



KLAVIERKONZERT Nr. 1
ES-DUR

PIANO CONCERTO No. 1
E^b MAJOR

I, ESZ-DÚR ZONGORAVERSENY

AUSGABE FÜR ZWEI KLAVIERE
REDUCTION FOR TWO PIANOS
KÉTZONGORÁS LETÉT

EDITIO MUSICA BUDAPEST

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LISZT FERENC

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(R.455)

REDUCTION FOR TWO PIANOS
AUSGABE FÜR ZWEI KLAVIERE
KÉTZONGORÁS LETÉT

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1. KONZERT FÜR PIANOFORTE UND ORCHESTER

Edited by Ferenc Rados

LISZT Ferenc
(1811-1886)

Allegro maestoso, tempo giusto

Pianoforte I
(Solo)

Pianoforte II
(Orchestra)

Allegro maestoso, tempo giusto

Archi

Fiat

The musical score is presented in three systems. The first system shows the beginning of the piece, with Piano I (Solo) and Piano II (Orchestra) parts. The tempo is marked 'Allegro maestoso, tempo giusto'. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Piano I part features a series of chords and a triplet of eighth notes. The Piano II part includes a section for 'Archi' (strings) and 'Fiat' (trumpets), with dynamics ranging from *ff* to *f*. The second system continues the Piano I part with a triplet of eighth notes and a *ff* dynamic. The Piano II part continues with a *ff* dynamic. The third system shows the Piano I part with a triplet of eighth notes and a *ff* dynamic, and the Piano II part with a *ff* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Cadenza
grandioso

8

10

ff

Red. *

(10)

ten.

sempre ff e marcatissimo

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

ten.

Red. * Red. *

(10)

strepitoso

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

(10)

8

rinforz.

Red.

A

11 *tr* *ff* *al* *Red.* *[30]* *[30]* *Tr. f* *vd.* *[tacet]* *Timp.* *un poco marc.* *slargando il tempo a piacere*

14 *mf* *Arch.* *p marcato* *Fiat dolce* *[s]f* *Red.* *Red.* *più dolce*

(18) *Red.* *Red.* *Red.* *Red.* *in tempo* *in tempo*

I

II

I

(23)

lungo trillo pp

I

(23)

I

24

mf espressivo

28 *poco rit.*

cresc.

ped. * *ped.* * *ped.* *

accentata la melodia e rubato

31 *mf*

ped. * *ped.* * *ped.* *

34 *poco rall.*

p

Cl. *espressivo*

poco rall.

ped. *

37

VI. 2 soli

2do.

40

cresc.

poco rit.

8

passionato

cresc.

Vlc.

espress.

2do.

43

più cresc.

8

poco rall.

Cl. Vlc.

poco rall.

2do.

B poco a poco cresc. e string.

46 a tempo

a tempo

pizz.

poco a poco cresc. e string.

VI.

Fg. Vlc.

49

cresc. - - - molto

animato

52

animato

56

60

(Sehr in tempo)[ben in tempo]

ff con impeto

(Sehr in tempo)[ben in tempo]

65

sempre stacc.

poco rit.

Fiat
Archi pizz.

C
(un poco rit.)

69

grandioso

8

8

8

8

8

73

[non f]

slargando il tempo a piacere

Fg. mf marcato

p

8

8

8

8

Ossia

78)

dolcissimo

8

8

8

8

I

79

cresc.

Lea.

II

mf marcato

Archi

p

Lea.

Lea.

84

un poco rit.

8

non troppo presto

molto

rinforz.

rinforz.

un poco rit.

Lea.

Lea.

Lea.

II

(85)

dim.

p

rall.

II

86 *a tempo* *non legato quasi arpa*

un poco marcato

VI. *pizz.* *p*

un poco marc. *Fig.*

89

91

sempre dolce quasi arpa

Cl. *tranquillo* *mf*

93

Fiati

95

pp

Timp.

p

97

ppp

dim.

12/8

99 Quasi Adagio

I

II

Quasi Adagio

Archi con sord.

espressivo

espressivo

103

I

II

con espressione

smorz.

2 Ped.

108

I

III

I

dim.

Ped

114

I

ped. *ped.*

117

I

poco a poco più appassionato

ped. *ped.*

120

I

più crescendo ed appassionato

ped. *ped.* *ped.*

123

I

f

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

126

I

ff

ped.

D

L'istesso tempo

129

Archi *p* *espress.*

Vlc. *rfz*

Recitativo

134

pesante

f *cresc.*

espress. *Cor.* *Fg.*

138

pesante

rfz *espress.*

rfz *espress.*

Recitativo

141

f *cresc.*

Rec. *Rec.* *Rec.*

145

rinf. *ed appassionato assai*

Rec. *Rec.*

più rinf.

148

ff *energeticamente* *f pesante e rit.*

Rec. *Rec.*

149 *quieto*
dolce
una corda

153 *dolcissimo*
[simile]
dolce espr.
VI. soli
pp

158 *[simile]*
un poco marc. la mano sinistra
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 harmonischen 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 szólnak meg. Ha az ütés *elő* történik 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 basszus-szólamát, amely az ütés *elő* tört arpeggiókkal kivethetülenné 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

sempre pp

II

Ob.

166 ⁸

I

II

Vlc. solo

Cl.

170 ⁸

I

smorz. il trillo

II

poco a poco ritenuto molto

perdendosi

Allegretto vivace

175

Allegretto vivace

Trg.

Archi pizz.

181

Allegretto vivace

p capriccioso scherzando

[tre corde]

186

Allegretto vivace

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 ritmikusán megütve, precízen szóljon (Liszt)

190 **F**

Archi
Lied.
Lied.
Lied.

di - mi -

195

- nuen - do

Lied.
Lied.
Lied.
Lied.

Trg.
FL. tr.
tr.
tr.

pizz.

pizz.

200

Lied.
Lied.
Lied.
Lied.

tr.
tr.

*) 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 tölti ki az első negyedet és így ütésre kezdődik, ahogy ez a 193-195. ü.-ben látható.

204

208

213

216

I

II

Red. *Red.* *Red.*

p *f*

8

219

rinforz. quasi trillo

I

II

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

f

Fiat *Via sola* *ardito*

8

223

I

II

Red. *Red.* *dim.*

Trg. 8

marcato

227 8

I. *Red.* * *Red.* * *Red.* *

Fl. *tr*

II. *mf* *Trg.* *pizz.* *p*

231 8

I. *Red.* * *Red.* * *Red.* * *Red.* *

Fl. *tr*

II. *pizz.* *p*

H 8

235

I. *pp* *Red.* *

II. *pizz.*

*) 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

6 18

6 [6 5]

Ped.

II

7·b

8

243

I

p

Ob.

p

Fg.

Fiat f

Timp.

Ped.

8

246

I

cresc.

Ped.

II

249

↑ *sempre f e string.*

rinfz.

rinfz.

Fiat

sempre f e string

Archi

253

↑ *sempre stacc.*

f

f

257

f

f

f

261

8

I

cresc.

8

264

8

I

pp

leggero volante

simile

Ped. Ped. Ped. Ped.

VI. scherzando

pizz. Trg.

268

I

Ped. Ped. Ped. Ped.

tr

272

pp

Ped. *Ped.* *Ped.*

Vlc.

277

Cadenza

pp

smorz.

Ped.

pizz.

(279) *un poco marcato*

pp

trem.

ten. *ten.*

ritenuto

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

280 Allegro animato

I

stacc. sempre

II

Allegro animato

pizz.

284

I

II

Cl.

288

I

II

p sotto voce

Fg. Cor.

291

II

cresc.

Measures 291-293. The score is in G major (one sharp) and 2/4 time. Measure 291 features a bass line with eighth-note chords and a treble line with a melodic line starting on G4. Measure 292 continues the bass line and treble line. Measure 293 shows a crescendo marking and a treble line with a melodic line starting on G4. A fermata is placed over the final note of the treble line in measure 293.

294

II

Measures 294-296. The score is in G major (one sharp) and 2/4 time. Measure 294 features a bass line with eighth-note chords and a treble line with a melodic line starting on G4. Measure 295 continues the bass line and treble line. Measure 296 shows a treble line with a melodic line starting on G4 and a bass line with eighth-note chords. A fermata is placed over the final note of the treble line in measure 296.

296

II

Measures 296-298. The score is in G major (one sharp) and 2/4 time. Measure 296 features a bass line with eighth-note chords and a treble line with a melodic line starting on G4. Measure 297 continues the bass line and treble line. Measure 298 shows a treble line with a melodic line starting on G4 and a bass line with eighth-note chords. A fermata is placed over the final note of the treble line in measure 298.

298

II

ff

Measures 298-301. The score is in G major (one sharp) and 2/4 time. Measure 298 features a bass line with eighth-note chords and a treble line with a melodic line starting on G4. Measure 299 continues the bass line and treble line. Measure 300 shows a treble line with a melodic line starting on G4 and a bass line with eighth-note chords. Measure 301 shows a treble line with a melodic line starting on G4 and a bass line with eighth-note chords. A fermata is placed over the final note of the treble line in measure 301.

302 J

306 *poco a poco più animato*

[non f] *[cresc.]*

poco a poco più animato *Cor.* *Ob. appas-*

Timp. marcato

310 ⁸

zionato *VI.* *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)

8

315

[cresc. e string.]

Ped. Ped. Ped.

8

319

ff

Cor.

8

322

Tr.

Timp.

326

I

Tr. Cor.

II

f

Ped.

331

I

II

ff

Ped.

335

I

II

ff

Archi

Ped.

340 Allegro marziale animato

Allegro marziale animato

344

348

352

356 K

I

strepitoso

8^{va}

3

3

3

3

II

f *f* *ff marc.*

8^{va}

Red.

360

I

8^{va}

3

3

3

3

II

8^{va}

Red.

364

I

8^{va}

3

3

3

3

6

6

II

Red.

Red.

Red.

Red.

Red.

Red.

(Sehr im Takt) [ben misurato]

368 *poco rit.*

non legato distintamente

Seo.

Seo.

(Sehr im Takt) [ben misurato]

p

pizz.

371

non legato

Seo.

Seo.

Seo.

Seo.

374

un poco rit.

grazioso

Seo.

Seo.

Seo.

Seo.

un poco rit.

Cor.

dolce

377

Ob. *espress.*

Cor. *espress.*

Ped. *Ped.* *Ped.*

pizz.

380

Ob. *espress.*

Cor.

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

383

Archi

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

L

Fiat

386

I

II

Ped. *Pia*

388

I

II

Ped. *Pia*

390

I

II

rinforz. *Cor. f*

392

mf fuocososo

Fiat

pizz.

394

volante

marcato

396

pizz.

8-----1

398

[2do.] * 2do 2do

400

8-----1 8-----1

*martellato
incalzando*

402

8-----1

p

404

f
pizz.

407

[*p*]

409

Trg.

(nicht zurückhalten) [non ritenere]

412 **M** *sempre staccato e spiritoso*

marcato

415 *più rinforzando*

Ossia

418 *accelerando*

accelerando

Musical score for measures 419-422. The score is written for piano and includes a horn part. The piano part features a complex texture with many beamed notes and rests. The horn part is mostly silent, with a few notes appearing at the end of the system. The key signature has two flats, and the time signature is 4/4. The piano part has a 'sed.' (secco) marking under the first and last measures. The horn part has a 'Cor. f.' marking at the end.

Musical score for measures 423-426. The score is written for piano and includes a horn part. The piano part features a complex texture with many beamed notes and rests. The horn part is mostly silent, with a few notes appearing at the end of the system. The key signature has two flats, and the time signature is 4/4. The piano part has a 'cresc.' (crescendo) marking over measures 423-425. The horn part has a 'Cor. f.' marking at the end.

425 ⁸ *Più mosso*

non legato brillante

rinforz.

Più mosso

VI. *p. pizz.*

428 ⁸

Cor. *f*

p

f

con bravura

431

Archi *[p]*

Fiat

cresc.

Red.

46
433

I
II

435

I
II

437

I
II

rinforzando molto

N

Alla breve. Più mosso

439

8

Musical score for measures 439-441. The piano part (I and II) features a complex rhythmic pattern with many sixteenth notes. The violin part (VI) has a melodic line with a slur and a dynamic marking of *mf appassionato*. The tempo is *Alla breve. Più mosso*.

sempre accelerando sin al fine

442

8

Musical score for measures 442-444. The piano part (I and II) features a complex rhythmic pattern with many sixteenth notes. The tempo is *sempre accelerando sin al fine*.

sempre accelerando sin al fine

445

8

Musical score for measures 445-447. The piano part (I and II) features a complex rhythmic pattern with many sixteenth notes. The tempo is *sempre accelerando sin al fine*.

448 ⁸

I

II

rinforz.

rinforz.

451 ⁸

I

II

rinforz.

rinforz.

più presto

454 ⁸

I

II

più presto

Fiat espress.

8

457

staccato

8

461

rinforzando molto

rinforz.

Archi

m.s. m.d.

f

m.s. m.d.

8

465

rinforz.

m.s. m.d.

m.s. m.d.

469

I

II

f marc.

472

I

II

475

I

II

trillo

P

8

478

First system of musical notation, measures 478-480. It features two grand staves (I and II) in a key signature of two flats. The first two measures are marked with a dotted line and the number 8. The first staff (I) contains a melodic line with a slur and a fermata over the final note, with a dynamic marking of *p* and a fingering of [20]. The second staff (II) contains a bass line with a slur and a fermata over the final note, with a dynamic marking of *ff* and a fingering of [4].

Presto

481

Second system of musical notation, measures 481-484. It features two grand staves (I and II) in a key signature of two flats. The first staff (I) contains a melodic line with a slur and a fermata over the final note, with a dynamic marking of *sempre f* and a fingering of [17]. The second staff (II) contains a bass line with a slur and a fermata over the final note, with a dynamic marking of *sempre f* and a fingering of [17]. The tempo marking *Presto* is repeated with a star symbol. The bottom of the system includes the text "Vle Vlc. Fg.".

485

Third system of musical notation, measures 485-488. It features two grand staves (I and II) in a key signature of two flats. The first staff (I) contains a melodic line with a slur and a fermata over the final note, with a dynamic marking of *sempre f*. The second staff (II) contains a bass line with a slur and a fermata over the final note, with a dynamic marking of *sempre f*.

489

8

non f

ff

ff

p — *f*

ff

Red.

Red.

8

Detailed description: This system contains measures 489 through 492. It features two grand staves, I and II. Staff I has a treble clef and a key signature of two flats. It begins with a melodic line marked *non f* and ends with a fortissimo (*ff*) chord. Staff II has a bass clef and a key signature of two flats. It features a complex accompaniment with many beamed notes and dynamic markings, including *p* to *f* and *ff*. There are also markings for *Red.* and an 8-measure rest.

493

8

Red.

Red.

Red.

Red.

8

Detailed description: This system contains measures 493 through 496. It features two grand staves, I and II. Staff I has a treble clef and a key signature of two flats. It contains several chords and rests, with an 8-measure rest at the beginning. Staff II has a bass clef and a key signature of two flats. It features a complex accompaniment with many beamed notes and dynamic markings, including *Red.* and an 8-measure rest.

497

8

Red.

8

Detailed description: This system contains measures 497 through 500. It features two grand staves, I and II. Staff I has a treble clef and a key signature of two flats. It contains several chords and rests, with an 8-measure rest at the beginning. Staff II has a bass clef and a key signature of two flats. It features a complex accompaniment with many beamed notes and dynamic markings, including *Red.* and an 8-measure rest.