

# ANHANG – APPENDIX

## ALBUM D'UN VOYAGEUR

### I Impressions et Poésies

à M: F. de L\*\*\*\*\*

Vivre en travaillant ou  
mourir en combattant.

## 1. LYON

Allegro eroico

ff marcato

6

8

12

precipitato

fff molto energico sempre

10

ten.

sf

ten.

sf

ten.

14

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 *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

34

un poco riten. il tempo

ff

rinforz.

pesante

sf

Red. \*

38

tr

meno f ma sempre marcato la melodia

mf

molto rinforz.

41

rinforz.

sf

sempre più f

Red. \*

44 *ten.* *ten.*

*sf* *sf* *fff* *secco*

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

47 *très mesuré* *tr* *tr*

*mp*

51 *tr* *tr<sup>b</sup>* *tr<sup>#</sup>*

55 *un poco riten. il tempo*

*45342 tr* *tr<sup>b</sup>* *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**

Red.

88

**sf**

Red.

91

**sf**

Red.

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

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

100

102

104

107 *tutta forza*

Red. \* Red. \*

This system contains measures 107 and 110. It features a grand staff with treble and bass clefs. The music is in a minor key with a key signature of two flats. Measure 107 starts with a dynamic marking of *tutta forza*. Both staves contain dense chordal textures with sixteenth-note patterns. Measure 110 continues this texture. There are two 'Red.' markings with asterisks below the bass staff, one under measure 107 and one under measure 110. A bracket with the number '6' spans across measures 107 and 110 in both staves.

110

Red. \* Red. \* Red. \* Red. \*

This system contains measures 110 and 113. The grand staff continues the dense chordal texture from the previous system. Measure 113 features a dynamic marking of *sf martellato*. There are five 'Red.' markings with asterisks below the bass staff, one under each measure from 110 to 113. A bracket with the number '8' spans across measures 110 and 113 in both staves.

113 *sf martellato*

Red. \* Red. \*

This system contains measures 113 and 116. The grand staff continues the *sf martellato* texture. Measure 116 features a dynamic marking of *fff marcatisimo il tema*. There are two 'Red.' markings with asterisks below the bass staff, one under measure 113 and one under measure 116. A bracket with the number '8' spans across measures 113 and 116 in both staves.

116 *fff marcatisimo il tema*

Red. \* Red. \* Red. \* Red. \*

Ossia

This system contains measures 116 and 119. The grand staff continues the *fff marcatisimo il tema* texture. Measure 119 features a dynamic marking of *rinforz.*. There are five 'Red.' markings with asterisks below the bass staff, one under each measure from 116 to 119. A bracket with the number '8' spans across measures 116 and 119 in both staves. An 'Ossia' staff is present below the main grand staff, showing an alternative bass line for measures 116 and 119.

119 *rinforz.*

Red. \* Red. \* Red. \*

This system contains measures 119 and 122. The grand staff continues the *rinforz.* texture. Measure 122 features a dynamic marking of *sf*. There are three 'Red.' markings with asterisks below the bass staff, one under each measure from 119 to 122. A bracket with the number '8' spans across measures 119 and 122 in both staves.





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<sup>♯</sup> tr<sup>♭♭</sup> tr<sup>♭</sup> tr<sup>♭</sup>

più f

tr<sup>♯</sup> tr<sup>♭♭</sup> tr<sup>♭</sup> tr<sup>♭</sup>

151

*a piacere*

f

simile

Ossia

154

espressivo dolente

158

sotto voce lugubre

un poco marcato

162

riten.

166

Measures 166-170. Treble clef: arpeggiated chords, dynamic *p*. Bass clef: sixteenth-note runs, dynamic *sed.*, slurs, and a sixteenth-note chord marked with a circled asterisk.

170

Measures 170-174. Treble clef: sixteenth-note runs, dynamic *cresc.*. Bass clef: sixteenth-note runs, dynamic *sed.*, slurs, and a circled asterisk.

acceler. il tempo

8

174

Measures 174-178. Treble clef: sixteenth-note runs, dynamic *molto* and *ff tremolando*. Bass clef: sixteenth-note runs, dynamic *sed.*, slurs, and a circled asterisk.

178

Measures 178-182. Treble clef: sixteenth-note runs, dynamic *ff*, *marcato*, and *sf*. Bass clef: sixteenth-note runs, dynamic *sed.*, slurs, and a circled asterisk.

182

Measures 182-186. Treble clef: sixteenth-note runs, dynamic *sf*, *ff*, and *ten.*. Bass clef: sixteenth-note runs, dynamic *sed.*, slurs, and a circled asterisk.

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

Musical score for measures 50-54. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment of eighth notes. The key signature changes to two flats (Bb and Eb) at the end of measure 54.

55

poco cresc.

Musical score for measures 55-59. The key signature remains two flats. The right hand continues with its intricate melodic line, while the left hand accompaniment becomes more chordal and block-like. The instruction "poco cresc." is written above the staff.

60

un poco agitato  
sans marquer les syncopes  
sempre legatissimo

*p*

*m.s.*

Musical score for measures 60-63. The tempo and mood are marked "un poco agitato" and "sans marquer les syncopes" (without marking the syncopes). The dynamics are marked "p" (piano) and "m.s." (mezzo sostenuto). The right hand has a more active, syncopated melody. The left hand accompaniment features a steady eighth-note pattern with occasional rests. The instruction "sempre legatissimo" (always legato) is written below the staff.

64

Musical score for measures 64-67. The right hand melody is highly rhythmic and syncopated. The left hand accompaniment consists of eighth notes with some rests. There are several asterisks and "Led." markings below the staff, likely indicating ledger lines or specific performance instructions.

68

poco a poco più cresc. - ed appassionato -

Musical score for measures 68-72. The tempo and mood are marked "poco a poco più cresc." (poco a poco più cresc.) and "ed appassionato" (ed appassionato). The dynamics are marked "p" (piano). The right hand melody is very active and syncopated. The left hand accompaniment is also highly rhythmic. There are several asterisks and "Led." markings below the staff.

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

77 *dolcissimo tranquillo* *perdendosi* *pp*

84 *sempre dolcissimo*

91

97 *poco riten.* *morendo*



104

pp *dolcissimo* *espress. amorosamente*

\*) *con Ped.*

110

116

*dim.*

*Cres.* \*

122


*sempre pp*

128


*Cloche* \*) \*

*Cres.* \*

\*) 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.*

139

*molto espressivo*

*Ped.*

142 *accelerando il tempo*

*Ped.*

147

5 3 2 5

*Ped.*

151 *accelerando*

*sempre più cresc.*

*Ped.*

molto animato il tempo

156

5

f energico cresc.

8

Red. \* Red. \* Red. \* Red. \* Red. \* Red.

Allegro appassionato

160

ten.

precipitato

13 16

6

p dolce

Red. \*

164

Red. \* Red. \* Red.

169

Cloche

\* Red. \* Red. \*

174

8

cresc.

5

rinforz.

ff

Red. \* Red. \* Red. \* Red. \* Red. \* Red.

179

8

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

182 ancora più animato (quasi presto)

più cresc.

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

188

8

**ff marcatisimo**

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

193

8

**rinforz.**

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

198 poco a poco rallentando

poco a poco diminuendo

**rinforz.**

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

203 *Andantino*  
*dolcissimo*  
*una corda*  
*ped.* \* *ped.* \* *ped.* \*

209  
*leggierissimo* 21  
*ped.* \* *ped.* \* *ped.* \*

214  
 12 15 21  
*sempre leggierissimo*  
 \* *ped.* \*

217  
 8 13 13 22  
*ped.*

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

8 4

222

224

8 28 rinforz.

Red. un poco rinforz.

226

8 26 rinforz.

poco rinforz.

228

8 26 21 rinforz.

poco rinforz.

poco a poco rall.

230

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 <sup>8</sup>

dim. ppp sans presser

249 <sup>8</sup>

dolcissimo

253 <sup>8</sup>

ppp

257

sempre dolcissimo

261

pp perdendosi

265 <sup>8</sup> rallentando Lento

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 written for piano in a key with one flat. It features a steady eighth-note accompaniment in the left hand and a melody in the right hand. A horizontal line is drawn across the first five measures. The instruction 'rinforz. più cresc.' is placed above the staff in measure 45. The system ends with a repeat sign.

48

m.s.

m.s.

51

51

51

51

51

51

8

energico

Detailed description: This system contains measures 48 through 54. It begins with two measures marked 'm.s.' (mezza sostenuto) with a wavy hairpin. The music then becomes more rhythmic with sixteenth-note patterns. The instruction 'energico' is written below the staff. The system concludes with a repeat sign and a fermata over the final measure.

un poco riten.

55

p molto espressivo

8

Detailed description: This system contains measures 55 through 60. It starts with a 'p molto espressivo' dynamic and a 'un poco riten.' (ritardando) instruction. The music is characterized by a slow, expressive melody in the right hand and a simple accompaniment in the left hand. The system ends with a repeat sign and a fermata.

61

8

8

8

8

8

8

Detailed description: This system contains measures 61 through 64. It features a complex, rhythmic texture with sixteenth-note patterns in both hands. The music is marked with 'Led.' (likely 'legato') and includes several accents and slurs. The system ends with a repeat sign and a fermata.

65

8

8

8

8

8

8

Detailed description: This system contains measures 65 through 72. It continues the complex rhythmic texture from the previous system. The music is marked with 'Led.' and includes various articulations like slurs and accents. The system concludes with a repeat sign and a fermata.

à Madame H. Reiset

## II Fleurs mélodiques des Alpes

**Allegro**

1 *p dolce*

Ossia

7 *giocoso* *mf*

14

Ossia

20 *arpeggiando* *p leggiero* *cresc.* *sf*

28

allegramente ben marcato

p dolce

rinforz.

35

p dolce

sempre scherzando

ten.

41

ten.

ten.

dim.

\*)

46

sempre ben marcato

rinforz.

ten.

51

poco a poco

cre - - - - - scen - - - - - do - - - - -

ten.

\*) ————— = 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 to *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 89. The dynamic marking is *f sempre*. The music features a steady texture of triplets and slurs. A first ending bracket labeled '8' spans measures 88-89. The key signature has one sharp (F#).

2

Lento

f dolente

p e co

una corda

Animato

pp

tre corde

7

dolce

10

pp

armonioso plaintivo \*)

13

poco rinforz.

molto dim.

17

Allegro vivace

ppp leggiero

p leggiero

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 [*♩=♩*]

94 [*♩=♩*]

*cresc. molto*

*f vibrato*

*più cresc.*

*ff*

98

98

*sf*

*sf*

**Allegro vivace**

101 **Allegro vivace**

*p* *leggiero*

*ten.*

*ten.*

107

107

*giocososo*

*2*

*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*

7

1 2 3 4

Detailed description: This system contains measures 65 through 75. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *f marcato* at the beginning and *pp subito* towards the end. A fermata is placed over measure 75. Fingering numbers 1, 2, 3, and 4 are indicated for the left hand.

76

*p*

Detailed description: This system contains measures 76 through 86. The right hand continues with arpeggiated chords, and the left hand maintains the eighth-note accompaniment. A dynamic marking of *p* is present. A fermata is placed over measure 86.

87

*poco riten.* - - - *Come prima*

8

*un poco marcato*  
*più f*

Detailed description: This system contains measures 87 through 96. It begins with a *poco riten.* marking and a dashed line indicating a repeat of the previous section. A section starting at measure 90 is marked *Come prima*. The right hand has a melodic line with accents and slurs, while the left hand has a bass line. Dynamic markings include *un poco marcato* and *più f*. A fermata is placed over measure 96.

97

*dim.* *sempre più dim.*

Detailed description: This system contains measures 97 through 102. The right hand features a melodic line with slurs and accents, and the left hand has a bass line. Dynamic markings include *dim.* and *sempre più dim.*. A fermata is placed over measure 102.

103

*smorz.* *pp leggerissimo*

8

Detailed description: This system contains measures 103 through 108. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Dynamic markings include *smorz.* and *pp leggerissimo*. A fermata is placed over measure 108.

109

*pp*  
*una corda*  
*dolcissimo*

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

Measures 4 and 5 of the piece. The tempo is 'Andante con sentimento'. The music is in G major and 6/8 time. Measure 4 features a melody in the right hand and a bass line in the left hand, both marked 'dolce'. Measure 5 continues the melody and bass line, with the right hand marked 'dolce armonioso'. The piece concludes with a final chord in the right hand.

6 3/2 p semplice

Measures 6 through 11. Measure 6 begins with a triplet of eighth notes in the right hand, marked '3/2'. The tempo remains 'Andante con sentimento'. The music is marked 'p semplice' (piano, simple). The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line with slurs.

12 sempre dolce

Measures 12 through 16. The tempo is 'Andante con sentimento'. The music is marked 'sempre dolce' (always sweet). The right hand continues with a melodic line, and the left hand has a consistent bass line. The piece ends with a final chord in the right hand.

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

Measures 17 through 21. The tempo is 'Andante con sentimento'. The music is marked 'simile' (similar), 'sempre più dim.' (always more dim.), and 'smorz.' (diminuendo). The right hand features a melodic line with slurs and accents, and the left hand has a consistent bass line. The piece concludes with a final chord in the right hand.

Allegretto

22

pp misterioso

Measures 22 through 27. The tempo is 'Allegretto'. The music is in B-flat major and 2/4 time. The piece is marked 'pp' (pianissimo) and 'misterioso' (mysterious). The right hand features a melodic line with slurs and accents, and the left hand has a consistent bass line. The piece concludes with a final chord in the right hand.

29

sempre p

ten. poco a poco cresc.

36

Poco a poco animato il tempo fino al allegro moderato

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

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

83

sempre legato

89

\*)

ancora più p

95

rall. molto

Andante con sentimento

smorzando

molto espressivo

100

riten.

sempre più dolce

105

molto riten.

pp dolcissimo

\*) 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.



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 score for measures 25-26. The right hand features a continuous sixteenth-note pattern in a B-flat major key signature. The left hand provides a rhythmic accompaniment with chords and single notes.

27

Musical score for measures 27-28. The right hand has a melodic line with a long slur over measures 27 and 28. The left hand continues with a rhythmic accompaniment.

29

poco a poco cresc. - - - - -

Musical score for measures 29-30. The right hand continues with a sixteenth-note pattern. The left hand accompaniment is consistent with the previous measures.

31

Musical score for measures 31-32. The right hand features a melodic line with slurs and ties. The left hand accompaniment remains.

33

molto cresc. - - - - -

Musical score for measures 33-36. The right hand has a melodic line with slurs and ties, ending with a triplet. The left hand accompaniment is consistent.

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:



51 <sup>8</sup> <sub>7</sub> 7

dim.

53

rinforz.

poco rall.

55

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 sixteenths 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 score is in G minor (one flat) and 3/4 time. It features a complex texture with multiple layers of chords and arpeggiated figures in both the treble and bass staves. Measure 101 includes a first ending bracket with a repeat sign and a fermata over the final chord.

102

Musical score for measures 102-103. The tempo and mood are indicated by the instruction *molto energico ed appassionato*. The music continues with dense chordal textures and arpeggiated patterns. Measure 103 features a first ending bracket with a repeat sign and a fermata.

104

Musical score for measures 104-105. The texture remains dense with multiple layers of chords and arpeggiated figures. Measure 105 includes a first ending bracket with a repeat sign and a fermata.

106

Musical score for measures 106-107. Measure 106 includes a first ending bracket with a repeat sign and a fermata. Measure 107 features a dynamic marking of *p* (piano) and the instruction *piangendo* (crying). The texture becomes more sparse and expressive. A dynamic marking of *rfz* (ritardando) is present in the bass staff, with a hairpin indicating a transition to *p*.

108

Musical score for measures 108-109. Measure 108 includes a first ending bracket with a repeat sign and a fermata. Measure 109 features a dynamic marking of *pp* (pianissimo) and a hairpin indicating a transition from *p* to *pp*. The texture is very light and delicate.

110

8

dim.

112

114

rinforz.

8

10 10 10 10 10

116

poco rall. . . . .

pp smorz. p sotto voce

4 3 10 10 5

118

estinto

## Allegro moderato

6

*p* sotto voce  
cresc. poco a poco -

9

*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 <sup>8</sup> *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

103

sempre staccato e marcatissimo stringendo

107

molto rinforzando 3 3 3 3

Allegro deciso ten. ff molto energetico ten.

111

sempre ff rinforz. 3 3 3 3

1 2 3 4 5  
2 3 4 5  
1 2 3 4 5  
2 3 4 5  
1 2 3

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

ten.

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

8

116

dolcissimo

8

120

dolcissimo

pp con Ped. una corda

8

(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

*tre corde*

35

poco a poco più cresc.

accel.

40

*molto rinforz.*

*ff*

\*y) ——— = 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

3

Molto più animato, quasi presto

51

sempre f vibrato

8

3

3

55

3

60

poco a poco dim. - - - dim. molto

3

3

3

3

65

ritard.

Più lento

pp dolce

3

3

Andantino con molto sentimento

9

mf accentuato assai

rinforz.

molto rinforz.

mf

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.

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.

sempre p e

ten.

129 marcato

marcato

133

accelerando molto - - - - - rall.

rinforz.

138 dolce pastorale

sempre più dolce - - - - -

141