

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

5

smorz.

10

rinforz.

2 4 5

15

rinforz.

20

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

20

21

24

25

27

28

mf espressivo

dolcissimo

31

32

35

mf espr.

36

39

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

dim.

30

dim.

*) „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

*) $\text{♩} = 84''$ (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. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music is characterized by complex, dense chordal textures and rapid sixteenth-note passages in both hands. A dynamic marking of *sf* (sforzando) is present in measure 28.

31

appassionato e molto accentuato

This system contains measures 31 through 35. The musical texture continues with dense chords and sixteenth-note runs. The instruction *appassionato e molto accentuato* is written in the right-hand staff in measure 33.

36

sf

This system contains measures 36 through 40. The music maintains its complex, rhythmic intensity. A dynamic marking of *sf* is visible in measure 38.

41

This system contains measures 41 through 45. The dense chordal and sixteenth-note patterns persist throughout the system.

46

sf

This system contains measures 46 through 51. The music continues with its characteristic complexity. A dynamic marking of *sf* is present in measure 47.

52

This system contains measures 52 through 56. The piece concludes with a final system of dense, complex chords and sixteenth-note figures.

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

81

*) 85

p

90

**)

95

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)