

35

Ausgewählte Etüden

für das
Pianoforte

zu 2 Händen

aus Op. 50,

Hundert Etüden
von

RUDOLF VIOLÉ

herausgegeben und
mit Vortragsbezeichnungen, Fingersatz etc.
versehen
von

FRANZ LISZT.

Neu bearbeitet von

Dr. Walter Niemann.

M. 3.-n.

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C. F. KAHNT NACHFOLGER, LEIPZIG

Herzogl. Anhalt. Hof-



Musikalienhändler



Vorwort zur Neuausgabe.

Zum „Weimarer Kreis“ der *Lisztschen Schule*, dessen Führer *Cornelius, Raff, Rich. Pohl, Tausig, Bülow u.a.* waren, gehörte neben *Dionys Pruckner, K. Klindworth, H. v. Bronsart, Alex. Winterberger, Jul. Reubke, Gottschalg, Rob. Pflughaupt usw.* auch der frühverstorbene *Rudolf Viole* (1825-1867), ein persönlicher Schüler *Liszts* und vorzüglicher Pianist, der bald in Berlin ein hochgeachteter Klavierpädagog wurde. Seine 11 Klaviersonaten, namentlich aber seine Etüden gehören zum Besten moderner Klaviermusik. Sie stehen in Stil und Technik im Allgemeinen auf *Lisztschem* Boden, ohne aber intensive Beeinflussung durch die Romantiker bis auf *Henselt* und *Thalberg* zurück zu verhehlen. Aus seinem auf 10 Hefte verteilten Etüdenschatz „*Musikalische Gartenlaube*“ wurden 35 der allerbesten und schönsten Etüden von bleibendem Werte vom Herausgeber ausgewählt und von Grund auf neu bearbeitet. Möchten diese fördernden und musikalisch wertvollen Etüden nunmehr ihren Zweck als ausgezeichnetes Vorbereitungsmaterial zum Studium moderner Klaviermusik erfüllen!

Leipzig.

Dr. Walter Niemann.

Vorwort des Komponisten.

Das hauptsächlichste Bildungsmittel für einen methodischen, ernsten Klavierunterricht ist die Etüde, weil sie wegen ihres technischen Zweckes und ihrer markirt begrenzten Conception sich auch am Leichtesten als Unterrichtsmaterial verwenden lässt. Früher war die Etüde nur eine mechanische Uebungsvorlage und beschränkte sich auf die rein äussere, technische Seite. Meistens bildeten Tonleitern und rhythmisiche Bewegungen den Hauptinhalt; aber eben diese Inhaltlosigkeit — denn melodische und harmonische Elemente blieben zu schwach berücksichtigt — führte zu Geistlosigkeit und Ermüdung. Seitdem die musikalische Entwicklung der neueren Zeit manchen Kunstformen ein inhaltvolleres Gepräge gegeben, hat auch die Etüde nothwendigerweise eine Reform erfahren und sich zu einem wirklichen Musikstück erhoben, welches mit seinem in die Augen springenden, technischen Zwecke zugleich einen musikalisch anregenden Charakter vereinigt.

Die bewährten mechanischen Studien eines *Czerny, Kalkbrenner, Schmidt etc.* haben nach einer Seite hin gewiss viel Nutzen gebracht, und *Czernys „Schule der Geläufigkeit“* wird ihren wohlverdienten Ruf noch lange behaupten. *Berlini* und *Cramer* verliessen jene Einseitigkeit und suchten ihren Etüden eine musikalischere Fassung zu geben; namentlich nahm *Cramer* in dieser Beziehung bereits einen erheblichen Aufschwung. *Clementi's* der ernsten, classischen Richtung zugewandte Studien werden in der Unterrichtsliteratur immer ein Schatz bleiben. *Heller* hat das Gebiet der Etüde ebenfalls reich bedacht, nur bleibt zu bedauern, dass er nicht durch Anordnung seiner geistvollen Gaben nach fortschreitender Schwierigkeit die pädagogische Seite hinreichend berücksichtigt hat.

Für die höchste Sphäre des Klavierspiels aber besitzen wir die Muster-Etüden eines *Chopin, Henselt, Liszt, Moscheles etc.*

Es fehlt uns daher noch an geeignetem Material für die Zwischenstufen, namentlich ein geordnetes, grösseres Etüdenwerk für den ganzen Gang der Klavierbildung neuerer Richtung. Wenn auch neuerdings Sammelwerke bekannter älterer Studienwerke aufgetaucht sind, so entsprechen sie doch nicht mehr vollständig dem Bedürfnisse der Gegenwart. Aus diesem Grunde ist die nachfolgende Reihe von 100 Etüden entstanden. Dieselben beginnen mit der ersten Elementarstufe und führen bis in das zuletzt erwähnte Gebiet.

Ich bin bemüht gewesen, diesen Etüden ausser einem technischen Bildungszwecke einen auch zugleich möglichst musikalisch fesselnden Charakter, nämlich ausgeprägtere Melodik und besonders reichere harmonische Bewegung zu verleihen, als dies früher geschah, und entsprechender Erweiterung des instrumentalen Mechanismus wie der modernen Klaviermöglichkeit des musikalischen Satzes möglichste Berücksichtigung angedeihen zu lassen.

Wird dem Klavierunterrichte neben andern nützlichen Vorlagen fortan diese Etüdenschule zu Grunde gelegt, so lässt sich hiermit, hoffe ich, eine gleichzeitig technische und musikalische Bildung erzielen und macht sich der Studirende zugleich ein Repertoire von Stücken zu eigen, die er voraussichtlich sehr wohl zum Vortrag in kunstsinnigen Kreisen, Prüfungen etc. verwenden kann.

Auch möchte sich diese Etüdenschule, da sie die Bestimmung hat, den gesamten Umfang des Klavierunterrichtes zu repräsentieren, hauptsächlich zum Gebrauch für Muskinstitute und Conservatorien empfehlen.

Der Verfasser.

Ausgewählte Etüden

von
Rudolf Viole, Op. 50.

Herausgegeben von Franz Liszt.

Moderato.

1.

Allegretto.

2.

Il canto marcato.

3.

Moderato.

Il canto marcato.

Ped. *

marc. (e cantando)

Ped. *

cresc.

espress.

rit.

dim.

rit.

pp

4.

Allegretto scherzando.

molto legato

poco rit.

a tempo

simil.

(rinf.)

Ped. *

sempre molto legato

8 2 4 3 3
dim. Fine.
mp
mf
Ped. * Ped. * (3) Ped. * Ped. * Ped. *
1 2 3
Ped. *
(rinf.)
poco espr. il basso
Ped. *
poco rit. D.C. al Fine.

5.

Presto agitato.

3 3 3 3
melodia marc.
Ped.
Ped. *
Fine.
p mel. marc. (e dolce)
Ped. * leggiere ma legato Ped. *
Ped. * Ped. *

¹⁾ Die durch die, zur Erleichterung des Studiums vom Herausgeber hinzugefügten eckigen Klammern hervorgehobenen Melodielinien beachten!

Allegretto.

Musical score for page 6, Allegretto section. The score consists of two staves. The top staff is in common time, treble clef, and has dynamic markings *p*, *cresc.*, *f*, and *rit.*. The bottom staff is in common time, bass clef. Fingerings are indicated above the notes in both staves.

Allegro.

Musical score for page 7, Allegro section. The score consists of five staves. The first four staves are in common time, treble clef, and the fifth staff is in common time, bass clef. Various dynamics and performance instructions are included: *leggato*, *4 (non legato)*, *cresc.*, *(non legato)*, *cresc.*, *f*, *decresc.*, and *sempre non legato*. Fingerings are also present. The score concludes with a dynamic marking *pp*.

8.

Allegretto.

stacc. $\frac{2}{3}$

marc. $\frac{5}{2}$

senza Ped.

(*p*) $\frac{4}{3}$ $\frac{5}{2}$

(*rinf.*) $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

cresc. $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

f $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

poco f $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

un poch. rit. $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

a tempo $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

derresc. $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

sfz $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

cresc. $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

(*rinf.*) $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

senza Ped. $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$

Allegretto non troppo.

The musical score for page 9 of the Allegretto section is presented in six staves. The first four staves are in common time (indicated by 'C') and the last two are in 6/8 time (indicated by '6/8'). The key signature is A major (one sharp). The score includes dynamic markings such as *p*, *mp*, *cresc.*, *mf*, *rit.*, *simile*, *(rinf.)*, and *do*. Fingerings are indicated above the notes, such as '1) >', '2 4', '3 2 1', '4 3 2 1', '2 1', and '3 2 1'. Performance instructions include 'egualmente' and 'rit.'. Various slurs and grace notes are used throughout the piece. The score concludes with a final dynamic of *p*.

1) Die Hervorhebung der Melodielinie ohne vorheriges Crescendo soll gesangvoll durch sanften Druck der Taste, nicht aber durch scharfes Hervorstechen mit dem > (= $\overline{\overline{p}}$) versehenen Noten geschehen. Der Herausgeber.

10.

Allegro molto.

leggiero

p

Rit. * *Rit.* *

Rit. * *Rit.* *

Rit. * *Rit.* *

Rit. * *Rit.* *

(rinf.)

cresc.

sforz. *decresc.* *rit.* *a tempo*

Rit.

Rit. *

Rit. *

Rit. *rit.*

1300

Allegro non troppo.

marc. il canto

rit.

(fin. molto)

poco

espress.

decrev.

a tempo

marc.

rit. e dim.

1300

12.

Allegretto con agilità.

leggiero
mf

Ped. mit jed. Viertel.

dim.

cresc.

1.

(mp)

a tempo

(rinf.)

poco rit.

(mf)

rit.

dim.

poco morendo

1200

13.

Allegretto.

Herausgegeben von Franz Liszt.

p lusingando.

** simile delicatamente*

rit.

scen.

dim.

a tempo

simile

poco rit.

pp

rit.

a tempo

p (lusingando)

rit.

simile

delicatamente

p

8 *cresc.* *sf* *rit.*

e dim. *pp (dolcissimo)* *simile*

8 *(rinf. molto e poco rit.)* *mp* *dim.*

cresc. *sf* *dim.*

cresc. *dim. e rit. p*

1301

14.

Presto agitato (alla Tarantella.)

mf

(poco meno
mf)

cresc.

dim.

marc.

sf

rit.

1301

a tempo

Sheet music for piano, page 15, featuring six staves of musical notation. The music is in common time and includes the following markings:

- Staff 1:** Fingerings (1, 2, 3) over a series of eighth-note chords; dynamic *pianiss.*; instruction *Ped. **
- Staff 2:** Fingerings (1, 2, 3, 4); dynamic *f*; instruction *Ped. **
- Staff 3:** Fingerings (1, 2, 3, 4); dynamic *pianiss.*; instruction *Ped. **
- Staff 4:** Fingerings (1, 2, 3, 4); dynamic *pianiss.*; instruction *Ped. **
- Staff 5:** Fingerings (1, 2, 3, 4, 5); dynamic *(rinf.)*; dynamic *marc.*; dynamic *marc.*
- Staff 6:** Dynamic *cresc.*; dynamic *ff*; dynamic *pianiss.*; dynamic *pianiss.*
- Staff 7:** Fingerings (1, 2, 3, 4, 5); dynamic *decrese.*; dynamic *rit. 1 3 dim.*; dynamic *p*; dynamic *pp*; dynamic *pianiss.*

15.

Allegretto non troppo.

p

MARC.

f rit.

a tempo

Ped. mit jedem halben Takt.

(*poco rinf.*)

(*dol.*) ma

più rinf.

(*poco rinf.*)

(*a tempo*)

p

(*cresc.*)

sost.

legato quam possib.

(poco f.)

dim.

poco lento

a tempo primo

dol. ma più

rinf.

cresc.

rit.

a tempo

cresc.

mf

legato quam possib.

(poco f.)

dim.

molto rit.

16.

**Andantino con moto,
quasi Allegretto.**

Il canto ben accentuato

Herausgegeben von Franz Liszt.

mf
(pesante) *sempre il basso* Ped. simile

(dim.) mono.

(rinf.)

(maestoso)
cresc. (rit.) cre - - scen - - do

f de cresc. dim.

17.

Allegretto con moto.

p *leggiero*

staccato (senza Ped.)

cresc. *(pp)*

p *(rinf.)* *(poco f)*

p

(mp)

(dim.)

Sheet music for piano, page 20, featuring eight staves of musical notation. The music is written in common time, with a key signature of one sharp (F#). The notation includes sixteenth-note patterns, eighth-note chords, and various dynamic markings such as *p*, *f*, *cresc.*, *dim.*, *leggiero*, *staccato*, *rinf.*, *poco mf*, and *pp*. The music consists of two systems of four staves each. The first system starts with a forte dynamic (*f*) and ends with a piano dynamic (*p*). The second system begins with a piano dynamic (*p*) and ends with a very piano dynamic (*pp*). The notation includes various slurs, grace notes, and dynamic markings like *cresc.* and *dim.*

18.

Allegro.

leggiero e legato

dim.

Pedale simile

cresc.

(rinf.)

riforzando

decrec.

1376

A page of sheet music for piano, consisting of ten staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The first staff begins with a dynamic of *poco*, followed by *a*, *poco*, and *rit.*. The second staff starts with *leggiero e legato* and *p a tempo*, with pedaling indicated by *Ped.* and asterisks. The third staff features a dynamic of *Pedale simile*. The fourth staff includes a dynamic of *mf*. The fifth staff contains a dynamic of *cresc.* and a dynamic of *sforz.* Pedaling is marked with *Ped.* and asterisks. The sixth staff shows a dynamic of *decresc.* and a dynamic of *(p)*. The seventh staff includes a dynamic of *microtempo* and a dynamic of *p*. The eighth staff ends with a dynamic of *dim.* The ninth staff concludes with a dynamic of *rit.*

19.

Allegretto.

Herausgegeben von Franz Liszt.

p scherz. (e leggierissimo egualmente)

Marc.

simile

(rinf.)

mf

crescendo - e rit.

a tempo

(rinf. molto poco a poco)

cresc.

a tempo

p dolce lusingando

Pedal mit jedem Viertel.

(dolciss.)

(pp)

(rinf. un poco)

(rinf.)

(mf)

sf

dimin. (e sotto voce)

senza Ped.

5

cresc. *Ped.* *x f* *dim. e rit.*

a tempo primo.

p *marc.* *(rinf.)* *simile*

(p)

cresc. *f* *(poco)* *a poco* *dimin.*

(p) *cresc.* *Ped.* *Ped.* ** Ped.* *sffz*

20.

Allegretto.

(legato)

cresc.

molto (rinf.)

cresc. assai

f

mf

Pedal mit jedem Takt.

(*a tempo*)

dim. (*e poco rit.*) - *mf* *cresc.*

sf

(*dim.*) - - - (*mp*) *cresc.* *sf* *ff*

sempre *ff* *ff* *ff*

Ped. *** *Ped.* *** *Ped.* ***

21.

Andantino con moto. (Für eine Hand allein.)

Il canto marcato

cresc.

(espress.)

(molto espress.)

più moto

(mf) *marc.*

Ped.

Cresc. 4 3 2 1

29

29

dim.

cresc.

assai

mf

(poco sost.)

a tempo

rit.

(p)

dim.

marc.

(a tempo)

cresc.

rit.

marc.

a tempo

dim.

rit.

(p)

cresc.

marc.

dim.

(p)

dim.

1281

Allegro animato.

22.

(leggiero ma egualmente)

decresc.

(p)

v.

seuu

decresc.

sfz

m.d. marc.

Ped. * Ped. * Ped. * Ped. simile

dim.

Ped.

p sfz

Ped. * Ped. * Ped.

(rinf.) p (rinf.)

Ped. * Ped. * Ped.

cresc. mf

Ped. 2 3 2 * Ped. 1 4 2 * Ped. 1 4 1 2 * Ped. 1 4 2 *

cresc. mf

Ped. 2 3 * Ped. 1 4 2 * Ped. 1 4 2 *

cresc. mf

Ped. 1 4 2 * Ped. 1 4 2 *

8
 >
 Ped. 1 4 * Ped. 1 4 * Ped. 2 3 * Ped. 2 3 * Ped. 1 4 * Ped. 2 3 1 *

SCREEC.
 8 4 > 8 4 2 3 > 8 4 2 4 > 8 4 2 4 decrease.

(p) cresc.
 * Ped. 2 3 1 *
 5 3 5 3 5 3 5 3
 4 2 3 1 4 1 4 2 4
 seen do f
 * Ped. * Ped. * Ped.
 5 3 5 3 5 3 5 3
 decresc.
 * Ped. * Ped. * Ped. * Ped. * Ped.
 5 3 5 3 5 3 5 3
 2 1 2 1 2 1 2 1
 Ped. * Ped. * Ped. * Ped. * Ped.
 2 1 2 1 2 1 2 1
 Ped. * Ped. * Ped. * Ped. * Ped.
 2 1 2 1 2 1 2 1
 Ped. * Ped. * Ped. * Ped. * Ped.
 2 1 2 1 2 1 2 1
 Ped. * Ped. * Ped. * Ped. * Ped.

23.

Presto.

mf
cresc.
(legato sempre)
Ped. il basso.
(simile)
Pedal mit jedem Takt.

decresc.

cresc.

sf

cresc.

Pedale simile.

8

Rit.

un pochett. rit.

(a tempo)

(rinf.)

sf

decresc.

p

rit.

a tempo

mf *cresc.*

Ped. $\frac{3}{2}$ *Ped.* $\frac{4}{2}$ *Ped.* $\frac{3}{2}$ *Ped.* $\frac{8}{2}$ *(f)* *Ped. mit jedem Takt.*

cresc.

cresc.

cresc.

8

cresc. *ff* *decresc.*

cresc. *ffz* *Ped.* *Ped.*

8

ffz *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

24.

Andantino.

p m.d. sempre

m.s.

(rinf.)

cresc.

cre - seen - du

(molto espress.)

(sempre molto espr.)

(a tempo)

(poco rit.)

(P)

(cantando)

1341

(p) Ped.

(cresc.)

dim.

rit. p.

a tempo m.s.

Musical score for piano, page 38, featuring six staves of music. The score includes dynamic markings such as *Ped.*, *dim.*, *p*, *rif.*, *ped.*, *pp*, *espress.*, *pesante lento*, and *m.s.*. Fingerings are indicated by numbers above or below the notes. The music consists of six staves, each with a treble clef and a bass clef, and includes various rests and note heads.

1. Staff: *Ped.* (measures 1-2), *Ped.* (measures 3-4), *Ped.* (measures 5-6).

2. Staff: *Ped.* (measures 1-2), *Ped.* (measures 3-4), *Ped.* (measures 5-6).

3. Staff: *Ped.* (measures 1-2), *Ped.* (measures 3-4), *Ped.* (measures 5-6).

4. Staff: *Ped.* (measures 1-2), *Ped.* (measures 3-4), *Ped.* (measures 5-6).

5. Staff: *Ped.* (measures 1-2), *seen* (measure 3), *do* (measure 4), *Ped.* (measures 5-6).

6. Staff: *dim.* (measure 1), *p* (measure 2), *rif.* (measure 3), *Ped.* (measures 4-5), *espress.* (measure 6).

7. Staff: *Ped.* (measures 1-2), *Ped.* (measures 3-4), *Ped.* (measures 5-6).

Allegro.

So zu
spielen.



und so weiter.

25.

Allegro.

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

(*etwas drängend*)

m.s. ben marcato

(rhyth.)

cresc.

(m.dul.)

poco rit.

(a tempo)

This section contains six staves of musical notation for piano. The first three staves begin with "Allegro." dynamics (*mp*, *m.s.*, *simile*). The second staff includes the instruction "(etwas drängend)". The third staff is marked "*m.s. ben marcato*". The fourth staff ends with "(rhyth.)". The fifth staff begins with "*cresc.*". The sixth staff includes the instruction "*(m.dul.)*". The seventh staff begins with "*poco rit.*". The eighth staff ends with "*(a tempo)*". The score is in 2/4 time throughout.

1 2 3 4 5

(rinf.)

(leggiero)

(*p*) *cresc.* un *poco*

(espress.)

(dolciss.)

(*mf*) *dolciss.*

(oben)

(*rinf.*) *cresc.* (*poco f.*)

(unten)

cresc. 2 3 4 5

(espr.) 1 2 3 4 5 *rit.*

*a tempo
marc.e stacc.*

p

(delicatamente)

(un pochett. rit.) (a tempo)

(poco marc.)

(delicatamente)

(p) *(rinf.)* *Ped.* *Ped.* *Ped.* *(mf)*

poco marc.

decresc.

5

sonore *rif.* *a tempo* *m.s.
etwas drängend)* *simile*

ben marc.

1342

2 3 4 2
simile 4
2 1 2 3 2 8
cresc.
2 3 4 2 3 2 8
mf dol. 3 4 5
2 3 4 2 3 2 8
(a tempo) 4 2
poco rit. 3 4 1 3 2 4 (rit.) 2 3 4 2 3 2 8
rit. 4 2 3 4 2 3 2 8
(poco) rit. 4 5 2 3 4 2 3 2 8
derres. rit. 4 2 3 4 2 3 2 8
a tempo 4 2 3 4 2 3 2 8
cresc. 4 2 3 4 2 3 2 8
marc. 4 2 3 4 2 3 2 8
Ped. 4 2 3 4 2 3 2 8
Ped. (marc.) 4 2 3 4 2 3 2 8
cresc. molto 4 2 3 4 2 3 2 8
ff

Andantino.

26.

Sheet music for piano, page 26, Andantino. The page contains ten staves of musical notation with various dynamics and fingerings. The dynamics include *Ped. p m. r. 8*, *(rinf.)*, *Ped.*, *cresc.*, *dim.*, *sempre*, *(mf)*, *Cresc.*, and *f*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 21. Measure numbers 5 and 6 are shown at the top right of the first two staves. Measures 13 and 14 are indicated at the bottom right of the last two staves.

44

8 5 4 12 14 5 4 12 21 8 5 4 9 21 21 8 4 12 2 1 3 4 12

sfz dim.

Ped. Ped.

2 1 4 8 5 4 3 2 1 3 5 4 12 8 5 4 12 2 1 4 4 5 4 12 1 4 5 4 12

rit. (rinf.) Ped. Ped.

2 1 3 5 4 2 1 2 1 4 3 2 1 2 1 4 3 5 4 2 1 1 8 5 4 12 3 5 4 12

Ped. Ped. Ped.

2 1 4 5 4 12 2 1 4 5 4 12 (rinf.) Ped. Ped.

* Ped. Ped. Ped. Ped. cresc.

cresc.

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. (rinf.) Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2 1 3 8 Ped. Ped. Ped. Ped.

sforz. decresc. dim. rit. p.

27.

Andantino.

*mano sinistra sola**arpeggio*

mf

a tempo

cresc.

sf

pp

mf

sf

p

rit.

poco pesante

a tempo primo

arpeggio

(rit.)

(rinf.)

cresc.

sf

Allegretto.

The sheet music contains eight staves of musical notation for piano, arranged in two columns of four staves each. The key signature is G major (one sharp). The time signature varies throughout the piece. The music is labeled "Allegretto." at the top left. The first staff begins with a dynamic of *p* (pianissimo) and a tempo marking of *pleist.* The second staff starts with *equalmente*. The third staff begins with *cresc.* The fourth staff begins with *(mf)*. The fifth staff begins with *dim. (e poco rit.)*. The sixth staff begins with *(mf)*. The seventh staff begins with *(dim. e poco rit.)*. The eighth staff begins with *(a tempo)*. The ninth staff begins with *(p)*. The tenth staff begins with *(cresc.)*. The eleventh staff begins with *(mf)*. The twelfth staff begins with *CRES.* The thirteenth staff begins with *sempre*. The fourteenth staff begins with *(poco f)*. The fifteenth staff ends with *rit.*

a tempo

più animato

mf

ffz

p

1393

The musical score consists of four systems of piano music, each with two staves (treble and bass). The key signature is mostly A major (no sharps or flats), with some changes in the bass staff.

- System 1:** Features dynamic markings like v , v , v , and v . Articulation marks include Ped. and asterisks (*). Measures 1-4 are shown.
- System 2:** Dynamics include marcato and ff . Articulation marks include Ped. and asterisks (*). Measures 5-8 are shown.
- System 3:** Dynamics include ff . Articulation marks include Ped. and asterisks (*). Measures 9-12 are shown.
- System 4:** Dynamics include decresc. , poco , and (senza Ped.) . Articulation marks include Ped. and asterisks (*). Measures 13-16 are shown.
- System 5:** Dynamics include poco , (R. H. oben) , riten. , dim. , riten. , molto , and (mf) . Articulation marks include Ped. and asterisks (*). Measures 17-20 are shown.

a) Strich über die 42 folgenden Takte des Originals empfohlen.

1343

Ped. *Ped.* *Ped.* *Ped.* * *mf a tempo* *cresc.* *simile* 5

Ped. * *Ped.* * *Ped.* * *cresc.* *mf* 4 2
Ped. * *Ped.* * *Ped.* * *Ped.* *
cresc. *Ped.* * *Ped.* * *Ped.* *
Ped. * *Ped.* * *Ped.* * *Ped.* *
decrec. *p*
Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *
Ped. * *Ped.* * *cresc.* *Ped.* * *Ped.* *
Ped. * *Ped.* * *Ped.* * *Ped.* *

mf

Ped. Ped. Ped.

Ped. Ped. Ped. *Pedal zweimal im Takt.*

accel.

cresc. Ped. Ped. rit.

-de *Tempo primo.* 5 4 3 4 5 5 4 8 5 4 5 4 5 4 5 4

v. v.

cresc. Ped. Ped. *(dim.)* v.

v. v. v. v. v. v. v. v. v. v. v. v. v. v. v. v.

(mp)

(rinf.)

(mf)

(rinf)

(mp) dimin.

(mp)

cre

scen

do

poco

poco

rit.

ff

marc.

marc.

v. 1383 (marc.)

29.

Allegretto.*mel. e marc. (e dolce)*

p

mf

simile

(poco rinf.)

(decresc.)

(2)

(mf)

cresc.

decresc.

Musical score page 54, featuring six staves of piano music. The score consists of two systems of measures, each starting with a treble clef and a key signature of three sharps. Measure 1 (measures 8-11) includes dynamic markings (mf), cresc., (poco f), (rinf.), and (dolcissimo). Measure 2 (measures 12-15) includes dynamic markings (rinf.), (mf), and poco. Measure 3 (measures 16-19) includes dynamic markings (rinf.), (mf), and poco. Measure 4 (measures 20-23) includes dynamic markings (rinf.), (mf), and poco. Measure 5 (measures 24-27) includes dynamic markings (rinf.), (mf), and poco. Measure 6 (measures 28-31) includes dynamic markings (rinf.), (mf), and poco. Measure 7 (measures 32-35) includes dynamic markings (rinf.), (mf), and poco. Measure 8 (measures 36-39) includes dynamic markings (rinf.), (mf), and poco. Measure 9 (measures 40-43) includes dynamic markings (rinf.), (mf), and poco. Measure 10 (measures 44-47) includes dynamic markings (rinf.), (mf), and poco. Measure 11 (measures 48-51) includes dynamic markings (rinf.), (mf), and poco. Measure 12 (measures 52-55) includes dynamic markings (rinf.), (mf), and poco. Measure 13 (measures 56-59) includes dynamic markings (rinf.), (mf), and poco. Measure 14 (measures 60-63) includes dynamic markings (rinf.), (mf), and poco. Measure 15 (measures 64-67) includes dynamic markings (rinf.), (mf), and poco. Measure 16 (measures 68-71) includes dynamic markings (rinf.), (mf), and poco. Measure 17 (measures 72-75) includes dynamic markings (rinf.), (mf), and poco. Measure 18 (measures 76-79) includes dynamic markings (rinf.), (mf), and poco. Measure 19 (measures 80-83) includes dynamic markings (rinf.), (mf), and poco.

cre - scen - do -

(rinf.)

(f)

sempre

forte

cresc.

rit.

a tempo
simile
(mf) * *mf* *p*
(poco rinf.) *p*
(decresc.)
(p)
(mf) * *p*
cresc.
decrese.

3 84
 (rinf.)

(dolcissimo) 4
 (mf) cresc. - (poco f)

(cantabile) 45 5
 (rinf.)

cresc. assai sffz
 ff

ff f

30.

Herausgegeben von Franz Liszt.

Andantino con moto.

(p)

2 3 4 5 6 7 8

p

4 5 6 7 8

(cresc.)

4

(mp)

4 5 6 7 8

(cresc.)

4

Ad.

*

Ad.

*

(cresc.)

4 5 6 7 8

(sempre)

8

(sfz)

4 5 6 7 8

decresc.

8

Ad.

*

A five-page musical score for piano, featuring four staves of music. The score includes dynamic markings such as *rit.*, *(p e dolce)*, *tempo*, *(rinf.)*, *Ped.*, *V.*, and *(mf)*. Fingerings are indicated above the keys, such as 1, 2, 3, 4, 5, and 6. The music consists of chords and single notes, primarily in common time. The score is divided into measures by vertical bar lines.

(poco rit.) *a tempo*

(inforz.)

dim. *rit.* *a tempo* *p*

(cresc.) *(mf)* *v.* *p*

A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics such as *mp*, *cresc.*, *f*, *ff*, and *sempre*. Fingerings are indicated by numbers above the staves (e.g., 1, 2, 3, 4, 5). Performance instructions include *Ped.*, ***, *V.V.*, and *v.v.*. The music consists of measures 5 through 10, with measure 8 marked by a dotted line. The key signature changes between F major (two sharps) and G major (one sharp).

31.

Moderato.

tr
p
82 1 2 3 4 (rinf)
Pd. (espress.) *tr tr tr tr tr
cresc. fz dim.
dim.
cresc.
marc.
342323 3423232 343
tr tr tr tr
tr tr tr tr
m.d.

Musical score page 63, featuring six staves of music. The score includes dynamic markings such as *tr.*, *poco lento tenuto*, *rit.*, *dim.*, *tranquillo*, *p*, *legg. più moto*, *piano*, and *p stacc.*. The score consists of six staves, likely for a large ensemble or orchestra, with various clefs, time signatures, and note heads. The music is divided into measures by vertical bar lines, and some measures are grouped by brackets or braces. The overall style is complex and expressive, typical of early 20th-century composition.

a tempo

cresc. *dim.*

cre - seen - do

tr. *Ped.*

dim. *p* *(espress.)*

tr. *Ped.* *(ring)* *cresc.* *tr. tr. tr.*

tr. *dim.* *tr.* *dim.* *tr. tr. tr.*

*** *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* ***

cresc.

tr. *dim.* *(P)*

*** *Ped.* *** *Ped.* ***

32.

Allegro

sf p (simile) cresc.

ff

ff

are seen

ff

66

8 8 8 8 8 8 8 8

Pd. * *Pd.* * *Pd.* *

decrease.

Pd. * *Pd.* * *Pd.* *

Pd. * *Pd.* *

Pd. * *Pd.* *

cresc.

Pd. * *Pd.*

cresc.

Pd. * *Pd.* *

mf

mf 8 8 8 8 8 8

eresc. *sfz*

Pd. *

1344

Allegro agitato.

33.

Sheet music for piano, page 67, measure 33. The music is in 6/4 time, B-flat major. The notation consists of five staves of piano music. The top staff shows sixteenth-note patterns with dynamic markings 'f' and 'p'. Subsequent staves show various sixteenth-note figures, some with grace notes and slurs. Fingerings are indicated above the notes. Performance instructions like '(simile)' and 'P.W.' are present. Measure numbers 33 through 38 are marked at the bottom of each staff.

Sheet music for piano, page 68, featuring six staves of dense musical notation. The music is written in common time, with a key signature of one flat. The notation includes numerous grace notes, slurs, and dynamic markings such as *ff*, *f*, *p*, and *pianissimo*. The piano part consists of two hands, with the right hand primarily on the treble clef staff and the left hand on the bass clef staff. The music is divided into measures by vertical bar lines. The first five staves conclude with a repeat sign and a double bar line, indicating a section to be repeated. The sixth staff begins with a single bar line and ends with a final instruction: *Pedale simile*.

Sheet music for two staves, likely for piano or harp. The music is divided into six systems by vertical bar lines. The notation uses standard musical symbols like quarter and eighth notes, along with unique note heads that often have numbers (e.g., 1, 2, 3, 4, 5) placed above them. These numbered note heads are positioned above both the upper and lower staves in many measures. The music includes dynamic markings such as *cre*, *scen*, *do*, *sempre*, *sf*, *rit.*, *v. dim.*, *a tempo*, *f*, and *p*. Fingerings are indicated by small numbers (1, 2, 3, 4, 5) placed directly next to the corresponding fingers on the note heads. The page number 69 is located in the top right corner.

Sheet music for piano, page 70, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of six measures of rapid, eighth-note based patterns. Measure 1 starts with a forte dynamic. Measures 2-4 show a repeating pattern of eighth-note pairs. Measure 5 begins with a forte dynamic. Measure 6 ends with a forte dynamic. Fingerings are indicated above the notes, and performance instructions like 'Pau' and '*' are placed below the notes.

34.

Allegretto.

p *grazioso leggiero*

(sempre espress.)

(rinforz.)

(poco acceler.)

(poco rit.)

(a tempo)

(dol.)

(p)

(dimin.)

cresc.

Ped. *

Ped. *

Ped. *

Ped. *

delicatamente

(mf)

(poco rit.)

(a tempo)

(p)

mf

con 8

8

(rinforz.)

Ped.

Ped.

Ped.

con 8va

Presto

(mf)

con 8va

con 8va

con 8va

con 8va

con 8va

con 8va

(mf)

con 8^a

(rinforz. e poco a poco accelerando)

con 8

(cresc.)

rit.

(f) (dimin.)

con 8^a

a tempo

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

4 5 3 1 2 1 8 1 2 1 2 3 4

5 3 1 2 1 8 1 2 1 2 3 4

5 4 2 3 1 8

4 4 4 1 2 4 1 2

4 2 3 8 8

4 2 4 2 4 3 8 1 3

4 4 4 1 2 4 1 2

dim.

Ped. 1245

con 8

Ped. Ped. Ped. Ped.

con 8

Ped. Ped.

35.

Animato.

mf

(simile) (rinf.) (cresc.)

f

cresc.

grandioso

mf (f) *move.*

A page of musical notation for orchestra and piano, featuring six staves of music. The notation includes various dynamics such as *cre*, *scen*, *do*, *sempre ff*, *(poco sost.)*, *martellato*, *cresc. molto*, *più animato*, *dulce (rit.)*, and *(rinf.)*. Articulations include *Ped.* (pedal), *V.* (Viola), *Rit.* (ritardando), and *rit.* (ritardando). Performance instructions like *marc. la melodia a tempo* and *rit.* are also present. The page is numbered 77 at the top right, and the page number 1285 is at the bottom center.

78

grandioso

cre-

seen -

(simile)

do

rit.

stringendo

ff

più molto

cresc.

ffz (grandioso)

sforz. *trem.*

1385