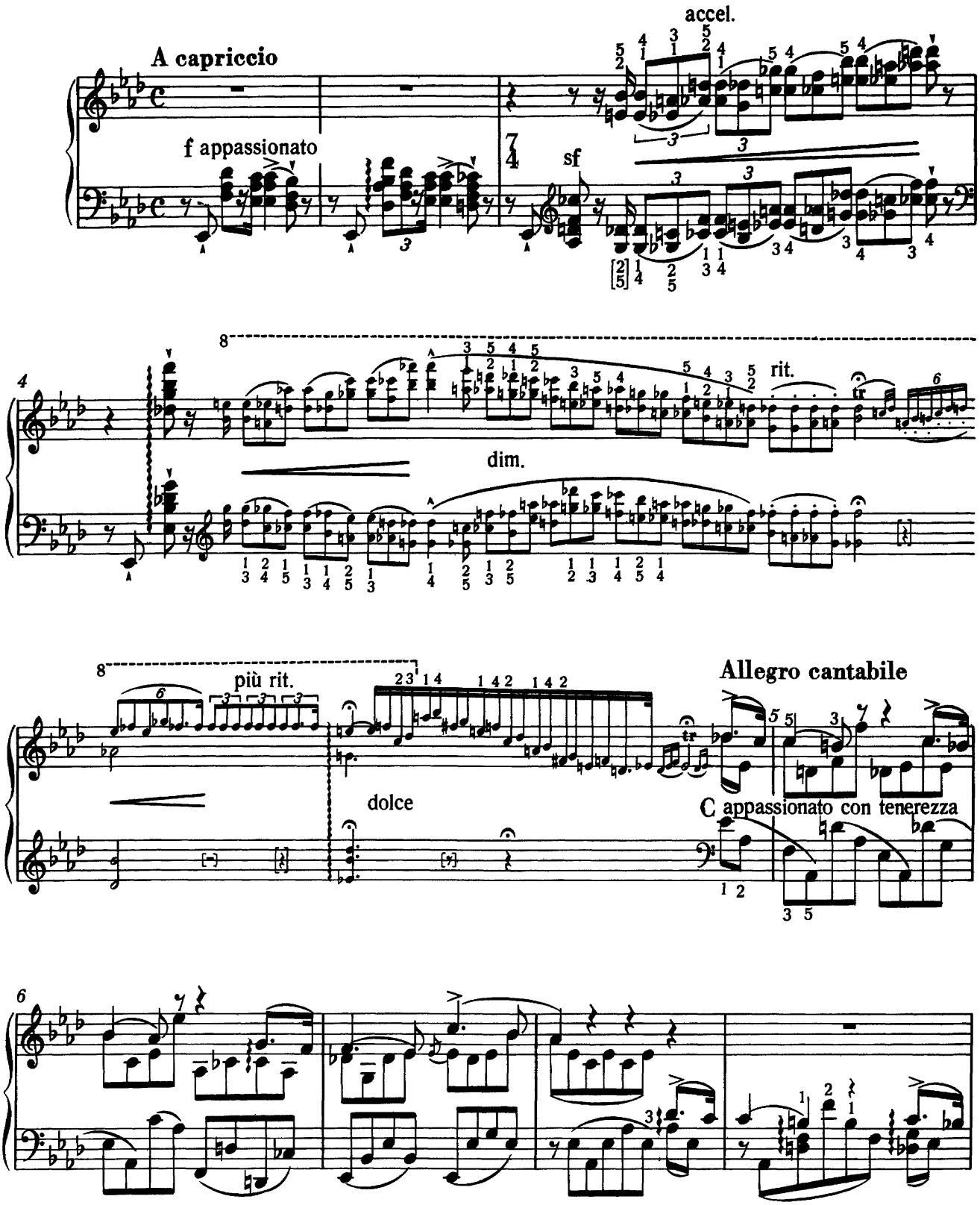
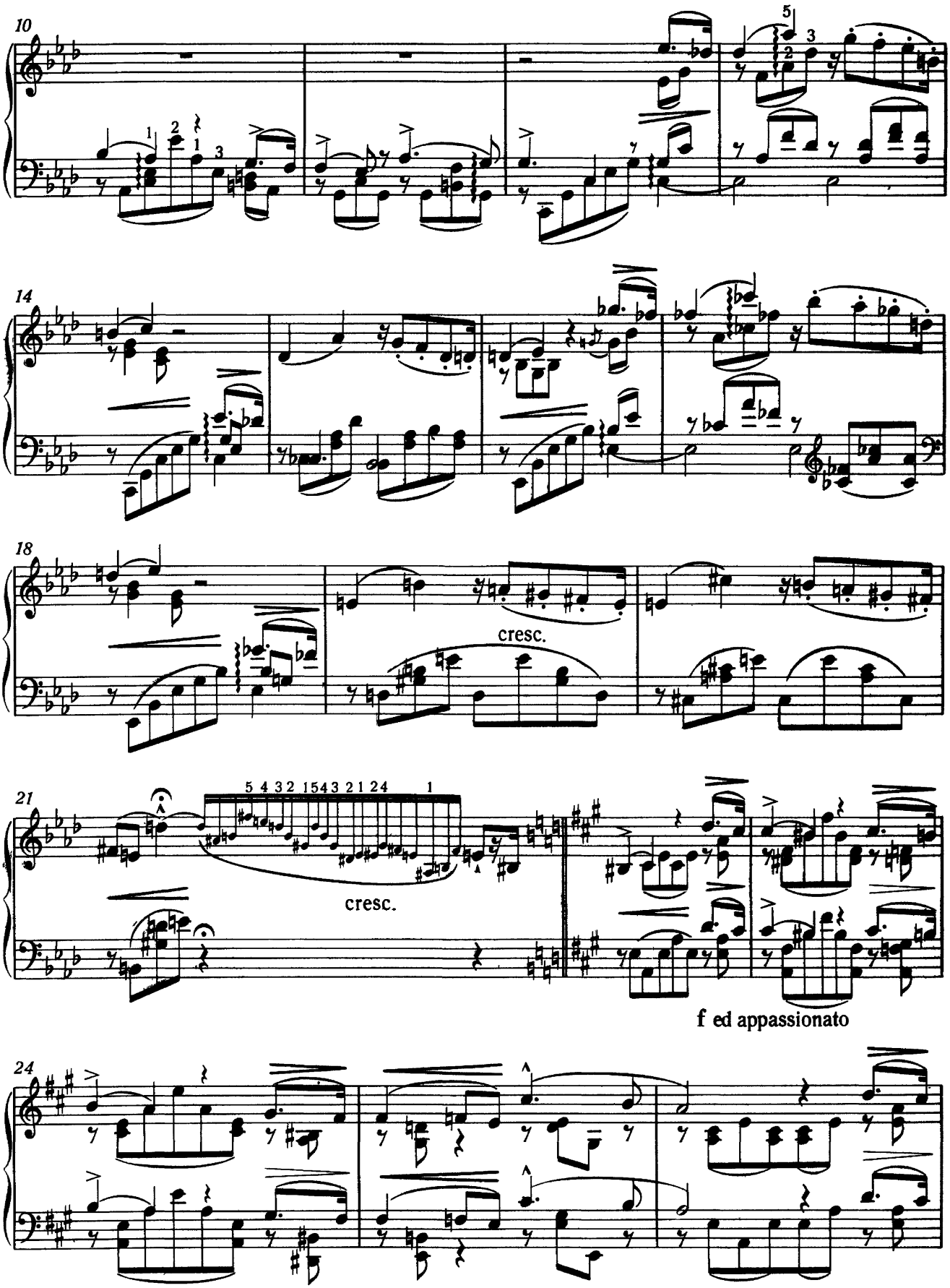
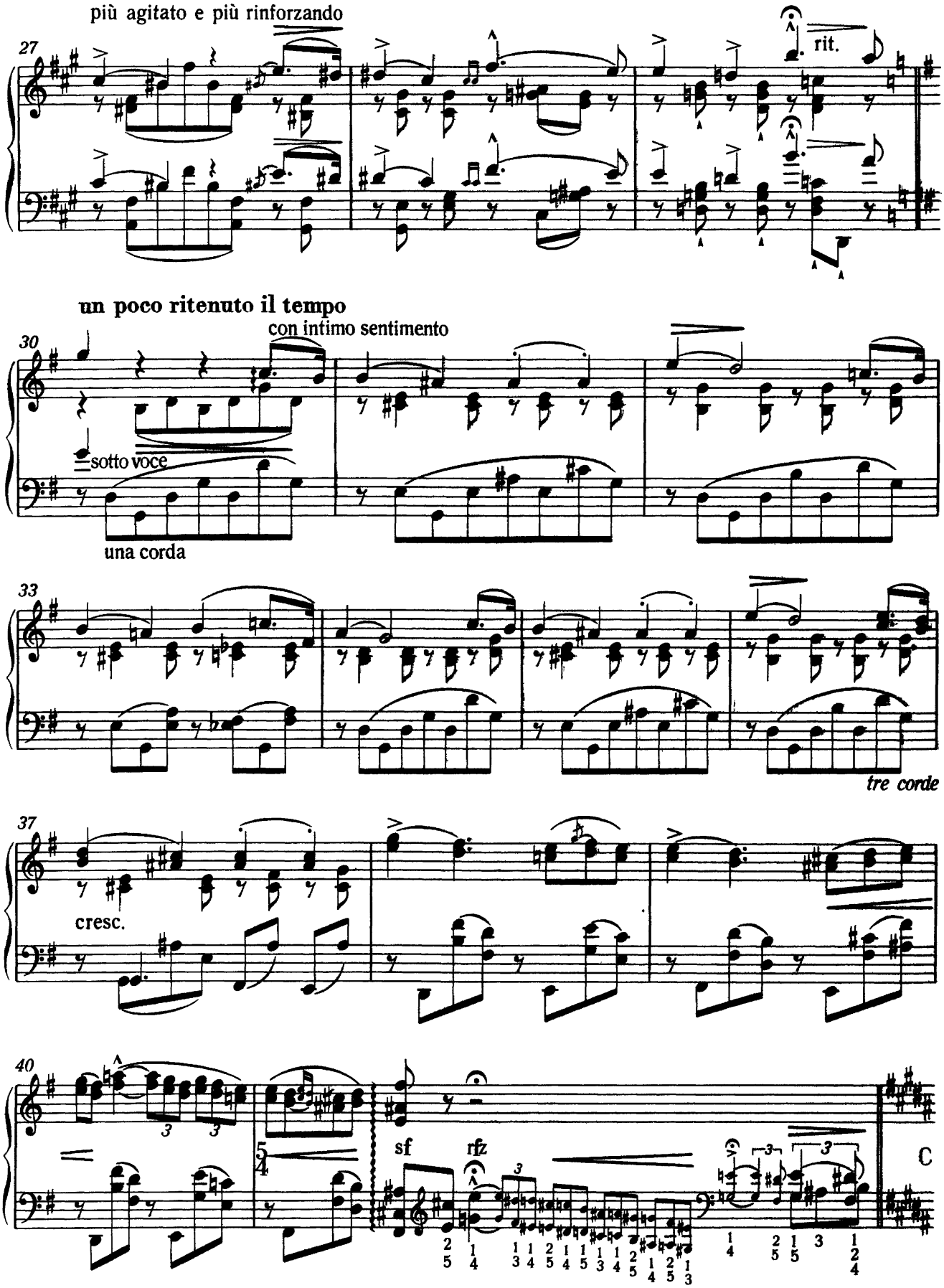
à E. Liszt

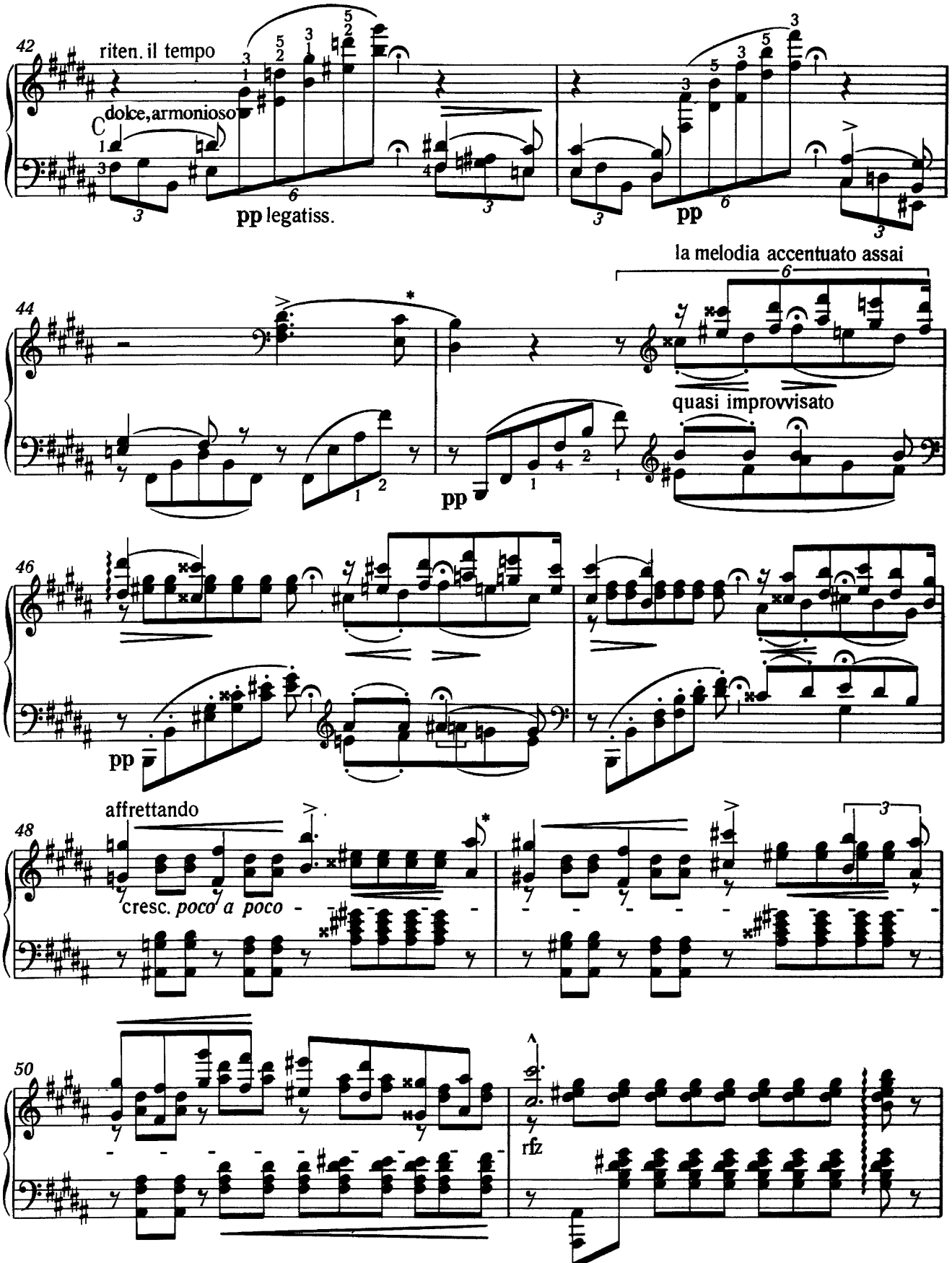
TROIS ETUDES DE CONCERT
TROIS CAPRICES POETIQUES

1. (IL LAMENTO)



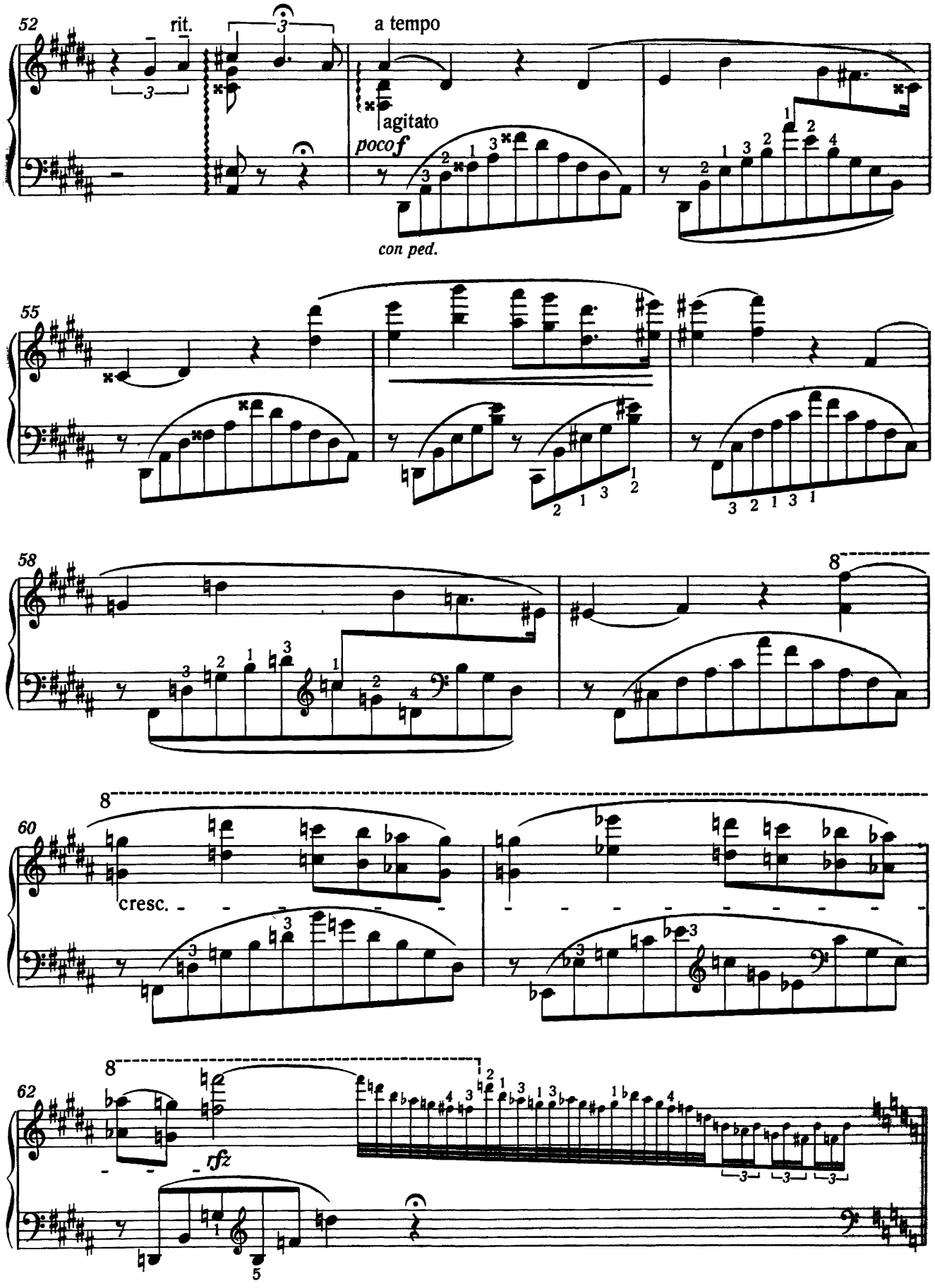

10
14
18
cresc.
21
5 4 3 2 1 5 4 3 2 1 2 4 1
cresc.
f ed appassionato
24

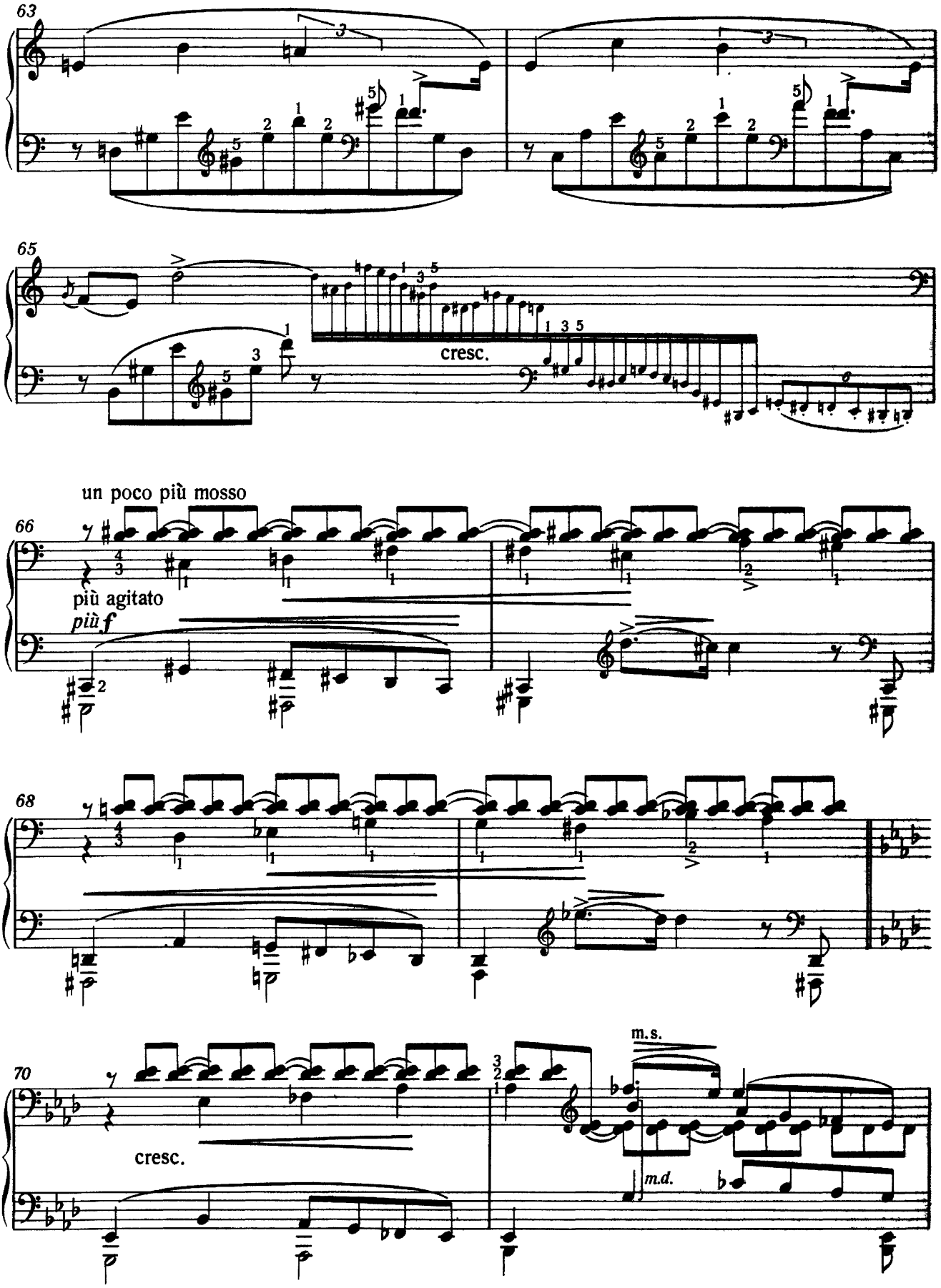

più agitato e più rinforzando
27
rit.
un poco ritenuto il tempo
con intimo sentimento
30
sotto voce
una corda
33
tre corde
37
cresc.
40
sf
rfz
C

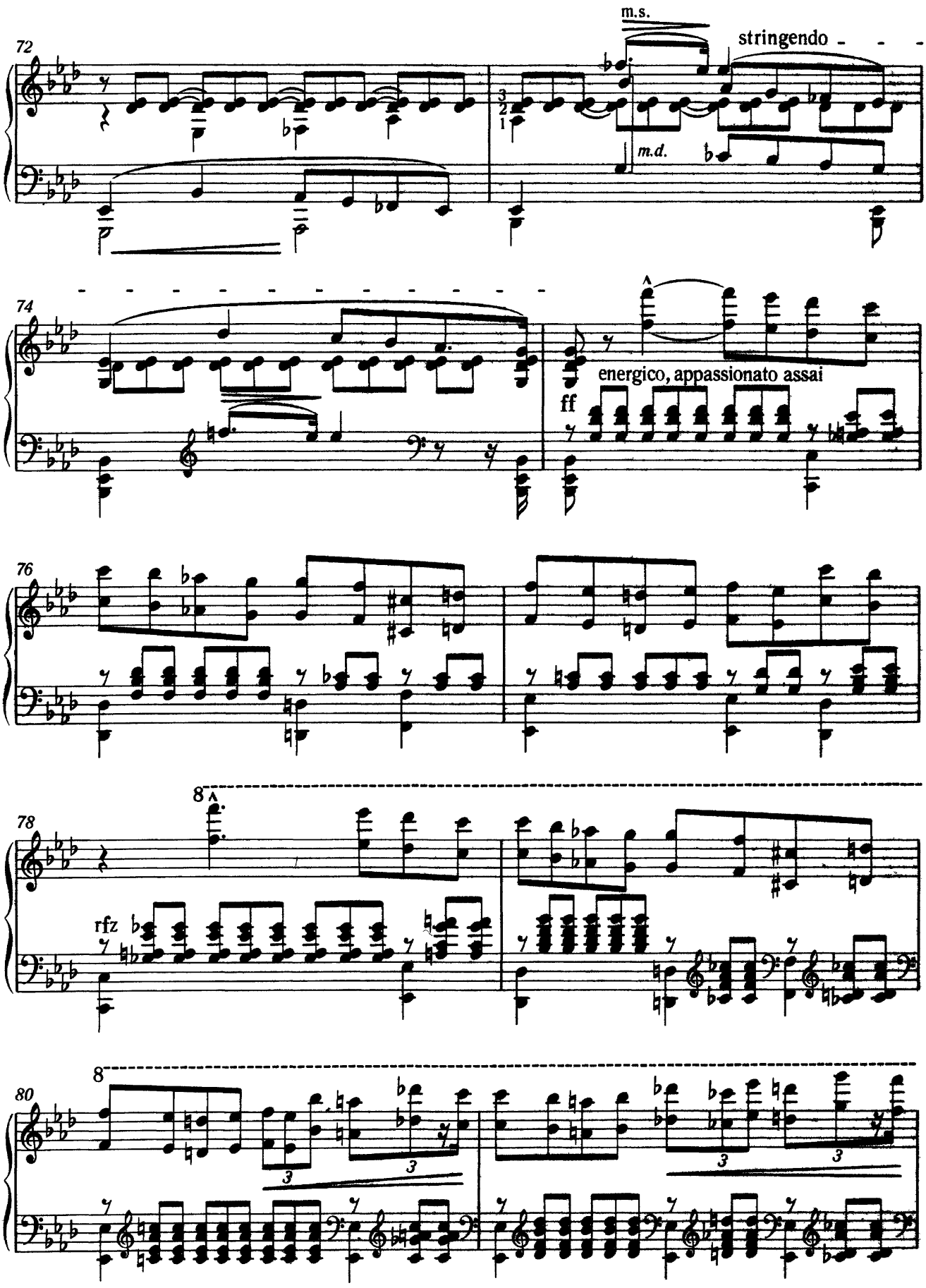


* An beiden Stellen ist die starre Einhaltung des Rhythmus ♩.♪ zu vermeiden. In diesem Abschnitt erfordern sowohl der triolische Themenanfang als auch die Begleitung die Ausführung: ♩♩♪

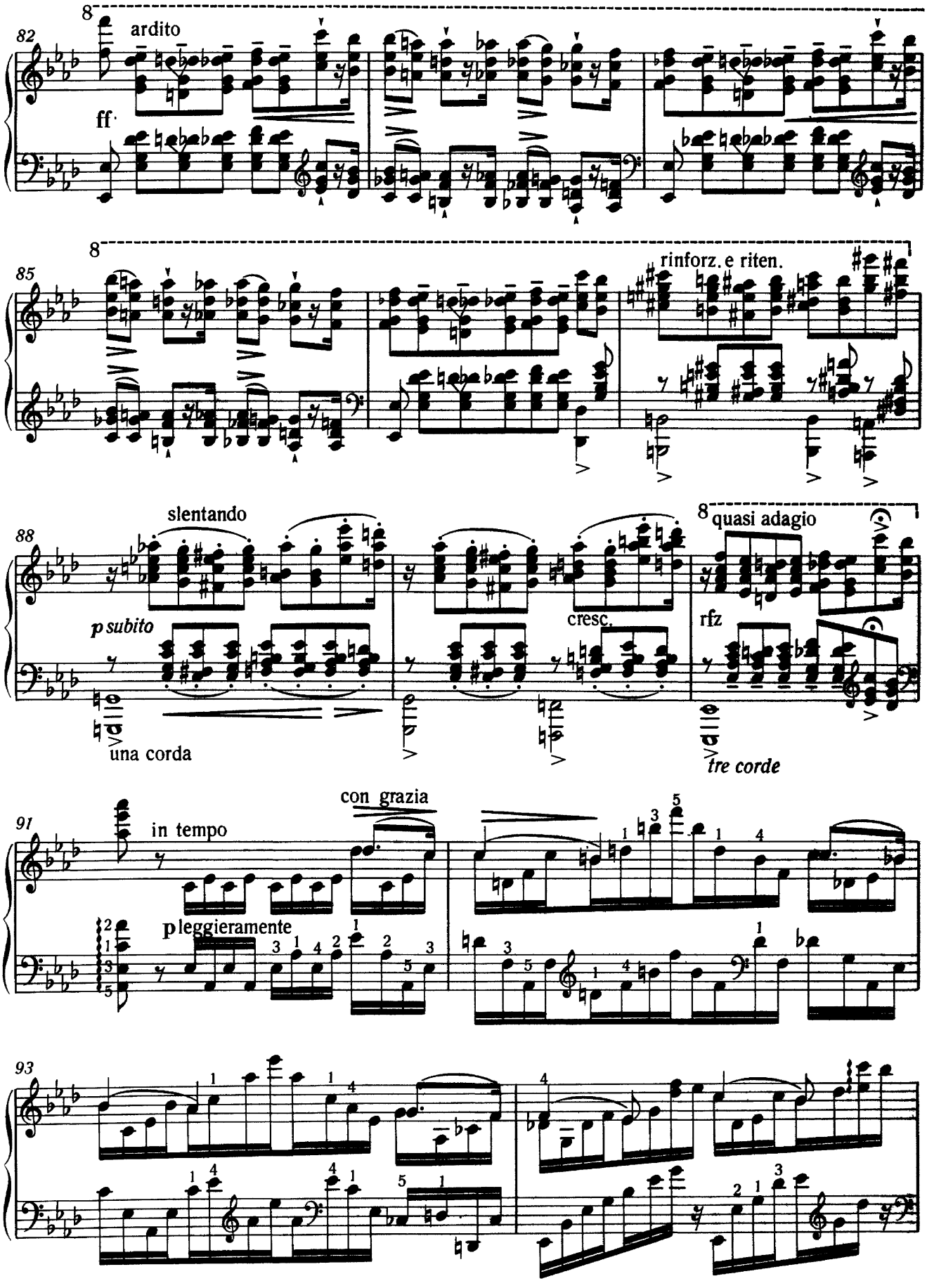
* In both these places strict adherence to the rhythm ♩. ♪ should be avoided. In view both of the initial triplet of the theme and also of the constantly flowing motion of the accompaniment, the rhythm mentioned above should be transformed into ♩♩♪

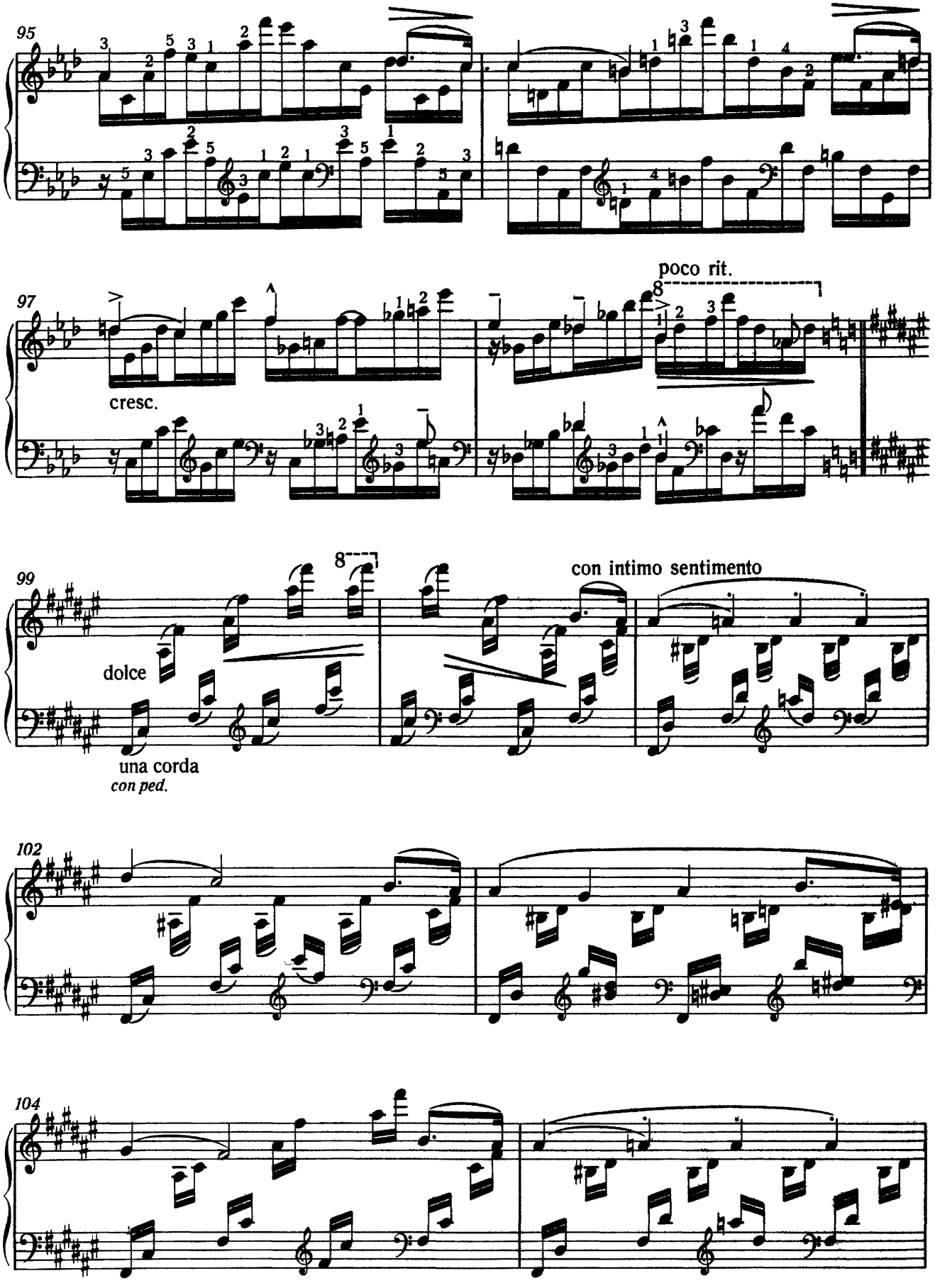

52
rit.
a tempo
agitato
poco f
con ped.
55
58
8
60
8
cresc.
62
8
rfz

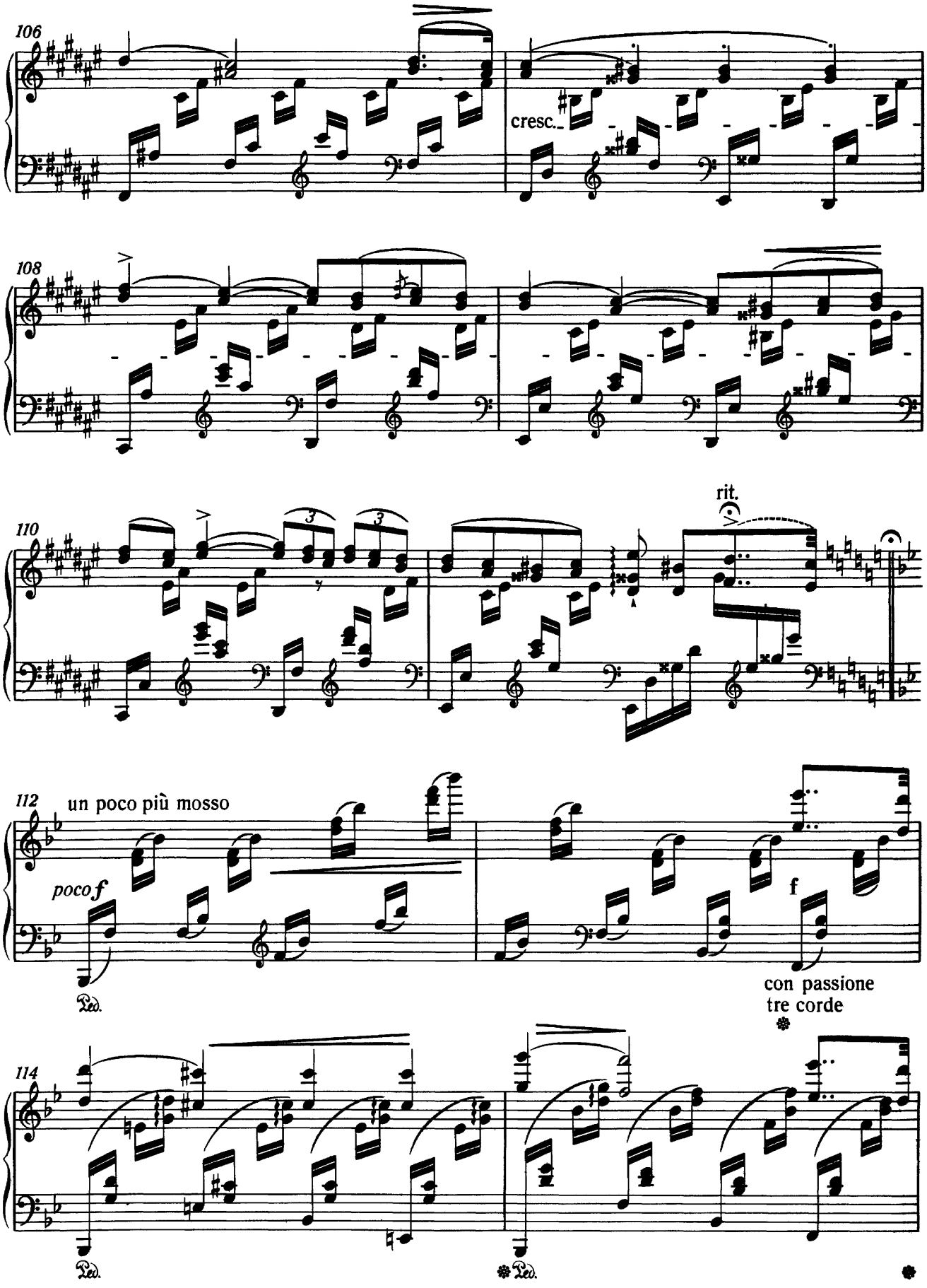

63
65
cresc.
un poco più mosso
66
più agitato
più f
68
70
cresc.
m.s.
m.d.

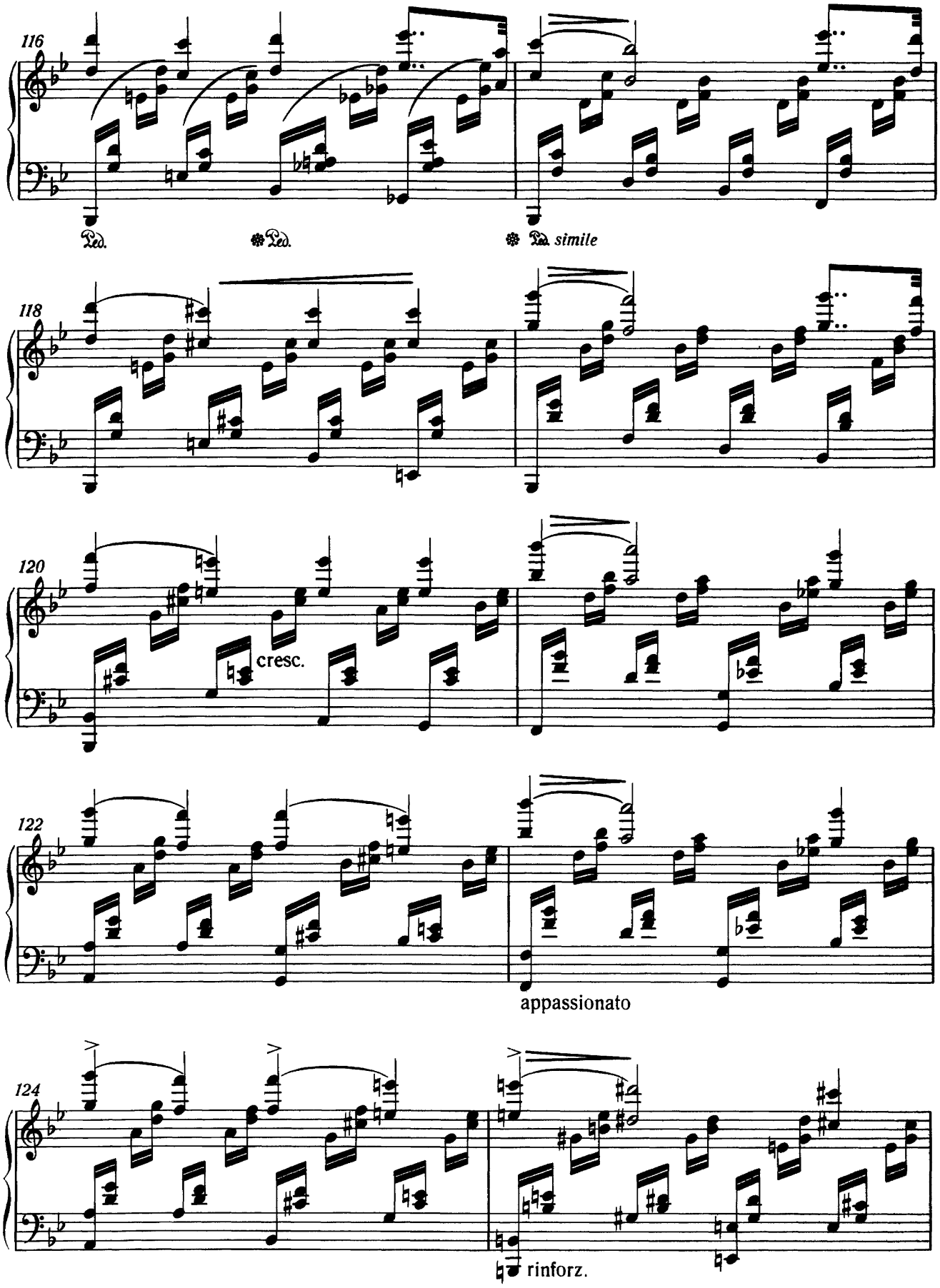

72
m.s.
stringendo
m.d.
74
energico, appassionato assai
ff
76
78
rfz
8
80
8
3
3
3
3

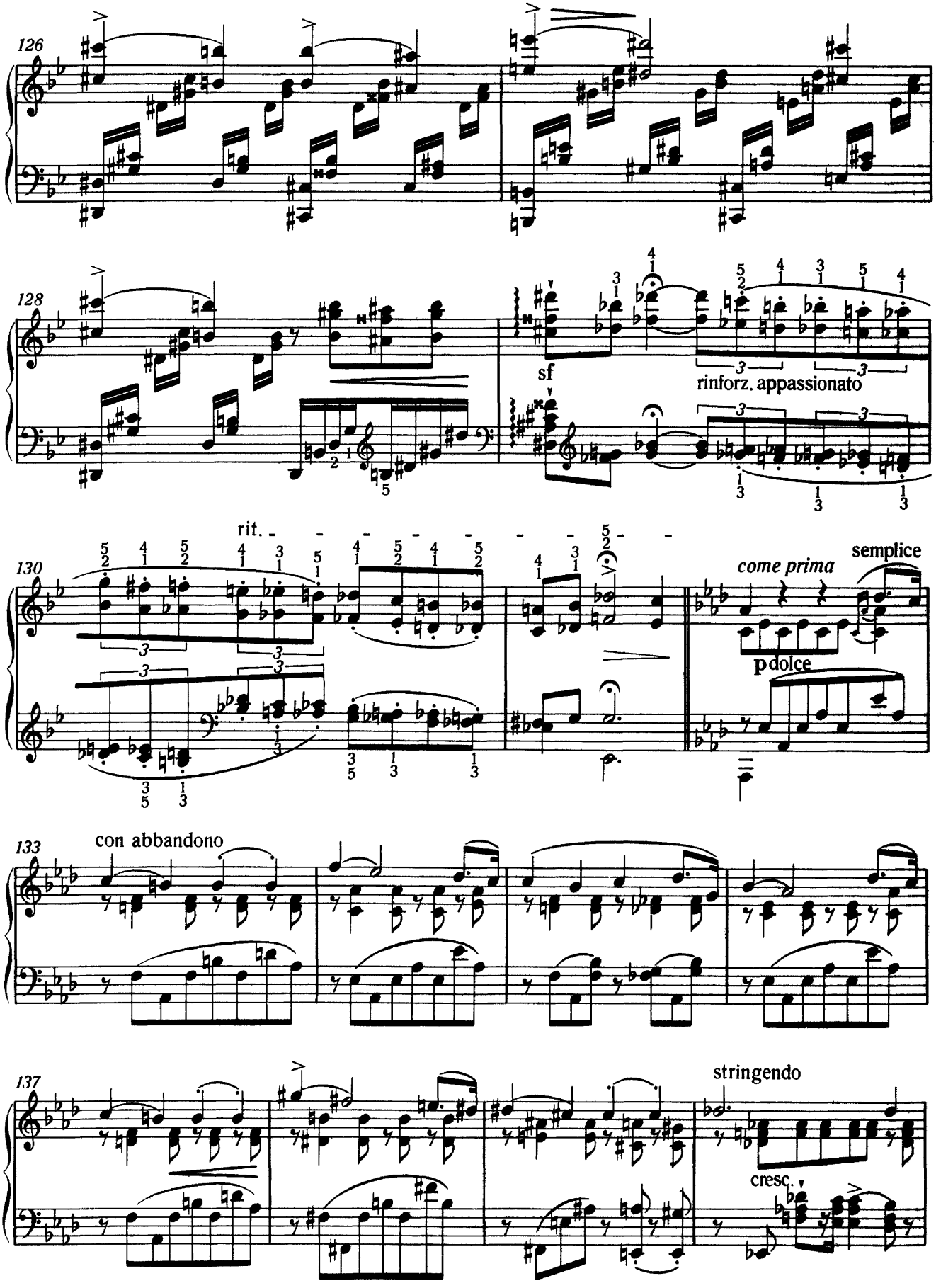
10

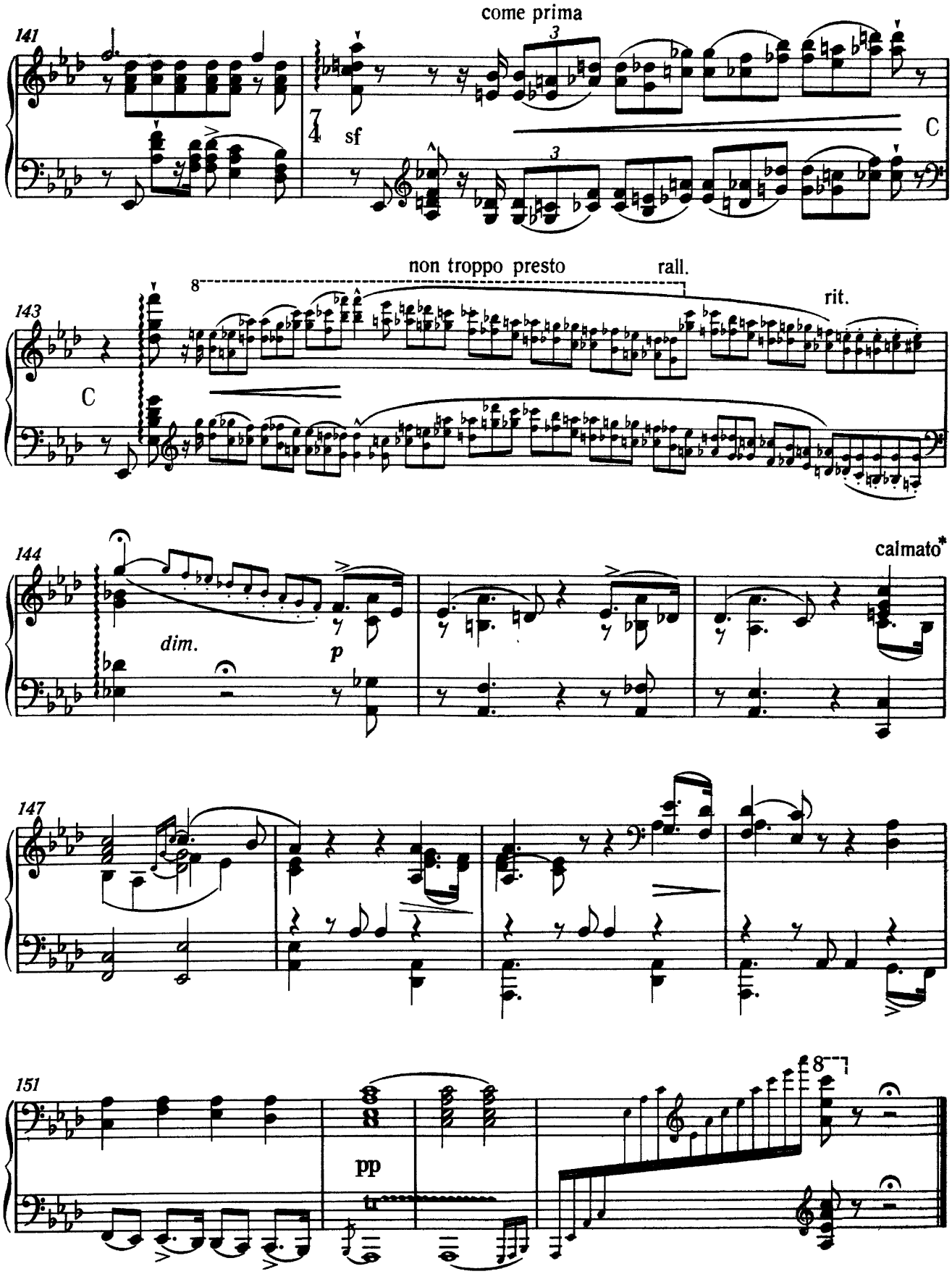

82
ardito
ff
85
rinforz. e riten.
88
slentando
p subito
una corda
cresc.
quasi adagio
rfz
tre corde
91
con grazia
in tempo
pleggieramente
93


95
97
cresc.
poco rit.
99
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.