

5845

A Monsieur le Docteur Franz Liszt
faible témoignage de la profonde admiration
de Carlo Tiesset

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MADAME ARABELLA GODDARD.

LA TRAVIATA

Grande Paraphrase de Concert
pour Piano

ZENEAKADÉMIA
LISZT MŰZEUM

PAR

CARLO TIESSET

Membre des Academies Royales de Musique de Florence, Rome, et Bologne

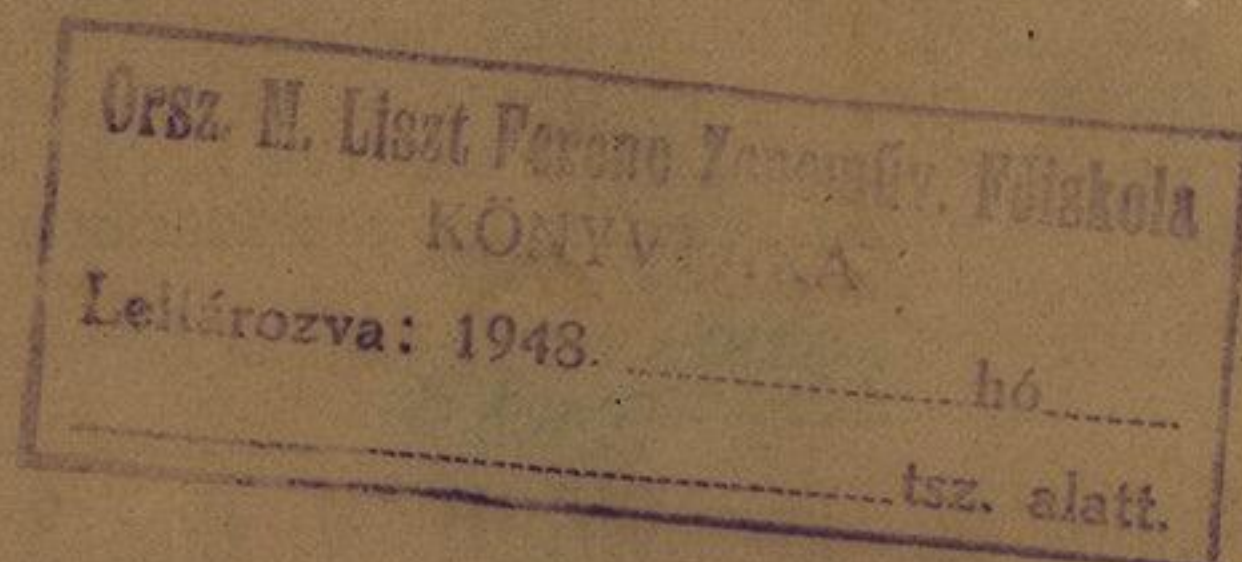
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- | | | |
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- | | | |
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- | | | |
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- | | | |
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- | | | |
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- | | | |
|-----|--------------------------------------|-----|
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|-----|--------------------|-----|
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- | | | |
|-----|----------------------------|-----|
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|-----|---------------------|-----------------|
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| ... | 4. Zwei stücke | Schumann 2 6 |
| ... | 5. Impromptu | Schubert 2 6 |
| ... | 6. Andante | Mendelssohn 2 6 |
| ... | 7. Promenade | Schumann 2 6 |
| ... | 8. Les papillons | Schumann 2 6 |
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LA TRAVIATA.

GRANDE PARAPHRASE DE CONCERT.

CARLO TIESSET.

Adagio.

pp legato sempre. ben accentato il canto.
misterioso recitando.

ten. *pp* poco cres.

poco ritard. a tempo. *mf* *pp* *p* più sensibile.

[illegible]

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in B-flat major (two flats). It includes various musical notations such as notes, rests, and dynamic markings like *cres.* and *gva*. There are also numerical indicators like $+4$ and $4+$ above some notes.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with dynamic markings like *gva* and numerical indicators like $+4$ and $4+$.

Third system of musical notation, featuring a grand staff. It includes dynamic markings like *sf* and *pp veloce.*, and the instruction *legatissimo.* below the staff. There are also numerical indicators like 4 , 2 , 1 , $+4$, 2 , 1 , $+3$, $+3$, $+4$, $+4$, $+3$, $+3$, $+4$, $+4$, $+3$, and $+$ above the notes.

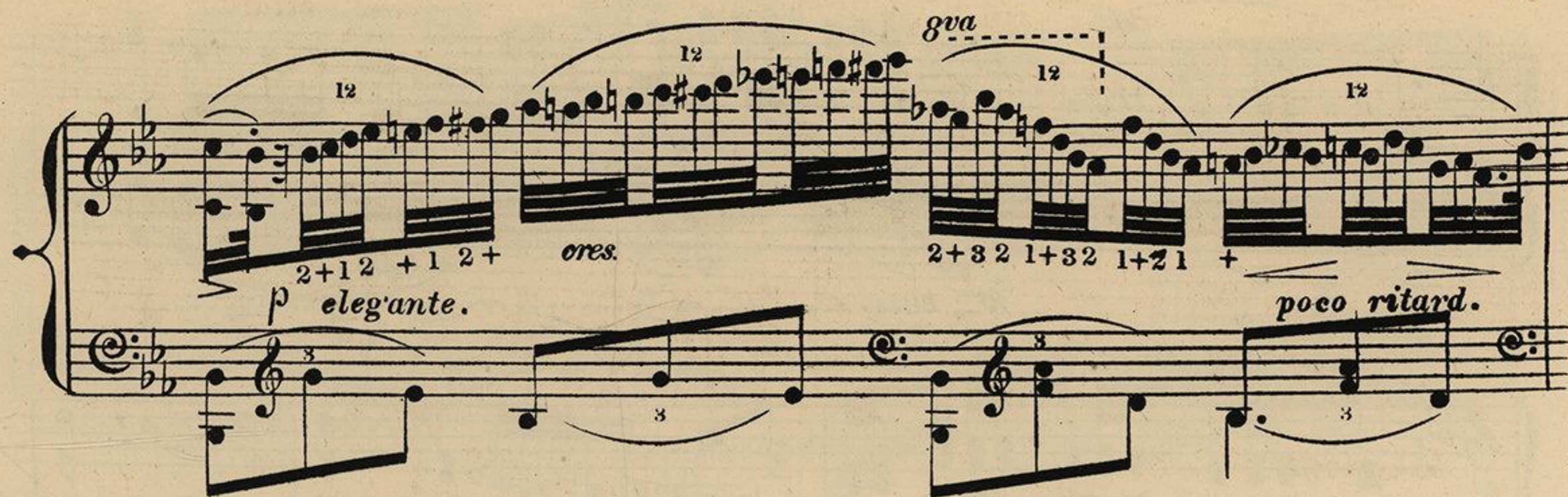
Fourth system of musical notation, featuring a grand staff. It includes dynamic markings like *sf* and *pp*.

p *cres. sin al ff* *poco ritard.*

Maestoso. *gva* *ben accentato.* *ff* *sempre ben legato.*

grandioso. *gva* *ff*

gva *sf* *gva* *gva*

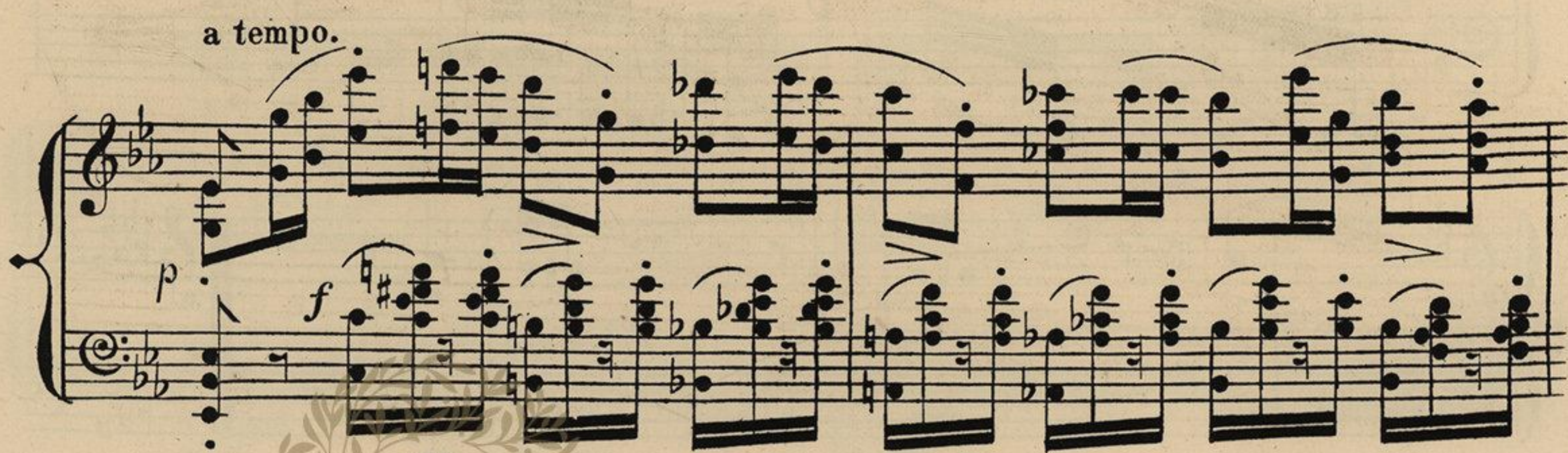


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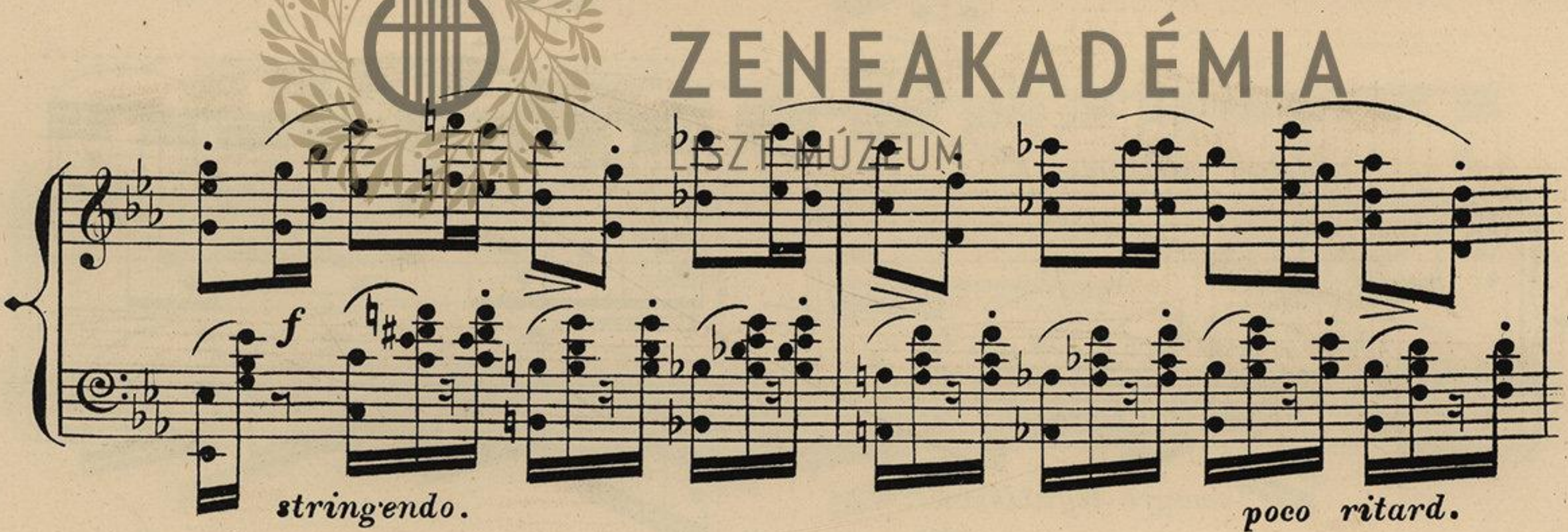
p *elegante.* *ores.* *gva* *poco ritard.*

2+12 +1 2+ 2+3 2 1+3 2 1+2 1 +

3 3 3



a tempo. *p* *f*



f *stringendo.* *poco ritard.*



a tempo. *morendo.* *ritard.*

sf *mf* *p* *pp*

tranquillo.

a tempo.

p a piacere.

p agitato.

orea

f sf

8va basso

p

orea

f sf

p

pp ritard.

Andante.

dolce cantando.

pp

sempre legatissimo.

8va

piu marcato.

dim.

7

gva. *dolce*

pp *lusingando.*

gva. *piu marcato.* *dim.*

gva. *rubato.*

pp *gva.* *rubato.*

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pp *f con esp.* *gva*

ff *con impeto.* *gva*

sf *delicato velocissimo.* *lunga* *con forza.*

gva mesto. *gva* *ritard.* *p* *morendo.* *pp* *pp*

(W & Co. 2034 A)

Andantino.

ritard.

9

pp 4 2 1 + mf 4 2 1 + pp 4 3 1 + con anima.

ben sostenuto il canto.

R.H. L.H. R.H. L.H. p L.H. L.H. L.H. L.H. p

L.H. 4 doloroso.

ritard.

R.H. f p L. R. L. L. R. L. R.

a tempo.

dolce. p L. R. L. L. L. L. p

ritard.

f p L. R. L. L. R. L. R.

(W & Co. 2034 A)

10 poco a poco acceler. cres. sin al f

pp con agitazione.

ritard.

sf pp

f *espressivo e appassionato.*

espress.

(W & Co. 2034 A)

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation is highly detailed, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, 6, 8) and articulations (e.g., accents, slurs, ties). The dynamics range from *f* (forte) to *pp* (pianissimo), with a *ritard.* (ritardando) marking at the end. A watermark "ZENEA KADÉMIA" is visible across the middle of the page.

dolente.

crex

f

p *mf* *pp* *ritard.*

Cadenza.

sf *pp velocissimo.* *res.* *sf*

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

leggerissimo.

gva

f espressivo e appassionato.

ben legato.

gva *ten.* *stacc.*

res. *sf* *p* *sf* *p* *sf*

gva *stringendo.*

3 1 2 + 3 1 2 +

ritard.

agevole e cantabile. *gva* 13

dolce.
grazioso.

tranquillamente. *gva*

cres.

a tempo. elegante.

poco ritard. *dolce.*

2 gva

dolce.

2 gva

dolce.

4 2 1+ 4 2 1+ 4 2 1+ 4 2 1+ 4 2 1+ 4 2 1+

4 2 1+ 4 2 1+ 4 2 1+ 4 2 1+ 4 2 1+ 4 2 1+

14

un poco più mosso. +1 4 3 2 1 + 2 + 2 4 3 2 + 1 + 1 2 4 3

poco ritard.

2 1 + 1 2 + 2 + 4 3 2 1 + 12 + 4 3 2 1 + 12 1 3 2 + 2 + 3 2 1

a tempo. gva

poco ritard.

gva

gva

gva

dolce cantando.

ben legato.

gva

gva

affrettando.

a tempo.

f

dim.

ritard.

pp

morendo.

ritard.

pp

16 Allegro brillante.

sf p

sf p

pp mf

pp mf pp f p

mf > mf > p > pp >

cres. sf

Allegro moderato. *con abbandono.*

pp sf f

ritard. ten. leggiero. pp

f sf pp

cres. f

f sf

cres. f

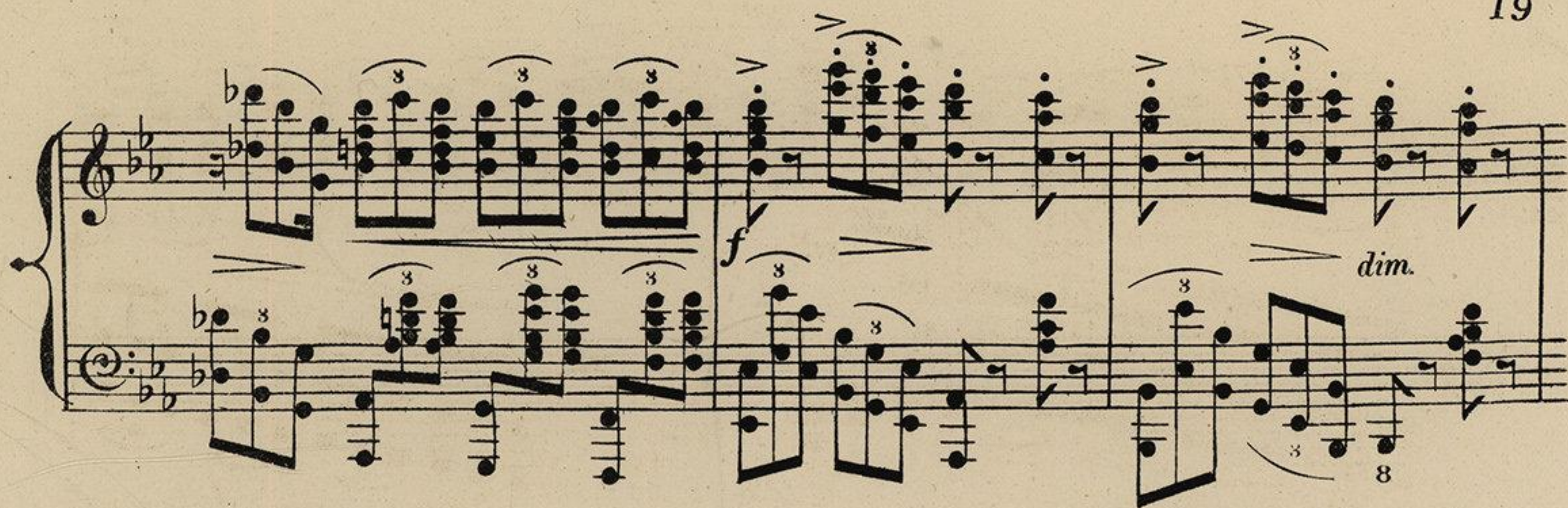
First system of musical notation. The right hand features a series of eighth-note chords, with a *gva* (grace note) marking above the fifth measure. The left hand plays a continuous eighth-note accompaniment. Dynamics include *sf* (sforzando) in the fifth and sixth measures.

Second system of musical notation. The right hand continues with eighth-note chords, including a triplet in the eighth measure. The left hand has a triplet in the eighth measure. Dynamics include *sf*, *pp* (pianissimo), *cres.* (crescendo), and *f* (forte). A fingering diagram is shown above the final measure of the right hand.

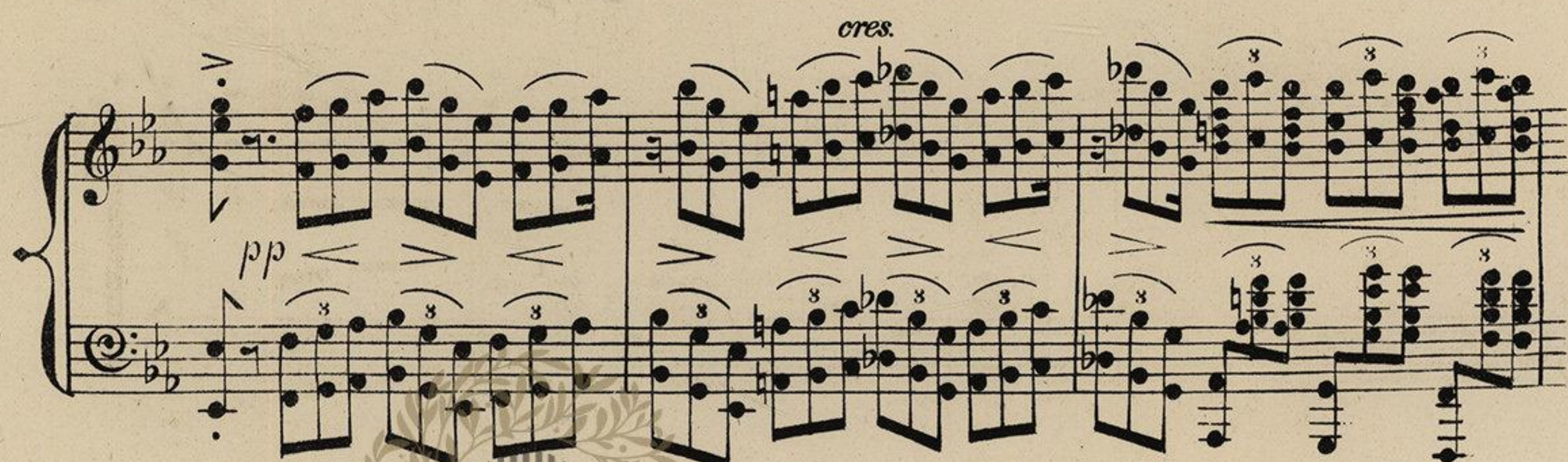
Allegro scherzando.

Third system of musical notation. The right hand features a series of eighth-note chords. The left hand has a triplet in the eighth measure. Dynamics include *sf*. Fingering diagrams are shown below the final measures of both hands.

Fourth system of musical notation. The right hand features a series of eighth-note chords. The left hand has a triplet in the eighth measure. Dynamics include *pp* and *cres.* A fingering diagram is shown below the final measure of the left hand.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with many beamed triplets. Dynamics include *f* (forte) and *dim.* (diminuendo). The system ends with a triplet of eighth notes.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is two flats. The music consists of eighth and sixteenth notes, with many beamed triplets. Dynamics include *pp* (pianissimo) and *cres.* (crescendo). The system ends with a triplet of eighth notes.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is two flats. The music consists of eighth and sixteenth notes, with many beamed triplets. Dynamics include *f* (forte), *dim.* (diminuendo), *sf* (sforzando), and *p* (piano). The system ends with a triplet of eighth notes.



Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The key signature is two flats. The music consists of eighth and sixteenth notes, with many beamed triplets. Dynamics include *cres.* (crescendo), *ff* (fortissimo), *poco ritard.* (poco ritardando), and *sf* (sforzando). The system ends with a triplet of eighth notes.

Largo assai.

The musical score is written for piano on a grand staff (treble and bass clefs). It begins with a 12/8 time signature. The first system includes the markings *marcato.* and *recitando.* in the bass staff, and *pp* (pianissimo) and *cres.* (crescendo) in the treble staff. The second system features *ritard.* (ritardando) and *dim.* (diminuendo) in the bass staff, and *ff* (fortissimo) in the treble staff. The third system includes *con malincolia.* and *ben sostenuto il canto.* in the bass staff. The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, often marked with *gva* (glissando) and numerical sequences like *3+ 3+ 3+ 3+* and *24 21+24 + 24*. A large, faint watermark reading "ZENAKADEMIA LISZT MUZEUM" is visible across the middle of the page.

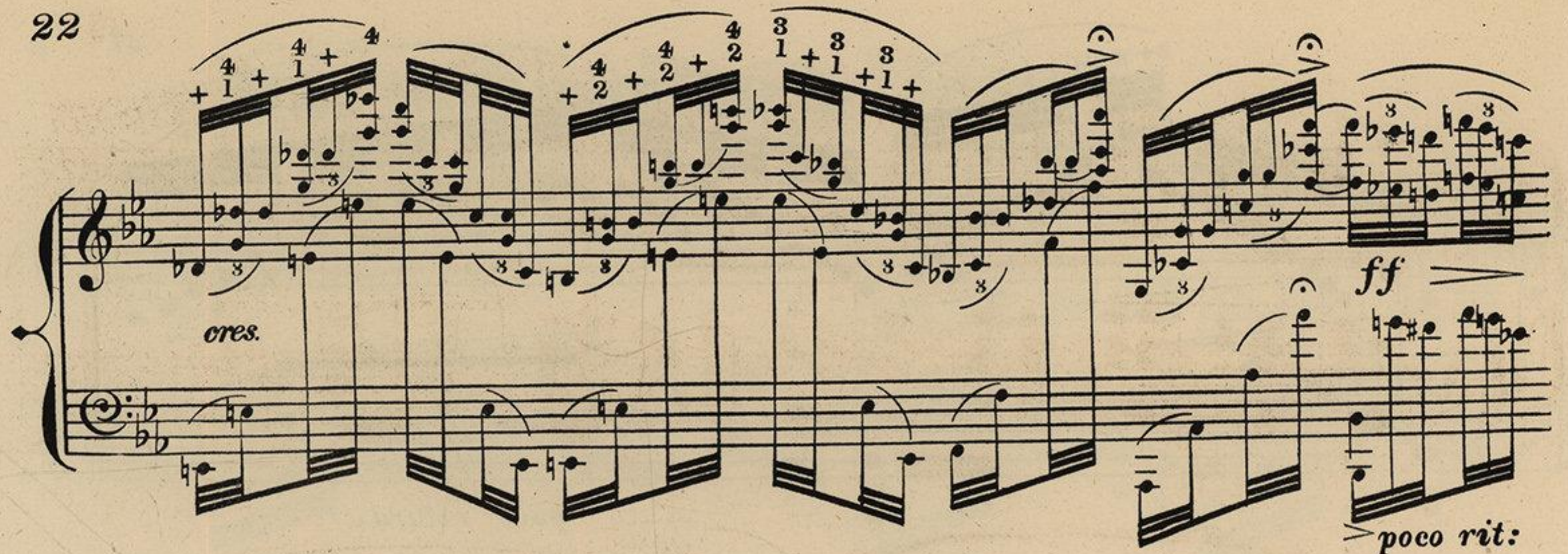
21

gva

poco ritard.

p *a tempo.* *gva* *3+* *3+* *4+* *4+* *gva* *4+* *4+* *gva* *4+* *4+* *ritard.*

Musical score for "The Merry Widow" by Franz Lehár, Act II, "The Dance of the Cigarettes." The score is for piano and voice. The piano part is in 3/4 time, key of B-flat major, and features a complex, rhythmic melody with many triplets and sixteenth notes. The vocal part is in 3/4 time, key of B-flat major, and features a melody with many triplets and sixteenth notes. The tempo is marked "Allegretto" and the mood is "con bravura." The publisher is W & Co. 2034 A.



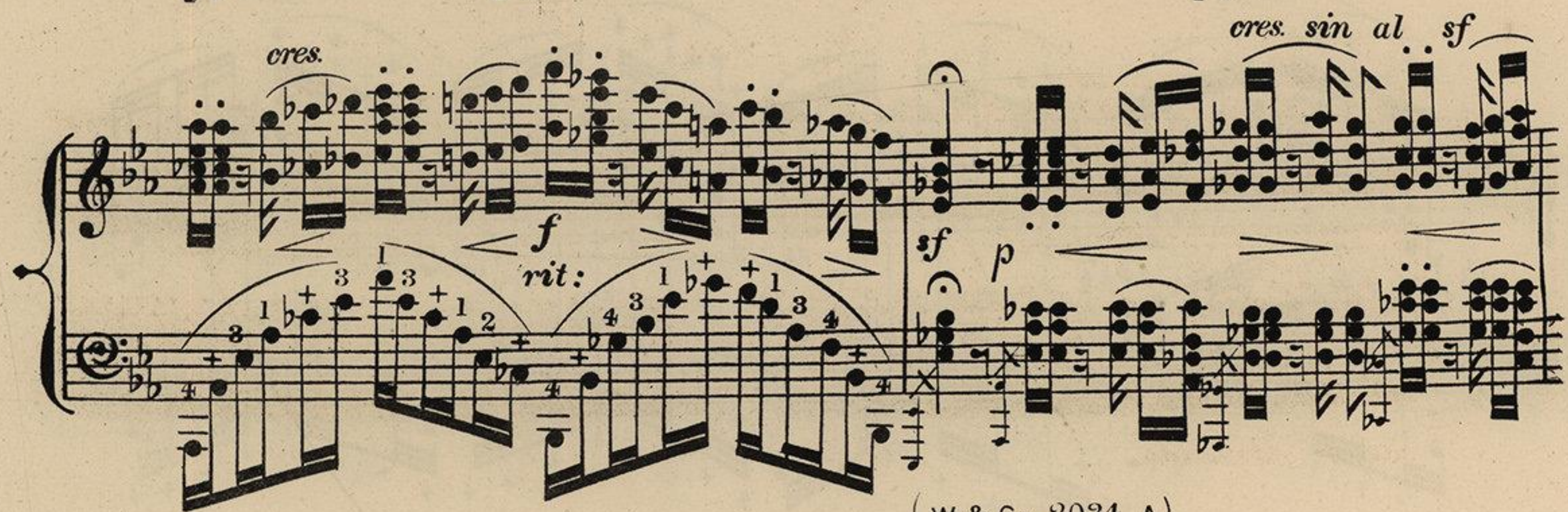
First system of musical notation. The right hand features complex arpeggiated figures with fingerings such as 4+1+4, 4+2+2, 3+1+1+3, and 3+1+1+3. The left hand plays a steady eighth-note accompaniment. Dynamics include *cres.* and *ff*. The tempo marking *poco rit.* appears at the end of the system.



Second system of musical notation. It begins with a *f* dynamic and a *grandioso* tempo marking. The right hand has a *L.H.* (Left Hand) marking. The system includes a *ritard.* (ritardando) section. Dynamics range from *f* to *p*. The tempo marking *grazioso.* is present. Fingerings like 4 2 1 + 3 1 + 1 3 + 1 2 are indicated.



Third system of musical notation. It features a *cres.* (crescendo) section leading to a *f* dynamic. The right hand has a *sf* (sforzando) marking. The system includes a *p* (piano) section. Fingerings like 4 1 + 2 1 + 1 + 2 + 1 and 4 1 + 3 1 + 1 3 4 + 1 are indicated.



Fourth system of musical notation. It begins with a *cres.* (crescendo) section leading to a *f* dynamic. The right hand has a *sf* (sforzando) marking. The system includes a *p* (piano) section. Fingerings like 1 3 + 1 2 and 1 3 + 1 2 are indicated. The tempo marking *cres. sin al. sf* is present.

ritard.

sf *pp*

ben marcato il canto.

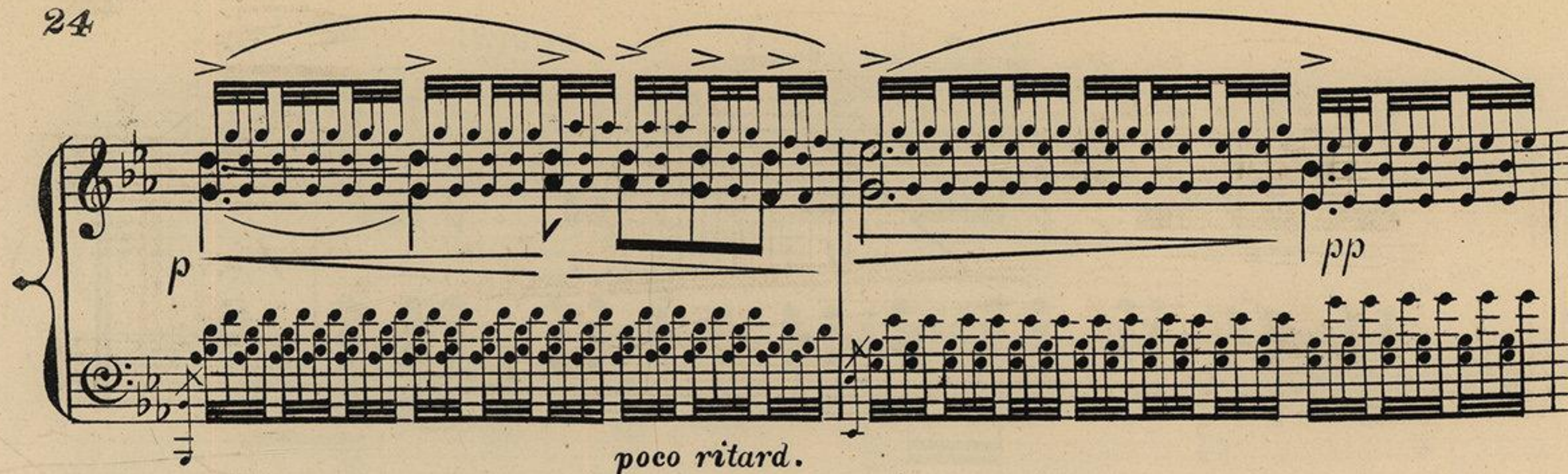
ff

espressivo e appassionato.

p *pp*

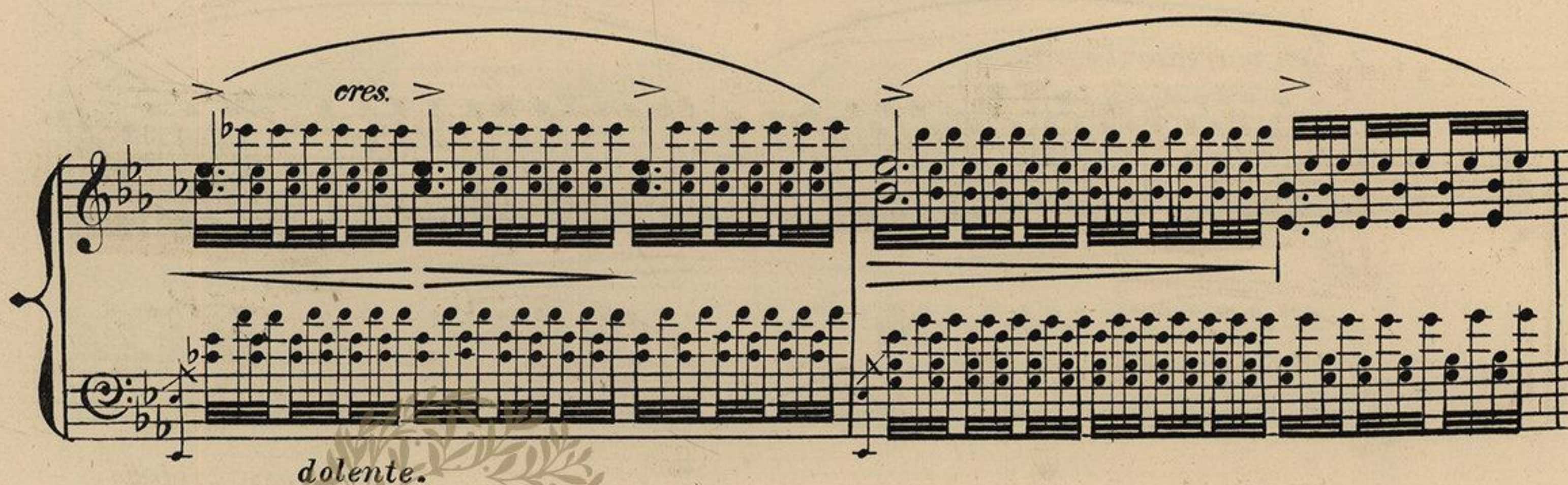
ff

dolce cantando.



First system of musical notation. The right hand features a series of sixteenth-note runs, each marked with an accent (>) and a slur. The left hand plays a steady accompaniment of eighth notes. The system begins with a piano (*p*) dynamic marking and ends with a pianissimo (*pp*) marking. The tempo instruction *poco ritard.* is centered below the staff.

p *pp*
poco ritard.



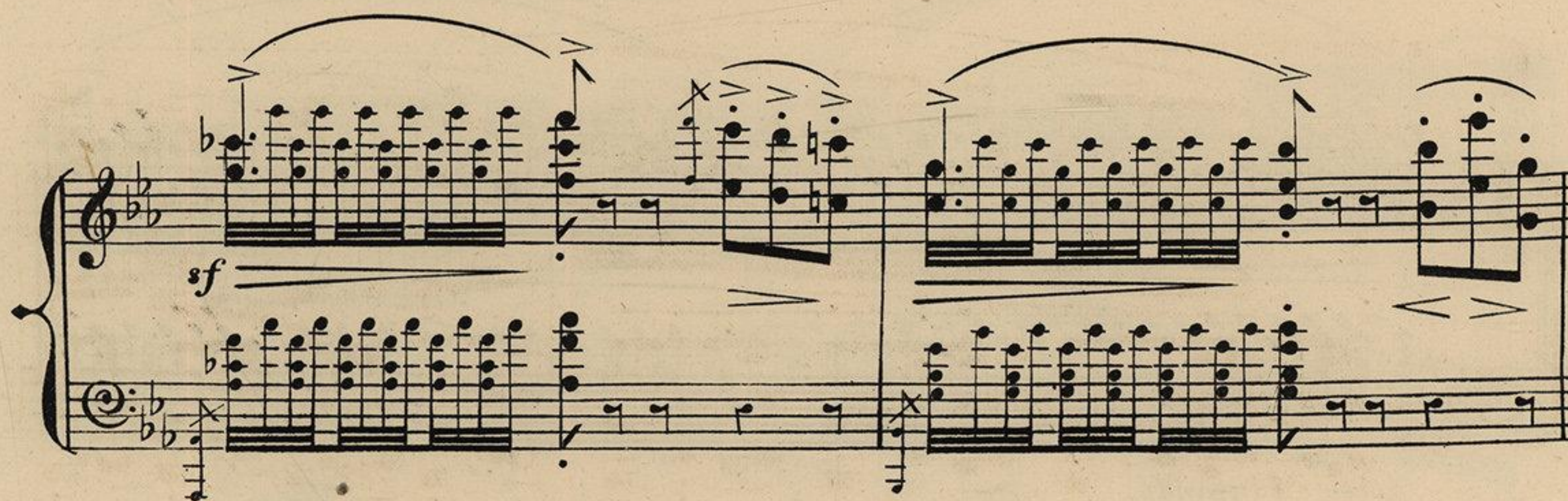
Second system of musical notation. The right hand continues with sixteenth-note runs, marked with a crescendo (*cres.*) and accents. The left hand maintains the eighth-note accompaniment. The system concludes with a *dolente.* (sorrowful) instruction.

cres.
dolente.



Third system of musical notation. The right hand features sixteenth-note runs with accents. The left hand continues with the eighth-note accompaniment. The system is marked with *con agitazione.* (with agitation).

con agitazione.



Fourth system of musical notation. The right hand has sixteenth-note runs with accents. The left hand continues with the eighth-note accompaniment. The system begins with a fortissimo (*sf*) dynamic marking.

sf

First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth notes and fingerings (e.g., 3 2 1 2+, 3 2 1 2 3 2 1, 3 2 1 2 3 2 1). The left hand provides a steady accompaniment. The system concludes with a *ritard.* marking.

Second system of musical notation. It begins with the tempo marking *a tempo.* and includes a *gva* (glissando) section. The right hand continues with intricate melodic patterns and fingerings. The system ends with a *poco ritard.* marking.

Third system of musical notation. It starts with the tempo marking *a tempo.* and includes a *soave.* (softly) section. The right hand features complex melodic lines with fingerings. The system concludes with a *ritard.* marking.

Fourth system of musical notation. It begins with the tempo marking *a tempo più mosso.* and includes a *gva* section. The right hand features complex melodic lines with fingerings. The system concludes with a *ritard.* marking.

gva

ben legato.

cres. *gva*

sf *con impeto.* *ff martellato.*

a tempo. *sf* *ff furioso.* *sf* *pp*

ritard. *acceler.* *rall:*

(W & Co. 2034)

The musical score is written for piano in a single system with four systems of music. The first system features a complex, rapid passage with many beamed notes and a *gva* (glissando) marking. The second system is marked *ben legato.* and includes fingerings such as 31+31+13+3, 431+31+3+3, 31+3, +13+13, 4321+2, and 1+12+. The third system begins with *sf* and *con impeto.*, followed by a *ff martellato.* section with fingerings like 1234, 1+2, 13, 1+2, 13, 1+2, 1341. The fourth system includes *ritard.*, *sf*, *ff furioso.*, *sf*, *pp*, *acceler.*, and *rall:*. A watermark 'ZENAKADEMIA' and 'SZÉPMŰVÉSZETI MÚZEUM' are visible across the middle of the page.

smorz.^o *a tempo.*

f *pp* *ff* *sf* *pp*

en - - - tando. *acceler.* *Più mosso.* *rall.*

f *pp* *p* *f*

en - - - tando.

p *f*

cres. sempre.

f *ff* *gva*

ritard.

(W & Co. 2034 A)

a tempo. *accelerando sempre.*

sf *con bravura.*

sf ff *cres.* *ff ritard.*

Presto. a tempo. *ff*

ff



ZENEAKADÉMIA

LISZT MÚZEUM

1996 JÚN - 4.



ZENEAKADÉMIA
LISZT MÚZEUM

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ABT. FRANZ.		GOUNOD, CH.		GRAY, LOUISA.	
<i>f</i> A maiden stood on a sea bound bark.....	4 0	When in the early morn, in D & B flat, each	4 0	<i>e</i> The Old Cottage Door.....	3 0
<i>e</i> Who'll say good bye.....	4 0	NEUKOMM, CHEVALIER.		<i>d</i> Sing me to rest.....	3 0
<i>f</i> Yes! I remember.....	4 0	<i>f</i> Sleep on, Sleep on.....	3 0	MACFARREN, G. A.	
<i>e</i> 'Twas better so.....	4 0	MAYNARD, WALTER.		<i>e</i> She is a Maiden of artless grace.....	3 0
REICHARDT, ALEX.		<i>a</i> The Alpine Girl's Song	4 0	HORN, CHAS.	
Tell me it is not so, in E flat and G ... each	4 0	MORI, F. A.		<i>e</i> Berceuse	3 0
TREKELL, J. THEODORE.		<i>g</i> La Source dans les bois (The woodland spring)	3 0	OBERTHÜR, CHAS.	
<i>e</i> Sing not of the past.....	3 0	MUSGRAVE, FRANK.		<i>f</i> Best loved star that gems the night	3
LIEBICH, IMMANUEL.		<i>f</i> Nellie Lee (The message from the Sea).....	3 0	<i>f</i> The Gondolier	3 0
<i>a</i> Fairy Song.....	3 0	WEDDLE, AMY.		<i>e</i> Once I was a famous singer	3 0
LEE, ALEX.		<i>f</i> My favourite song.....	3 0	D'ALQUEN, FRANK.	
Consider the Lillies	3 0	HALLEY, T. G. B.		<i>e</i> Dreams (English and German words)	3 0
HARVEY, RICHARD F.		The Adieu, (duet).....	3 0	<i>f</i> Come to me gentle sleep.....	3 0
<i>e</i> Mischievous Love.....	3 0	<i>d</i> Caliph's Daughter (bass)	4 0	Row Gondolier (trio)	3 0
CROUCH, F. NICHOLLS.		<i>e</i> The Chieftain	3 0	<i>e</i> Sailor boy's dream	3 0
Twenty years ago, in C and D,each	3 0	<i>f</i> It was the time of roses	4 0	SPINNEY, WALTER.	
ROBERTS, H. S.		<i>e</i> I love the sea, when its waves are bright...	3 0	<i>e</i> Cradle Song	3 0
The Water Nymphs, (duet).....	3 0	I'll not deceive thee.....	3 0	<i>e</i> If 'tis love to wish you near	3 0
<i>e</i> 'Tis many, many years ago (song).....	3 0	<i>f</i> The Love that's tender and true,	3 0	<i>f</i> The Miller's Maid.....	3 0
LODER, E. J.		<i>e</i> The Sleigh bells are ringing	3 0	FOWLES, A. GODWIN.	
Rose softly blooming (duet).....	3 0	Snowdrops & Violets, in A flat & B flat, each	3 0	<i>f</i> Reconciled (companion to "Strangers yet")	4 0
Macbeth Locke's music, in (complete vocal		<i>g</i> The Vision.....	4 0	<i>e</i> The Mariner's Wife.....	4 0
score with accompaniment,) nett	1 0	GRAY, LOUISA.		DAVIS, VINCENT.	
LEVEY, W. C.		<i>e</i> The Chapel by the Sea	3 0	<i>d</i> The Wonderful Musician, comic (illus.) ...	3 0
<i>f</i> Guessing.....	4 0				

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