

# FOR THE YOUNG VIRTUOSO

## MASTER LESSONS AND PERFORMANCES WITH JEROME ROSE

### AN ANTHOLOGY OF LISZT FEATURING INTERMEDIATE LEVEL MASTERPIECES

#### Table of Contents

Hungarian Rhapsody No. 5	7:43
Consolation No. 1 in E major	1:04
Consolation No. 2 in E major	2:06
Consolation No. 3 in D-flat major	3:42
Consolation No. 4 in D-flat major	2:20
Consolation No. 5 in E major	1:56
Consolation No. 6 in E major	2:16
Liebestraum No. 3	4:12
Au lac de Wallenstadt	2:24
Sposalizio	8:31
Sonetto 47 del Petrarca	6:01
Etude Op. 6 No. 1	1:01
Etude Op. 6 No. 3	4:37
Rakoczy March	3:12
Grand Galop Chromatique	2:27
The Hymn of the Pope	3:44
Romance in E minor	3:14
Sospiri	2:13
Valse Oubliée No. 1	2:39
Album Leaf	0:47
Feuilles d'Album	2:01

## Hungarian Rhapsody V Heroide-Elegiaque Elegiac Hero

**Title** Liszt's Hungarian Rhapsodies are some of his most popular and important compositions for the piano. This particular Rhapsody may be regarded as a tone-poem, an elegy for a Hungarian hero. The opening is "sotto voce" in the style of a funeral lamentation. The piece moves from the lamentation in E minor to the heroic E major and returns back to the elegiacal E minor.

**Form**

A	measures 1-16
B	measures 17-26
A	measures 27-41
B E maj.	measures 42-50
A E maj.	measures 52-76
Theme E min.	measures 77-end

**Tempo** Lento, con duolo - Slow with sorrow

### Style &

**Interpretation** The emotional extremes are very visible in this music. Liszt is often accused of wearing his heart on his sleeve; this is exactly how this music should be played. It is a celebration of the life of a hero, and should be considered a dramatic presentation. The contrasts within the form are obvious and require no explanation. There is a good deal of doubling within the melodies and chords. Liszt does this in order to enrich his sound. The dynamic range is from PPP to FF.

### Advice on

**Practice** Perfect the rhythm in the opening measures. It is characteristic for a funeral dirge to maintain a strict tempo. This should not relax until the G major section in measure 17. which is "una corda and dolcissimo"; also observe the "sempre legato". the return of the theme in m.27 should have a fuller tone and not sotto voce. It builds up to "molto appassionato" in bar 35. The accompaniment in the left hand, at this point, must very pronounced. You must practice this left hand alone. The theme in E major measure 51 must be clear, evenly articulated in portato. There is a slight separation of the melody even while using the pedal. The cross over accompaniment will be difficult and must be mastered on its own. Do allow yourself the rhythmic freedom to move with the music. Liszt writes crescendo agitato and appassionato; these are your clues. The coda speaks for itself.

# Hungarian Rhapsody No. 5

Lento, con duolo  $\text{♩} = 46$

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo and mood are indicated as "Lento, con duolo" with a quarter note equal to 46 beats per minute.

- System 1 (Measures 1-2):** The right hand begins with a half note chord (F#4, A4) followed by a half note chord (B4, D5). The left hand plays a steady eighth-note accompaniment. Dynamics include *ten.* (tension) and *sotto voce* (softly).
- System 2 (Measures 3-4):** Continues the accompaniment and melodic lines. Dynamics include *ten.* and *ten.*.
- System 3 (Measures 5-6):** The right hand features a *cresc.* (crescendo) marking. The left hand continues with the accompaniment.
- System 4 (Measures 7-8):** The piece concludes with a final chord in the right hand and a sustained bass line in the left hand. Dynamics include *ten.* and *ten.*.

9 *sempre ben legato*  
*espress. assai*

11

13 *cresc.*

16 *Un poco più mosso cantabile*  
*dolciss. sempre legato*  
*simile*  
*una corda*

19

22

*cresc.*

25

*rinforz.*

*rall.*

*tre corde*

Tempo I

27

*ten.*

*ten.*

29

*ten.*

*ten.*

31

*cresc.*

*rinforz.*

*ten.*

*ten.*

34 *f* *molto appassion.*

37

39 *cresc. molto* *rinforz.* *rit.* *cresc.*

42 *Un poco più mosso*

*dolce sempre legato* *simile*

*una corda*

45 *rit. a piacere il tempo*

*dolce ppp*

8

48

8 *quasi cadenza*

50

*rinforz.*

*rit.*

(4 2 1 2 3 1 4 2 1 2 3 1 4 2 1 2 3)

*dolce con intimo sentimento*

51

*p*

54

*più cresc. ed agitato*

57

59 *rinforz.*

61 *dolce, sempre appass.*

64 *cresc.*

67 *rinforz.*

69 *ff con somma passione*

71

73

77

Tempo I

80

83

FRANZ LISZT  
Six Consolations Composed 1849-1850

Title The Six Consolations are a set of exquisite tone poems. Their title is taken from the poems of the French poet Sainte-Beuve. Poetry and literature played an important role in the music of Liszt and he often used it as a source of inspiration and a catalyst for his compositions. These six piano pieces are very different pianistically from one other although they share a common mood. They may be performed as a set or individually.

No.1 E Major

Style &

Interpretation Immediately the first bar establishes a rhythmic syncopation along lyrical lines. The pulse from the beginning creates a certain anxious quality in the music, an anticipation of things to come,; a prelude to the set of six. There are no long lines: the phrases are all in four bar utterances.

I would think of the opening chords as the human voices in a chorale. The portato, or semi-detached legato must be treated vocally. The pianist must lift the hands while using the pedal. In measures 5 and 6, this somewhat breathless quality is achieved by observing the rests and creating the syncopation. The character of the piece is within the rhythmic nuances.

No.2 E Major poco piu mosso

Liszt himself writes cantando espressivo. The piece is more outgoing than the first with longer lyrical lines. Strict observation must be effected in the left hand accompaniment which always comes off on the downbeat. The agogic is always emphasized and there are two characters being played out between the hands

It is imperative to practice the hands separately as they are always doing different things. Liszt combines the work of the two hands beautifully in bar 38 when the melody is taken up in the middle voice and shared between the hands. I would suggest practicing this melody first in one hand, in order to achieve a perfect line and afterward combine the hands to create the same sense of balance. These lines should never be disturbed.

### No.3 D flat major Lento placido

This is the most famous of the Liszt Consolations and is without doubt a masterpiece unto itself. The tonal beauty of the harmonies in pedal create a sublime color; the extended melody typifies all that is considered Romantic in music. Some of the most beautiful harmonies in all of music are within this piece.

The accompaniment starts by creating the mood of the piece in PPP. This extreme dynamic demonstrates the type of control Liszt demands here. The pianist must master this accompanying figuration before the melody can begin. The beautiful legato of the right hand is achieved by playing close to the keys. Here, the shape of the line is all important to the music. Absolute concentration on correct pedalling is also essential.

### No.4 D flat Major Quasi adagio

Liszt writes in the first bars, "cantabile con divozione", (singing with devotion). There is a church-like choral quality to this music; Liszt was always religiously influenced which is reflected in this short piece. It could possibly sound very well if played on the organ and indeed sounds very much like an organ in m.16 where the melody is played in octaves in the bass.

Concentrate on the sustaining quality of the chords. The harmonies should slide into one another by the use of the pedal. Practice the pivotal fingering recommended in m. 3 and 4. Legato is the key word here.

### No.5 E major Andantino

The character of this Consolation is extremely joyful, "con grazia" describes it well. The melody is always searching upward within this single bar motive; always moving to the third bar. It is essential that there be rhythmic freedom in order to create the musical character. One should play with much rubato in this short piece. Liszt is always using his motive, either melodically or as an accompaniment figure.

Practice the melody separately. Liszt uses this theme in a polyphonic manner, having the right hand play two voices at the same time. Combining the hands will not be easy; slow practice is essential.

## No.6 E major Allegretto sempre cantabile

The last Consolation is a kind of exuberant piece Liszt loved to write. The theme is often held in the pedal, freeing the hands for the flourishing accompaniment. Actually, the rolled chords, which immitate the strumming of the guitar, reflect this instrument and are the key to the folk character of the music.

How to pedal the melody and the accompaniment is the problem. The tone should not become thick and the roll of the chords needs to be heard. Liszt writes rubato giving the performer much freedom. Always shape the melody no matter how active the accompaniment gets. Think of this piece as written for two pianos. One pianist plays the melody and the other the accompaniment. Now put the two together.

# Consolation No. 1 in E major

Andante con moto  $\text{♩} = 52$

Musical notation for measures 1-6. The piece is in E major (three sharps) and common time. The tempo is Andante con moto with a quarter note equal to 52 beats. The first measure is marked with a first ending bracket. The word *dolce* is written below the first few measures.

Musical notation for measures 7-12. The notation continues with various melodic and harmonic developments in both hands.

Musical notation for measures 13-16. The tempo marking *poco rit.* (poco ritardando) is placed above the final measure of this system.

Musical notation for measures 17-20. The tempo marking *a tempo* is placed above the first measure of this system.

Musical notation for measures 21-24. The tempo marking *poco riten.* (poco ritenuto) is placed above the first measure of this system. The piece concludes with a final chord in the right hand.

# Consolation No. 2 in E major

Un poco piu mosso ♩ = 126

The first system of the score consists of two staves. The right staff (treble clef) begins with a melodic line in E major, marked *cantando espressivo* and *p*. The left staff (bass clef) provides a harmonic accompaniment with a steady eighth-note pattern. The system concludes with a fermata over a chord in the right hand.

The second system continues the piece, starting at measure 5. It features a melodic phrase in the right hand marked with an accent (^) and *smorz.* (ritardando). The left hand continues its accompaniment. The system ends with a fermata over a chord.

The third system begins at measure 10. It includes a melodic line in the right hand and a more active accompaniment in the left hand, featuring a triplet of eighth notes (labeled 2, 4, 5) in measures 12 and 13. The system is marked *rinforz.* (ritardando) and ends with a fermata.

The fourth system starts at measure 15. It continues the melodic and accompanimental themes. The system is marked *rinforz.* (ritardando) and concludes with a fermata over a chord.

The fifth system begins at measure 20. It features a melodic line in the right hand and a steady accompaniment in the left hand. The system is marked *dim.* (diminuendo) and ends with a fermata.

25

*smorz.*

30

36

*poco rit.* *a tempo*  
*marcato ed espress.*

41

*smorz.*

46

*cantando* *appass.*

50 *poco riten.* -----

*accentuato ed espressivo assai*

55 *smorz.*

60 *rinforz.* *smorz.*

65 *sf*

70 *poco a poco*

75 *più riten.* -----

*pp*



17

21

25

28

32

36

*mf espr.*

*dolciss.*

*p*

*mf espr.*

6 6 12 6 12

4 4 2 2

Red. \* Red. \* Red. \* Red. \*

39 *dolciss.*

42 *poco riten.*

46

50

54 *quasi cadenza* *smorzando*

57 *ppp* *rit.* *perdendo*

# Consolation in D-flat major, No. 4

Quasi adagio ♩ = 58

The first system of the musical score consists of two staves, treble and bass clef. The key signature is D-flat major (three flats: B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Quasi adagio' with a quarter note equal to 58 beats per minute. The instruction 'cantabile con divozione' is written in the left hand. The music features a long, sweeping melodic line in the right hand, starting with a half note G4, followed by quarter notes A4, B-flat4, and C5, all under a single slur. The left hand provides a harmonic accompaniment with chords and single notes.

The second system of the musical score continues the piece. It begins with a measure number '4' in the left margin. The melodic line in the right hand continues with quarter notes D5, E5, and F5, followed by a half note G5. The accompaniment in the left hand continues with chords and single notes, maintaining the harmonic structure.

The third system of the musical score begins with a measure number '8' in the left margin. The melodic line in the right hand continues with quarter notes G5, F5, and E5, followed by a half note D5. The accompaniment in the left hand continues with chords and single notes.

The fourth system of the musical score begins with a measure number '12' in the left margin. The melodic line in the right hand continues with quarter notes D5, C5, and B-flat4, followed by a half note A4. The accompaniment in the left hand continues with chords and single notes.

15

*marcato ed espress. il basso*

18

*string.*

22

*slargando*  
*dim.*  
*cresc.*

26

30

# Consolation in E major, No. 5

Andantino ♩ = 84

*con grazia* *dolce*

6

11 *poco riten.* *a tempo*

*esp. con anima*

17

*dolce*

23

IV

29 *esp. a piacere* *sempre dolce*

34

39

44 *cresc.*

49 *riten.* *esp.*

54

# Consolation in E major, No. 6

Allegretto sempre cantabile ♩ = 60

1

*p rubato*

6

11

16

21

26

*sf*

This system contains measures 26 through 30. The music is written for piano in a key with three sharps (F#, C#, G#). It features a complex texture with many beamed sixteenth notes in both the treble and bass staves. A dynamic marking of *sf* (sforzando) is placed above the right-hand staff in measure 29.

31

*appassi. e' molto accentuato*

This system contains measures 31 through 35. The musical texture continues with intricate sixteenth-note patterns. A performance instruction, *appassi. e' molto accentuato*, is written in the right-hand staff in measure 34.

36

*sf*

This system contains measures 36 through 40. The music maintains its rhythmic intensity. A dynamic marking of *sf* is present in the right-hand staff in measure 39.

41

This system contains measures 41 through 45. The musical notation continues with dense sixteenth-note passages in both hands.

46

This system contains measures 46 through 51. The complex rhythmic patterns persist throughout the system.

52

This system contains measures 52 through 56. The piece concludes with a final cadence in the right-hand staff in measure 56.

57

Musical notation for measures 57-61. The system consists of two staves. The right staff contains a melodic line with various ornaments and slurs. The left staff contains a bass line with chords and rhythmic patterns.

62

Musical notation for measures 62-67. The system consists of two staves. The right staff features a melodic line with a slur and a crescendo hairpin. The left staff has a bass line with chords. The word "cresc." is written below the right staff.

68

Musical notation for measures 68-69. The system consists of two staves. The right staff has a long melodic line with a slur and a crescendo hairpin. The left staff has a bass line with chords. The words "sf quasi cadenza" and "sempre più rinforz." are written below the staves.

69

Musical notation for measures 70-72. The system consists of two staves. The right staff has a melodic line with slurs and a fermata. The left staff has a bass line with chords. The words "marcato il canto" and "f vibrato" are written below the staves. A fingering "8-7" is indicated above the right staff.

73

Musical notation for measures 73-76. The system consists of two staves. The right staff has a melodic line with slurs and a fermata. The left staff has a bass line with chords. A fingering "7" is indicated below the left staff.

77

Musical score for measures 77-80. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features complex chordal textures with many beamed notes and slurs. A dynamic marking of *sf* (sforzando) is present in measure 79.

81

Musical score for measures 81-84. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with complex textures. A dynamic marking of *p* (piano) is present in measure 84. A fingering instruction "8---1" is written above the final note in measure 84.

$\text{♩} = 48$

Musical score for measures 85-88. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music is primarily in the bass clef, featuring a steady eighth-note accompaniment. A dynamic marking of *p* is present in measure 85. A hairpin crescendo is shown in measure 88.

90

Musical score for measures 89-94. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with complex textures. A dynamic marking of *p* is present in measure 94.

95

Musical score for measures 95-98. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with complex textures. A dynamic marking of *p* is present in measure 95. A hairpin crescendo is shown in measure 98.

## Liebstraum (Love's Dream) Nocturne No.3

**Title** One of Liszt's most recognized works, using the title Nocturne, made famous by Chopin. Liszt also loved the Nocturnes of John Field. This Irish composer invented the term Nocturne which was later used by many other composers. This Nocturne, however, is uniquely Liszt, and is one of the most beautiful pieces ever composed. It was poetically inspired from a poem of Ferdinand Freiligrath,

**Form**

A	A flat maj.	1 measures	1-25
		2 measures	13-25
A	B maj.	1 measures	26-36
		2 measures	37-40
	E maj.	1 measures	41-49
	Episode		measures 51-60
A	A flat maj.		measures 61-end

**Tempo** Poco allegro, con affetto - Somewhat lively with affect

### Style &

**Interpretation** The song style is evident immediately. The poem has to come alive through the music. The use of the thumbs in both hands, creating the melody, is one of the great pianistic tricks employed by Liszt and was very fashionable at the time made popular by the pianist, Sigismund Thalberg. It makes the mid-range of the instrument sing. The pianistic cadenzas, at the end of the various sections, are similar to operatic vocal pyrotechnics. They are difficult and must be practiced carefully. One should memorize these cadenzas as soon as possible. They are too difficult to try to read them at the proper tempo.

### Advice on

**Practice** Sing-sing-sing. Play the melody by itself with the thumbs alone. It must sound as if played in one hand. Pedalling is very important as the harmonies must not smear and must support the melodic lines at all times. I am a great believer in hearing melody in your inner ear while practicing the left hand alone. One must perfect the individual parts before putting the entire piece together.

# Liebstraum No. 3

Poco allegro con affetto

The musical score is written for piano in 6/4 time, featuring a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The piece is marked "Poco allegro con affetto".

Measures 1-2: The right hand begins with a melodic line of eighth notes, starting with a fermata. The left hand provides a simple accompaniment. Performance markings include "dolce" and "cantando".

Measures 3-5: The right hand continues the eighth-note pattern. The left hand has a more active accompaniment. Performance markings include "Ped." (pedal) and "etc.".

Measures 6-8: The right hand continues the eighth-note pattern. The left hand has a more active accompaniment. Performance markings include "Ped." and "sempre pedale".

Measures 9-11: The right hand continues the eighth-note pattern. The left hand has a more active accompaniment. Performance markings include "ten." (tension).

Measure 12: The right hand continues the eighth-note pattern. The left hand has a more active accompaniment.



30

*cresc.*

A

33

*f*

A

37

*sempre stringendo*

3 2

1 4 2

b 1 4 2 5 1 3 2 1

40

2 4

2

2 4 1

*ff*

43

8

2 1

1 3 2 1 2 1

46 *sempre più rinforzando*

49 *appassionato assai*

52

55 *affrettando*

58 *quasi cad.* *dim.*

60 *leggero*

Tempo I

61

*dolce armonioso*

65

69

*poco a poco*

*smorz.*

72

*riten.*

75

*più riten.*

79

## Selections from the Annees de Pelerinage - Years of Pilgrimage

**Title** The "Years of Pilgrimage" or the "Years of Travel" is an autobiographical work, written and revised over the greater part of Liszt's life. Most of the twenty-three piano pieces were written between 1835 to 1839 while traveling with the Countess Marie d'Agoult. They are divided into three books, of which the first two are known as Switzerland and Italy. Both the Countess and Liszt were very literary minded and the selections here were inspired by the poetry of Byron, Schiller and Petrarch, and the painting of Raphael.

**Book I** First Year Switzerland, No.2 Au lac de Wallenstadt  
( On the lake of Wallenstadt )

Poem from Byron's Childe Harold  
Thy contrasted lake  
With the wild world I dwell in, is a thing  
Which warns me, with stillness, to forsake  
Earth's troubled waters for a purer spring.

**Form** A measures 1-35  
B measures 36-61  
A measures 62-78  
B measures 79-102  
Coda measures 103-end

**Tempo** Andante placido - moving peacefully

### Style &

**Interpretation** It is evident from the first measure that the gentle movement of the lake is created with the left hand motive. This sense of a continuous flow of water remains undisturbed throughout the piece. The melody sounds as if it is derived from a Swiss folk song and has a very rustic flavor to it. Liszt syncopates his theme in an interesting way. The piece is also very harmonically imaginative, reflecting the subtleties of the poem.

### Advice on

**Practice** Liszt writes in the first bar, pianissimo-dolcissimo equalmente. Without the mastery of the "lake motive" the piece cannot be properly interpreted. Practice this motive separately, until you are totally comfortable. The melody is played in a beautiful cantabile. Liszt repeats the theme in octaves in measure 21. Here he uses the pedal and a light portato stroke to express his theme. The hand must detach itself from the keys while using pedal. He uses the hammers to hit the strings of the piano like small hammers striking bells. The melody should ring out delicately. Think of the beautiful melody being carried across the water. You are hearing it from a distance.

# Au lac de Wallenstadt

Andante placido

*cantabile*

1 2 1  
2 3 1  
3  
dolce  
7 7  
1 1  
(2 3 1) (2 3 1)

*pp* *dolcissimo* *egualmente*

*ped.*  
*una corda*

\* *ped.* \*

*ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \*

*sempre dolce*  
*ped.* \* *ped.* \* *ped.* \*

25

*Ped.* \* *Ped.* \* *Ped.* \*

31

*Ped.* \* *Ped.* \* *Ped.* \*

37

*poco marcato*

*sempre dolce*

*Ped.* \* *Ped.* \* *Ped.* \*

43

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

49

*poco cresc.*

8-

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8

55

*perdendosi*

*cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

61

*un poco più animato  
il tempo*

*più forte la meno destra*

*mf*

*ped.* \* *ped.* \* *ped.* \*

67

*ped.* \* *ped.* \* *ped.* \*

8

73

*poco rall.*

**Tempo I**

*ped.* \* *ped.* \* *ped.* \*

79

*ped.* \* *ped.* \* *ped.* \*

85

*Ped.* \* *Ped.* \* *Ped.* \*

91

*Ped.* \* *Ped.* \* *Ped.* \*

*raddolcente*

97

*smorzando*

*Ped.* \* *Ped.*

103

*sempre dolce*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

108

*mancando*

*Ped.* \*

Book II Deuxieme Annee-Italie Second Year- Italy  
No.1 Sposalizio ( Wedding Ceremony )

Title This work was inspired by Raphael's painting of  
"The Marriage of the Virgin" located at the Brera in  
Milan. Raphael's dates are 1483-1520.

Form A measures 1-37  
B measures 39-74  
A measures 75-120  
Coda measures 121-end

Tempo Andante-moving rhythm

#### Style &

Interpretation Tone color and tone painting are the keys to this composition. It also contains very long and passionate melodic lines. Great contrasts of mood and drama are within the piece. The dynamic ranges of PPP to FFF must be fully realized. It gives the pianist much joy to go from "sotto voce to tutta la forza". Liszt uses his motives, throughout the composition, over and over again. This is a compositional technique which unifies the form of a piece. Great care must be taken to vary the thematic statements every time they are played.

#### Advice on

Practice This is a big piece but technically not so difficult to play. It requires exact reading of the text and a full understanding of the thematic material. Like so many compositions, it is important to memorize as quickly as possible, in order to put all the materials together. If one continues to "stutter" over the lines, the piece will never come together, and the grand sweep of the music will never be realized. This piece must be thought of in large sections. The pedal is the key to creating the rich luscious sound. Practice each change of harmony many times in order to not disturb the movement of the longer lines.

# Sposalizio

Andante

Musical notation for measures 1-4. The piece is in 6/4 time with a key signature of three sharps (F#, C#, G#). The right hand starts with a series of chords, including a triplet of eighth notes (fingerings 1, 2, 3) and a quarter note (fingering 4). The left hand plays a simple eighth-note accompaniment. The dynamic is *p* (piano). The word *dolce* is written above the right hand.

Musical notation for measures 5-8. The right hand continues with chords, including a triplet of eighth notes (fingerings 3, 2, 3) and a quarter note (fingering 4). The left hand continues with eighth notes. The dynamic is *mf* (mezzo-forte).

Musical notation for measures 9-12. The right hand features a melodic line with slurs. The left hand plays chords. The dynamic is *ppp* (pianissimo). The word *dolce* is written above the right hand. The instruction *una corda* is written below the left hand.

Musical notation for measures 13-16. The right hand has a more active melodic line. The left hand plays chords with fingerings 1, 2 and 2, 1. The instruction *poco a poco più di moto* is written above the right hand.

Musical notation for measures 17-20. The right hand continues with a melodic line. The left hand plays chords with fingerings 2, 1 and 5, 1. The instruction *poco a poco accel.* is written above the right hand, and *poco a poco cresc.* is written below the right hand. The instruction *tre corde* is written below the left hand.

21 *legato*  
*ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

25 *molto rinforz.* *ff* *rit.*  
*ped.* *ped.* *ped.* *ped.*

**Andante quieto**  
30 *dolce*

34 *smorz.*

**più lento**  
38 *ppp dolce*  
*una corda*  
*ped. à chaque mesure*

44

Musical score for measures 44-49. The system consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features a mix of chords and melodic lines with various articulations and dynamics.

50

Musical score for measures 50-56. The system consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features a mix of chords and melodic lines with various articulations and dynamics.

*tre corde*

57

Musical score for measures 57-62. The system consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features a mix of chords and melodic lines with various articulations and dynamics.

*rall.*  
*sotto voce marcato*

63

Musical score for measures 63-68. The system consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features a mix of chords and melodic lines with various articulations and dynamics.

*cresc.*

69

Musical score for measures 69-74. The system consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features a mix of chords and melodic lines with various articulations and dynamics.

*string.* *molto*  
*rinforz. ed appass.*

*Quasi allegretto mosso*

74 *ff* *dolce armonioso* *legato*

78

82 *con grazia* *pp* *pp*

86 *pp* *pp* *cresc.*

90 *rinforz.* *ff* *ff*

8-----1

94

Measures 94-96: Treble clef with a dotted half note chord, followed by a descending eighth-note scale. Bass clef with a descending eighth-note scale. Dynamic markings: *Red.* (ritardando) at the start of each measure.

97

Measures 97-99: Treble clef with a dotted half note chord, followed by a descending eighth-note scale. Bass clef with a descending eighth-note scale. Dynamic markings: *Red.* (ritardando) at the start of each measure. *rinforz.* (rinforzando) marking above measure 98.

100

Measures 100-102: Treble clef with a dotted half note chord, followed by a descending eighth-note scale. Bass clef with a descending eighth-note scale. Dynamic markings: *sf* (sforzando) at the start of measure 100, and *Red.* (ritardando) at the start of each measure.

103

Measures 103-105: Treble clef with a dotted half note chord, followed by a descending eighth-note scale. Bass clef with a descending eighth-note scale. Dynamic markings: *Red.* (ritardando) at the start of each measure.

8-----1

106

Measures 106-108: Treble clef with a dotted half note chord, followed by a descending eighth-note scale. Bass clef with a descending eighth-note scale. Dynamic markings: *sf* (sforzando) at the start of measure 106, *ff* (fortissimo) at the start of measure 107, and *Red.* (ritardando) at the start of each measure.

109 *ritenuto il tempo*  
*fff*  
*dolce*  
*ped.* \*

115  
*dolce*  
*pp*

121

125  
*pp*  
*poco a poco riten.*  
*smorz. poco a poco*

129  
*Adagio*  
*ppp*

### No.3 Sonetto 47 del Petrarca (Sonnet 47 of Petrarch)

**Title** This piece was originally written as a song for tenor voice and later transcribed by Liszt for solo piano. Francesco Petrarca was a 14th century Italian poet, who enjoyed great popularity in Liszt's time. The Three Sonnets which he put to music are some of his most famous and original pieces. They are truly miniature tone-poems filled with beauty and dramatic color. The piano is used like an actor on a stage reading poetic lines. Song and speech are combined within the music.

Love poem, translated from the Italian

" Blessed be the day, the month, and the year,  
the season, the hour and the place.....  
where I was found and enslaved by two fair eyes."

Form	Introduction		measures 1-11
	Theme D flat major	A 1	measures 12-35
	Theme G major	2	measures 36-52
	Transition		measures 53-62
	Theme E major	A	measures 63-68
	Coda		measures 69-end

#### Style &

**Interpretation** It is evident from the opening measures, with the syncopated rhythm within the melody, that the introduction of this piece is uniquely different. The way in which it starts and stops is reminiscent of an operatic style. The clues are all in the music, given by Liszt in his detailed directions. There is great difficulty in playing the off-beat melody. It must sound only slightly "off" the beat; otherwise the line will fall apart.

#### Advice on

**Practice** I would practice all the themes on the beat in order to get a sense of how the lines are put together. If you do not do this, it will always sound disjunct and never make any sense. The "off-beat" melodic writing is a dramatic technique used often by Schumann as well. Allowing the melodies to flow while being slightly off the beat is essential to the piece. Practice on the beat at first and then gradually move off the beat. This will help in mastering this work.

# Sonetto 47 del Petrarca

preludio con moto

8-----1

mf cresc. molto rall.

riten.

5 accen. f riten.

6/4

Detailed description: This system contains the first four measures of the prelude. The music is in a common time signature (C) and a key signature of three flats (B-flat major). The first two measures are in the bass clef, featuring a series of chords and moving lines. The last two measures are in the treble clef, showing a melodic line with a crescendo leading to a 'molto rall.' section. Performance markings include 'mf', 'cresc.', 'molto', 'rall.', and 'riten.'. A measure rest of 8 measures is indicated above the staff.

11 Sempre mosso con intimo sentimento mf espress. poco marcato

dolce

una corda

Detailed description: This system contains measures 5 through 8. The time signature changes to 6/4. The music is characterized by a 'dolce' and 'una corda' texture. The upper staff features a melodic line with a 'mf' dynamic and 'espress.' marking, while the lower staff provides harmonic support. The section concludes with 'poco marcato'. Performance markings include 'mf', 'espress.', 'poco marcato', and 'una corda'.

15

Detailed description: This system contains measures 9 through 12. The music continues in the 6/4 time signature. The upper staff has a melodic line with a 'mf' dynamic, and the lower staff has a steady accompaniment. Performance markings include 'una corda'.

19

*rinforz.* *smorzando*

Ped. Ped. Ped. Ped. Ped. \*

23

Ped. Ped. Ped. Ped. Ped.

27

*cresc.*

Ped. Ped. Ped. Ped.

31

*rinforz.* *appassi.* *rit.*

*tre corde*

Ped. Ped. Ped. \* Ped.

35

*dolcissimo*

*una corda*

Rea Rea Rea Rea

39

Rea Rea Rea Rea

43

*p* *poco a poco cresc.* *molto cresc.*

*tre corde*

Rea Rea Rea Rea

47

*f* *vibrato assai*

*poco rall.*

Rea Rea Rea Rea

51 *riten. ad lib.* *quasi in tempo*

*pp* *pp*

*8* *recitativo* *8* *3*

*Rec.* \* *Rec.* \* *Rec.* \*

54 *pp* *accel.*

*pp* *8* *8* *accel.* *8*

*cresc.*

*Rec.* \* *Rec.* \* *Rec.* \* *Rec.*

58 *quasi cadenza* *rall.* *dolente*

*pp* *8* *rall.* *dolente*

*Rec.* \*

60

*dolciss.*

Ped. Ped. Ped.

64

*molto riten.*

Ped. Ped. Ped. Ped. \*

68

*in tempo ma sempre rubato*

*pp dolce cantando*

8-----1

Ped. Ped. Ped.

71

*cresc.*

8-----1

Ped. Ped. Ped. Ped. Ped.

74

*poco f*

*pp*

8-----1

Ped. Ped.

\*

78 *8*

*p* *f* *p*

81 *8*

*cresc. molto*

*p* *f* *p* *f*

84

*f con somma passione*

*p* *f* *p* *f*

88 *p dolce*

*ff* *p*

*p* *p* *p* *p*

91 *rall.*

*più dim.* *p*

*p* *p* *p* *p*

## Two Etudes No.1 Preludio, No.3 Paysage (The Countryside)

**Title** At the age of sixteen Liszt wrote a set of Twelve Etudes dedicated to his teacher Carl Czerny. By 1852 he had completely re-written them and had them published under the title of The Transcendental Etudes. The genius of Liszt is already evident in the first etude and demonstrates the young virtuoso's formidable ability at the keyboard. By contrast the second etude Paysage, from the Transcendental Etudes, paints a pastoral setting, reflecting the poetic and more mature Liszt,

### Etude No.1 C Major Preludio- Allegro con fuoco (Fiery Allegro)

#### Style &

**Interpretation** This virtuoso knuckle breaker reflects Liszt's many years with his teacher Carl Czerny. It is a show piece for the sixteen year old pianist. He demonstrates his command of scales and arpeggios, which are the cornerstones of piano playing. It also reflects the many hours of practicing the pianist was expected to devote to his studies.

#### Advice on

**Practice** Obviously slow practice is required. The sixteenth notes must be articulated with a kind of finger staccato or detachment, in order to gain complete clarity. I recommend practicing in small segments and phrases, mastering smaller problems as they arise. It will also be necessary to memorize immediately in order to concentrate fully on the pianistic problems and not the notes.

### Paysage

#### Style &

**Interpretation** The markings listed in the first measure amply describe the mood of the piece; Poco adagio-pianissimo-una corda-dolcissimo-sempre legato e placido. It is Liszt at his poetic best. The motive is used over and over again, orchestrated with dramatic dynamic changes. The theme is traced through all the compositional transitions, a common Lisztian technique; taking the same material from pianissimo to fortissimo.

#### Advice on

**Practice** The legato line and subtle use of the pedal are the key to this piece. There can be no bumps in this "Pastoral". Observe strictly Liszt's holding of his "F" as a pedal point. He uses this pedal technique throughout as not to smear the harmonies. Be sure to not overpedal as the color of the changing harmonies must be heard at all times. Employ rubato where necessary in order to create the long melodic lines. If the accompaniment becomes "square", the melody will not take on a life of its own.

Etude Op.6 No.1

Allegro con fuoco ♩ = 132

Measures 1-3 of the etude. The piece is in 4/4 time. Measure 1 starts with a treble clef and a bass clef. The right hand has a melodic line starting on G4, and the left hand has a bass line starting on G3. The dynamic marking is *fp*. There are slurs over the first two measures.

Measures 4-6. Measure 4 continues the bass line. Measure 5 has a treble clef with a melodic line starting on G4, with fingerings 3, 4, 2, 3, 1, 1. Measure 6 has a treble clef with a melodic line starting on G4, with fingerings 5, 5, 5, 4, 4. The dynamic marking is *p leggiero*. There are slurs over measures 5 and 6.

Measures 7-9. Measure 7 has a treble clef with a melodic line starting on G4. Measure 8 has a treble clef with a melodic line starting on G4. Measure 9 has a treble clef with a melodic line starting on G4. There are slurs over measures 7, 8, and 9.

Measures 10-12. Measure 10 has a treble clef with a melodic line starting on G4, with fingerings 2, 1. Measure 11 has a treble clef with a melodic line starting on G4, with dynamic marking *fp*. Measure 12 has a treble clef with a melodic line starting on G4, with dynamic marking *fp*. The bass line has dynamic markings *sf* and *sf ten.*. There are slurs over measures 10, 11, and 12.

Measures 13-15. Measure 13 has a treble clef with a melodic line starting on G4, with dynamic marking *fp*. Measure 14 has a treble clef with a melodic line starting on G4, with fingerings 2, 5, 4, 2, 1, 4, 2, 5. Measure 15 has a treble clef with a melodic line starting on G4, with dynamic marking *fp*. The bass line has dynamic marking *ten.*. There are slurs over measures 13, 14, and 15.

8  
16 *f* 4 3 2 1 5

19 *sf* *sf* *fp* *f*

22 *fp* *cresc.* *poco a poco*

25 *cresc.* *f*

29 *f* *p legato*

33 *ped.* \*

Etude Op.6 No.3

Poco adagio ♩ = 58

*pp* *dolciss.*

*sempre legato e placido una corda*

*mp*

*poco rall.*

8-----

6

*poco cresc.*

*mf*

8-----

11

*pp*

*mp cantando*

5 3 4 2 3 1 5 4 3 2

15

4 3 3 2 1

*poco a poco*

*cresc.*

2 2

19

23

*mf* *dolce* *mp* *pp*

28

*rinforz.* *f* *poco a poco*

34

*dim.* *rall.* *smorz.* *pp dolce*

39

*poco rall.* *sotto voce e*

44

*sempre dolcissimo* *legato*

49

*poco a poco più f*

*tre corde*

*non leg.*

54

*f energico vibrante*

*subito pp dolce, sotto voce*

59

*stringendo*

*cresc.*

*più rinforz.*

64

*ff*

*con ped.*

69

*poco rit.*

*Tempo riten. ed appassionato assai*

*m. s.*

*m. s.*

*m. s.*

*sempre f*

*Ped.* \* *Ped.* \* *Ped.* \*

74

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

79

*riten.*

**Tempo I**

*dolce, pastorale*

*una corda*

84

*mp*

*pp*

89

*rall.*

*sempre più dolce*

*p legato*

*pp*

94

*estinto*

*rit.*

## Rakoczy March composed 1852

**Title** This famous Hungarian march was arranged by Liszt for one piano, two pianos as well as for orchestra. It was also the theme of his Fifteenth Hungarian Rhapsody and used as a rousing March by Hector Berlioz. It was extremely popular and a symbol of Hungarian nationalism. The Rakoczy's were Hungarian nobles, the most famous being Ferenc II (1676-1735) who led a revolt against the Hapsburg rulers in 1703, and was defeated by them in 1711. It was after these events that the March became a rousing symbol of nationalist sentiments. This edition is the popular version which was made somewhat easier by Liszt himself.

Form	Introduction	measures 1-6
	Theme	A measures 7-22
		B measures 23-32
		A measures 33-46
	Trio	measures 47-87
		A measures 88-103
		B measures 104-127
		Coda measures 128-end

**Tempo** Allegro deciso ed energico assai-Decisive with great energy

### Style &

**Interpretation** Even in its popular version this is a big piece filled with passion and energy. It is also great fun, similar to the Sousa Marches in the United States. There is an obvious brass band brashness to the sound, which should be percussive. The piece only becomes melodic in the Trio. The piano should take on all the trappings of the band with drums and cymbals.

### Advice on

**Practice** The staccato marks within the pedal are very important. Playing staccato while holding the pedal allows the piano to vibrate as a whole. The Sforzandi are loud percussive accents. Make sure you snap the fingers off the keyboard to create the rhythmic sharpness. Do keep in mind that Liszt orchestrated this piece himself, and found a wealth of color and variety of nuances, in the orchestration, each time the themes were stated.

# Rakoczy March

Allegro deciso ed energico assai

The musical score is written for piano in common time (C). It consists of four systems of two staves each (treble and bass clef).  
- **System 1 (Measures 1-4):** Starts with a forte (*ff*) dynamic. The bass line features a rhythmic pattern of eighth notes. The treble line has chords with accents. Dynamic markings include *sf* (sforzando) and *ff*.  
- **System 2 (Measures 5-10):** Measure 5 is marked with a '5'. The bass line has a triplet of eighth notes. The treble line has a triplet of eighth notes. Dynamic markings include *ff sempre*.  
- **System 3 (Measures 11-16):** Measure 11 is marked with an '11'. The bass line has a triplet of eighth notes. The treble line has a triplet of eighth notes. Dynamic markings include *ff*.  
- **System 4 (Measures 17-22):** Measure 17 is marked with a '17'. The bass line has a triplet of eighth notes. The treble line has a triplet of eighth notes. Dynamic markings include *ff*, *sf*, and *p* (piano).  
- **Measure Numbers:** 5, 11, 17, 22 are indicated at the start of their respective systems.  
- **Other markings:** *ff*, *sf*, *ff sempre*, *p*, accents (^), and slurs are used throughout the score.

28

3

3

4

4

4

4

5

2

3

2

Ped.

\*

33

*ff*

Ped.

\*

39

Ped.

\*

Ped.

Ped.

Ped.

Ped.

\*

44

*rinforz.*

Trio

*P marcato*

Ped.

\*

Ped.

\*

Ped.

49

Ped.

54

*dolce*

Ped.

\*

Ped.

Ped.

\*

59

8

Ped.

64

8

4 2 1 4 5 2 1

*ff*

Ped. \* Ped. \* Ped. \* Ped.

70

*p*

Ped.

75

*p*

Ped. Ped. \*

80

8

Ped. \*

85

8

*ff sempre*

3

Ped. \* Ped. \* Ped. \*

90

*p* *ff*

Ped. Ped. Ped. Ped.

95

*p* *ff*

Ped. Ped. Ped. Ped.

100

*p* *ff*

Ped. Ped. Ped. Ped.

105

*sf* *p*

Ped. Ped. Ped. Ped.

111

*ff*

Ped. Ped. Ped. Ped.

116

*p* *ff*

Ped. Ped. Ped. Ped.

121

Musical score for measures 121-125. The piece is in D major. The right hand features a complex melodic line with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. The word "Rea" is written below the bass line at measures 121, 123, 124, and 125. Asterisks are placed below the bass line at measures 122, 124, and 125. Dynamic markings include accents (>) and hairpins (> and <) above the right hand.

126

Coda

*ff sempre*

Musical score for measures 126-130, marked "Coda". The right hand continues with a melodic line, while the left hand plays a rhythmic accompaniment of eighth notes. The word "Rea" is written below the bass line at measures 126, 128, and 130. Asterisks are placed below the bass line at measures 127, 129, and 130. The dynamic marking "*ff sempre*" is written above the right hand at measure 127.

131

8

Musical score for measures 131-135. The right hand has a melodic line with some rests. The left hand plays a rhythmic accompaniment of eighth notes. The word "Rea" is written below the bass line at measures 131, 133, 134, 135, and 135. Asterisks are placed below the bass line at measures 132 and 134. A dashed line with the number "8" above it spans measures 131-135.

136

8

Musical score for measures 136-140. The right hand has a melodic line with some rests. The left hand plays a rhythmic accompaniment of eighth notes. The word "Rea" is written below the bass line at measures 136, 137, 138, 139, 140, 140, 140, 140, and 140. Asterisks are placed below the bass line at measures 137 and 138. A dashed line with the number "8" above it spans measures 136-140.

141

Musical score for measures 141-145. The right hand has a melodic line with some rests. The left hand plays a rhythmic accompaniment of eighth notes. The word "Rea" is written below the bass line at measures 141, 142, 143, 144, 145, and 145. Asterisks are placed below the bass line at measures 142 and 144.

146

8

Musical score for measures 146-150. The right hand has a melodic line with some rests. The left hand plays a rhythmic accompaniment of eighth notes. The word "Rea" is written below the bass line at measure 146. Asterisks are placed below the bass line at measures 147 and 149. A dashed line with the number "8" above it spans measures 146-150. The piece ends with a double bar line and repeat signs.

Grand Galop Chromatique    Composed 1838

**Title**        This wonderful piece was performed by Liszt as a monumental "tour de force". The Galop was a wild and popular dance at the time, and Liszt wrote this show-piece to appeal to popular taste. It was so popular that he also wrote this simplified version for the general playing public. Practically no one could play his personal version; as you will see, this one is difficult enough.

**Form**

- Introduction measures 1-4
  - I A measures 5-12
  - B measures 13-28
- Trio I A measures 29-38
  - B measures 39-54
- Introduction measures 55-58
  - I A measures 59-66
  - B measures 68-83
- Trio II A measures 84-92
  - B measures 93-116
- Introduction measures 117-120
  - I A measures 121-128
  - B measures 130-137
- Coda measures 138-end

**Tempo**

**Style &**

**Interpretation**    The trumpets announce the Grand Galop and the fun begins. The staccato outline of the chromatic theme speaks for itself, leading to the clamorous chords. The crowd stamps its feet with these weighted harmonies. Each Trio presents a contrast from the laughing scherzando. Liszt is always returning to his chromatic theme until his final fortissimo climax.

**Advice on**

**Practice**    The difficulties must be mastered with slow practice. Sparce use of the pedal for clarity is absolutely necessary. Avoid tension in the wrists by using a bouncing staccato motion from the wrists and arms. Fatigue will set in if there is too much tension without relaxation. Build up speed slowly making sure you can maintain tempo. Walk before you run, otherwise proficiency will allude you.

# Grand Galop Chromatique

Presto

The musical score is written for piano in 2/4 time, featuring a key signature of three sharps (F#, C#, G#). It consists of five systems of two staves each (treble and bass clef).  
- **System 1 (Measures 1-6):** The right hand plays a rhythmic pattern of eighth notes, starting with a fortissimo (*ff*) dynamic. The left hand is mostly silent, with a few notes in the final measure. A first ending bracket covers measures 5 and 6.  
- **System 2 (Measures 7-12):** The right hand continues with a chromatic eighth-note pattern. The left hand plays a steady accompaniment of eighth notes. A second ending bracket covers measures 11 and 12, with two alternative endings labeled '1' and '2'.  
- **System 3 (Measures 13-17):** The right hand features a series of chords with accents (^) and slurs. The left hand continues with eighth-note accompaniment. A fortissimo (*f*) dynamic is indicated.  
- **System 4 (Measures 18-22):** The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. A piano (*p*) dynamic is indicated.  
- **System 5 (Measures 23-27):** The right hand continues with a chromatic eighth-note pattern. The left hand continues with eighth-note accompaniment. The system concludes with a double bar line and a key signature change to three sharps.

1<sup>er</sup> Trio

Musical notation for measures 1-32. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo and mood are marked *p scherzando*. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand provides a harmonic accompaniment of chords and single notes.

Musical notation for measures 33-36. This section includes a first ending (1) and a second ending (2). The notation continues with the same rhythmic patterns as the previous section.

Musical notation for measures 37-41. The dynamics change to *ff* (fortissimo). The right hand has a more active melodic line with slurs, and the left hand continues with chordal accompaniment.

Musical notation for measures 42-45. This section includes an 8-measure rest in the right hand. The dynamics are marked *p* (piano). The right hand resumes with a melodic line, and the left hand provides accompaniment.

Musical notation for measures 46-50. This section includes an 8-measure rest in the right hand. The right hand resumes with a melodic line, and the left hand provides accompaniment.

Musical notation for measures 51-54. The tempo and mood change to *Galop*. The dynamics are marked *ff* (fortissimo) for measures 51-52 and *p* (piano) for measures 53-54. The right hand features a rhythmic pattern of eighth notes, and the left hand provides a simple accompaniment.

57

62

66

71

76

2<sup>e</sup> Trio

81

87

1 2

*p* *f*

93

*p* *f*

99

*f*

105

*p* *sf* *sf* *sf* *sf*

Finale

111

*ff* *p*

117

123

1 2

*f*

128

134

139

143

149

*ff*

Three Lyrical Pieces  
L'Hyme du Pape - The Hymn of the Pope

**Title** This Hymn to the Pope represents Liszt's religious side. He became an Abbe in 1865 while residing in Rome from 1861. This Hymn was written around 1863 for Pope Pius the IX. The theme was used in the Oratorio Christus. The pomp and processional quality of the music is evident immediately. One hears the chorus and the organ imitated throughout.

**Style &**

**Interpretation** The style is slow, solemn and sustained. The sonoric richness of the piano is exploited to the fullest. Liszt makes the instrument sound like a full orchestra, with chorus and organ. This represents perhaps his greatest technique in writing for the piano; he goes beyond the limitations of the instrument itself. There is the visual imagery created in the music as well. One feels as if one is inside St. Peter's Basilica in the Vatican. This is precisely the affect desired by the composer.

**Advice on**

**Practice** The pedal means everything to this piece. All the orchestral affects are created by the use of sustained tones in the music. The chords must be lifted within the sustained pedal to maximize the fullest fortissimos. The percussive striking of the hammers on the strings, is done the same way as a carillon is struck with a hammer. Imagine the contrast to a full orchestra in the interlude in measure 40; here Liszt writes "dolce-una corda", sung in softly and sweetly by an a capella chorus or organ. Once again, the piano serves as an instrument depicting many difficult characters and personalities.

## Romance in E Minor

**Title** This jewel of a piece only became known when the Hungarians published the Complete Works of Liszt, a few years ago. One wonders who Madame Josephine Koscielska was to deserve such a gem dedicated to her. She appears to be non-existent in any official biography and is never mentioned. The Slavic character of the melody and romance of the mood leaves much to the imagination as to when and where it was written.

### Style &

**Interpretation** Melancholy is the key word and Liszt uses it himself. He also states clearly the accentuation and rubato. Once again, in all the music of Liszt, when themes return, they are never the same. A transition has taken place within the music and that which has been familiar is now different. As such, art does mirror life.

**Advice on Practice** What would we do without the singing legato tone. When it comes to singing on the piano, Liszt is the master. The voice is paramount and the Romance is uttered through song. Imagine there are words or a text written to the melody as you play it. Listen-listen-listen to how you pedal. It is the glue which holds the lines together.

## Sospiri - Sighing

**Title** This is as short tone poem. It is a vignette from Liszt's later years and his new compositional style, very chromatic and somewhat atonal. He was experimenting at the time with tonality and was well ahead of his time. This piece has a great loveliness to it and is a reflection of Liszt's more pensive moments. It is very harmonically advanced and quite different from his conventional style, which uses the piano in a totally different manner.

# The Hymn of the Pope

Lento solenne

The musical score is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of two staves each. The first system (measures 1-5) is marked *ff* and *Lento solenne*. The second system (measures 6-11) is marked *p* and *molto sostenuto*. The third system (measures 12-15) continues the *molto sostenuto* tempo. The fourth system (measures 16-19) is marked *poco a poco cresc.*. The fifth system (measures 20-23) includes markings for *ten.*, *f*, *ten.*, and *marcato*. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some handwritten-style annotations like 'Red.' and asterisks below the bass staff.

24

*ff* *una corda* *una corda \** *una corda \** *una corda* *una corda \**

*ff* *sf*

30

*sempre ff e sostenuto*

*una corda \** *una corda* *una corda* *una corda* *una corda* *una corda*

35

*ten.* *sf* *ten.*

*una corda \** *una corda* *una corda* *una corda* *una corda \**

40

*dolce espressivo* *espr.*

*una corda*

45

*più espr.*

*riten.*

*una corda* *una corda* *una corda*

50

*molto dim.* *f* *ff*

*a tempo*

*una corda \** *una corda* *una corda*

*tre corde*

56 *ff*

Rea Rea Rea Rea Rea Rea \*

61 *ten.* *sf* *ten.* *sempre ff*

Rea \* Rea Rea

66 *sf* *pesante marcato*

Rea \* Rea Rea Rea

71

Rea Rea Rea Rea Rea

76 *fff*

Rea

81 *tremolando*

Rea p sf

# Romance in E minor

Malinconico espressivo

The musical score is written for piano in E minor, 3/4 time. It consists of five systems of two staves each (treble and bass clef). The first system (measures 1-5) begins with a piano (*p*) dynamic and includes the instruction *con Ped. una corda*. The second system (measures 6-10) features a *dolce* marking. The third system (measures 11-15) includes a *accen. assai e sempre rubato* instruction. The score contains various musical notations such as slurs, ties, and fingerings (e.g., 4, 2, 13, 3, 5, 3, 1, 2, 3, 3, 7, 7, 7, 7). Measure numbers 1, 6, 11, 16, and 21 are indicated at the start of their respective systems.

26

*p*

*rinforz.*

*V*

31

*poco riten.* ----- *più ritens. a piacere*

*p*

*p*

*p*

*p*

*p*

36

*dolce armonioso*

*smorz.*

*a tempo*

*p*

*più agitato*

*tre corde*

*3*

*3*

*3*

*3*

*3*

40

*cantabile*

*sim.*

*2*

*1*

*2*

*4*

*3*

*2*

*1*

*4*

*2*

*2*

*1*

*5*

43

*p*

*p*

*p*

*2*

*1*

*3*

*4*

*4*

*5*

*5*

*4*

*1*

*3*

*4*

46

Musical notation for measures 46-48. Measure 46: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 47: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 48: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Fingerings: 3 1 3 in measure 46; 1 3 4 in measure 47.

49

Musical notation for measures 49-51. Measure 49: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 50: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 51: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.

52

Musical notation for measures 52-54. Measure 52: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 53: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 54: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Fingerings: 4 in measure 54.

55

Musical notation for measures 55-57. Measure 55: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 56: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 57: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Fingerings: 5 in measure 55; 5 1 3 2 5 1 4 in measure 56; 5 in measure 57.

58

Musical notation for measures 58-60. Measure 58: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 59: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 60: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Fingerings: 5 1 in measure 60.

61

*p*

5

64

2 1

2 1

67

*riten.*

3 2 1 3 2 1

3 2 1 3 2 1

70

*più riten.*

*dolce armonioso*

74

# Sospiri

Andante

*p*  
*espressivo*

Rea

\*

5

*un poco rall.*

*dim.*

Rea

\*

Rea

\*

Rea

\*

11

*dolce a moroso*  
*sempre legato*

3 2 1 2 3

Rea

\*

Rea

\*

Rea

\*

16

Rea

\*

Rea

\*

4

*un poco rall.*

21

*dim.*

3 4

Rea

3

\*

Rea

\*

Rea

\*

\*

27

Rea \* Rea \* Rea \*

32

*p* *smorzando*

37

*dolce* *legato*

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

42

*un poco rall.*

47

*dolce*

Rea \* Rea \*

51

*p*

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

56

8

61

*dolciss.*

*sim.*

Ped. \* Ped. \* Ped. \*

66

*pp*

Ped. \* Ped. \* Ped. \*

71

*languendo appassi.*

Ped. \* Ped. \* Ped. \* Ped. \*

76

*molto riten.*

Ped. \* Ped. \*

81

*pp*

*pp*

*sf*

*pp*

Ped. \* Ped. \*

## Three Waltzes

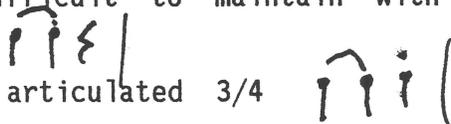
### Valse Oubliee No.1 - Forgotten Waltz

Liszt wrote four Valses Oubliees which are nostalgic evocations of the past. This one is his most famous written in 1881. The harmonies are very advanced as well as the thematic material. The music is very evocative, and somewhat obscure harmonically in order to reflect faded memories. One must play this piece with a rather soft and languid sound. Liszt masterfully builds his material from the scent of perfume on a dance floor to the evocation of passions remembered. The piece becomes a type of personal auto-biography, very sentimental.

### Album Leaf in Waltz Form

This little piece is a lesson in octave playing. It is good practice to make the motive sound smooth and melodic. The flowing rhythm is difficult to maintain with the right hand octaves playing a 3/4

while the left hand is articulated 3/4



The weak second beat creates a lilting rubato within the rhythmic accompaniment of the bass line. Try, always, to make the short motives of the melody be part of a longer line.

### Feuilles d'Album - Leaves of an Album

This lovely piece is a nostalgic waltz filled with memory. The theme is just a wisp of a motive; a flutter of a handkerchief. Liszt writes "elegantemente" in his middle section, aptly describing the character of the music. No matter how forte the music gets, the dance quality of flowing music must be maintained. The elegance of the ballroom is felt throughout the music.

# Valse Oubliée No. 1

Allegro

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first measure is marked with a piano (*p*) dynamic. The notation consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords and eighth notes.

Musical notation for measures 7-14. The notation continues from the previous system, maintaining the same key signature and tempo. It features a mix of chords and eighth notes in both the treble and bass staves.

Musical notation for measures 15-20. Measure 15 is marked with a mezzo-piano (*mp*) dynamic and the instruction 'con grazia'. The treble staff contains a melodic line with fingerings (1, 2, 3, 2, 1, 2, 3, 5, 4, 1, 2, 1, 2, 3, 1) and slurs. The bass staff provides harmonic support with chords and fingerings (1, 3, 2, 5, 1, 3, 2, 5).

Musical notation for measures 21-26. The treble staff features a complex melodic line with slurs and fingerings (2, 1, 5, 5, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1, 2, 1, 1). The bass staff continues with harmonic accompaniment.

Musical notation for measures 27-32. The treble staff continues with a melodic line featuring slurs and fingerings (2, 1, 2, 1, 5, 5, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1). The bass staff provides accompaniment.

33

2 5 2 2 5 1

1 2 2 1 2 1

40

3 2 4 3 2 1 2

1 3

47

*p scherzando*

3 2 1 2 1 3 2 1 2 1

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

54

3 2 1 2 1

1 3 2 3

60

1 3 4 2

1 3 2

66

2/4

72

78

*p*

84

*ff appass.*

2/4

90

Red. \* Red. \* Red. \* Red.

8

96

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

8

102

Rea \* Rea \* Rea

107

*dim.* *p*

\*

114

120

*mp*

3

126

132

2 1

139

3 2 4 2 1

*p*

*p*

145

152

8 *tr*

160

*p*

3 2 1 3 2 1 3 2 1 3 2 1

*p* \* *p* \*

164

*p* \* *p* \*

169

8

*Pia* \* *Pia* \* *Pia* \*

174

*Pia* \* *Pia* \* *Pia*

179

\* *Pia* \* *Pia* \*

184

8

*Pia* \* *Pia*

4 3 4 5

*dim.*

190

8

*Pia* \* *Pia*

4 3 4

*dolce*

198

*Pia* \* *Pia*

*dolciss.*

*poco riten.*

# Album Leaf

Poco allegro

*p*

*cresc.*

*con pedal*

*sim.*

5

*mf*

10

*f*

15

20

25

8

8

*f*

30

8

*f*

35

*mf*

39

8

*ff*

44

8

*leggero*

*f*

*p*

*ff*

# Feuilles d'Album

**Allegro vivace**

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of three flats. Measure 1 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment. A first ending bracket labeled '8' spans measures 6 and 7, with a *rinforz.* (ritornello) marking above it.

Musical notation for measures 8-14. Measure 8 begins with an *A* dynamic marking. The right hand continues with eighth-note patterns, and the left hand features a more active accompaniment. The tempo/mood is marked *scherzando con grazia*.

Musical notation for measures 15-21. The right hand continues with eighth-note patterns, and the left hand accompaniment is marked *simile*.

Musical notation for measures 22-28. The right hand continues with eighth-note patterns, and the left hand accompaniment is marked *simile*.

Musical notation for measures 29-35. The right hand continues with eighth-note patterns, and the left hand accompaniment is marked *simile*. Fingerings are indicated with numbers 1-5. Measure 35 ends with a double bar line.

35 *elegantemente*

43 *cresc.* *rinforz.* 8

51 *espress.* *sempre legato*

59

66 *rinforz. passionato*

73

80

*scherzando*

88

4 3 2 1 4 3

3 2 1 4 3

96

*cresc.*

104

*leggieramente*

111

2 3 1 5 2

119

*dolce*

3