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ZWEI KONZERTTÜDEN

TWO CONCERT STUDIES

1. WALDESRAUSCHEN

Vivace

5 4 3 2 1 3 2 5 4 3 2 1

3 6 6 6

pp *dolcissimo*

una corda
ped. vibrato

dolce con grazia

This system shows the beginning of the piece. The right hand has a series of chords and eighth notes, with fingerings 5, 4, 3, 2, 1, 3, 2, 5, 4, 3, 2, 1. The left hand has a simple bass line. The tempo is marked 'Vivace' and the dynamics are '*pp* *dolcissimo*'. Performance instructions include 'una corda' and '*ped. vibrato*' for the right hand, and 'dolce con grazia' for the left hand.

3

5 4 2 1 2 1 2

ped.

This system continues the piece. The right hand has a series of chords and eighth notes. The left hand has a simple bass line. The tempo is marked 'Vivace' and the dynamics are '*pp* *dolcissimo*'. Performance instructions include '*ped.*' for the right hand.

5

3 4 2 1 2

ped.

ped. vibrato

This system continues the piece. The right hand has a series of chords and eighth notes. The left hand has a simple bass line. The tempo is marked 'Vivace' and the dynamics are '*pp* *dolcissimo*'. Performance instructions include '*ped.*' for the right hand and '*ped. vibrato*' for the left hand.

7

2 1 2

ped.

This system concludes the piece. The right hand has a series of chords and eighth notes. The left hand has a simple bass line. The tempo is marked 'Vivace' and the dynamics are '*pp* *dolcissimo*'. Performance instructions include '*ped.*' for the right hand.

* Der Bindebogen bedeutet bei Liszt nicht immer zugleich Phrasenbegrenzung, die jedoch durch den in manchen Fällen auf der letzten Note stehenden Staccatopunkt gegeben ist. Die unterschiedlichen Pedalbezeichnungen identischer Stellen sind als absichtlich und dem Programm entsprechend aufzufassen.

* The slur in Liszt does not always denote at the same time the end of a phrase, which however in many cases is marked by a staccato dot on the last note. The varying pedal directions in identical passages are to be taken as intentional and in keeping with the programme of the piece.

8

19

Led. * Led. * Led. Led. Led. Led.

20

Led. Led. Led. Led. Led. * Led. Led.

22

Led. * Led. * Led. *

24

8

poco calando

Led. * Led. Led. Led. Led.

26

8

rinforz.

Led. Led. Led. Led. * Led. *

28 *Tempo I*
leggerissimo
 più rinforz. - - - 3 - - - 3 - - - 8⁷
 pp
 una corda

30
 pp
 cantando

32
 sempre pp
 cantando

34
 pp
 delicatamente

36
 poco rall. - - - - - a tempo
 pp
 leggeriss.

38 *8* *pp*
ped. *cantando* *ped.*

40 *8* *sempre pp*
ped. *cantando* *ped.*

42 *8* *pp*
ped. *delicatamente* *ped.* *

43 *8* *ped.* * *ped.* *

45 *poco a poco più agitato*
tre corde *ped.* *marcato* *ped.* *ped.* *ped.* *ped.* *ped.*

47

ped. *marcato* *ped.* *ped.* *ped.* *ped.* *ped.*

49

sempre cresc.

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

51

ff appassionato

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

53 *accel.*

8

con ped.

* Das Brechen der Oktaven in der linken Hand ist fortzusetzen, solange es das Accelerando erlaubt.

* The breaking of the left-hand octaves is to be continued as long as the Accelerando allows.

8 5
 2 1 5 5 2 1
 2 3 3 2
 8 5
 2 3 3 2
 8 5
 2 3 3 2
 simile

fff
 ten.
 ten.
 ten.

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

58
 2 3 3 2
 3 3
 3 3 3 3
 poco rall.

strepitoso
 fff

Red. *Red.* *Red. vibrato*

Un poco più mosso

61
 4 3
 4 5 b 4
 4 5 4 5 4 b 4
 f molto appassionato

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

63
 3 4 5
 4 3 4 5
 8 5
 2 4
 5 4 4 b 5 4 4

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

8

75

sempre fff

simile stacc. *Leg.* * *Leg.* * *Leg.* * *Leg.* *

8

79

quasi trillo

8

Leg.

8

82

8

Leg.

8

84

diminuendo

Leg. *

86 *riten. molto* *mp* *a tempo* *pp* *dolcissimo*
 3 3 4 3 2 1 2 5 3 2 5 1 2 5 3 2 5 1 2 5 3 2
una corda
 Ped.

88
 Ped. Ped. Ped.

90 *sempre pp*
 8
 Ped. Ped. Ped.

92 *8*
 Ped. Ped. Ped. (Ped.)

94 *8* *perdendosi* *8*
 Ped. *sin' al Fine del pezzo* *ppp*

* Kann auch so ausgeführt werden:

* May also be performed:

m.d. *m.s.* *8*
m.s. *m.d.*
ppp

2. GNOMENREIGEN

Presto scherzando

The musical score is written for piano and right hand. It consists of five systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo and mood are indicated as 'Presto scherzando'. The score includes various dynamic markings: 'pp' (pianissimo) at the beginning, 'più dim.' (more diminuendo) at measure 4, and 'sempre pp' (always pianissimo) at measure 8. Articulation includes 'staccato e leggero' (staccato and light) starting at measure 4. Fingerings are indicated by numbers 1-3 above notes. The piece concludes with a 'cresc.' (crescendo) marking at measure 15. The right hand part features intricate patterns, including triplets and sixteenth-note runs. The piano part provides a rhythmic accompaniment with chords and single notes. The score is marked with 'Ped.' (pedal) at the beginning of several measures.

18

ped. *ped.* *ped.* *ped.* *rinforz.*

Un poco più animato

21

p *giocoso, non legato*

ped. *ped.* *ped.*

23

ped. *ped.* *ped.*

25

ped. *ped.* *ped.*

27

ped. *ped.* *ped.* *ped.*

29 *cresc.* *Red.*

31 *più cresc.* *Red.* *con Red.* *molto marcato*

33 *velocissimo* *rinforz.* [5 3 2 1] *sf* *Red.*

35 *dim.* *p* *pp*

38 *poco rall.* *a tempo (come prima)* *dim.* *pp* *Red.*

42

Two staves of music in G major. The right hand plays a melodic line with eighth notes and slurs. The left hand plays a bass line with eighth notes. The word "Ped." is written below the left staff for each of the five measures.

45

Two staves of music in G major. The right hand continues the melodic line. The left hand continues the bass line. The word "Ped." is written below the left staff for each of the four measures.

48

Two staves of music in G major. The right hand features more complex rhythmic patterns with slurs. The left hand continues the bass line. The word "Ped." is written below the left staff for each of the four measures.

51

Two staves of music in G major. The right hand has a more active melodic line. The left hand continues the bass line. The word "Ped." is written below the left staff for each of the four measures. A "cresc." marking is present in the right hand.

54

Two staves of music in G major. The right hand includes fingerings (3, 1, 2, 4, 2, 4, 2, 4) and a "rinforz." marking. The left hand continues the bass line. The word "Ped." is written below the left staff for each of the four measures.

Un poco più animato

8 1 2 1 1 2 1 1 2 1 1 2 1 2 3 1 2 3

57 *p* giocoso, non legato

p Ped. Ped. Ped.

8

59

Ped. Ped. Ped.

8 [1—5]

61

Ped. *

8 4 3 2 [5] 1 4 3 [1—5]

63

Ped. * Ped. Ped.

8

65

cresc. - - - - -

Ped. Ped. Ped. Ped.

8
67 *più cresc.*
Leg. Leg. Leg. con Leg. molto marcato

8
69 *velocissimo*
rinforz. sf Leg.
m.s. ad lib.

71 *dim. p leggiero più dim.*

75 *sempre presto sempre stacc. e pp*
pp [2 4 1 3 2 2 1]

80 *pp [1 3 2]*

85 *pp [3 2 1] sempre stacc.*

91

pp

97

Led. ad libitum

103

pp

108

sempre stacc.

112

poco a poco cresc.

117

string.

molto cresc.

sf

con Led.

2 2 2 2 2 2
4 4 4 4 4 4

Vivacissimo

121

ff

Ped.* Ped. Ped.

123

Ped. Ped. Ped.

125

ff sempre

Ped. * Ped. sf

127

Ped. * Ped. sf

129

Ped. Ped. Ped. Ped.

* Das Wechseln des Pedals jeweils nach sechs Achteln dient zur Hervorhebung des metrischen Gegensatzes zwischen Melodie und Harmonie.

* The change of pedal after each group of six quavers serves to accentuate the metrical contrast between melody and harmony.

131

8

ped.

8 il più presto possibile e ff

133

f

ped.

marcato

ped.

135

ped.

marcato

ped.

137

rinforz. molto

ped.

*ped.**

139

ped.

* Halbe Pedalwechsel.

* Half pedal.

141 8

sf *p sempre staccato*

145

sempre più piano

149 8

154 8

ppp *pp*

159

pp

164 8

ppp

And. sin' al Fine del pezzo