

# FR. LISZT

ŒUVRES CHOISIES POUR PIANO

Nouvelle Édition revue et doigtée

PAR

## I. PHILIPP

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### COMPOSITIONS ORIGINALES

ANNÉES DE PÉLERINAGE, Suite de compositions :

1<sup>re</sup> Année (La Suisse) :

Au lac de Wallenstadt . . . . .  
Au bord d'une source . . . . .  
L'Orage (d'après Byron). . . . .

2<sup>e</sup> et 3<sup>e</sup> Année (Italie) :

Sposalizio . . . . .  
Canzonetta del Salvator Rosa . . . . .  
Sonnet de Pétrarque n° 47 . . . . .  
— n° 104 . . . . .  
— n° 123 . . . . .

Jeux d'eaux de la Villa d'Este.

Venezia (Gondoliera). . . . .

Napoli (Tarentelle). . . . .

Ballade n° 2 (en si mineur) . . . . .

Berceuse . . . . .

Cantique d'amour (des harmonies poétiques et religieuses). . . . .

Caprices poétiques (Trois) :

N° 1. Lamento . . . . .  
N° 2. La Leggierezza . . . . .  
N° 3. Un Sospiro. . . . .

Consolations . . . . .

Dans les Bois (Étude de Concert). . . . .

ÉTUDES TRANSCENDANTES :

N° 4. Mazeppa . . . . .  
N° 5. Feux Follets. . . . .  
N° 6. Vision . . . . .

ÉTUDES TRANSCENDANTES (suite) :

N° 8. Chasse sauvage . . . . .  
N° 10. Appassionata . . . . .  
N° 11. Harmonies du Soir . . . . .  
N° 12. Chasse-Neige. . . . .

Funérailles (des harmonies poétiques et religieuses)

Impromptu en fa # majeur . . . . .

DEUX LÉGENDES :

Saint François de Paule marchant sur les flots.

Saint François d'Assise (La Prédication aux oiseaux) . . . . .

Mazurka brillante . . . . .

Polonaise n° 2 . . . . .

RÊVES D'AMOUR (Trois Nocturnes) :

Nocturne n° 2 . . . . .

— n° 3 . . . . .

Rapsodie espagnole . . . . .

Rapsodie hongroise n° 2 composée en 1851. . . . .

— n° 2 — (Ed<sup>on</sup> fa-

cilitée de Franz Bendel).

— n° 6 composée en 1853. . . . .

— n° 10 — 1853. . . . .

— n° 11 — 1854. . . . .

— n° 12 — 1853. . . . .

— n° 13 — 1851. . . . .

— n° 14 — 1854. . . . .

Ronde des Lutins (Étude de Concert). . . . .

Valse Impromptu. . . . .

Valse de Méphisto . . . . .

Valse Oubliée . . . . .

### TRANSCRIPTIONS

Le Rossignol (Air russe de Alabiéff). . . . .

Fantaisie et fugue d'orgue de J.-S. Bach (sol mineur).

Variations (sur un motif de J.-S. Bach) . . . . .

Cadence (pour le Concerto op. 37 de Beethoven) . . . . .

Valse des Sylphes (Damnation de Faust, de Berlioz).

Chants Polonais (Chopin) :

N° 1. Rêves de Jeune Fille . . . . .

N° 2. Mes Joies . . . . .

Mélodies Polonaises (Chopin) . . . . .

Les ailes du Chant (Au bord du Gange, de Mendelssohn). . . . .

Ave verum corpus (Mozart) . . . . .

ÉTUDES (Paganini) :

N° 1. Andante Capriccioso. — 2. Les Gammes. —

3. La Campanella (La Clochette). —

4. Mi majeur. — 5. Capriccio (La Chasse). —

— 6. Variations. —

ÉTUDES (Paganini) (suite) :

La Campanella (La Clochette). . . . .

(Nouvelle version).

La Chasse. . . . .

Marche célèbre, édition de concert (Rakoczy) . . . . .

SOIRÉES MUSICALES (Rossini) :

N° 2. La Regata Veneziana, notturno. . . . .

N° 9. La Danza, tarentella napolitana . . . . .

La Marseillaise (Rouget de l'Isle) . . . . .

Marche caractéristique, op. 121 (Schubert) . . . . .

Chanson d'amour (Schumann). . . . .

Nuit de Printemps (Schumann) . . . . .

Chœur des Fileuses (Vaisseau Fantôme de

R. Wagner). . . . .

La Mort d'Yseult (Wagner). . . . .

Romance de l'Étoile (Tannhäuser de R. Wagner). . . . .

Chanson au berceau (Weber) . . . . .

# RÊVES DE JEUNE FILLE

CHANT POLONAIS

d'après CHOPIN

**Franz LISZT**

Allegro vivace

PIANO

*f*

Ped.

dim

*mf*

*tr*

*tr*

*tr*

2 1 5 2

*tr*

*tr*

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

*tr*

1 5 2

*tr*

*tr*

*tr*

*f*

*tr* *tr* *tr* Un poco meno allegro

*dolce espress*  
senza Pedale

*espress*  
Ped. \* Ped. \*

*sf* una corda

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

Tempo I

*tre corde*

Ped. \*

*tr* *tr* *tr* *tr*

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

# 4 Variation I

Un poco meno allegro

*p* dolce con grazia sempre legato

Ped. \* Ped. \*

1 2 5 4. 2 1

poco rall

8

*sf* dim

Ped. \*

5 4 3 2 1 3 1 4 3 2 1 2 4 1 4 3 2 1 2 4 3 1 3 2 1 4 2 1 5

1

*p* rinforz. tr tr tr tr

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

tr tr dim smorz *pp*

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

5 2 3 1 5 2 4 1 5 2 3 1

# Variation II

*dolcissimo e leggerissimo*  
*pp*  
Ped. \* Ped. \* Ped. \* Ped. \*

1 2

*sempre dolce e legato*  
Ped. \* Ped. \*

*pp*  
Ped. \* Ped. sempre

8  
*m.d.* *m.d.* *m.d.*  
*m.g.* *m.g.* *m.g.*

Musical notation system 1. Treble clef staff contains a melodic line with fingerings 2, 4, 3, 2. Bass clef staff contains a bass line with a sustained note. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical notation system 2. Treble clef staff contains a melodic line with fingerings 2, 4, 3, 4, 1. Bass clef staff contains a bass line with a slur. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical notation system 3. Treble clef staff contains a melodic line with fingerings 2, 3, 1, 4, 2, 1, 5. Bass clef staff contains a bass line with a slur. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical notation system 4. Treble clef staff contains a melodic line with fingerings 2, 3, 1, 3, 2, 1, 5, 3, 4, 2, 3, 2, 4. Bass clef staff contains a bass line with a slur. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical notation system 5. Treble clef staff contains a melodic line with markings 'm.d.' (mezzo-dolce) and 'm.g.' (mezzo-gusto). Bass clef staff contains a bass line with a slur. Pedal markings 'Ped.' and asterisks are present below the bass staff.

# Variation III

8 *Piu animato*

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The first staff is the treble clef, and the second is the bass clef. The music features a rhythmic pattern of eighth notes and chords. A piano (*p*) dynamic marking is present. Pedal markings are indicated below the bass staff: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Second system of musical notation, measures 5-8. The music continues with the same rhythmic pattern. Pedal markings are indicated below the bass staff: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Third system of musical notation, measures 9-12. The tempo and dynamics increase, marked *sempre piu agitato e rinforz*. A piano (*p*) dynamic marking is present. Pedal markings are indicated below the bass staff: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Fourth system of musical notation, measures 13-16. The music becomes more complex with sixteenth notes and chords. A forte (*f*) dynamic marking is present. Pedal markings are indicated below the bass staff: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Fifth system of musical notation, measures 17-20. The music features a *Vivace* tempo and a fortissimo (*ff*) dynamic. A *sf un poco rall* marking is present. Pedal markings are indicated below the bass staff: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

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

*p* *dim*

Ped. \* Ped. \* Ped. \* 2 Ped.

\* Ped. \* Ped. \*

*pp* *piu dim*

2 Ped. *sin al fine*

*perdendo* *ppp*

Ped. \* Ped. \*