

CONSOLATIONS

SIX PENSÉES POÉTIQUES

1.

Andante con moto*)

dolce

7

13 ***)


poco ritard. a tempo

19 poco riten.****)

****)

*) „Tempo: ohngefähr... $\text{♩} = 52$.“ (L-P)

***) „Der 1. Takt ... der tenuto-Gruppe ‚mit Pedal‘.“ (L-P)


****) „Ausführung: “ (L-P)

*****) „Das *rit[en]*. bezieht sich nur auf diesen Takt mit vortretender ... Baßbewegung.“ (L-P)

*****) „Nr. 1 und 2 der ‚Consolations‘ ... gehören ... zusammen und sind auch ungetrennt vorzutragen.“ (L-P)

*) „Tempo: approximately ... $\text{♩} = 52$.“ (L-P)

***) „The first bar of the tenuto group ‘with pedal’“ (L-P)

****) „To be played: “ (L-P)

*****) „The *rit[en]*. refers only to this bar, to the prominent movement in the bass.“ (L-P)

*****) „Nos. 1 and 2 of ‘Consolations’ belong together and are to be played without any break between them.“ (L-P)

Un poco più mosso**)

*)

cantando espressivo

p

5

smorz.

10

rinforz.

15

rinforz.

20

di - mi - nu - en - do

*) „Die zweite Consolation schlieÙe sich unmittelbar ... der vorigen an!“ (L-P)

***) „♩ = 126“ (L-P)

*) „The second Consolation follows on directly from the preceding one.“ (L-P)

***) „♩ = 126“ (L.P)

25

smorz.

30

36

poco ritard. a tempo

ben marcato ed espressivo il canto

41

smorz.

46

cantando

appassionato

104
50

poco riten.

accentuato ed
espressivo assai

55

smorz.

60

rinforz.

smorz.

65

sf

70

poco a poco

75

più ritenuto

pp

Lento placido *)

cantando

ppp sempre legatissimo

*) „♩ = 80'' (L-P)

***) „Das Fundamental-Des ist, Takt um Takt leise' wieder anzuschlagen, um die Fortdauer seines Klanges, die von der Pedal-dämpfung unterbrochen wird, wieder herzustellen.“ (L-P)

*) „♩ = 80'' (L-P)

***) „The basic D flat must be played 'quietly from bar to bar' so that its sound can be renewed, as the pedal changes break it off." (L-P)

17

2ed. * 2ed. * 2ed. * 2ed. *

21

2ed. * 2ed. * 2ed. * 2ed. *

25

p * 2ed. * 2ed. *

28

mf espressivo

dolcissimo

2ed. * 2ed. * 2ed. * 2ed. *

32

mf espr.

2ed. * 2ed. * 2ed. * 2ed. *

36

2ed. * 2ed. * 2ed. *

39 *dolciss.*

42 *poco riten. -*

46

50

54 *quasi cadenza* *)

smor - - - zan - - - do

57 *ritard.*

per - - den - - do

ppp

*) „Die Kadenz ließ der Meister verlängern durch ad libitum-Wiederholungen der letzten Figur [der rechten Hand] bis der Spieler bei dem ihm erreichbaren ‚niente des Klanges‘ (jedoch ohne zu retardieren) ankam...“ (L-P)

*) “The Master extended the cadenza by ad lib. repetition of the last figure [in the right hand,] until the ‘annihilation of the sound’ which is brought about (though without any slowing down) by the player actually arrives.” (L-P)



Quasi adagio *)

cantabile con divozione

*) .. ♩ = 58'' (L-P)

15

marcato ed espressivo il basso

18

stringendo

22

slargando

dim.

cresc.

*)

26

dim.

30

dim.

*) „Kein Kreuzen der Hände!“ — die Melodie übernehme die rechte Hand.“ (L-P)

*) "No hand crossing!" — the melody is to be carried on by the right hand." (L-P)

Andantino *)

con grazia dolce

5

a tempo

poco riten.

espressivo con anima

11

17

dolce

23

*) .. ♩ = 84'' (L-P)

29

espr. a piacere

sempre dolce

34

39

44

cresc.

49

riten.

espr.

54

*) Der 1. Ton der Melodie ist um ein Achtel länger. Die korrekte Notierung würde das Notenbild unnötig komplizieren, deshalb sind wir der ungewöhnlichen, vereinfachten Schreibweise Liszt's gefolgt.

*) The first melody note is a quaver longer. Correct notation would have made the music look unnecessarily complicated and so in this edition Liszt's irregular, simplified notation has been followed.

Allegretto sempre cantabile *)

p rubato

6

11

16

21

**)

*) „♩ = 60“ (L-P)

*) „Der stärkere Ausdruck und breitere Klang dieser Strophe verlangt ein Zurückhalten des Tempo.“ (L-P)

*) “♩ = 60” (L-P)

*) “This section demands that the tempo be held back on account of its greater expressive power and broader tone.” (L-P)

26

sf

This system contains measures 26 through 30. The music is written for piano in a key with three sharps (F#, C#, G#). It features a complex texture with multiple voices in both the treble and bass staves, including chords, arpeggios, and melodic lines. A dynamic marking of *sf* (sforzando) is present in measure 29.

31

appassionato e molto accentuato

This system contains measures 31 through 35. The musical texture continues with intricate chordal and melodic patterns. The performance instruction *appassionato e molto accentuato* is written in the right-hand staff in measure 34.

36

sf

This system contains measures 36 through 40. The music maintains its complex, multi-voiced texture. A dynamic marking of *sf* is placed in the right-hand staff in measure 39.

41

This system contains measures 41 through 45. The musical texture remains dense and intricate, with various rhythmic and melodic elements.

46

sf

This system contains measures 46 through 51. The music continues with its complex texture. A dynamic marking of *sf* is placed in the right-hand staff in measure 49.

52

This system contains measures 52 through 56. The music concludes with a final complex texture, featuring various melodic and harmonic elements.

57

62

cre - - - scen - - - do

68

sf quasi cadenza

sempre più rinf. ^{*)}

69

marcato il canto

f vibrato

73

*) „Die dritt- und vorletzte Figur kann jede ad libitum mehrmals wiederholt werden.“ (L-P)

*) „The penultimate figure and the one preceding it can be repeated several times ad libitum by whoever.“ (L-P)

77

81

*) 85

p

90

**)

95

p

*) „Von hier Tempo: $\text{♩} = 48$.“ (L-P)

***) „Den zweiten Teil der Coda spiele man als Wiederholung leiser als das erstmal.“ (L-P)

*) “From here on the tempo is $\text{♩} = 48$.” (L-P)

***) “The second part of the coda should be played as a repetition more quietly than the first time.” (L-P)