzu:

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




41
molto energico ed appassionato
43
45
47
piangendo
p
rfz
p
49
pp


51
dim.
53
rinforz.
55
poco rall.
pp
57
p sotto voce
estinto
Adagio
60
dolce cantando
66
dolcissimo placido
sempre dolcissimo

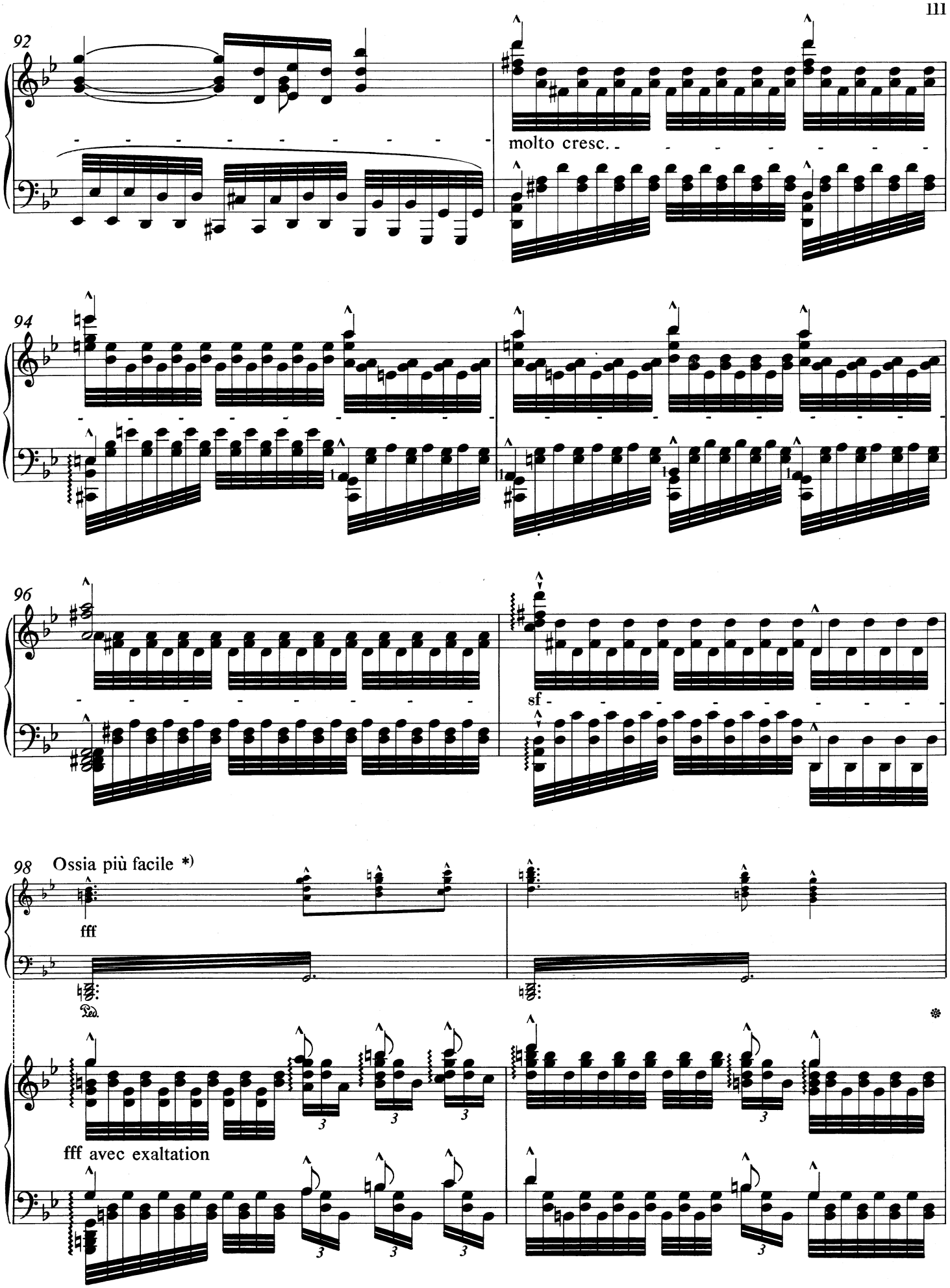


*) ═══ = Ruhepunkt, doch weniger, als eine Fermate. (Liszts Anmerkung)

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

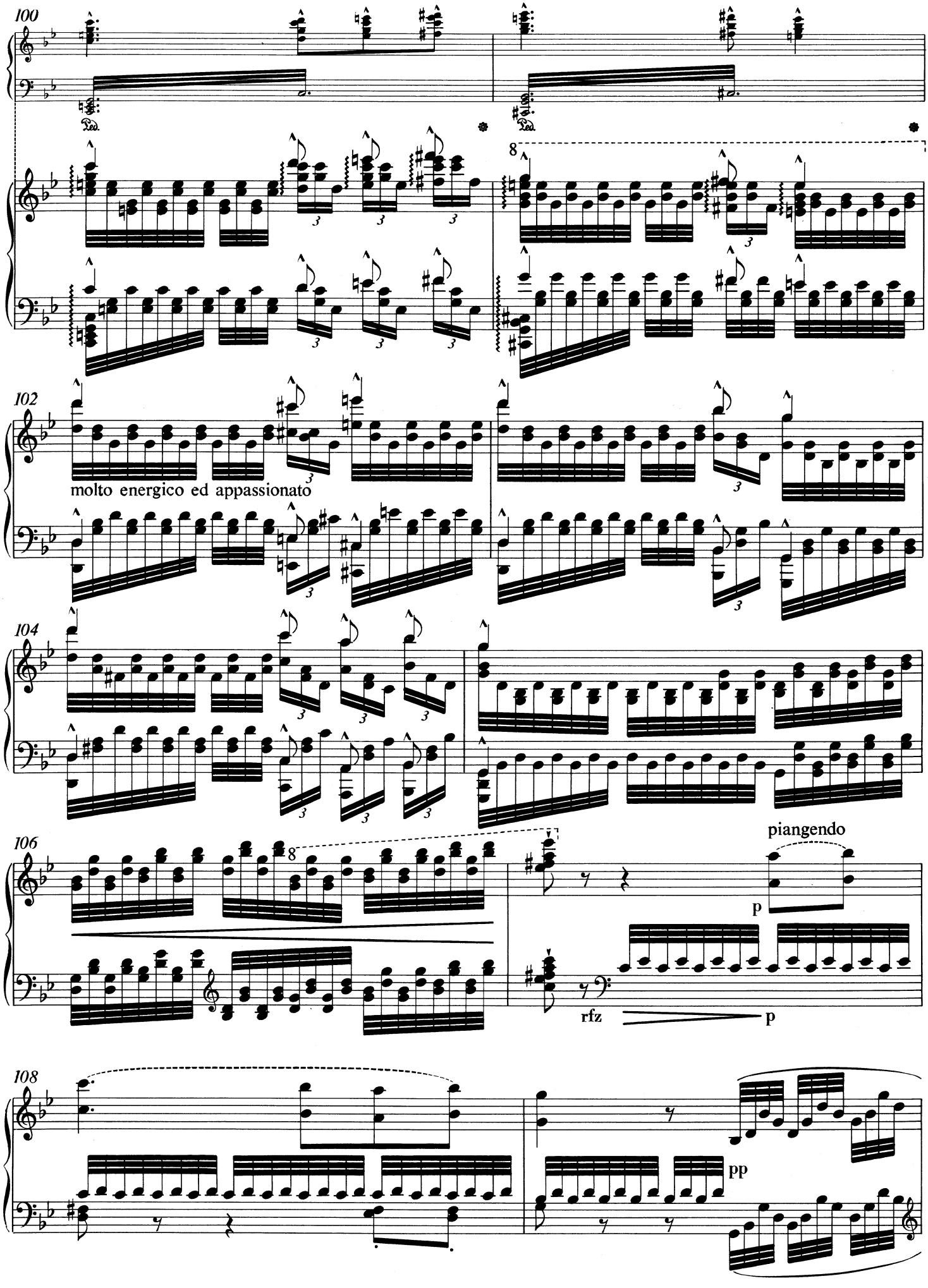
*) ═══ = Pause of less duration than the fermata (Liszt's own note)

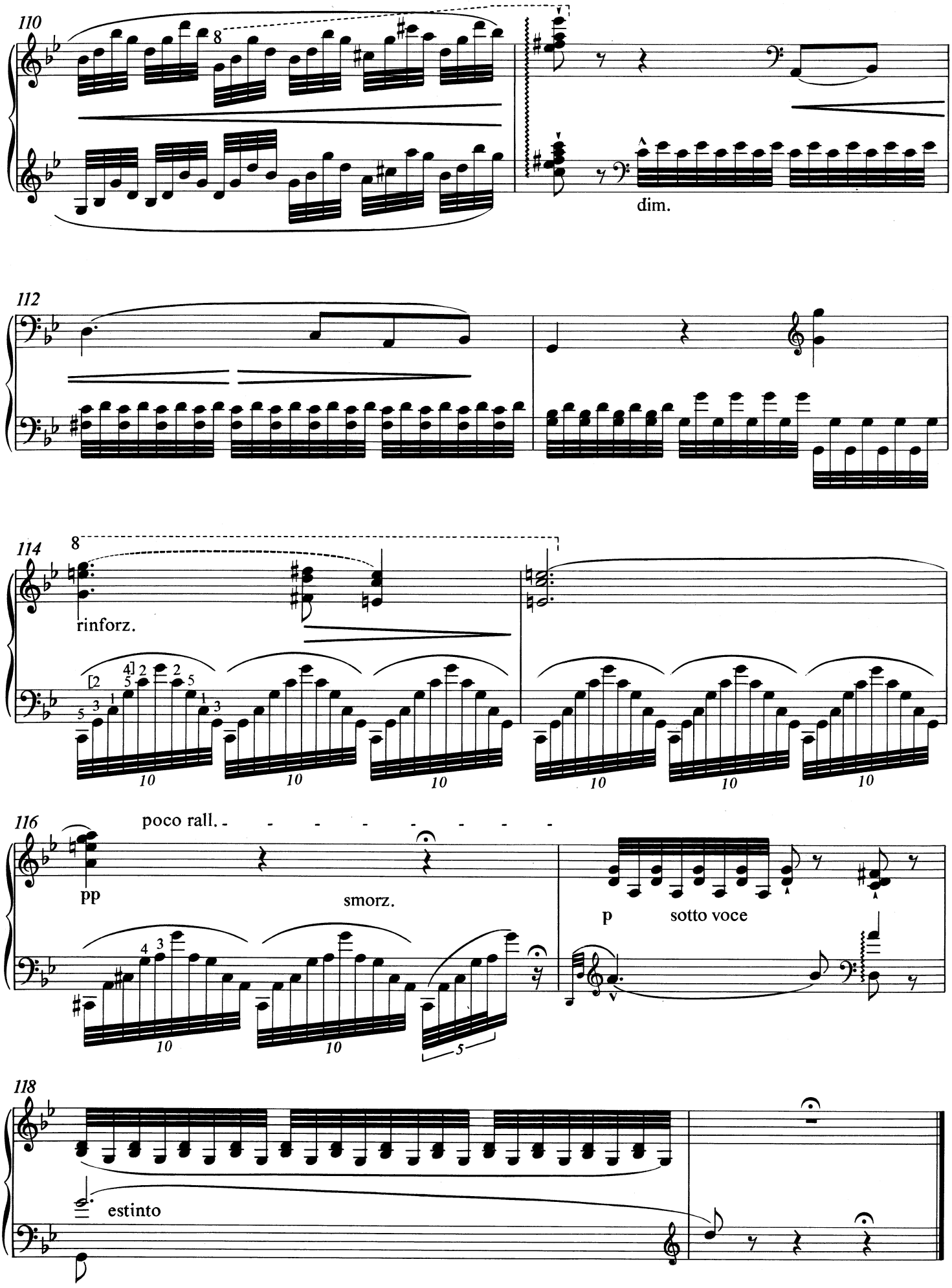
Here the *ritard.* refers exclusively to the two semiquavers of the left hand, to complement the above marking in the right hand.

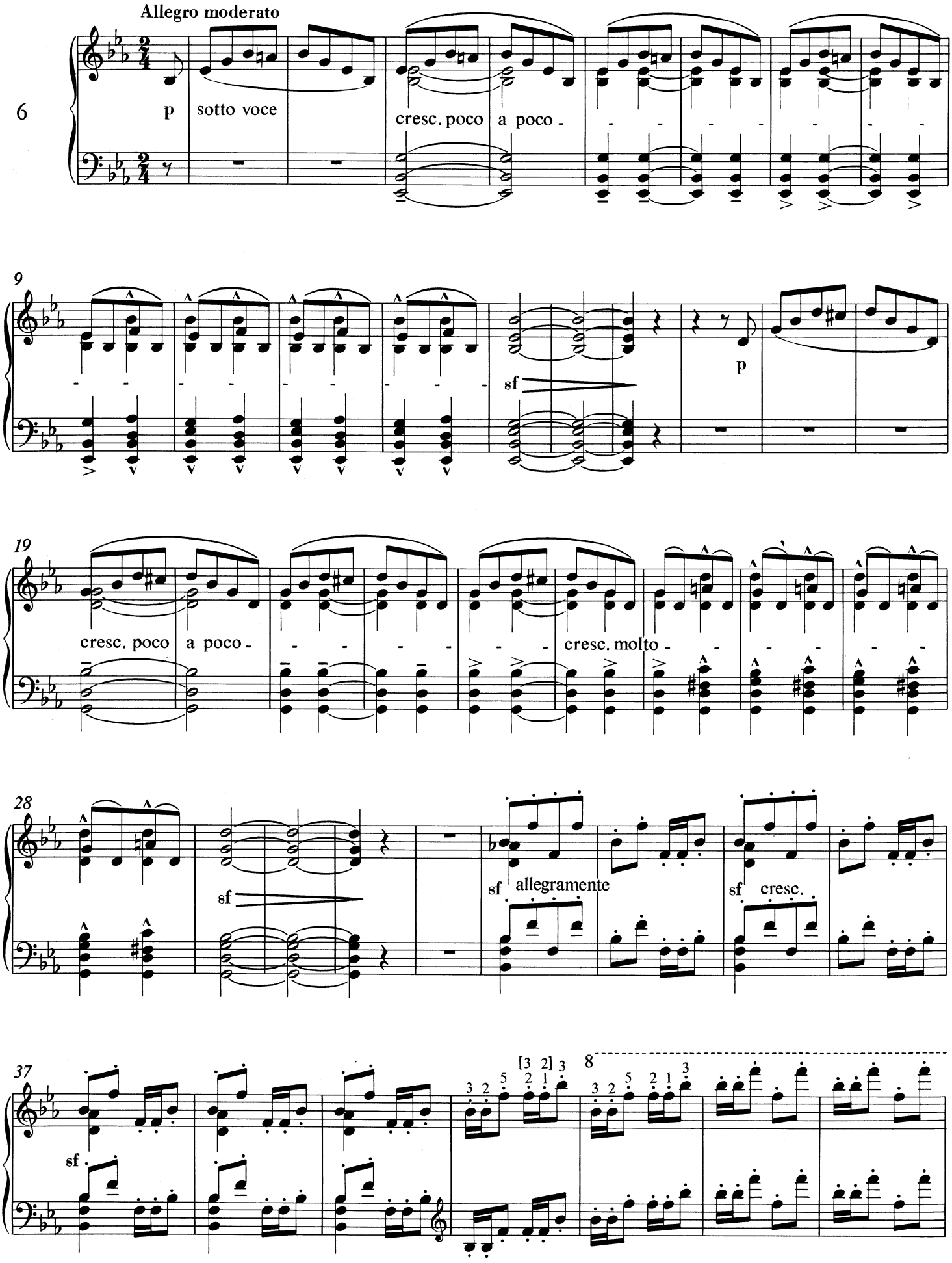


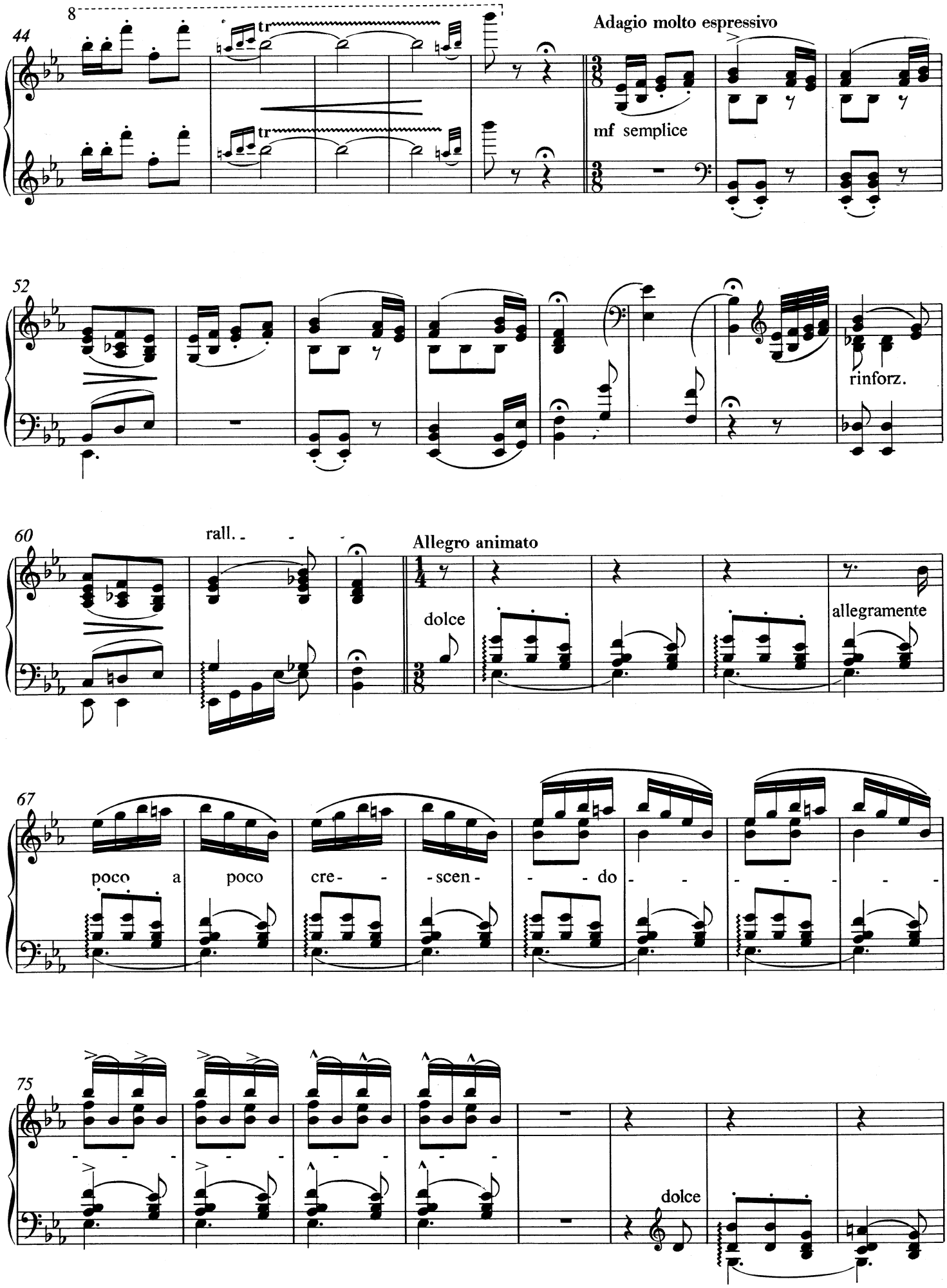
*) Vgl. die Bemerkung zu Takt 38.

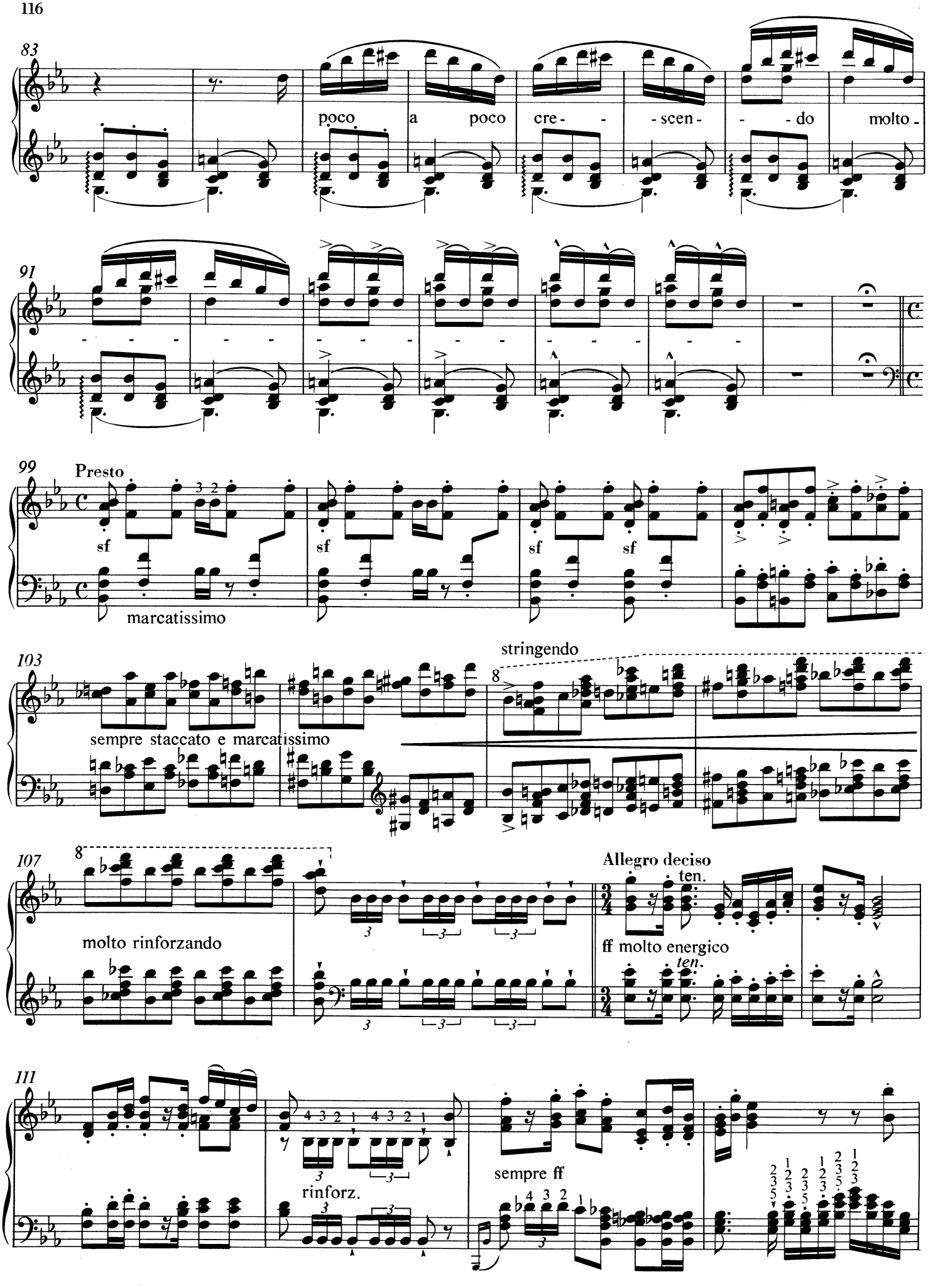
*) Cf. note to bar 38.

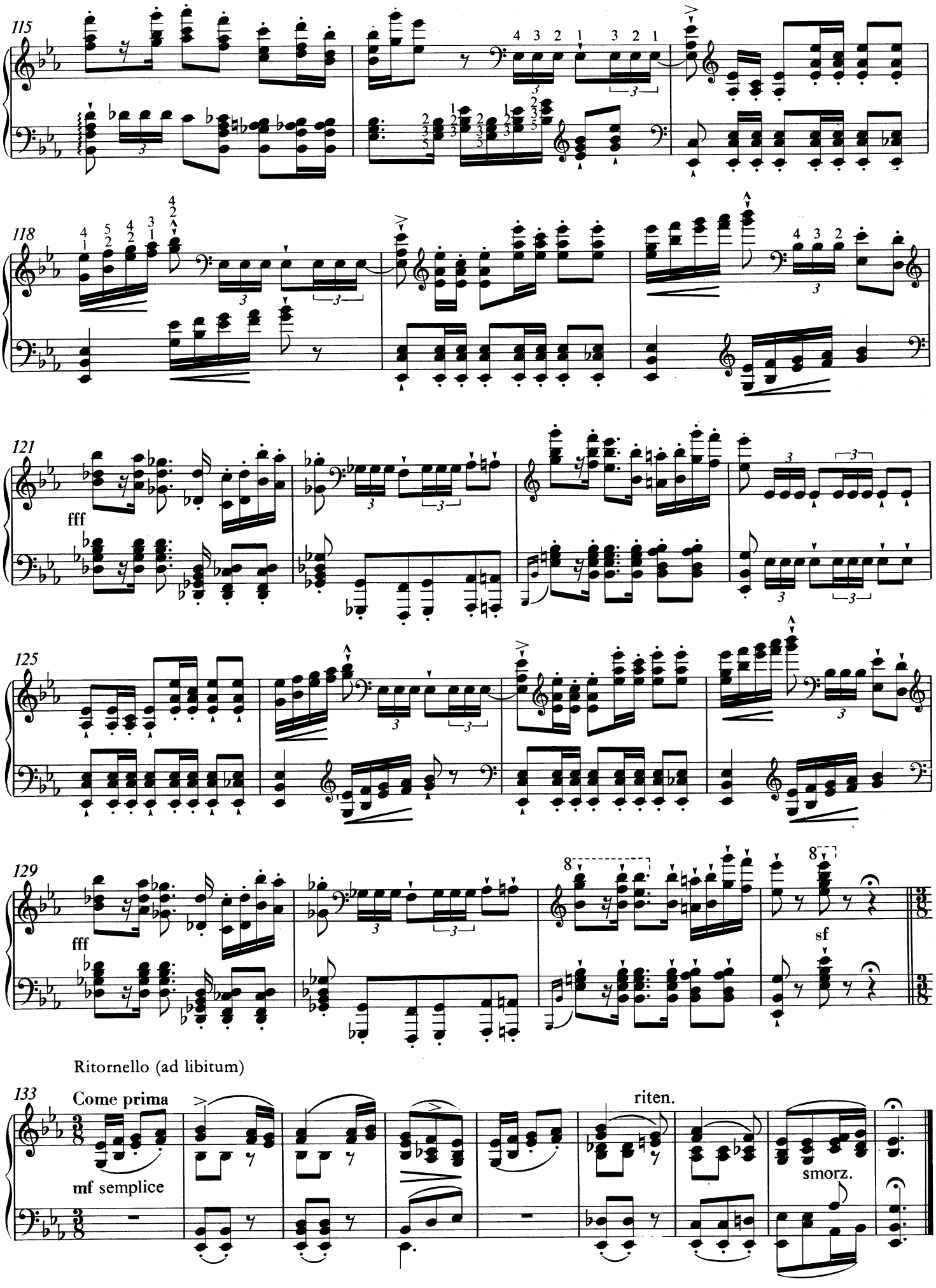

100
Ped.
Ped.
8
102
molto energico ed appassionato
104
106
8
piangendo
p
rfz
p
108
pp

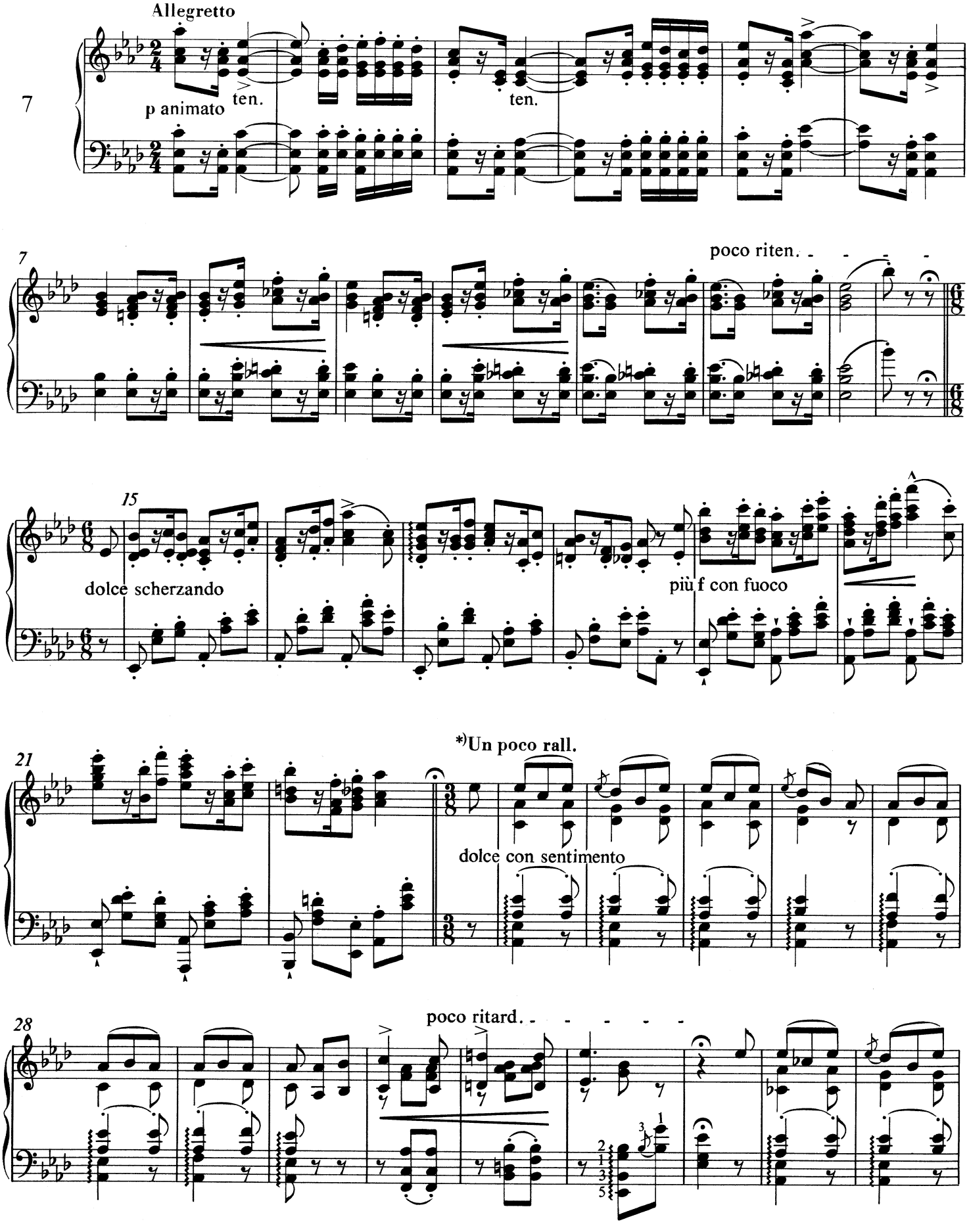

110
8
dim.
112
114
8
rinforz.
10
10
10
10
10
10
116
poco rall. - - - - - - - - -
pp
smorz.
p
sotto voce
10
10
5
118
estinto


Allegro moderato
6
p
sotto voice
cresc. poco a poco
9
sf
p
19
cresc. poco a poco
cresc. molto
28
sf
sf allegramente
sf cresc.
37
sf
8


8
44
tr
tr
Adagio molto espressivo
mf semplice
52
rinforz.
60
rall.
Allegro animato
dolce
allegramente
67
poco a poco cre- -scen- - do
75
dolce

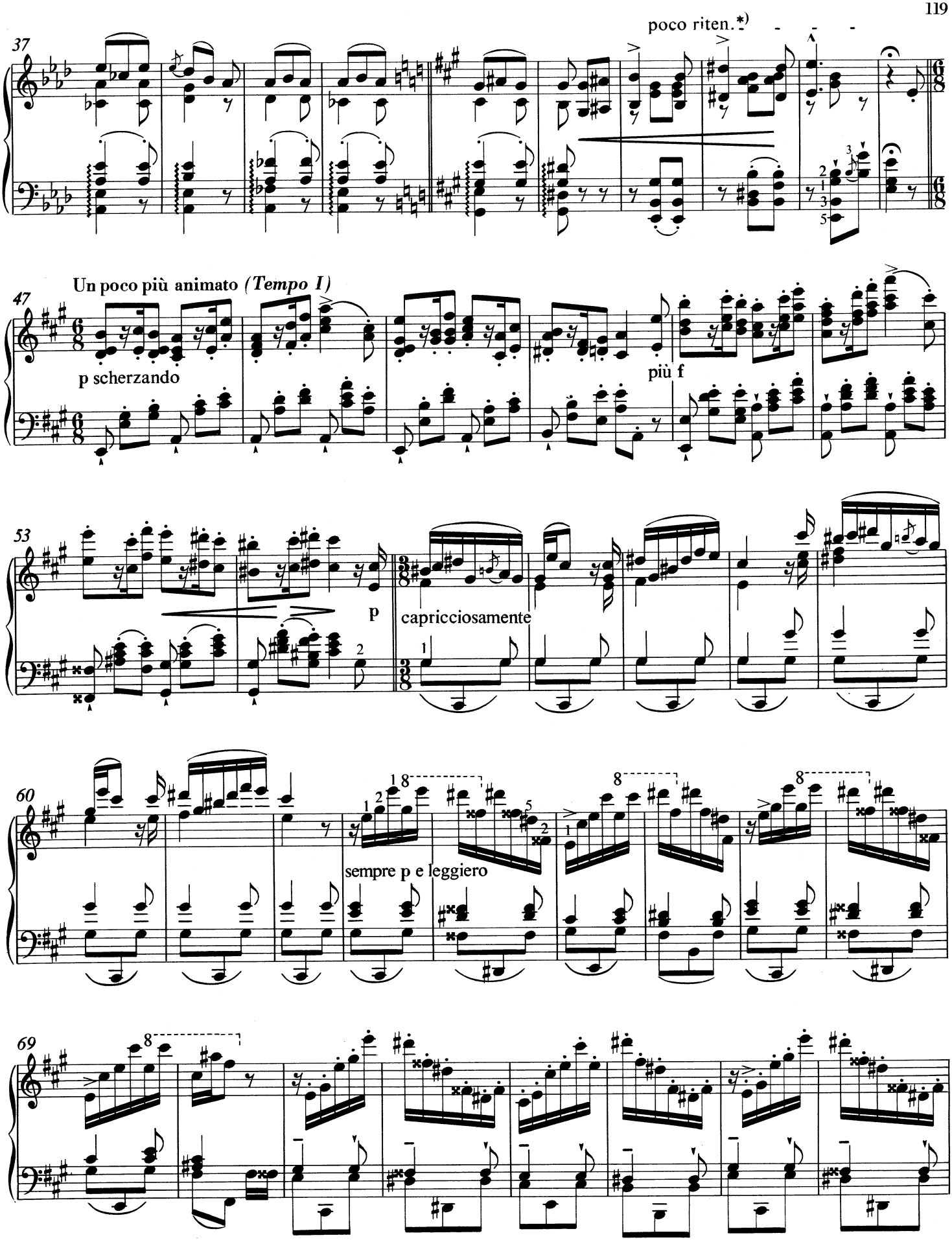

83
poco a poco cre - - - scen - - - do molto -
91
99
Presto
sf
marcatissimo
sf
sf
sf
sf
103
sempre staccato e marcatissimo
stringendo
8
107
8
molto rinforzando
3
Allegro deciso
ten.
ff molto energico
ten.
111
4 3 2 1 4 3 2 1
3
rinforz.
sempre ff
4 3 2
3


115
118
121
fff
125
129
fff
8
8
sf
Ritornello (ad libitum)
133
Come prima
mf semplice
riten.
smorz.



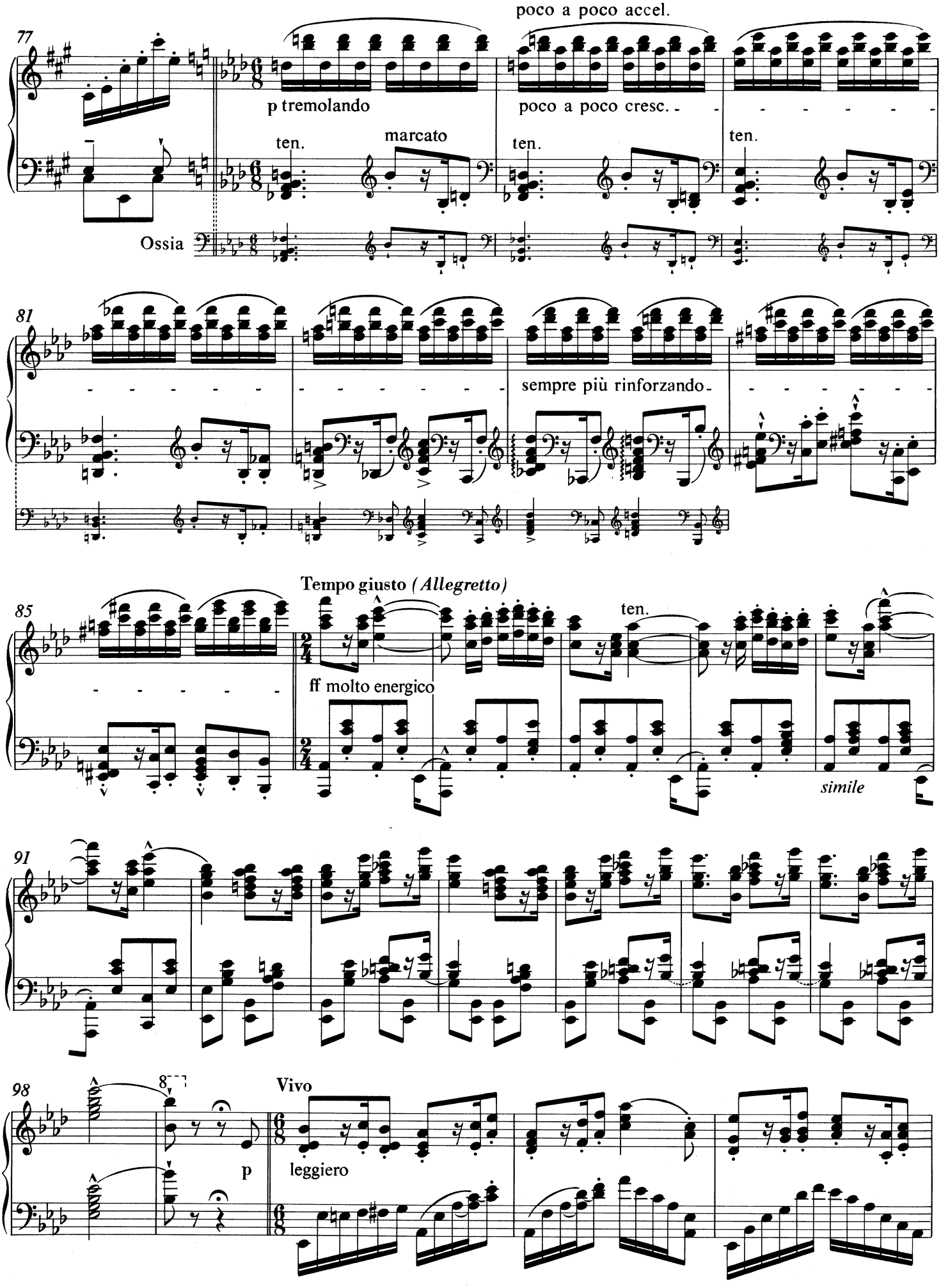
*) Das *un poco rall.* bedeutet hier keine stufenweise Verlangsamung, sondern ein etwas zurückgehaltenes Tempo (poco meno mosso).

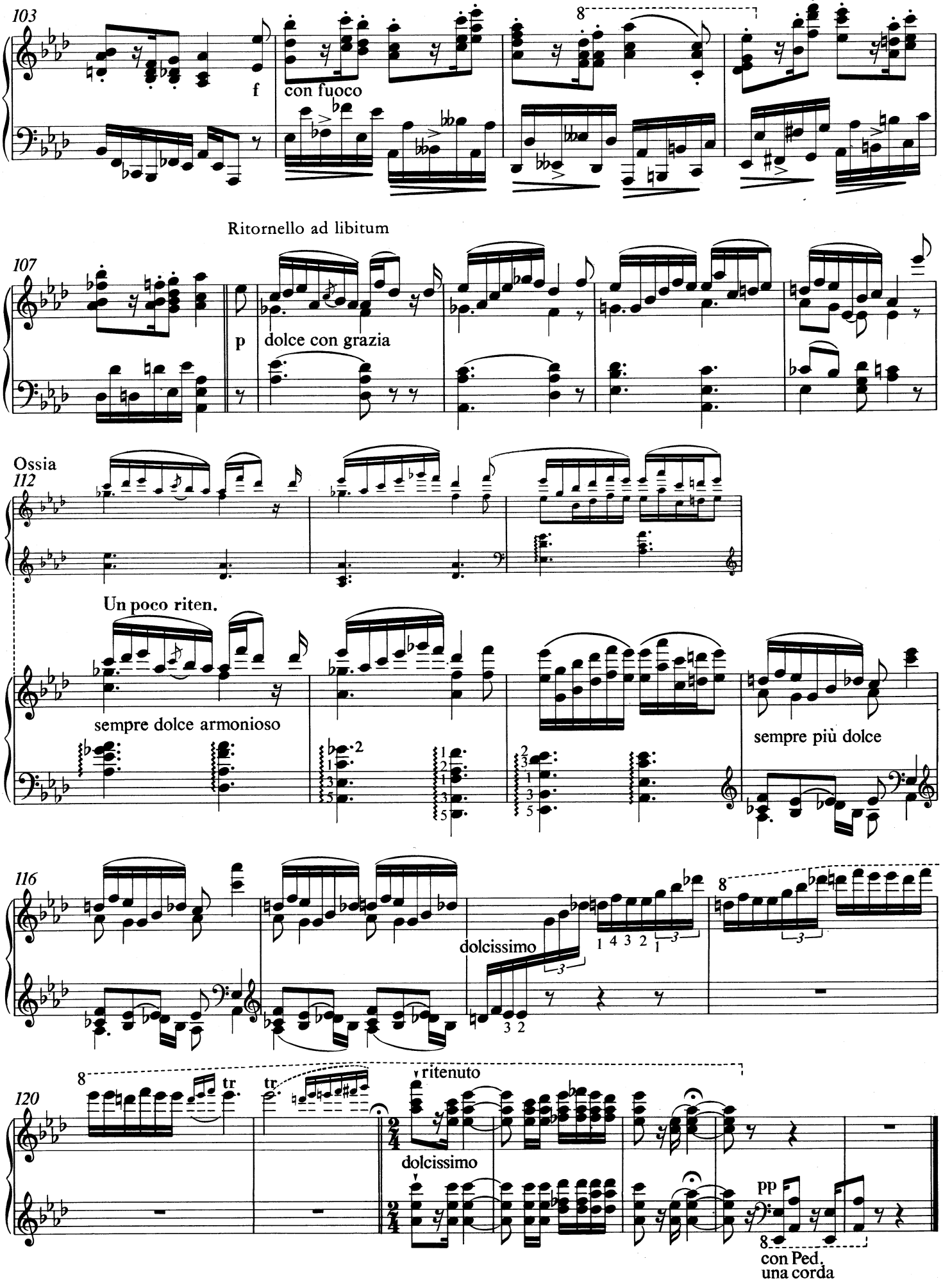
*) Here the *un poco rall.* indicates not a gradual deceleration but a slightly held back tempo (poco meno mosso).



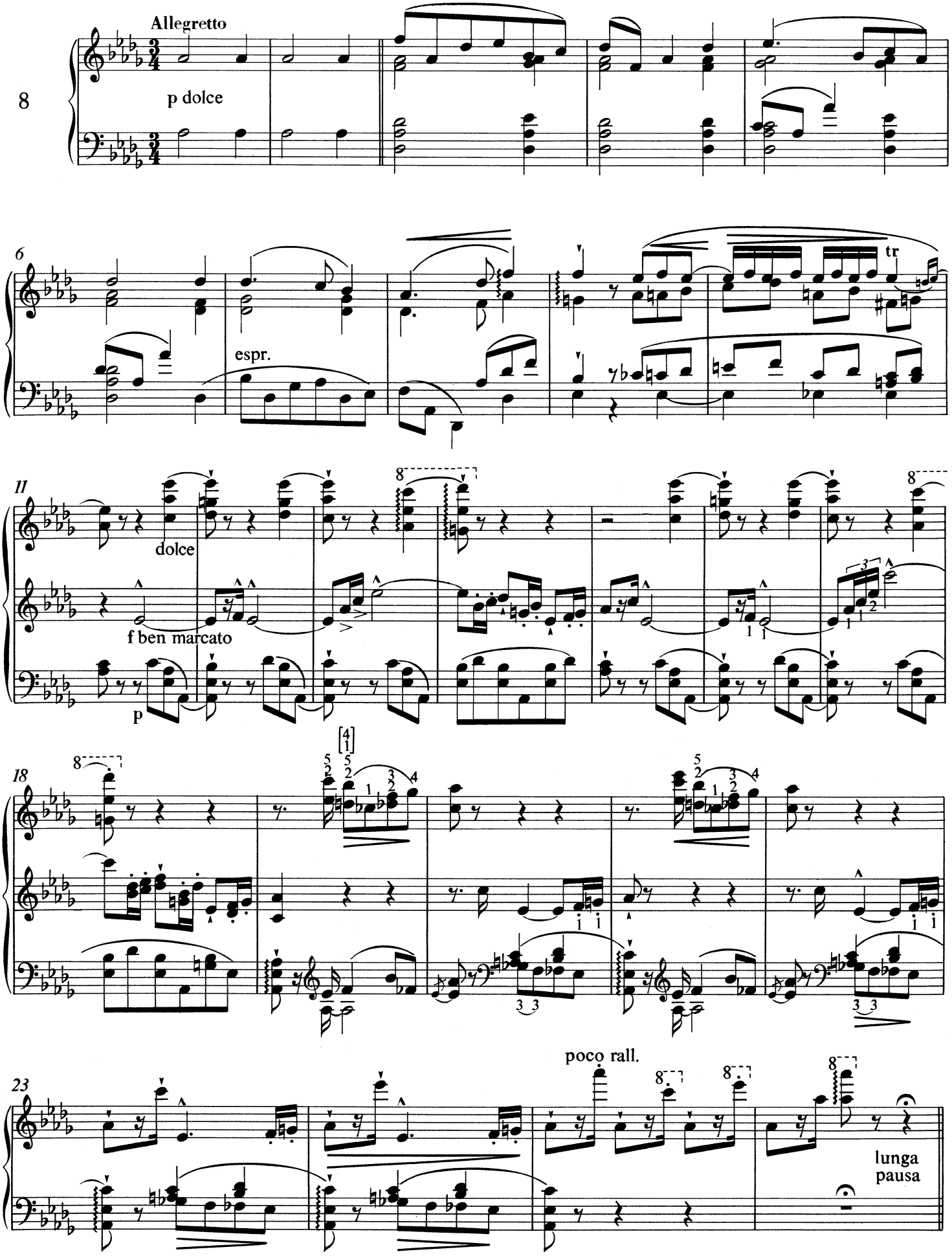
*) Das *poco riten.* bedeutet hier ausnahmsweise eine stufenweise Verlangsamung (vgl. Takte 31–33).

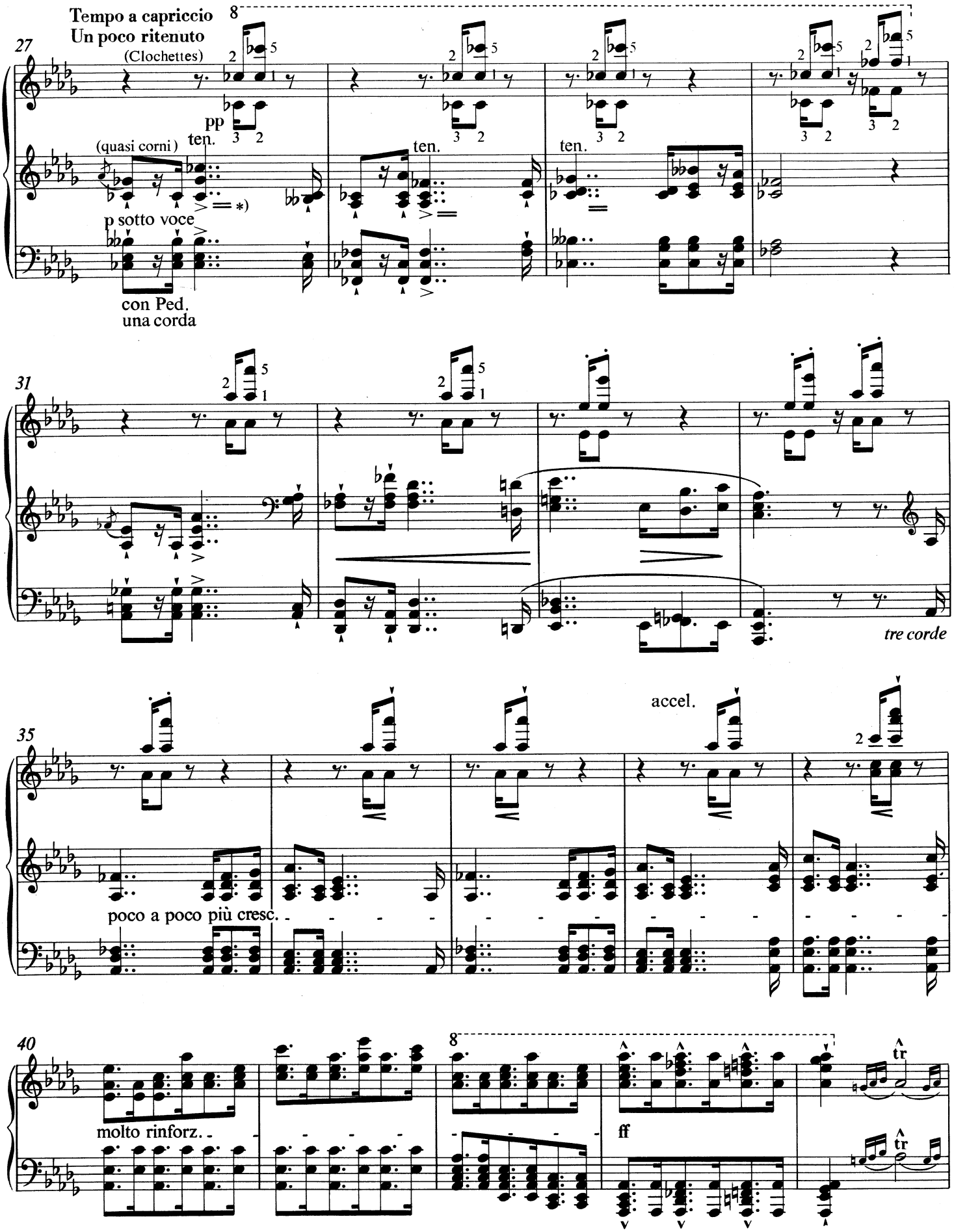
*) Here the *poco riten.* indicates, exceptionally, a gradual slowing down (cf. bars 31–33).


77
poco a poco accel.
p tremolando
poco a poco cresc.
ten.
marcato
ten.
ten.
Ossia
81
sempre più rinforzando
Tempo giusto (Allegretto)
85
ten.
ff molto energico
simile
91
98
8
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
8
120
tr
tr
ritenuto
dolcissimo
pp
8
con Ped.
una corda

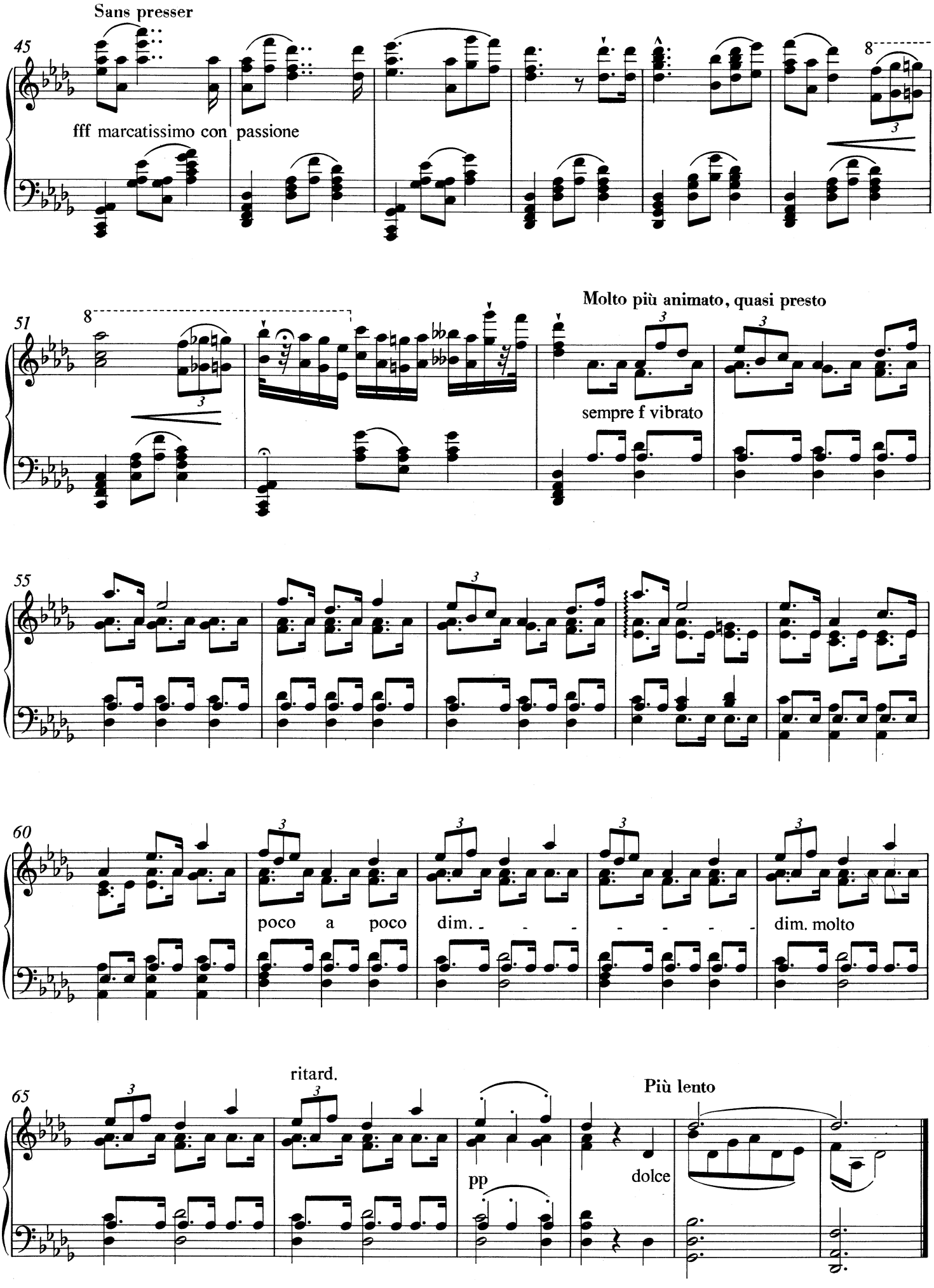
(d'après F. Huber)

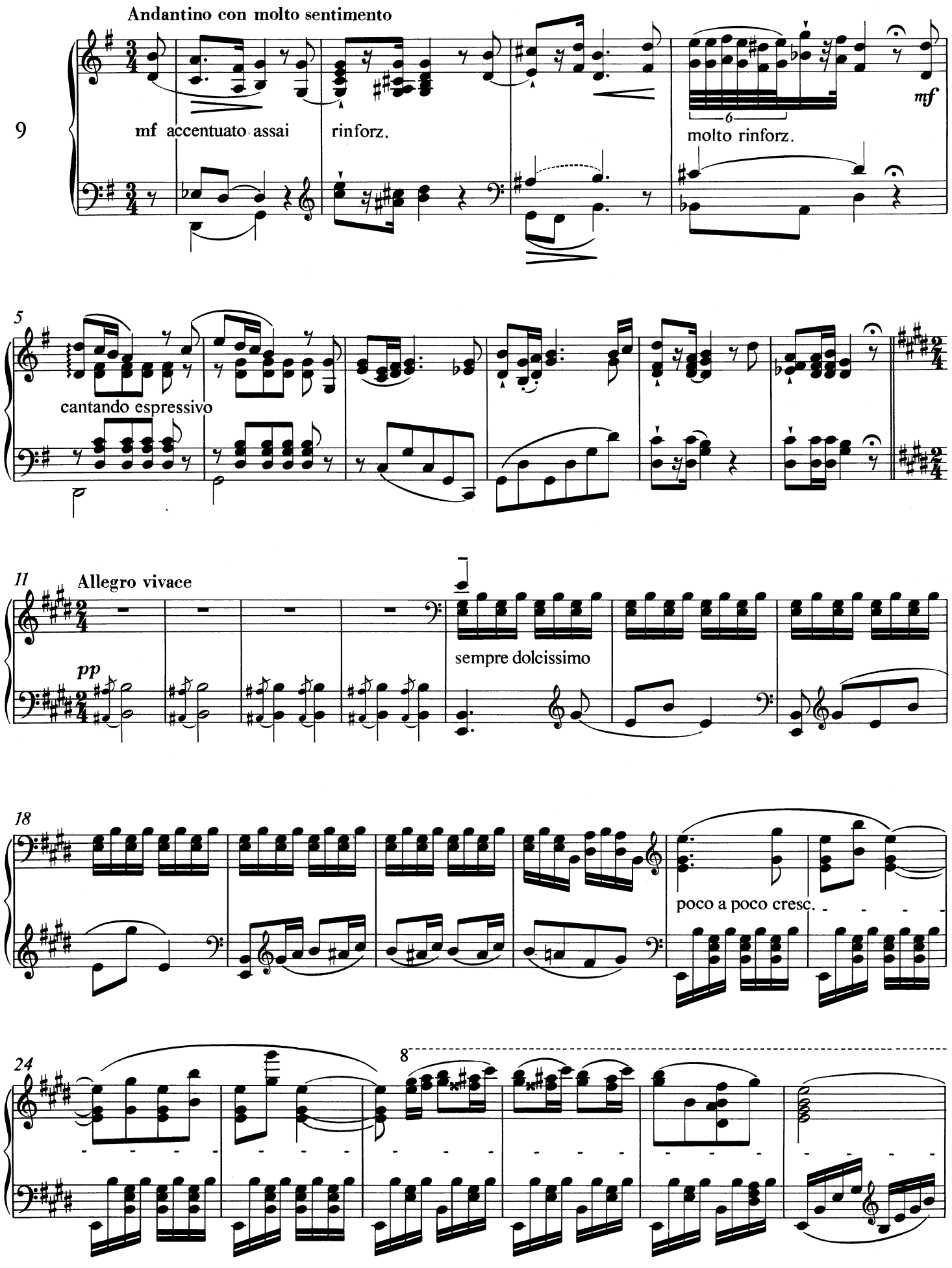


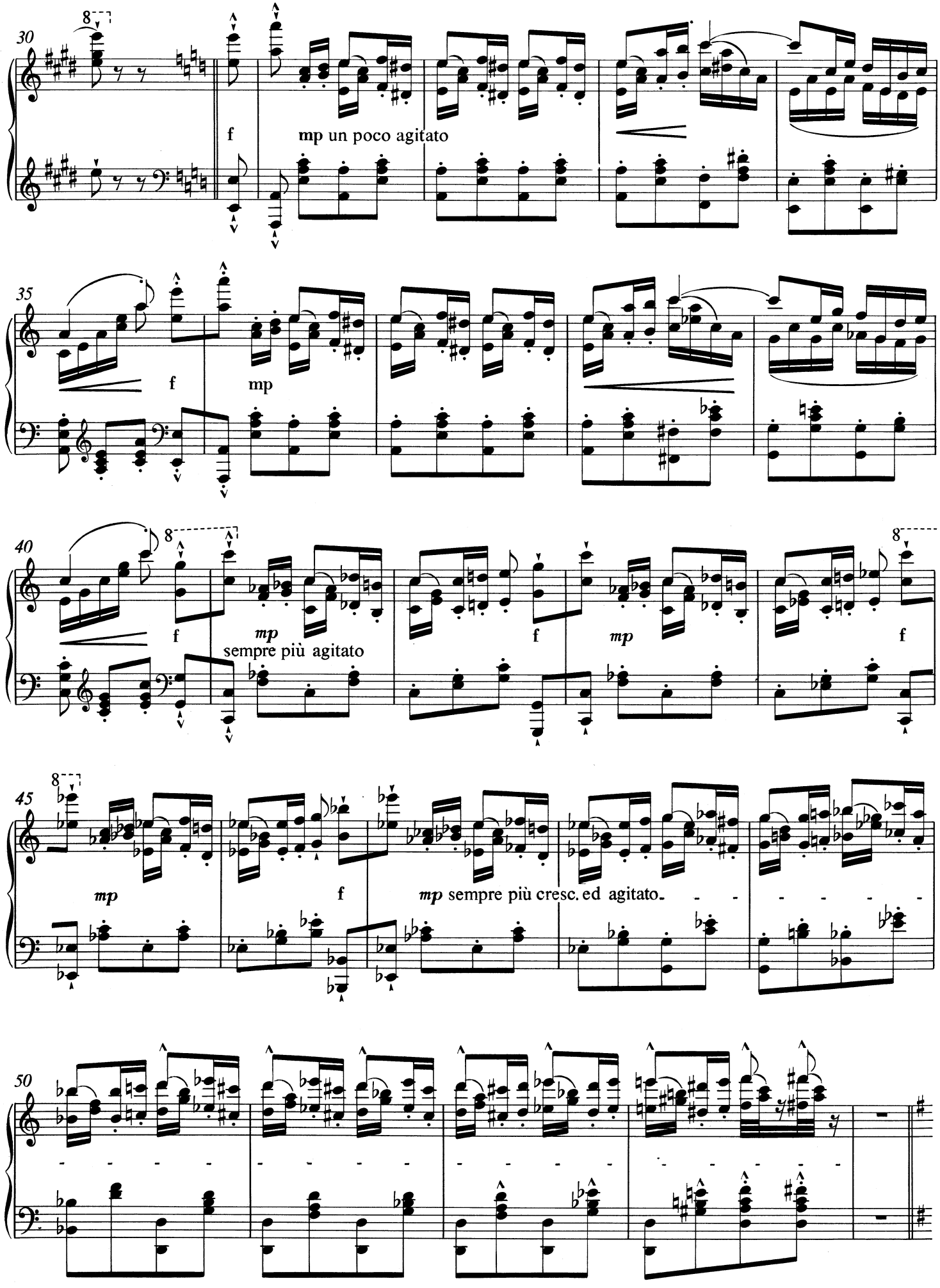


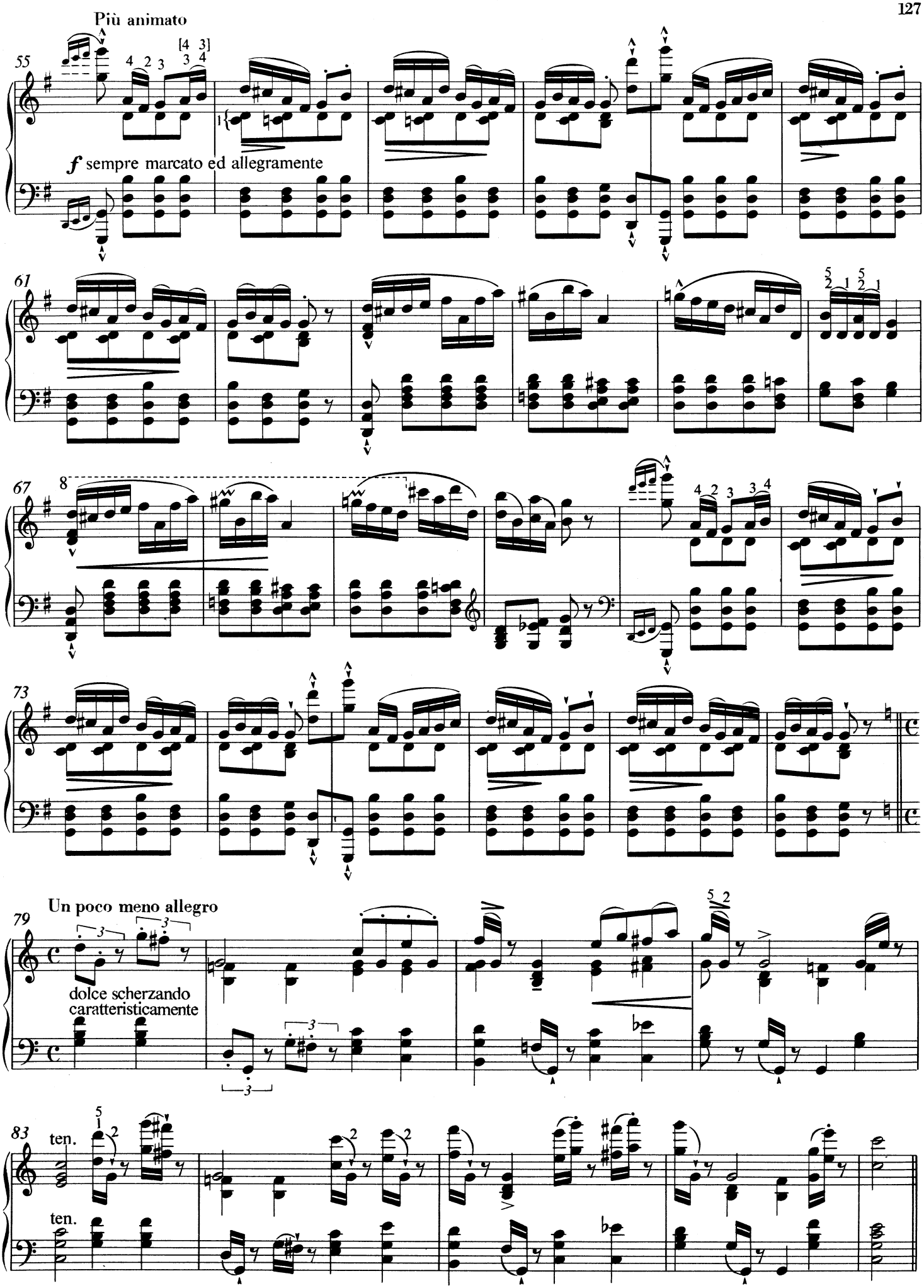
*) ═══ = Ruhepunkt, doch weniger, als eine Fermate. (Liszts Anmerkung)

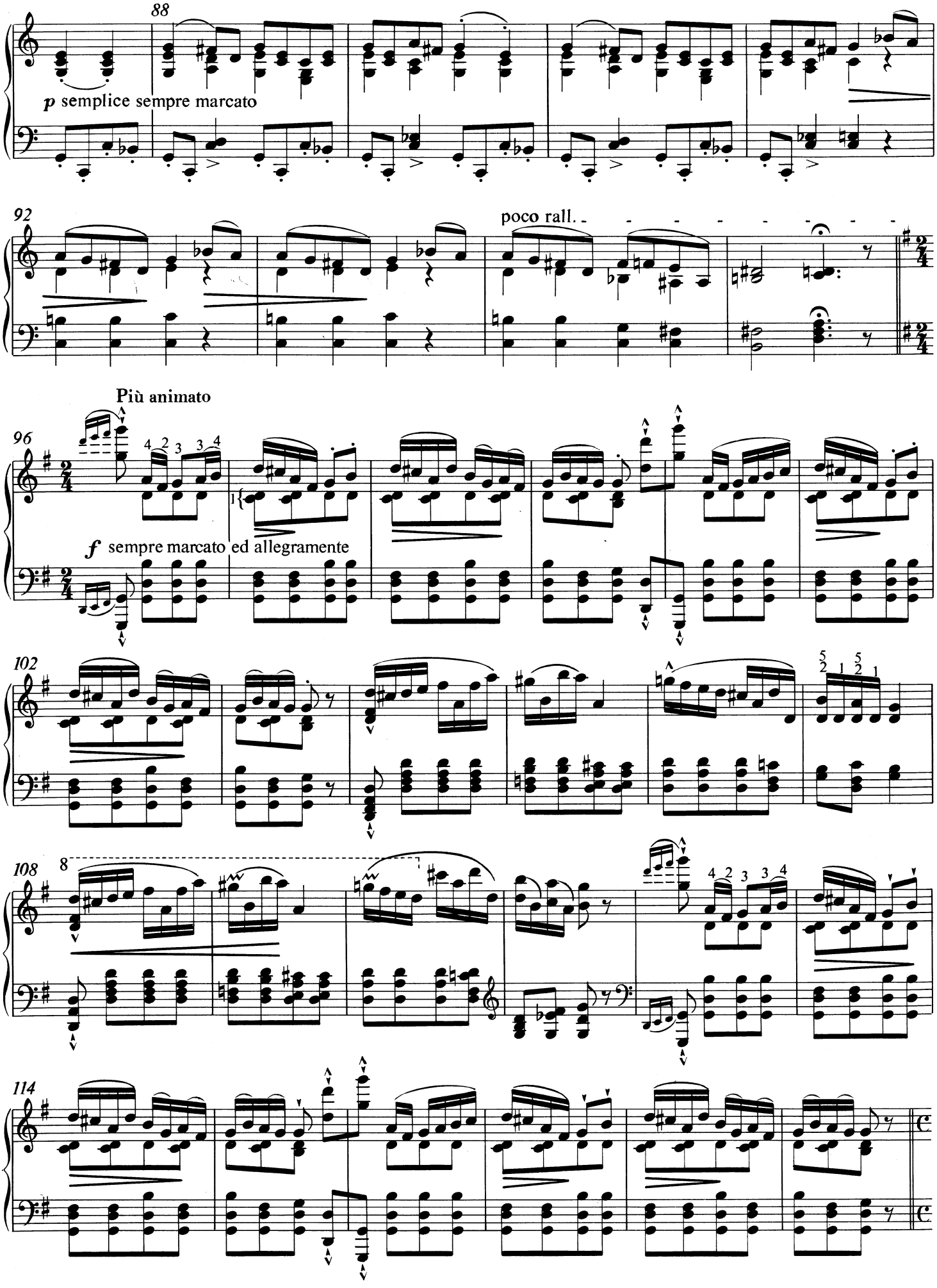
*) ═══ = Pause of less duration than a fermata (Liszt's own note)

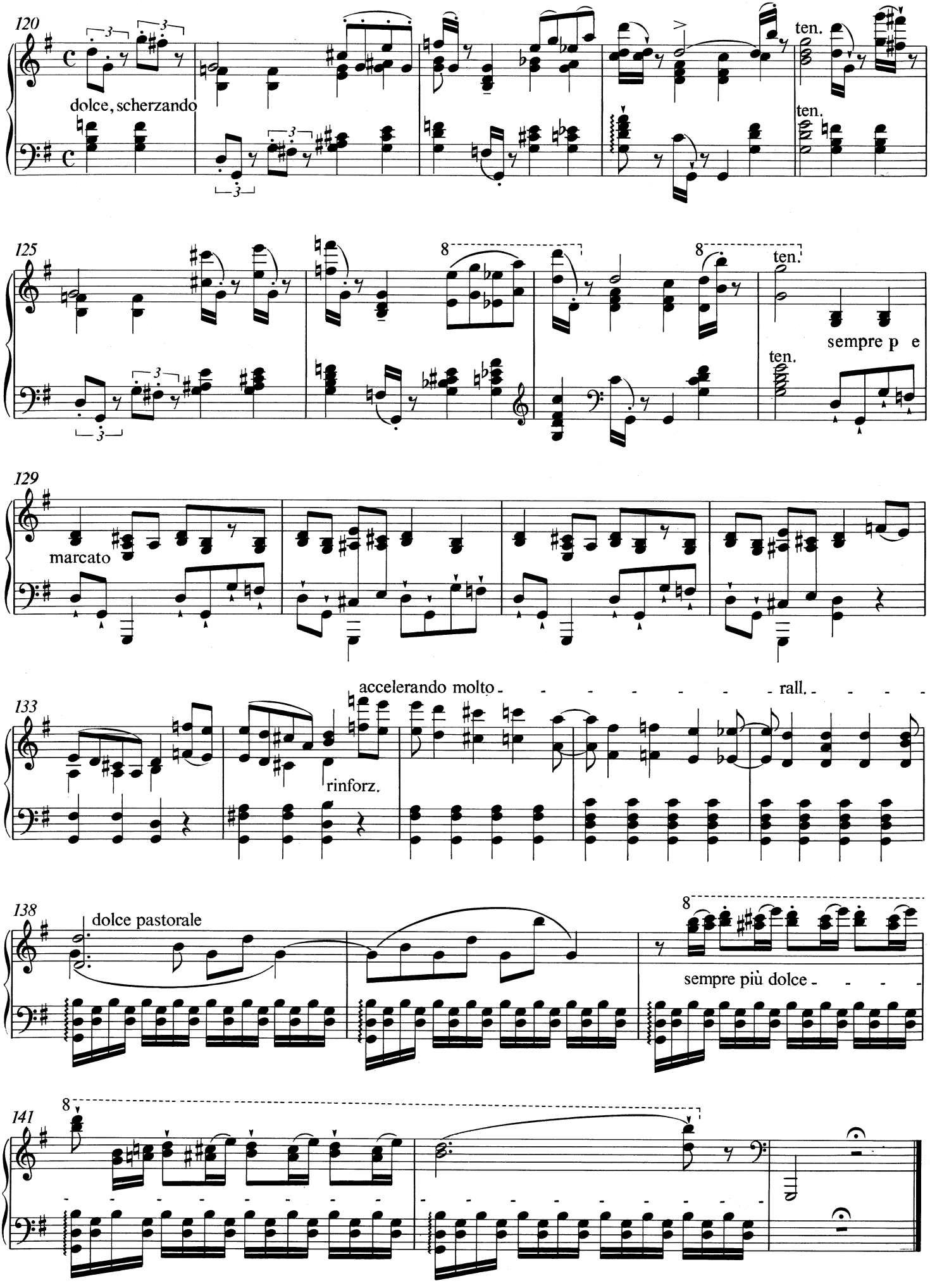

Sans presser
45
fff marcatissimo con passione
8
51
8
Molto più animato, quasi presto
sempre f vibrato
55
60
poco a poco
dim.
dim. molto
65
ritard.
Più lento
pp
dolce


Andantino con molto sentimento
9
mf accentuato assai
rinforz.
molto rinforz.
mf
6
5
cantando espressivo
11
Allegro vivace
pp
sempre dolcissimo
18
poco a poco cresc.
24
8


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
114


120
dolce, scherzando
ten.
ten.
125
8
8
ten.
ten.
sempre p e
129
marcato
accelerando molto
rall.
133
rinforz.
138
dolce pastorale
8
sempre più dolce
141
8