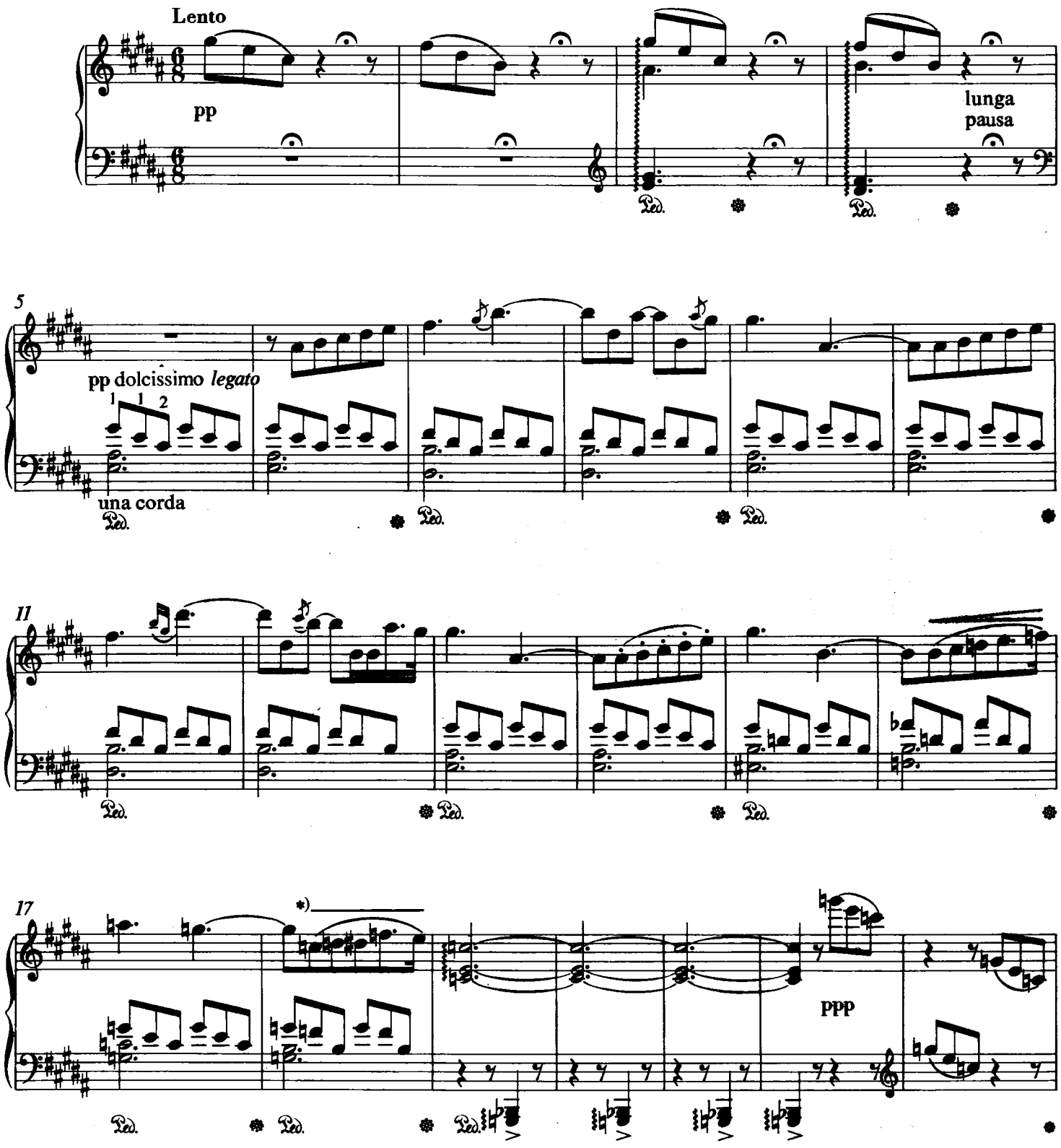
à Blandine***

4. LES CLOCHES DE G*****

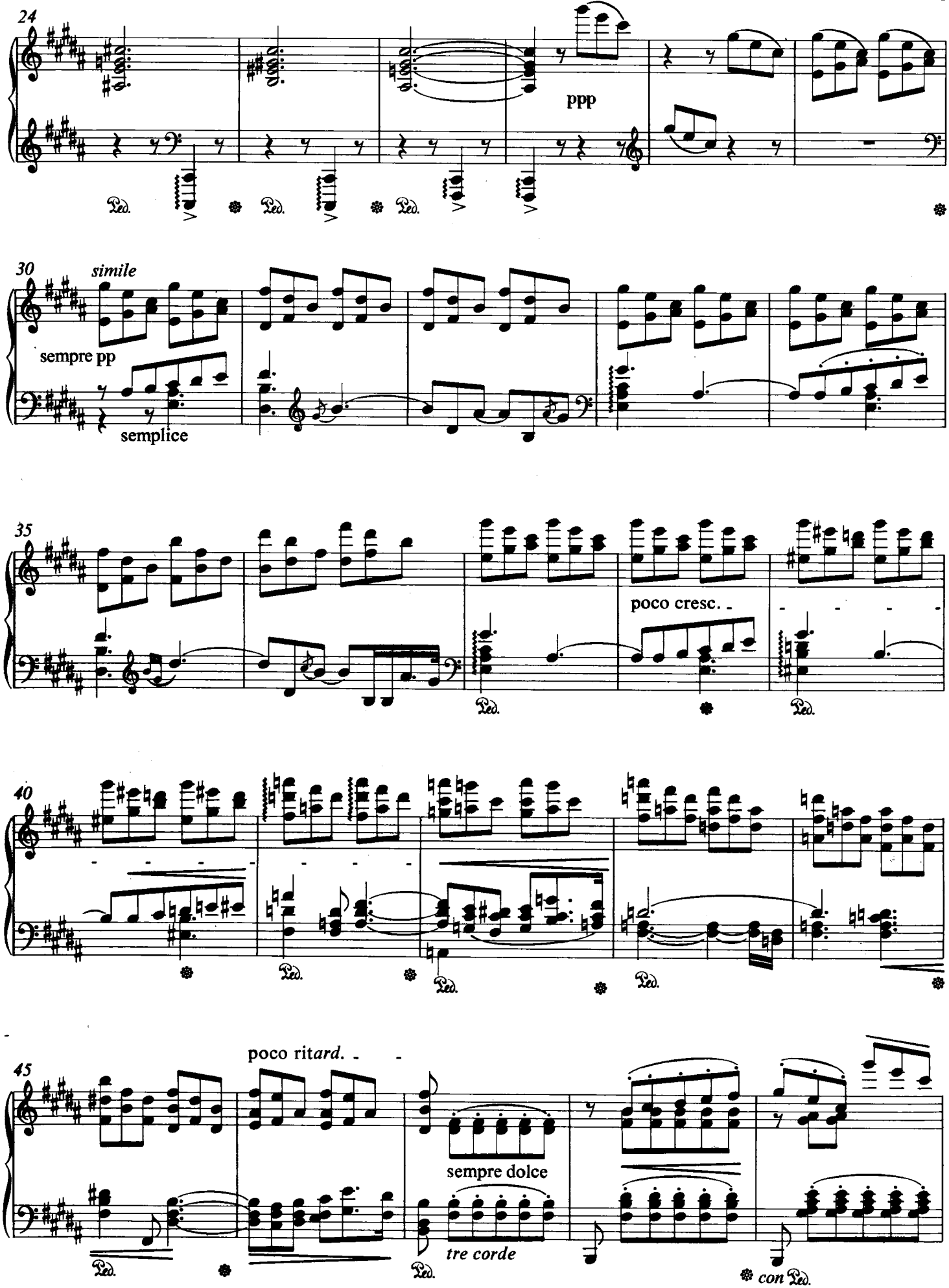
... Minuit dormait; le lac
était tranquille, les cieux étoilés ...
nous voguissons loin du bord.

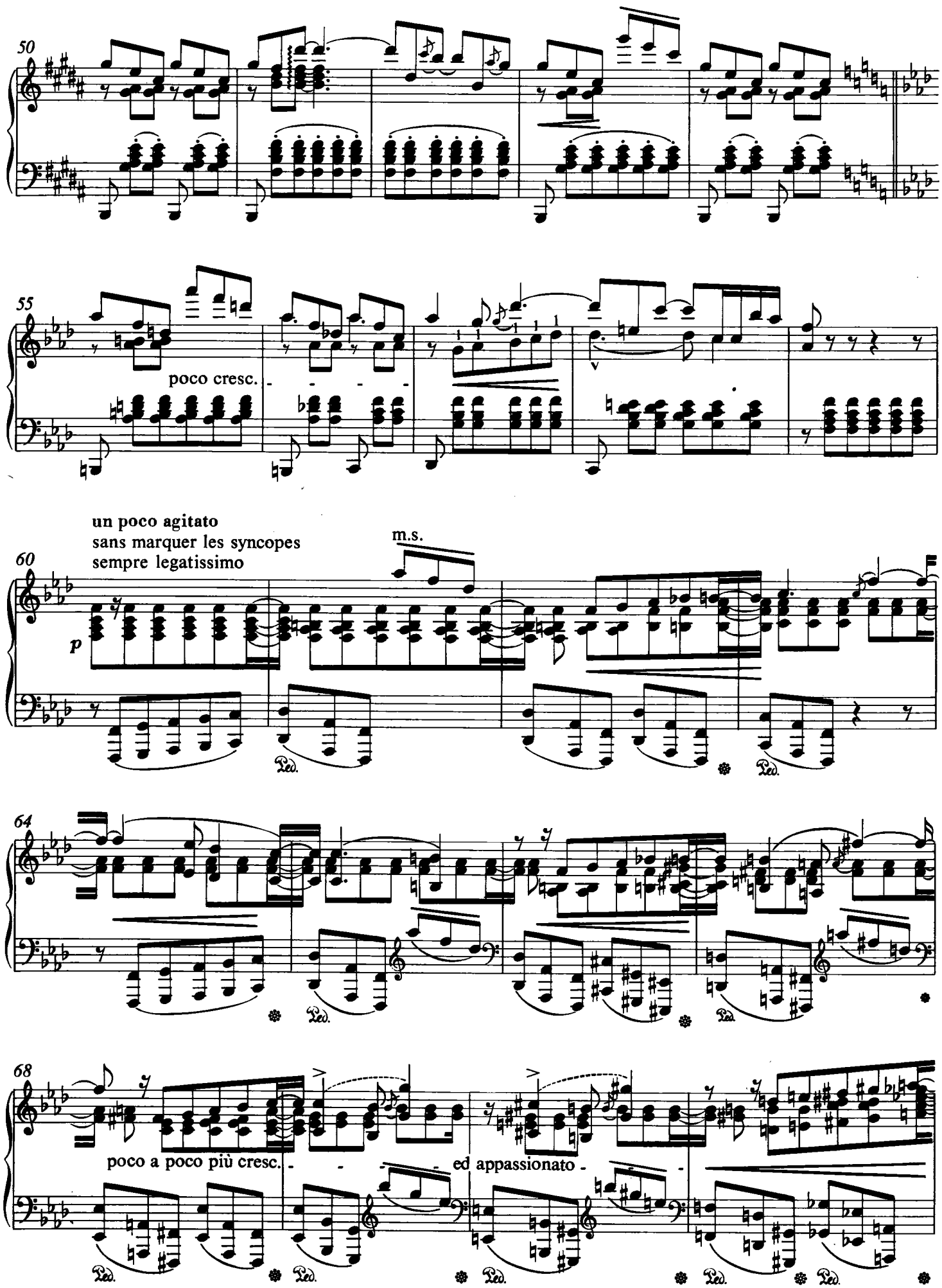
I live not in myself, but I become
Portion of that around me; ...
(Byron)

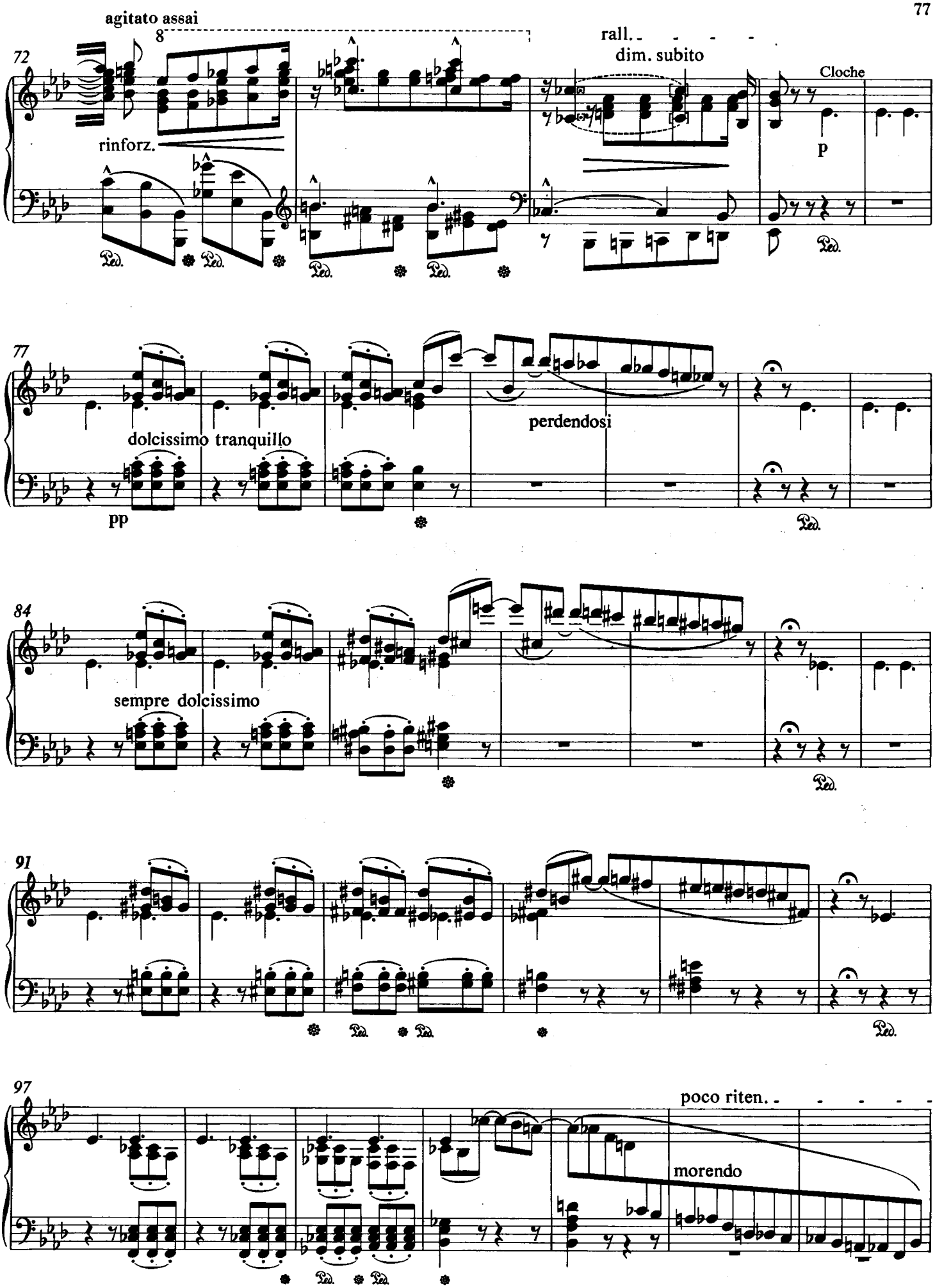


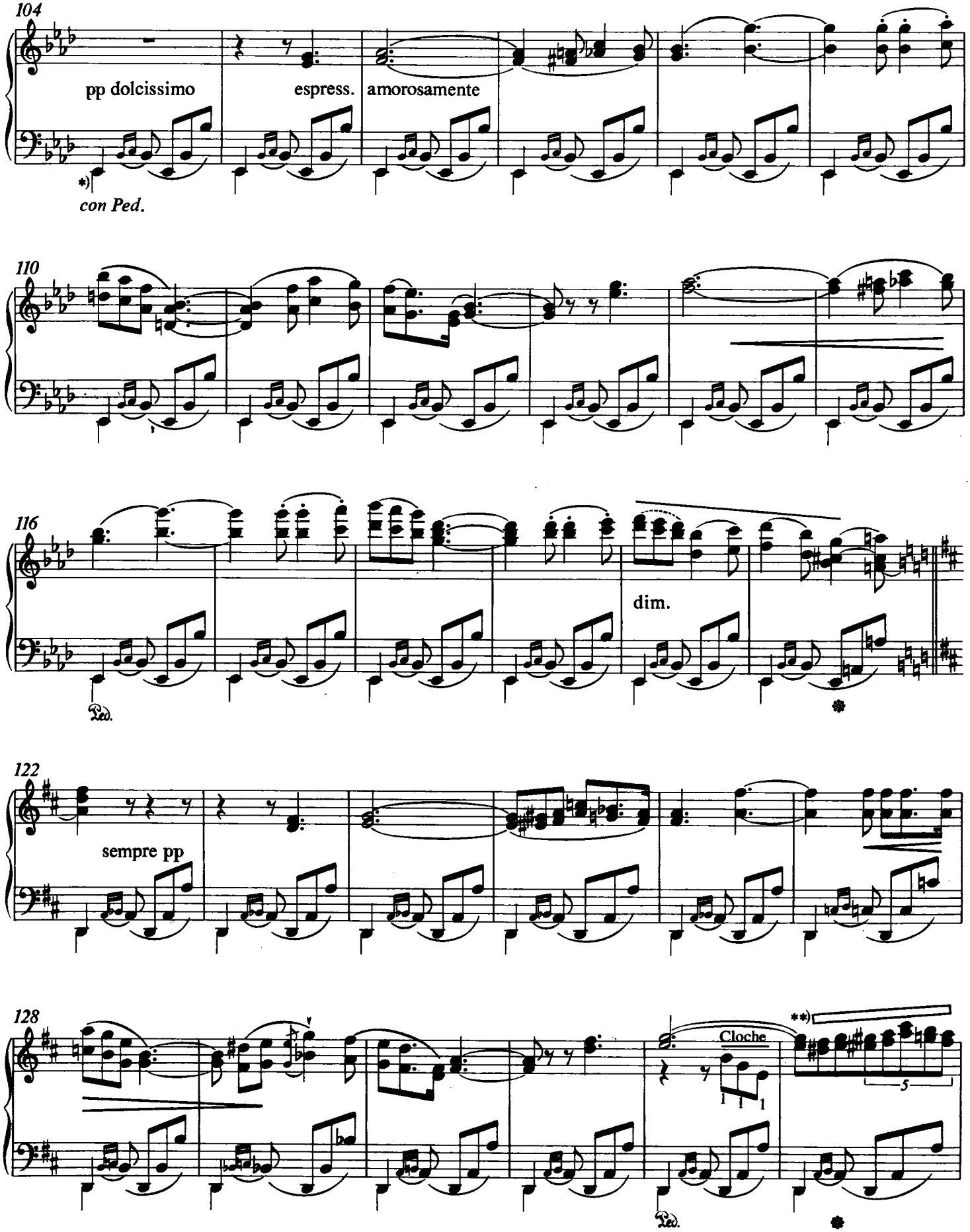
*) ——— = Decrescendo der Bewegung. (Liszts Anmerkung)

*) ——— = 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
Ped.
64
68
poco a poco più cresc.
ed appassionato


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

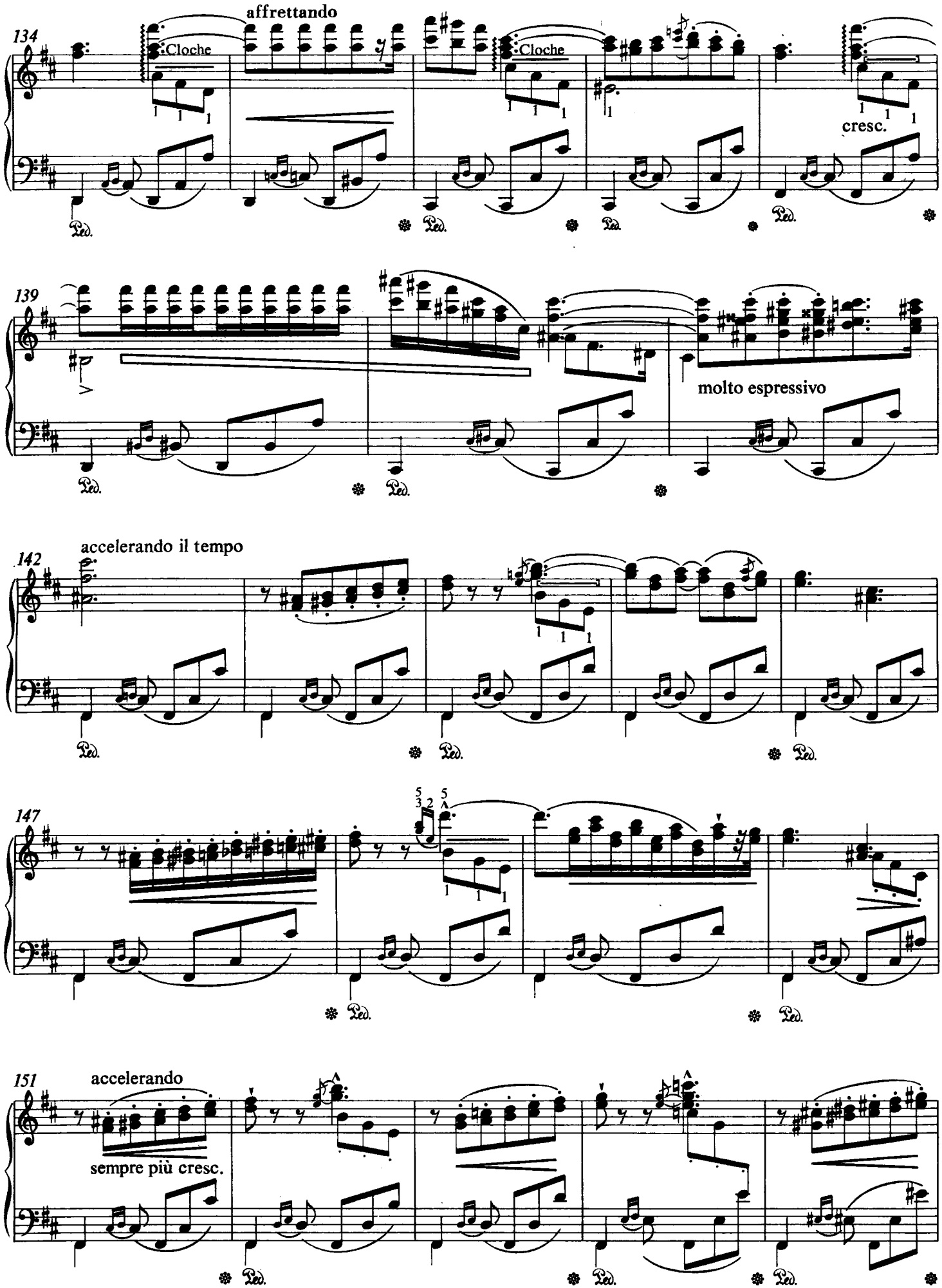


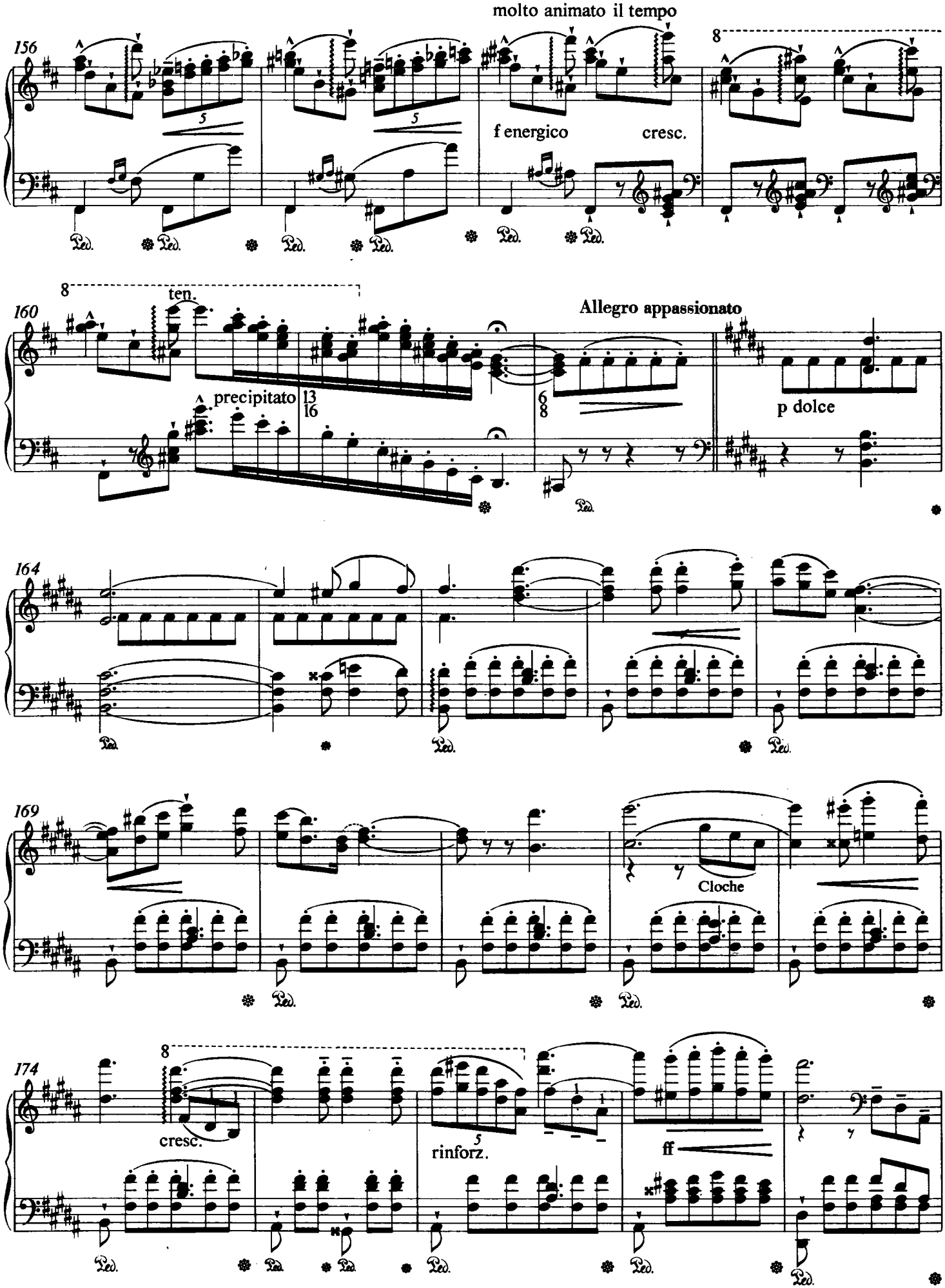
*) Die doppelt behalste Note verlangt einen kleinen Nachdruck.

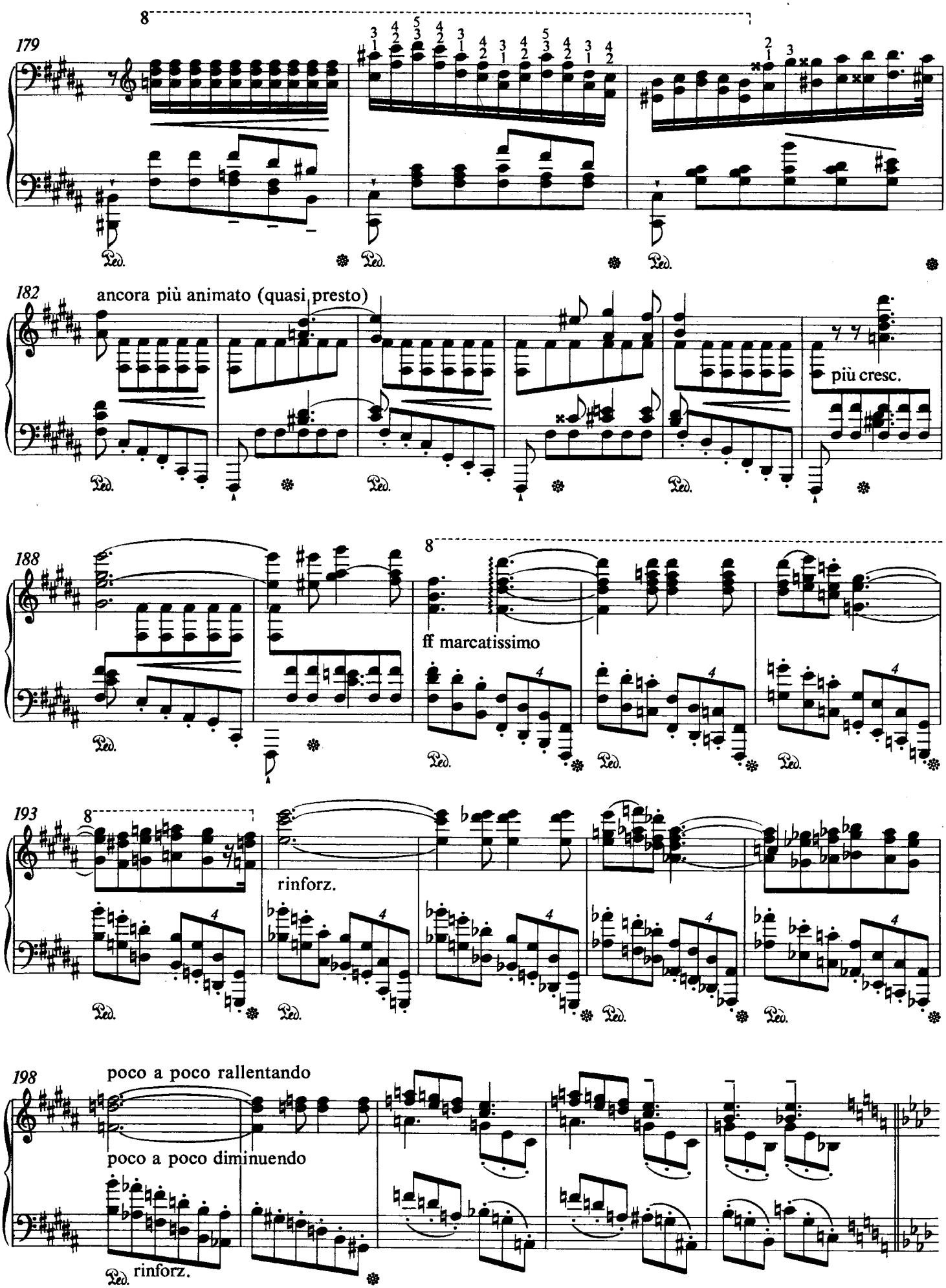
**) ▭ = Crescendo der Bewegung. (Liszts Anmerkung)

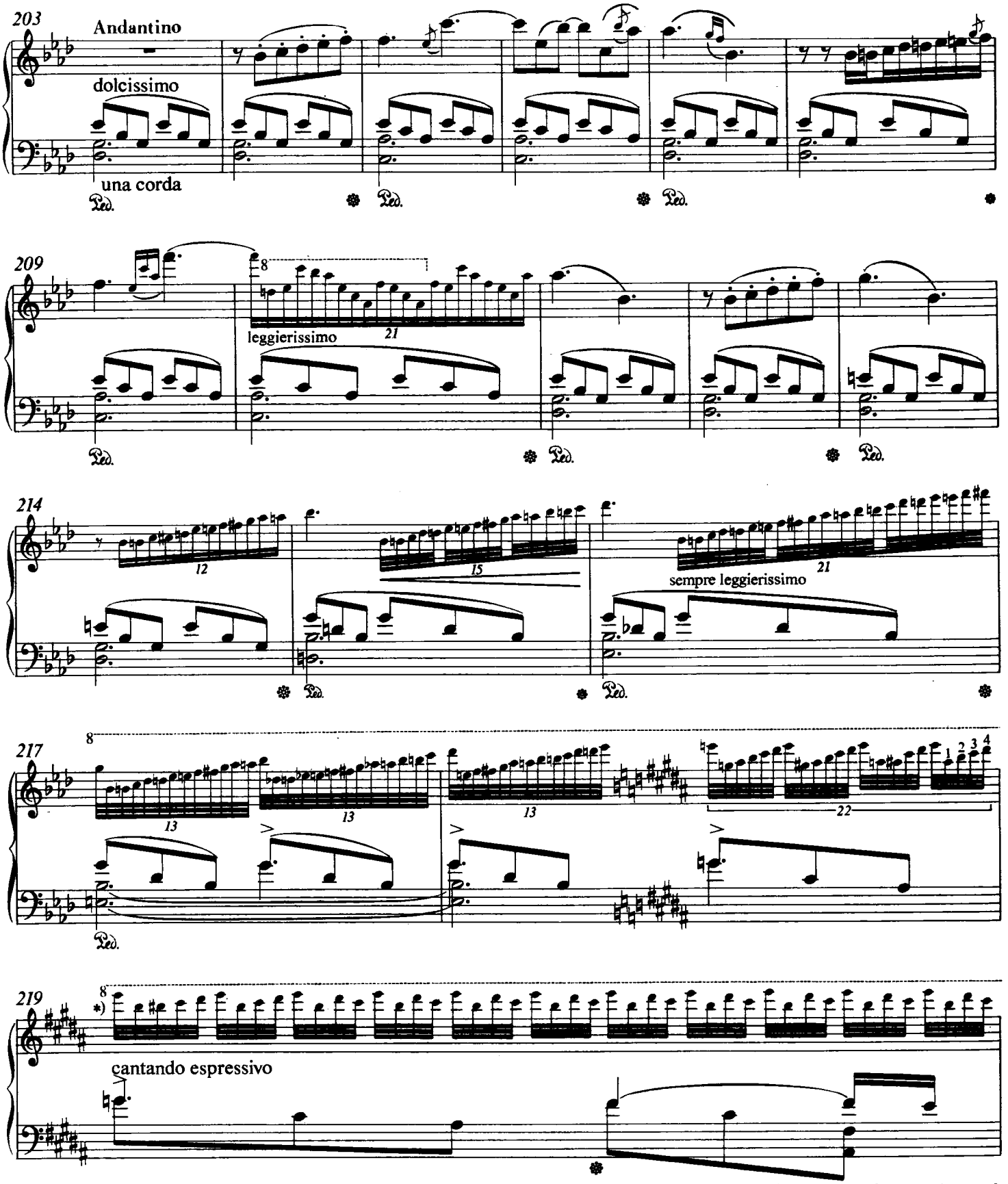
*) The stem drawn also downwards indicates a small accent.

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


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

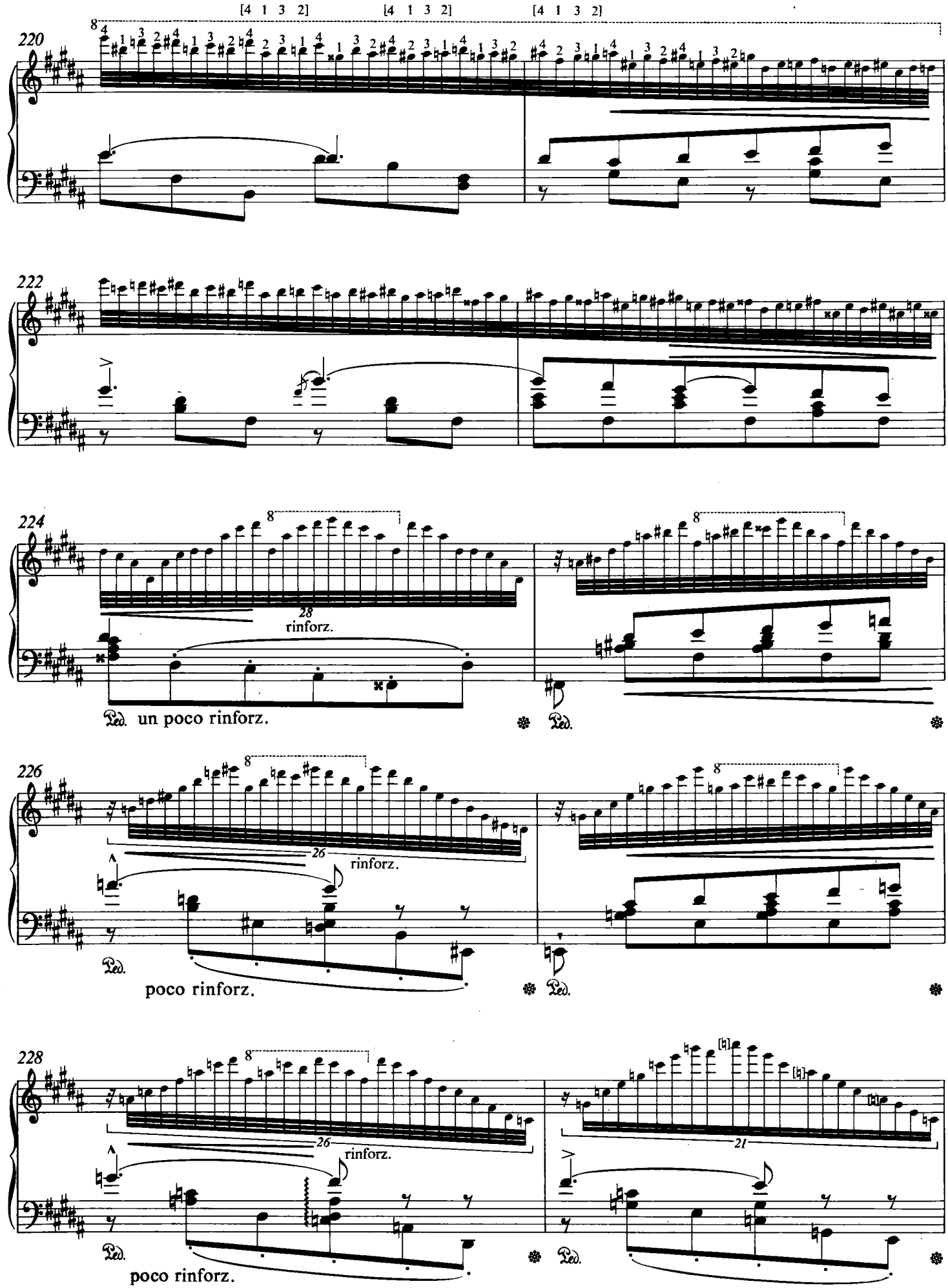

molto animato il tempo
156
8
f energico
cresc.
8
ten.
160
precipitato
13
16
Allegro appassionato
6
8
p dolce
164
169
Cloche
174
8
cresc.
5
rinforz.
ff

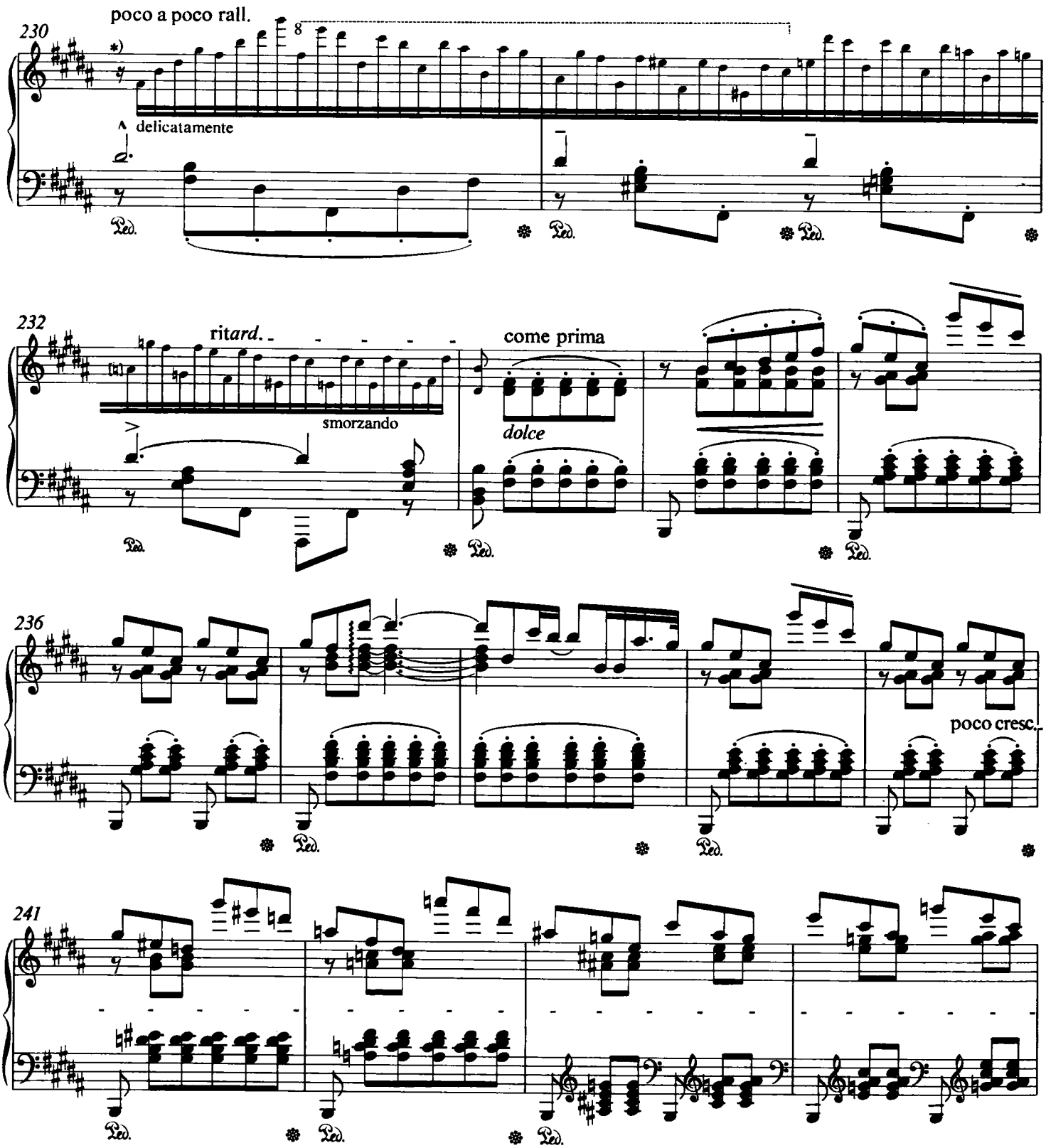

179
182
ancora più animato (quasi presto)
più cresc.
188
ff marcatissimo
193
rinforz.
198
poco a poco rallentando
poco a poco diminuendo
rinforz.



*) 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.

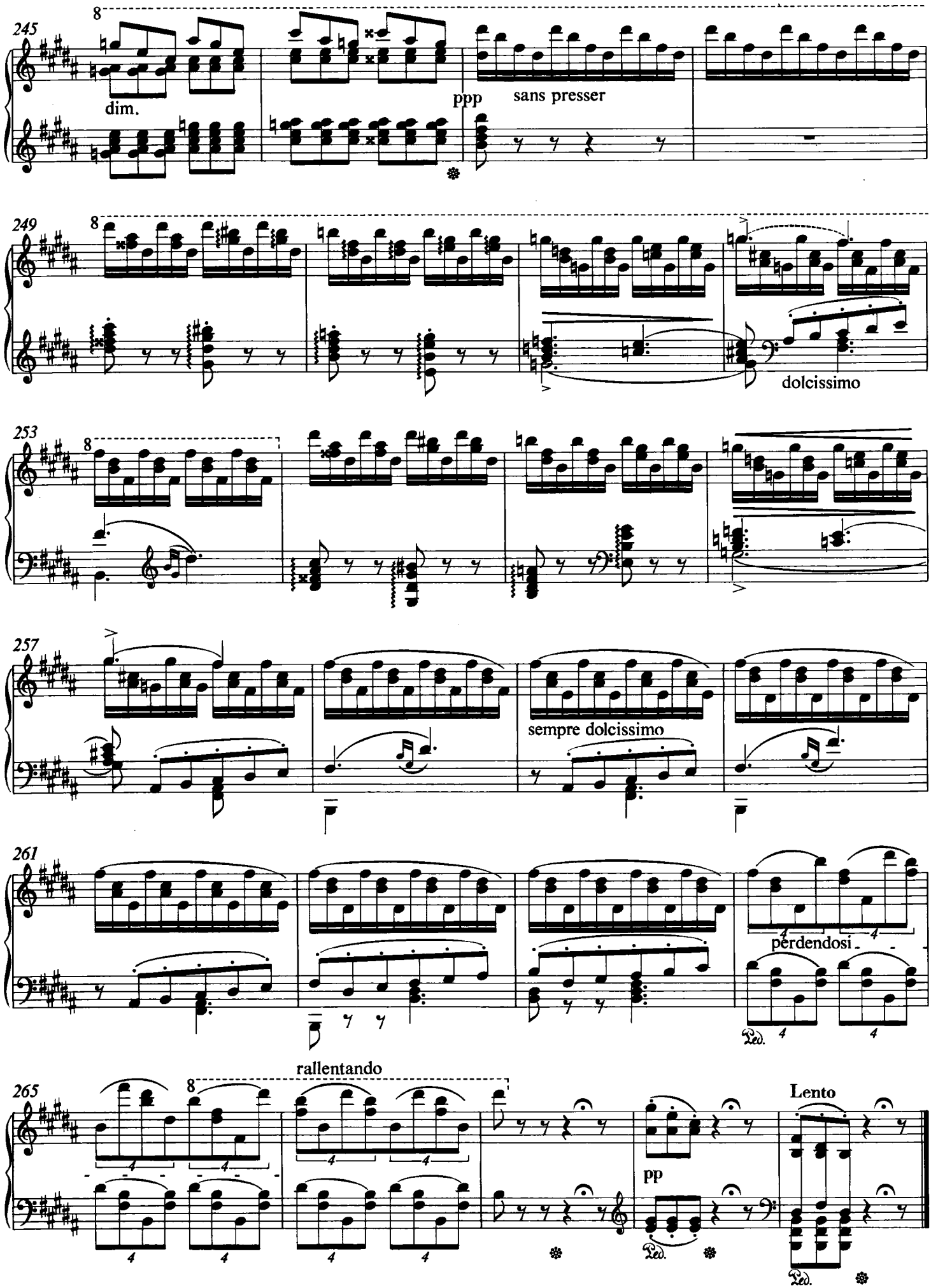
*) We have followed precisely the irregular notation and rhythmic distribution given in our sources: the subordinate groups in the left hand metrical process is to be played keeping exactly to the notes under one another in the right hand. The notation would be unduly complicated by detailed and precise 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.
Ped.
poco rinforz.
21
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
pp
Lento
Ped.
Ped.