

IMPROMPTU BRILLANT

pour piano sur des thèmes de Rossini et Spontini par F. Liszt
 for Piano on Themes of Rossini and Spontini by F. Liszt

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Introduzione

Allegretto ♩ = 80-88

Largo

Tempo I

Largo

Allegro ♩ = 112-122

Largo

Andante ♩ = 108

16

3 3 3

morendo

p

fz

p

fz

p

mf

p

21

6 6 6

8 tr

p

ritard.

(La donna del Lago de Rossini)

Allegro ♩ = 126

25

pp

cresc.

f

31

a tempo

p ritard.

ff

pp

ritard. fz

8

1

37

a tempo

ff

p scherzando

8

43

8

p

morendo

1.

49 2. 8 8 8 8 p cresc.

56 8 5 a tempo marcato dim. ritard. f

62 8 lento a tempo dim. pp ff ben marcato

68 8 8 8

73 1. 2. 8 8 p f p rall.

79 Cadenza a tempo 8 marcato ff 1.

84 2. 9 6 **ff**

89 **pp**

(Duo d'Armide de Rossini)
96 *p delicato*

102 *p* *p delicatamente*

108 *ri - tar - dan - do* *a tempo* **fz** **fz**

114 **fz** *tr* *lento e sempre legato* *cantando* **p**

122

per - den - do

130 Andante

pp *sempre legato*

136

fz p

142

148

ritard. - - - - - Tempo I

cresc. dim. morendo f brillante

154

fz

160

8

ff ben marcato

166

8

fz

fz

3

172

8

fz

fz

3

178

con fuoco

184

8

tr

6

190

196 Cadenza 8 *ff* *dim. e rall.*

(Chœur d'Olympie, par G. Spontini)

201 Andante religioso ♩ = 66

p con espressione *cantando sempre legato* *tr* *fz* *dim.*

205 *p* *p* *espressivo* *tr* *dim.*

209 *tr* *dim.*

213 *ten.* *p* *pp*

217 *f*

221 *dolce* *pp sempre legato* *tr* *dim.*

225

pp ff

229

f

233

staccato f p

6 6

237

p

240

p perdendo rall.

(Fernand Cortez, par G. Spontini)

244 Allegro $\text{♩} = 66$

pp cresc. f

252

fz cresc. fz fz fz fz f

260

p

268 *brillante*

f p

274

f p

282

f p

292

f p

299

f p

307

f p

This musical score is for a piano piece, spanning measures 312 to 345. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is written for two staves, Treble and Bass. It features several dynamic markings: *ff* (fortissimo) at measures 312, 342, and 345; *fz* (forzando) at measures 316, 320, 324, and 339; and *cresc.* (crescendo) at measures 335 and 340. There are also articulation marks like accents (^) and slurs. Rehearsal marks with the number 8 are placed above measures 312, 318, 324, 330, 335, 340, and 345. The piece concludes with a final double bar line at measure 345.

312 8 *ff*

318 8 *fz* 3

324 8 *fz* 3

330 8 3

335 8 *cresc.* 3

340 8 *cresc.* 8

345 8 *ff* *ff*