LISZT

KLAVIERKONZERT Nr. 1
ES-DUR

PIANO CONCERTO No. 1
$E^{\flat}$ MAJOR

I, ESZ-DÚR ZONGORAVERSENY

AUSGABE FÜR ZWEI KLAVIERE
REDUCTION FOR TWO PIANOS
KÉTZONGORÁS LETÉT

EDITIO MUSICA BUDAPEST

Z. 13 643

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(R.455)

REDUCTION FOR TWO PIANOS
AUSGABE FÜR ZWEI KLAVIERE
KÉTZONGORÁS LETÉT

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EDITIO MUSICA BUDAPEST

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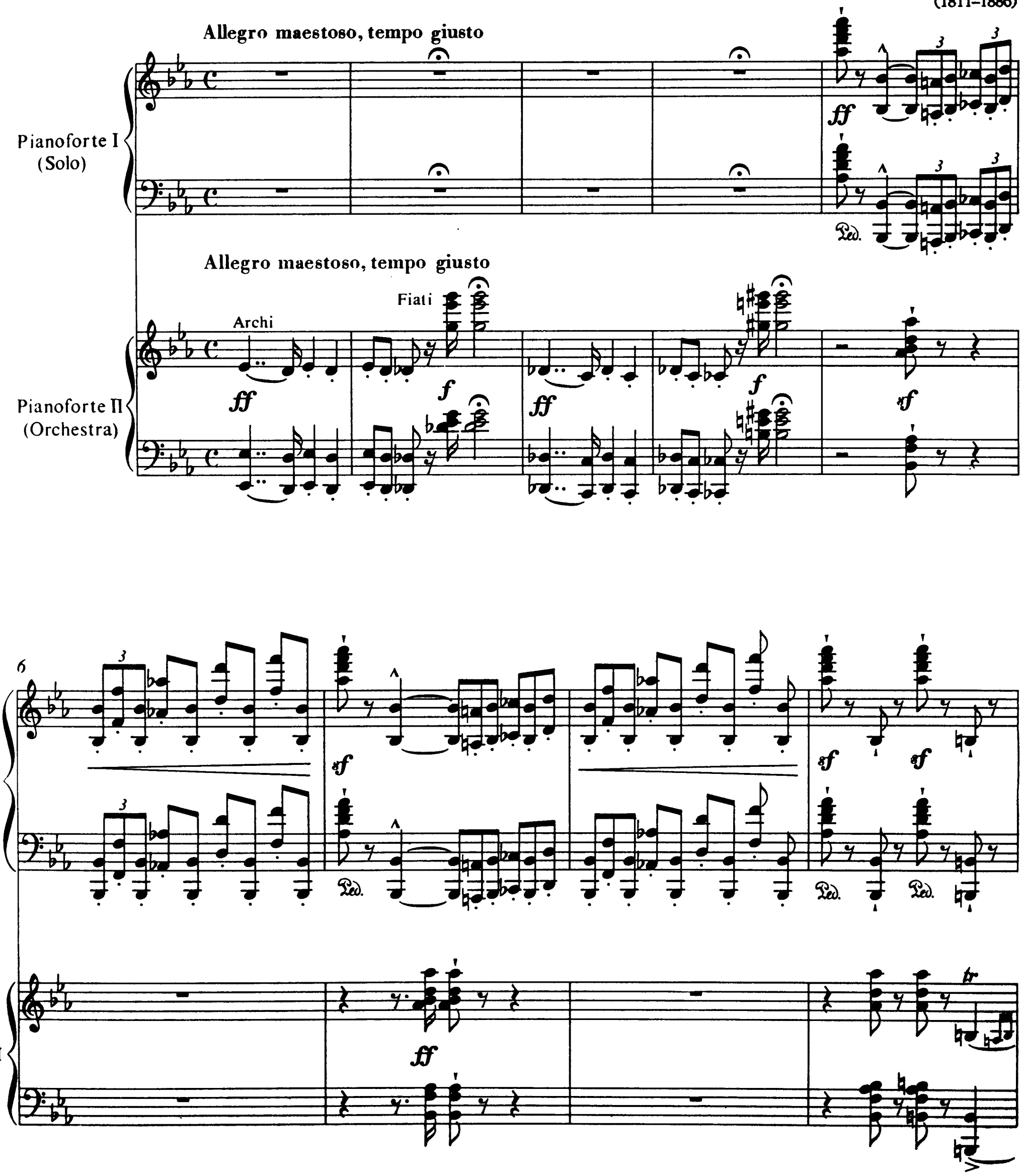
1. KONZERT FÜR PIANOFORTE UND ORCHESTER

Edited by Ferenc Rados

LISZT Ferenc
(1811–1886)



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Z. 13 643

Cadenza
grandioso

10

8

I

II

ff

Ped.

(10)

ten.

sempre ff e marcatissimo

un poco rit. e molto rinforz. (a capriccio)

strepitoso

rinforz.

A

11

I

II

tr

ff

Ped.

[30]

Tr. f

Timp.

un poco marc.

[tacet]

slargando il tempo a piacere

14

[8] f

mf Archi

p marcato

Fiati dolce

più dolce

(18)

in tempo

in tempo

20

I

II

[8] *f*

Ped. Ped. Ped.

Ped. Ped. Ped.

8

(23)

I

Ped. Ped. Ped.

lungo trillo *pp*

sf

(23)

8

I

24

I

f

Ped. Ped. Ped. Ped.

II

Cl.

mf espressivo

sf

28

poco rit.

cresc.

I

II

Ped. Ped. Ped.

accentata la melodia e rubato

31

mf

Ped. Ped. Ped. Ped.

34

poco rall.

p

Ped.

Cl.

espressivo

poco rall.

37

I

II

Ped.

Vl. 2 soli

40

cresc.

poco rit.

8

appassionato

Ped.

Ped.

Ped.

poco rit.

cresc.

Vlc.

espress.

43

più cresc.

poco rall.

Ped.

Ped.

poco rall.

Cl. Vlc.

B *poco a poco cresc. e string.*

46 **a tempo**

I

II

a tempo Vl.

poco a poco cresc. e string.

pizz.

Fg. Vlc.

49

cresc. - - molto

cresc. molto - -

animato

52

sf

animato

ff

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56

I

II

Ped.

8

Ped.

60

8

(Sehr in tempo)[ben in tempo]

ff con impeto

Ped.

(Sehr in tempo)[ben in tempo]

8

65

poco rit.

sempre stacc.

Ped.

8

poco rit.

Fiati

Archi pizz.

Ped.

C

(un poco rit.)

69

grandioso

8

Ped. Ped. Ped. Ped.

I

II

73

slargando il tempo a piacere

[non f]

3

Ped. Ped.

[ ] Fg. *mf marcato*

p

Ossia 8

(78)

6 6

dolcissimo

Ped. Ped. Ped. Ped.

79

I

II

cresc.

Ped.

mf marcato

Archi

p

Ped.

Ped.

un poco rit.

8

non troppo presto

84

molto

rinforz.

rinforz.

Ped.

Ped.

Ped.

un poco rit.

(85)

rall.

dim.

p

86

a tempo

non legato
quasi arpa

I

II

un poco marcato

Vl.

p

pizz.

Ped.

Ped.

Ped.

un poco marc.

Fg.

89

I

II

Ped.

Ped.

91

I

II

Ped.

Ped.

sempre dolce
quasi arpa

Cl.
tranquillo

mf

93

I

II

Fiati

95

I

II

Timp.

p

pp

97

I

II

ppp

dim.

99 Quasi Adagio

I

II Quasi Adagio Archi con sord. espressivo espressivo

103

I con espressione

II smorz.

2 Ped.

108

I

111

I dim.

Ped.

114

I

Ped. Ped.

117

I

poco a poco più appassionato

Ped. Ped. Ped.

120

I

più crescendo ed appassionato

Ped. Ped. Ped.

123

I

f

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

126

I

ff

Ped.

129

D

L'istesso tempo

I

II

L'istesso tempo

Archi

p *espress.*

Vlc.

rfz

134

Recitativo

I

pesante

3

f

sf

cresc.

Ped.

Ped.

Ped.

Ped.

tre corde

II

Fg.

sf

espress.

Cor.

138

8

I

rfz

pesante

Ped.

Ped.

II

sf

rfz

espress.

Recitativo

141

I

II

sf

f

cresc.

Ped.

145

rinf. ed appassionato assai

più rinf.

148

ff

energicamente

f pesante e rit.

sf

149 *quieto* *dolce* *una corda*

153 **E** *dolcissimo* *[simile]*

Fl. *dolce espr.* Vl. soli *pp*

158 *un poco marc. la mano sinistra* *[simile]*

Cl.

*) T. 155–169: Die Arpeggi beginnen auf dem Schlag. Die Achtel in der rechten Hand (von T. 160 an) treffen also jeweils mit dem tiefsten Arpeggioton zusammen. Durch das Arpeggieren *vor* dem Schlag wird die Klarheit des harmonisches Verlaufs erheblich gestört, da die Arpeggi und die vorangehenden Harmonien, die von den übrigen Instrumenten gespielt werden, auf üble Art zusammenfließen. So z. B. beim 3. Viertel von T. 158, beim 1. Viertel von T. 159 und 162. Auch die Baßstimme des ganzen Satzes, die sich aus den tiefsten Arpeggiotönen ergibt, ist unter diesen Bedingungen nicht hörbar. Das *„un poco marcato la mano sinistra"* (T. 160) spricht noch mehr für eine eindeutige Baßstimme und für das klar artikulierte Arpeggieren.

*) Bars 155–169: The arpeggios start on the beat, thus the quavers in the right hand (from bar 160) sound simultaneously with the bottom notes in the left hand. If these arpeggios are played *before* the beat they will obstruct harmonic clarity by blurring with the previous harmonies still audible in the other parts. See e.g. the 3rd beat of bar 158, the 1st beats of bars 159 and 162. Also, the bass, provided here for all the instruments by the bottom notes of each arpeggio, will become unclear in that way. The *"un poco marcato la mano sinistra"* (bar 160) calls the attention even more to the importance of the bass and of well articulated arpeggios.

*) 155–169 ü.: Az arpeggiók ütésre kezdődnek, a jobb kéz nyolcadai (a 160. ütemtől) tehát a bal kéz legalsó hangjaival együtt szólalnak meg. Ha az ütés *elé* törjük az arpeggiókat, a harmóniamenet sokat veszít világosságából; az arpeggiók így összefolynak a megelőző, a többi hangszeren még hallható harmóniákkal. L. pl. a 158. ü. 3. negyedét, valamint a 159. és a 162. ü. 1. negyedét. Az arpeggiók legalsó hangjai adják az egész együttes basszusszólamát, amely az ütés elé tört arpeggiókkal kivehetetlenné válnék. Az *„un poco marcato la mano sinistra"* (160. ü.) külön is figyelmeztet a világos basszus-szólam és az artikulált arpeggiálás fontosságára.

162

8

I

II

Ped. Ped. Ped. Ped. Ped.

sempre pp

Ob.

166

8

I

II

Ped. Ped. Ped. Ped. Ped.

Vlc. solo

Cl.

poco a poco ritenuto molto

170

8

I

II

smorz. il trillo

poco a poco ritenuto molto

perdendosi

175

Allegretto vivace

I

II

Allegretto vivace

*)

Trg.

Archi pizz.

181

I

II

p capriccioso scherzando

[tre corde]

186

I

II

Trg.

Cor.

p

*) Der Triangel soll hier nicht plump, sondern fein rhythmisch, mit klingender Präzision angeschlagen werden *(Liszt)*

*) Here the triangle should not be struck clumsily, but rung with great rhythmic precision *(Liszt)*

*) A triangulum ne legyen lomha itt, jó ritmikusan megütve, precízen szóljon *(Liszt)*

F

190

I

II

Archi

f

di - mi -

195

- nuen - do

Trg.

p

scherzandо

Fl.

Trg.

p pizz.

200

*) T. 197–199, 201–202: Die Gruppe aus sechs Noten am Taktanfang bildet das erste Viertel des Taktes und beginnt auf dem Schlag, wie dies in T. 193–195 zu sehen ist.

*) Bars 197–199, 201–202: The entire group of six notes belongs to the first crotchet of the bar and therefore should be played on the beat, as it can be seen in bars 193–195.

*) 197–199, 201–202 ü.: A hathangnyi csoport az ütem elején együttesen tolti ki az első negyedet és így ütésre kezdődik, ahogy ez a 193–195. ü.-ben látható.

204

8

6

6

I

II

208

I

II

Fiati

Archi

G

213

8

Ped.

Ped.

Ped.

scherzando

Vl.

p

pizz.

8

Trg.

f

Cor.

Timp.

216

8

I

II

Ped. Ped. Ped.

p

f

219

rinforz. quasi trillo

Ped. Ped. Ped. Ped.

Fiati f

f

Vla sola

3 3

ardito

223

Ped. Ped. dim.

Trg.

marcato

227

8

I

II

*)

Ped.

Fl.

tr

mf

Trg.

pizz.

p

231

H

235

pp

*) T. 227–229, 231–234: Die erste Note der rechten Hand wird gleichzeitig mit der ersten Note der linken Hand gespielt, s. T. 197

Bars 227–229, 231–234: The first note in the right hand is simultaneous with the first note in the left, see bar 197.

227–229, 231–234 ü.: A jobb kéz első hangja a bal kéz első hangjával jön együtt, l. 197. ü.

239

I

II

8

6

18

6

[6

5]

Ped.

243

I

II

8

p

Ped.

Ob.

p

Fg.

Fiati f

Timp.

246

I

II

8

cresc.

Ped.

Ped.

249

I

sempre f e string.

Ped. rinfz.

of

Ped.

Ped. rinfz.

of

Ped.

II

Fiati

sempre f e string

Archi

253

8

I

sempre stacc.

Ped.

sf

Ped.

Ped.

sf

Ped.

II

257

8

I

sf

Ped.

sf

Ped.

Ped.

II

261

8

cresc.

8

Ped.

I

II

leggiero volante

264

8

pp

Ped. Ped. Ped. Ped.

simile

scherzando

VI.

tr

p

pizz.

Trg.

268

I

Ped. Ped. Ped. Ped.

II

272

I

II

Ped. Ped. Ped.

pp

Vlc.

tr

277

Cadenza

pp

smorz.

pizz.

(279) un poco marcato

ten. ten.

ritenuto

pp

trem.

280 **Allegro animato**

I

II

p

stacc. sempre

Allegro animato

pizz.

284

Ped.

Cl.

288

I

II

p sotto voce

Fg. Cor.

291

cresc.

294

296

298

ff

Ped. * Ped. *

302 J

ff

Ped. Ped.

306

poco a poco più animato

[non f] [cresc.]

Ped.

poco a poco più animato

Cor. Ob. appas-

Timp. marcato

*)

310

Ped.

sionato

Vl. Ob.

*) Den Rhythmus des ersten Motivs in der Pauke fein und scharf markiert *(Liszt)*

*) The rhythm of the first motive of the timpani should be allowed to come through clearly and sharply *(Liszt)*

*) Az első motívum ritmusát a timpani tisztán és világosan emelje ki *(Liszt)*

315

I

II

[cresc. e string.]

cresc. e string.

Ped.

319

ff

Cor.

322

Tr.

Timp.

326

I

II

ff

Ped.

Tr. Cor.

Ped.

Ped.

Ped.

Ped.

8

331

8

fff

Ped.

Ped.

8f

8f

335

8

Ped.

Ped.

Ped.

Ped.

II

Archi ff

340

Allegro marziale animato

I

Ped. *

Allegro marziale animato

II

mf

Trg.

Ptti

344

sf

348

sf *f*

8

352

sf

8

356 K

I

II

8

strepitoso

ff

Ped.

8

ff marc.

360

I

II

8

ff

Ped.

364

I

II

8

sf

Ped. Ped. Ped. Ped.

368

poco rit.

(Sehr im Takt) [ben misurato]

8

non legato distintamente

Ped.

(Sehr im Takt) [ben misurato]

p

pizz.

371

8

8

Ped.

non legato

un poco rit.

374

grazioso

un poco rit.

Cor.

dolce

377

I

II

Ped. Ped. Ped.

espress.

Ob.

pizz.

Cor.

espress.

380

I

II

Ped. Ped. Ped. Ped.

Ob.

Cor.

383

I

II

Ped. Ped. Ped. Ped.

L

Archi

Fiati

386

8

I

II

Ped.

Ped.

388

8

I

II

Ped.

Ped.

390

8

I

II

Ped.

8

rinforz.

Cor. *f*

392

8

I

II

mf fuocoso

Ped.

Fiati

pizz.

394

8

volante

Ped.

Ped.

Ob.

marcato

396

8

I

II

Ped.

pizz.

398

8

I

II

[Ped.]

*

Ped.

Ped.

400

8

8

martellato
incalzando

402

8

5 3 2 1 2 1

p

404

I

II

f
pizz.

407

[*p*]

409

Ped.

Trg.

(nicht zurückhalten) [non ritenere]

412 M

sempre staccato e spiritoso

marcato

415

più rinforzando

Ossia

accelerando

418

accelerando

421

Ped.

Ped.

423

cresc.

Cor. *f*

425

Più mosso

non legato brillante

rinforz.

Più mosso

vl.

p pizz.

428

f Cor.

p

f

con bravura

431

Archi [*p*]

Fiati

cresc.

433

435

437

Ped.

Trg.

rinforzando molto

N

439

8

Alla breve. Più mosso

I

II

Vl.

Alla breve. Più mosso

mf appassionato

sempre accelerando sin al fine

442

8

I

II

sempre accelerando sin al fine

445

8

I

II

448

I

II

rinforz.

rinforz.

451

I

II

rinforz.

rinforz.

più presto

454

I

II

più presto

Fiati
espress.

457

staccato

461 O

rinforzando molto

Ped.

rinforz.

Archi

m.s. m.d.

f

465

rinforz.

Ped.

469

I

II

f *marc.*

Ped.

472

Ped.

Ped.

475

trillo

Ped.

Ped.

P

8

478

I

II

[20]

[20]

[1]

[1]

ff

Presto

481

[17]

[17]

sempre f

Presto

sempre f

Vle Vlc.
Fg.

485

489

I

II

8

[non f]

Ped.

fff

Ped.

8

[p

f]

fff

493

I

II

8

Ped.

Ped.

Ped.

Ped.

8

497

I

II

8

Ped.

8