

BERCEUSE

(2. Fassung – 2nd version)

Andante ^{*)}
^{**)}

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)

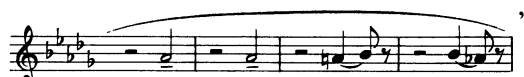
*) “MM ‘about’ ♩=50—‘floating rather than counted’.” (L-P)

***) “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

3

3

8

poco rinf.

Led.

Led.

Led.

26

8

6

3

3

2 3 4 2 3 2

cresc.

Led.

Led.

Led.

28

8

3 13131

tr

*quasi cadenza**

non troppo presto

dim. - - molto - - ppp

Led.

Led.

Led.

30

31

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 $[\text{♩} = \text{♩}]$

sempre *pp* dolce grazioso

Red. sempre una corda

32

Red.

34

quasi trillo

Red.

35

Red.

36

leggierissimo

Red.

*) „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.

38

pp *espr.*

39

pp *riten.* *espr.*

42

riten. *cresc.* *rall.* *dim.*

45

p *3 13131 tr* *rall.* *molto espr. smorz.*

*) „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 *pp*

quasi cadenza

3 1 2 3 4 5

3 2 3 2 3 2 3 2

pp veloce

Leg.

8

3 2 3 2 3 2 3 2

sempre pp

First system of musical notation, featuring a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

Second system of musical notation, including performance instructions: *riten.*, *espr.*, and *ppp smorz.*. The right hand has a melodic line with slurs, and the left hand has a bass line with a fermata and a star symbol.

Third system of musical notation, starting at measure 58. It includes the instruction *a tempo* and *sempre pp dolce grazioso*. The right hand has a melodic line with slurs and fingering [4 5]. The left hand has a bass line with a *sempre una corda* instruction.

Fourth system of musical notation, starting at measure 60. It features a complex rhythmic pattern in the right hand, indicated by a dashed box and the number 8. The left hand has a bass line with a *sempre una corda* instruction.

Fifth system of musical notation, starting at measure 62. It includes the instruction *quasi trillo*. The right hand has a complex rhythmic pattern with slurs and fingering [4] 8, 3 4 3 4, and 5. The left hand has a bass line with a *sempre una corda* instruction.

63 *8*

Red.

64 *8*

leggierissimo

Red.

65 *8*

ten.

Red.

67 *8*

poco cresc.

Red.

68 *8*

trillo

ppp legato

egualmente

Red.

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

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

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

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

70 *riten.*
perdendo
p
Leg.

72 *Un poco più lento *)*
dolcissimo
quasi improvvisato
ppp
sempre una corda
Leg.

76
pp sempre
Leg.

79 ***)*
cresc.
Leg.

*) „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)

82 *Tempo I*
mf *espressivo molto*

84 *cresc.* *appassionato*

86 *riten.* *dim.* *smorz.* *p dolce* **) leggierissimo*

88

*) „Der Akkordlauf der rechten Hand ist ohne Hast, ohne Zögerung, ruhig und farblos, Ton um Ton, auszuspielen – dann erst setze der Baß (*Des*) mit Accent ein. Die um einen halben Ton erhöhte Wiederholung ebenso.“ (L-P)

*) “The right hand arpeggio must be played note by note without hurrying or dragging, quietly and colourlessly—only after that should the stressed bass (*D flat*) enter. The repetition a semitone higher likewise.” (L-P)

8

90

sf
ped.

Detailed description: This system covers measures 88 to 90. The right hand features a complex melodic line with many slurs and fingerings (e.g., 1 2 3 b5, 1 2 b4 5, 2 1 2 3 1 2, 4 3 2 4 3 4 1, 3 2 1 2 3 4 1). The left hand has a bass line with a long slur over measures 88-90 and a *sf* dynamic marking at the start of measure 88. The system ends with a *ped.* marking.

8

91

sf
ped.

Detailed description: This system covers measures 91 to 92. The right hand continues with intricate fingerings (e.g., 1 2 3 5 1 2 4 5, 2 1 2 1 2 3 5, 3 4 3 4, b4 b4 b4 b4 b4 b4). The left hand has a long slur and a *sf* dynamic marking at the start of measure 91. The system ends with a *ped.* marking.

8

92

sf
ped.

Detailed description: This system covers measures 92 to 93. The right hand has fingerings like 1 2 b4 5, 2 1 2 1, 3 4 3 4, and b4 b4 b4 b4 b4 b4. The left hand has a long slur and a *sf* dynamic marking at the start of measure 92. The system ends with a *ped.* marking.

8

93

ped.

Detailed description: This system covers measures 93 to 94. The right hand has fingerings like 1 2 4, 2 1 2 3 4 1 4, 3 2 1 2 3 4 1, and 3. The left hand has a long slur and a *ped.* marking at the start of measure 93. The system ends with a *ped.* marking.

8

94

poco a poco dim.

ped.

Detailed description: This system covers measures 94 to 95. The right hand has fingerings like 1 2 3 1 4 and 3 2 1 2 3 4. The left hand has a long slur and a *ped.* marking at the start of measure 94. The system ends with a *ped.* marking and the instruction *poco a poco dim.*

95 8

Ped.

96 8 *riten.*

trillo *)

più dim.

pp

6

3

3

Ped.

99 *dolcissimo*

8 *ten.*

8 *ten.*

8

6

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)