

7. APRÈS UNE LECTURE DU DANTE

Fantasia quasi Sonata

Andante maestoso

poco riten. . .

f

pesante

6

f

pesante

11

poco riten. . .

Più moto

f

16

8

cresc. . .

ff

20 *riten. molto*

25 *p* *3* *6* *\*)* *3* *6* *p*

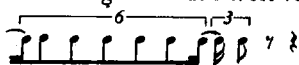
29 *stringendo* *p*

32 *un poco ritard.* *pp* *dim.*

35 *Presto agitato assai* *p* *lamentoso*

*\*\*\*)* *ped.*

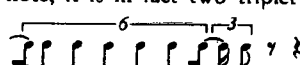
\*) Die Notierung der zweiten Hälfte der Takte 26 und 28 ist in der rechten Hand rhythmisch ungenau. Da das Maß der synkopisierenden Verschiebung auch beim letzten herabspringenden Ton unverändert bleibt, hat dieser eigentlich den Wert von zwei Triolensechzehnteln:



Der Einfachheit halber haben wir die ursprüngliche Schreibart Liszts beibehalten.

\*\*) Über die Pedalanwendung vgl. das Vorwort zur Serie.

\*) The notation of the right hand in the second half of bars 26 and 28 is not precise rhythmically. Since the size of the synco-pated displacement does not change even with the lower last note, it is in fact two triplet semiquaver in value:



In the interests of simplicity we have retained Liszt's original notation.

\*\*) See the foreword to the series concerning the use of the pedal.

38 *sempre legato*  
*dim.*

41

44

47

50 *più cresc.* *rfz* *ff con impeto*  
*marcatissimo*

The musical score is written for piano and consists of measures 38 through 50. The key signature has one sharp (F#), and the time signature is 3/4. The right hand plays a continuous eighth-note pattern, while the left hand plays a more complex bass line with occasional rests. Measures 38-40 are marked 'sempre legato' and 'dim.'. Measures 41-43 continue the pattern. Measures 44-46 show a slight increase in volume (cresc.). Measures 47-49 show a further increase (più cresc.) and a change in dynamics to mezzo-forte (mf). Measure 50 begins with a fortissimo (ff) dynamic and a 'con impeto' (with impetus) marking, leading into a 'marcatissimo' (very marked) section. The score includes various musical notations such as slurs, accents, and dynamic markings.

53 8

*mf disperato*

*Red.* \* *Red.* \* *Red.*

56

59

*Red.*

62 8

*Red.* \* *Red.* \*

65 8

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

68 8

cresc.

Red.

71 8

sempre più rinforz.

Red.

74

ff

marcatiss.

Red.

77

ff

marcatiss.

Red.

79

8

Red.

81

8

3

3

3

2do.

2do.

2do.

2do.

2do.

2do.

84

6

6

2

2

2

2

2

2

2

2

2do.

2do.

86

2

2

2

2

2

2

2

2

2

2do.

88

8

9

3

3

2do.

rinforz.

90

2

2

2

2do.

sempre stacc.

93

Measures 93-95 of a musical score. The key signature is two sharps (F# and C#). Measure 93 features a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. Measure 94 has a piano introduction with a bass line starting on a whole note C# and a treble line with eighth notes. Measure 95 has a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. The tempo is marked *cresc.* and the dynamics are *ff* and *ff*.

96

Measures 96-98 of a musical score. The key signature is two sharps (F# and C#). Measure 96 features a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. Measure 97 has a piano introduction with a bass line starting on a whole note C# and a treble line with eighth notes. Measure 98 has a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. The tempo is marked *crescendo molto.* and the dynamics are *ff* and *ff*.

99

Measures 99-101 of a musical score. The key signature is two sharps (F# and C#). Measure 99 features a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. Measure 100 has a piano introduction with a bass line starting on a whole note C# and a treble line with eighth notes. Measure 101 has a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. The tempo is marked *rinforz.* and the dynamics are *ff* and *ff*.

102

Measures 102-104 of a musical score. The key signature is two sharps (F# and C#). Measure 102 features a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. Measure 103 has a piano introduction with a bass line starting on a whole note C# and a treble line with eighth notes. Measure 104 has a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. The tempo is marked *precipitato* and the dynamics are *ff* and *ff*.

105

Measures 105-107 of a musical score. The key signature is two sharps (F# and C#). Measure 105 features a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. Measure 106 has a piano introduction with a bass line starting on a whole note C# and a treble line with eighth notes. Measure 107 has a piano introduction with a bass line starting on a whole note F# and a treble line with eighth notes. The tempo is marked *precipitato* and the dynamics are *ff* and *ff*.

108

sf  
Ped.  
III

114

riten.  
Tempo I (Andante)  
ff  
Ped.


119


riten.  
dim.  
una corda  
Ped.

Andante (quasi improvvisato)

124

dolcissimo con intimo sentimento  
simile  
Ped.

\*) Das Zeichen  bedeutet gleichsam thematische Hervorhebung der betreffenden Notengruppe.

\*) The sign  indicates what amounts to an emphasis on the thematic nature of the group of notes concerned.



127 <sup>8</sup>

ppp

130 *espressivo*

*dolce*

133 <sup>8</sup>

*molto riten.*

pp

lunga pausa

136 *Andante*

*ben marcato il canto*

*sempre legato*

*tre corde*

139

\*) Der auf das vierte Achtel der linken Hand entfallende Ton ist als ein in die Phrase der rechten Hand sich einfügendes Triolenachtel zu spielen.

\*) The note on the fourth quaver in the left hand should be played as a triplet quaver fitting into the right hand part.

142

riten. . . .

un poco rall.

145

P

lagrimoso

149

poco rinforz.

153

Recitativo

Adagio

più tosto ritenuto e rubato quasi improvvisato

157

ppp dolcissimo con amore

C

una corda

\*) Das achte Achtel der hier und in den nächstfolgenden neun Takten nach oben behaltene Melodie verschiebt sich mit einem Drittel seines Wertes auf den Anfang des jeweiligen nächsten Taktes. Trotz dieser Irregularität wurde Liszts Schreibweise beibehalten, da das Notenbild bei einer regelrechten Notierung zu kompliziert wäre. Ebenso wurde die Notierung der viertelwertigen Melodietöne der linken Hand in den Takten 167-178 unverändert gelassen.

\*) Here and in the following nine bars a third part of the value of the eighth quaver in the melody with upward stems becomes displaced into the beginning of the following bar. In spite of its irregular character we have retained Liszt's notation: insistence on the normal notation would have made the printed music exaggeratedly complicated. In the same way we have also retained the notation of the crotchet melody notes in the left hand of bars 167-178.

159

Ped. \* Ped. \* Ped. \*

161

affrettando

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

rall.

163

più crescendo ed appassionato

Ped. \* Ped. \* Ped. \* Ped. \*

tre corde

8

poco rall.

165

Ped. \* Ped. \* Ped. \*

167 *accelerando*  
8 *non legato*

*p*

170 *sempre accelerando*  
8

172 *cresc.*

175 *8 rinforz.*

177 *quasi cadenza*  
8 *ff*

con 8 ad lib.

ff appassionato assai



179

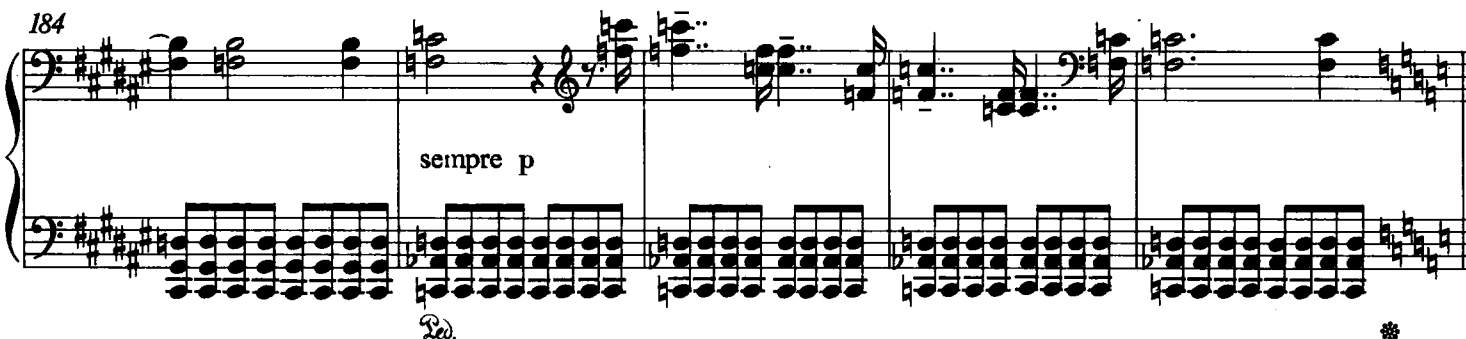
Allegro moderato

pp sotto voce



184

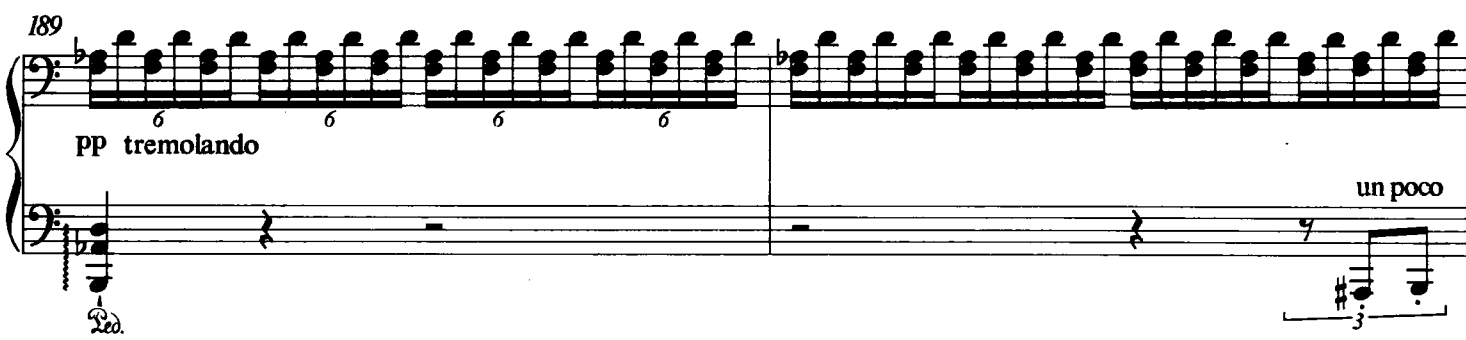
sempre p



189

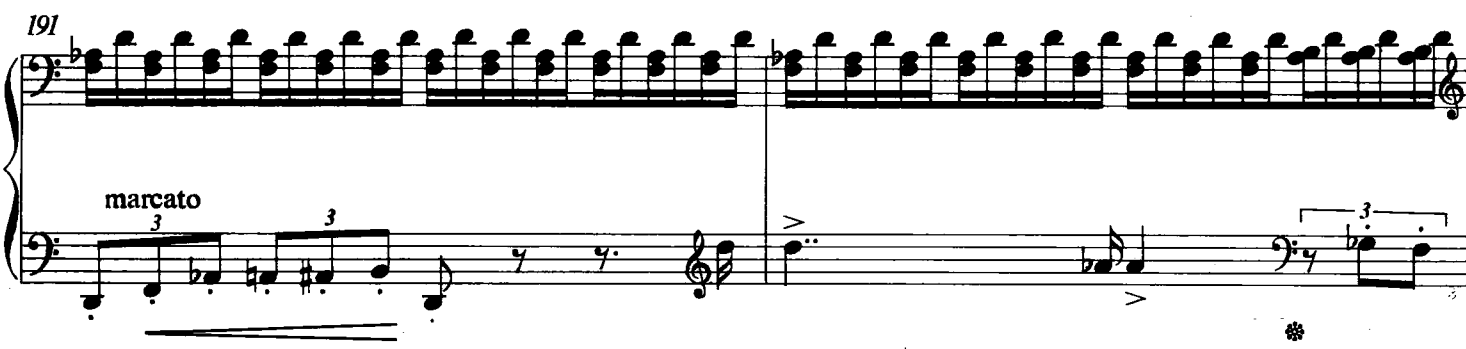
pp tremolando

un poco



191

marcato



193

sempre p

Musical score for measures 193-194. The system consists of a grand staff with a treble and bass clef. The right hand plays a continuous eighth-note pattern. The left hand features triplet eighth notes in measures 193 and 194, followed by a half note and a quarter note. Dynamics include *mf* and *Red.* (Reduction). A *3* is written below the final measure.

195

Musical score for measures 195-196. The system consists of a grand staff. The right hand continues the eighth-note pattern. The left hand has triplet eighth notes in measure 195, followed by a half note and a quarter note. Measure 196 features a half note and a quarter note. Dynamics include *mf* and *Red.* (Reduction). A *3* is written below the final measure.

197

Musical score for measures 197-198. The system consists of a grand staff. The right hand continues the eighth-note pattern. The left hand has triplet eighth notes in measure 197, followed by a half note and a quarter note. Measure 198 features a half note and a quarter note. Dynamics include *mf* and *Red.* (Reduction). A *3* is written below the final measure.

199

Musical score for measures 199-201. The system consists of a grand staff. The right hand features a series of chords. The left hand has a continuous eighth-note pattern. Dynamics include *p*, *agitato*, *poco a poco*, *cresc.*, and *Red.* (Reduction). A *3* is written below the final measure.

202

Musical score for measures 202-204. The system consists of a grand staff. The right hand features a series of chords. The left hand has a continuous eighth-note pattern. Dynamics include *p*, *agitato*, *poco a poco*, *cresc.*, and *Red.* (Reduction). A *3* is written below the final measure.

205 *più cresc.*

Reo. Reo. Reo. Reo. Reo. Reo.

208 *stringendo* *ff*

Reo. Reo. Reo.

211 *Più mosso* *ff*

Reo. Reo. Reo.

215 *ff*

Reo. Reo. Reo.

219 *sempre ff*

Reo. Reo. Reo.

223

8

3

fff

Reo.

226

8

Reo.

Reo.

Reo.

Reo.

229

8

Reo.

Reo.

Reo.

Reo.

Reo.

232

8

fff con strepito

Reo.

236

3

3

3

Reo.



239

Ped. *Reo.*

242

*sempre marcatissimo*

*Reo.* \* *Reo.* \* *Reo.* \*

245

*dim. poco a poco*

*Reo.* \* *Reo.* \* *Reo.* \* *Reo.* \* *Reo.* *Reo.*

248

*P*

\* *Reo.* \*

251 *senza rallentare*

*p*

*Reo.* \* *Reo.* \*

254

Rev. \* Rev. \* Rev.

258

più dim.

\* Rev. \* Rev. \*

262

pp

\* Rev. \*

266

sempre pp

marcato

perdendo . .

\* Rev.

269 *riten.* *molto rit.*

*Leo.*

*Tempo rubato e molto ritenuto*

273 *p lamentoso* *simile*

*Leo.* *Leo.*

276 *poco rinforz.*

*Leo.* *Leo.* *Leo.*

279 *più dim.*

*Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.*

283 *pp* *ppp* *ppp*

*Leo.*

## Andante

290 8

tremolando

pp

Rev. Rev. Rev. \*

295 8

poco riten. \*)

marcato

cresc. - - -

poco riten. \*)

Rev. \* Rev. \* Rev. \* Rev. \*

Più mosso

300

sf

3 3 3 3 3 3 3 3

Rev. \* Rev. \* Rev. \* Rev. \*

304 8

stringendo

ff

Allegro

fff

Rev. Rev. Rev.

\*) Das *poco ritenuto* in den Takten 295 und 299 bezieht sich nur auf die rechte Hand und gleicht den mit der Fermate versehenen Wertüberschuß von einem Zweiunddreißigstel der linken Hand aus.

\*) In bars 295 and 299 the indication *poco ritenuto* refers only to the right hand and corresponding to this is the extra demisemi-quaver with the fermata in the left hand.

308

Ped. Ped. Ped. Ped. Ped.

312

Ped. Ped. \* Ped.

315

Ped. Ped. \* con Ped. Ped.

poco a poco più di moto

318

Ped. Ped. Ped.

8

322

**ff**

*Red.*

*Red.*

**Allegro vivace**

8

325

**ff molto appassionato**

**sempre marcatiss.**

*Red.*

8

328

**sf**

*Red.*

8

331

**sf**

**sf**

*Red.*

8

334

*sf*

Red. \*

8

337

Red. \*

*Presto*

339

*p*

Red. Red. Red. Red. Red. Red.

343

*cresc.*

Red. Red. Red. Red. Red. Red. \*

347

*più f*

Red. Red. Red. Red. Red.

351 *ritard.* 8 *p* *cresc.* *Red.*

354 8 *Red.* *Red.* *Red.*

357 8 *rinforz.* *Red.* *Red.* *Red.*

360 8 *ff* *Red.* *Red.* *Red.* *Red.* *Red.*

366 *Andante (Tempo I)* *ff* *Red.*