

# 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

12 12

4 7 10 13

Ped. \*

\*) „♩ = 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

Musical score for measures 17-20. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The right hand plays a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *ped.* and *\* ped.* with asterisks. Measure numbers 17, 18, 19, and 20 are indicated.

21

Musical score for measures 21-24. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats. The time signature is 7/8. The right hand plays a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *ped.* and *\* ped.* with asterisks. Measure numbers 21, 22, 23, and 24 are indicated.

25

Musical score for measures 25-27. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats. The time signature is 7/8. The right hand plays a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *p*, *\* ped.*, and *ped.* with asterisks. Measure numbers 25, 26, and 27 are indicated.

28

Musical score for measures 28-31. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats. The time signature is 7/8. The right hand plays a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *mf espressivo*, *dolcissimo*, and *ped.* with asterisks. Measure numbers 28, 29, 30, and 31 are indicated.

32

Musical score for measures 32-35. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats. The time signature is 7/8. The right hand plays a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *mf espr.* and *ped.* with asterisks. Measure numbers 32, 33, 34, and 35 are indicated. Above measures 32 and 33, there are fingering numbers: 4 4 / 2 2.

36

Musical score for measures 36-39. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats. The time signature is 7/8. The right hand plays a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *ped.* with asterisks. Measure numbers 36, 37, 38, and 39 are indicated.

39 *dolciss.*

42 *poco riten. -*

46

50

54 *quasi cadenza* *smor - - - zan - - - do*

57 *ritard.* *per - - den - - do*

\*) „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

4

8

12

\*)  $\text{♩} = 58''$  (L-P)



15

marcato ed espressivo il basso

18

stringendo

22

slargando

dim.

\*)

cresc.

26

cresc.

30

cresc.

\*) „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

\*)  $\text{♩} = 84''$  (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 many beamed sixteenth notes in both the treble and bass staves. 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 sixteenth-note 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 rhythmic intensity. A dynamic marking of *sf* is placed in the right-hand staff in measure 39.

41

This system contains measures 41 through 45. The piano accompaniment continues with dense sixteenth-note figures.

46

sf

This system contains measures 46 through 51. A dynamic marking of *sf* is located in the right-hand staff in measure 47.

52

This system contains measures 52 through 56. The piece concludes with a final cadence in the right-hand staff.

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

78

79 sf

80

81

82

83

84 8

\*) 85

p

86

87

88

90

91

92 \*\*)

93

94

95

96

97 p

98

\*) „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)