

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

5

pp dolcissimo legato

una corda

11

17

PPP

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

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

24

Musical score for measures 24-29. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. A *ppp* dynamic marking is present in measure 26. Below the staff, there are four *ped.* markings with asterisks, indicating pedal points.

30

simile

sempre pp

semplice

Musical score for measures 30-34. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The *semplice* marking suggests a simpler texture. The *pp* dynamic is maintained.

35

poco cresc. .

Musical score for measures 35-39. The right hand has a more complex melodic line with many beamed notes. The left hand accompaniment is also more active. A *poco cresc.* marking is present in measure 37. There are three *ped.* markings with asterisks below the staff.

40

Musical score for measures 40-44. The right hand features a dense texture with many beamed notes. The left hand has a more active accompaniment. There are five *ped.* markings with asterisks below the staff.

45

poco ritard. .

sempre dolce

tre corde

con ped.

Musical score for measures 45-49. The right hand has a melodic line with slurs. The left hand has a dense texture with many beamed notes. A *sempre dolce* marking is present in measure 47. A *tre corde* marking is present in measure 48. A *con ped.* marking is present in measure 49. There are three *ped.* markings with asterisks below the staff.

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 melodic line with many beamed eighth and sixteenth notes, while the left hand plays a steady accompaniment of chords and single notes.

55

poco cresc.

Musical score for measures 55-59. The key signature changes to one flat (Bb). The right hand continues with its intricate melodic patterns, and the left hand provides harmonic support. A 'poco cresc.' (poco crescendo) instruction is placed above the first measure.

60

un poco agitato
sans marquer les syncopes
sempre legatissimo

p

m.s.

Musical score for measures 60-63. The key signature changes to two flats (Bb and Eb). The right hand has a more active, agitated feel. A 'p' (piano) dynamic marking is at the start, and 'm.s.' (mezzo sostenuto) is above the first measure. The instruction 'un poco agitato sans marquer les syncopes sempre legatissimo' is written across the system.

64

Musical score for measures 64-67. The right hand features a series of chords and moving lines, with some slurs. The left hand continues with its accompaniment. There are some performance markings like 'Ped.' (pedal) and asterisks.

68

poco a poco più cresc. - ed appassionato -

Musical score for measures 68-75. The key signature changes to one flat (Bb). The right hand has a more dramatic and passionate character. The instruction 'poco a poco più cresc. - ed appassionato -' is written across the system. The piece ends with a final chord in the right hand.

agitato assai

8

rall. -
dim. subito

Cloche

rinforz.

P

Reo.

Reo.

Reo.

Reo.

Reo.

Reo.

77

dolcissimo tranquillo

perdendosi

pp

Reo.

84

sempre dolcissimo

Reo.

91

Reo.

Reo.

Reo.

Reo.

Reo.

97

poco riten. -

morendo

Reo.

Reo.

Reo.

104

pp dolcissimo espress. amorosamente

**) con Ped.*

110

116

dim.

**)*

122

sempre pp


128


Cloche

***) 5*

**)* Die doppelt behaltene Note verlangt einen kleinen Nachdruck.

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

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

***)  = 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

5

f energico cresc.

8

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

160

ten.

Allegro appassionato

precipitato 13 16

p dolce

8

164

Reo. * Reo. * Reo. * Reo.

169

Cloche

* Reo. * Reo.

174

cresc.

rinforz.

ff

8

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

179

8

Red. * Red. * Red. *

182

ancora più animato (quasi presto)

Red. * Red. * Red. *

188

8

ff marcatisimo

Red. * Red. * Red. *

193

8

rinforz.

Red. * Red. * Red. *

198

poco a poco rallentando

poco a poco diminuendo

rinforz.

Red. * Red. *

203 *Andantino*
dolcissimo
una corda
Red.

209
leggerissimo 21
Red.

214
 12 15 21
sempre leggerissimo
Red.

217
 8 13 13 13 22
Red.

219
 8
cantando espressivo
Red.

*) 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 Zweiunddreißigtöne 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.

poco a poco rall.

230

232

236

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 Lento pp