

# BERCEUSE

(2. Fassung – 2nd version)

Andante <sup>\*)</sup> <sub>\*\*)</sub>

una corda

4

8

\*) „MM »ohngefähr« ♩=50 — »mehr schwebend als gezählt.« (L-P)

\*\*\*) „Die *pp* wiegenden Begleitungsfiguren sind »legatissimo« auszuführen.“ (L-P)

\*\*\*\*\*) „Diesem Takt fügte der Meister zwei Fermaten hinzu.“ (L-P)

\*\*\*\*\*) „Die  $\frac{3}{4}$ -Baßquint, die sich von Takt zu Takt wiederholt, »werde nicht zum Metronom«. Liszt führte sie *glissato* aus.“ (L-P)

\*\*\*\*\*) „Die *tenuto*-Töne, deren Einsatz mit sanft fallendem Finger sei, dehne man um einige Schwebungen über die vorgeschriebene Zeit, fasse sie aber nicht taktweise auf, vielmehr: vereint von vier zu vier Takten »quasi melodisch«, und bilde sie zum Vers, zum Traummotiv:



(L-P)

\*\*\*\*\*) „Die Wiederholung mit der Oktav ist weniger als Melodieverdoppelung, denn als Melodieverschwebung gedacht.“ (L-P)

\*) “MM ‘about’ ♩=50—‘floating rather than counted’.” (L-P)

\*\*\*) “The *pp* swinging accompaniment figures to be played ‘legatissimo’.” (L-P)

\*\*\*\*\*) “The master wrote two further fermatas in this bar.” (L-P)

\*\*\*\*\*) “The  $\frac{3}{4}$ -bass-fifth repeated bar by bar ‘must not become a metronome’. Liszt played this *glissato*.” (L-P)

\*\*\*\*\*) “The *tenuto* notes, which should be played with a soft finger touch, can be extended slightly beyond the written time value, but they should not be taken bar by bar—group them rather four bars at a time, ‘almost melodically’ and make them into a verse, a dream-motif.



\*\*\*\*\*) “The repetition in octaves is intended more to colour the melody than to double it”. (L-P)

12 *riten.* ...

15 *riten.* ...

18

20 *smorzando* *perdendo* *pp*

*sempre una corda*

\*) „Der ... Triller ist, im Gegensatz zu seiner rhythmisierten Vorbereitung, frei. Sein Vorschlag ist nicht als kurzer Vorschlag, sondern als Anfang des freien Trillers aufzufassen und zu betonen:



\*) “The ... trill—as opposed to its precisely rhythmic preparation—is free. The appoggiatura is to be interpreted not as a short appoggiatura but as the start of the free trill and should accordingly be emphasized:



Desgleichen bei Parallelen“. (L-P)

Parallel cases are to be treated similarly.” (L-P)

\*\*\*) „Die Triolenfiguren der Oberstimme (hier und bei ähnlichen Stellen) in wiegend-singendem Rhythmus.“ (L-P)

\*\*\*) “The triplet figures in the upper part—here and in similar places—to be in a swinging-singing rhythm.” (L-P)

23 *p* *tr* *3* *3* *8* *poco inf.*

*Led.* *Led.* *Led.*

26 *8* *p* *6* *3* *1* *2* *3* *4* *2* *3* *2* *3* *3* *cresc.*

*Led.* *Led.* *Led.*

28 *8* *3* *13131* *tr* *quasi cadenza\** *dim.* *molto* *ppp*

*Led.* *Led.* *Led.*

*riten.* *molto* *ppp*

*Led.*

\*) „Liszt führte die Kadenz und die folgenden *pp*-Läufe »tonlos-schattenhaft« mit der Innenfläche der Fingerspitze bei vollendet ruhiger Handdecke aus. Fingersatz des schwierigen abwärts gehenden Laufes, rechts wie links: 4 1 4 1 4 1.“ (L-P)

\*) “Liszt played this cadenza and the following *pp* runs ‘like a soundless shadow’ with the inner part of the fingertips, with a completely relaxed hand. The fingering for the difficult downward run in each hand is 4 1 4 1 4 1.” (L-P)

30  $[♩ = ♩.]$

sempre *pp* dolce grazioso

*And.* sempre una corda

32

*And.*

34

quasi trillo

*And.*

35

*And.*

36

leggerissimo

*And.*

\*) „Die Oberstimme, rhythmisch und gesanglich, klinge wie »ein leises Lied« hinein in das Wiegen- und Traummotiv. Dieses sei wie früher (viertaktig), doch gefüllteren Tones: weder die singende Oberstimme noch die schattenartigen Doppelgriffgänge sollen es verwischen.“ (L-P)

\*) “The rhythmic and singing upper voice should enter the cradle and dream motif like ‘a gentle song’. This should be as before (four bars), but with a fuller sound: neither the singing upper voice nor the shadow-like double runs should obliterate it.” (L-P)

37 8

*pp leggierissimo*

*ppp smorz.*

*Led.*

38

*ppp smorz.*

*pp espr.*

*Led.*

\*

39 [♩ = ♩]

*pp espr.*

*riten...*

*Led.*

\*

*Led.*

*Led.*

*Led.*

42

*riten...*

*cresc...*

*4 3*

*rall...*

*dim.*

*Led.*

\*

*Led.*

*Led.*

*Led.*

45

*p*

*3 13131 tr*

*3 13131 tr*

*rall...*

*molto espr. smorz.*

*Led.*

\*

*Led.*

*Led.*

*Led.*

*Led.*

*Led.*

\*) „Die von der rechten Hand zu übernehmende Auflösung der Dissonanz (folgender Takt) sei melodisch; wogegen das Baß-Des sehr leise in das B-moll hineinklinge.“ (L-P)

\*) “The dissonance-resolution to be taken over by the right hand (in the following bar) should be melodic; on the other hand, the bass note *D flat* should enter the *B flat* minor very gently.” (L-P)

48 *pp*

3

3

Leg.

Leg.

Leg.

51 *cresc.*

3

3

8

rall. . . . .

rinforz.

Leg.

Leg.

Leg.

54

3

3

8

1313

tr.

Leg.

Leg.

Leg.

Leg.

Leg.

Leg.

56 *quasi cadenza*

3

2 3 5

3 2 3 2 3 2 3 2

pp

pp veloce

Leg.

8

3

3 2 3 2 3 2 3 2

sempre pp

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex, fast-moving melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation. The treble clef part includes the instruction *riten.* (ritardando) and dynamic markings *espr.* (espressivo) and *ppp smorz.* (pianissimo, smorzando). The bass clef part includes the instruction *lev.* (levare) and a fermata. A double bar line is present at the end of the system.

Third system of musical notation, starting at measure 58. The treble clef part includes the instruction *a tempo* and dynamic markings *sempre pp* and *dolce grazioso*. The bass clef part includes the instruction *sempre una corda* and *lev.* (levare). The system concludes with a double bar line.

Fourth system of musical notation, starting at measure 60. The treble clef part features a complex, fast-moving melodic line with a circled '8' indicating an eighth-note pattern. The bass clef part includes the instruction *lev.* (levare).

Fifth system of musical notation, starting at measure 62. The treble clef part includes the instruction *quasi trillo* and contains a circled '8' and a circled '5' indicating eighth-note patterns. The bass clef part includes the instruction *lev.* (levare).

63 *8*

*2ed.*

64 *8*

*leggierissimo*

*2ed.*

65 *8*

*ten.*

*2ed.*

67 *8*

*poco cresc.*

*2ed.*

68 *8*

*trillo*

*ppp legato*

*2ed.*

\*) „Die nach oben gestielten Doppelgriffe bleiben accentlos.“ (L-P)

\*\*) „Der Sextolengliederung »schiebe man keine Triole unter!«“ (L-P)

\*) “The double notes with upward stems should remain unstressed.” (L-P)

\*\*) “ ‘Don’t slip triplets’ into the sextuplets!” (L-P)



70 *riten.*  
*perdendo*  
*p*  
*And.*

72 *Un poco più lento \**  
*dolcissimo*  
*quasi improvvisato*  
*ppp*  
*sempre una corda*  
*And.*

76 *pp sempre*  
*And.*

79 *cresc.*  
*And.*

\*) „Ganz Traum«, was auf Tempo, auf Farbe und Rhythmus anzuwenden bleibt. Hinsichtlich des letzteren sei insbesondere betont, daß trotz des »improvisato« die Achtelpausen als die schweren Takteile im rhythmischen Gefühl des Spielers fortleben müssen.“ (L-P)

\*\*) „Die Töne verdichten sich von hier an zu festerer Gestaltung –: das träumerische Zerfließen zur Gefühlsbestimmtheit. »Die Dämmer zerreißen.«“ (L-P)

\*) “‘A complete dream’, to be applied to tempo, colour and rhythm alike. With regard to the last it must be strongly emphasized that in spite of the ‘improvisato’ the quaver rests must continue as stressed parts of the bar in the player’s rhythmic understanding.” (L-P)

\*\*) “From here onwards the notes become shaped more firmly—the dreamy vagueness changes to definite feelings. ‘The mist disperses’.” (L-P)



8

90

*sf*  
*ped.*

This system contains measures 88 and 90. The right hand features a complex melodic line with many accidentals and fingerings (1-5). The left hand has a descending line with a slur and a *sf* marking. A *ped.* marking is present at the start of the left hand line.

8

91

*sf*  
*ped.*

This system contains measures 91 and 92. The right hand continues with intricate melodic patterns and fingerings. The left hand has a descending line with a slur and a *sf* marking. A *ped.* marking is present at the start of the left hand line.

8

92

*sf*  
*ped.*

This system contains measures 93 and 94. The right hand continues with intricate melodic patterns and fingerings. The left hand has a descending line with a slur and a *sf* marking. A *ped.* marking is present at the start of the left hand line.

8

93

*ped.*

This system contains measures 95 and 96. The right hand continues with intricate melodic patterns and fingerings. The left hand has a descending line with a slur and a *ped.* marking.

8

94

*poco a poco dim.*  
*ped.*

This system contains measures 97 and 98. The right hand continues with intricate melodic patterns and fingerings. The left hand has a descending line with a slur and a *poco a poco dim.* marking. A *ped.* marking is present at the start of the left hand line.

95 8

*Ped.*

*riten.*

96 8

trillo \*)

*più dim.*

*PP*

*Ped.*

99 *dolcissimo*

8 *ten.*

8 *ten.*

8

*Ped.*

*Ped.*

*Ped.*

102 8

8

8

8

*PPP*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

\*) „Den trillo »lang und frei« ... Der Ausläufer desselben sei melodisch, in der Fermate verhauchend“. (L-P)

\*) “The trill to be ‘long and free’—its end should be melodic, dying away in the fermata.” (L-P)