

LES CHEFS D'ŒUVRE DU PIANO

FRANZ SCHUBERT / LISZT

« LA TRUITE » PARTITION DE PIANO

DOUBLE ÉDITION

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DOMAINE PUBLIC

ÉCONOMISEZ DES ANNÉES DE TRAVAIL

GUIDE DE L'EFFICACITÉ DU TRAVAIL PIANISTIQUE

En finir avec l'amateurisme et les idées reçues ;
Mieux choisir ses partitions pour progresser efficacement ;
Maîtriser rapidement tous les trilles ; tierces rapides, arpèges ; etc.
Problème fondamental d'esthésie - Mémoire référentielle ;
Optimiser sérieusement sa méthode de travail ; Etc....

PRÉFACE DU PIANISTE G. PARMENTIER :
OPÉRA DE PARIS, COMÉDIE FRANÇAISE, CNSM DE PARIS.
« UNE RÉFÉRENCE DANS LE MONDE MUSICAL »

FOPEXIL
LA TRUITE.
LIED VON FRANZ SCHUBERT.

№46.

6 Mélodies №26.
Fr. Liszt.

Allegretto scherzando con capriccio.

ei - nem Bächlein hel - - le da schoss in fro - her Eil' die
чи такъ яр - ко грѣ - - ли, во - да я - сна, теи - ла, при -

L'accompagnamento vivace.

La melodia ben marcato.

lau - ni - sche Fo - rel - - le vor - ü ber wie ein Pfeil; ich
чуд - ни - цы фо - ре - - ли вѣнем мчат - ся, какъ стрѣ - ла. я

*) Впродолженіе всей мелодіи 16я триоли нужно играть нѣсколько ускоренно.

**) Ноты, стоящія на верхнемъ нотномъ цѣ, исполняются правой рукой, стоящія на нижнемъ - левой рукой.

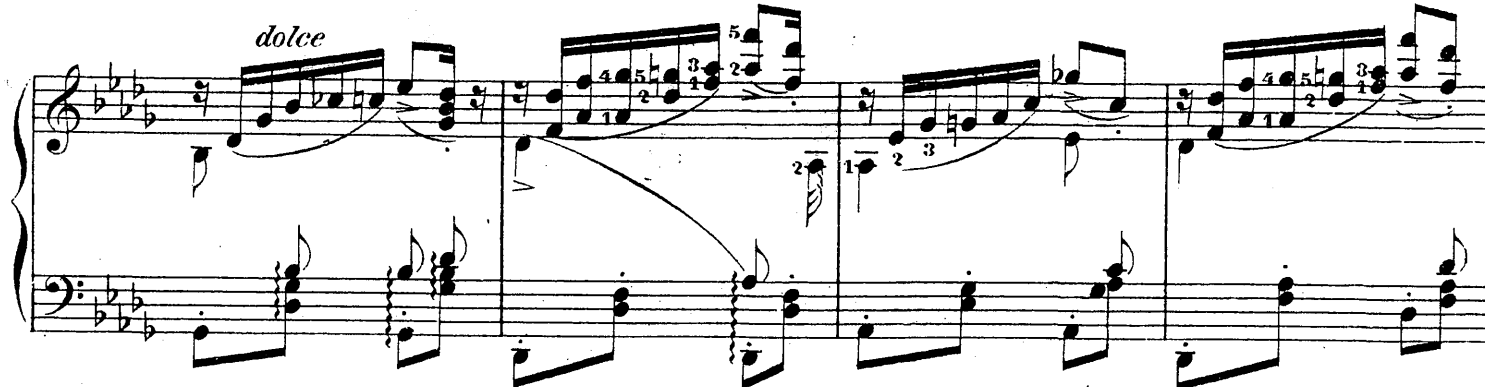
*) Les doubles croches en triplets doivent toujours être un peu précipitées pendant tout le cours de cette mélodie.

**) Les notes écrites sur la ligne supérieure doivent être exécutées par la main droite et celles de la ligne inférieure par la main gauche.

stand an dem Ge - sta - - de und sah in süs - ser Ruh' des
 сѣлъ на бе - регъ зыб - - кинъ въ слад - комъ за - бы - тѣ сѣ -



mun - tern Fischleins Ba - - de im kla - ren Bächlein zu, des
 дилъ за рѣз - вой рыб - - кой, ку - пав - шей - ся въ ру - чьѣ сѣ -



mun - tern Fischleins Ba - - de im kla - ren Bächlein zu!
 дилъ за рѣз - вой рыб - - кой ку - пав - шей - ся въ ру - чьѣ!



La melodia sempre marcato, l'accompagnamento scherzando e vivace.

Fi - scher mit der Ru - the wohl au dem U - fer stand und
 тут же сяди-ной, губ - - кой гр - сой ры - бакъ си - дѣлъ, и

sah's mit kal - tem Blu - te wie sich das Fisch - lein wand; so
 сѣзид - но - ю у - лыб - - кон на ры - бокъ онъ смо - трѣлъ. По -

laug dem Was - ser Hel - le, so dacht' ich, nicht ge - bricht, so
 ку - да свѣ - тѣлъ, я - - сень ру - чей, по - ду - малъ я, твои

fängt er die Fo - rel - le mit sei - ner An - gel
 трупъ, ры - бакъ, на - пра - - сень, вид - на - ах - са - тво

espressivo.
grazioso senza agitazione.

nicht, so fängt er die Fo - rel - le mit
 я, твои трупъ, ры - бакъ, на - пра - - сень, вид

sei - ner An - gel nicht!
 Ha - ja - ca TBO я.

249

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of arpeggiated chords, mostly eighth and sixteenth notes, with some slurs. The bass staff features a more rhythmic accompaniment with eighth notes and some longer note values. The key signature has three flats (B-flat, E-flat, A-flat).

The second system continues the musical texture. It includes dynamic markings such as *sf* (sforzando) and *f* (forte). There are also slurs and accents over certain notes. The bass staff shows some triplet markings (3/4, 4/4, 3/4).

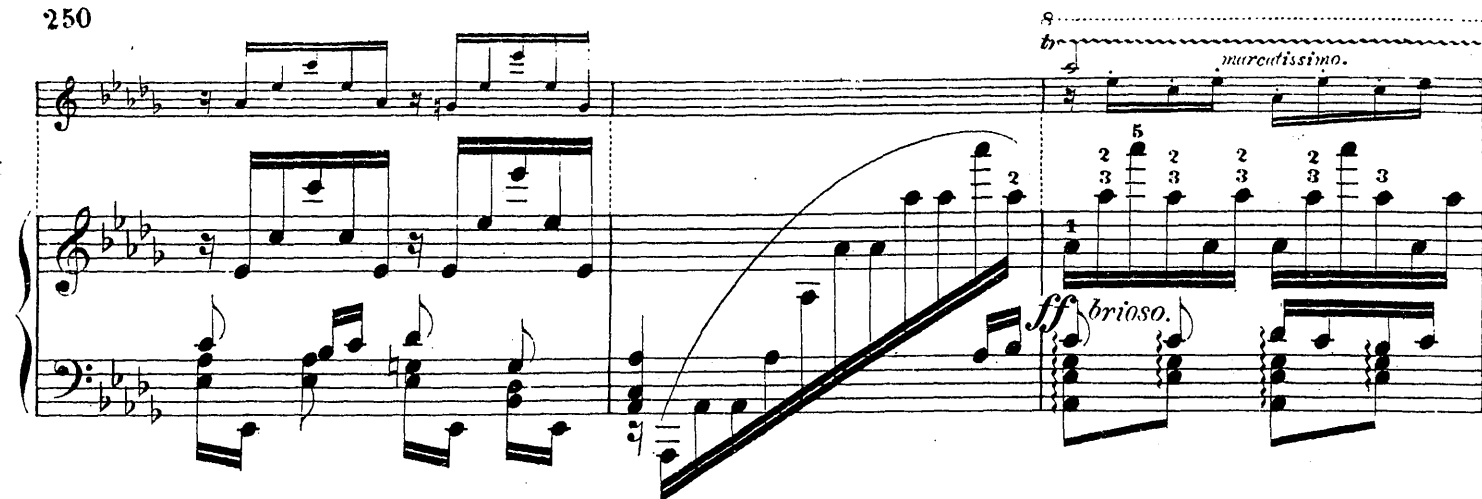
Ossia più facile.

leggero con bravura.

f ben mar - cato la me - lodia.

This system is an ossia (alternative) version, labeled "Ossia più facile." and "leggero con bravura." It provides a simplified version of the previous musical passage. The treble staff has a more straightforward melody, and the bass staff has a simpler accompaniment. The key signature remains three flats.

The fourth system continues the simplified texture from the ossia section. It maintains the same key signature and features a consistent rhythmic pattern in both staves, with some slurs and accents.



First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with a fermata. The bass staff has a more complex line with a large slur. The key signature is three flats. The system ends with a measure marked *ff* *briso.* and a measure with a wavy line and the word *marcadissimo.*



Second system of the musical score. It continues the melodic and harmonic development. The treble staff has a series of eighth notes. The bass staff has a more complex line with a large slur. The system ends with a measure marked *ff* *briso.* and a measure with a wavy line and the word *marcadissimo.*



Third system of the musical score. It continues the melodic and harmonic development. The treble staff has a series of eighth notes. The bass staff has a more complex line with a large slur. The system ends with a measure marked *ff* *briso.* and a measure with a wavy line and the word *marcadissimo.*



Fourth system of the musical score. It continues the melodic and harmonic development. The treble staff has a series of eighth notes. The bass staff has a more complex line with a large slur. The system ends with a measure marked *ff* *briso.* and a measure with a wavy line and the word *marcadissimo.*

Ossia.

ff sempre. *rinf.*

più animato. *leggiero.*

crescendo molto - - - *rinforzando assai stringendo.*

Ossia *crescendo molto* - - - *rinforzando assai stringendo*

8.

8.

più stringendo.

pizzicato

so zuck-te sei-ne Ru-the, das
онъ дернулъ прутьсвой гибкій, а

capriccioso.

pizzicato.

accel.

poco u

Fisch-lein, das Fisch-lein zap-pelt d'ran,
рыб-ка, а рыб-ка бьет-ся тамъ;

und ich mit re gem
онъ снялъ е-е съ у-

poco rallentando

smorz.

Tempo I.

dolce.

espressivo.

grazioso senza agitazione.

Blu - te, sah die Betrog? ne an.
лыб - кой, я во - лю дагъ еле - замъ.

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First system of musical notation for piano, featuring a treble and bass staff with complex chordal textures and arpeggiated figures.

Second system of musical notation, continuing the piano texture with a melodic line in the treble staff marked with an 8va (octave up) instruction.

Third system of musical notation, showing a continuation of the piano texture with a melodic line in the treble staff marked with an 8va instruction.

*con grazia.
rit.*

Fourth system of musical notation, featuring a piano texture with a melodic line in the treble staff marked with an 8va instruction.

accelerando.

Fifth system of musical notation, concluding the piece with a piano texture and a melodic line in the treble staff marked with an 8va instruction.

Fine.

Die Forelle

Erschienen 1846

Allegretto scherzando con capriccio

14.

p dolce

leggiero

ei - nem Bäch - lein hel - - le da schoß in fro - her

l'accompagnamento vivace

p la melodia ben marcata

Eil die lau - ni - sche Fo - rel - - le vor - ü - ber wie ein

Pfeil. Ich stand an dem Ge - sta - de und sah in sü - ßer

Ruh des mun - tern Fisch-leins Ba - - - de im

kla - ren Bäch - lein zu.

la melodia sempre marcato, l'accompagnamento scherzando e vivace

Fi - scher mit der Ru - - te wohl an dem U - fer stand, und

sah's mit kal - tem Blu - - te, wie sich das Fisch - lein wand; so

lang dem Was - ser Hel - - le, so dacht ich, nicht ge - bricht, so

fängt er die Fo - rel - - le mit sei - ner An - gel

espressivo

grazioso senza agitazione

nicht, so fängt er die Fo - rel - - le mit

First system of the musical score, measures 1-4. The music is in a minor key (three flats) and 4/4 time. The piano part features a complex, flowing melody in the treble staff and a more rhythmic accompaniment in the bass staff. There are dynamic markings like 'f' and 'p' and articulation marks like 'acc' and 'stacc'.

Ossia più facile:

Second system of the musical score, measures 5-8. This section is labeled 'Ossia più facile' and 'leggiero con bravura'. The piano part features a more complex, flowing melody in the treble staff and a more rhythmic accompaniment in the bass staff. There are dynamic markings like 'f' and 'p' and articulation marks like 'acc' and 'stacc'.

Third system of the musical score, measures 9-12. This section continues the 'Ossia più facile' and 'leggiero con bravura' theme. The piano part features a more complex, flowing melody in the treble staff and a more rhythmic accompaniment in the bass staff. There are dynamic markings like 'f' and 'p' and articulation marks like 'acc' and 'stacc'.

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marcatissimo

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Ossia. *tr*

ff sempre

rinf.

Più animato

leggiere

Doch end - lich ward dem Die - be die Zeit zu

Ossia

cresc. molto

rinfz. assai

lang, *cresc. molto* er macht das Bäch - lein tü - ckisch trü - be und

rinfz. assai

stringendo

arpeggiando

8

eh ich es ge - dacht,

più stringendo

pizzicato

capriccioso

pizzicato

accelerando

poco a

so zuck - te sei - ne Ru - te, das

Fischlein, das Fischlein hing dar - an, und ich, mit regem

poco rallent.

smorz.

Tempo I. dolce

espressivo

grazioso senza agitazione

Blu te sah die Be - trog - ne an, und ich, mit re - gem

Blu - te, sah die Be - trog - ne an.