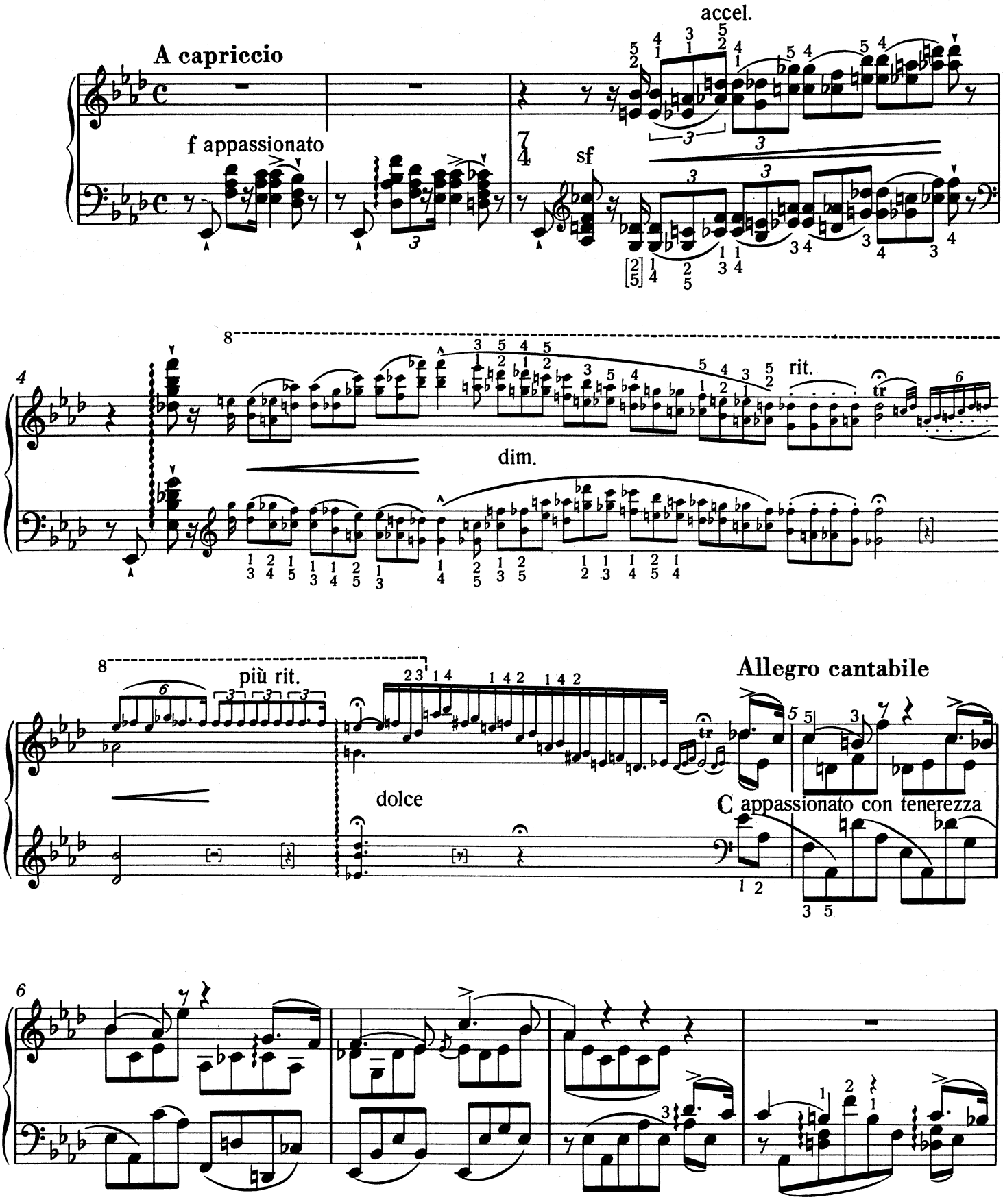
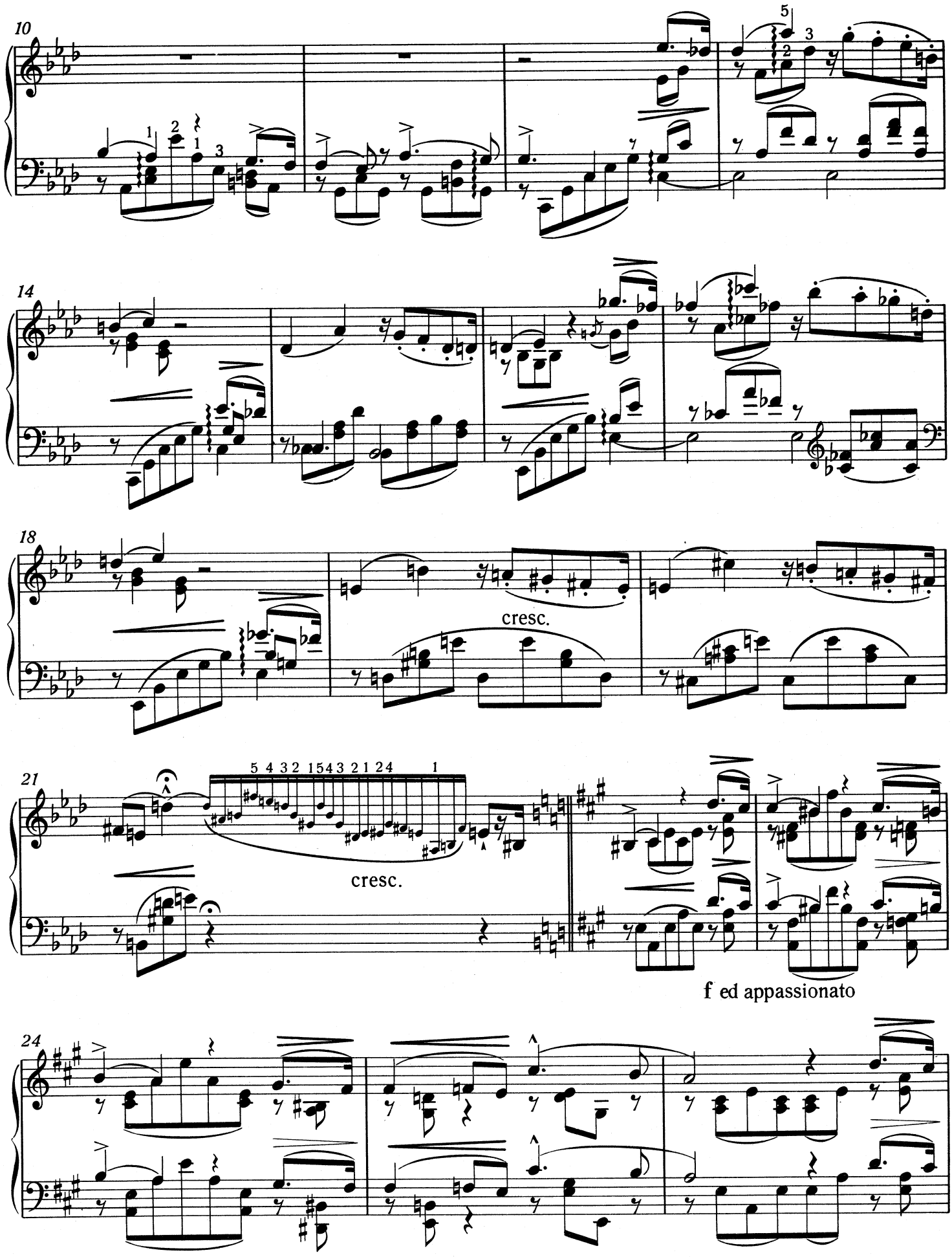
ETÜDEN II STUDIES II

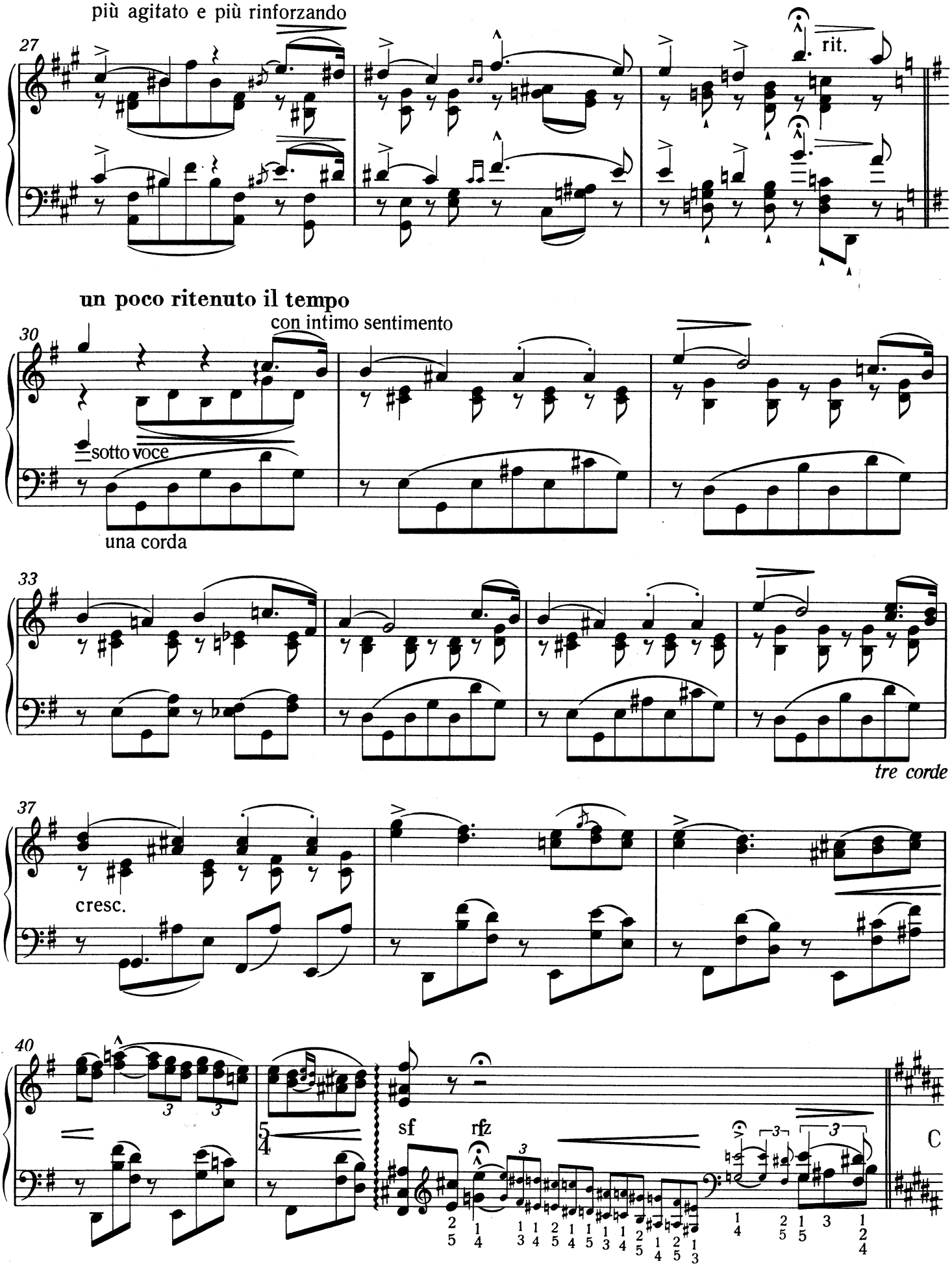
à E. Liszt

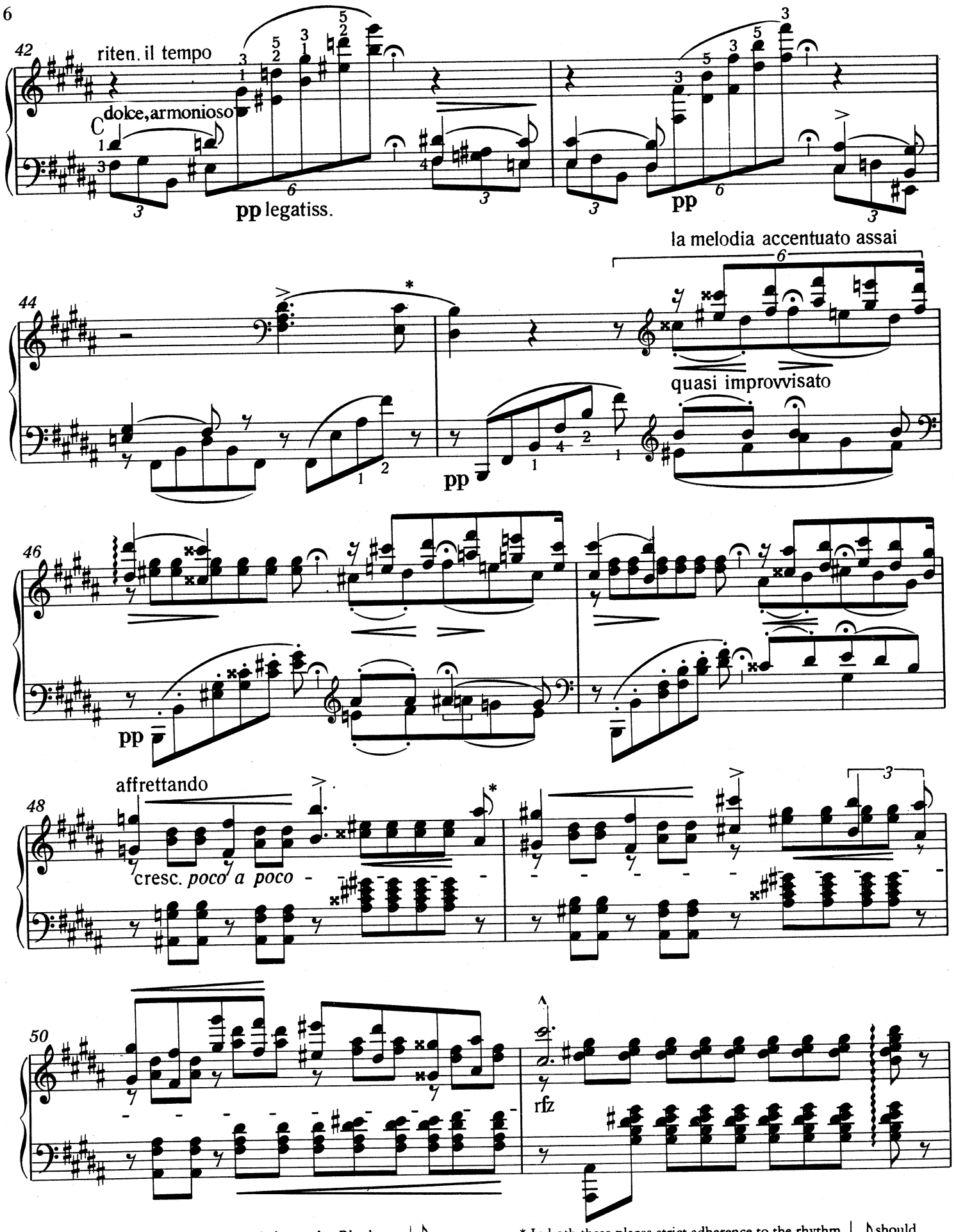
TROIS ETUDES DE CONCERT
TROIS CAPRICES POETIQUES

1. (IL LAMENTO)



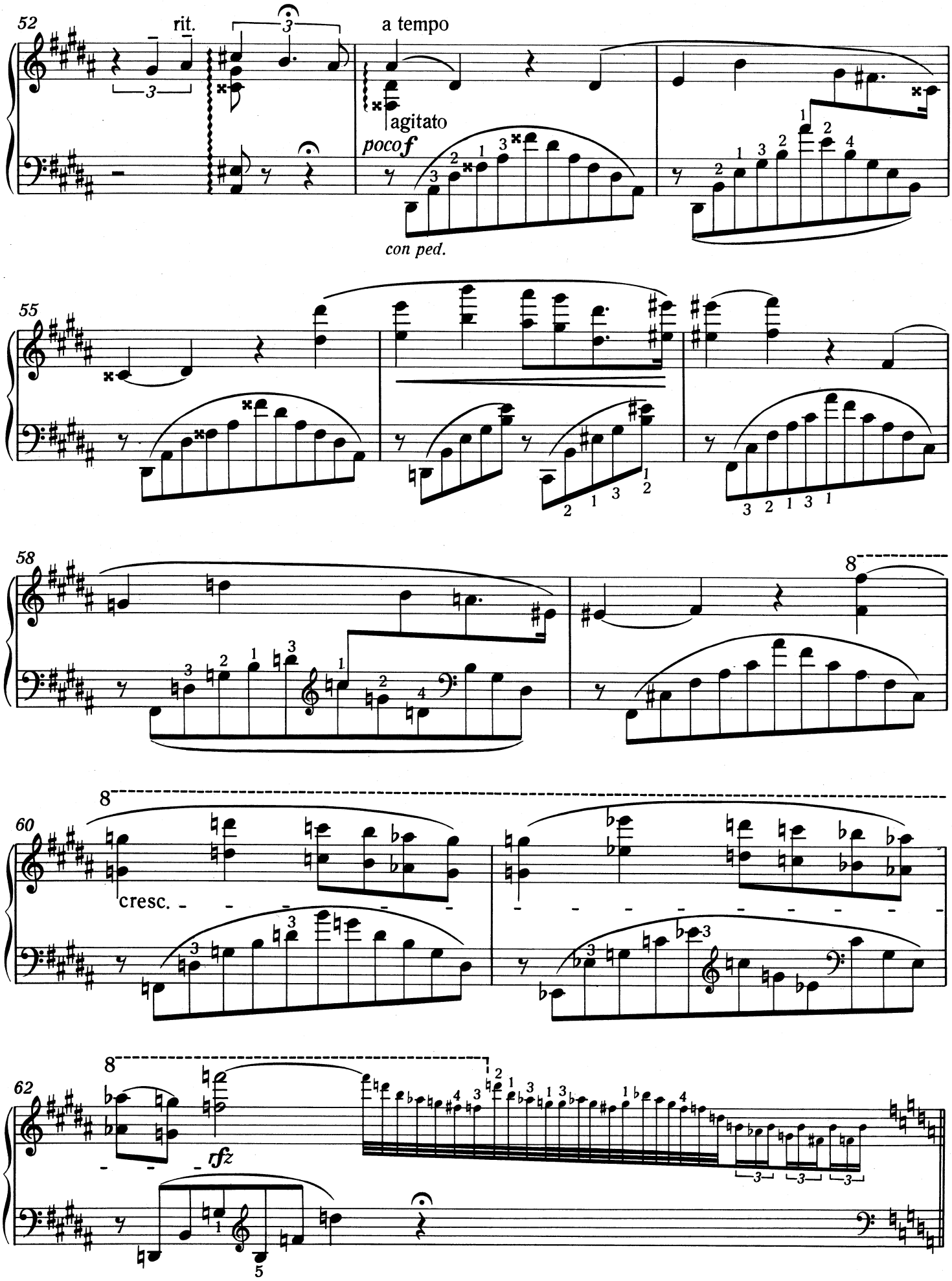

10
14
18
cresc.
21
5 4 3 2 1 5 4 3 2 1 2 4 1
cresc.
f ed appassionato
24

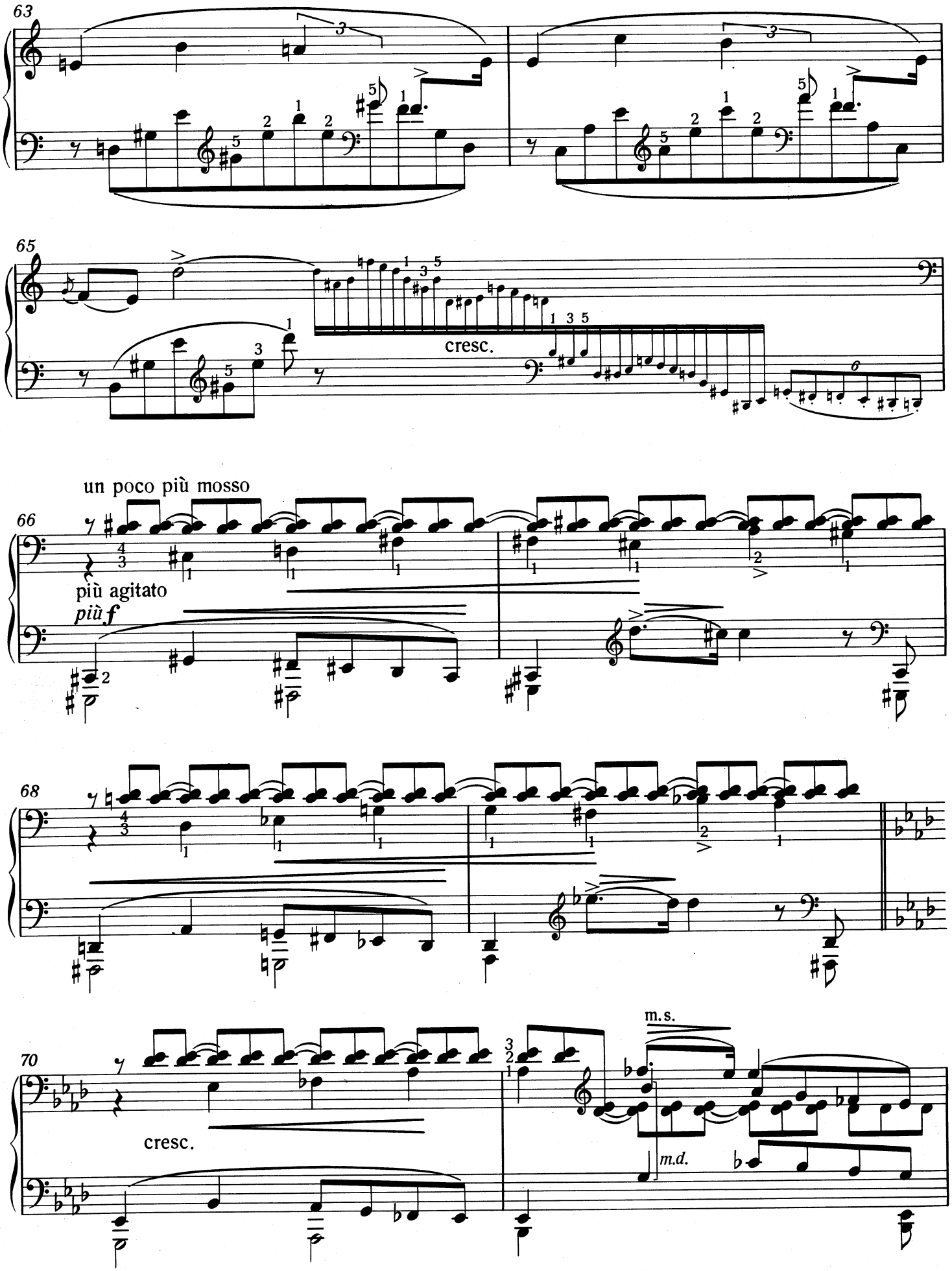

più agitato e più rinforzando
27
rit.
un poco ritenuto il tempo
con intimo sentimento
30
sotto voce
una corda
33
tre corde
37
cresc.
40
sf
rfz
C

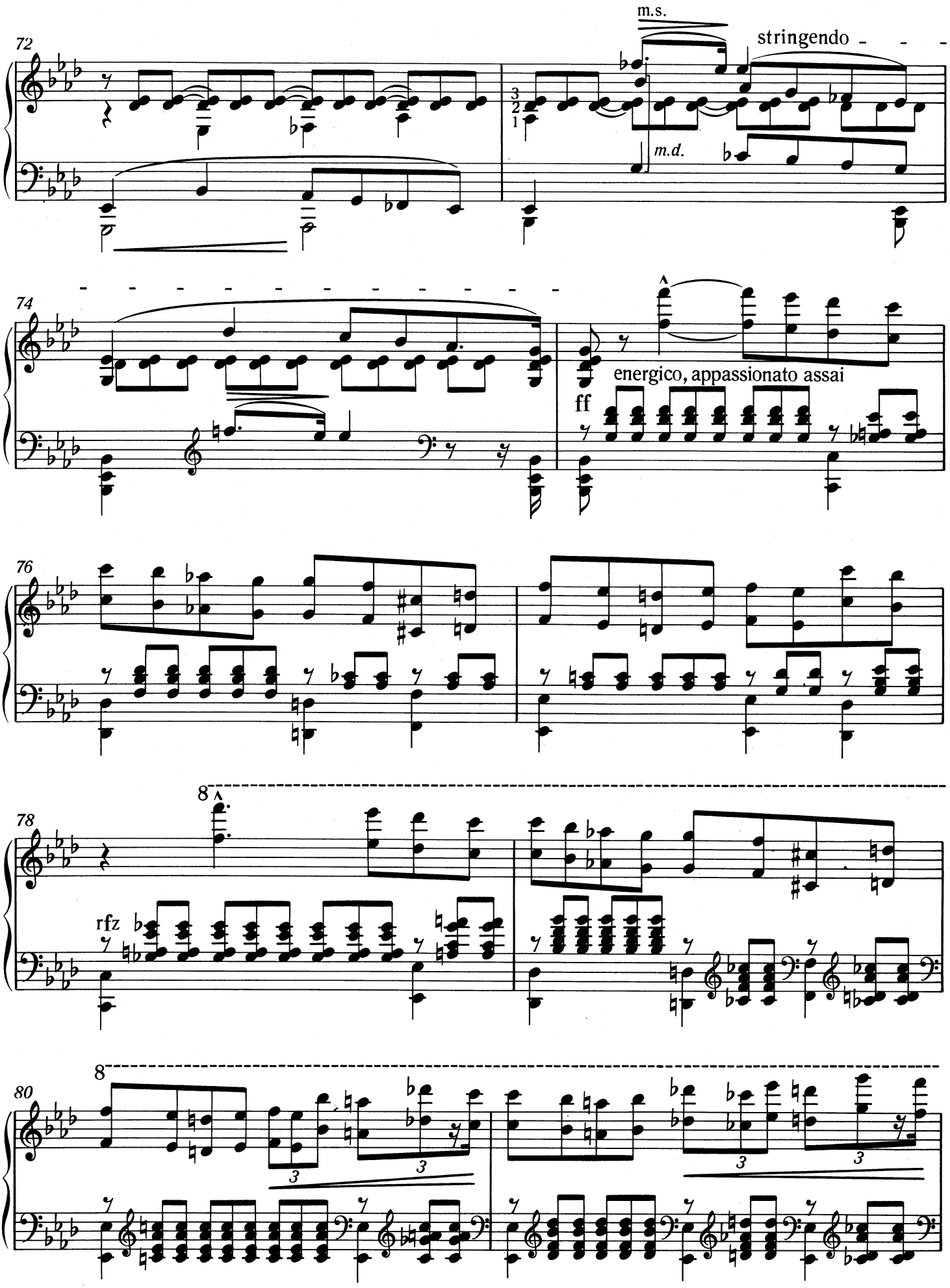


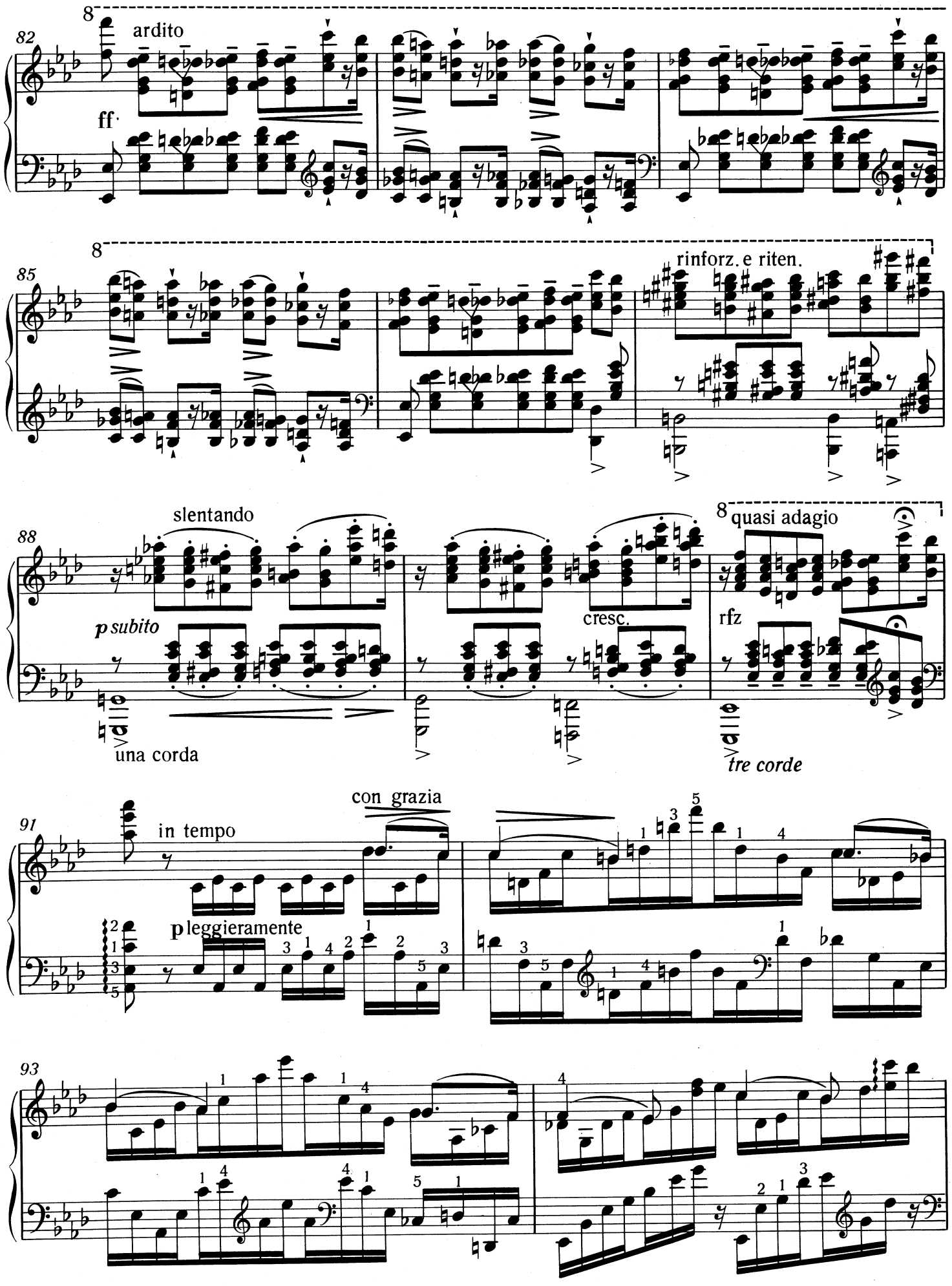
* An beiden Stellen ist die starre Einhaltung des Rhythmus ♩.♪ zu vermeiden. In diesem Abschnitt erfordern sowohl der triolische Themenanfang als auch die Begleitung die Ausführung: ♩ ♩ ♪ (3)

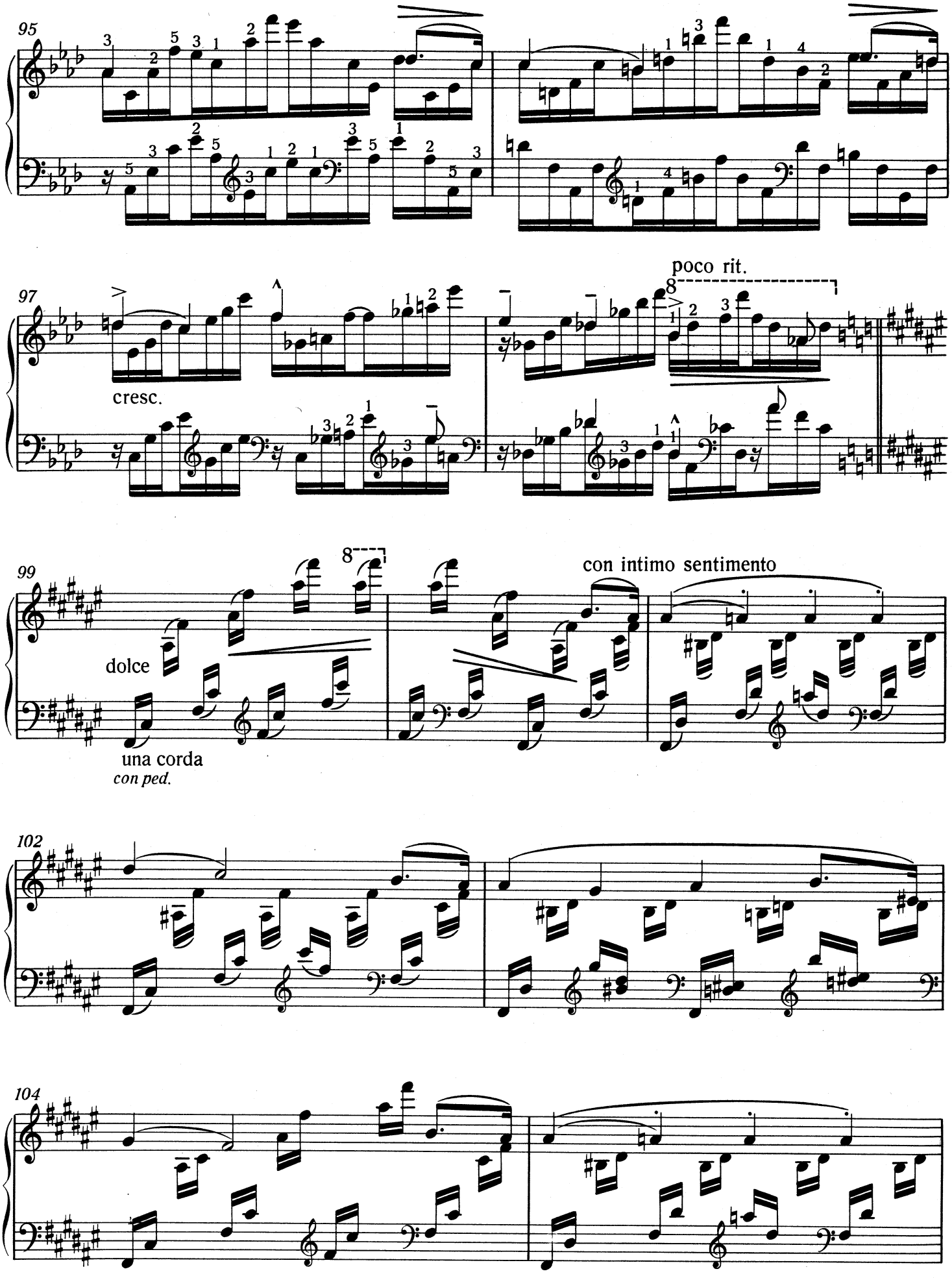
* In both these places strict adherence to the rhythm ♩. ♪ should be avoided. In view both of the initial triplet of the theme and also of the constantly flowing motion of the accompaniment, the rhythm mentioned above should be transformed into ♩ ♩ ♪ (3)

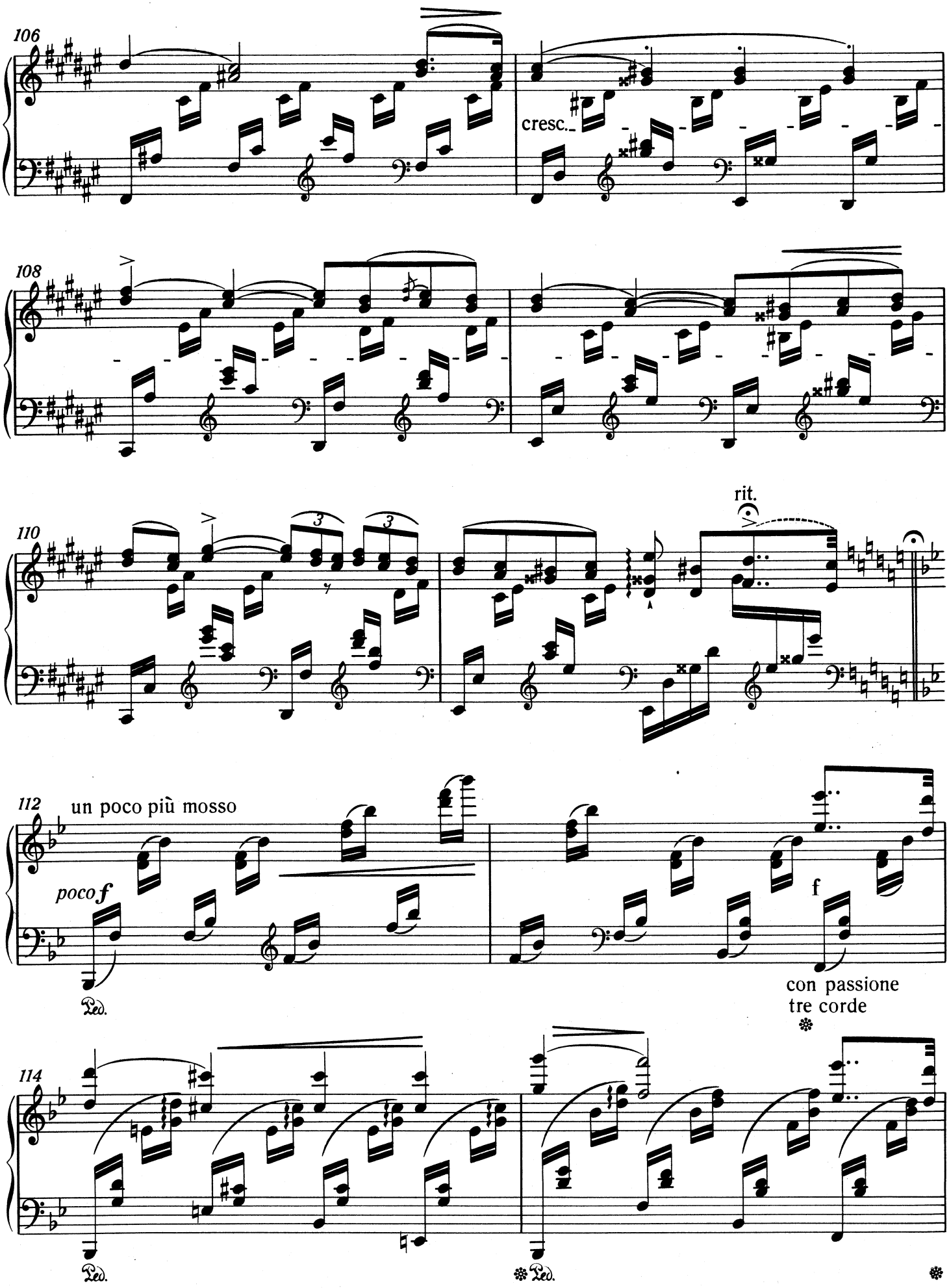

52
rit.
a tempo
agitato
poco f
con ped.
55
58
8
60
8
cresc.
62
8
rfz

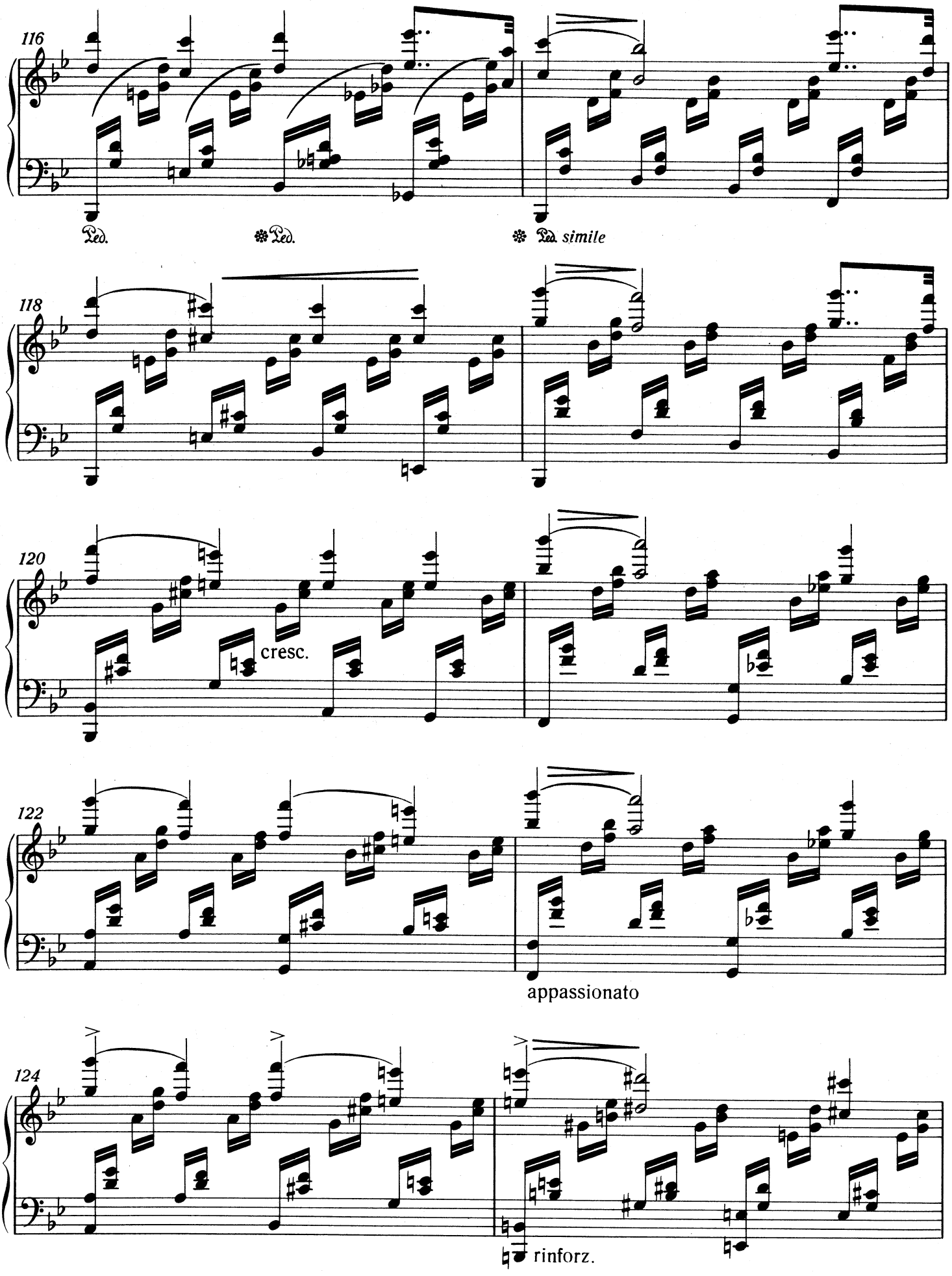

63
65
cresc.
un poco più mosso
66
più agitato
più f
68
70
cresc.
m.s.
m.d.

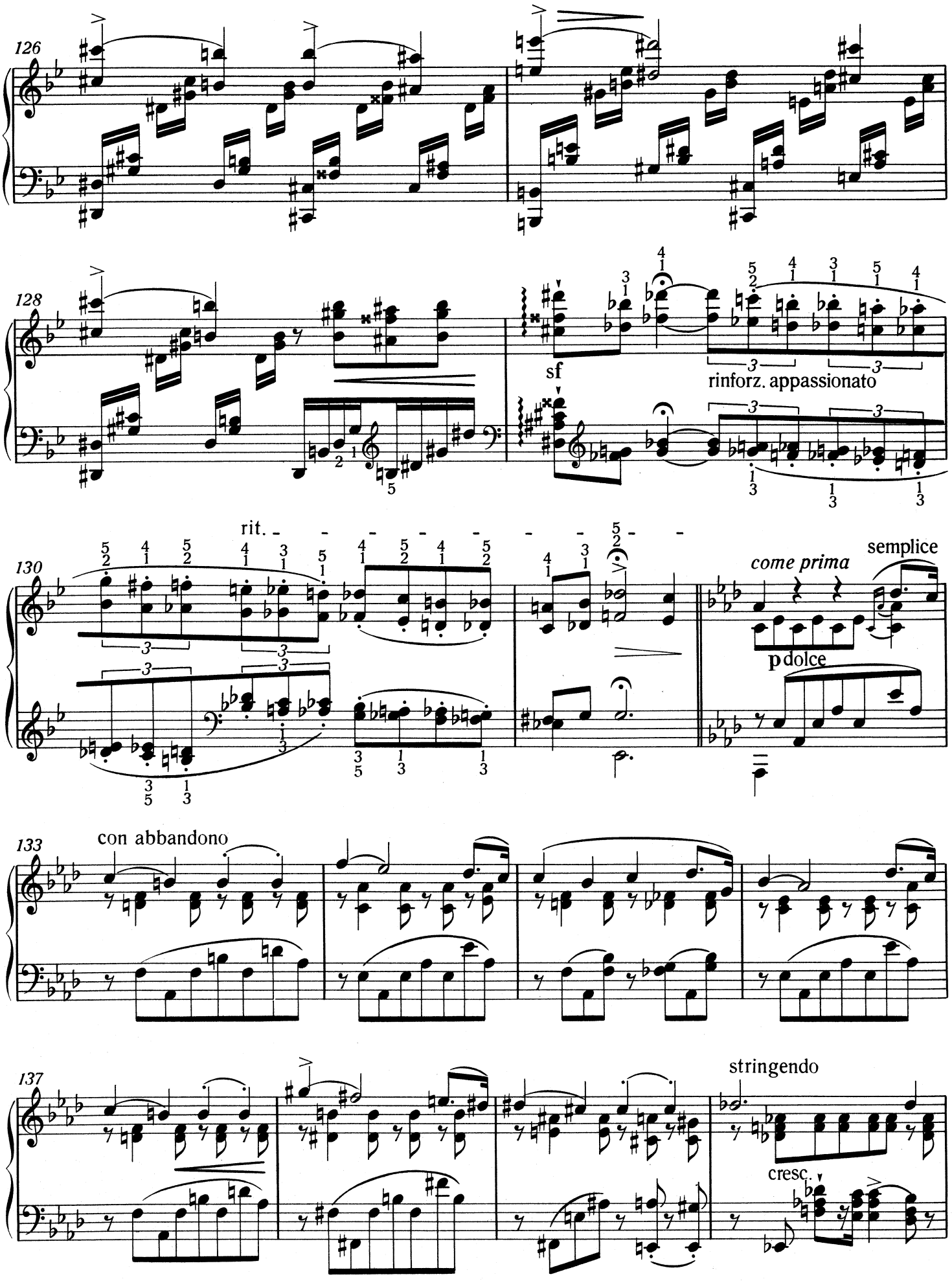

72
m.s.
stringendo
m.d.
74
energico, appassionato assai
ff
76
78
8
rfz
80
8
3
3
3
3
3

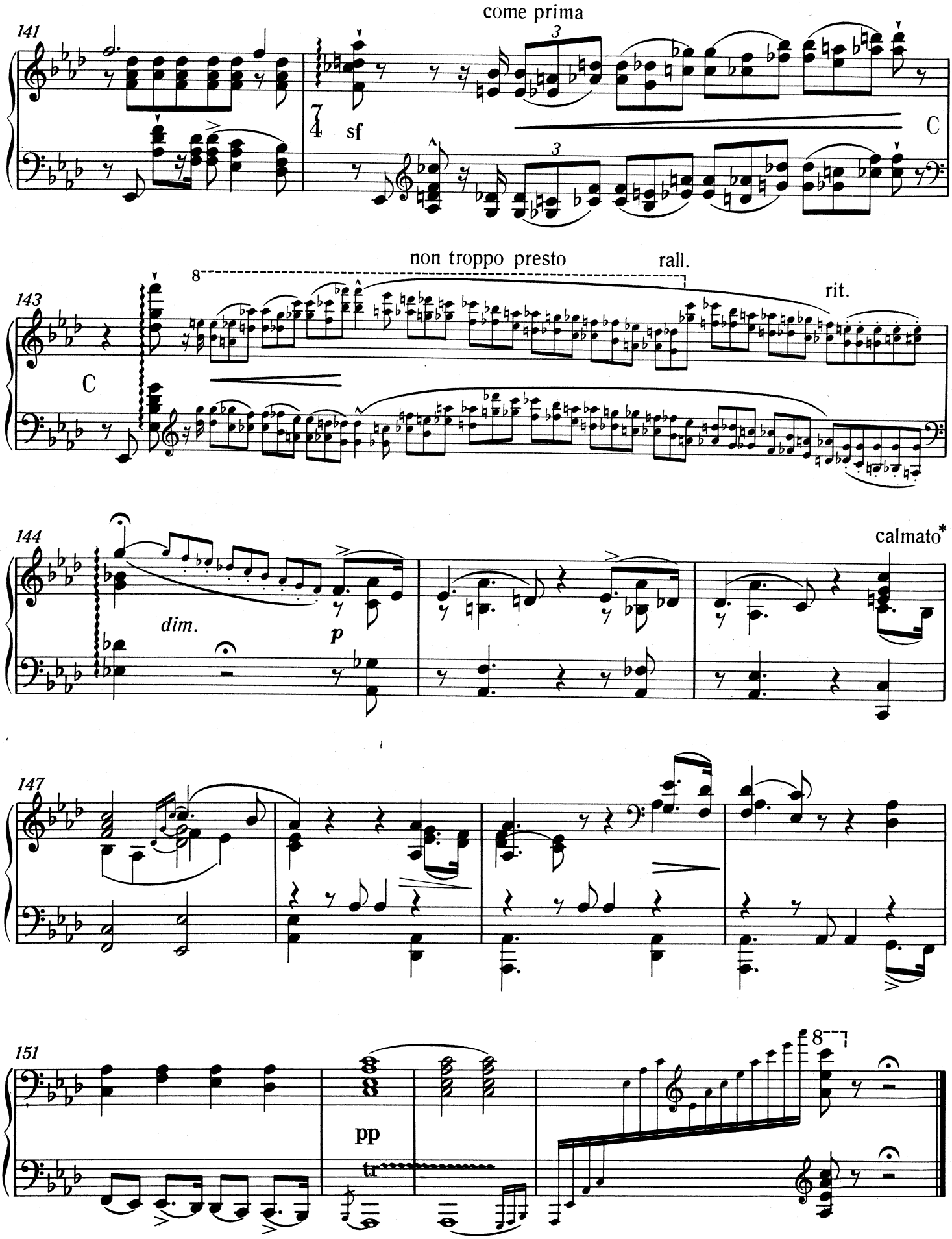

82
8
ardito
ff
85
8
rinforz. e riten.
88
slentando
p subito
una corda
cresc.
8
quasi adagio
rfz
tre corde
91
in tempo
con grazia
p leggieramente
93


95
97
cresc.
poco rit.
8
99
8
dolce
una corda
con ped.
con intimo sentimento
102
104


106
cresc.
108
110
rit.
112
un poco più mosso
poco f
Ped.
f
con passione
tre corde
114
Ped.
Ped.


116
Ped.
Ped.
Ped. simile
118
120
cresc.
122
appassionato
124
rinforz.

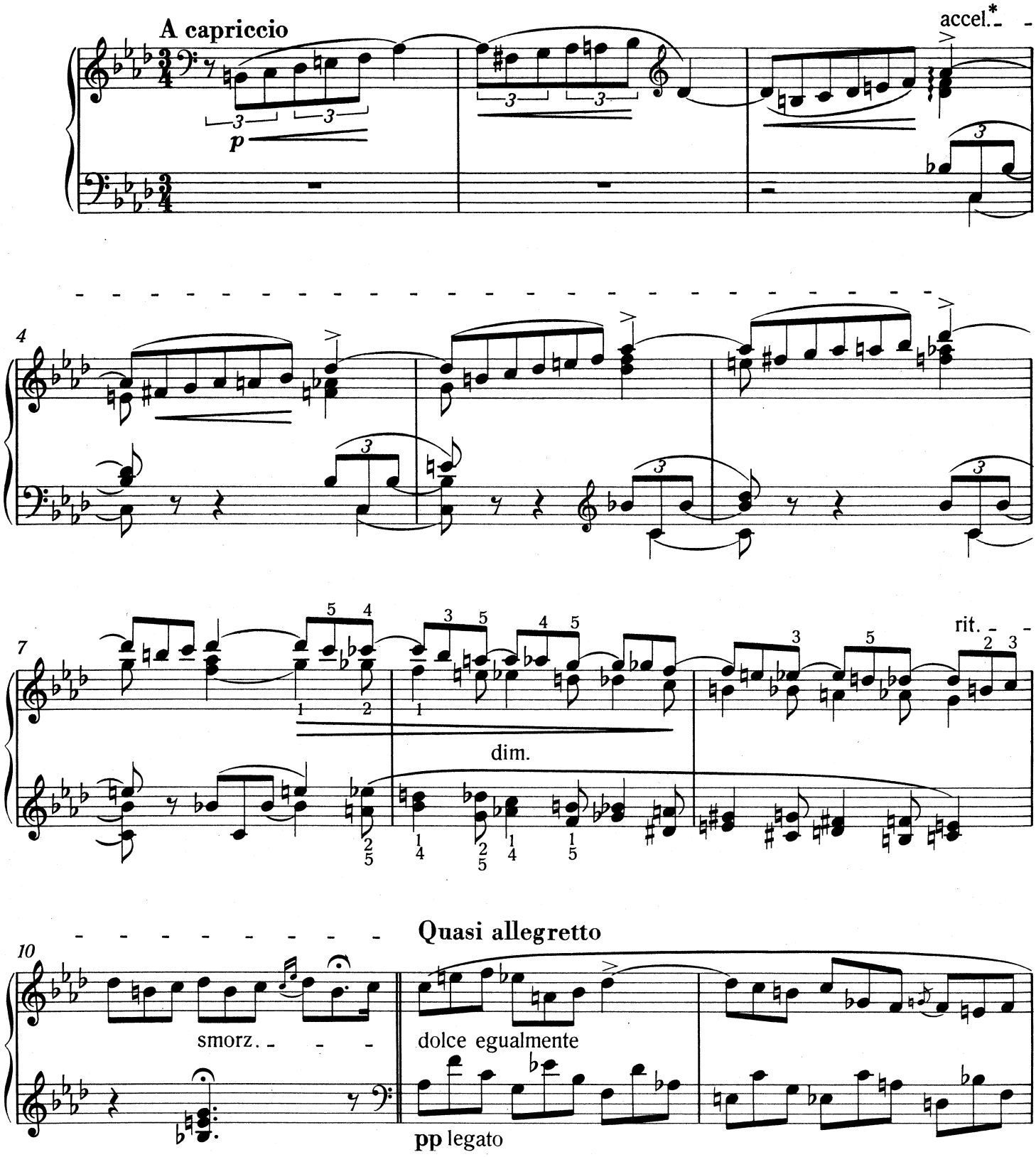

126
128
sf
rinforz. appassionato
rit.
130
come prima
semplice
p dolce
133
con abbandono
137
stringendo
cresc.



* Das *calmato* bedeutet hier – im Hinblick auf die Fortsetzung – Abnehmen sowohl des Tempos wie auch der Dynamik.

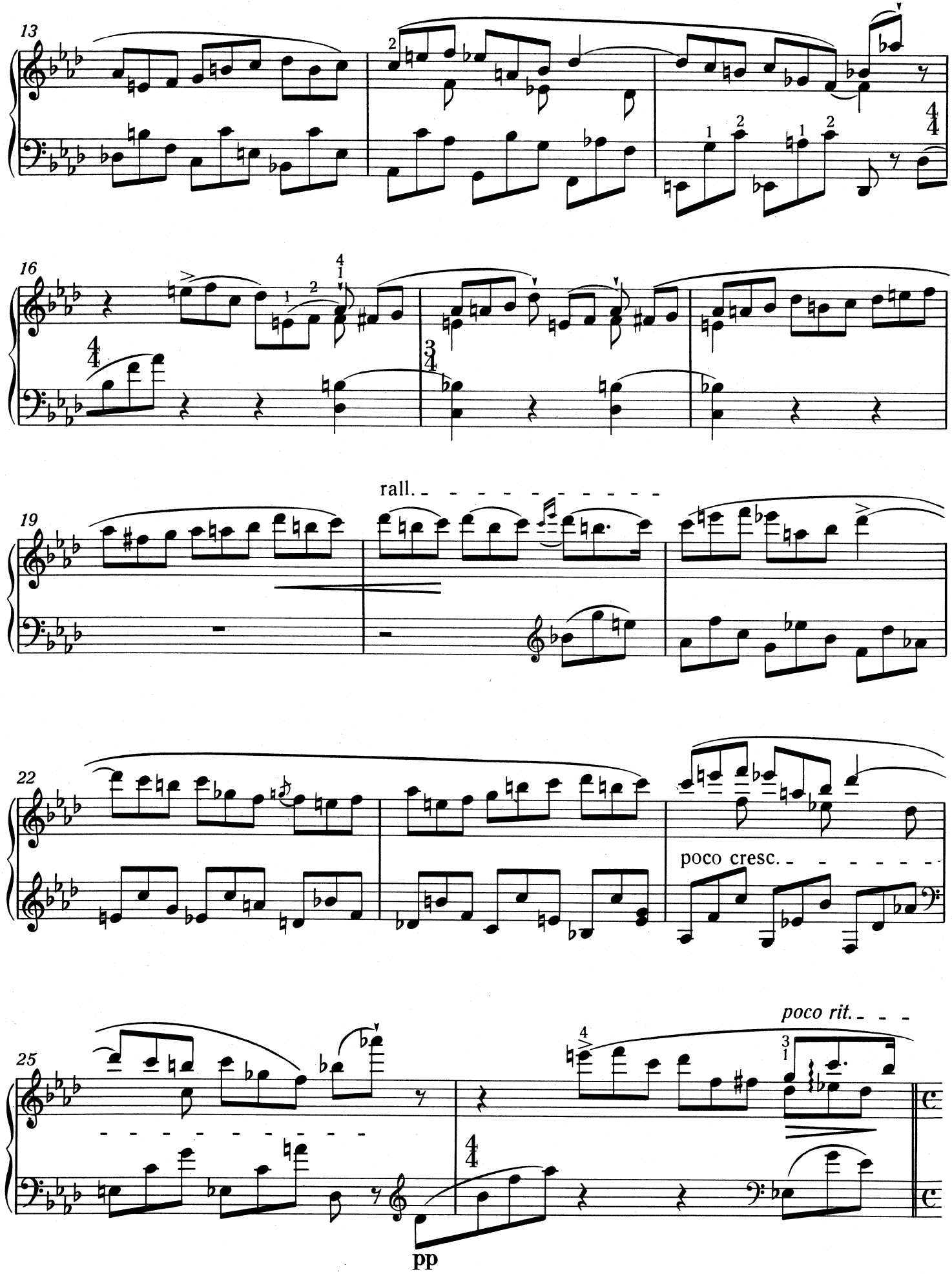
* *Calmato* indicates here that–concerning the following part–the tempo and the dynamics have to be decreased.

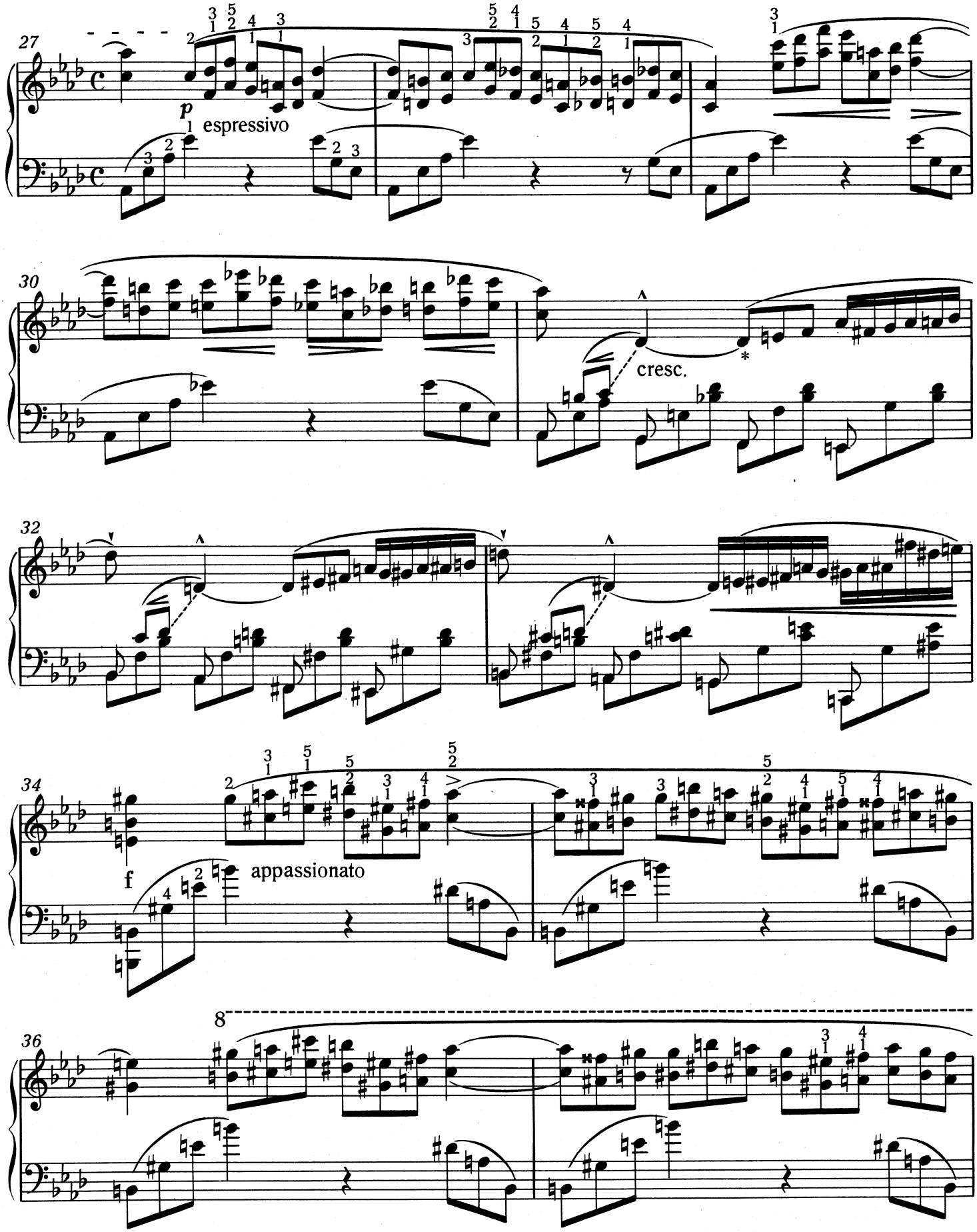
2. (LA LEGGIEREZZA)



* Das Accelerando soll sich nicht fortlaufend, sondern in mehreren Wellen bis zum Höhepunkt steigern: Die Triole der linken Hand ist das vorwärtsdrängende, das Triolenpaar der rechten Hand dagegen das bremsende, zurückhaltende Moment. Diese Anweisung gilt bis zum Ende des Taktes 6.

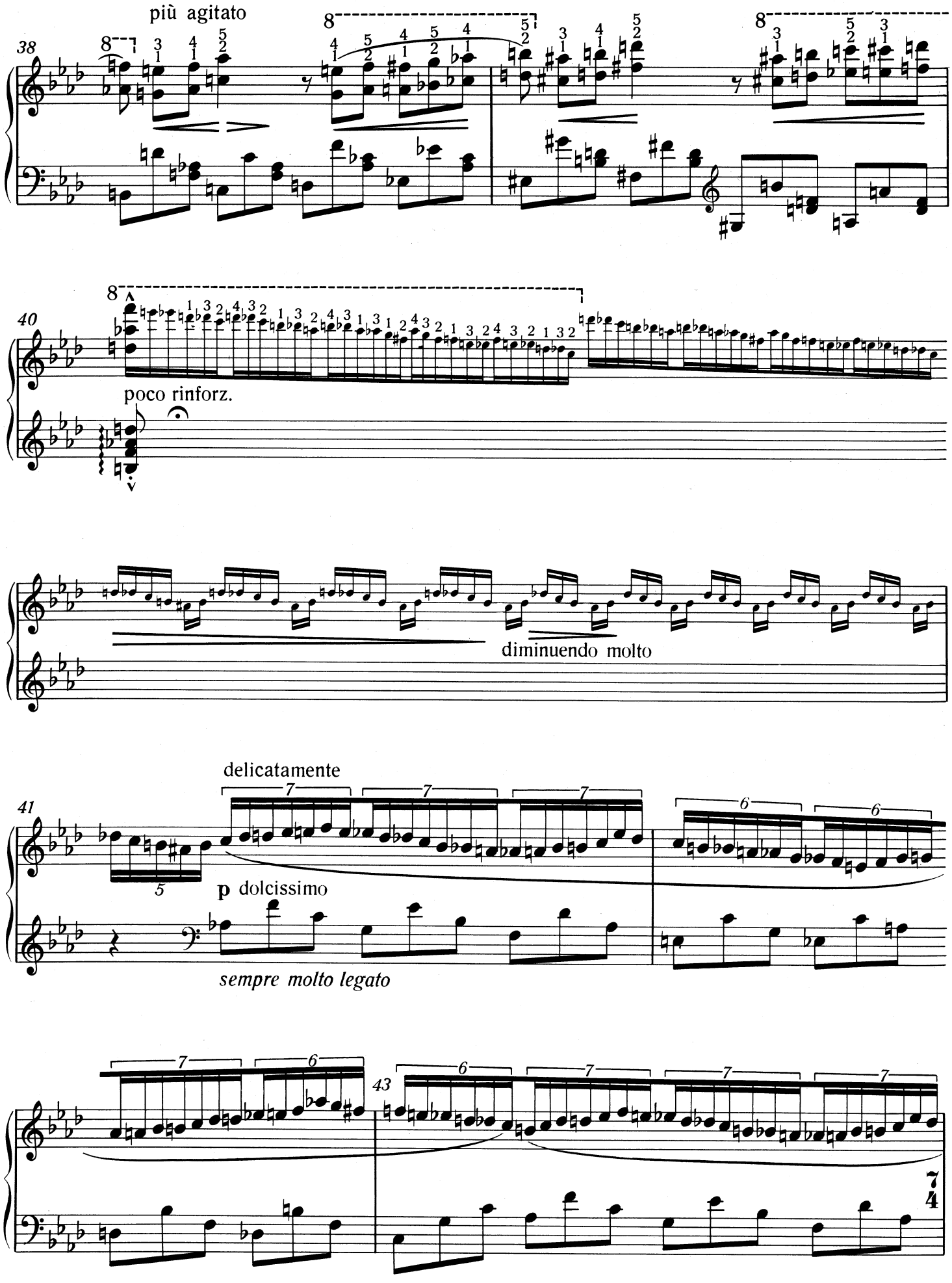
* The Accelerando should not be continuous but should rather be brought to its climax in a series of waves: the triplets in the left hand form the impulsive element, the pair of triplets in the right hand are the braking and restraining element. This direction is valid until the end of bar 6.

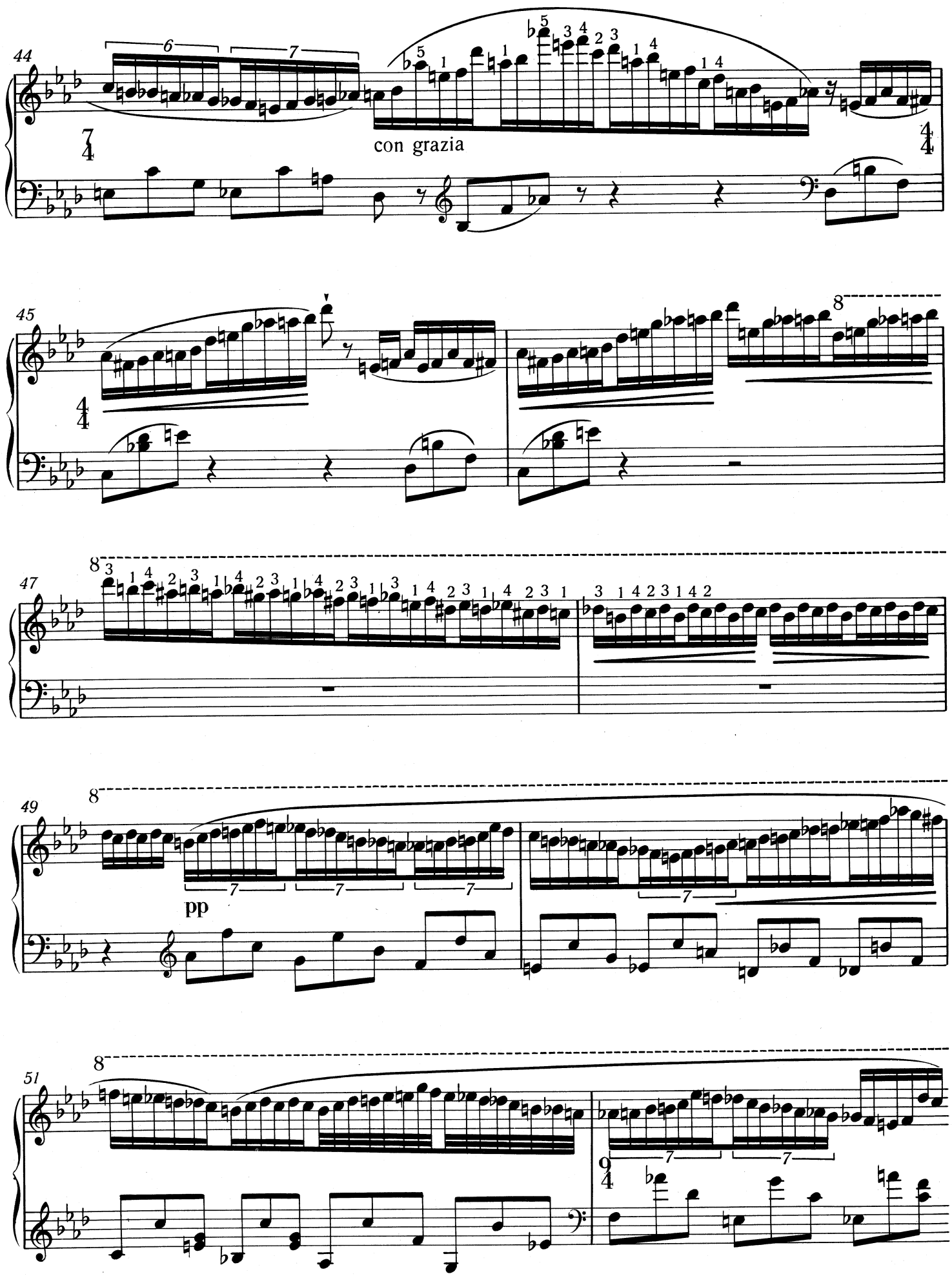

13
16
rall.
19
22
poco cresc.
poco rit.
25
pp

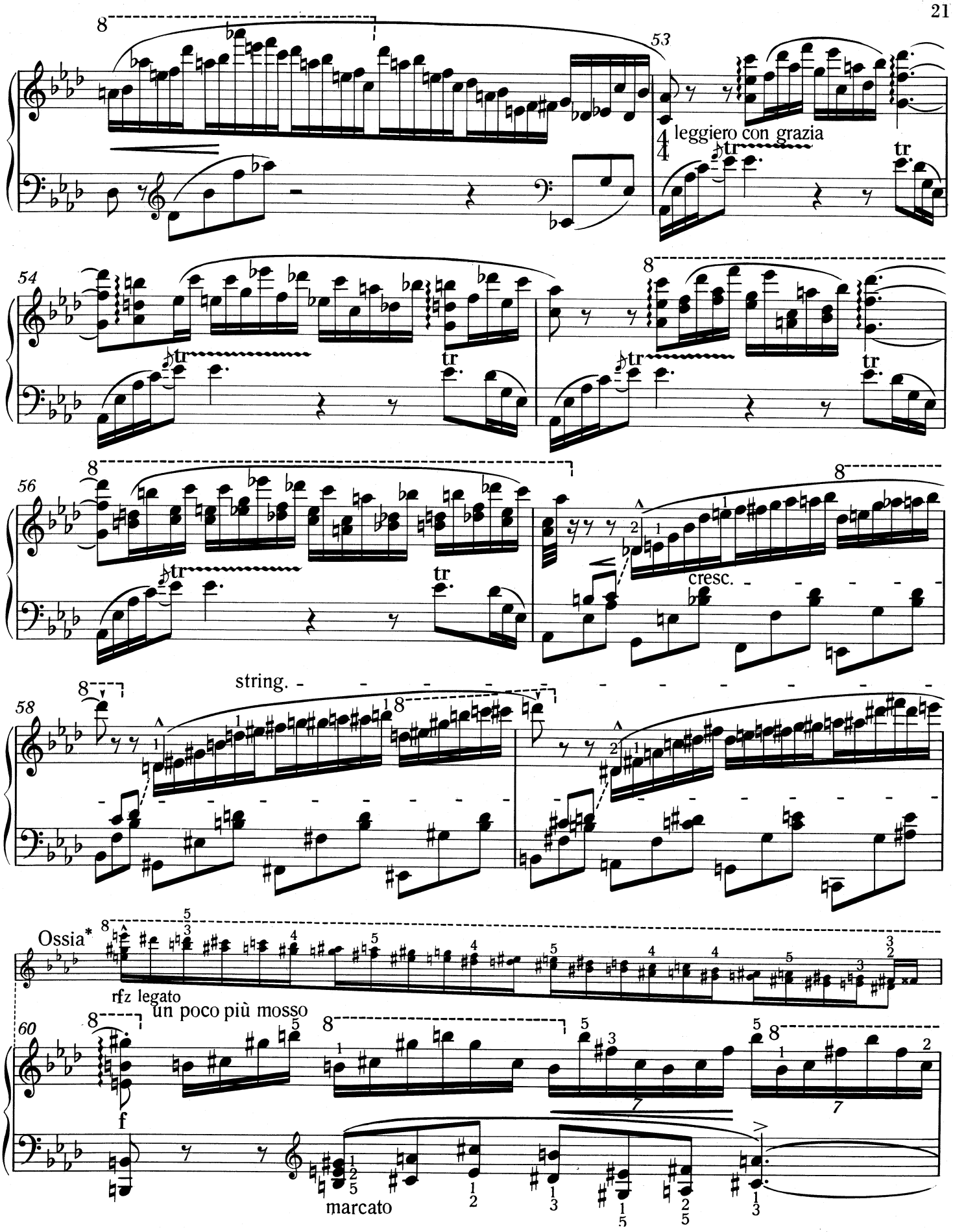


* Die Kontinuität der Melodie kann mittels des Pedals leicht erhalten werden.

* The continuity of the melody can easily be achieved by means of the pedal.

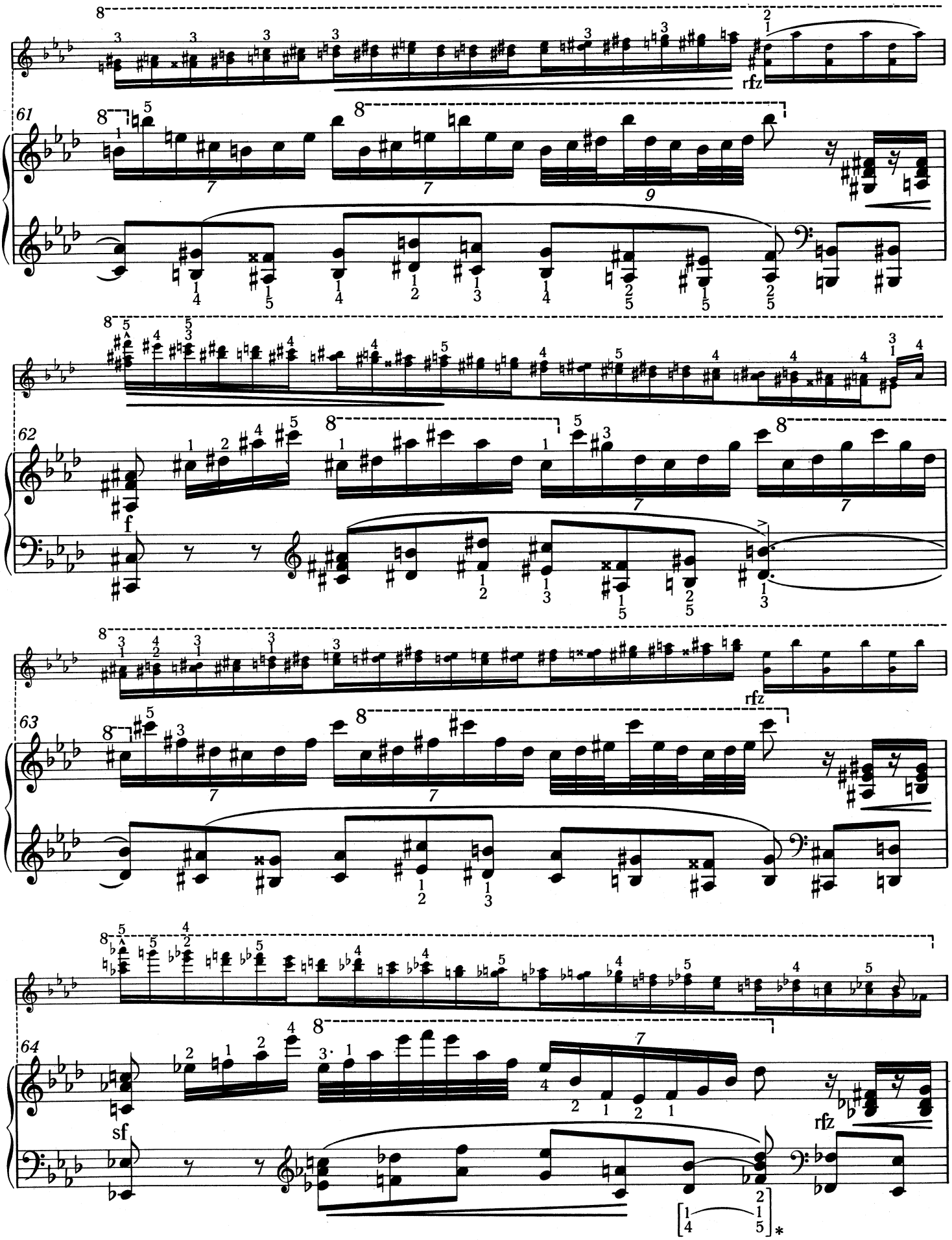

più agitato
38
40
poco rinforz.
diminuendo molto
delicatamente
41
p dolcissimo
sempre molto legato
43


44
con grazia
45
47
49
pp
51



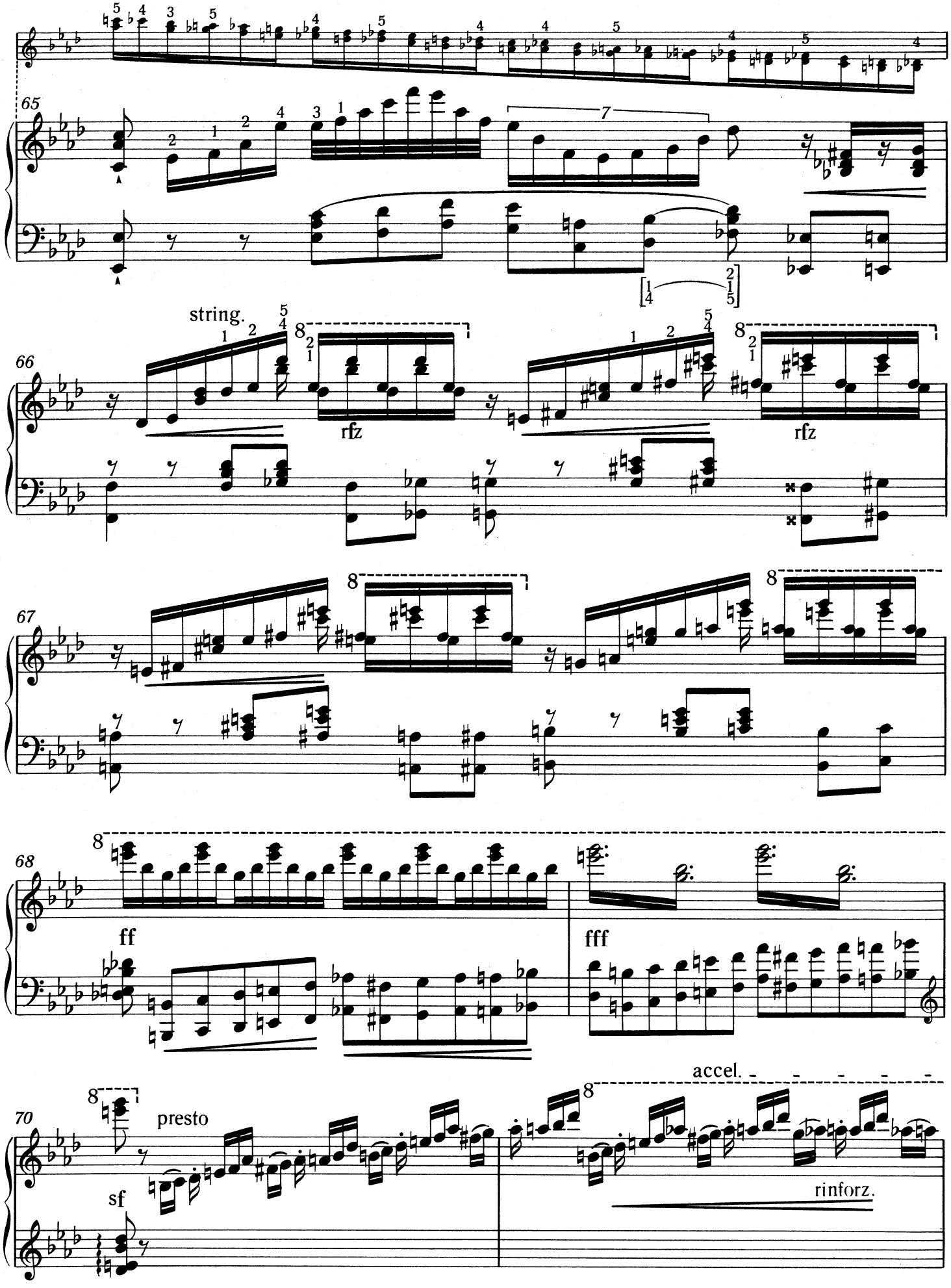
* Dieses *Ossia* ist – ausnahmsweise – sowohl in technischer Hinsicht als auch hinsichtlich des Tonumfanges mit dem Haupttext gleichwertig und hängt sogar enger mit dem bisherigen Stoff des Werkes zusammen als das figurative Passagenspiel des Haupttextes.

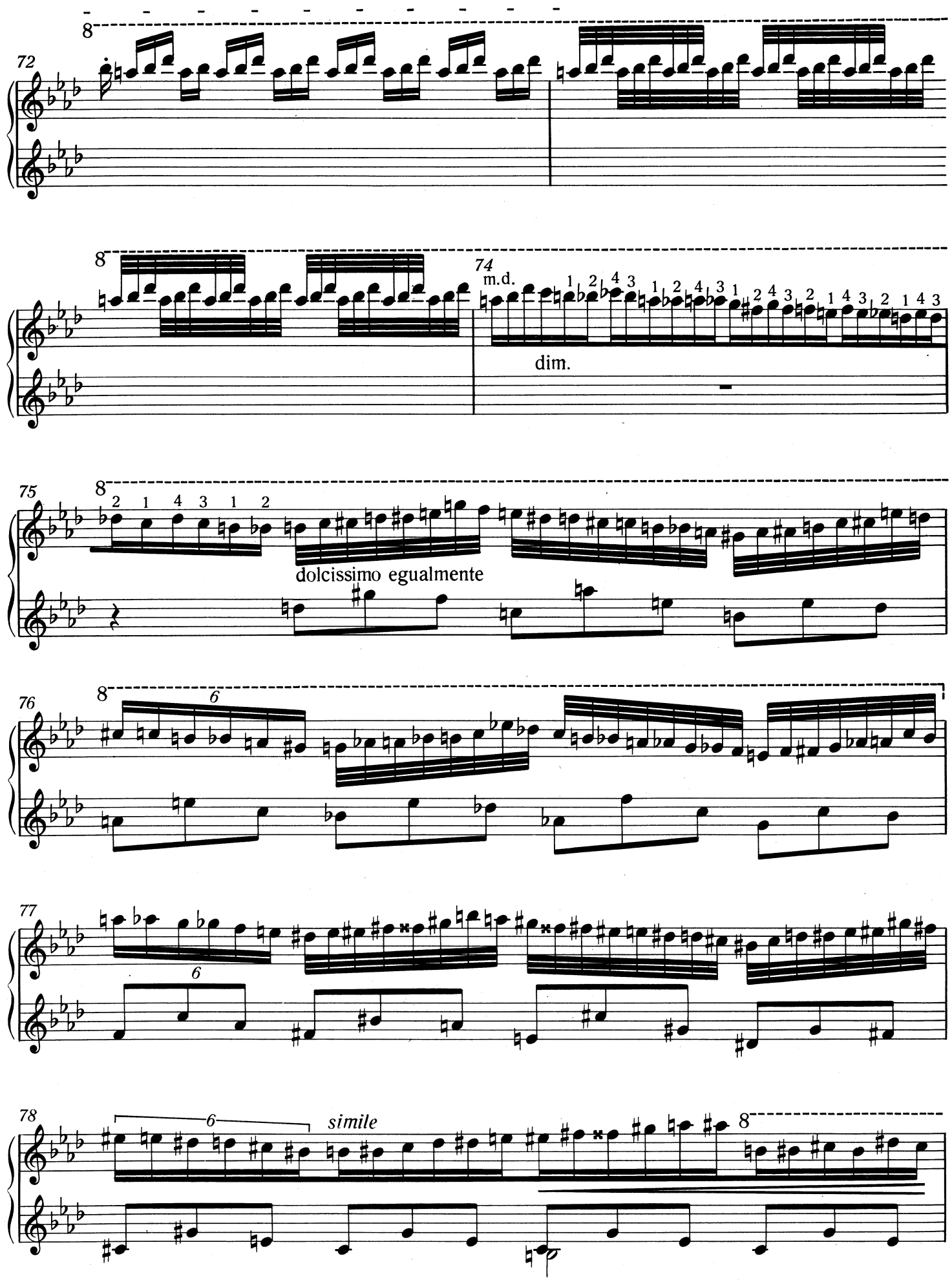
* This *Ossia* is, exceptionally, of equal value to the principal text both as regards technique and range; indeed it adheres even more closely to the preceding material of the piece than does the figurative passage-work of the principal text.

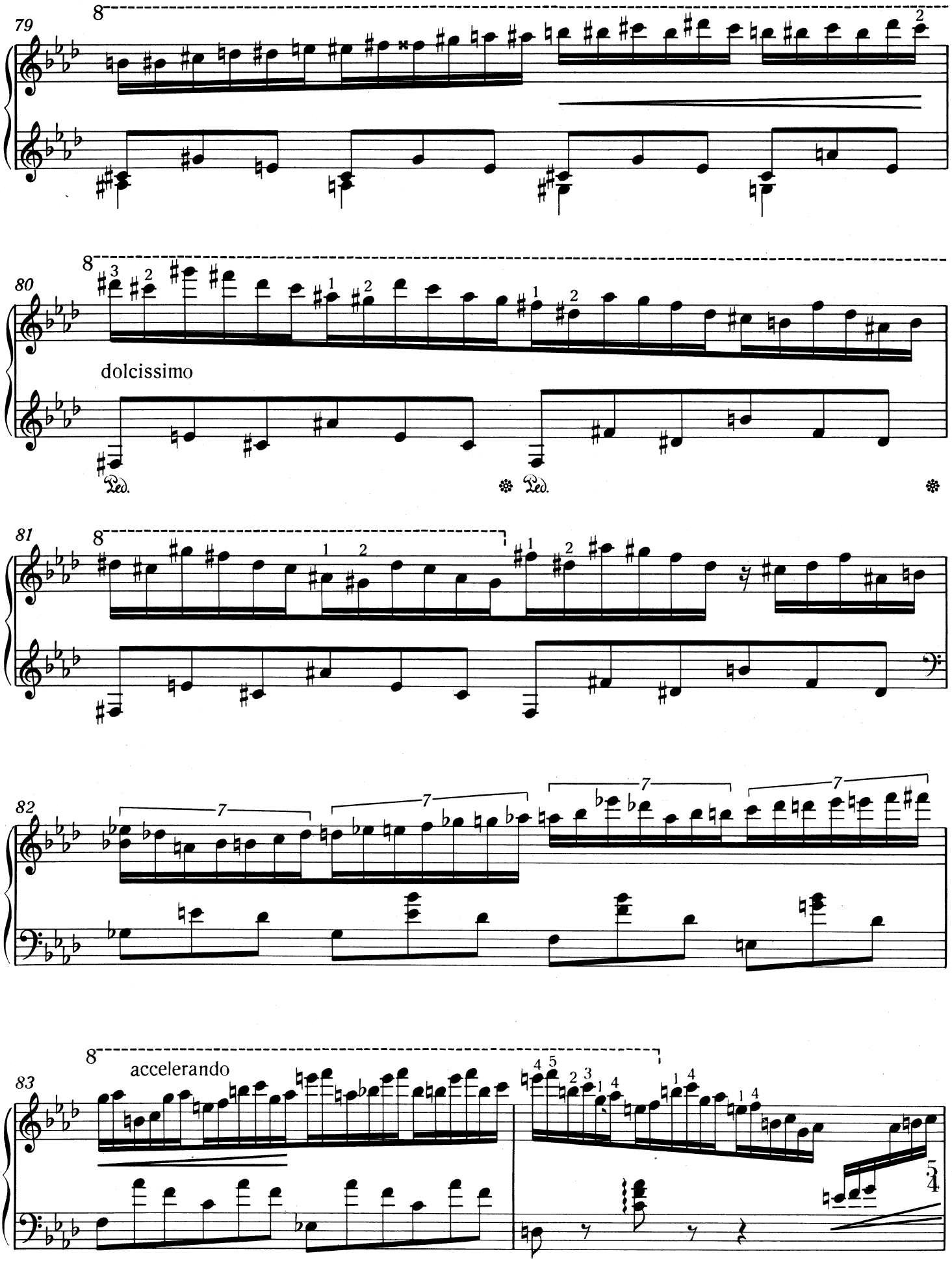


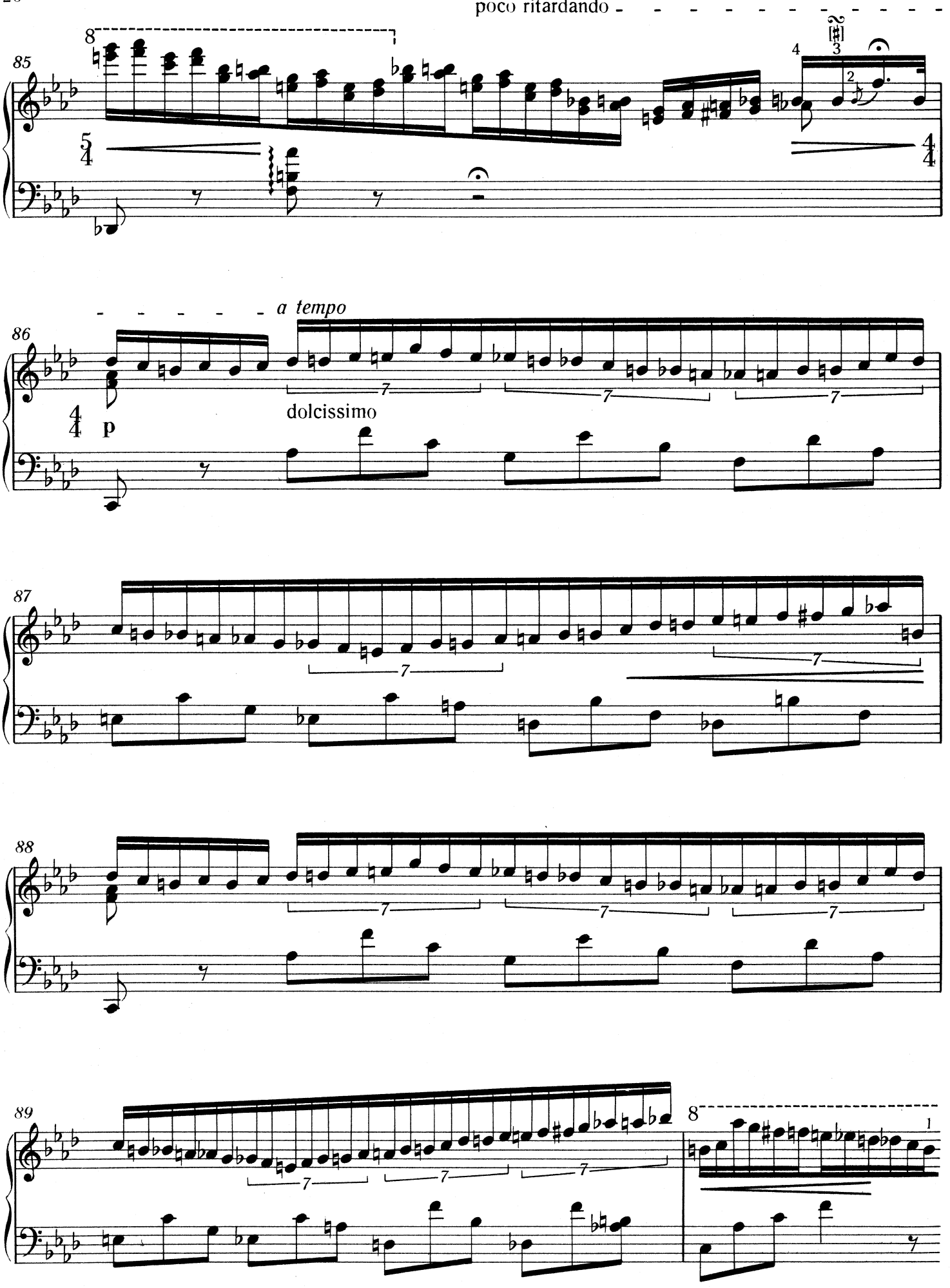
* Der von uns vorgeschlagene Fingersatz ermöglicht das Liegenbleiben des gemeinsamen Tones b in der linken Hand.

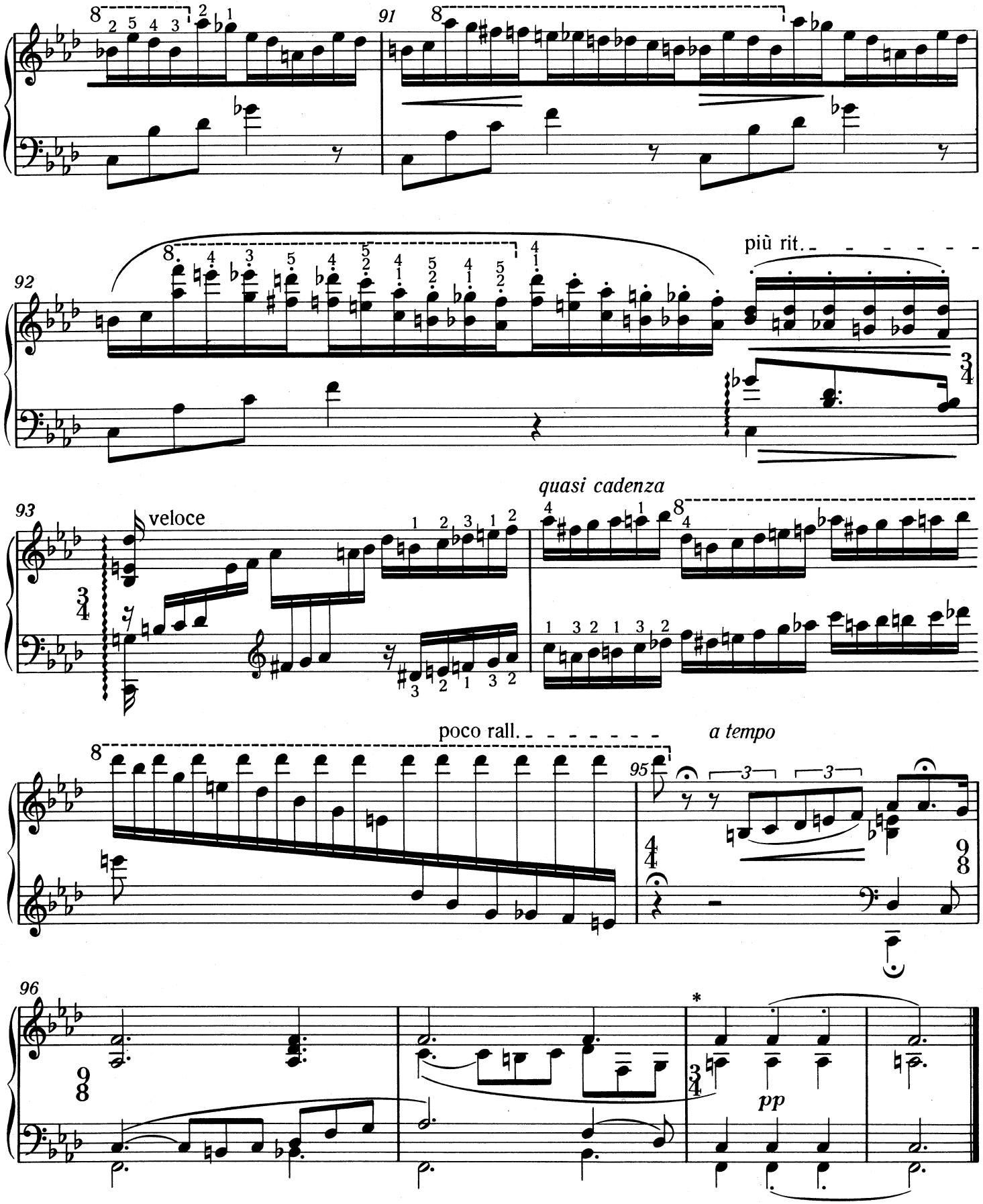
* The fingering suggested by the editors enables the player to hold the B flat in the left hand.


65
66
string.
rfz
rfz
67
68
ff
fff
70
presto
sf
accel.
rinforz.


72
8
74
m.d.
dim.
75
8
dolcissimo egualmente
76
8
6
77
6
78
6
simile
8


79
80
dolcissimo
81
82
83
accelerando

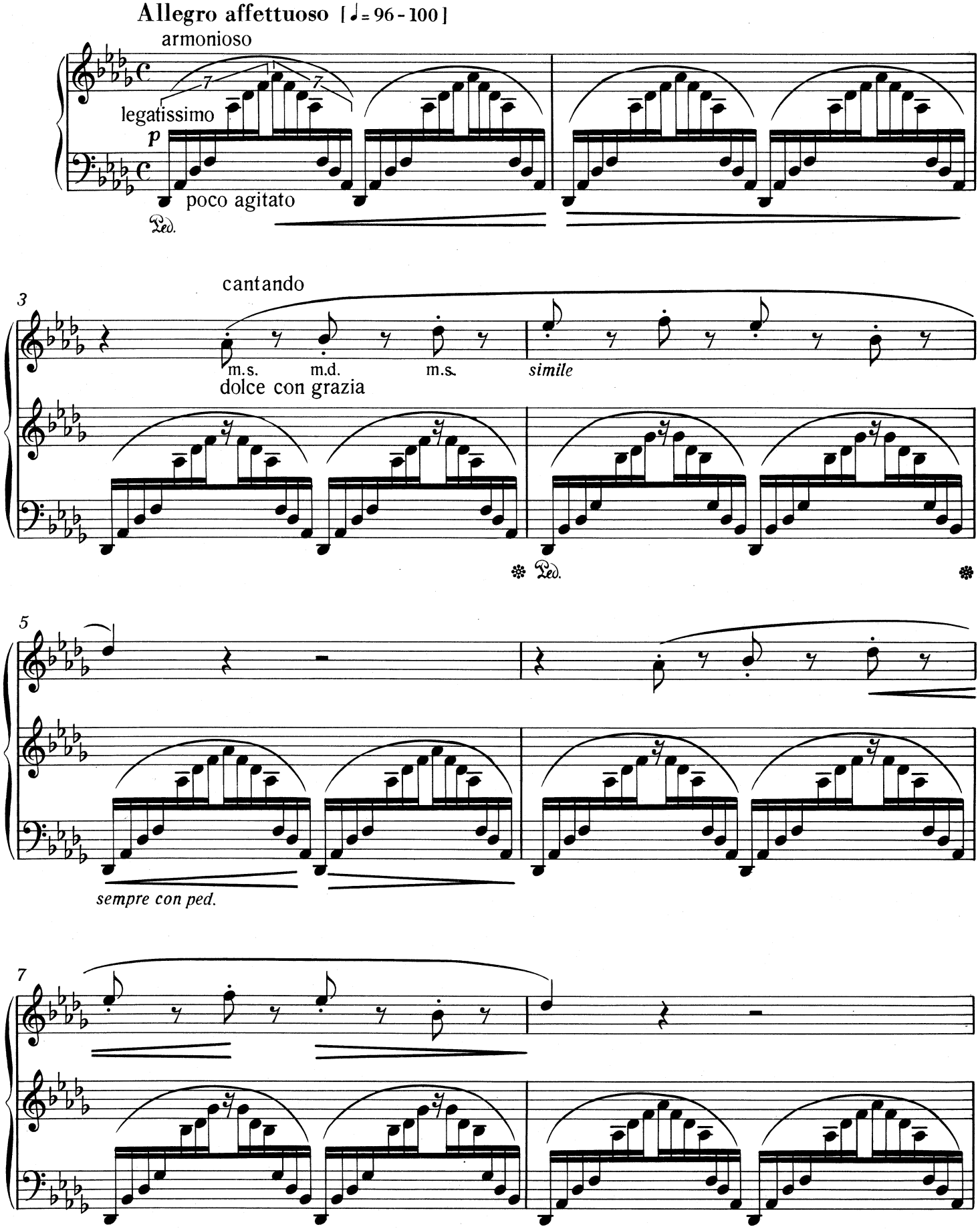

poco ritardando
8
85
5/4
4/4
a tempo
86
4/4
p
dolcissimo
7
87
88
89
8
1

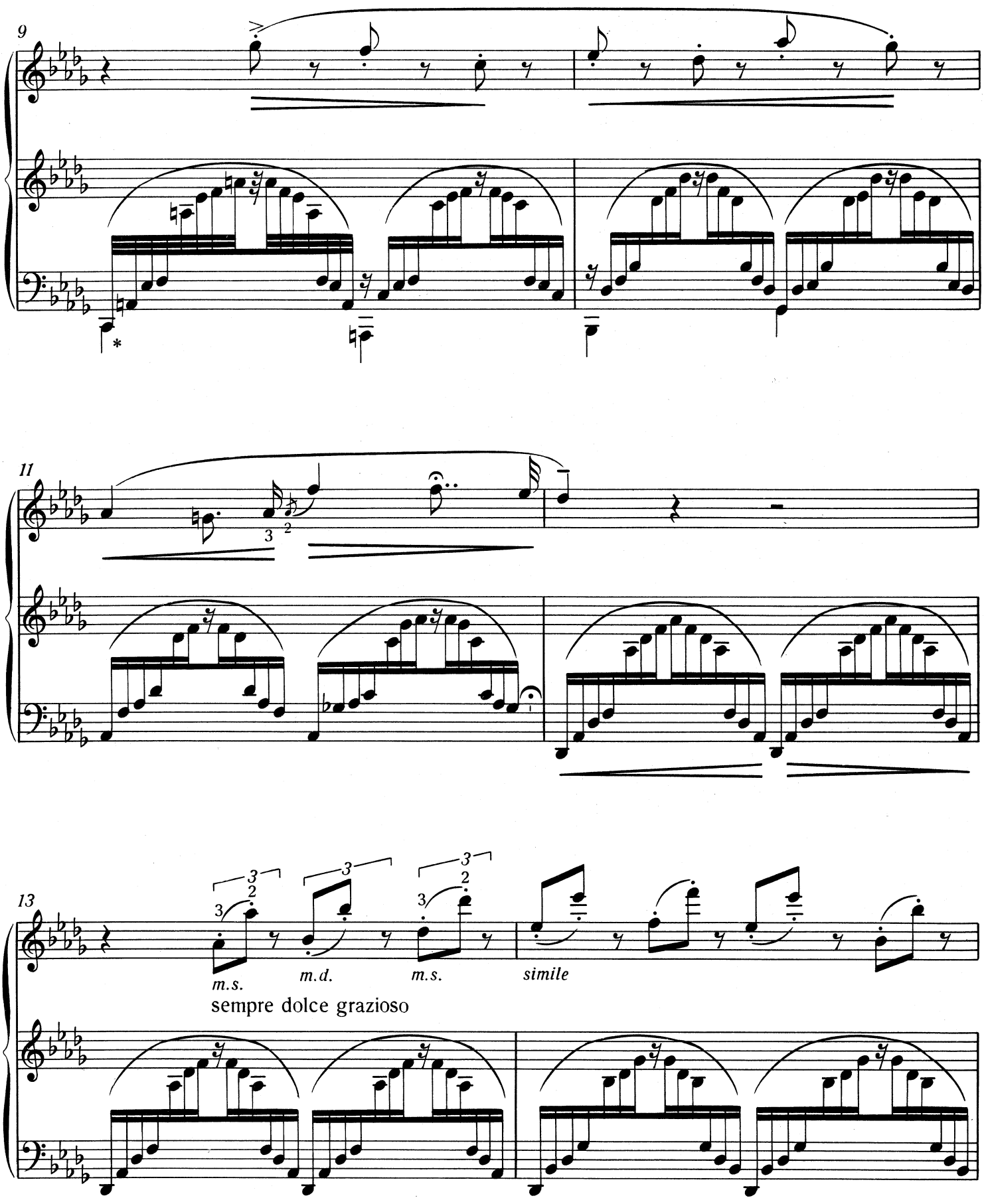


* Die Zeitdauer eines Viertels im 3/4 Takt entspricht derjenigen eines punktierten Viertels im vorherigen 9/8 Takt. Eine metrische Änderung ist also nicht beabsichtigt.

* The duration of a crotchet in 3/4 time corresponds to that of a dotted crotchet in the preceding 9/8 time. No metrical change is therefore intended.

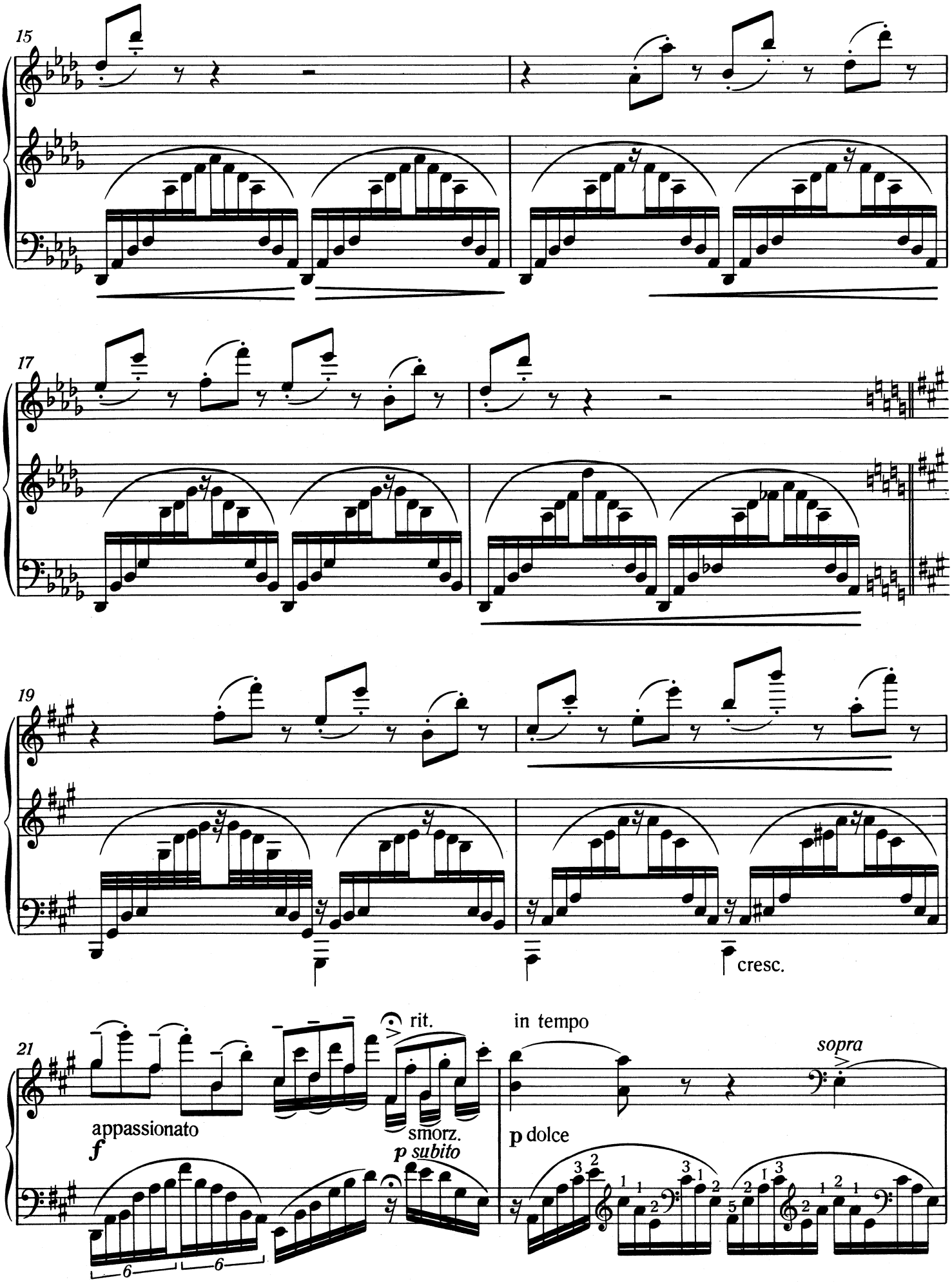
3. (UN SOSPIRO)

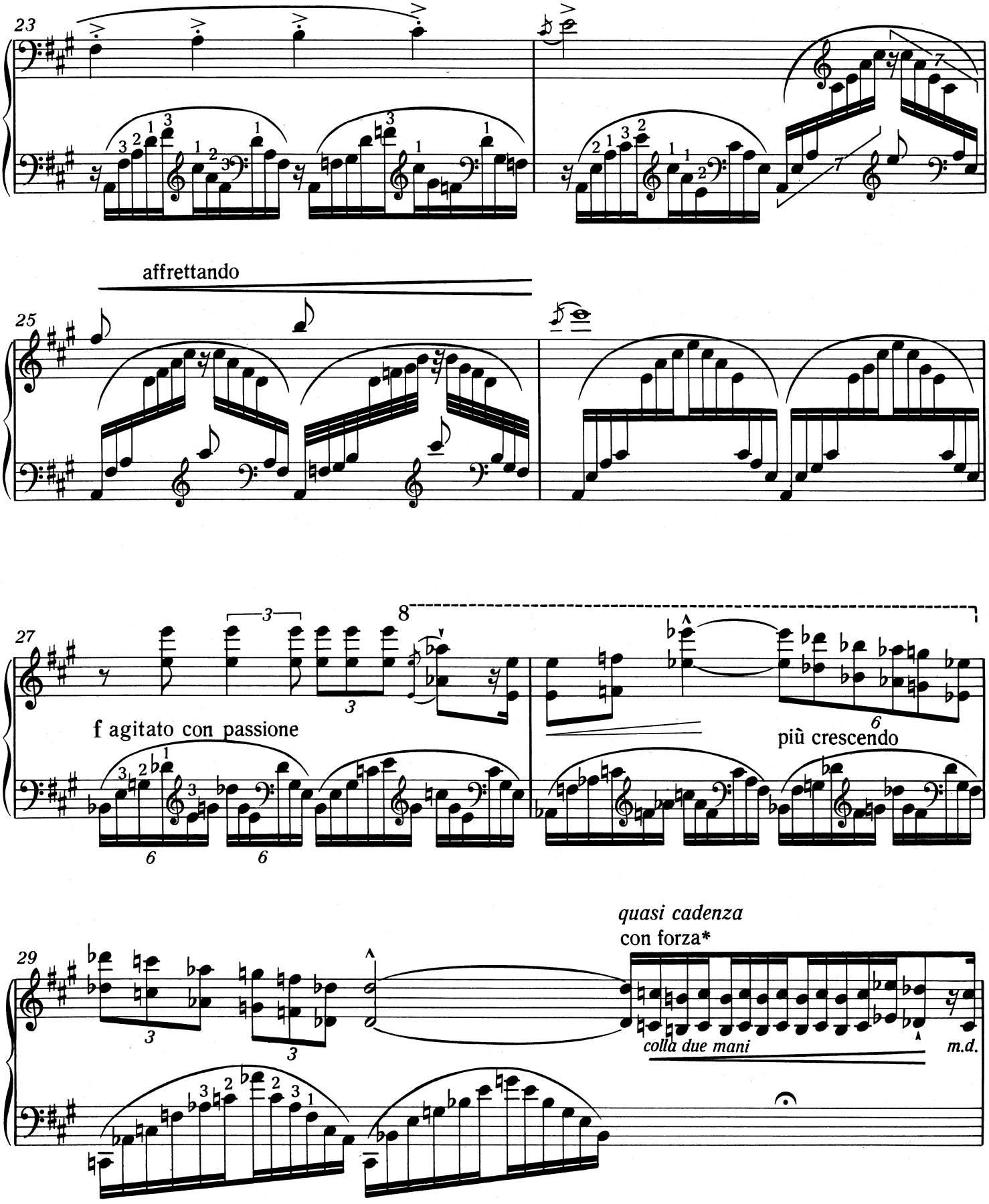

Allegro affettuoso [♩= 96 - 100]
armonioso
legatissimo
p
poco agitato
Ped.
3
cantando
m.s.
m.d.
m.s.
simile
dolce con grazia
Ped.
5
sempre con ped.
7



* „Die modulierenden Bässe... sind sämtlich zu dehnen...; hierzu Pedal... zu jedem Basston für die Dauer der Passage." (L–P)

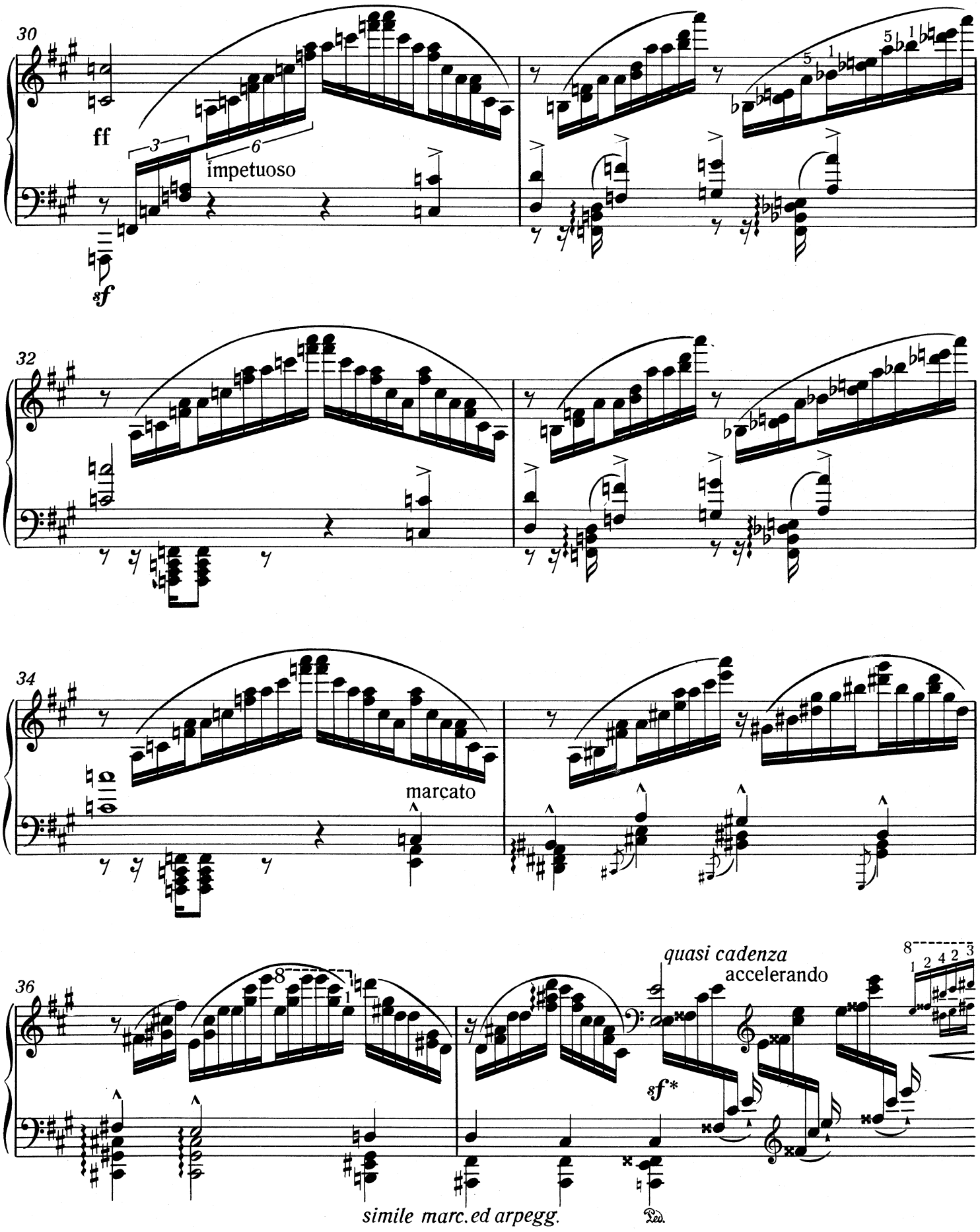
* "Modulating bass-parts... should always be broadened...; accordingly use the pedal... for every bass note for the duration of the passage." (L–P)


15
17
19
cresc.
21
appassionato
f
rit.
smorz.
p subito
in tempo
p dolce
sopra
6
6



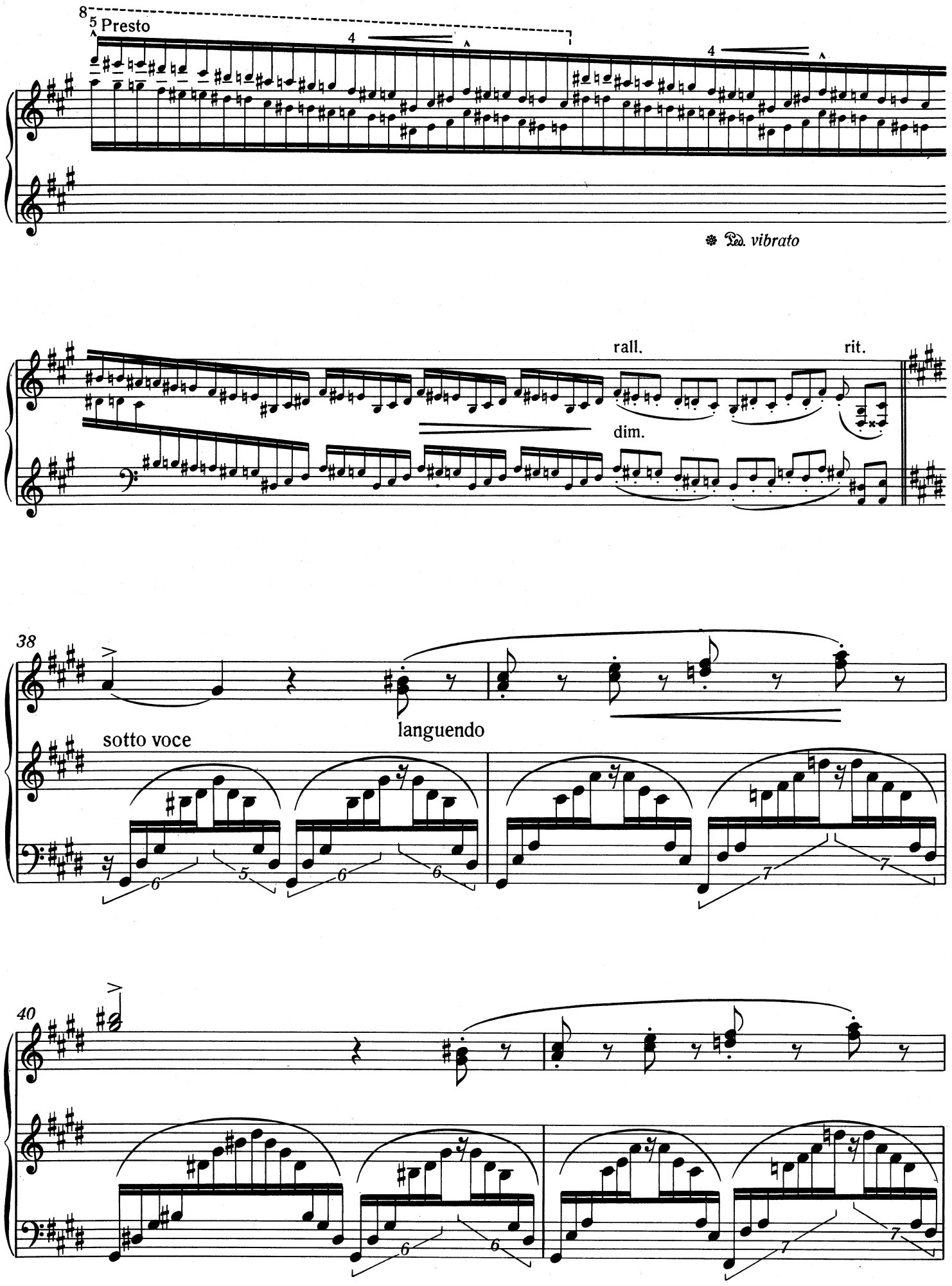
* „Der *trillo* sei frei und pulsierend. Händen, deren Spannung der vorgeschriebenen Ausführung widerstrebte, empfahl der Meister *martellato* – Ausführung." (L–P)

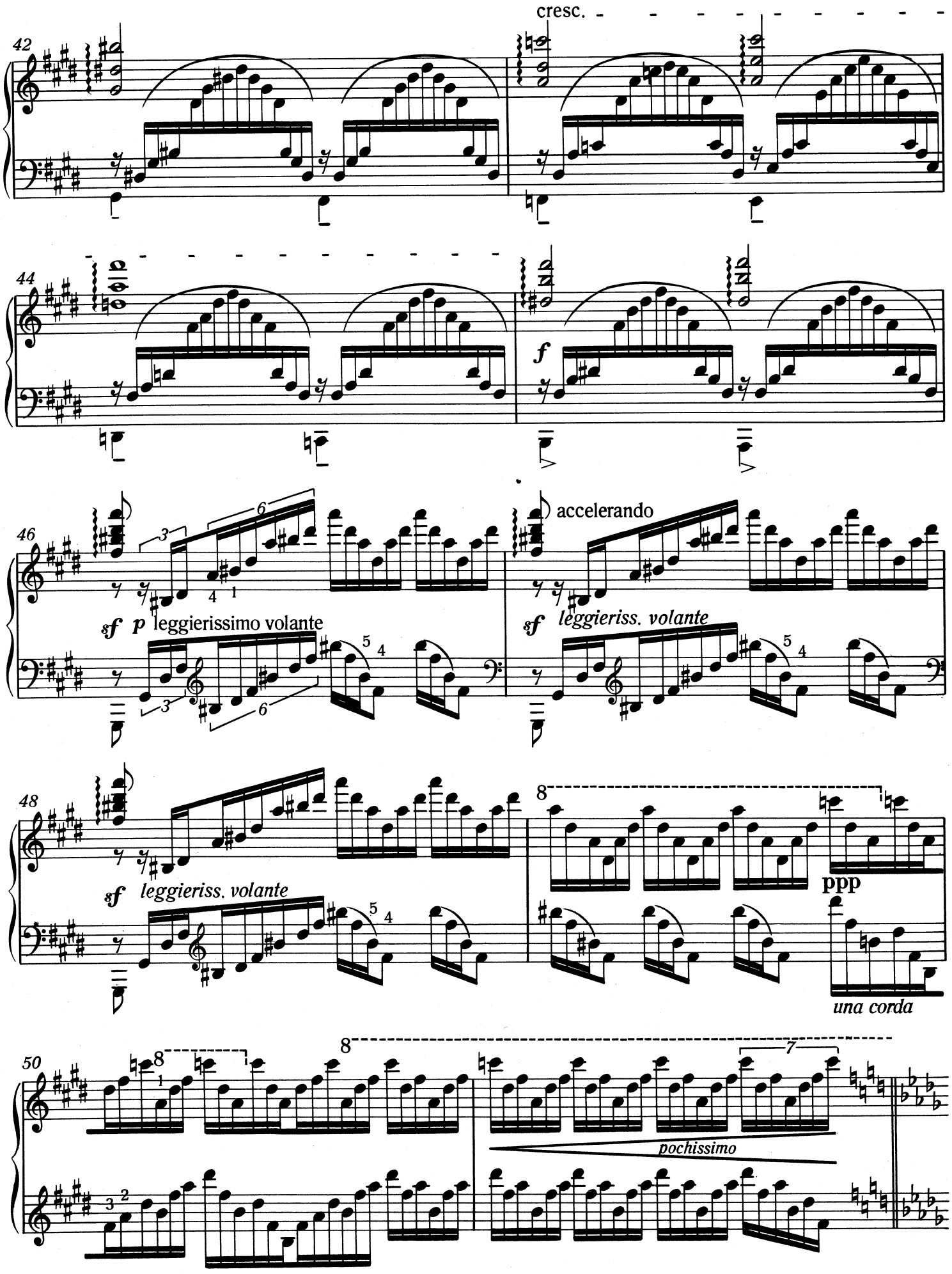
* "The *trill* should be free and pulsating. For hands which cannot achieve the span required for the prescribed manner of performance the master recommended the use of *martellato*." (L–P)

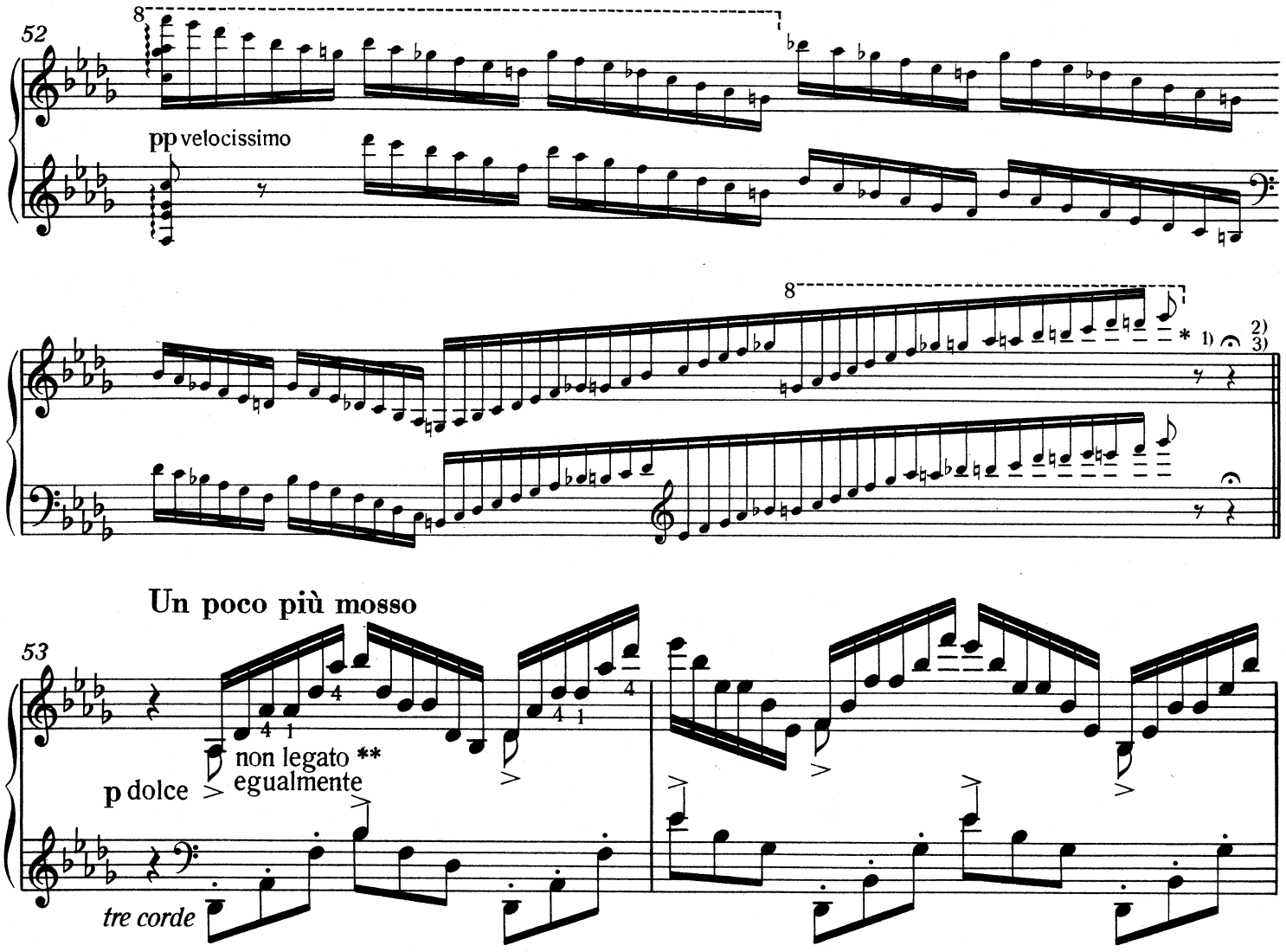


* „Das A (Orgelpunkt) des dritten Viertels sei *sfz*, und hafte im Ohre des Spielers bis zu seiner Ablösung eine Oktave höher." (L–P)

* "The A (pedal-point) of the third crotchet should be played *sfz* and should remain in the ear of the performer until it is replaced by the higher octave at the end of the cadenza." (L–P)

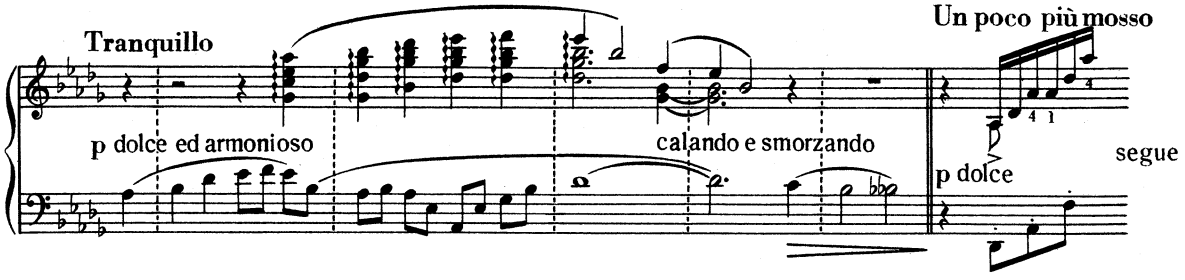

8
5
Presto
4
4
Ped. vibrato
rall.
rit.
dim.
38
sotto voce
languendo
40


cresc.
42
44
f
46
sf p leggierissimo volante
accelerando
sf leggieriss. volante
48
sf leggieriss. volante
ppp
una corda
50
pochissimo



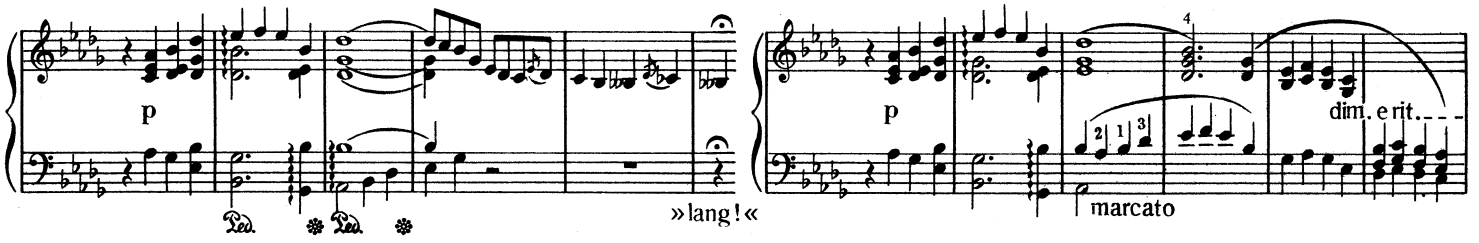
* Varianten zur Erweiterung der Kadenz:
1) für Professor Henrik Gobbi (aufgrund einer freundlichen Mitteilung Herrn Sándor Reschofskys):

* Variations for the extension of the cadenza:
1) for Professor Henrik Gobbi (kindly supplied by Sándor Reschofsky):



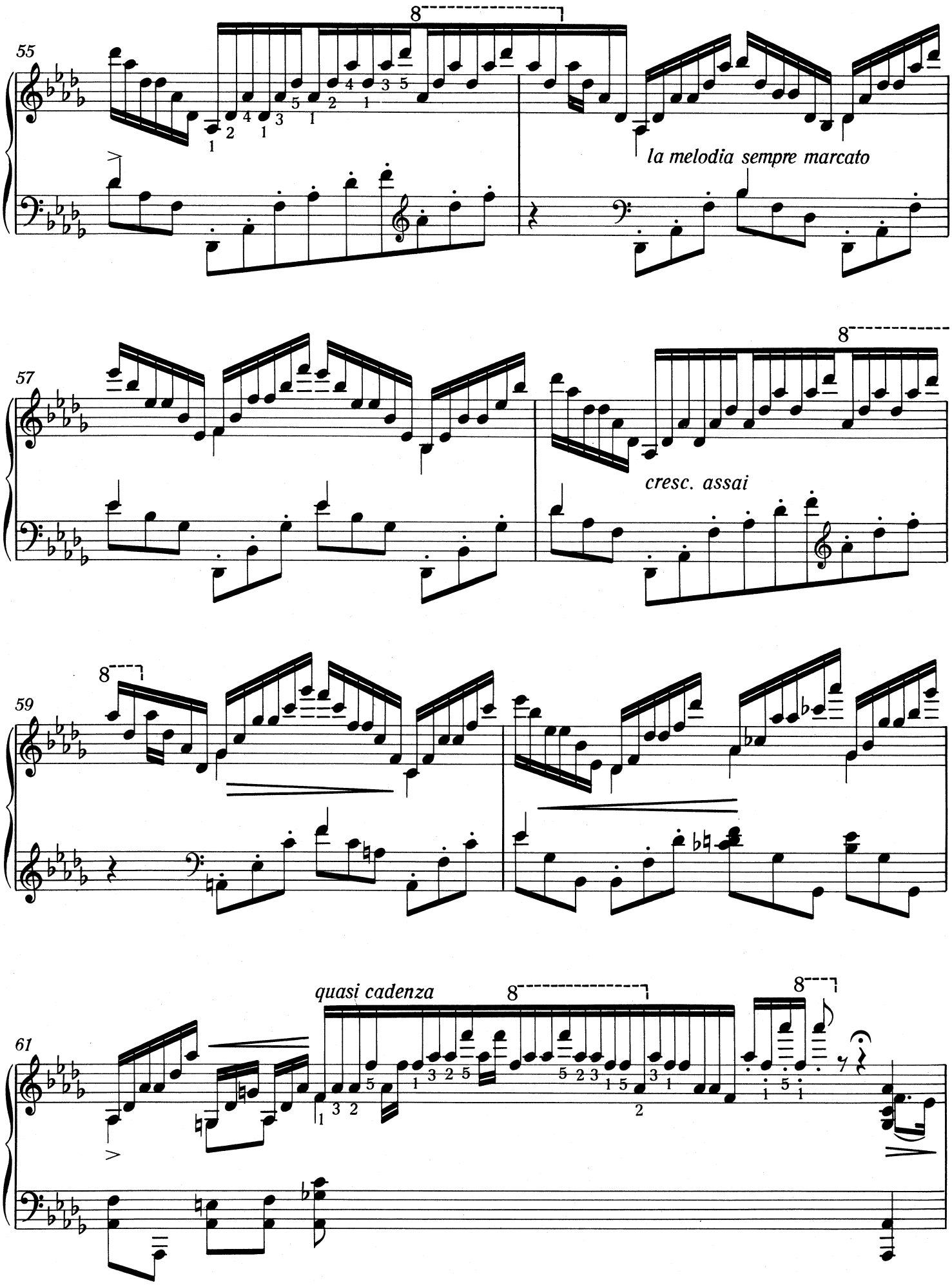
2) für Auguste Rennebaum 1875 (L–P):
2) for Auguste Rennebaum in 1875 (L–P):

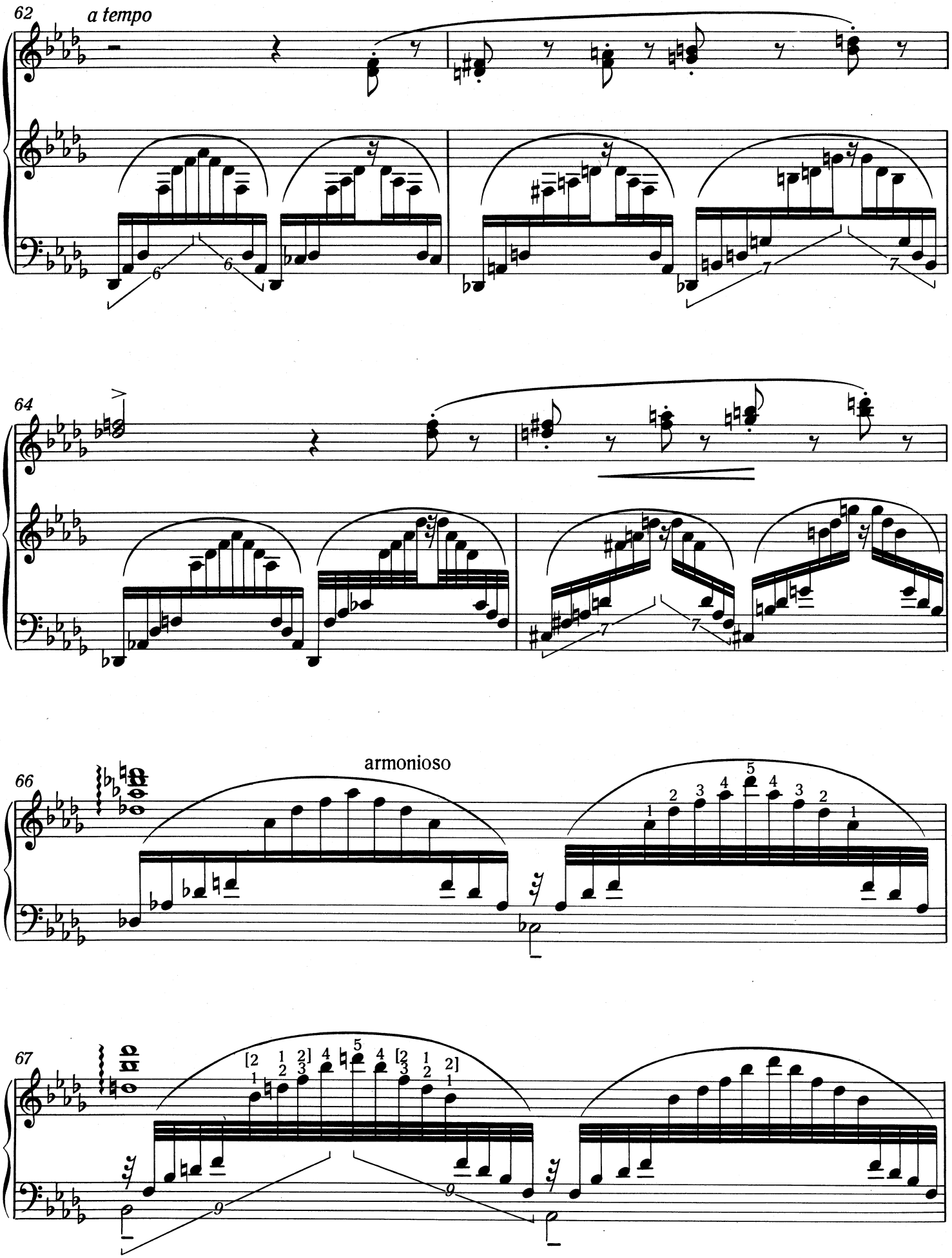
3) für Lina Schmalhausen 1885 (L–P):
3) for Lina Schmalhausen in 1885 (L–P):

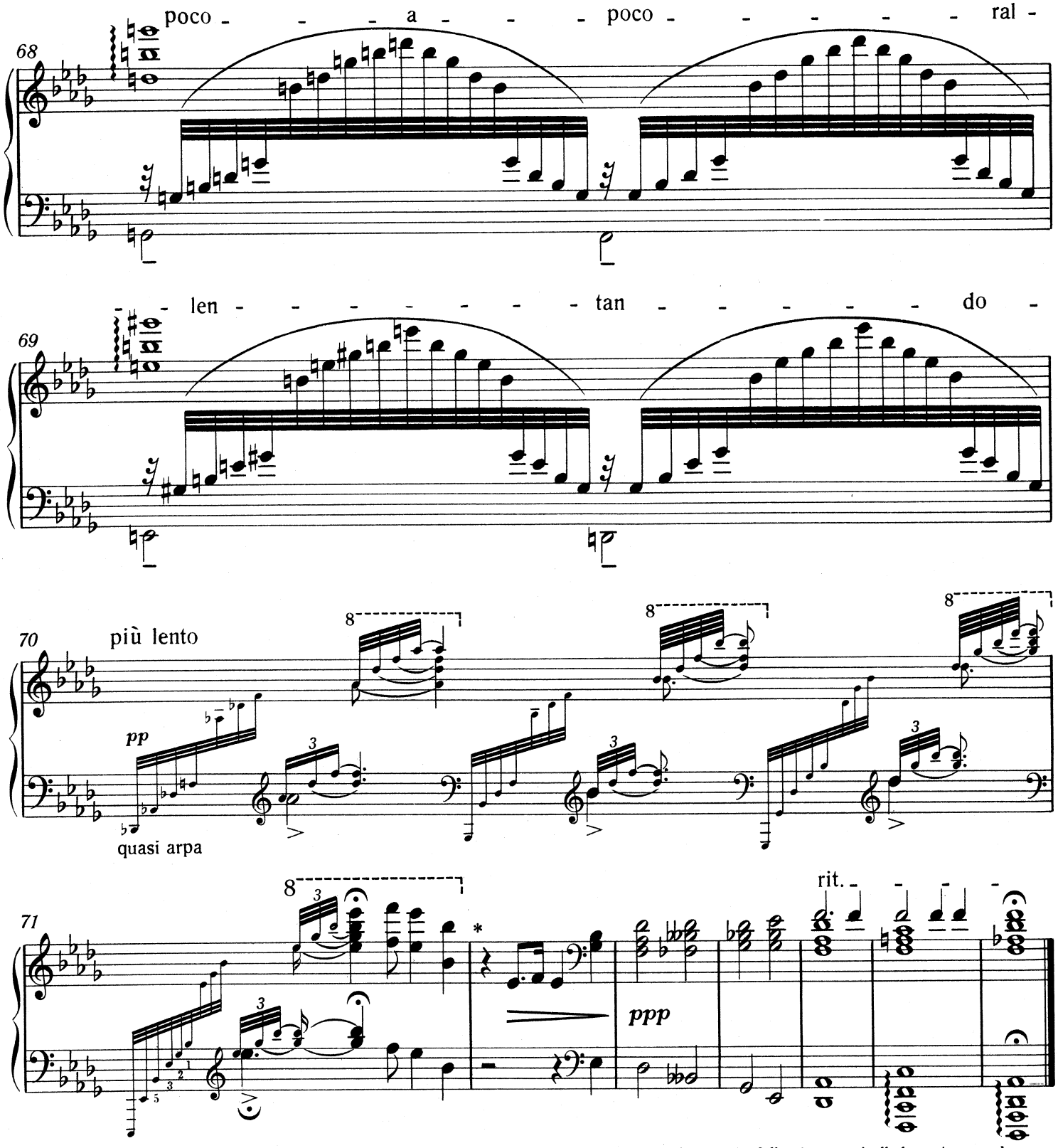


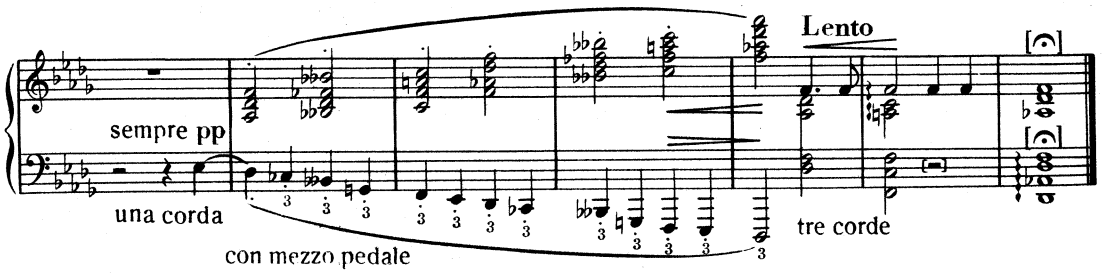
** Melodiestimme – ungeachtet der realen Notenwerte – nachklingen lassen (vgl. T. 56/57).

** The melodic voice should, despite the actual note-values, be allowed time to expand (cf. bars 56/57).


55
8
la melodia sempre marcato
57
8
cresc. assai
59
8
61
quasi cadenza
8
8


62
a tempo
64
armonioso
66
67



* „Liszt notierte... noch folgenden »mystisch-schwebenden« Schluß mit großen Dreiklängen auf der abwärtssteigenden grossen Sechston – Skala...: der *ad lib.* an Stelle des Textschlusses zu setzen wäre:" (L–P)

* "Liszt also wrote down... the following mystically hovering conclusion with major triads on each of the six degrees of the descending whole-tone scale... to be performed *ad lib.* in place of the conclusion in the principal text:" (L–P)