

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*

*) „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 *p* *tr* *3* *3* *8* *poco inf.*

Led. *Led.* *Led.*

26 *8* *p* *tr* *6* *3* *4* *2* *3* *2* *3* *3* *cresc.*

Led. *Led.* *Led.*

28 *8* *3* *13131* *tr* *quasi cadenza** *dim.* *molto* *ppp*

Led. *Led.* *Led.*

p *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

sed. sempre una corda

32

sed.

34

quasi trillo

sed.

35

sed.

36

leggerissimo

sed.

*) „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.

Led.

38

ppp smorz.

pp

Led.

39 [♩ = ♩]

pp

espr.

riten...

Led.

42

riten...

cresc.

rall.

dim.

Led.

45

p

3 13131 tr

rall.

molto espr. smorz.

Led.

*) „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 *quasi cadenza*

3

2 3 5

3 2 3 2 3 2 3 2

pp

pp veloce

Leg.

8

3

3 2 3 2 3 2 3 2

sempre pp

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment with eighth notes.

Second system of a piano score. The right hand continues with a melodic line, marked with *riten.* and *ppp smorz.*. The left hand has a *2ev.* marking and a fermata. A *sempre una corda* instruction is present.

Third system of a piano score, starting at measure 58. The right hand has a melodic line with a *dolce grazioso* marking. The left hand has a *sempre pp* marking and a *sempre una corda* instruction. A *2ev.* marking is also present.

Fourth system of a piano score, starting at measure 60. The right hand features a complex sixteenth-note texture. The left hand has a *2ev.* marking.

Fifth system of a piano score, starting at measure 62. The right hand has a *quasi trillo* marking and includes fingering numbers like [4], 8, 3, 4, 3, 4, and 5. The left hand has a *2ev.* marking.

63 *8*

3 *5* *4* *5*

2ed.

64 *8*

5 *1* *3* *2* *4* *8*

leggerissimo

2ed.

65 *8*

**)* *ten.*

2ed. *2ed.*

67 *8*

3 *4* *3* *4* *3* *4* *3* *4* *2* *4* *8*

poco cresc.

2ed. *2ed.*

68 *8*

trillo *ppp legato*

egualmente *2ed.*

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

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

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

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

70 *riten.*
perdendo
p
And.

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

76 *pp sempre*
And.

79 ***)*
cresc.
And.

*) „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.

This system contains measures 88 and 90. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with a large slur and fingerings (2, 3, 1, 2, 3, 4, 5). A dynamic marking of *sf* and a pedaling instruction *ped.* are present at the start of measure 89.

8

91

sf
ped.

This system contains measures 91 and 92. The right hand continues with a melodic line and fingerings. The left hand has a bass line with a large slur and fingerings (2, 3, 1, 2, 3, 4, 5). A dynamic marking of *sf* and a pedaling instruction *ped.* are present at the start of measure 91.

8

92

sf
ped.

This system contains measures 93 and 94. The right hand continues with a melodic line and fingerings. The left hand has a bass line with a large slur and fingerings (2, 3, 1, 2, 3, 4, 5). A dynamic marking of *sf* and a pedaling instruction *ped.* are present at the start of measure 93.

8

93

ped.

This system contains measures 95 and 96. The right hand continues with a melodic line and fingerings. The left hand has a bass line with a large slur and fingerings (2, 3, 1, 2, 3, 4, 5). A pedaling instruction *ped.* is present at the start of measure 95.

8

94

poco a poco dim.
ped.

This system contains measures 97 and 98. The right hand continues with a melodic line and fingerings. The left hand has a bass line with a large slur and fingerings (2, 3, 1, 2, 3, 4, 5). A dynamic marking of *poco a poco dim.* and a pedaling instruction *ped.* are present at the start of measure 97.

95 8

Ped.

96 8 riten.

trillo *)

più dim.

pp

Ped.

99 8 8 8 8

dolcissimo

ten.

ten.

Ped.

102 8 8 8 8

ppp

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)