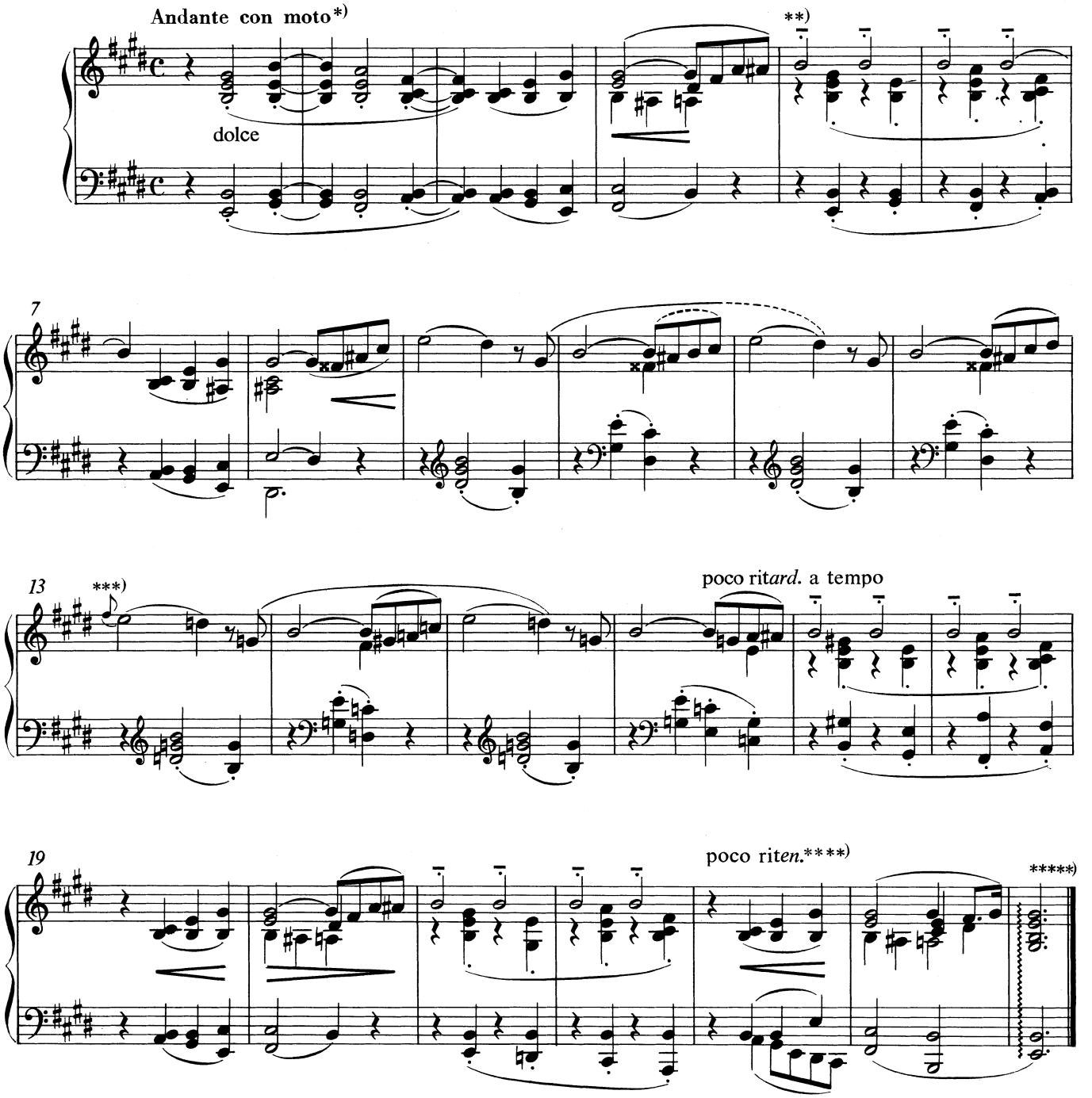
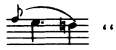
CONSOLATIONS
SIX PENSÉES POÉTIQUES

1.



*) „Tempo: ohngefähr... ♩ = 52." (L-P)

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

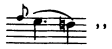
***) „Ausführung:  " (L-P)

****) „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 ... ♩ = 52." (L-P)

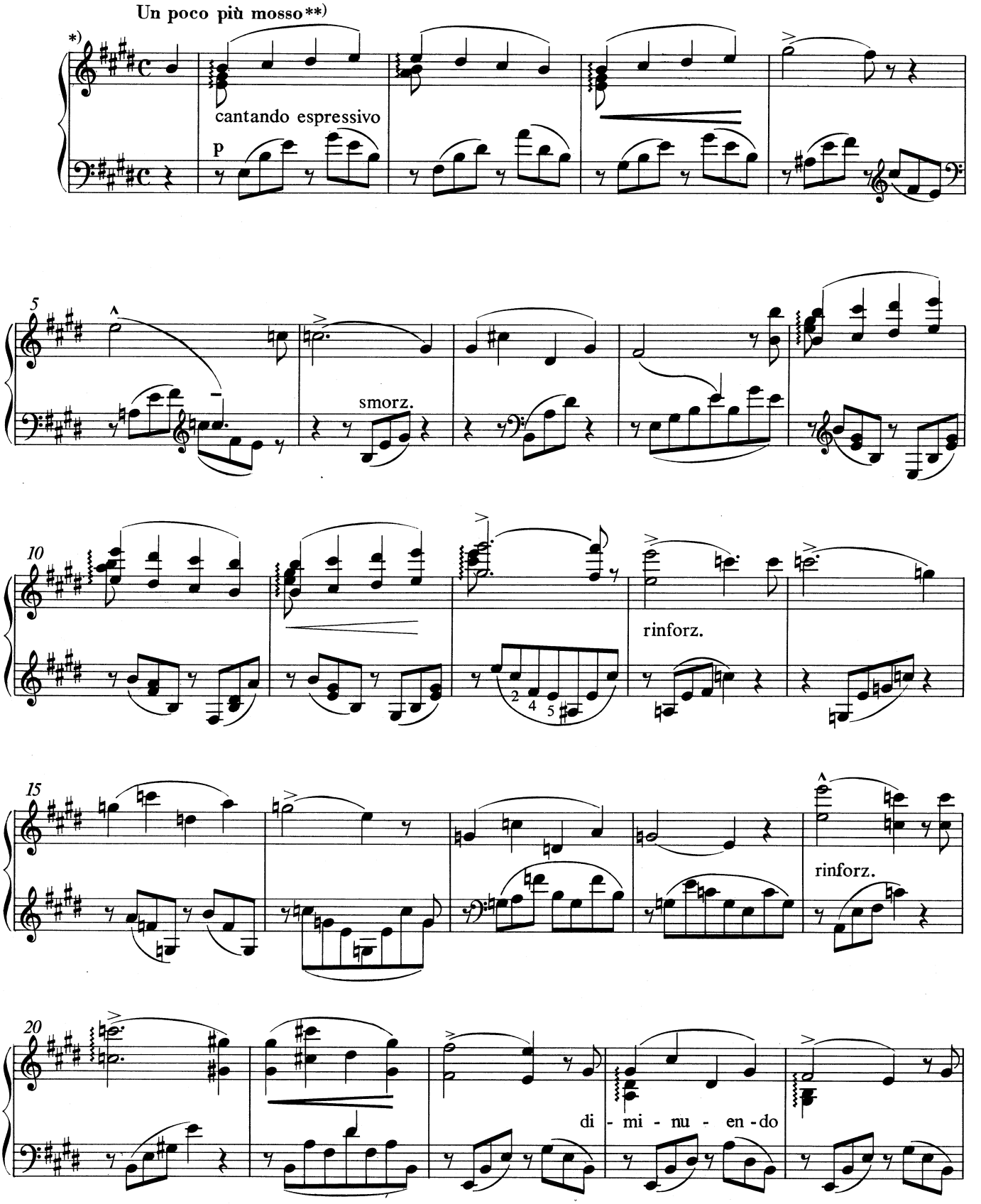
**)"The first bar of the tenuto group *'with pedal'* " (L-P)

***)"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)

2.

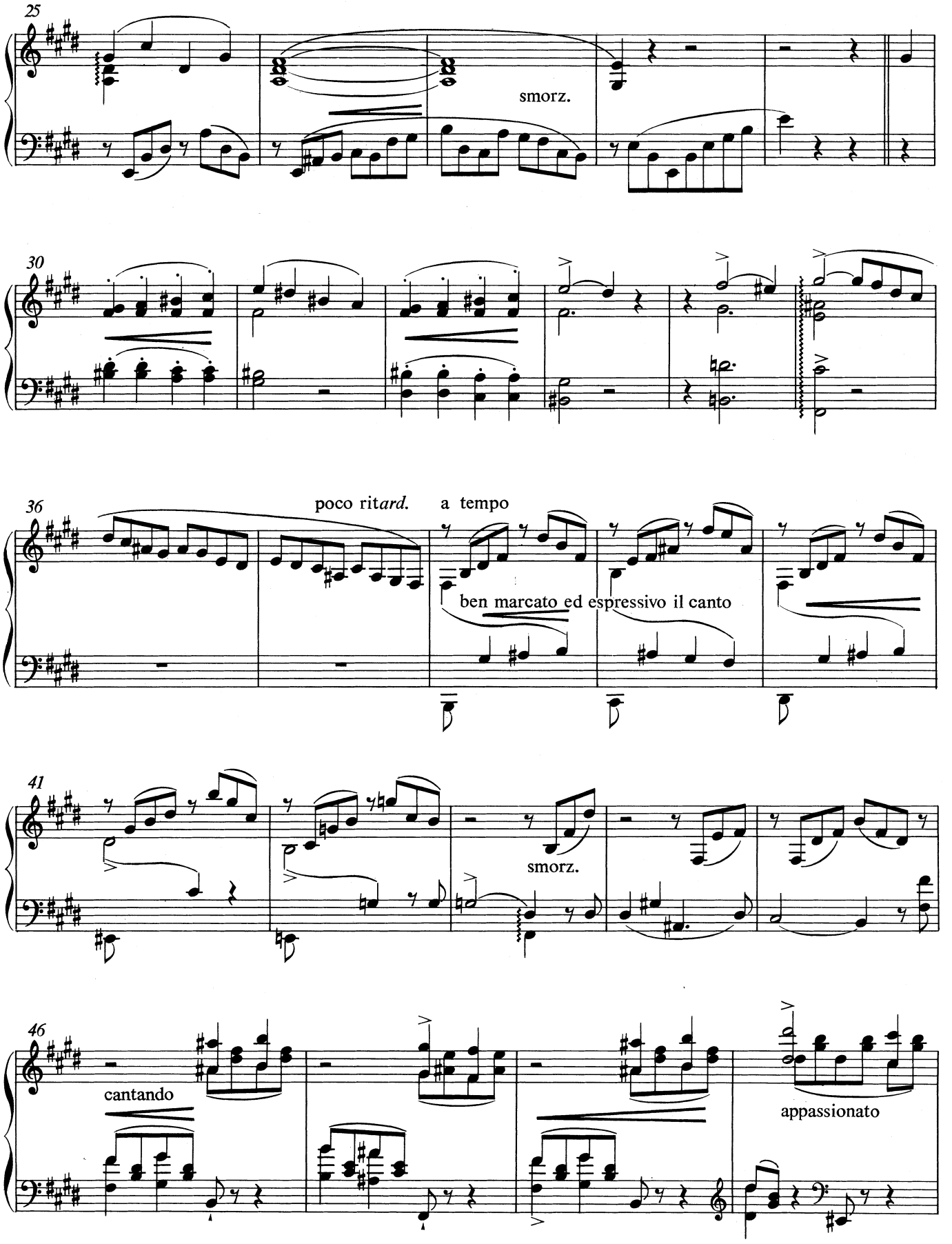


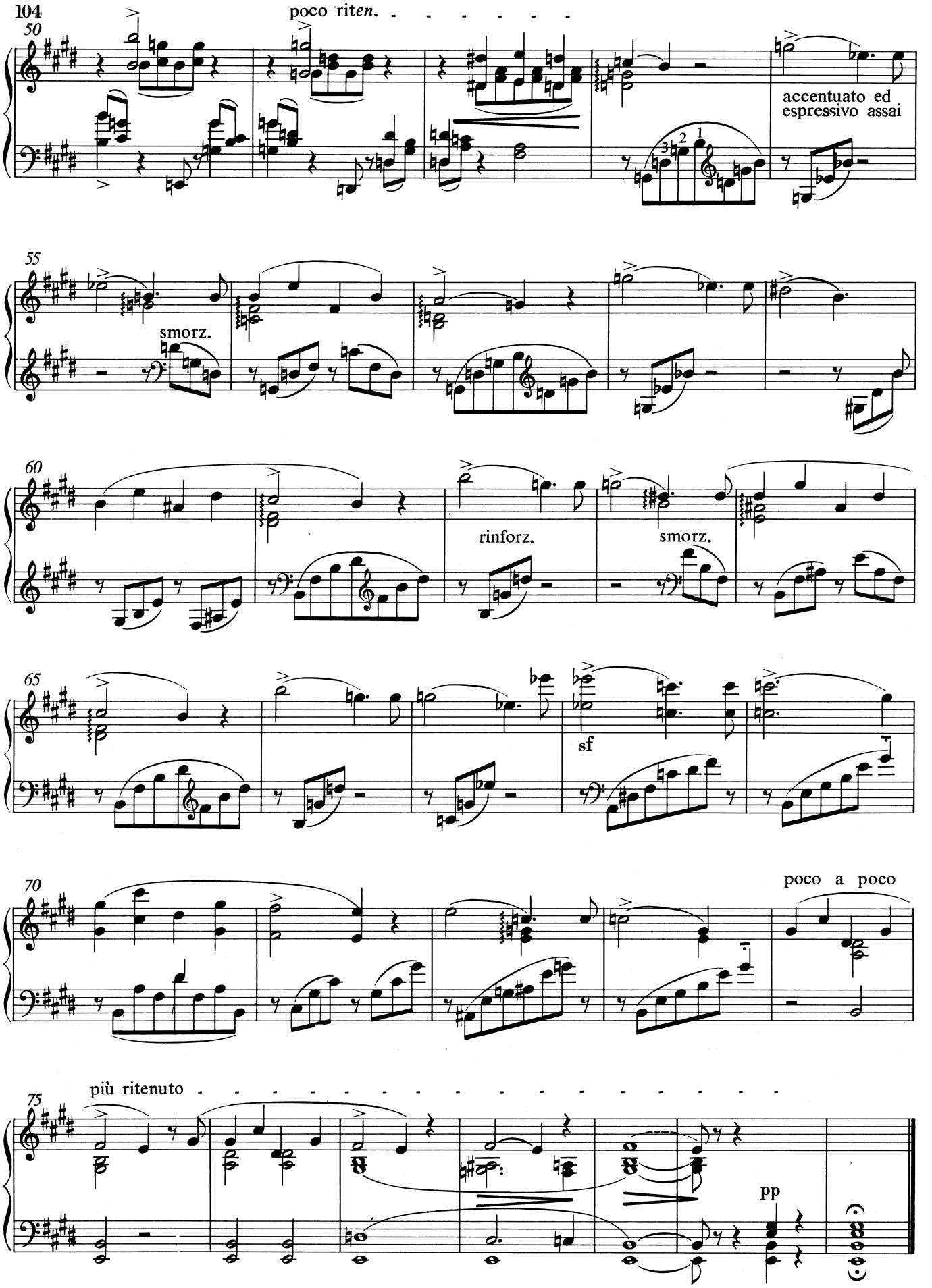
*) „Die zweite Consolation schließe sich unmittelbar ... der vorigen an." (L-P)

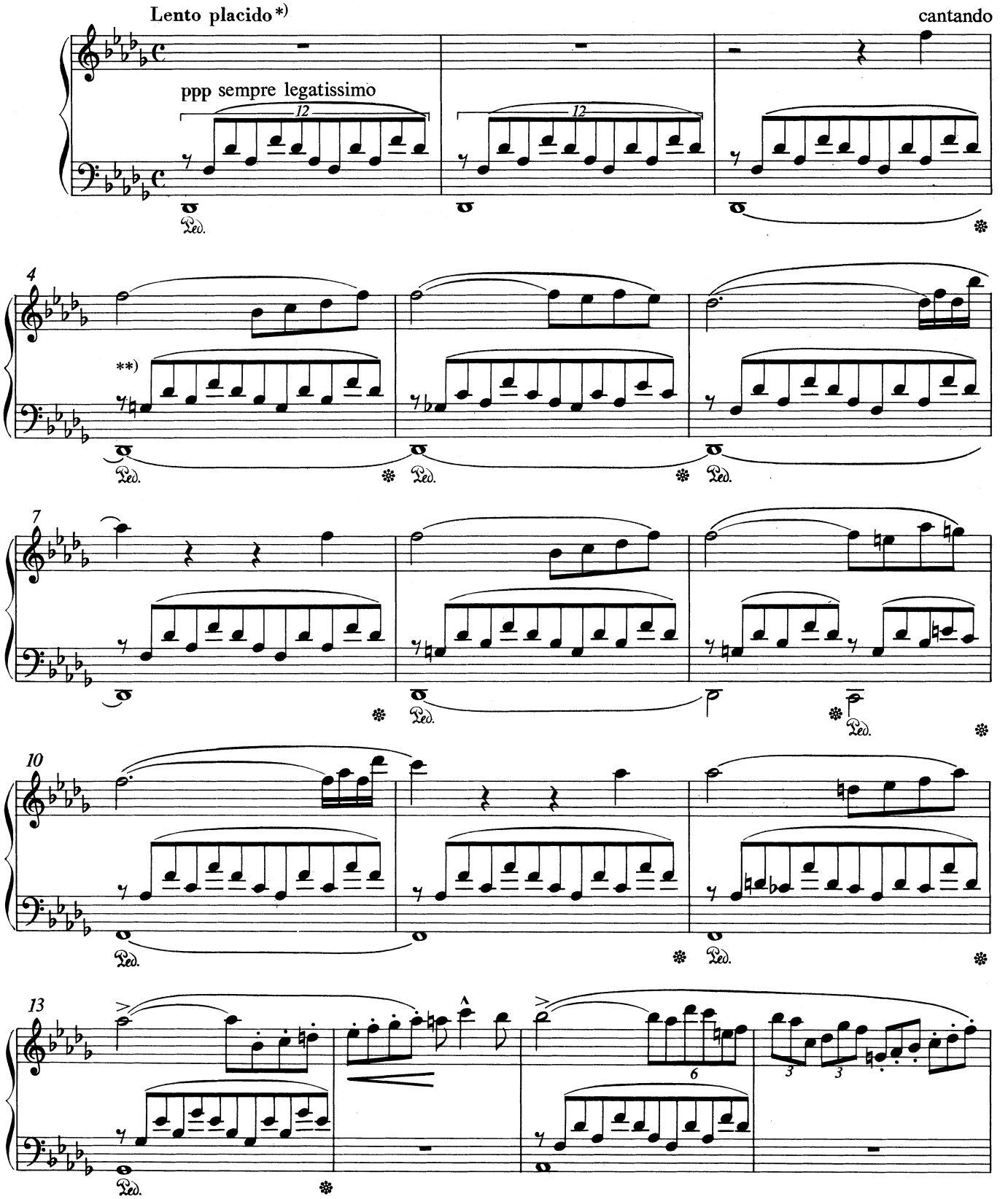
**) „♩ = 126" (L-P)

*) "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


poco riten.
accentuato ed
espressivo assai
smorz.
rinforz.
smorz.
sf
poco a poco
più ritenuto
pp

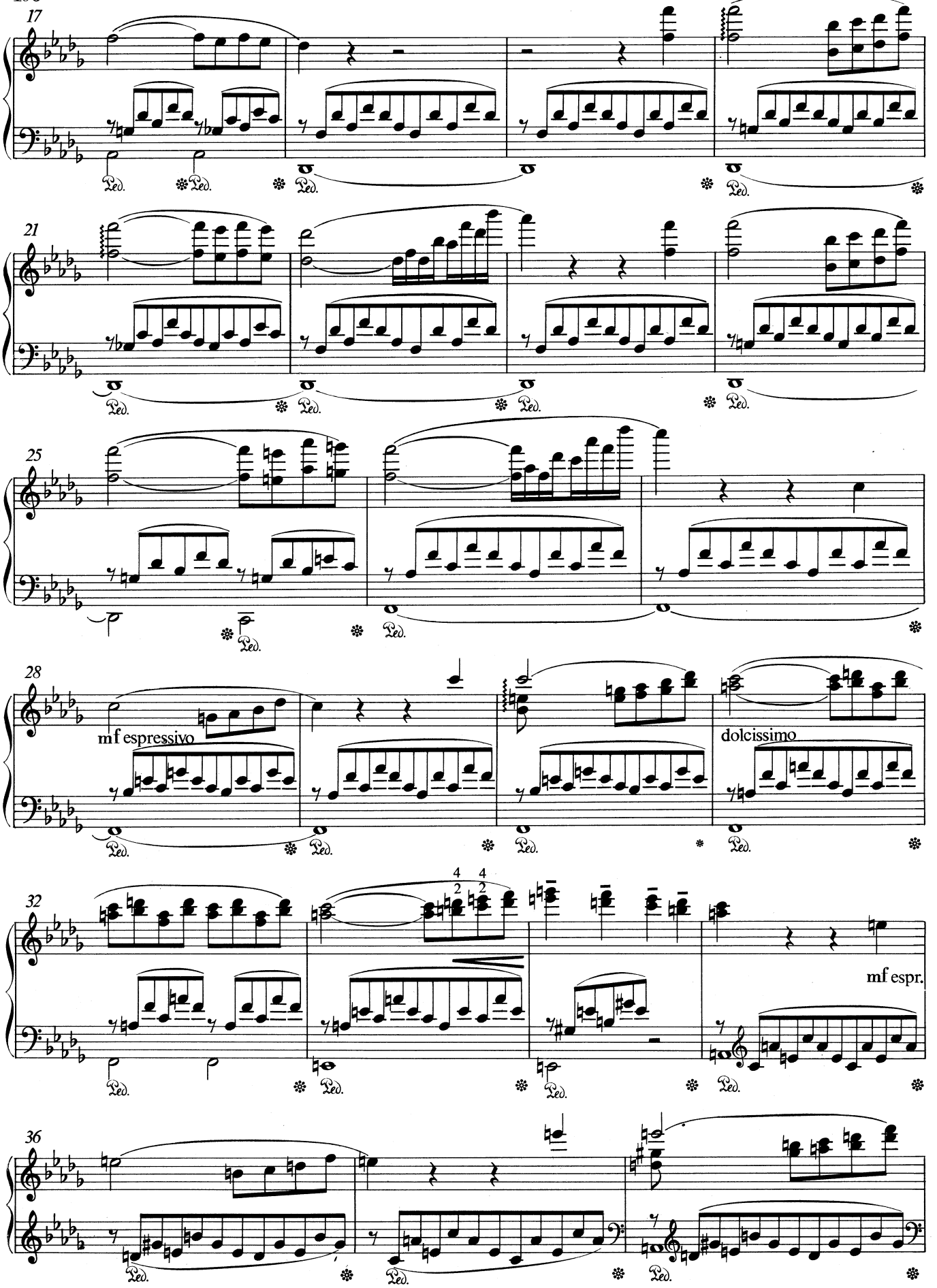


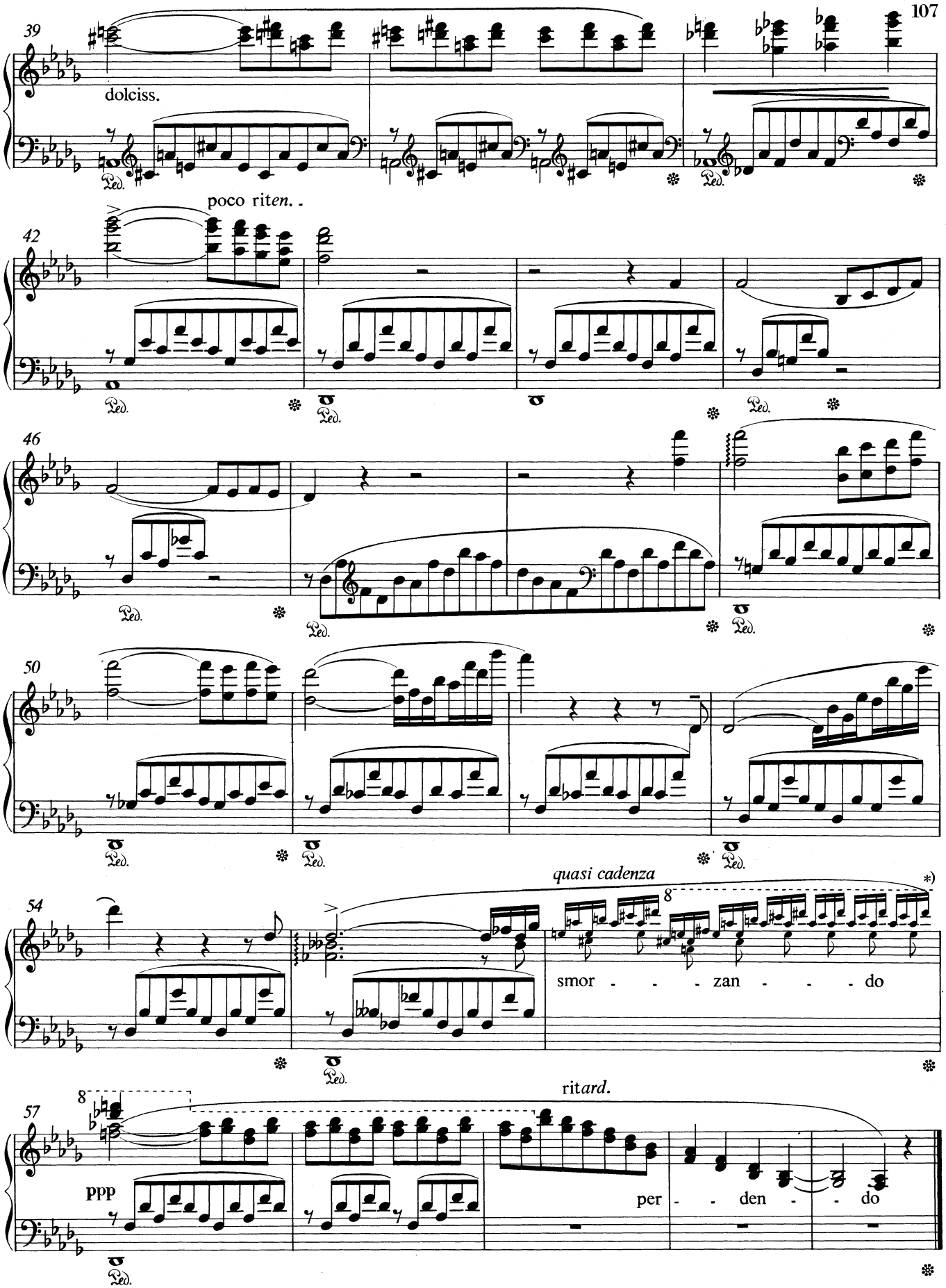
*) „♩ = 80" (L-P)

**) „Das Fundamental-Des ist *‚Takt um Takt leise'* wieder anzuschlagen, um die Fortdauer seines Klanges, die von der Pedaldämpfung 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)

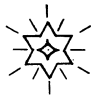

17
21
25
28
mf espressivo
dolcissimo
32
4 4
2 2
mf espr.
36

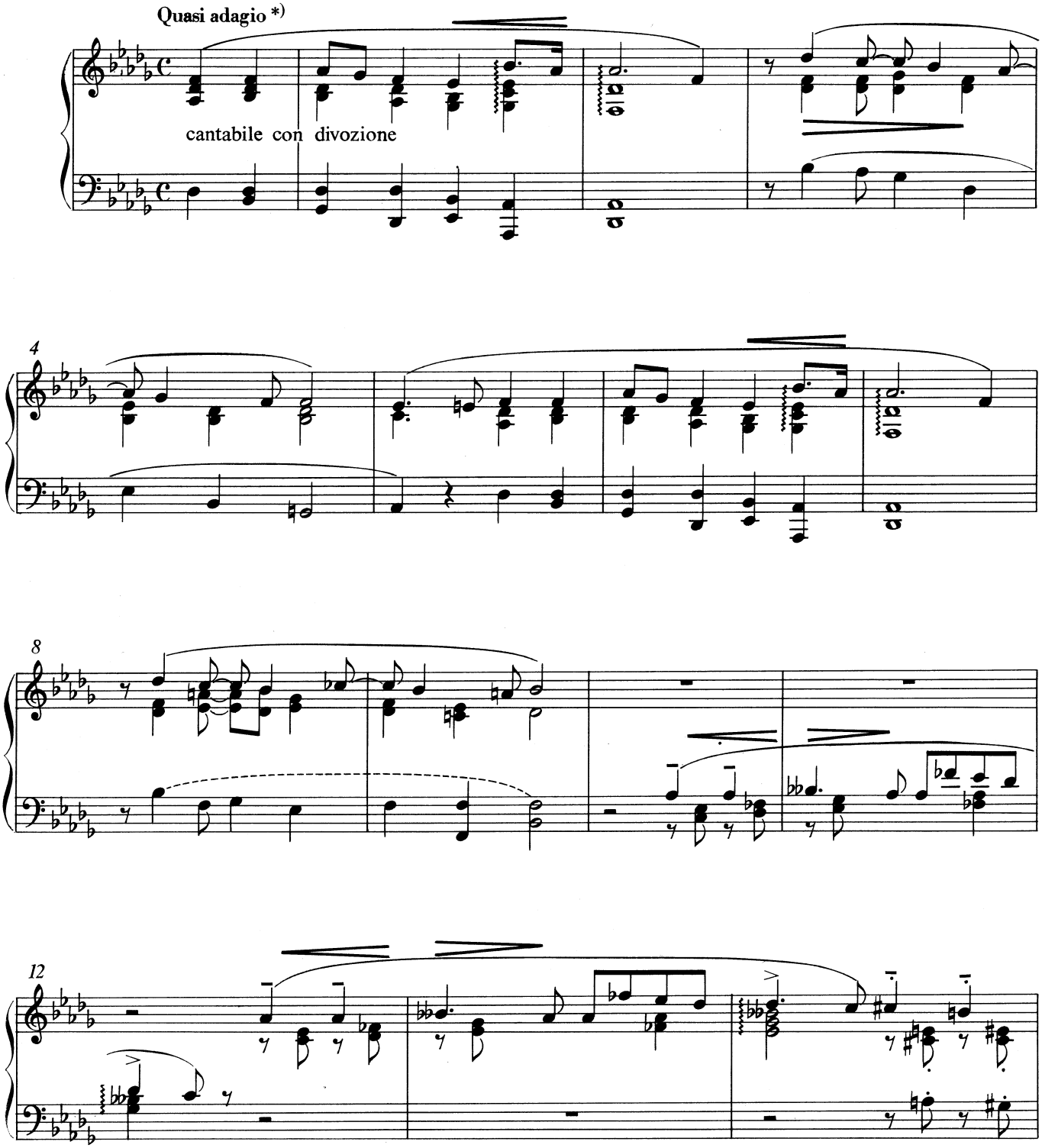


*) „Die Kadenz ließ der Meister verlängern durch ad libitum-Wiederholungen der letzten Figur [der rechten Hand] bis der Spieler bei dem ihm erreichbaren *‚niente des Klanges'* (jedoch ohne zu retardieren) ankam…" (L-P)

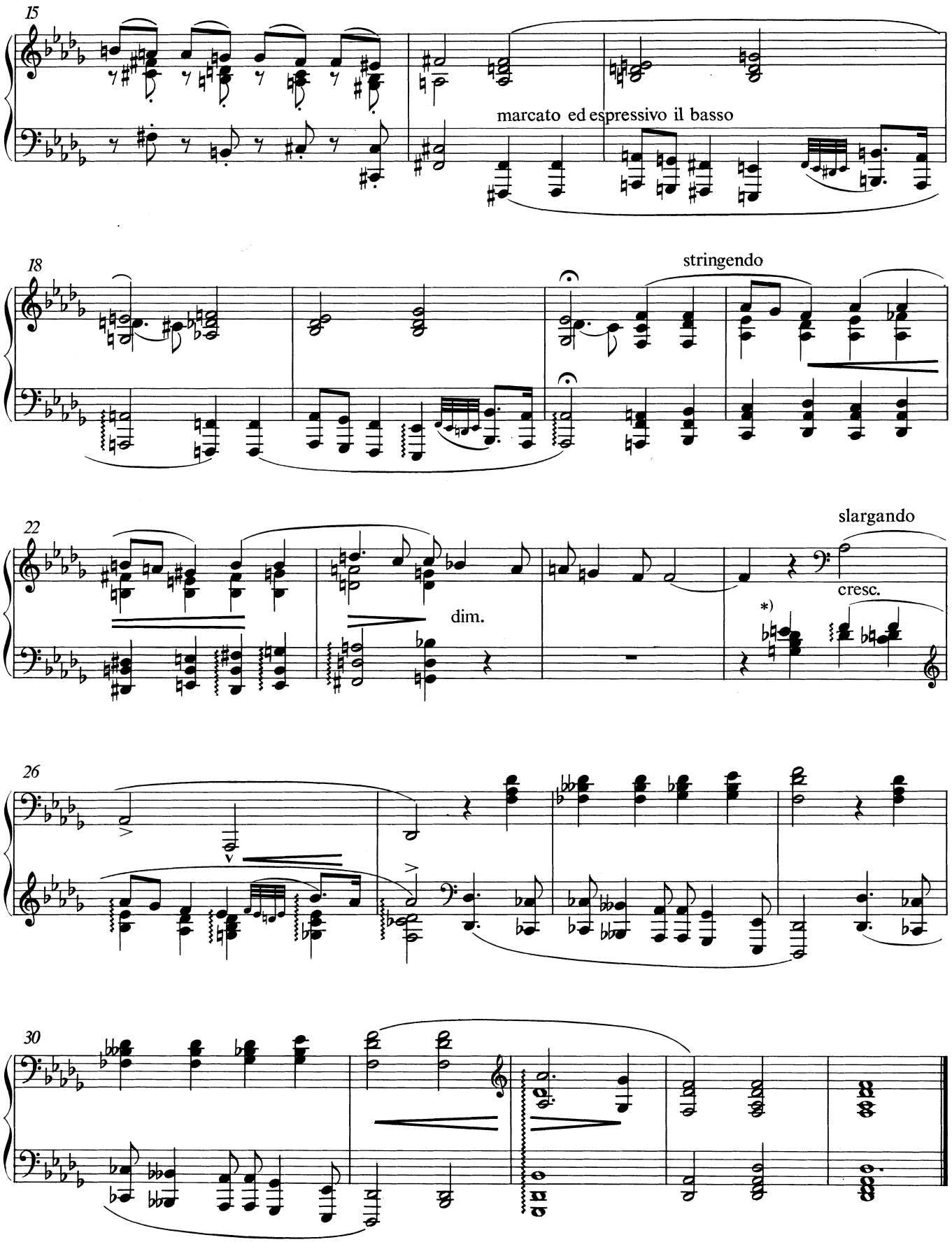
*) "The Master extended the cadenza by ad lib. repetition of the last figure [in the right hand,] until the *'annihilation of the sound'* which is brought about (though without any slowing down) by the player actually arrives." (L-P)

4.





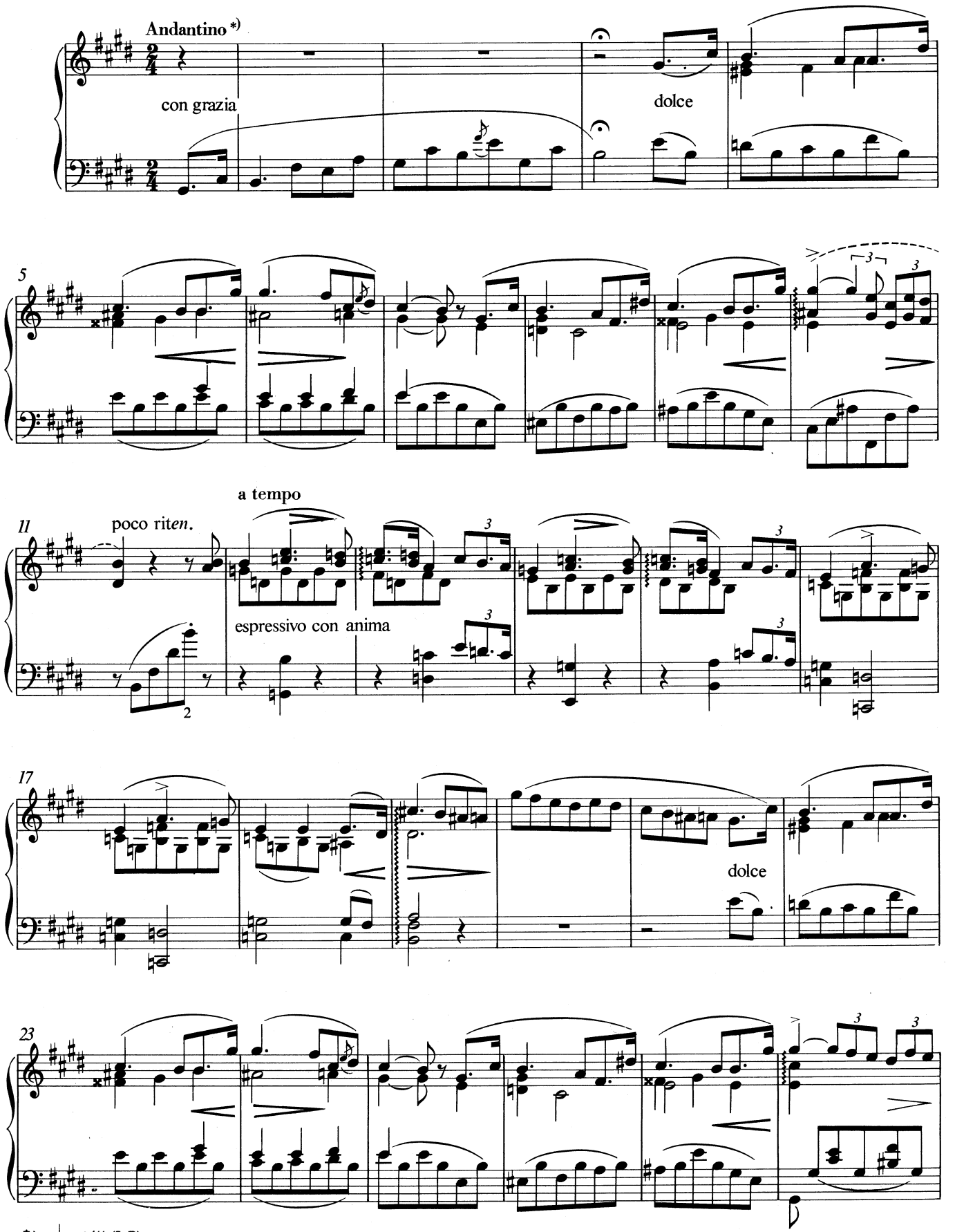
*) ♩ = 58'' (L-P)



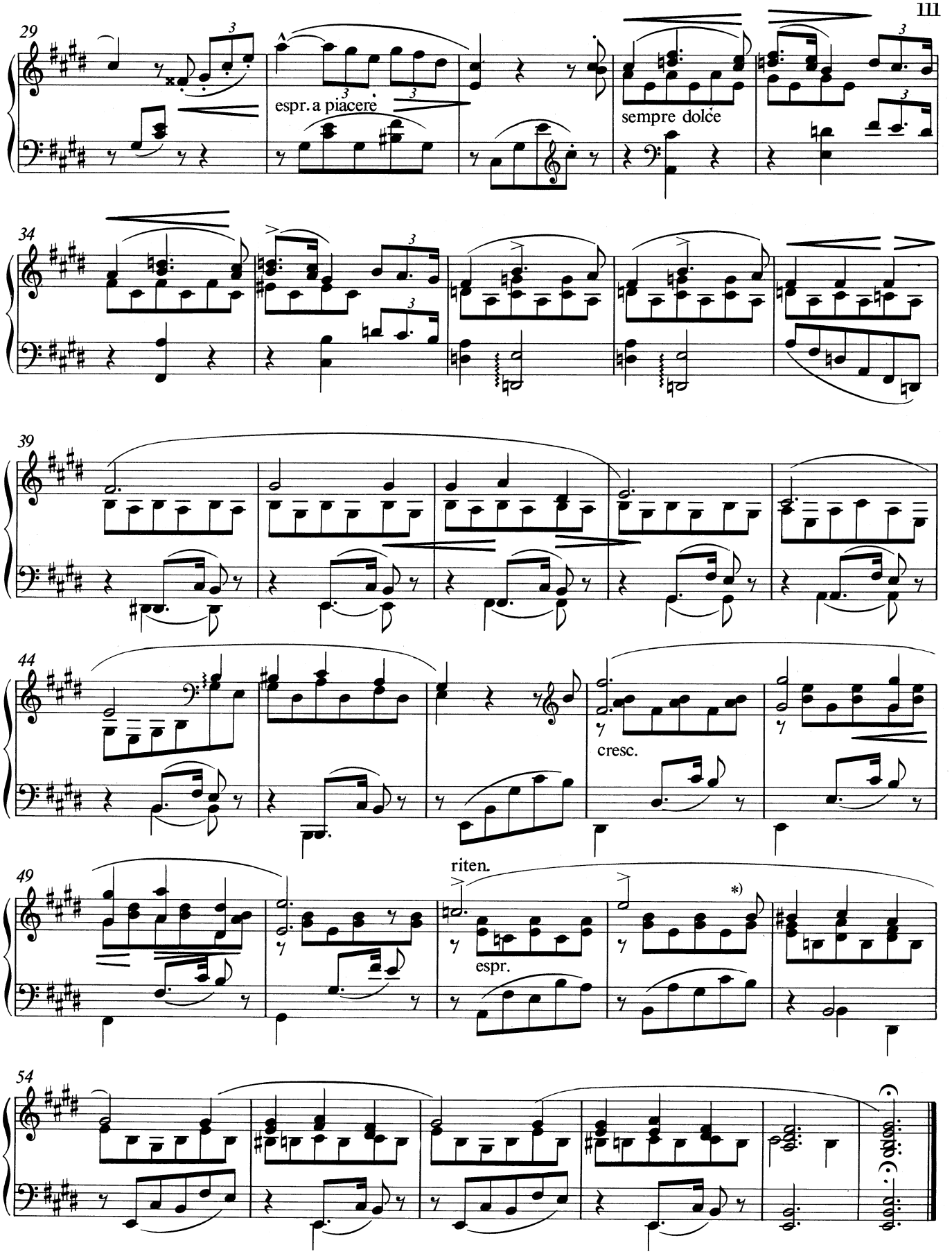
*),, *Kein Kreuzen der Hände!*'' — die Melodie übernehme die rechte Hand.'' (L-P)

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

5.


Andantino *)
con grazia
dolce
5
a tempo
11
poco riten.
espressivo con anima
17
dolce
23

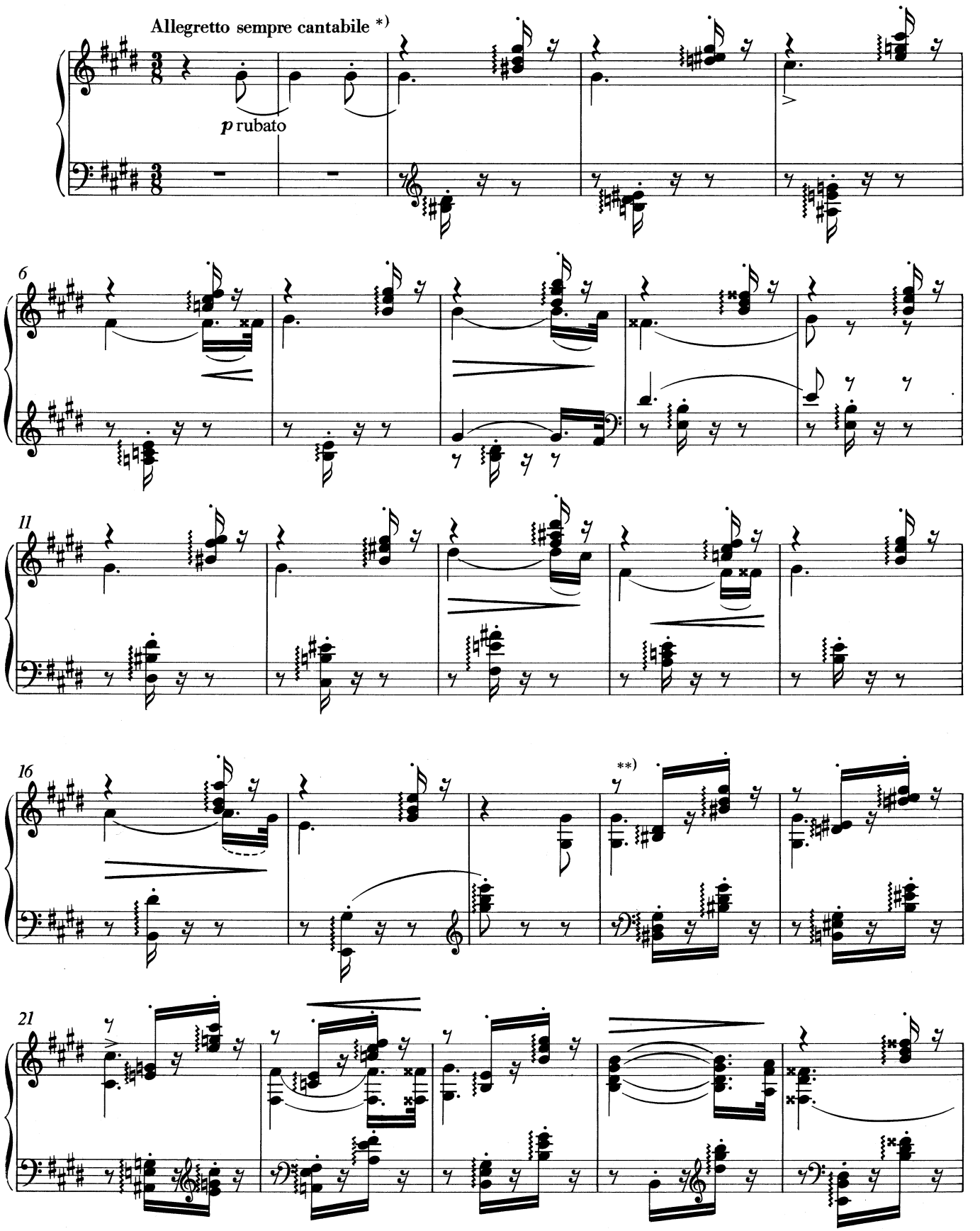
*) ,, ♩ = 84'' (L-P)



*)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 Liszts 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.

6.

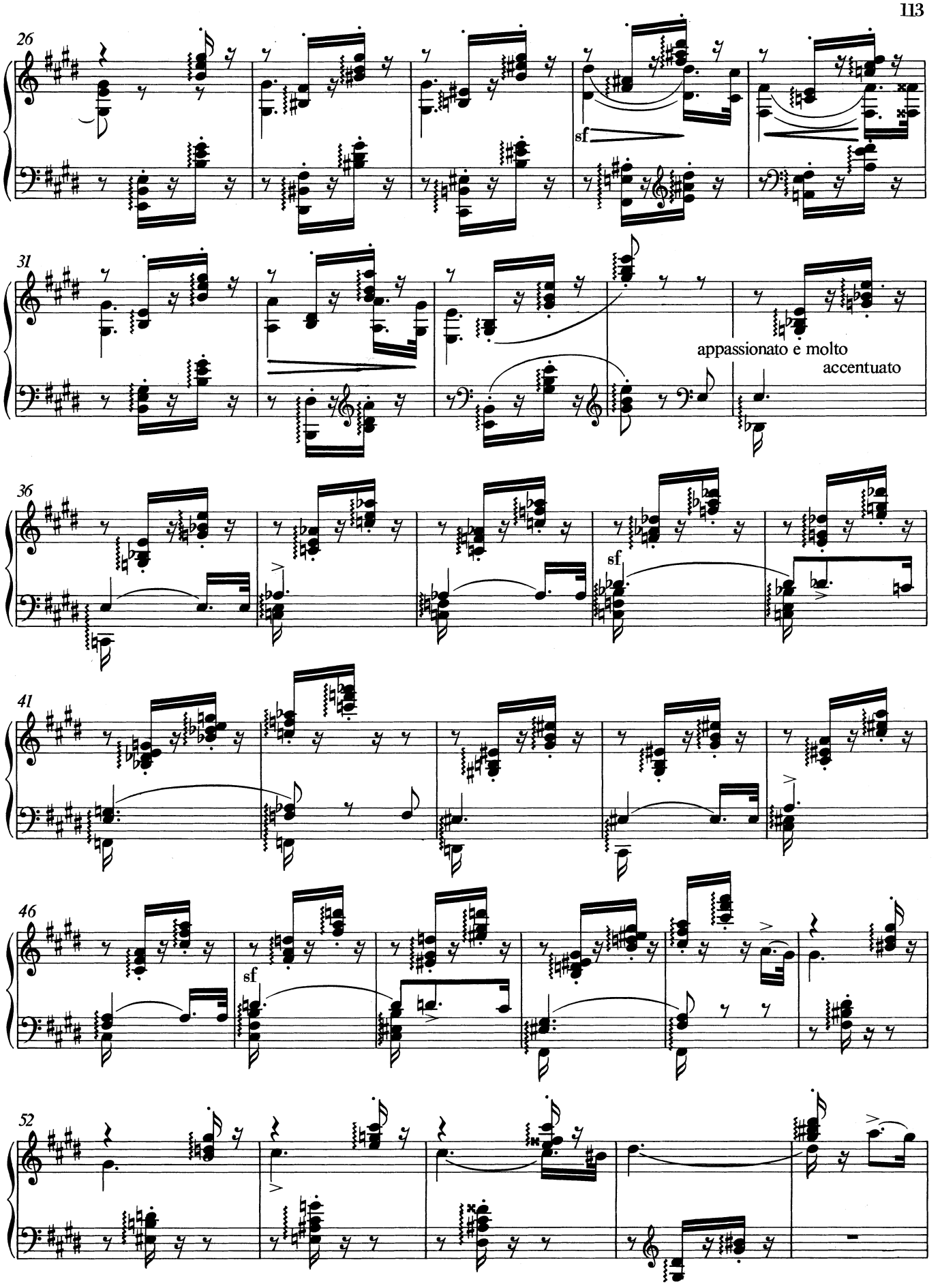


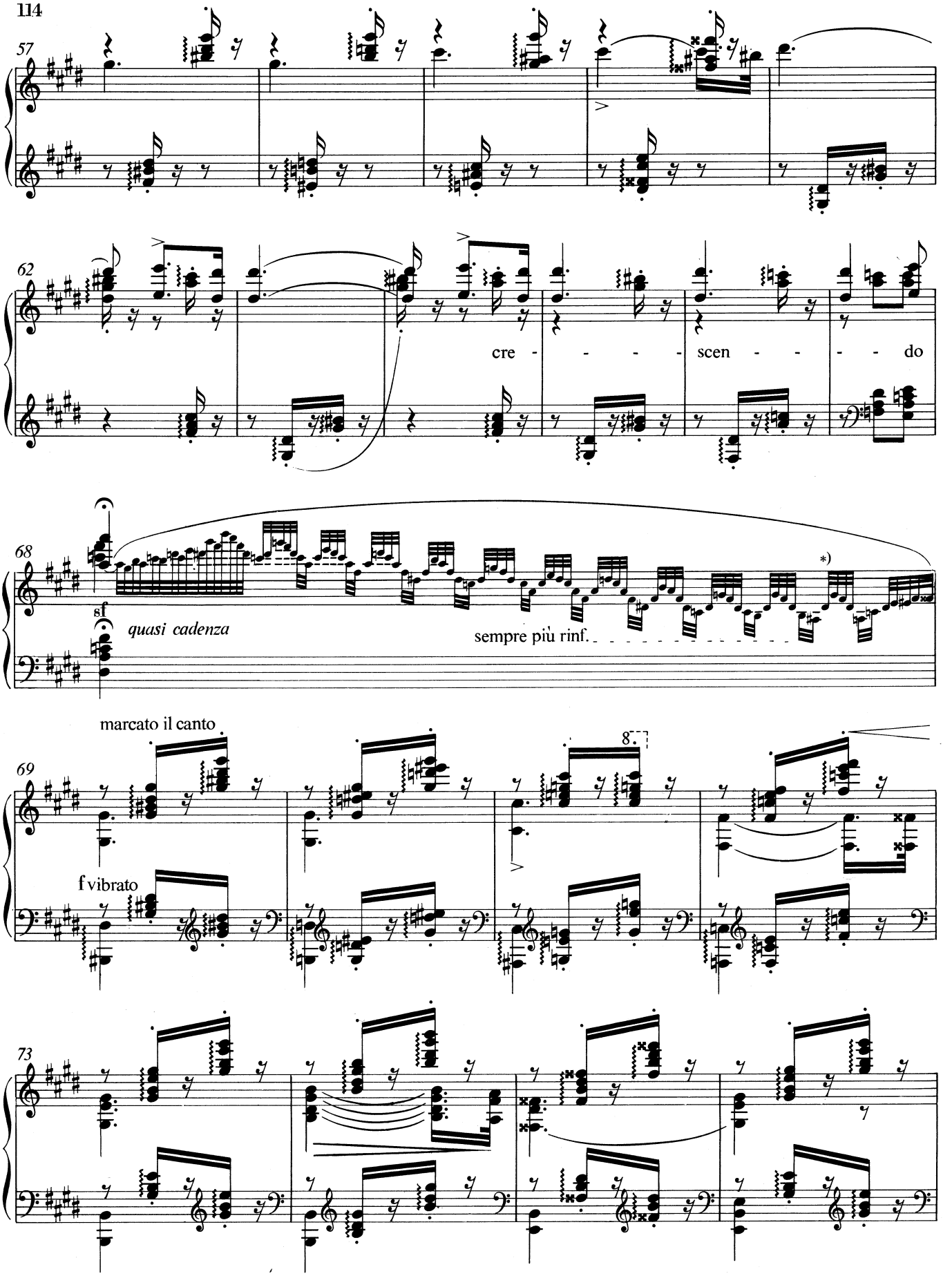
*) „ ♩[3]= 60" (L-P)

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

*) "♩[3] = 60" (L-P)

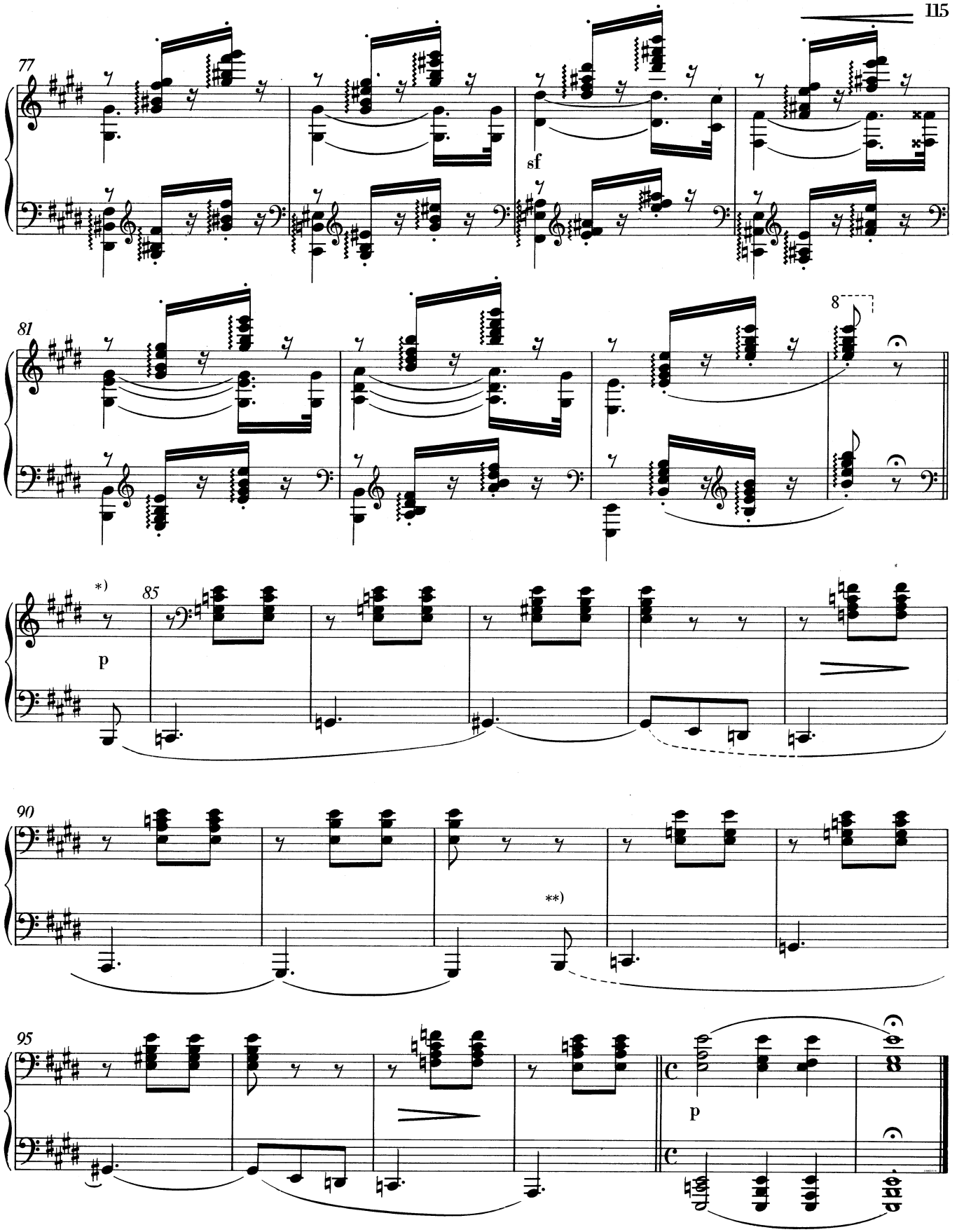
**) "This section demands that the tempo be held back on account of its greater expressive power and broader tone." (L-P)


26
sf
31
appassionato e molto
accentuato
36
sf
41
46
sf
52



*) „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)



*) „Von hier Tempo: ♩[·]= 48." (L-P)

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

*) "From here on the tempo is ♩[·]= 48." (L-P)

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