KALMUS PIANO SERIES

No. 3602

"HEXAMERON"

6 Variations on the March from Bellini's I Puritani

by

LISZT, THALBERG, PIXIS, HENRI HERZ, CZERNY & CHOPIN

with an introduction by EUGENE LIST

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Notes on **HEXAMERON** — **Eugene List**

The dictionary defines HEXAMERON as "the six days of Creation, or a history thereof as contained in Genesis," but in the case of this work, one of the grandest of those grand Romantic extravaganzas so often referred to but so rarely performed, the Biblical connotation, if intended at all, is of little consequence; the term simply identifies a series of six variations, each by a different composer, on a theme from Bellini's opera *I Puritani*.

This "piece d' occasion" was requested by the Princess Belgiojoso for a Charity Concert in Paris. The Princess was one of the fabulous characters of the 19th Century, a century particularly rich in fascinating personalities.

She presided over a salon which many compared favorably to that of Madame Recamier. She participated actively in the *risorgimento* movement in Italy, wrote many books (including one titled ORIENTAL HAREMS AND SCENERY), travelled widely, knew everyone worth knowing (Heine, Bellini, Dumas, Victor Hugo, etc.) in the haute monde of literature and the arts, and in addition was a lady of quite an extraordinary eccentricity. According to Raymond Lewenthal, when the Princess's final and most-cherished lover (a fellow revolutionary) died, she kept his mummified body, clad in evening clothes, in a secret closet in her bedroom.

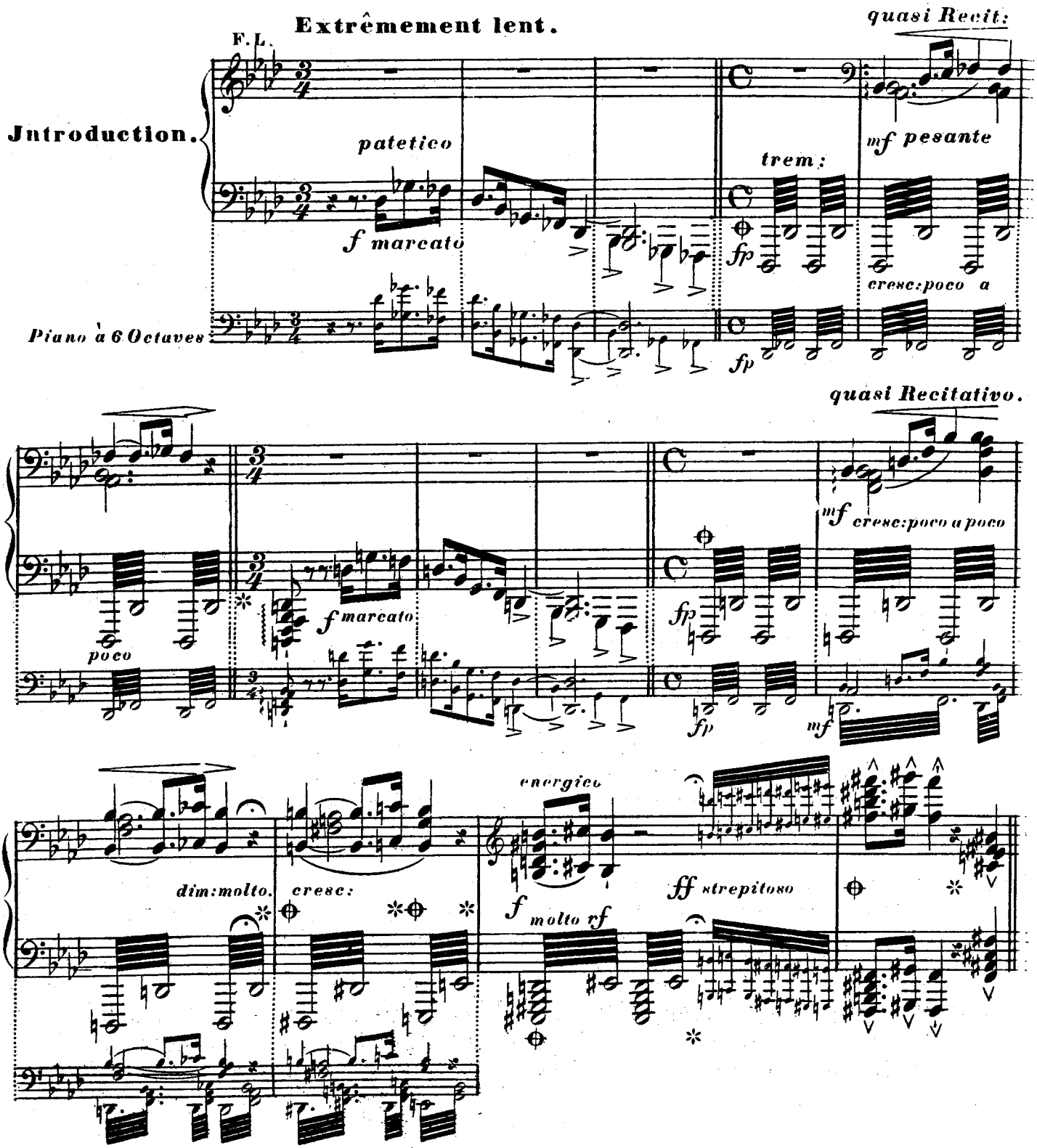
The Princess, for her benefit concert, sought out the most pianistic "lions" in the Paris of that day, and she succeeded spectacularly in snaring a pride of six – Liszt, Thalberg, Chopin, Czerny, Pixis and Henri Herz. Each virtuoso contributed a variation, most of them brilliant, and designed to place its composer in the most dazzling light. Only Chopin, never one to roar, contributed a short, nocturne-like variation.

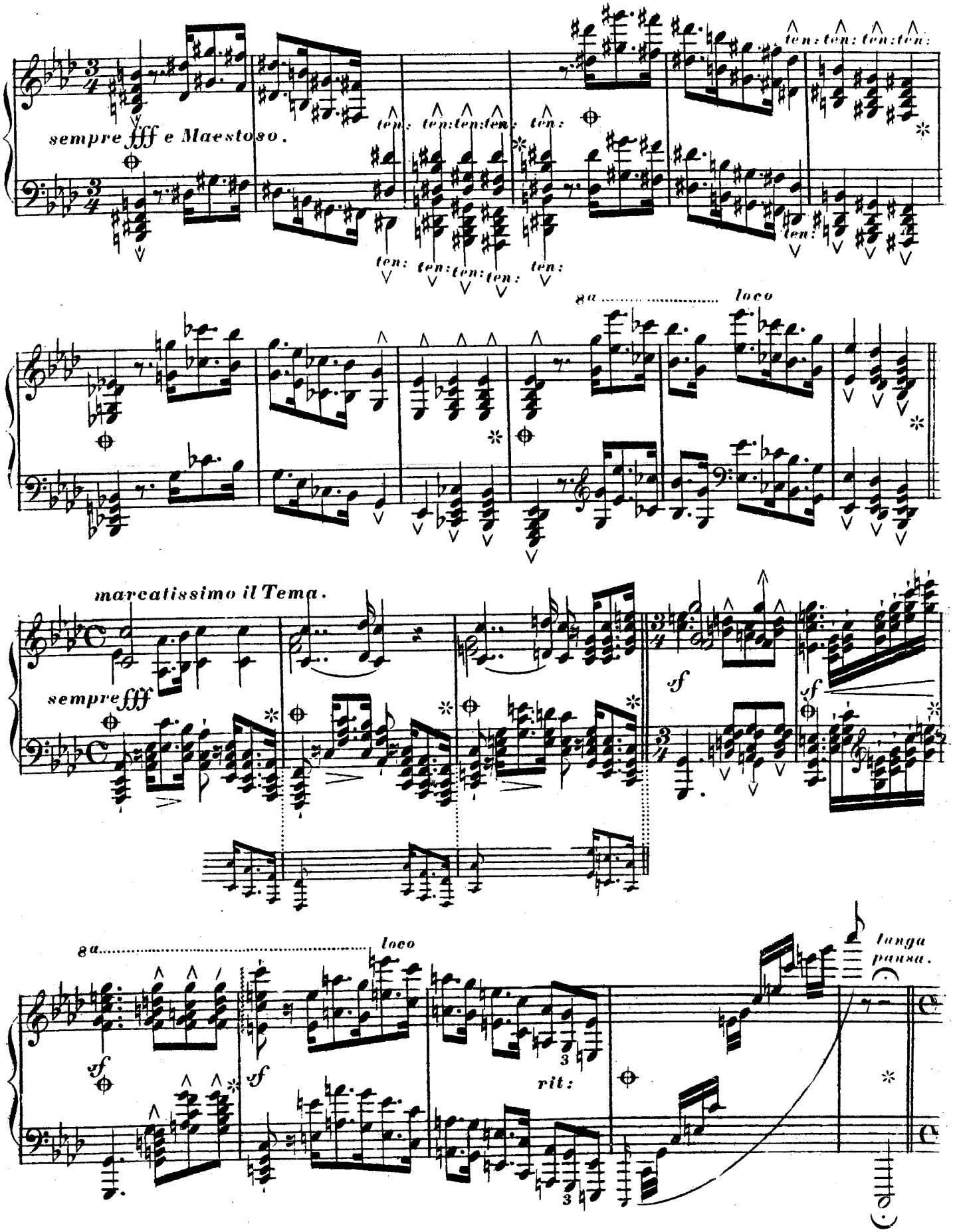
The plan of this morceau follows the usual pattern: Introduction, Setting of the Theme, Six Variations, and Finale. Liszt was the chief architect in that he not only wrote a variation; he also composed the Introduction, the Setting of the Theme, several interludes, and the Finale.

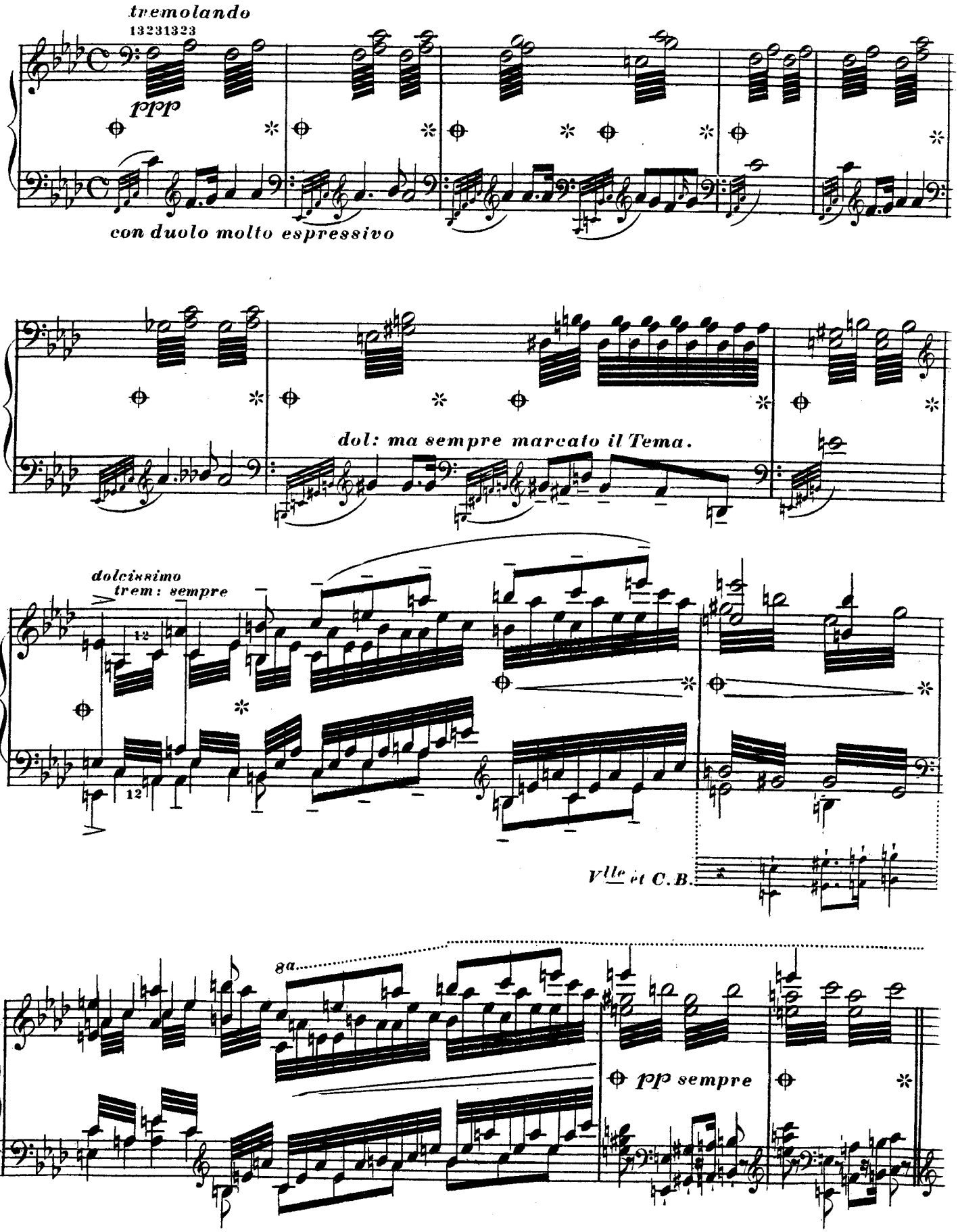
The HEXAMERON, the coup of coups of the Paris social and artistic season of 1837, was followed some years later in London by a comparable spectacle, the ballet "Pas de Quatre", choreography by Jules Perrot, which featured the four most famous ballerinas of the time – Marie Faglione, Carlotta Grisi, Fanny Cerito and Lucile Grahn. The year was 1845.

The HEXAMERON sets out mostly to dazzle, but also to please, and even at times to entice us with its poetic potions; for all of this, and for the kaleidoscopic overview it provides of the prevailing piano writing of the period, it is a fascinating piece.

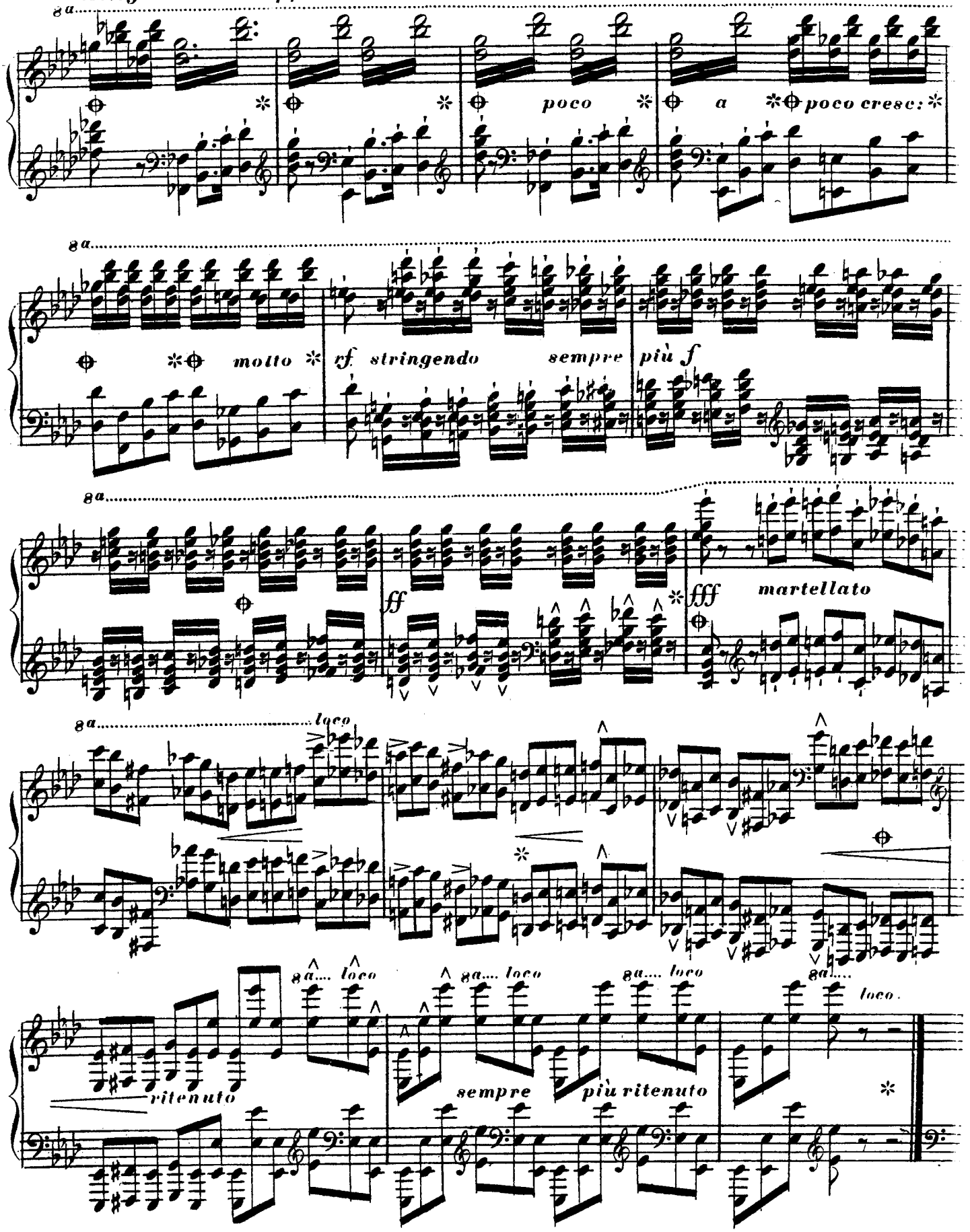
HEXAMERON.

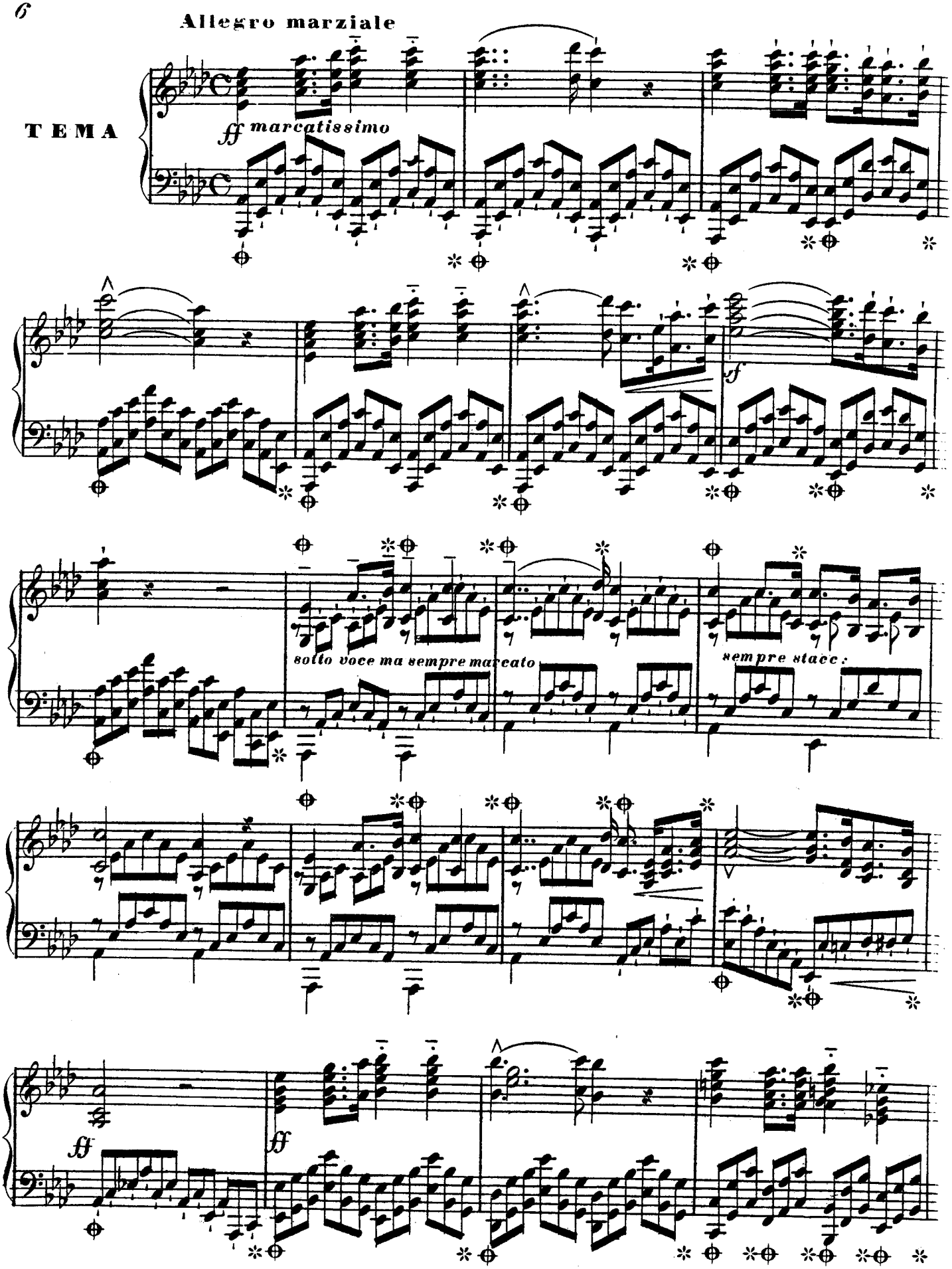

Extrêmement lent.
quasi Recit:
F.L.
Introduction.
patetico
mf pesante
trem:
f marcato
fp
cresc:poco a
Piano à 6 Octaves
quasi Recitativo.
mf cresc:poco a poco
poco
f marcato
fp
mf
energico
dim:molto.
cresc:
f molto vf
ff strepitoso

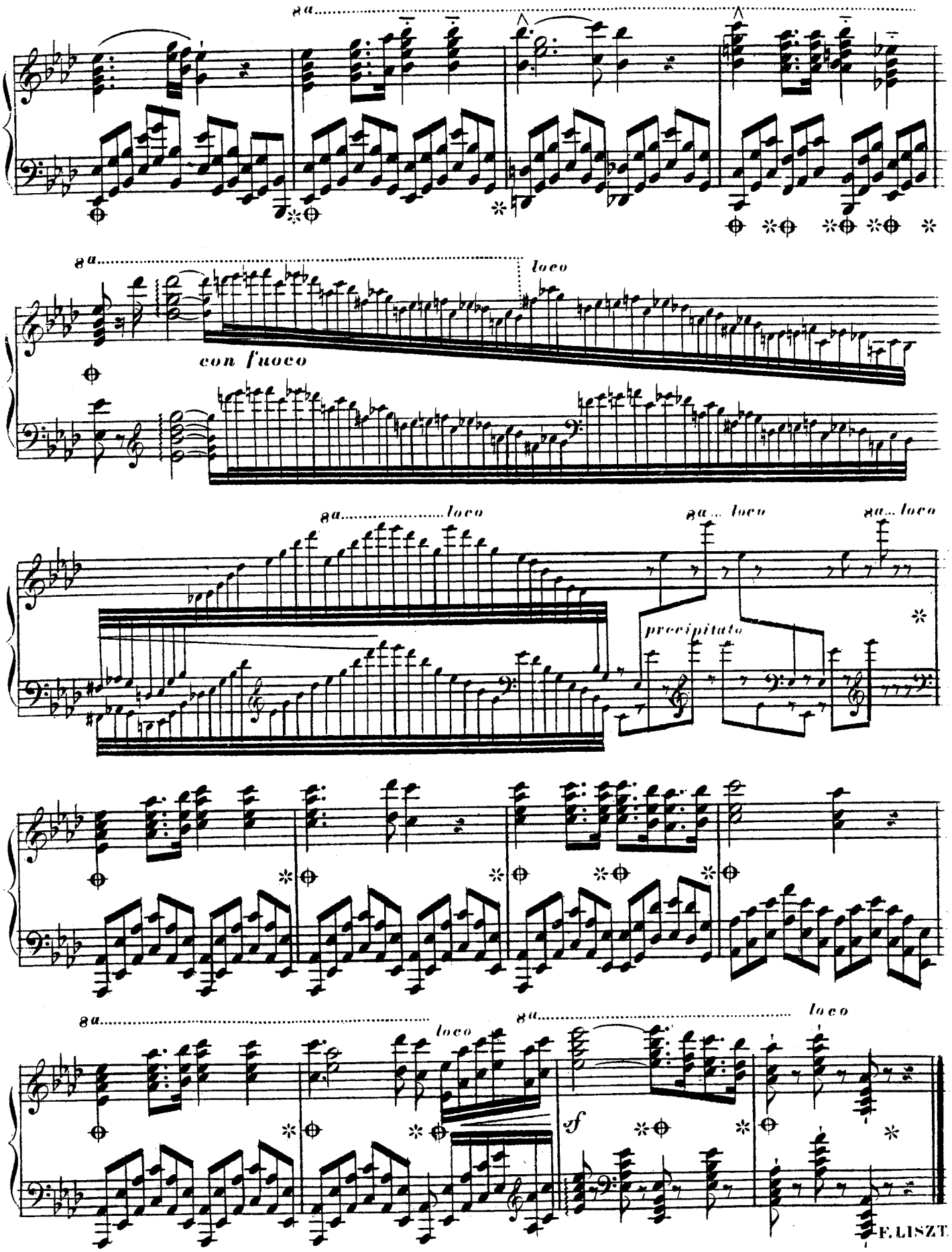

sempre fff e Maestoso.
ten: ten: ten: ten: ten:
ten: ten: ten: ten: ten:
ten: ten: ten: ten:
8a ..... loco
marcatissimo il Tema.
sempre fff
sf
sf
8a ..... loco
sf
sf
rit:
3
3
lunga pausa.

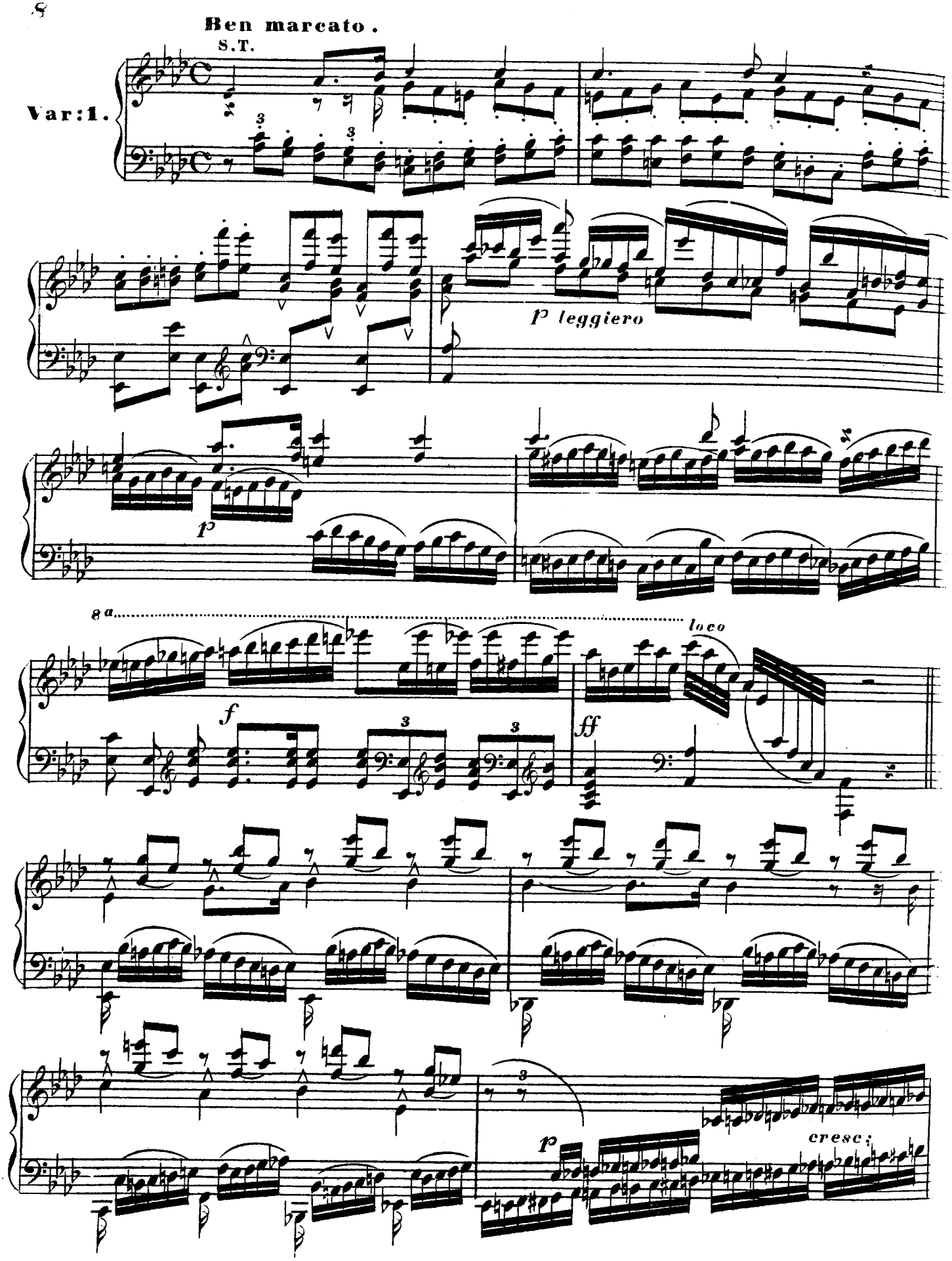

tremolando
13231323
ppp
con duolo molto espressivo
dol: ma sempre marcato il Tema.
dolcissimo
trem: sempre
12
12
Vlle et C.B.
8a
pp sempre

Allegro vivace doppio movimente.




Allegro marziale
TEMA
ff marcatissimo
sf
sotto voce ma sempre marcato
sempre stacc.
ff
ff


8a
loco
con fuoco
precipitato
sf
F. LISZT


Ben marcato.
S.T.
Var:1.
p leggiero
p
8a
f
ff
loco
p
cresc:

8a..... loco

f

8a..... loco 8a..... loco 8a..... loco 8a.....

loco

con strepito.

loco

cresc:

più f

p

dim: *rallentando*

a Tempo.

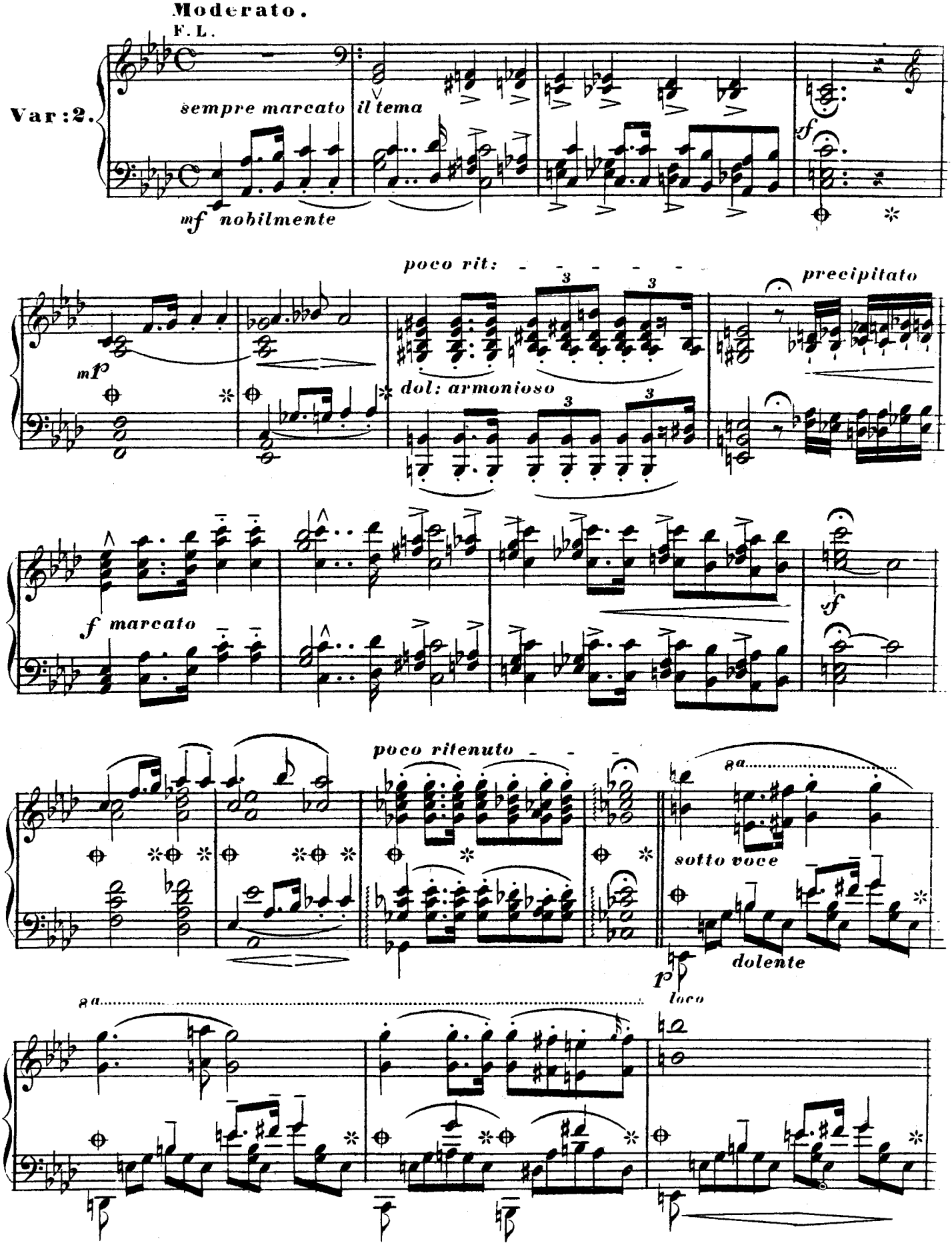
p

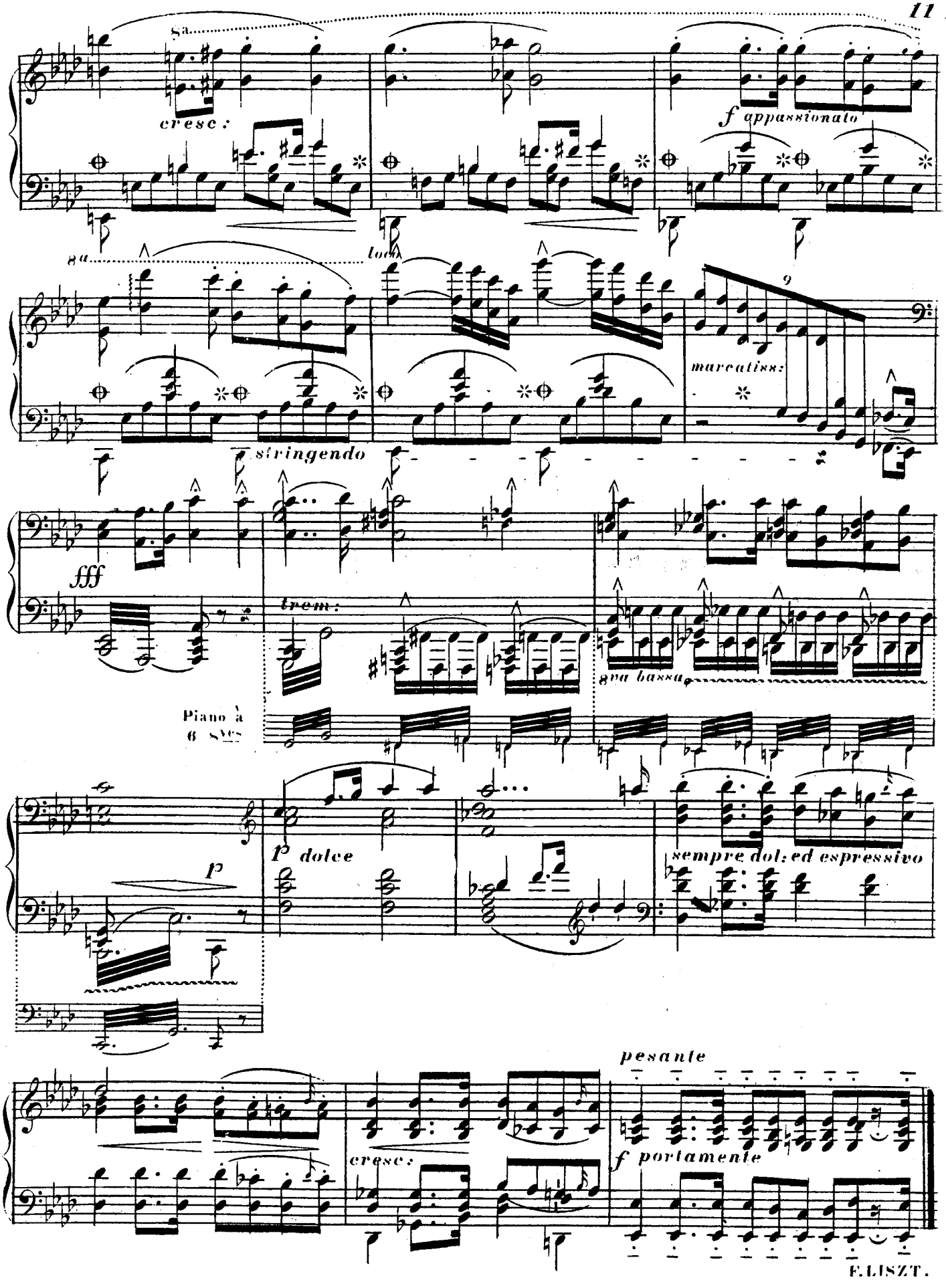
cresc:

8a.....

loco

ff


Moderato.
F. L.
Var: 2.
sempre marcato
il tema
mf nobilmente
sf
poco rit:
precipitato
mf
dol: armonioso
f marcato
sf
poco ritenuto
8a
sotto voce
dolente
p
loco
8a

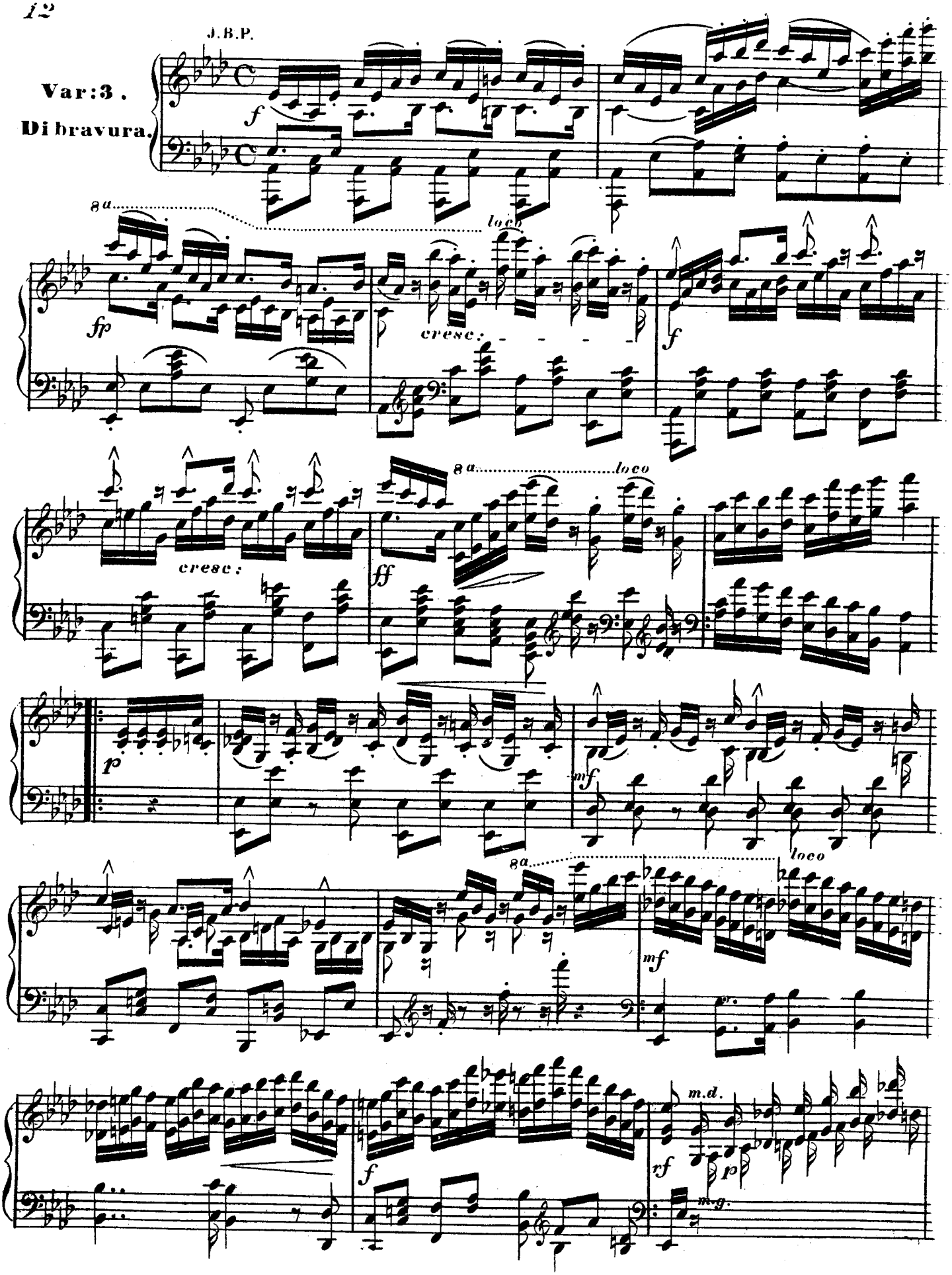

8a
cresc:
f appassionato
8a
loco
stringendo
9
marcatiss:
fff
trem:
8va bassa
Piano à
6 Sves
p
p dolce
sempre dol: ed espressivo
pesante
cresc:
f portamente

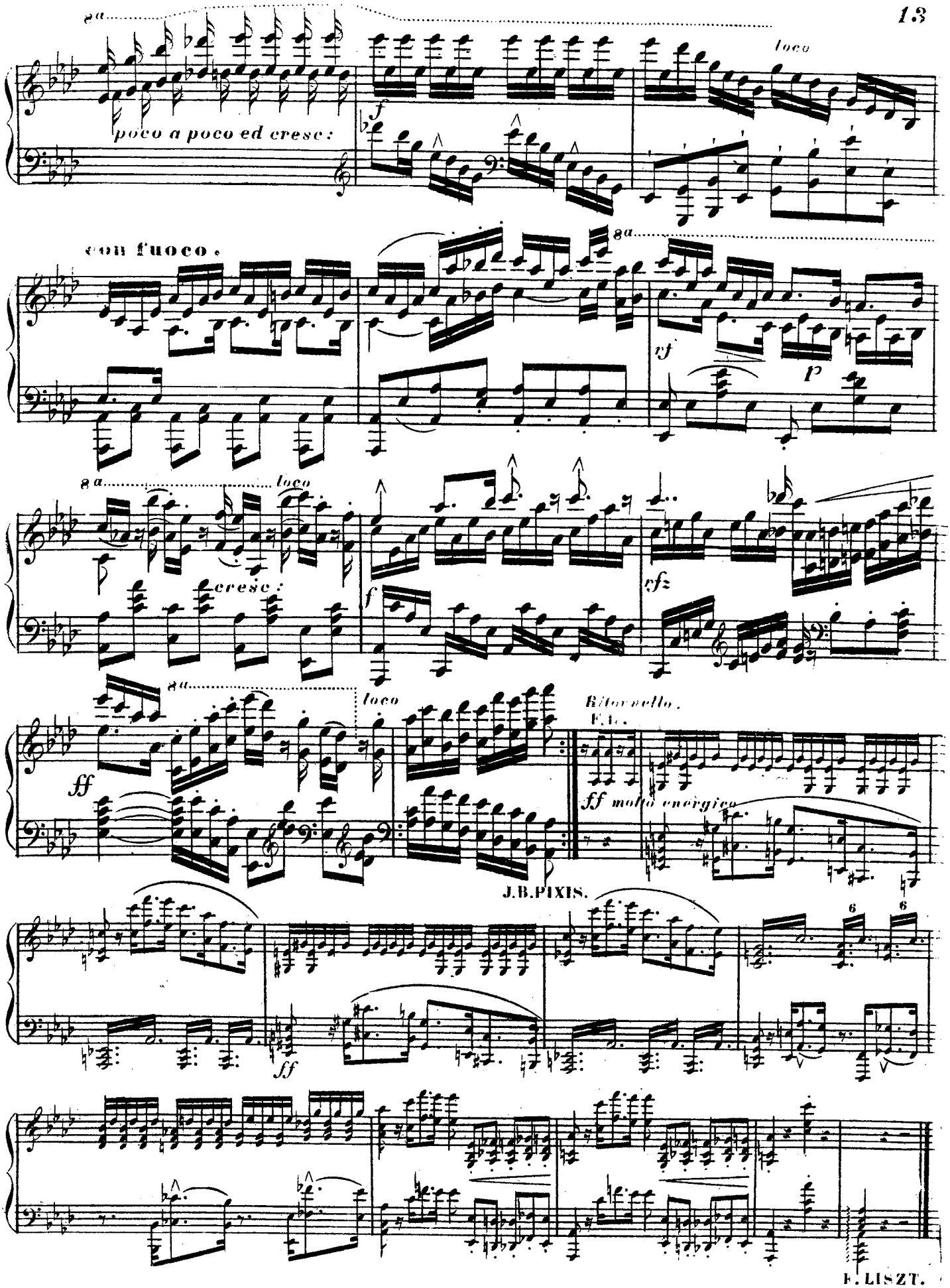
F. LISZT.

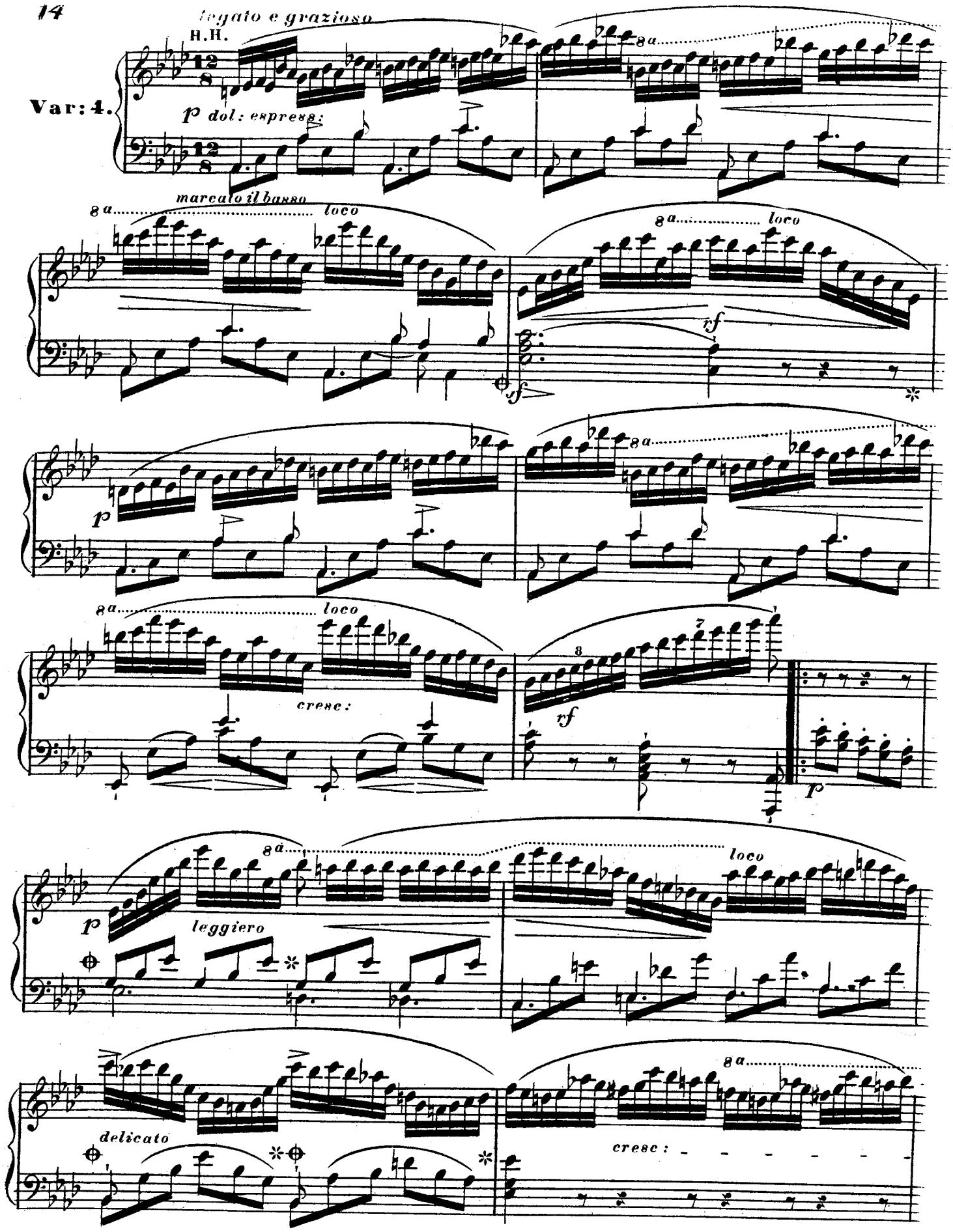
J.B.P.

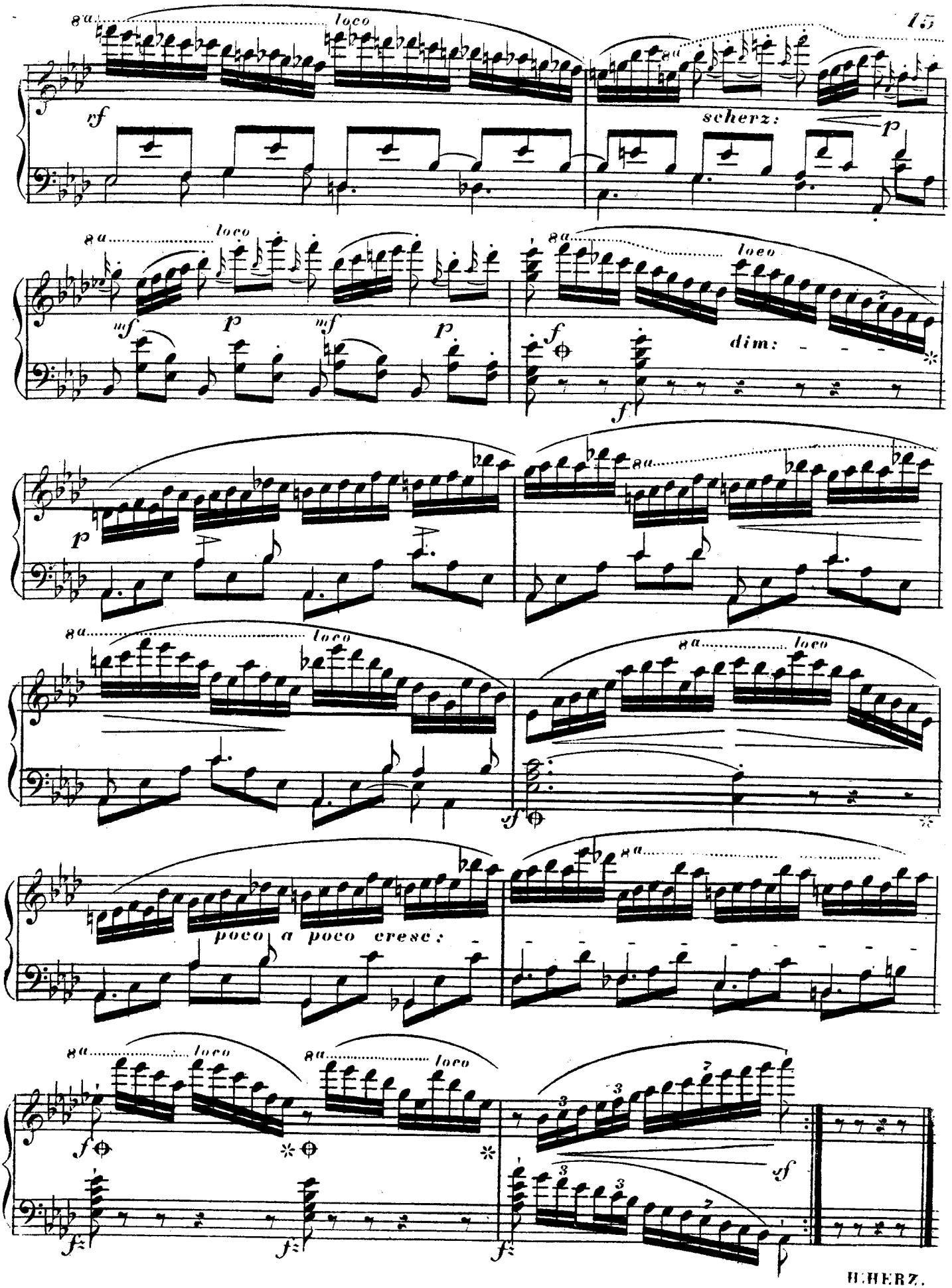
Var:3.

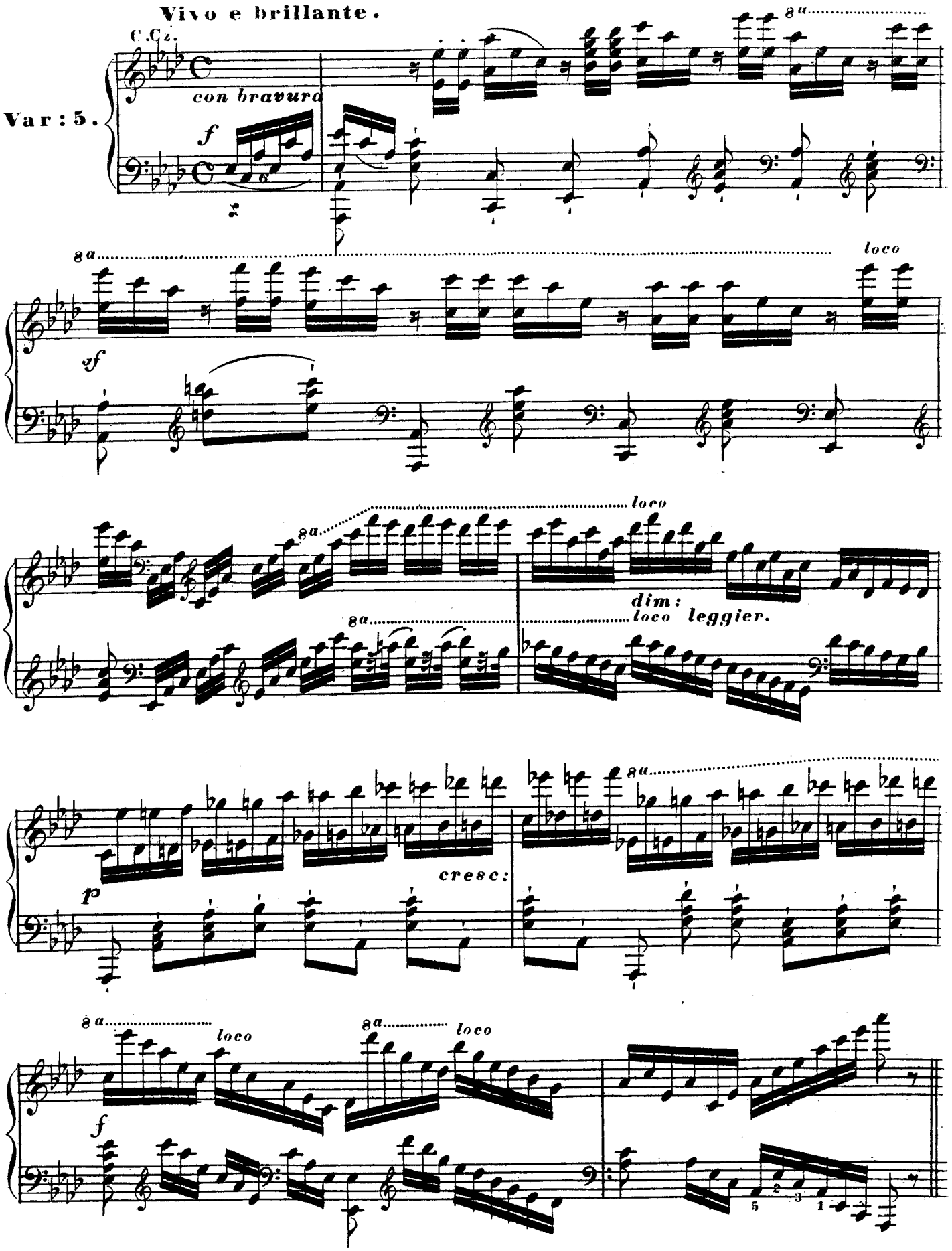
Di bravura.

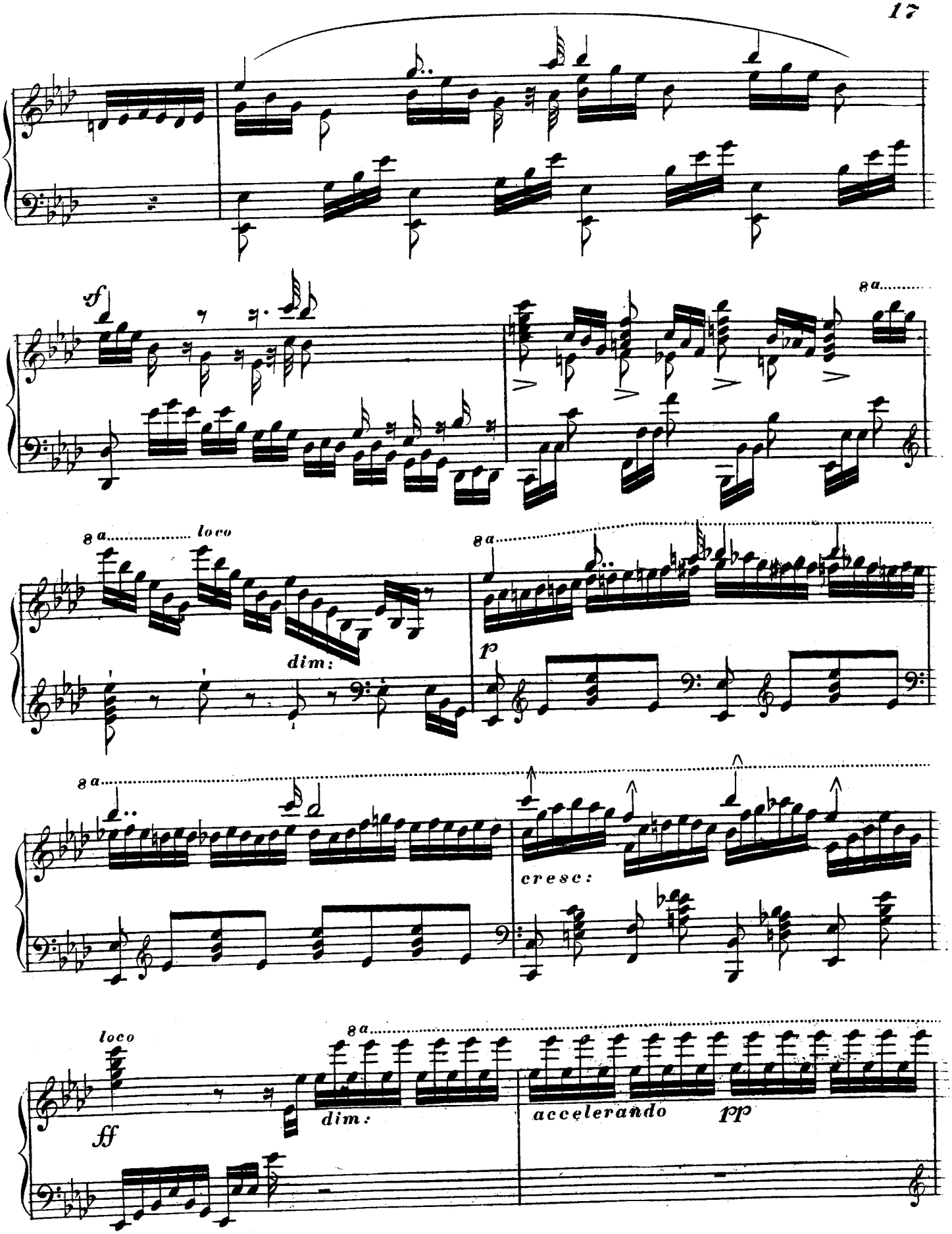



8a
loco
poco a poco ed cresc:
f
con fuoco.
8a
vf
p
8a
loco
cresc:
f
vfz
8a
loco
Ritornello.
ff
ff molto energico
J.B.PIXIS.
6
6
ff
F. LISZT.


legato e grazioso
H.H.
Var: 4.
p dol: espress:
8a
marcato il basso
loco
rf
sf
cresc:
leggiero
delicato


8va
loco
sf
scherz:
p
mf
dim:
poco a poco cresc:
ff


Vivo e brillante.
C.C.
con bravura
Var: 5.
f
8a
loco
sf
dim:
leggier.
p
cresc:
5
2
3
1


sf
8a
8a loco
dim:
8a
p
8a
cresc:
loco
ff
8a
dim:
accelerando
pp

Presto.

8a

leggieramente

loco

8a

loco

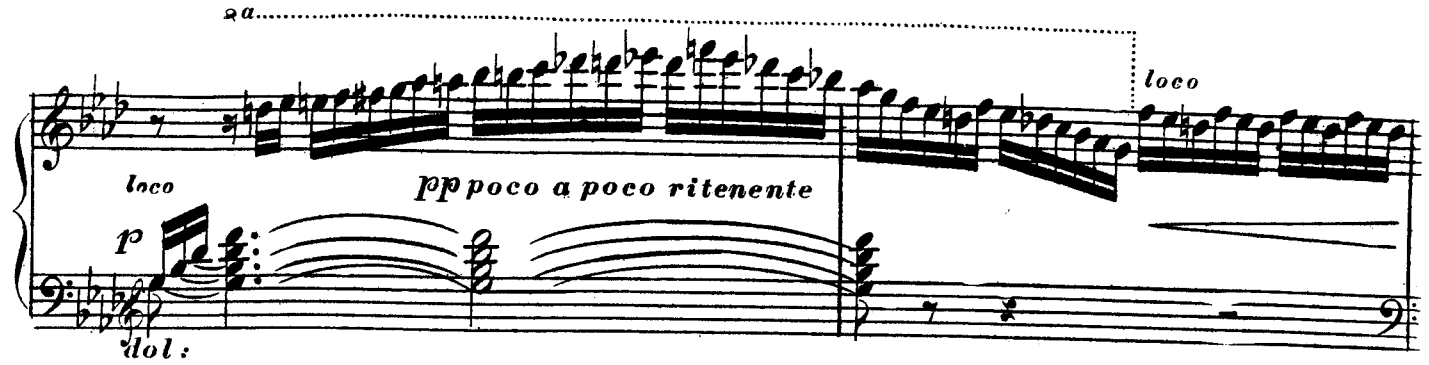
f

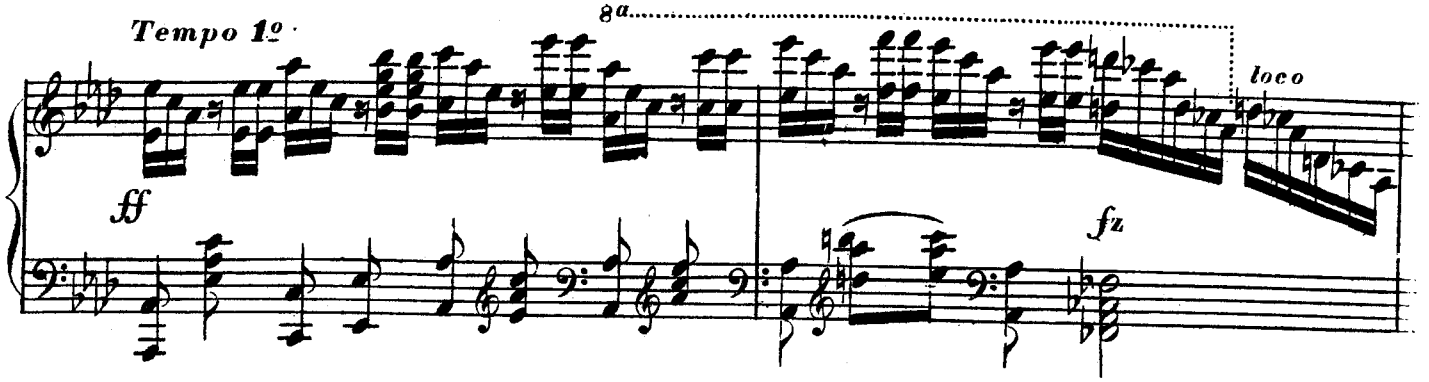
cresc.

ff

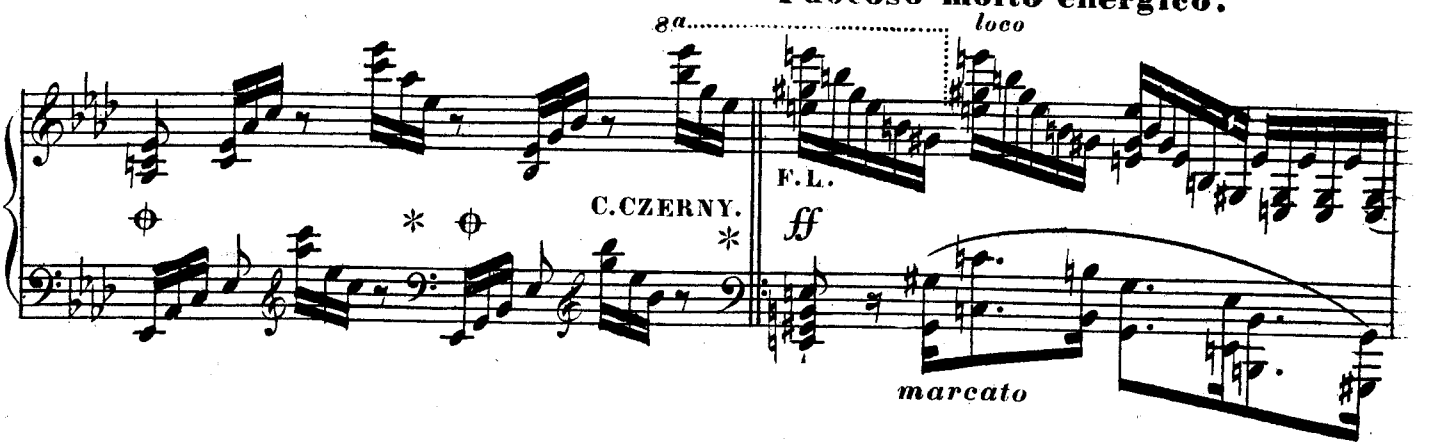
8a

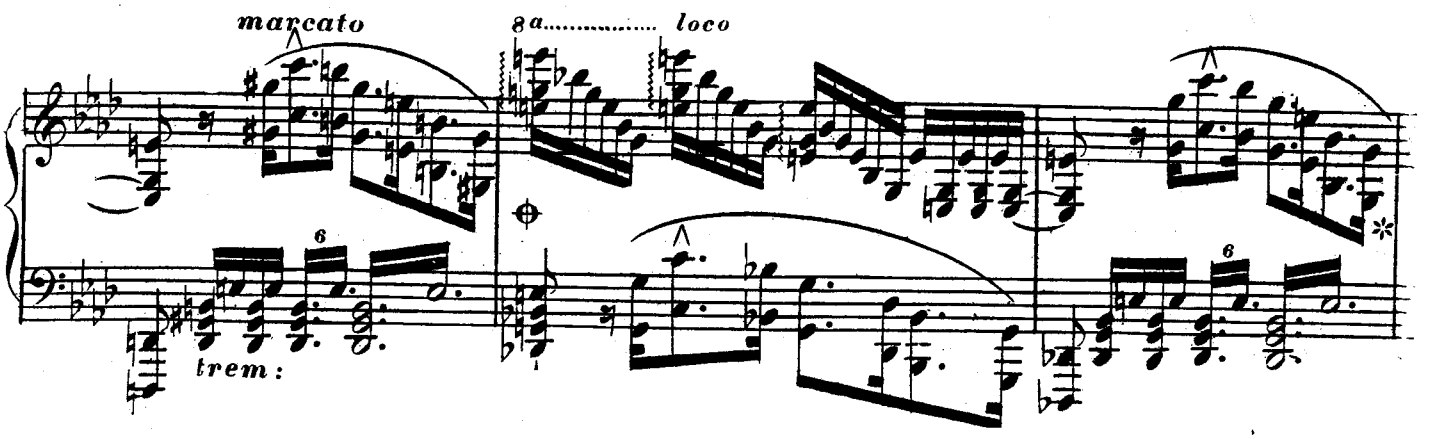
8a

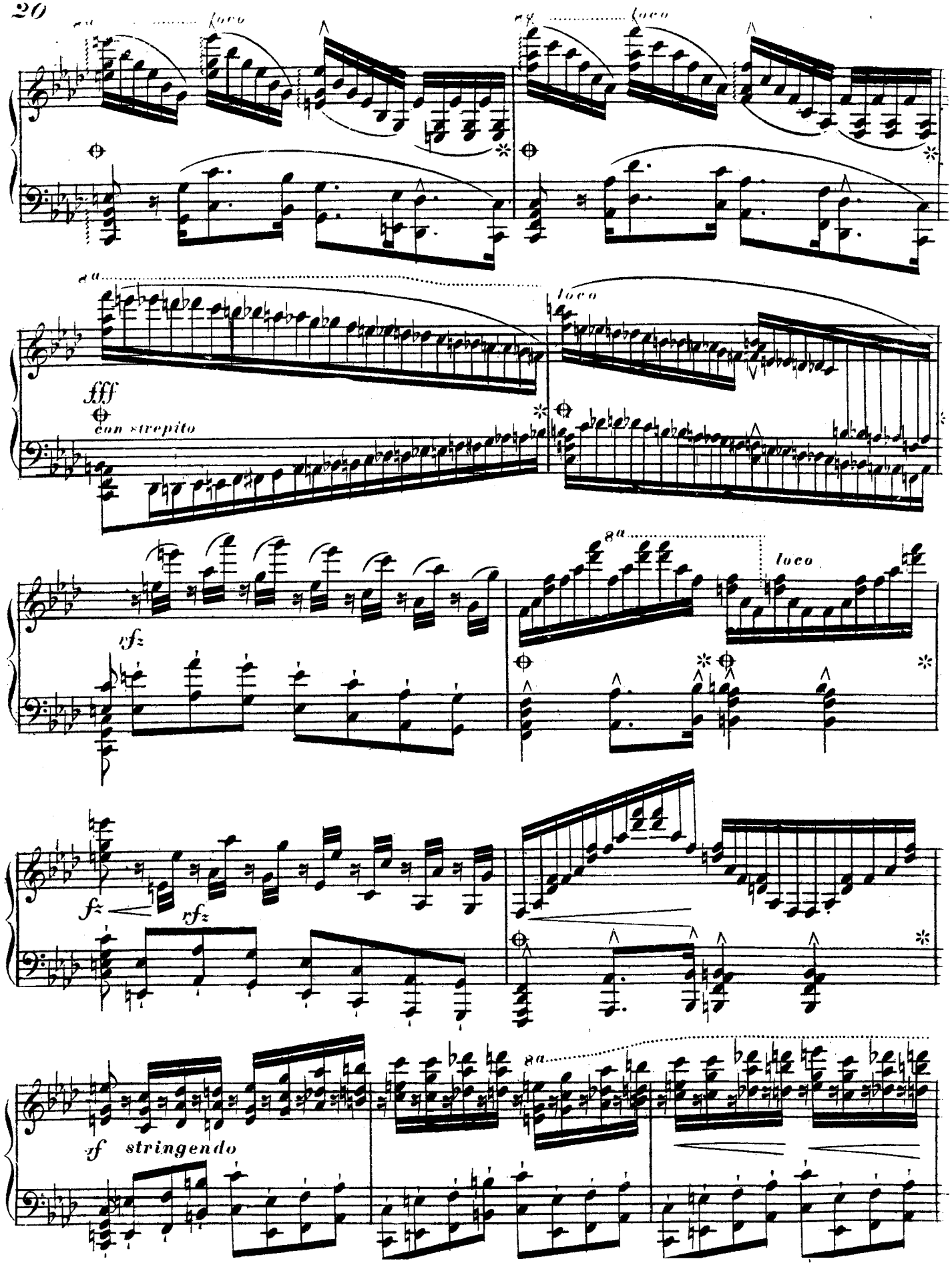


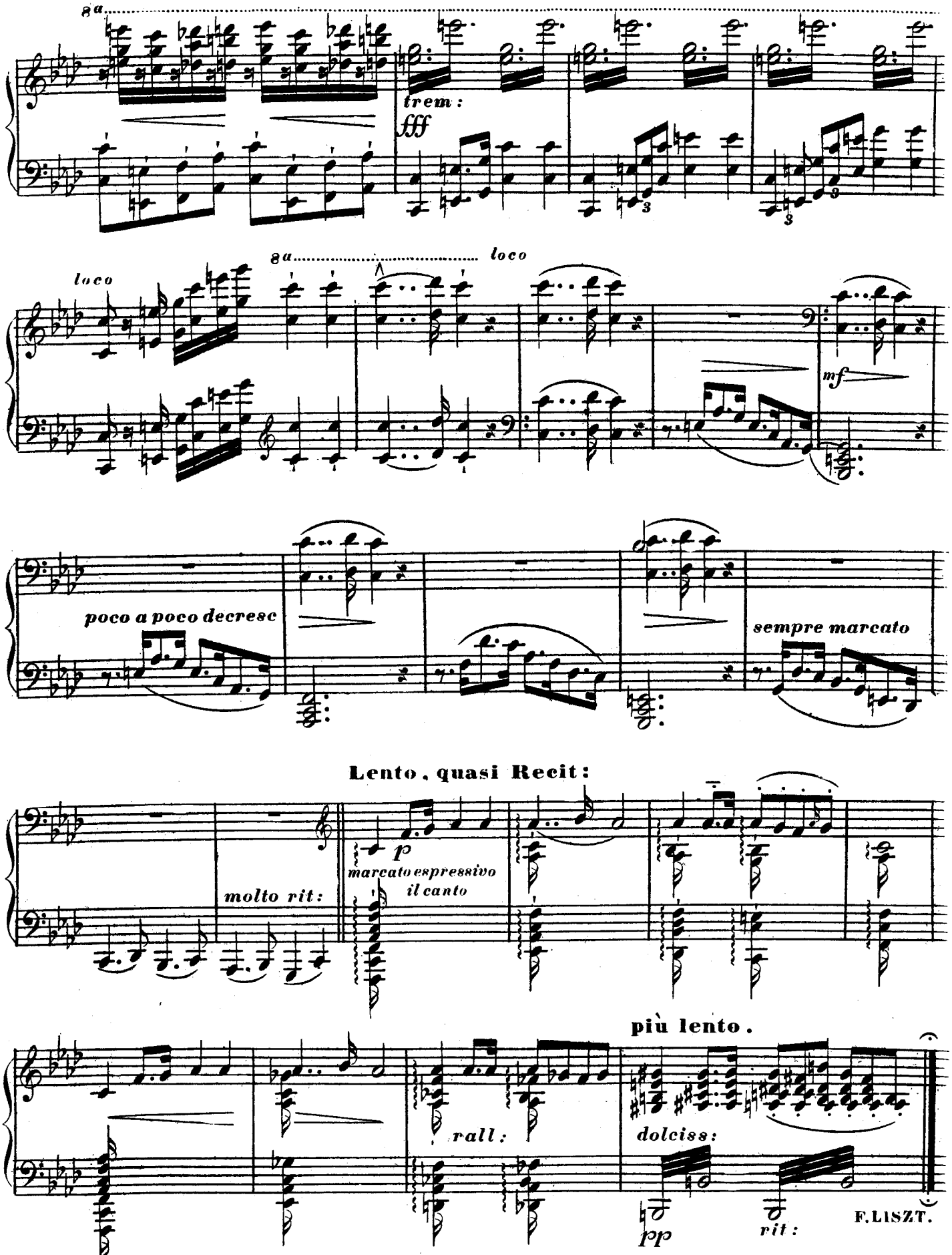


Fuocoso molto energico.






8a
loco
8a
loco
8a
loco
fff
con strepito
sfz
8a
loco
f
sfz
sf
stringendo
8a


8a
trem:
fff
loco
mf
poco a poco decresc
sempre marcato
Lento, quasi Recit:
molto rit:
p
marcato espressivo
il canto
più lento.
rall:
dolciss:
pp
rit:
F. LISZT.

Largo.
F.C.

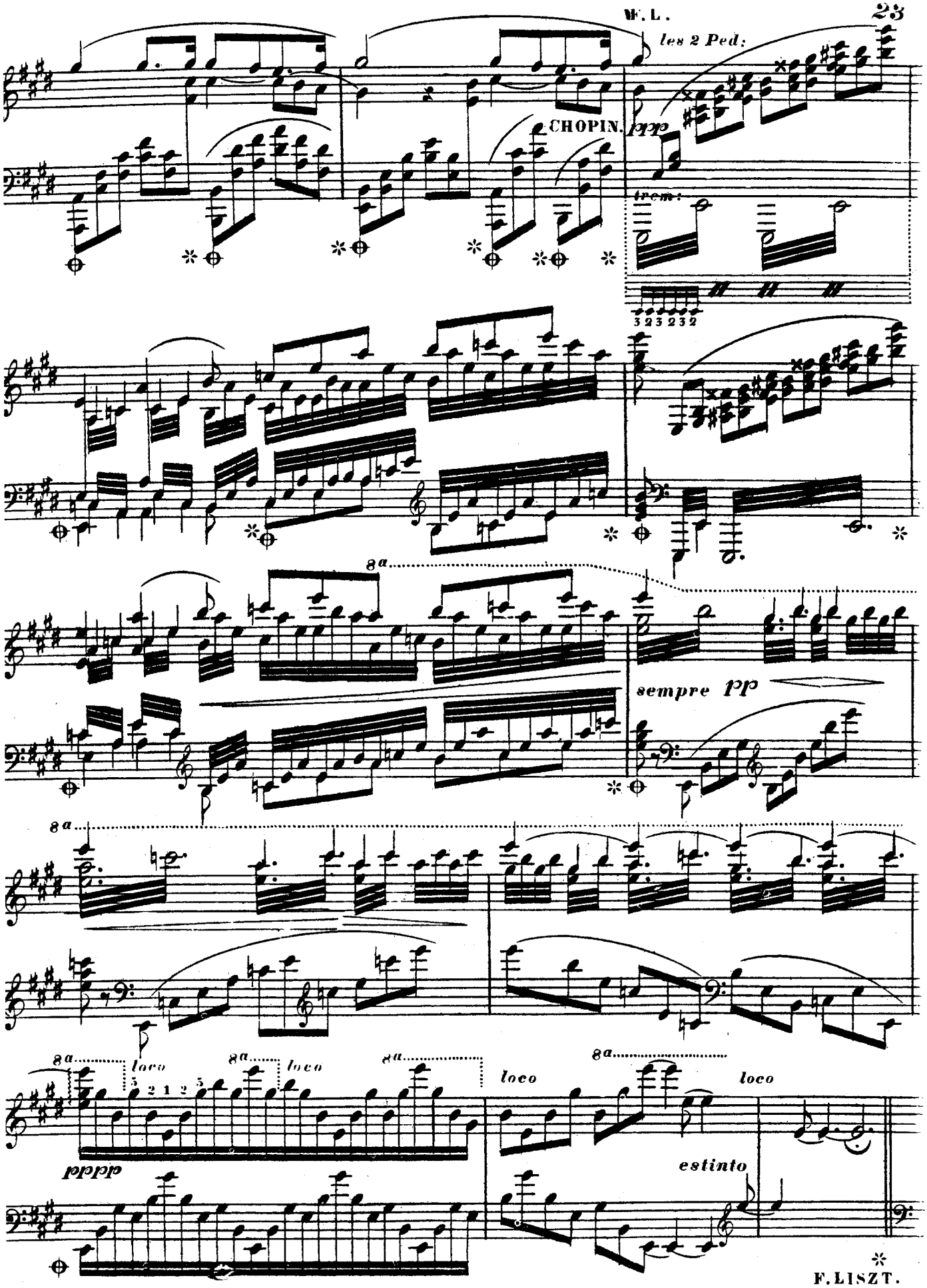
Var:6.

sotto voce

ff

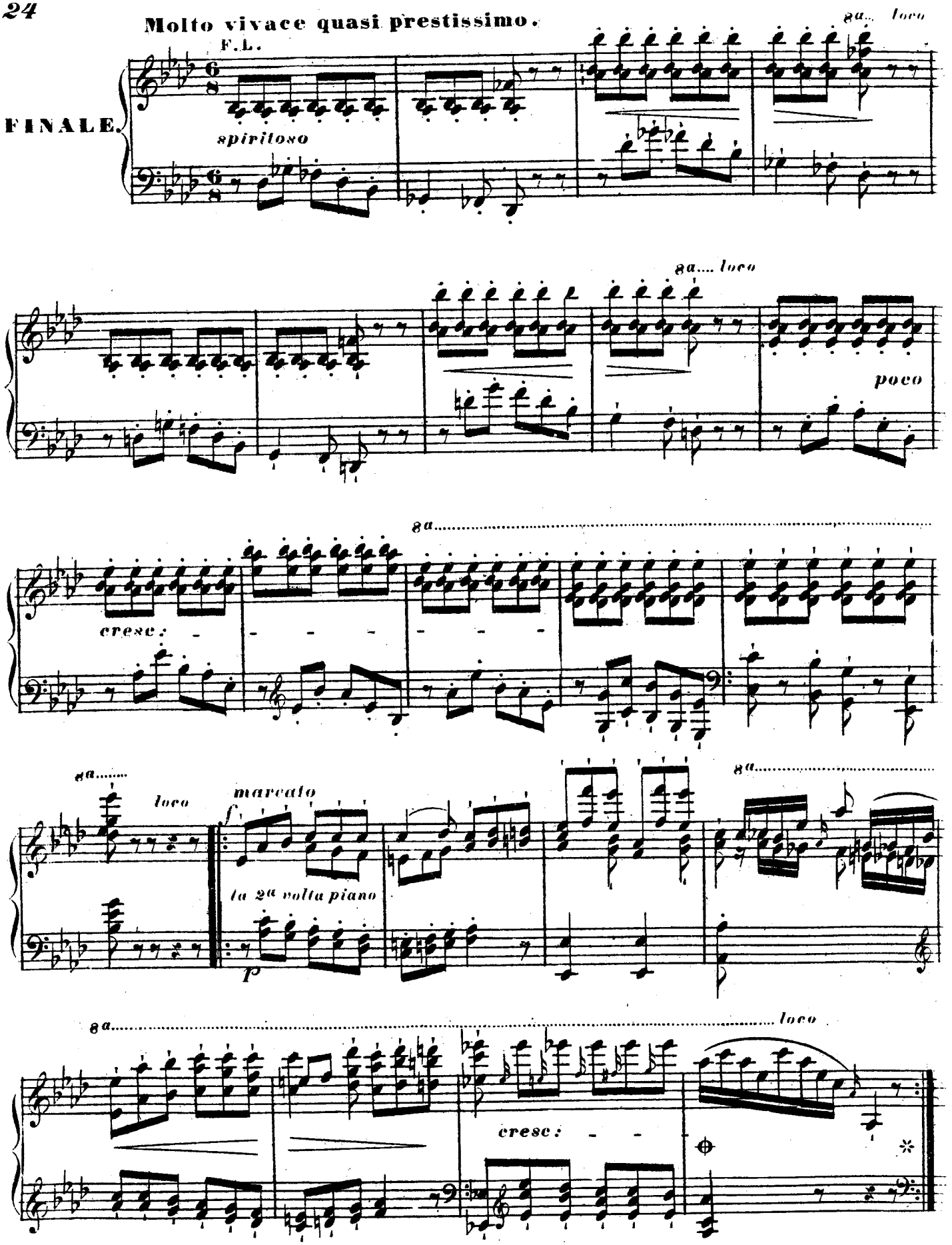
radolcendo

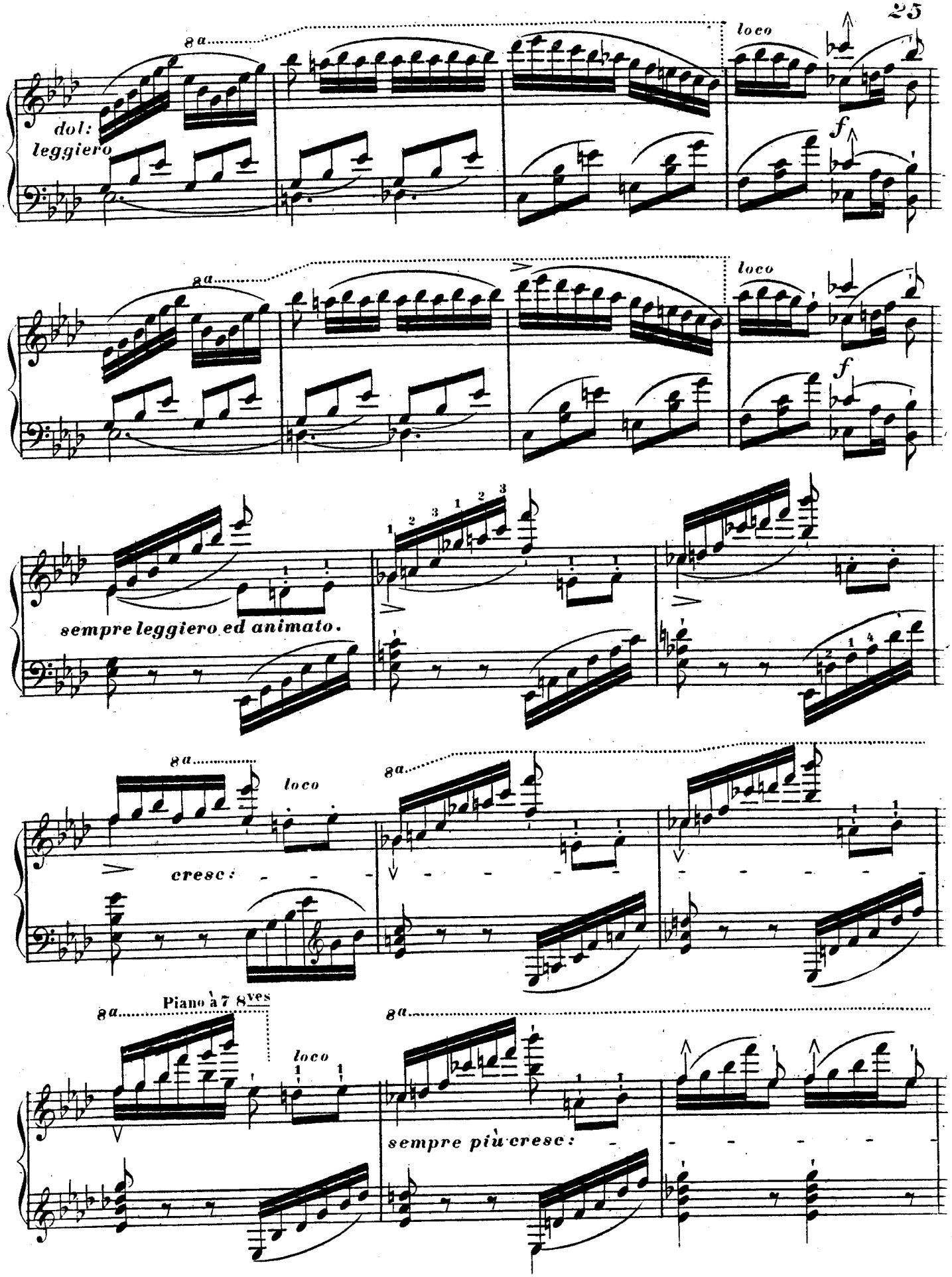
pp

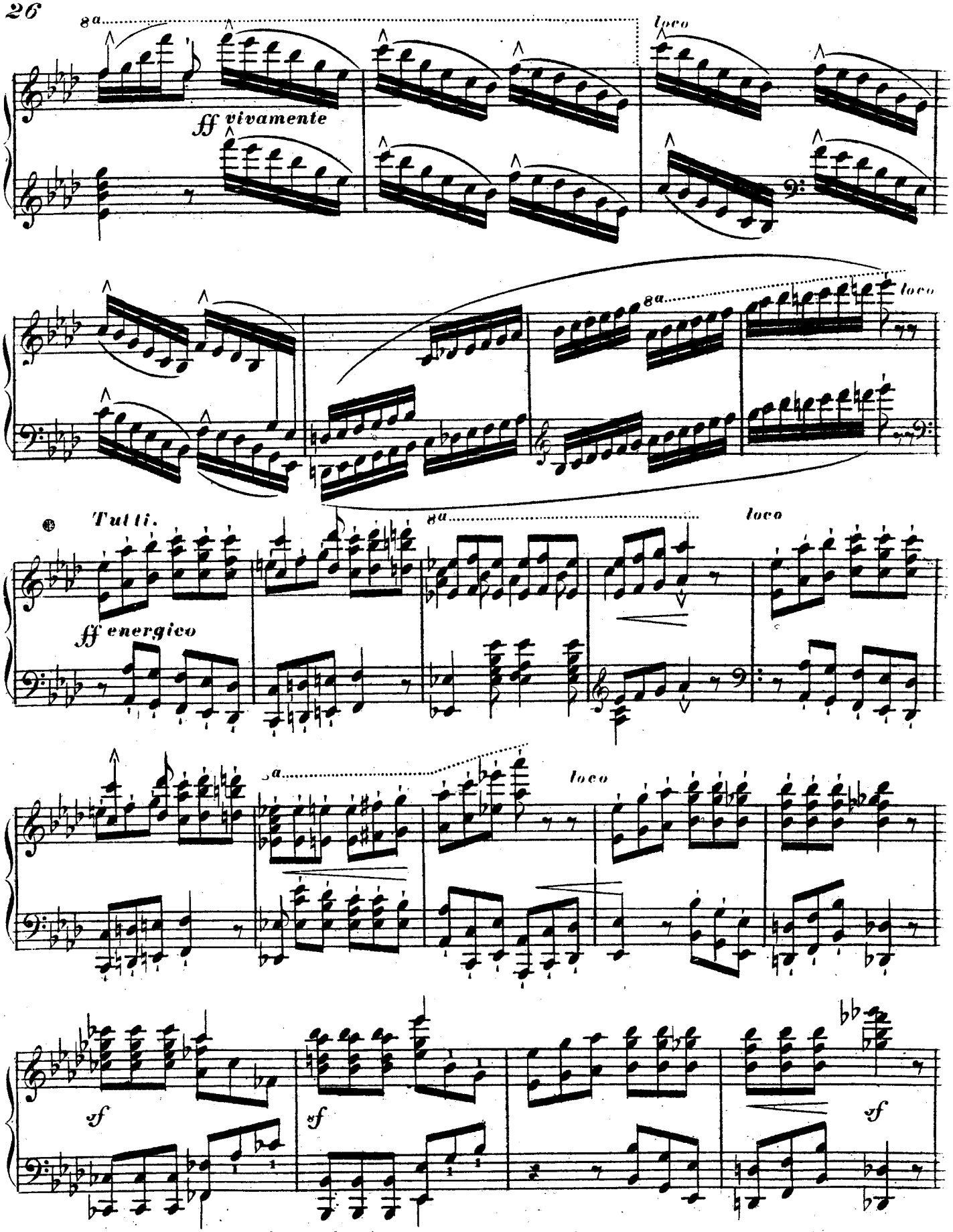

les 2 Ped:
CHOPIN.
ppp
trem:
3 2 3 2 3 2
8a
sempre pp
8a
8a loco
8a loco
8a
loco
8a
loco
5 2 1 2 5
pppp
estinto

F. LISZT.

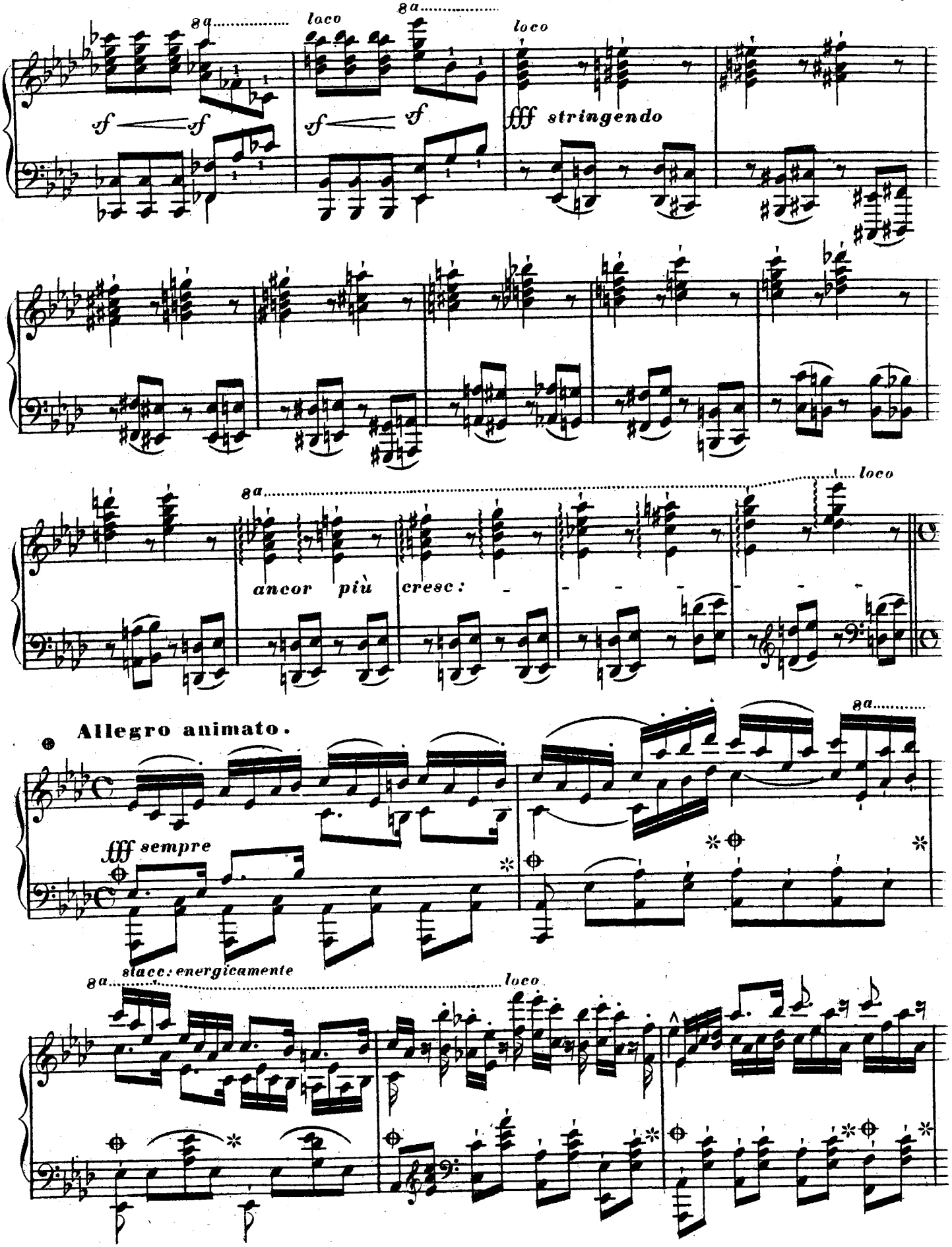
FINALE. **Molto vivace quasi prestissimo.**

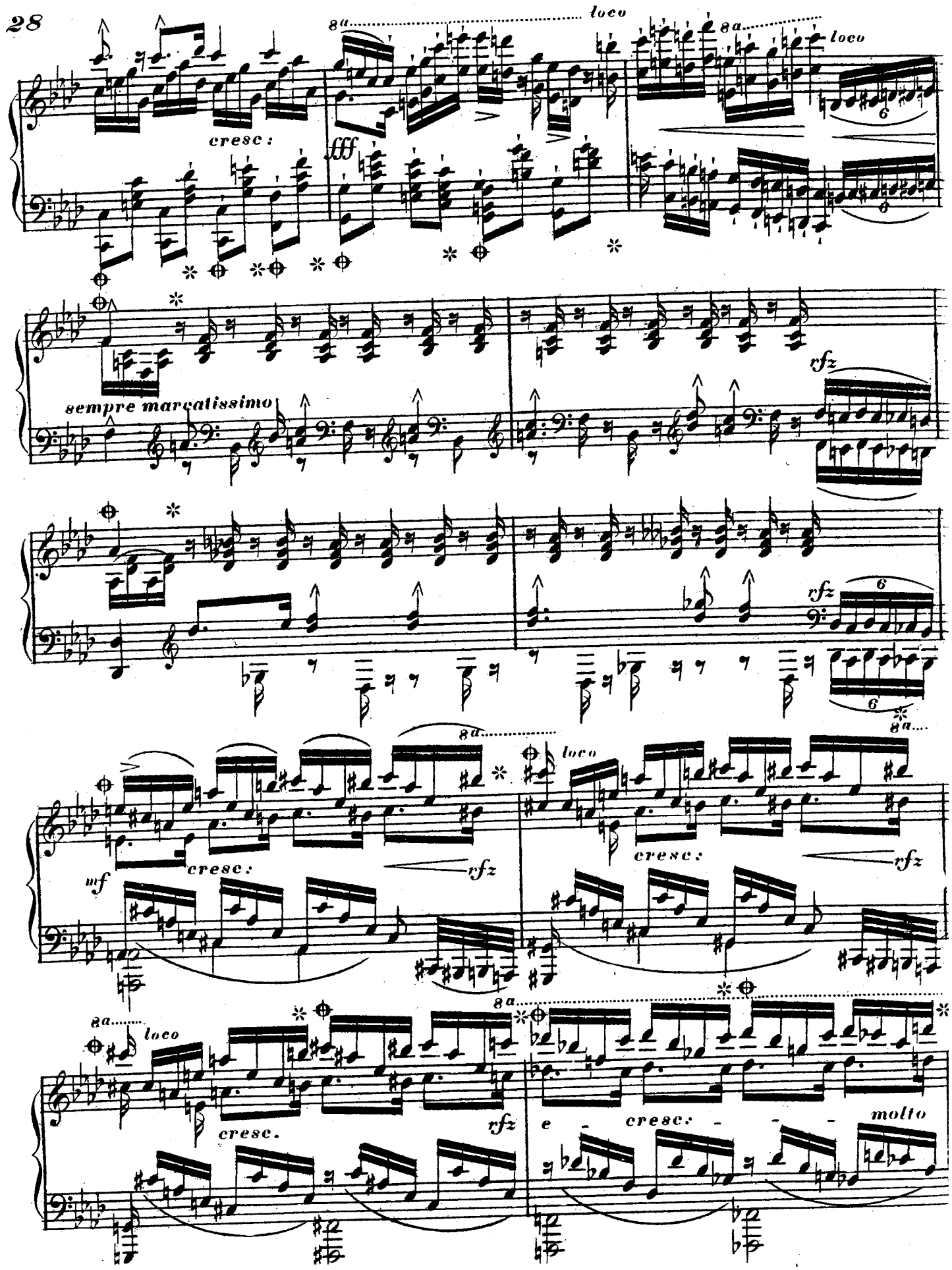


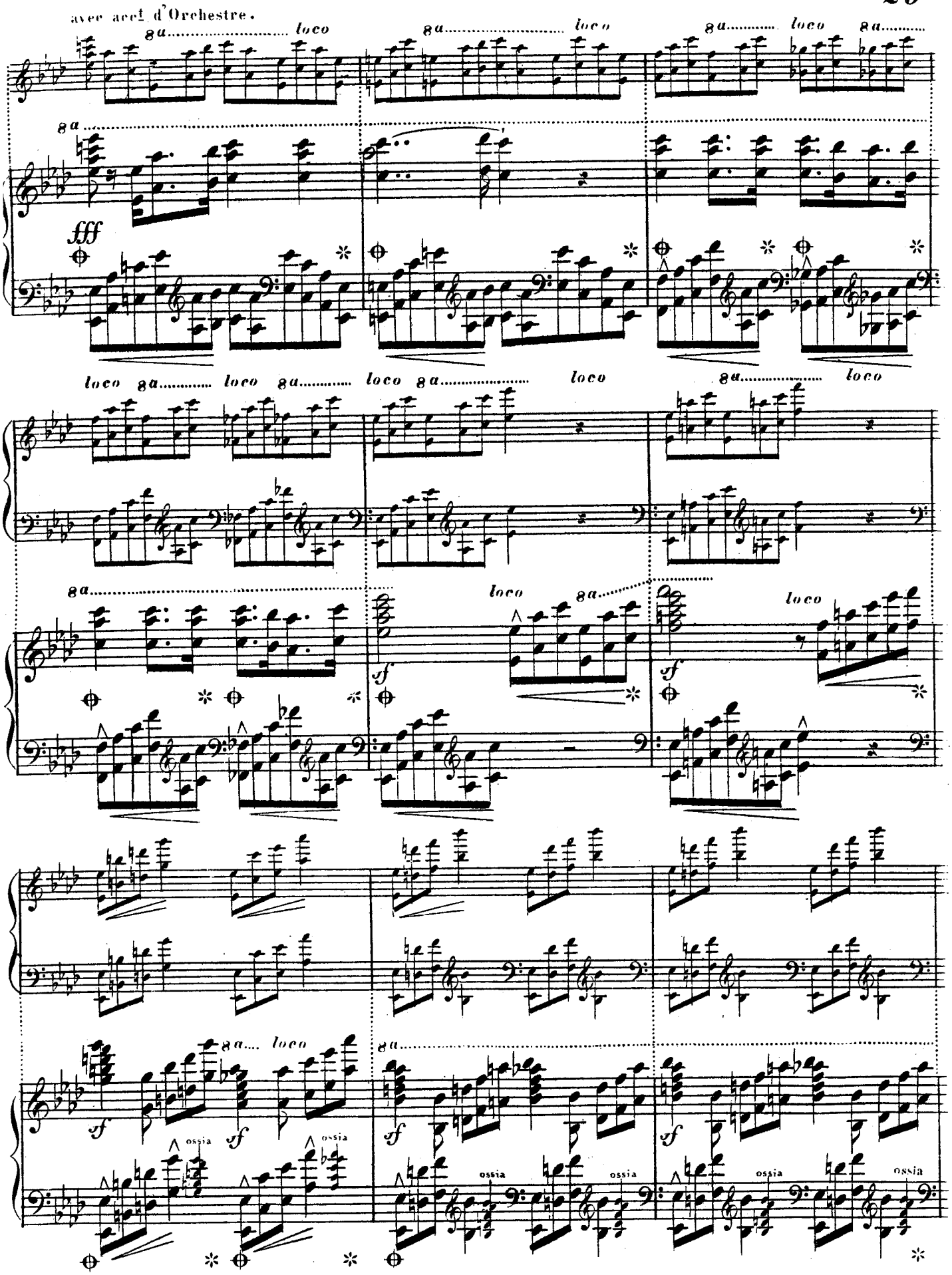

8a
loco
dol:
leggiero
f
8a
loco
f
sempre leggiero ed animato.
8a
loco
cresc:
8a
Piano à 7 8ves
8a
loco
8a
sempre più cresc:

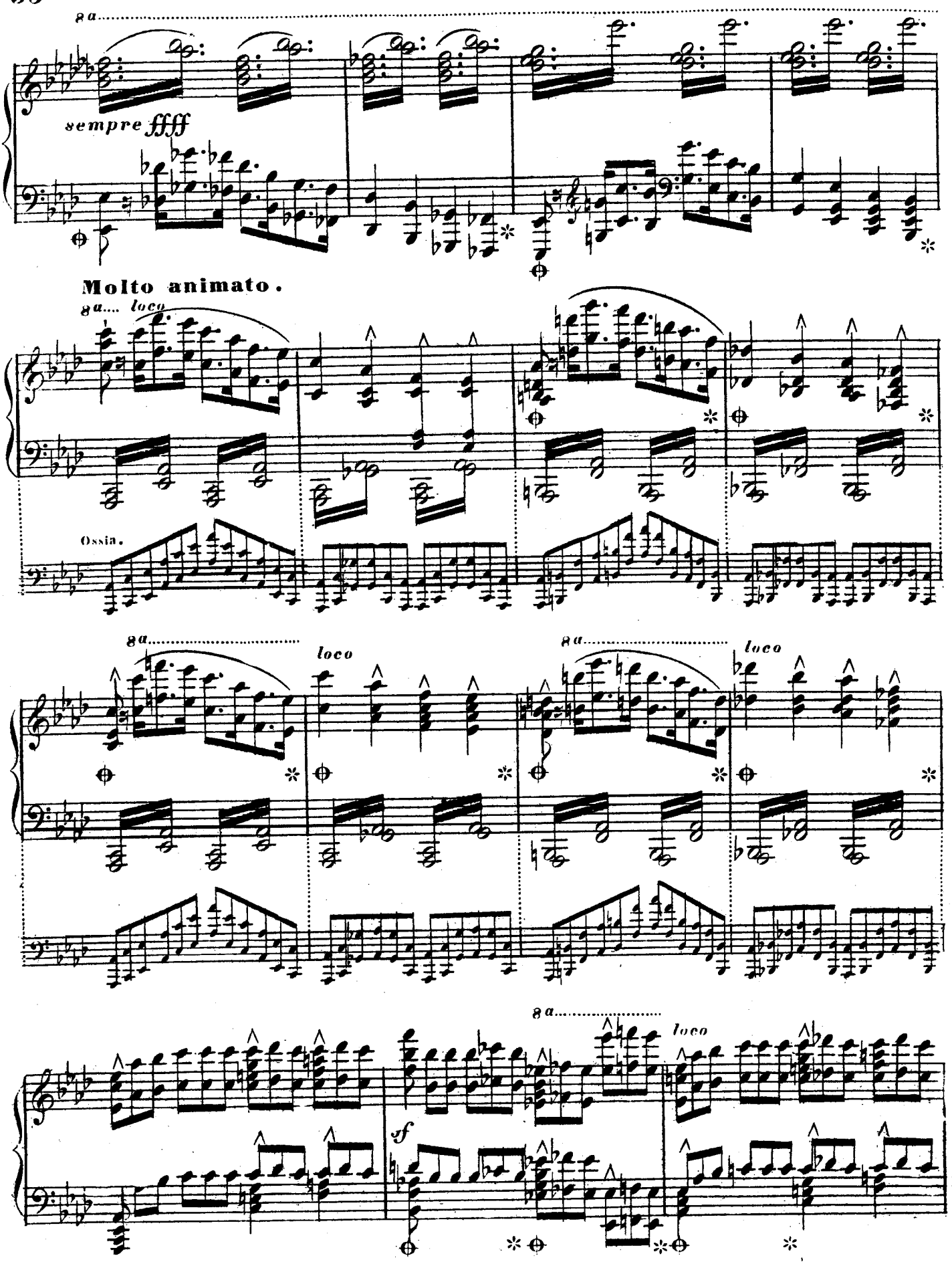


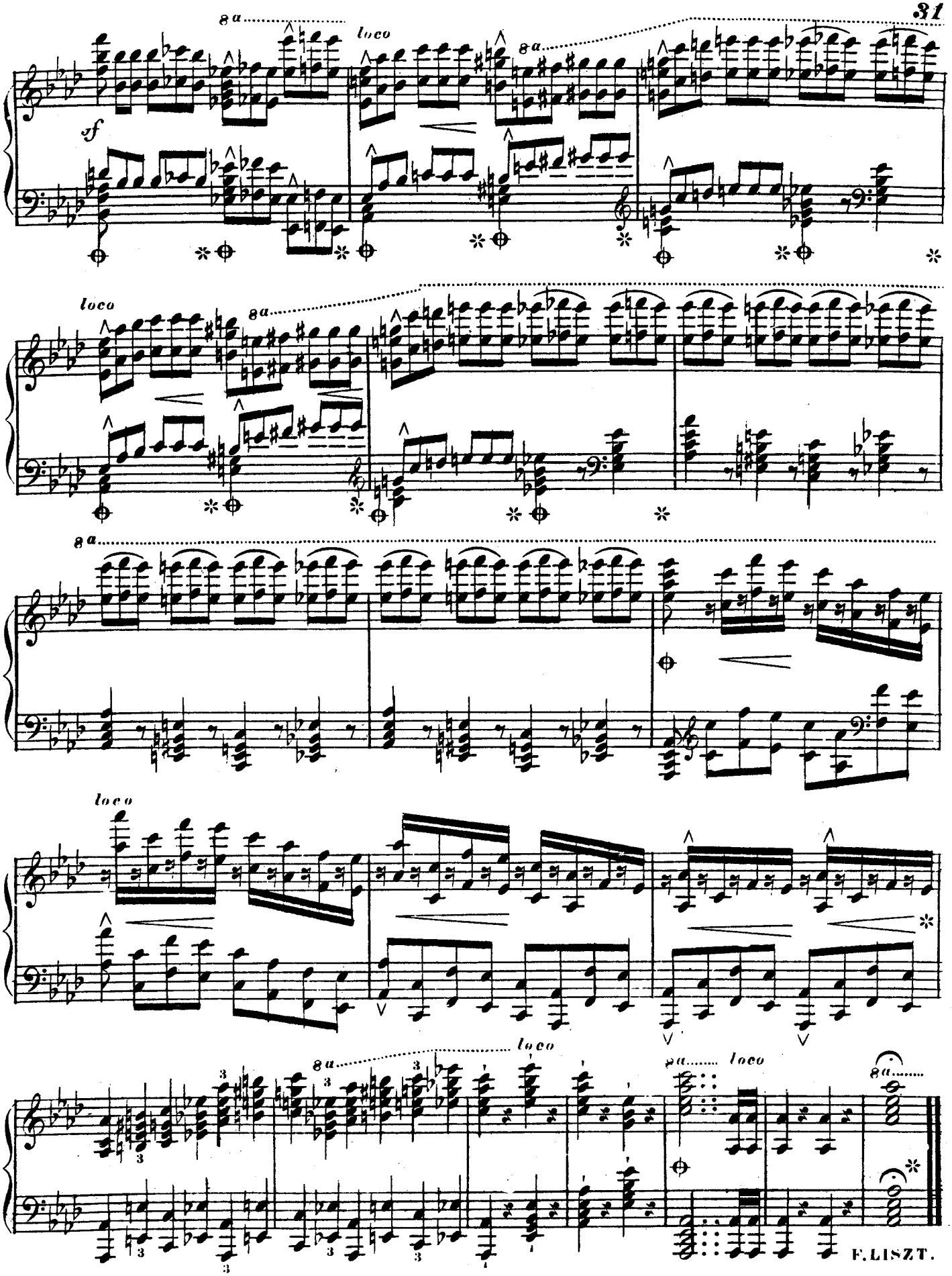
⊛ Sans les accompagnements d'Orchestre passez au signe ⊛ page 27.


8a
loco
sf
fff stringendo
ancor più cresc:
Allegro animato.
fff sempre
staccc: energicamente


8a
loco
cresc:
fff
sempre marcatissimo
rfz
mf
molto


avec acct. d'Orchestre.
8a
loco
fff
sf
ossia


8a
sempre ffff
Molto animato.
8a.... loco
Ossia.
8a
loco
8a
loco
8a
loco
sf


8a
loco
sf
F. LISZT.