

A son ami E. Zerdahely

# I. RHAPSODIE HONGROISE

**Lento quasi recitativo**

Musical score for piano, page 1. The first system starts with a treble clef, two sharps, and common time. Dynamics include **f**, **tr**, **rit.**, and **2e**. The music consists of six measures.

**Andante con moto**

Musical score for piano, page 1. The second system starts with a bass clef, three sharps, and common time. Dynamics include **cresc.** The music consists of six measures.

**Recitativo**

Musical score for piano, page 1. The third system starts with a bass clef, three sharps, and common time. Dynamics include **ff**, **tr**, **tr**, **2e**. The music consists of six measures.

**Andante con moto**

Musical score for piano, page 1. The fourth system starts with a bass clef, three sharps, and common time. The music consists of six measures.

4

14 espressivo

una corda *ped.*

17 *smorz.*

20 f pesante

*tre corde* *ped.*

23 Andante (assai moderato) rit.

*mf* sempre cantando espressivo

27 rit. cresc. *mf* dolente

\* Den ursprünglich choriambischen Rhythmus des Themas änderte Liszt an dieser Stelle zum Daktylus, um fortlaufendes Legato und unterbrechungloses Espressivo zu erreichen. Man betrachte diesen Vorgang als eine Charaktervariation und hüte sich davor, die rhythmische Änderung durch Akzente in den Vordergrund zu bringen.

\*) Liszt at this point altered the originally choriambic rhythm of the theme to a dactylic rhythm in order to achieve a continuous legato and an unbroken *espressivo*. This procedure should be considered as a character variation and care should be taken not to bring the rhythmic alteration into the foreground through the introduction of accents.

32

36

**Quasi improvvisato**  
la melodia sempre cantando

40

43

46

sempre legato ed espressivo

49

50 pp

51

52

53 più espressivo e poco a poco rallentando

54 rit.

55

56 appassionato  
mf

62 rit.

cresc.

a tempo

65

cresc.

rit.

68 8

f con passione

tr.

71 4

sf

rinforzando

74 6 tr.

rall.

pp

Rea.

*quasi cadenza*

76 8 tr 2 tr tr tr tr tr tr tr

cresc.. - - - - - - - -

8 1 2 4 3 5 1 2 4 3

leggierissimo

rit.

*Andantino*

p ten. p ten. p simile p dolce placido p sempre legatissimo p

una corda sempre  $\ddot{\text{B}}$ .

<sup>a)</sup> Mit den kleingestochenen Noten endet der „quasi cadenza“ – Charakter; die letzten 8 Sechzehntelnoten leiten bereits zum Bewegungscharakter des folgenden Abschnittes über.

<sup>a)</sup> The “quasi cadenza” passage ends with the notes in smaller type; the last 8 semiquavers serve as an introduction to the steady movement of the following section.

87

Musical score page 87. The score consists of two staves: treble and bass. The key signature is four flats. Measure 87 starts with a forte dynamic. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs. Measures 88-89 show eighth-note pairs in both staves. Measure 90 is a repeat sign with a bass note. Measures 91-92 show eighth-note pairs in both staves.

92

Musical score page 92. The key signature changes to three flats. Measure 92 shows eighth-note pairs in both staves. Measures 93-94 show eighth-note pairs in both staves. Measure 95 is a repeat sign with a bass note. Measures 96-97 show eighth-note pairs in both staves.

96

Musical score page 96. The key signature changes to three flats. Measure 96 shows eighth-note pairs in both staves. Measures 97-98 show eighth-note pairs in both staves. Measure 99 is a repeat sign with a bass note. Measures 100-101 show eighth-note pairs in both staves.

100

Musical score page 100. The key signature changes to three sharps. Measure 100 shows eighth-note pairs in both staves. Measures 101-102 show eighth-note pairs in both staves. Measure 103 is a repeat sign with a bass note. Measures 104-105 show eighth-note pairs in both staves. The dynamic is marked "smorz." (diminishing).

104

Musical score page 104. The key signature changes to three sharps. Measure 104 starts with a dynamic "recitando plintivo". The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 105 starts with a dynamic "tre corde". The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 106 starts with a dynamic "una corda". The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 107 starts with a dynamic "pp". The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 108 starts with a dynamic "in tempo". The treble staff has eighth-note pairs. The bass staff has eighth-note pairs.

112

Più lento

smorz.

f recitando

tre corde

in tempo

dolcissimo

rall.

un poco ritenuto il tempo e sempre rubato

m.d.

m.s.

pp dolcissimo ten.

ten.

m.s.

ten.

m.s.

ten.

simile

simile

una corda

\* Wir haben Liszts Schreibweise wegen der Übersichtlichkeit beibehalten, obwohl so in den beiden unteren Systemen die Summe der Werte nur 7/16 pro Takt beträgt. Das Tenutozeichen soll daher auch zum Ersatz für die fehlenden Sechzehntel dienen.

\* We have preserved Liszt's notation in the interest of clarity although this results in both the lower staves having a total note-value of only 7 semiquavers to the bar. The tenuto sign is therefore also intended as compensation for the missing semiquavers.

133

138

poco a poco cresc.

poco a poco più marcato

143

cresc. molto

cresc. molto

148

8

152

mf

3 3  
3 3 rinforz.

3 3  
3 3 rinforz.

3 3  
3 3 rinforz.

tre corde ped.

ped.

ped.

156

3 3 3

tr tr

marcato la melodia

una corda pp

2 3 1 1 3

3 1 2 1

161

8 tr tr tr tr

\*)

ppp

166

mf

3 3  
3 3 rinforz.

3 3  
3 3 rinforz.

tre corde ped.

ped.

ped.

169

3 3  
3 3 rinforz.

3 3 3 3

tr 8 tr

una corda

ped.

\* Die drei Punkte zum des sind authentisch, aber die Melodie setzt sich bereits mit dem höchsten Ton der linken Hand fort.

\* The three dots on the d flat are authentic, but the melody continues as soon as the top note in the left hand is struck.

173 8

178 8

8 2 1 2 1 2 3 4 5 2 1 3 2 1 2 3 4

185 Allegro animato

\*Unser Vorschlag bezüglich der Aufteilung der zweimal vier Vierundsechzigstel zwischen den zwei Händen lautet:



Sauers Vorschlag: 6 + 2; d'Alberts Vorschlag: 4 + 4.

\*Our recommendation for the division of the twice times four hemidemisemiquavers between the two hands is:



Sauer suggests a division of 6 + 2; d'Albert one of 4 + 4.

192

199

206

211

216

222

228

poco rit.

8

Più moderato

234

sf marcato energico

p f

1 2 3

240

p f

1 2 3

245

p ff

251

p ff p

poco a poco accelerando il tempo

257

sempre stacc.

cresc.

sempre stacc.

262

267

8

cresc.

272

8

*simile*

vivamente  
pp dolce

277

8

[2 2]  
[1 1]  
[4 4]  
[2 2]  
[4 4]  
[3 3]  
[3 3]  
[1 1]  
[3 3]  
[3 3]  
[1 1]  
[2 2]  
[2 2]  
[4 4]  
[2 2]  
[3 3]  
[3 3]  
[1 1]  
[2 2]

282 8

287 8 simile 3

pp pp veloce

291 8 12 12 12

294 Più animato  
sempre stacc.

p leggieramente con grazia

300 8

306 8

v 3 4 3 4

accelerando

311

rinforz.

316 Allegro risoluto 8

ff sf sf

321 8

sf f sf

326 8

sf sf sf

332

rinforz.

fff strepitoso

14

337

8

sf

Presto

343

$\frac{4}{2}$   $\frac{4}{2} 1$  8

$\frac{5}{3}$  8

$\frac{8}{2}$   $\frac{8}{2}$

$\frac{4}{2}$  8

$\frac{4}{2}$  8

p volante

348

8

$\frac{4}{2}$   $\frac{4}{2} 1$

8

$\frac{4}{2}$   $\frac{4}{2} 1$

8

sempre stacc.

353

8

8

8

poco a poco più f

il basso sempre più marcato

358 8 2/3 3/2 4 8 8 1  
362 8 2/3 3/2 4 8 sempre più rinforzando e stringendo -  
367 8 8 8  
371 8 ff  
376 8 8 8

## II. RHAPSODIE HONGROISE

Lento a capriccio

f marcato

poco rit.

più ritenuto

f molto espressivo

LASSAN

Andante mesto

l'accompagnamento pesante e f

cresc.

16

\*Liszt schrieb 1885 eine ganze Serie von Kadzen zu dieser Rhapsodie für Lina Schmalhausen und eine andere Serie für Tony Raab. Diese Einschübe und Änderungen erweitern die Rhapsodie in solchem Maße, daß es uns künstlerisch lohnenswert erscheint, das Werk mit der einen oder anderen Serie von Kadzen vorzutragen und diesen Umstand auch im Konzertprogramm zu vermerken. Die für L. Schmalhausen geschriebenen Zugaben und Änderungen haben wir mit **Sch**, die für T. Raab geschrieben mit **R** bezeichnet.

Zwischen Takt 8 und 9:

rit.

3

\*Liszt wrote a whole series of cadenzas to this Rhapsody in 1885 for Lina Schmalhausen and a second series for Tony Raab. These interpolations and alterations extend the Rhapsody to such an extent that it seems to us to be artistically rewarding to perform the work with one or the other series of cadenzas, and to put a note to this effect in concert programmes. The additions and alterations written for L. Schmalhausen are designated **Sch**, those for T. Raab are designated **R**.

Between bars 8 and 9:

22

25

30

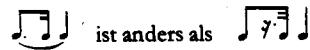
35

\*) Statt Takt 24:

accelerando

\*) In place of bar 24:

\*\*) Man mache einen Unterschied zwischen den verschiedenen Varianten des Motivs „Hackenzusammenschlagen“!



\*\*) There should be a difference between the various forms of the “heel-clicking” (“Hackenzusammenschlagen”) motif!



39

*tr*

2

5

2121

*ten.*

*ten.*

*ten.*

*ten.*

8

5

*sempr pp e leggieriss.*

5

*2ed.*

5

5

*2ed.*

8

5

5

*2ed.*

8

*tr*

*II*

*delicatamente*

*2ed.*

51

*p sempre giocando 2*

3 2 1 4 2

3 2 1 4 2

3 2

3 2

8

55

tr 34

più dim. - 3 1 4 - 2 - 1 - 1 4 - 1 - 2 - 1 -

quasi cadenza 8 \*) Sd.

60 pp 1 cresc. molto -

62 come prima f rit. \*\*

68 ritenuto espressivo assai

\* Statt Takt 62-71:  
ten. ten. rit.  
ff

\* In place of bars 62-71:  
rit.

Da 8 Da 8 rit. rit. rit. rit. esp.

\*\*) Das aus sechs Tönen bestehende Ornament ist hier laut unseren beiden Quellen nur mit einem Achtelbalken versehen, gegenüber den Sechzehntelbalken des 6. Taktes. Darin äußert sich der feine Unterschied zwischen *poco rit.* und *rit.*

\*\*) The six note ornament is according to our two sources provided only with a quaver stem as compared with the semi-quaver stem in bar 6. This covers the fine distinction between *poco rit.* and *rit.*

75

82

85

<sup>a)</sup>Erweiterung des Taktes 84 laut Liszts Eigenschrift ohne Widmung (Liszt-Archiv, Weimar); einzufügen anstatt der Vierundsechzigstel:

<sup>b)</sup>Extension of bar 84 according to Liszt's undedicated autograph copy (Liszt-Archiv, Weimar); to be interpolated in place of the hemidemisemiquavers:

91

97

103

110

\*) Die kleingestochenen Tongruppen von je drei Noten können als Zweiunddreißigsteltriolen genau eingefügt werden.

\*\*) Vor der „lunga pausa“.

\*) The groups of three notes in small print can be precisely fitted in as demisemiquaver triplets.

\*\*) Before the “lunga pausa”:

P

## FRISKA

Vivace

118

124

130

136

non tanto presto, capricciosamente

142

\*) Die Tenutostriche über den halben Noten bedeuten keine besondere Betonung, sondern lenken die Aufmerksamkeit lediglich auf das Aushalten der vollen Notenwerte, wogegen dieselben Zeichen von Takt 134 an über den punktierten Achtelnoten als Ersatz für die fehlenden – eine selbständige Stimme bedeutenden – Viertelnotenhälse dienen.

\*) The tenuto marks above the minims do not designate a particular emphasis but rather draw attention to the full value of these notes, whereas the same signs from bar 134 onwards, now placed above the dotted quavers, have the function of representing crotchet stems; in this way they form an independent voice-part.

148

153

poco a poco accelerando e crescendo -

158

163

168

173 - crescendo molto -

178 **Tempo giusto – vivace**

**f marcato assai**

**sempre staccato**

**piano scherzando**

**il basso sempre staccato senza ped.**

**Più mosso**

192

**leggieriss.**

**Più mosso**

200

**8**

**3**

**Più mosso**

**3**

\* Der Anfangsakzent der Takte soll trotz der Marcati der 3. Achtelnoten fühlbar sein.

\* The initial accent of these bars should be felt despite the *marcati* above the third quavers.

8

205

8

210

*pp*

8

215

leggiero ma ben marcato

8

220

*sim.*

8

225

marcato

poco a poco accelerando il

230 8

sempre p

sempre stacc.

tempo  
236 8

8

243 8

8

250 8

sf

sf

256 8

sf

sf

stringendo con strepito

262

268 8

274 a tempo  
fff brioso assai

280 8 tutta forza e prestezza  
sempre *legg.*

285 8

*calmandosi poco a poco*

290 8

di - mi - nu -

*accelerando*

295 8

en - - - do p

sempre stacc.

300 8

pp

ved.

304 8

p ma ben marcato  
sotto sopra

ved.

\* pp senza ped.

309

(d)

314

p e sempre stacc.

320

sotto  
sopra

326

p e sempre stacc.

332

8

338

cresc. molto  
red.  
red.

stringendo

344 8

*ff* p

*ped.*

*ped.*

*ped.*

350 8

*ped.*

*rinforz.*

*ped.*

355 8

*ped.*

*rinforz.*

*ped.*

361 a tempo

*fff* brioso assai

*sf.*

*ped.*

*sf.*

*ped.*

*sf.*

*ped.*

367 8

*tutta forza*

*sempr. ped.*

372 8  
373 8  
374 8  
375 8  
376 8  
377 8 \*sempre ff  
Ped.  
378 8 Ped.  
379 8  
380 8  
381 8  
382 8  
383 8  
384 8  
385 8  
386 8  
387 8

\* Im Manuskript Liszts steht nach *ff* die Bezeichnung *sfragato*. Das Wort bedeutet: zügellos, tobend. Das bei den 3. Zweidreißigsteln der rechten Hand angegebene Staccato bezeichnet lediglich schärferen Anschlag, doch keinen besonderen Impuls.

\* In Liszt's autograph the *ff* is followed by the indication *sfragato*. The word means "let loose; given free rein". The staccato at the 3rd demisemiquavers in the right hand merely calls for a sharper touch, and not for any special impulse.

390 8 14 8 5 5

2ed.

Ossia 8

393 8 poco a poco dim.

2ed. 2ed.

397 8

2ed. 2ed.

401 8

2ed. 2ed.

8 dim.

105 più dim.

409 8 un poco rall.

415 più ritenuto cadenza ad libitum \*Sch \*\*R

This block contains four staves of musical notation. Measures 8 and 105 show eighth-note patterns. Measure 409 starts with a dynamic 'p' and includes a performance instruction 'un poco rall.'. Measure 415 includes a performance instruction 'più ritenuto' followed by 'cadenza ad libitum' with markings '\*Sch' and '\*\*R'.

\* Zwischen Takt 420 und 421:  
Cadenza

sempre piano pp

This block shows a single staff of musical notation for a cadenza, starting with 'sempre piano' and ending with 'pp'.

\*) Between bars 420 and 421:

\*\*) Zwischen Takt 420 und 421:

Cadenza tr 8 p p cre - scen - do

This block shows a single staff of musical notation for a trillo, starting with 'Cadenza' and 'tr'. It includes dynamics 'p' and 'p' at the beginning, and 'cre - scen - do' with a dynamic 'pp'.

\*\*) Between bars 420 and 421:

8 molto ff 23 23

This block shows a single staff of musical notation with dynamics 'molto' and 'ff'.

sempre ped.

un poco rallentando

2 3 2 3 ten. ten. (v) 2 3

This block shows a single staff of musical notation with dynamics 'sempre ped.', 'un poco rallentando', and 'ten.'.

## Prestissimo

421

pp martellato

426

cresc.

431

più cresc.

436

ff

Adagio

Presto

441

sf

ff

\*R

\* Statt der vier Schlußtakte:

un poco rallentando

ten. ten. ten.

a tempo ed accelerando

\* In place of the last four bars:

ff ten. ten. ten.

8

## III. RHAPSODIE HONGROISE

Andante [♩=69]

\*) pesante espresso.

cresc. - - -

2ed.

2ed.

2ed.

2ed.

5

dim. - - -

2ed.

2ed.

9

espresso.

2ed.

2ed.

2ed.

2ed.

2ed.

2ed.

13

smorz.

p

2ed.

2ed.

\*) Siehe den zweiten Teil des Vorwortes zum vorliegenden Band!

Die Bezeichnung *pesante* verlangt, daß die Dynamik der Melodie der linken Hand mindestens *mf* sei.

\*) See the second part of the Preface of this volume.

The indication *pesante* demands a dynamic of at least *mf* for the melody in the left hand.

## Allegretto [♩=100]

17      *pp*  
 una corda  
*Led.*

19      *quasi cadenza*      3 4 5 8  
*ppp*  
*Led.*

21      *poco rit.*      *quasi cadenza*  
*ppp*      *perdendosi*      *smorz.*  
*Led.*

23      *pp*

25      *\*\*\**  
*calando*

poco rit. - 4 - 3 3 2

\*) Diese beiden Begleitungsakkorde sind laut L-P „mit volksstümlichem Accent“, also ohne Bindung zu spielen. Demgegenüber ist die Bindung *cis-d* in Takt 21-22 authentisch.

\*\*) Die Überzahl der Notenwerte in der kleinen Kadenz der linken Hand deutet auf ein komponiertes stufenweises Ritardando hin.

\*\*\*) Die Bindebögen statt der zwei Takte früher stehenden Staccatozeichen weisen auf die „quasi-espressivo“-Vortragsweise des Motivs hin.

\*) These two accompanying chords are according to the L-P to be played “with popular accent”, that is without a slur. On the other hand the slur from the *c* sharp to *d* in bars 21-22 is authentic.

\*\*) The excess of note-values in the little cadenza in the left hand designates a conscious and steady *ritardando*.

\*\*\*) The slurs in place of the staccato dots found two bars earlier point to the “quasi espressivo” nature of the motif.

42

28 8

*pp*

*Rit.*

*Rit.*

*rall.*

*quasi cadenza*

30 8

*pp*

4 1 3 2 1 2 3 4 5 1

*Rit.*

*Rit.*

32 8

*pp*

*rall.*

*quasi cadenza*

*pp*

*perdendosi*

*Rit.*

34

*pp*

*pp*

*3*

*3*

*3*

*4*

*3*

36

*rit.*

*rit.*

*1*  
*3*

*2*  
*4*

*3*  
*5*

*legato possibile*

\*) Vgl. unsere Bemerkung zu Takt 22.

\*) Cf. our note to bar 22.

Tempo I

39                      f pesante

43

47 f molto espress.

51 smorz. p p

55 rfz

57            3 5 4 3    quasi cadenza  
dolciss.    poco rall.

58            3 3 2 3 2 3 2    p    rit.

60            rfz    più dim.  
rit.    sempre rit.

62            4 5 4    dolciss.    una corda  
Ped.    Ped.    Ped.

64            8    ppp    f

\* Bezuglich der dynamischen Ausführung des Abschlusses folgten wir der auf den Blättern des L-P festgehaltenen Tradition.

\* In respect of the dynamic shadings in the closing bars we have followed the tradition preserved in the L-P.

Au Comte Casimir Esterházy

## IV. RHAPSODIE HONGROISE

Quasi adagio, altieramente\*)  
marcato

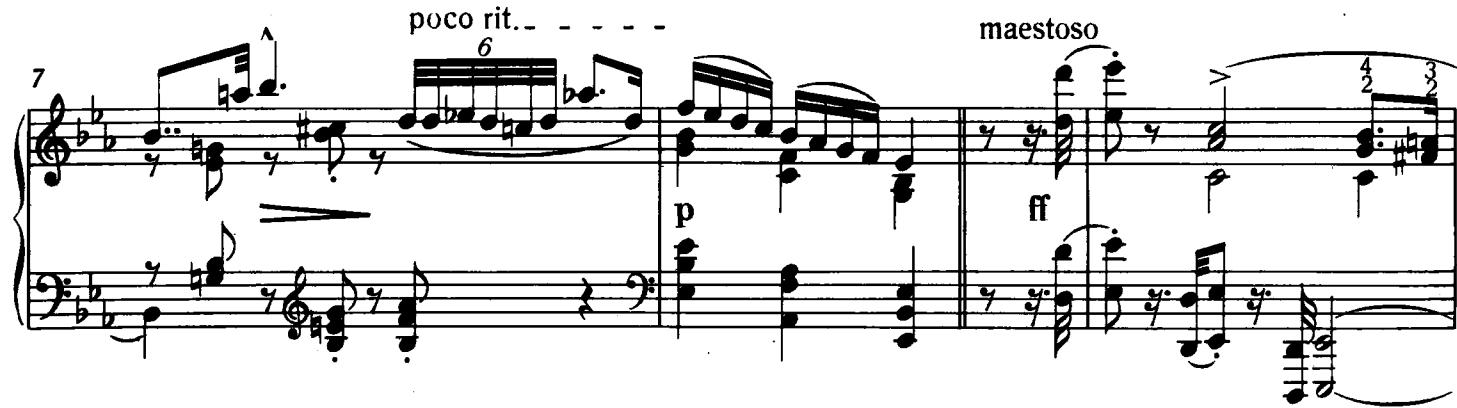


l'accompagnamento piano



poco rit.

maestoso



p leggiero

ff

p leggiero

rin-



\*) Stattdlich, stolz.

\*) The tempo indication means "stately, proud".

13

forzando  
marcato

f slargando tr

17

f f f

20

dim. - - - p dolce marcato

8

p cresc.

trillo

8

5 12 5

1 2 3 5 1 2 3 5 1 2 3 5 8

23

8 12 12 ritard. 5 rit.\*  
rinforz. molto 3 24 f pesante sf

25 Andantino

29 mf tr p

33 f > > 5 4 4  
6

\* Das Ritardando im vorhergehenden Takt fordert stufenweise Verlangsamung, wogegen hier das Ritenuto zurückgehaltene, doch gleichmäßiges Metrum bedeutet.

\* The ritardando in the previous bar demands a steady slowing down whereas the ritenuto here implies a slower but regular pulse.

37

40

43

*quasi cadenza*

45

8

8

5

46

49

52

54

*quasi cadenza*

8

55

56 8

30

*con grazia*

**Allegretto**

59 8

*p*

62 8

*semper  
stacc.*

66 8

70 8

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a measure number above the staff.

**System 1 (Measures 74-79):**

- Measure 74: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 75: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 76: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 77: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 78: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 79: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**System 2 (Measures 82-87):**

- Measure 82: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 83: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 84: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 85: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 86: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 87: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**System 3 (Measures 90-95):**

- Measure 90: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 91: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 92: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 93: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 94: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 95: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Performance instructions are included in the score:

- poco rall.* - *a tempo* (Measure 78)
- sempre stacc.* (Measure 82)
- stacc.* (Measure 86)
- poco a poco accel.* (Measure 90)

94

più accel.

8

98

102 8

106 8

110

poco rall.

a tempo

114

118

Presto

123

8

127

8

132

8

# V. RHAPSODIE HONGROISE

## HÉROÏDE-ÉLÉGIAQUE

Lento, con duolo [♩ = 46]

\* Zum maximal erreichbaren Legato der Melodie passend soll jeder Ton des punktierten Rhythmus *tenuto possibile* sein! Schon die ersten Töne sollen neben dem heroischen Charakter auch schmerzvolle Stimmung erwecken. Man hüte sich vor übermäßig starker Hervorhebung der Punktierung!

\*\*) „Der Doppelschlag beginne ... mit der Thesis“. (L-P)

\*\*\*) Der periodenabschließende Ton der Melodie soll genau auf das 3. Viertel fallen. Deshalb empfehlen wir, das Arpeggio der linken Hand von oben zu beginnen.

\*) In accordance with the need for the greatest possible legato in articulating the melody each note in the dotted accompaniment is to be *tenuto possibile*. The very first notes must evoke the heroic character of the piece, but also a mood of anguish. The dotting should not be exaggerated.

\*\*) “The turn is to begin... on the off-beat”. (L-P)

\*\*\*) The last melodic note of the period must fall precisely on the third crotchet. For that reason we recommend that the arpeggio in the left hand be played from above.

*sempre ben legato*

9  
espress. assai 3

11

13 cresc.

16  
*Un poco più mosso cantabile*  
dolciss. sempre legato  
una corda [2]

\* Hier tritt zum ersten Mal der abgehacktere Charakter auf, der sich später noch steigern wird. Die Oktavenpassage des nächsten Taktes ist aber noch legato.

\*\*) Das Portamento soll im Einklang mit dem Decrescendo ins Legato zurückgehen.

\*\*\*) „Die mathematische Genauigkeit... (der) ... Begleitung fließe unmathematisch in die Melodie.“ (L-P)

\*) This is the first appearance of the more jerky rhythm which becomes more prominent later. The octave passage in the next bar, however, is to be played legato.

\*\*) The portamento and the decrescendo together lead back into a legato.

\*\*\*) “The mathematical exactness... (of the) ... accompaniment is to flow unmathematically into the melody.” (L-P)

19      5 5 5

22      cresc.

25      rinforz.      6      6      rall.\*\*) - - -  
tre corde

27      *Tempo primo*  
ten.      ten.

\*) Wenn das Gleitenlassen des 5. Fingers nach oben Schwierigkeiten bereitet, so nehme man den Fingersatz 5-4-5. Abwärts verwende man jedoch – den Intentionen Liszts entsprechend – stets das Gleiten.

\*\*) Die Überzahl der Notenwerte dieses Taktes ist die Folge eines komponierten Rallentandos.

\*) If the player finds difficulty in sliding the fifth finger upwards, then the fingering 5-4-5 is recommended. In the downwards direction however one should follow Liszt's intentions and invariably slide the finger.

\*\*) The surplus note-values in this bar are intended to produce a rallentando.

29

ten.

ten.

cresc.

rinforz.

ten.

ten.

molto appassionato

f

\*

1 3 5

3

3

3

3

\*\*

1 3 5

3

3

3

3

\*) Vgl. unsere Bemerkung zu Takt 8.

\*) Cf. our note to bar 8.

\*\*) Der *lacrymoso*-Charakter dieser Stelle soll sich im nächsten Takt zu schmerzvoller Deklamation steigern.

\*\*) The *lacrymoso* nature of this passage is intended to be intensified in the next bar to an anguished declamation.

39

cresc. molto

rinforz.

cresc.

42 *Un poco più mosso*

dolciss. sempre legato

una corda

rit., a piacere il tempo

45

dolciss.  
ppp

8

48

8

quasi cadenza

50

rinforz.

[4 2 1 - 2 3 1 4 2 1 2 3 1 4 2 1 2 3]

rit.

tre corde

dolce con intimo  
sentimento

51

p

\*)

\*\*) (\*\*)

54

\*\*) (\*\*)

57

più cresc. ed agitato

59

rinforz.

1 2 3

1 2 3

1 2 3

\*) Die Akkorde in der höchsten Stimme, welche mit der linken Hand zu spielen sind, muß man arpeggieren, daß „...die Spitze der Arpeggio mit dem ihr nächsten Melodieton fast zusammen trifft.“ (L-P)

\*\*) „... ein Griff in die Saiten zu reißen ...“ (L-P)

\*) The chords in the topmost voice, which are to be played with the left hand, are to be arpeggiated in such a way that "...the top note of the arpeggios almost coincides with its adjacent melodic note." (L-P)

\*\*) "...as if ripped off the strings..." (L-P)

\*), „Das *sempre appassionato* erhalte sein Maß in dem Beisatz: *dolce* – also: »keinen bravurösen Kraftaufwand«“ (L-P)

\*\*) „Kein Trionfol – Nicht Kraft des Siegers –: Heldenmut des Schmerzes!“ (L-P) – Über dem 1. und 3. Viertel der vorherigen vier Takte steht >, hier aber wieder das Zeichen ^ Das auf dem 3. Viertel des nächsten Taktes stehende Zeichen > bedeutet einen geringeren Akzent als vorher.

\*) “The *sempre appassionato* is to be balanced against the *dolce*; there should therefore be no bravura expenditure of energy.” (L-P)

\*\*) “No trionfo!—Not the strength of the victor, but the heroic courage that is born of pain!” (L-P).—The sign > is placed above the 1st and 3rd crotchets of the previous four bars but here Liszt reverts to the sign ^ . The > on the 3rd crotchet of the next bar designates a slighter accent than previously.

71

73

77      **Tempo 1**  
sotto voce  
un poco pesante

81

\* Die c-Oktave mit der Fermate ist der letzte dynamische Höhepunkt des *ff con somma passione*-Teiles. Sie ist so lange zu halten, bis das Nachlassen der Tonstärke einen Grad erreicht, der zum Übergang in den *sotto voce*-Abschnitt geeignet ist. Wenn dies auf dem heute gebräuchlichen Klavier infolge der kräftigen Baßtöne zu lang dauern würde, so lasse man die Tasten los und beschleunige das Abnehmen der Tonstärke durch Vibrieren des Pedals.

\* The c octave with the fermata is the last dynamic climax of the *ff con somma passione* section. It is to be sustained until the tonal volume has died away to a degree appropriate for the transition to the *sotto voce* passage. If the use of a normal present-day piano with its powerful bass notes would demand too long a pause, the keys should be released and the pedal vibrated so as to speed up the dying away of the tonal volume.

À S. E. le Comte Antoine d'Appony

## VI. RHAPSODIE HONGROISE

**Tempo giusto**

2

**f**

6

(L.)

10

**p subito**

**ten.**

**ff**

**2ed.**

14

**ff**

**2ed.**

18      *p subito* ten. ten. f *ped.*

22      *poco rall.* tr.

26      *p subito* 3 ff *ped.* tr.

31      *poco rall.*

35      *p subito* 8 tr. tr.

This image shows five staves of a piano score. The music is in common time and consists of measures 18 through 35. The key signature is three flats. Measure 18 starts with eighth-note chords in the right hand and bass notes in the left hand, followed by dynamic markings *p subito*, ten., ten., and f, with a pedal instruction at the end. Measure 22 begins with eighth-note chords, followed by *poco rall.* and tr. Measure 26 starts with eighth-note chords, followed by *p subito*, a 3rd measure grouping, ff, and *ped.* Measure 31 starts with eighth-note chords, followed by *poco rall.*. Measure 35 starts with eighth-note chords, followed by *p subito*, a dynamic marking 8, tr., and tr.

*quasi cadenza*

8

39

cresc.

ff

sf

8

**Presto**

41

p

\* f

p

49

p

f

p

f

**Ossia**

57

p marcato

f

<sup>\*)</sup> Die Forte-Takte, die die einzelnen melodischen Zeilen des Tanzliedes abschließen, sind eigenartige rhythmische Refrains des „Stampfer“-Tanzes.

<sup>\*)</sup> The forte bars that conclude the individual melodic lines of the dance-song are the peculiar rhythmical refrains of the “stamping” dance.

Ossia

8

p

65 8

p

f

C

Andante

73

mf espressivo

una corda

*ped.*

ritenuto a piacere

77

rit.

*ped.*

sempr. *ped.*

80

p

più f sempr. espressivo

*tre corde*

\* Vgl. den zweiten Teil des Vorwortes zum vorliegenden Band.

\* Cf. the second part of the Preface to the present volume.

83

*dim.*

*rit.*

*p*

*marcato*

*rallent.*

*quasi cadenza*

*poco a poco accelerando*

8

8

veloce  
rinforz.

8

dim..

smorzando

93 Allegro      poco rit. - - - a tempo

pp

p

99

104

ten.

sempr. dolce, leggieramente e staccato

109 ten.

113

117 poco calando

122 ritenuto - smorzando

127 poco a poco più animato

p

\* Die tatsächliche Tonstärke der in den nächsten 8 Takten geforderten Marcati ist den Bezeichnungen *poco calando*, *smorzando* und den Zeichen  $\geqslant$  anzupassen.

\* The actual volume of the *marcati* in the following 8 bars is to be established by reference to the indications *poco calando* and *smorzando*, and the  $\geqslant$  sign.

132

137

142

147

152

sempre stacc.

sempre p

dolcissimo

cresc.

157 8

161 rinforzando molto Bis a piacere f

166 semper stacc.

171 8

175 8

mf

*leggiero*

180

leggiero

3 3 3

183

183

3 3 3

186

186

cresc.

rinforz.

189

189

rinforz.

192

Presto

sempre f

più rinforzando e stringendo

Musical score page 72, featuring six staves of piano music. The score consists of two systems of measures.

**System 1 (Measures 197-205):**

- Staff 1 (Treble): Repeating eighth-note chords (A, C, E) with dynamic ff.
- Staff 2 (Bass): Repeating eighth-note chords (E, G, B).

**System 2 (Measures 209-216):**

- Staff 1 (Treble): Measures 209-212. Repeating eighth-note chords (F#-A-C) with dynamic fff. Measure 212 ends with a fermata over the first measure of the next system.
- Staff 2 (Bass): Measures 209-212. Repeating eighth-note chords (C, E, G).

**System 3 (Measures 216-223):**

- Staff 1 (Treble): Measures 216-223. Measures 216-220 end with a fermata over the first measure of the next system.
- Staff 2 (Bass): Measures 216-223. Measures 216-220 end with a fermata over the first measure of the next system.

**Text:**

- "rinforzando" placed above the bass staff in System 2.

Au Baron Feri Orczy

## VII. RHAPSODIE HONGROISE

**Lento** Im trotzigen, tiefesinnigen Zigeuner-Styl vorzutragen \*)

Musical score for piano, two staves. Measure 1: Treble staff has sixteenth-note patterns with dynamic markings 321, 321, 321, 5, 2, 3, 2. Bass staff has eighth-note patterns with dynamic f. Measure 2: Treble staff has eighth-note patterns with dynamic marcato assai.

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note patterns with dynamic 243, 4, 5, 2, 3, 2. Bass staff has eighth-note patterns with dynamic f. Measure 6: Treble staff has eighth-note patterns with dynamic [4, 1], 243, 3.

Musical score for piano, two staves. Measure 9: Treble staff has sixteenth-note patterns with dynamic dolce. Bass staff has eighth-note patterns.

Musical score for piano, two staves. Measure 14: Treble staff has sixteenth-note patterns with dynamic 2, 2, 6, 4, 5, 3, 2, 34, 3, 5. Bass staff has eighth-note patterns with dynamic capricciosamente, in tempo, p.

\*) Jeder Ton kann einen dynamischen Akzent erhalten oder agogisch gedehnt werden, unabhängig von der Entfernung, die ihn vom nächsten, ähnlich hervorgehobenen Ton trennt. Die Ausführung der identisch erscheinenden Tongruppen muß nicht notwendigerweise die gleiche sein. Nähere Angaben im zweiten Teil des Vorwortes.

\*) Each note can be given a dynamic accent or can be agogically extended without reference to the distance separating it from the next similarly emphasized note. Groups of notes that appear to be identical need not necessarily be played in the same way. Further information is to be found in the second part of the Preface.

\*\*) Der Vorschlag kommt vor dem Arpeggio!

\*\*) The grace-note comes before the arpeggio!

19

f vigoroso \*\*)

23

con ottavi ad lib.

27

m.d.  
m.s.

sempre energico

ritard.

Vivace

30

pp

\*<sup>)</sup> In der variierten Wiederholung der melodischen Strophe sind mehrere Ornamente mit drei statt mit zwei Balken versehen. Dieser Unterschied folgt aus dem *vigoroso*-Charakter.

\*\*) Das letzte Sechzehntel ergibt sowohl hier als auch in Takt 24 einen Überschuß an Notenwerten den Liszt beim ersten Erklingen dieser melodischen Strophe als Vorschlag notiert hat.

\*<sup>)</sup> In the varied reprise of the melodic strophe several of the ornaments are given three rather than two tails. This differentiation follows from the *vigoroso* character of the passage.

\*\*) The last sixteenth note both here and in bar 24 produces a surplus of note-values; at the first appearance of this melodic strophe Liszt had notated a grace-note.

34 [5]  
cresc.  
38 8  
p 3  
42 8  
47 8  
3  
52 8  
cresc.  
ff martellato

\* Innerhalb der dreitaktigen Gruppen ist der Anfangsakzent jedes einzelnen Taktes aus dem Grunde wichtig, weil seine Vernachlässigung infolge der Hervorhebung des punktierten Achtels das Metrum vom dreimaligen 2/4-Takt zum zweimaligen 3/4-Takt verunstalten würde.

\*) Within the three-bar groups the initial accent of each individual bar is important; were it to be neglected then the resulting emphasis on the dotted quavers would distort the metre from that of a threefold 2/4 bar to a twofold 3/4 bar.

57

sf

8

63

sf

8

68

mf

8

73

8

78

ff

83

88

94

8

99

105

*p scherzando.*

semper stacc.

This musical score page contains five staves of piano music. Staff 1 (measures 83-85) shows a complex harmonic progression with frequent changes in key signature. Staff 2 (measure 88) includes dynamic markings like  $\text{b} \cdot$  and  $\text{b} \cdot$ , and a performance instruction "semper stacc.". Staff 3 (measure 94) features a change in key signature. Staff 4 (measures 8-9) shows a continuation of the melodic line. Staff 5 (measures 99-105) includes a dynamic marking "*p scherzando.*" and a performance instruction "v". The score uses a variety of note heads, including solid black dots and hollow circles, and includes several rests and grace notes.

\* Die auf den unbetonten Achteln erscheinenden, antizipationsartigen Töne kommen in der Original-Volksmelodie nicht vor und sind daher mit ganz leichtem Staccato zu spielen.

\*) The unstressed anticipatory quavers do not appear in the original folk melody and are therefore to be played with a very light staccato.

111

simile

117

123

129

sempre p

non legato

135

141

147

153 2 3 1 8 2 3 1 8  
rinforz. non legato p  
2 3 1 8 2 4 1 8  
rinforz. p  
3 2

159 2 3 1 8 2 3 1 8  
rinforz. p  
3 2

165 8 2 3 1 2 5 3 8 2 3 1 2 5  
p  
171 8 2 3 1 2 5 3 8 2 3 1 2 5  
p

177 3 5 3 5 2 4 3 5 8  
sempre p pp

8

182

pp

186

[ $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$     $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$     $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$     $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$     $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$     $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$     $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$     $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ ]

cresc.

191

$\begin{smallmatrix} 8 \\ \dots \end{smallmatrix}$

p   poco

195

$\begin{smallmatrix} 8 \\ \dots \end{smallmatrix}$

a   poco   cresc.   sf   f

200

$\begin{smallmatrix} 8 \\ \dots \end{smallmatrix}$

sf   f   sf   ff

205      8  
sf      sempre più cresc. e string.

210      8

214      8  
rinforz. molto

219      8      ten.  
fff      sempre martellato      ten.  
                v      v      v

226      8  
v      v      v

233

poco rit.

*a tempo*

239

8

245

251

256

rit.

rinforz.

(coda)

This page contains five staves of musical notation. The first three staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2/4'). The key signature changes frequently, including major keys like G major and C major, and minor keys like A minor and E minor. Various dynamics are indicated throughout, such as 'poco rit.' (poco ritardando), '*a tempo*' (back to tempo), 'fff' (fortissimo), and 'rit.' (ritardando). The score includes markings for 'rinforz.' (rhythmically reinforced notes) and '(coda)' (coda). Measure numbers 233, 239, 245, 251, and 256 are visible at the beginning of each staff respectively. The music consists of two staves per measure, with the top staff typically containing melodic lines and the bottom staff harmonic or bass support.

À Monsieur A. d' Augusz

## VIII. RHAPSODIE HONGROISE

Lento a capriccio\*)

1  
mesto  
f  
con sforzo.

2  
f

3  
rit.

6  
lungo trillo  
Sempre lento, malinconico assai  
f espressivo

\*) Infolge der metrischen Freiheit des *a capriccio* soll die am Anfang des Taktes stehende Pause lediglich darauf hinweisen, daß auf den Anfangs-Baßton kein Hauptakzent fallen darf.

\*) Owing to the metrical freedom implied by *a capriccio*, the fermata at the beginning of the bar is intended merely to indicate that the first bass note should not be strongly accented.

10

marcato

[2 1 4]  
3 2 1 3 2 1

13

17

tr.

f

\*\*)

21

*quasi cadenza*

[1 m.s. 1]

1 3

23

rit.

tutti tenuti \*\*\*)

pesante

6 6

3 4

4 3 4 5

tr.

43212

3 2 1 3 2

\*) Der Vorschlag kommt vor dem Arpeggio!

\*\*) Die Vorschläge der beiden Hände sind gleichzeitig zu beginnen und die Haupttöne gleichzeitig anzuschlagen.

\*\*\*) Da die tiefe Lage der Melodie keinen Pedalgebrauch erlaubt, brachte Liszt durch diese Schreibweise eine bestimmte Absicht zum Ausdruck, d.h. er wünschte die Töne der Akkorde durch Liegenlassen der Finger – ähnlich wie in den mit Fermaten versehenen Schlussakkorden der Takte 26 und 28 – ineinanderklingen zu lassen.

\*) The grace-note comes before the arpeggio!

\*\*) The grace-notes in both hands are to be struck simultaneously, likewise the principal notes.

\*\*\*) Since the deep register of the melody allows no use of the pedal, Liszt intended to express through his notation a particular intention, namely to permit the tones of the chords to intermingle by means of the player keeping his fingers depressed; a similar effect is intended with the final chords of bars 26 and 28, which have fermate.

26

28

30

cresc.

32

9  
16

24

34

2  
4

48

f

<sup>\*)</sup>Die vorliegende Ausgabe bringt das ursprüngliche Notenbild, in welchem an dieser Stelle in der rechten Hand 6, in der linken Hand 5 Achtel stehen und im 28. Takt für die rechte Hand 5 Achteltöne zu lesen sind. Diese Teile sind zwar mit normalen Noten geschrieben, doch gelten sie eigentlich als kleine Kadenzien, die diese beiden Takte je zu annähernd 3 Vierteln erweitern.

<sup>\*)</sup>The present edition reproduces Liszt's original notation with 6 quavers in the right hand and 5 in the left; in bar 28 the right hand has 5 quavers. These passages are printed in normal type but they are actually to be looked upon as little cadenzas which extend these two bars to approximately three crotchets.

*quasi cadenza*

8

37

8

38

*quasi cadenza*

8

40

8

rall.

*Allegretto con grazia*

dolce

p

47

52

8

57

8

62

un poco animato

risvegliato

non legato

8

67

8

71 8

76 8

81 8

dim.

85 8

p

$\begin{matrix} 3 & 2 & 1 & 3 & 2 \end{matrix}$

89 8

$\begin{matrix} 3 & 2 & 1 & 2 & 2 \end{matrix}$

$\begin{matrix} 1 & 2 & 1 & 2 & 3 & 4 & 5 & 3 \end{matrix}$

93 8

98

103

poco a poco più animando

108

cresc.

113

117

f brillante

122

126

131

velocissimo, quasi cadenza

135

Presto giocoso assai

139

144

sf

sf

149

rinforz.

154

p

ff

rinforz.

p

159

ff

rinforz.

p

ff

164

rinforz.

p

sf

169

sf

173

sf

177

p 6 6

181

8

6 6

184

1.

8

187

2.

1 2 3 4 1 3 1 2 3 4 3 1 2 8

188 8  
ff *strepitoso*

193 8

198 8

203 8  
fff

209 rit.  
rinforz.

# IX. RHAPSODIE HONGROISE

## PESTHER CARNEVAL - LE CARNAVAL DE PESTH

**Moderato**

The musical score consists of four staves of piano music. The top staff starts with a forte dynamic (f) and a tempo marking of **Moderato**. The music features complex harmonic progressions with frequent changes in key signature. Measure 1 ends with a fermata over the right hand's eighth-note pattern. Measures 2 and 4 begin with eighth-note patterns marked *marcatissimo*. Measure 6 starts with a eighth-note pattern marked *marcatissimo*, followed by a forte dynamic (f). Measures 7 and 9 show eighth-note patterns marked *marcatissimo*. Measure 10 begins with a eighth-note pattern marked *marcatissimo*. Measure 11 concludes the page with a dynamic marking of *espr.* (espresso).

<sup>\*)</sup> Der Anfangston des Taktes ist – abweichend von Takt 2, 4 und 6 – bereits mit *marcatissimo* bezeichnet.

<sup>\*)</sup> The initial note of the bar, unlike those of bars 2, 4 and 6, has a *marcatissimo* sign.

15

18 Sempre moderato a capriccio \*\*\*) marcato

p f con grazia

Ossia

23

tr

27

4 5  
5 4 3 4 5 4  
2 1 2 1 2 1  
7 6

\*) Man sollte die rhythmische Augmentation des immer enger werdenden melodischen Motivs durch 2 + 2 + 2-Einteilung der Sextole fühlbar machen.

\*\*) Die langsamten Teile dieser Rhapsodie folgen dem schreitenden Rhythmus eines feierlichen, würdevollen Tanzes. Die Bezeichnung *a capriccio* bezieht sich demzufolge nur auf die Ornamente der Melodie und auf die eingeschobenen Zusätze.

\*) The rhythmic augmentation of the steadily contracting melodic motif should be made perceptible by subdividing the sextuplet into 2 + 2 + 2.

\*\*) The slow sections of this Rhapsody follow the striding rhythm of a solemn, dignified dance. The indication *a capriccio* in consequence refers only to the ornaments of the melody and to the interpolations.

31

p

f

34

p

37

40

\* In Takt 37–43 haben wir die Ornamente als Nachschläge aufgefaßt; sie sind identisch mit einem der Hauptmotive des Werkes, welches bereits in Takt 12 in dieser Form auftritt.

\* In bars 37–43 we have taken the ornaments to be passing appoggiaturas; they are identical with one of the principal motifs of the work which appears in this form as early as bar 12.

43 8 ritenuto - marcato

46 tr p

49 dolce marcato

52 8

54 8 scherzando

56

8

58

8

un poco vivo

8

60

p

63

pp

8

66

p

8

69

70

71

Allegretto

72

73

<sup>\*</sup>) In Liszt's Manuscript hat die erste Note B auch einen Viertelnotenhals; das Zusammenklingen der Dudelsack-Quinte verlangt ohnehin einen Tenuto-Anschlag.

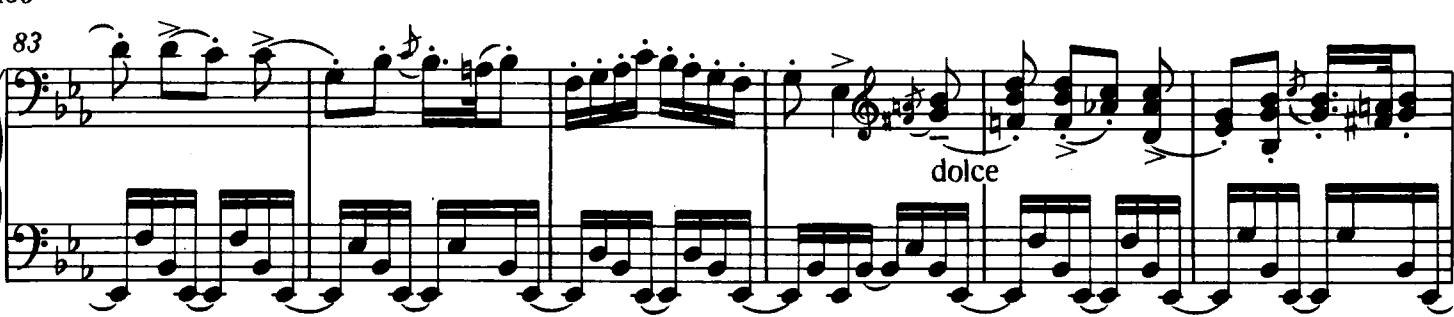
<sup>\*</sup>) In Liszt's manuscript the first B flat has an additional crotchet stem; the rendering of the bagpipe fifths anyway demands a tenuto.

<sup>\*\*)</sup> Die verschiedenen Artikulationen dieses kleinen Motivs bringen wir – von der Vereinheitlichung Abstand nehmend – entsprechend der Erstausgabe.

<sup>\*\*)</sup> The various ways of articulating this little motif are given in accordance with the first edition; we have deliberately not unified them.

100

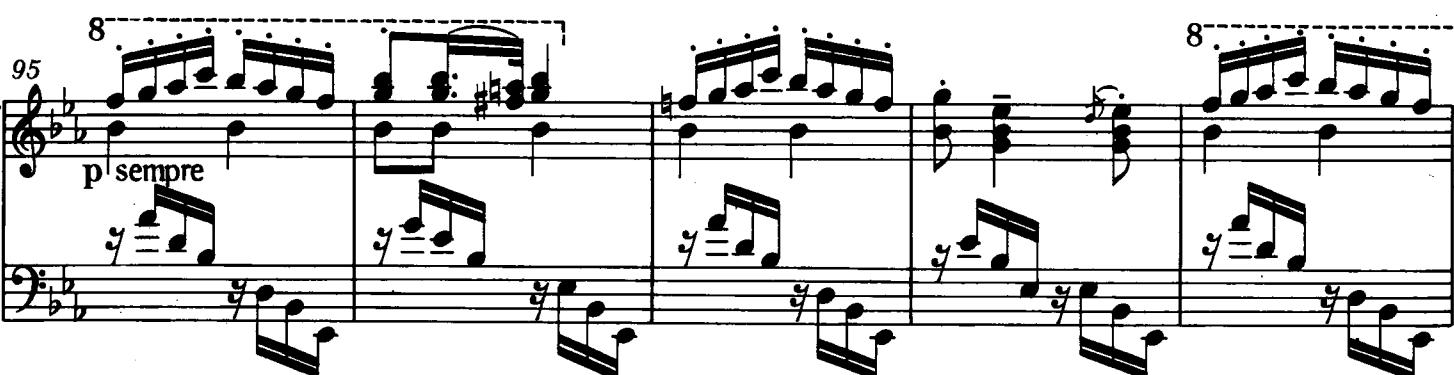
83

*dolce*

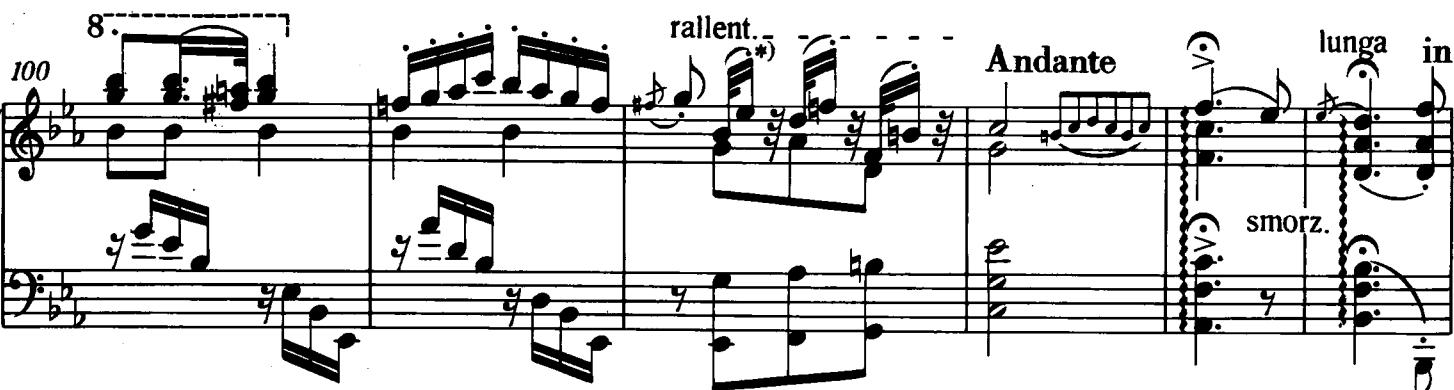
89

*ten.**ten. ten.*

95

*p sempre*

100

*rallent.**Andante**lunga**smorz.**tempo*

<sup>\*)</sup> Die Staccatopunkte der höheren Töne bezeichnen nur geringe Akzente.

<sup>\*)</sup> The staccato dots on the upper notes designate only slight accentuation.

III

111

p

8

v rinforz.

116

8

p

121

8

126

f

8

sempre staccato il basso

131

sf.

137

*dolce con grazia*

5

*stacc.*

141

145

8

149

*leggieramente*

153

12

2

1

The musical score consists of five staves of piano music. The top staff uses a treble clef and has two flats in the key signature. The dynamic is marked as 137. The lyrics "dolce con grazia" are written below the staff, with a measure number 5 placed above it. The second staff uses a bass clef and has two flats in the key signature. The dynamic is marked as 141. The third staff uses a treble clef and has two flats in the key signature. The dynamic is marked as 145. The fourth staff uses a bass clef and has two flats in the key signature. The dynamic is marked as 8. The fifth staff uses a treble clef and has two flats in the key signature. The dynamic is marked as 153. Various musical markings are present, including fingerings (1, 2, 3) over specific notes, slurs, and grace notes. The music includes both treble and bass clefs, and the key signature remains consistent with two flats throughout the piece.

157 8

sempre p

pp

161 8

164 8

rall.

168 tr. 32 23 23 23 23 8

velocissimo

169 3 tr. rall.

170      *in tempo*      *vivamente*  
*smorz.*

176      *p*

182      8  
*cresc..*

187      8  
*più cresc.*      *ff*  
*più animato*

192      8

198

204

211

## FINALE

Presto

218

226

Un poco meno  
presto

sempre marcato, scherzando

235

244

253

262

f

Allegretto

270

dolce  
lusingando

non legato

\*)

\*) Der Vortragscharakter könnte als *poco marcato, quasi due contrabassi* bezeichnet werden.

\*) The direction *poco marcato, quasi due contrabassi* might well be considered appropriate for this passage.

Sheet music for piano, page 107, featuring five staves of musical notation. The music is in common time and consists of two systems of measures.

**Measure 275:** The first staff shows a treble clef, a key signature of four sharps, and a tempo marking of 275. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef.

**Measure 280:** The first staff begins with a dotted half note followed by eighth notes. The second staff has a bass note followed by eighth notes. The third staff has a bass note followed by eighth notes. The fourth staff has a bass note followed by eighth notes. The fifth staff has a bass note followed by eighth notes.

**Measure 285:** The first staff begins with a dotted half note followed by eighth notes. The second staff has a bass note followed by eighth notes. The third staff has a bass note followed by eighth notes. The fourth staff has a bass note followed by eighth notes. The fifth staff has a bass note followed by eighth notes.

**Measure 290:** The first staff begins with a dotted half note followed by eighth notes. The second staff has a bass note followed by eighth notes. The third staff has a bass note followed by eighth notes. The fourth staff has a bass note followed by eighth notes. The fifth staff has a bass note followed by eighth notes.

**Measure 295:** The first staff begins with a dotted half note followed by eighth notes. The second staff has a bass note followed by eighth notes. The third staff has a bass note followed by eighth notes. The fourth staff has a bass note followed by eighth notes. The fifth staff has a bass note followed by eighth notes.

**Text and markings:**

- Measure 280:** The word "simile" is written below the staff.
- Measure 290:** The word "grazioso" is written below the staff.
- Measure 295:** The number "8" is written above the staff.
- Measure 295:** Fingerings are indicated above the notes: 5 3 5 4, 4 5 3 2, 3 5 4, and 4 5 3 2.
- Measure 295:** Measures are bracketed as groups of three: [3] [3].

300 8

305 8

311 8

leggiero 12

316 8

dolce 12

$\left[ \begin{array}{c} 1 \\ 2 \\ 5 \end{array} \right] \quad \left[ \begin{array}{c} 4 \\ - \end{array} \right] \quad \left[ \begin{array}{c} 1 \\ - \end{array} \right]$

320 8

324 8

1 2 3 4 3 2 1 3 2 1

6

328 Presto

p

336

cresc.

stacc.

344 8

molto rinforzando  
marcatissimo

353 8

Più animato

360 **fff**

369

377 **sempe fff**

384 8

393

401 **poco rall.**

**Allegro moderato**

marcatissimo il tema

407

ff

8

8

8

8

410

8

8

8

413

8

8

8

416

8

8

8

419

8

8

8

incalzando e stringendo sino al presto

422      8      8      8      8

425      8      8      8      8

428      8

431      8

sempre cresc.

434      8

Presto

436      8

443      8 >      8 >

450      8      8      8      8

457      8      8      8

462      8

467

8

3 1 3 1

8

3 1

8

3 1

471

3 1

475

8

3 1

479

8

fff

483

8

8

## X. RHAPSODIE HONGROISE

## Preludio

Preludio

2

f

3

[5 3] 8

[3 5]

This block contains two staves of musical notation. The top staff is in common time (indicated by '2') and the bottom staff is in 3/4 time. Measure 2 starts with a dynamic 'f' and consists of eighth-note patterns. Measure 3 begins with a sixteenth-note pattern. Measure 5 (labeled [5]) features a melodic line with eighth-note pairs, followed by measure 3 (labeled [3]). Measure 8 concludes the section with a dynamic 'ff' and a series of eighth-note chords.

## Andante deciso

6

f

This block shows two staves of musical notation. Measure 6 starts with a dynamic 'f'. Measure 7 continues the rhythmic pattern established in measure 6.

9

dolce con eleganza

ten. poss.

This block shows two staves of musical notation. Measure 9 starts with a dynamic 'f'. Measure 10 begins with a dynamic 'dolce con eleganza' and ends with a dynamic 'ten. poss.'

12

*non legato*

15 8 tr

8 tr

*non legato*

18 non legato

p dolce

10 16

\*\* 20 8 leggiero

10 16 8 5 6 2 4

\*) Die Vorschläge sind aus harmonischen Gründen ausnahmsweise an betonten Stellen zu spielen. Ihre unteren Töne müssen nicht von neuem angeschlagen werden.

\*\*) Die Dauer der akzentuierten Stellen hat Liszt durch eine auch schriftlich fixierte agogische Dehnung verlängert, wodurch sich der Takt zu 10/16 erweitert. Die übrigen Teile des Taktes sollen sich rhythmisch von den bisherigen nicht unterscheiden.

\*) The appoggiaturas are for harmonic reasons exceptionally all to be played on the beat. Their lower notes are not to be struck a second time.

\*\*) Liszt increased the duration of the accented passages by means of precisely notated agogic extension, thus increasing the total value of the bar to 10 semiquavers. There should be no rhythmic differentiation between the rest of the bar and the sections already discussed.

21 8

grazioso

*con moto*

24

26

*espressivo*

pp pp

3 1 2 5 1 2 5 8

2

6 6

28 8

8

tr

1 2 3 2 5

1 2 3 2 5

8

31 8  
33 8  
35 8  
37 8  
39 8

*egualmente \*)*

*cresc.*

*dim.*

*mf*

*[3 2]*

*[2 3]*

\*) Die über den mit Fermaten versehenen Pausen laufenden Vierundsechzigstel sollen sich gleichmäßig, von der beanspruchten Zeit unabhängig fortsetzen. Auch dieser Takt umfasst 10/16, doch tritt hier die agogische Dehnung in beiden Hälften des Taktes erst nach dem thematischen Material auf.

\*) The running hemidemisemiquavers above the rests with fermatas are to be played regularly and independently of considerations of time. This bar, too, contains 10 semiquavers, though here the agogic extension in both halves of the bar does not come until after the thematic material.

\*\*) Die *Cadenza* soll im Tempo der Vierundsechzigstel des vorhergehenden Taktes beginnen.

\*\*) The *Cadenza* is to start at the tempo of the hemidemisemiquavers of the preceding bar.

40 Allegretto capriccioso

45 dolce con grazia  
smorz.

50

55

60 poco riten.

65 dolcissimo

<sup>\*)</sup> Sämtliche Töne der Akkorde sind neu anzuschlagen.

<sup>\*)</sup> All notes of the chords are to be struck afresh.

*Un poco meno vivo*

Musical score for piano, two staves. Measure 64: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 65: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 66: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 67: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 68: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 69: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 70: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 71: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 72: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 73: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 74: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 75: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 76: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 77: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 78: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 79: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 80: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs.

cresc. - - - - f

## a capriccio

82

pp quasi zimbalo

84

p

86

pp

*simile*

cresc.

88

89

dim.

\*<sup>)</sup> Die auf die eingeschalteten solistischen Zwischenspiele bezüglichen Vortragszeichen berühren den dynamischen Aufbau des Hauptvorganges der musikalischen Handlung nicht. Dem Klangcharakter der Zimbel entsprechend ist eine über das gewohnte Mass hinausgehende Benutzung des Pedals zulässig.

\*\*) Gegenüber der geraden Einteilung der vorhergehenden beiden Takte reihen sich die Zweihunddreißigstelgruppen zu je drei aneinander; diese Dreiergruppen sind wiederum Teile einer grossen Triole. Diese Einteilung gilt auch für die nächsten drei Takte.

\*<sup>)</sup> The marks of the expression that refer to the interpolated soloistic interludes do not affect the dynamic structure of the main course of the musical argument. In keeping with the timbre of the cimbalom it is in order to make a fuller than normal use of the pedal.

\*\*) Compared with the even division of the previous two bars the groups of demisemiquavers here fall naturally into groups of three; these groups of three are themselves part of a large triplet. The same is also true of the three following bars.

**Vivace**

Ossia

*non legato*

**Vivace**

*p*

$\frac{3}{8}$  *glissando*

$\frac{3}{8}$

91

*sempre simile gliss.*

92

94

[4] 2  
6

8

cresc. molto

96

3 4 2 3 4 1  
8 [4] 2

8

f 13 ff

glissando

98

ff 6 p

8

p

100

8

101

8

8

103

8

105

cresc. molto

f.

107

13

ff

glissando

Più animato

109

8

sempre forte brioso

113

117

121

stringendo

Vivacissimo giocoso assai

125

8

f

129 8

ff

134

ff

139 8

ff sf

144

ff sf

8

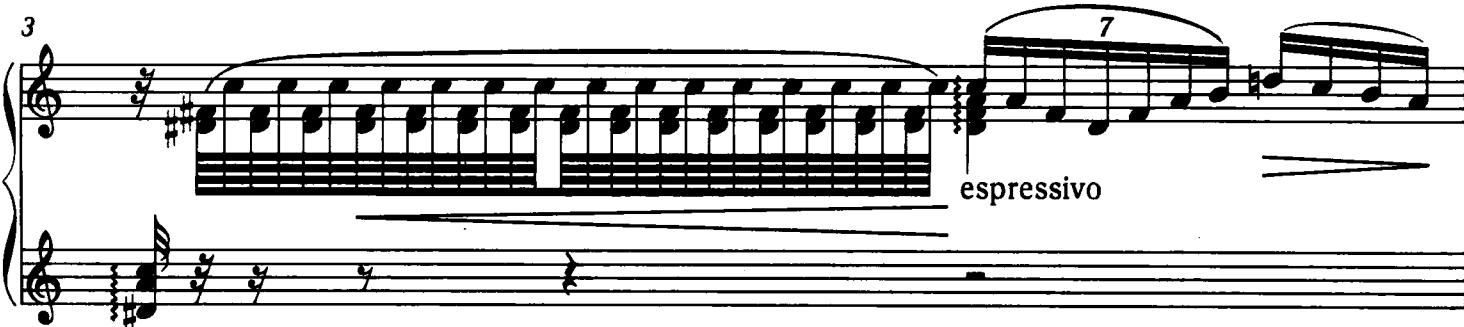
## XI. RHAPSODIE HONGROISE

Lento a capriccio

16

1 C 

3 2 

5 6 

7 8 

9 10 

\* Im Tempo mit der Septole des vorangehenden Taktes gleichbleibend. Die Zeitsdauer der Viertelnoten soll im grossen und ganzen gleich bleiben und der *a capriccio*-Charakter nur innerhalb dieser Beschränkung zur Geltung kommen.

\* In tempo with the septuplet of the previous bar. The duration of the crotchets is in general to be kept constant, the *a capriccio* character being evident only within this limitation.

7  
smorz.

8  
pp

9  
3 2

10  
5 4 energico  
f marcato

11  
f

\* Der Akkordgang der linken Hand wäre aufgrund der analogen Stelle des folgenden Taktes so völlig konsequent:



Die Anwendung dieser Korrektur beim Vortrag des Stückes ist statthaft.

\* The chordal progression in the left hand would have to appear thus:



if it were to be entirely consistent with the analogous passage in the following bar. It is permissible to make this correction when performing the work.

12 \*8.

C p non legato 5  
4

13 8  
5 4 C leggierissimo

14 \*\*) 13 2 5 1 3 2 4 3 8 4 3 2 5 4 3 4 2 3 1 2 1 5 2 3 6 11 8  
C 11 8  
11 8 dolce 10 4 pp leggieriss.

15 42314231 2 4 2 4 2 4 10 4 8  
10 4 pp

16 423142 3 2 3 2 3 2 3 2 3 5 10 4 8

\*) Die Staccati der rechten Hand und die Harmoniewechsel weisen übereinstimmend darauf hin, dass jedes Viertel eine geschlossene Einheit bildet.

\*\*) Der Gesamtwert des Taktes ist vollzählig. Die Übergänge zu den neuen Wertgattungen sollen fühlbar, doch nicht allzu starr sein.

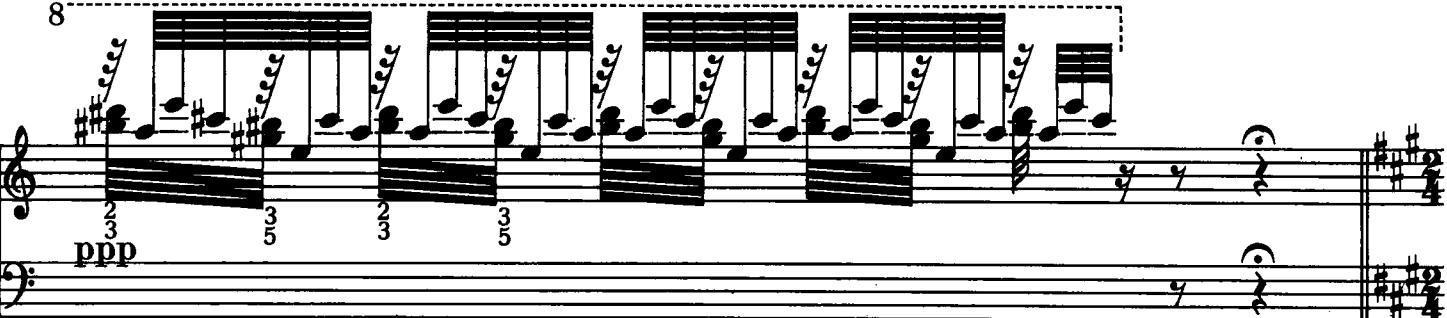
\*) The staccati in the right hand and the change of harmony both point to the fact that each crotchet represents a complete unit.

\*\*) The note-values in the whole bar add up to the correct sum. The transitions towards the new note-values should be perceptible but not too rigid.

rall.

8

ppp



## Andante sostenuto

quasi forte,  
altieramente

tre corde

ten.

p

f



20



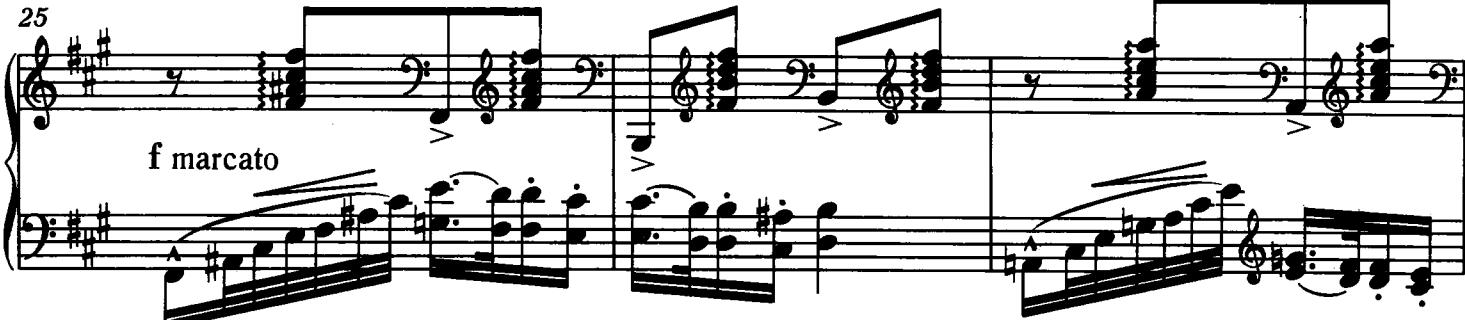
22

dolce

1  
3 2 4 3 5

25

f marcato



28                                      rapido

28

29

30

p grazioso      pp

31

32

f

33

34

37

8

f

2 3

4

14

p grazioso      pp

*Vivace assai*

41

1 2 3      1

3 2 1 2      1 2 3

45

8

3 2 1 2

8

49

54

58

8

62

8

dim.

66

pp

3 3

*non legato*

70

p brillante

This section consists of four measures. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 70. The bottom staff shows a treble clef and a key signature of one sharp. The first measure features sixteenth-note patterns with fingerings 2 3 1 2 and 1 3. The second measure has fingerings 2 1. The third measure has fingerings 2 1. The fourth measure has fingerings 2 3 1 2 and 1 3 1 3. Measure 74 concludes with a dashed line and a repeat sign.

75

This section consists of five measures. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 75. The bottom staff shows a treble clef and a key signature of one sharp. Measures 75-78 show sixteenth-note patterns with various fingerings. Measure 79 concludes with a dashed line and a repeat sign.

80

This section consists of five measures. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 80. The bottom staff shows a treble clef and a key signature of one sharp. Measures 80-83 show sixteenth-note patterns with various fingerings. Measure 84 concludes with a dashed line and a repeat sign.

85

This section consists of five measures. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 85. The bottom staff shows a bass clef and a key signature of one sharp. Measures 85-88 show sixteenth-note patterns with various fingerings. Measure 89 concludes with a dashed line and a repeat sign.

92

*sempre p*

This section consists of five measures. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 92. The bottom staff shows a treble clef and a key signature of one sharp. Measures 92-95 show sixteenth-note patterns with various fingerings. Measure 96 concludes with a dashed line and a repeat sign.

97

102

*grazioso*

107

8

8

112

116

string.

f

ff

121

8

ten.

Prestissimo

126

*mf sempre staccato*

131

136

*cresc.*

*rinforz.*

141 8

*ff*

*simile*

146

3 >

151 8

*simile*

157 8

*simile*

À Joseph Joachim

## XII. RHAPSODIE HONGROISE

## Introduzione

Mesto

The musical score consists of three staves of music:

- Staff 1:** Treble clef, key signature of four sharps, common time (C). Dynamics: f marcato, trem., p, ff. Articulation: > (upward stroke) under notes.
- Staff 2:** Bass clef, key signature of four sharps, common time (C). Dynamics: f, p cresc. - - - ff. Articulation: > (upward stroke) under notes.
- Staff 3:** Treble clef, key signature of four sharps, common time (C). Dynamics: f, sempre f e marcato. Articulation: 2 1 (upward stroke) over notes, 1 2 3 2 1 (downward stroke) under notes, 2 1 (upward stroke) over notes.

\* „Die aufwärtsgestrichenen Noten mit der rechten – die abwärtsgestrichenen mit der linken Hand“. (Anweisung im Original)

\* “The notes with ascending tails are to be played with the right hand, those with descending tails with the left hand”. (Note in the original edition)

10

string.

rinforz.

$\frac{3}{4}$

$\frac{2}{4}$

5

13

$\frac{2}{4}$

C

14

string.

rall.

C

sf

f

i

rinforz.

Adagio

lunga pausa

16

rinforz. assai

f sostenuto

$\frac{2}{4}$

pesante

C

19

C

$\frac{2}{4}$

tr

Un poco più lento  
in tempo, ad libitum

riten. a piacere

21

espressivo

$\frac{2}{4}$

a tempo

25

$\frac{2}{4}$

sfz

stretto

dolce

28

\*) Dieser Vorschlag ist ausnahmsweise an betonter Stelle zu spielen.

\*) The appoggiatura is exceptionally to be played on the beat.

in tempo

ten.

31

*pesante*

32

*rinforz.*

*tr*

33

*ten.*

34

*rinforz.*

*tr*

**Allegro zingarese**

riten. - - - in tempo

8

Musical score for piano, two staves. Measure 35 starts with a forte dynamic. The right hand plays eighth-note chords, and the left hand provides harmonic support. The melody is lyrical and rhythmic patterns are varied. The key signature is A major (three sharps). The tempo is Allegro zingarese.

35

sempre dolce, ma ben marcato la melodia

una corda *ped.*

8

Musical score for piano, two staves. Measure 41 continues the melodic line with eighth-note chords. The left hand provides harmonic support. The key signature remains A major (three sharps).

41

*ped.* \* *ped.* \* *ped.* \* *ped.* \* simile

8

Musical score for piano, two staves. Measure 46 shows a continuation of the eighth-note chords and melodic patterns. The left hand provides harmonic support. The key signature remains A major (three sharps).

46

8

Musical score for piano, two staves. Measure 51 begins with a dynamic change. The right hand plays eighth-note chords, and the left hand provides harmonic support. The melody is more active, featuring a trill and a trill-like pattern. The key signature remains A major (three sharps).

51

tr lungo trillo sempre p' capricciosamente

56 8

61 8

un poco accelerando      Un poco più vivo

66 8

dim.

sempre piano quasi campane  
non legato

69 8

74 8

79 8

cresc.

83 8

dim. - smorzando ppp

88 ritenuto, il tempo sempre rubato

dolce con grazia

92 rall. - - -

smorz. ten.

96 8

8

100

riten.

pp  
smorz.

**Tempo I \***  
tremolando

104

sotto voce

cresc. molto

tre corde

106

ff

108

cresc. molto

ff

ff

quasi marcia

\* Die Anweisung „Tempo I“ bezieht sich hier auf die absolute Zeitdauer der metrischen Einheiten, d.h. ein Halbwert in diesem Teil hat mit dem Viertelwert des Anfangstaktes identisch zu sein.

\*) The indication “Tempo I” here refers to the absolute duration of the metrical units, that is to say, a minim in this section is identical with a crotchet in the opening section.

\*\*) Das Fehlen des Staccatopunktes bedeutet, der Aufführungspraxis zu Liszts Zeit entsprechend zugleich *legato* bzw. *tenuto*; folglich ist der Auftakt sowohl hier als auch an ähnlichen Stellen gebunden zu spielen.

\*\*) The absence of the staccato dot denotes—in terms of performing practice in Liszt’s days—both *legato* and *tenuto*; for this reason the upbeat both here and in similar places is to be played *legato*.

III

111

6.

3

3

3

3

6

114

8

12

sf

12

116

8

6

rinforz.

118

8

rinforz.

8

8

120

8 ff strepitoso

121

C ff

122

decresc.

8

125

8 p

### Allegretto gioioso

127

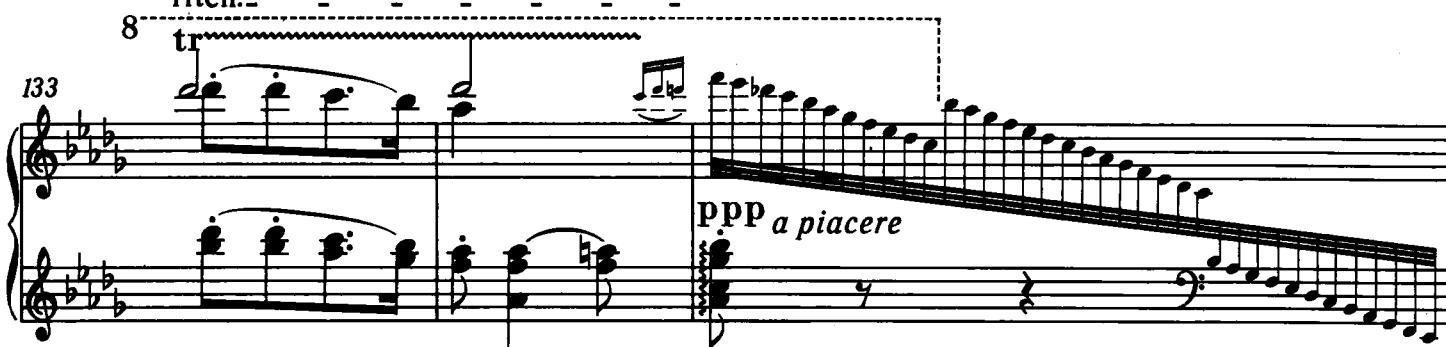
8 tr

p

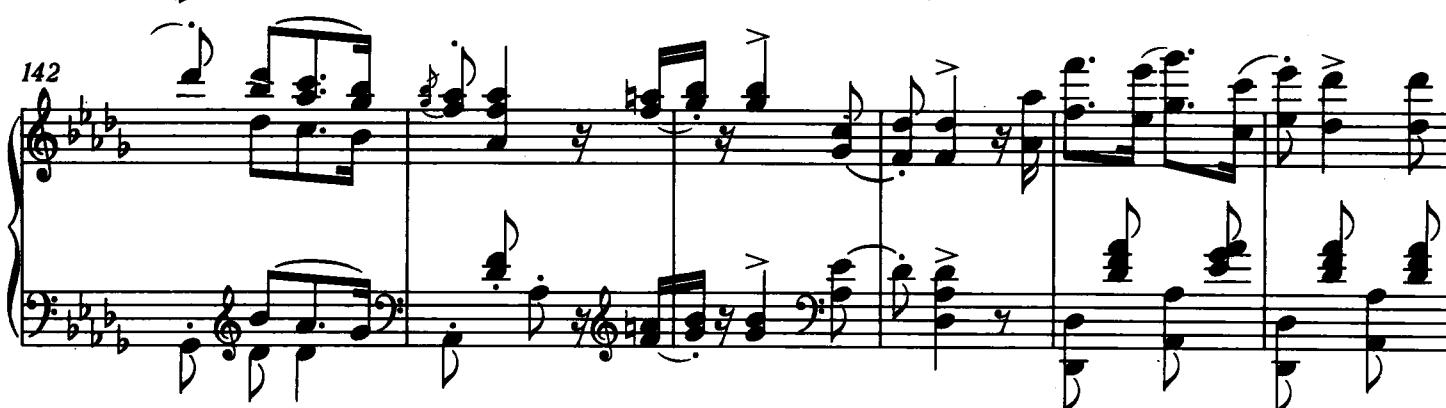
marcato il tema

tr

riten.

133 8 tr. 

136 8 *in tempo*  
*giusto* pp dolce grazioso 

142 

148 8 riten. - - - in tempo 

154 8 p cresc. 

157

poco rall.

161

giusto

8

<sup>\*)</sup> Im Gegensatz zu dem im höheren Register sich abspielenden analogen Teil (Takt 154–156) ist hier nur jeder zweite Ton staccato. Der Unterschied ist beabsichtigt.

<sup>\*)</sup> In contrast to the similar passage in a higher register (bars 154 and 156), here only every other note is staccato. The difference is intentional.

177

tr

6 8

180

\*) 4 3 2 1 4 3 2 1 4 3 2 1 4 4 4

*quasi cadenza*

181

8 4 3 2 1 4 3 4 4 4 4

f

**Stretta**

184

Vivace

p

p

simile

189

1 2

5

\*) Für die rhythmische Einteilung der die *Cadenza* begleitenden Akkorde ist die räumliche Anordnung der Notenköpfe massgebend. Die Töne der Passage in der rechten Hand sollen gleichmäßig laufen.

\*) The spatial disposition of the notes is conclusive in deciding the rhythmic division of the chords that accompany the *Cadenza*. The notes of the passage in the right hand are to be played evenly.

193

cresc. - simile

196

200

f

203

206

p sempre vivamente

$\frac{5}{3} \frac{1}{2} 3$

210

8 > 8 >

sempre staccato

214

8 > 8 >

218

8 3 8 3 [1] 8 [5 1 4] 4 3 4 3 4

222

8 [1] 8 2

225

8 i 2 i i i i

Detailed description: The image contains five staves of piano sheet music. Staff 1 (measures 210-211) shows eighth-note patterns with slurs and dynamic markings '8 >' above each group. The instruction 'sempre staccato' is centered below the staff. Staff 2 (measure 214) shows eighth-note patterns with slurs and dynamic markings '8 >' above each group. Staff 3 (measure 218) shows eighth-note patterns with slurs and dynamic markings '8 3' above each group, followed by a measure with a bracket '[1]' over eighth notes and a measure with a bracket '[5 1 4]' over sixteenth-note patterns. Staff 4 (measure 222) shows eighth-note patterns with slurs and dynamic markings '8 [1]' above the first group and '8 2' above the second group. Staff 5 (measure 225) shows eighth-note patterns with slurs and dynamic markings '8 i 2 i i i i' above the first group.

8

229

tr

un poco marcato e sempre p

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

simile

8

233

4 2 1 3 2 4 1 3      2 4 2 4 1 3

8

236

2 4 2 4 1 3

cresc.

[4]      [5]

[4]

8

239

[5]

f briosos [5]

[2] [1] [2]

242

246

250

accel.

cresc.

rinforz. assai

il più presto possibile

254

8

leggiero  
p subito

257

260

*leggiero p*

263

266

cresc.

269 8

fff

273 8

sempre fff

5 4 5 4 5 4

278 8

Adagio

Presto

282

trem.

8... ad lib.

## XIII. RHAPSODIE HONGROISE

**Andante sostenuto**

3 2 4 1      3 2 4 1      riten.      3 2 4 1 3 2

*mf* malinconico

4      a tempo      dolce      3      3

con <img alt='pedal symbol'>

8      riten. - - - - -      a tempo      3

smorz.

rinforz. fleibile      rinforz. - - - - -

**Più lento**

11      f      7 8 pesante      tr.      3

marcato

2 4

13

2  
4

riten.

16 **Tempo I**

dolce

3

31

4

24

3

18

8

1 3 1 4

3 1 4

3 1 4 3

2

19

3

riten.

smorz.

13

13

21

sf

3

sf

3

più f marcato

98

**\*)** Sämtliche Töne des Akkords sollen gleichzeitig mit der Tenorstimme aufhören.

**\*)** All the notes in the chord are to be released simultaneously with the tenor line.

*Più lento*

24

9/8 pesante

riten.

rinforz.

24

*Poco più mosso*

25

2/4 mf marcato con grazia

28

dolce

31

3/4

34

8

37

dolce plintivo      più dolce

2d.      \* 2d.

39

2 3      3

42

[5—3]      5      2 1      3      4      6      \*

smorz.      mf dolce con anima

2d.

\* Die sich in dem tieferen Register bewegenden Fis-dur-Takt (43) und A-dur-Takt (45) sind *giusto*, ihre um eine Oktave höheren Varianten (Takt 44, 46) dagegen in einer freieren und zugleich Echowirkung hervorrufenden Spielweise vorzutragen. Das Notenbild haben wir dementsprechend gestaltet.

\* The two predominantly low-register bars, 43 in F sharp major and 45 in A major, are to be played *giusto*, their variants one octave higher (bars 44 and 46) should, however, be played in a rather freer manner that also suggests an echo effect. We have altered the layout of the musical text accordingly.

44

riten.

46

49

51

53

56

57

59

<sup>\*)</sup> Die abschliessende Triolengruppe bildet in diesem Takt einen Wertüberschuss.

<sup>\*)</sup> The final triplet group in this bar is in excess of the correct note-values.

60

2 4  
pp

con 2a

62

pp

64

14

65

[5 - 3 2]

67

poco rall.

a tempo

*mf* dolce

6

6

Musical score for piano, featuring two staves (treble and bass) with dynamic markings and performance instructions.

**Staff 1 (Treble):**

- Measure 69: Dynamics *p*, *mf*. Measure 71: Dynamics *p*, crescendo (dashed line), *ed-*.
- Measure 73: Dynamics *- appassionato*.
- Measure 76: Dynamics *f*.

**Staff 2 (Bass):**

- Measure 69: Measures 71-73: Measures 76-80: Measures

79

cresc.

rinforz. 3 3

82

*ff*

dim.

83

rall.

84

p

86 8

dolciss.

89 8

dolciss.

92 8

94 8

sempre più dim.

*\*)* Das *arpeggio* der folgenden zwei Takte gleichen Inhaltes ist verschieden. Demnach soll die Stimme der linken Hand sich stufenweise in den Hintergrund zurückziehen.

*\*)* The *arpeggio* in this and the following otherwise identical bar is different—the left hand voice part is meant to fade gradually into the background.

97 8

ppp

**Vivace**

100 8

pp

105 8

sempre staccato

110 8

115 8

sempre pp

119

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of eighth-note patterns, with the right hand playing mostly eighth-note chords and the left hand providing harmonic support.

124 **Un poco meno vivo**

dolce

sempre stacc.

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The tempo is marked "Un poco meno vivo" and dynamics include "dolce" (soft) and "sempre stacc." (staccato). The music features eighth-note patterns with some sixteenth-note grace notes.

130

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns, with the right hand playing mostly eighth-note chords and the left hand providing harmonic support.

136

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns, with the right hand playing mostly eighth-note chords and the left hand providing harmonic support.

142

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns, with the right hand playing mostly eighth-note chords and the left hand providing harmonic support.

148

154

160

8

165    3 2 1 3 2 1 2 1    4 3 2 1 4    [ ]    3 2 1 3 2 1 2 1    4 3 2 1 4

*p leggiero marcato la melodia*

170    [1]    3 2 1 3 2 1 2 1    [ ]    3 2 1 3 2 1 2 1

175 4  
3 2 1 3 2 1 2 1 simile  
4 3 2 1

sempr p  
simile

180 8

185 8 3 2 1 2 1 2 1

190 8 5 3 2 1

195 2 1 cresc.

This musical score page contains five systems of music for piano. The top system starts at measure 175 with a treble clef, a key signature of one sharp, and common time. It includes fingerings for the right hand (e.g., 4, 3, 2, 1) and dynamic markings like 'sempr p' and 'simile'. The second system starts at measure 185 with a treble clef, a key signature of one sharp, and common time. It includes a measure number '8' and fingerings '3 2 1 2 1 2 1'. The third system starts at measure 190 with a treble clef, a key signature of one sharp, and common time. It includes a measure number '8' and fingerings '5 3 2 1'. The fourth system starts at measure 195 with a treble clef, a key signature of one sharp, and common time. It includes a dynamic marking 'cresc.' and a measure ending with a bass note. The bottom staff follows the same key and time signature throughout the page.

200      accel.

più cresc.

[1] 2 1 2 [1] 2 [1] 2 [1] 2

205

rinforz.

210

8

214      8

sempre incalzando e ff

219

224 *Cadenza\**

Presto assai

225

\* Die hier folgende *Cadenza* war in den bisher erschienenen Ausgaben im Haupttext nicht enthalten. Ihre Einschaltung oder Eliminierung ist dem Interpreten überlassen.

\*) The *Cadenza* that follows has not hitherto been published in the principal text of any edition. It is left to the discretion of the performer whether it is played or not.

230

v.v v.v

8

loco

236

loco

v.v

8

fff sf

242

sf

sf

sf fff

8

248

8

253

8

## XIV. RHAPSODIE HONGROISE

*Lento, quasi marcia funebre*

*mf marcato*

*pesante*

*tremolando\*) cresc.*

*7*

\*) Ein von den bisherigen abweichendes, möglichst dichtes, nicht mitzählendes Tremolo.

\*) A very rapid tremolo without regard to the precise number of repetitions—unlike those in the previous bars.

9

tremolando  
cresc.

11

sempre marcato

14

17

a capriccio  
ten. \*\*) 5

\*) In der Originalausgabe steht die folgende Fassung, die auf Klavieren mit kleinerem Tonumfang angewendet werden kann:



\*\*) Der *tenuto*-Charakter der Akkorde kann mittels des Pedals gesichert werden. Es ist jedoch darauf zu achten, dass die Passagen den Klang der gehaltenen Akkorde nicht verdecken.

\*) The original edition contains the following modification, suitable for pianos with a smaller range:



\*\*) The *tenuto* character of the chords can be obtained by means of the pedal. Care must be taken however that the passage-work does not obscure the sound of the held chords.

20 ten.

5

8.

22 ten.

8.

rinforz.

25 Allegro eroico

ff

29

33

ff sempre

37

41

46

51

ff                    ben tenuti                    ben tenuti                    ten.                    ten.

54

simile

sf

meno f

marcato

60

62

rinforz.

m.s.

m.s.

ff

ben tenuti

m.d. ad lib.

<sup>\*)</sup> Die Passage kann auch mit Handwechsel ausgeführt werden.  
In diesem Fall fällt der Schlusston der rechten Hand zu.

<sup>\*)</sup> This passage can also be played with a change of hands, in which case the last note falls to the right hand.

68

65

68

meno f

marcato

70

8

71

rinforz.

72

ff

75

Poco allegretto (a capriccio)

77

p  
dolce

una corda

81

accel.

riten.

85

p

tr  
3

\*) Längeres Aushalten als üblich.

\*) To be held longer than normal.

## Allegro

87

*tre corde*

p

una corda

## Poco allegretto sempre a capriccio

8

92

8

96

accel.

100

string.

ff

*tre corde*

104

Allegro

f

*non stacc.*

108

riten.

112

p

114

Allegro

f

ten.

119

Allegretto alla zingarese

dolce con grazia

122

125

sempre staccato

128

131

134

**Allegro vivace**

137

sf

dolce

141

*dolce*

145

*dolce*

149

*rinforz.*

Tempo I

153

*dolce con grazia*

*staccato*

156

*dolce con grazia*

*staccato*

sempre p e ben articolato

8

159

8

162

8

165

8

168

quasi zimbalo  
pp

un poco marcato

171 8

174 8 simile

177 8

180 8

183 8 cresc.

186 8

più cresc.

189

string.

sempre più cresc.

192

rinforz.

Quasi allegro eroico

195 ff

V V V

8

201      poco rall. - - -  
menof

207      [1] 3 4 8  
[1] 2 3 4 5 \* m.s.  
[5] [5] [5]

8      [5] [5] [5] cresc.

8      rinforz.      \*\*)

\*) Unser Vorschlag bezüglich der Verteilung zwischen den beiden Händen und des Fingersatzes ermöglicht die erforderliche rasche und dynamische Ausführung der *Cadenza*. Dies wäre bei ausschliesslicher Anwendung der rechten Hand kaum möglich.

\*) Our suggestion for the division of the music between the two hands and also for the fingering makes possible the required rapid and dynamic performance of the *Cadenza*. This would hardly be possible if the right hand alone were to be used.

\*\*) Wir schlagen folgende Lösung vor:

\*\*) We suggest the following solution:

segue

## Vivace assai \*)

209 4 3 2 3 2 tr tr 4 3 2 3 2

sempre stacc.

214 tr tr tr

219 tr tr tr

224

\*) Die zu Liszts Lebzeiten erschienenen Ausgaben enthalten im *Vivace assai*-Teil keine dynamischen Zeichen. Man bleibe auf der durch das *rinforz*, erreichten dynamischen Stufe.

\*) The editions that appeared in Liszt's lifetime contain no dynamic signs in the *Vivace assai* section. One should adhere to the dynamic range reached in the *rinforz*.

229 8

233 8 \*

237 8 1. tr 3 2 3 1313

241 8 tr 4 4 4 4 4 3 1 2 4. rinforz. 4 3 1 2 4

<sup>\*)</sup> Eine offenbar für Klaviere von geringerem Tonumfang bestimmte Notlösung. An ihrer Stelle kann die um eine Oktave höhere Variante des 228. Taktes gespielt werden.

<sup>\*)</sup> A solution obviously intended for pianos of limited range. In its place it is permissible to play the variant one octave higher from bar 228.

2.

242 8 ff sfogato con bravura  
Ped. \*

247 rinforz.  
Ped.

252 rinforz. cresc.  
Ped.

257 8 sf p Ped.

\*) Die ursprünglichen Pedalzeichen Liszts, durch welche er einen zimbelartigen Effekt erreichen wollte, bringen wir originalgetreu. Bei den heutigen Klavieren mit grösserer Klangstärke ist es jedoch ratsam, an diesen Stellen Pedalvibrato anzuwenden.

\*) We reproduce Liszt's original pedal markings exactly, designed to suggest the effect of the cimbalom. With modern pianos of greater volume it is, however, advisable to use pedal vibrato in these passages.

8

261

8

8

265

8

8

269

8

8

273

8

276                      tr                      tr                      ~  


281                      tr                      2                      tr                      tr  


286                      tr                      tr                      ff  


291                      8                      8  


296 8                      8                      7                      13  


<sup>\*</sup>) Dieses *glissando* soll die Zeitdauer von drei Viertelwerten in Anspruch nehmen.

<sup>\*</sup>) This *glissando* is to have the duration of three crotchets.

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as **p** (piano), **gliss.** (glissando), and **2a** (second ending). Performance instructions like **300**, **304**, **308**, **311**, and **315** are also present. The music consists of eighth and sixteenth note patterns, with some notes having grace marks. The score is set against a background of horizontal dashed lines.

8  
300

p  
2a

8  
304

2a

8  
308

3 5  
2a

8  
311

2 4 5  
2a

8  
315

1  
gliss.  
p

317

sempre stacc.

322

327

ff

332 8

Più allegro

337 8

sf

4

341

sf

3, 3, 5

345

sf

4, 4, 5

8

349

sf

5, 5, 5, 5, 5, 5, 5, 5

rinforz. assai

8

353

semre string.

p

6, 6, 6, 6, 6, 6, 6, 6

358

semre stacc.

7, 7, 7, 7, 7, 7, 7, 7

363 8

cresc.

367 8

371 Presto assai

*f*

sempe staccatiss.

376 8

382 8

rinforz.

Allegro brioso

87

388 8

ff

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 388 consists of six measures. Measures 1-5 show eighth-note patterns in common time. Measure 6 begins with a forte dynamic (ff) and shows eighth-note patterns in 2/4 time. Measures 7-8 show eighth-note patterns in 2/4 time.

393 8

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 393 consists of six measures. Measures 1-5 show eighth-note patterns in common time. Measure 6 shows eighth-note patterns in 2/4 time. Measures 7-8 show eighth-note patterns in 2/4 time.

398 8

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 398 consists of six measures. Measures 1-5 show eighth-note patterns in common time. Measure 6 shows eighth-note patterns in 2/4 time. Measures 7-8 show eighth-note patterns in 2/4 time.

403 8

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 403 consists of six measures. Measures 1-5 show eighth-note patterns in common time. Measure 6 shows eighth-note patterns in 2/4 time. Measures 7-8 show eighth-note patterns in 2/4 time.

408 8

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 408 consists of six measures. Measures 1-5 show eighth-note patterns in common time. Measure 6 shows eighth-note patterns in 2/4 time. Measures 7-8 show eighth-note patterns in 2/4 time.

XV. RHAPSODIE HONGROISE  
RÁKÓCZI-MARSCH

Zum Konzert-Vortrag bearbeitet

**Allegro animato**

tumultuoso

Musical score for piano, page 88, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by 'c') and has a treble clef. The bottom staff is also in common time ('c') and has a bass clef. Measure 1 starts with a dynamic 'p' (pianissimo). Measure 2 begins with a dynamic 'con 2d.' (with 2d). Both staves feature eighth-note patterns with curved弓heads.

Musical score for piano, page 88, measures 3-4. The score continues with two staves. The top staff shows a continuation of the eighth-note pattern from measure 2. The bottom staff begins with a dynamic 'p' (pianissimo) and features eighth-note patterns with curved弓heads.

Musical score for piano, page 88, measures 5-6. The score continues with two staves. The top staff shows a continuation of the eighth-note pattern. The bottom staff begins with a dynamic 'p' (pianissimo) and features eighth-note patterns with curved弓heads. A dynamic 'crescendo' is indicated at the beginning of the bottom staff.

Musical score for piano, page 88, measures 7-8. The score continues with two staves. The top staff shows a continuation of the eighth-note pattern. The bottom staff begins with a dynamic 'p' (pianissimo) and features eighth-note patterns with curved弓heads.

Musical score for piano, page 88, measures 9-10. The score continues with two staves. The top staff shows a continuation of the eighth-note pattern. The bottom staff begins with a dynamic 'p' (pianissimo) and features eighth-note patterns with curved弓heads.

11

8

strepitoso molto rinforz.

14

Tempo di marcia animato

ff·marcatissimo

20

sempre ff

25

8

\*) Der Rhythmus des Marsches ist anapästisch. Seine heutige Phrasierung wäre:



\*) The rhythm of the march is anapaestic. Today it would be phrased:



29 8 ff 5 3

Ossia

34 ten. p 6 6 non legato

38 cresc. f

cresc. f

\*) Die Achtelwerte sind wieder anzuschlagen.

\*) The quavers are to be struck afresh.

41

ff

8

46

8

51

8

rinforz.

55

8

8

Un poco meno allegro

59

dolce marcato con grazia

63

8

67 8

8

71 8

8

A musical score for piano, featuring four staves of music. The key signature is A major (three sharps). Measure 74 starts with a dynamic of **p**. Measure 77 begins with a dynamic of **ff**. Measure 80 includes performance instructions like "voll" and "Voll". Measure 84 shows a series of eighth-note patterns.

\* Die eingeklammerten Noten kommen bei Liszt nicht vor. Ihre Ausführung wurde erst durch die Verbreitung der siebenokta-  
tigen Klaviere ermöglicht. Ihre Einschaltung ist der Einsicht  
des Interpreten überlassen.

\* The bracketed notes do not appear in Liszt's original—they only became possible in performance with the spread of the seven octave piano. It is up to the performer whether or not he plays them.

8

3

1

2

3

5

3

8

*\*la melodia sempre ben marcato*

brillante

8

3 [5]

8

\* Das Thema des Trioteiles soll überall aus dem Gewebe der Figurationen hervorklingen, das die Melodie verborgen enthält.

\* The theme of the trio section is to emerge through the web of figuration that almost conceals the melody.

95 8

8

98 8

101 ff

105 viva

3 1 2 3 5 3

\* S. Bemerkung zu Takt 82.

\* See our note on bar 82.

8

108

8

110

8

112

*brillante*

*p subito*

8

114

$\begin{matrix} 3 & 3 \\ 1 & 4 & 1 & 4 \end{matrix}$

$\begin{matrix} 3 & 4 \\ 1 & 2 & 3 & 5 \end{matrix}$

$\begin{matrix} 5 \\ 3 & 2 & 1 \end{matrix}$

117 8

120 8

123 8

125 8

**Vi= leggieramente**

127 8

\* Die gestrichelten Bögen bezeichnen lediglich den strukturellen Aufbau der Motive und weisen nicht auf etwaige Abtrennung hin.

\* The dotted lines are merely meant to indicate the structure of the motives and do not imply breaks in phrasing.

129

131

132

*p sotto voce*

*non legato*

134 \*)

$\frac{18}{16}$

C

8.

*Led.*

136

C p

8.

\*) Die 34 Töne der chromatischen Passage teilen sich in eine aus 16 und eine aus 18 Tönen bestehende Gruppe. Bei den gleichmäßig laufenden Sechzehnteln nimmt die Zeitdauer des zweiten Taktes dadurch um zwei Sechzehntel zu. Die ungewöhnliche Weise der Pedalanwendung will die Illusion wogenden Kampfgetöses erwecken.

\*) The 34 notes of the chromatic passage are to be divided into groups of 16 and 18 notes respectively. Since the sixteenth notes are meant to run evenly the duration of the second bar contains two extra sixteenth notes. The unusual pedalling is meant to suggest the roll of battle.

138 \*)

140

C cresc.

142

144

146

molto cresc.

Rehearsal marks: \* 2d simile

148

8

=de

150

8

153

8

156

V

\* Vor dem Auftakt zum neuen Teil sollte eine Pause von drei Viertelwerten eingehalten werden.

\* The upbeat of the new section should be preceded by a pause of three crotchets between the two bars.

160 8

163 8

166 ff

Facilité

169 sf

f glissando 15

Ossia f con bravura

simile  
8

172 > 17

simile  
8

15 > 15

8

174 > 17

15 > 15

176 6 6 2 1 # 8 cresc.

179 8 ff 8

183 8

187 8 8

190 8 rfz

193

più rinforz.

196

fff

200

sempre ff

203

207 8

211

214 8

217 8

220 8

## XVI. RHAPSODIE

**Allegro**

\*) 3 ten. 2 ten. ten. ten.

6

12

18    **cadenza ad lib.**

\*) Die bei der Wiederholung der Einleitung (Takt 69 ff.) gegebenen Anweisungen zur Phrasierung zeigen genau die formale Gliederung der Motive. Obwohl sie hier infolge des *ff* weniger zum Ausdruck gebracht werden kann, richte man seine Vorstellungen nach den Phrasierungszeichen der erwähnten Stelle.

\*) The instructions as to phrasing given at the repeat of the introduction (bars 69 et seq.) reveal precisely the formal structure of the motives. Although they can be less clearly shown here because of the *ff* one should nevertheless try to realize the phrase-marks from the later passage.

22

8 ralentando

27 Lassan Langsam

3 mf espressivo e legato

33 sf

38 tr

45 cadenza ad lib.

pp

<sup>\*)</sup> Das Pedal hier und an ähnlichen Stellen auch während der mit Fermaten bezeichneten Pausen niedergedrückt halten.

<sup>\*)</sup> The pedal should be held depressed here and in similar passages, even during rests with fermatas.

8 1 2 3 4  
tr 2

\*)

8 1 2 3 4  
tr 2

46 3 2  
mf espressivo e legato

52 1 2 3 5 sf  
2  
3  
Ped.

57 1 2 3 4  
Ped.

\*) Liszt's Pedalzeichen verleihen den Kadzenzen sowohl in harmonischer wie auch in klangfärbernder Hinsicht einen besonderen Klang. Ihre Nichtbeachtung würde den Charakter der Rhapsodie verändern.

\*) Liszt's pedal instructions give the cadenzas a special effect both harmonically and in respect of tone colour. To depart from them would be to alter the character of the Rhapsody.

61

tr.

2ed.

66 Cadenza ad lib.

pp

f

tr.

1 2 3 4

2a.

8

2a.

67 Quasi allegro, capriccioso

p

72

p

poco a poco accelerando

*p*

crescendo -

82

molto cresc. -

87

Allegro con brio

8

*ff**ff*

91

8

*mp*

95

100 8

crescendo

105 8

p subito

Rit.

109 8

crescendo

Rit.

113 8

p subito

semper staccato

Rit.

117 8

crescendo

p

p subito

*Red.*

121 8

p

p subito

*Red.*

125 8

crescendo

*Red.*

129 8

f

ten.

ten.

ten. *sempre*

*Red.* \* *Red.* \* *Red.* \*

135 8

*Red.* \* *Red.* \* *Red.* \*

140 8

2ed. 2ed. 2ed. 2ed.

145 8

m.d.  
ff sempre  
m.s.

2ed. 2ed. 2ed. 2ed.

150 8

2ed. 2ed. 2ed. 2ed.

155 8

ff

2ed. 2ed. 2ed. 2ed.

159 8

163 8

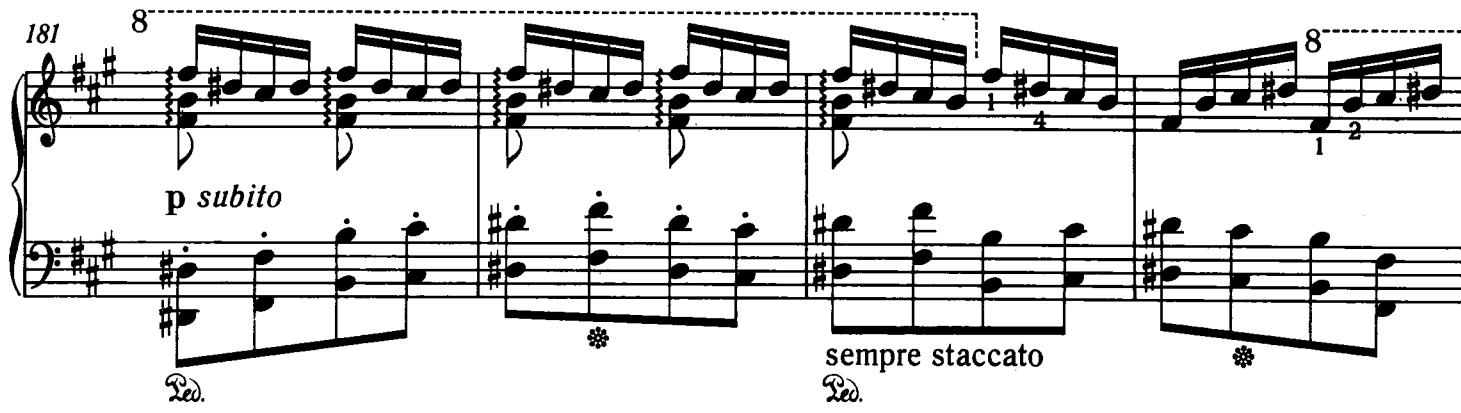
168 8

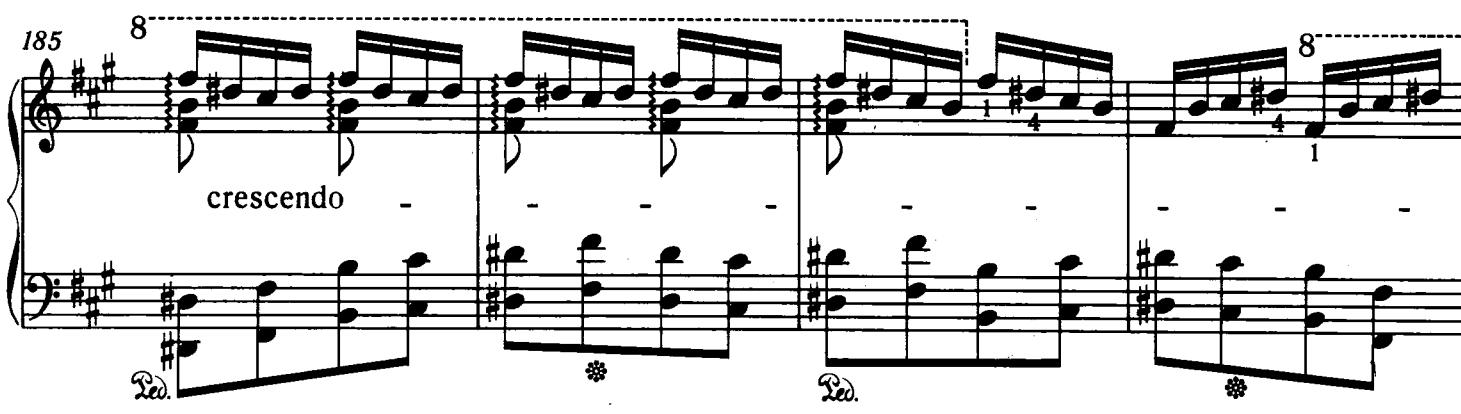
173 8

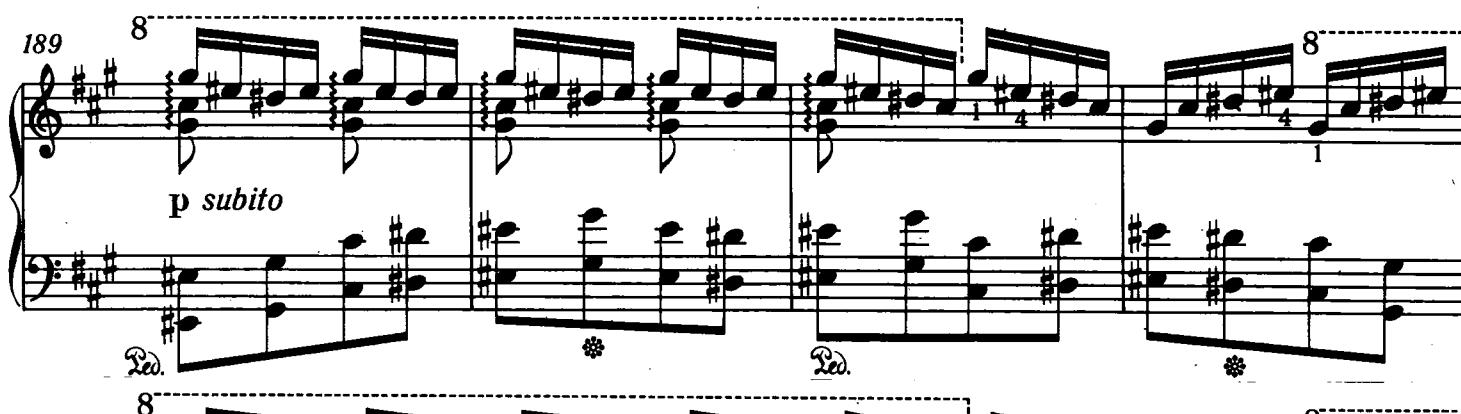
*p subito*

177 8

*crescendo*

181 8  
*p subito*  

*sempre staccato*

185 8  
*crescendo*  


189 8  
*p subito*  


193 8  
*crescendo*  


197 8  
*f*  


202 8

202 8

202

207

207

207

212

212

ff

212

217 8

217 8

222 8

222 8

# XVII. RHAPSODIE

Lento M.M. ♩=48

4

dim.

un poco ritenuto

7

dim.

Allegretto M.M. ♩=92

11

p

dim.

15

sempre p

un poco marcato

<sup>\*)</sup>

2 1 1 2  
5 5 5 4

19

8

Ped. \* Ped. \* Ped. \* Ped.

23

8

un poco marcato

27

8

espressivo

Ped. \* Ped. \* Ped. \*

<sup>\*)</sup> Liszt dachte hier vermutlich an ein doppeltes Gleitenlassen der Finger:  
 $\overbrace{5 \ 5}^{\text{Finger 1}}$   
 $\overbrace{3 \ 3}^{\text{Finger 2}}$

<sup>\*)</sup> Liszt was presumably thinking here of a double glissando:  
 $\overbrace{5 \ 5}^{\text{Finger 1}}$   
 $\overbrace{3 \ 3}^{\text{Finger 2}}$

31

cresc.

ff

ff

ped.

35

**Un poco più animato M. M. ♩=104**

m.d.

ff

m.s.

m.d.

m.s.

ff

ped. \*

ped. \*

ped. \*

ped. \*

39

ped. \*

ped. \*

ped. \*

ped. \*

43

ped. \*

ped. \*

ped. \*

ped. \*

47 m.d.

m.s.

m.d.

m.s.

Led. \* Led. \* Led. \* Led. \*

51 sempre ff

Led. \* Led. \* Led. \*

poco a poco più animato sin al Fine

54

57

fff sempre

Led. \* Led. \*

60

63

66

*con Ped.*

70

*con Ped.*

8

Az Országos Magyar Kiállítás alkalmára (Budapest, 1885).  
Anlässlich der ungarischen Ausstellung in Budapest (1885).

## XVIII. RHAPSODIE

Lento Lassan M.M.  $\text{♩} = 40$

Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: **p**. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: **p**, **Ped.**

Measure 6: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamics: **tr**, **Ped.** Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: \*

Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: **p**, **Ped.** Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: \*

Measure 18: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamics: **tr**, **Ped.** Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: \*

23

29

33

37

Presto Friss M.M.  $\text{J}=120$

41

45

[1 4 3 2 1 2] [1 4 3 2 1 2]

49

53

mf

57

p

Ped.

62

Ped.

\* Ped.

\*

Ped.

\*

67

8

72

crescendo

8

77

un poco accel.

più crescendo

8

Ossia\*

82

\* Liszt's Spätstil entspricht die im Haupttext mitgeteilte Variante mehr als das dekorativer, aber schablonenhafte Ossia.

\*) The variant reproduced in the principal text corresponds more closely to the style of Liszt's later years than does the more decorative yet sketch-like Ossia.

87

stacc. e rfz

8

93

*poco più mosso*

ff

100

8

107

8

stacc.

Led.

\* Led.

*un poco accel.*

114 8

120 8

*Più mosso\**

ff

128

138 8

\* In Anbetracht der Verdoppelung der Notenwerte bedeutet das *Più mosso* hier eigentlich schon *presto*.

\* Because of the doubling of the note-values the *Più mosso* here is in fact equivalent to *presto*.

# XIX. RHAPSODIE

D'après les „Csárdás nobles” de K. Ábrányi

Lento Lassan M.M. ♩=76

The musical score consists of four staves of music, each with a key signature of one flat (F#) and a time signature of 2/4. The tempo is indicated as Lento Lassan M.M. with a tempo of ♩=76.

**Staff 1:** Measures 1-4. Dynamics: f marcato, mf. Measure 4 ends with a repeat sign.

**Staff 2:** Measures 5-8. Dynamics: f marcato. Measure 8 ends with a repeat sign.

**Staff 3:** Measures 9-12. Dynamics: f marcato, mf.

**Staff 4:** Measures 13-16. Dynamics: f marcato. Measure 16 ends with a repeat sign.

Other markings include measure numbers (1, 5, 8, 9, 13), dynamic markings (f, mf), and performance instructions like "f marcato". The score uses standard musical notation with stems, beams, and rests.

17

*f marcato*

21

8

24

cresc.

4 4

26

4

27

dim.

29

mf

cresc.

33

cantando, legato  
f

sempre legato

37

37

37

40

p

f

44

p

48

*un poco accelerando*m.d.  
2 1 2 3 1

52

**Tempo I***cresc.**f*

59

*p**Lev.**Lev.*

62

*f**Lev.**\**

65

69

*un poco accelerando*

73

77

*Tempo I*

*cresc.*

80

*p*

83

marcato

*dec.* \*

*dec.*

86

marcato

*dec.* \*

*dec.*

90

*f*

*dec.* \*

*dec.*

*dec.* \*

95

*espressivo*

*p*

*dec.* \*

*dec.*

*dec.* \*

*dec.*

99

Ped.

\*

102

cresc.

5

f

Ped.

\*

105

espressivo

p

8

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

109

8

8

Ped.

\*

Ped.

112 8

112 8

114 quasi trillo

114 quasi trillo

116

116

118 cresc.

118 cresc.

119 8

119 8

marcato

121

*più cresc.*

*ped.*

122

*f marcato*

125

*diminuendo un poco -*

*non legato*

130 Vivace Friss M.M. ♩=116

*p*

*un poco marcato*

136

142

147

152

*stacc.*

158

163

167

*cresc.*

171

f

Lento.

176

Lento.

Lento.

Lento.

Lento.

181

Lento.

Lento.

186

8

[5]

[5]

simile

Lento.

Lento.

190 8

dim.

194

[4] non legato

p

[3 1]

un poco marcato

198

[3 1]

[3 1]

202

[3]

[1]

[4]

206

[4]

[4]

staccato

210

[4] [4]

cresc.

214

[4] [4] [4]

*più cresc.*

218

[4] [4] 2d. \* 2d. \*

f

222

2d. \* 2d. \* 2d. \*

fff

227

8

232



237



242

*un poco marcato la melodia*

246

250

3

254

*marcato la melodia*

259

*p*

staccato

263

268

272

*un poco rall.*

[5] 8

8

8

Rall.

\*

Rall.

\*

Rall.

\*

276

*a tempo*

>

2]

[3] 1

5 [3] 2

4] 1

8

280      3 2 1 2      5 8

284      4 2 5 4 [4] [5 4] \* f Dec. \* Dec. V \*

289

294

<sup>\*)</sup> Im Budapester Manuskript ist die unveränderte Wiederholung der Takte 172–285 nur *ad libitum* angegeben. Somit widerspricht das Überspringen der Takte 286–399 keineswegs den Intentionen des Komponisten.

<sup>\*)</sup> According to the Budapest manuscript the unaltered repetition of bars 172–285 is merely *ad libitum*. Thus, omission of the repetition (bars 286–399) does not go against the composer's intentions.

299 8 [5] [5] simile  
*ped.*

304 8 dim.

308 non legato [4] [3 1]  
*p*  
*un poco marcato*

312 [3 1] [3 1]

316 [3] [4]

The musical score consists of five staves of piano music. Staff 1 (top) starts at measure 299, featuring a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 8. It includes dynamic markings like 'v' and 'ped.' followed by a melodic line with sixteenth-note patterns. Staff 2 (second from top) begins at measure 304 with a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 8. It has a dynamic 'dim.' and a melodic line with eighth-note patterns. Staff 3 (third from top) starts at measure 308 with a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 4. It includes dynamics 'non legato', 'p', and 'un poco marcato', along with a melodic line. Staff 4 (fourth from top) starts at measure 312 with a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 3. It features a melodic line with eighth-note patterns. Staff 5 (bottom) starts at measure 316 with a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 3. It includes a dynamic '4' and a melodic line with eighth-note patterns.

320

[4]

staccato

324

[4]

[4]

cresc.

328

[4]

[4]

[4]

8

più cresc.

332

8

[4]

[4]

f

2ed.

\*

2ed.

336

8

[4]

\*

2ed.

\*

2ed.

\*

2ed.

fff

341

346

352

357

361

365

369

*marcato la melodia*

374

p

staccato

378

382

386

un poco rall.

390 *a tempo*

395

399

404

410

\* Vgl. unsere Bemerkung zu Takt 286.

\*) Cf. our note to bar. 286.

415

8  
sempre ff

420

8

425

sempre staccato

430

V  
8  
V  
8  
V  
8  
V  
8

435

V  
2ed.

\*

V  
2ed.

\*

440

V  
2ed.

\*

V  
2ed.

\*

V  
2ed.

\*

445

string.

V  
2ed.

\*

V  
2ed.

\*

V  
2ed.

\*

sempre fff

450

\*

V  
2ed.

\*

V  
2ed.

\*

V  
2ed.

\*

456

\*

V  
2ed.

\*

V  
2ed.

\*

V  
2ed.

\*

462

8. *Re.* \* *Re.* \* *Re.* \*

This page contains five staves of musical notation for two voices. The top three staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature is one sharp. Measure 462 starts with a half note in the bass clef staff. Measures 463-464 show eighth-note patterns. Measures 465-466 continue the eighth-note patterns. Measure 467 begins with a half note. Measure 468 concludes with a half note. The vocal parts are labeled with 'Re.' and asterisks (\*).

468

8. *Re.* \* *Re.*

This page continues the musical score from measure 468. It consists of five staves. Measures 468-470 show eighth-note patterns. Measures 471-473 continue the eighth-note patterns. Measure 474 concludes with a half note. The vocal parts are labeled with 'Re.' and asterisks (\*).

474

This page continues the musical score from measure 474. It consists of five staves. Measures 474-478 show eighth-note patterns. Measure 479 begins with a half note. Measure 480 concludes with a half note. The vocal parts are labeled with 'Re.' and asterisks (\*).

480

8

This page continues the musical score from measure 480. It consists of five staves. Measures 480-484 show eighth-note patterns. Measure 485 begins with a half note. Measure 486 concludes with a half note. The vocal parts are labeled with 'Re.' and asterisks (\*).

486

This page continues the musical score from measure 486. It consists of five staves. Measures 486-490 show eighth-note patterns. Measure 491 begins with a half note. Measure 492 concludes with a half note. The vocal parts are labeled with 'Re.' and asterisks (\*).