

2. (LA LEGGIEREZZA)

A capriccio accel. ⁺

4

7 rit. ⁺

10 **Quasi allegretto**

smorz. *dolce egualmente*

pp legato

* Das Accelerando soll sich nicht fortläufig, sondern in mehreren Wellen bis zum Höhepunkt steigern: Die Triole der linken Hand ist das vorwärtsdringende, das Triolenpaar der rechten Hand dagegen das bremsende, zurückhaltende Moment. Diese Anweisung gilt bis zum Ende des Taktes 6.

* The Accelerando should not be continuous but should rather be brought to its climax in a series of waves: the triplets in the left hand form the impulsive element, the pair of triplets in the right hand are the braking and restraining element. This direction is valid until the end of bar 6.

ZWEI KONZERTTÜDEN

TWO CONCERT STUDIES

I. WALDESRAUSCHEN

Vivace

pp *dolcissimo*

una corda
vibrato

dolce con grazia

5 4 2 1 2 1 2

vibrato

3 4 2 1 2

vibrato

2 1 2

vibrato

* Der Bindebogen bedeutet bei Liszt nicht immer zugleich Phrasenbegrenzung, die jedoch durch den in manchen Fällen auf der letzten Note stehenden Stakkatopunkt gegeben ist. Die unterschiedlichen Pedalbezeichnungen identischer Stellen sind als absichtlich und dem Programm entsprechend aufzufassen.

* The slur in Liszt does not always denote at the same time the end of a phrase, which however in many cases is marked by a staccato dot on the last note. The varying pedal directions in identical passages are to be taken as intentional and in keeping with the programme of the piece.

2. GNOMENREIGEN

Presto scherzando

pp

Measures 1-3: The score begins with a treble and bass clef in G major (one sharp). The time signature is 8/8. The music features a light, playful character with various rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking is *pp* (pianissimo). There are fingerings indicated above the notes.

staccato e leggero

più dim. pp

Measures 4-7: The music continues with a staccato and light character. The dynamic marking changes to *più dim.* (more dimando) and *pp*. The notation includes slurs and accents, and the bass line features a steady eighth-note accompaniment.

sempre pp

Measures 8-11: The music maintains its light and staccato character. The dynamic marking is *sempre pp* (always pianissimo). The bass line continues with eighth notes, and the treble line has more complex rhythmic patterns.

Measures 12-14: The music continues with a light and staccato character. The dynamic marking remains *pp*. The notation includes slurs and accents, and the bass line continues with eighth notes.

cresc.

Measures 15-18: The music continues with a light and staccato character. The dynamic marking is *cresc.* (crescendo). The notation includes slurs and accents, and the bass line continues with eighth notes.

3. LA CAMPANELLA

Allegretto

8

p

p ma sempre ben marcato il tema

6

8

18

10

8

8

8

5

3

2

1

5

3

14

8

8

8

17

8

1

2

3

3

2

1

* Die Staccatopunkte des 3-4. und 9-10. Sechzehntels heben thematische Töne hervor.

* The staccato dots at semiquavers 3-4 and 9-10 emphasize melodic notes.