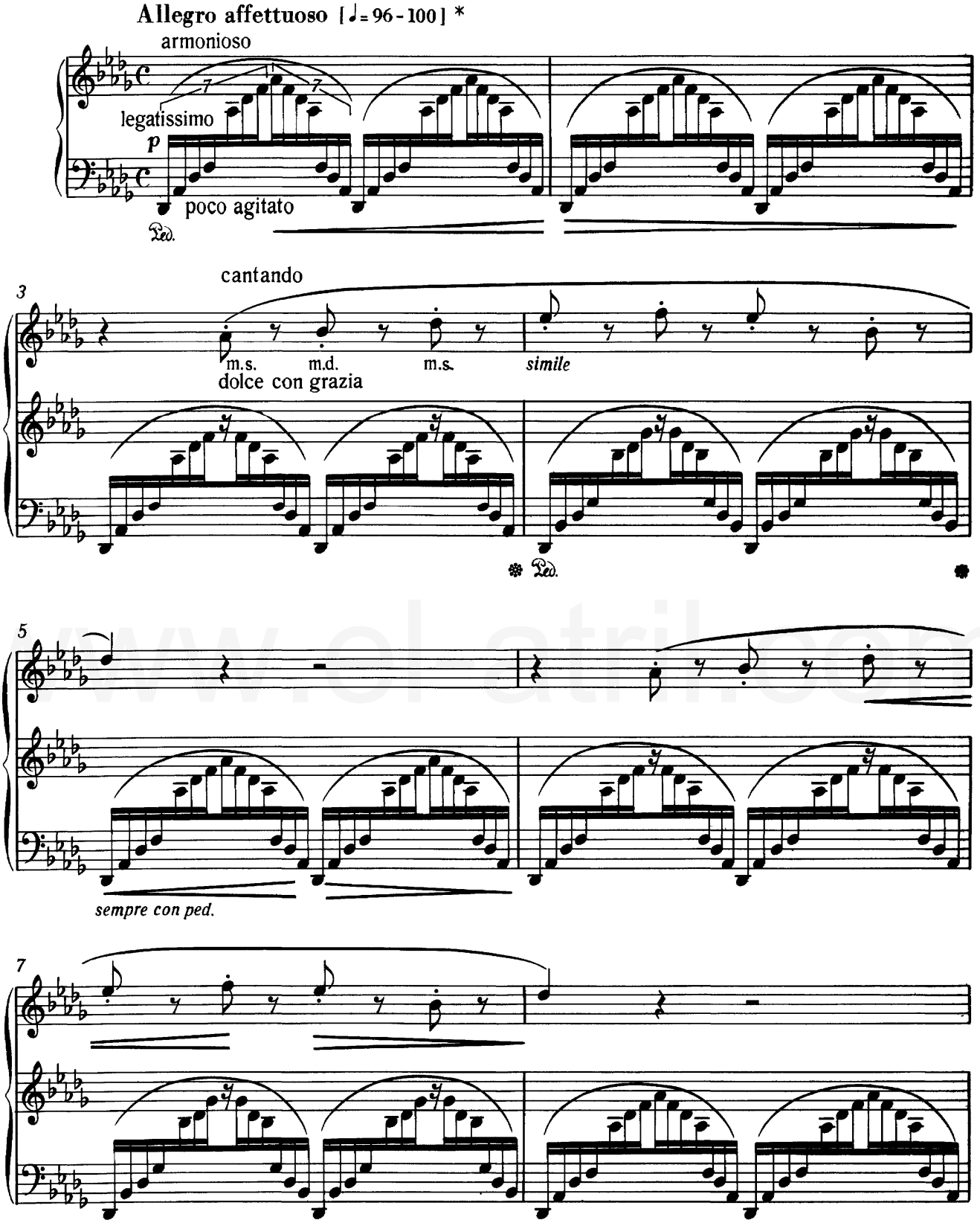
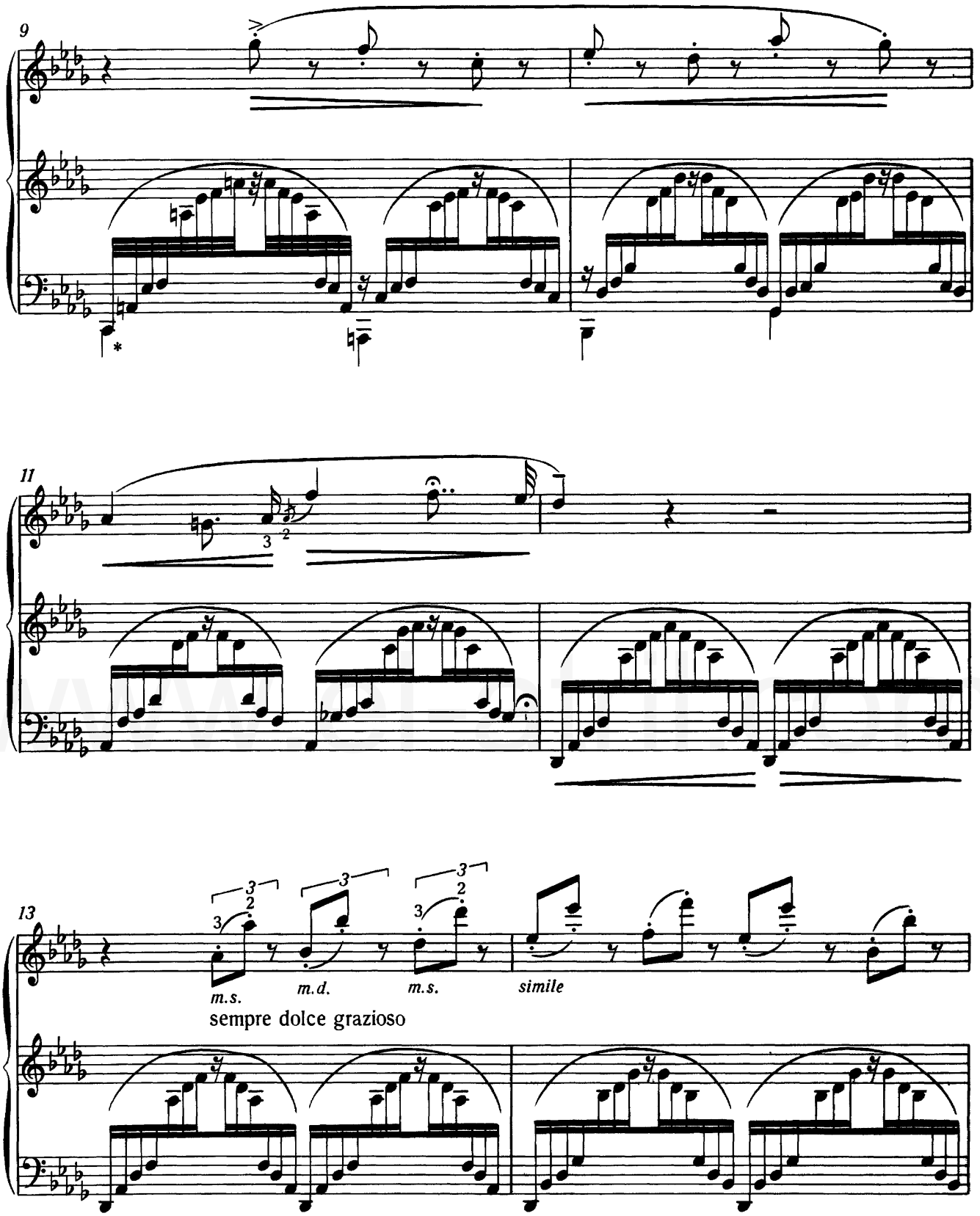


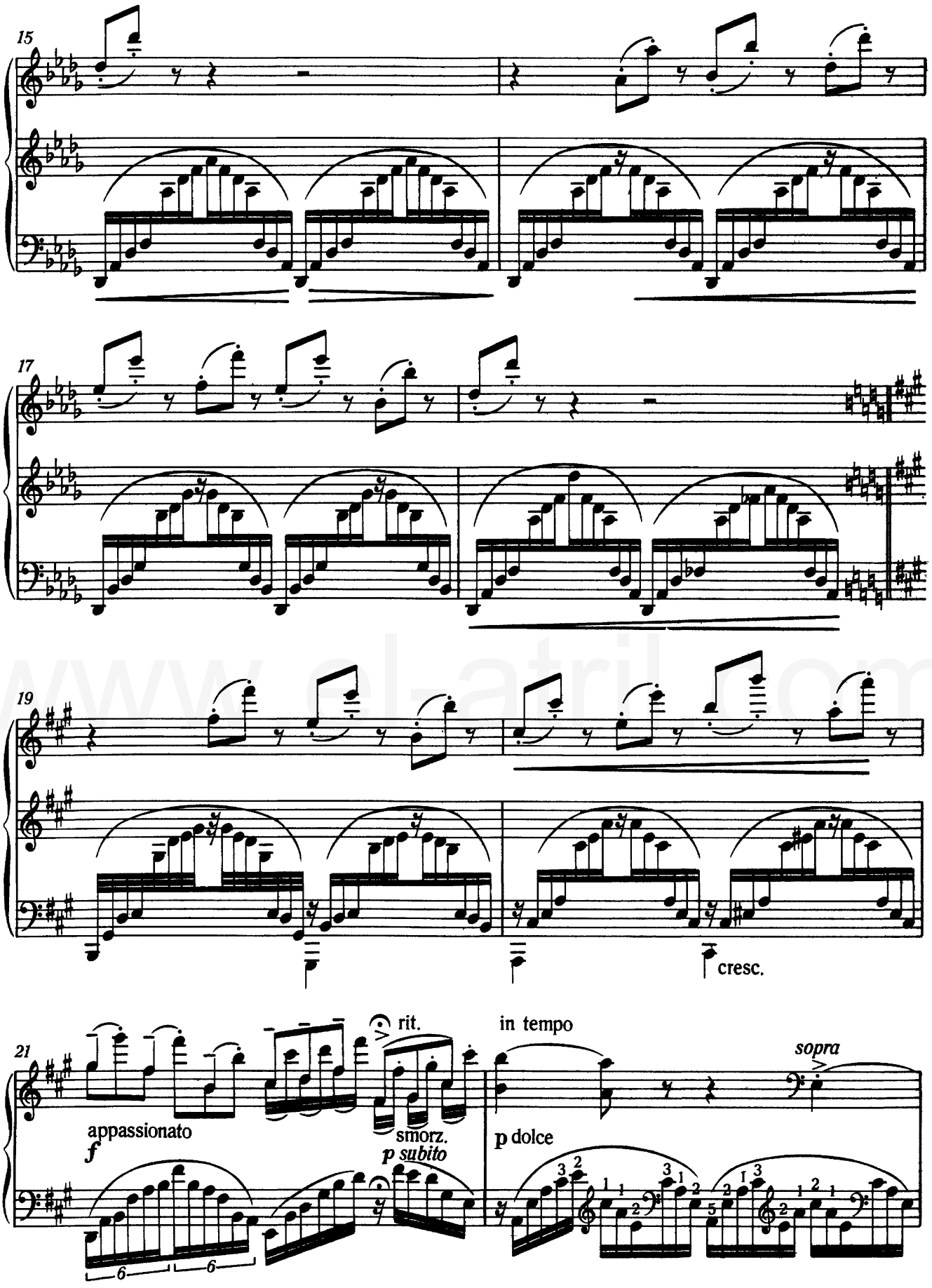
* Metronom-Bezeichnung laut L–P.

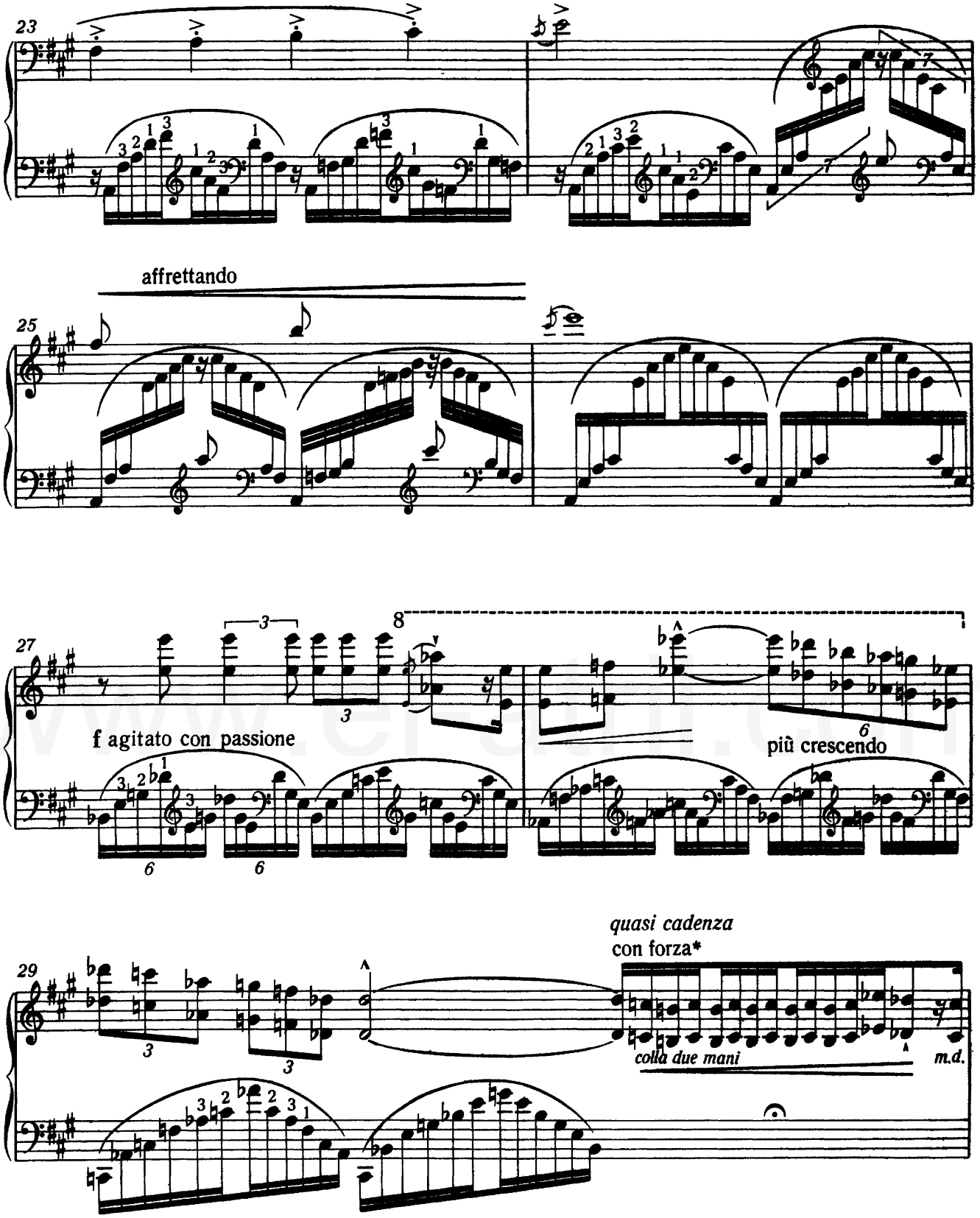
* Metronome marks according to L–P.



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

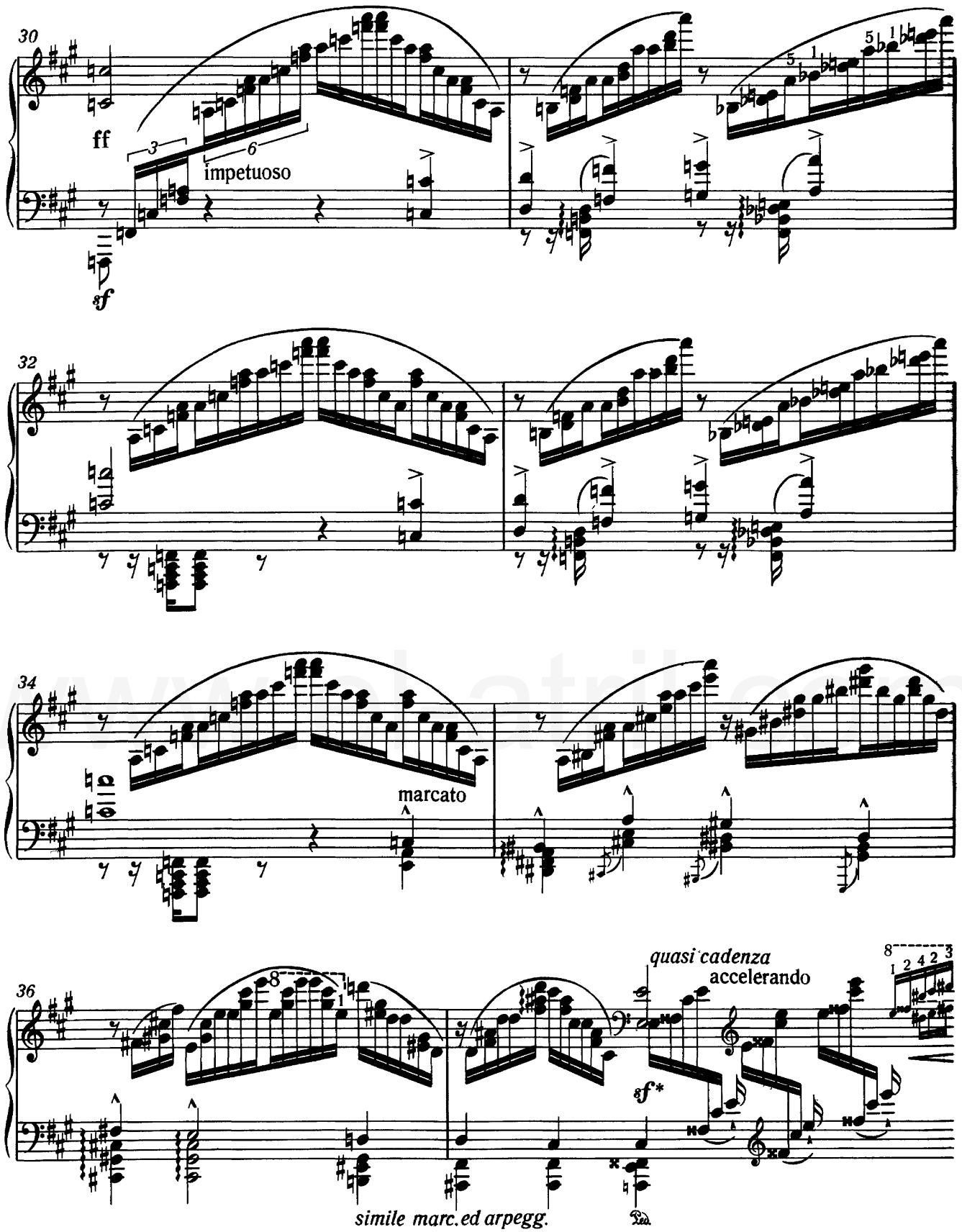
* "Modulating bass-parts... should always be broadened...; accordingly use the pedal... for every bass note for the duration of the passage." (L–P)


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



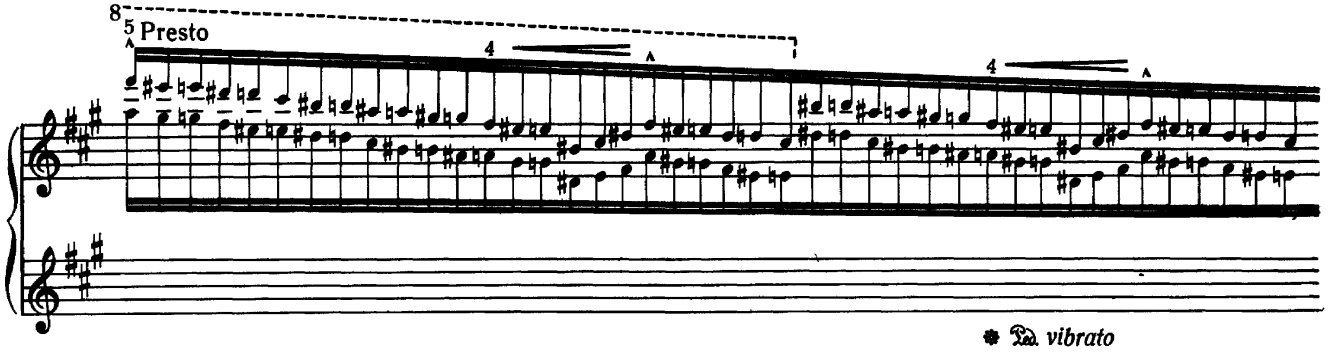
* „Der *trillo* sei frei und pulsierend. Händen, deren Spannung der vorgeschriebenen Ausführung widerstrebte, empfahl der Meister *martellato* – Ausführung." (L–P)

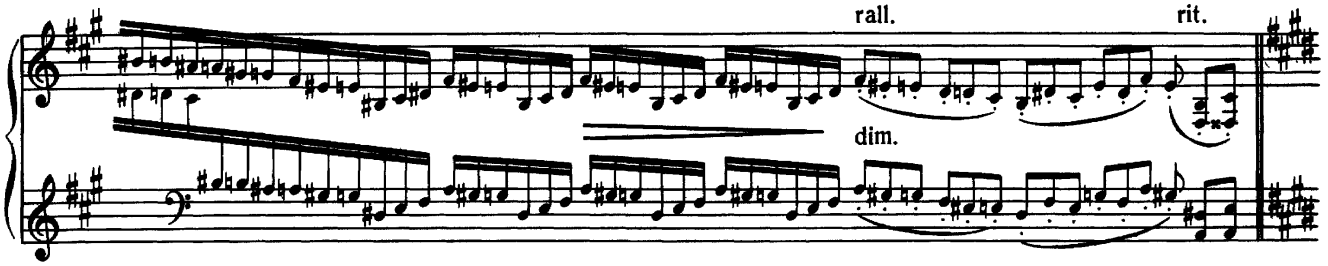
* "The *trill* should be free and pulsating. For hands which cannot achieve the span required for the prescribed manner of performance the master recommended the use of *martellato*." (L–P)

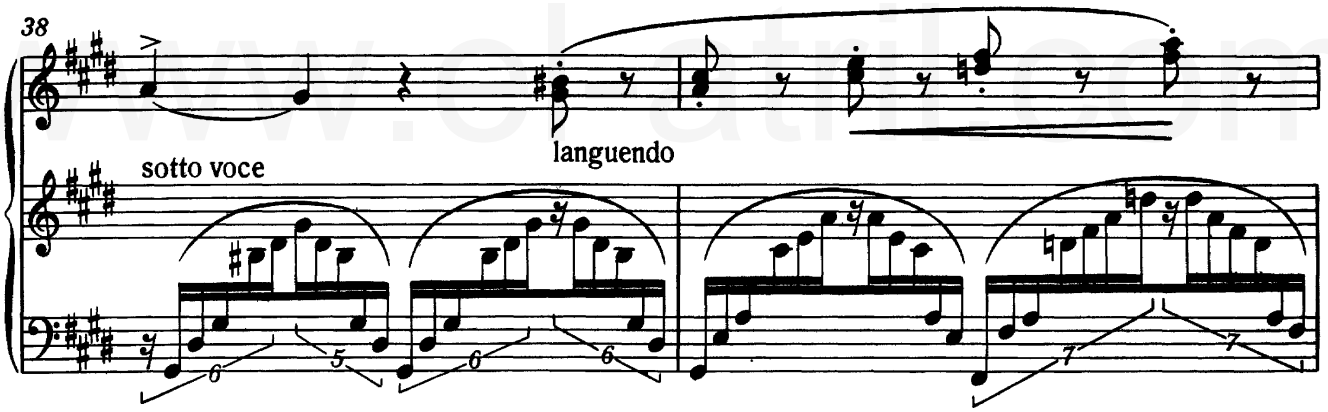


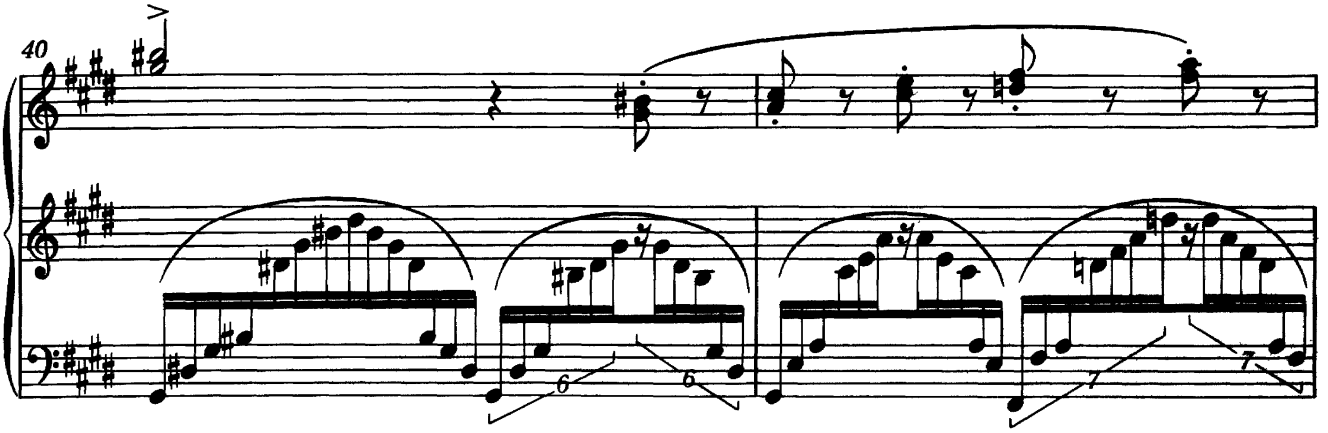
* „Das A (Orgelpunkt) des dritten Viertels sei *sfz*, und hafte im Ohre des Spielers bis zu seiner Ablösung eine Oktave höher." (L–P)

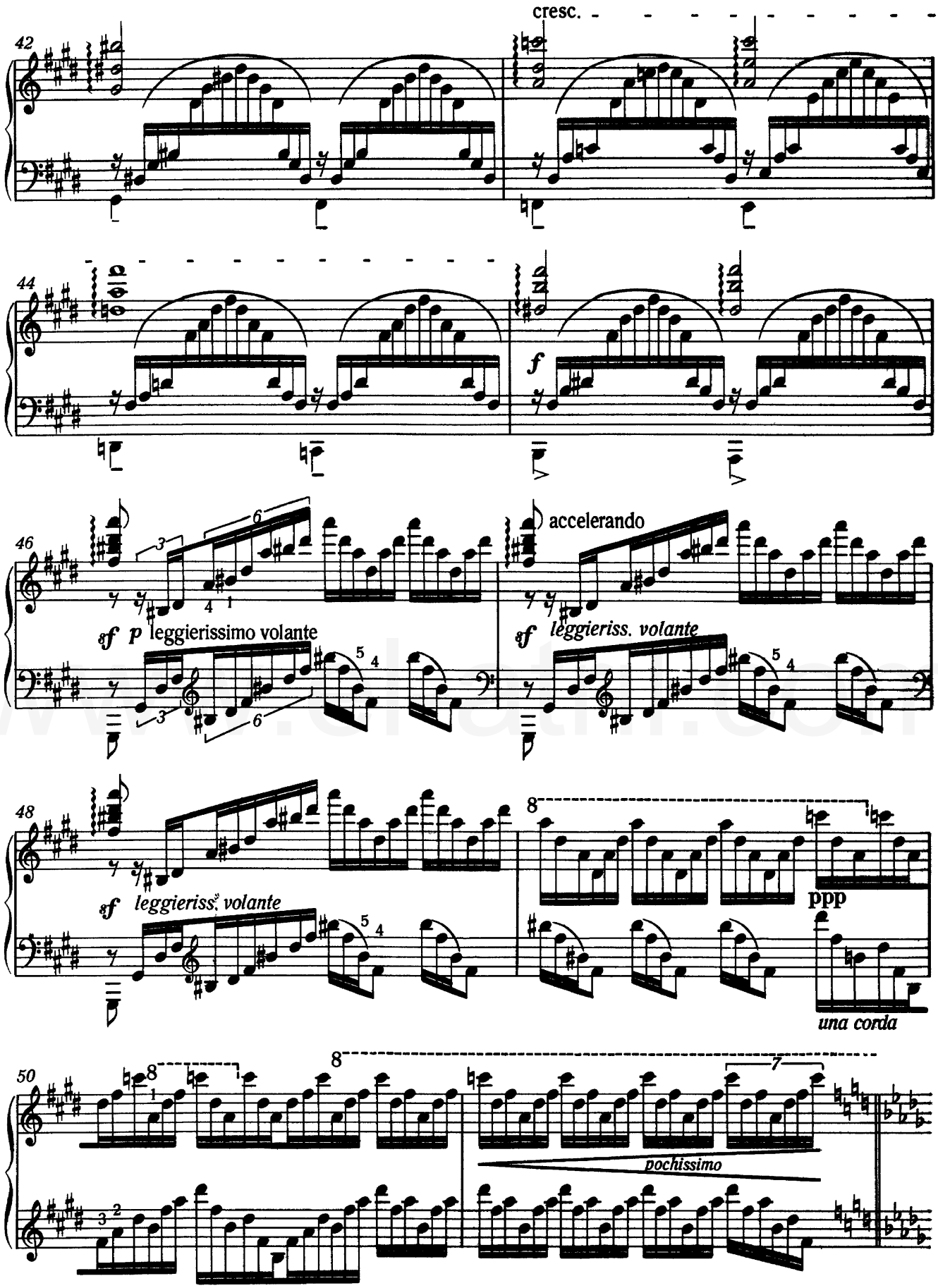
* "The A (pedal-point) of the third crotchet should be played *sfz* and should remain in the ear of the performer until it is replaced by the higher octave at the end of the cadenza." (L–P)

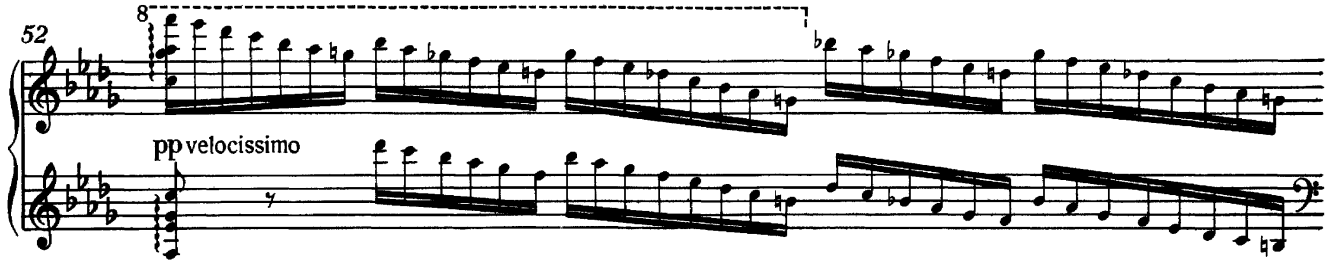

8
5
Presto
4
4
vibrato

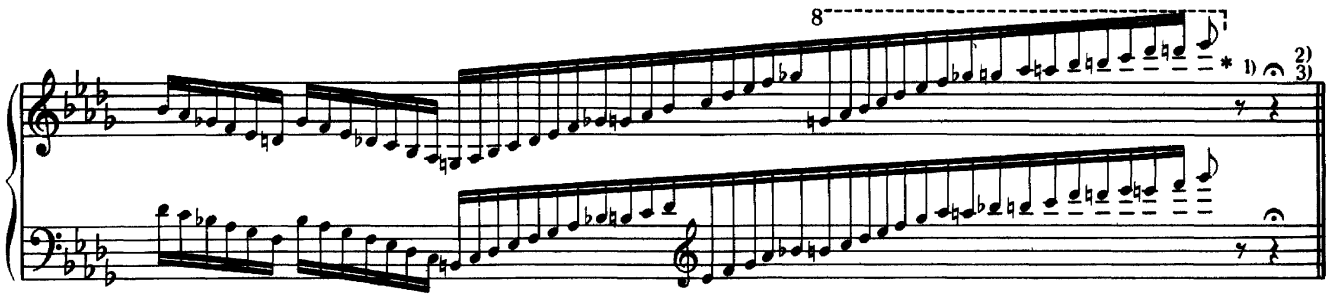

rall.
rit.
dim.

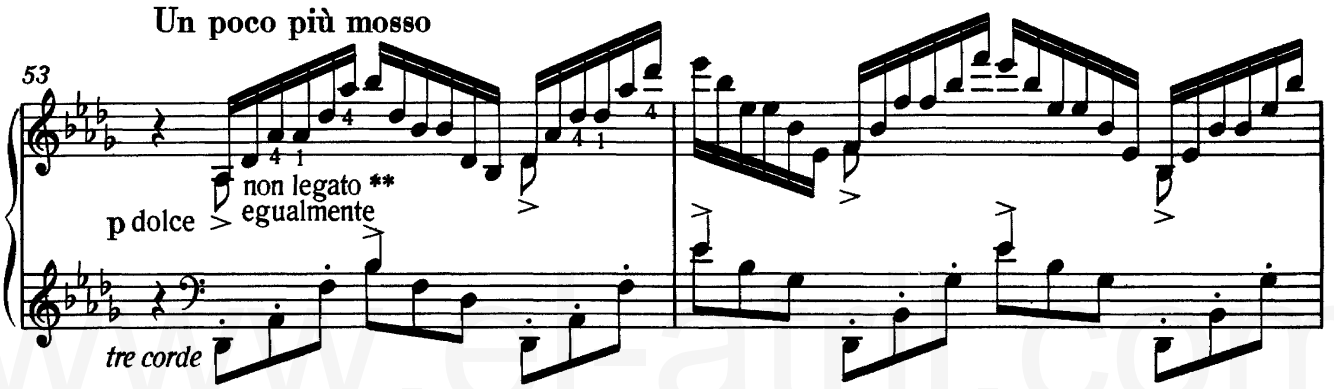

38
languendo
sotto voce


40


cresc.
42
44
f
46
sf p leggierissimo volante
accelerando
sf leggieriss. volante
48
sf leggieriss. volante
8
ppp
una corda
50
8
8
7
pochissimo

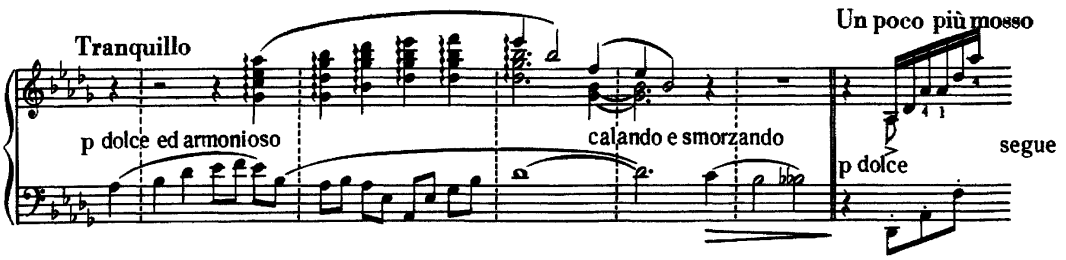




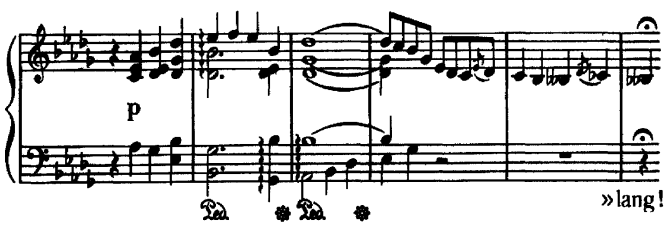


* Varianten zur Erweiterung der Kadenz:
1) für Professor Henrik Gobbi (aufgrund einer freundlichen Mitteilung Herrn Sándor Reschofskys):

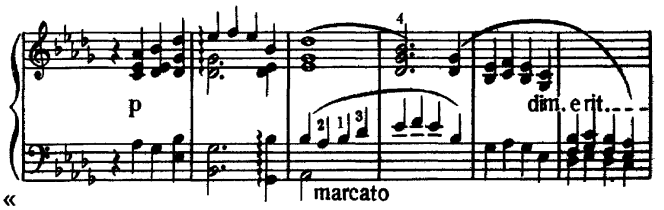
* Variations for the extension of the cadenza:
1) for Professor Henrik Gobbi (kindly supplied by Sándor Reschofsky):



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).

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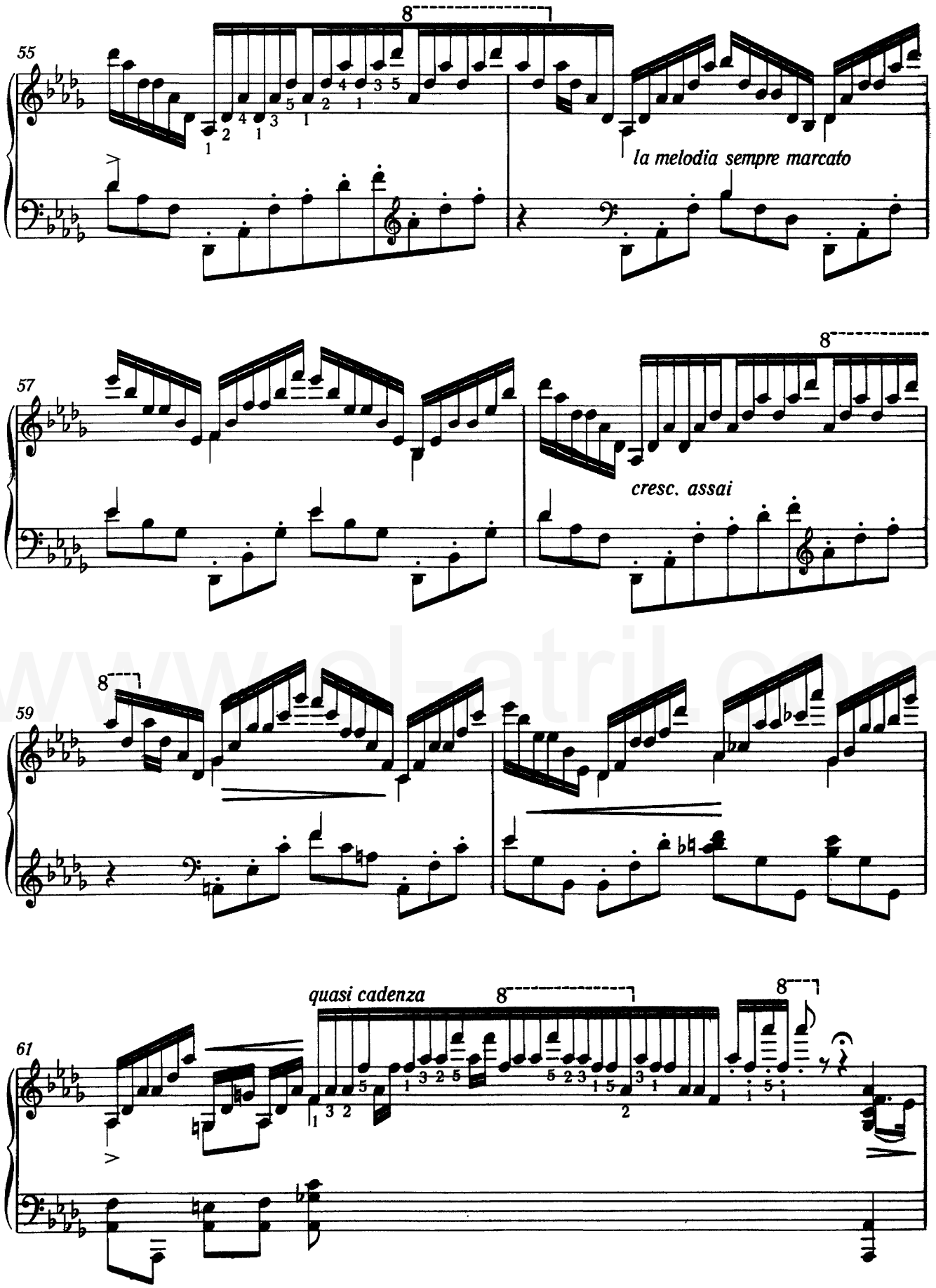
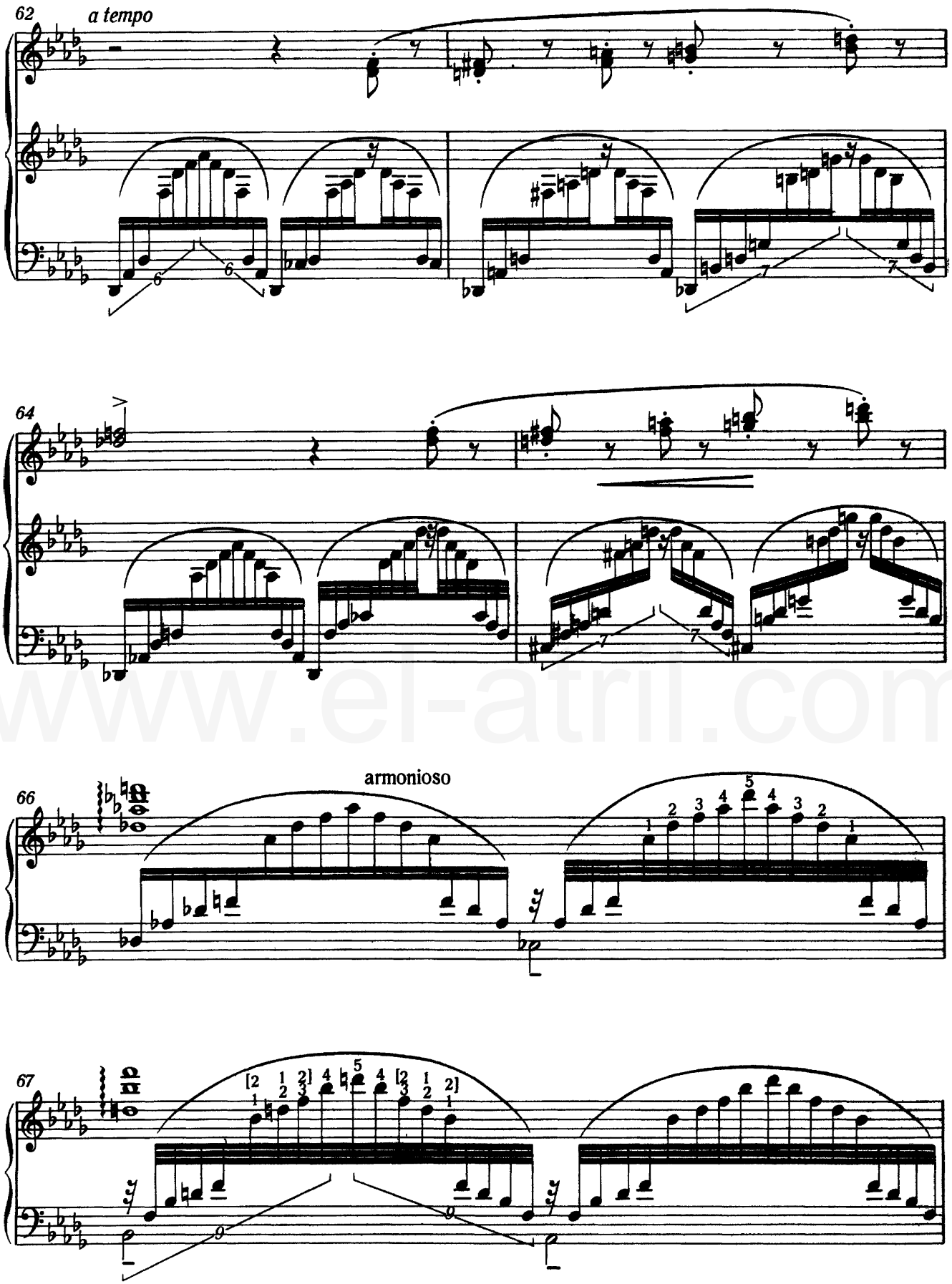
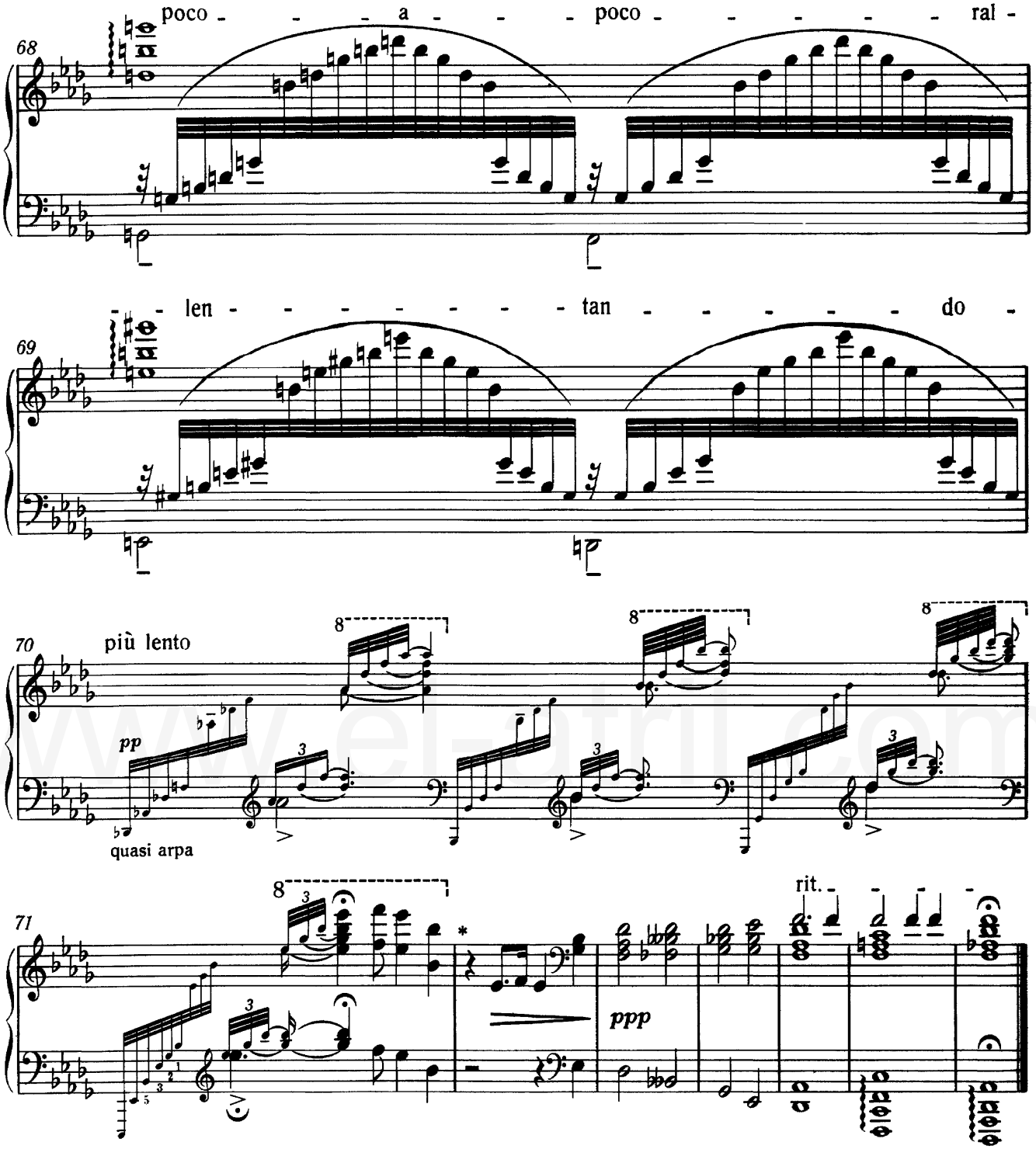
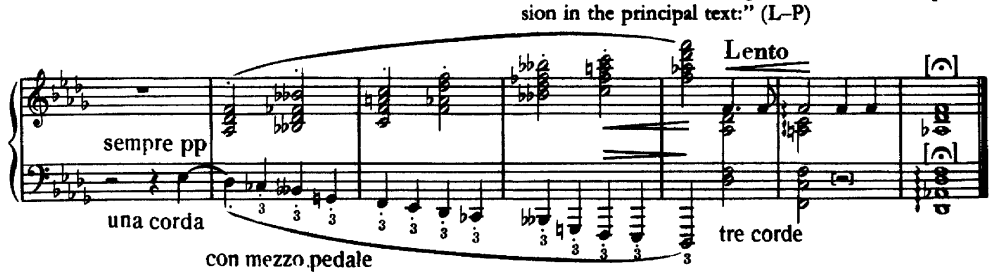

55
8
la melodia sempre marcato
57
8
cresc. assai
59
8
61
quasi cadenza
8
8



www.el-atril.com



* „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)