

# 3 Concert Etudes No. 1, Ab Major

## A Capriccio

*f appassionato* *accelerando*

*diminuendo* *ritenuto*

*più rit.* *dolce* *Allegro cantabile* *appassionato con tenerezza*

The image displays six systems of musical notation for Liszt's 3 Concert Etudes. Each system consists of a piano (treble) and bass (bass) staff. The music is written in various keys and includes complex rhythmic patterns, including triplets and sixteenth notes. Performance instructions are written in Italian throughout the score.

**System 1:** *cresc.*

**System 2:** *cresc.* ***forte ed appassionato***

**System 3:** ***piu agitato e più rinforzando***

**System 4:** *con intimo sentimento* *rit.* *sotto voce* ***una corda, e un poco ritenuto il Tempo***

**System 5:** *cresc.*

**System 6:** *tr*

*riten. il Tempo*

*dolce armonioso*

*la melodia accentato assai*

*quasi improvisato*

*pp*

*pp*

*crescendo  
affrettando*

*ritenuto  
a tempo*

*agitato*

8.....

*cresc.*

3 1 2 4

8.....

1 5

5 2 1 2 5 1

*cresc.*

5 2 1 2 5 1

5 3

*un poco più mosso*

*più agitato*

1 1 1 1 1 2 1

1 1 1 1 1 2 1

1 1 1 1 1 2 1

1 1 1 1 1 2 1

The image displays a musical score for Liszt's 3 Concert Etudes, arranged for piano and violin. The score is organized into three systems, each with a piano part (bottom staves) and a violin part (top staves).

**System 1:**

- Piano Part:** Features a series of sixteenth-note chords in the right hand and a melodic line in the left hand. Dynamics include *cresc.* (crescendo) and *m.d.* (mezzo-forte).
- Violin Part:** Features a melodic line with a *m.g.* (mezzo-giochiato) marking.

**System 2:**

- Piano Part:** Continues the chordal texture. Dynamics include *m.g.* and *stringendo* (increasing tempo).
- Violin Part:** Features a melodic line with a *m.d.* marking.

**System 3:**

- Piano Part:** Features a series of sixteenth-note chords. Dynamics include *ff* (fortissimo) and *energico appassionato assai* (very energetic and passionate).
- Violin Part:** Features a melodic line with a *m.d.* marking.

**System 4:**

- Piano Part:** Features a series of sixteenth-note chords. Dynamics include *rfz* (ritardando).
- Violin Part:** Features a melodic line with a *m.g.* marking.

**System 5:**

- Piano Part:** Features a series of sixteenth-note chords. Dynamics include *rfz*.
- Violin Part:** Features a melodic line with a *m.d.* marking.

8 *ardito* *ff*

8 *rinforz. e riten.*

*slentando* *una corda* *cresc.* *quasi Adagio* *ff*

*in tempo* *con grazia* *pleggiaramente*

*cresc.* *poco rit.*

3 2 1 3 1 1

*dolce*  
*una corde*  
*con intimo sentimento*

*cresc.*

*un poco più mosso*  
*ritenuto*  
*con passione*  
*tre Corde*

*8....*

*Rea* *\* Rea* *\* Rea* *\* Rea* *\**

*cresc.*

*appassionato* *rinforz.*

*rinforz. appassionato* *rit.*

2 1 5



*semplice con abbandono*

*p dolce*

*cresc.*  
*stringendo*  
*sf*  
*come prima*

8.....  
*non troppo presto*  
*rall.*  
*riten.*

*calmato*

Liszt - 3 Concert Etudes  
No. 2, F Minor

**A capriccio**

The first section, marked **A capriccio**, is in F minor and 3/4 time. It begins with a piano (*p*) dynamic and features sixteenth-note passages in both hands. The right hand has a triplet of sixteenth notes in the first measure. The section includes a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand, both marked *acceler.* (accelerando). The section concludes with a *dimin.* (diminuendo) marking, followed by a *rit.* (ritardando) and a final *smorz.* (morendo) marking.

**Quasi allegretto**

The second section, marked **Quasi allegretto**, is in F minor and 3/4 time. It begins with a *dolce egualmente* (sweetly and evenly) marking and a *pp legato* (pianissimo, legato) dynamic. The section features a continuous sixteenth-note melody in the right hand and a supporting bass line in the left hand. The section concludes with a final cadence.

*rallent.*

*poco cresc.*

*espressivo*

*cresc.*

*f* *appassionato*

*più agitato*

8

*poco rinforz.*

*dimin. molto*

*delicatamente*

*p dolcissimo*

*con grazia*

8

3 1 4 2 3 1 4 2

8

3 1 4 2 3 1 4 2

8

*pp*

8

8

*leggiere con grazia*

8

*cresc. e stringendo*

8

8

Ossia.

*f* *un poco più mosso*

*marcato*

*rfz*

Sheet Music

The image displays a musical score for Liszt's 3 Concert Etudes, consisting of piano and string parts. The score is divided into six systems, each with a piano staff and a string staff.

- System 1:** The piano part features a series of chords with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. The string part is marked *string.* and *rfz* (ritardando forzando).
- System 2:** The piano part has a *ff* (fortissimo) dynamic. The string part has a *fff* (fortississimo) dynamic.
- System 3:** The piano part is marked *Presto* and *sf* (sforzando). The string part has an *acceler. e rinforz.* (accelerando e rinforzando) marking.
- System 4:** The piano part has a *m. d.* (moderato) marking. The string part has a *dimin.* (diminuendo) marking.
- System 5:** The piano part has a *dolcissimo egualmente* (dolcissimo egualmente) marking. The string part has a *dolcissimo egualmente* marking.

The score includes various musical notations such as chords, scales, and fingerings, as well as dynamic markings and performance instructions.

8

8

8

*dolcissimo*

8

*acceler.*

8

*poco ritard.*



*dolcissimo*  
*p*

*(dolciss.)*

8..... 1 2 5 4 3 2 1

8..... 2 1

8..... 4 1

*più rit.*

4 3 4 1 2 4 1 5 5 2

*veloce*

3 2 1 3 2

8.....

*poco rall.*

1 3 2 1 3 2

8.....

6

8

8

8

## No. 3, Db Major

**Allegro affettuoso***armonioso**legatiss.**(p)**poco agitato**Red.**cantando*

\*)

*dolce con grazia*\* *Red.* \**sempre Pedale*

\*) Die nach unten gestrichenen Noten sind mit der linken, die nach oben gestrichenen mit der rechten Hand zu spielen.

On jouera avec la main gauche les notes dont la queue est descendante, avec la droite celles dont la queue est ascendante.

The notes with stems pointing downwards are to be played with the left, those with stems pointing upwards, with the right hand.

*sempre dolce grazioso*



The image displays a page of sheet music for Liszt's "3 Concert Etudes". The music is written for piano in G major (one sharp). It consists of five systems of staves, each with a grand staff (treble and bass clef). The notation includes various musical elements such as notes, rests, slurs, and ornaments. Dynamics and tempo markings are interspersed throughout the piece.

Key markings and features include:

- Tempo/Character Markings:** *affrettando* (first system), *fagitato con passionato* (second system), *più cresc.* (third system), *con forza* (fourth system), and *impetuoso* (fifth system).
- Dynamics:** *ff* (fortissimo) is marked at the beginning of the fifth system.
- Ornamentation:** A mordent is placed over a note in the third system.
- Figures:** The number "8" is written above a measure in the third system.
- Accents:** An accent (^) is placed over a note in the fourth system.
- Slurs and Phrasing:** Long slurs are used to indicate phrasing across multiple measures, particularly in the fifth system.
- Trills:** Trills are indicated by a vertical line with a dot through it, appearing in the fifth system.



*sotto voce*

*languendo*

*cre*

*scen*

*do*

*leggierissimo volante*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It begins with a series of sixteenth-note runs, marked with fingerings 4 and 1. The lower staff is in bass clef with the same key signature and time signature, featuring eighth-note patterns and fingerings 5 and 4. The system concludes with the instruction *acceler.* in the right-hand staff.

The second system continues the musical piece. The upper staff features a series of eighth-note runs, with a dotted line and the number 8 indicating a repeat or continuation. The lower staff continues with eighth-note patterns and fingerings 5 and 4. The system ends with the instruction *ppp* in the right-hand staff.

The third system shows further development of the musical themes. Both staves contain dense sixteenth-note passages. Dotted lines with the number 8 are used to indicate repeated or extended sections in both the upper and lower staves.

The fourth system introduces a new section. The upper staff begins with a series of sixteenth-note runs, marked with a dotted line and the number 8. The lower staff features a more melodic line with eighth notes. The instruction *pp velocissimo* is placed at the beginning of the system.

The fifth system continues the rapid sixteenth-note passages in both staves. A dotted line with the number 8 is present in the upper staff, indicating a repeated section. The system concludes with a final melodic flourish in both staves.



## Un poco più mosso

*p dolce* *non legato egualmente*

8.....

8.....

8.....

8.....

8.....

The image displays a page of sheet music for Liszt's "3 Concert Etudes". It consists of five systems of music, each with a piano (p) and vocal (V) staff. The key signature is B-flat major (two flats). The music is written in a grand staff format, with the piano part on the left and the vocal part on the right. The piano part features complex arpeggiated figures and rapid runs, while the vocal part has a more melodic line with some ornamentation. Performance instructions in Italian are interspersed throughout the score, including "armonioso", "poco a poco", "ral - -", "len - - tando", "più lento", "quasi Arpa", and "rit.". Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a final chord in the piano part and a fermata in the vocal part.