

3. (UN SOSPIRO)

Allegro affettuoso [♩ = 96 - 100] *

armonioso

legatissimo *p*

poco agitato

ped.

cantando

3

m.s. m.d. m.s. simile

dolce con grazia

5

sempre con ped.

7

* Metronom-Bezeichnung laut L-P.

* Metronome marks according to L-P.

9

11

13

m.s. *m.d.* *m.s.* *simile*

sempre dolce grazioso

* „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

Measures 15-16 of a musical score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a complex arpeggiated accompaniment with many beamed notes. The key signature has three flats (B-flat, E-flat, A-flat).

17

Measures 17-18. The right hand continues the melodic line, and the left hand maintains the arpeggiated texture. The key signature remains three flats.

19

Measures 19-20. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The right hand has a melodic line, and the left hand has an arpeggiated accompaniment. A *cresc.* (crescendo) marking is present at the end of measure 20.

21

Measures 21-24. Measure 21 is marked *appassionato* and *f*. Measure 22 has a *rit.* (ritardando) marking. Measure 23 is marked *smorz. p subito* (diminuendo, piano subito). Measure 24 is marked *in tempo* and *p dolce*. The right hand has a melodic line, and the left hand has an arpeggiated accompaniment. The key signature is three sharps. Fingerings are indicated with numbers 1-5. A *sopra* (soprano) marking is present above the right hand in measure 24. A first ending bracket labeled [1] is shown at the end of measure 24.

23

affrettando

25

27

f agitato con passione

più crescendo

29

*quasi cadenza con forza**

colla due mani

m.d.

* „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)

30

ff

impetuoso

3 6

32

34

marcato

36

quasi cadenza
accelerando

*sf**

simile marc.ed arpegg.

8 1 2 4 2 3

* „Das A (Orgelpunkt) des dritten Viertels sei *sfz*, und haften 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 ³ Presto 1 4 (4) 4

vib.

543923

rall. rit.

dim.

38

sotto voce languendo

40

cresc. - - - - -

42

44

46

accelerando

sf p *leggerissimo volante*

sf *leggeriss. volante*

48

sf *leggeriss. volante*

ppp

una corda

50

pochissimo

52

pp velocissimo

Un poco più mosso

53

p dolce *non legato***
egualmente

tre corde

* 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);

Tranquillo

p dolce ed armonioso

calando e smorzando

Un poco più mosso

p dolce *segue*

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);

p

» lang! «

marcato

dim. e rit.---

** 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

la melodia sempre marcato

57

cresc. assai

59

quasi cadenza

61

quasi cadenza

62 *a tempo*

Measures 62-65 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). Measure 62 features a melodic line in the right hand with eighth notes and a whole note, and a bass line with sixteenth notes. Measures 63-65 show a complex texture with multiple voices in both hands, including arpeggiated figures and sustained notes. Fingering numbers 6 and 7 are indicated in the bass line.

64

Measures 64-65 of a musical score. Measure 64 continues the melodic and harmonic development. Measure 65 features a melodic line in the right hand and a bass line with arpeggiated figures. Fingering numbers 7 and 7 are indicated in the bass line.

66

armonioso

Measures 66-67 of a musical score. Measure 66 features a melodic line in the right hand and a bass line with arpeggiated figures. Measure 67 features a melodic line in the right hand and a bass line with arpeggiated figures. Fingering numbers 1, 2, 3, 4, 5, 4, 3, 2, 1 are indicated in the right hand.

67

Measures 67-68 of a musical score. Measure 67 features a melodic line in the right hand and a bass line with arpeggiated figures. Measure 68 features a melodic line in the right hand and a bass line with arpeggiated figures. Fingering numbers [2], 1, 2, 3, 4, 5, 4, 3, [2], 1, 2, 1 are indicated in the right hand.

poco - - a - - - poco - - - - - ral -

68

len - - - - - tan - - - - - do -

69

70 più lento

pp

quasi arpa

71

rit.

ppp

* „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)

Lento

sempre pp

una corda

con mezzo pedale

tre corde