

### 3. (UN SOSPIRO)

**Allegro affettuoso** [ $\text{♩} = 96 - 100$ ] \*  
*armonioso*

3 *cantando*

*dolce con grazia*

5

*sempre con ped.*

7

\* Metronom-Bezeichnung laut L-P.

\* Metronome marks according to L-P.

9

11

13

*m.s. m.d. m.s. simile*

*sempre dolce grazioso*

\* „Die modulierenden Bässe... sind sämtlich zu dehnen...; hierzu Pedal... zu jedem Basston für die Dauer der Passage.“ (L-P)

\* “Modulating bass-parts... should always be broadened...; accordingly use the pedal... for every bass note for the duration of the passage.” (L-P)

15

17

19

cresc.

21

appassionato *f*

smorz. *p subito*

rit.

in tempo

*p dolce*

sopra

*affrettando*

\* „Der *trillo* sei frei und pulserend. Händen, deren Spannung der vorgeschriebenen Ausführung widerstrebt, empfahl der Meister *martellato* – Ausführung.“ (L-P)

\* “The *trill* should be free and pulsating. For hands which cannot achieve the span required for the prescribed manner of performance the master recommended the use of *martellato*.” (L-P)

30

*ff*

*impetuoso*

32

34

*marcato*

36

*quasi cadenza*  
*accelerando*

*sf\**

*simile marc. ed arpegg.*

\* „Das A (Orgelpunkt) des dritten Viertels sei *sfz*, und haften im Ohre des Spielers bis zu seiner Ablösung eine Oktave höher.“ (L-P)

\* “The A (pedal-point) of the third crotchet should be played *sfz* and should remain in the ear of the performer until it is replaced by the higher octave at the end of the cadenza.” (L-P)



42 cresc. - - - - -

44

46 *mf p* *leggerissimo volante* *accelerando* *mf* *leggeriss. volante*

48 *mf* *leggeriss. volante* *ppp*  
*una corda*

50 *pochissimo*

52

pp velocissimo

Un poco più mosso

53

p dolce non legato \*\* egualmente

tre corde

\* Varianten zur Erweiterung der Kadenz:  
1) für Professor Henrik Gobbi (aufgrund einer freundlichen Mitteilung Herrn Sándor Reschofskys):

\* Variations for the extension of the cadenza:  
1) for Professor Henrik Gobbi (kindly supplied by Sándor Reschofsky):

Tranquillo

p dolce ed armonioso

calando e smorzando

Un poco più mosso

p dolce segue

2) für Auguste Rennebaum 1875 (L-P):  
2) for Auguste Rennebaum in 1875 (L-P):

3) für Lina Schmalhausen 1885 (L-P):  
3) for Lina Schmalhausen in 1885 (L-P):

p

»lang!«

p

dim. e rit... marcato

\*\* Melodiestimme – ungeachtet der realen Notenwerte – nachklingen lassen (vgl. T. 56/57).

\*\* The melodic voice should, despite the actual note-values, be allowed time to expand (cf. bars 56/57).



55

*la melodia sempre marcato*

57

*cresc. assai*

59

61

*quasi cadenza*

*quasi cadenza*

62 *a tempo*

Musical score for exercise 62, marked *a tempo*. The score is in treble and bass clefs, featuring a melodic line in the treble and a complex accompaniment in the bass. The key signature has three flats (B-flat, E-flat, A-flat). The piece is marked *a tempo*.

64

Musical score for exercise 64. The score is in treble and bass clefs, featuring a melodic line in the treble and a complex accompaniment in the bass. The key signature has three flats (B-flat, E-flat, A-flat).

*armonioso*

66

Musical score for exercise 66, marked *armonioso*. The score is in treble and bass clefs, featuring a melodic line in the treble and a complex accompaniment in the bass. The key signature has three flats (B-flat, E-flat, A-flat). The piece is marked *armonioso*.

67

Musical score for exercise 67. The score is in treble and bass clefs, featuring a melodic line in the treble and a complex accompaniment in the bass. The key signature has three flats (B-flat, E-flat, A-flat). The piece is marked *armonioso*.

68 poco - - - a - - - poco - - - ral -

69 - len - - - tan - - - do -

70 *più lento*

*pp*

*quasi arpa*

71

*ppp*

*rit.*

\* „Liszt notierte... noch folgenden »mystisch-schwebenden« Schluß mit großen Dreiklängen auf der abwärtssteigenden grossen Sechston - Skala... der *ad lib.* an Stelle des Textschlusses zu setzen wäre:” (L-P)

\* “Liszt also wrote down... the following mystically hovering conclusion with major triads on each of the six degrees of the descending whole-tone scale... to be performed *ad lib.* in place of the conclusion in the principal text:” (L-P)

*sempre pp*

*una corda*

*con mezzo pedale*

*Lento*

*tre corde*