ZWEI KONZERTE / UNGARISCHE FANTASIE
WANDERER-FANTASIE

FRANZ LISZT
KLAVIER-WERKE

NEU-AUSGABE VON
EUGEN D'ALBERT / KARL KLINDWORTH
UND AUG·SCHMID-LINDNER

BANDFOLGE

~ BEARBEITUNG VON EUGEN D'ALBERT ~

BAND I
EDITION SCHOTT NR·33
UNGARISCHE RHAPSODIEN (NR·1-8)

BAND II
EDITION SCHOTT NR·34
UNGARISCHE RHAPSODIEN (NR·9-15)

~ BEARBEITUNG VON AUG·SCHMID-LINDNER ~

BAND III
EDITION SCHOTT NR·35
ZWEI KONZERTE (ES u.A) UNGARISCHE FANTASIE/
WANDERER-FANTASIE (MIT UNTERLEGTEM ZWEITEN KLAVIER)

BAND IV
EDITION SCHOTT NR·36
ZWÖLF ETÜDEN IN FORTSCHREITENDER SCHWIERIGKEIT/
ZWEI KONZERT-ETÜDEN (WALDESRAUSCHEN UND
GNOMENREIGEN) / DREI KONZERT-ETÜDEN

~ BEARBEITUNG VON KARL KLINDWORTH ~

BAND V
EDITION SCHOTT NR·37
ANNÉES DE PÉLERINAGE (PILGERJAHRE) I-II

BAND VI
EDITION SCHOTT NR·38
ANNÉES DE PÉLERINAGE (PILGERJAHRE) III UND
VENEZIA E NAPOLI

~ BEARBEITUNG VON AUG·SCHMID-LINDNER ~

BAND VII
EDITION SCHOTT NR·39
SONATE IN H MOLL / ZWEI BALLADEN/
ZWEI LEGENDEN / ZWEI POLONAISEN

BAND VIII
EDITION SCHOTT NR·40
MEPHISTO-WALZER / HARMONIES POÉTIQUES/
CONSOLATIONS

BAND IX
EDITION SCHOTT NR·41
SPANISCHE RHAPSODIE / LIEBESTRÄUME /
2 APPARITIONS / BERCEUSE / VALSE-IMPROMPTU /
GRAND GALOP CHROMATIQUE /
FANTASIE UND FUGE ÜBER / BACH /

BAND X
EDITION SCHOTT NR·42
SOIRÉES DE VIENNE / CHANTS POLONAIS DE CHOPIN /
CAMPANELLA (PAGANINI)

BAND XI
EDITION SCHOTT NR·43
RICHARD WAGNER-BEARBEITUNGEN

BAND XII
EDITION SCHOTT NR·44
LIEDER-BEARBEITUNGEN

FRANZ LISZT
KLAVIER-WERKE

BAND III

ZWEI KONZERTE (ES U. A)
UNGARISCHE FANTASIE
WANDERER-FANTASIE

(EUGEN D'ALBERT U.
AUG. SCHMID-LINDNER)

GEDRUCKT AUF KRIEGSPAPIER

HERAUSGEGEBEN ALS · AUSGABE DER MUSIKFREUNDE · IM VERLAGE VON
B · SCHOTT'S SÖHNE · MAINZ UND LEIPZIG

INHALT

	SEITE
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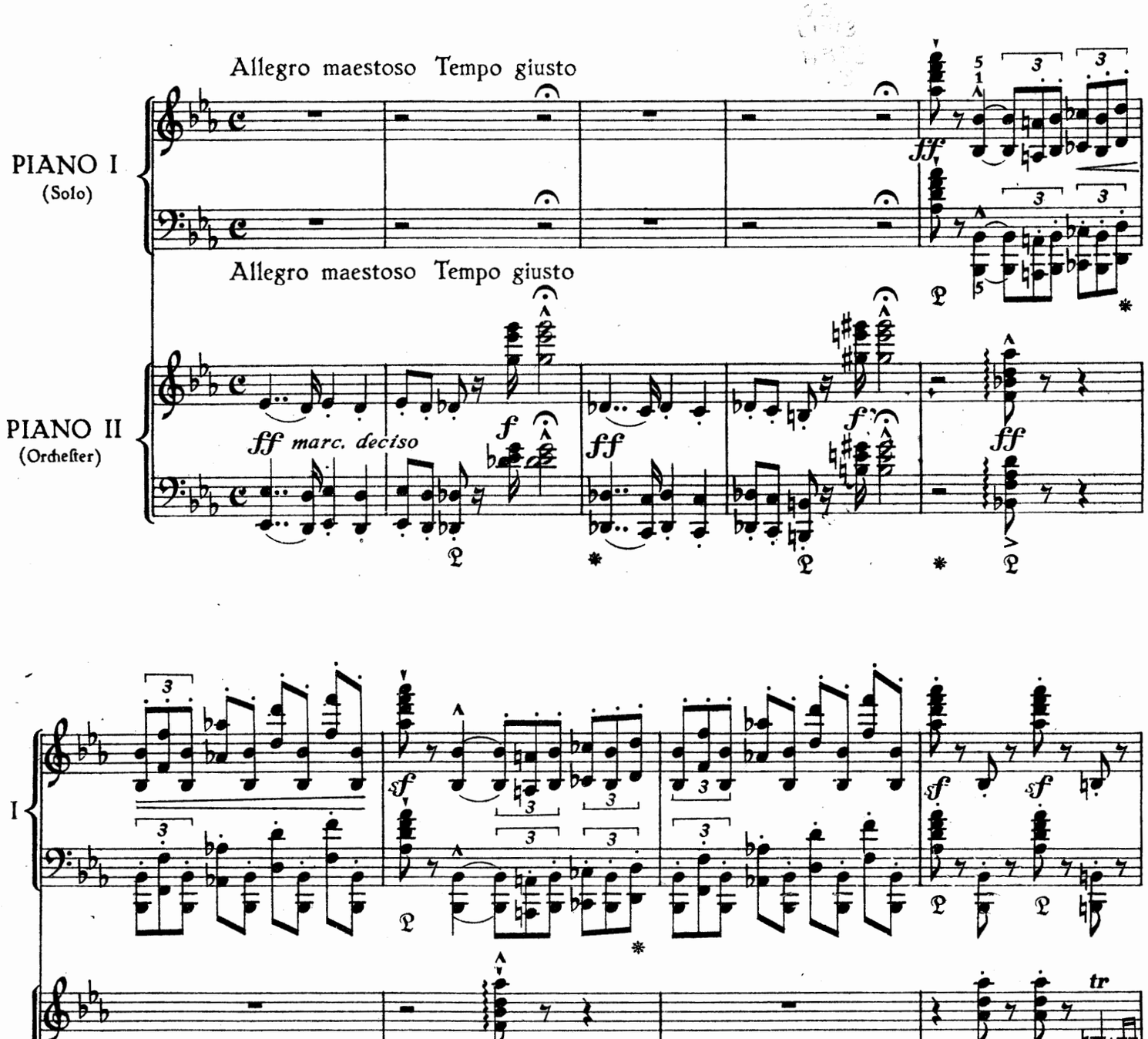
2. KONZERT Nr. 2 ⟨A dur⟩ .	49
3. UNGARISCHE FANTASIE	104
4. WANDERER=FANTASIE	139

KLAVIER-KONZERT Nr. 1



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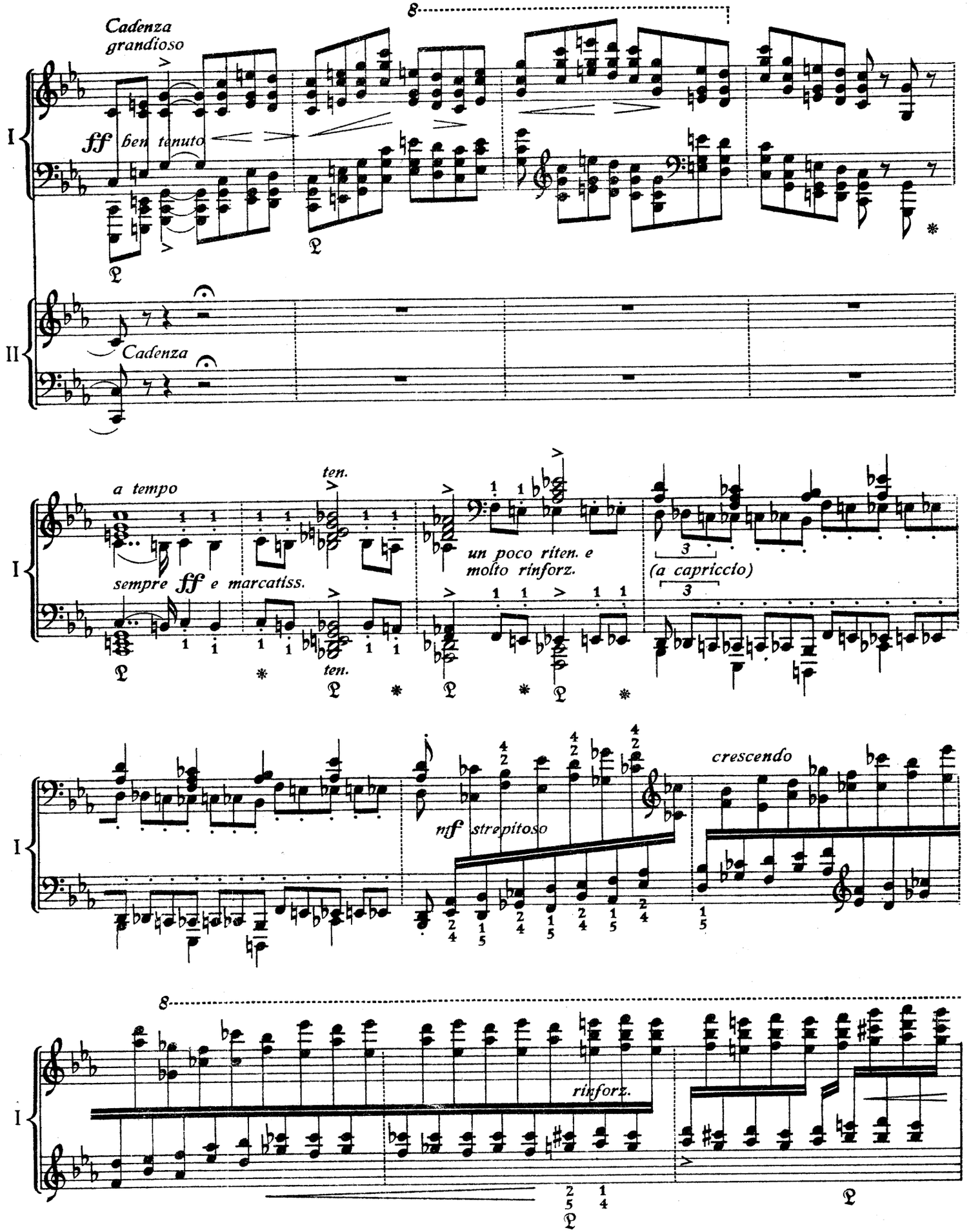
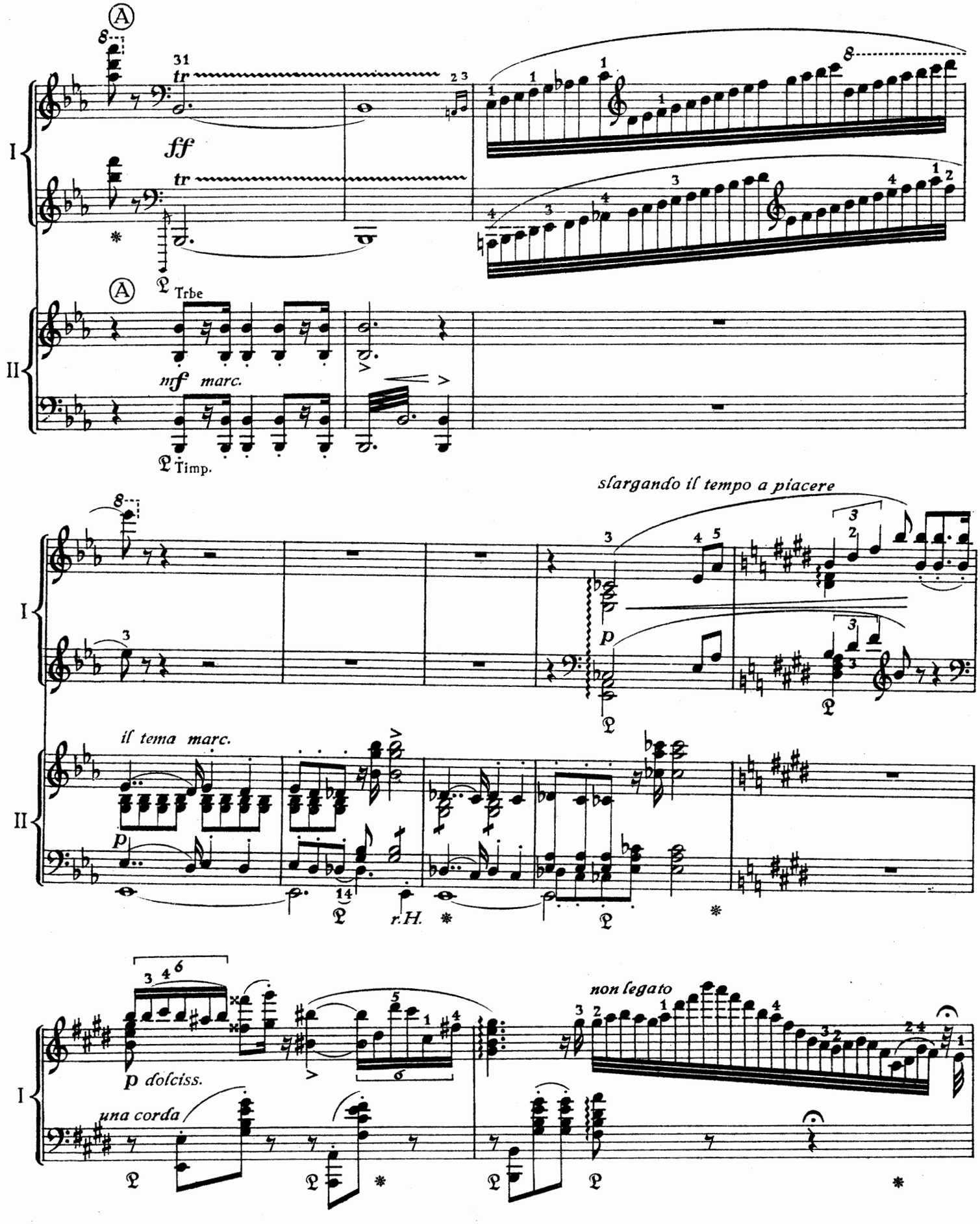
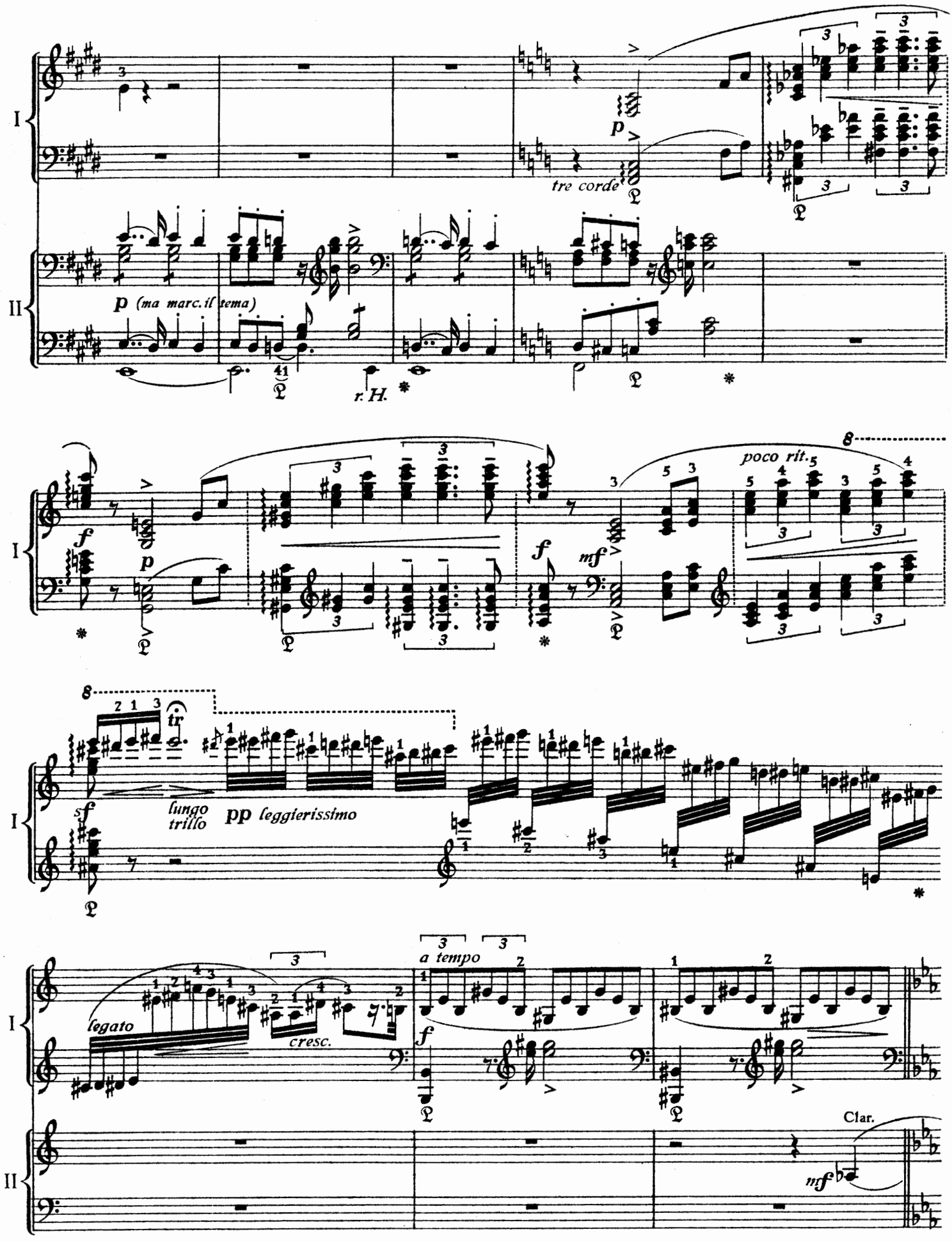
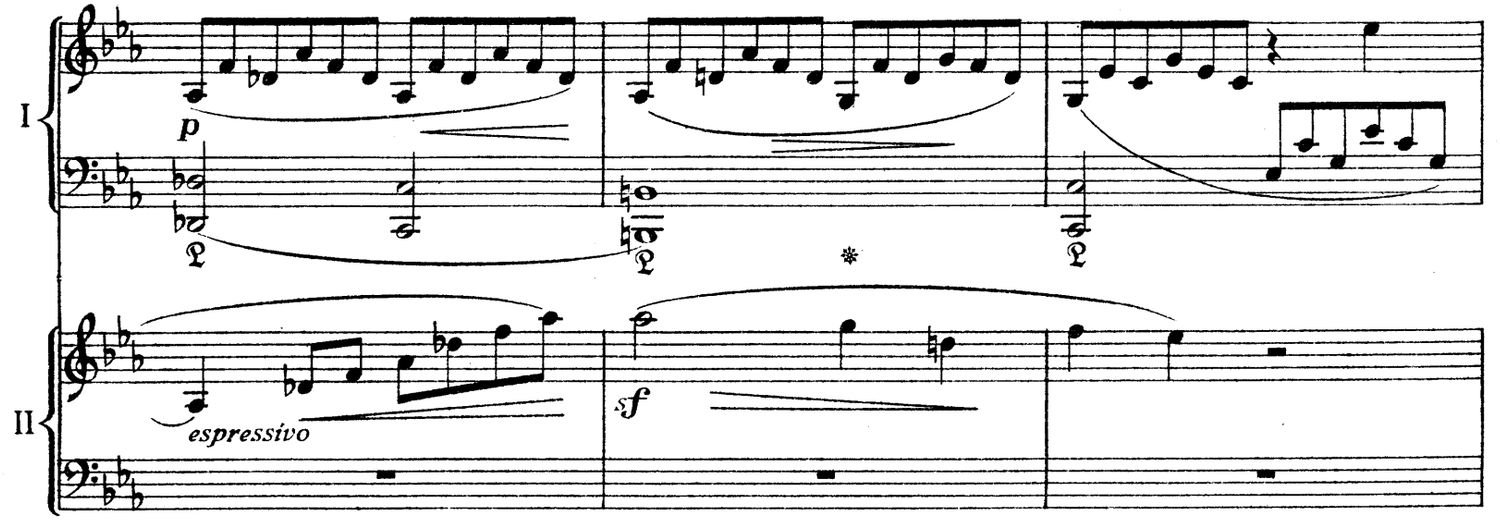
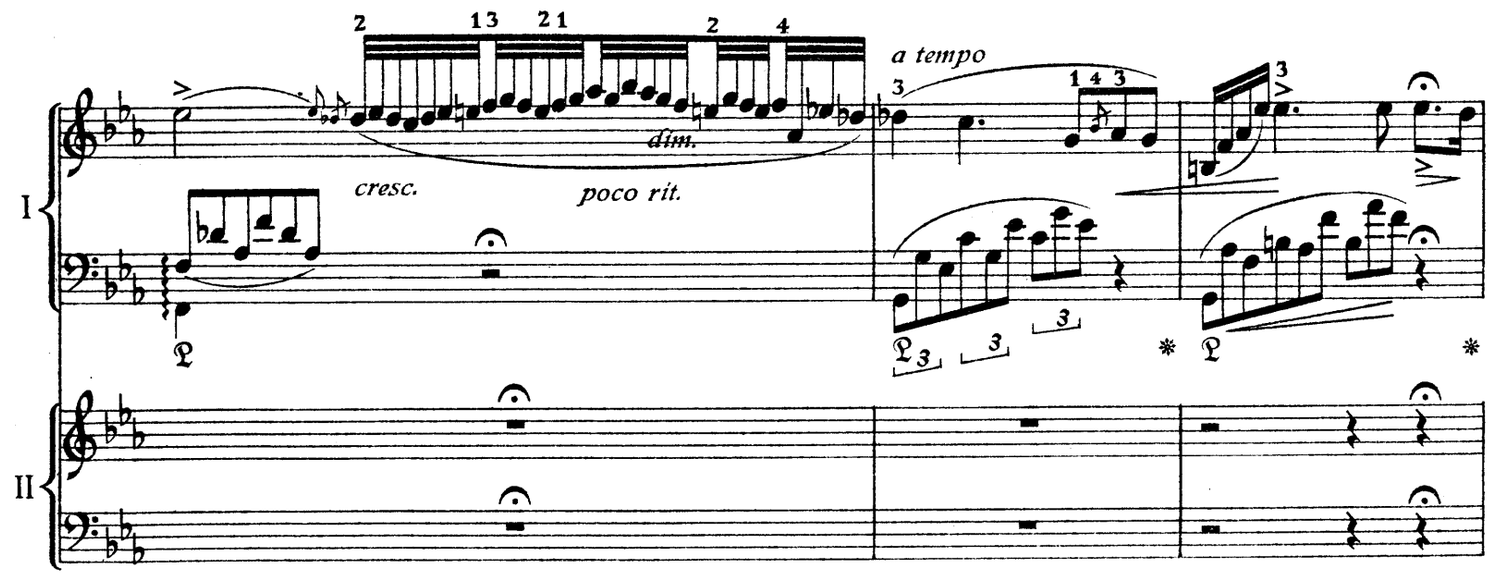
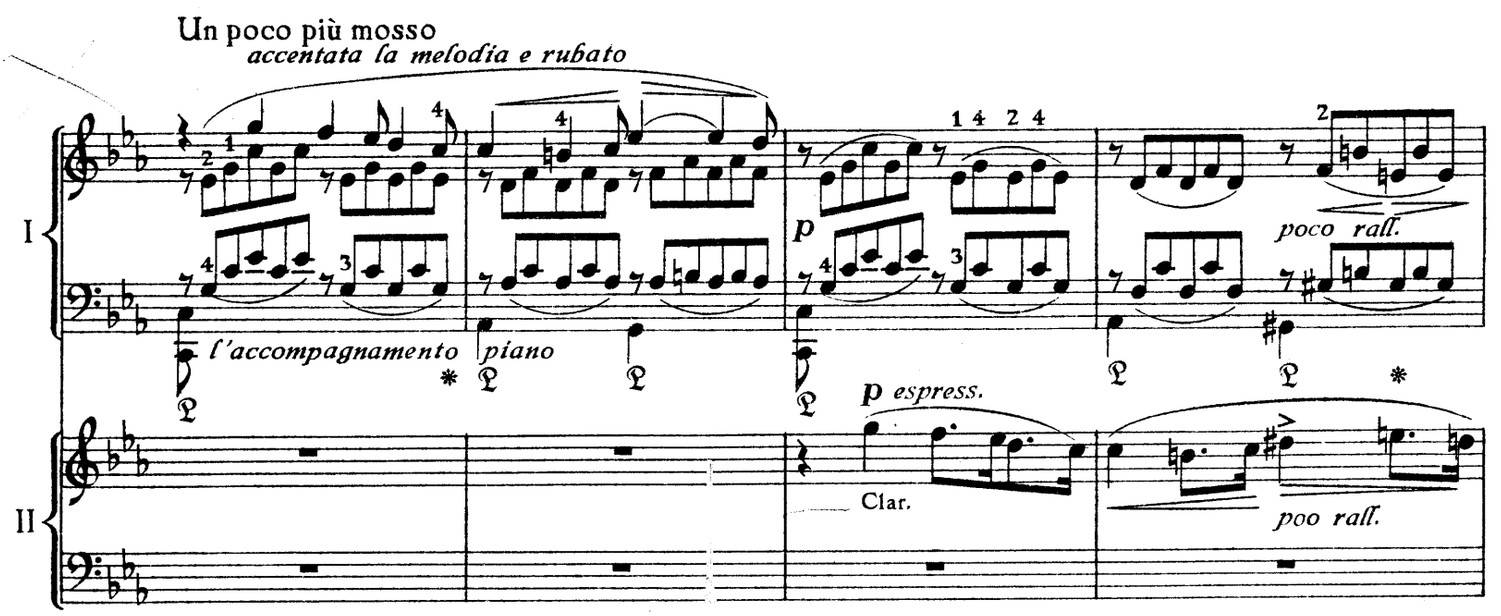

Cadenza
grandioso
8
ff ben tenuto
I
II
Cadenza
a tempo
ten.
sempre ff e marcatiss.
un poco riten. e
molto rinforz.
(a capriccio)
3
nff strepitoso
crescendo
rinforz.

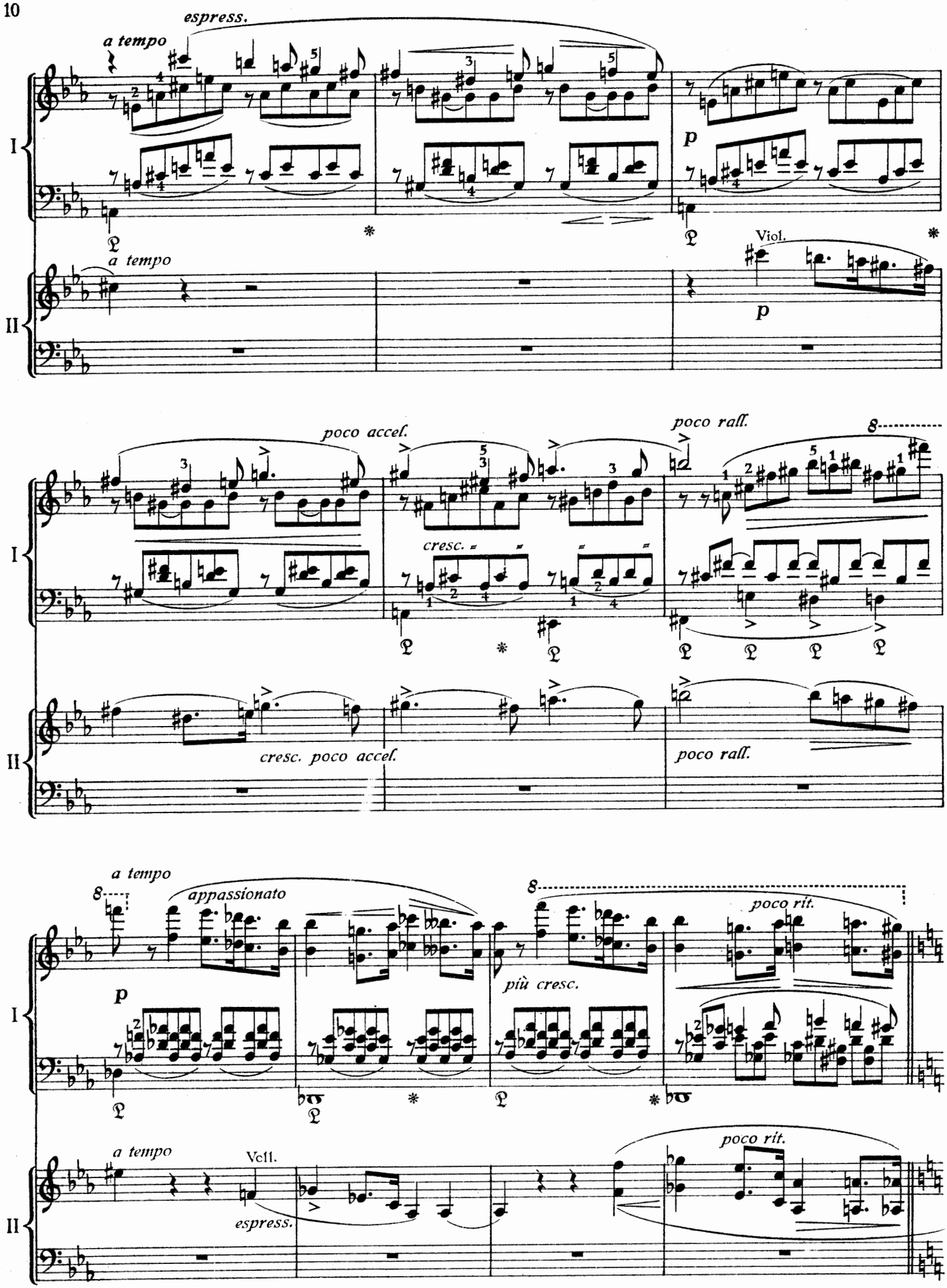

A
tr
ff
tr
I
II
Trbe
mf marc.
Timp.
slargando il tempo a piacere
p
il tema marc.
p
r.H.
p dolciss.
una corda
non legato

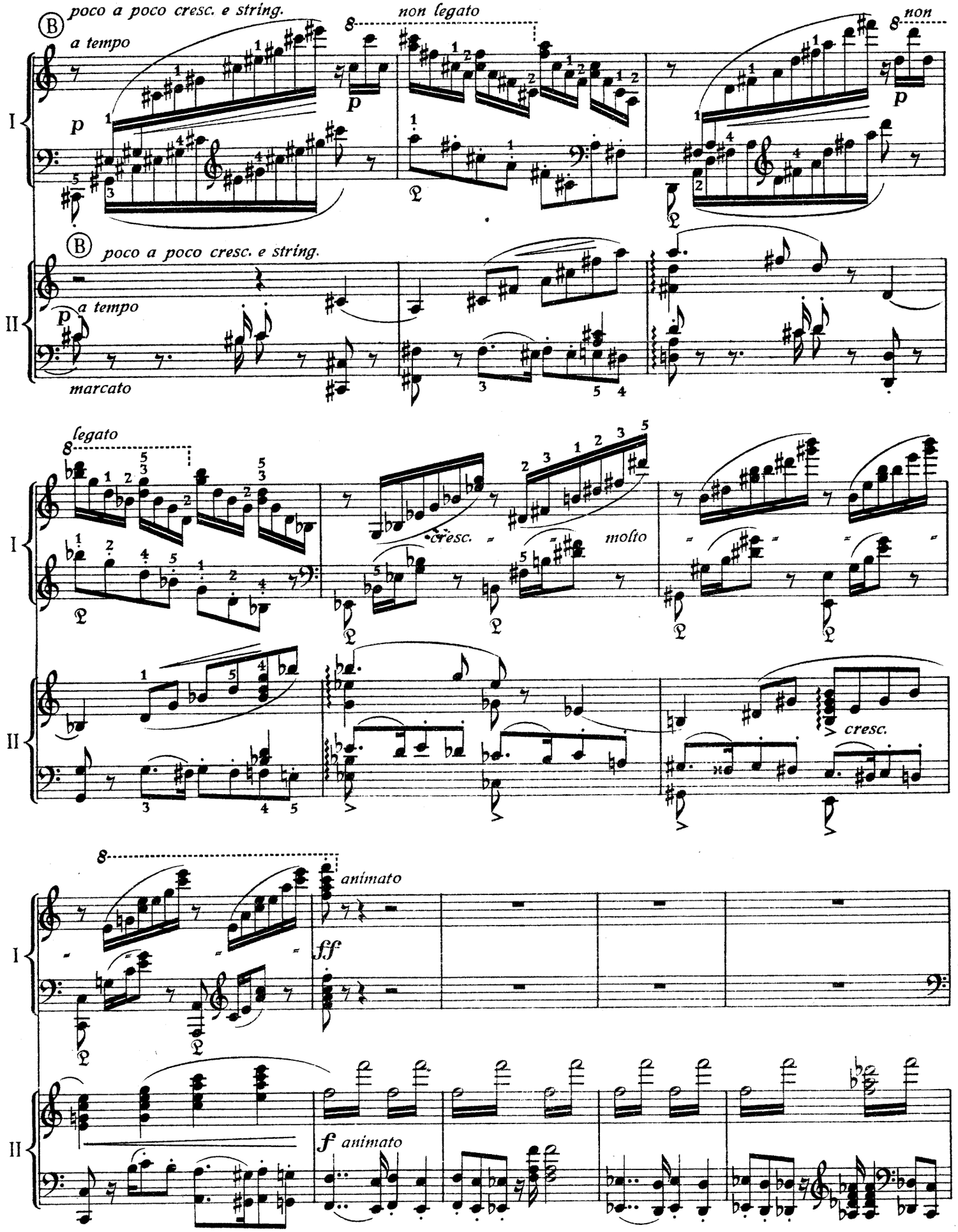

I
II
p
tre corde
p (ma marc. il tema)
r. H.
f
mf
poco rit.
sf
lungo trillo
pp leggierissimo
legato
cresc.
a tempo
Clar.
mf

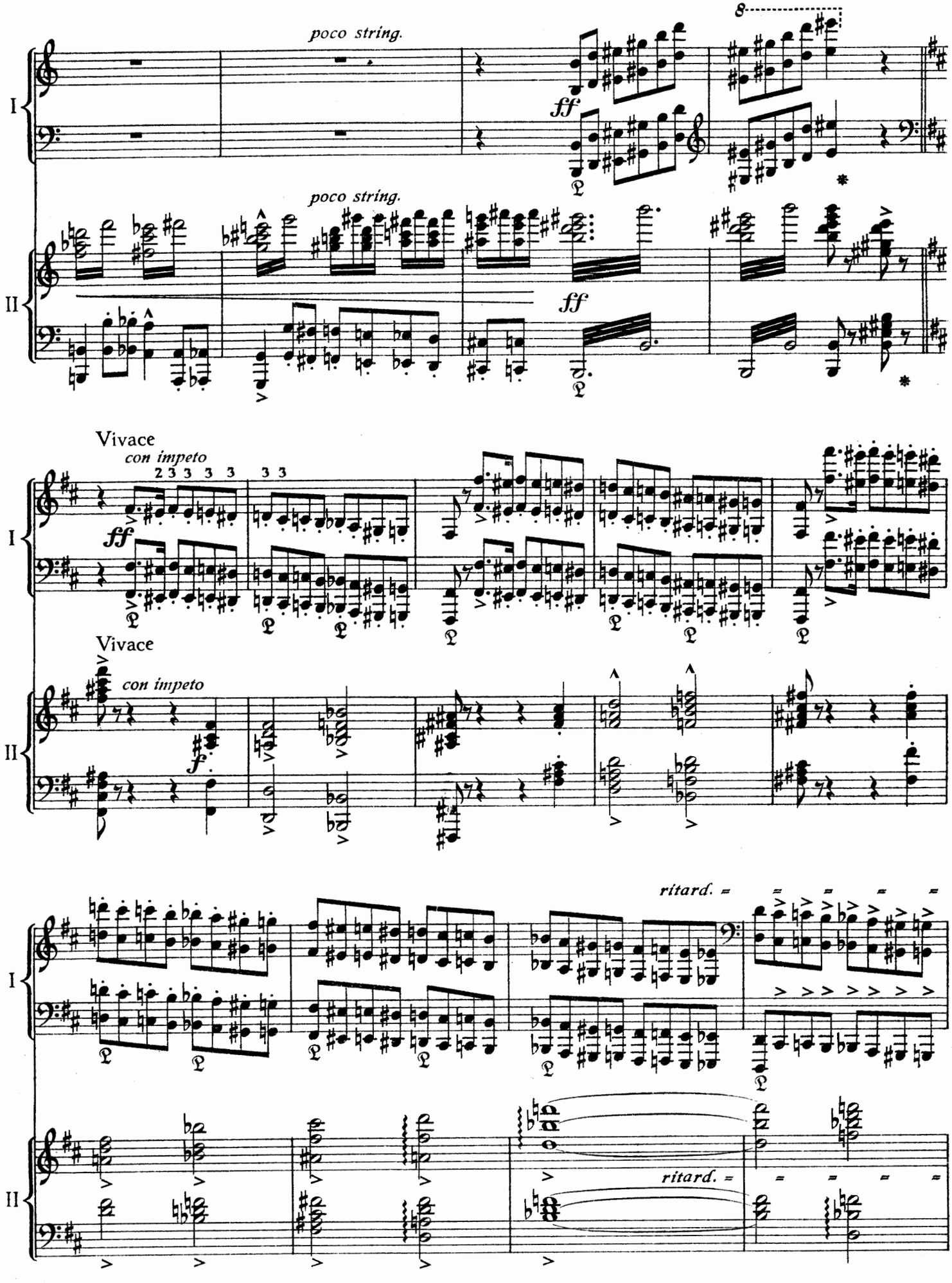

I
II
p
espressivo
sf

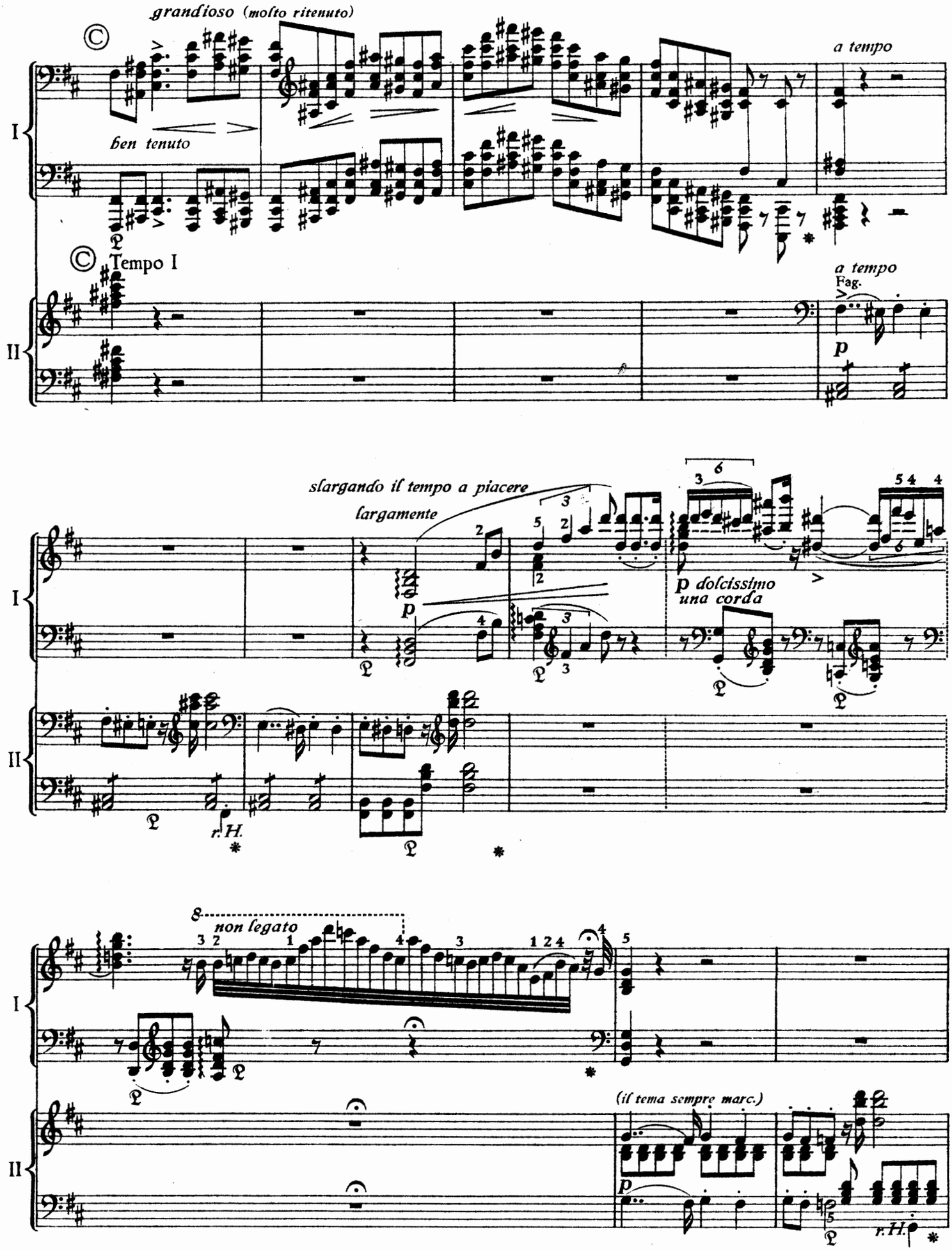

I
II
dim.
cresc.
poco rit.
a tempo

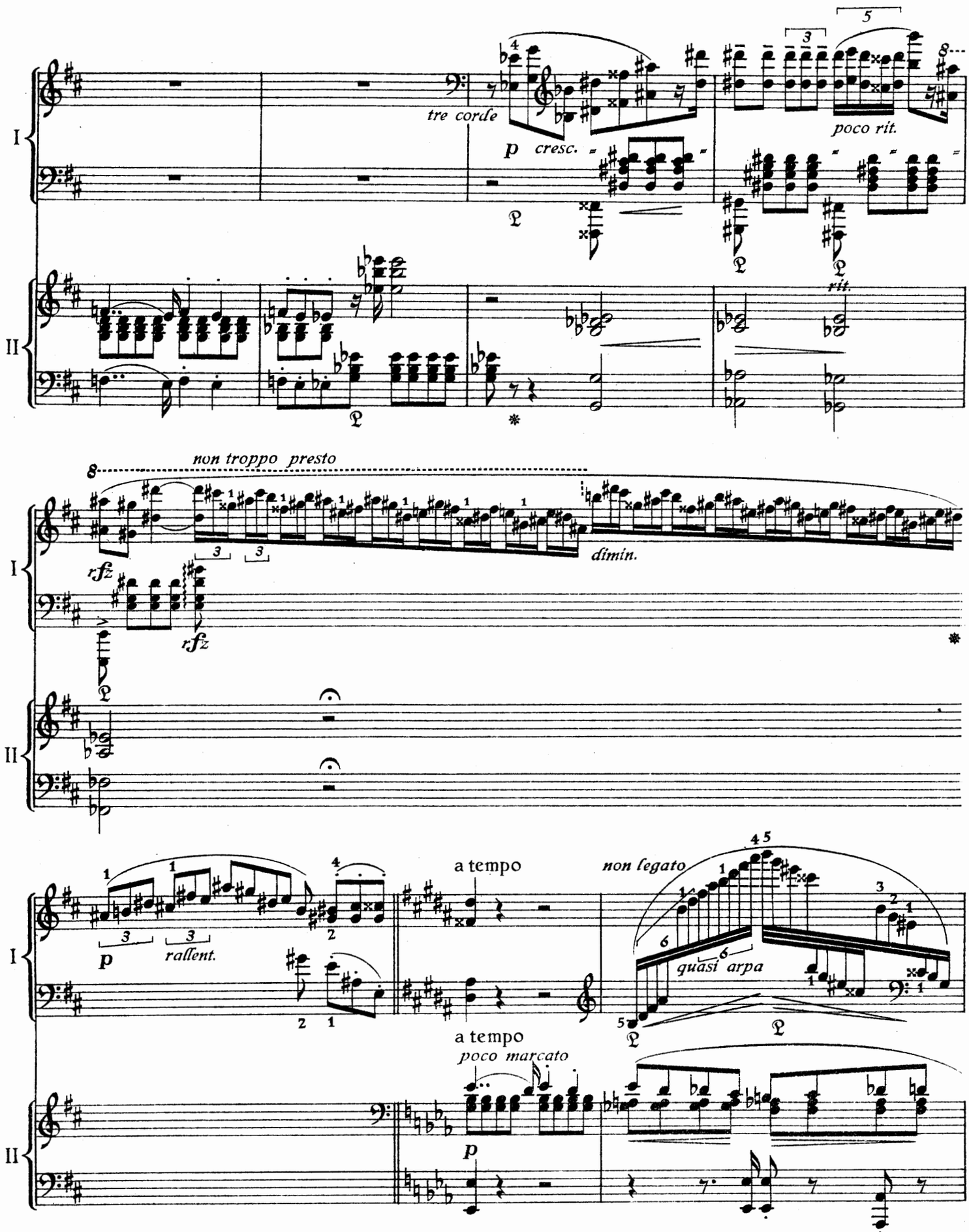

Un poco più mosso
accentata la melodia e rubato
I
II
l'accompagnamento
piano
p
p espress.
Clar.
poco ralf.
poo ralf.

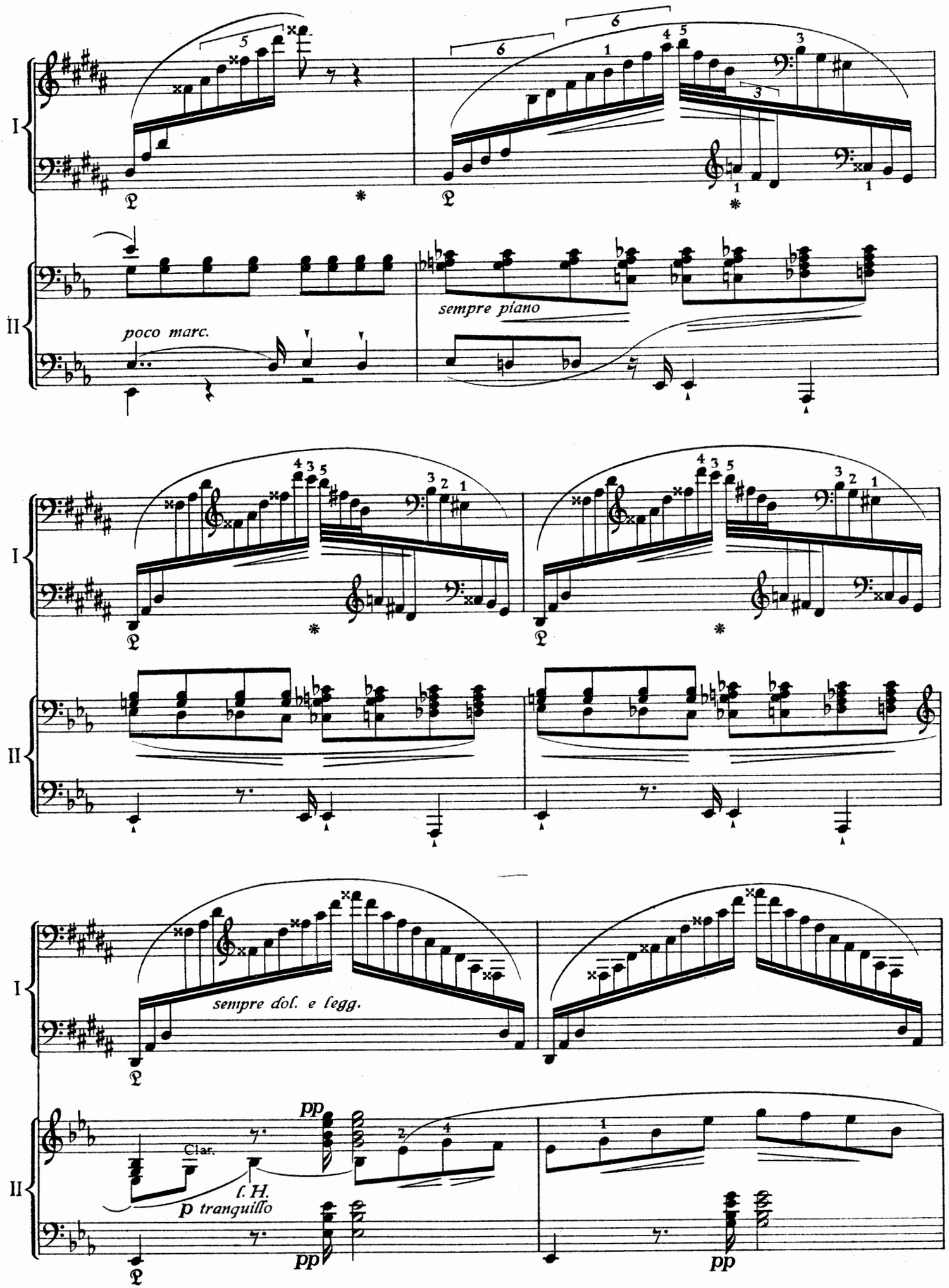

espress.
a tempo
I
II
a tempo
Viol.
p
poco accel.
poco rall.
cresc.
cresc. poco accel.
poco rall.
a tempo
appassionato
più cresc.
poco rit.
a tempo
Vcll.
espress.
poco rit.

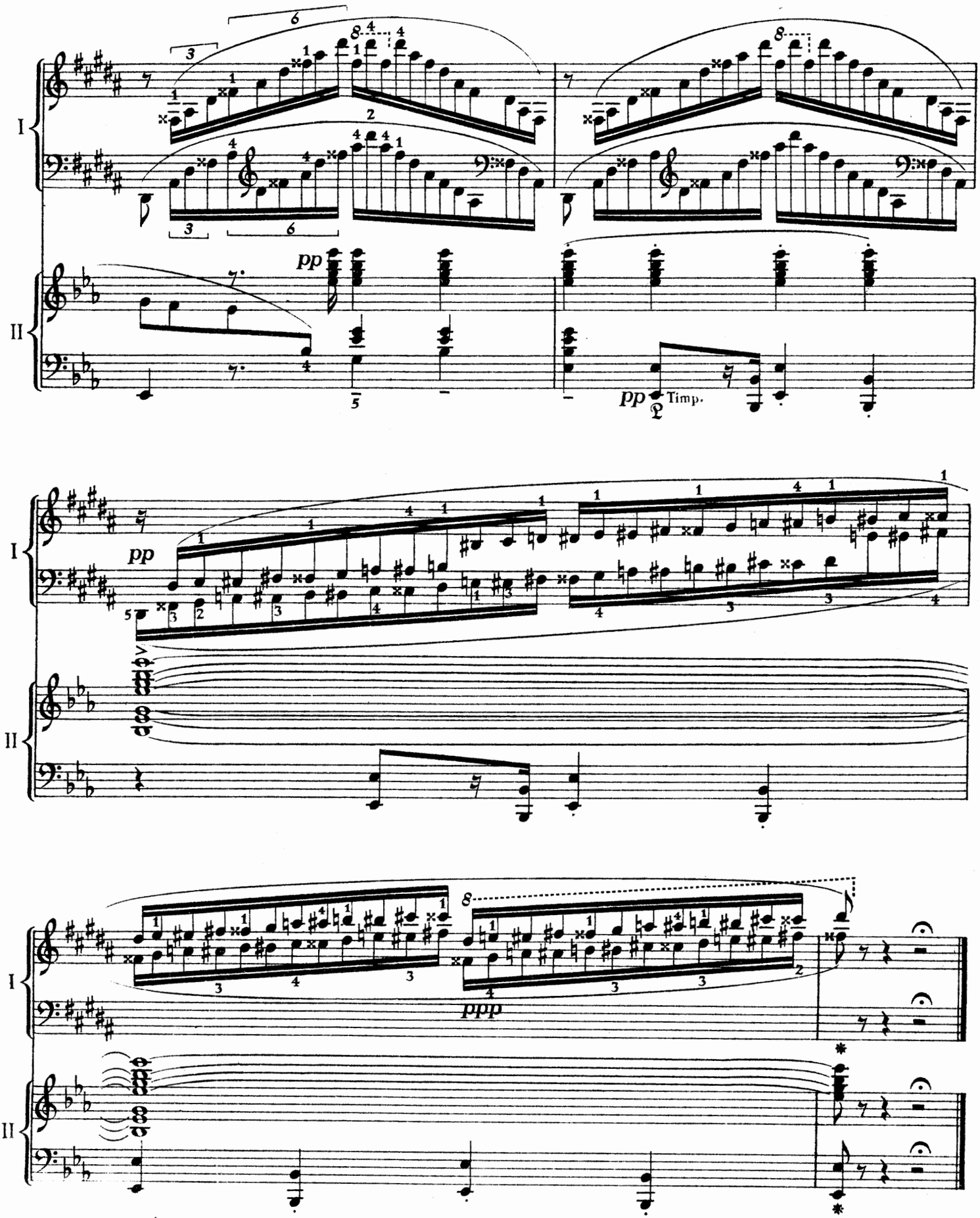

poco a poco cresc. e string.
non legato
non
a tempo
p
I
II
marcato
legato
cresc.
molto
animato
ff
f animato

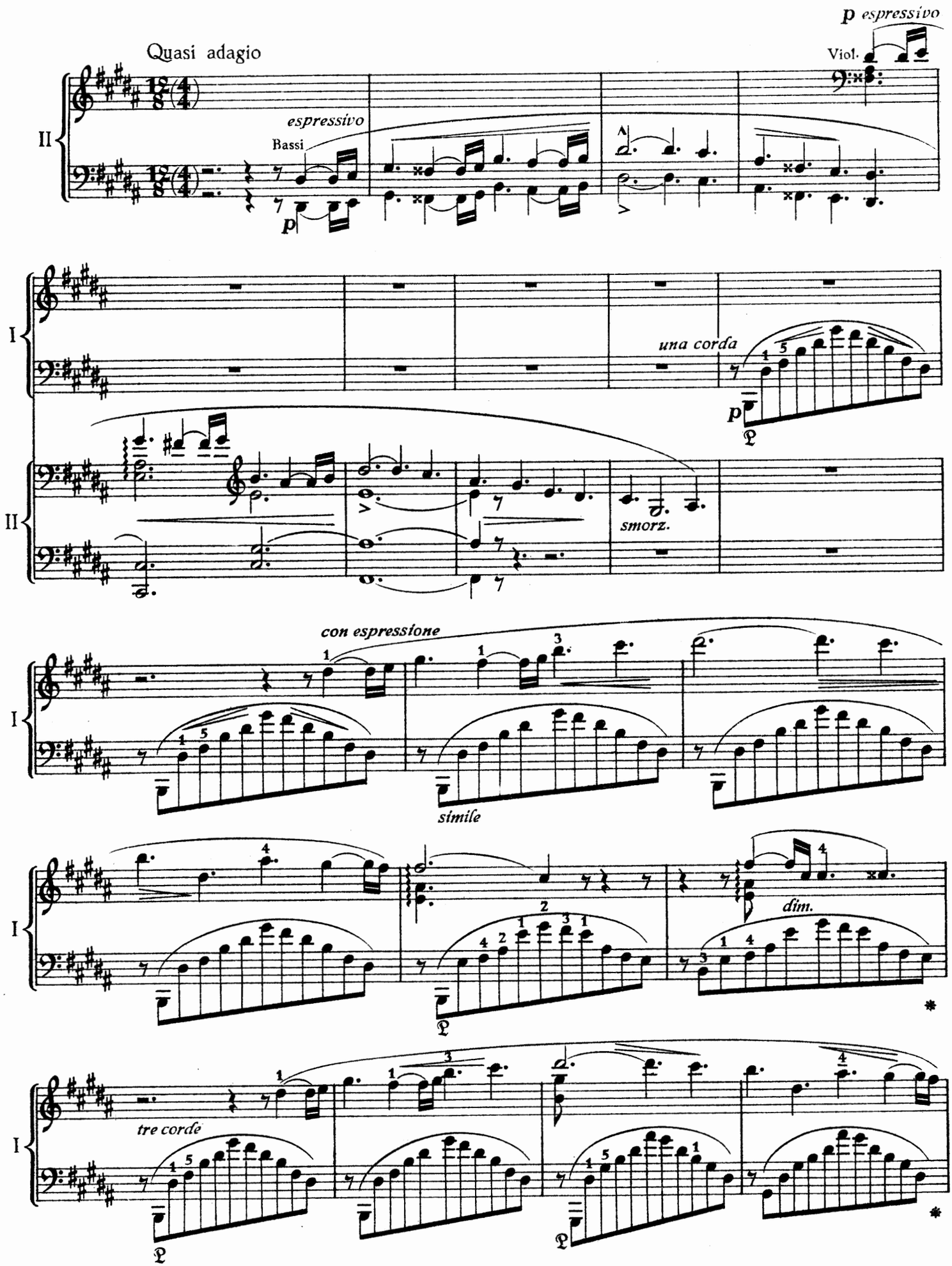

poco string.
ff
poco string.
ff
Vivace
con impeto
ff
Vivace
con impeto
f
ritard.
ritard.

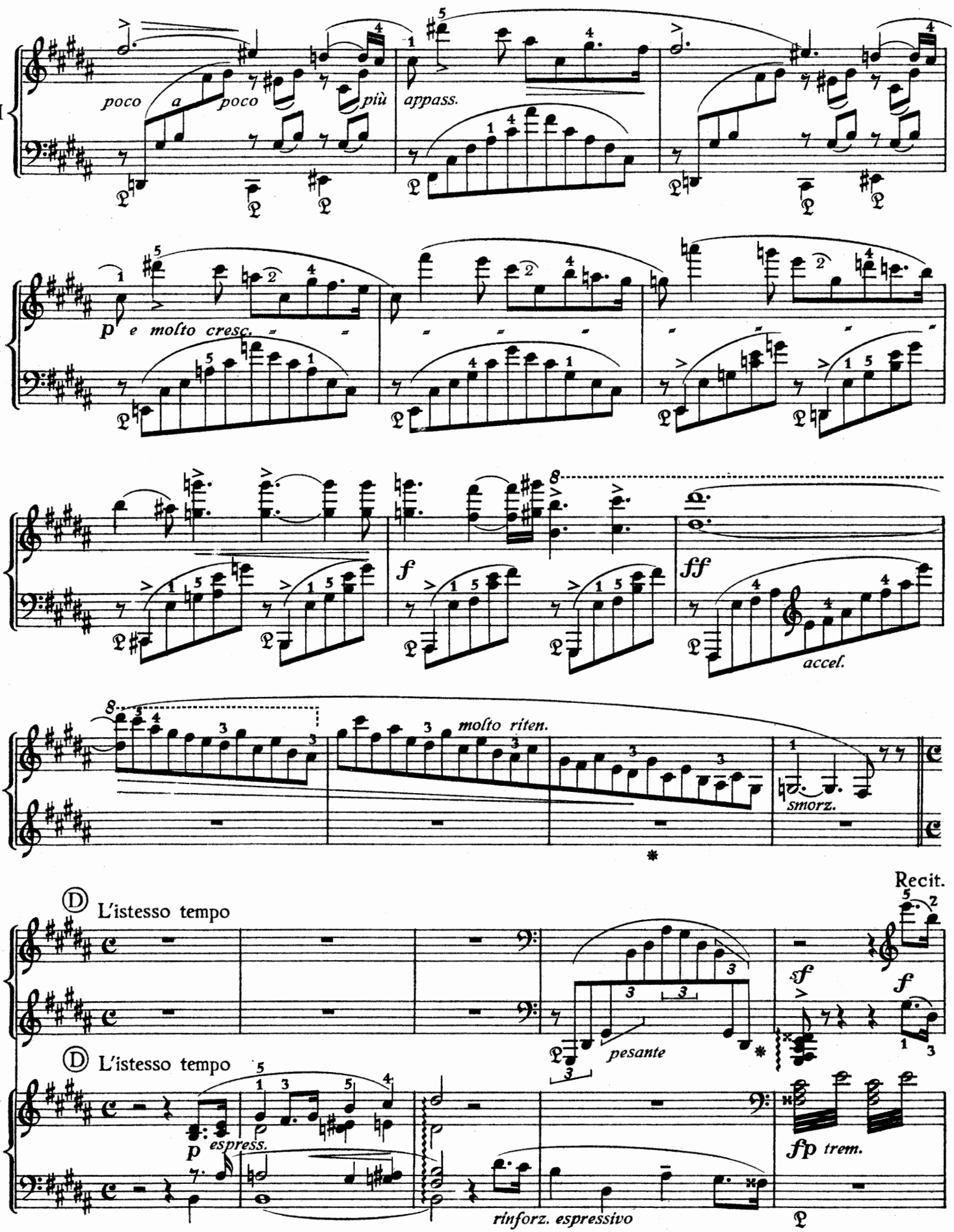

grandioso (molto ritenuto)
a tempo
ben tenuto
Tempo I
a tempo
Fag.
slargando il tempo a piacere
largamente
p dolcissimo
una corda
non legato
(il tema sempre marc.)
r.H.
I
II

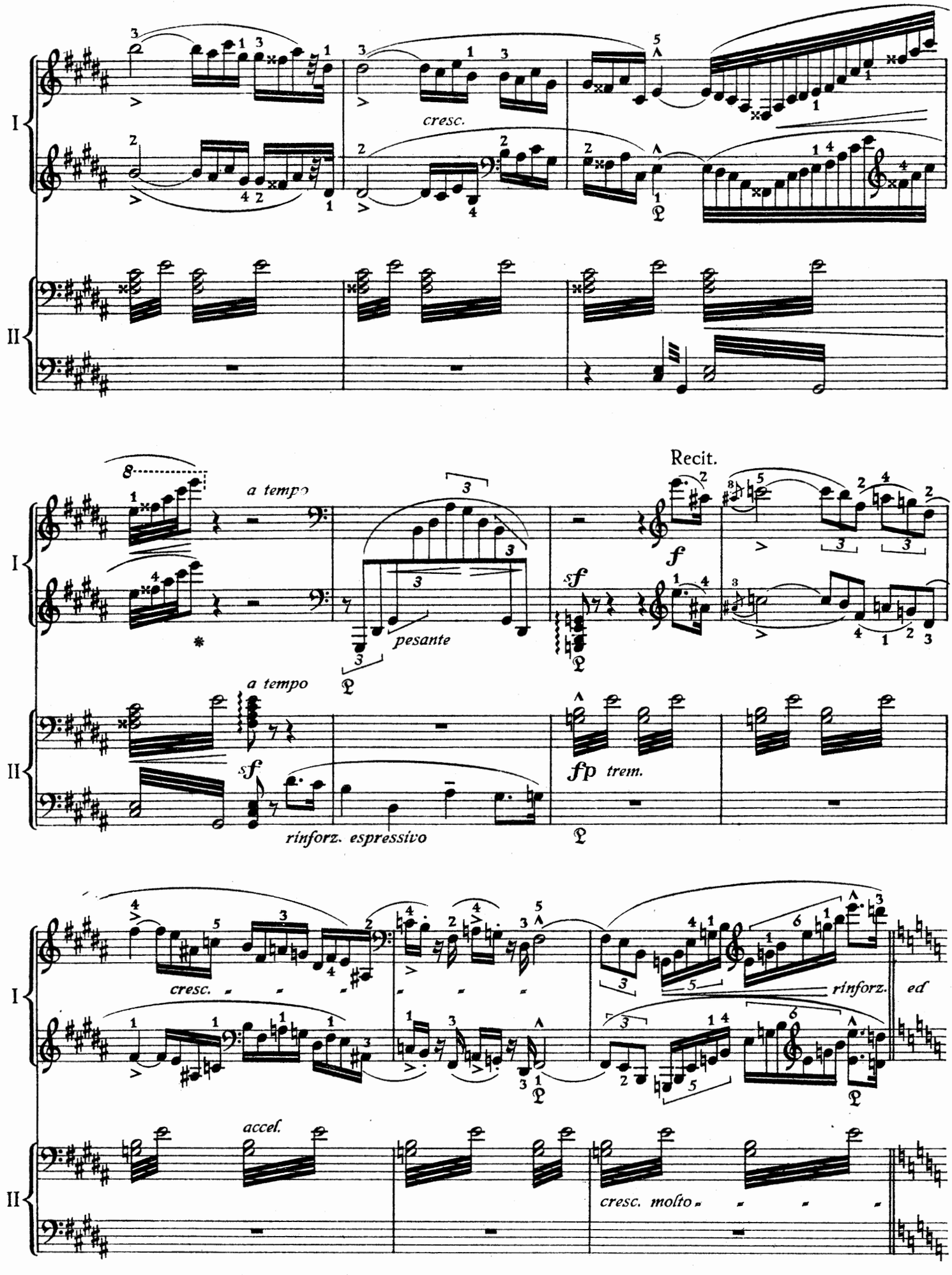

I
II
tre corde
p cresc.
poco rit.
rit.
non troppo presto
dimin.
rfz
rfz
p
rallent.
a tempo
non legato
quasi arpa
a tempo
poco marcato
p

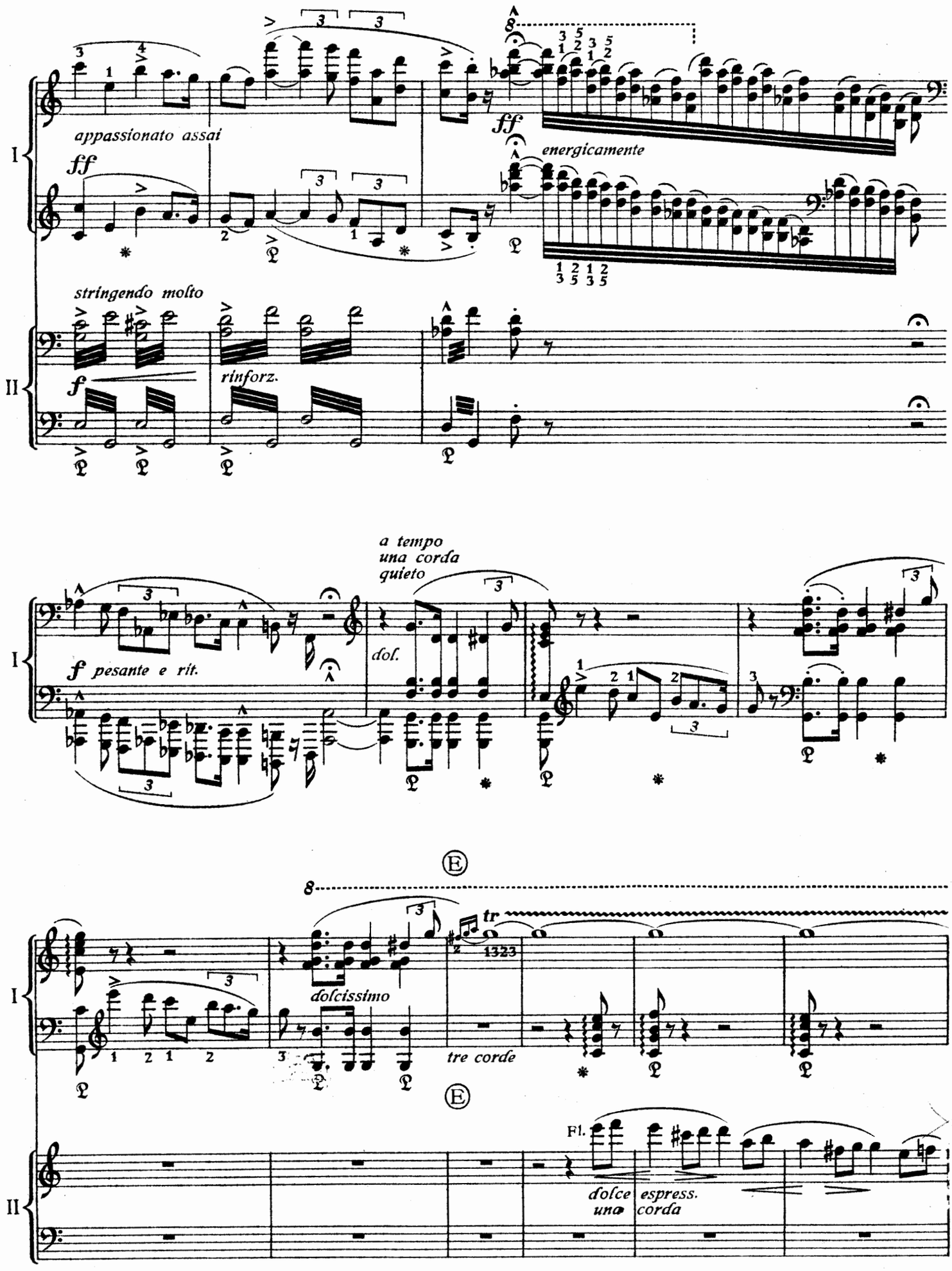

I
II
poco marc.
sempre piano
sempre dol. e legg.
Clar.
l. H.
p tranquillo
pp

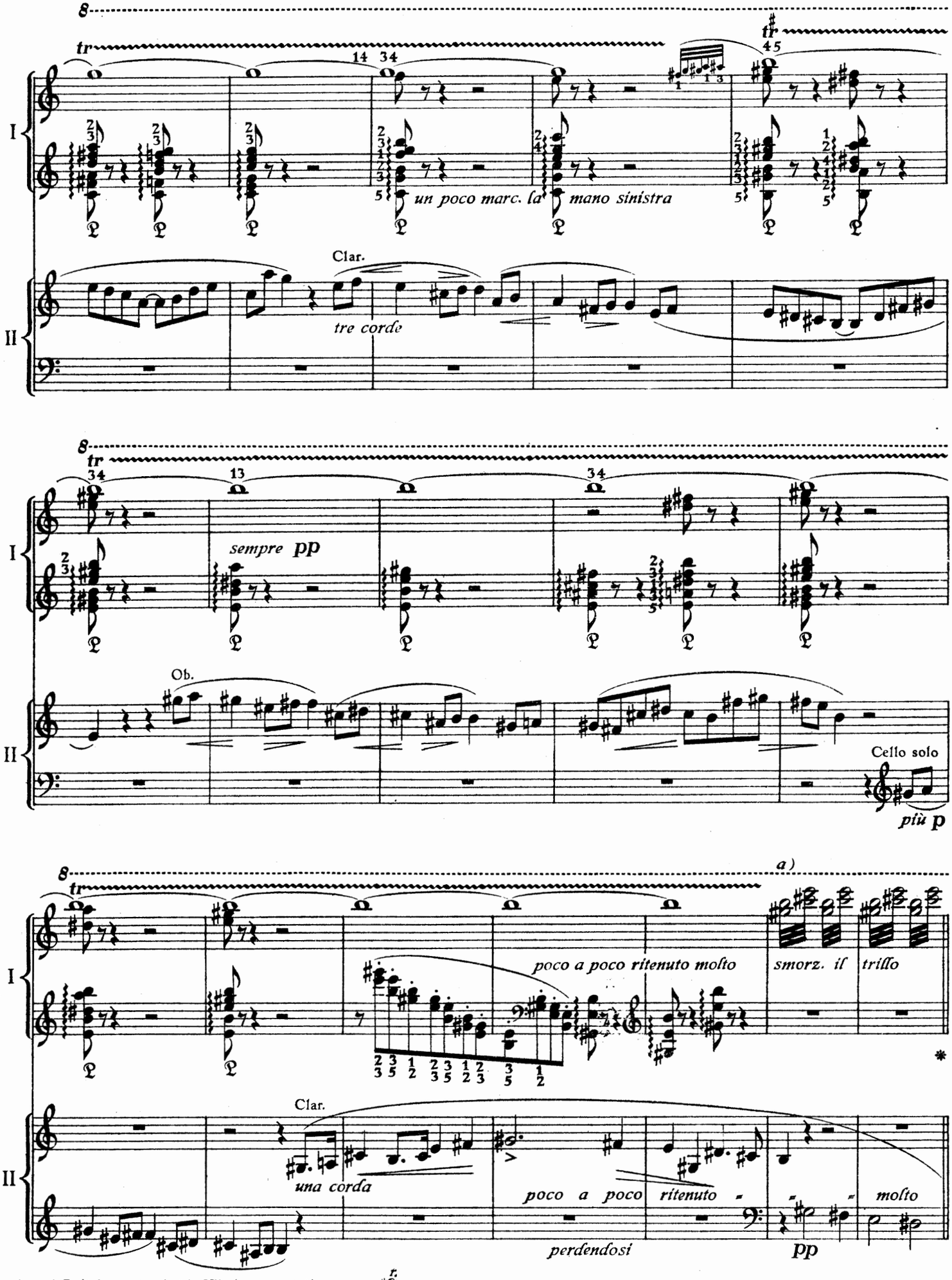

I
II
pp
pp
Timp.
pp
ppp


Quasi adagio
p espressivo
Viol.
espressivo
Bassi
p
una corda
p
smorz.
con espressione
simile
dim.
tre corde

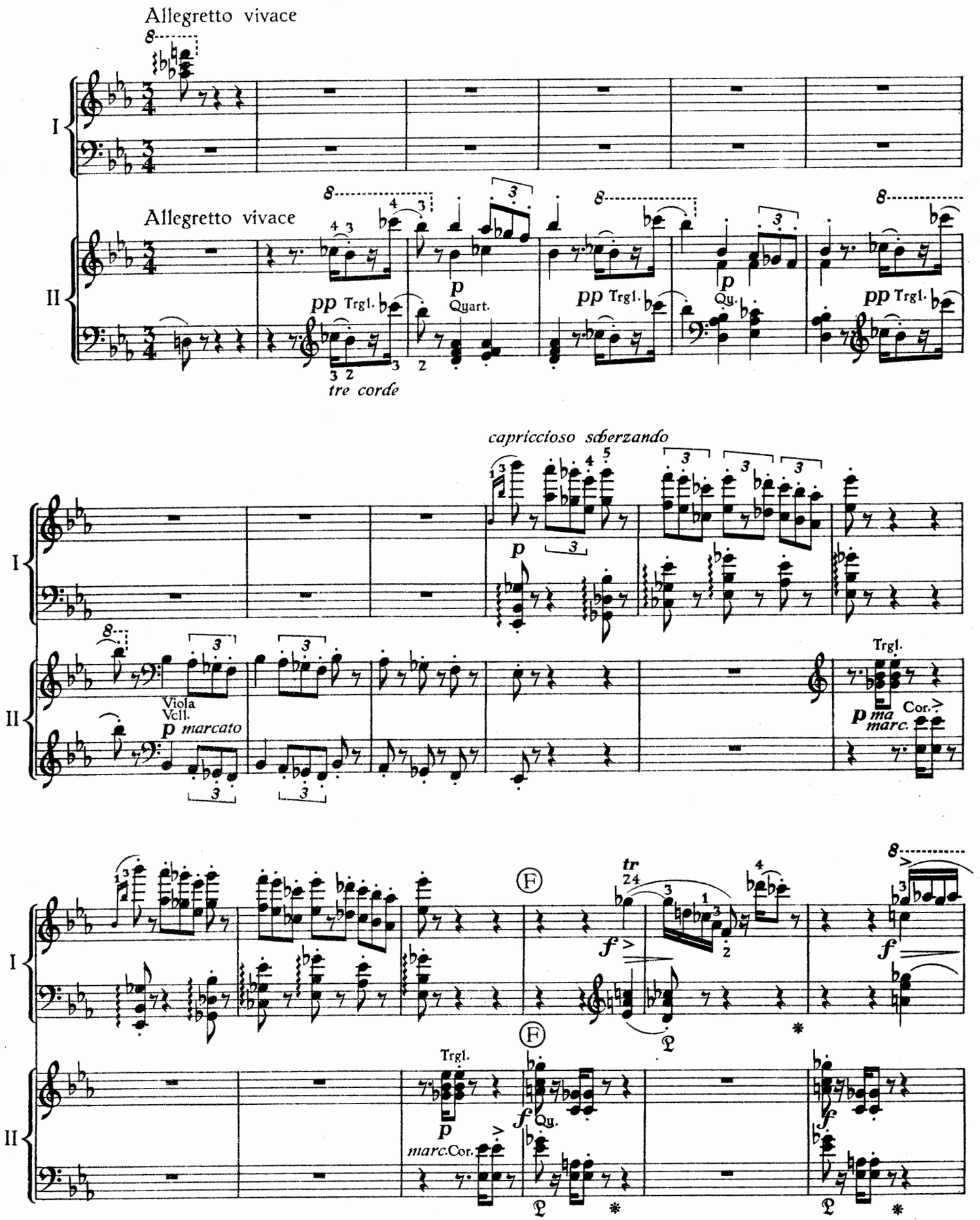

I
poco a poco più
appass.
p e molto cresc.
f
ff
accel.
molto riten.
smorz.
Recit.
Ⓓ L'istesso tempo
pesante
II
Ⓓ L'istesso tempo
p espress.
fp trem.
rinforz. espressivo

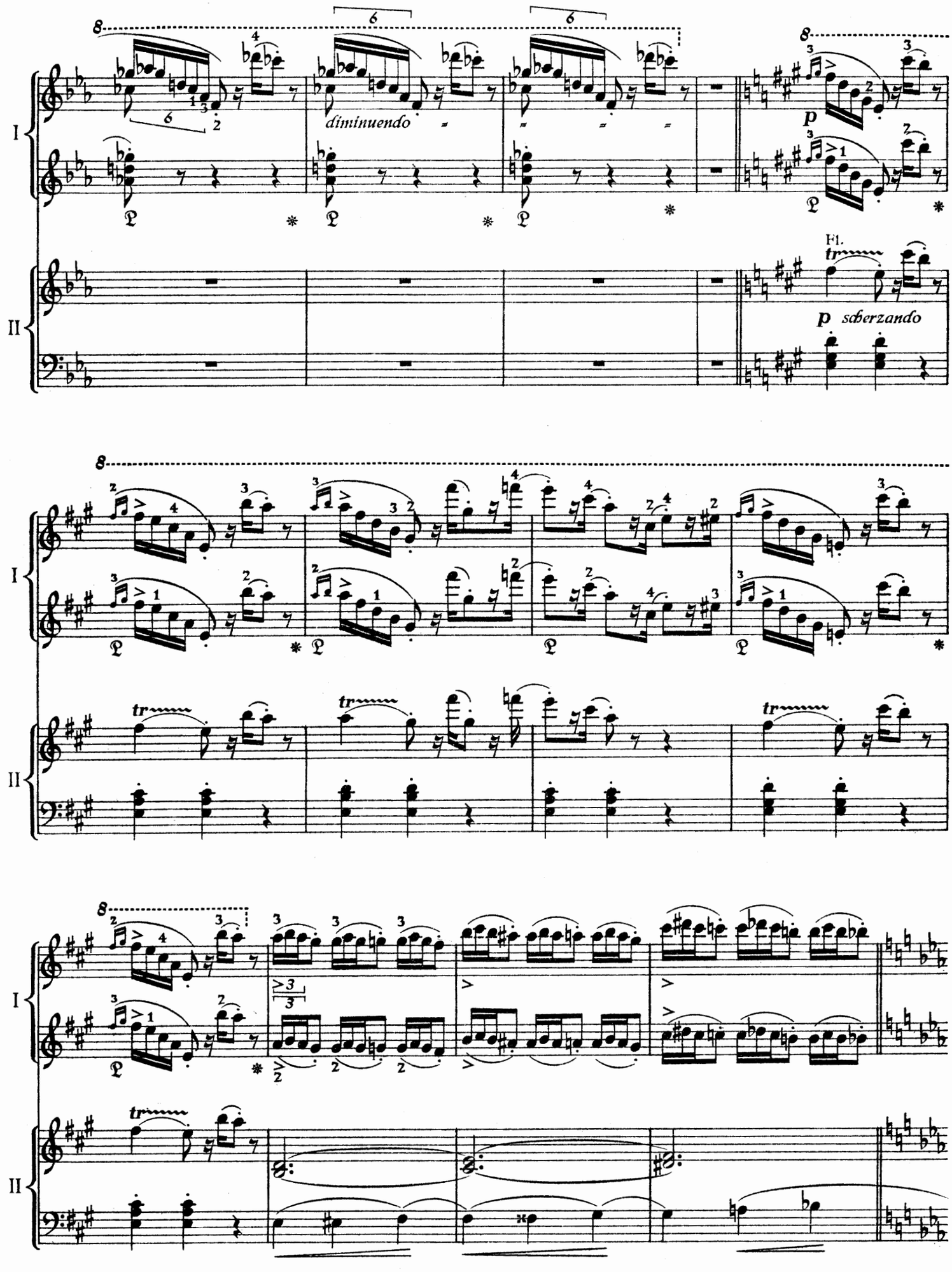

I
II
cresc.
Recit.
a tempo
pesante
a tempo
sf
f
sf
fp trem.
rinforz. espressivo
cresc.
rinforz.
ed
accel.
cresc. molto

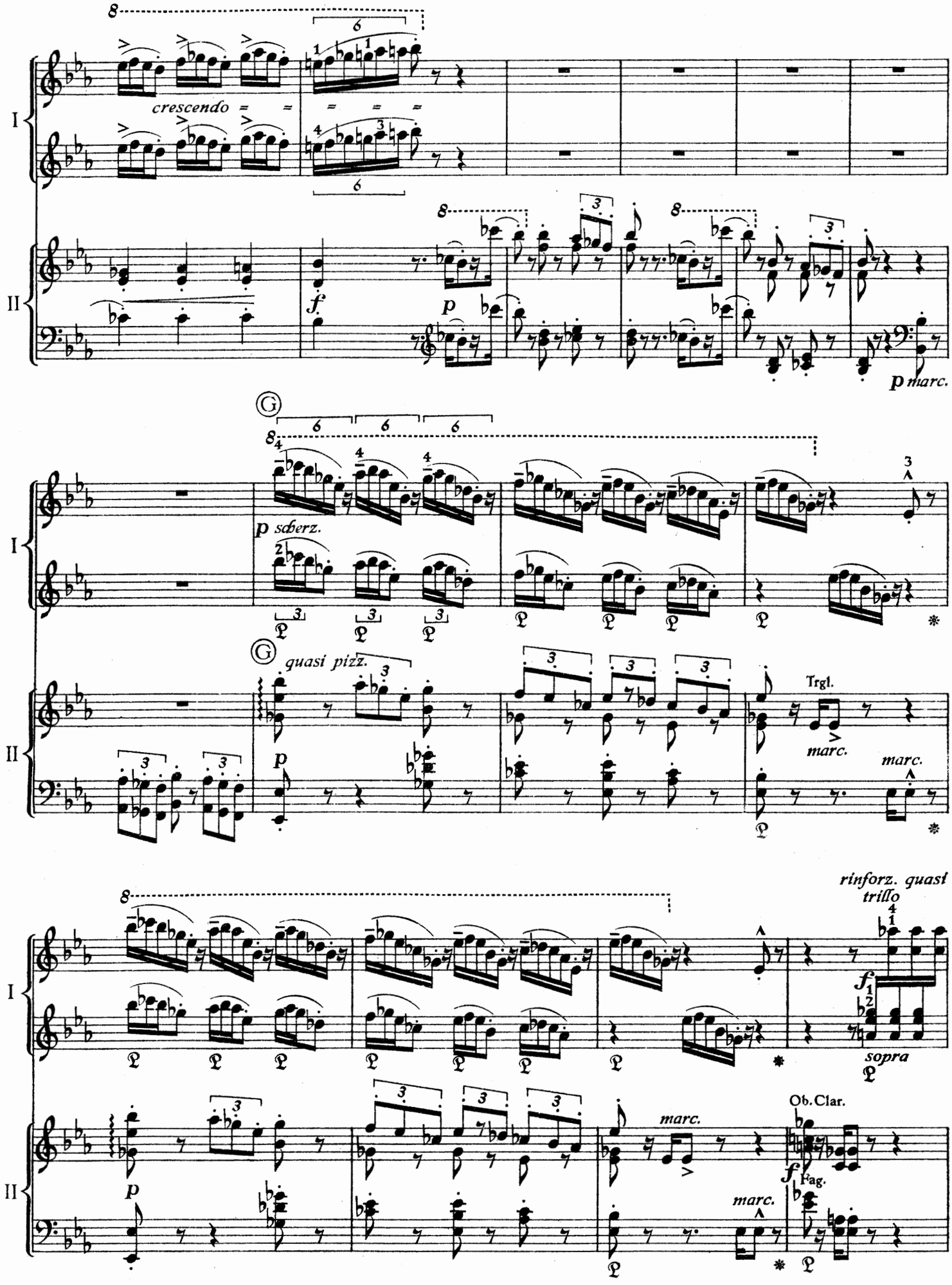

I
II
appassionato assai
ff
energicamente
ff
stringendo molto
f
rinforz.
a tempo
una corda
quieto
dol.
f pesante e rit.
Ⓔ
8
tr
1323
dolcissimo
tre corde
Ⓔ
Fl.
dolce
una
espress.
corda

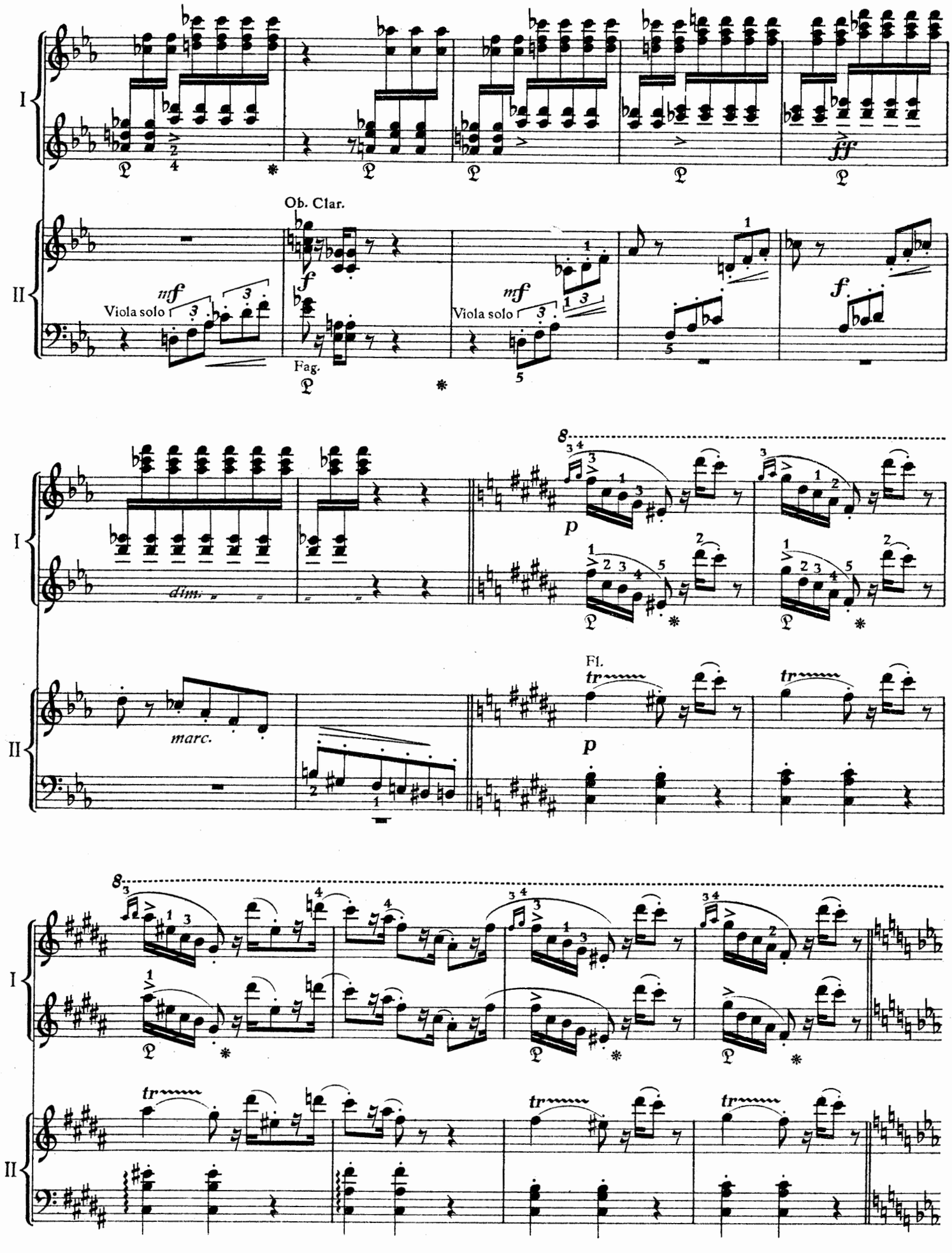


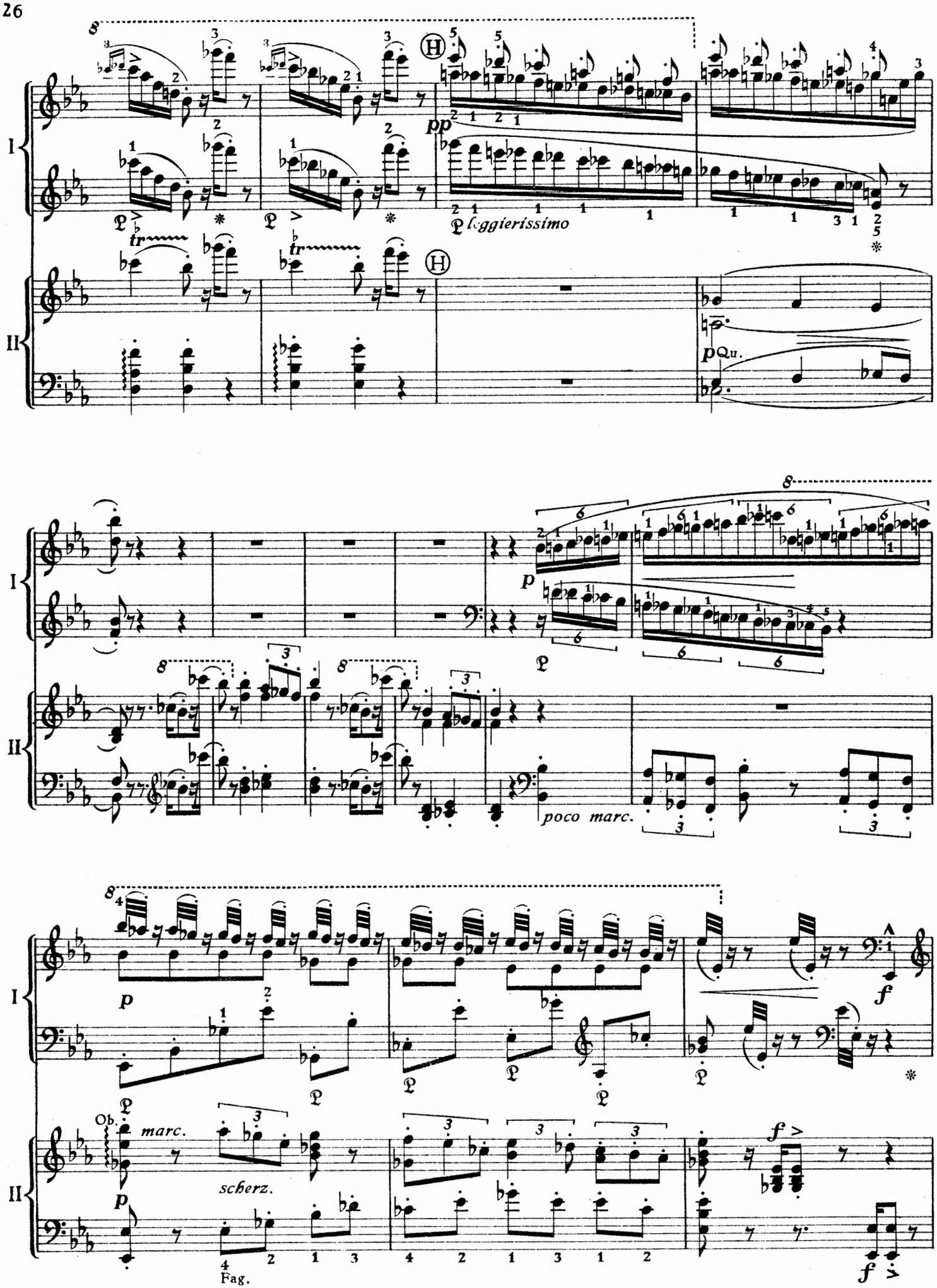
a) nach Belieben unter beide Hände zu verteilen:
a) *A partager à volenté entre les deux mains:*
a) To distribute between both hands ad lib.:

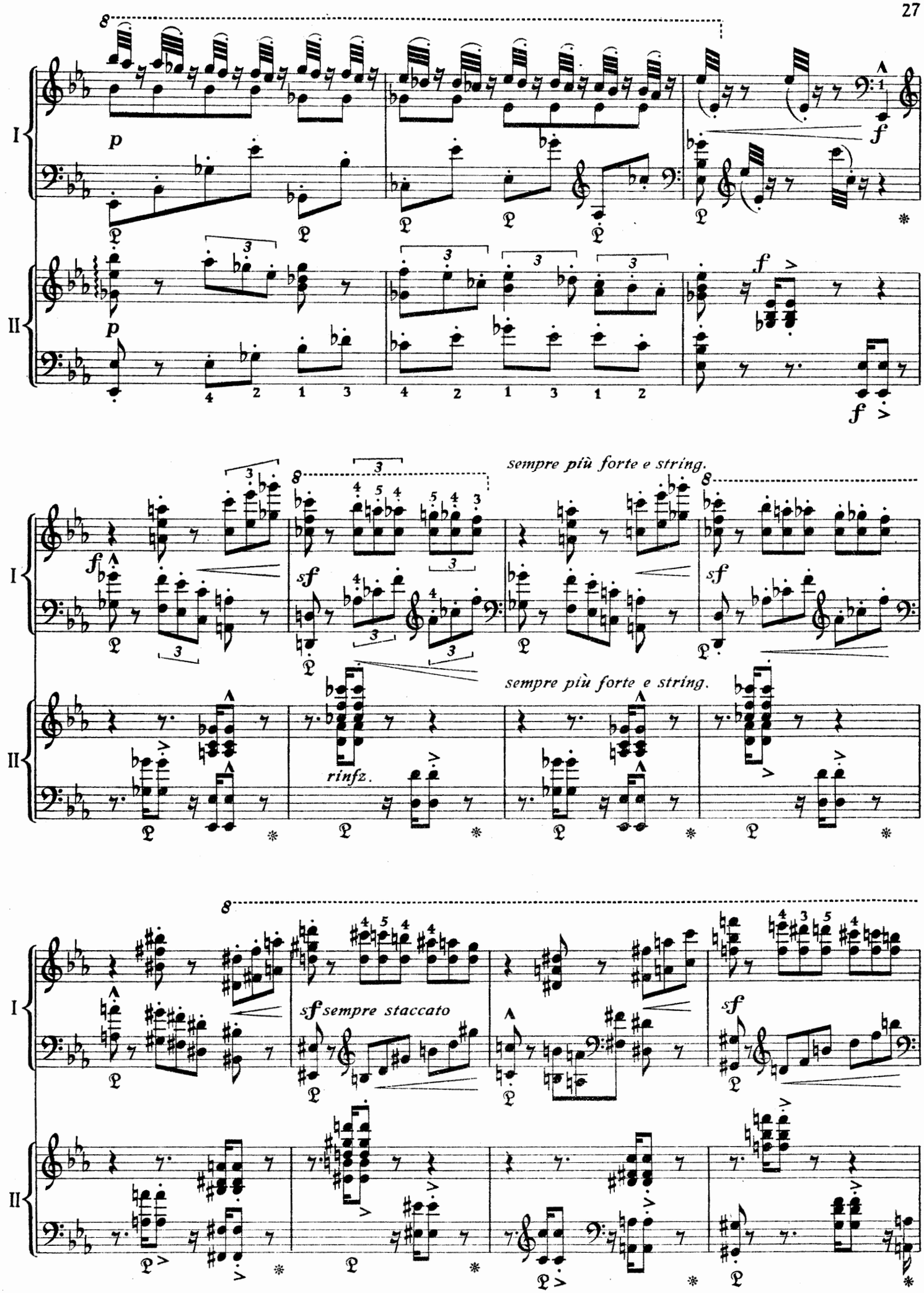

Allegretto vivace
I
II
Allegretto vivace
pp Trgl.
p
Quart.
tre corde
pp Trgl.
p
Qu.
pp Trgl.
capriccioso scherzando
p
Viola
Vcll.
p marcato
Trgl.
p ma
marc.
Cor.
tr
f
Trgl.
p
marc.Cor.
f
Qu.
f

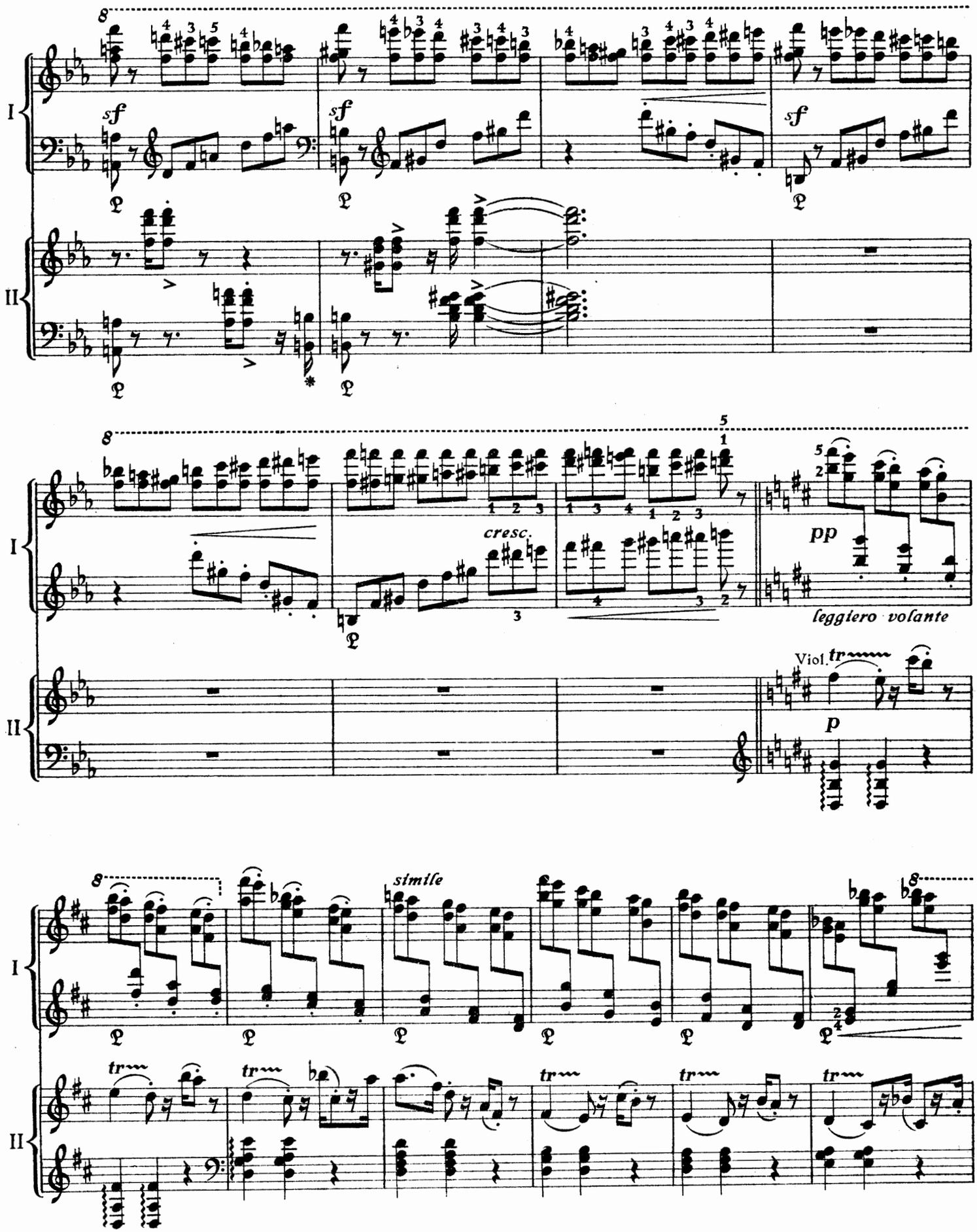

I
II
diminuendo
p
Fl.
tr
p scherzando

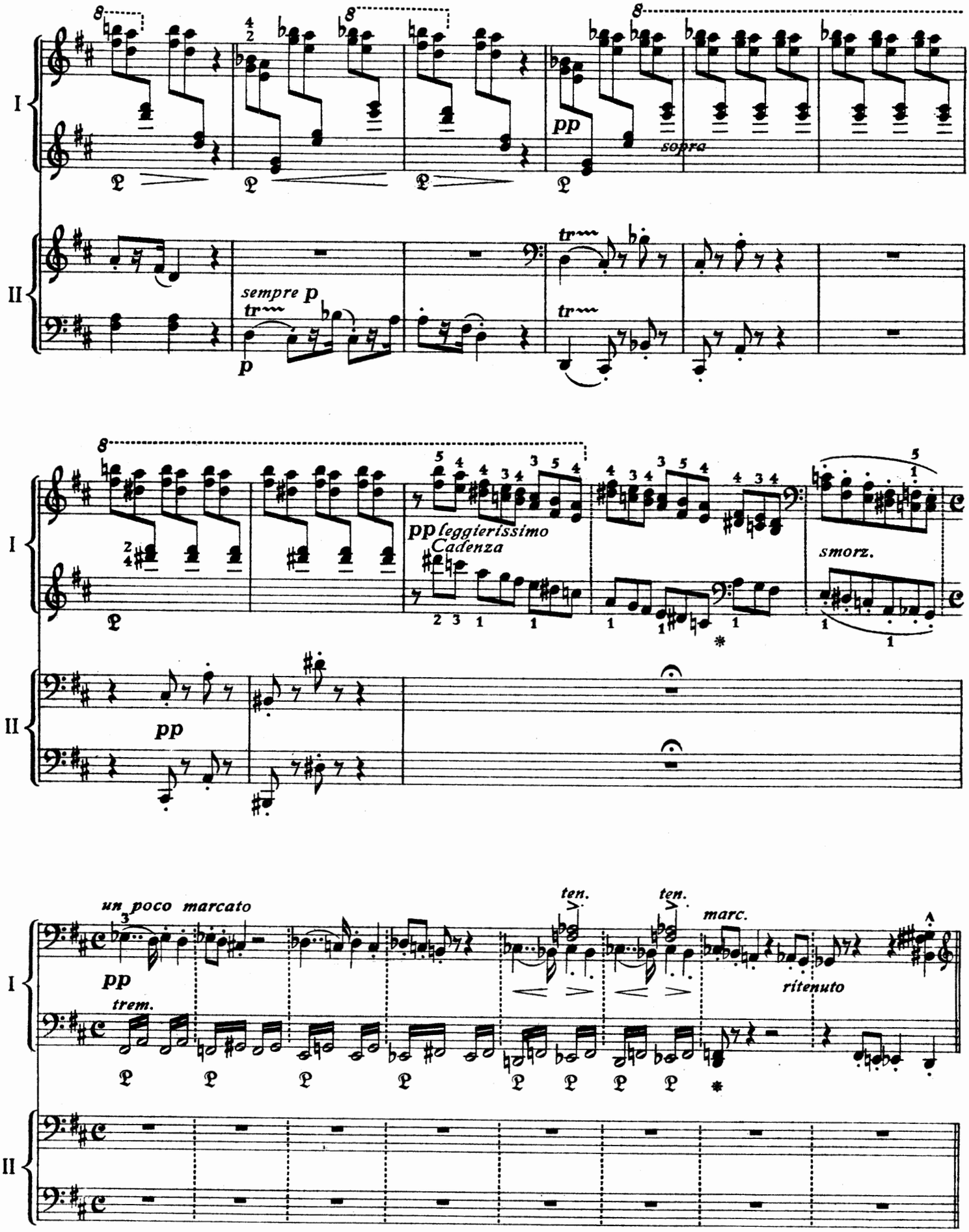

I
II
crescendo
f
p
p marc.
p scherz.
quasi pizz.
Trgl.
marc.
marc.
rinforz. quasi trillo
sopra
Ob. Clar.
Fag.
marc.
marc.

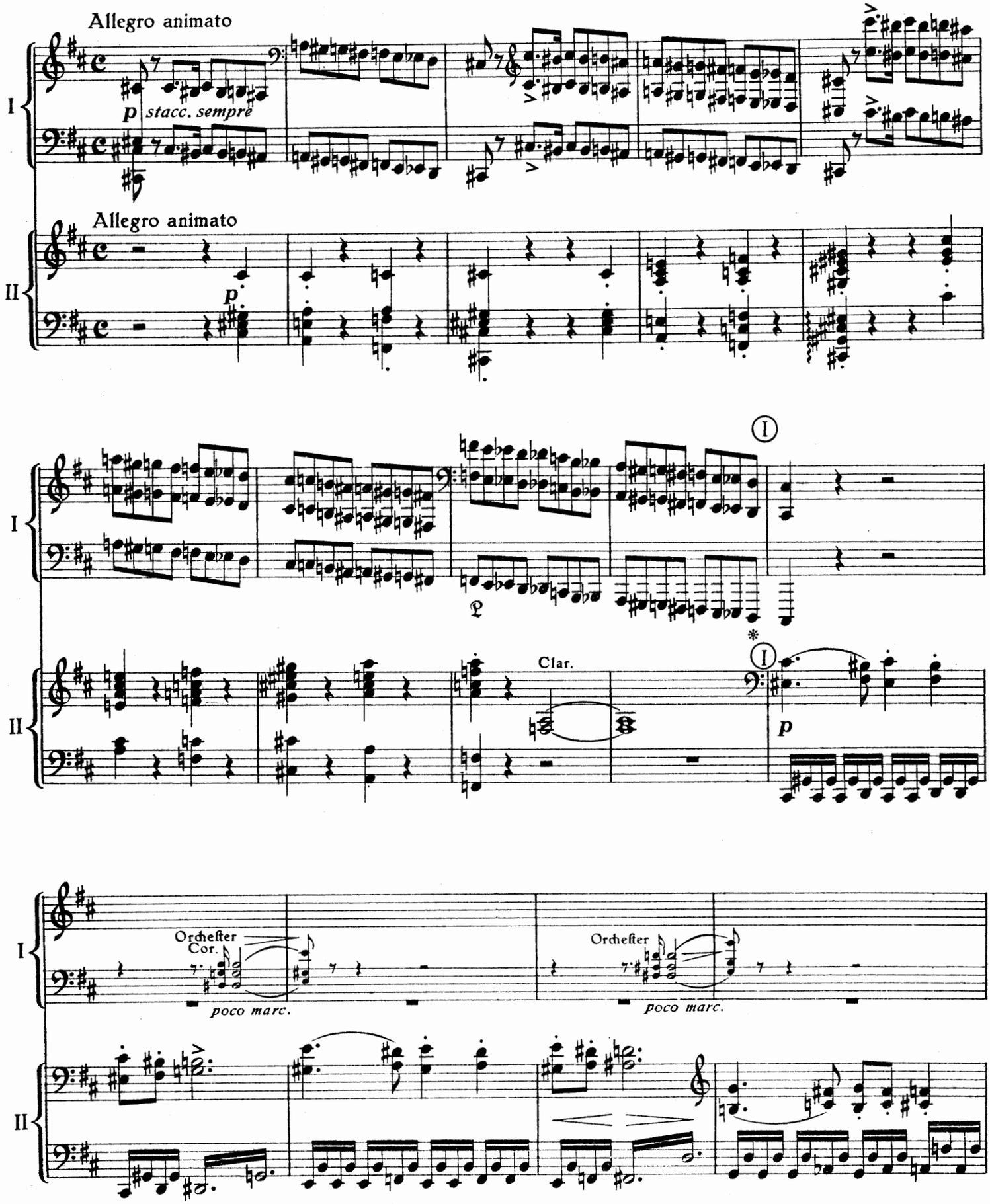

I
II
Ob. Clar.
Viola solo
Fag.
Viola solo
dim.
marc.
Fl.

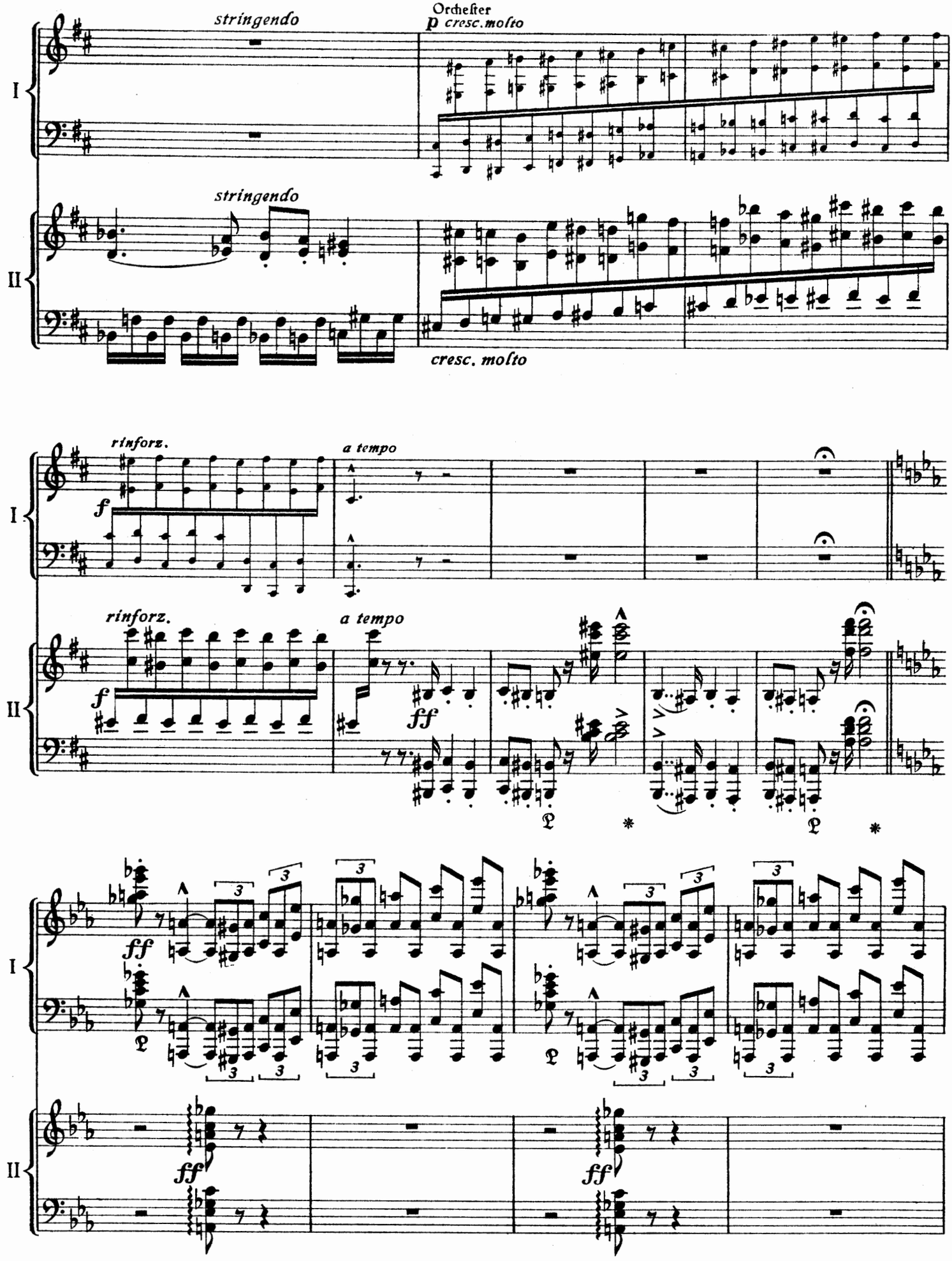

I
II
pp
leggierissimo
tr
p
Qu.
poco marc.
Ob.
marc.
scherz.
Fag.
f

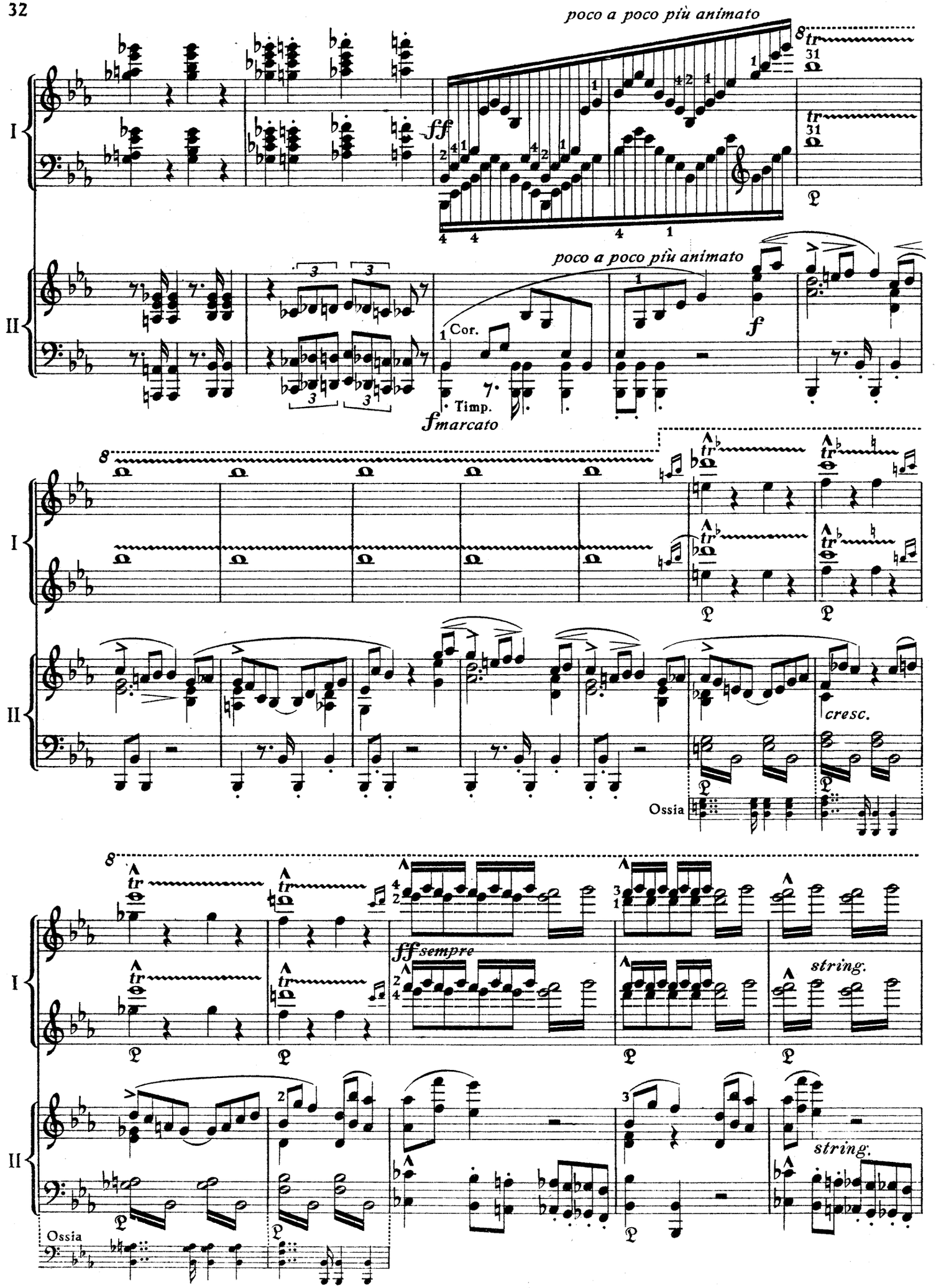

I
II
p
f
sempre più forte e string.
sempre più forte e string.
sf
rinfz.
sf sempre staccato

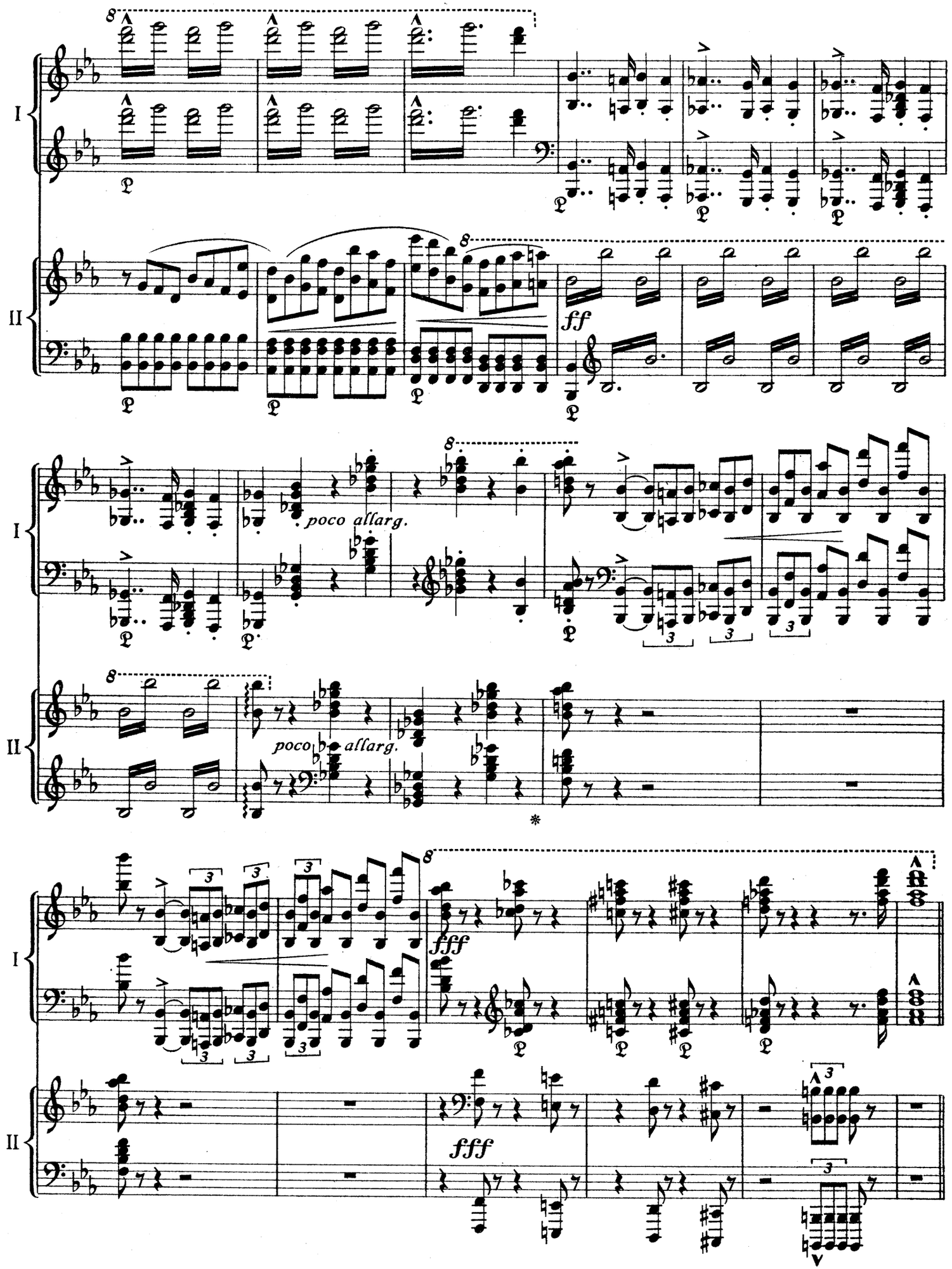

I
II
sf
cresc.
pp
leggiero volante
Viol.
tr
p
simile

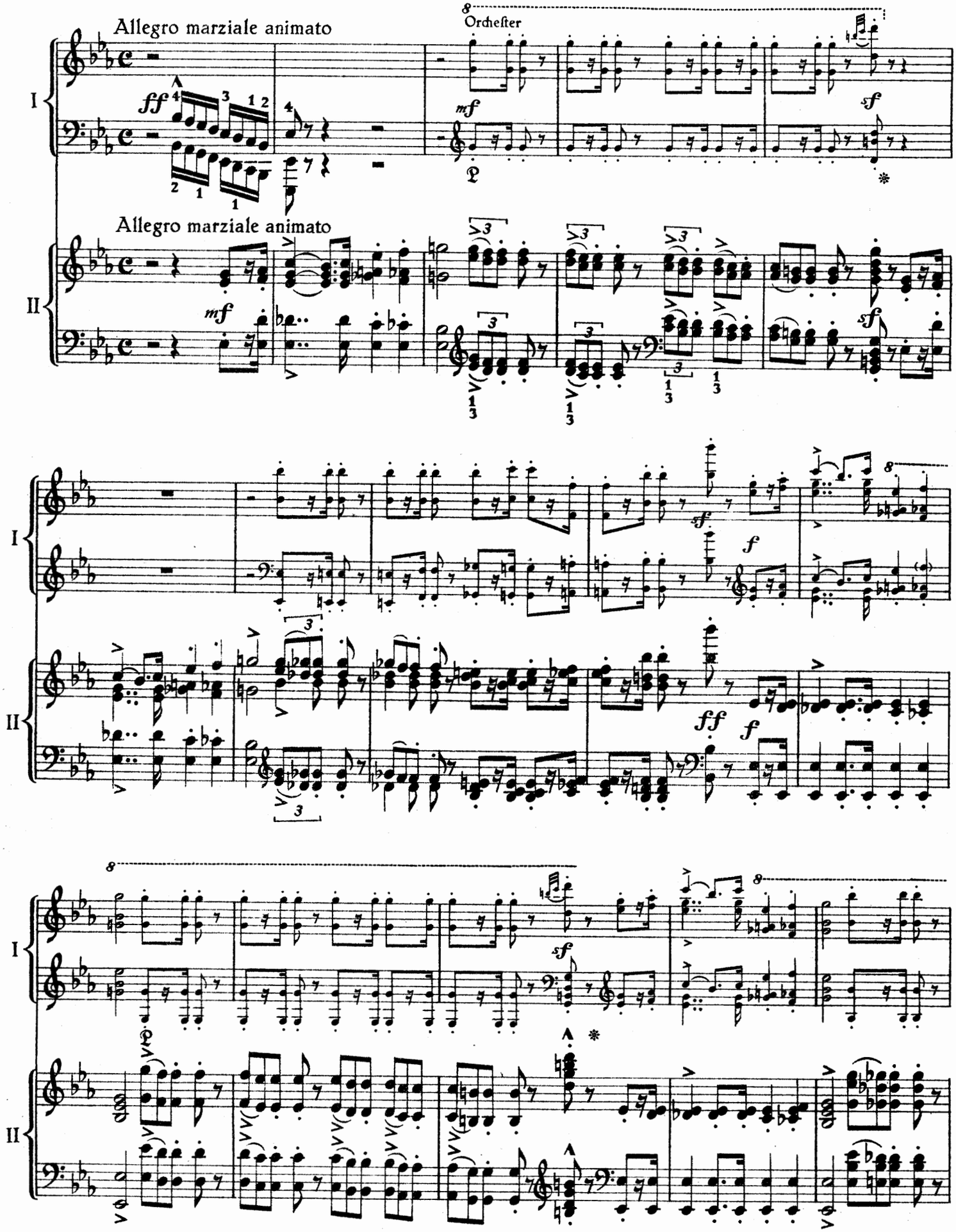

I
II
sempre p
tr
p
pp
sopra
pp leggierissimo
Cadenza
smorz.
un poco marcato
ten.
ten.
marc.
ritenuto
trem.

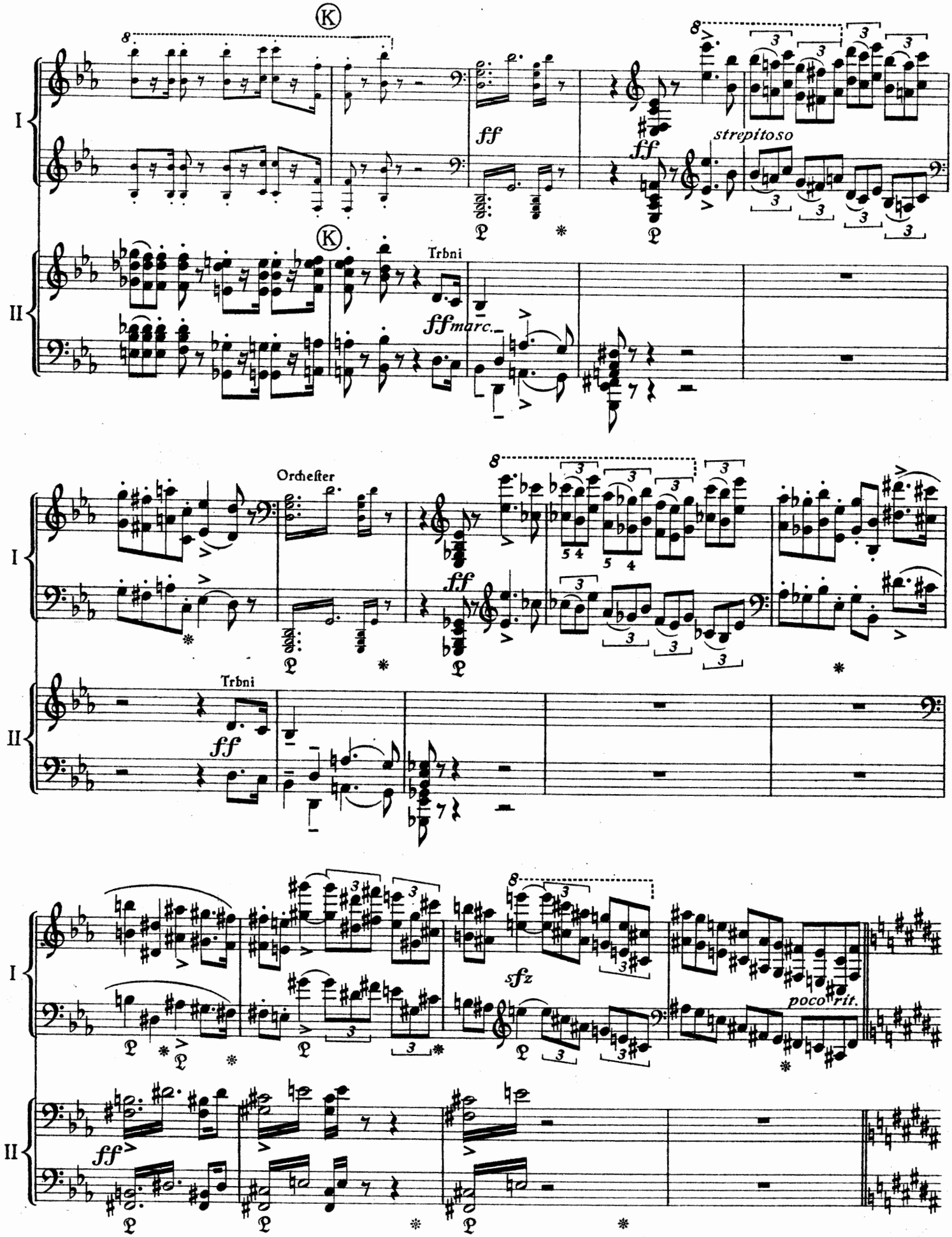

Allegro animato
I
p stacc. sempre
Allegro animato
II
p
I
II
Clar.
I
p
Orchester
Cor.
poco marc.
Orchester
poco marc.
I
II

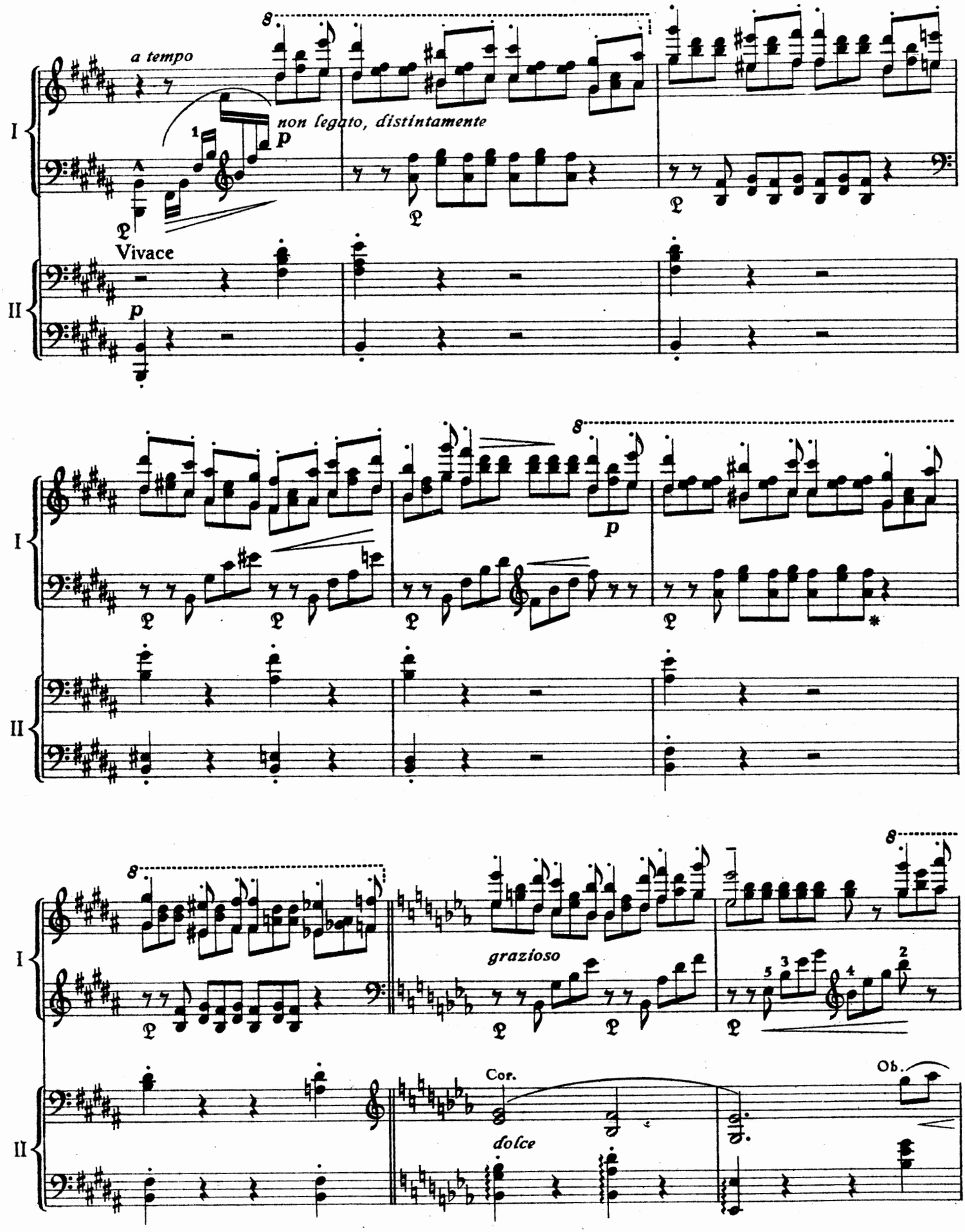

Orchester
stringendo
p cresc. molto
I
stringendo
II
cresc. molto
rinforz.
a tempo
f
I
rinforz.
a tempo
f
ff
II
ff
I
ff
II
ff

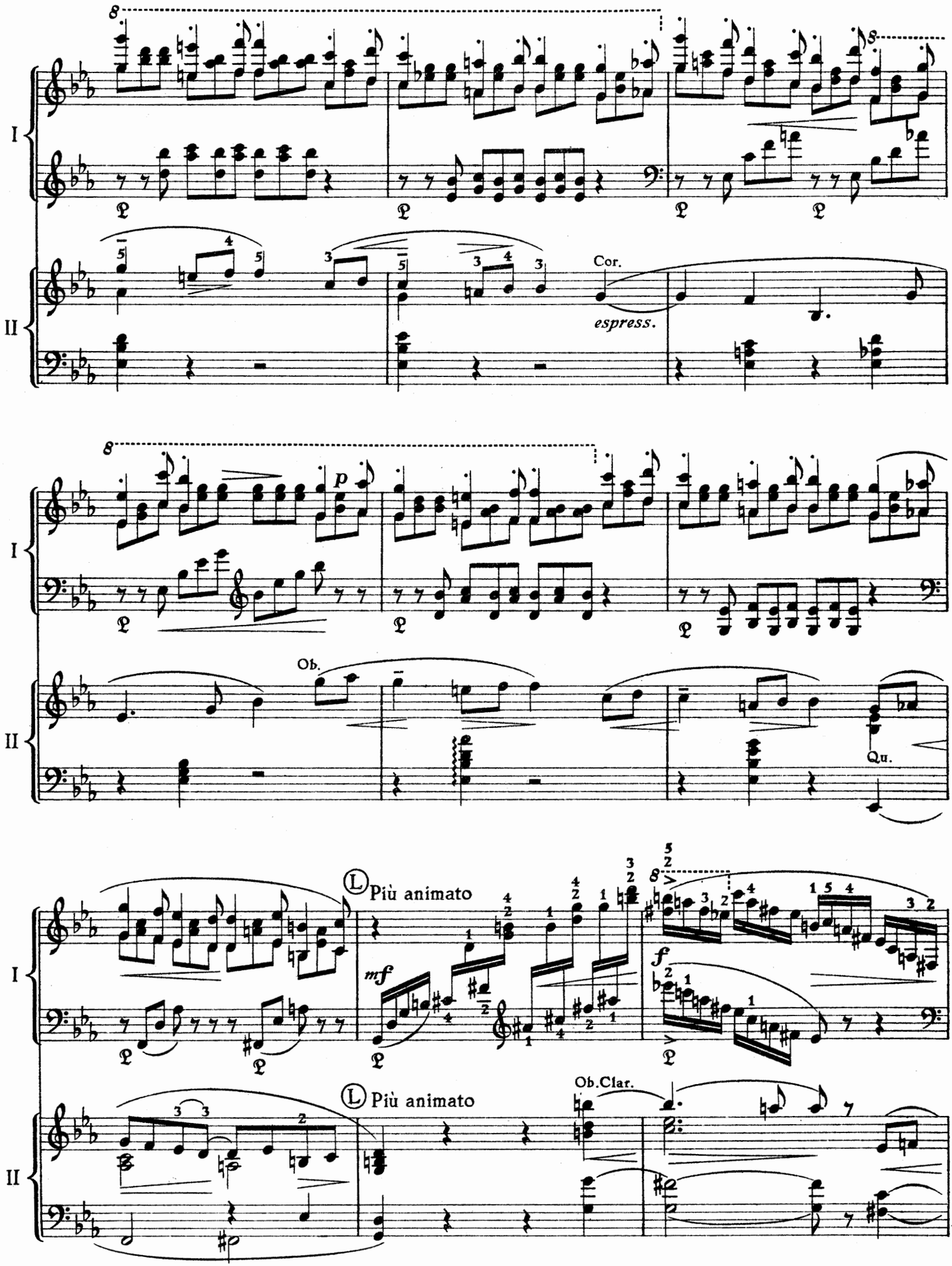

poco a poco più animato
fff
poco a poco più animato
Cor.
f
Timp.
fmarcato
cresc.
Ossia
ff sempre
string.
Ossia
string.

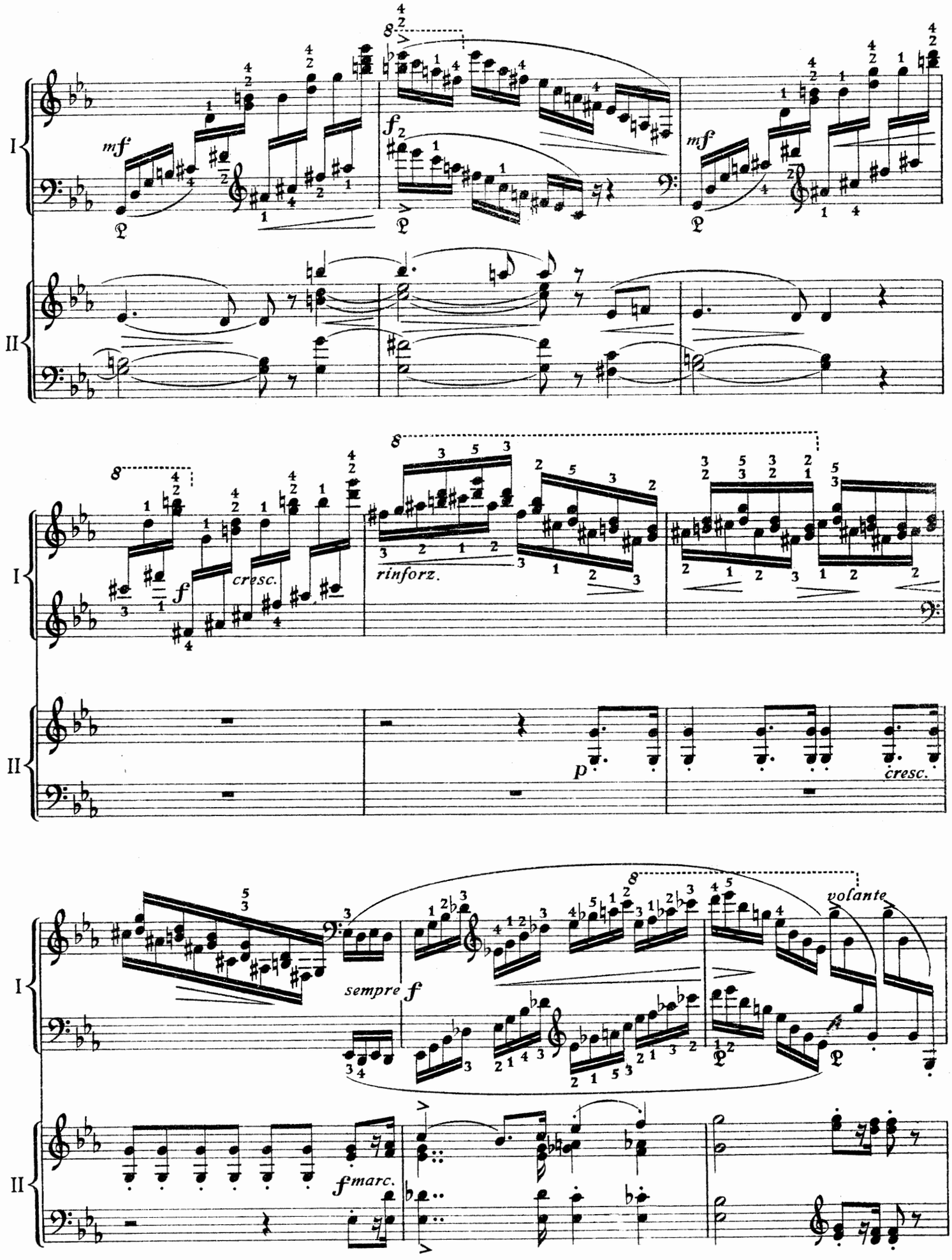

I
II
ff
poco allarg.
poco allarg.
*
fff
fff

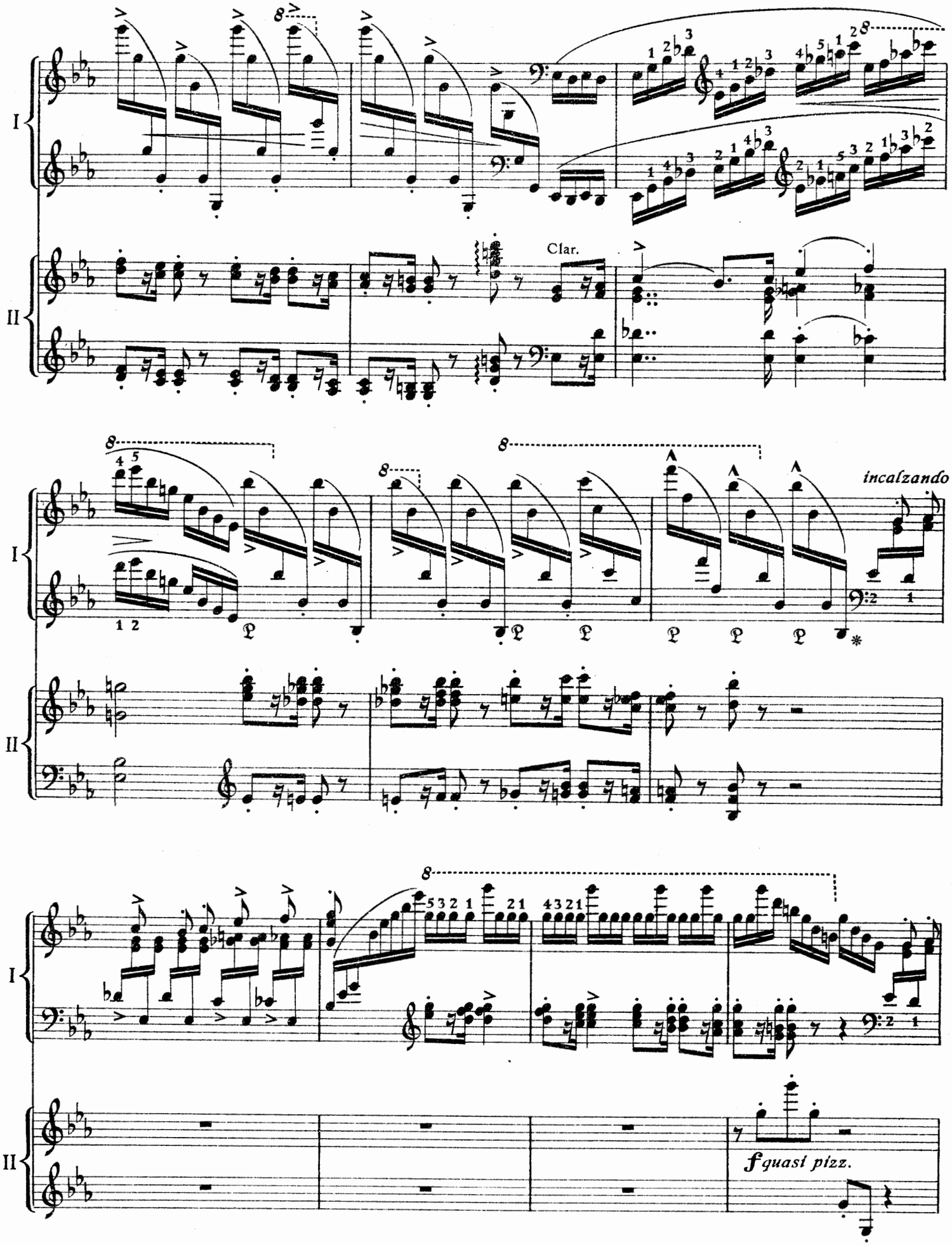

Allegro marziale animato
Orchester
I
II
ff
mf
sf
f
ff


I
II
Ⓚ
Trbni
ff
ffmarc.
strepitoso
Orchester
sfz
poco rit.


a tempo
non legato, distintamente
p
Vivace
p
I
II
grazioso
Cor.
dolce
Ob.


I
II
Cor.
espress.
Ob.
Qu.
Più animato
mf
f
Più animato
Ob.Clar.


I
II
mf
f2
mf
f
cresc.
rinforz.
p
cresc.
sempre f
volante
fmarc.


I
II
Clar.
incalzando
fquasi pizz.

simile

a)

quasi pizz.

l.H.

Trgl.

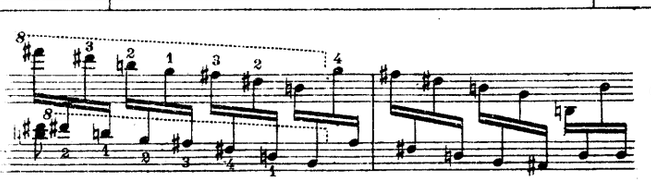
nicht zurückhalten

mf sempre staccato e spiritoso

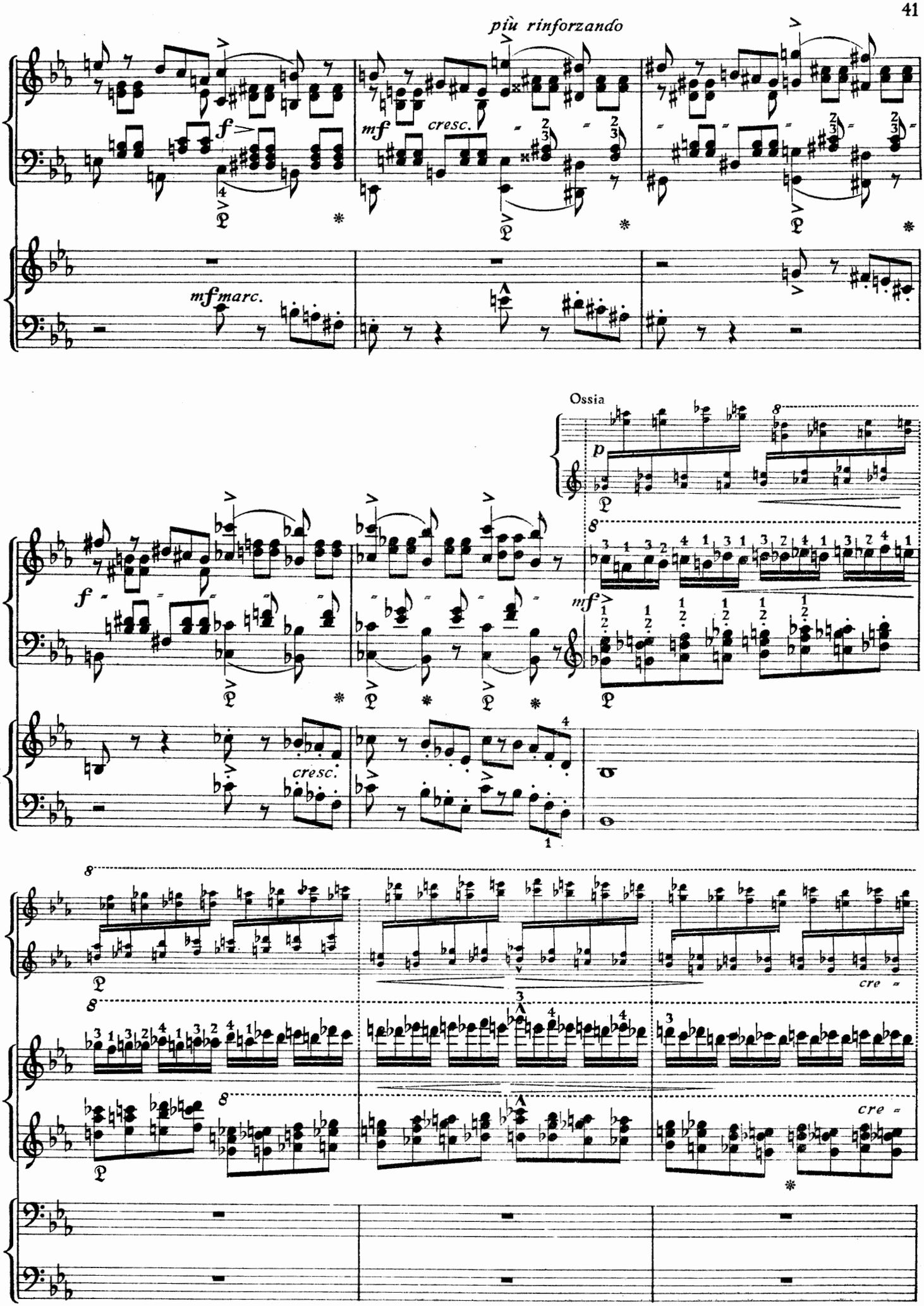
Viol.

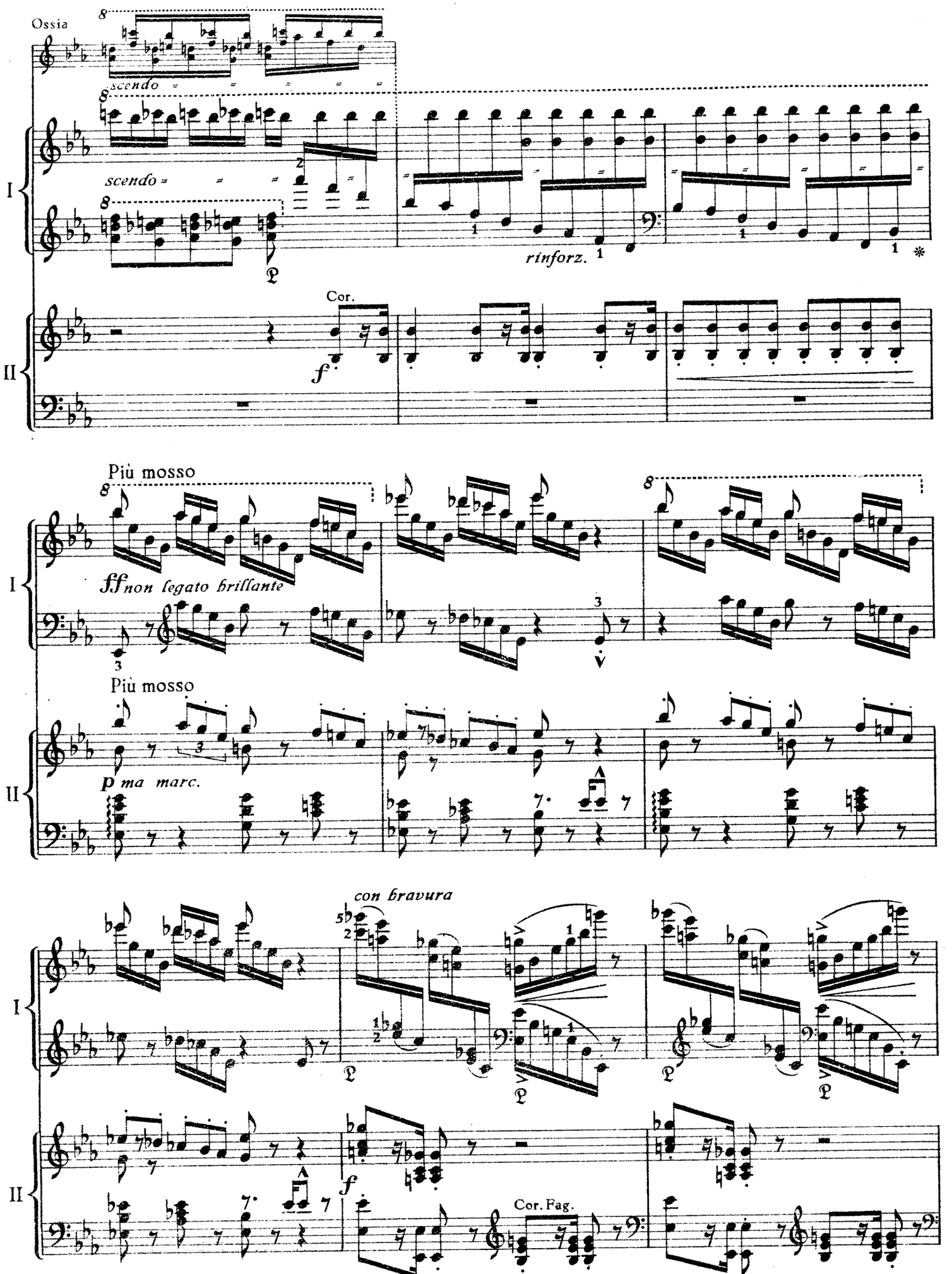
mf marcato

a) Ausführung auch folgendermaßen möglich
a) *On peut encore exécuter comme suit:*
a) Alternative version.

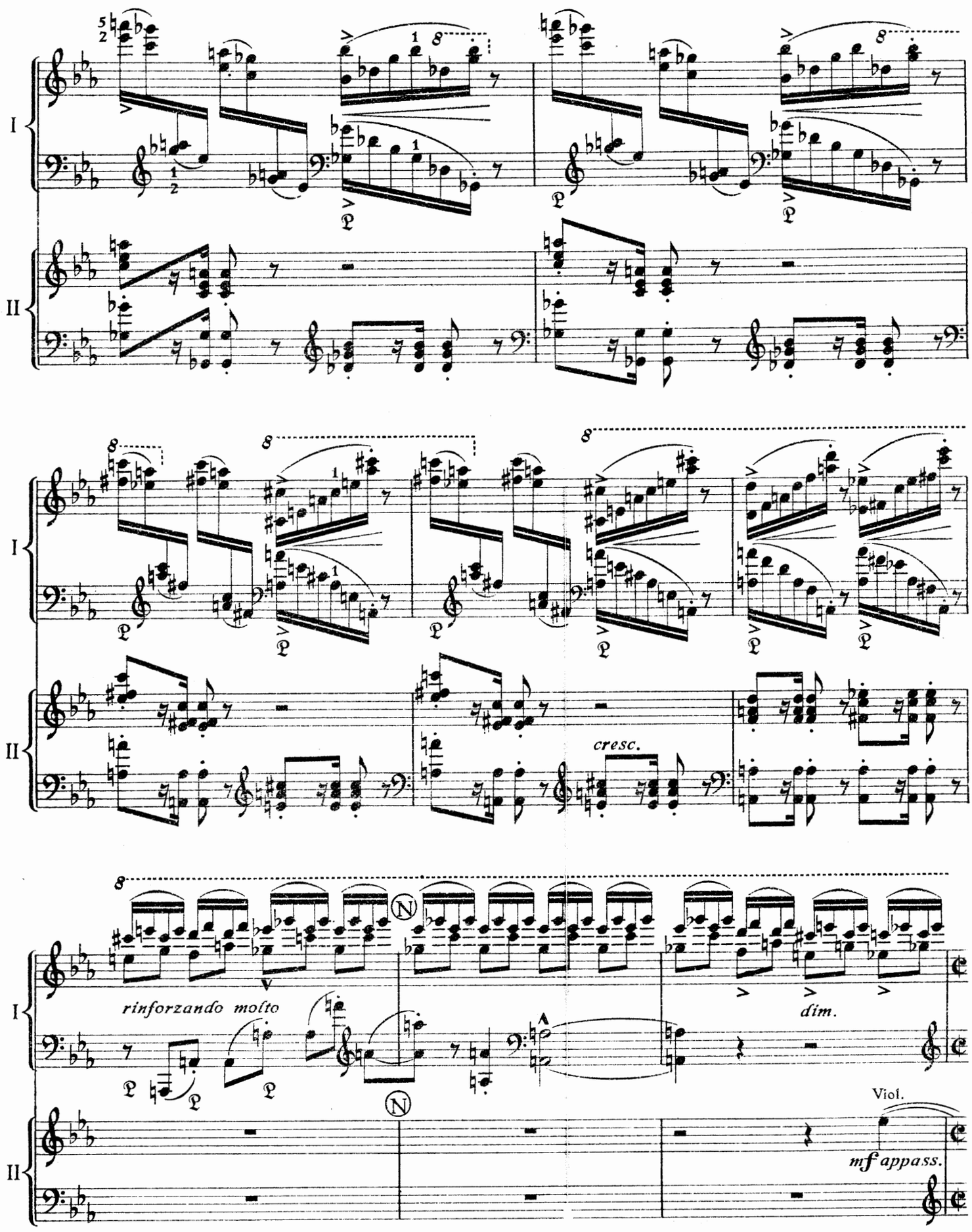


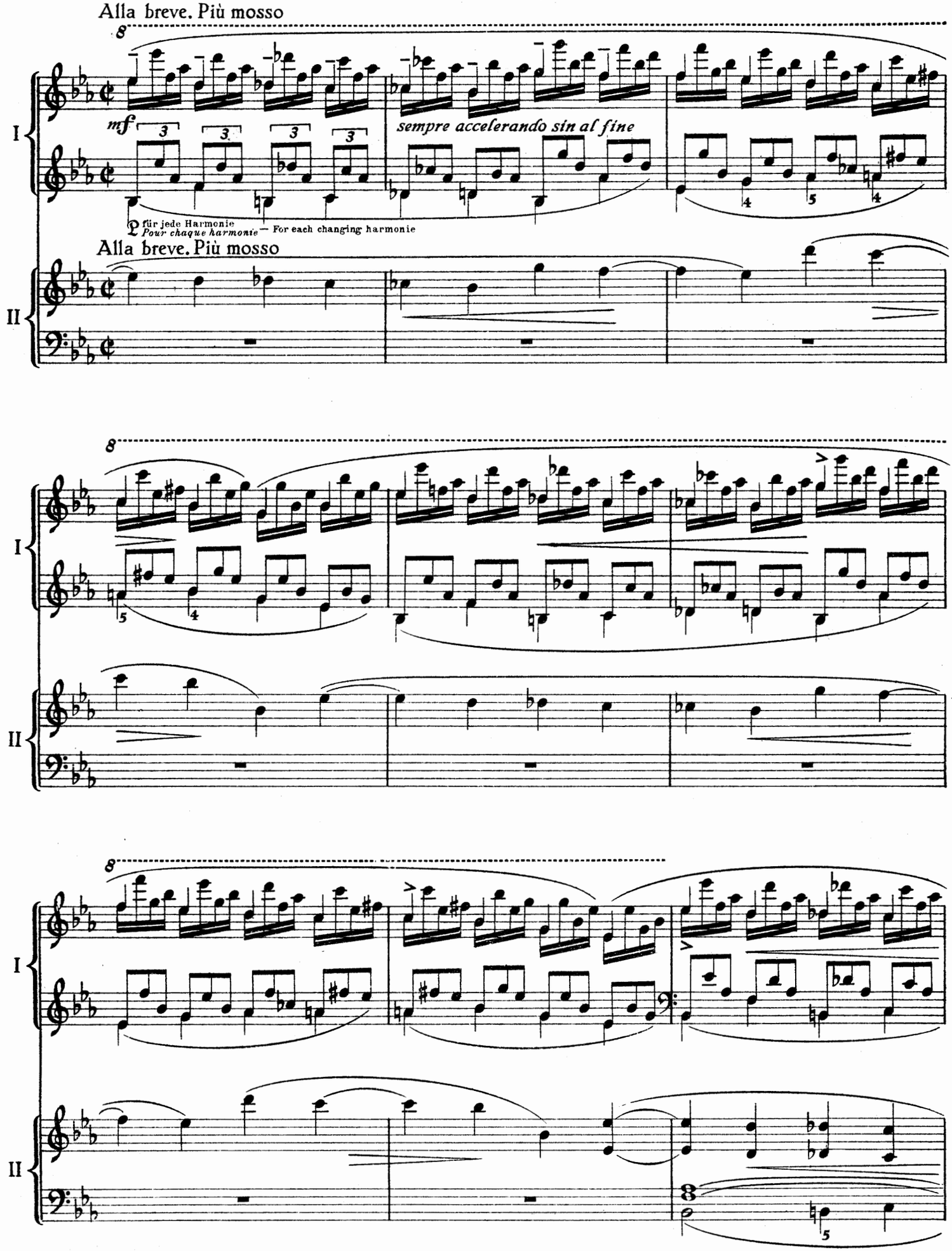
etc.

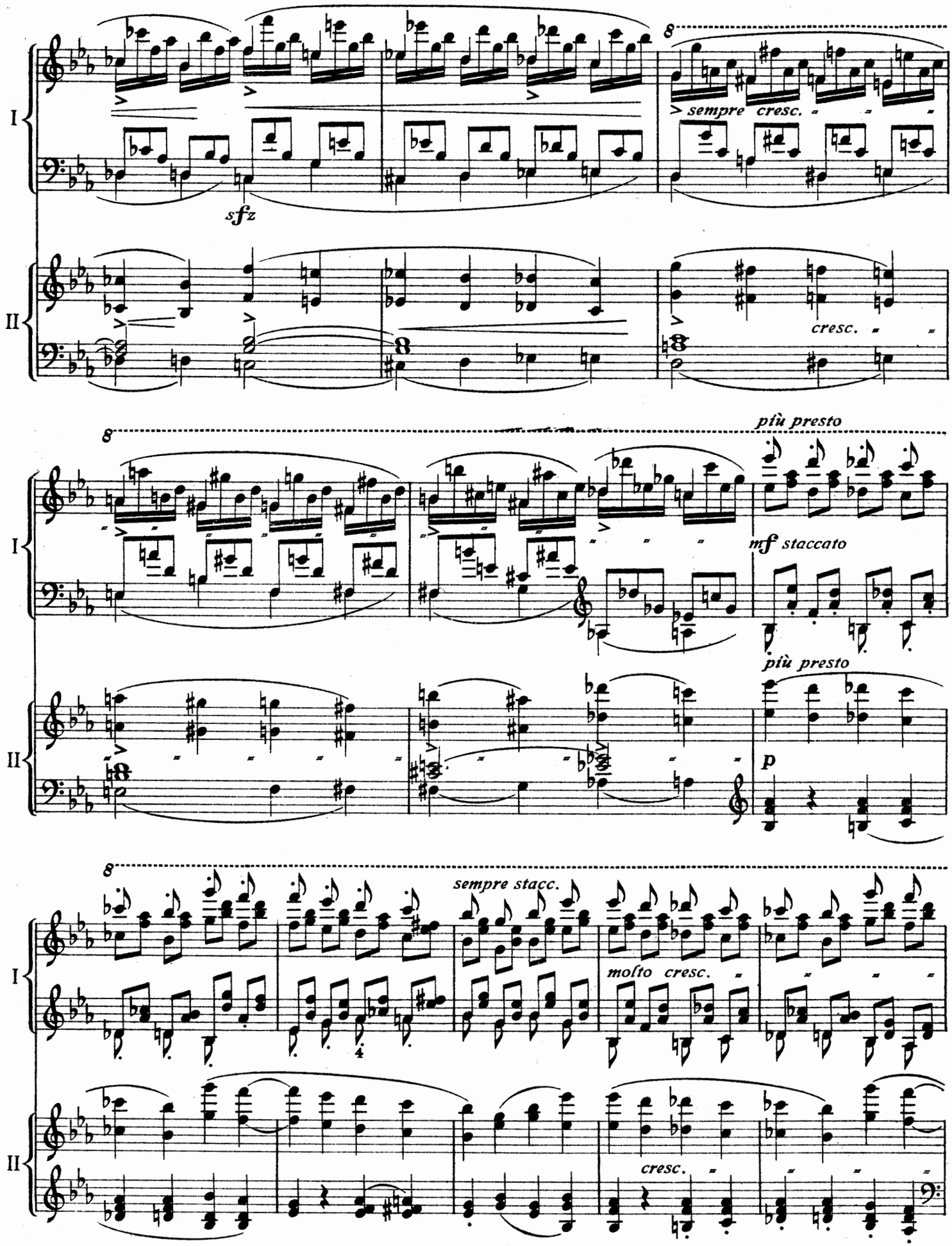

più rinforzando
I
II
f
mf
cresc.
mf marc.
Ossia
p
cresc.
cre

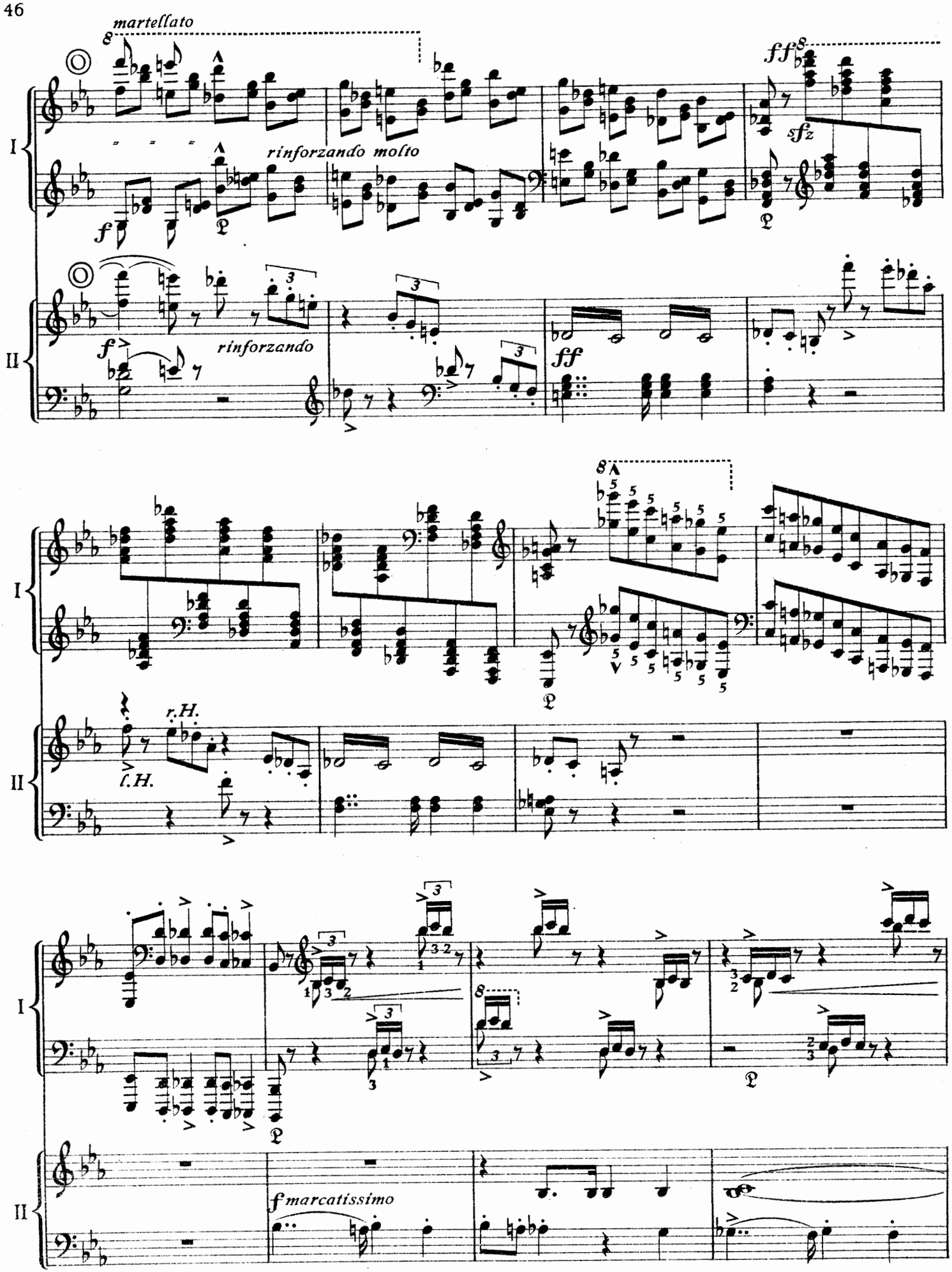


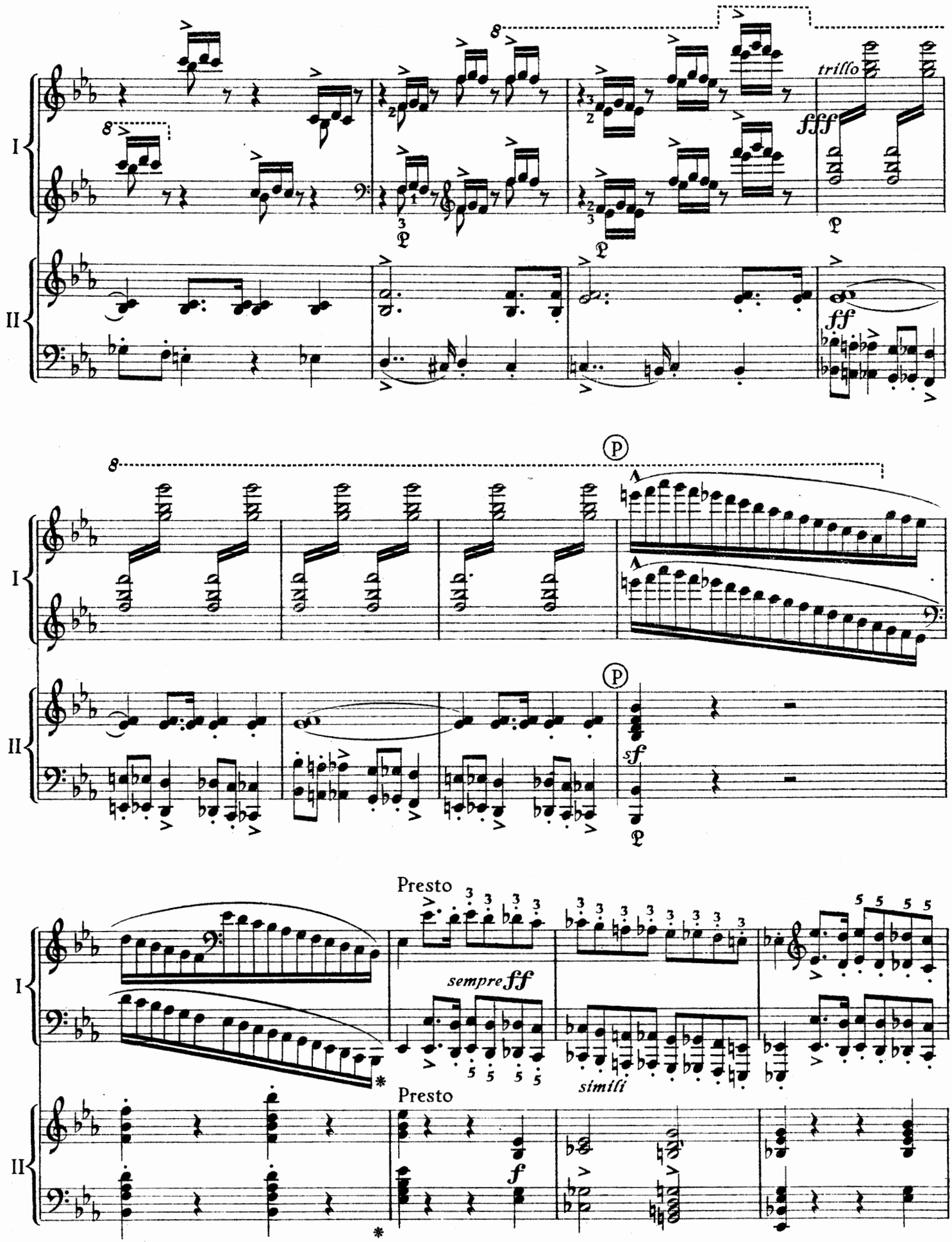
℘ jeden halben Takt – *à chaque demi-mesure* – for each half-bar.

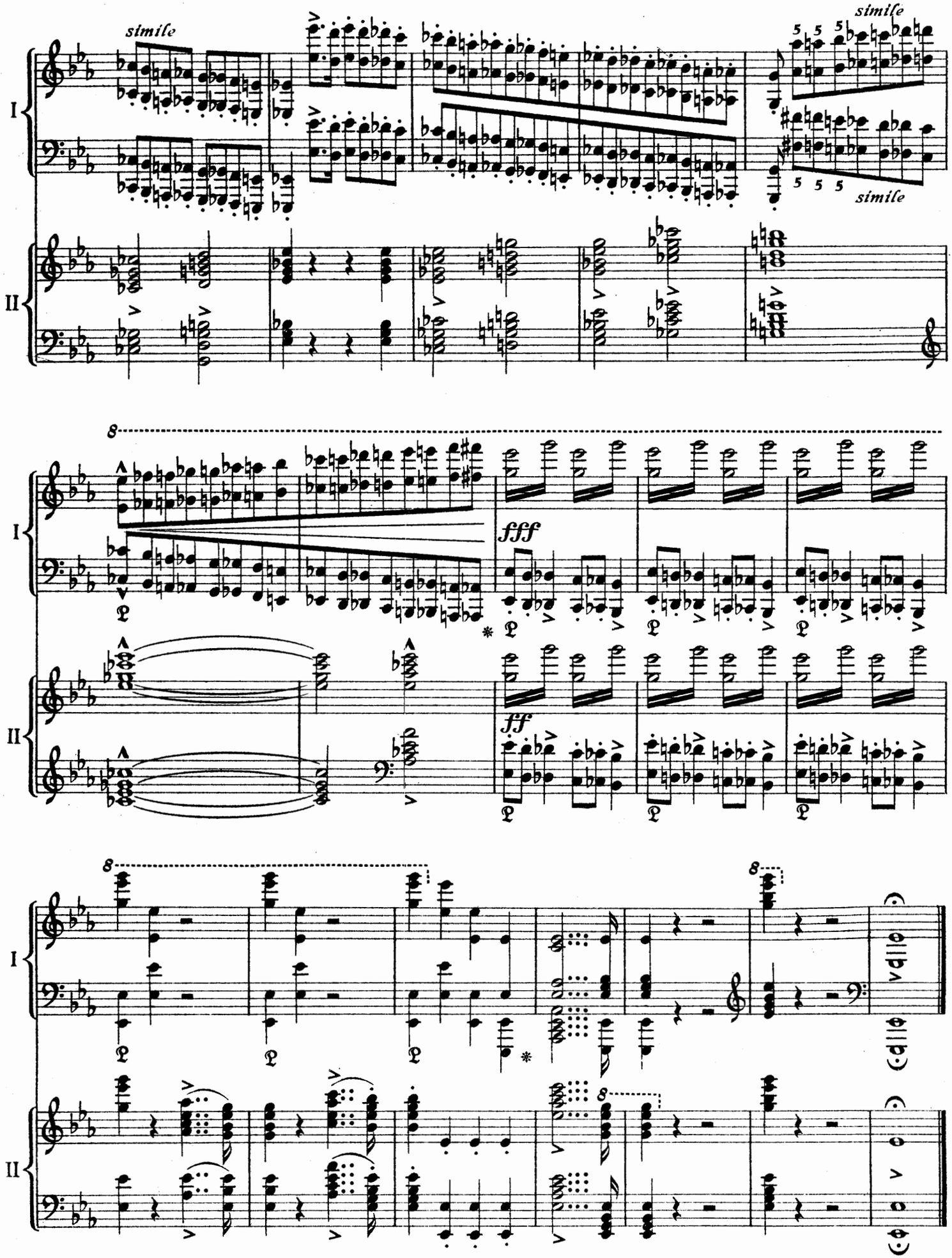

I
II
cresc.
rinforzando molto
dim.
Viol.
mf appass.


Alla breve. Più mosso
8
I
mf
3
sempre accelerando sin al fine
4
5
4
für jede Harmonie
Pour chaque harmonie — For each changing harmonie
Alla breve. Più mosso
II
8
I
5
4
II
8
I
II
5


I
II
sfz
sempre cresc.
cresc.
più presto
mf staccato
più presto
p
sempre stacc.
molto cresc.
cresc.


martellato
rinforzando molto
rinforzando
r.H.
l.H.
f marcatissimo
I
II

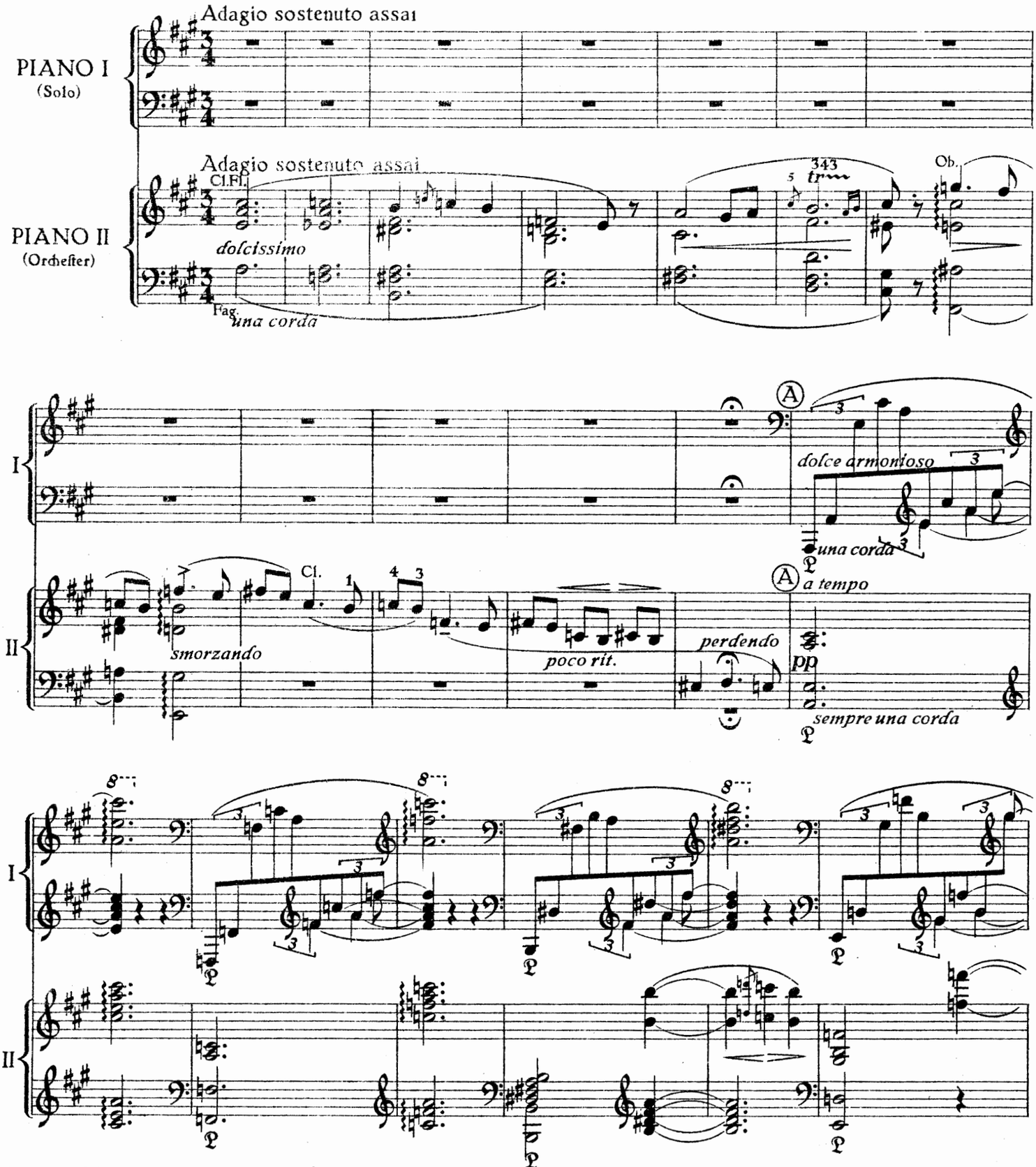

I
II
trillo
fff
ff
p
sf
Presto
sempre ff
simili
f


simile
simile
simile
I
II
fff
ff
I
II
I
II

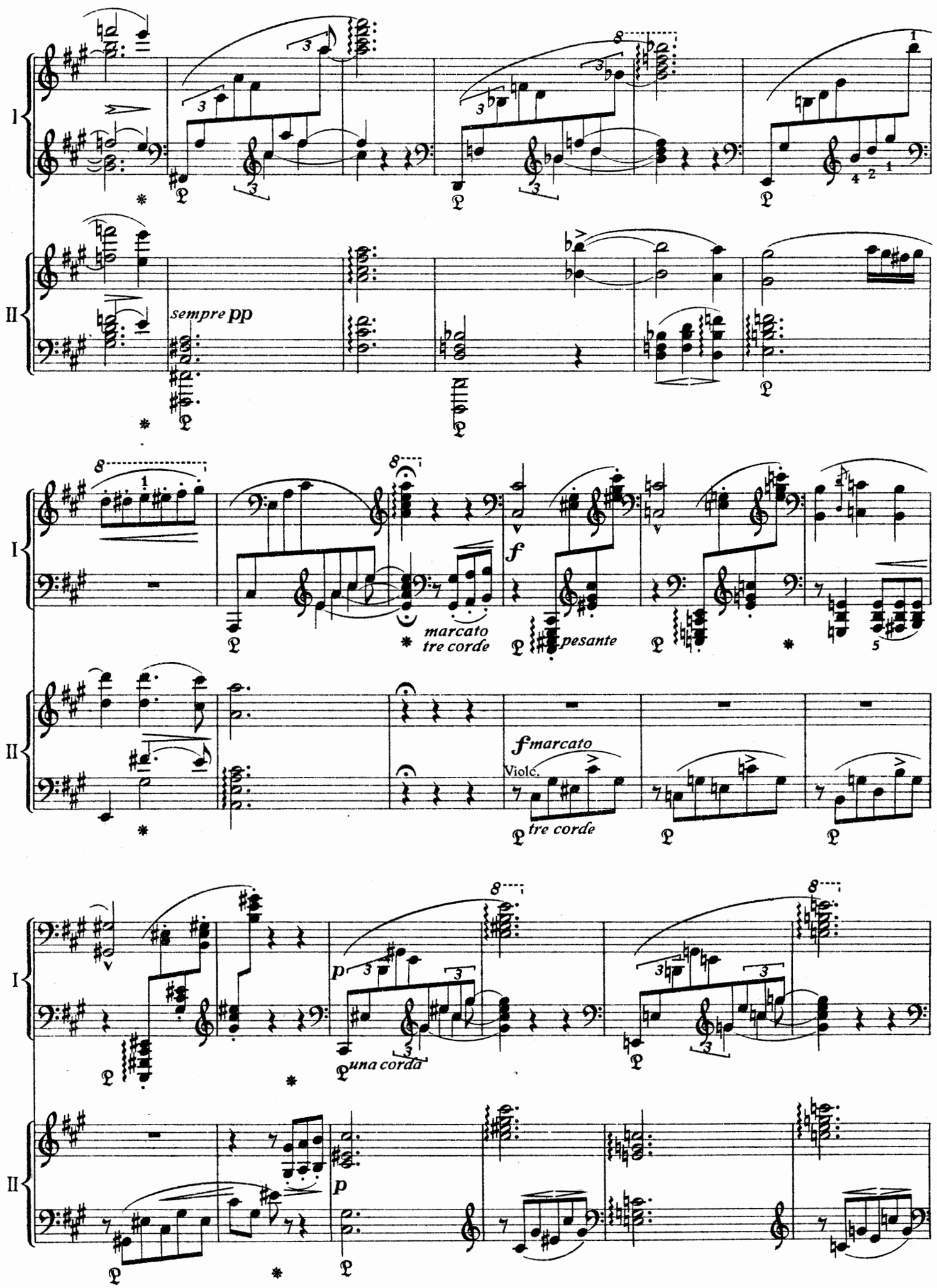
KLAVIER-KONZERT Nr. 2

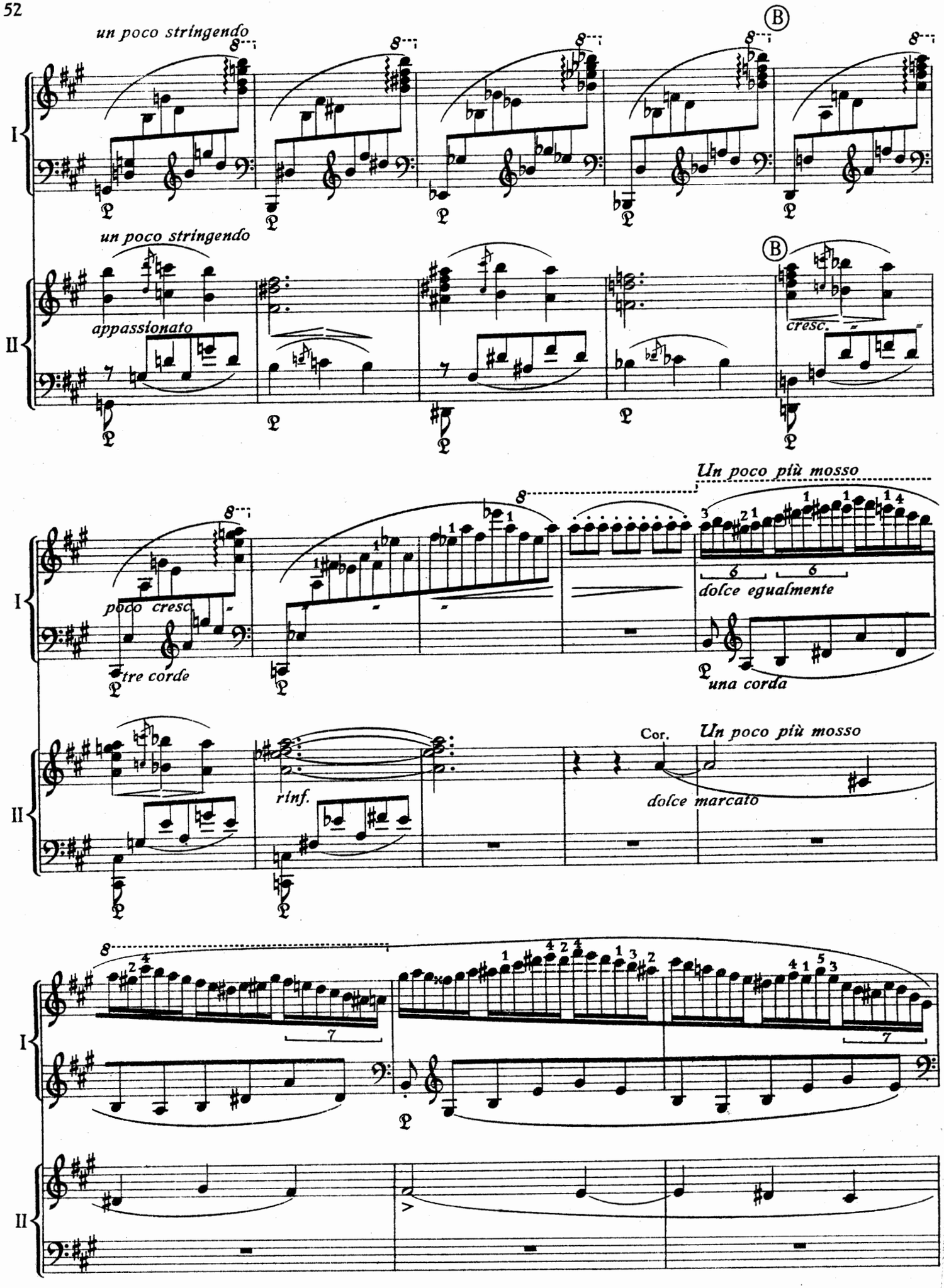
KLAVIER-KONZERT Nr. 2

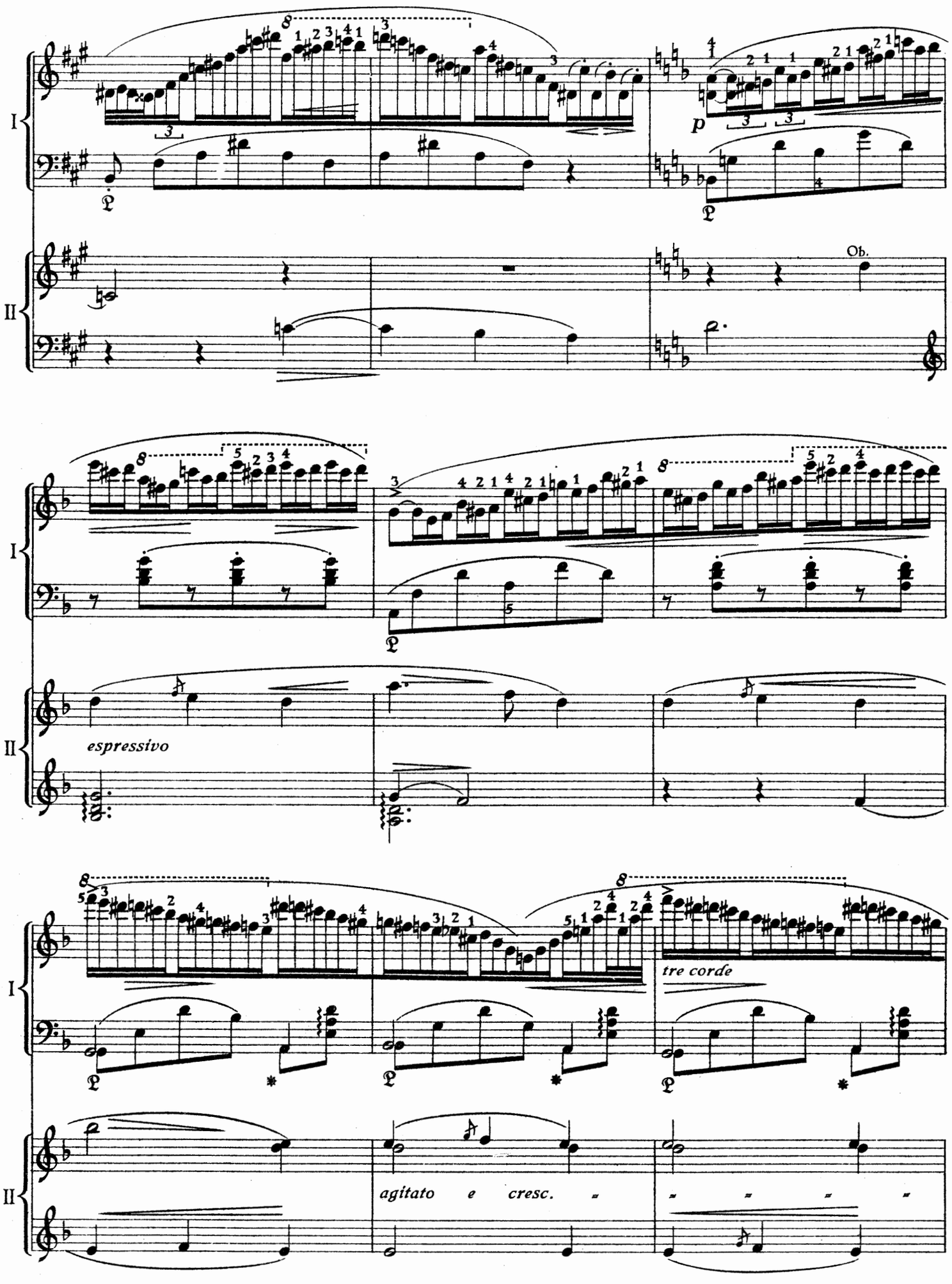
FRANZ LISZT
Neue, kritisch bearbeitete Ausgabe
von EUGEN D'ALBERT

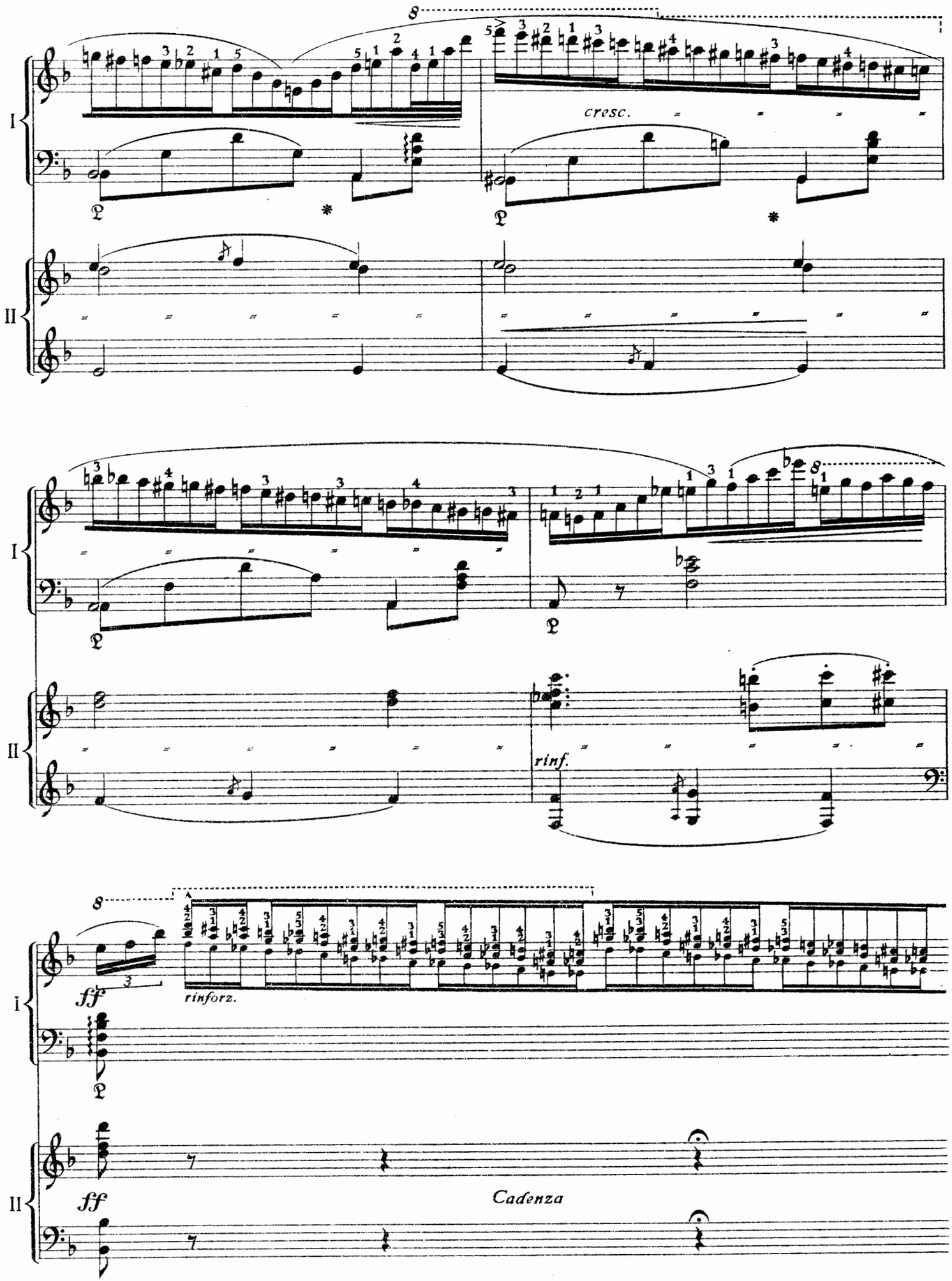


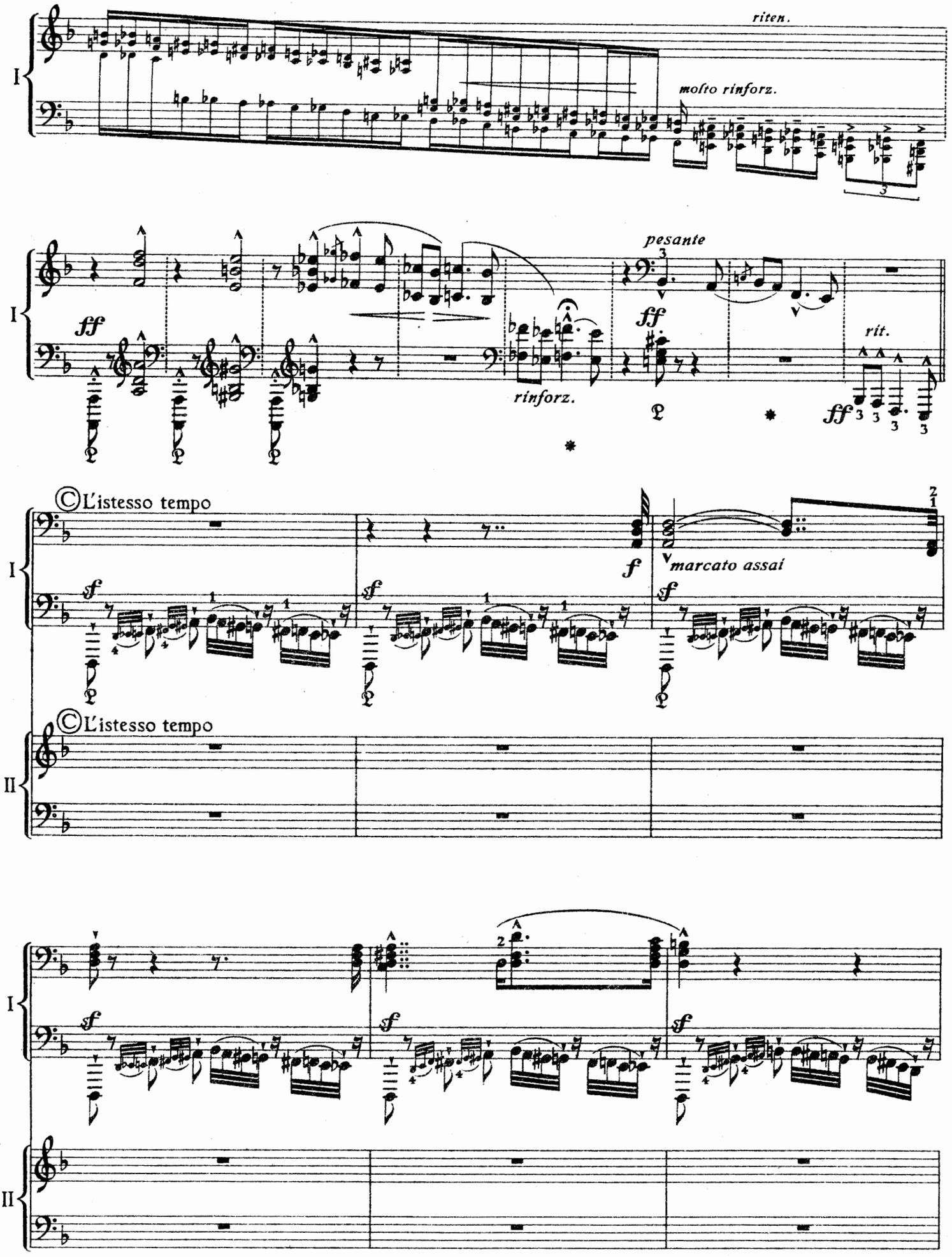
Copyright 1914 by B. Schott's Söhne Mainz

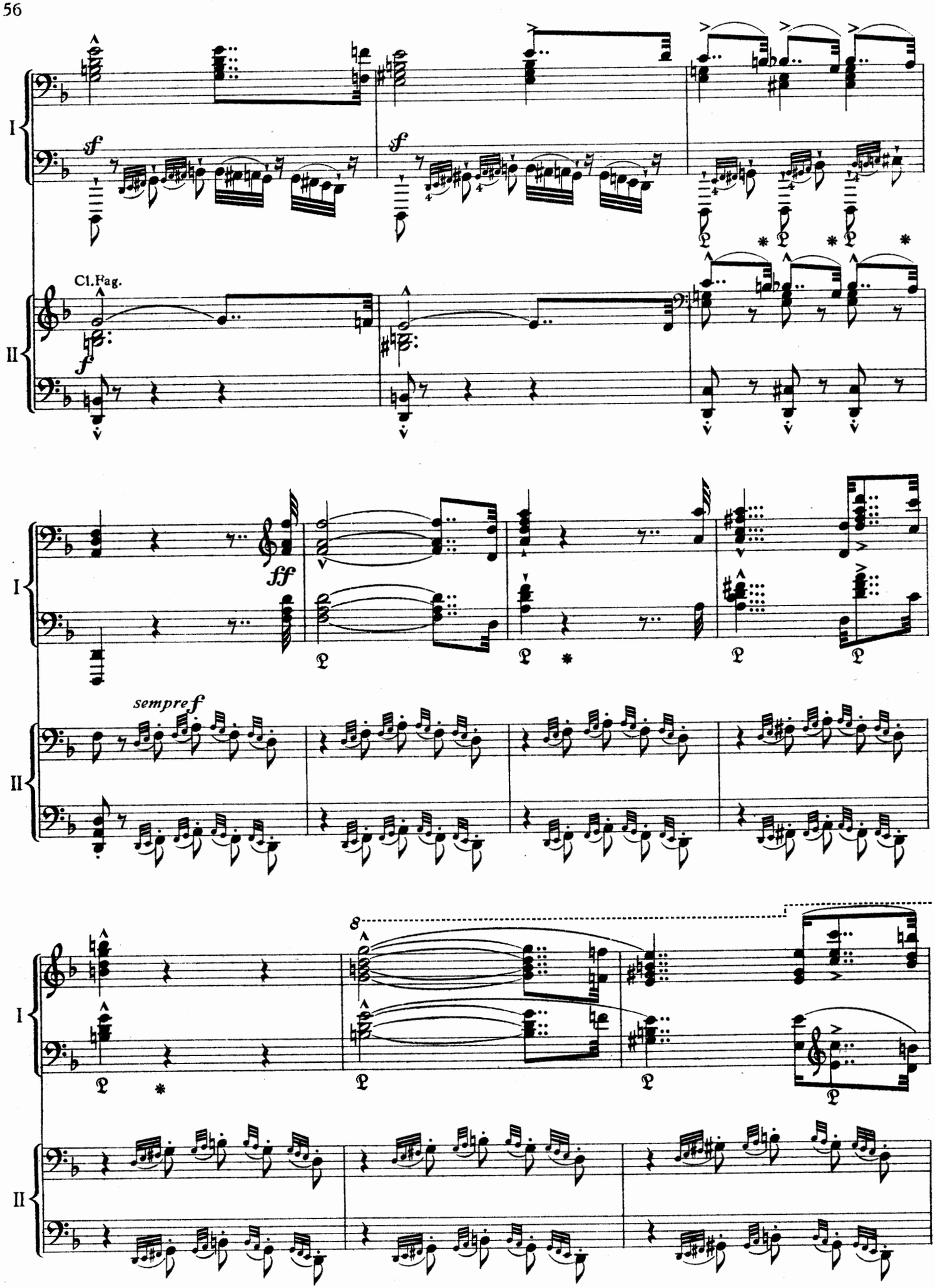

I
II
sempre pp
marcato
tre corde
f
pesante
fmarcato
Violc.
tre corde
una corda
p

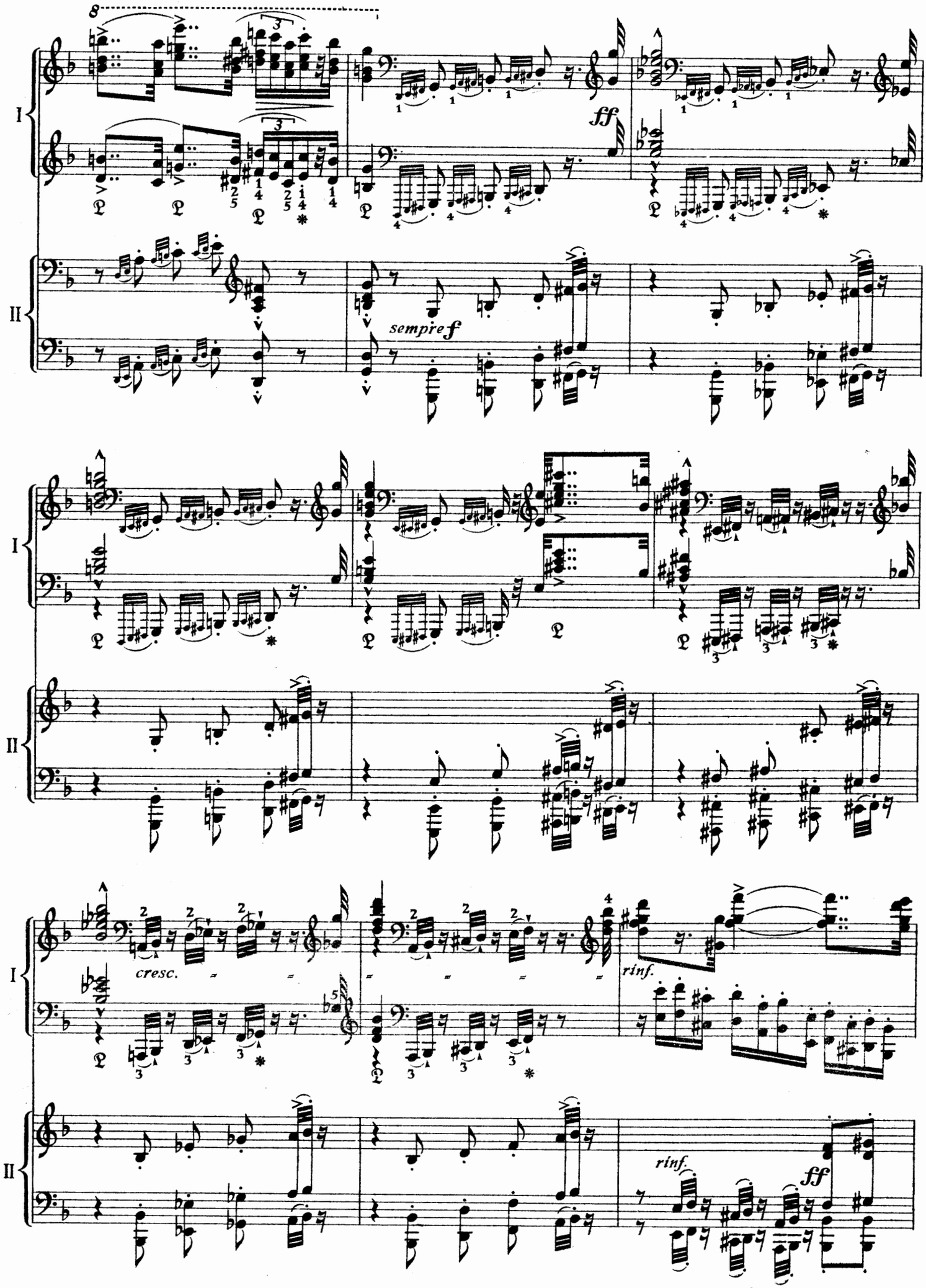

un poco stringendo
B
un poco stringendo
appassionato
cresc.
Un poco più mosso
poco cresc.
tre corde
dolce egualmente
una corda
Cor.
Un poco più mosso
rinf.
dolce marcato
I
II

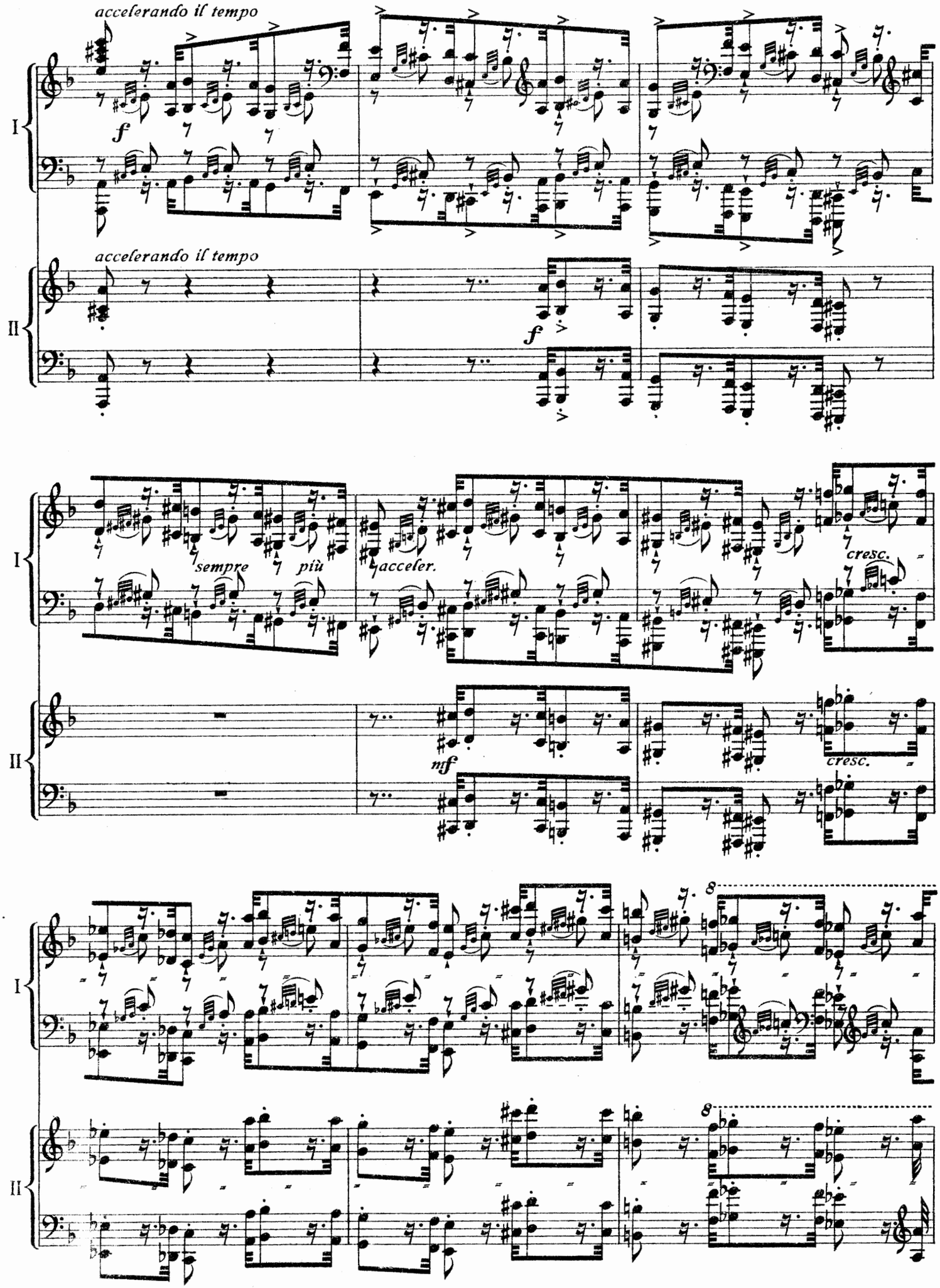

I
II
p
Ob.
espressivo
tre corde
agitato e cresc.

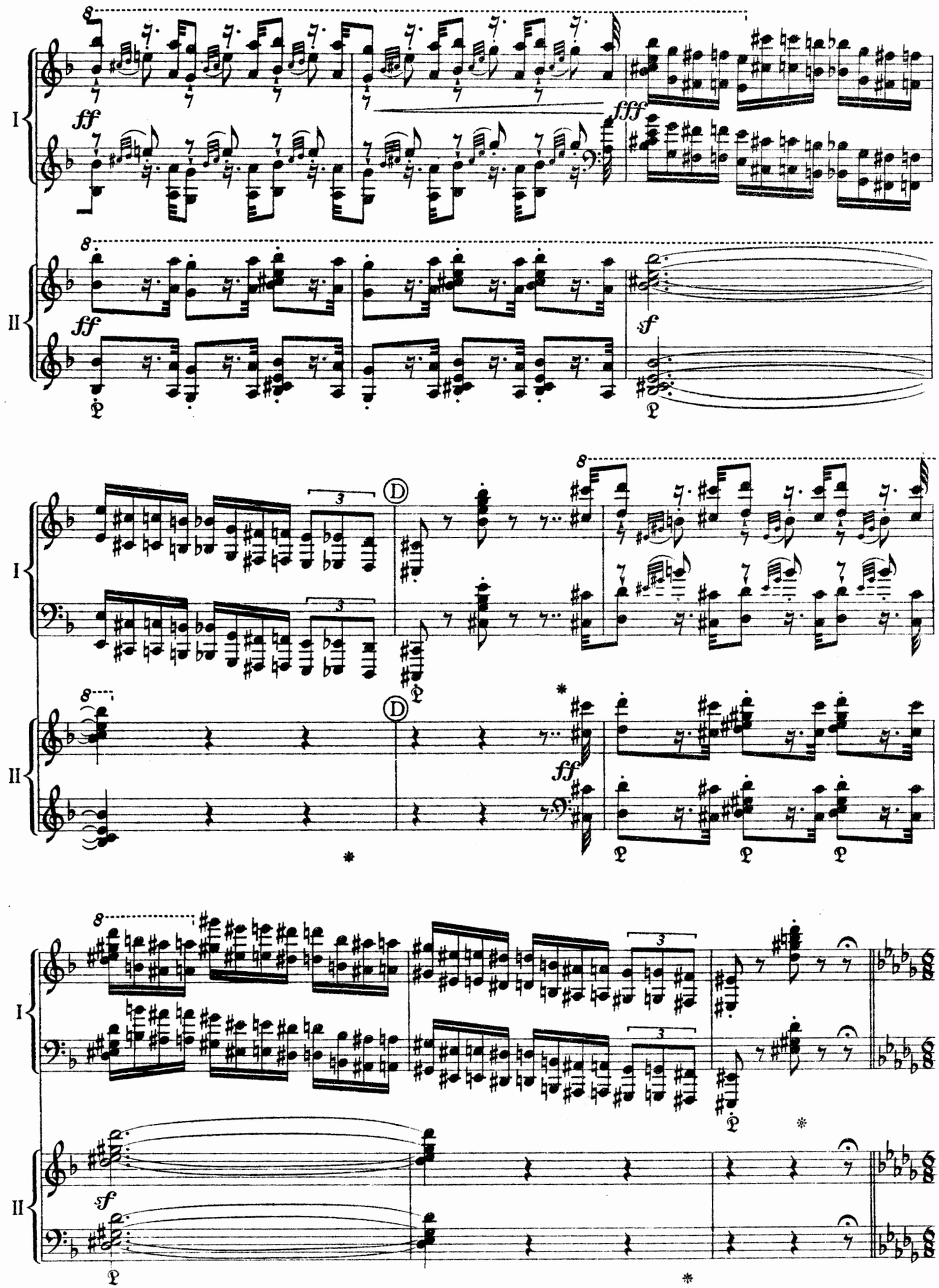

I
II
cresc.
rinf.
rinforz.
ff
ff
Cadenza

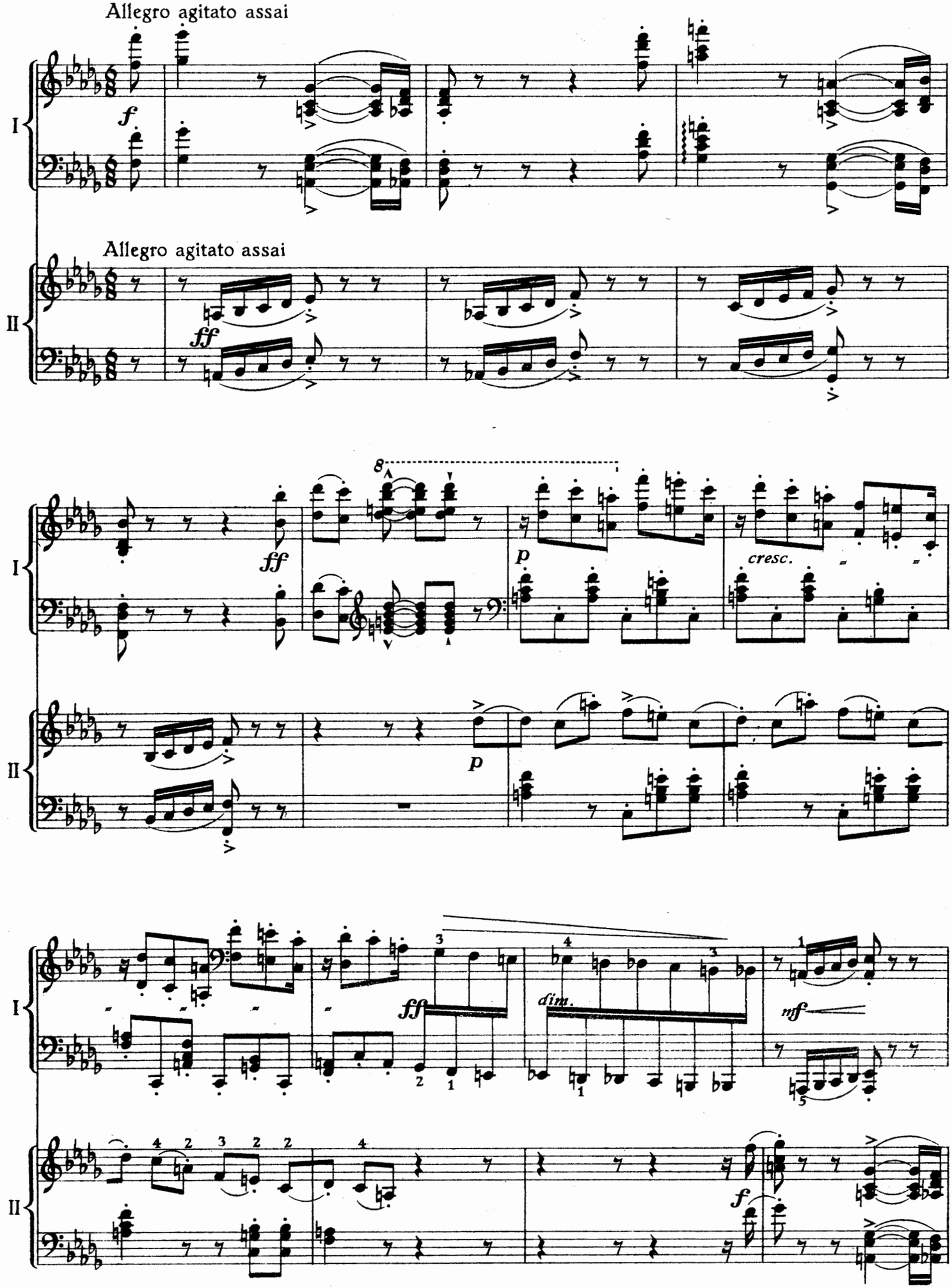

riten.
molto rinforz.
pesante
ff
rinforz.
rit.
L'istesso tempo
marcato assai
L'istesso tempo
I
II

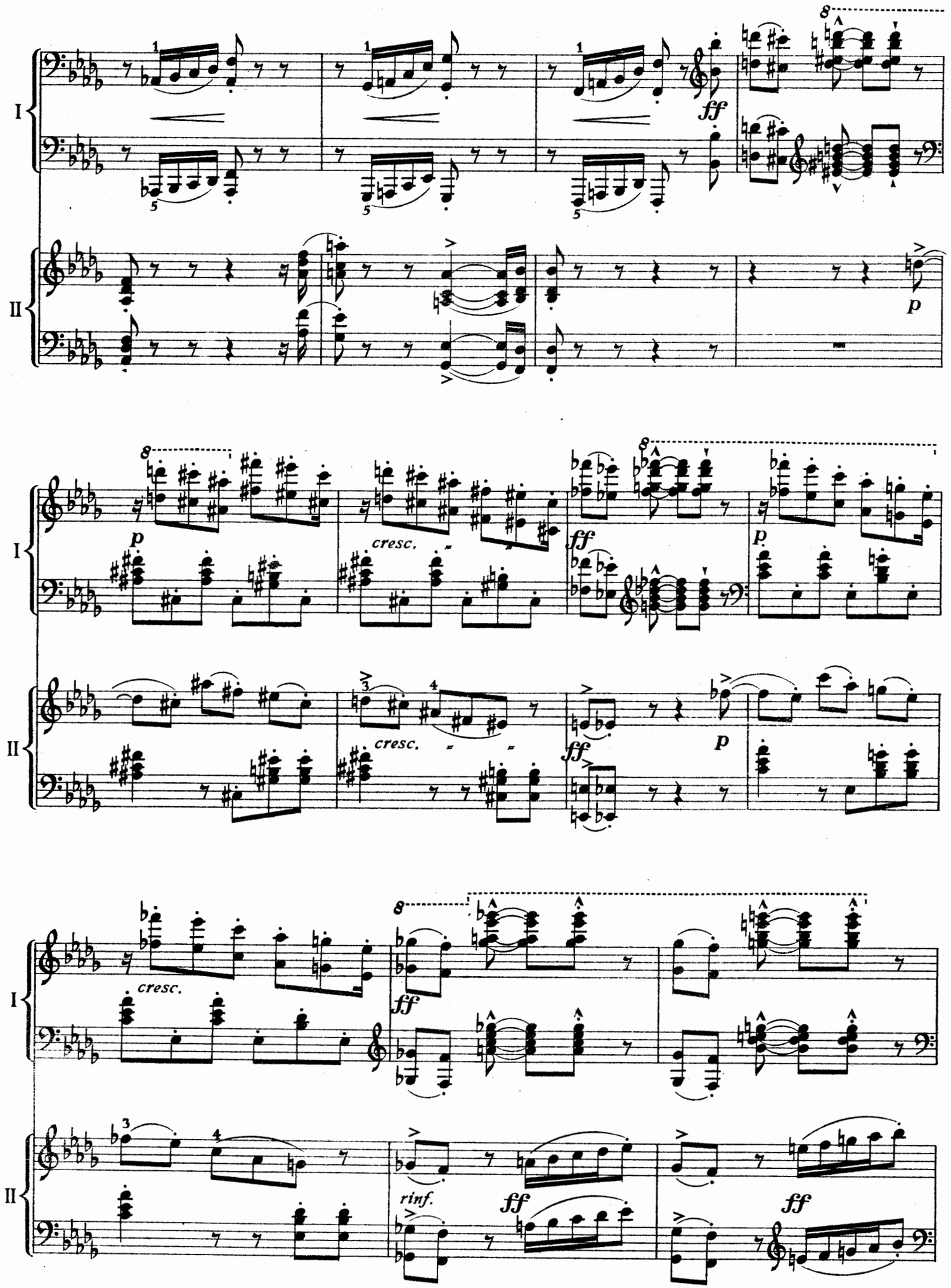

I
II
sf
sf
Cl.Fag.
f
ff
sempre f
8

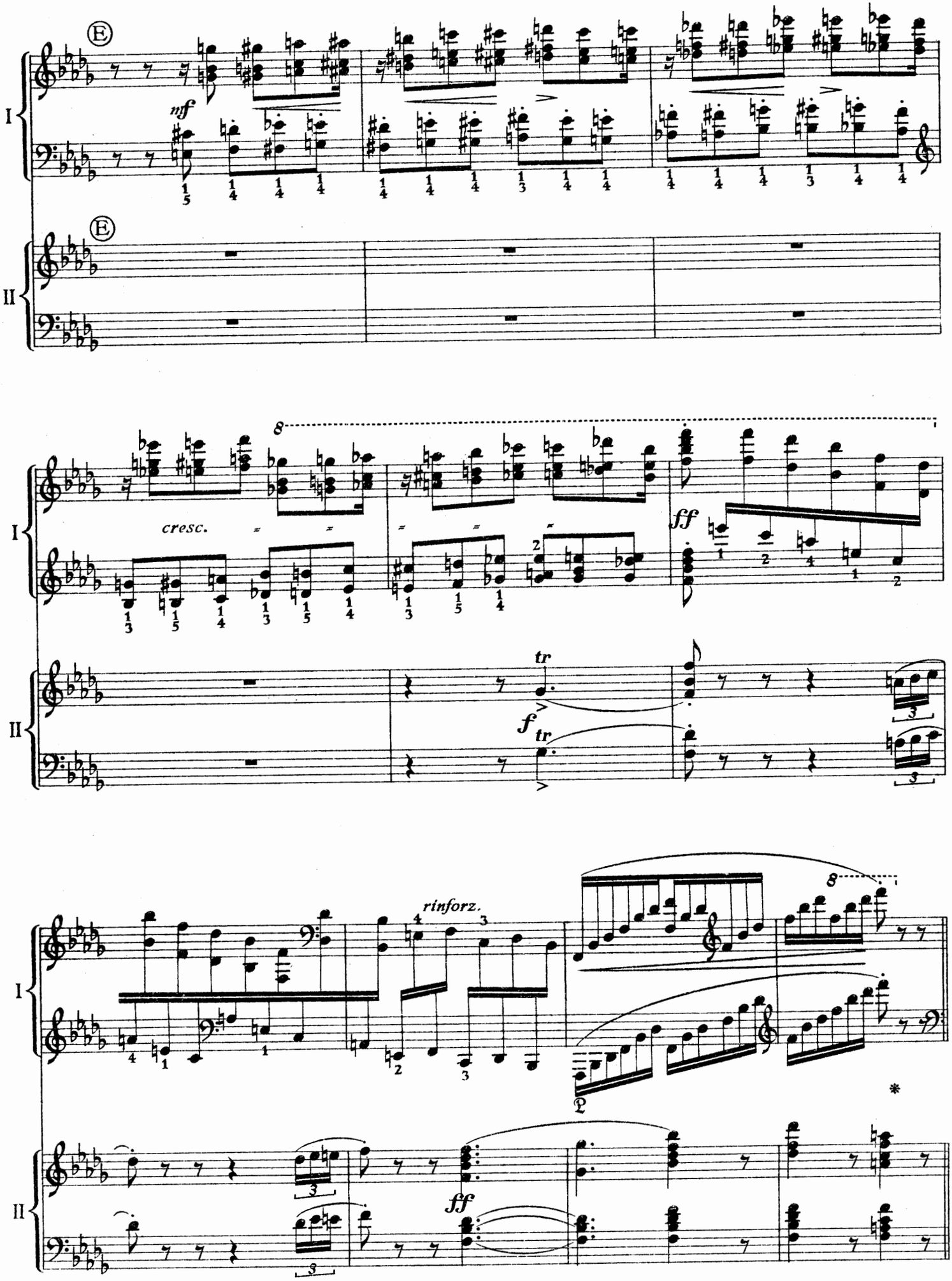

I
II
8
ff
sempre f
cresc.
rinf.
rinf.
ff

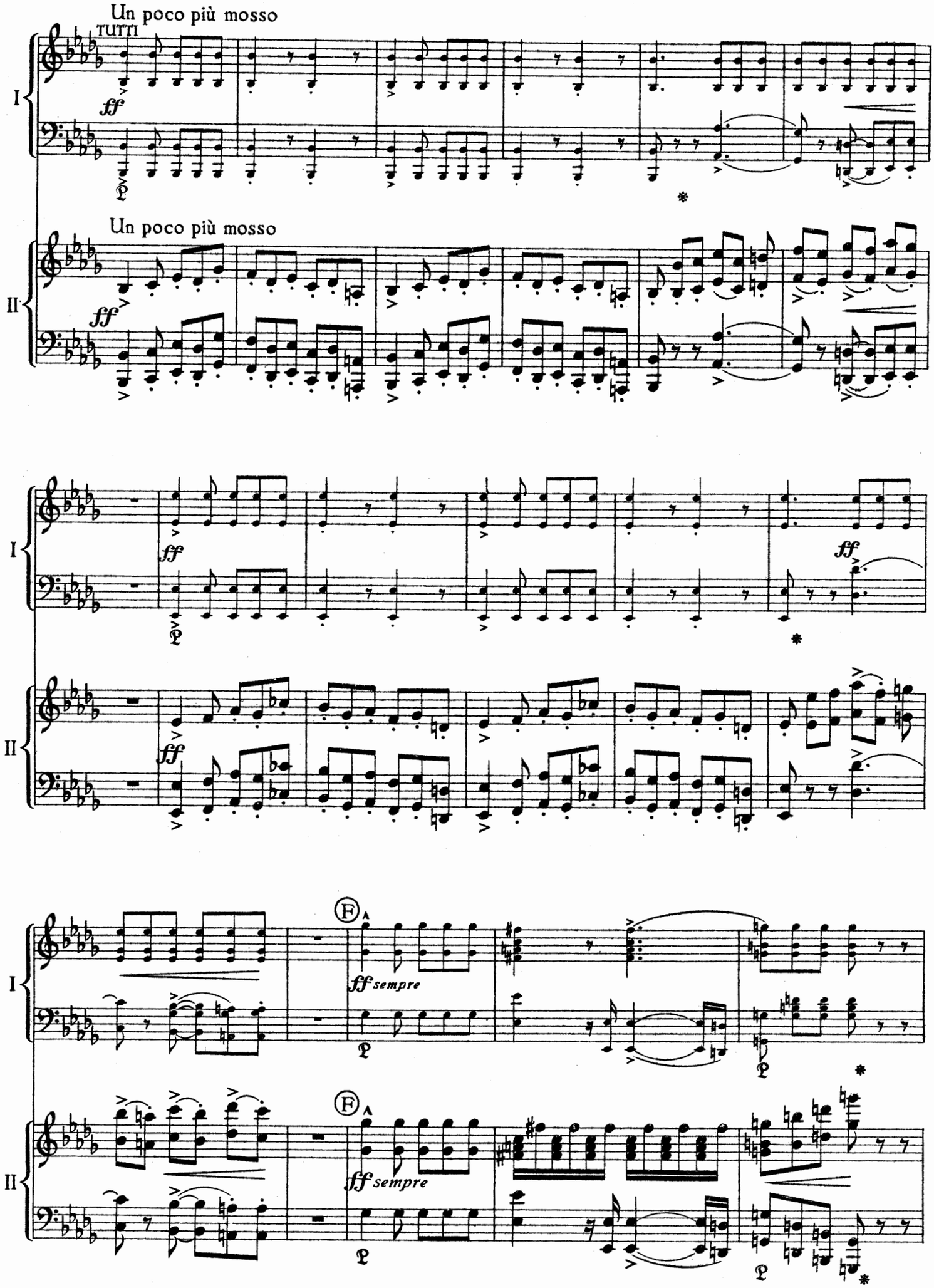

accelerando il tempo
f
I
accelerando il tempo
f
II
sempre più
acceler.
cresc.
mf
cresc.
I
8
II
8

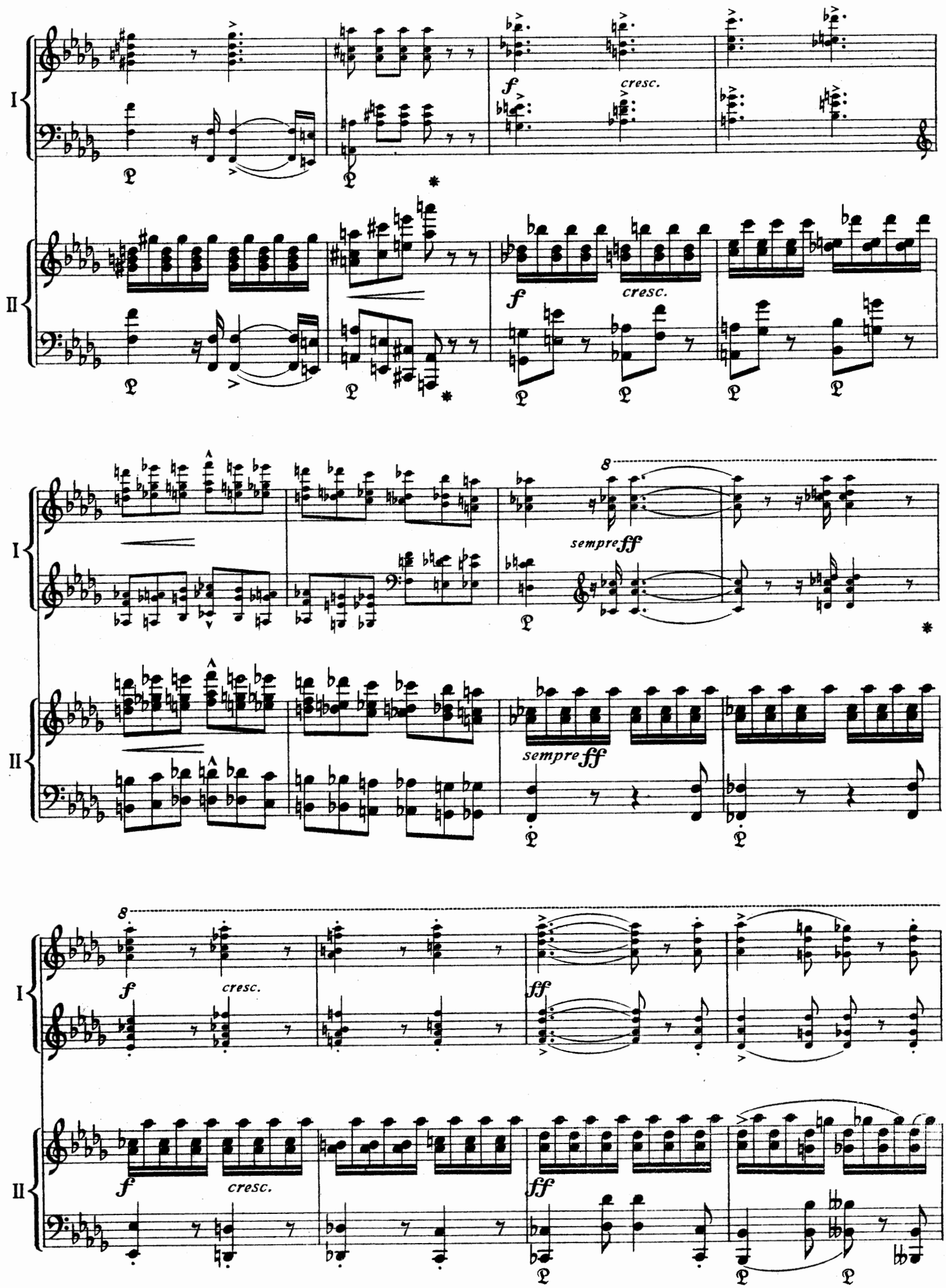

I
II
ff
fff
sf
D
3
*

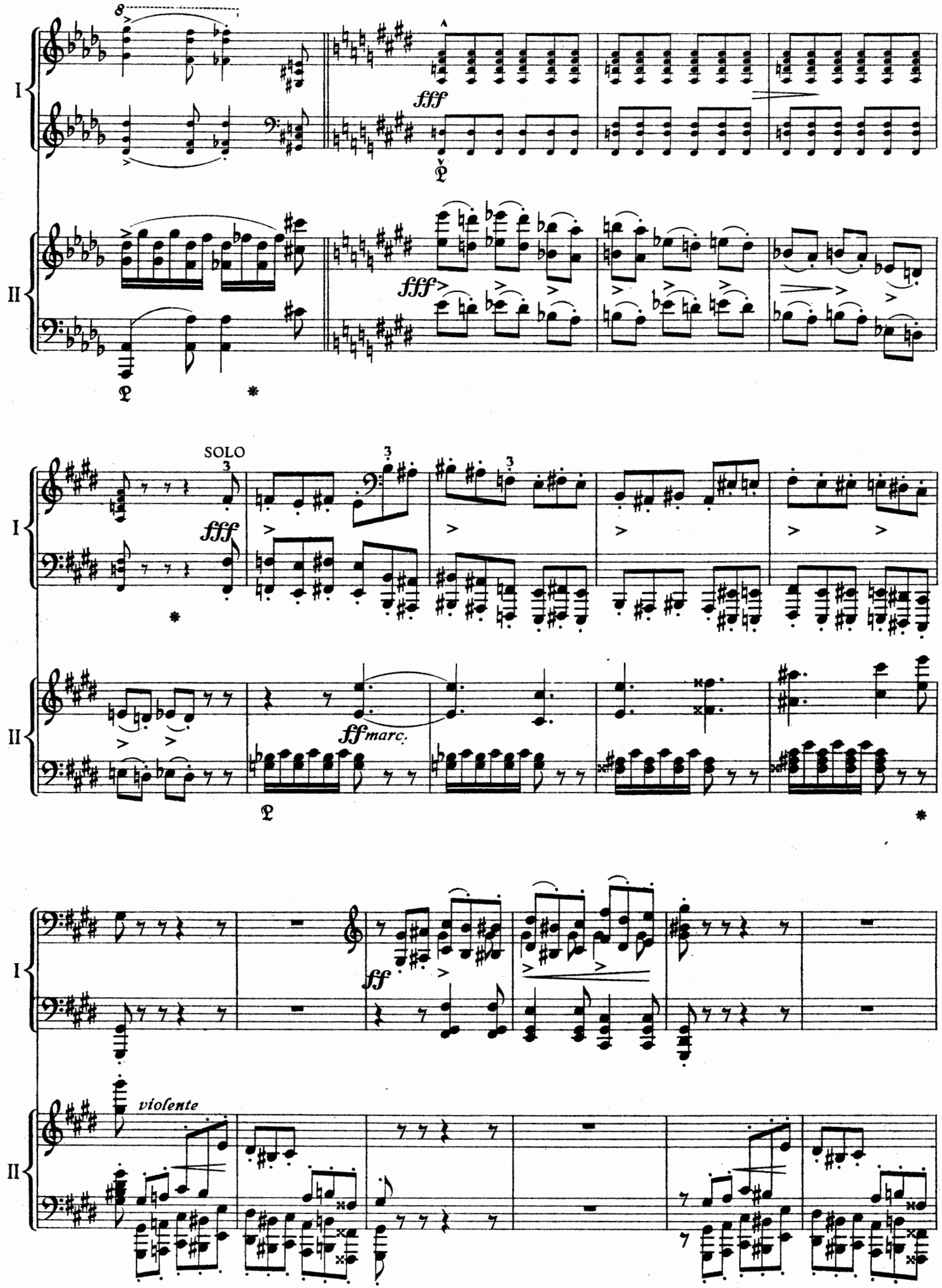

Allegro agitato assai
I
f
Allegro agitato assai
II
ff
8
ff
p
cresc.
p
ff
dim.
mf
f

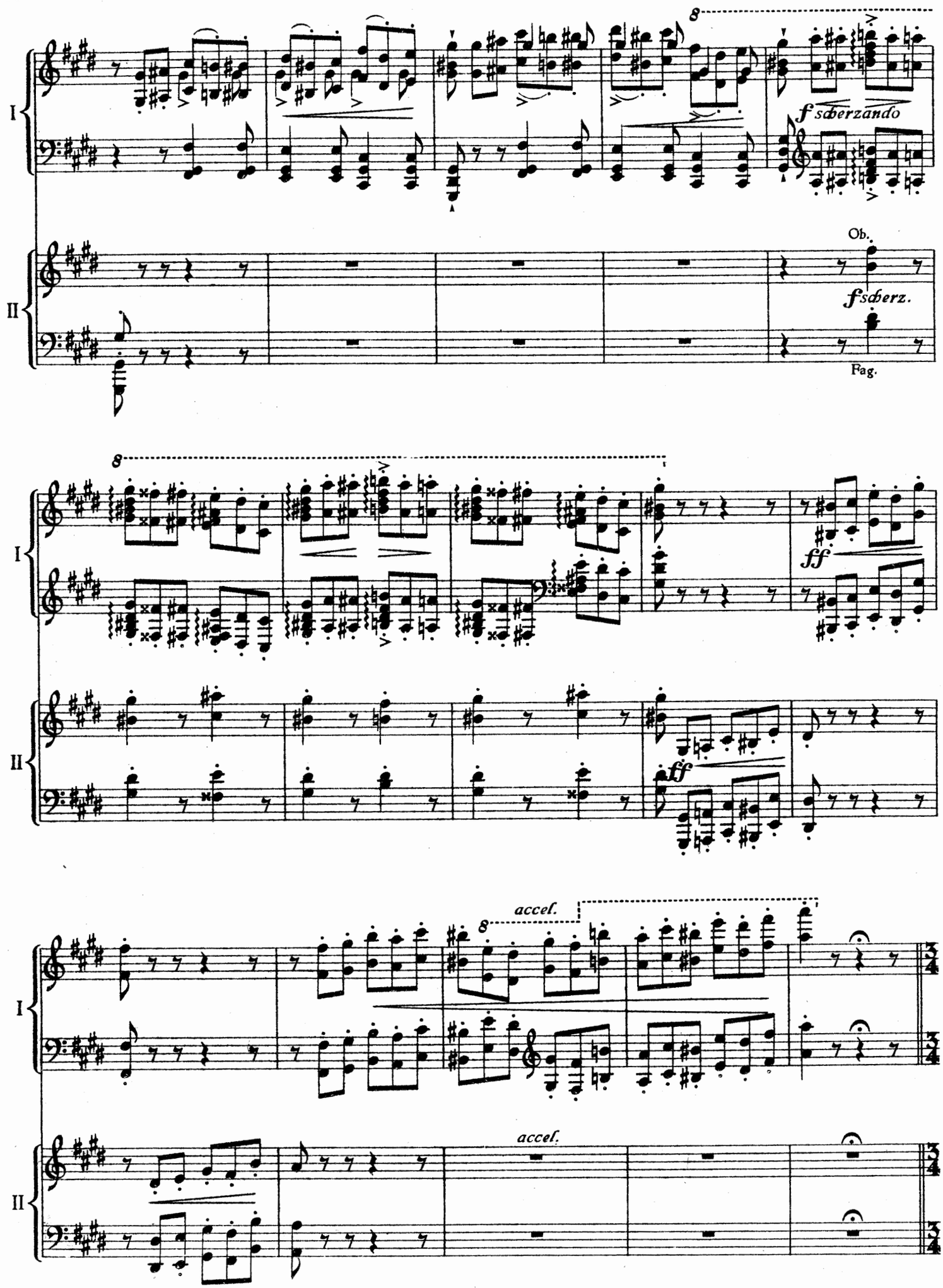

I
II
8
ff
p
cresc.
rinf.

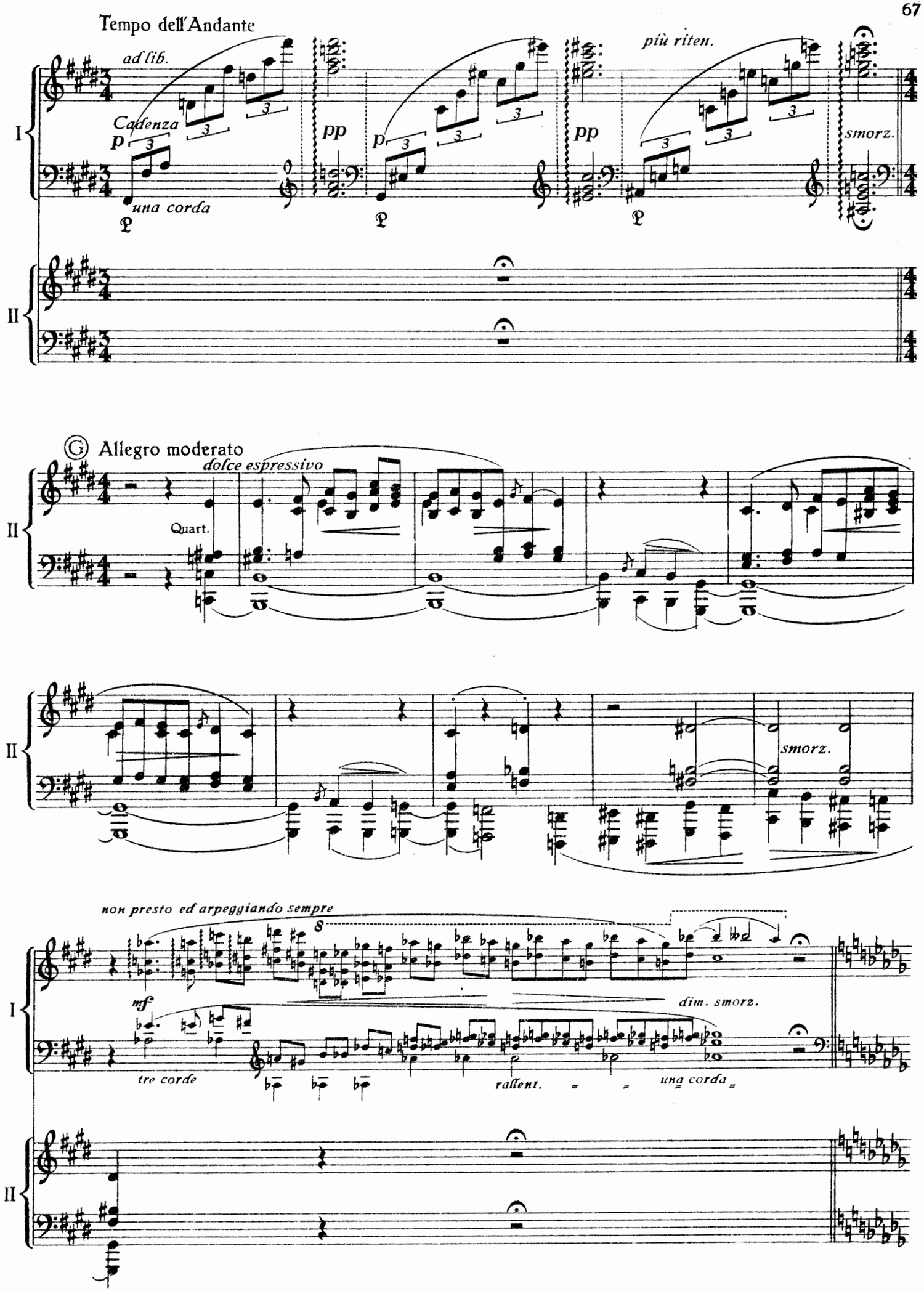

E
I
mf
E
II
8
cresc.
ff
tr
f
tr
rinforz.
8
ff

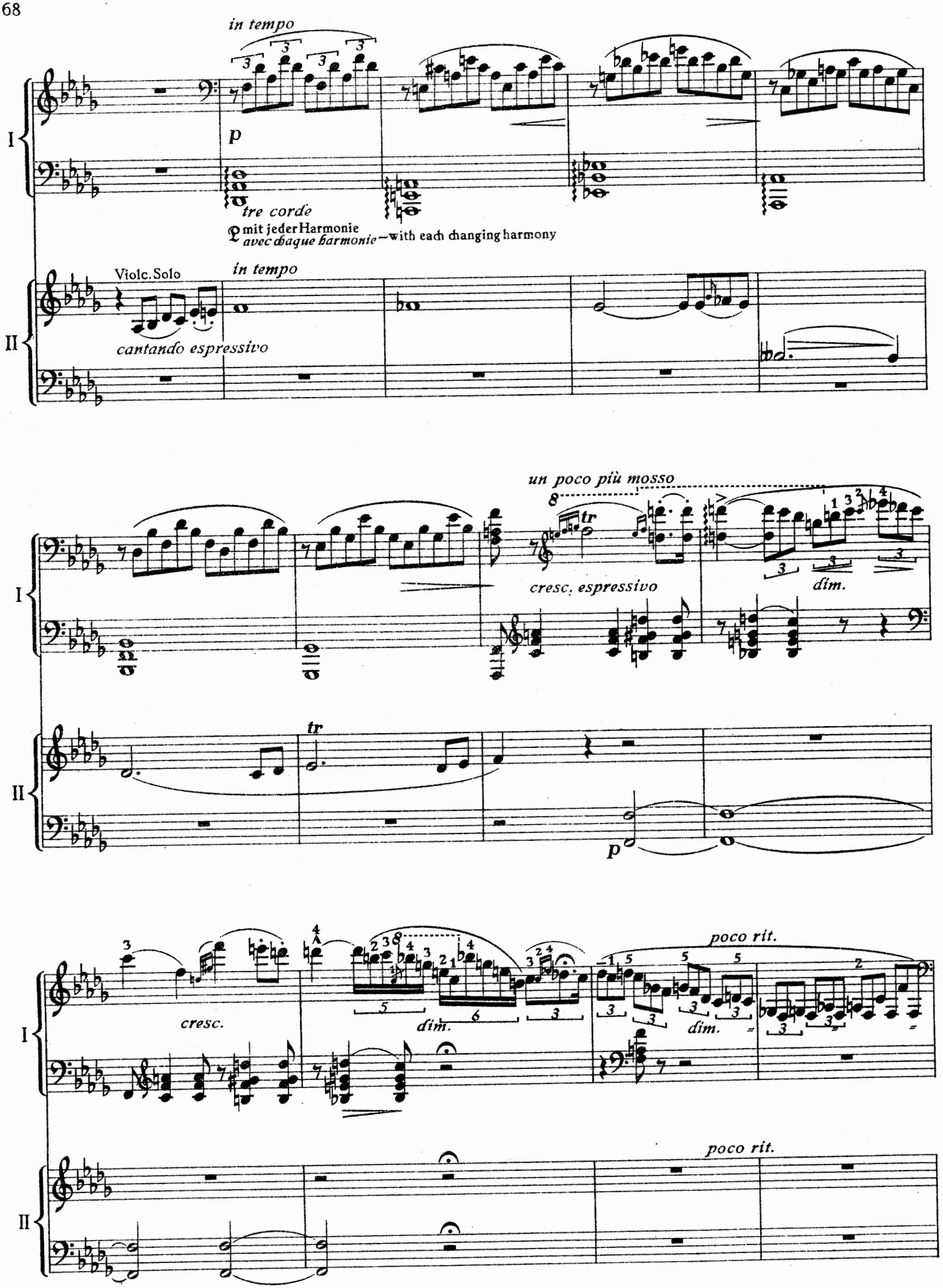

Un poco più mosso
TUTTI
ff
I
Un poco più mosso
ff
II
ff
ff
I
ff
II
F
ff sempre
I
F
ff sempre
II

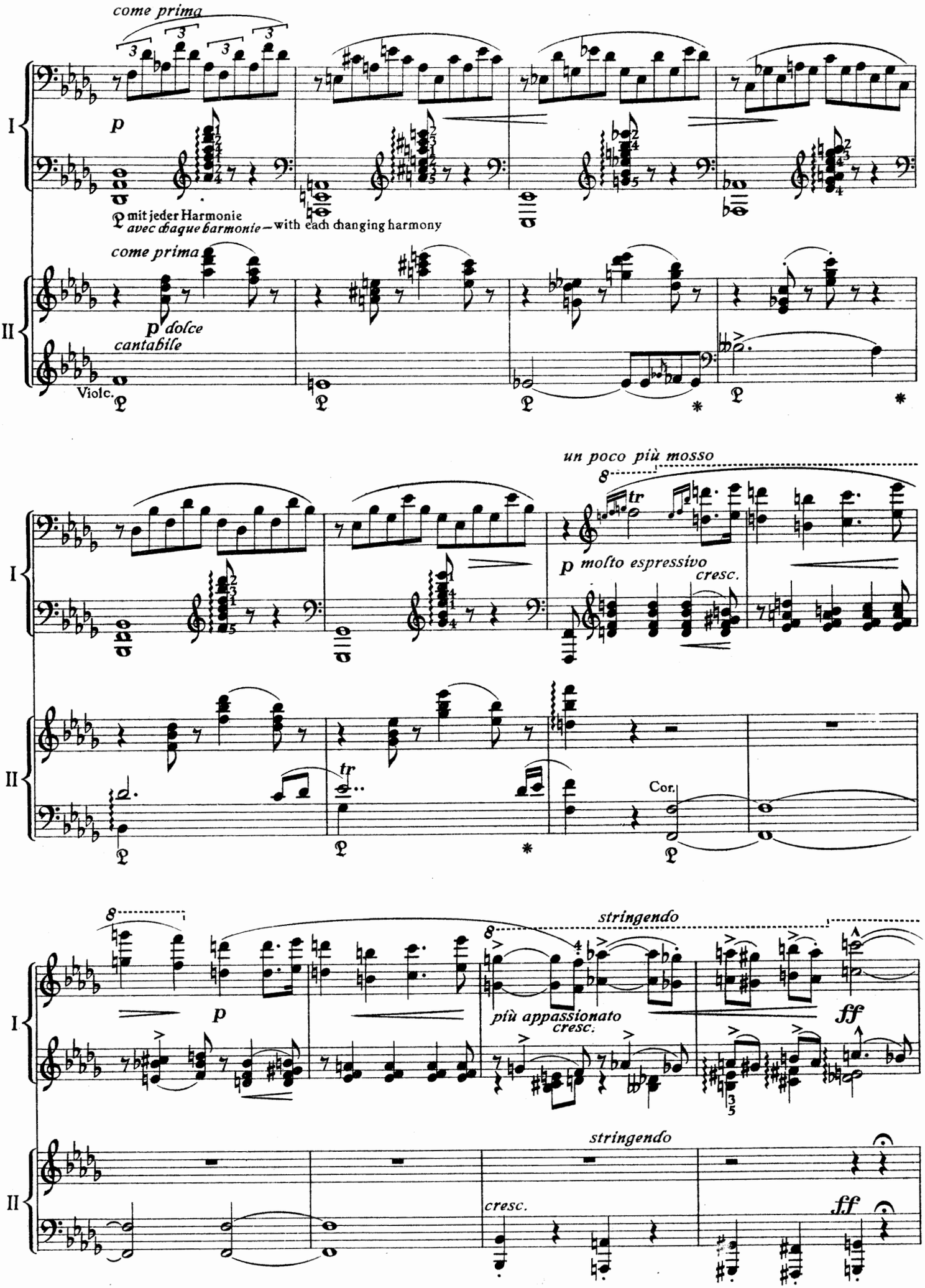

I
II
f
cresc.
sempre ff
ff

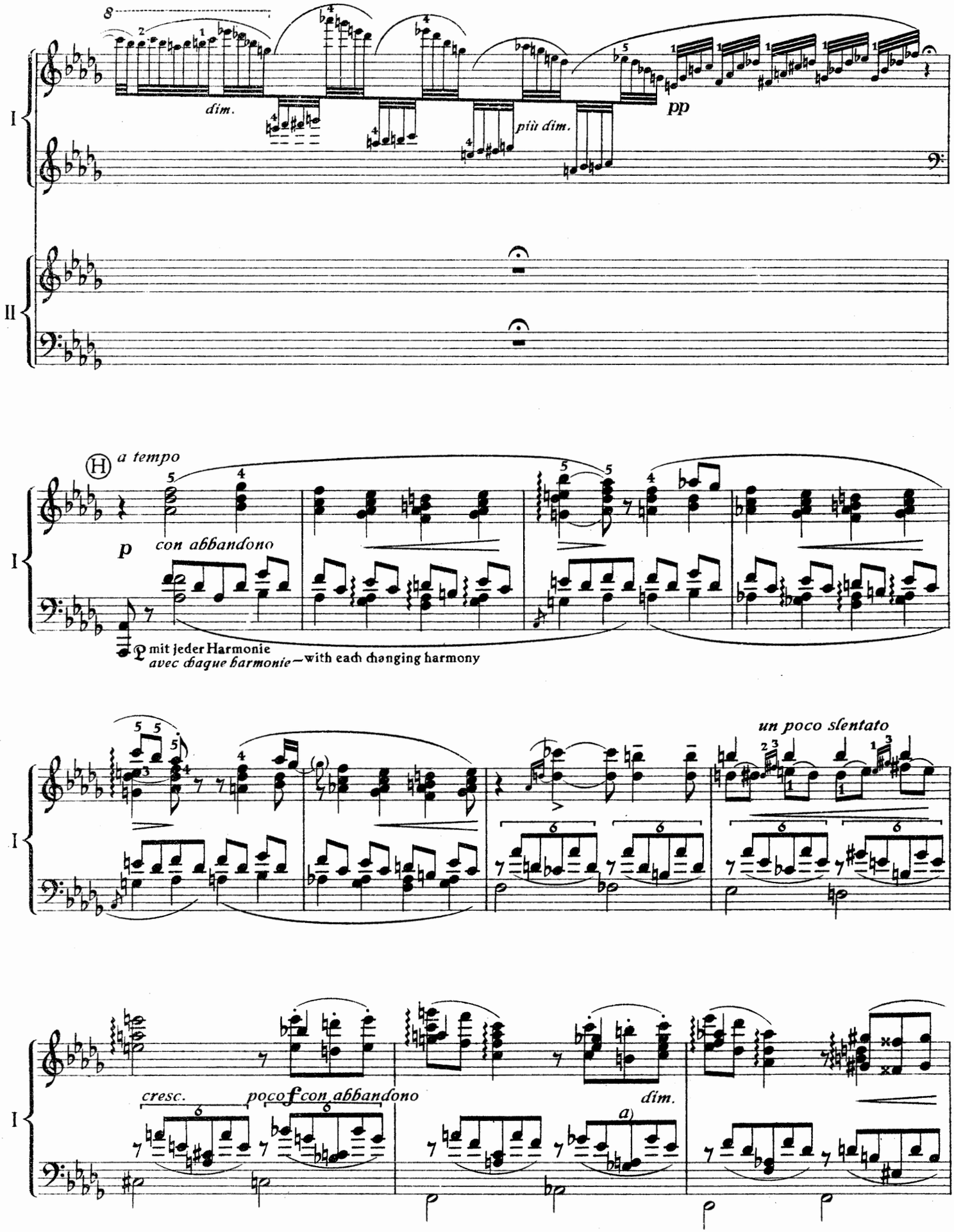

I
II
fff
fff
SOLO
fff
ffmarc.
ff
violente


I
II
8
f scherzando
Ob.
f scherz.
Fag.
8
ff
ff
accel.
8
accel.


Tempo dell'Andante
ad lib.
più riten.
Cadenza
p
pp
una corda
smorz.
Allegro moderato
dolce espressivo
Quart.
smorz.
non presto ed arpeggiando sempre
mf
dim. smorz.
tre corde
rallent.
una corda


in tempo
p
tre corde
mit jeder Harmonie
avec chaque harmonie
with each changing harmony
I
II
Violc. Solo
in tempo
cantando espressivo
un poco più mosso
tr
cresc. espressivo
dim.
tr
p
cresc.
dim.
dim.
poco rit.
poco rit.

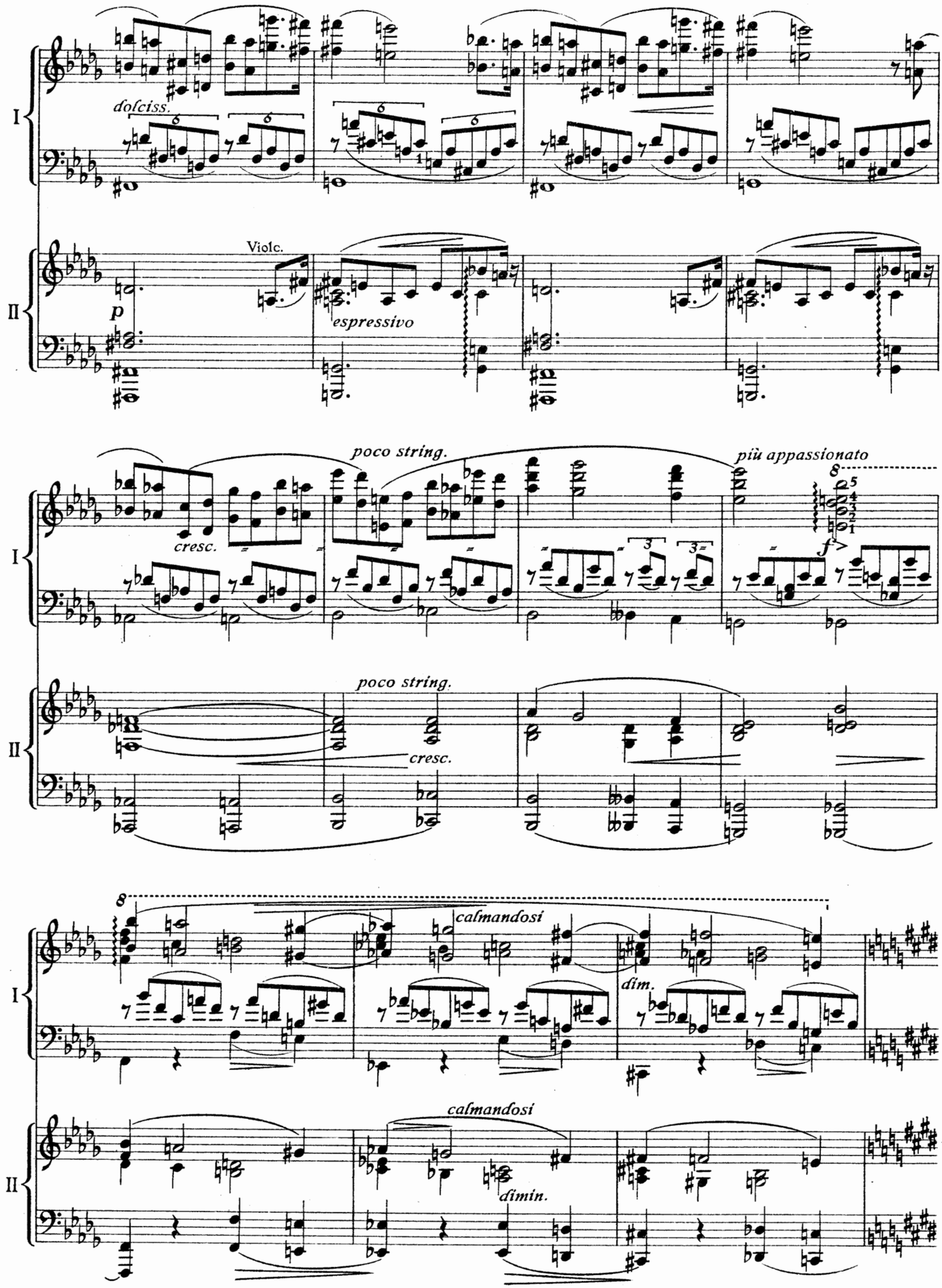

come prima
p
mit jeder Harmonie
avec chaque harmonie — with each changing harmony
come prima
p dolce
cantabile
Violc.
un poco più mosso
tr
p molto espressivo
cresc.
tr
Cor.
stringendo
più appassionato
cresc.
ff
stringendo
cresc.
ff

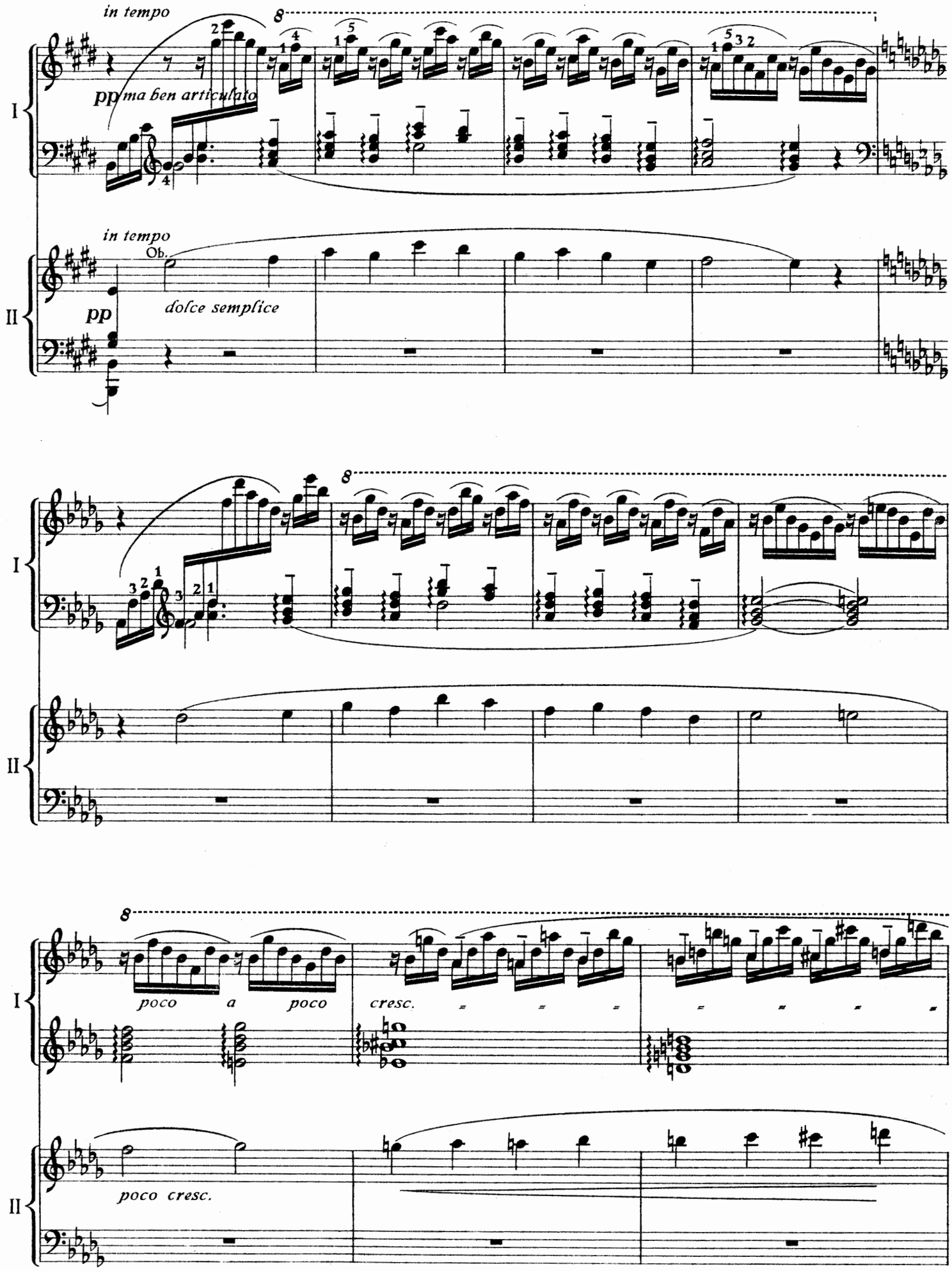


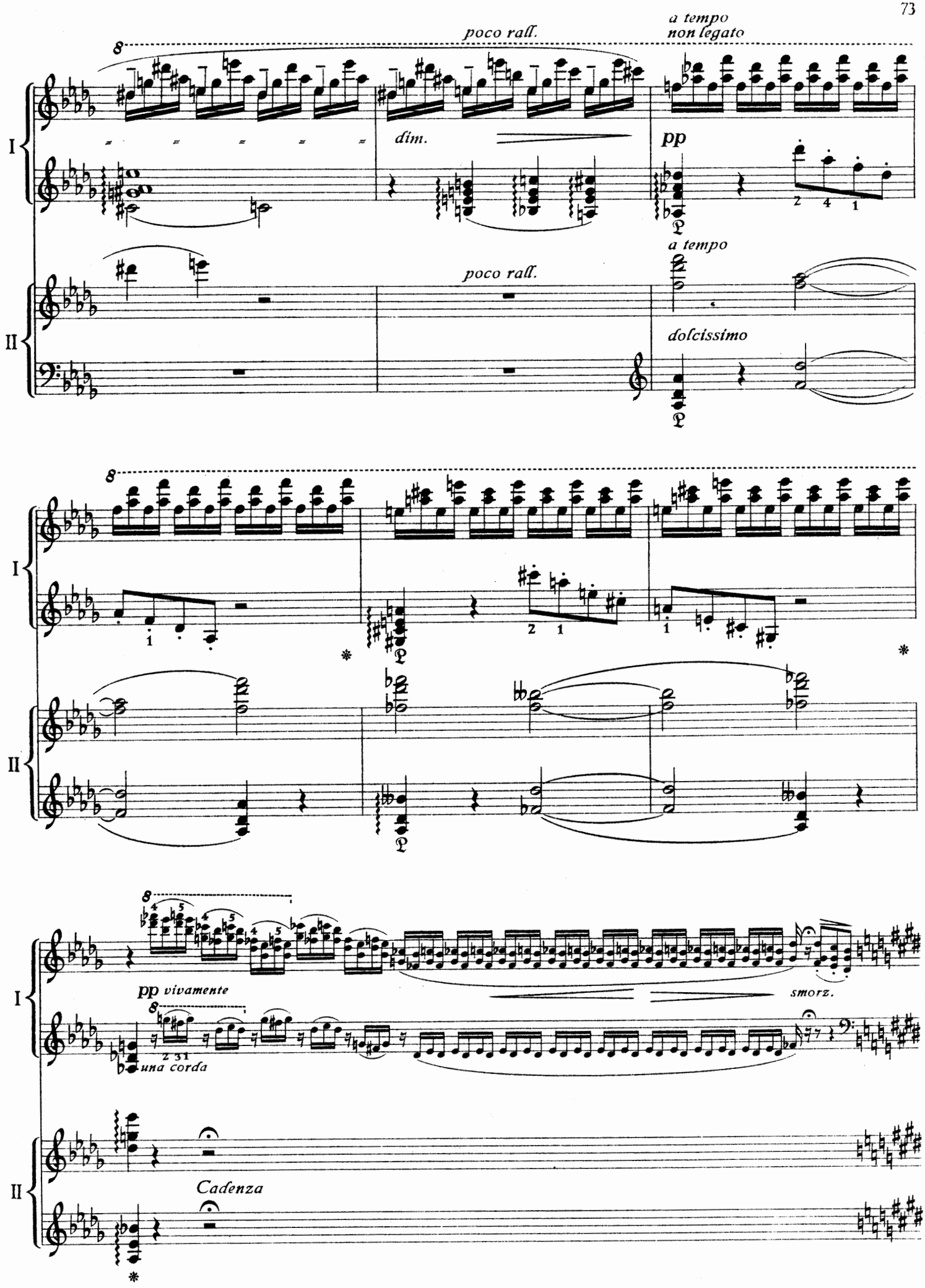
a) Die erste Ausgabe hatte statt *a as* in der linken Hand.

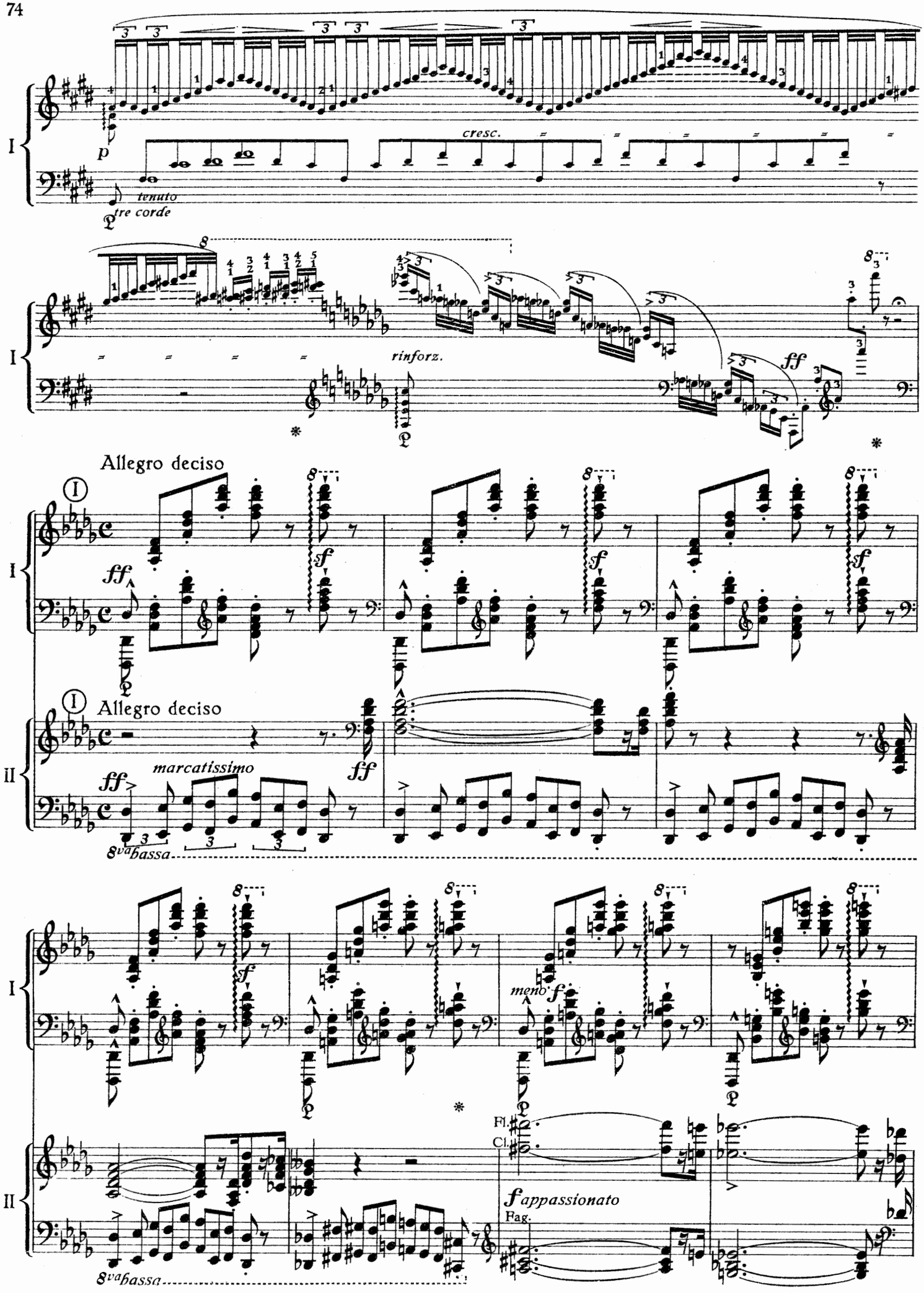
a) *Dans la première édition* lab *au lieu de* la.

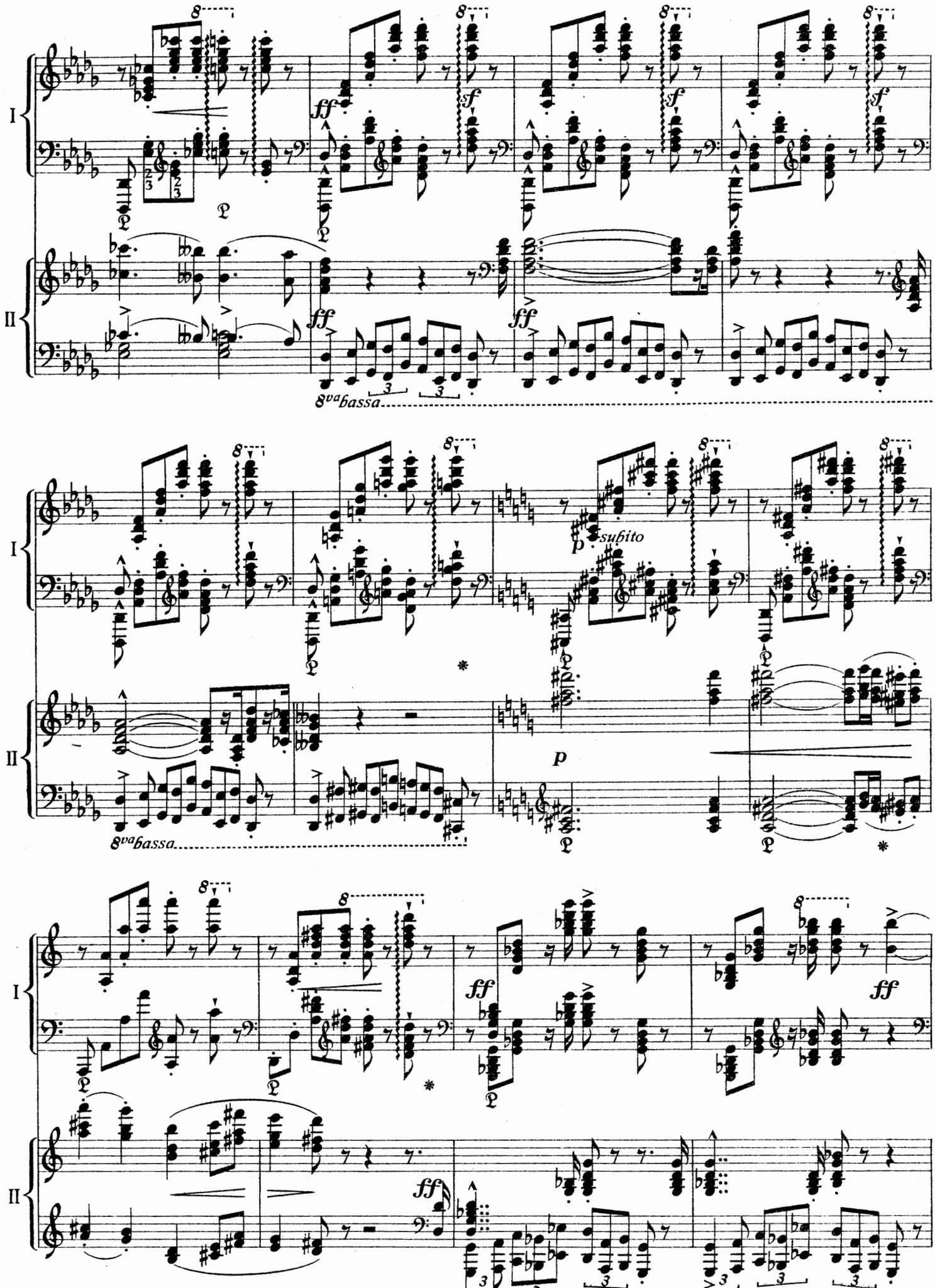
a) The first edition published *Ab* instead of *A* for the left hand.

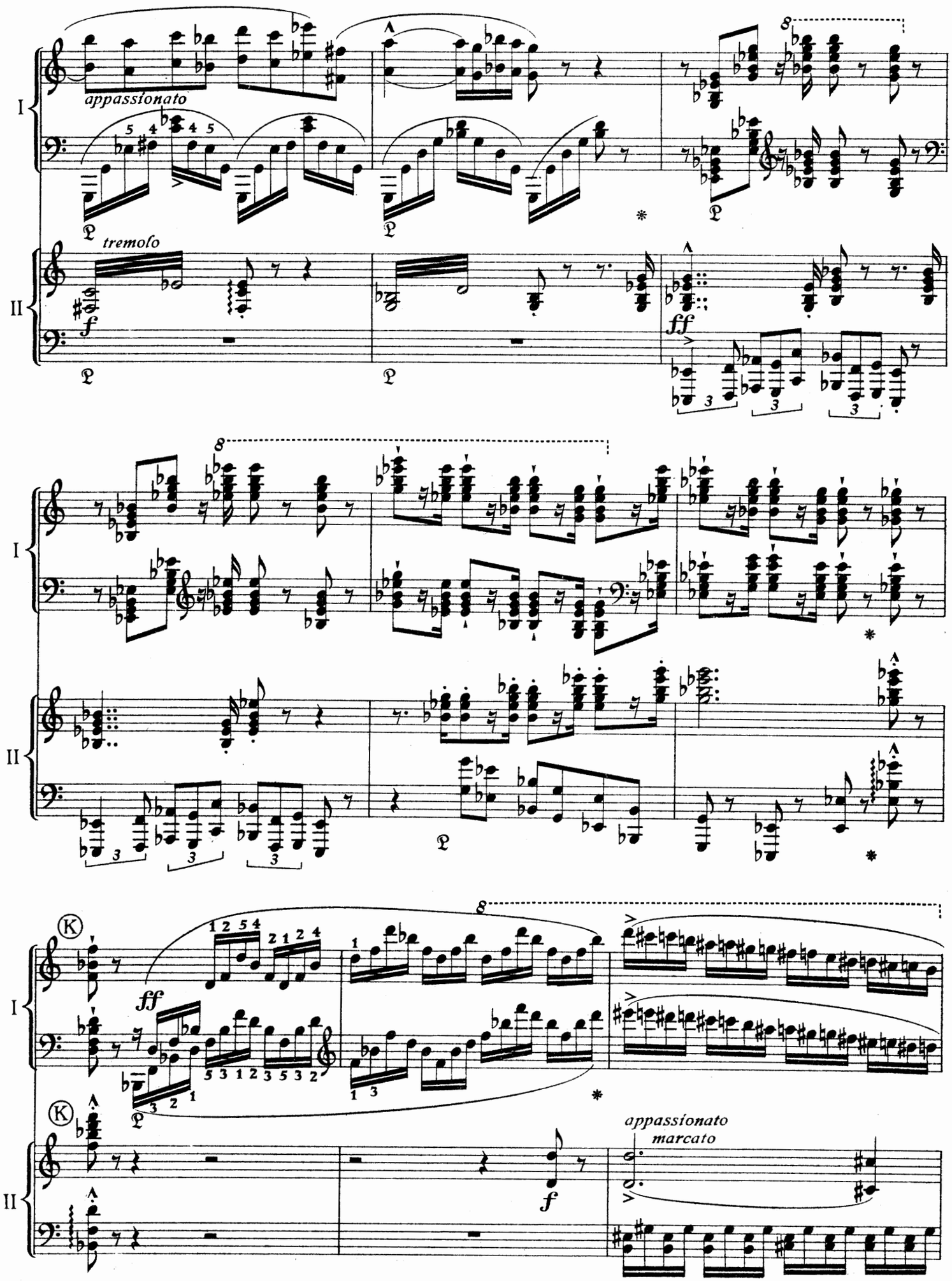

I
II
dolciss.
Violc.
p
espressivo
poco string.
più appassionato
cresc.
f
poco string.
cresc.
calmandosi
dim.
calmandosi
dimin.

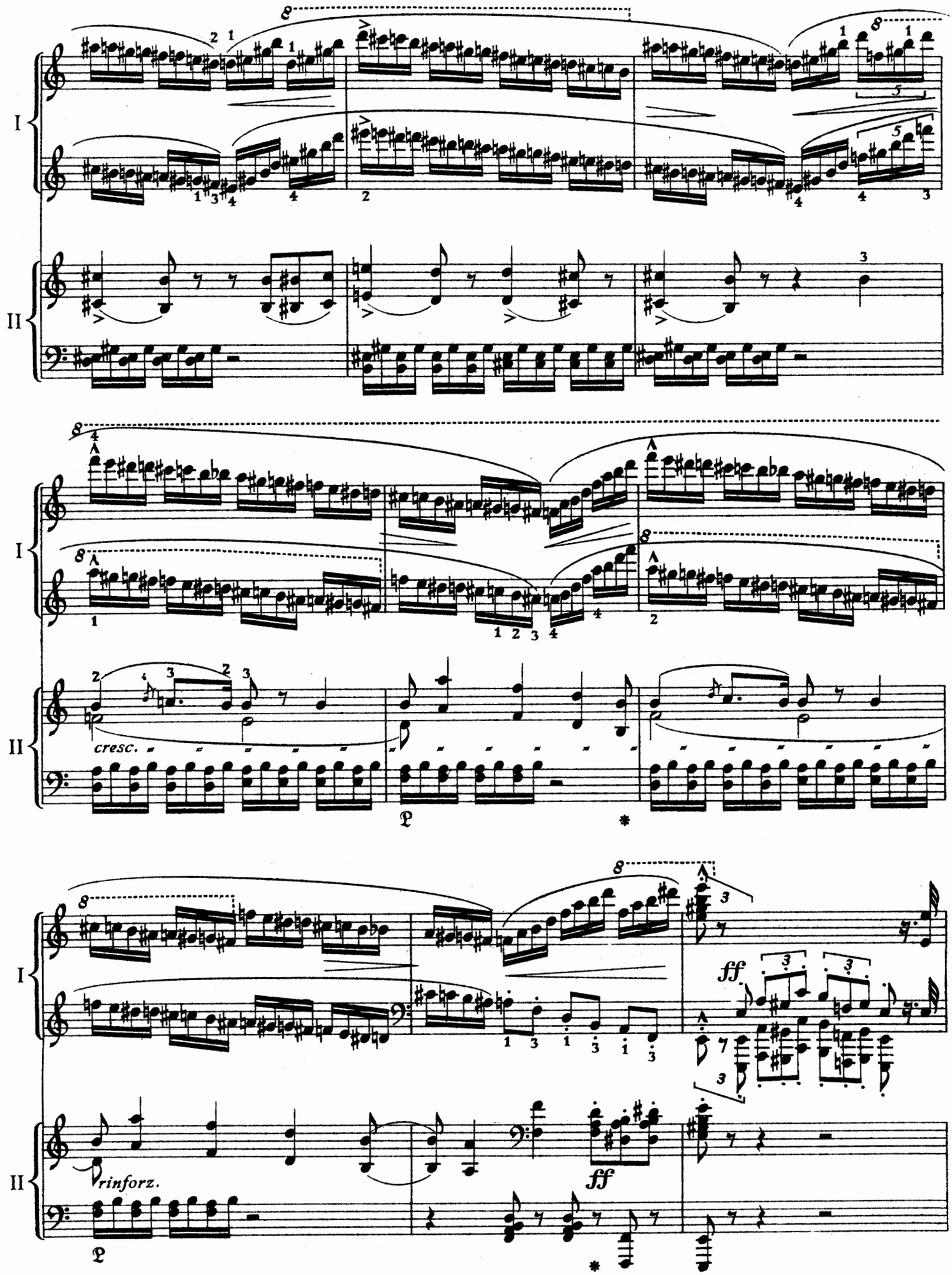

in tempo
pp ma ben articulato
I
in tempo
Ob.
pp
dolce semplice
II
poco a poco
cresc.
poco cresc.

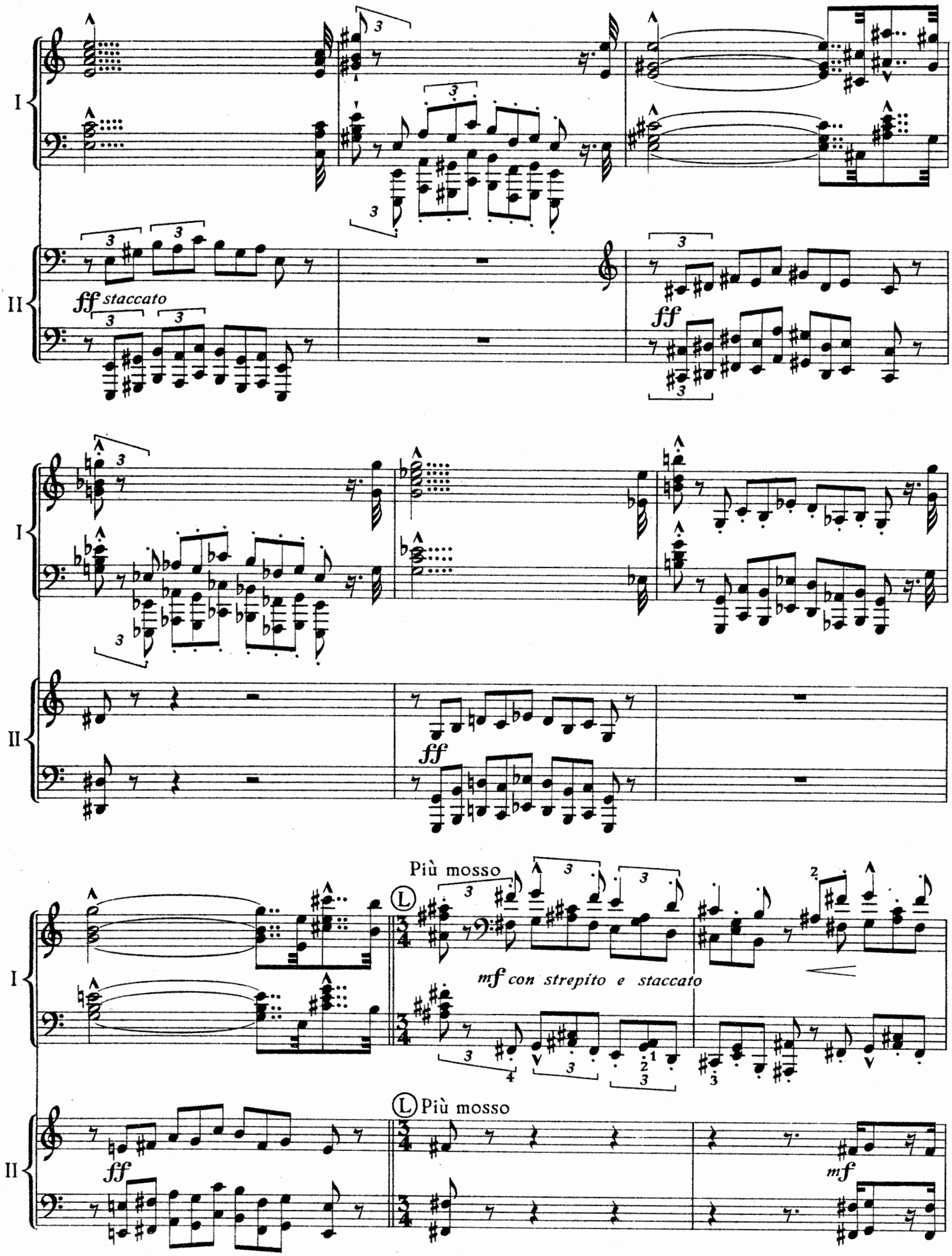

poco rall.
a tempo
non legato
dim.
pp
a tempo
poco rall.
dolcissimo
pp vivamente
una corda
smorz.
Cadenza
I
II

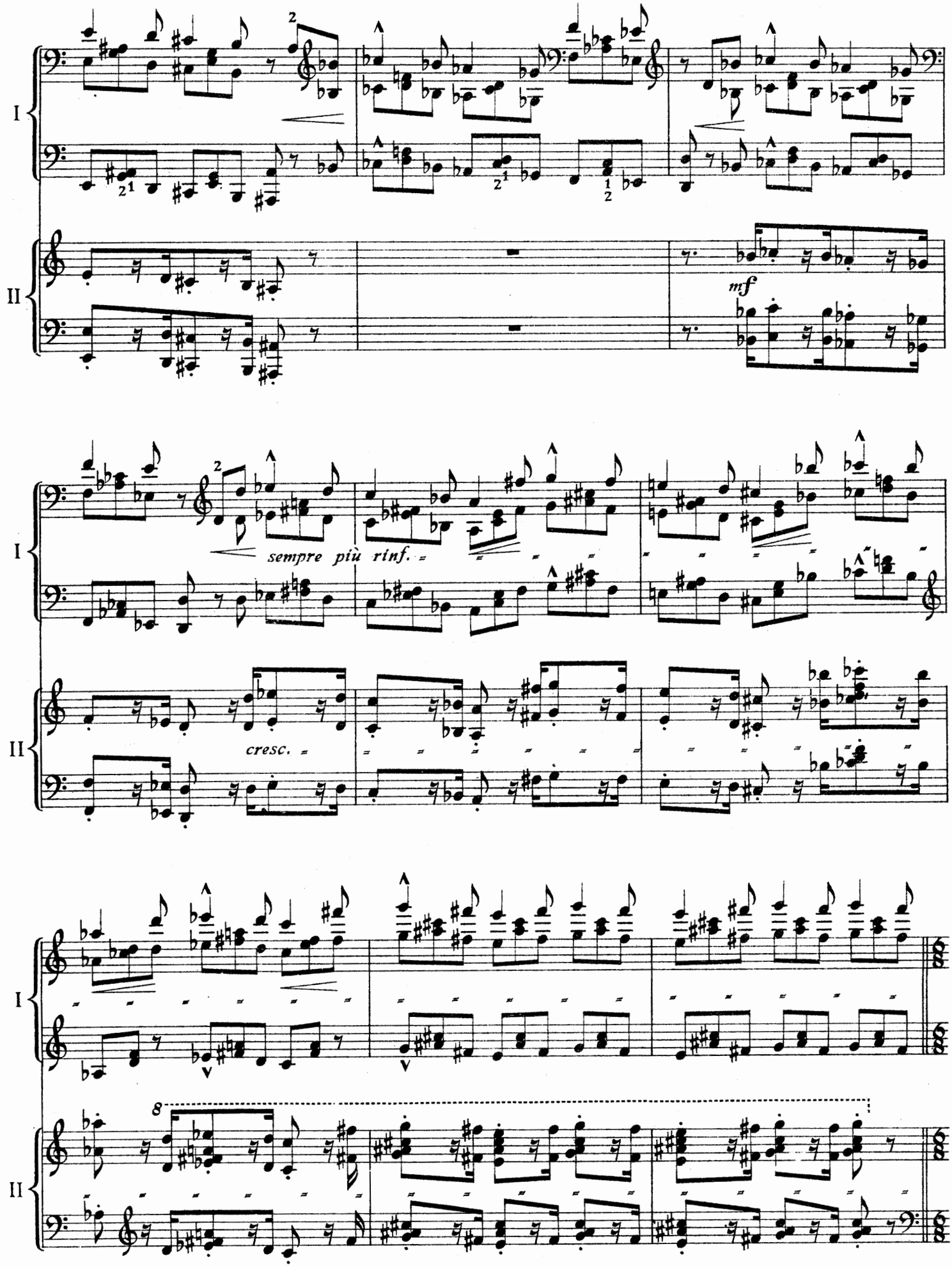

I
p
cresc.
tenuto
tre corde
rinforz.
ff
Allegro deciso
I
ff
sf
Allegro deciso
II
marcatissimo
ff
8va bassa
I
sf
meno f
II
Fl.
Cl.
f appassionato
Fag.
8va bassa

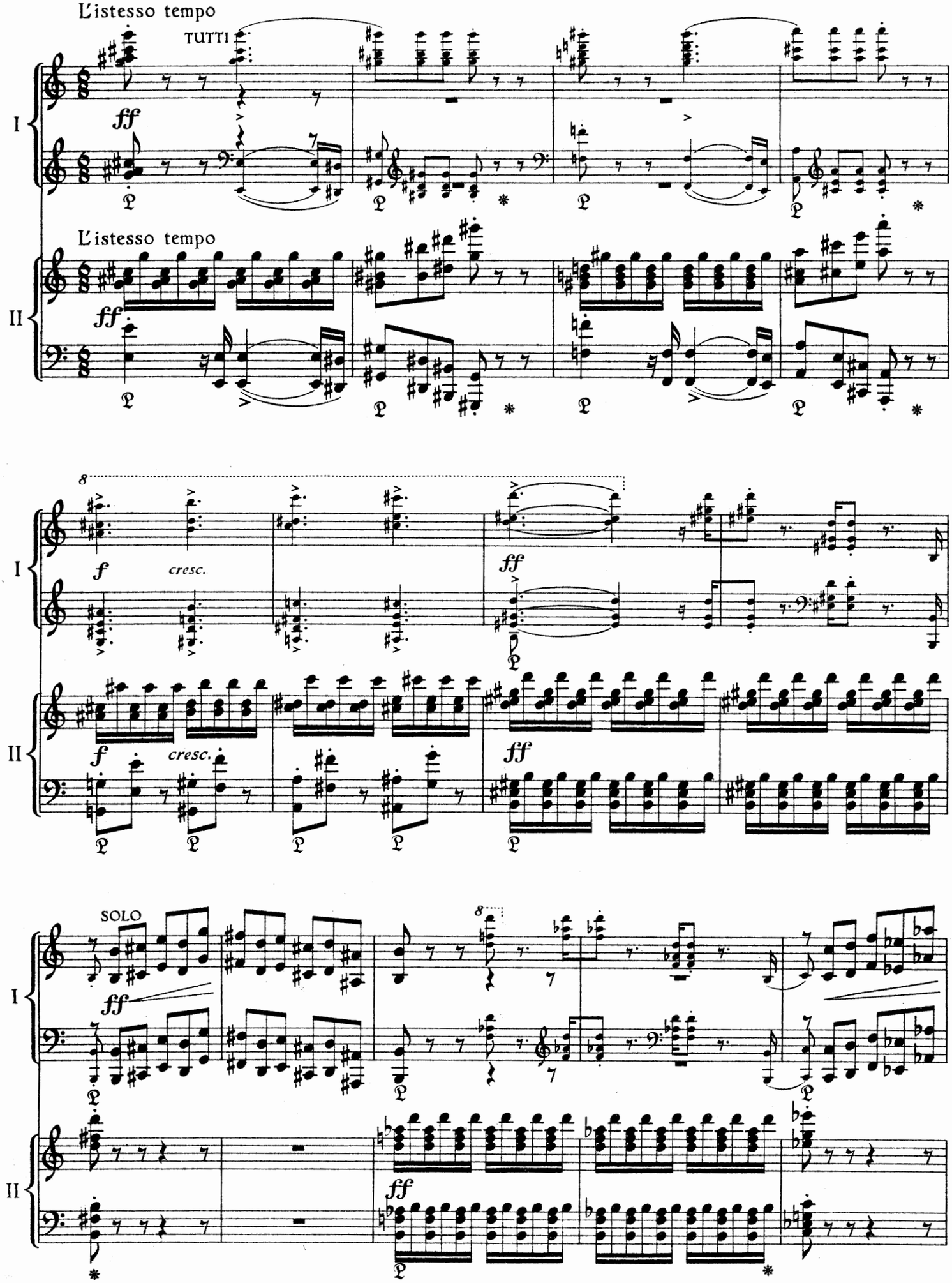

I
II
ff
sf
8va bassa
p subito
p

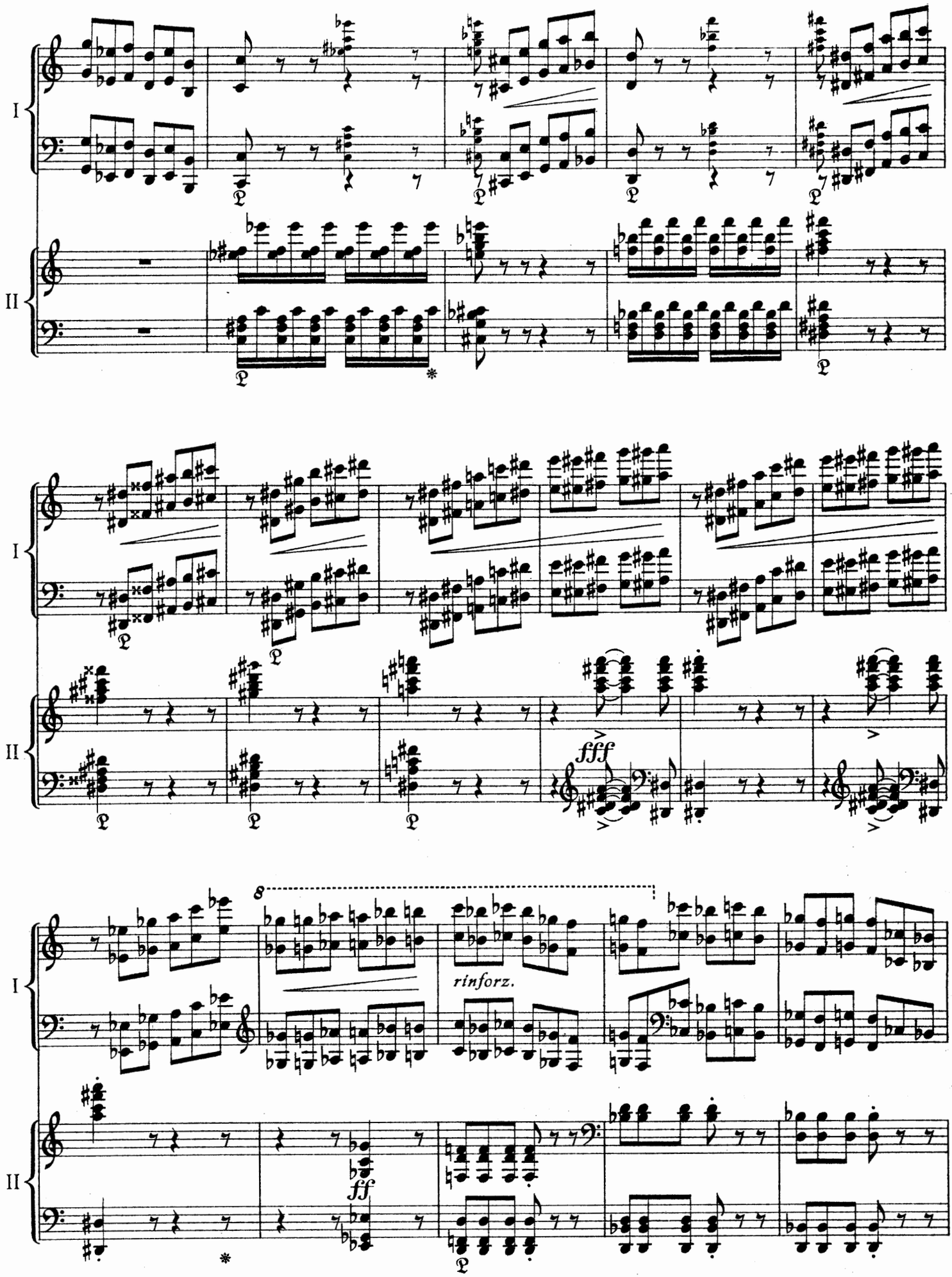

I
II
appassionato
tremolo
f
ff
8
K
appassionato
marcato

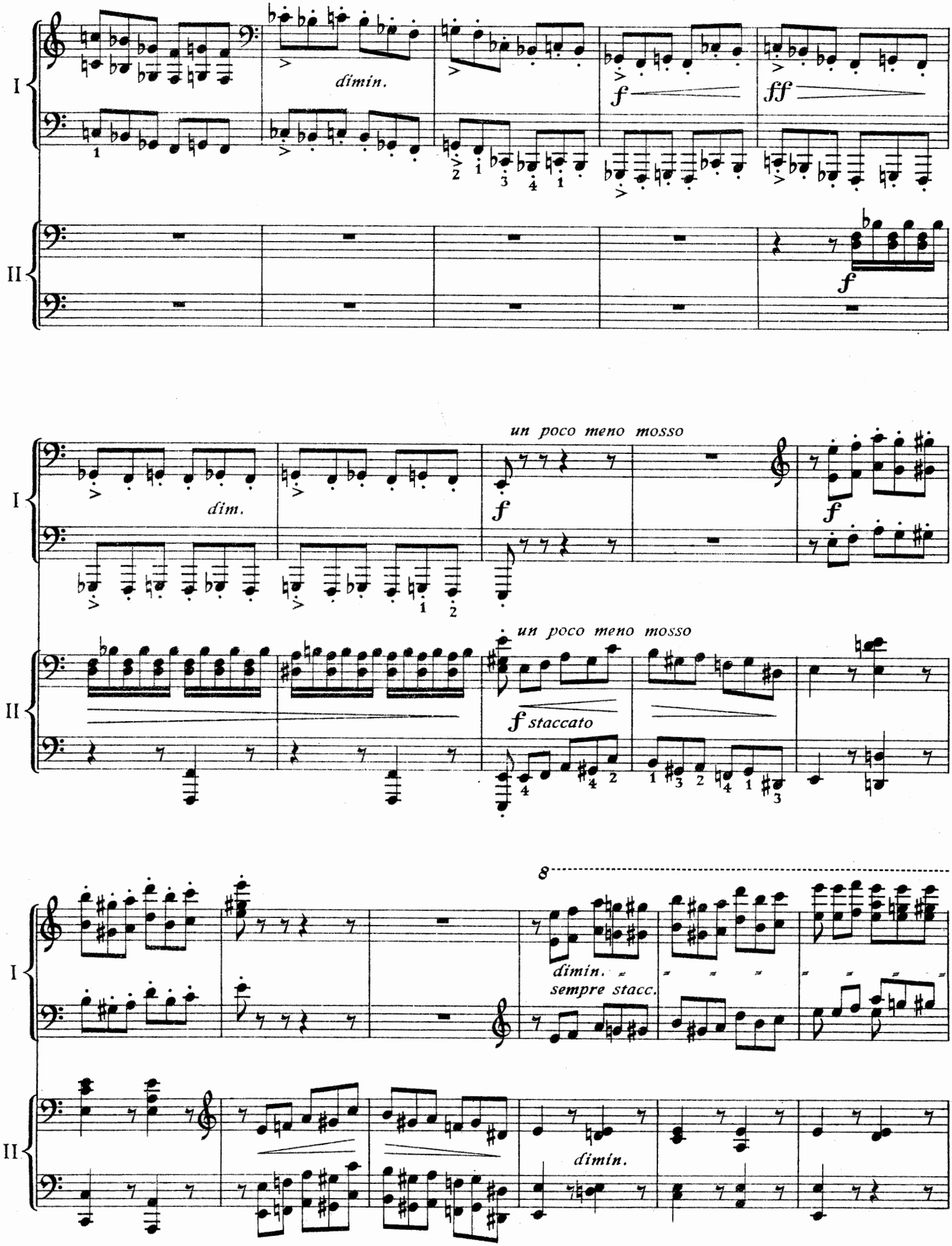

I
II
cresc.
rinforz.
ff
ff

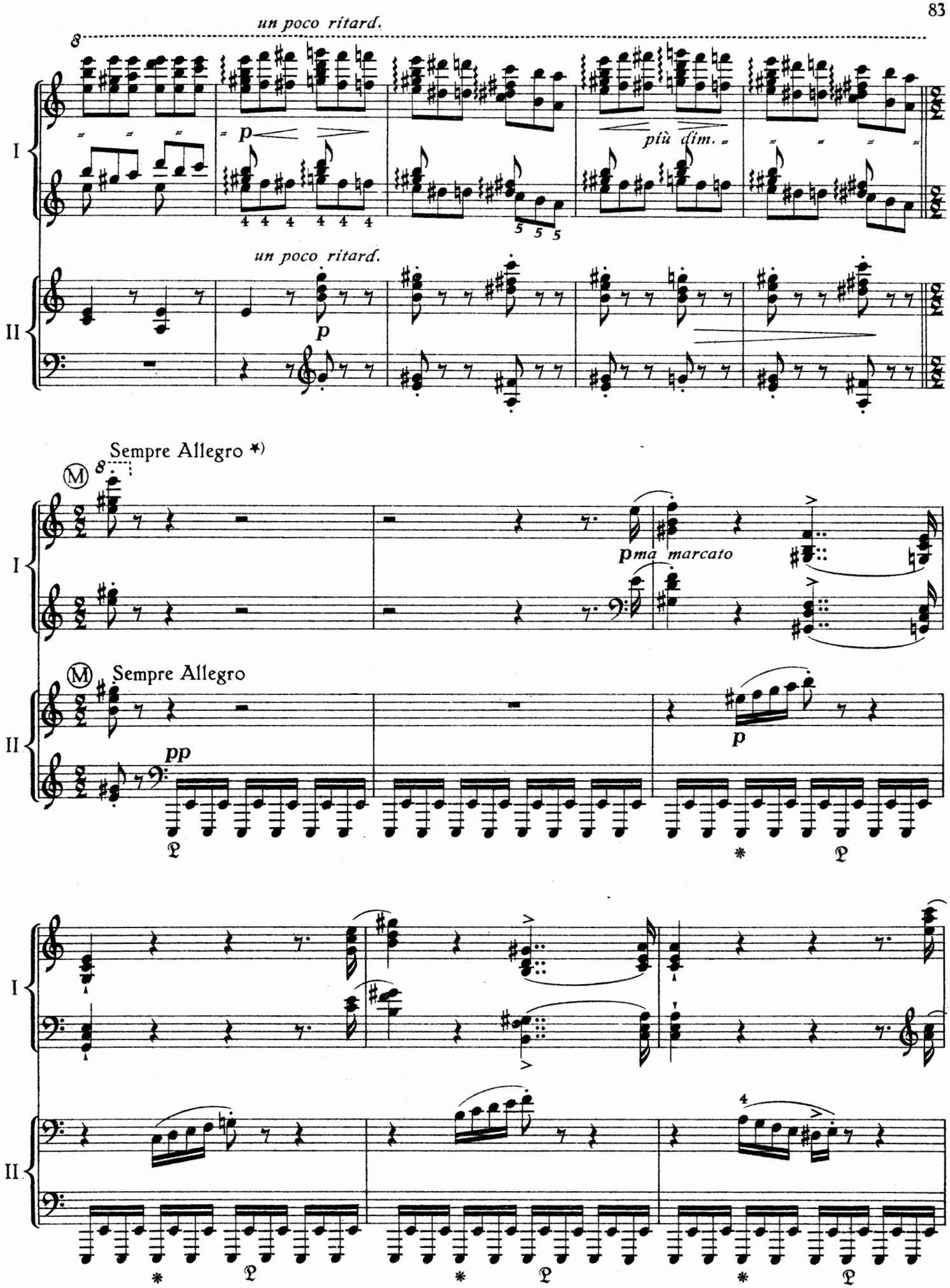

I
II
ff staccato
ff
I
II
ff
Più mosso
mf con strepito e staccato
I
II
ff
Più mosso
mf


I
II
mf
sempre più rinf.
cresc.
8


L'istesso tempo
TUTTI
ff
I
L'istesso tempo
ff
II
8
f
cresc.
ff
I
f
cresc.
ff
II
SOLO
8
ff
I
ff
II


I
II
fff
8
rinforz.
ff

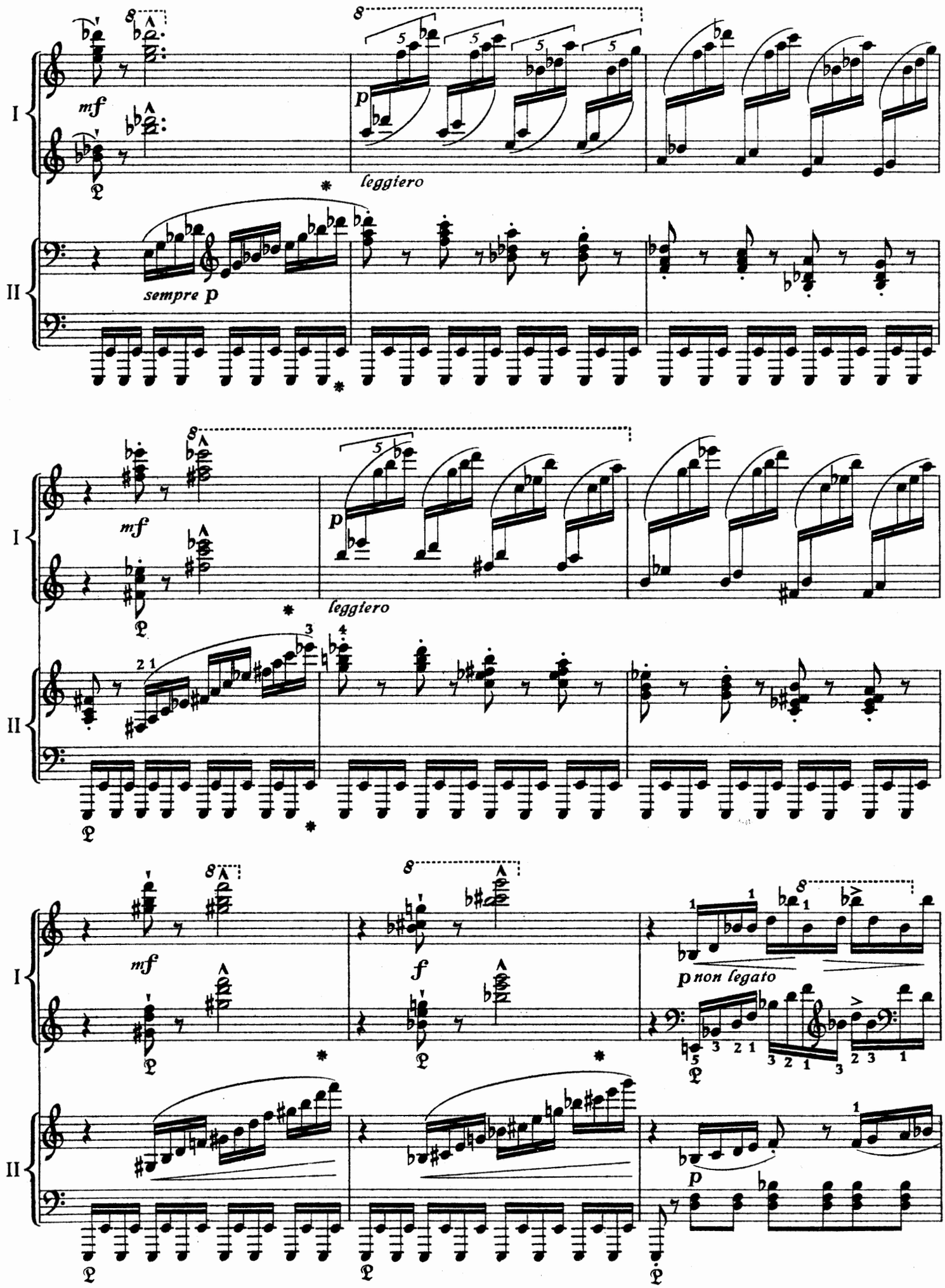

I
II
dimin.
f
ff
f
dim.
un poco meno mosso
f
f
un poco meno mosso
f staccato
8
dimin.
sempre stacc.
dimin.

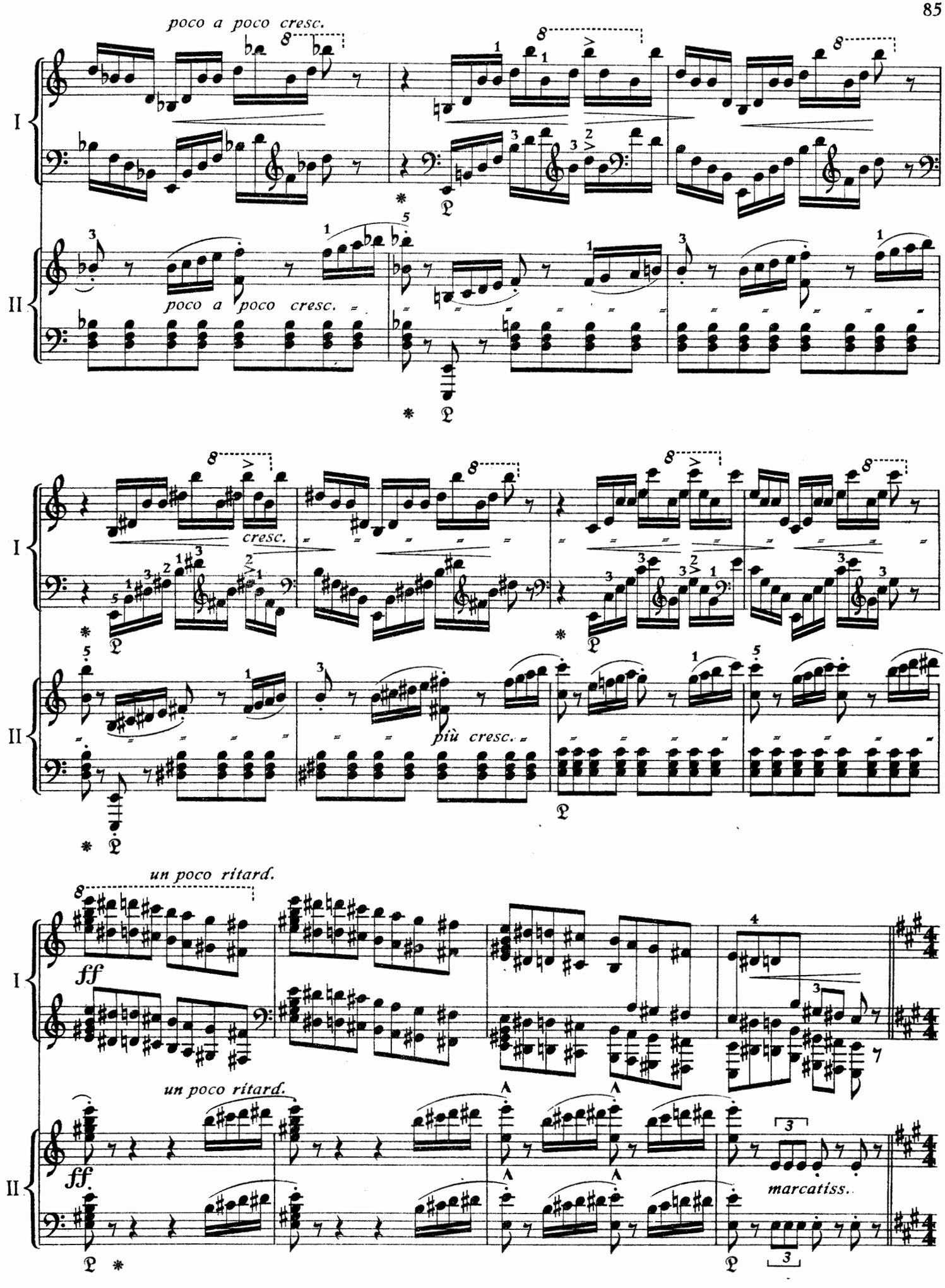


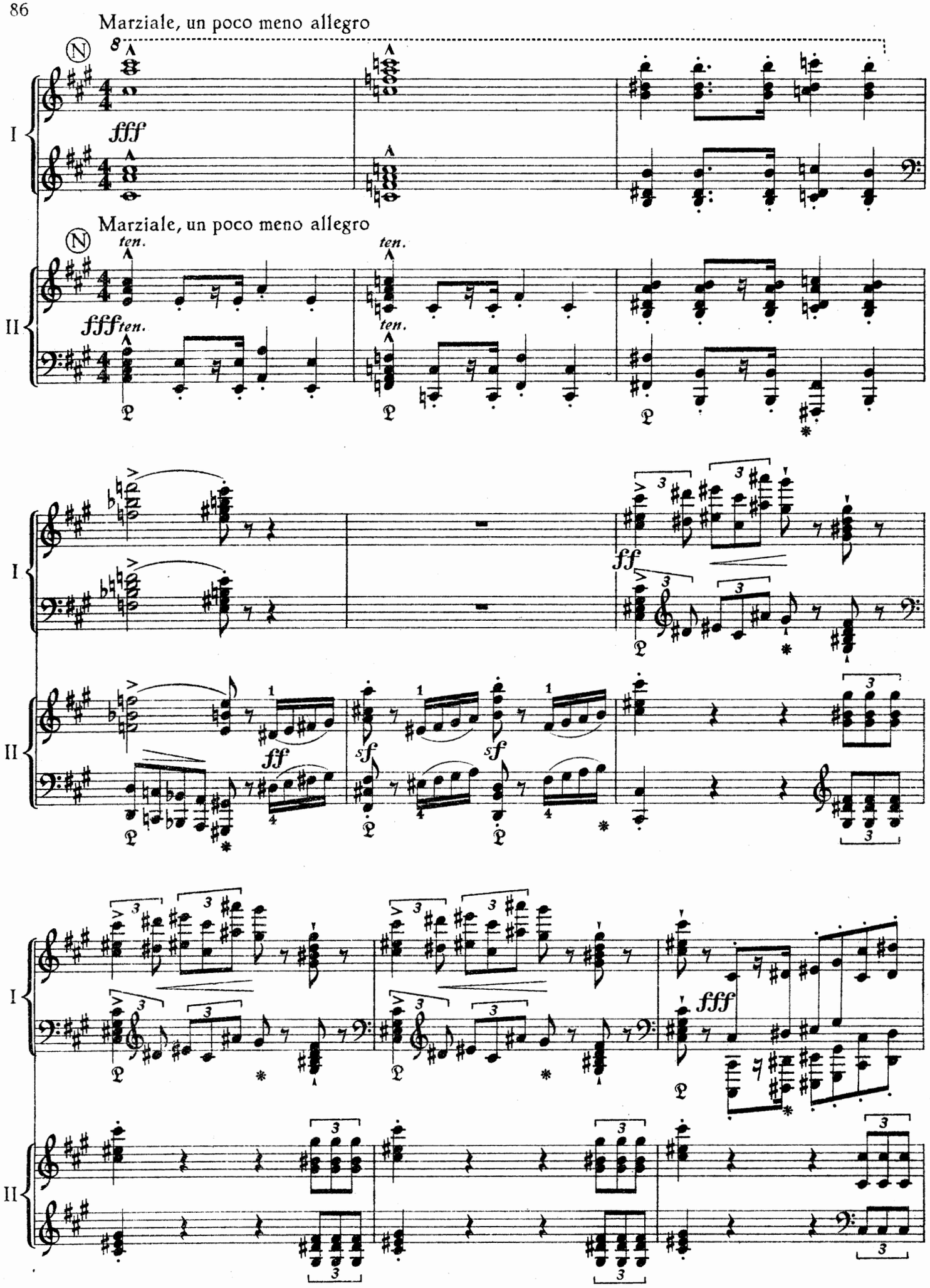
*) Die Halben (𝅗𝅥) wie auf Seite 60 die ♩.

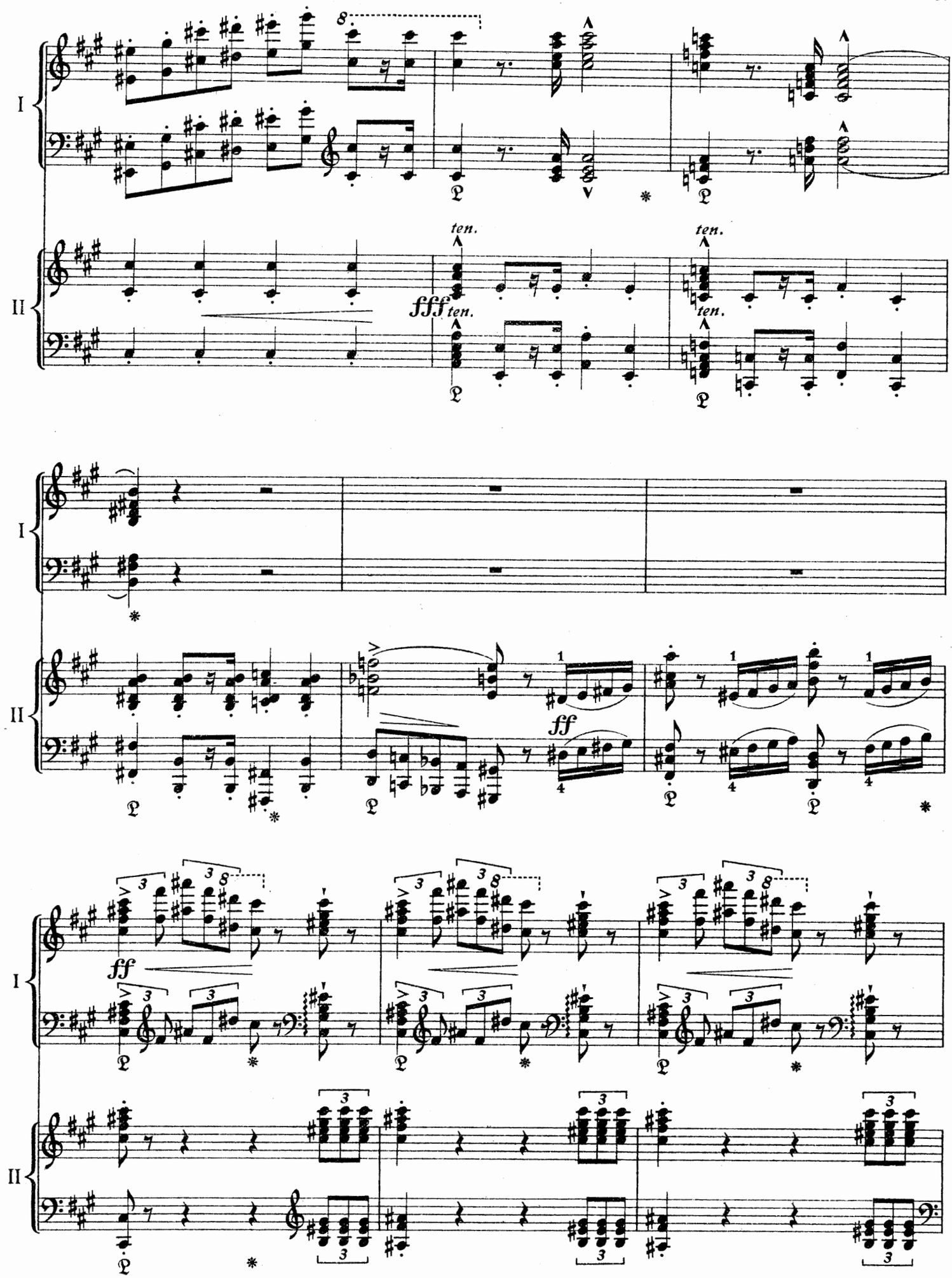
*) *Les blanches (𝅗𝅥) comme sur page 60 les croches (♩.)*

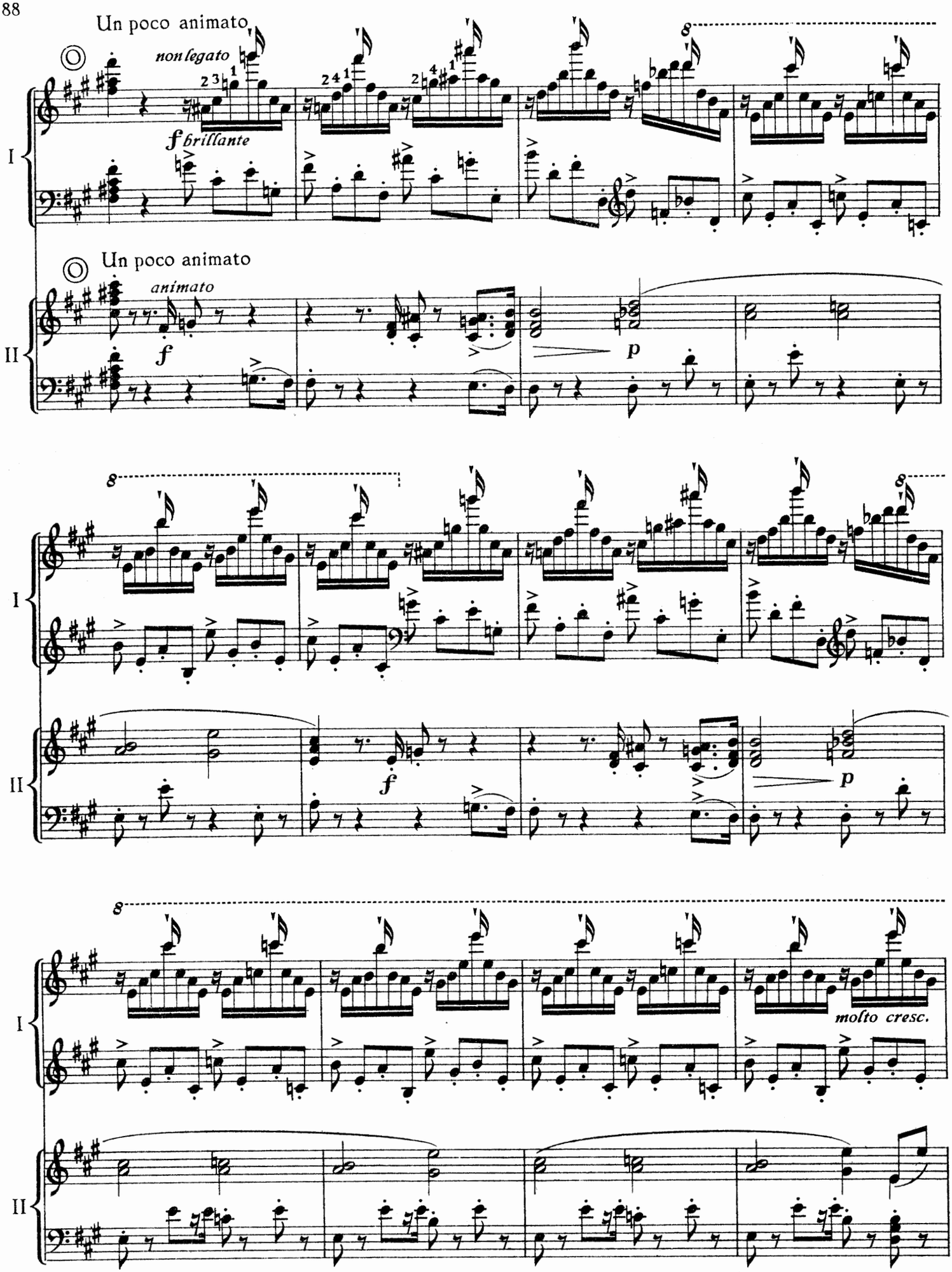
*) The minims (𝅗𝅥) to be played as the crotchets (♩.) on Page 60.

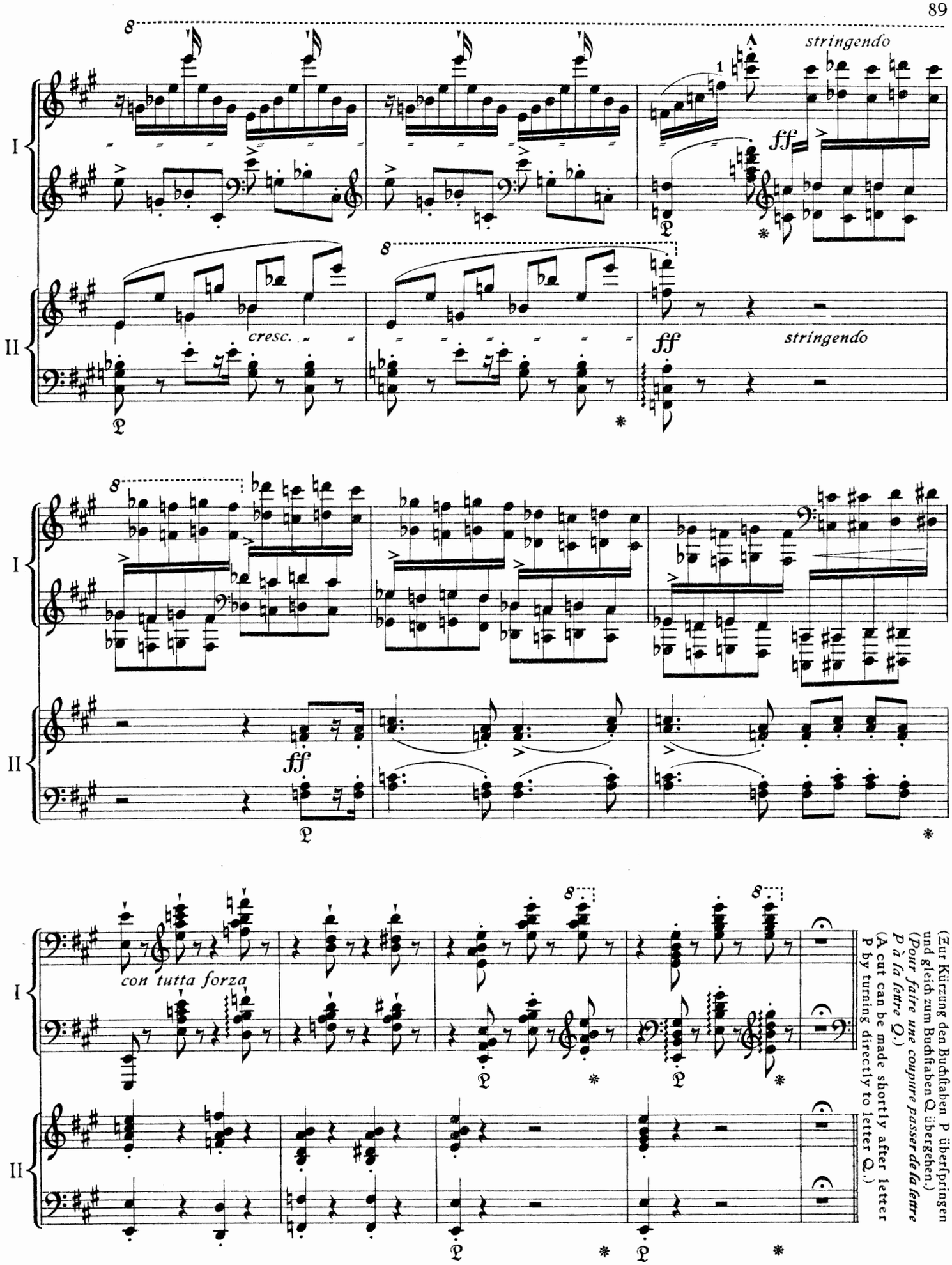

I
II
mf
p
leggiero
sempre p
mf
p
leggiero
mf
f
p non legato
p


poco a poco cresc.
I
II
poco a poco cresc.
cresc.
più cresc.
un poco ritard.
ff
un poco ritard.
ff
marcatiss.


Marziale, un poco meno allegro
fff
Marziale, un poco meno allegro
ten.
fff ten.
ff
sf
fff


I
II
ten.
fff
ff


Un poco animato
non legato
f brillante
I
Un poco animato
animato
f
p
II
8
f
molto cresc.

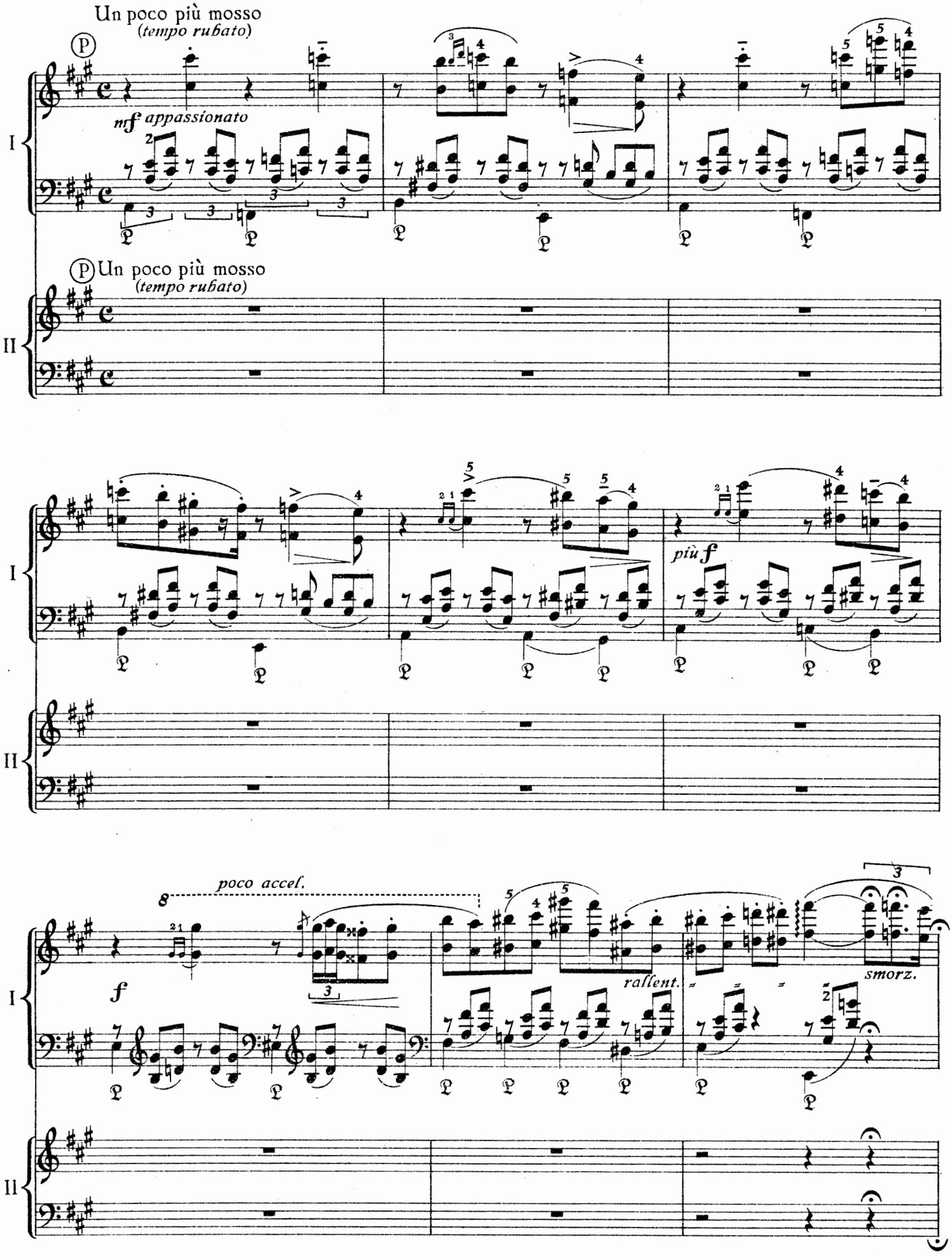


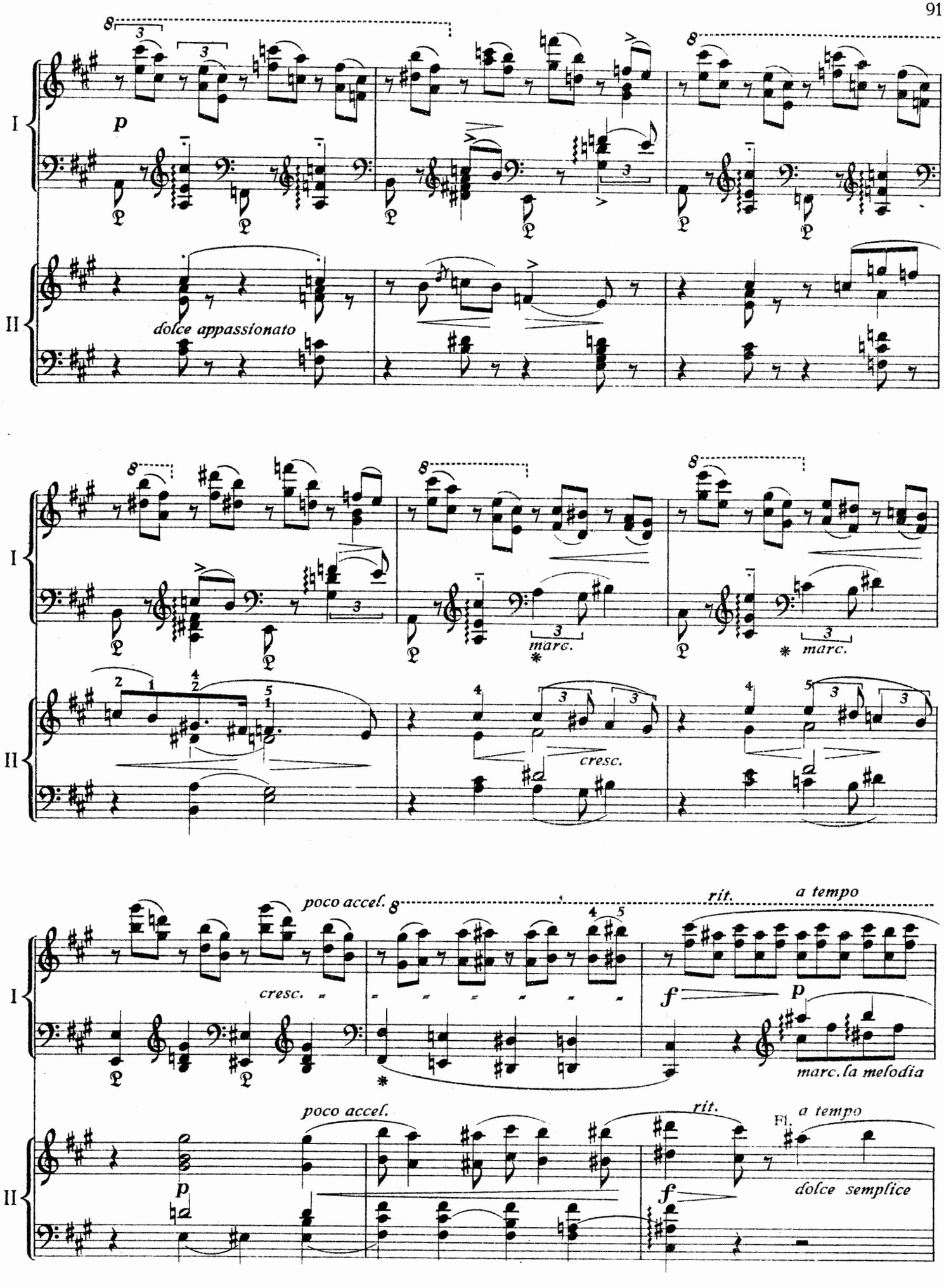
(Zur Kürzung den Buchstaben P überspringen und gleich zum Buchstaben Q übergehen.)
(*Pour faire une coupure passer de la lettre P à la lettre Q.*)
(A cut can be made shortly after letter P by turning directly to letter Q.)

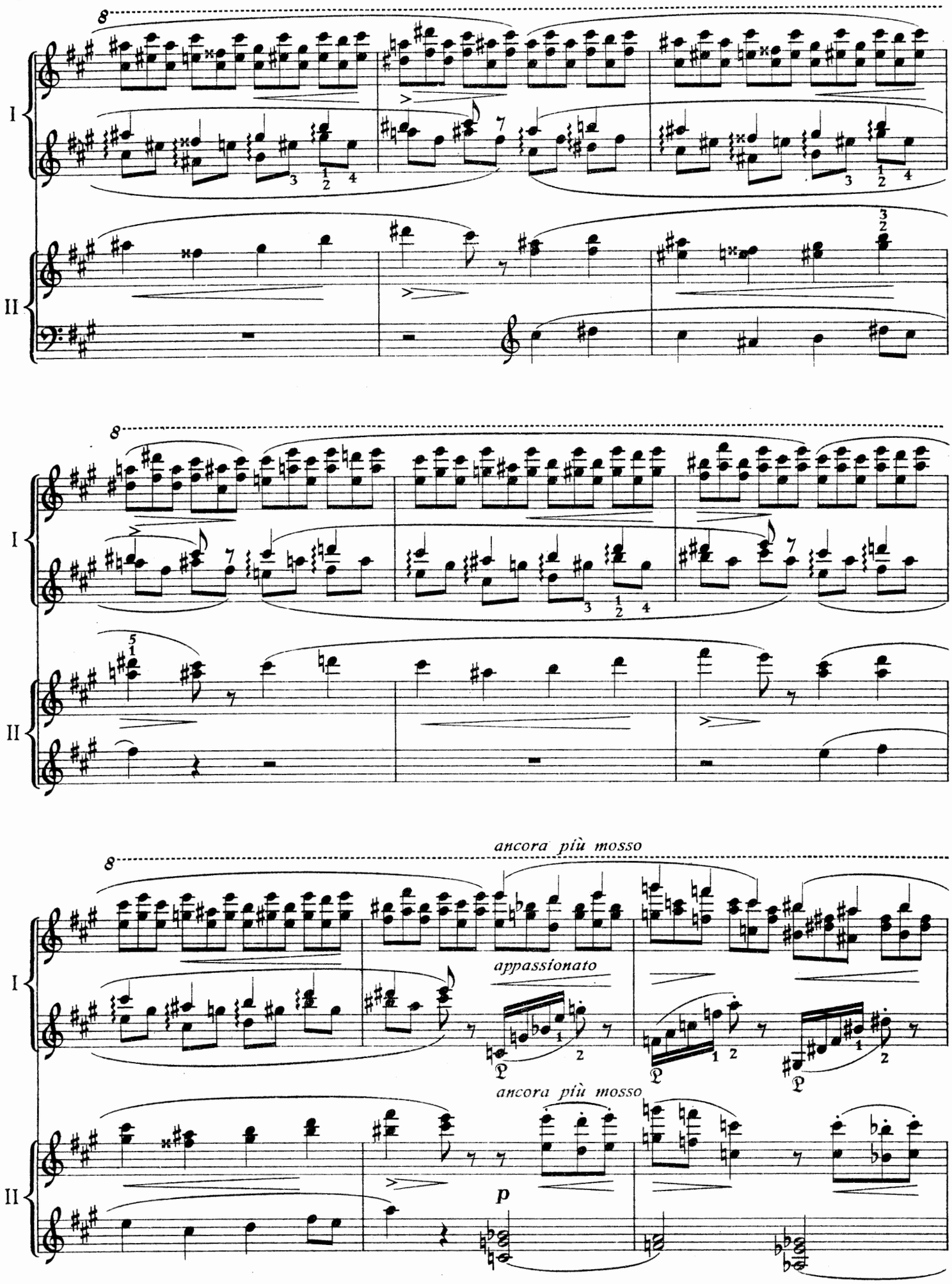
Der Herausgeber ist durchaus dafür das Folgende nicht zu streichen, da es künstlerisch Wertvolleres enthält als das unmittelbar Vorhergehende und Nachfolgende.

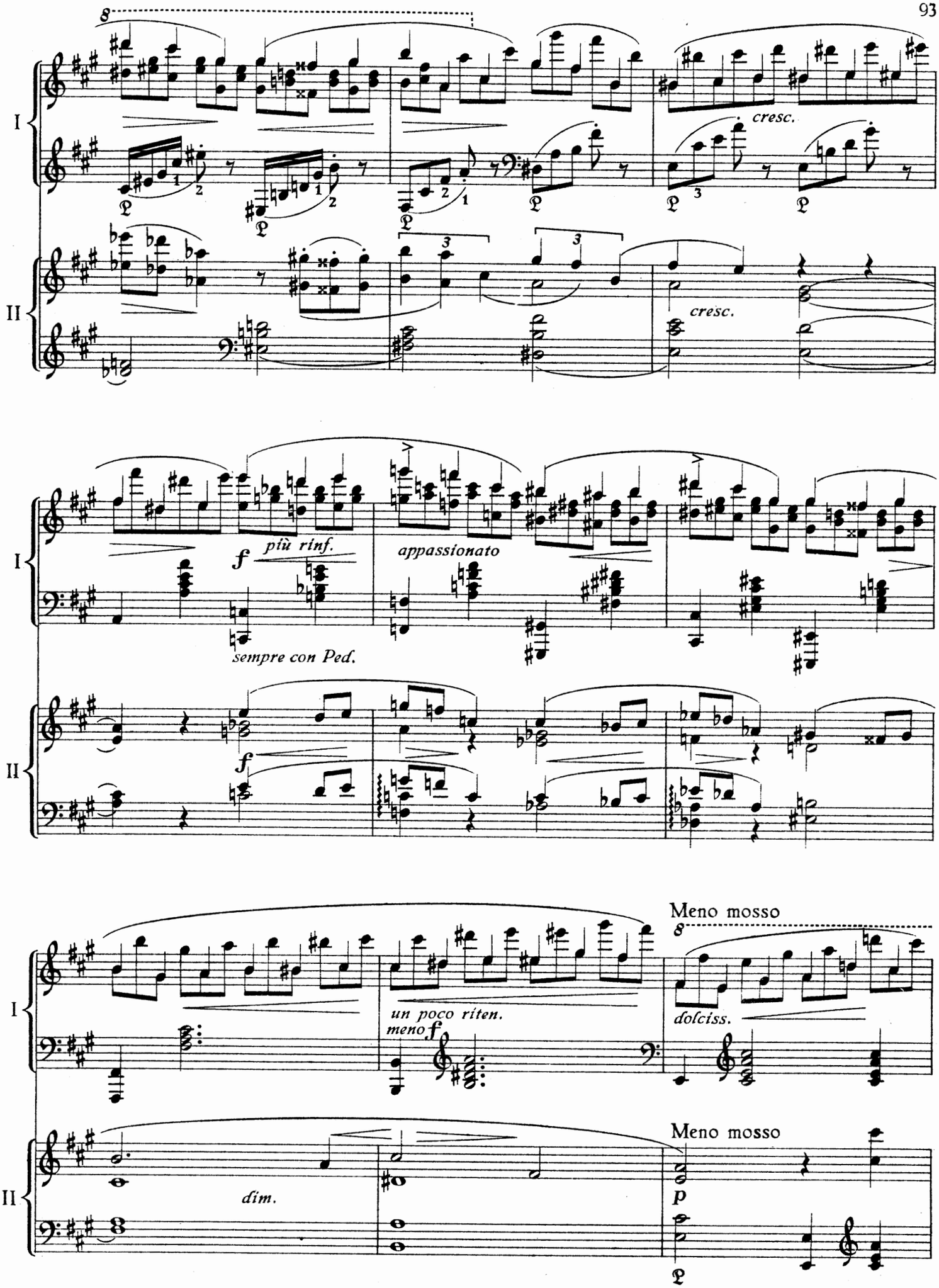
Nous sommes absolument d'avis de ne pas supprimer ce qui suit, cette partie ayant une valeur artistique supérieure à celle des parties précédentes et ultérieures.

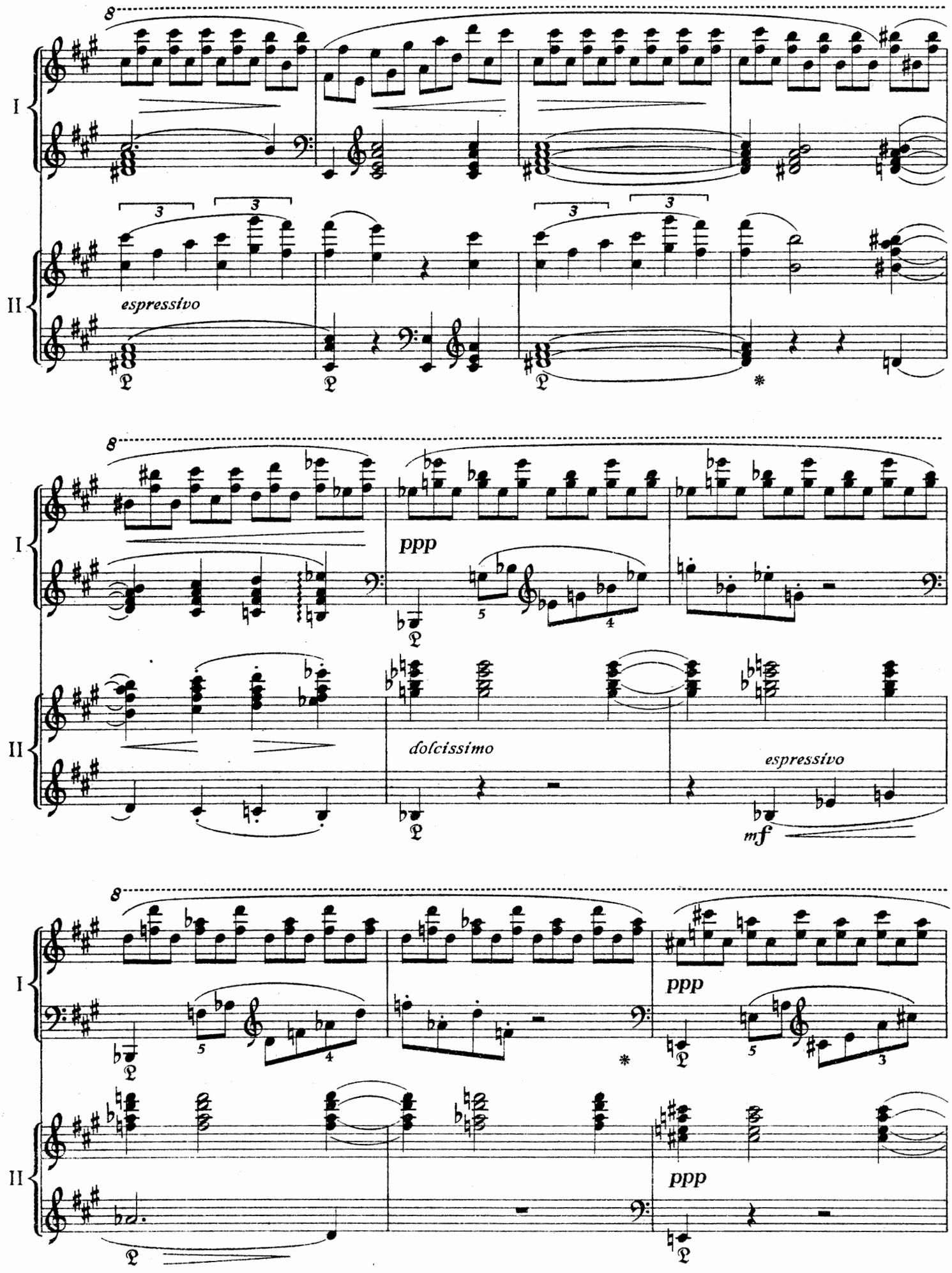
The editor is decidedly in favour of retaining the following as being more artistic than either the preceding or following phrase.

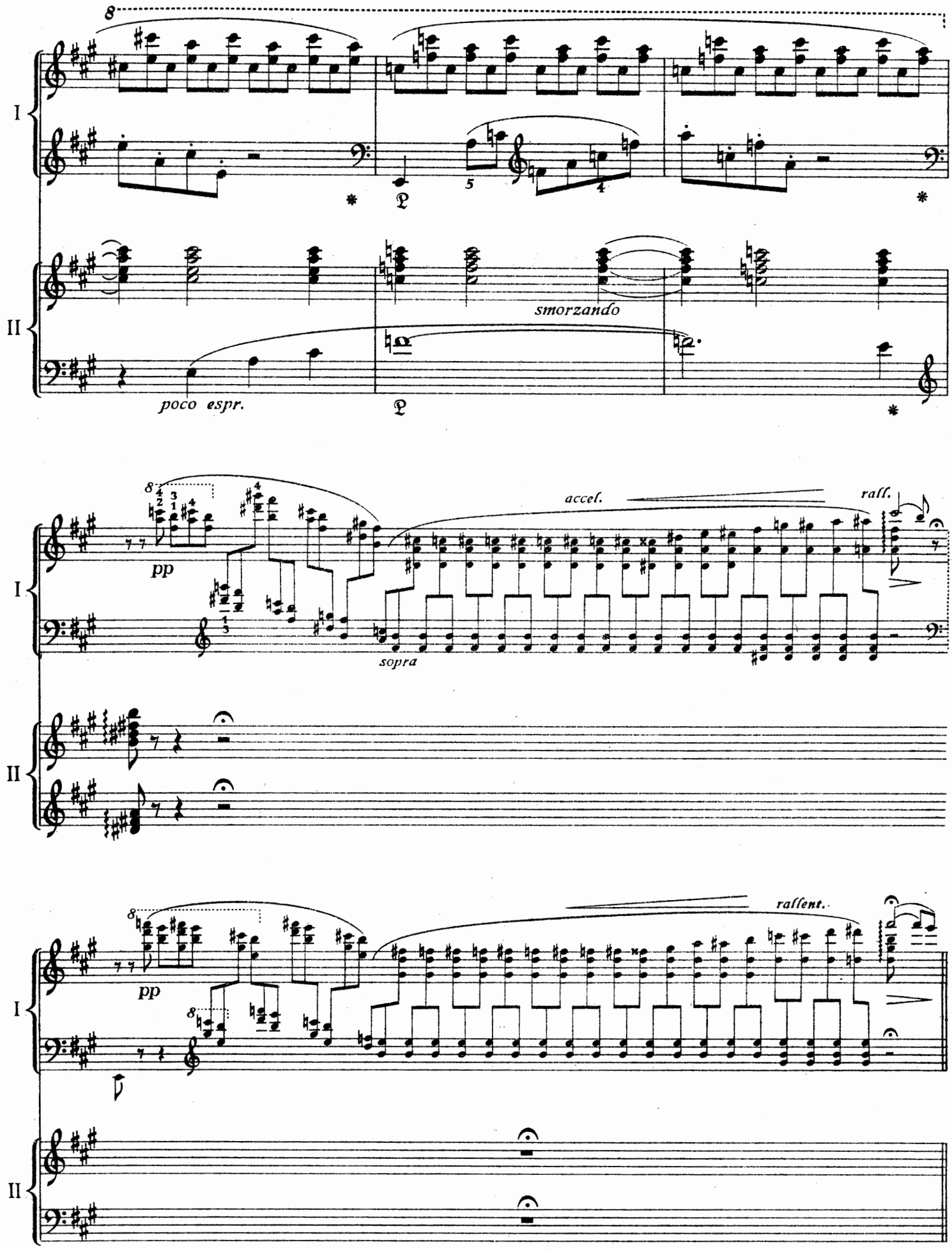

Un poco più mosso
(tempo rubato)
P
mf appassionato
I
II
P Un poco più mosso
(tempo rubato)
più f
poco accel.
f
rallent.
smorz.

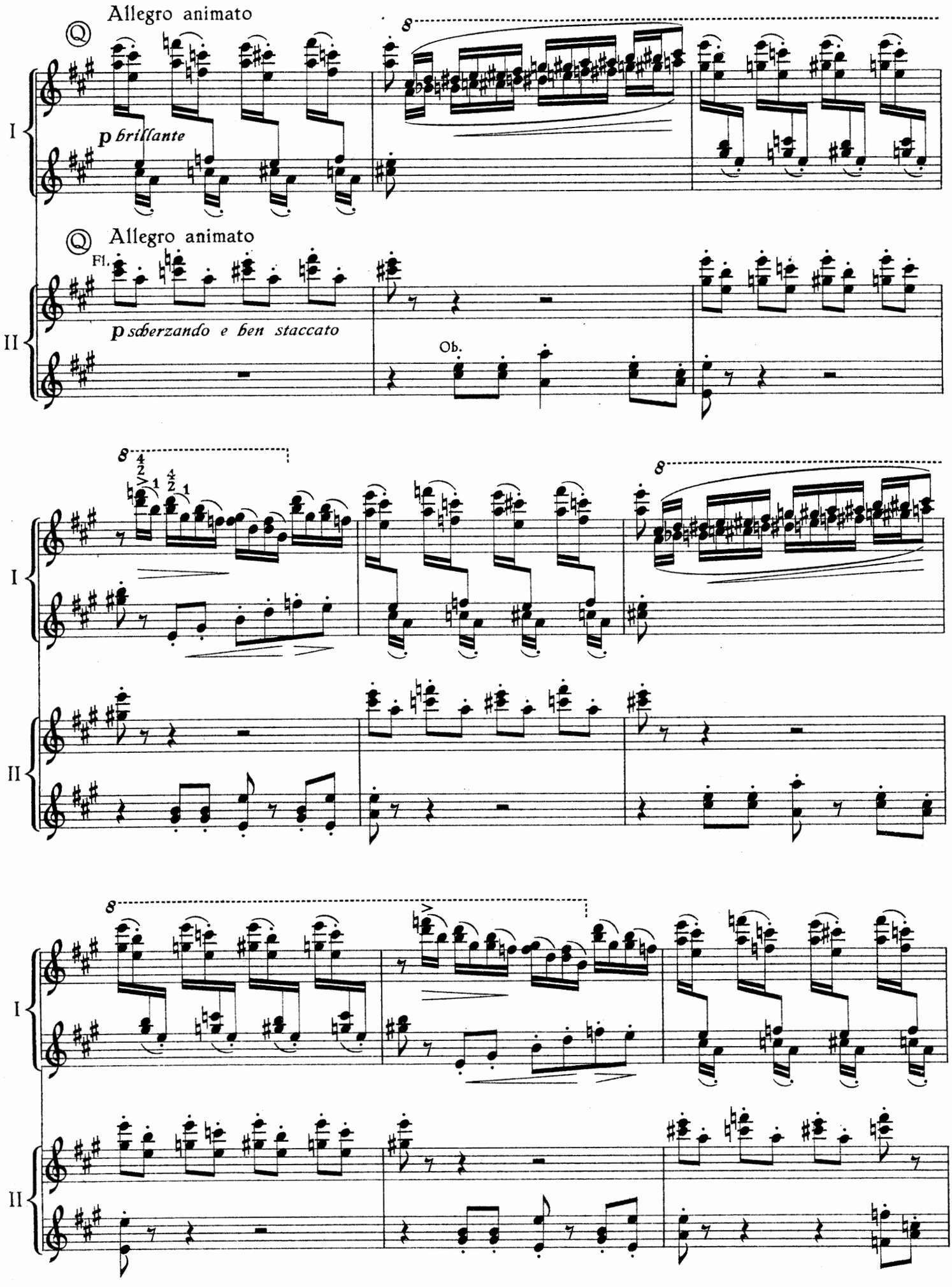

I
II
p
dolce appassionato
cresc.
marc.
poco accel.
rit.
a tempo
f
marc. la melodia
dolce semplice
Fl.

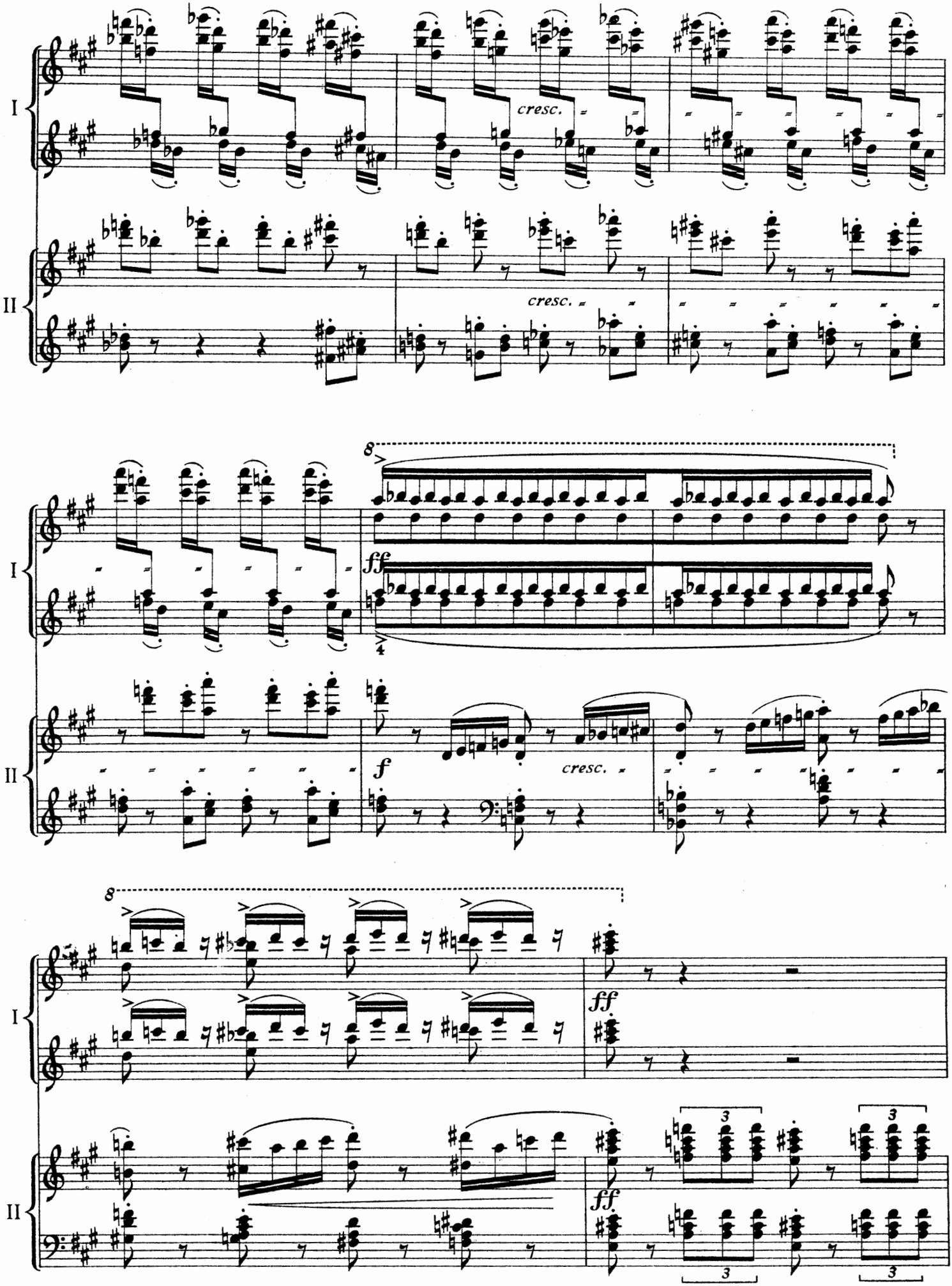

I
II
ancora più mosso
appassionato
ancora più mosso
p

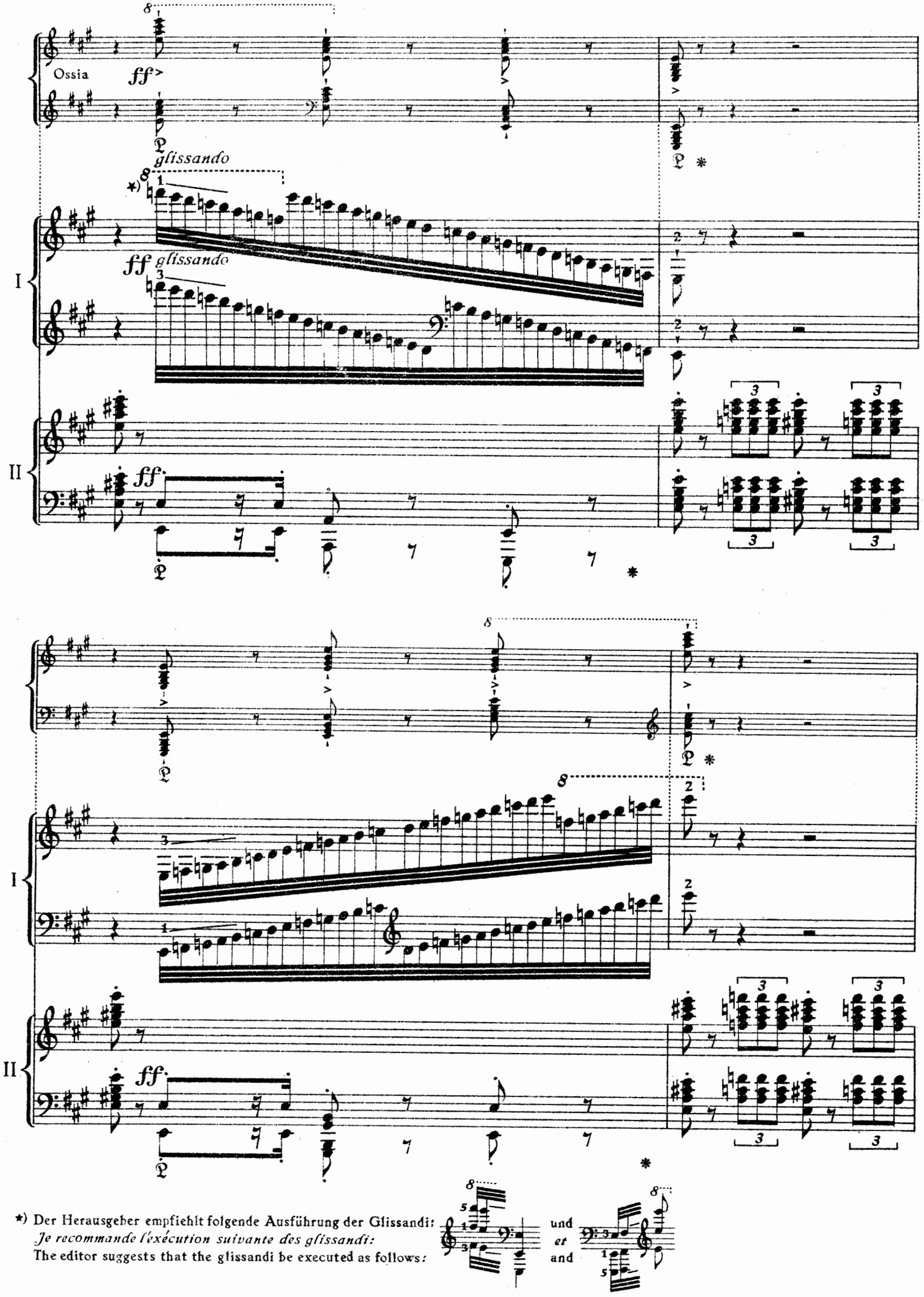

I
II
cresc.
cresc.
più rinf.
f
appassionato
sempre con Ped.
f
Meno mosso
un poco riten.
meno f
dolciss.
dim.
Meno mosso
p


I
II
espressivo
ppp
dolcissimo
espressivo
mf
ppp
ppp


I
II
smorzando
poco espr.
pp
accel.
ralf.
sopra
rallent.

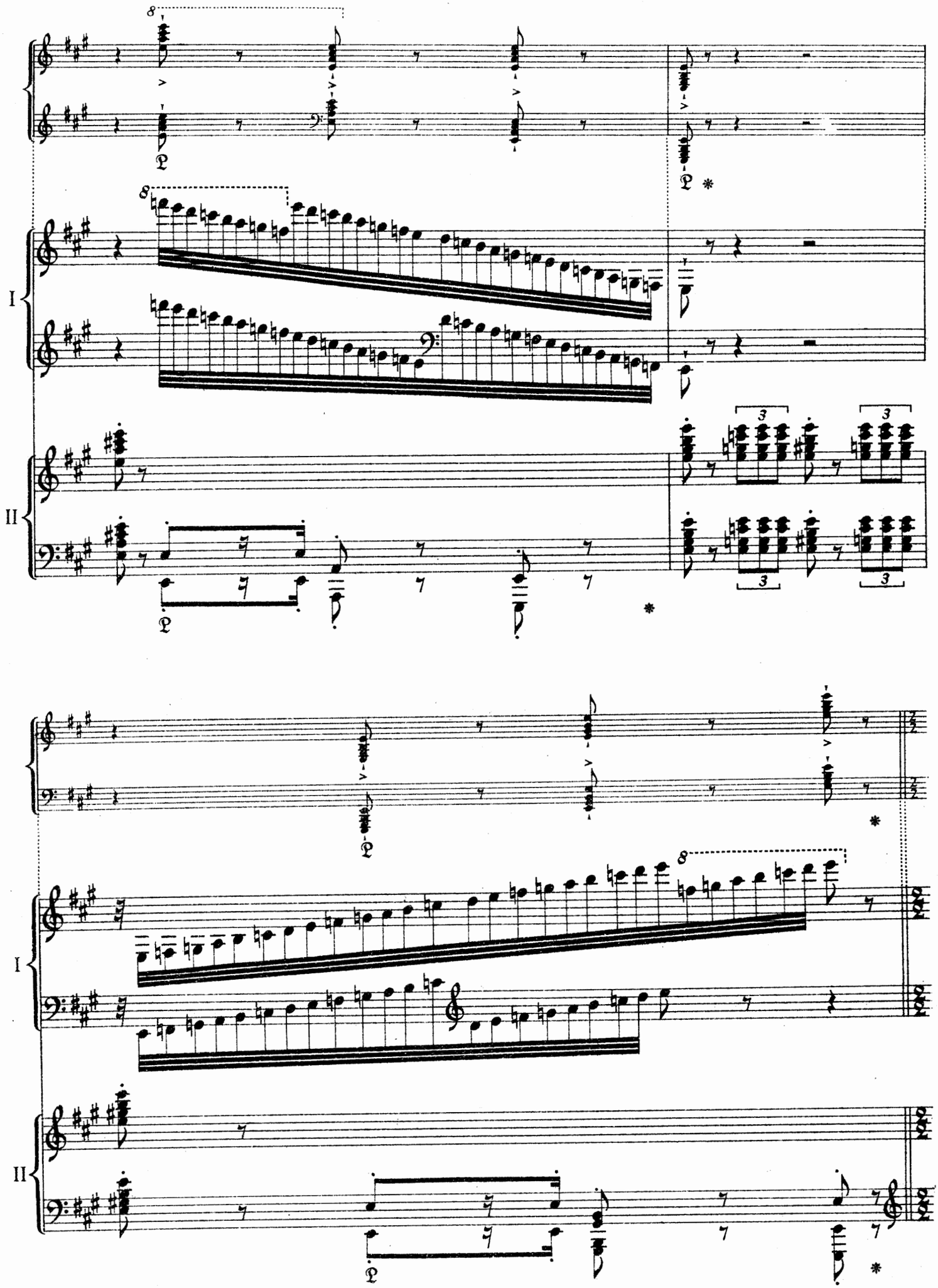

Allegro animato
p brillante
Allegro animato
Fl.
p scherzando e ben staccato
Ob.
I
II

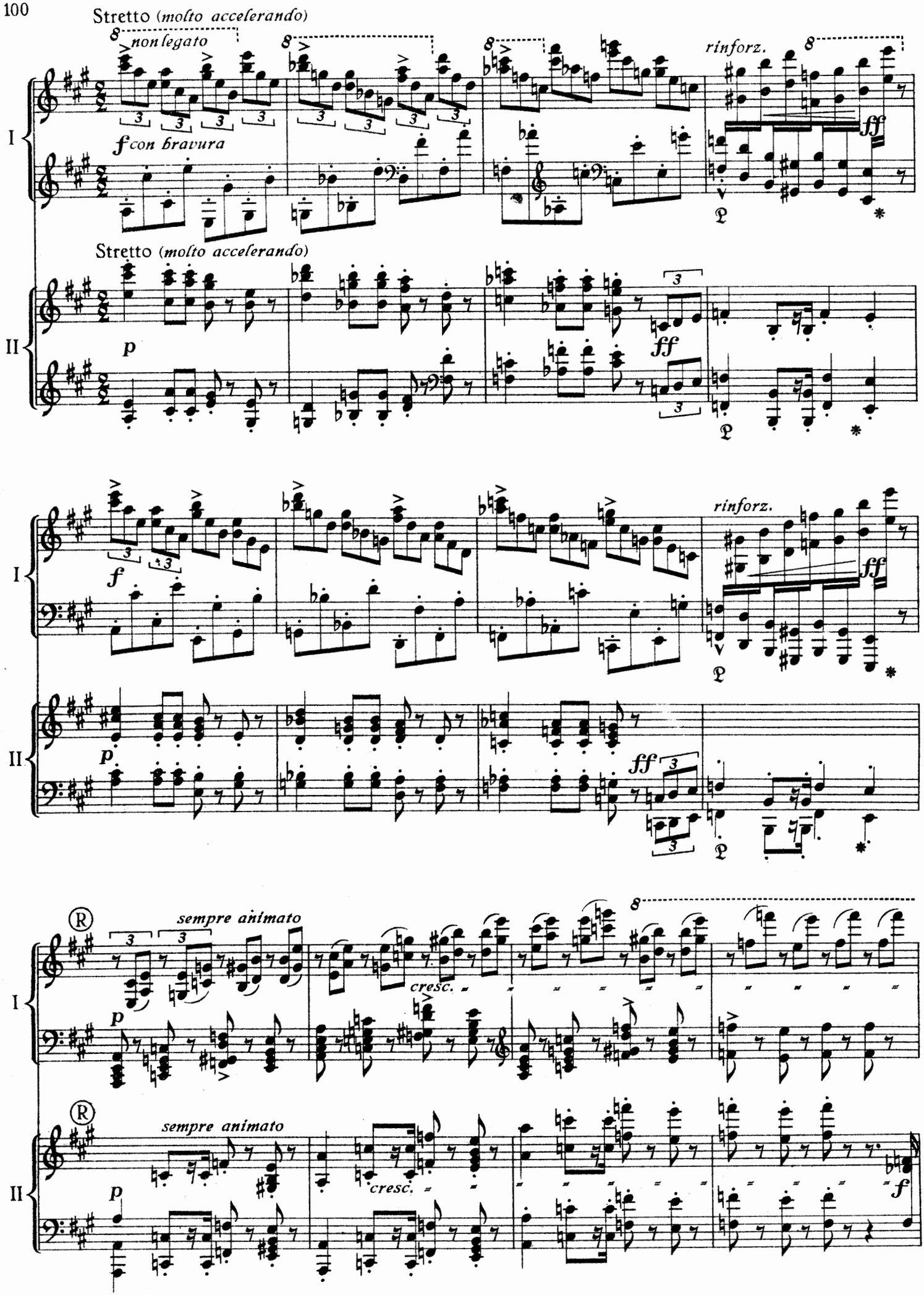

I
II
cresc.
cresc.
8
ff
4
I
II
f
cresc.
8
I
ff
II
ff
3
3
3
3

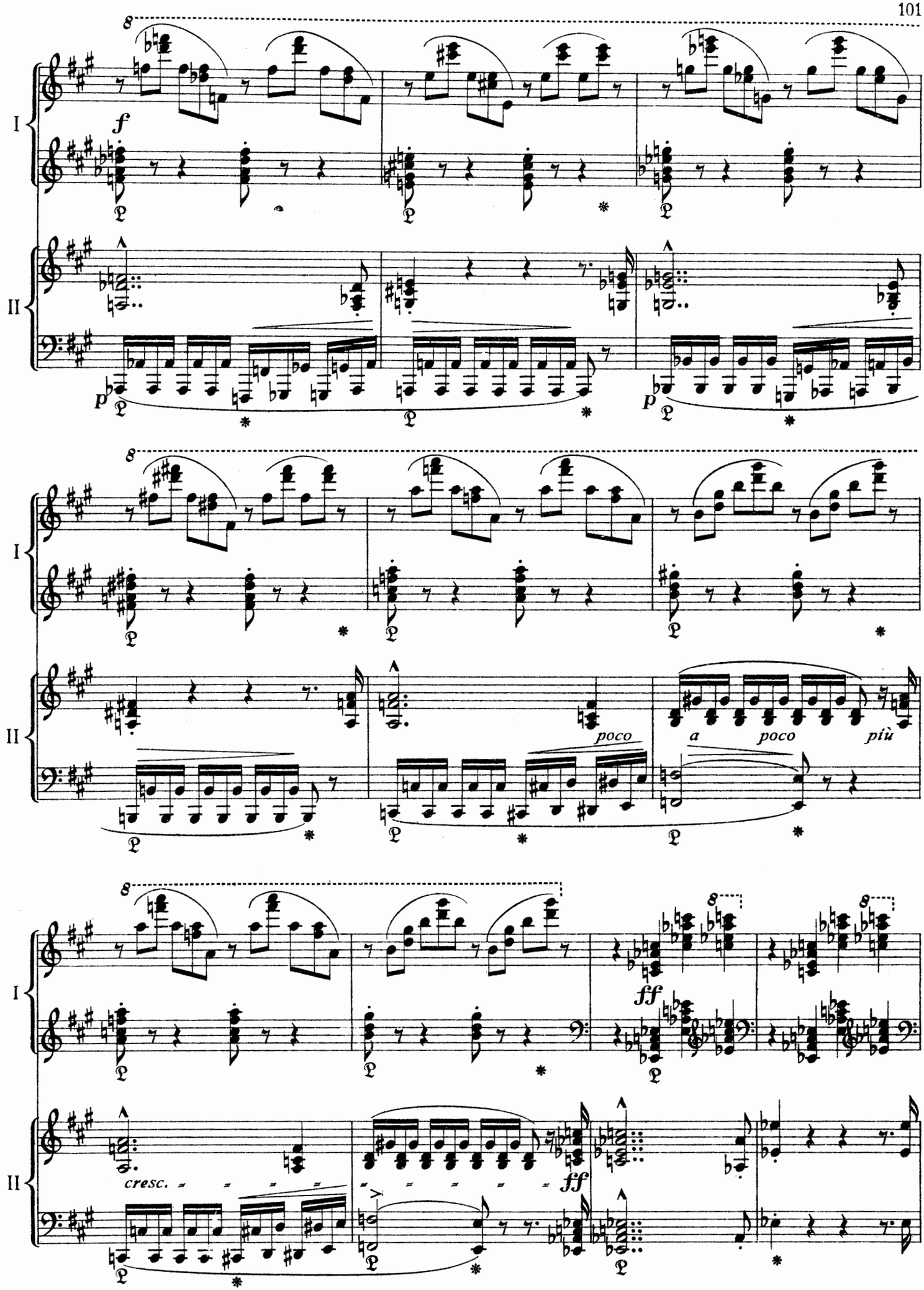


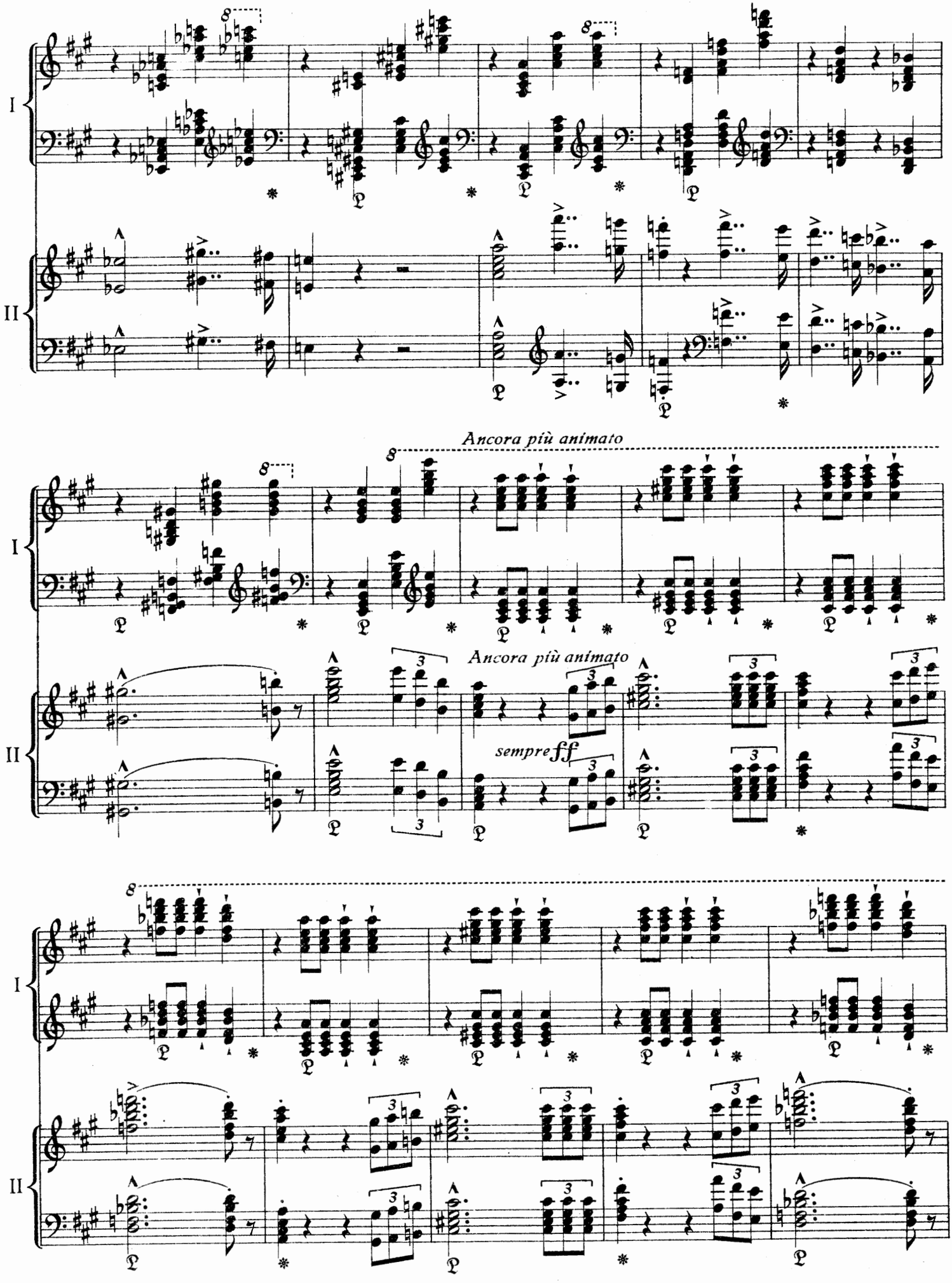
*) Der Herausgeber empfiehlt folgende Ausführung der Glissandi:
Je recommande l'exécution suivante des glissandi:
The editor suggests that the glissandi be executed as follows:

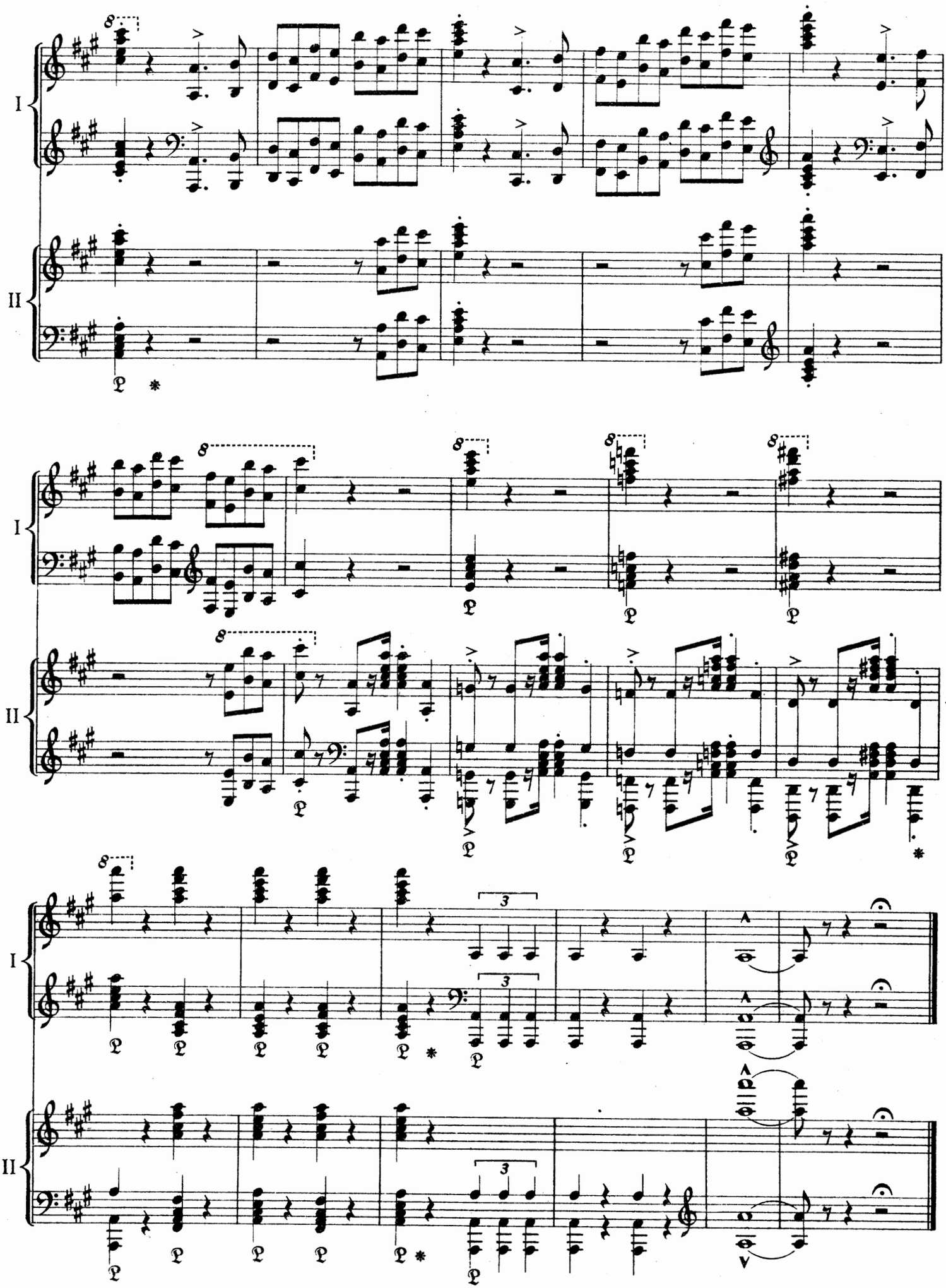
und
et
and


I
II
I
II


Stretto (molto accelerando)
non legato
rinforz.
I
f con bravura
ff
Stretto (molto accelerando)
II
p
ff
rinforz.
I
f
ff
II
p
ff
sempre animato
cresc.
I
p
sempre animato
cresc.
II
p
f

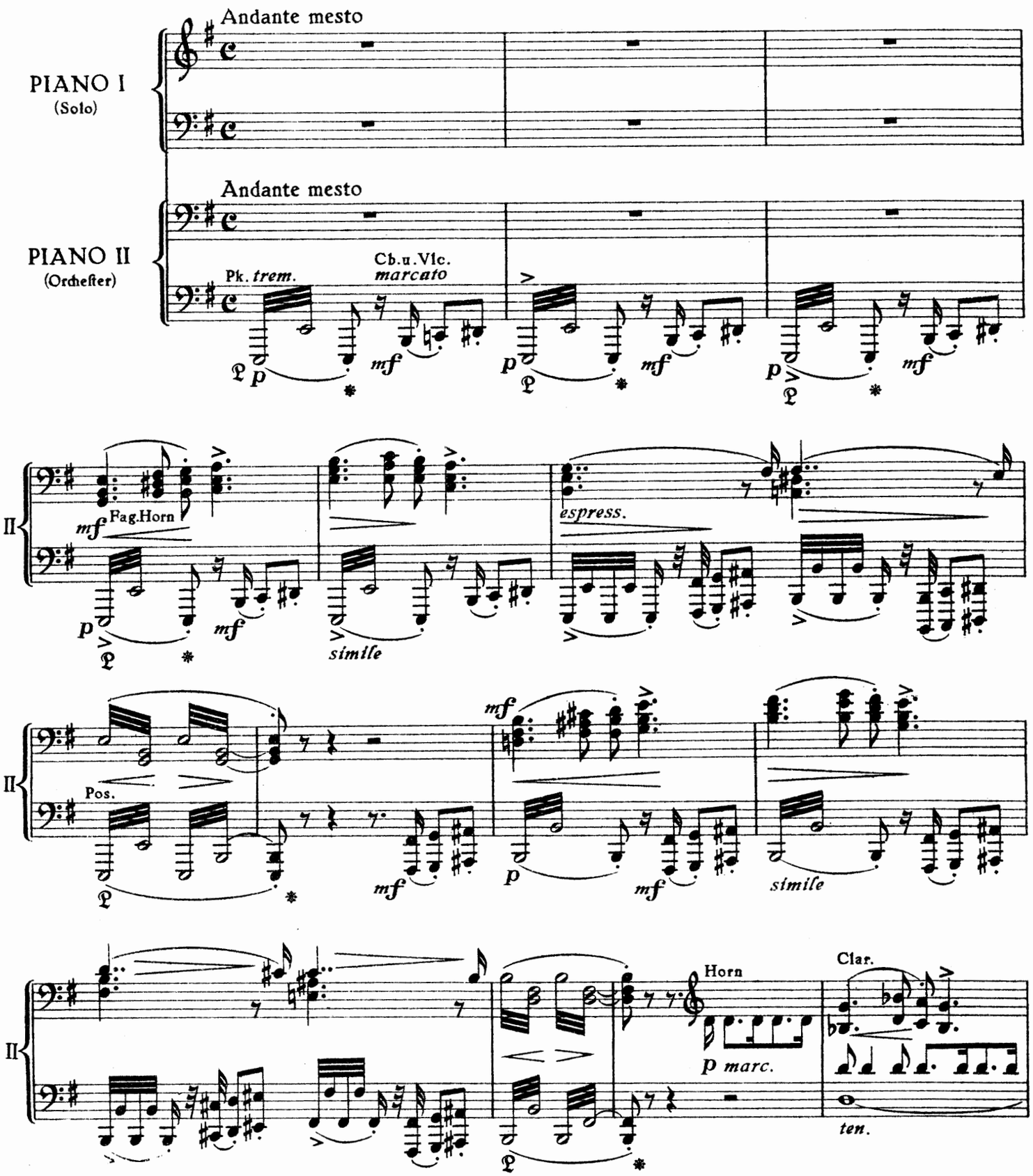

I
II
f
p
poco
a poco più
ff
cresc.


I
II
Ancora più animato
Ancora più animato
sempre ff


I
II
I
II
I
II

UNGARISCHE FANTASIE

FANTASIE HONGROISE – HUNGARIAN FANTASIA



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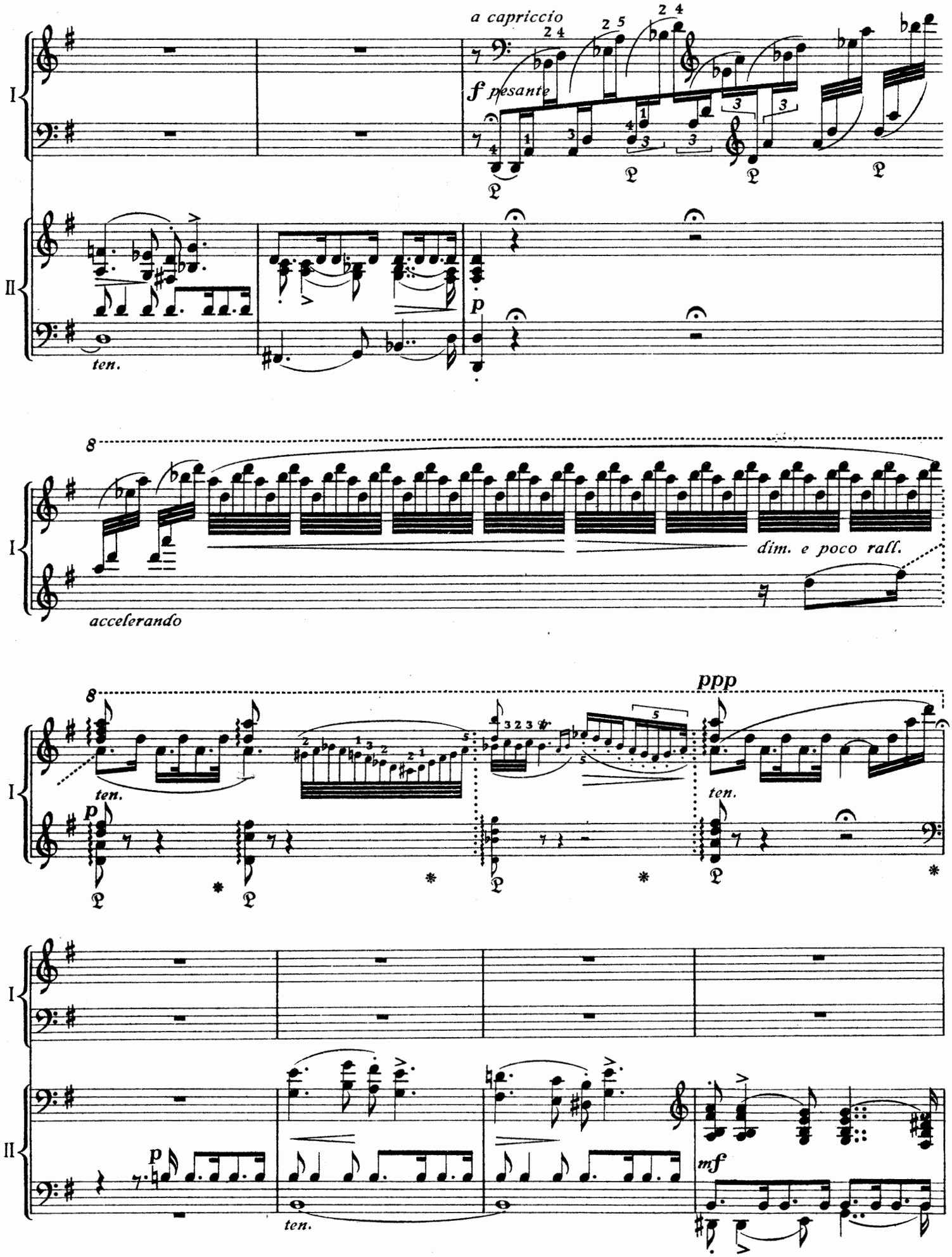
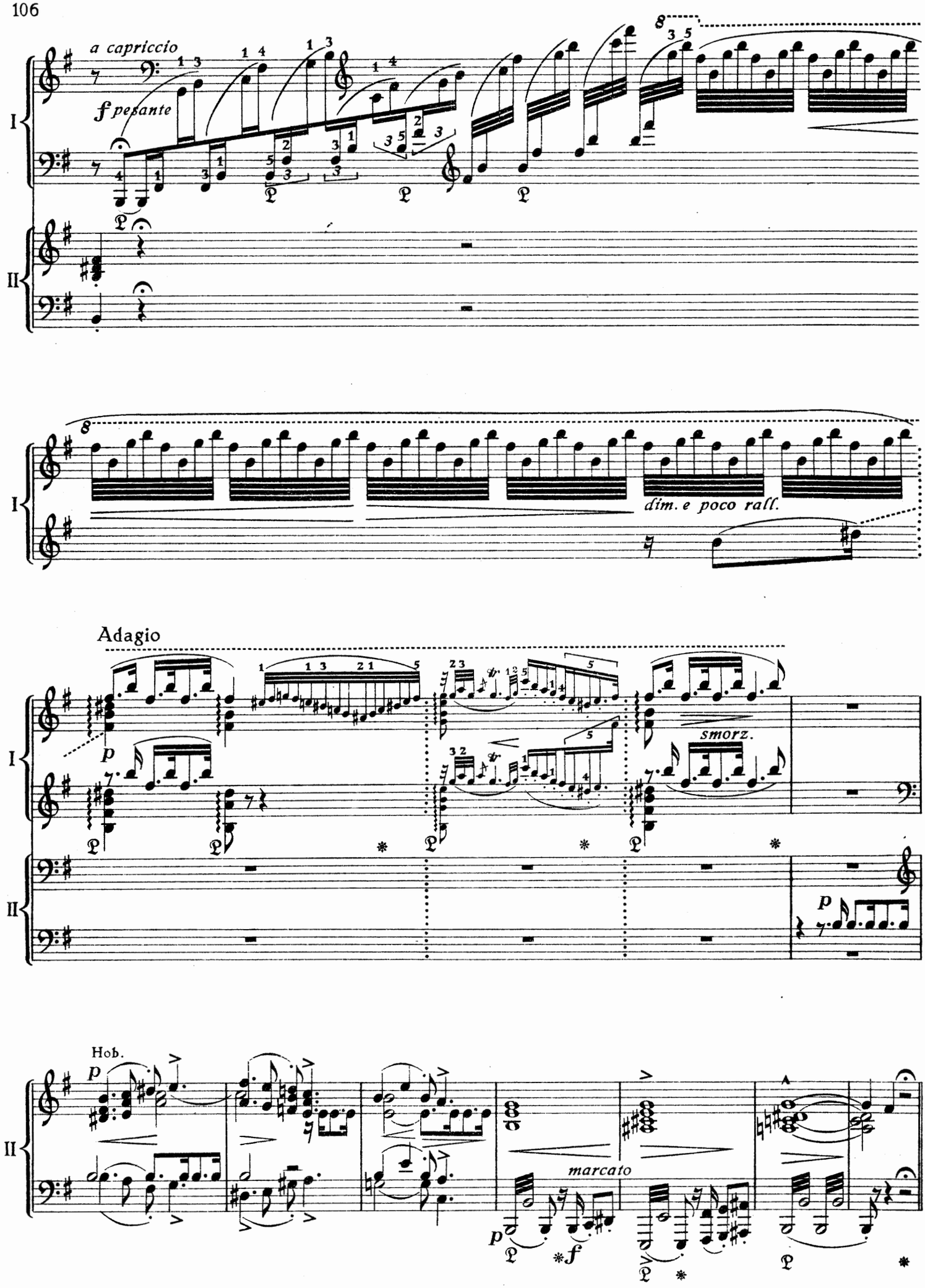
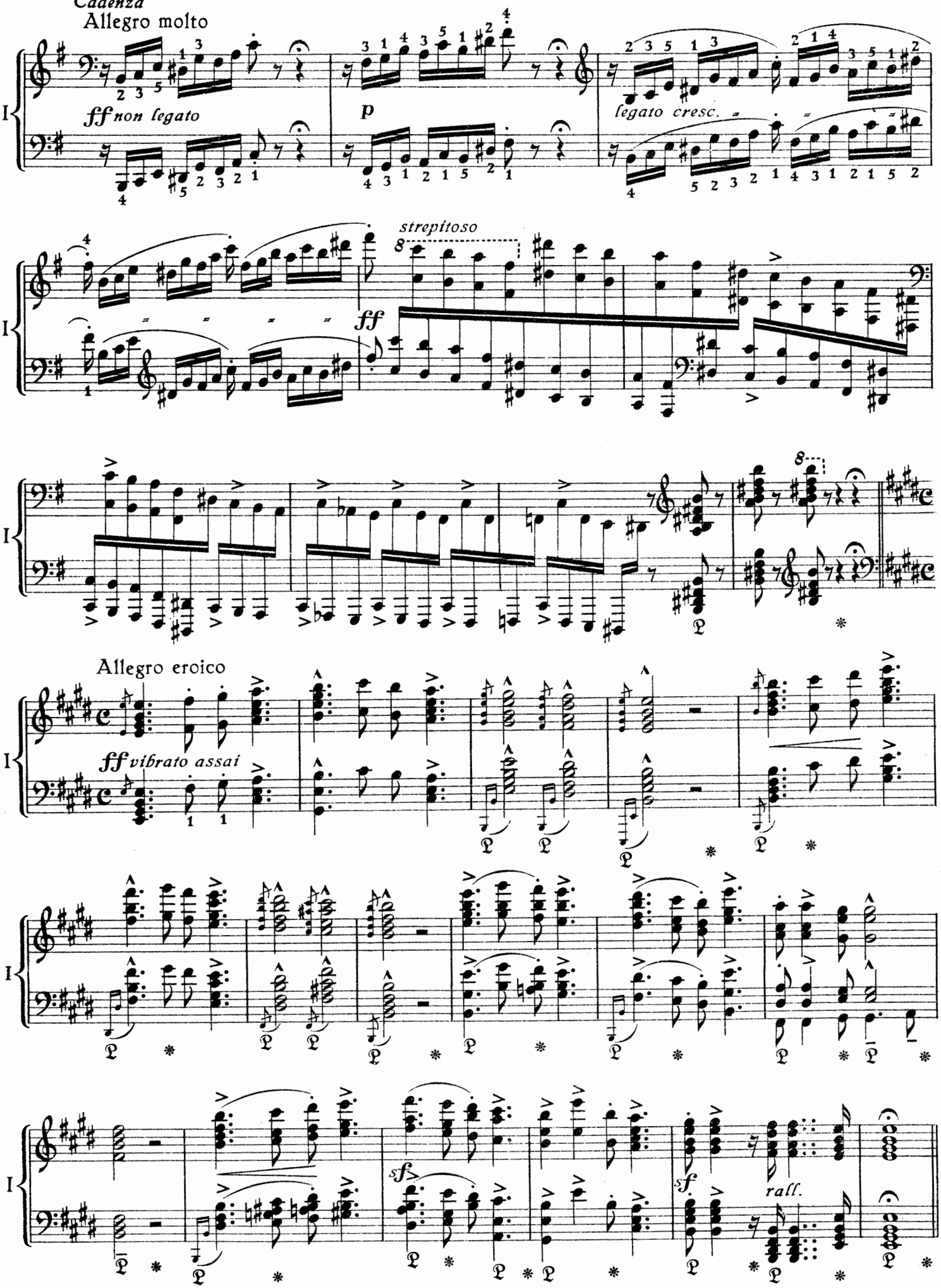
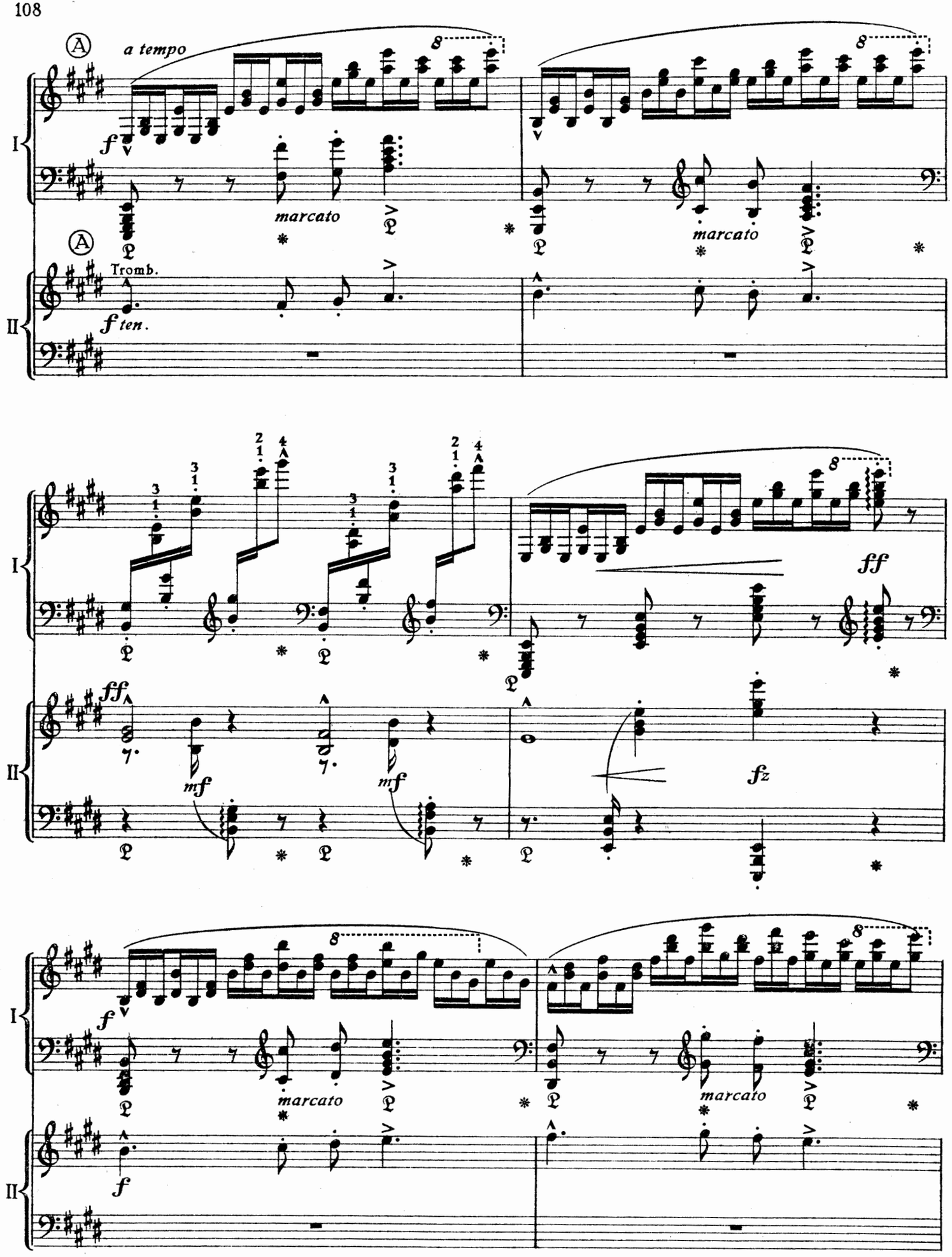
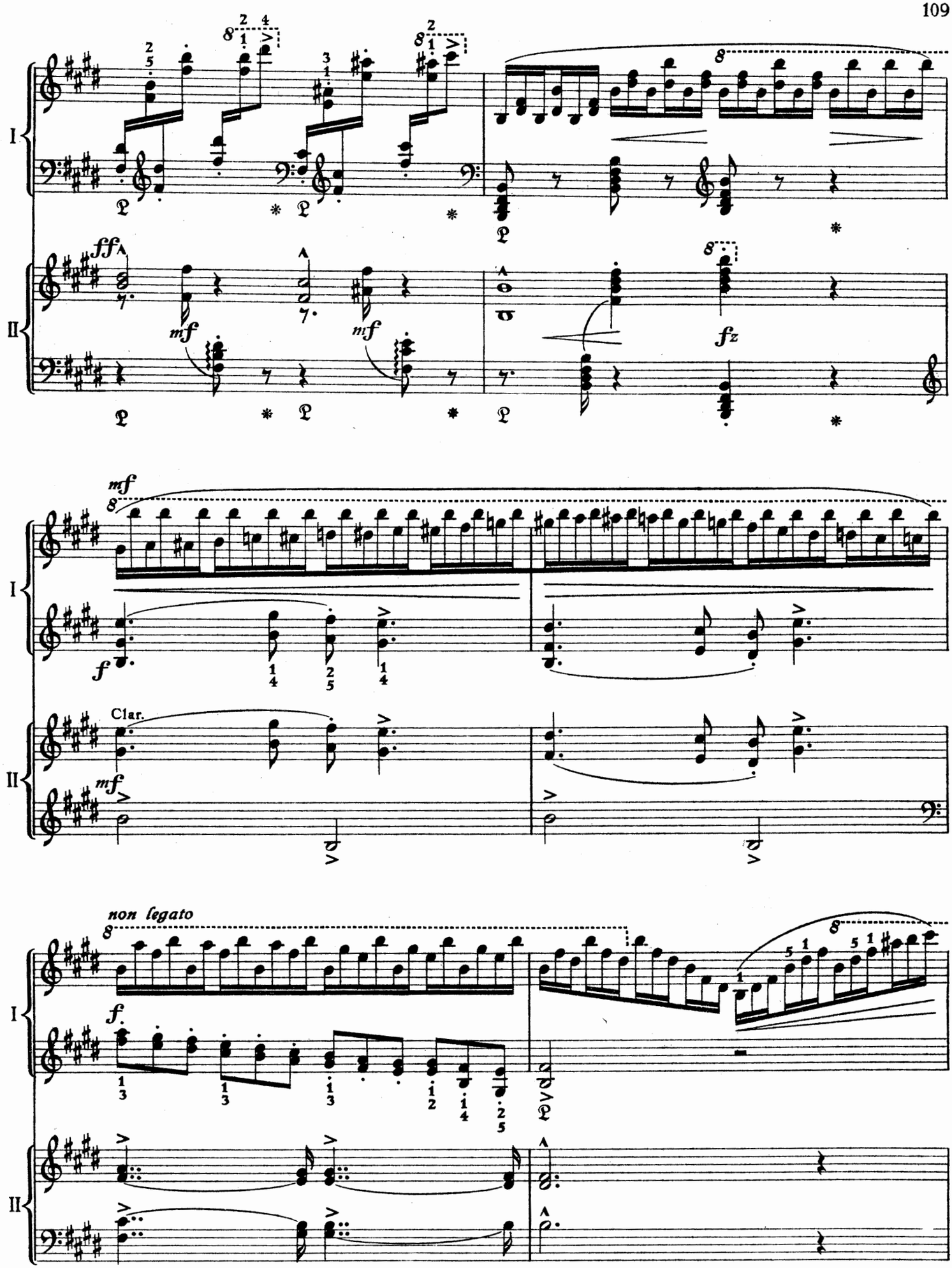
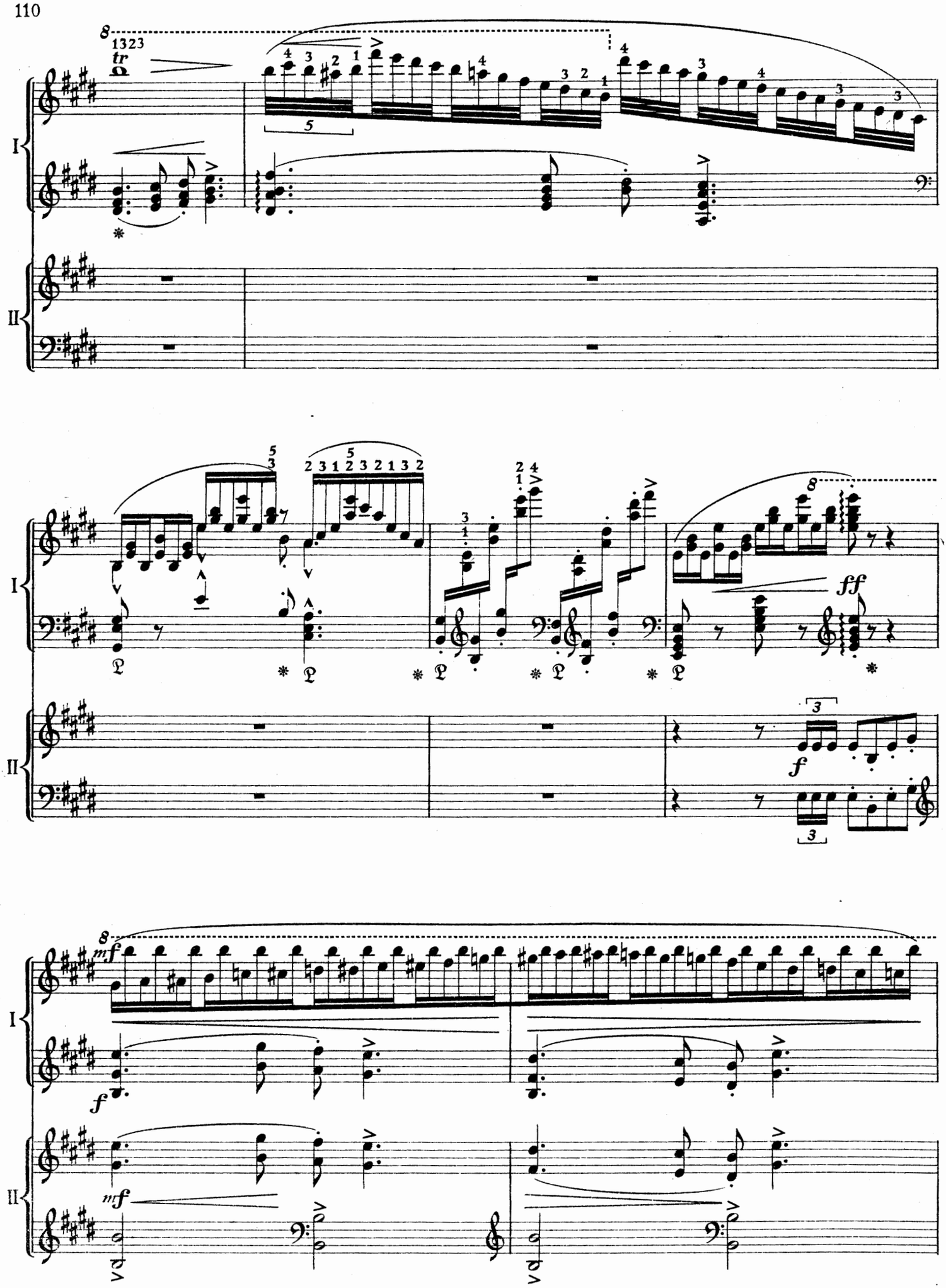

a capriccio
f pesante
ten.
p
8
accelerando
dim. e poco rall.
ppp
ten.
p
ten.
mf
I
II

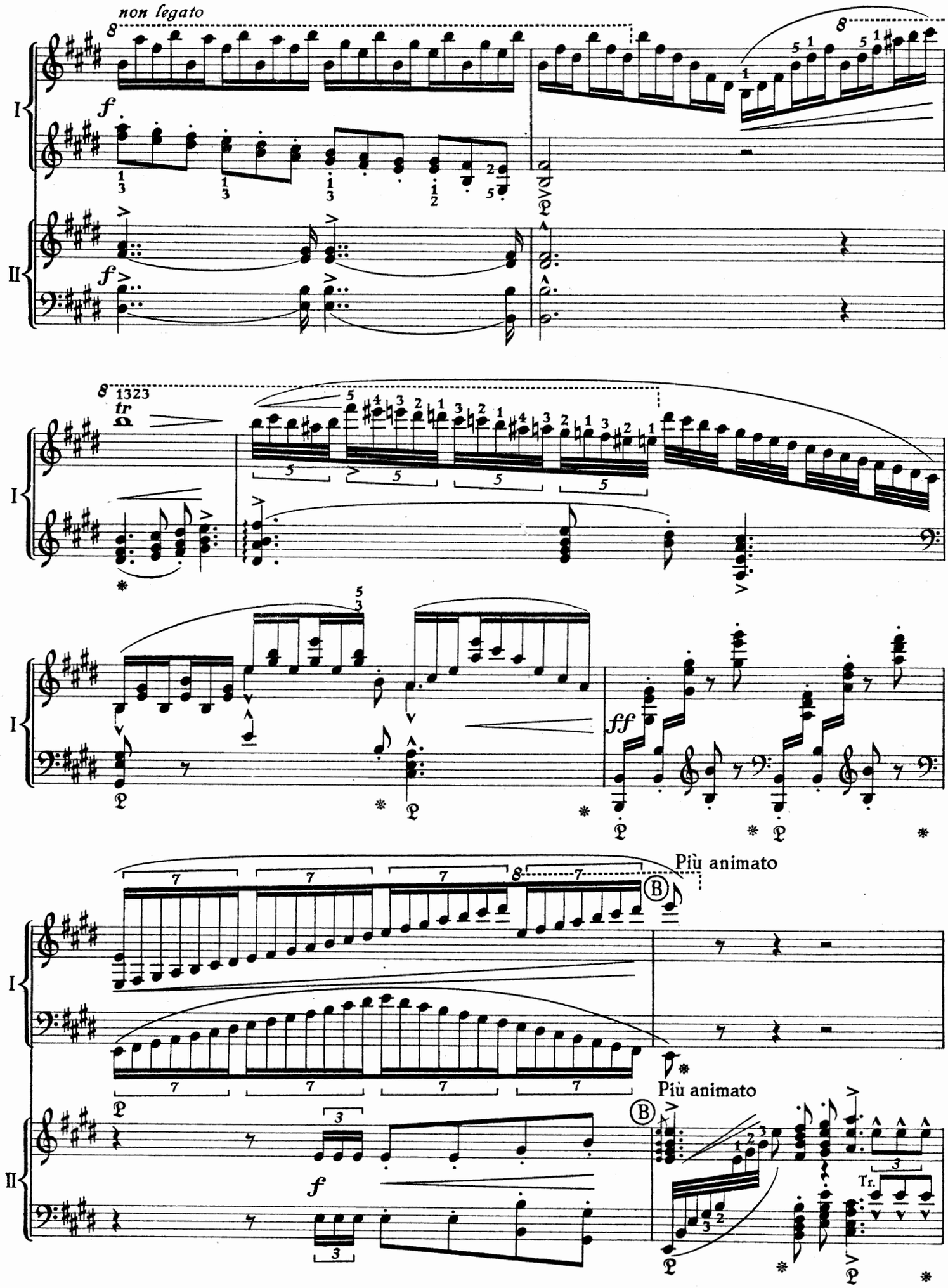

a capriccio
f pesante
I
II
dim. e poco rall.
Adagio
p
smorz.
Hob.
marcato

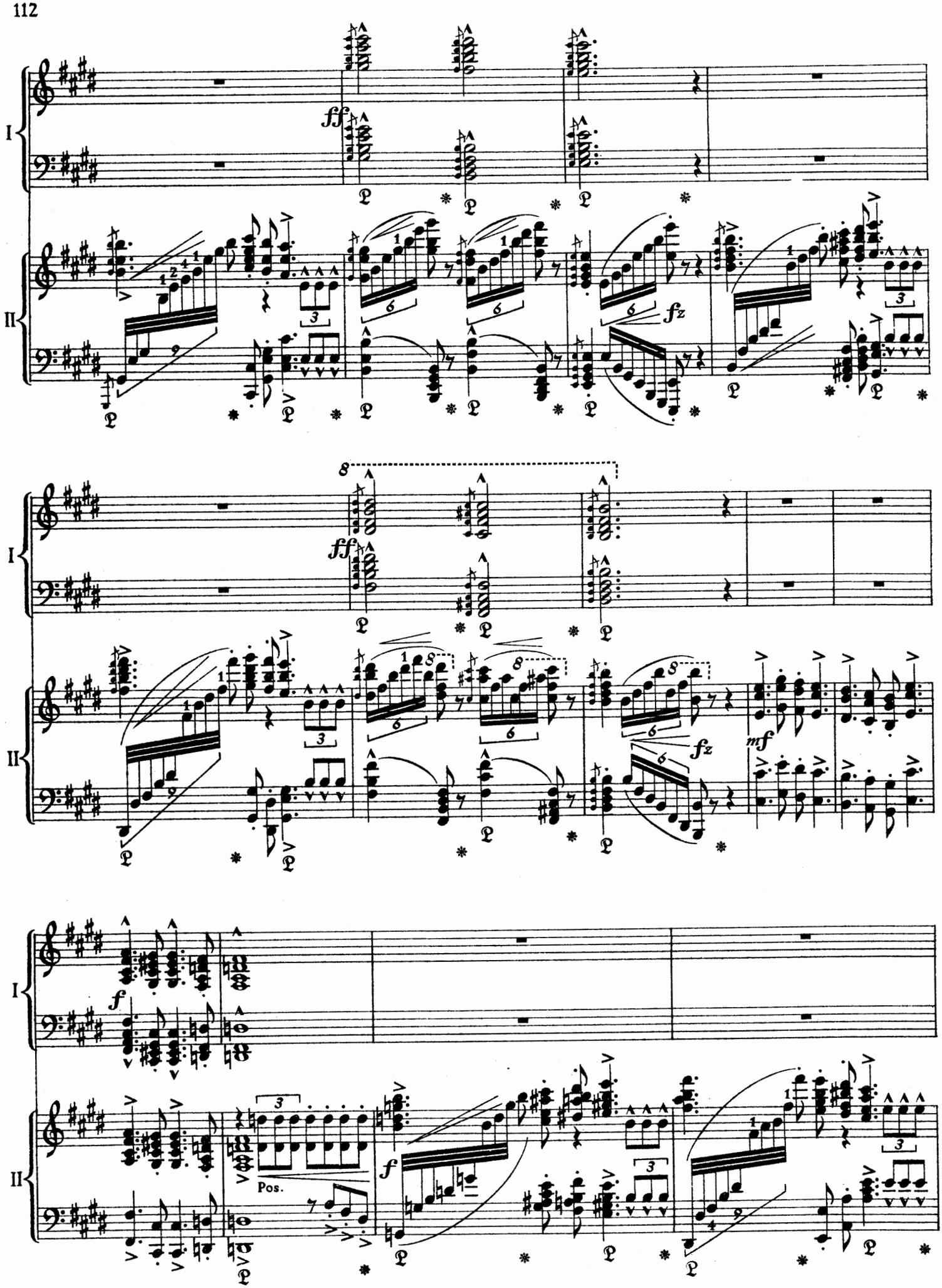

Cadenza
Allegro molto
ff non legato
p
legato cresc.
strepitoso
ff
Allegro eroico
ff vibrato assai
sf
sf
ralf.

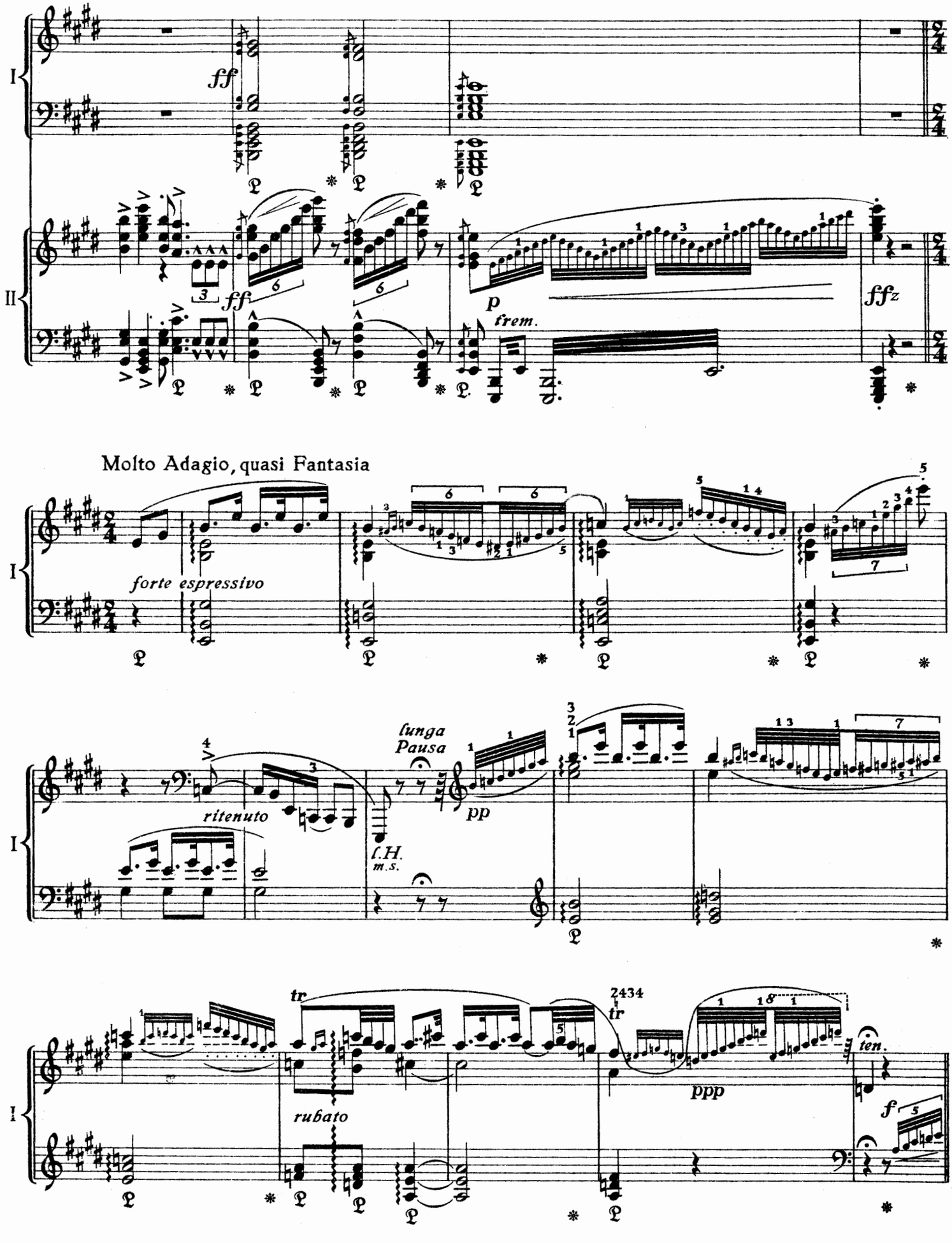

A
a tempo
f
marcato
A
Tromb.
f ten.
I
II
ff
mf
fz

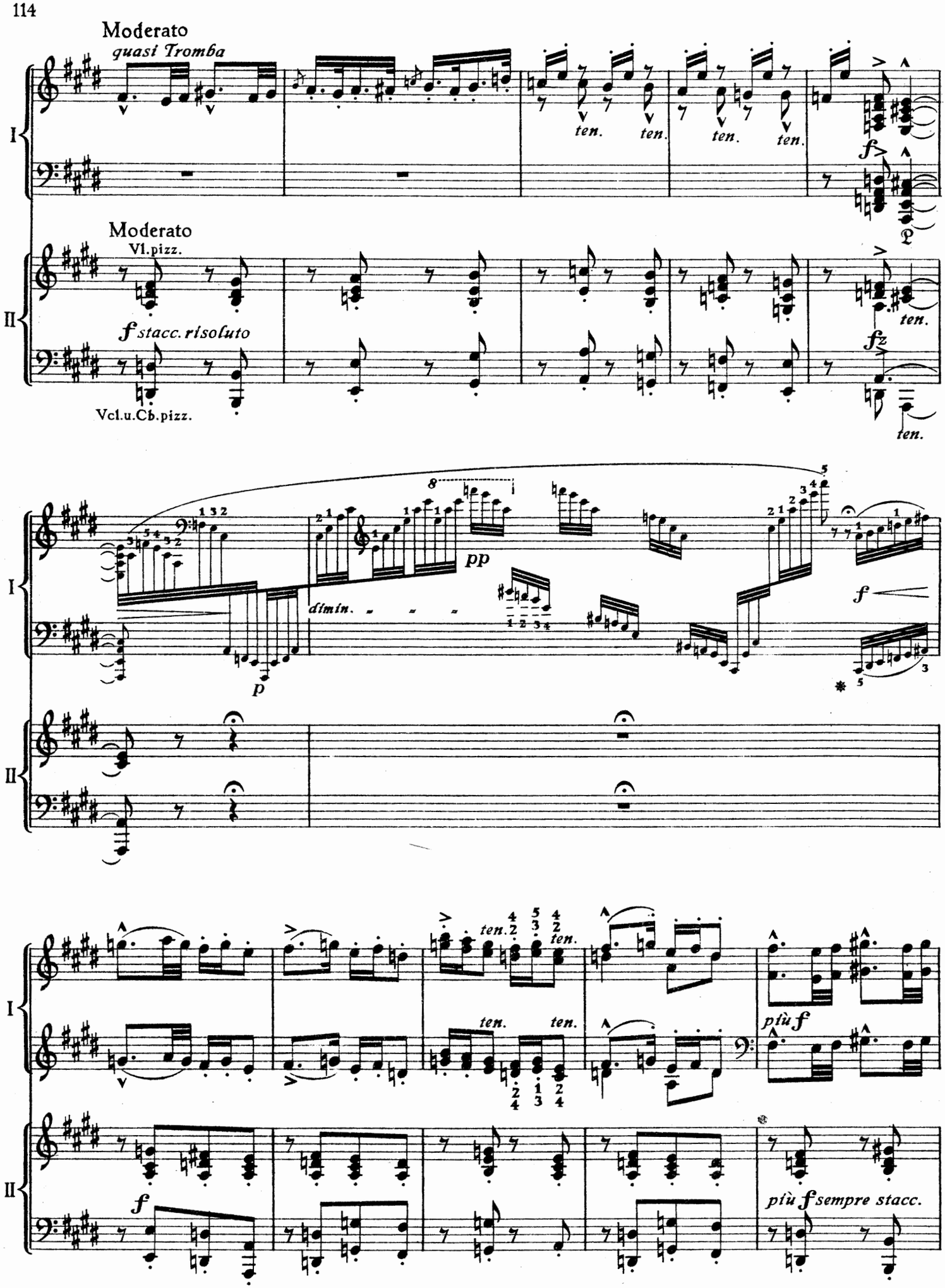

I
II
ff
mf
mf
fz
mf
f
Clar.
mf
non legato
f.

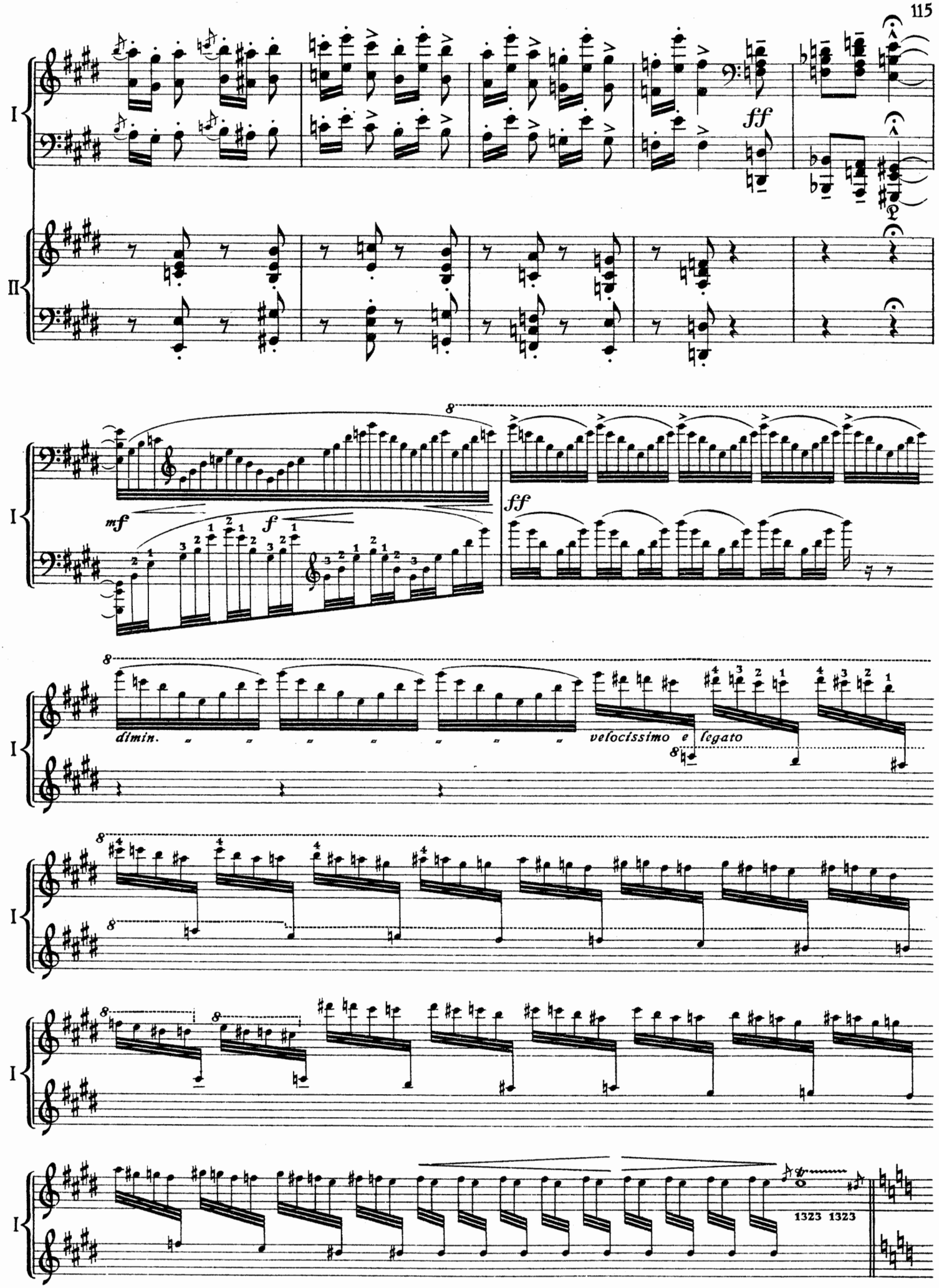

I
II
tr
1323
ff
f
mf
mf

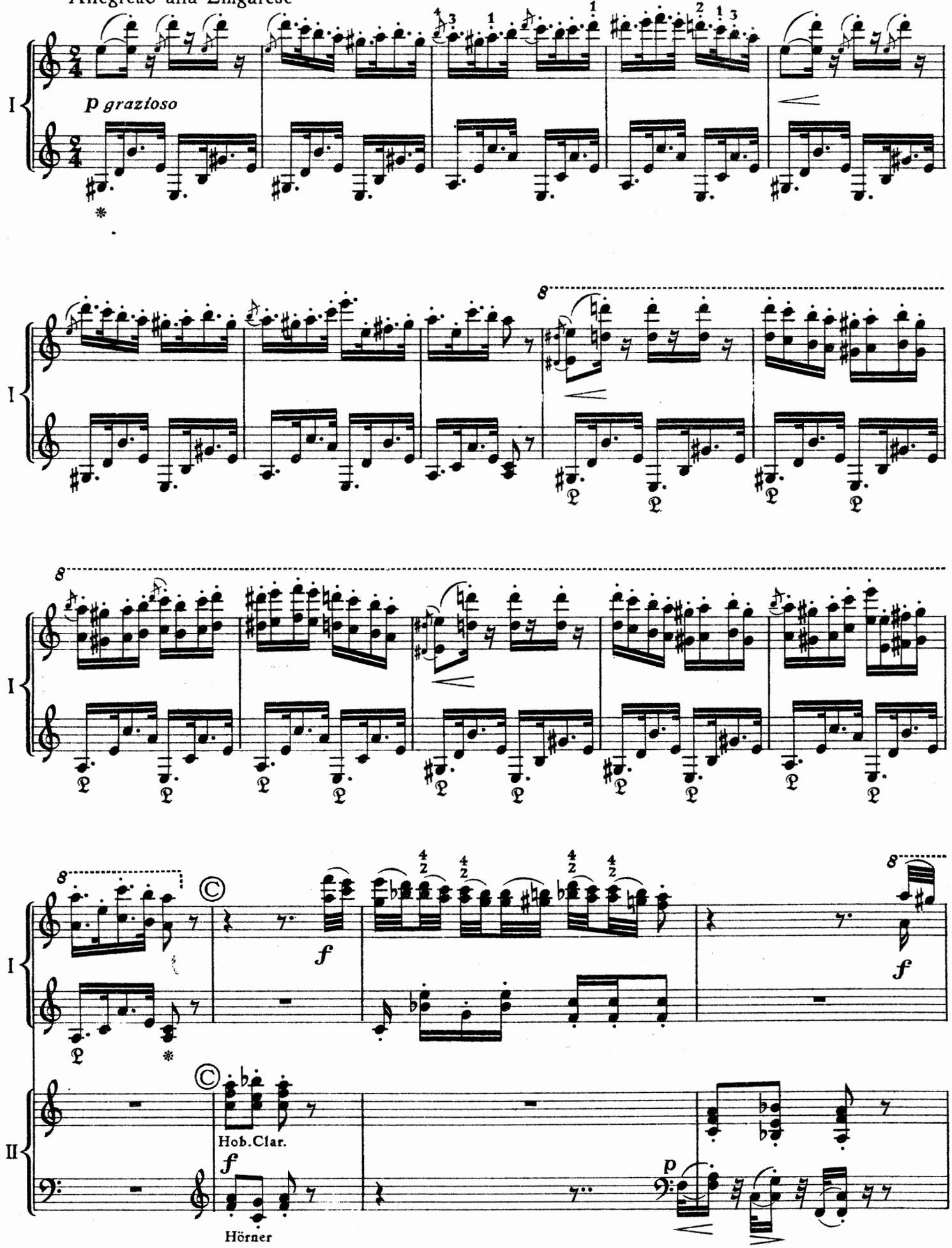

non legato
I
II
f
tr
ff
Più animato
Più animato
Tr.

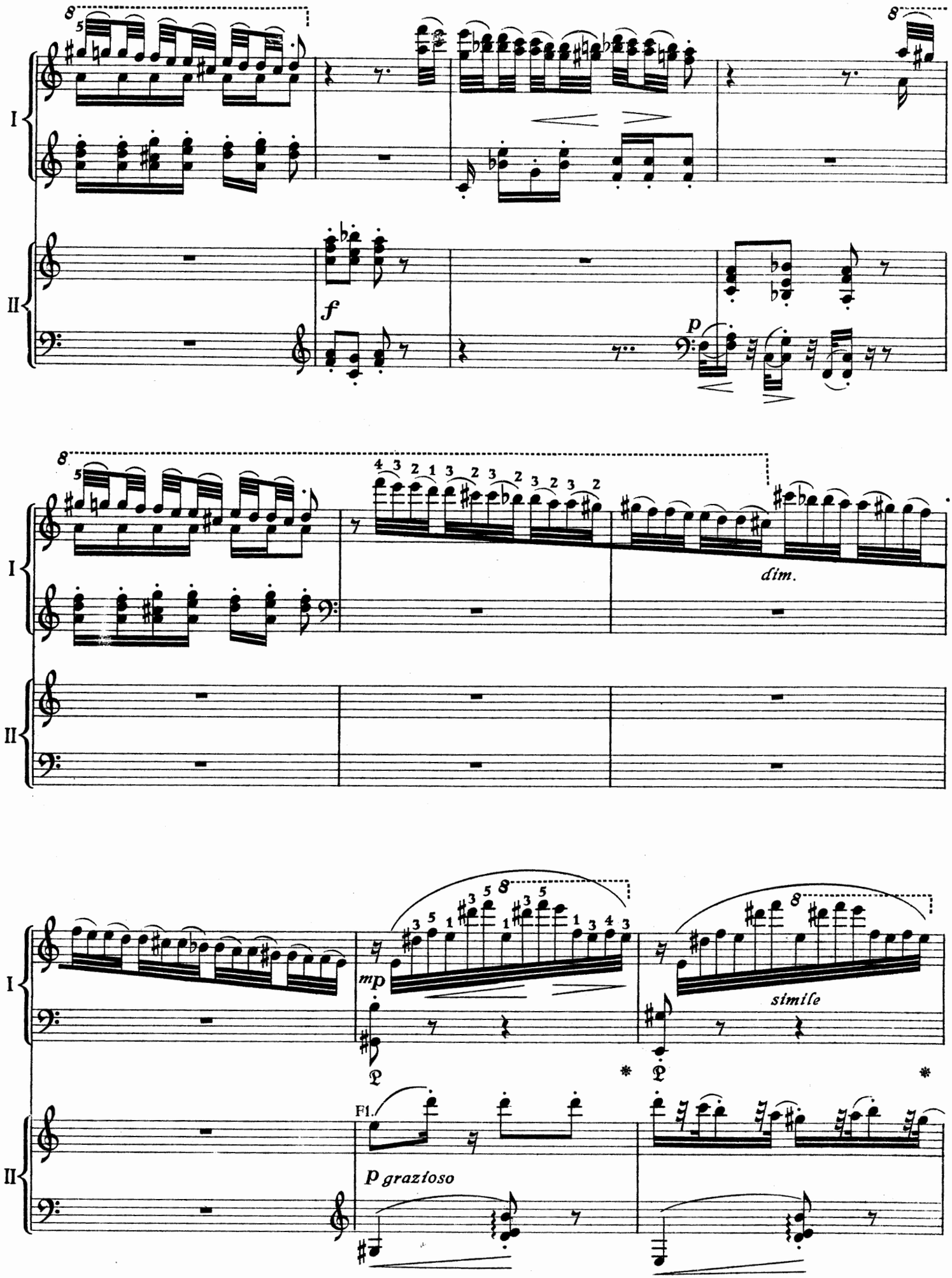

I
II
ff
fz
mf
f
Pos.

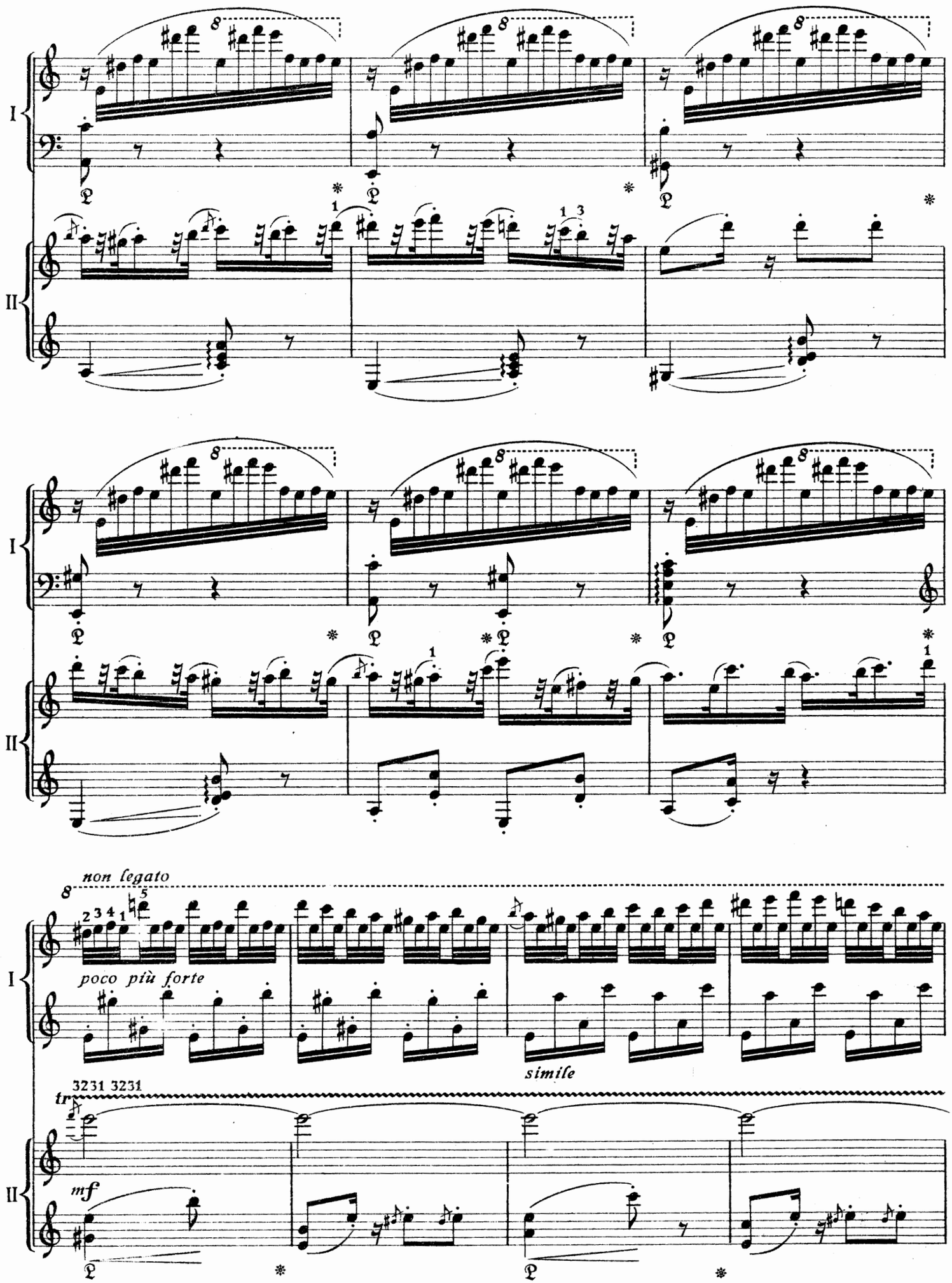

I
II
ff
fff
p
frem.
fffz
Molto Adagio, quasi Fantasia
forte espressivo
ritenuto
lunga Pausa
pp
l.H.
m.s.
tr
rubato
2434
ppp
ten.
f

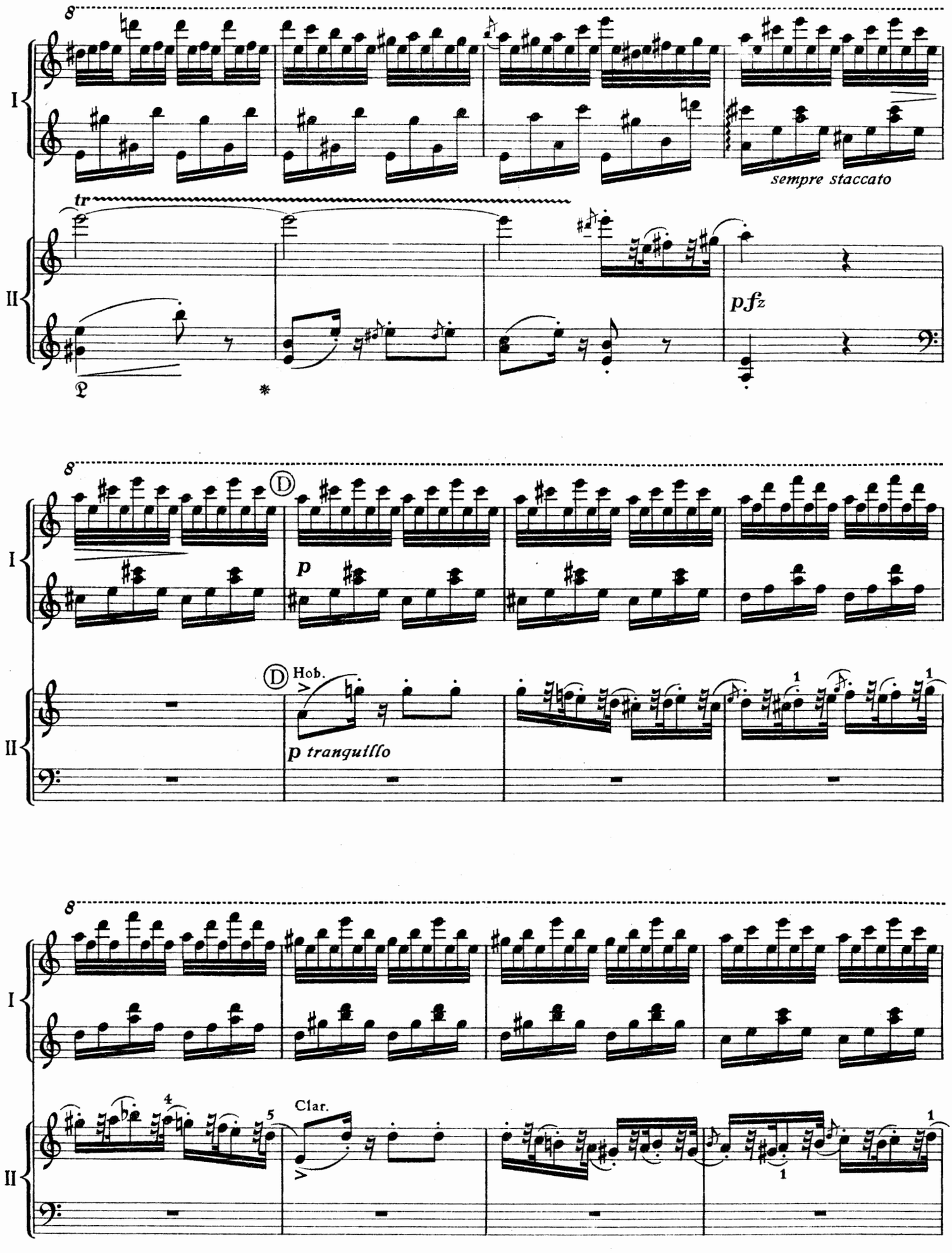

Moderato
quasi Tromba
I
ten.
ten.
ten.
ten.
f
Moderato
Vl.pizz.
II
f stacc. risoluto
Vcl.u.Cb.pizz.
ten.
fz
ten.
I
8
pp
dimin.
p
f
II
I
ten.
ten.
ten.
ten.
più f
II
f
più f sempre stacc.

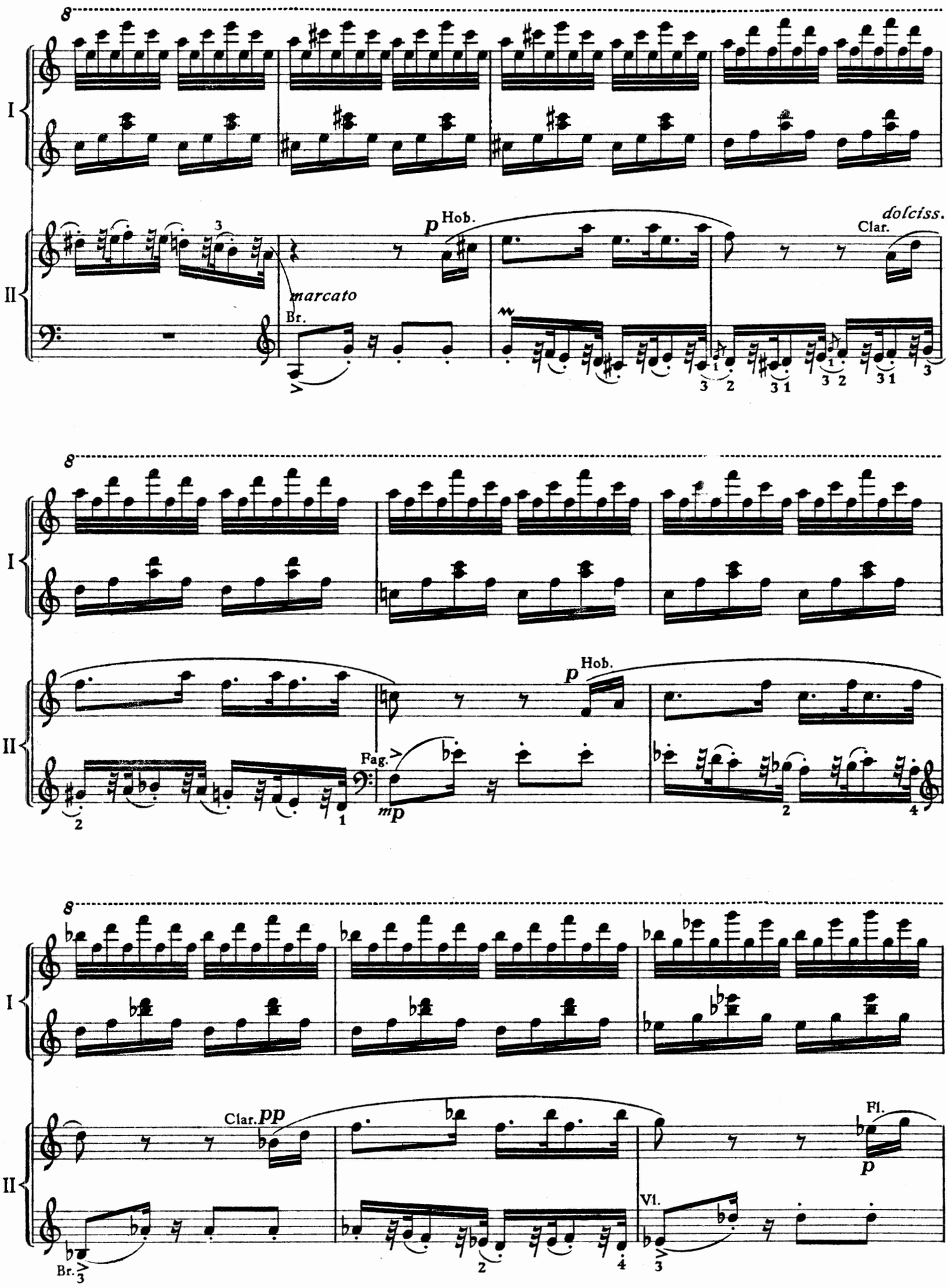

I
II
ff
mf
f
ff
dimin.
velocissimo e legato
1323 1323

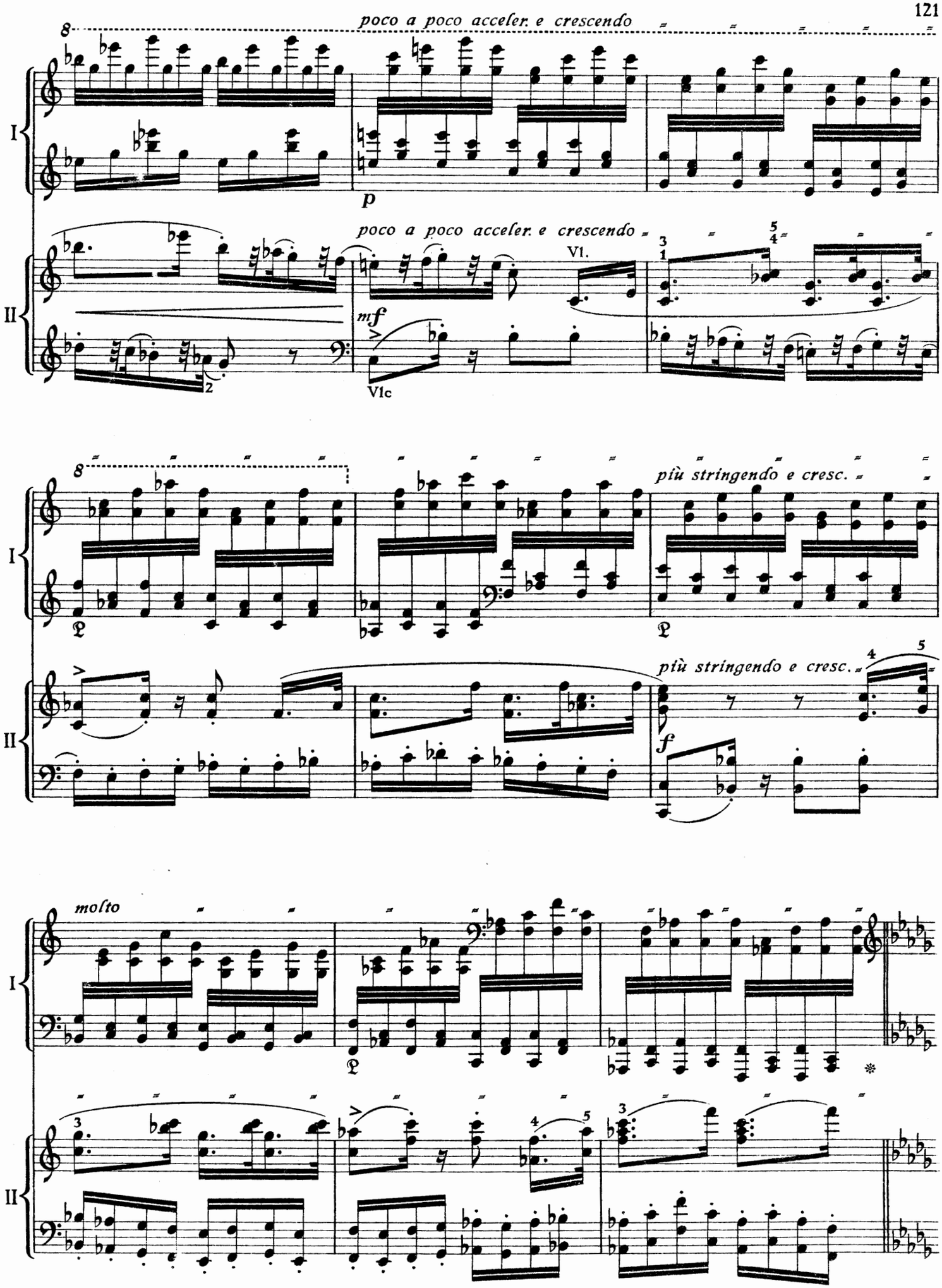

Allegretto alla Zingarese
p grazioso
I
I
I
I
II
Hob.Clar.
Hörner
f
p

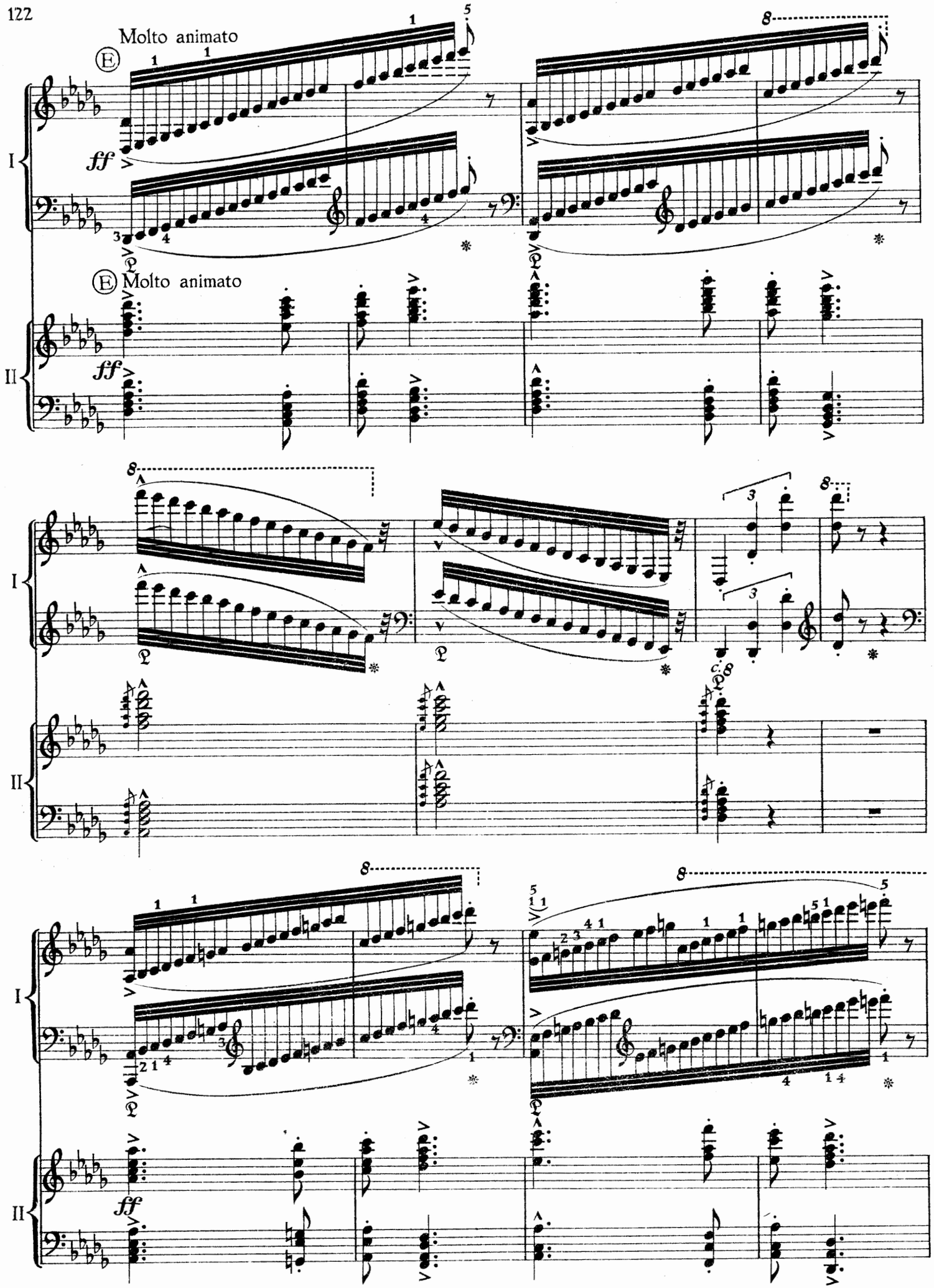

I
II
f
p
dim.
mp
simile
Fl.
p grazioso


I
II
non legato
poco più forte
simile
3231 3231
tr
mf

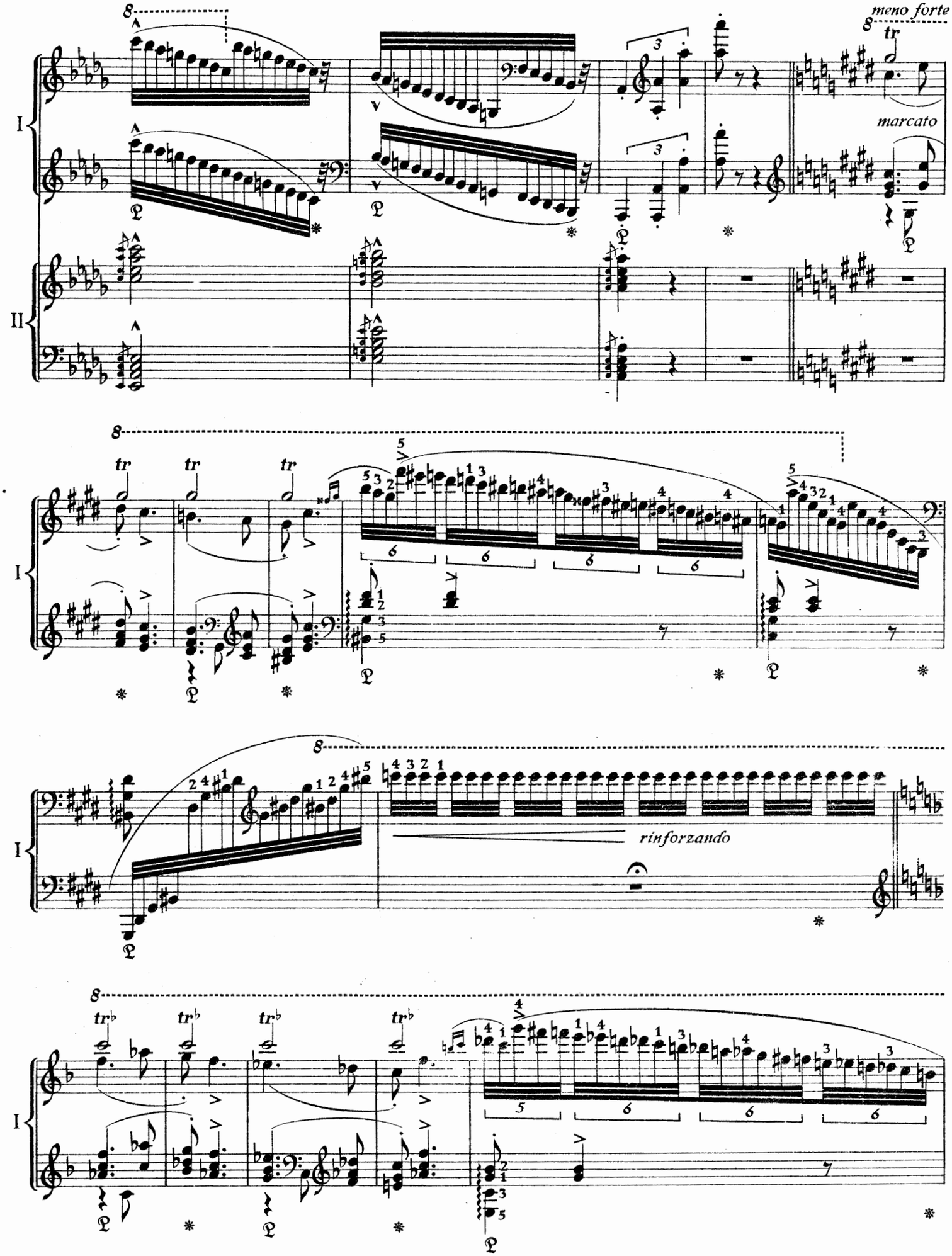

I
II
sempre staccato
tr
pfz
D
p
Hob.
p tranquillo
Clar.

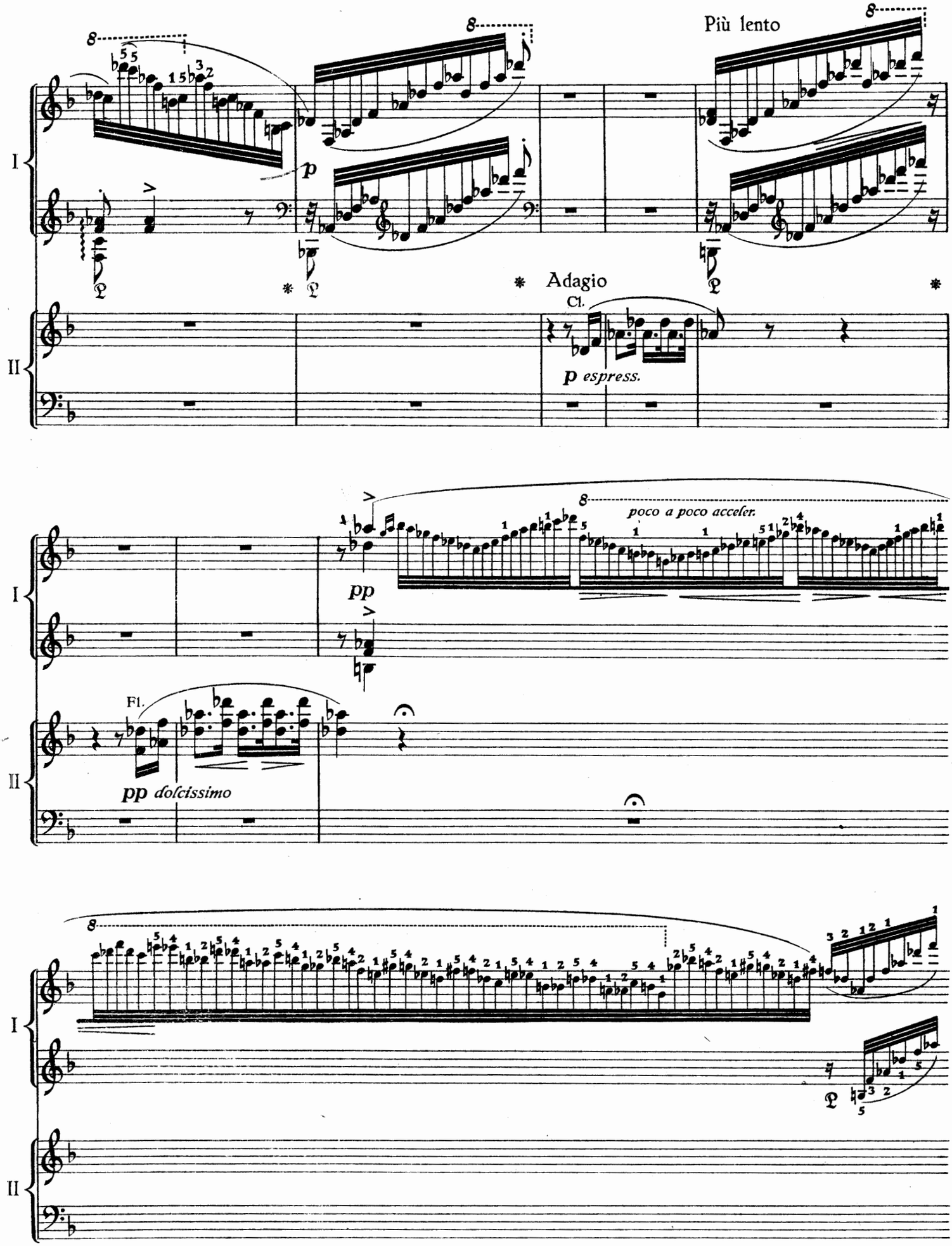

I
II
marcato
Br.
p Hob.
dolciss.
Clar.
Fag.
mp
pp
Fl.
Vl.

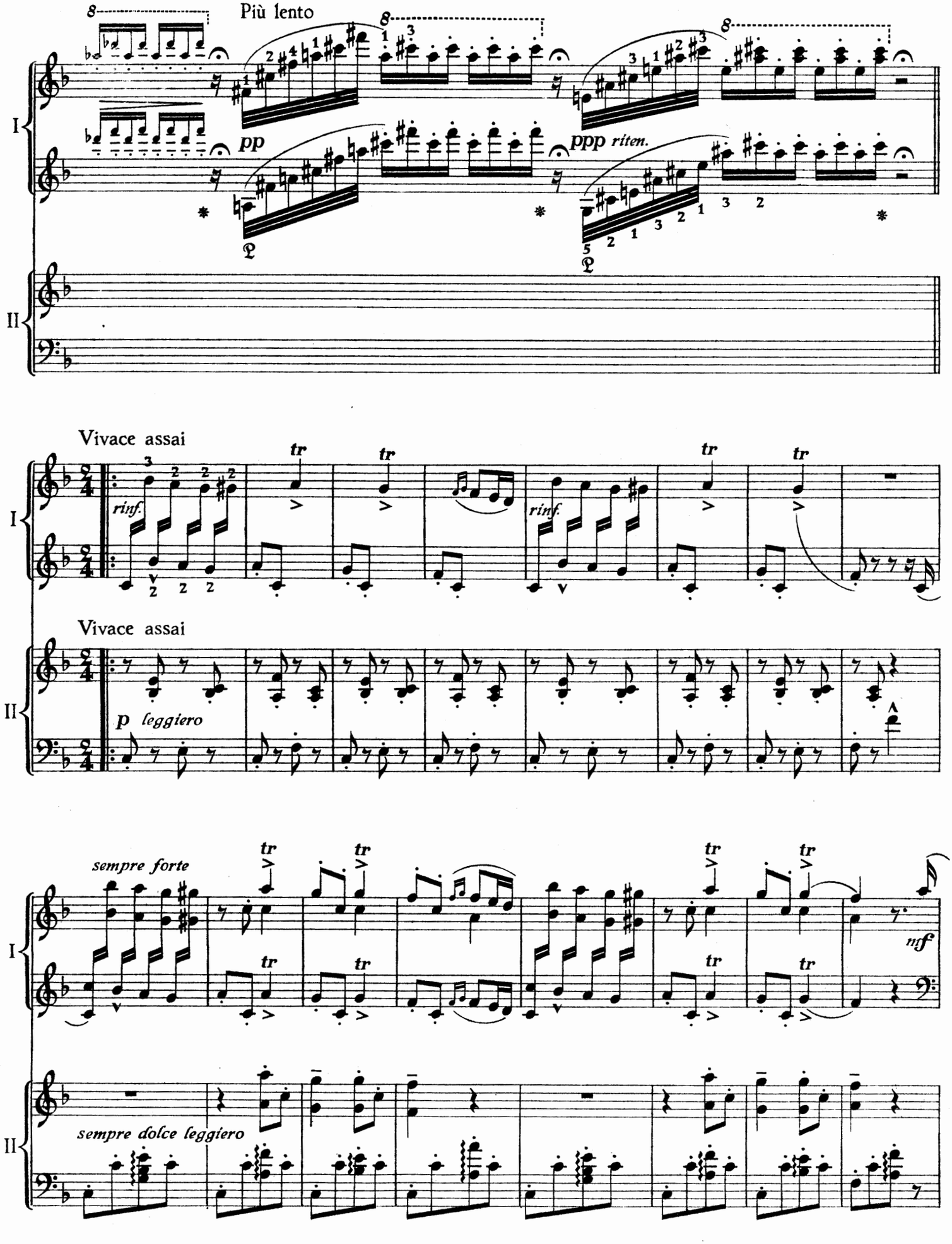

poco a poco acceler. e crescendo
I
II
p
poco a poco acceler. e crescendo
Vl.
mf
Vlc
più stringendo e cresc.
più stringendo e cresc.
f
molto

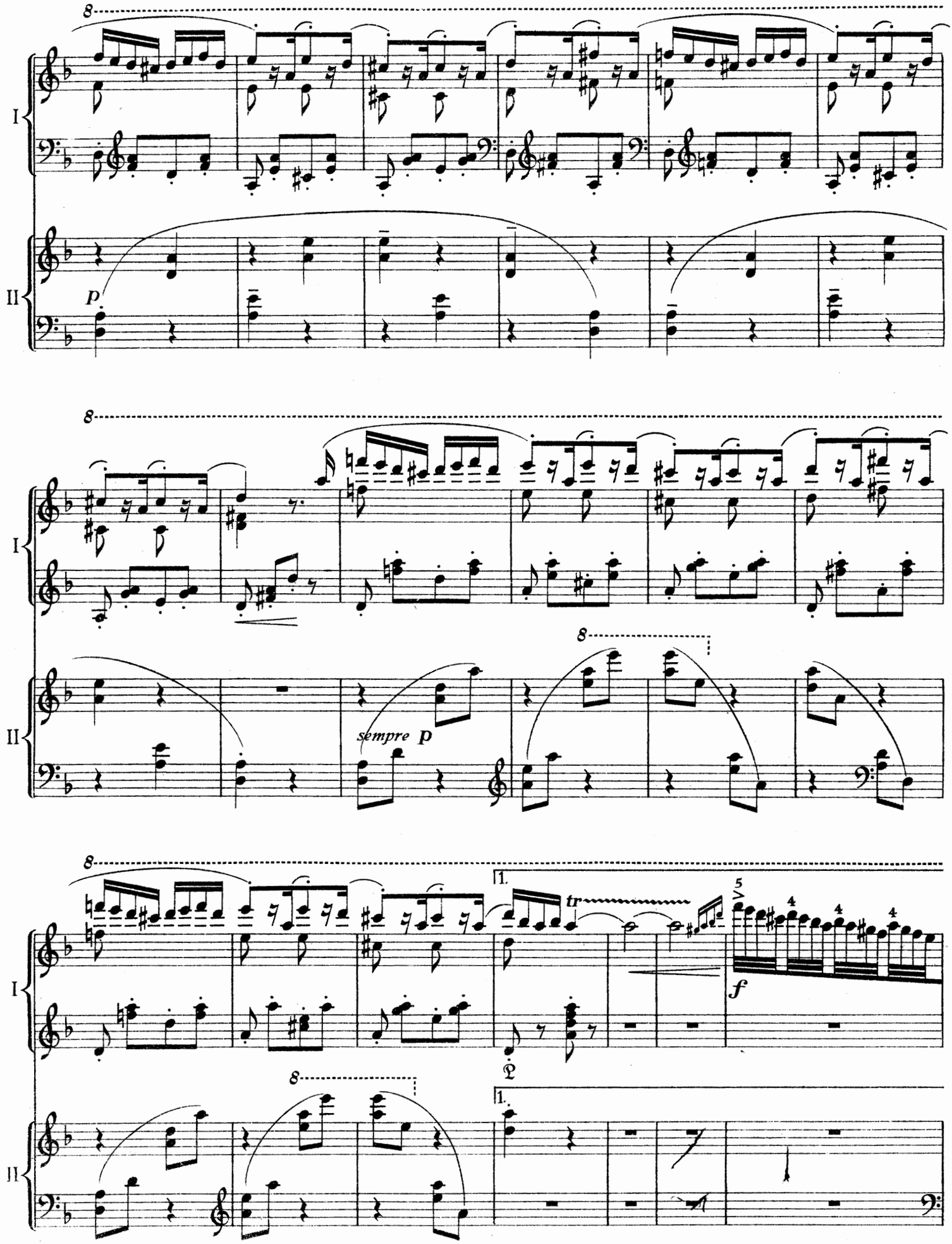

Molto animato
Ⓔ
ff
I
II
Ⓔ Molto animato
ff
I
II
I
II
ff

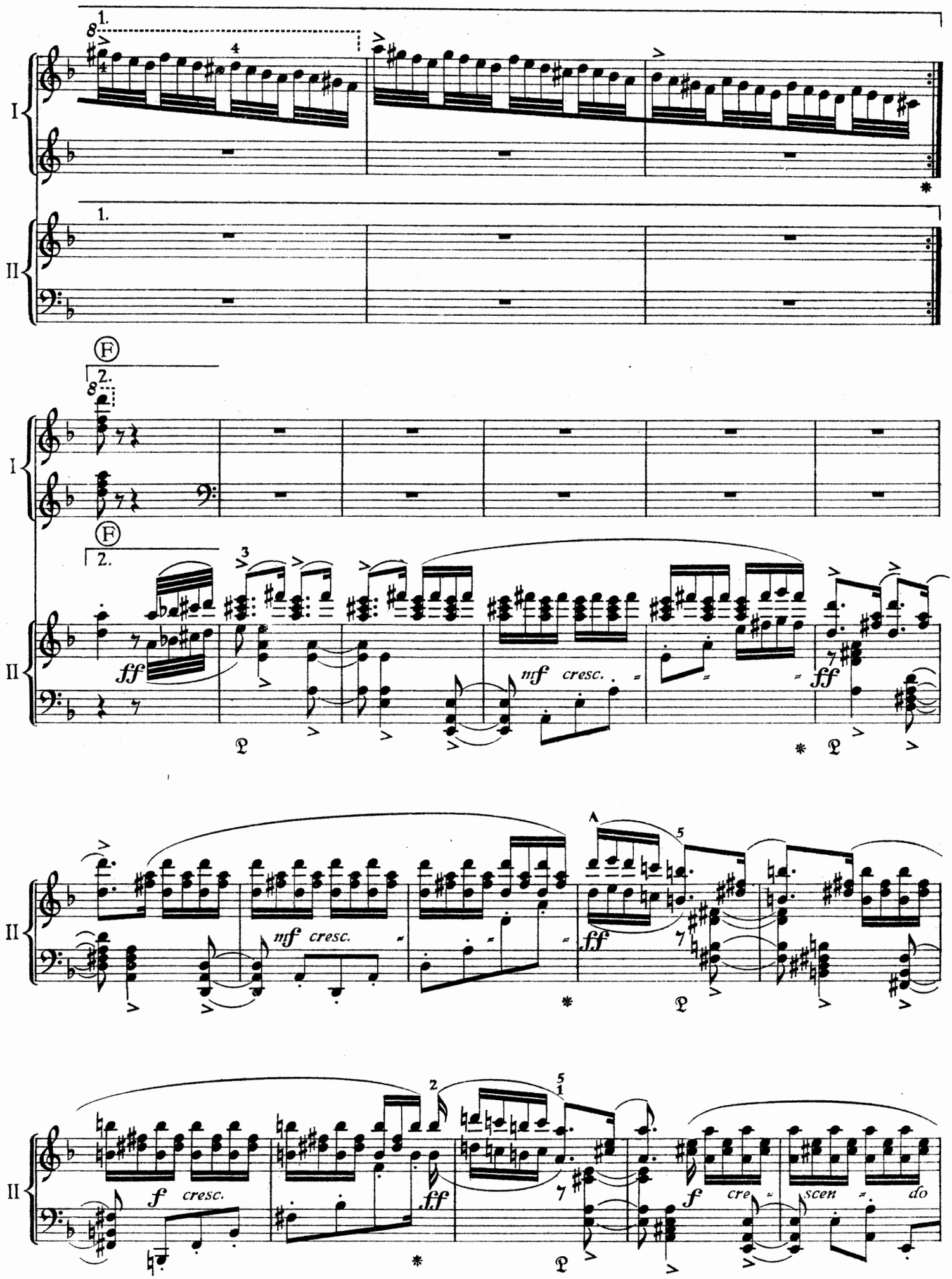
Cadenza
meno forte

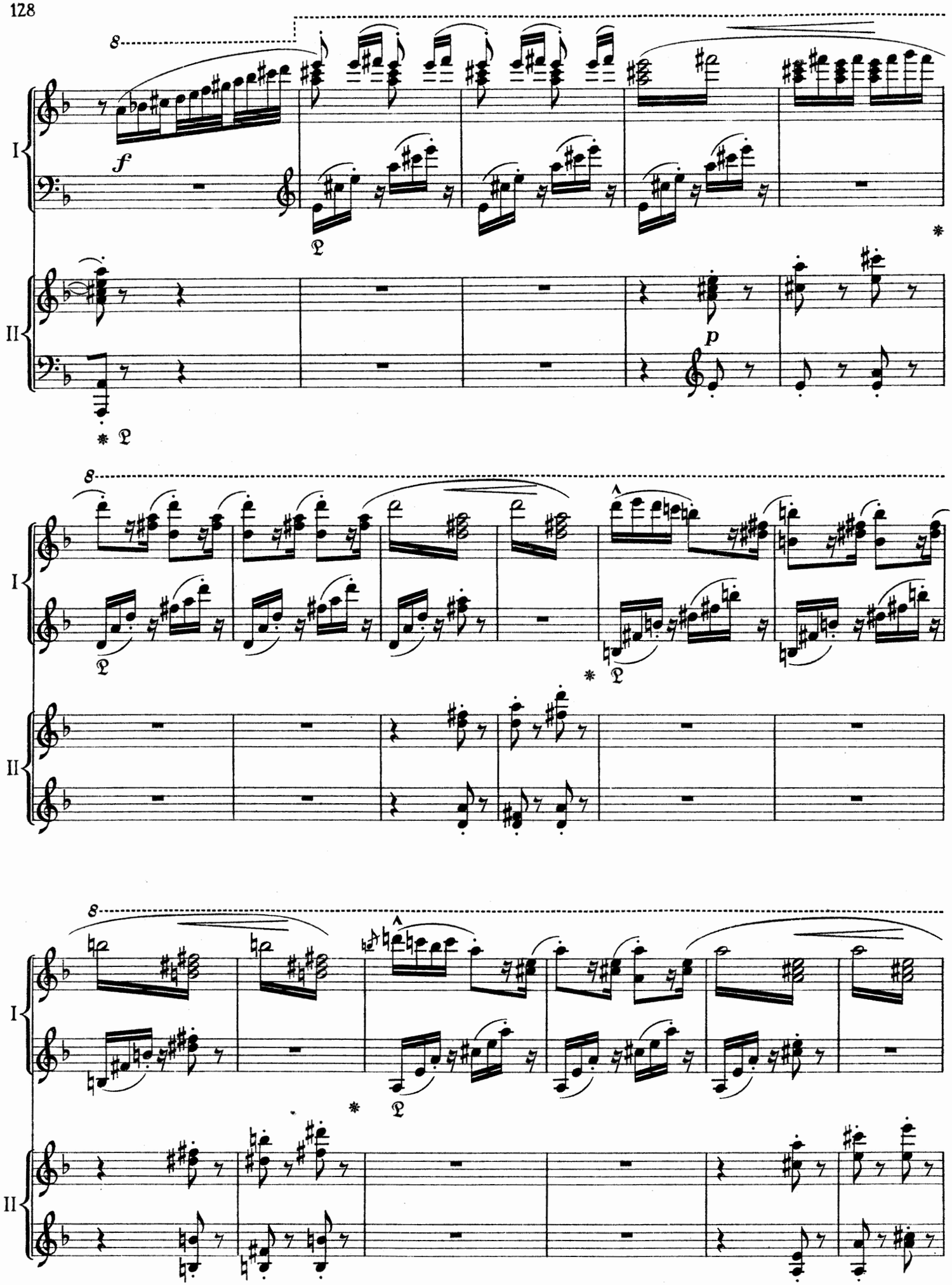


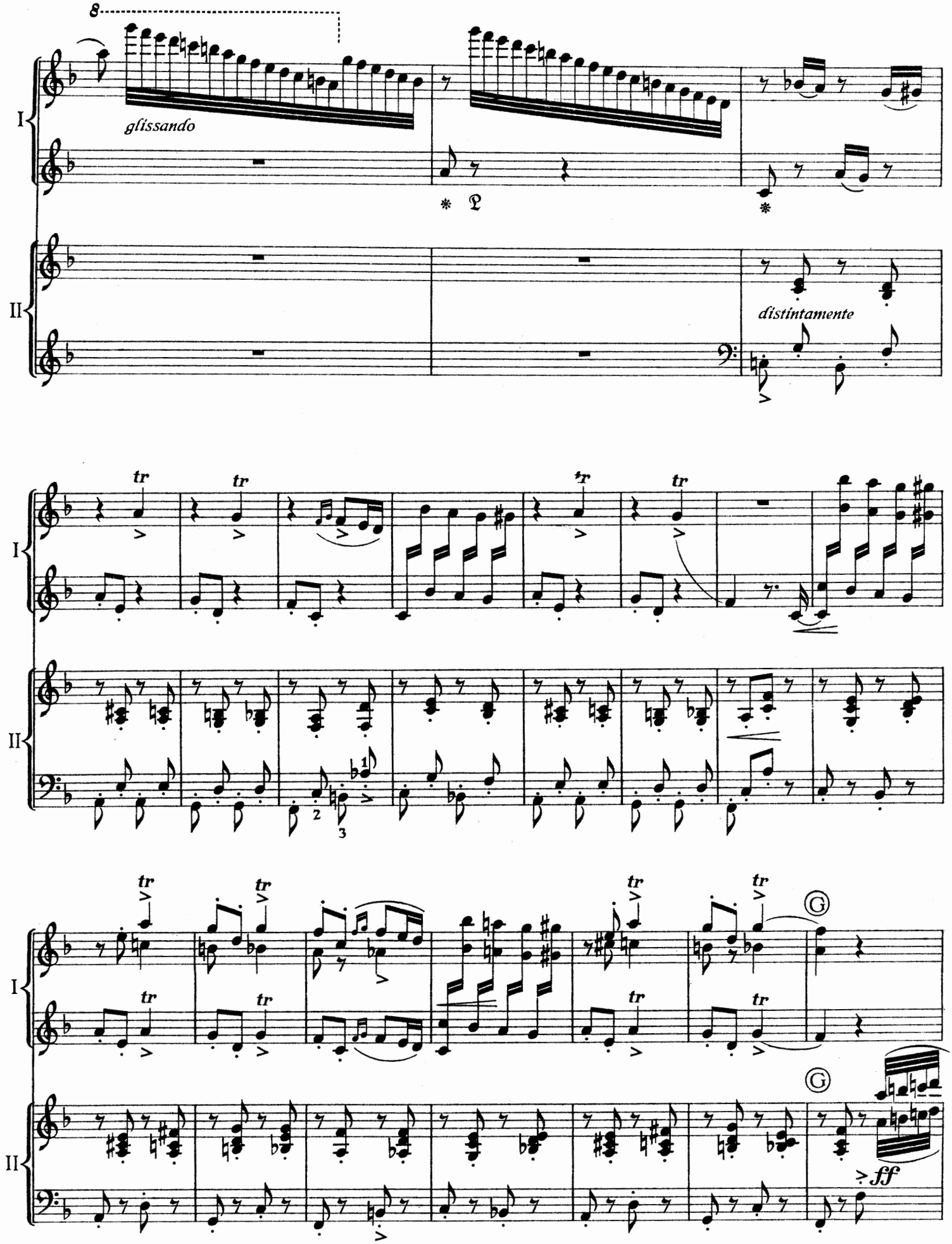

Più lento
Adagio
Cl.
p espress.
poco a poco acceler.
pp
Fl.
pp dolcissimo
I
II

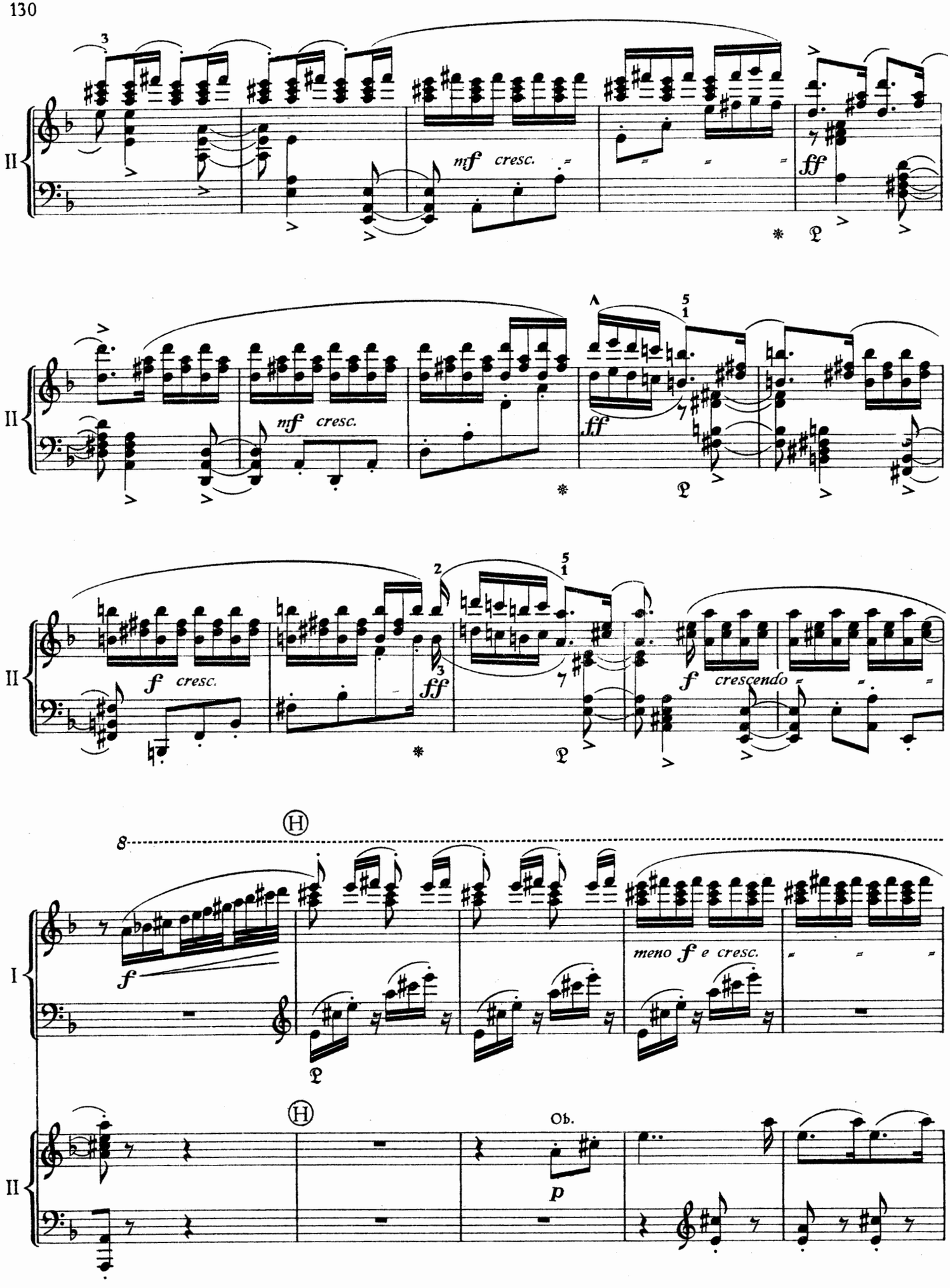

Più lento
pp
ppp riten.
I
II
Vivace assai
rinf.
tr
Vivace assai
p leggiero
sempre forte
mf
sempre dolce leggiero

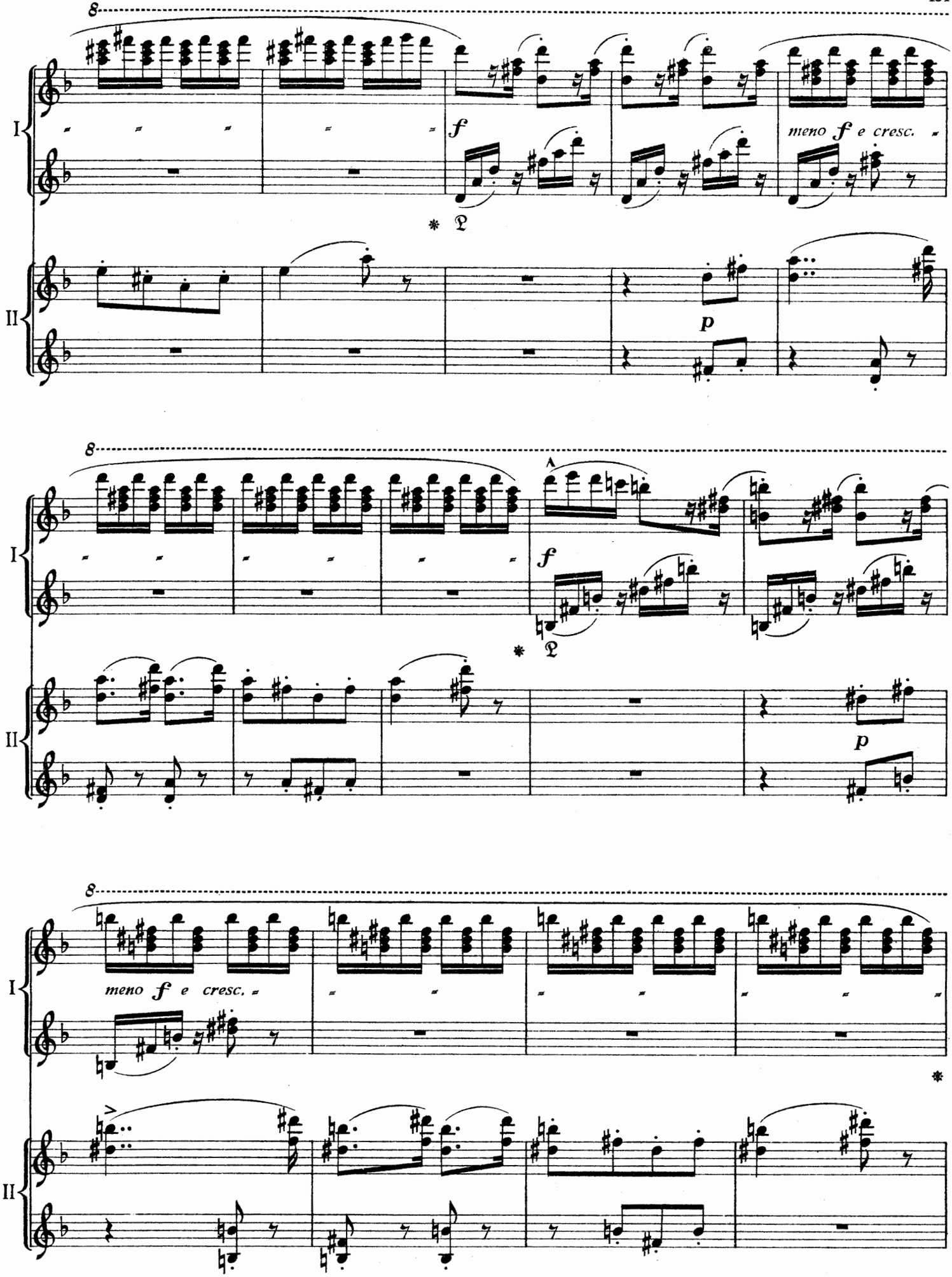

8
I
II
p
8
I
II
sempre p
8
8
1.
tr
5
4
4
4
f
I
II
1.

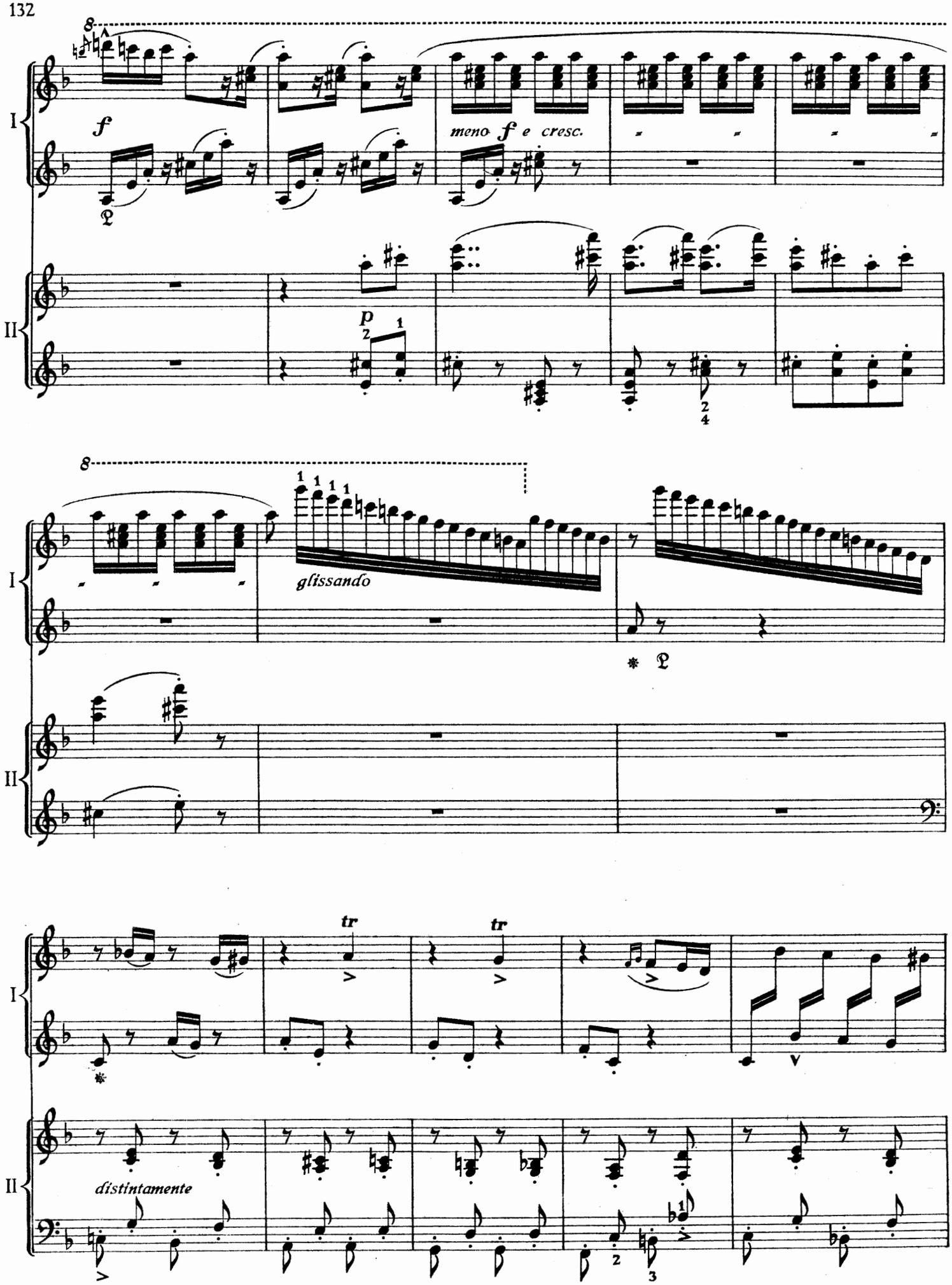

I
II
1.
2.
F
ff
mf cresc.
f cresc.
ff
f cre scen do

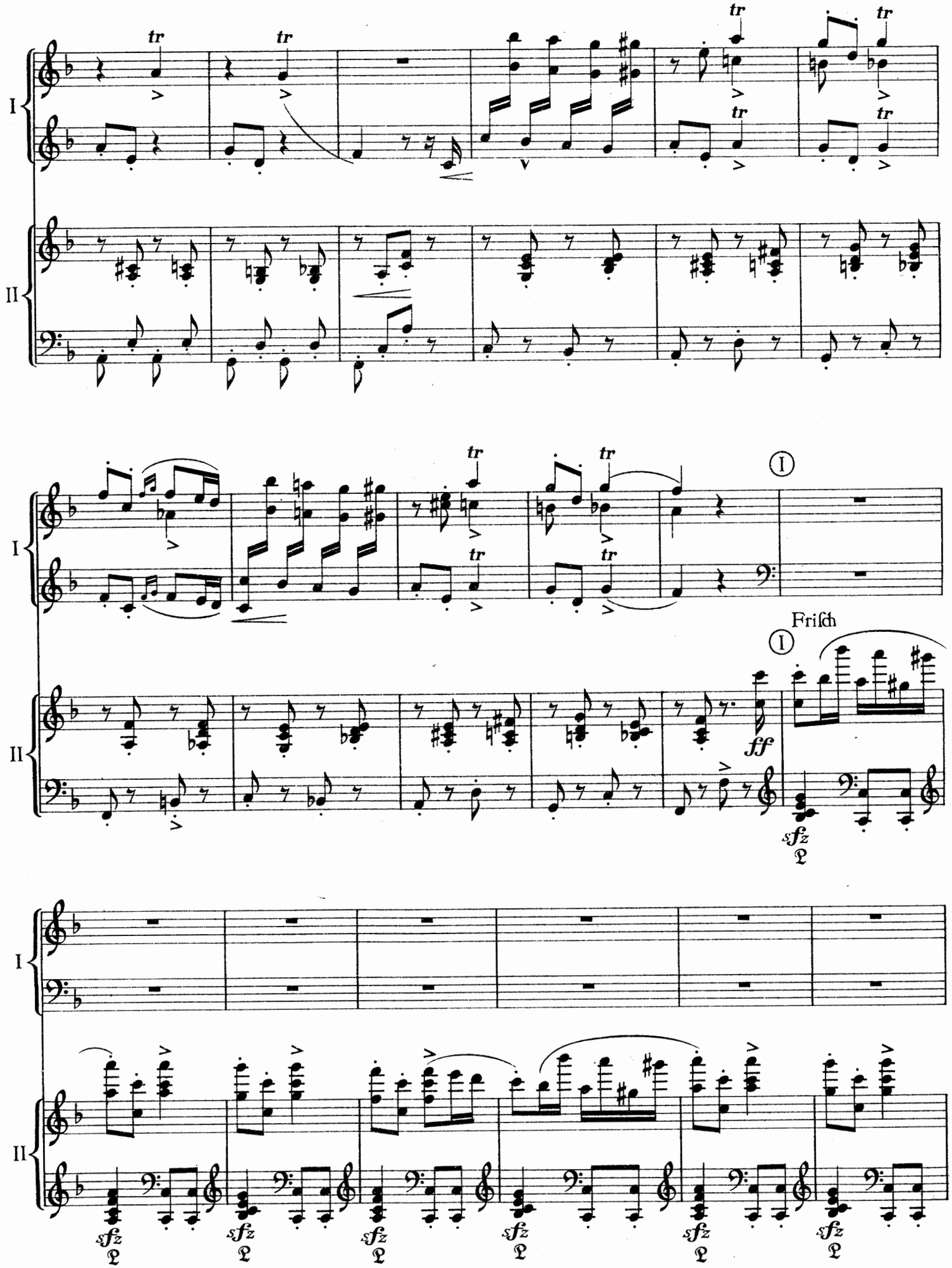

8
I
f
II
p
8
I
II
8
I
II

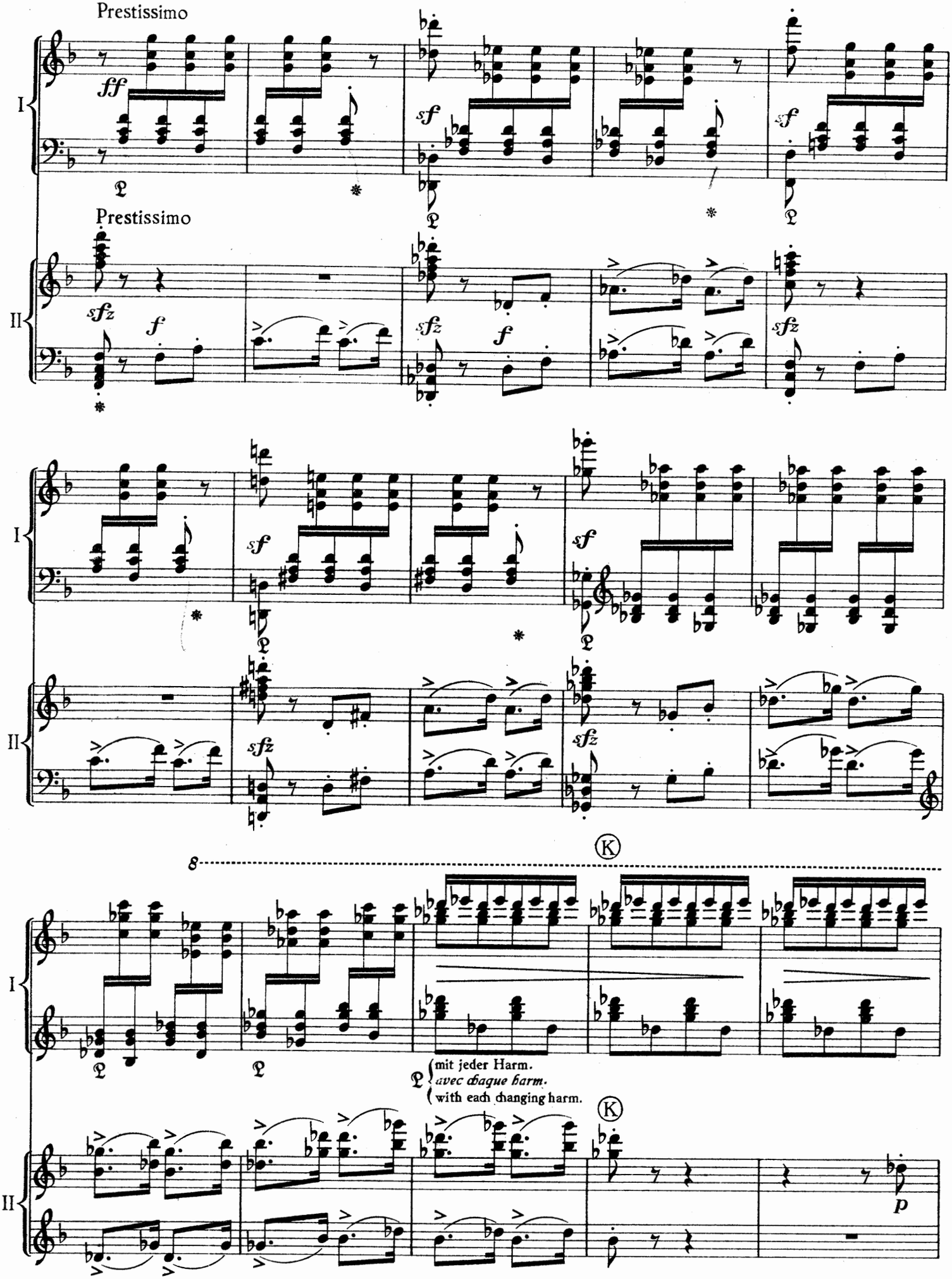

8
glissando
I
II
distintamente
tr
G
ff

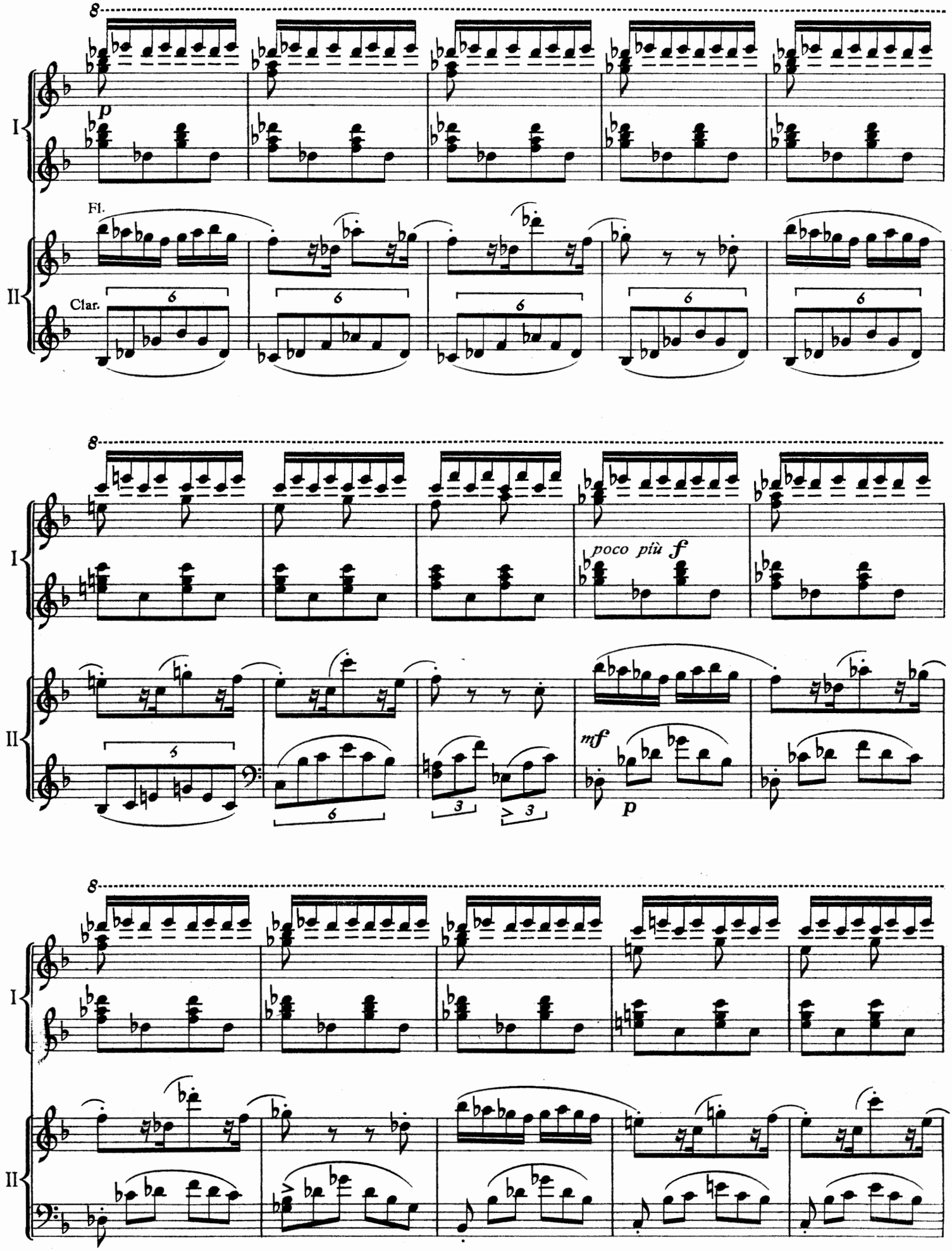

II
mf cresc.
ff
II
mf cresc.
ff
II
f cresc.
ff
f crescendo
8
I
f
meno f e cresc.
II
Ob.
p

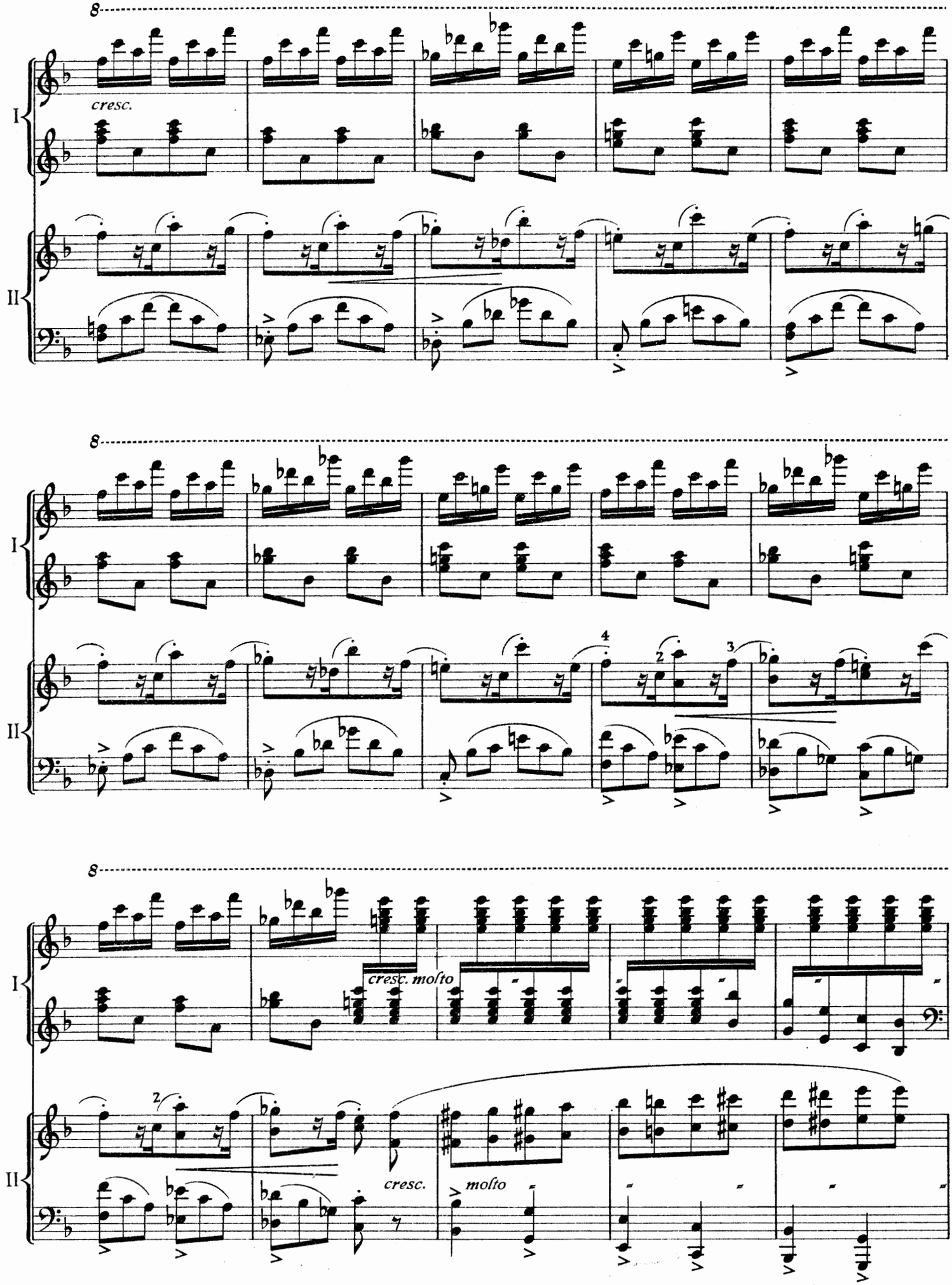

8
I
II
f
meno f e cresc.
p
8
I
II
f
p
8
I
II
meno f e cresc.

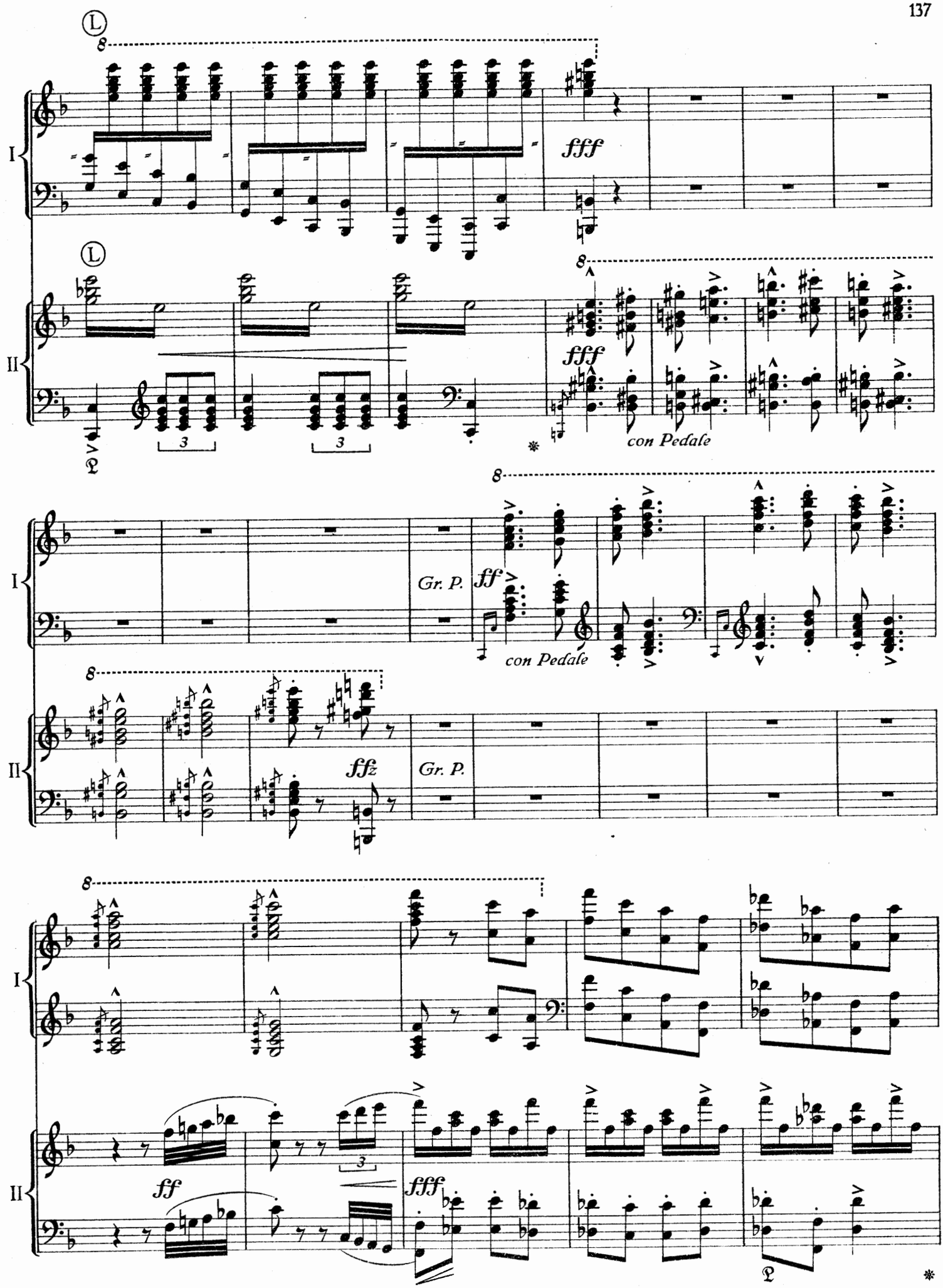

I
II
f
meno f e cresc.
p
glissando
tr
tr
distintamente

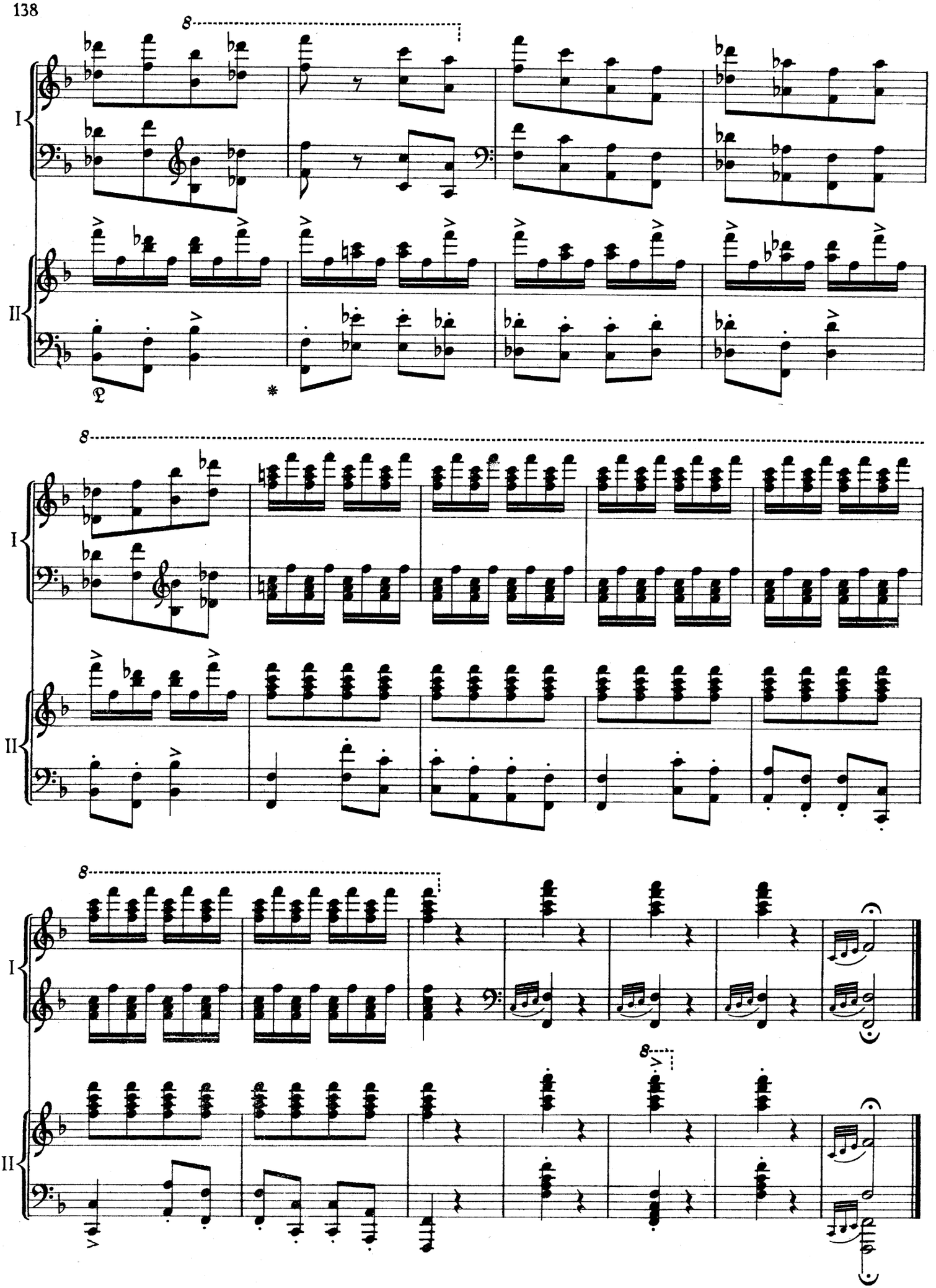

I
II
tr
Frisch
ff
sfz


Prestissimo
I
ff
sf
Prestissimo
II
sfz
f
sf
sfz
8
K
mit jeder Harm.
avec chaque harm.
with each changing harm.
p


8
I
p
Fl.
II
Clar.
6
8
I
poco più f
II
6
6
3
3
mf
p
8
I
II


8
I
cresc.
II
8
I
II
4
2
3
8
I
cresc. molto
II
2
cresc.
molto

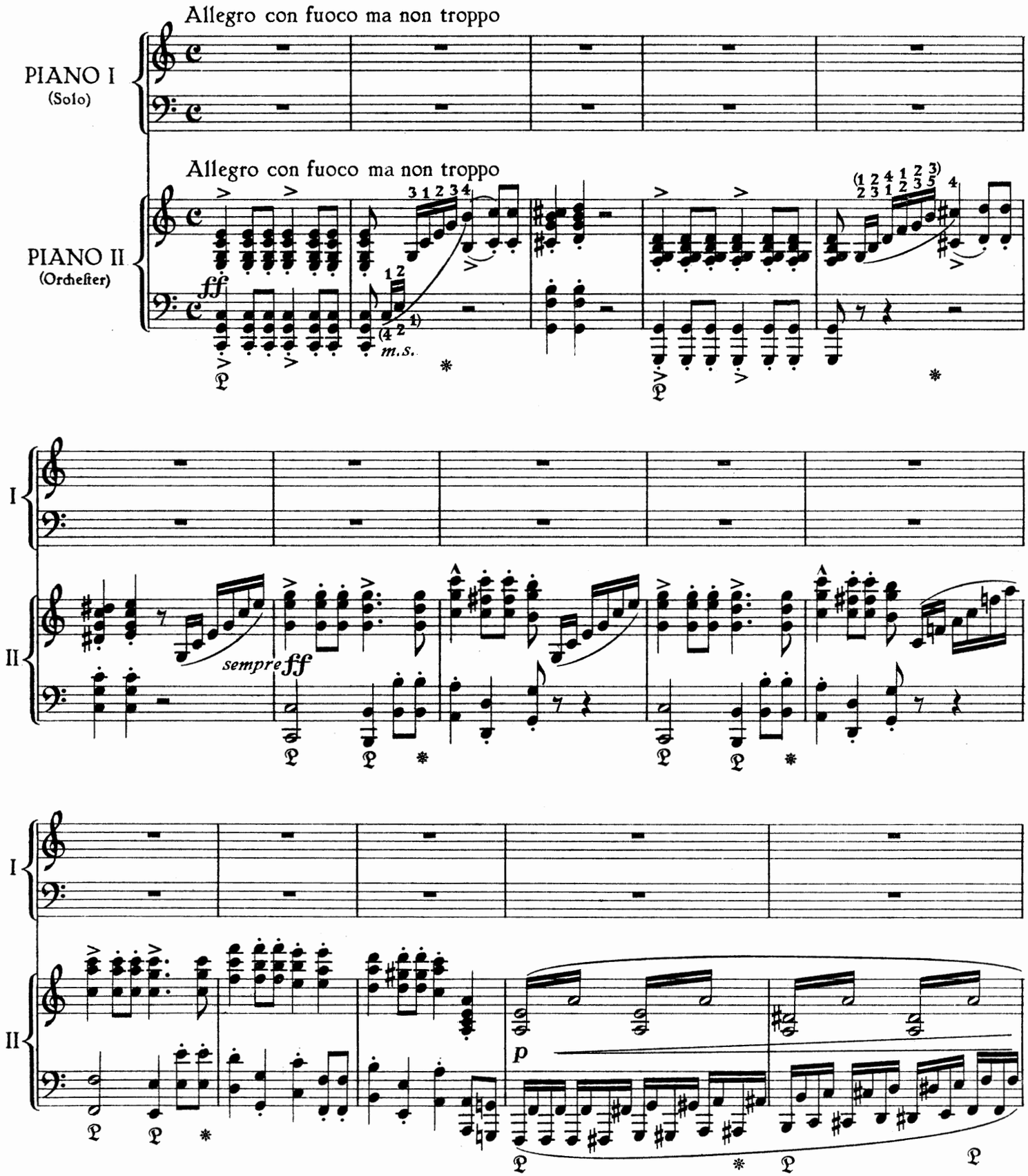

I
II
fff
con Pedale
Gr. P.
ff
fffz
fff

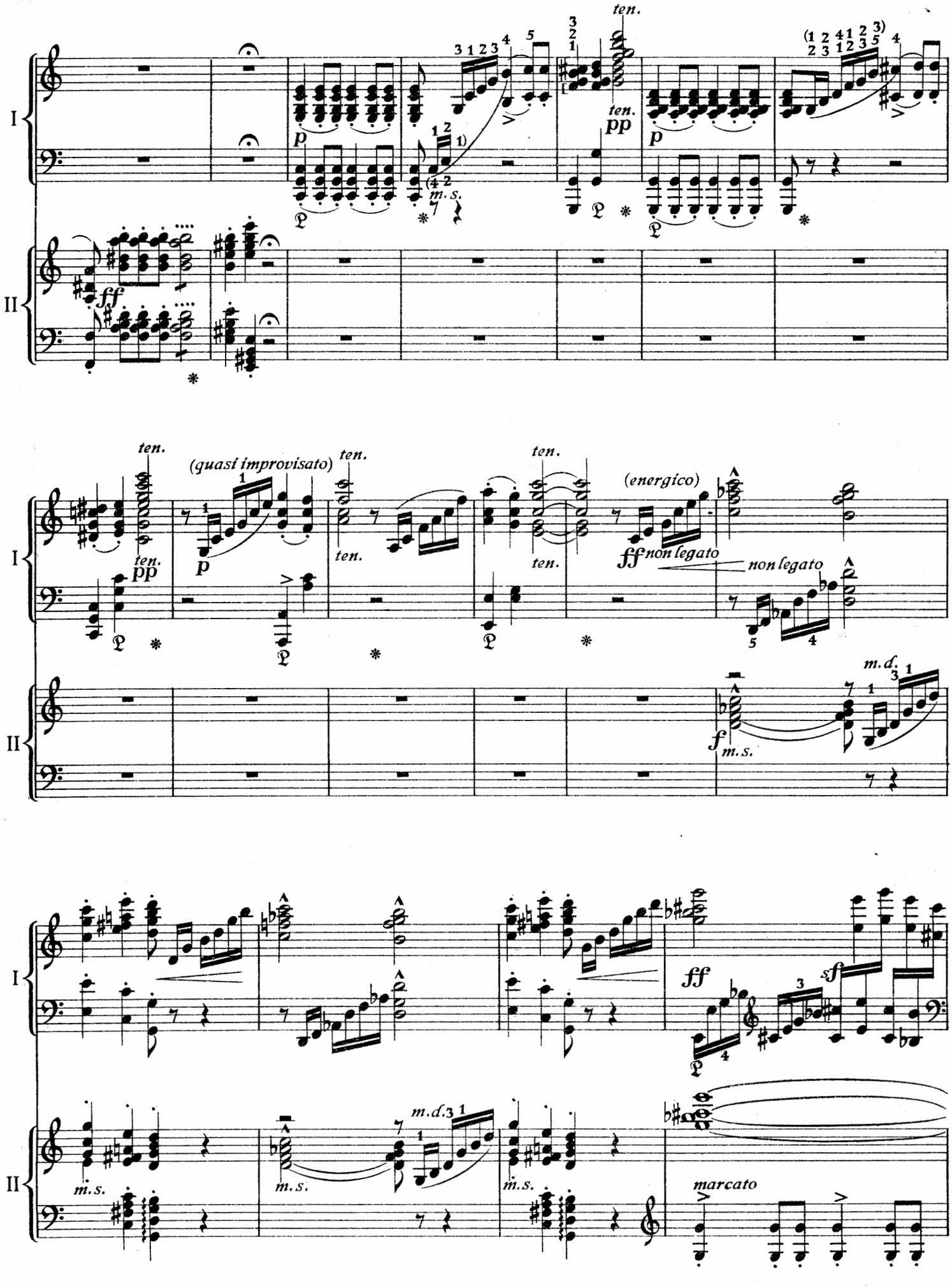

I
II
8
8
8
8

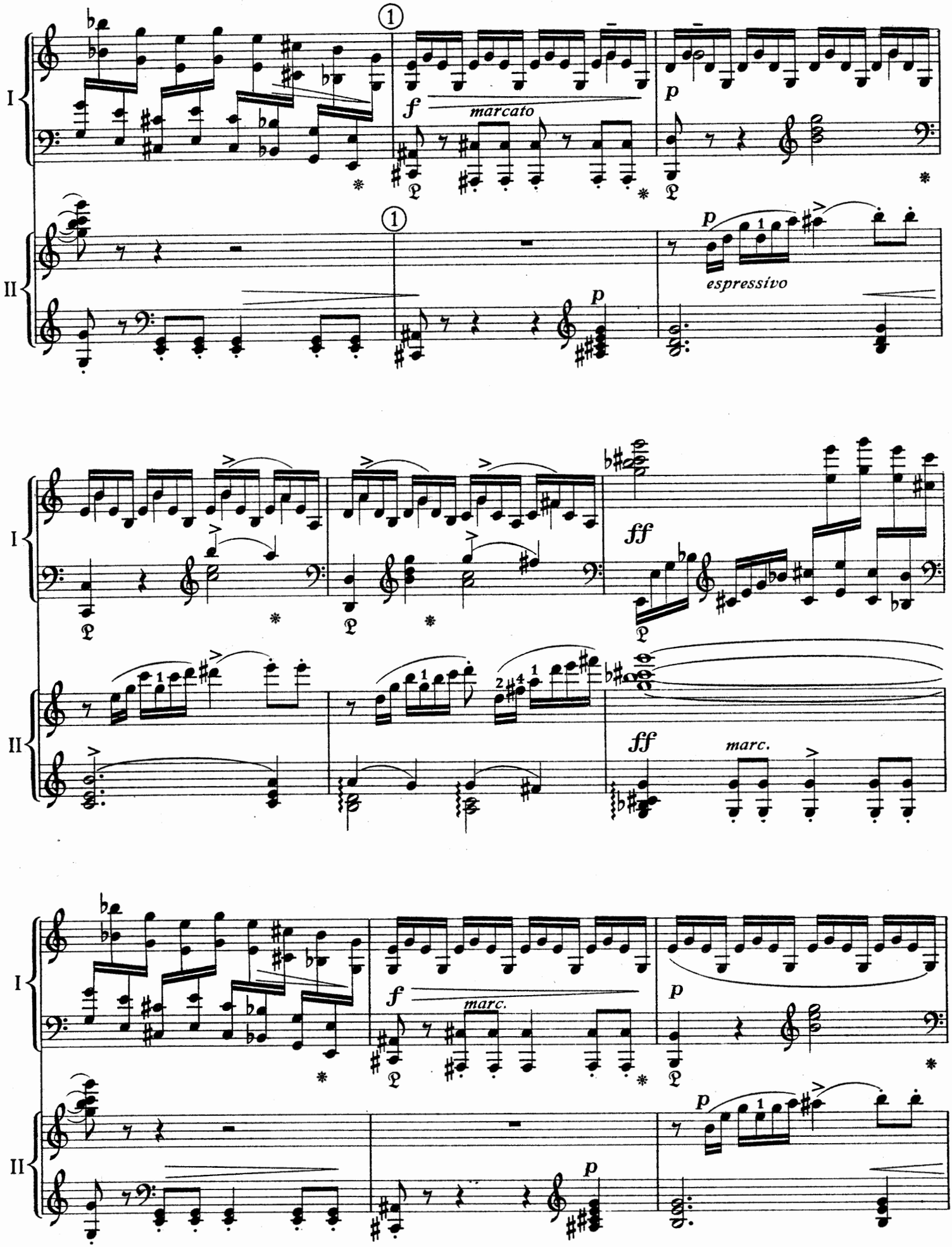
GROSSE FANTASIE

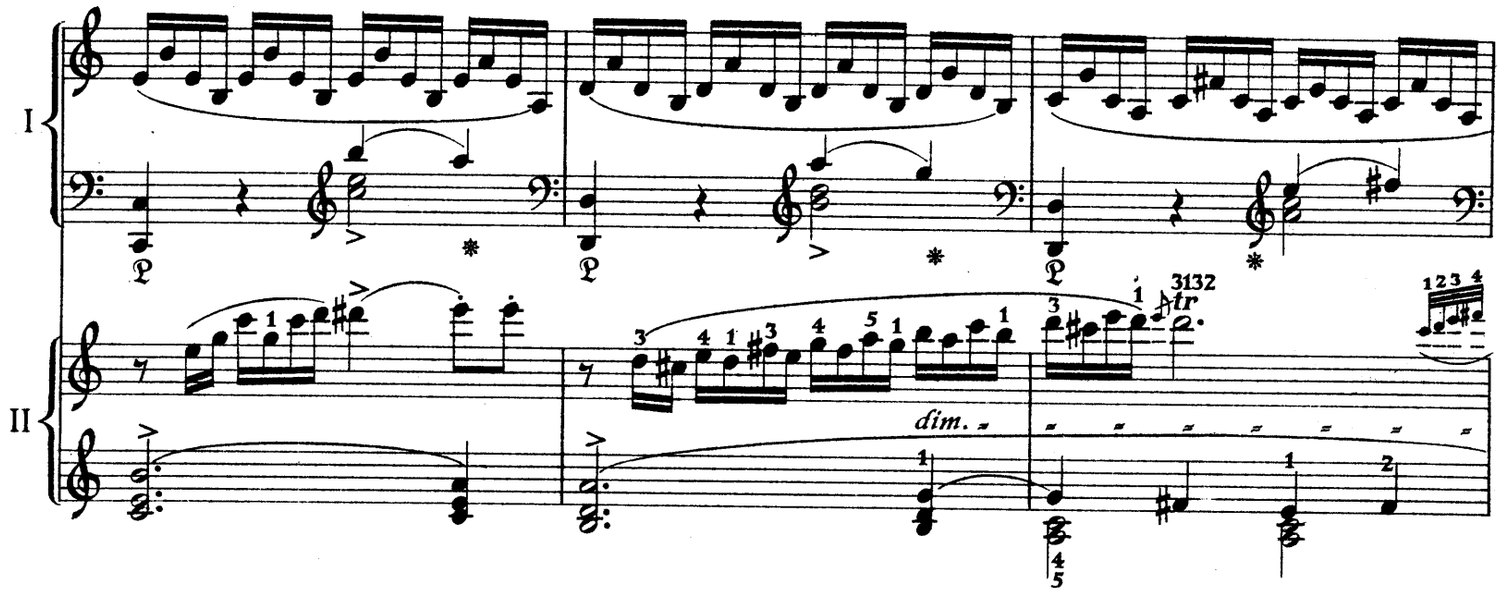
⟨WANDERER-FANTASIE⟩

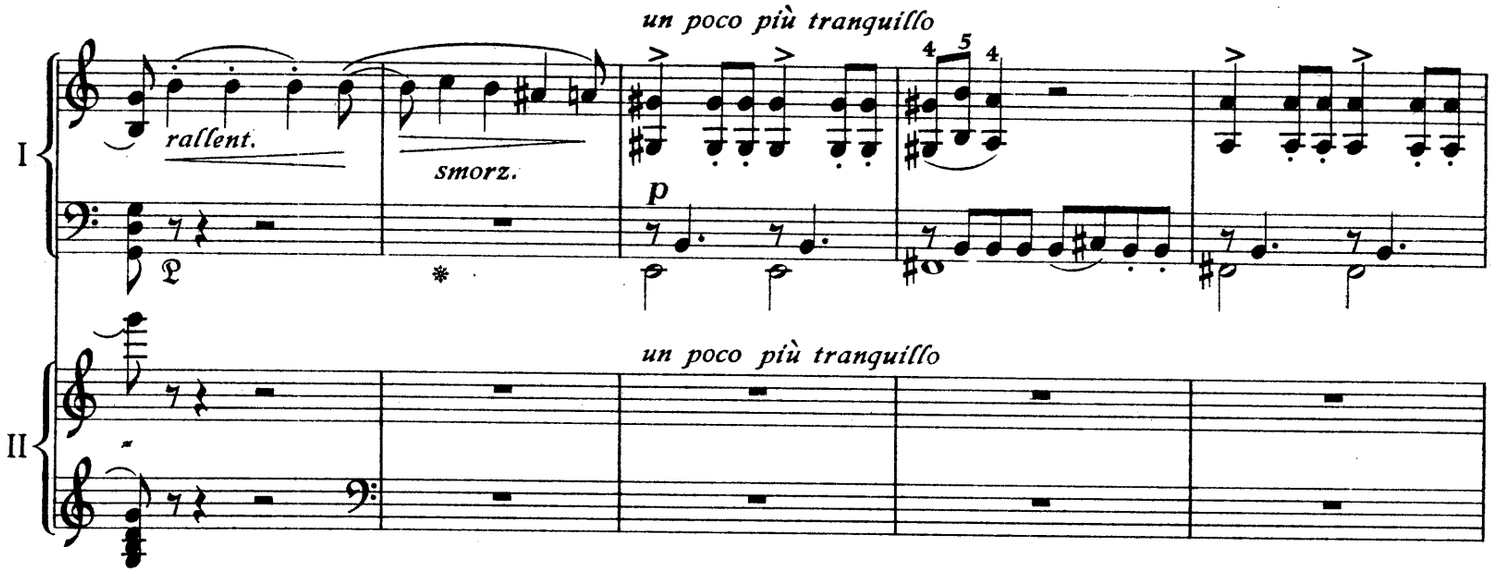
OP. 15

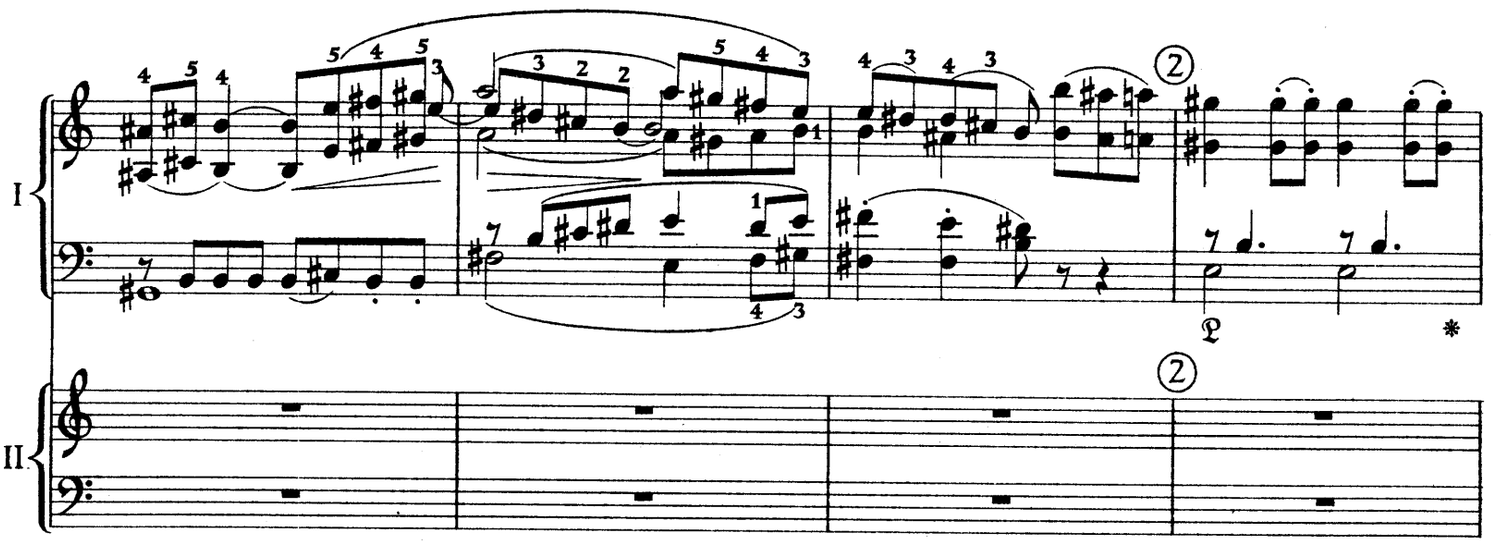


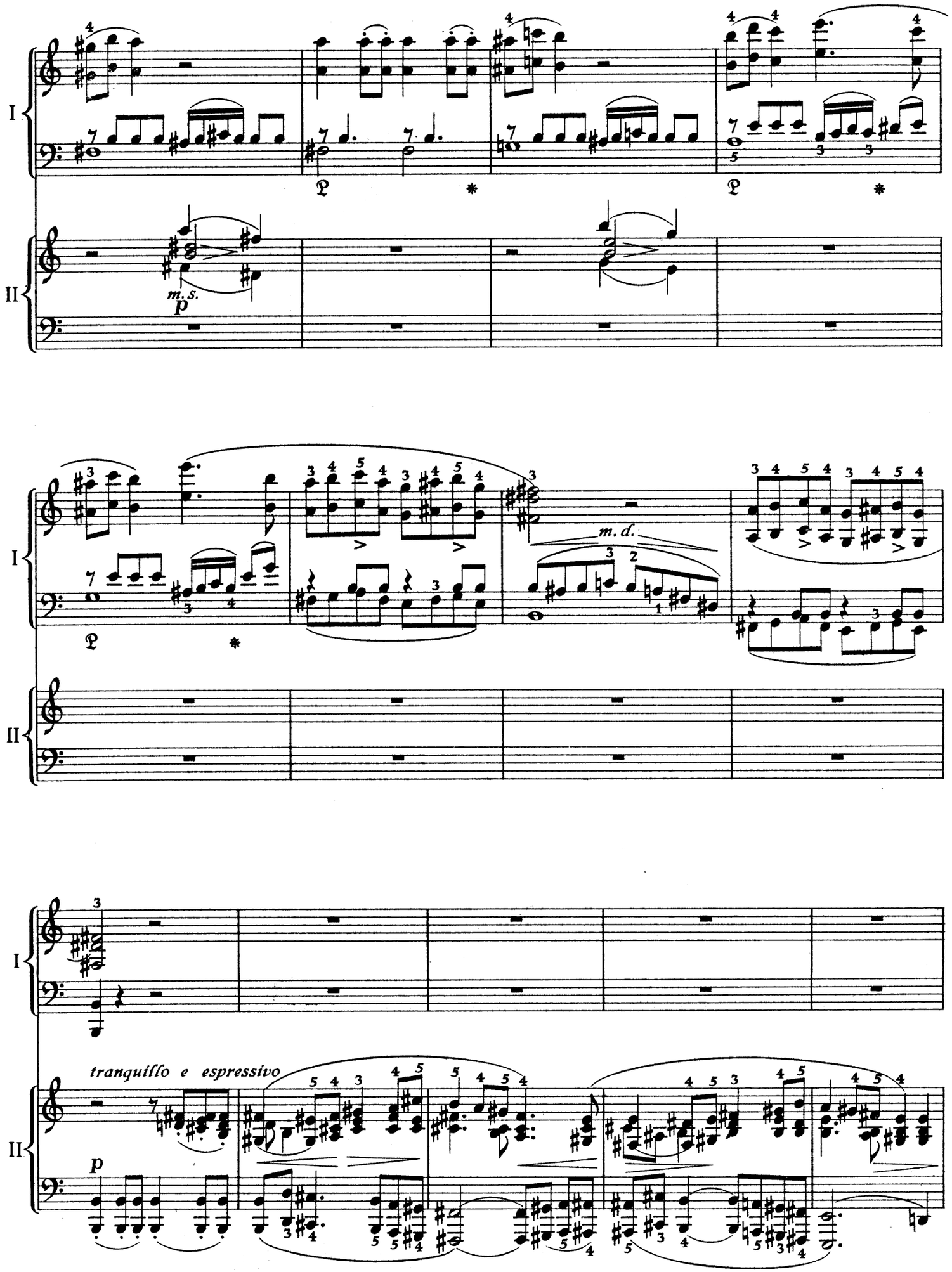

I
II
ten.
pp
p
ff
m.s.
(quasi improvisato)
(energico)
ff non legato
non legato
m.d.
f
sf
marcato

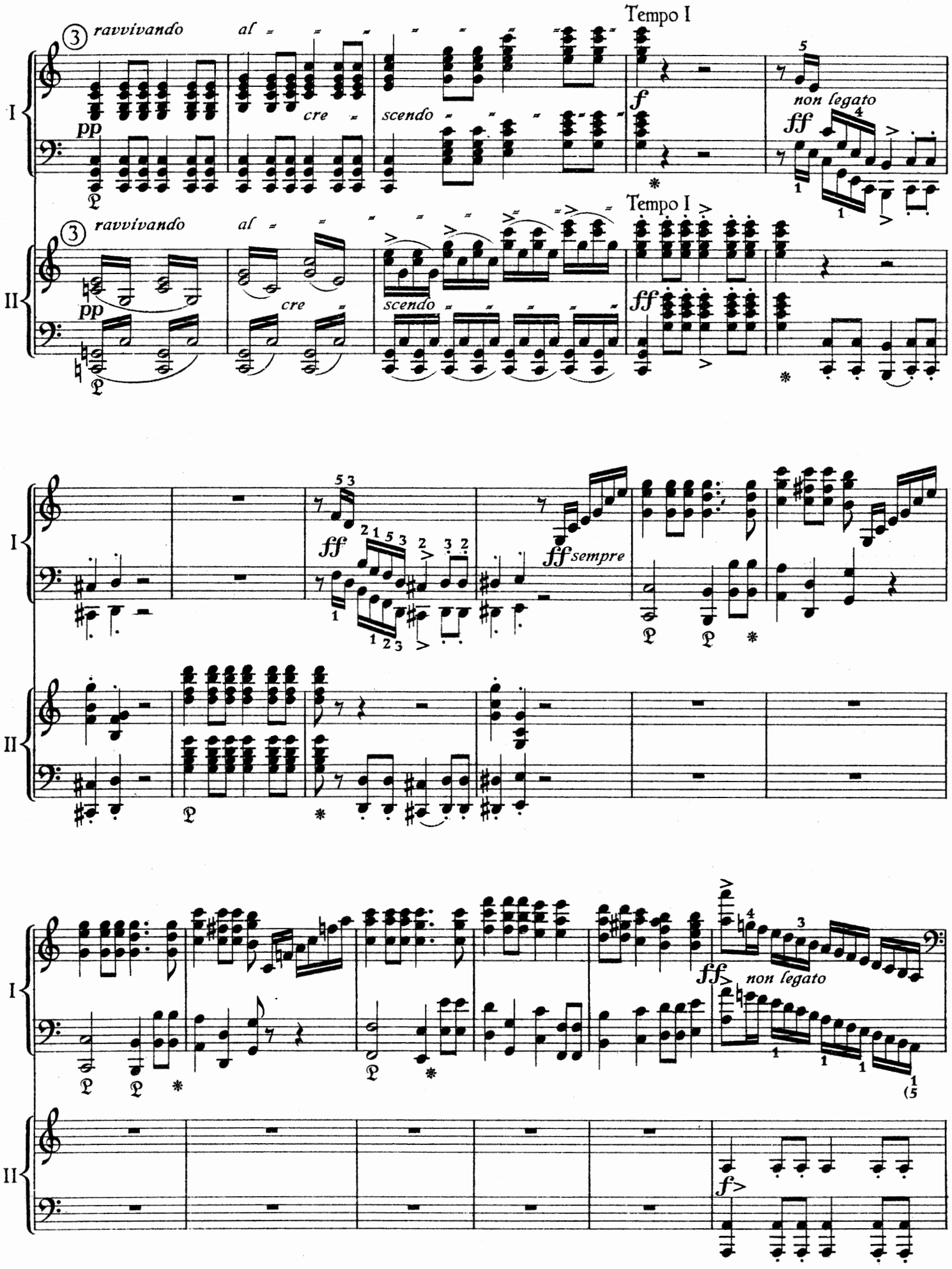

I
II
f
marcato
p
espressivo
ff
marc.

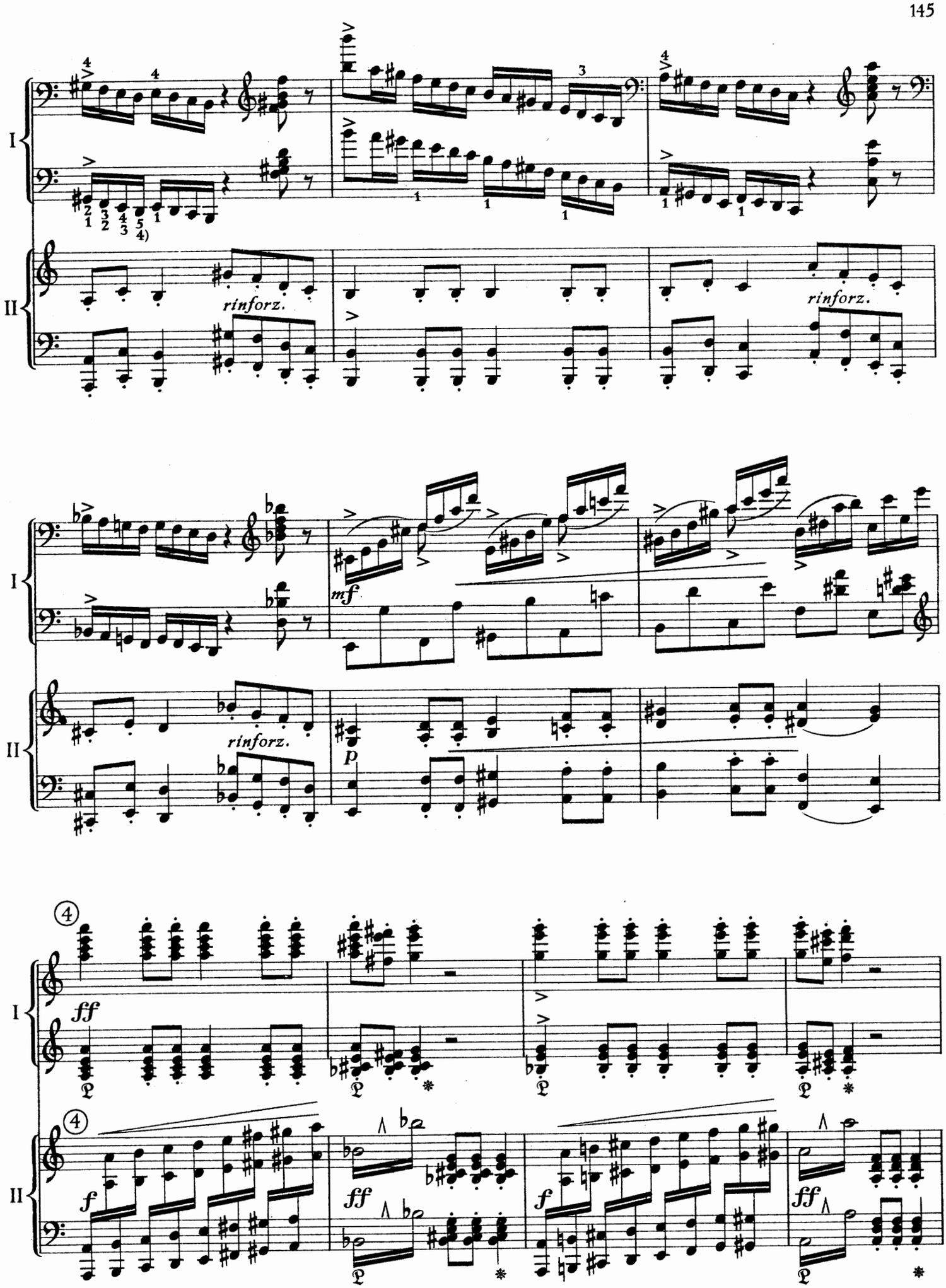

I
II
dim.
tr

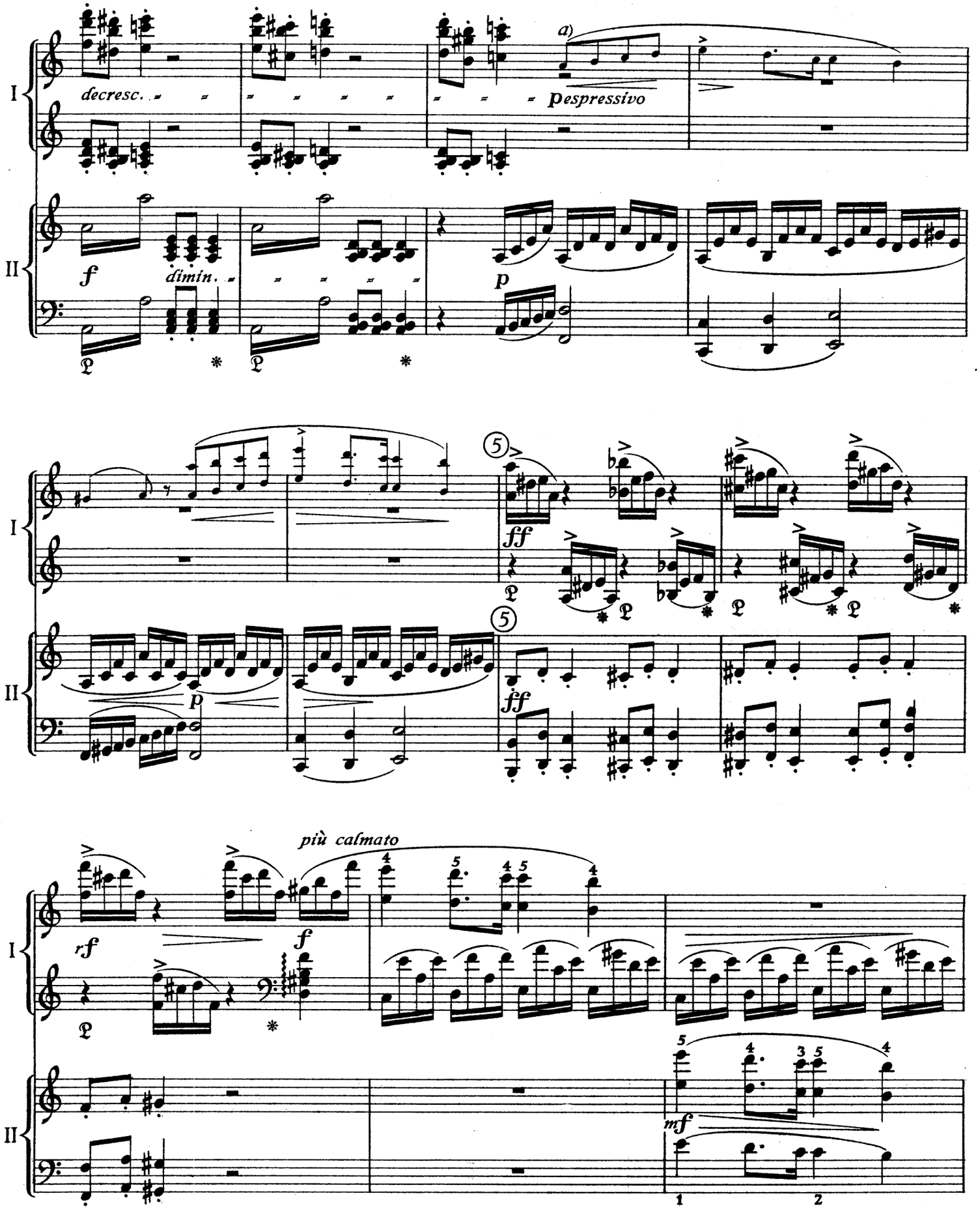

un poco più tranquillo
rallent.
smorz.
p
un poco più tranquillo
I
II


2
2
I
II


I
II
m.s.
p
m. d.
tranquillo e espressivo
p


Tempo I
ravvivando
al
cre
scendo
pp
f
non legato
ff
Tempo I
ravvivando
al
cre
scendo
pp
ff
I
II
ff
ff sempre
ff
non legato
f


I
II
rinforz.
rinforz.
mf
rinforz.
p
ff
f
ff
f
ff



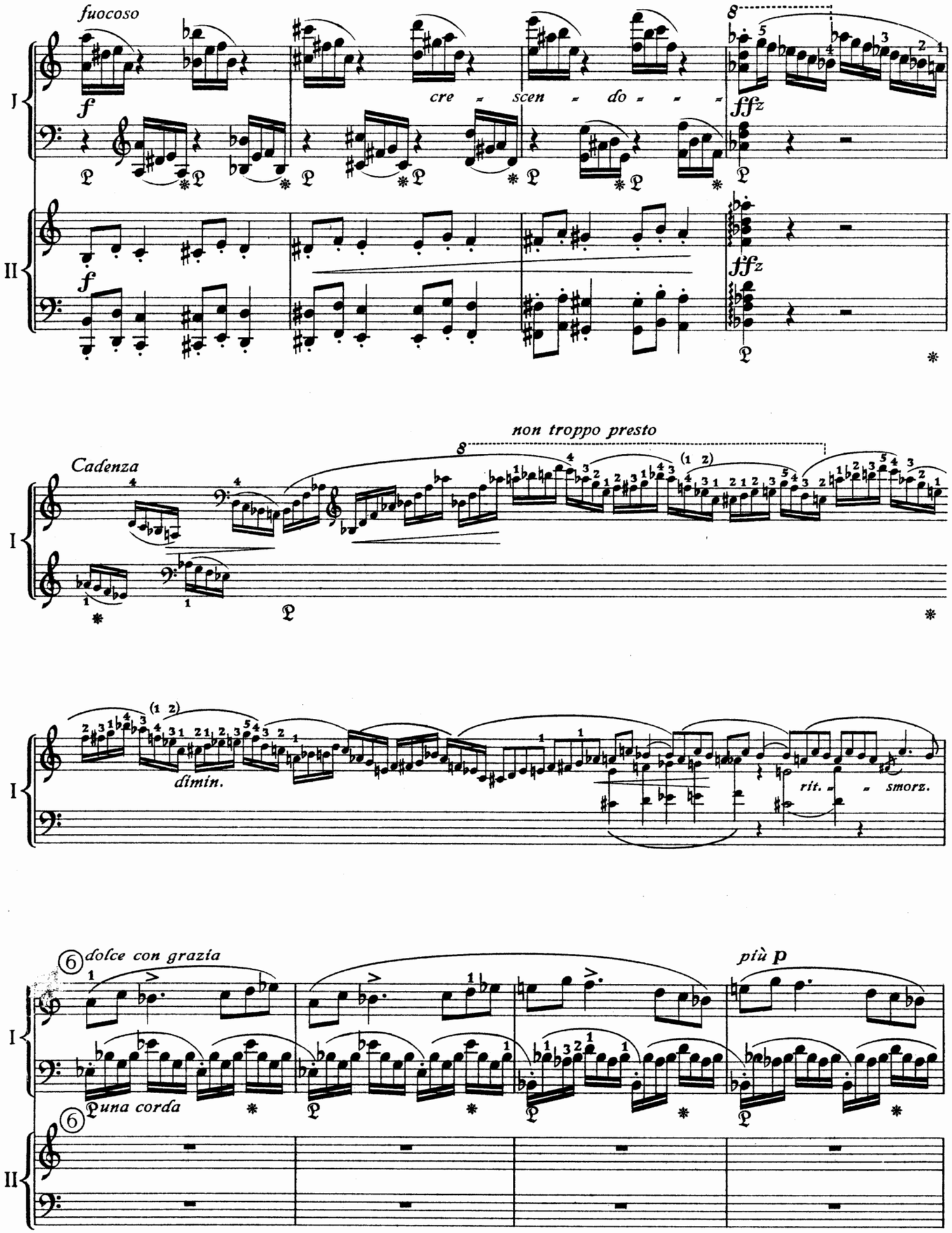
16 49

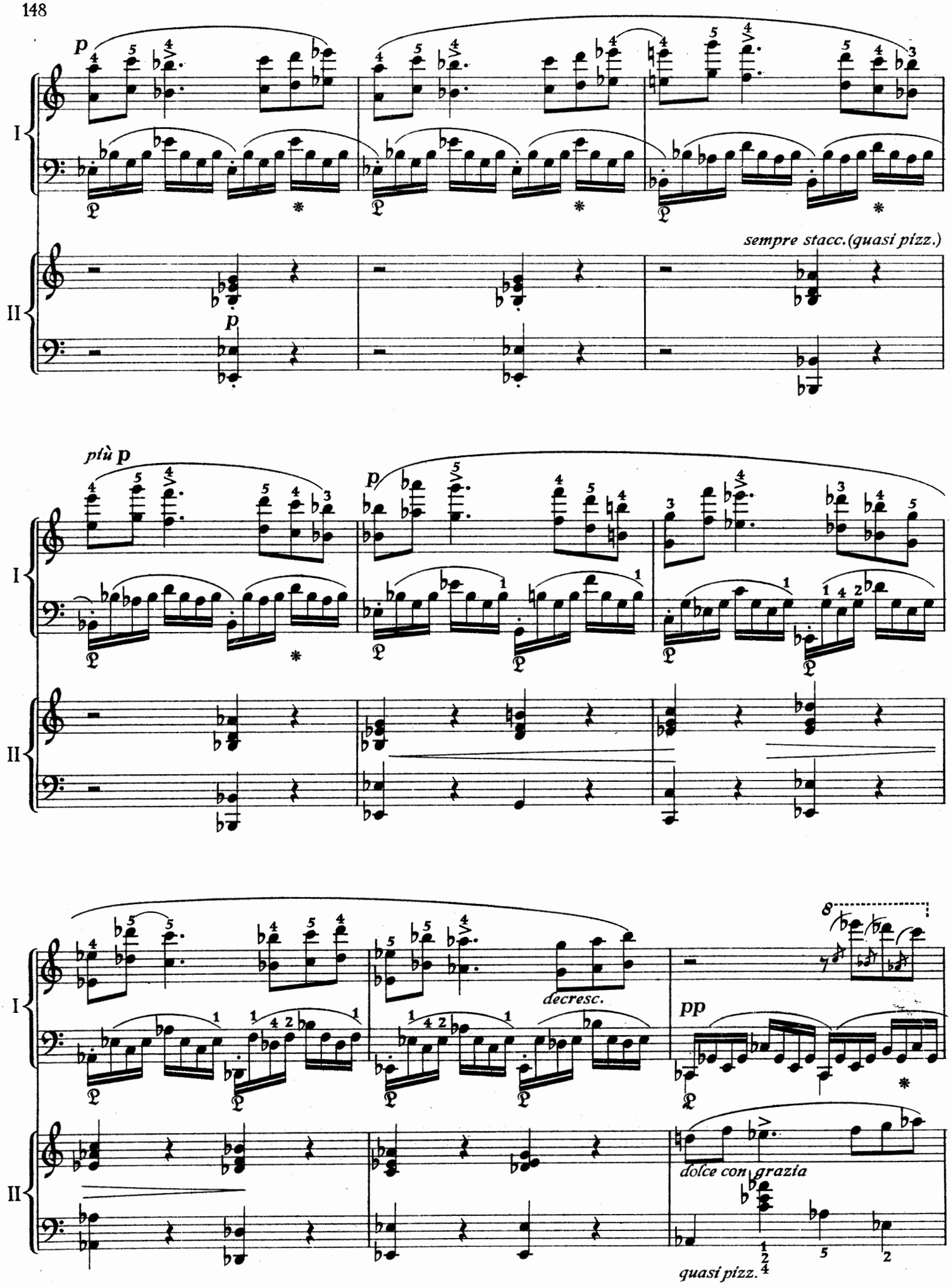
a) Die hier, sowie auf S. 152 und 185 klein gestochenen Noten sind Teile des Orchesterparts, welche bei Ausführung auf 2 Klavieren dem ersten Spieler zufallen; vom letzteren sind sie demnach nicht zu spielen, wenn die Begleitung vom Orchester ausgeführt wird.

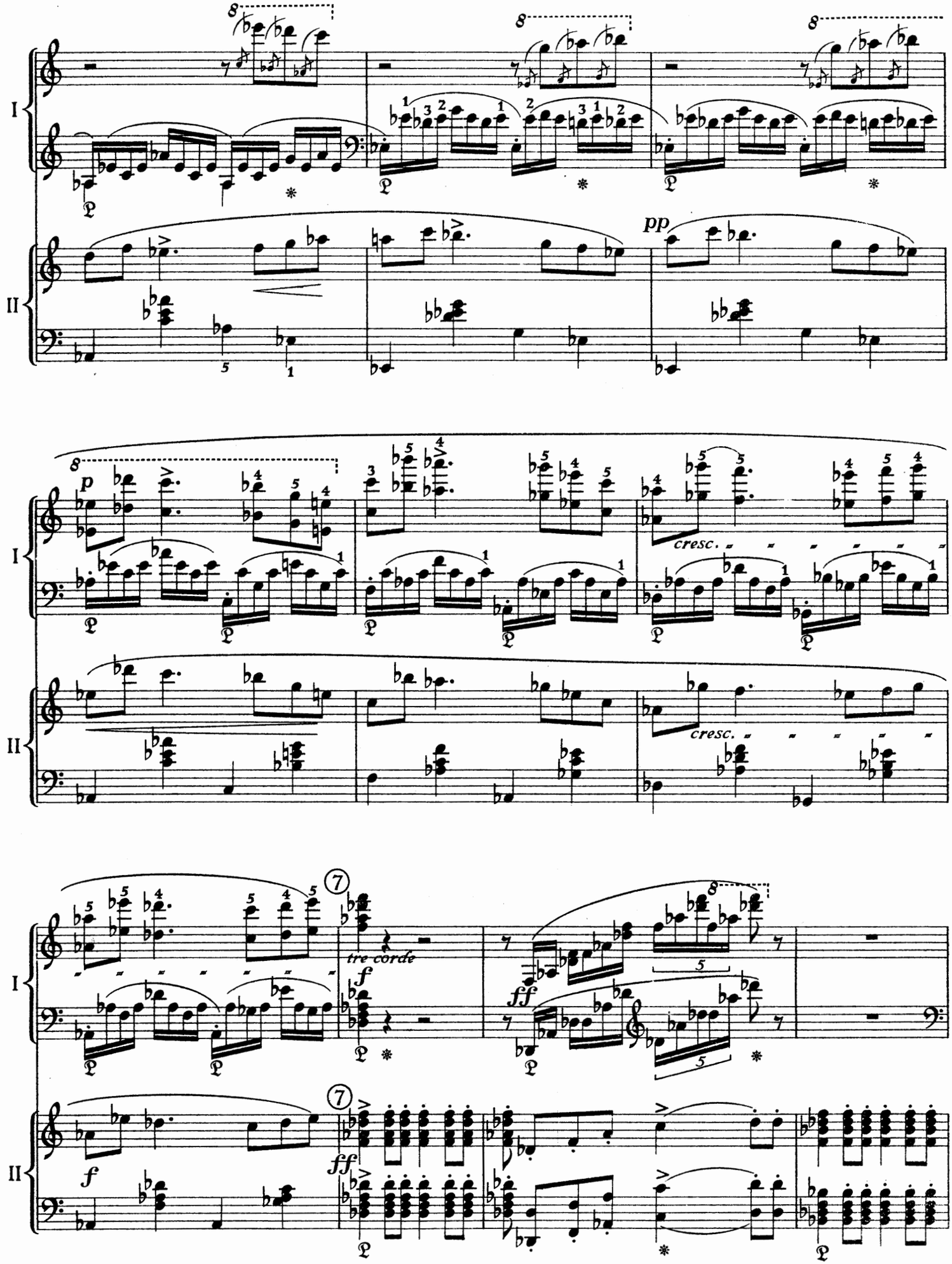
a) Les petites notes ici, comme à la page 152 puis 185 également, appartiennent aux parties d'orchestre, dans l'exécution a deux pianos, elles seront exécutées par le premier pianiste, ce dernier n'a point à s'en occuper lorsqu'il joue avec accompagnement d'orchestre.

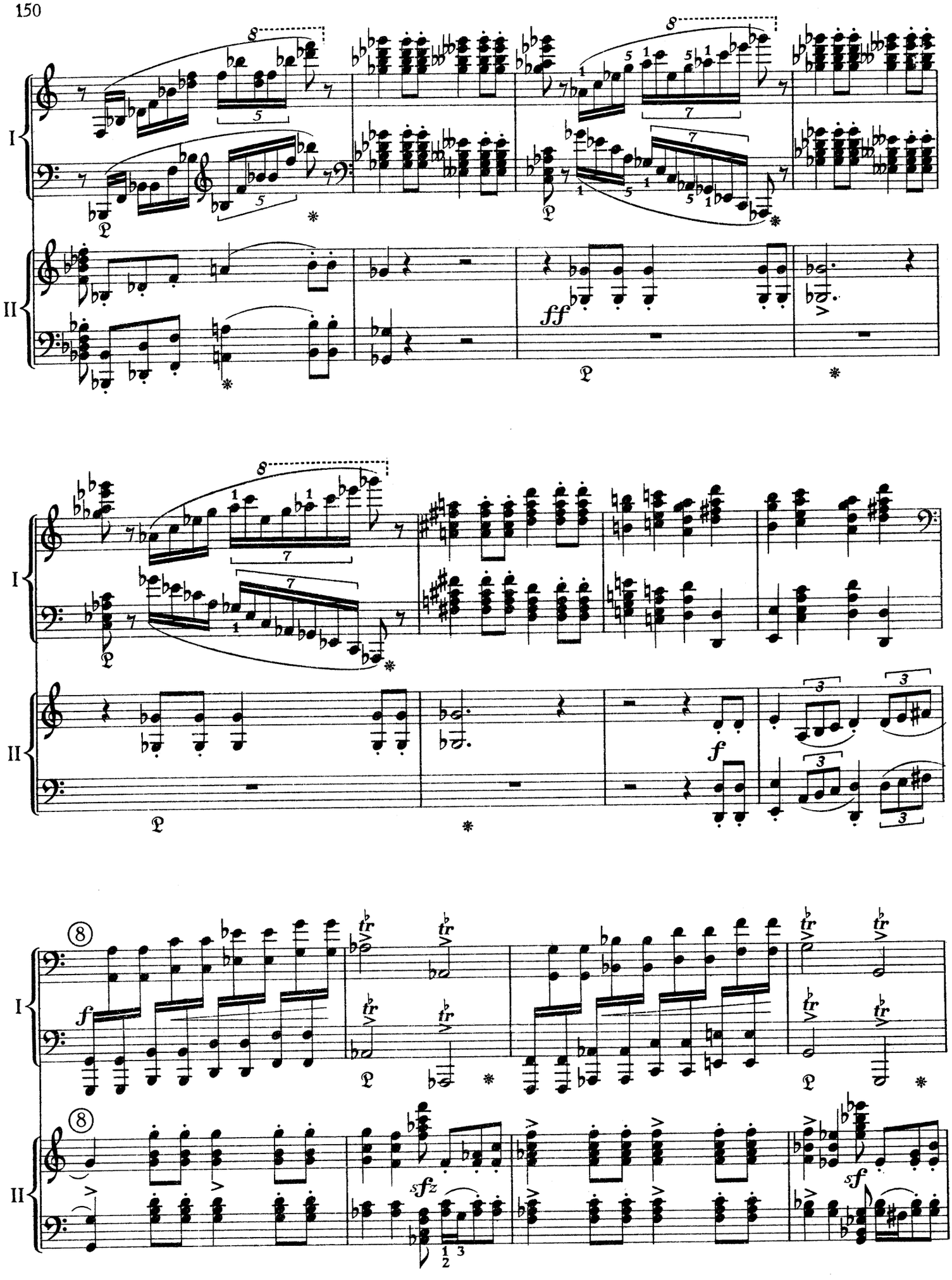
a) The small notes printed here as well as in pages 152 and 185 represent portions of the orchestral score and are intended for the first pianoforte, provided of course that the work is being performed on two pianofortes.

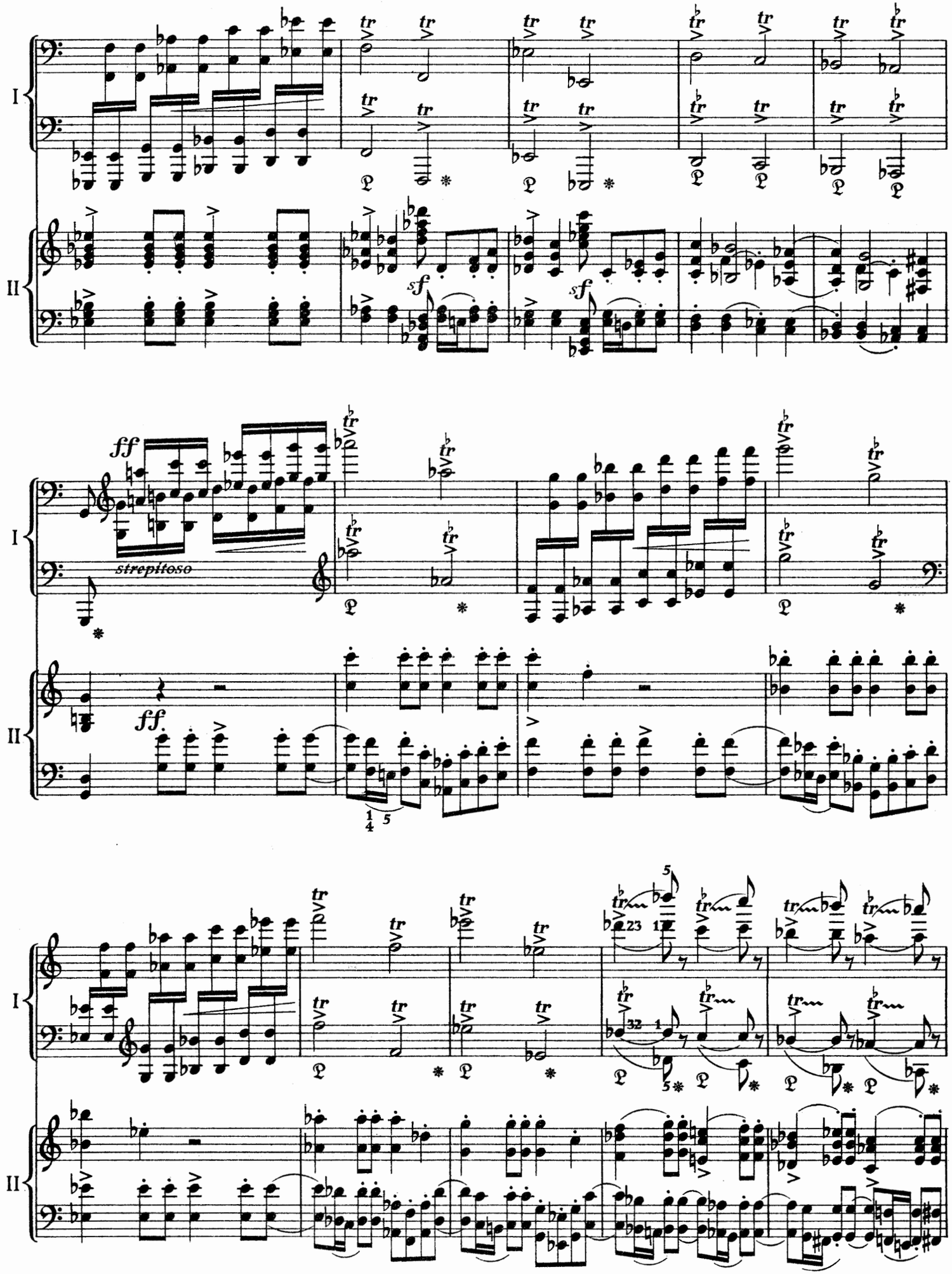
They should, however, be omitted, if the player be accompanied by full orchestra.

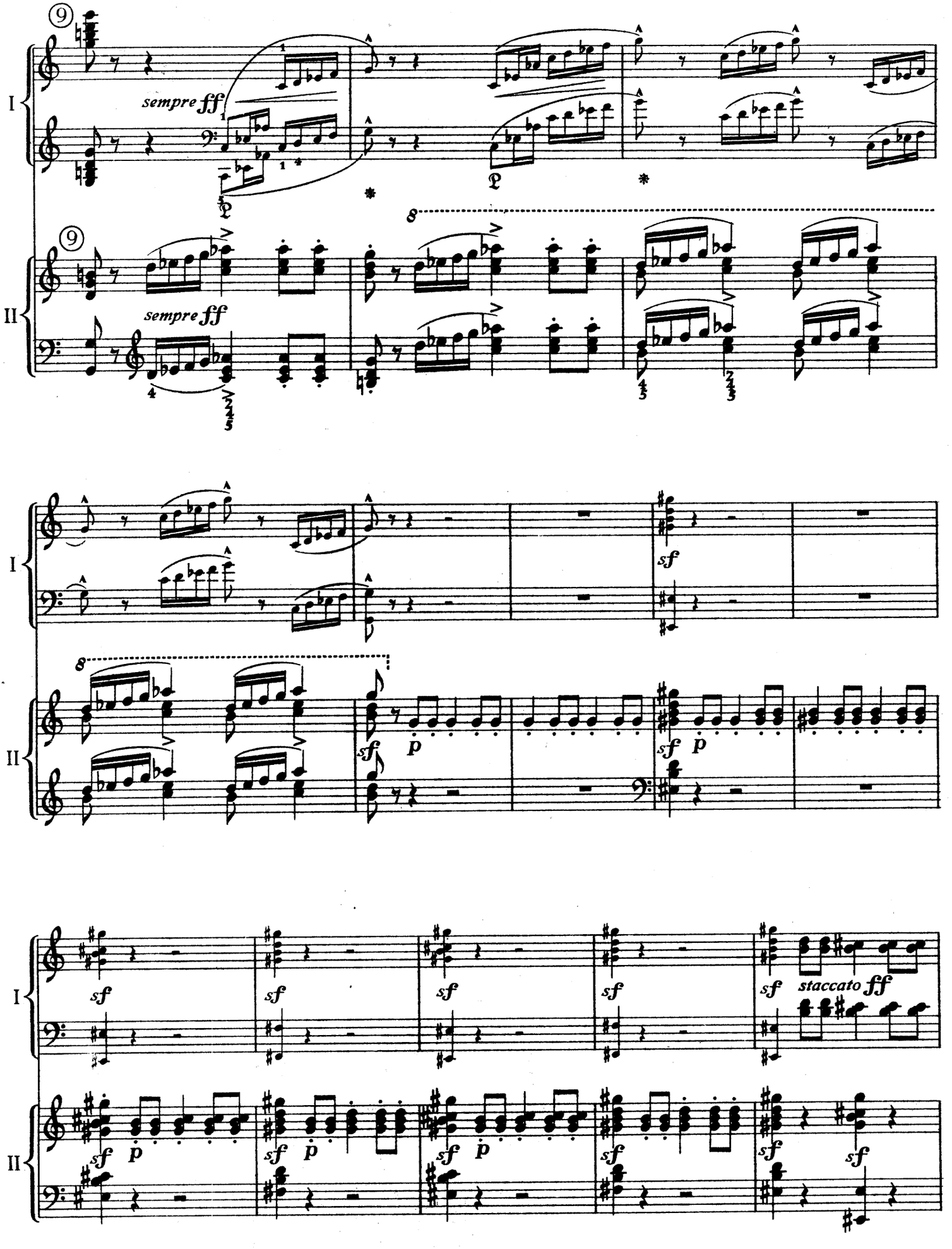

fuocoso
cre - scen - do - - -
non troppo presto
Cadenza
dimin.
rit. - - smorz.
dolce con grazia
più p
una corda
I
II

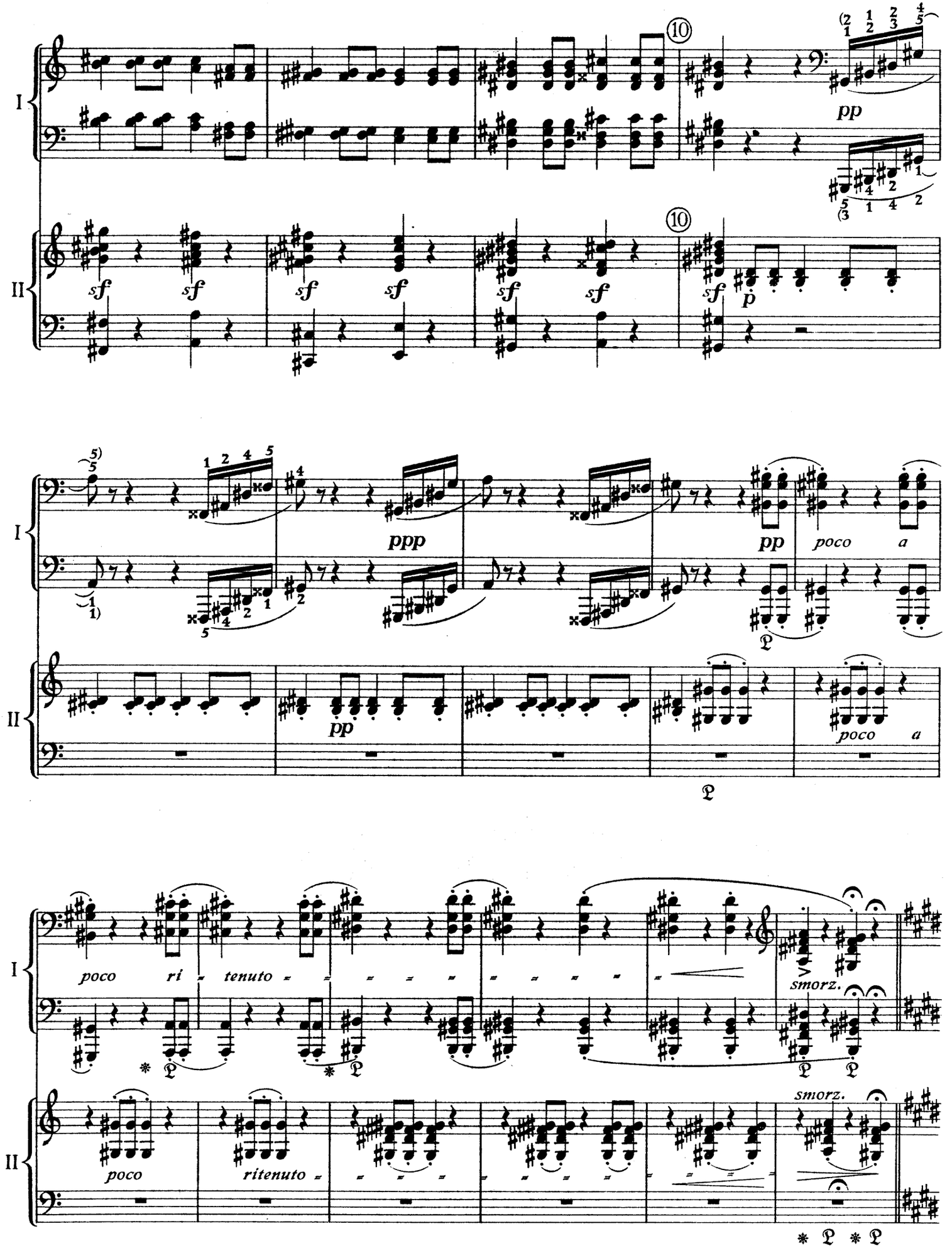

I
II
p
sempre stacc.(quasi pizz.)
più p
decresc.
pp
dolce con grazia
quasi pizz.

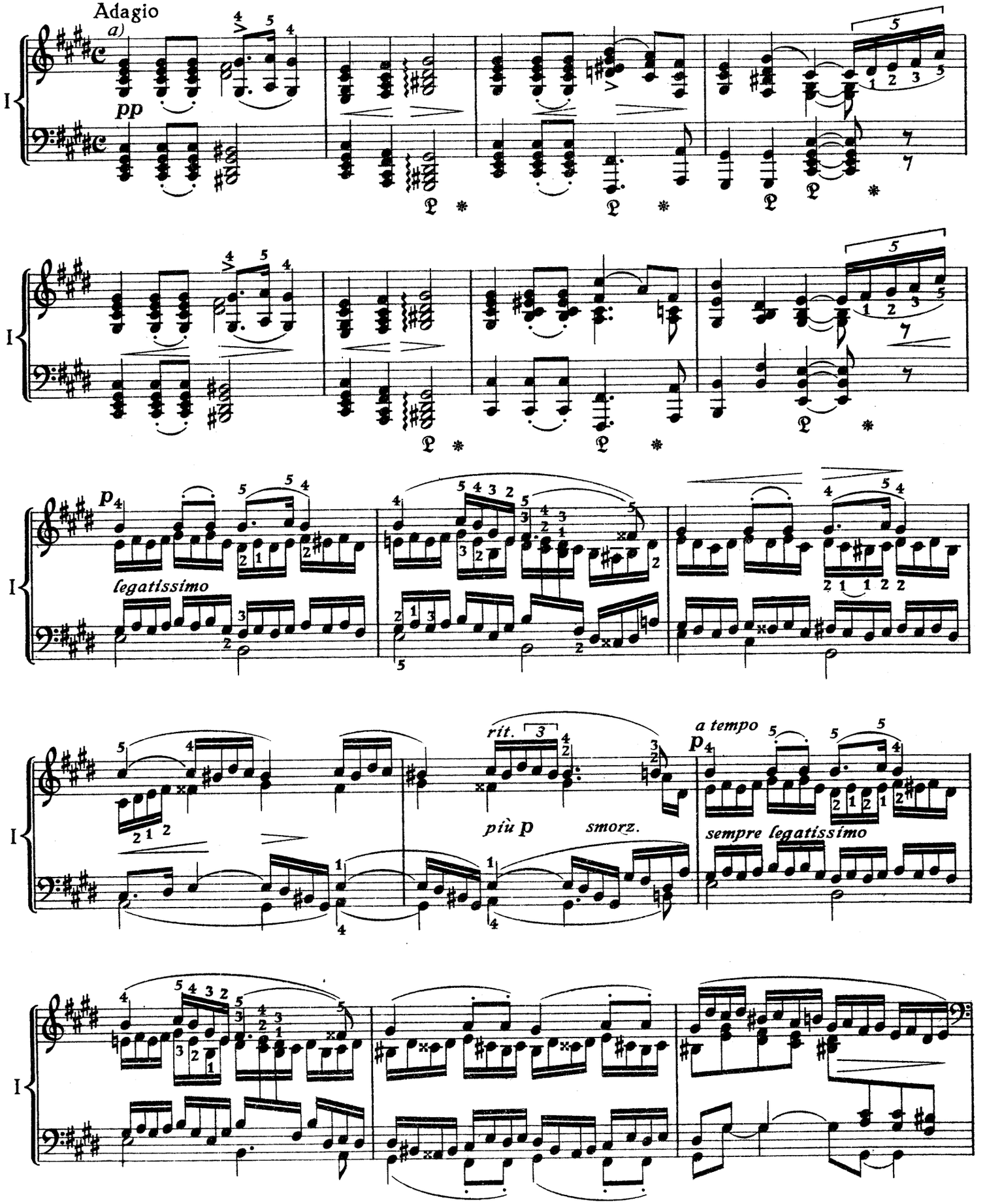

I
II
pp
cresc.
cresc.
tre corde
f
ff


I
II
ff
f
sfz
sf


I
II
sf
sf
ff
strepitoso
ff


I
II
sempre ff
sempre ff
8
sf
p
staccato ff


I
II
pp
sf
p
ppp
poco
a
ritenuto
smorz.



a) „Meines Erachtens sollte dieser Satz sehr langsam, pathetisch, *ab imo pectore* vorgetragen werden."

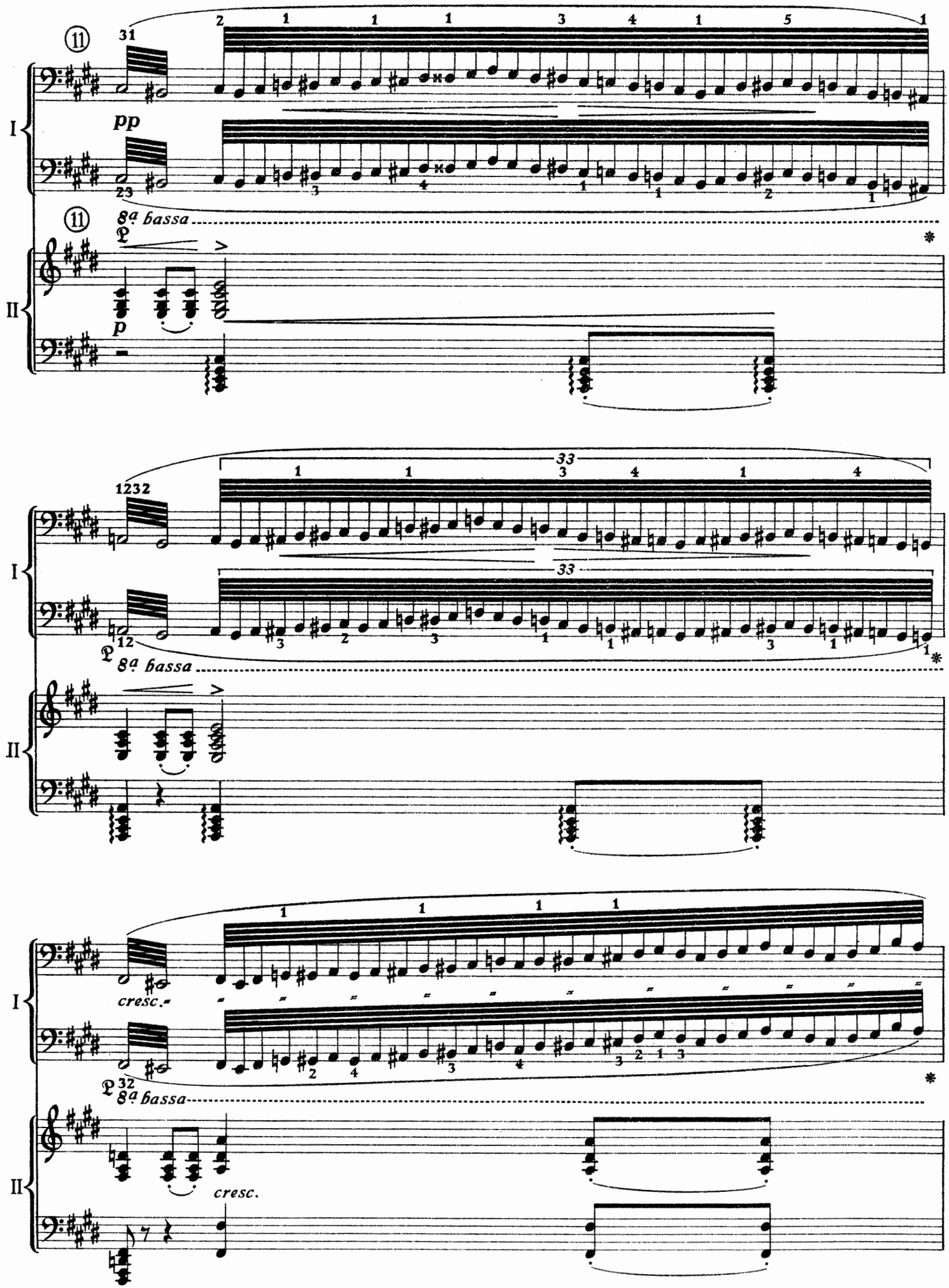
FRANZ LISZT

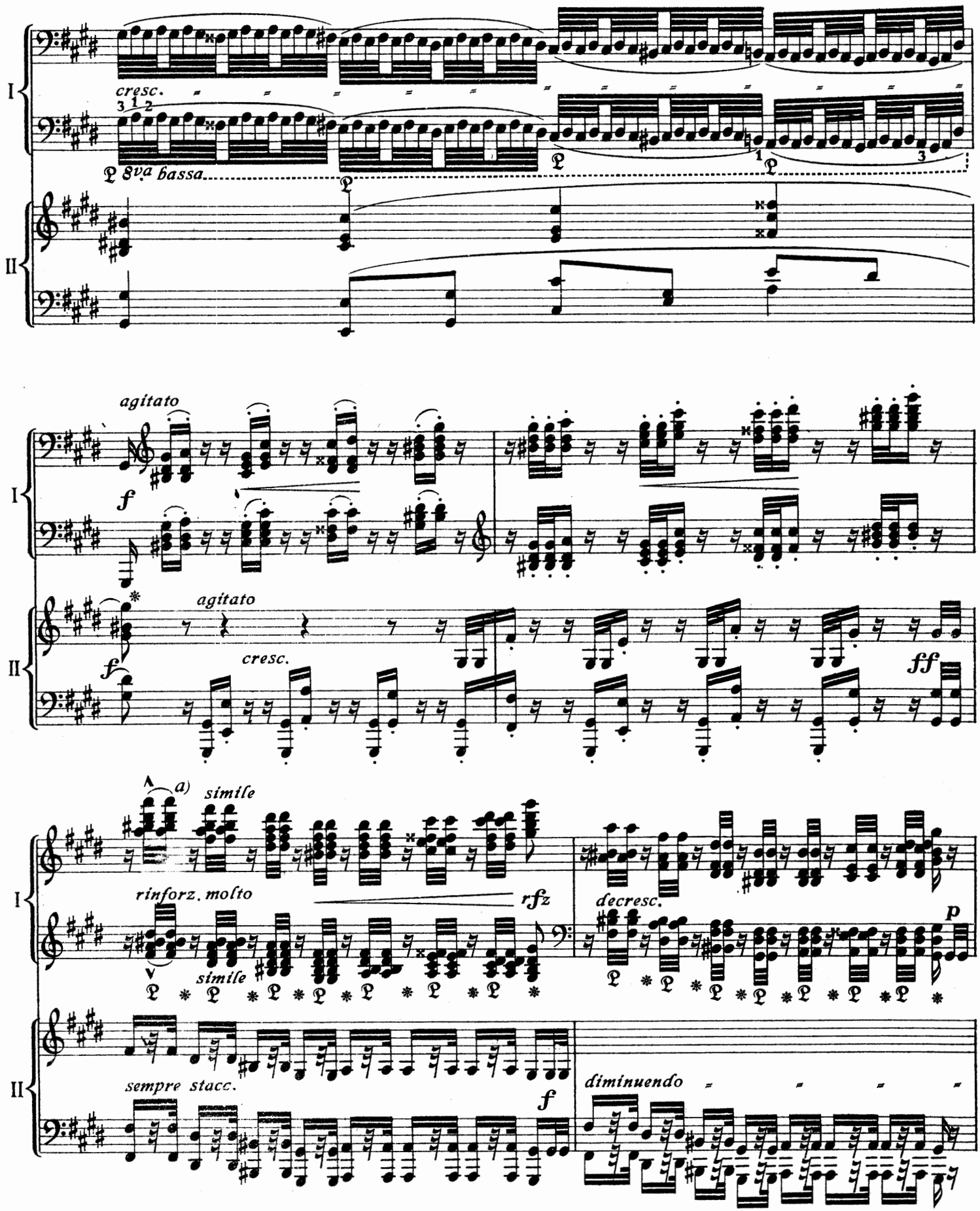
a) *„Selon moi, ce mouvement doit être interpreté très lentement, pathétiquement,* ab imo pectore, *dirai-je."*

FRANZ LISZT

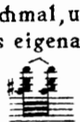
a) "This mouvement should in my opinion be rendered very slowly: – pateticamente, *ab imo pectore."*

FRANZ LISZT


I
II
pp
p
8a bassa
cresc.
cresc.

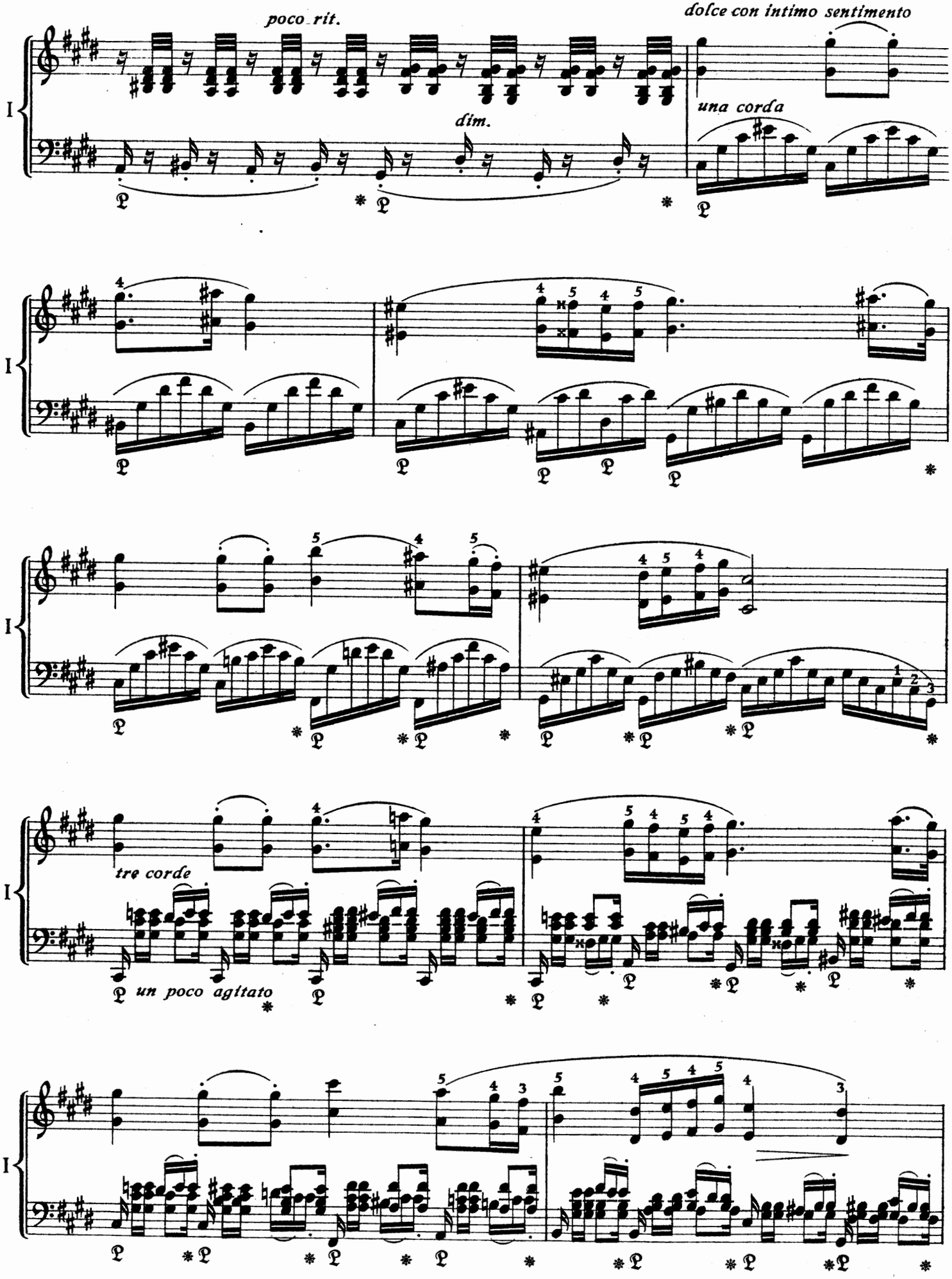


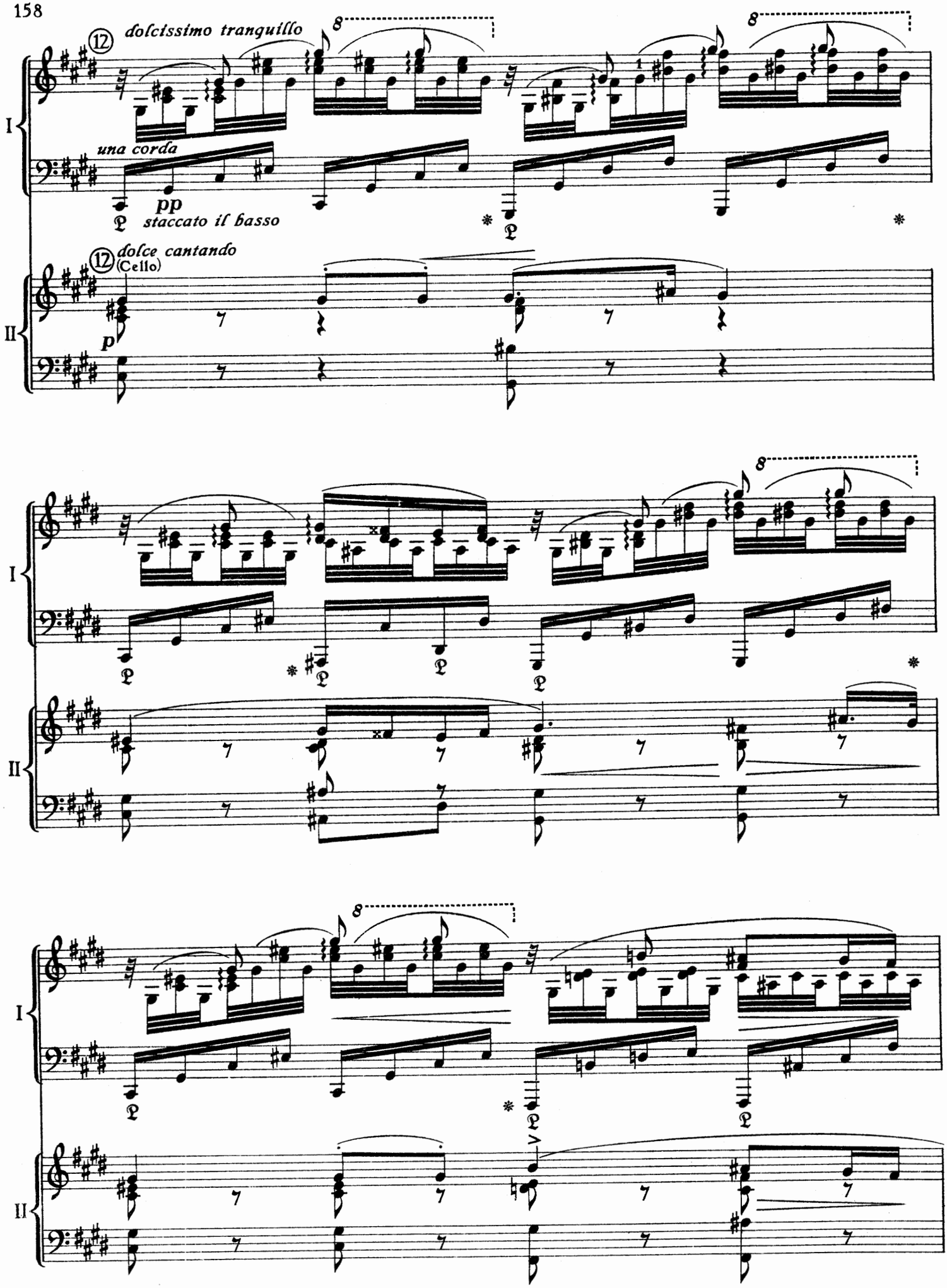
a) Die Akkorde wiederholt anſchlagen, aber in engem Zuſammenſchluß. Liszt bediente ſich ſonſt manchmal, um dieſe Wirkung anzudeuten, eines eigenartigen, aber ſprechenden Zeichens:

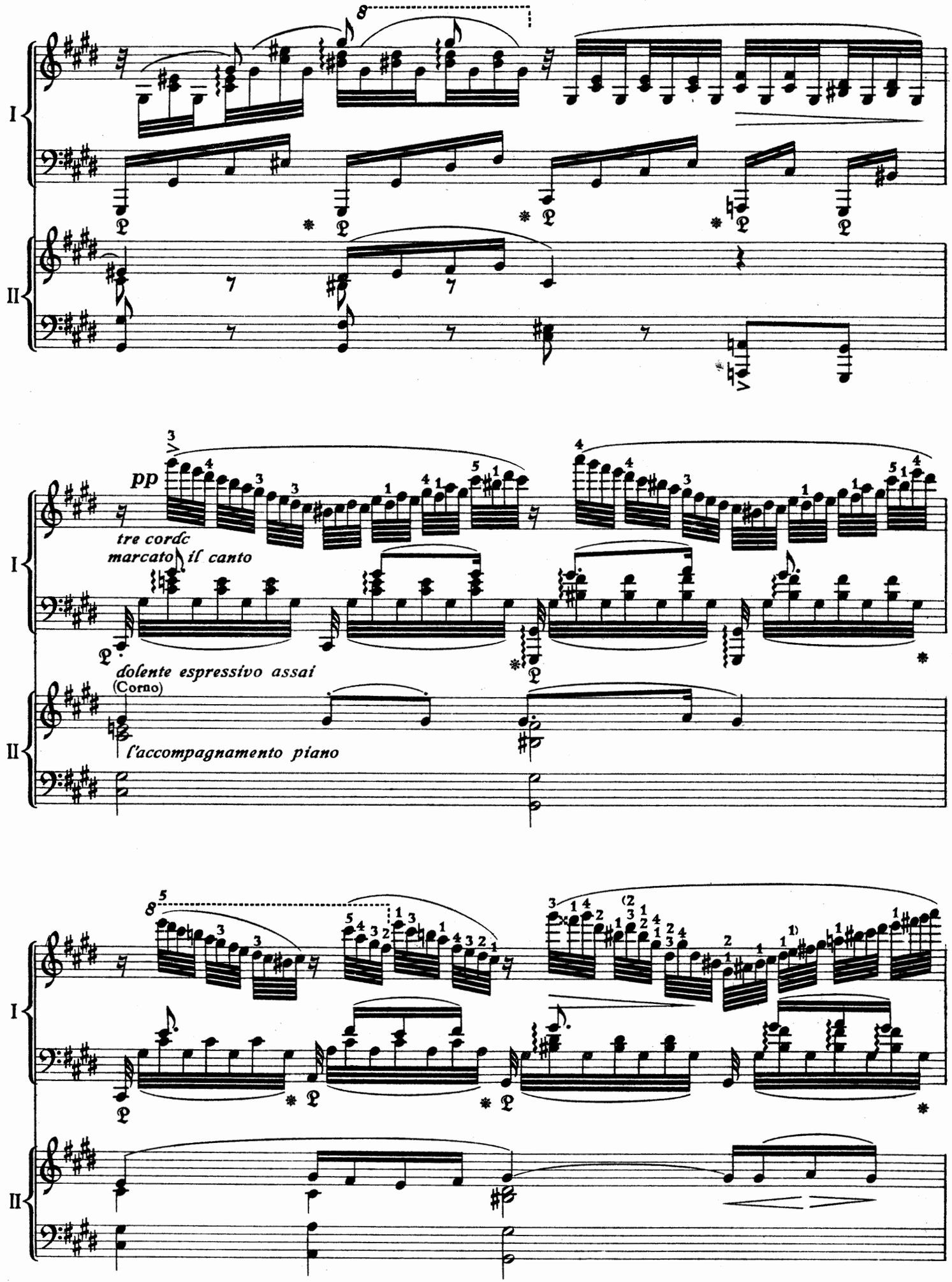


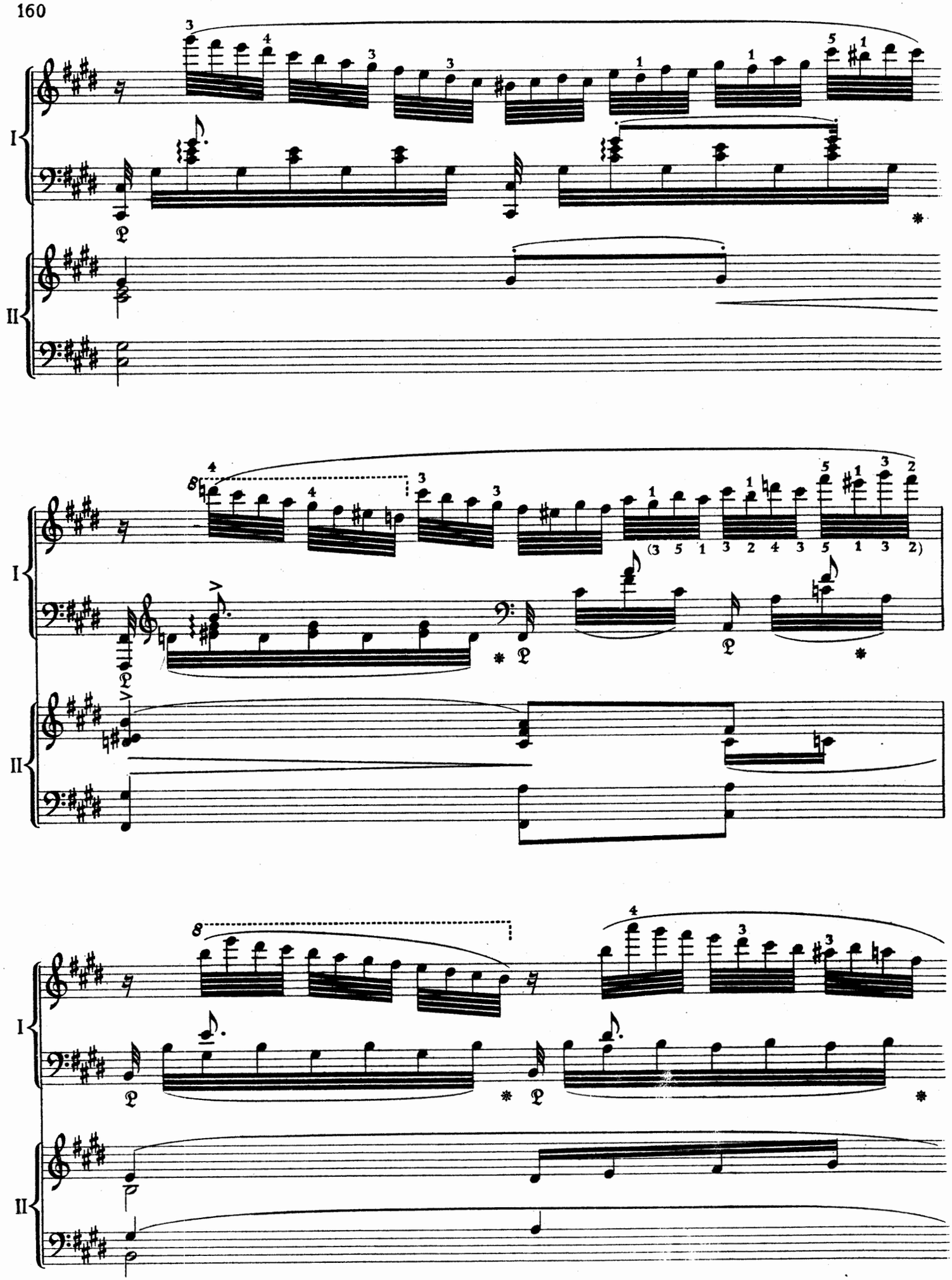
a) *Repéter les accords plusieurs fois en leur gardant une liaison intime. Pour indiquer cet effet, Liszt se servait souvent de ce signe particulier mais bien éloquent:*

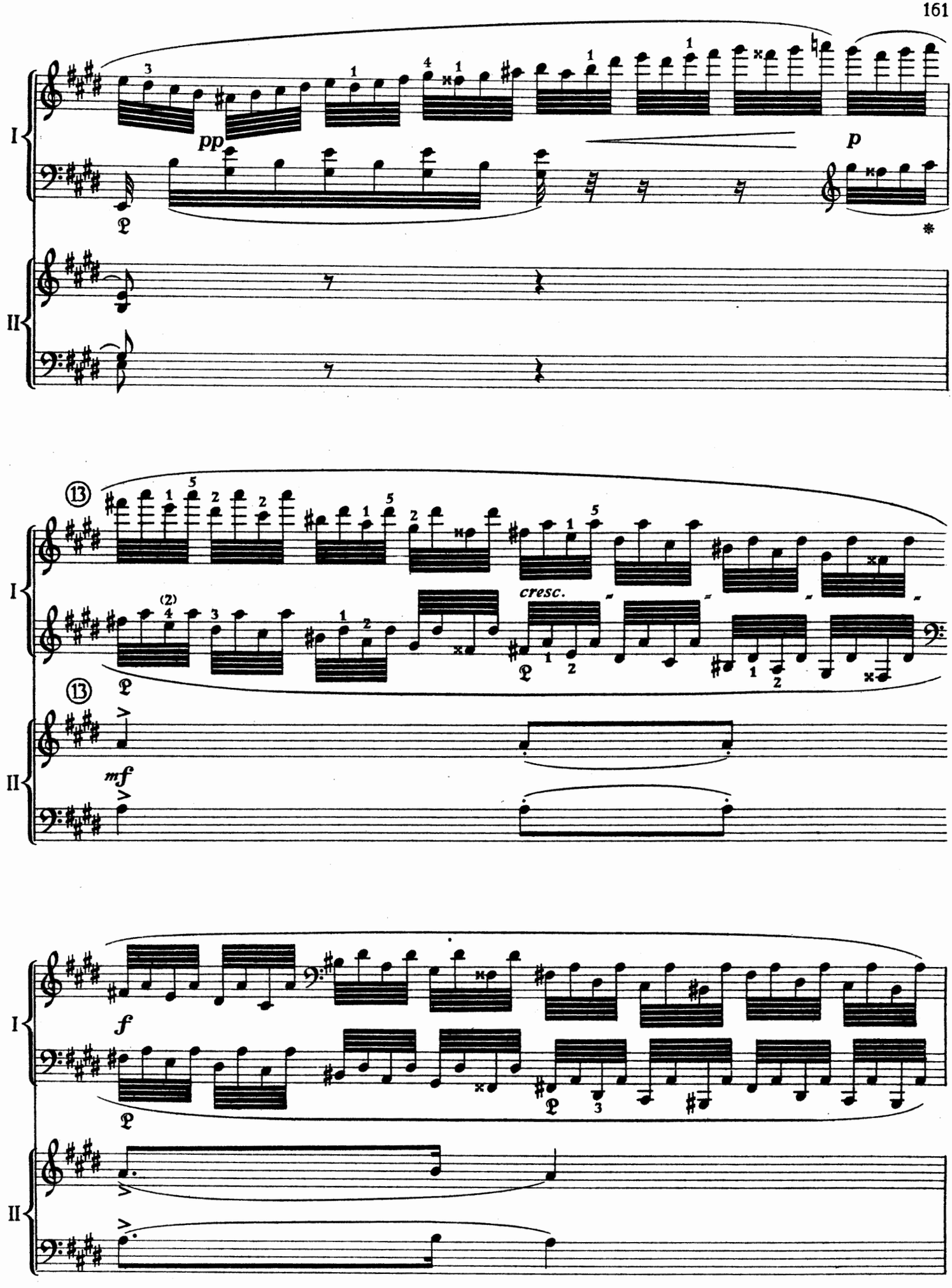
a) These chords should be played repeatedly, and in such a way as to sustain the sound. To convey this idea Liszt often made use of a peculiar yet very striking sign:

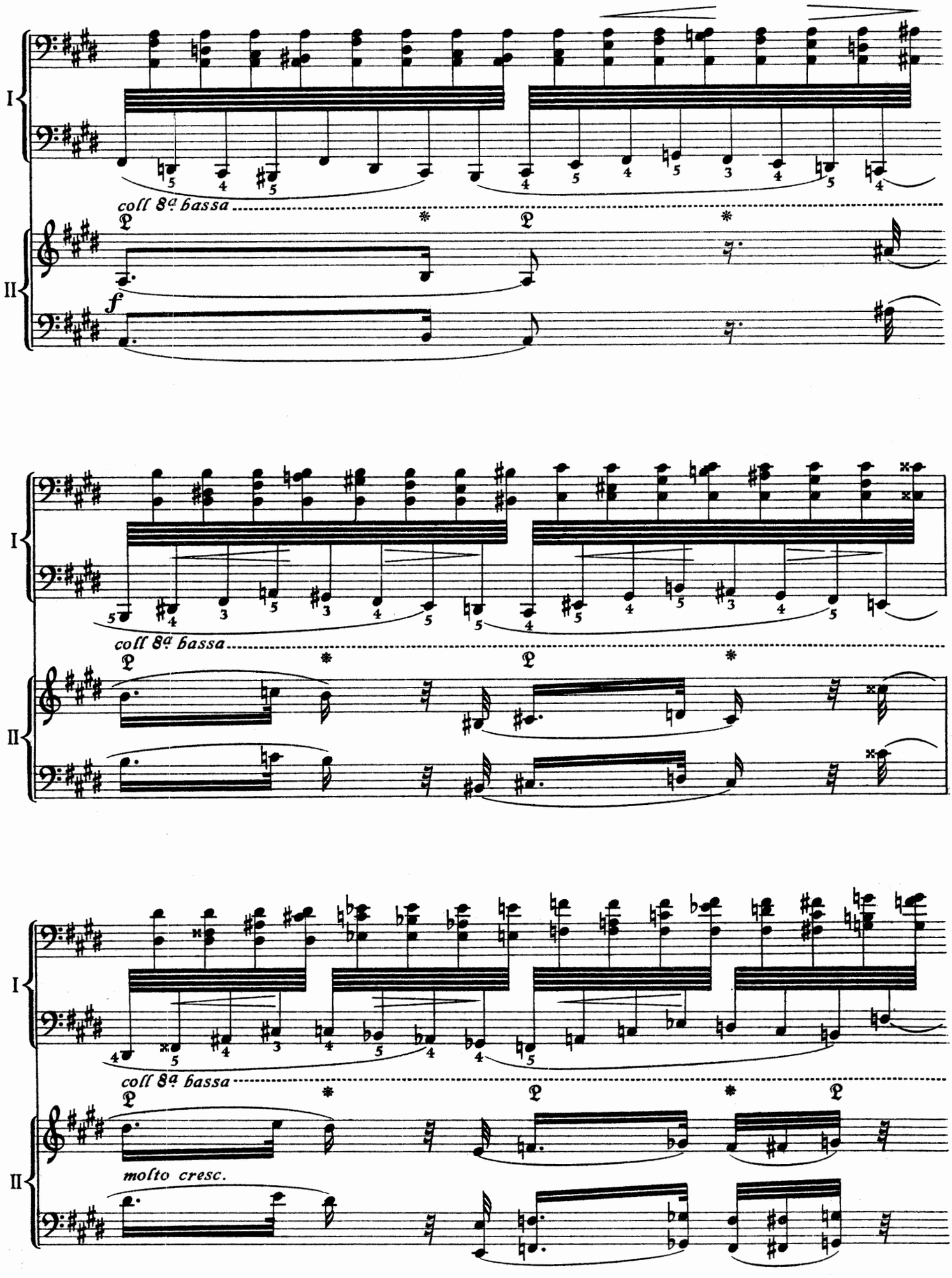

poco rit.
dim.
dolce con intimo sentimento
una corda
tre corde
un poco agitato

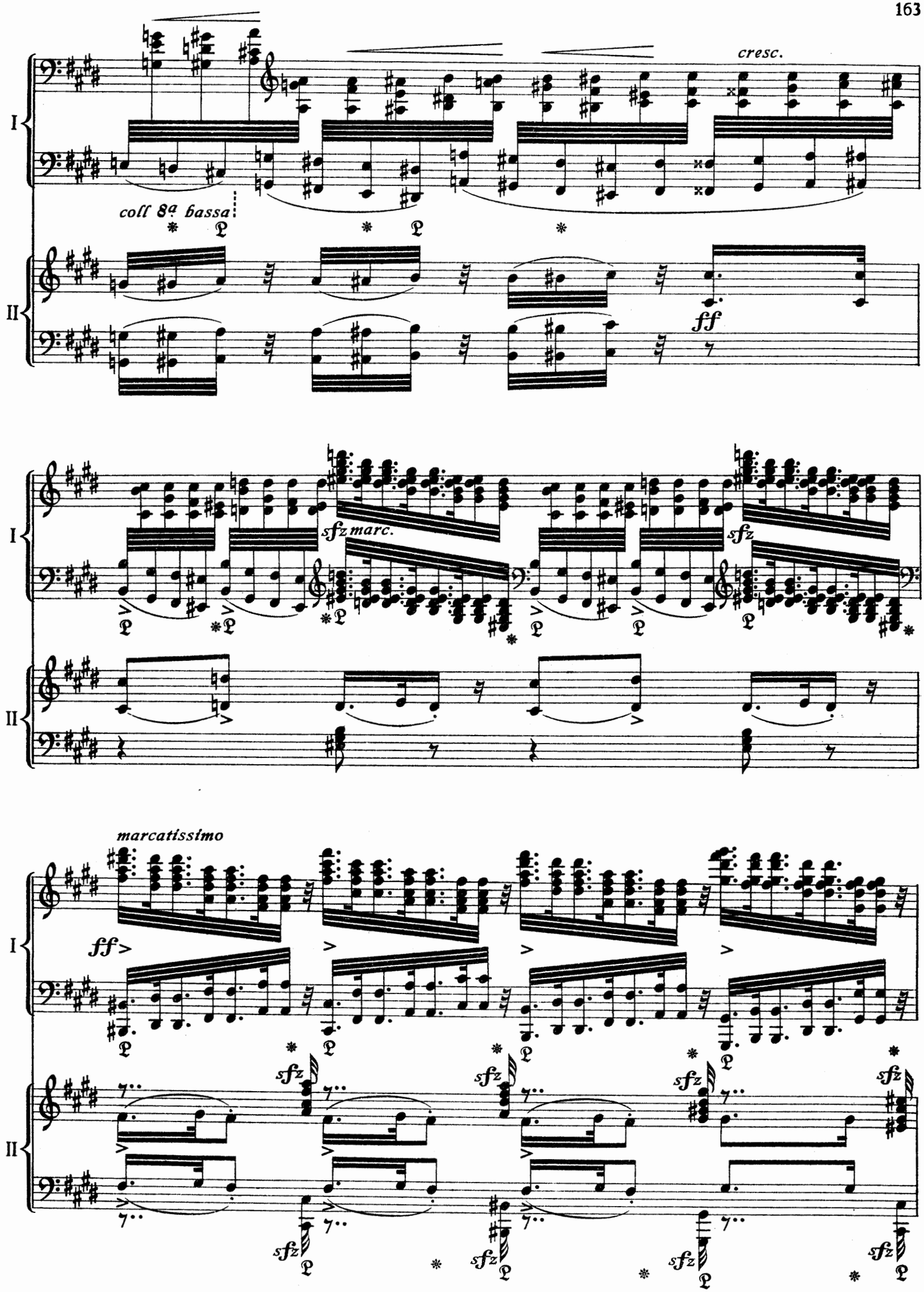

⑫ dolcissimo tranquillo
8
una corda
pp
staccato il basso
⑫ dolce cantando
(Cello)
p
I
II

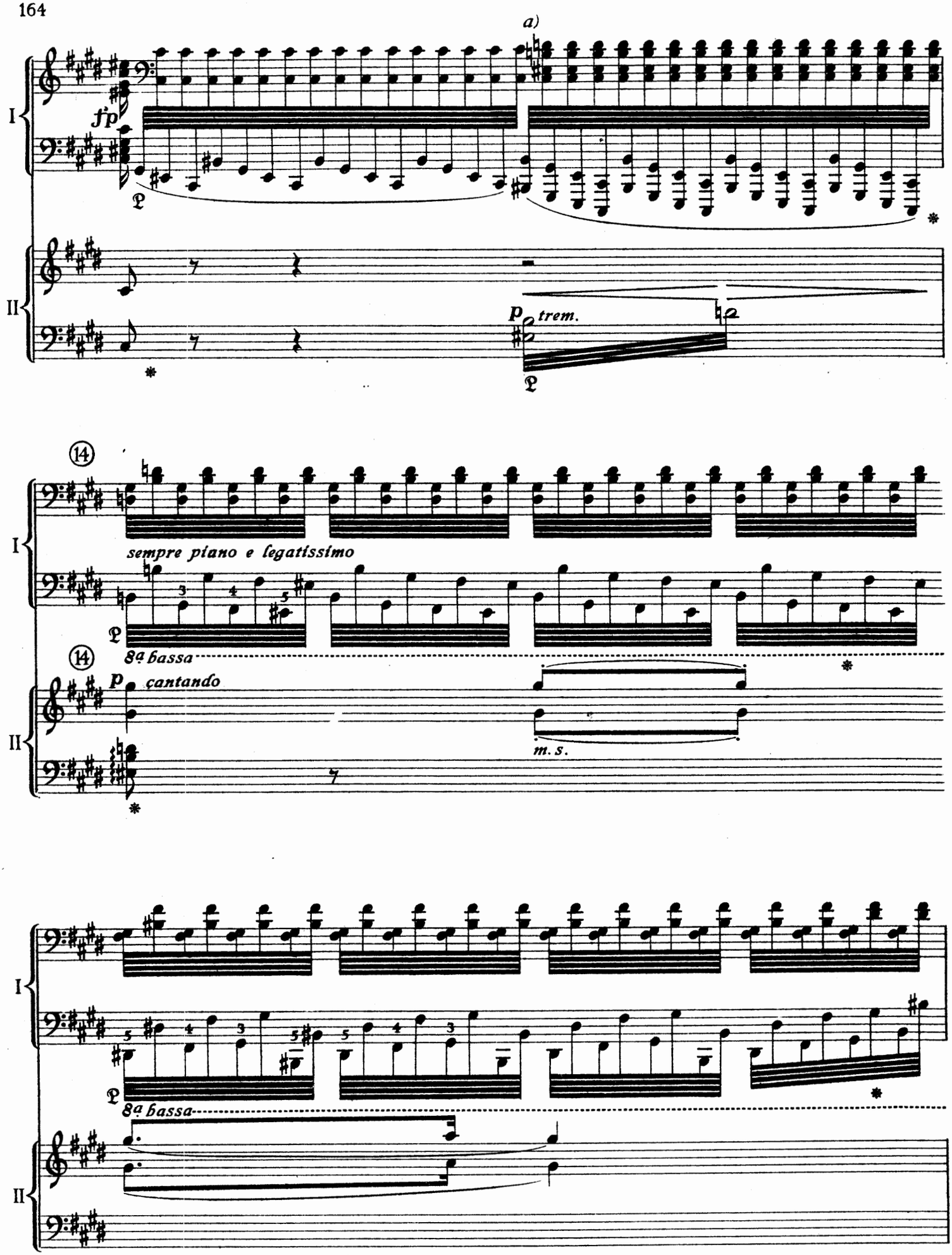

I
II
pp
tre corde
marcato il canto
dolente espressivo assai
(Corno)
l'accompagnamento piano


I
II
I
II
I
II


I
II
pp
p
13
cresc.
mf
f


I
II
coll 8va bassa
f
coll 8va bassa
coll 8va bassa
molto cresc.

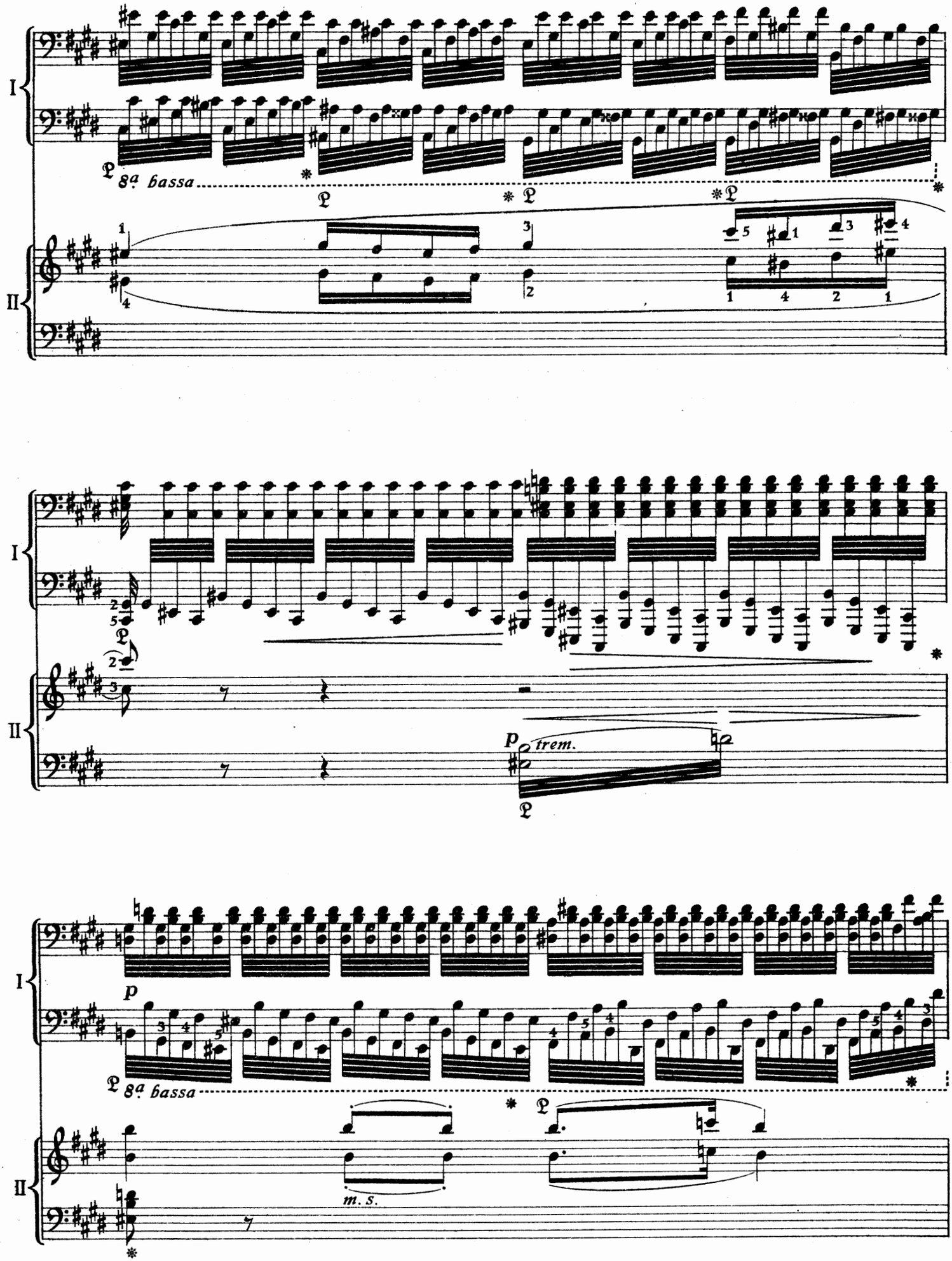

cresc.
coll 8ª bassa
ff
sfz marc.
sfz
marcatissimo
ff
sfz

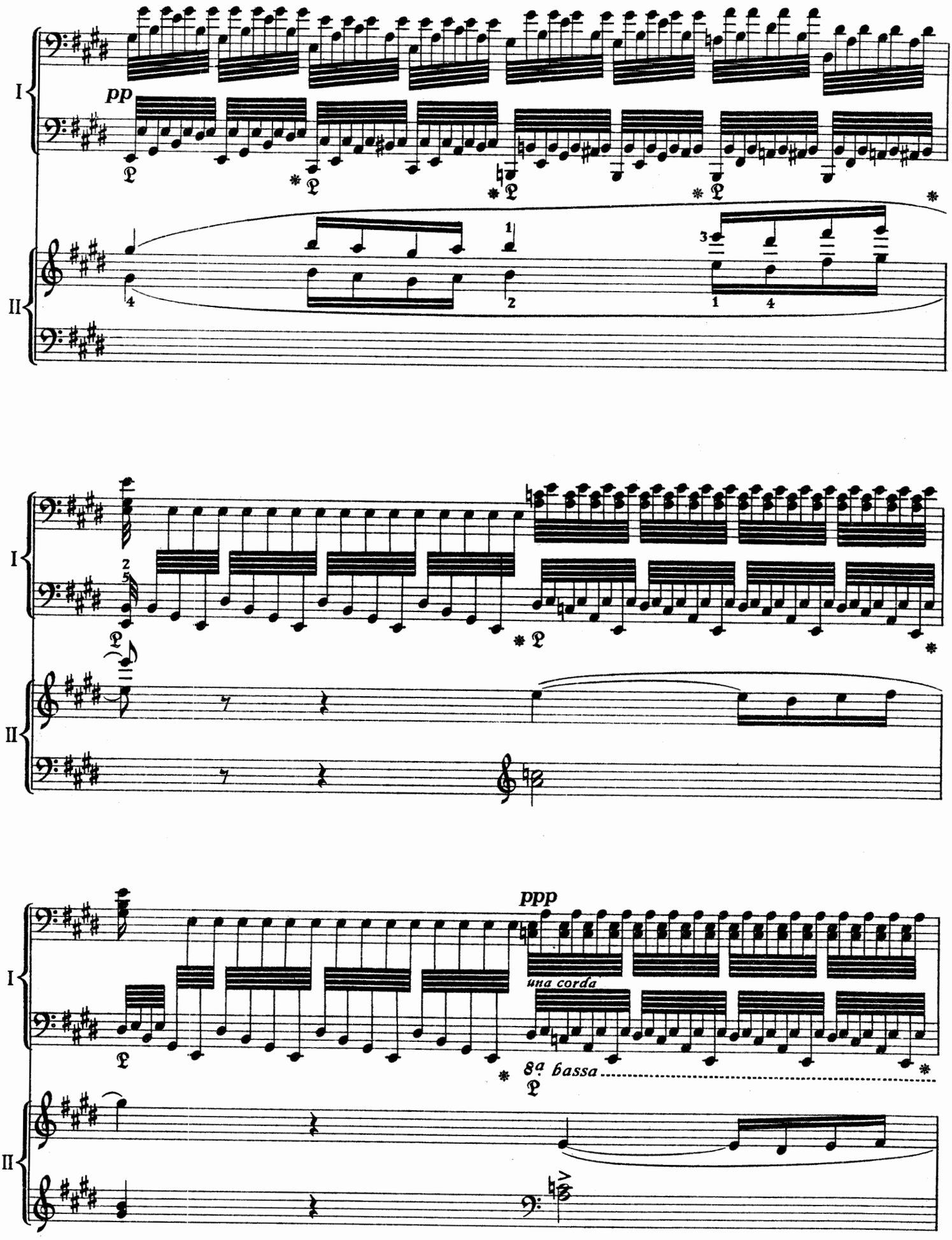


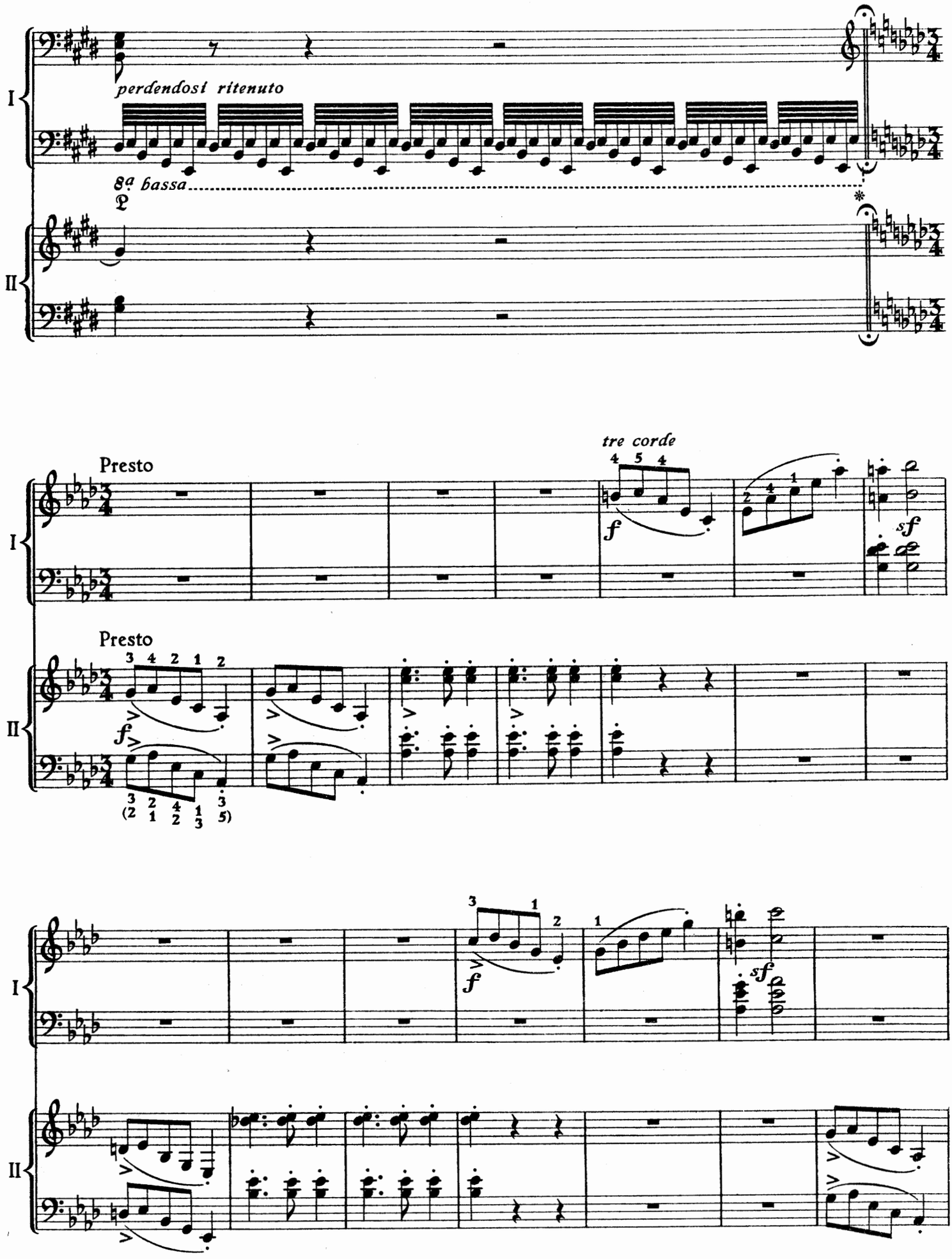
a) Hände von geringerer Spannung mögen hier (und 3 Takte ſpäter) das *eis* weglaſſen.

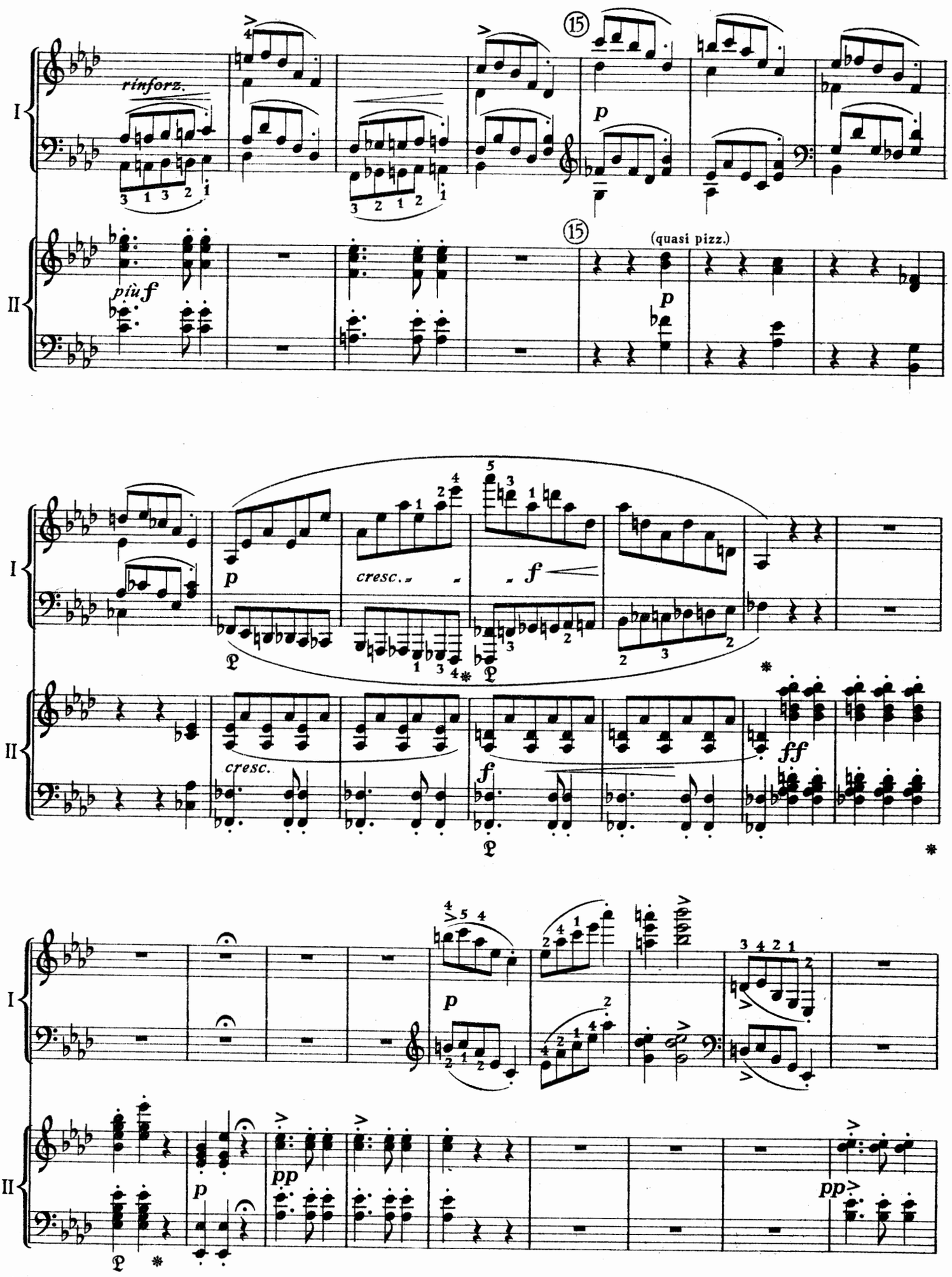
a) *Les mains d'expansion moindre supprimeront ici (ainsi que trois mesures plus loin) le* mib.

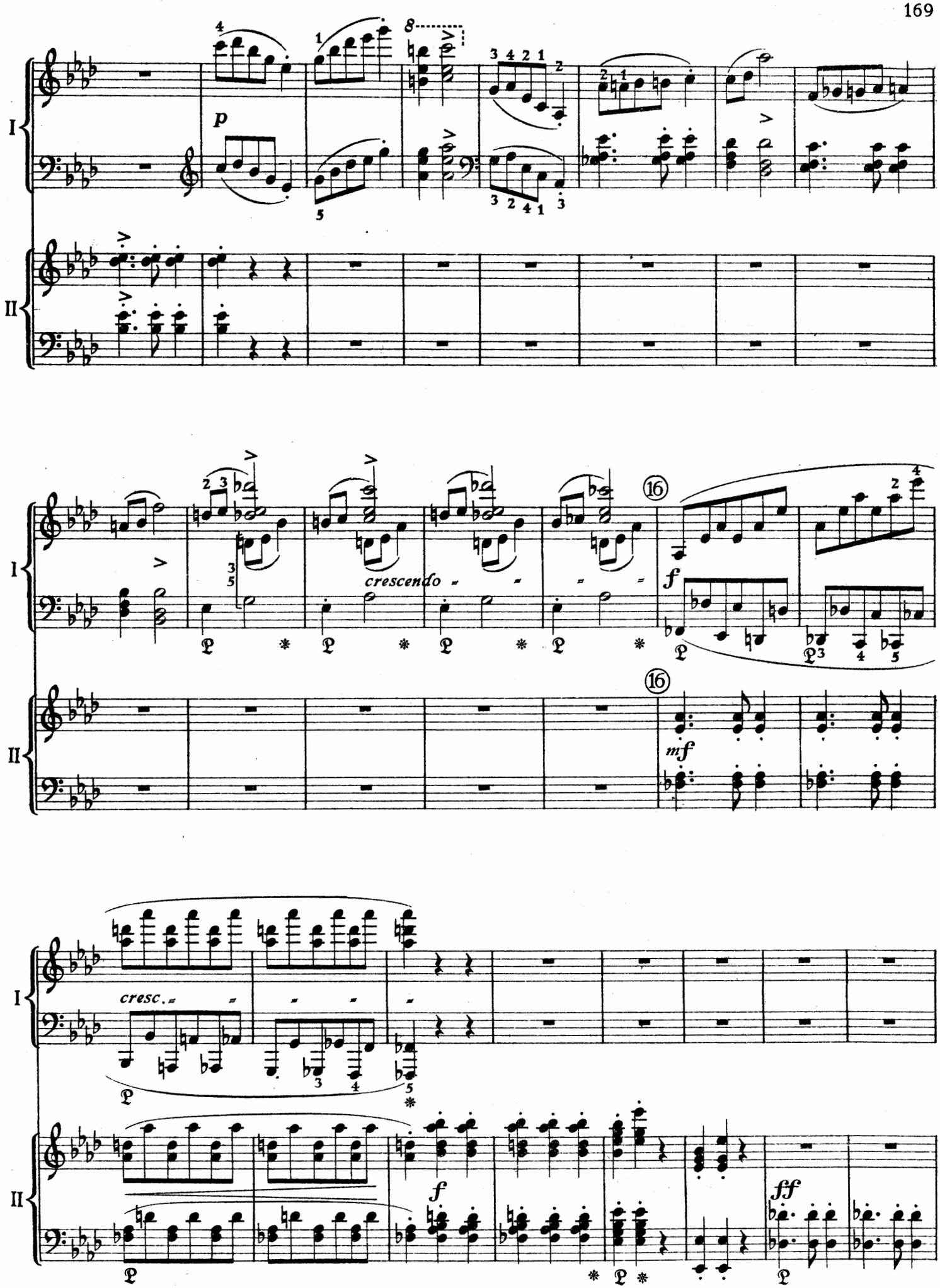
a) For small hands: — omit this e♯ here and three bars later.

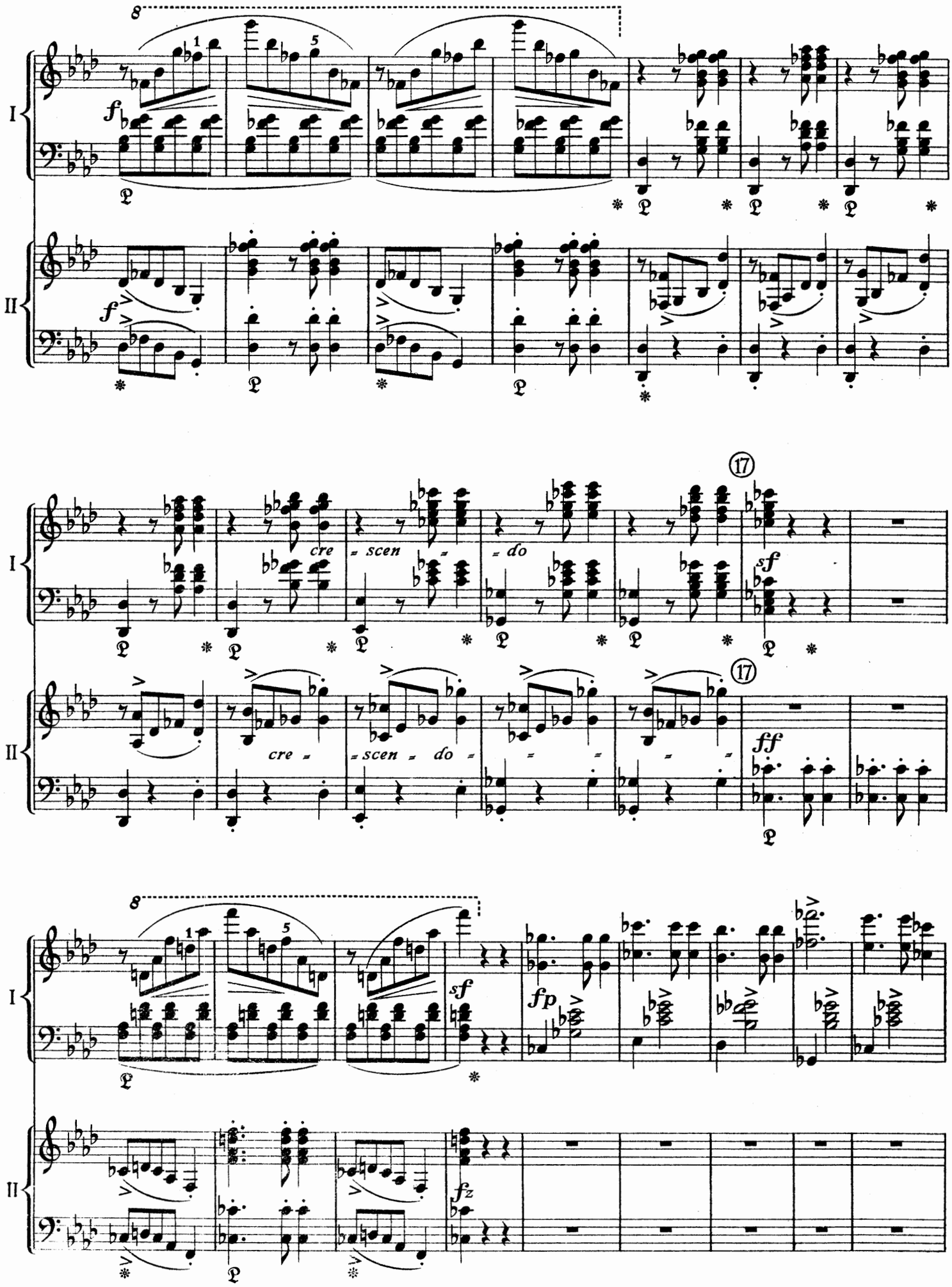

I
II
8va bassa
trem.
p
m. s.

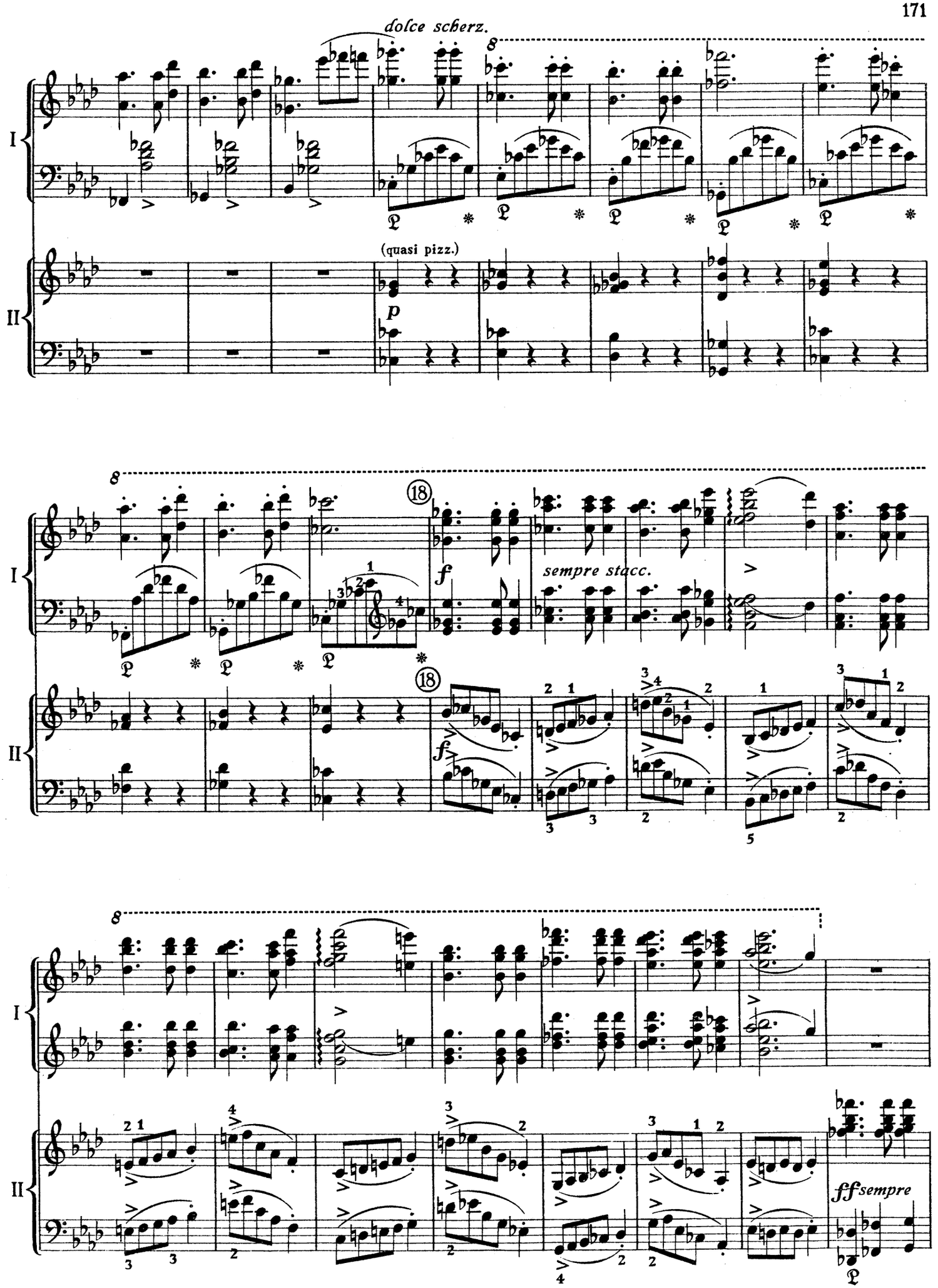

I
II
pp
ppp
una corda
8a bassa

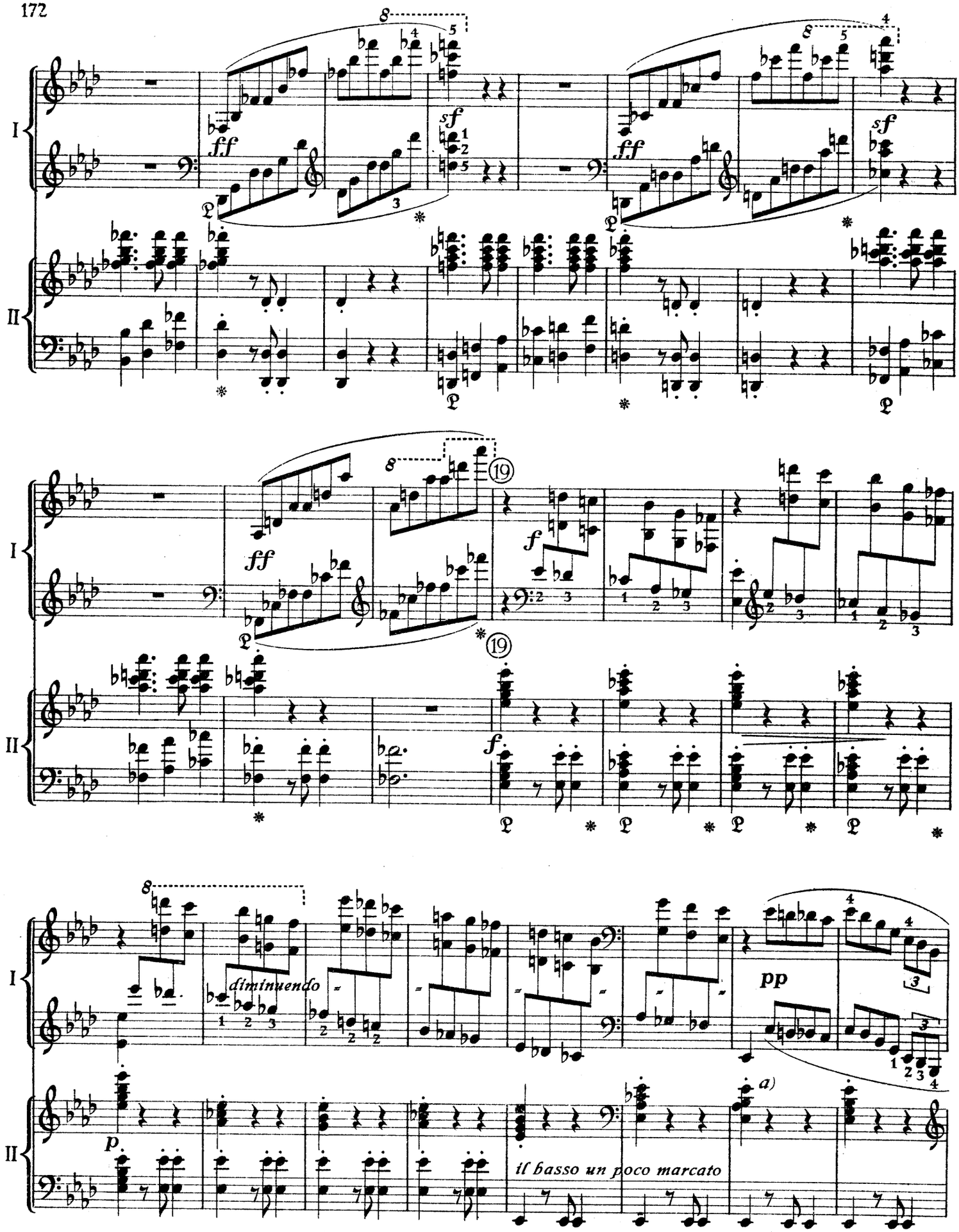

I
perdendosi ritenuto
8va bassa
II
Presto
tre corde
f
sf
Presto
f
I
f
sf
II


I
II
rinforz.
più f
p
(quasi pizz.)
cresc.
f
ff
pp


I
II
p
crescendo
f
mf
cresc.
f
fff


I
II
f
cre
scen
do
sf
ff
fp
fz
17

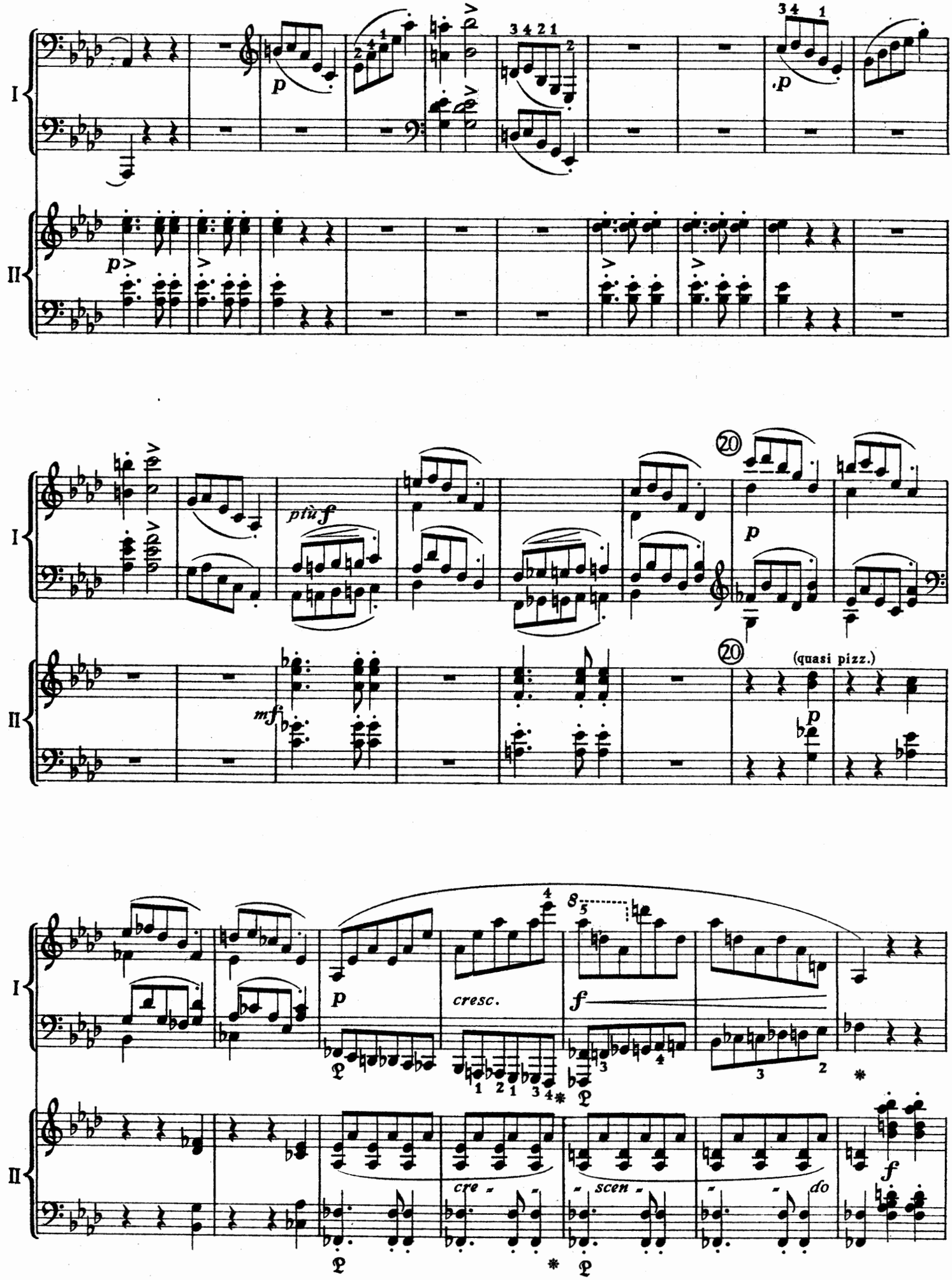

dolce scherz.
I
II
(quasi pizz.)
p
18
f
sempre stacc.
ff sempre

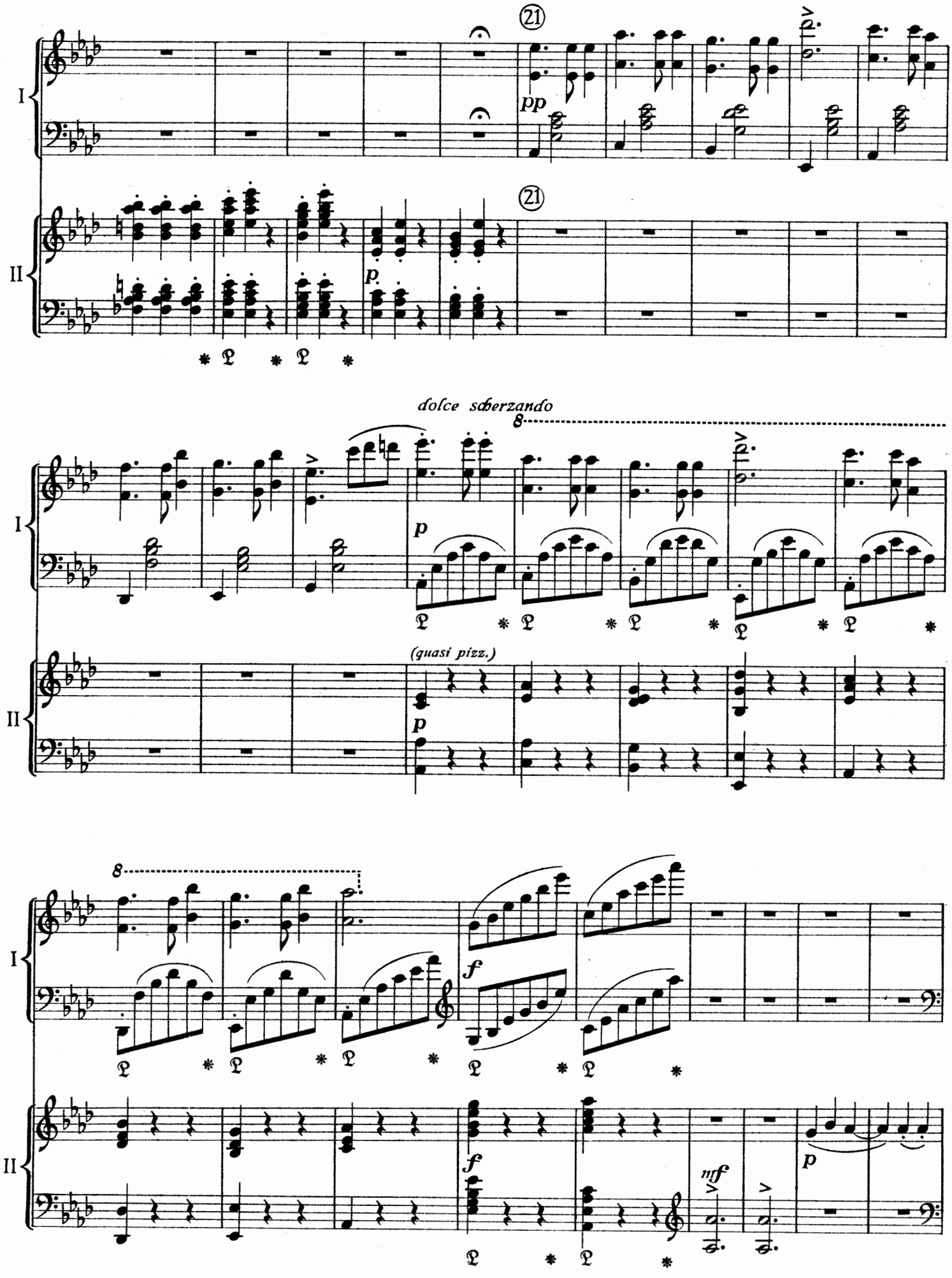


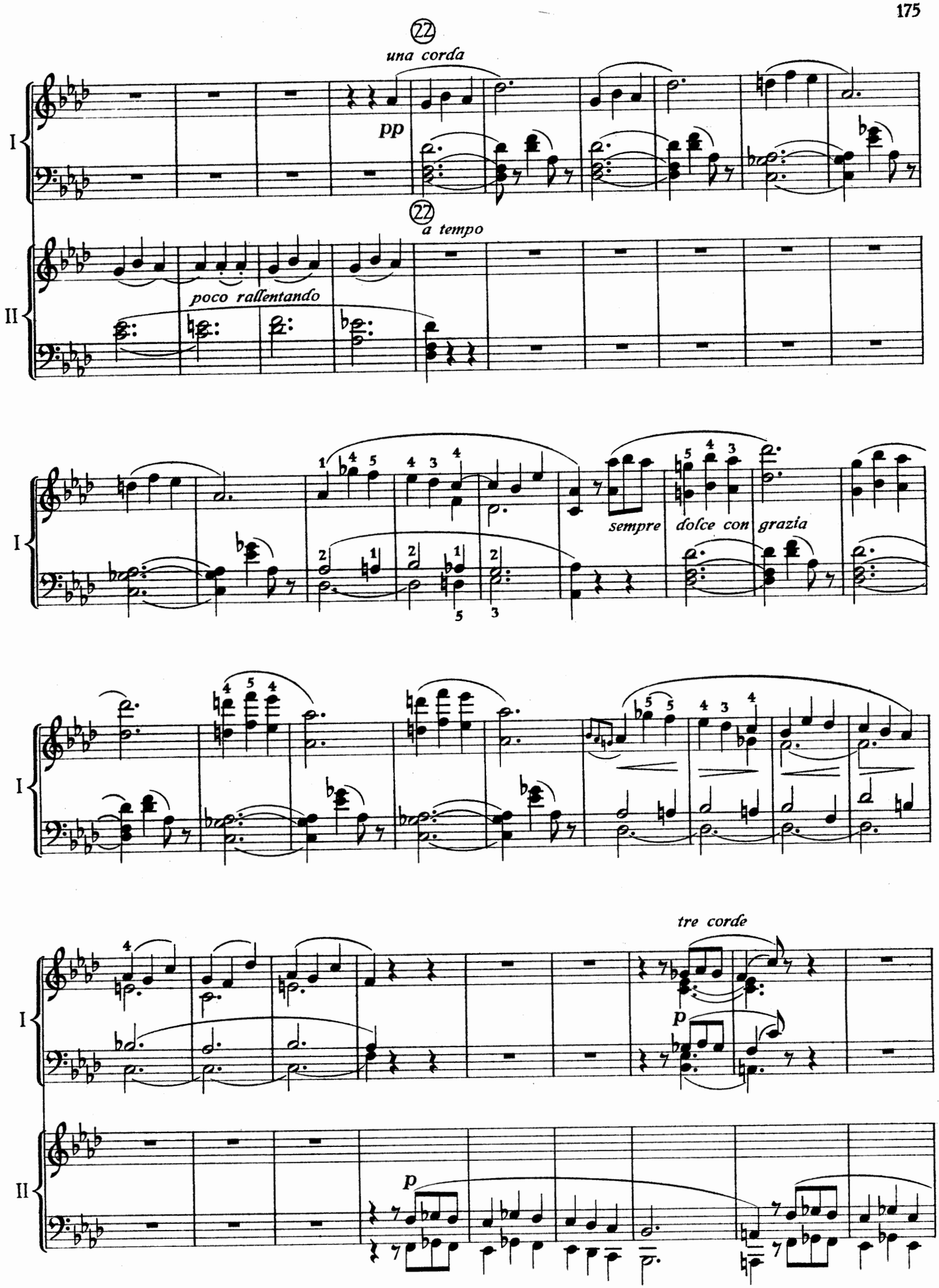
a) Die Orchesterpartitur enthält hier irrtümlich *g* in der Bratsche, ein Versehen, welches auch in andere Ausgaben überging; es muß aber an Stelle dessen *as* stehen.

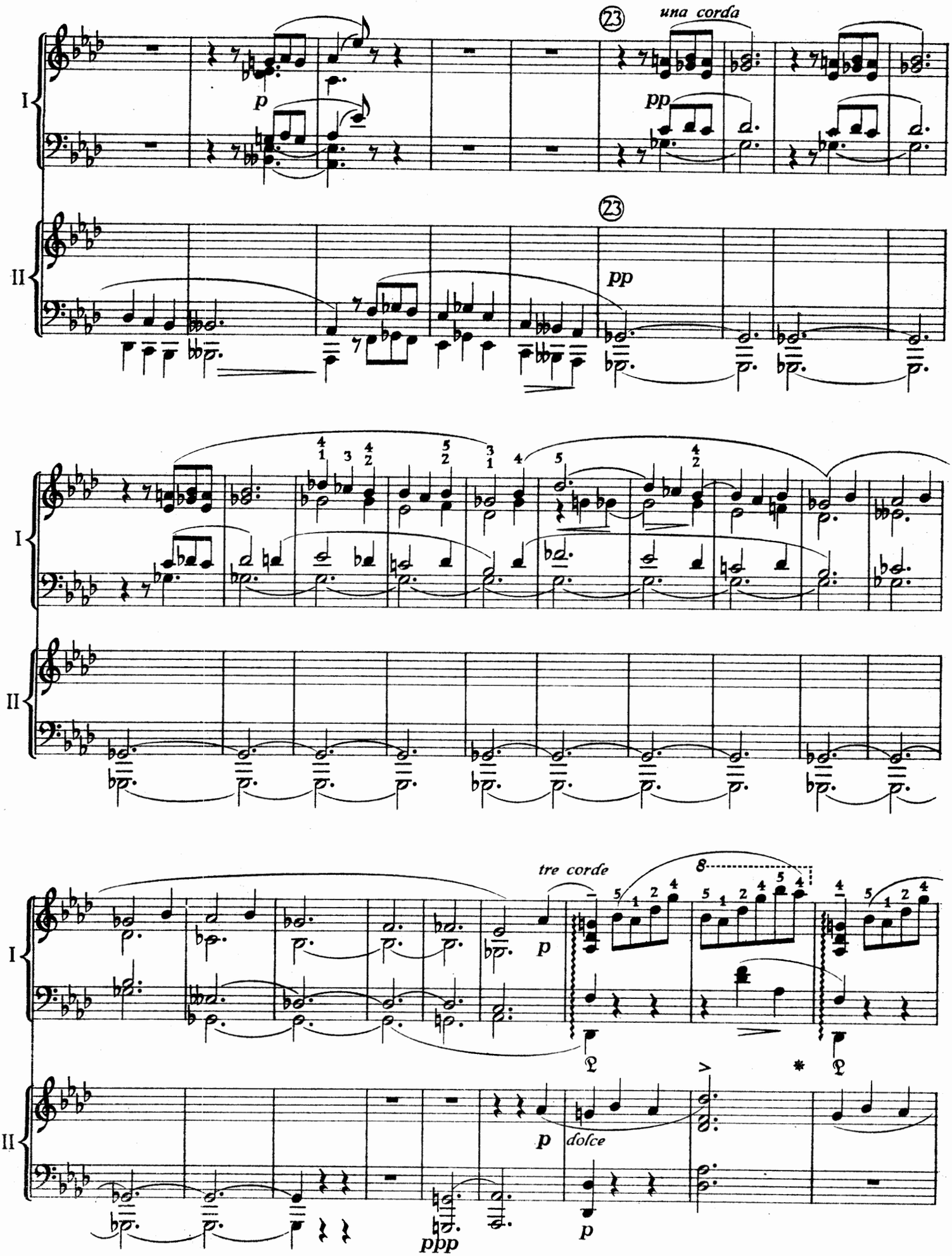
a) *La partition d'orchestre prescrit ici par erreur un sol aux altos, cette erreur s'est glissée dans d'autres éditions également alors que la note voulue est un* lab.

a) The orchestral score erroneously gives a *g* for the viola — a slip which found its way into other editions also. *Ab* is the note in question.

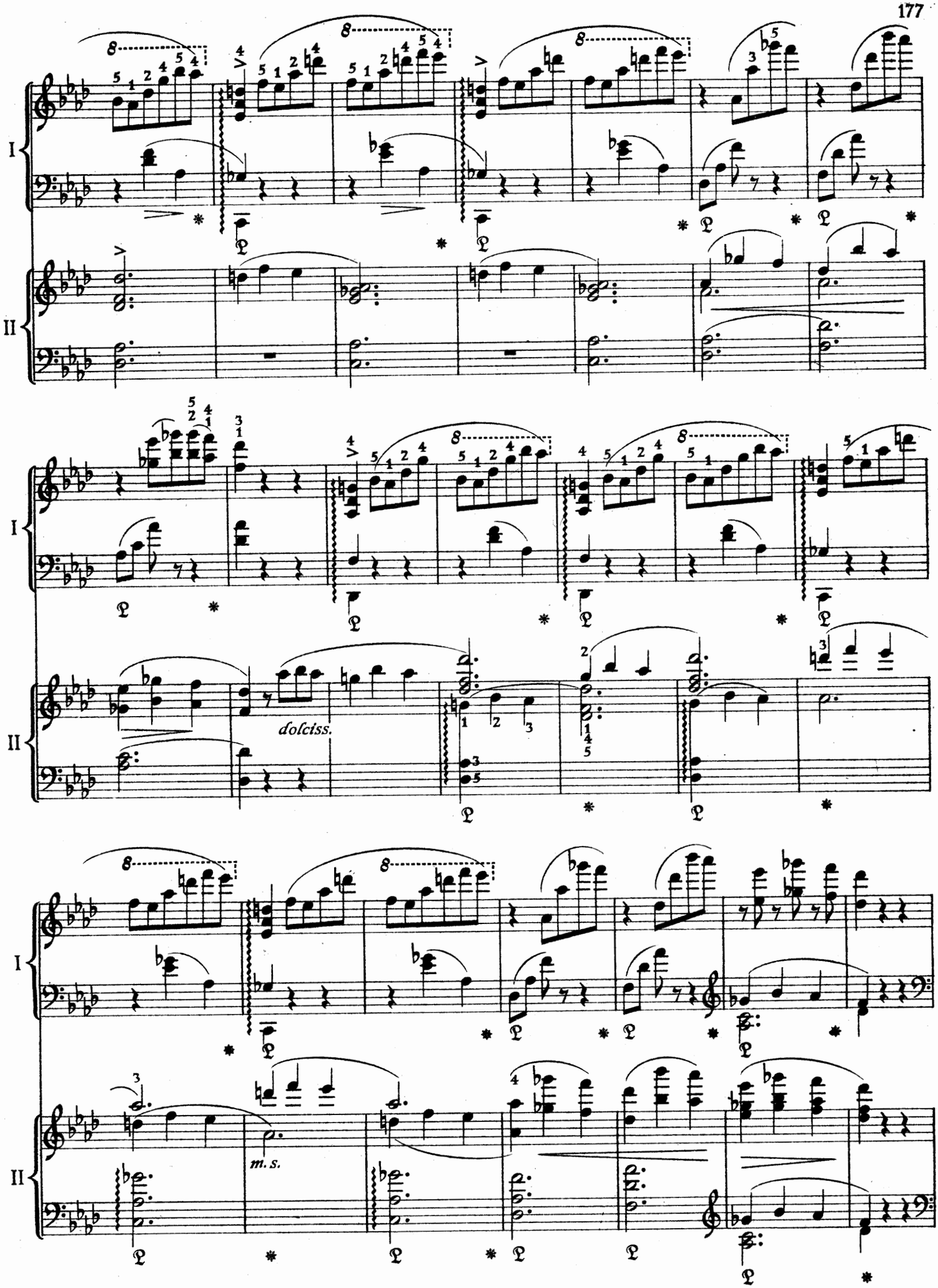

I
II
p
p
ptù f
mf
20
20
p
(quasi pizz.)
p
cresc.
f
cre - scen - do
f

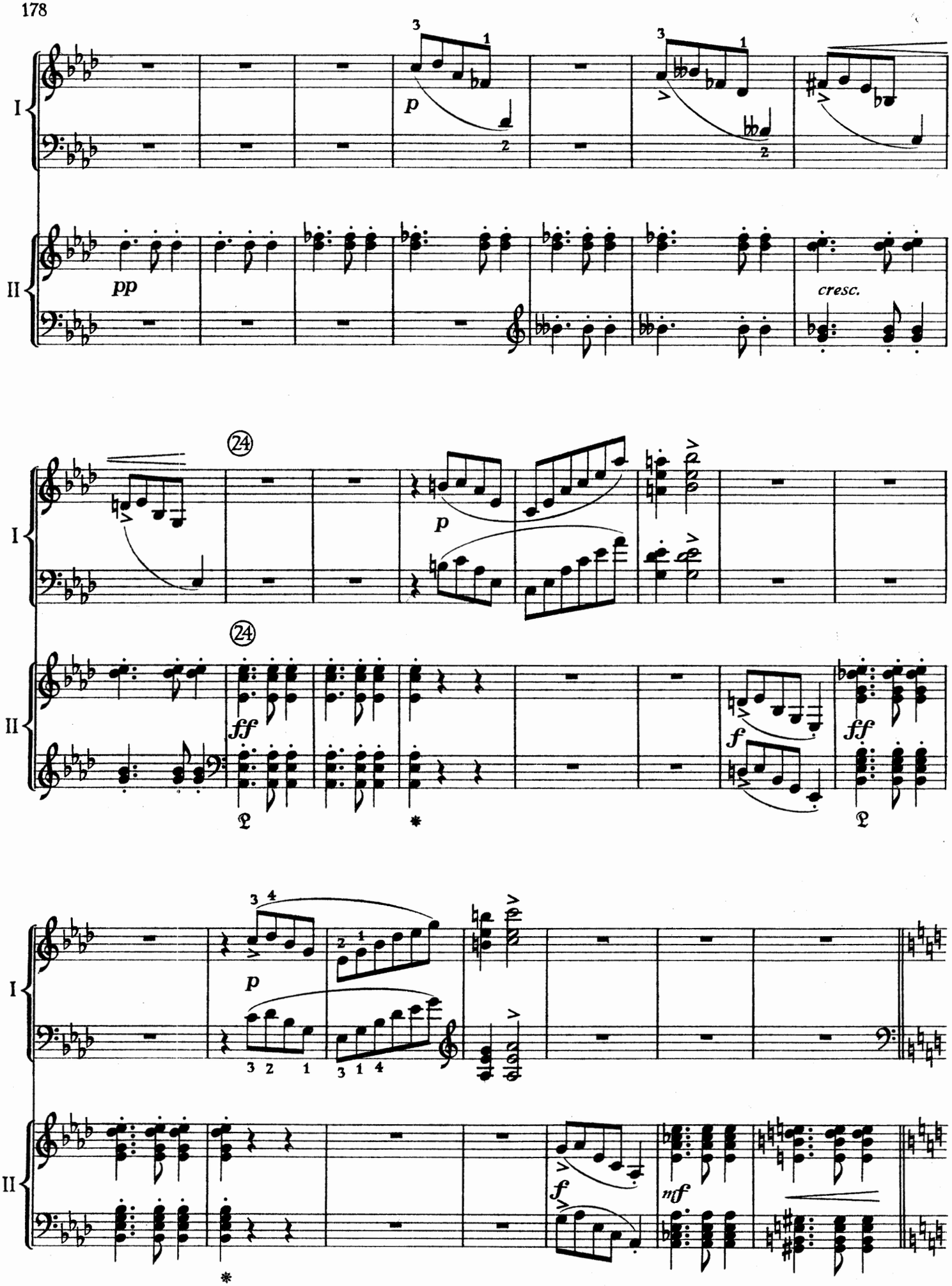

I
II
21
pp
p
dolce scherzando
8
(quasi pizz.)
f
mf

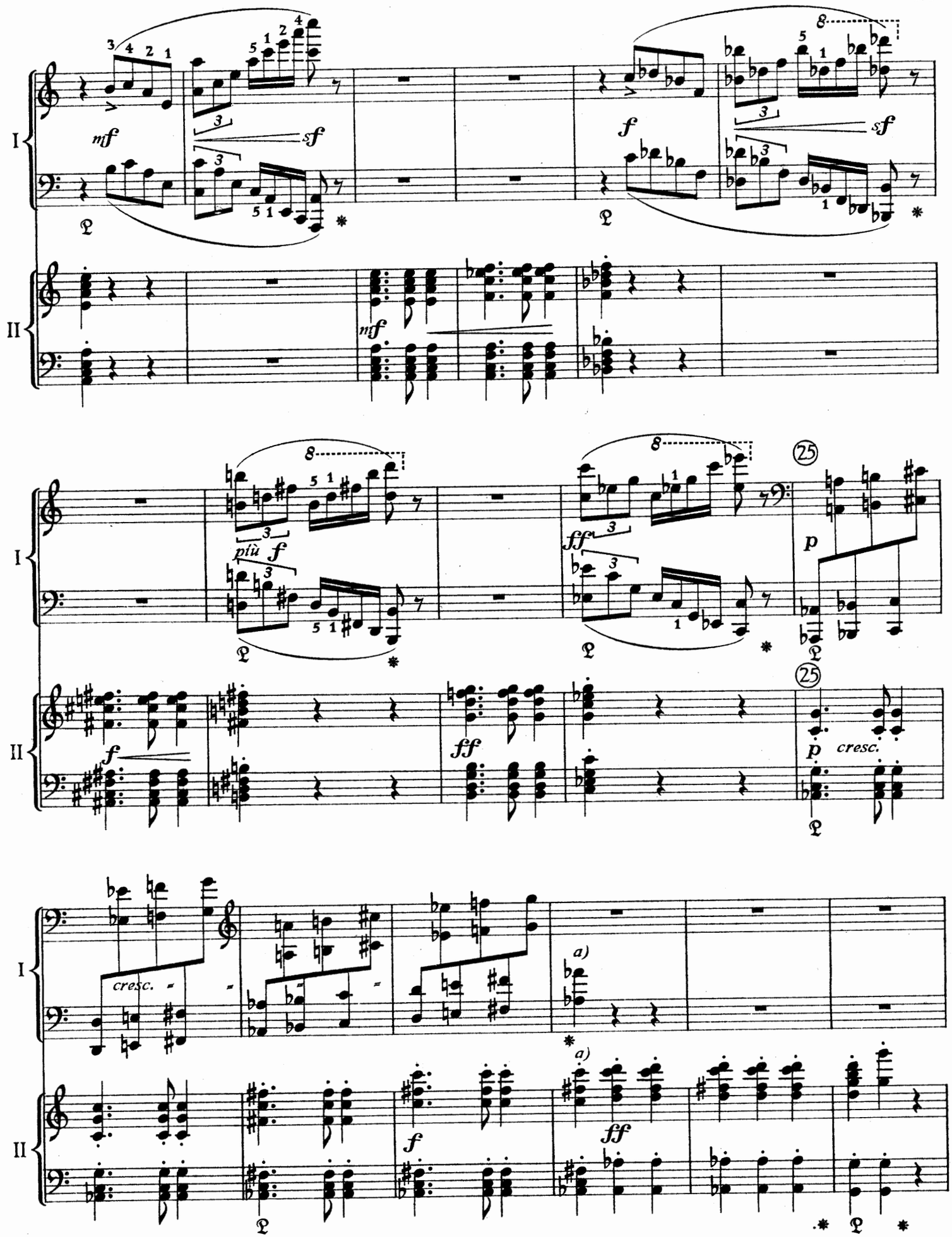

22
una corda
pp
22
a tempo
poco rallentando
sempre dolce con grazia
tre corde
p
p
I
II



23
una corda
I
p
pp
II
23
pp
I
II
tre corde
p
8
I
II
p
dolce
ppp
p


I
II
dolciss.
m. s.

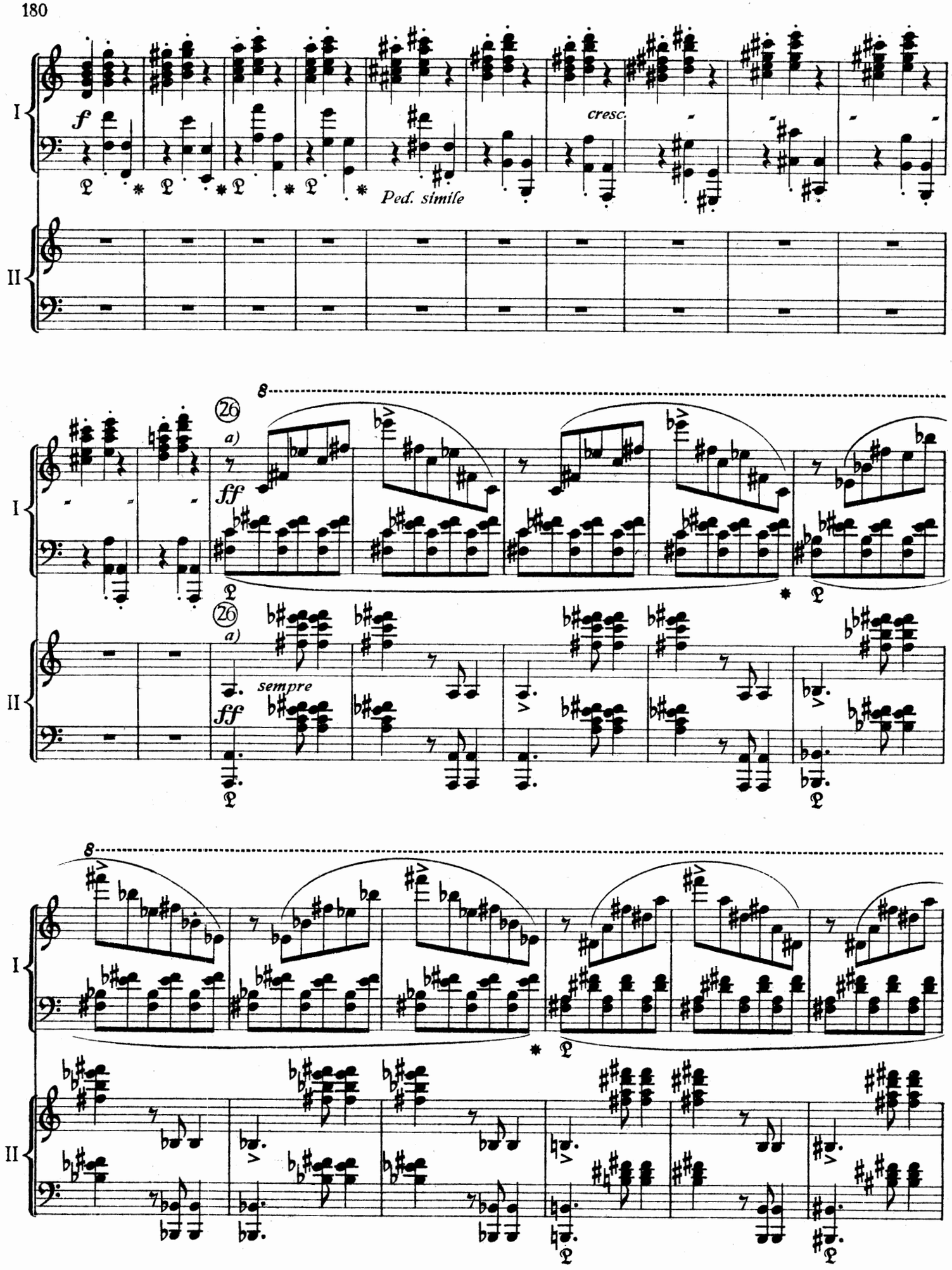

I
II
pp
p
cresc.
24
ff
f
mf



a) Von hier ab dreitaktige Perioden.

a) *A partir d'ici nous avons des périodes de trois mesures.*

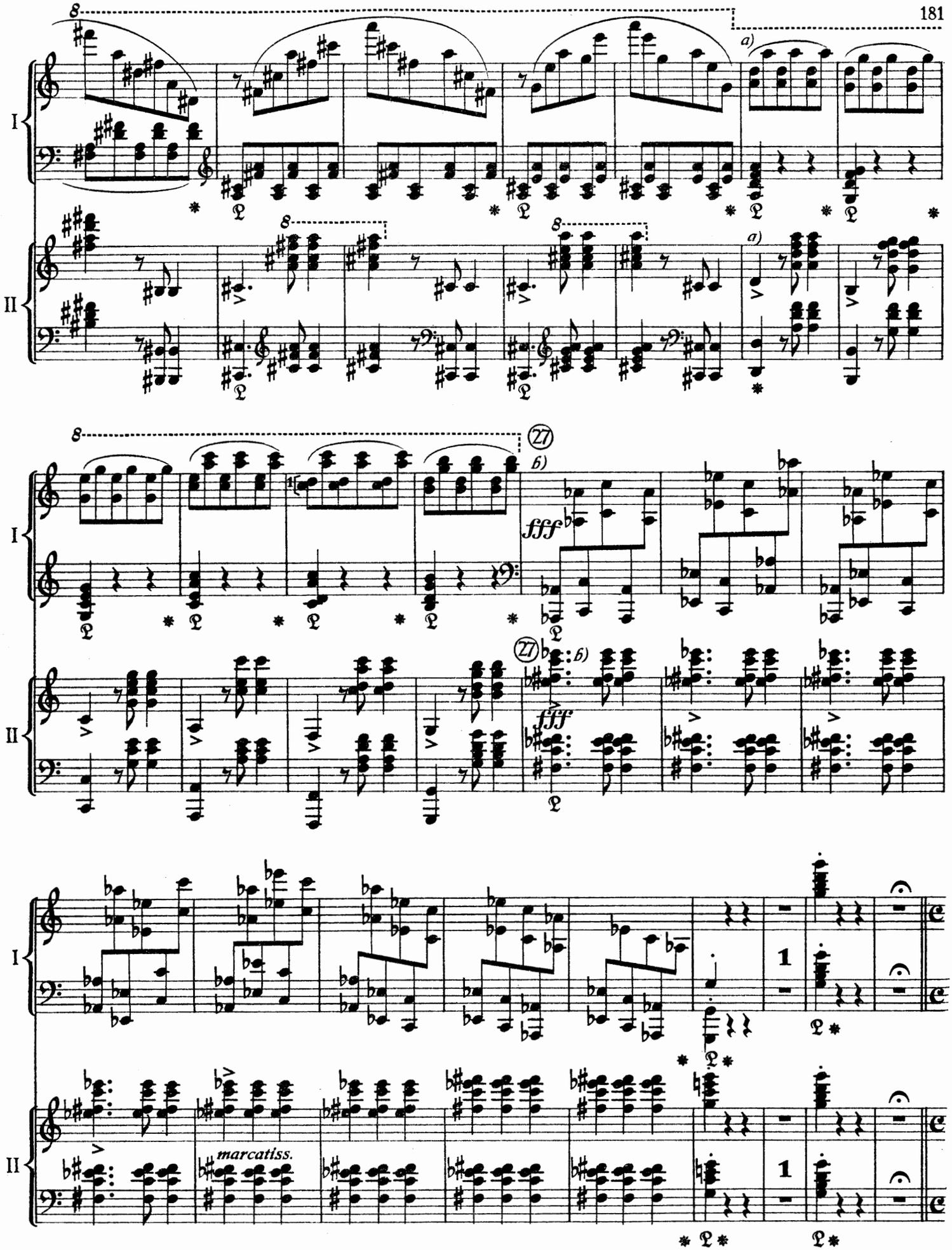
a) From here three bar periods.



a) Von hier ab zweitaktig.

a) *A partir d'ici périodes de deux mesures.*

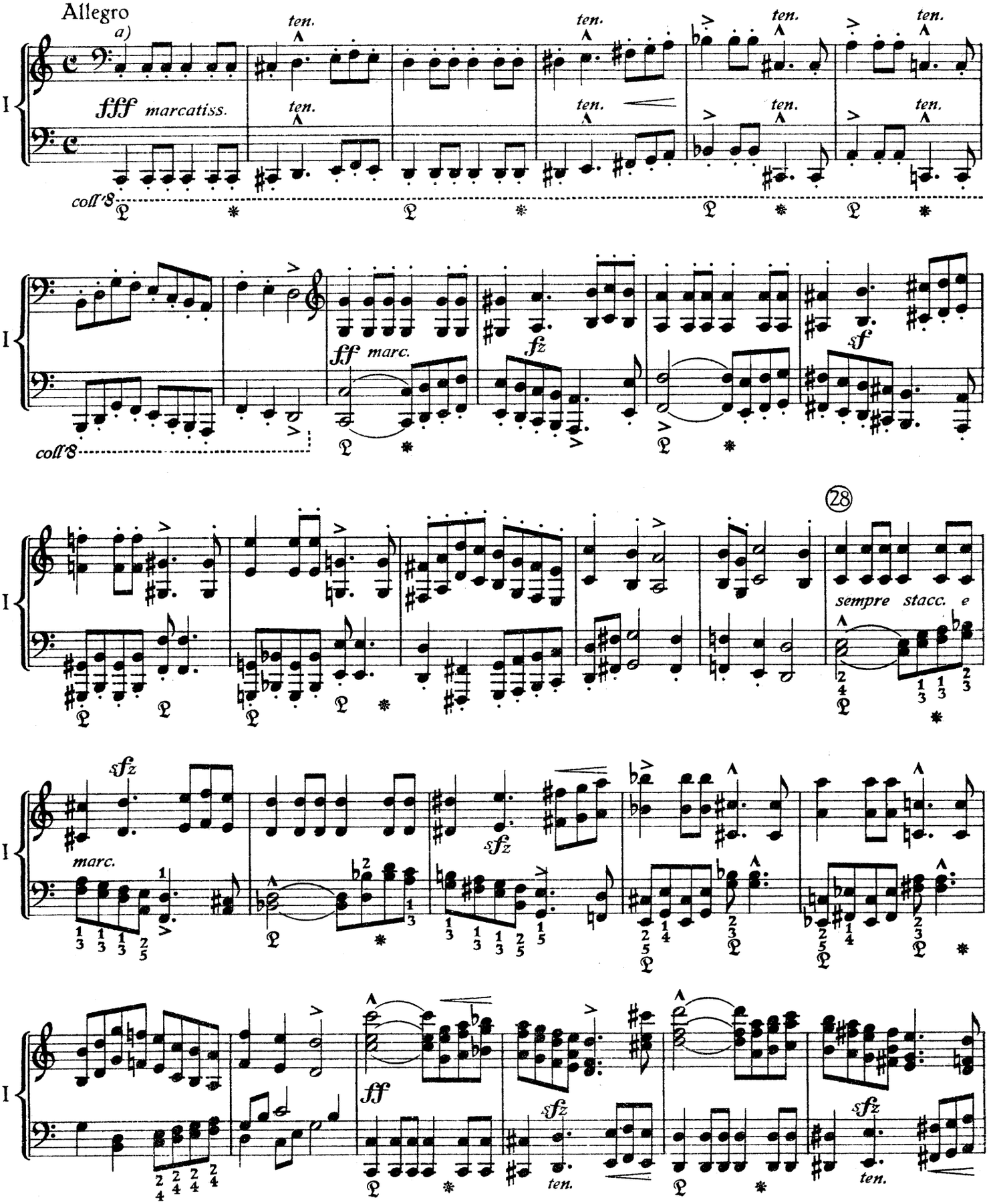
a) From here two bar periods.



a) Von hier ab eintaktig.
б) Von hier ab wieder viertaktig.

a) *A partir d'ici périodes d'une mesure.*
б) *A présent de nouveau de quatre mesures.*

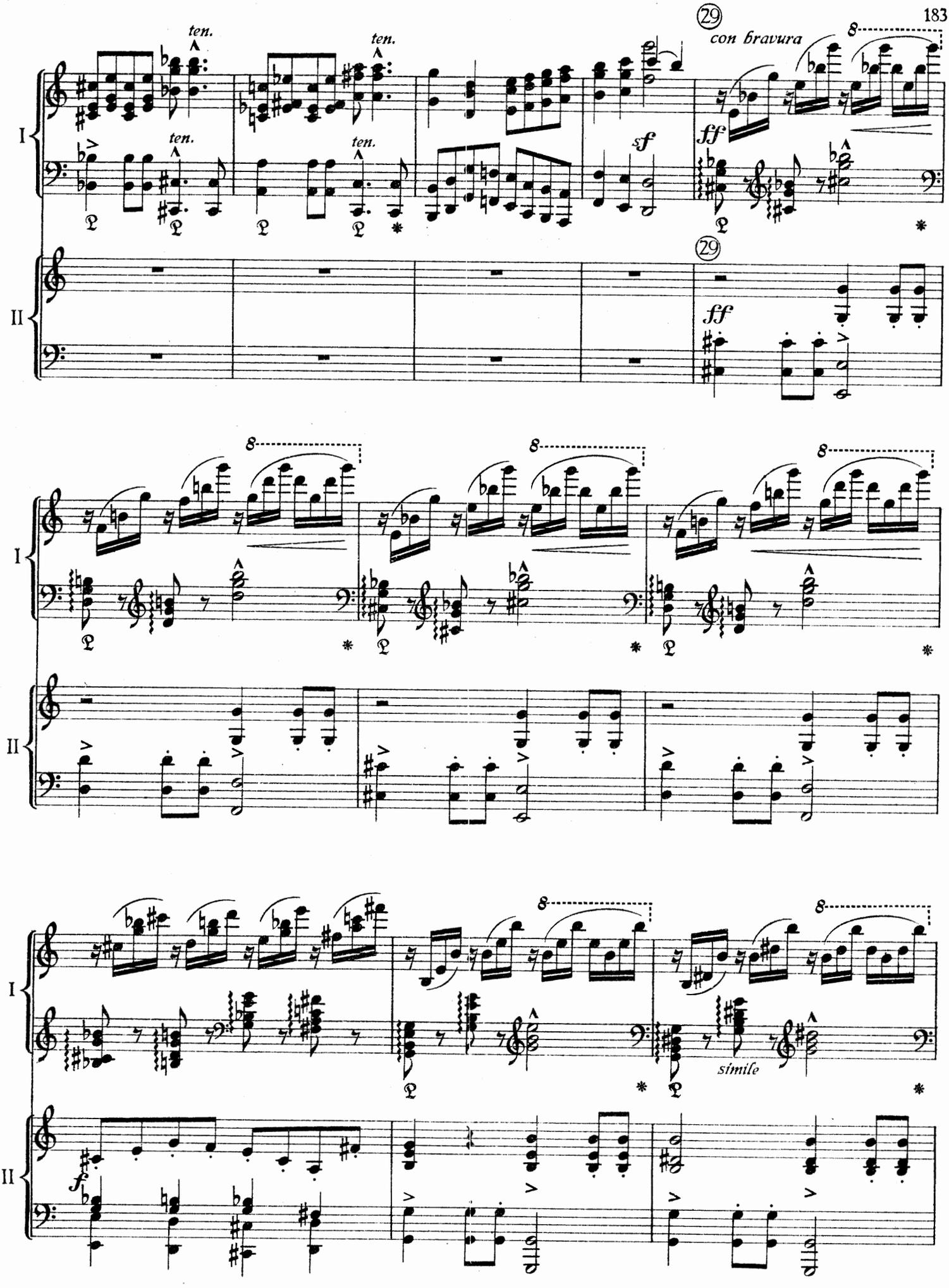
a) From here one bar periods.
б) From here four bar periods.

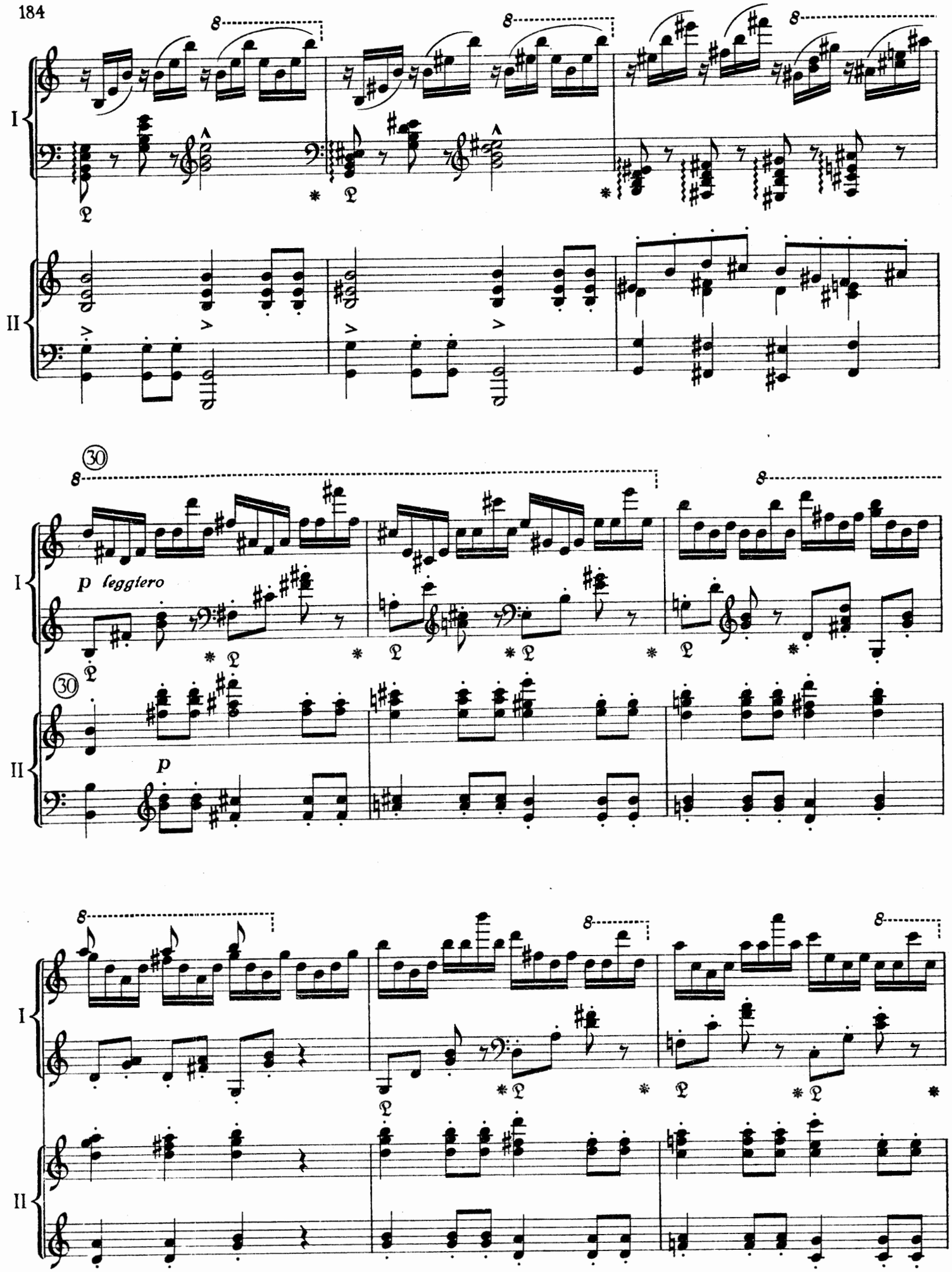


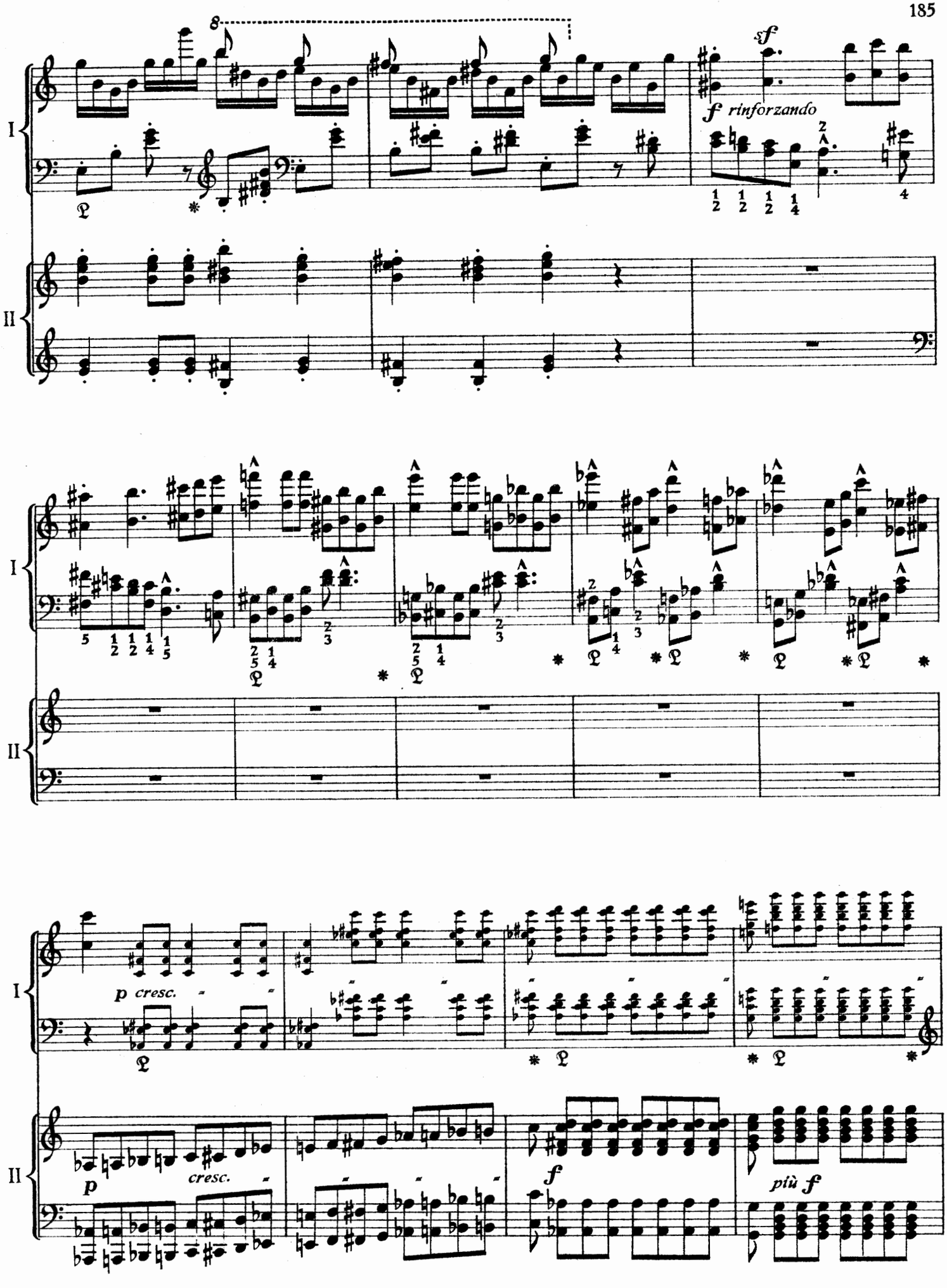
a) Die Baßverdoppelung ſowie das *fff* entſprechen der Auffaſſung F. Liszt's, wie er dieſelbe in der ſpäter erfolgten, bekannten Ausgabe des Originalwerkes zum Ausdruck brachte. Aus dieſer (bei Cotta erſchienenen) Ausgabe ſind auch die hier angegebenen Fingerſätze zumeiſt entnommen.

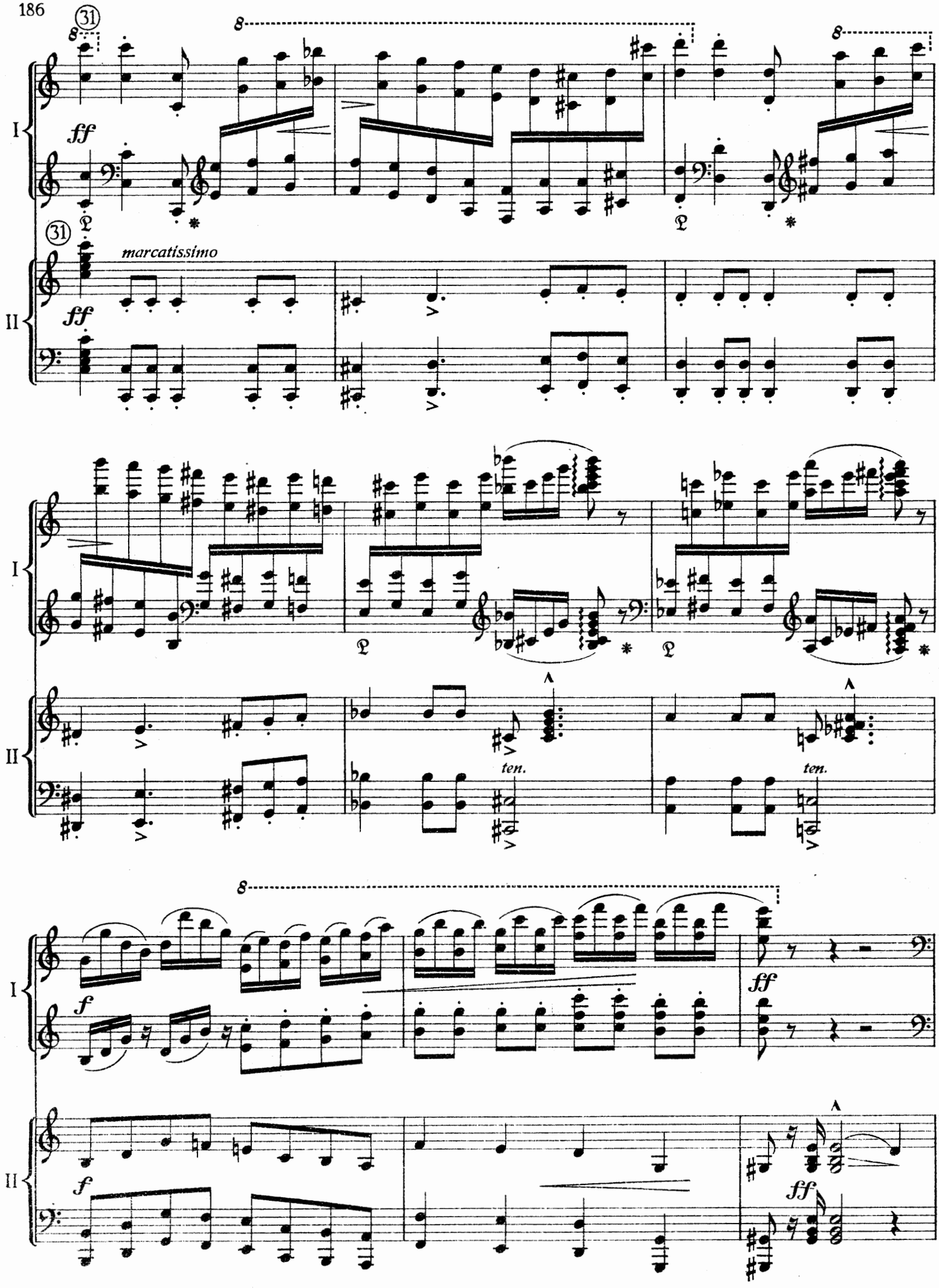
a) Le redoublement de la basse ainsi que le fff correspondent à la conception de Liszt, telle qu'il l'exprima dans la publication ultérieure et comme de l'œuvre originale. C'est à cette édition (parue chez Cotta) que sont empruntés la plupart des doigtés figurant ici.

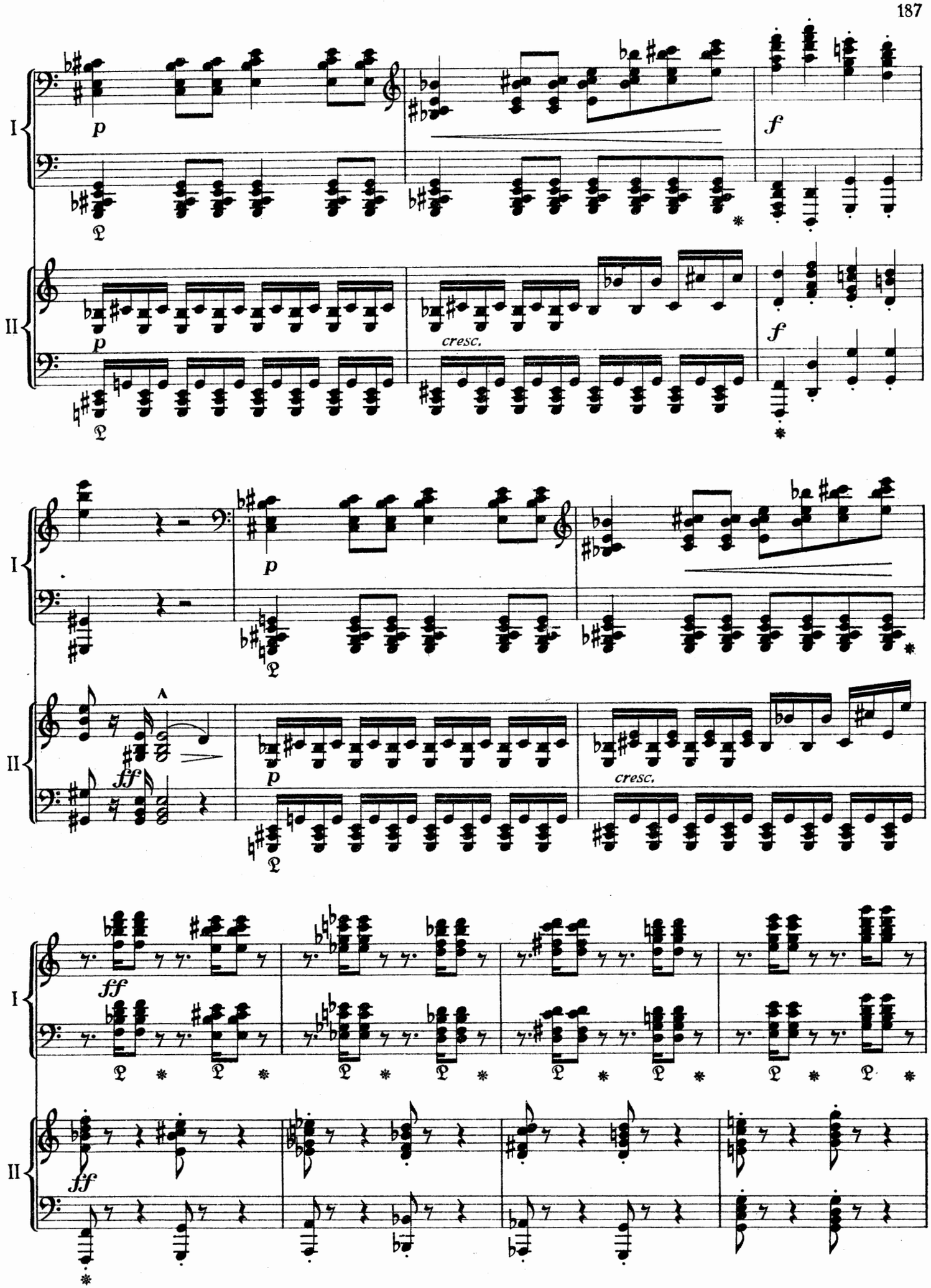
a) The doubling of the bass and the *fff* is quite in accordance with F. Liszt's ideas and quite in harmony with the well-known edition of the original version. Most of the fingering here given has been adopted from this edition (published by Cotta).

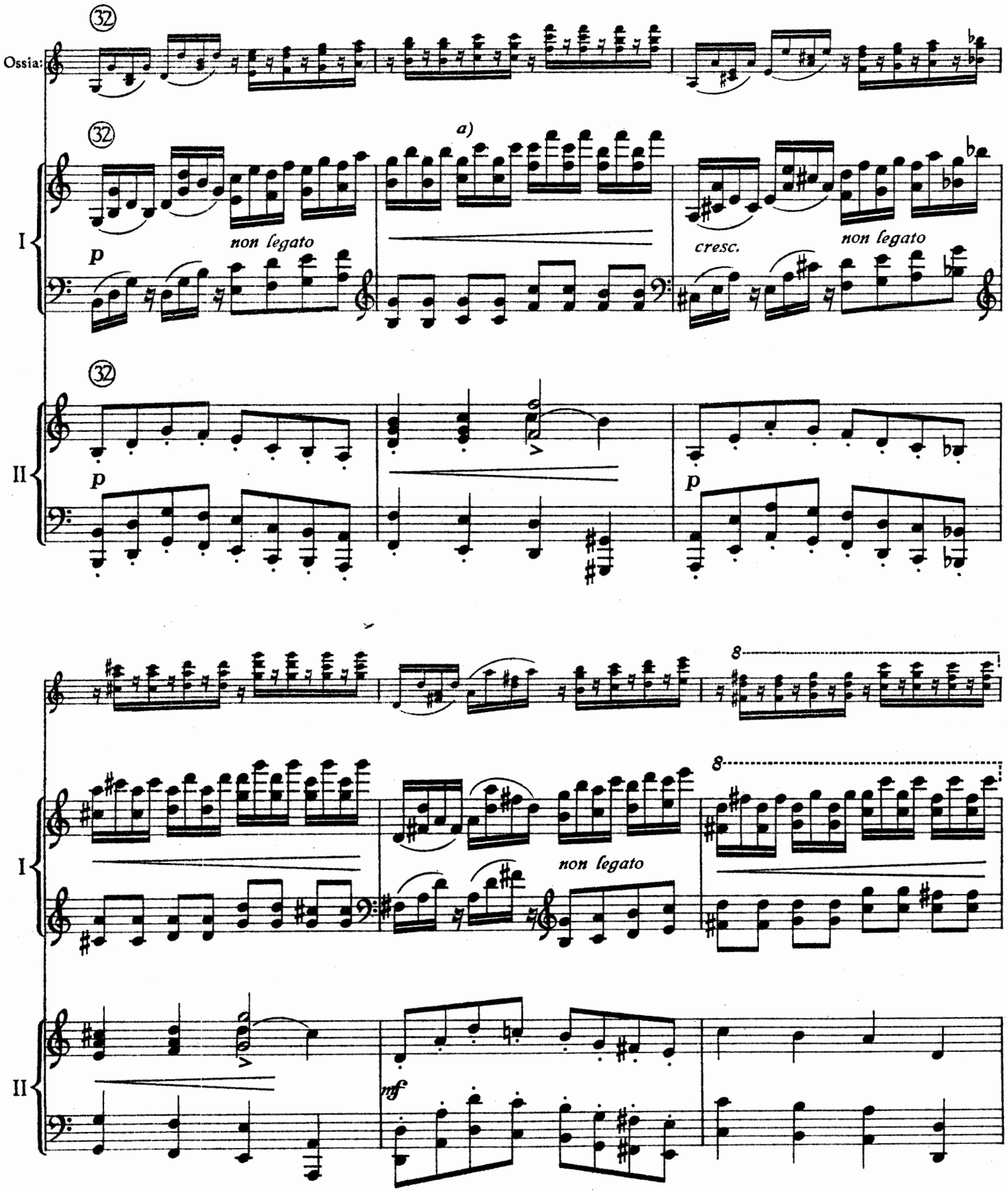

ten.
ten.
ten.
ten.
sf
29
con bravura
ff
29
ff
I
II
simile
f


I
II
30
p leggiero
p


I
II
8
sf
f rinforzando
p cresc.
cresc.
p
f
più f


31
8
I
ff
31
marcatissimo
II
ff
ten.
ten.
8
f
ff
I
f
II
ff

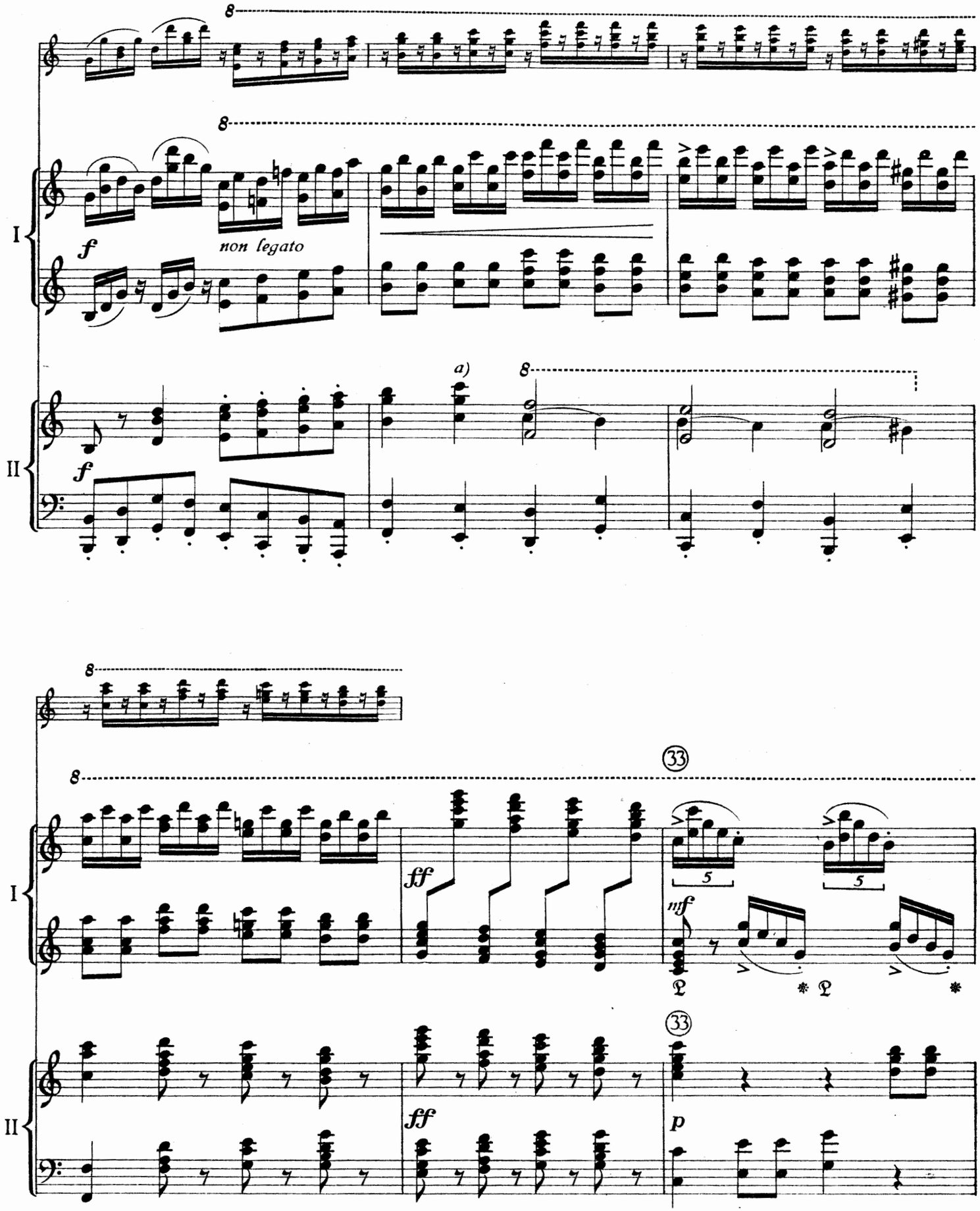

I
II
p
f
cresc.
ff



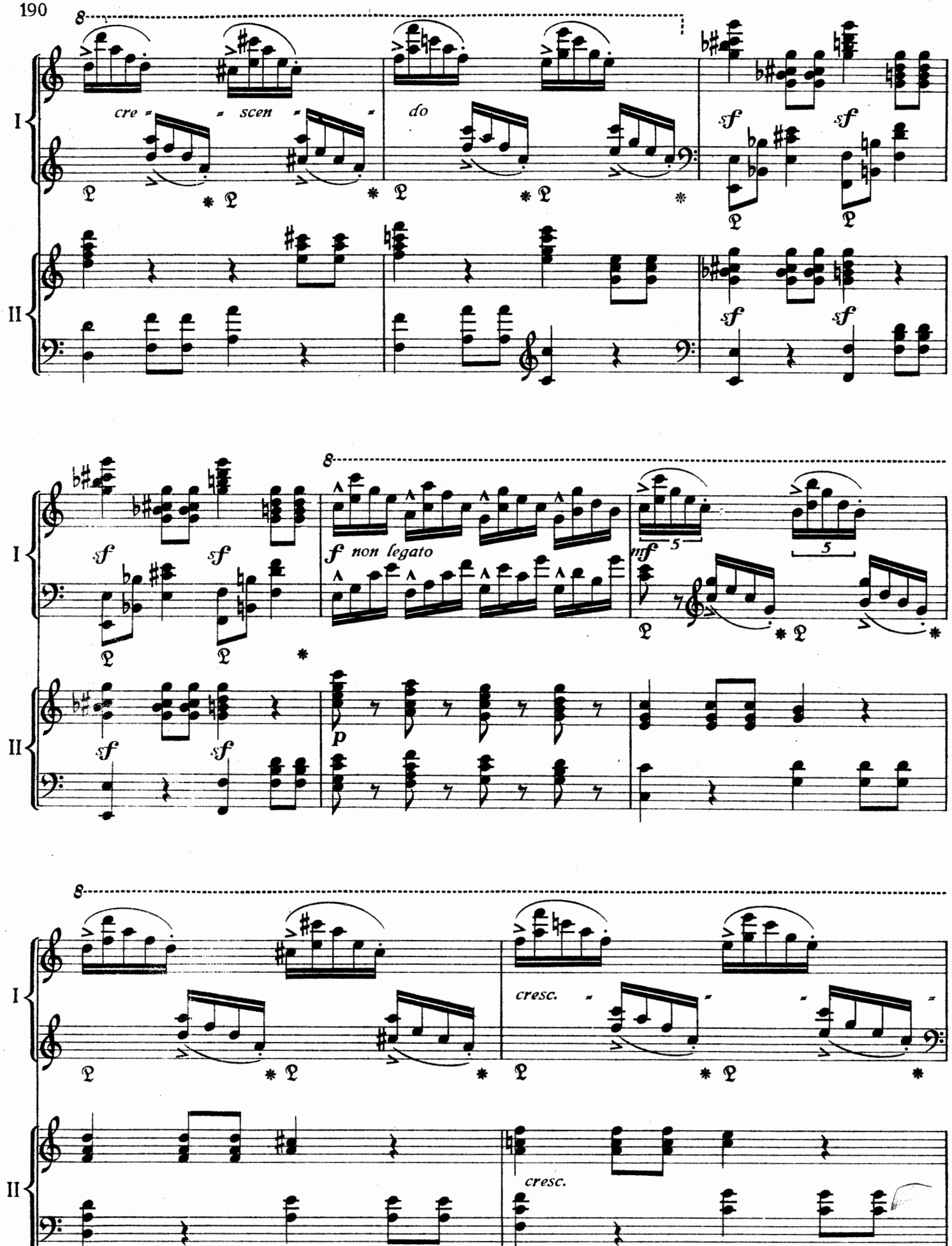
a) Die Harmonie auf dem 2. Viertel iſt *C dur*, nicht *a moll*, wie in der Orcheſterpartitur verſehentlich ſteht. Die dort in der 2. Flöten- und 2. Klarinettenſtimme befindlichen *a* mögen nach *g* berichtigt werden.

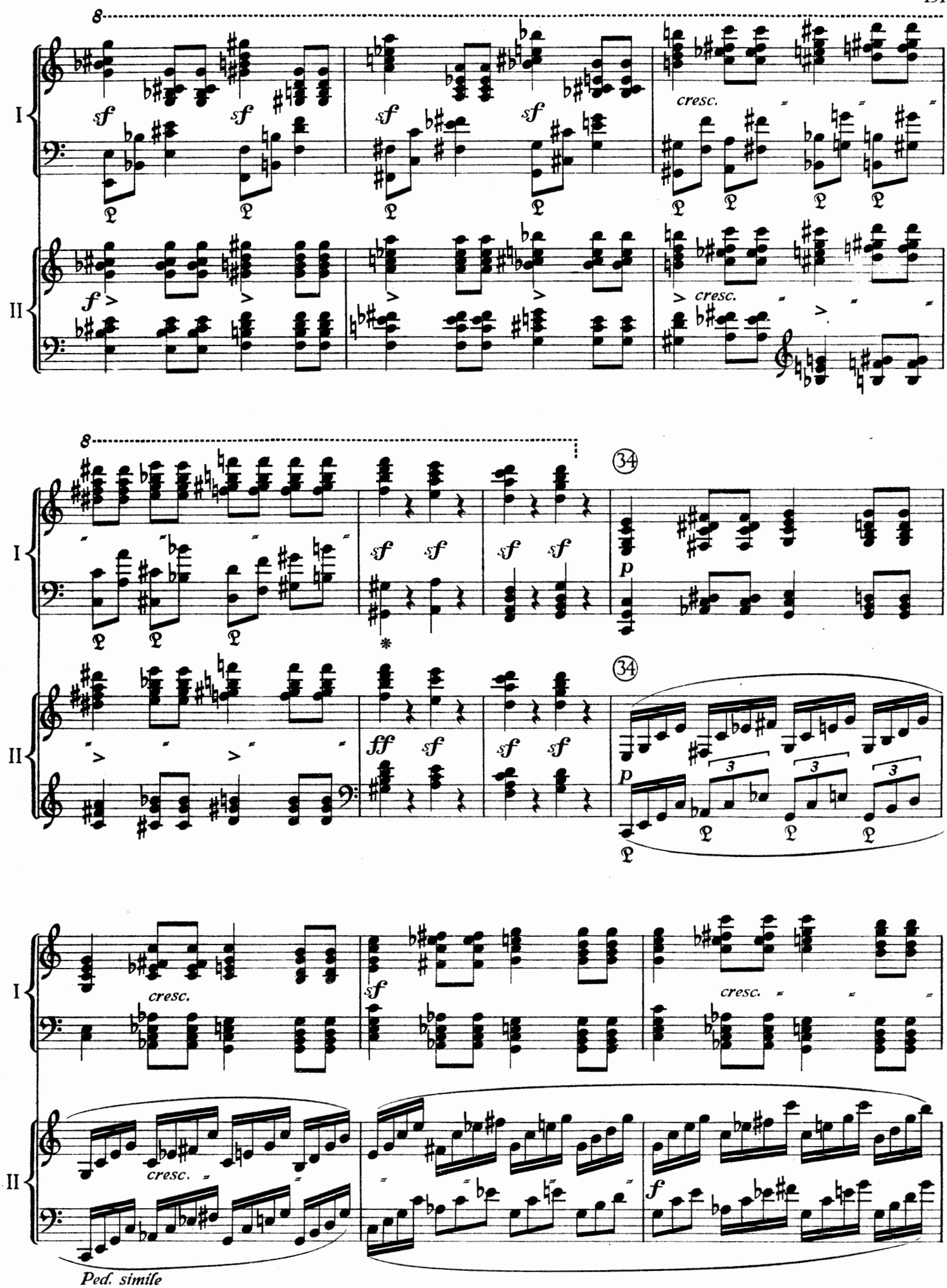
*a) L'harmonie du deuxième temps est celle d'*ut majeur, *et non celle de* la mineur *ainsi que l'indique par erreur la partition d'orchestre. Le* la *que l'on rencontre là à la deuxième flûte et à la deuxième clarinette sera corrigé par un* sol.

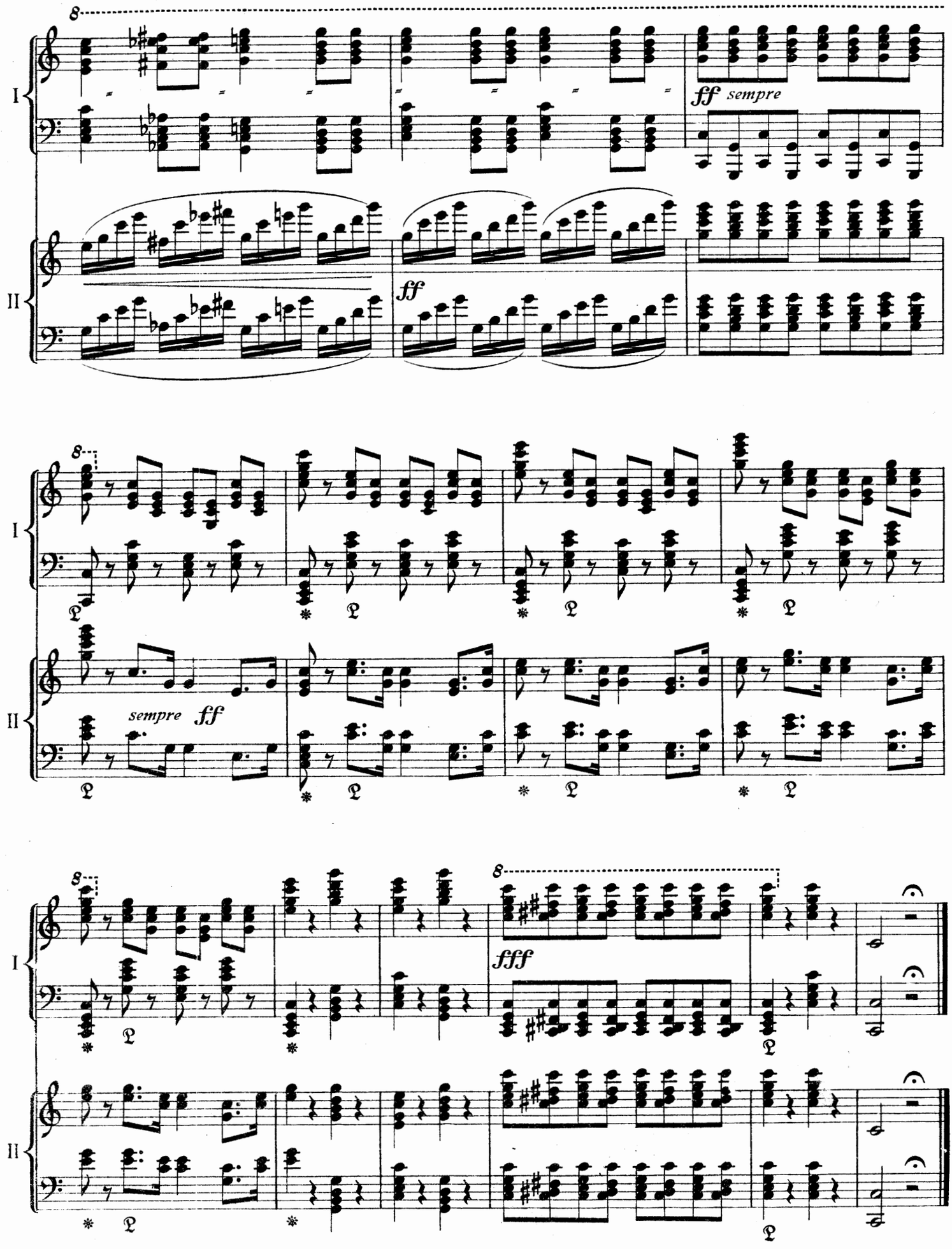
a) The chord on the second quaver relates to *C major*, not to *A minor*, as is erroneously given in the orchestral score. This *a*, which is played by both the second flute and clarinette, should be rectified to *g*.



a) Siehe Anmerkung der vorhergehenden Seite. | *a) Se reporter à l'observation de la page précédente.* | *a)* See note on preceeding page.


8
cre
scen
do
sf
sf
I
II
sf
sf
8
sf
sf
f non legato
mf
5
5
I
II
sf
sf
p
8
cresc.
I
cresc.
II


8
I
II
sf
f
cresc.
34
p
ff
3
Ped. simile



Stich u. Druck von B. Schott's Söhne in Mainz