FOR THE YOUNG VIRTUOSO

MASTER LESSONS AND PERFORMANCES WITH JEROME ROSE

AN ANTHOLOGY OF LISZT FEATURING INTERMEDIATE LEVEL MASTERPIECES

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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

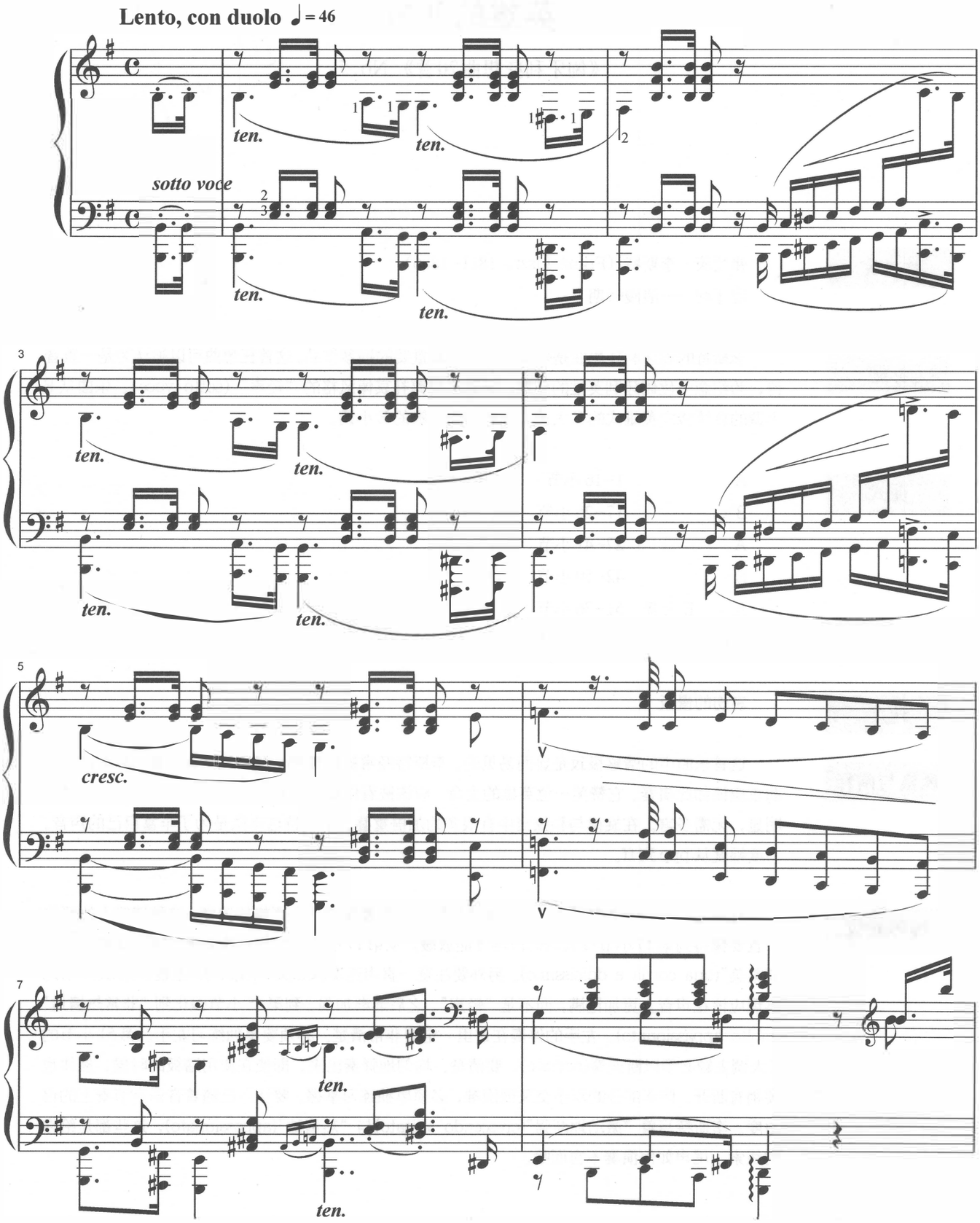
A		measures 1-16
B		measures 17-26
A		measures 27-41
B	E maj.	measures 42-50
A	E maj.	measures 52-76
Theme	E min.	measures 77-end

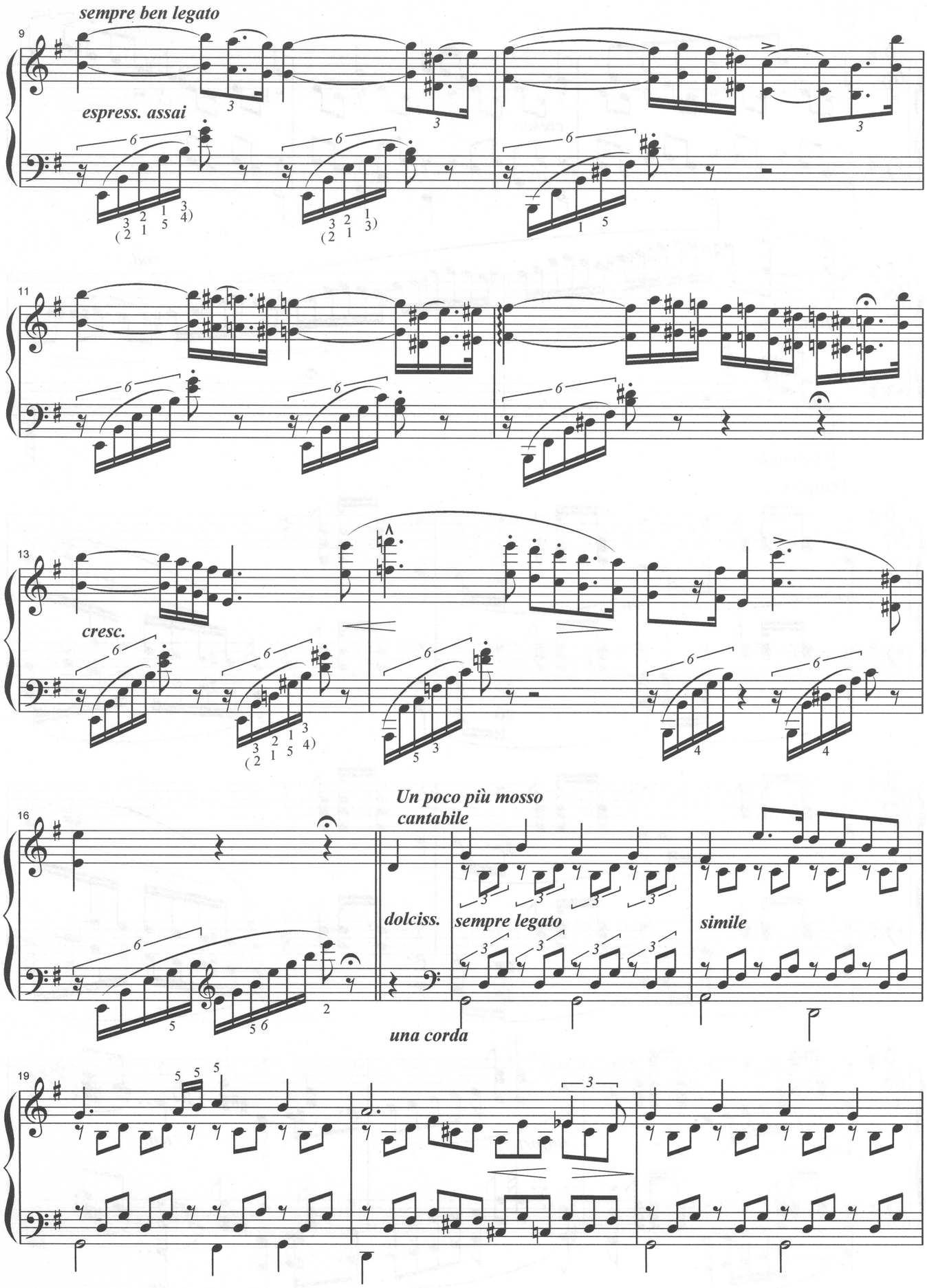
Tempo Lento, con duolo - Slow with sorrow

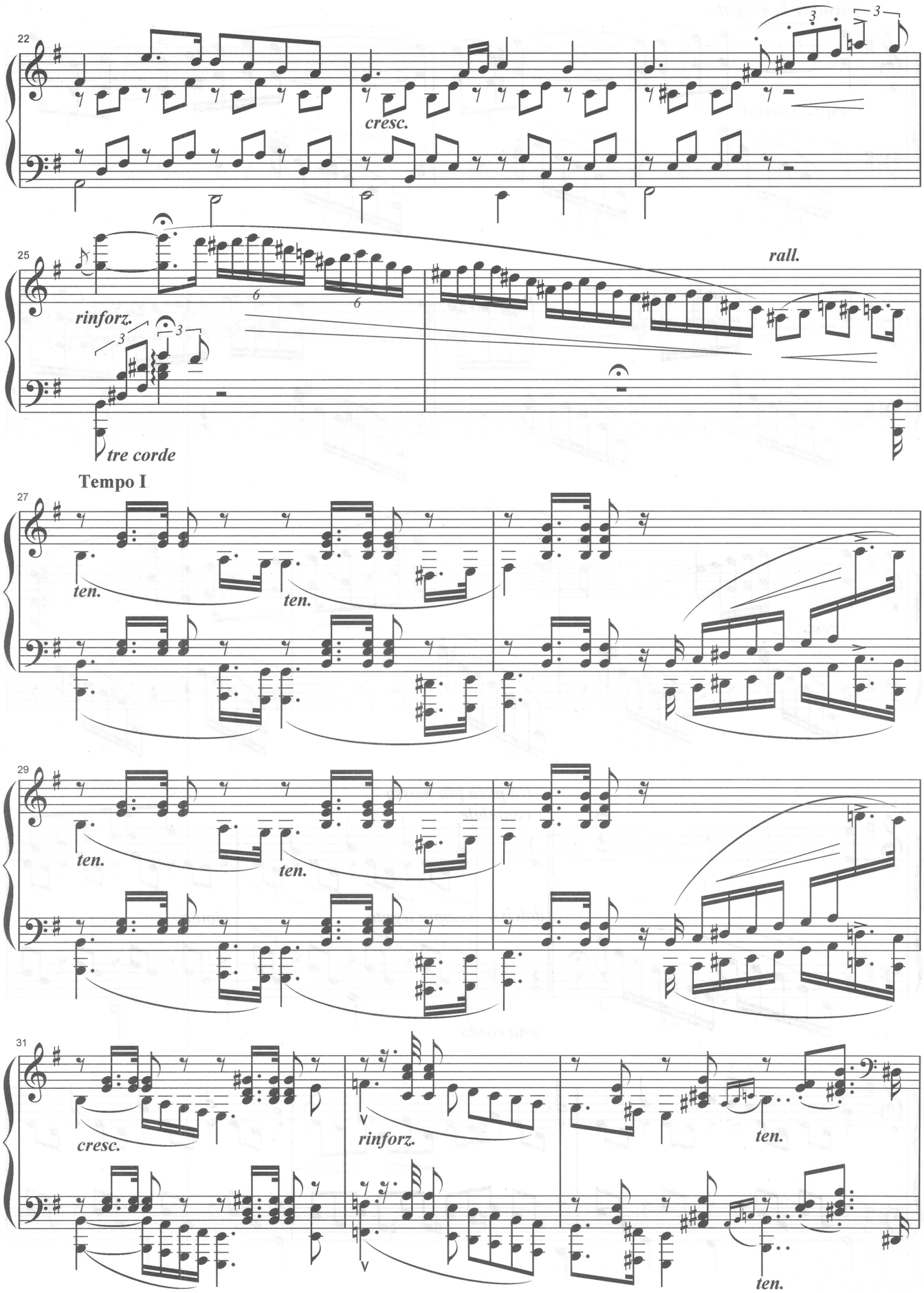
Style & Interpretation The emotional extremes are very visible in this music. Liszt is often accused of wearing his heart on his sleeve; this is exactly how this music should be played. It is a celebration of the life of a hero, and should be considered a dramatic presentation. The contrasts within the 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.

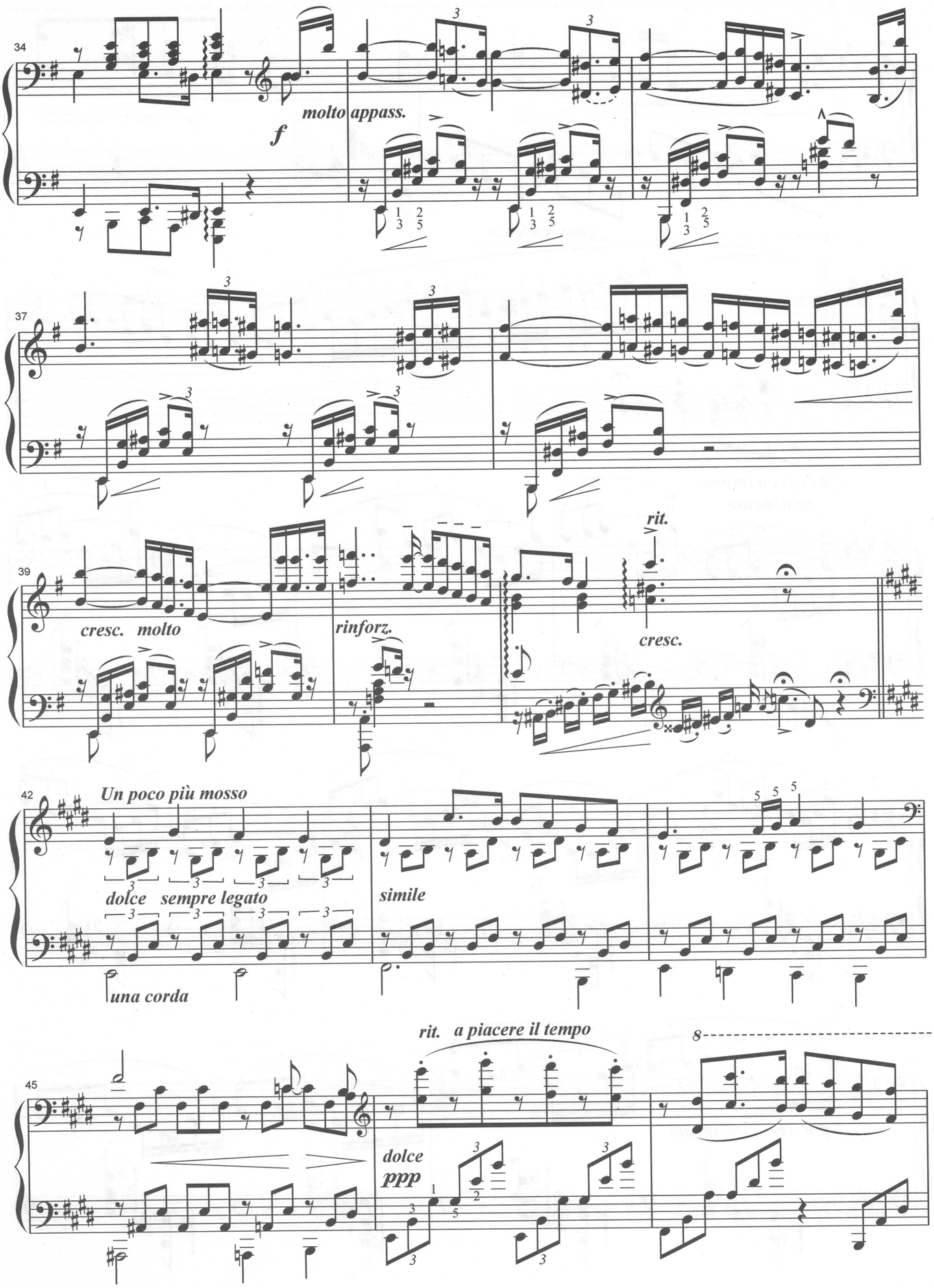
Advice on Practice Perfect the rhythm in the opening measures. It is characteristic for a funeral dirge to maintain a strict tempo. This should not relax until the G major section in measure 17. which is" una corda and dolcissimo"; also observe the" sempre legato". the return of the theme in m.27 should 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.

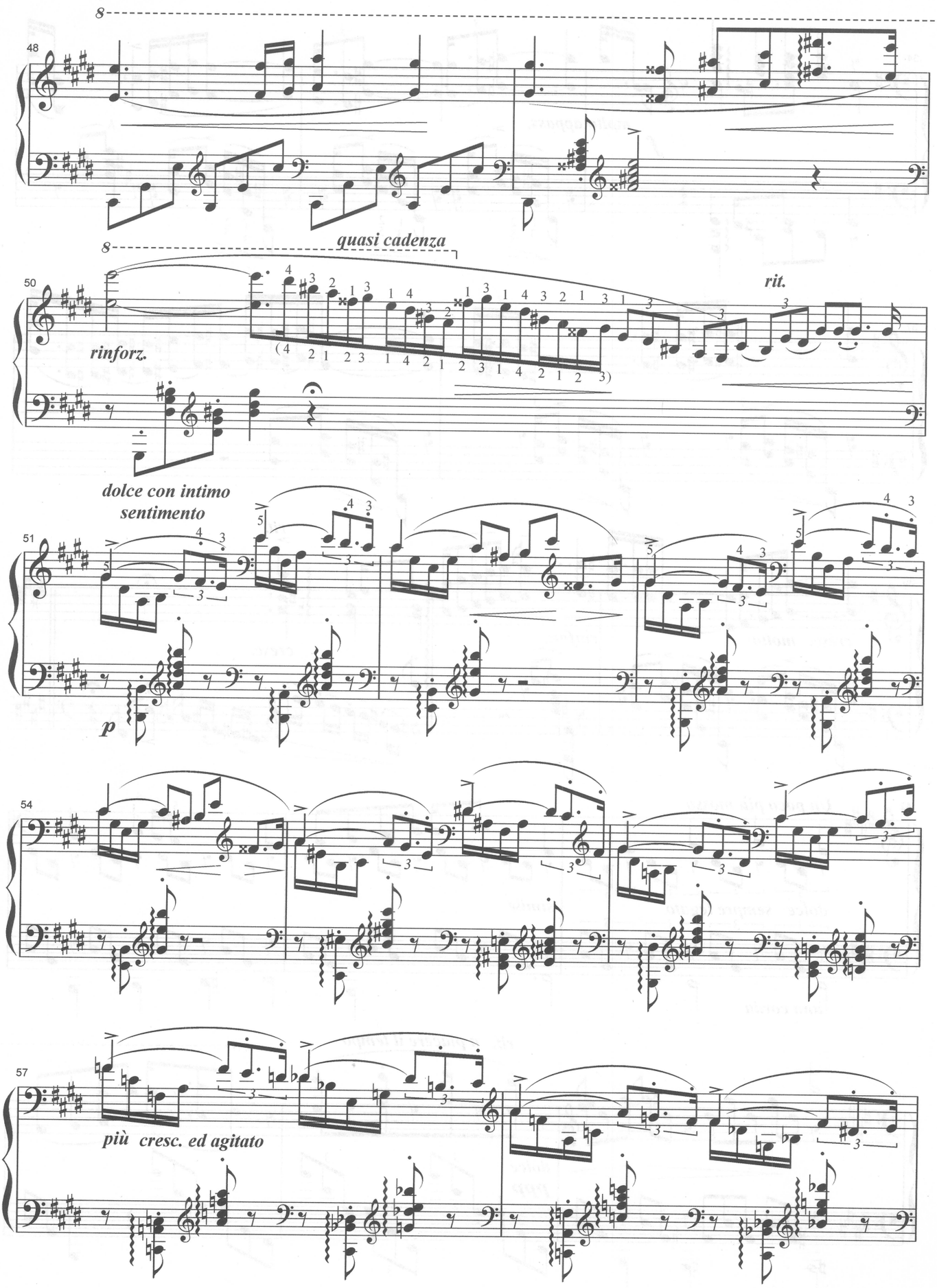
Hungarian Rhapsody No. 5

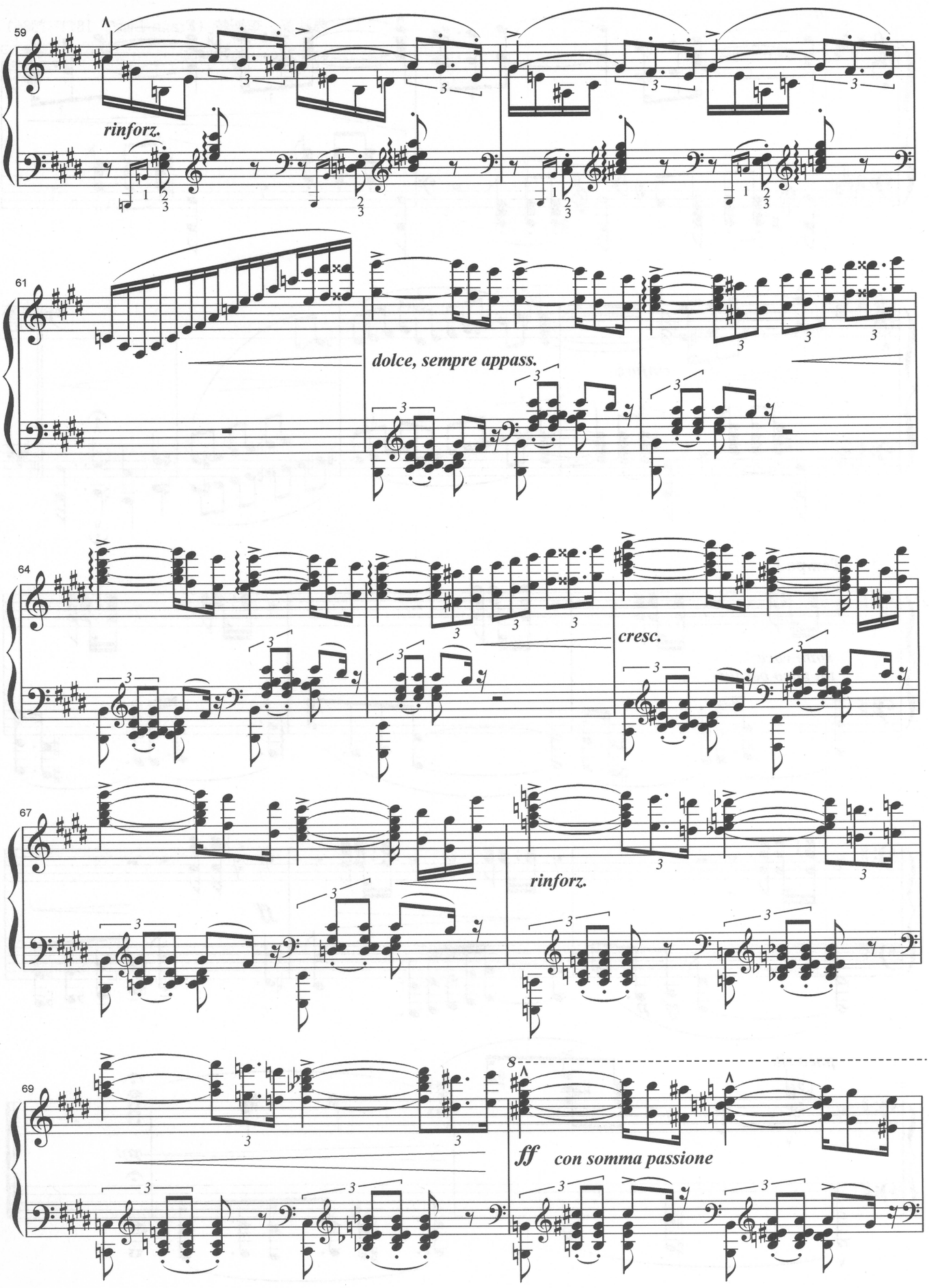


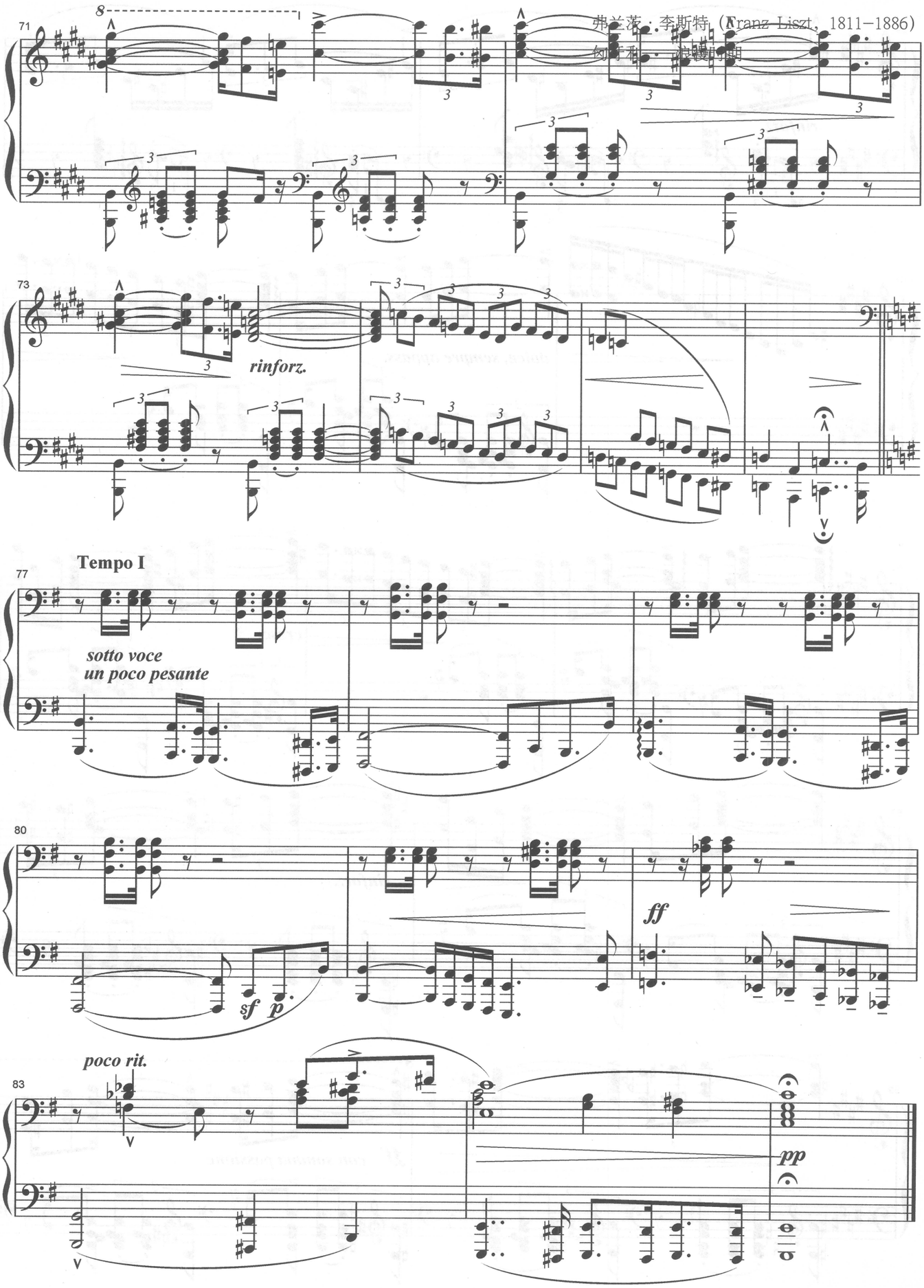

sempre ben legato
9
espress. assai
11
13
cresc.
16
Un poco più mosso
cantabile
dolciss.
sempre legato
simile
una corda
19


22
cresc.
25
rinforz.
rall.
tre corde
Tempo I
27
ten.
ten.
29
ten.
ten.
31
cresc.
rinforz.
ten.
ten.


34
molto appass.
f
37
39
cresc. molto
rinforz.
rit.
cresc.
42
Un poco più mosso
dolce sempre legato
una corda
simile
45
rit. a piacere il tempo
dolce
ppp
8


8
48
8
quasi cadenza
50
rinforz.
rit.
dolce con intimo
sentimento
51
p
54
57
più cresc. ed agitato


59
rinforz.
61
dolce, sempre appass.
64
cresc.
67
rinforz.
69
8
ff con somma passione


71
8
3
73
rinforz.
Tempo I
77
sotto voce
un poco pesante
80
sf
p
ff
poco rit.
83
pp

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 expressivo. 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 placibo

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.

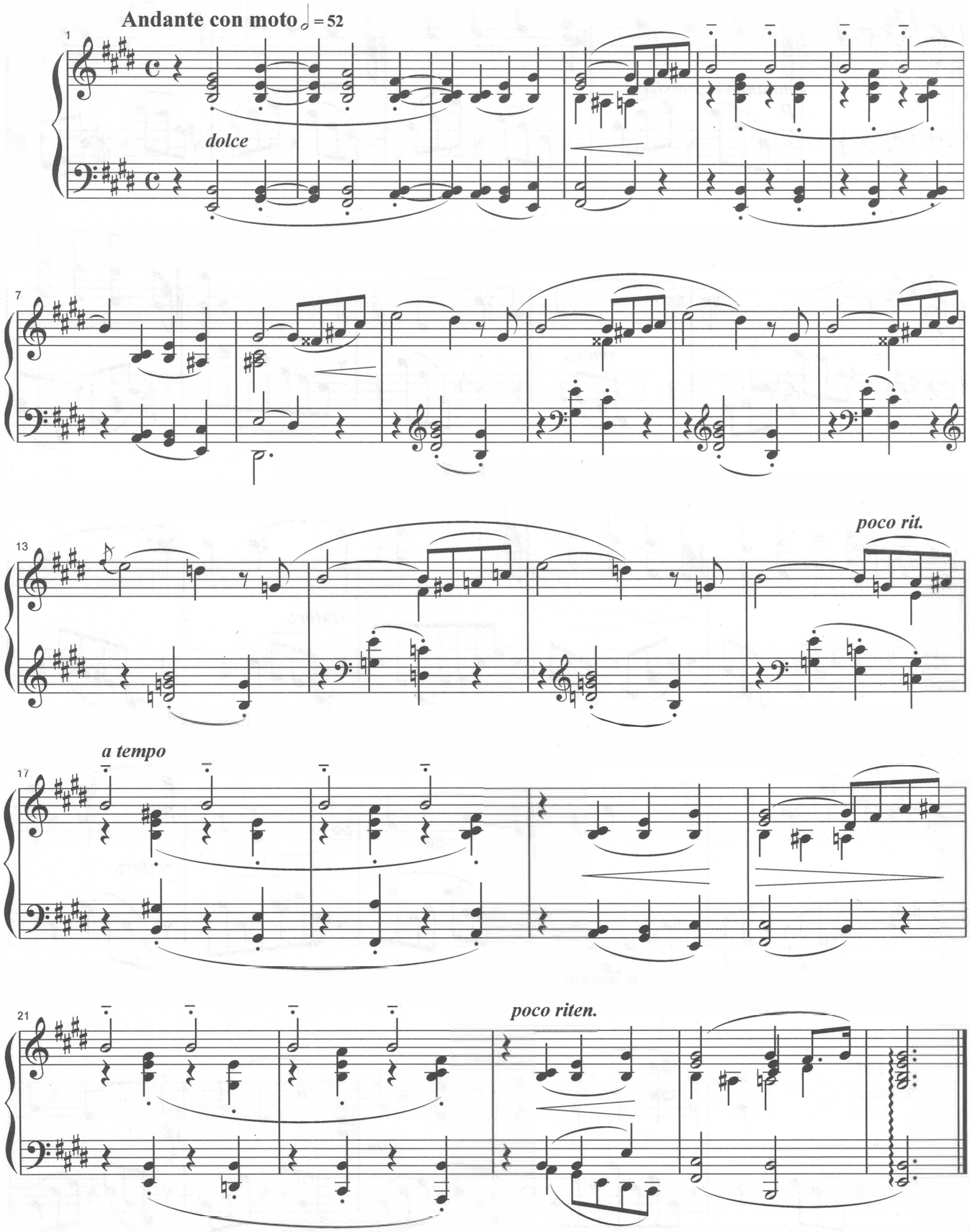
Practice the melody separately. Liszt uses this theme in a polyphonic manner, having the right hand play two voices at the same time. Combining the hands will not be easy; slow practice is essential.

No.6 E major Allegretto sempre cantabile

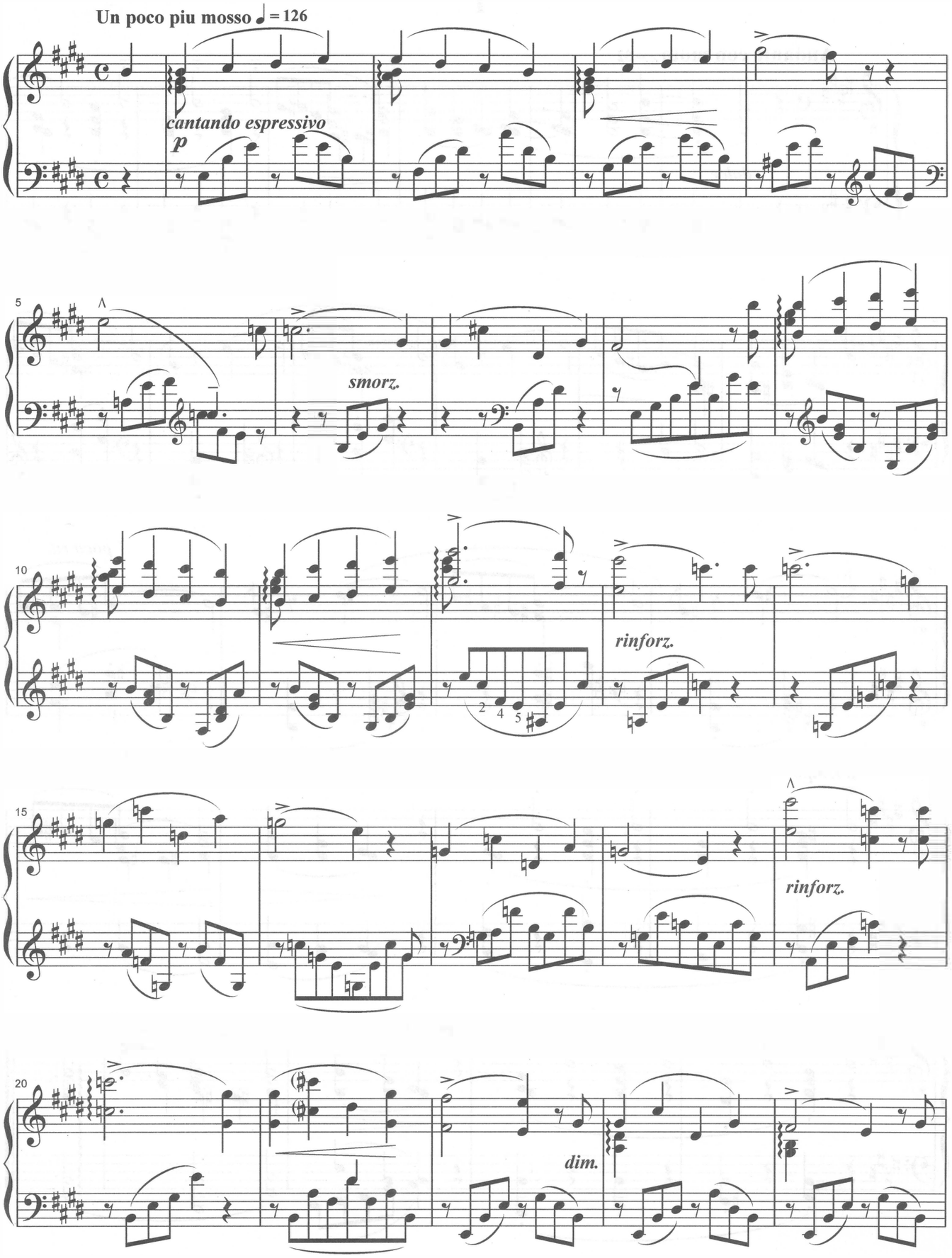
The last Consolation is a kind of exuberant piece Liszt loved to write. The theme is often held in the pedal, freeing the hands for the flourishing accompaniment. Actually, the rolled chords. which immitate the strumming of the guitar, reflect this instrument and are the key to the folk character of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

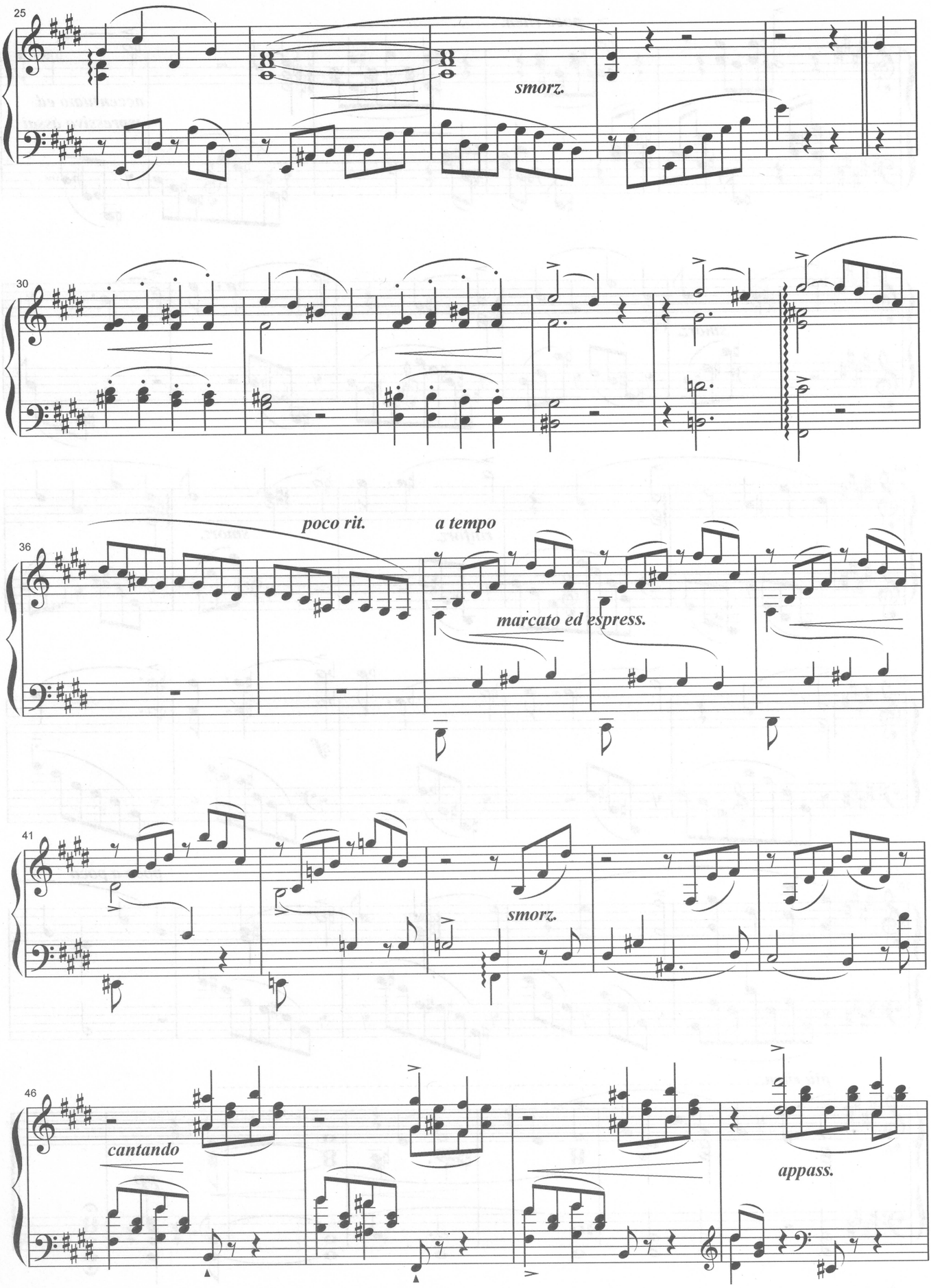
How to pedal the melody and the accompaniment is the problem. The tone should not become thick and the roll of the chords needs to be heard. Liszt writes rubato giving the performer much freedom. Always shape the melody no matter how active the accompaniment gets. Think of this piece as written for two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

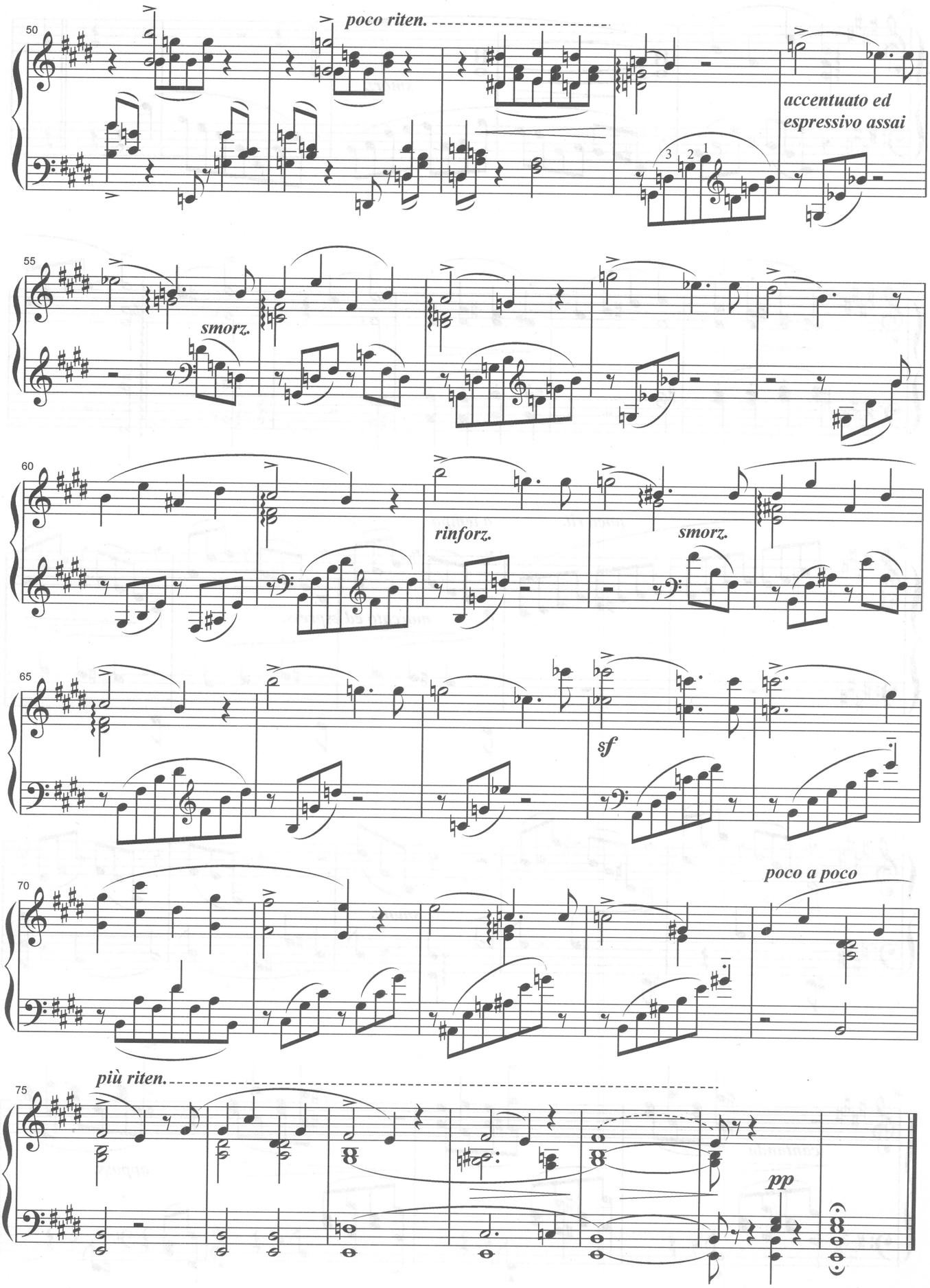
Consolation No. 1 in E major



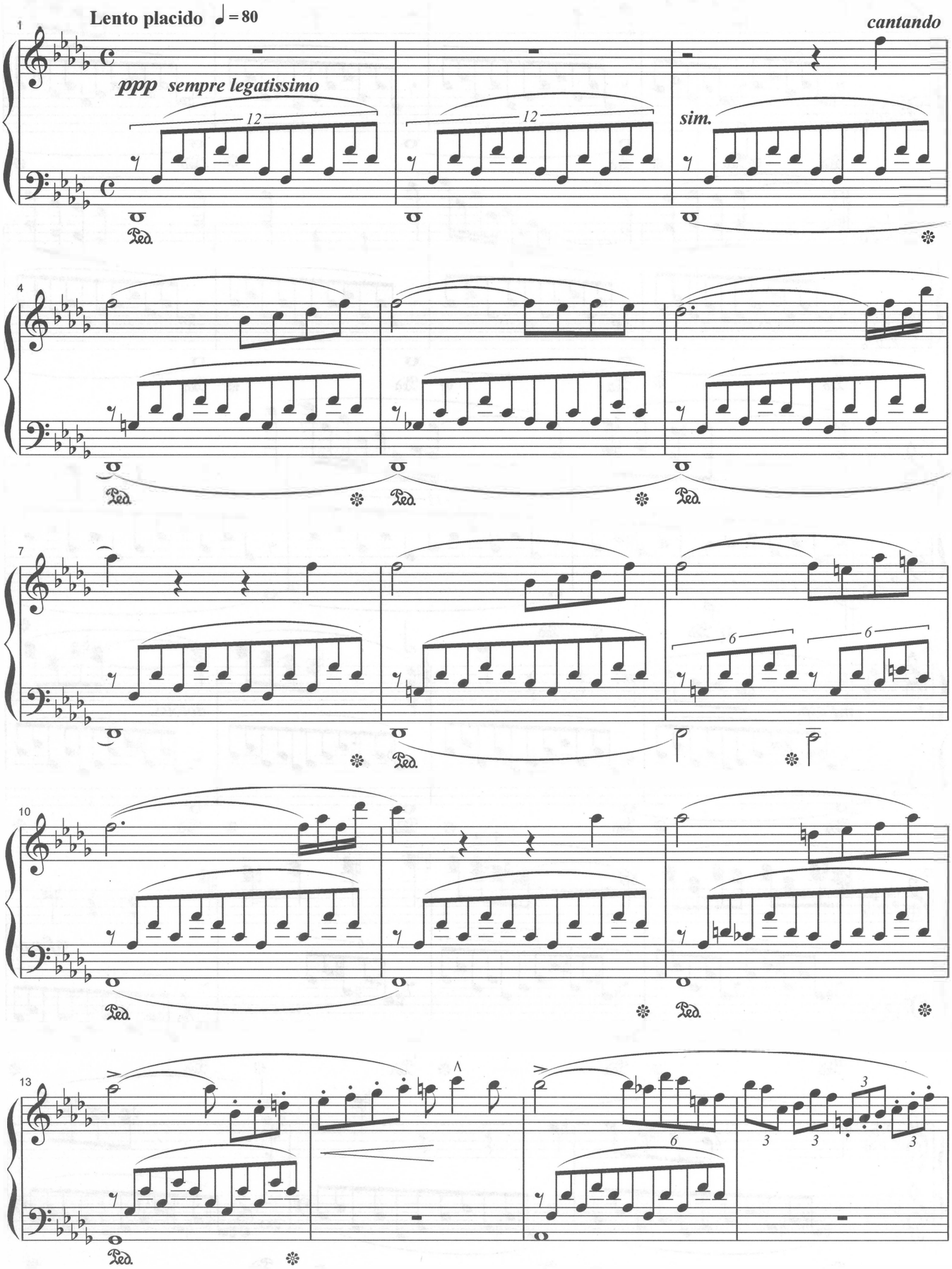
Consolation No. 2 in E major

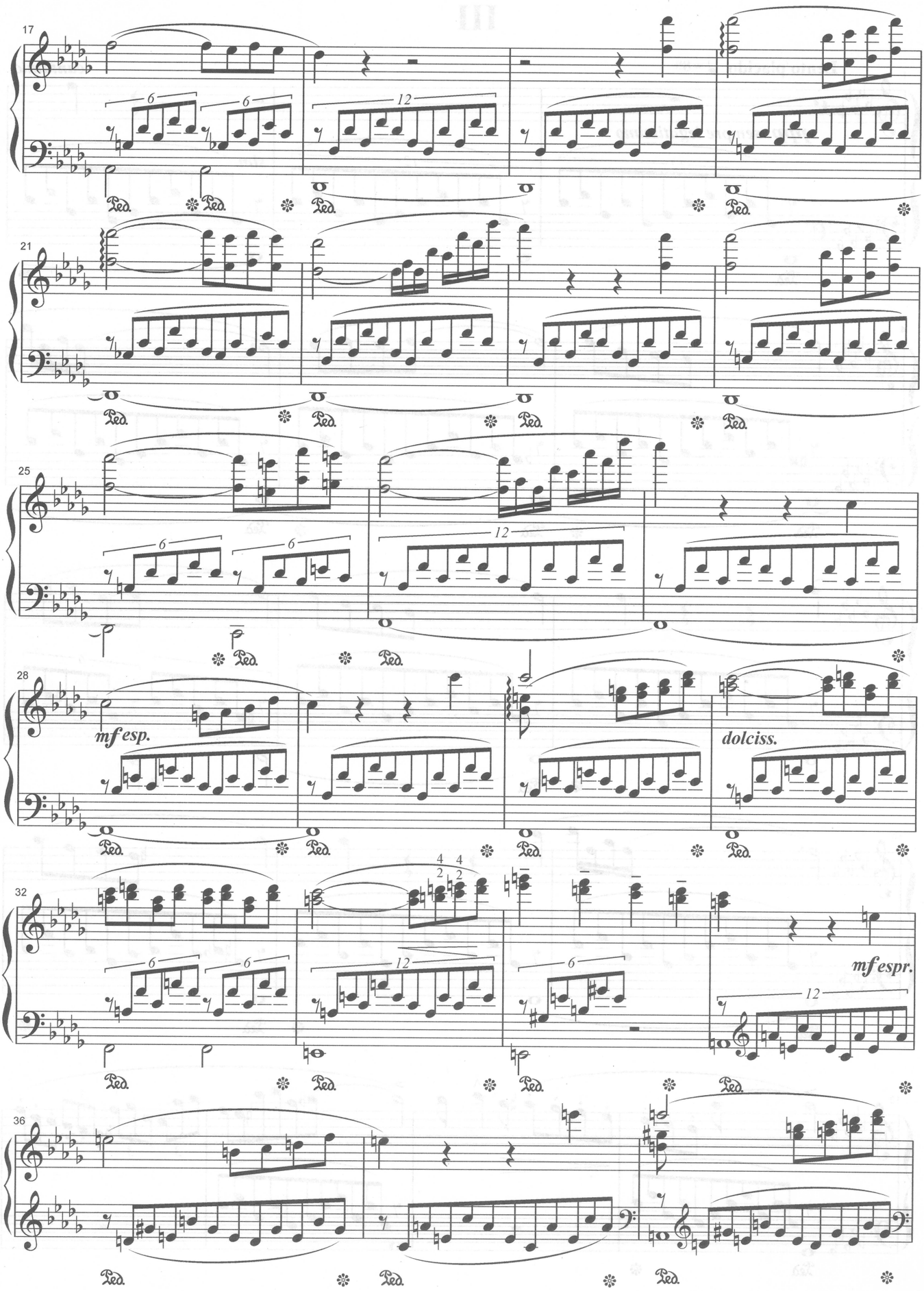


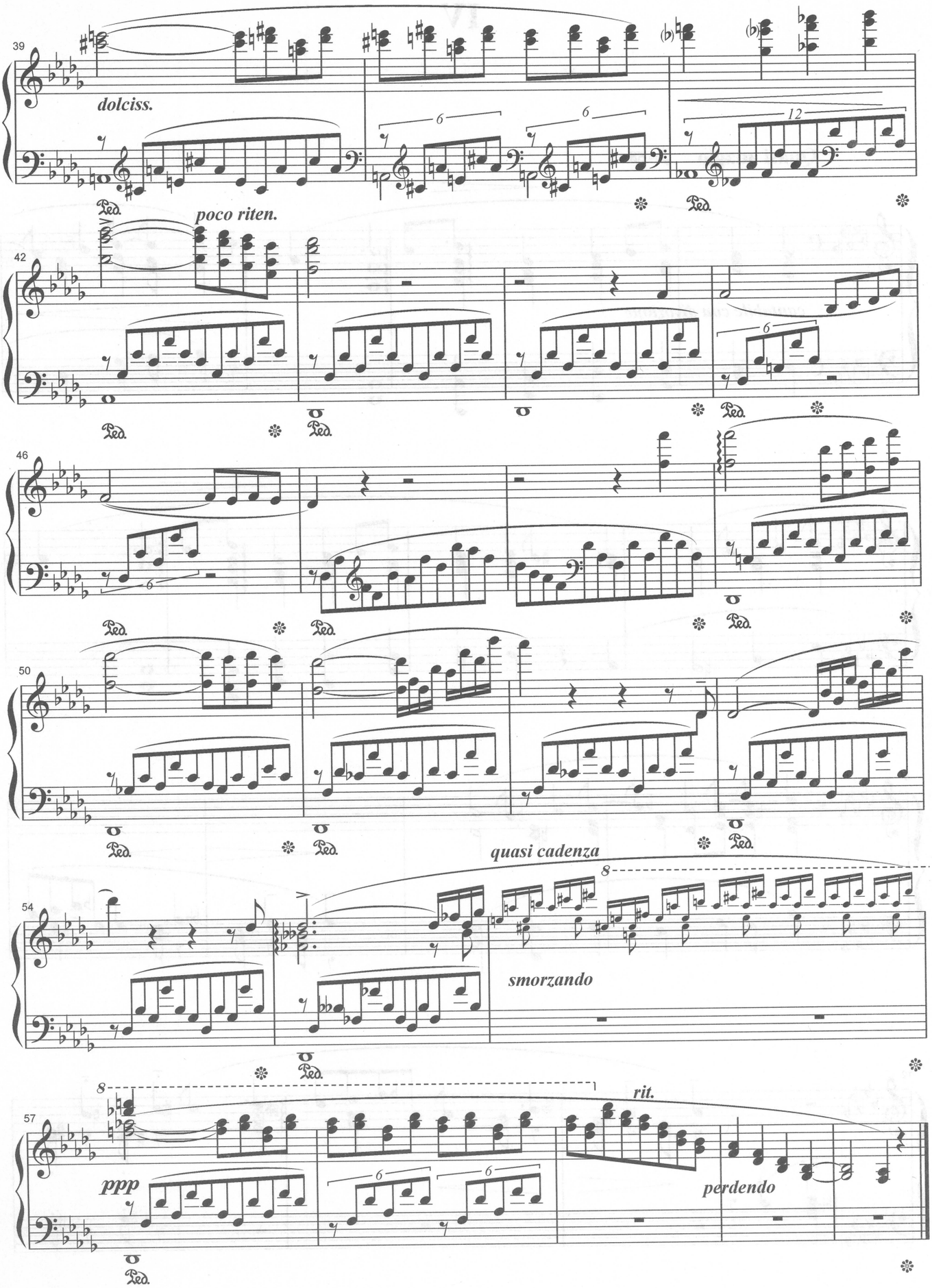

25
smorz.
30
poco rit.
a tempo
36
marcato ed espress.
41
smorz.
46
cantando
appass.


50
poco riten.
accentuato ed
espressivo assai
3 2 1
55
smorz.
60
rinforz.
smorz.
65
sf
70
poco a poco
più riten.
75
pp

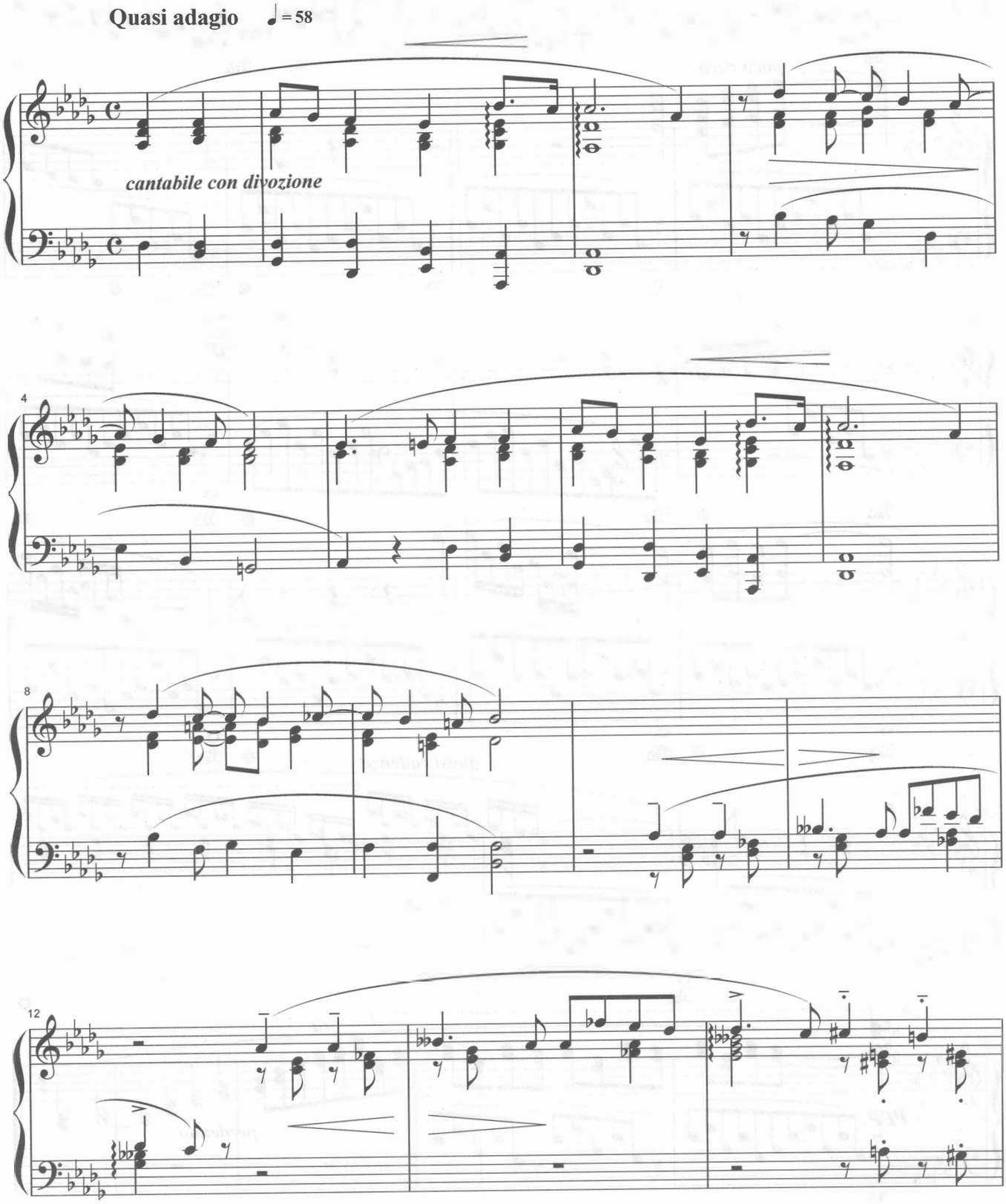
Consolation No. 3 in D-flat major

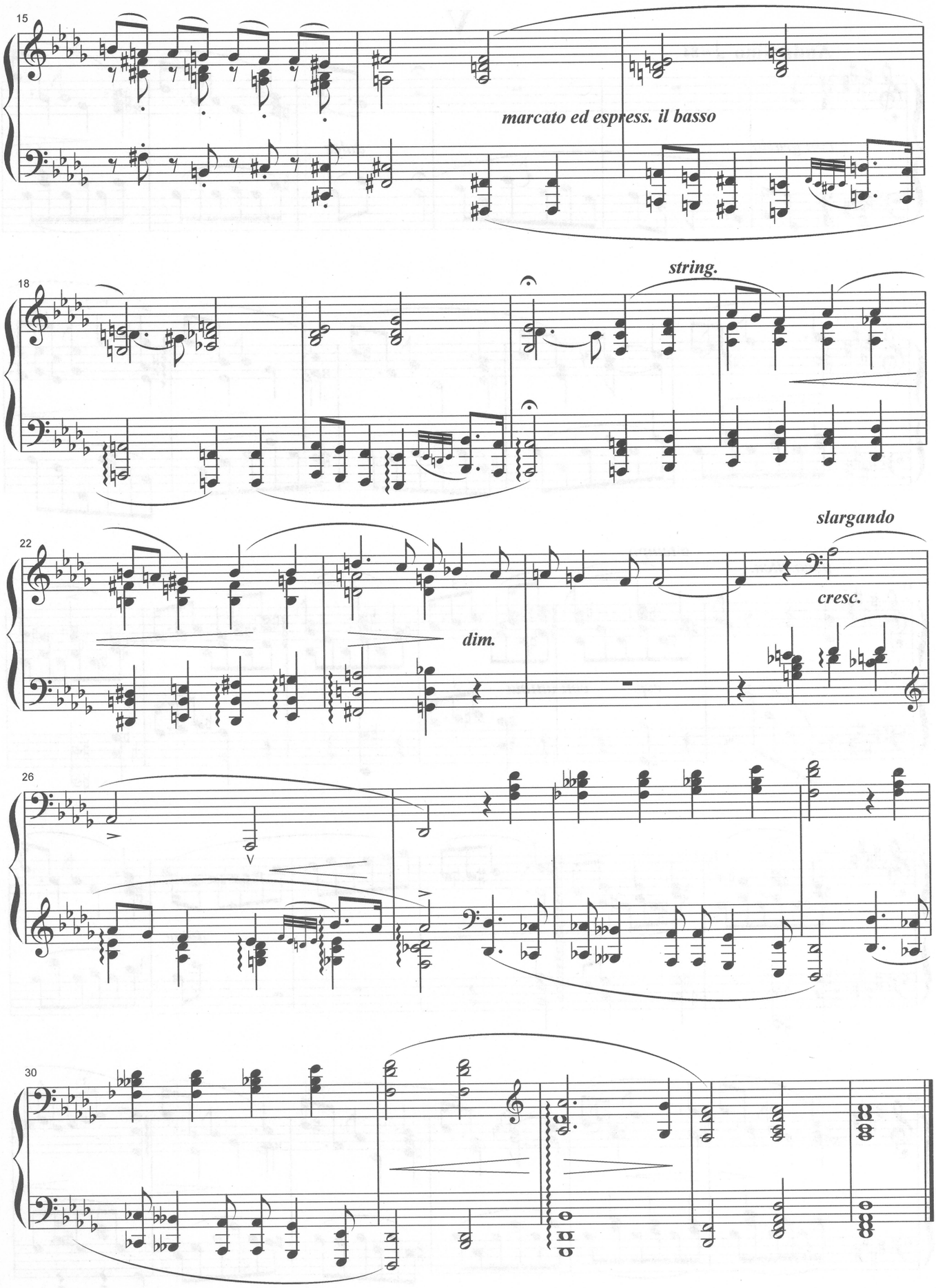



17
21
25
28
mf esp.
dolciss.
32
mf espr.
36
Ped.

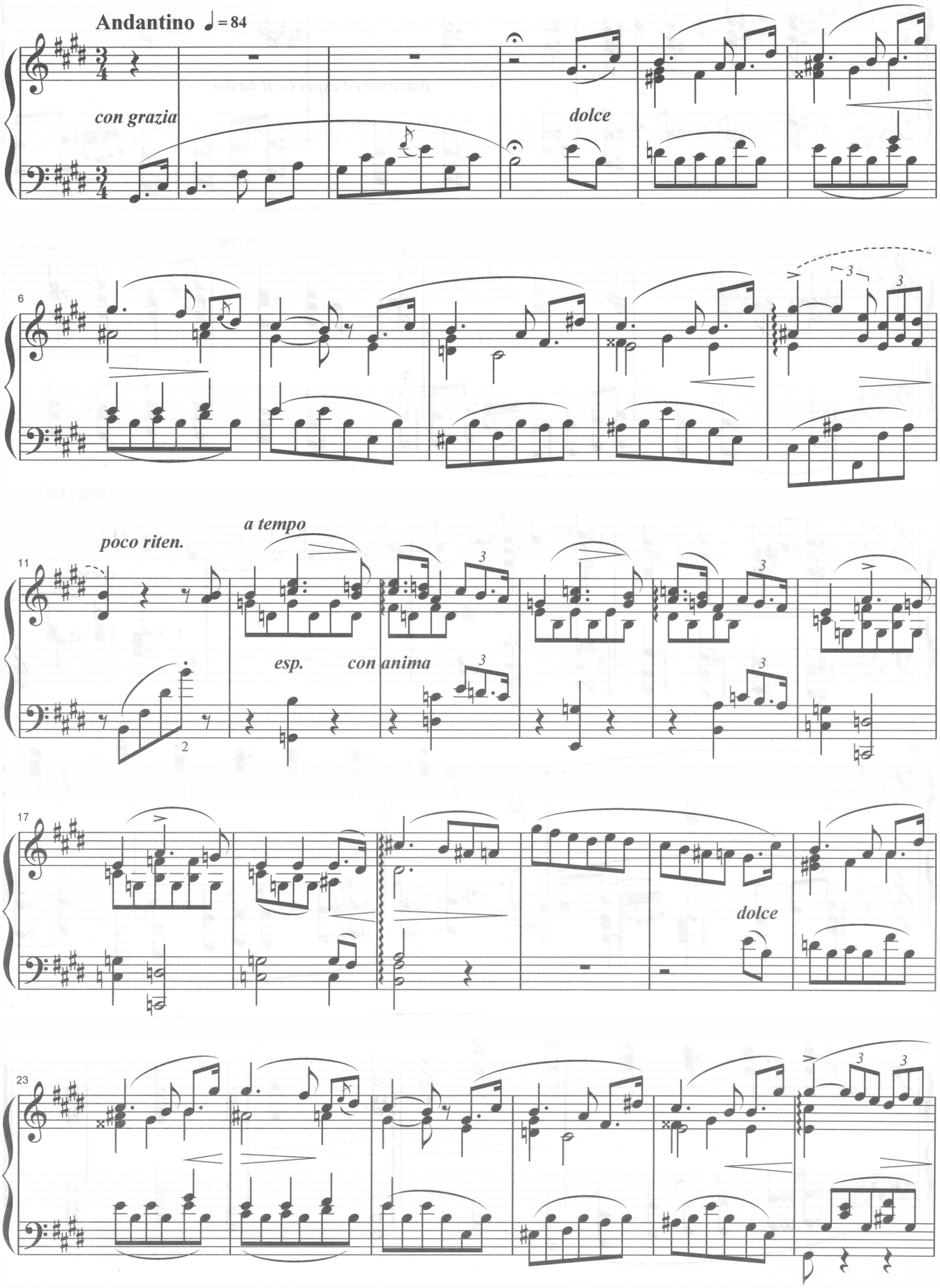

39
dolciss.
poco riten.
42
46
50
quasi cadenza
54
smorzando
rit.
57
ppp
perdendo

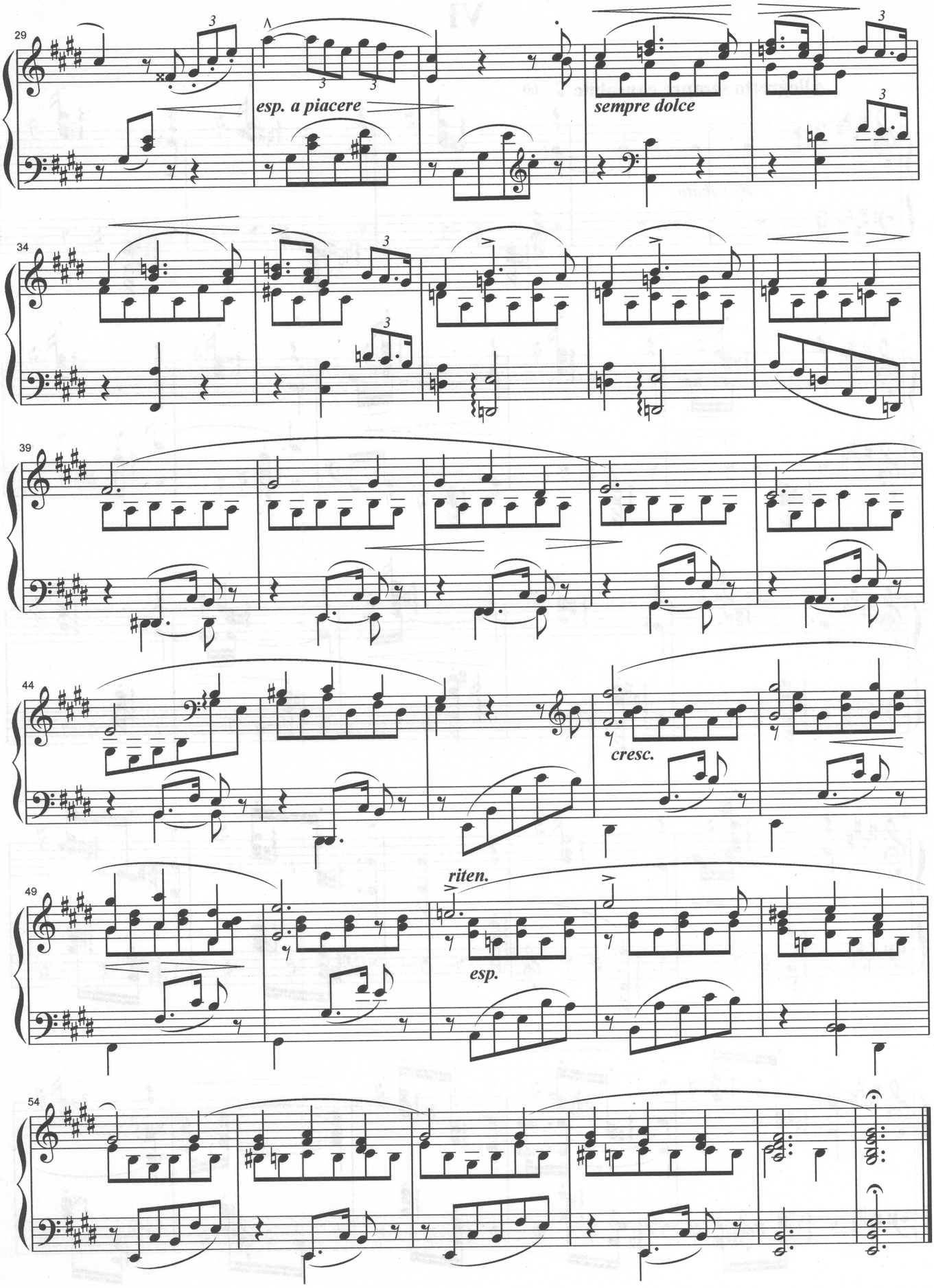
Consolation in D-flat major, No. 4



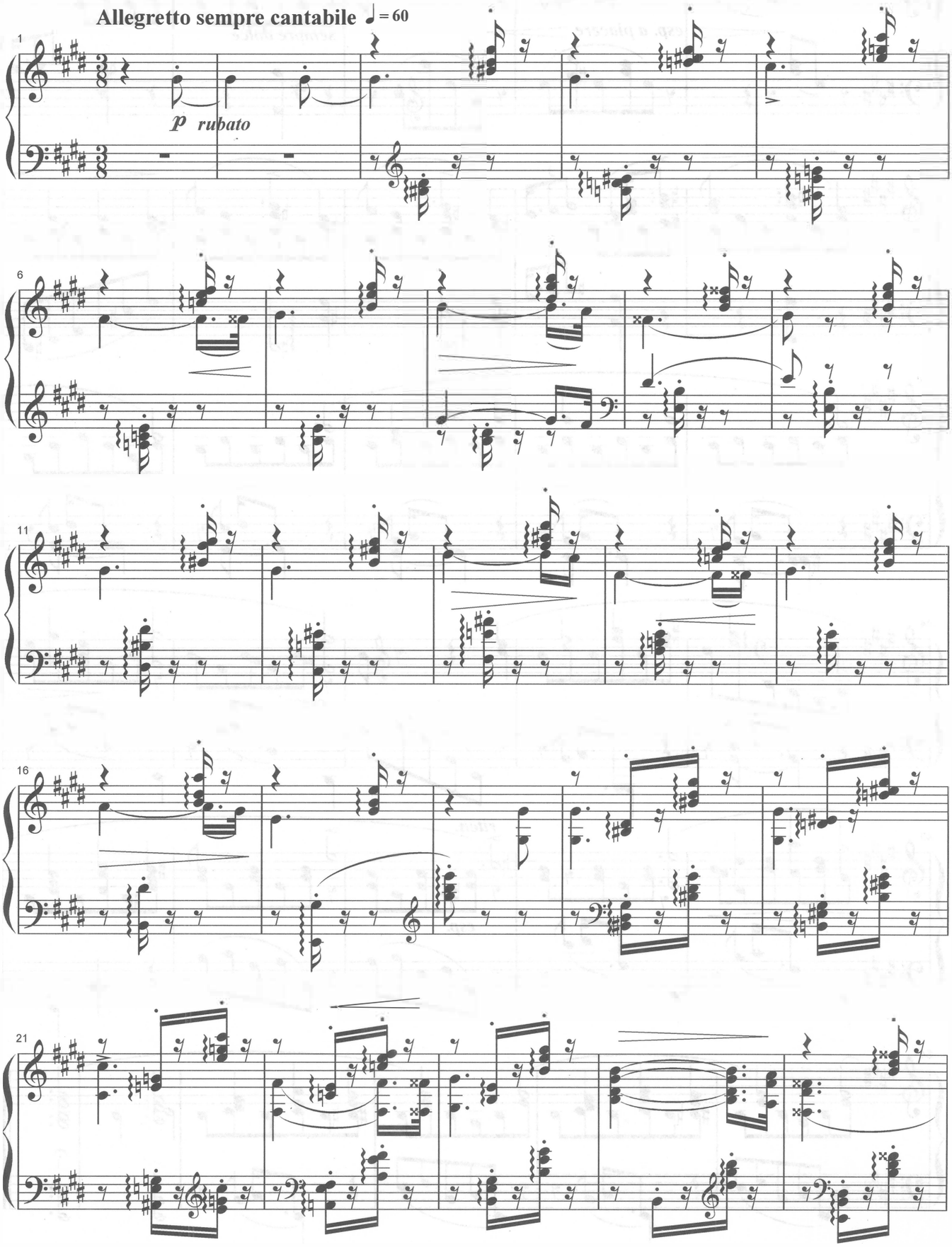

15
marcato ed espress. il basso
18
string.
22
slargando
dim.
cresc.
26
30

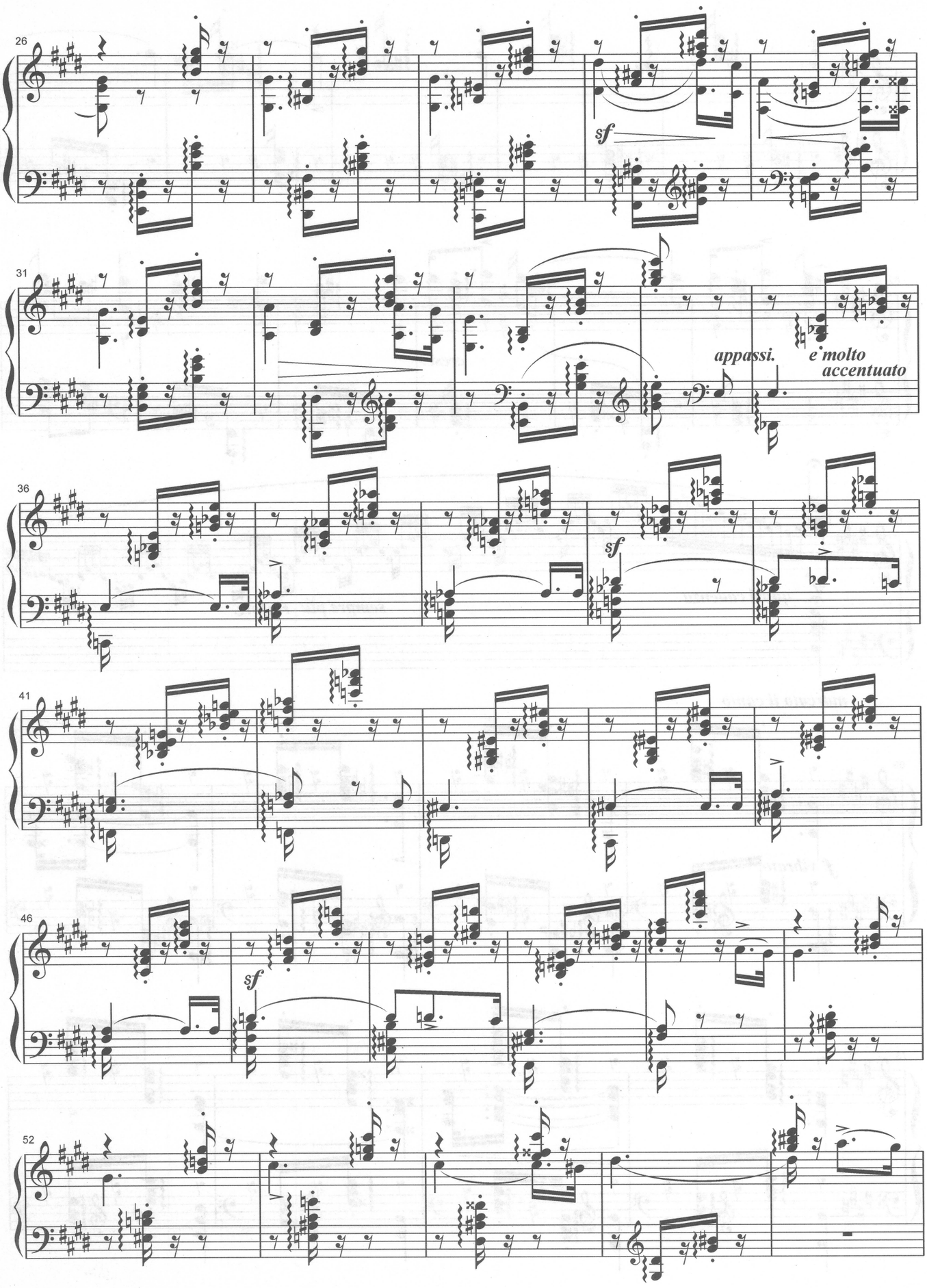
Consolation in E major, No. 5

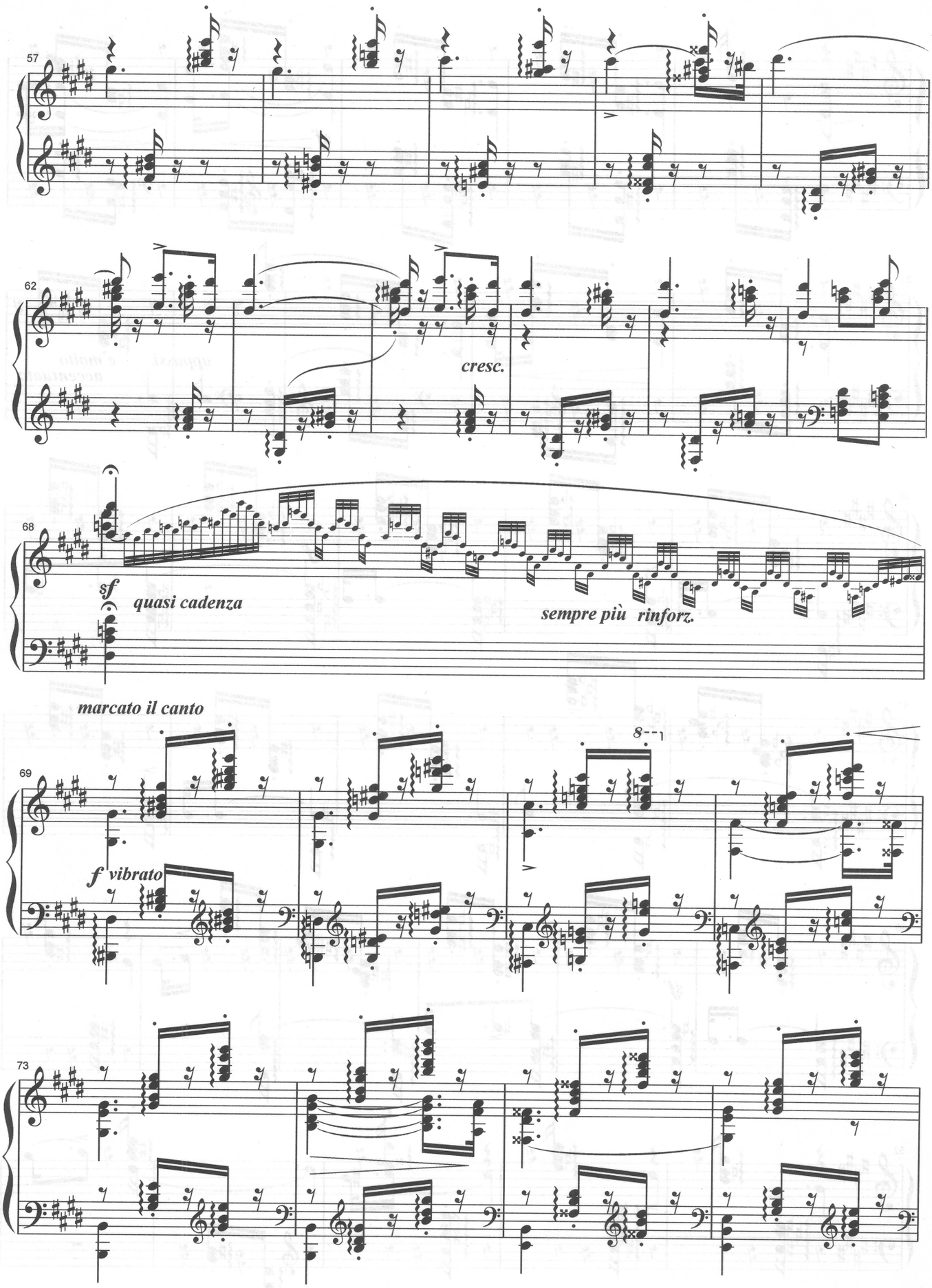


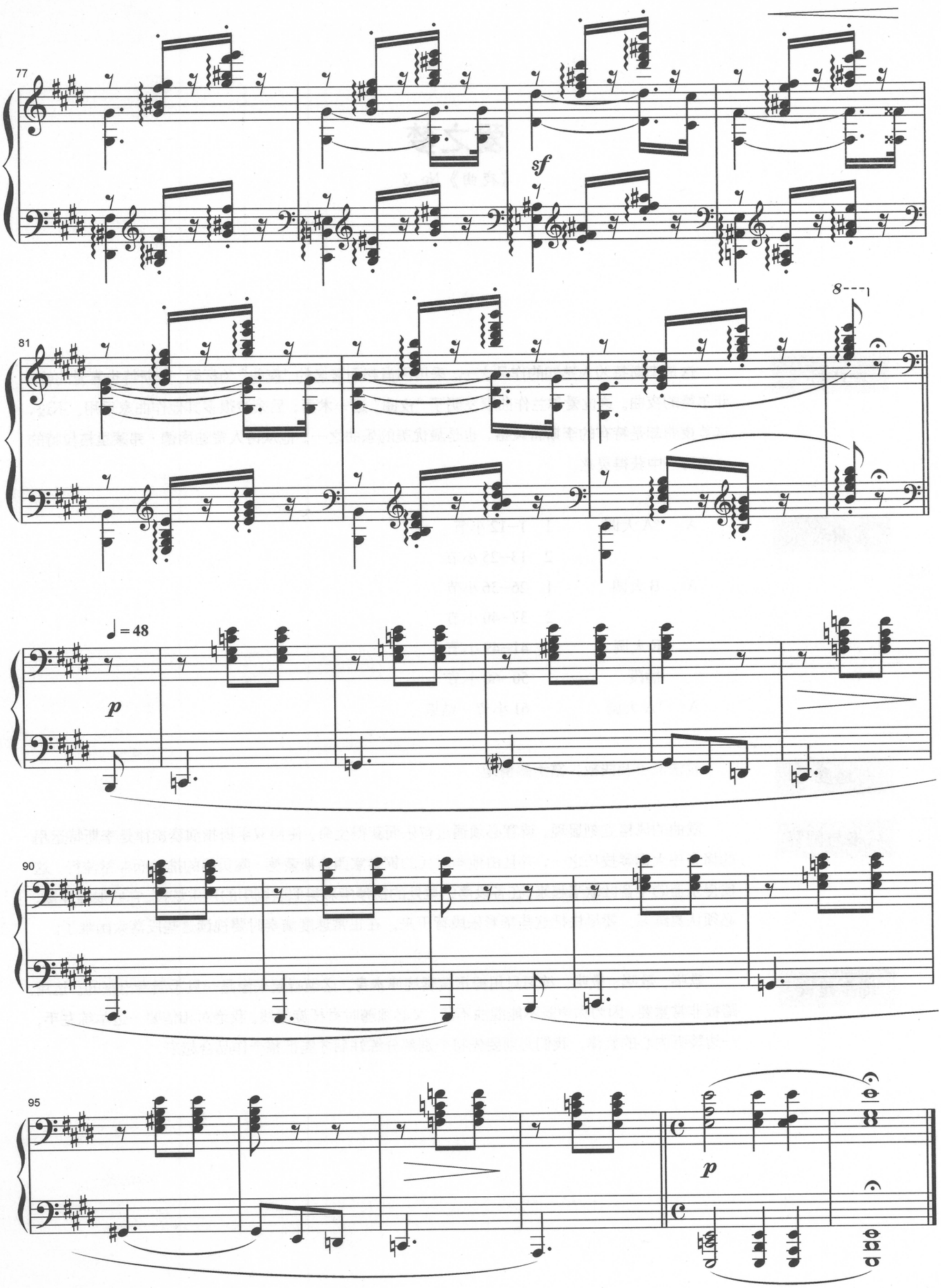

29
esp. a piacere
sempre dolce
34
39
44
cresc.
49
riten.
esp.
54

Consolation in E major, No. 6




26
sf
31
appassi.
e molto
accentuato
36
sf
41
46
sf
52


57
62
cresc.
68
sf
quasi cadenza
sempre più rinforz.
marcato il canto
69
8
f vibrato
73


77
sf
81
8
♩ = 48
p
90
95
p

Liebestraum (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,

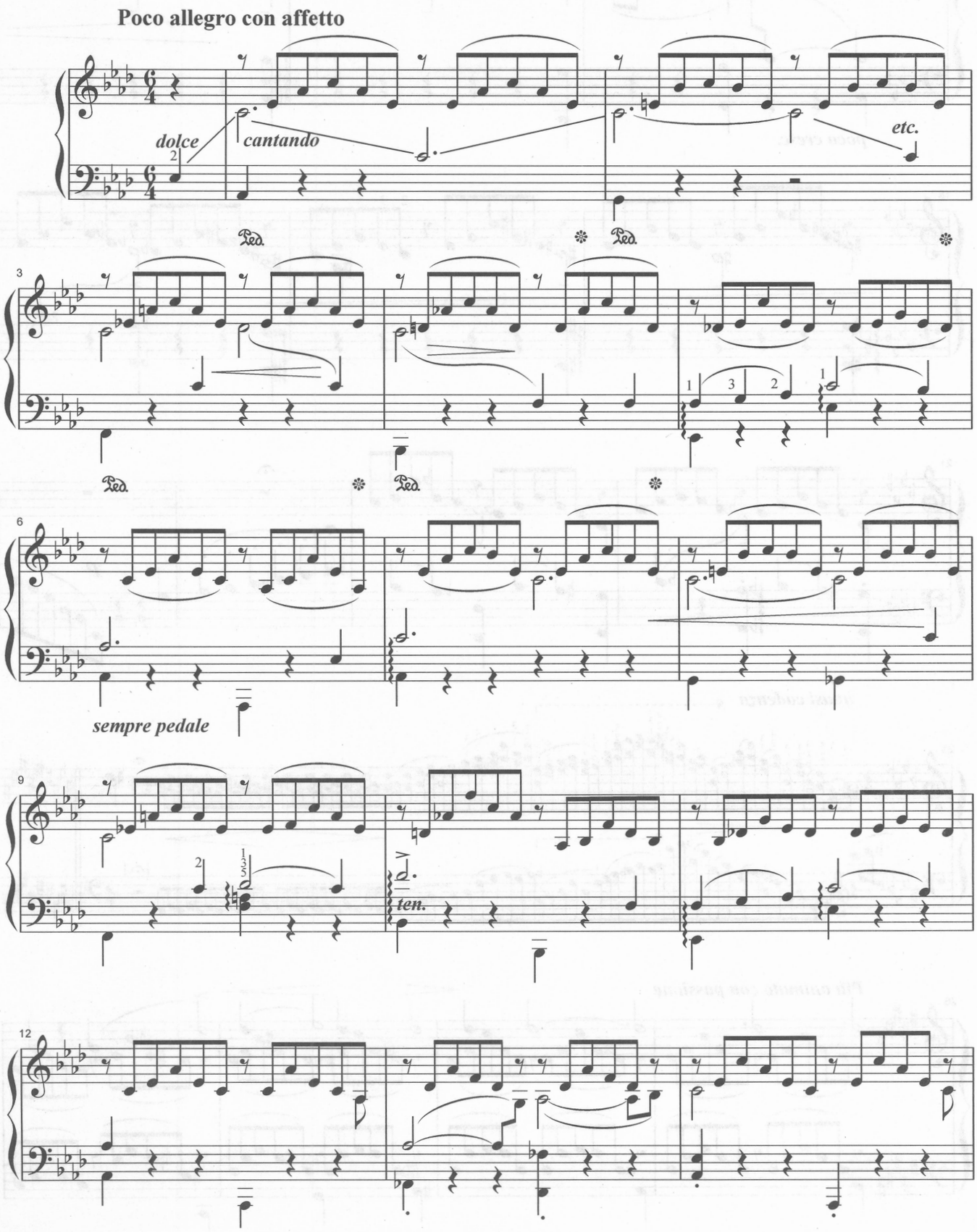
Form				
	A	A flat maj.	1	measures 1-25
			2	measures 13-25
	A	B maj.	1	measures 26-36
			2	measures 37-40
		E maj.	1	measures 41-49
		Episode		measures 51-60
	A	A flat maj.		measures 61-end

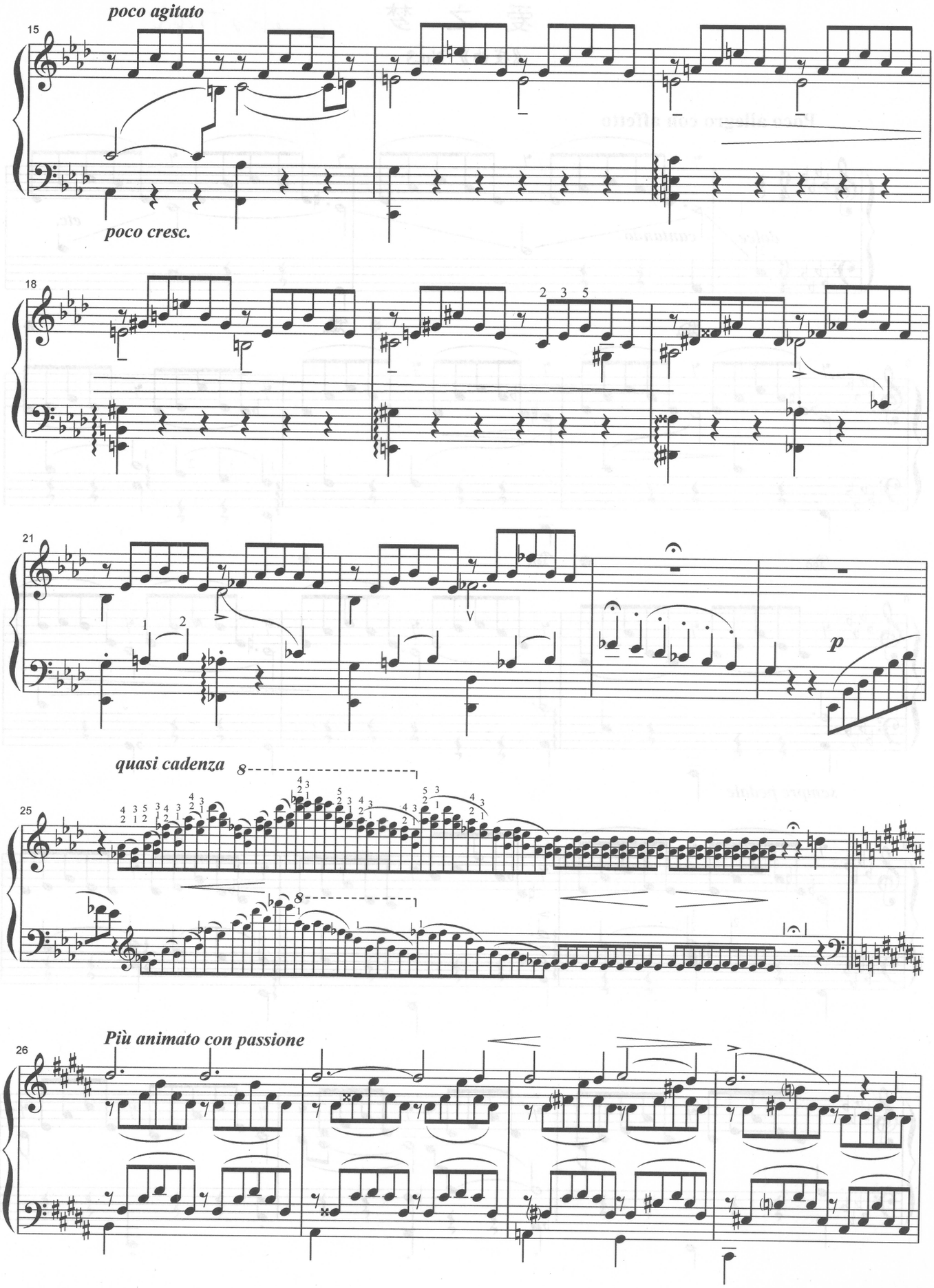
Tempo Poco allegro, con affetto - Somewhat lively with affect

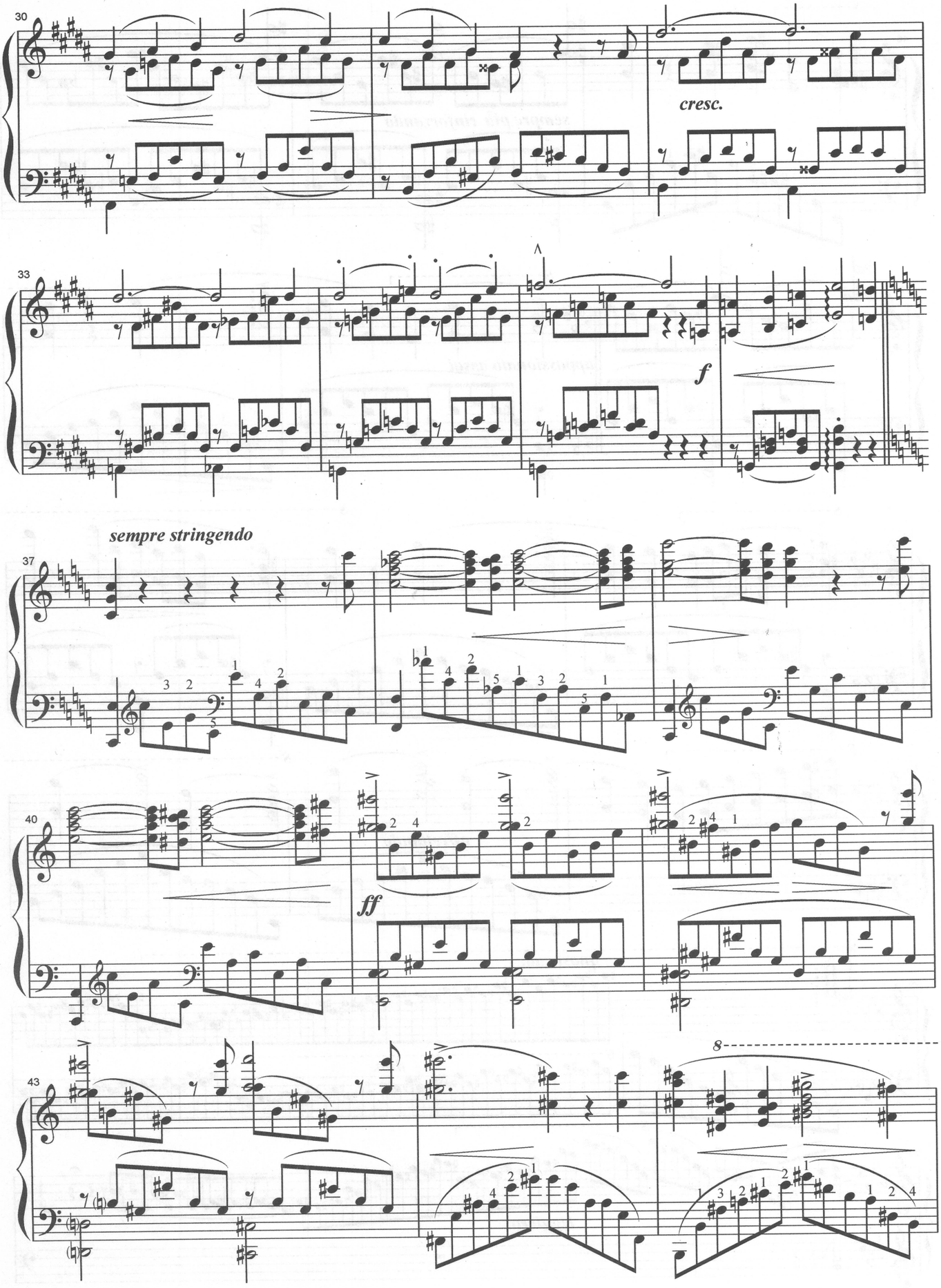
Style & Interpretation The song style is evident immediately. The poem has to come alive through the music. The use of the thumbs in both hands, creating the melody, is one of the great pianistic tricks employed by Liszt and was very fashionable at the time made popular by the pianist, Sigismund Thalberg. It makes the mid-range of the instrument sing. The pianistic cadenzas, at 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.

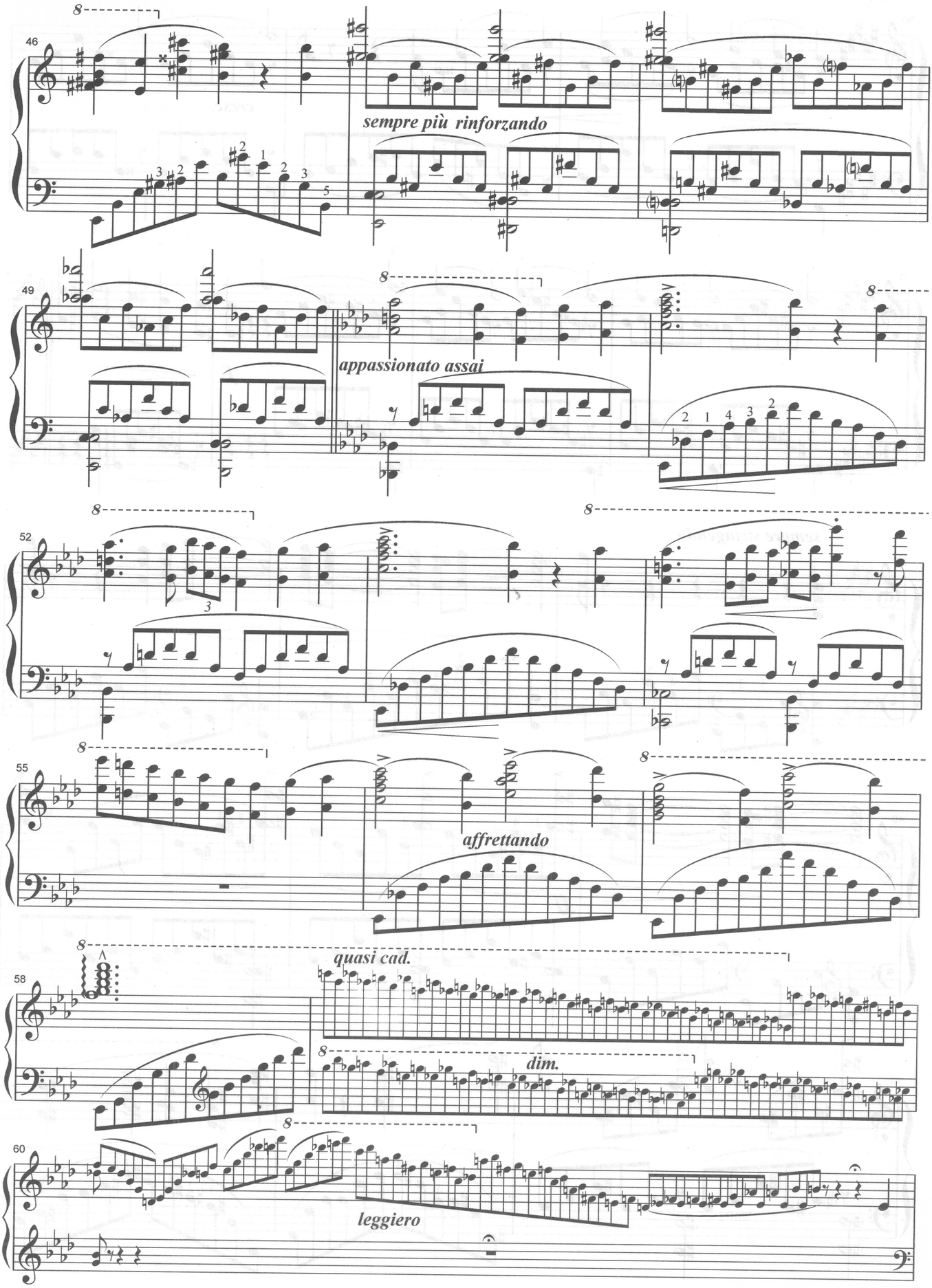
Advice on Practice Sing-sing-sing. Play the melody by itself with the thumbs alone. It must sound as if played in one hand. Pedalling is very important as the harmonies must not smear and must support the melodic lines at all times. I am a great believer in hearing melody in your inner ear while practicing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

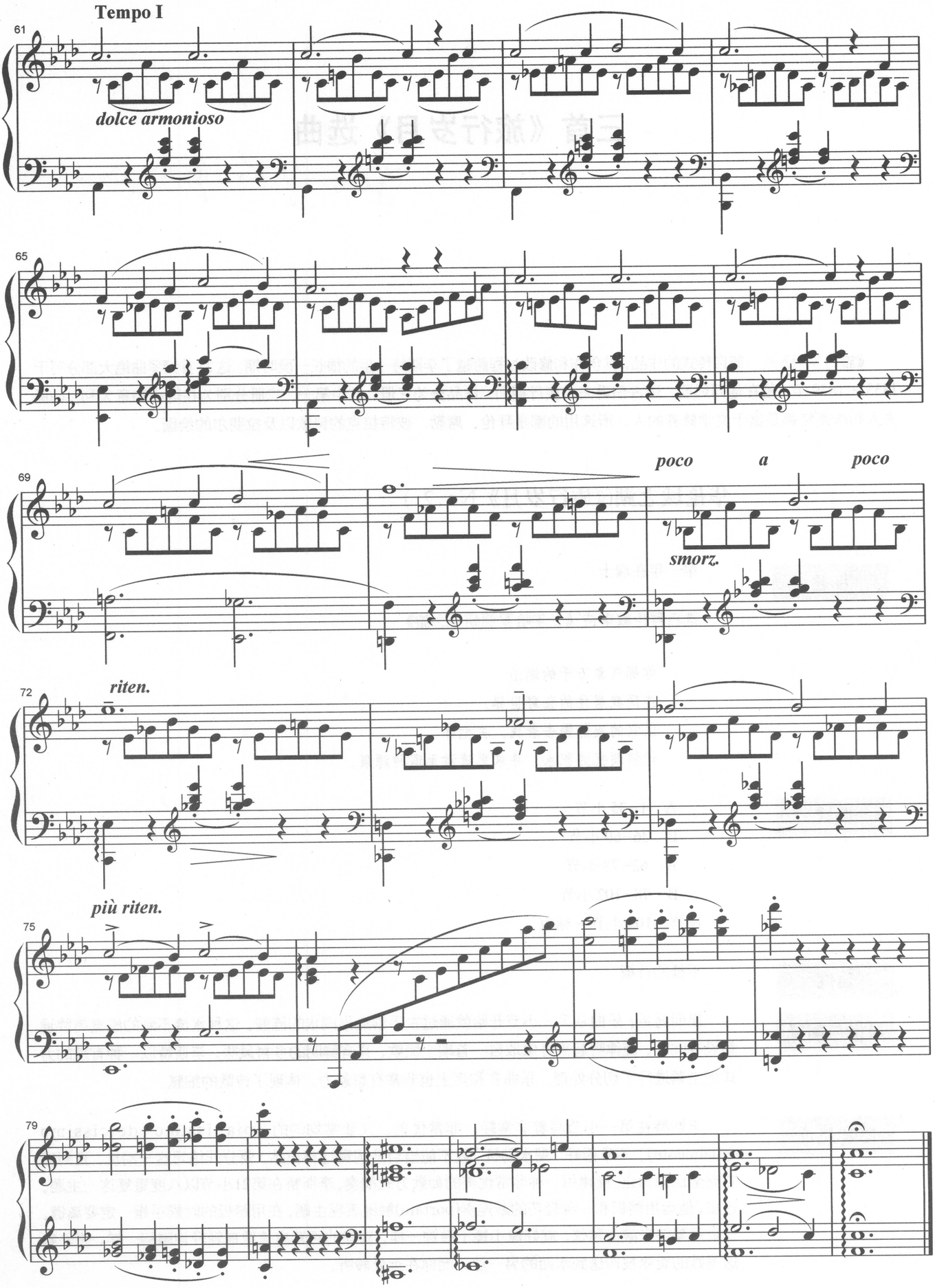
Liebestraum No. 3




poco agitato
15
poco cresc.
18
2 3 5
21
1 2
V
p
quasi cadenza
8
25
8
Più animato con passione
26


30
cresc.
33
f
sempre stringendo
37
40
ff
43
8


46
sempre più rinforzando
49
appassionato assai
52
55
affrettando
58
quasi cad.
dim.
60
leggiero


Tempo I
61
dolce armonioso
65
69
poco a poco
smorz.
72
riten.
più riten.
75
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.

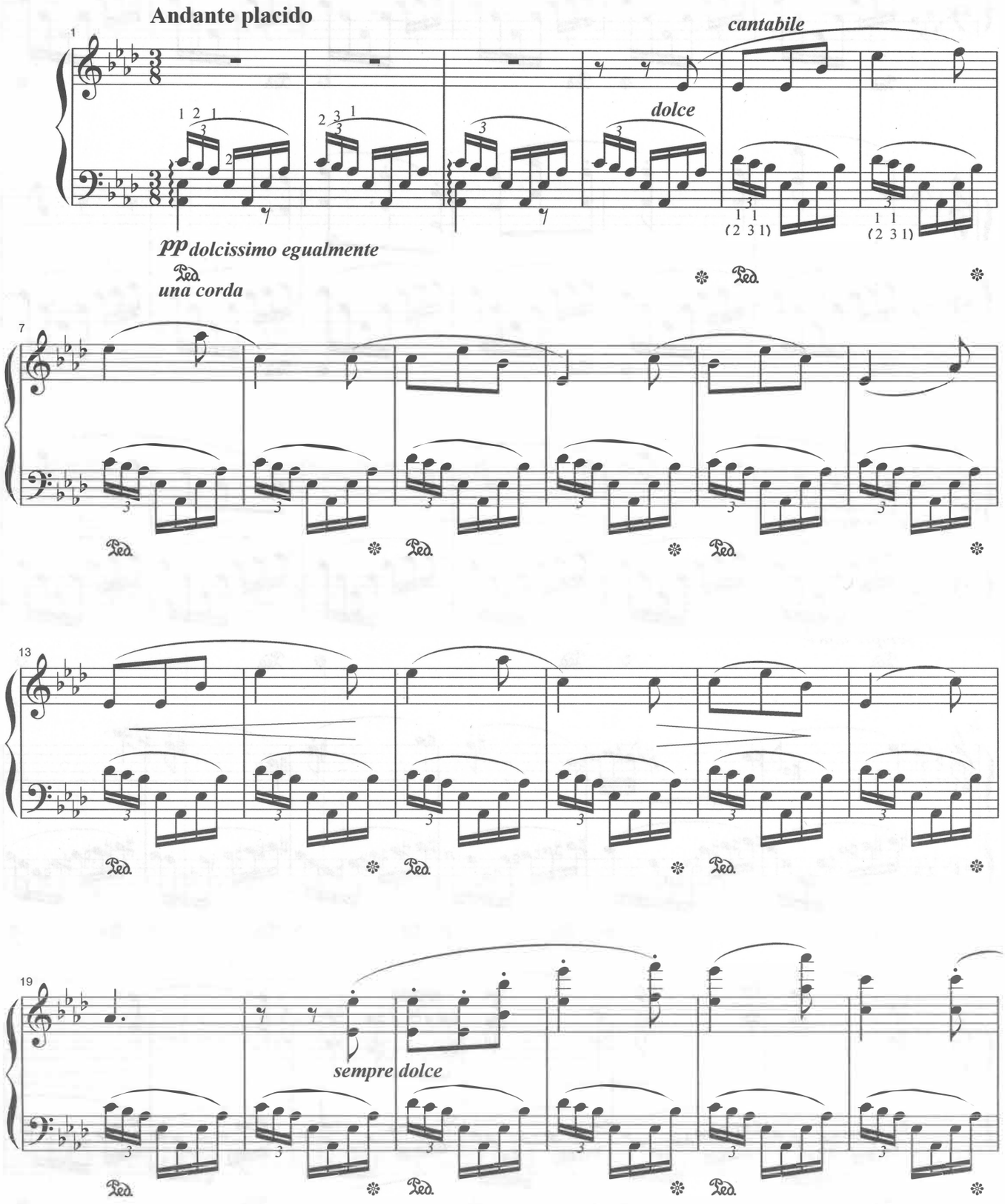
Form
A measures 1-35
B measures 36-61
A measures 62-78
B measures 79-102
Coda measures 103-end

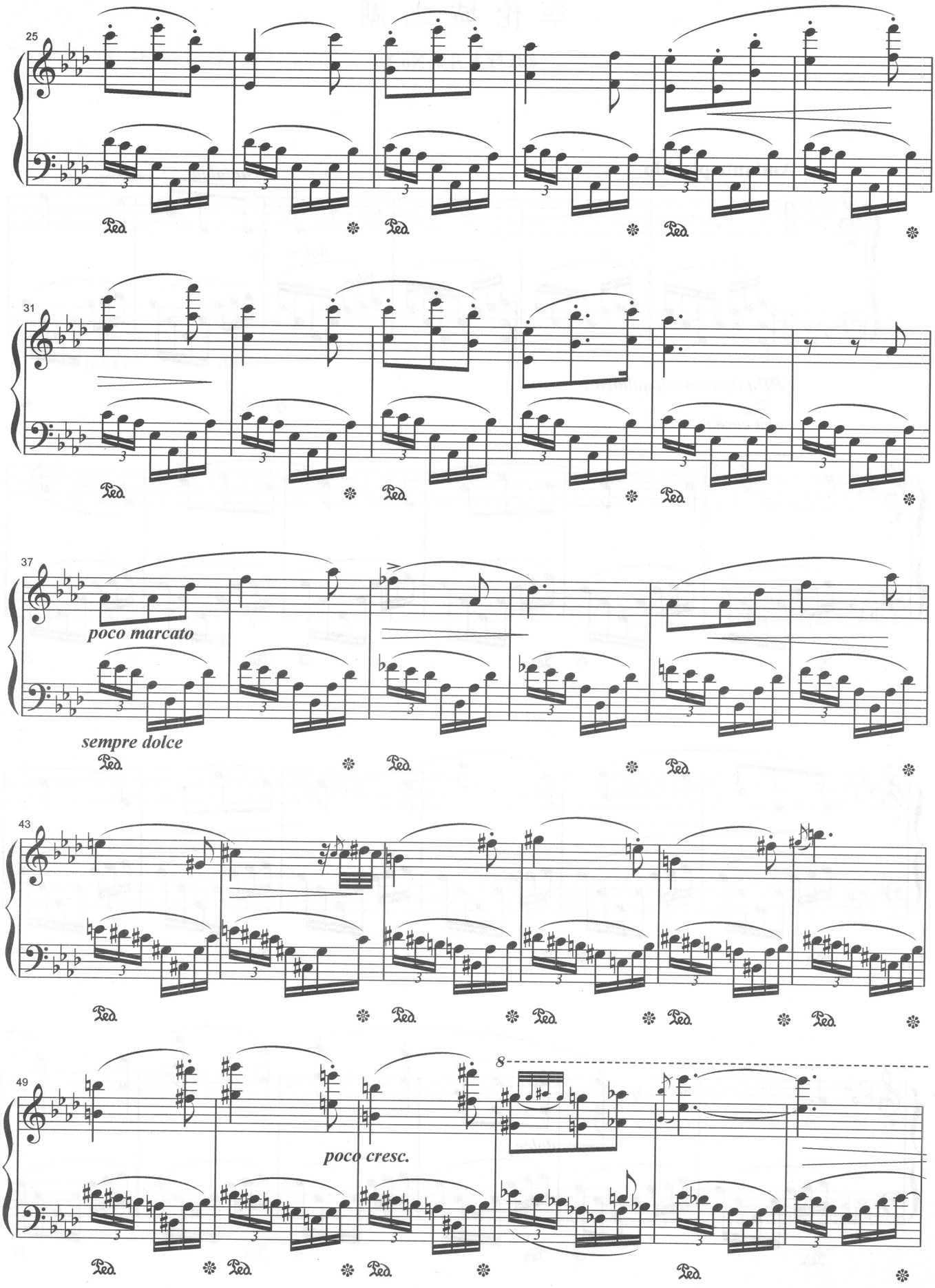
Tempo Andante placibo - moving peacefully

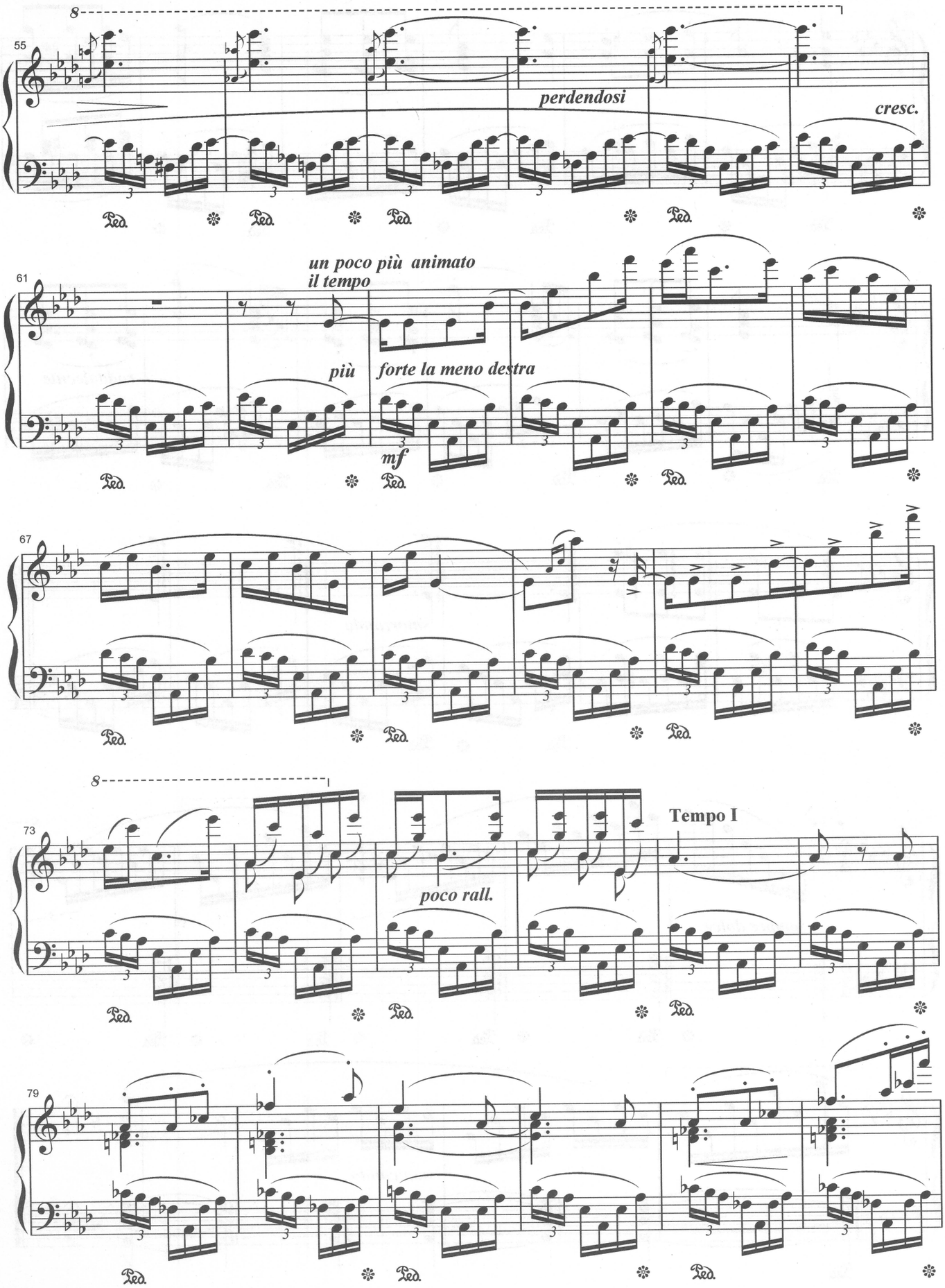
Style & Interpretation It is evident from the first measure that the gentle movement of the lake is created with the left hand motive. This sense of a continuous flow of water remains undisturbed throughout the piece. The melody sounds as if it is derived from a Swiss folk song and has a very rustic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

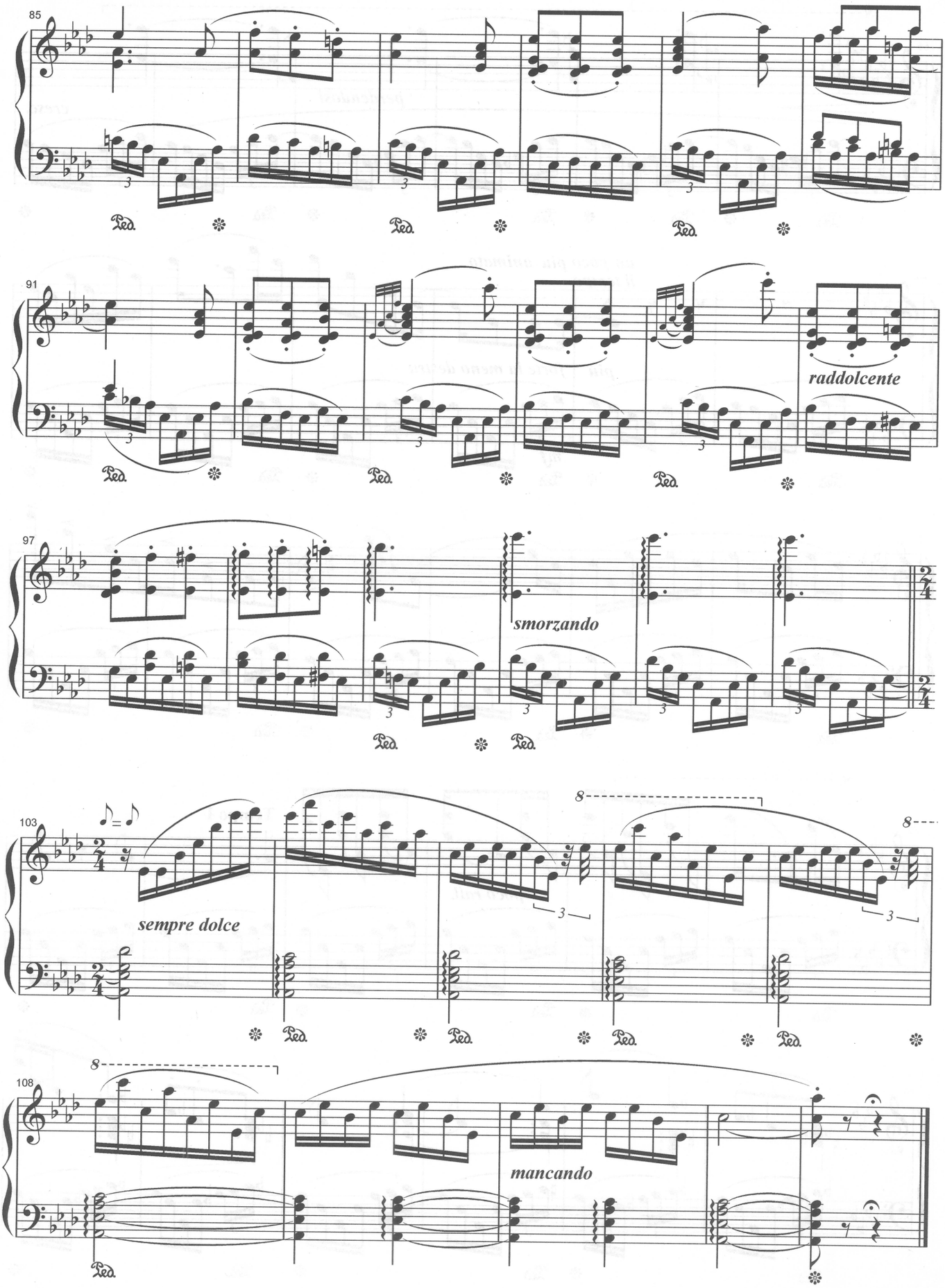
Advice on Practice Liszt writes in the first bar, pianissimo-dolcissimo egualmente. Without the mastery of the "lake motive"the piece cannot be properly interpreted. Practice this motive separately, until you are totally comfortable. The melody is played in a beautiful cantabile. Liszt repeats the theme 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




25
Ped.
31
37
poco marcato
sempre dolce
43
49
poco cresc.
8


8
55
perdendosi
cresc.
Ped.
61
un poco più animato
il tempo
più forte la meno destra
mf
67
73
poco rall.
Tempo I
79


85
91
raddolcente
97
smorzando
103
sempre dolce
108
mancando

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.

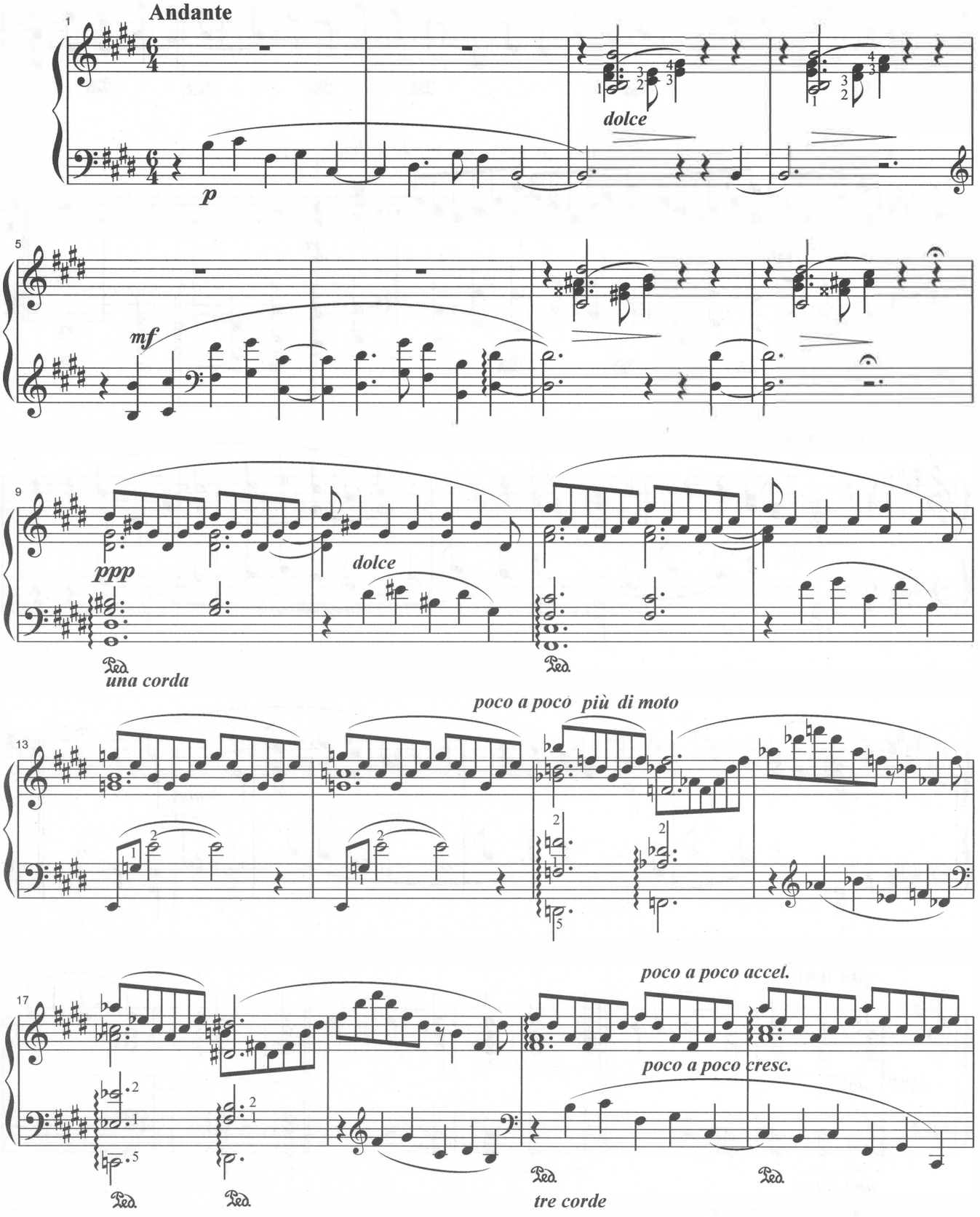
Form
A measures 1-37
B measures 39-74
A measures 75-120
Coda measures 121-end

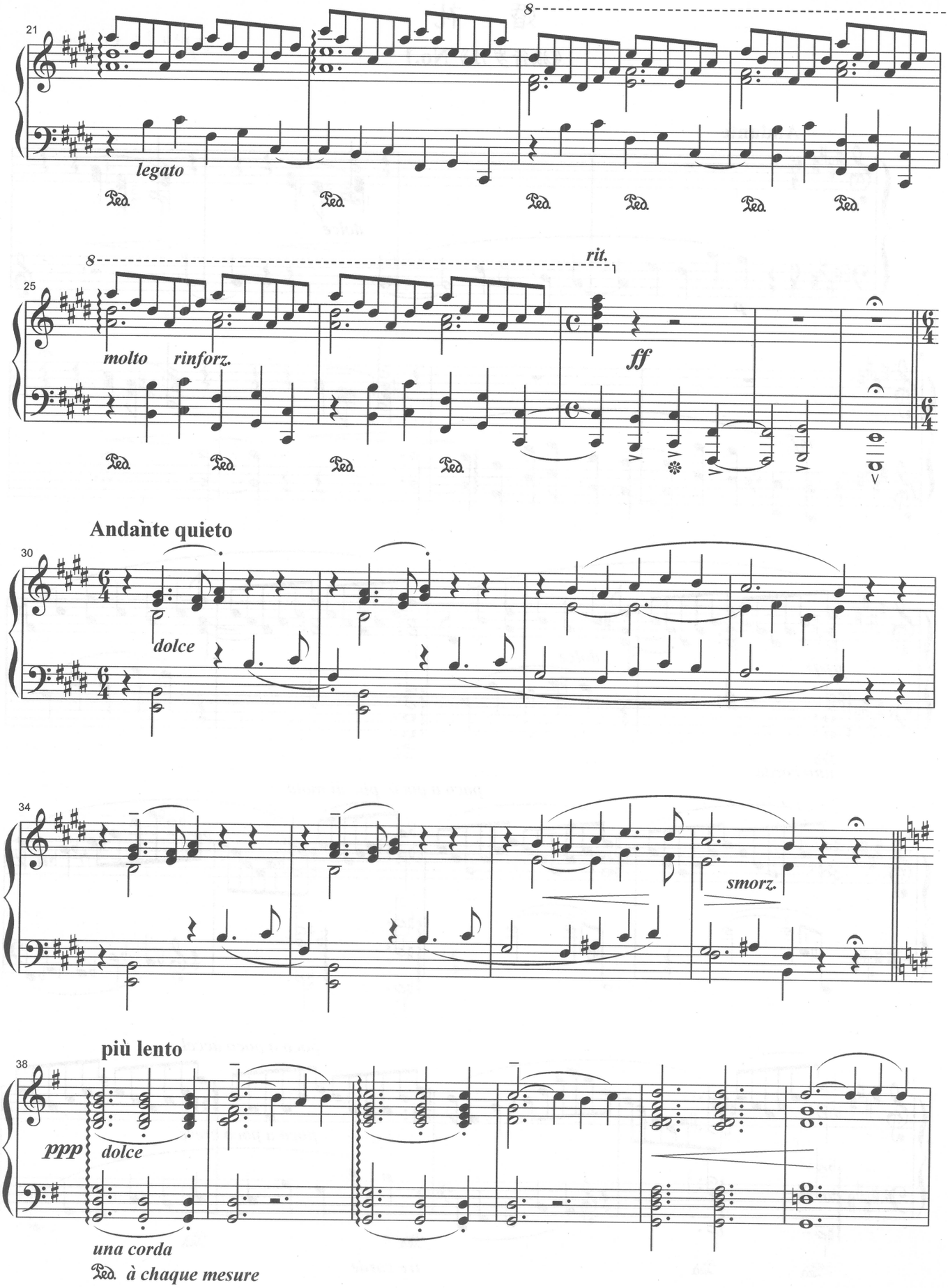
Tempo Andante-moving rhythm

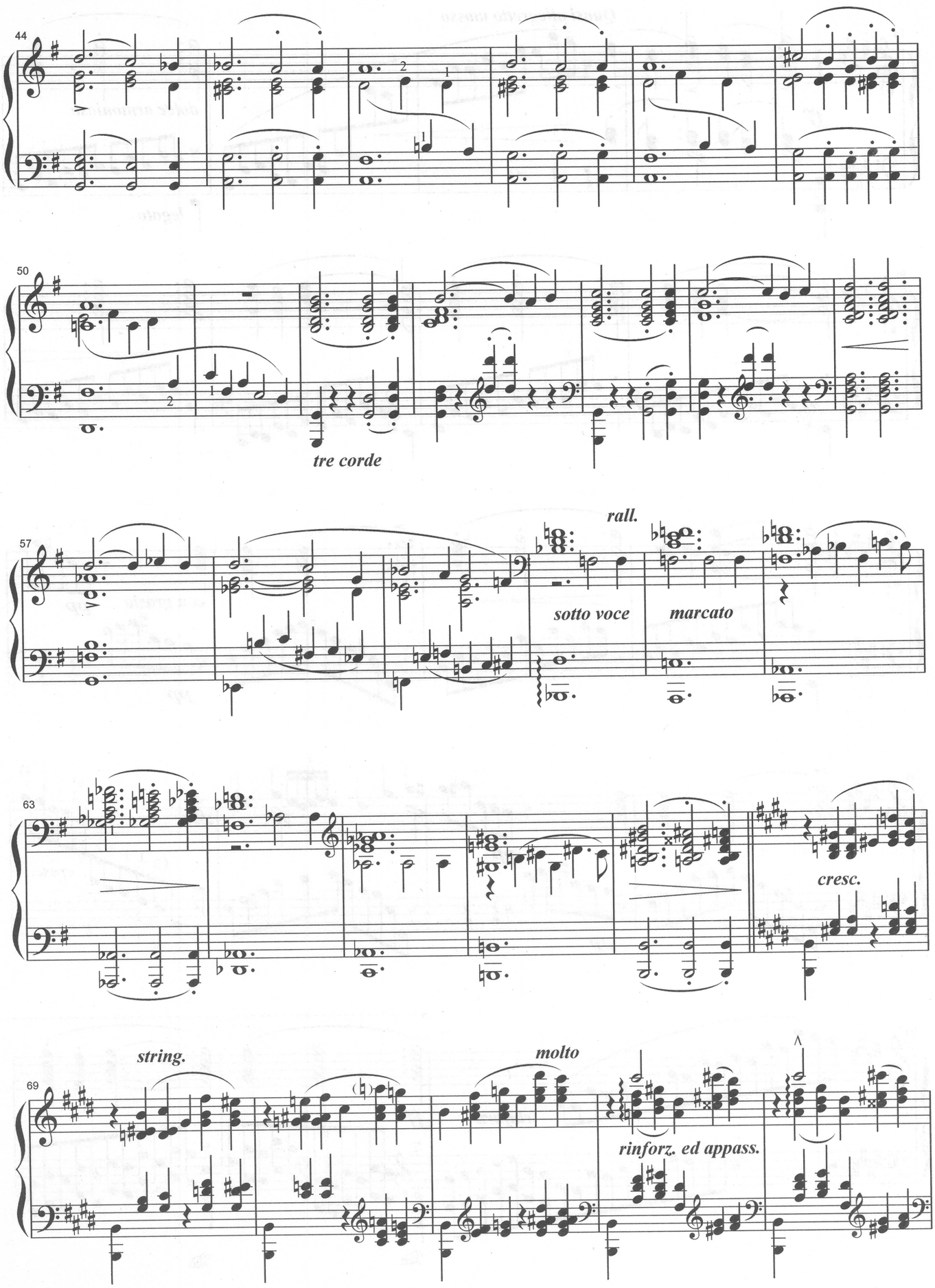
Style & Interpretation Tone color and tone painting are the keys to this composition. It also contains very long and passsionate melodic lines. Great contrasts of mood and drama are within the piece. The dynamic ranges of PPP to FFF must be fully realized. It gives the pianist much joy to go from" sotto 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.

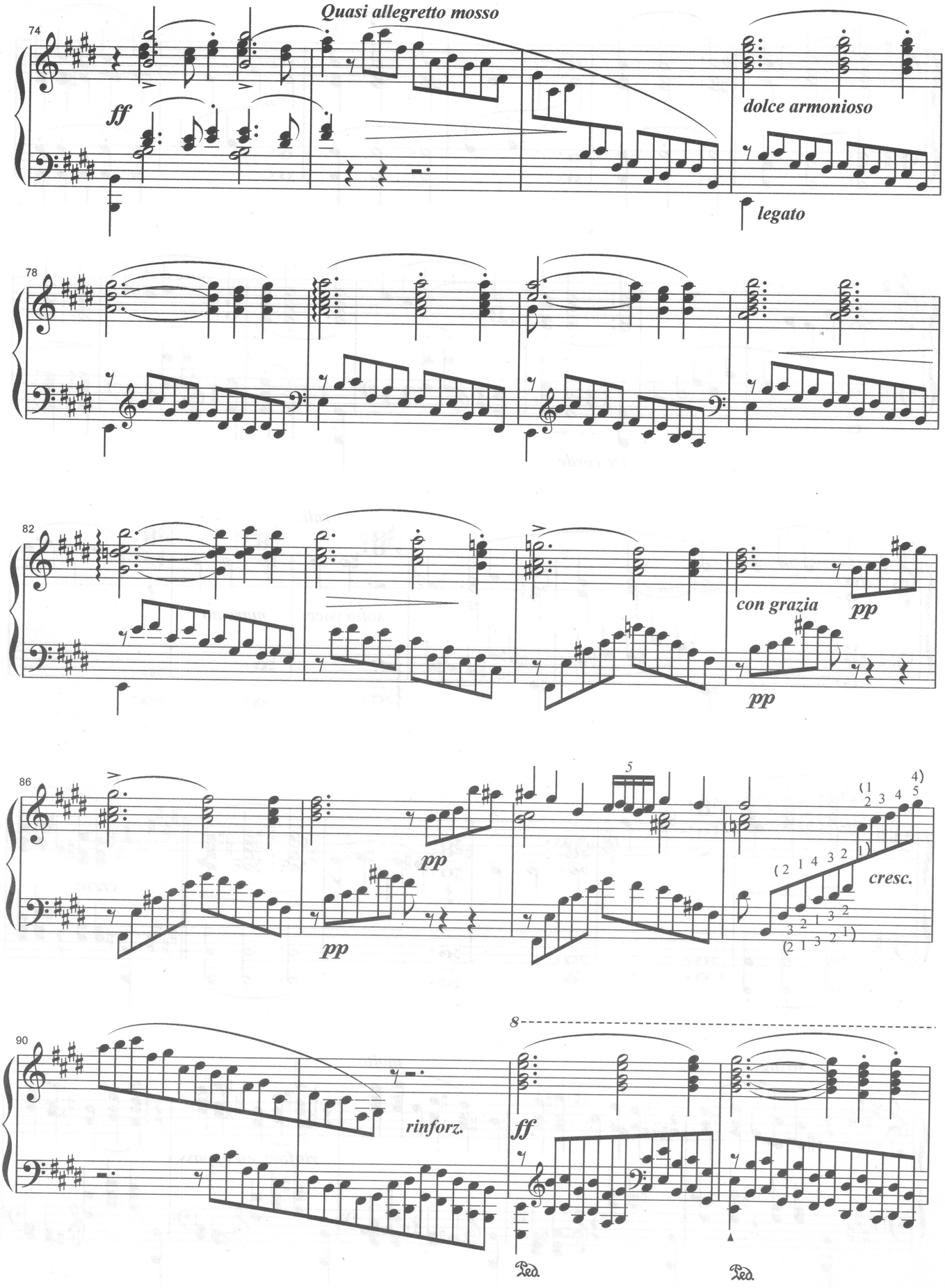
Advice on Practice This is a big piece but technically not so difficult to play. It requires exact reading of the text and a full understanding of the thematic material. Like so many compositions, it is important to memorize as quickly as possible, in order to put all the materials together. If one continues 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.

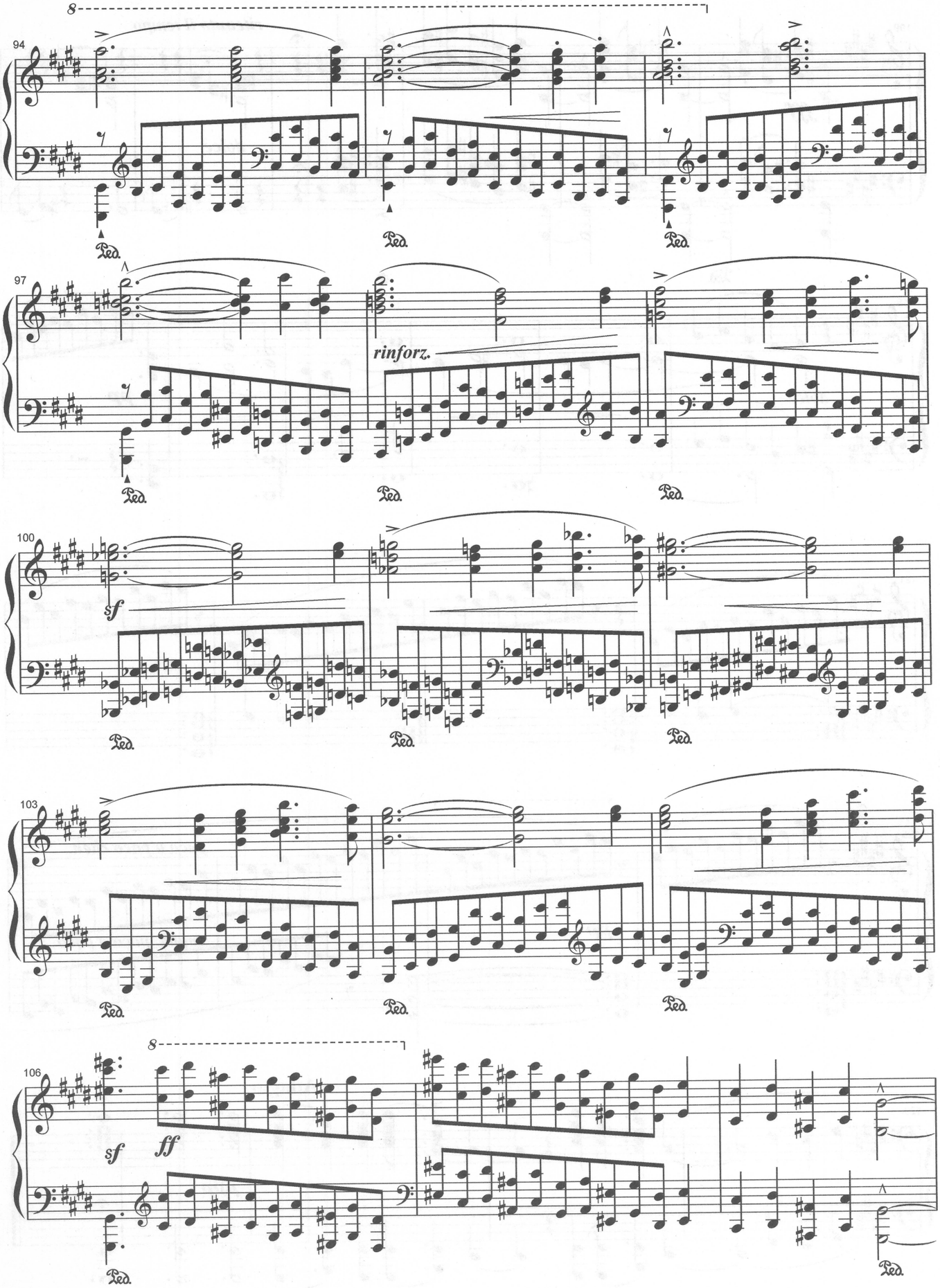
Sposalizio

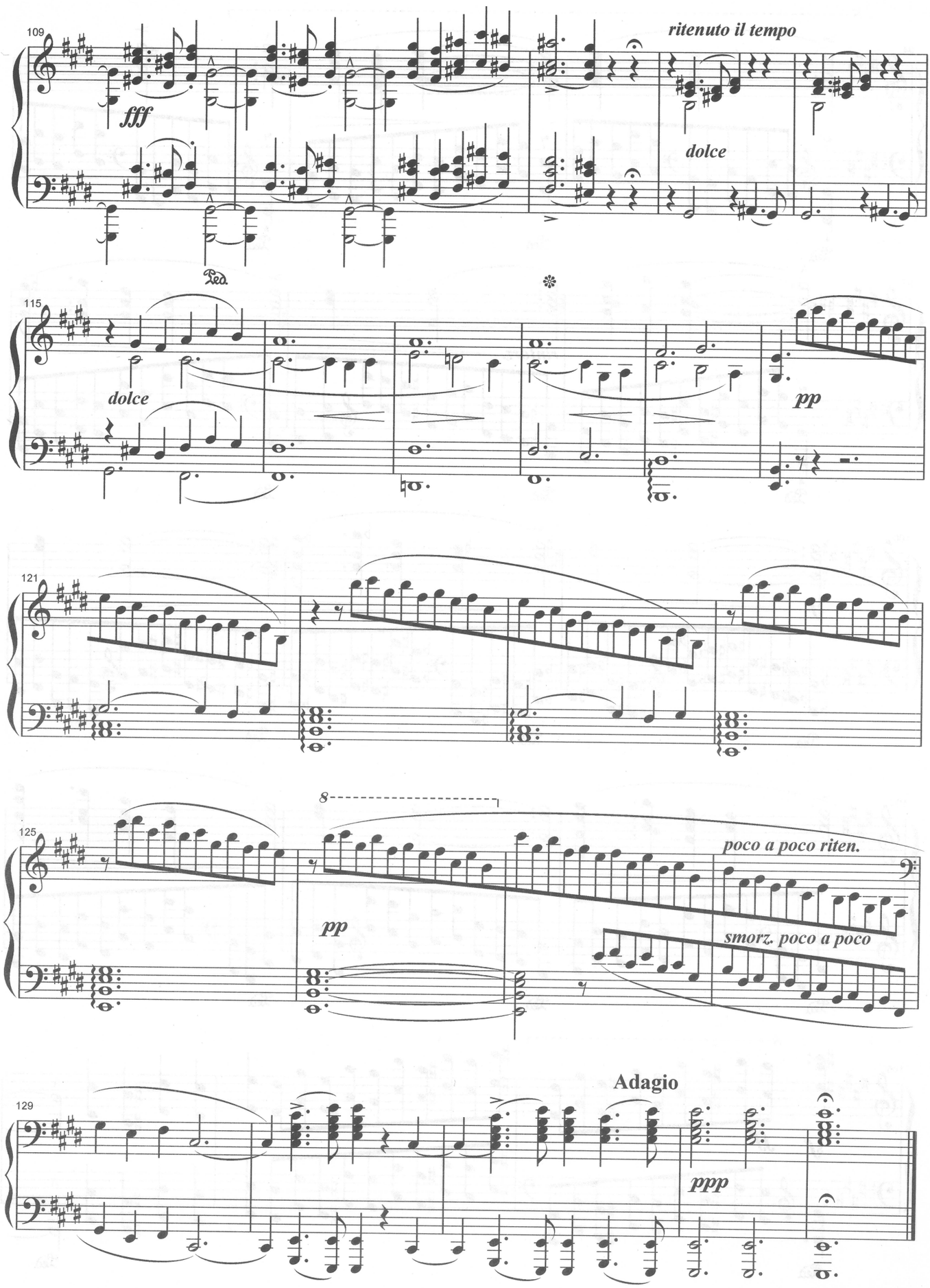

Andante
dolce
p
mf
ppp
dolce
una corda
poco a poco più di moto
poco a poco accel.
poco a poco cresc.
tre corde


21
8
legato
Ped.
25
rit.
molto rinforz.
ff
Andante quieto
30
dolce
34
smorz.
più lento
38
ppp dolce
una corda
Ped. à chaque mesure


44
50
tre corde
rall.
57
sotto voce
marcato
63
cresc.
string.
molto
69
rinforz. ed appass.


Quasi allegretto mosso
74
ff
dolce armonioso
legato
78
82
con grazia
pp
pp
86
pp
pp
cresc.
90
rinforz.
ff
8
Ped.
Ped.


8
94
Ped.
Ped.
Ped.
97
rinforz.
Ped.
Ped.
Ped.
100
sf
Ped.
Ped.
Ped.
103
Ped.
Ped.
Ped.
8
106
sf
ff
Ped.
Ped.


109
fff
ritenuto il tempo
dolce
Ped.
115
dolce
pp
121
125
8
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

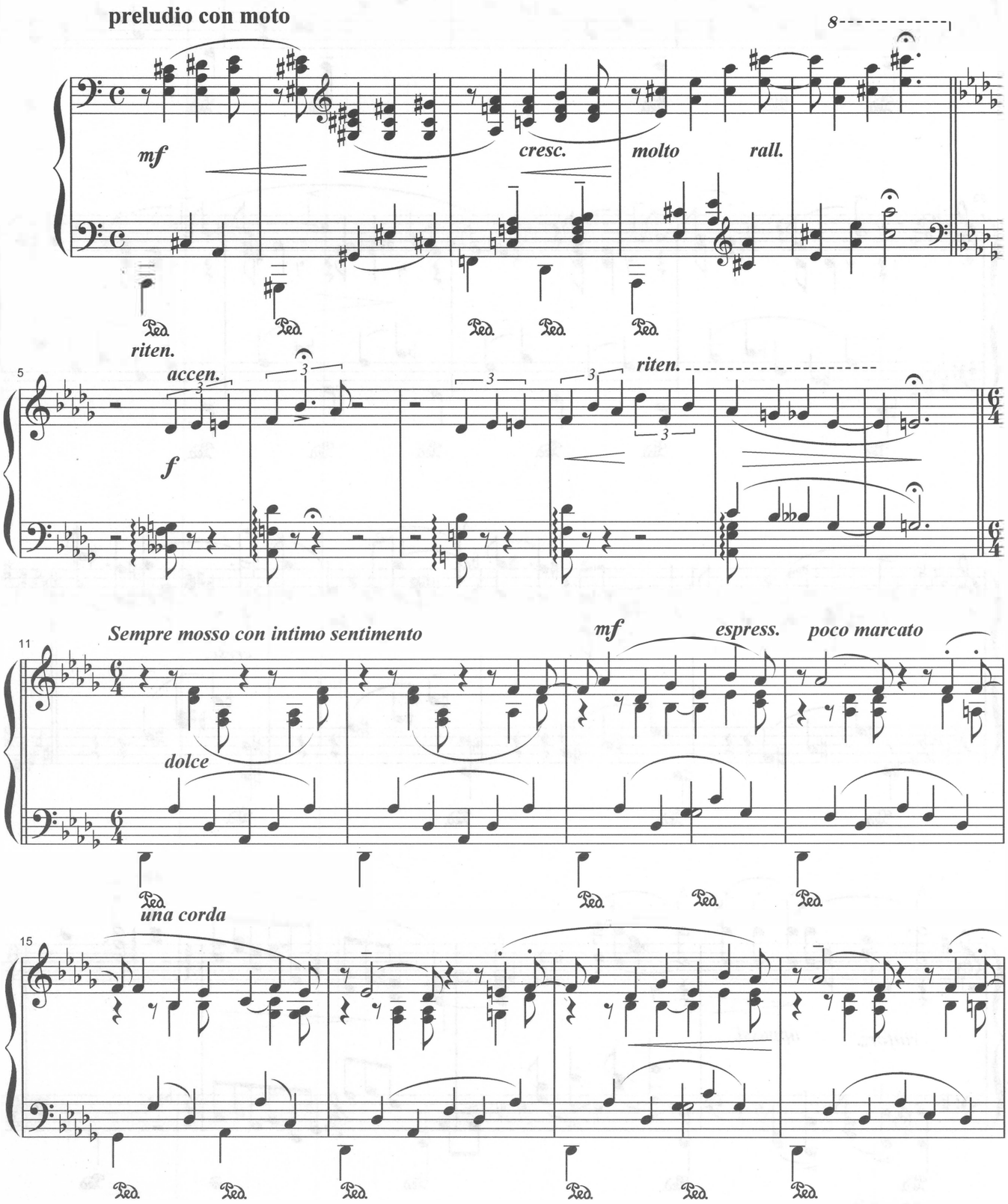
" Blessed be the day, the month, and the year,
the season, the hour and the place.....
where I was found and enslaved by two fair eyes."

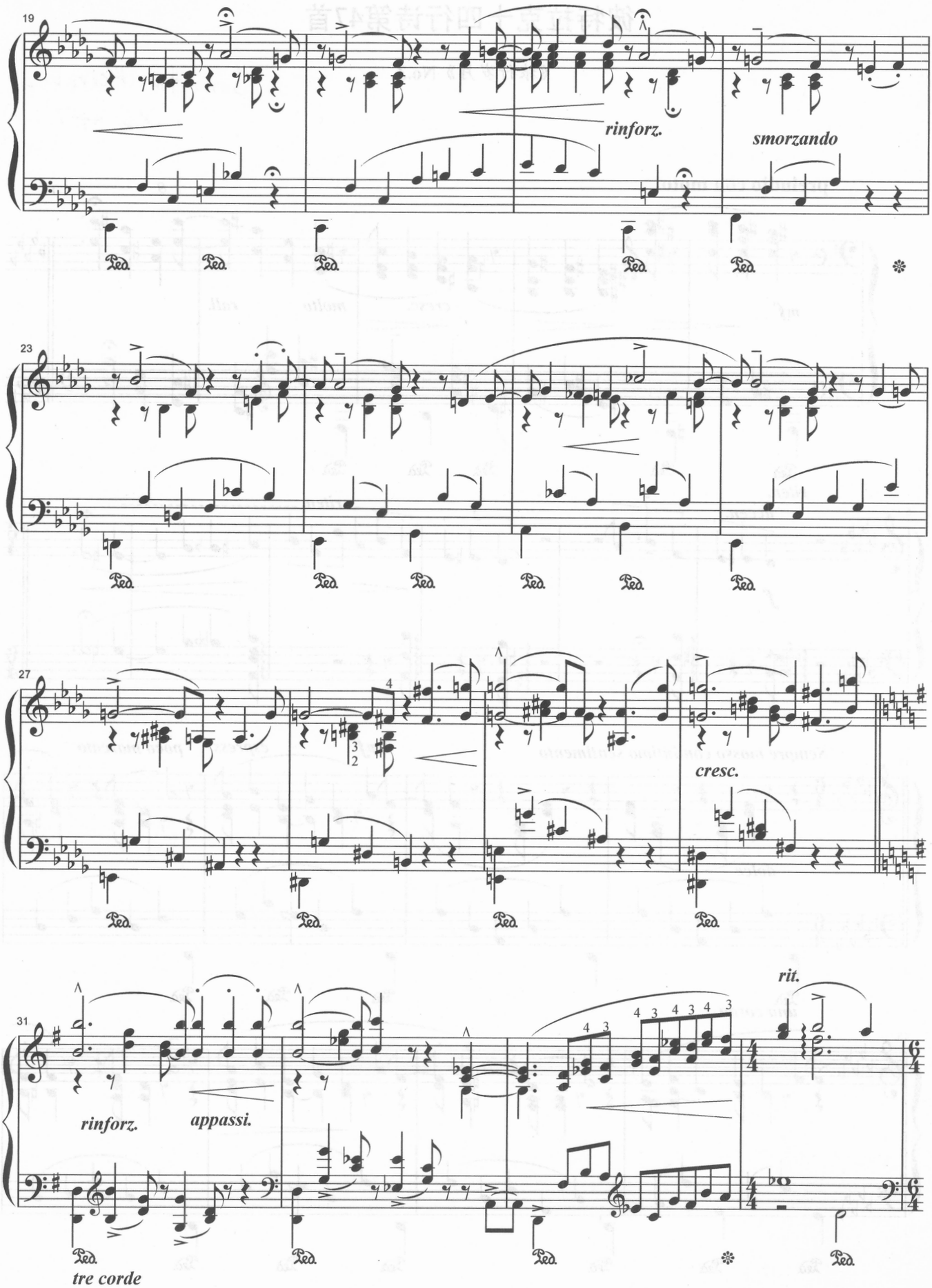
Form			
	Introduction		measures 1-11
	Theme D flat major	A 1	measures 12-35
	Theme G major	2	measures 36-52
	Transition		measures 53-62
	Theme E major	A	measures 63-68
	Coda		measures 69-end

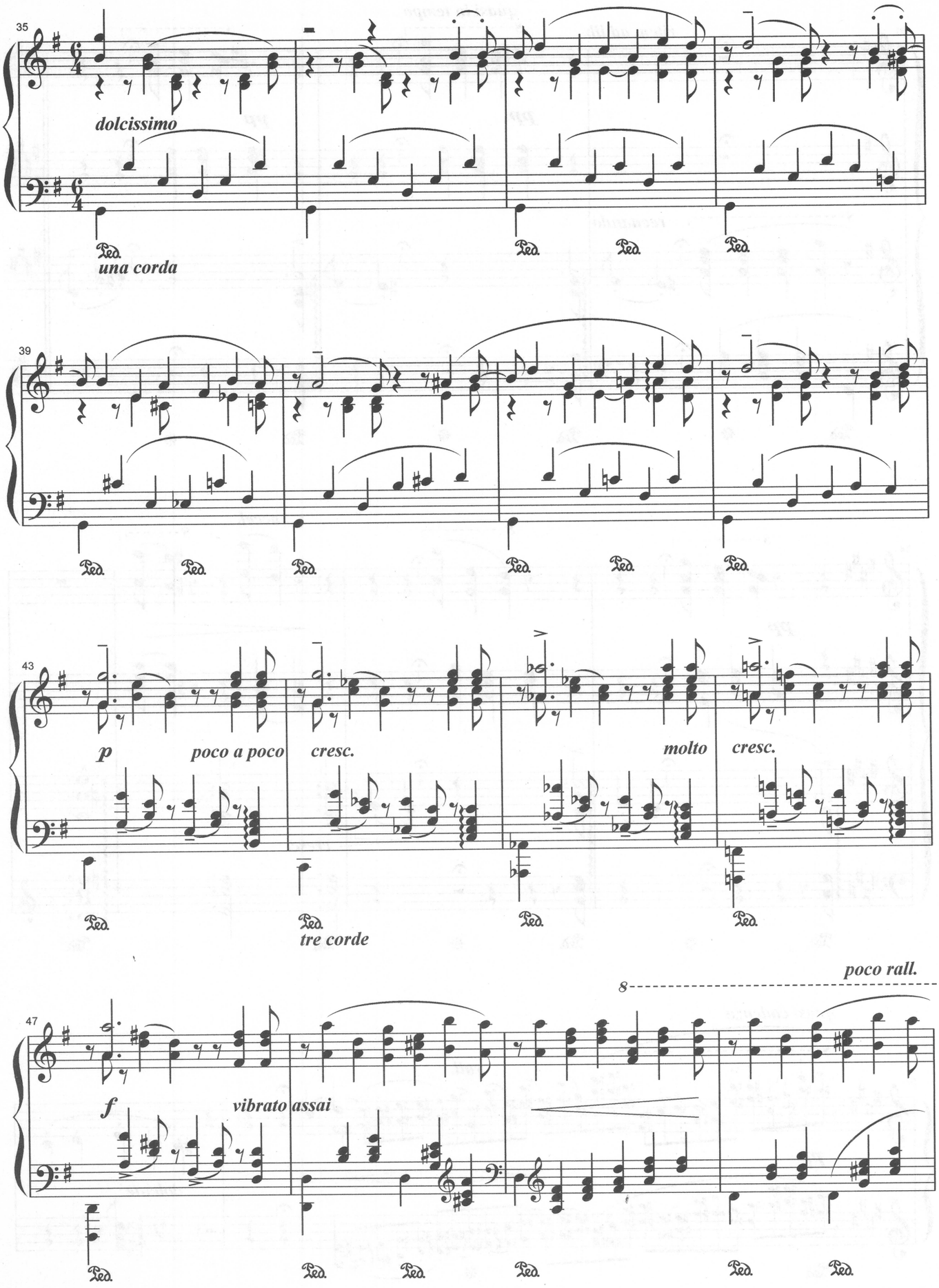
Style & Interpretation It is evident from the opening measures, with the syncopated rhythm whithin the melody, that the introduction of this piece is uniquely different. The way in which it starts and stopsis reminiscent of an operatic style. The clues are all in the music, given by Liszt in his detailed 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.

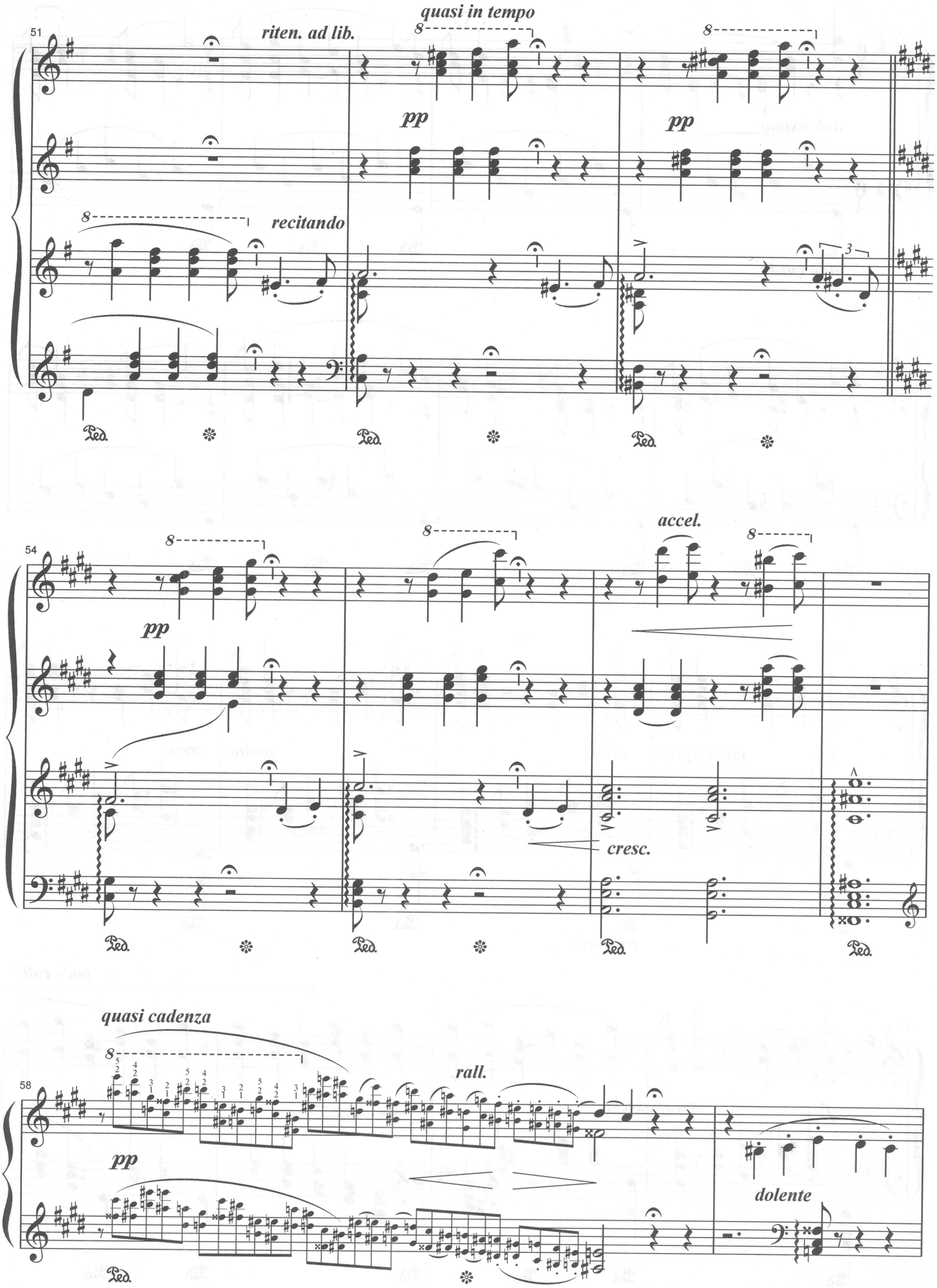
Advice on Practice I would practice all the themes on the beat in order to get a sense of how the lines are put together. If you do not do this, it will always sound disjunct and never make any sense. The "off-beat" melodic writing is a dramatic technique used often by Schumann as well. Allowing the 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.

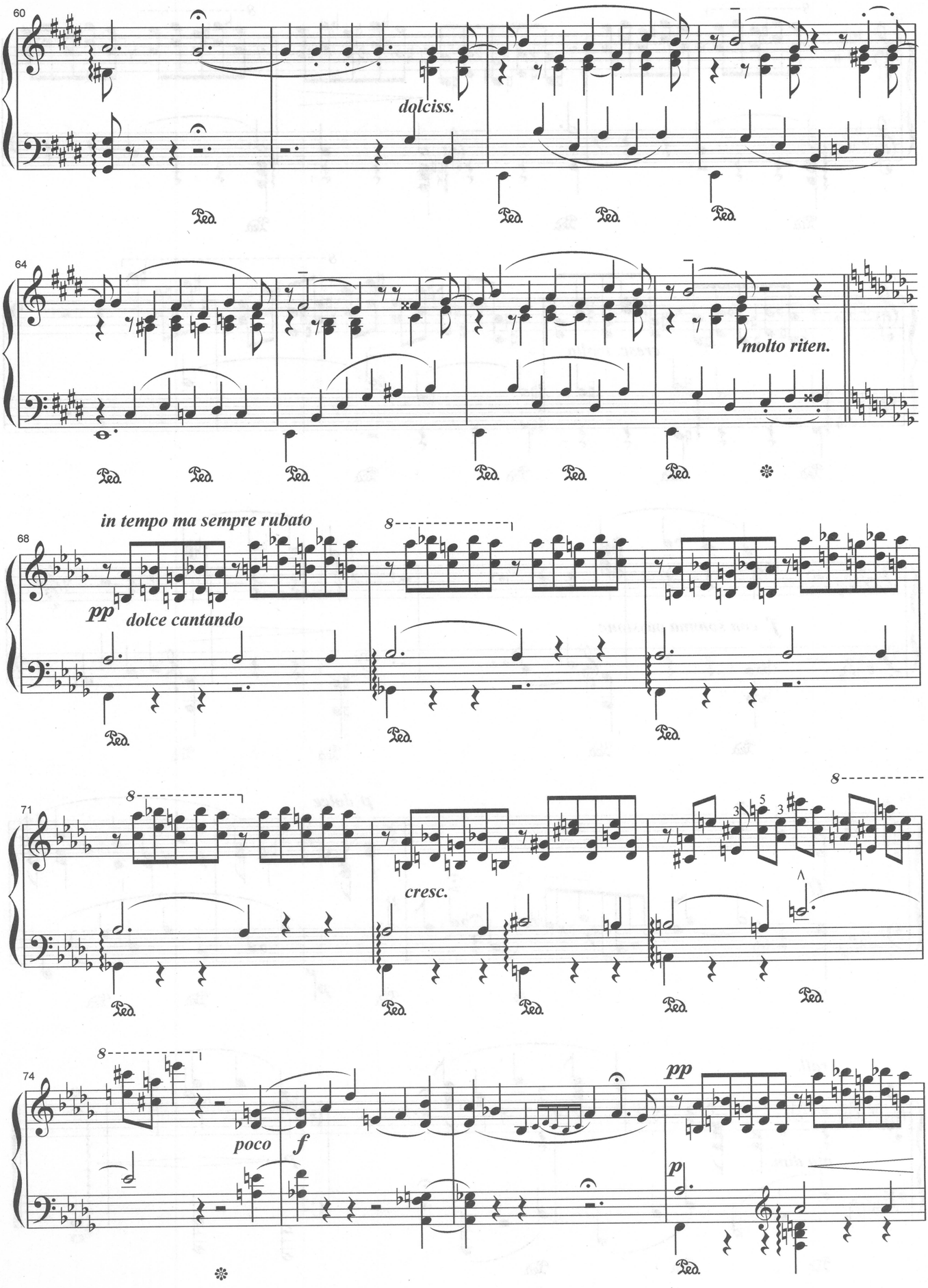
Sonetto 47 del Petrarca

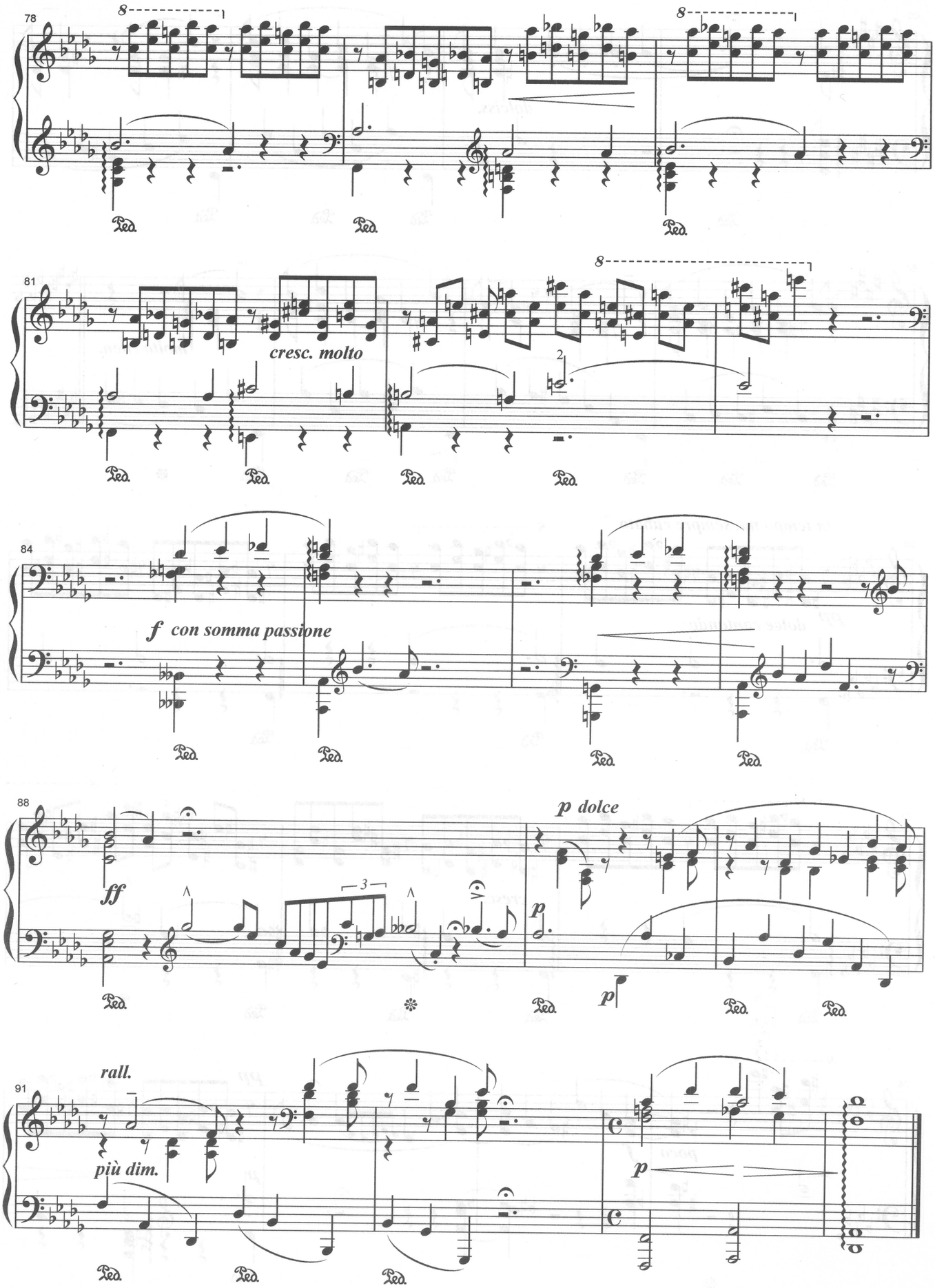



19
rinforz.
smorzando
23
27
cresc.
31
rinforz.
appassi.
rit.
tre corde


35
dolcissimo
una corda
39
43
p
poco a poco
cresc.
molto
cresc.
tre corde
poco rall.
8
47
f
vibrato assai


51
riten. ad lib.
quasi in tempo
pp
pp
recitando
Ped.
54
pp
accel.
cresc.
quasi cadenza
58
rall.
pp
dolente


60
dolciss.
Ped.
64
molto riten.
in tempo ma sempre rubato
68
pp
dolce cantando
8
71
cresc.
74
poco
f
pp
p


78
8
8
Ped.
Ped.
Ped.
81
8
cresc. molto
2
Ped.
Ped.
Ped.
Ped.
84
f con somma passione
Ped.
Ped.
Ped.
Ped.
88
p dolce
ff
3
p
p
Ped.
Ped.
Ped.
Ped.
91
rall.
più dim.
p
Ped.
Ped.
Ped.

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)

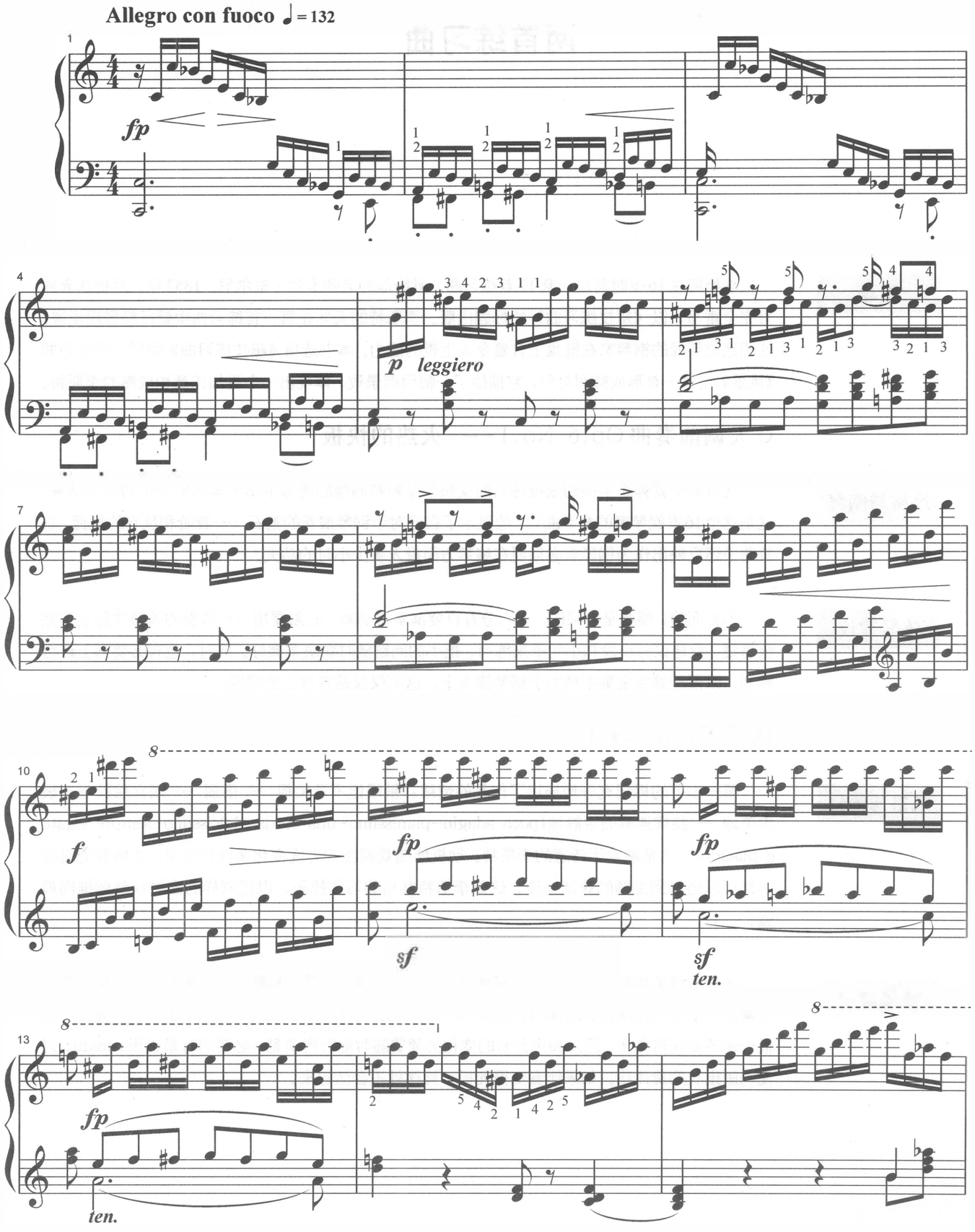
Style & Interpretation This virtuoso knuckle breaker reflects Liszt's many years with his teacher Carl Czerny. It is a show piece for the sixteen year old pianist. He demonstrates his command of scales and arpeggios, which are the cornerstones of piano playing. It also reflects the many hours of practicing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

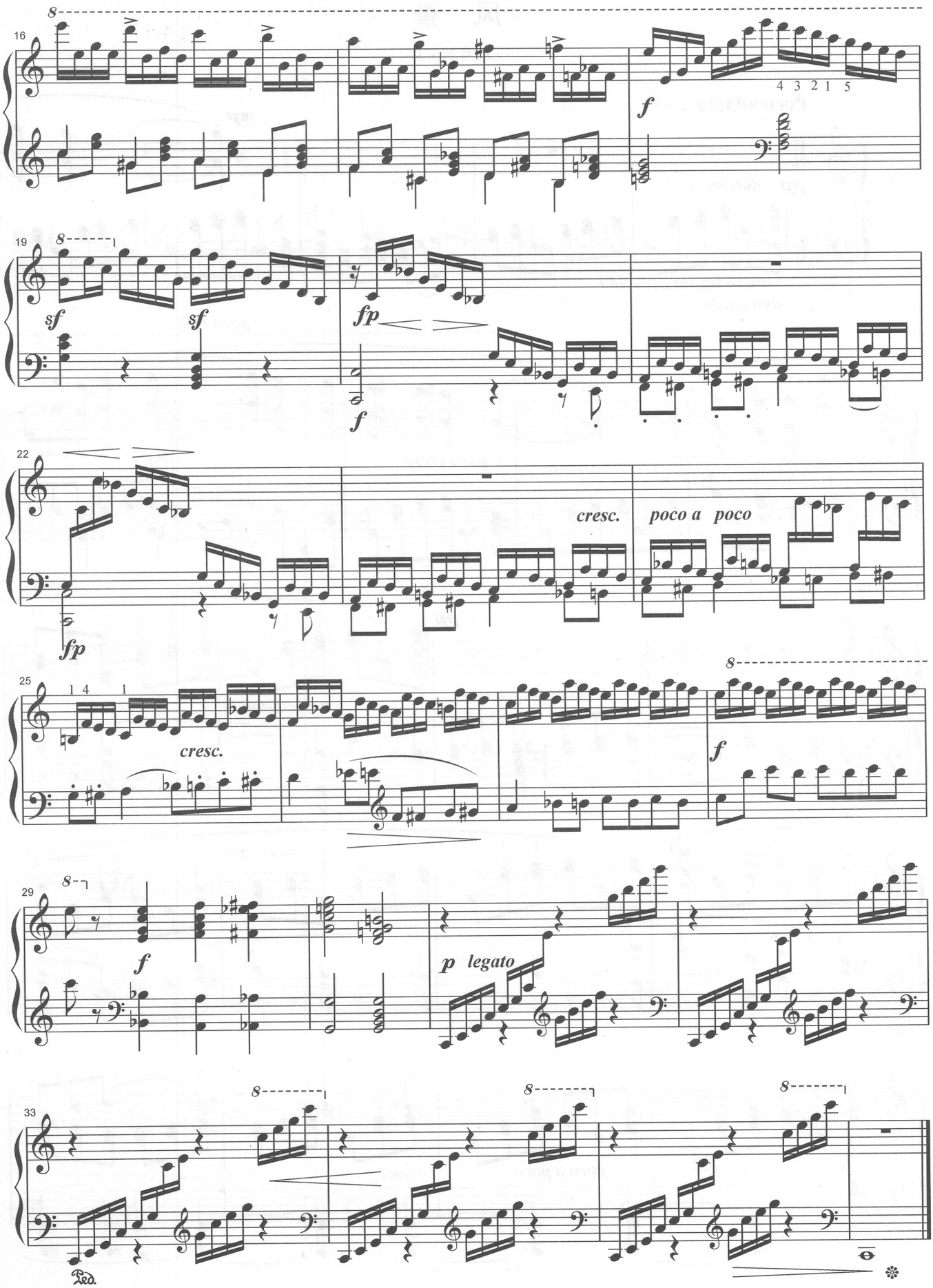
Advice on Practice Obviously slow practice is required. The sixteenth notes must be articulated with a kind of finger stoccato or detachment, in order to gain complete clarity. I recommend practicing in small segments and phrases, mastering smaller problems as they arise. It will also be necessary to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

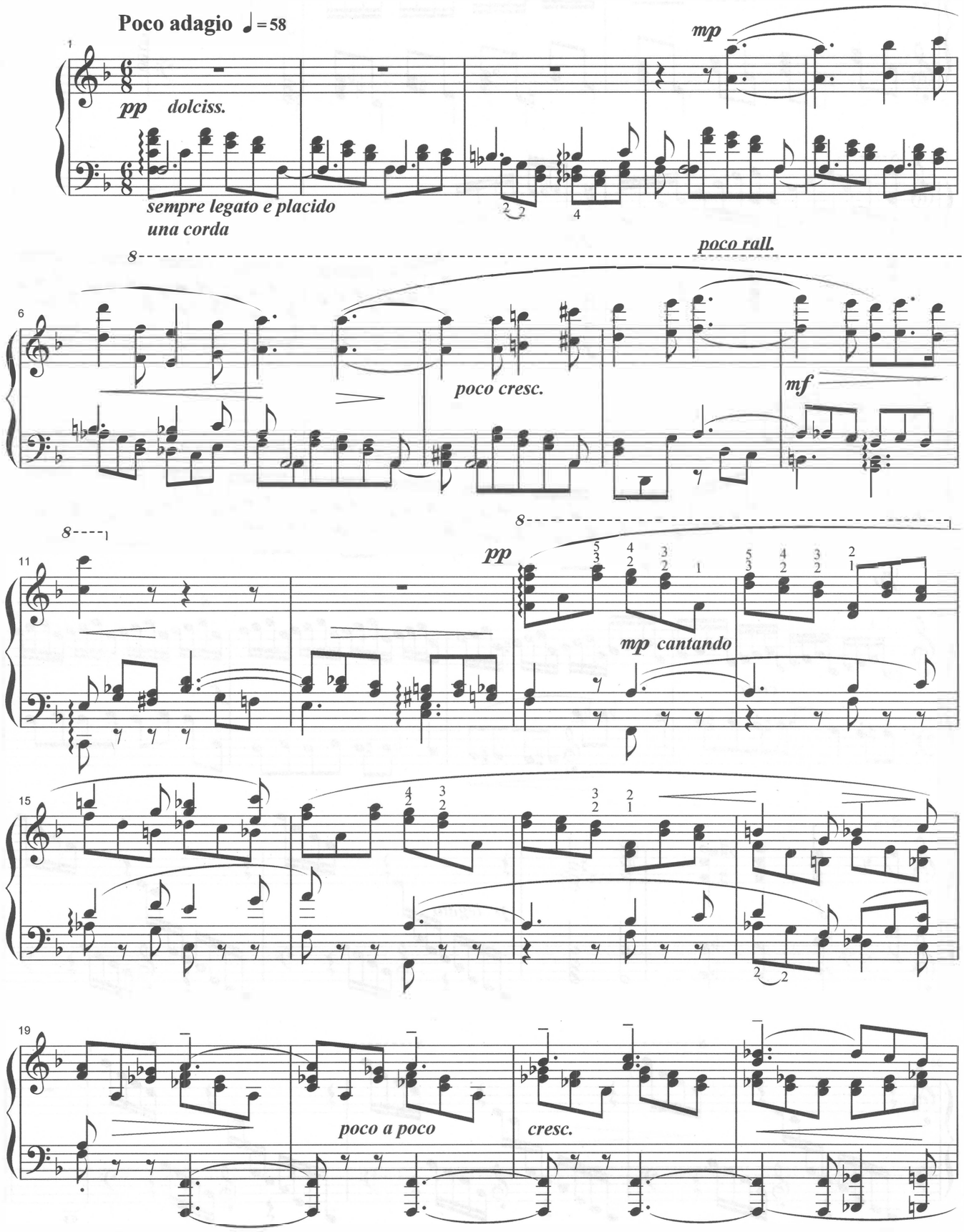
Paysage

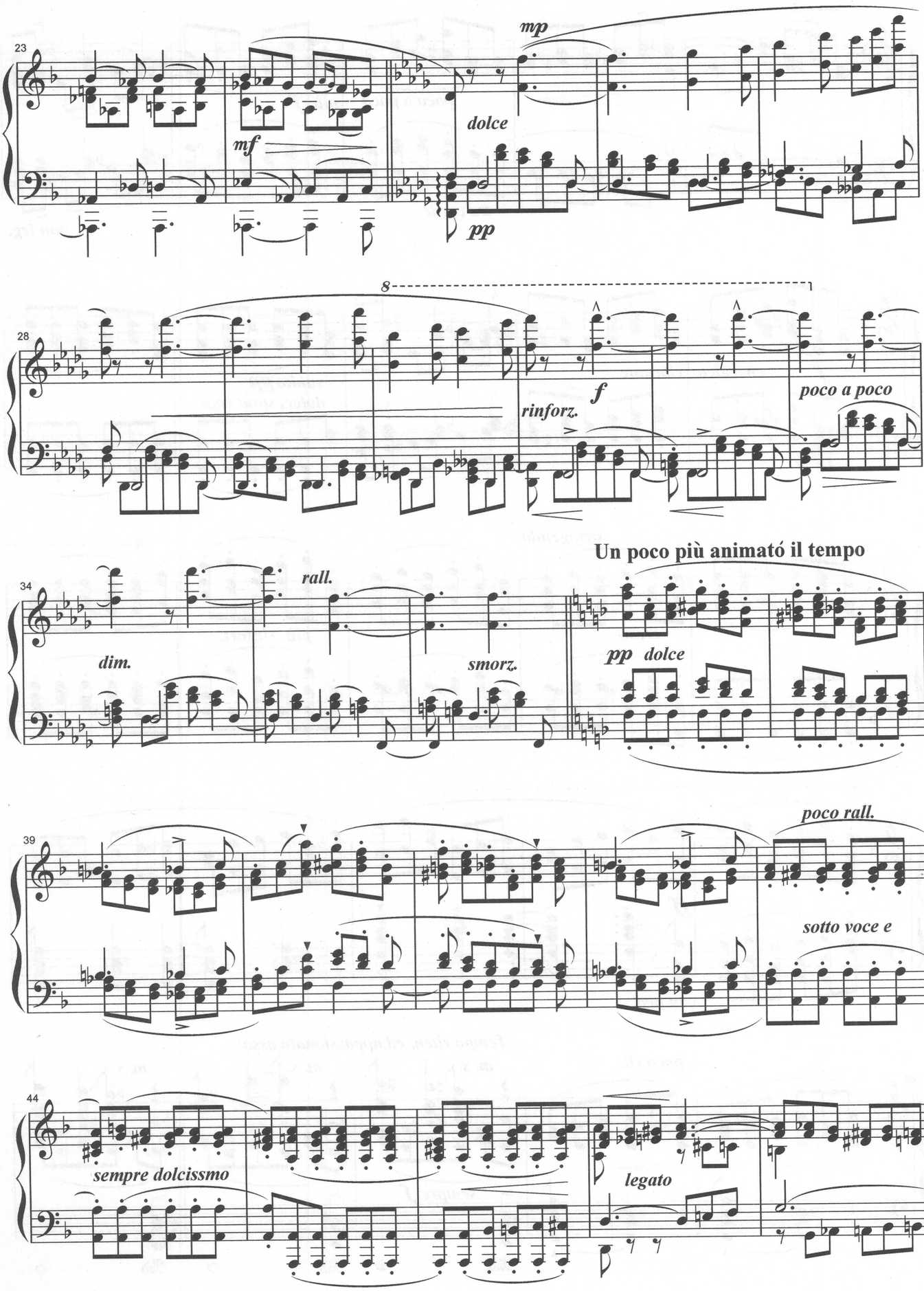
Style & Interpretation The markings listed in the first measure amply describe the mood of the piece; Poco adagio-pianissimo-una corda-dolcissimo-sempre legato e placido. It is Liszt at his poetic best. The motive is used over and over again, orchestrated with dramatic dynamic changes. The theme is traced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

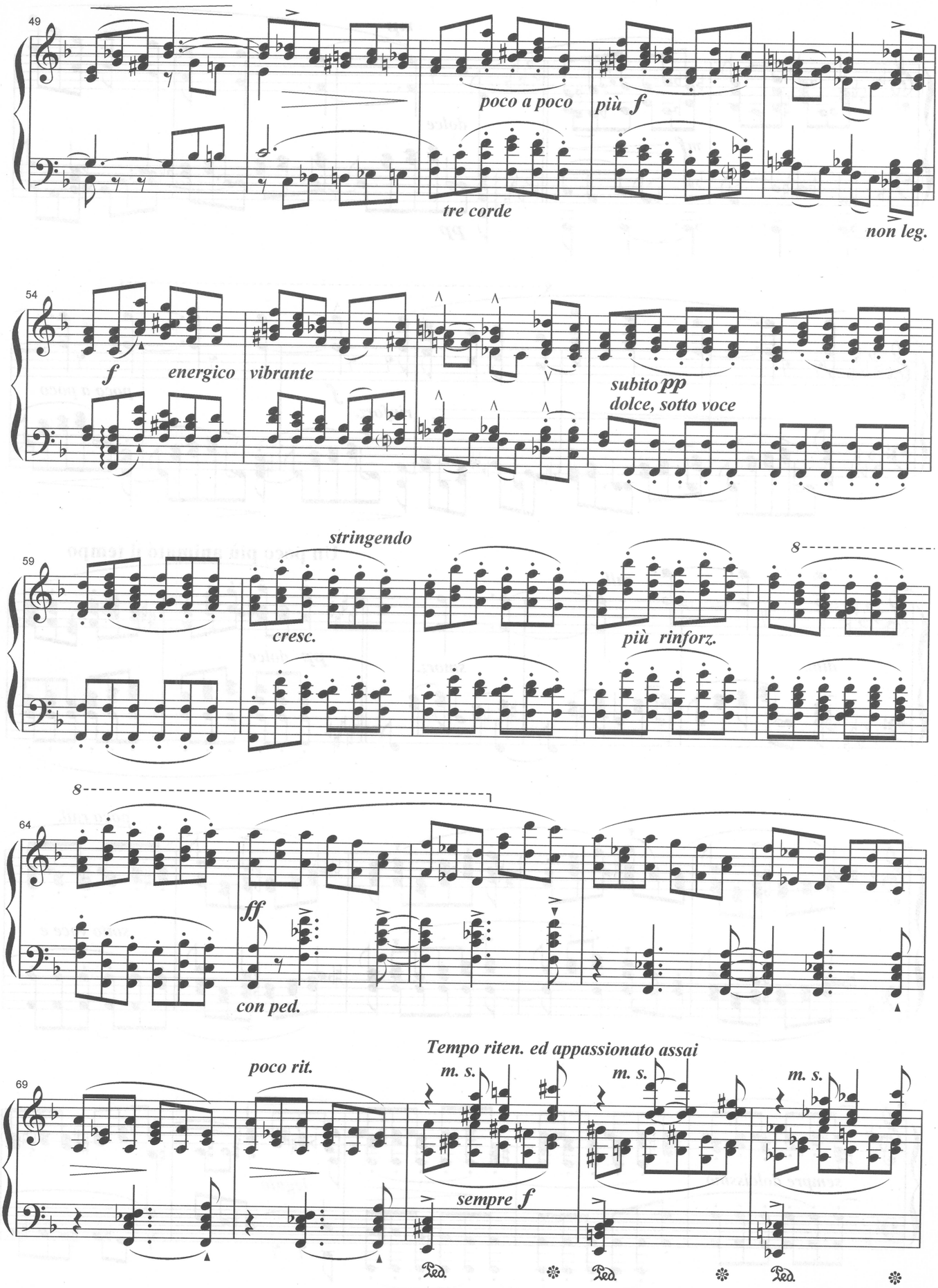
Advice on Practice The legato line and subtle use of the pedal are the key to this piece. There can be no bumps in this "Pastoral". Observe strictly Liszt's holding of his "F" as a pedal point. He uses this pedal technique throughout as not to smear the harmonies. Be sure to not overpedal as the color 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.

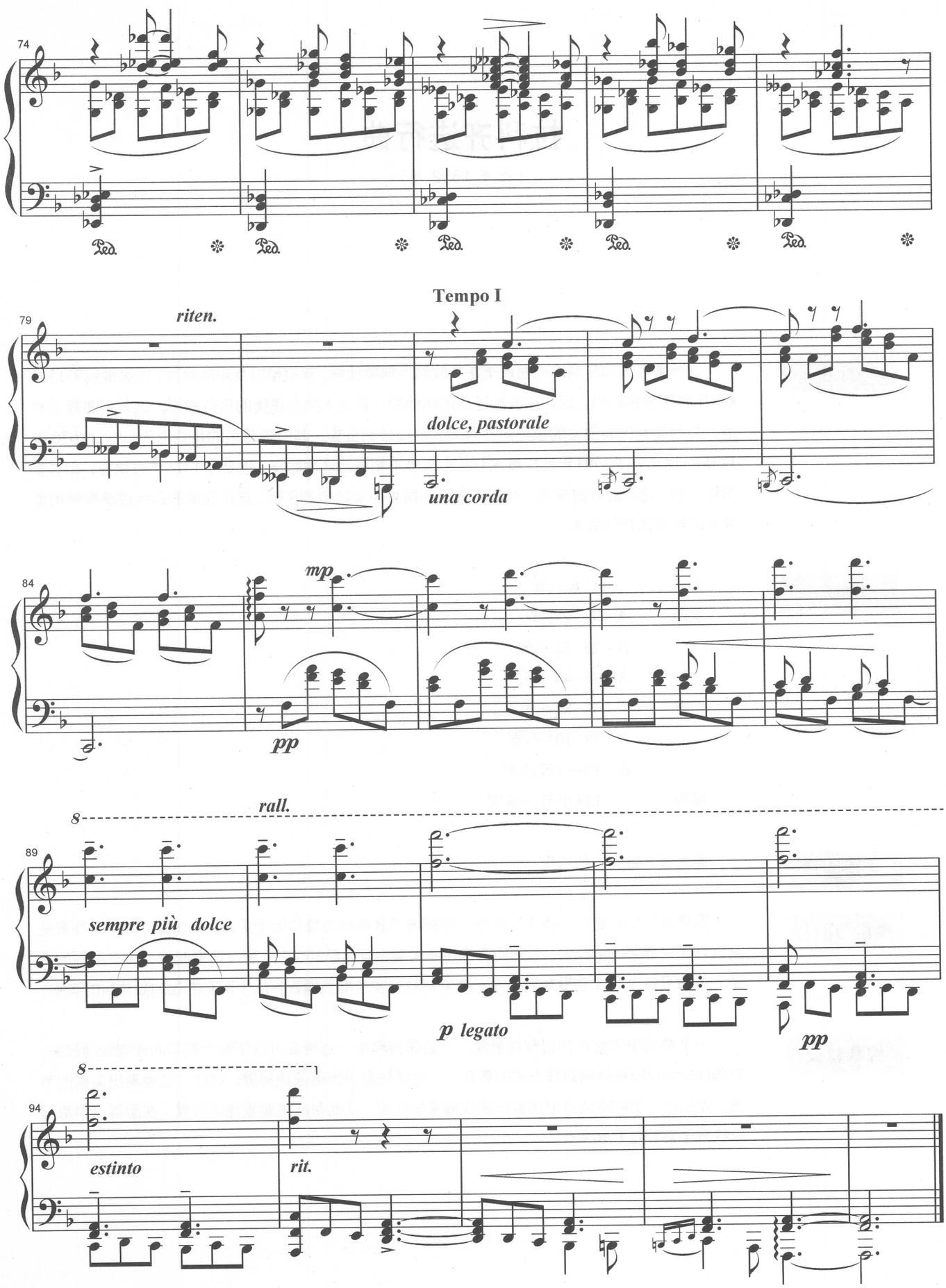

Allegro con fuoco ♩= 132
fp
p leggiero
f
fp
sf
ten.


16
8
f
4 3 2 1 5
19
8
sf
sf
fp
f
22
fp
cresc.
poco a poco
25
1 4 1
cresc.
8
f
29
8
f
p legato
33
8
8
8
Ped.


Poco adagio ♩= 58
mp
pp dolciss.
sempre legato e placido
una corda
poco rall.
poco cresc.
mf
pp
mp cantando
poco a poco
cresc.


23
mp
dolce
mf
pp
8
28
f
rinforz.
poco a poco
Un poco più animató il tempo
34
rall.
dim.
smorz.
pp dolce
poco rall.
39
sotto voce e
44
sempre dolcissmo
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.
8
64
8
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.
Tempo I
79
riten.
dolce, pastorale
una corda
84
mp
pp
rall.
8
89
sempre più dolce
p legato
pp
8
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.

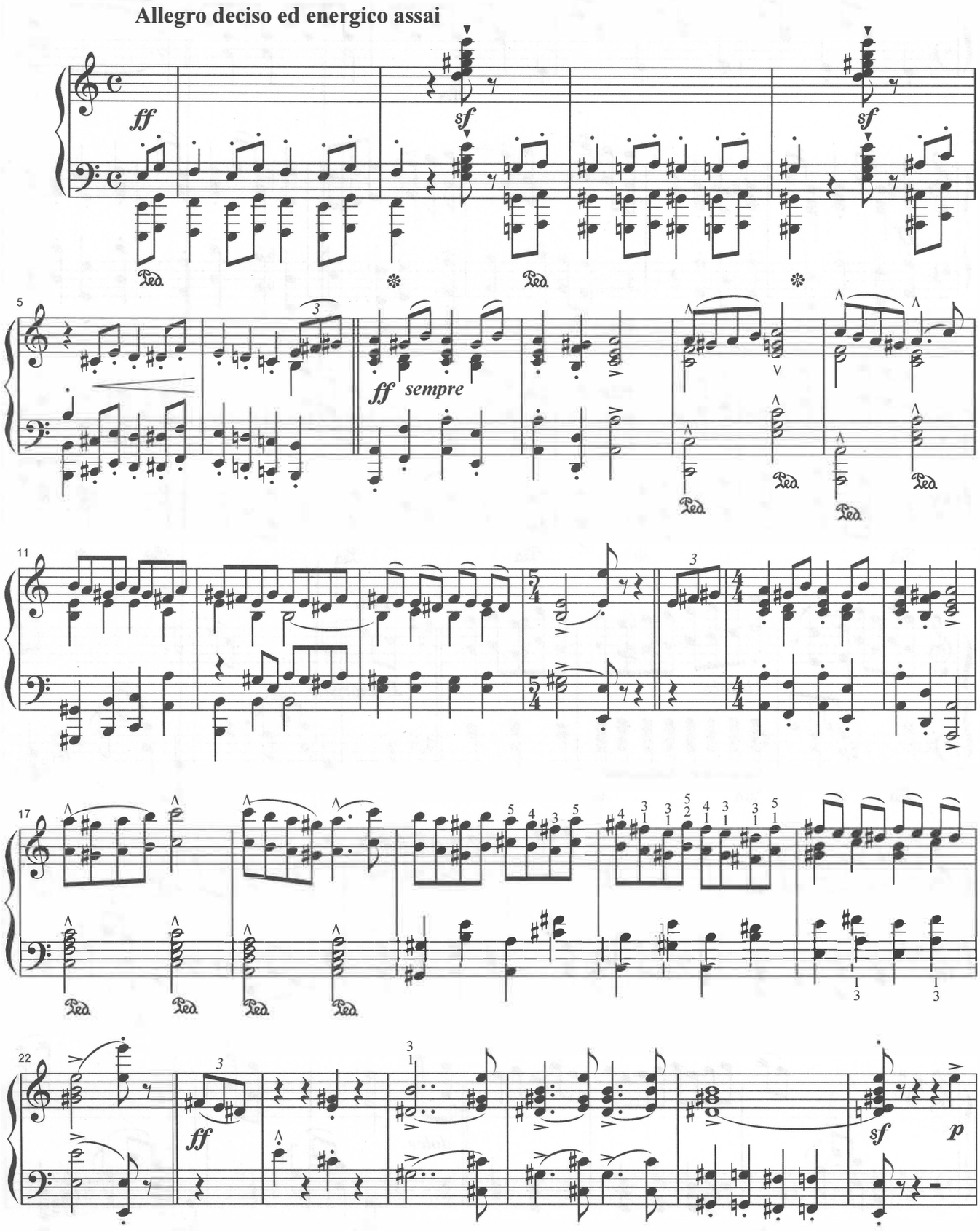
Form	Introduction		measures 1-6
	Theme	A	measures 7-22
		B	measures 23-32
		A	measures 33-46
	Trio		measures 47-87
		A	measures 88-103
		B	measures 104-127
	Coda		measures 128-end

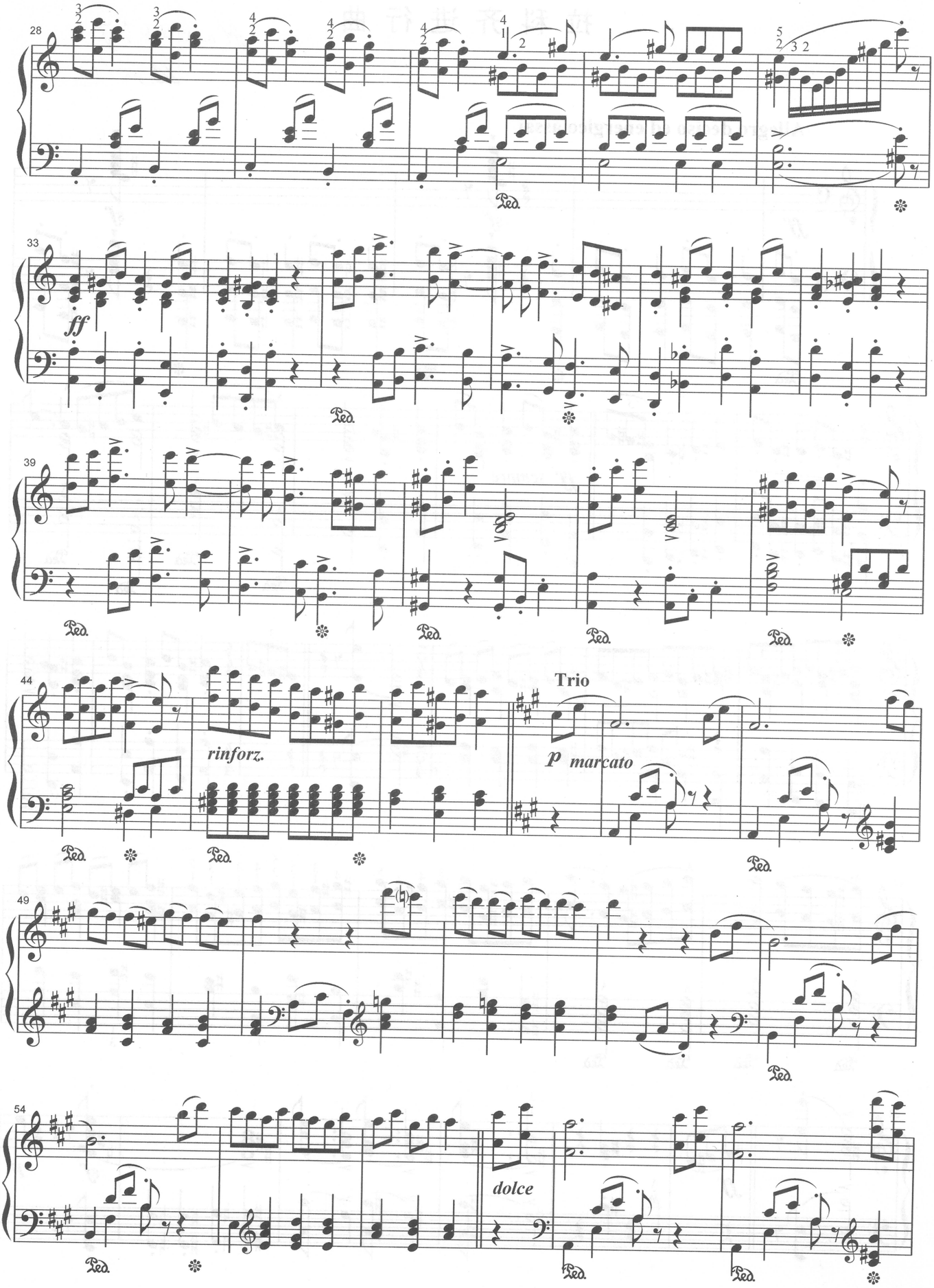
Tempo Allegro deciso ed energico assai-Decisive with great energy

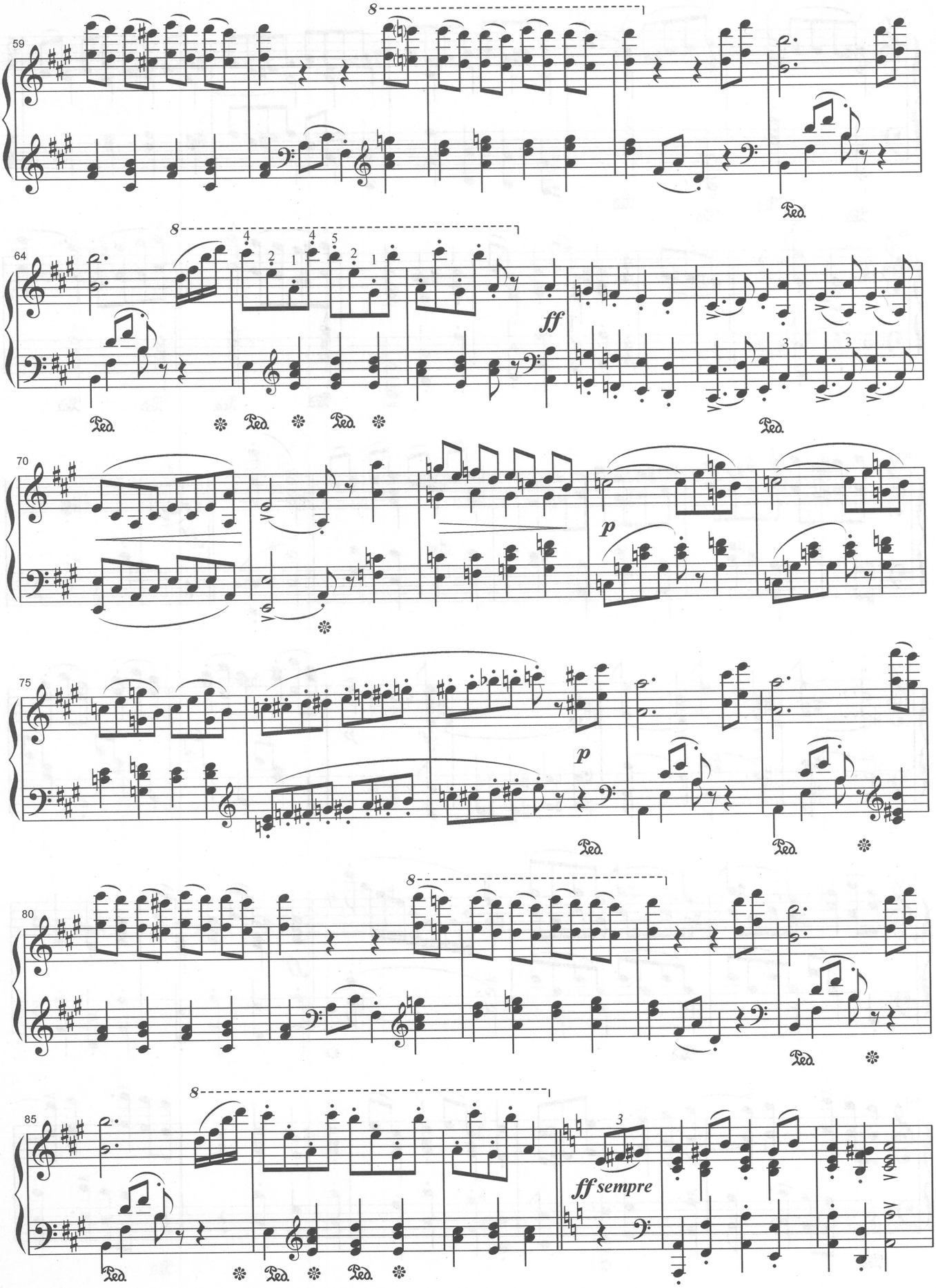
Style & Interpretation Even in its popular version this is a big piece filled with passion and energy. It is also great fun, similar to the Sousa Marches in the United States. There is an obvious brass band brashness to the sound, which should be percussive. The piece only becomes melodic in the Trio.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

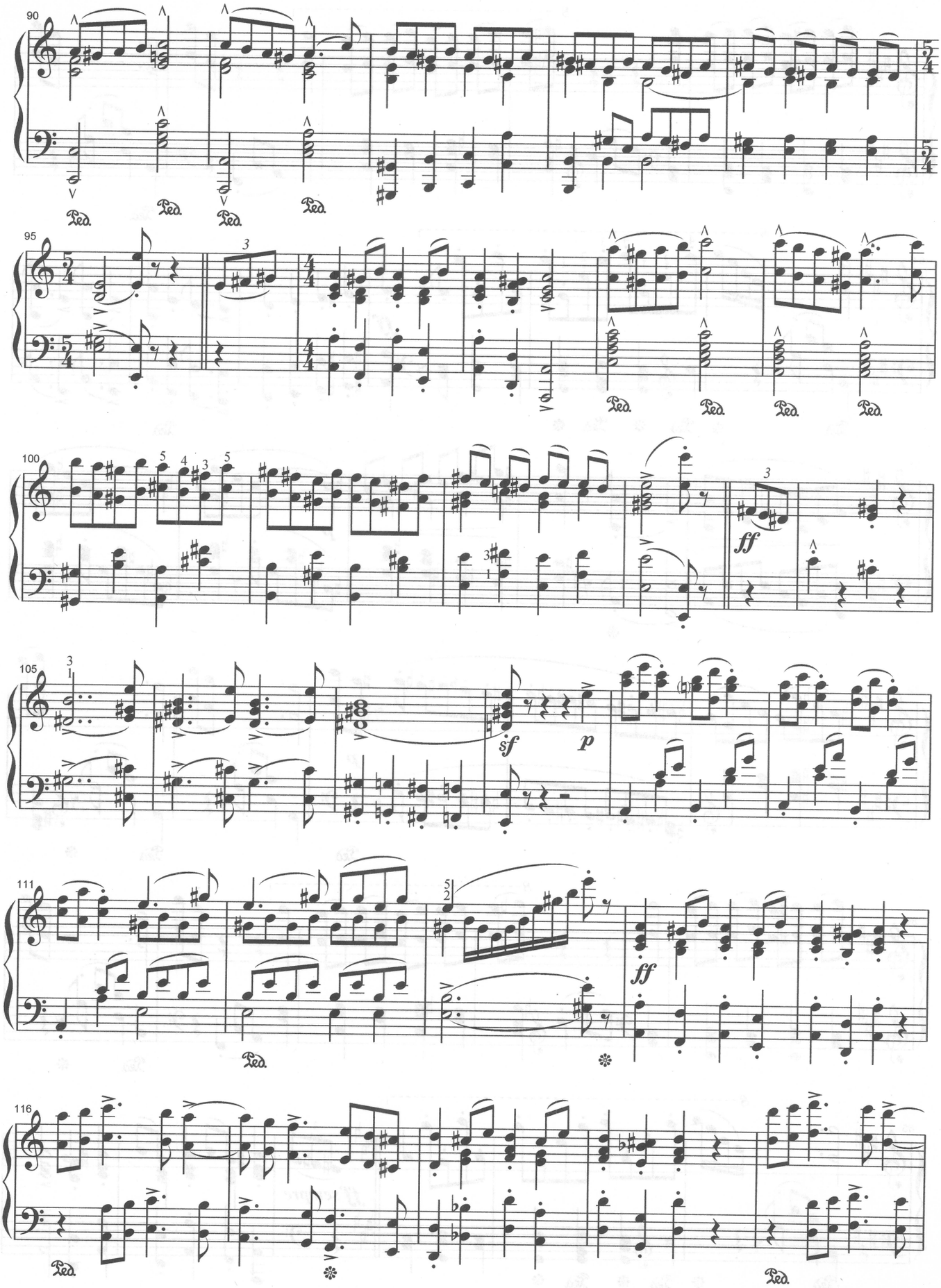
Advice on Practice The staccato marks within the pedal are very important. Playing staccato while holding the pedal allows the piano to vibrate as a whole. The Sforzandi are loud percussive accents. Make sure you snap the fingers off the keyboard to create the rhythmic sharpness. Do keep in mind that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

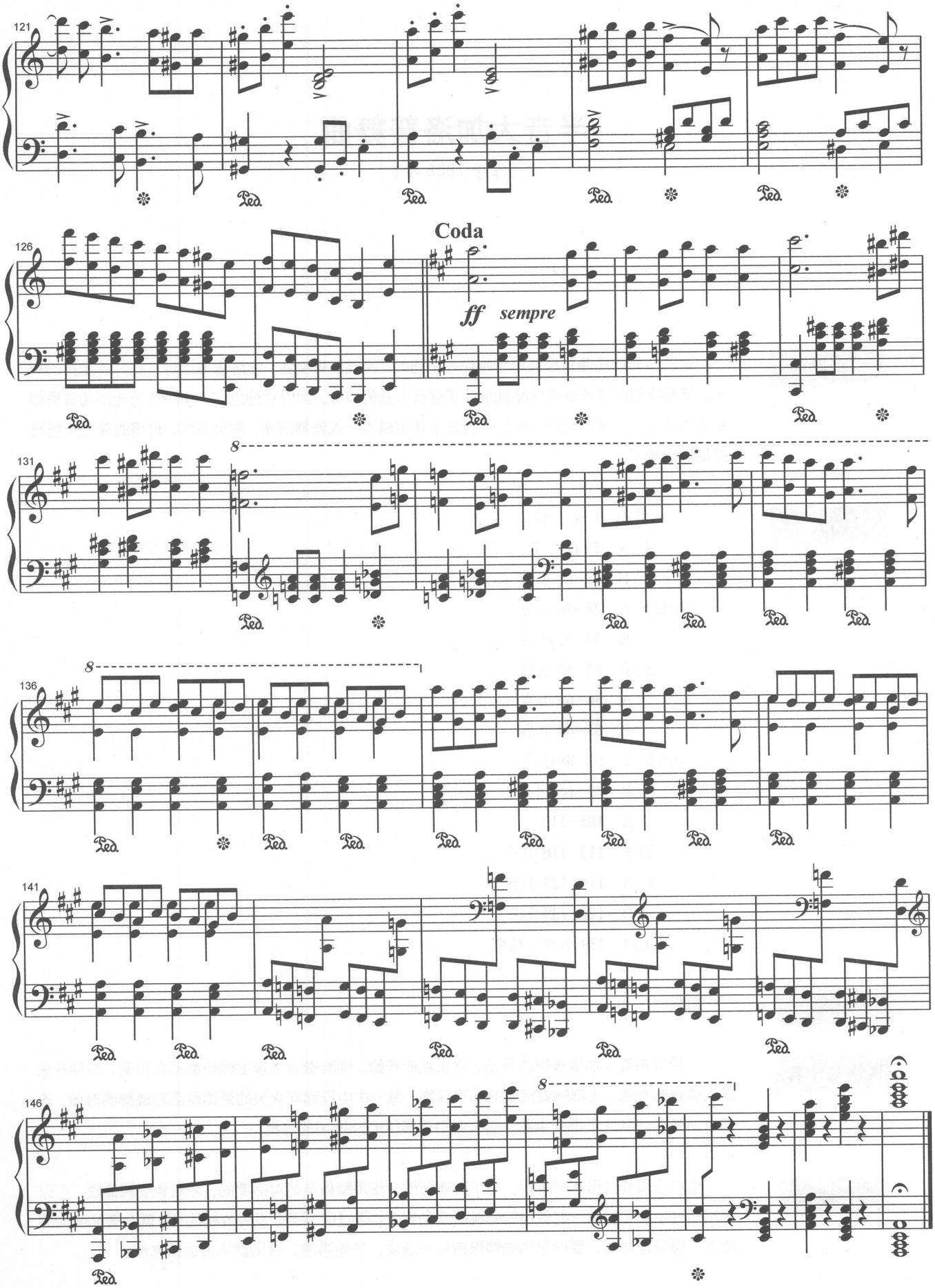
Rakoczy March




28
33
ff
39
44
rinforz.
Trio
p marcato
49
54
dolce


59
8
Ped.
64
8
ff
Ped.
70
p
75
p
80
8
Ped.
85
8
ff sempre
Ped.


90
Ped.
95
100
ff
105
sf
p
111
ff
116
Ped.


121
126
Coda
ff sempre
131
136
141
146
8
Ped.

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

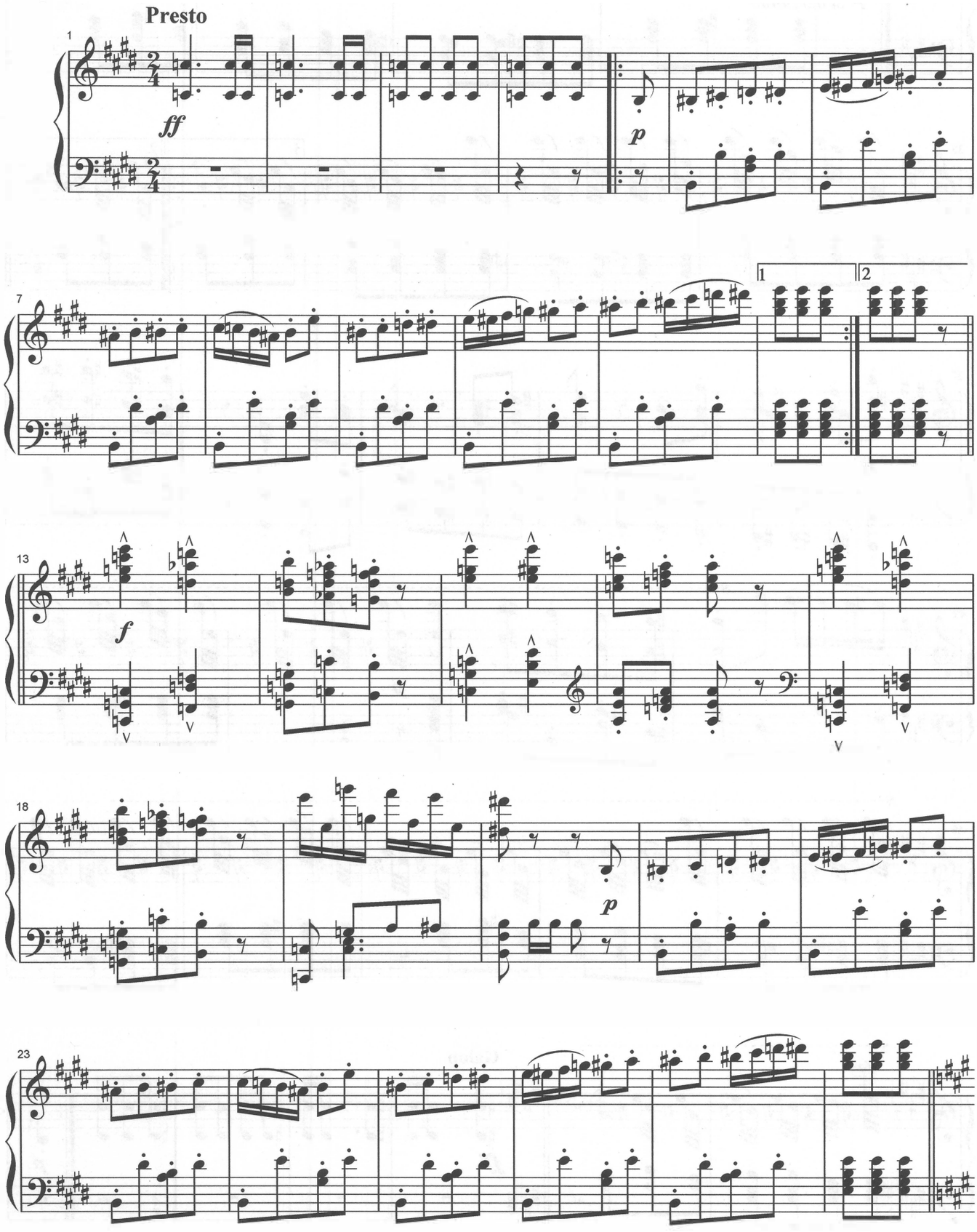
Introduction	measures 1-4
I A	measures 5-12
B	measures 13-28
Trio I A	measures 29-38
B	measures 39-54
Introduction	measures 55-58
I A	measures 59-66
B	measures 68-83
Trio II A	measures 54-92
B	measures 93-116
Introduction	measures 117-120
I A	measures 121-128
B	measrues 130-137
Coda	measures 138-end

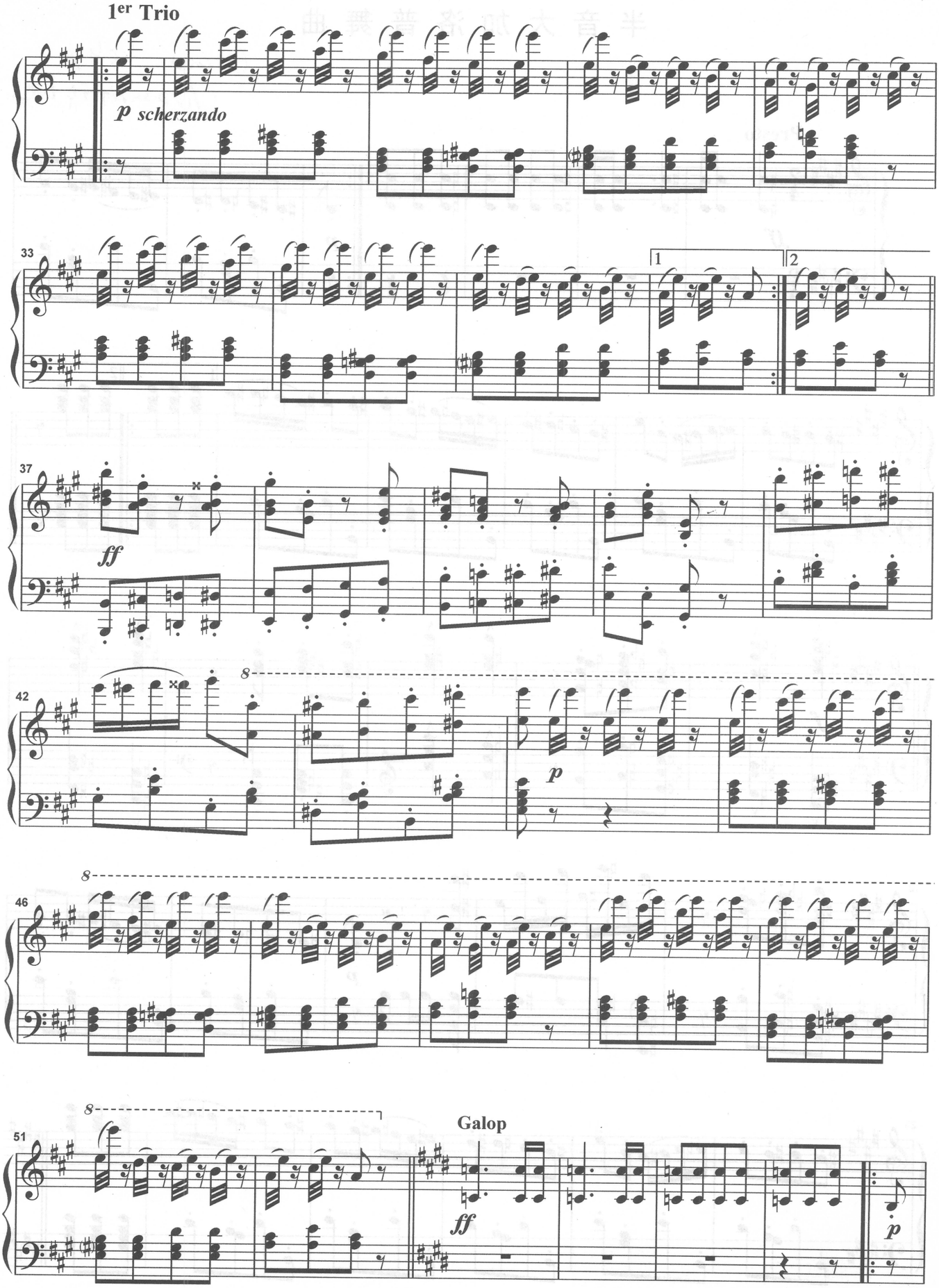
Tempo

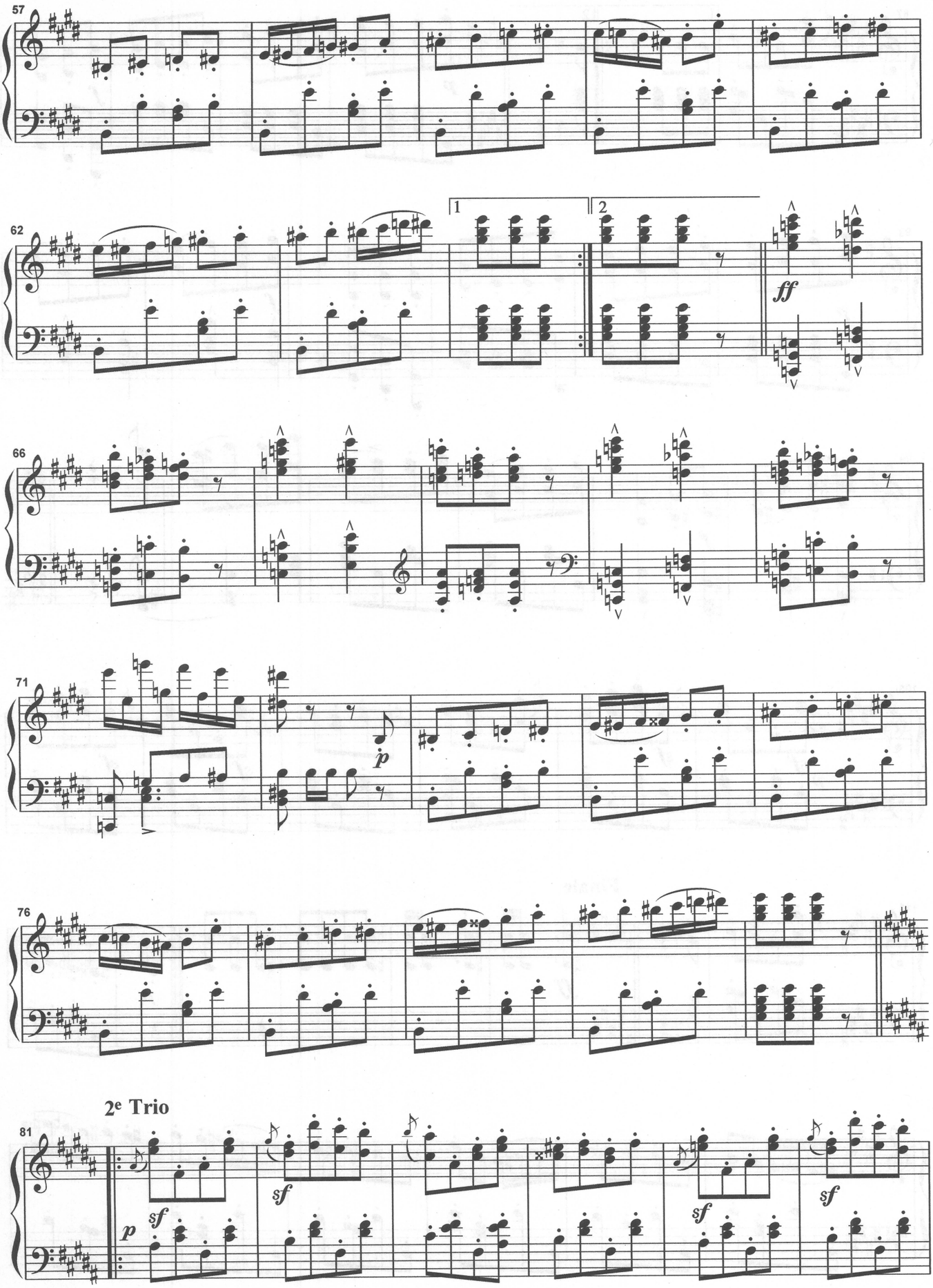
Style & Interpretation The trumpets announce the Grand Galop and the fun begins. The staccato outline of the chromatic theme speaks for itself, leading to the clamorous chords. The crowd stamps its feet with these weighted harmonies. Each Trio presents a contrast from the laughing scherzando. Liszt is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

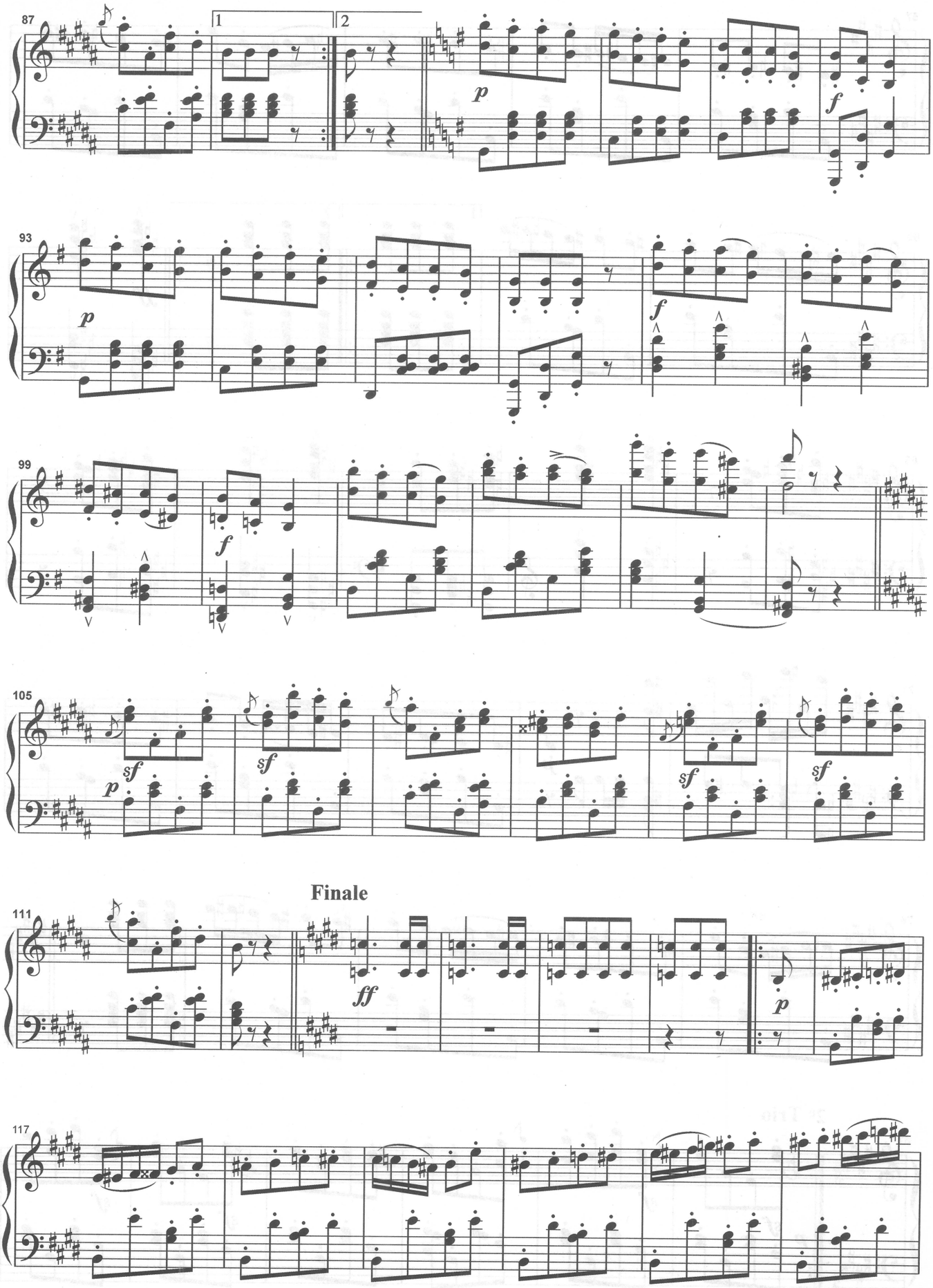
Advice on Practice The difficulties must be mastered with slow practice. Sparce use of the pedal for clarity is absolutely necessary. Avoid tension in the wrists by using a bouncing staccato motion from the wrists and arms. Fatigue will set in if there is too much tension without relaxation. Build up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

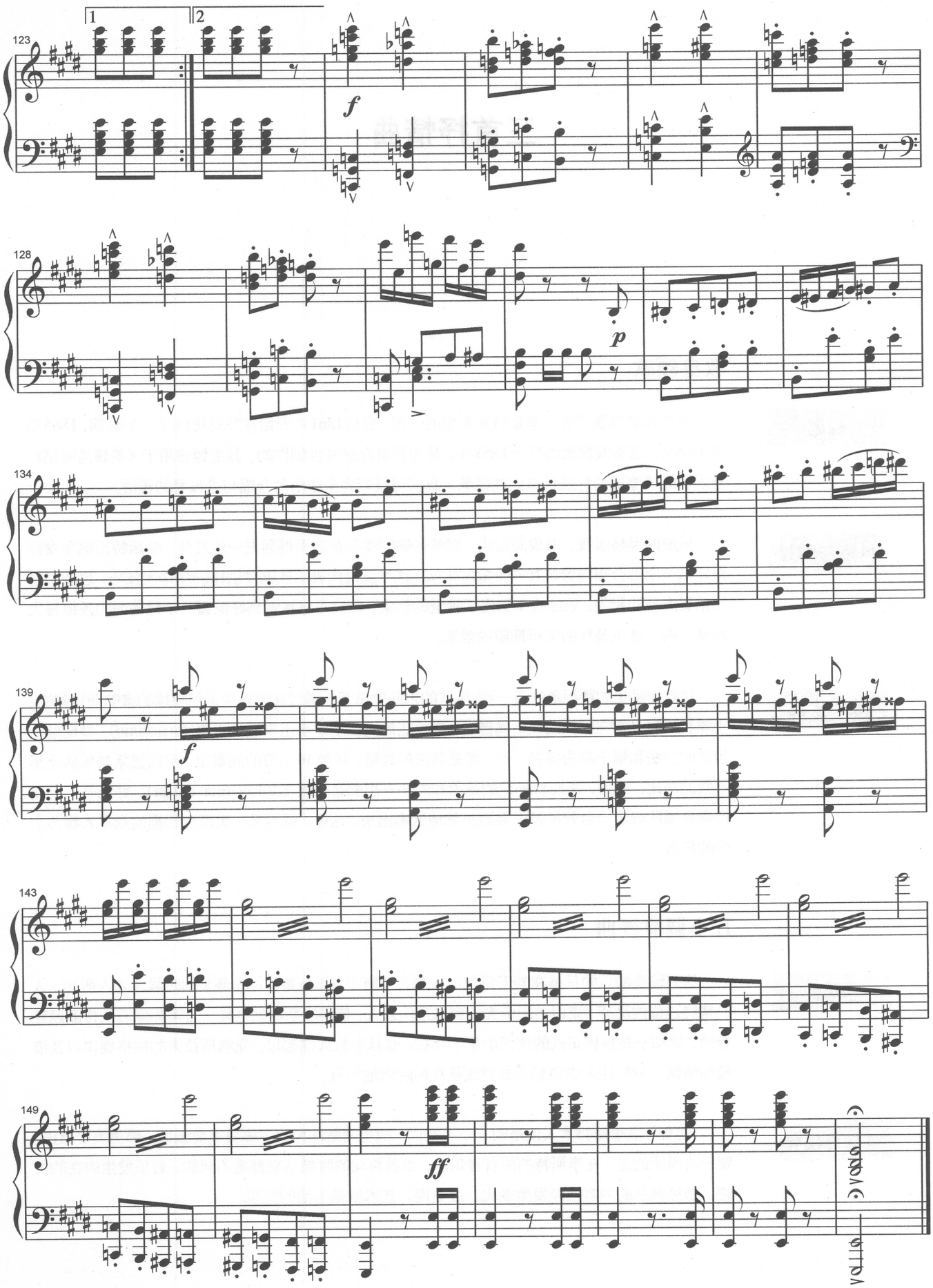
Grand Galop Chromatique




1er Trio
p scherzando
33
1
2
37
ff
42
8
p
46
8
51
8
Galop
ff
p


57
62
1
2
ff
66
71
p
76
2e Trio
81
p
sf
sf
sf
sf


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
p
134
139
f
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.

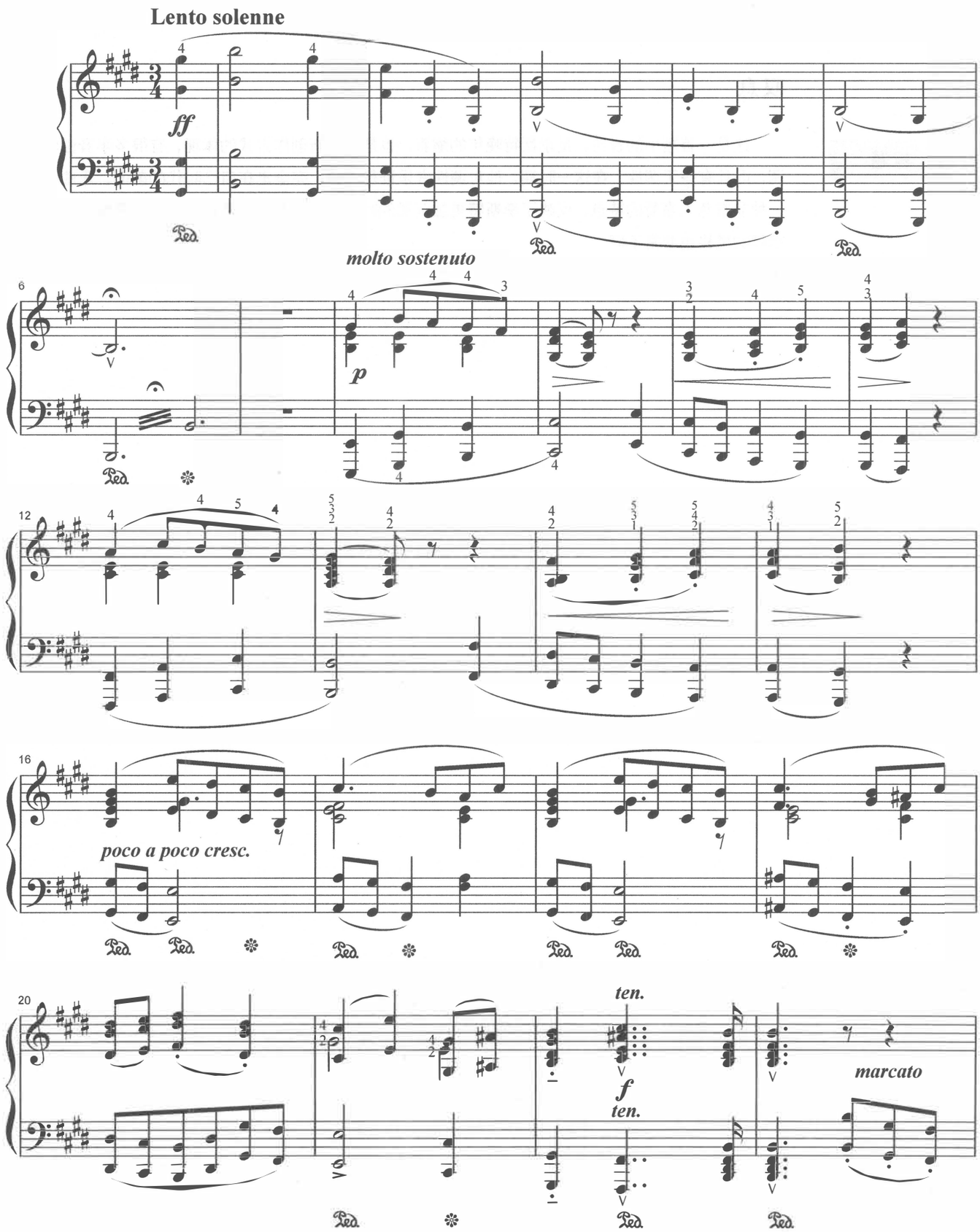
Style & Interpretation Melancholy is the key word and Liszt uses it himself. He also states clearly the accentuation and rubato. Once again, in all the music of Liszt, when themes return, they are never the same. A transition has taken place within the music and that which has been familiar is now different.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

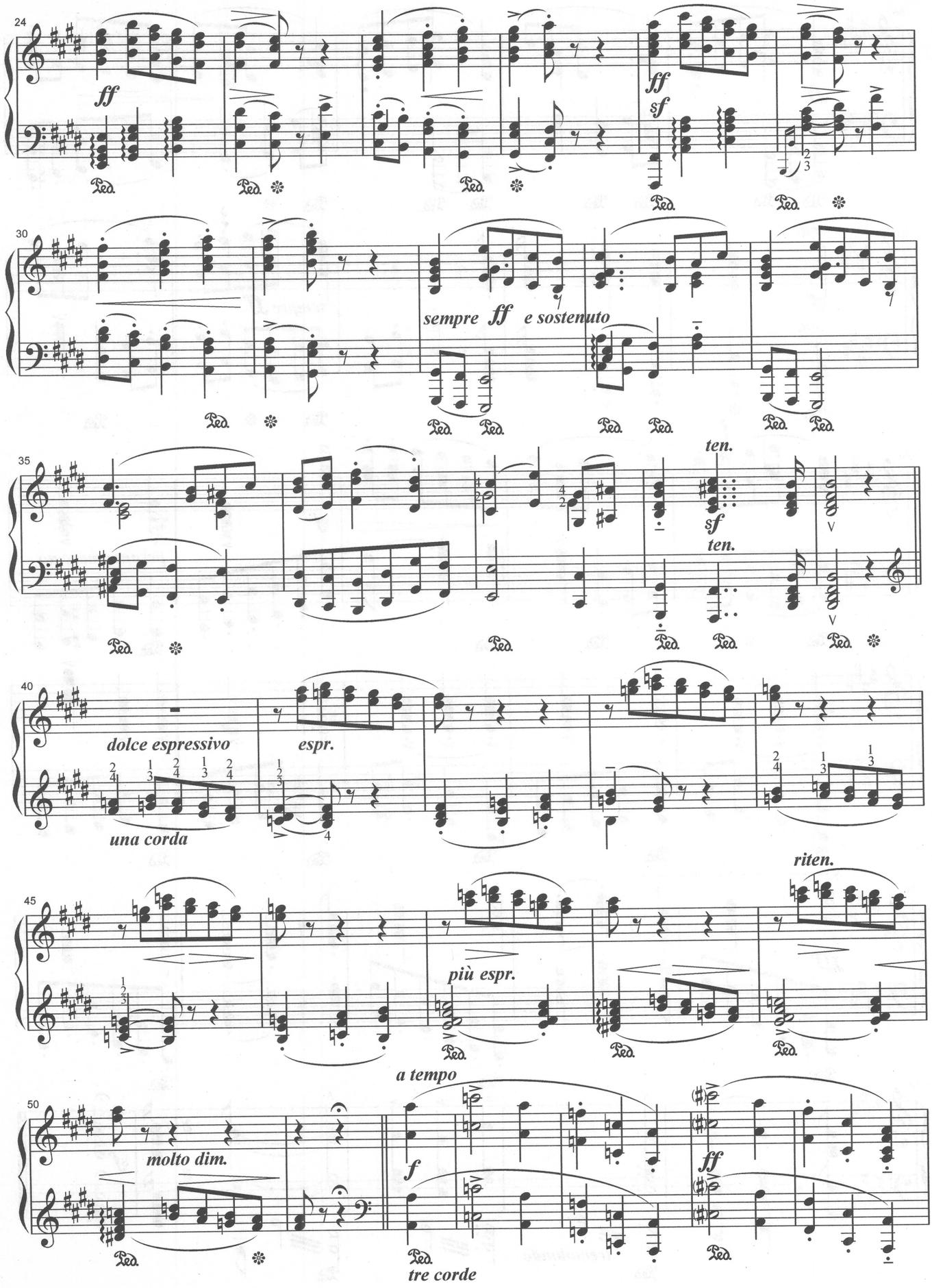
Advice on Practice What would we do without the singing legato tone. When it comes to singing on the piano, Liszt is the master. The voice is paramount and the Romance is uttered through song. Imagine there are words or a text written to the melody as you play it. Listen-listen-listen to how you pedal.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

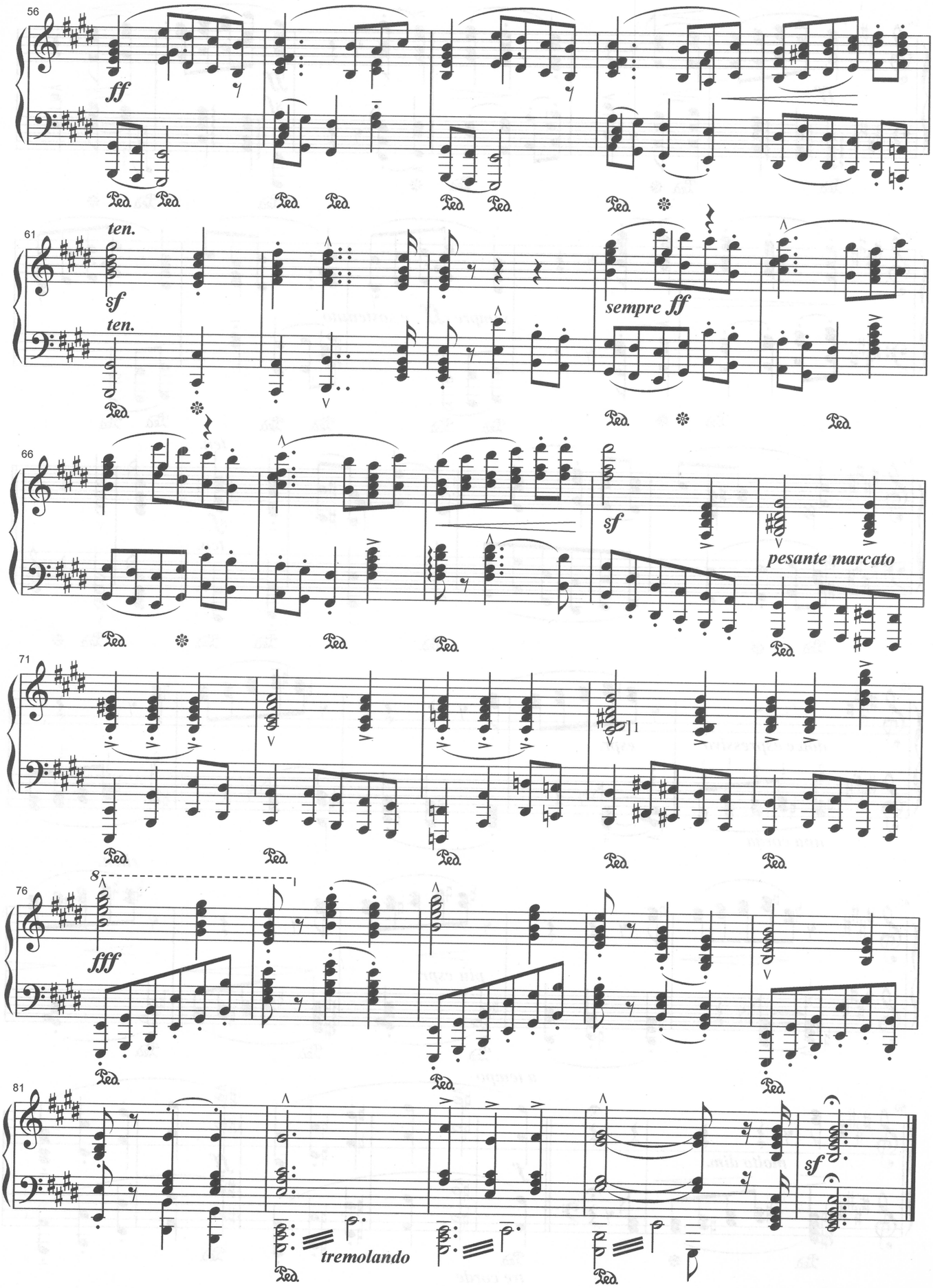
Sospiri - Sighing

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.

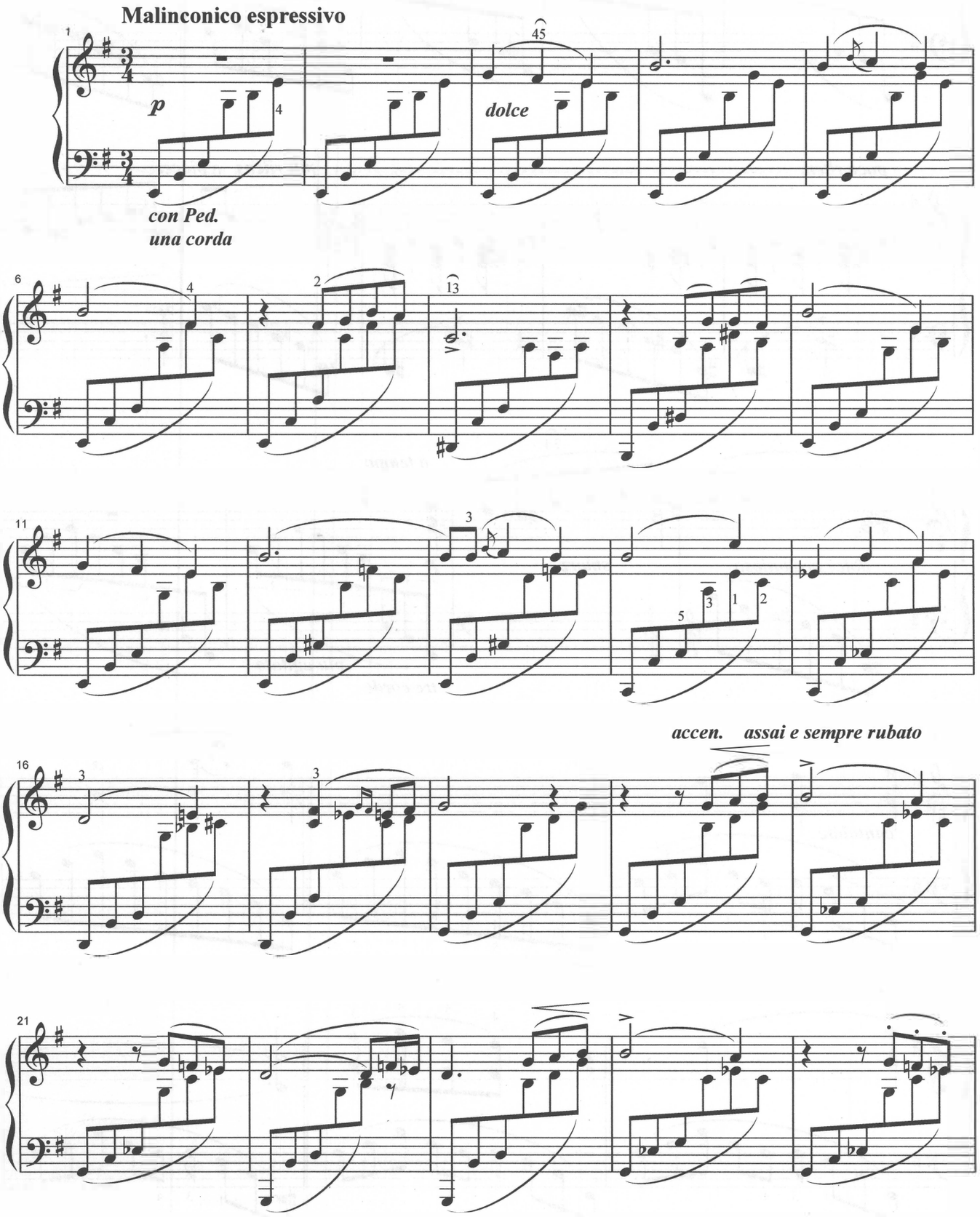
The Hymn of the Pope

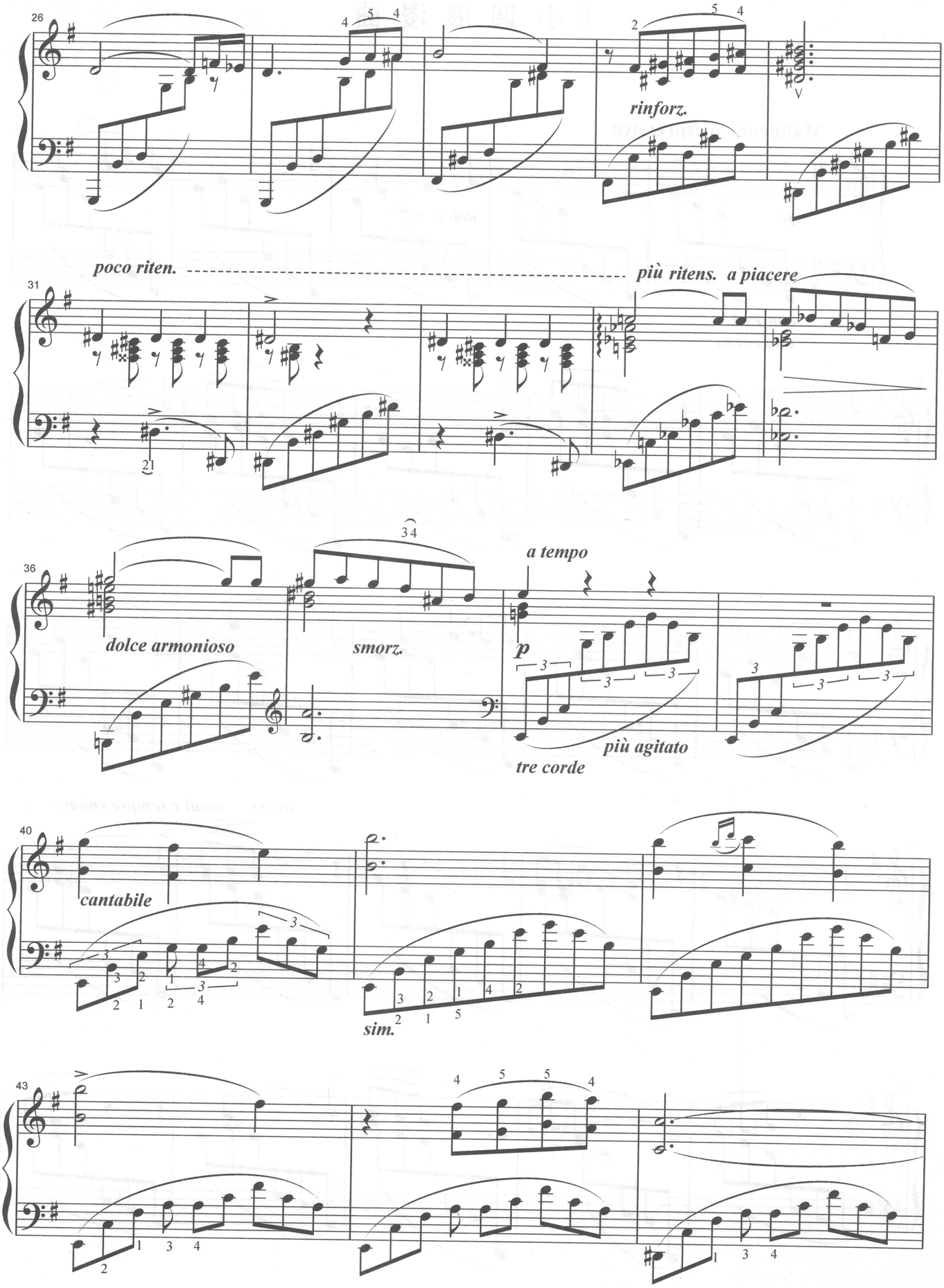


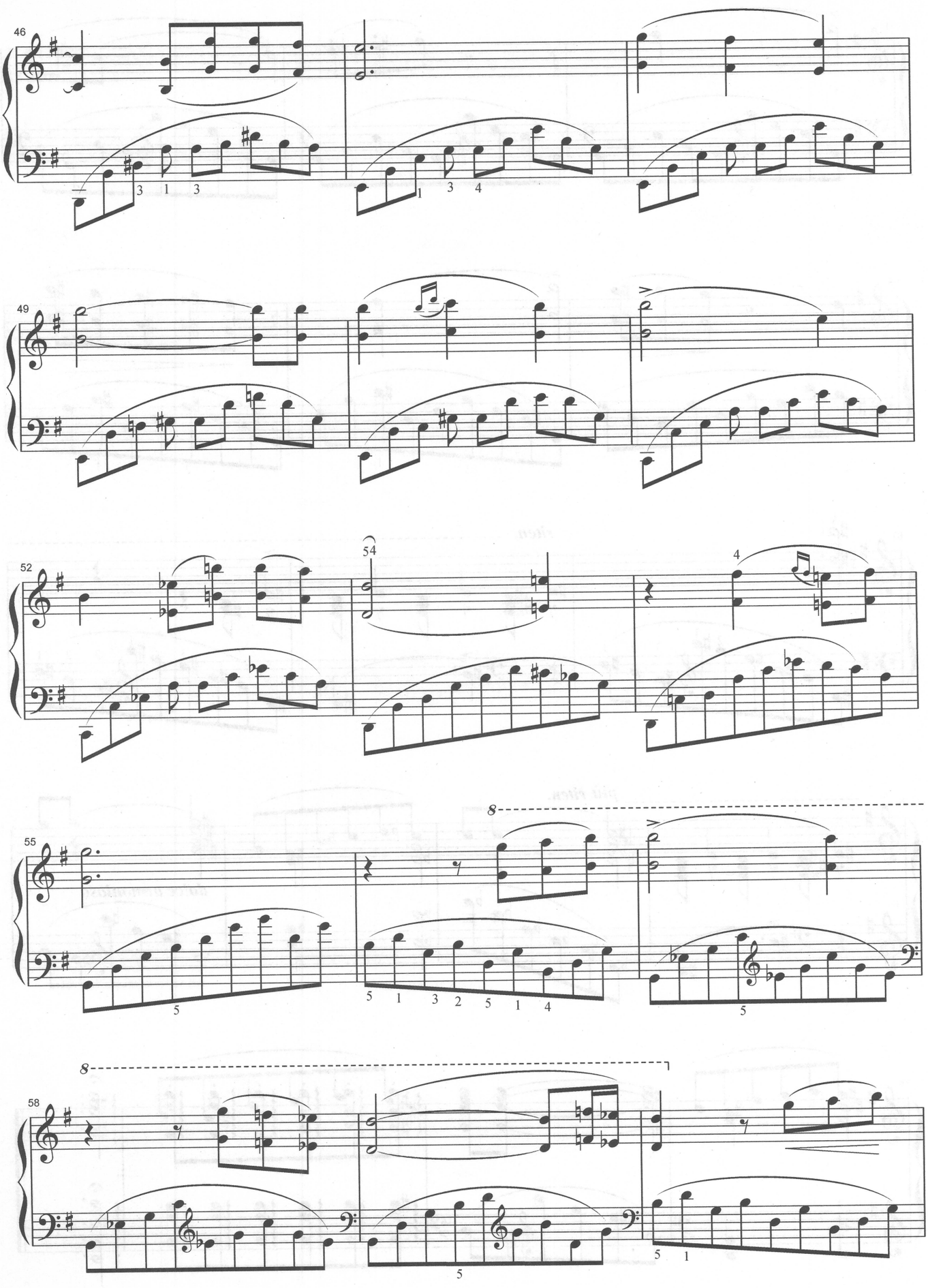

24
ff
ff
sf
30
sempre ff e sostenuto
35
ten.
sf
ten.
40
dolce espressivo
una corda
espr.
45
più espr.
riten.
a tempo
50
molto dim.
f
ff
tre corde

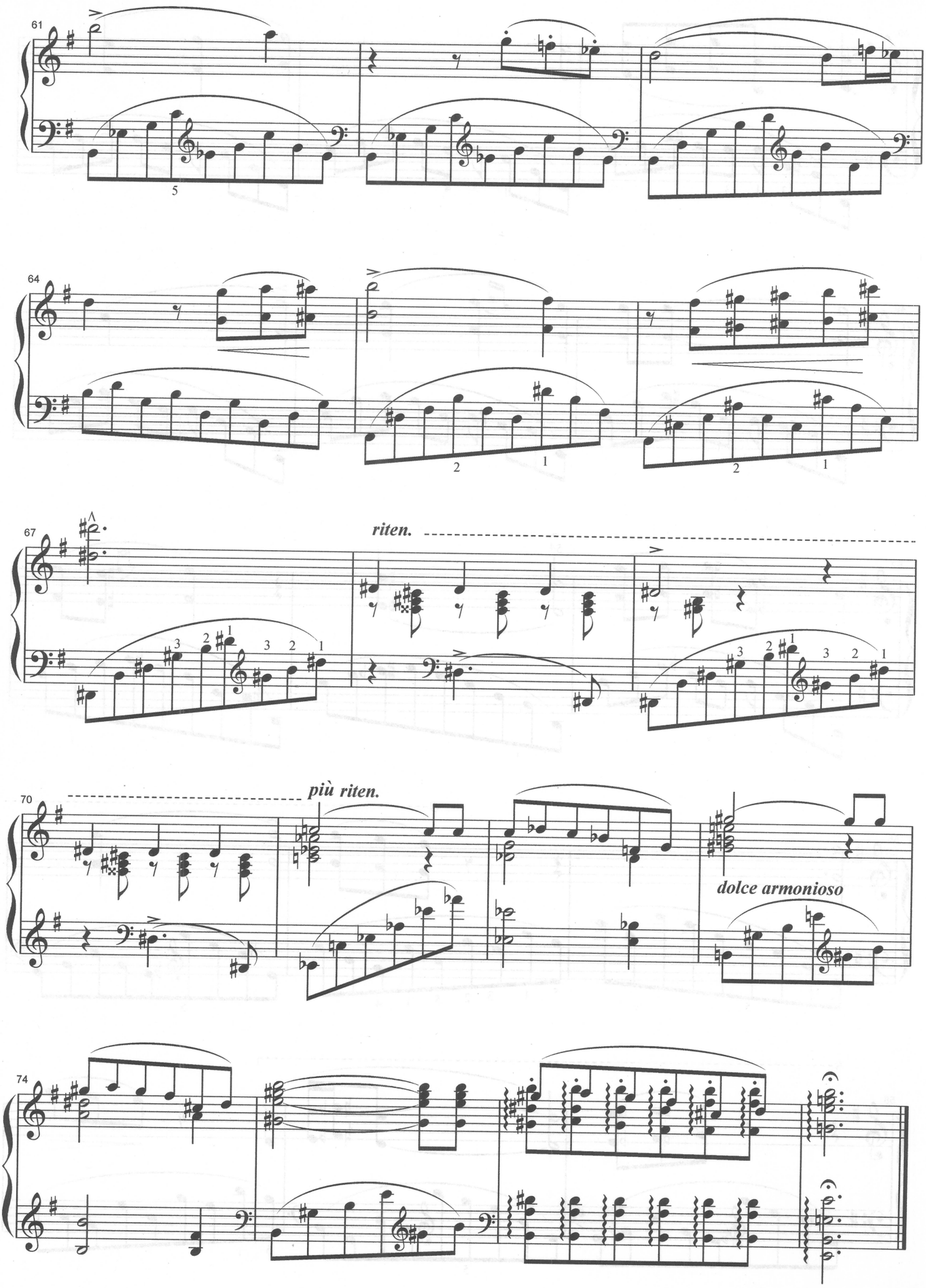

56
ff
Ped.
61
ten.
sf
ten.
sempre ff
66
sf
pesante marcato
71
]1
76
8
fff
81
tremolando
sf

Romance in E minor

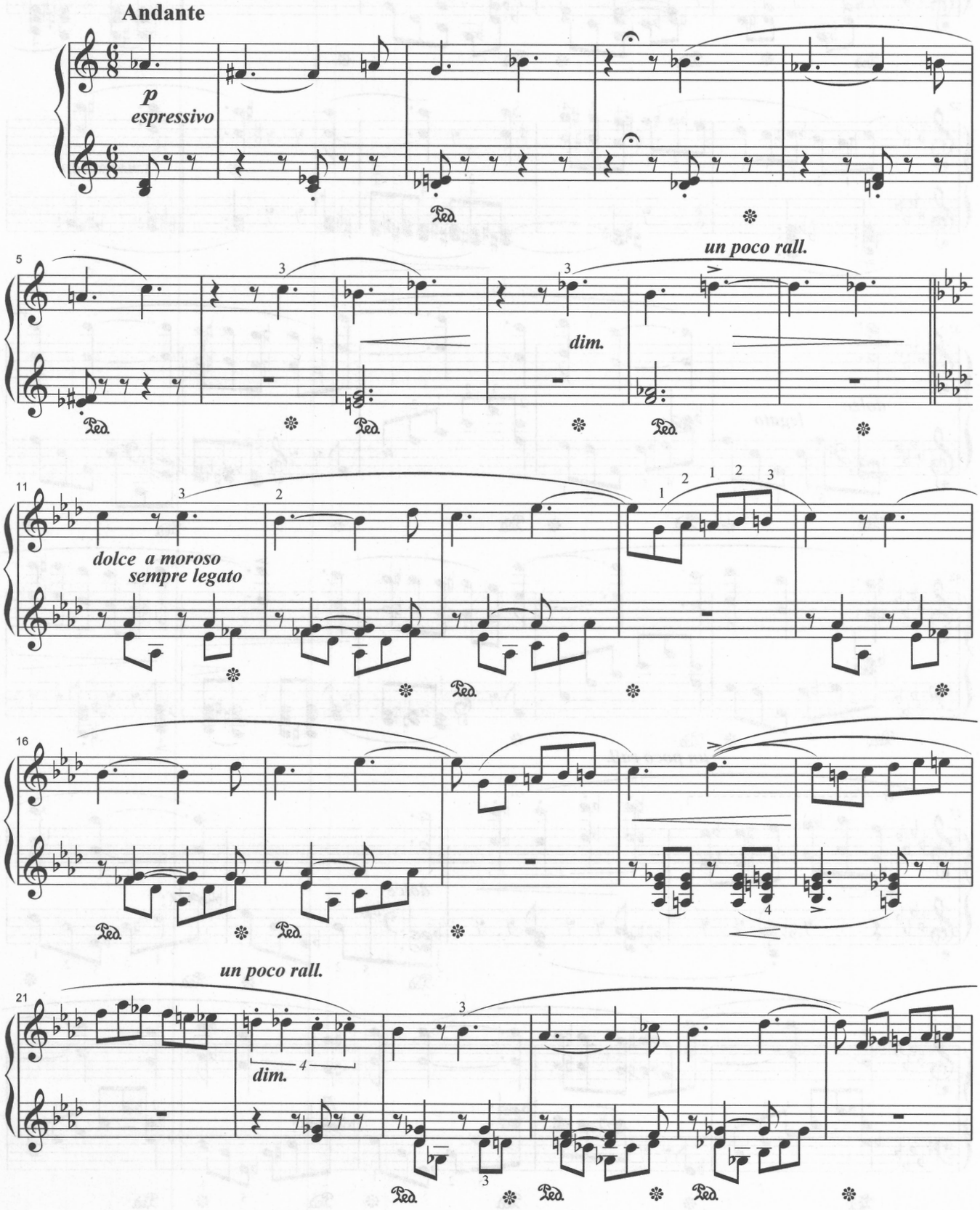


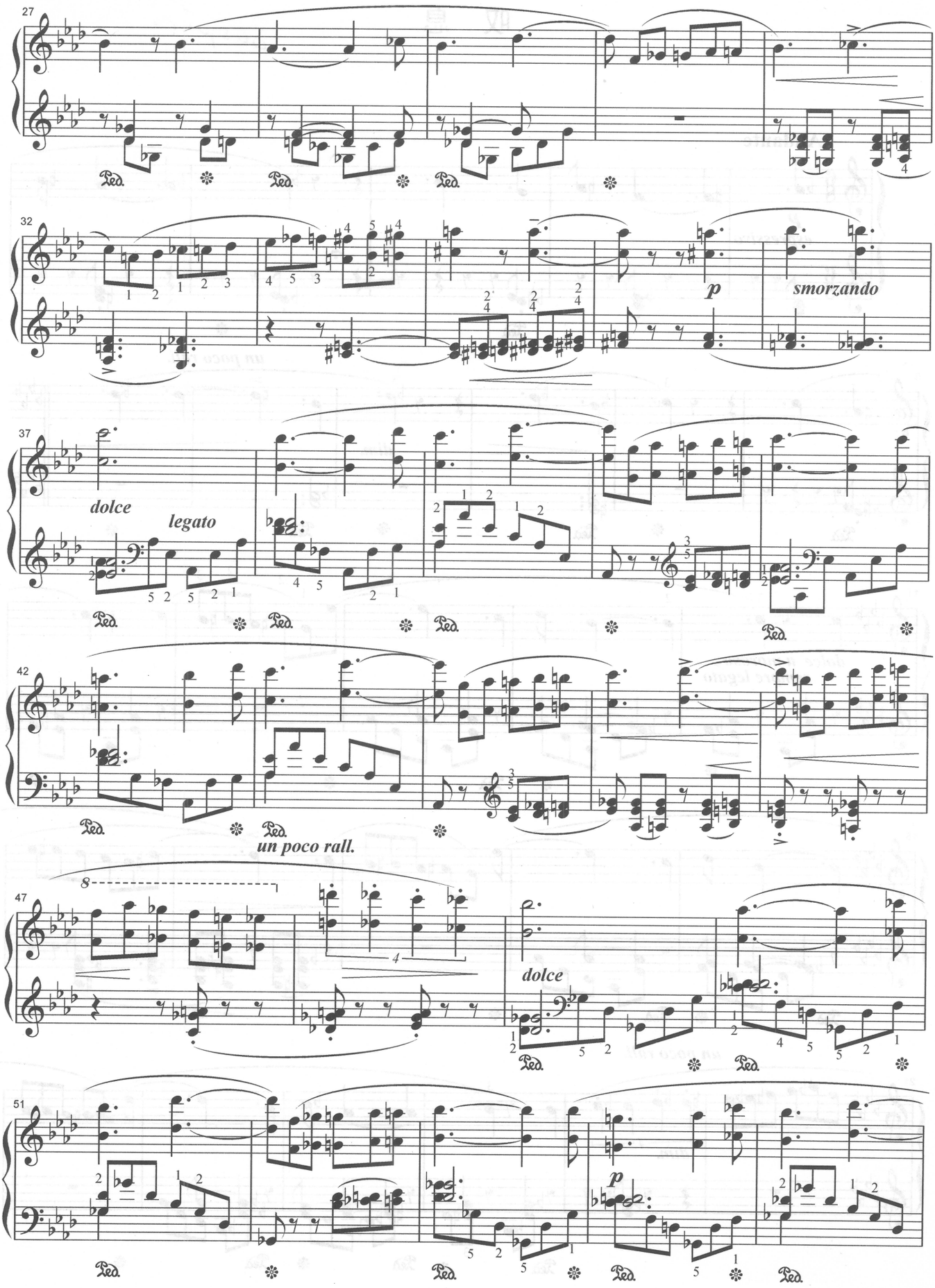

26
rinforz.
poco riten.
più ritens. a piacere
31
36
dolce armonioso
smorz.
a tempo
p
più agitato
tre corde
40
cantabile
sim.
43

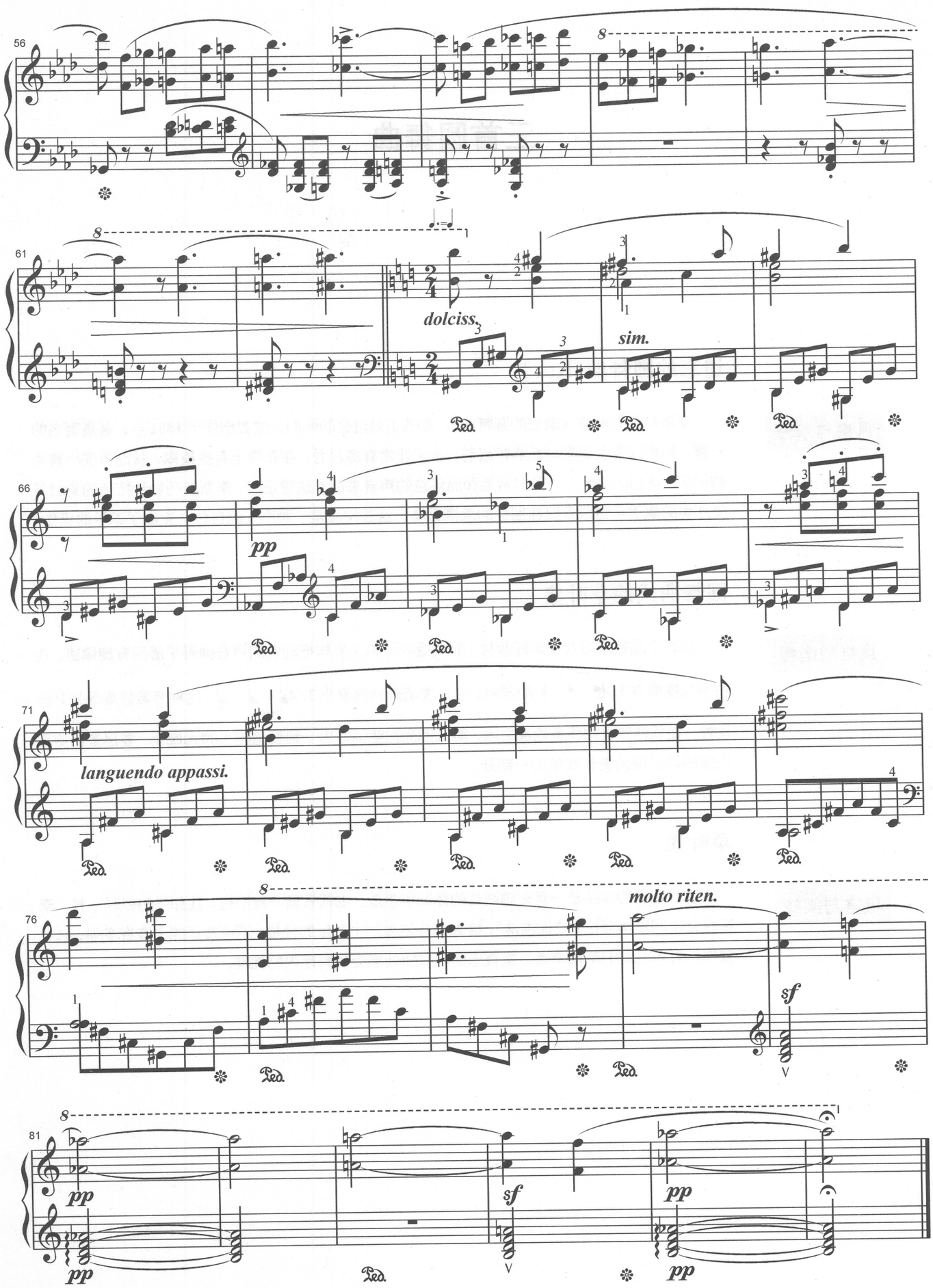

46
49
52
54
4
55
8
5
5 1 3 2 5 1 4
5
8
58
5
5 1


61
64
67
riten.
70
più riten.
dolce armonioso
74

Sospiri


Andante
p
espressivo
Ped.
5
un poco rall.
dim.
11
dolce a moroso
sempre legato
16
21
un poco rall.
dim.


27
Ped.
32
p
smorzando
37
dolce
legato
42
un poco rall.
47
dolce
51
p


56
8
61
dolciss.
sim.
Ped.
66
pp
71
languendo appassi.
76
molto riten.
sf
81
pp
sf
pp

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

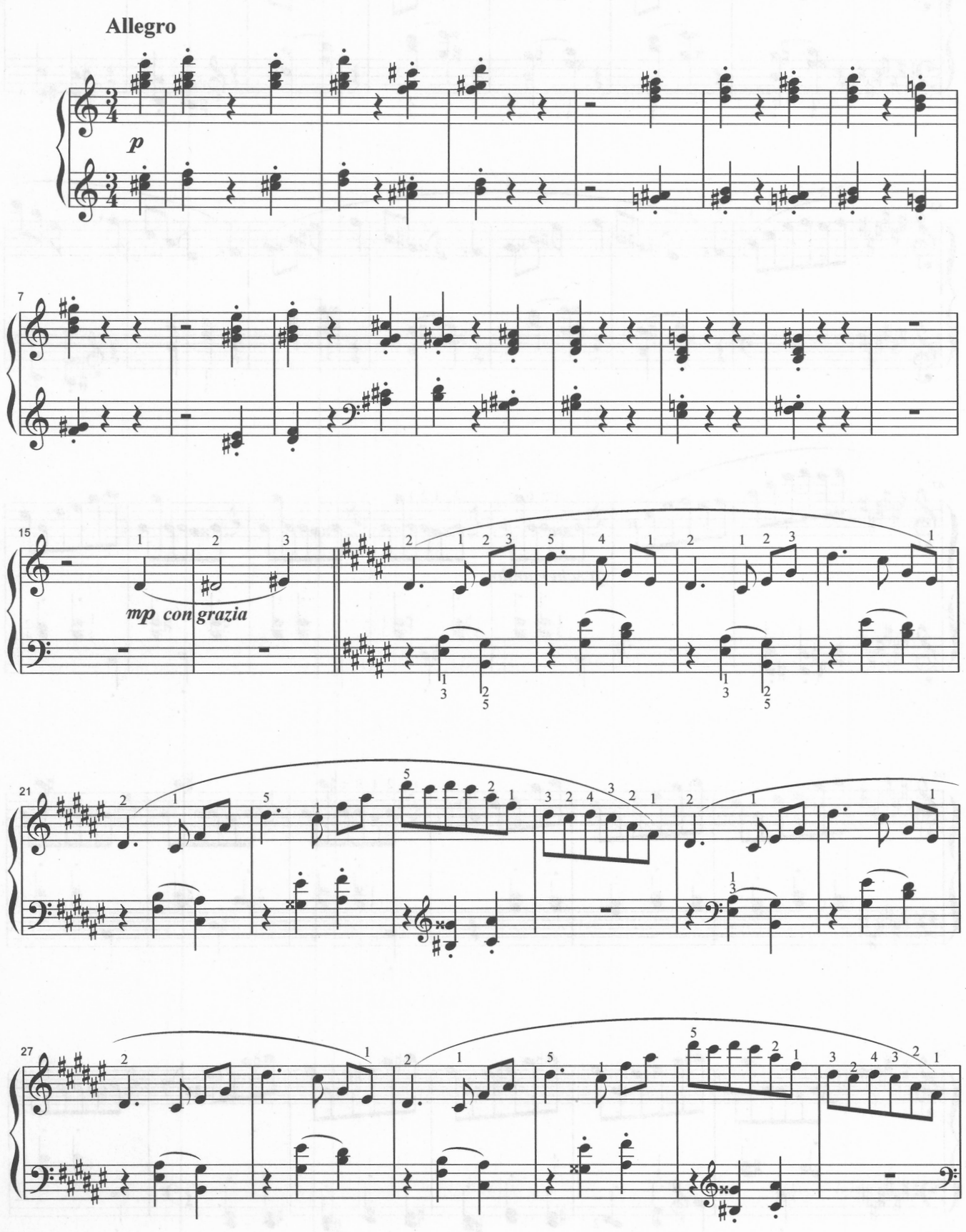
while the left hand is articulated 3/4

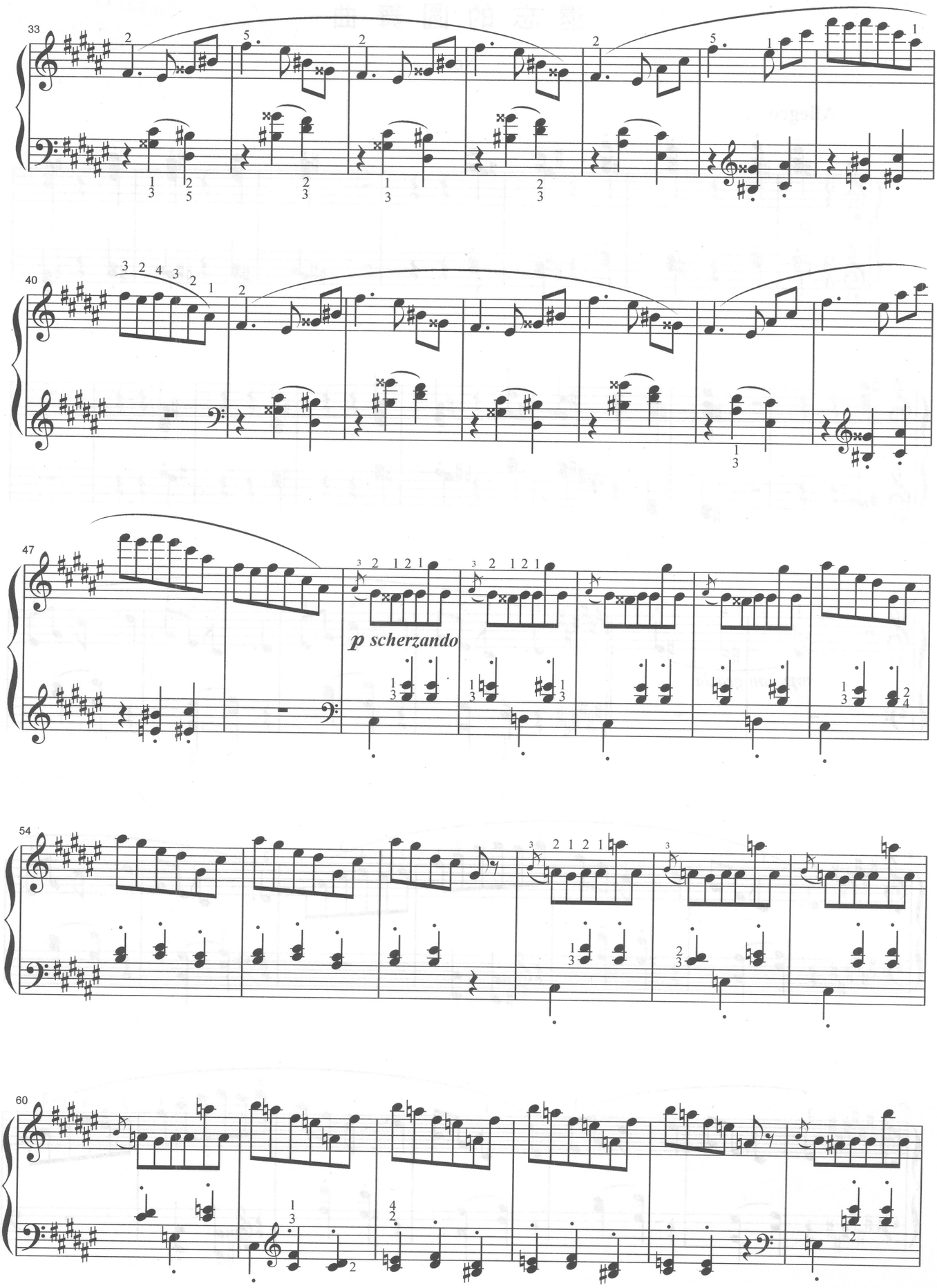
The weak second beat creates a lilting rubato within the rhythmic accompaniment of the bass line. Try, always, to make the short motives of the melody be part of a longer line.

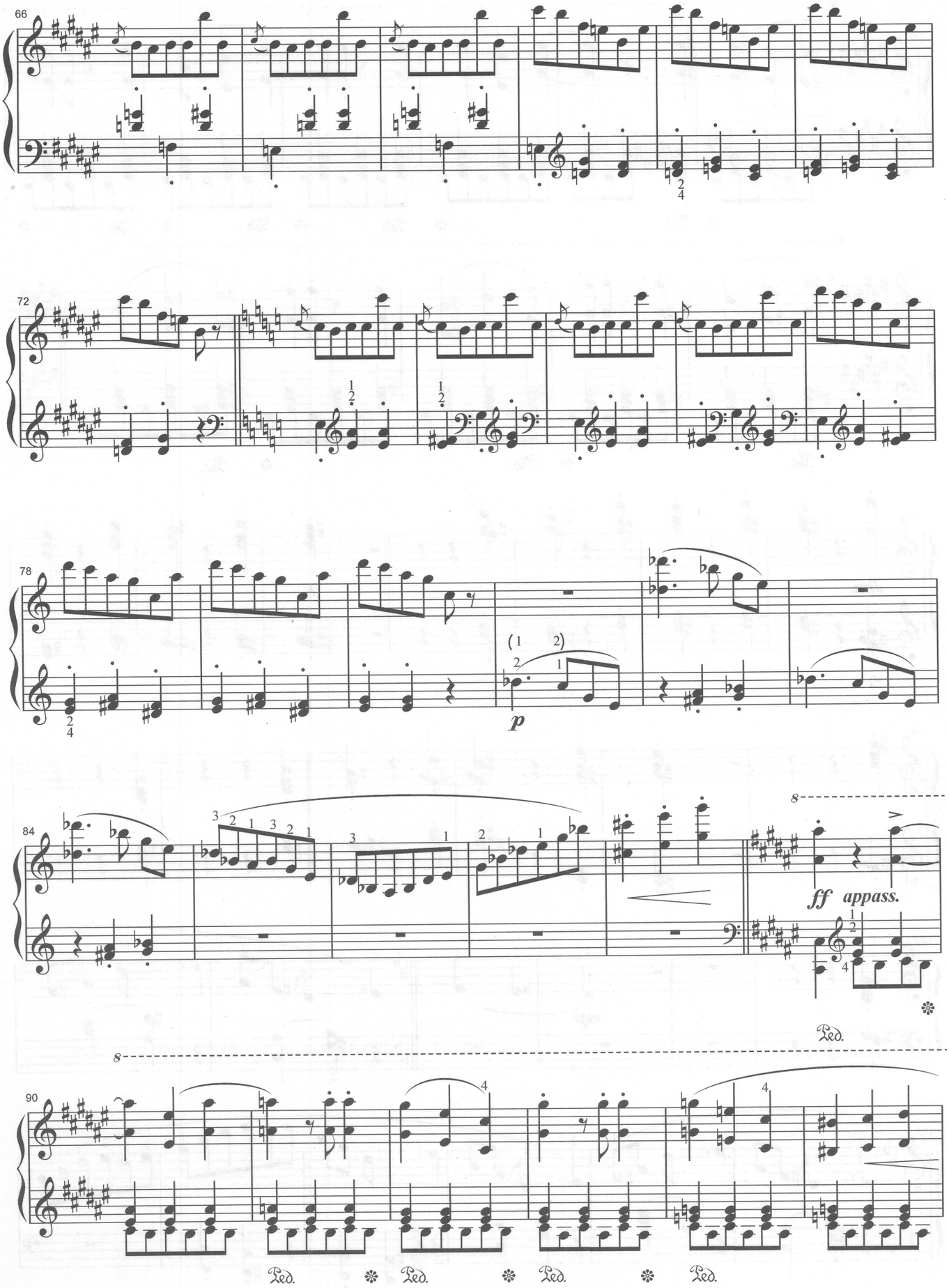
Feuilles d'Album - Leaves of an Album

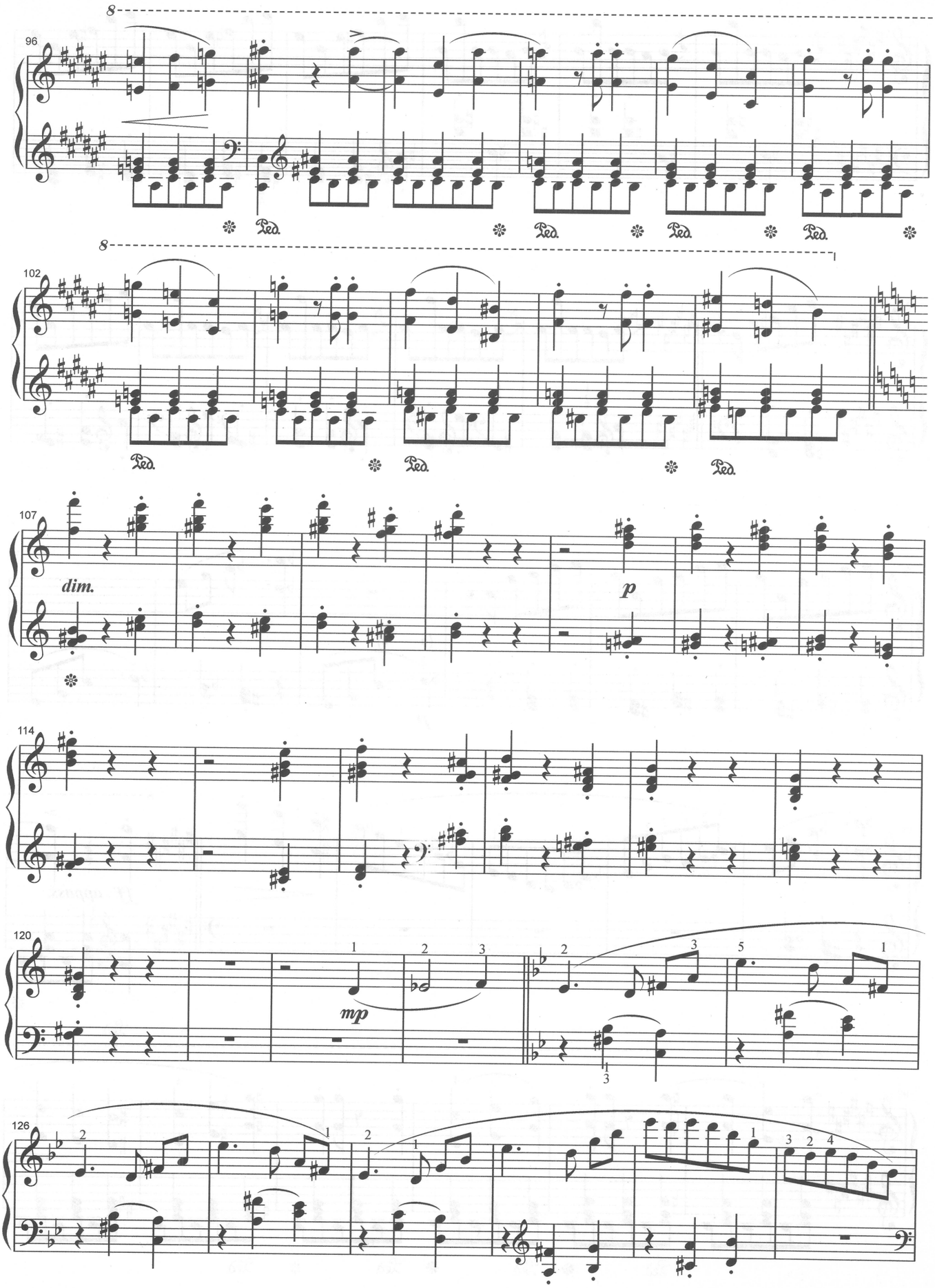
This lovely piece is a nostalgic waltz filled with memory. The theme is just a wisp of a motive; a flutter of a handkerchief. Liszt writes "elegantemente" in his middle section, aptly describing the character of the music. No matter how forte the music gets, the dance quality of flowing music must be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

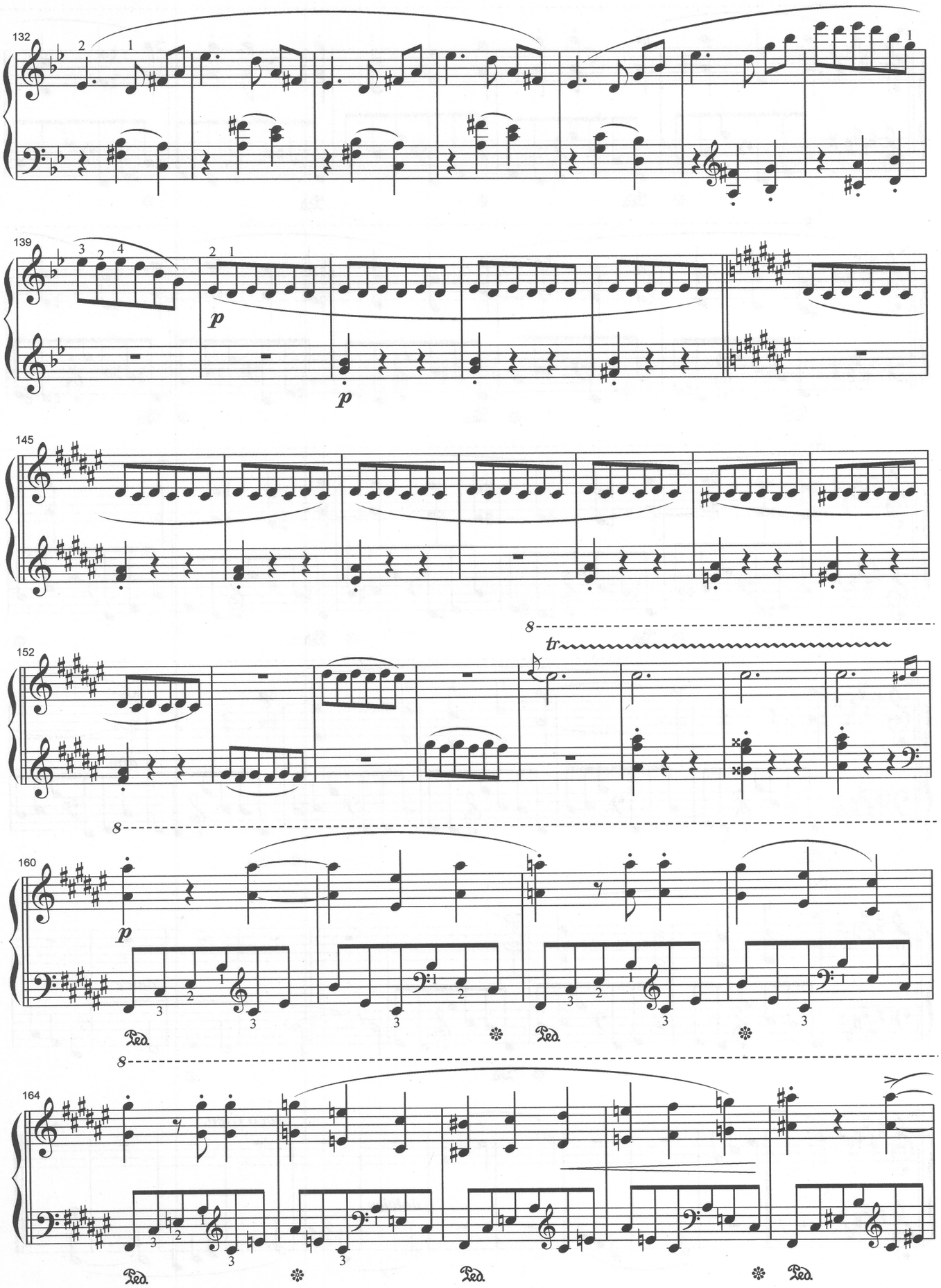
Valse Oubliée No. 1

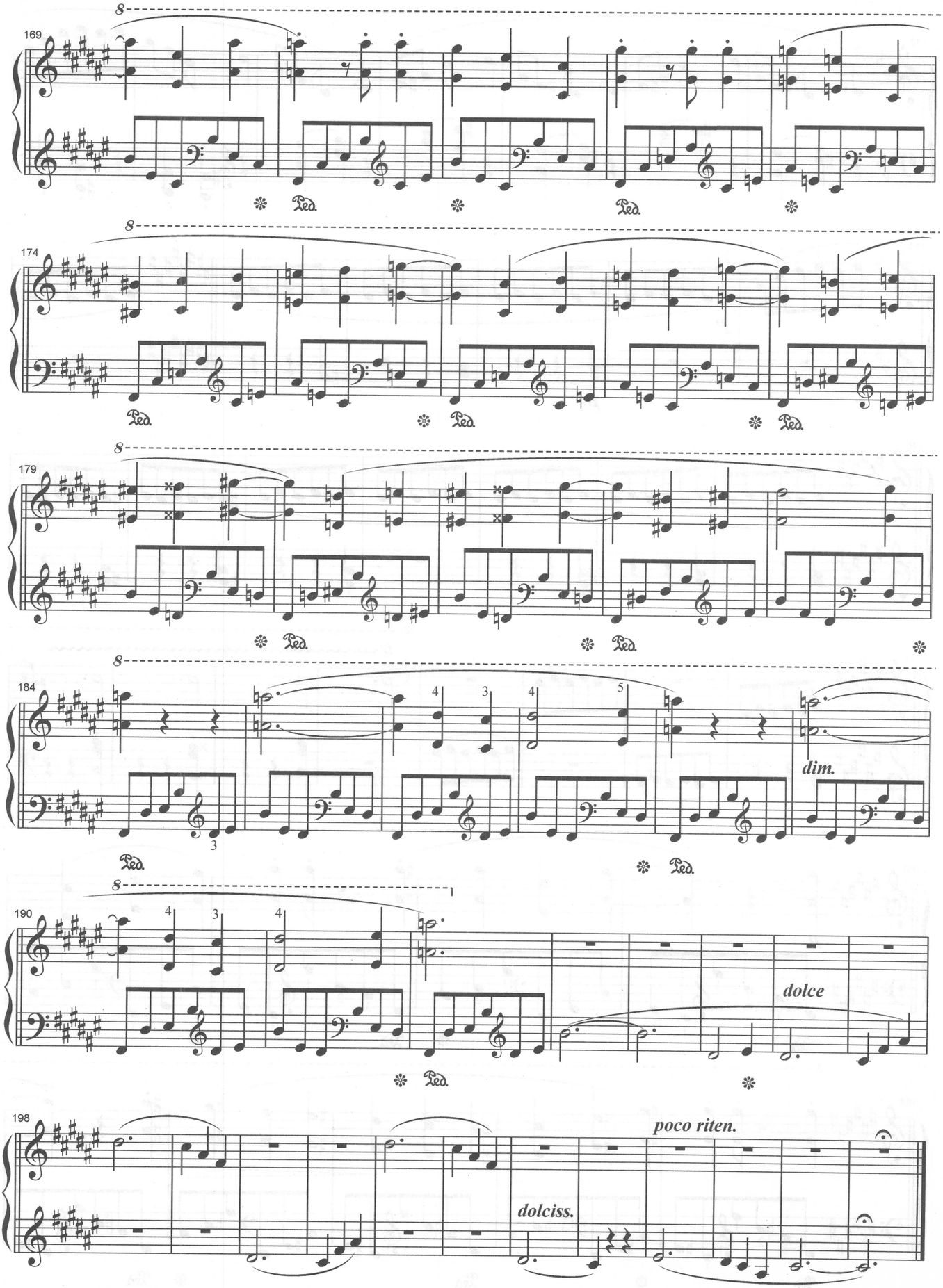



33
40
47
p scherzando
54
60

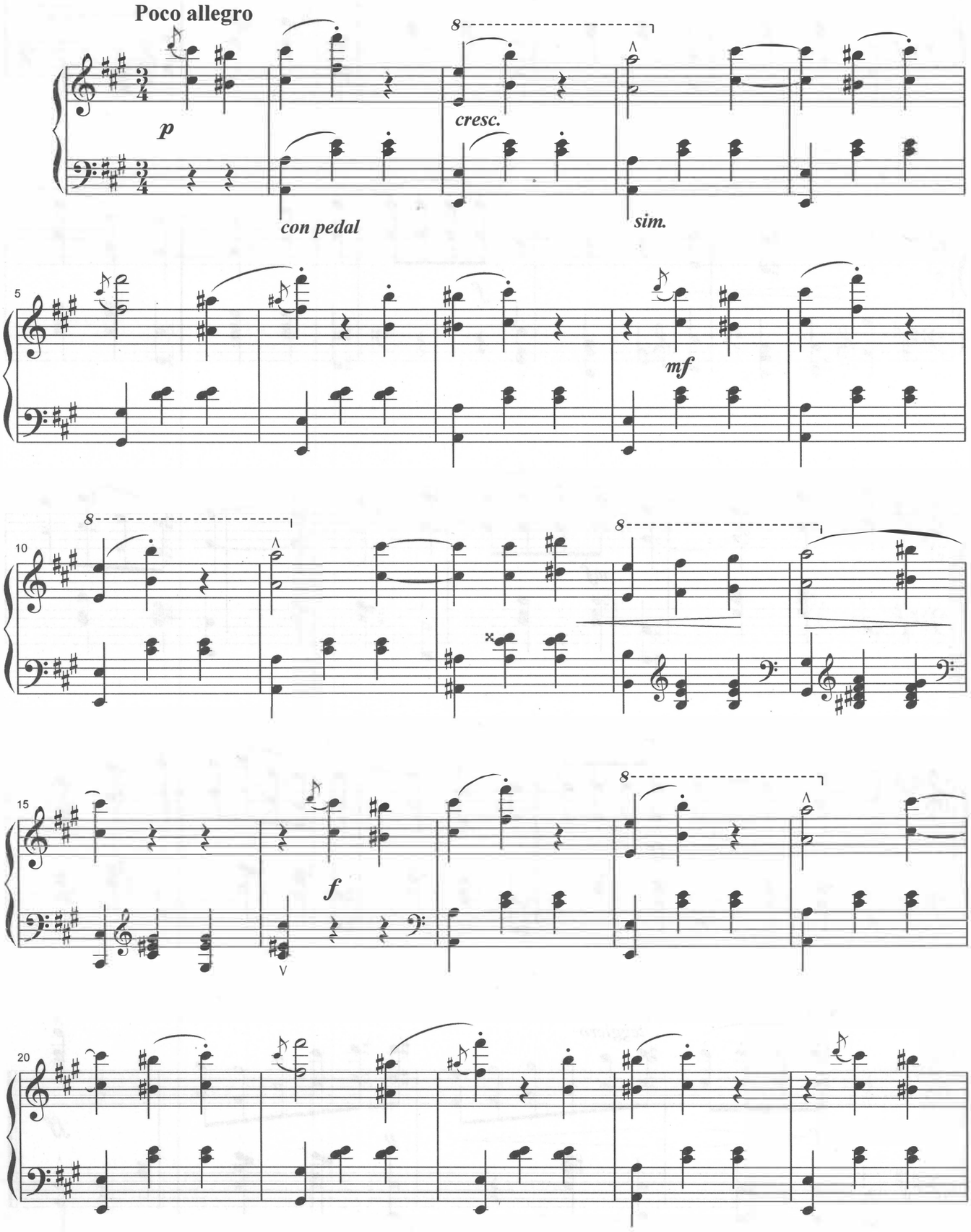

66
72
78
(1 2)
p
84
ff appass.
Ped.
90
Ped.
Ped.
Ped.
Ped.

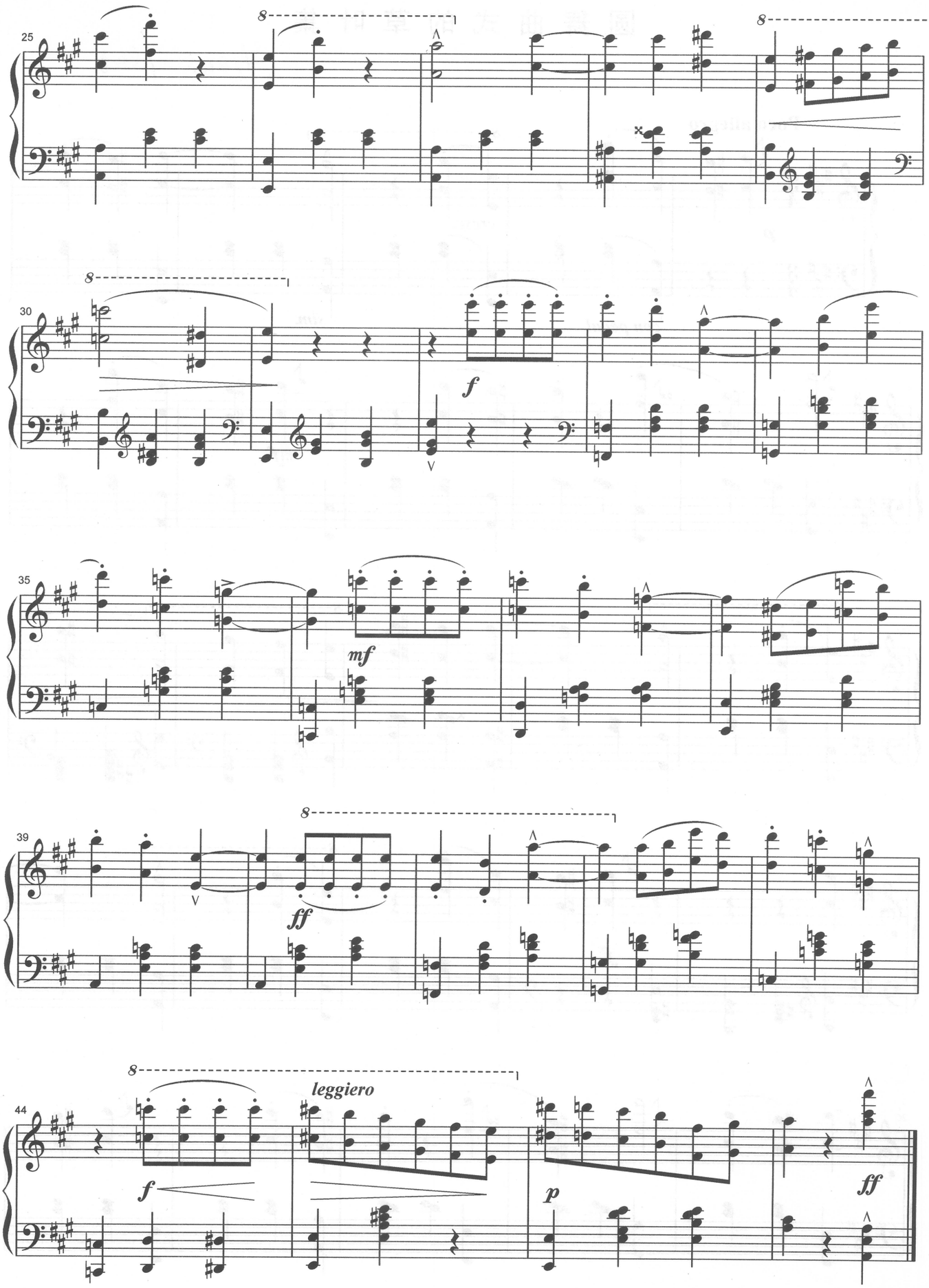

96
8
Ped.
102
8
Ped.
107
dim.
p
114
120
mp
126

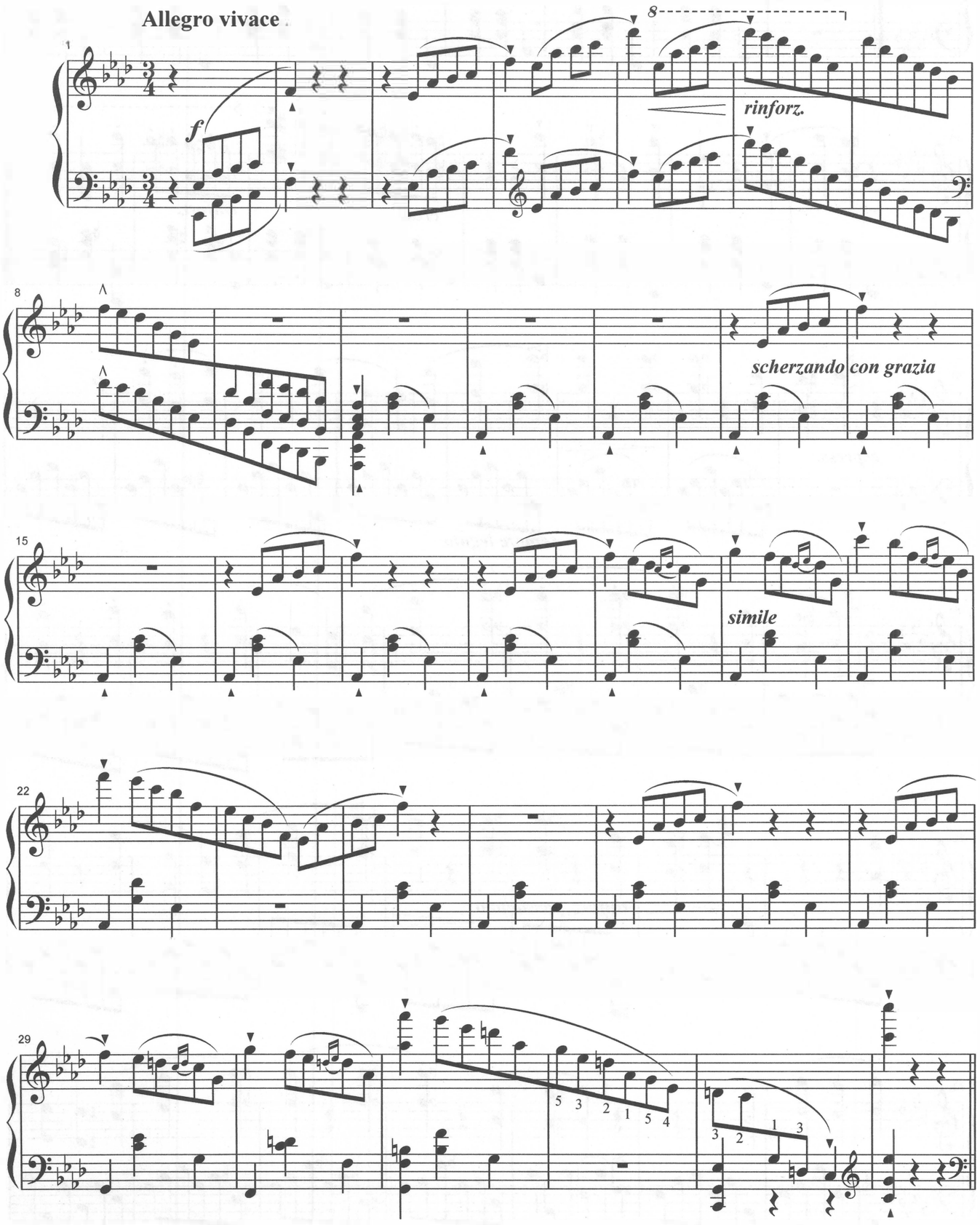

132
139
p
p
145
152
8
tr
8
160
p
Ped.
Ped.
8
164
Ped.
Ped.
Ped.

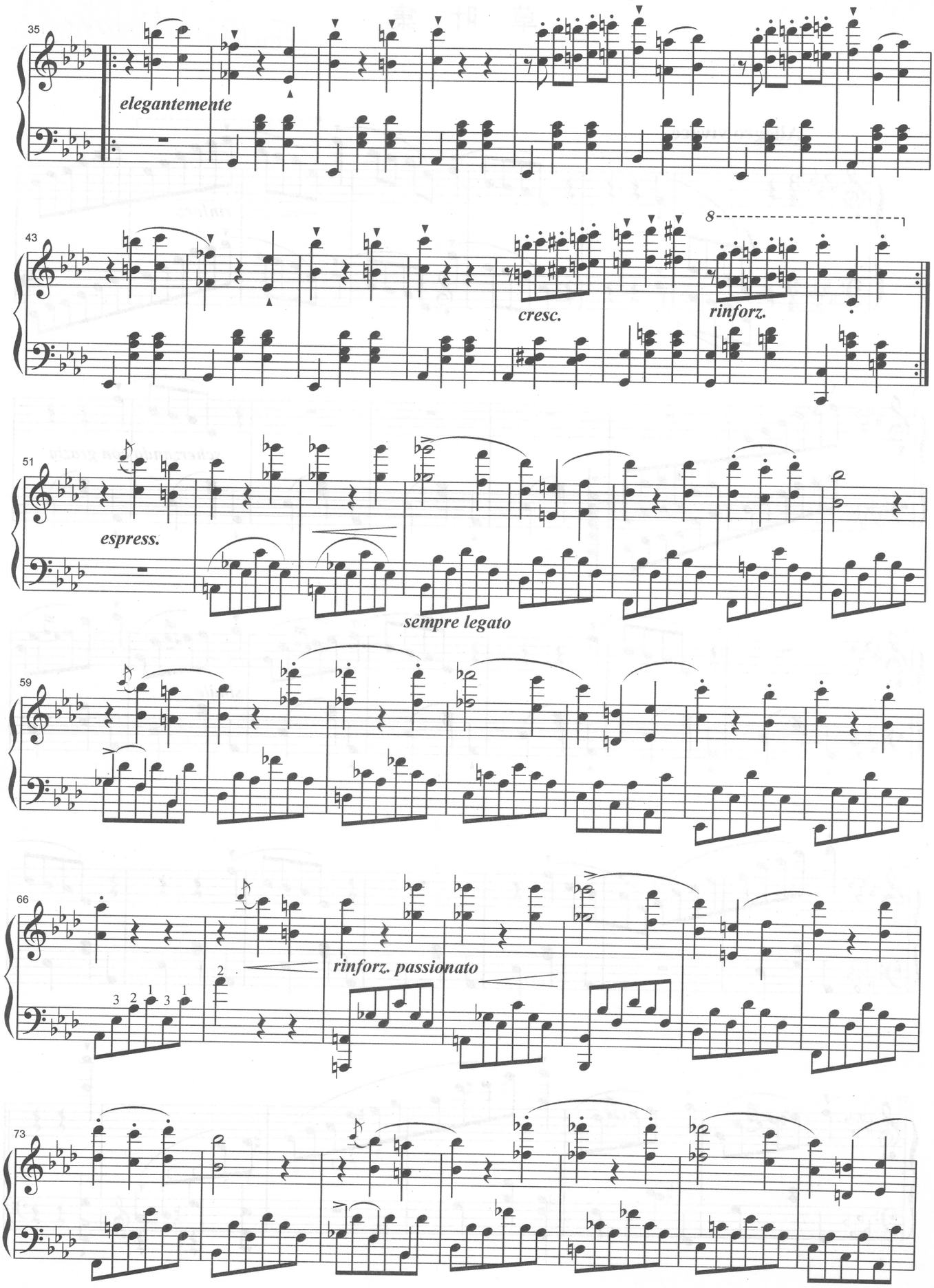

169
174
179
184
dim.
190
dolce
198
dolciss.
poco riten.

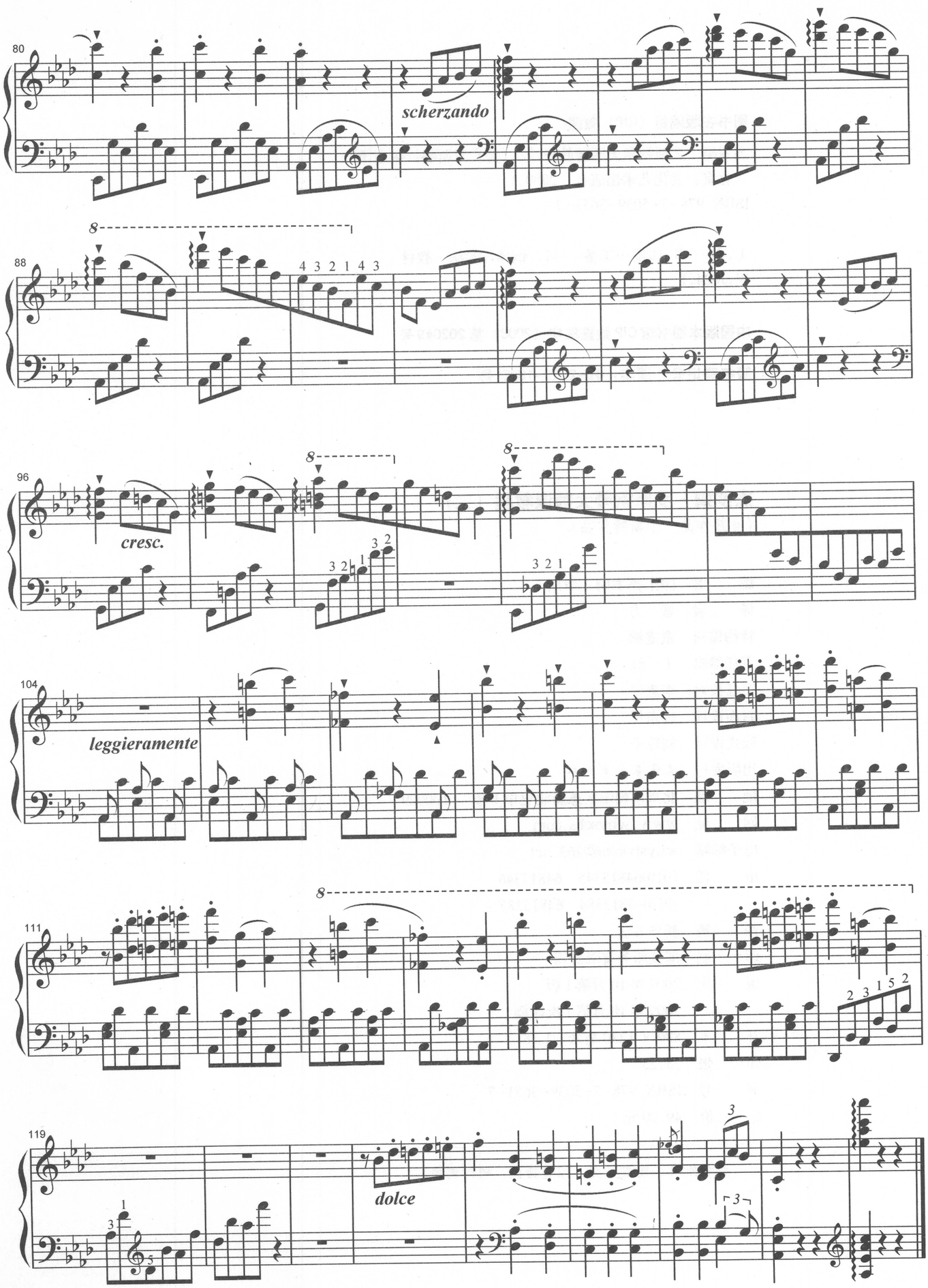
Album Leaf




25
8
8
30
8
f
35
mf
39
8
ff
44
8
leggiero
f
p
ff


Allegro vivace
1
f
8
rinforz.
8
scherzando con grazia
15
simile
22
29
5 3 2 1 5 4
3 2 1 3


35
elegantemente
43
cresc.
8
rinforz.
51
espress.
sempre legato
59
66
rinforz. passionato
73


80
scherzando
88
4 3 2 1 4 3
96
cresc.
3 2 1 3 2
3 2 1
104
leggieramente
111
2 3 1 5 2
119
dolce