

An Herrn Dionys Pruckner

ZWEI KONZERTTÜDEN

TWO CONCERT STUDIES

1. WALDESRAUSCHEN

Vivace

5 4 3 2 1 3 2 5 4 3 2 1

3 6 6 6

pp *dolcissimo*

una corda
ped. vibrato

dolce con grazia

* *

This system shows the beginning of the piece. The right hand has a rapid sixteenth-note pattern with fingerings 5, 4, 3, 2, 1, 3, 2, 5, 4, 3, 2, 1. The left hand has a simple accompaniment. Performance instructions include 'pp dolcissimo', 'una corda', and 'ped. vibrato'. A slur in the right hand is marked with an asterisk.

3

5 4 2 1 2 1 2

* *ped.* *

This system continues the piece. The right hand maintains the sixteenth-note pattern. The left hand has a melodic line. Performance instructions include 'ped.' and asterisks.

5

3 4 2 1 2

* *ped. vibrato*

This system continues the piece. The right hand maintains the sixteenth-note pattern. The left hand has a melodic line. Performance instructions include 'ped. vibrato' and an asterisk.

7

2 1 2

* *ped.* *

This system concludes the piece. The right hand maintains the sixteenth-note pattern. The left hand has a melodic line. Performance instructions include 'ped.' and asterisks.

* Der Bindebogen bedeutet bei Liszt nicht immer zugleich Phrasenbegrenzung, die jedoch durch den in manchen Fällen auf der letzten Note stehenden Staccatopunkt gegeben ist. Die unterschiedlichen Pedalbezeichnungen identischer Stellen sind als absichtlich und dem Programm entsprechend aufzufassen.

* The slur in Liszt does not always denote at the same time the end of a phrase, which however in many cases is marked by a staccato dot on the last note. The varying pedal directions in identical passages are to be taken as intentional and in keeping with the programme of the piece.

9

Musical score for measures 9-10. The treble clef staff contains a rapid sixteenth-note melody. The bass clef staff features a simpler accompaniment with fingerings 3 4 2 1 and 2 1 1. The word "Led." is written below the bass staff. A * symbol is placed under the first measure of the second system.

11

Musical score for measures 11-12. The treble clef staff has a complex sixteenth-note passage with fingerings such as 2 1, 2 4 1, and 5 3 2. The bass clef staff has fingerings 2 3 4 2 1 2. The word "Led." appears twice. The instruction "poco cre -" is written above the second system.

13

Musical score for measures 13-14. The treble clef staff contains a sixteenth-note passage with fingerings like 1 3 2 1, 3 2 1, and 5 4 3 1. The bass clef staff has fingerings 2 4 1 3, 2 1 2 4 1, 3 2 1 2 4 1, and 5. The word "scen - - - do" is written above the first system. The instruction "smorzando ppp" is written above the second system. The word "Led." appears twice, with a * symbol under the second one. A "poco rall." instruction with a dashed line is written above the second system.

15

Musical score for measures 15-16. The treble clef staff has a melody with fingerings 4 5 4 3 and 5 4 5 4. The bass clef staff has a steady accompaniment with fingerings 2 3 and 4 3. The word "Led." is repeated seven times. The instruction "a tempo" is written above the first measure, and "mf" is written below the first system. The instruction "tre corde" is written below the first measure.

17

Musical score for measures 17-18. The treble clef staff has a melody with fingerings 5 3 4 5 and 4 4 3 4 5. The bass clef staff has a steady accompaniment with fingerings 3 2 1, 1 2, 2 4, and 4 5 1 3. The word "Led." is repeated seven times. A * symbol is placed under the second system.

8

19

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

20

Ped. *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.*

22

Ped. * *Ped.* *Ped.* *

8

24

poco calando

Ped. * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

accel. - - - un poco più mosso

8

26

rinforz.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* (2 1 5) *Ped.* (2 1 5)

28 *Tempo I*
leggerissimo
 più rinforz. - - - 3 - - - 3 - - - 8⁷
 pp
 una corda

30
 pp
 cantando

32
 sempre pp
 cantando

34
 pp
 delicatamente

36
 poco rall. - - - - - a tempo
 pp
 leggeriss.

38 *8* *pp*
ped. *cantando* *ped.*

40 *8* *sempre pp*
ped. *cantando* *ped.*

42 *8* *pp*
ped. *delicatamente* *ped.* *

43 *8* *ped.* *

45 *poco a poco più agitato*
tre corde *ped.* *marcato* *ped.* *ped.* *ped.* *ped.* *ped.*

47 *marcato*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

49 *sempre cresc.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

51 *ff appassionato*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

53 *accel.*

con Ped.

* Das Brechen der Oktaven in der linken Hand ist fortzusetzen, solange es das Accelerando erlaubt.

* The breaking of the left-hand octaves is to be continued as long as the Accelerando allows.

8 5
 2 1 5 5 2 1
 2 3 3 2
 8 5
 2 3 3 2
 8 5
 2 3 3 2
 simile

fff
 ten.
 ten.
 ten.

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

58
 2 3 3 2
 3 3
 3 3 3 3
 poco rall.

strepitoso
 fff

Red. *Red.* *Red. vibrato*

Un poco più mosso

61
 4 3
 4 5 b 4
 4 5 4 5 4 4
 f molto appassionato

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

63
 3 4 5
 4 3 4 5
 8 5
 2 4
 5 4 4 b 5 4 4

Red. * *Red.* *Red.* * *Red.* * *Red.* *

65

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

67 *rinforz.*

Ped. * Ped. Ped. Ped. Ped. Ped.

69 *rinforz.*

Ped. Ped. Ped. *

8 *stringendo molto e sempre fortissimo ed appassionato*

Ossia 8

Ped. Ped.

71 *stringendo molto e sempre fortissimo ed appassionato*

sf

marc. Ped.* Ped. Ped. Ped.

* Die hohe Lage gestattet hier die Befolgung der ursprünglichen Pedalbezeichnungen.

* The high register here permits adherence to the original pedal-markings.

8

75

sempre fff

simile stacc.

Leg.

8

79

quasi trillo

Leg.

8

82

Leg.

8

84

diminuendo

Leg.

86 *riten. molto* *mp* *a tempo* *pp* *dolcissimo*
 3 3 4 3 2 1 2 5 3 2 5 1 2 5 3 2 5 1 2 5 3 2
una corda
Ped.

88
Ped. *Ped.* *Ped.*

90 *sempre pp*
 8
Ped. *Ped.* *Ped.*

92 8
Ped. *Ped.* *Ped.* (*Ped.*)

94 8
perdendosi
Ped. sin' al Fine del pezzo *ppp*

* Kann auch so ausgeführt werden:

* May also be performed:

m.d. *m.s.* *ppp* *m.d.*