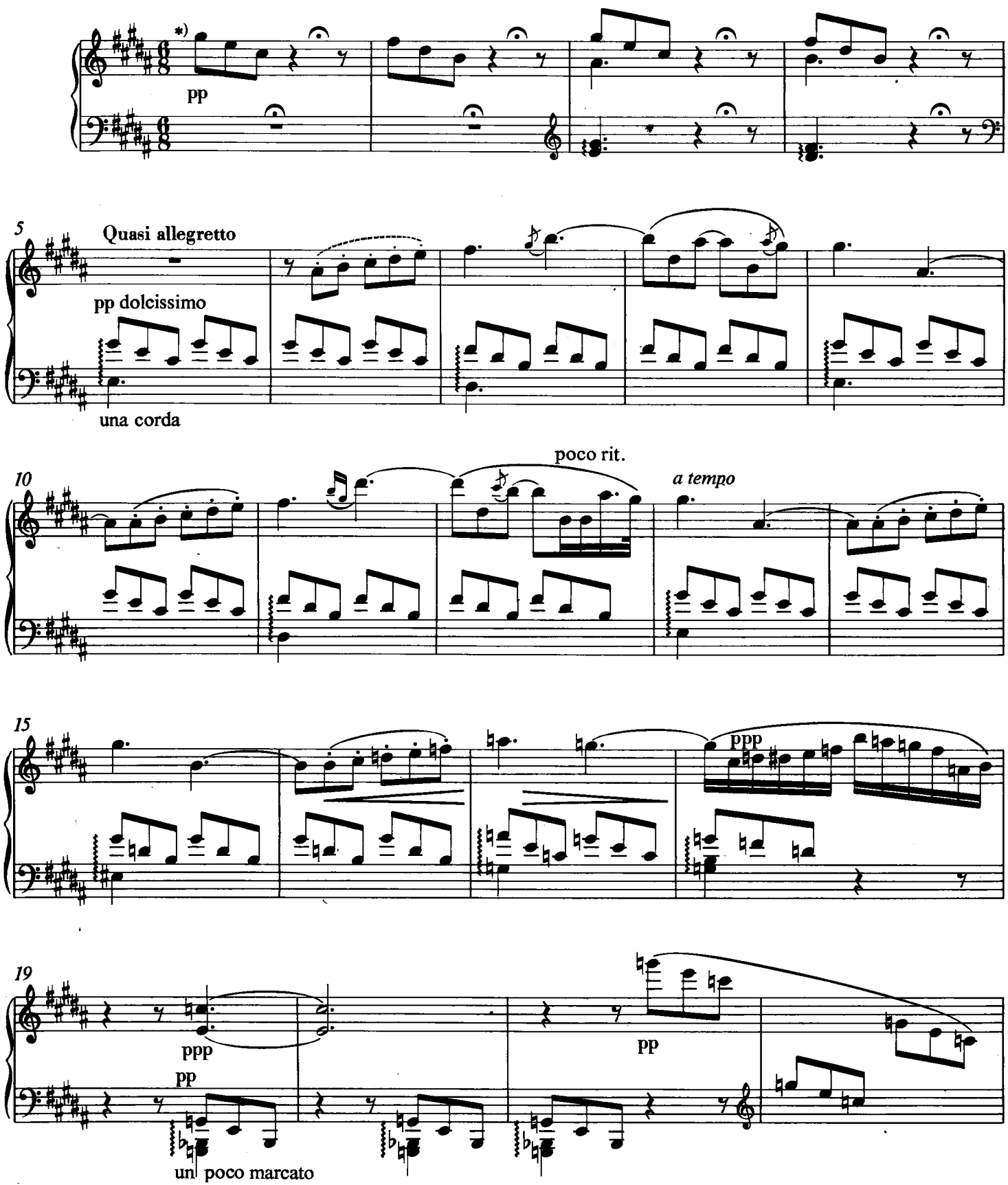
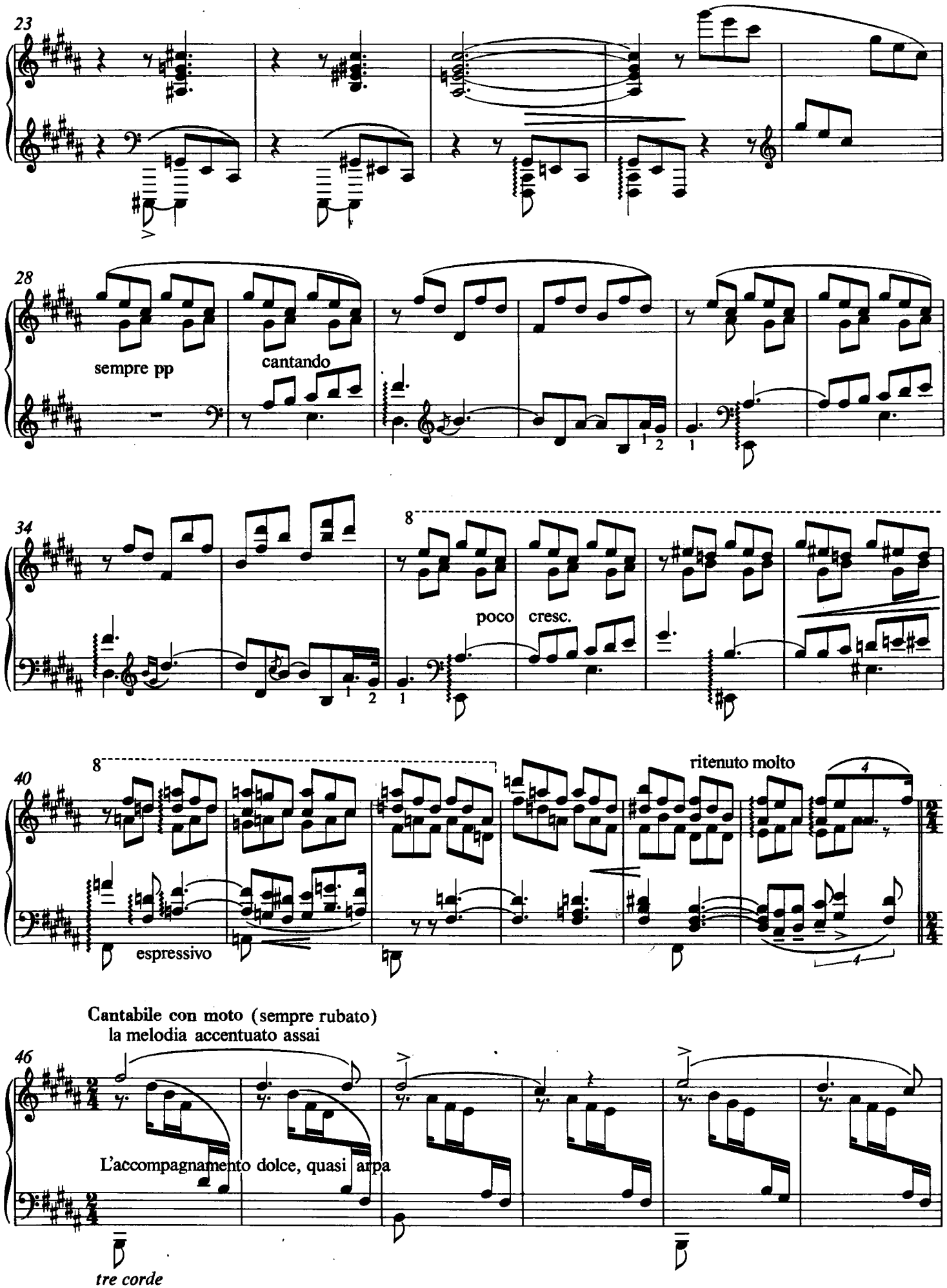
9. LES CLOCHES DE GENÈVE

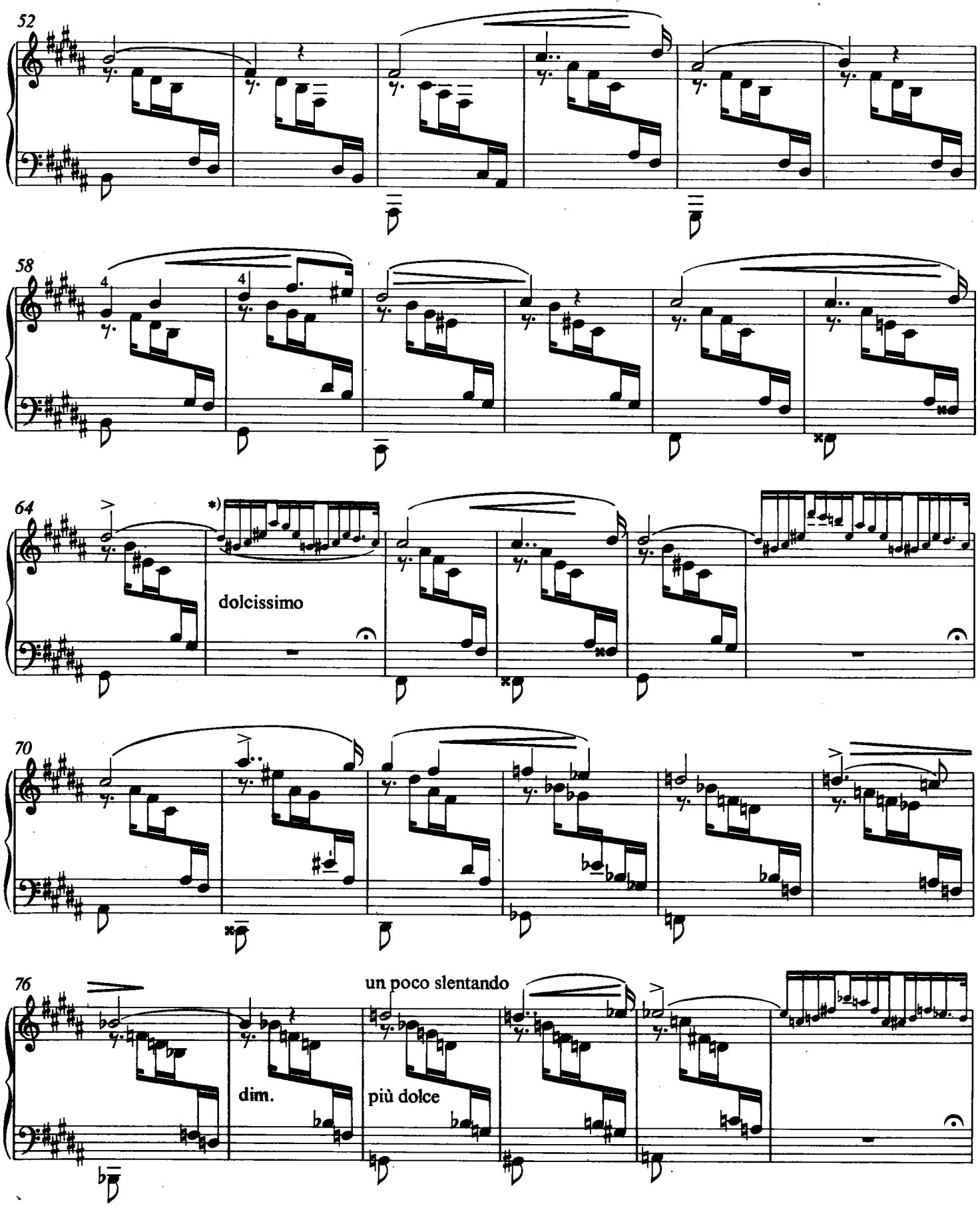
Nocturne



*) Die Achtelnoten sind unter Berücksichtigung des späteren *Quasi allegretto* in Takt 5 jedoch etwas langsamer, *quasi improvvisato* zu spielen.

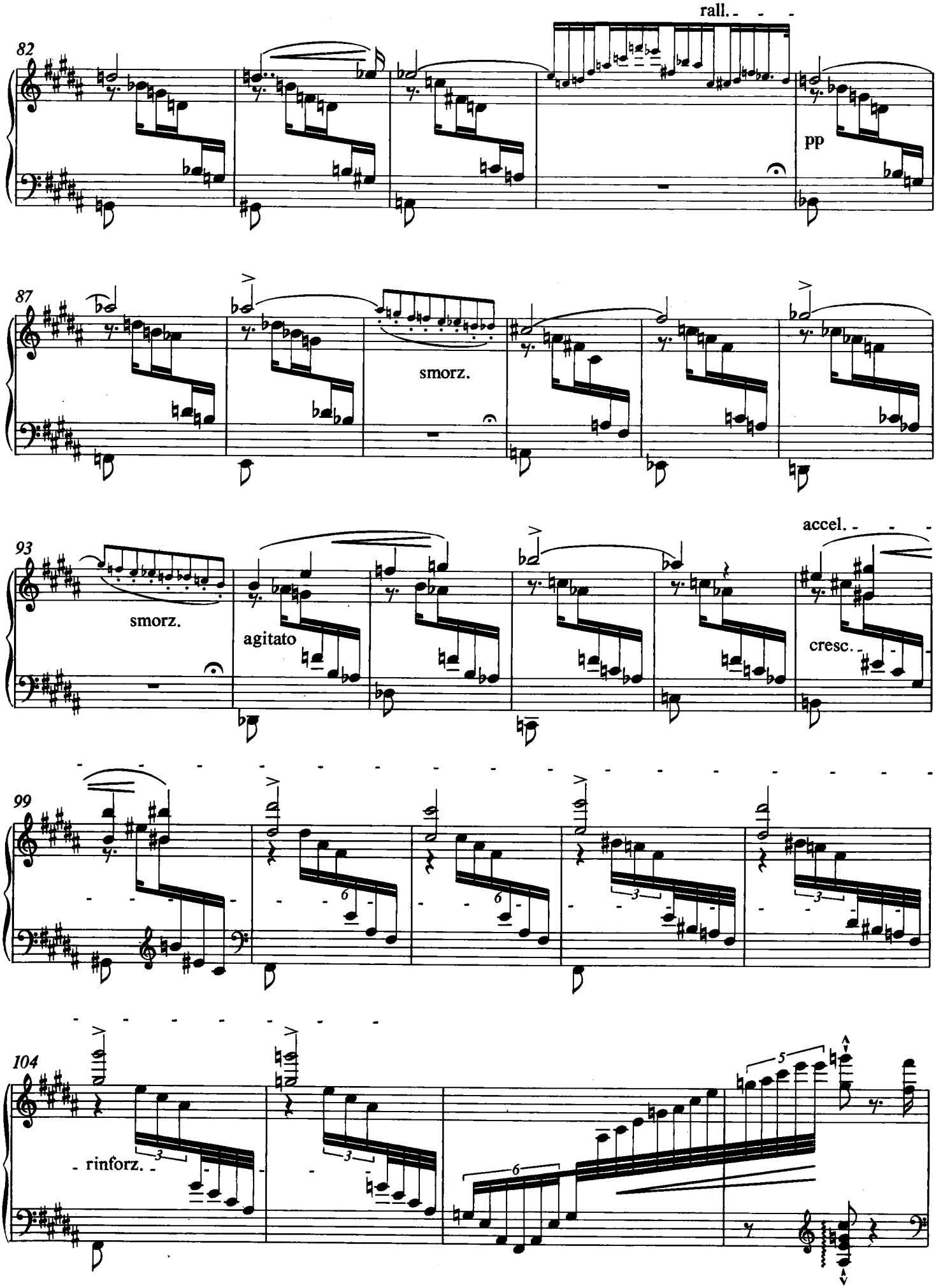
*) Taking the *Quasi allegretto* in bar 5 into consideration, the quavers should be played *quasi improvvisato,* but somewhat more slowly than the given tempo marking suggests.

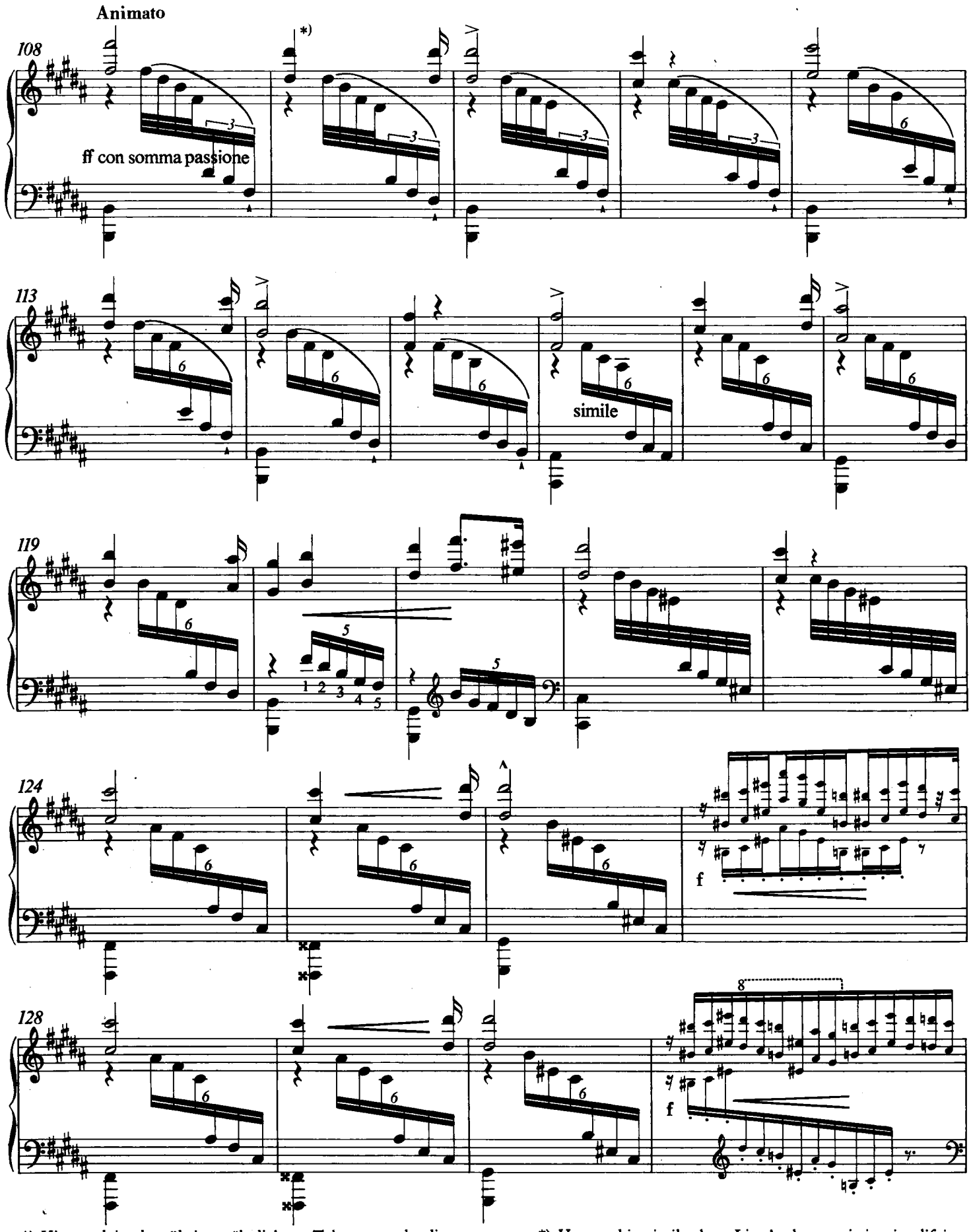

23
28
sempre pp
cantando
34
poco cresc.
40
espressivo
ritenuto molto
Cantabile con moto (sempre rubato)
la melodia accentuato assai
46
L'accompagnamento dolce, quasi arpa
tre corde



*) Die Sechzehntel der mit kleinen Noten geschriebenen Kadenzen hier und in Takt 69, 81, 85 sind – dem *dolcissimo* entsprechend – etwas langsamer als die Sechzehntel der vorhergehenden Takte zu spielen.

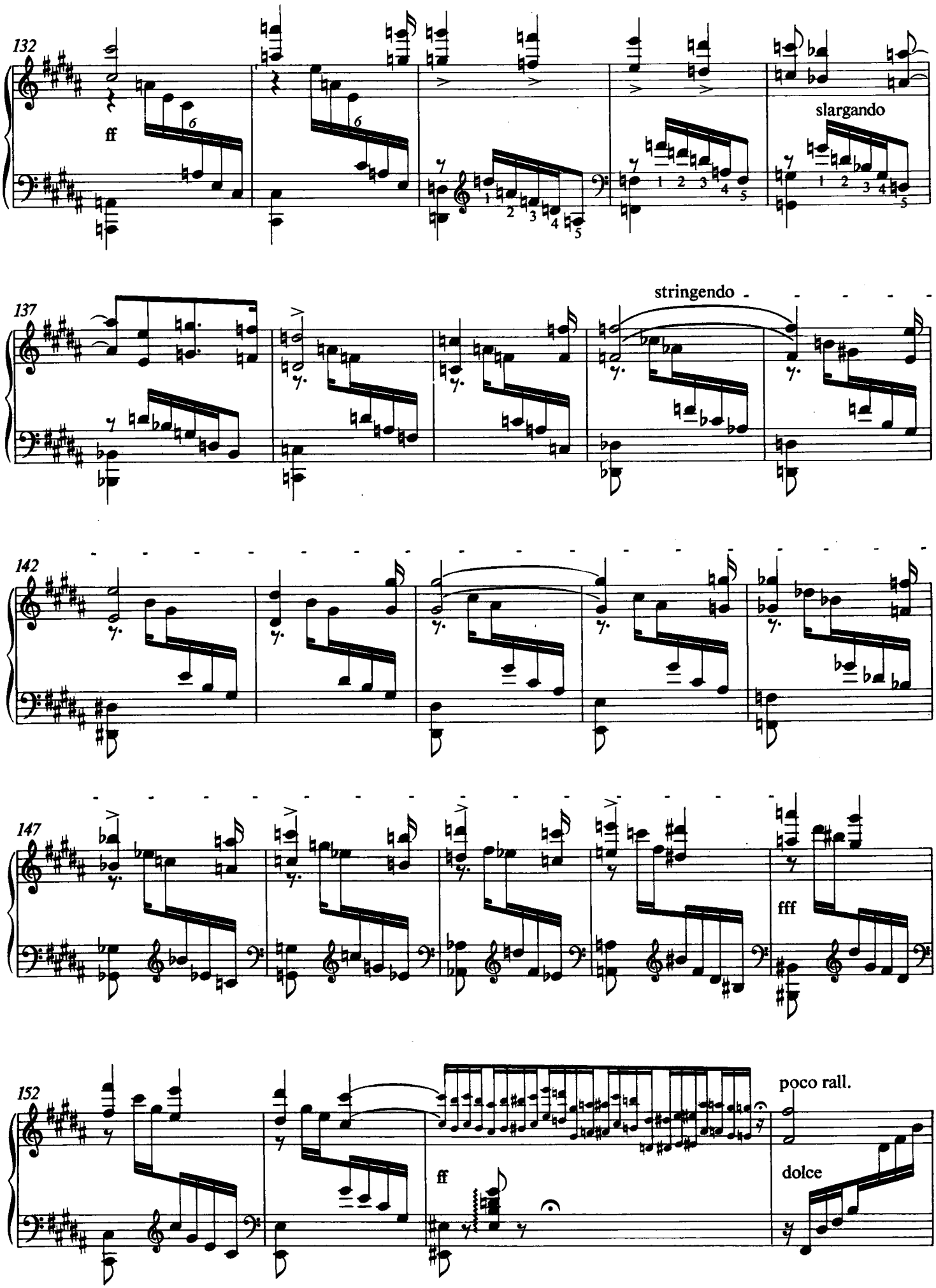
*) The semiquavers of the cadenzas in small notes (bars 69, 81 and 85) should be played, in keeping with the *dolcissimo*, somewhat more slowly than the semiquavers in the preceding bars.

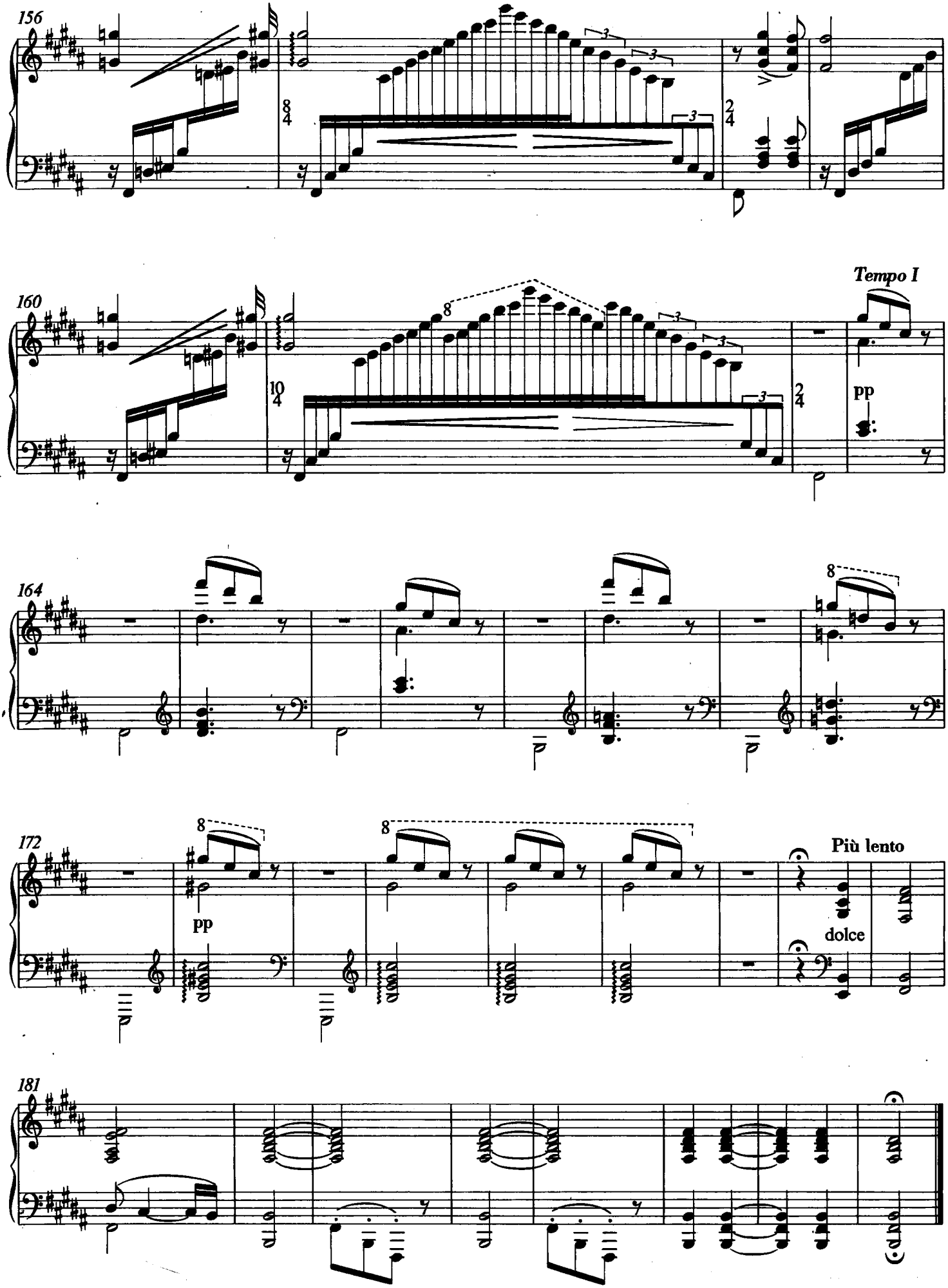

rall.
82
pp
87
smorz.
93
smorz.
agitato
accel.
cresc.
99
104
rinforz.



*) Hier und in den übrigen ähnlichen Takten wurde die charakteristisch vereinfachende, doch irreguläre Schreibweise Liszts beibehalten und auf Ergänzung von Augmentationspunkten in den Oktaven der rechten Hand verzichtet, da eine exakte Notation das Notenbild unnötig komplizieren würde.

*) Here and in similar bars Liszt's characteristic, simplifying but unusual notation has been retained. The value lengthening dots in the octaves have not been added as they would make for unnecessary complications.


132
ff
slargando
137
stringendo
142
147
fff
152
ff
poco rall.
dolce


156
160
Tempo I
pp
164
172
pp
Più lento
dolce
181