

CONSOLATIONS

SIX PENSÉES POÉTIQUES

1.

Andante con moto*)


dolce

7


13 ***)

poco ritard. a tempo

19 *poco riten.***)* *****)

*) „Tempo: ohngefähr... $\text{♩} = 52$.“ (L-P)**) „Der 1. Takt ... der tenuto-Gruppe, *mit Pedal*.“ (L-P)***) „Ausführung: “ (L-P)****) „Das *rit[en]*. bezieht sich nur auf diesen Takt mit vortretender ... *Baßbewegung*.“ (L-P)

*****) „Nr. 1 und 2 der ‚Consolations‘ ... gehören ... zusammen und sind auch ungetrennt vorzutragen.“ (L-P)

*) „Tempo: approximately ... $\text{♩} = 52$.“ (L-P)**) „The first bar of the tenuto group ‘*with pedal*’ “ (L-P)***) „To be played: “ (L-P)****) „The *rit[en]*. refers only to this bar, to the prominent movement in the bass.“ (L-P)

*****) „Nos. 1 and 2 of ‘Consolations’ belong together and are to be played without any break between them.“ (L-P)

Un poco più mosso**)

cantando espressivo
p

smorz.

rinforz.

rinforz.

di - mi - nu - en - do

*) „Die zweite Consolation schlieÙe sich unmittelbar ... der vorigen an!“ (L-P)

***) „♩ = 126“ (L-P)

*) “The second Consolation follows on directly from the preceding one.” (L-P)

***) “♩ = 126” (L-P)

25

smorz.

30

36

poco ritard. a tempo

ben marcato ed espressivo il canto

41

smorz.

46

cantando

appassionato

104
50

poco riten.

accentuato ed espressivo assai

55

smorz.

60

rinforz.

smorz.

65

sf

70

poco a poco

75

più ritenuto

pp

17

2ed. * 2ed. * 2ed. * 2ed. *

21

2ed. * 2ed. * 2ed. * 2ed. *

25

p * 2ed. * 2ed. *

28

mf espressivo * 2ed. * 2ed. * 2ed. * 2ed. *

dolcissimo

32

4 4
2 2

mf espr. * 2ed. * 2ed. * 2ed. *

36

2ed. * 2ed. * 2ed. *

39 *dolciss.*

42 *poco riten. .*

46

50

54 *quasi cadenza* *smor - - - zan - - - do*

57 *ritard.* *per - - den - - do*

*) „Die Kadenz ließ der Meister verlängern durch ad libitum-Wiederholungen der letzten Figur [der rechten Hand] bis der Spieler bei dem ihm erreichbaren ‚niente des Klanges‘ (jedoch ohne zu retardieren) ankam...“ (L-P)

*) "The Master extended the cadenza by ad lib. repetition of the last figure [in the right hand.] until the 'annihilation of the sound' which is brought about (though without any slowing down) by the player actually arrives." (L-P)



Quasi adagio *)

cantabile con divozione

4

8

12

*) .. ♩ = 58'' (L-P)

15

marcato ed espressivo il basso

18

stringendo

22

slargando

dim.

*)

cresc.

26

30

*) „Kein Kreuzen der Hände!“ — die Melodie übernehme die rechte Hand.“ (L-P)

*) “‘No hand crossing!’ — the melody is to be carried on by the right hand.” (L-P)

Andantino *)

con grazia dolce

5

11 poco riten. a tempo

espressivo con anima

17 dolce

23

*) .. ♩ = 84" (L-P)

29

espr. a piacere

sempre dolce

34

39

44

cresc.

49

riten.

espr.

54

*Der 1. Ton der Melodie ist um ein Achtel länger. Die korrekte Notierung würde das Notenbild unnötig komplizieren, deshalb sind wir der ungewöhnlichen, vereinfachten Schreibweise Liszts gefolgt.

*The first melody note is a quaver longer. Correct notation would have made the music look unnecessarily complicated and so in this edition Liszt's irregular, simplified notation has been followed.

Allegretto sempre cantabile *)

p rubato

6

11

16 **)

21

*) „♩ = 60“ (L-P)

*) „Der stärkere Ausdruck und breitere Klang dieser Strophe verlangt ein Zurückhalten des Tempo.“ (L-P)

**) „♩ = 60“ (L-P)

**) „This section demands that the tempo be held back on account of its greater expressive power and broader tone.“ (L-P)

26

sf

This system contains measures 26 through 30. The music is written for piano in a key with three sharps (F#, C#, G#). It features a complex texture with many sixteenth and thirty-second notes. A fortissimo (sf) dynamic marking is present in measure 29.

31

appassionato e molto accentuato

This system contains measures 31 through 35. The music continues with the same complex texture. The instruction "appassionato e molto accentuato" is written in the right-hand staff in measures 33 and 34.

36

sf

This system contains measures 36 through 40. The music continues with the same complex texture. A fortissimo (sf) dynamic marking is present in measure 38.

41

This system contains measures 41 through 45. The music continues with the same complex texture.

46

sf

This system contains measures 46 through 51. The music continues with the same complex texture. A fortissimo (sf) dynamic marking is present in measure 47.

52

This system contains measures 52 through 56. The music continues with the same complex texture.

57

62

cre - - - scen - - - do

68

st *quasi cadenza* *sempre più rinf.* *)

69

marcato il canto

f vibrato

8.

73

*) „Die dritt- und vorletzte Figur kann jede ad libitum mehrmals wiederholt werden.“ (L-P)

*) “The penultimate figure and the one preceding it can be repeated several times ad libitum by whoever.” (L-P)

77

78

79

80

f

81

82

83

84

f

*) 85

p

86

87

88

90

91

92

93

94

**) *p*

95

96

97

98

p

*) „Von hier Tempo: $\text{♩} = 48.$ “ (L-P)

**) „Den zweiten Teil der Coda spiele man als Wiederholung leiser als das erstmal.“ (L-P)

*) "From here on the tempo is $\text{♩} = 48.$ " (L-P)

**) "The second part of the coda should be played as a repetition more quietly than the first time." (L-P)