

2. AU LAC DE WALLENSTADT

... thy contrasted lake,
 With the wild world I dwelt in, is a thing
 Which warns me, with its stillness, to forsake
 Earth's troubled waters for a purer spring.
 (Byron)

Andante placido

cantabile

pp dolcissimo egualmente
 Ped.
 una corda

dolce

[1 2 1 2]
 [2 3 1]
 [2 3 1]

[1 1]
 [2 3 1]
 [1 1]
 [2 3 1]

Ped.

7

Ped.

Ped.

Ped.

Ped.

Ped.

13

simile

Ped.

Ped.

Ped.

Ped.

19

sempre dolce

Ped.

Ped.

Ped.

Ped.

25

poco * *poco* * *poco* *

31

poco * *poco* * *poco* *

un

37

poco marcato

rit

sempre dolcissimo

poco * *poco* *

43

poco * *poco* * *poco* * *poco* * *poco* *

49

poco cresc.

8

poco * *poco* * *poco* * *poco* *

55 8

perdendosi

cresc.

And. * *And.* * *And.* * *And.* * *And.* * *And.* * *cresc.* *

61

un poco più animato
il tempo

più forte la mano destra

mf

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

67

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

73 8

poco rall.

Tempo I

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

79

mf

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

85

91

97

103 [Musical notation]

108

*) Der 3. Ton der Oberstimme in der rechten Hand ist in seinem vollen Wert bis in den nächsten Takt auszuhalten, d. h. als synkopiertes Achtel zu spielen. Wir sind hier der irregulären Schreibweise Liszts gefolgt, da durch Aufteilung des Tons in zwei Sechzehntel das Notenbild überflüssig kompliziert würde.

*) In keeping with its full value the third note of the upper part in the right hand is to be played as a syncopated quaver. Liszt's own individual, unusual notation has been followed exactly—division of this note into two semiquavers would have led to unnecessary complications.