

# FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEgeben VON DER

FRANZ LISZT-STIFTUNG

II. PIANOFORTEWERKE

ETÜDEN

FÜR PIANOFORTE ZU ZWEI HÄNDEN

BAND III



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG  
BERLIN • BRÜSSEL • LONDON • NEW YORK



# FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGBEN VON DER  
FRANZ LISZT-STIFTUNG

## II PIANOFORTEWERKE ETÜDEN FÜR PIANOFORTE ZU ZWEI HÄNDEN BAND III

- 6) Etudes d'exécution transcendante d'après Paganini — Bravour-Studien nach Paganinis Capricen — Bravour-Studies after Paganini's Caprices
- 7) Grandes Etudes de Paganini — Grosse Etüden nach Paganini — Grand Etudes after Paganini
- 8) Morceau de Salon. Etude de Perfectionnement de la Méthode des Méthodes  
Salonstück. Etude zur Vervollkommenung aus der Schule der Schulen  
Morceau de Salon. Etude of Perfection from the Method of Methods
- 9) Ab-Irato. Grande Etude de Perfectionnement — Grosse Etüde zur Vervollkommenung — Great Etude of Perfection
- 10) Trois Etudes de Concert — Drei Konzert-Etüden — Three Concert Studies
- 11) Gnomenreigen. Etüde — Ronde des lutins — Gnome-Dance
- 12) Waldesrauschen. Etüde — Dans les bois — In the Woods



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG  
BERLIN • BRÜSSEL • LONDON • NEW YORK

Die Ergebnisse der kritischen Revision sind Eigentum der Verleger



# ETÜDEN VON LISZT, BAND III.

**Vorlagen:** Paganini-Etüden, I. Ausgabe (Haslinger).

do. II. Ausgabe (Breitkopf & Härtel).

Morceau de Salon } (Originaldrucke von Schlesinger).  
Ab-Irato }

Trois Etudes de Concert (Originaldrucke von Kistner).

do. (Pariser Ausgabe von J. Meissonnier Fils).

„Gnomenreigen“ } aus Lebert & Starcks Klavierschule (Originaldrucke nicht auffindbar).  
„Waldesrauschen“ }

## Bemerkungen:

- Seite 7. 3. Zeile, 2. Takt u. a. Das Zeichen  $\wedge$  über zwei Noten ist eine Eigenheit Liszts. Es bedeutet eine stark betonte Notengruppe.
- » 15. 2. Zeile, 1. Takt. Das Zeichen = bedeutet Ruhepausen, die geringer sind als  $\sim$  (siehe Liszts Fußnoten für die 2. Etüde im 1. Bande).
- » 29. 6. Zeile, 2. Takt. In der Vorlage steht der zweite Akkord der linken Hand unter
- Da die Betonung in der ganzen Passage aber stets auf die Dissonanz »b« fallen dürfte, wurde der Akkord eine Note nach links zurückgerückt.
- » 41. 4. Zeile, 2. Takt. In der Vorlage lautet das zweite 32<sup>stel</sup> der linken Hand
- Das untere »c« wurde als ersichtlicher Stichfehler gestrichen.
- » 43. Die Bemerkungen »imitando i Flauti« und »imitando i Corni« stammen von Liszt. Zur Kennzeichnung dieser Tatsache wurden die Klammern der Vorlage weggelassen. Der gleiche Fall auf Seite 89 wurde ebenso behandelt.
- » 53. 2. Zeile, 4. Takt. In der Vorlage lautet die rechte Hand
- Da der Rhythmus für diese Variation aber geradezu typisch ist, wurde die Stelle als
- Stichfehler gedeutet und so geändert.
- » 55. 1. Zeile, 4. Takt. Der vorletzte Akkord der linken Hand muß nach Analogie des zweiten Taktes
- heißen. Die Vorlage hat als tiefste Note fälschlich ein »h«.
- » 62. In dieser Etüde sind Arpeggien und Skalen für den Spieler (nicht für den Hörer!) rhythmisch einzuteilen. Das Tremolo ist dicht, trillerartig und genau-zählig zu bringen.

- Seite 65. 1. Zeile, 1. Takt. Die Verwandlung der Tremolofigur von 64<sup>stel</sup>- zu 32<sup>stel</sup>-Triolen gibt den Maßstab für das *Accelerando*, insofern als die Dichtigkeit der Vibration nicht nachlassen soll.
- » 71. 2. Zeile, 1. und 2. Takt. Die Klippe für die Wiedergabe der zweihändigen Figur beruht auf der ungleichen Stellung der Sexten in der linken Hand. Man spiele mit hohem Handgelenk und gebe der Oberstimme den Anschein des *legato* (Spielart: *quasi glissando*).
- » 71. 4. Zeile, 2. Takt ff. Die chromatischen Oktavengänge gebe man mit der Dynamik *sfp* ←. Bei dem längsten Lauf ist das Pedal zu wechseln, möglicherweise in der Mitte aufzuheben.
- » 71. 4. Zeile, 2. Takt. Die unregelmäßige Taktbildung, die sich bei der Parallelstelle auf S. 75 (zweite Zeile) wiederfindet, muß man als kadenzartige Erweiterung des Rhythmus deuten; es handelt sich hier um eine von Liszts Freiheiten und Überschwänglichkeiten.
- » 73. 5. Zeile, 4. Takt. Der Triller in der linken Hand muß nach Analogie aller vorhergehenden Triller ein Halbtont-Triller sein, daher nicht *des-es*, wie in der Vorlage steht, sondern *des-eses*, wie geändert wurde.
- » 86. Die ganze vierte Etüde ist bei großer rhythmischer und dynamischer Gleichmäßigkeit mit geringstem Pedalgebrauch zu spielen.
- » 91. Die Sexten-Glissandi auf der zweiten und dritten Zeile sind mit beiden Händen auszuführen.
- » 94. Das »Tema« ist mit spielender Leichtigkeit vorzutragen.
- » 96. In Variation 3 liegt die Hauptstimme im Baß.
- » 96. 4. Zeile ff. In Variation 4 spiele man die ersten vier Takte *piano*, die folgenden vier Takte *forte*, die letzten acht Takte *piano-crescendo* bis zum *fortissimo*, dessen Spitze auf den ersten Takt der nächsten Variation zu legen ist.
- » 97. 2. Zeile ff. Variation 5 ist *forte ma leggiere* vorzutragen.
- » 100. 4. Zeile ff. Der Triller in Variation 10 soll durchweg 32<sup>stel</sup>-Bewegung haben.
- » 119. 2. Zeile, 1. Takt. Die Vorlage hat für die untere Note des fünften Achtels in der rechten Hand den Stichfehler »g«, der in »as« verbessert wurde.

Seite 131 ff. Über die Desdur-Etüde bringt »L. Ramanns Liszt-Pädagogium, IV. Serie« (Leipzig, Breitkopf & Härtel) sehr bemerkenswerte Angaben, auf die hiermit ausdrücklich verwiesen sei. Für den Text am wichtigsten sind davon die folgenden:

»9. S., 3. L. (Kadenz). — Folgende Kadenz-Verlängerung und zugleich thematische Einleitung zum Schlußsatz (für Auguste Rennebaum 1875 geschrieben, Handschrift in ihrem Besitz) erfolge nach dem Tonleiterlauf und vor der Wiederaufnahme des ersten Themas im Text:

*NB! Das Thema ist gesanglich zu spielen, desgleichen seine Imitation im Baß.*

Eine Version dieser Kadenz (Handschrift Liszts, [1885?]) im Besitz Lina Schmalhausens lautet:

Bei der Revision war Herr Professor Otto Taubmann freundlich behilflich.

Berlin, im Dezember 1911.

*Das As des dritten Taktes ist als Kadenz-Orgelpunkt im Gehör zu behalten bis zu seinem Schritt in die Tonika x.*

Liszt notierte mir noch folgenden ‚mystisch-schwebenden‘ Schluß mit großen Dreiklängen auf der abwärtssteigenden großen Sechston-Skala (siehe Mosonyis Grab-Geleit 8. S., 2 Gl.), der ad lib. an Stelle des Textschlusses zu setzen wäre:

*Ausführung: Das Zeitmaß der Skala (linke Hand) sei mehr drängend als gedeckt, jeder ihrer Töne mit drittem Finger, ieder glissato, jeder mit mezzo-Pedaltritt.*

Seite 145. 1. Zeile, 6. Takt. In der Vorlage ist die Bezeichnung »Ped. ad libitum« eingeklammert. Um zu kennzeichnen, daß sie vom Komponisten selbst stammt, wurden die Klammern entfernt.

Ferruccio Busoni.

# INHALT – TABLE – CONTENTS.

## ETÜDEN.

### BAND I.

	Seite
1. Etude en 12 exercices . . . . .	1
Etüde in 12 Übungen.	
Study in 12 exercises.	
2. 12 grandes Etudes . . . . .	34
12 große Etüden.	
12 great Studies.	
3. Mazeppa . . . . .	150

### BAND II.

4. Etudes d'exécution transcendante . . . . .	2
Bravour-Studien.	
Bravour-Studies.	
5. Grande Fantaisie de Bravoure sur la Clochette de Paganini . . . . .	100
Große Bravour-Phantasie über das Glöckchen von Paganini.	
Great Fantasia di Bravura on Paganini's Campanella.	

### BAND III.

6. Etudes d'exécution transcendante d'après Paganini. . . . .	2
Bravour-Studien nach Paganinis Capricen.	
Bravour-Studies after Paganini's Caprices.	
7. Grandes Etudes de Paganini . . . . .	62
Große Etüden nach Paganini.	
Grand Etudes after Paganini.	
8. Morceau de Salon. Etude de Perfectionnement de la Méthode des Méthodes . . . . .	104
Salonstück. Etüde zur Vervollkommnung aus der Schule der Schulen.	
Morceau de Salon. Etude of Perfection from the Method of Methods.	
9. Ab-Irato. Grande Etude de Perfectionnement . . . . .	108
Große Etüde zur Vervollkommnung.	
Great Etude of Perfection.	
10. Trois Etudes de Concert . . . . .	114
Drei Konzert-Etüden.	
Three Concert Studies.	
11. Gnomenreigen. Etüde . . . . .	140
Ronde des lutins.	
Gnome-Dance.	
12. Waldesrauschen. Etüde . . . . .	148
Dans les bois.	
In the Woods.	

Die Fassung der Originaltitel steht in obigem Inhaltsverzeichnis in erster Linie.

---

# Bravour-Studien nach Paganinis Capricen für Pianoforte.

Etudes d'Exécution transcendante  
d'après Paganini.

Frau Clara Schumann geb. Wieck, k. k. Kammer-Virtuosin, gewidmet.

Bravour-Studies after  
Paganini's Caprices.

Preludio.

Andante.

Franz Liszt.  
(Komponiert 1838.)  
1. Ausgabe.

# Etude I.

Non troppo lento.

*cantabile*

Ossia.



Non troppo lento.

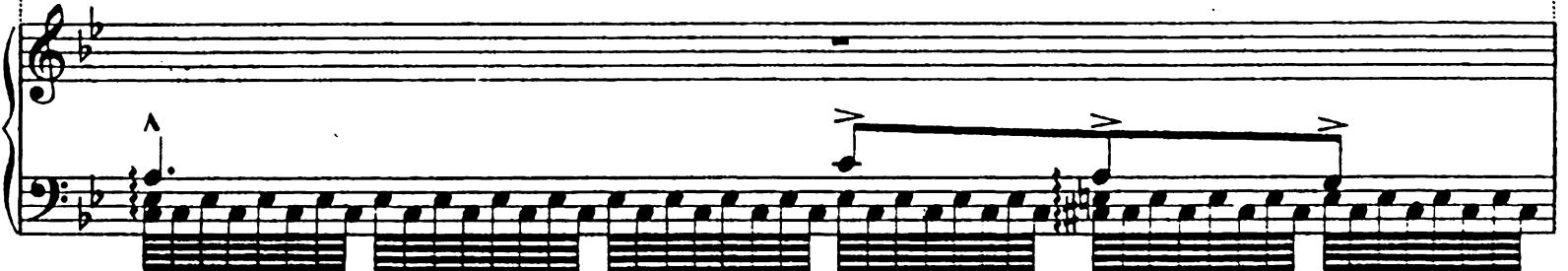
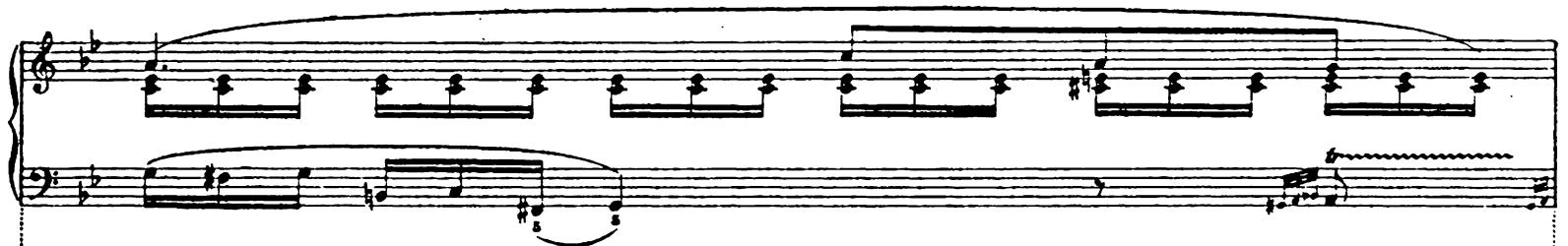
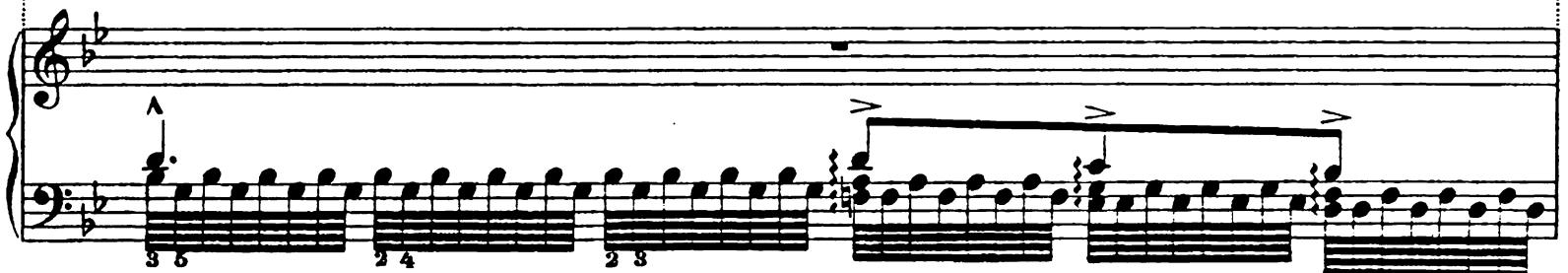
*cantabile*

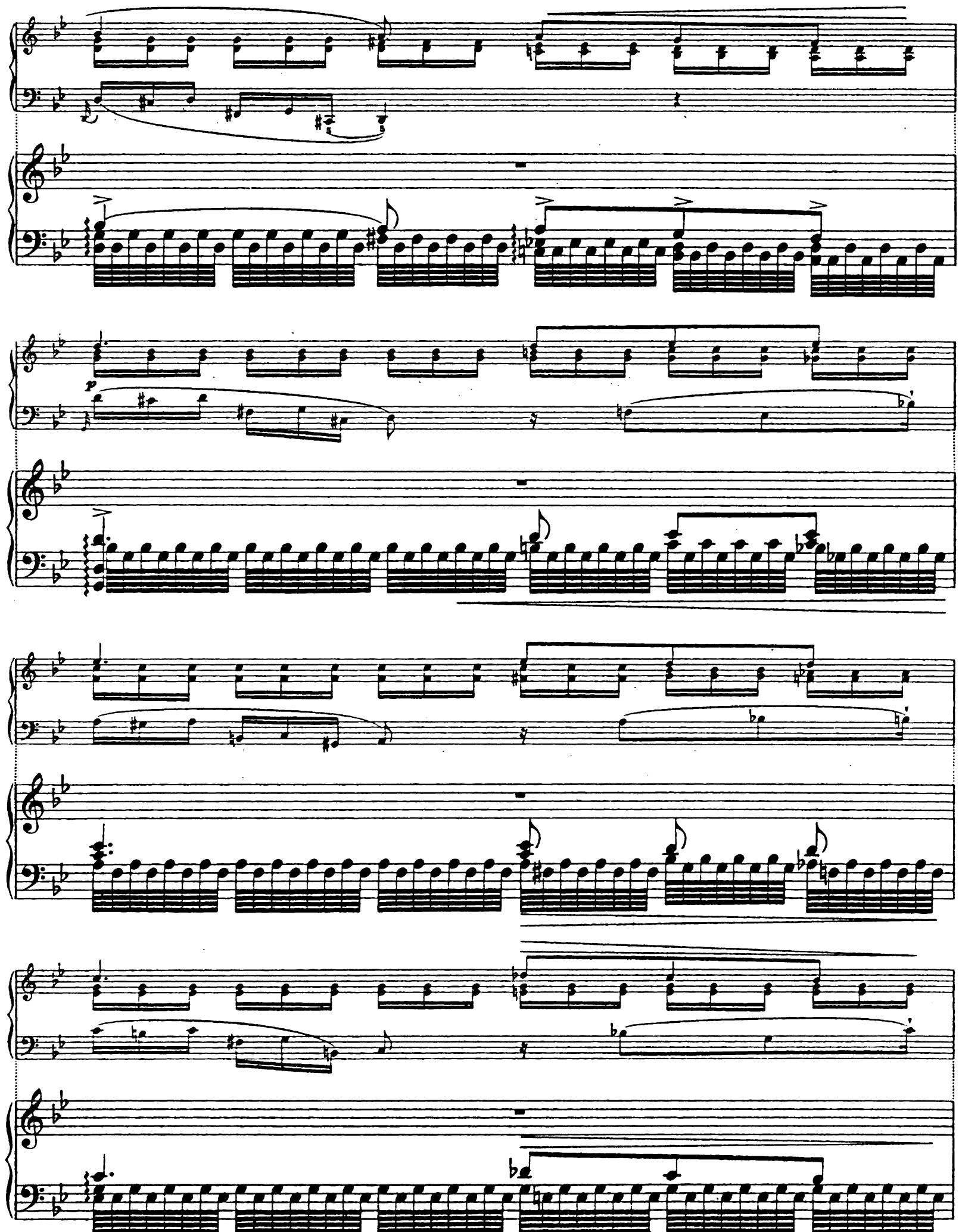
*il canto sempre marcato ed espressivo*

*sempre legato*

*Rit.*

\*





Piano sheet music with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measures 1-8:

- Measure 1: Forte dynamic (vertical stroke), Ped. (pedal), \*.
- Measure 2: Forte dynamic, Ped. (pedal), \*.
- Measure 3: Forte dynamic, Ped. (pedal), \*.
- Measure 4: Forte dynamic, Ped. (pedal), \*.
- Measure 5: Crescendo (cresc.), Forte dynamic, Ped. (pedal), \*.
- Measure 6: Crescendo, Forte dynamic, Ped. (pedal), \*.
- Measure 7: Crescendo, Forte dynamic, Ped. (pedal), \*.
- Measure 8: Crescendo, Forte dynamic, Ped. (pedal), \*.

Measures 9-12:

- Measure 9: Forte dynamic, ff, Ped. (pedal).
- Measure 10: Forte dynamic, ff, Ped. (pedal), \*.
- Measure 11: Forte dynamic, ff, Ped. (pedal), \*.
- Measure 12: Forte dynamic, ff, Ped. (pedal), \*.

Measures 13-16:

- Measure 13: Forte dynamic, ff, Ped. (pedal), \*.
- Measure 14: Forte dynamic, ff, Ped. (pedal), \*.
- Measure 15: Forte dynamic, ff, Ped. (pedal), \*.
- Measure 16: Forte dynamic, ff, Ped. (pedal), \*.

Measures 17-20:

- Measure 17: Forte dynamic, ff, Ped. (pedal), \*.
- Measure 18: Forte dynamic, ff, Ped. (pedal), \*.
- Measure 19: Forte dynamic, ff, Ped. (pedal), \*.
- Measure 20: Forte dynamic, ff, Ped. (pedal), \*.

Musical score for piano, page 8, featuring six staves of music. The score includes dynamic markings such as *poco*, *accelerando e molto*, *cresc.*, *dim.*, *smorz.*, *Rit.*, *rinforz.*, and *dim.*. Performance instructions include *a.*, *cresc. ->*, *dim.*, *\* Rinforz.*, *\* smorz.*, *Rit.*, and *F. L. 37.*

1. Staff: Repeating eighth-note chords in treble and bass clef.

2. Staff: Eighth-note chords in treble and bass clef.

3. Staff: Sixteenth-note patterns in treble and bass clef.

4. Staff: Eighth-note chords in treble and bass clef. Dynamic: *poco*.

5. Staff: Sixteenth-note patterns in treble and bass clef. Dynamic: *accelerando e molto*.

6. Staff: Eight-note chords in treble and bass clef. Dynamic: *cresc.*

7. Staff: Sixteenth-note patterns in treble and bass clef. Dynamic: *cresc. ->*.

8. Staff: Eighth-note chords in treble and bass clef. Dynamic: *dim.*

9. Staff: Sixteenth-note patterns in treble and bass clef. Dynamic: *smorz.*

10. Staff: Eighth-note chords in treble and bass clef. Dynamic: *dim.*

11. Staff: Sixteenth-note patterns in treble and bass clef. Dynamic: *Rit.*

12. Staff: Eighth-note chords in treble and bass clef. Dynamic: *rinforz.*

13. Staff: Sixteenth-note patterns in treble and bass clef. Dynamic: *\* smorz.*

14. Staff: Eighth-note chords in treble and bass clef. Dynamic: *dim.*

15. Staff: Sixteenth-note patterns in treble and bass clef. Dynamic: *\* Rinforz.*

16. Staff: Eighth-note chords in treble and bass clef. Dynamic: *\* smorz.*

17. Staff: Sixteenth-note patterns in treble and bass clef. Dynamic: *Rit.*

18. Staff: Eighth-note chords in treble and bass clef. Dynamic: *F. L. 37.*

Musical score page 7, measures 1-6. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *pp*, *un poco più moto*, *p*, and *trem.*. The bottom staff uses a bass clef and has dynamic markings *molto dim.*, *f molto energico*, *Ped.*, and *marcatissimo*.

Musical score page 7, measures 7-12. The score continues with two staves. The top staff has dynamic markings *sempre legato* and *trem.*. The bottom staff has dynamic markings *agitato* and *Ped.*

Musical score page 7, measures 13-18. The score continues with two staves. The top staff has dynamic markings *f* and *trem.*. The bottom staff has dynamic markings *rinforz. molto* and *Ped.*

Musical score for piano, three staves:

- Staff 1 (Treble):** Measures 8-11. Includes dynamic markings: **ff**, **trem.**, **ff**, **smors.**, **marcatissimo**, **Red.**, **\***, **Red.**, **\***.
- Staff 2 (Bass):** Measures 8-11. Includes dynamic markings: **ff**, **trem.**, **ff**, **smors.**, **marcatissimo**, **Red.**, **\***, **Red.**, **\***.
- Staff 3 (Treble):** Measures 8-11. Includes dynamic markings: **ff**, **trem.**, **ff**, **smors.**, **marcatissimo**, **Red.**, **\***, **Red.**, **\***.

Musical score for piano, three staves:

- Staff 1 (Treble Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 2 (Bass Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 3 (Treble Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

Dynamics and performance instructions:

- Measure 1:  $\geq$ ,  $\geq$ ,  $\geq$ ,  $\geq$
- Measure 2:  $\geq$ ,  $\geq$ ,  $\geq$ ,  $\geq$
- Measure 3:  $\geq$ ,  $\geq$ ,  $\geq$ ,  $\geq$
- Measure 4:  $\geq$ ,  $\geq$ ,  $\geq$ ,  $\geq$
- Measure 5:  $\geq$ ,  $\geq$ ,  $\geq$ ,  $\geq$
- Measure 6:  $\geq$ ,  $\geq$ ,  $\geq$ ,  $\geq$

Measure 6, Staff 3:

- $\geq$
- $\geq$
- $\geq$
- $\geq$
- $\geq$
- $\geq$

Measure 6, Staff 2:

- $\geq$
- $\geq$
- $\geq$
- $\geq$
- $\geq$
- $\geq$

Measure 6, Staff 1:

- $\geq$
- $\geq$
- $\geq$
- $\geq$
- $\geq$
- $\geq$

*sempre ff e marcissimo*

F. L. 37.

Piano zu 6 Oktaven.  
Piano à 6 octaves.  
Pianoforte of 6 Octaves.

trem.

rinforz.

dim.

ritenuto.

trem.

ritenuto.

senza 8

il Tema sempre marcato

sotto voce

leggiero

Ped. arpeggiando

\* Ped.

F. L. 37.

Musical score page 17, measures 11-12. The score consists of six staves. Measures 11 (left) and 12 (right) are separated by a vertical dotted line. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Various performance instructions are present, including 'Rit.', 'P', 'rinforz.', 'f marcato', 'sotto voce', and rhythmic patterns like '21321'.

ritenuto

Ped. \*

Ped. \*

\*) Diese zweite Lesart ist die des Herrn Robert Schumann.

\*\*) Cette seconde Version est celle de M<sup>r</sup> Robert Schumann.

\*\* This second version is by M<sup>r</sup> Robert Schumann.

Musical score for piano, page 13, featuring five staves of music:

- Staff 1:** Treble clef, 2/4 time, key signature of one sharp. The first measure shows eighth-note chords. The second measure starts with a dynamic *molto cresc.* followed by eighth-note chords. The third measure consists of eighth-note chords. The fourth measure has a bass line with eighth notes and a treble line with sixteenth-note patterns. The fifth measure ends with a bass line of eighth notes and a treble line of sixteenth-note patterns.
- Staff 2:** Bass clef, 2/4 time, key signature of one sharp. The first measure shows eighth-note chords. The second measure starts with a dynamic *(ff)* followed by eighth-note chords. The third measure has a bass line with eighth notes and a treble line with sixteenth-note patterns. The fourth measure ends with a bass line of eighth notes and a treble line of sixteenth-note patterns.
- Staff 3:** Treble clef, 2/4 time, key signature of one sharp. The first measure shows eighth-note chords. The second measure starts with a dynamic *(ff)* followed by eighth-note chords. The third measure has a bass line with eighth notes and a treble line with sixteenth-note patterns. The fourth measure ends with a bass line of eighth notes and a treble line of sixteenth-note patterns.
- Staff 4:** Bass clef, 2/4 time, key signature of one sharp. The first measure shows eighth-note chords. The second measure starts with a dynamic *(ff)* followed by eighth-note chords. The third measure has a bass line with eighth notes and a treble line with sixteenth-note patterns. The fourth measure ends with a bass line of eighth notes and a treble line of sixteenth-note patterns.
- Staff 5:** Treble clef, 2/4 time, key signature of one sharp. The first measure shows eighth-note chords. The second measure starts with a dynamic *(ff)* followed by eighth-note chords. The third measure has a bass line with eighth notes and a treble line with sixteenth-note patterns. The fourth measure ends with a bass line of eighth notes and a treble line of sixteenth-note patterns.

Andante.

*mf*

8.....

*lunga Pausa*

Andantino, capricciosamente.

*p dolce con delicatezza*

*un poco marcato*

*ten.*

Piano zu 7 Oktaven.  
Piano à 7 octaves.  
Pianoforte of 7 Octaves.

8.....

*leggierissimo*

*ten.*

*poco rf*

*cresc.*

*p*

A page of musical notation for two voices and piano, featuring six staves of music with various dynamics and performance instructions.

The notation includes the following elements:

- Top Staff (Treble):** Dynamics include *ped.*, *cresc.*, *poco rit.*, and *ff*.
- Middle Staff (Tenor):** Dynamics include *ten.*, *radolcente*, *cresc.*, and *ff*.
- Bottom Staff (Bass):** Dynamics include *ped.*, *cresc.*, *marcato*, *molto cresc.*, and *ff*.

Performance instructions include *ped.*, *cresc.*, *poco rit.*, *radolcente*, *marcato*, *molto cresc.*, and *ff*. Measure numbers 15, 8, and 8A are indicated above the staves.

8.....

*colla più gran forza e prestezza*

8.....

*v. Ped.*

*rf*

*fff*

*Ped.*

*leggieriss.*

*Ped.*

*Piano zu 7 Oktaven.  
Piano à 7 octaves.  
Pianoforte of 7 Octaves.*

8.....

*pp*

*poco rall.*

*Ped.*

Più animato. *ten.*  
*f marcato*

*cresc. molto* *sf*

*molto energico*

*tutta forza*

*sten.* *Red.* *poco rall.* *un poco meno Allegro*

*sf ten.* *sf*

F. L. 37.

18

*ten.*

*dim.*

*pp veloce*

*p dolce  
con delicatezza*

*un poco marcato*

*ten.*

*ten.*

*Piano zu 7 Oktaven.  
Piano à 7 octaves.  
Pianoforte of 7 Octaves.*

*ten.*

*ten.*

poco rf

cresc.

Rad.

Rad.

radolcente

8..

cresc.

Rad.

rf

marcato

molto cresc.

tr.

F. L. 37.

8.....

*ff*

*sf*

\* Ped.

*colla più gran forza e prestezza*

*sf*

8.....

\* Ped.

8.....

\* Ped.

*sf*

8.....

*ff*

8.....

*p leggieriss.*

Ped.

Piano zu 7 Oktaven. 8.....  
 Piano à 7 octaves.  
 Pianoforte of 7 Octaves.

The musical score consists of six staves of music for a seven-octave piano. The notation includes various dynamics such as *pp*, *poco rall.*, *sempre p*, *espressivo*, *p delicato*, *cresc.*, *molto cresc.*, *ritard.*, and *pesante*. Performance instructions like *ped.* and *8 bassa* are also present. The music is written in common time, with a key signature of one flat. Measures are numbered 8 throughout the score.

## 3.

Campanella.

Allegro moderato.

8.....

*(S) a capriccio**p scherzando  
ma sempre ben  
marcato*

8.....

*f sempre marcato**p*

delicatamente      poco rall.  
 8  
*sf* molto energico  
*f* marcato      pleggieramente  
 Ped.  
 8  
 ff  
 Ped. \* Ped.  
 F. L. 37.

*marcato*

*poco a poco dim.*

*Tempo giusto.* 8.....

*molto*

*dolce leggieramente*

8.....

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

8.....

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

8.....

*ten.*

*cresc.*

*dim.*

F. L. 37.

8.....

*sempre p leggieramente*

Red. 4 3 2 4 3 2 \* Red. \* Red.

*rinforz.*

4 3 2 1 4 3 2 1 Red. Red. \* Red. \*

3 2 1 3 2 1 cresc.

*p subito*

Red. Red. Red. \*

Red.

*rif e sempre più agitato*

F. L. 37.

Musical score page 26, featuring six staves of piano music. The score includes dynamic markings such as *ten.*, *sempre f ed agitato*, *precipitato*, *ff con strepido*, and *rfz*. Performance instructions like "Ped." and "\*" are also present. The music consists of six staves, with the top two staves being treble clef and the bottom four being bass clef. The key signature changes frequently throughout the page.

*molto energico*      *marcato*  
*scherzando*

*8.....*      *8.....*  
*p*      *f*  
*Ped.*      *precipitato*

*8.....*      *con strepito*  
*sf fff*

*8.....*      *8.....*  
*6*      *fff*

A page from a musical score for piano, featuring six staves of music. The music is in common time and consists of measures 28 through 33. The key signature changes frequently, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, and B-flat major. The tempo markings include "sempre fff", "marcatiss.", "Ped.", "sf", "sf", "sf", and "fuocoso". The dynamics range from forte to piano. The score includes various musical elements such as eighth and sixteenth note patterns, chords, and grace notes.

Musical score page 29, featuring six staves of piano music. The score consists of two systems of three staves each. The key signature is three flats (B-flat, E-flat, A-flat). The time signature varies between common time and 8/8.

**Staff 1 (Top):** Treble clef. Dynamics: *meno f*. Measure 1: Notes on G, A, B, C, D, E, F. Measure 2: Notes on G, A, B, C, D, E, F. Measure 3: Notes on G, A, B, C, D, E, F. Measure 4: Notes on G, A, B, C, D, E, F.

**Staff 2:** Bass clef. Measure 1: Notes on G, A, B, C, D, E, F. Measure 2: Notes on G, A, B, C, D, E, F. Measure 3: Notes on G, A, B, C, D, E, F. Measure 4: Notes on G, A, B, C, D, E, F.

**Staff 3 (Second System):** Treble clef. Measure 1: Notes on G, A, B, C, D, E, F. Measure 2: Notes on G, A, B, C, D, E, F. Measure 3: Notes on G, A, B, C, D, E, F. Measure 4: Notes on G, A, B, C, D, E, F.

**Staff 4:** Bass clef. Measure 1: Notes on G, A, B, C, D, E, F. Measure 2: Notes on G, A, B, C, D, E, F. Measure 3: Notes on G, A, B, C, D, E, F. Measure 4: Notes on G, A, B, C, D, E, F.

**Staff 5:** Treble clef. Measure 1: Notes on G, A, B, C, D, E, F. Measure 2: Notes on G, A, B, C, D, E, F. Measure 3: Notes on G, A, B, C, D, E, F. Measure 4: Notes on G, A, B, C, D, E, F.

**Staff 6 (Bottom):** Bass clef. Measure 1: Notes on G, A, B, C, D, E, F. Measure 2: Notes on G, A, B, C, D, E, F. Measure 3: Notes on G, A, B, C, D, E, F. Measure 4: Notes on G, A, B, C, D, E, F.

Dynamics and performance instructions include: *meno f*, *più dim.*, *mp*, *cresc. molto*, *f*, *ancor più cresc.*, *marcato*, *ff*, and *sf*.

## 4.

## Version I.

Andante quasi Allegretto.

The sheet music contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation is in common time, with a key signature of four sharps. The music is labeled "Andante quasi Allegretto".

- Staff 1 (Top Left):** Dynamics (p) and (P). Fingerings: 2 3 1 4, 3 2 4, 2 1 2, 1 2. Performance instruction: *sempre staccato*.
- Staff 2 (Top Right):** Fingerings: 3 2 1, 2 1 2, 1 2, 2 1 2.
- Staff 3 (Middle Left):** Fingerings: 2 1 2, 1 2, 2 1 2, 1 2.
- Staff 4 (Middle Right):** Fingerings: 3 2 1, 2 1 2, 1 2, 2 1 2.
- Staff 5 (Bottom Left):** Fingerings: 2 1 2, 1 2, 2 1 2, 1 2. Dynamics: (2 3), cresc.
- Staff 6 (Bottom Right):** Fingerings: 2 1 2, 1 2, 2 1 2, 1 2. Dynamics: 8....., 8....., rinforz.
- Staff 7 (Bottom Left):** Fingerings: 2 1 2, 1 2, 2 1 2, 1 2.
- Staff 8 (Bottom Right):** Fingerings: 2 1 2, 1 2, 2 1 2, 1 2.
- Staff 9 (Bottom Left):** Fingerings: 2 1 2, 1 2, 2 1 2, 1 2. Dynamics: p.
- Staff 10 (Bottom Right):** Fingerings: 2 1 2, 1 2, 2 1 2, 1 2. Dynamics: cresc. marcato.

*leggiero*

*sf.* *p* *m.s.*

*sempre stacc.*

*cresc.*

*più cresc.*

*f marcato*

*ff*

*marcatissimo*

*espressivo*

*leggiero*

*Ossia:*

8.....

*più cresc.* - - -

*pesante*

*poco a poco*

*cresc.* - - -

8... 8...

*sempre più rinforzando*

*pleggiero*

*cresc.*

*molto*

*marcato*

F. L. 37.

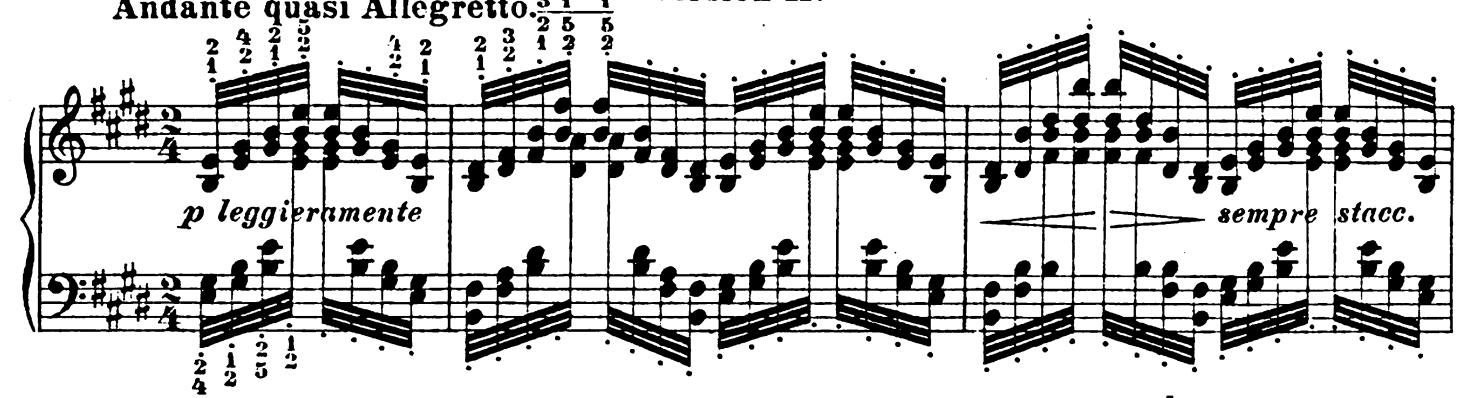
A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 10. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of measure 5. Measure 1 starts with a forte dynamic (ff) and a tempo marking 'vigoroso'. Measures 2-4 show eighth-note patterns in the upper voices. Measures 5-8 feature sixteenth-note patterns with various dynamics (e.g., 3, 8, v). Measures 9-10 conclude with sustained notes and a dynamic marking 'poco a poco dim.'. The music is divided into measures by vertical bar lines.

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The first four staves are treble and bass staves, each with two systems of six measures. The fifth staff is a treble staff with one system of six measures. Measure 1 of the first system starts with a forte dynamic (f) and a bass note. Measures 2-6 show various chords and bass notes. Measure 7 begins with a dynamic instruction 'sempre più dim.' Measures 8-12 continue the harmonic progression. The final staff (measures 13-18) features eighth-note patterns in the bass and eighth-note chords in the treble, with dynamics including *f*, *ff*, and *fff*. Measure 18 concludes with a fermata over the treble staff.

## 4.

Version II.

Andante quasi Allegretto.



*poco a poco cresc.*

*rf molto*

*p espressivo*

*legg.*

*\*Rd. espressivo*

*\*Rd. marcato*

*più cresc.*      *sempre stacc.*  
*p leggiero*  
*ben marcato la melodia*  
*Ped.*      *\**

*la melodia sempre forte*

*cresc. molto*  
*Ped.*      *\**

*sempre più cresc. e marcato la mano sinistra*  
*Ped.*      *\**

*ff strepitoso*  
*p ben marcato ed espress. il canto*  
*Ped. arpeggiando*      *\* Ped. simile*      *\**

8.....

*p delicato*

*agitato*

*espressivo*

*Reo* \* *Reo*

*p delicato*

*espressivo*

8.....

*p delicato*

*p più agitato*

*Reo* \* *Reo*

8.....

*Reo* \* *Reo*

*Reo* \* *Reo*

*pesante marcato*

*quasi forte ma sempre più cresc. e agitato*

*Reo sempre arpeggiando* \* *Reo*

*martellato*

*rf*

*pesante*

*Reo* \* *Reo*

*Reo* \* *Reo*

Piano zu 6 Oktaven.  
*Piano à 6 Octaves.*  
Pianoforte of 6 Octaves.

35

Piano zu 6 Oktaven.  
Piano à 6 Octaves.  
Pianoforte of 6 Octaves.

*ff con bravura  
molto energico*

*ancora più rinforzando*

*p leggiero una corda*

*cresc. - string.*

*poco a poco tre corde*

F. L. 37.

*con bravura*

fff

R. a. \* R. a. \* R. a. \* R. a. \* R. a. \*

8.....

R. a. \* R. a. \* R. a. \* semper R. a.

cresc.

rf

8.....

8.....

8.....

The image shows six staves of musical notation for piano, arranged vertically. The notation includes various dynamics and performance instructions:

- Staff 1:** Dynamics include *mf espressivo*, *f energico*, and *ped.*
- Staff 2:** Dynamics include *con forza marcato*.
- Staff 3:** Dynamics include *energico*.
- Staff 4:** Dynamics include *v* and *8.....*
- Staff 5:** Dynamics include *8.....* and *ped.*
- Staff 6:** Dynamics include *8.....* and *ped.*

The musical score consists of five staves of piano music. The first staff uses treble and bass clefs, with dynamics including  $\text{ff}$ ,  $f$ ,  $r\text{f}$ , and  $\text{sf}$ . Articulation marks like  $\wedge$  and  $\circ$  are present. The second staff also uses treble and bass clefs, with dynamics  $\text{ff}$ ,  $f$ ,  $r\text{f}$ , and  $\text{sf}$ , and includes the instruction "Ossia.". The third staff uses bass clef, with dynamics  $\text{ff}$ ,  $f$ ,  $r\text{f}$ , and  $\text{sf}$ , and the instruction "sempre più dim.". The fourth staff uses bass clef, with dynamics  $\text{ff}$ ,  $f$ ,  $r\text{f}$ , and  $\text{sf}$ , and includes "marcato" and "r\text{f} subito". The fifth staff uses treble and bass clefs, with dynamics  $\text{ff}$ ,  $f$ ,  $r\text{f}$ , and  $\text{sf}$ , and includes "Maestoso.", "marcatissimo", and "r\text{f} molto". The score is set in common time.

## 5.

**Allegretto.**

8.....

imitando i Flauti

*dolcissimo*

8.....

8.....

*imitando i Corni*

*f*

*pp*

*Flauti*

8.....;

*Corni*

*f*

*pp*

*rall.*

*dolce grazioso*

*marcato*      *dolce*  
*poco a poco rall.*  
*m.d.*      *m.d.*  
*f sempre energico*  
*Ossia.*      *marcato assai*  
*Un poco meno Allegro.*

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The score consists of eight measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. There are several dynamic markings: 'ff' (fortissimo) at the beginning of the first measure, 'ffz' (fortissimo) at the end of the second measure, 'ffz' at the beginning of the fifth measure, and 'sfz' (sforzando) at the beginning of the eighth measure. A performance instruction 'sempre forte con bravura' is placed in the center of the score between the fifth and sixth measures.

Tempo I.

*p dolce*      *sempre*

*più dolce*      *fieramente*

Ossia

*leggieramente*      *tr*

*p*      *rfsz*      *ff*

Ossia

*p*      *rfsz*      *mp*

*mp*      (*très mesure*)

Musical score page 47, featuring six staves of piano music. The score includes dynamic markings such as  $\text{8}$ ,  $\text{4 3 2 1 2}$ ,  $\text{più rfs}$ ,  $rfs$ , and  $ff$ . The bass staff includes a bass clef and a sharp sign. The score concludes with an "Ossia" section and a final dynamic marking of  $ff$ .

47

$\text{8}$        $\text{8}$        $\text{8}$        $\text{8}$        $\text{8}$

$\text{4 3 2 1 2}$        $\text{4 3 2 1}$        $\text{rfs}$

$\text{8}$        $\text{8}$        $\text{8}$

$\text{8}$        $\text{8}$

$\text{8}$        $\text{8}$

$\text{più rfs}$        $rfs$        $ff$

Ossia

$\text{8}$

$rfs$        $ff$



Musical score for piano, page 49, featuring six staves of music. The score consists of two systems of three measures each. Measures 1 and 2 of both systems begin with a treble clef, a bass clef, and a common time signature. Measure 3 begins with a treble clef, a bass clef, and a common time signature. Measure 4 begins with a treble clef, a bass clef, and a common time signature. Measure 5 begins with a treble clef, a bass clef, and a common time signature. Measure 6 begins with a treble clef, a bass clef, and a common time signature.

Measure 1: Treble clef, Bass clef, Common time. Measure 2: Treble clef, Bass clef, Common time. Measure 3: Treble clef, Bass clef, Common time. Measure 4: Treble clef, Bass clef, Common time. Measure 5: Treble clef, Bass clef, Common time. Measure 6: Treble clef, Bass clef, Common time.

Measure 1: Dynamics:  $\frac{8}{8}$ ,  $\frac{8}{8}$ . Measure 2: Dynamics:  $\frac{8}{8}$ ,  $\frac{8}{8}$ . Measure 3: Dynamics:  $\frac{8}{8}$ ,  $\frac{8}{8}$ . Measure 4: Dynamics:  $\frac{8}{8}$ ,  $\frac{8}{8}$ . Measure 5: Dynamics:  $\frac{8}{8}$ ,  $\frac{8}{8}$ . Measure 6: Dynamics:  $\frac{8}{8}$ ,  $\frac{8}{8}$ .

Measure 1: Articulation: *velocissimo*. Measure 2: Articulation: *velocissimo*. Measure 3: Articulation: *sempre più f.*. Measure 4: Articulation: *sempre più f.*. Measure 5: Articulation: *sempre più f.*. Measure 6: Articulation: *sempre più f.*.

Measure 1: Pedal: Pedal. Measure 2: Pedal: Pedal. Measure 3: Pedal: Pedal. Measure 4: Pedal: Pedal. Measure 5: Pedal: Pedal. Measure 6: Pedal: Pedal.

Measure 1: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Measure 2: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Measure 3: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Measure 4: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Measure 5: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Measure 6: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Measure 1: Measure 2: Measure 3: Measure 4: Measure 5: Measure 6:

*stringendo con fuoco -*

*ff*      *rinforz.*      *precipitato*

Più animato.

*rinf.*      *dim.*      *dolciss. ma sempre marcato la melodia*

*staccato*

8.....

*p sempre staccato e brillante*

*poco a poco cresc.*

*f energico*

*incalzando sempre più cresc.*

*pesante rit. ff*

*p delicato perdendo ff*

## Tema.

Quasi Presto (a Capriccio)

6.

*mf caratteristicamente*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *sempre Pedale*

*leggieramente*

*ben marcato*

*1.*

*2.*

*sempre stacc.*

Var. II.

*sotto voce*

*marcato*

*con agitazione*

*più agitato*

*appassionato*

*ritard.*

*più cresc.*

*p*

## Var. III.

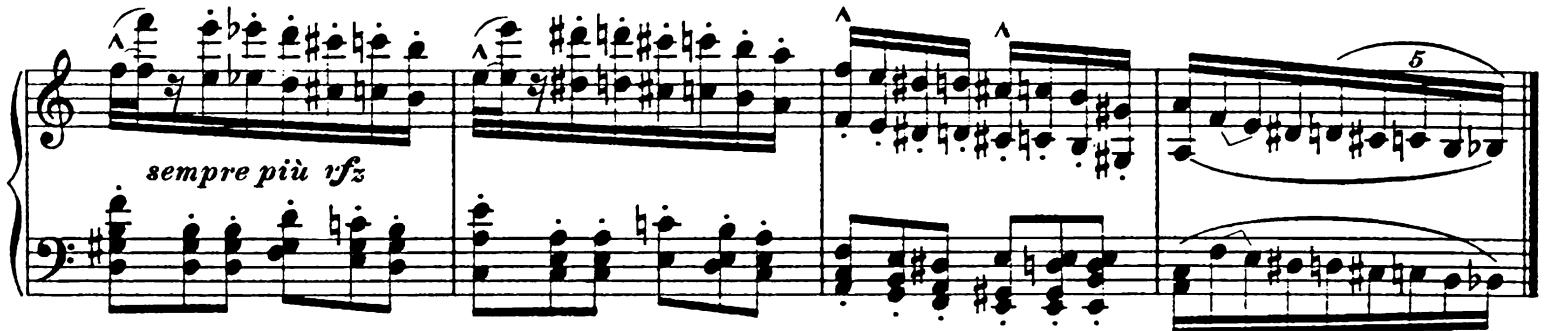
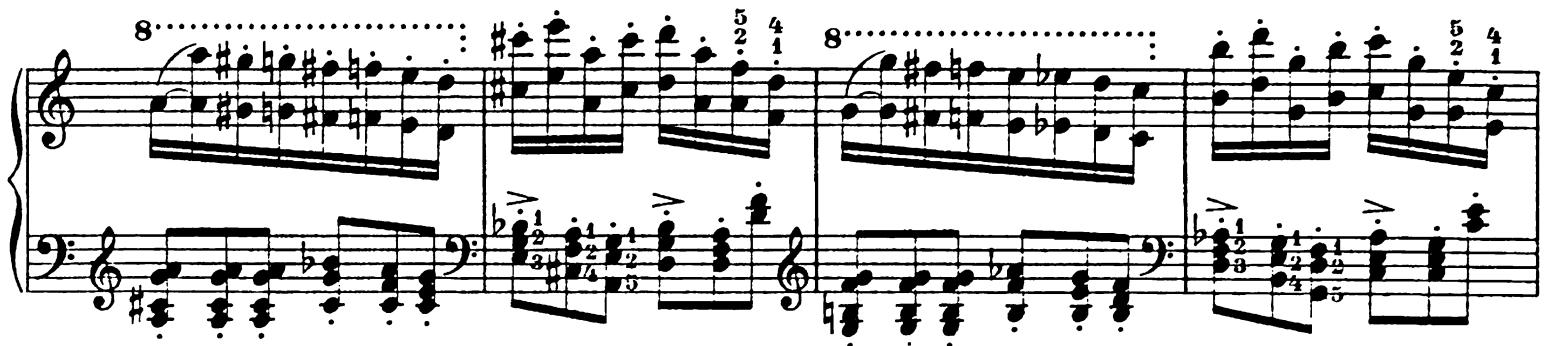
*molto energico*

Musical score for Var. III, measures 1-8. The score consists of two staves: Treble and Bass. The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts in 2/4 time with a dynamic of *ff*. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measure 4 features a dynamic of *rfs*. Measures 5-6 continue the energetic style. Measure 7 begins with a dynamic of *sempre ff*. Measures 8-9 conclude the section.

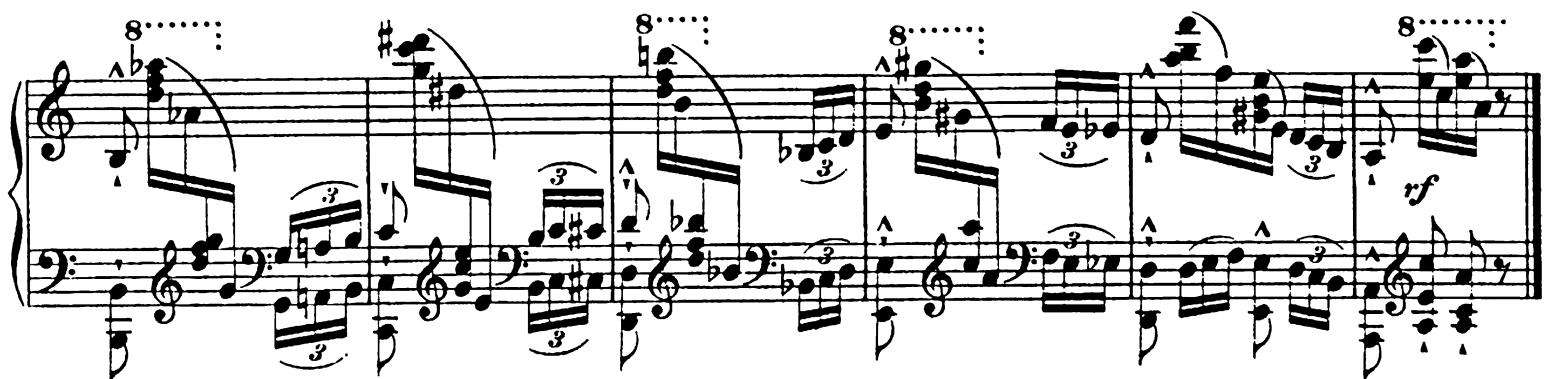
## Var. IV.

*p delicatamente vivacissimo*

Musical score for Var. IV, measures 1-4. The score consists of two staves: Treble and Bass. The key signature is mostly A major (no sharps or flats). Measure 1 starts with a dynamic of *p*. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measure 4 concludes the section.



## Var. V.



## 56 Var. VI.

8.....

ff con strepito

8.....

8.....

r<sup>f</sup><sub>z</sub>

8.....

## Var. VII.

quasi Flauto

p scherzando

quasi Fagotto

p

rinforzando

Var. VIII

57

p scherzando

3

8

## Var. VIII.

*con bravura*

*con bravura*

*sempre ff* *simile*

*martellato* *simile*

*8.....*

*martellato*

*8.....*

*4 5 1 2 5 4 2 1* *8.....*

*4 5 2 1 4 2 1* *8.....*

*rif.*

*ancora più f*

## 58 Var. IX.

## Var. X.

*marcato ed espressivo*



60

8.....

*sempre stacc. e marcato*

*piu rffz*

Coda.

*sempre fff*

*Coda*

*Coda*

F. L. 87.

This musical score for piano consists of eight staves of music, divided into four systems by vertical bar lines. The score is in common time and includes various dynamics such as 'sempre fff' and 'piu rffz'. Articulation marks like '^' and 'v' are present, along with fingerings such as '3 1 2 5' and '3 1 2' over specific notes. Performance instructions like 'sempre stacc. e marcato' and 'sempre stacc. e marcato' are also included. The score concludes with a 'Coda' section, indicated by the word 'Coda' appearing twice at the end of each system. The page number 'F. L. 87.' is located at the bottom right of the score.

F. L. 37.