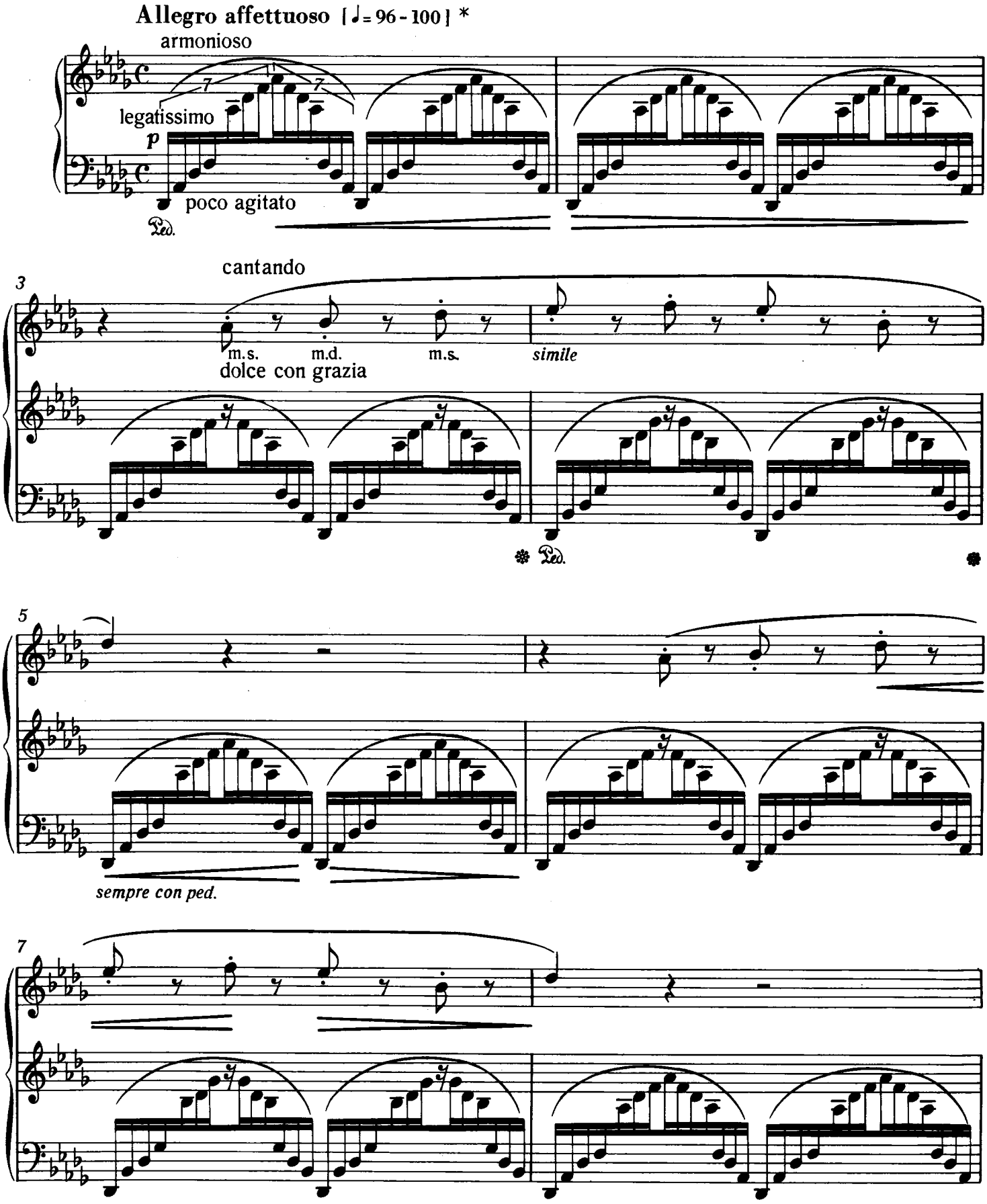
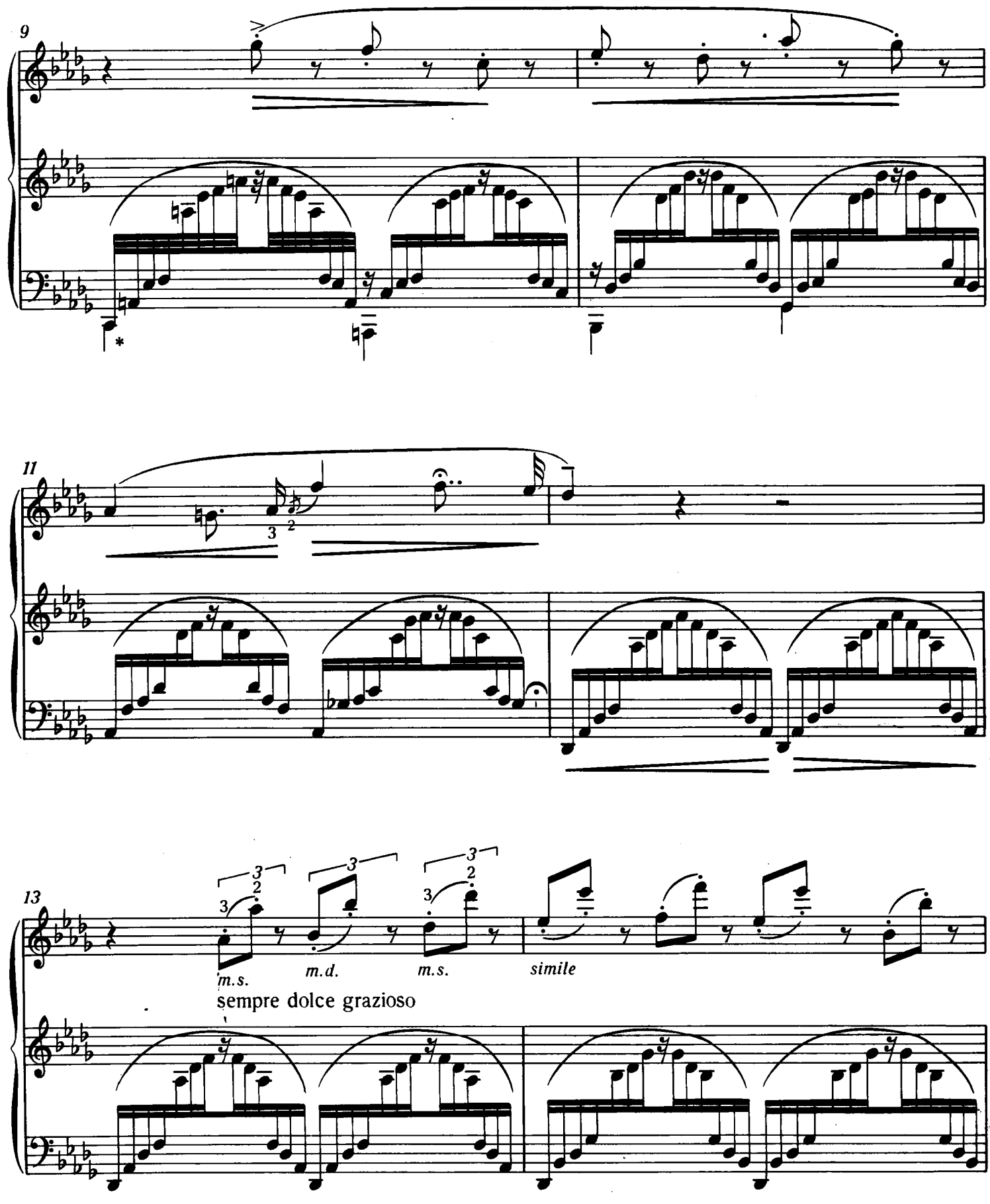
3. (UN SOSPIRO)



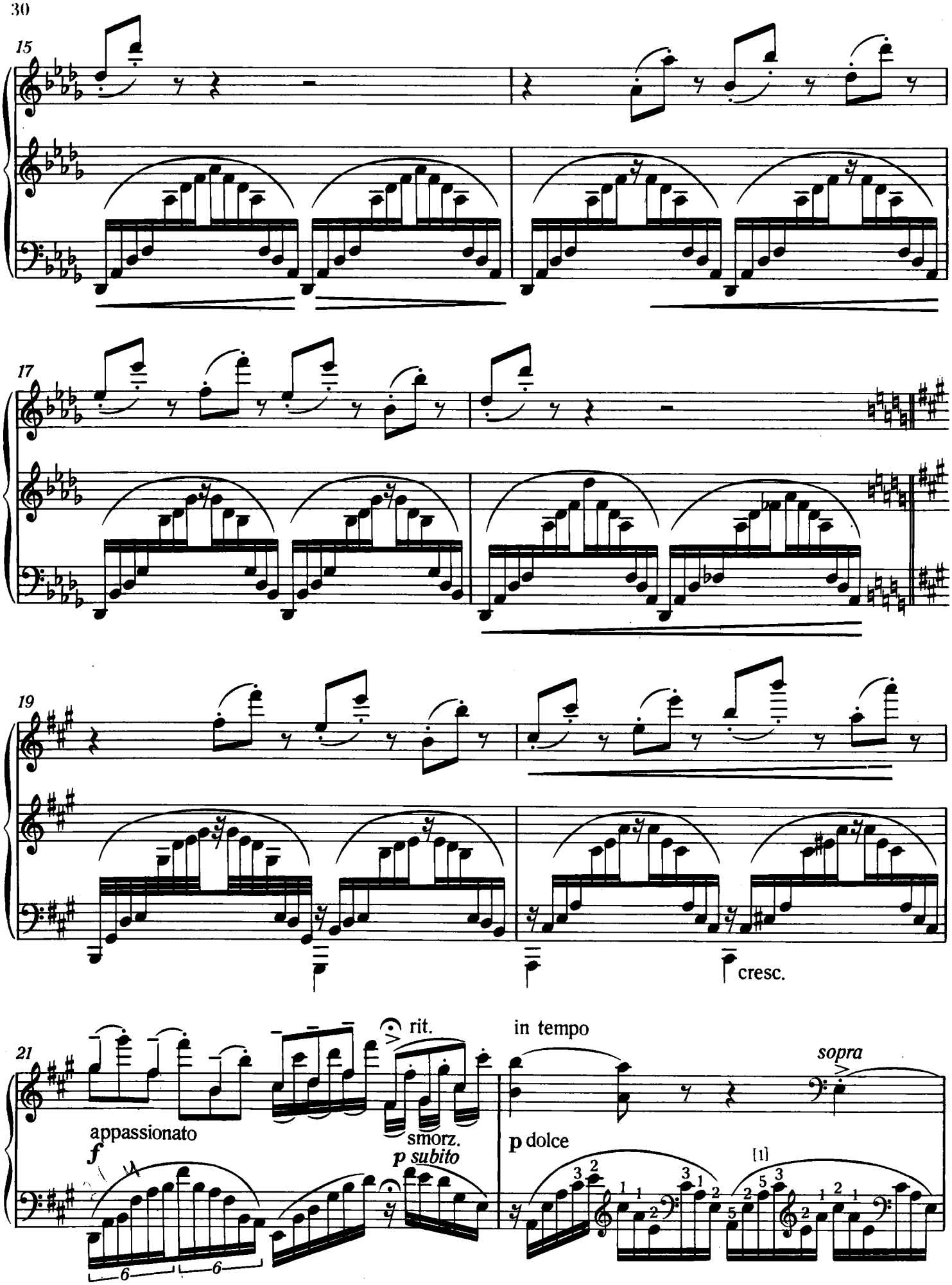
* Metronom-Bezeichnung laut L–P.

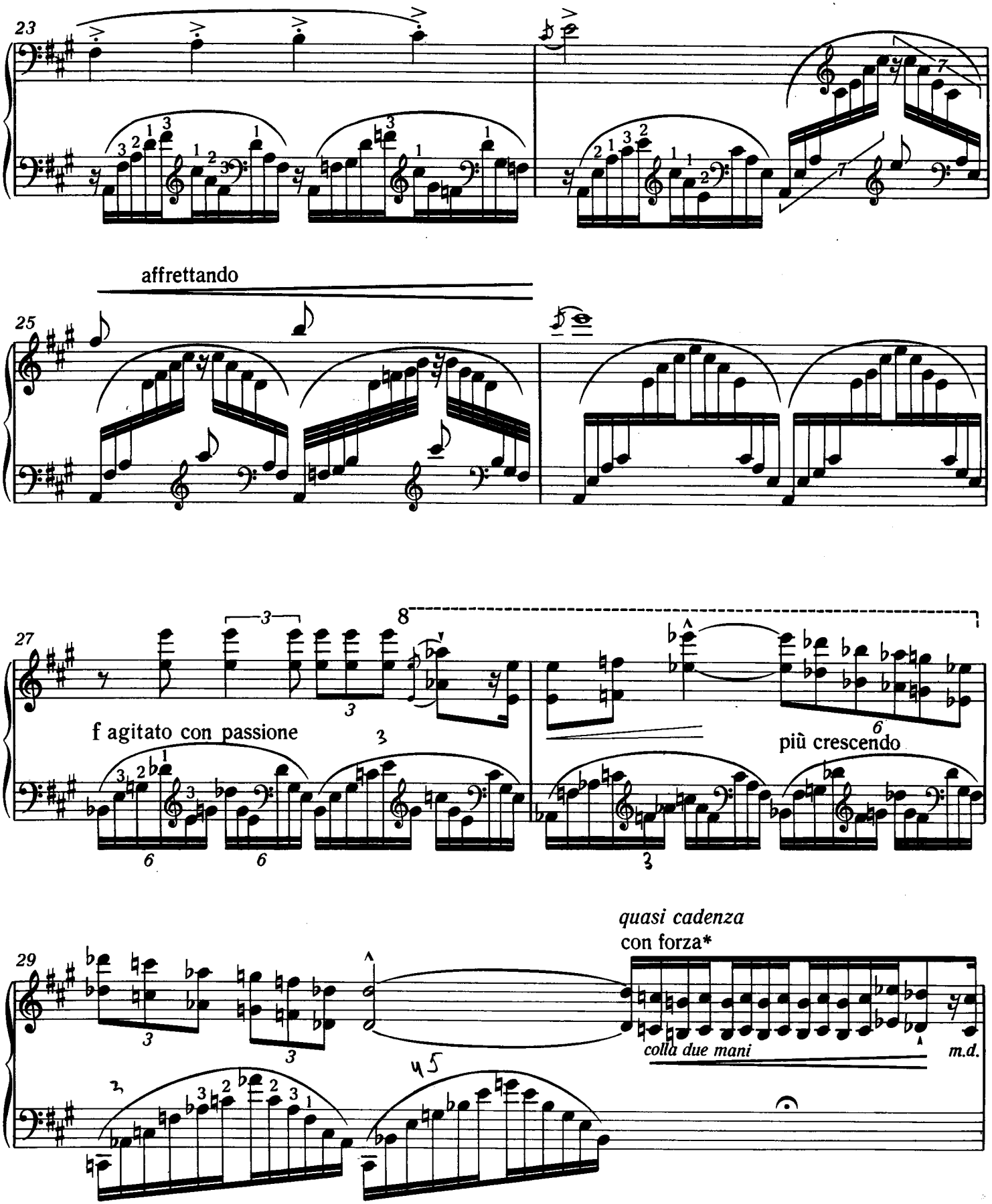
* Metronome marks according to L–P.



* „Die modulierenden Bässe... sind sämtlich zu dehnen...; hierzu Pedal... zu jedem Basston für die Dauer der Passage." (L–P)

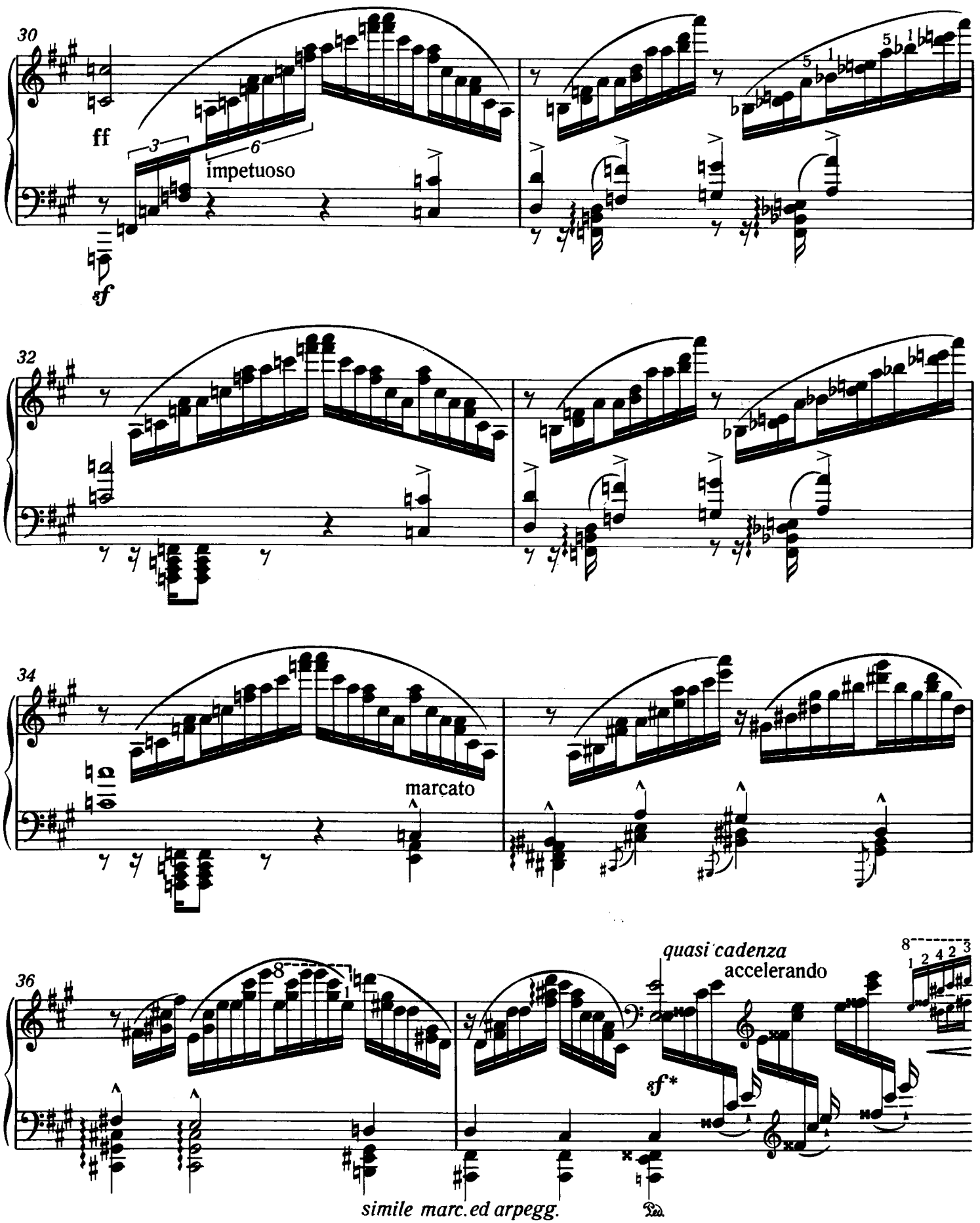
* "Modulating bass-parts... should always be broadened...; accordingly use the pedal... for every bass note for the duration of the passage." (L–P)


15
17
19
cresc.
21
appassionato
f
rit.
smorz.
p subito
in tempo
p dolce
sopra
[1]
6
6



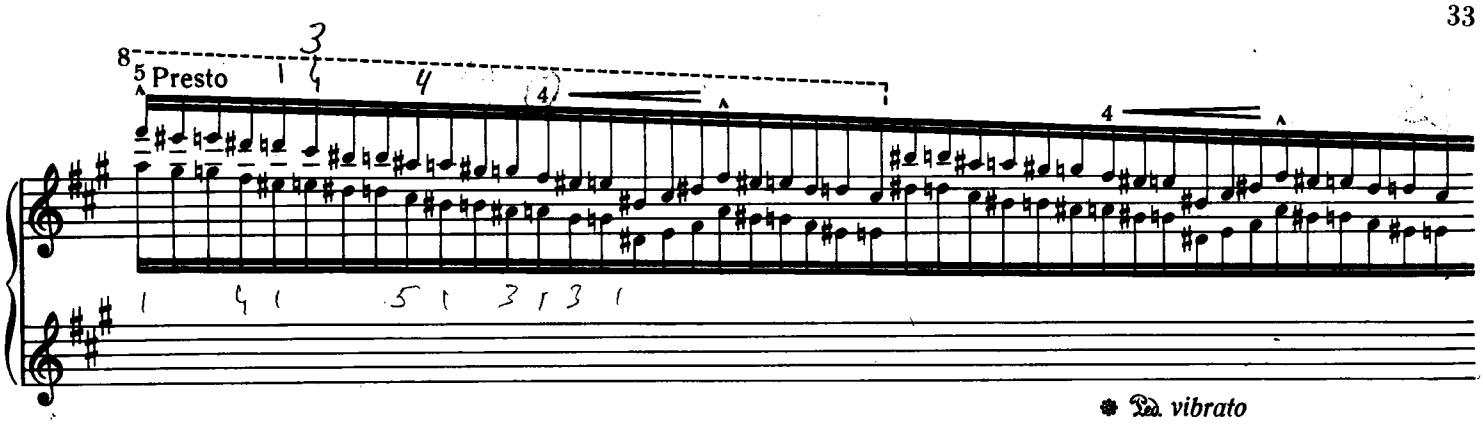
* „Der *trillo* sei frei und pulsierend. Händen, deren Spannung der vorgeschriebenen Ausführung widerstrebte, empfahl der Meister *martellato* – Ausführung." (L–P)

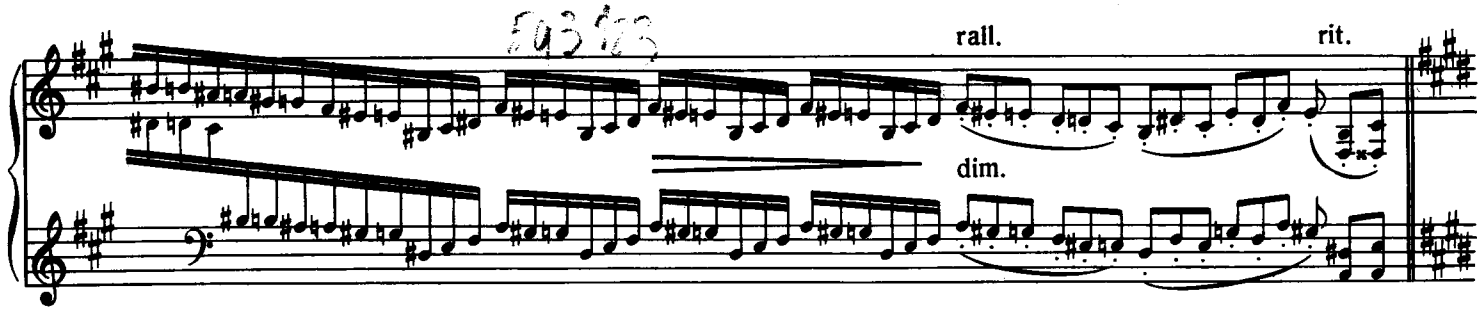
* "The *trill* should be free and pulsating. For hands which cannot achieve the span required for the prescribed manner of performance the master recommended the use of *martellato*." (L–P)

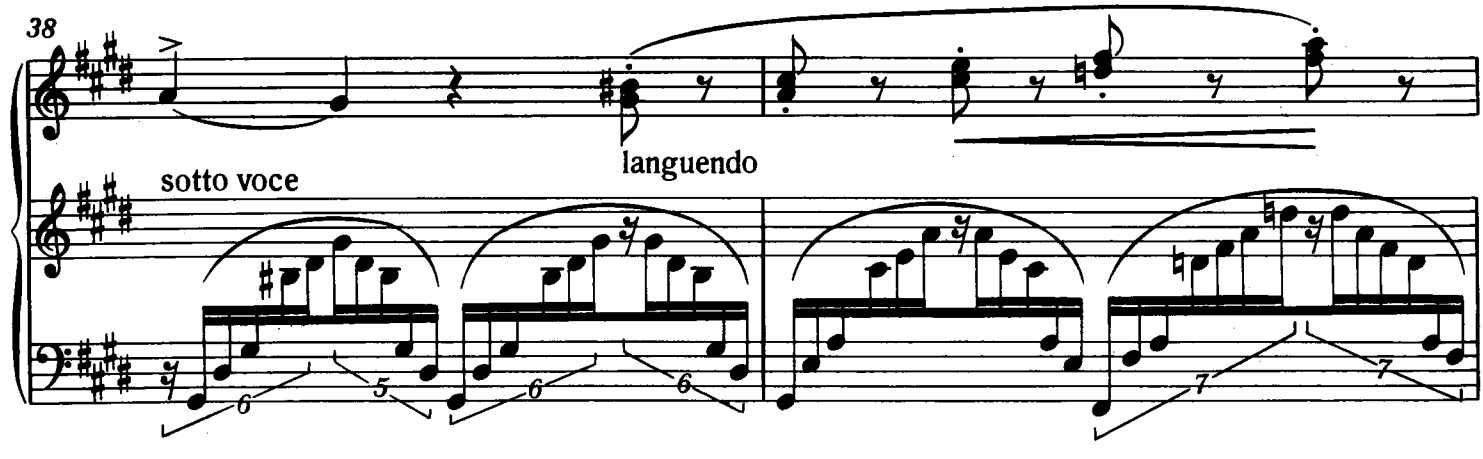


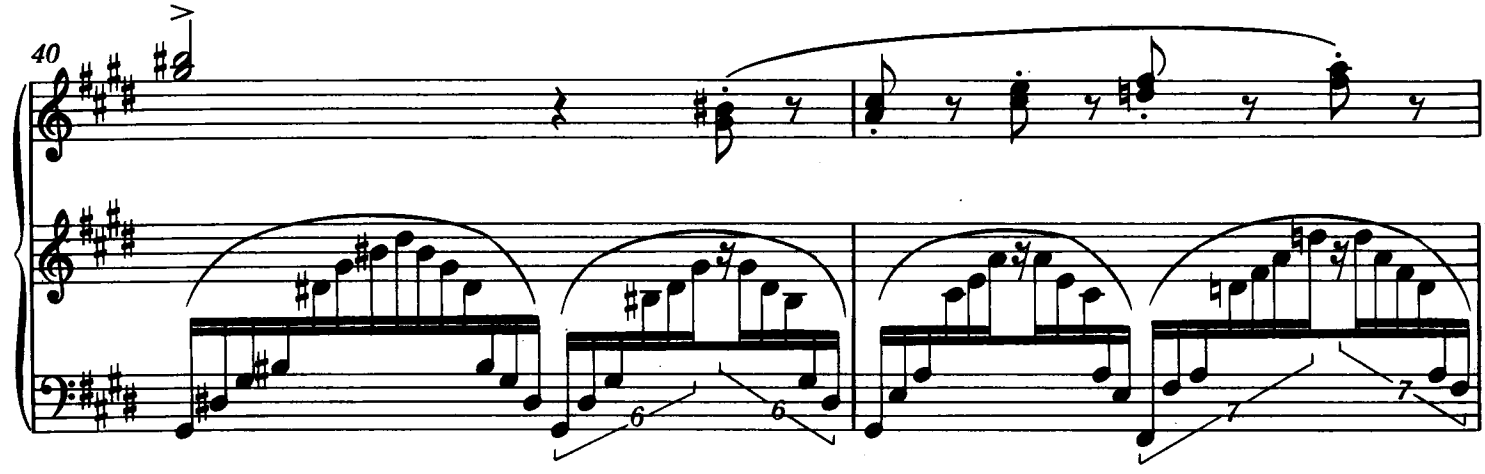
* „Das A (Orgelpunkt) des dritten Viertels sei *sfz*, und hafte im Ohre des Spielers bis zu seiner Ablösung eine Oktave höher." (L–P)

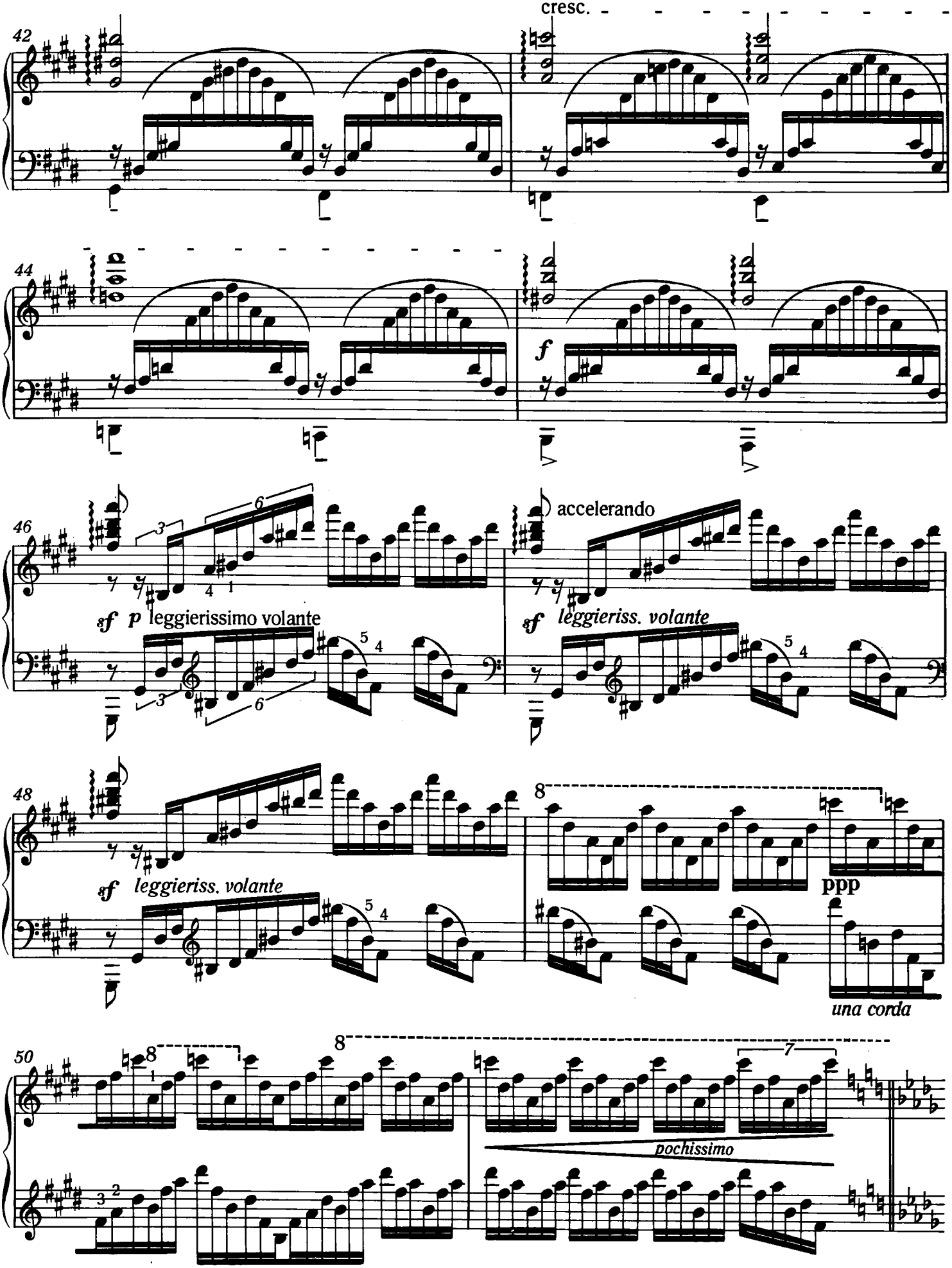
* "The A (pedal-point) of the third crotchet should be played *sfz* and should remain in the ear of the performer until it is replaced by the higher octave at the end of the cadenza." (L–P)


Presto
Ped. vibrato


rall.
rit.
dim.


38
sotto voce
languendo


40


cresc.
42
44
f
46
sf p leggierissimo volante
accelerando
sf leggieriss. volante
48
sf leggieriss. volante
ppp
una corda
50
8
8
7
pochissimo

52

pp velocissimo

Un poco più mosso

53

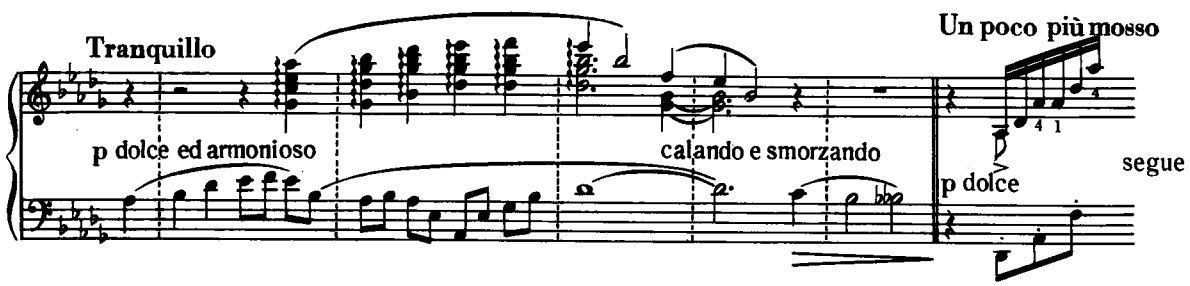
p dolce

non legato **
egualmente

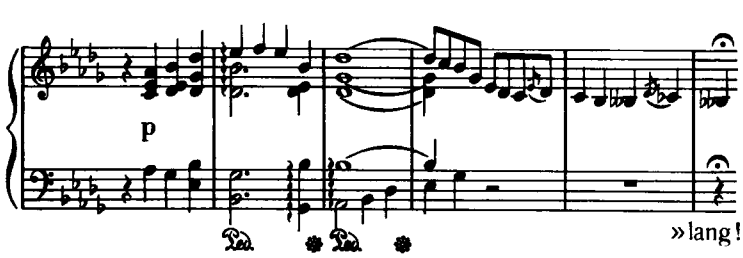
tre corde

* Varianten zur Erweiterung der Kadenz:
1) für Professor Henrik Gobbi (aufgrund einer freundlichen Mitteilung Herrn Sándor Reschofskys):

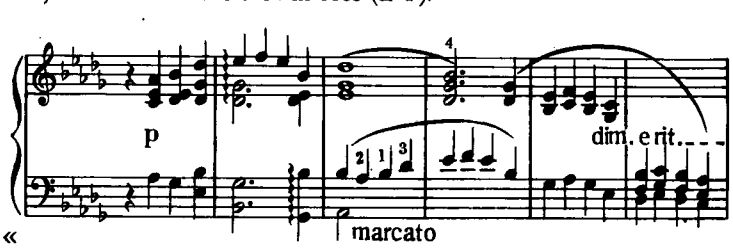
* Variations for the extension of the cadenza:
1) for Professor Henrik Gobbi (kindly supplied by Sándor Reschofsky):



2) für Auguste Rennebaum 1875 (L–P):
2) for Auguste Rennebaum in 1875 (L–P):

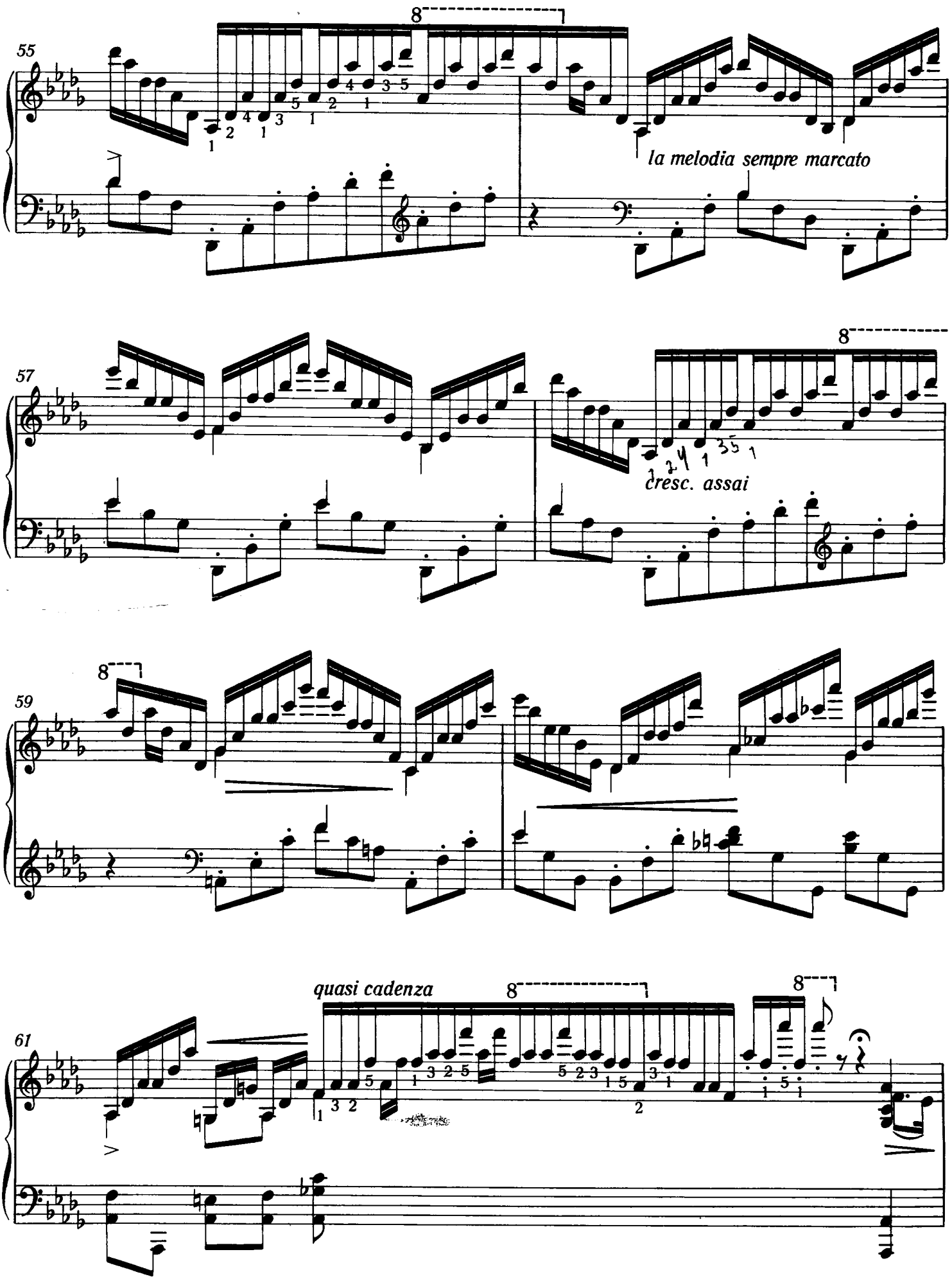


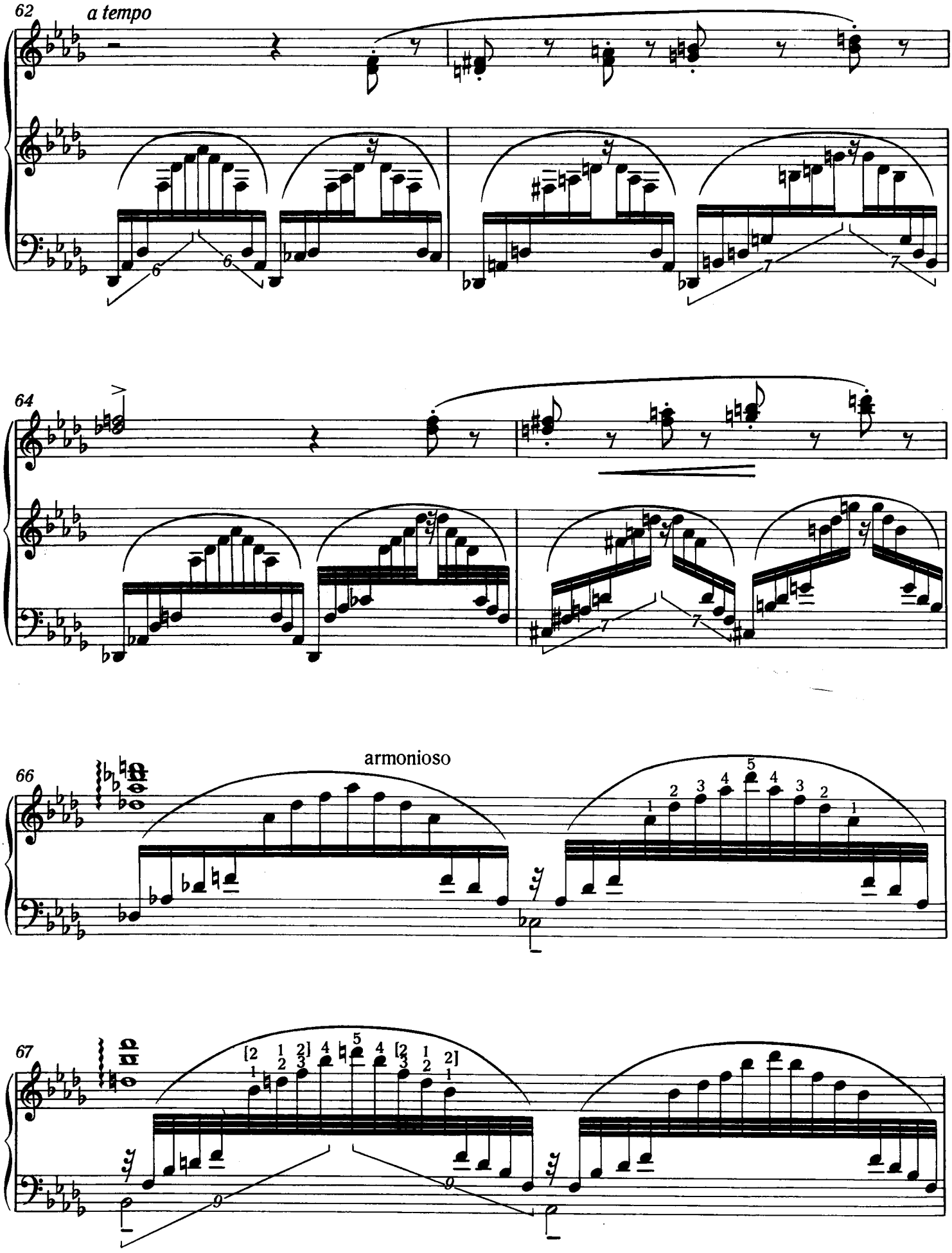
3) für Lina Schmalhausen 1885 (L–P):
3) for Lina Schmalhausen in 1885 (L–P):

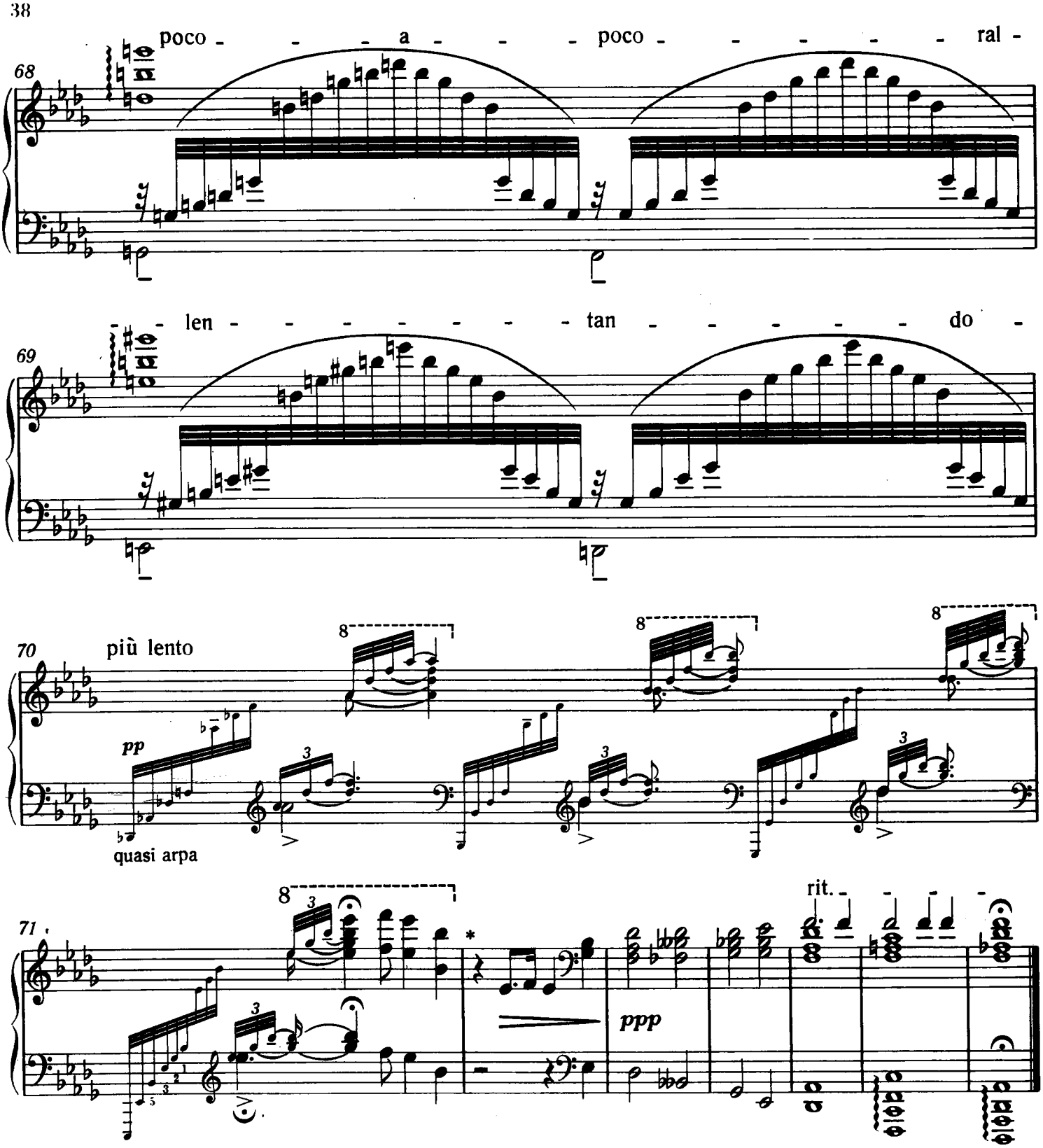


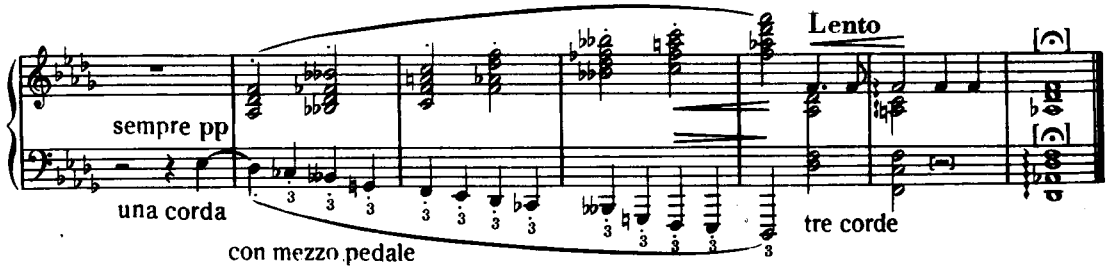
** Melodiestimme – ungeachtet der realen Notenwerte – nachklingen lassen (vgl. T. 56/57).

** The melodic voice should, despite the actual note-values, be allowed time to expand (cf. bars 56/57).


55
8
la melodia sempre marcato
57
8
cresc. assai
59
8
61
quasi cadenza
8
8


62
a tempo
64
66
armonioso
67



* „Liszt notierte... noch folgenden »mystisch-schwebenden« Schluß mit großen Dreiklängen auf der abwärtssteigenden grossen Sechston – Skala...: der *ad lib.* an Stelle des Textschlusses zu setzen wäre:" (L–P)

* "Liszt also wrote down... the following mystically hovering conclusion with major triads on each of the six degrees of the descending whole-tone scale... to be performed *ad lib.* in place of the conclusion in the principal text:" (L–P)