FRANZ LISZT

SONATE

H MOLL ⋆ B MINOR ⋆ SI MINEUR

FÜR KLAVIER ZU ZWEI HÄNDEN

MIT VORSCHLÄGEN

FÜR VORTRAG UND KÜRZUNGEN VON A. SILOTI

Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL

LEIPZIG

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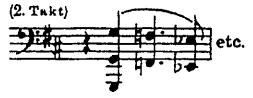
Vorschläge für Vortrag und Kürzungen von Alexander Siloti

Conseils pour l'exécution et pour les abréviations — Suggestions regarding execution and cuts

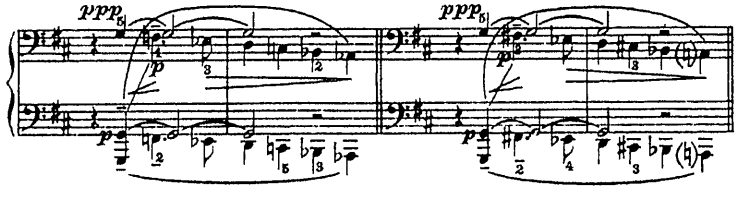
I. Oft hört man beim Vortrage dieser Sonate nachstehende Stimmführung:



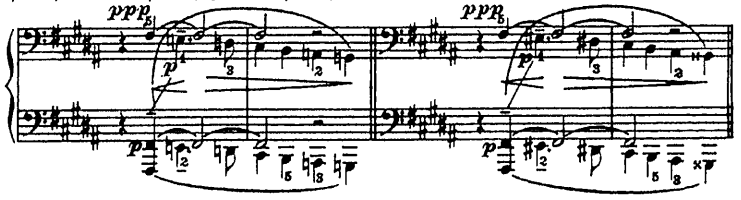
Nach dem Wunsche Franz Liszts aber soll der schöne Septimensprung deutlich herausgehoben werden:

Es empfiehlt sich deshalb alle ähnlichen Stellen in dieser Weise auszuführen:

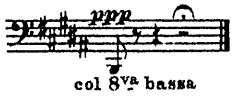
a) S. 1, Takt 2 u. 3 a) P. 1, mes. 2 et 3 Takt 5 u. 6 mes. 5 et 6 meas. 5 and 6
a) P. 1, meas. 2 and 3



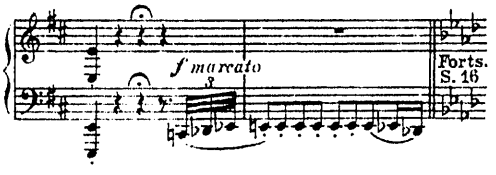
c) S. 22, Zeile 2 c) P. 22, syst. 2 c) P. 22, line 2



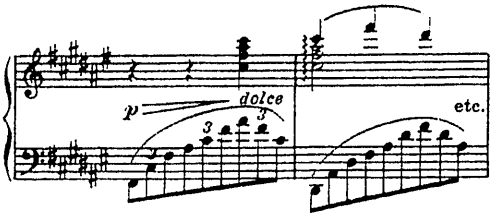
2. Die letzte Note der Sonate muß »coll'8va bassa« gespielt werden:



3. Sprung vom 2. Takt der letzten Zeile auf Seite 14 zum, nachstehend geänderten, vorletzten Takt auf Seite 15:

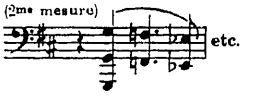


4. Sprung von der 2. Zeile auf Seite 18 zum, nachstehend geänderten, vorletzten Takt der 1. Zeile auf Seite 20:



5. 3. und 4. Takt der Seite 22 streichen.
6. Sprung vom 1. Takt der letzten Zeile auf Seite 25, der »poco ritenuto« zu spielen ist, zum 1. Takt der 2. Zeile auf Seite 29.
7. Sprung vom 3. Takt der 2. Zeile auf Seite 34, der »poco ritenuto« zu spielen ist, zum 1. Takt auf Seite 35.

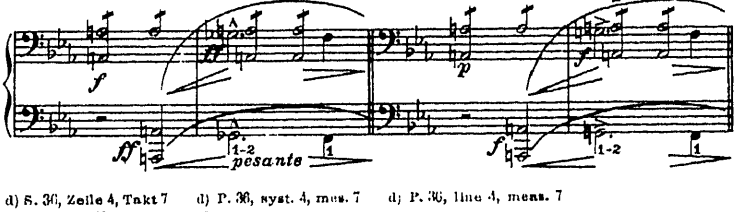
1. O entend fréquemment exécuter la 2° mesure ainsi:



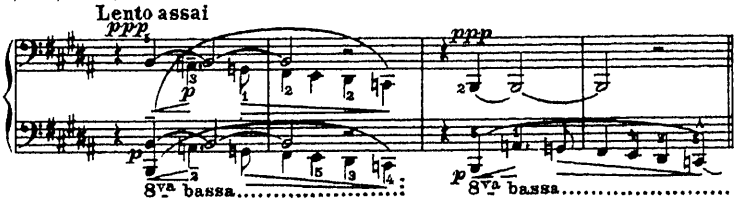
Or, d'après l'intention de Liszt, ce saut de 7°, d'un bel effet, doit ressortir nettement:

Par conséquent, il faut exécuter de cette manière tous les passages similaires.

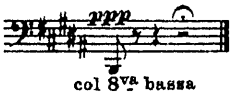
b) S. 5, Zeile 3. Takt 2 u. 3 Takt 8 u. 9 mes. 8 et 9 meas. 8 and 9
b) P. 5, syst. 3. mes. 2 et 3 b) P. 5, line 3, meas. 2 and 3



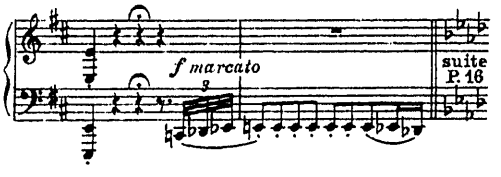
d) S. 36, Zeile 4, Takt 7 d) P. 36, syst. 4, mes. 7 d) P. 36, line 4, meas. 7



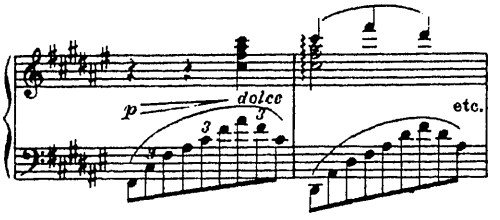
2. La dernière note de la Sonate doit être jouée «coll'8va bassa»:



3. Sauter de la 2me mesure du dernier système p. 14, à l'avant-dernière mesure, p. 15, modifiée ainsi:

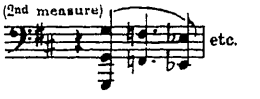


4. Sauter du 2me système, p. 18 à l'avant-dernière mesure du 1er système, p. 20, modifiée ainsi:

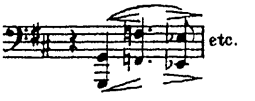


5. Biffer les mesures 3 et 4 de la p. 22.
6. Sauter de la 1re mesure du dernier système p. 25 qu'il faut jouer «poco ritenuto», à la 1re mesure du 2me système, p. 29.
7. Sauter de la 3me mesure du 2me système, qu'il faut jouer «poco ritenuto», à la 1re mesure, p. 35.

1. Frequently one hears the following voice-leading in a performance of this Sonata:

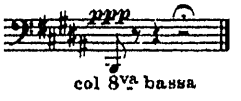


However, in accordance with the wish of Franz Liszt, the lovely ascending progression (jump) of the seventh should by clearly brought forth:

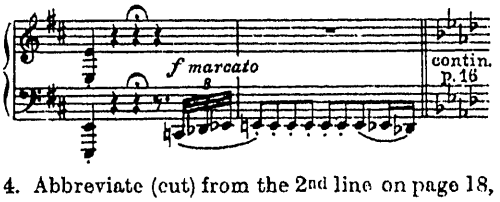


It should be recommended, therefore, to execute all similar episodes in this manner:

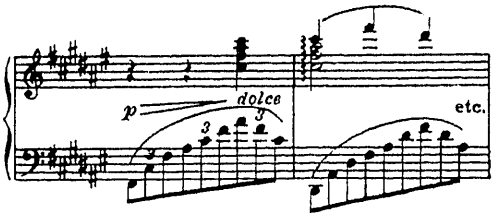
2. The last note of the Sonata must be played *"col' 8va bassa"*:



3. Abbreviate (cut) from the 2nd measure of the last line on page 14, to the next to the last measure on page 15, amended as follows:



4. Abbreviate (cut) from the 2nd line on page 18, to the next to the last measure of the 1st line on page 20, amended as follows:



5. Omit 3d and 4th measures of page 22.
6. Abbreviate (cut) from the 1st measure (to be played *poco ritenuto*) of the last line on page 25, to the 1st measure of the 2nd line on page 29.
7. Abbreviate (cut) from the 3d measure (to be played *poco ritenuto*) of the 2d line on page 34, to the 1st measure on page 35.

An Robert Schumann

Sonate

für das Piano Forte

von

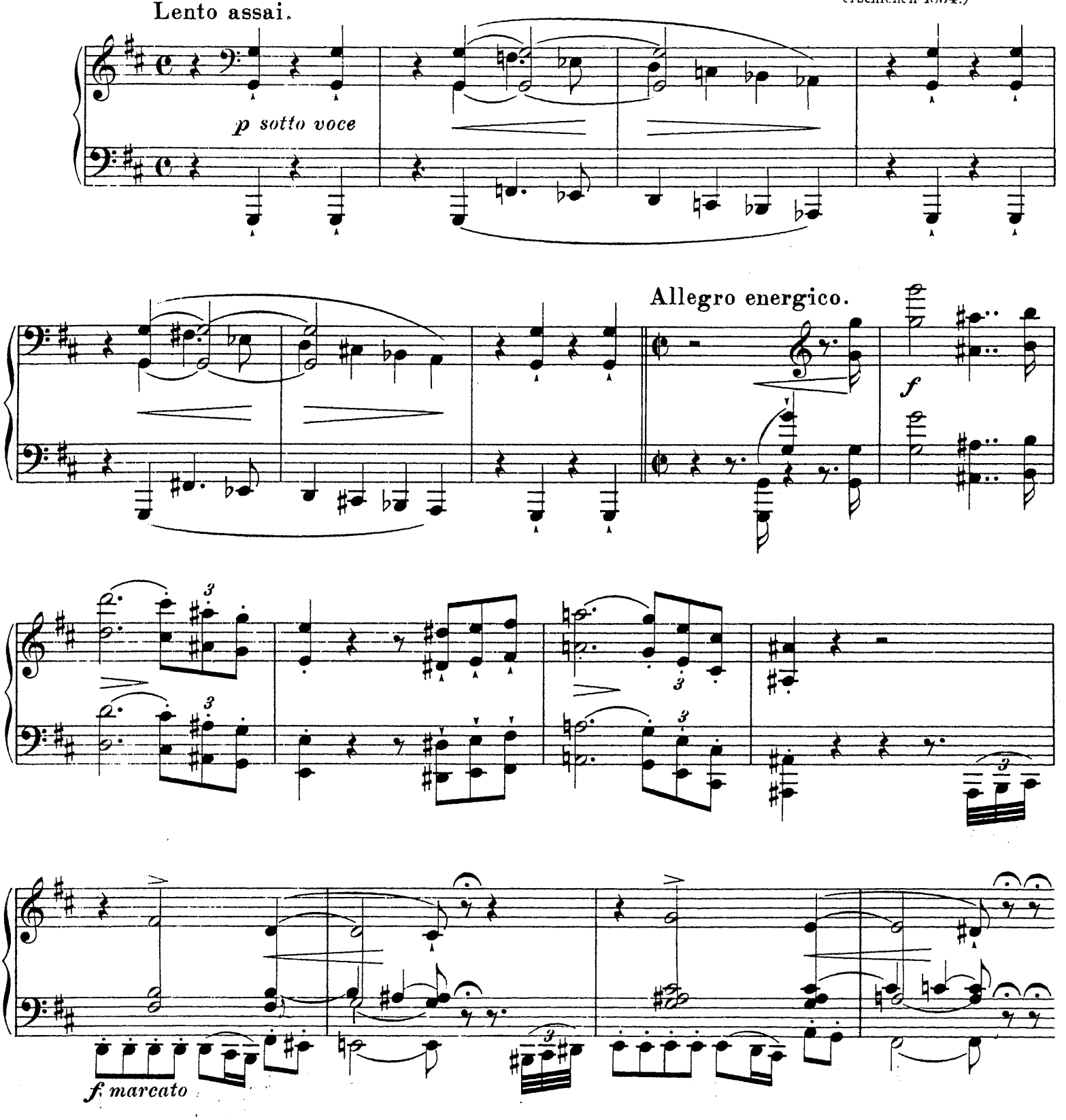
F. Liszt

Sonate.

An Robert Schumann.

Franz Liszt.

(Komposition beendet 2. Februar 1853, erschienen 1854.)



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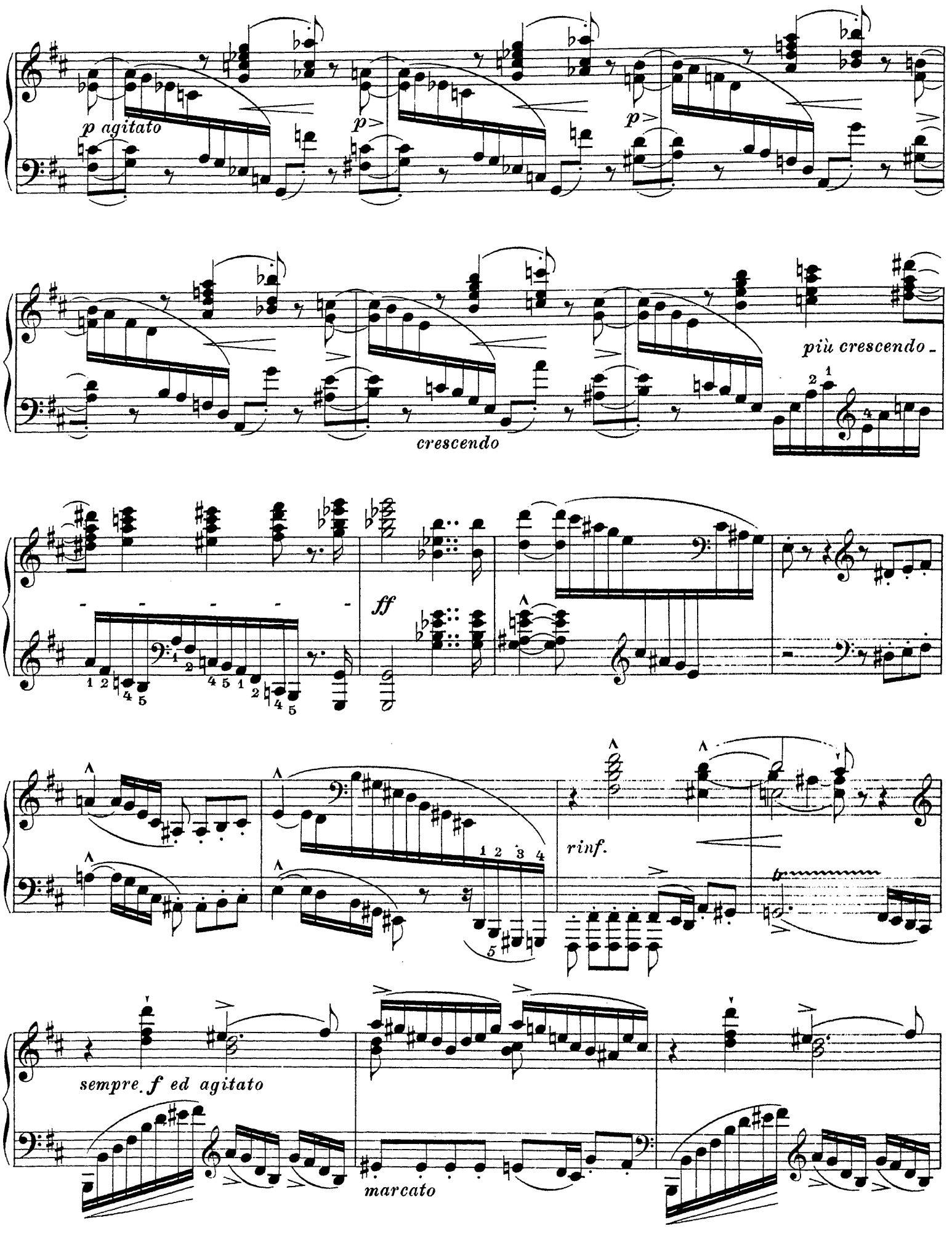
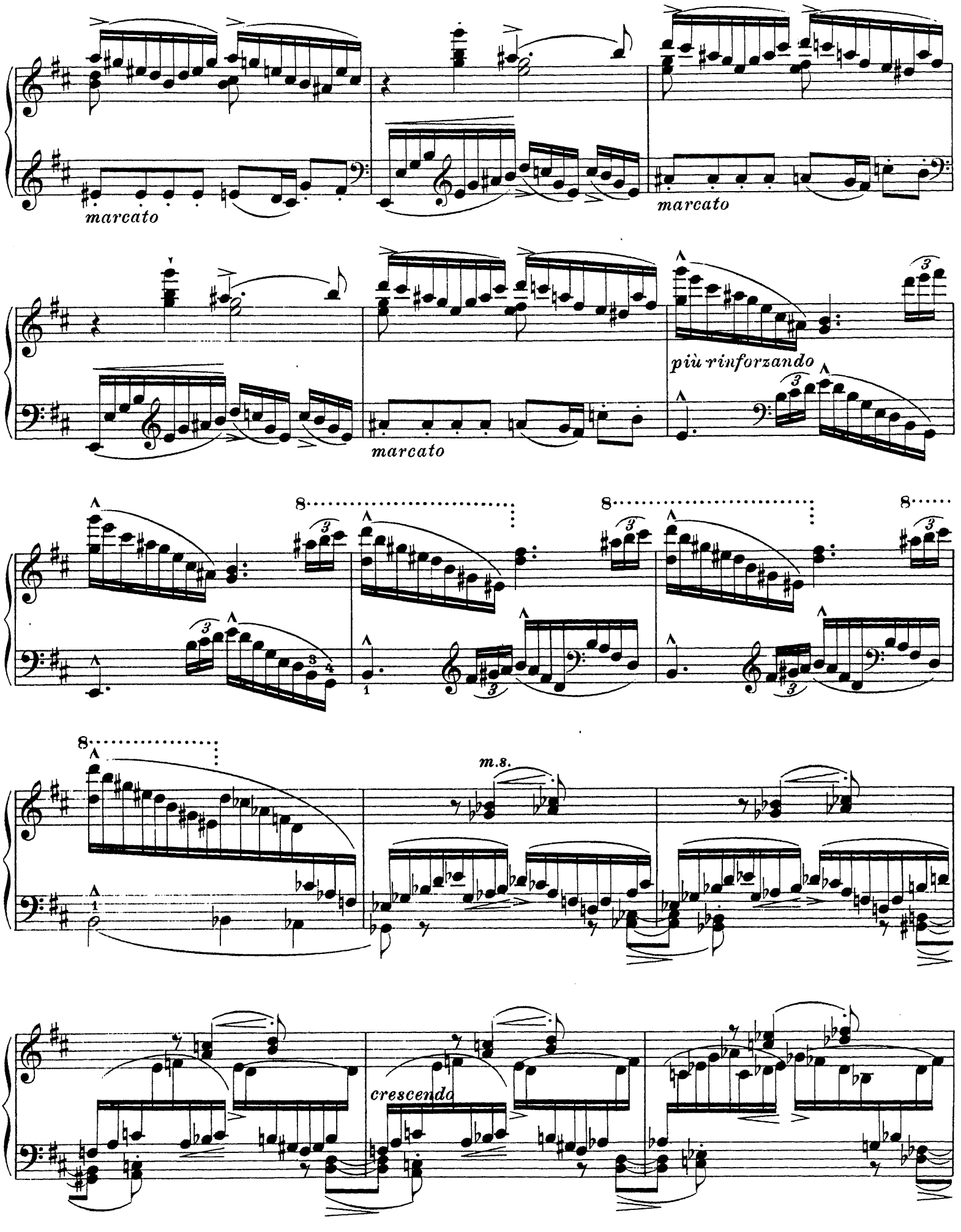
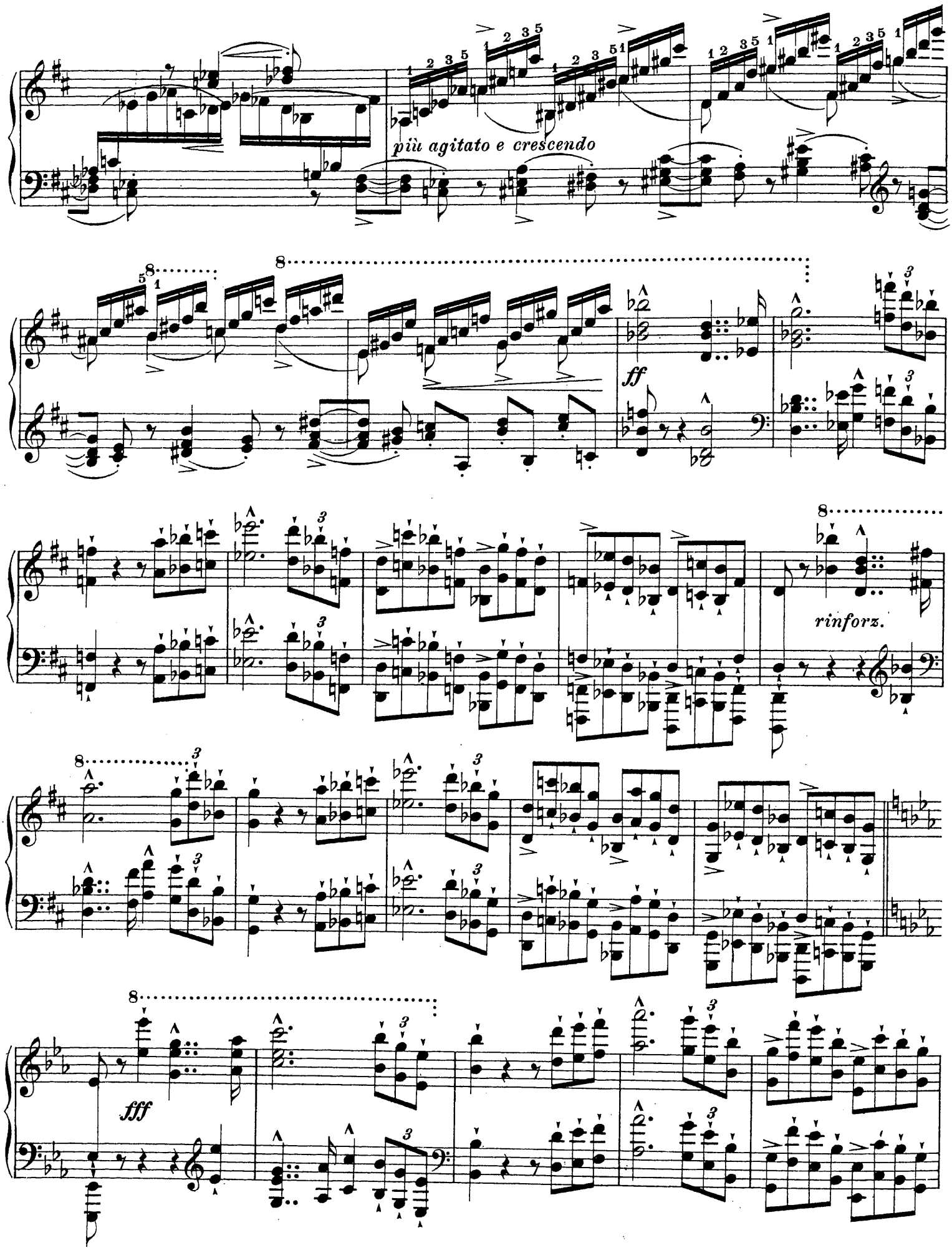
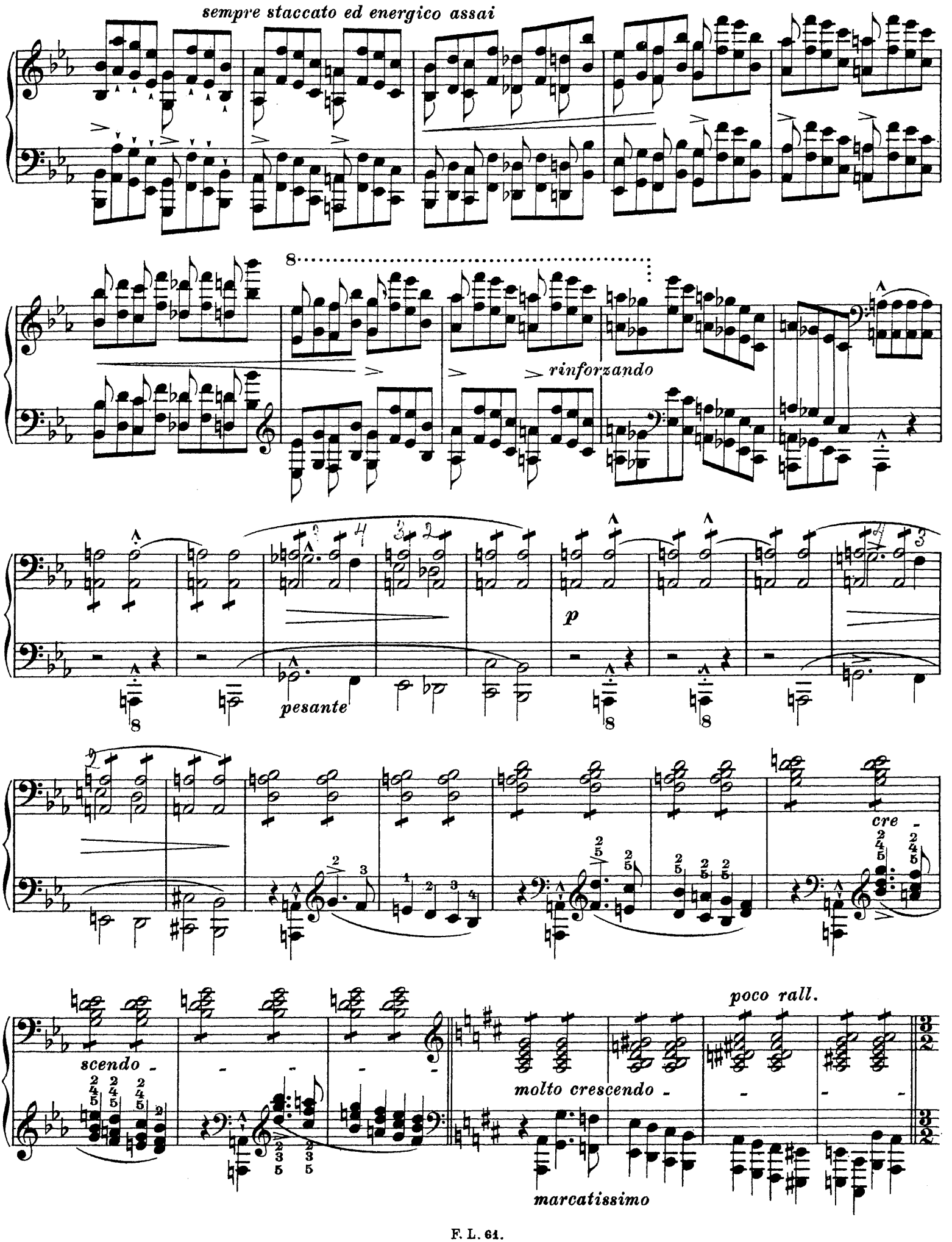
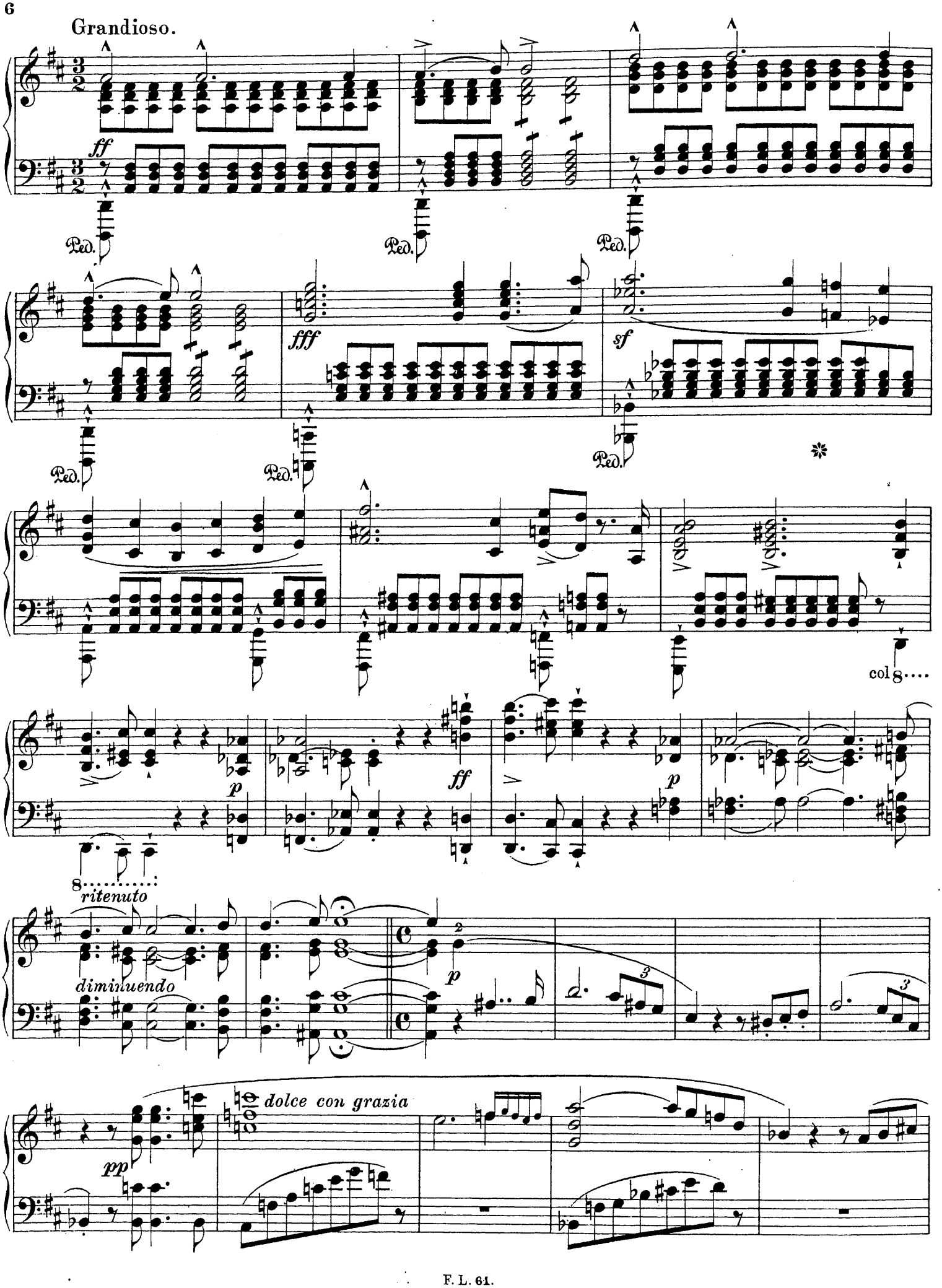
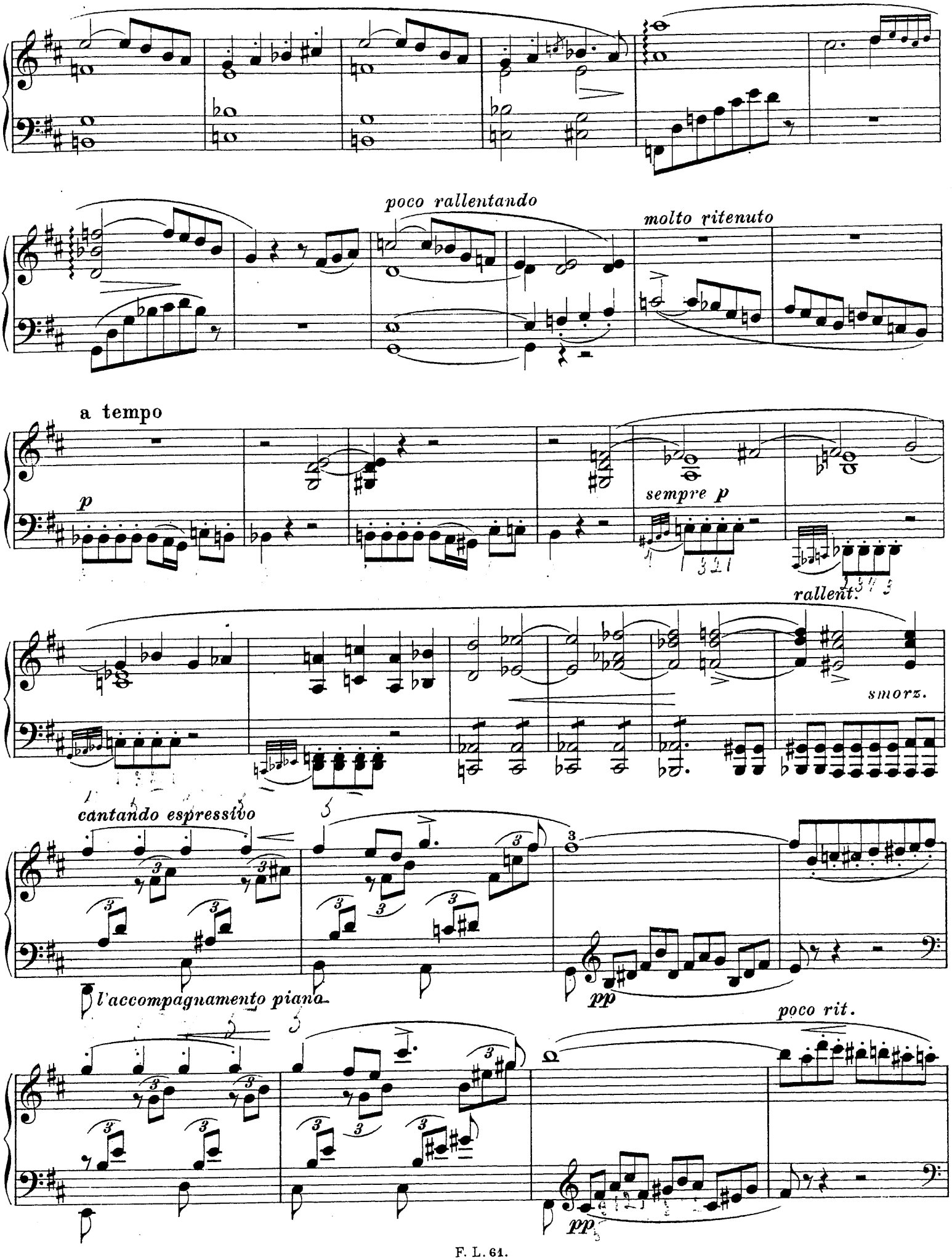

p agitato
p
p
più crescendo
crescendo
ff
rinf.
sempre f ed agitato
marcato

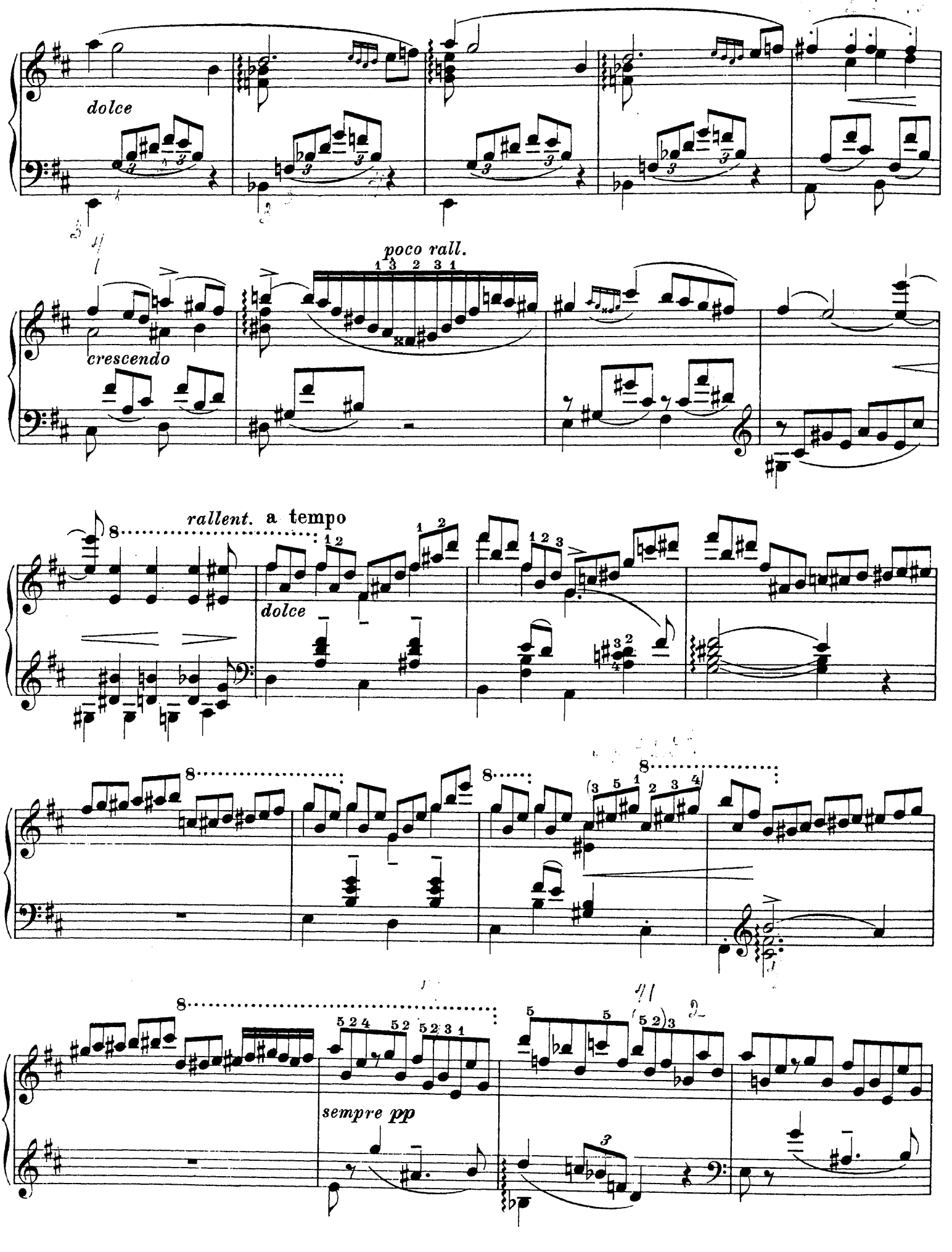

marcato
marcato
marcato
più rinforzando
m.s.
crescendo

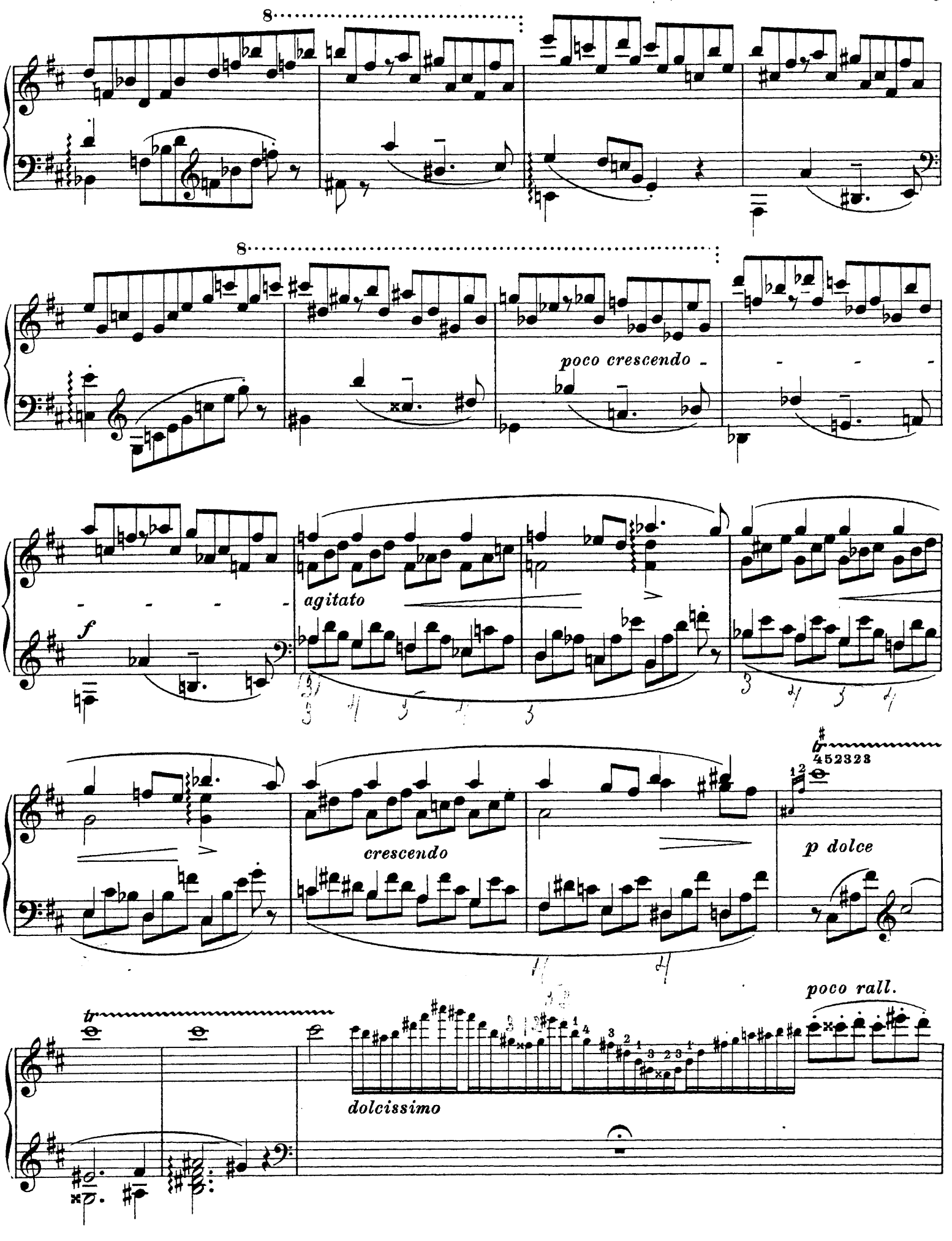

più agitato e crescendo
ff
rinforz.
fff

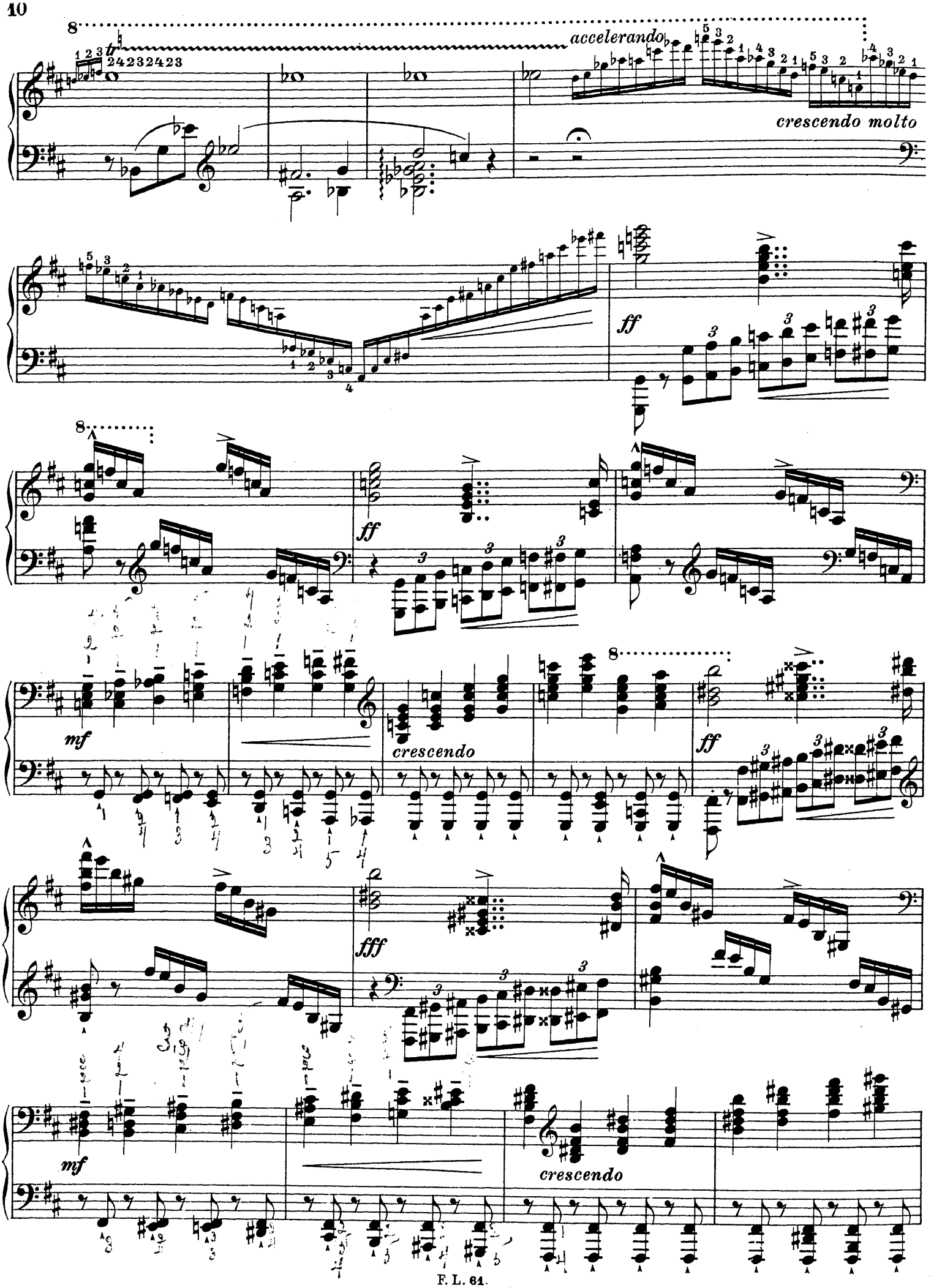

sempre staccato ed energico assai
rinforzando
p
pesante
cre -
scendo -
molto crescendo -
poco rall.
marcatissimo

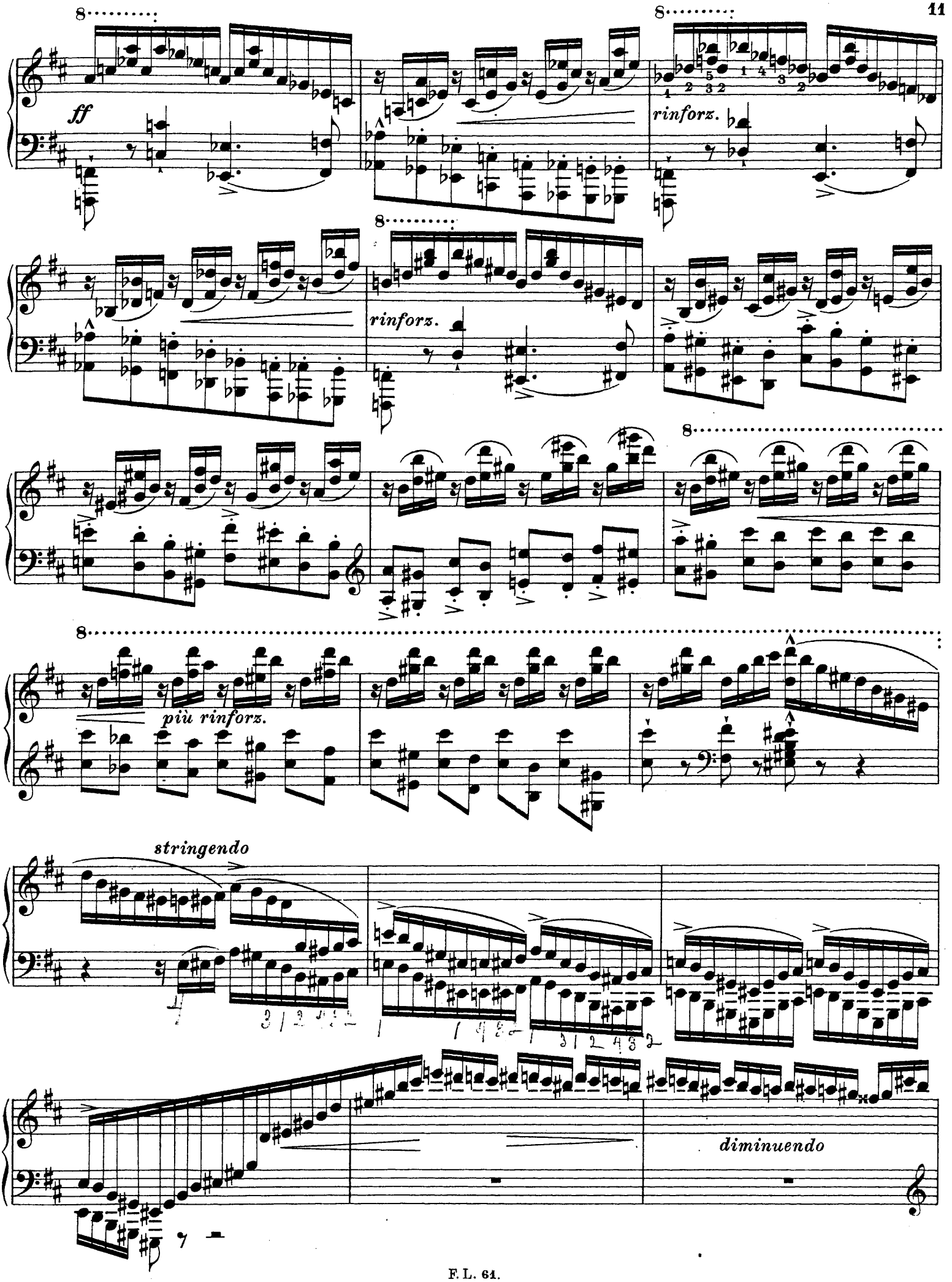

Grandioso.
ff
Ped.
fff
sf
col 8....
p
ff
p
8.....
ritenuto
diminuendo
p
dolce con grazia
pp

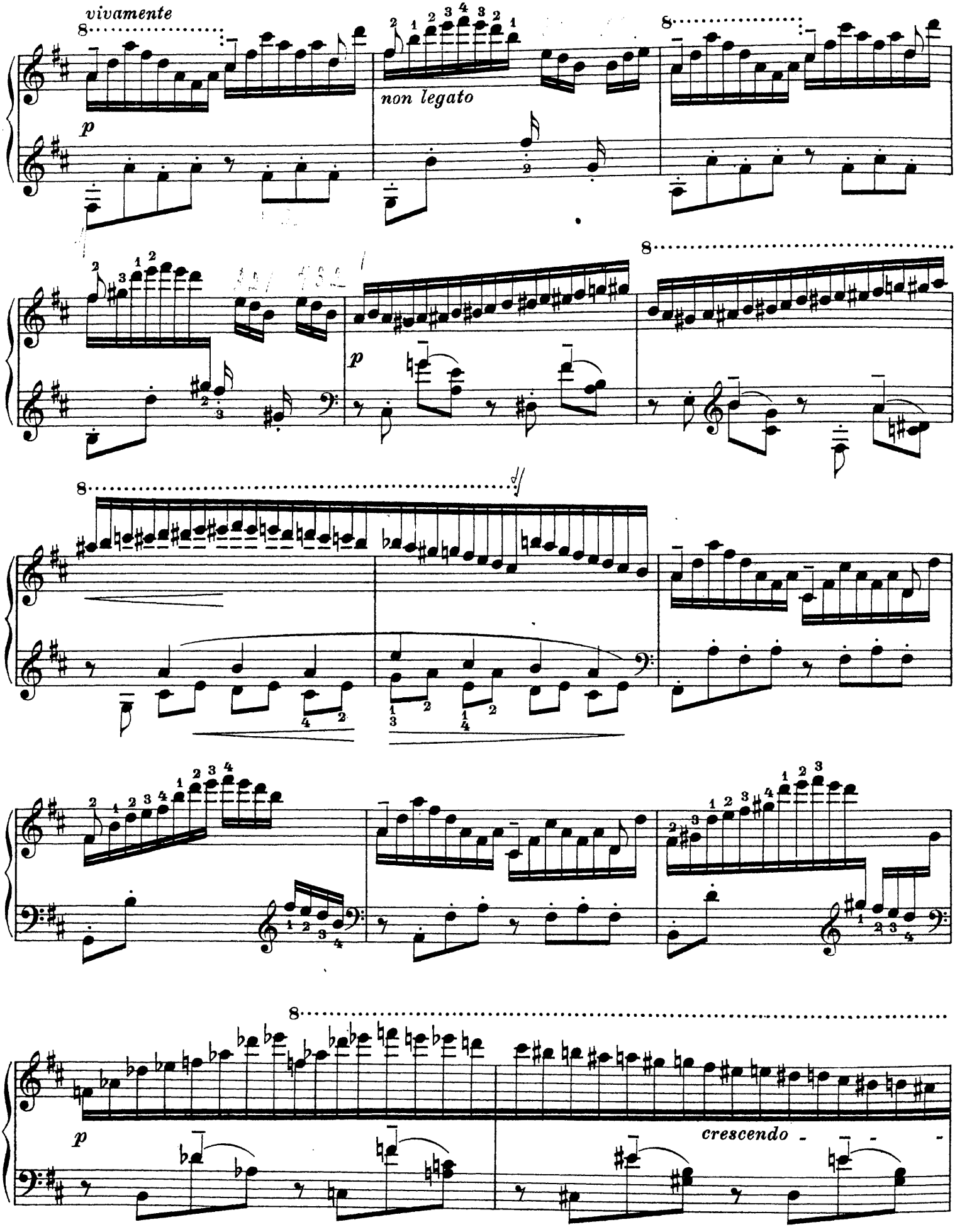

poco rallentando
molto ritenuto
a tempo
p
sempre p
rallent.
smorz.
cantando espressivo
l'accompagnamento piano
pp
poco rit.
pp

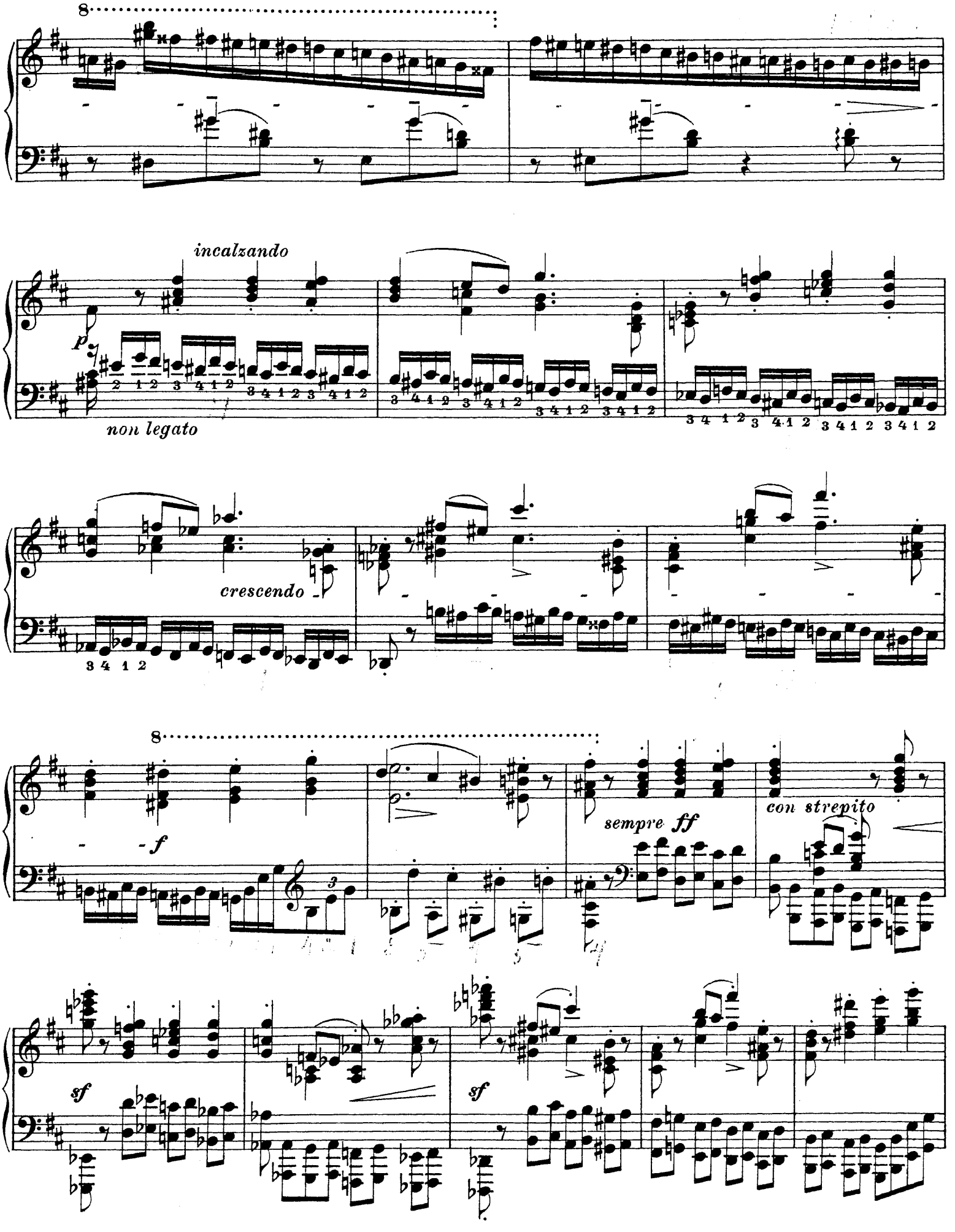

dolce
poco rall.
crescendo
rallent. a tempo
dolce
sempre pp

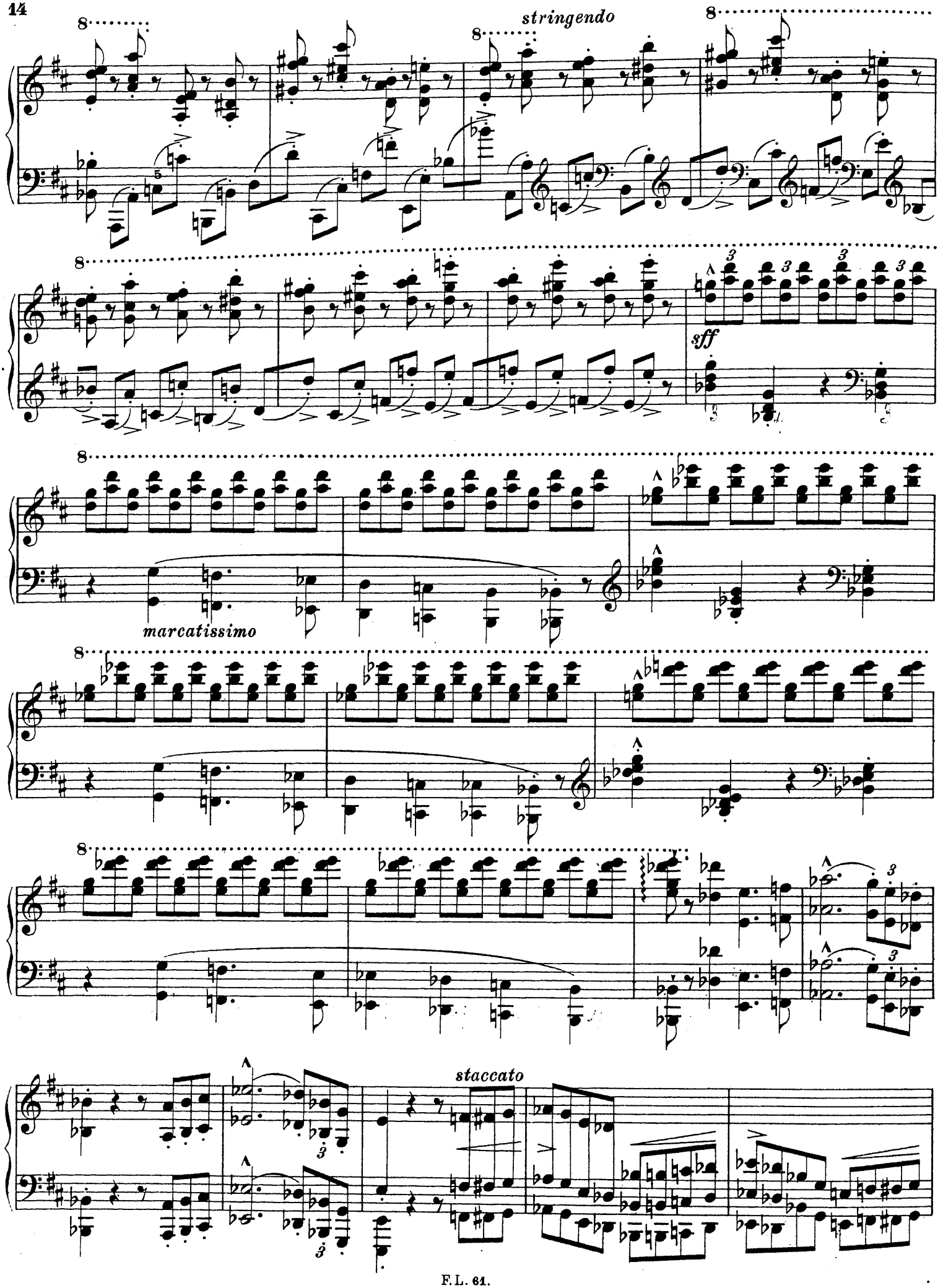

poco crescendo
agitato
f
crescendo
p dolce
poco rall.
dolcissimo

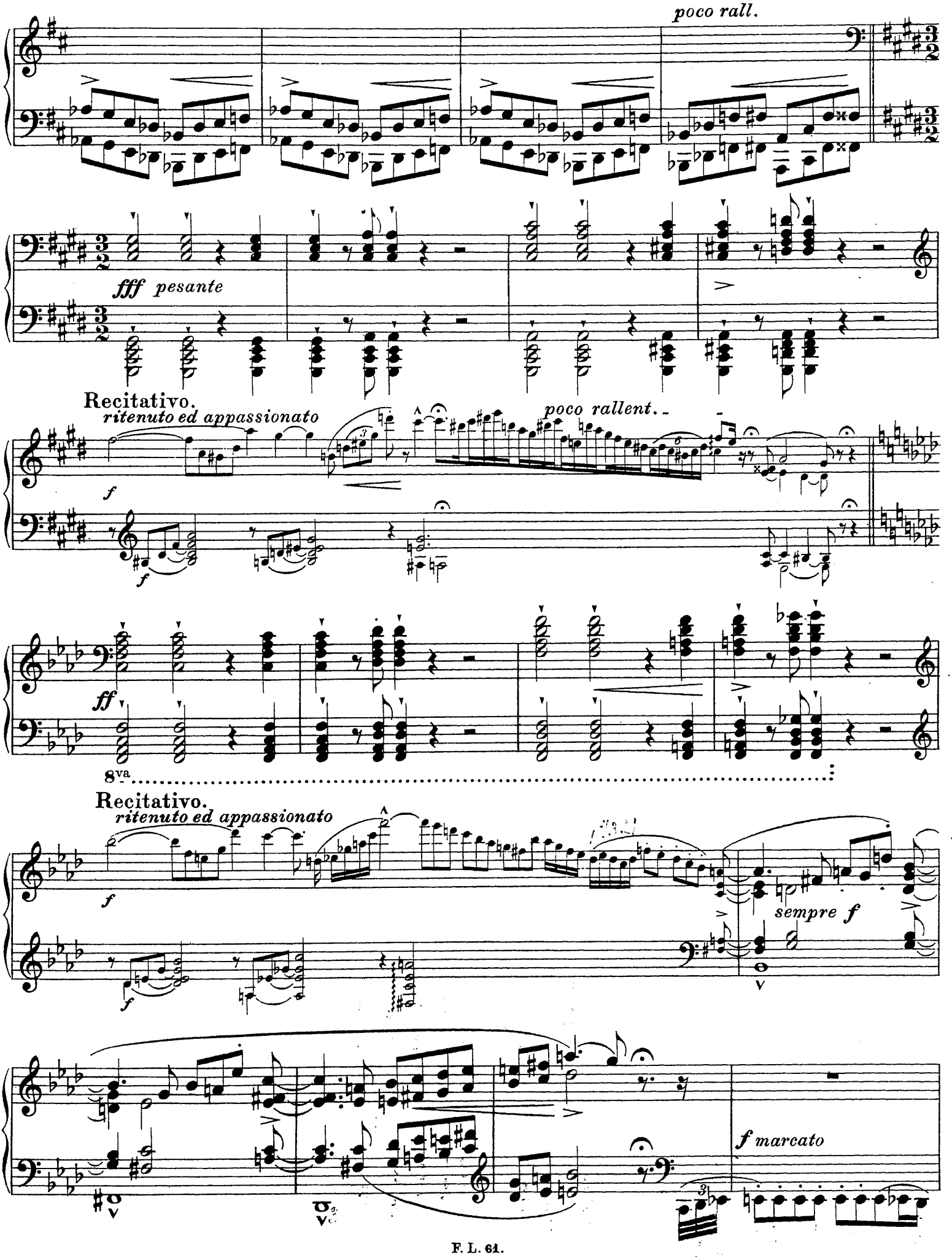

accelerando
crescendo molto
ff
ff
mf
crescendo
ff
fff
mf
crescendo

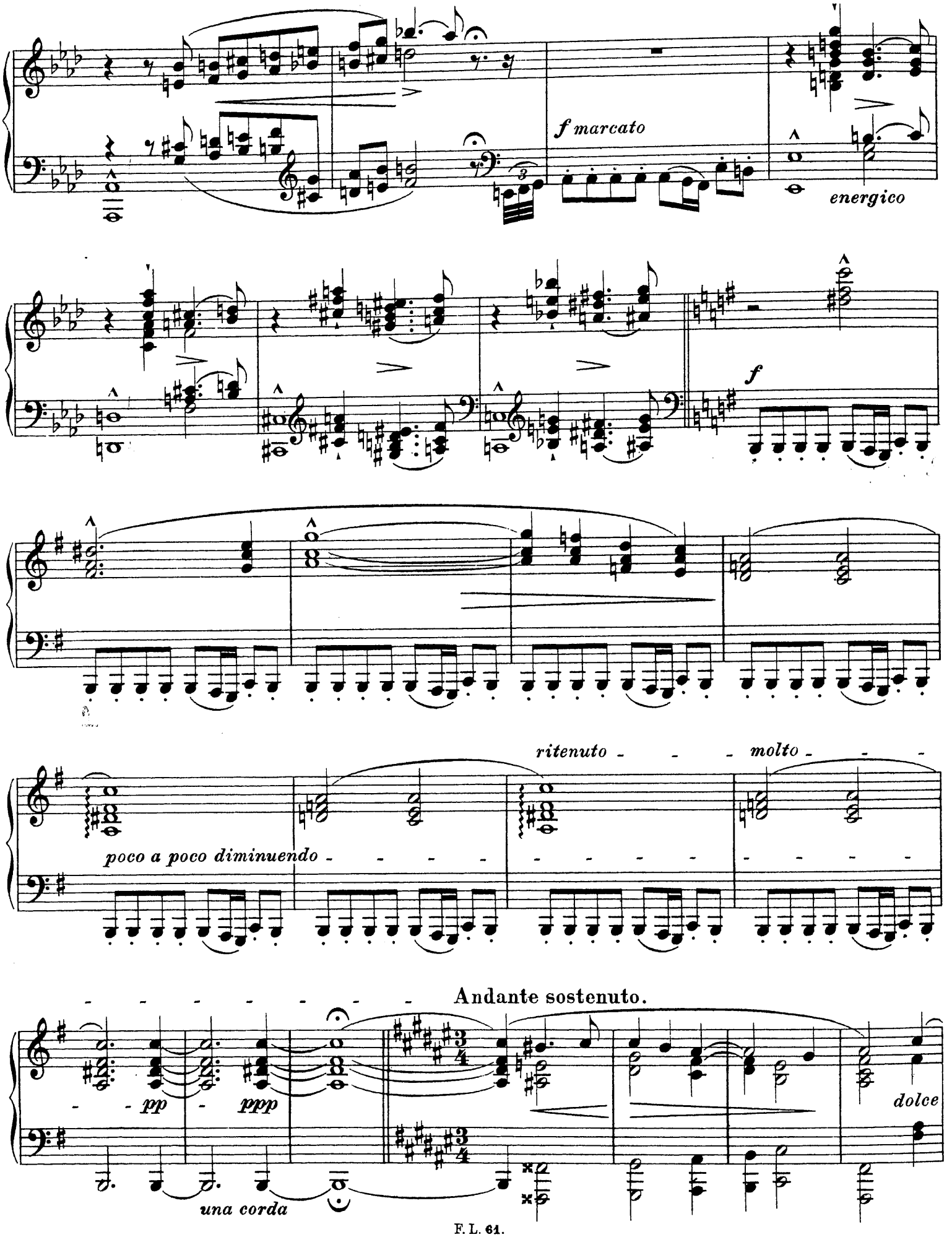

8
ff
8
rinforz.
8
rinforz.
8
8
più rinforz.
stringendo
diminuendo

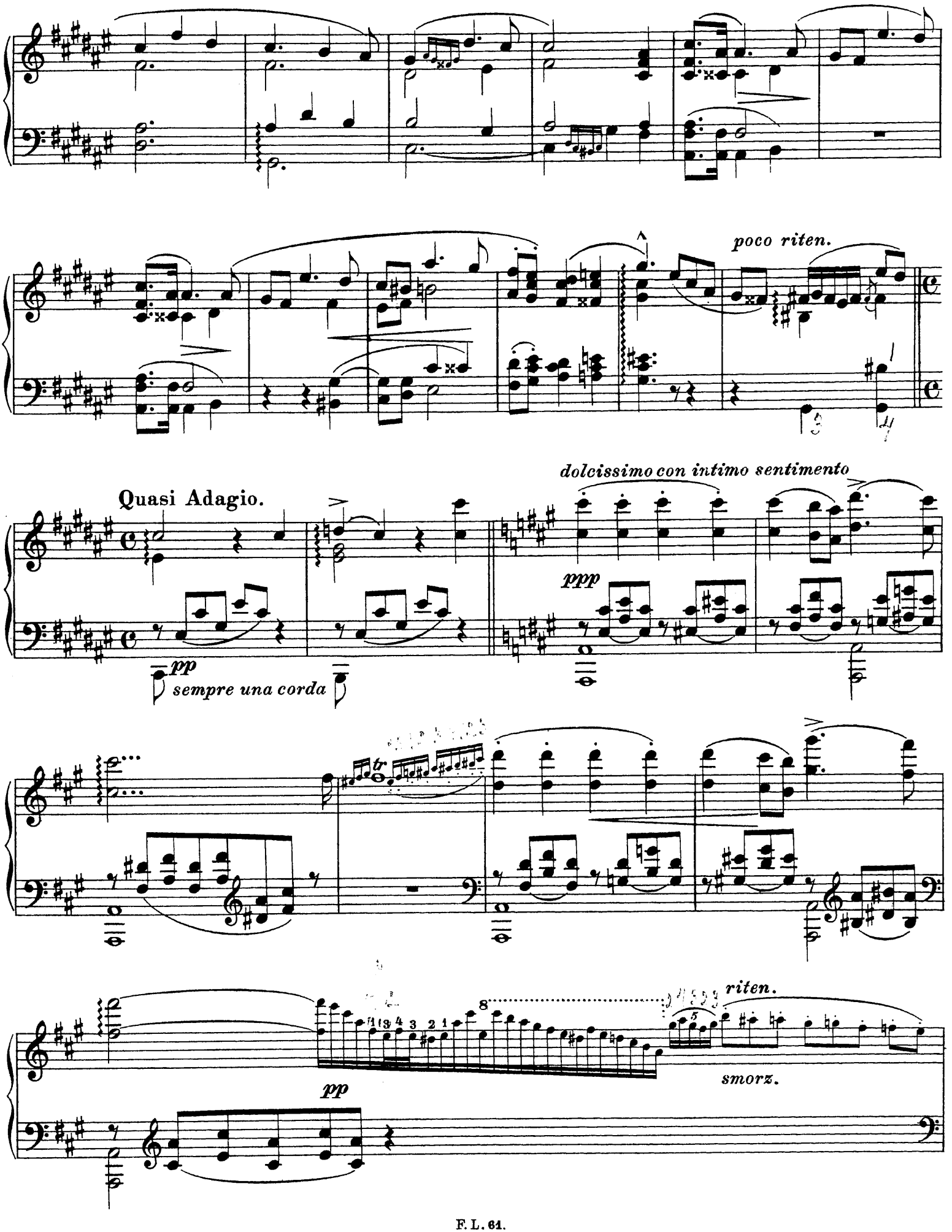

vivamente
non legato
crescendo

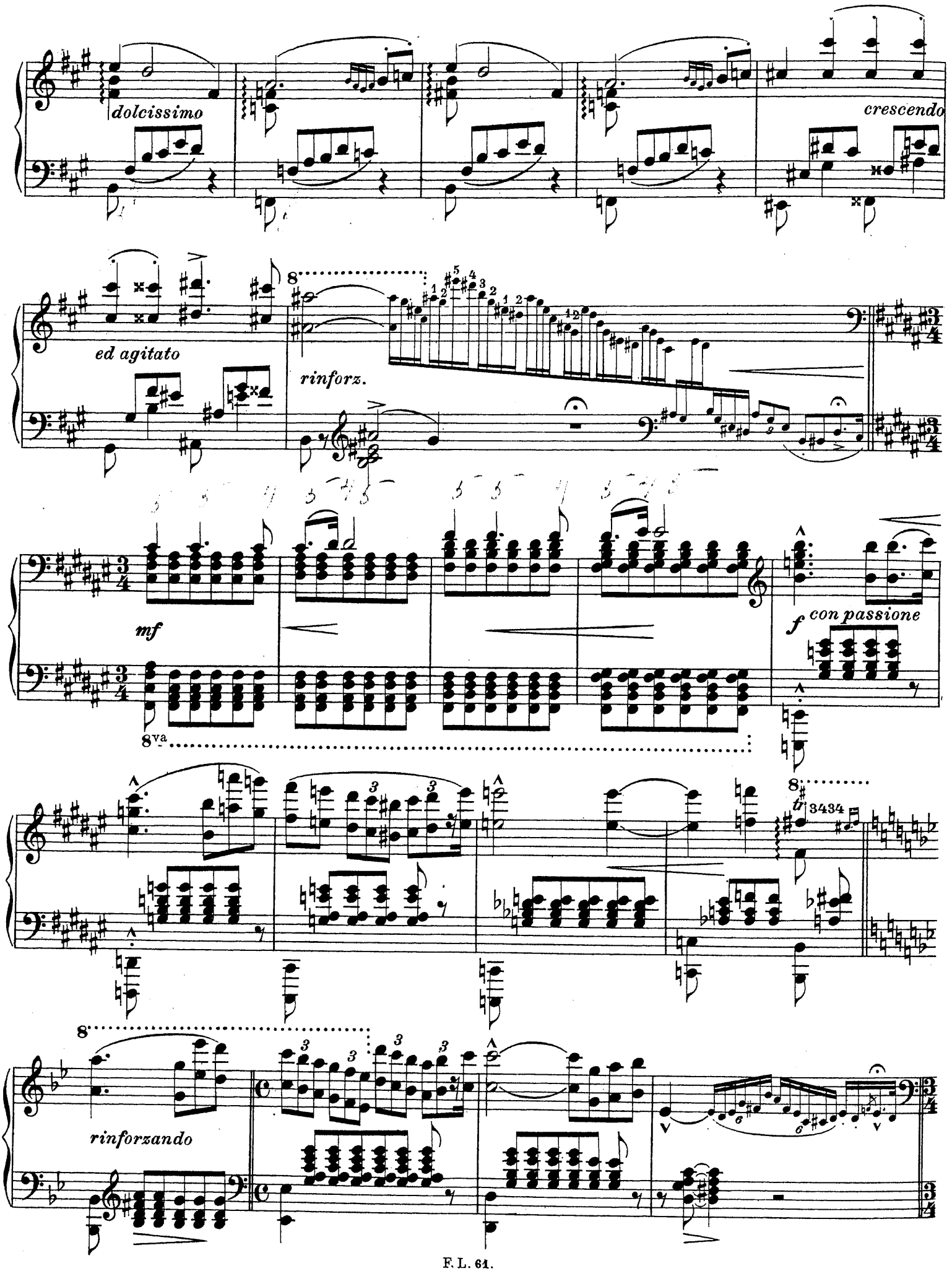

8
incalzando
p
non legato
crescendo
8
f
sempre ff
con strepito
sf
sf

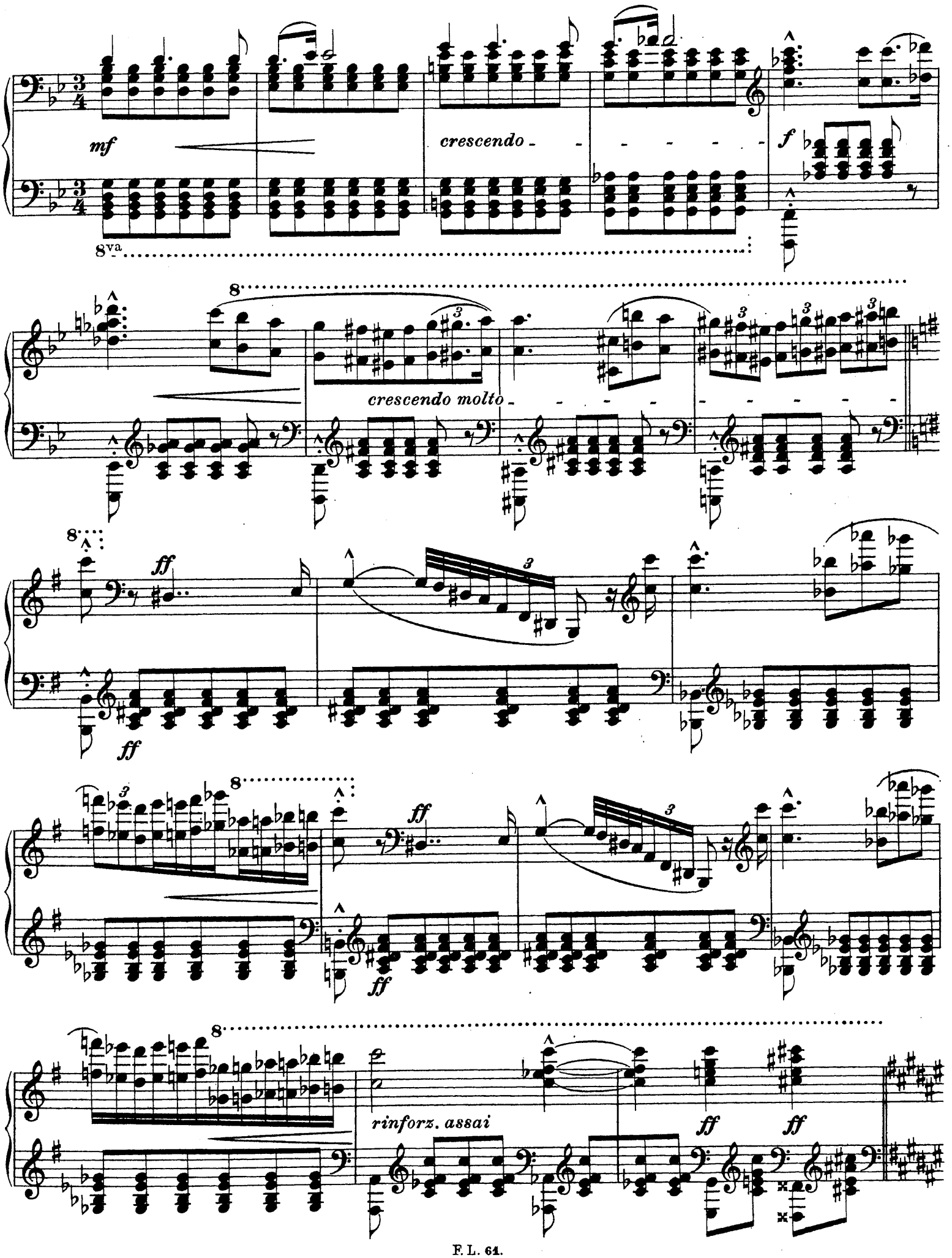

stringendo
sff
marcatissimo
staccato

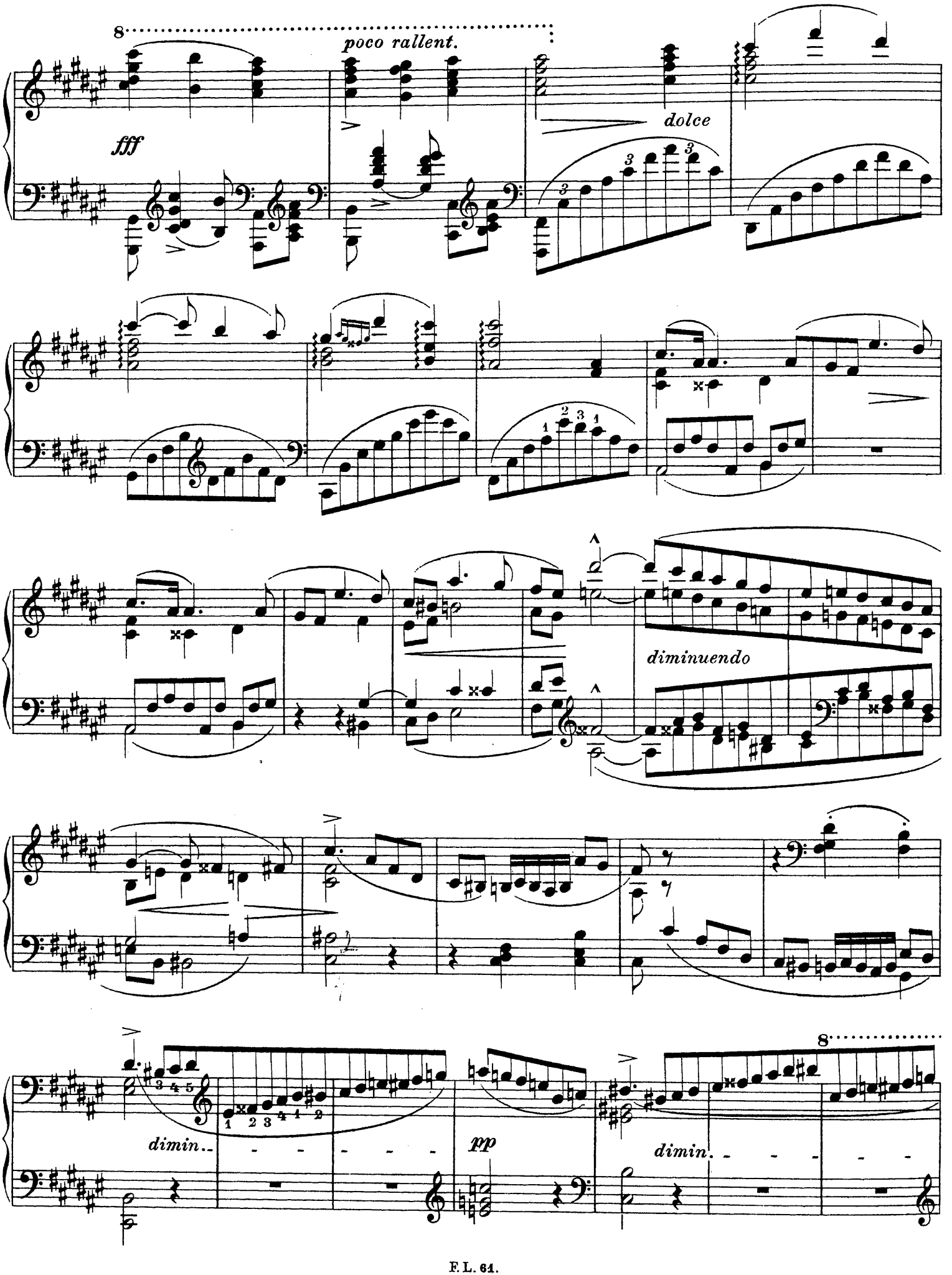

poco rall.
fff pesante
Recitativo.
ritenuto ed appassionato
poco rallent.
f
ff
8va
Recitativo.
ritenuto ed appassionato
sempre f
f marcato

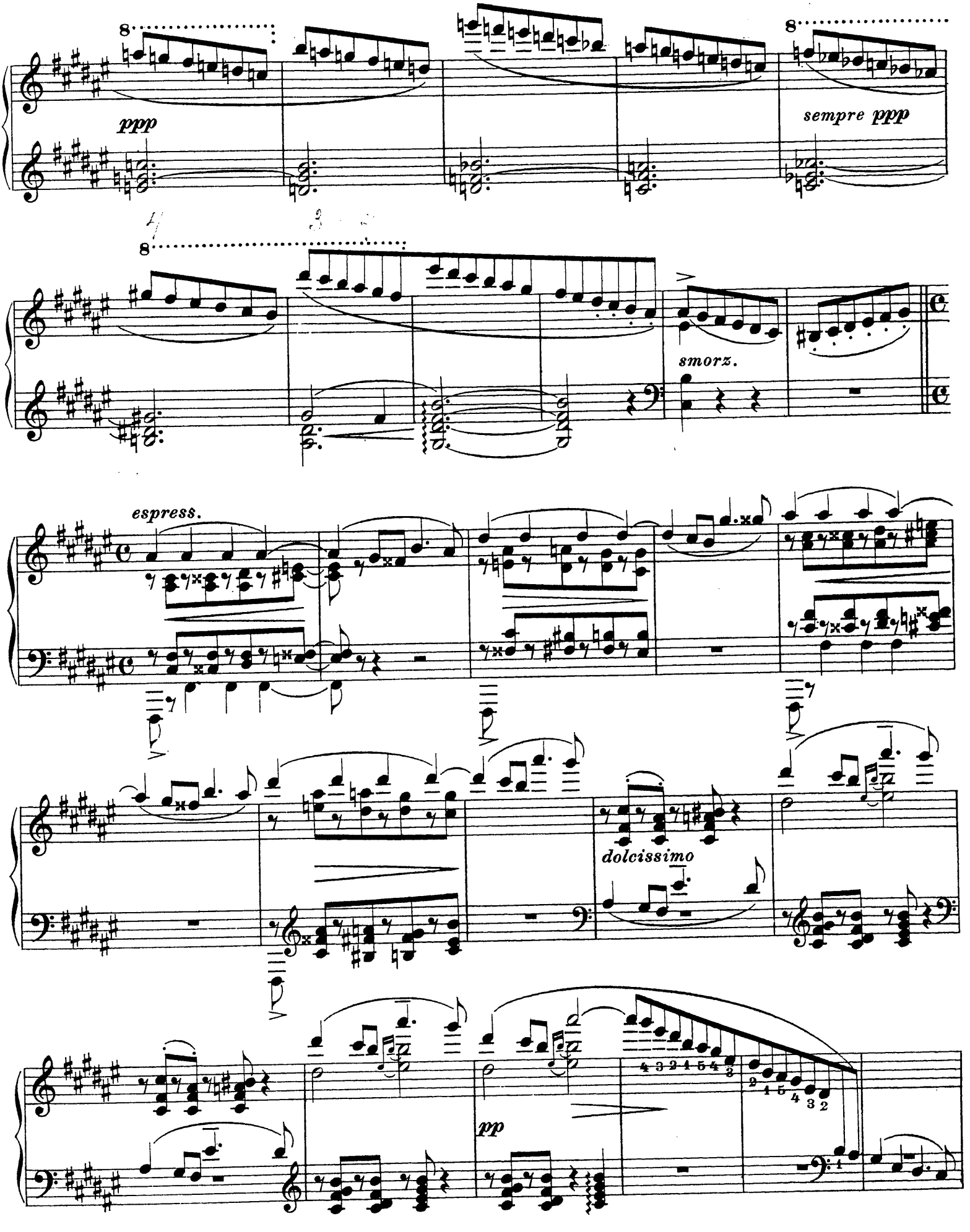

f marcato
energico
f
ritenuto molto
poco a poco diminuendo
Andante sostenuto.
pp
ppp
una corda
dolce

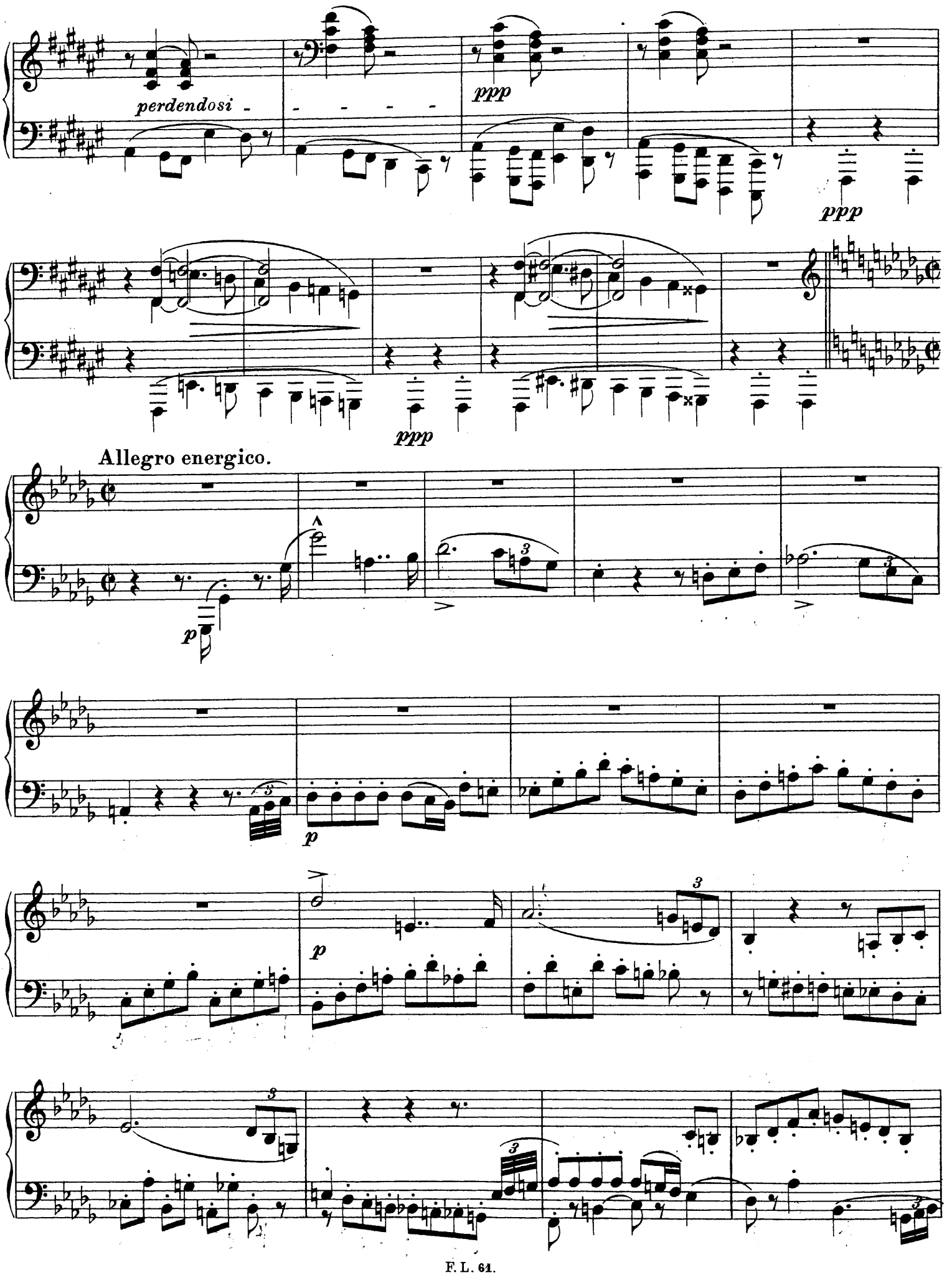

poco riten.
Quasi Adagio.
dolcissimo con intimo sentimento
ppp
pp
sempre una corda
tr
riten.
pp
smorz.

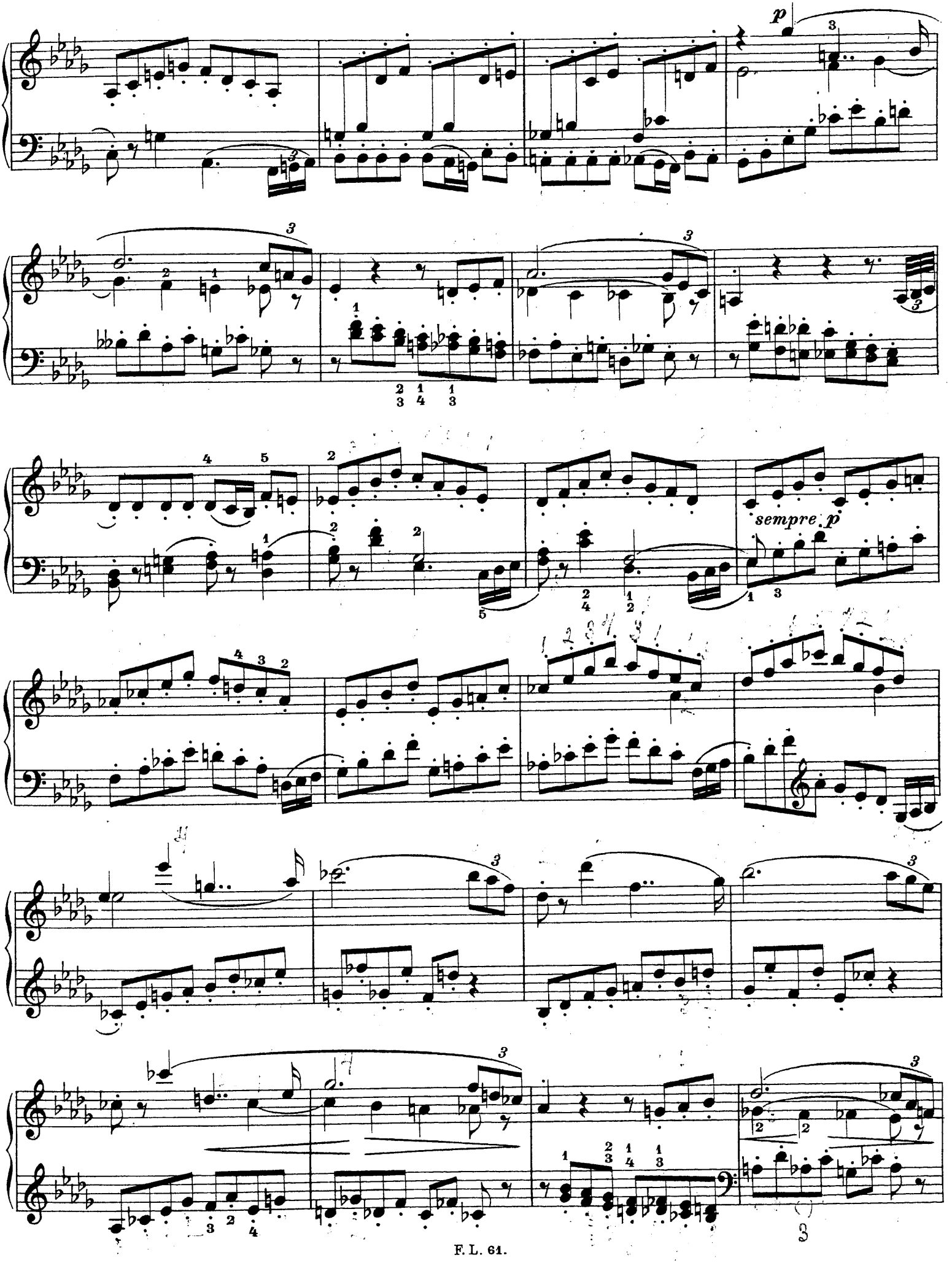

dolcissimo
crescendo
ed agitato
rinforz.
mf
f con passione
8va
rinforzando

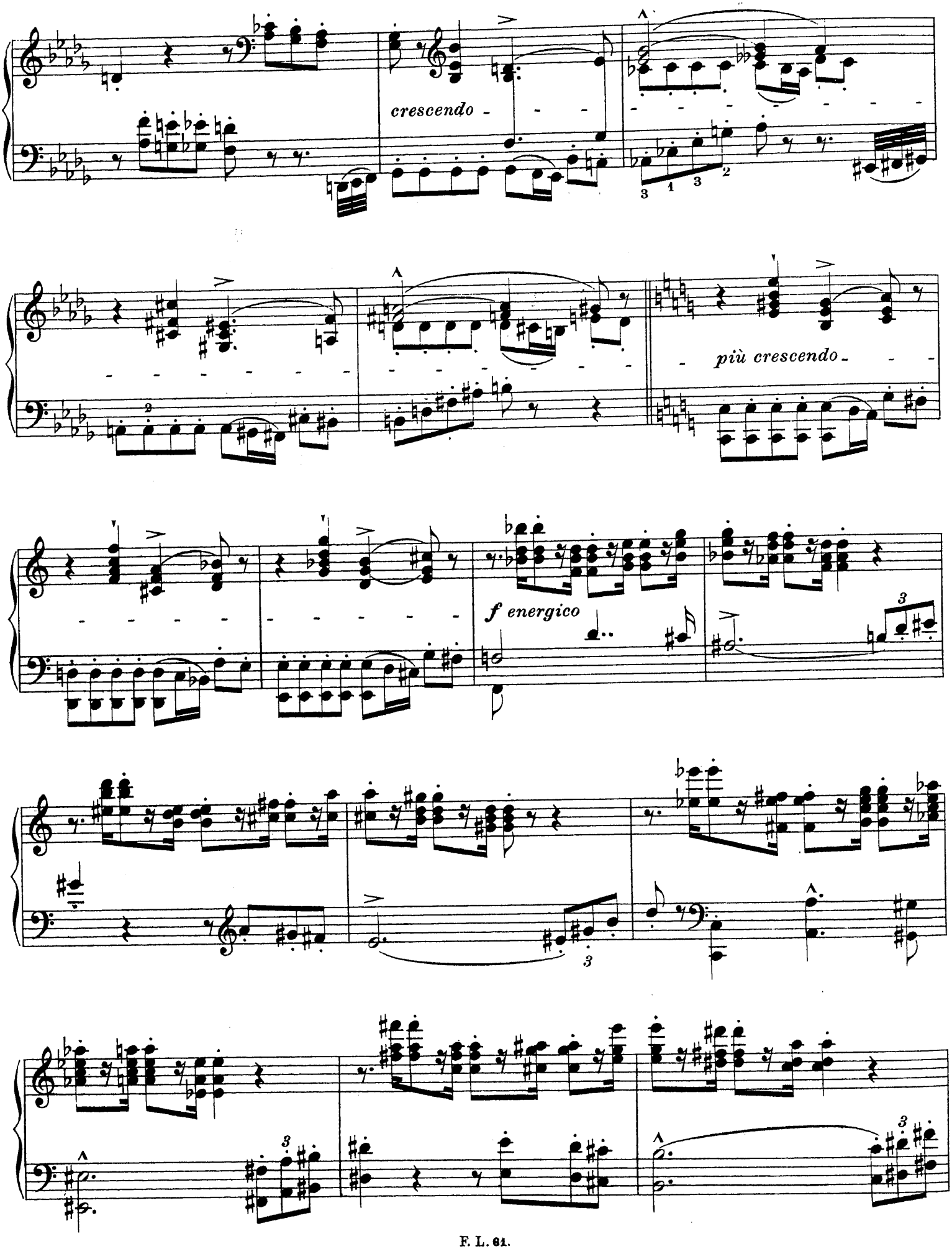

mf
crescendo
f
8va
crescendo molto
ff
ff
ff
ff
rinforz. assai
ff
ff

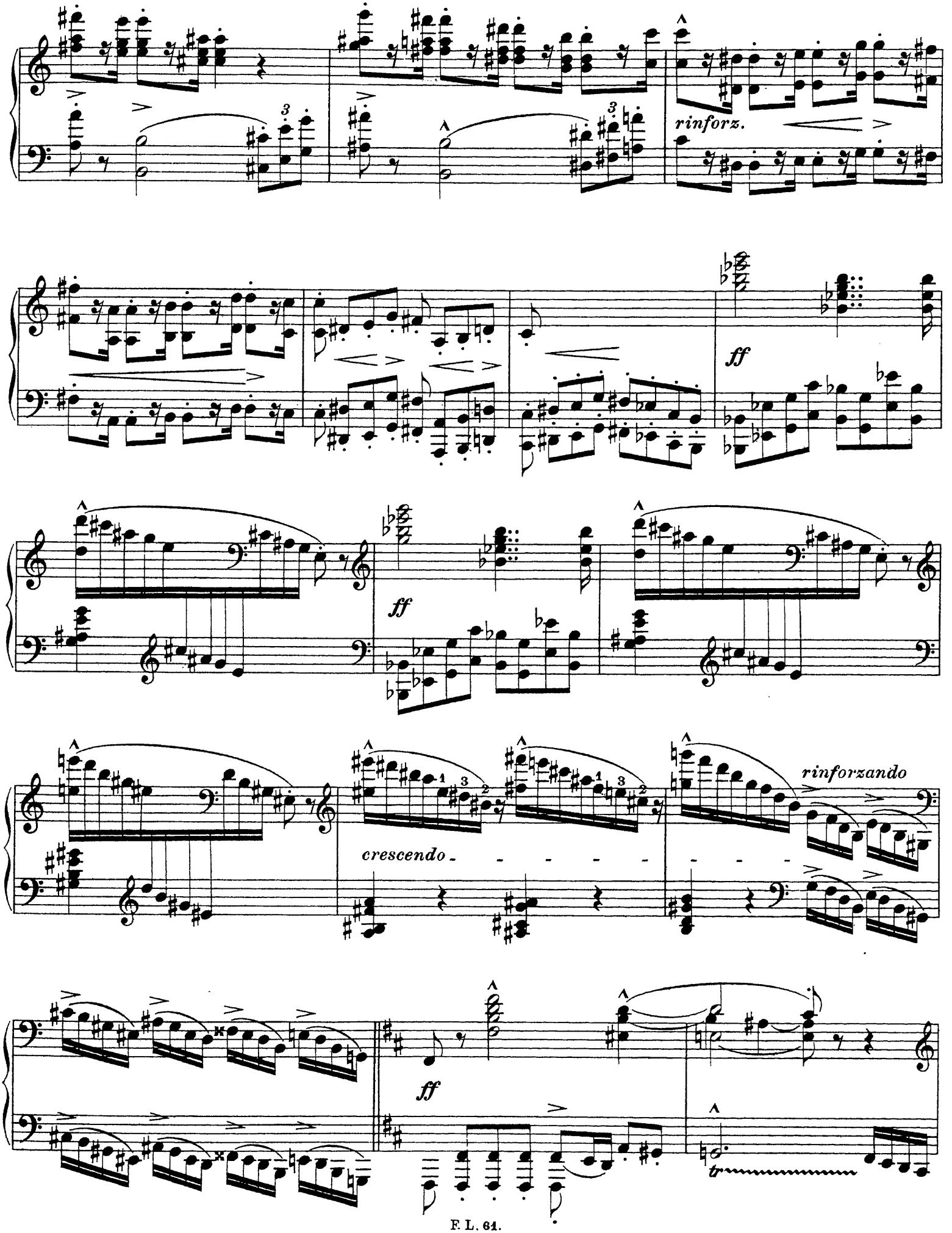

poco rallent.
fff
dolce
diminuendo
dimin.
pp
dimin.

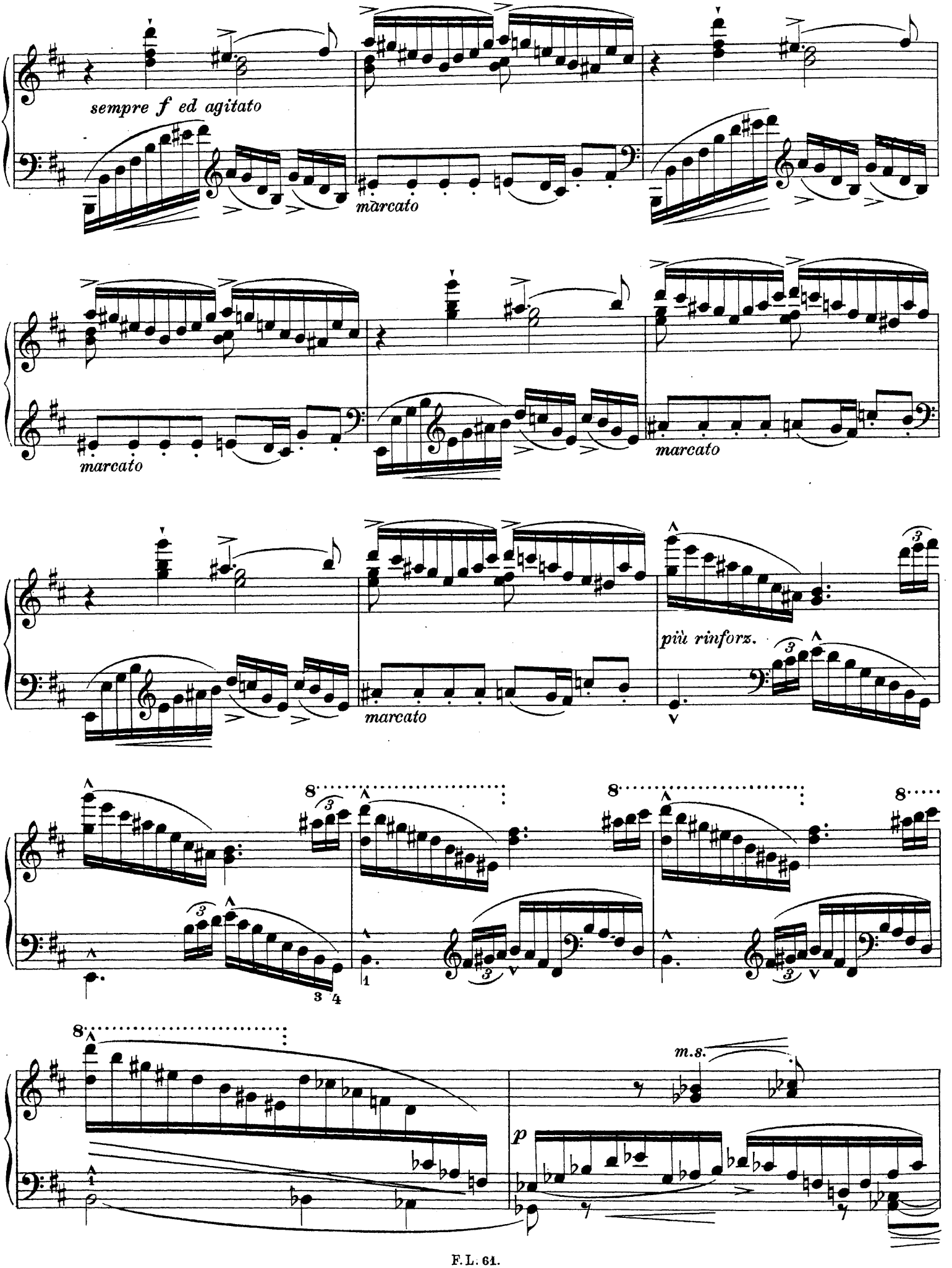

ppp
sempre ppp
smorz.
espress.
dolcissimo
pp

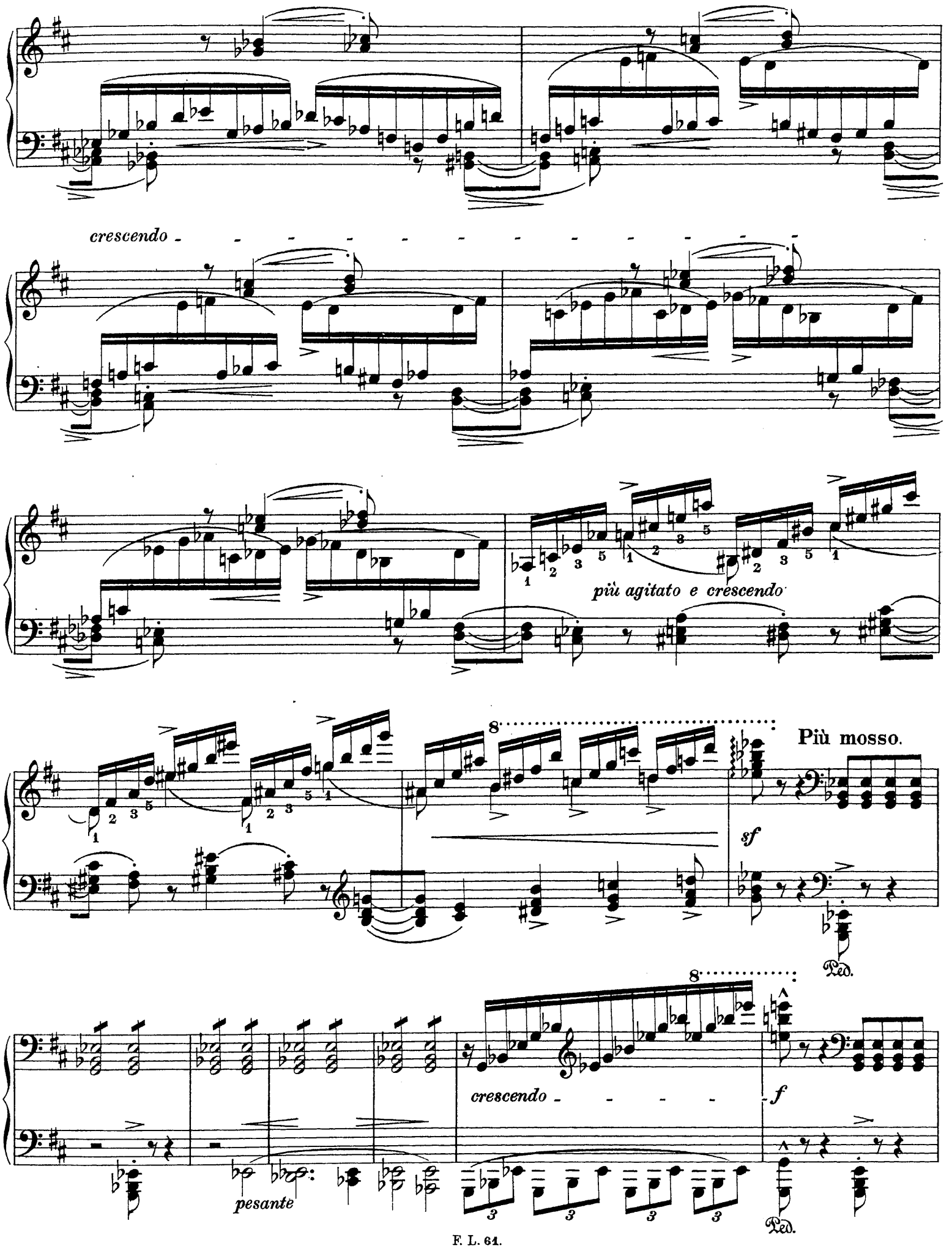

perdendosi
ppp
ppp
ppp
Allegro energico.
p
p
p

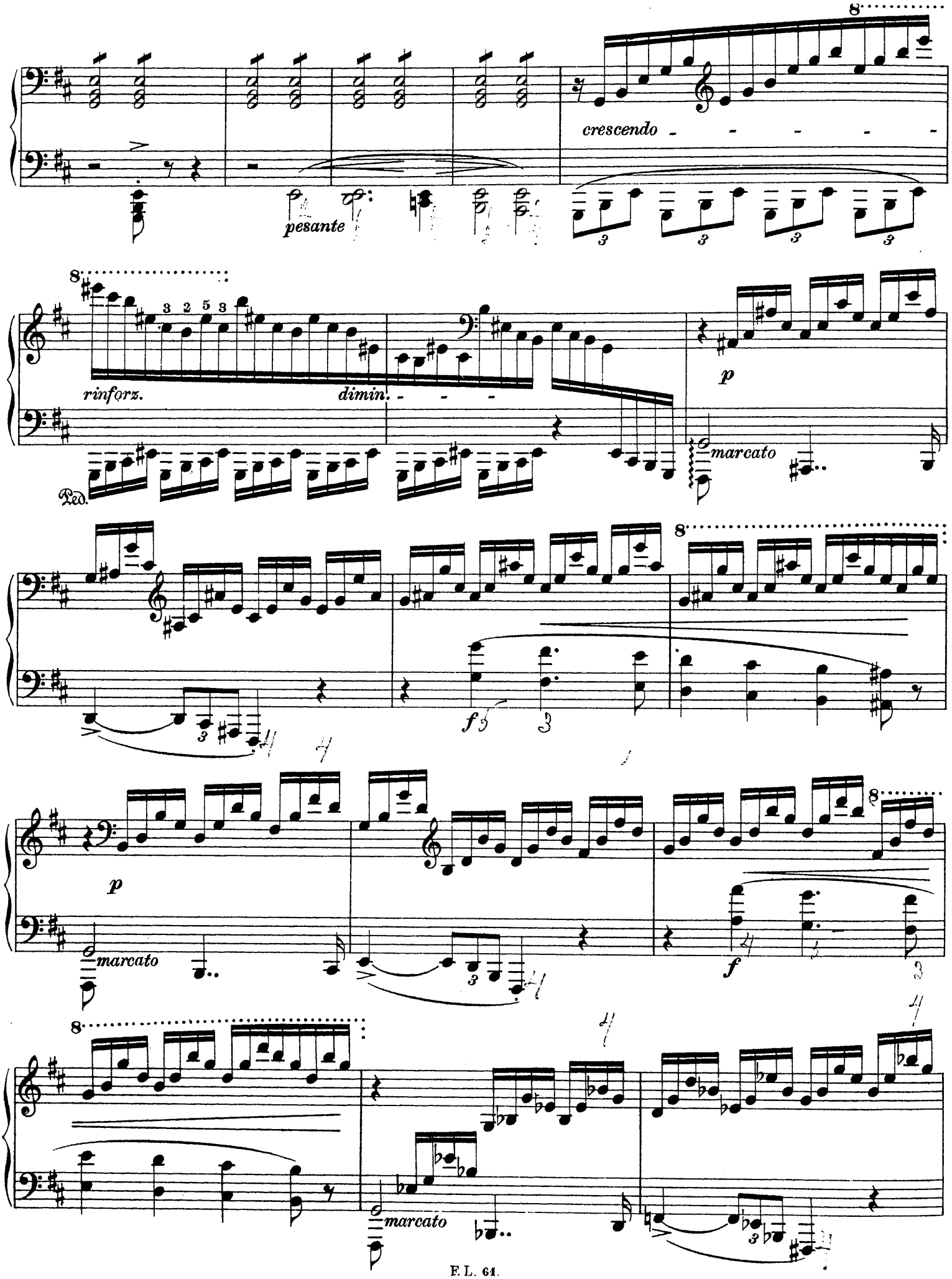

p
sempre p

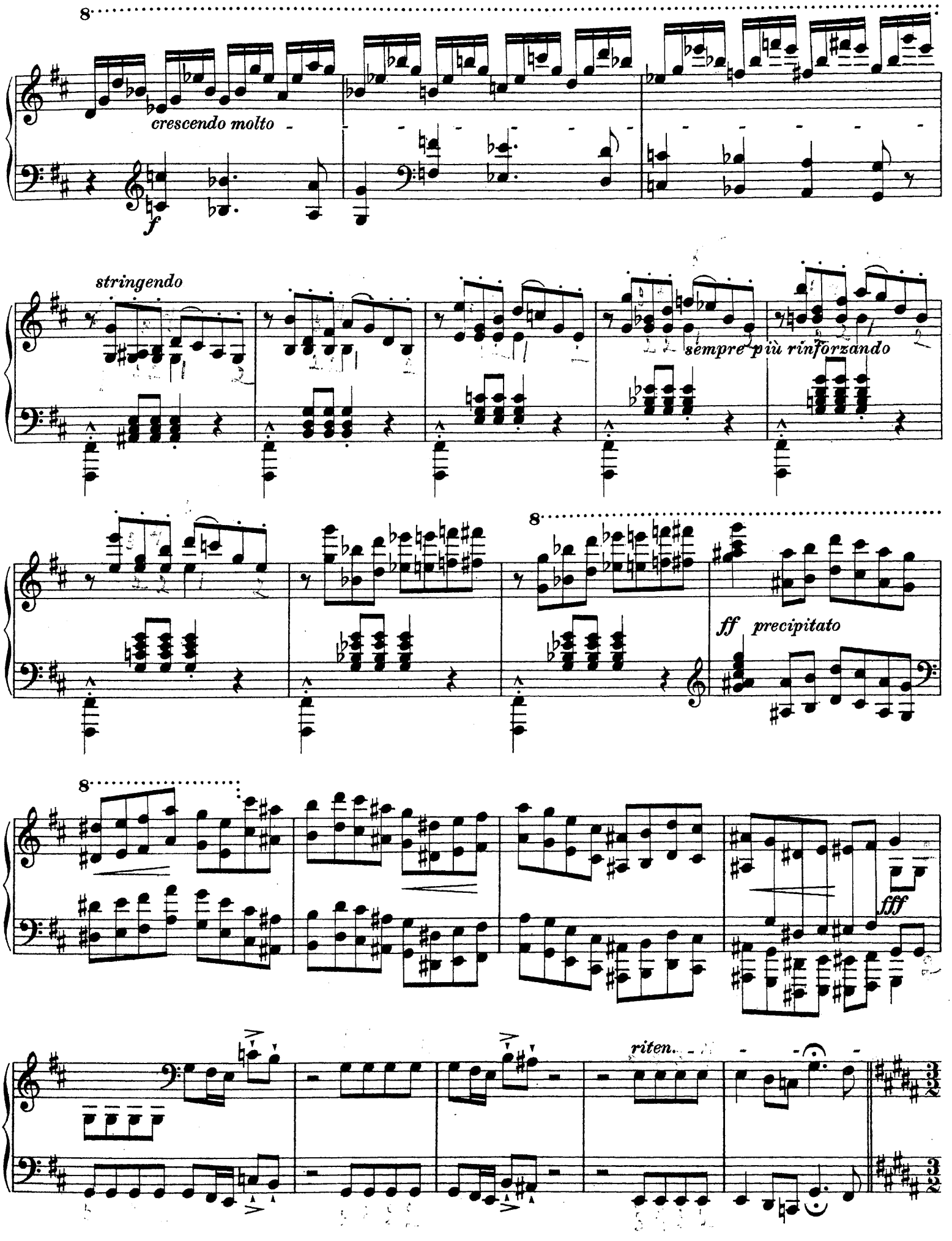

crescendo
più crescendo
f energico

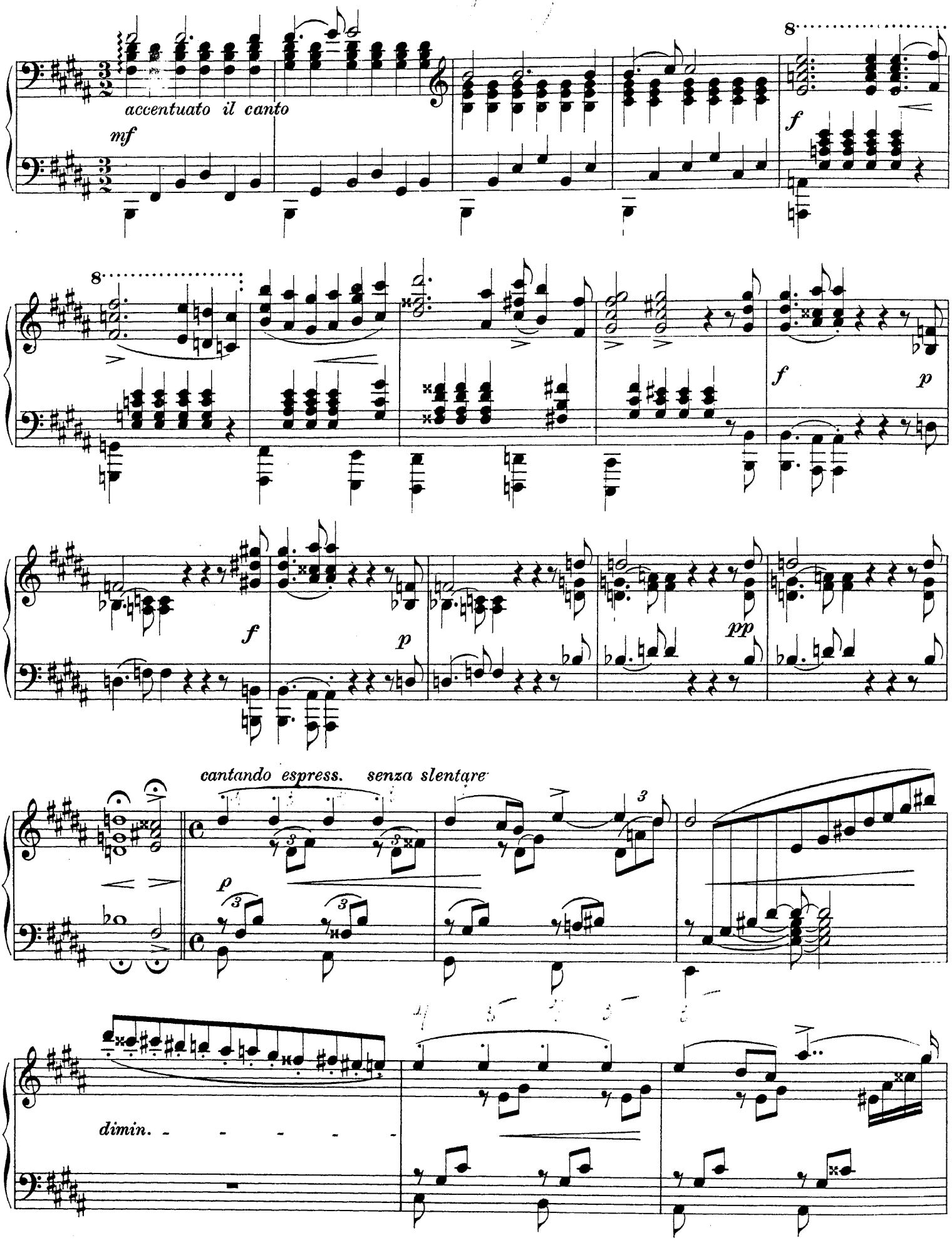

rinforz.
ff
ff
crescendo
rinforzando
ff
tr

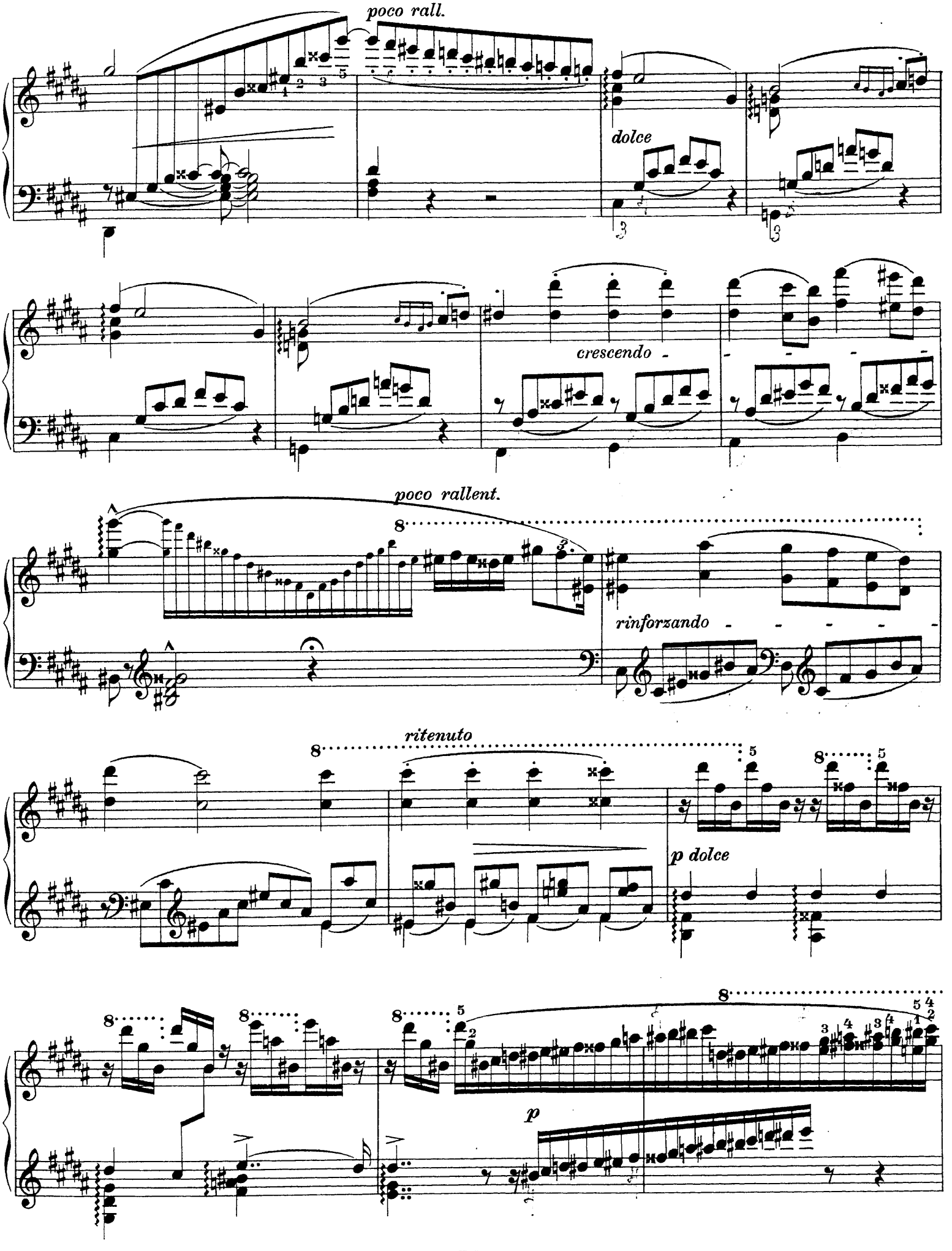

sempre f ed agitato
marcato
marcato
marcato
marcato
più rinforz.
m.s.
p

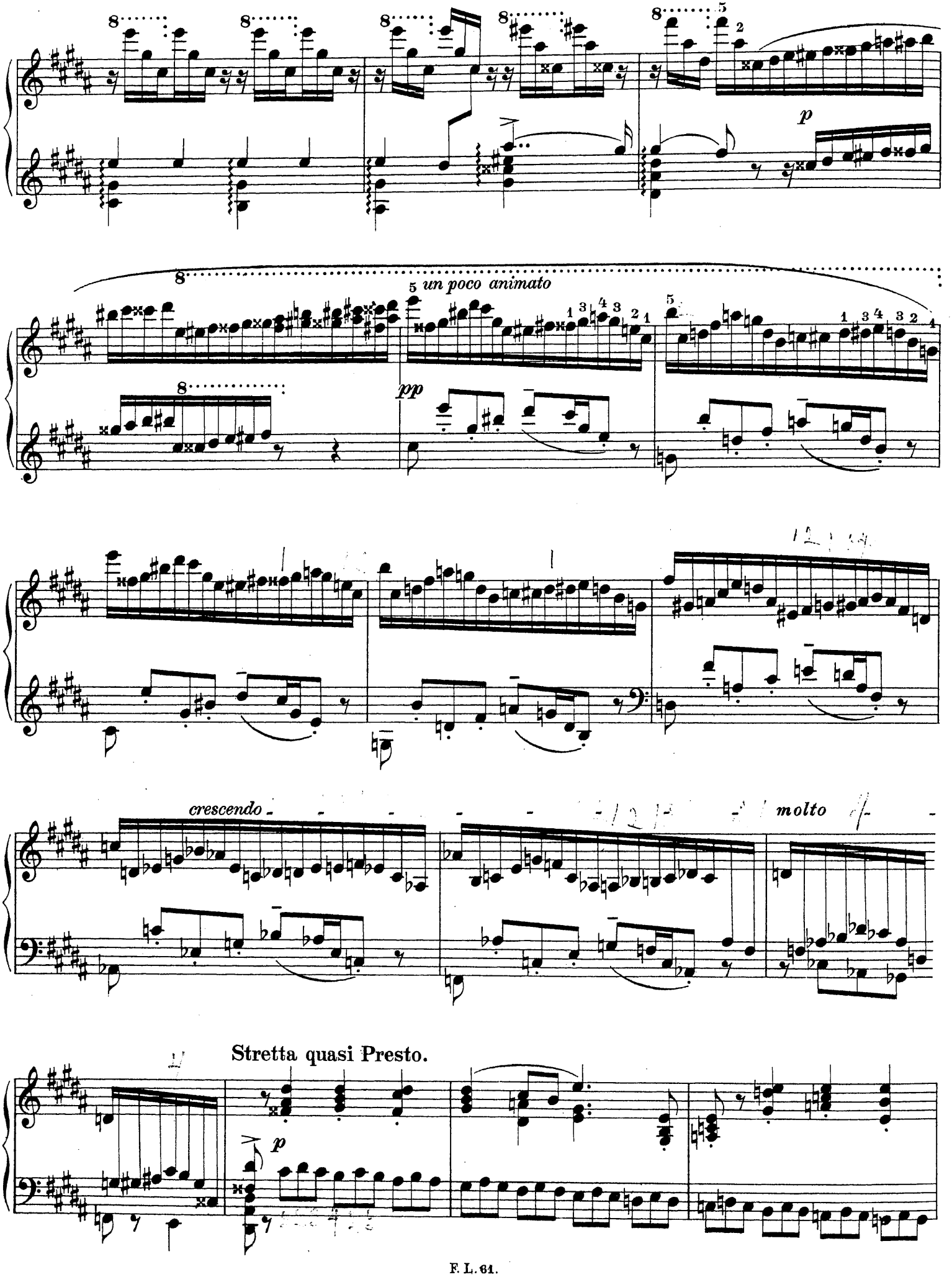

crescendo
più agitato e crescendo
Più mosso.
sf
Ped.
crescendo
f
pesante
Ped.

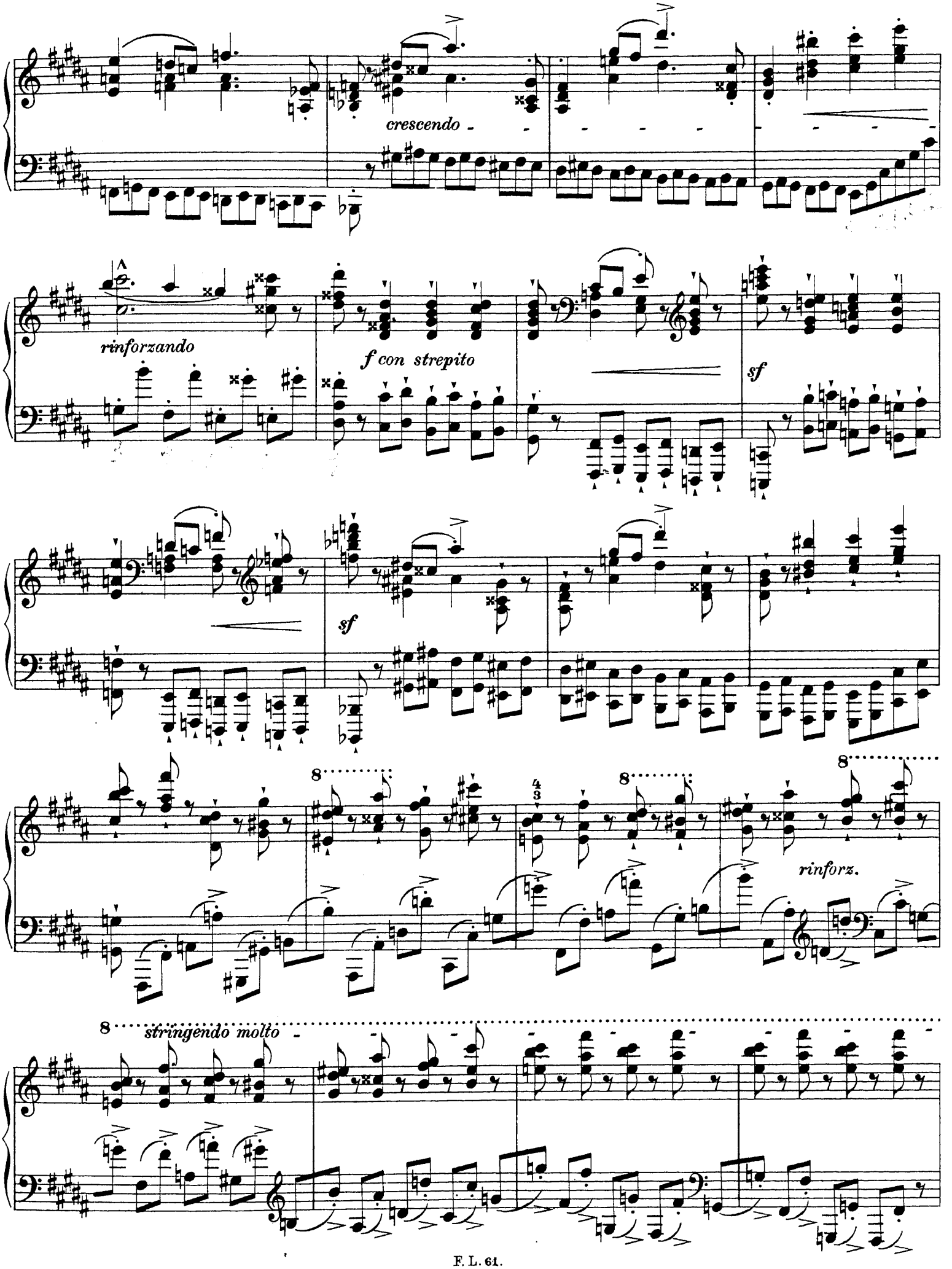

crescendo
pesante
rinforz.
dimin.
p
marcato
Ped.
f
p
marcato
f
marcato

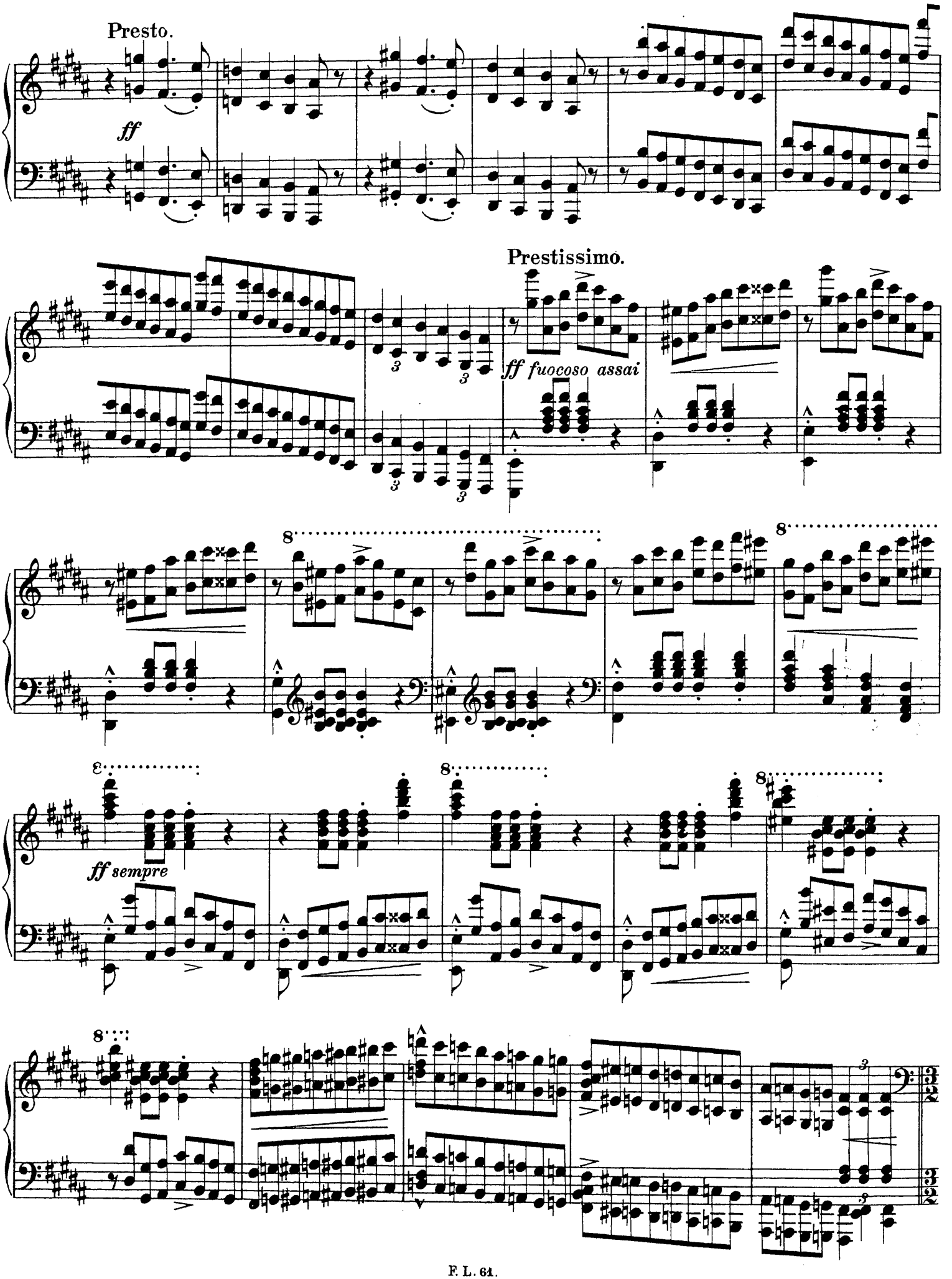

8
crescendo molto
f
stringendo
sempre più rinforzando
8
ff precipitato
8
fff
riten.

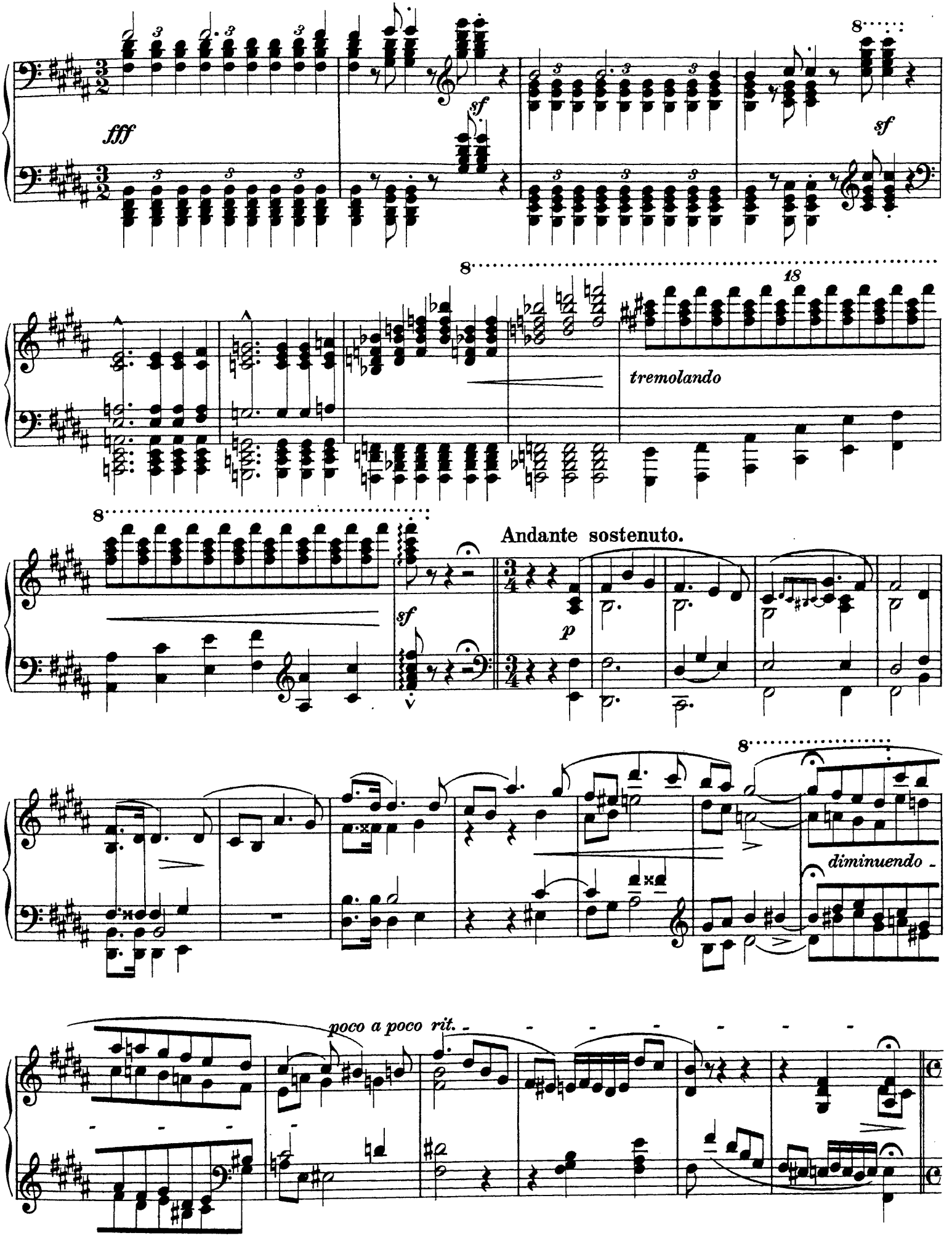

accentuato il canto
mf
8
f
8
f
p
f
p
pp
cantando espress.
senza slentare
p
dimin.

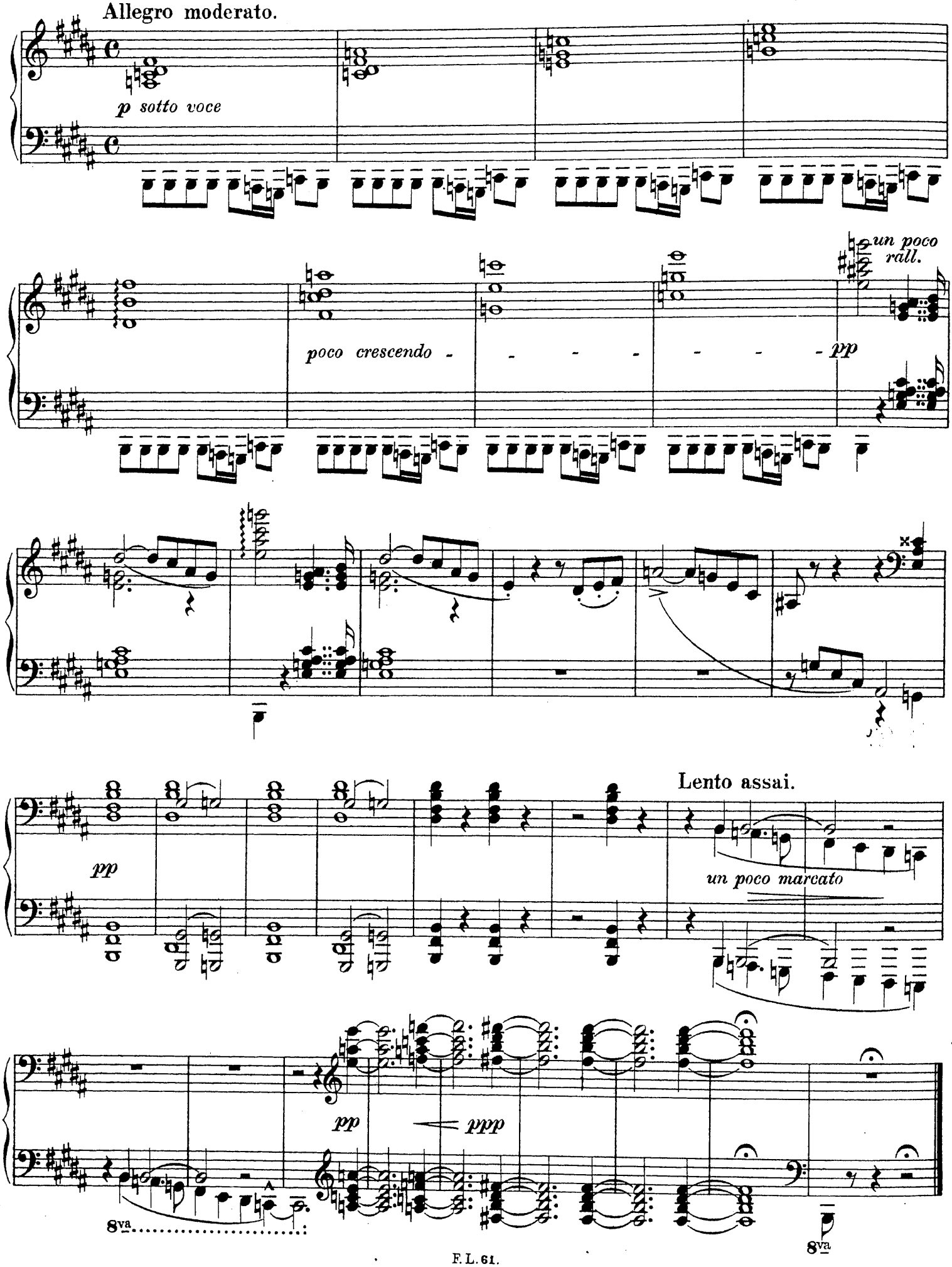

poco rall.
dolce
crescendo
poco rallent.
rinforzando
ritenuto
p dolce
p


un poco animato
pp
crescendo
molto
Stretta quasi Presto.
p


crescendo
rinforzando
f con strepito
sf
sf
8
8
8
rinforz.
8
stringendo molto


Presto.
ff
Prestissimo.
ff fuocoso assai
8
ff sempre


fff
sf
sf
8
8
18
tremolando
8
sf
Andante sostenuto.
p
8
diminuendo
poco a poco rit.


Allegro moderato.
p sotto voce
poco crescendo
un poco rall.
pp
pp
Lento assai.
un poco marcato
pp
ppp
8va
8va