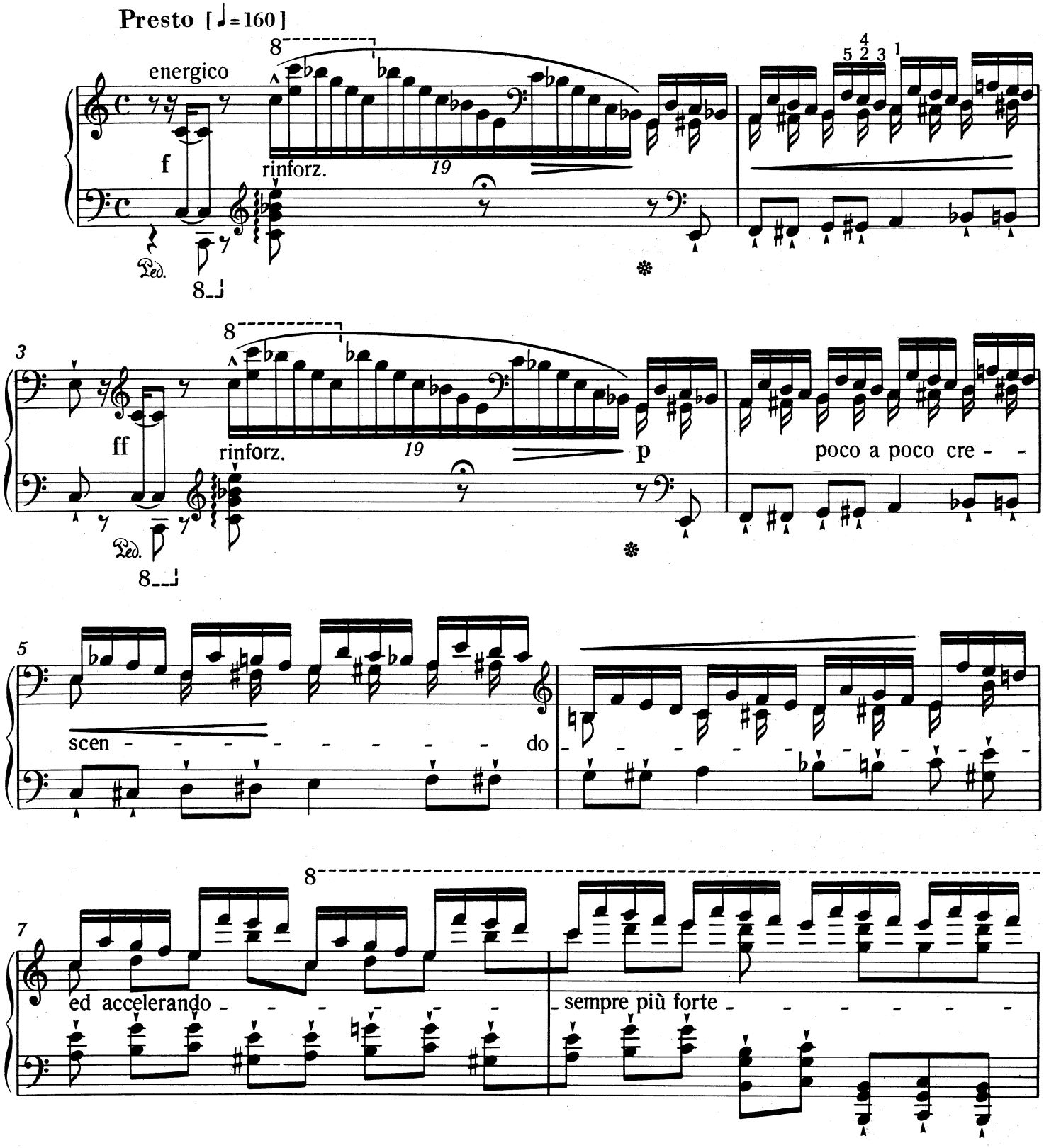
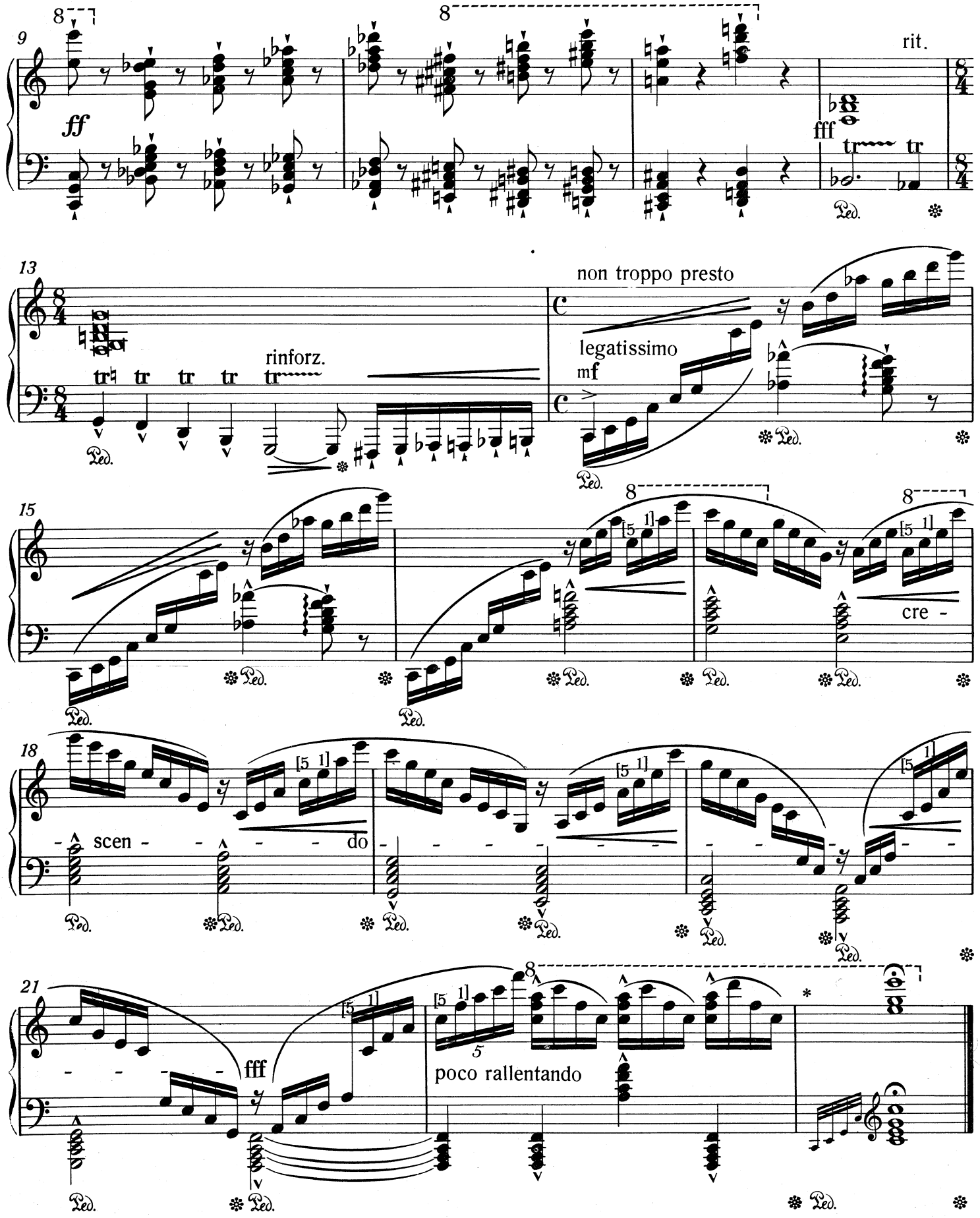
ETÜDEN I STUDIES I

à Charles Czerny

ETUDES D' EXECUTION TRANSCENDANTE
ETÜDEN IN AUFSTEIGENDER SCHWIERIGKEIT

1. PRELUDIO





* Der Schlußakkord soll sich nicht verspäten! Das Maß des *rallentando* ist so zu wählen, daß die antizipierte Einteilung des vor dem Taktstrich mit kleinen Noten angegebenen Arpeggios ermöglicht wird.

*The final chord must not be delayed! The degree of *rallentando* is to be determined in such a way that the arpeggio printed in smaller type before the bar-line may be inserted properly.

2.

Molto vivace [♩= 152-160]

a capriccio

f ben marcato

ten. ten.

Ped. ✻ Ped.

molto cresc.

ff

giusto

p

stacc.

string.

sopra

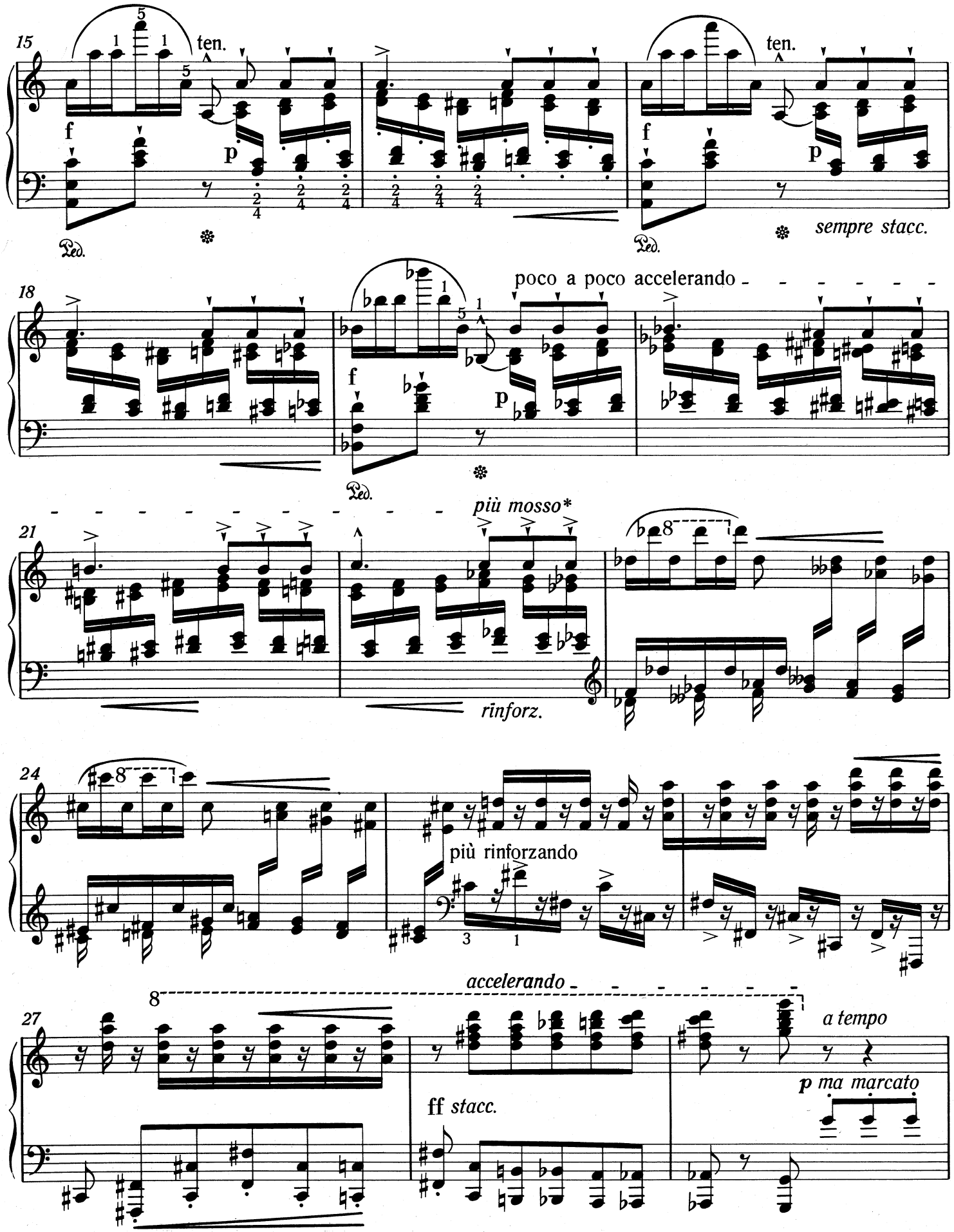
rinforz.

a tempo

p leggero

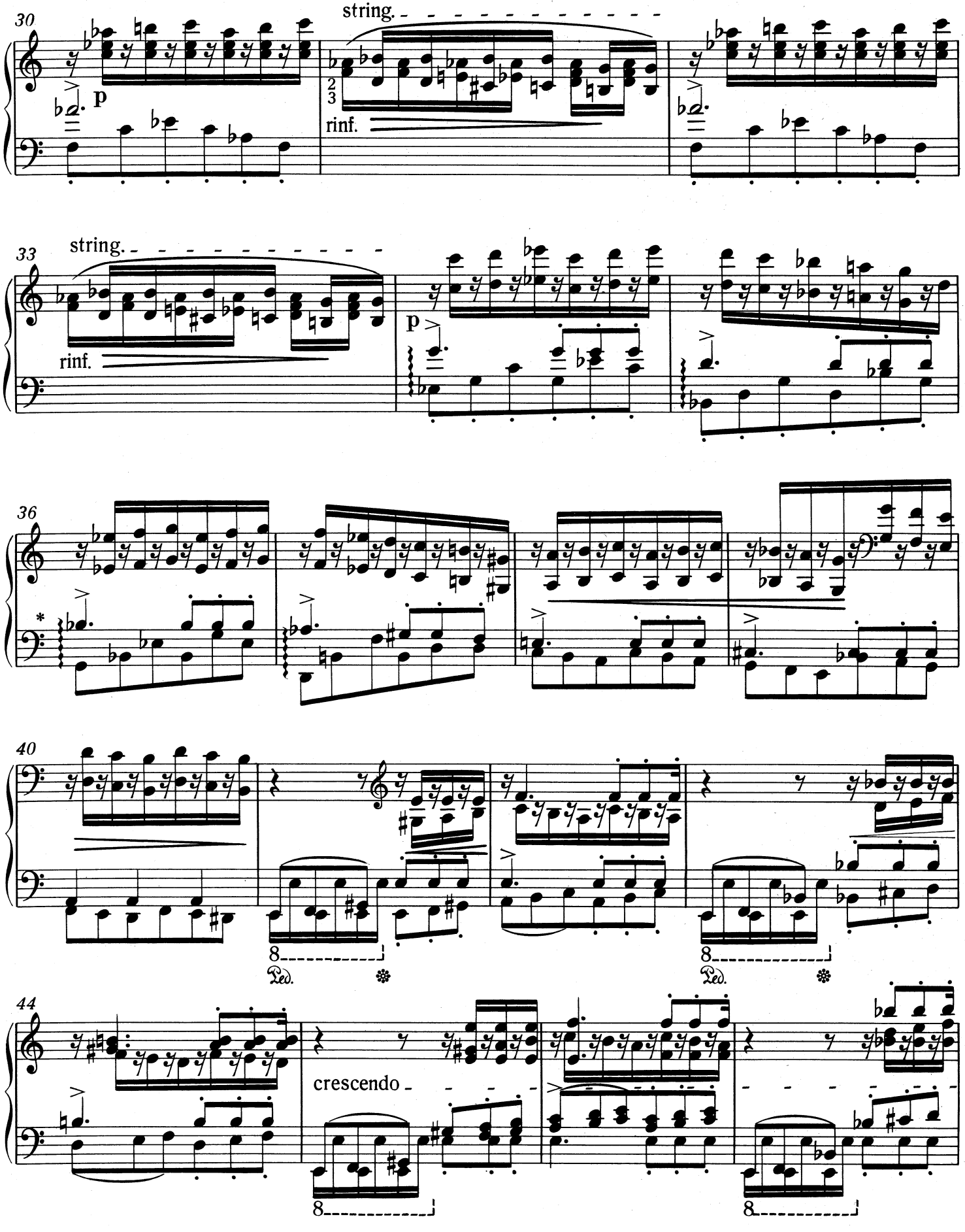
* Das Fehlen der Stakkatopunkte in der rechten Hand weist auf eine andere Anschlagsart hin.

*The absence of staccato dots in the right hand denotes a different kind of touch.



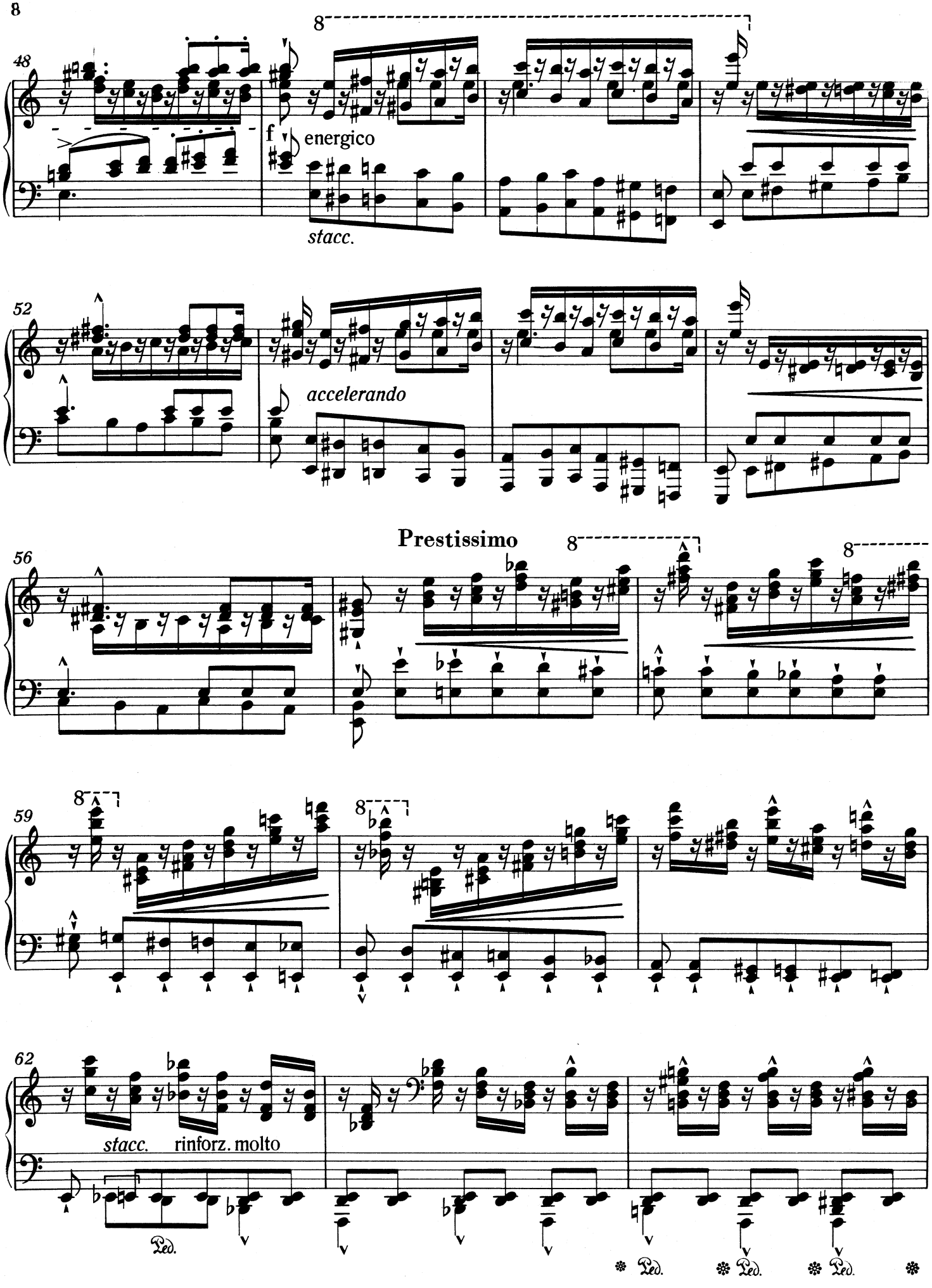
* Das durch *accerelando* hier bereits erreichte schnellere Zeitmaß soll noch eine weitere Beschleunigung im der Wiederkehr des Grundtempos vorangehenden Takt 28 ermöglichen.

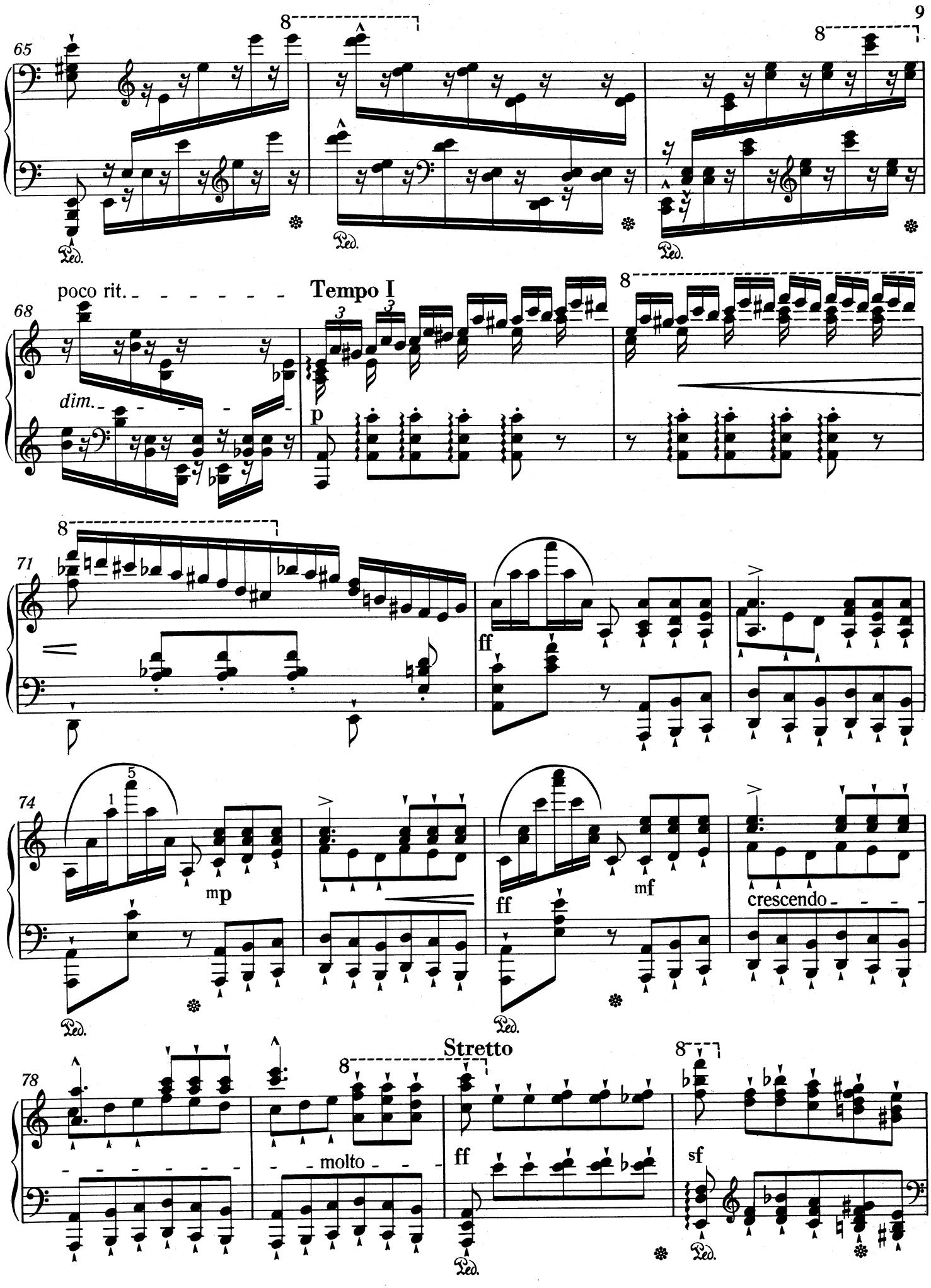
* The faster tempo which has here already been brought about by an *accelerando* is intended to allow a still greater increase of speed at bar 28, which precedes the return of the original tempo.

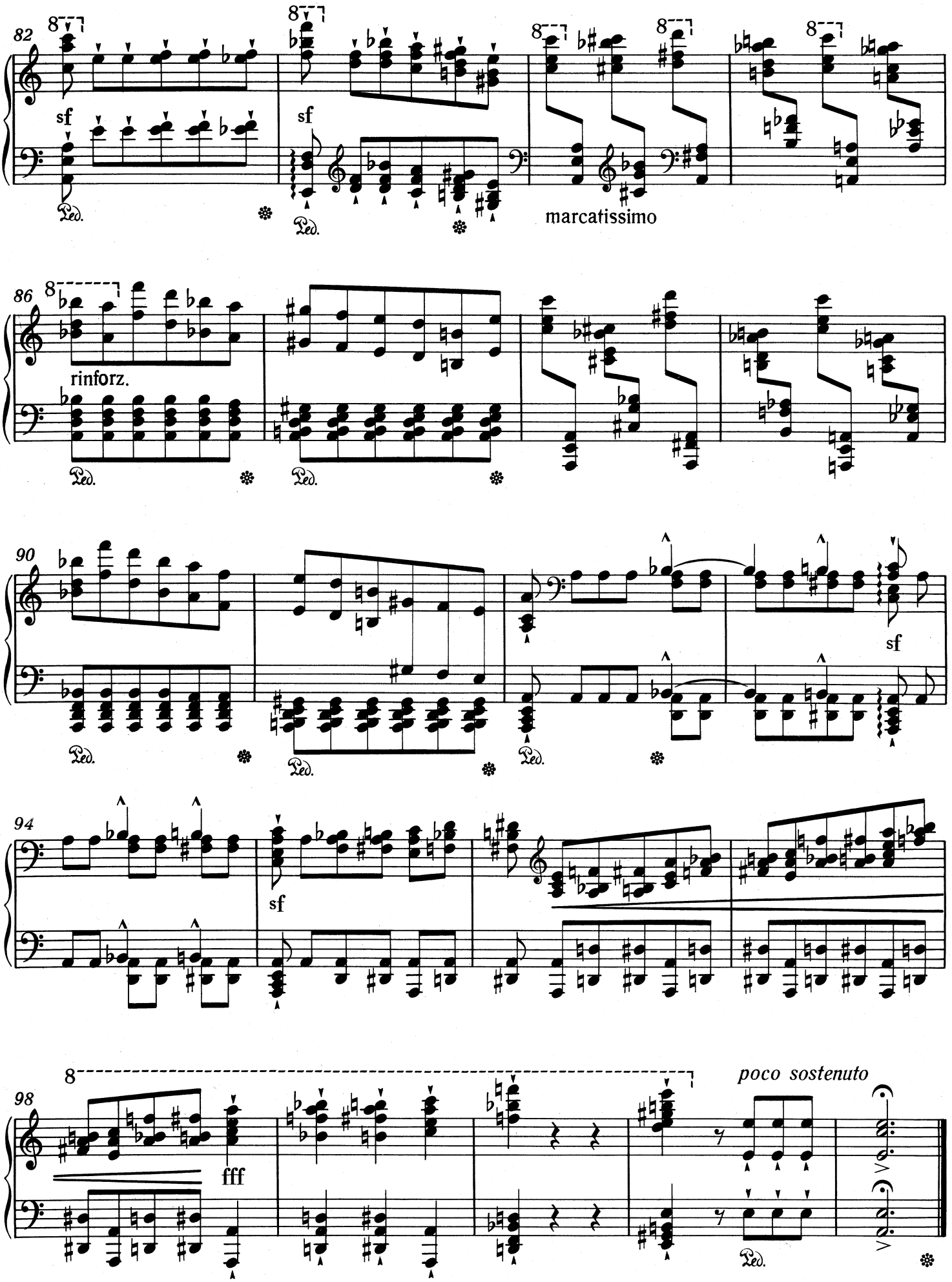


* Man beachte das Fehlen von Stakkatopunkten in der untersten Stimme. Der Unterschied ist beabsichtigt.

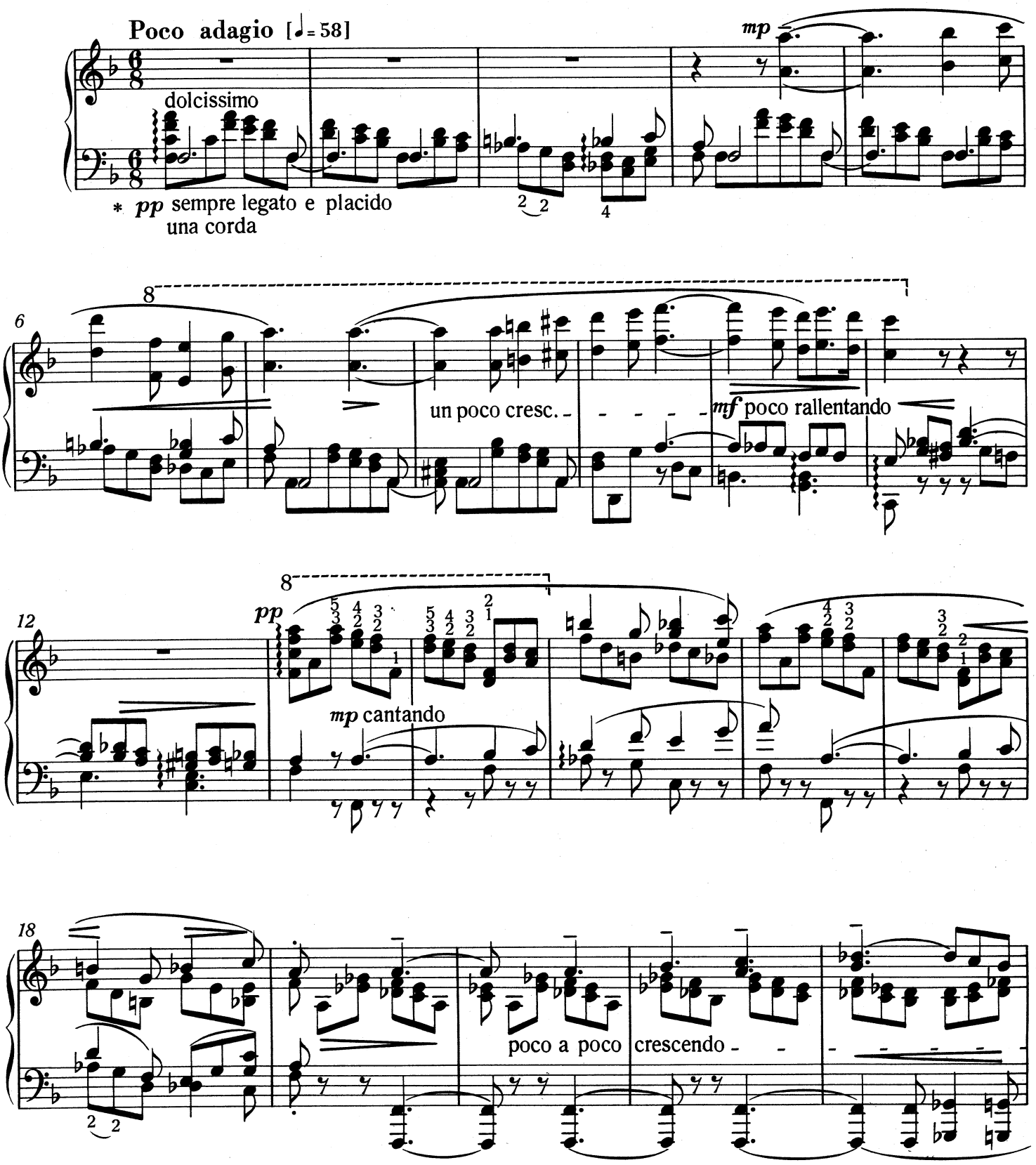
* Note the absence of staccato dots in the bottom part. The difference is intentional.


48
f
energico
stacc.
52
accelerando
Prestissimo
56
59
62
stacc.
rinforz. molto
Ped.
Ped.
Ped.
Ped.


65
8
8
Ped.
Ped.
Ped.
poco rit.
Tempo I
68
dim.
3
3
p
8
71
8
ff
74
1
5
mp
ff
mf
crescendo
Ped.
Ped.
Stretto
78
8
molto
ff
8
sf
Ped.
Ped.

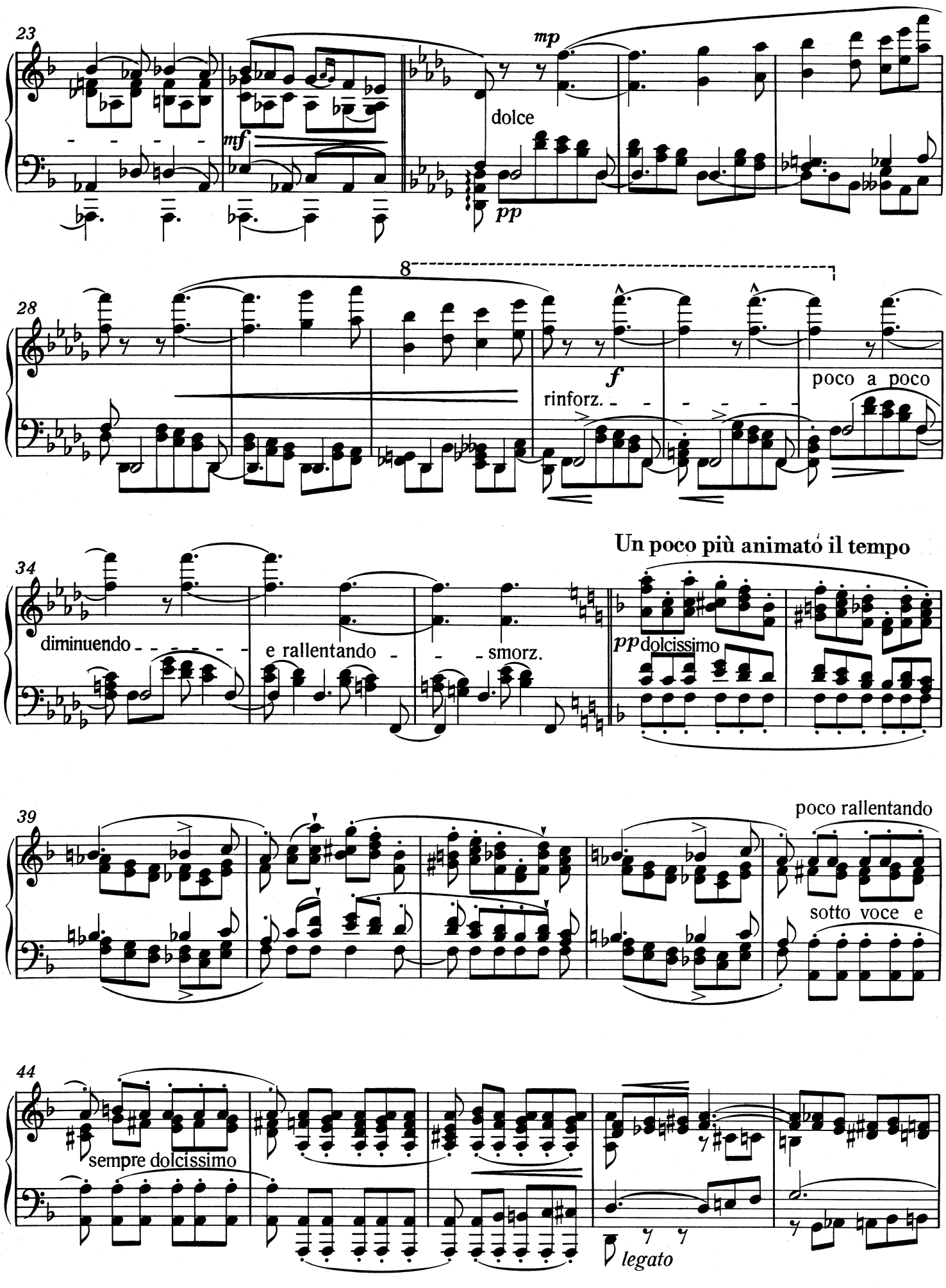

82
8
sf
Ped.
sf
marcatissimo
86
rinforz.
90
sf
94
sf
98
fff
poco sostenuto

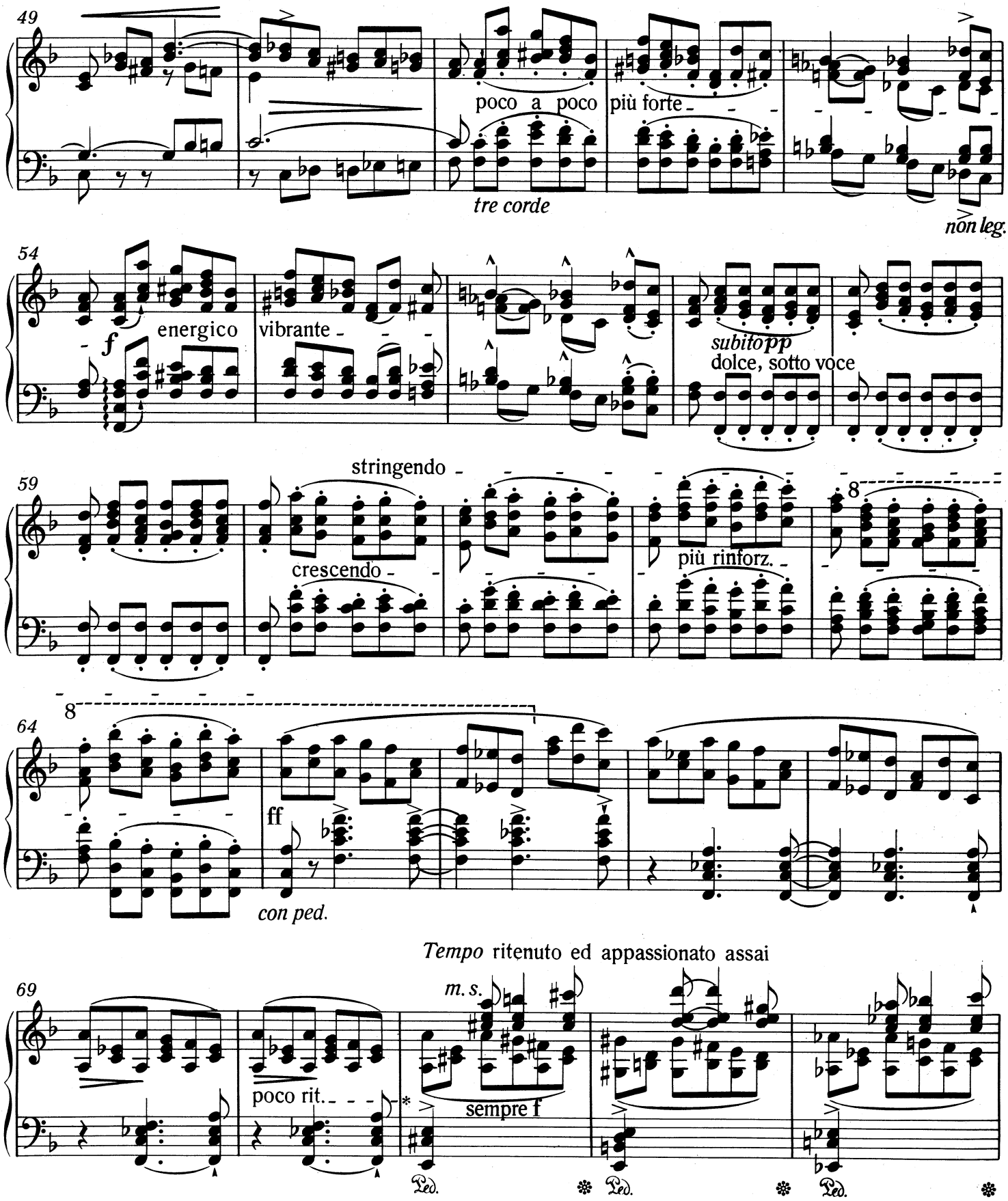
3. PAYSAGE



* Die dynamischen Vorschläge haben lediglich informativen Charakter. Bei Liszt bedeutet *dolcissimo* zugleich auch *pianissimo.* Über die angegebenen Stellen hinaus verwende man nur dort das Pedal, wo dem Spieler das Erreichen einer Legatowirkung infolge der Konstitution seiner Hand nicht möglich ist.

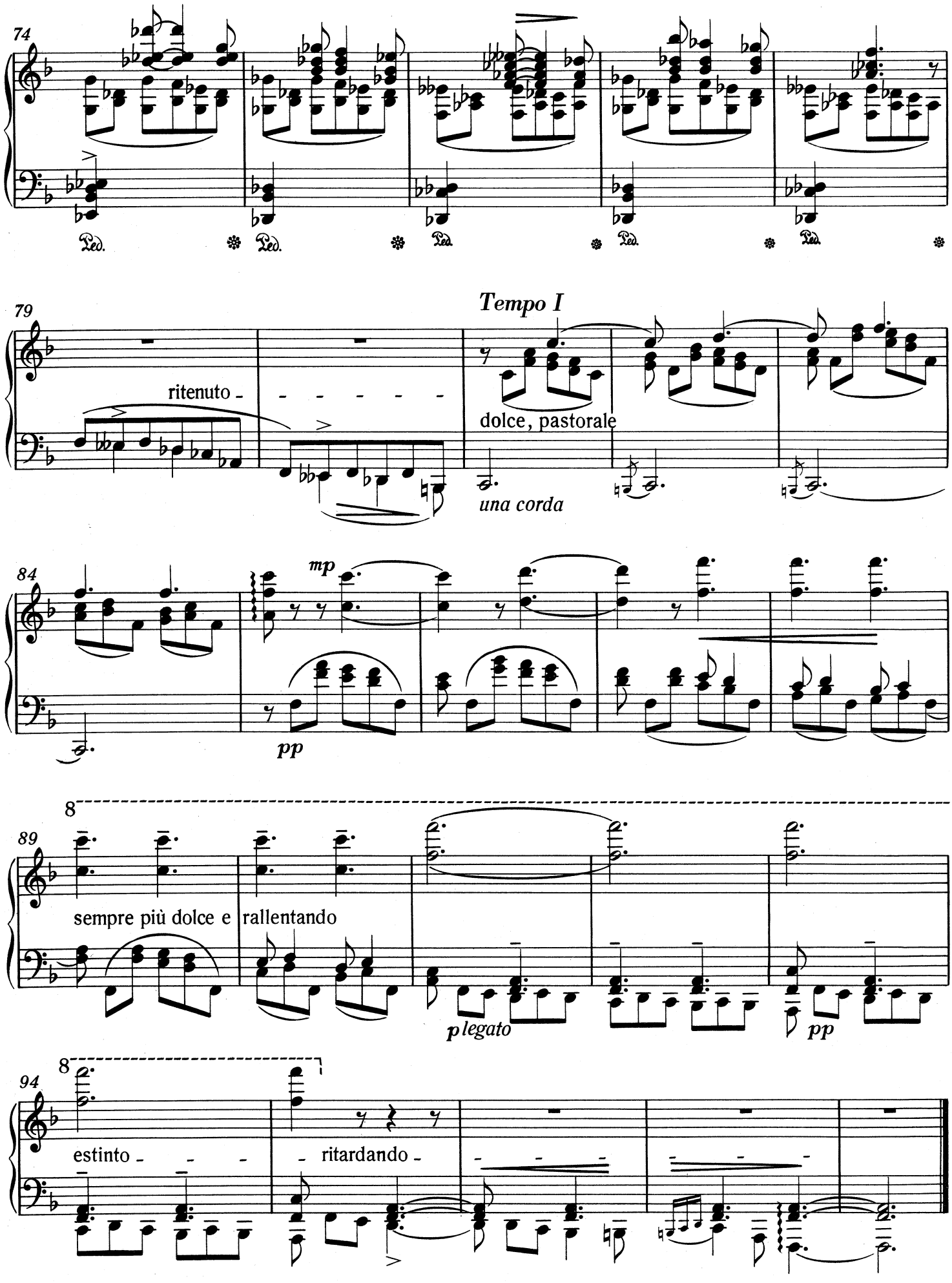
* The suggestions for dynamics have a purely informative character. Liszt's *dolcissimo* denotes at the same time *pianissimo.* In addition to the pedal-markings given the pedal is only to be used where the player cannot achieve a legato effect owing to the formation of his hand.


23
mf
mp
dolce
pp
28
8
f
rinforz.
poco a poco
34
diminuendo
e rallentando
smorz.
Un poco più animato il tempo
pp dolcissimo
39
poco rallentando
sotto voce e
44
sempre dolcissimo
legato

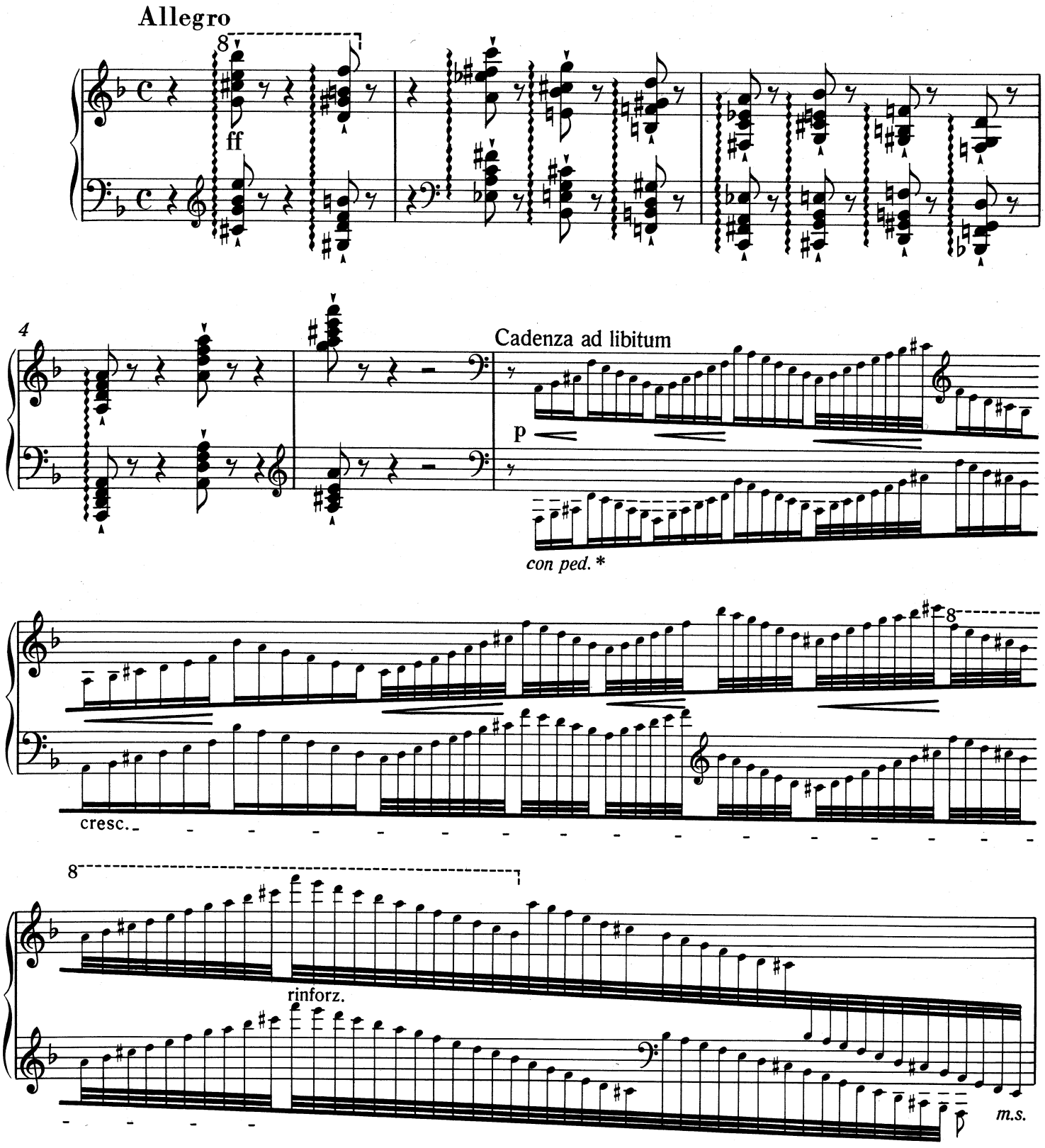


* Die abwärts schreitenden Skalengänge der oberen Stimme in der rechten Hand verlangen ein Übergehen auf den 3/4-Takt. Die mit der linken Hand zu spielende höchste Stimme verbleibt dagegen - selbst in den synkopisierenden Takten - auch weiterhin im 6/8-Takt. Man bemühe sich, die beiden Stimmen selbständig hervorzuheben! Die Bezeichnung *Tempo ritenuto* bedeutet keine örtliche, augenblickliche Verlangsamung, sondern ein Zurückhalten des Tempos im folgenden, zehn Takte langen Teil, nach welchem in Takt 81 das ursprüngliche Tempo wiederkehrt.

* The descending scale passages in the upper part, right hand, need to be played in 3/4 time. The uppermost part, however, which is to be played with the left hand, remains in 6/8 time, even in the syncopated bars. One should try to emphasize the independence of the two parts. The marking *Tempo ritenuto* does not denote here an immediate slowing down but rather a holding back of the tempo in the ten-bar-long passage which follows, after which, at bar 81, the original tempo returns.

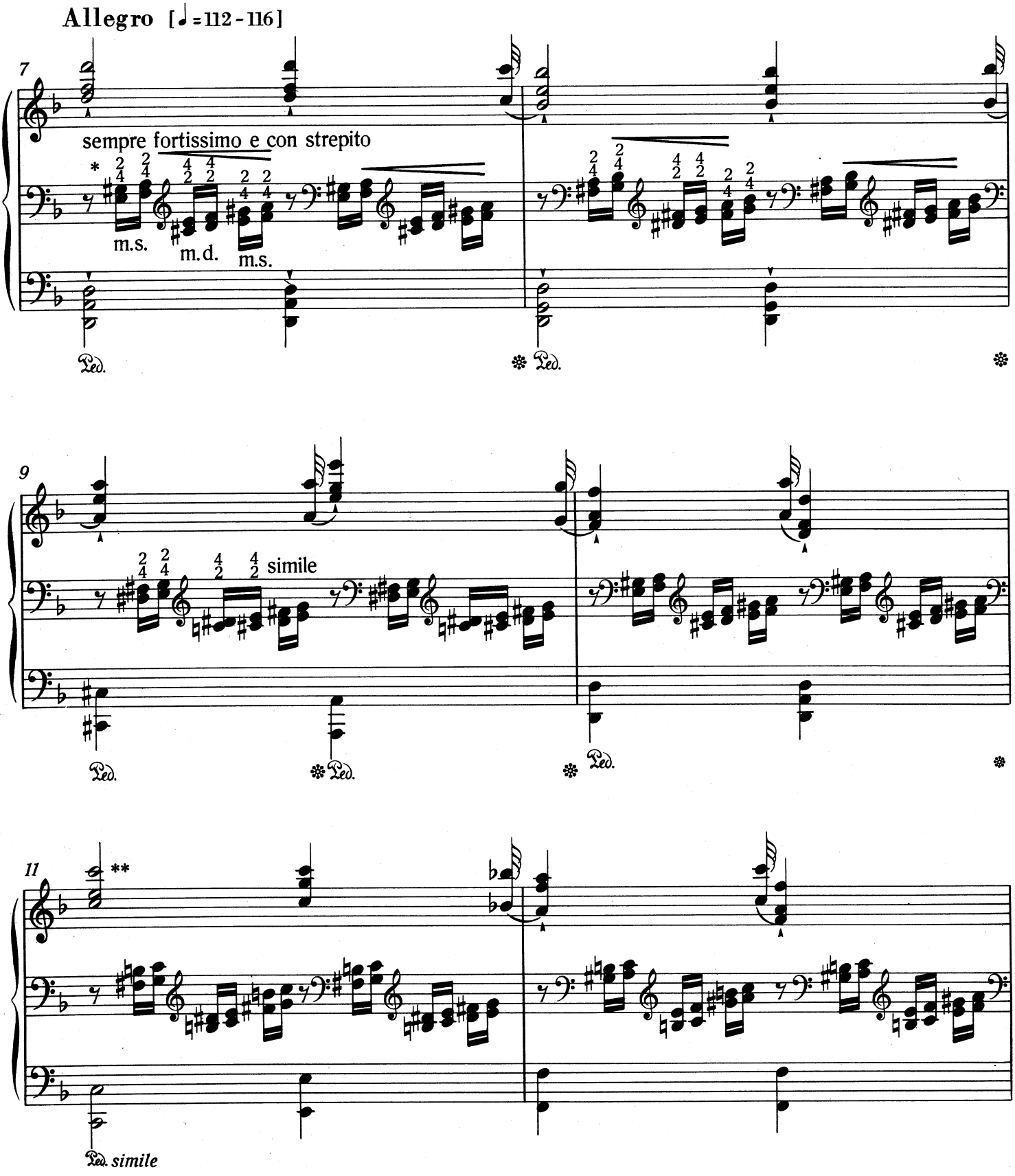

74
Ped.
79
ritenuto
Tempo I
dolce, pastorale
una corda
84
mp
pp
89
8
sempre più dolce e rallentando
plegato
pp
94
8
estinto
ritardando

4. MAZEPPA



* Der handlungsmäßige Inhalt des Werkes (Schlachtgetöse, Lärmen des flüchtenden Heeres) verlangt ungewöhnlich reichlichen, auf Klangfärbung gerichteten Pedaleinsatz. Man verwende auch Pedalvibrato!

* The programmatic content of the piece (the sound of battle, the din of the fleeing army) calls for an unusually rich use of the pedal, aimed at achieving maximum tone colour. Pedal vibrato should also be used.

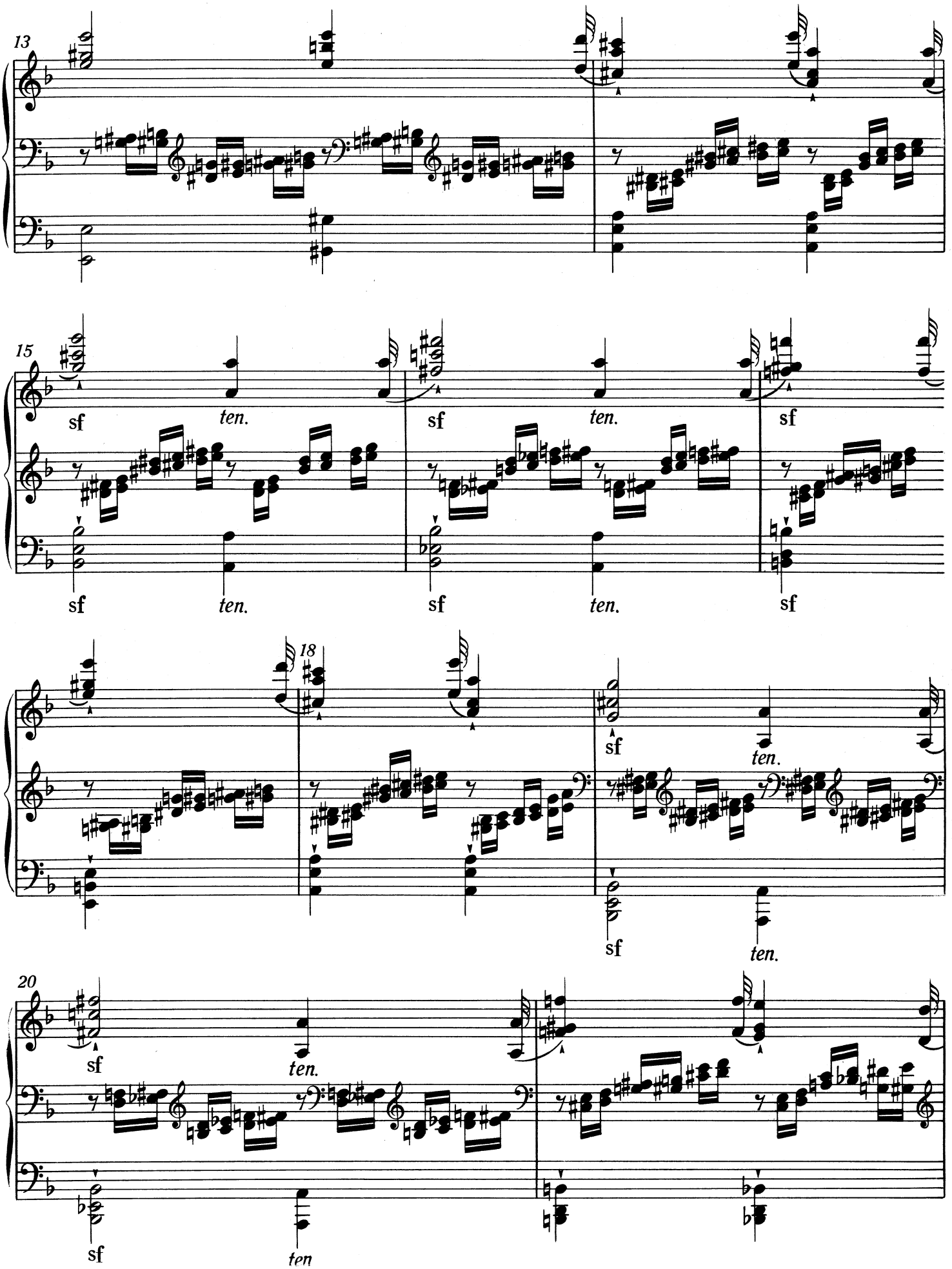


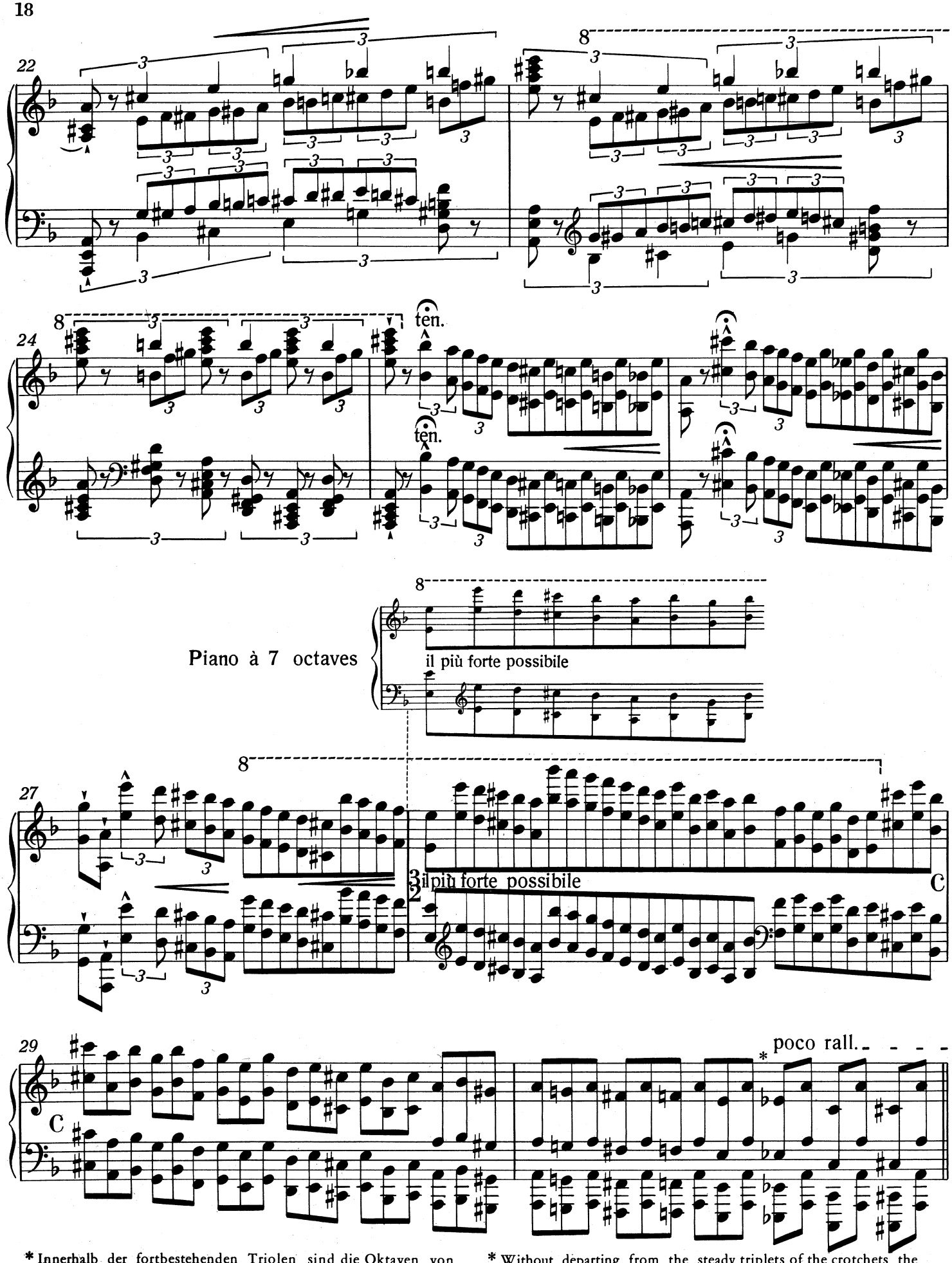
* Der von Liszt angegebene, seiner Handform und Spieltechnik entsprechende Fingersatz bezweckt maximale Trennung der Töne.

** Man unterscheide im Anschlag präzise zwischen den mit Stakkatokeilen bezeichneten und den nicht bezeichneten Akkorden.

* Liszt's fingering, which is based on his own technique and the formation of his own hands, produces the clearest possible articulation.

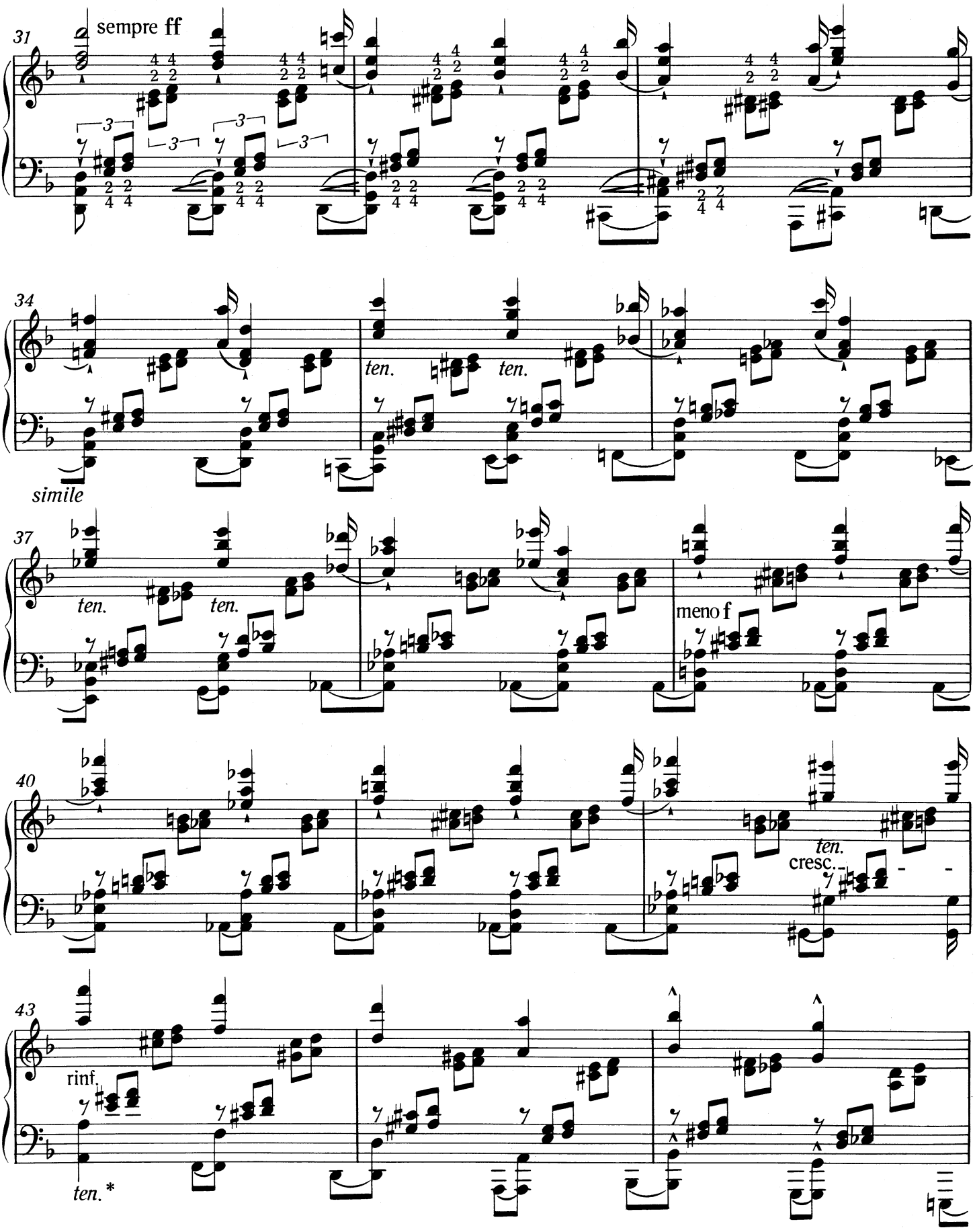
** One's touch should differentiate precisely between chords marked with staccato dashes and those not so marked.


13
15
sf
ten.
18
20
ten



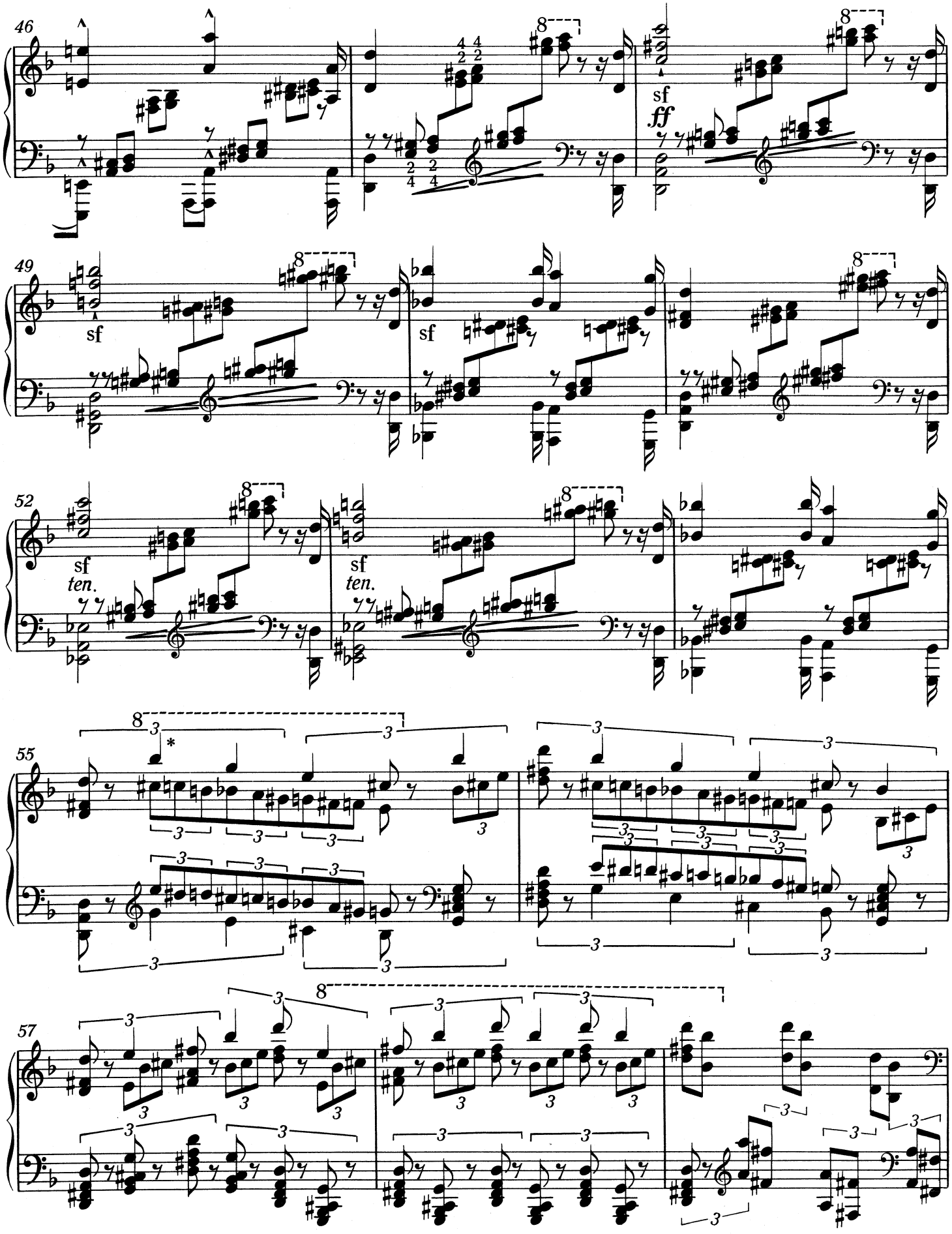
* Innerhalb der fortbestehenden Triolen sind die Oktaven von dieser Stelle an als vollwertige Achtel zu spielen.

* Without departing from the steady triplets of the crotchets the octaves from this point on are to be given the significance of full quavers.



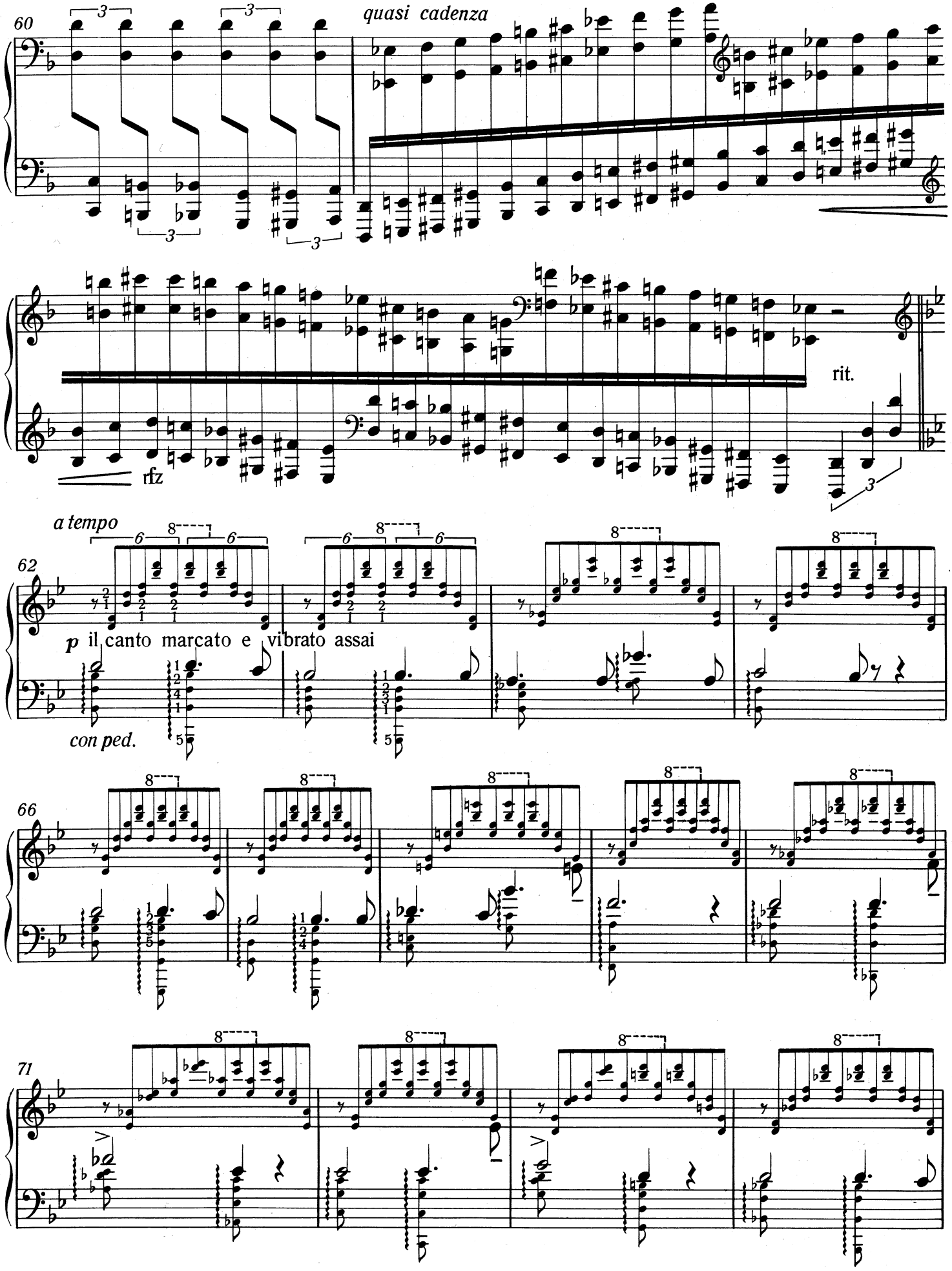
* Das auf Stakkatissimo-Ausführung bezügliche *simile* in Takt 34 verliert hier seine Gültigkeit. Das Tenuto hebt sowohl den Höhepunkt wie auch die enharmonische Umdeutung as-gis hervor.

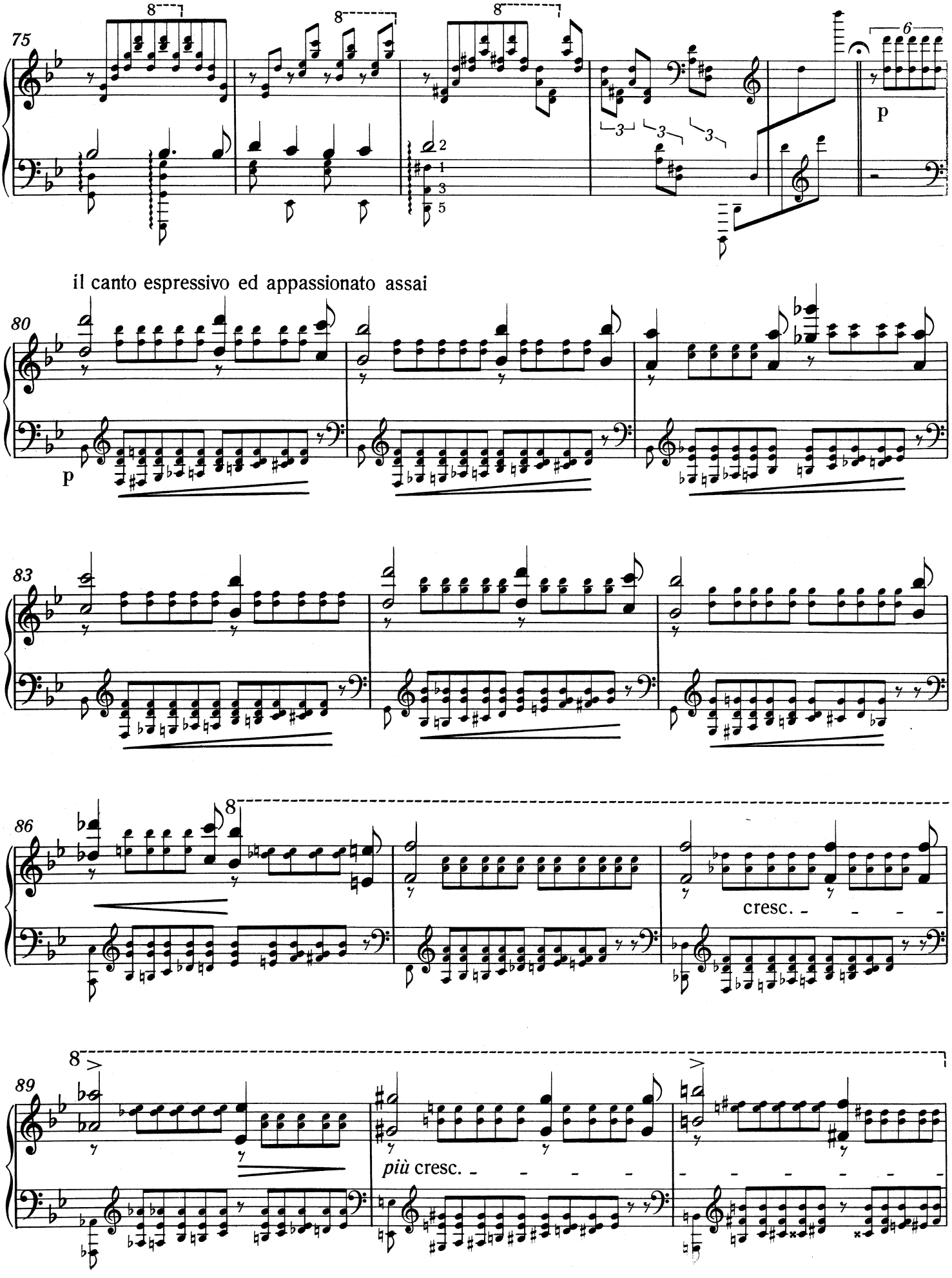
* The *simile* in bar 34, aimed at securing as staccatissimo an articulation as possible, here loses its significance. The tenuto emphasizes both the climax and the enharmonic change ab-g♯.

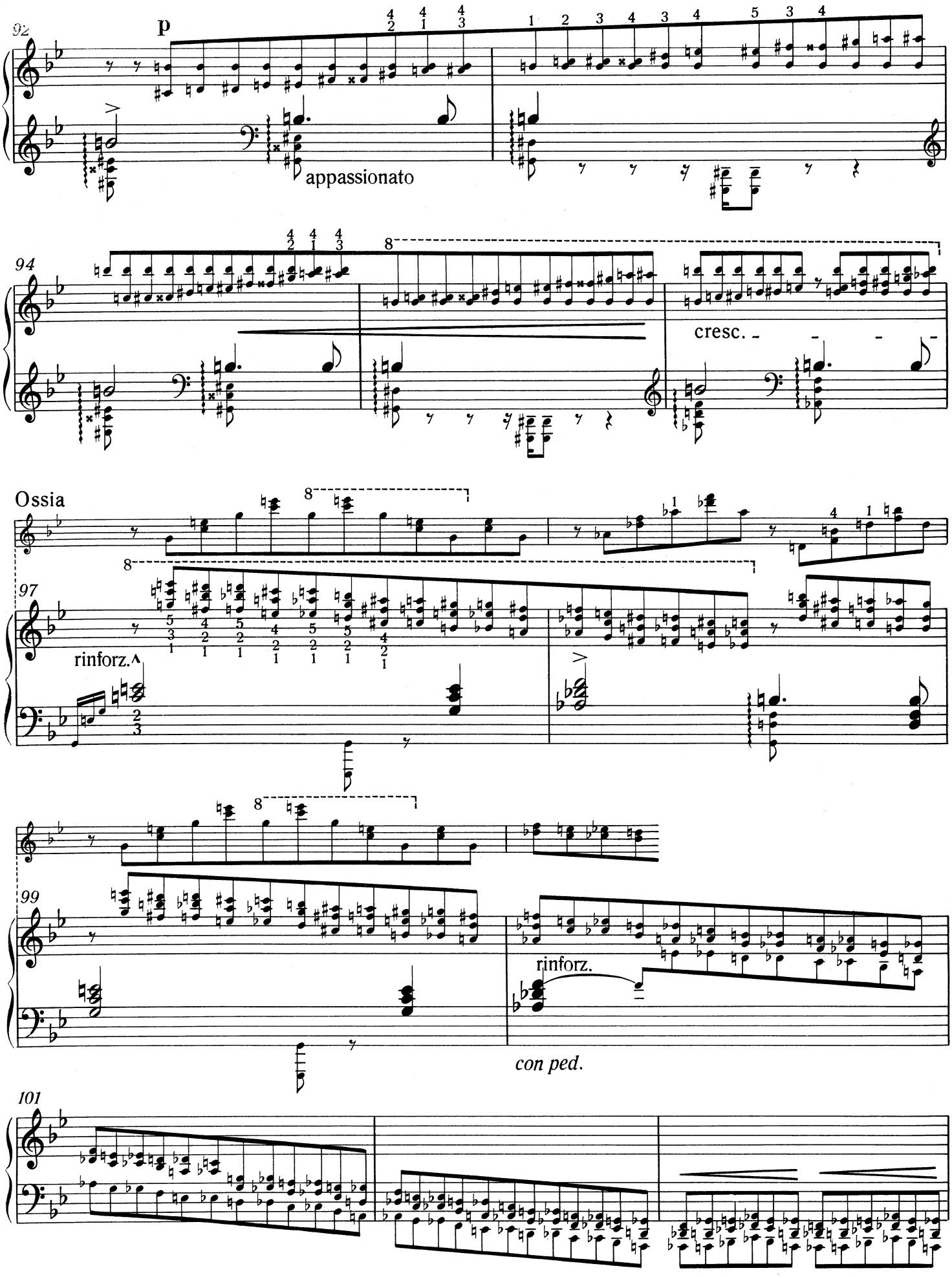


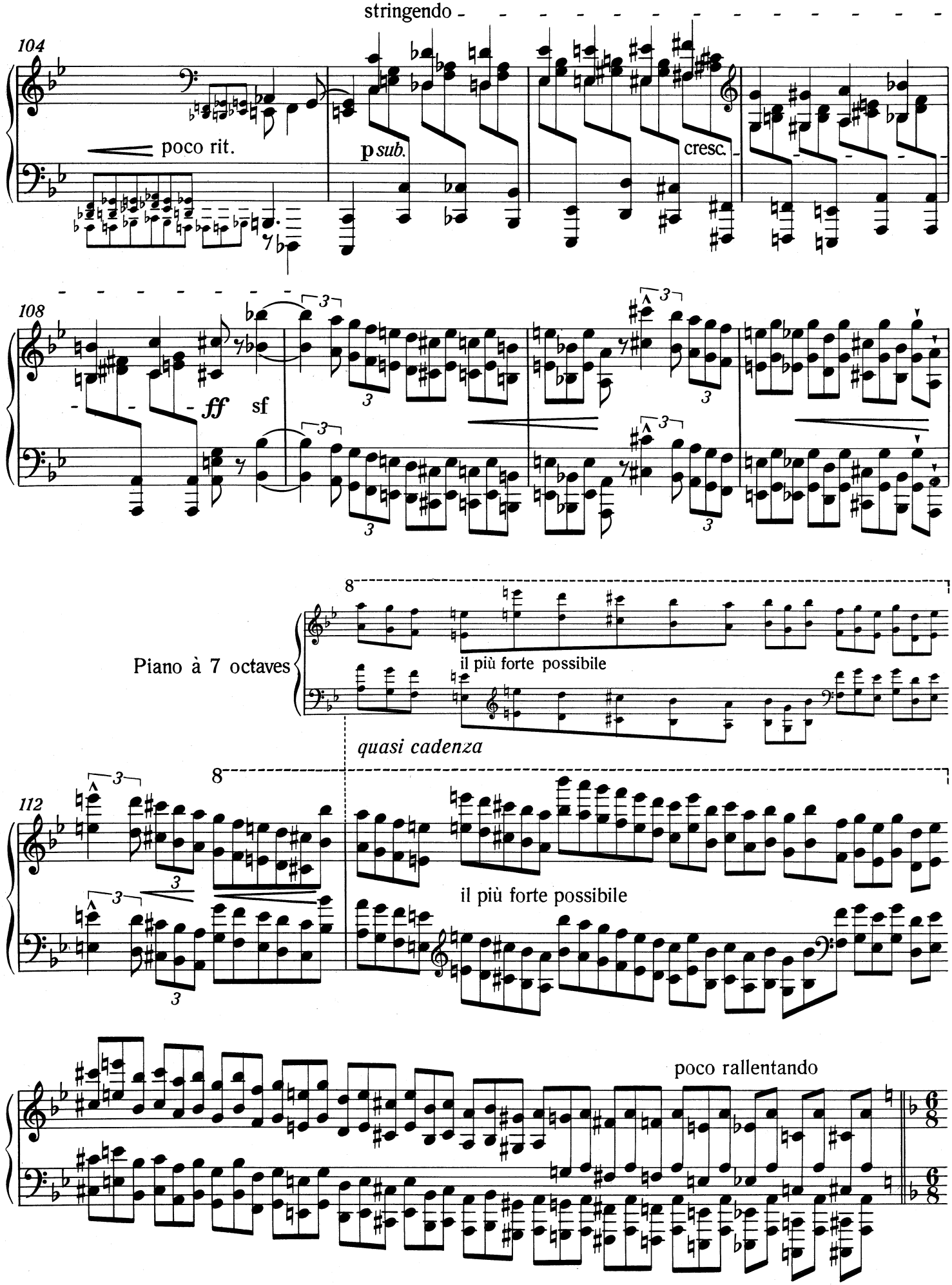
*Auch die äußeren Stimmen sollen Legatowirkung haben.

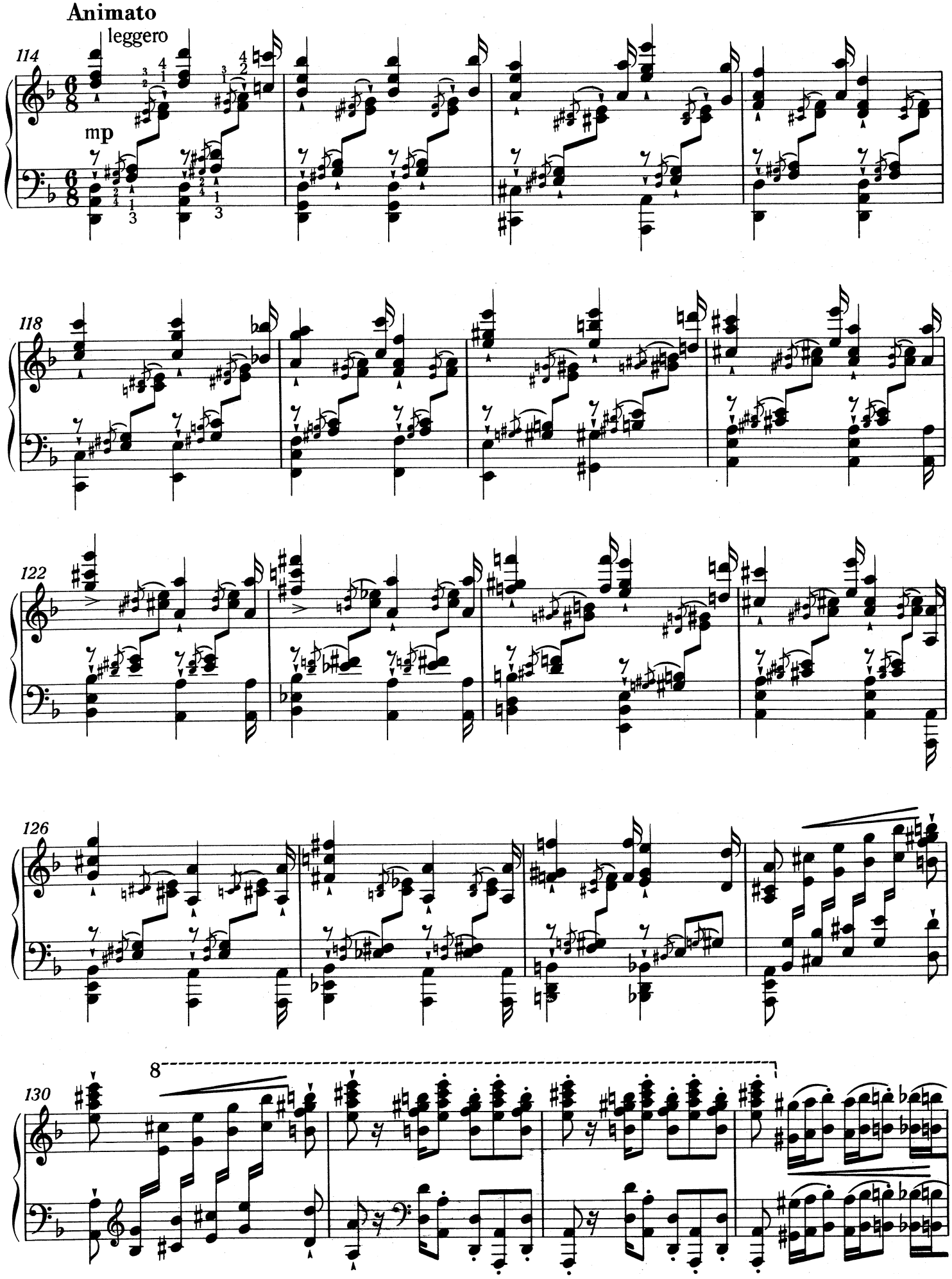
*The outer parts too are to be played legato.

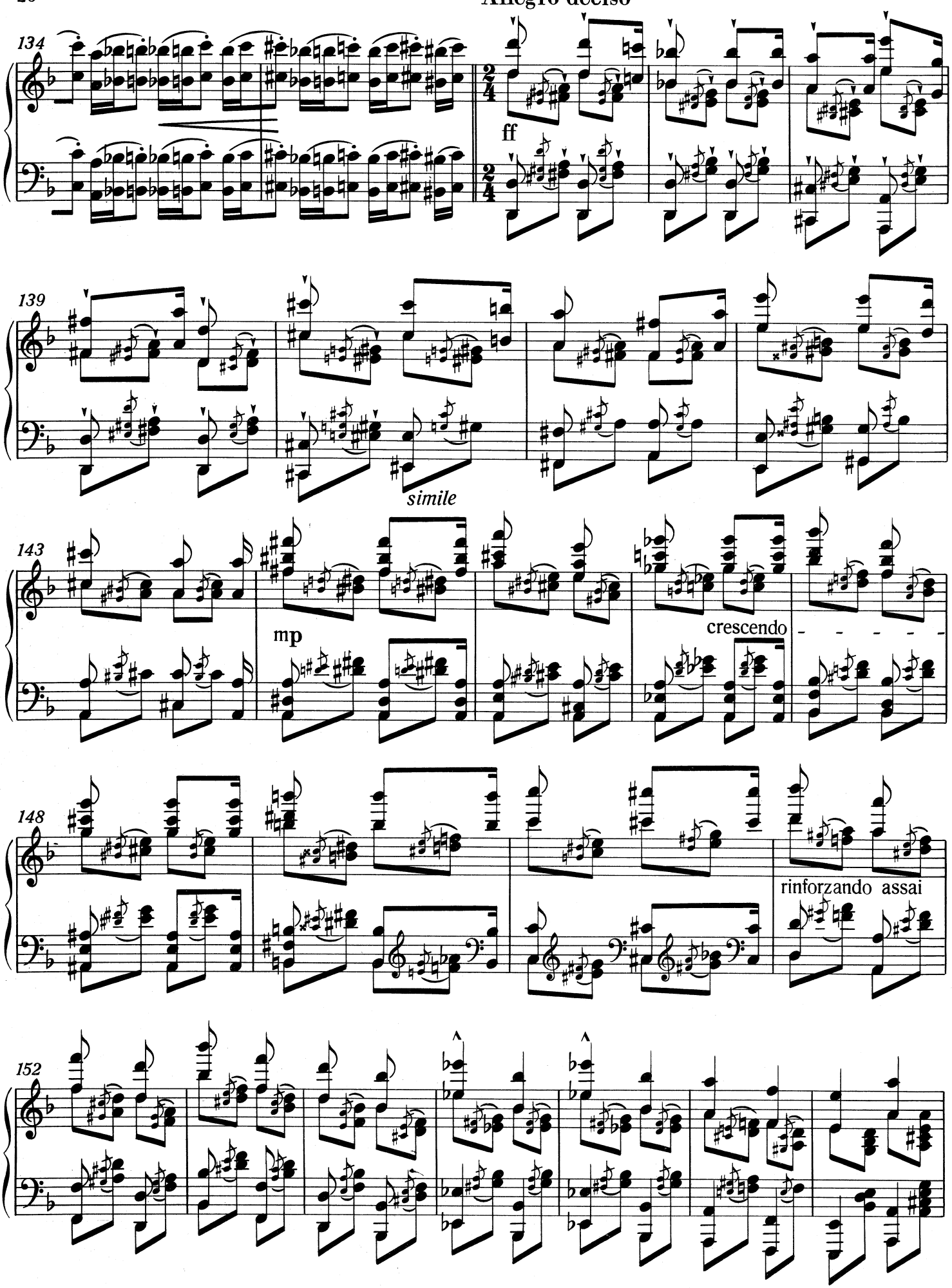

60
quasi cadenza
rfz
rit.
a tempo
62
p il canto marcato e vibrato assai
con ped.
66
71

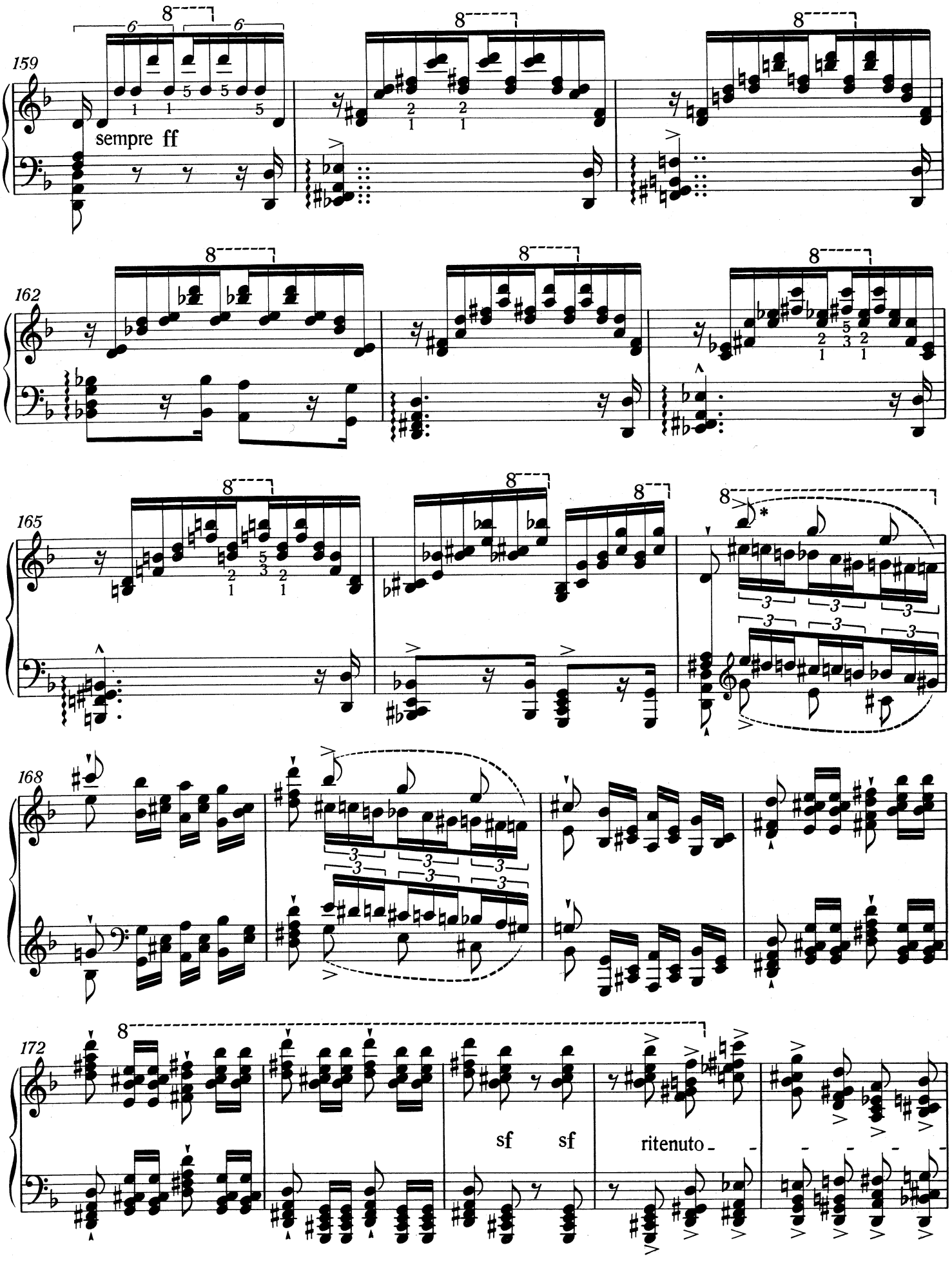

75
8
8
8
3
3
3
6
p
il canto espressivo ed appassionato assai
80
p
83
86
8
cresc.
89
8
più cresc.


92
p
appassionato
94
cresc.
Ossia
97
rinforz.
99
rinforz.
con ped.
101


stringendo
104
poco rit.
p sub.
cresc.
108
ff
sf
Piano à 7 octaves
il più forte possibile
quasi cadenza
112
il più forte possibile
poco rallentando

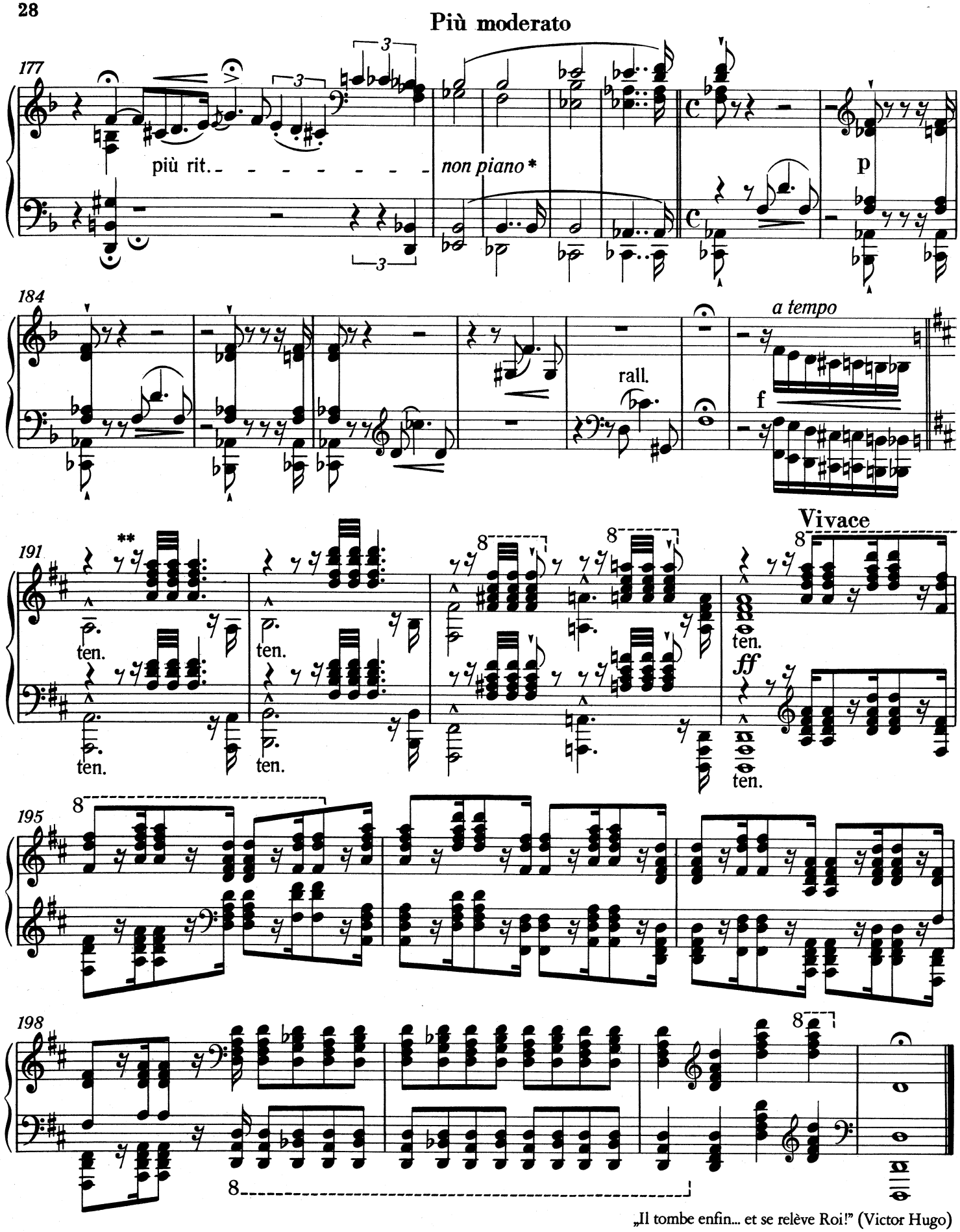

Animato
leggero
114
mp
118
122
126
130
8


Allegro deciso
134
ff
139
simile
143
mp
crescendo
148
rinforzando assai
152



*Auch die äußeren Stimmen sollen Legatowirkung haben.

* The outer parts too are to be played legato.



„Il tombe enfin... et se relève Roi!" (Victor Hugo)

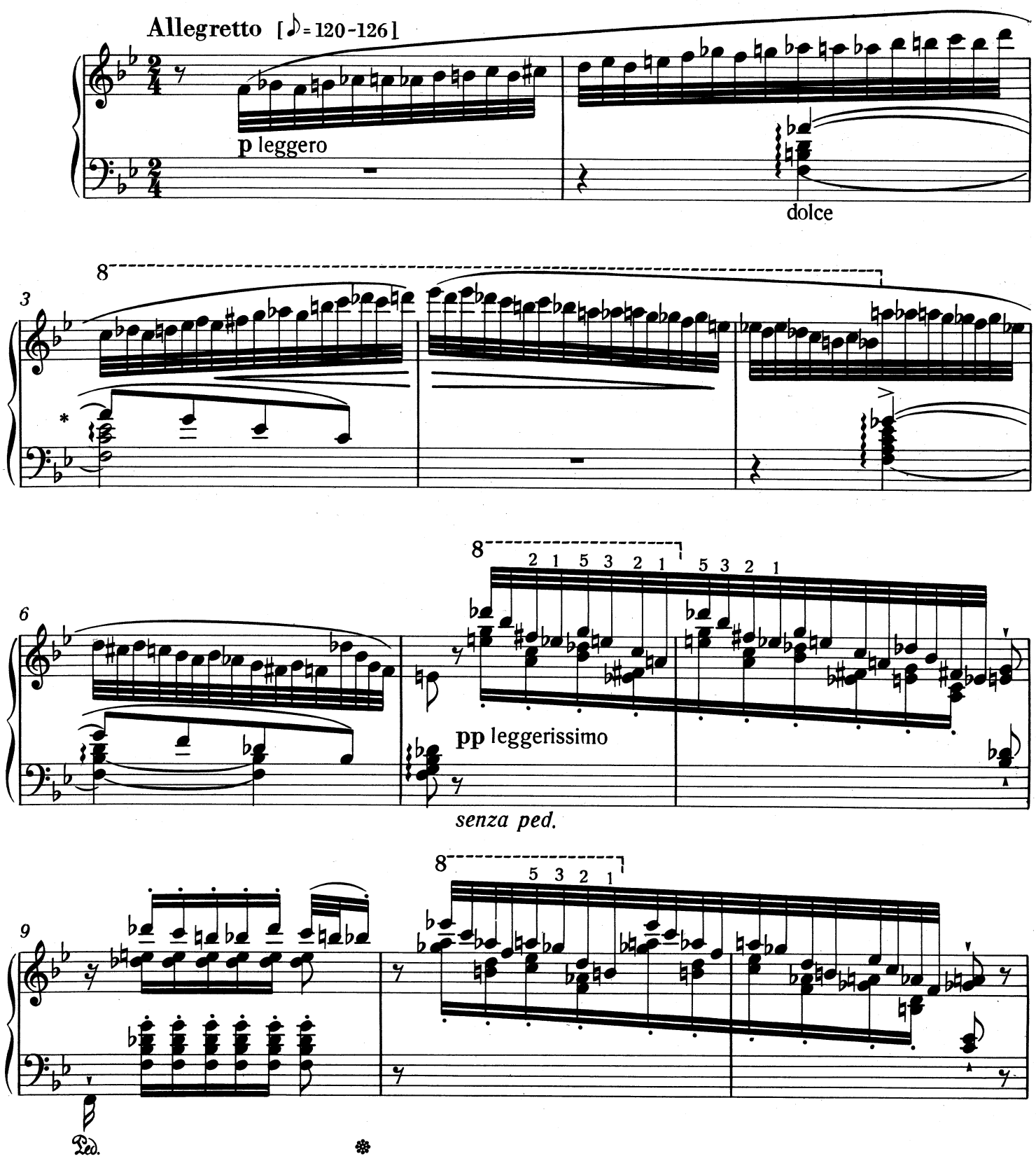
* Das *non piano* ist eine traditionsweise mündlich überlieferte Anweisung des Komponisten.

** Noten- und Pausenwerte weisen auf die orchesterartige Gruppierung der Stimmen hin.

* The *non piano* is traditionally held to be based on an oral direction of the composer.

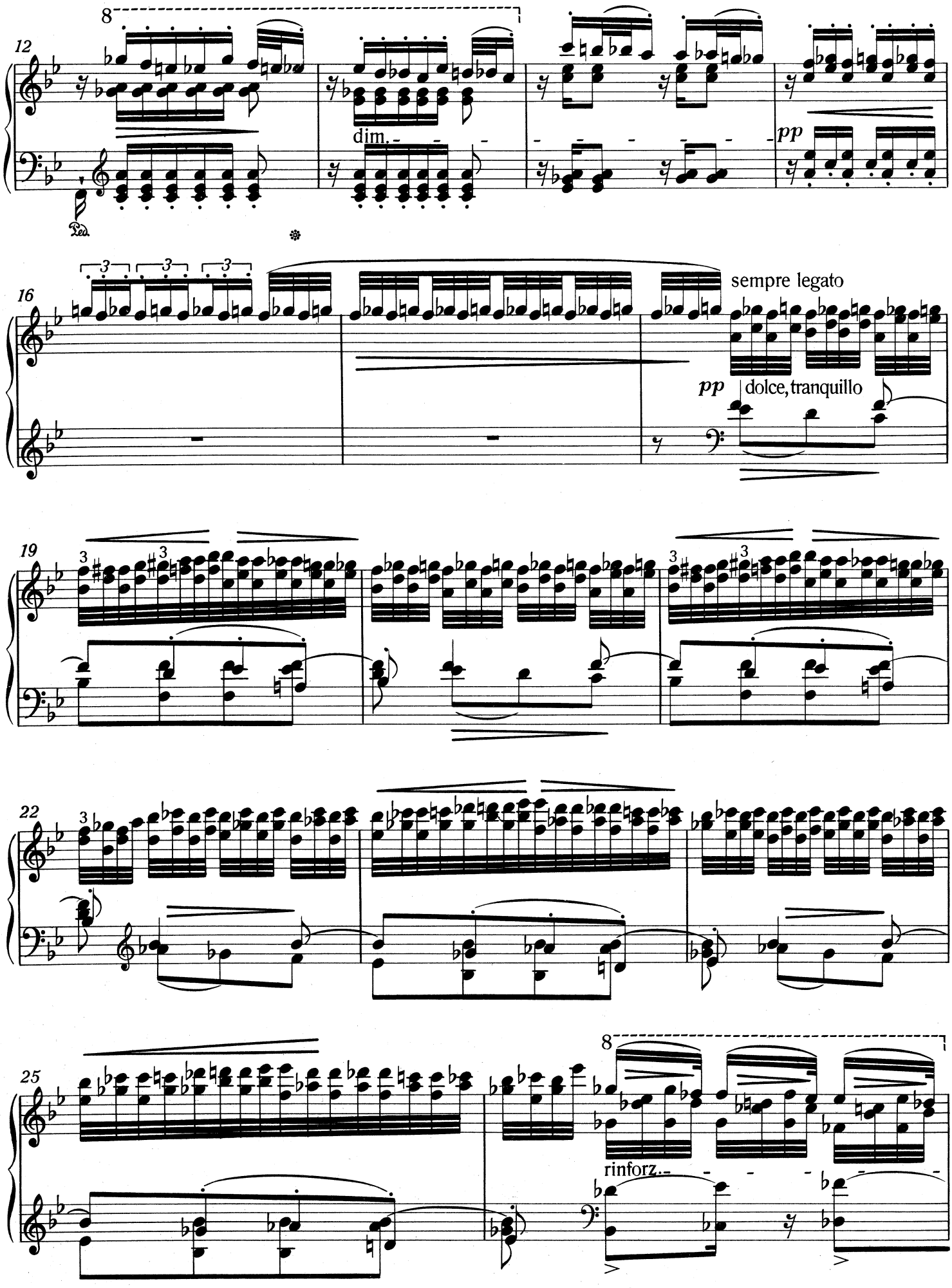
** The layout of the notes and pauses achieves an almost orchestral effect.

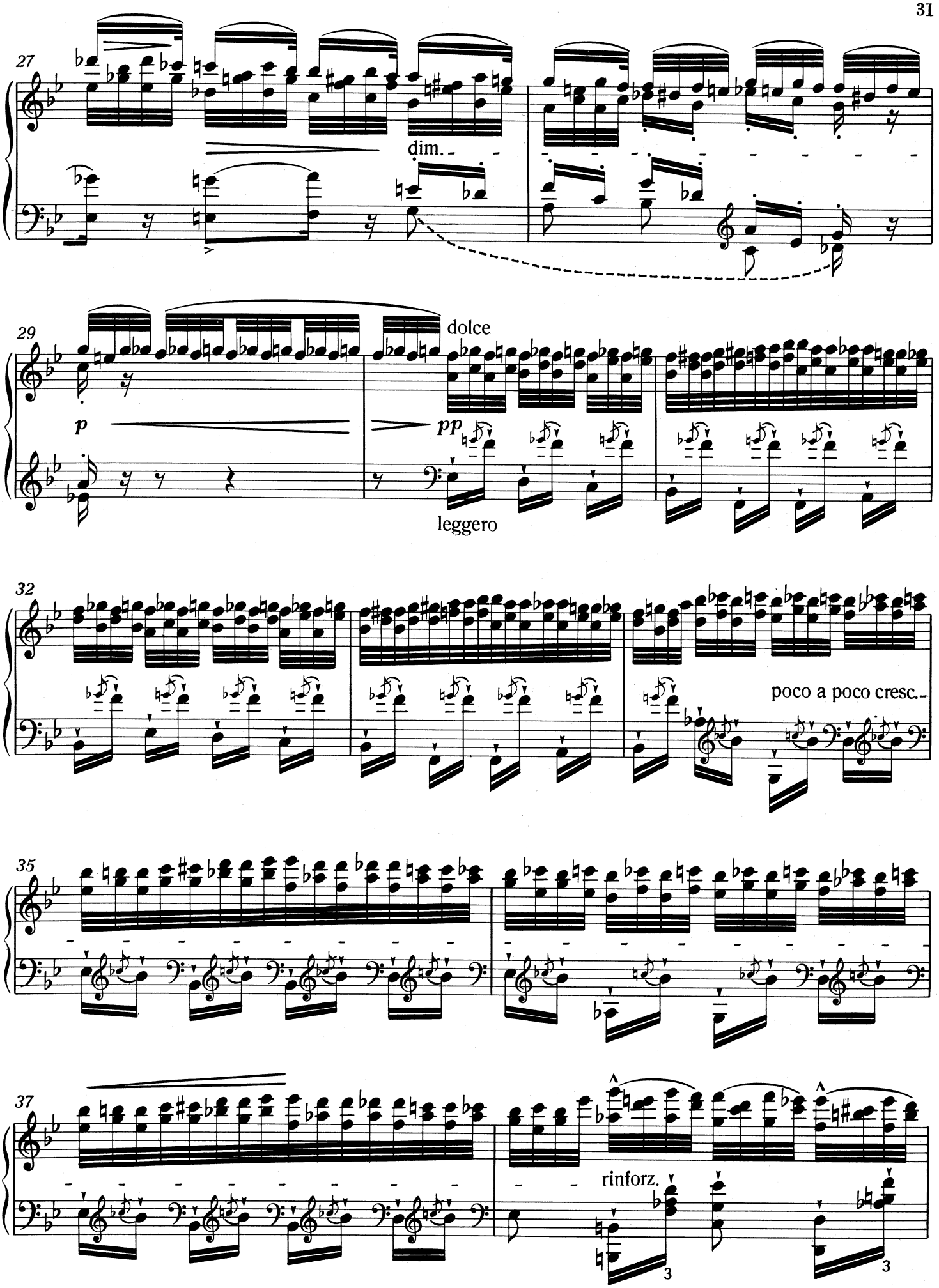
5. FEUX FOLLETS
IRRLICHTER

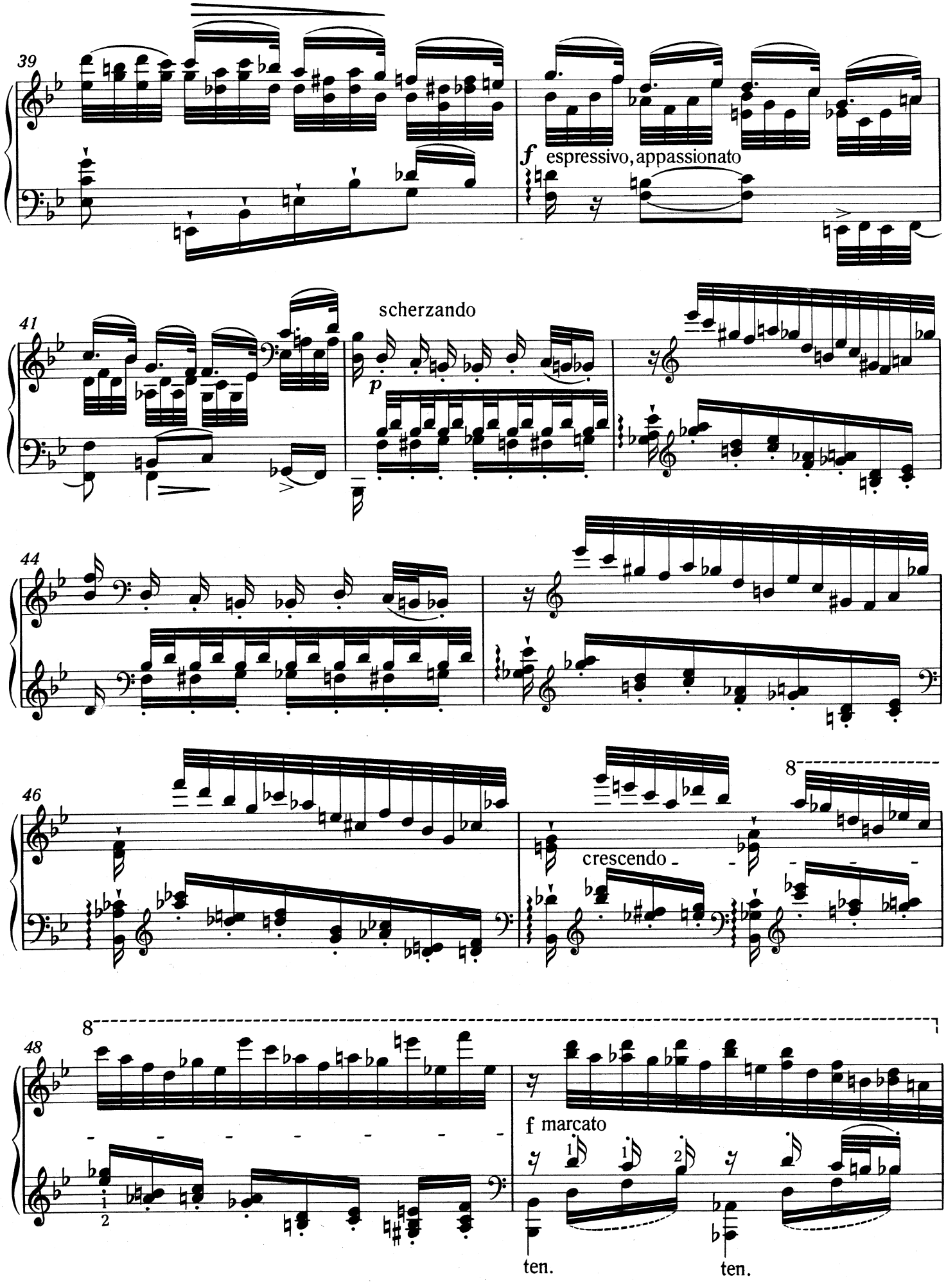


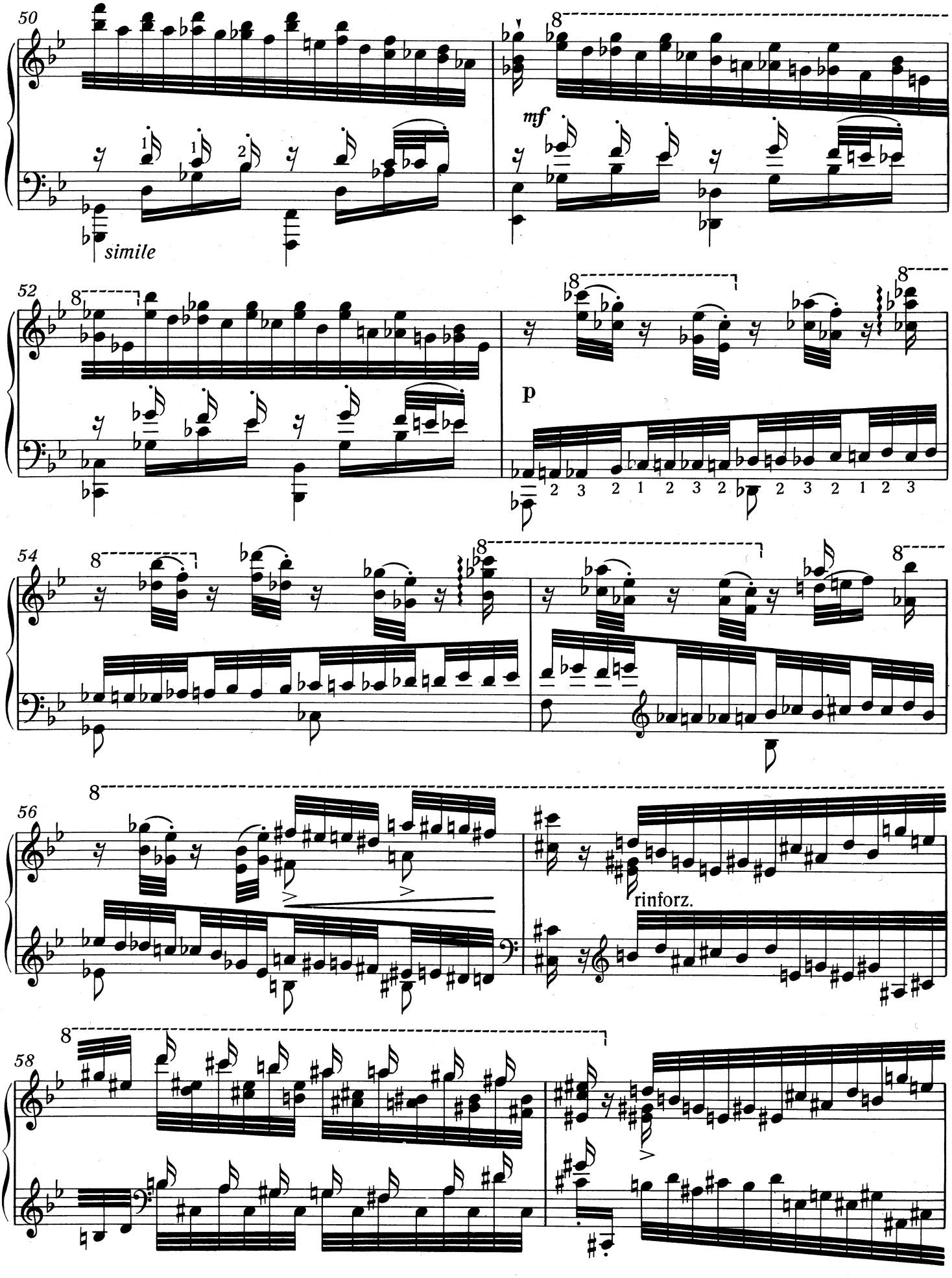
* Hier sowie im Takt 6 sind die durchgebundenen äußeren Stimmen auch mit den Fingern zu halten. Die Arpeggio-Wellenlinie bezieht sich nur auf die neue Töne bringenden Mittelstimmen.

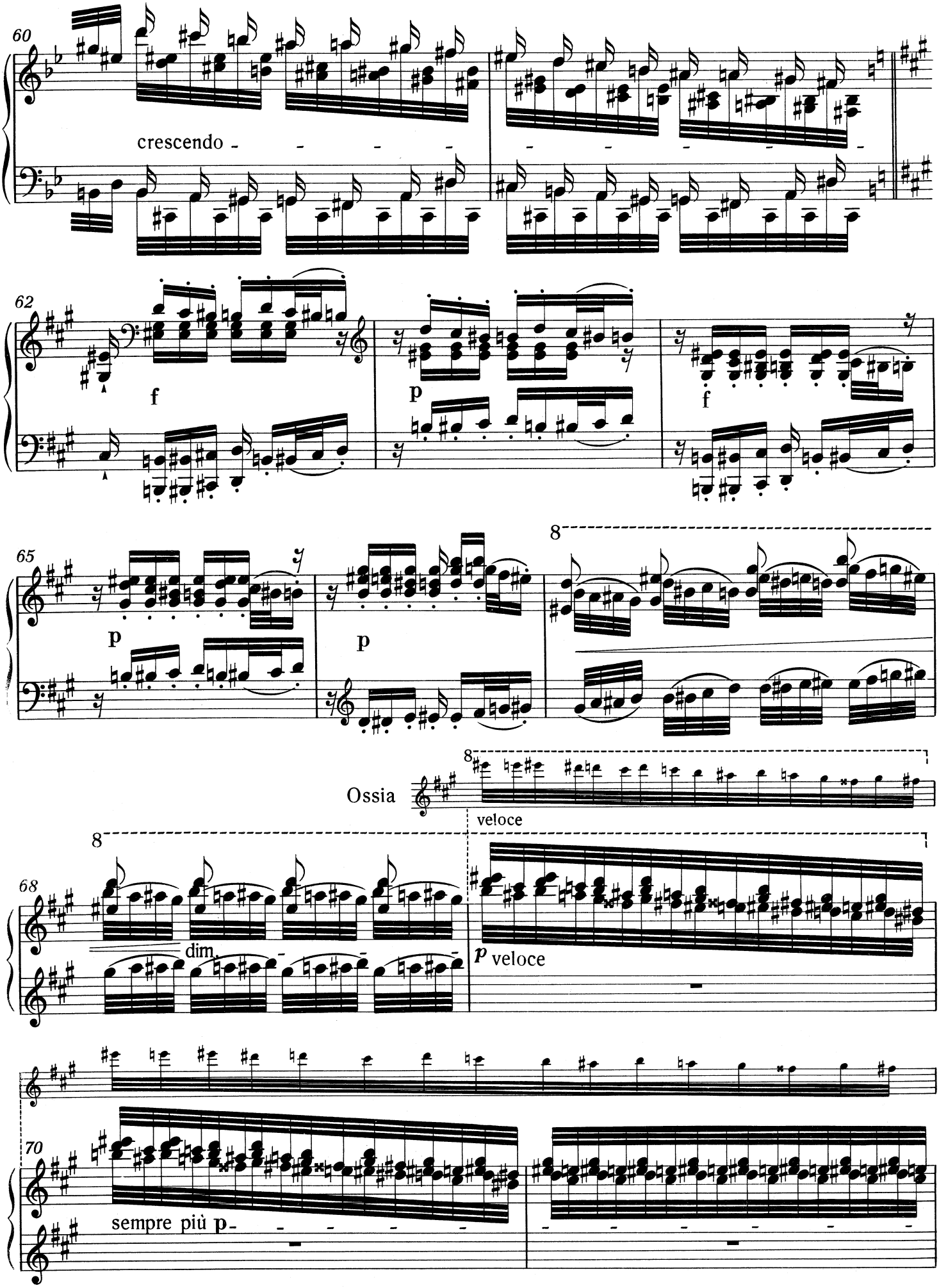
* Here and in bar 6 the tied outer parts are to be held by the fingers; only the newly introduced middle notes are to be arpeggiated.

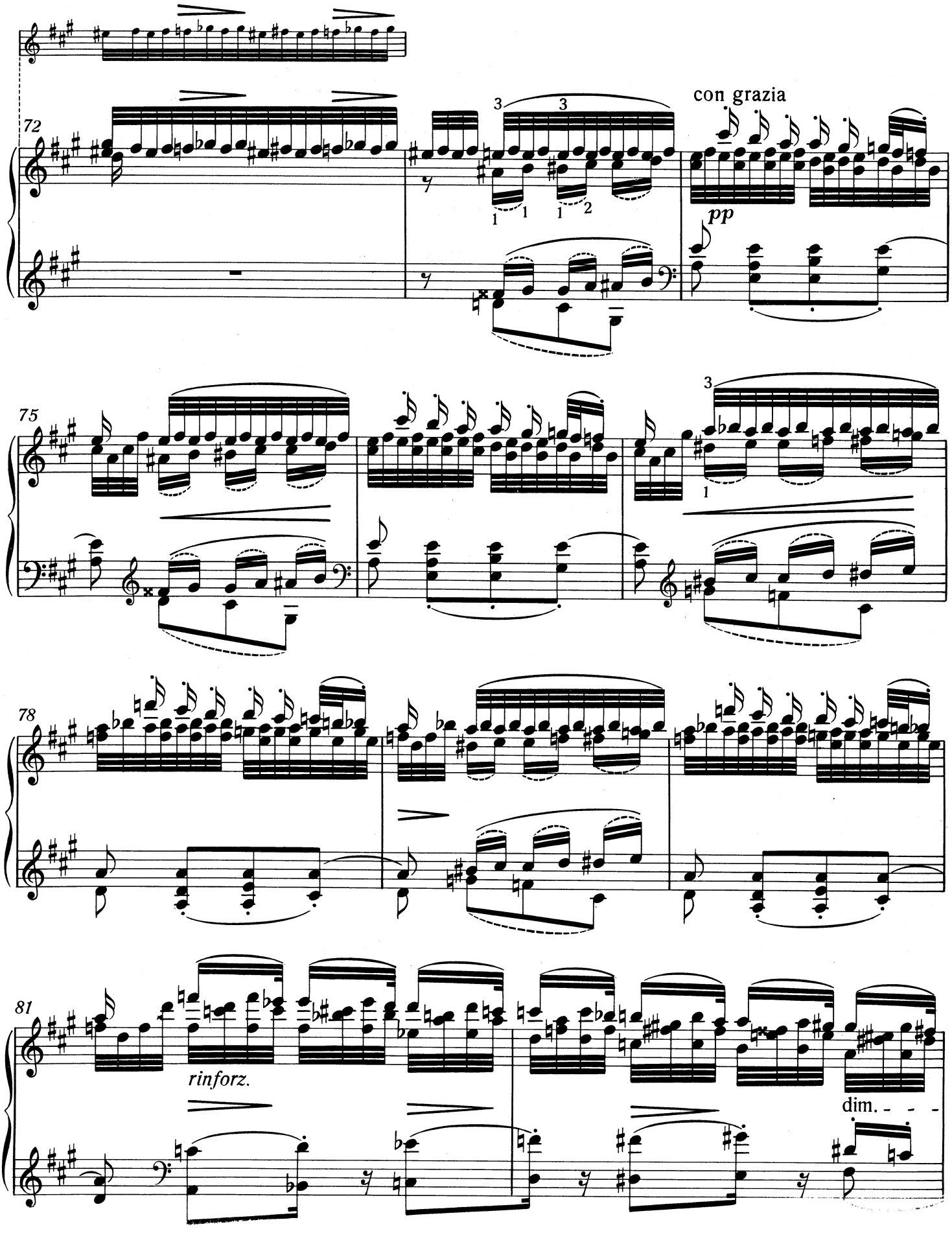

8
12
dim.
pp
Ped.
16
3
sempre legato
pp
dolce, tranquillo
19
22
25
8
rinforz.

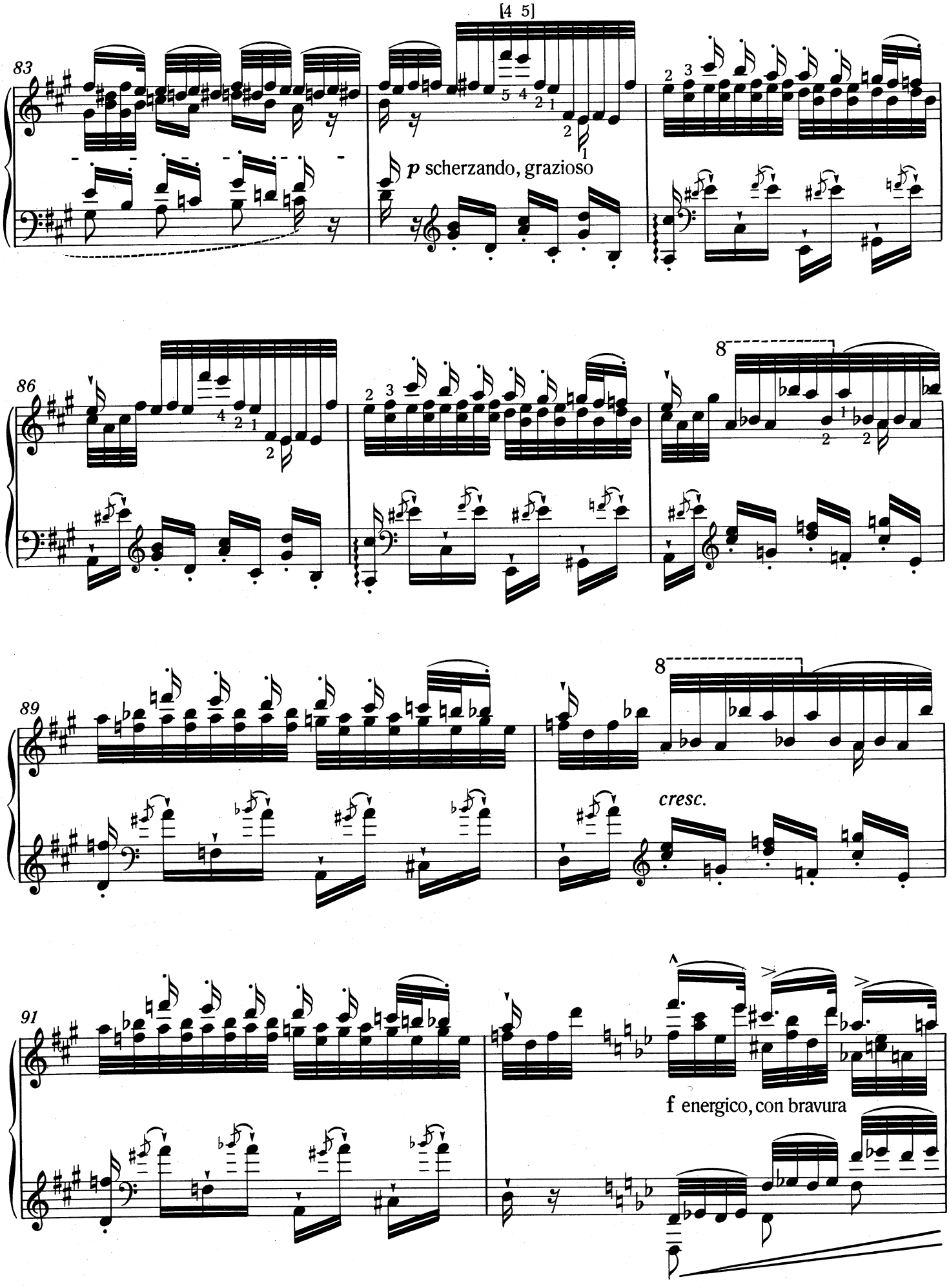

27
dim.
29
dolce
p
pp
leggero
32
poco a poco cresc.
35
37
rinforz.
3
3

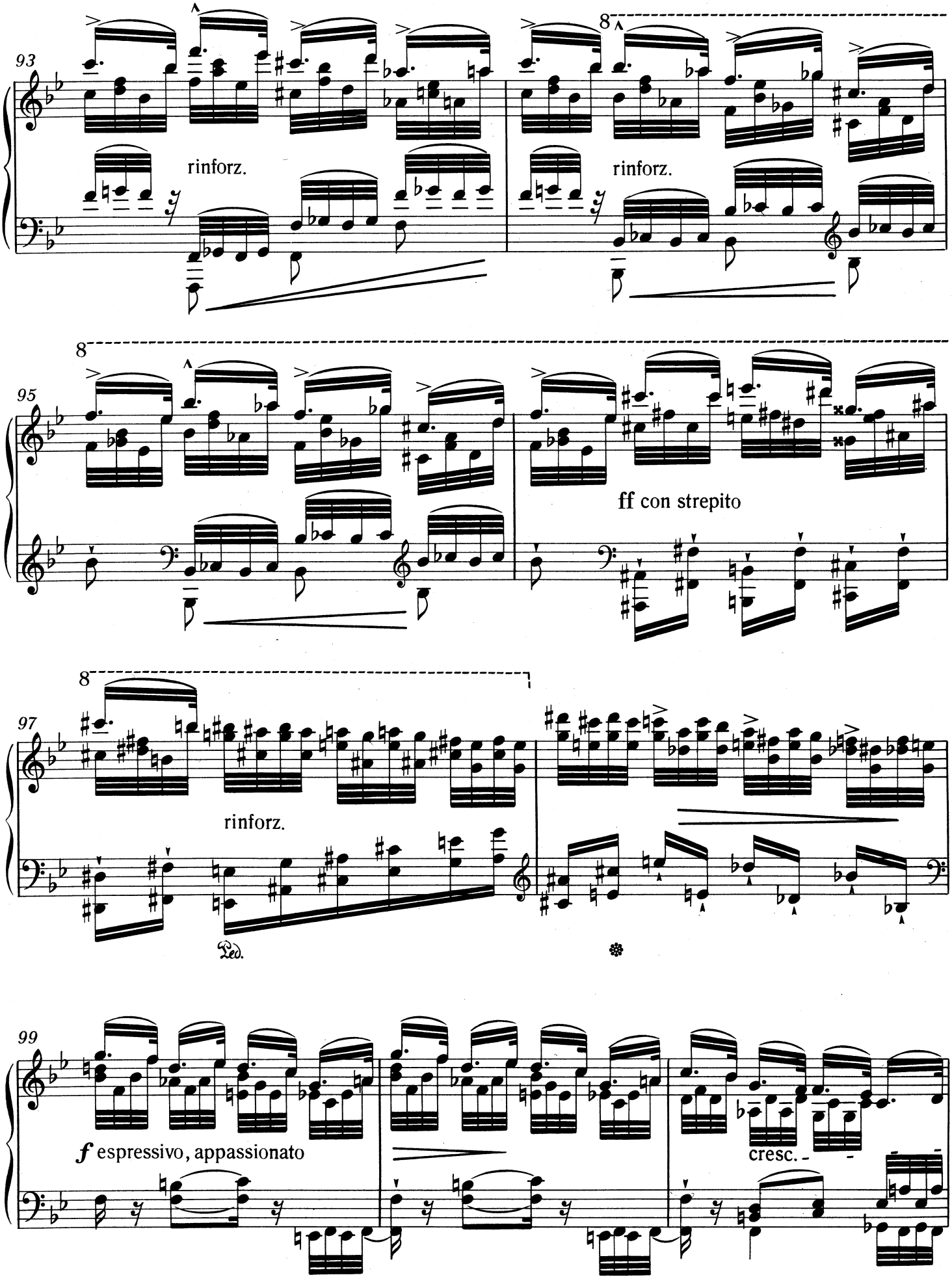

39
f espressivo, appassionato
41
scherzando
p
44
46
crescendo
8
48
8
f marcato
1
2
ten.
ten.

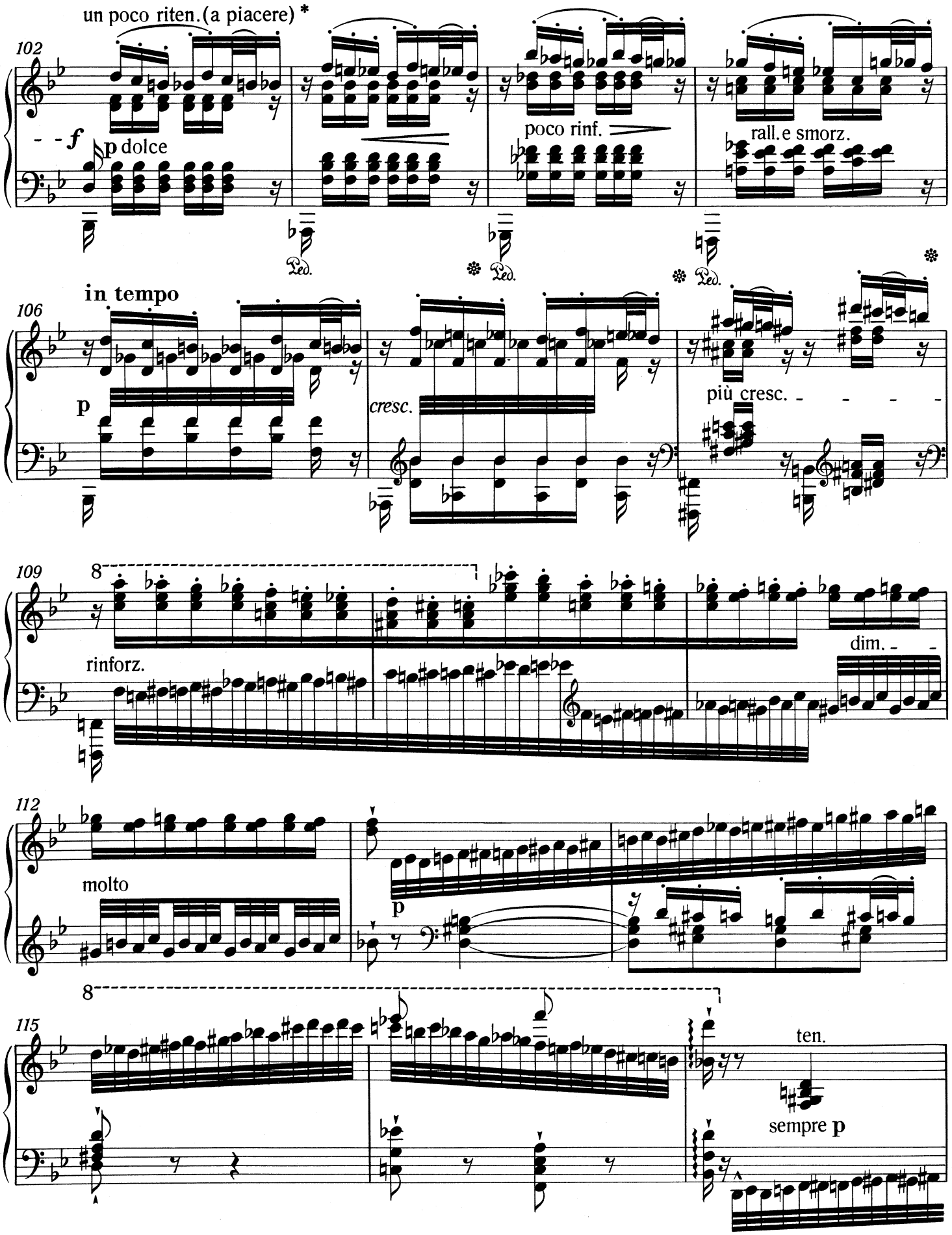

50
simile
mf
52
p
54
56
rinforz.
58


60
crescendo
62
f
p
f
65
p
p
8
Ossia
8
veloce
8
68
dim.
p veloce
70
sempre più p


72
con grazia
pp
75
78
81
rinforz.
dim.

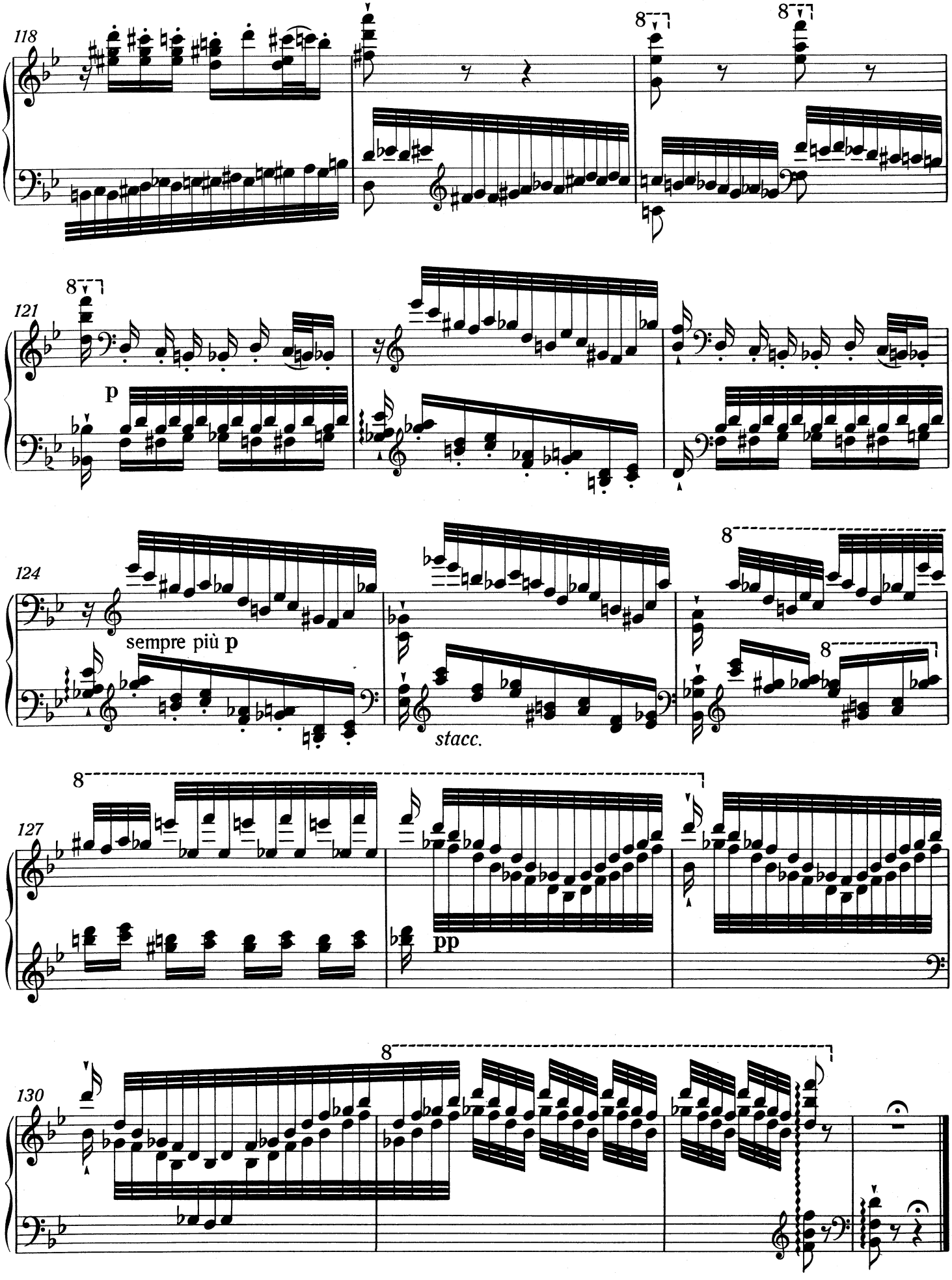

83
[4 5]
p scherzando, grazioso
86
8
89
8
cresc.
91
f energico, con bravura


93
rinforz.
rinforz.
95
ff con strepito
97
rinforz.
Ped.
99
f espressivo, appassionato
cresc.

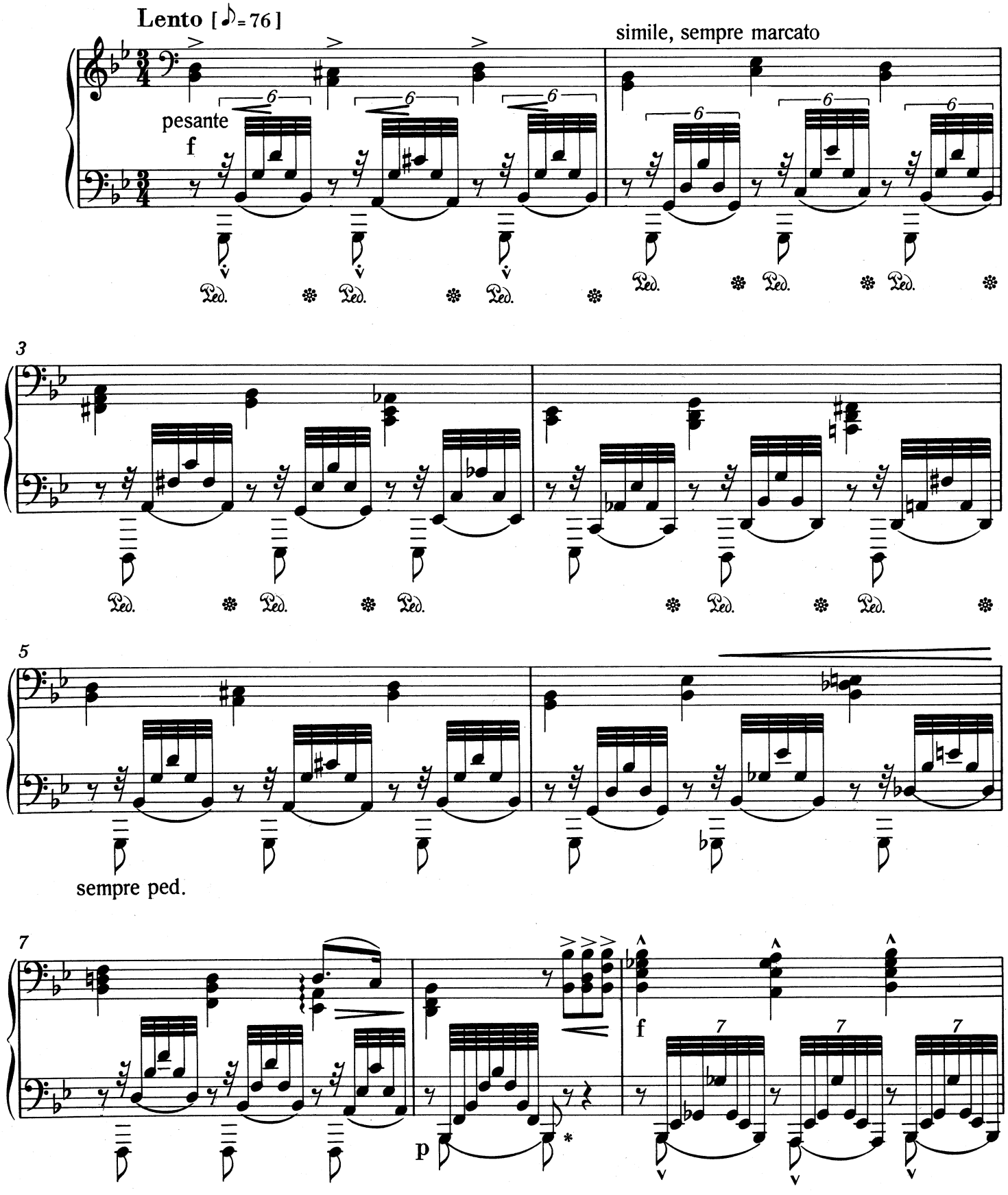


* Liszt verleiht dem Hauptmotiv im *a piacere*-Teil einen völlig neuen Charakter. Sämtliche Bezeichnungen stammen von ihm selbst.

* In the *a piacere* passage Liszt endows the principal motif with an entirely new character. All the markings were made by the composer himself.

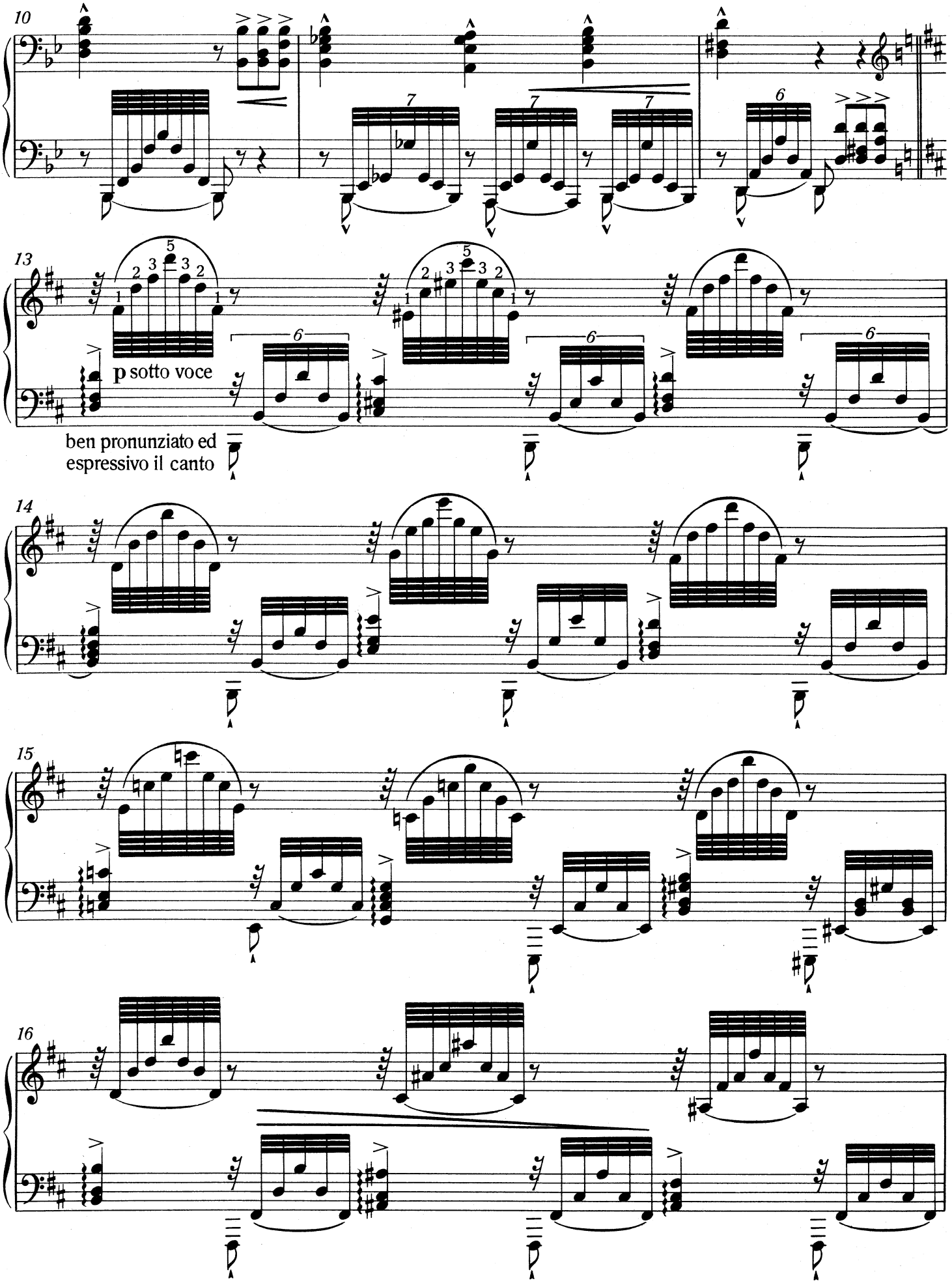

118
8
8
121
8
p
124
sempre più p
stacc.
8
8
127
8
pp
130
8

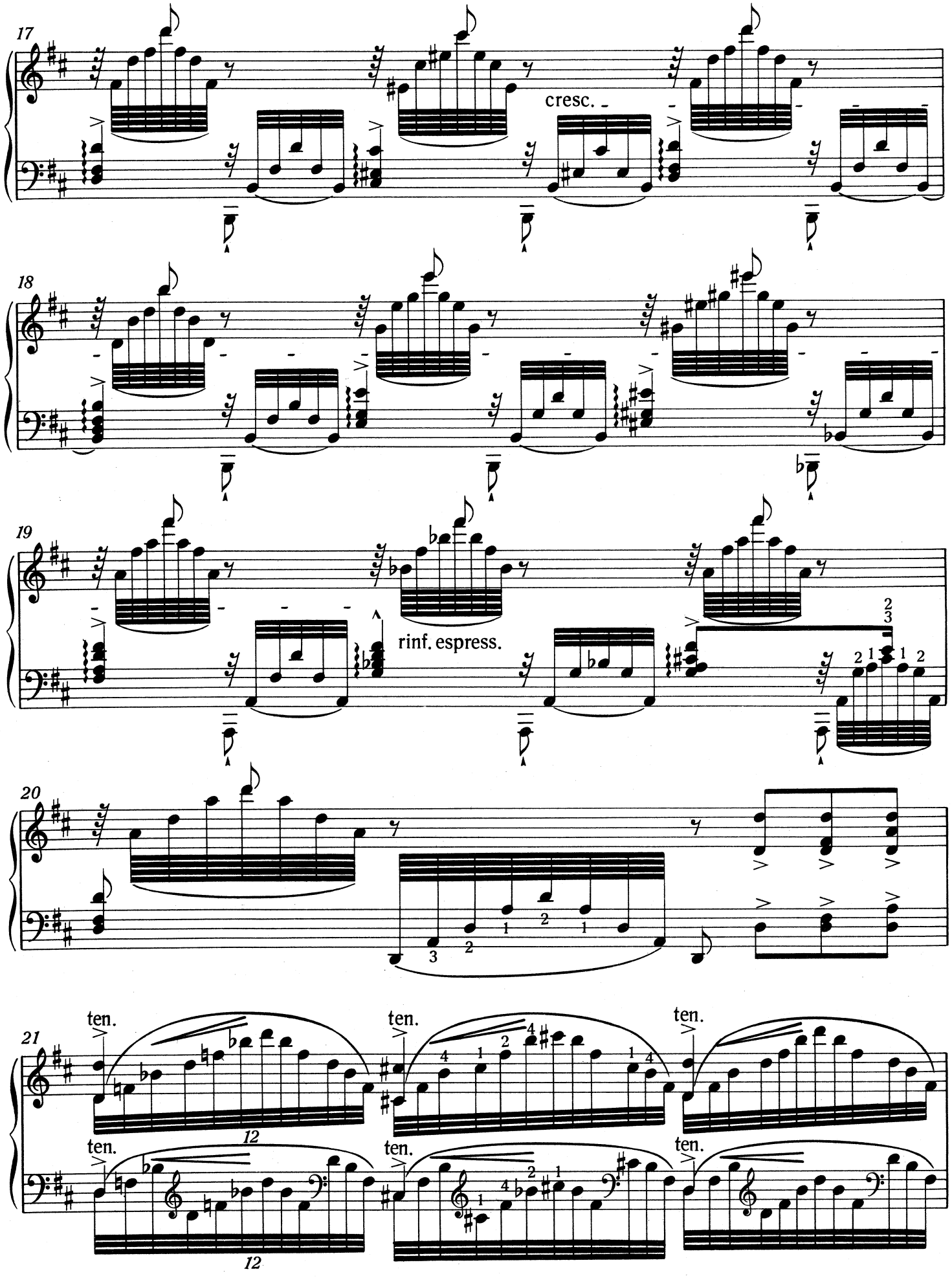
6. VISION

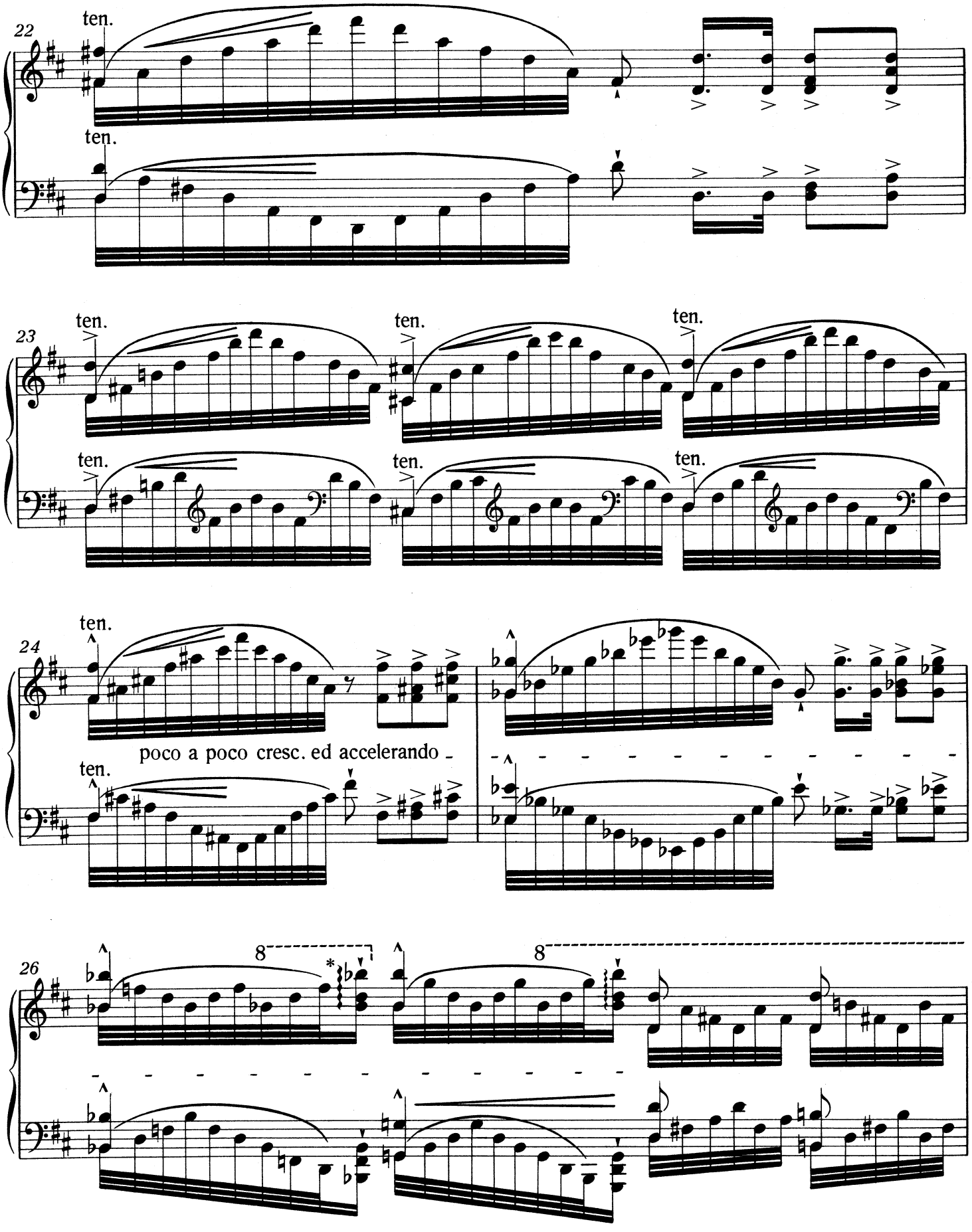


* Die Bögen bedeuten nur Legatospiel; der Schlußton des gebrochenen Akkordes ist immer wieder neu anzuschlagen.

* The ties indicate only that the passage is to be played legato; the last note of the broken chord is always to be articulated separately.

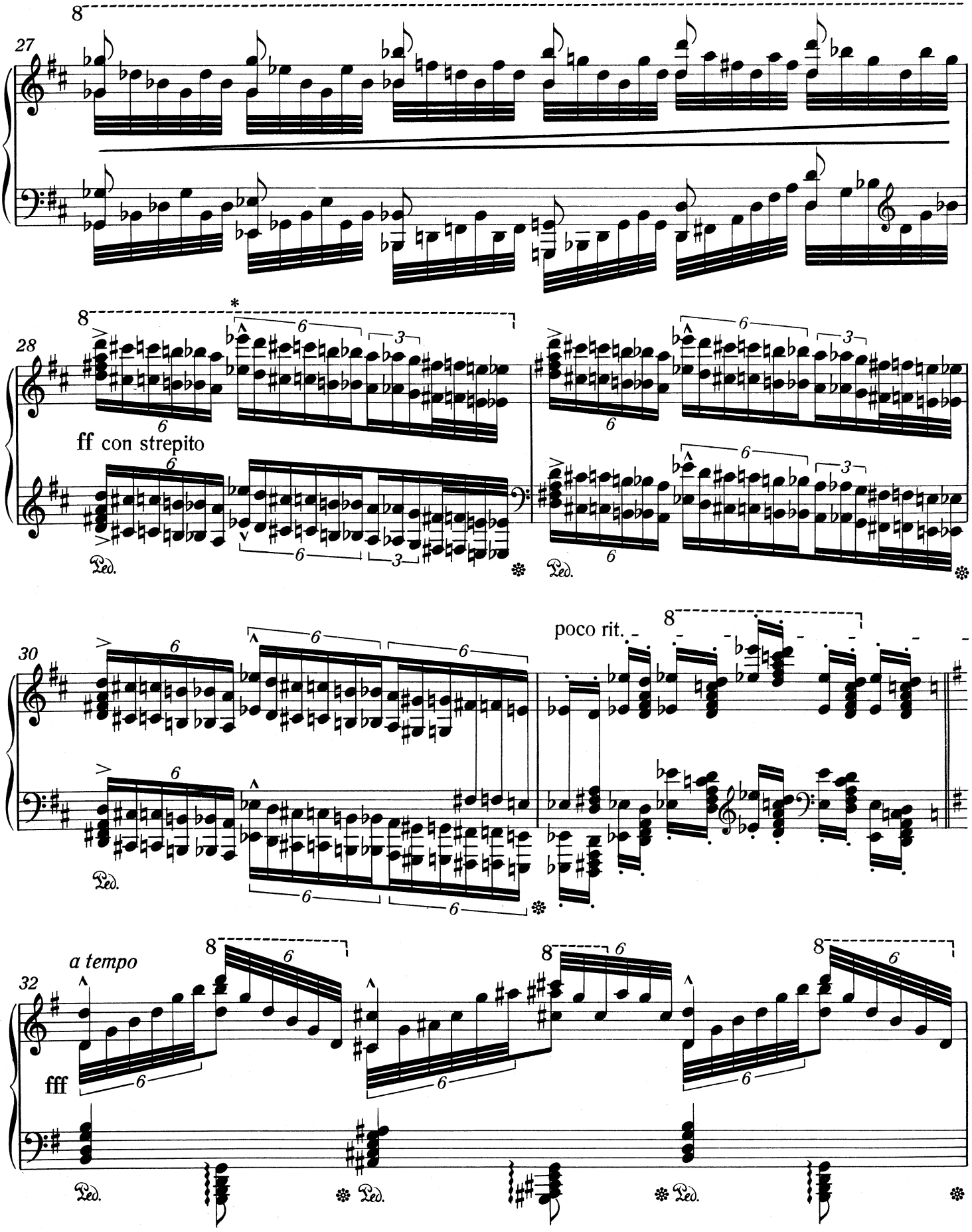

10
13
p sotto voce
ben pronunziato ed
espressivo il canto
14
15
16


17
cresc.
18
19
rinf. espress.
20
21
ten.
ten.
ten.
ten.
ten.
ten.
12
12



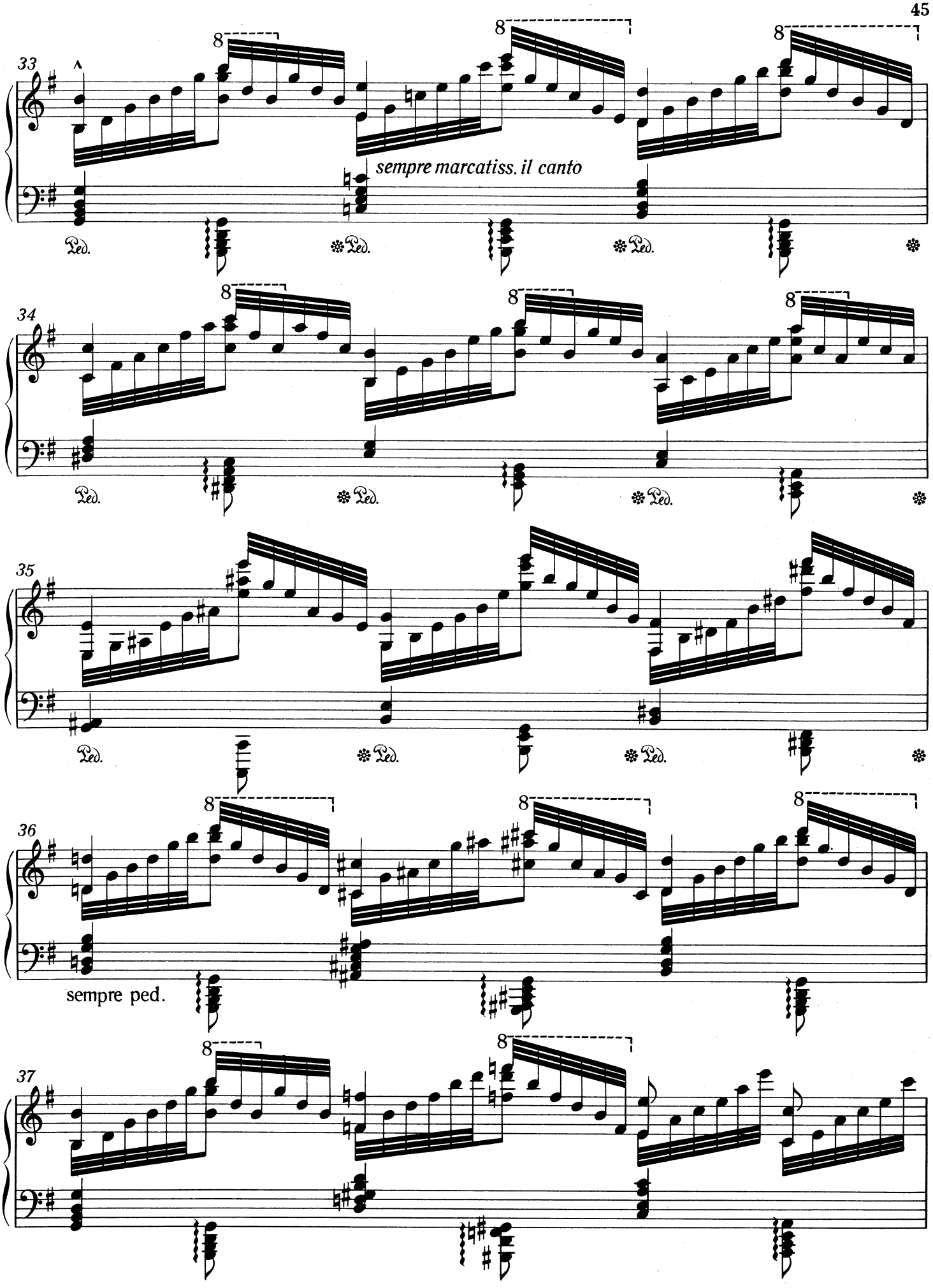
* Beide Arpeggi sollen blitzschnell erfolgen!

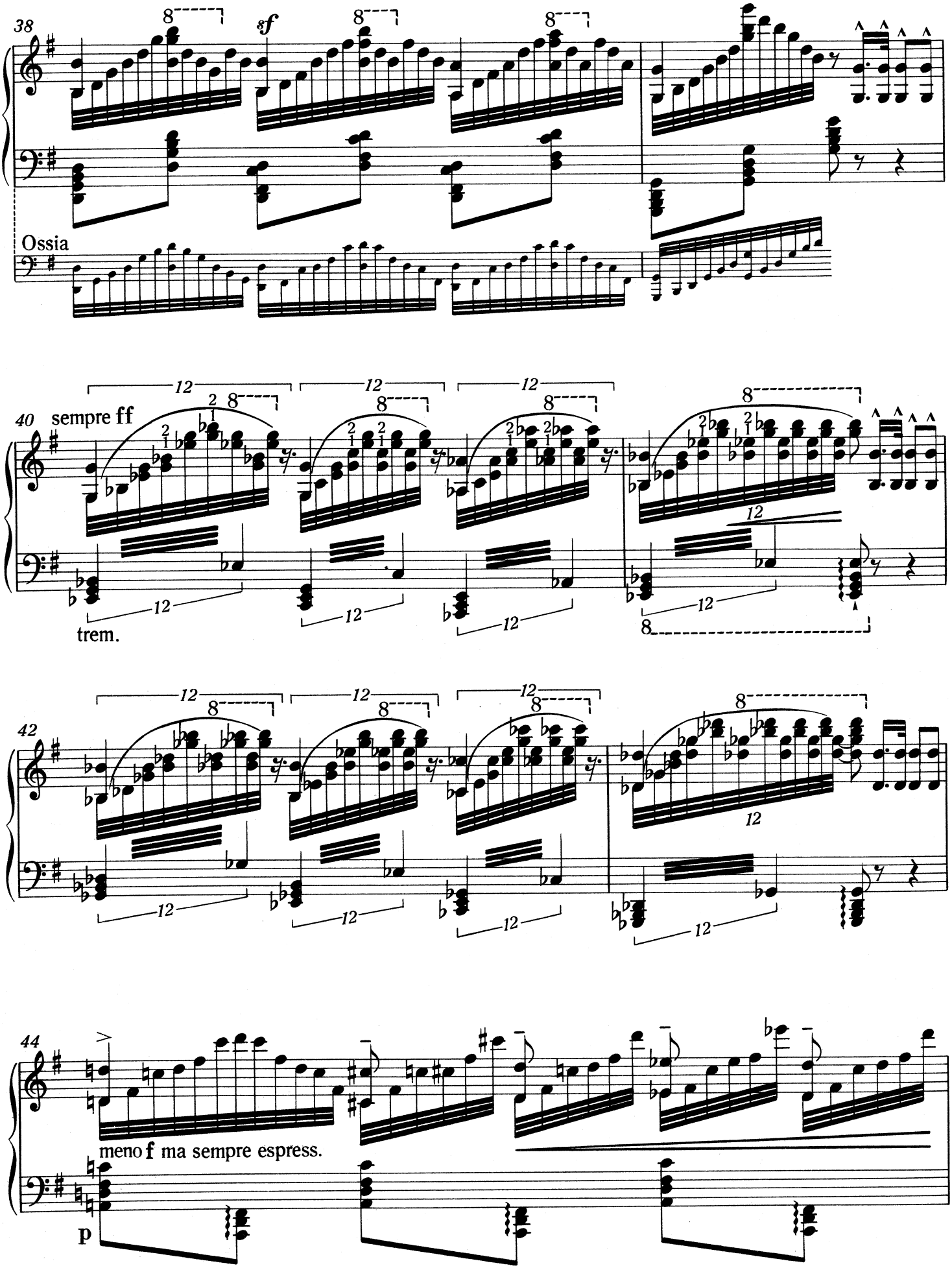
* Both arpeggi are to be played with lightning speed.

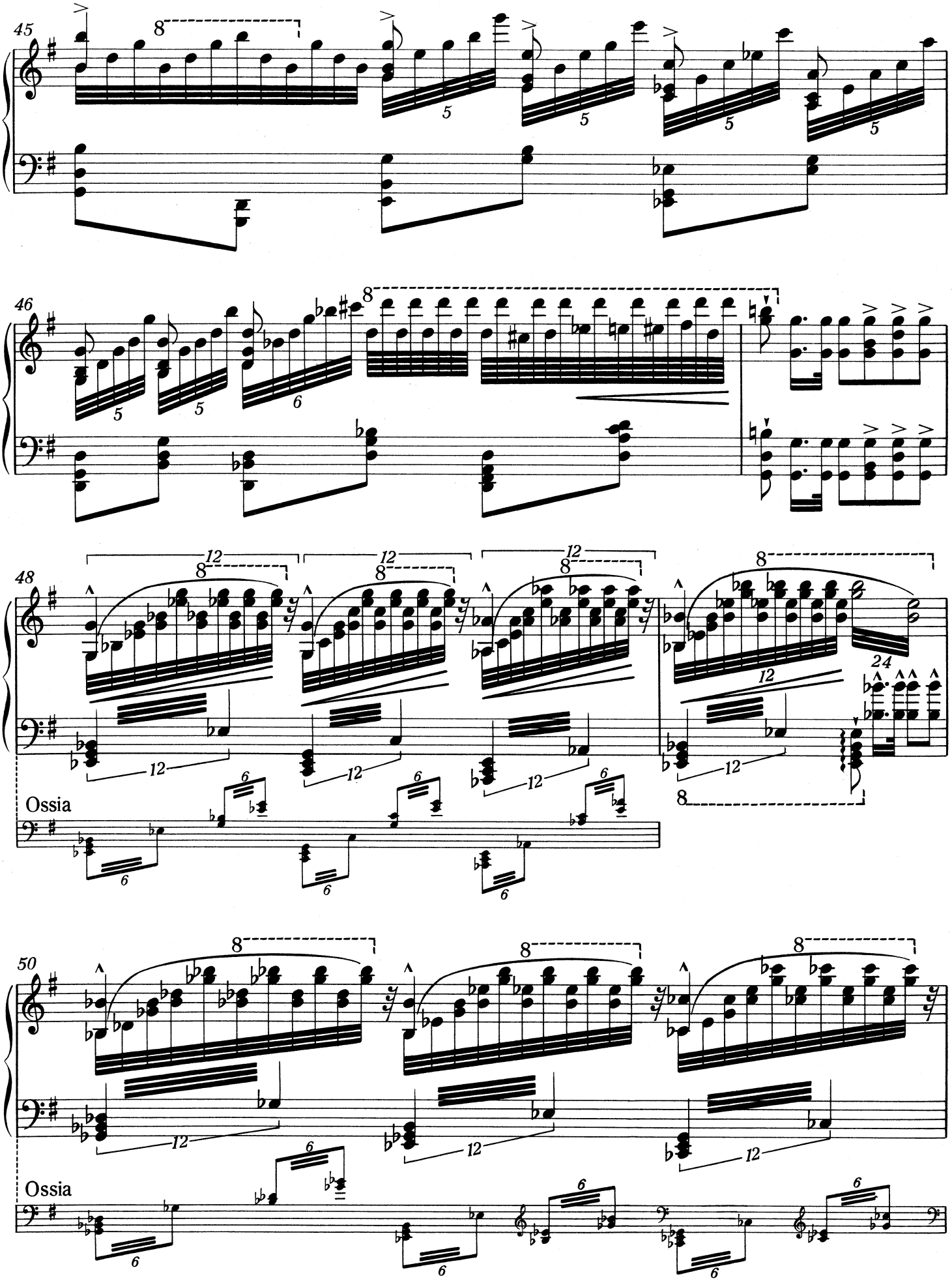


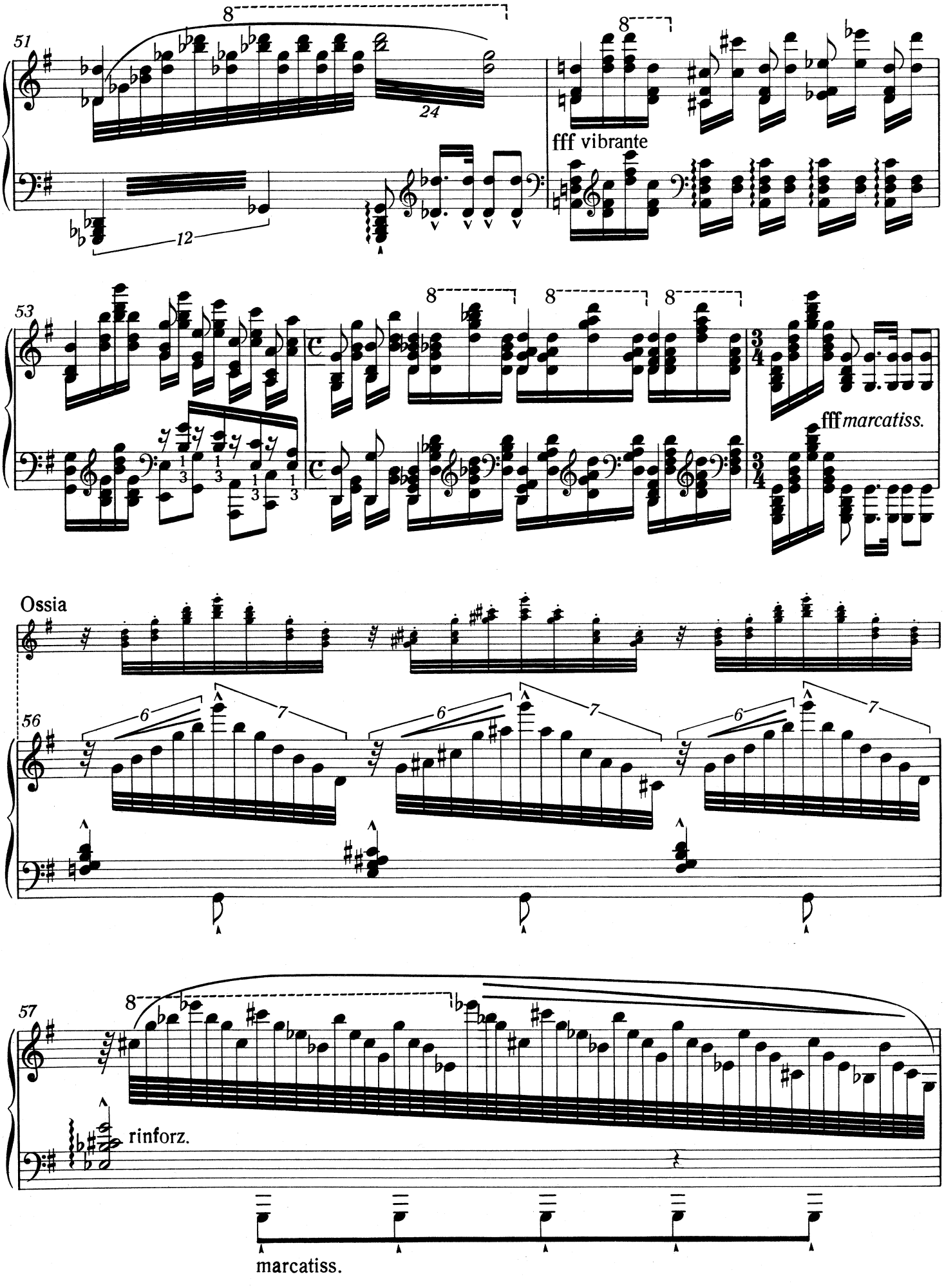
* Das mit *marcatissimo* bezeichnete Es soll sich als None des Akkordes aus seiner Umgebung herausheben.

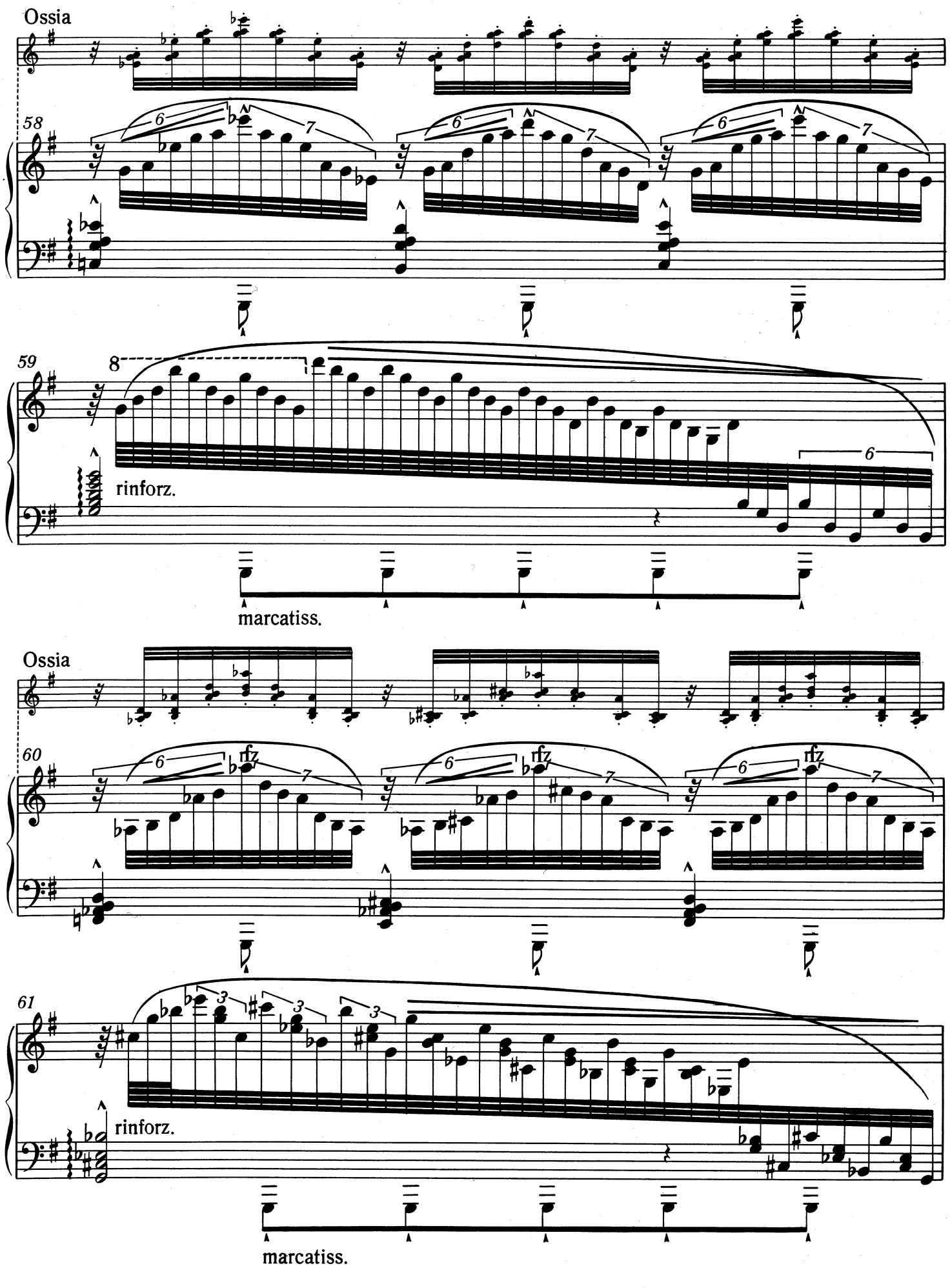
* The E♭, designated *marcatissimo*, is to stand out in its context as the ninth of the chord.

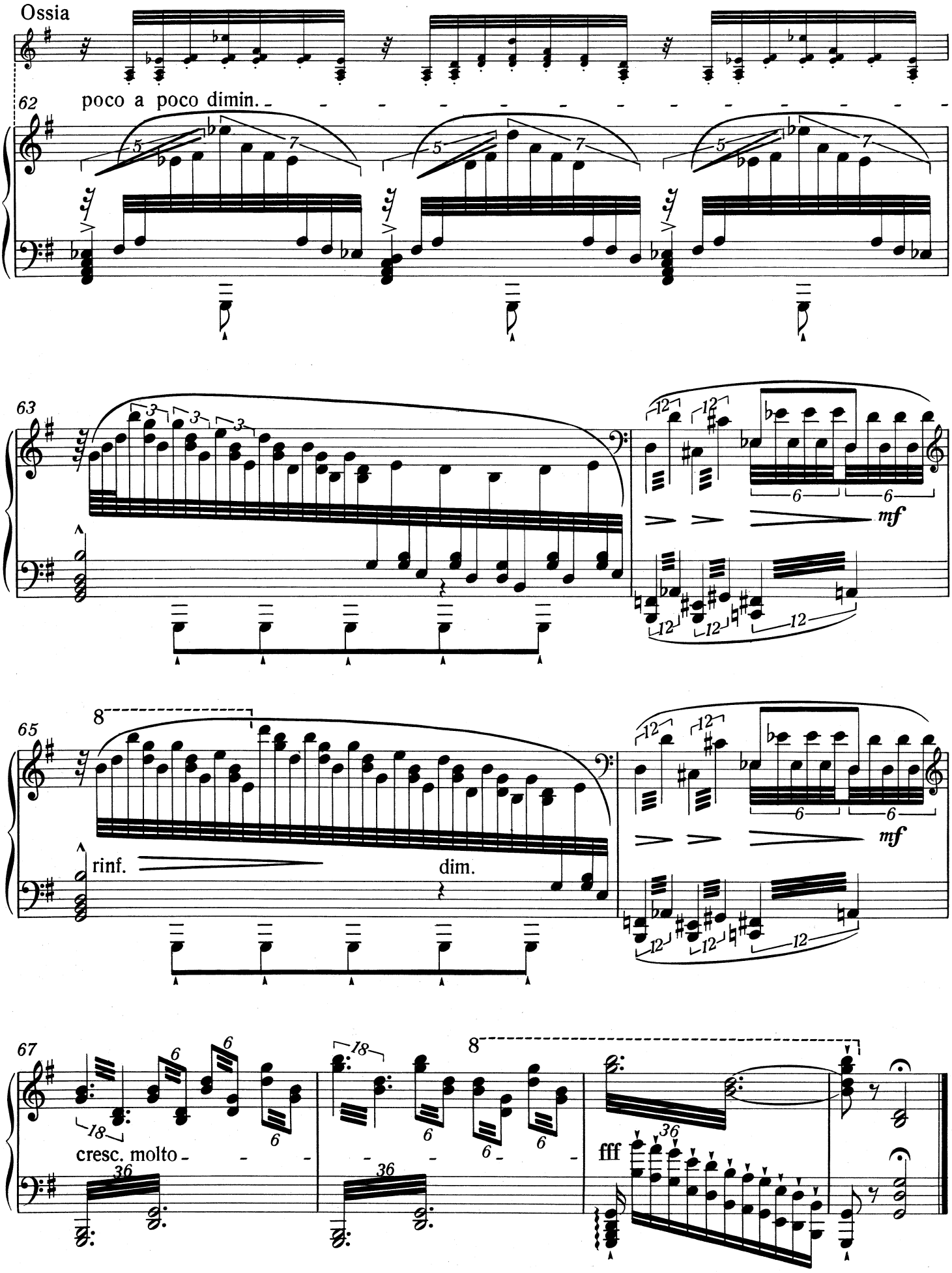

33
sempre marcatiss. il canto
Ped.
34
35
36
sempre ped.
37


38
sf
Ossia
40
sempre ff
trem.
42
44
meno f ma sempre espress.
p

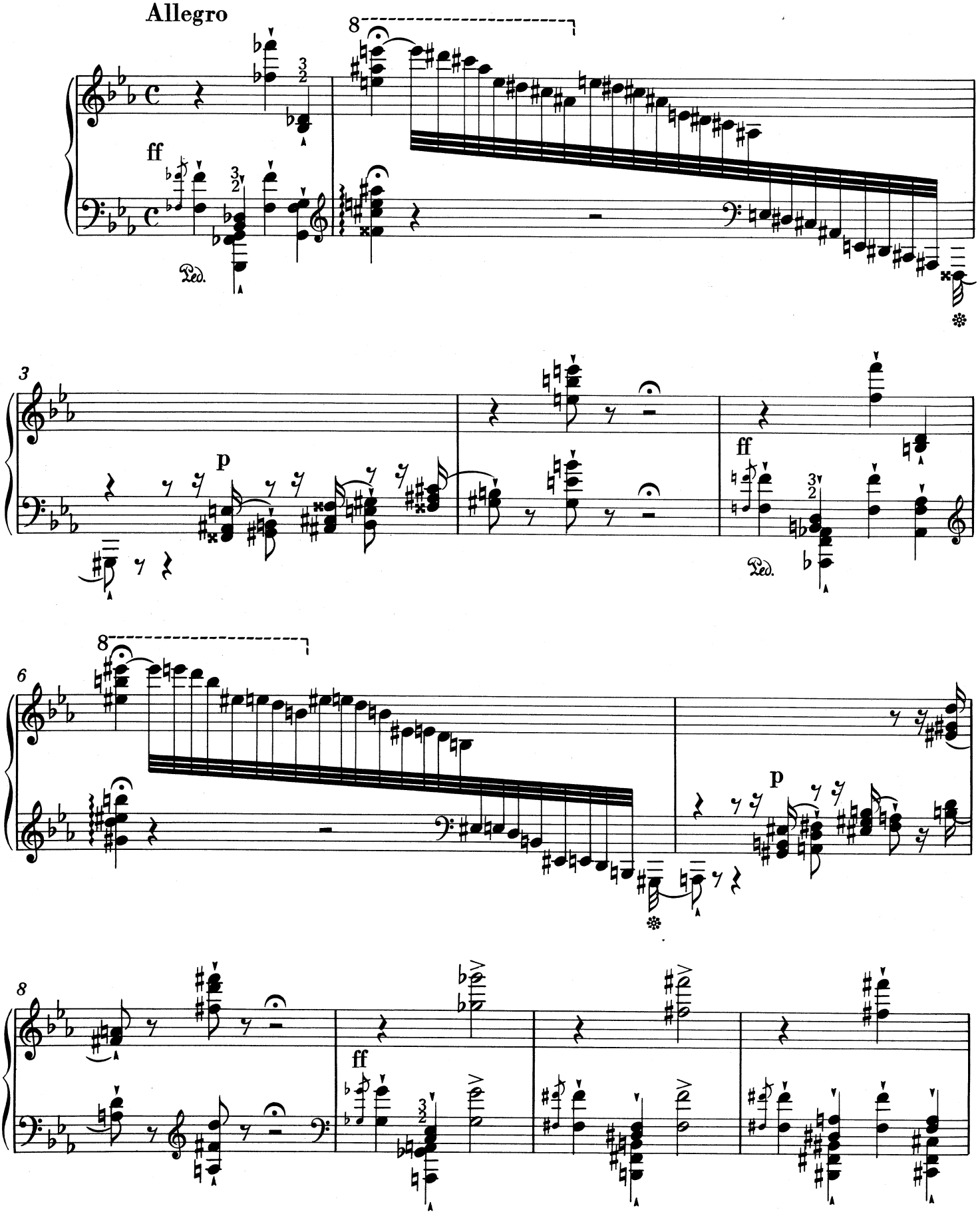

45
46
48
Ossia
50
Ossia

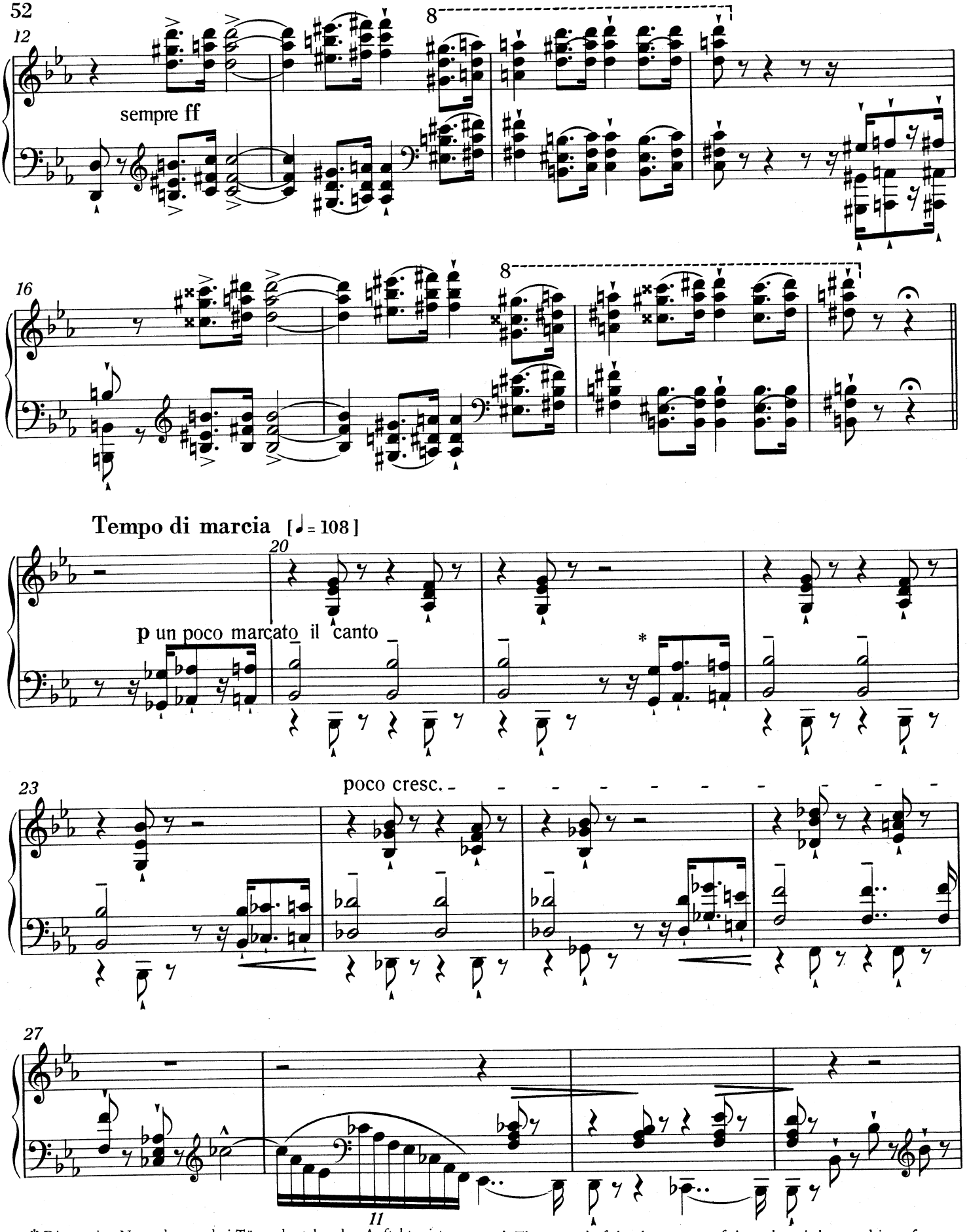

51
fff vibrante
53
fff marcatiss.
Ossia
56
57
rinforz.
marcatiss.


Ossia
58
6
7
59
8
rinforz.
6
marcatiss.
Ossia
60
6
rfz
7
61
3
rinforz.
marcatiss.


Ossia
62
poco a poco dimin.
63
mf
65
8
rinf.
dim.
mf
67
18
6
cresc. molto
36
8
fff

7. EROICA

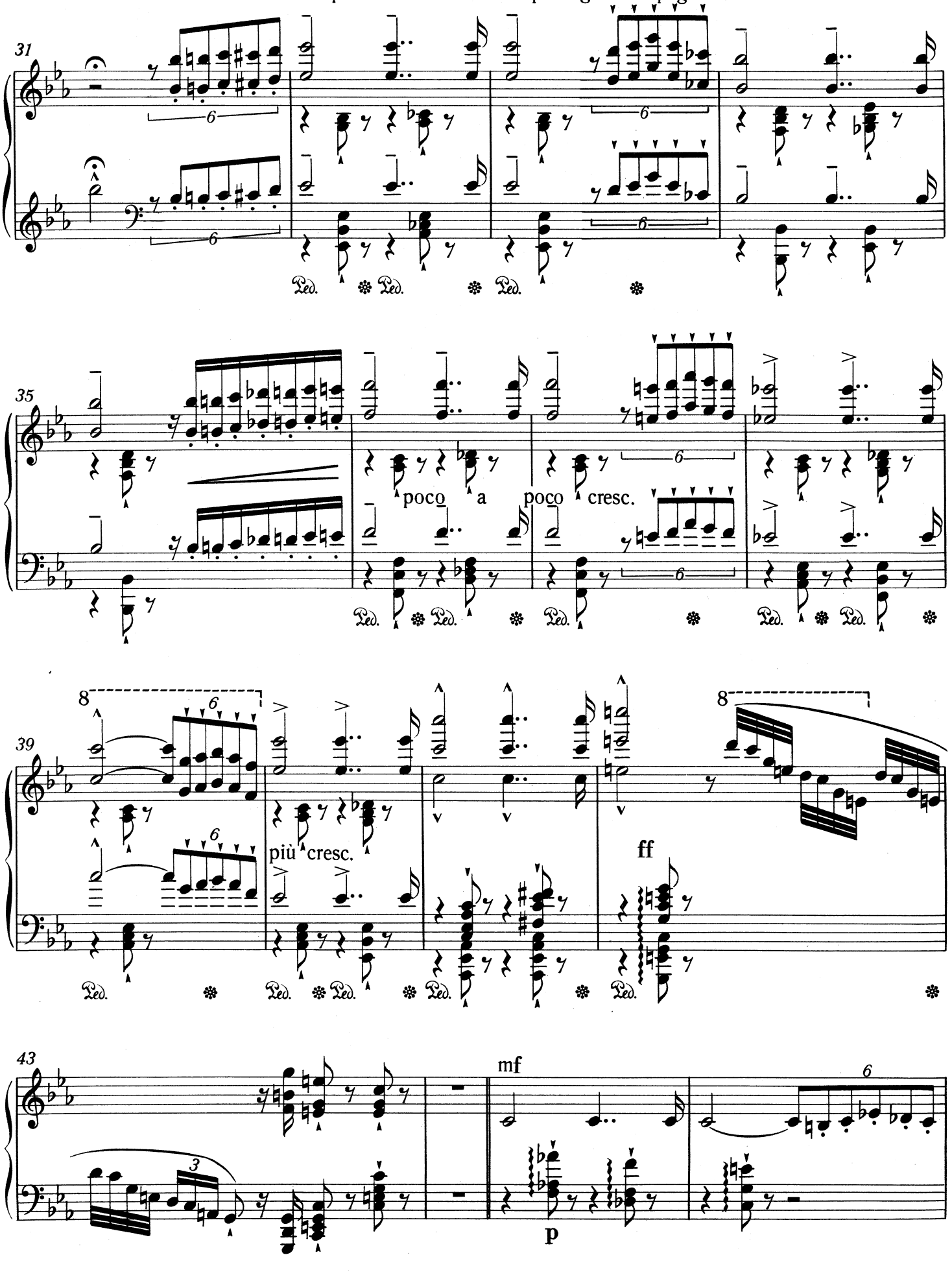


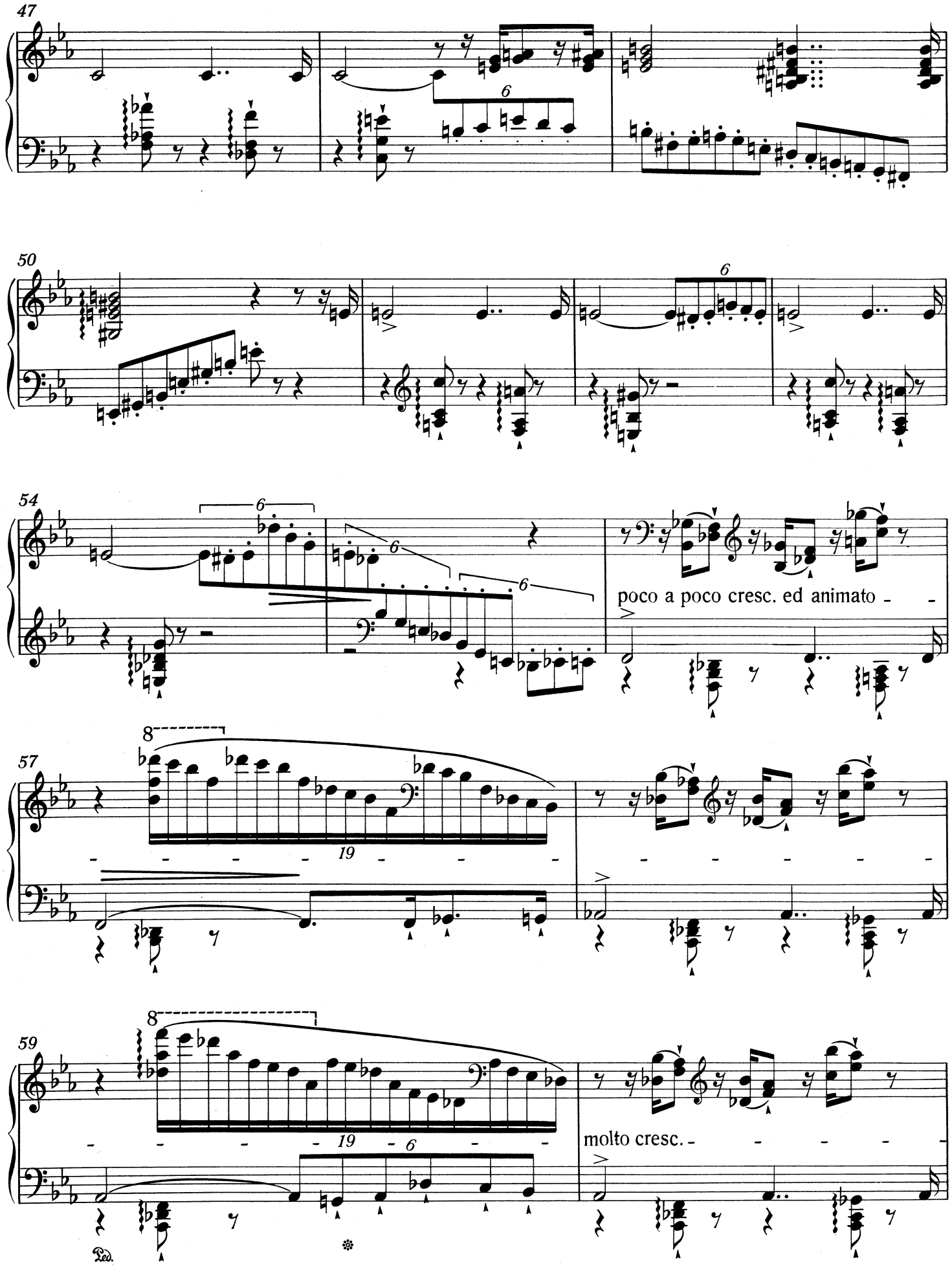


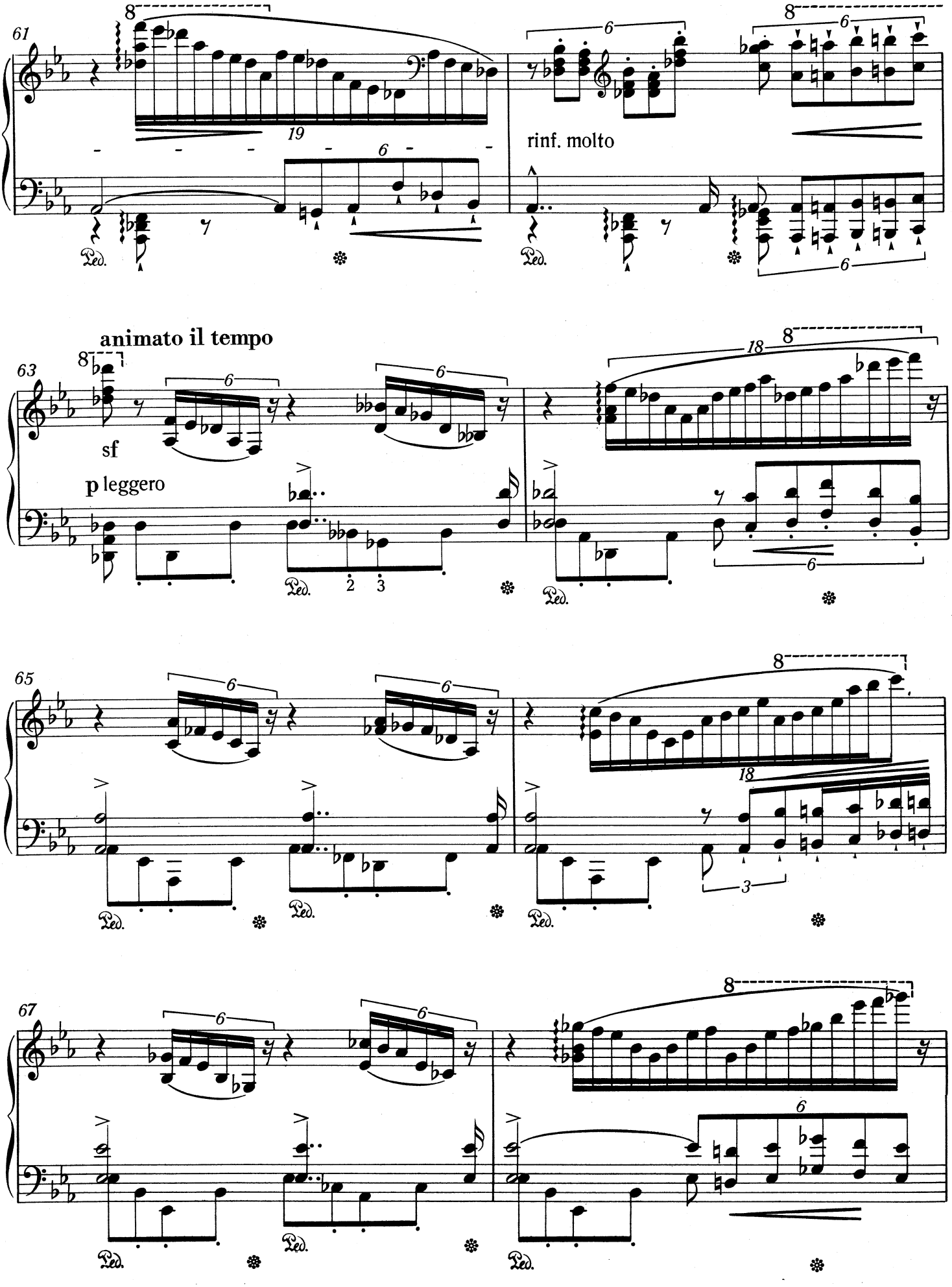
* Die zweite Note des aus drei Tönen bestehenden Auftaktes ist an dieser und noch einigen weiteren Stellen ein punktiertes Achtel, an anderen Stellen jedoch ein einfaches Achtel mit darauf folgender Sechzehntelpause. Obwohl auch die Verwendung der Stakkatissimo-Keile inkonsequent ist, sollten Unterschiede in Artikulation und Spielweise vermieden werden.

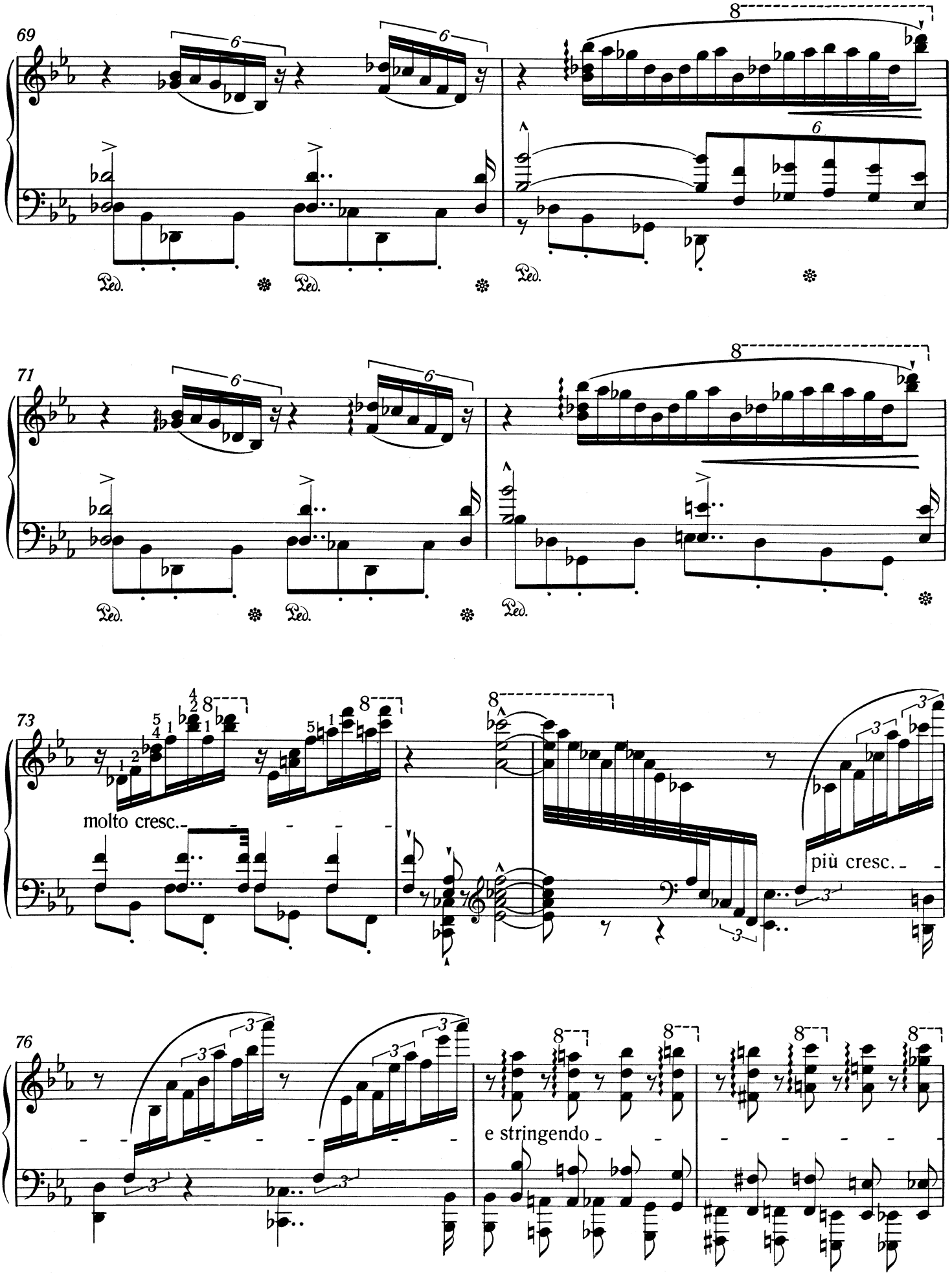
* The second of the three notes of the upbeat is here and in a few further places a dotted quaver, in other places however it is a simple quaver with a following semiquaver pause. Although the use of staccato dashes too is inconsistent, differences in articulation and manner of performance should be avoided.

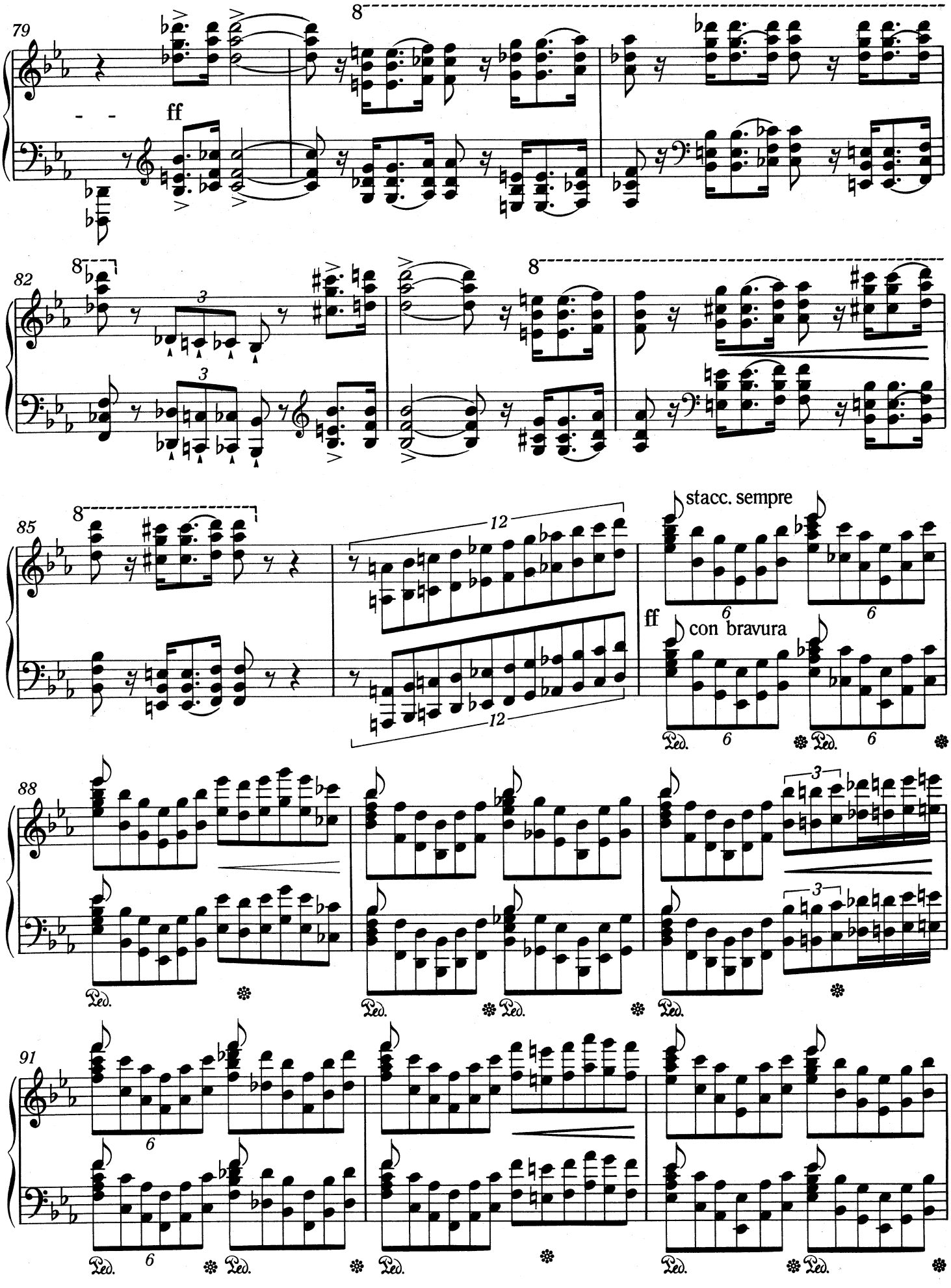
sempre marcato il canto e piani gli accompagnamenti

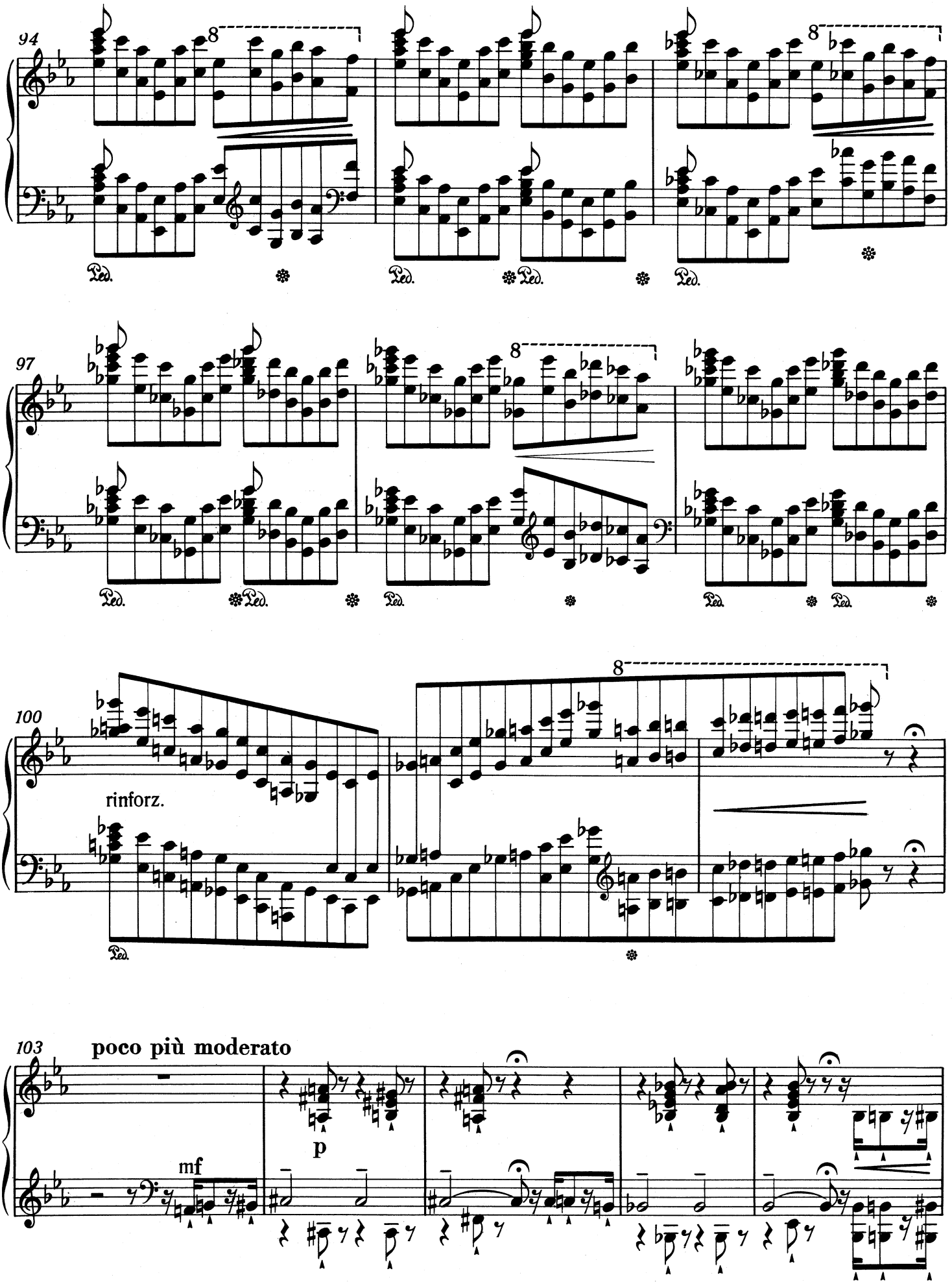


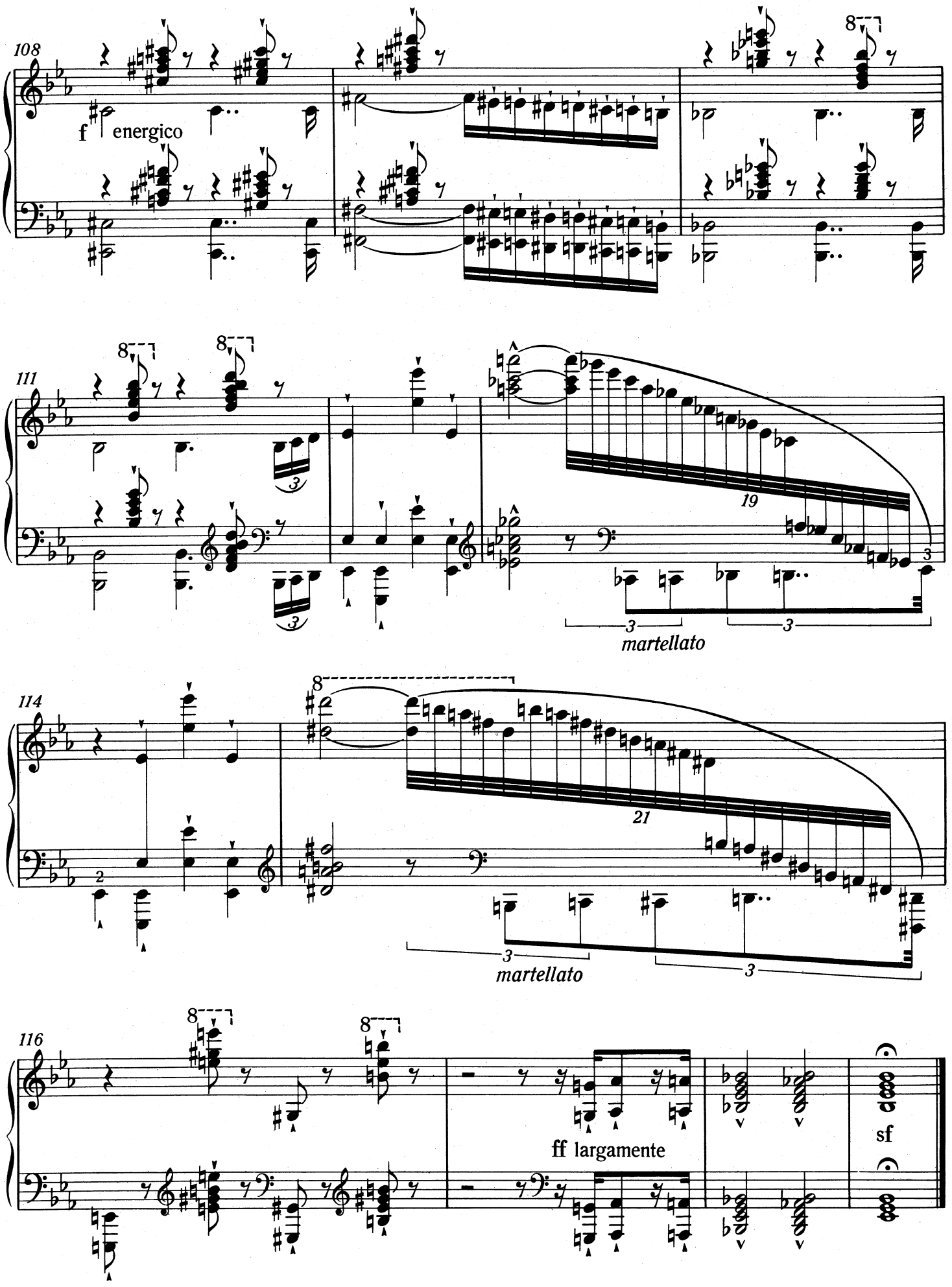

47
50
54
poco a poco cresc. ed animato
57
59
molto cresc.
Ped.


61
8
19
6
rinf. molto
Ped.
animato il tempo
63
sf
p leggero
18
2
3
65
3
67

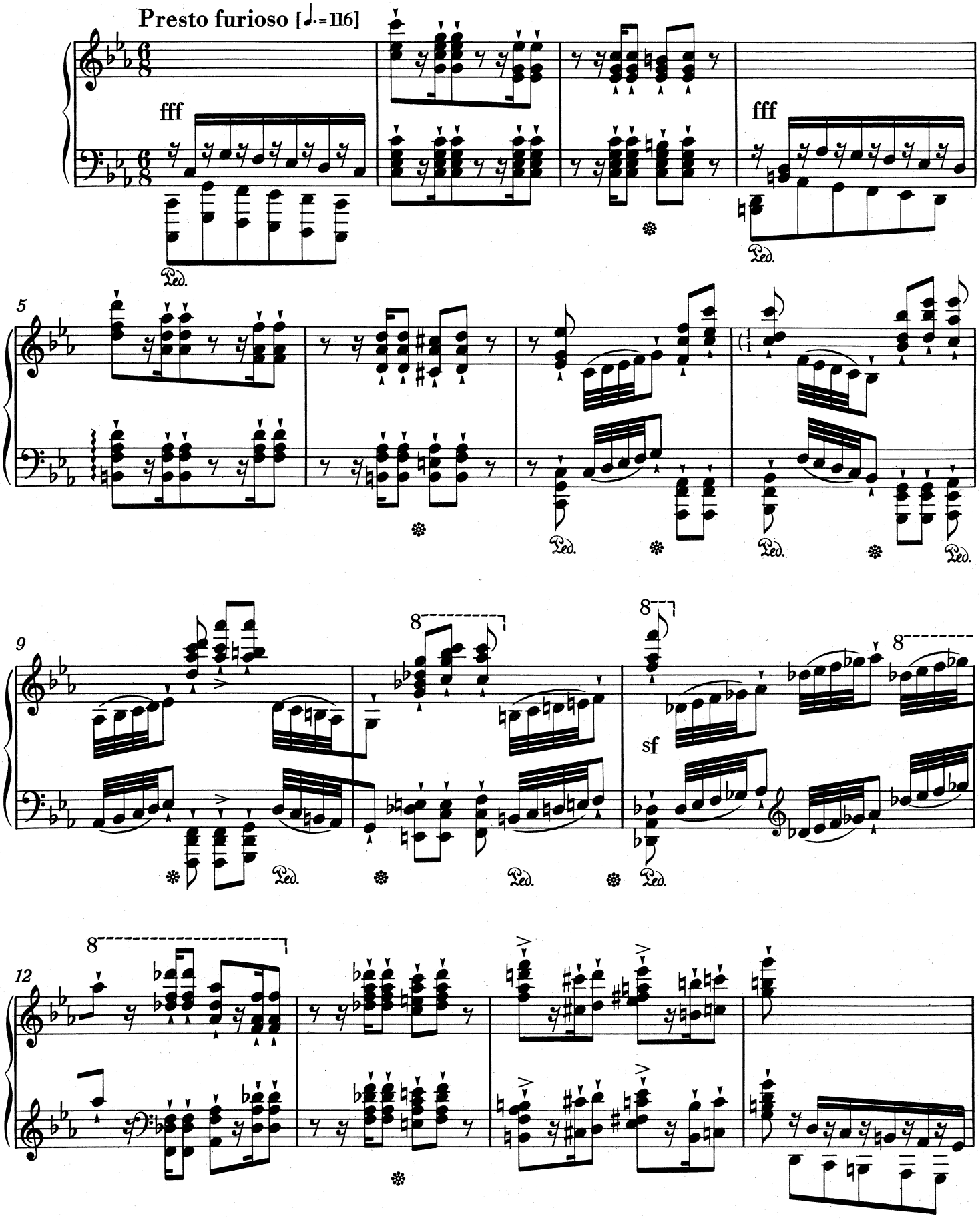

69
71
73
molto cresc.
più cresc.
76
e stringendo

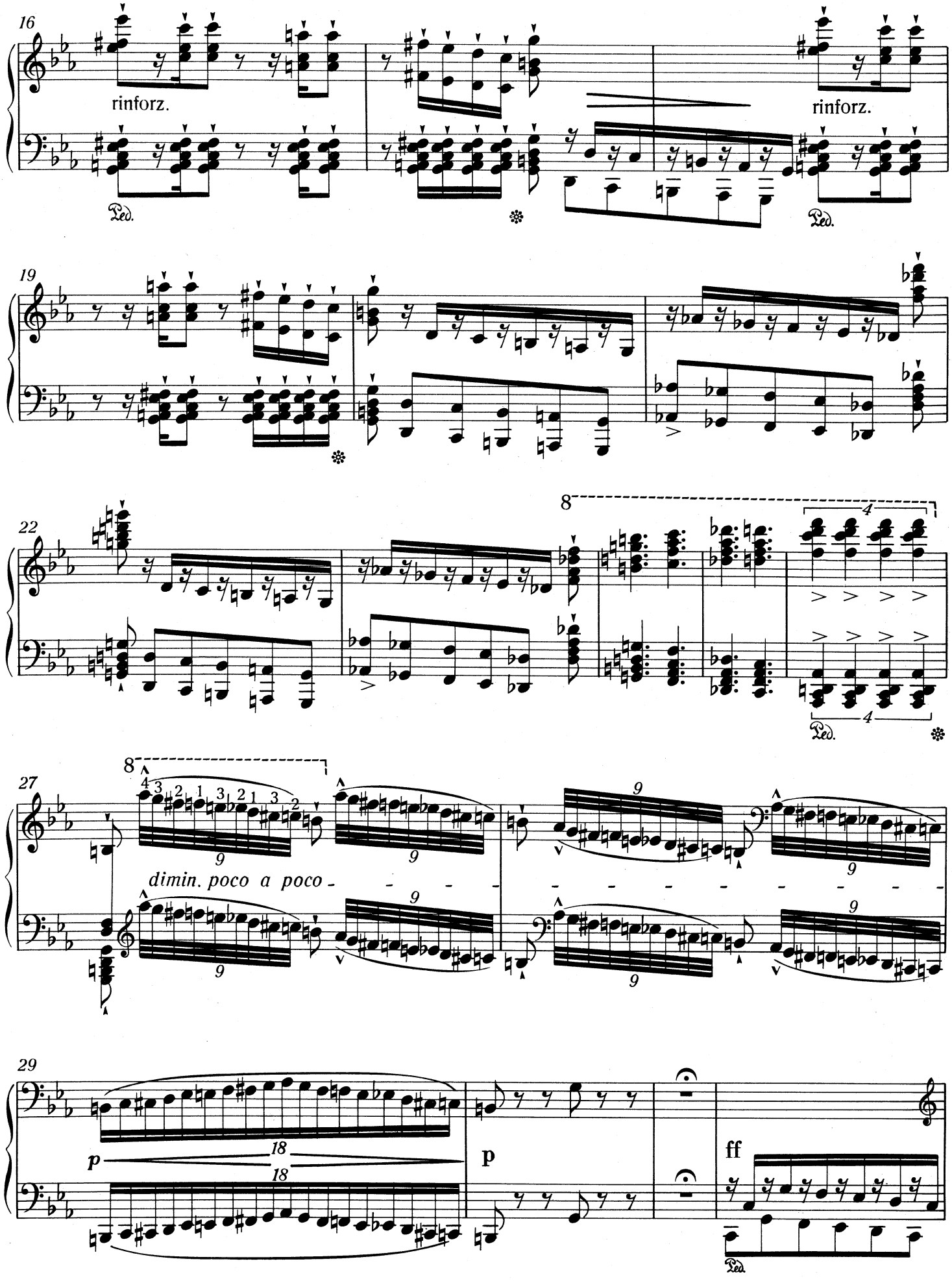

79
ff
82
85
stacc. sempre
ff
con bravura
88
91
Ped.

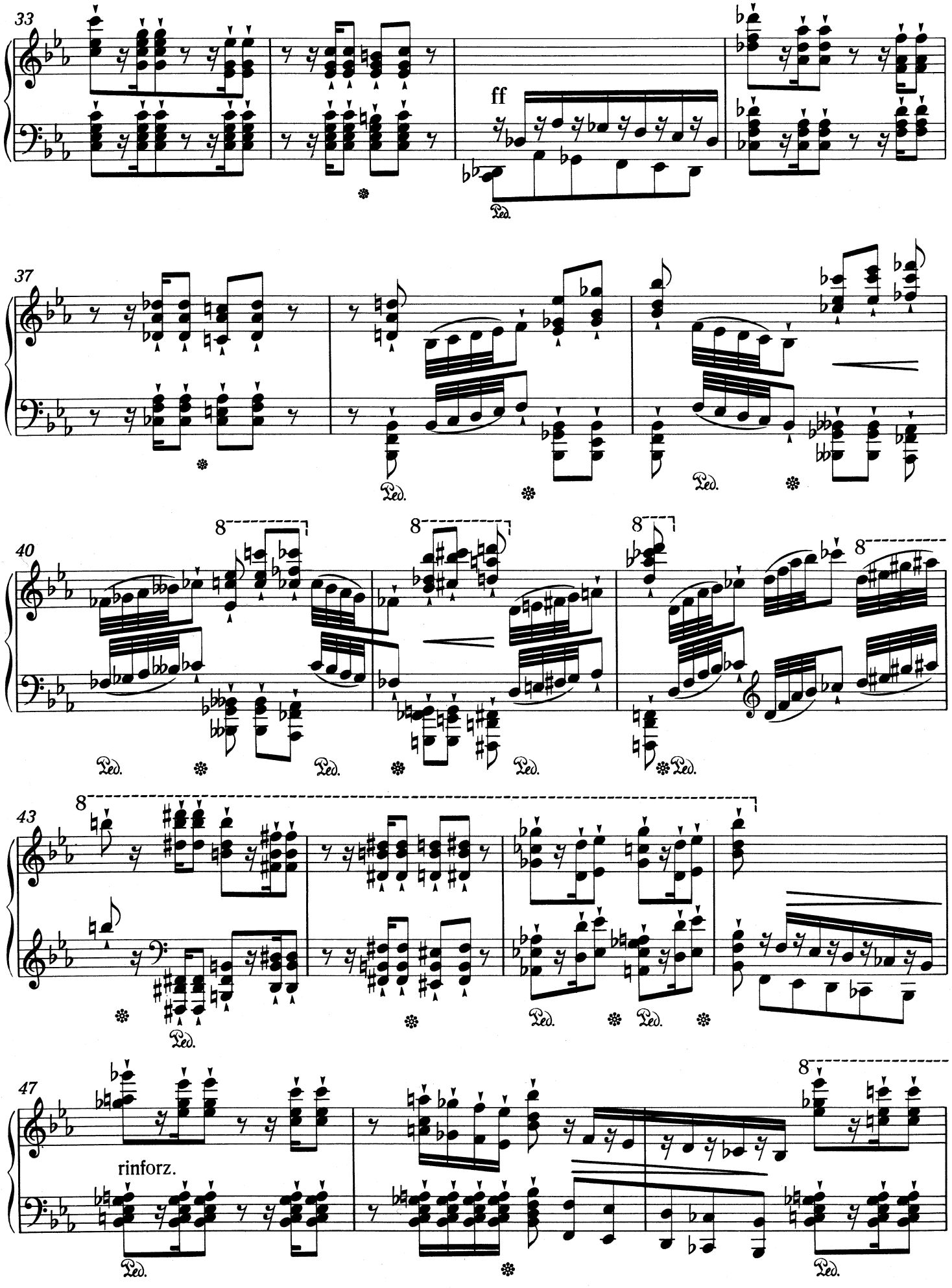

94
8
Ped.
97
100
rinforz.
103
poco più moderato
mf
p

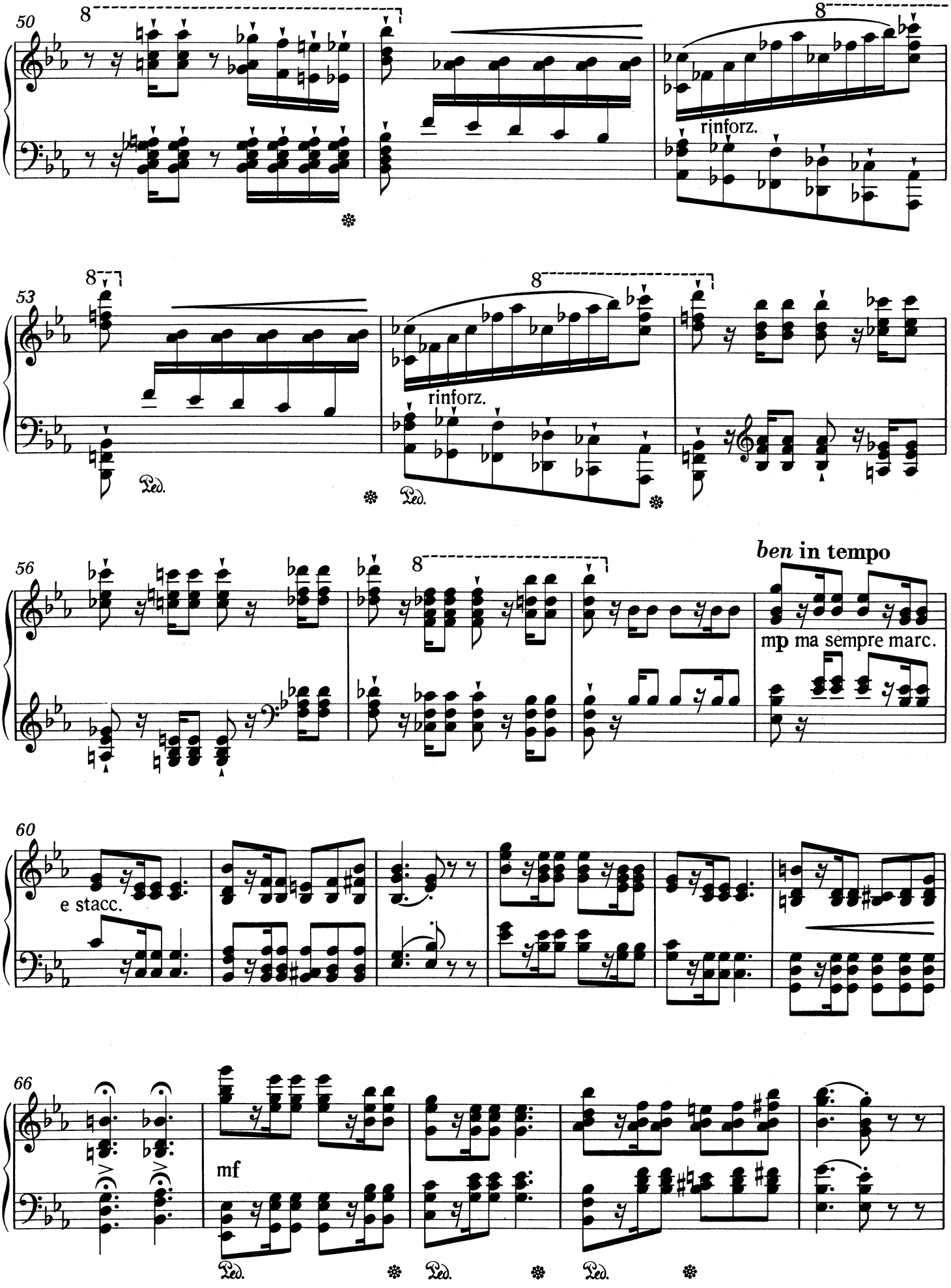

108
f energico
8
111
8
8
3
3
19
3
3
martellato
114
8
2
21
3
3
martellato
116
8
8
ff largamente
sf

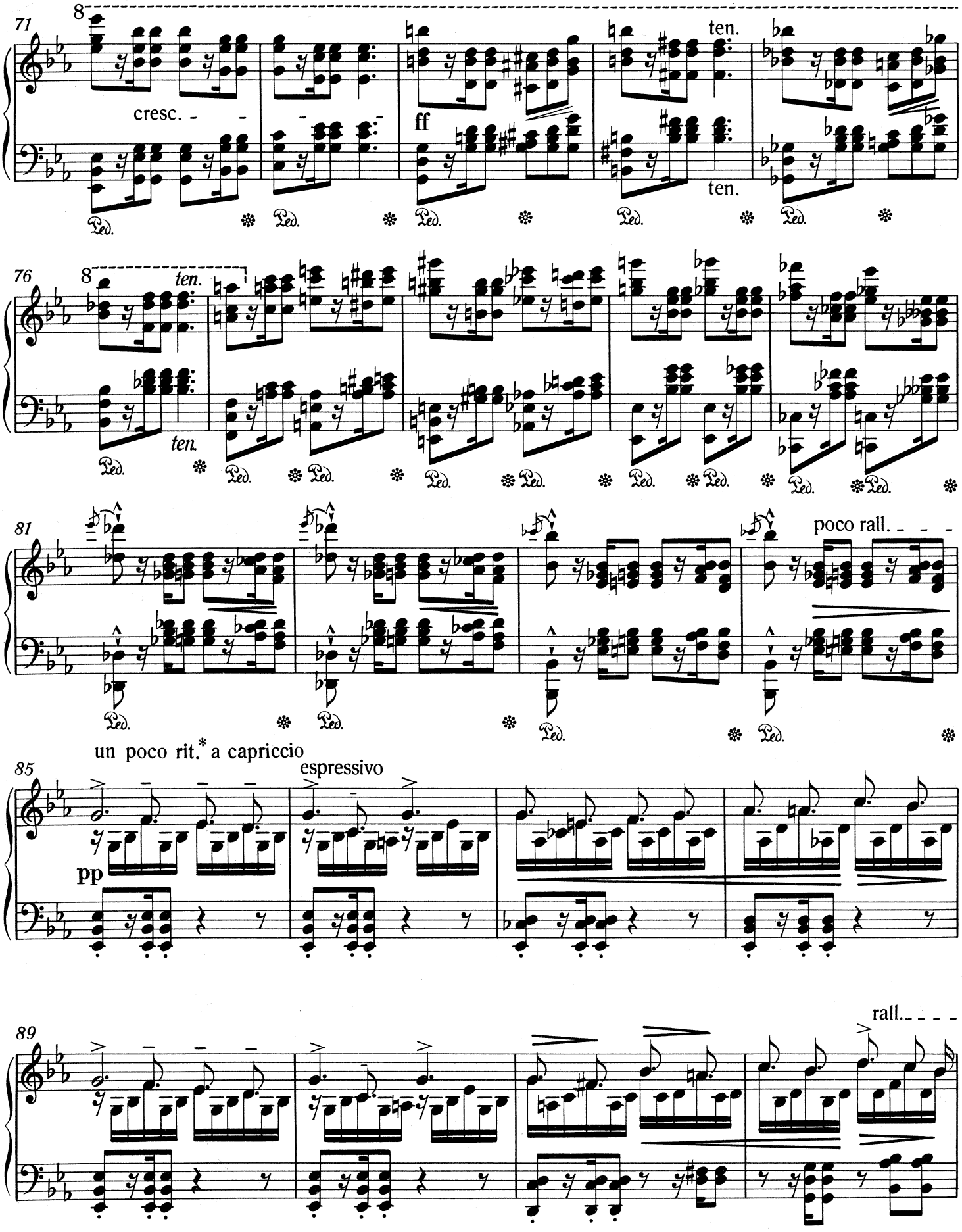
8. WILDE JAGD




16
rinforz.
Ped.
rinforz.
Ped.
19
22
8
4
Ped.
27
8
dimin. poco a poco
29
p
18
18
p
ff
Ped.

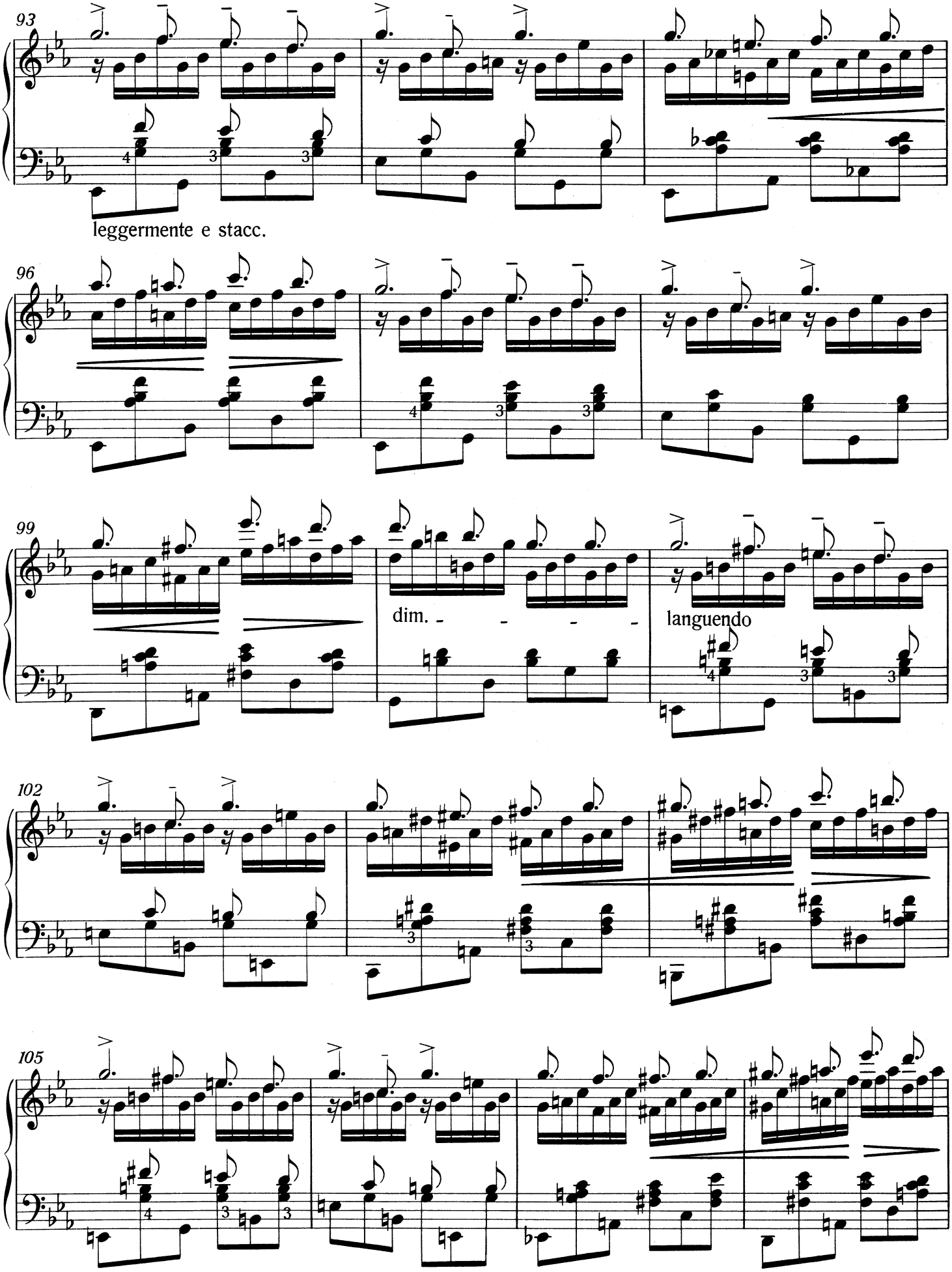

33
ff
Ped.
37
Ped.
Ped.
40
8
Ped.
Ped.
Ped.
Ped.
43
Ped.
Ped.
Ped.
47
rinforz.
Ped.
Ped.

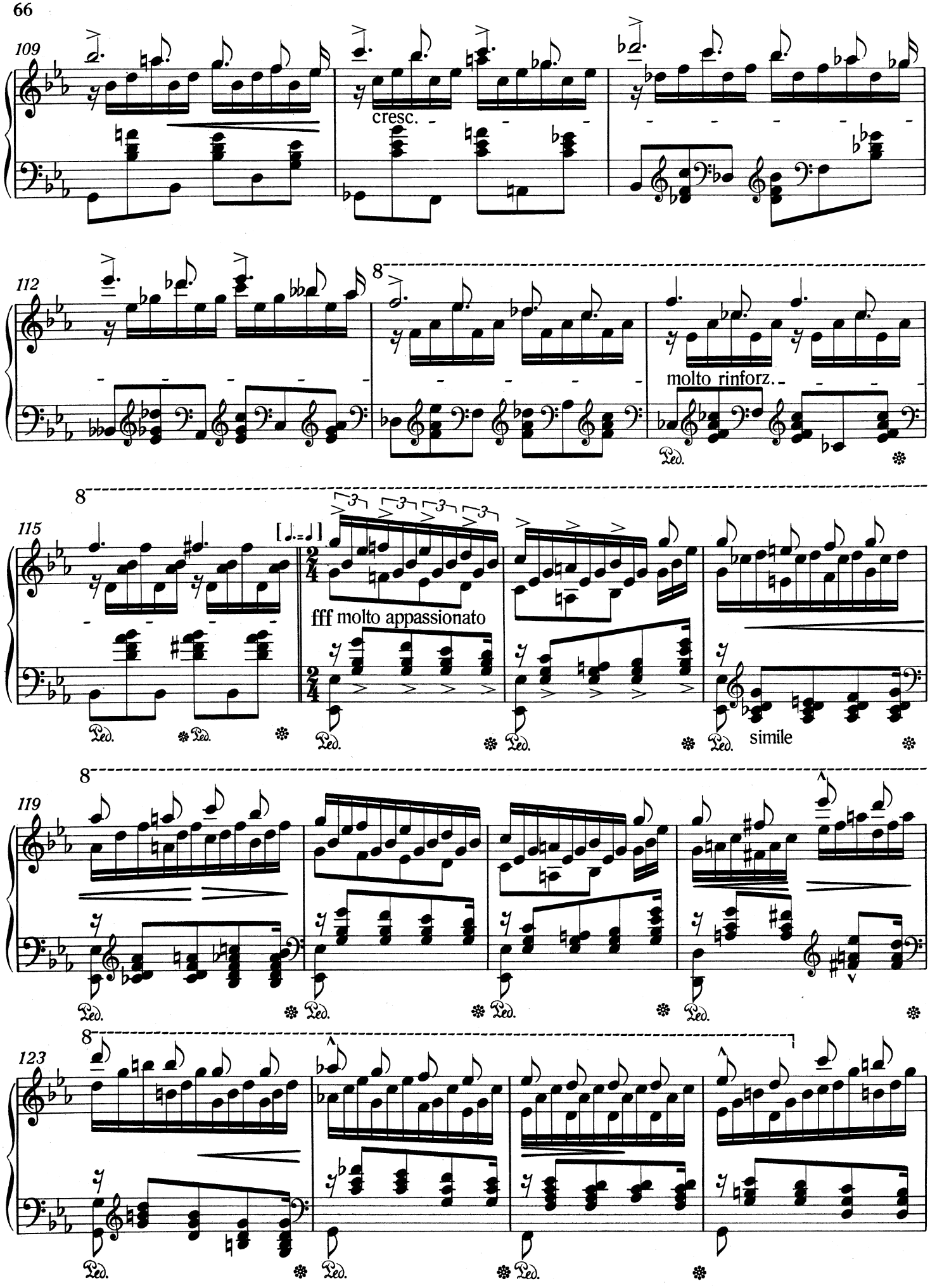

50
8
rinforz.
53
8
rinforz.
Ped.
Ped.
56
8
ben in tempo
mp ma sempre marc.
60
e stacc.
66
mf
Ped.
Ped.
Ped.

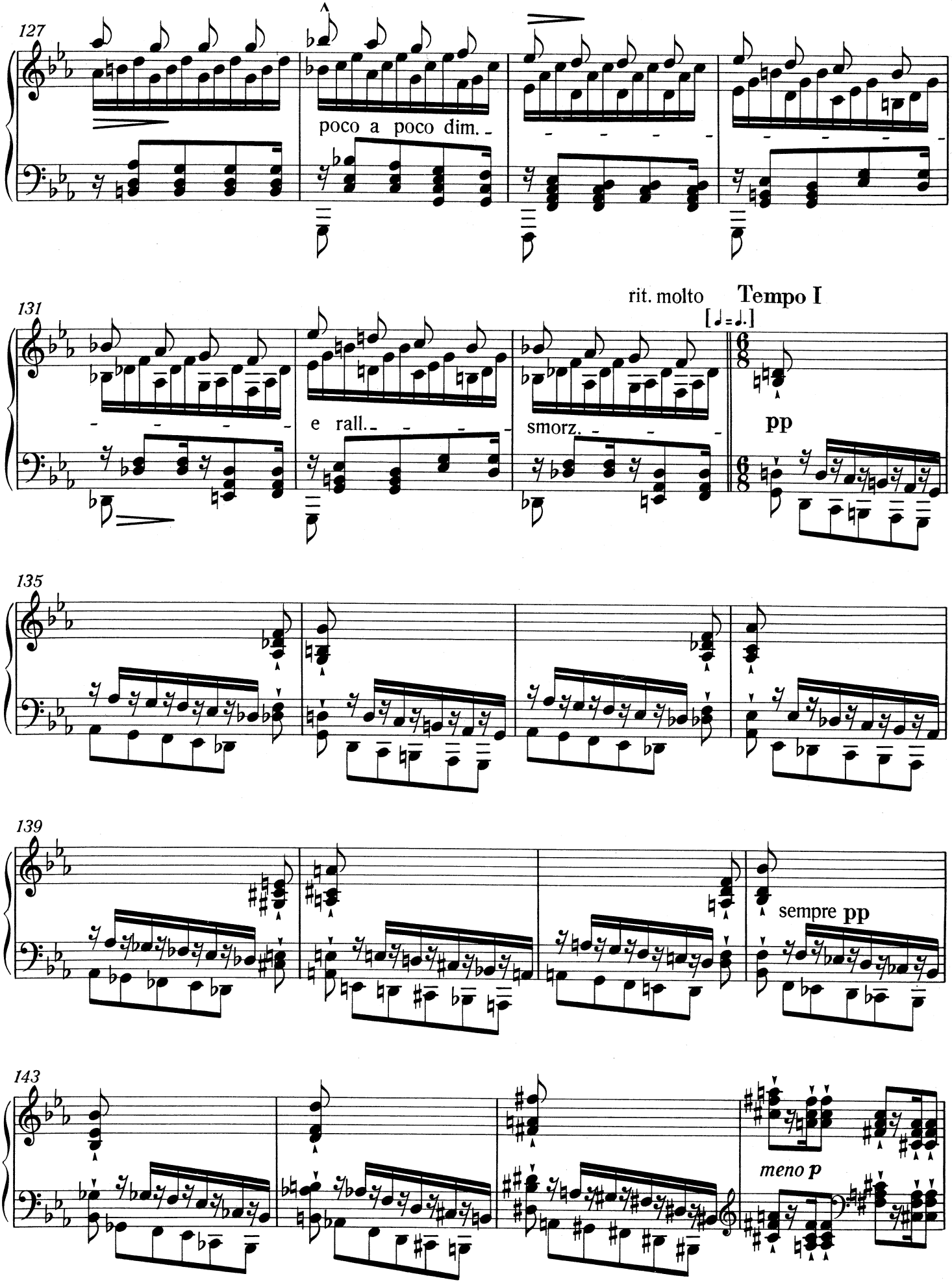


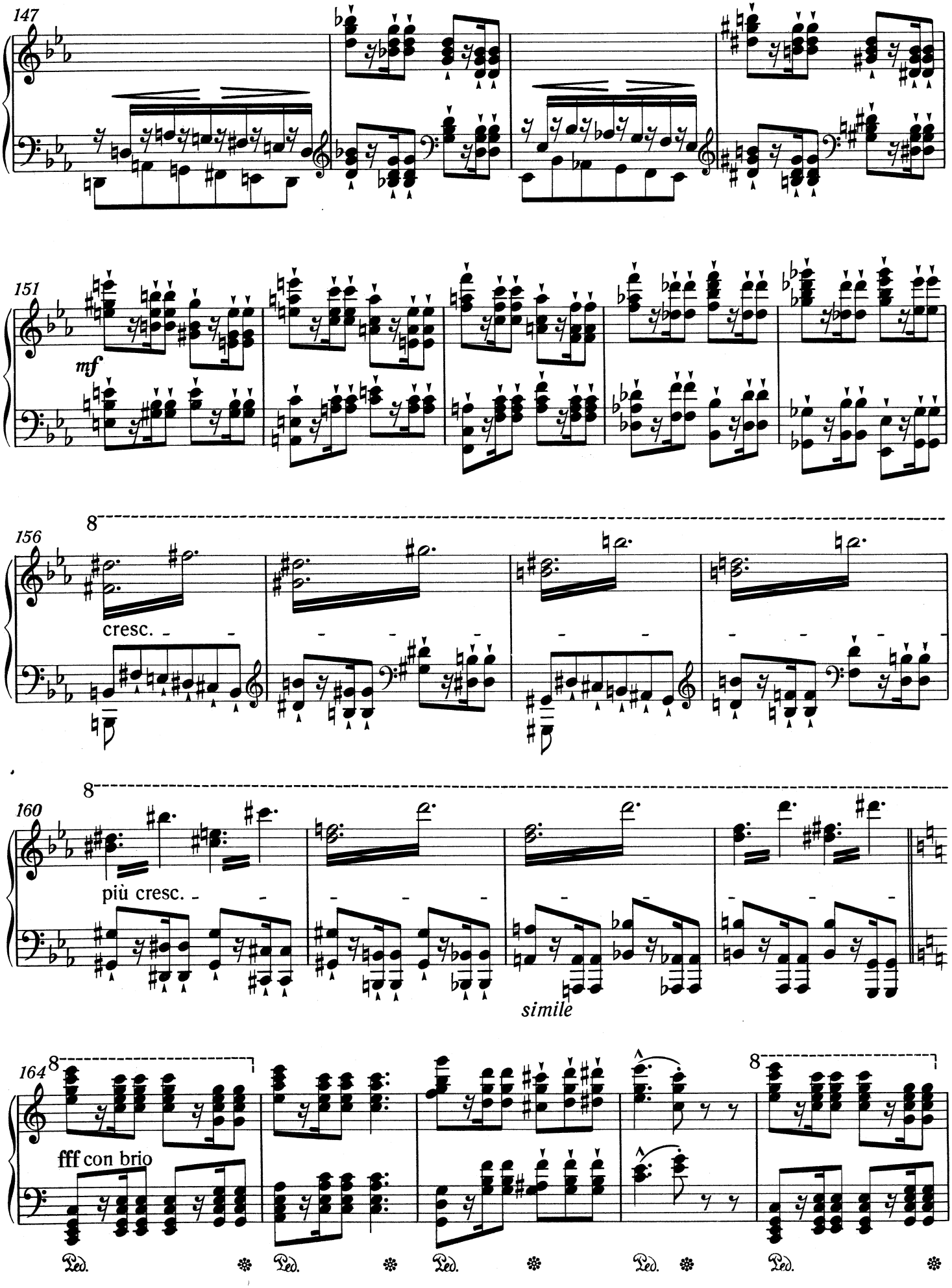
* *un poco rit.* bedeutet hier nicht augenblickliches Zurückhalten, sondern ein verlangsamtes Tempo, das für den gesamten hier beginnenden und mit Takt 133 endenden Mittelteil gilt.

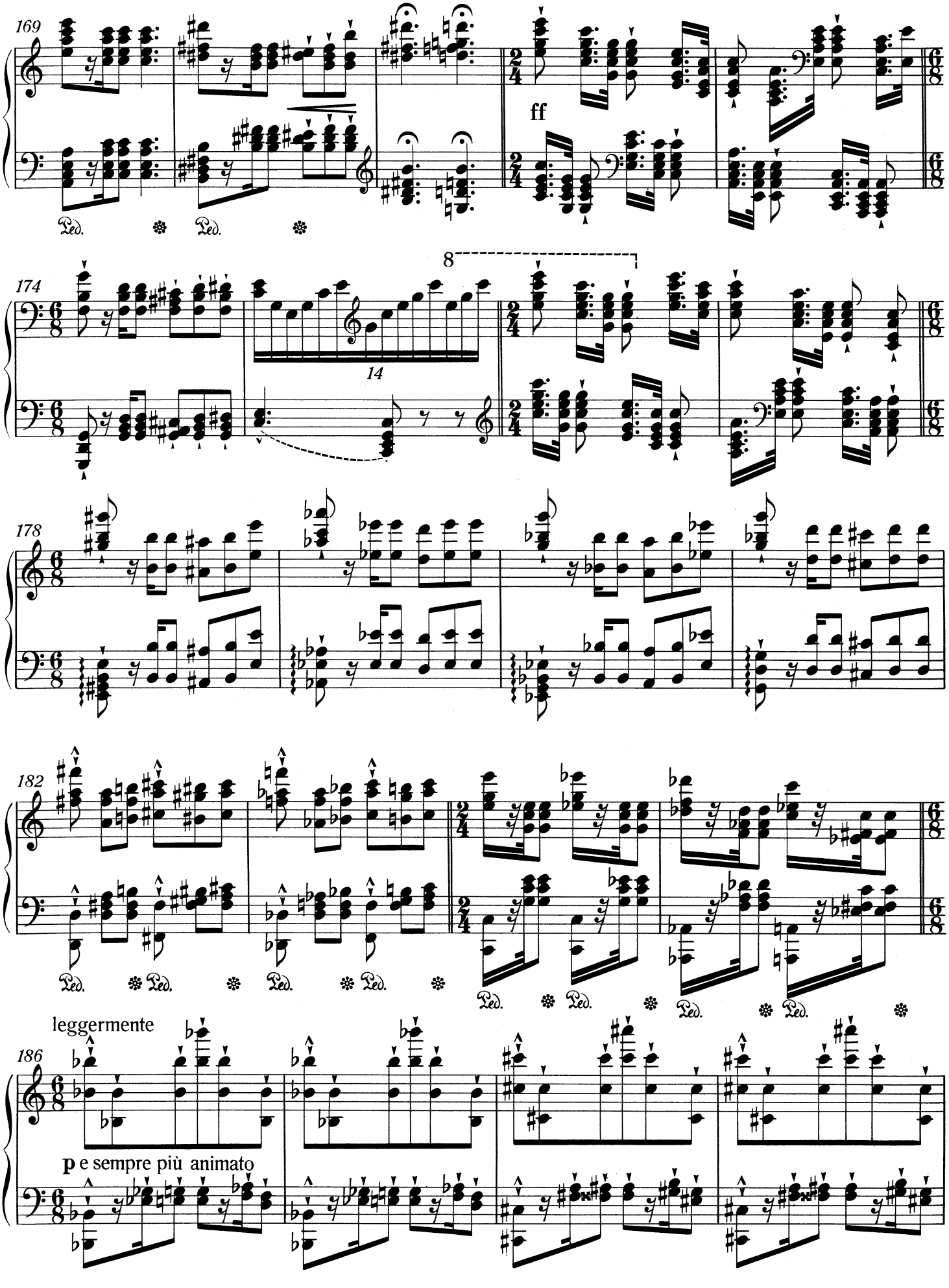
* *un poco rit.* does not call for an immediate holding-back here but a slower tempo appropriate for the entire middle section which begins here and ends at bar 133.

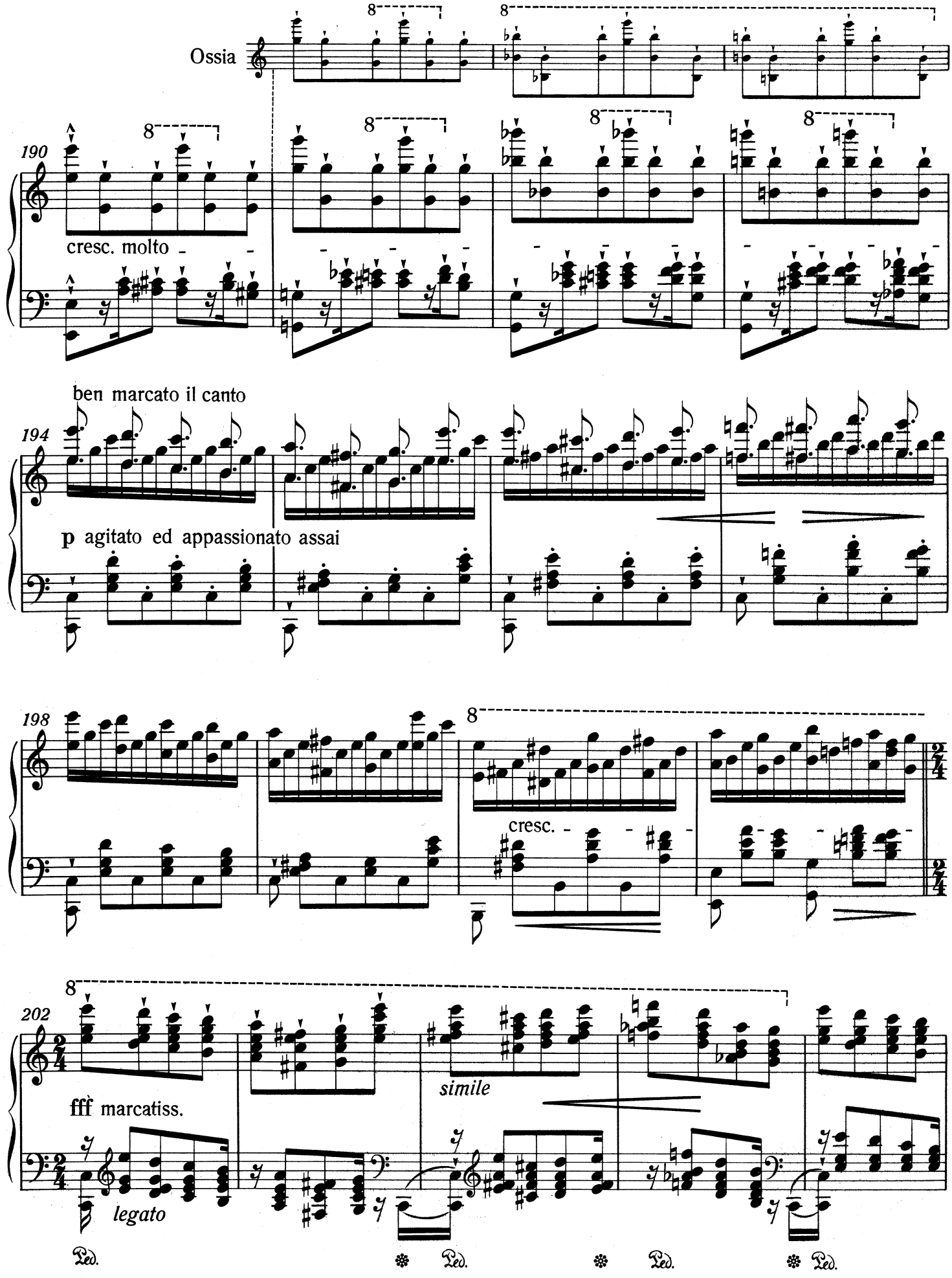

93
leggermente e stacc.
96
99
dim.
languendo
102
105

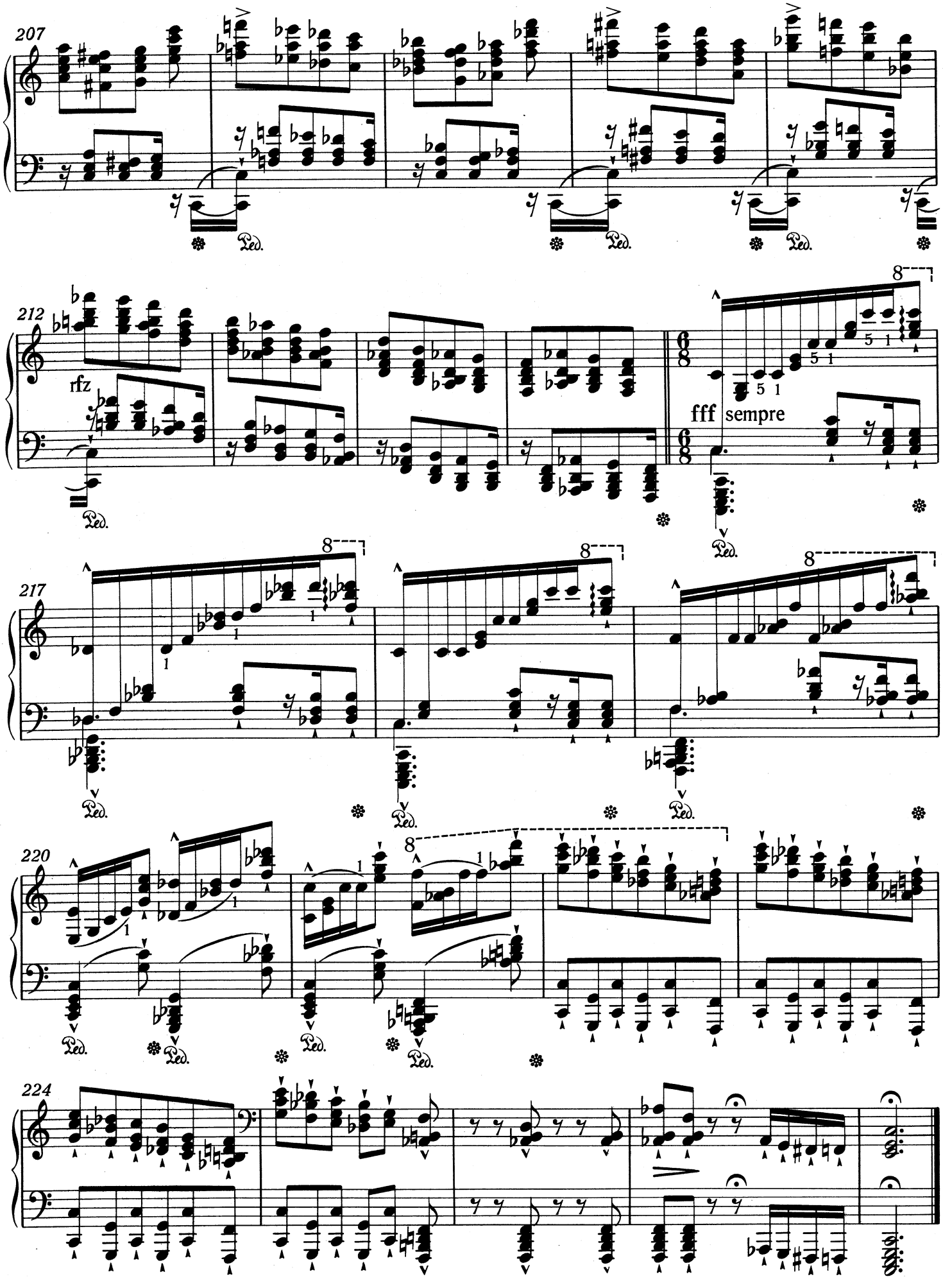

109
cresc.
112
molto rinforz.
Ped.
115
fff molto appassionato
simile
119
123


127
poco a poco dim.
131
e rall.
smorz.
rit. molto
Tempo I
[♩=♩.]
pp
135
139
sempre pp
143
meno p

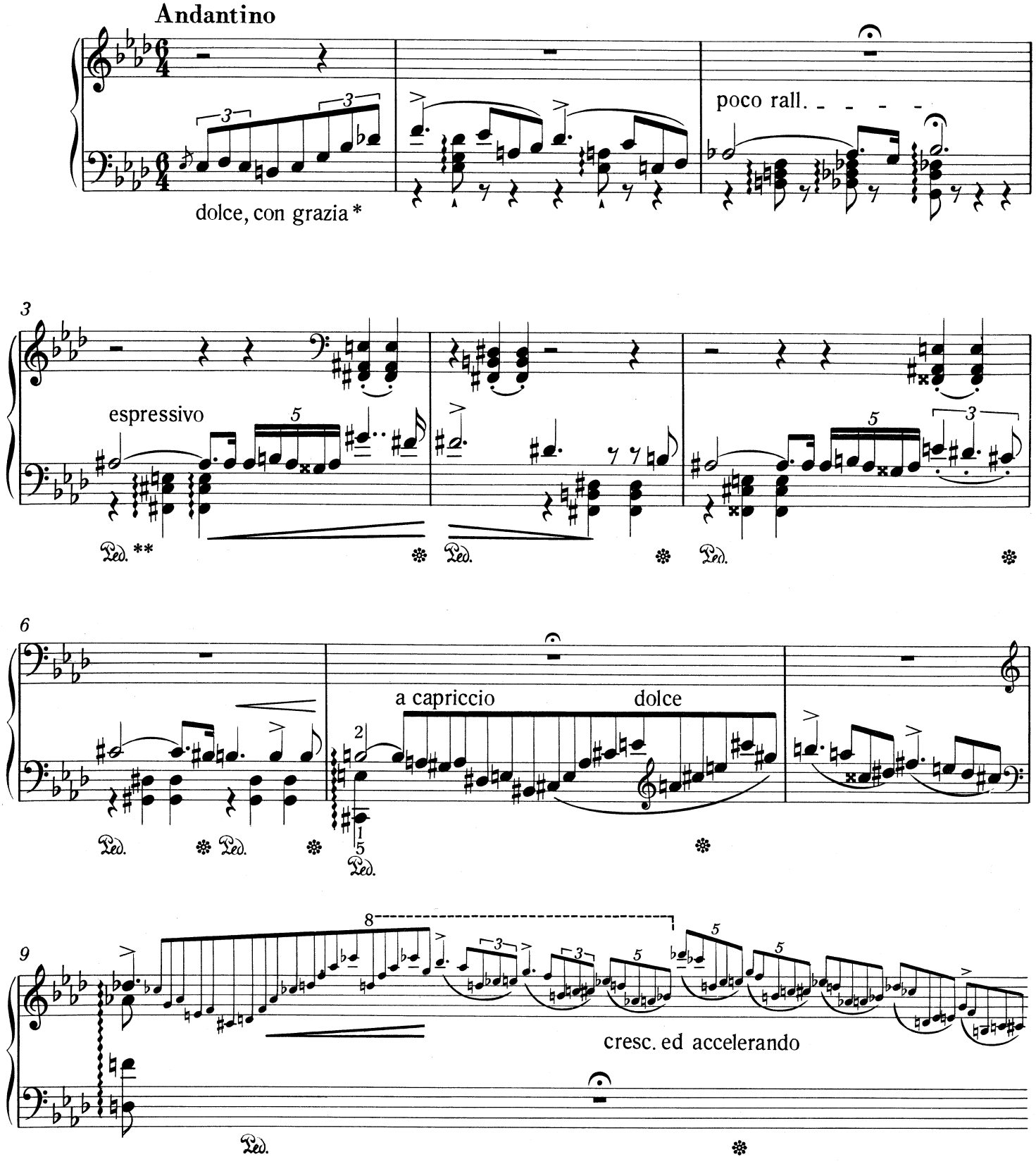

147
151
mf
156
8
cresc.
160
più cresc.
simile
164
fff con brio
Ped.


169
ff
Ped.
174
8
14
178
182
Ped.
leggermente
186
p e sempre più animato


Ossia
190
cresc. molto
ben marcato il canto
194
p agitato ed appassionato assai
198
cresc.
202
fff marcatiss.
legato
simile
Ped.
Ped.
Ped.
Ped.


207
212
rfz
fff sempre
217
220
224

9. RICORDANZA

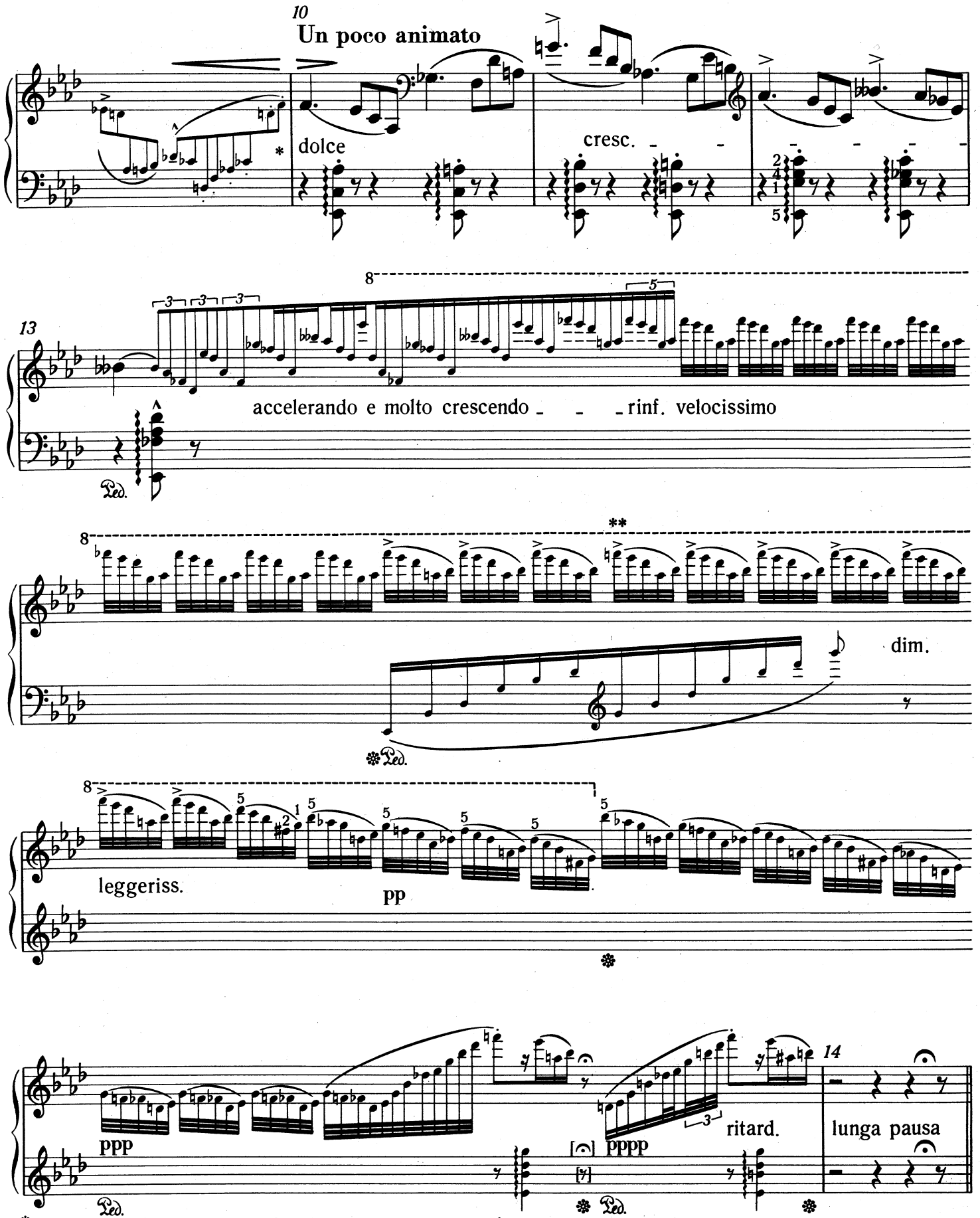


* Zur dynamischen Ausführung vgl. Vorwort.

** Die originalen Pedalzeichen weisen darauf hin, daß der bereits im Titel ausgedrückte poetische Inhalt stellenweise einen die Umrisse verwischenden Pedalgebrauch verlangt.

* For the dynamics cf. Preface.

** The original pedal markings indicate that the poetic idea expressed in the title demands in certain passages an application of the pedal which blurs the outlines.

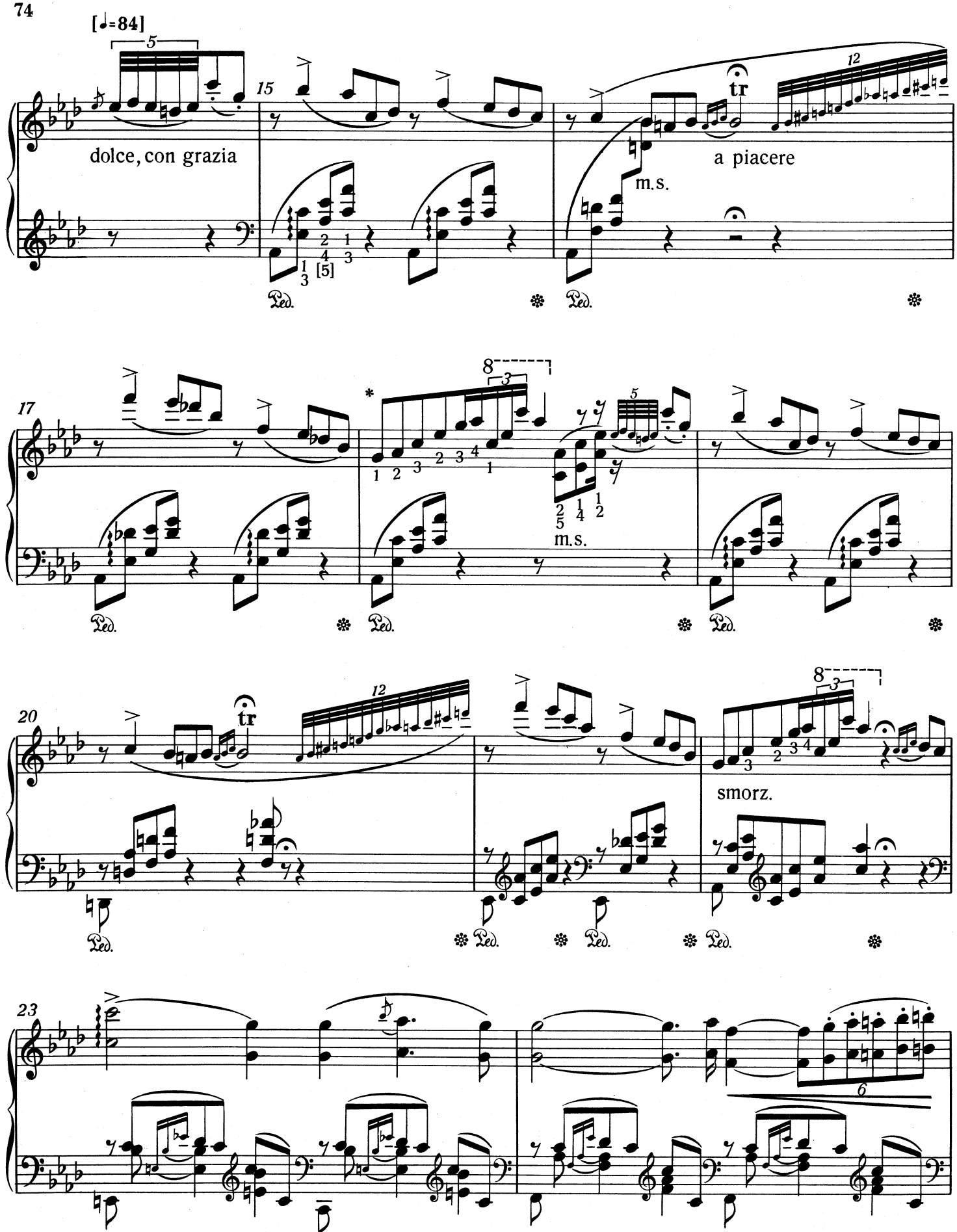


* In diesem Werk enthalten die *Cadenze* überall schon den Auftakt des Themas; der Übergang von den kleinen Noten auf Noten normaler Größe bedeutet folglich keinerlei Änderung der Intensität.

** Der Anfangston der wiederholten Quintolen in der rechten Hand ändert sich bei niedergedrücktem Pedal von fes^4 auf f^4.

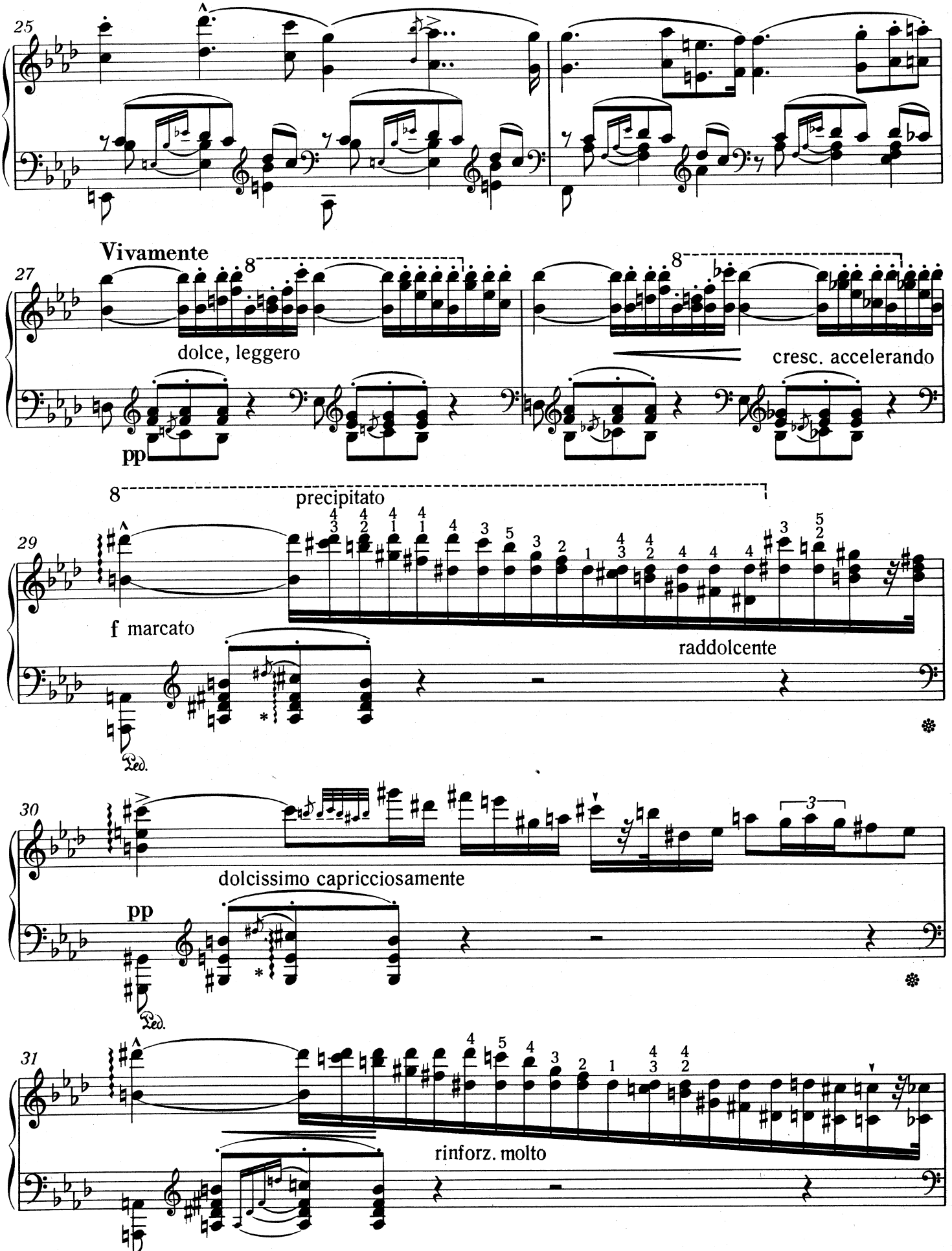
* In this work the *Cadenze* always include the upbeat of the theme; the transition from small notes to notes of normal size does not therefore indicate any change in intensity.

** The first note of the repeated quintuplets in the right hand changes when the pedal is depressed from f♭^{4} to f^4.



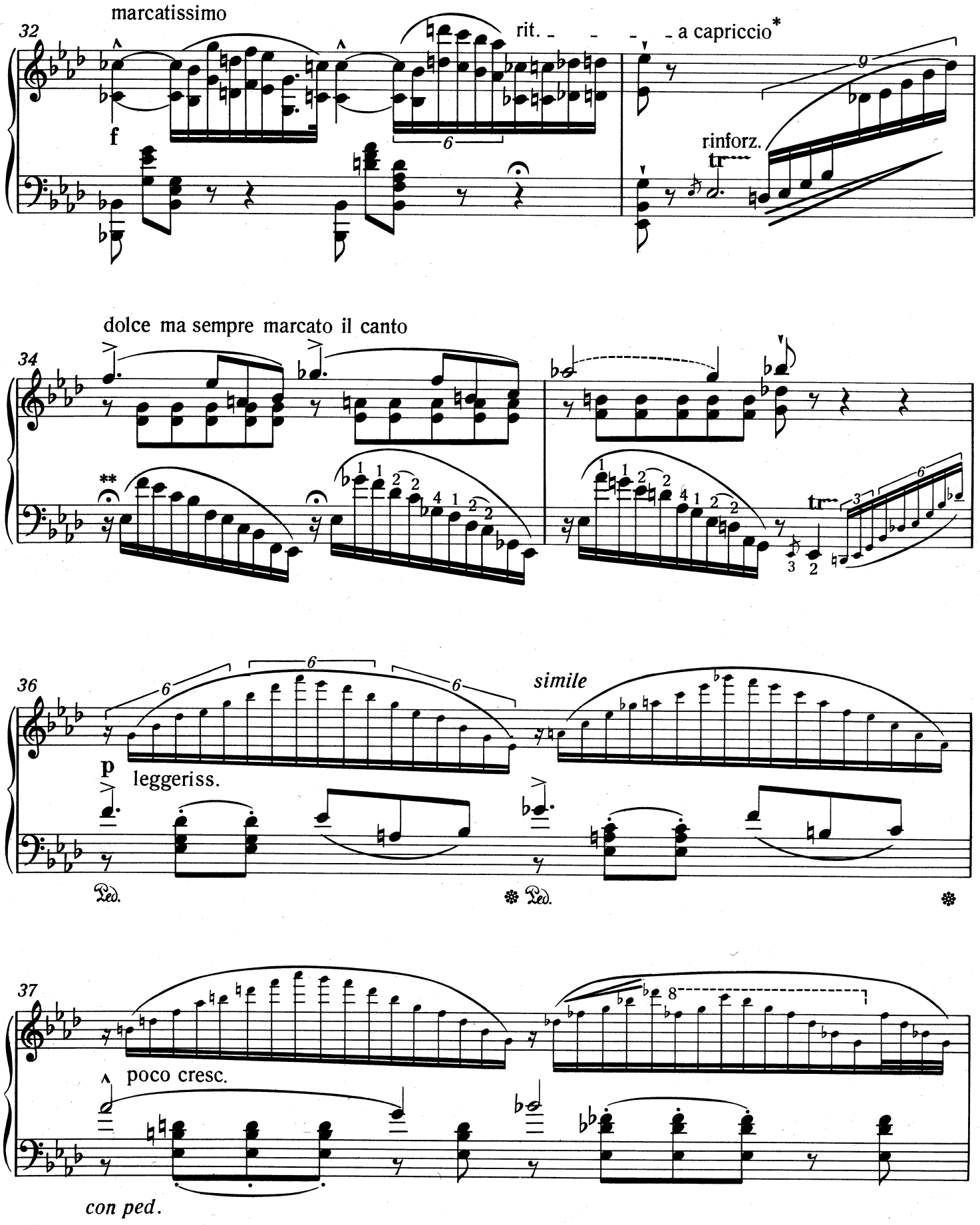
* Der ungewohnte, jedoch konsequent wiederkehrende Fingersatz der rechten Hand verlangt eine *molto legato*-Spielweise, die auch durch den in der Quelle stehenden Legatobogen in Takt 75 gerechtfertigt wird; da dieser Bogen aber an den übrigen ähnlichen Stellen fehlt, wurde er hier weggelassen.

* The unusual but consistently recurring fingering of the right hand requires a *molto legato* performance which is also justified by the legato slur which appears in the source at bar 75; however, as this slur is absent from the other similar passages it was omitted here.



* Das Arpeggio mit Vorschlag der linken Hand ist entsprechend der Schreibweise in Takt 31 auszuführen.

* The arpeggio with grace note in the left hand is to be performed as it appears in bar 31.

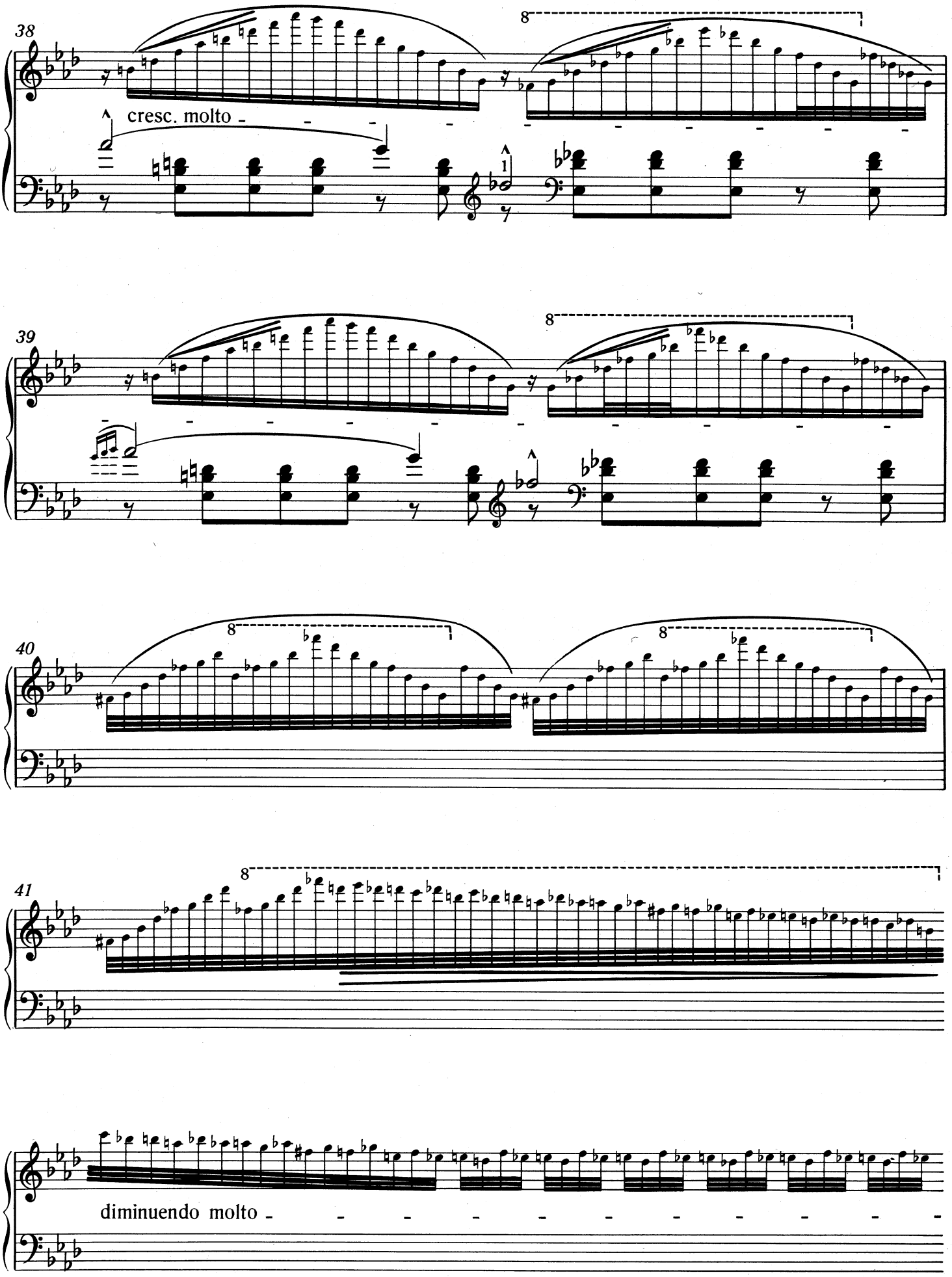


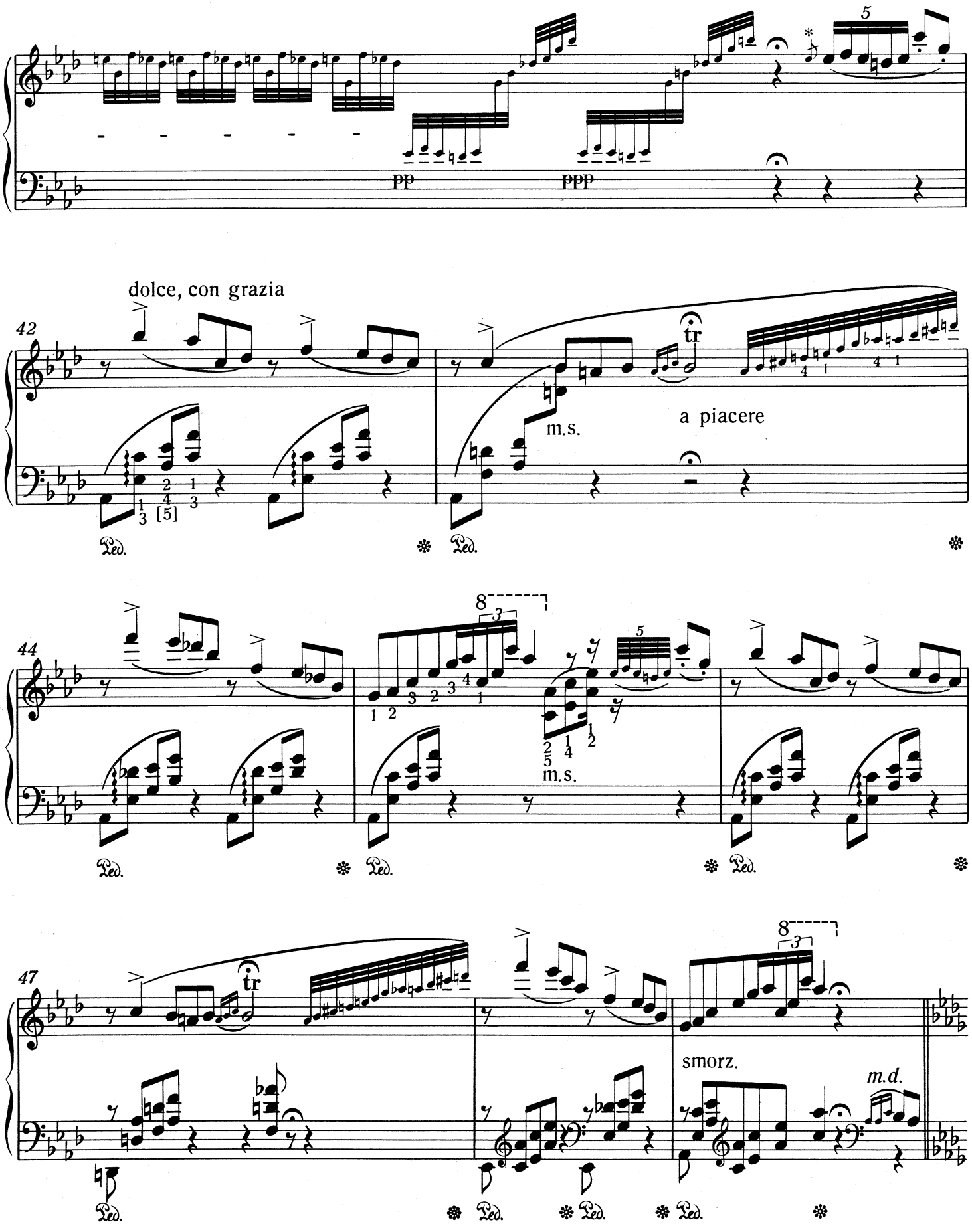
* Die aus neun Tönen bestehende Passage soll weder hier noch im folgenden die Zeitspanne des Taktes überschreiten.

* The nine-note-long phrase must neither here nor later exceed the duration of the bar.

** Die Fermaten der linken Hand bedeuten nur geringe agogische Dehnung.

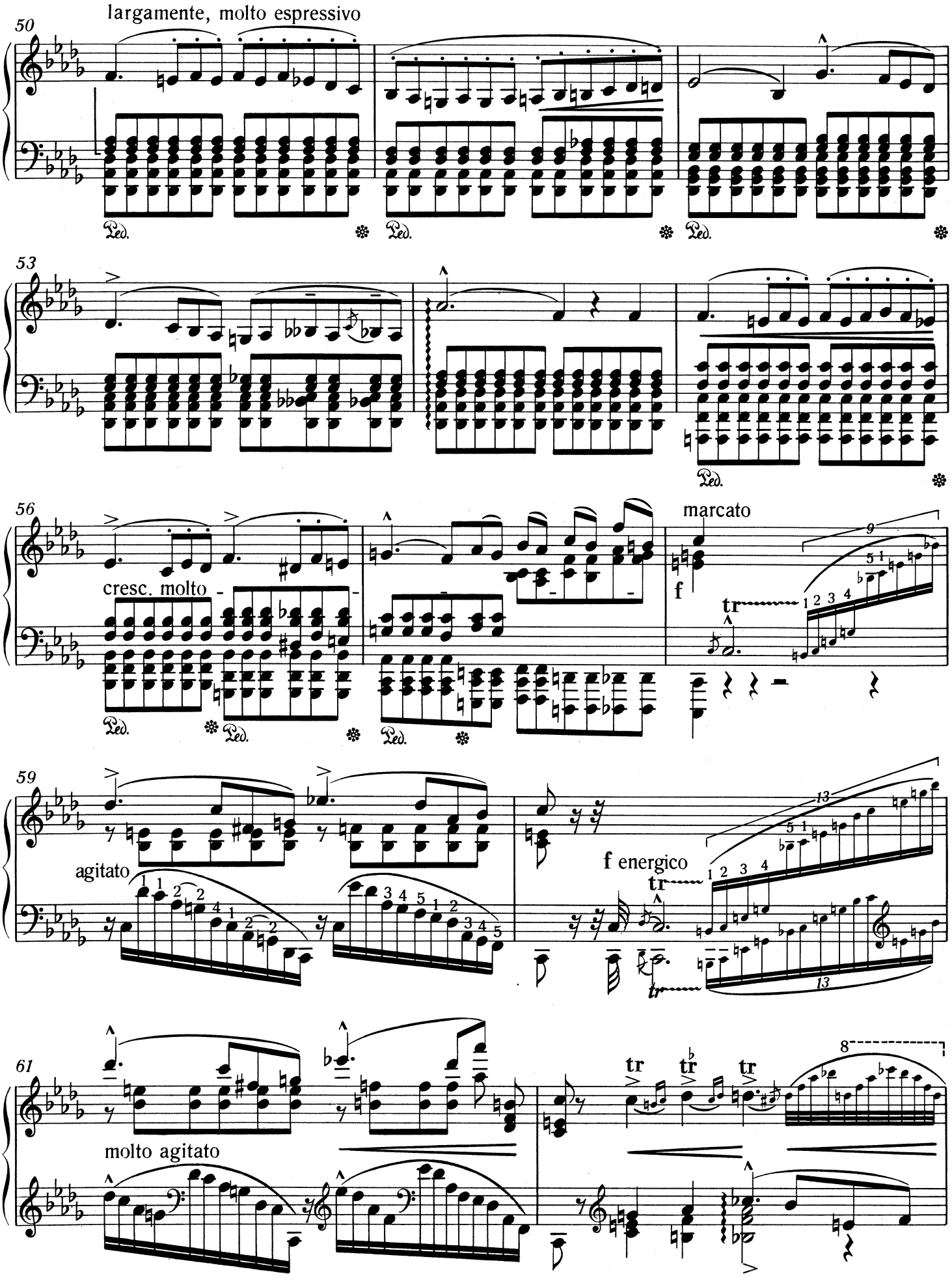
** The fermatas in the left hand indicate only slight agogic extension.

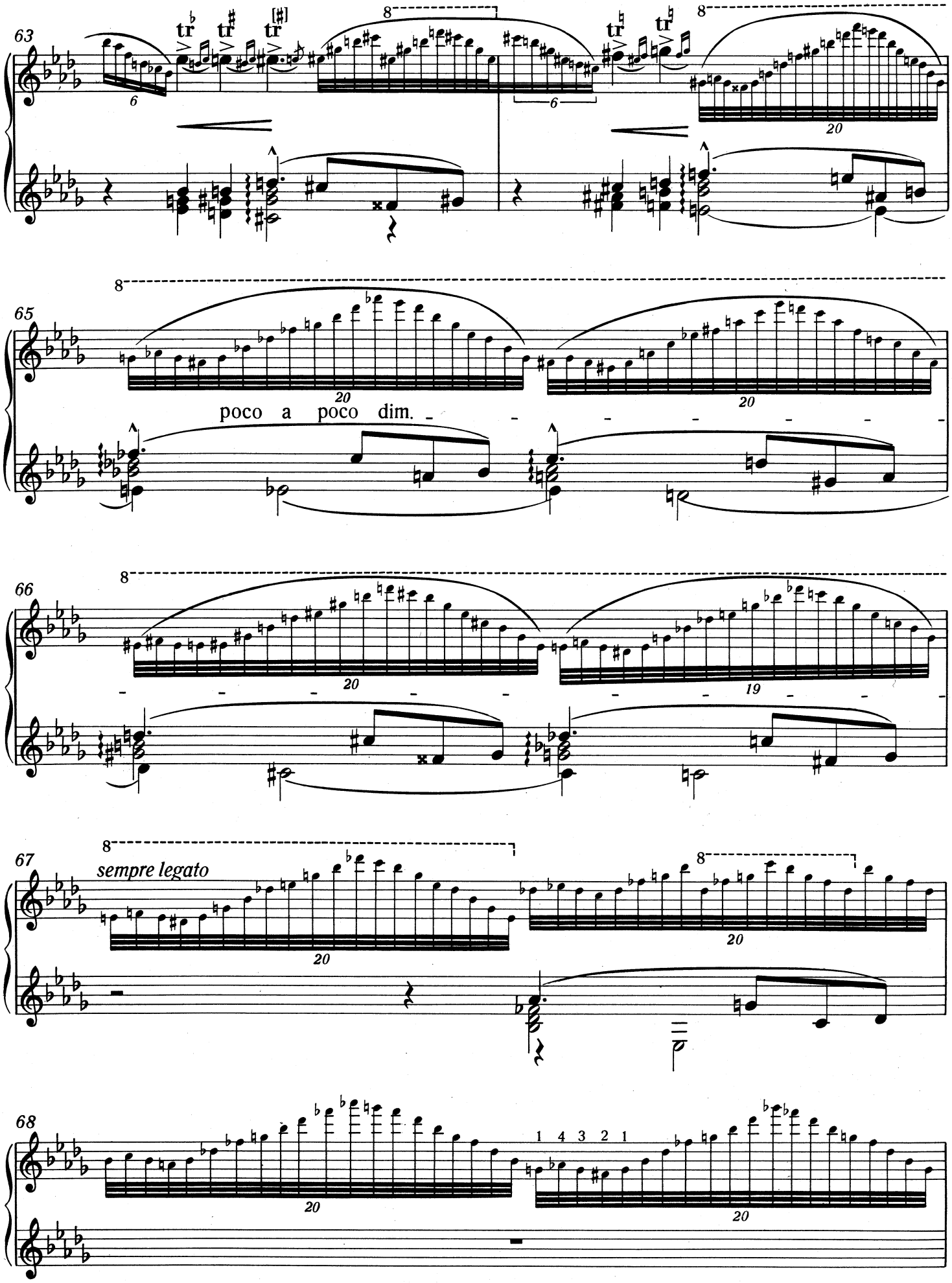

38
cresc. molto
39
40
41
diminuendo molto

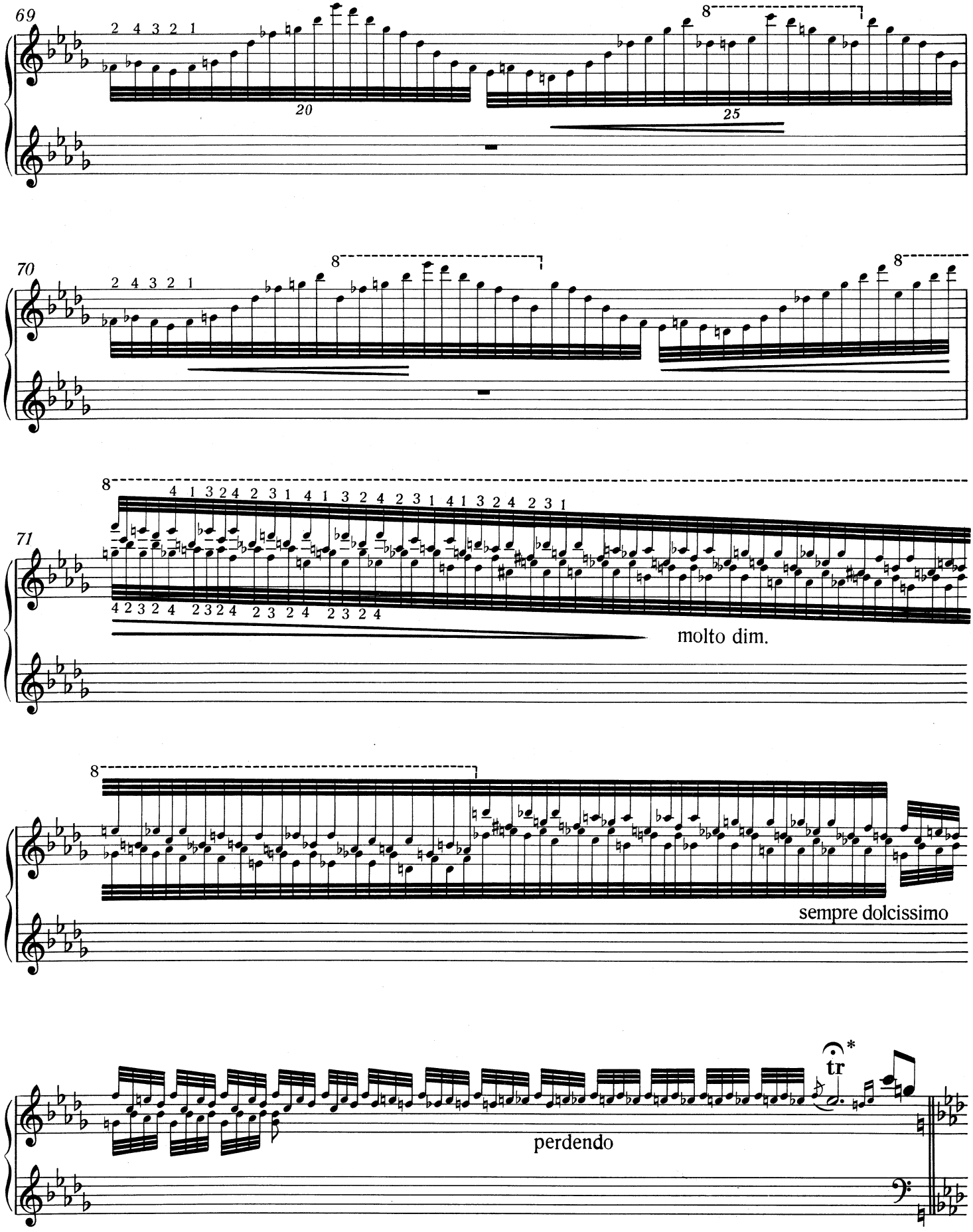


* Die Phrasierung des Auftaktes weicht hier von den analogen Stellen ab, wurde jedoch unverändert belassen.

* The phrasing of the upbeat here differs from the analogous passages but has not been altered.

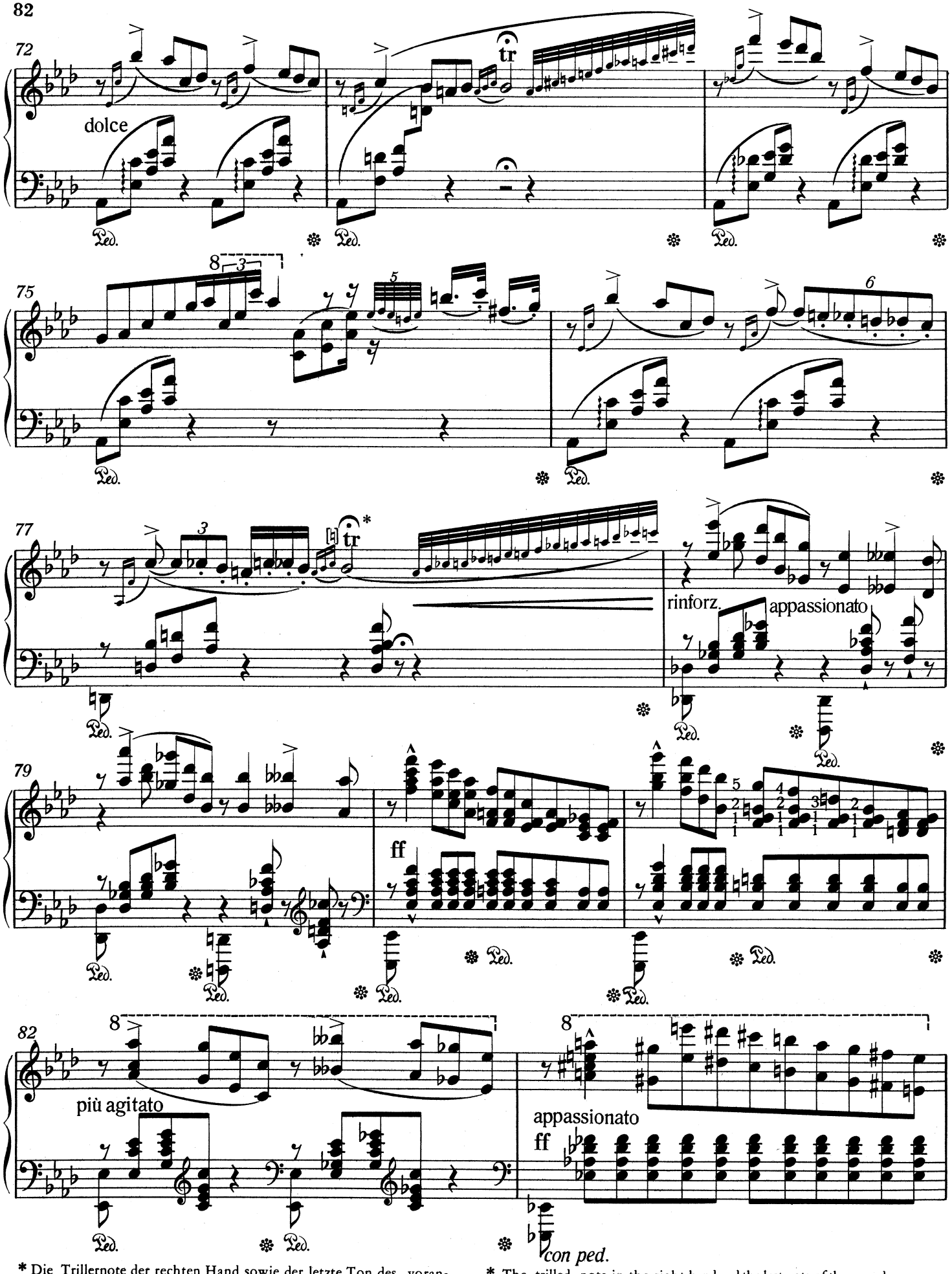

largamente, molto espressivo
50
Ped.
53
56
cresc. molto
marcato
f
tr
59
agitato
f energico
61
molto agitato


63
65
poco a poco dim.
66
67
sempre legato
68
1 4 3 2 1



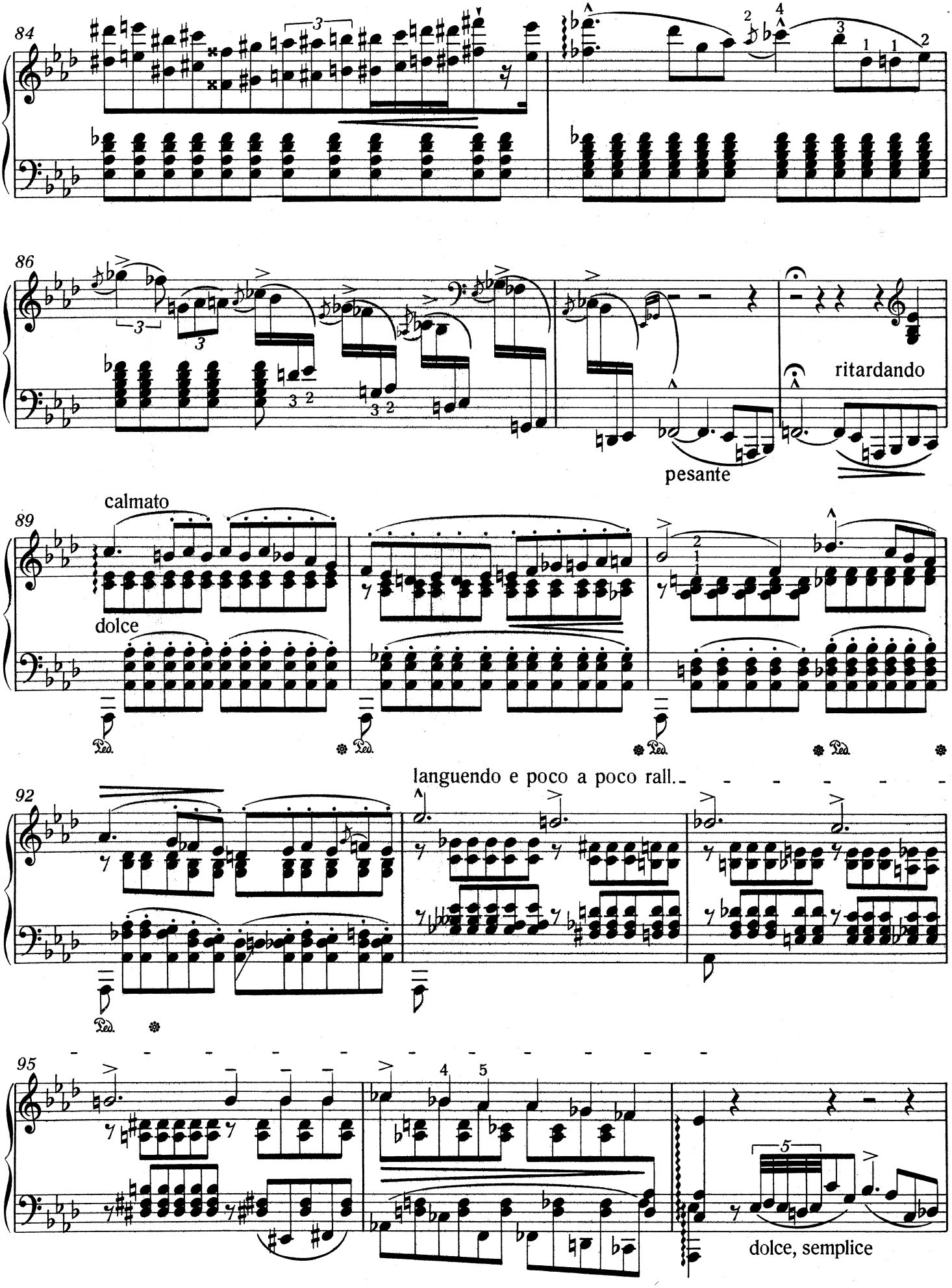
*Vgl. die Fußnote auf Seite 78.

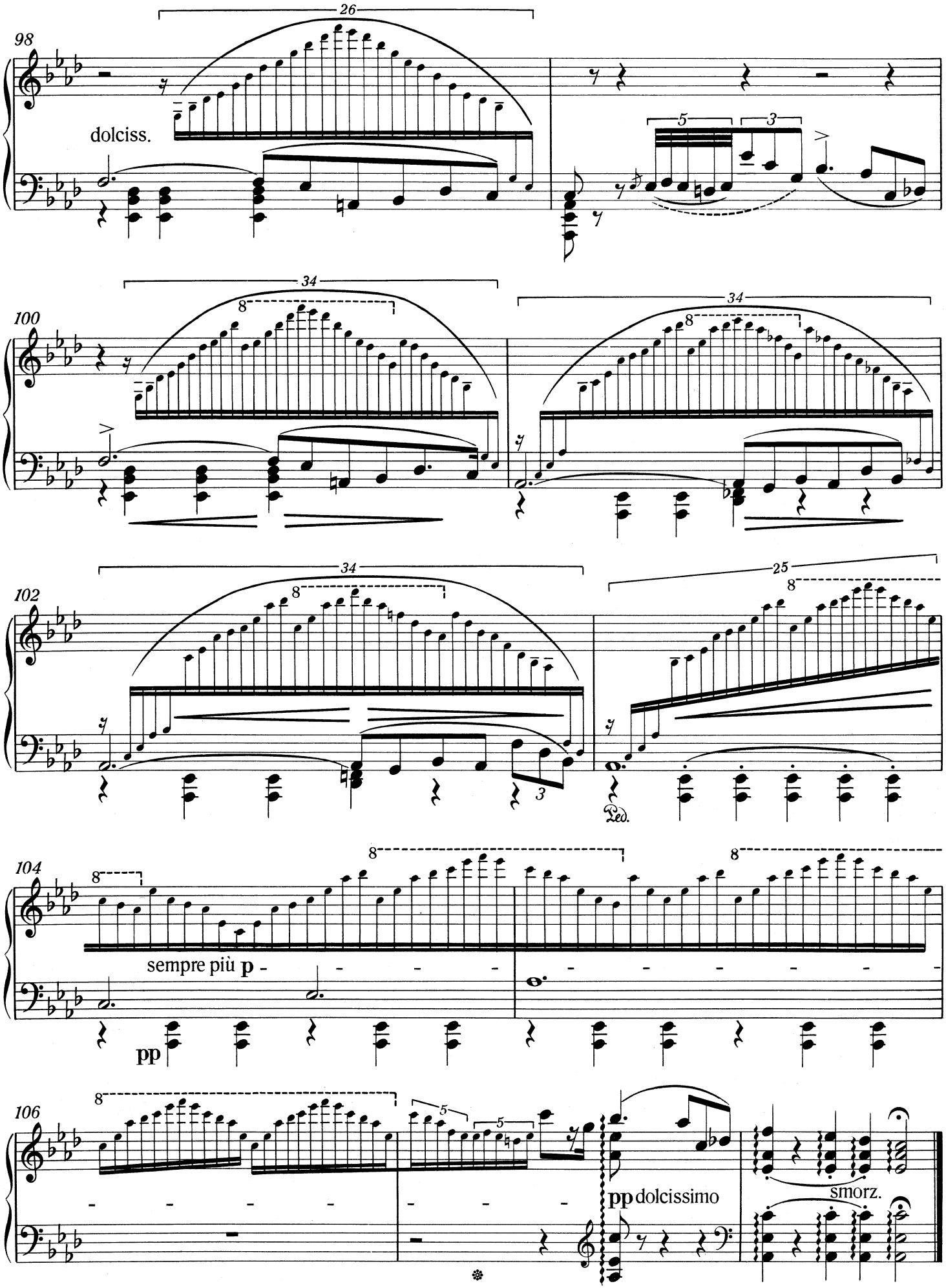
* Cf. the footnote on page 78.



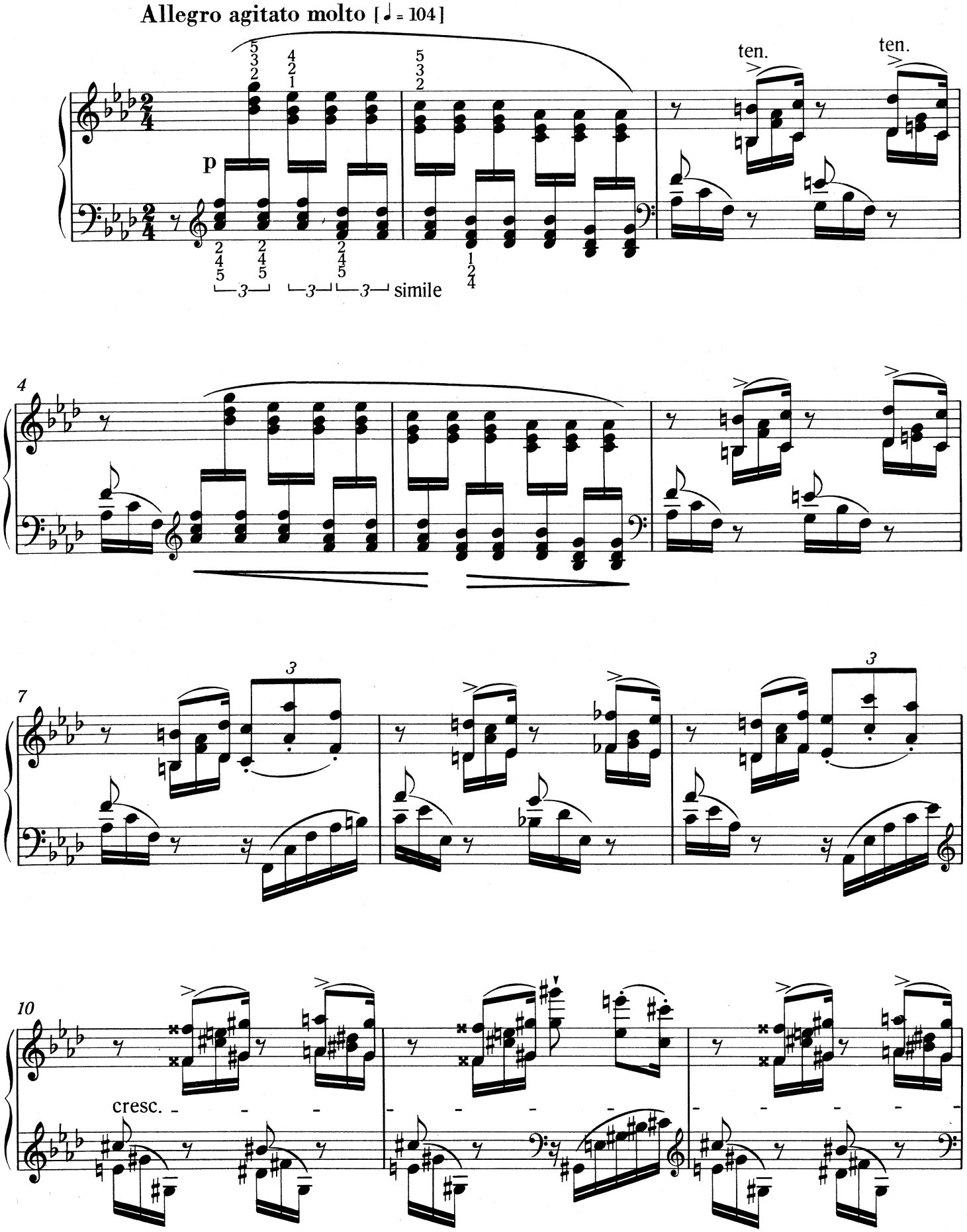
* Die Trillernote der rechten Hand sowie der letzte Ton des vorangehenden Ornaments sind zweifellos nicht als ces, sondern als c zu lesen.

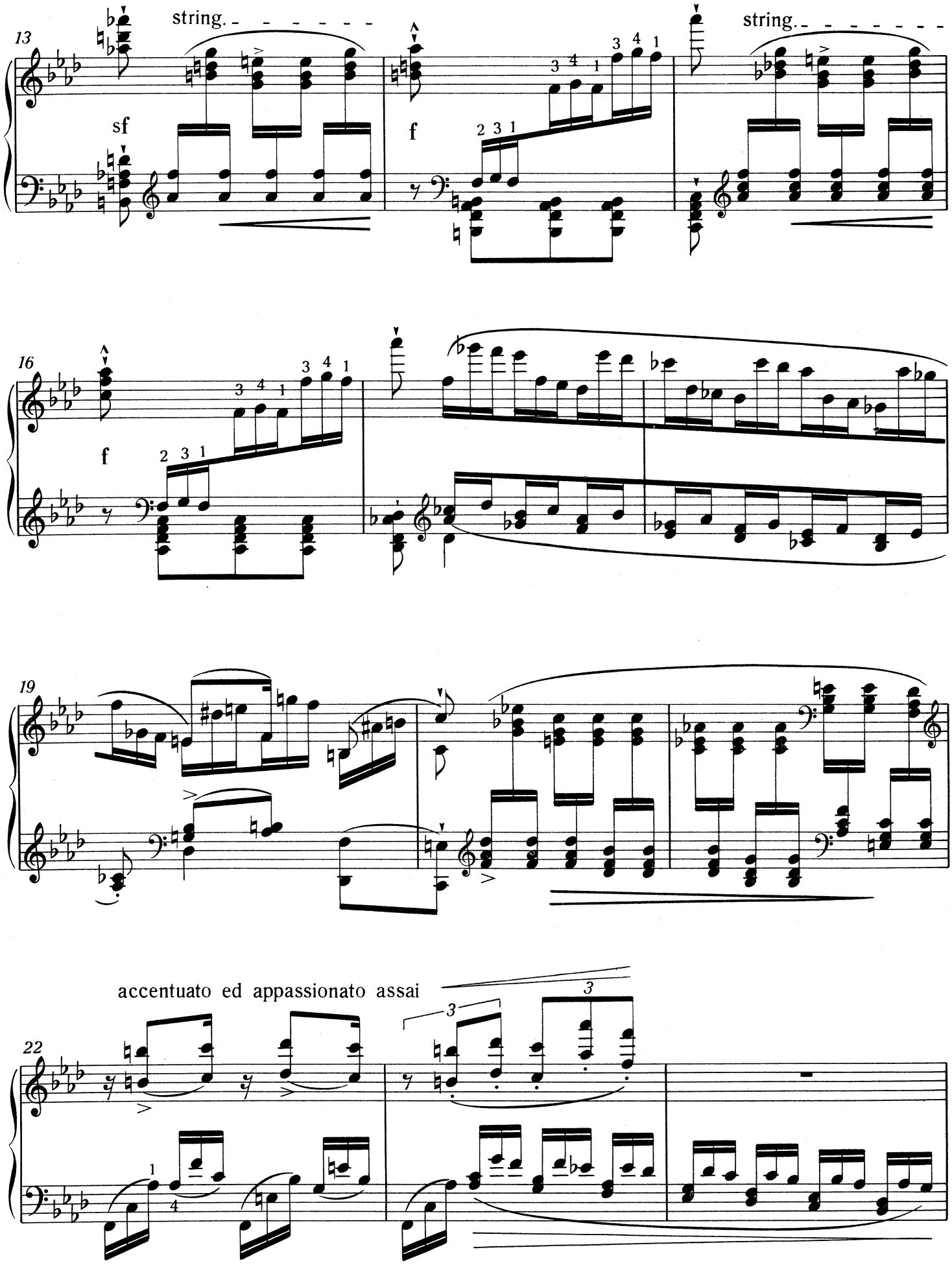
* The trilled note in the right hand and the last note of the preceding ornament are indisputably to be taken as c, not cb.

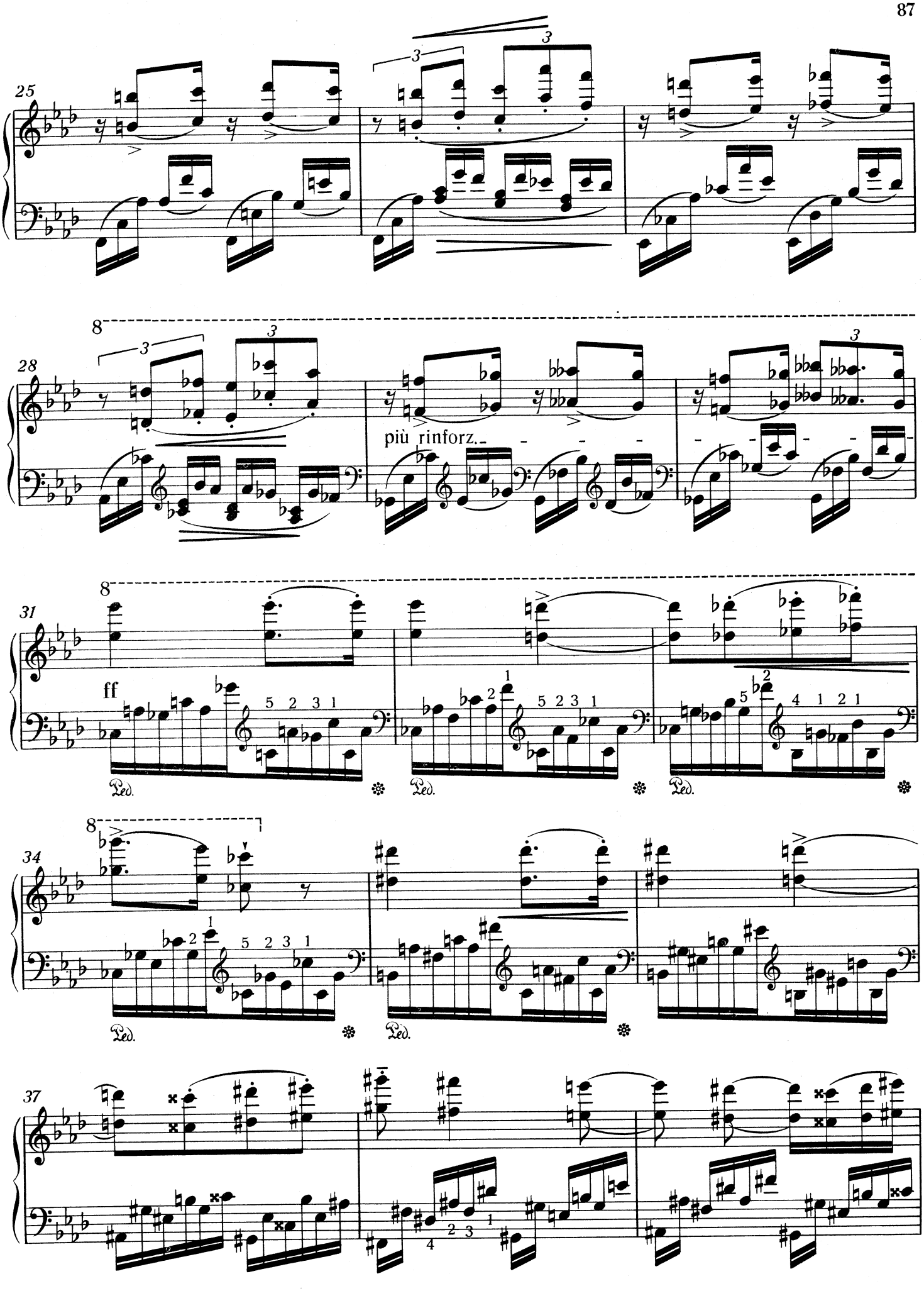

84
86
ritardando
pesante
89
calmato
dolce
92
languendo e poco a poco rall.
95
dolce, semplice

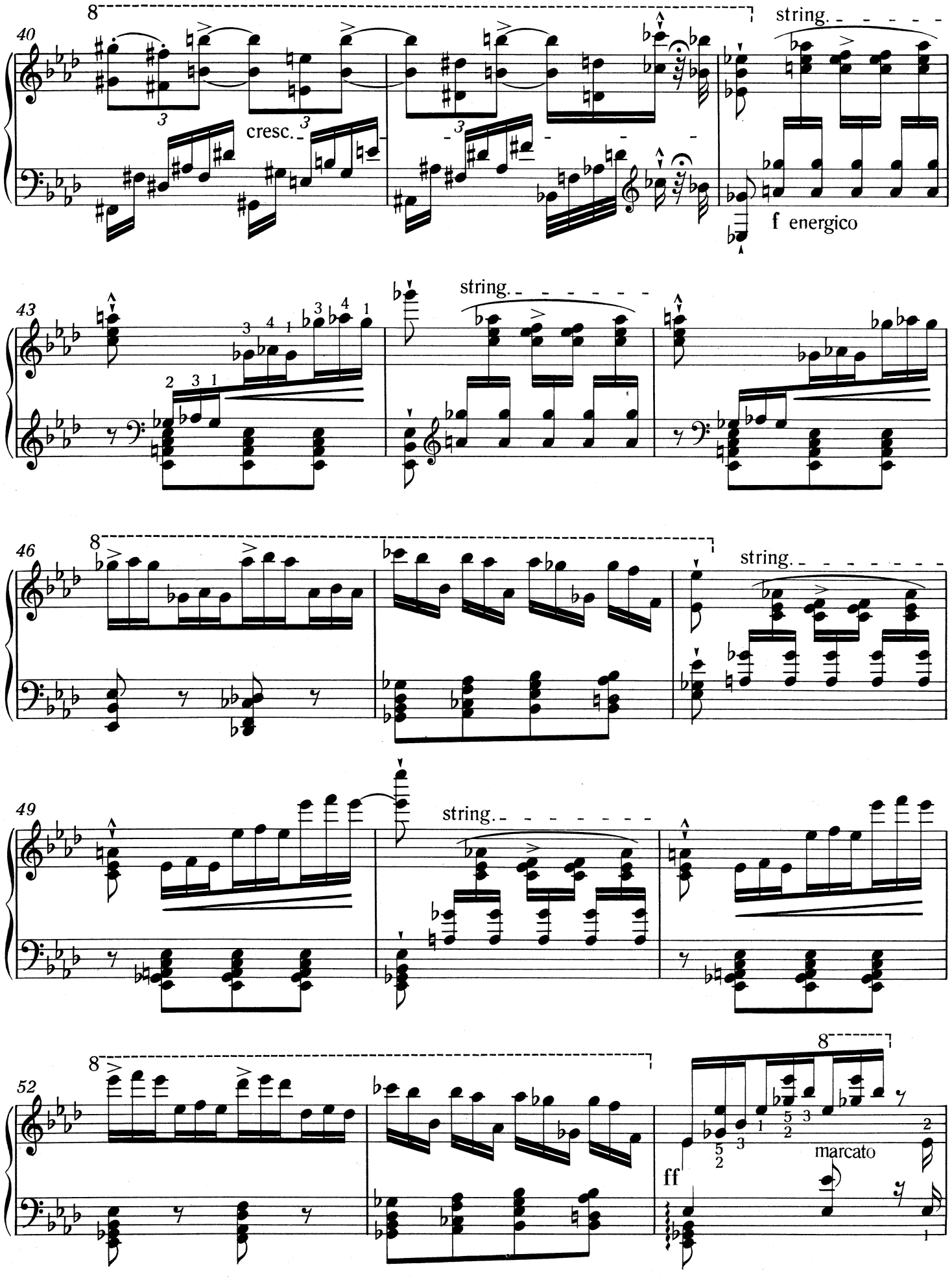

98
26
dolciss.
5
3
100
34
8
34
8
102
34
8
25
8
Ped.
104
8
8
8
sempre più p
pp
106
8
5
5
pp dolcissimo
smorz.

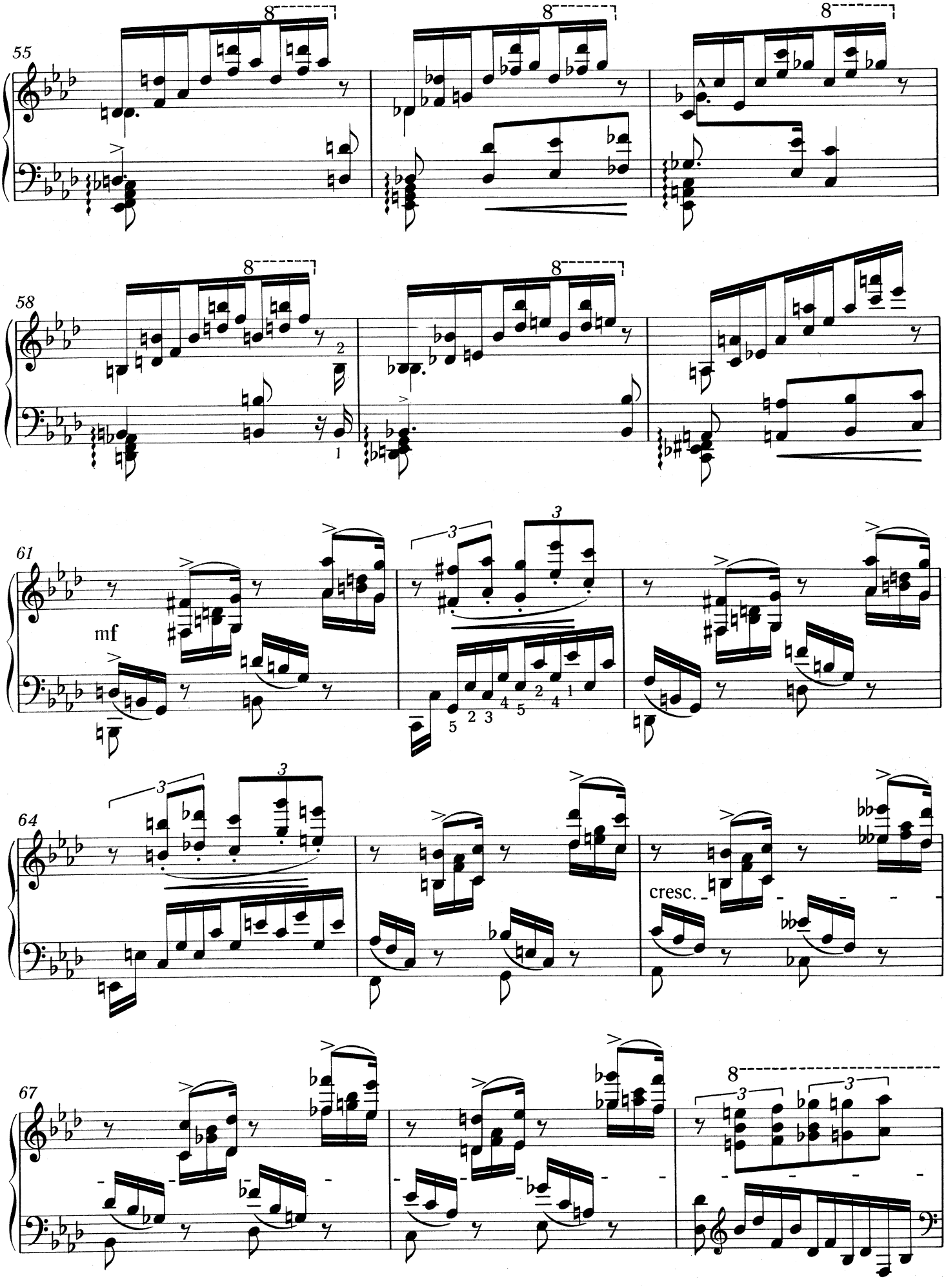
10.

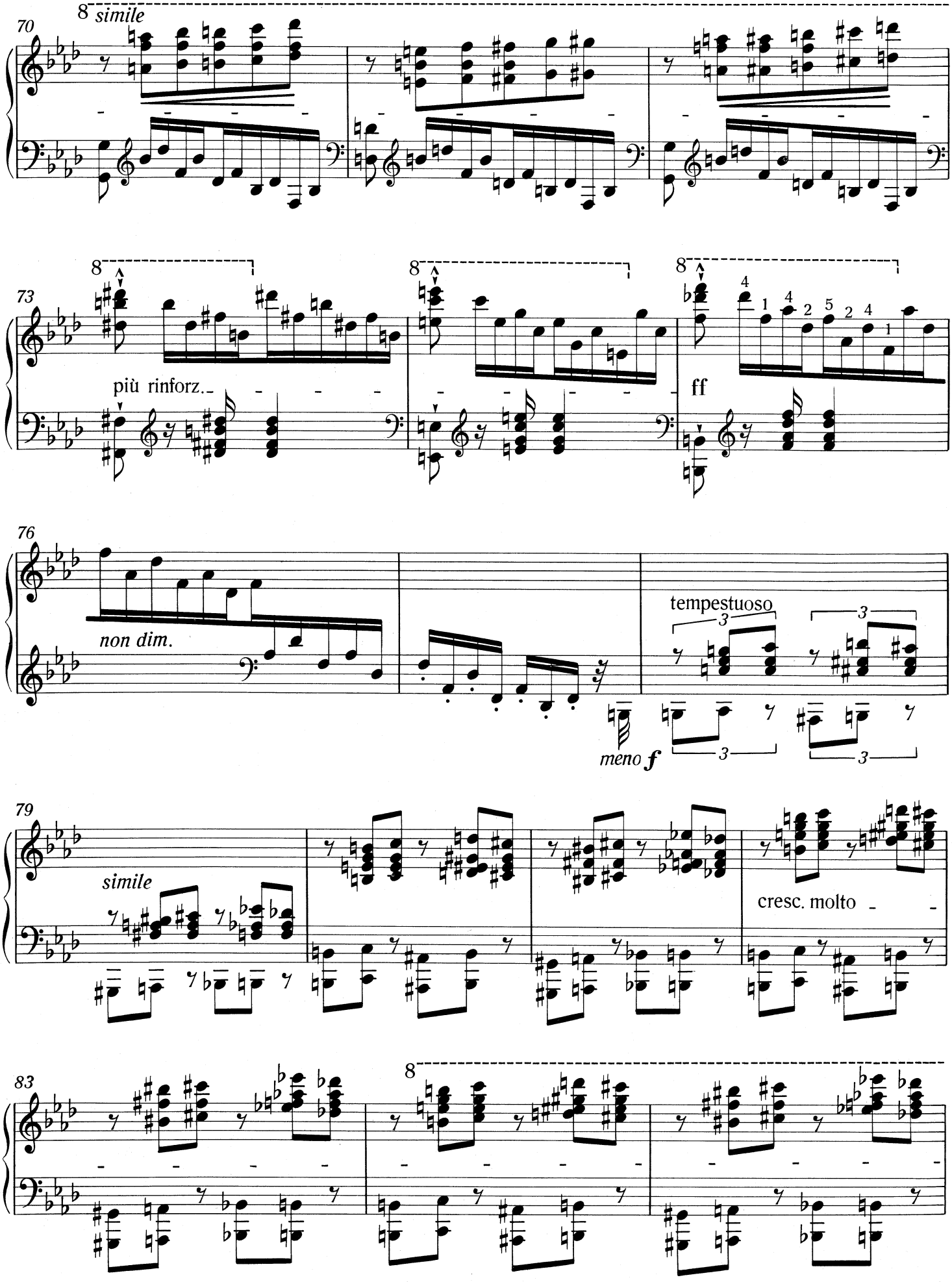


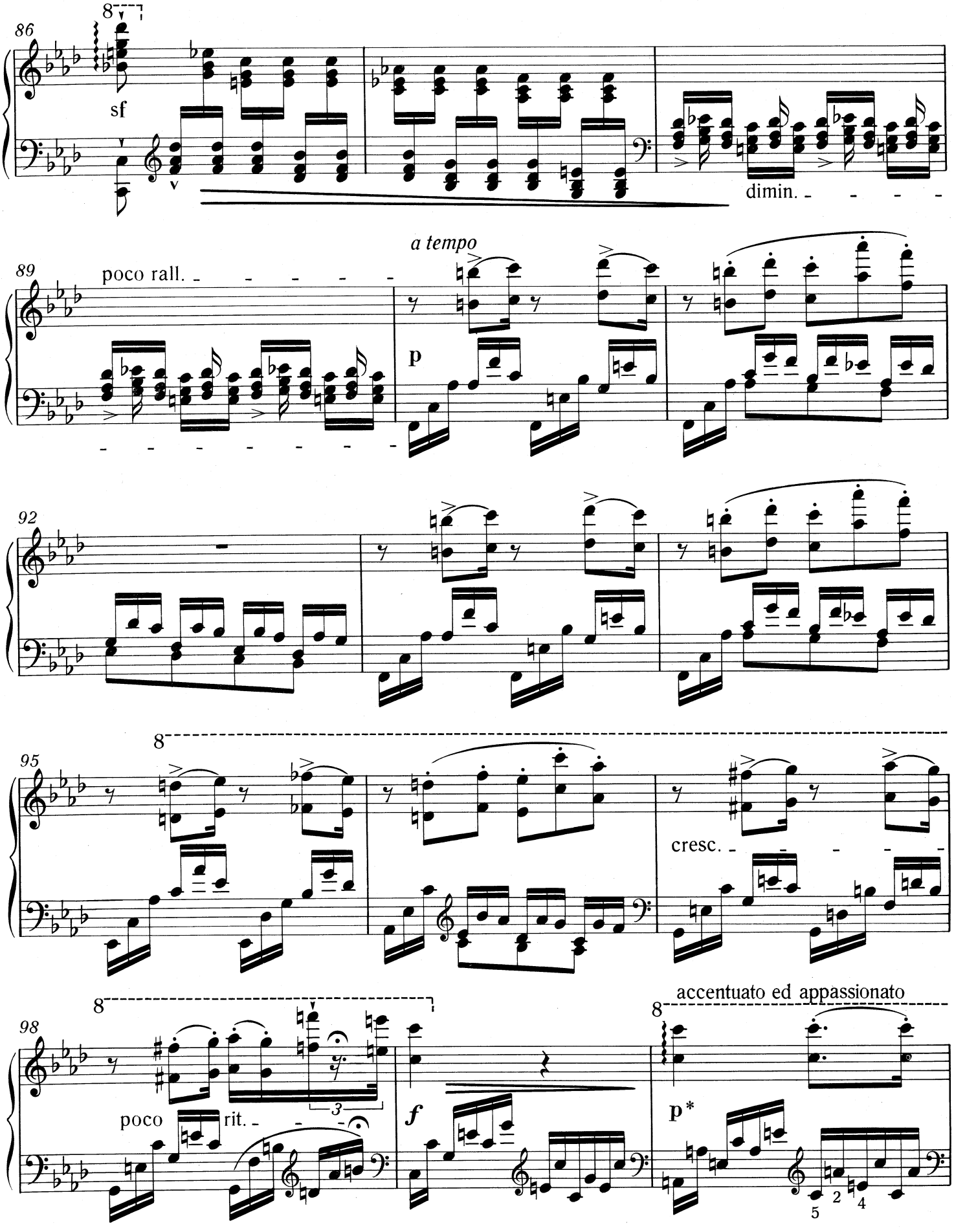

13
string.
sf
f
string.
16
f
19
accentuato ed appassionato assai
22


25
28
più rinforz.
31
ff
Ped.
34
37


40
cresc.
string.
f energico
43
string.
46
string.
49
string.
52
ff
marcato

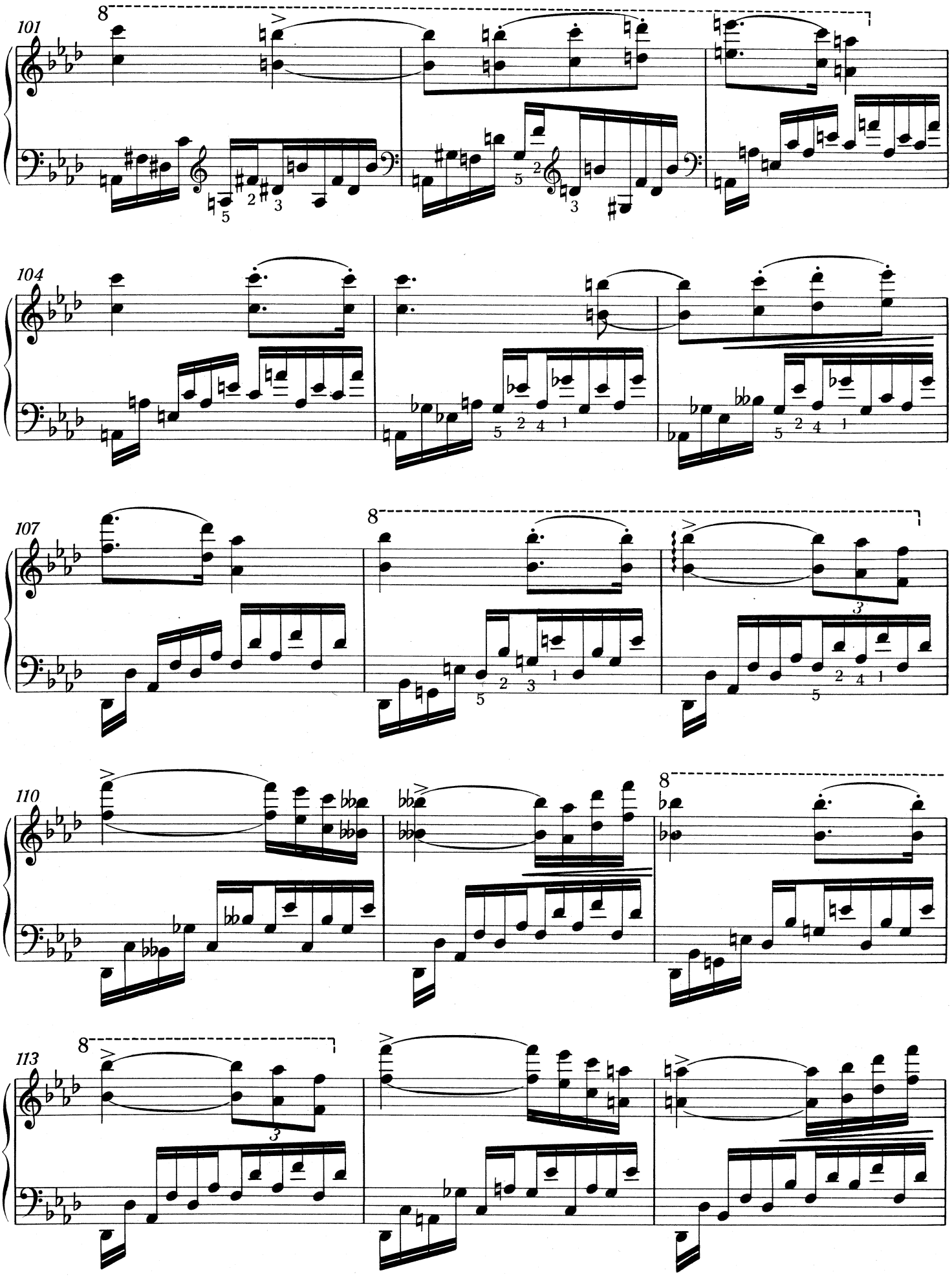

55
8
58
8
61
mf
3
64
3
cresc.
67
8
3

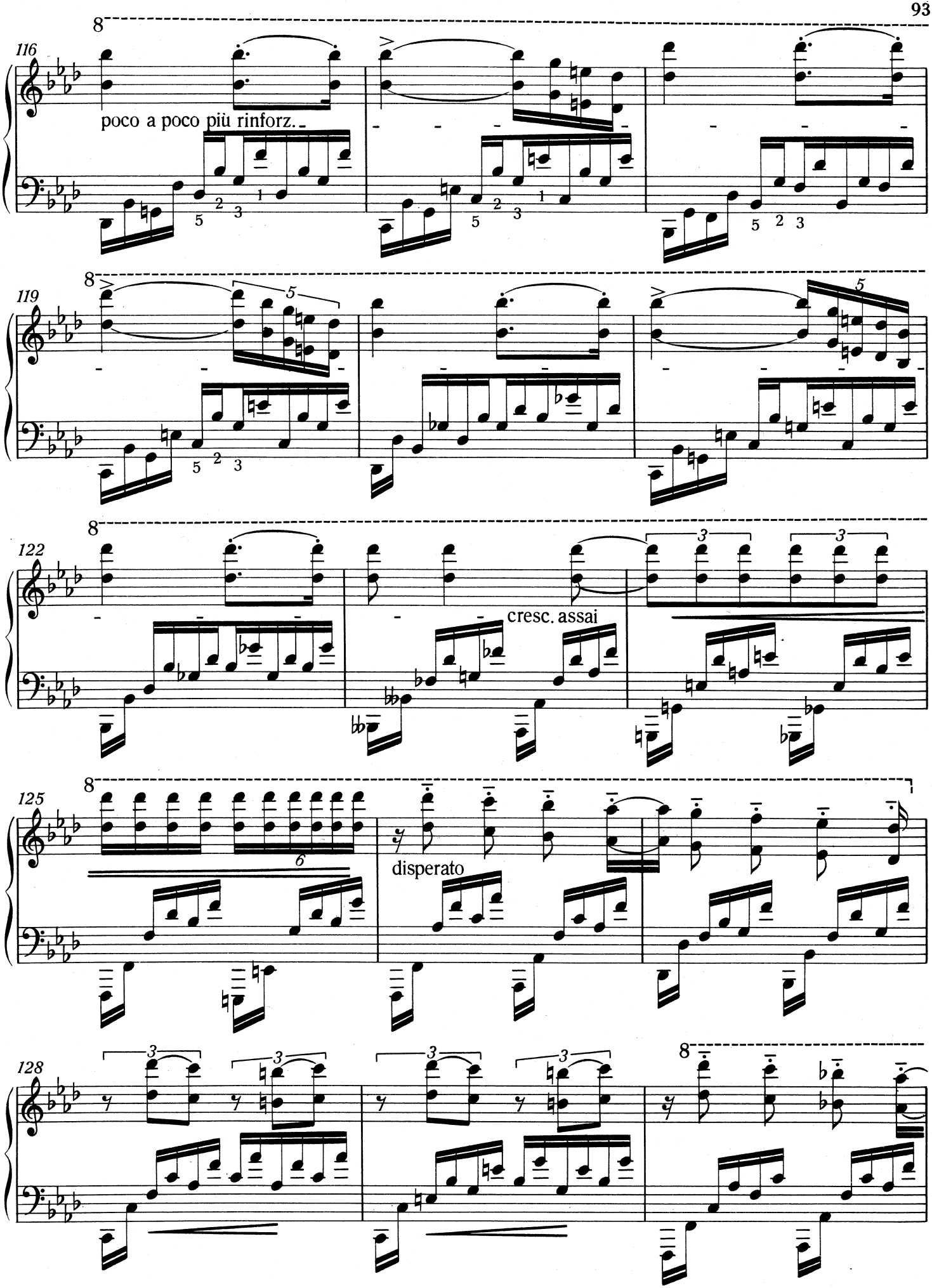

70
8 simile
73
più rinforz.
ff
76
non dim.
tempestuoso
meno f
79
simile
cresc. molto
83

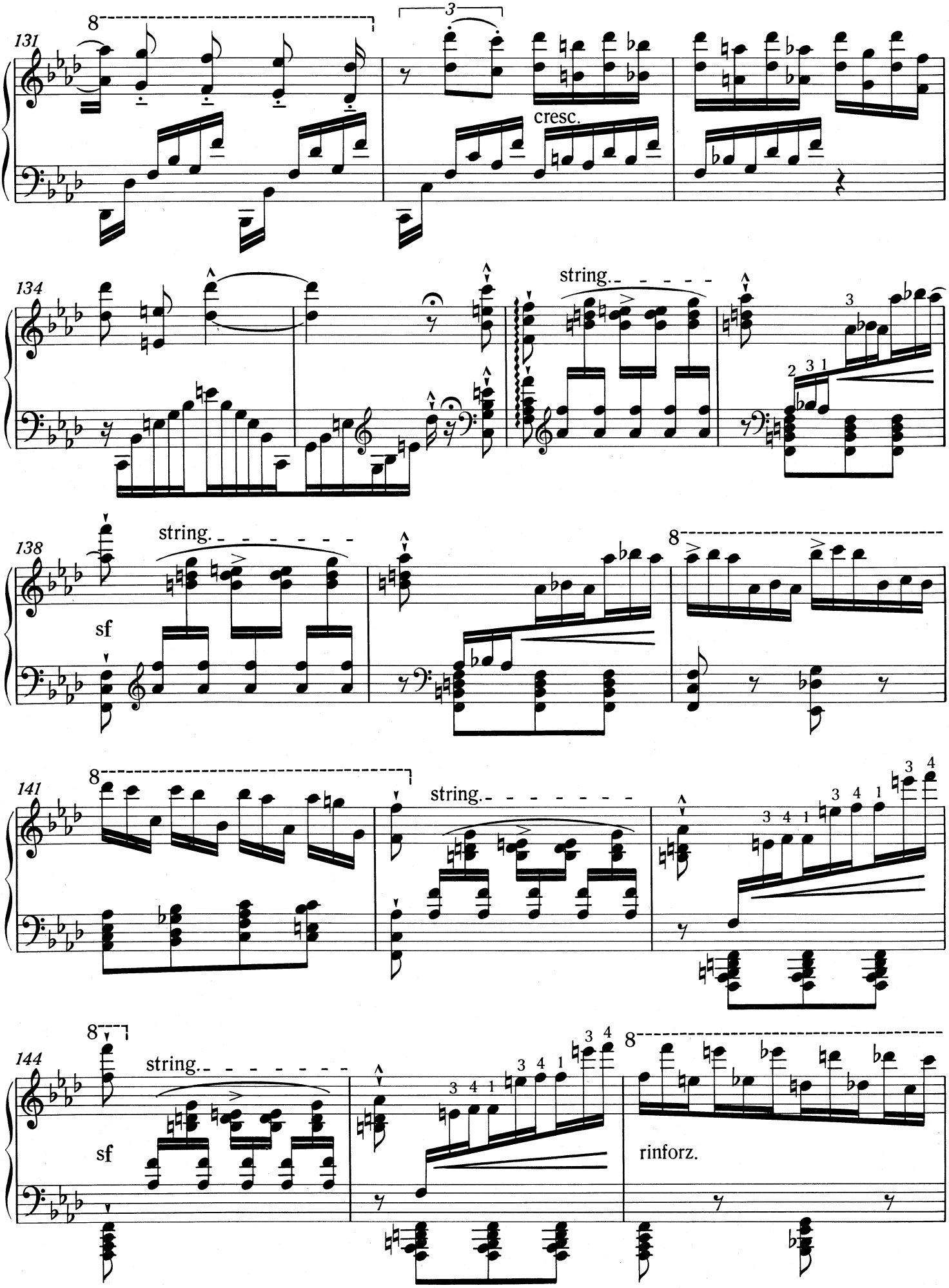


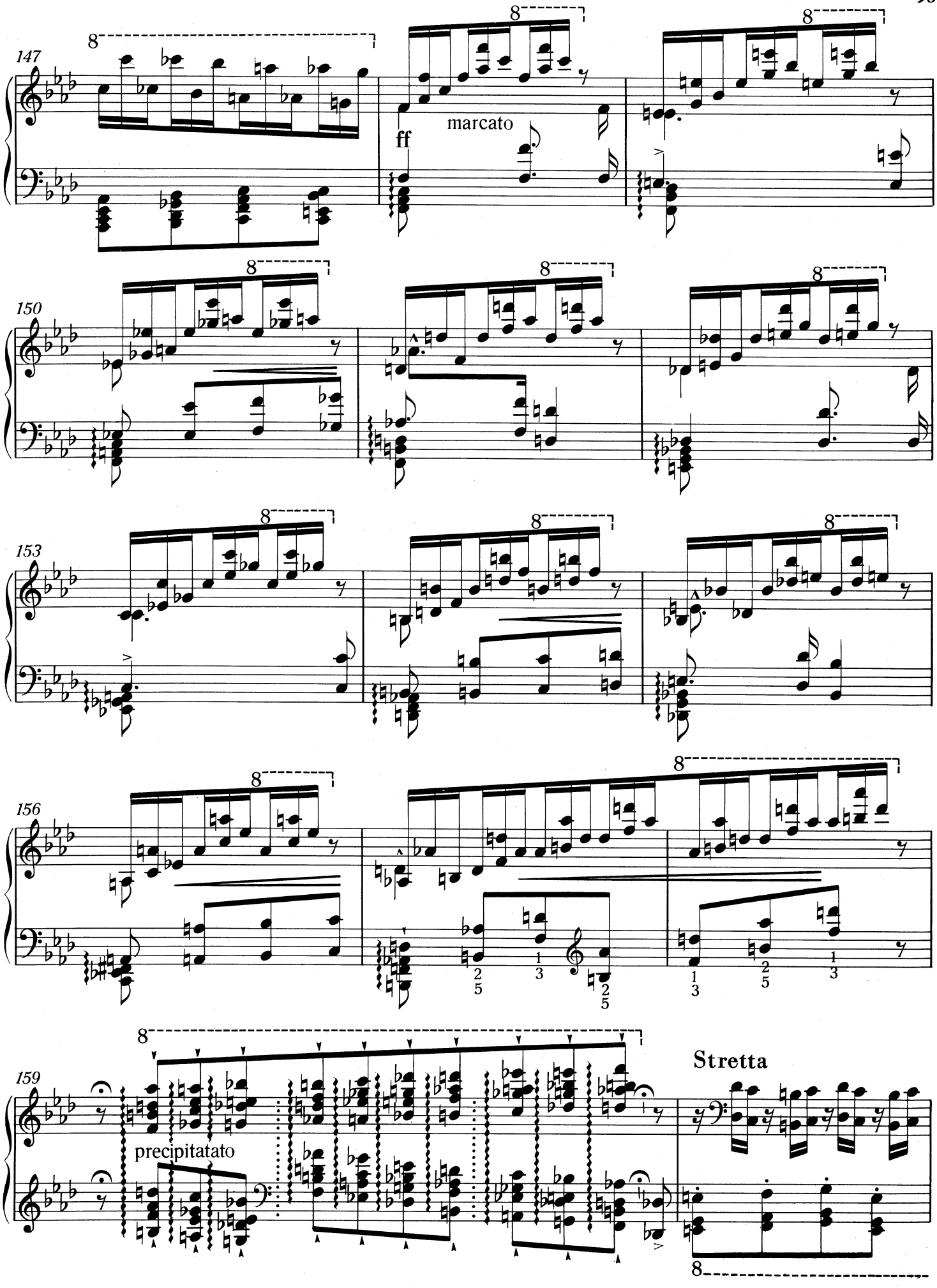
* Das *accentuato ed appassionato* widerspricht dem *piano*, das eher als *meno forte* zu verstehen sein dürfte.

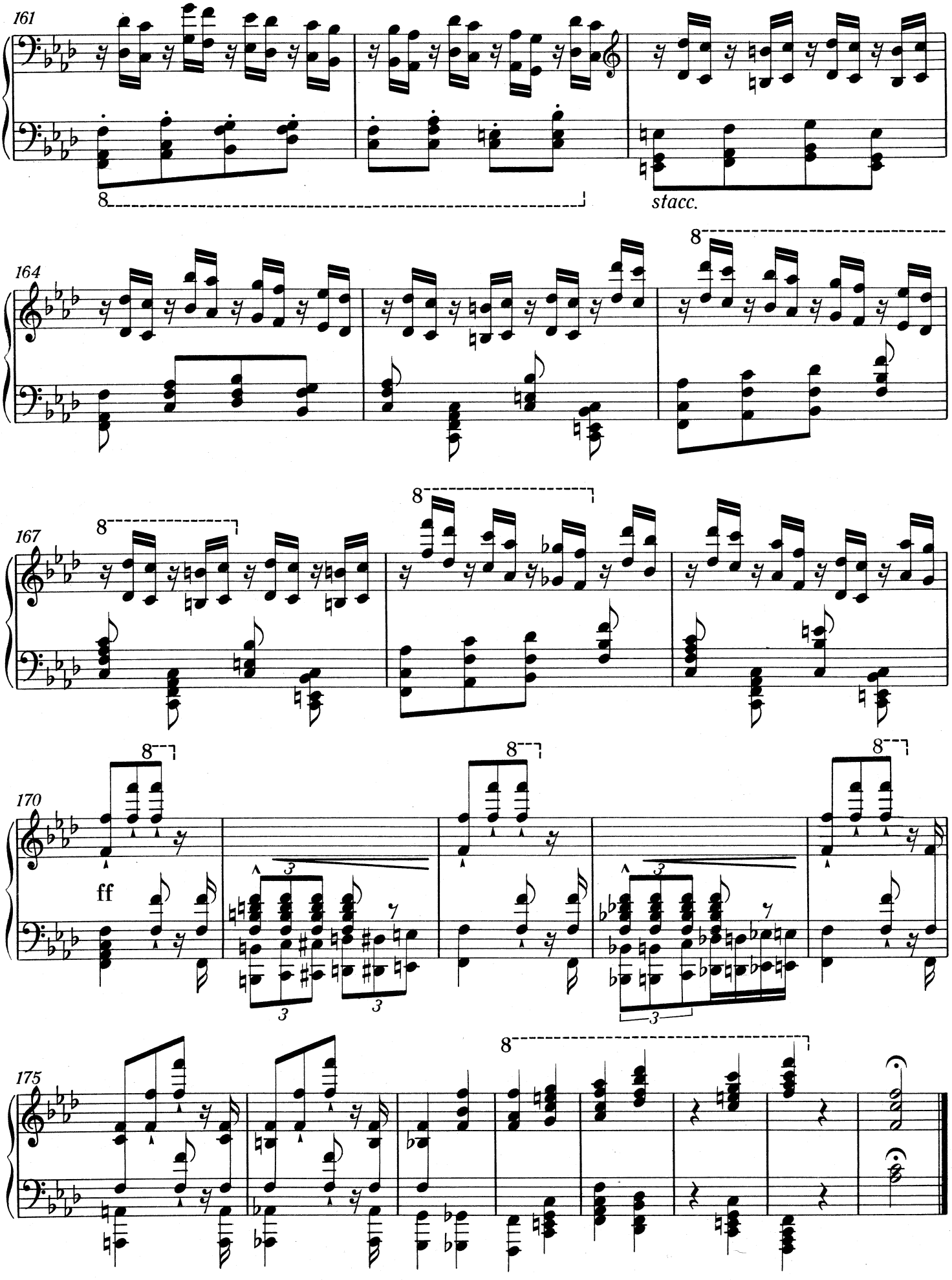
* The *accentuato ed appassionato* contradicts the *piano*, which might well be meant to signify *meno forte*.


101
104
107
110
113

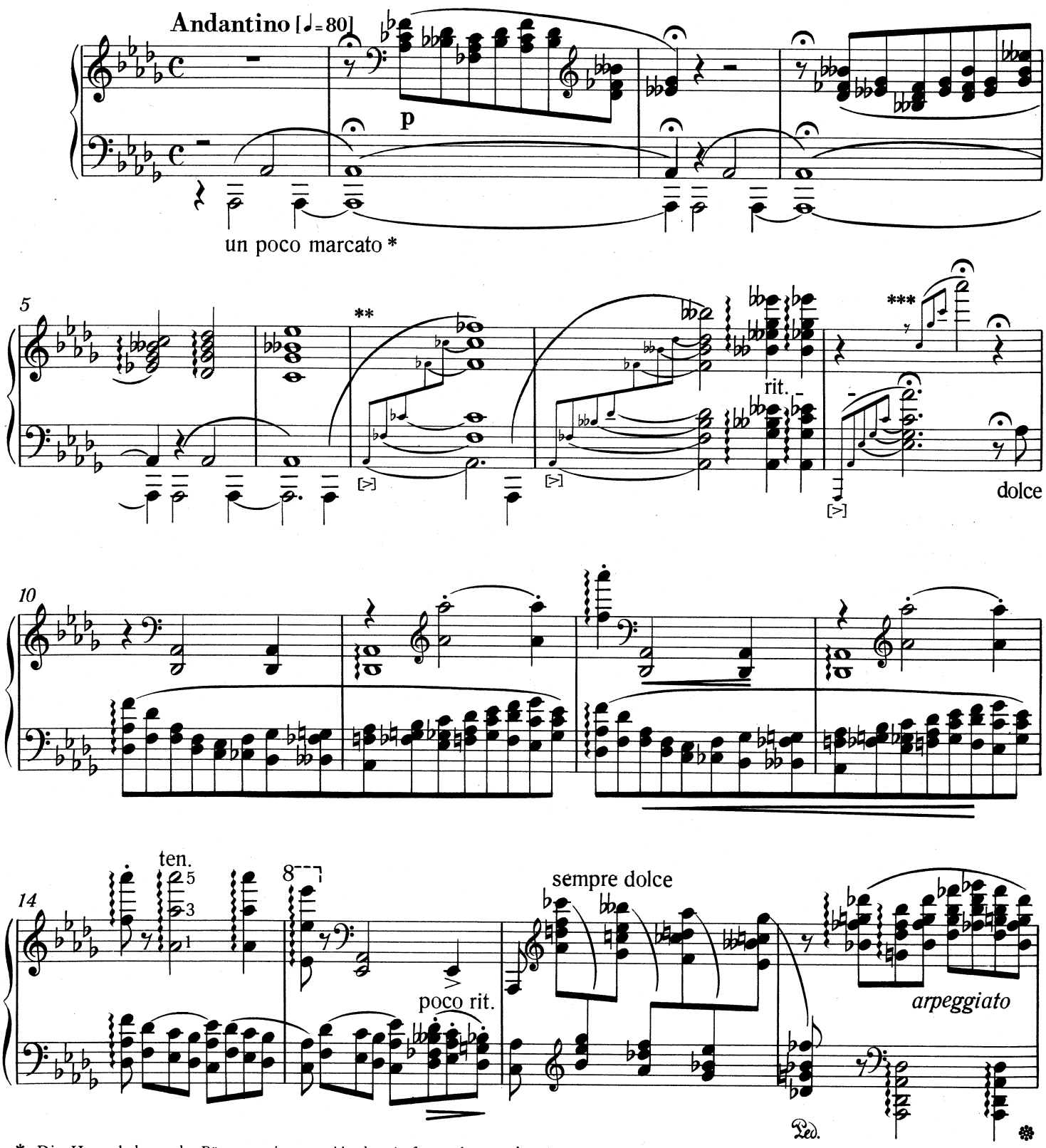

116
poco a poco più rinforz.
119
122
cresc. assai
125
disperato
128


131
8
3
cresc.
134
string.
3
2 3 1
138
string.
sf
8
141
8
string.
3 4 1
3 4
144
8
string.
sf
3 4 1
3 4
8
rinforz.


147
ff
marcato
150
153
156
159
precipitatato
Stretta


161
8
stacc.
164
8
167
8
8
170
8
8
8
ff
3
3
3
3
175
8

11. HARMONIES DU SOIR



* Die Hervorhebung der Bässe *quasi campani* in den Anfangstakten ist eine in der Version vom Jahre 1838 fixierte Anweisung Liszts.

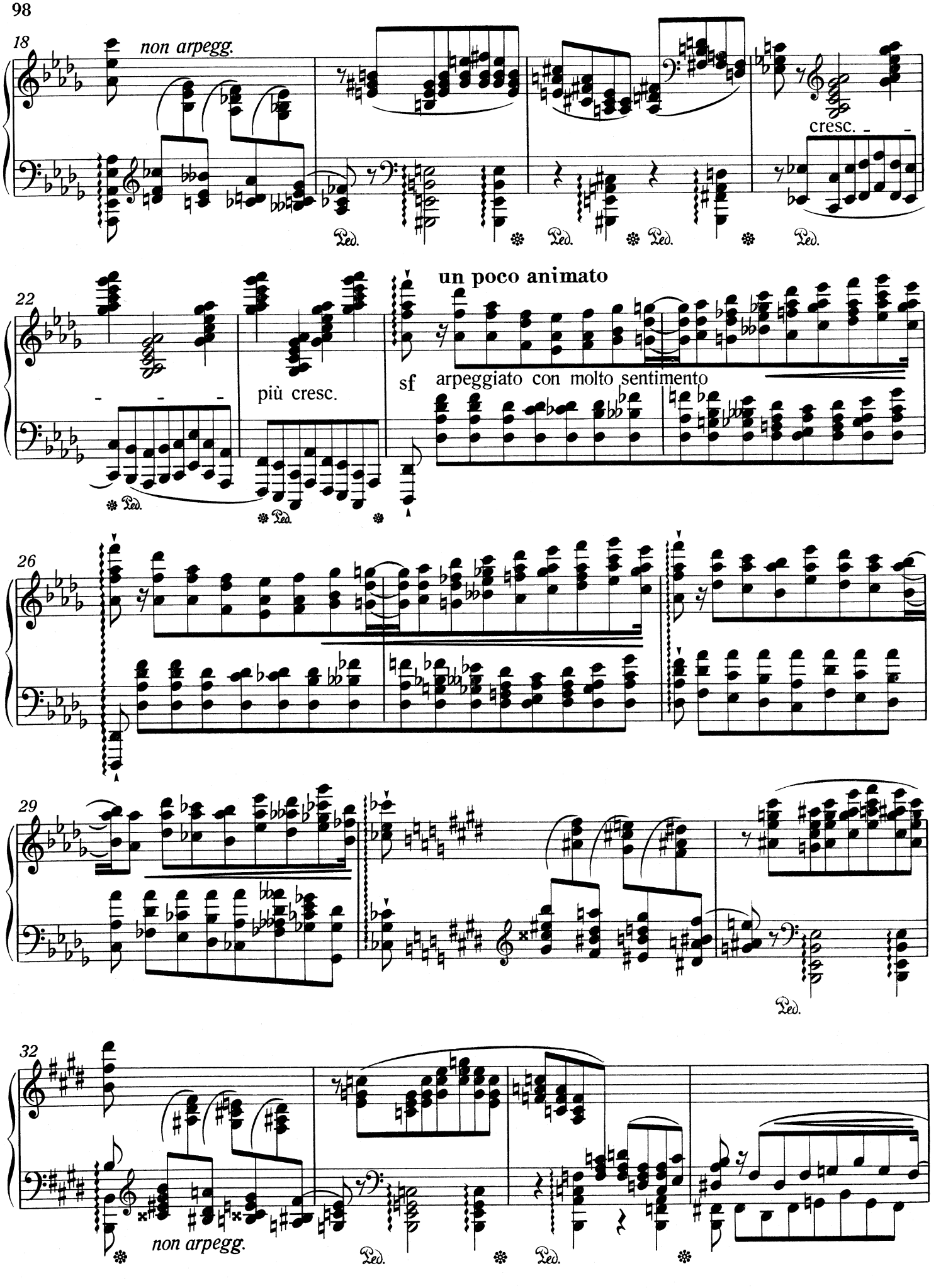
* The emphasis on the bass notes *quasi campani* in the opening bars is an indication of Liszt's specified in the 1838 version.

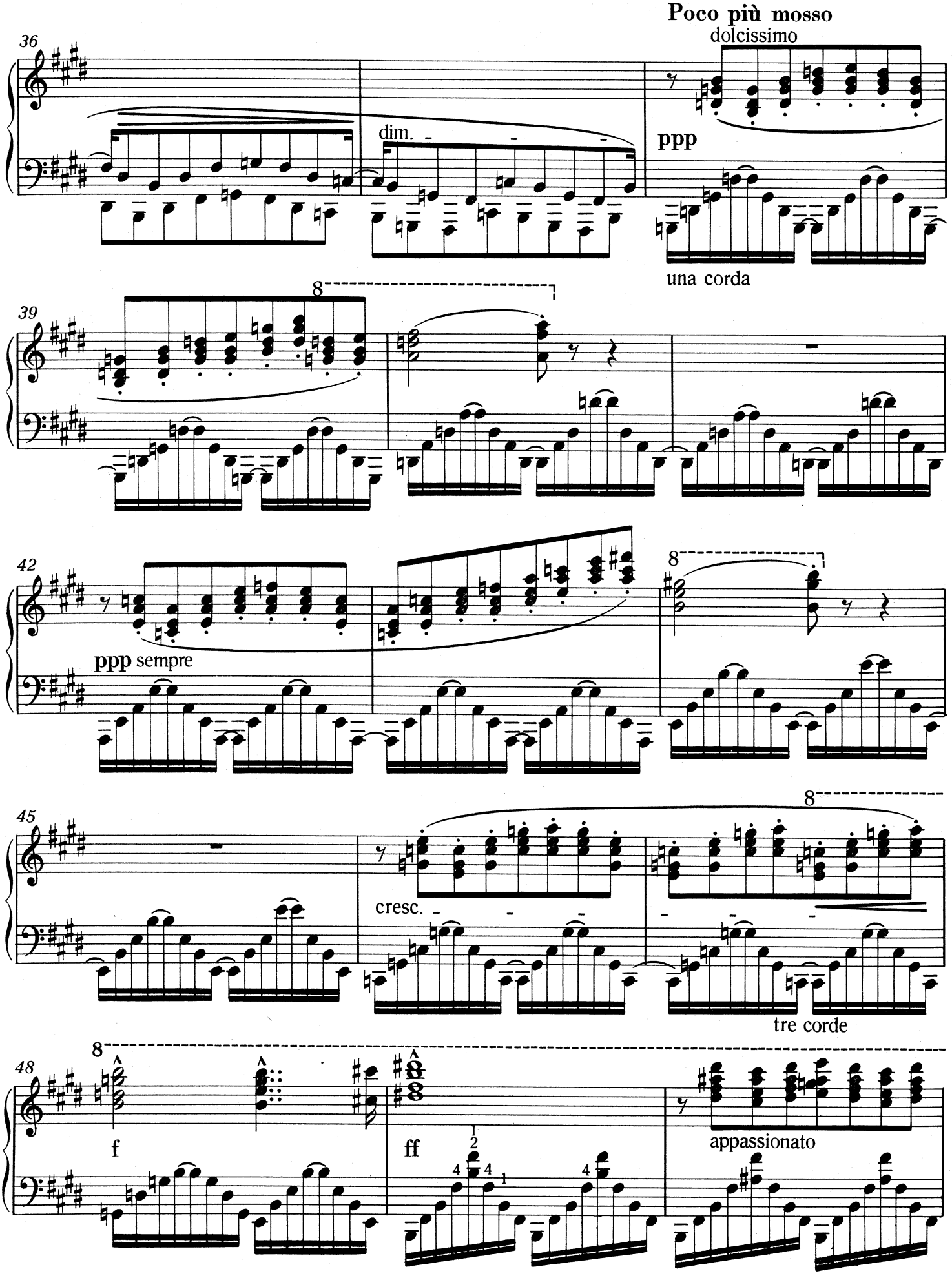
** Die Arpeggi sind jeweils auf der metrischen Einheit zu beginnen.

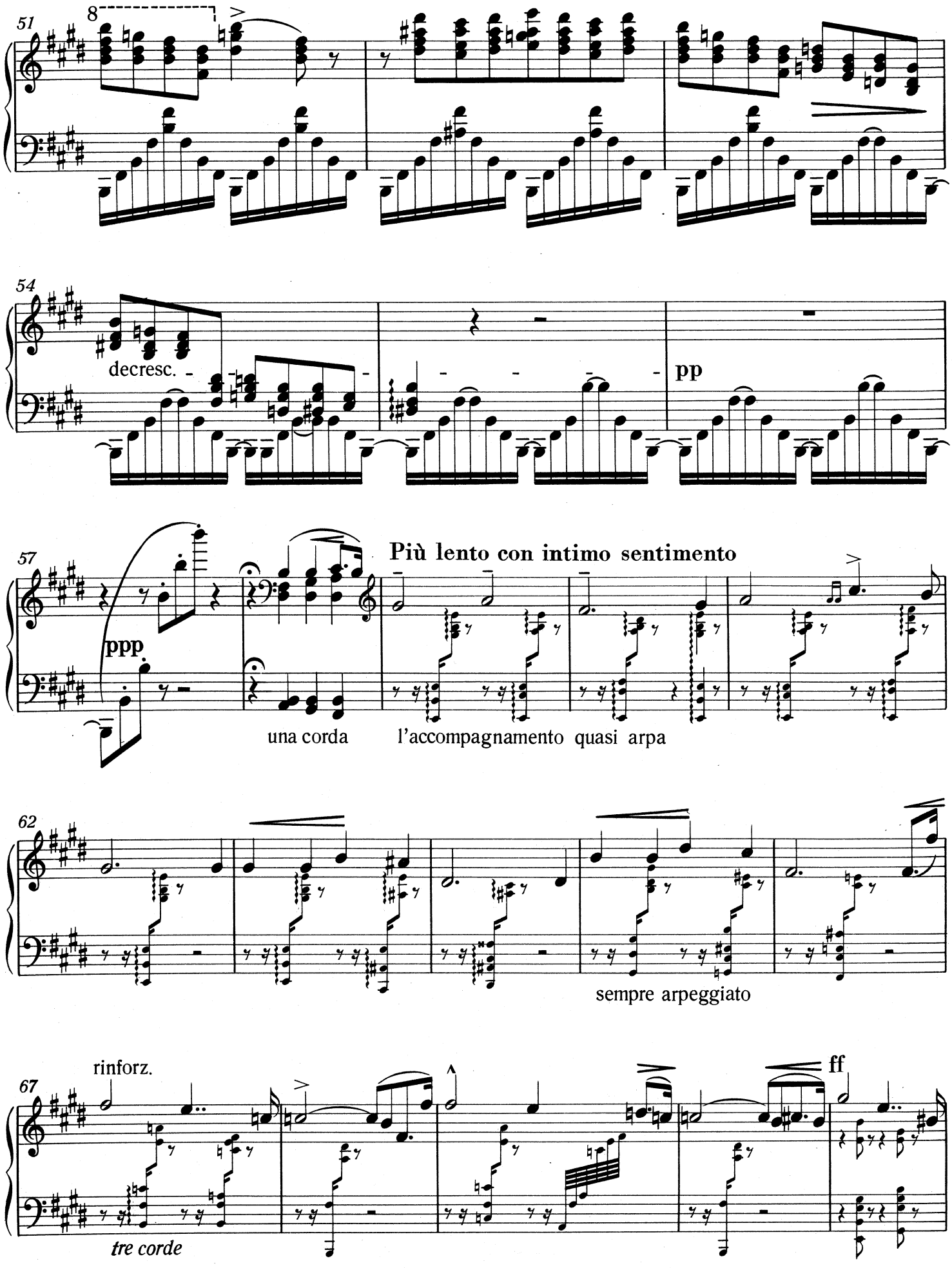
** The arpeggi should in each case begin on the beat.

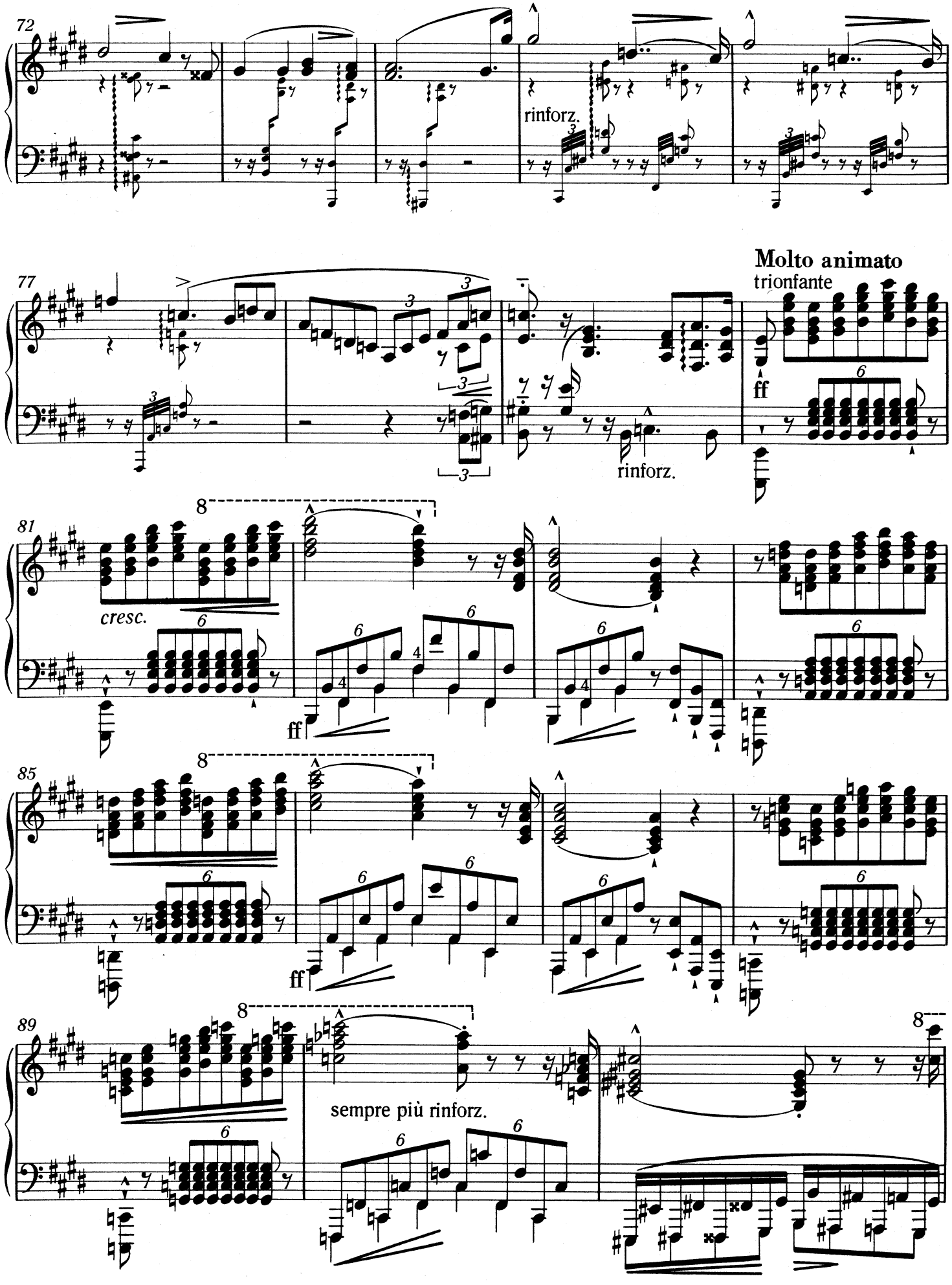
*** Die kleine Achtelpause der rechten Hand erklärt unmißverständlich Rhythmus und Akzente des breiten Arpeggios beider Hände.

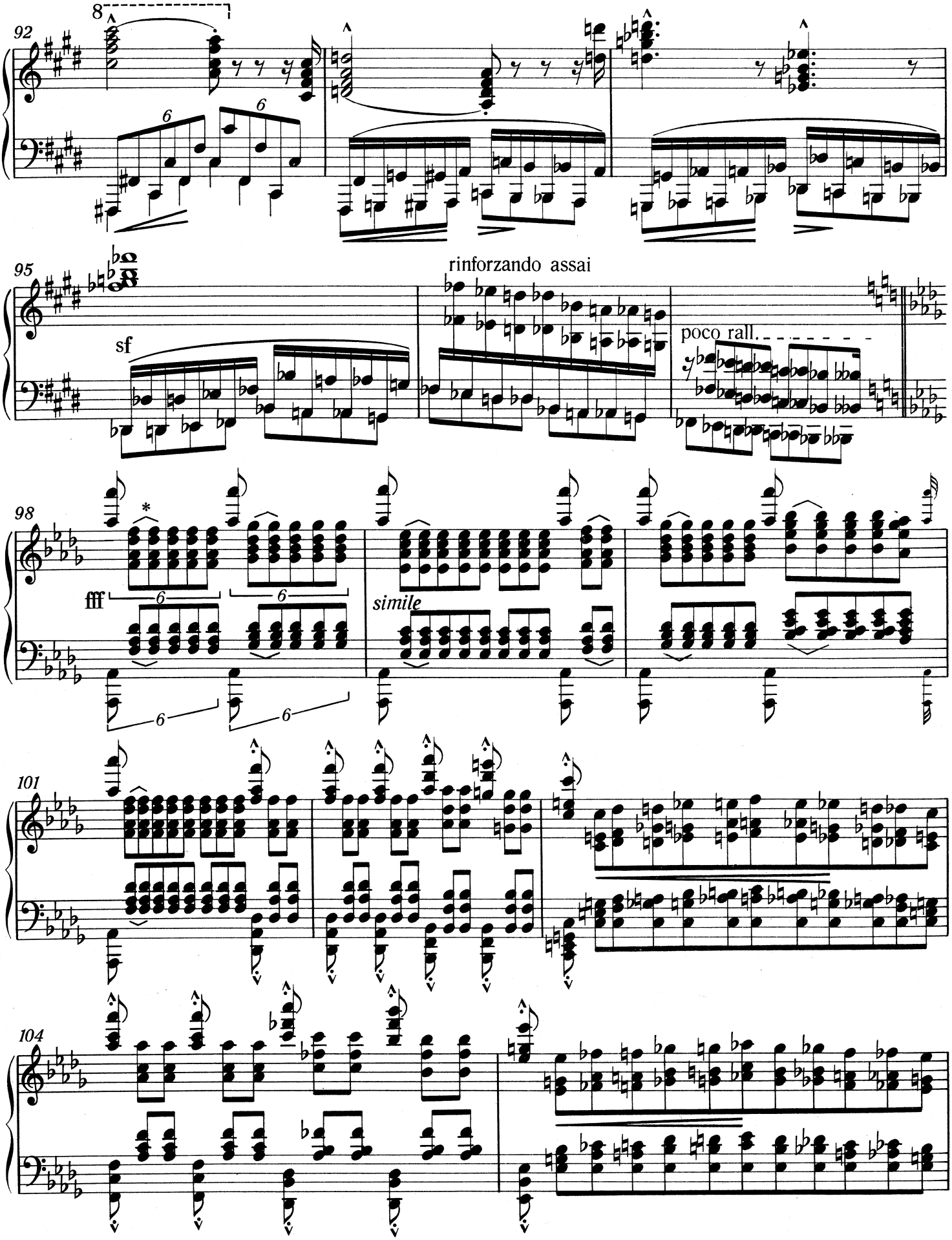
*** The quaver pause in the right hand is unmistakeably an indication as to the rhythm and accents of the broad unbroken arpeggio in both hands.


18
non arpegg.
cresc.
Ped.
22
più cresc.
un poco animato
sf
arpeggiato con molto sentimento
26
29
32
non arpegg.


Poco più mosso
dolcissimo
36
dim.
ppp
una corda
39
8
42
ppp sempre
8
45
cresc.
8
tre corde
48
8
f
ff
appassionato

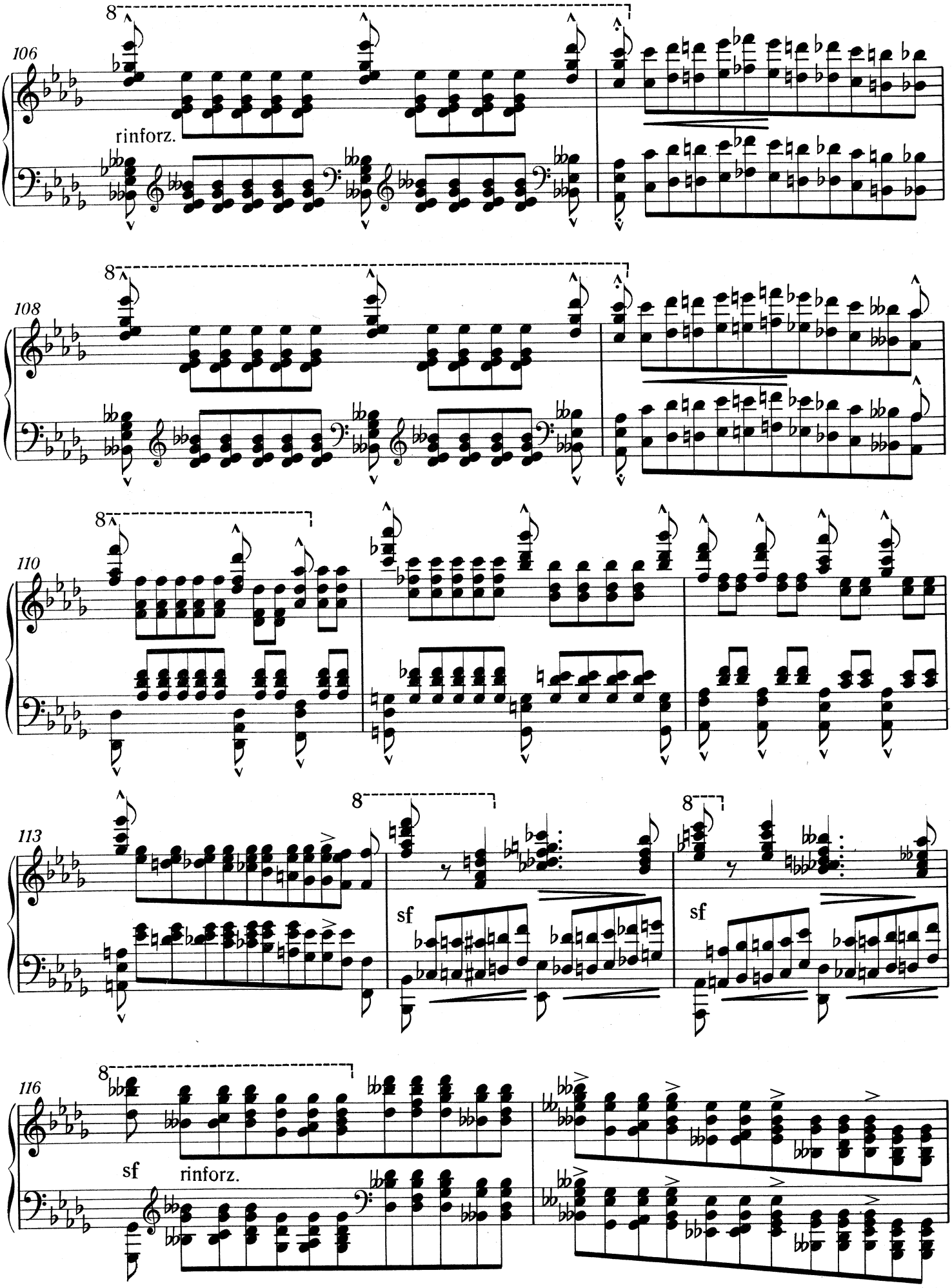

51
8
54
decresc.
pp
57
Più lento con intimo sentimento
ppp
una corda
l'accompagnamento quasi arpa
62
sempre arpeggiato
67
rinforz.
ff
tre corde

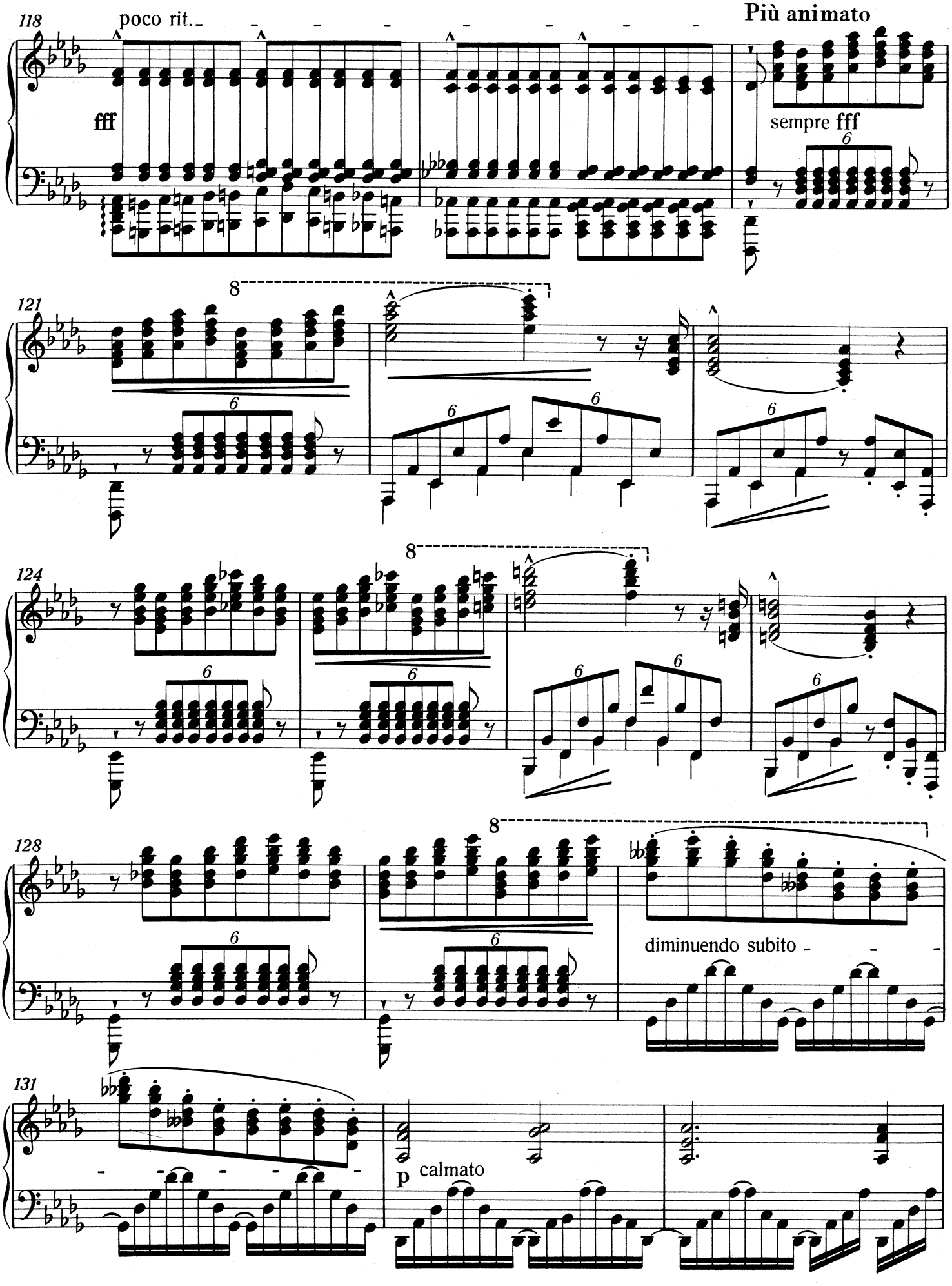

72
rinforz.
77
Molto animato
trionfante
ff
rinforz.
81
cresc.
ff
85
ff
89
sempre più rinforz.

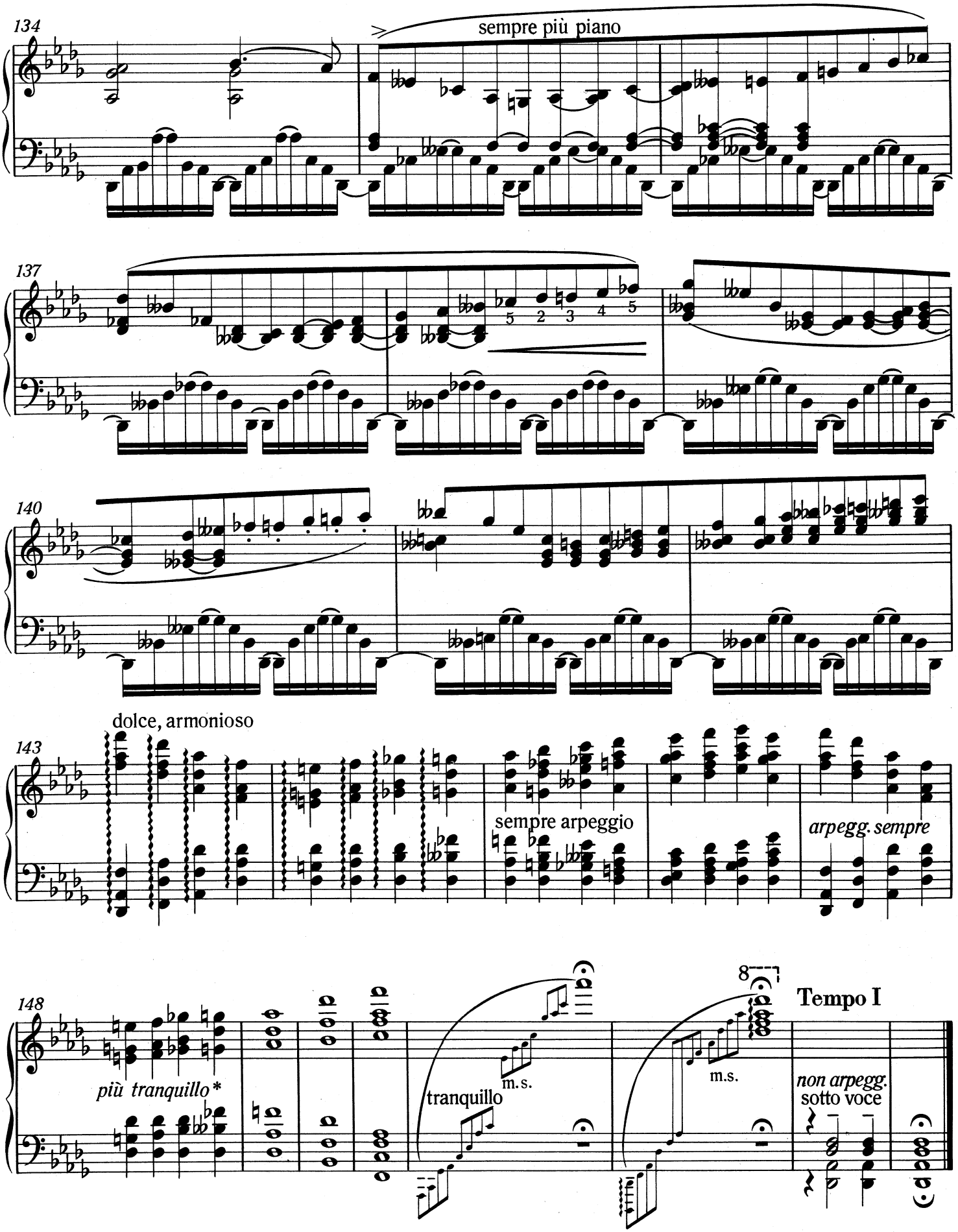


* Das Zeichen ⌒ bedeutet gleichsam thematische Hervorhebung der betreffenden Notengruppe.

* The sign ⌒ indicates what amounts to an emphasis on the thematic nature of the group of notes concerned.


106
8
rinforz.
108
8
110
8
113
8
sf
8
sf
116
8
sf
rinforz.

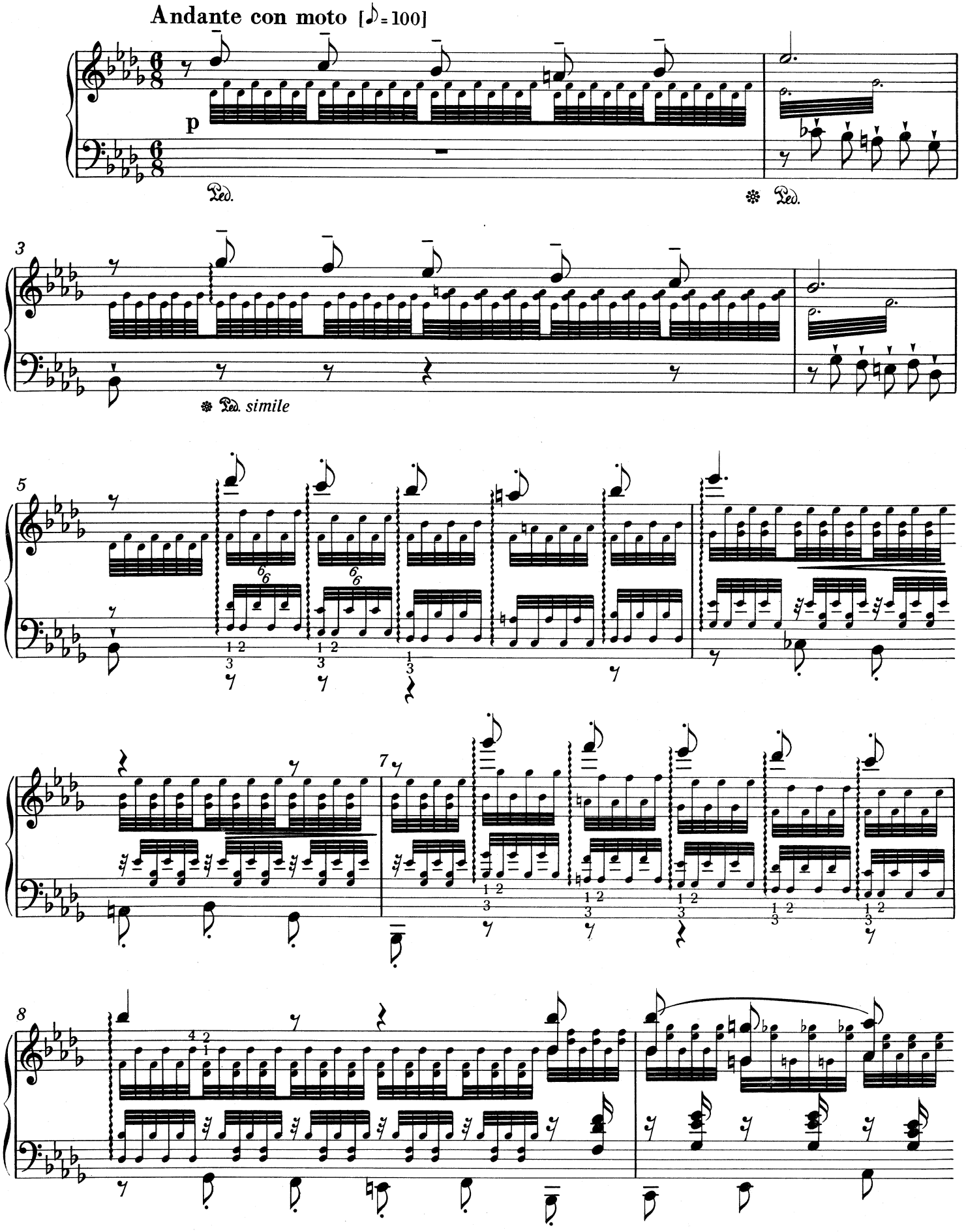

118
poco rit.
fff
Più animato
sempre fff
121
124
128
diminuendo subito
131
p calmato

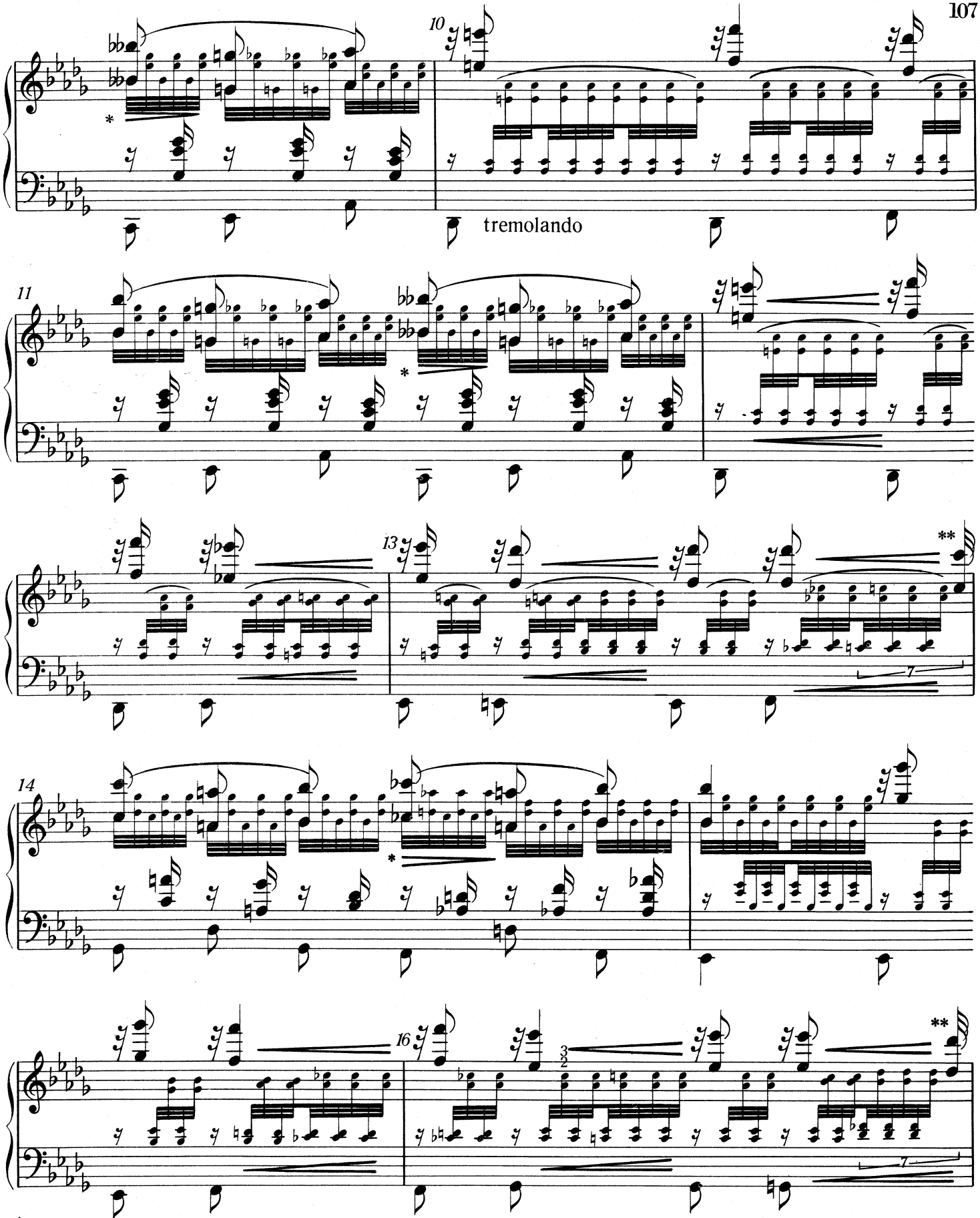


* Persönliche Anweisung Liszts.

* Liszt's own indication.

12. CHASSE-NEIGE



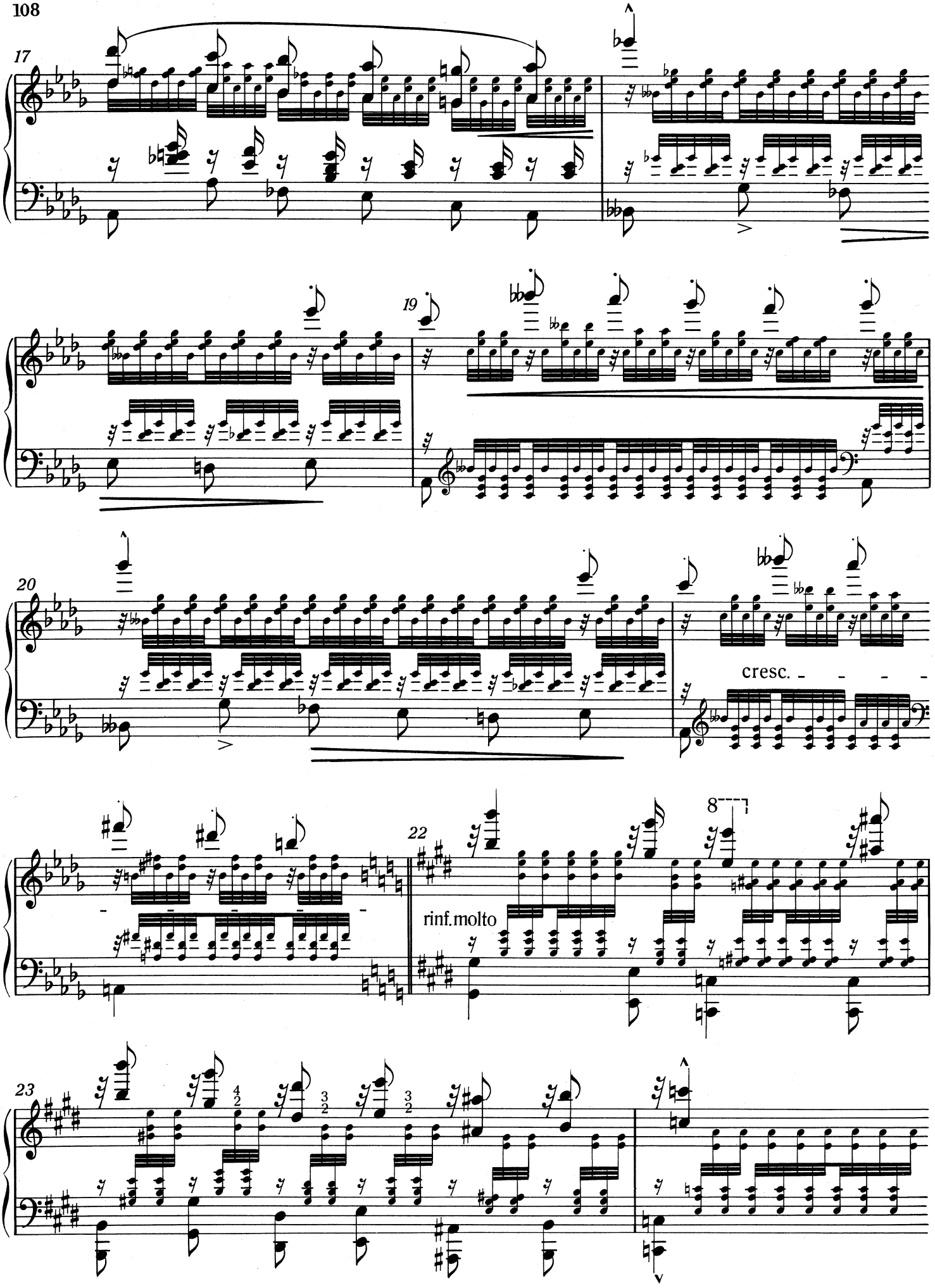


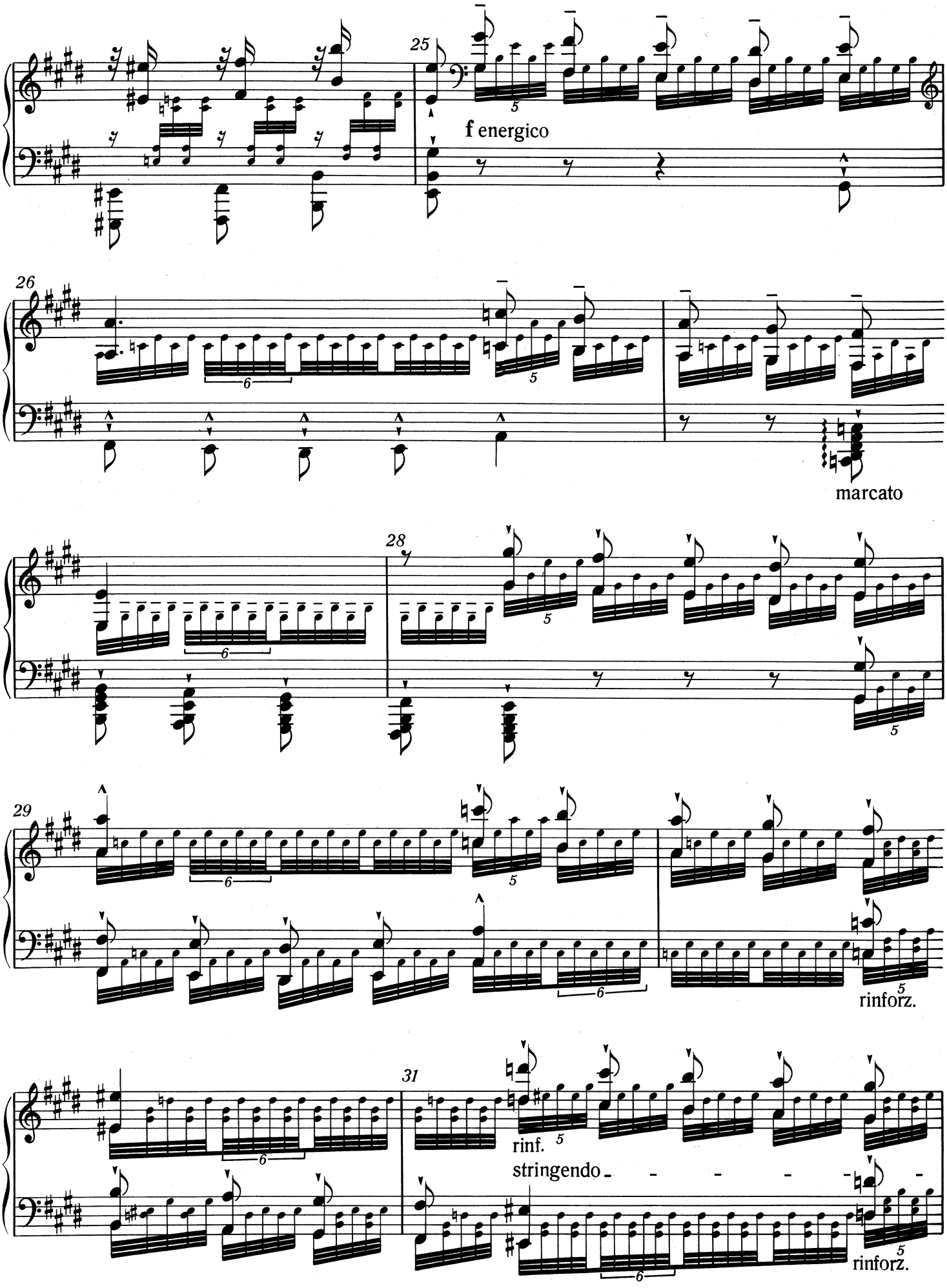
* Die Zeichen > sind - Liszts älterer Notationsweise entsprechend und aufgrund der inhaltlich verwandten Takte 67, 69, 71, 73, 74 und 75 - als auf eine ganze Tongruppe bezügliche, die Hervorhebung der Tongruppe fordernde, breit gezeichnete Betonungszeichen aufzufassen.

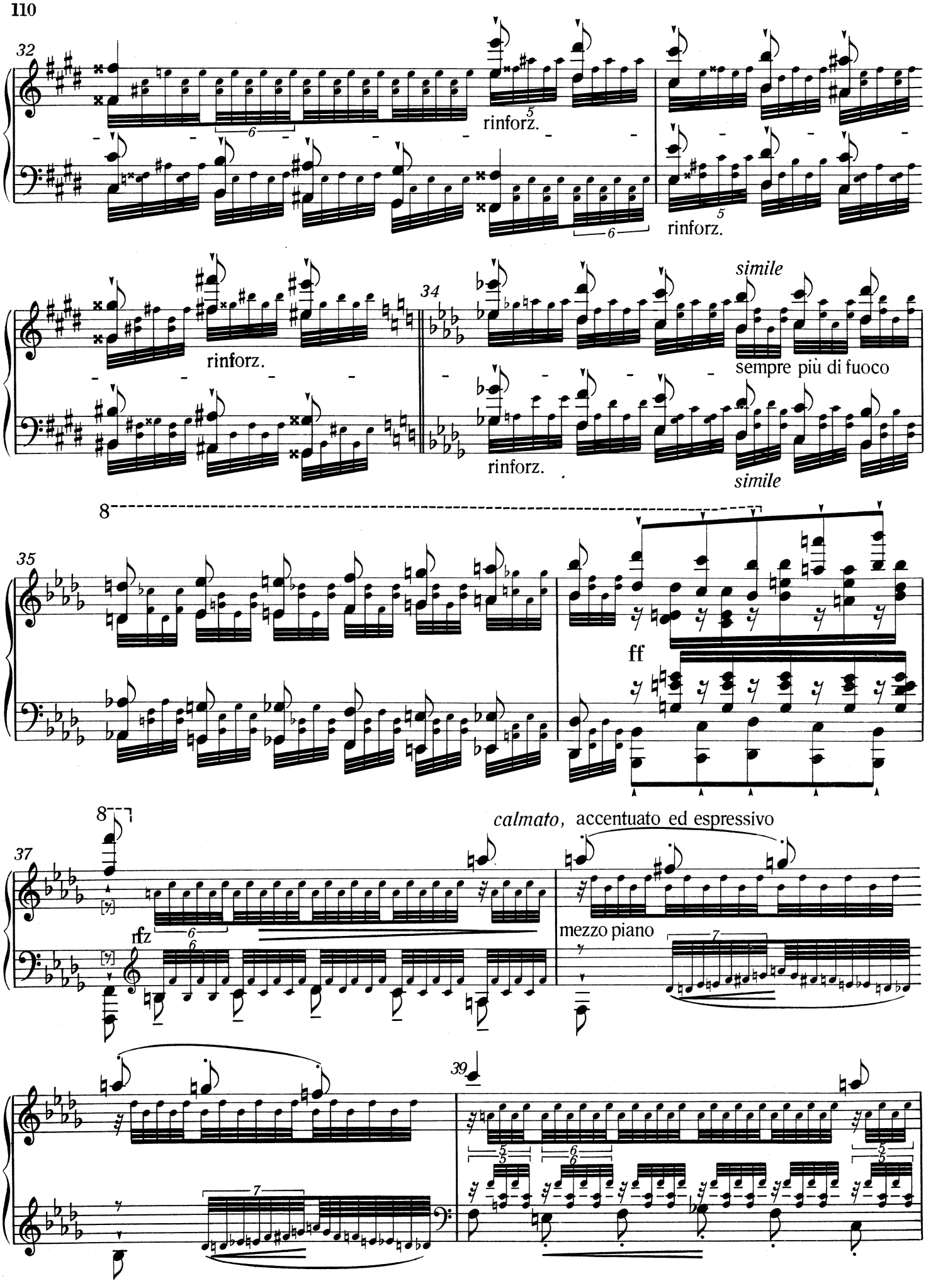
** Das letzte Zweiunddreißigstel der rechten Hand bildet zusammen mit der letzten Tremolo-Figur eine Septole, deren genaue Einfügung in den Takt durch das mit dem *crescendo* einhergehende agogische *stringendo* an beiden Stellen ermöglicht wird.

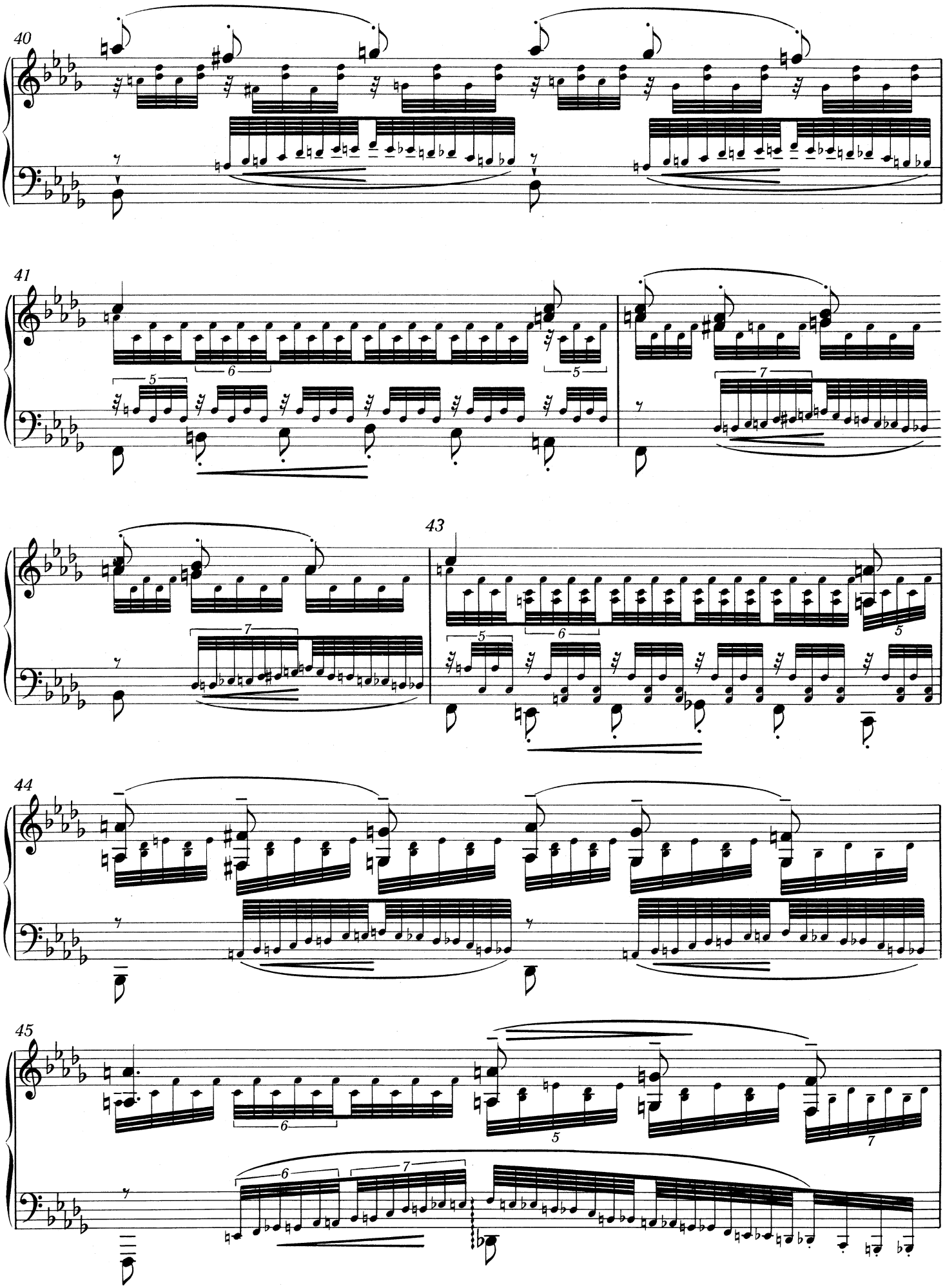
* The signs > are - in keeping with Liszt's early method of notation and on the basis of the related bars 67, 69, 71, 73, 74 and 75- -to be interpreted as broadly drawn marks of emphasis covering a complete group of notes.

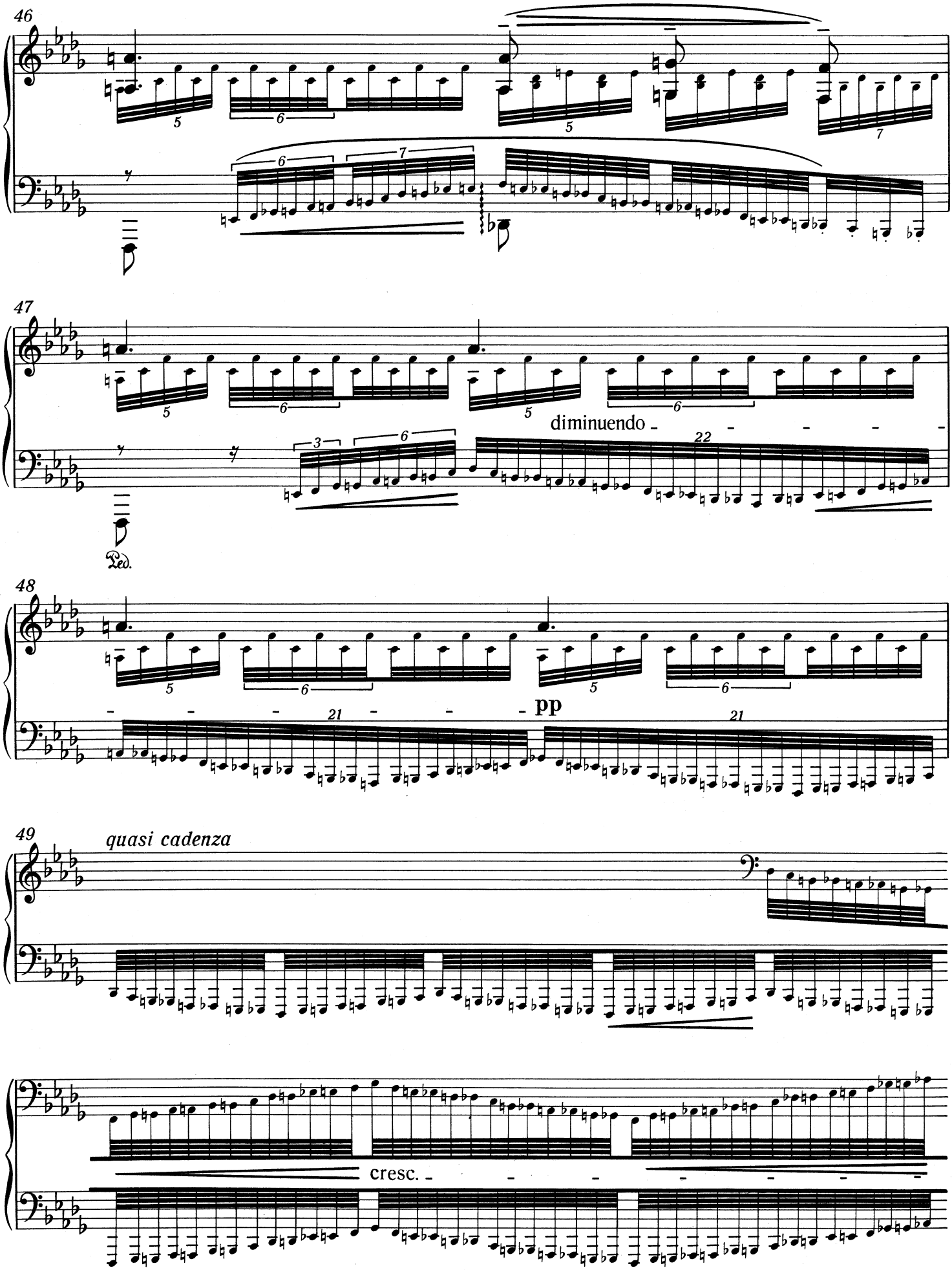
** The last demisemiquaver in the right hand together with the last tremolo figure form a septuplet the exact insertion of which into the bar is made only possible in both places by the use of an agogic *stringendo* simultaneously with the preceeding *crescendo.*

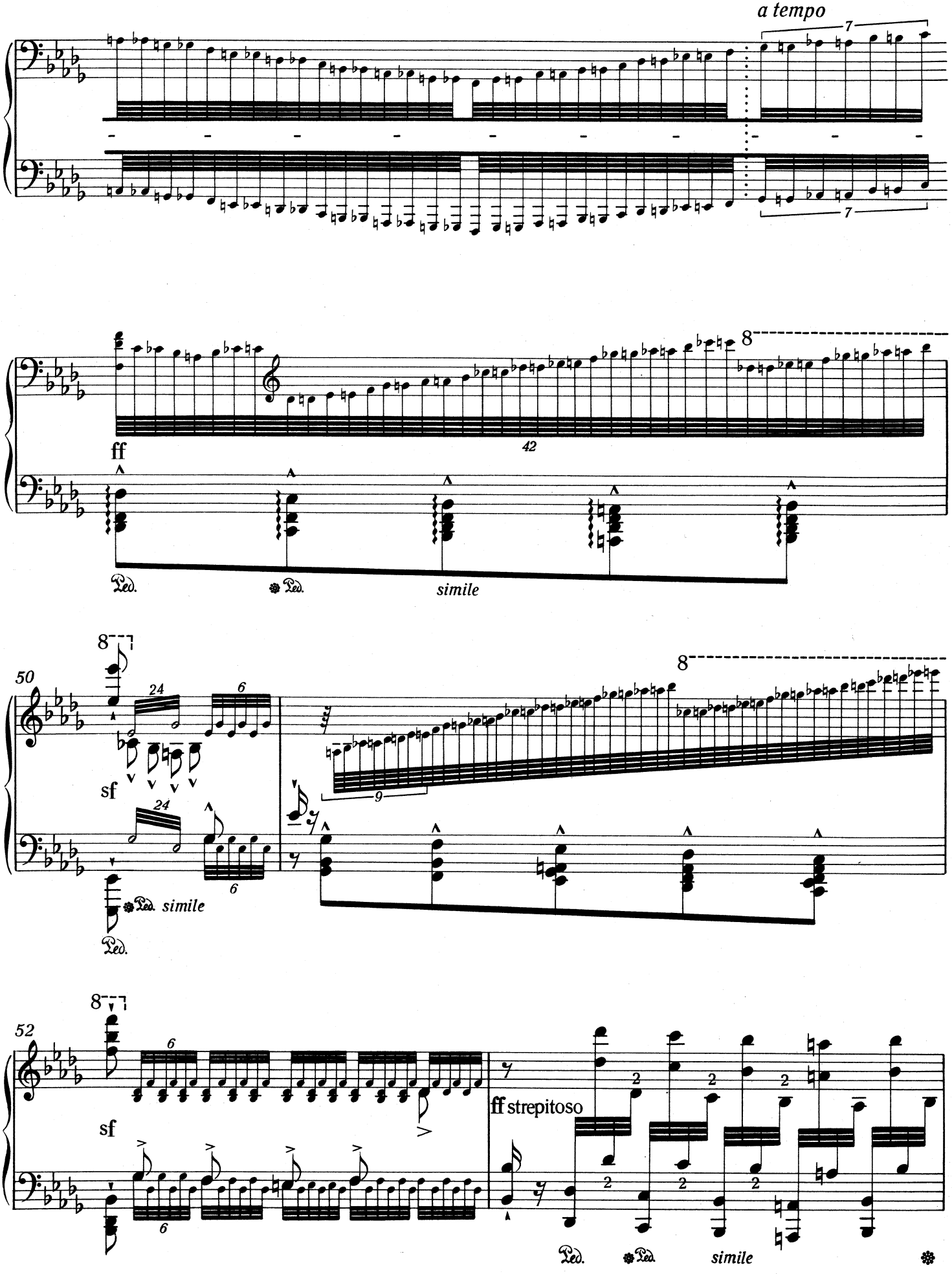

17
19
20
cresc.
22
8
rinf.molto
23

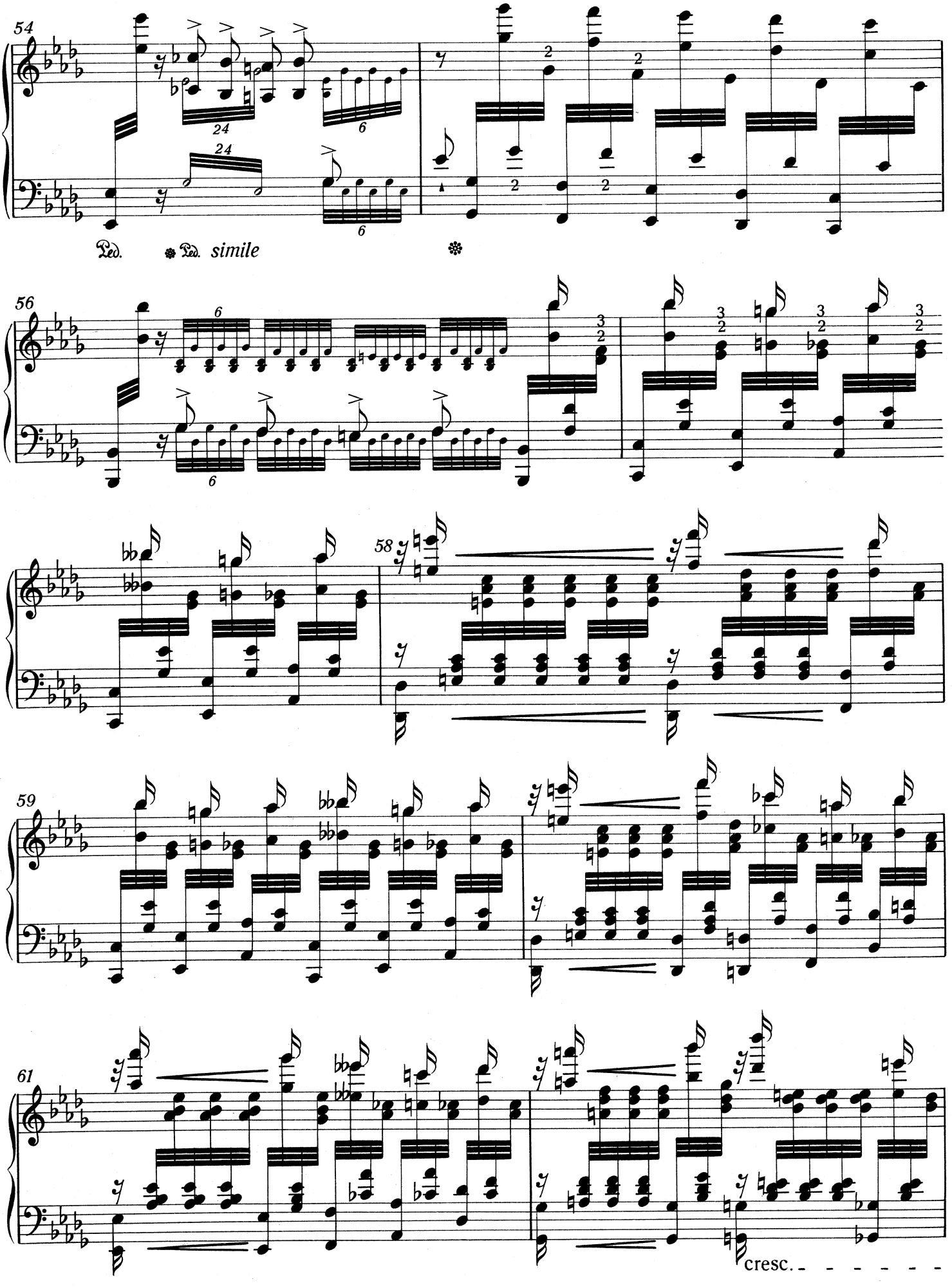

25
f energico
26
marcato
28
29
rinforz.
31
rinf.
stringendo
rinforz.

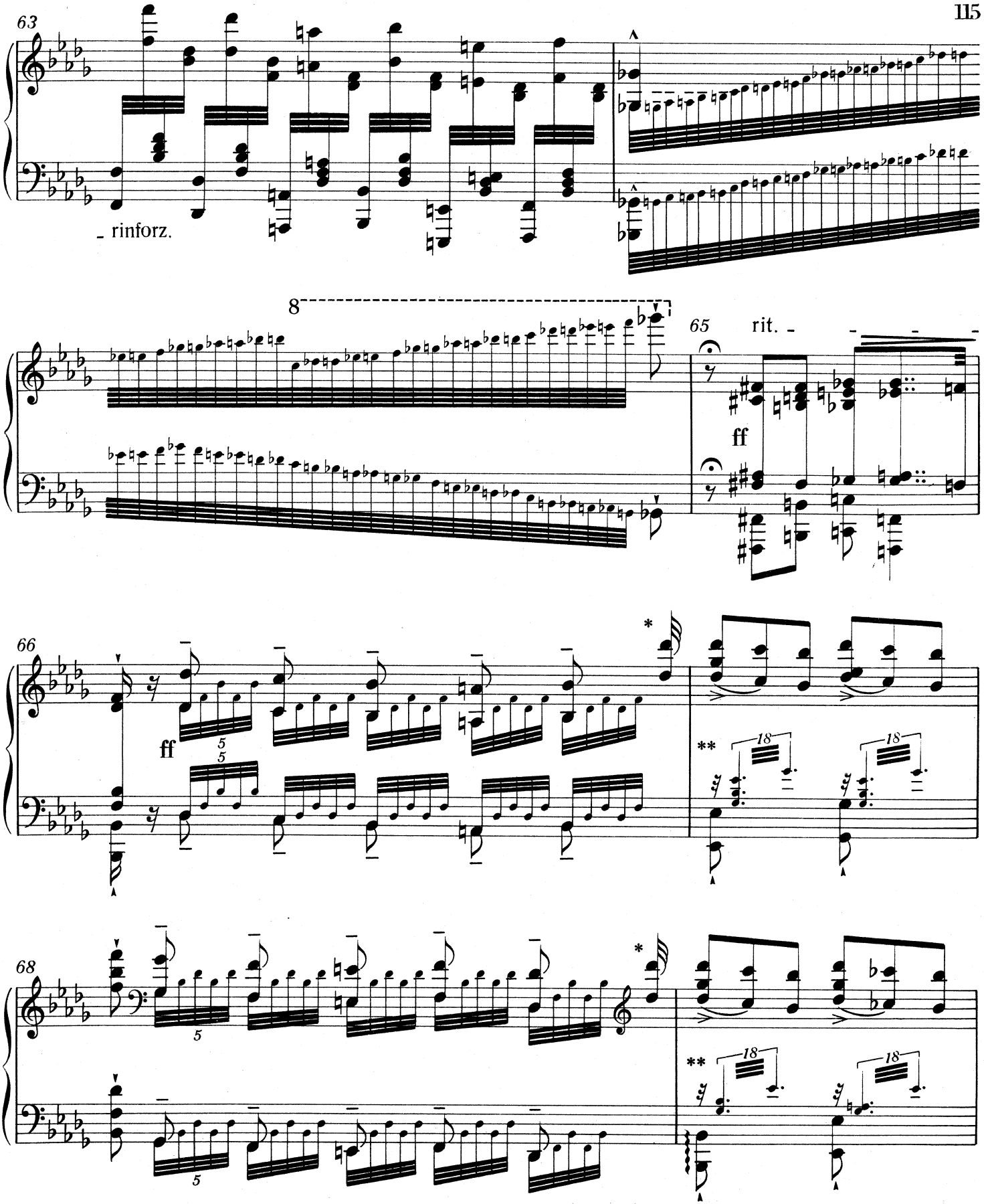

32
rinforz.
rinforz.
rinforz.
34
simile
sempre più di fuoco
rinforz.
simile
8
35
ff
8
37
calmato, accentuato ed espressivo
rfz
mezzo piano
39


40
41
43
44
45


46
47
diminuendo
Ped.
48
pp
49
quasi cadenza
cresc.


a tempo
7
7
8
42
ff
Ped.
Ped.
simile
8
50
24
6
sf
8
9
24
6
Ped.
Ped. simile
8
52
6
sf
6
ff strepitoso
2
2
2
2
2
Ped.
Ped.
simile


54
Ped. * Ped. simile *
56
58
59
61
cresc.

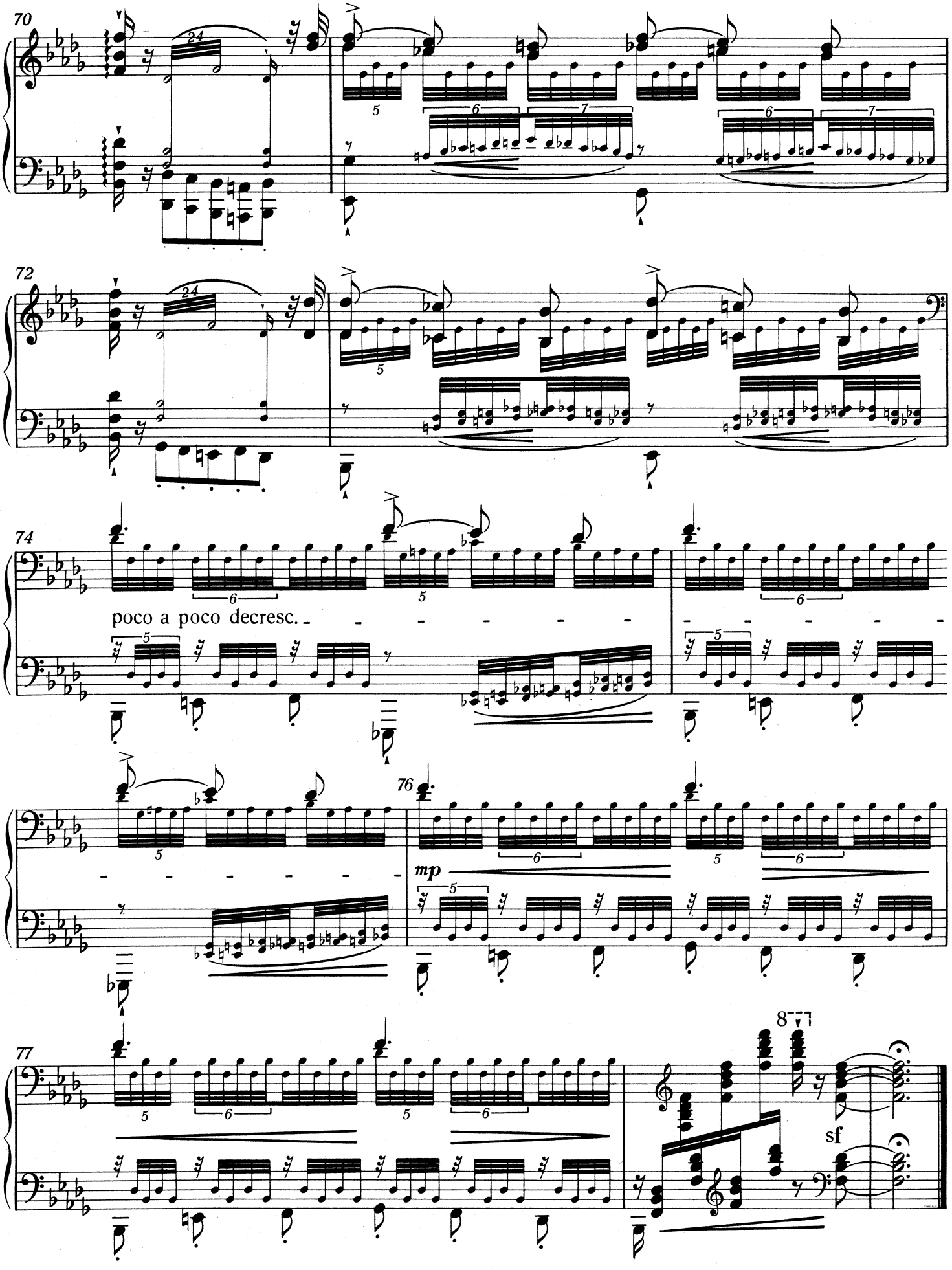


* Das letzte Zweiunddreißigstel der rechten Hand muß sich hier nicht in den Takt einfügen, da dies nur durch an dieser Stelle unbegründete Verdichtung der Tremolo-Bewegung auf dem letzten Taktteil möglich wäre.

** Das Tremolo der linken Hand auf dem 1. und 4. Achtel soll durch agogische Dehnung (also nicht zu Septolen verdichtet) aus sieben Zweiunddreißigsteln bestehen.

* No attempt should be made to insert the last demisemiquaver in the right hand into the bar here as this would only be possible as the result of speeding up the tremolo movement on the last beat of the bar.

** The left hand tremolo on the first and fourth quavers is to be made to consist of seven demisemiquavers by means of agogic extension (i. e. not septuplets).


70
72
74
poco a poco decresc.
76
mp
77
8
sf