



TRANSCENDENTAL
ETUDES

FOR PIANO

Ф. ЛИСТ

ТРАНСЦЕНДЕНТНЫЕ
ЭТЮДЫ

ДЛЯ ФОРТЕПИАНО

Редакция и примечания
З. ГАРДОНЬИ и И. СЕЛЕНЬИ

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ПРЕДИСЛОВИЕ

История создания Листом «Трансцендентных этюдов» для фортепиано начинается с цикла «*Etudes pour le piano en douze Exercises*» («Этюды для фортепиано в виде двенадцати упражнений»), который был написан около 1826 года. В более поздних редакциях сохранился тот же порядок тональностей этюдов (до мажор, ля минор, фа мажор, ре минор, си-бемоль мажор, соль минор, ми-бемоль мажор, до минор, ля-бемоль мажор, фа минор, ре-бемоль мажор, си-бемоль минор). Одннадцать из двенадцати «Больших этюдов», законченных в 1837 году, — переработка тех, весьма скромных юношеских пьес с целью придания им масштабности и виртуозности. Ре-бемоль мажорная пьеса раннего цикла была заменена в «Больших этюдах» новым вариантом старой ми-бемоль мажорной. Ми-бемоль мажорный этюд — новое произведение, хотя его начальные такты взяты из вступления к одной из ранних листовских оперных фантазий. Р. Шуман в 1839 году отмечал значительные изменения, внесенные Листом в этюды при переработке; он считал этюды соль минор и до минор наряду с этюдом ми-бемоль мажор новыми произведениями.

Окончательная редакция двенадцати больших этюдов под общим названием «*Etudes d'execution transcendante*» («Этюды высшего исполнительского мастерства») относится к 1852 году. В этом цикле Лист дал этюдам характерные названия. Первым получил название этюд № 4 (ре минор), «Мазепа». В своем окончательном виде, под этим названием и с посвящением Виктору Гюго он был издан отдельно еще до выхода всего цикла «Трансцендентных этюдов». Названия некоторых других этюдов тоже навеяны образами поэзии Гюго, в частности «Пейзаж» (фа минор) и «Видение» (соль минор).

Источником названия до-минорного этюда «Дикая охота» послужила легенда, хорошо известная в немецкой и английской мифологии. Легенда повествует об охотниках короля Артура, скачущих с гиканьем, щелканьем бичей, лаем гончих.

Колокольный звон и экстатическая мелодия ре-бемоль мажорного этюда «Вечерние гармонии», конечно, не могут быть связаны с содержанием одноименной поэмы Ш. Бодлера, появившейся значительно позже; ее меланхолическое настроение отличается от характера пьесы Листа.

«Трансцендентные этюды» являются красноречивым свидетельством живописной образности листовского творчества, предвосхищающей эпоху импрессионизма.

З. Гардоньи
Н. Селеньи

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Карлу Черни

ТРАНСЦЕНДЕНТНЫЕ ЭТЮДЫ

1. Прелюдия

Presto [♩ = 160]

energico

f rinforz. 19

8

ff rinforz. 19

poco a poco cre - -

8

scen - - - do

ed accelerando - - - sempre più forte - - -

8

9

10 rit.

ff

fff **tr..... tr**

13

non troppo presto

rinforz.

legatissimo

mf

Ped.

15

cre -

Ped.

18

scen - do

Ped.

21

poco rallentando

fff

poco rallentando

Ped.

* Заключительный аккорд не должен запаздывать. Замедление нужно сделать так, чтобы успеть сыграть, не останавливаясь, записанное мелкими нотами арпеджио.

2.

Molto vivace [♩= 152-160]

a capriccio > ten. ten. *f ben marcato*

2d.

* 2d.

molto cresc. ff p *giusto*

8 string. - - - -
sopra 2 3 *rinforz.*
stacc.

11 *a tempo* 2 4 3 2 4 3 2
p leggero

8
13

Musical score for piano, page 15-27. The score consists of six staves of music with various dynamics, articulations, and performance instructions.

Page 15: Measures 15-17. Treble clef. Key signature changes from F major (no sharps or flats) to G major (one sharp). Measure 15: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Measure 16: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Measure 17: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Instruction: *sempre stacc.*

Page 18: Measures 18-20. Treble clef. Key signature changes from G major to A major (two sharps). Measure 18: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Measure 19: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Measure 20: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Instruction: *poco a poco accelerando*.

Page 21: Measures 21-23. Treble clef. Key signature changes from A major to B major (three sharps). Measure 21: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Measure 22: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Measure 23: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Instruction: *più mosso**. Measure 24: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Instruction: *rinforz.*

Page 24: Measures 24-26. Treble clef. Key signature changes from B major to C major (no sharps or flats). Measure 24: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Measure 25: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Measure 26: Dynamics f, p. Articulation ten. (tenuto), * (pedal). Instruction: *più rinforzando*.

Page 27: Measures 27-29. Treble clef. Key signature changes from C major to D major (one sharp). Measure 27: Dynamics ff stacc. Measure 28: Dynamics a tempo. Articulation p ma marcato. Measure 29: Dynamics ff stacc.

* Более быстрый темп, возникающий в результате *accelerando*, должен привести к еще большему ускорению в такте 28, который предшествует возвращению к первоначальному темпу.

30

string.

p

rinf.

33

string.

p

rinf.

36

p

40

p

8

2ed.

44

p

crescendo

8

* Обратите внимание на отсутствие обозначений *staccato* в нижнем голосе. Различие в штрихах преднамеренно.

Musical score page 10, measures 48-51. The score consists of two staves. The top staff is in 2/4 time, major key, with a dynamic of **f** energico. The bottom staff is in common time, major key. Measure 48 starts with a forte dynamic. Measure 49 begins with a forte dynamic. Measure 50 starts with a forte dynamic. Measure 51 starts with a forte dynamic.

Musical score for piano, page 10, measures 52-53. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 52 ends with a fermata over the right hand's notes. Measure 53 begins with a dynamic instruction *accelerando*. The music features complex chords and rhythmic patterns typical of Liszt's style.

Prestissimo

10

56

Musical score for piano, page 10, measures 59-60. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 59 begins with a forte dynamic. Measure 60 continues the musical line. The score includes various note heads, stems, and rests, with some notes grouped by vertical lines. Measure numbers 59 and 60 are indicated at the start of each measure.

62

stacc. rinforz. molto

Ped.

Musical score for piano, page 11, measures 65-78. The score consists of two staves. The top staff uses bass clef and the bottom staff uses treble clef. Measure 65 starts with a dynamic of ff . Measures 66-67 show eighth-note patterns with dynamics *poco rit.*, *dim.*, and *p*. Measure 68 begins with *Tempo I* and a dynamic of *ff*. Measures 69-70 continue with eighth-note patterns. Measure 71 features a dynamic of *ff* followed by a crescendo. Measures 72-73 show eighth-note patterns with dynamics *mp*, *ff*, *mf*, and *crescendo*. Measure 74 concludes with a dynamic of *ff*. Measure 75 begins with a dynamic of *ff* and a tempo marking of *Stretto*. Measures 76-77 show eighth-note patterns with dynamics *molto ff* and *sf*. Measure 78 ends with a dynamic of *ff*.

12

82

sf

Ped.

Ped.

marcatissimo

86

rinforz.

Ped.

*

Ped.

*

90

Ped.

*

Ped.

*

Ped.

*

sf

94

sf

8

fff

poco sostenuto

Ped.

3. Пейзаж

Poco adagio [♩ = 58]

dolcissimo

* *pp* sempre legato e placido
una corda

2 2 4

8

un poco cresc.

mf poco rallentando

6

8

pp

mp cantando

12

8

poco a poco crescendo

18

2 2

* Листовское *dolcissimo* значит также и *pianissimo*. Педаль, помимо указанных случаев, используется и тогда, когда исполнитель не может добиться *legato* из-за размера своих рук.

23

dolce

pp

28

8

rinforz.

poco a poco

34

Un poco più animato il tempo

diminuendo

e rallentando

smorz.

pp *dolcissimo*

39

poco rallentando

sotto voce e

44

sempre dolcissimo

legato

49

poco a poco più forte -

tre corde

f energico vibrante -

subito pp dolce, sotto voce

stringendo -

crescendo -

più rinforz.

ff

con ped.

Tempo ritenuto ed appassionato assai

69

poco rit. -

sempre f

m.s.

Ped.

* Нисходящие пассажи в правой руке должны быть сыграны в размере $\frac{9}{4}$. Верхние голоса в левой руке, однако, остаются в размере $\frac{6}{8}$, даже в синкопированных тактах. Обратите внимание на независимость этих двух линий. Обозначение *Tempo ritenuto* требует здесь не внезапного замедления, но постепенного сдерживания темпа в течение всего десяти-тактового пассажа, после чего в такте 81 возвращается первоначальный темп.

74

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

79

Tempo I

ritenuto
dolce, pastorale
una corda

84

pp

8

89

sempre più dolce e rallentando
plegato pp

94

8

estinto - ritardando -

4. Мазепа

Allegro



Cadenza ad libitum

p

con ped. *

cresc..

8

rinforz.

m.s.

* Программное содержание пьесы (звуки битвы, грохот бегущих воинов) требует богатого использования педали для достижения звуковой насыщенности. Следует также использовать вибрирующую педаль.

Allegro [♩ = 112 - 116]

7 *sempre fortissimo e con strepito*

* $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ m.s. m.d. m.s.

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ * $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ * $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$

9 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ *simile*

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ * $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ * $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$

11 **

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ * $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ * $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ * $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ * $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{2}$

simile

* Аппликатура Листа обеспечивает максимальную четкость.

** Следует соблюдать различие в исполнении аккордов, отмеченных и не отмеченные знаками *staccato*.

Musical score page 19, measures 13 through 20. The score consists of four staves, likely for a string quartet or similar ensemble. The key signature changes frequently, indicated by a brace and various sharps and flats.

Measure 13: The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The second staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The third staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature.

Measure 15: The first staff starts with a dynamic *sf*. The second staff starts with a dynamic *ten.* The third staff starts with a dynamic *sf*. The fourth staff starts with a dynamic *ten.*

Measure 18: The first staff starts with a dynamic *sf*. The second staff starts with a dynamic *ten.* The third staff starts with a dynamic *sf*. The fourth staff starts with a dynamic *ten.*

Measure 20: The first staff starts with a dynamic *sf*. The second staff starts with a dynamic *ten.* The third staff starts with a dynamic *sf*. The fourth staff starts with a dynamic *ten.*

20.

Piano à 7 octaves

* Следует плавно перейти от триолей к полным восьмым.

31 sempre ff

32

33

34 ten. ten.

35

36 simile

37 ten. ten.

38

39 meno f

40 ten. cresc.

41 rinf.

42 ten.*

43

* *Simile* такта 34, призванное сохранить наивозможнейшее *slaccatissimo*, здесь утрачивает свое значение. *Tenuto* подчеркивает как кульминацию, так и энгармонизм ля-бемоль — соль-диез.

Musical score for piano, page 10, featuring five staves of music. The score consists of two systems of measures, numbered 46 and 49 at the top of the first system, and 52 and 55 at the top of the second system. The key signature changes between measures, starting with one sharp in measure 46 and ending with one sharp in measure 55. Measure 46 begins with a forte dynamic (ff) and a 2/4 time signature. Measures 47 and 48 continue with eighth-note patterns. Measure 49 starts with a dynamic sf and a 3/4 time signature. Measures 50 and 51 continue with eighth-note patterns. Measure 52 starts with a dynamic sf ten. and a 2/4 time signature. Measures 53 and 54 continue with eighth-note patterns. Measure 55 begins with a dynamic ff and a 3/4 time signature. Measures 56 and 57 continue with eighth-note patterns. The score uses various dynamics, including ff, sf, and ten., and includes measure numbers 46, 49, 52, 55, 57, and 58.

60
quasi cadenza

rit.

ffz

a tempo

p il canto marcato e vibrato assai

con ped.

Musical score for piano, page 10, measures 75-78. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measure 75 starts with a forte dynamic. Measure 76 begins with a eighth-note rest followed by eighth-note pairs. Measure 77 shows a transition with a bass note and a treble note. Measure 78 concludes with a dynamic marking 'p' (pianissimo) and a sixteenth-note pattern.

il canto espressivo ed appassionato assai

The image shows a page from a musical score for piano. The top staff is in treble clef, B-flat key signature, and common time. It features a continuous eighth-note pattern with dynamic markings of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$. The bottom staff is in bass clef, B-flat key signature, and common time. It also features a continuous eighth-note pattern with dynamic markings of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$. The piano dynamic is indicated as p .

A musical score for piano, showing two staves. The top staff is in treble clef, B-flat key signature, and common time. It consists of six measures of eighth-note chords. The bottom staff is in bass clef, B-flat key signature, and common time. It also consists of six measures of eighth-note chords. Measure numbers 83 are written above the first measure of each staff.

Musical score for orchestra, page 10, measures 86-87. The score consists of five staves. The top staff (treble clef) starts with a forte dynamic and includes a rehearsal mark '86'. The second staff (bass clef) has a dynamic instruction 'cresc.'. The third staff (bass clef) shows a bassoon part with sustained notes. The fourth staff (bass clef) shows a cello part. The fifth staff (bass clef) shows a double bass part.

92 p 4 4 3 1 2 3 4 3 4 5 3 4

appassionato

94 2 4 3 8 - cresc. -

Ossia

8 - 1 4 1 b2

97 rinforz. A

8 - 1

99 rinforz.

con ped.

101

stringendo - - -

104

poco rit.

p sub.

cresc.

108

ff sf

3

3

3

3

Piano à 7 octaves

8

il più forte possibile

quasi cadenza

8

il più forte possibile

3

poco rallentando

6

6

6

Animato*leggero*

114

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature changes frequently, indicated by various sharps and flats. The tempo is marked 'Animato' and 'leggero'. Dynamics include 'mp' (mezzo-piano) and 'p' (pianissimo). The music consists of six measures of complex rhythmic patterns.

118

A continuation of the musical score from page 114. The staves remain the same: treble and bass. The key signature continues to change. The tempo is 'Animato' and 'leggero'. The dynamics 'mp' and 'p' are present. The music consists of six measures of complex rhythmic patterns.

122

A continuation of the musical score from page 118. The staves remain the same: treble and bass. The key signature continues to change. The tempo is 'Animato' and 'leggero'. The dynamics 'mp' and 'p' are present. The music consists of six measures of complex rhythmic patterns.

126

A continuation of the musical score from page 122. The staves remain the same: treble and bass. The key signature continues to change. The tempo is 'Animato' and 'leggero'. The dynamics 'mp' and 'p' are present. The music consists of six measures of complex rhythmic patterns.

130 8

A continuation of the musical score from page 126. The staves remain the same: treble and bass. The key signature continues to change. The tempo is 'Animato' and 'leggero'. The dynamics 'mp' and 'p' are present. The music consists of six measures of complex rhythmic patterns.

Allegro deciso

134

ff

139

simile

143

mp

crescendo

148

rinforzando assai

152

159

160

161

162

163

164

165

166

167

168

169

170

171

172

sempre ff

2 2 1

2 3 2 1 1

3 3 3 3 3

3 3 3 3 3

sf sf ritenuto -

Più moderato

177 *più rit.* *non piano** *p*

184 *a tempo*
rall. *f*

191 *Vivace*
ten. *ten.* *ten.* *ff* *ten.*

195 8

198 8

„Il tombe enfin... et se relève Roi!” (Victor Hugo).

* Ремарка *non piano* основана на устном указании Листа.

** Расположение нот и пауз дает возможность достижения оркестрового эффекта.

5. Блуждающие огни

Allegretto [♩ = 120-126]

Musical score page 1. Treble and bass staves. Key signature: two flats. Time signature: common time. Dynamics: p leggero, dolce.

8

Musical score page 2. Treble and bass staves. Key signature: two flats. Time signature: common time. Measures 3-7. Dynamics: * (acciaccatura), pp leggerissimo.

8

Musical score page 3. Treble and bass staves. Key signature: two flats. Time signature: common time. Measures 6-8. Fingerings: 2 1 5 3 2 1, 5 3 2 1. Dynamics: pp leggerissimo, senza ped.

senza ped.

8 5 3 2 1

Musical score page 4. Treble and bass staves. Key signature: two flats. Time signature: common time. Measures 9-10. Fingerings: 5 3 2 1. Dynamics: ff.

* При арпеджиировании средних звуков аккорда крайние ноты не повторяются.

8

12

dim.

pp

16

sempre legato

pp dolce, tranquillo

19

22

25

rinforz.

27

dim.

b.

29

dolce

p

leggero

32

poco a poco cresc.

b.

35

b.

b.

37

rinforz.

b.

3

3

39

f espressivo, appassionato

scherzando

44

46

crescendo

8

48

f marcato

2

ten.

ten.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and include key signatures and time signatures that change throughout the section. Measure 50 starts with a forte dynamic and includes a performance instruction "simile". Measures 51 and 52 show a transition with dynamics "mf" and "p". Measure 53 begins with a eighth-note pattern. Measure 54 features a melodic line with grace notes. Measure 55 contains a dynamic instruction "rinforz.". Measures 56 and 57 show a shift to a new key signature with sharps. Measure 58 concludes the section.

50

simile

52 p

54

56 rinforz.

58

60

crescendo - - -

62 f p f

65 p p

Ossia 8- veeloce

68 dim p veloce

70 sempre più p - - -

Sheet music for piano, 4 staves, measures 72-81.

Measure 72: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Right hand piano part starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamic: *pp*. Articulation: *con grazia*.

Measure 75: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Right hand piano part starts with eighth-note pairs, followed by sixteenth-note patterns. Articulation: *3*.

Measure 78: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Right hand piano part starts with eighth-note pairs, followed by sixteenth-note patterns. Articulation: *V*.

Measure 81: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Right hand piano part starts with eighth-note pairs, followed by sixteenth-note patterns. Articulation: *rinforz.* (reinforced) and *dim.* (diminished).

83 [4 5] *p scherzando, grazioso*

86 8

89 8 *cresc.*

91 *f energico, con bravura*

93

rinforz.

8

94

8

95

ff con strepito

96

8

97

rinforz.

Led.

*

98

99

f espressivo, appassionato

cresc.

un poco riten.(a piacere)*

102

in tempo

106

109

8

112

molto

8

ten.

* Лиги обозначают лишь то, что пассажи должны быть исполнены *legato*; последний звук арпеджиированного аккорда надо брать отдельно.

118

8

8

121

p

124

sempre più p

stacc.

127

pp

130

8

Detailed description: The image shows a page from a musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. The score includes several measures of music with complex rhythms and note heads. Performance instructions such as dynamic markings (e.g., p, pp), articulations (e.g., stacc.), and tempo markings (e.g., 8) are scattered throughout the page. Measure numbers 118, 121, 124, 127, and 130 are visible on the left side. The right edge of the page shows a vertical dashed line, suggesting it is part of a larger sheet.

6. Видение

Lento [♩ = 76]

pesante
f

simile, sempre marcato

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

5

sempre ped.

7

f

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

A musical score for piano and voice, featuring five staves of music. The top two staves are for the piano (two hands), and the bottom three staves are for the voice (right hand, left hand, and basso continuo). The score includes dynamic markings, fingerings, and performance instructions.

10: The piano right hand plays eighth-note chords. The left hand provides harmonic support. Fingerings: 1, 2, 3, 5, 3, 2.

11: The piano right hand continues eighth-note chords. Fingerings: 7, 7, 7.

12: The piano right hand plays eighth-note chords. Fingerings: 6.

13: The piano right hand plays eighth-note chords. Fingerings: 2, 3, 5, 3, 2. Dynamic: *p sotto voce*. The vocal line begins with the instruction: *ben pronunziato ed espressivo il canto*.

14: The piano right hand plays eighth-note chords. Fingerings: 6.

15: The piano right hand plays eighth-note chords. Fingerings: 6.

16: The piano right hand plays eighth-note chords. Fingerings: 6.

17

18

19

20

21

22 ten.

23 ten. ten. ten.

24 ten. poco a poco cresc. ed accelerando - ten.

26 8 * 8

8

27

28 *

ff con strepito

Ped.

6 6 3 1 6 6 3 1

6 6 3 1 6 6 3 1

poco rit.

30

6 6 6

6 6 6

Ped.

6 6 *

a tempo

fff

6 6

6 6

Ped. * Ped. * Ped. *

8 6 8 6 8 6 8 6

8 6 8 6 8 6 8 6

8 6 8 6 8 6 8 6

8 6 8 6 8 6 8 6

* Ми-бемоль, отмеченный знаком **A**, в пассаже несколько акцентируется как верхний звук нонаккорда.

33

8 8 8

sempre marcatis. il canto

ped. * ped. * ped.

34

8 8 8

ped. * ped. * ped.

35

8 8 8

ped. * ped. * ped.

36

8 8 8

sempe ped.

37

8 8 8

8 8 8

38

Ossia

40 sempre ff

trem.

42

44

meno f ma sempre espress.

p

45

8

5

5

5

46

5

5

6

48

12

12

12

Ossia

6

6

6

6

24

12

12

8

50

12

12

12

Ossia

6

6

6

6

50

51

8

24

fff vibrante

12

53

8

8

8

fff marcattiss.

Ossia

56

6

7

6

7

6

7

rinforz.

57

8

marcatiss.

This musical score page contains four staves of piano music. Staff 1 (top) has a treble and bass clef, a key signature of one sharp, and a dynamic marking of fff vibrante. It features a 12-measure repeat sign. Staff 2 (second from top) has a treble and bass clef, a key signature of one sharp, and a 24-measure repeat sign. Staff 3 (third from top) has a treble and bass clef, a key signature of one sharp, and a measure number 53. Staff 4 (bottom) has a treble and bass clef, a key signature of one sharp, and a measure number 57. The ossia section begins at measure 56, indicated by a bracket above the staff. Measure 56 consists of three groups of six measures each, with measure 57 continuing the pattern. Dynamic markings include fff vibrante, fff marcattiss., rinforz., and marcattiss. Measure 57 concludes with a dynamic marking of rinforz.

Ossia

Musical score page 51, Ossia section, measures 58-59. The score consists of three staves: treble, bass, and double bass. Measure 58 starts with a forte dynamic. Measure 59 begins with a piano dynamic, followed by a forte dynamic labeled "rinforz." and a sustained note labeled "marcatiss." with a fermata.

59

8-

rinforz.

marcatiss.

Ossia

Musical score page 51, Ossia section, measures 60-61. The score continues with three staves. Measure 60 shows a dynamic transition from piano to forte. Measure 61 begins with a forte dynamic labeled "rinforz." and a sustained note labeled "marcatiss." with a fermata.

61

rinforz.

marcatiss.

Ossia

62

poco a poco dimin.

63

65

rinf. dim.

67

cresc. molto

7. Героика

Allegro

The musical score for "7. Героика" is presented in four systems, each starting with a measure number (8, 3, 6, 8) and ending with a repeat sign. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature changes throughout the piece, reflecting the dynamic shifts and emotional intensity. Measure 8 begins in B-flat major (two flats), transitions to A major (no sharps or flats), then to G major (one sharp), and finally to E major (three sharps). Measure 3 starts in B-flat major, moves to A major, then to G major, and ends in E major. Measure 6 starts in B-flat major, moves to A major, then to G major, and ends in E major. Measure 8 starts in B-flat major, moves to A major, then to G major, and ends in E major. The dynamics are marked with ff (fortissimo), p (pianissimo), and sfz (sforzando). Measure 8 includes a dynamic ff with a sforzando (sfz) instruction. Measures 3 and 6 both include a dynamic p. Measure 8 includes a dynamic ff.

12

16

Tempo di marcia [♩ = 108]

20

23

poco cresc.

27

* Второй из трех звуков затаакта здесь и дальше — восьмая с точкой, в других же случаях — восьмая с шестнадцатой паузой. Хотя знаки *staccato* пропавлены не везде, следует все подобные фигуры исполнять одинаково.

sempre marcato il canto e piani gli accompagnamenti

31

35

39

43

47

50

54

poco a poco cresc. ed animato

57

59

molto cresc.

61

19

6 -

rinf. molto

8 -

6

animato il tempo

63

sf

p leggero

18

8

6

65

v

18

8

v

v

v

v

v

v

v

v

v

67

v

8

6

v

v

v

v

v

v

v

v

v

69

Re. *

Re. *

Re. *

Re. *

71

Re. *

Re. *

Re. *

Re. *

73

molto cresc.

più cresc..

76

e stringendo

79 ff

82 8 8

85 8 12 stacc. sempre ff con bravura 6 6

88 88 88 88 88 88 88 88

91 91 91 91 91 91 91 91

Detailed description: The musical score consists of two staves for piano. The top staff (treble clef) and bottom staff (bass clef) are in common time. Measure 79 starts with a dynamic ff. Measures 82 and 85 follow with ff dynamics. Measure 88 begins with a dynamic ff and includes performance instructions 'con bravura' and '6'. Measure 91 concludes the page.

94

pizz.
*
pizz.
* pizz.
* pizz.
*

97

pizz.
* pizz.
*
pizz.
* pizz.
* pizz.
*

100

rinforz.
pizz.
*
pizz.
*

103 poco più moderato

mf
p

108

f energico

III

19

3 3

martellato

114

21

3 3

martellato

116

ff largamente

sf

8. Дикая охота

Presto furioso [♩=116]

fff

Ped.

5

Ped.

Ped.

Ped.

Ped.

9

Ped.

Ped.

Ped.

Ped.

8

*

12

*

8

*

16

rinforz.

Rit.

Rit.

19

Rit.

22

Rit.

8

4

Rit.

27

8

4 3 2 1 3 2 1 3 2

9

9

dimin. poco a poco.

9

9

9

9

Rit.

29

p

18

p

ff

Rit.

33

37

40

43

47

50 8

8 rinforz.

53 8

8 rinforz.

2d. 2d.

56 8

ben in tempo
mp ma sempre marc.

60

e stacc.

66

mf

2d. 2d. 2d. 2d.

71 8

cresc.

ff

ten.

ped. *

ped. *

ped. *

ped. *

ped. *

ped. *

76 8

ten.

ped. *

81

poco rall.

ped. *

ped. *

ped. *

ped. *

85

un poco rit.* a capriccio

espressivo

pp

89

rall.

* Un poco rit. значит здесь не замедление, а более медленный темп для всей средней части этюда, которая начинается здесь и заканчивается в такте 133.

93

leggermente e stacc.

96

99

dim.

languendo

102

105

109

112

8

115

8

119

8

123

127

poco a poco dim.

131

rit. molto **Tempo I**
[♩ = ♩]

e rall.

smorz.

pp

135

139

sempre pp

143

meno p

147

151

mf

156

8

cresc. -

160

8

più cresc. -

simile

164

8

fff con brio

Rit. * *Rit.* * *Rit.* *

169

ff

2ed. *

2ed. *

174

14

8

178

182

2ed.

*

2ed.

*

2ed.

*

2ed.

*

2ed.

*

2ed.

*

leggermente

p e sempre più animato

Ossia

8

8

190

cresc. molto

ben marcato il canto

194

p agitato ed appassionato assai

198

199

cresc.

200

201

202

fff marcatis.

legato

203

simile

204

205

206

207

208

207

212 ffz fff sempre

217

220

224

8 - 1 8 - 1 8 - 1

8 - 1 8 - 1 8 - 1

8 - 1 8 - 1 8 - 1

8 - 1 8 - 1 8 - 1

8 - 1 8 - 1 8 - 1

9. Воспоминание

Andantino

Musical score page 1. Treble and bass staves. Key signature: three flats. Time signature: common time. Dynamics: *dolce, con grazia*. Articulation: slurs, grace notes. Measure 1: treble staff has a grace note followed by two eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 2: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 3: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 4: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs.

3

Musical score page 2. Treble and bass staves. Key signature: three flats. Time signature: common time. Dynamics: *espressivo*. Articulation: slurs, grace notes, ped. * (pedal). Measure 1: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 2: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 3: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 4: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs.

6

Musical score page 3. Bass staff only. Key signature: three flats. Time signature: common time. Dynamics: *a capriccio dolce*. Articulation: slurs, grace notes, ped. * (pedal). Measure 1: bass staff has eighth-note pairs with slurs. Measure 2: bass staff has eighth-note pairs with slurs. Measure 3: bass staff has eighth-note pairs with slurs. Measure 4: bass staff has eighth-note pairs with slurs.

9

Musical score page 4. Treble and bass staves. Key signature: three flats. Time signature: common time. Dynamics: *cresc. ed accelerando*. Articulation: slurs, grace notes, ped. * (pedal). Measure 1: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 2: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 3: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 4: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 5: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 6: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 7: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs. Measure 8: treble staff has eighth-note pairs with slurs; bass staff has eighth-note pairs.

* Поэтическая идея пьесы, отраженная в названии, требует в некоторых пассажах эффекта «затуманивания», чем и вызвано необычное употребление педали.

10
Un poco animato

* dolce

cresc.

8

accelerando e molto crescendo - - - rinf. velocissimo

13

2ed.

dim.

2ed.

8

leggeriss.

pp

*

ppp

pppp

ritard.

lunga pausa

2ed.

2ed.

* В этой пьесе каденции построены на интонациях основной темы; переход от мелких нот к обычным не означает разницы в звучании.

** Первый звук повторяемых в правой руке квинтолей меняется с фа-бемоль на фа-бекар без смены педали.

[♩=84]

5

15

dolce, con grazia

tr

16

m.s.

a piacere

Red.

Red.

Red.

17

17

*

8

3

1 2 3 2 3 4 1

5

2 4 1 2

m.s.

Red.

Red.

Red.

Red.

20

12

8

3

smorz.

Red.

Red.

Red.

Red.

23

6

* Необычная, постоянно повторяющаяся аппликатура в партии правой руки диктуется необходимостью исполнения *molto legato*.

25

Vivamente

dolce, leggero

cresc. accelerando

8

precipitato

f marcato

raddolcente

30

dolcissimo capricciosamente

pp

31

rinforz. molto

marcatissimo

32

rit.

a capriccio*

f

tr.

dolce ma sempre marcato il canto

34

tr.

36

p leggeriss.

simile

f

2d.

* 2d.

37

poco cresc.

con ped.

* Здесь и далее пассаж из девяти звуков должен укладываться в обычную продолжительность такта.

** Ферматы в партии левой руки означают лишь небольшое агогическое расширение.

38

cresc. molto -

39

8

40

8

41

8

diminuendo molto -

41

pp ppp

dolce, con grazia

42

dolce, con grazia

m.s. a piacere

2d. * 2d.

44

tr 5

1 2 m.s.

2d. * 2d.

47

tr 5

smorz. m.d.

2d. * 2d. * 2d.

* Фразировка затаакта здесь такая же, как и в других аналогичных случаях, несмотря на то, что лига поставлена по-иному.

largamente, molto espressivo

50

53

56

cresc. molto

marcato

f

tr

59

agitato

f energico

tr

61

molto agitato

tr

tr

tr

8

63

8 20

65

poco a poco dim.

8 20 20

66

8 20 19

67

sempre legato

8 20 20

68

1 4 3 2 1

8 20 20

69

2 4 3 2 1

20

25

70

2 4 3 2 1

70

71

8

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

4 2 3 2 4 2 3 2 4 2 3 2 4

molto dim.

8

4 2 3 2 4 2 3 2 4 2 3 2 4

sempre dolcissimo

4 2 3 2 4 2 3 2 4 2 3 2 4

perdendo

72

dolce

Ped. * *Ped.* * *Ped.*

8-3 5 6

rinforz. appassionato

Ped. * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.*

più agitato

appassionato
ff

* *con ped.*

* В трели в правой руке вспомогательный звук, без сомнения, не до-бемоль, а до, равно как и в предшествующем трели мелизме.

84

86

89

92

95

98

dolciss.

26

100

34

102

34

25

104

8

sempre più p -

8

pp

106

8

5

pp dolcissimo

smorz.

10.

Allegro agitato molto [♩ = 104]

Sheet music for piano, page 10. The score consists of four systems of music, each with two staves (treble and bass). The key signature is three flats (B-flat major or A minor), and the time signature is common time (indicated by a '4'). The tempo is Allegro agitato molto [♩ = 104]. The dynamics include **p** (pianissimo) and **cresc.** (crescendo). The first system starts with a forte dynamic and includes fingerings such as 5-3-2, 4-2-1, 5-3-2, and 2-4-5. It also includes a dynamic instruction **m.d.** (mezzo-dolce) and a performance note **simile**. The second system continues the pattern of eighth-note chords. The third system begins with a dynamic **3** (forte) and features eighth-note chords with grace notes. The fourth system begins with a dynamic **10** (fortissimo) and includes a dynamic instruction **cresc.** (crescendo). The music concludes with a final dynamic instruction **ten.** (tenuto).

13

string.

sf

f

3 4 1

3 4 1

16

f

3 4 1

2 3 1

19

accentuato ed appassionato assai

22

3

1

4

8

28

3

3

più rinforz.

Musical score page 34, measures 8-10. The score consists of two staves. The top staff is in common time (indicated by '8') and has a key signature of three flats. The bottom staff is in common time and has a key signature of one flat. Measure 8 starts with a dynamic 'f' and includes a fermata over the first note. Measure 9 begins with a dynamic 'p'. Measure 10 begins with a dynamic 'f'. The score includes various slurs, grace notes, and dynamic markings like 'f', 'p', and 'ff'. The bass clef is present on both staves.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 37 starts with a forte dynamic. Measure 38 begins with a half note. Measure 39 features a grace note and a fermata over a sustained note. Measure 40 concludes the section.

40 8

cresc. 3

f energico

43

3 4 1 2 3 1

b

string.

46 8

string.

49

string.

52 8

ff

marcato

55

8 1 8 1 8 1

58

8 2 8 1 8 1

61

mf m.d. 3 3 m.d. mf

64

3 3 cresc. bb bb

67

8 3 3 8

This musical score for piano consists of five staves of music. The key signature is consistently B-flat major (two flats). The time signature varies between common time and 8/8. The score includes dynamic markings such as *mf*, *m.d.*, and *cresc.*. Articulation marks like dots and dashes are placed above and below the notes. Measure numbers 55, 58, 61, 64, and 67 are indicated at the beginning of each staff. Measure 61 features a melodic line with grace notes and slurs. Measures 64 and 67 show a transition to a different section with a new key signature (B-flat major) indicated by the double flats (bb) in the bass clef. Measure 67 concludes with a final dynamic marking of *8* followed by three groups of three strokes each.

8 simile

70

*8**8**8*

73

più rinforz.

ff

76

*non dim.**tempestuoso**meno f*

3

3

3

3

3

3

79

simile

cresc. molto

8

83

86

86

sf

dimin.

89 *poco rall.*

a tempo

p

92

95

cresc.

98

poco rit.

accentuato ed appassionato

f

*p**

* *Accentuato ed appassionato* несовместимо с *piano*, которое в данном случае должно пониматься как *meno forte*.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each ending with a repeat sign and a '8' above it, indicating a repeat of the previous section.

Measure 101: Treble clef, three flats. Bass clef, three flats. Measures 1-4. The right hand plays eighth-note chords. The left hand provides harmonic support with sustained notes and eighth-note patterns.

Measure 104: Treble clef, three flats. Bass clef, three flats. Measures 5-8. The right hand continues eighth-note chords. The left hand uses sixteenth-note patterns and grace notes.

Measure 107: Treble clef, three flats. Bass clef, three flats. Measures 1-4. The right hand plays eighth-note chords. The left hand provides harmonic support with sustained notes and eighth-note patterns.

Measure 110: Treble clef, three flats. Bass clef, three flats. Measures 5-8. The right hand plays eighth-note chords. The left hand uses sixteenth-note patterns and grace notes.

Measure 113: Treble clef, three flats. Bass clef, three flats. Measures 1-4. The right hand plays eighth-note chords. The left hand provides harmonic support with sustained notes and eighth-note patterns.

116 8

poco a poco più rinforz.

119 8

5 2 3

122 8

cresc. assai

125 8

6 disperato

128 8

131 8

134

138

141 8

144 8

147 8 8 8

ff marcato

150 8 8 8

153 8 8 8

156 8 8

5 3 2 5 3 2 5 3

159 8 Stretta
precipitatato

8

This musical score page contains five systems of music for piano, numbered 147 through 159. The music is written on two staves: a treble staff and a bass staff. The key signature is consistently three flats. Measure 147 begins with a forte dynamic (ff) and a marcato instruction. Measures 150, 153, and 156 show eighth-note patterns. Measure 159 begins with a dynamic of 8 and includes a 'Stretta' instruction and a 'precipitatato' dynamic. The bass staff features various bass clef changes throughout the piece.

161

8

stacc.

164

8

167

8

170

ff

3

3

8

8

8

175

(c)

11. Вечерние гармонии

Andantino [♩=80]

5

10

14

* В редакции 1838 года Лист поставил здесь ремарку *quasi campani*.

** Все арпеджиато должны начинаться с сильной доли такта.

*** Восьмая пауза в правой руке точно показывает ритм и акценты широкого и плавного арпеджио в обеих руках.

18 *non arpegg.*

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

22 *un poco animato*
più cresc. *sf arpeggiato con molto sentimento*

* *Red.* * *Red.*

26

29

Red.

32

non arpegg.

* *Red.* * *Red.* *

Poco più mosso
dolcissimo

36

dim.

ppp

una corda

39

8

ppp

una corda

42

8

ppp sempre

ppp sempre

una corda

45

8

cresc.

ff

cresc.

tre corde

48

8

f

ff

appassionato

f

ff

appassionato

51 8

54

decresc.

pp

57

più lento con intimo sentimento

ppp

una corda l'accompagnamento quasi arpa

62

sempre arpeggiato

67

rinforz.

tre corde

ff

72

Molto animato
trionfante

rinforz.

cresc.

ff

rinforz.

sempre più rinforz.

92 8

95 rinforzando assai
sf poco rall.

98 * fff simile

101

104

* Группу аккордов, отмеченных знаком \sim , нужно выделить.

106 8
rinforz.

108 8

110 8

113 8 sf sf

116 8 sf rinforz.

This musical score for piano is composed of five staves, divided into two systems of four measures each. The key signature alternates between B-flat major (two flats) and E-flat major (three flats). The time signature is common time (indicated by 'C'). The score features various dynamics and performance instructions:

- Measure 106:** Starts with a forte dynamic (sf), followed by a dynamic instruction "rinforz.".
- Measure 107:** Continues the rhythmic pattern established in measure 106.
- Measure 108:** Continues the rhythmic pattern established in measure 106.
- Measure 109:** Begins a new section with eighth-note patterns.
- Measure 110:** Continues the eighth-note patterns established in measure 109.
- Measure 111:** Continues the eighth-note patterns established in measure 109.
- Measure 112:** Starts with a forte dynamic (sf), followed by a dynamic instruction "sf".
- Measure 113:** Continues the sixteenth-note patterns established in measure 112.
- Measure 114:** Continues the sixteenth-note patterns established in measure 112.
- Measure 115:** Begins a new section with eighth-note patterns.
- Measure 116:** Continues the eighth-note patterns established in measure 115.
- Measure 117:** Continues the eighth-note patterns established in measure 115.

106

118 *poco rit..*

Più animato

sempre fff
6

121

124

128

diminuendo subito

131

p calmato

134 *sempre più piano*

137

140

dolce, armonioso

143 *sempre arpeggio*

arpeggi sempre

148

*più tranquillo**

tranquillo m.s.

Tempo I

non arpegg. sotto voce

12. Метель

Andante con moto [♩=100]

8

p

2d.

*

2d.

3

• 2d. simile

5

7

8

10

tremolando

11

12

13

14

15

16

* Согласно раннему листовскому принципу записи, а также аналогичным тактам 67, 69, 71, 73, 74 и 75, группу нот, отмеченных знаком ~~—~~, необходимо выделить.

** Последняя тридцать вторая в правой руке вместе с последней фигурой *tremolo* составляют септоль, исполнение которой в границах такта возможно только при агогическом *stringendo* вместе с предшествующим *crescendo*.

17

19

20

cresc.

rinf. molto

22

23

Musical score for piano, page 111, featuring two staves (treble and bass) in G major (two sharps). The score consists of five systems of music, numbered 25 through 31.

System 25: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Measure 25 ends with a fermata over the bass note. Measure 26 begins with a dynamic instruction **f energico**.

System 26: Treble staff shows sixteenth-note patterns with a sixteenth-note group underlined by a brace. Bass staff has eighth-note chords. Measure 26 ends with a dynamic instruction **marcato**.

System 28: Treble staff has sixteenth-note patterns with a sixteenth-note group underlined by a brace. Bass staff has eighth-note chords. Measure 28 ends with a fermata over the bass note.

System 29: Treble staff has sixteenth-note patterns with a sixteenth-note group underlined by a brace. Bass staff has eighth-note chords. Measure 29 ends with a fermata over the bass note.

System 31: Treble staff has sixteenth-note patterns with a sixteenth-note group underlined by a brace. Bass staff has eighth-note chords. Measure 31 ends with a dynamic instruction **rinf. 5 stringendo - - - - -**. The score concludes with a final dynamic instruction **rinf. 5**.

32

rinforz.

rinforz.

34

simile

sempre più di fuoco

rinforz.

simile

8

35

ff

calmato, accentuato ed espressivo

ff

mezzo piano

8

37

ff

ff

39

40

A musical score page showing two staves. The top staff has a treble clef, a key signature of four sharps, and a 4/4 time signature. It features a series of eighth-note patterns. The bottom staff has a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a series of eighth-note patterns.

41

A musical score page showing two staves. The top staff has a treble clef, a key signature of four sharps, and a 4/4 time signature. It features a series of eighth-note patterns. The bottom staff has a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a series of eighth-note patterns.

43

A musical score page showing two staves. The top staff has a treble clef, a key signature of four sharps, and a 4/4 time signature. It features a series of eighth-note patterns. The bottom staff has a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a series of eighth-note patterns.

44

A musical score page showing two staves. The top staff has a treble clef, a key signature of four sharps, and a 4/4 time signature. It features a series of eighth-note patterns. The bottom staff has a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a series of eighth-note patterns.

45

A musical score page showing two staves. The top staff has a treble clef, a key signature of four sharps, and a 4/4 time signature. It features a series of eighth-note patterns. The bottom staff has a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a series of eighth-note patterns.

46

47

48

49

quasi cadenza

a tempo

7

ff

42

8

Ped.

Ped.

simile

50

24

6

sf

24

6

simile

Ped.

8

52

6

7

ff strepitoso

Ped.

Ped.

simile

54

Rit. * *Rit. simile*

56

58

59

61

cresc.

63

8

65 rit.

ff

66

ff

5

*

** 18

18

68

5

*

** 18

18

* Не следует пытаться «уместить» последнюю тридцать вторую в правой руке в такт; это возможно лишь в случае ускорения *tremolo* на последней доле такта.

** *Tremolo* в левой руке на первой и четвертой восьмых должна содержать семь тридцать вторых, что достигается благодаря агогическому расширению (без превращения фигуры в септоль).

Musical score for piano, page 118, featuring five systems of music. The score consists of two staves: treble and bass. Measure 70 starts with a dynamic of $\frac{2}{4}$ time signature, B-flat major. Measures 71-72 continue in the same key and time signature. Measure 73 begins a new section with a dynamic of $\frac{3}{4}$ time signature, starting with a forte dynamic. Measure 74 contains a melodic line with a dynamic instruction "poco a poco decresc." Measures 75-76 show a continuation of the melodic line with dynamic markings "5", "6", "7", and "mp". Measure 77 continues the melodic line with dynamic markings "5", "6", and "sf". Measure 78 concludes the section with a dynamic marking "87". The score includes various musical markings such as slurs, grace notes, and dynamic changes.