



**J M P R O M P T U**

*pour le Piano*

*sur des Thèmes*

de

**ROSSINI et SPONTINI**

par

**F. LISZT.**

*Oeuvre 3.*



*Pr. 45 r. Ad. C.*

**VIENNE,**

**chez Pietro Mechetti q<sup>m</sup> Carlo,**

*Marchand de Musique et de beaux Arts de la Cour & Cit. R.*

Place St Michel N<sup>o</sup> 1155.



# I M P R O M P T U

de

## F. LISZT.

Oeuvre 3

Allegretto. M.M. ♩ = 80.

INTRODUZIONE.

8<sup>a</sup>..... loco. 12

*ff* *Largo.* *smorz.*

Tempo 1<sup>mo</sup>

8<sup>a</sup>..... loco. 12

*ff* *Largo.* *smorz.*

8<sup>a</sup>..... loco. 8<sup>a</sup>..... loco.

*f* *Allegro. ♩ = 122.* *cresc.* *ff*

*f*

8<sup>a</sup>.....

*accelerando.* *poco a poco rallentando.*

4 *loco.* **Largo.** **Andante.** ♩ = 108

*morendo.* *p* *fz* *p* *mf* *p*

*6* *6* *6* *8<sup>a</sup>* *loco.* *tr* *p* *ritardando.*

**Allegro.** ♩ = 126. (Donna del Lago de Rossini.)

*pp* *crese:* *f* *p* *ritardando.*

*a tempo.* *ff* *pp* *ritard.* *fz* *8<sup>a</sup>* *tr* *ff*

*8<sup>a</sup>* *loco.* *8<sup>a</sup>* *p* *scherzando.* *p*

*8<sup>a</sup>* *morendo.* *1<sup>ma</sup>* *2<sup>da</sup>* *loco.* *8<sup>a</sup>* *loco.* *8<sup>a</sup>*

8<sup>a</sup>.....

*p* *crese:* *marcato.* *decrese: ritard:* **Tempo 1<sup>mo</sup>** *loco.*

8<sup>a</sup>..... *lento.* **Tempo 1<sup>mo</sup>** *loco.* 8<sup>a</sup>..... *loco.*

*decrese: p* *ff* *ben marcato.*

8<sup>a</sup>..... *loco.* 8<sup>a</sup>..... **1<sup>ma</sup>** *loco.* 8<sup>a</sup>..... **2<sup>da</sup>** *loco.*

8<sup>a</sup>..... *loco.*

*p* *f* *p* *ritardando.* **Cadenza.**

8<sup>a</sup>..... *loco.* **1<sup>ma</sup>** **2<sup>da</sup>**

*ff*

( Duo d'Armide de Rossini . )

Tempo 1<sup>mo</sup>

8<sup>a</sup> loco.

6

8<sup>a</sup> loco.

This system contains two staves of music. The upper staff features a melodic line with a sixteenth-note scale-like passage marked '6' and a 'loco.' marking. The lower staff provides a harmonic accompaniment with chords and moving lines.

8<sup>a</sup> loco.

Cadenza.

ff

This system continues the piece with a 'Cadenza' section. The upper staff has a melodic line with a 'loco.' marking and a 'ff' dynamic. The lower staff has a rhythmic accompaniment.

Andante religioso . ♩ = 66 . (Chœur d'Olympie par G. Spontini .)

*p* con espressione.

cantando.  
sempre legato.

*fz* *dimin.*

*tr*

This system is the beginning of a new section, 'Andante religioso', with a tempo of 66 beats per minute. It includes performance instructions like 'con espressione' and 'cantando. sempre legato.'.

*p*

*p*

espressivo.

*tr*

This system continues the 'Andante religioso' section with various dynamics and a trill marking.

*tr*

*dimin.*

This system continues the 'Andante religioso' section with a trill and a diminuendo marking.

ten:

*p*

*pp*

This system concludes the 'Andante religioso' section with a tenuto marking and a piano-piano dynamic.

First system of musical notation. The right hand (treble clef) features a rapid, flowing sixteenth-note melody. The left hand (bass clef) provides a steady accompaniment of quarter notes. Dynamics include *f* (forte) and *pp* (pianissimo). The instruction *dolce.* (dolce) is written above the right hand, and *pp sempre legato.* is written below the left hand.

Second system of musical notation. The right hand continues with a complex, rhythmic pattern of sixteenth notes. The left hand has a more active role with eighth-note accompaniment. Dynamics include *f* and *pp*. A trill (*tr*) is marked above a note in the right hand.

Third system of musical notation. The right hand features a dense texture of sixteenth-note chords. The left hand has a simpler accompaniment. Dynamics include *pp*, *ff* (fortissimo), and *f*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with a sixteenth-note figure. Dynamics include *f* and *p*. The instruction *staccato.* is written below the left hand.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand has a bass line with chords. Dynamics include *p*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamics include *p*. The instructions *perdendo.* and *rallentando.* are written below the right hand.



286

pp cresc: f feres: fz

fz fz fz f p

brillante.

loco. loco. ten: staccato. ff

con forza. decresc:

morendo. pdelicato. rallent:

a tempo. p ritard: a tempo. ritard:

Tempo. *brillante.* *fz* *loco.* *fz* *fz*

*fz* *loco.* *fz*

*fz* *loco.* *fz*

*loco.* *loco.*

*cresc.*

*loco.* *cresc.*

*loco.* *fz* *fz*