FRANZ LISZTS
MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

II. PIANOFORTEWERKE

ETÜDEN

FÜR PIANOFORTE ZU ZWEI HÄNDEN

BAND II

VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

BERLIN • BRÜSSEL • LONDON • NEW YORK

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FRANZ LISZT-STIFTUNG

II.

PIANOFORTEWERKE

ETÜDEN

FÜR PIANOFORTE ZU ZWEI HÄNDEN

BAND II

4) Etudes d'exécution transcendante — Bravour-Studien — Bravour-Studies

5) Grande Fantaisie de Bravoure sur la Clochette de Paganini
Grosse Bravour-Phantasie über das Glöckchen von Paganini
Great Fantasia di Bravura on Paganini's Campanella

VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

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Die Ergebnisse der kritischen Revision sind Eigentum der Verleger

ETÜDEN VON LISZT, BAND II.

Vorlagen: *Etudes d'exécution transcendante*, Cahier I et II. (Leipzig, Breitkopf & Härtel.)

Grande Fantaisie de Bravoure sur la Clochette de Paganini, Oeuvre 2. (Vienne, Pietro Mechetti q^m Carlo.)

Die Metronom-Angaben sollen nur das ungefähre Maß der Anfangsbewegung andeuten.

Seite 2. Was die hier und später angegebenen Varianten für Piano zu 7 Oktaven betrifft, so sind bei dem erweiterten Umfange unserer heutigen Klaviere durchweg diese Varianten anzuwenden.

» 2. Wegen der Entstehungszeit siehe die Vorbemerkungen zum I. Band.

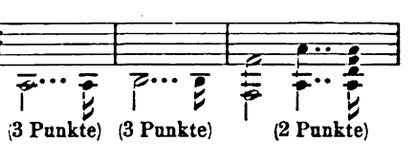
» 4. 1. Zeile, Auftakt. Das »*f*« steht nicht in der Vorlage.

» 15. 3. Zeile. Ausnahmsweise erscheint es künstlerisch geraten, die über dem 2. Takt angegebene erweiterte Version für das zweite Mal (S. 20) aufzusparen. Die Form dieser zweiten Angabe der Version läßt erkennen, daß beim erstenmal die Fortsetzung im Haupttext bei der 8. Note des 2. Taktes von Zeile 3 zu erfolgen hätte.

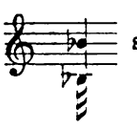
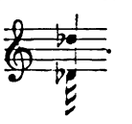
» 18. 1. Zeile, 1. Takt. In der alten Ausgabe lautet die Überschrift: *un poco animato*, welcher Angabe der Herausgeber zustimmt. Mit verhaltener Leidenschaft zu spielen.

» 20. 5. Zeile, 1. Takt. Das plötzliche *mp*, das allein eine weitere Steigerung ermöglicht, ist wohl zu befolgen.

» 24. 3. Zeile, 1., 2. u. 3. Takt. Hier hat die Vorlage eine rhythmische Unklarheit. Vermutlich soll die Melodie in Baß und Mittelstimme so heißen:



Seite 26. 4. Zeile, 1. Takt. Für das sechste 32stel der rechten Hand hat die Vorlage ein ♮ vor *a*. Augenscheinlich soll es vor *g* stehen. (Auflösung des *ges*. Siehe auch I. H.)

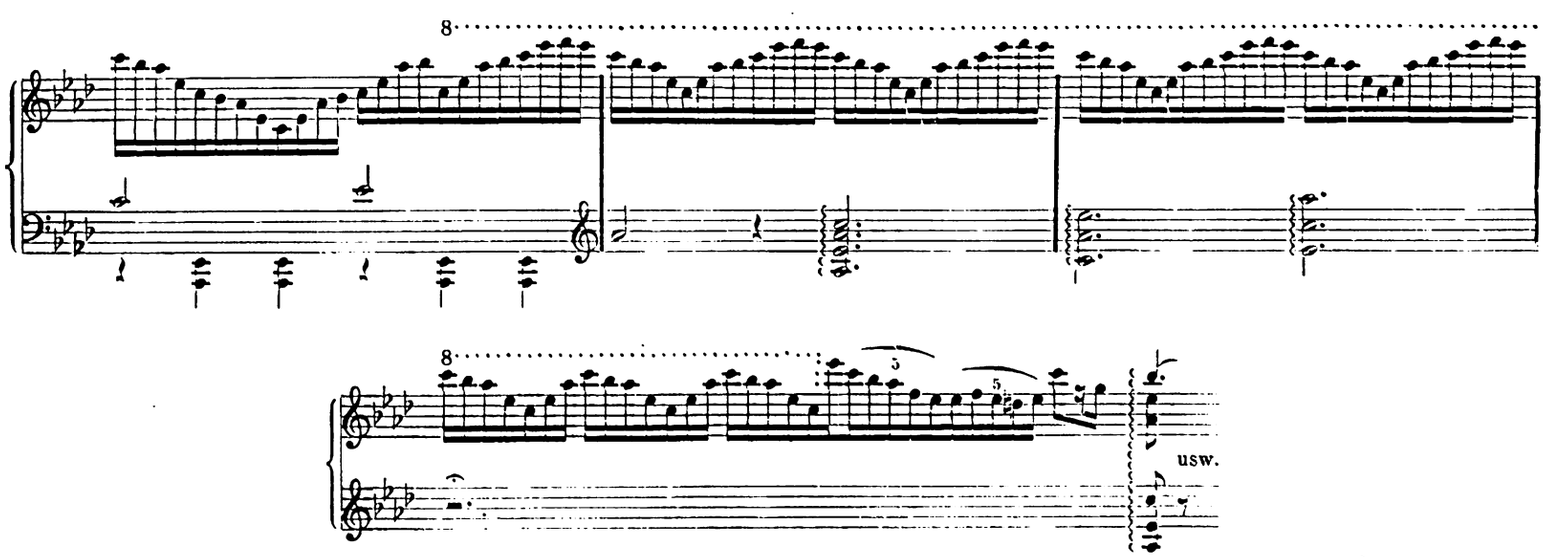
» 41. 1. Zeile, 2. Takt. Die erste Doppelnote der r. H. lautet in der Vorlage  statt des korrekten 

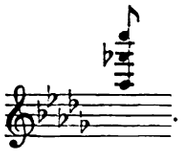
» 44. Vergleiche zur »Eroica« die diesbezügliche Anmerkung (mit Notenbeispiel) in der Vorrede.

» 49. 3. Zeile, 1. u. 2. Takt. Die Legato-Bögen sind vom Herausgeber hinzugefügt. Vergl. die Einleitung zum »Pesther Carneval«.

» 67. 3. Zeile, 1. Takt. Der Triller auf *e* muß augenscheinlich mit der oberen Hilfsnote *f*, der auf *eis* mit der oberen Hilfsnote *fis* ausgeführt werden.

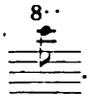
» 71. Ramanns »Liszt-Pädagogium« bringt nach Zeile 4 folgende Schlußverlängerung, deren Anwendung empfohlen wird:



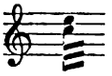
Seite 87. 1. Zeile, 2. Takt. In der Vorlage heißt das 3. Taktviertel der Melodie:  . Das untere *as* ist nach Analogie des Vorangegangenen ein Stichfehler und muß *c* heißen, wie entsprechend geändert wurde.

» 91. 2. Zeile, 1. Takt ff. Das »*Tremolo*« immer im Charakter des Anfangs (*non »martellato«*), schwebend, flüsternd, rauschend.

» 96. 4. Zeile. Die Notierung der letzten sieben Noten als 32stel deutet auf ein mögliches »*Allargando*« und »*Meno legato*«.

» 105. 4. Zeile, 4. Takt. Das erste Achtel der r. H. heißt in der Vorlage nur  . Die untere Oktave wurde gemäß der Fassung der analogen Stellen hinzugefügt.

» 109. 3. Zeile, 2. Takt. In der Vorlage steht vor der untern Note in dem ersten Doppelgriff der r. H. ein ♭ (*ces* statt *c*), was jedenfalls ein Stichfehler ist.

» 114. In der erleichterten Fassung (über dem 2. Takt der 1. Zeile) heißt die erste Doppelnote der r. H. in der Vorlage , was als ersichtlicher Stichfehler in  geändert wurde.

Seite 114. Letzte Zeile: der erste Takt enthält sieben, anstatt der regelrechten sechs Achtel. Ob hier ein Schreib- oder Druckfehler, oder eine rhythmische Überschwänglichkeit vorliegt, konnte der Herausgeber nicht entscheiden. Um so weniger, als von diesem Stücke ausnahmsweise nur der Mechetti'sche Druck existiert, ein »Vergleichen« mit anderen Ausgaben demnach nicht möglich war.

» 120. 2. Zeile, 1. Takt. Die Vorlage hat für die vorletzte Note der r. H. ein *a*, was als offenbarer Stichfehler in *b* geändert wurde.

» 125. 3. Zeile, 2. Takt heißt es wahrscheinlich *g*, nicht *gis* in der r. H. (siehe die Parallelstelle 4 Takte später!).

» 125. 6. Zeile, 1. Takt, desgl.

» 129. 4. Zeile, 2. Takt. Der Punkt hinter dem 1. Akkord (Viertelnote) wurde vom Herausgeber ergänzt. Es ist anzunehmen, daß die beiden vorletzten Takte als ein einziger (9/8)-Takt gemeint waren, und daß der dazwischenliegende Taktstrich vom Stecher gewohnheitsgemäß am Ende der Zeile gezogen wurde.

Bei der Revision der Stichvorlagen war Herr Professor Otto Taubmann freundlich behilflich.

Berlin, im September 1911.

Ferruccio Busoni.

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Bravour-Studien für Pianoforte.

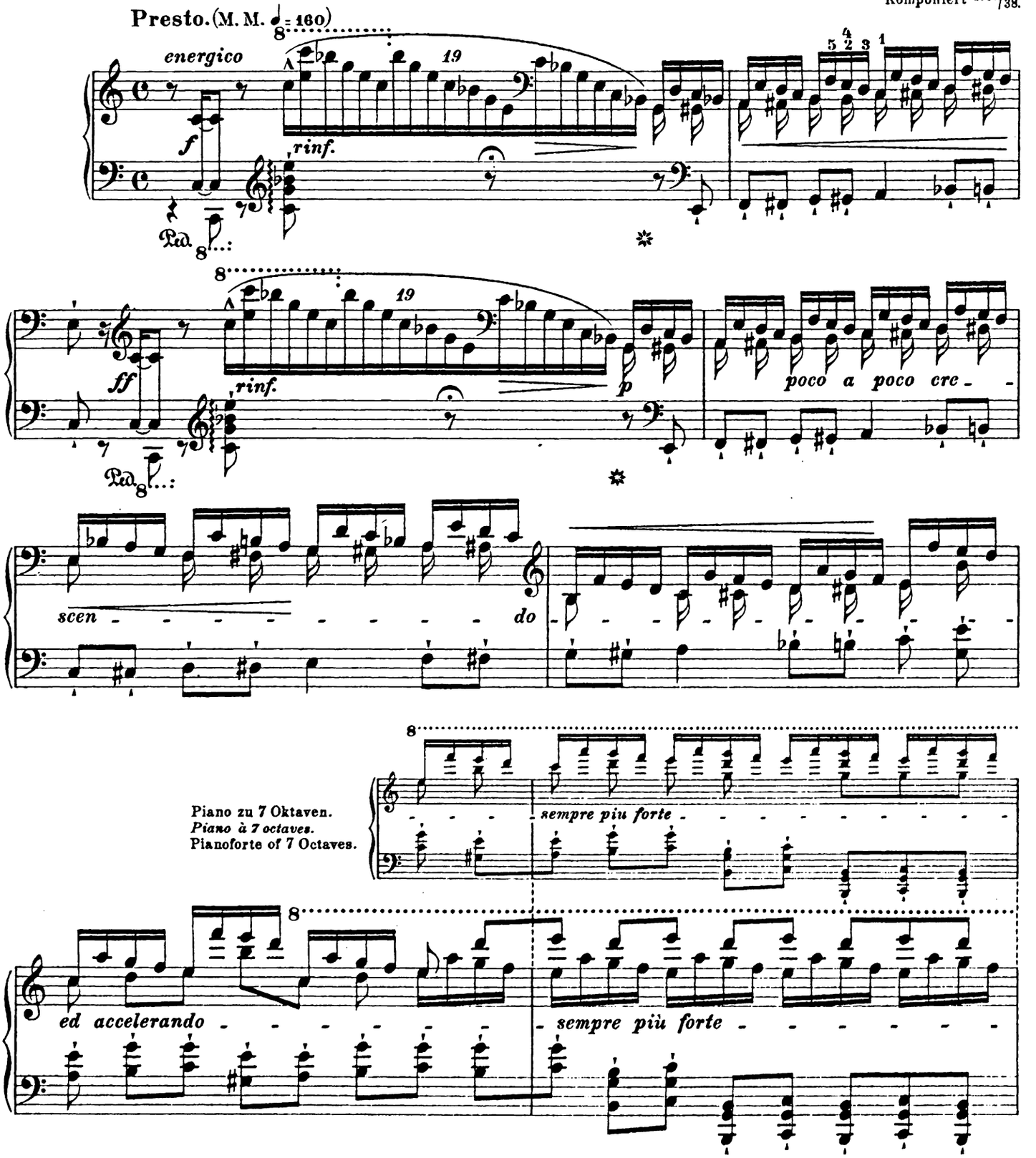
Etudes d'exécution transcendante. Bravour-Studies.

Karl Czerny aus Dankbarkeit und ehrfurchtsvoller Freundschaft sein Schüler.

1.

Präludium. Prélude. Prelude.

Franz Liszt.
Komponiert 1837/38.



Aufführungsrecht vorbehalten.

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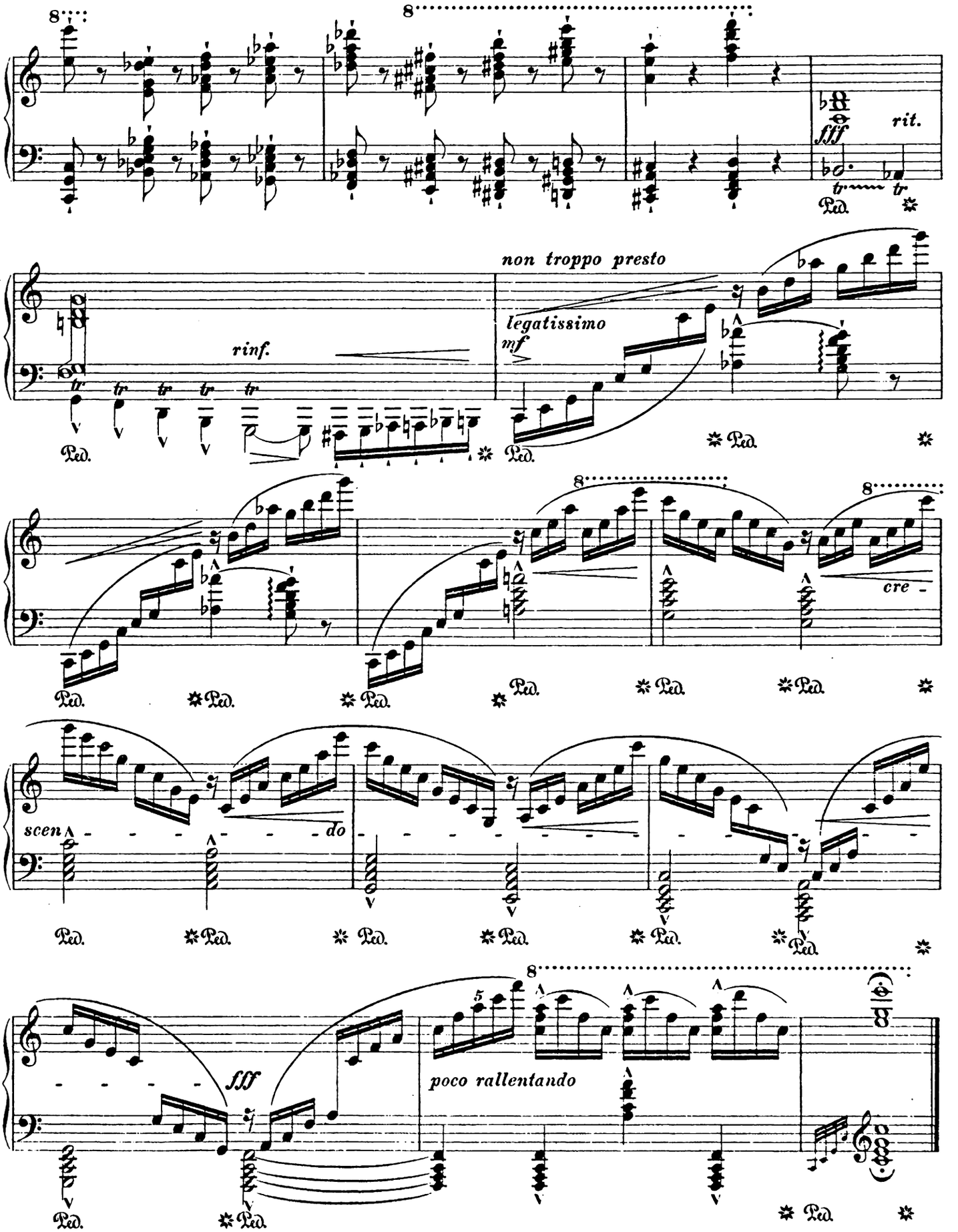
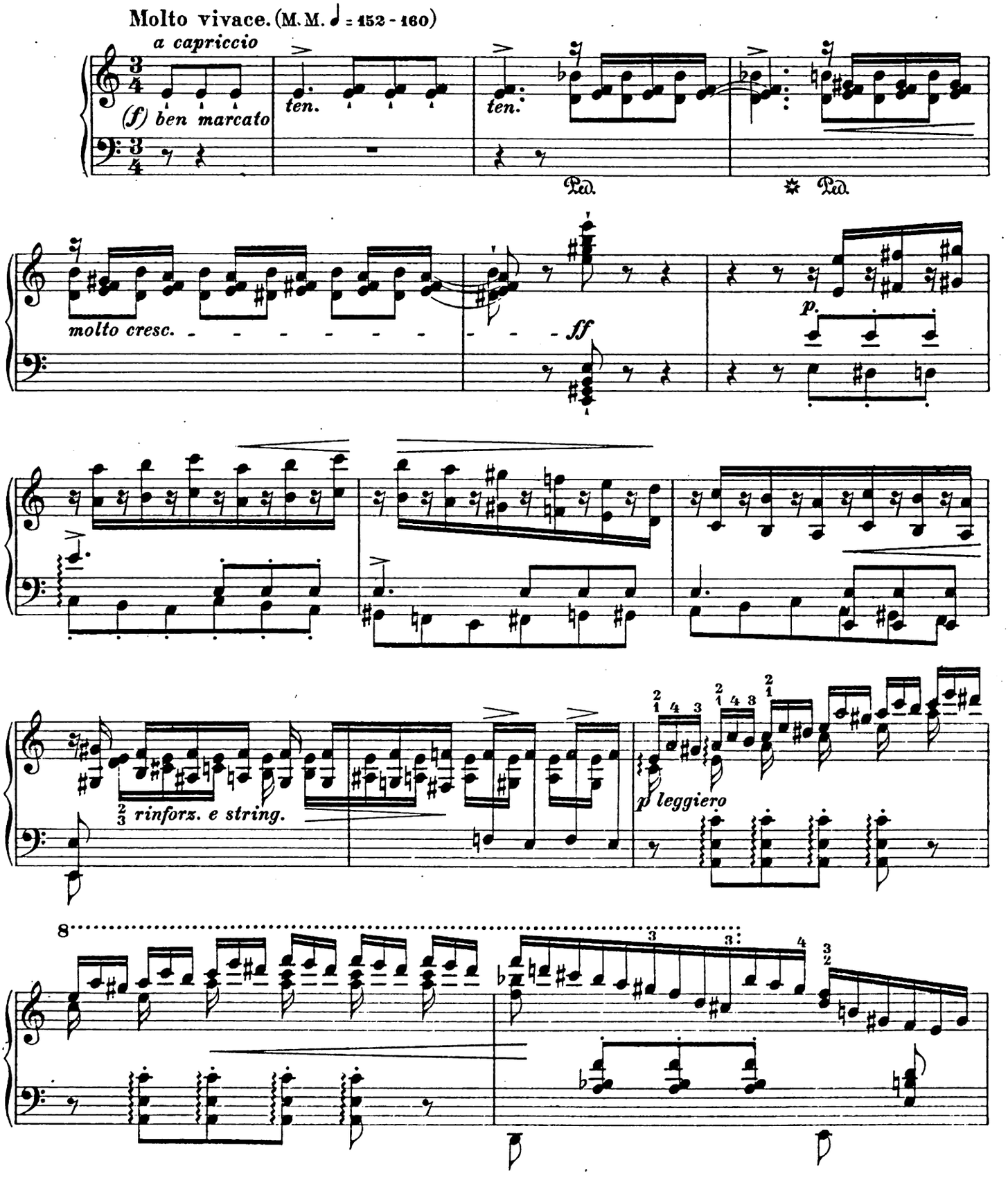
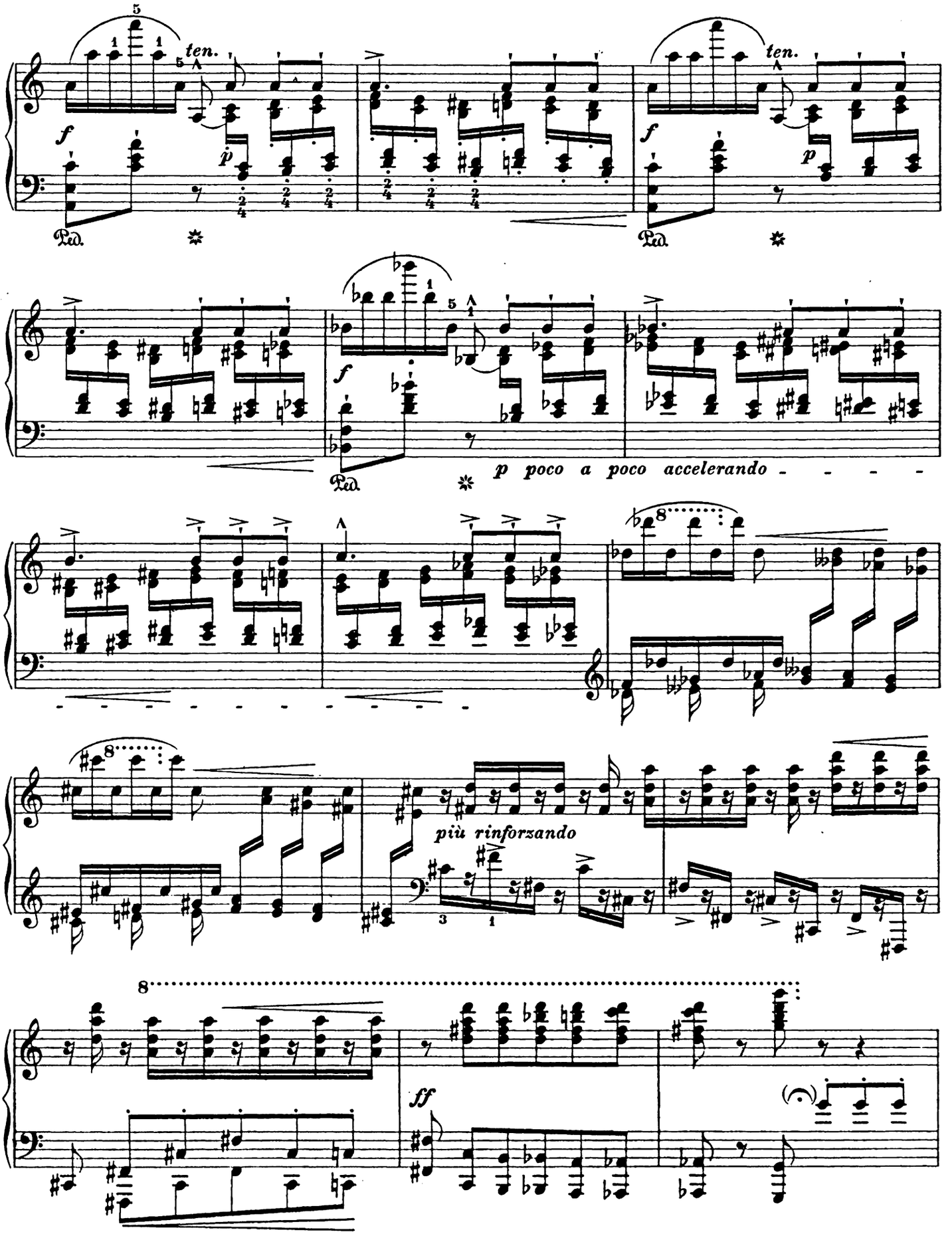
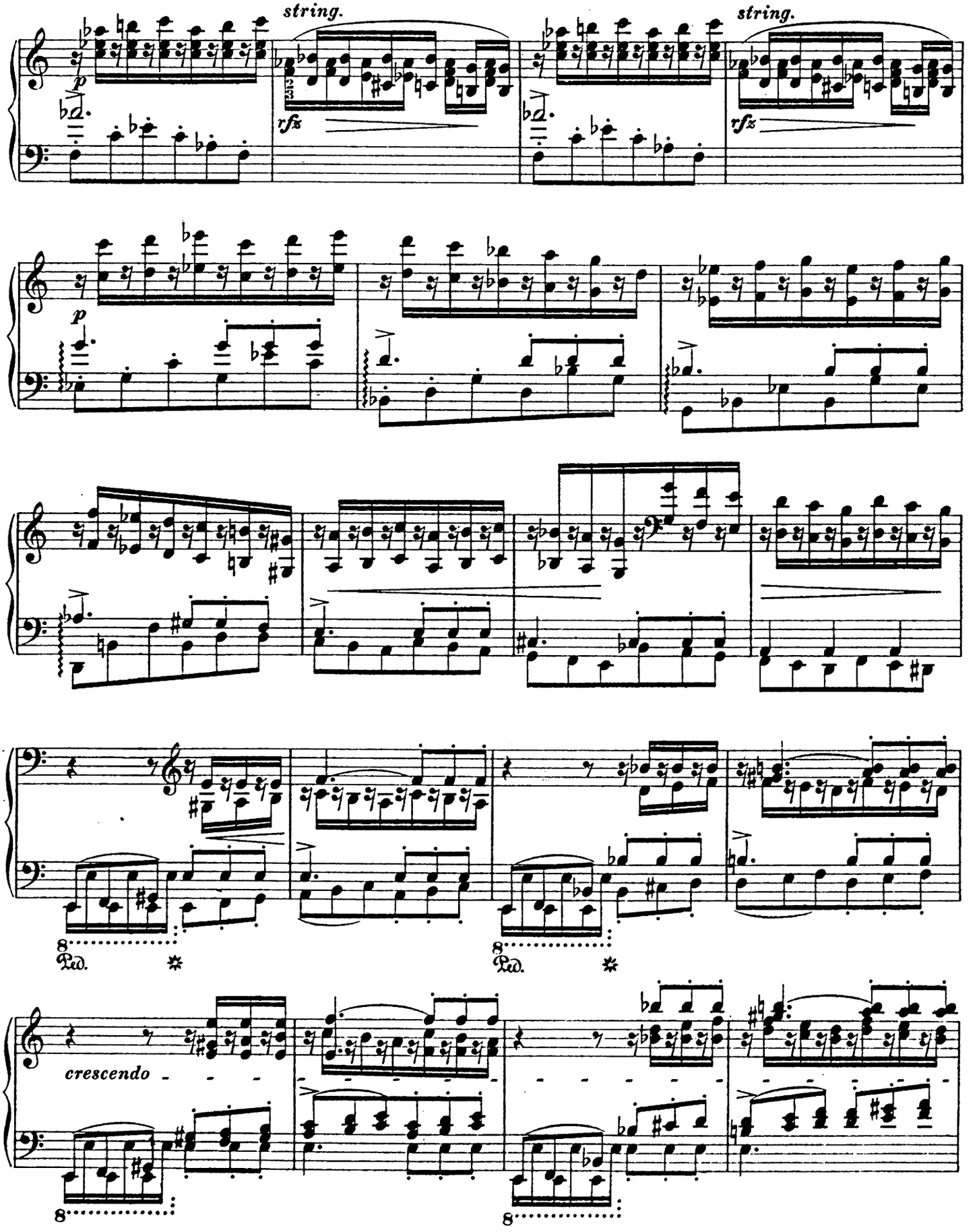
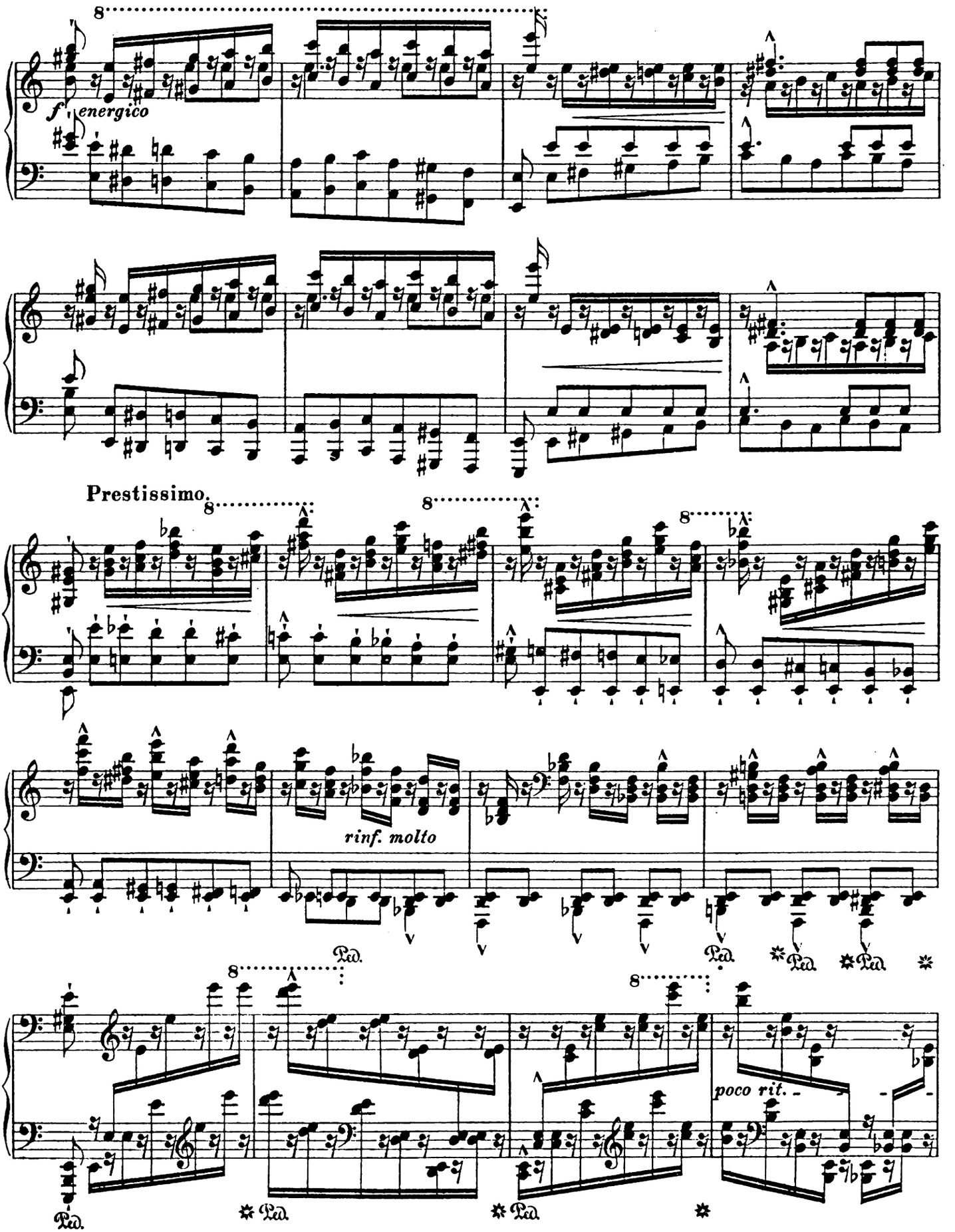

fff
rit.
tr
Ped.
non troppo presto
rinf.
legatissimo
mf
cre -
scen - - - - - - - do
fff
poco rallentando

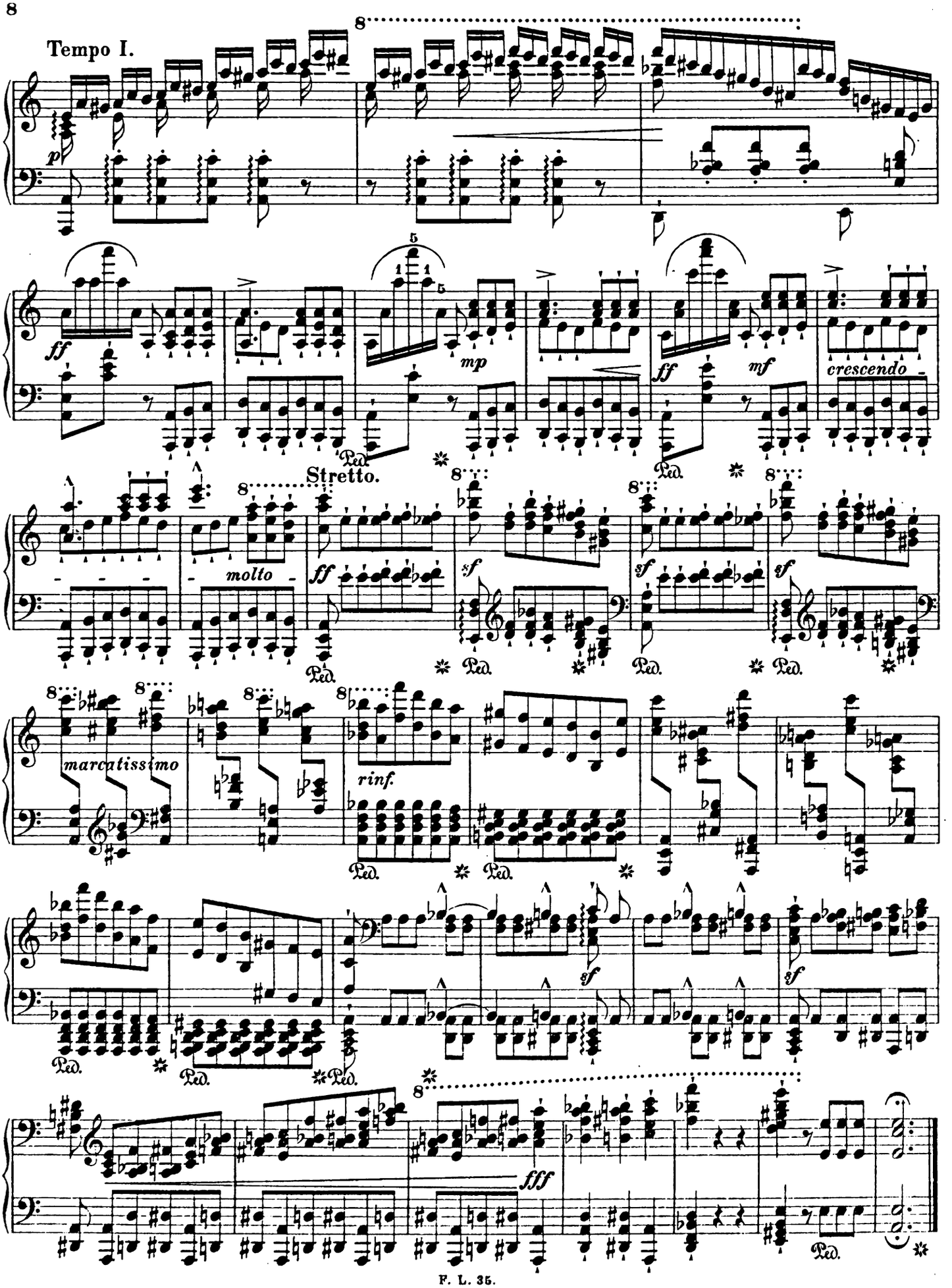
2.


Molto vivace. (M. M. ♩ = 152 - 160)
a capriccio
(f) ben marcato
ten.
ten.
Ped.
Ped.
molto cresc.
ff
p.
2/3 rinforz. e string.
p leggiero
8


ten.
f
p
Ped.
ten.
f
p
Ped.
f
Ped.
p poco a poco accelerando
più rinforzando
ff

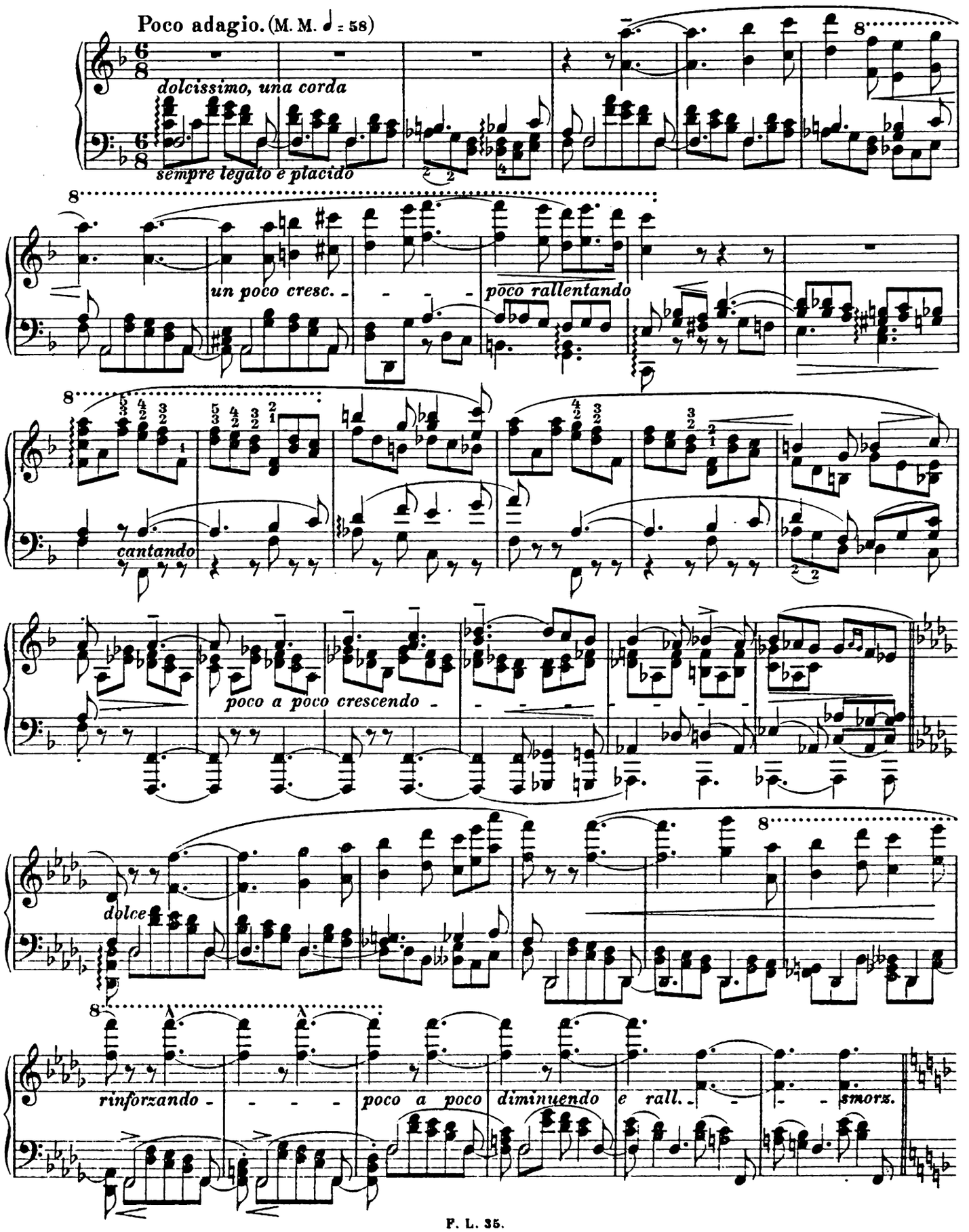

string.
rfz
string.
rfz
p
p
8
Ped.
8
Ped.
crescendo
8
8


f energico
Prestissimo.
rinf. molto
poco rit.
Ped.

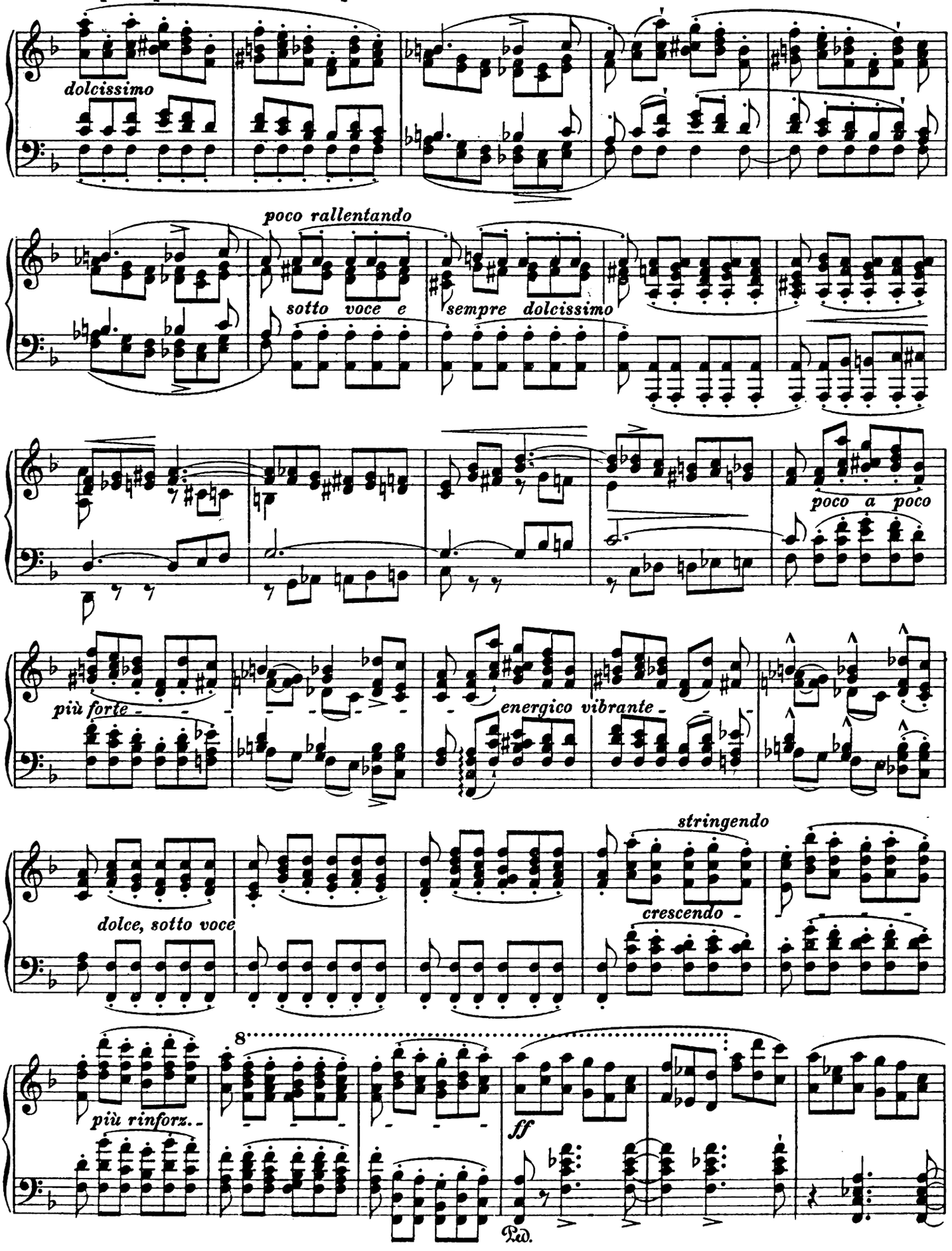

Tempo I.
p
ff
mp
ff
mf
crescendo
Stretto.
molto
ff
sf
sf
sf
marcatissimo
rinf.
sf
sf
fff
Ped.

3.

Landschaft. Paysage. Landscape.



Un poco più animato il tempo.



ritenuto ed appassionato assai

poco rit.

sempre f

Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲

ritenuto

dolce, pastorale

8

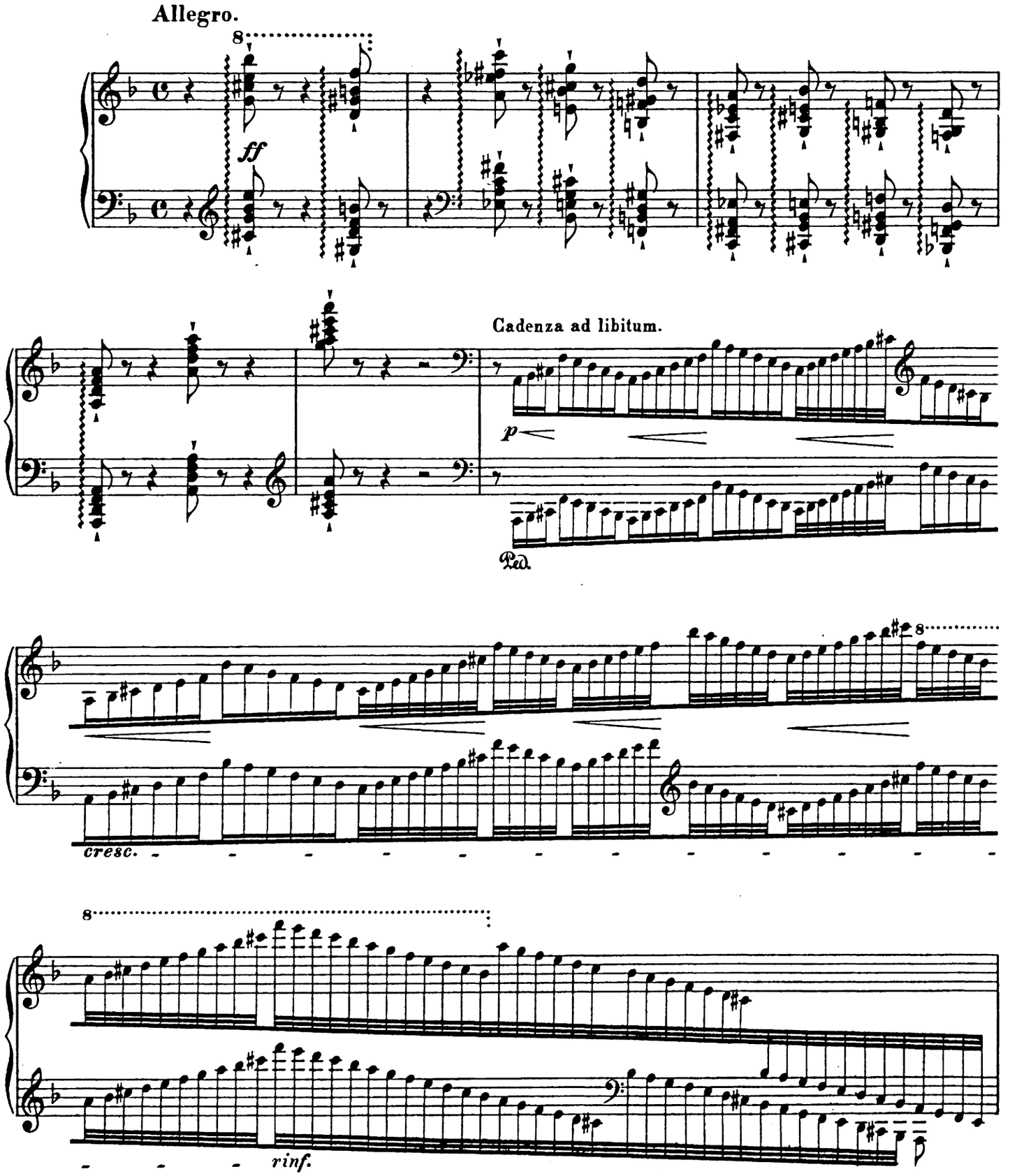
sempre più dolce e rallentando

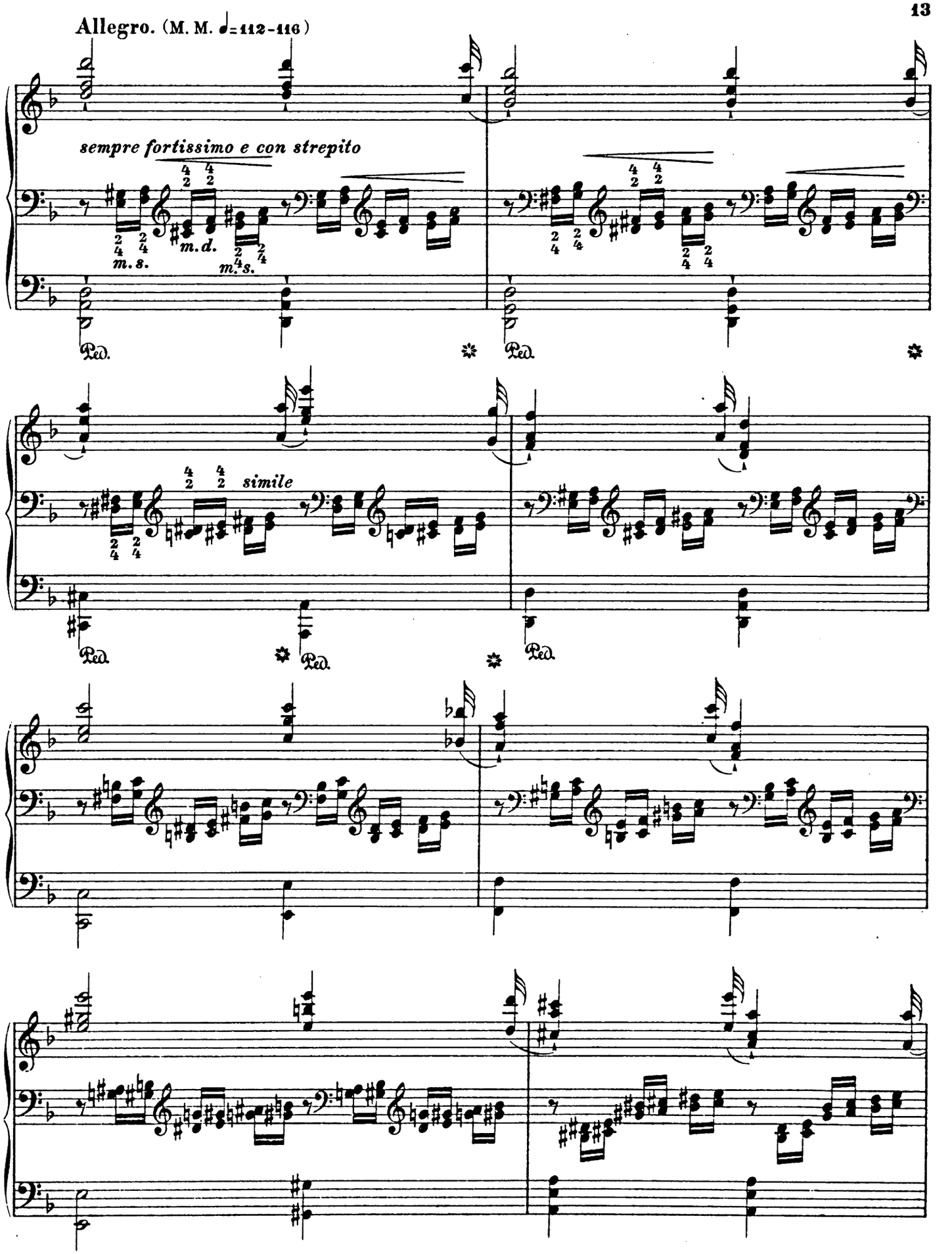
8

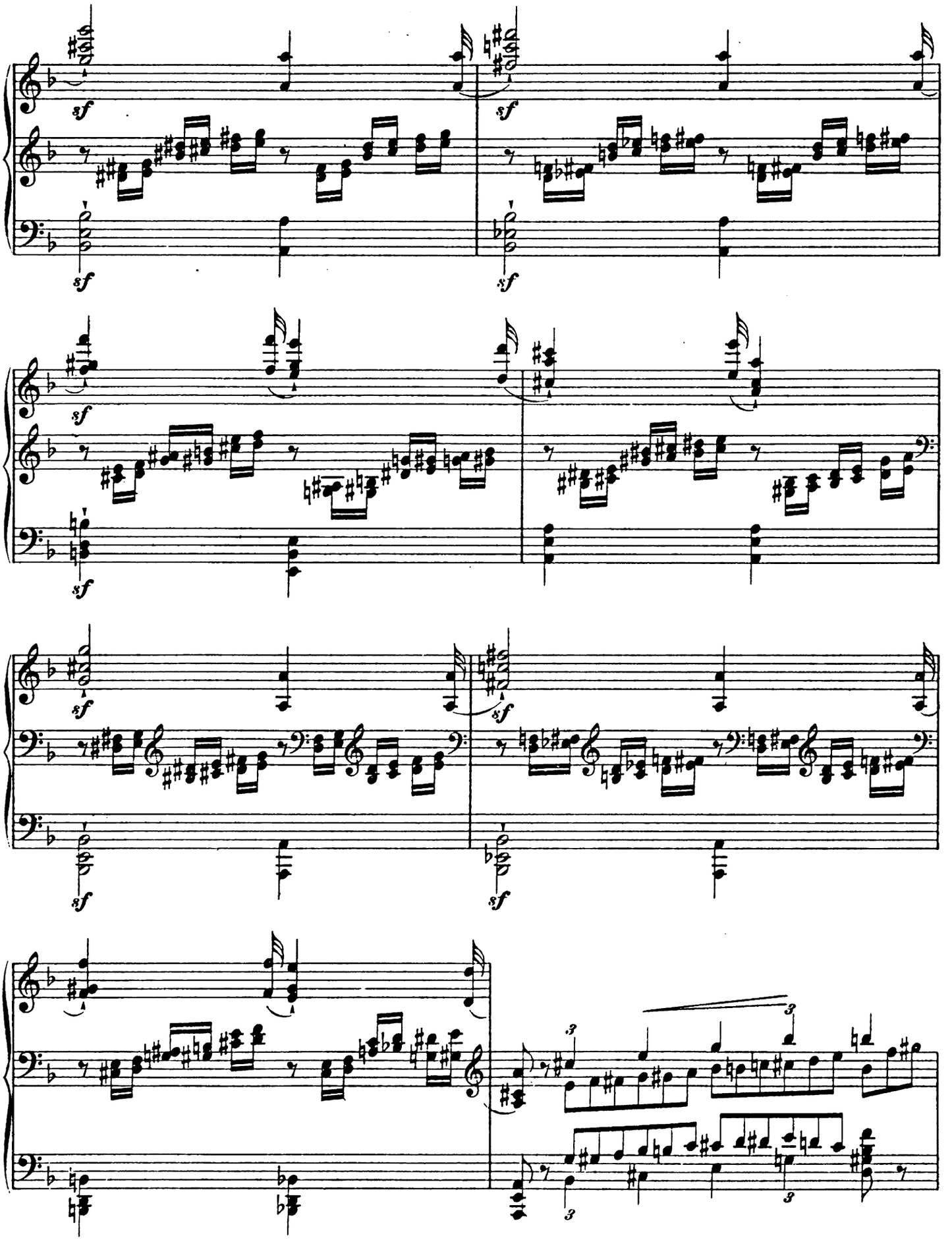
estinto - - - *ritardando* - - - -

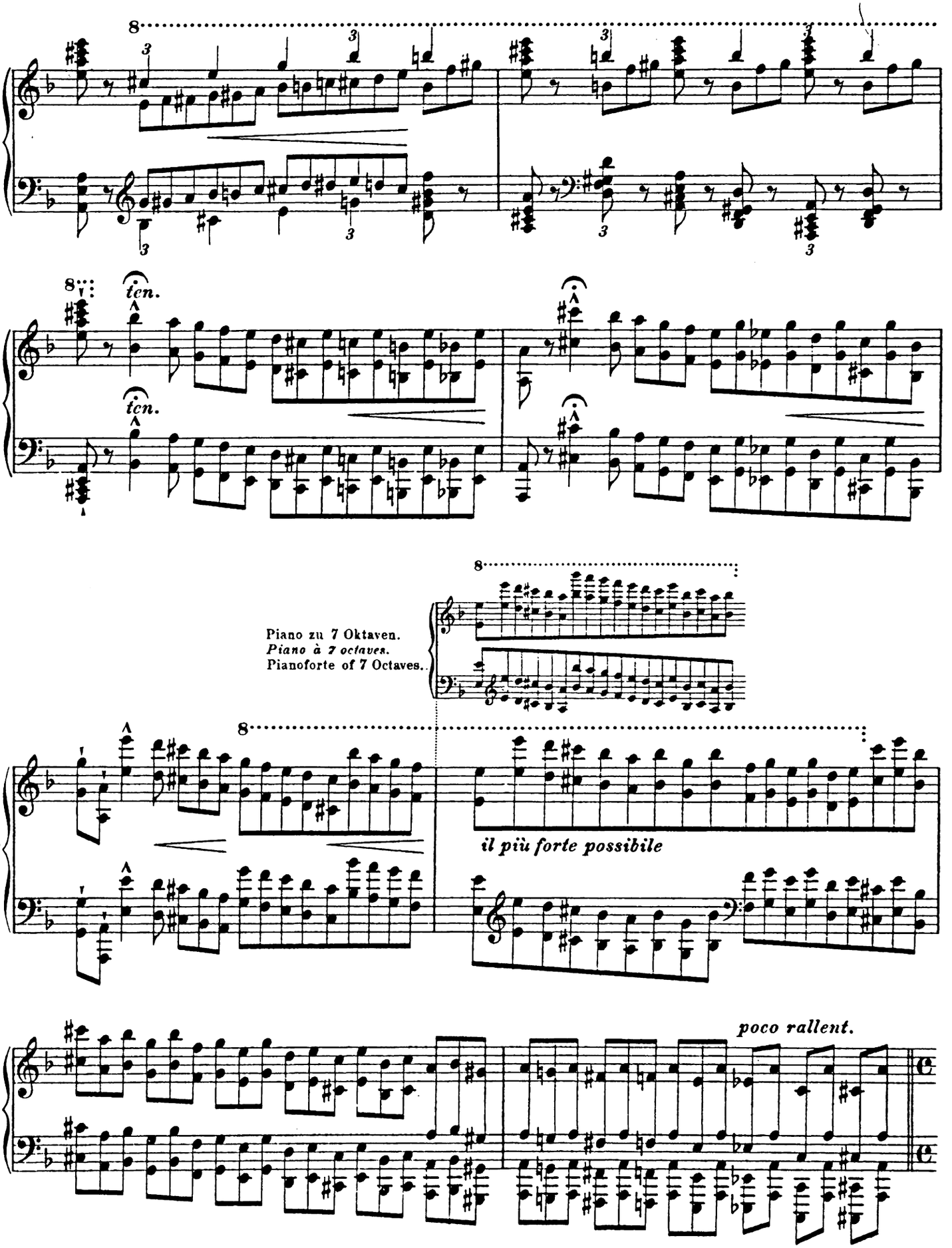
4.

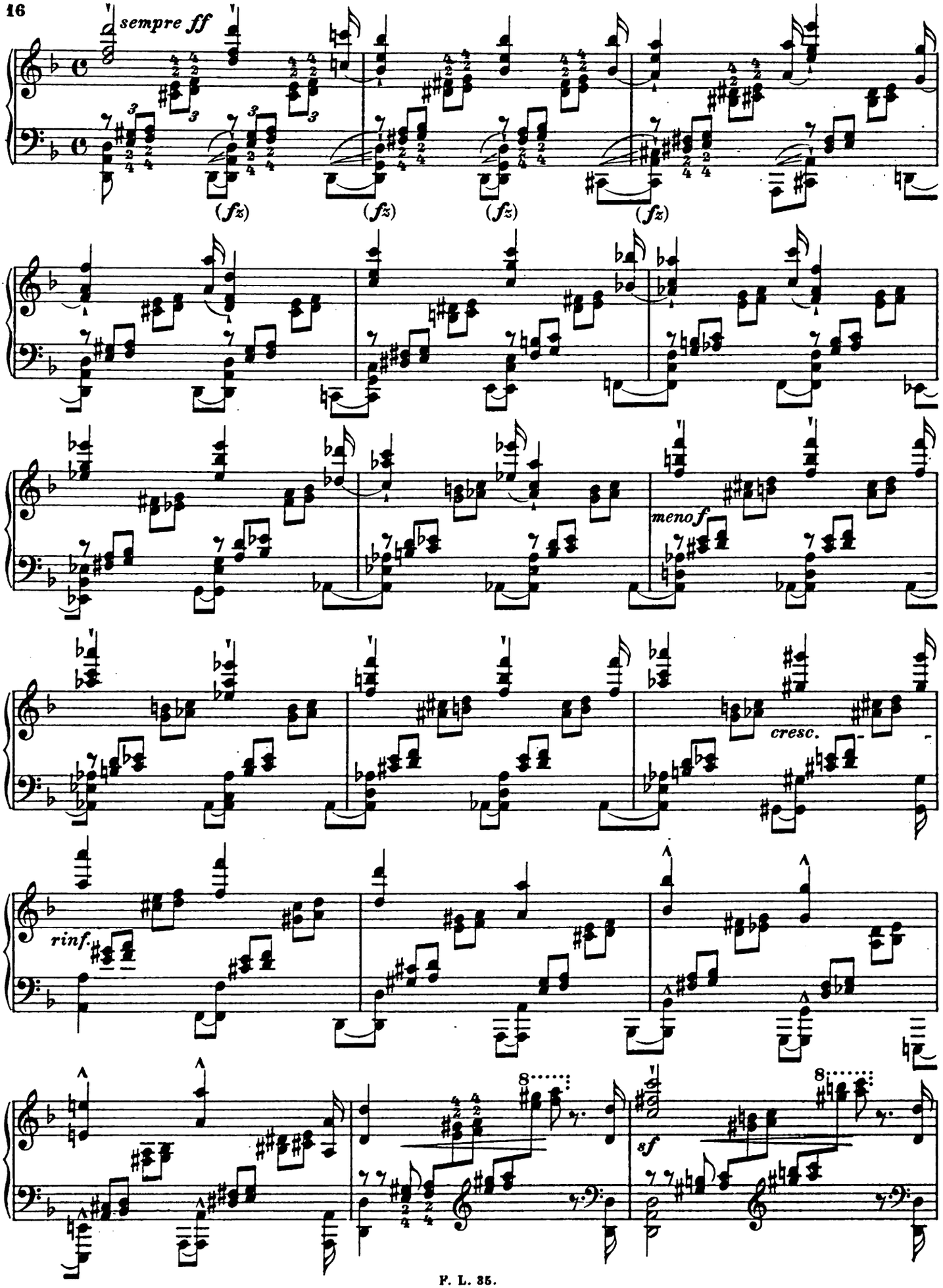
Mazeppa.

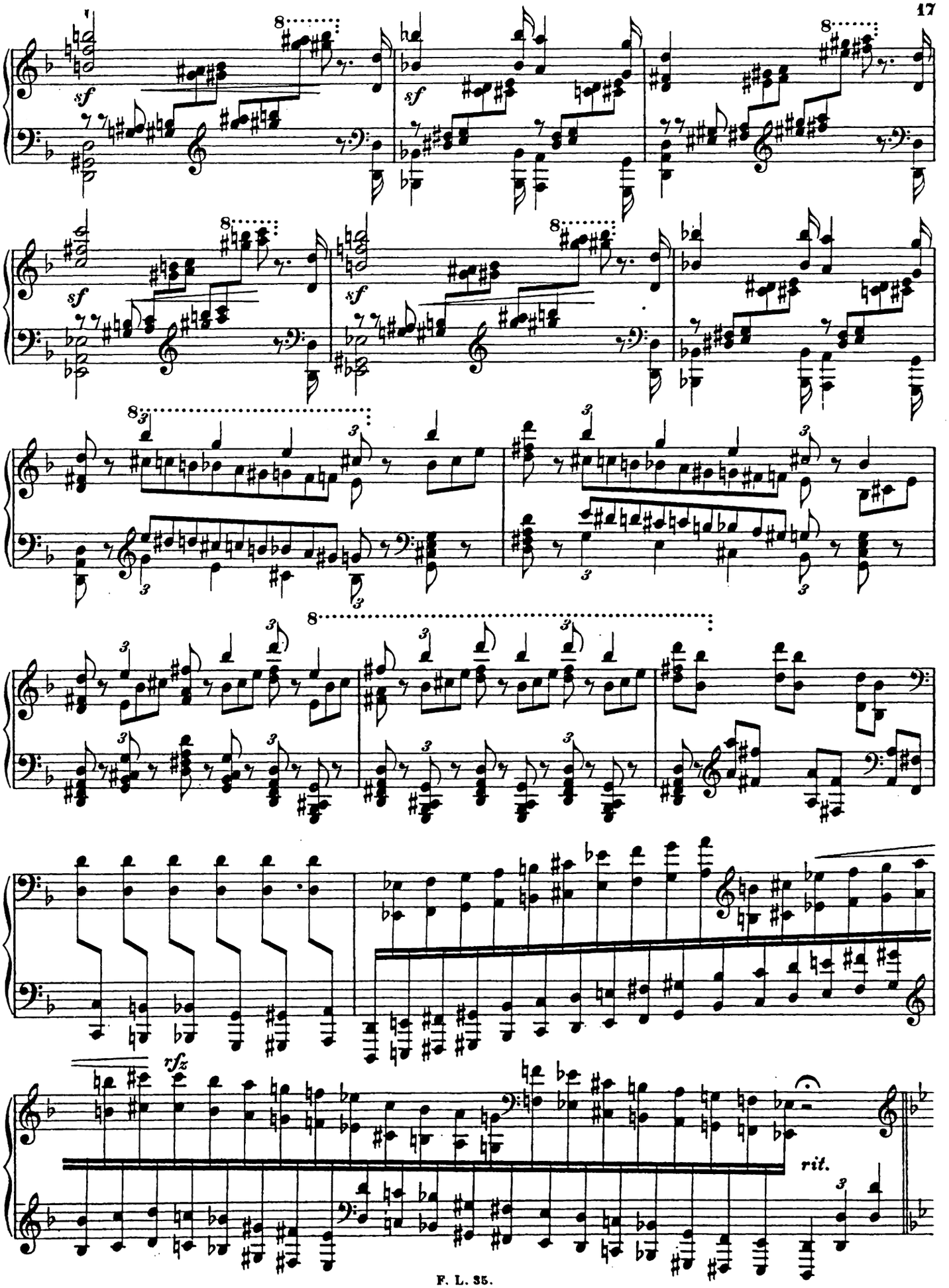



Allegro. (M. M. ♩= 112-116)
sempre fortissimo e con strepito
m. d.
m. s.
m. s.
Ped.
Ped.
simile
Ped.
Ped.
Ped.


sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
3
3
3
3


ten.
ten.
Piano zu 7 Oktaven.
Piano à 7 octaves.
Pianoforte of 7 Octaves.
il più forte possibile
poco rallent.


sempre ff
(fz)
(fz)
(fz)
(fz)
meno f
cresc.
rinf.
8
8
sf


sf
rfz
rit.

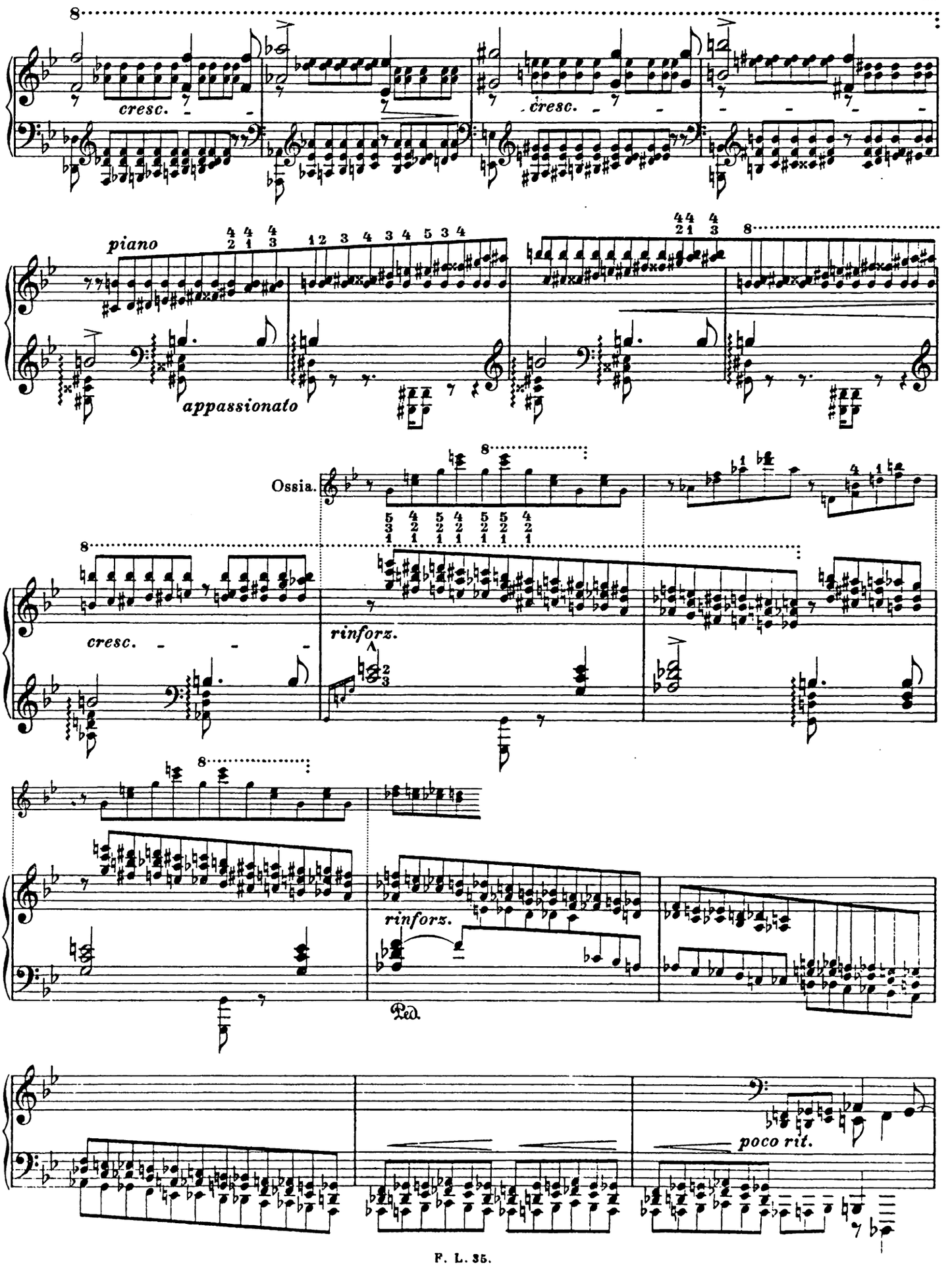
(Lo stesso tempo.)

il canto marcato e vibrato assai

p

Il canto espressivo ed appassionato assai.

p


cresc.
cresc.
piano
appassionato
Ossia.
cresc.
rinforz.
rinforz.
Ped.
poco rit.

stringendo

p *cresc.* *sf*

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

8

8

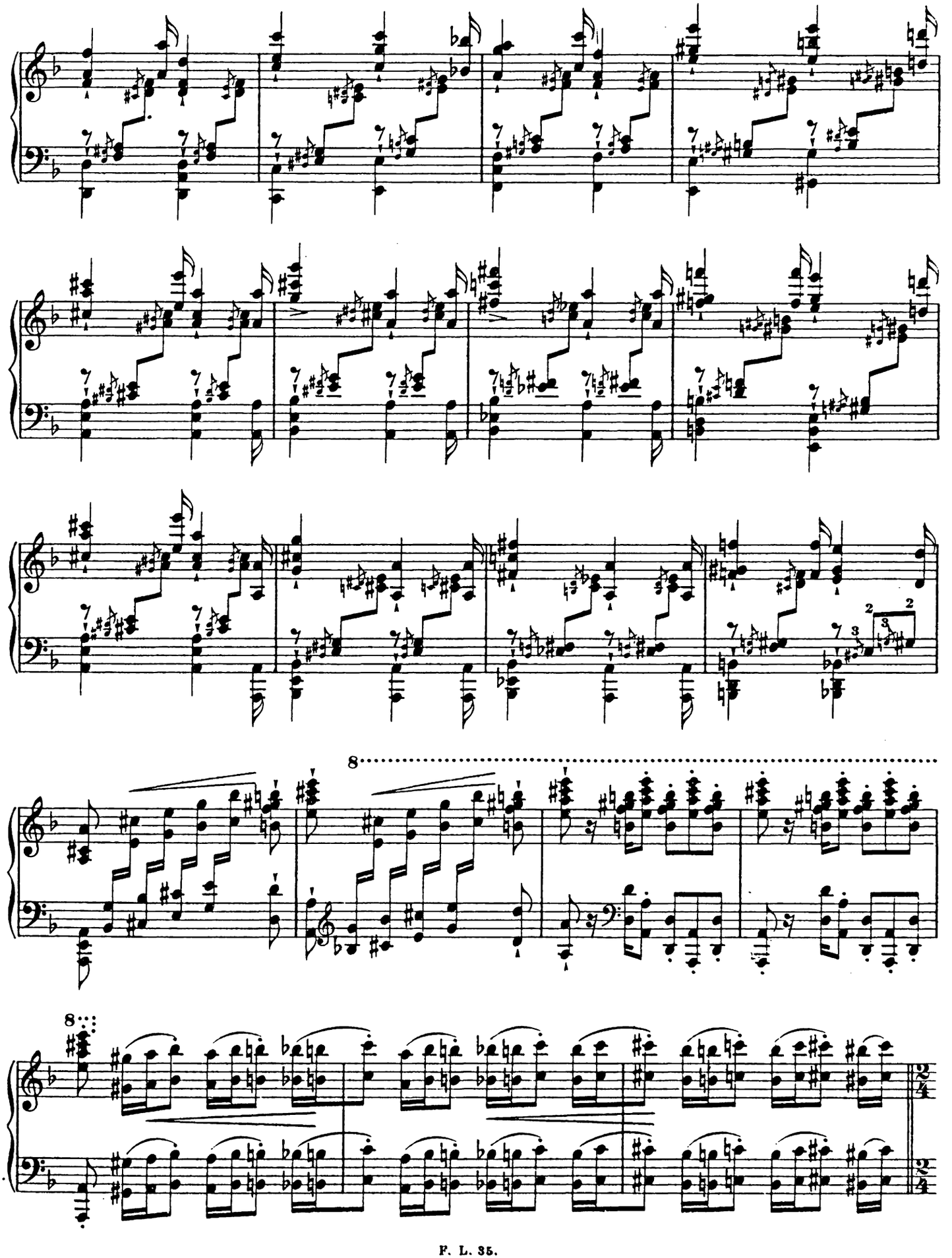
il più forte possibile

poco rallentando

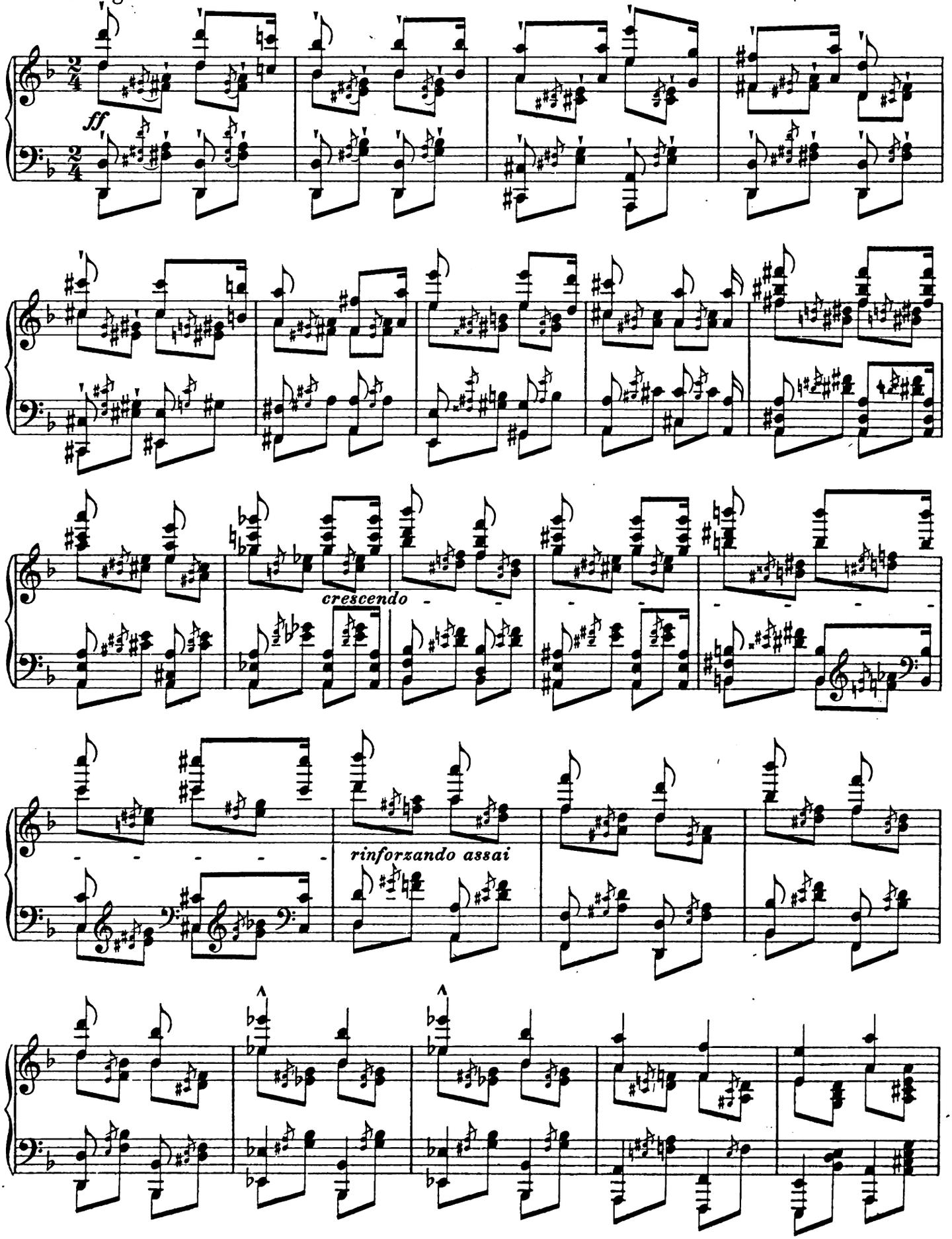
Animato.

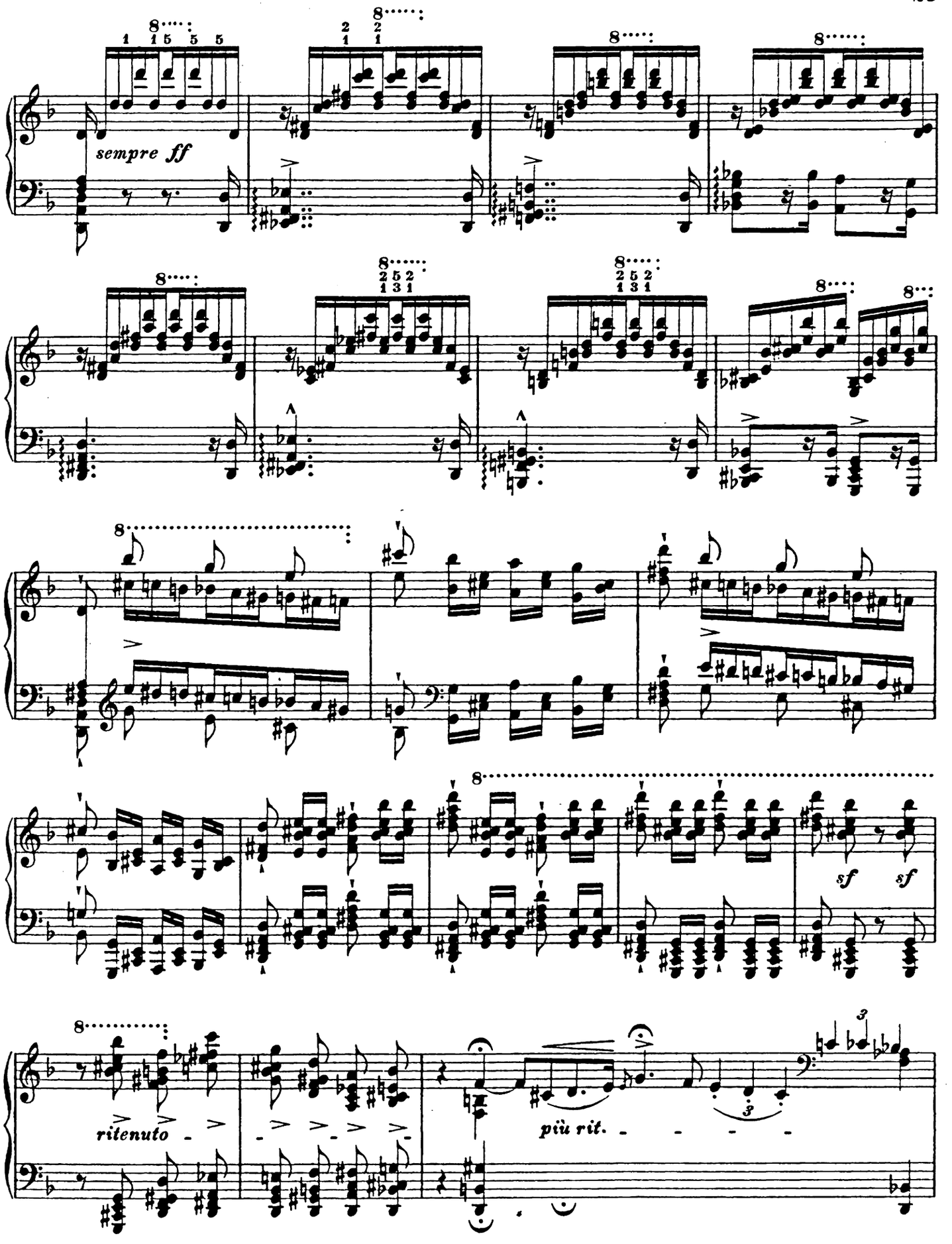
leggiero

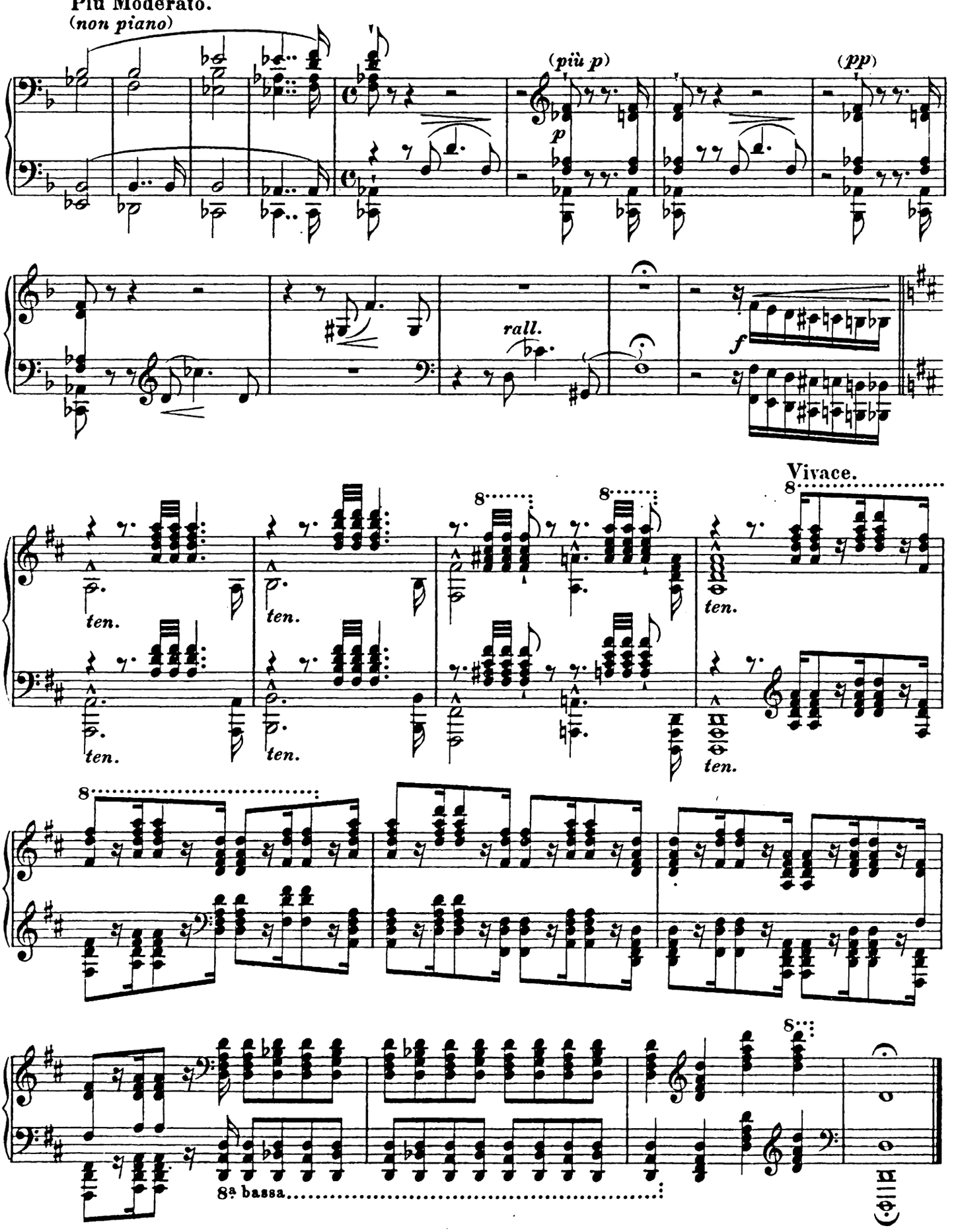
mp



Allegro deciso.



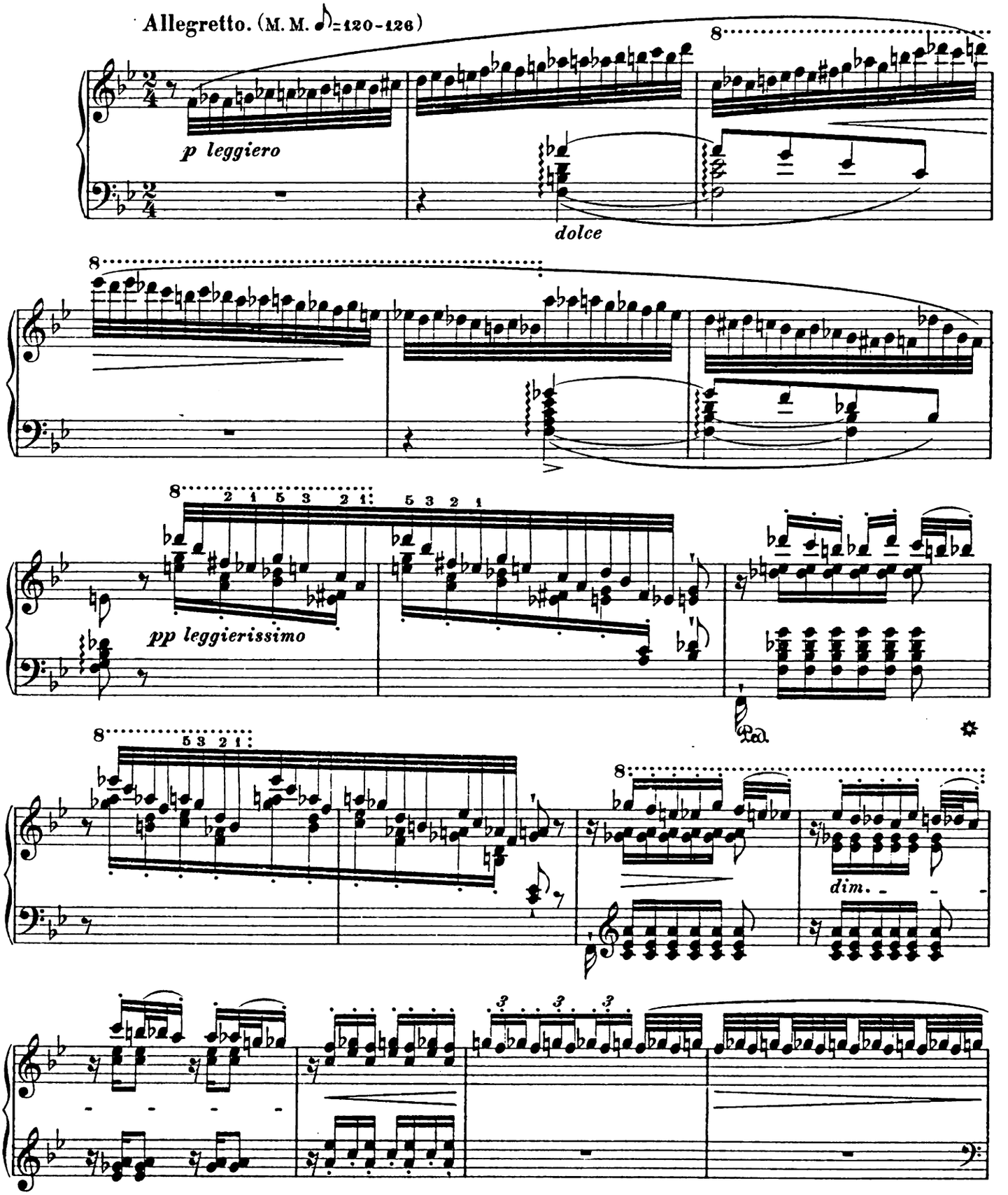

sempre ff
sf
sf
ritenuto
più rit.

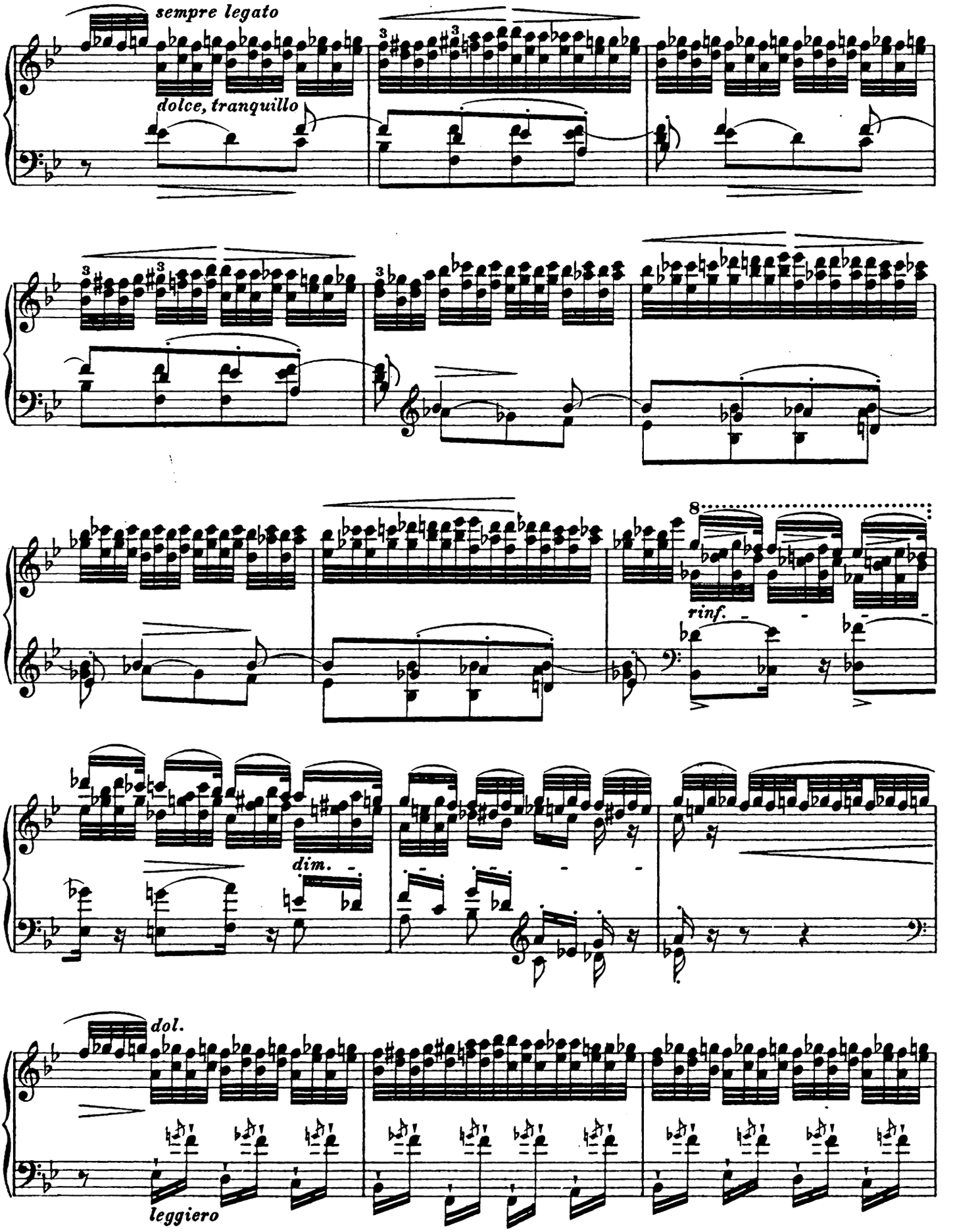


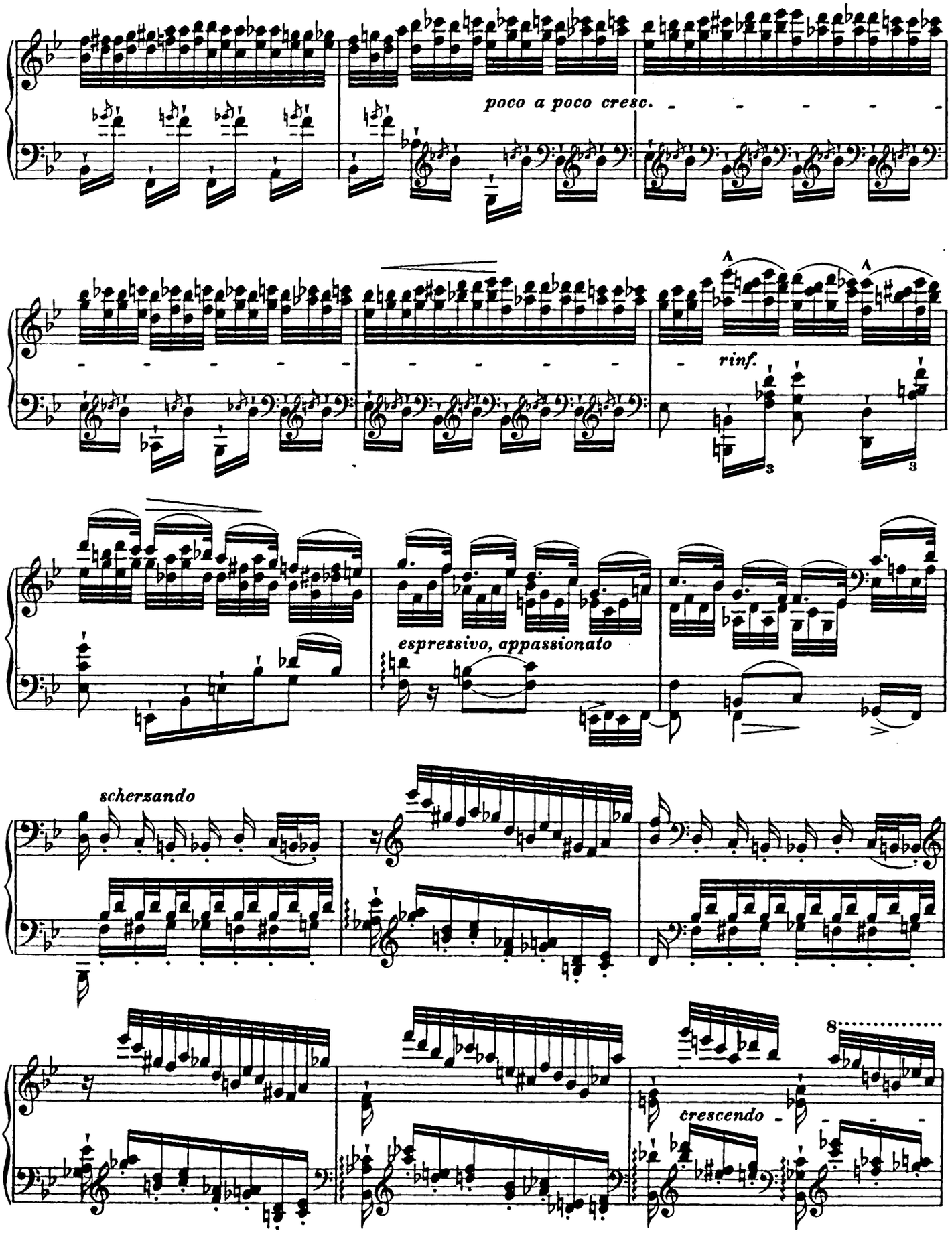
«Il tombe enfin!... et se relève Roi!»
(Victor Hugo.)

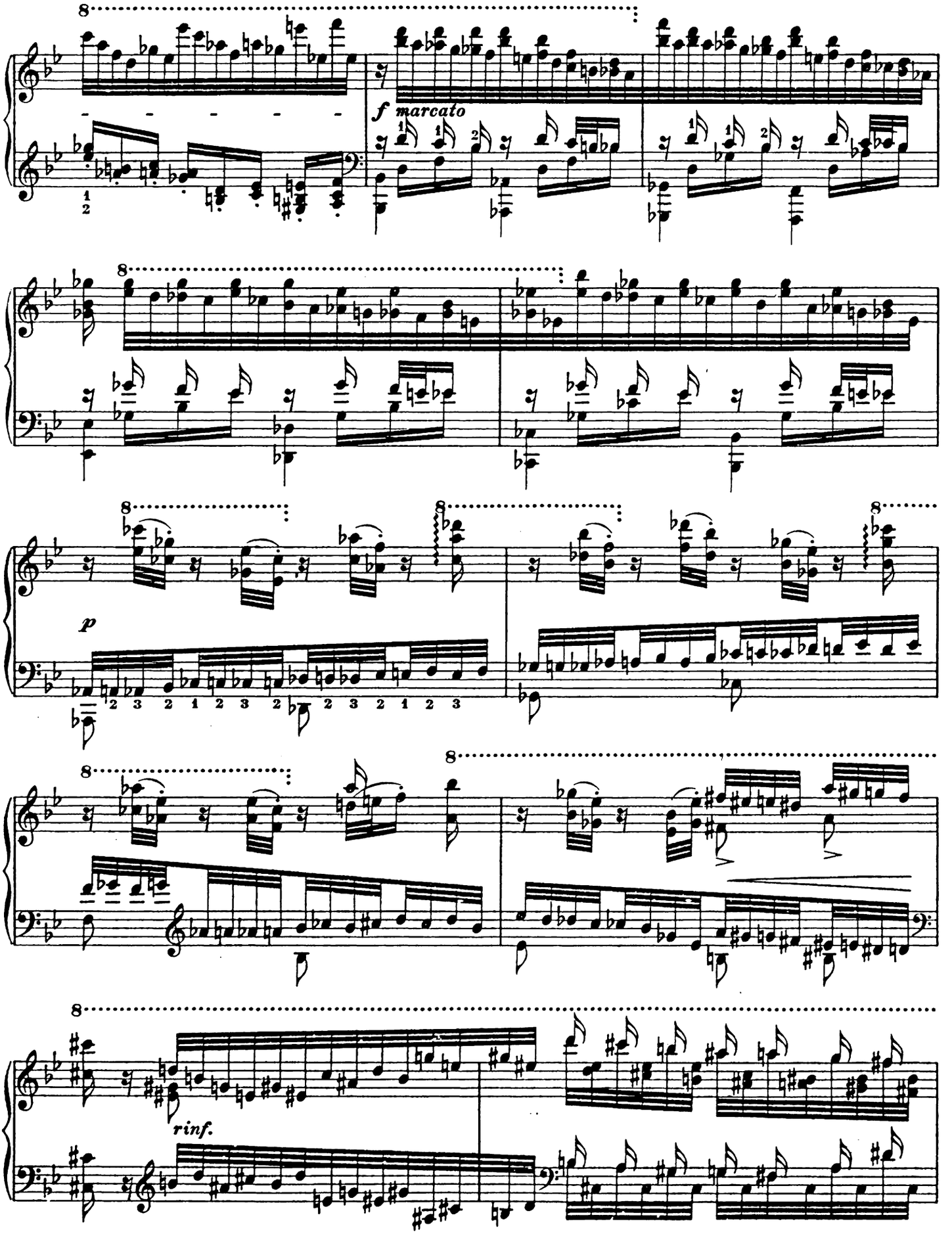
5.

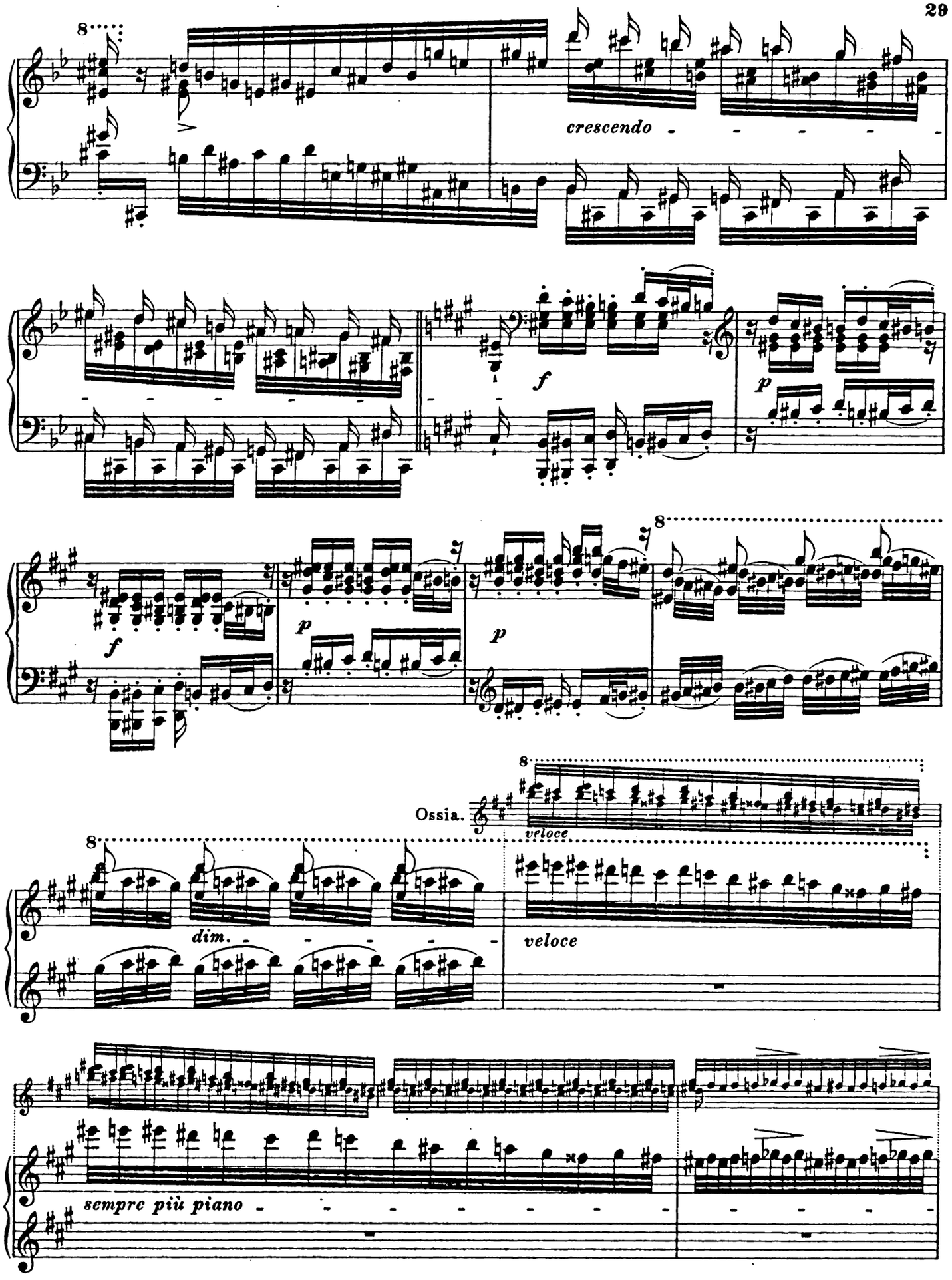
Irrlichter. Feux-Follets. Will-o'-the-Wisp.

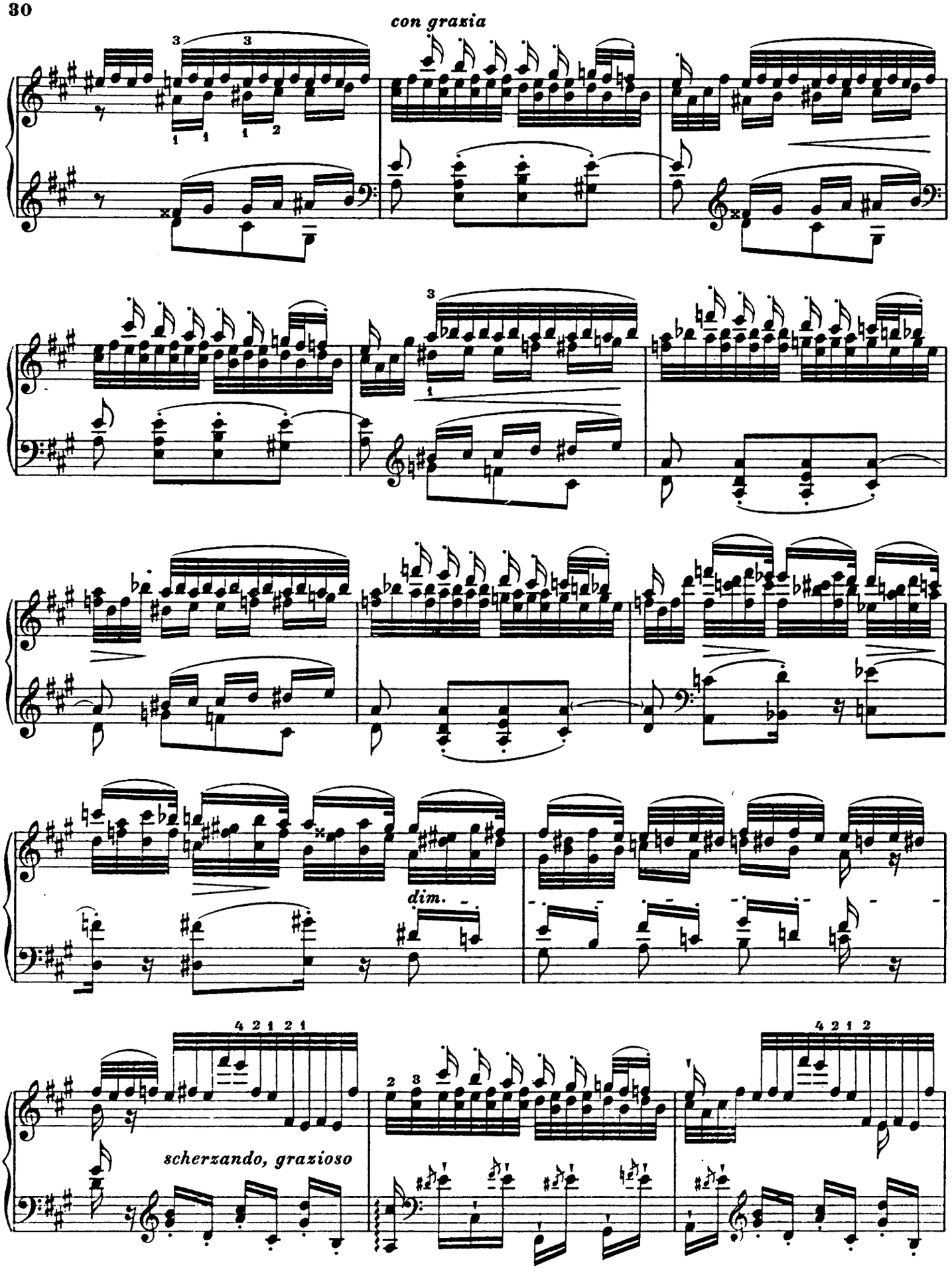


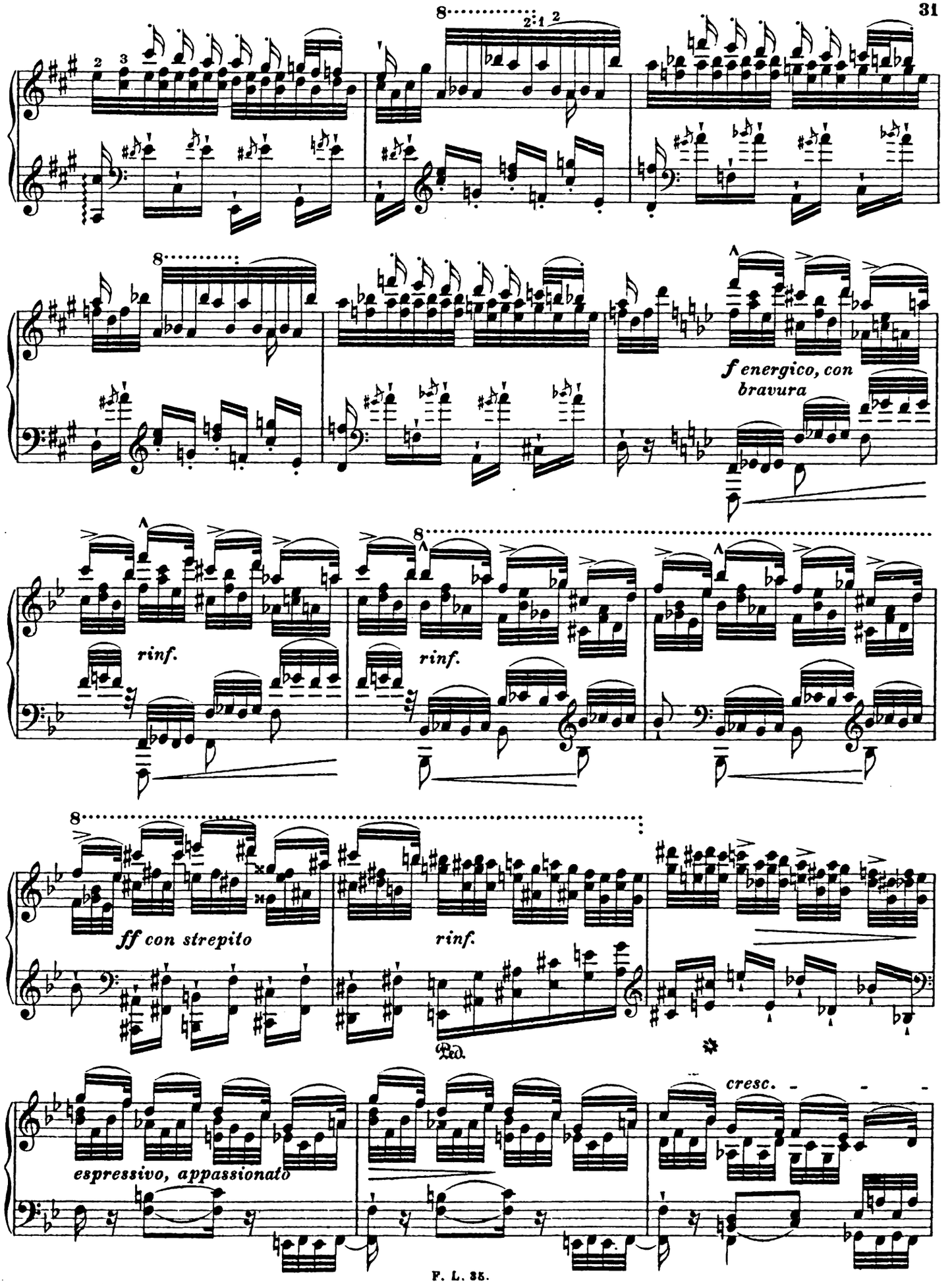

sempre legato
dolce, tranquillo
8
rinf.
dim.
dol.
leggiero

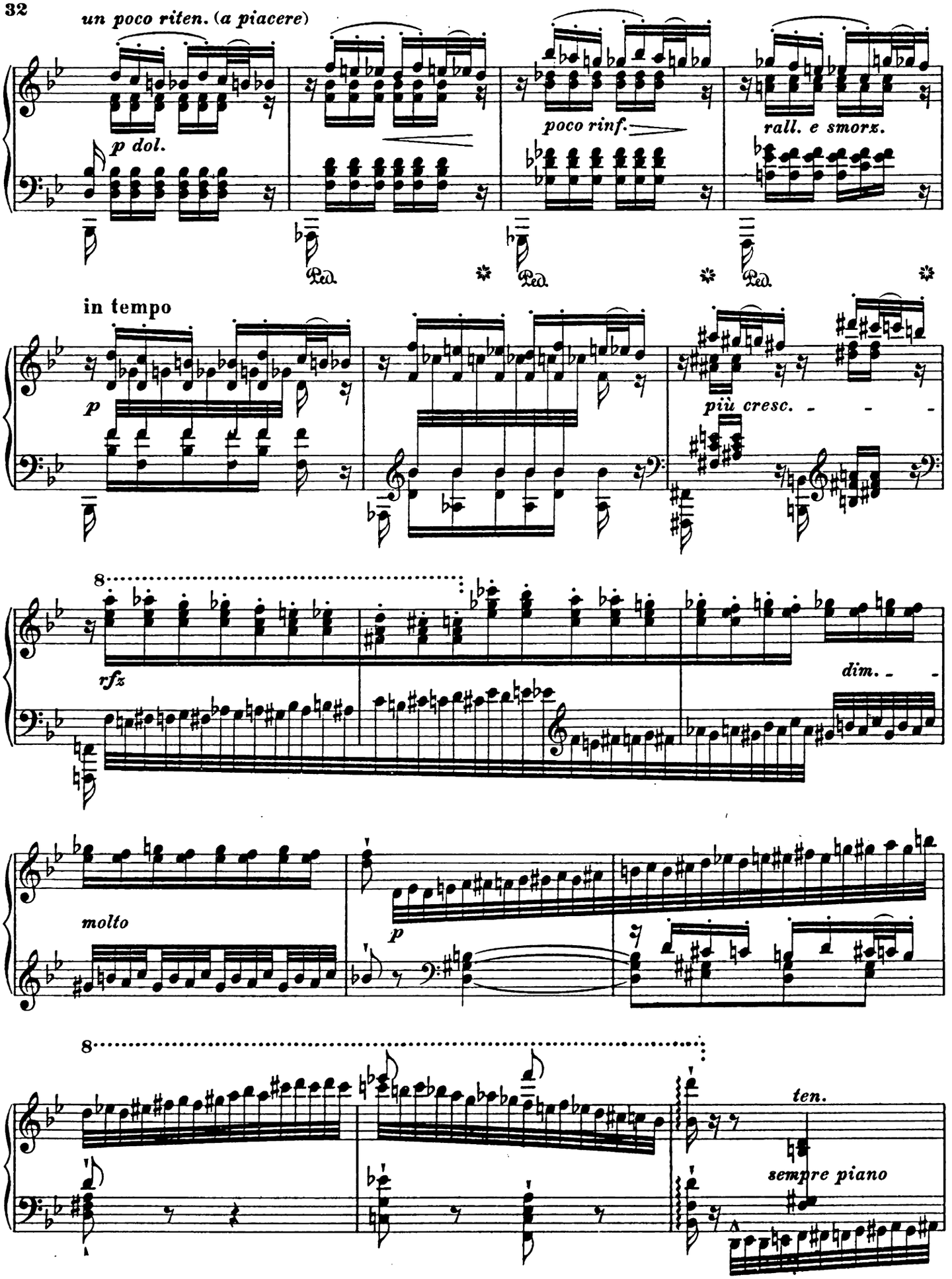

poco a poco cresc.
rinf.
espressivo, appassionato
scherzando
crescendo

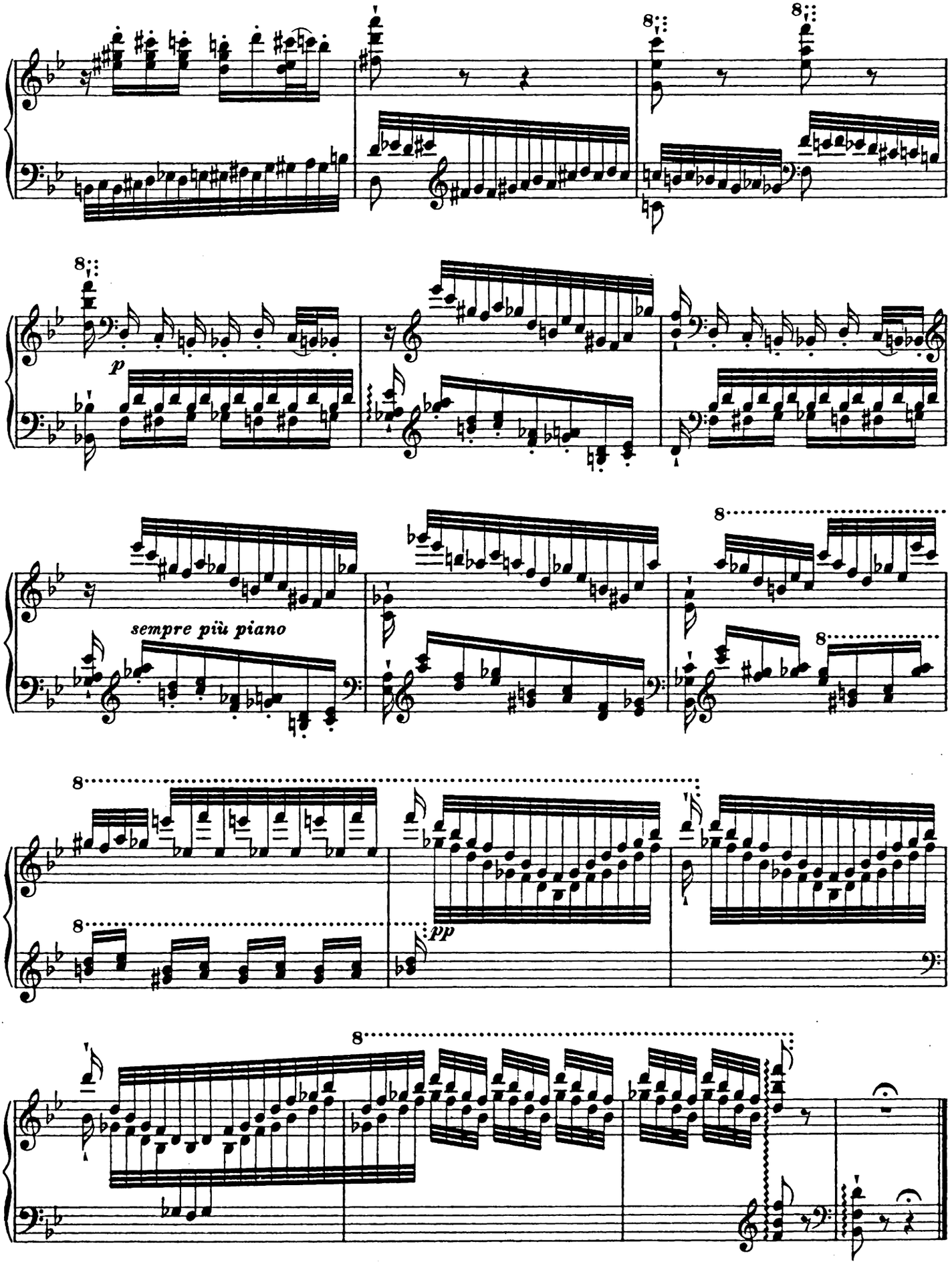

f marcato
p
rinf.


8
cresc.
f
p
f
p
p
8
Ossia.
8
veloce
8
dim.
veloce
sempre più piano

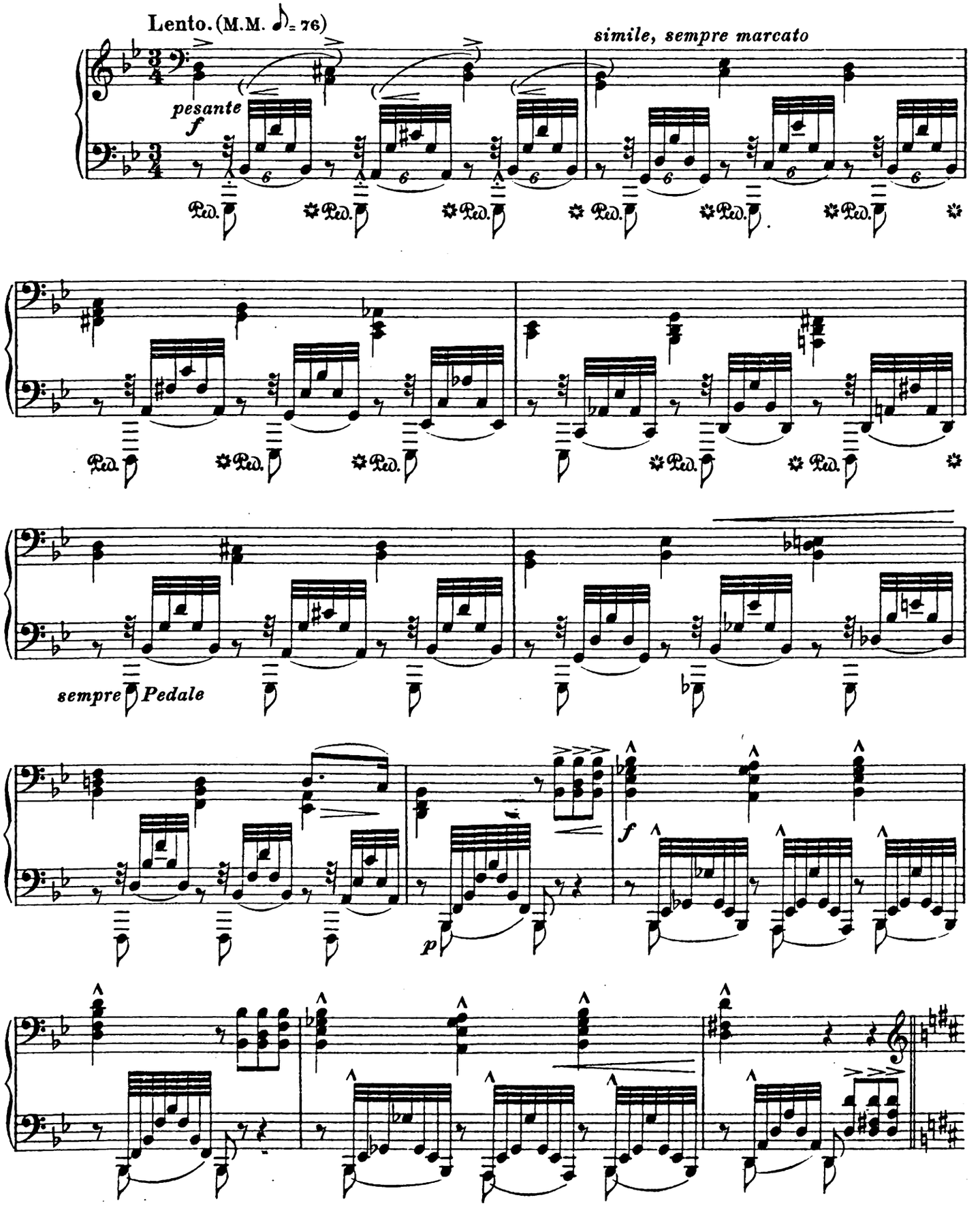

con graxia
dim.
scherzando, grazioso

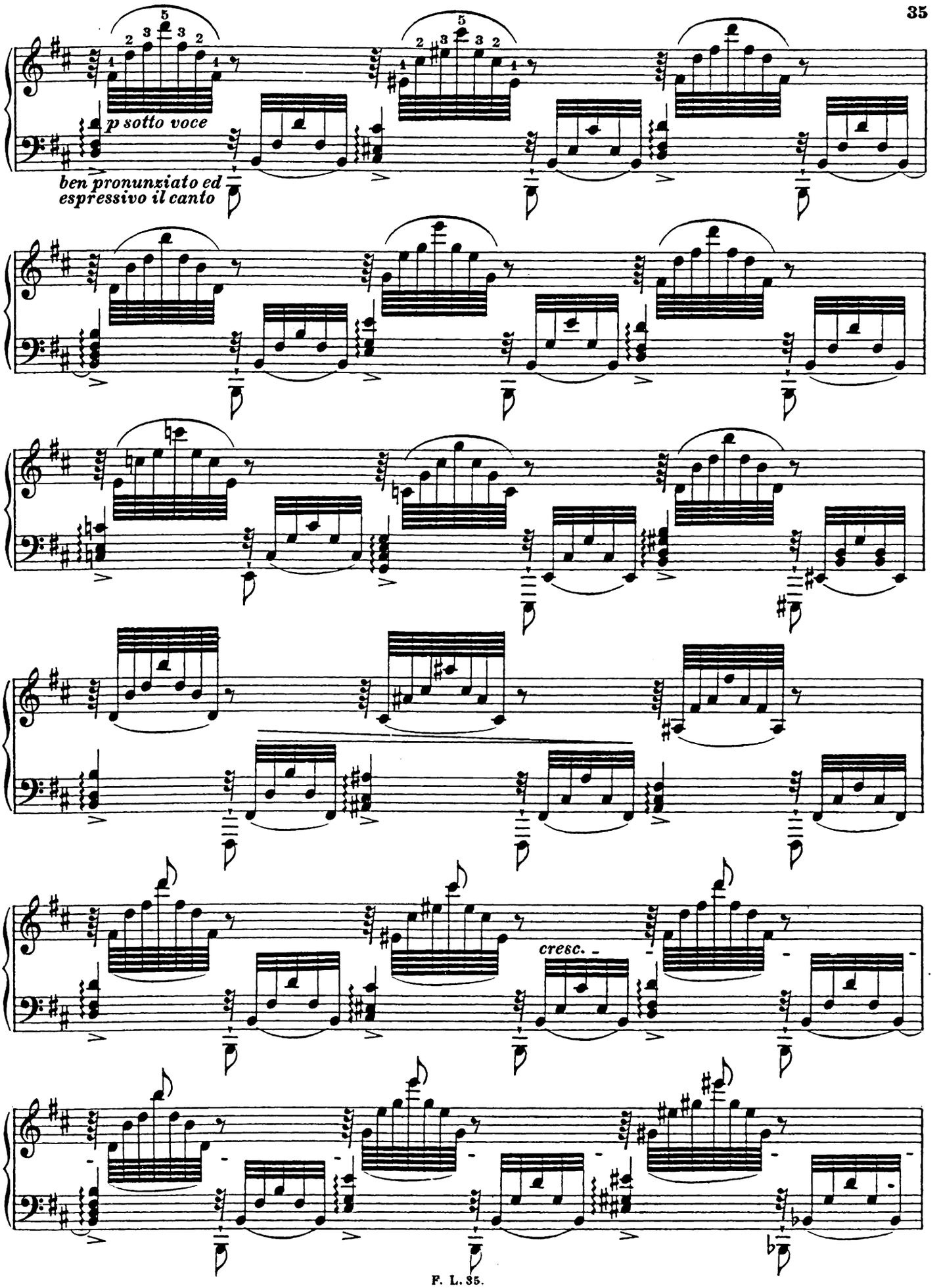

f energico, con bravura
rinf.
rinf.
ff con strepito
rinf.
Ped.
espressivo, appassionato
cresc.

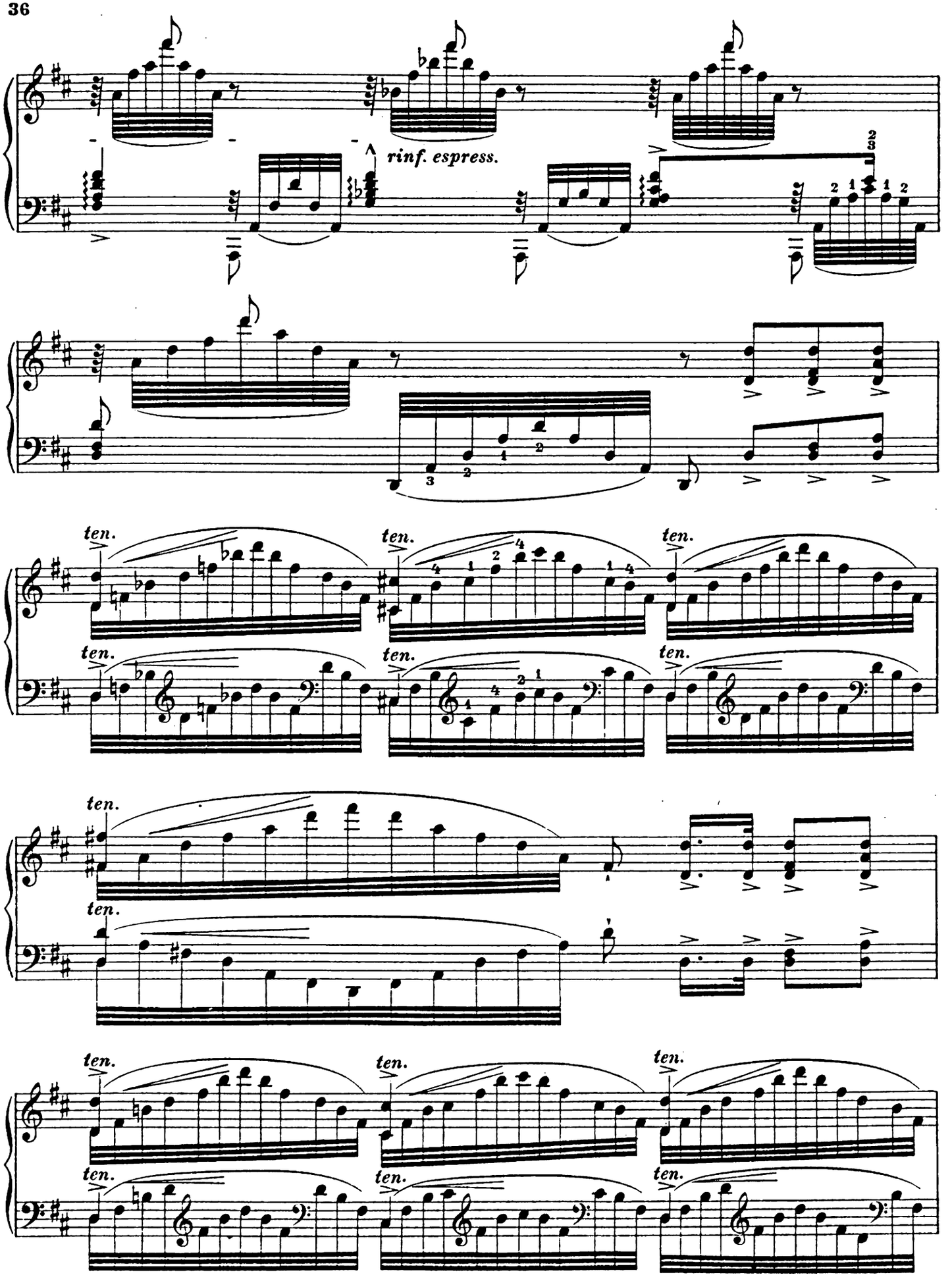

un poco riten. (a piacere)
p dol.
poco rinf.
rall. e smorz.
Ped.
Ped.
Ped.
in tempo
p
più cresc.
8
rfz
dim.
molto
p
8
ten.
sempre piano

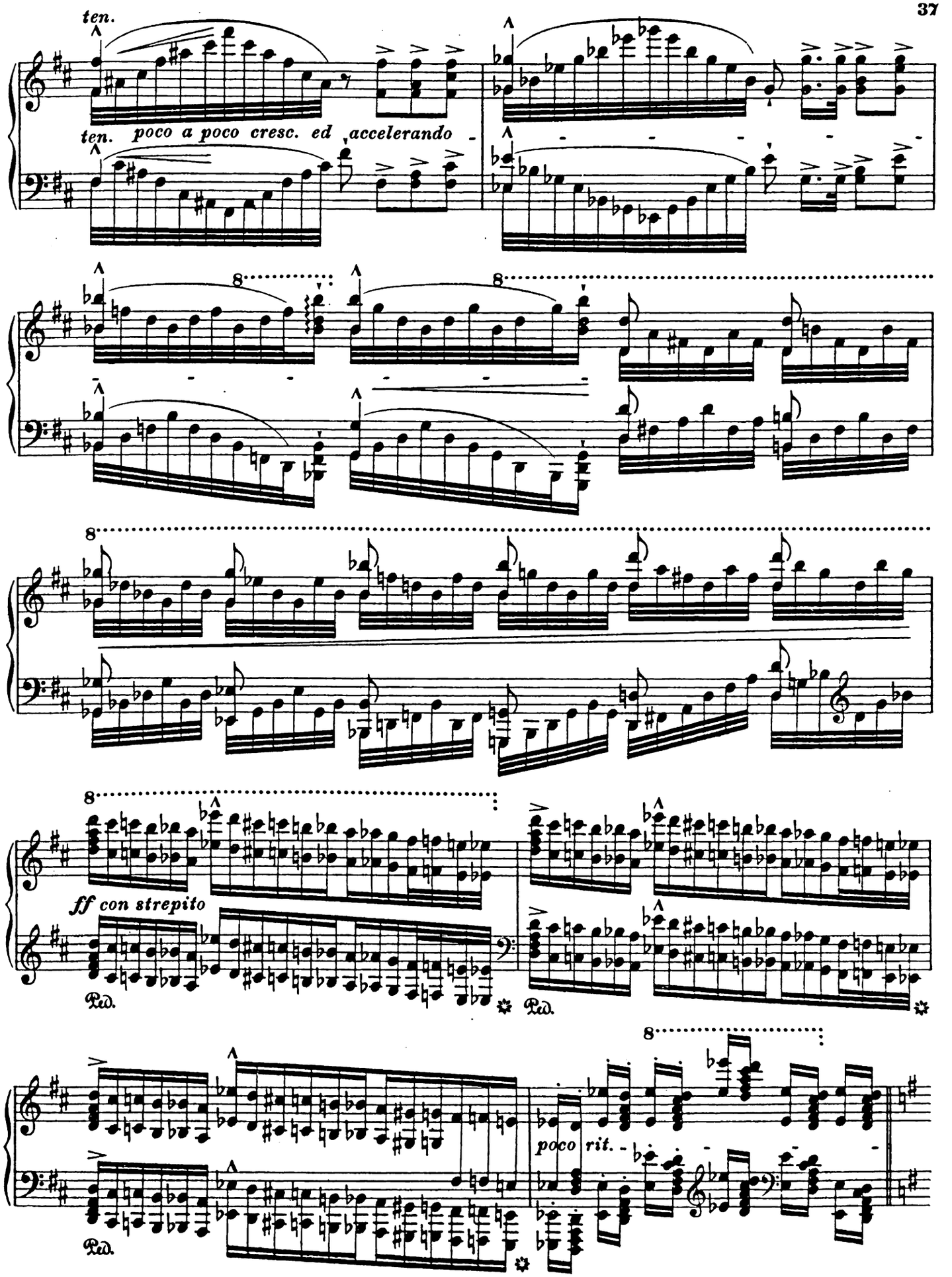

8
8
8
p
sempre più piano
8
8
8
pp
8

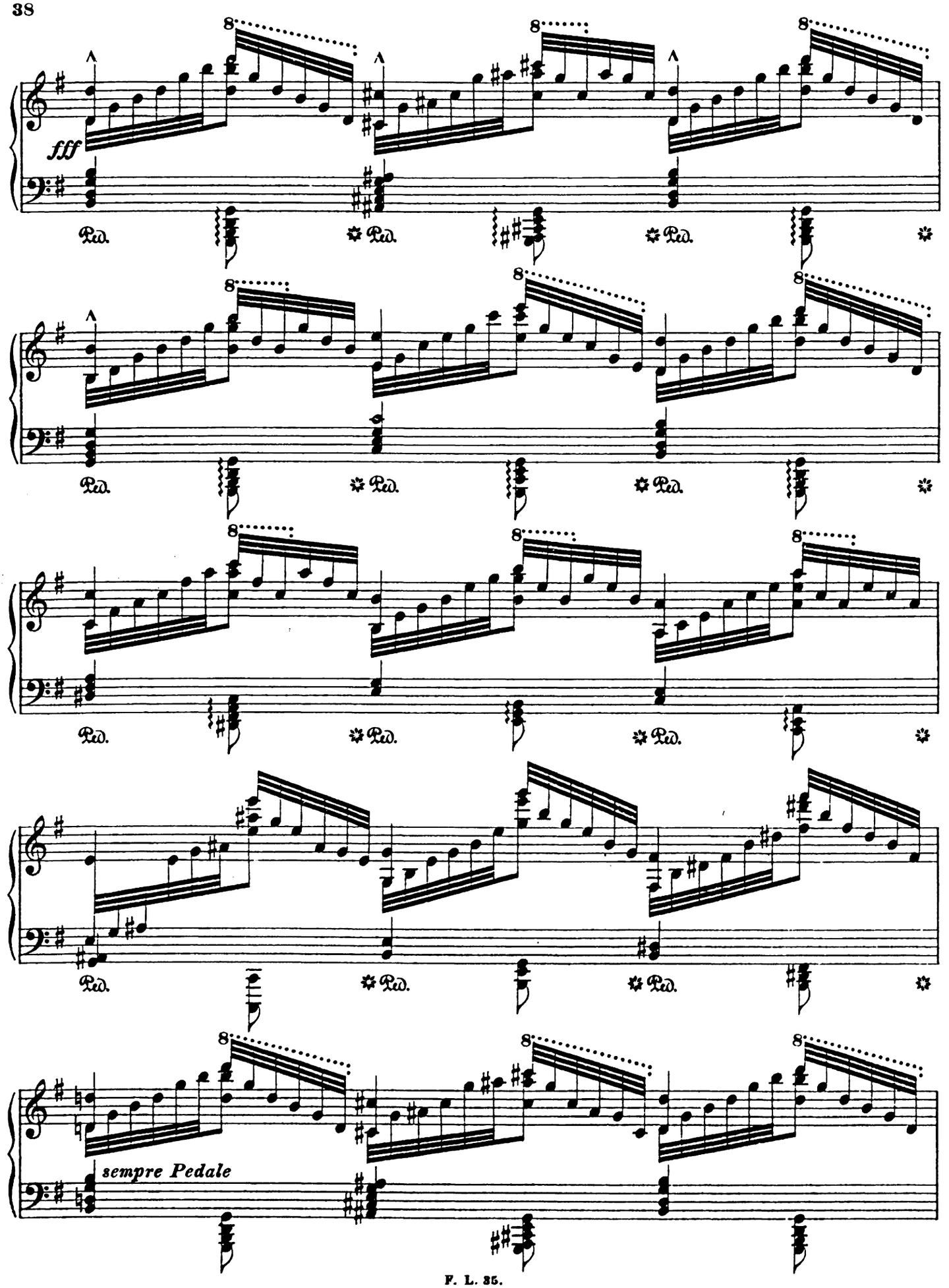
6
Vision.

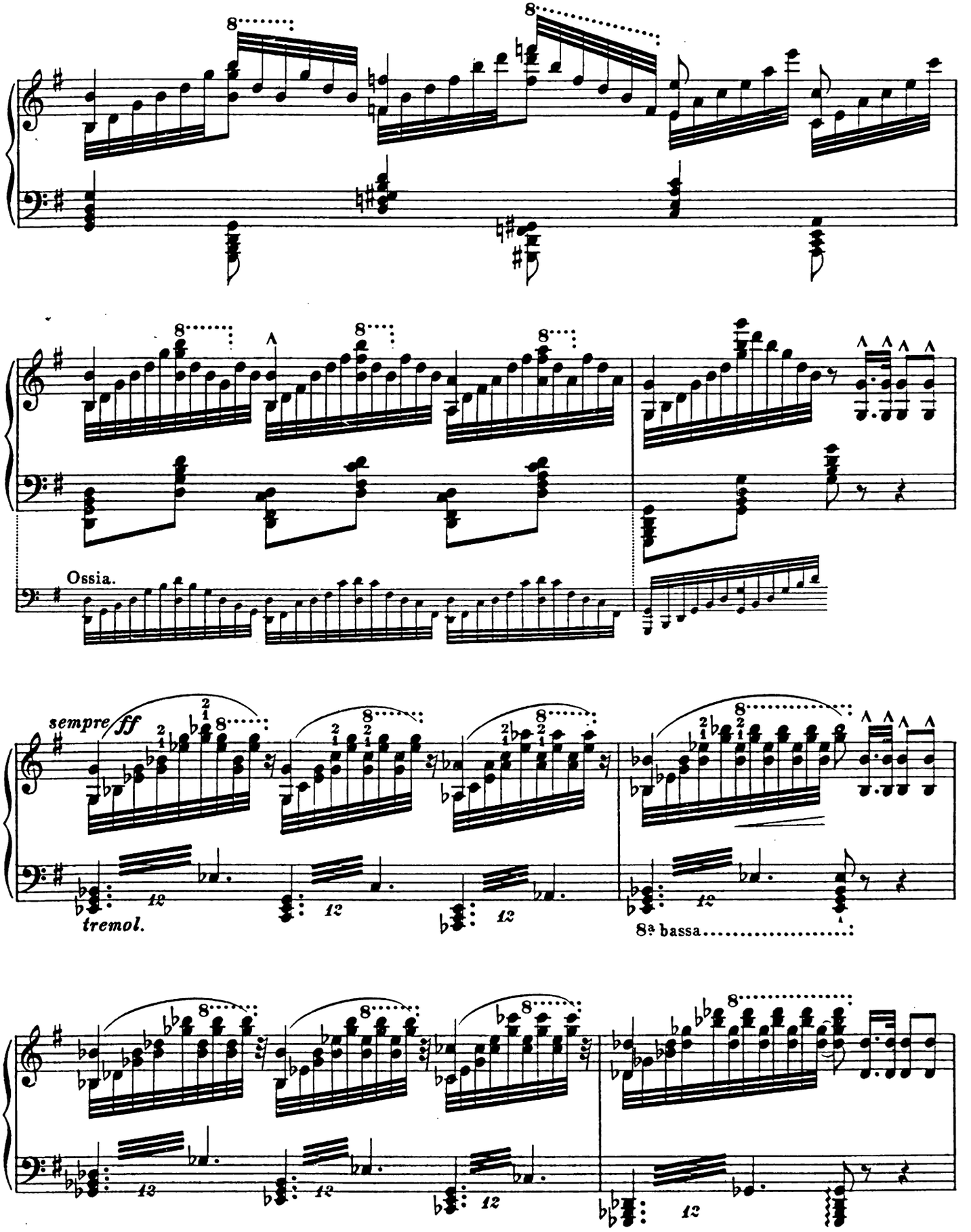

Lento. (M.M. ♪ = 76)
simile, sempre marcato
pesante
f
Ped.
sempre Pedale
f
p

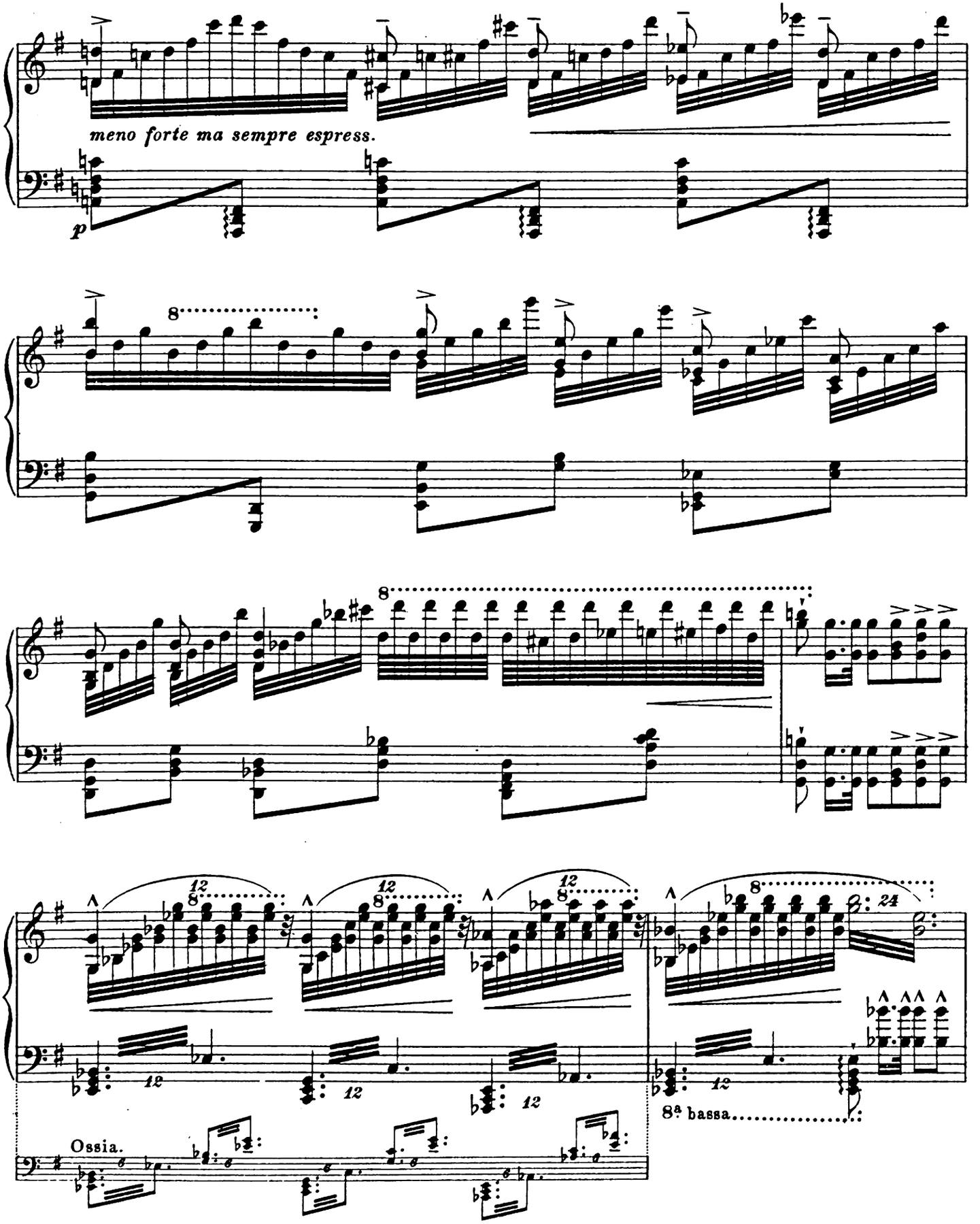

p sotto voce
ben pronunziato ed espressivo il canto
cresc.

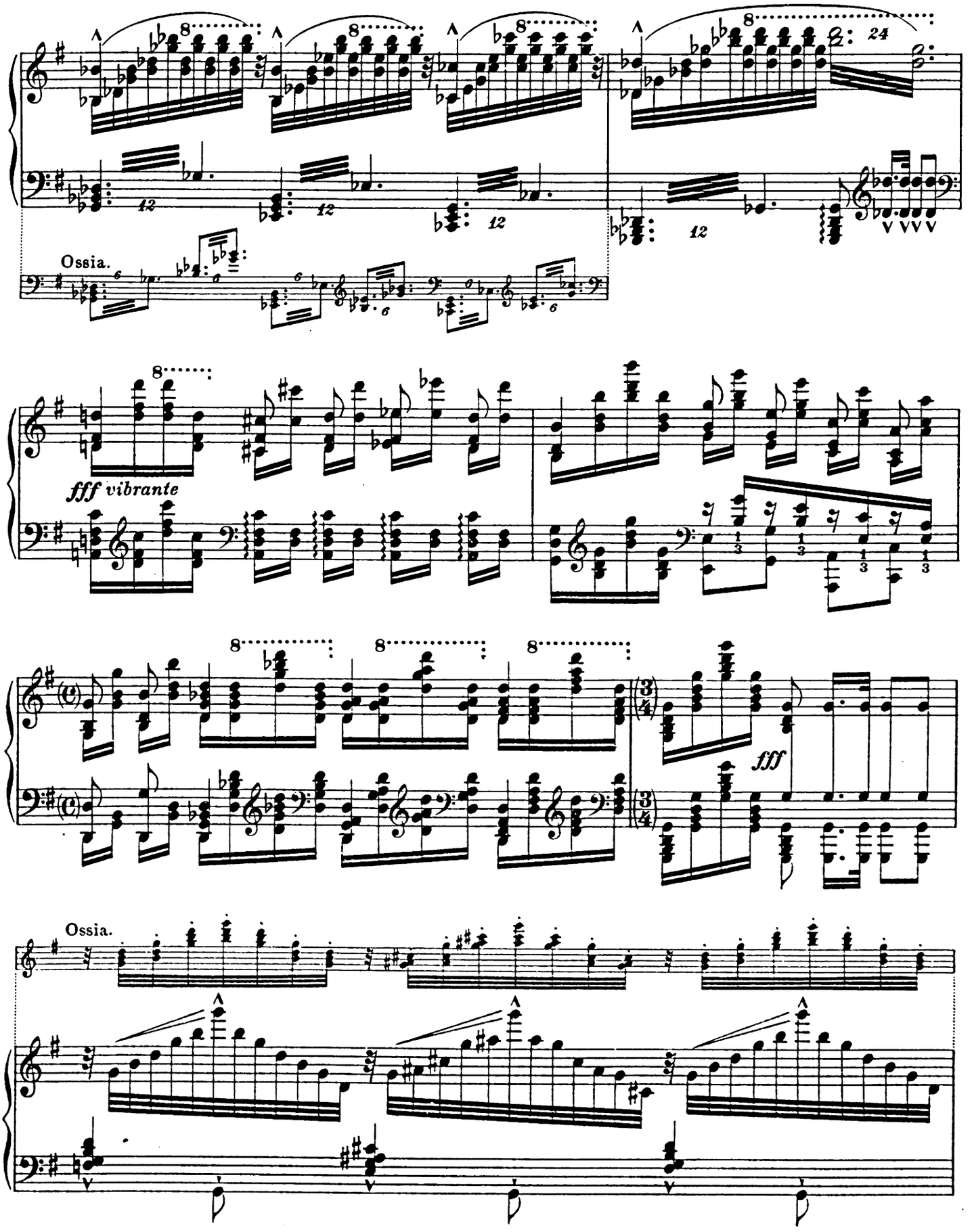

rinf. espress.
ten.

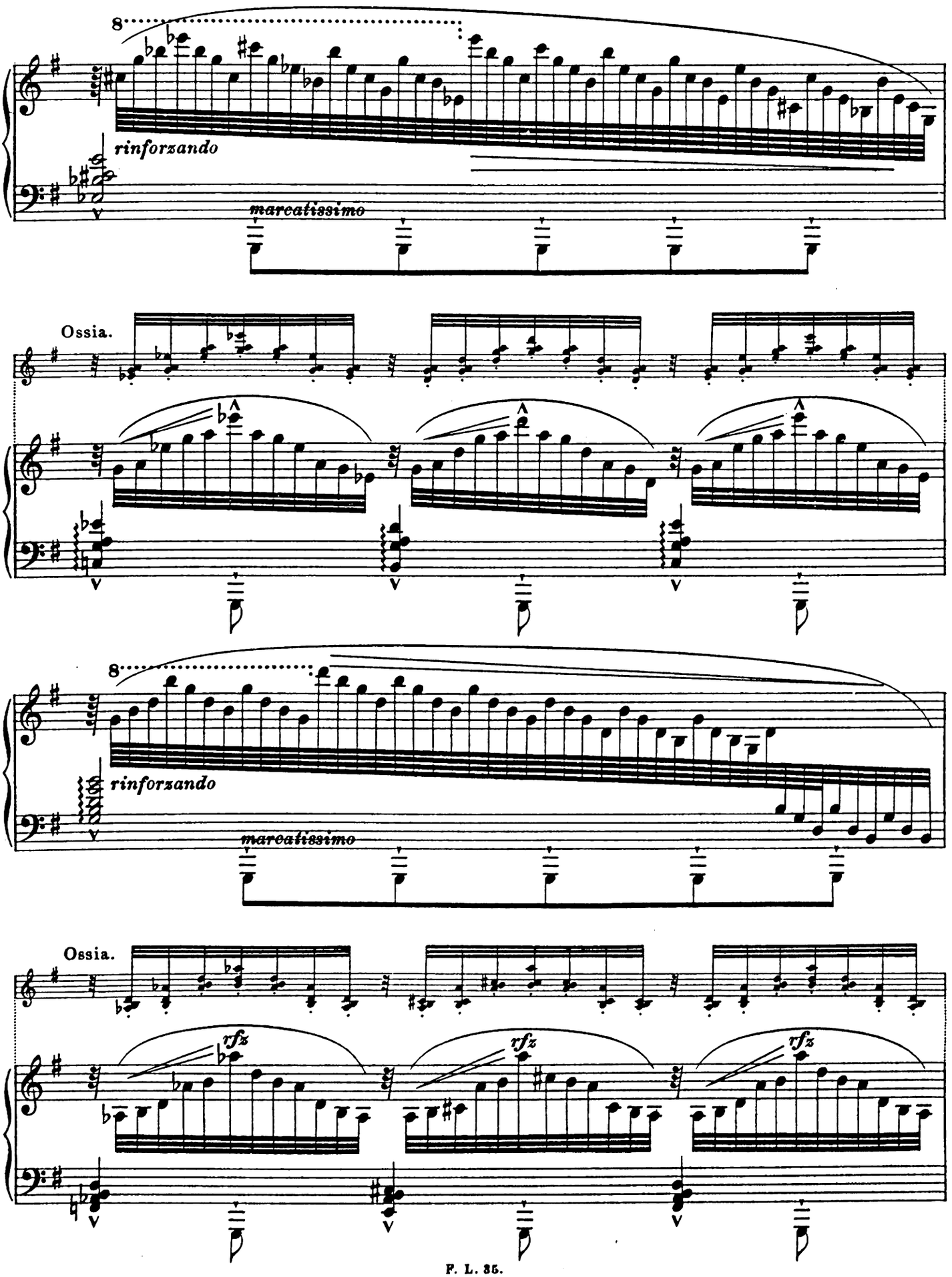

ten.
ten. poco a poco cresc. ed accelerando
8
ff con strepito
Ped.
Ped.
poco rit.
Ped.

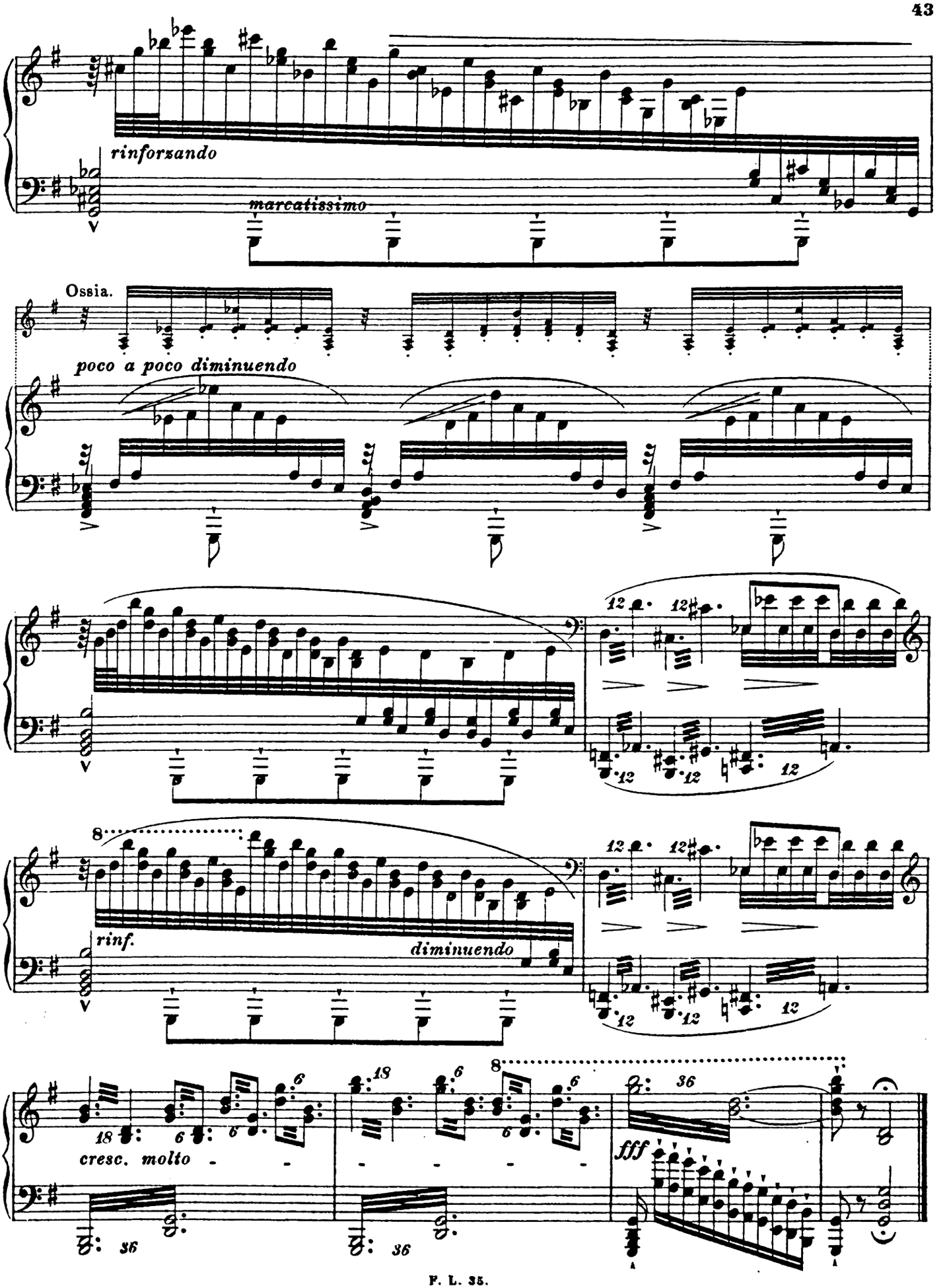

fff
Ped.
sempre Pedale


Ossia.
sempre ff
tremol.
8ª bassa


meno forte ma sempre espress.
p
8
12
Ossia.
8ª bassa


Ossia.
fff vibrante
fff
Ossia.

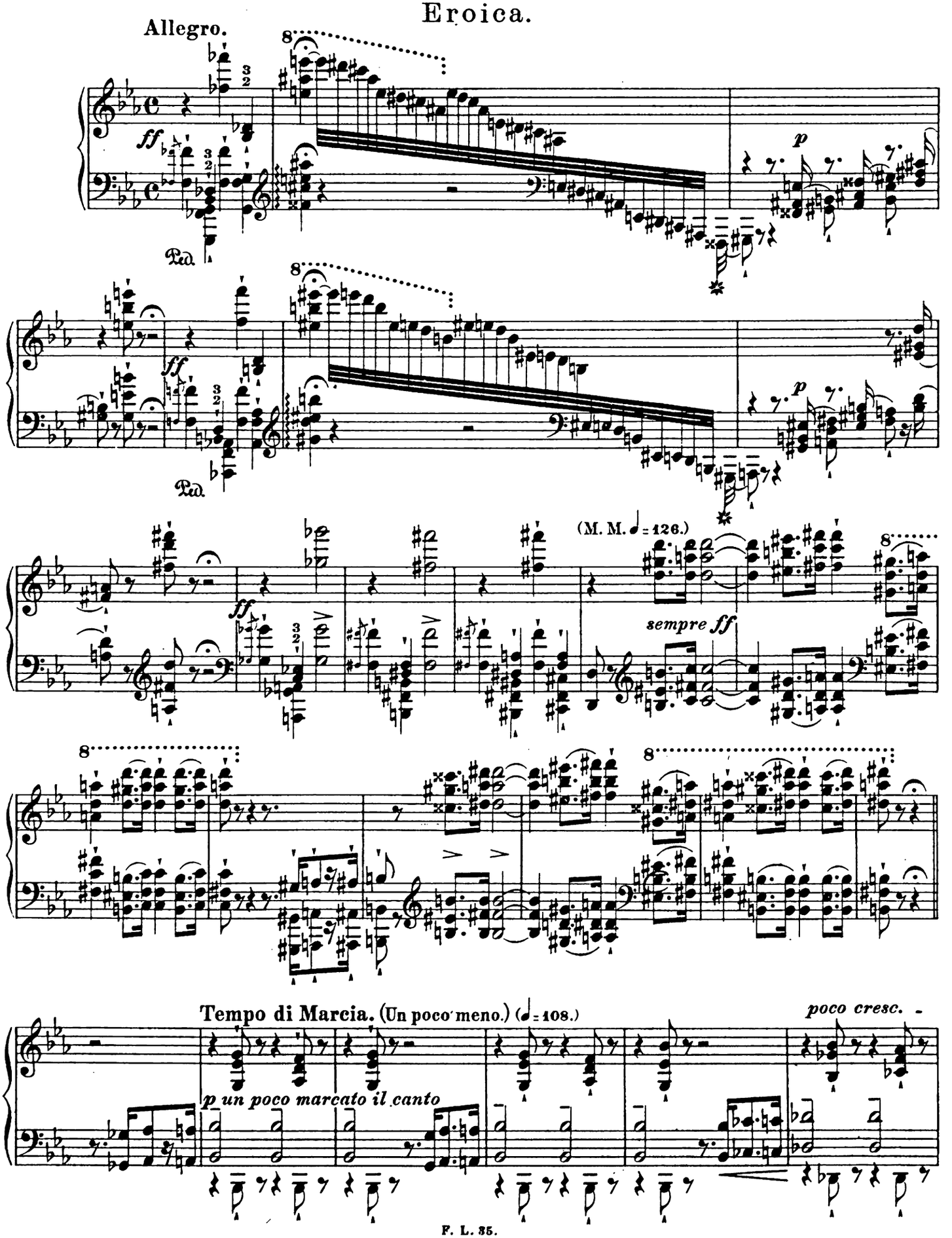

8
rinforzando
marcatissimo
Ossia.
8
rinforzando
marcatissimo
Ossia.
rfz
rfz
rfz

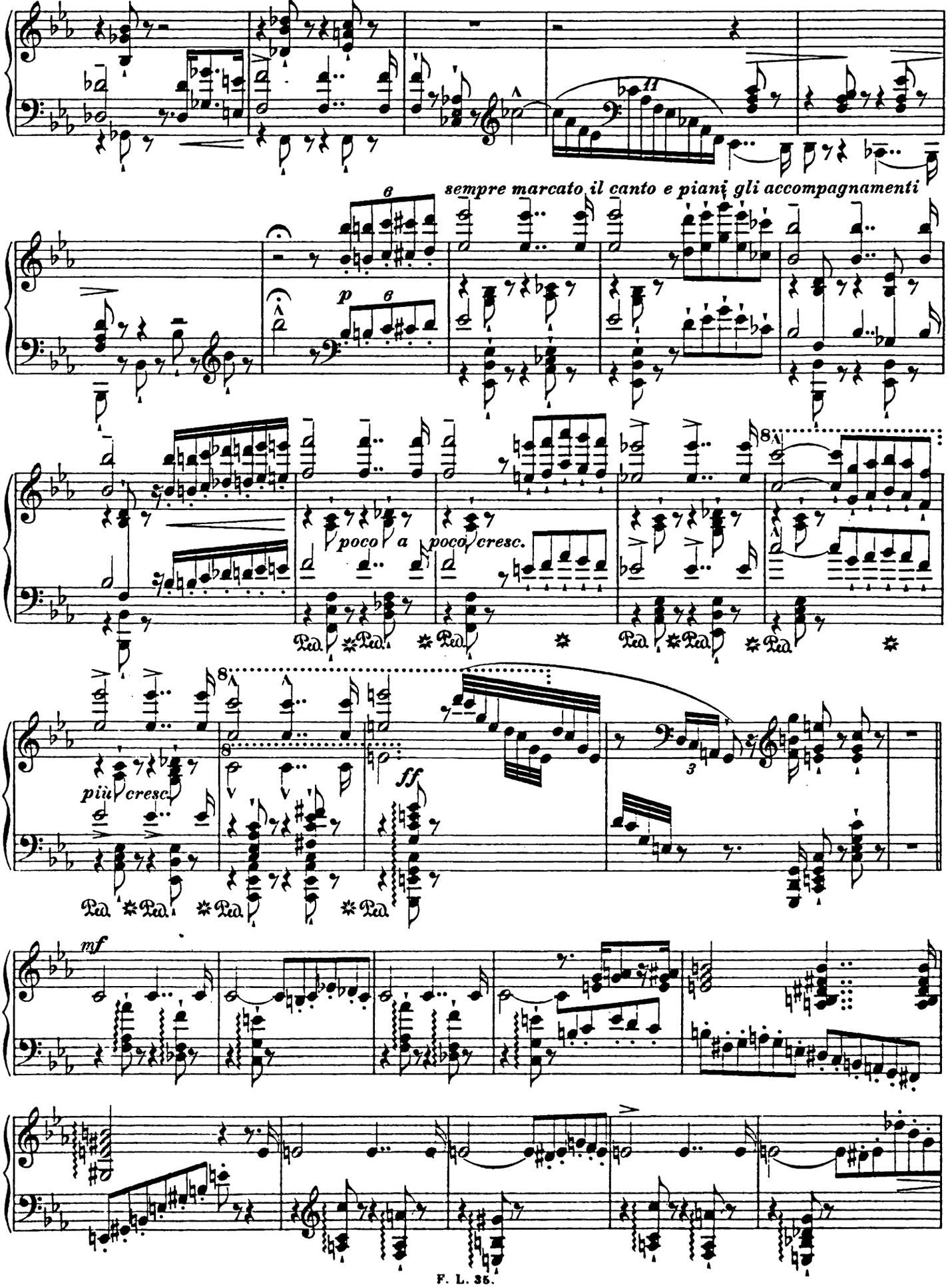

rinforzando
marcatissimo
Ossia.
poco a poco diminuendo
rinf.
diminuendo
cresc. molto
fff

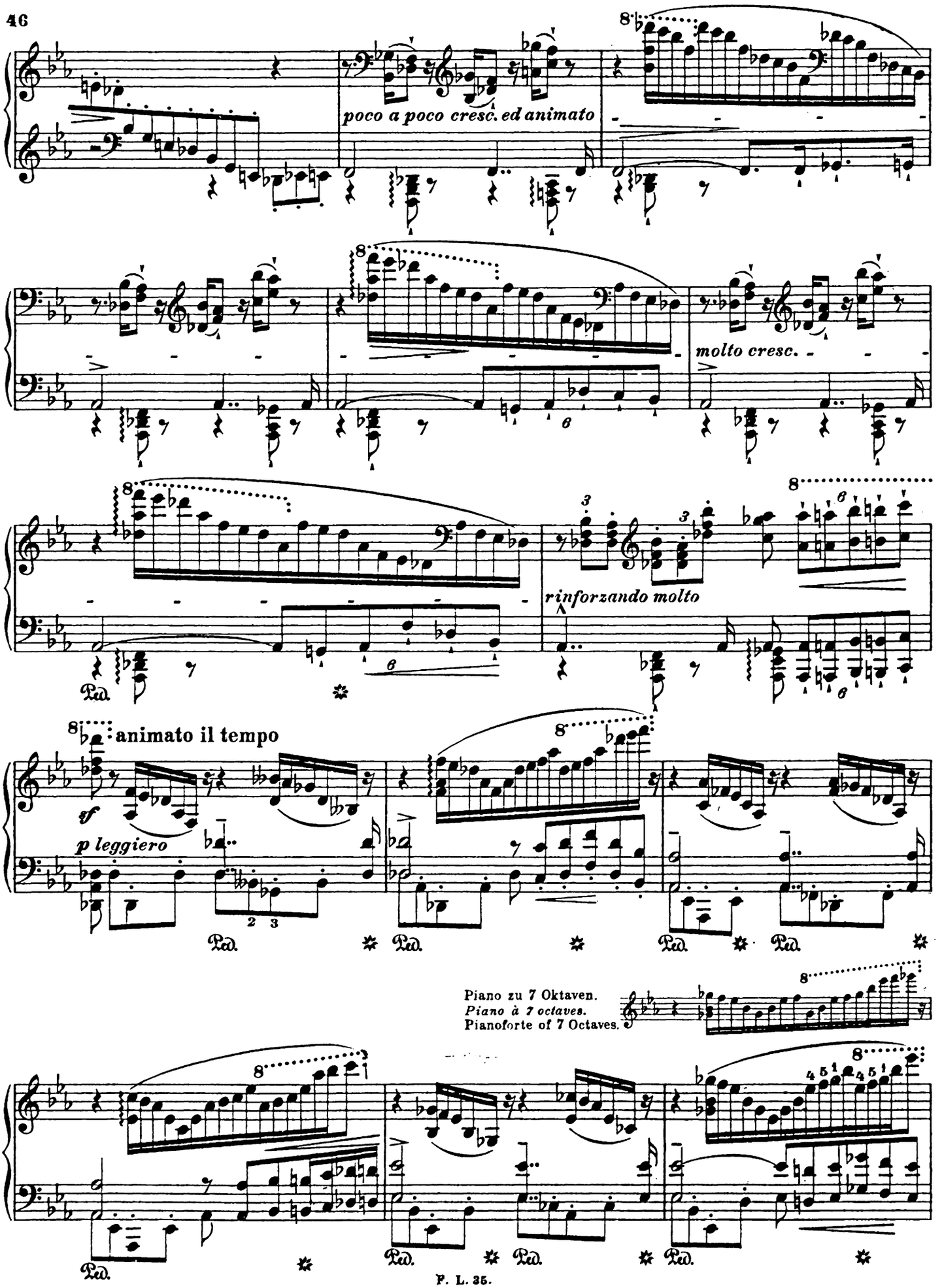
7.

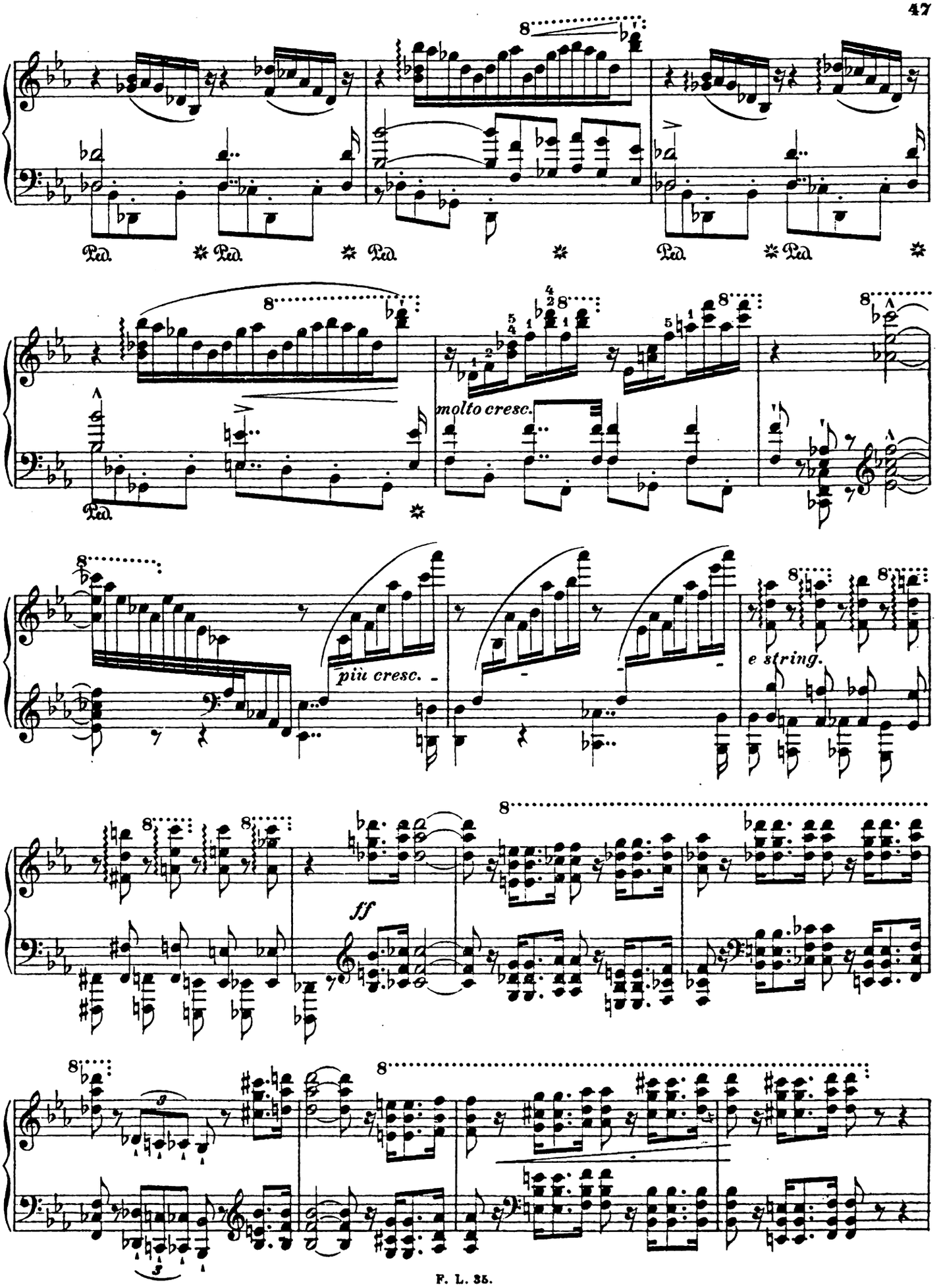
Eroica.

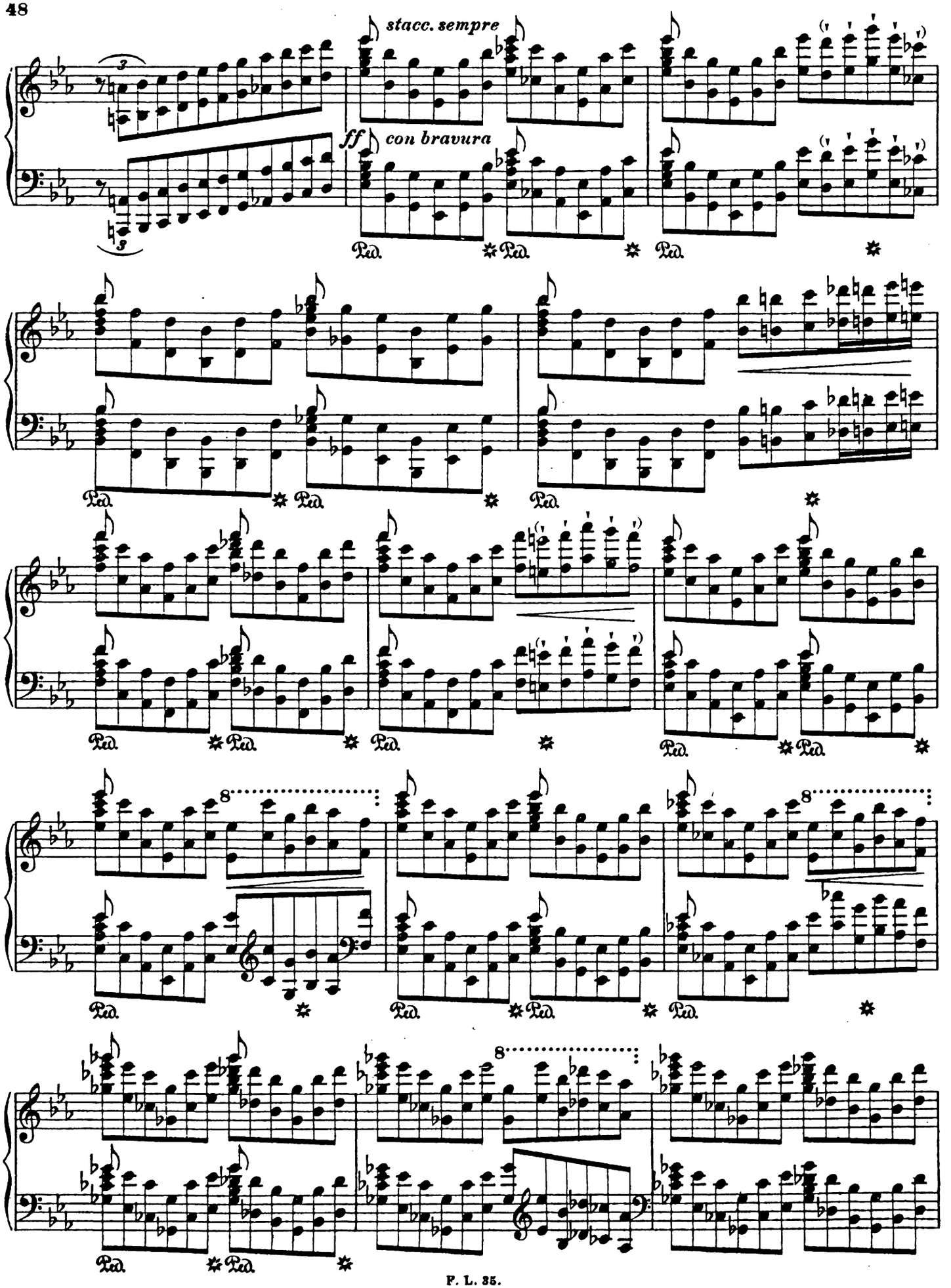
Allegro.

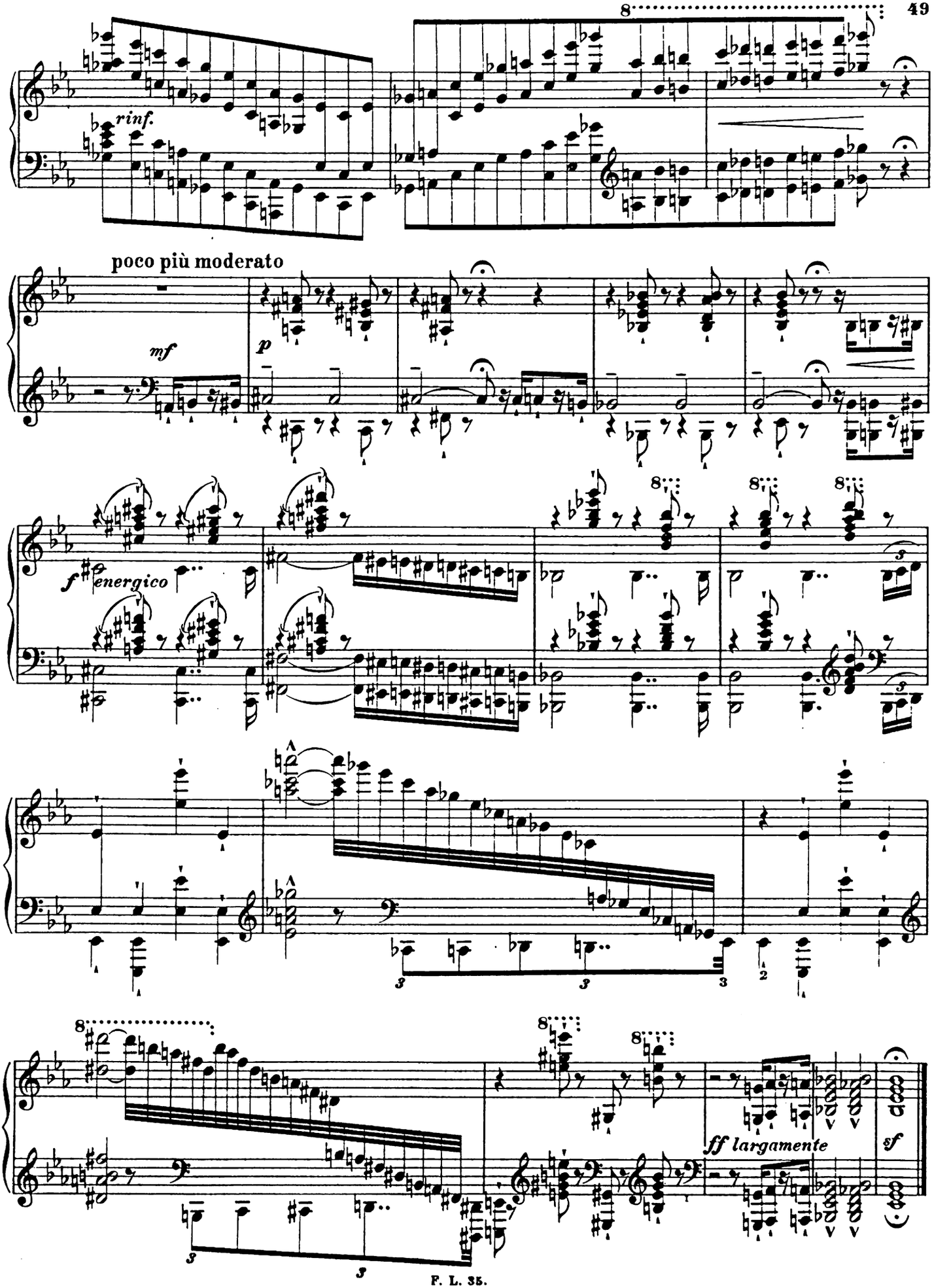



sempre marcato il canto e piani gli accompagnamenti
poco a poco cresc.
più cresc.
ff
mf


poco a poco cresc. ed animato
molto cresc.
rinforzando molto
animato il tempo
sf
p leggiero
Ped.
Piano zu 7 Oktaven.
Piano à 7 octaves.
Pianoforte of 7 Octaves.

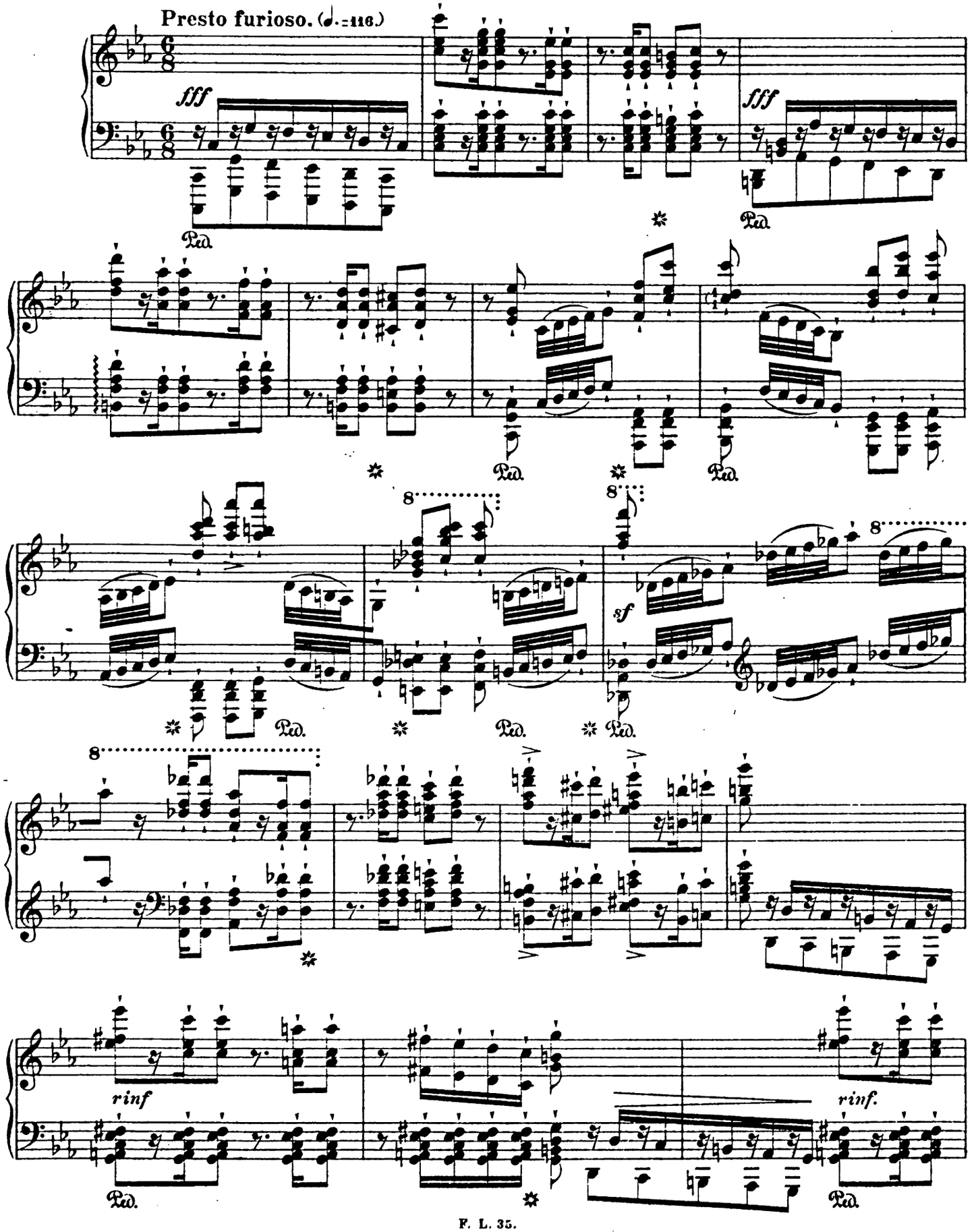

Ped.
molto cresc.
più cresc.
e string.
ff

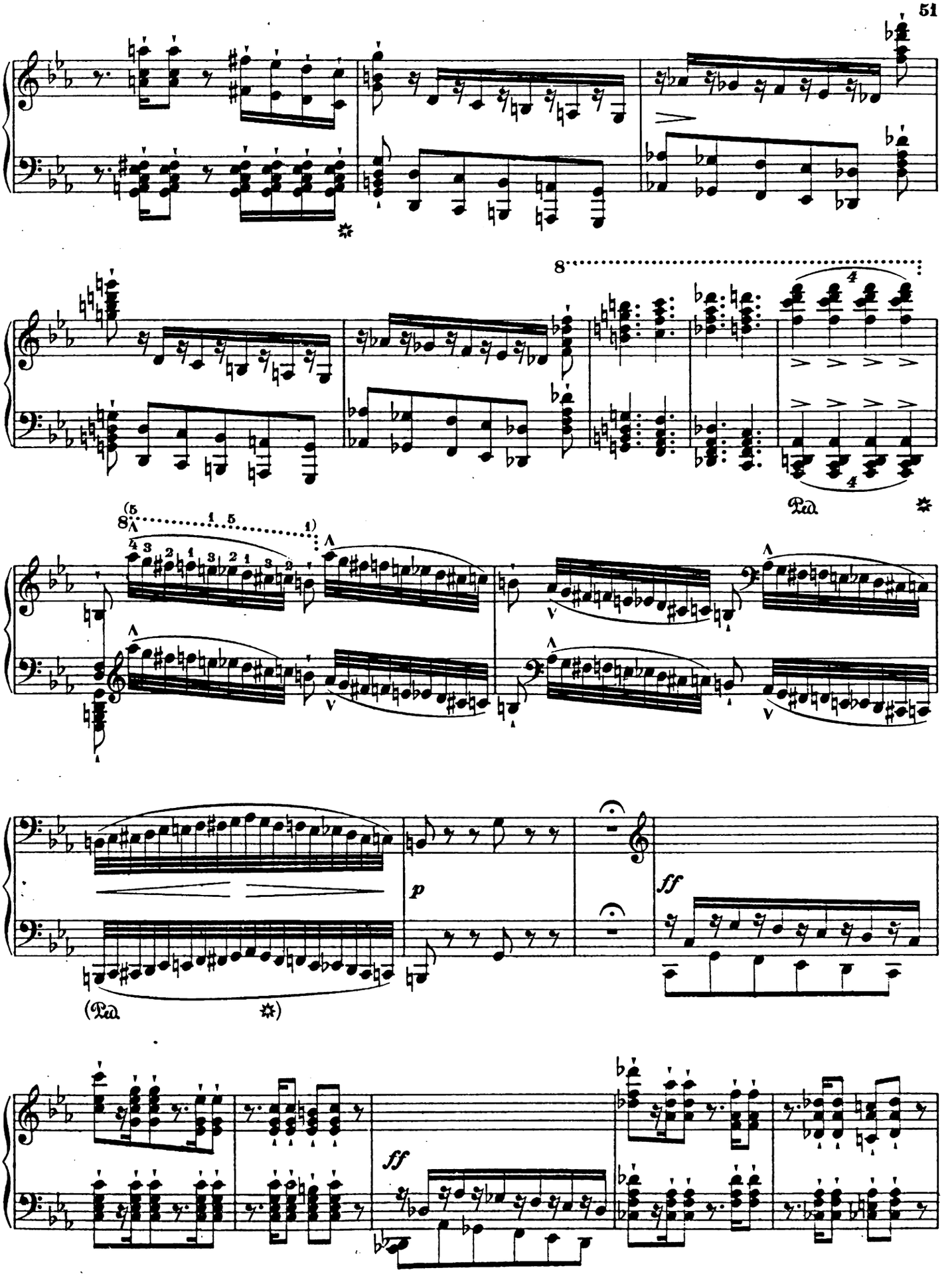

stacc. sempre
ff con bravura
Ped.
8

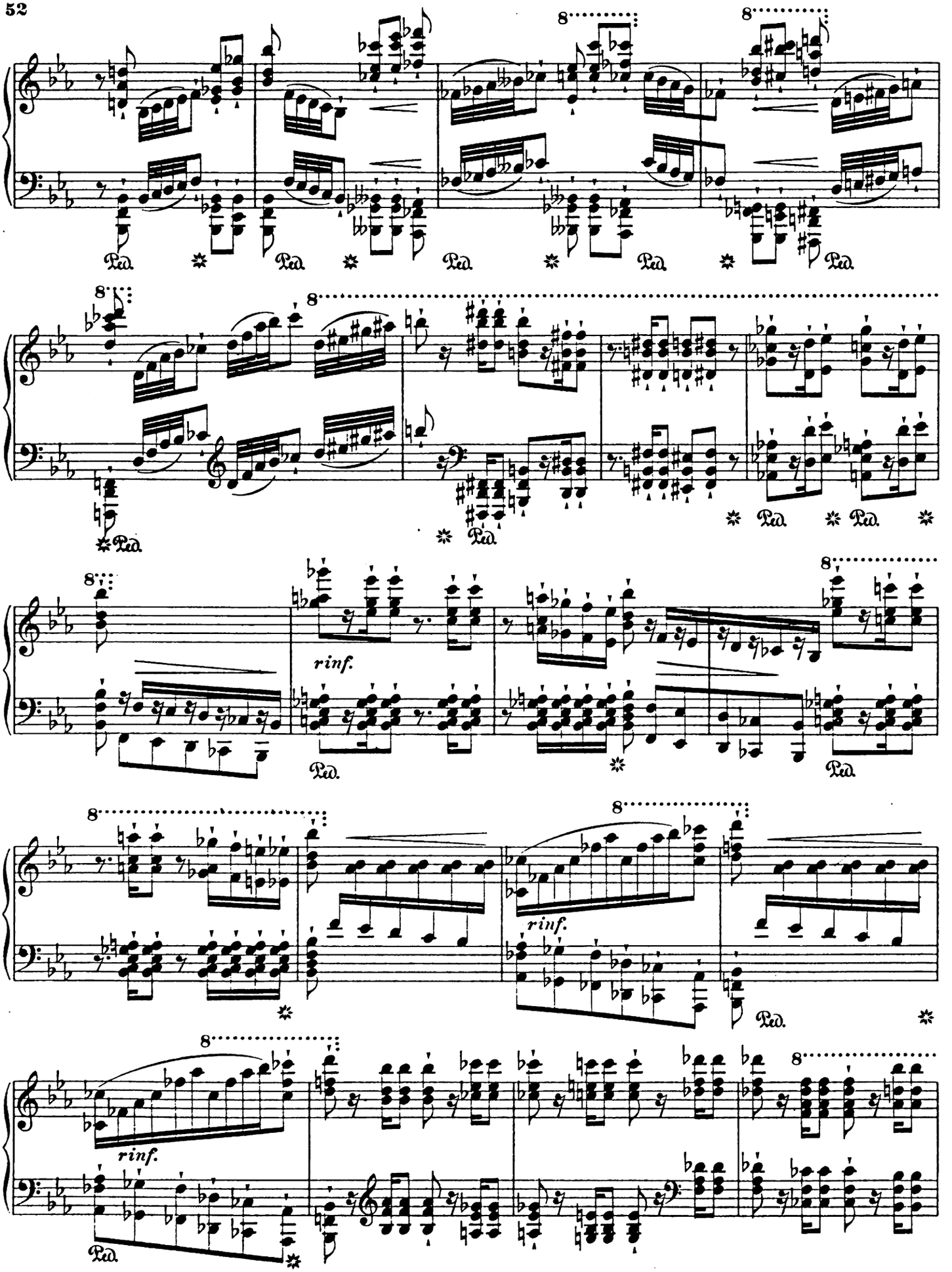

rinf.
poco più moderato
mf
p
f energico
ff largamente
sf

8.

Wilde Jagd. Le Chasseur maudit. Arthur's Chase.




8
Ped.
(Ped.)
p
ff
ff


8
Ped.
rinf.

in tempo

8va

mp ma sempre marcato e staccato

mf

Ped. ✲ Ped. ✲ Ped. ✲

8va

cresc. - - - - - -

ff

ten.

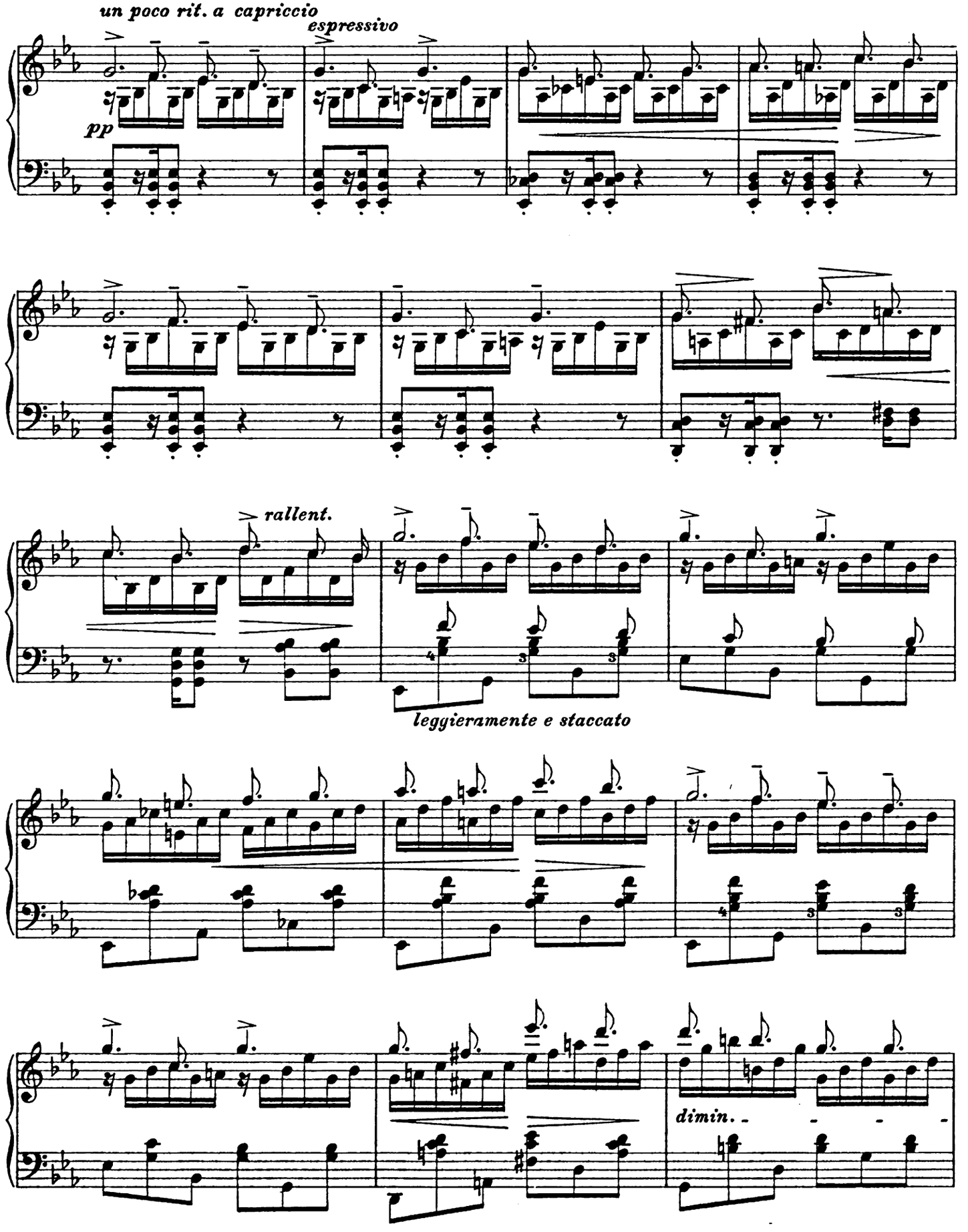
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

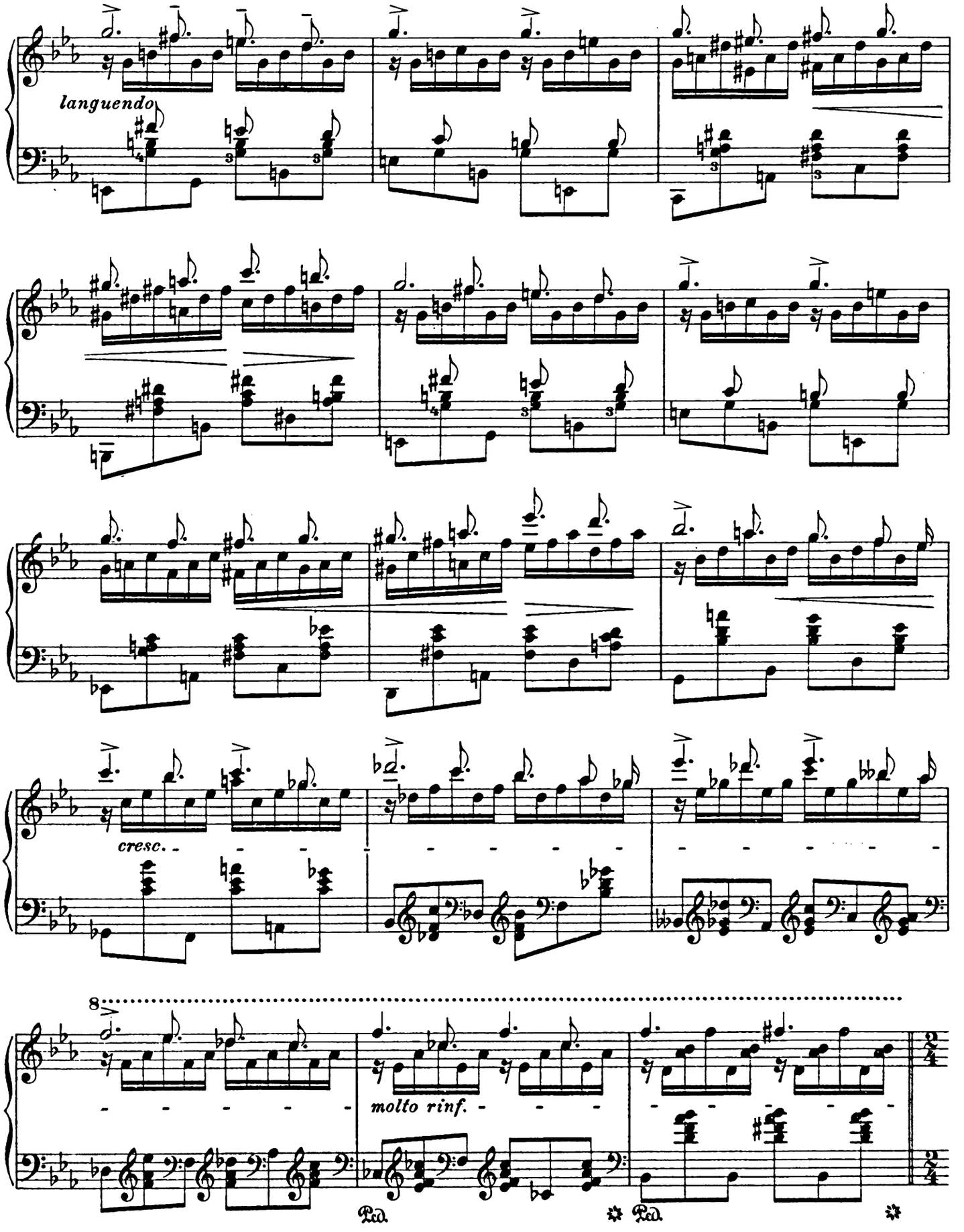
8va

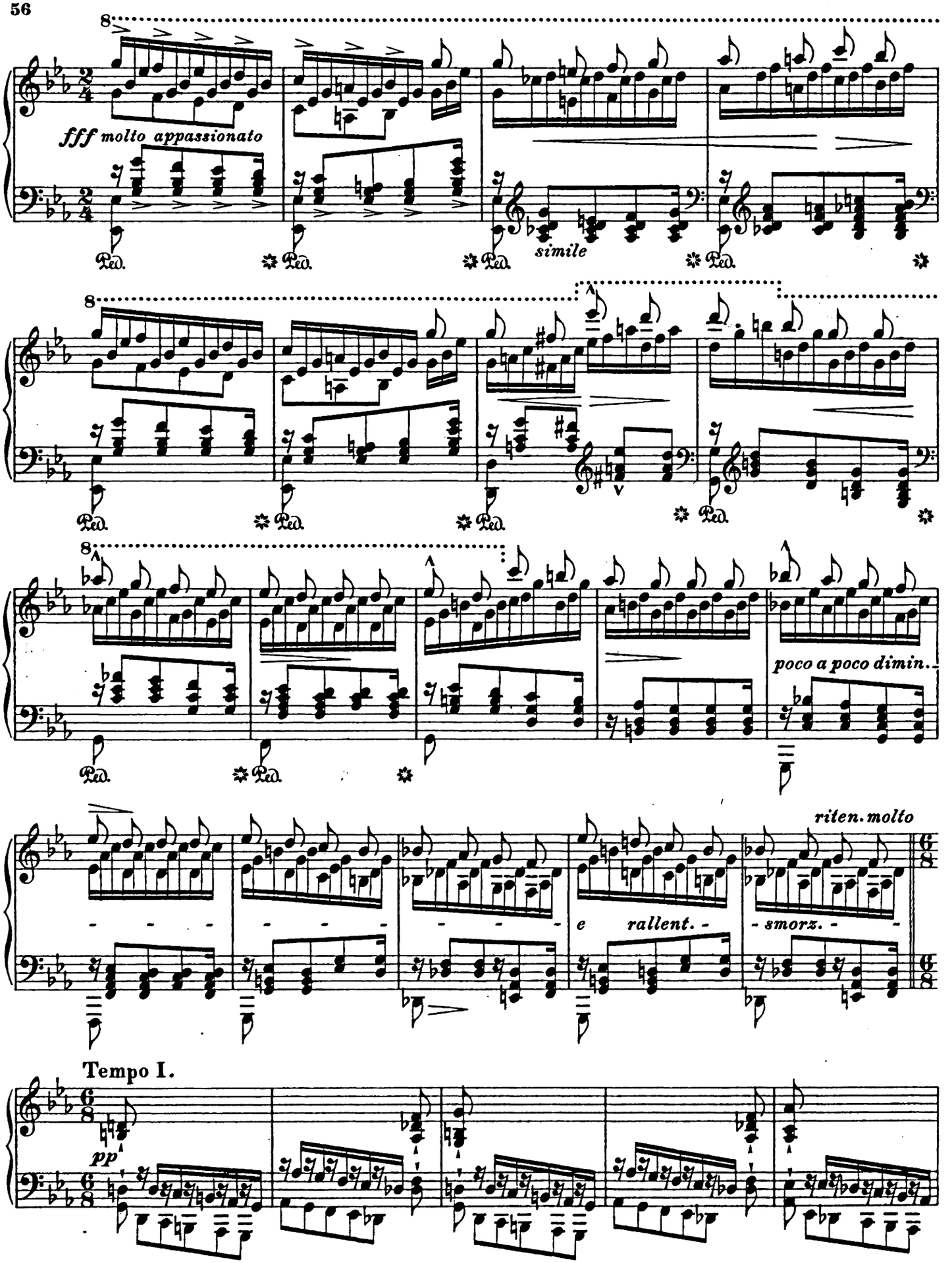
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

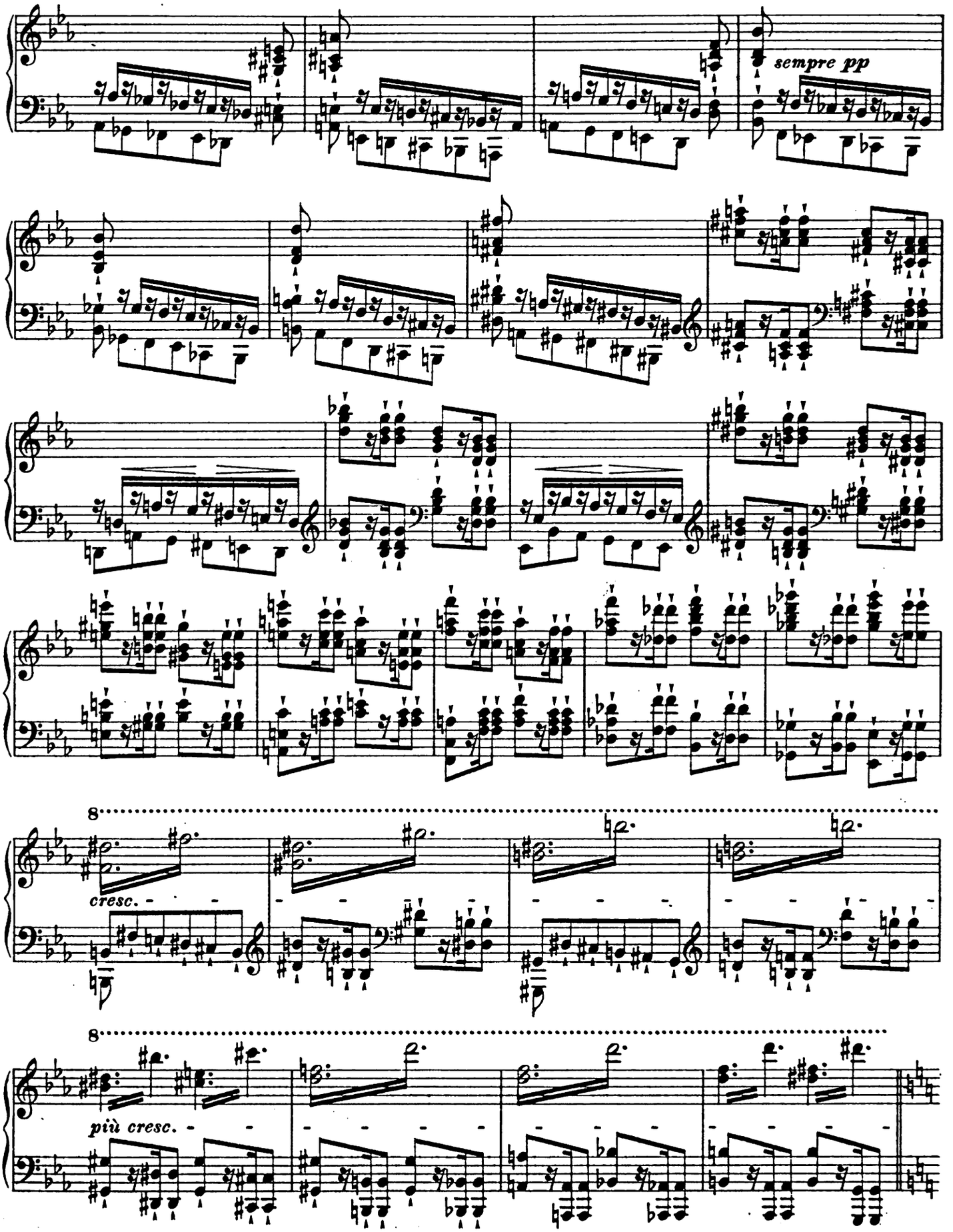
poco rallent.

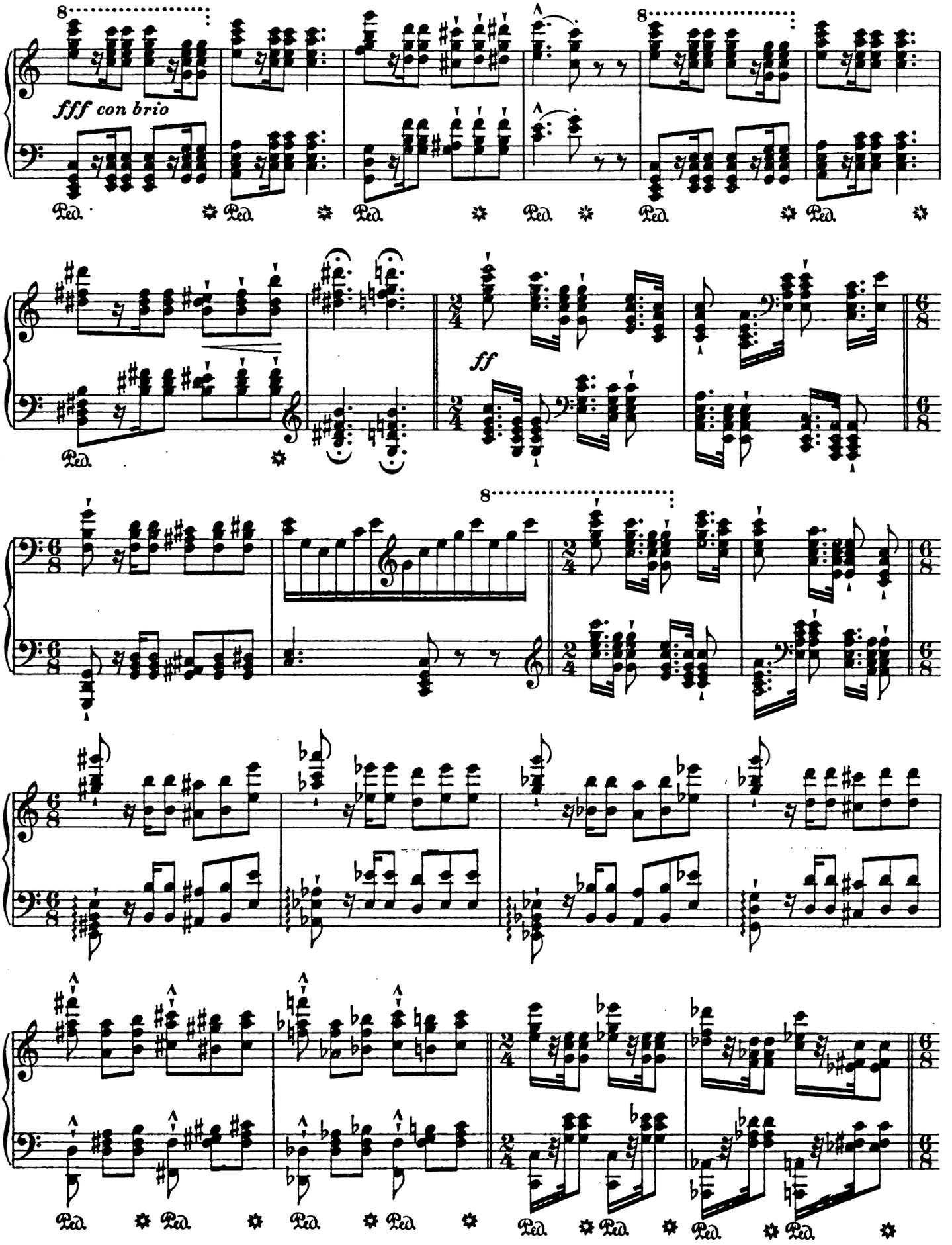
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

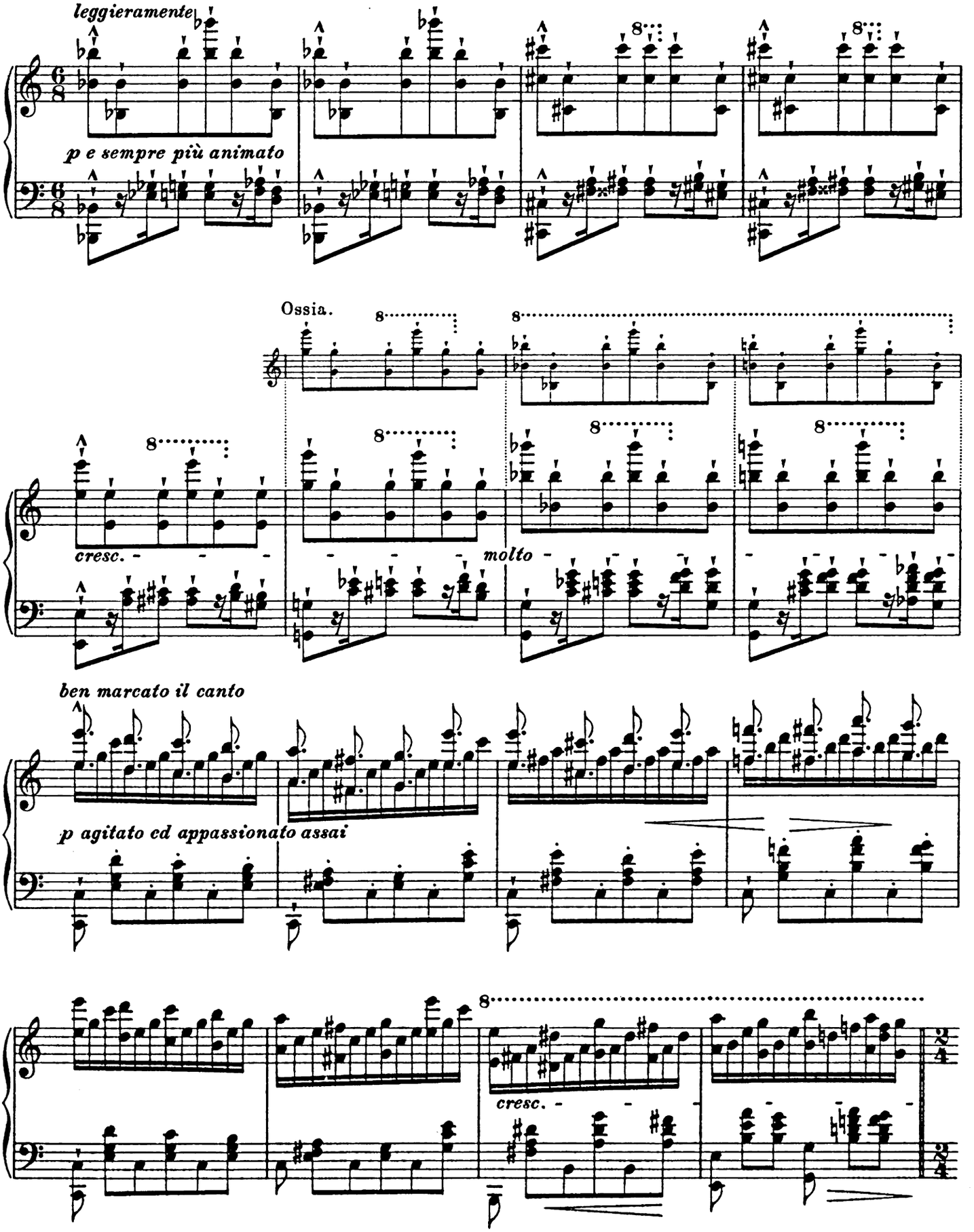

un poco rit. a capriccio
espressivo
pp
rallent.
leggieramente e staccato
dimin.

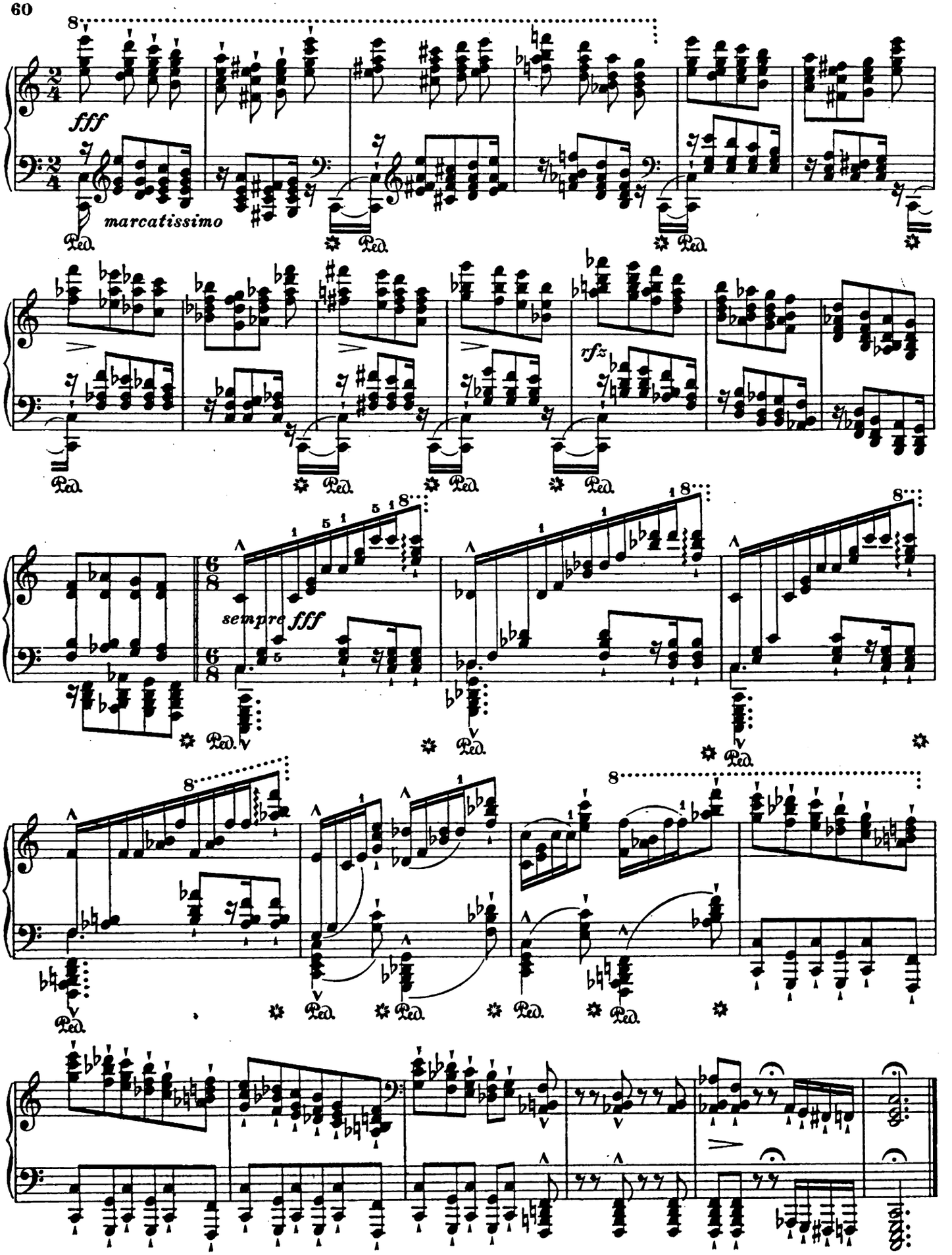

languendo
cresc.
molto rinf.
Ped.
Ped.


fff molto appassionato
simile
poco a poco dimin.
riten. molto
e rallent.
smorz.
Tempo I.
pp


sempre pp
8
cresc.
8
più cresc.

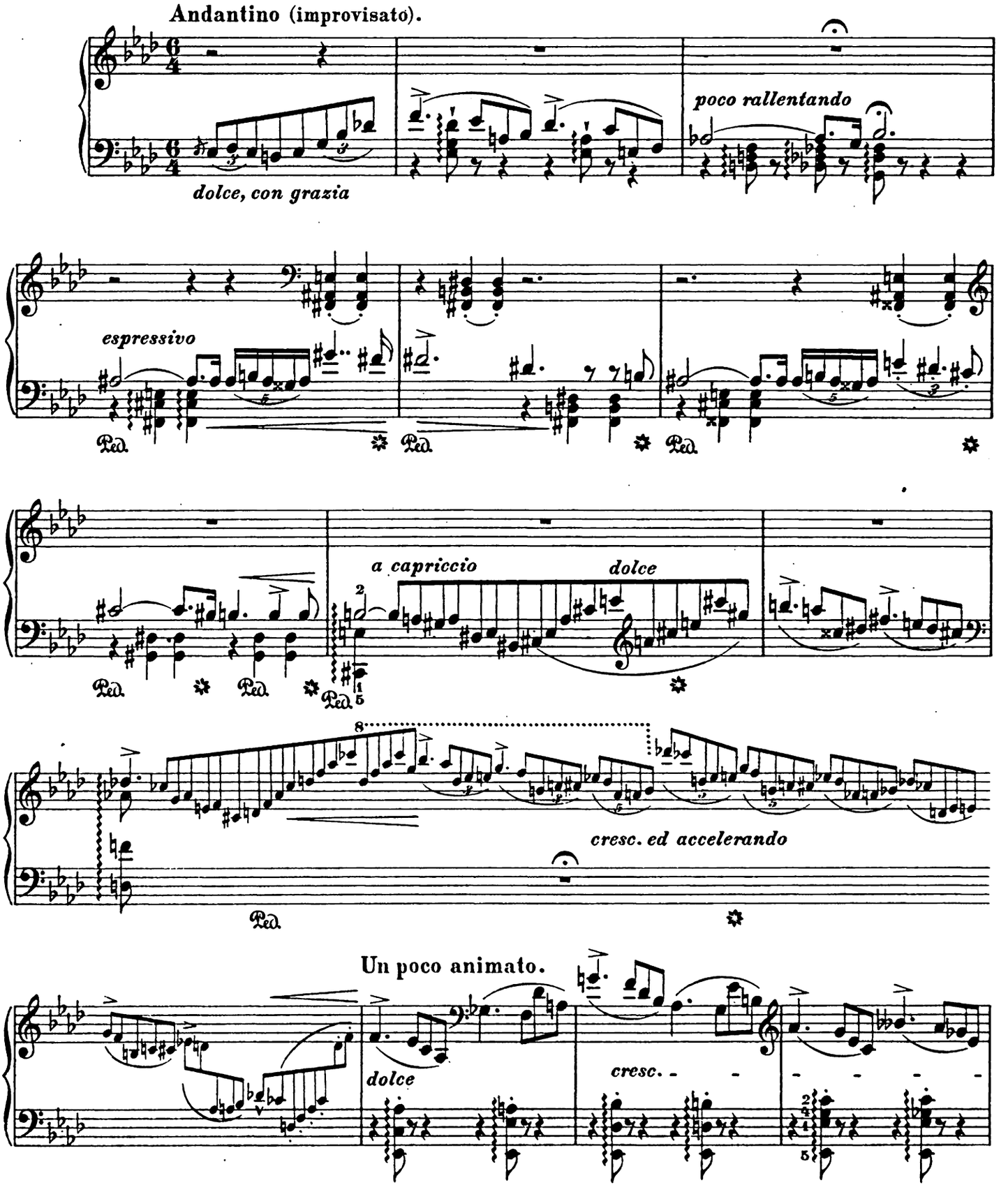

fff con brio
Ped.
ff

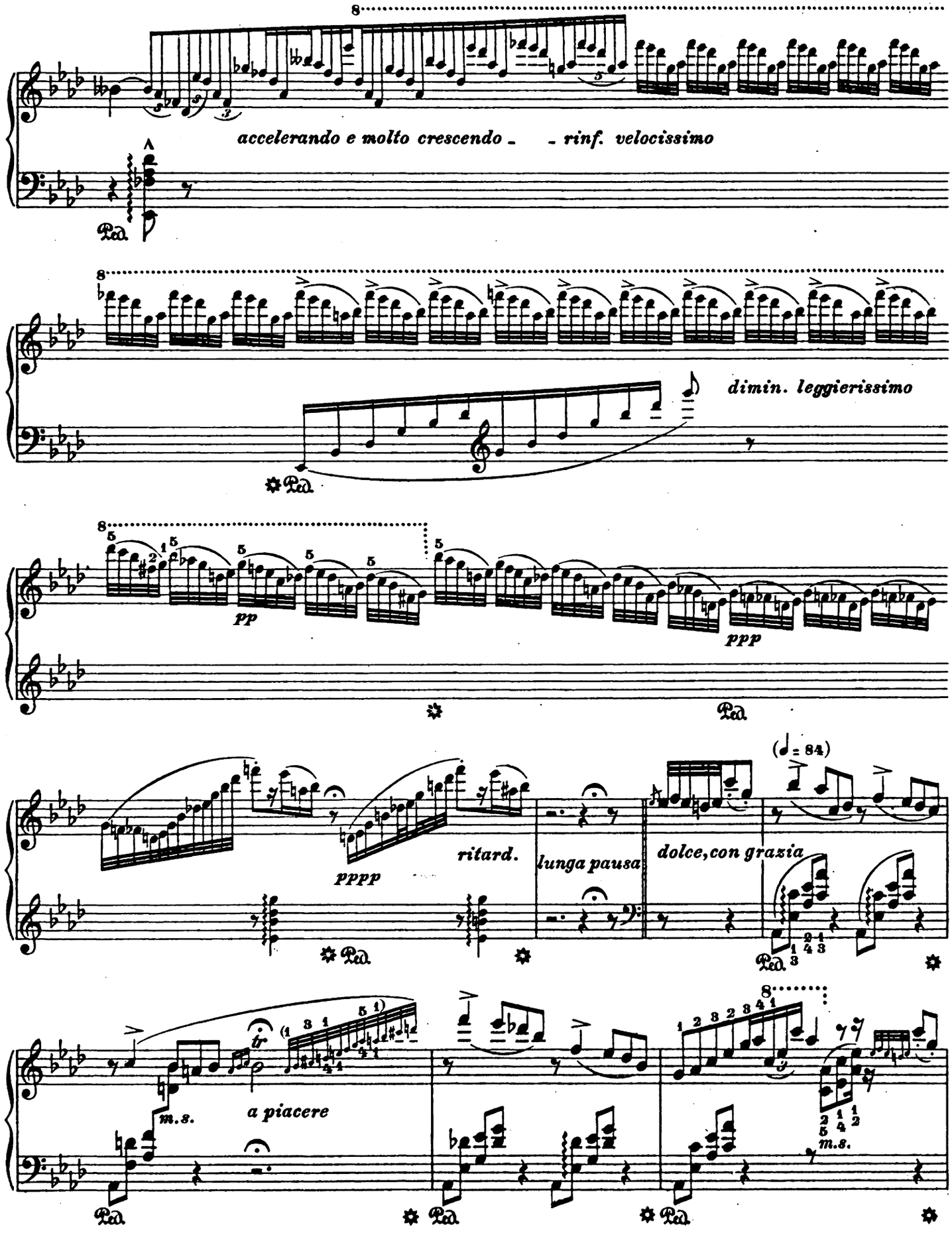

leggieramente
p e sempre più animato
Ossia.
cresc.
molto
ben marcato il canto
p agitato ed appassionato assai
cresc.

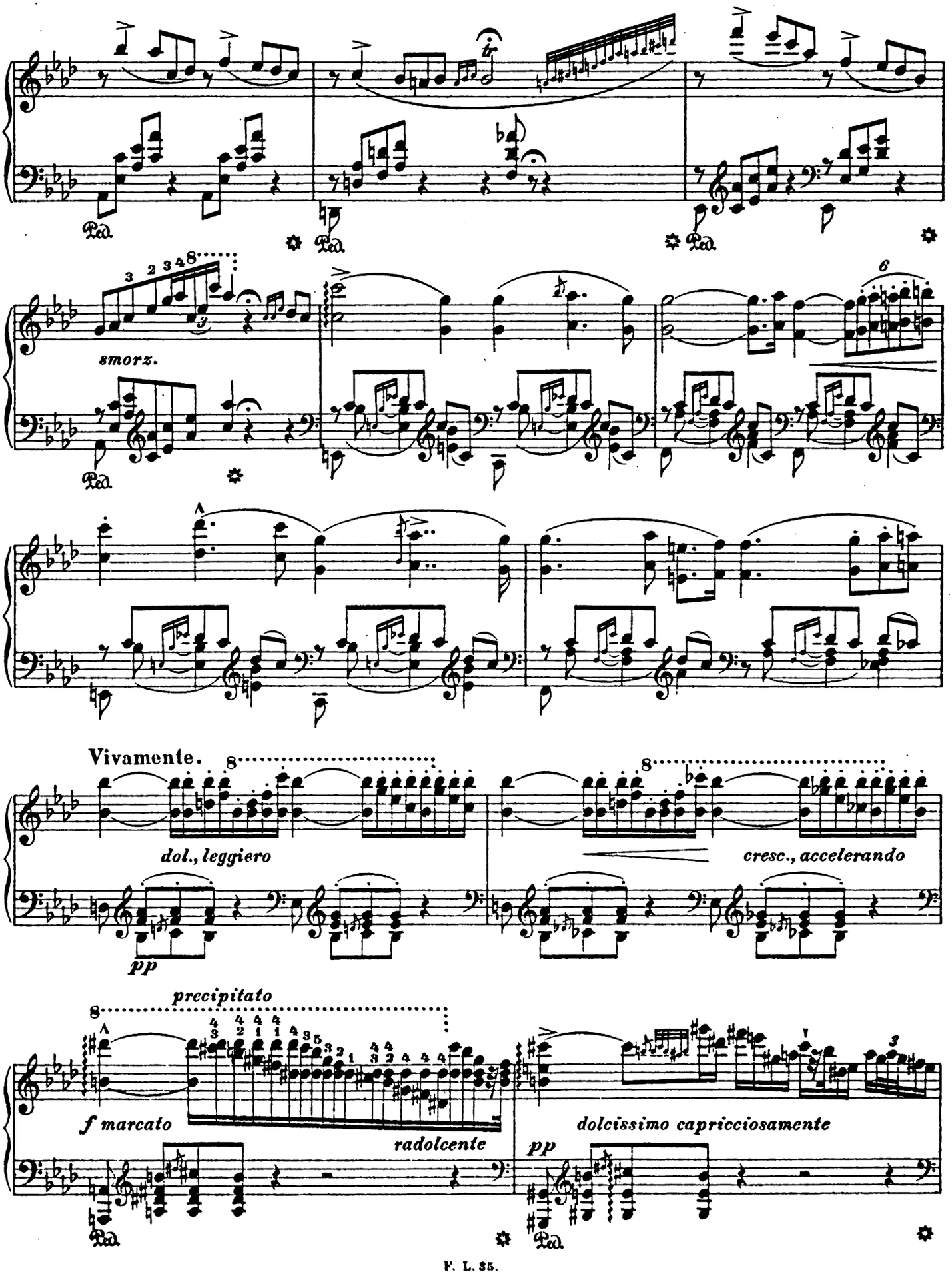

fff
marcatissimo
Ped.
rfz
sempre fff

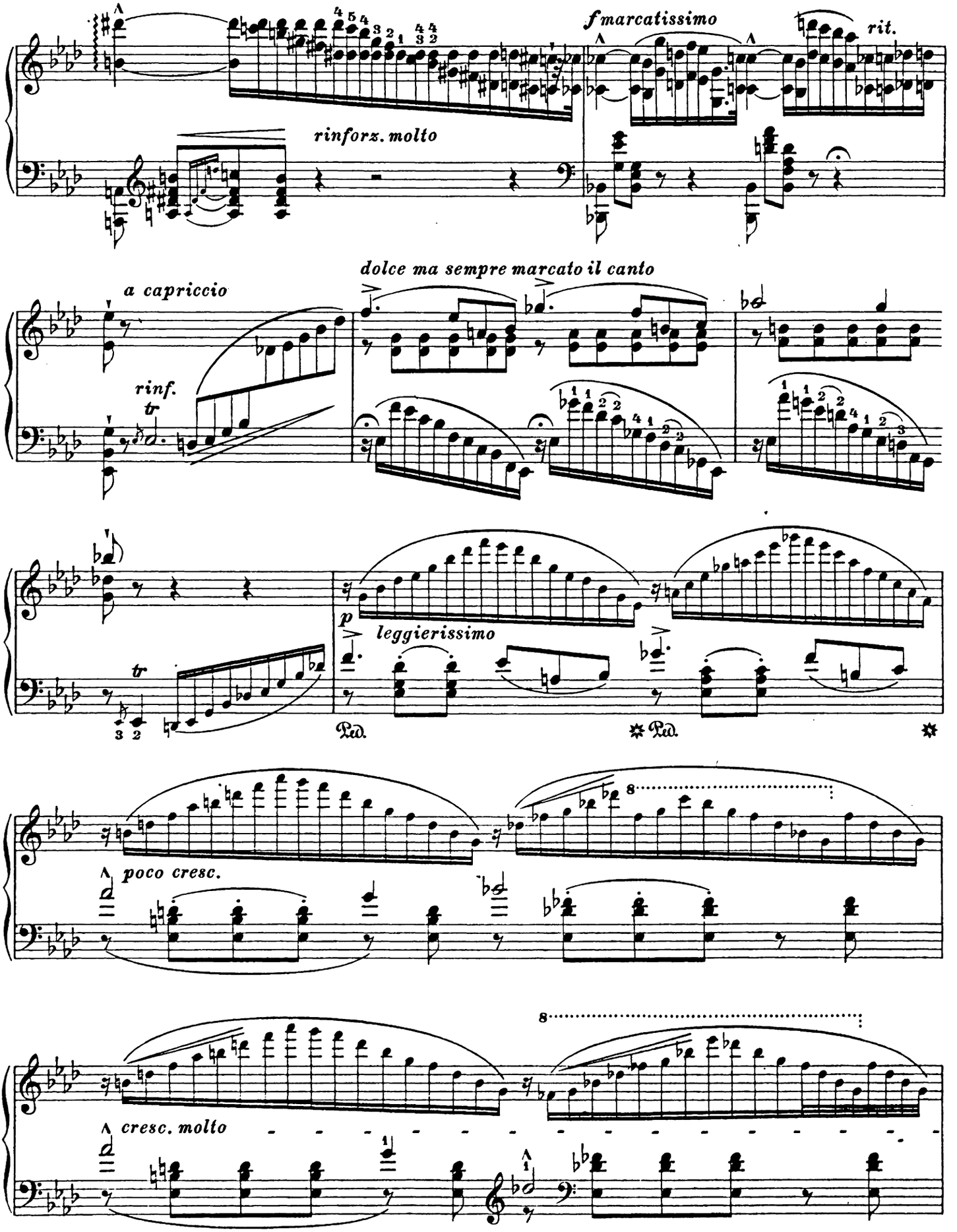
9

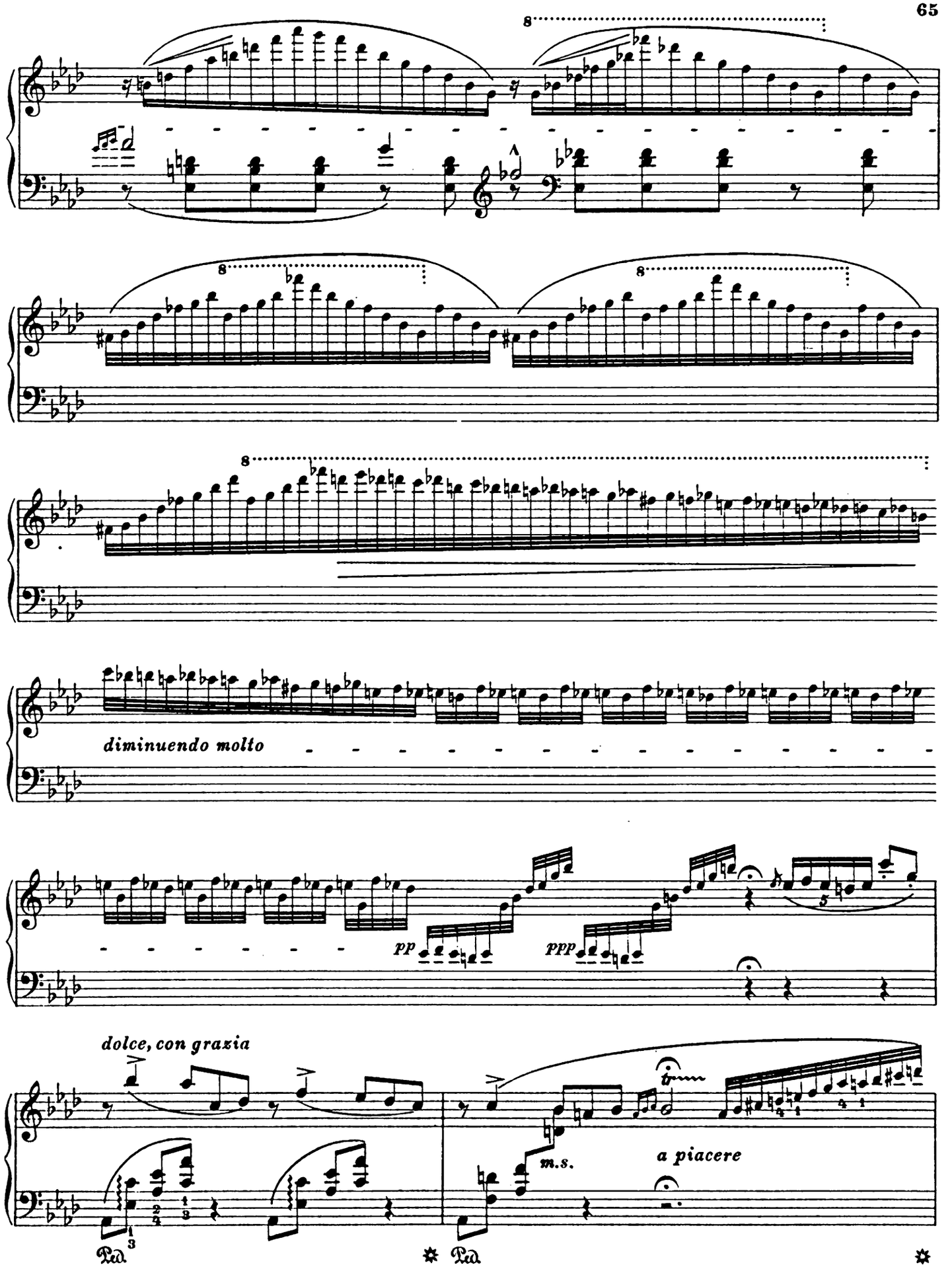
Ricordanza.

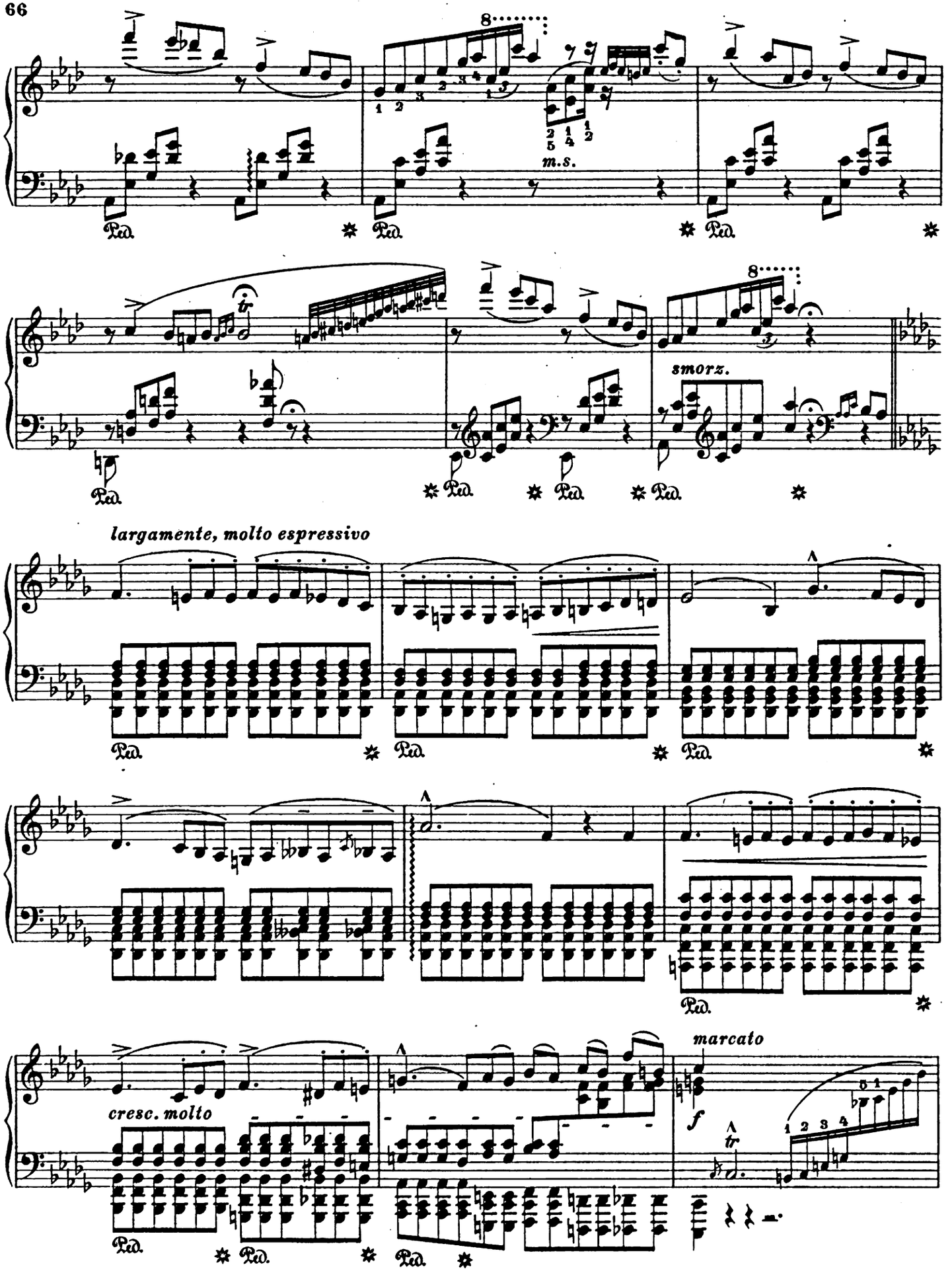


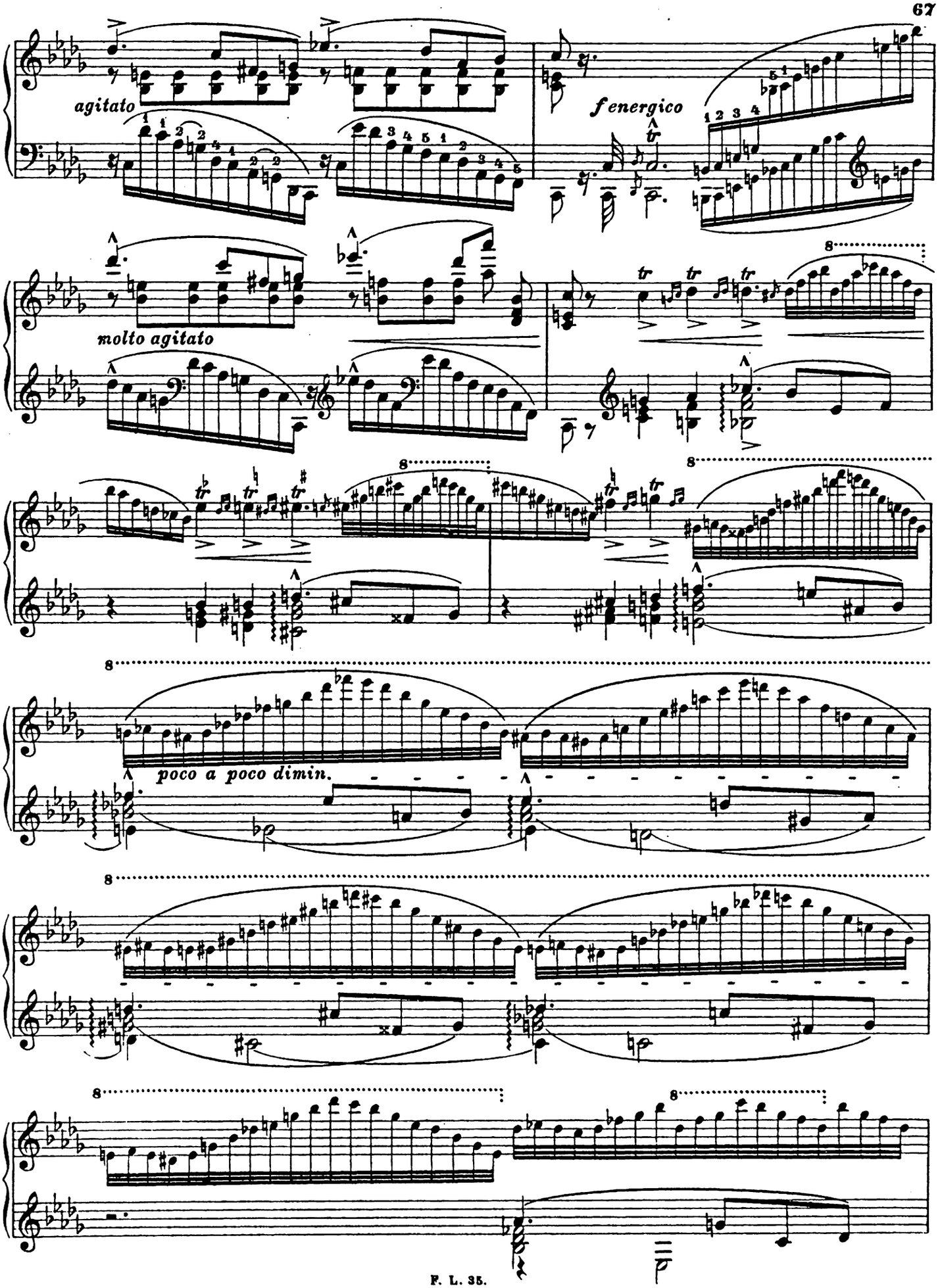

accelerando e molto crescendo _ _ rinf. velocissimo
Ped.
dimin. leggierissimo
pp
ppp
pppp
ritard.
lunga pausa
dolce, con grazia
(♩ = 84)
tr
a piacere
m.s.

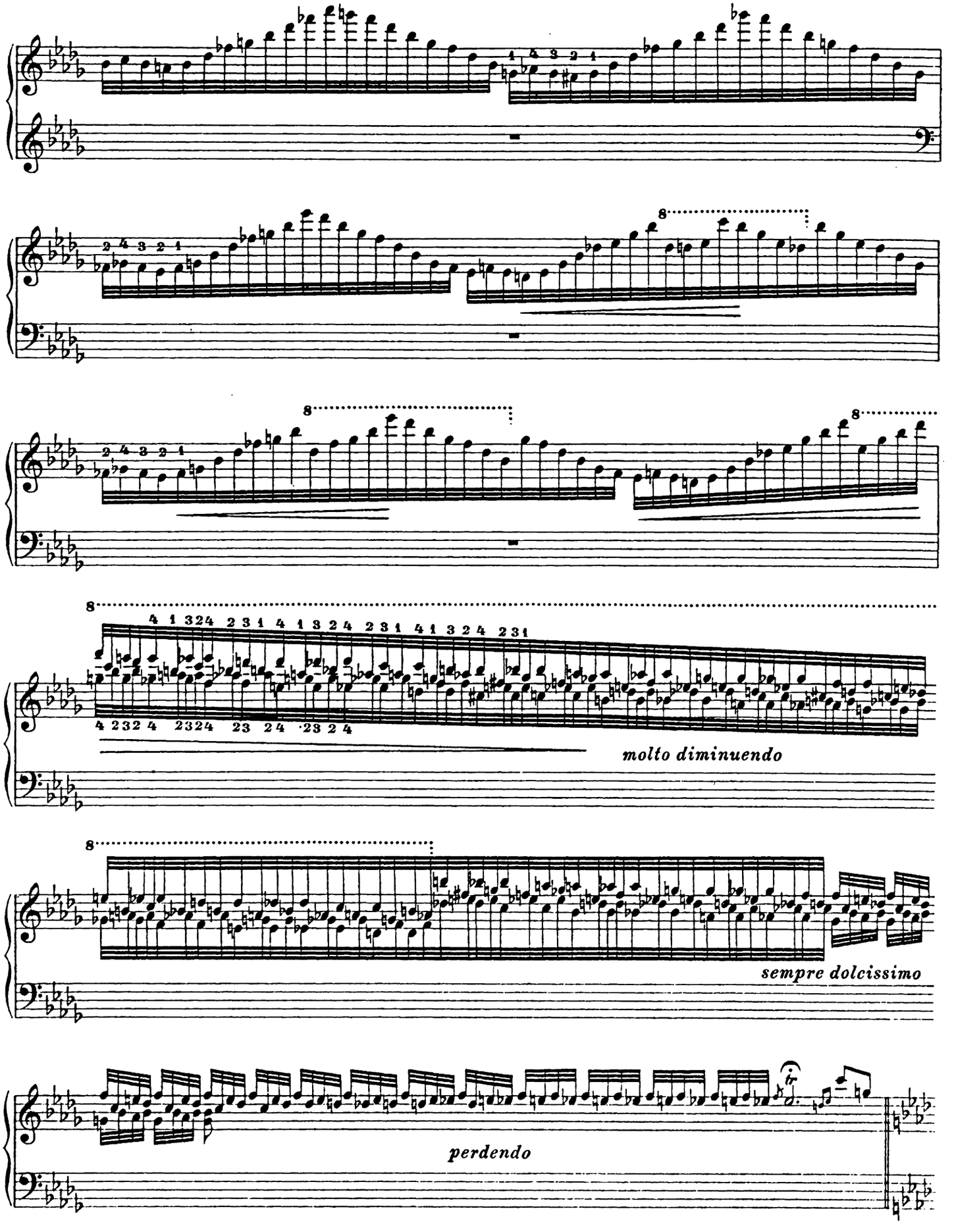

Ped.
smorz.
Vivamente.
dol., leggiero
pp
cresc., accelerando
precipitato
f marcato
radolcente
dolcissimo capricciosamente
pp

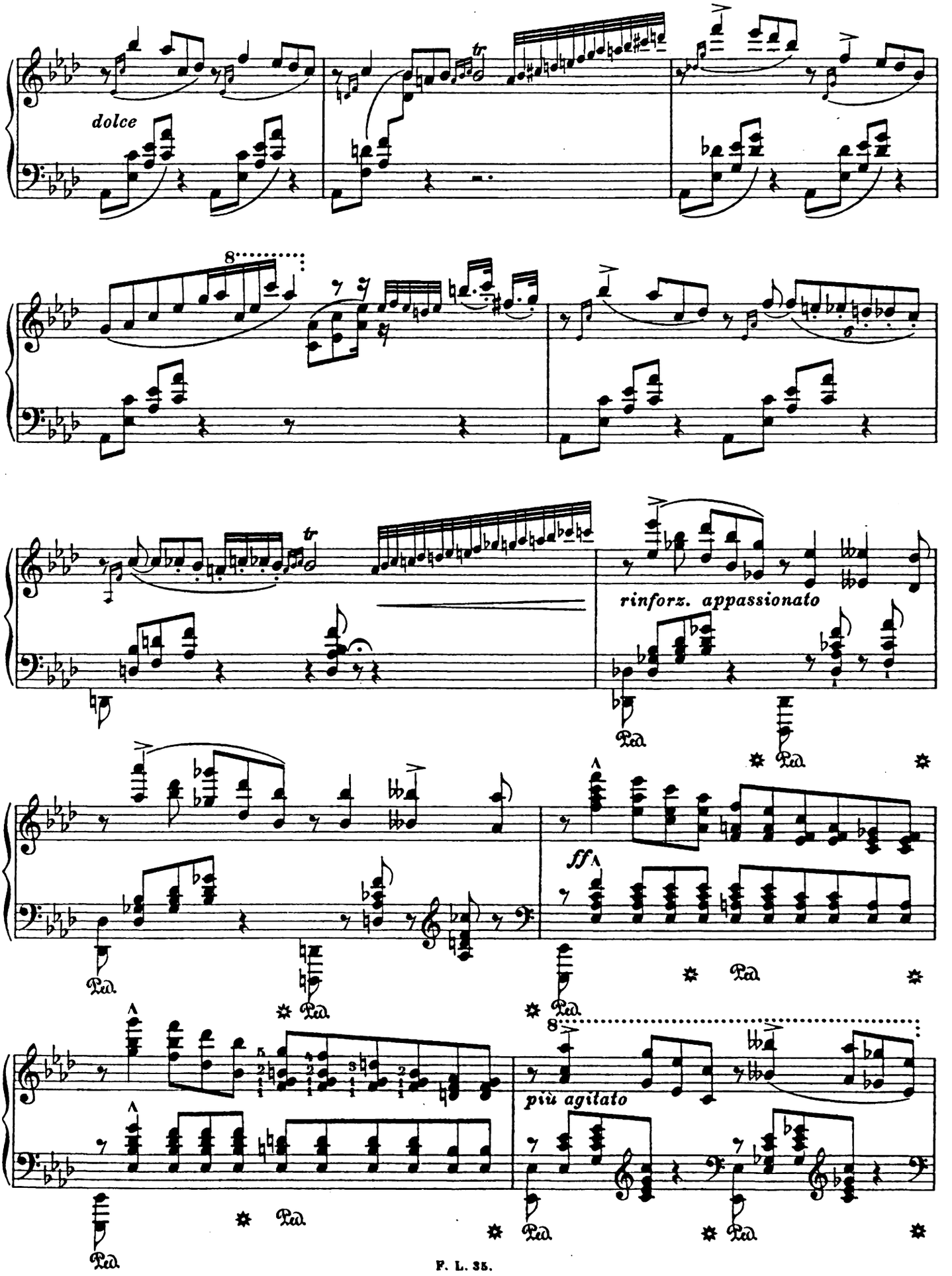

f marcatissimo
rit.
rinforz. molto
dolce ma sempre marcato il canto
a capriccio
rinf.
tr
p
leggierissimo
Ped.
Ped.
poco cresc.
cresc. molto

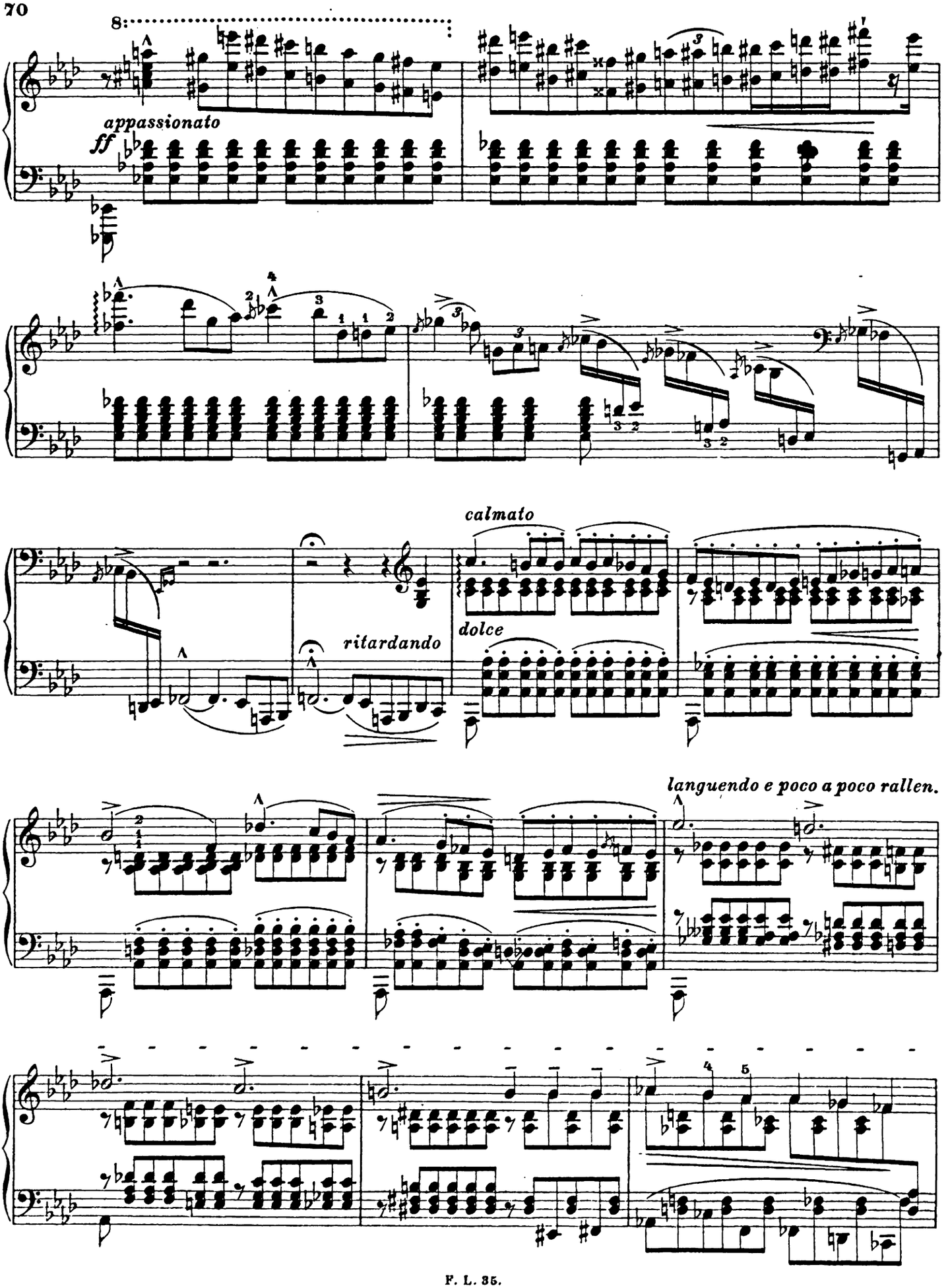

8
8
8
8
diminuendo molto
pp
ppp
dolce, con grazia
m.s.
a piacere
Ped.
Ped.

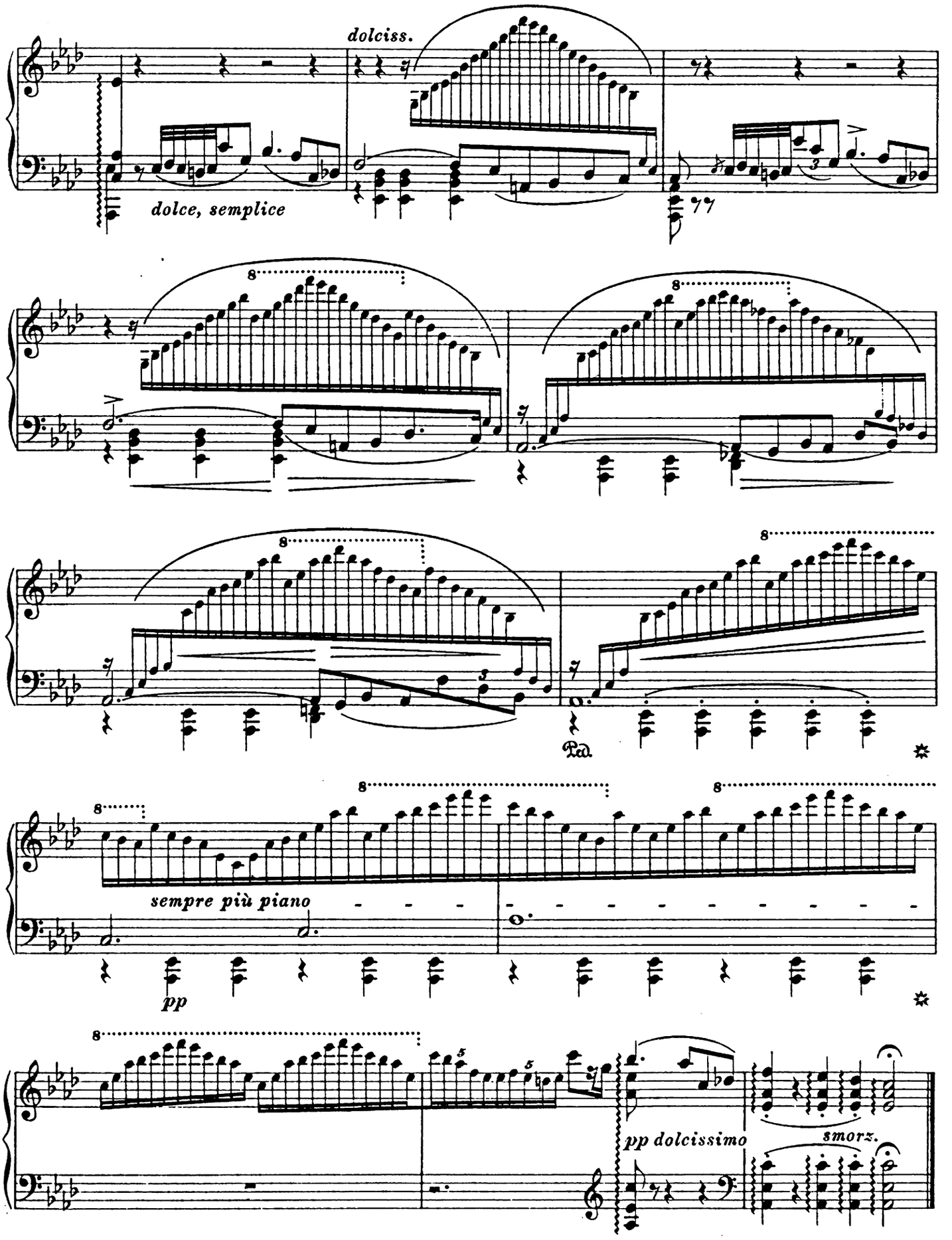

m.s.
smorz.
largamente, molto espressivo
cresc. molto
marcato
f


agitato
f energico
molto agitato
poco a poco dimin.

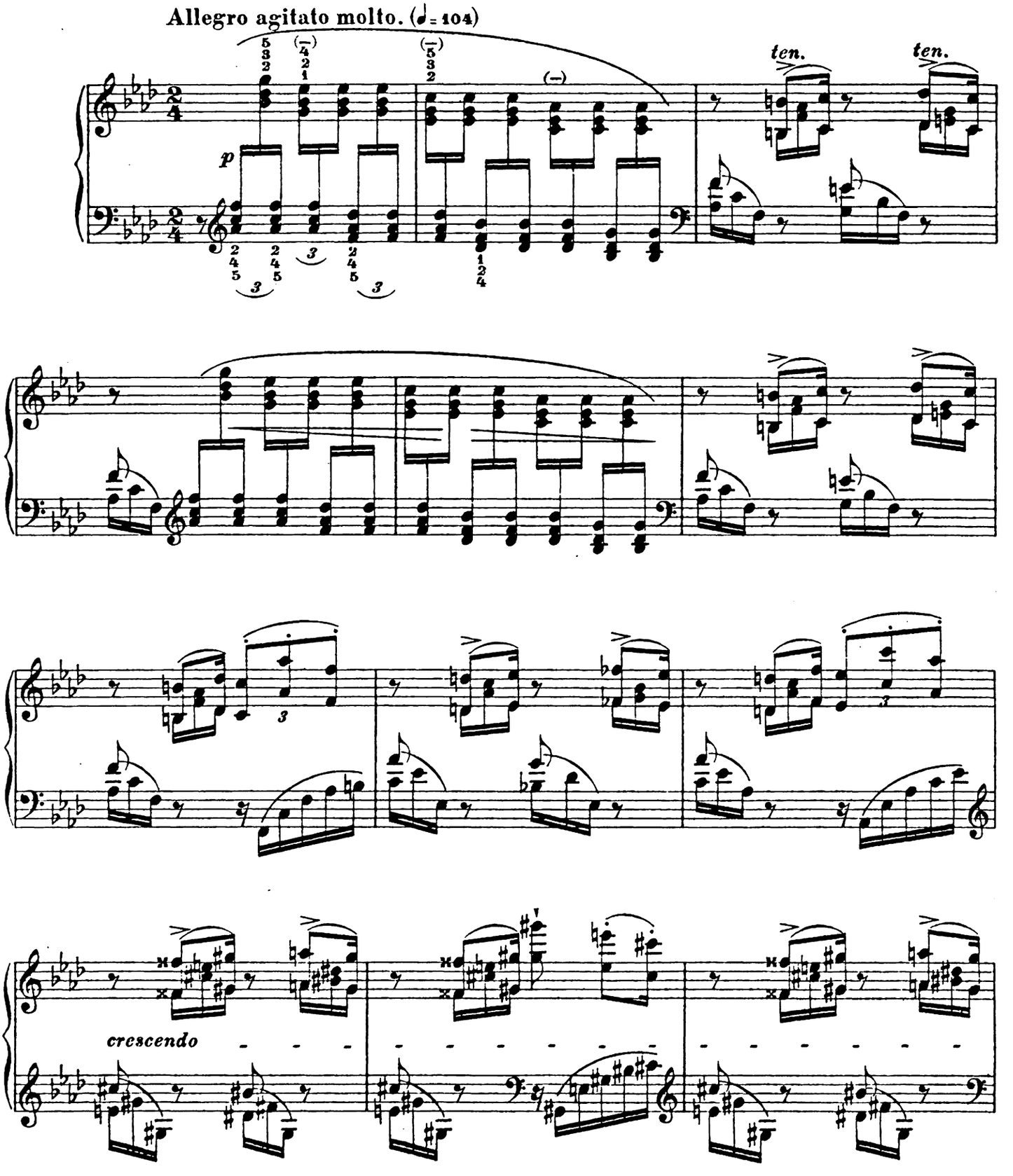

molto diminuendo
sempre dolcissimo
perdendo

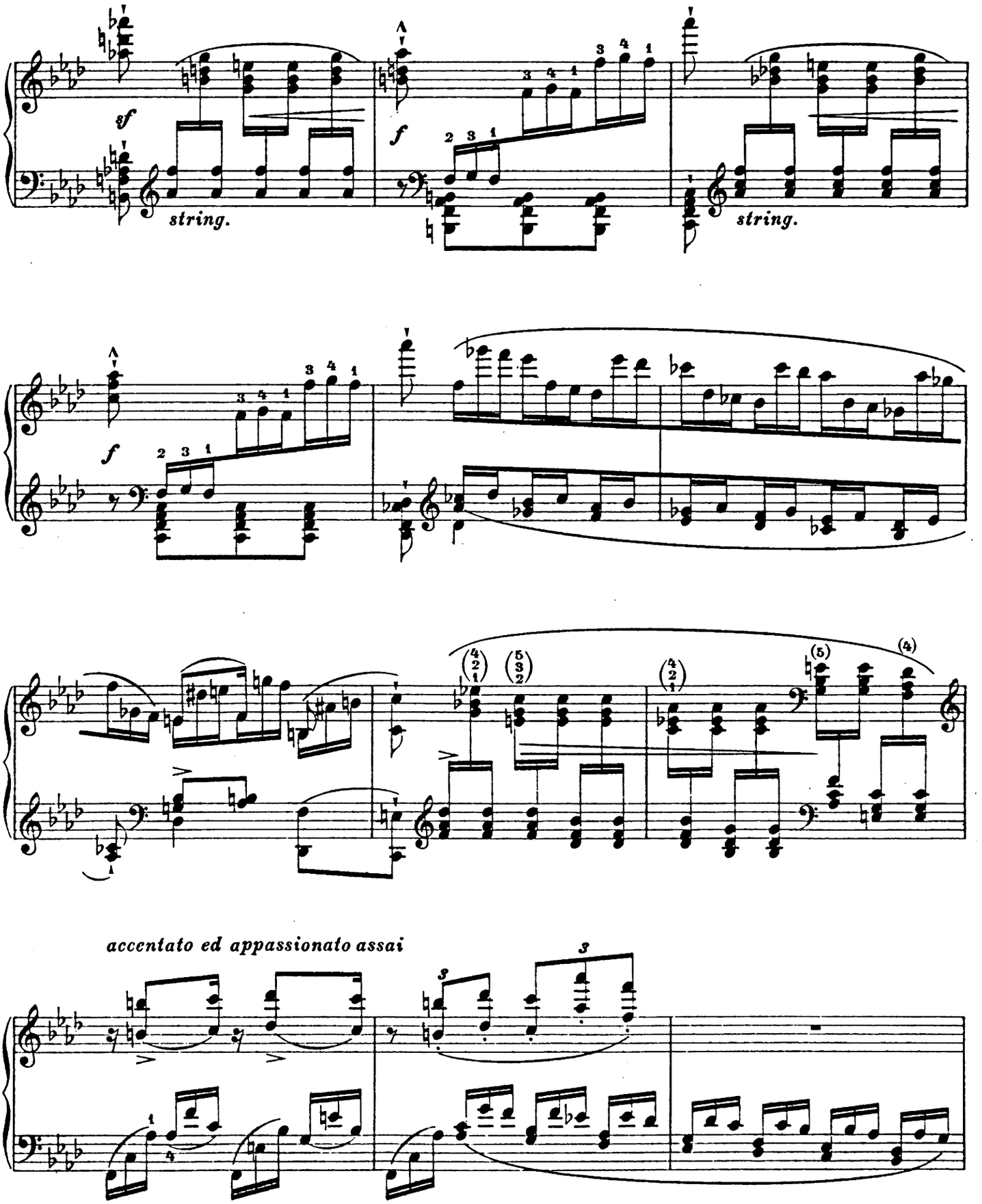

dolce
rinforz. appassionato
ff
più agitato
Ped.

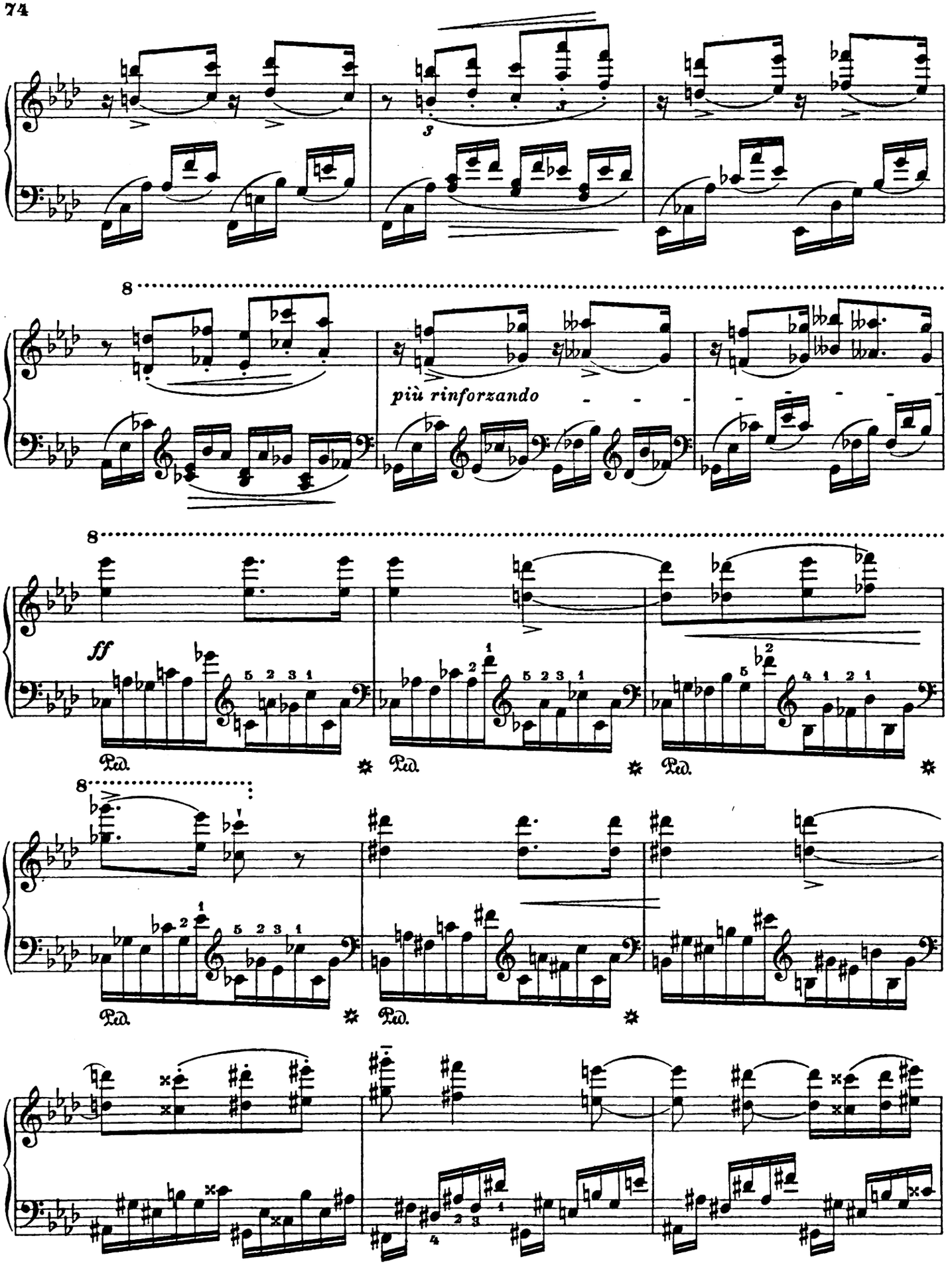

appassionato
ff
calmato
dolce
ritardando
languendo e poco a poco rallen.

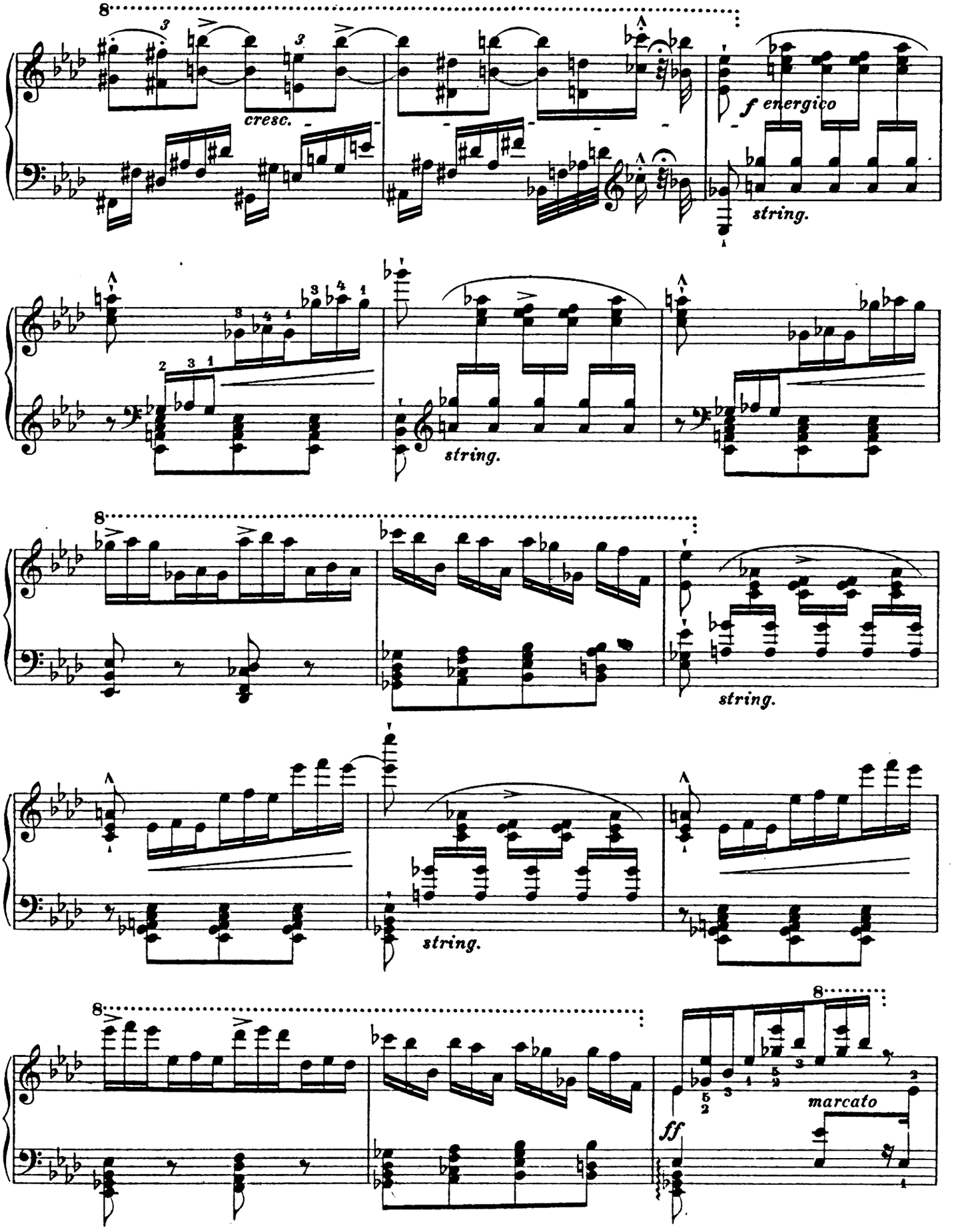

dolciss.
dolce, semplice
77
8
Ped.
sempre più piano
pp
pp dolcissimo
smorz.

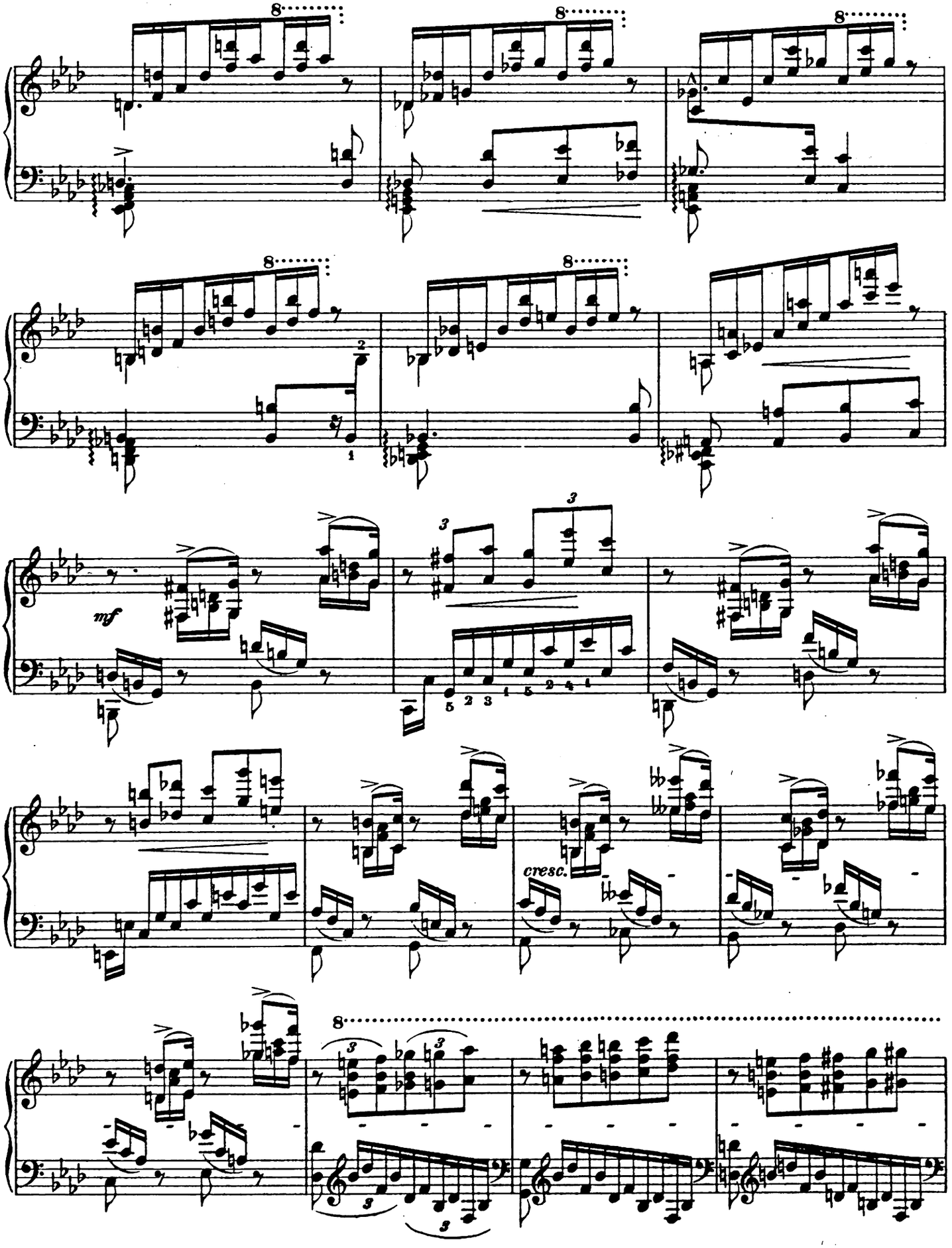
10.

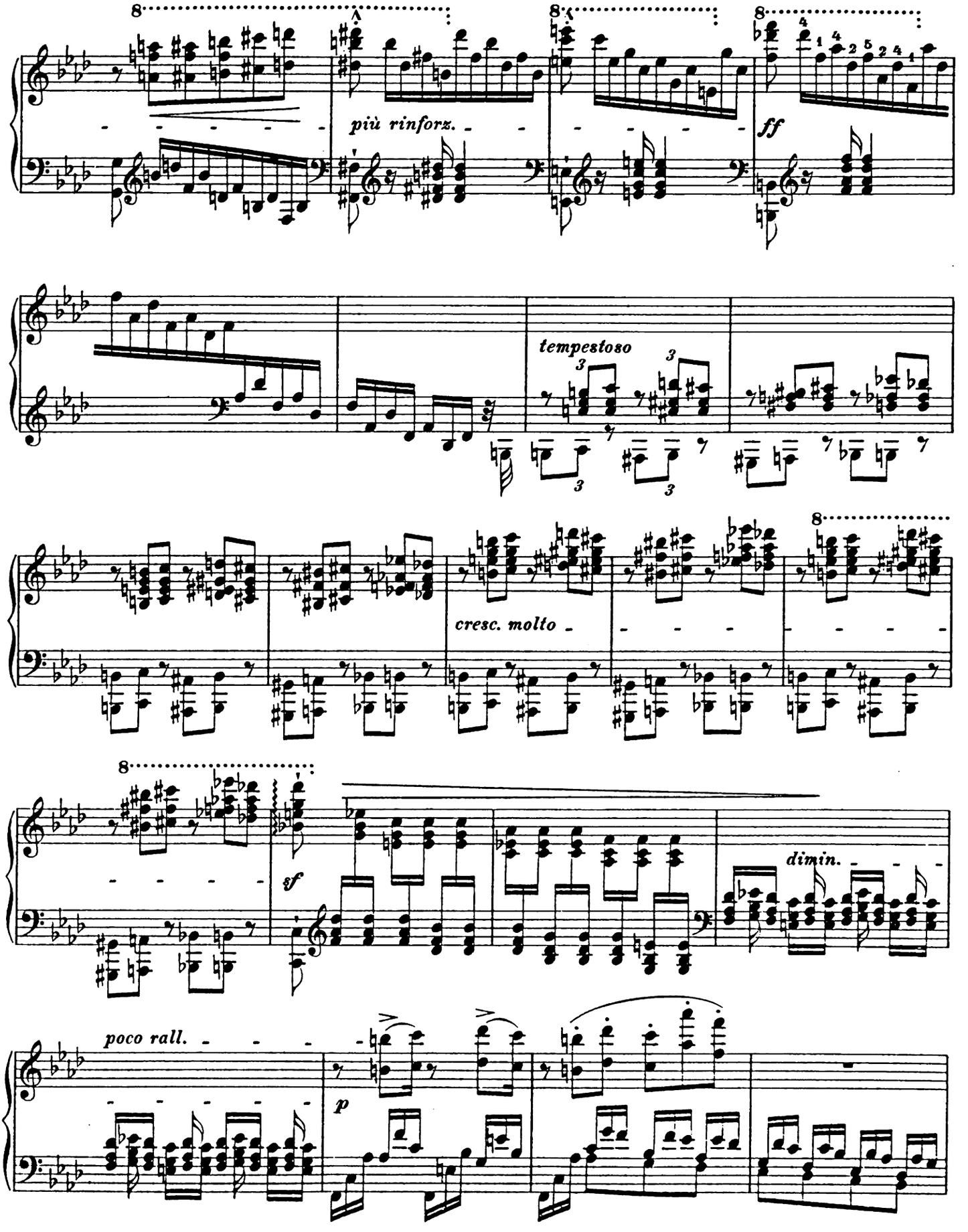


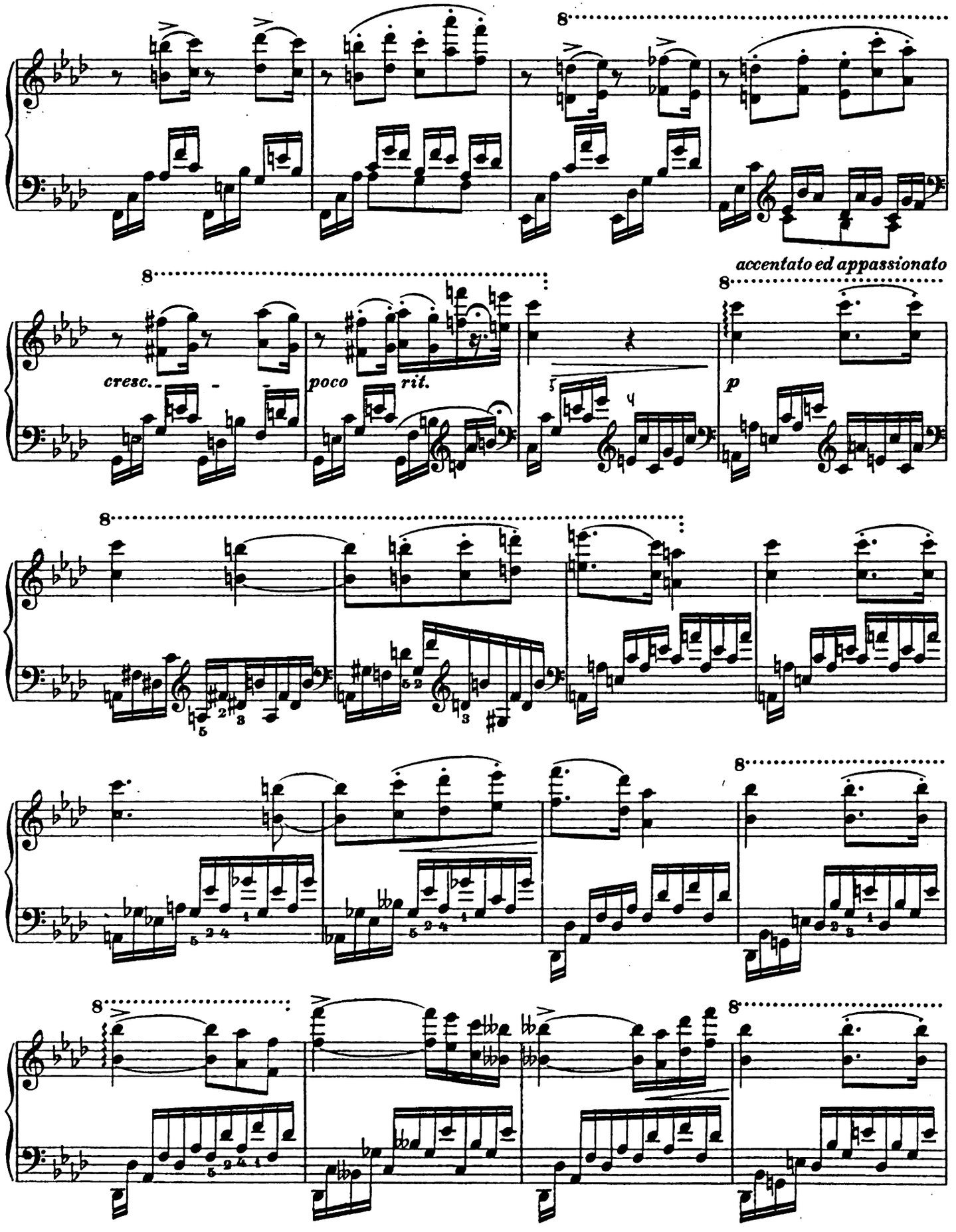

sf
string.
f
string.
f
accentato ed appassionato assai

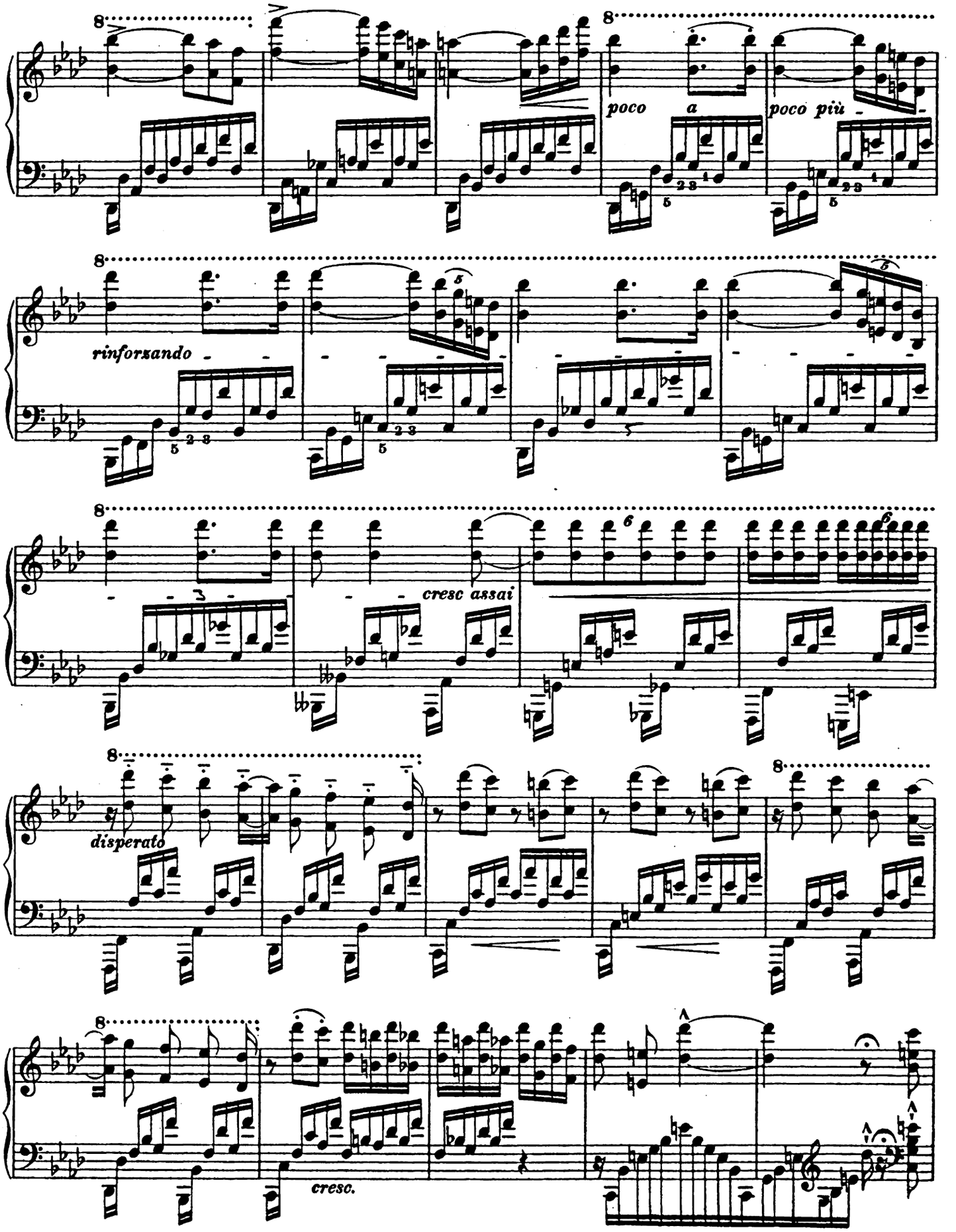

più rinforzando
ff
Ped.
Ped.
Ped.
Ped.
Ped.

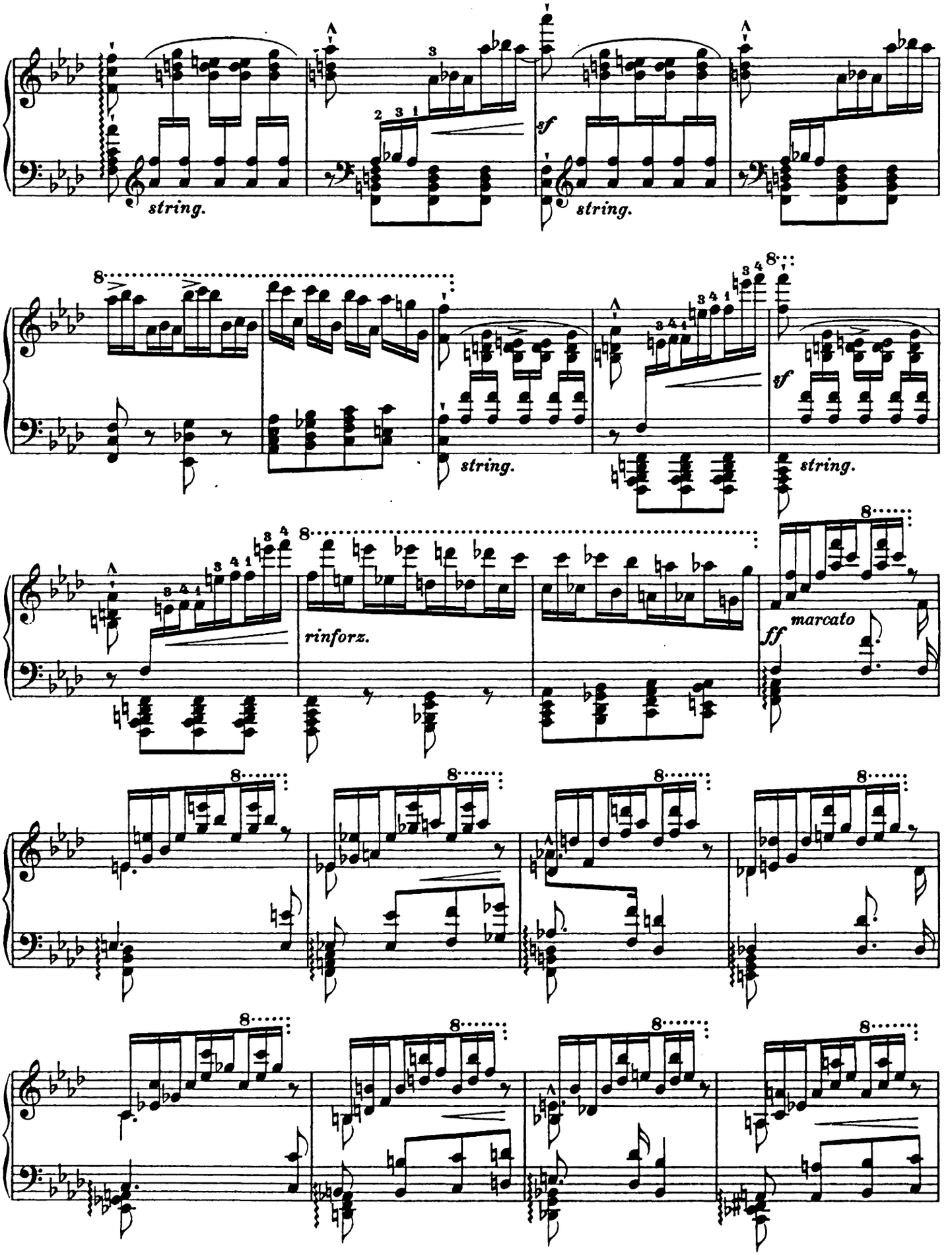

cresc.
f energico
string.
string.
string.
string.
marcato
ff

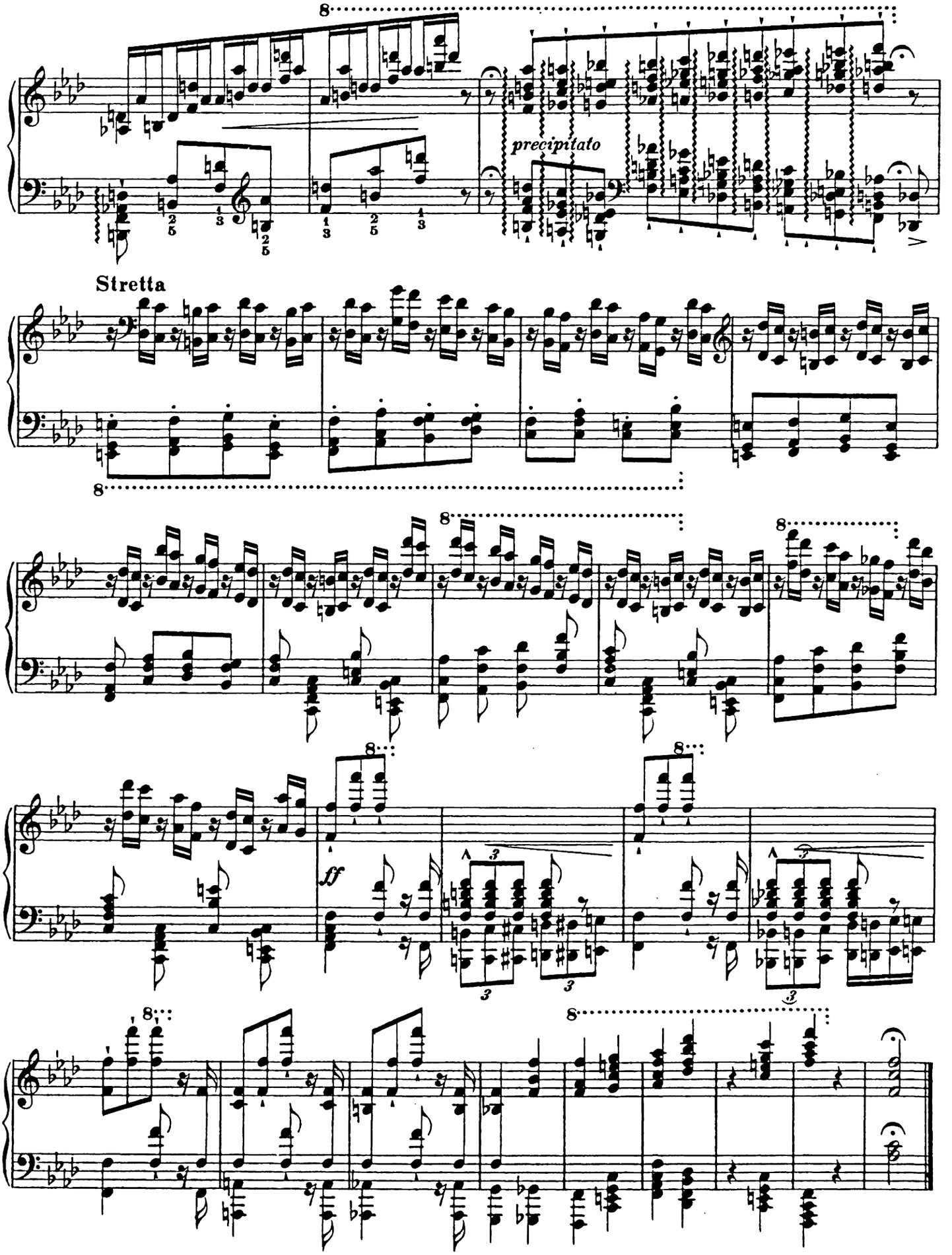

8
8
8
8
8
2
1
mf
3
3
5 2 3 4 5 2 4 1
cresc.
8
3
3
3


più rinforz.
ff
tempestoso
cresc. molto
sf
dimin.
poco rall.
p


accentato ed appassionato
cresc.
poco rit.
p

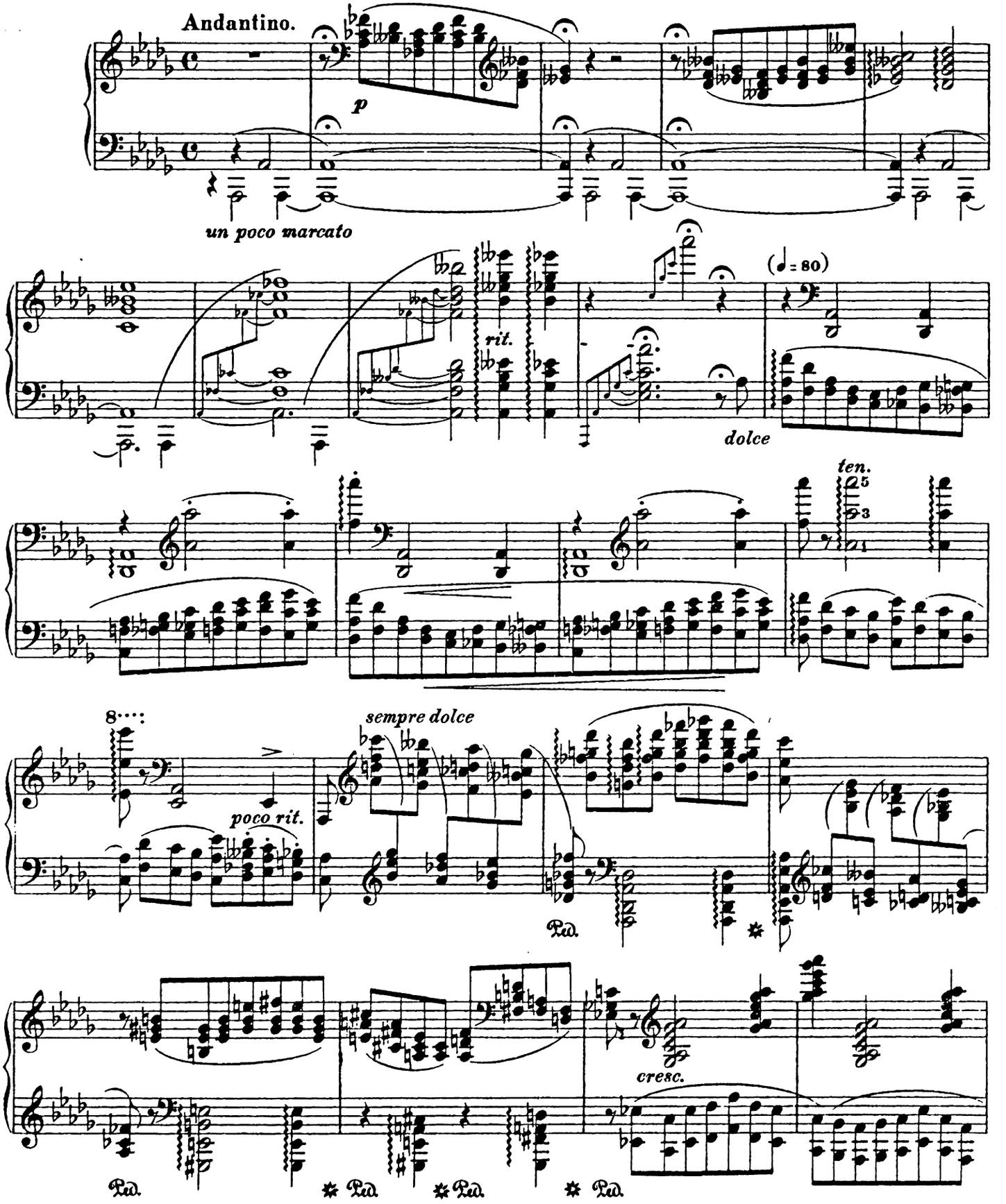

poco a poco più
rinforzando
cresc assai
disperato
cresc.

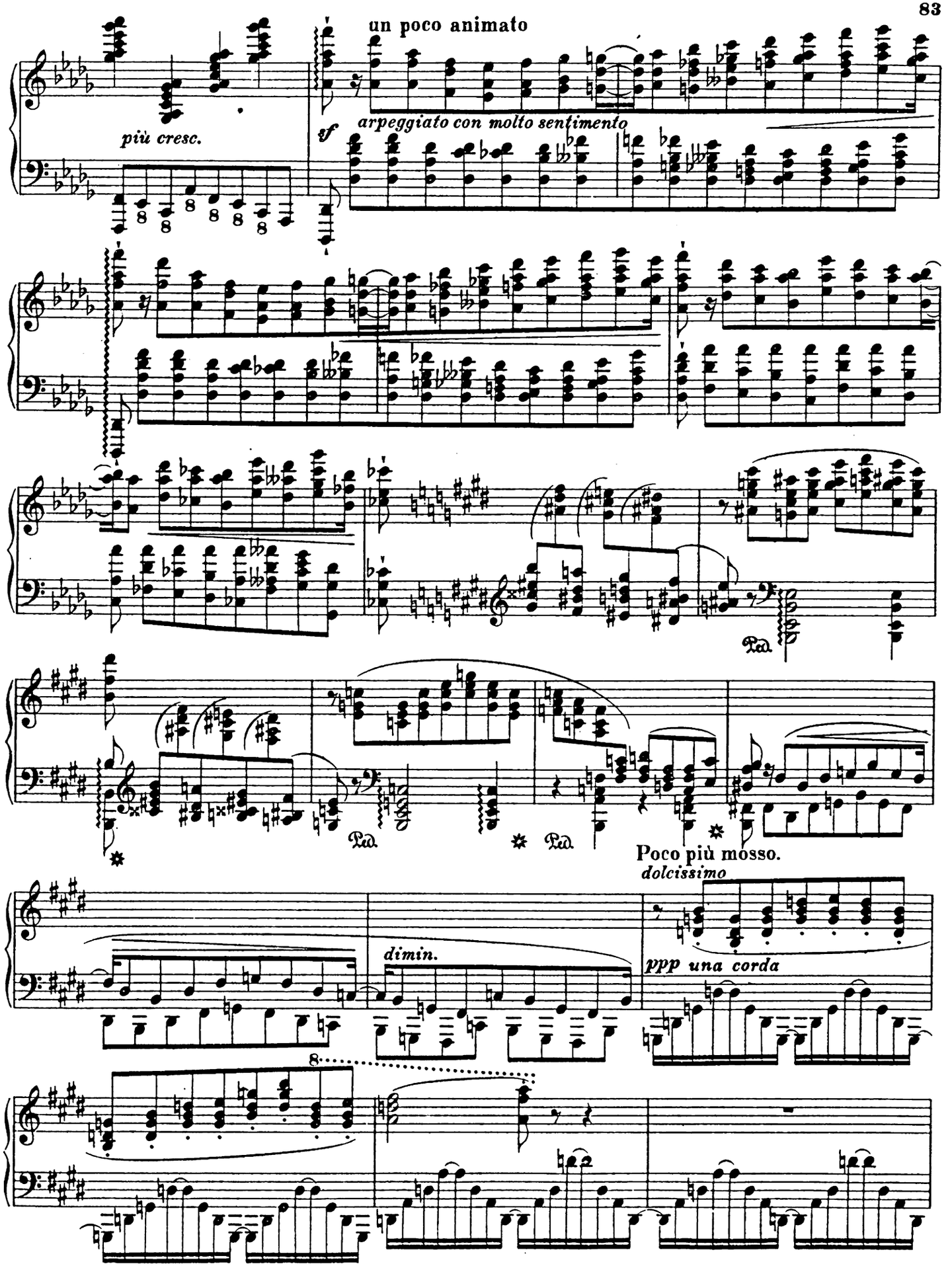

string.
sf
string.
string.
sf
string.
rinforz.
ff
marcato

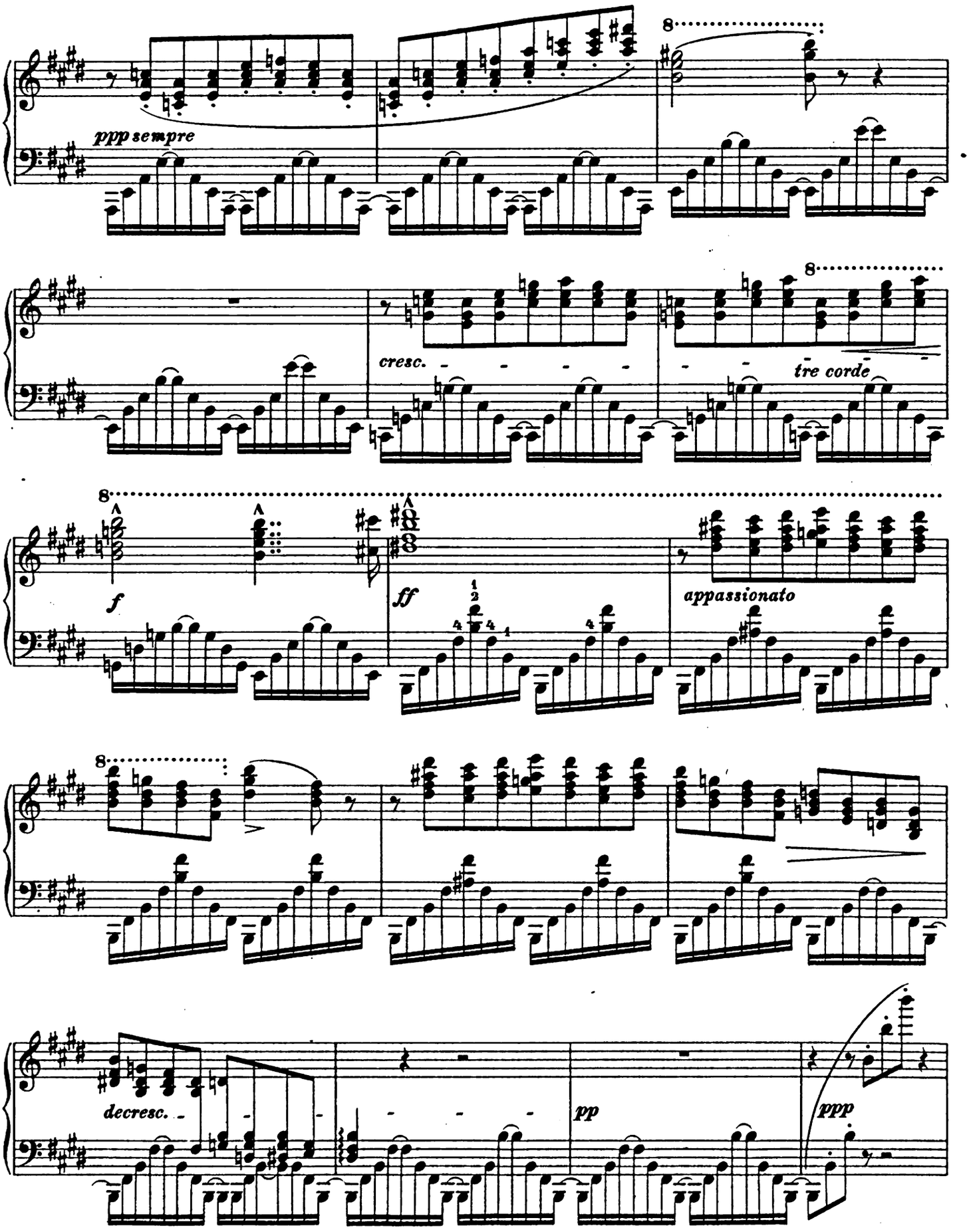

precipitato
Stretta
ff

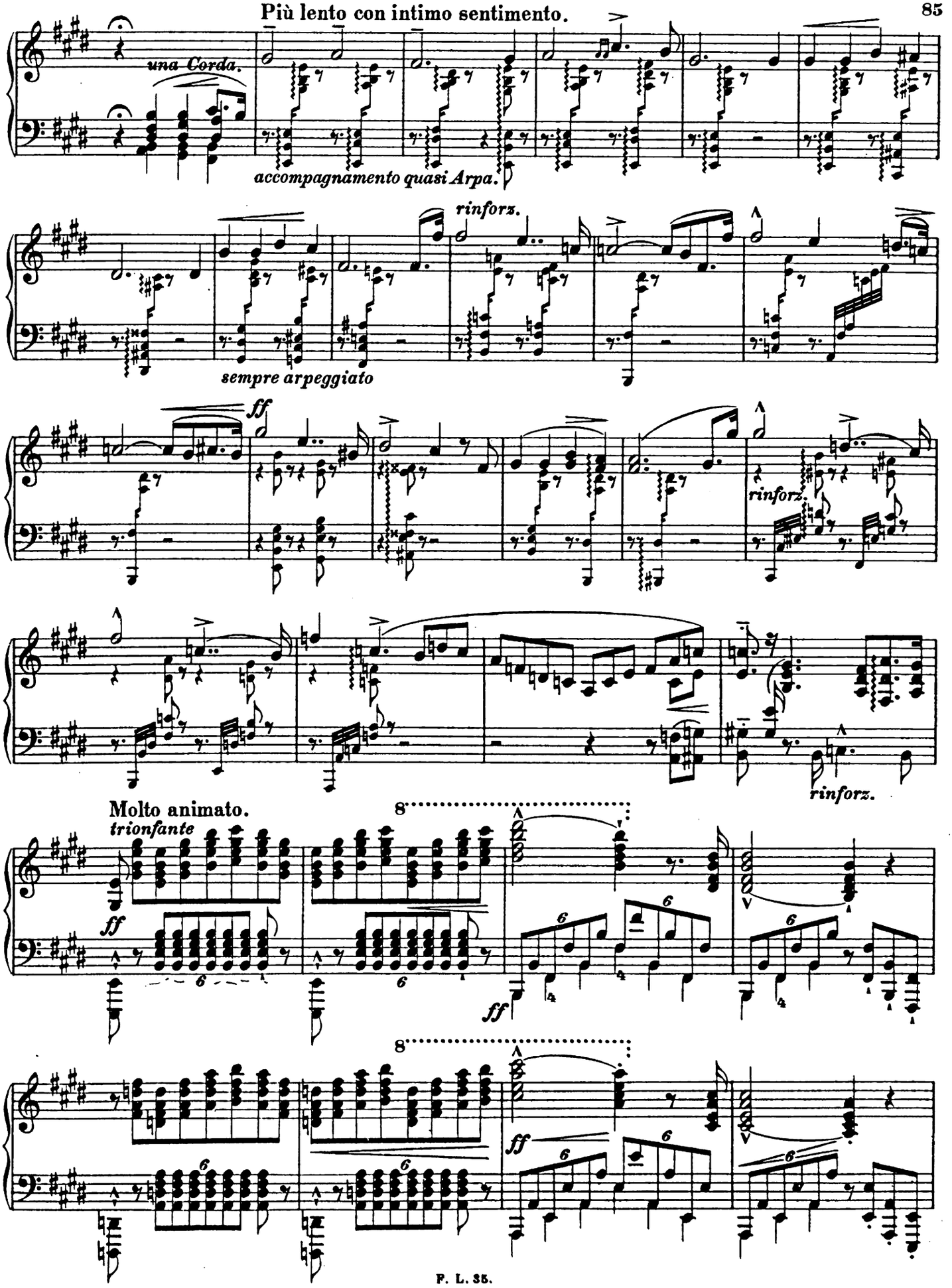
11.

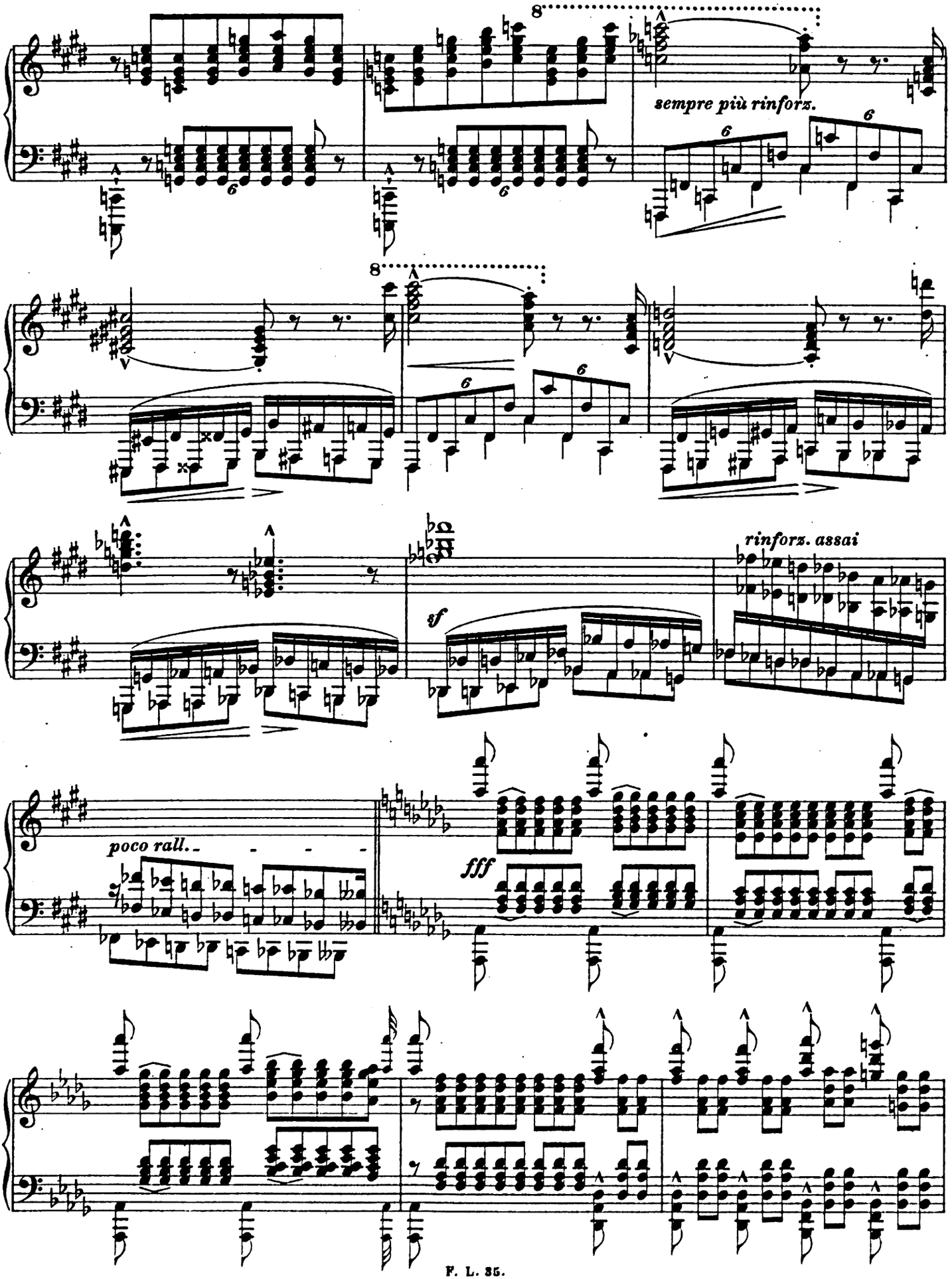
Abendklänge. Harmonies du soir. Evening Harmonies.

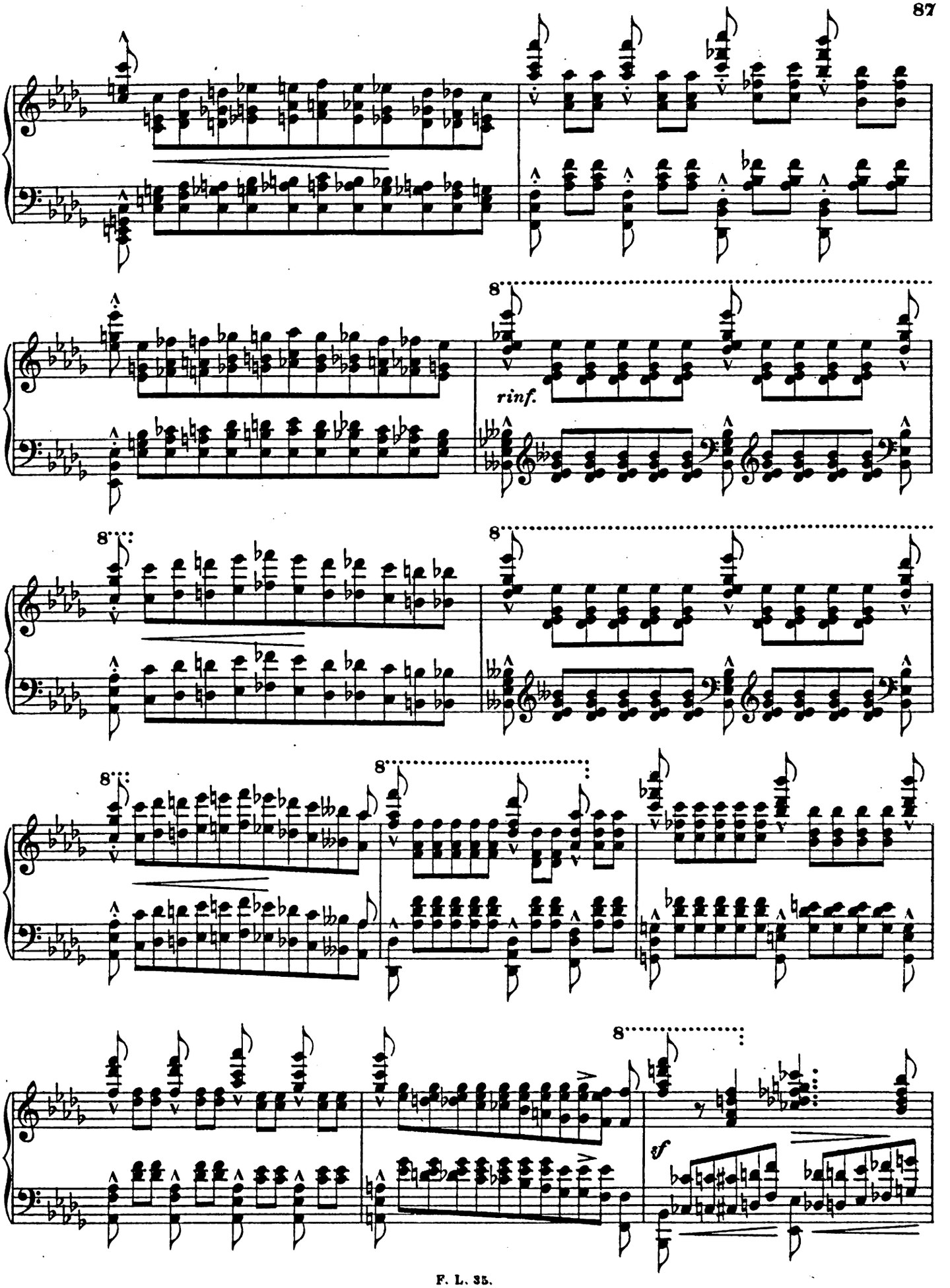


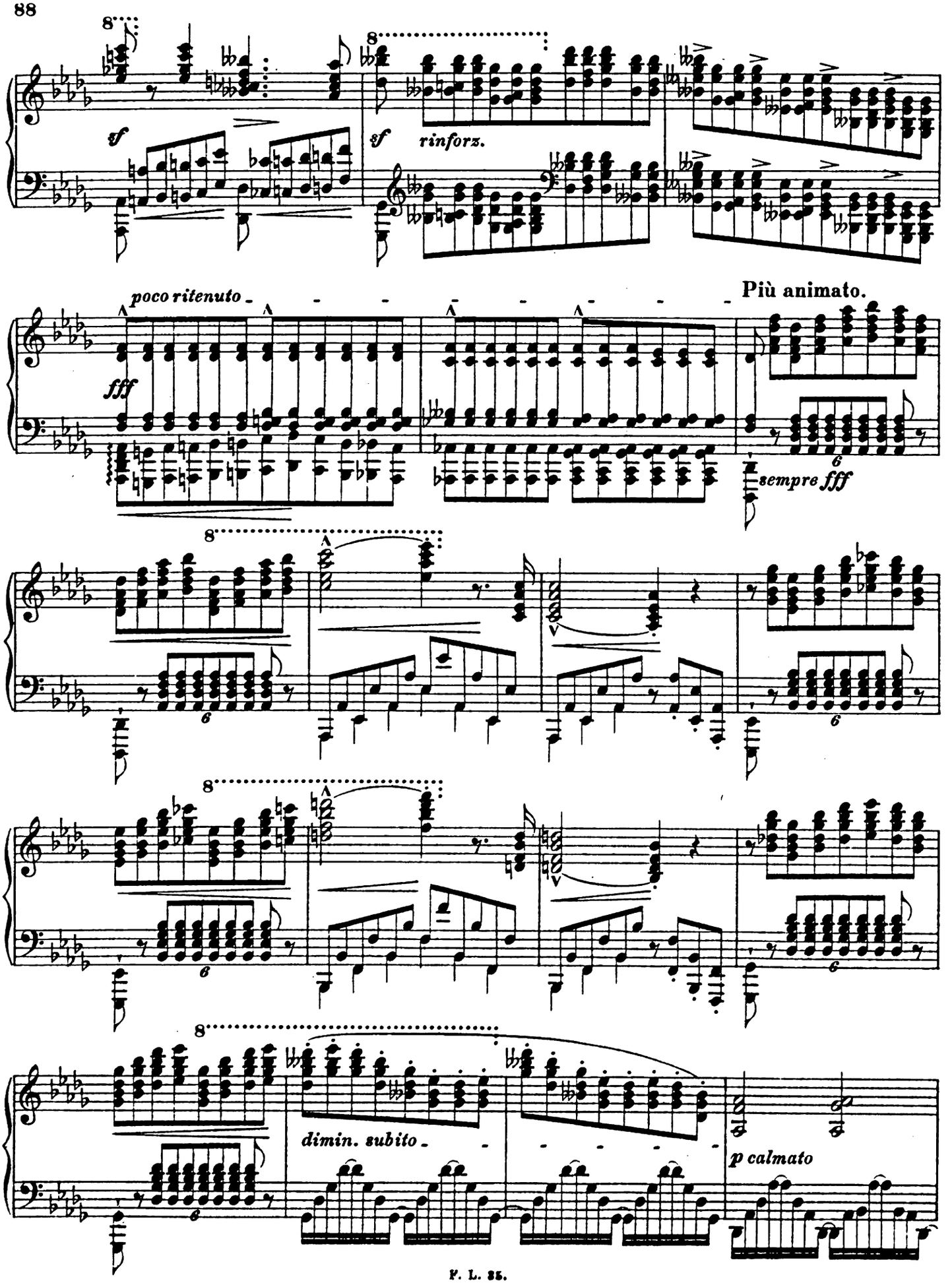

un poco animato
più cresc.
sf
arpeggiato con molto sentimento
Ped.
Ped.
Ped.
Poco più mosso.
dolcissimo
dimin.
ppp una corda
8

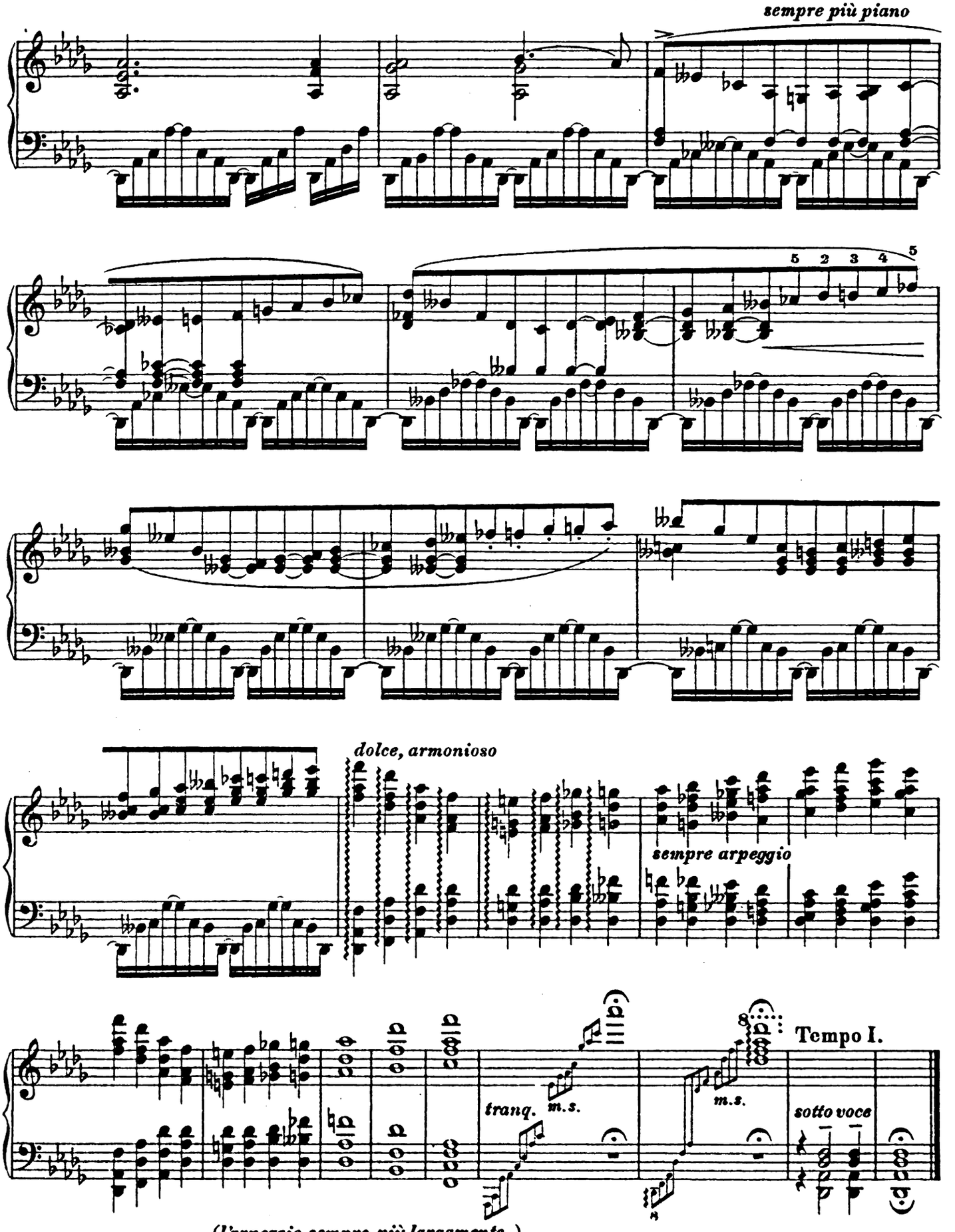

ppp sempre
8
cresc.
tre corde
f
ff
appassionato
decresc.
pp
ppp


Più lento con intimo sentimento.
una Corda.
accompagnamento quasi Arpa.
rinforz.
sempre arpeggiato
ff
rinforz.
rinforz.
Molto animato.
trionfante
ff
8
6
ff
8
ff
6


8
sempre più rinforz.
6
8
rinforz. assai
sf
poco rall.
fff


8
rinf.
8
8
8
8
sf

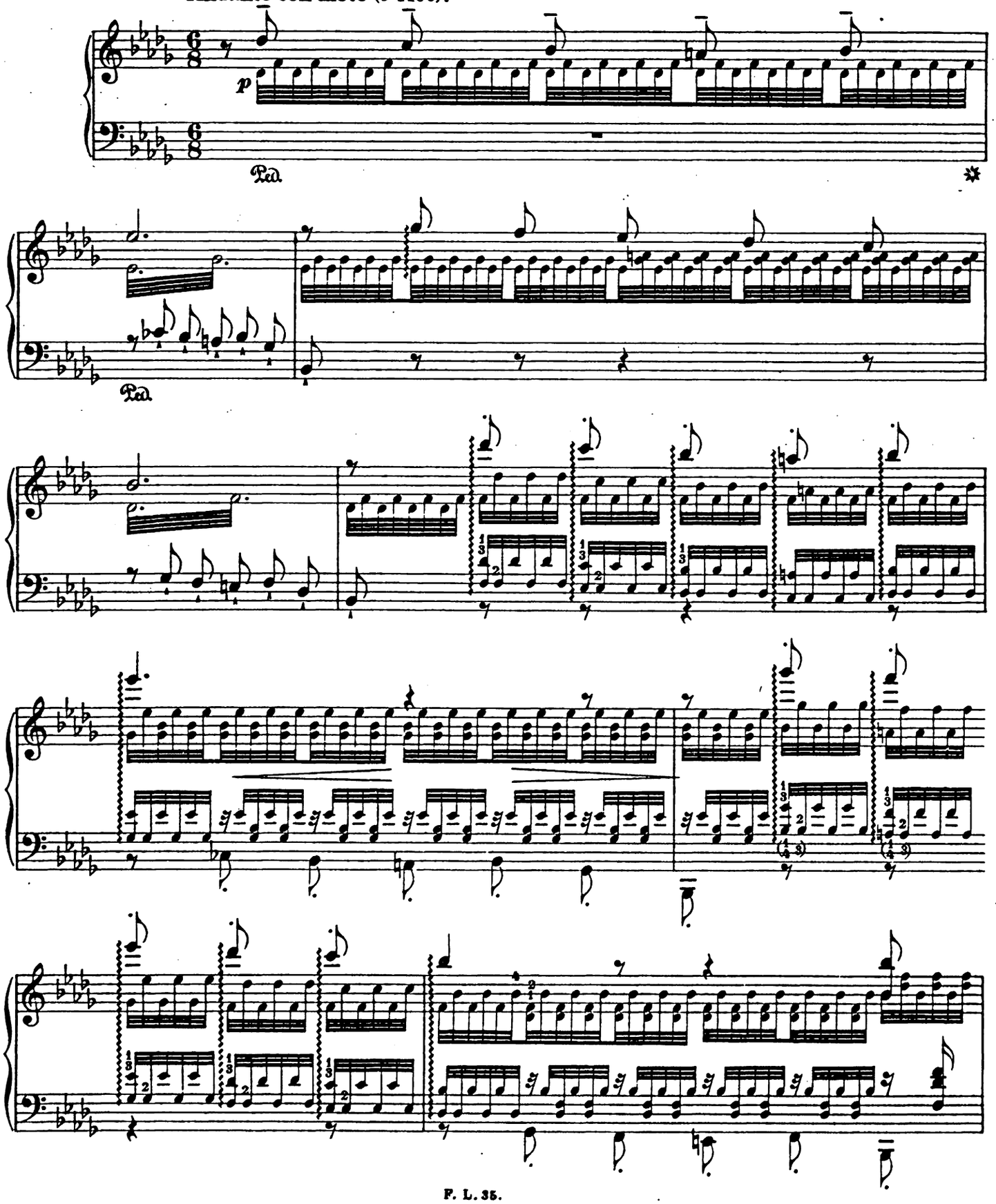

sf
sf
rinforz.
poco ritenuto
fff
Più animato.
sempre fff
dimin. subito
p calmato

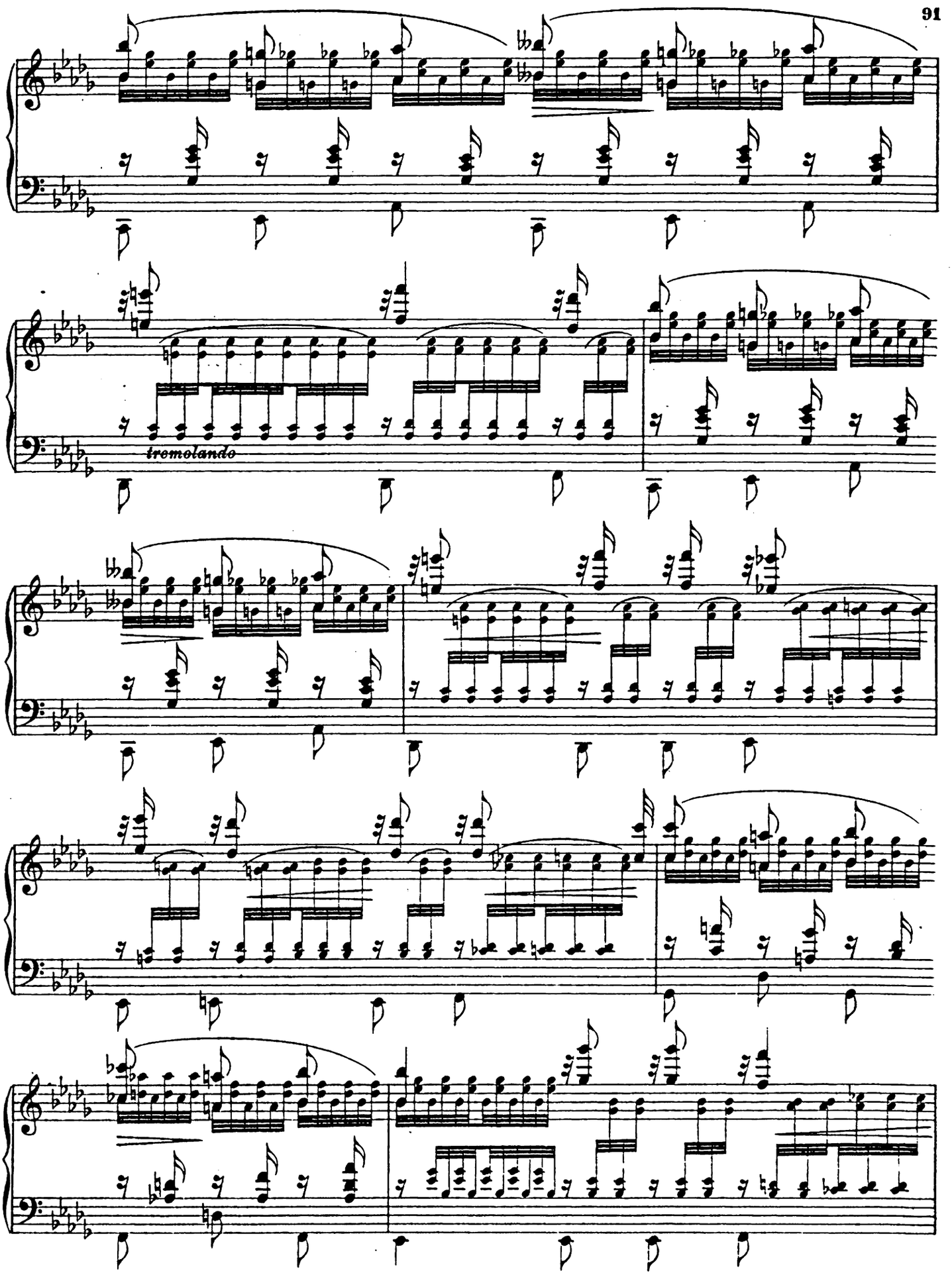

sempre più piano
5 2 3 4 5
dolce, armonioso
sempre arpeggio
tranq.
m.s.
m.s.
Tempo I.
sotto voce
(l'arpeggio sempre più largamente_)

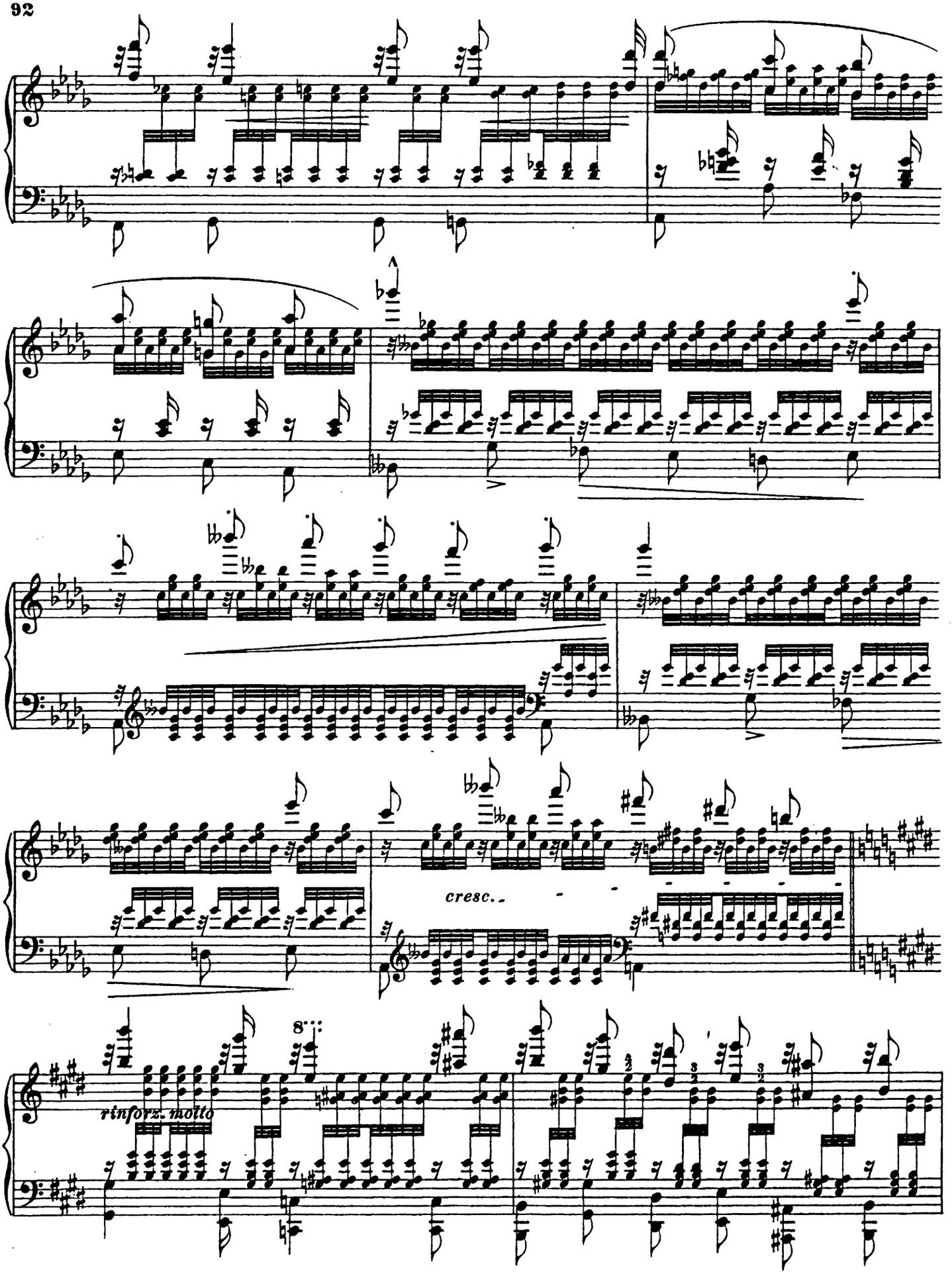
12.

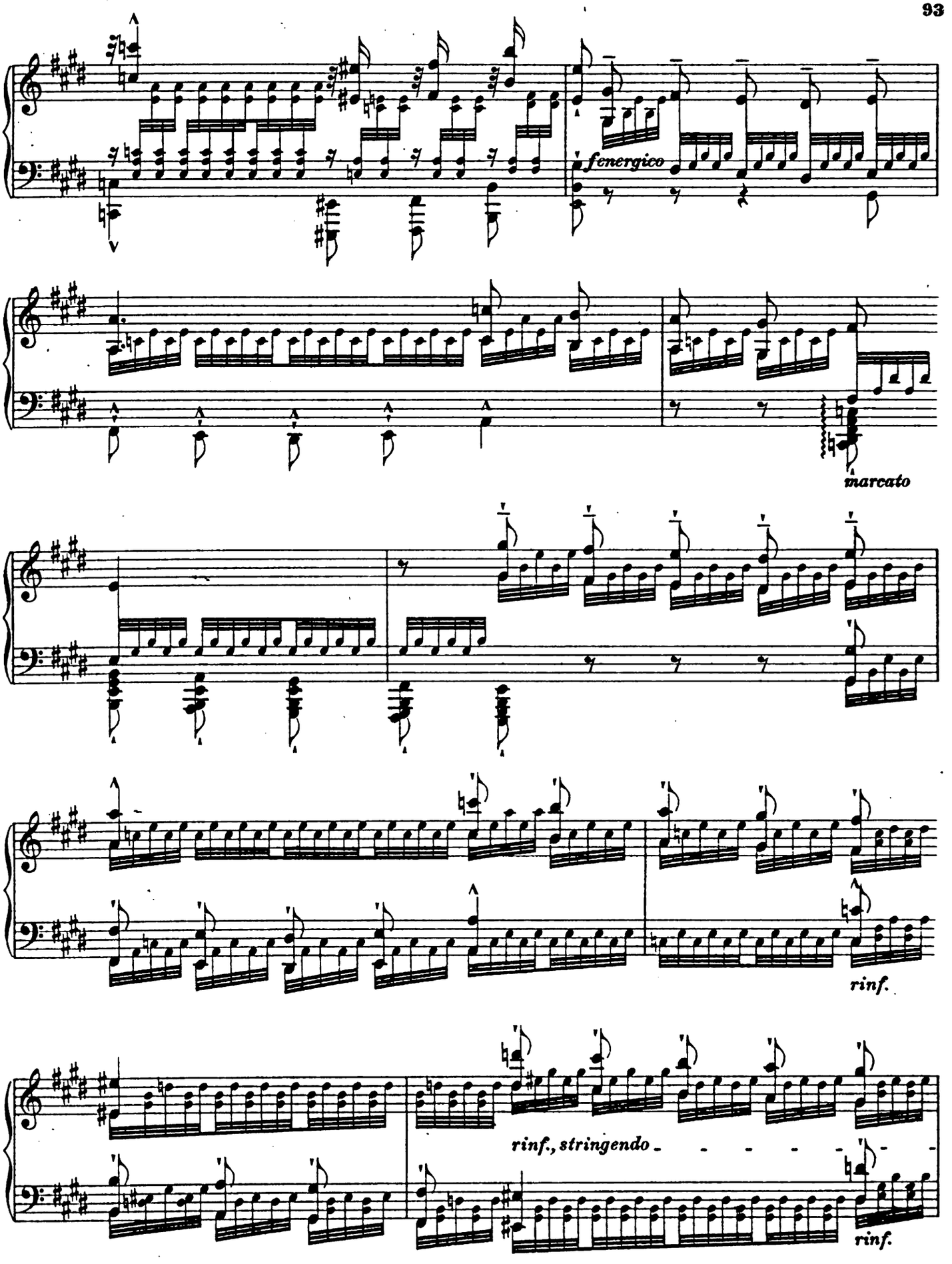
Schneegestöber. Chasse-Neige. Snow-Drift.

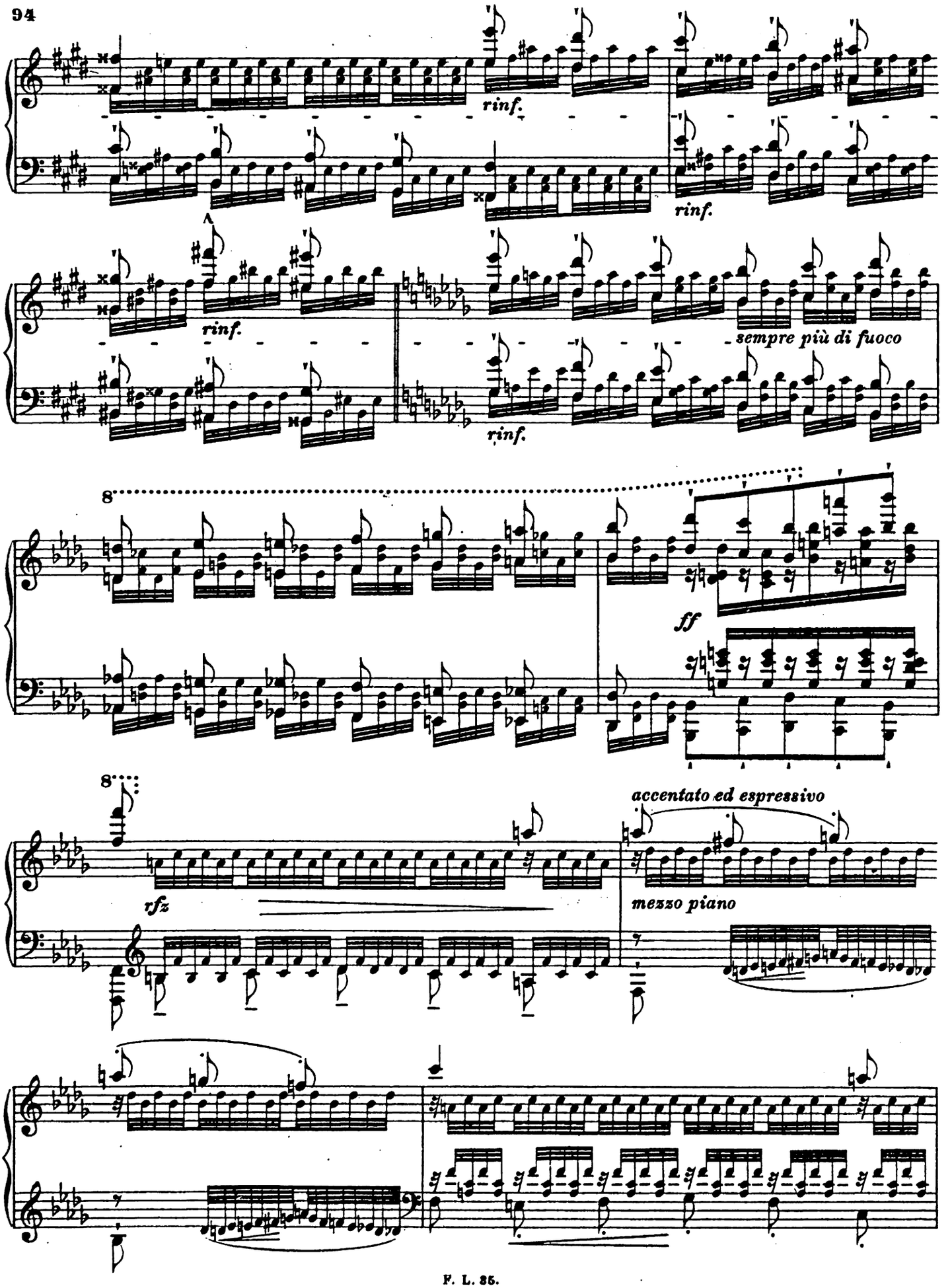
Andante con moto (♪=100).

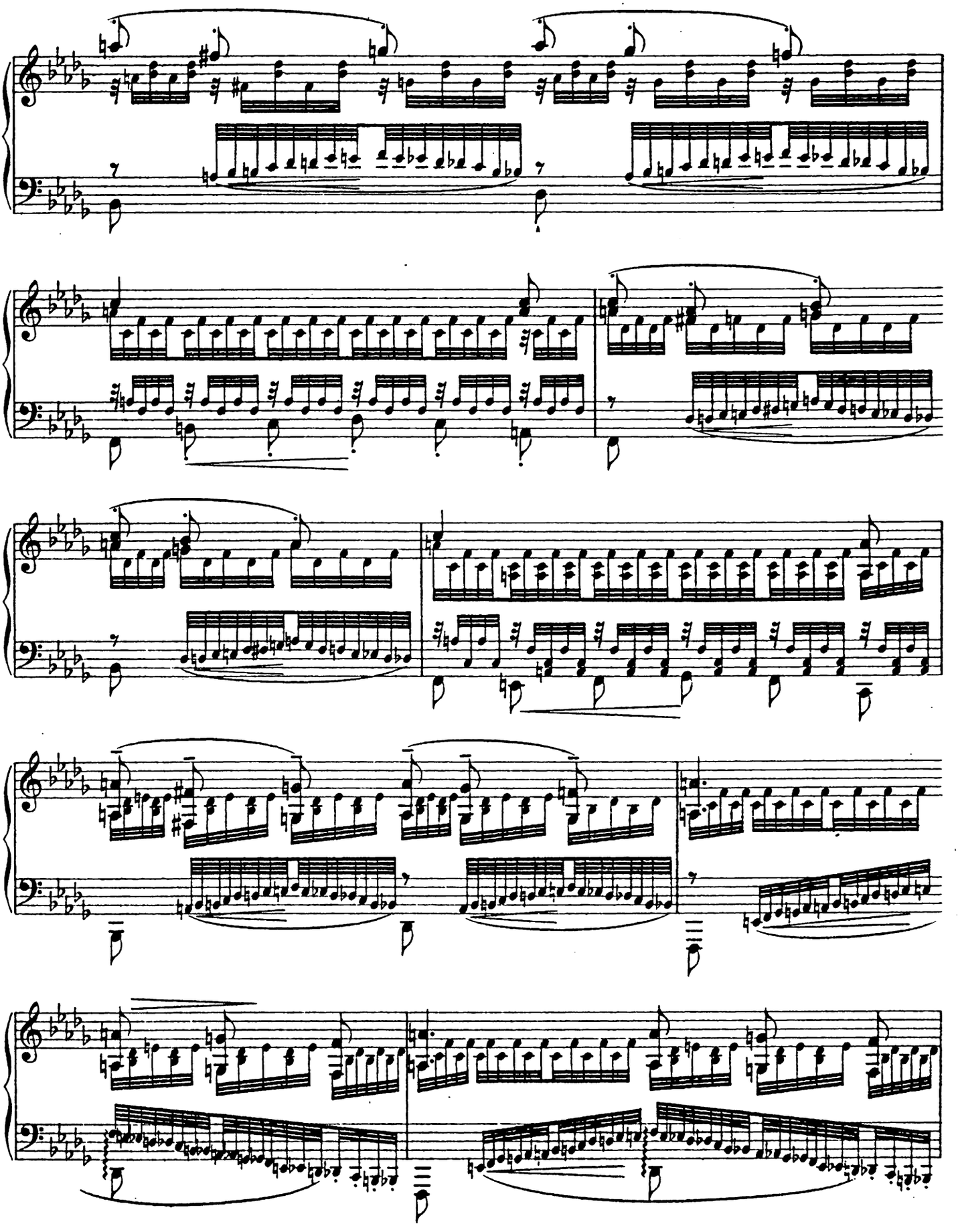


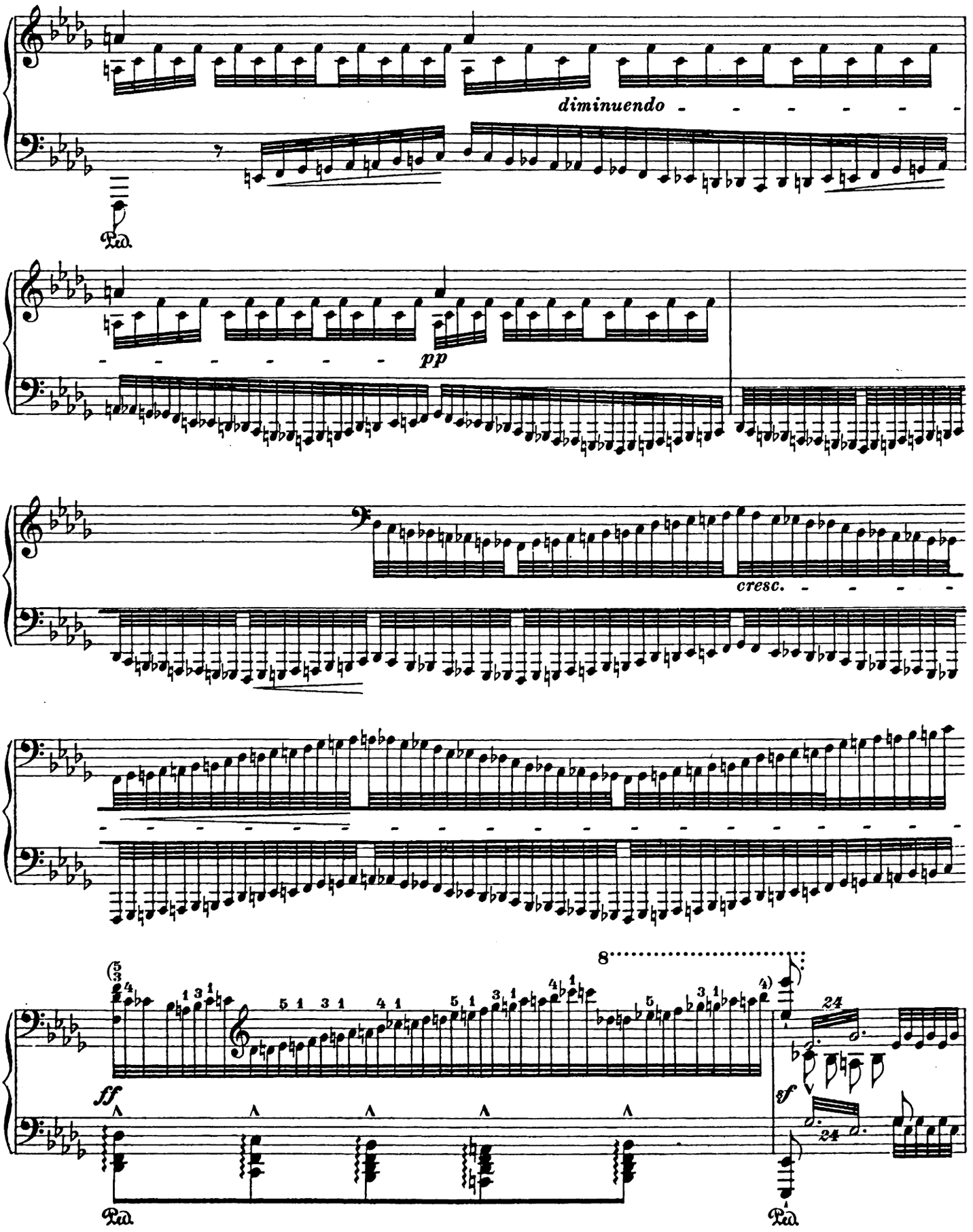

tremolando

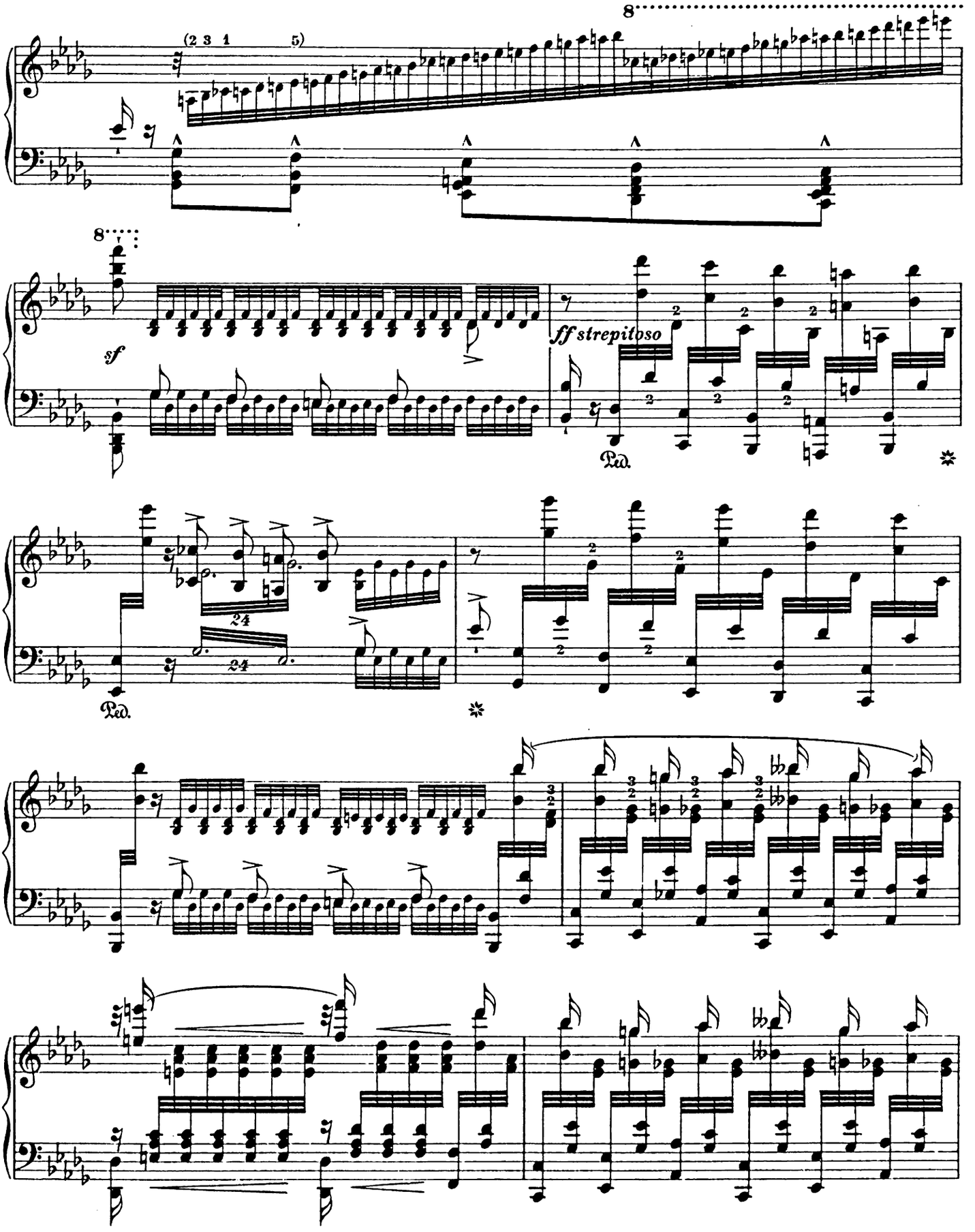

cresc.
rinforz. molto
8

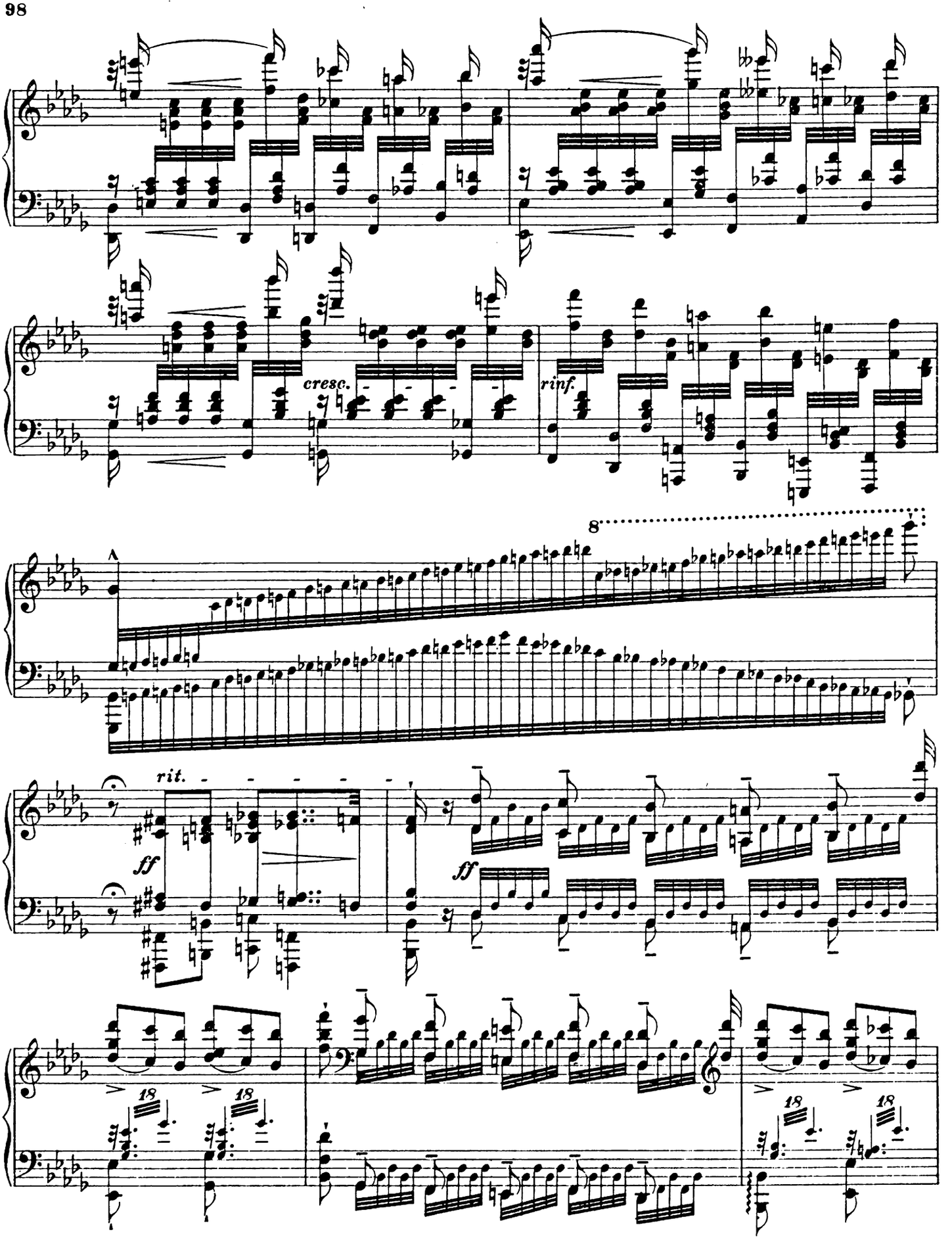

fenergico
marcato
rinf.
rinf., stringendo
rinf.

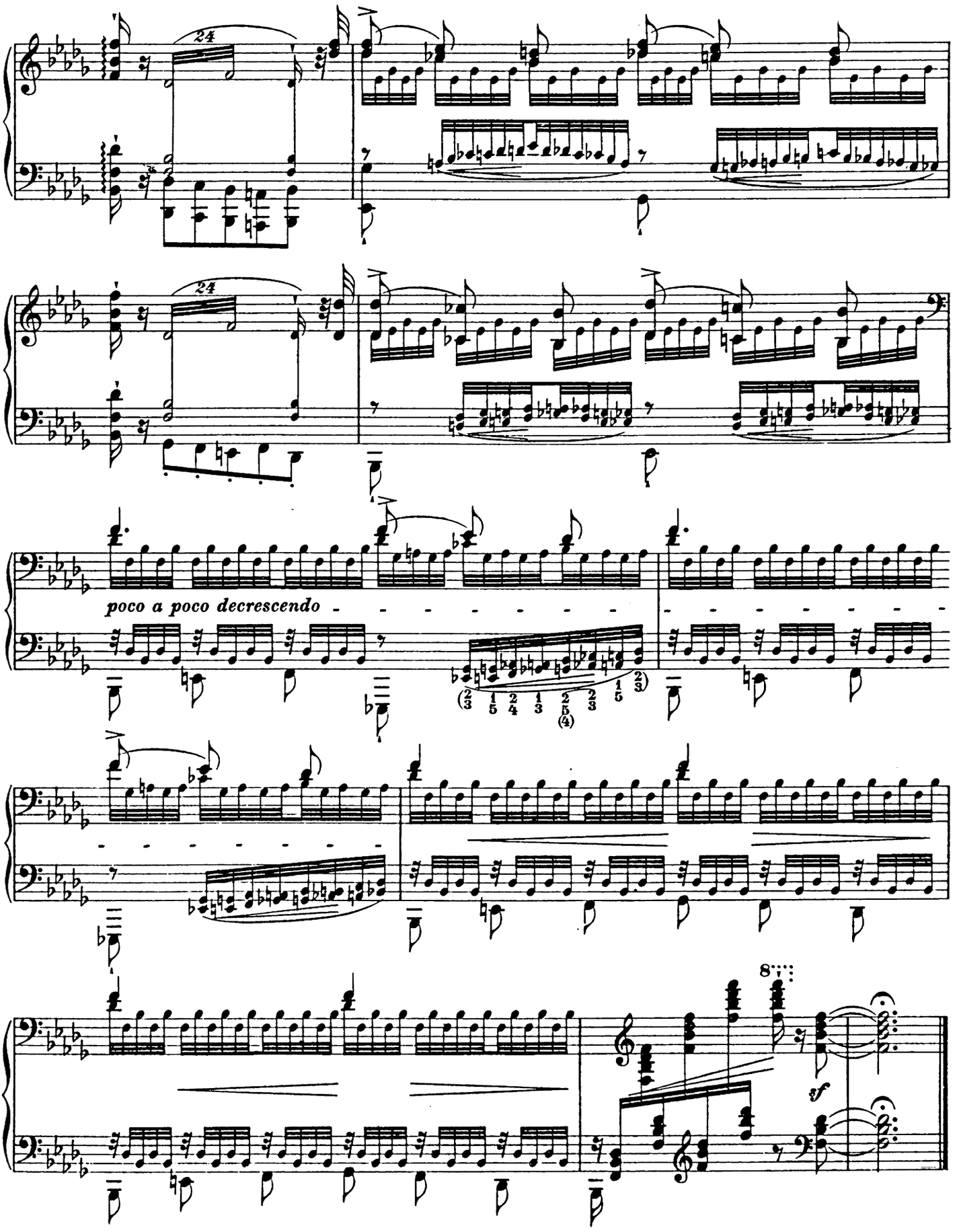

rinf.
rinf.
rinf.
rinf.
sempre più di fuoco
8
ff
8
rfz
accentato ed espressivo
mezzo piano




diminuendo
Ped.
pp
cresc.
ff
sf
Ped.
Ped.


8
(2 3 1 5)
8
sf
ff strepitoso
Ped.
24
24
Ped.


cresc.
rinf.
8
rit.
ff
ff
18
18
18
18


24
24
poco a poco decrescendo
8va
sf