

à Blandine***

4. LES CLOCHES DE G*****

... Minuit dormait; le lac
 était tranquille, les cieux étoilés ...
 nous voguissions loin du bord.

I live not in myself, but I become
 Portion of that around me; ...
 (Byron)

Lento

pp

lunga pausa

5

pp dolcissimo legato

una corda

11

17

PPP

*) ——— = Decrescendo der Bewegung. (Liszts Anmerkung)

*) ——— = Decrease in movement. (Liszt's own note)

24

ppp

Leg. *Leg.* *Leg.*

Detailed description: This system contains measures 24 through 29. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ppp* is present in the first measure. Below the staff, there are three *Leg.* markings with a downward-pointing triangle and a small asterisk.

30

simile

sempre pp

semplice

Detailed description: This system contains measures 30 through 34. The tempo and style are marked *simile*. The dynamic marking is *sempre pp*. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The word *semplice* is written below the left hand staff.

35

poco cresc.

Leg. *Leg.*

Detailed description: This system contains measures 35 through 39. The dynamic marking is *poco cresc.*. The right hand has a more complex melodic texture. Below the staff, there are two *Leg.* markings with a downward-pointing triangle and a small asterisk.

40

Leg. *Leg.* *Leg.* *Leg.*

Detailed description: This system contains measures 40 through 44. The right hand features a dense, chordal texture. Below the staff, there are four *Leg.* markings with a downward-pointing triangle and a small asterisk.

45

poco ritard.

sempre dolce

tre corde

con Leg.

Detailed description: This system contains measures 45 through 49. The tempo is marked *poco ritard.* and the dynamic is *sempre dolce*. The right hand has a melodic line, and the left hand plays a chordal accompaniment. The instruction *tre corde* is written below the left hand staff. At the bottom right, there is a *con Leg.* marking with a downward-pointing triangle and a small asterisk.

50

55

poco cresc.

60

un poco agitato
sans marquer les syncopes
sempre legatissimo

p

m.s.

64

68

poco a poco più cresc. - ed appassionato -

agitato assai

8

rall. -
dim. subito

Cloche

rinforz.

p

Rea.

Rea.

Rea.

Rea.

Rea.

Rea.

77

dolcissimo tranquillo

perdendosi

pp

Rea.

84

sempre dolcissimo

Rea.

91

Rea.

Rea.

Rea.

Rea.

Rea.

97

poco riten. -

morendo

Rea.

Rea.

Rea.

Rea.

104

pp dolcissimo espress. amorosamente

*) con Ped.

110

dim.

116

dim.

Ped.

122

sempre pp


128


Cloche

Ped.

*) Die doppelt behaltene Note verlangt einen kleinen Nachdruck.

*) The stem drawn also downwards indicates a small accent.

**)  = Crescendo der Bewegung. (Liszts Anmerkung)

**)  = Increase in movement. (Liszt's own note)

134 *affrettando*

Cloche *Cloche* *cresc.*

ped. * *ped.* * *ped.* * *ped.* *

139 *molto espressivo*

ped. * *ped.* * *ped.* *

142 *accelerando il tempo*

ped. * *ped.* * *ped.* *

147

5 5
3 2 A

* *ped.* * *ped.* *

151 *accelerando*

sempre più cresc.

* *ped.* * *ped.* * *ped.* *

molto animato il tempo

156

5

f energico *cresc.*

8

160

ten.

precipitato

13 16 8

p dolce

164

169

Cloche

174

cresc.

5

rinforz.

ff

179

8

3 1 4 2 5 3 4 2 3 1 4 2 3 1 4 2 5 3 4 2 3 1 4 2

2 1 3

Red. * *Red.* * *Red.* *

182

ancora più animato (quasi presto)

7 7

Red. * *Red.* * *Red.* *

più cresc.

188

8

ff marcatisimo

Red. * *Red.* * *Red.* * *Red.* *

193

8

rinforz.

Red. * *Red.* * *Red.* * *Red.* *

198

poco a poco rallentando

poco a poco diminuendo

rinforz.

Red. *

203 *Andantino*
dolcissimo
una corda
ped. * *ped.* * *ped.* *

209
leggierissimo 21
ped. * *ped.* * *ped.* *

214
 12 15 21
sempre leggierissimo
ped. * *ped.* *

217
 8 13 13 13 22
ped.

219
 8
cantando espressivo
 *

*) Die ungewohnte Notierungsweise und rhythmische Einteilung in den Quellen wurde genau befolgt: Die dem metrischen Vorgang der linken Hand zugeordneten Gruppen in der rechten Hand sind bei genauer Einhaltung des Untersatzes zu spielen. Die detaillierte und genaue Einteilung der in der Stimme der rechten Hand befindlichen 45 ideellerweise gleichwertigen Zweiunddreißigtöne würde das Notenbild überflüssigerweise komplizieren.

*) We have followed precisely the irregular notation and rhythmic distribution given in our sources: the subordinate groups in the left hand metrical process is to be played keeping exactly to the notes under one another in the right hand. The notation would be unduly complicated by detailed and precise distribution of the 45 ideally equal demisemiquavers in the right hand.

poco a poco rall.

230

*)

delicatamente

Seo.

232

ritard.

smorzando

dolce

come prima

Seo.

236

poco cresc.

Seo.

241

Seo.

*) Die Sechzehntel in der rechten Hand können auf die nächsten drei Takte (230–232) gleichmäßig verteilt gespielt werden, obwohl im ersten (unter Zurechnung der Sechzehntelpause) 21, im zweiten 24 und im dritten wieder 21 Sechzehntelwerte untergebracht sind. Wir folgen genau der Notierungsweise Liszts, der für diese Notengruppe – außer daß er die Verbalkung dieser drei Takte in der rechten Hand miteinander verband und die 24 Werte des Taktes 231 nicht als Zweiunddreißigstel notierte – ein *rallentando* verlangt.

*) The right hand semiquavers can be evenly divided over the following three bars (230–232) in spite of there being 21, counting the semiquaver rest as well, in the first, 24 in the second, and in the third once more 21 semiquavers, Liszt, whose notation we have followed precisely, prescribed this way of playing them not only by joining the beams in these three bars (right hand) and by not using demisemiquaver notation for the 24 notes in bar 231, but also by the *rallentando*.

245 8

dim. ppp sans presser

249 8

dolcissimo

253 8

257

sempre dolcissimo

261

perdendosi

265 8

rallentando Lento pp