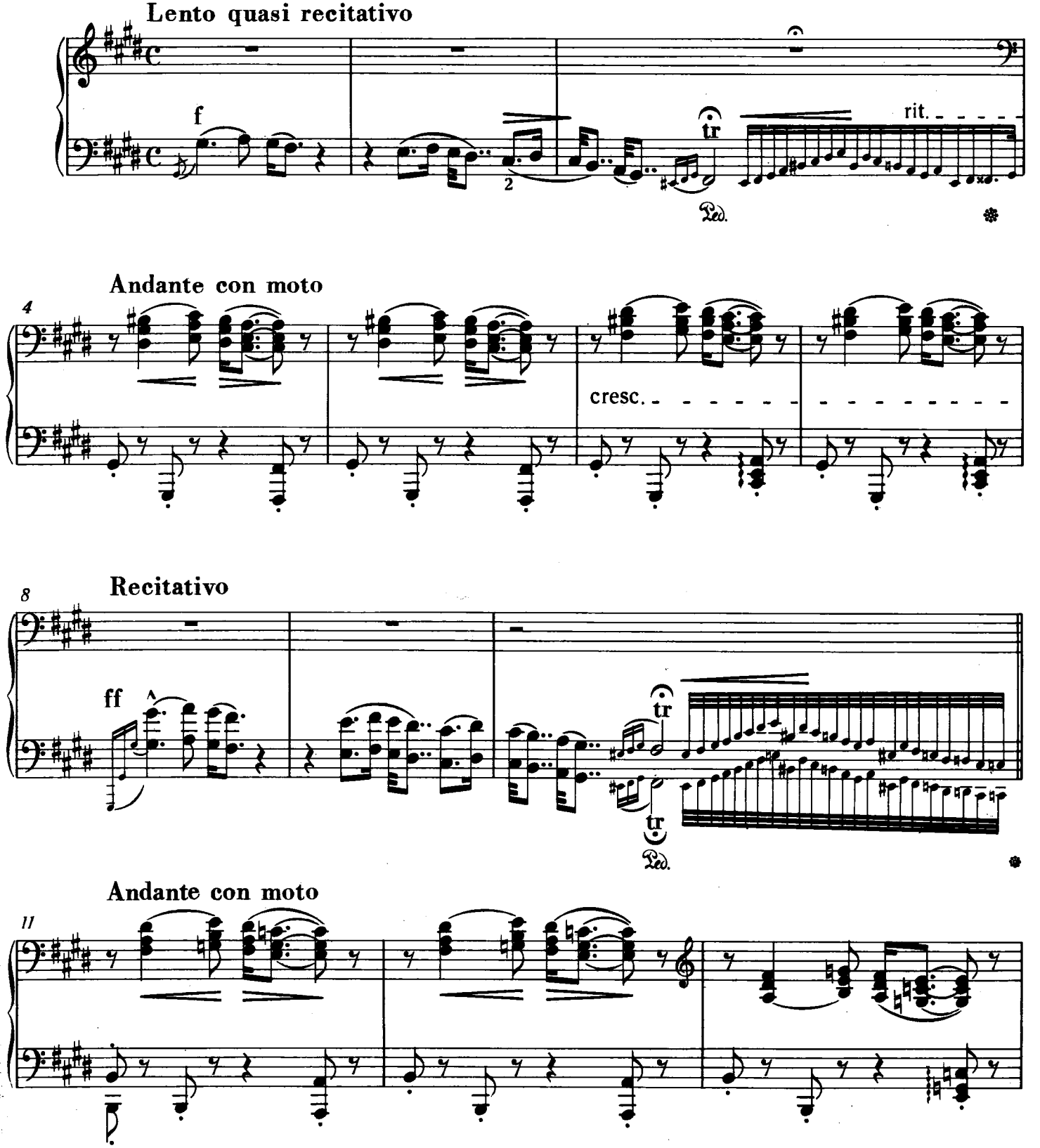
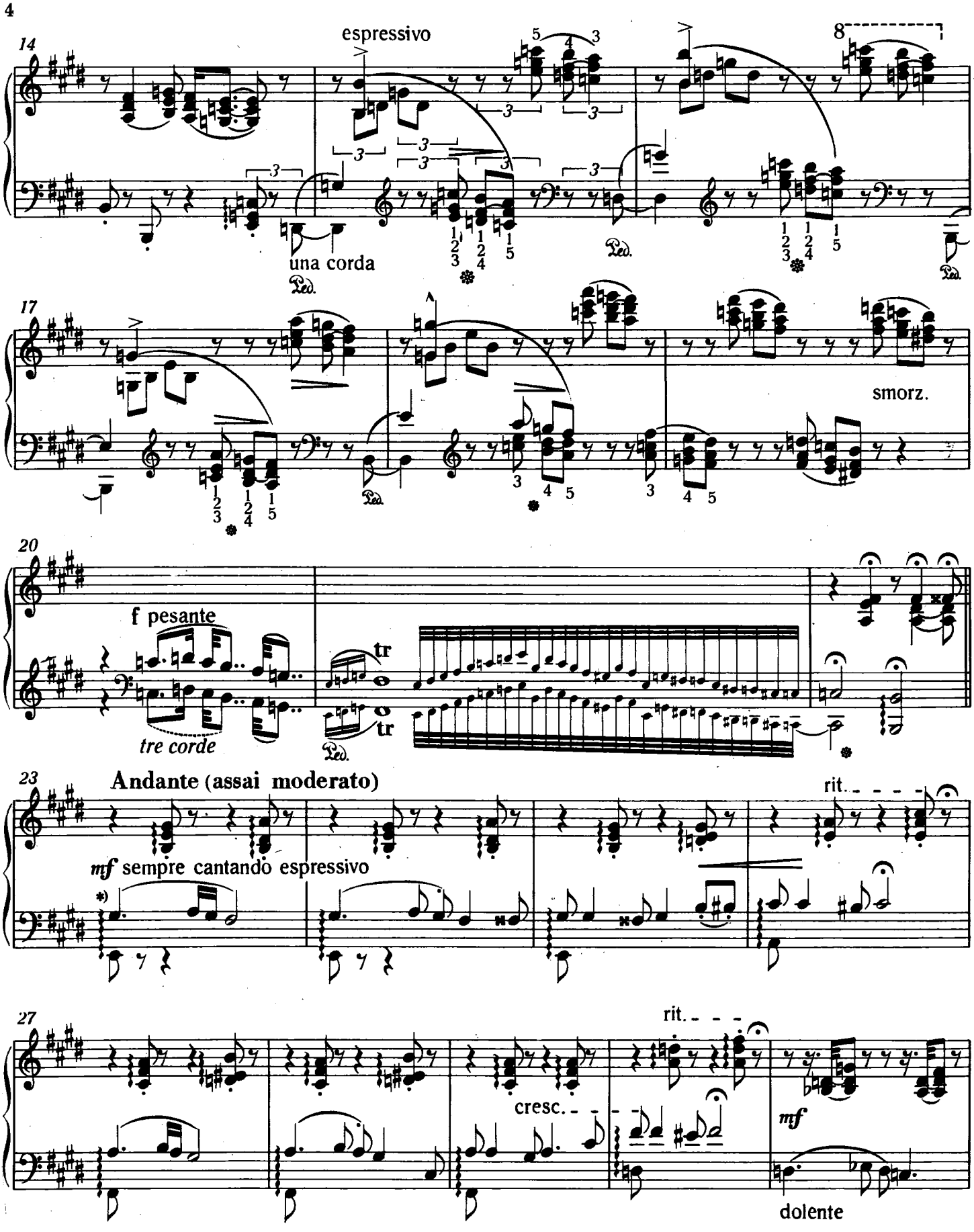
À son ami E. Zerdahely

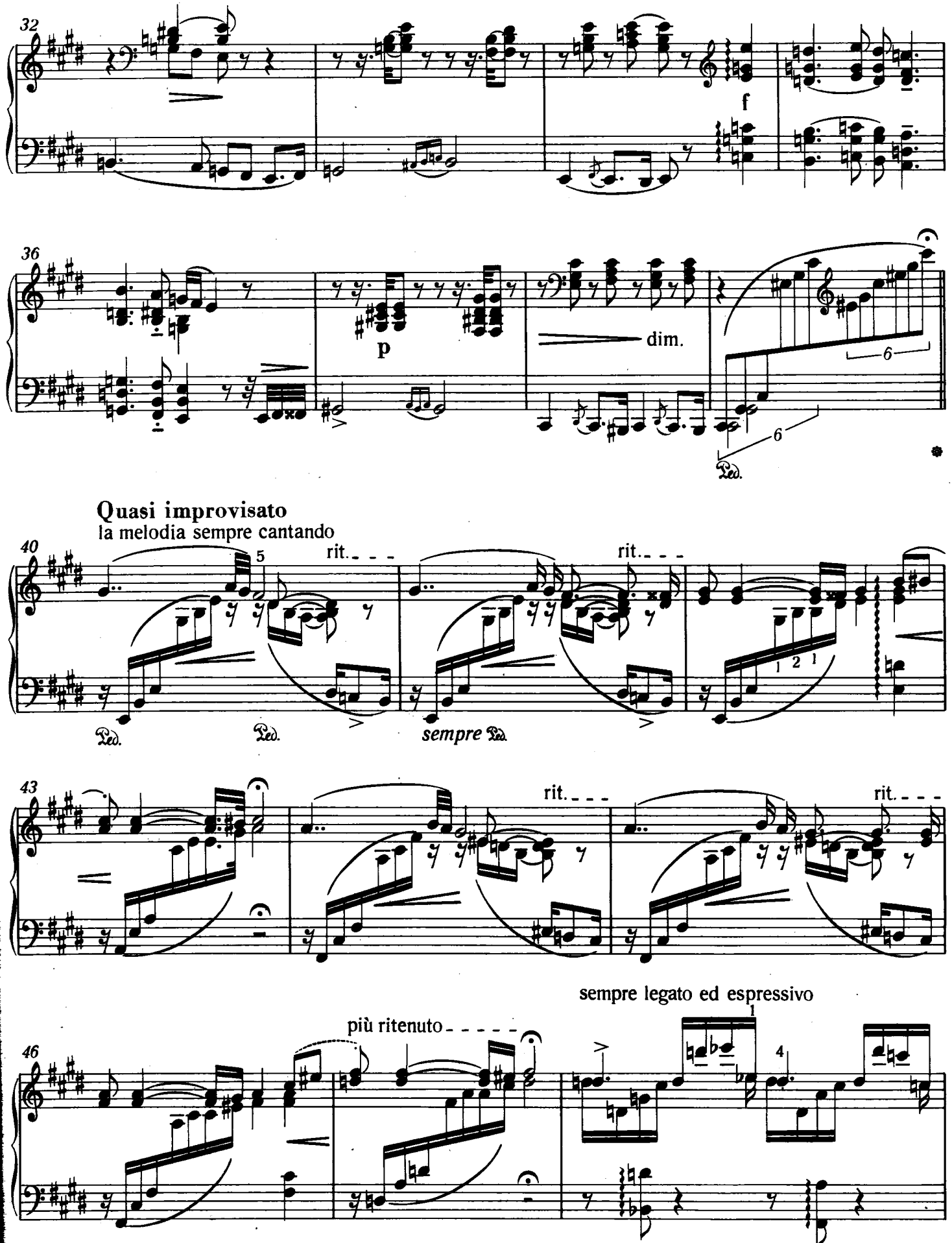
I. RHAPSODIE HONGROISE

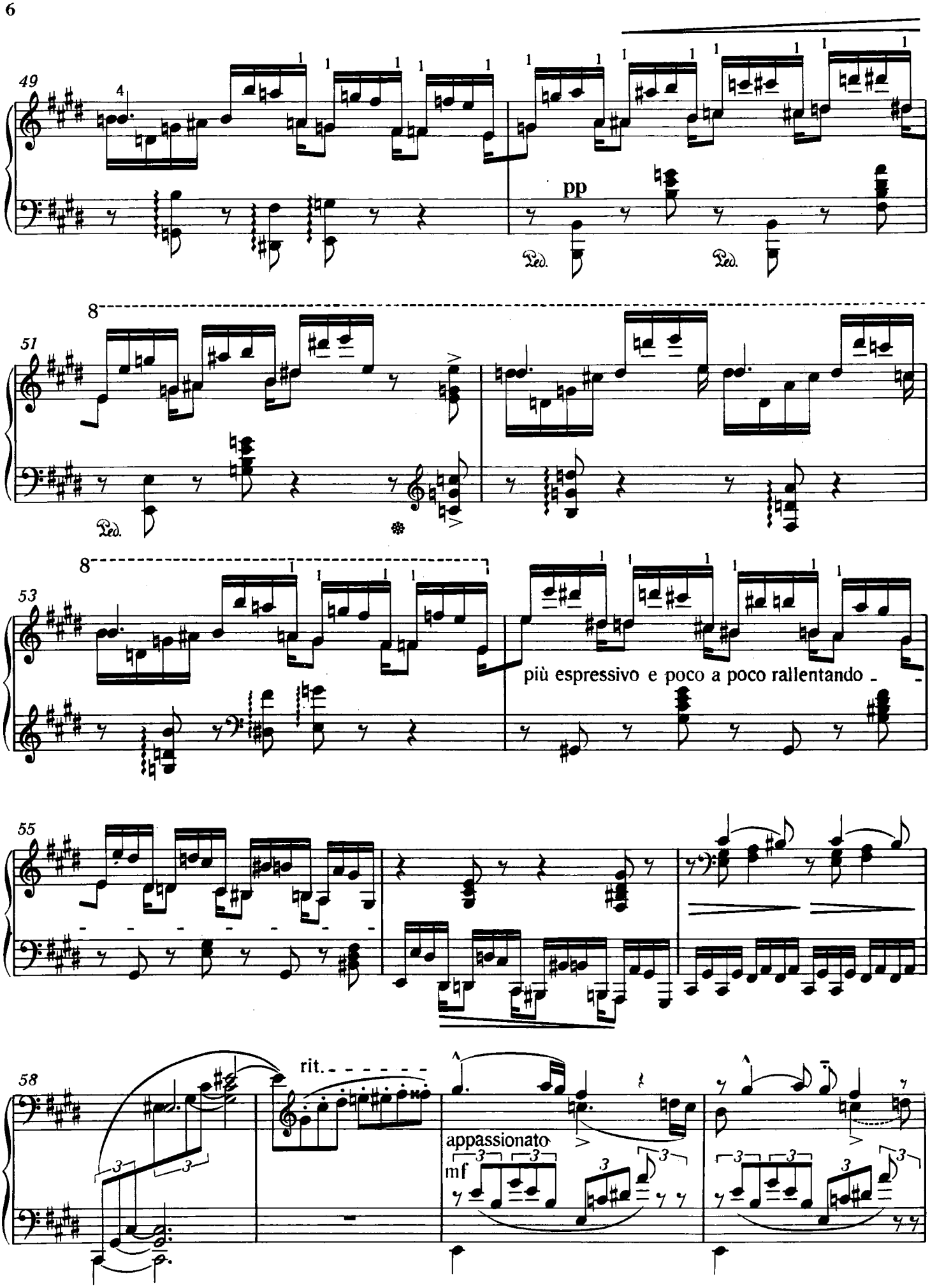


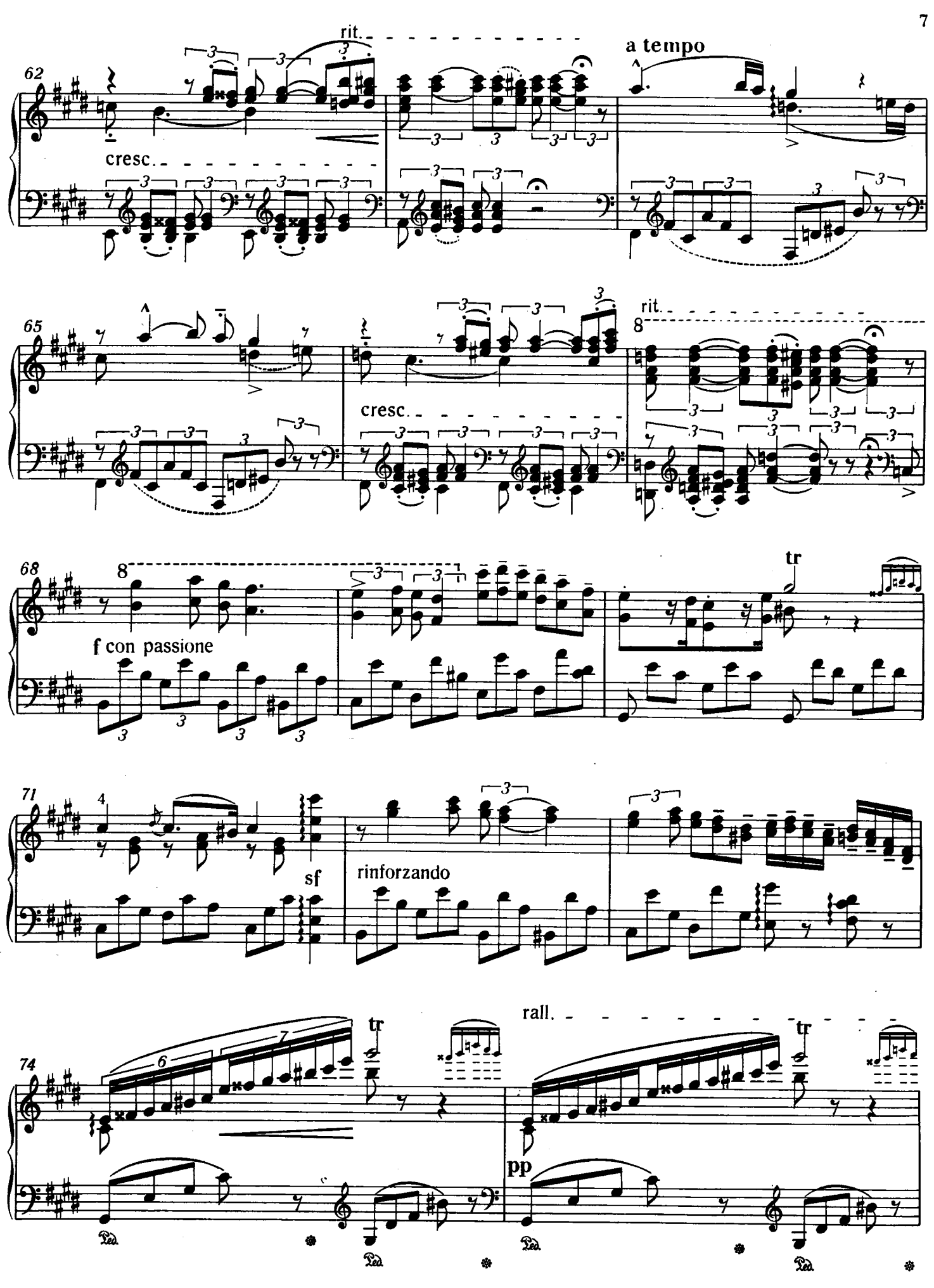


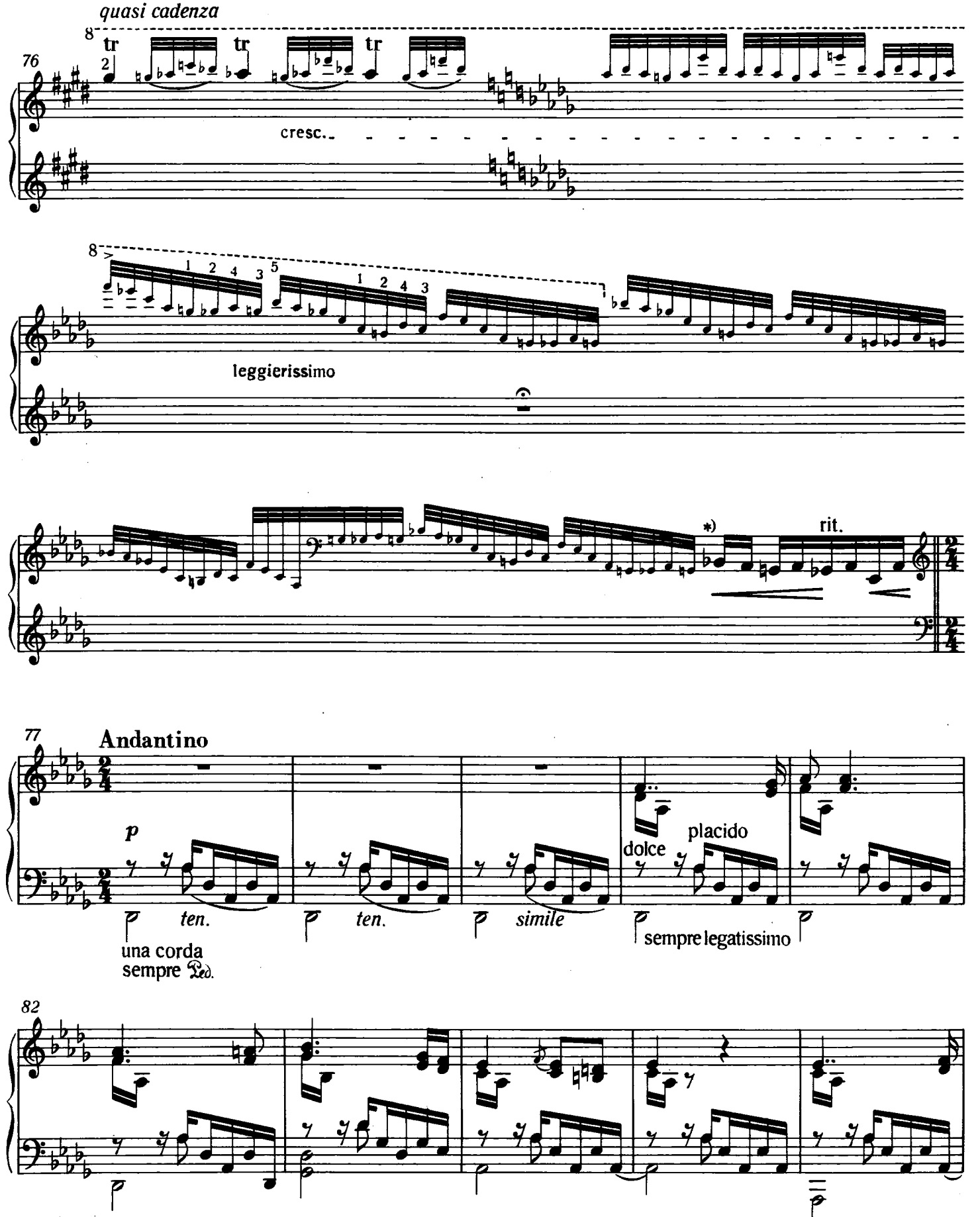
*) Den ursprünglich choriambischen Rhythmus des Themas änderte Liszt an dieser Stelle zum Daktylus, um fortlaufendes Legato und unterbrechungsloses Espressivo zu erreichen. Man betrachte diesen Vorgang als eine Charaktervariation und hüte sich davor, die rhythmische Änderung durch Akzente in den Vordergrund 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
f
36
p
dim.
6
6
Ped.
Quasi improvisato
la melodia sempre cantando
40
5
rit.
rit.
Ped.
Ped.
sempre Ped.
1 2 1
43
rit.
rit.
sempre legato ed espressivo
più ritenuto
46
1
4
pp

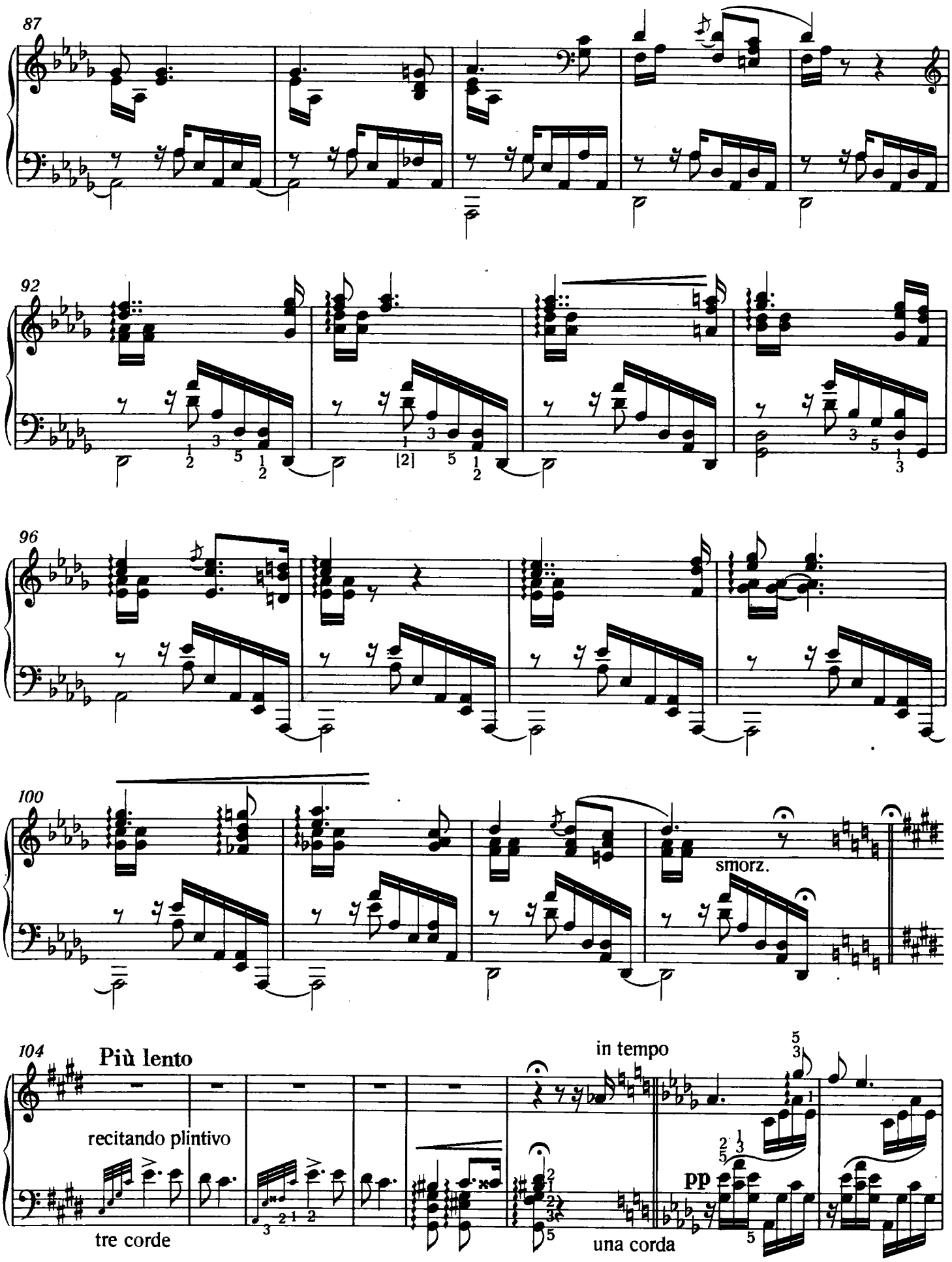

49
pp
Ped.
Ped.
51
Ped.
53
più espressivo e poco a poco rallentando
55
58
rit.
appassionato
mf

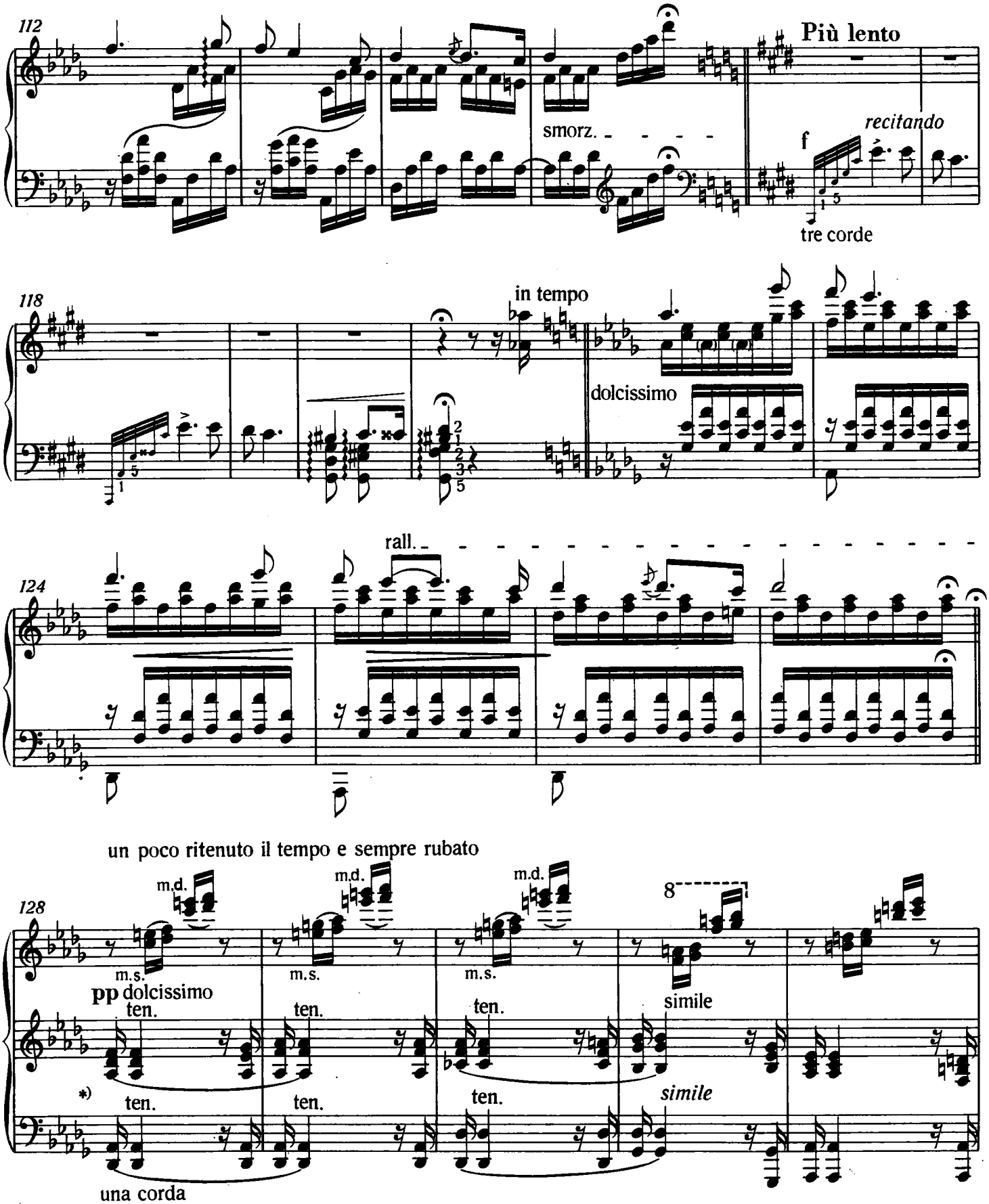

62
rit.
a tempo
cresc.
65
rit.
8
cresc.
68
8
f con passione
tr
71
4
sf
rinforzando
74
tr
rall.
tr
pp



*) Mit den kleingestochenen Noten endet der „quasi cadenza" – Charakter; die letzten 8 Sechzehntelnoten leiten bereits zum Bewegungscharakter des folgenden Abschnittes über.

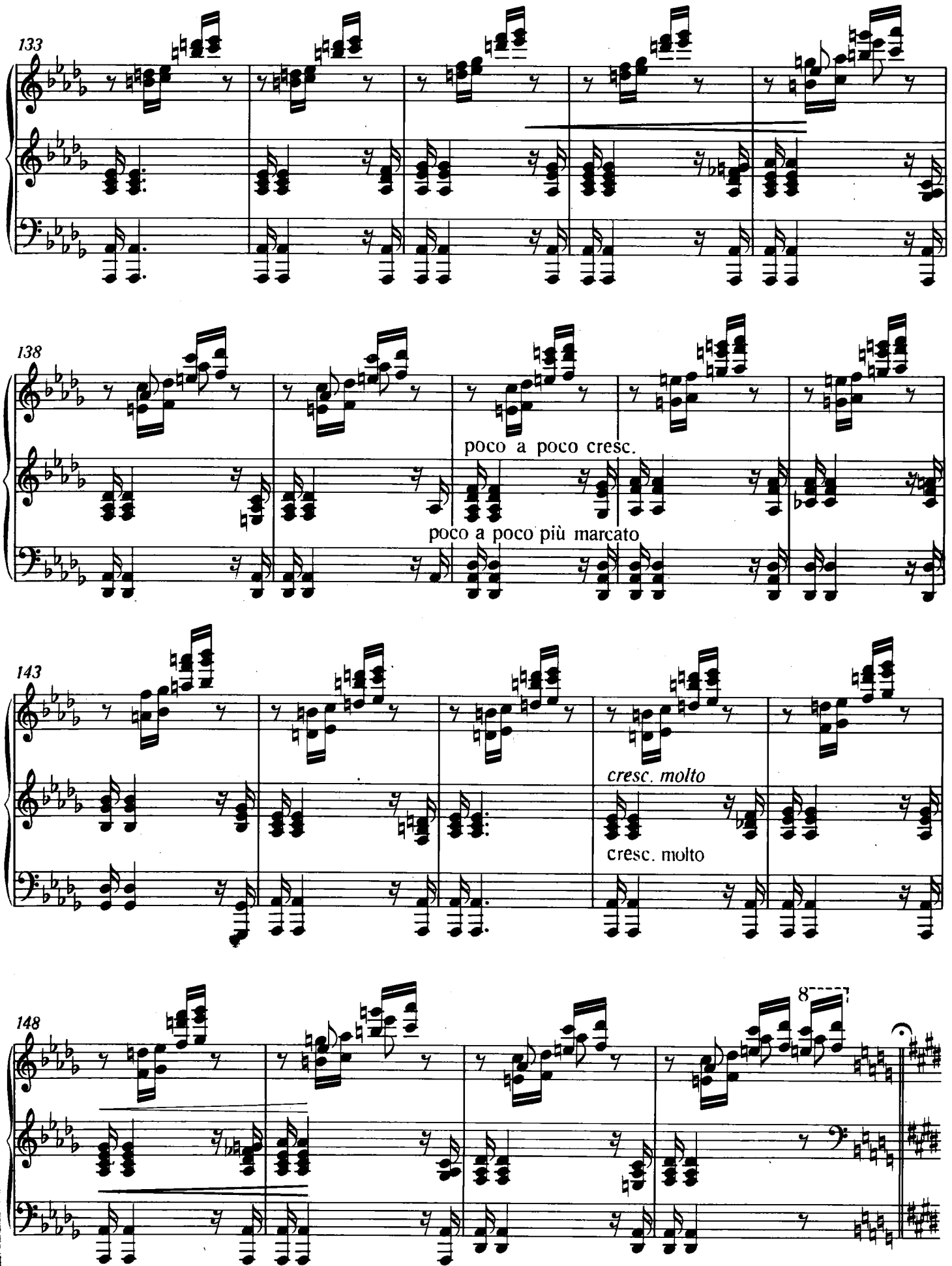
*) The "quasi cadenza" passage ends with the notes in smaller type; the last 8 semiquavers serve as an introduction to the steady movement of the following section.

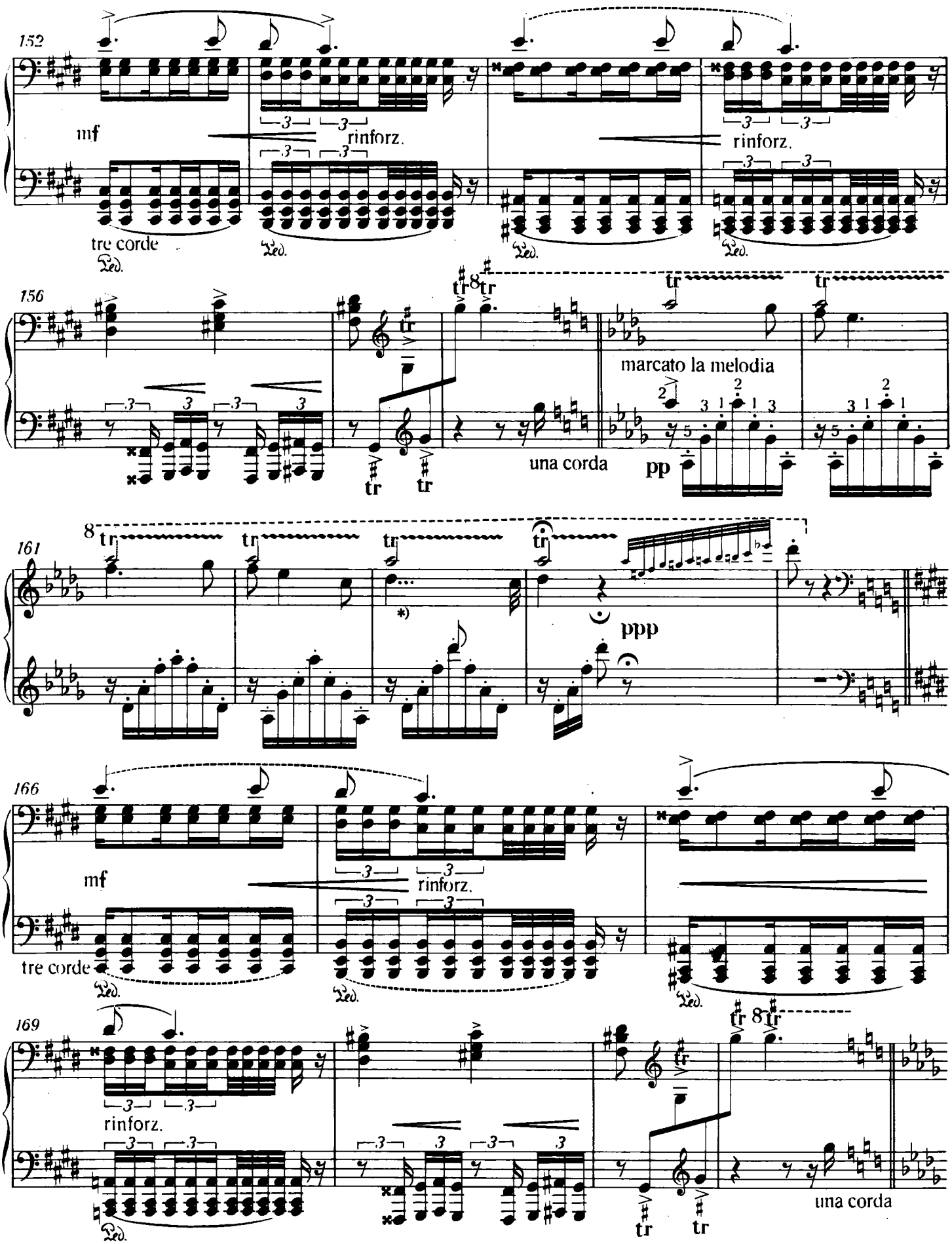

87
92
96
100
smorz.
104
Più lento
recitando plintivo
tre corde
in tempo
pp
una corda



*) 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



*) 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

sempre dolcissimo

178

*)

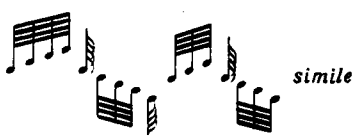
pp leggierissimo

185

Allegro animato

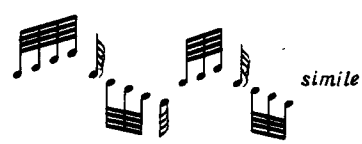
p sotto voce

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

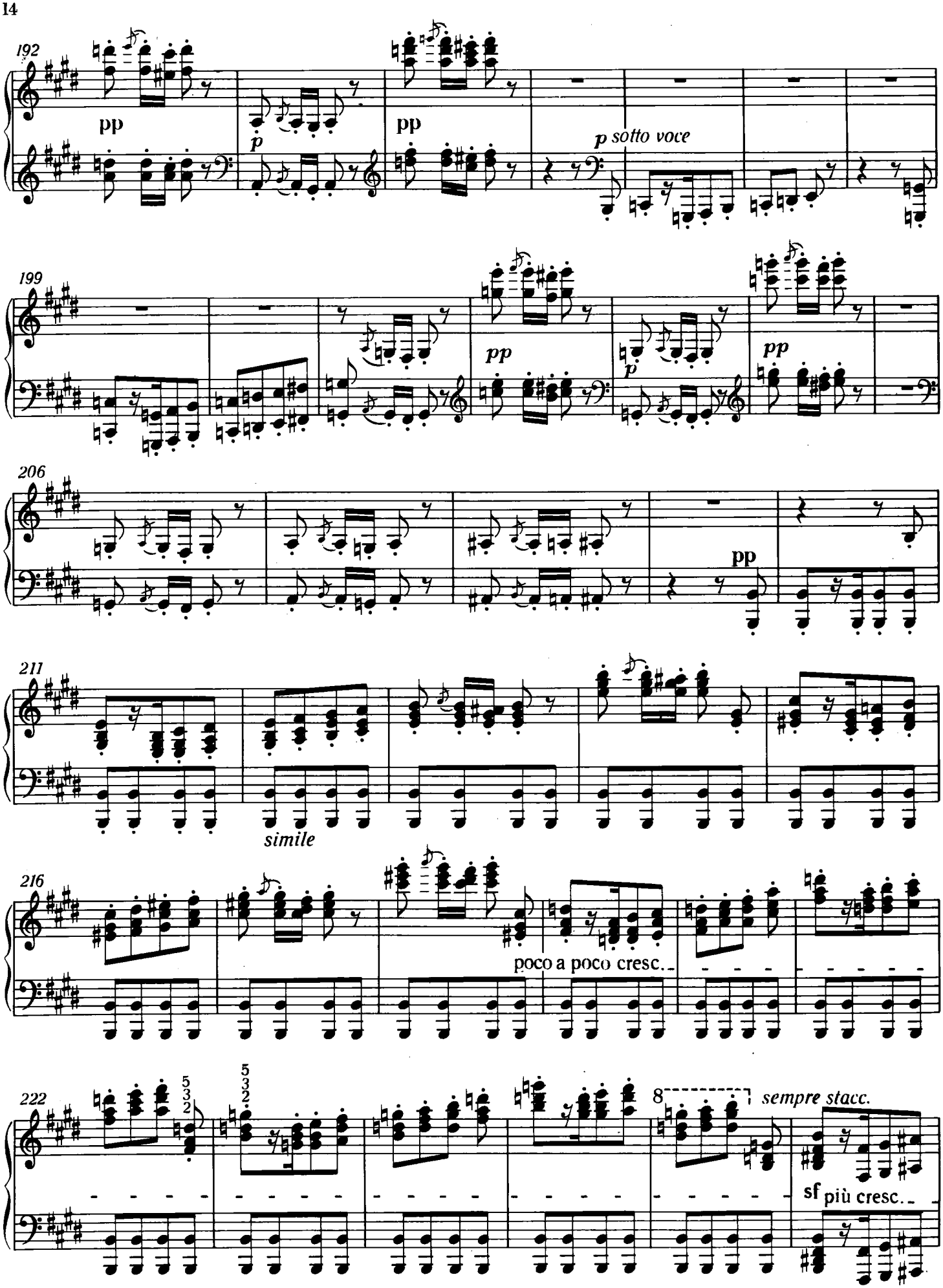


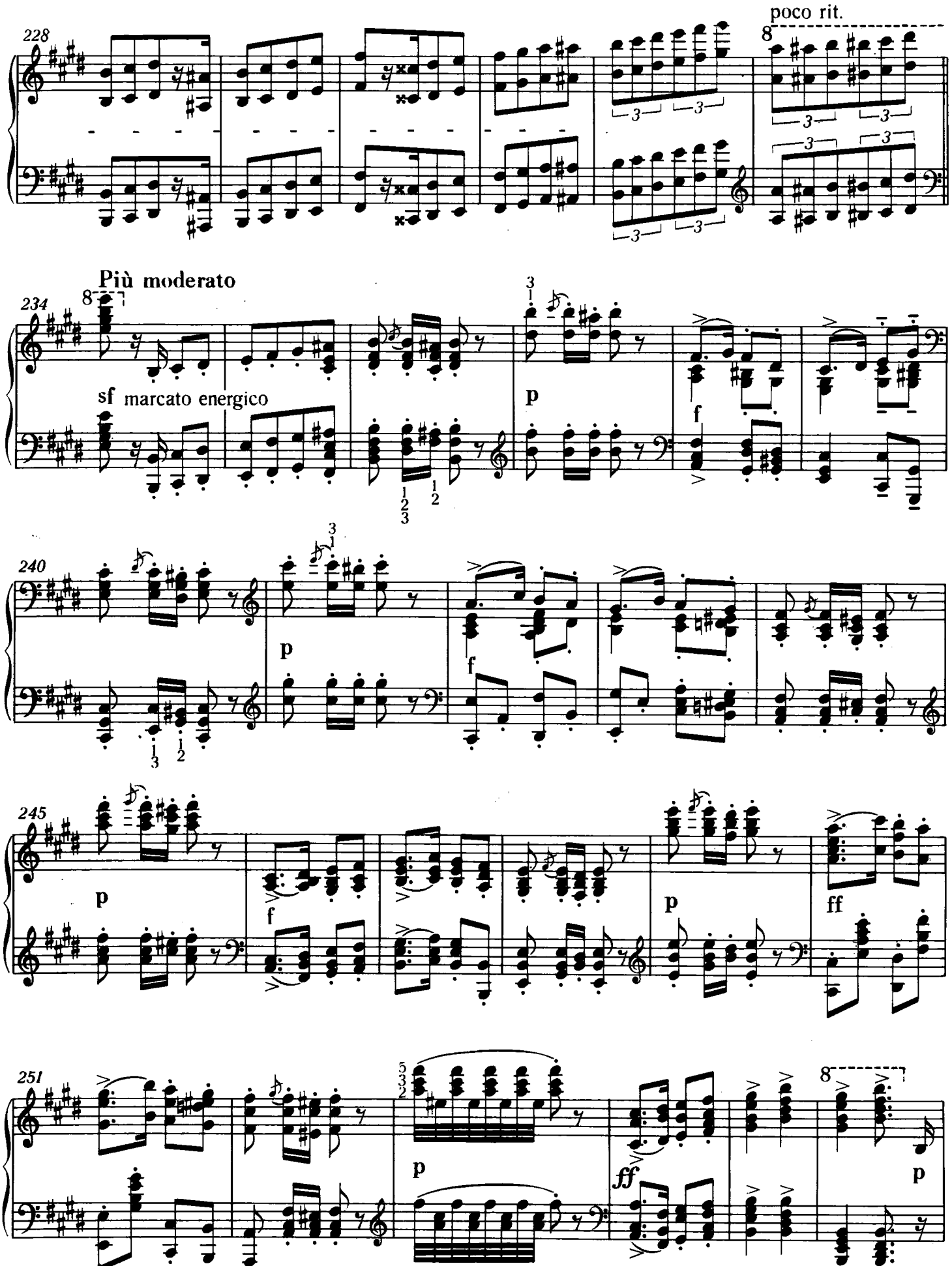
Sauers Vorschlag: 6 + 2; d'Alberts Vorschlag: 4 + 4.

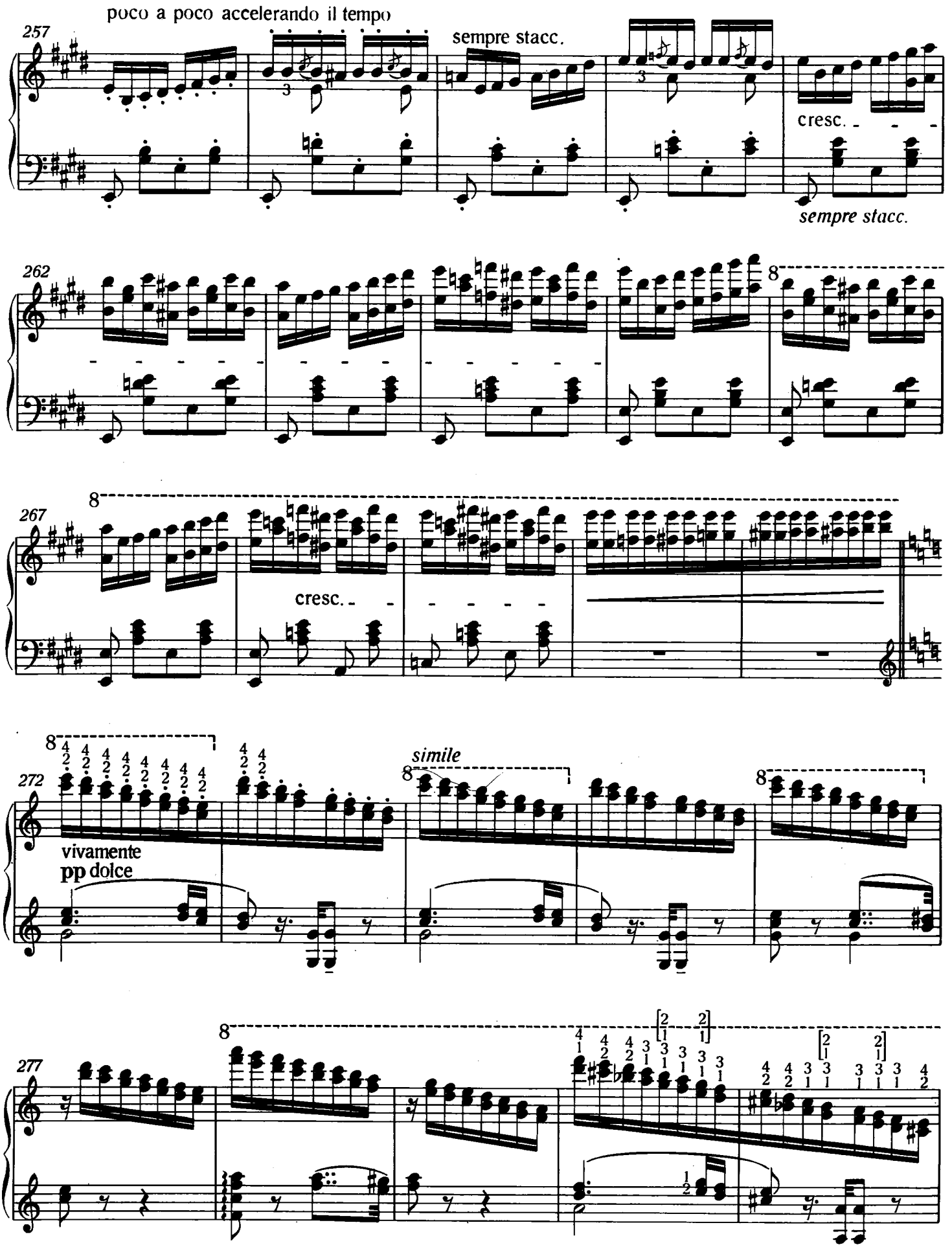
*)Our recommendation for the division of the twice times four hemidemisemiquavers between the two hands is:

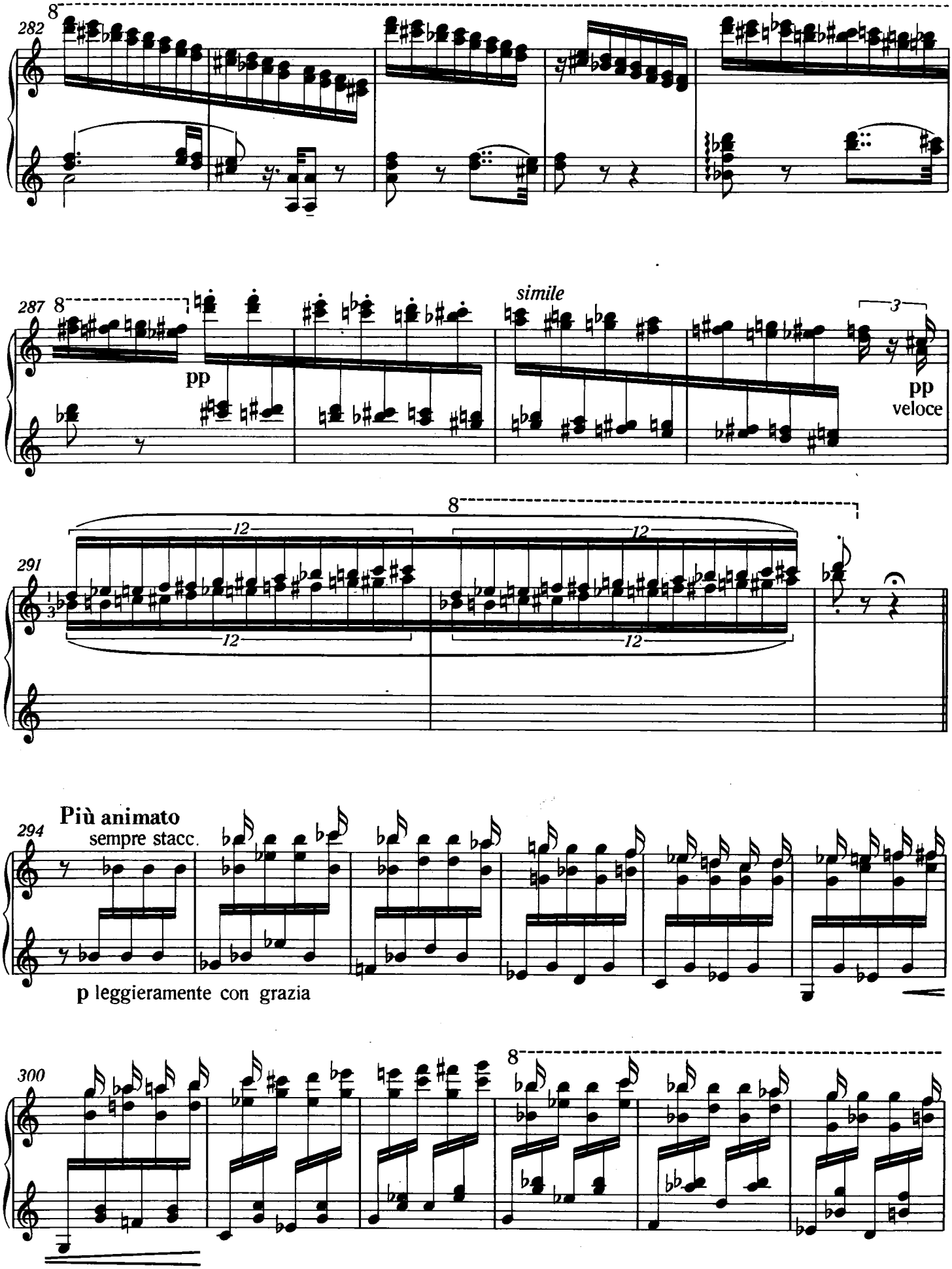


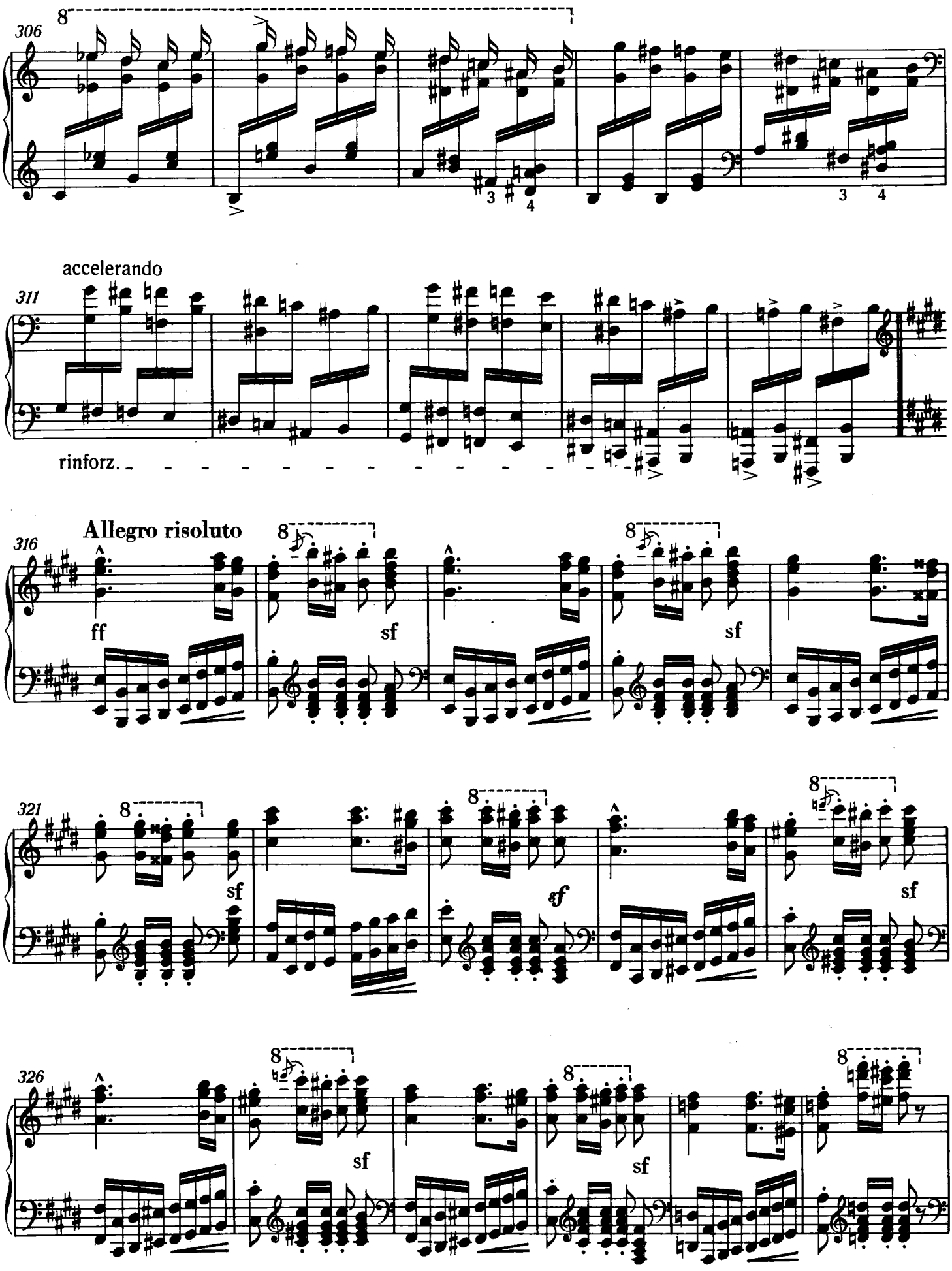
Sauer suggests a division of 6 + 2; d'Albert one of 4 + 4.

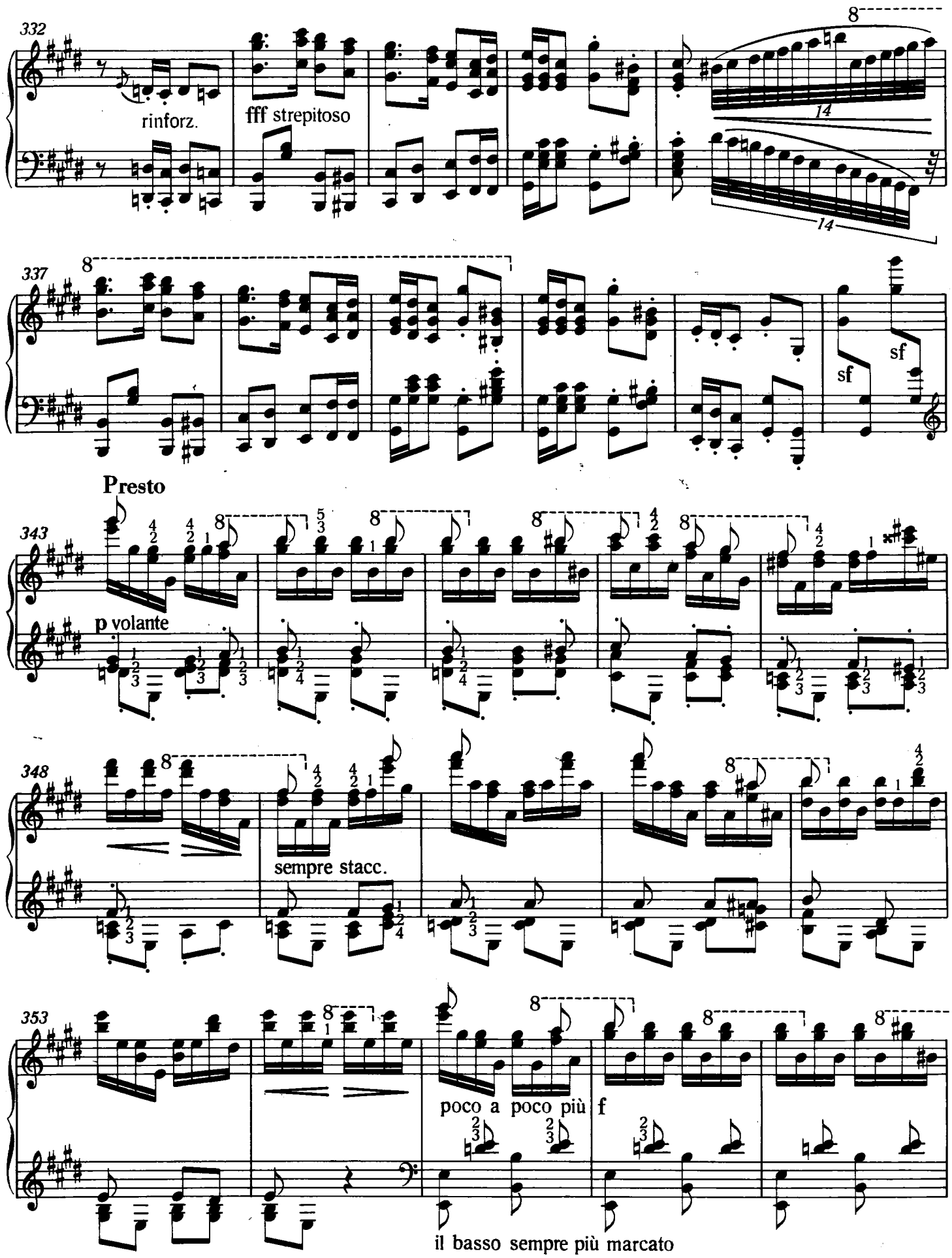

192
pp
p
pp
p sotto voce
199
pp
p
pp
206
pp
211
simile
216
poco a poco cresc.
222
5 3 2
5 3 2
8
sempre stacc.
sf più cresc.

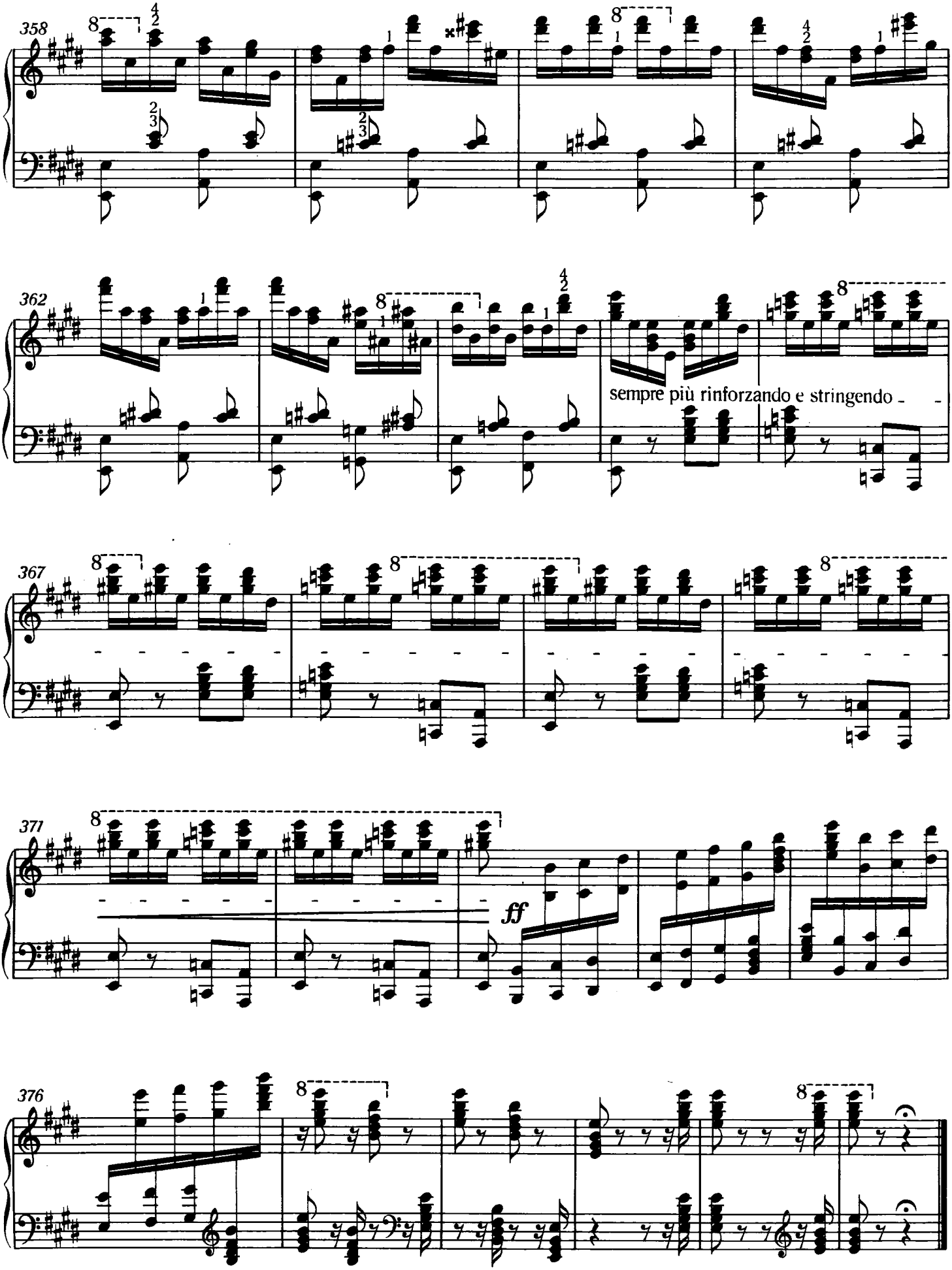

poco rit.
228
Più moderato
234
sf marcato energico
p
f
240
p
f
245
p
f
p
ff
251
p
ff
p


poco a poco accelerando il tempo
257
sempre stacc.
cresc.
sempre stacc.
262
8
267
8
cresc.
272
8
vivamente
pp dolce
simile
277
8

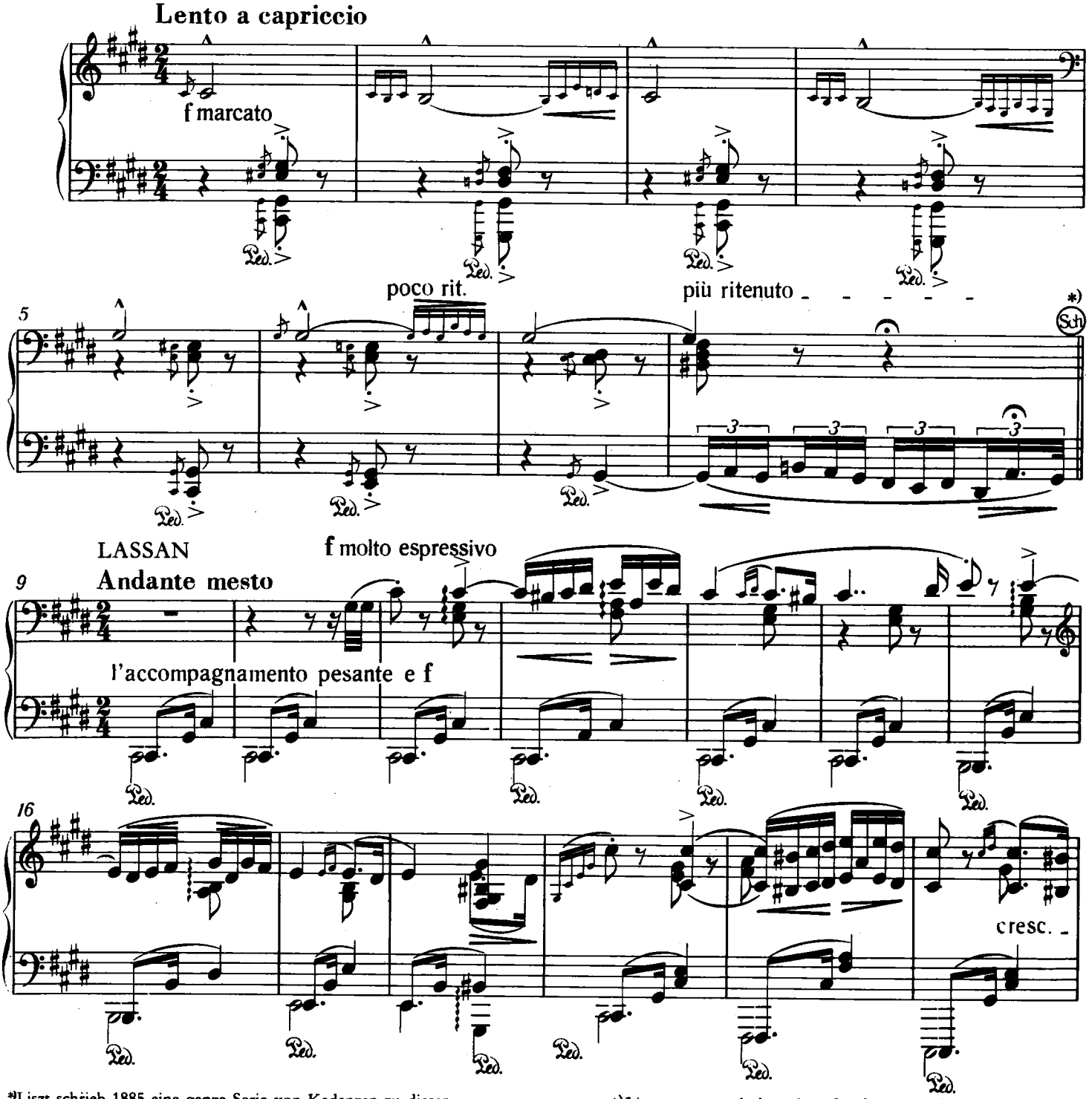

282
8
287
8
pp
simile
3
pp
veloce
291
8
12
12
12
12
Più animato
294
sempre stacc.
p leggieramente con grazia
300
8


306
311
accelerando
rinforz.
316
Allegro risoluto
ff
sf
sf
321
sf
sf
sf
326
sf
sf


332
rinforz.
fff strepitoso
14
14
337
sf
sf
Presto
343
p volante
348
sempre stacc.
353
poco a poco più f
il basso sempre più marcato

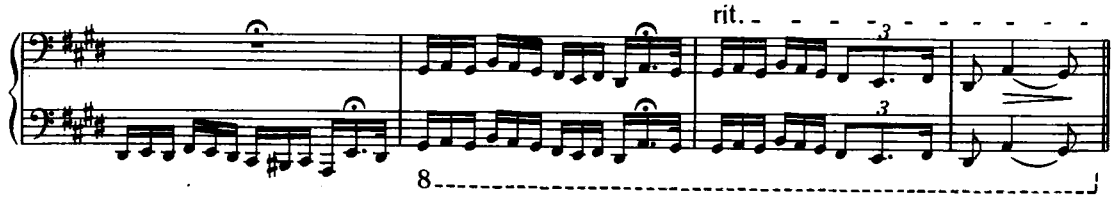

358
362
sempre più rinforzando e stringendo
367
371
ff
376

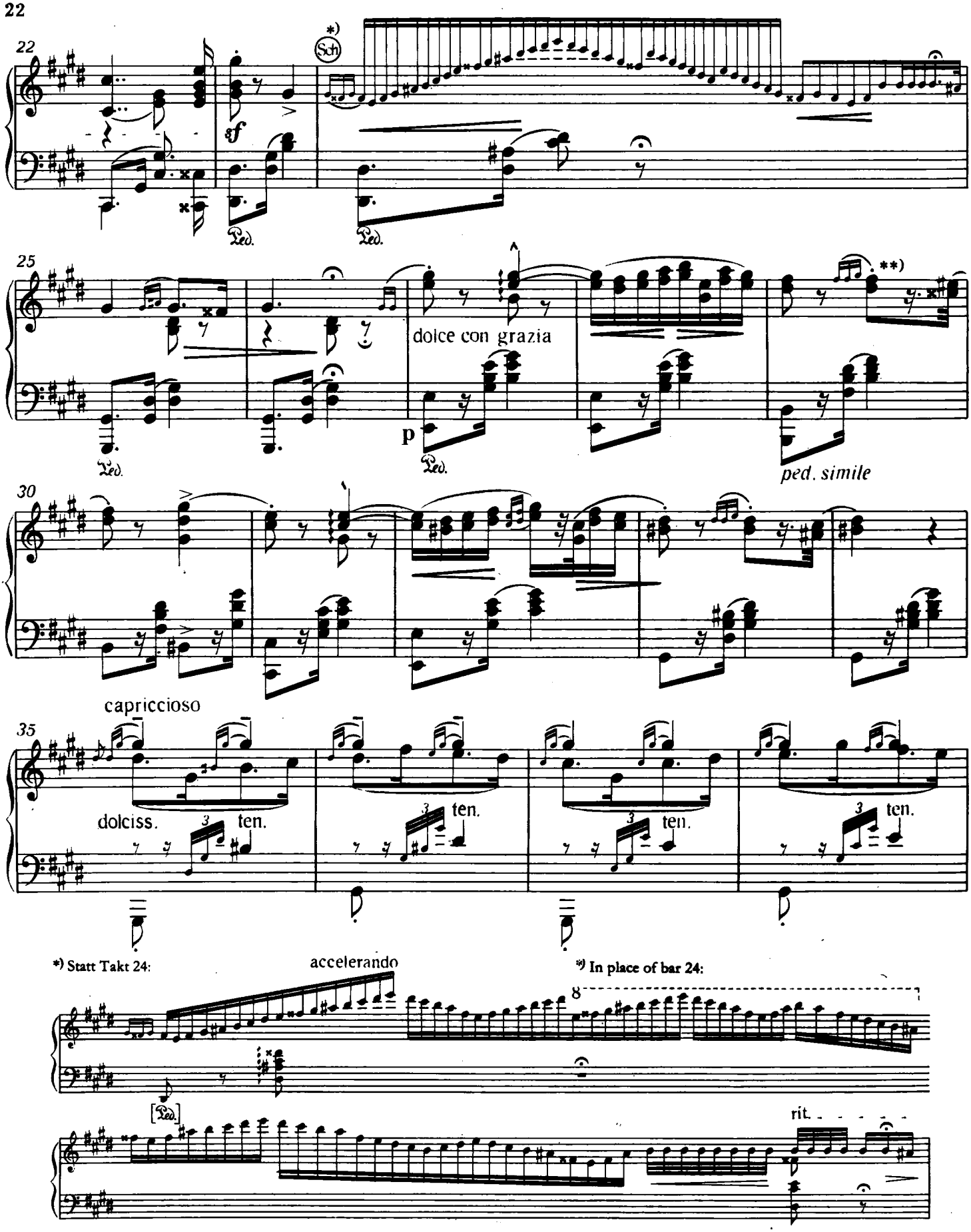
II. RHAPSODIE HONGROISE



*)Liszt schrieb 1885 eine ganze Serie von Kadenzen 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 Kadenzen 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:

*)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:



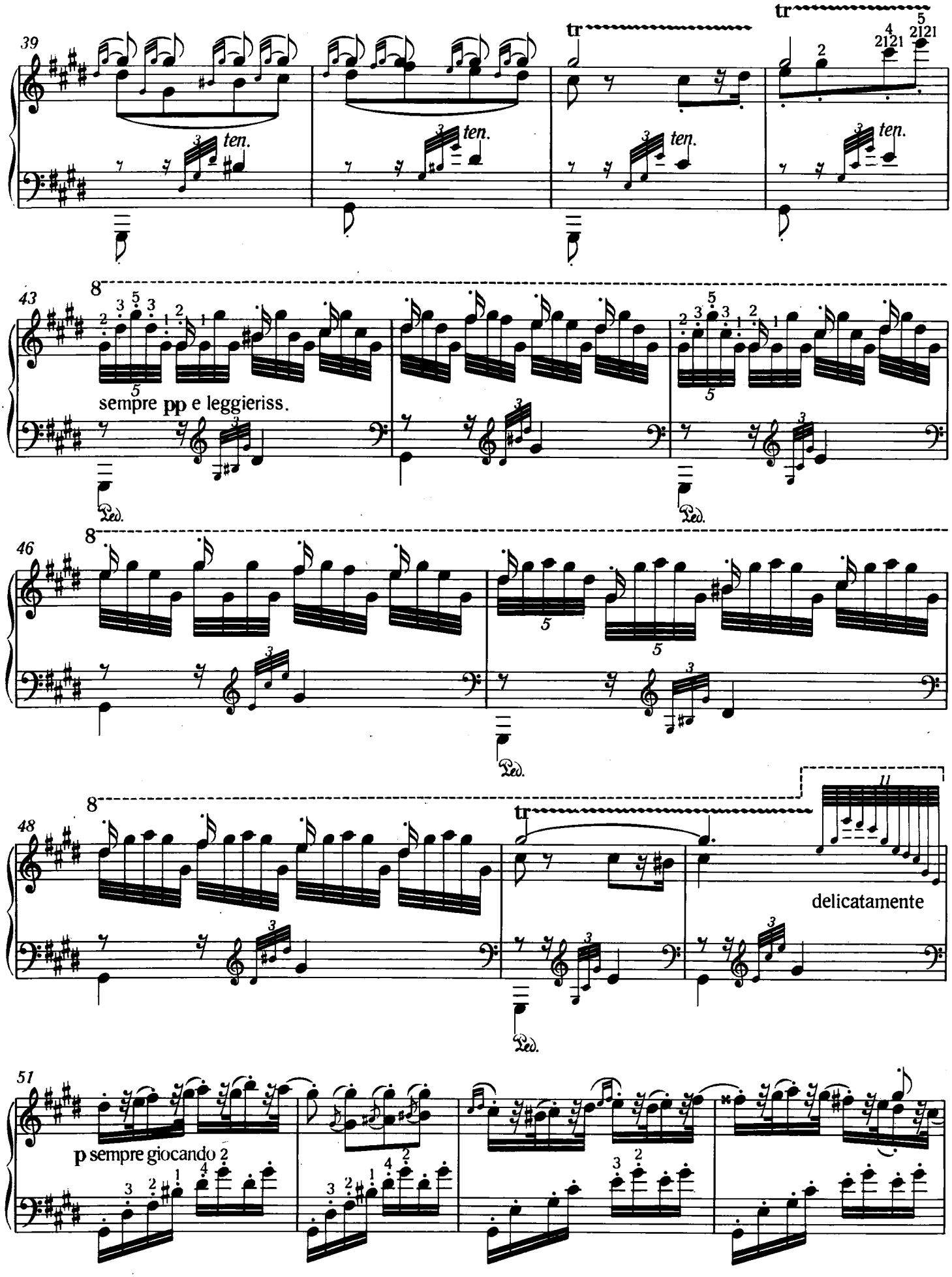


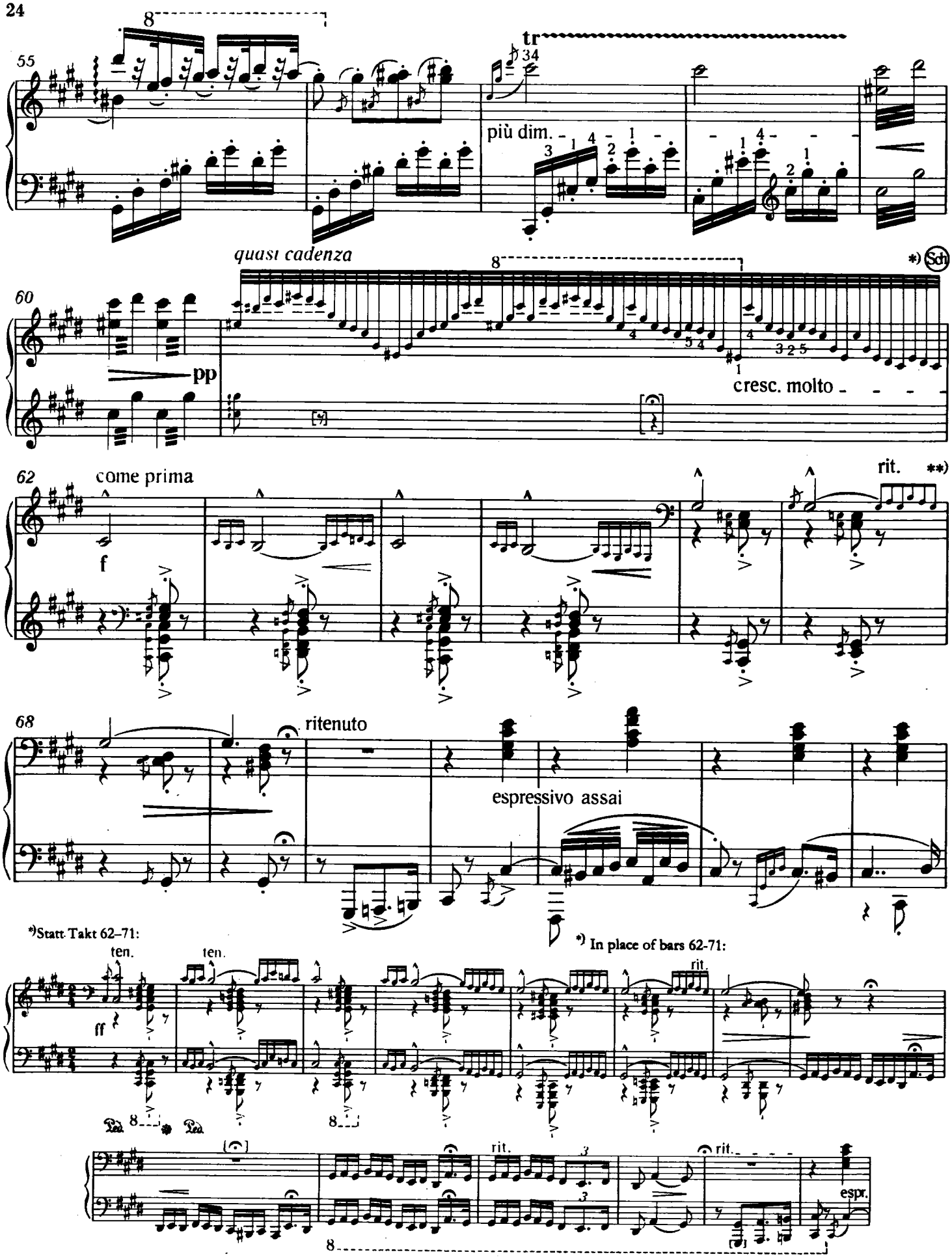
**) Man mache einen Unterschied zwischen den verschiedenen Varianten des Motivs „Hackenzusammenschlagen"!

ist anders als

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

is different from


39
ten.
43
sempre pp e leggieriss.
46
48
delicatamente
51
p sempre giocando



**) 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 semiquaver stem in bar 6. This covers the fine distinction between *poco rit.* and *rit.*

75

f

82

quasi cadenza

accelerando

sf

*) 3 2 1 3 2 1 3 2 1 3 2 1 3

3 2 1 3 2 1 3 2 1 3 2 1 3

cresc. molto rinforz. dim. molto

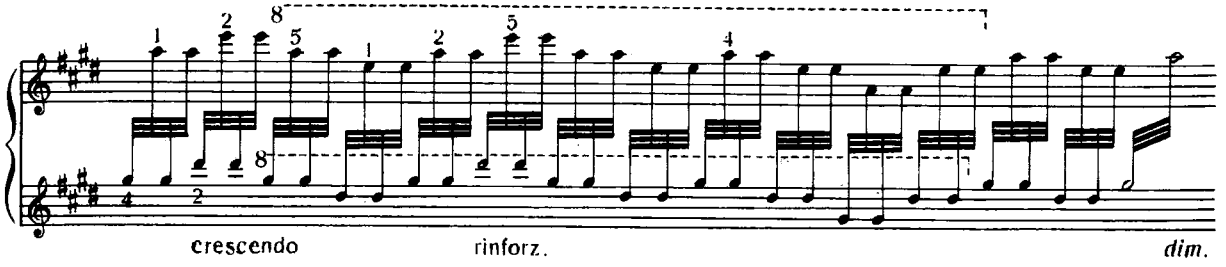
espressivo

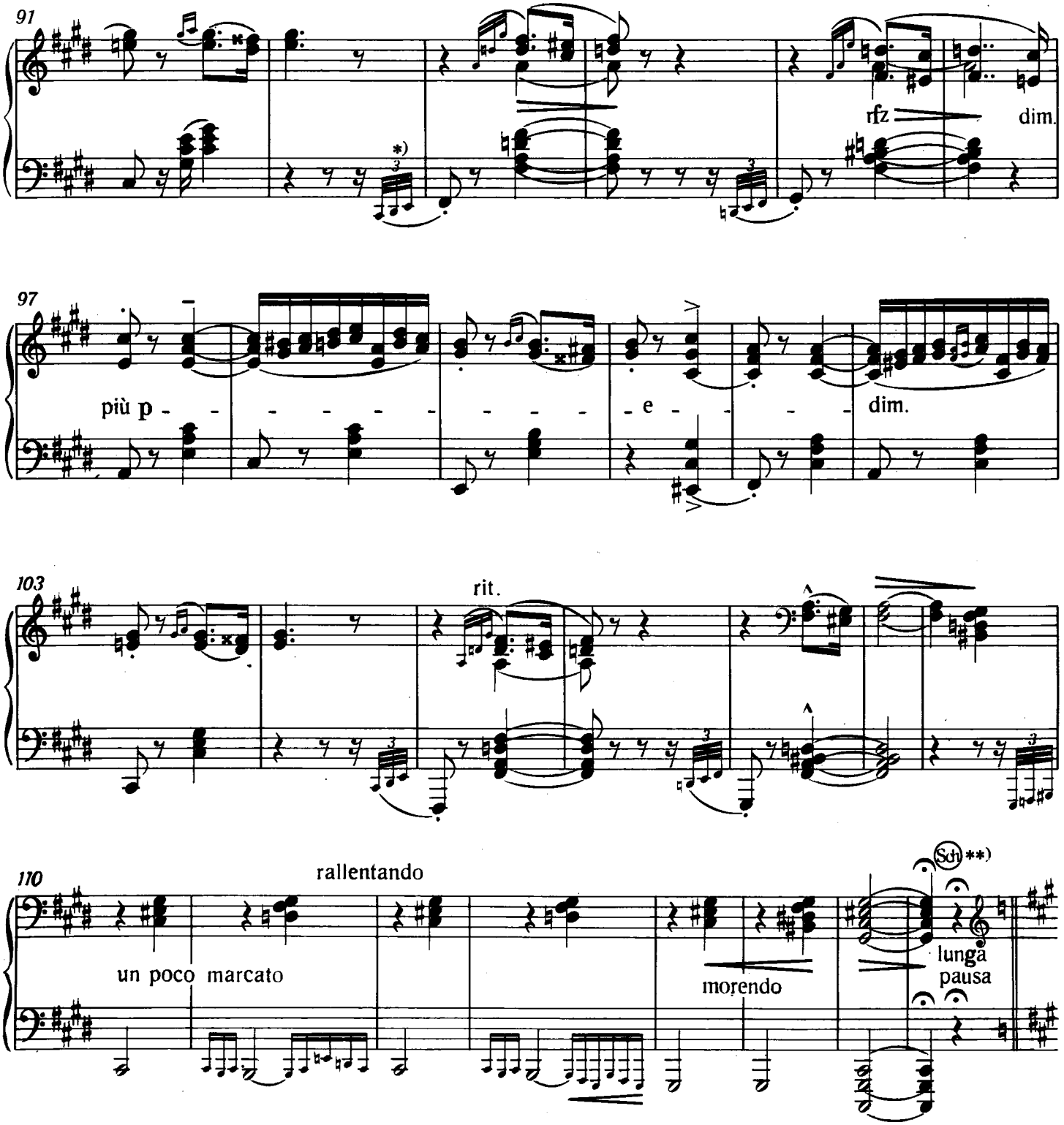
85

p dolce

*) Erweiterung des Taktes 84 laut Liszts Eigenschrift ohne Widmung (Liszt-Archiv, Weimar); einzufügen anstatt der Vierundsechzigstel:

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



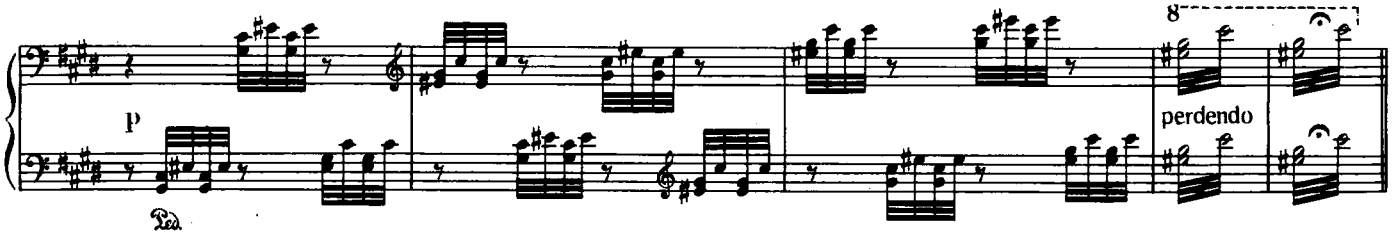


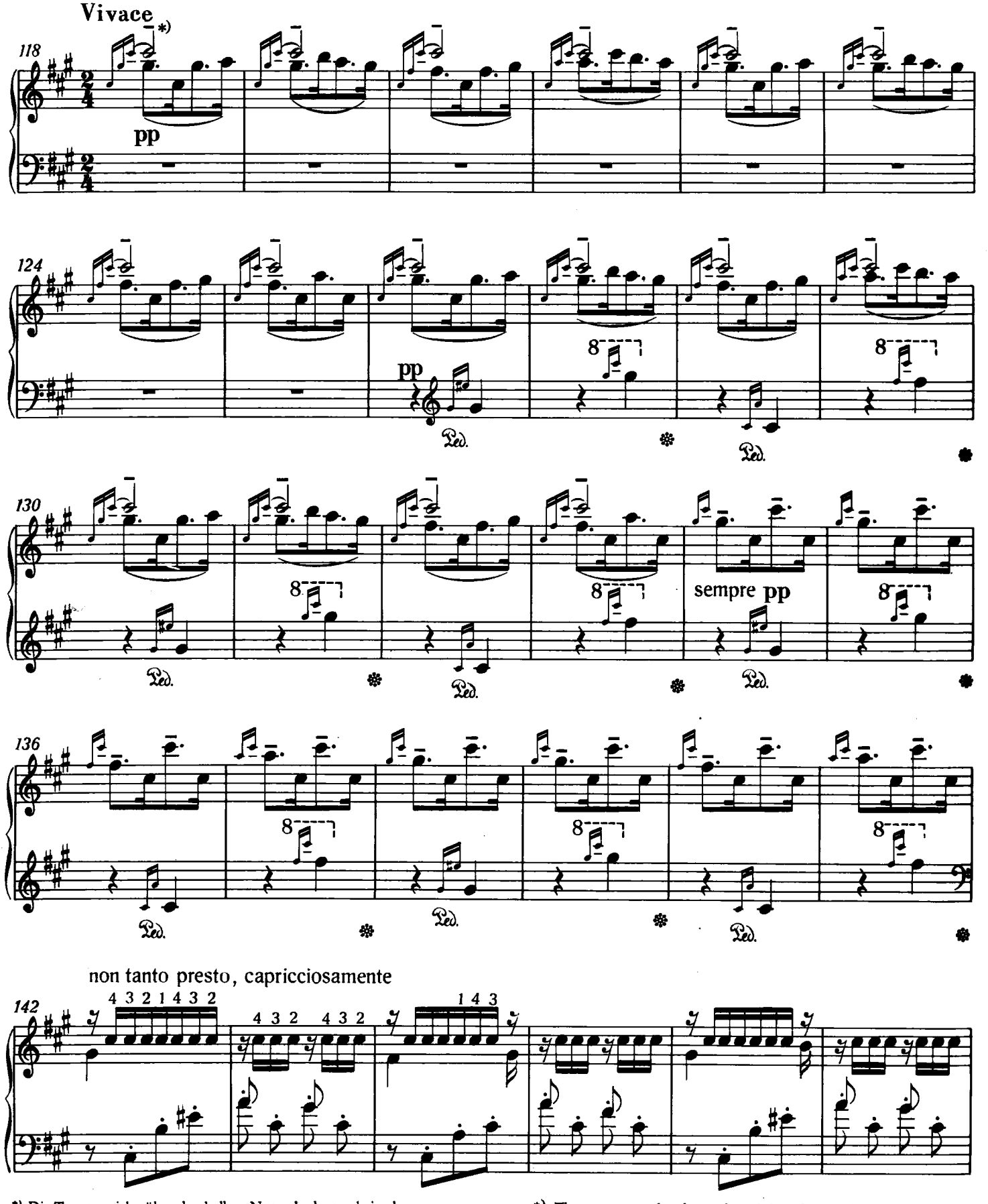
*) Die kleingestochenen Tongruppen von je drei Noten können als Zweiunddreißigsteltriolen genau eingefügt werden.

**) Vor der „lunga pausa".

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

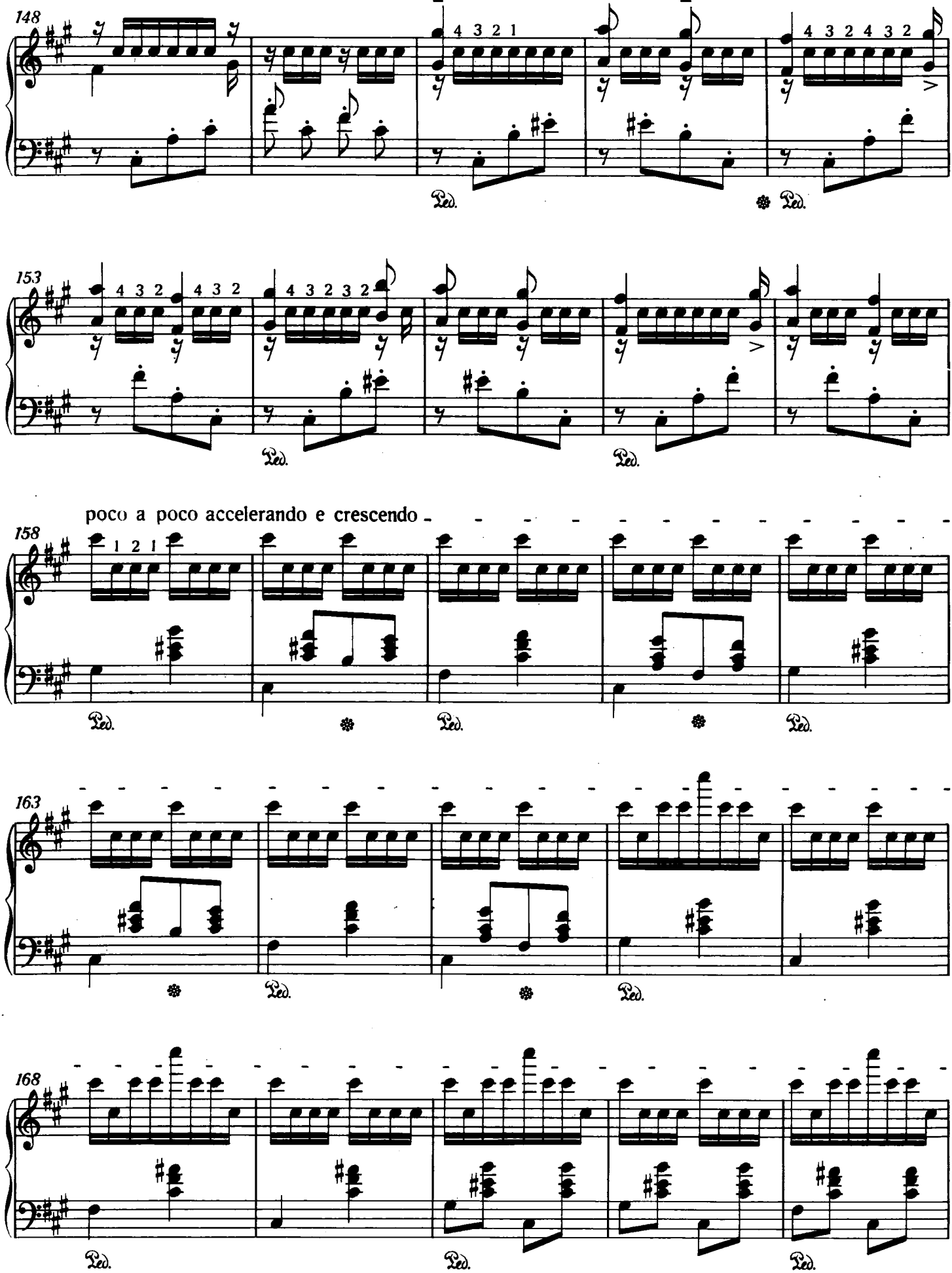
**) Before the "lunga pausa":

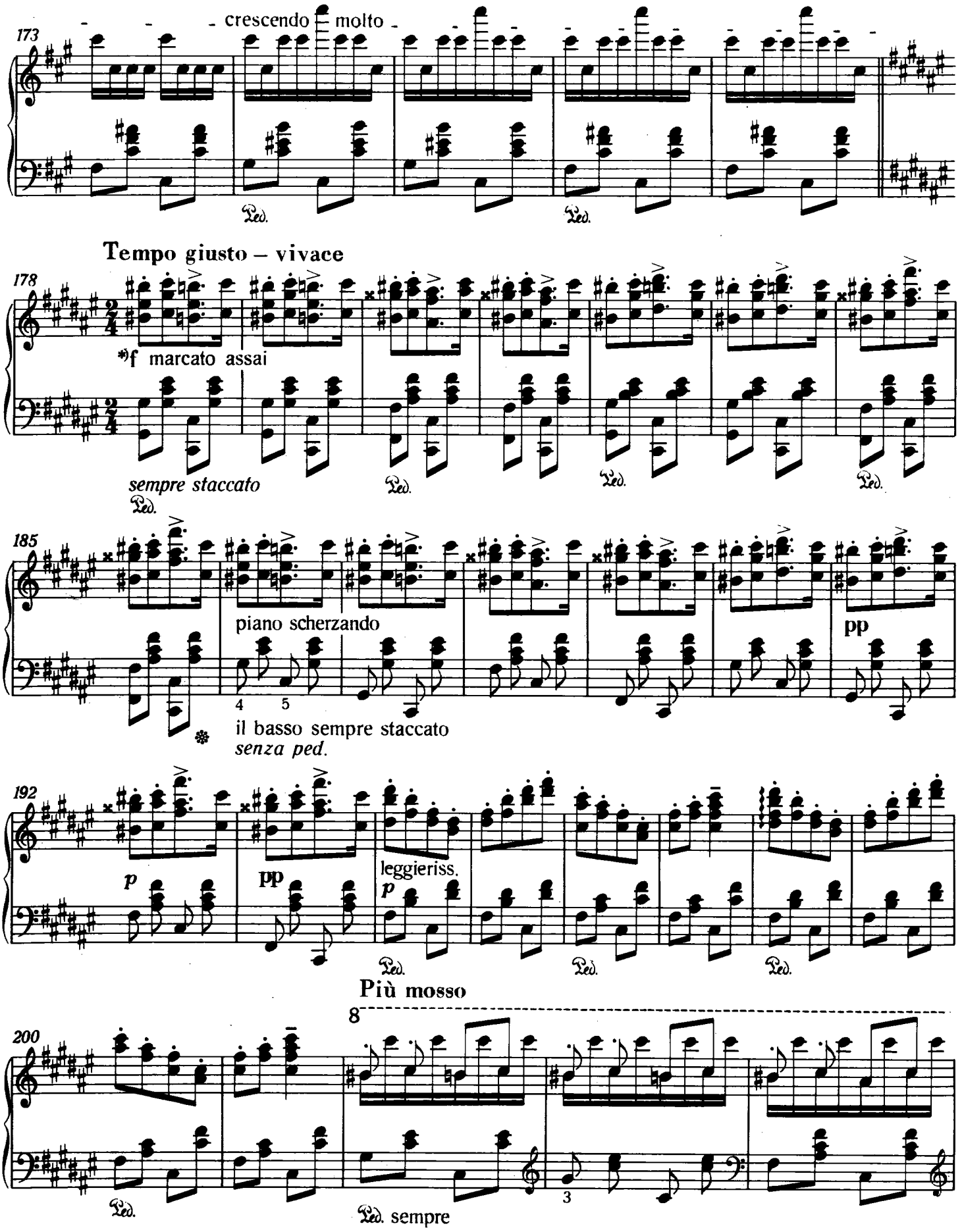




*) Die Tenutostriche über den halben Noten bedeuten keine besondere Betonung, sondern lenken die Aufmerksamkeit lediglich auf das Aushalten der vollen Notenwerte, wogegen dieselben Zeichen von Takt 134 an über den punktierten Achtelnoten als Ersatz für die fehlenden – eine selbständige Stimme bedeutenden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

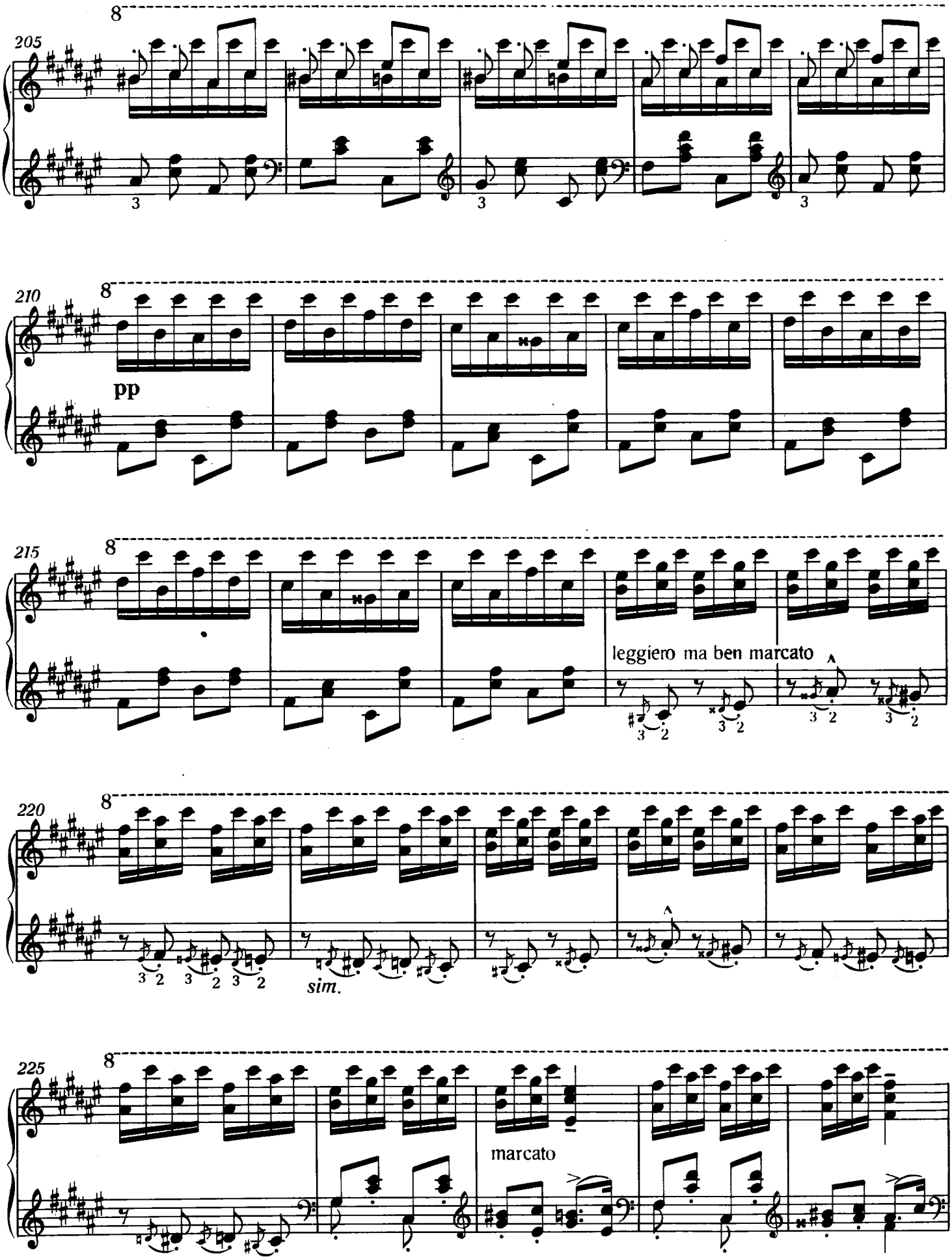
*) The tenuto marks above the minims do not designate a particular emphasis but rather draw attention to the full value of these notes, whereas the same signs from bar 134 onwards, now placed above the dotted quavers, have the function of representing crotchet stems; in this way they form an independent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

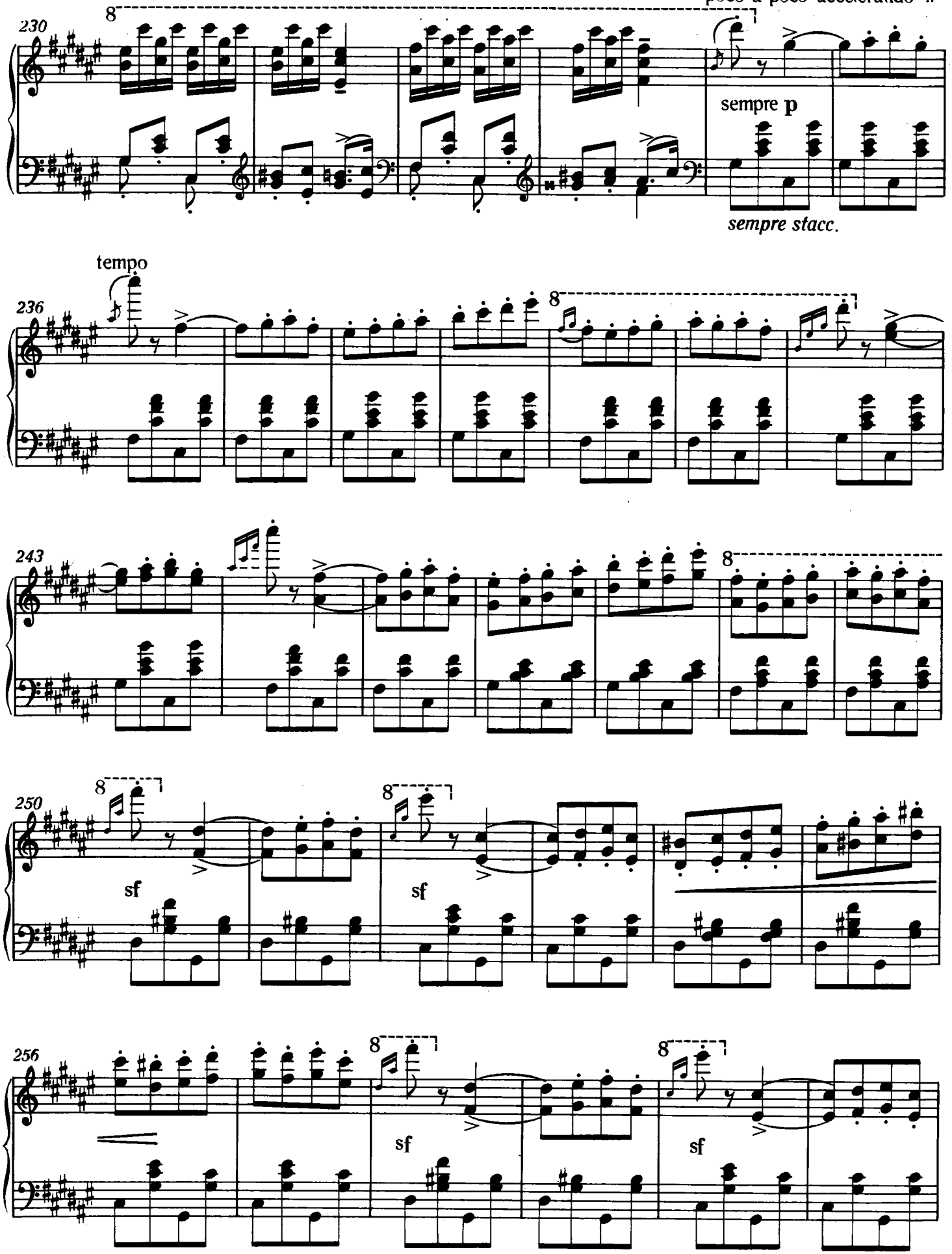

148
4 3 2 1
4 3 2 4 3 2
Ped.
153
4 3 2
4 3 2
4 3 2 3 2
poco a poco accelerando e crescendo
158
1 2 1
163
168

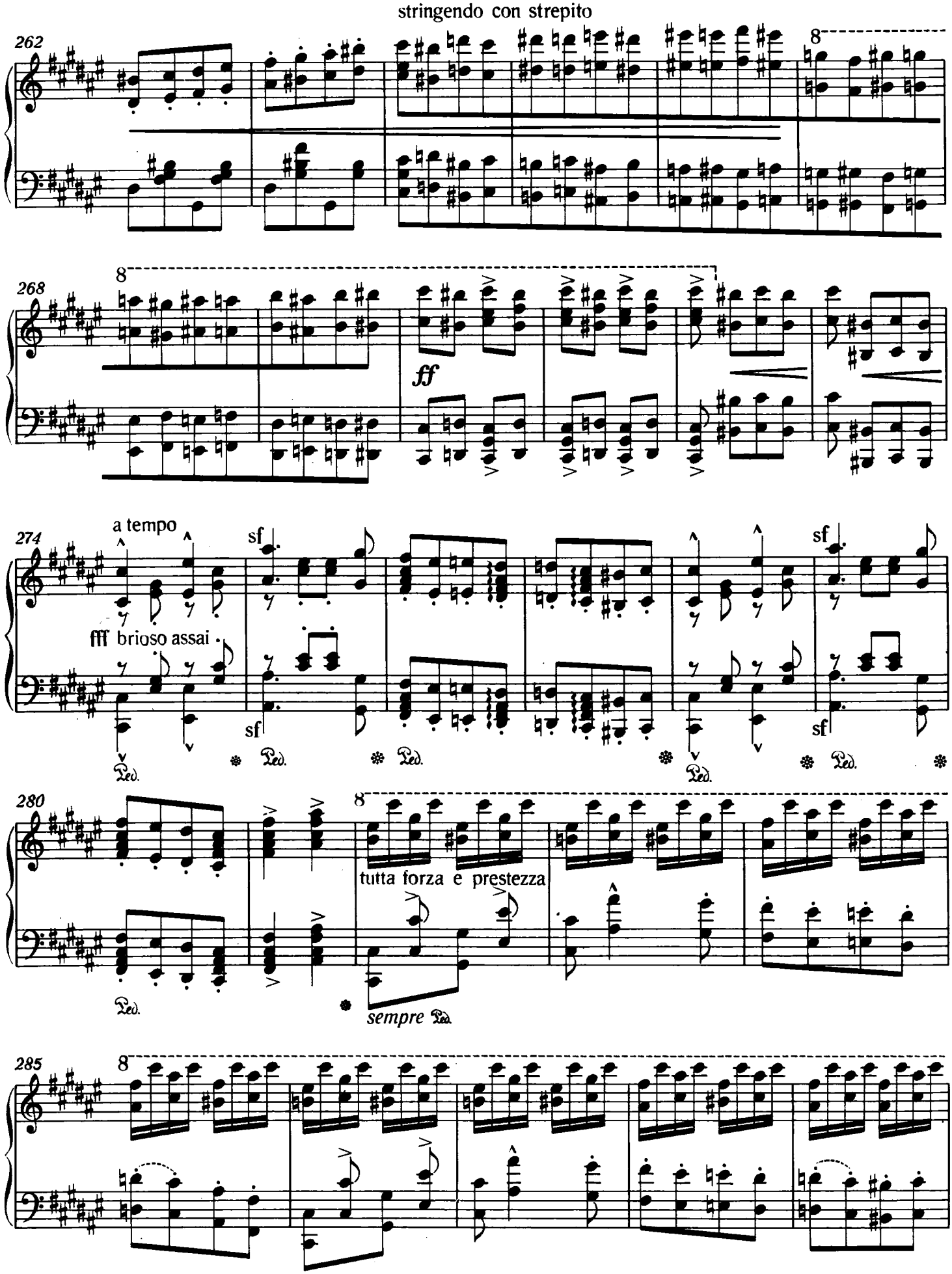


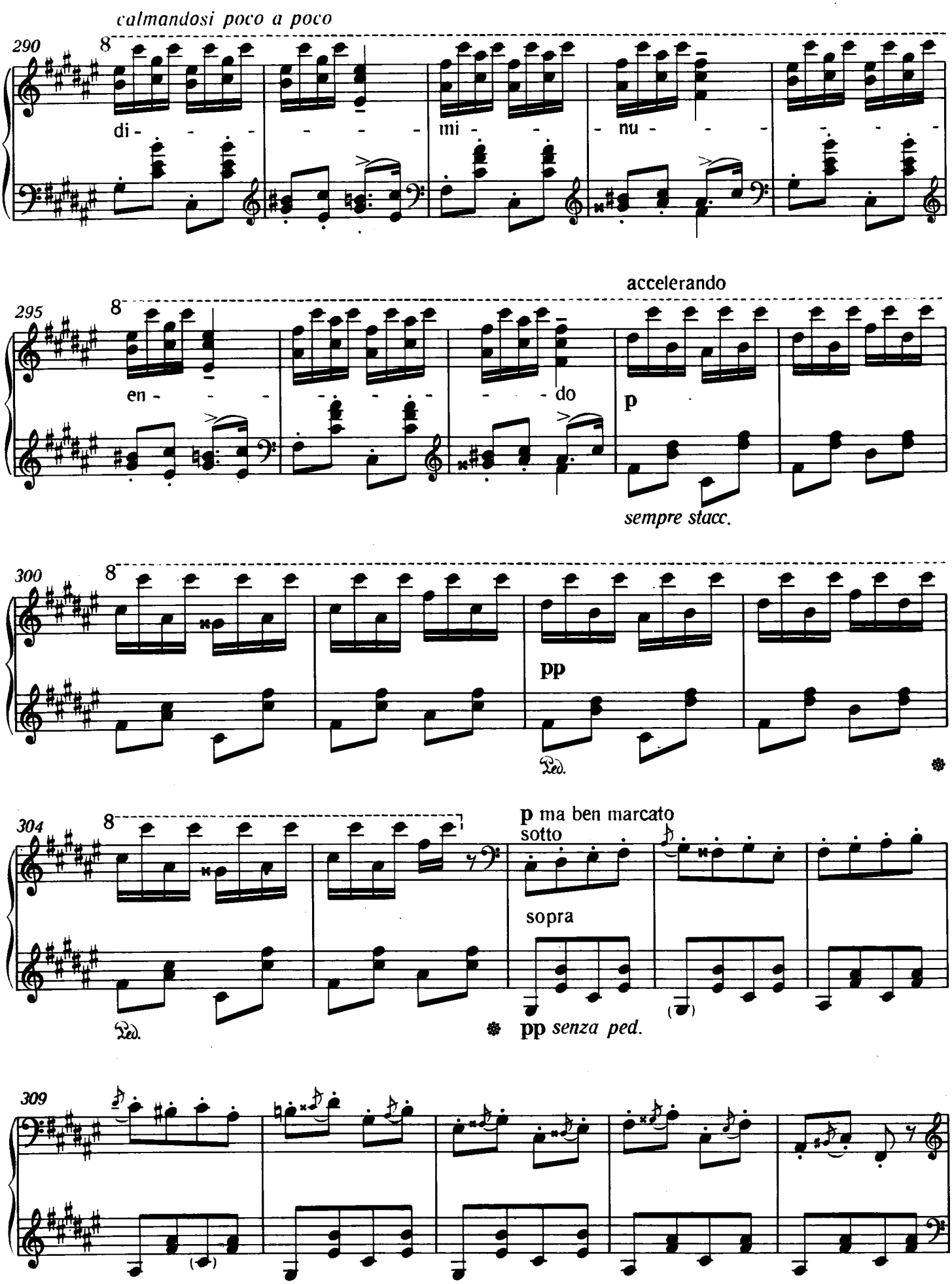
*) Der Anfangsakzent der Takte soll trotz der Marcati der 3. Achtelnoten fühlbar sein.

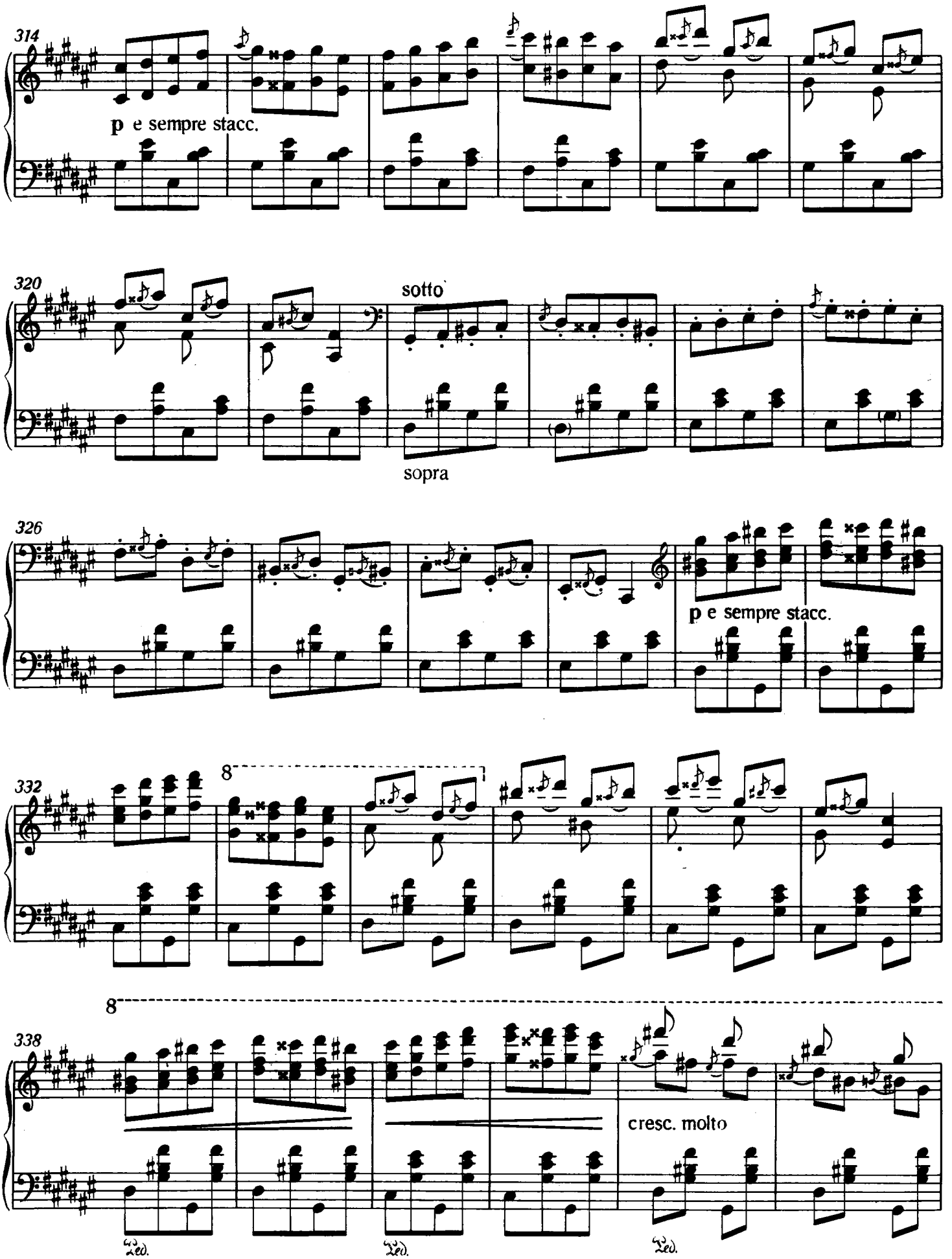
*) The initial accent of these bars should be felt despite the *marcati* above the third quavers.

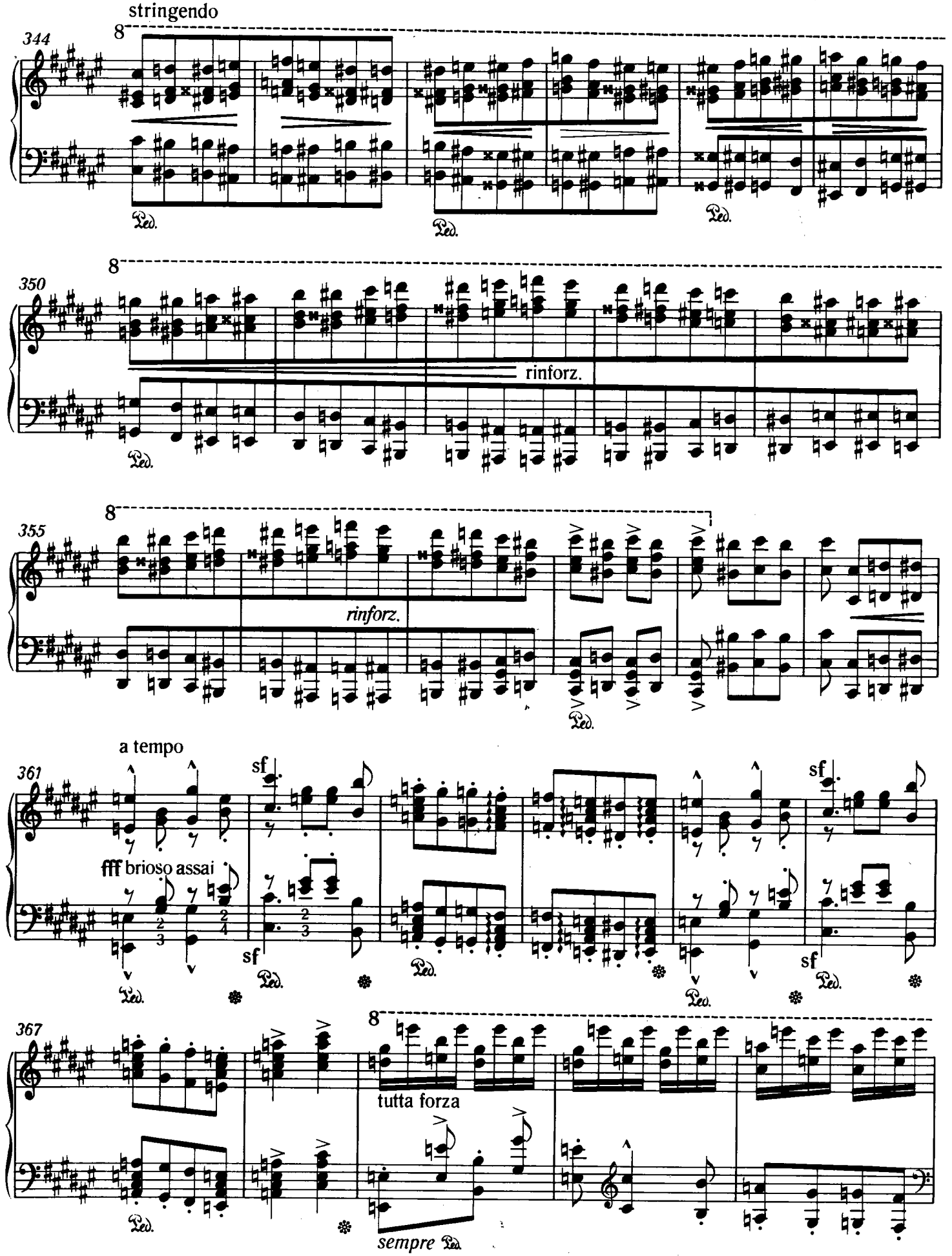

205
8
3
3
3
210
8
pp
215
8
leggiero ma ben marcato
3 2
3 2
3 2
3 2
220
8
3 2
3 2
3 2
sim.
225
8
marcato

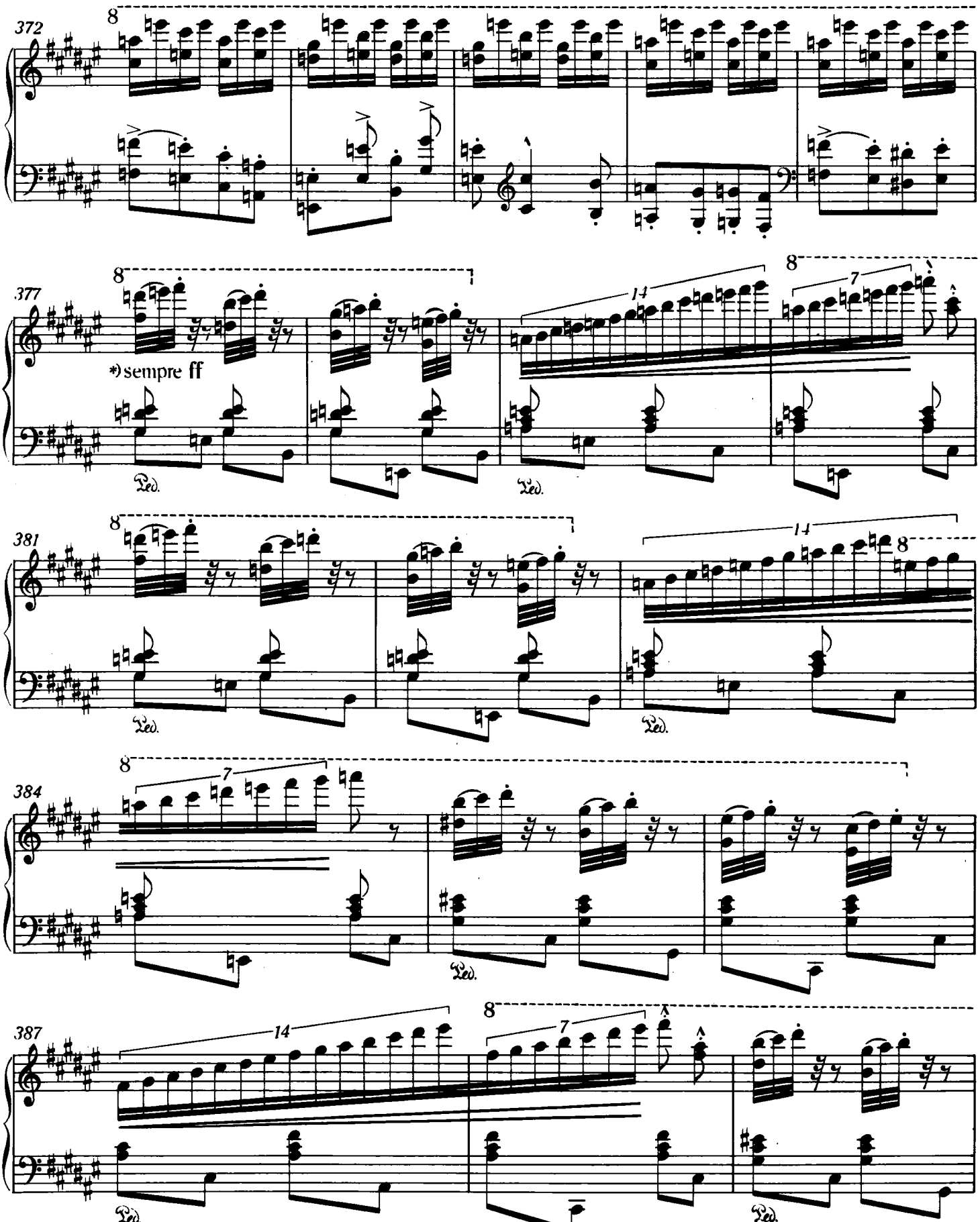

poco a poco accelerando il
230
8
sempre p
sempre stacc.
tempo
236
8
243
8
250
8
sf
8
sf
256
8
sf
8
sf


stringendo con strepito
262
8
268
8
ff
274
a tempo
sf
fff brioso assai
sf
sf
sf
Ped.
Ped.
Ped.
Ped.
Ped.
280
8
tutta forza e prestezza
Ped.
sempre Ped.
285
8


calmandosi poco a poco
290
di - - - - - - mi - - - nu - - - - - -
295
en - - - - - - - - do
accelerando
p
sempre stacc.
300
pp
Ped.
304
p ma ben marcato
sotto
sopra
Ped.
pp senza ped.
309

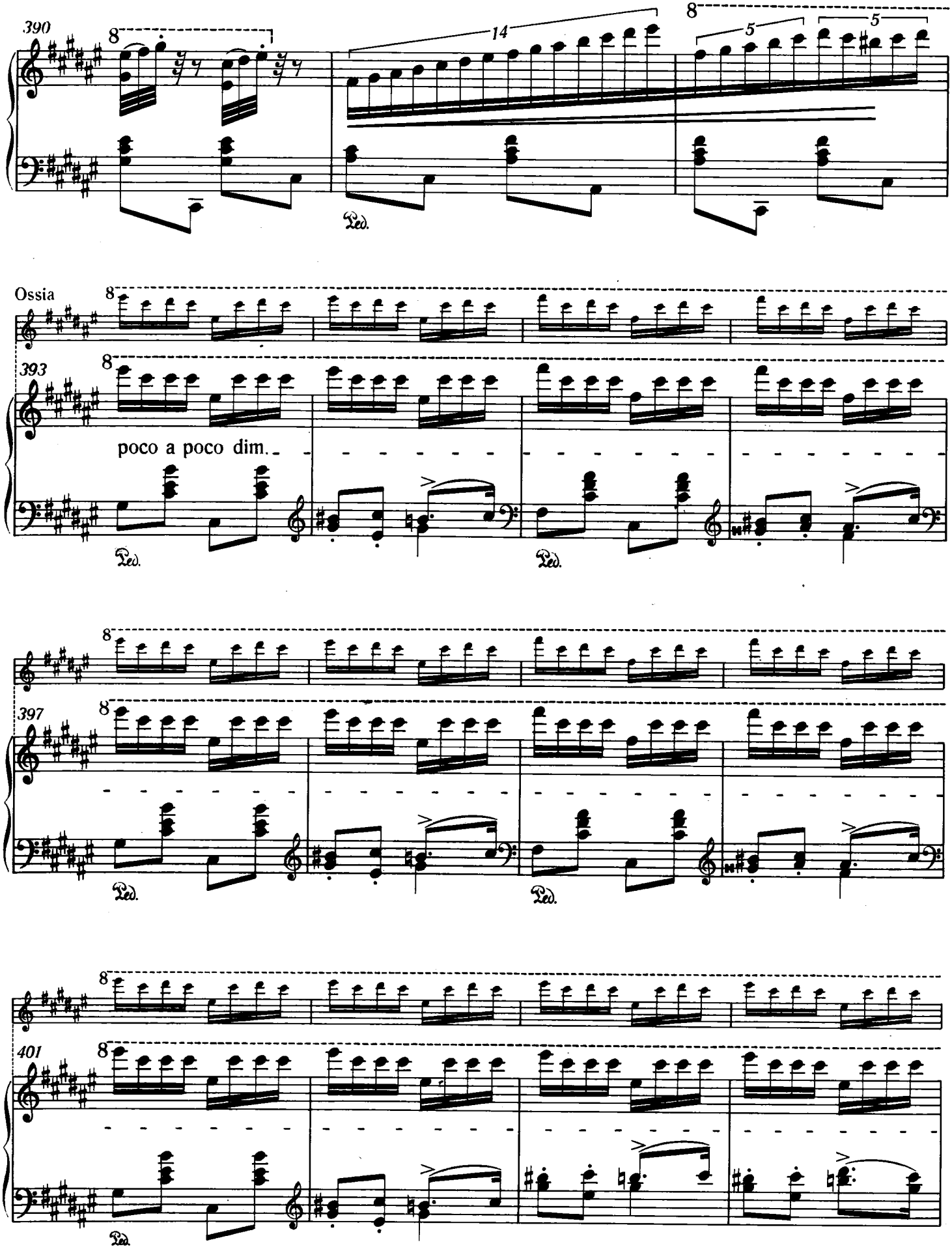

314
p e sempre stacc.
320
sotto
sopra
326
p e sempre stacc.
332
8
338
8
cresc. molto
Ped.
Ped.
Ped.

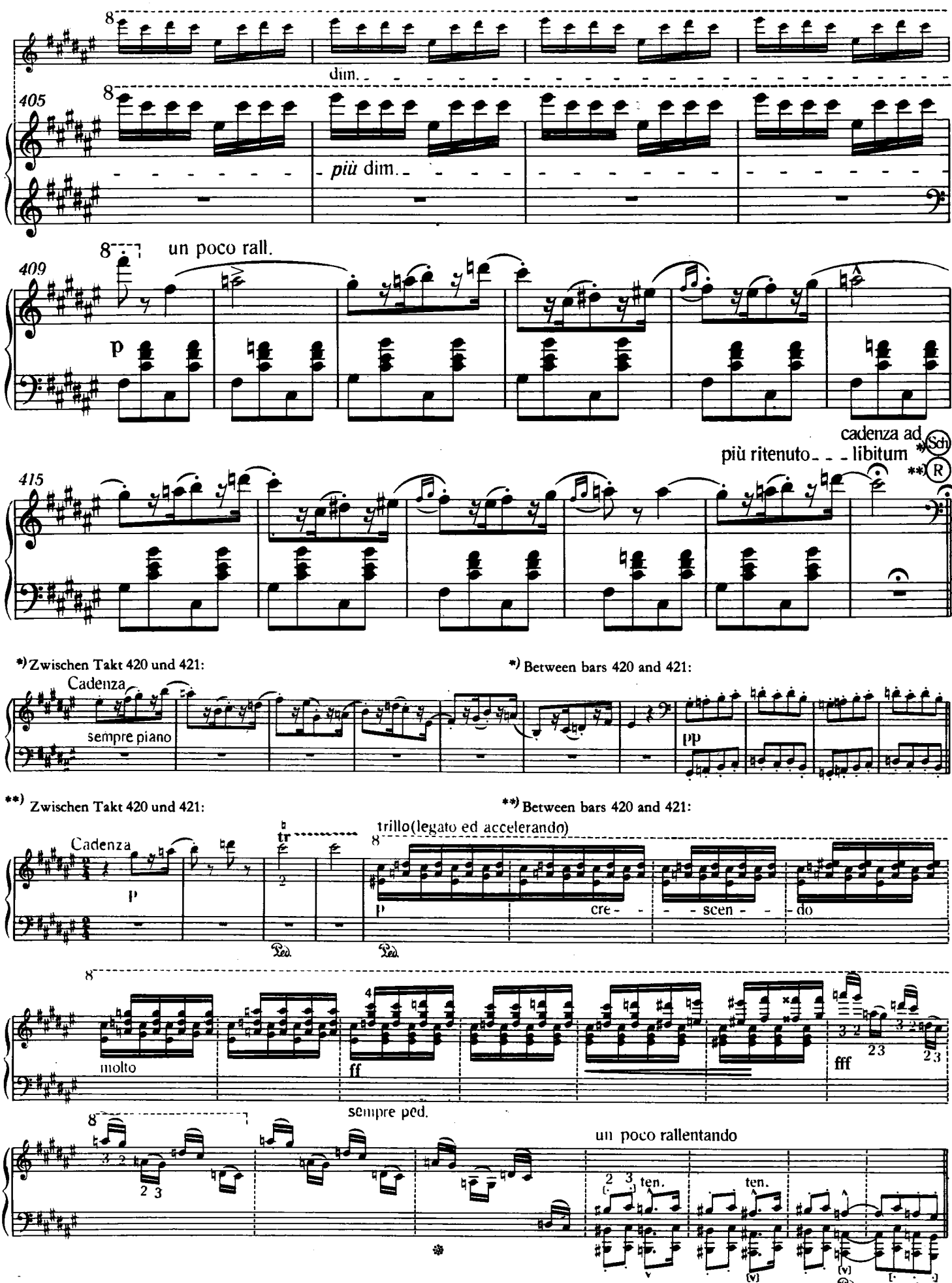

stringendo
344
8
Ped.
Ped.
Ped.
350
8
rinforz.
Ped.
355
8
rinforz.
Ped.
a tempo
361
sf
fff brioso assai
sf
sf
sf
Ped.
Ped.
Ped.
Ped.
Ped.
367
8
tutta forza
Ped.
sempre Ped.

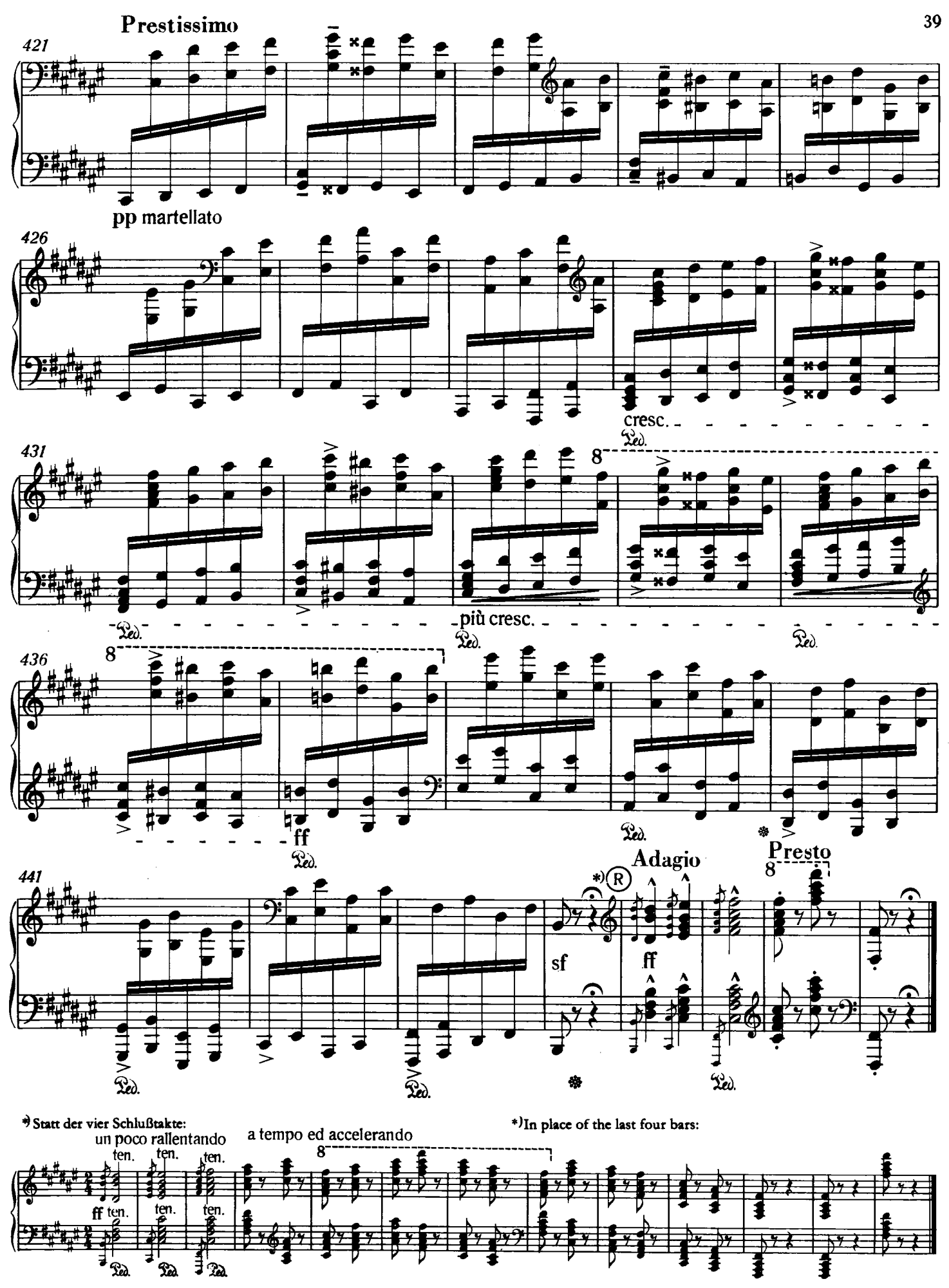


*) Im Manuskript Liszts steht nach *ff* die Bezeichnung *sfogato*. Das Wort bedeutet: zügellos, tobend. Das bei den 3. Zwei- unddreißigsteln der rechten Hand angegebene Staccato bezeichnet lediglich schärferen Anschlag, doch keinen besonderen Impuls.

*) In Liszt's autograph the *ff* is followed by the indication *sfogato*. 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.

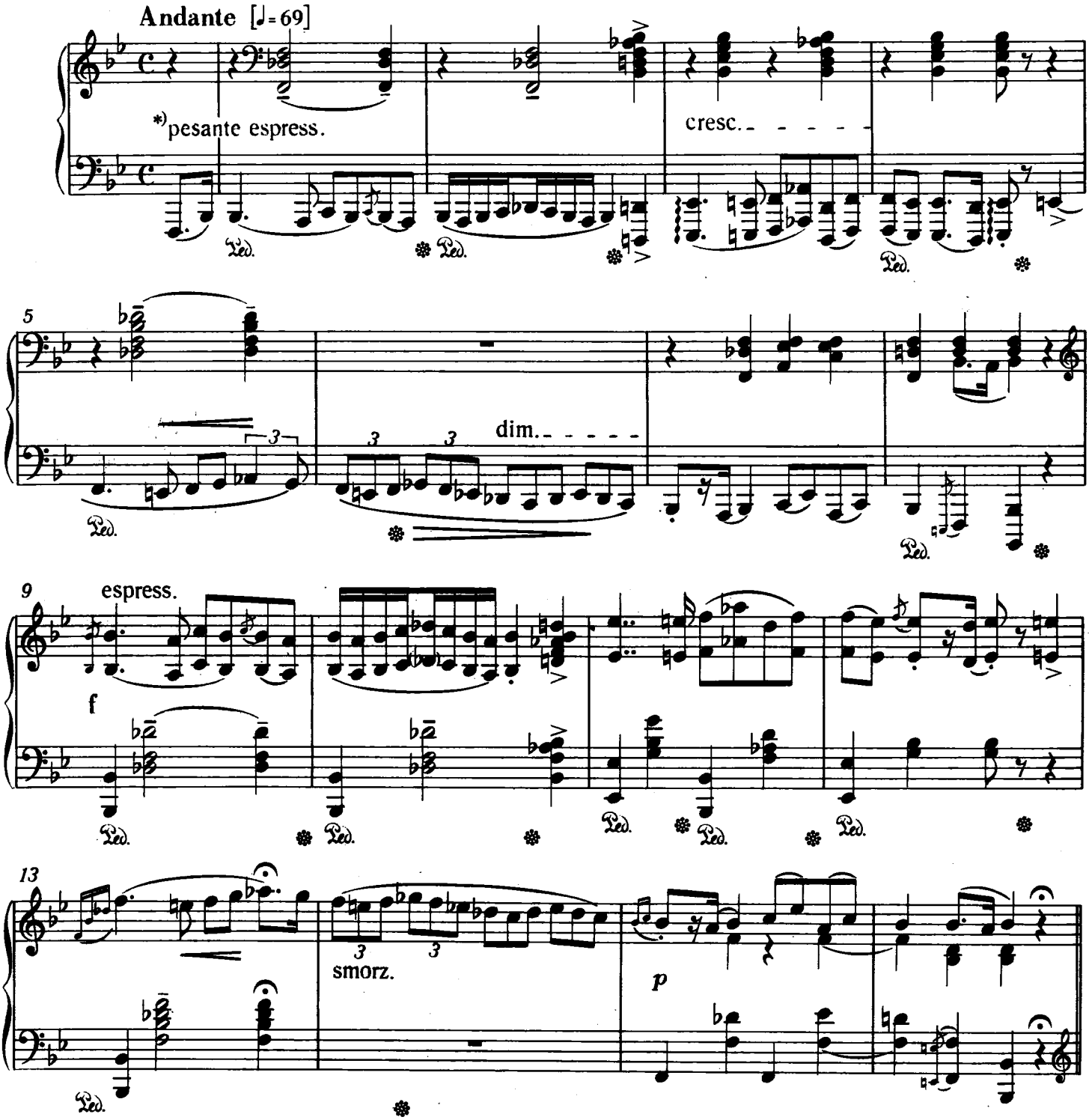

390
8
14
8
5
5
Ped.
Ossia
8
393
8
poco a poco dim.
Ped.
Ped.
8
397
8
Ped.
Ped.
8
401
8
Ped.


dim.
405
più dim.
un poco rall.
409
p
cadenza ad libitum
più ritenuto
*) Sch
**) R
415
*) Zwischen Takt 420 und 421:
Cadenza
sempre piano
*) Between bars 420 and 421:
pp
**) Zwischen Takt 420 und 421:
Cadenza
p
**) Between bars 420 and 421:
trillo(legato ed accelerando)
p
cre - - scen - - do
molto
ff
fff
sempre ped.
un poco rallentando
ten.
ten.


Prestissimo
421
pp martellato
426
cresc.
Ped.
431
8
più cresc.
436
ff
Adagio
Presto
441
sf
ff
*) Statt der vier Schlußtakte:
un poco rallentando
ten.
ff ten.
a tempo ed accelerando
*) In place of the last four bars:

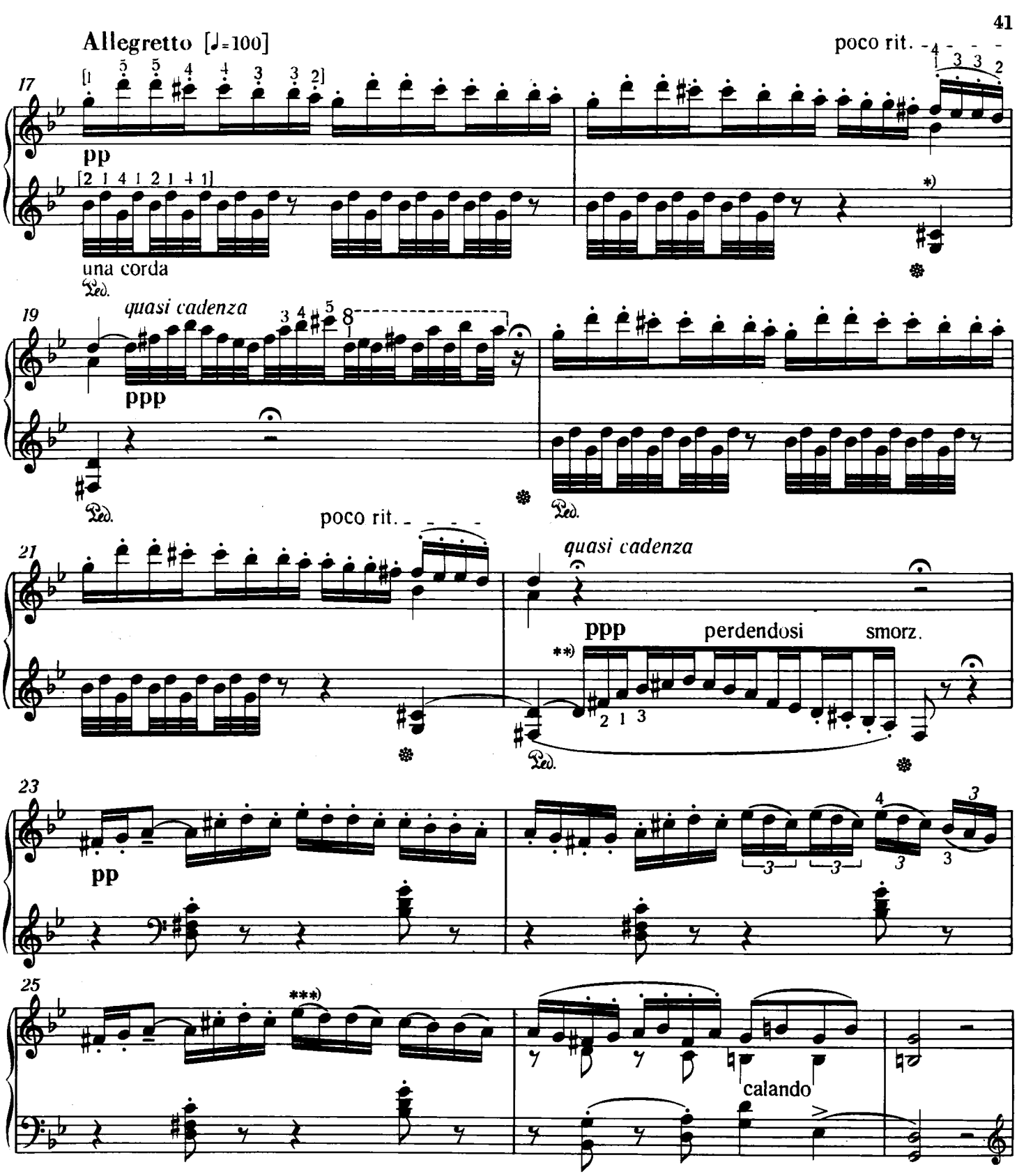
Au Comte Leo Festetics

III. RHAPSODIE HONGROISE



*) 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.



*) 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.

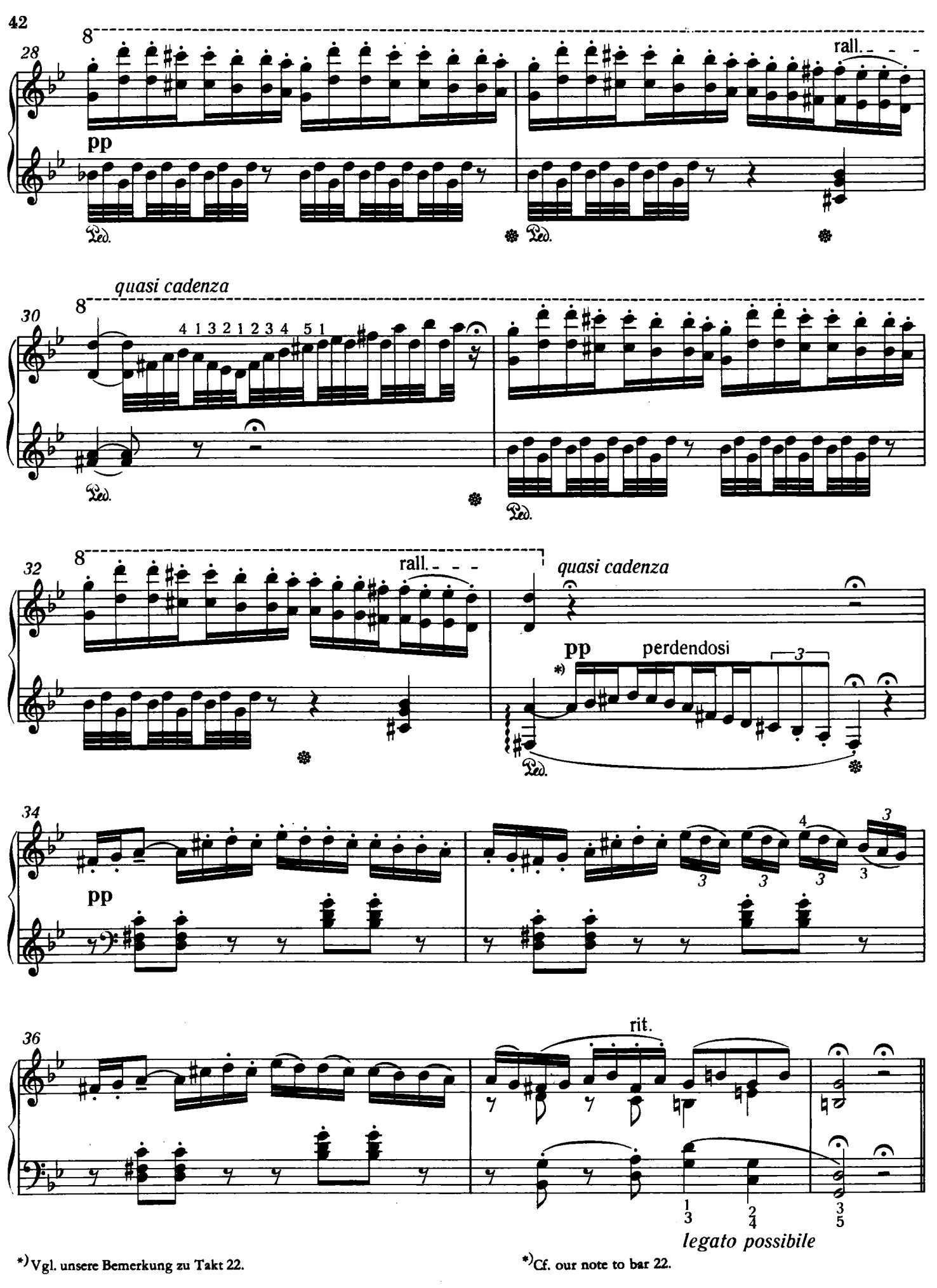
**) Die Überzahl der Notenwerte in der kleinen Kadenz der linken Hand deutet auf ein komponiertes stufenweises Ritardando hin.

***) 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.

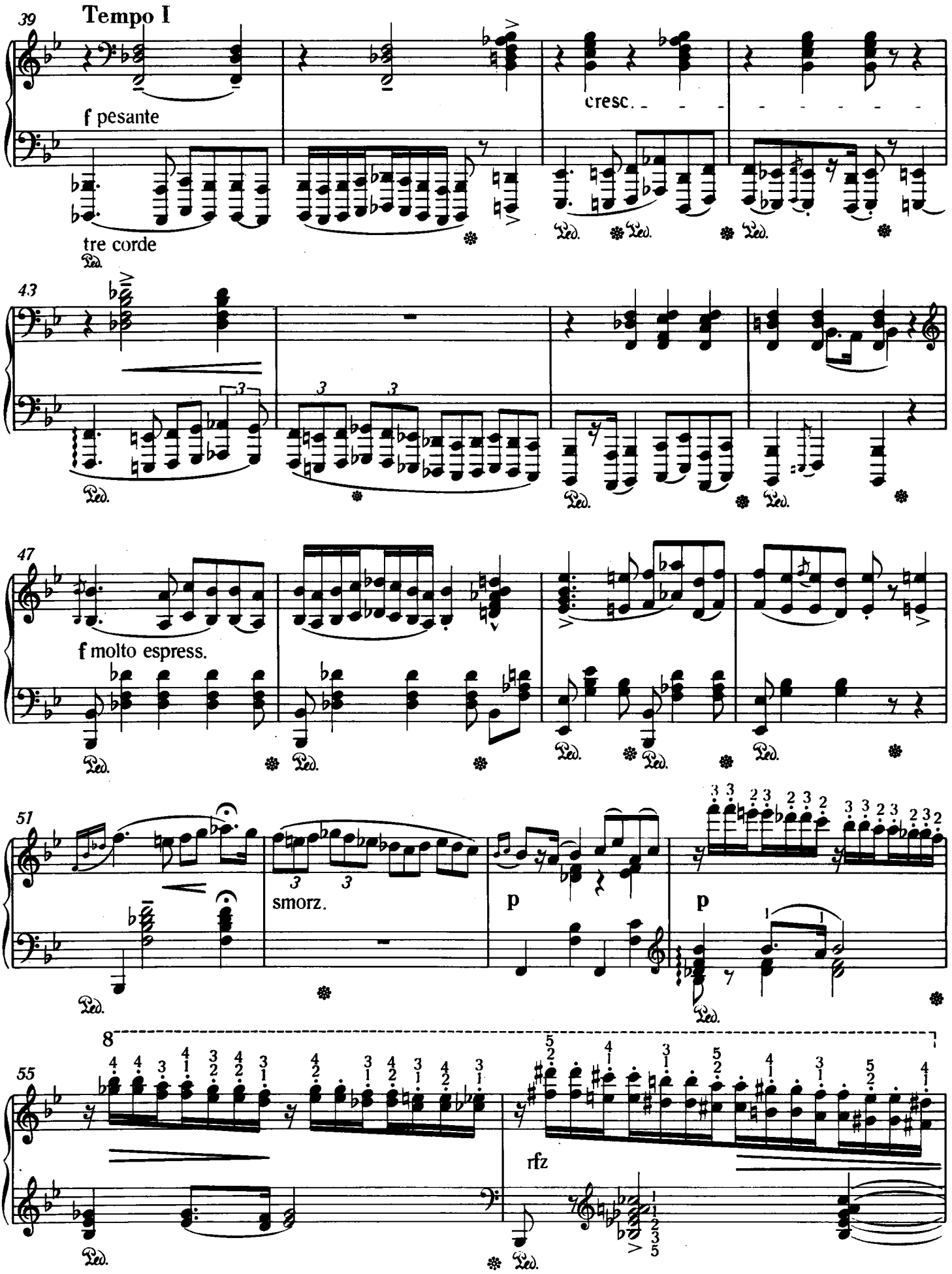
**) The excess of note-values in the little cadenza in the left hand designates a conscious and steady *ritardando*.

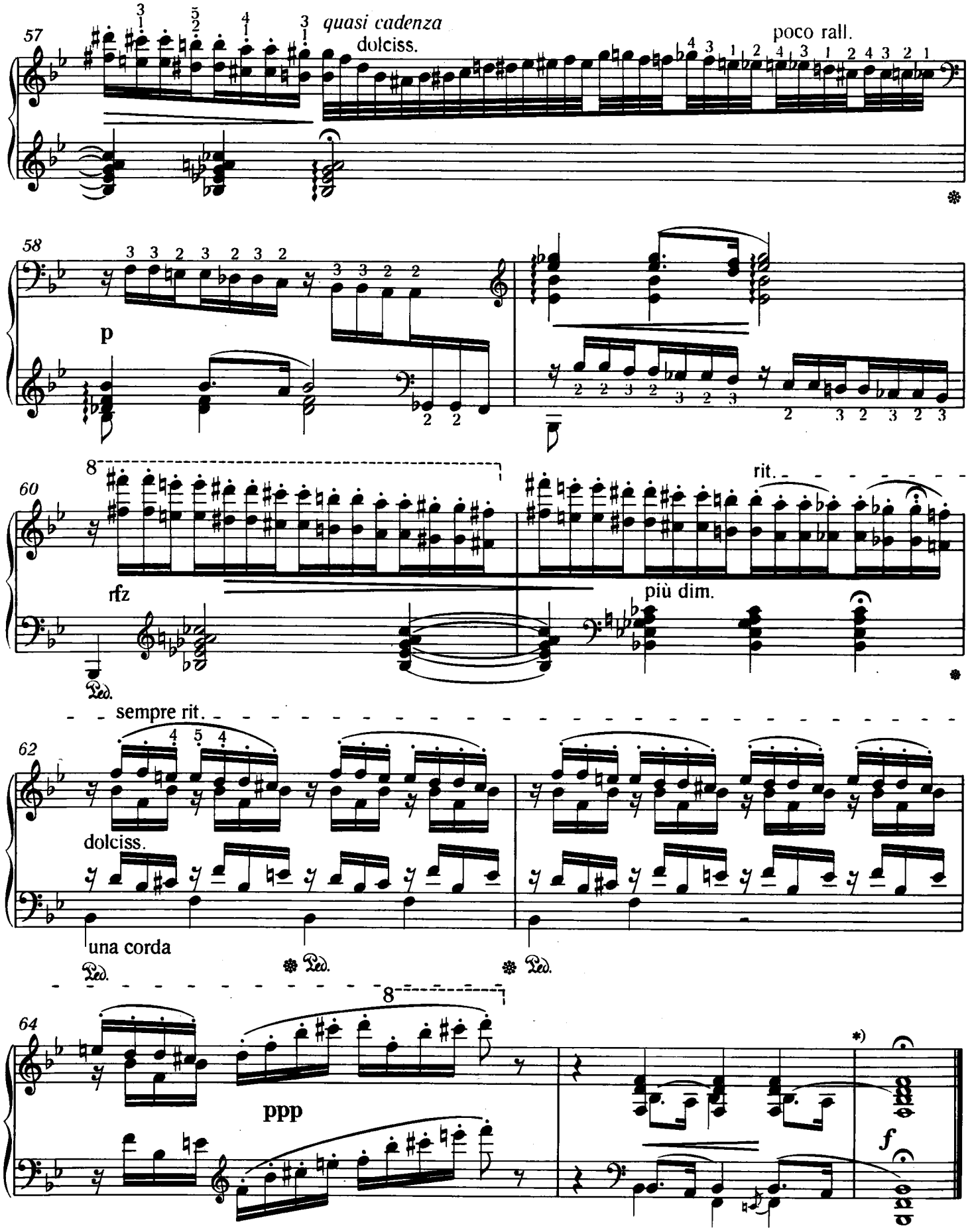
***) The slurs in place of the staccato dots found two bars earlier point to the "quasi espressivo" nature of the motif.



*) Vgl. unsere Bemerkung zu Takt 22.

*) Cf. our note to bar 22.


39
Tempo I
f pesante
cresc.
tre corde
Ped.
43
47
f molto espress.
51
smorz.
p
p
55
rfz

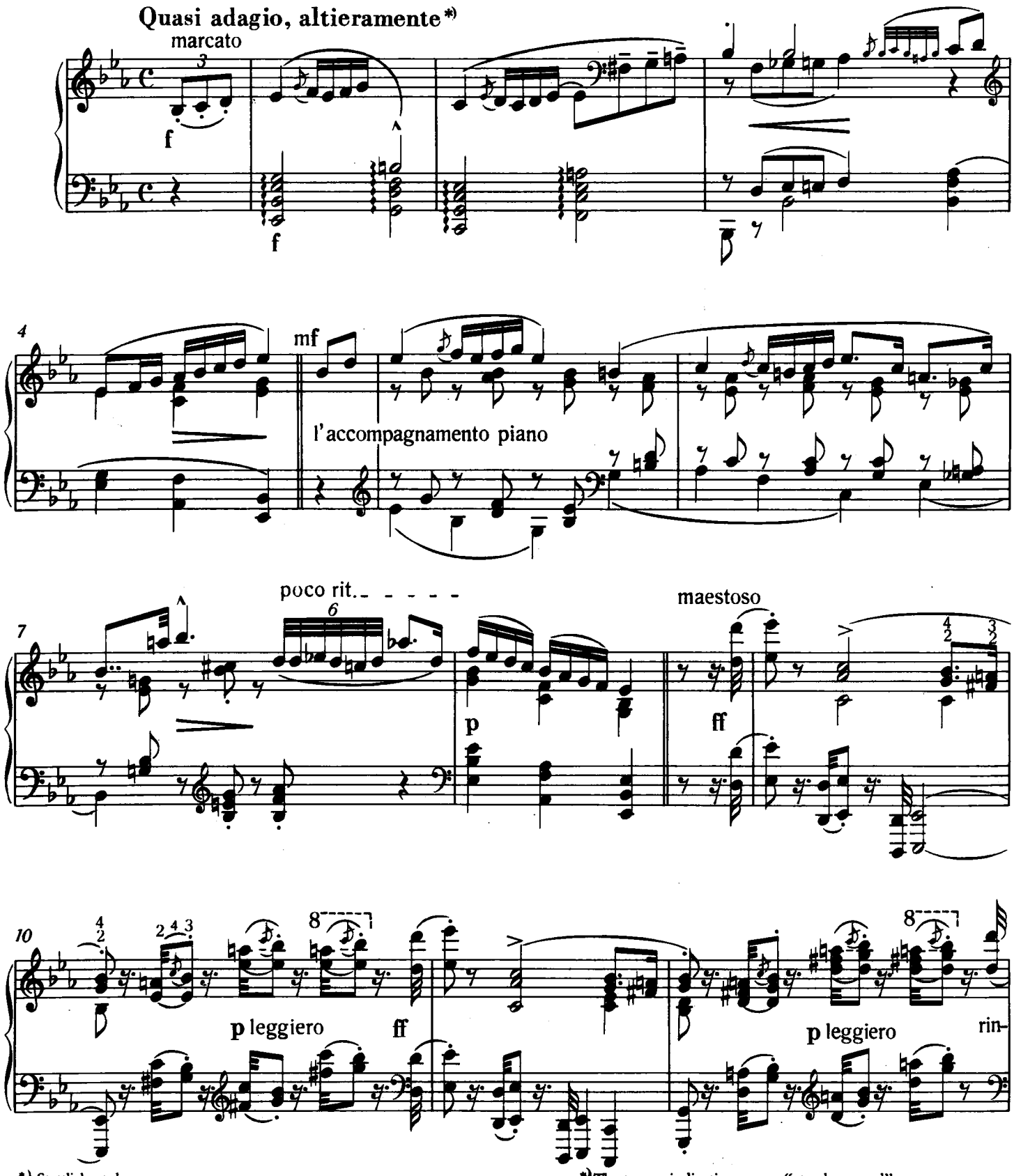


*) Bezüglich der dynamischen Ausführung des Abschlusses folgten wir der auf den Blättern des L–P festgehaltenen Tradition.

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

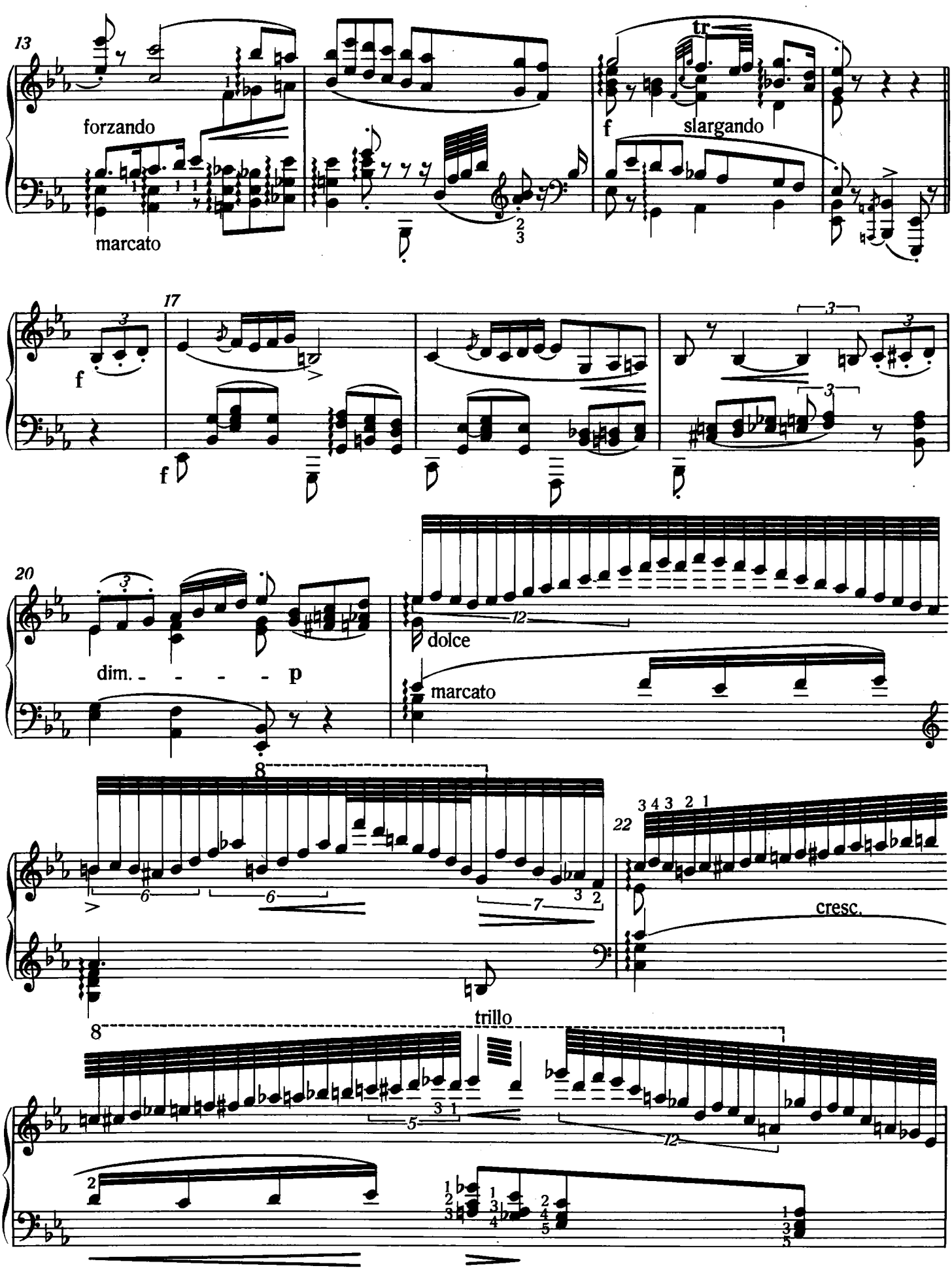
Au Comte Casimir Esterházy

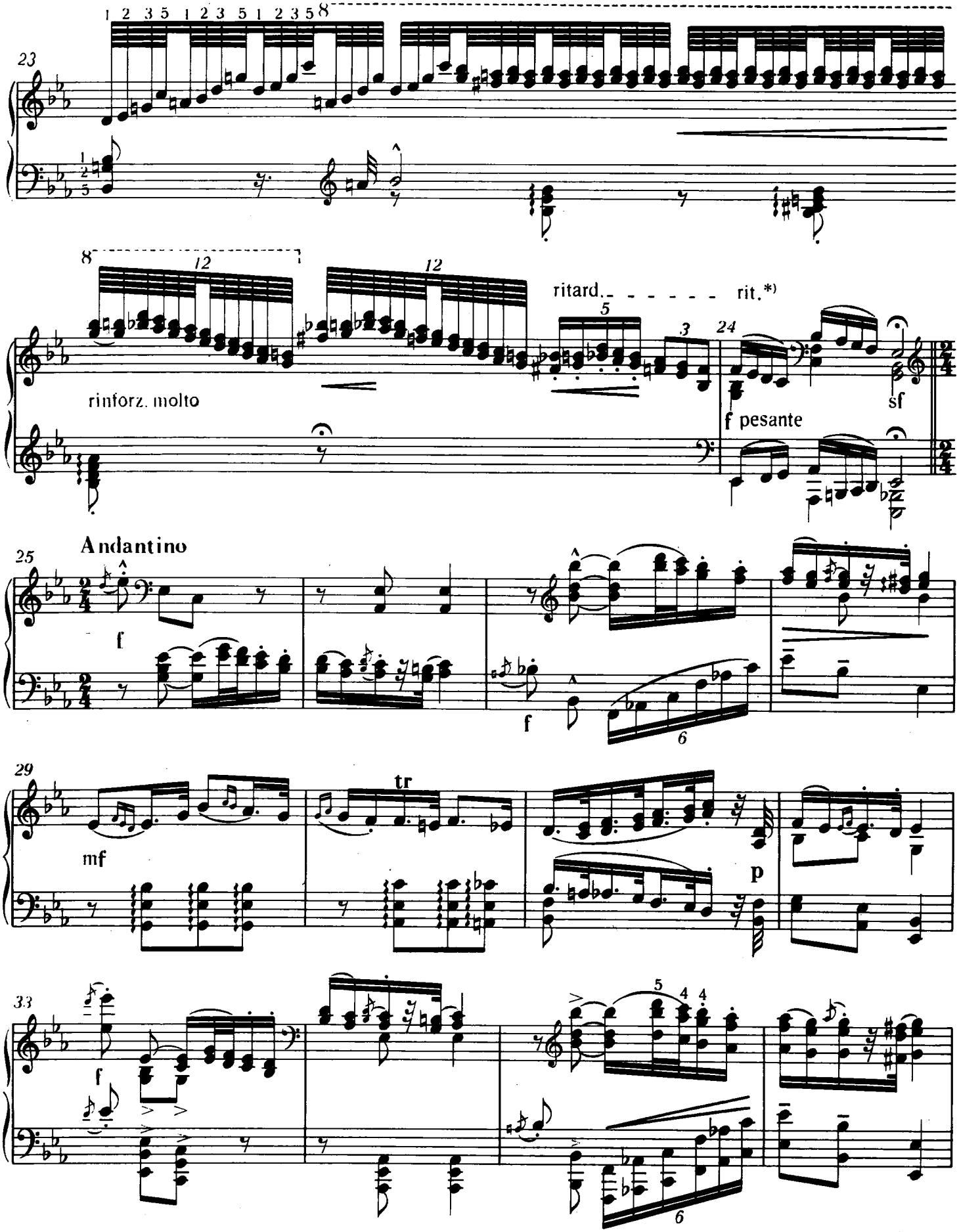
IV. RHAPSODIE HONGROISE



*) Stattlich, stolz.

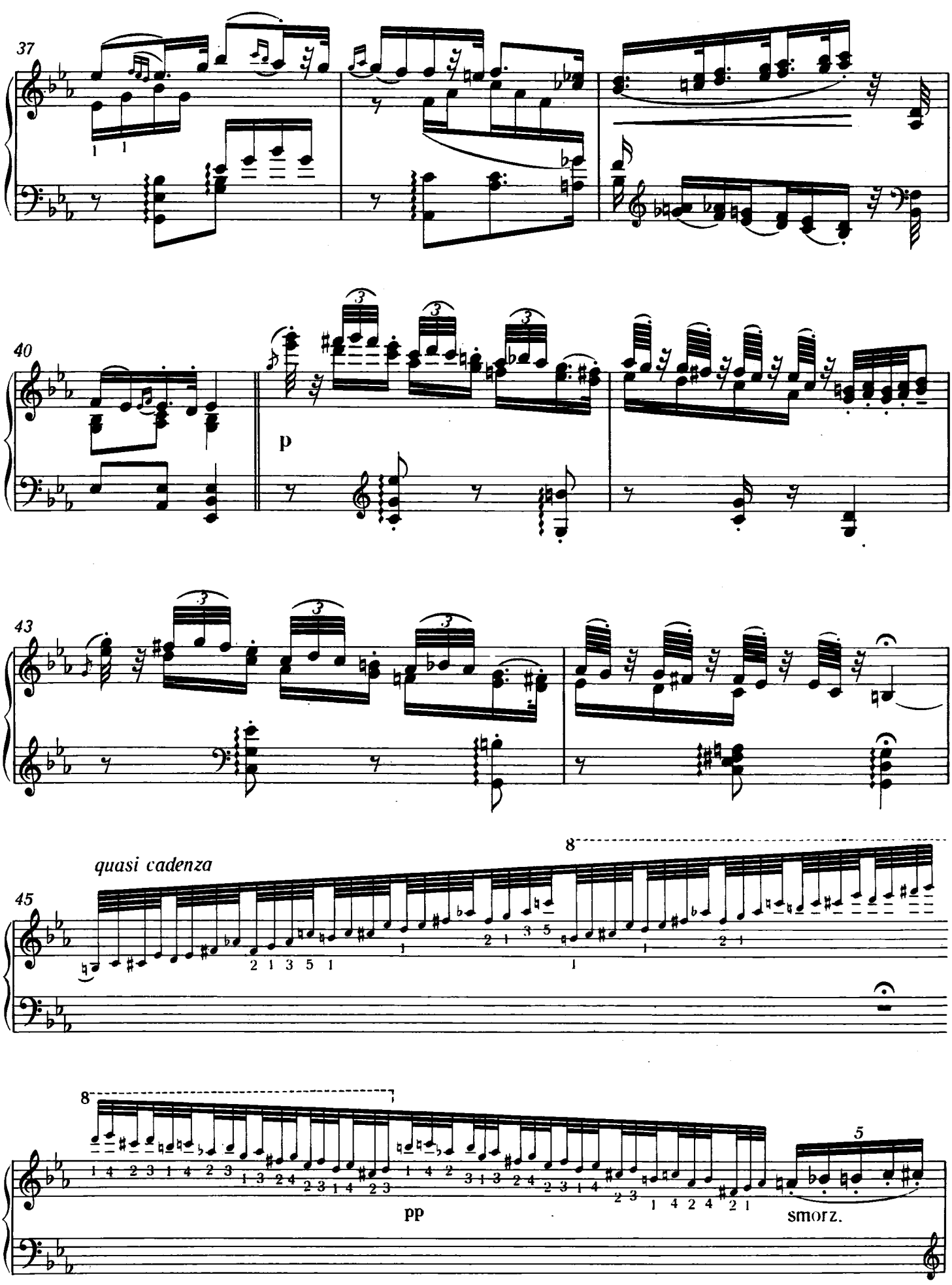
*) The tempo indication means "stately, proud".

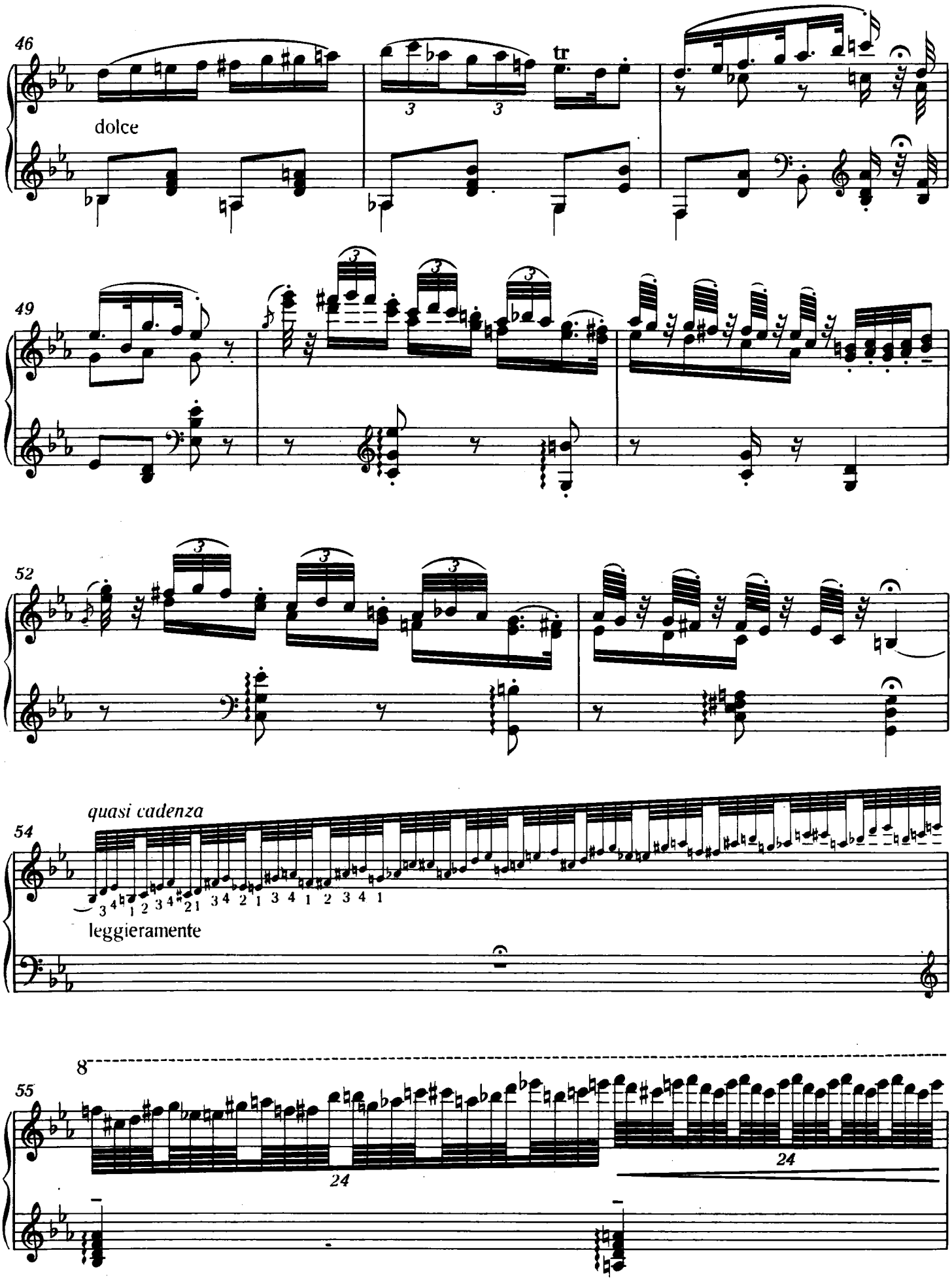

13
forzando
marcato
tr
f
slargando
17
f
f
20
dim. - - - - p
dolce
12
marcato
8
6
6
7
3 2
22
3 4 3 2 1
cresc.
8
trillo
5
3 1
12
2
1 2 3
1 3 4
2 4 5
1 3 5

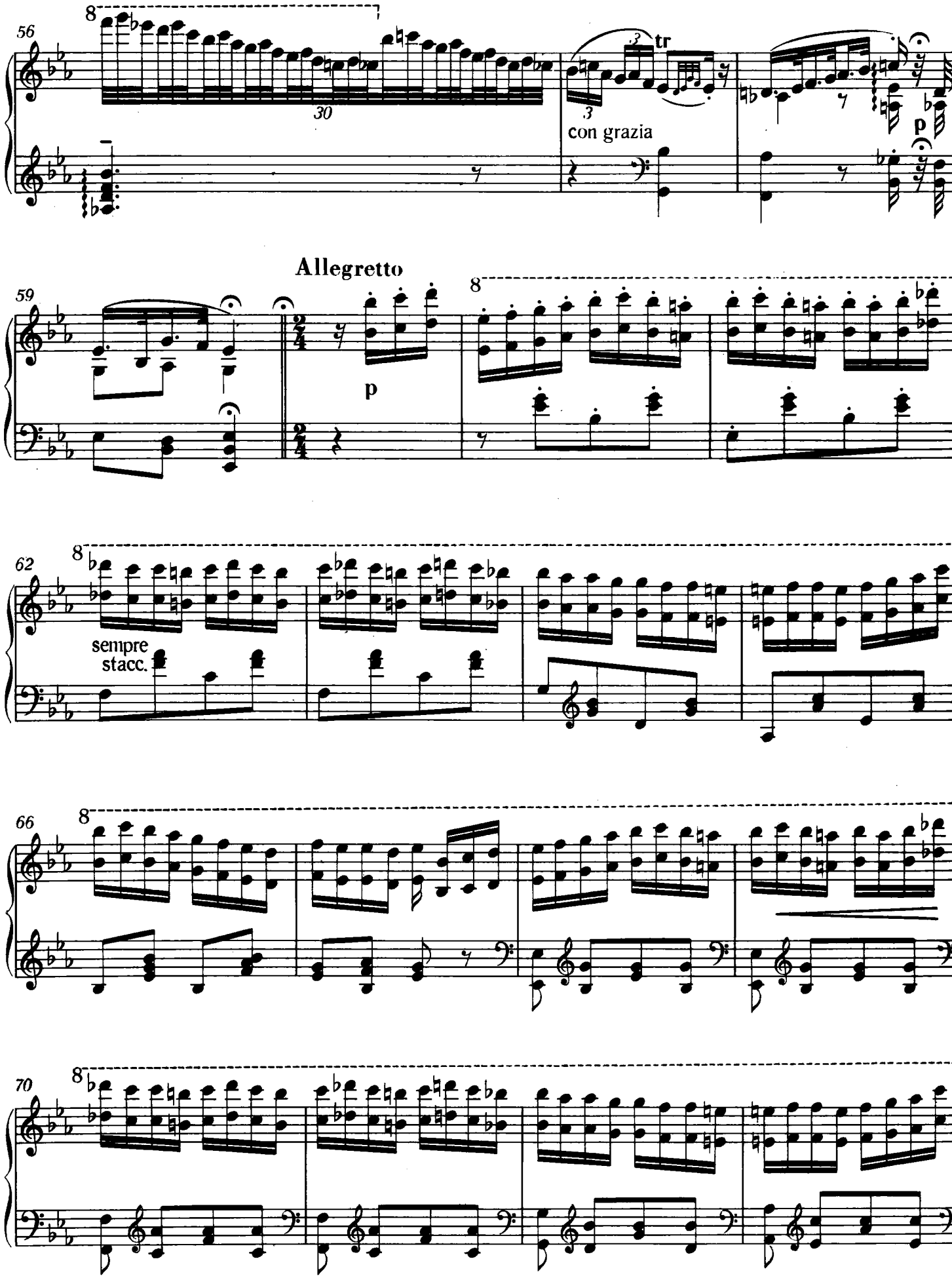


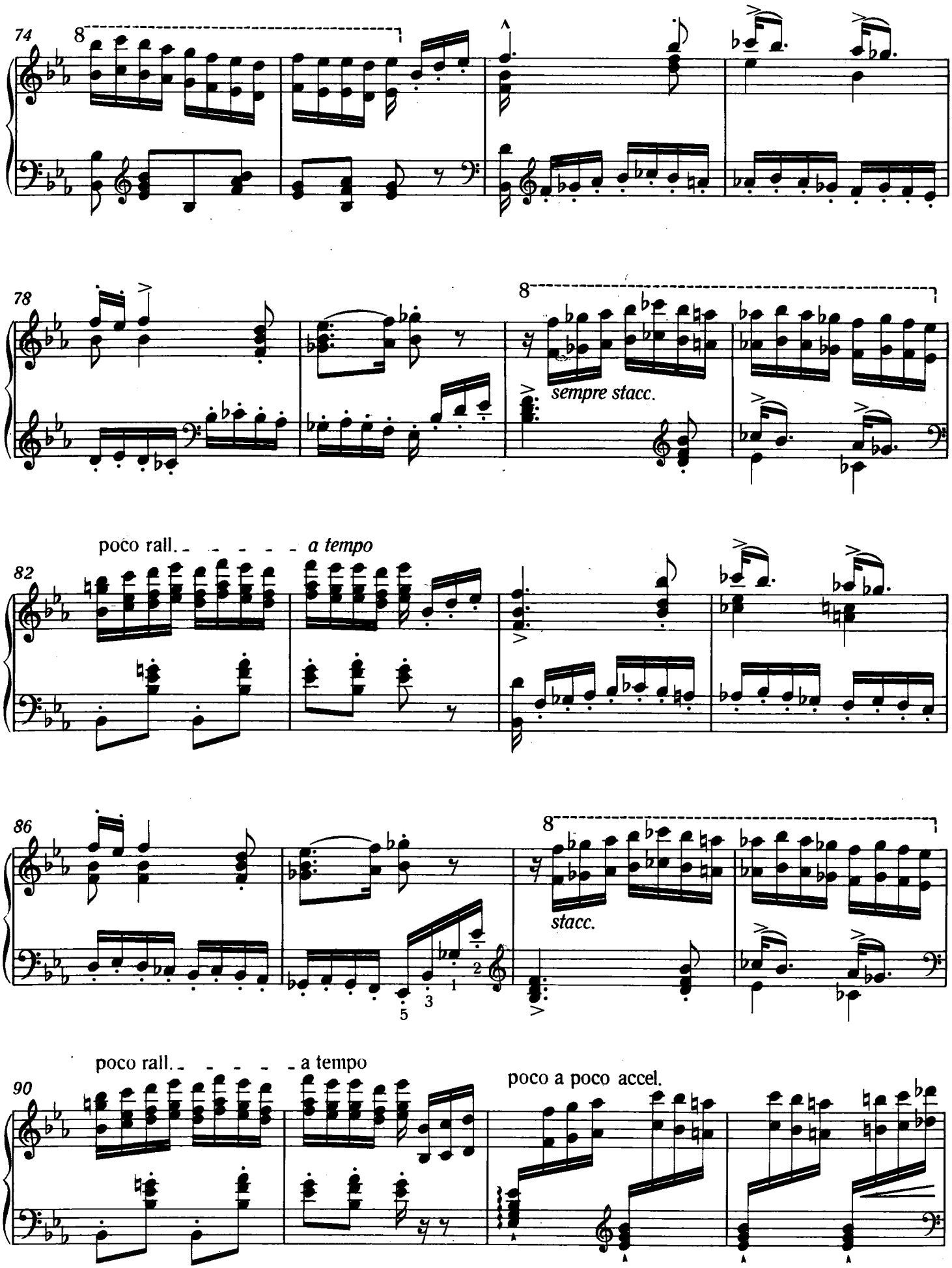
*) Das *Ritardando* im vorhergehenden Takt fordert stufenweise Verlangsamung, wogegen hier das *Ritenuto* zurückgehaltenes, doch gleichmäßiges Metrum bedeutet.

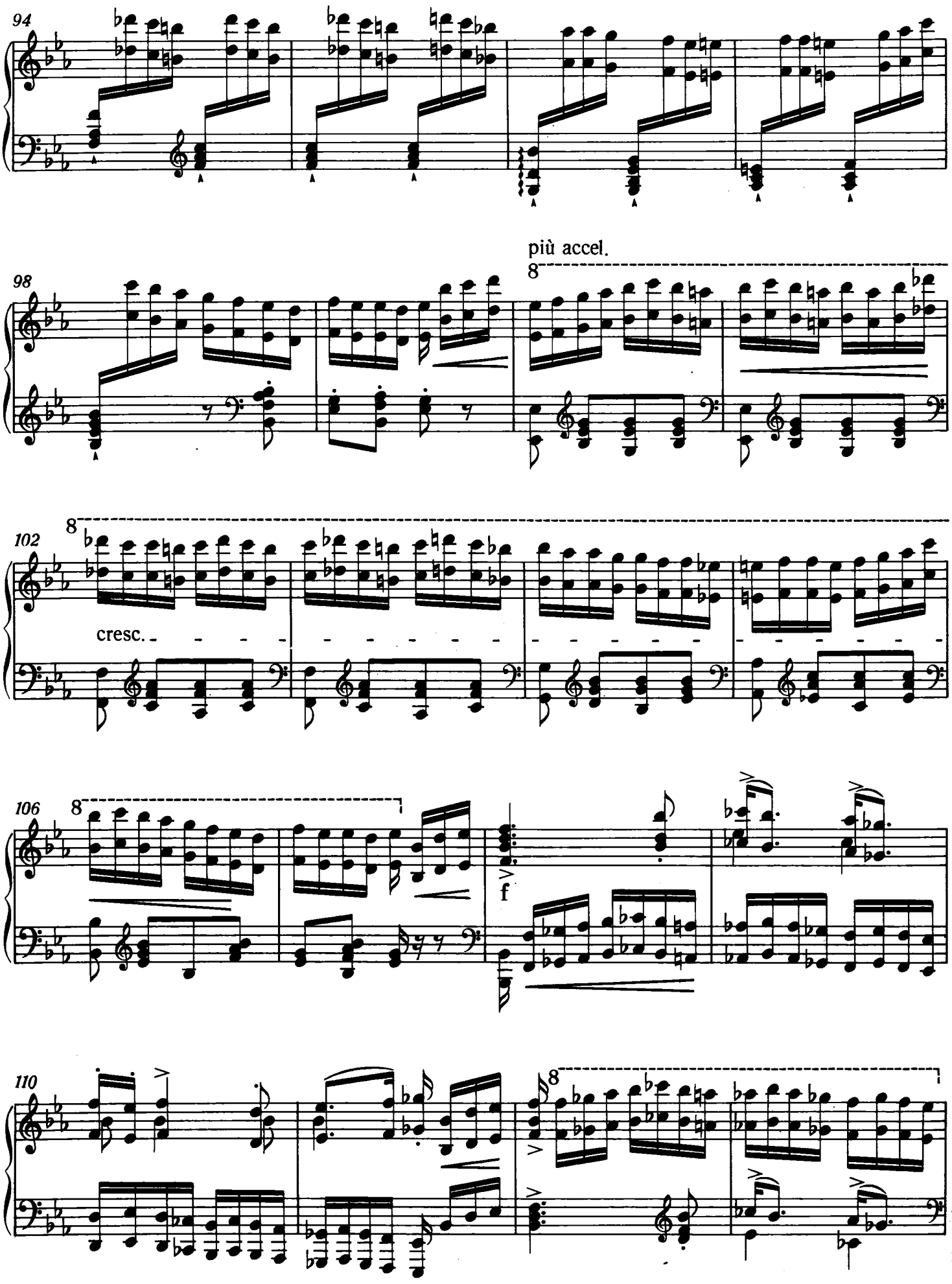
*) The *ritardando* in the previous bar demands a steady slowing down whereas the *ritenuto* here implies a slower but regular pulse.

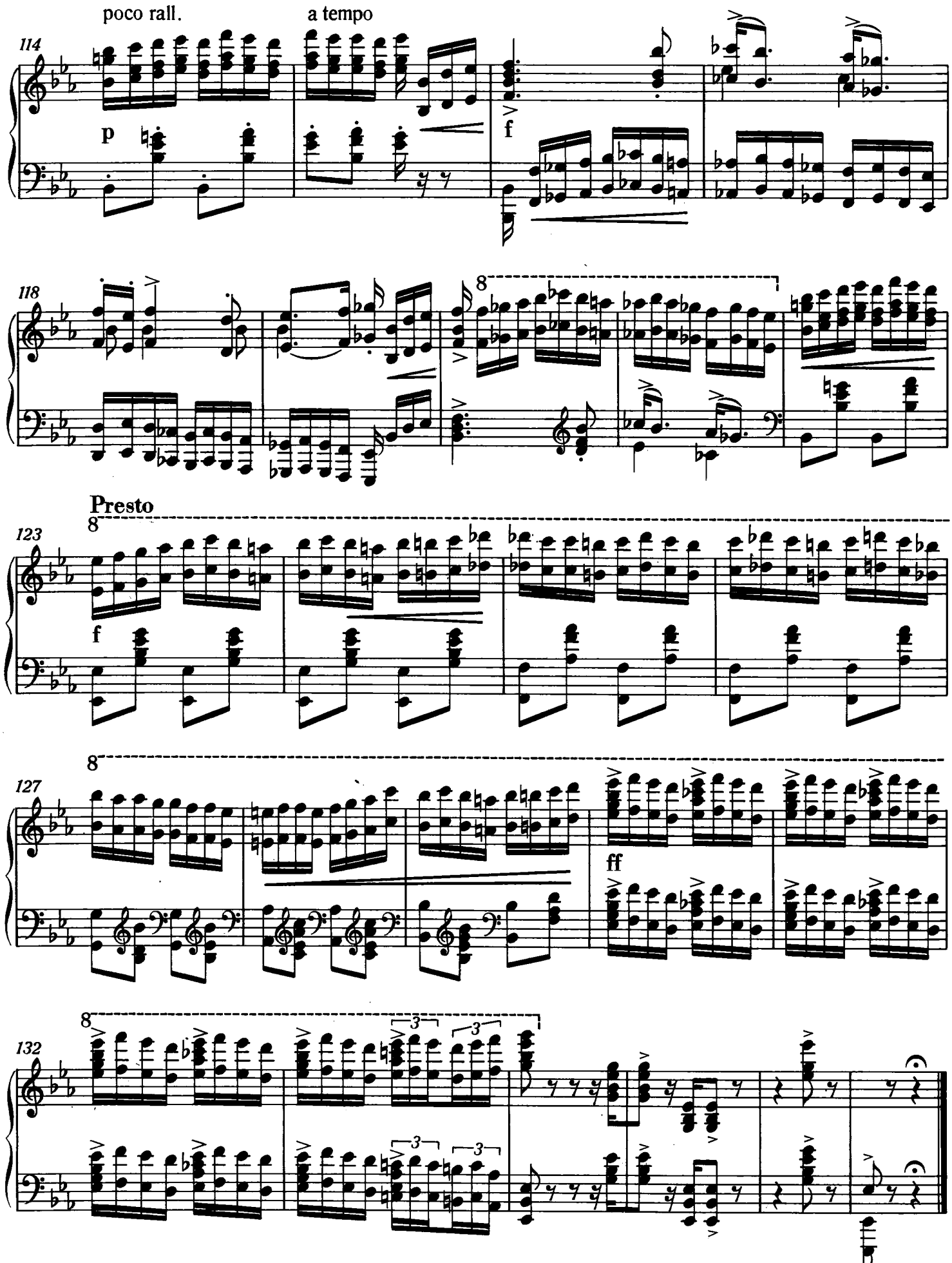

37
40
p
43
quasi cadenza
45
8
8
5
pp
smorz.


46
dolce
tr
49
52
quasi cadenza
54
leggieramente
55
8
24
24


56
8
30
3
tr
3
con grazia
p
Allegretto
59
8
p
62
8
sempre
stacc.
66
8
70
8

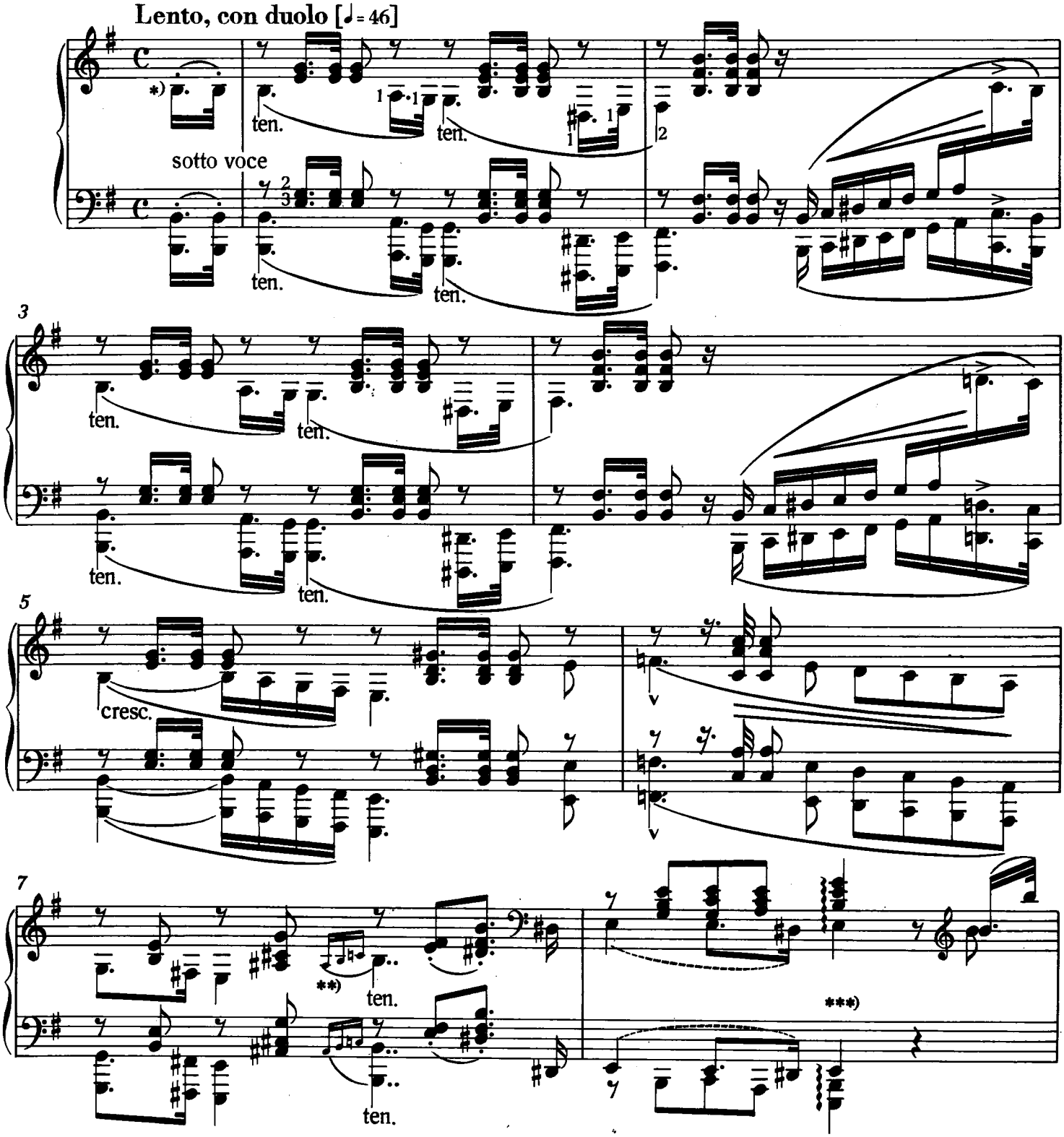

74
8
78
8
sempre stacc.
poco rall. - - - - - a tempo
82
86
8
stacc.
5
3
1
2
poco rall. - - - - - a tempo
90
poco a poco accel.


94
98
più accel.
8
102
8
cresc.
106
8
f
110
8


poco rall.
a tempo
114
p
f
118
8
Presto
8
123
f
8
127
ff
8
132
3
3
3
3

À Madame la Comtesse Sidonie Reviczky

V. RHAPSODIE HONGROISE
HÉROÏDE-ÉLÉGIAQUE



*) 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 stärker Hervorhebung der Punktierung!

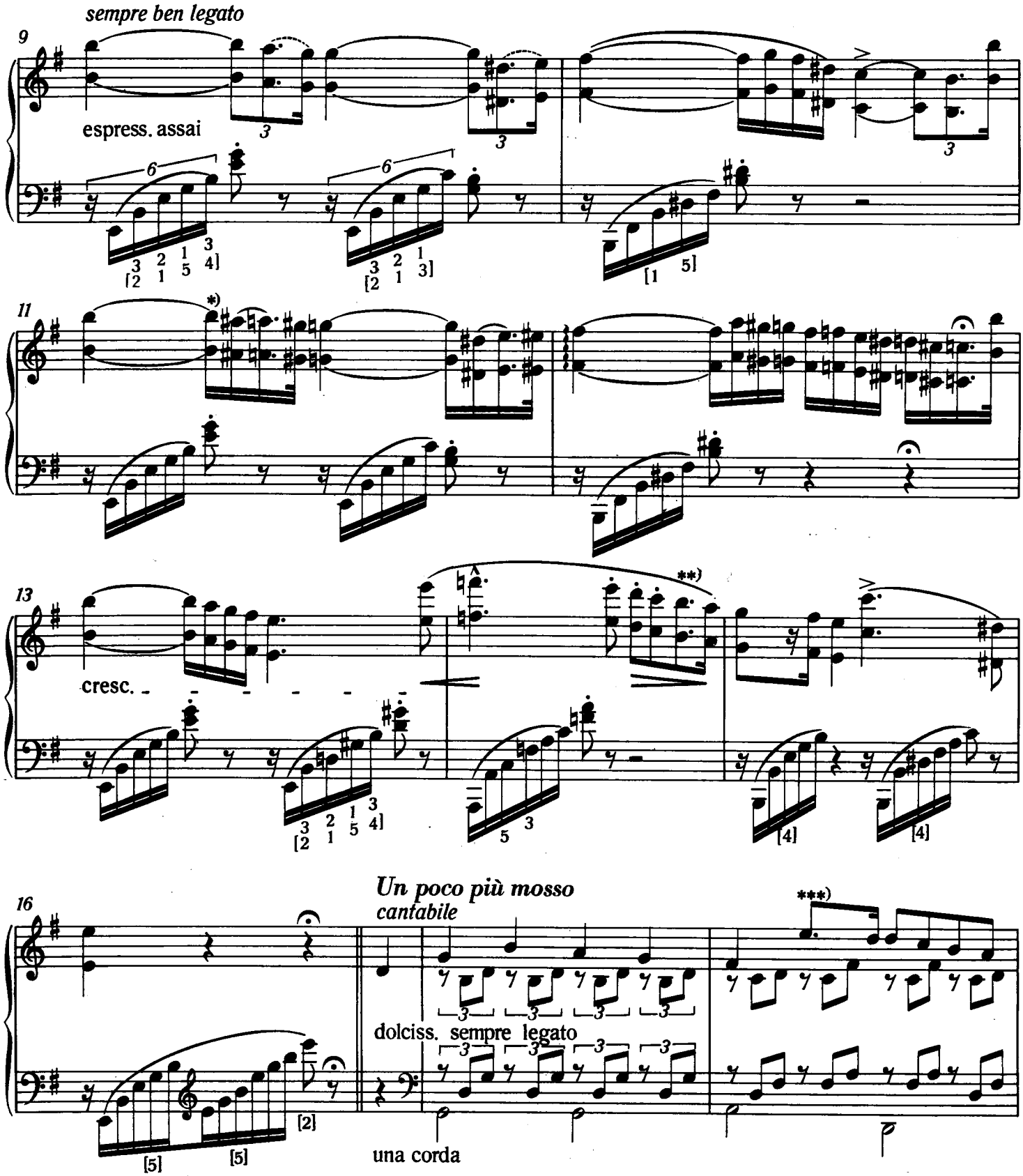
**) „Der Doppelschlag beginne ... mit der Thesis". (L–P)

***) 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.



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

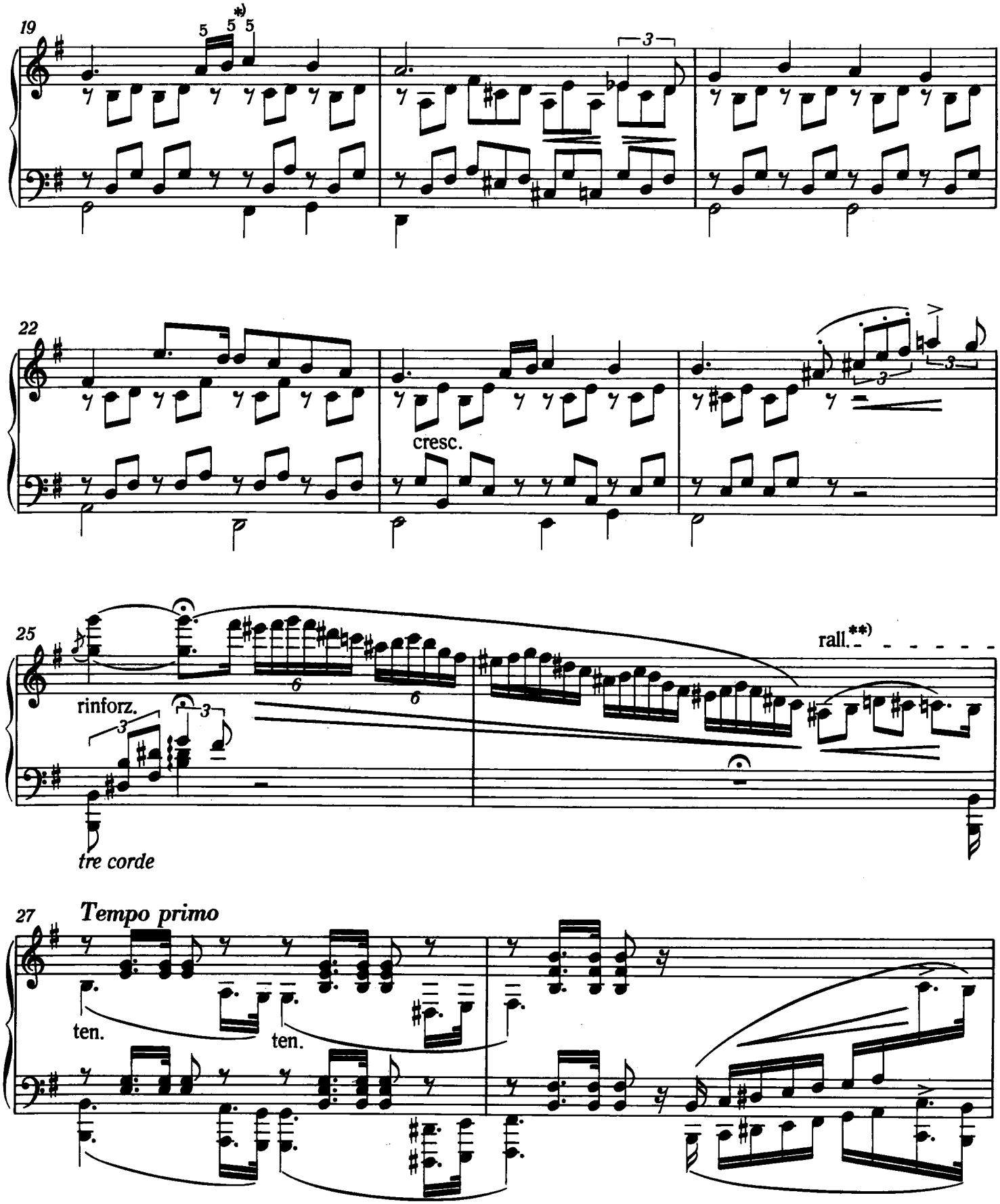
**) Das Portamento soll im Einklang mit dem Decrescendo ins Legato zurückgehen.

***) „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)

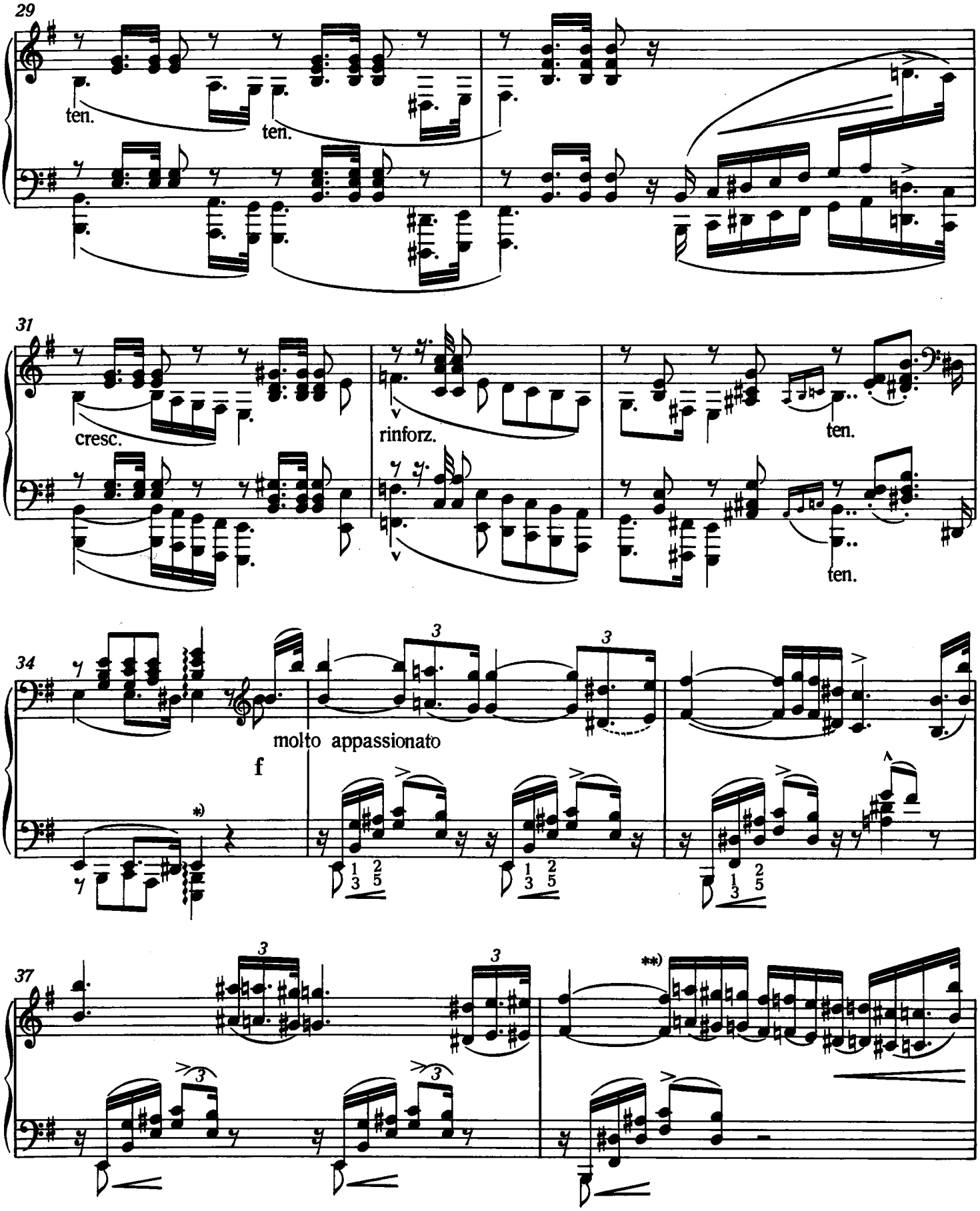


*) Wenn das Gleitenlassen des 5. Fingers nach oben Schwierigkeiten bereitet, so nehme man den Fingersatz 5–4–5. Abwärts verwende man jedoch – den Intentionen Liszts entsprechend – stets das Gleiten.

**) 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.

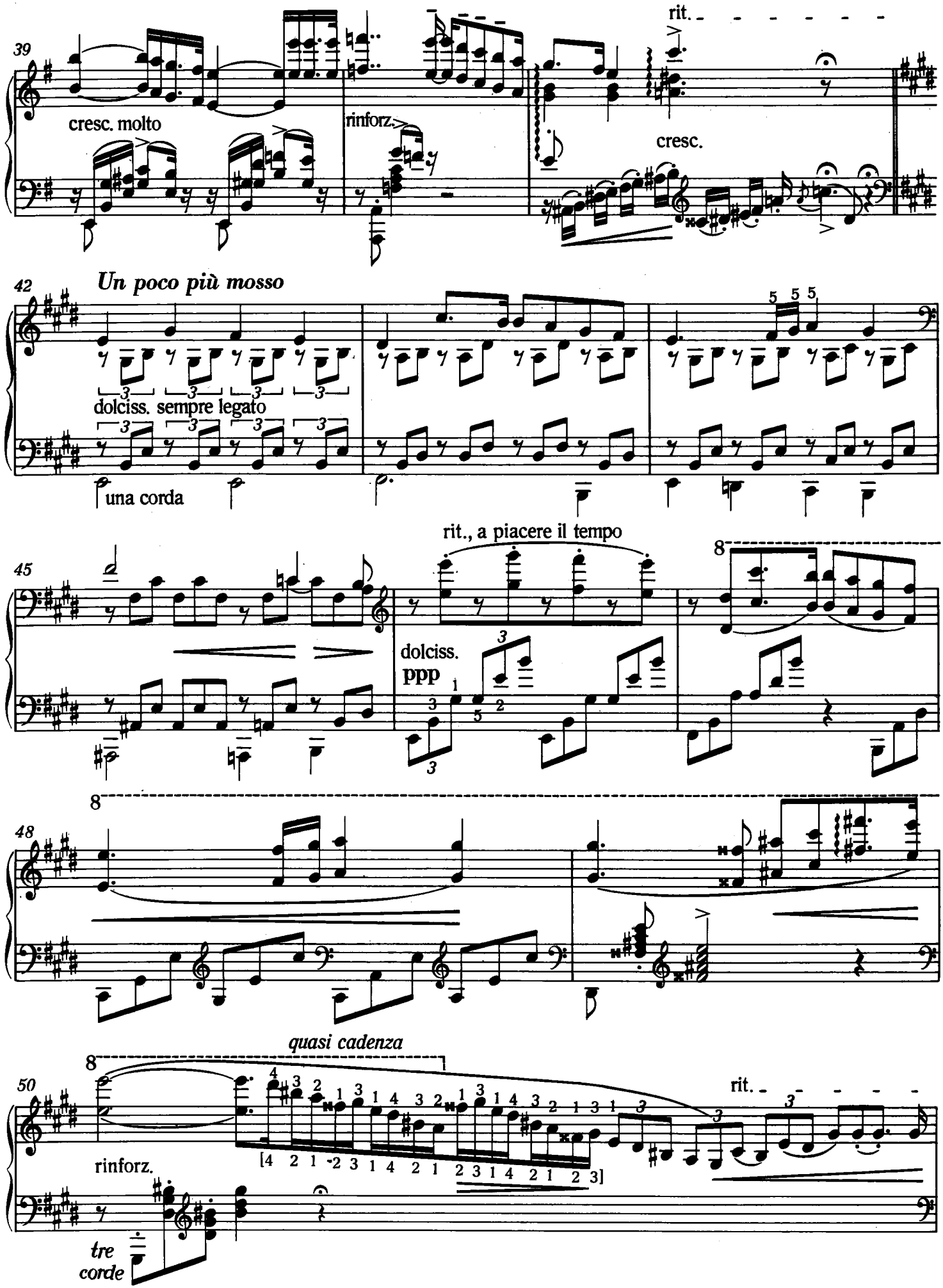


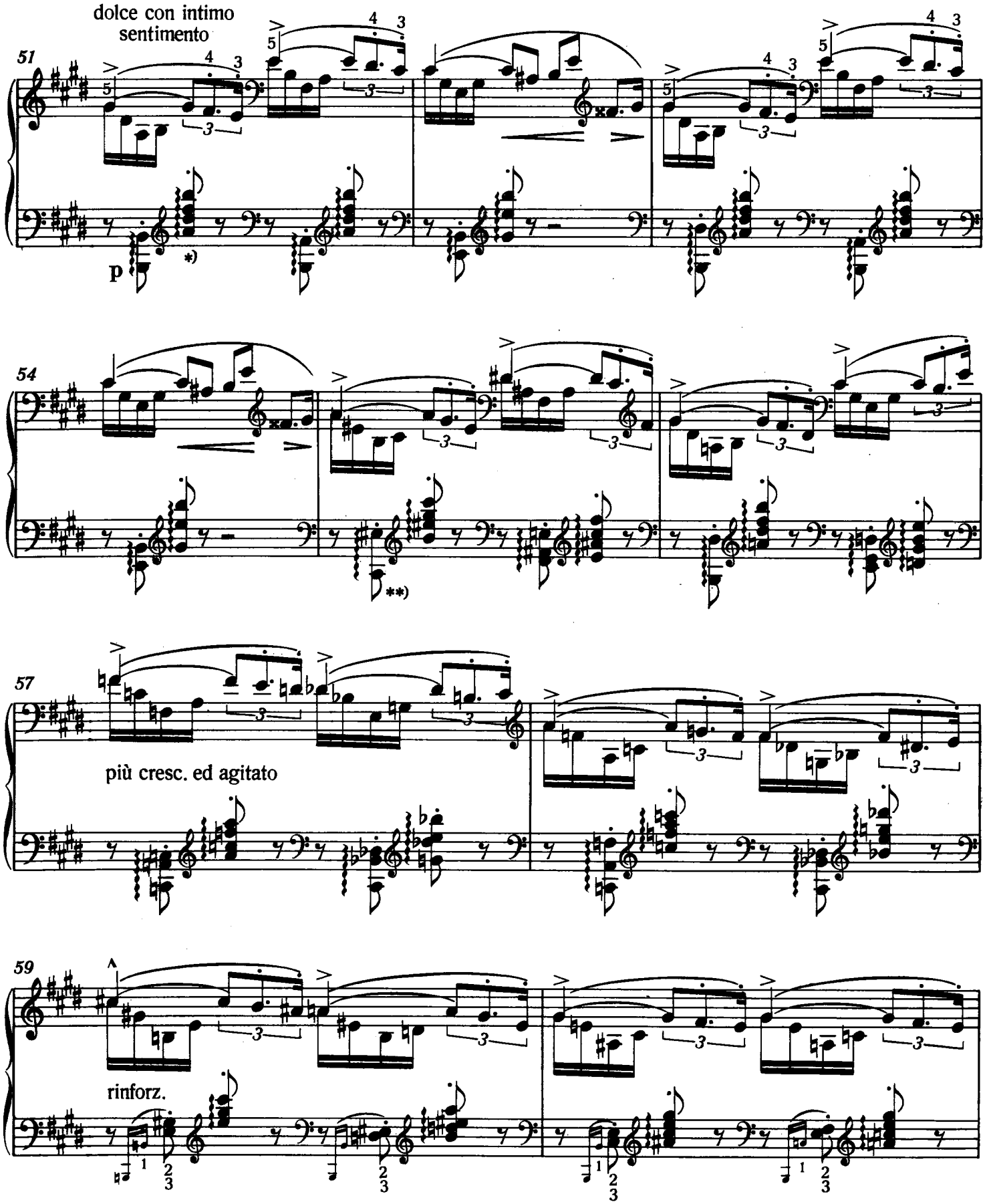
*) Vgl. unsere Bemerkung zu Takt 8.

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

*) Cf. our note to bar 8.

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


39
cresc. molto
rinforz.
rit.
cresc.
42
Un poco più mosso
dolciss. sempre legato
una corda
45
rit., a piacere il tempo
dolciss.
ppp
8
48
8
quasi cadenza
50
8
rinforz.
[4 2 1 -2 3 1 4 2 1 2 3 1 4 2 1 2 3]
rit.
tre
corde

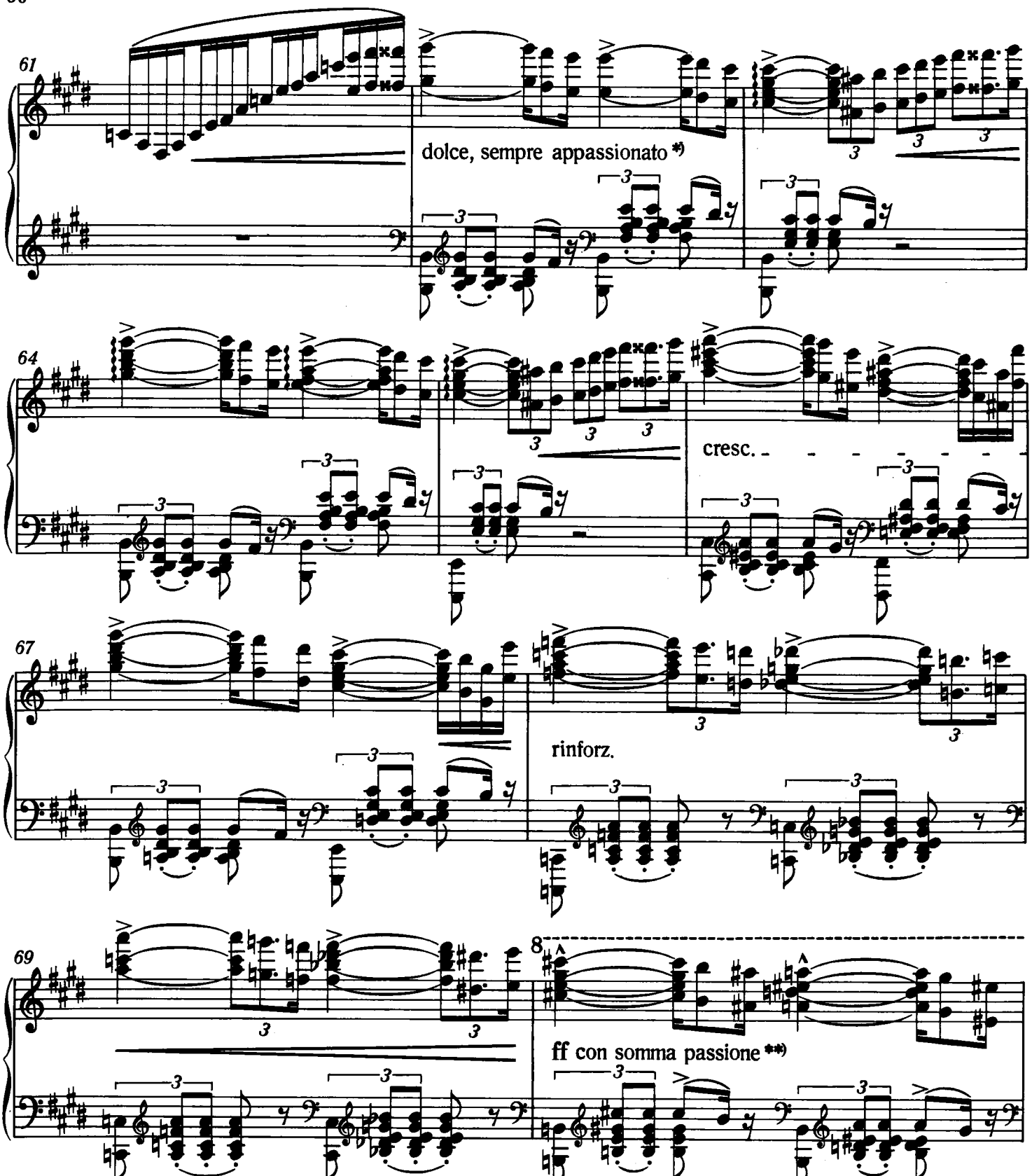


*) Die Akkorde in der höchsten Stimme, welche mit der linken Hand zu spielen sind, muß man arpeggieren, daß „...die Spitze der Arpeggie mit dem ihr nächsten Melodieton fast zusammentrifft." (L–P)

**) „... 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)

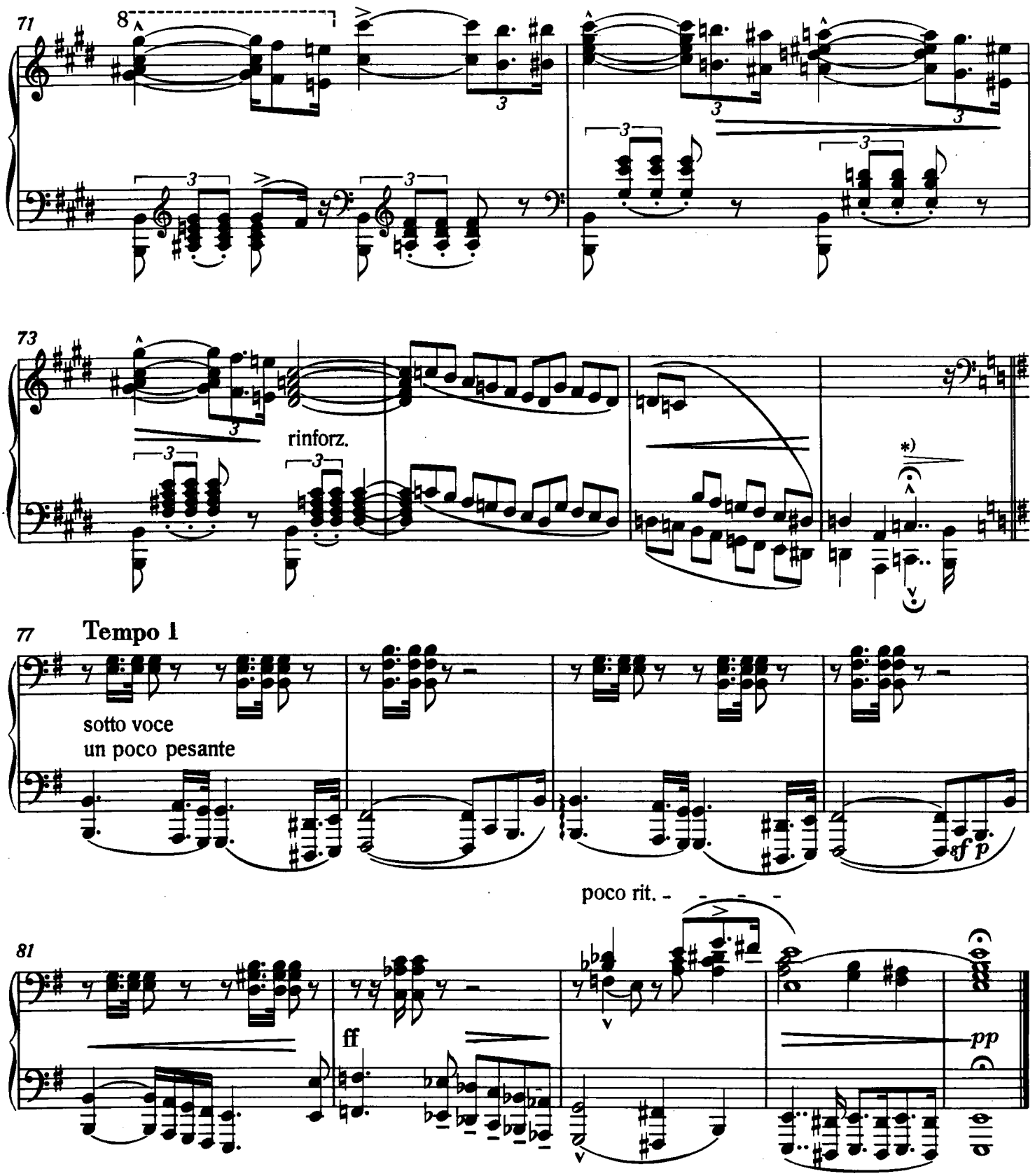


*) „Das *sempre appassionato* erhalte sein Maß in dem Beisatz: *dolce* – also: »keinen bravourösen Kraftaufwand«". (L–P)

**) „Kein Trionfo! – 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.

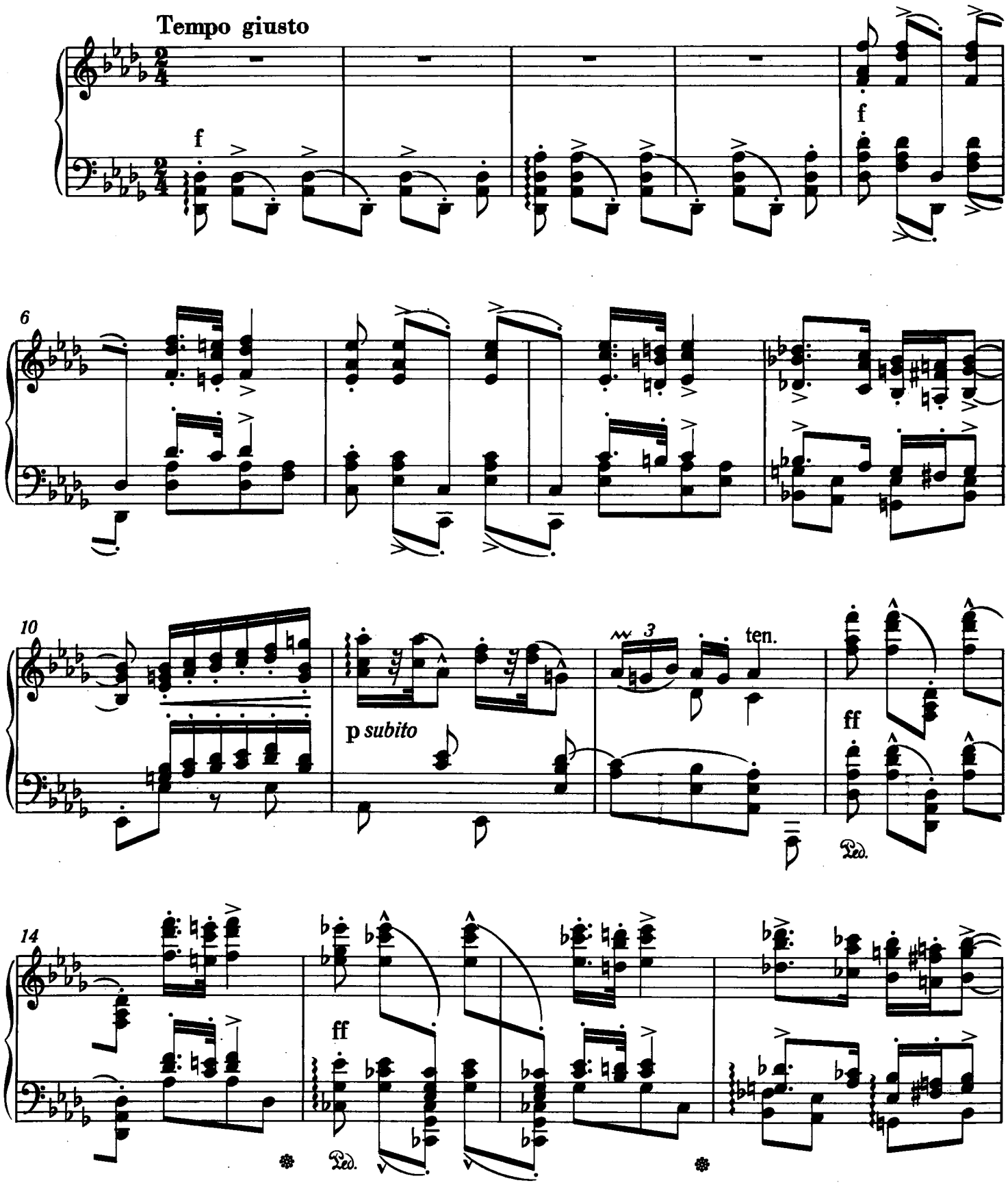


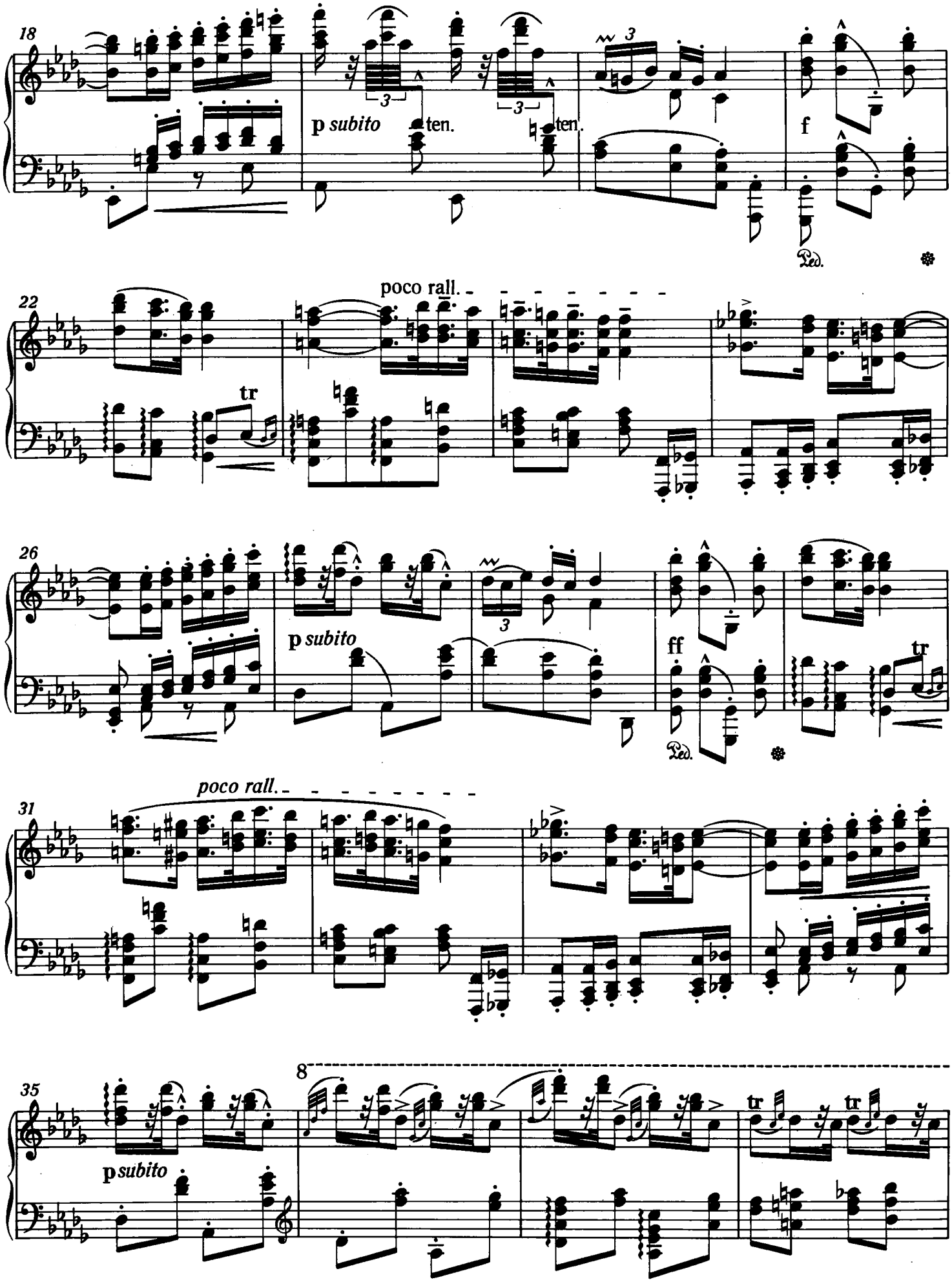
*) Die *c*-Oktave mit der Fermate ist der letzte dynamische Höhepunkt des *ff con somma passione*-Teiles. Sie ist so lange zu halten, bis das Nachlassen der Tonstärke einen Grad erreicht, der zum Übergang in den *sotto voce*-Abschnitt geeignet ist. Wenn dies auf dem heute gebräuchlichen Klavier infolge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

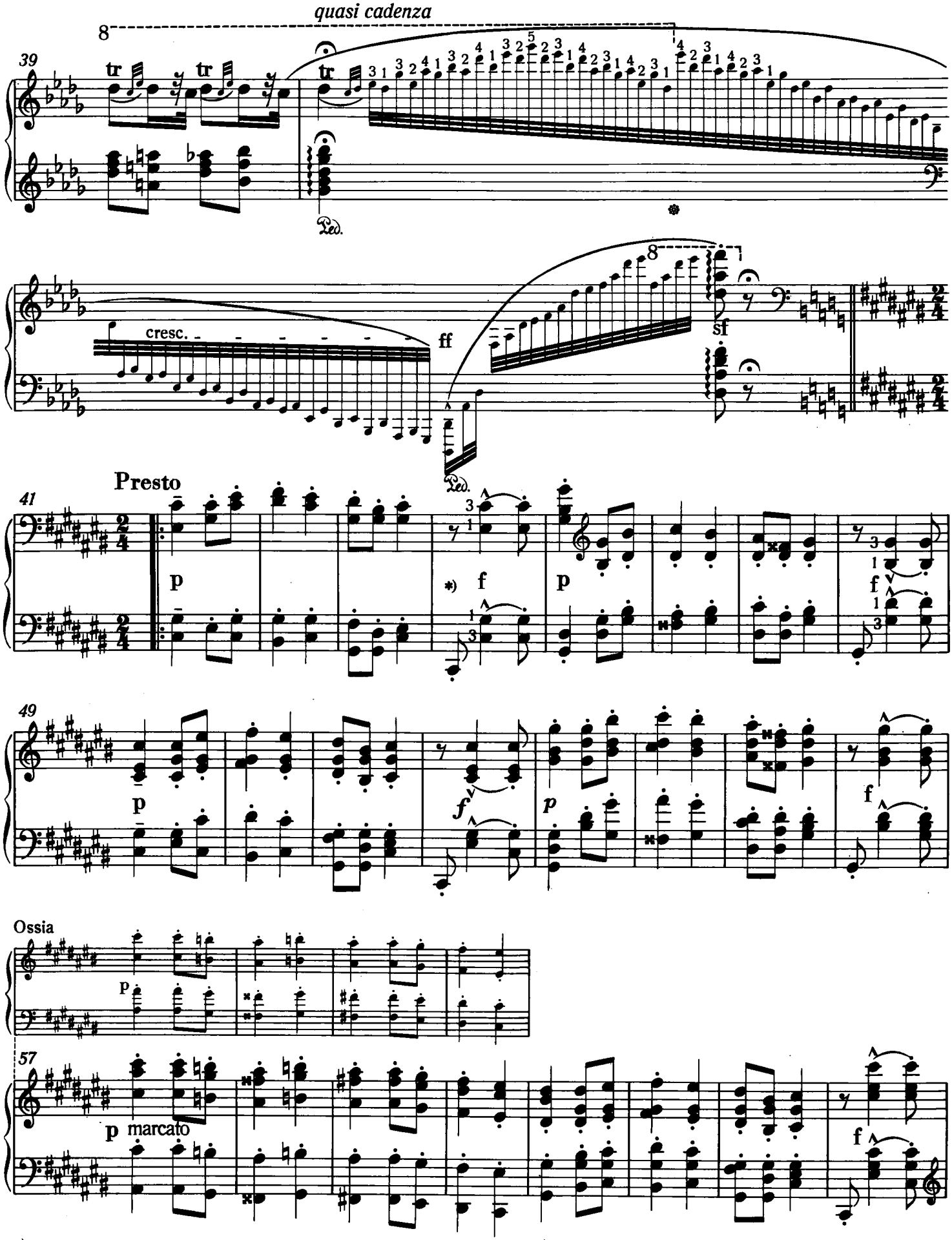
*) The *c* octave with the fermata is the last dynamic climax of the *ff con somma passione* section. It is to be sustained until the tonal volume has died away to a degree appropriate for the transition to the *sotto voce* passage. If the use of a normal present-day piano with its powerful bass notes 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

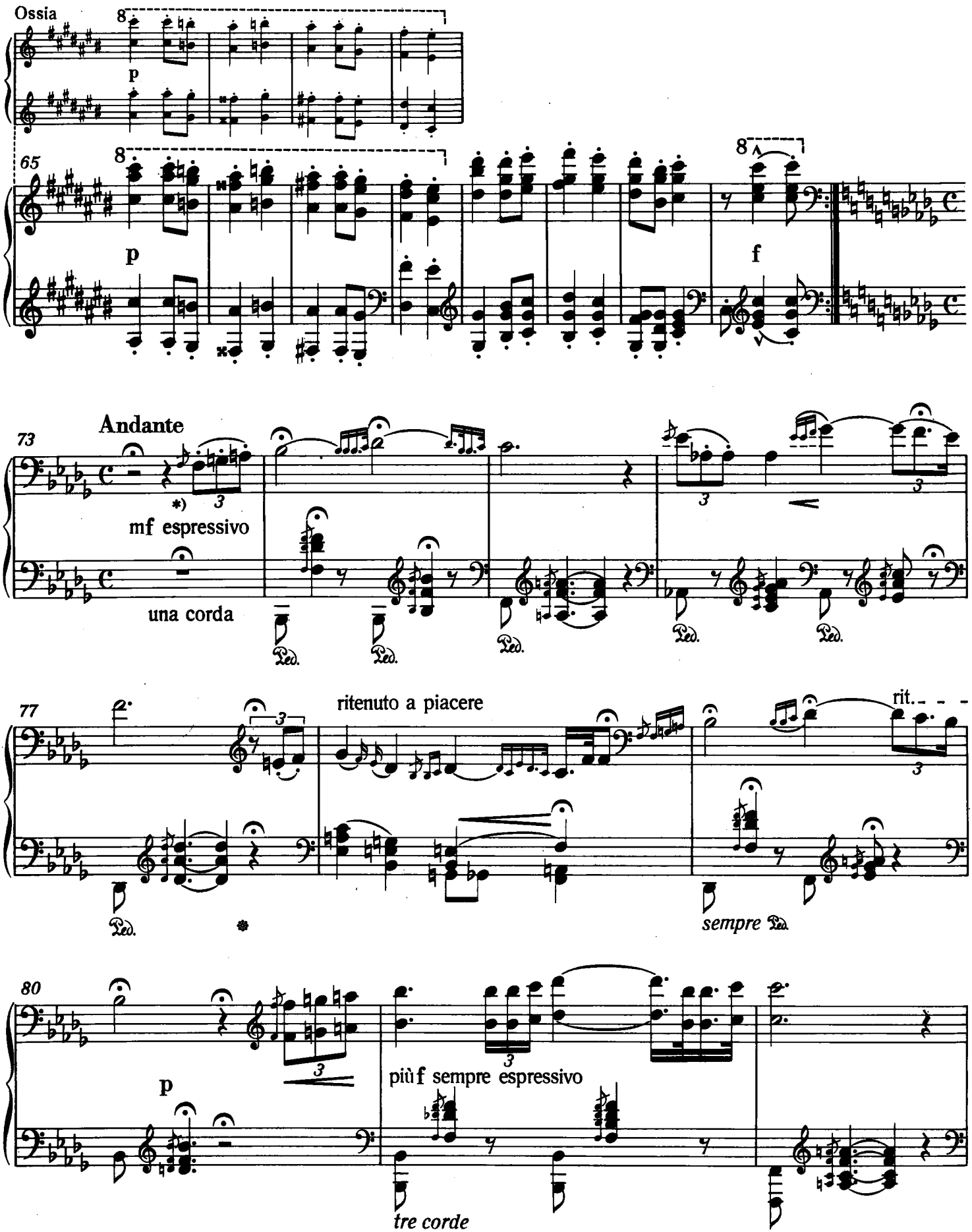



18
p subito
ten.
ten.
f
Ped.
22
poco rall.
tr
26
p subito
ff
Ped.
tr
31
poco rall.
35
p subito
8
tr
tr



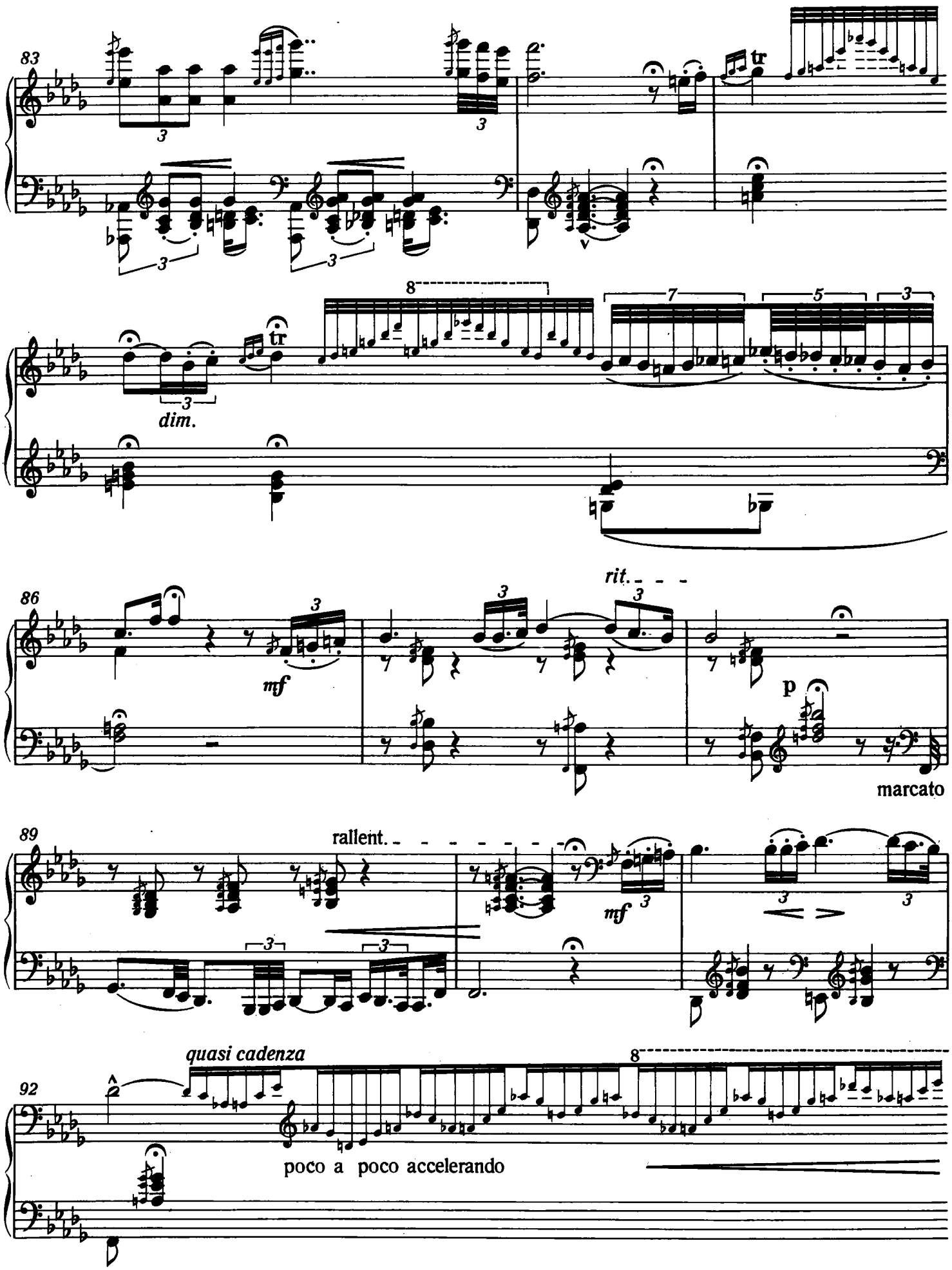
*) Die Forte-Takte, die die einzelnen melodischen Zeilen des Tanzliedes abschließen, sind eigenartige rhythmische Refrains des „Stampfer"-Tanzes.

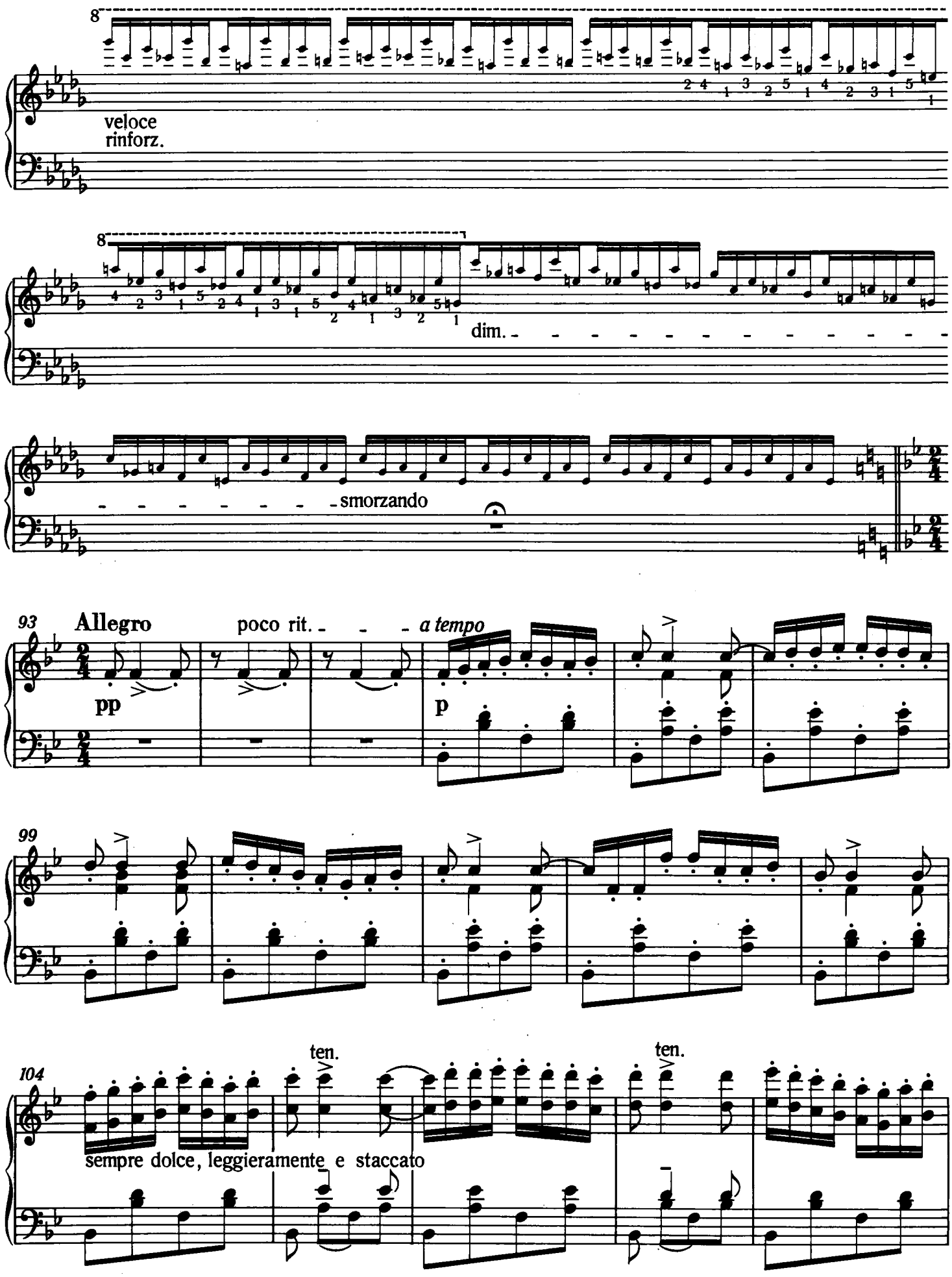
*) The forte bars that conclude the individual melodic lines of the dance-song are the peculiar rhythmical refrains of the "stamping" dance.

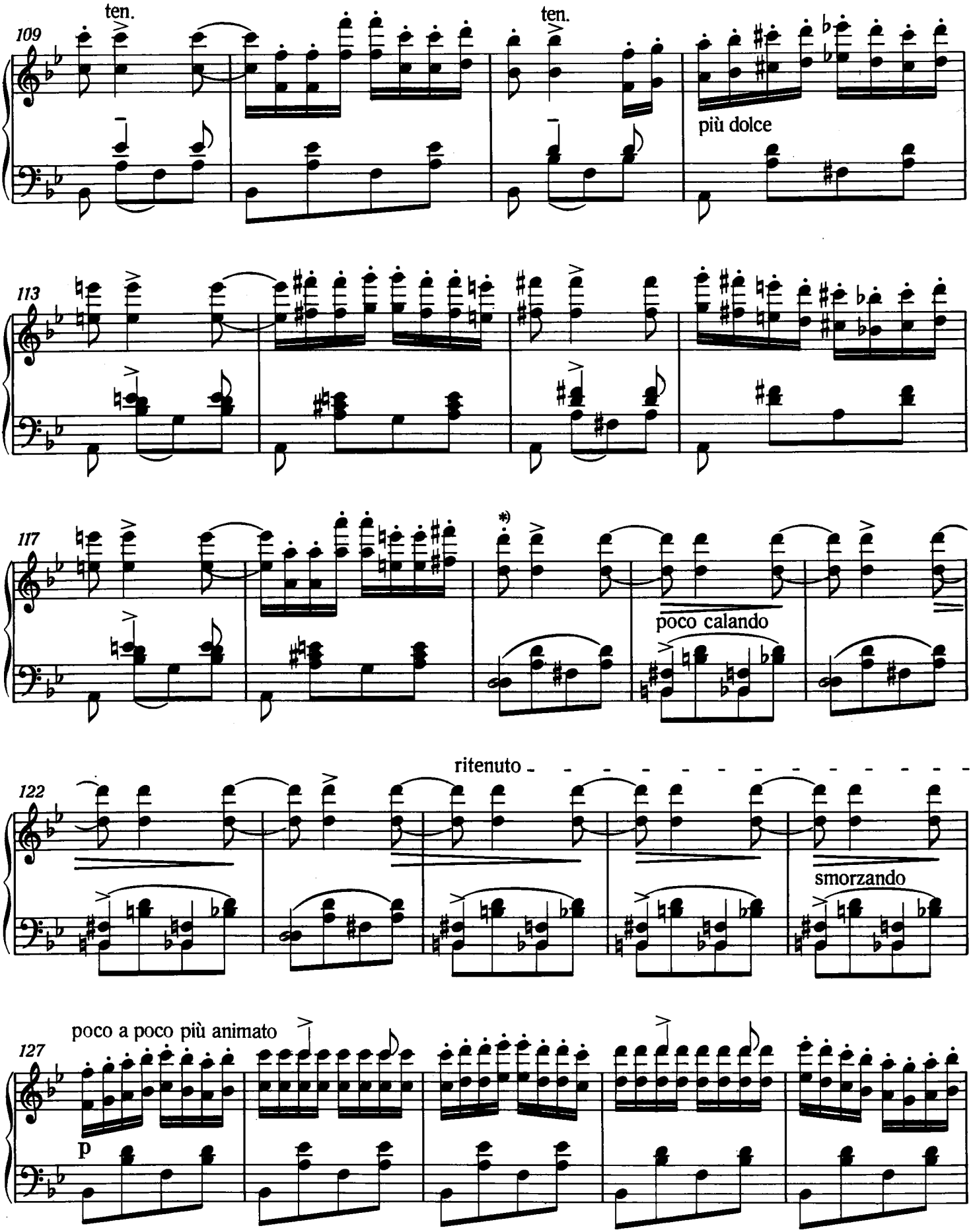


*) Vgl. den zweiten Teil des Vorwortes zum vorliegenden Band.

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

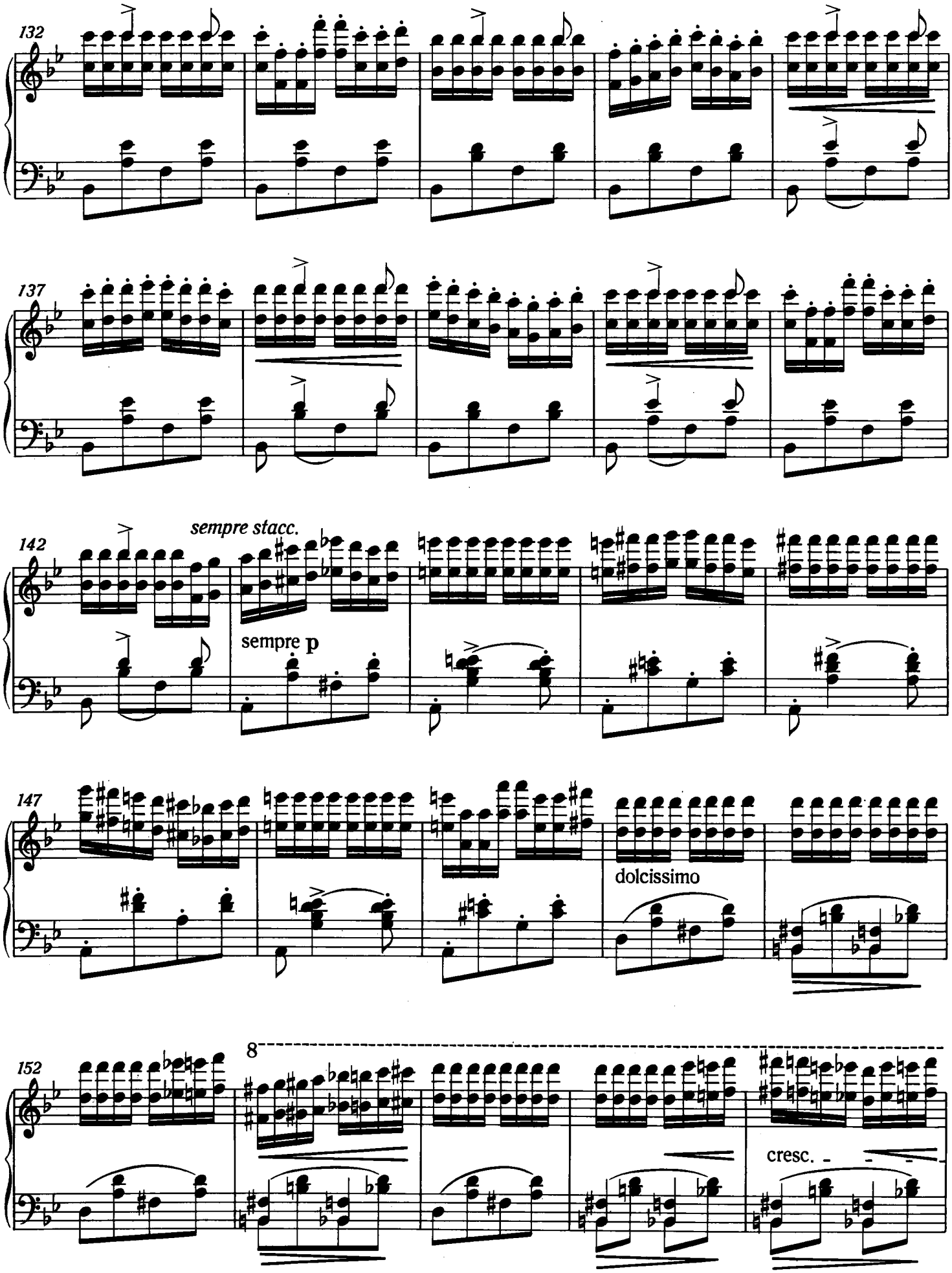

83
tr
dim.
86
rit.
mf
p
marcato
89
rallent.
mf
quasi cadenza
92
poco a poco accelerando

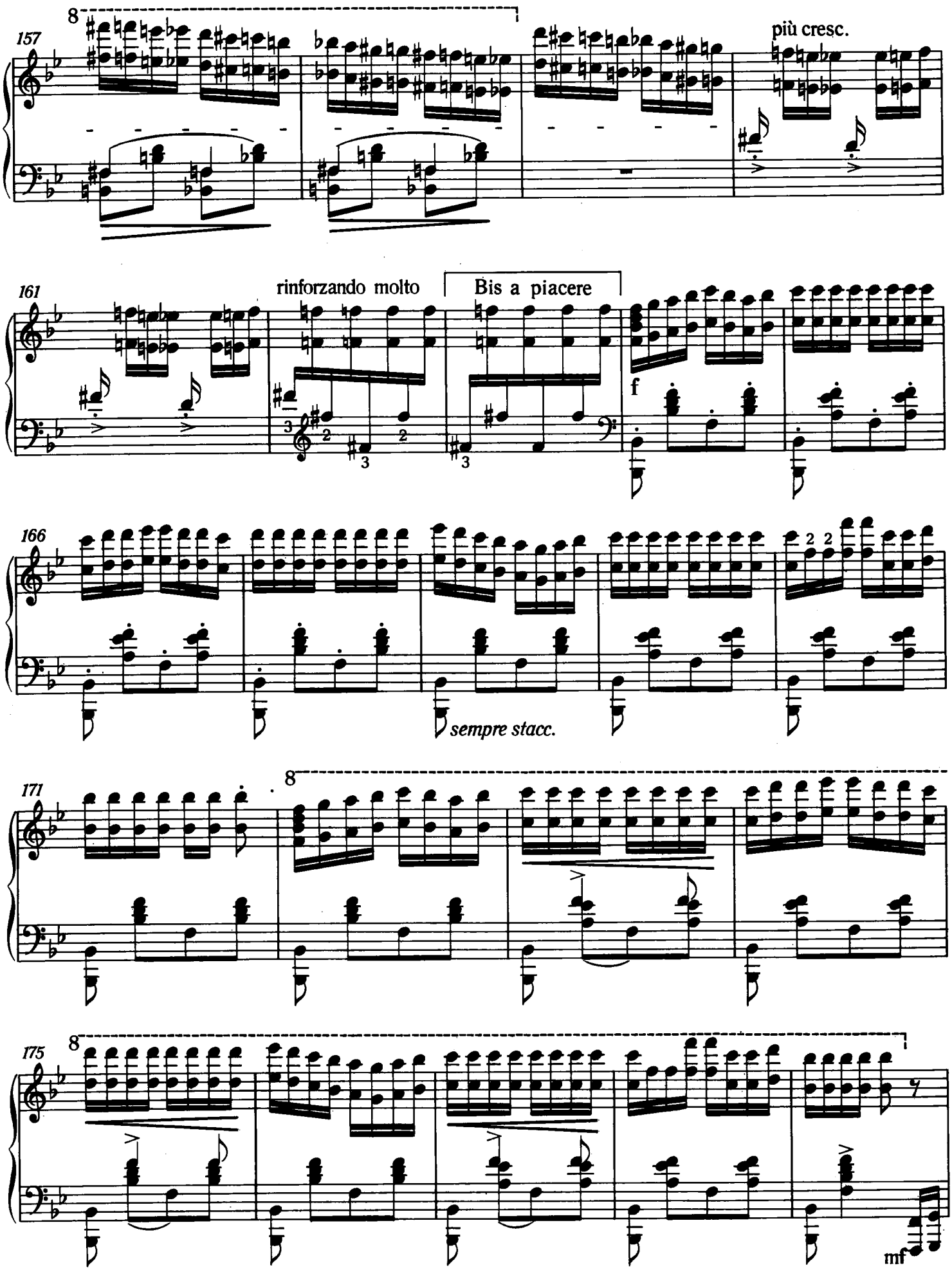

8
veloce
rinforz.
8
dim.
smorzando
93
Allegro
poco rit.
a tempo
pp
p
99
104
ten.
ten.
sempre dolce, leggieramente e staccato

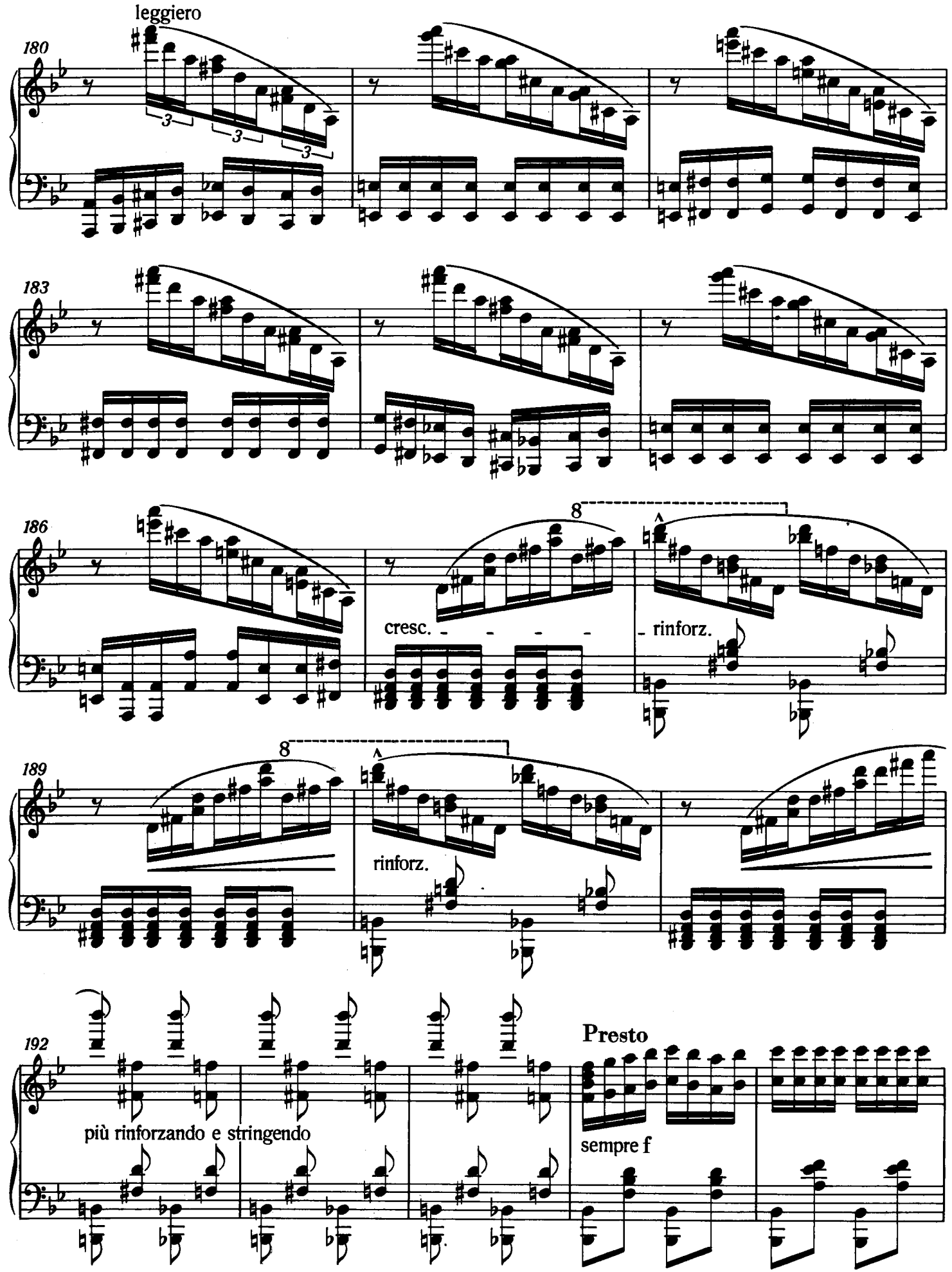


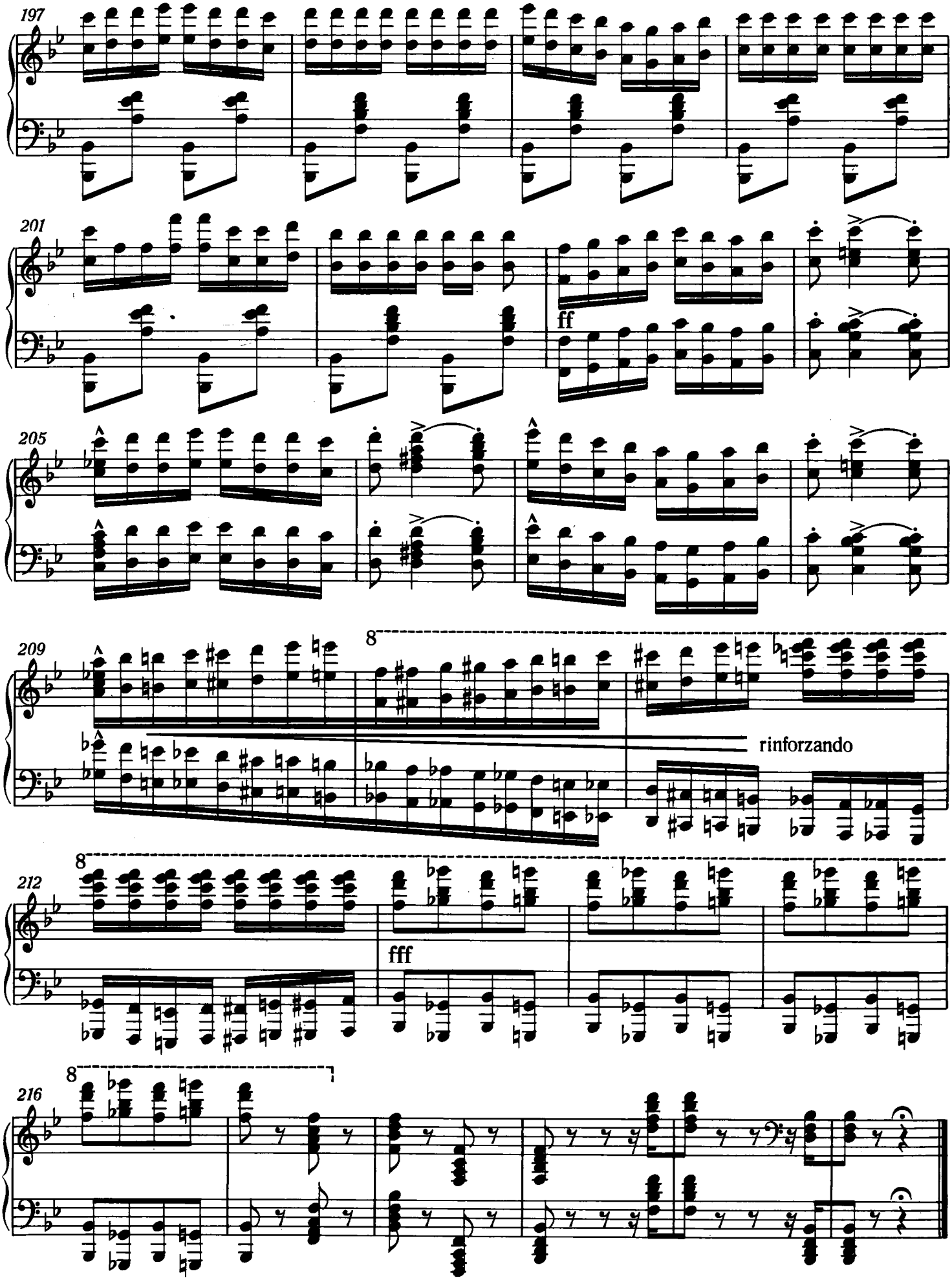
*) Die tatsächliche Tonstärke der in den nächsten 8 Takten geforderten Marcati ist den Bezeichnungen *poco calando*, *smorzando* und den Zeichen > anzupassen.

*) 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 > sign.


132
137
142
sempre stacc.
sempre p
147
dolcissimo
152
8
cresc.

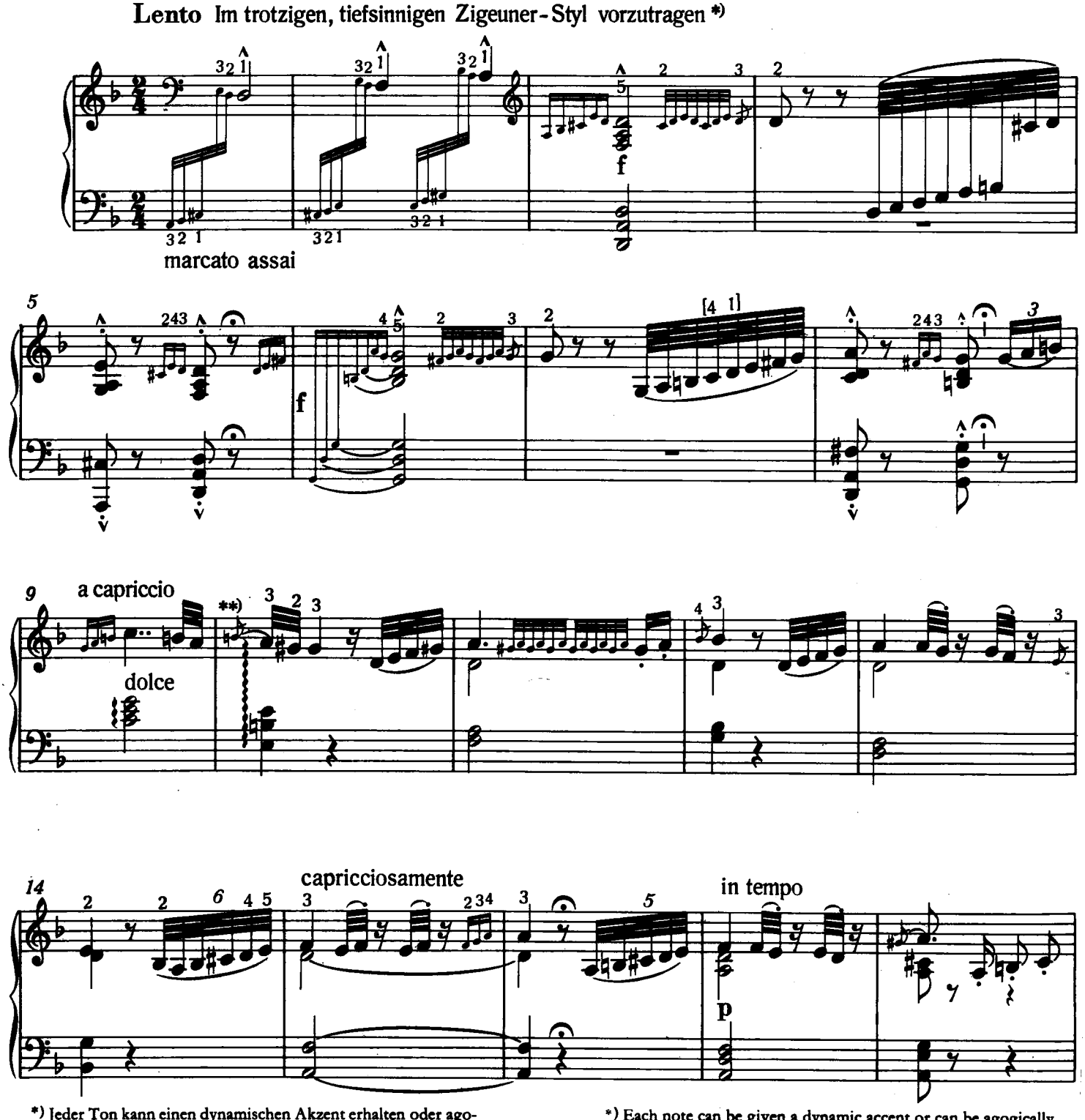

157
più cresc.
161
rinforzando molto
Bis a piacere
f
166
sempre stacc.
171
175
mf


leggiero
180
183
186
cresc.
rinforz.
189
rinforz.
192
più rinforzando e stringendo
Presto
sempre f


197
201
ff
205
209
8
rinforzando
212
8
fff
216
8

Au Baron Feri Orczy

VII. RHAPSODIE HONGROISE

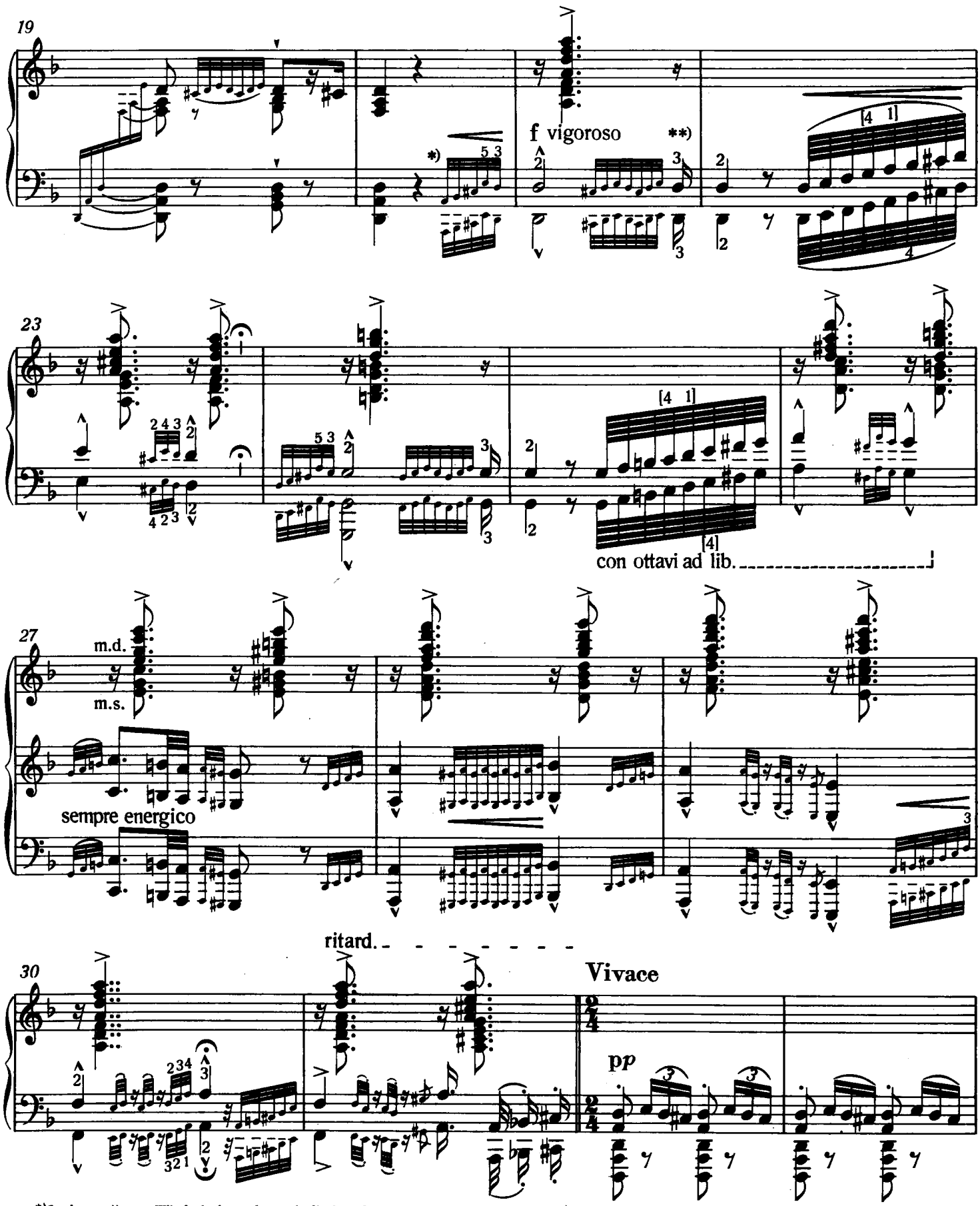


*) Jeder Ton kann einen dynamischen Akzent erhalten oder agogisch gedehnt werden, unabhängig von der Entfernung, die ihn vom nächsten, ähnlich hervorgehobenen Ton trennt. Die Ausführung der identisch erscheinenden Tongruppen muß nicht notwendigerweise die gleiche sein. Nähere Angaben im zweiten Teil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

**) Der Vorschlag kommt vor dem Arpeggio!

*) 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.

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

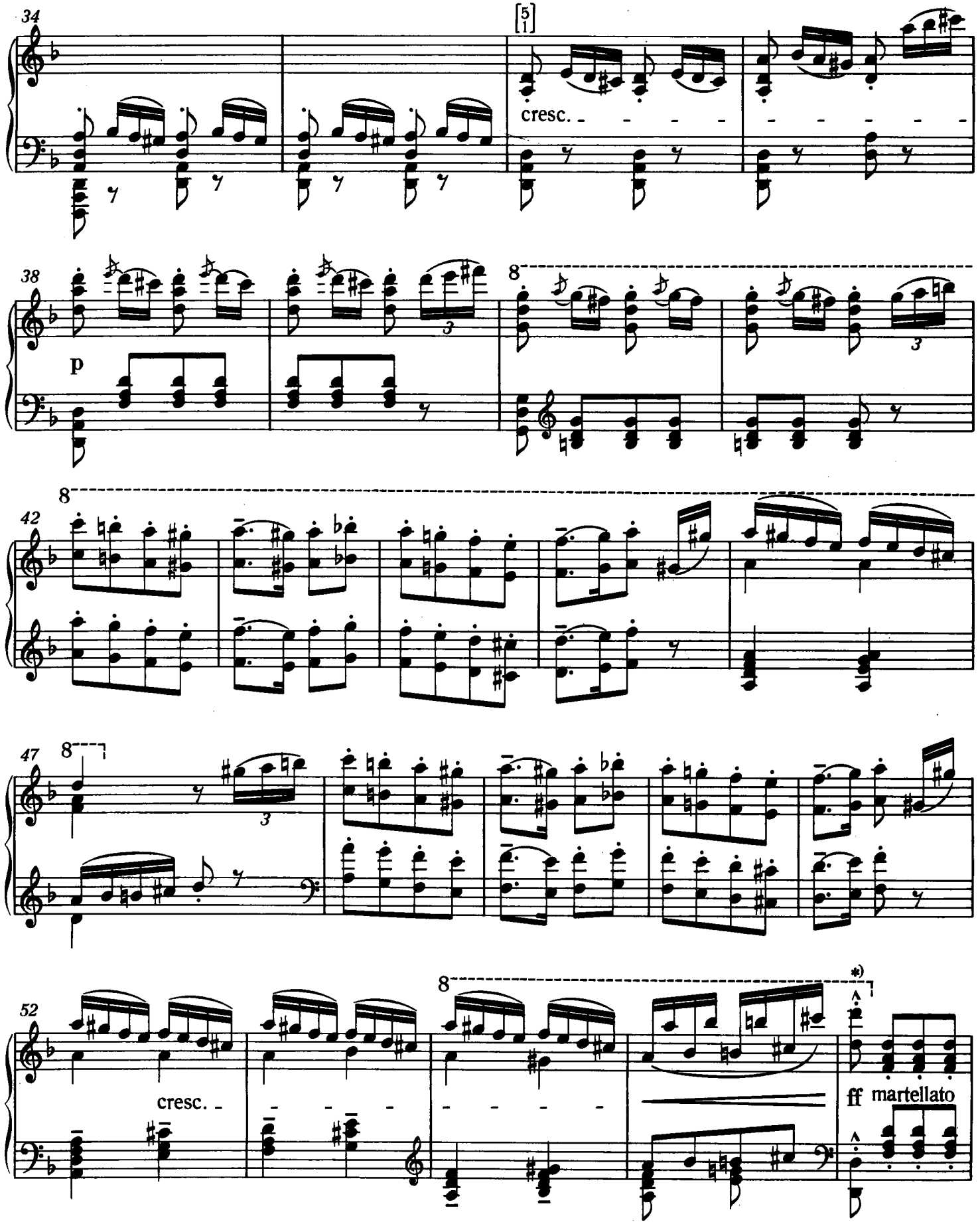


*) In der variierten Wiederholung der melodischen Strophe sind mehrere Ornamente mit drei statt mit zwei Balken versehen. Dieser Unterschied folgt aus dem *vigoroso*-Charakter.

**) 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.

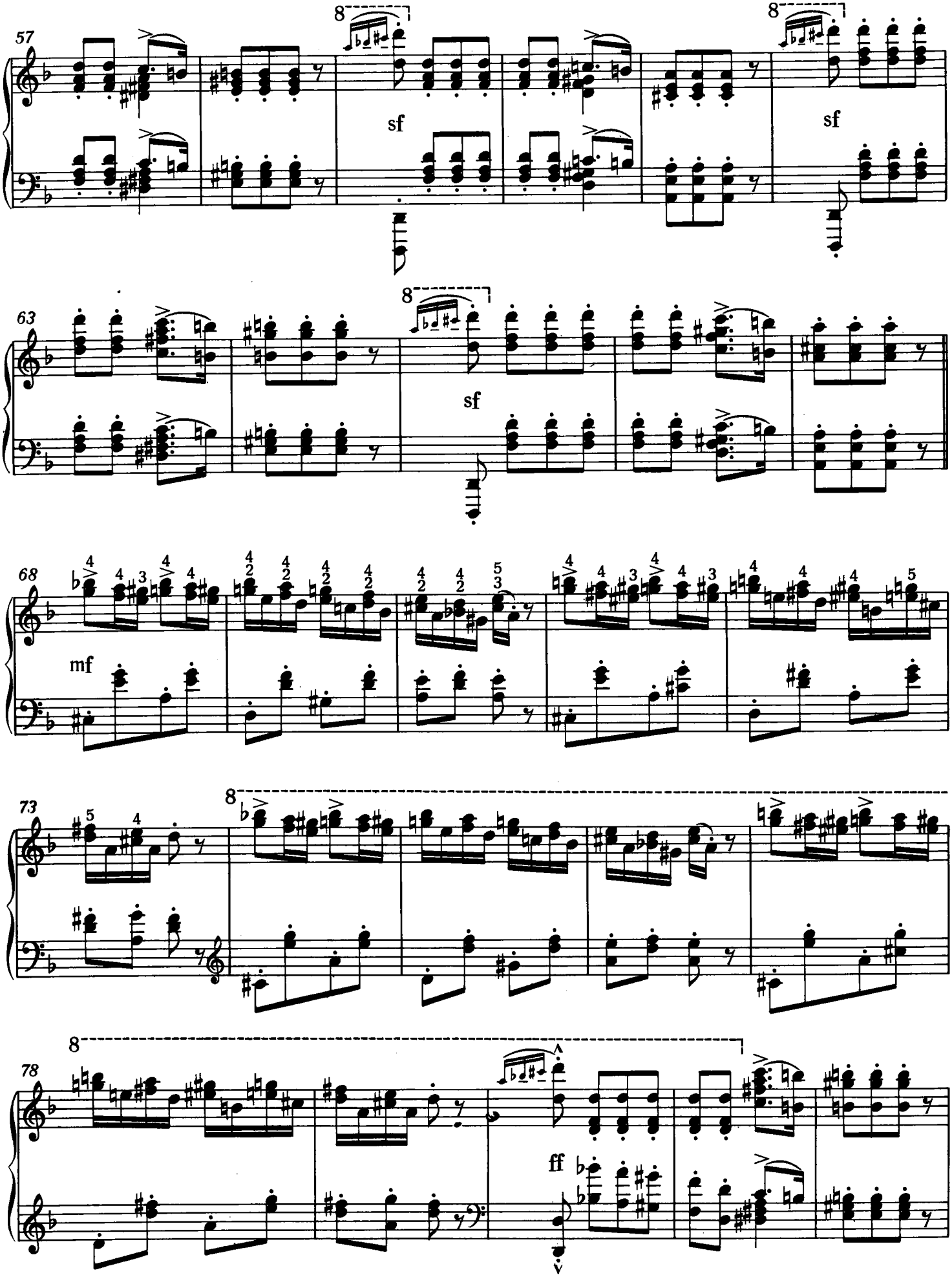
*) In the varied reprise of the melodic strophe several of the ornaments are given three rather than two tails. This differentiation follows from the *vigoroso* character of the passage.

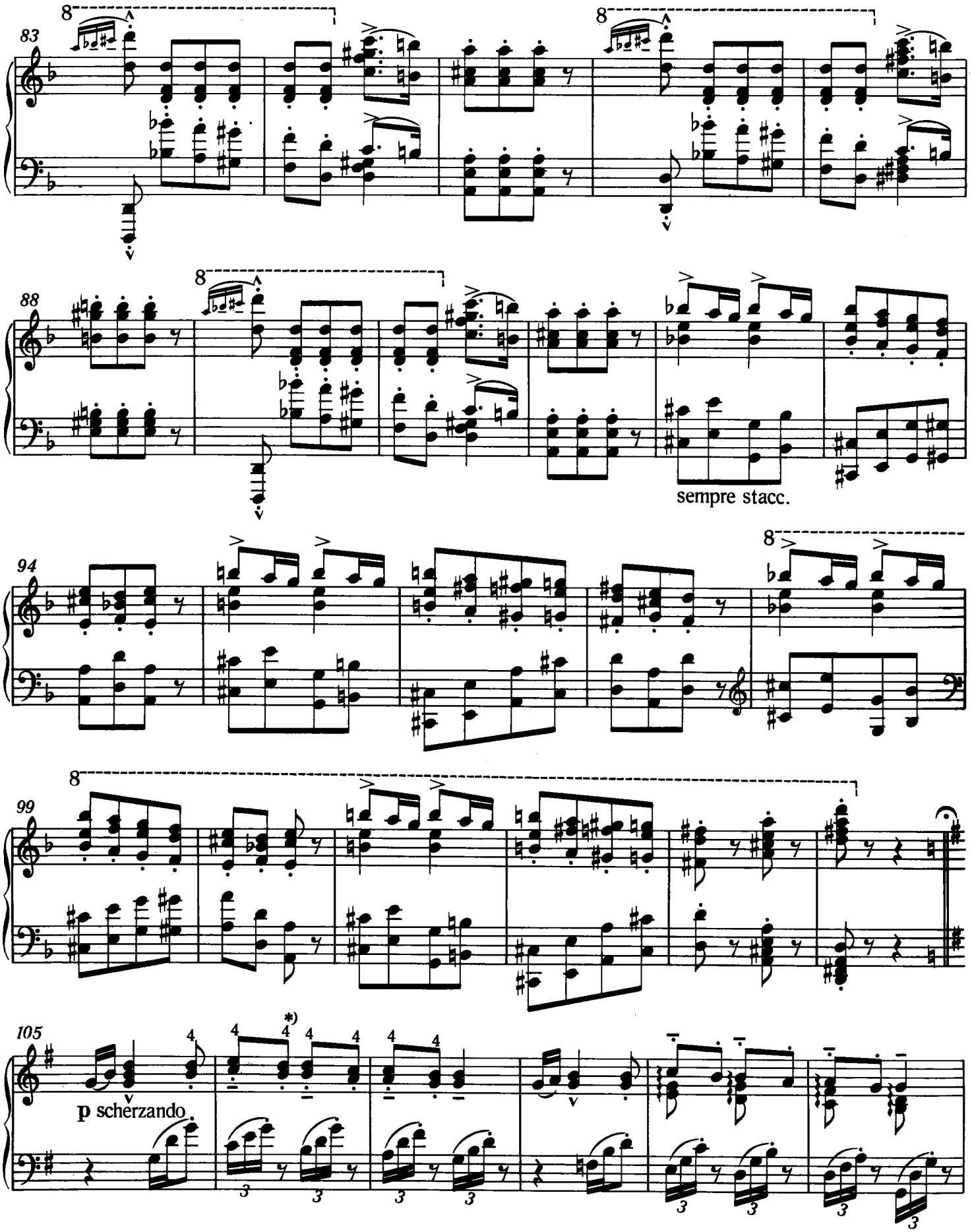
**) The last semiquaver both here and in bar 24 produces a surplus of note-values; at the first appearance of this melodic strophe Liszt had notated a grace-note.



*)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.

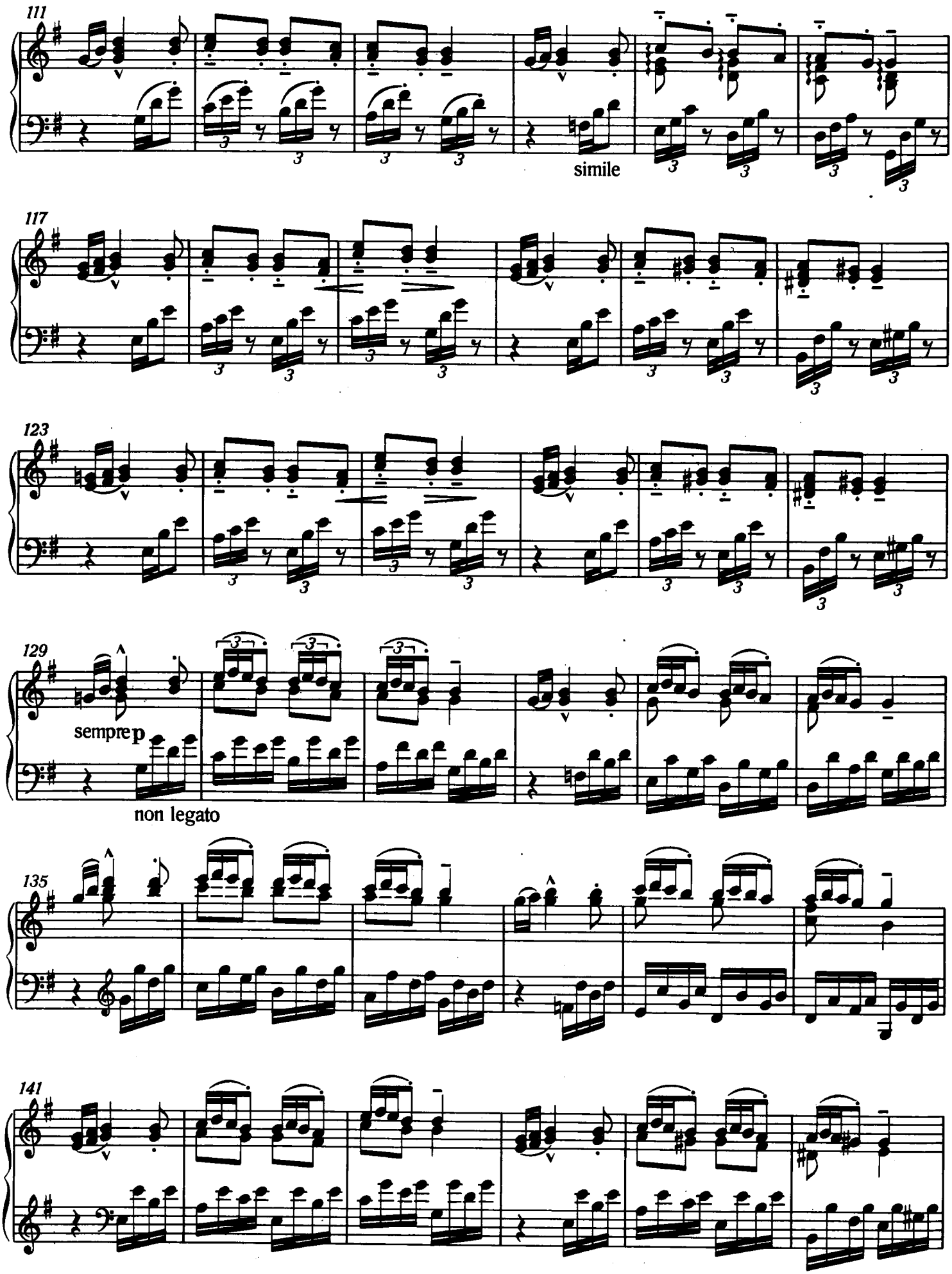
*) Within the three-bar groups the initial accent of each individual bar is important; were it to be neglected then the resulting emphasis on the dotted quavers would distort the metre from that of a threefold 2/4 bar to a twofold 3/4 bar.

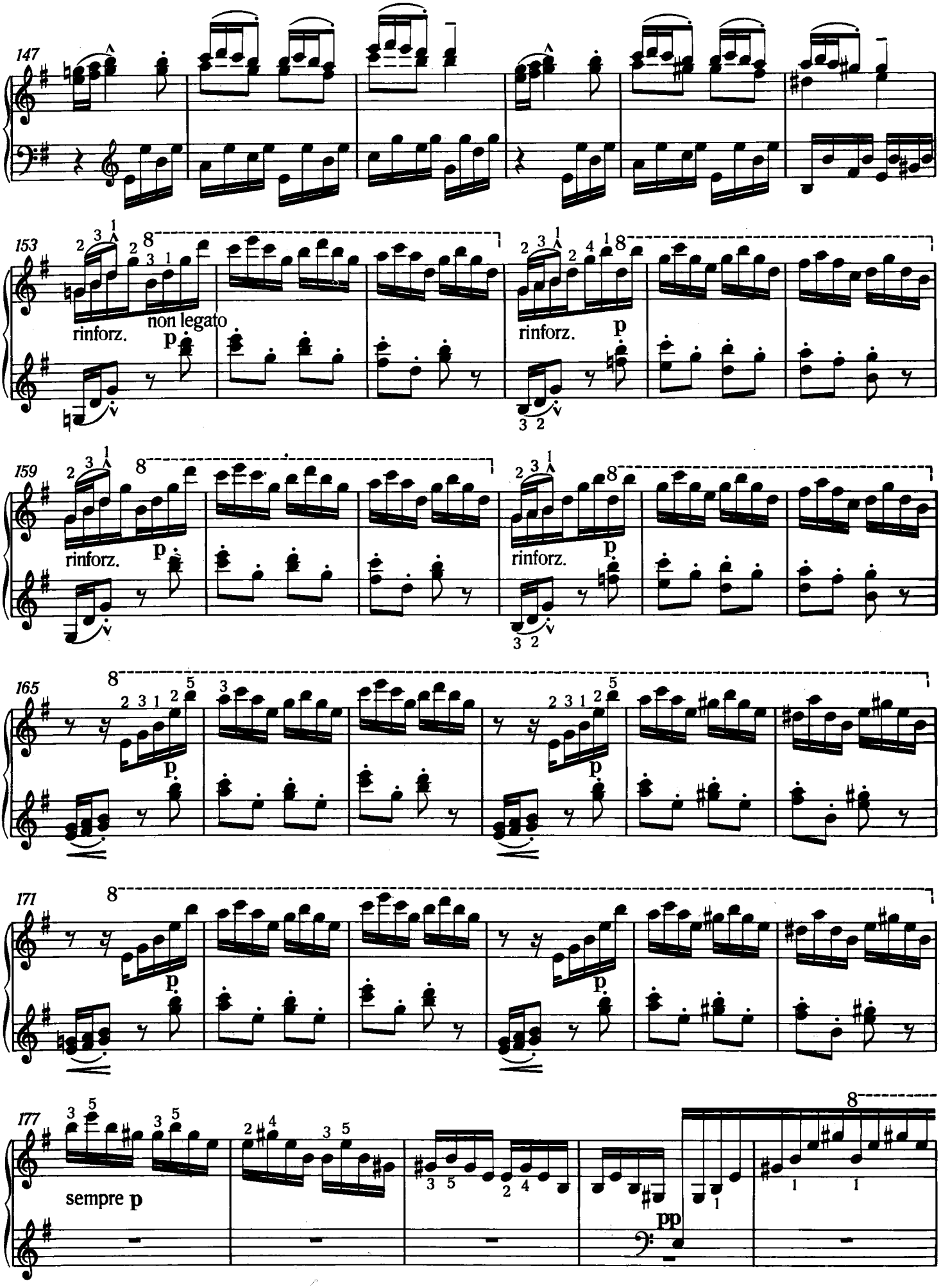

57
8
sf
8
sf
63
8
sf
68
mf
73
8
78
8
ff

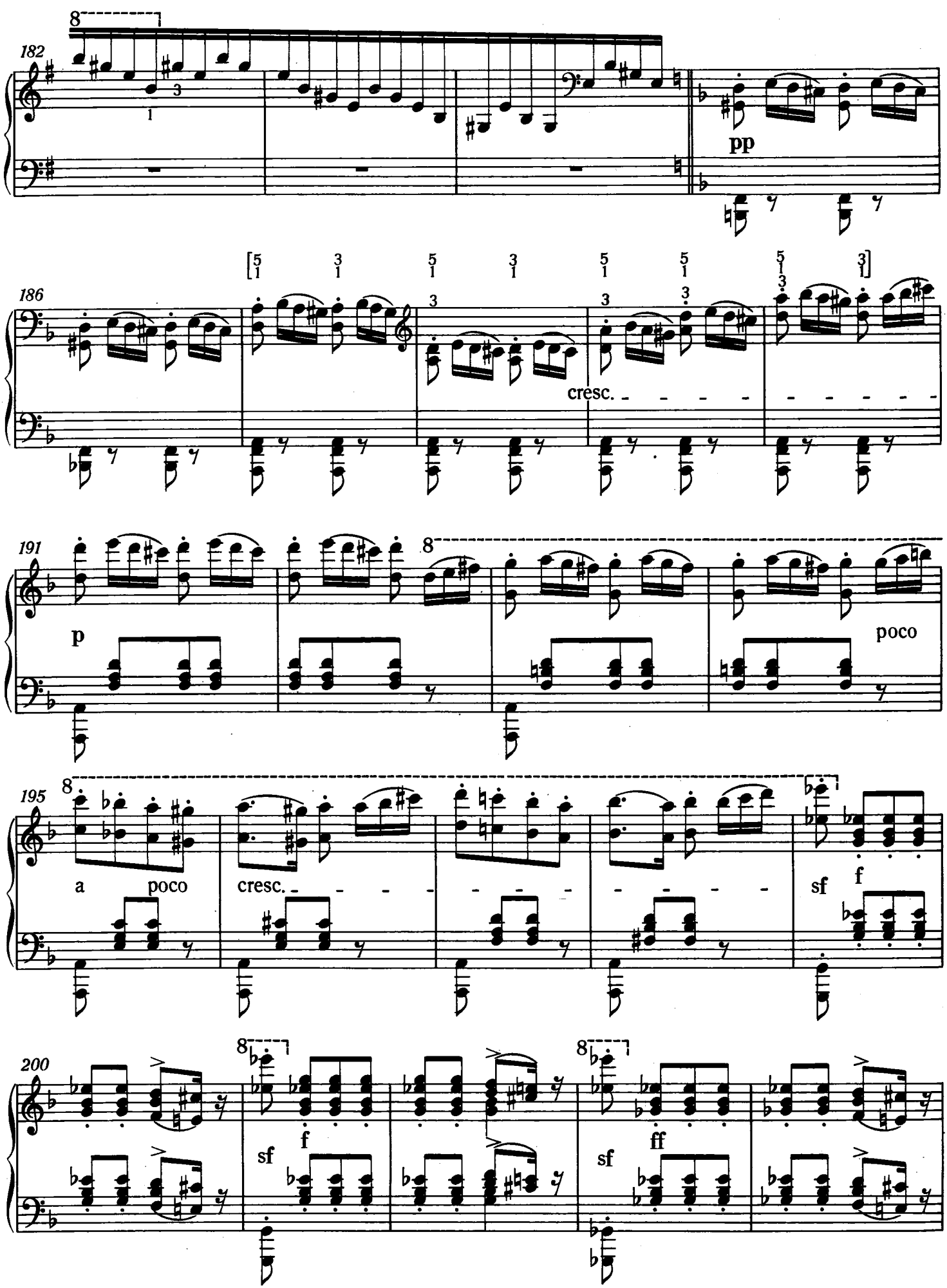


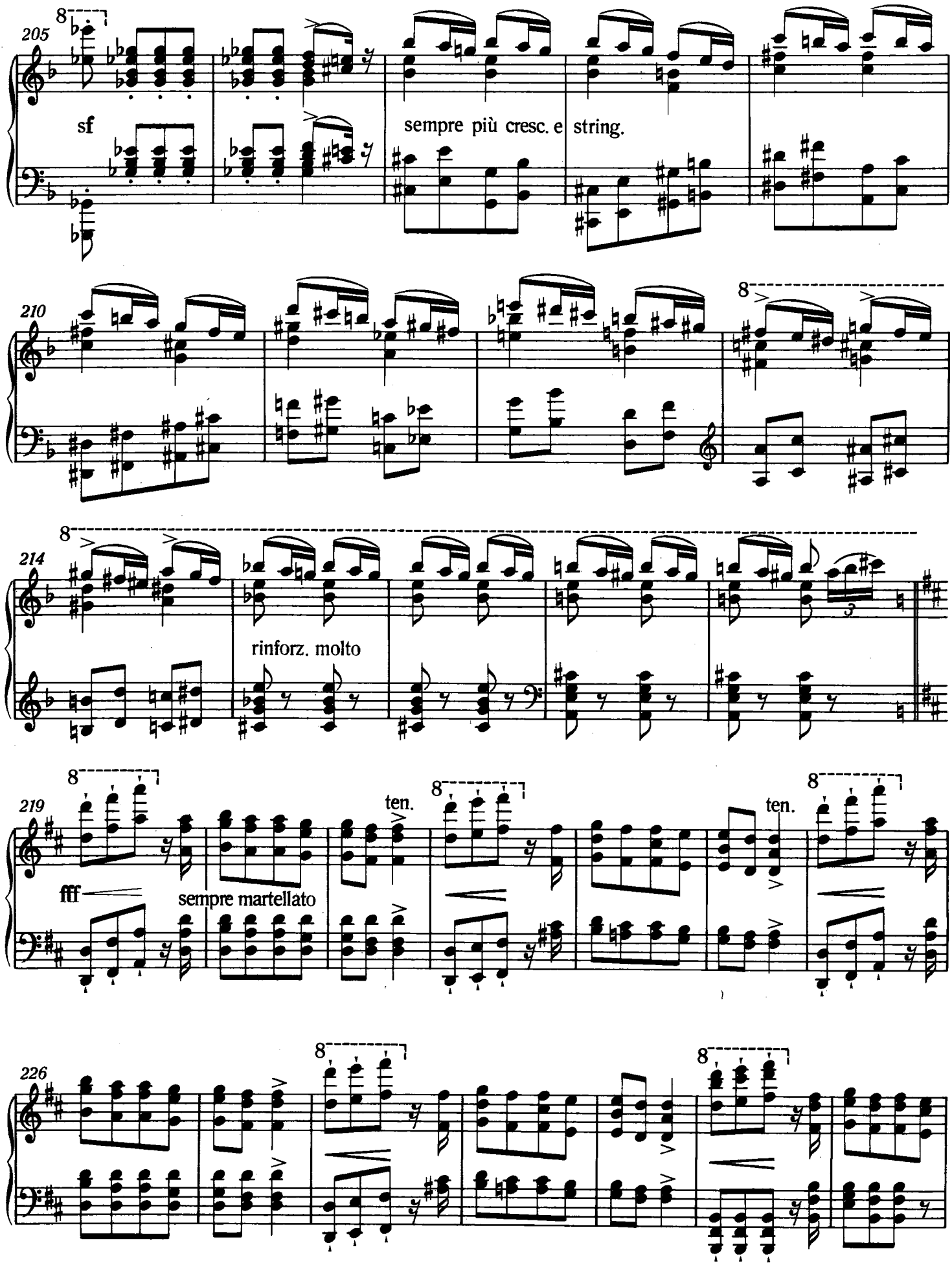
*) Die auf den unbetonten Achteln erscheinenden, antizipationsartigen Töne kommen in der Original-Volksmelodie nicht vor und sind daher mit ganz leichtem Staccato zu spielen.

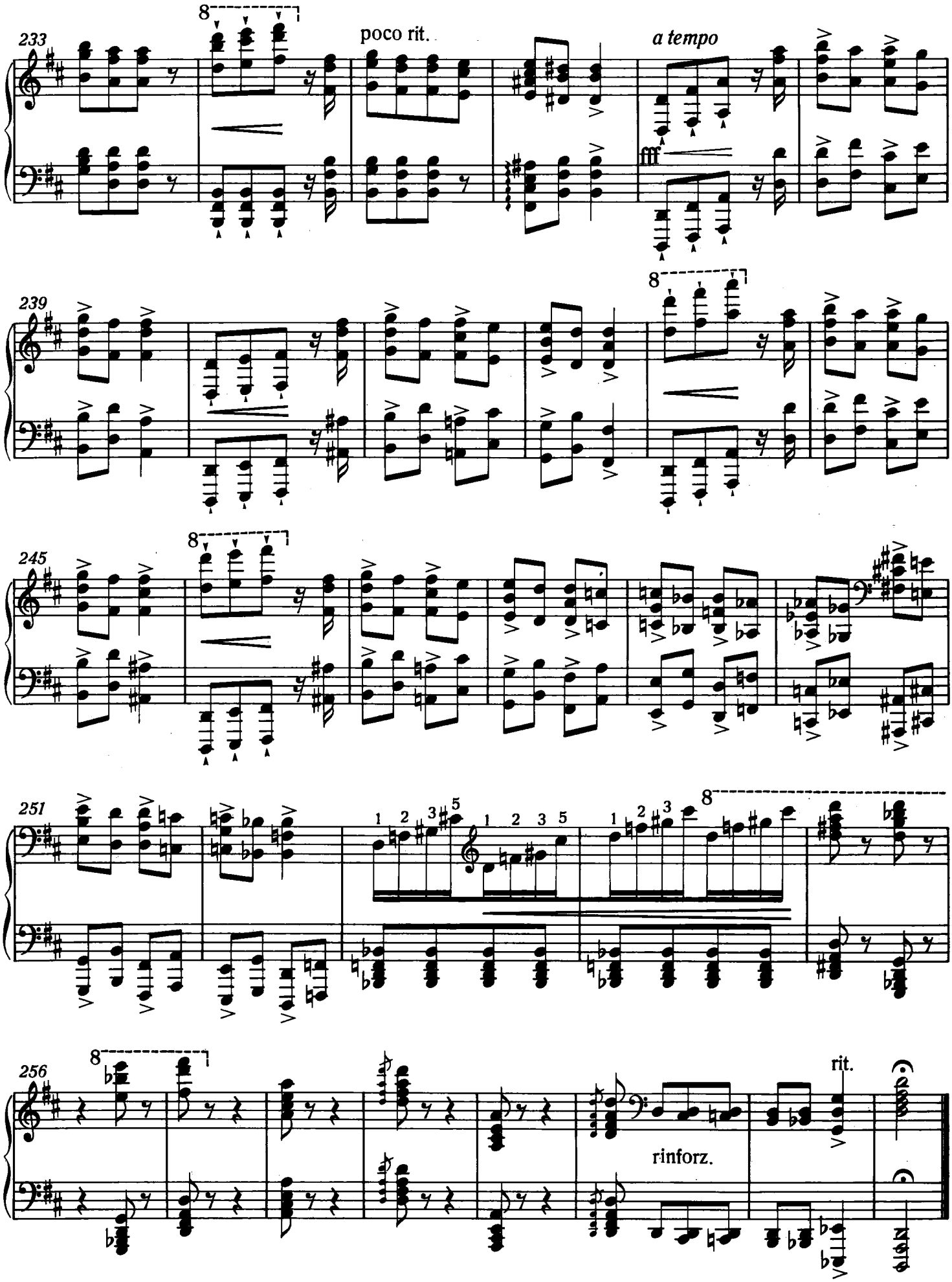
*) The unstressed anticipatory quavers do not appear in the original folk melody and are therefore to be played with a very light staccato.


111
simile
117
123
129
sempre p
non legato
135
141


147
153
rinforz.
non legato
p
rinforz.
p
159
rinforz.
p
rinforz.
p
165
p
p
171
p
p
177
sempre p
pp

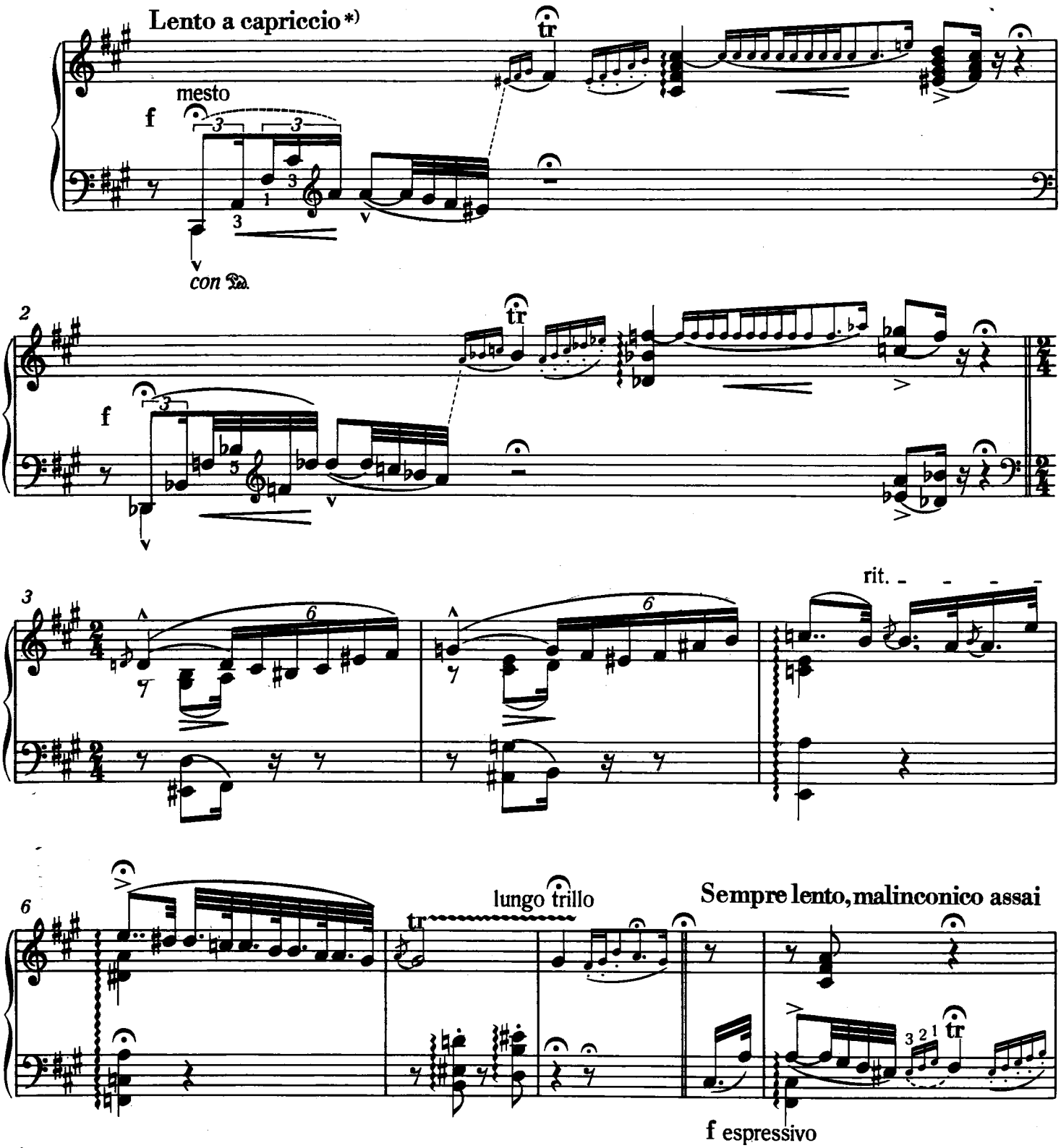

182
pp
186
cresc.
191
p
poco
195
a poco
cresc.
sf
f
200
sf
f
sf
ff


205
sf
sempre più cresc. e string.
210
214
rinforz. molto
219
fff
sempre martellato
ten.
ten.
226


233
poco rit.
a tempo
fff
239
245
251
256
rit.
rinforz.

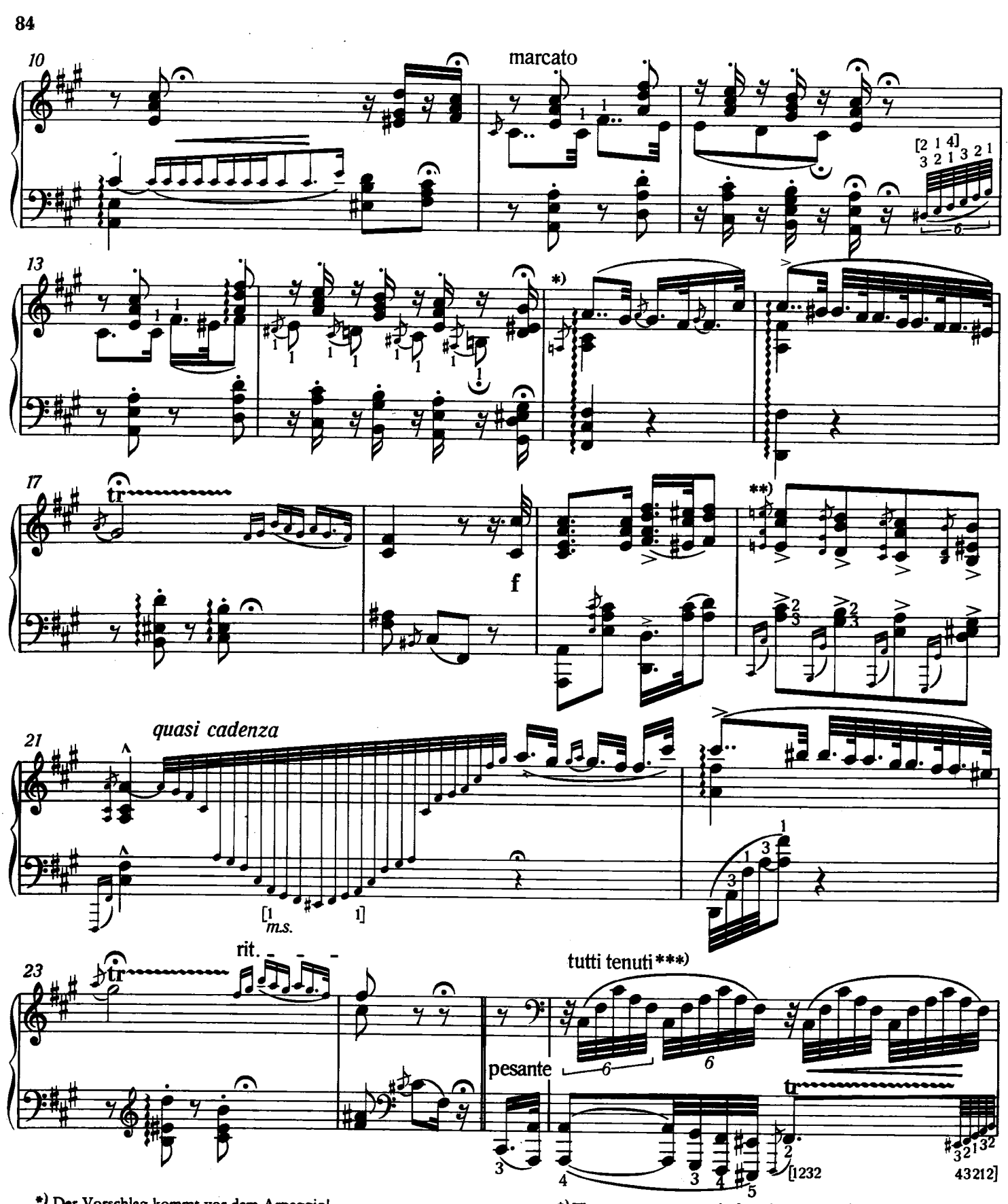
À Monsieur A. d' Augusz

VIII. RHAPSODIE HONGROISE



*) 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.



*) Der Vorschlag kommt vor dem Arpeggio!

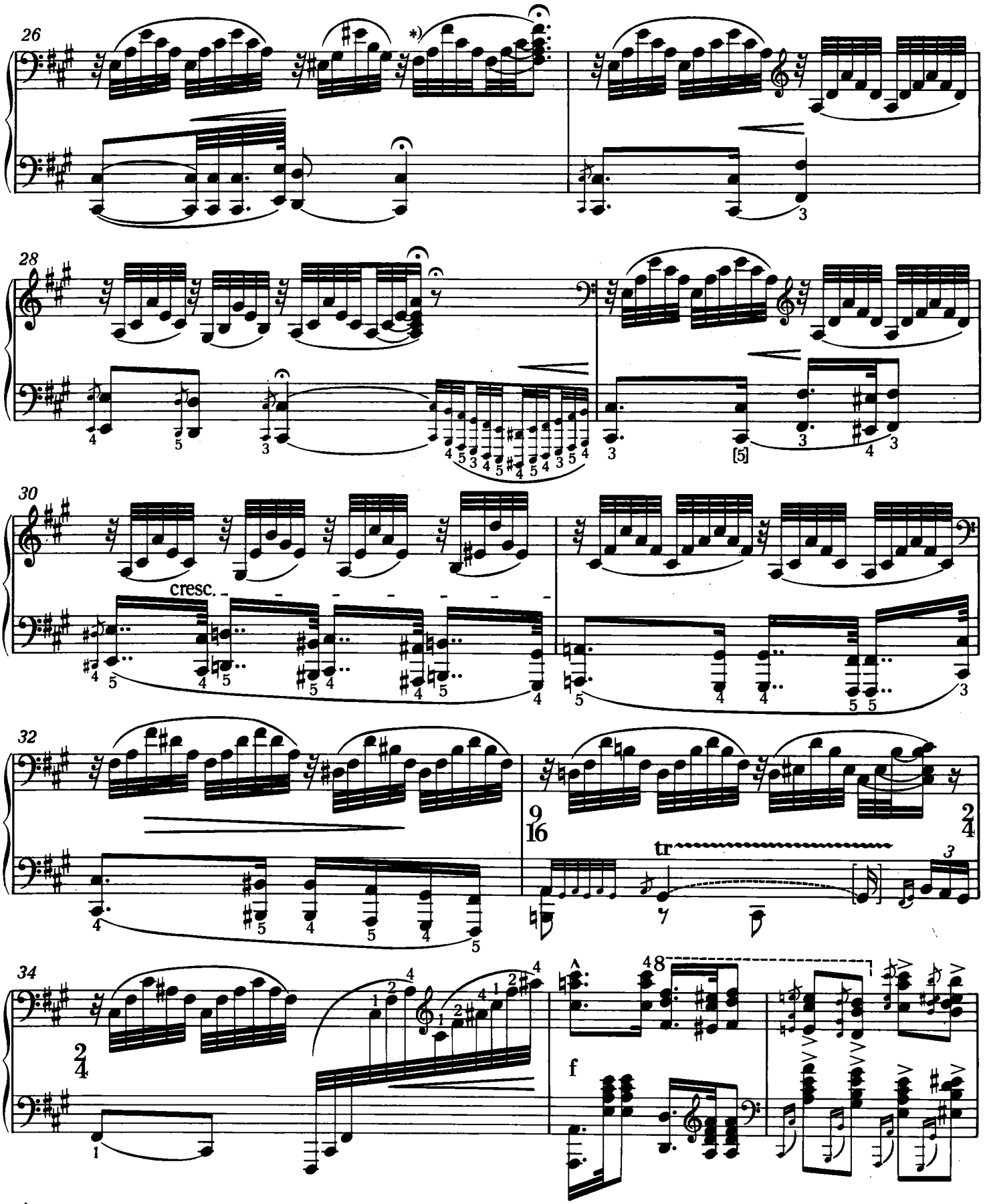
**) Die Vorschläge der beiden Hände sind gleichzeitig zu beginnen und die Haupttöne gleichzeitig anzuschlagen.

***) 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!

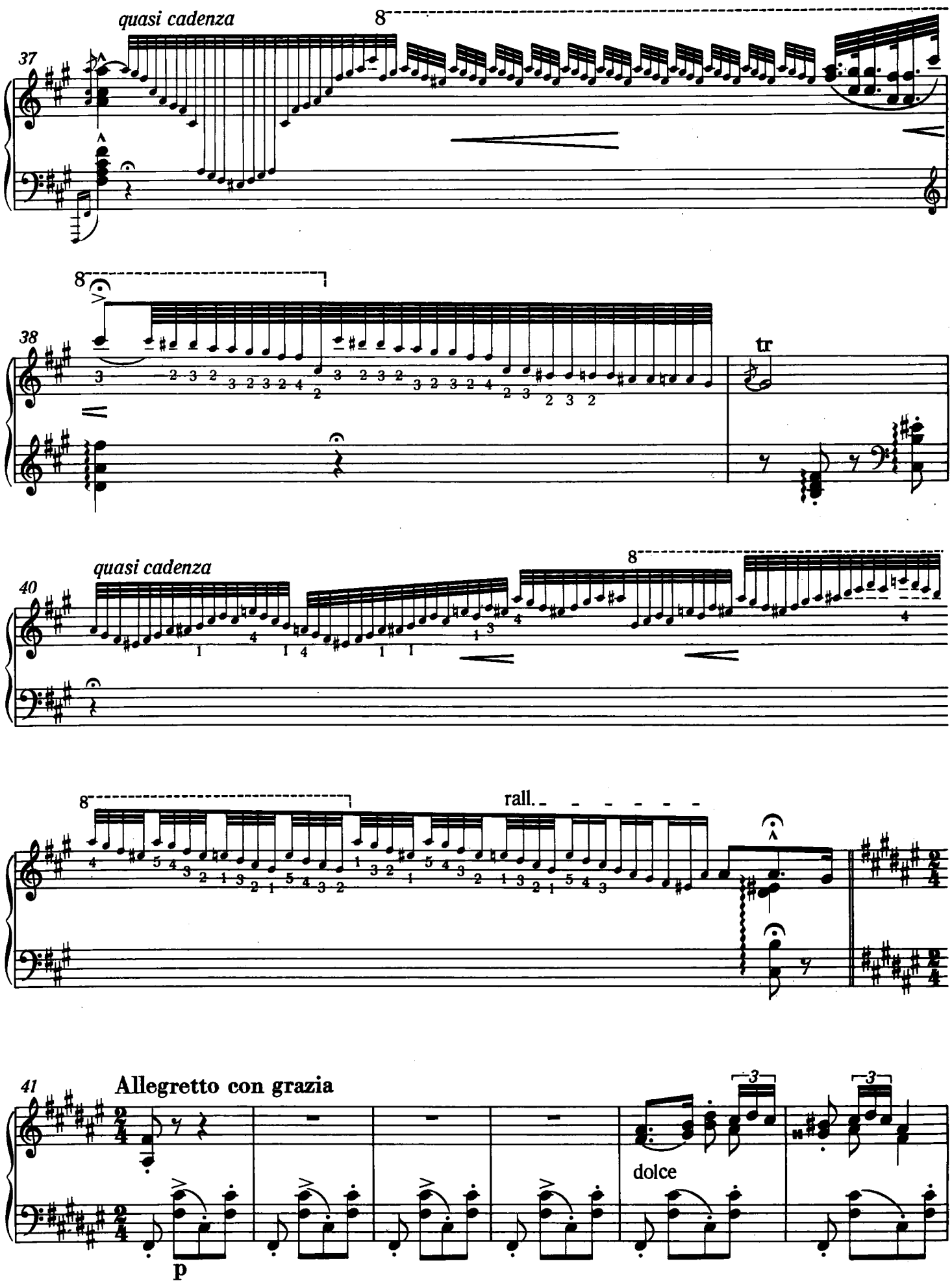
**) The grace-notes in both hands are to be struck simultaneously, likewise the principal notes.

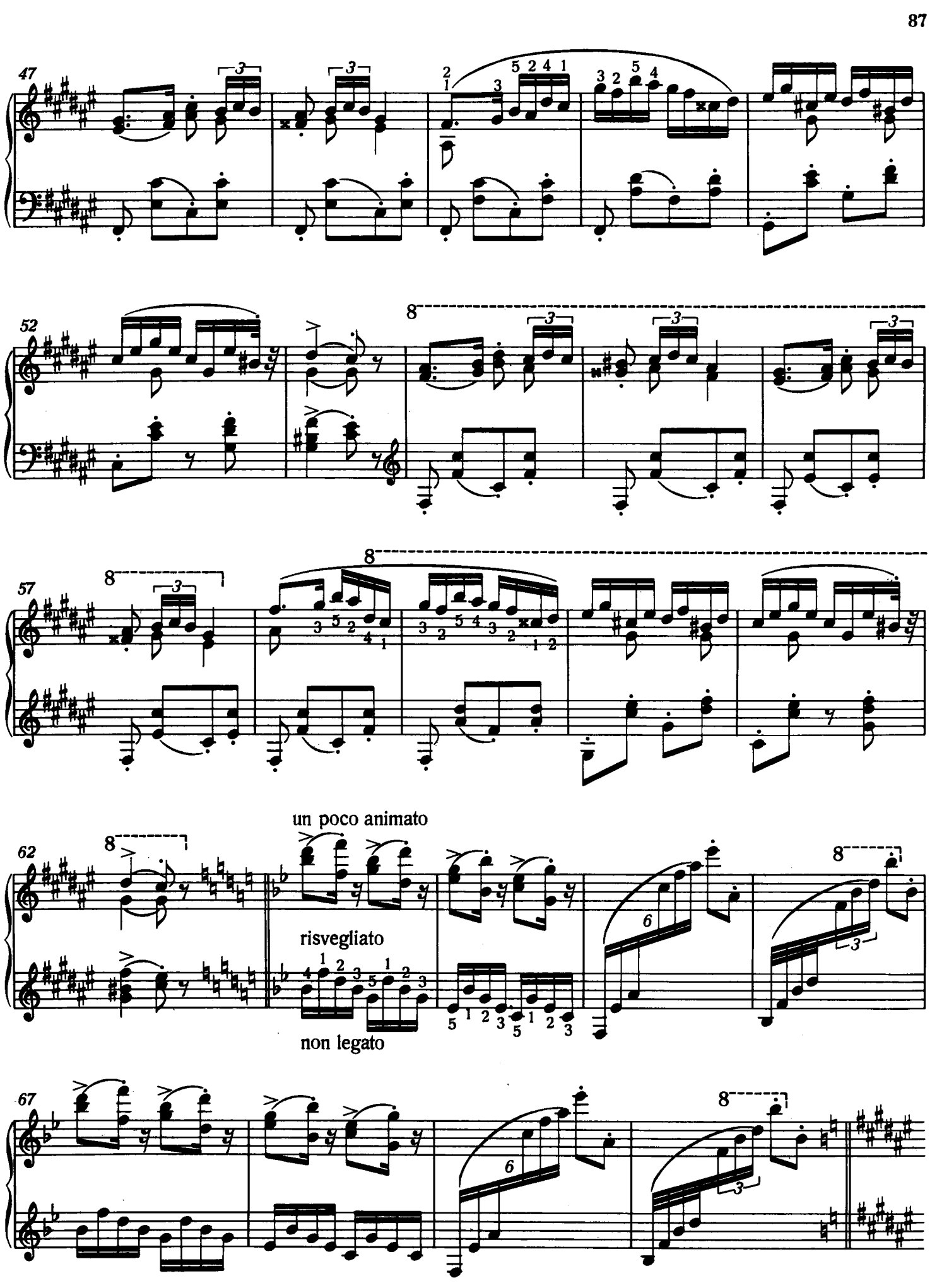
***) Since the deep register of the melody allows no use of the pedal, Liszt intended to express through his notation a particular intention, namely to permit the tones of the chords to intermingle by means of the player keeping his fingers depressed; a similar effect is intended with the final chords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

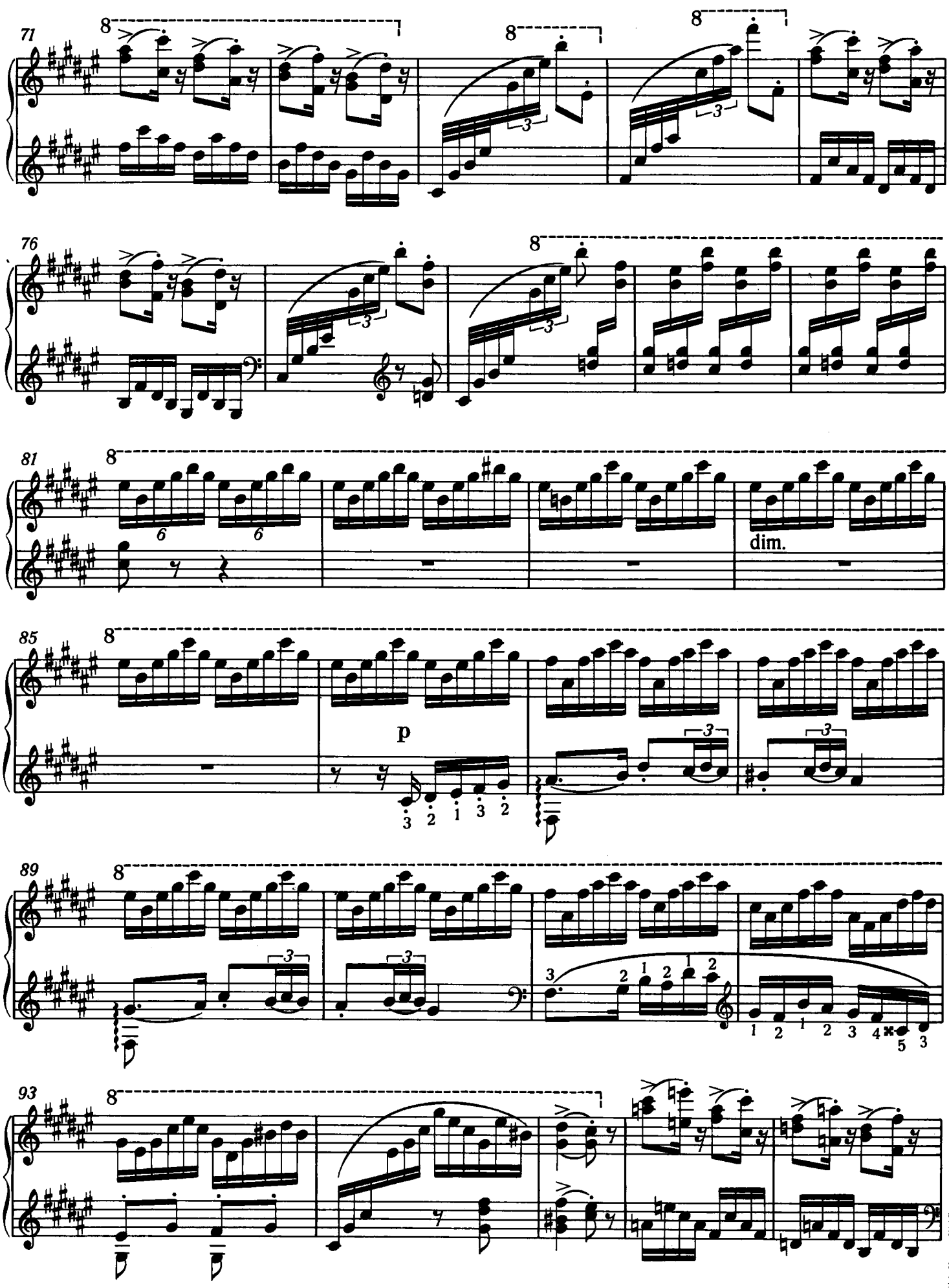


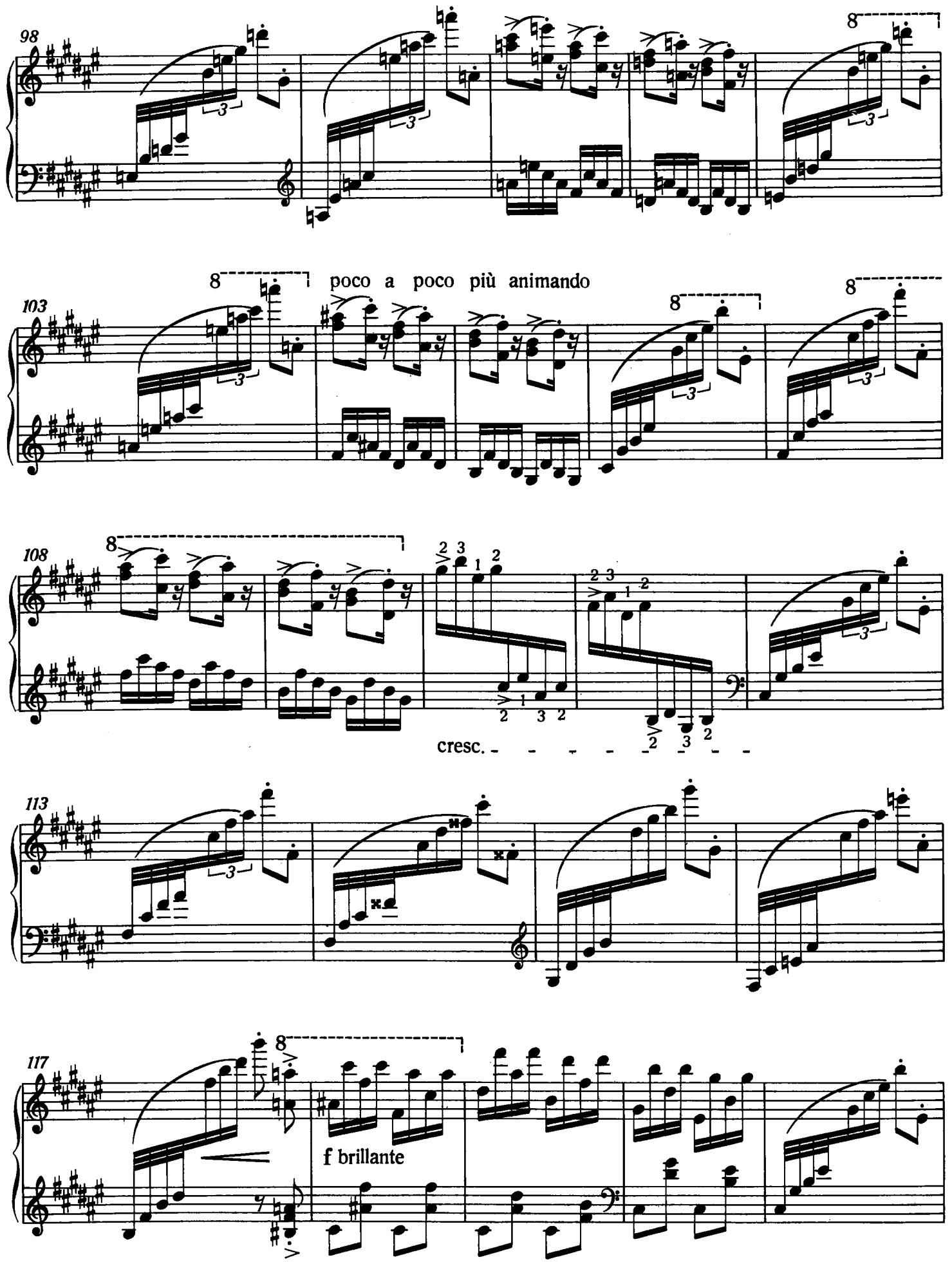
*) Die vorliegende Ausgabe bringt das ursprüngliche Notenbild, in welchem an dieser Stelle in der rechten Hand 6, in der linken Hand 5 Achtel stehen und im 28. Takt für die rechte Hand 5 Achteltöne zu lesen sind. Diese Teile sind zwar mit normalen Noten geschrieben, doch gelten sie eigentlich als kleine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

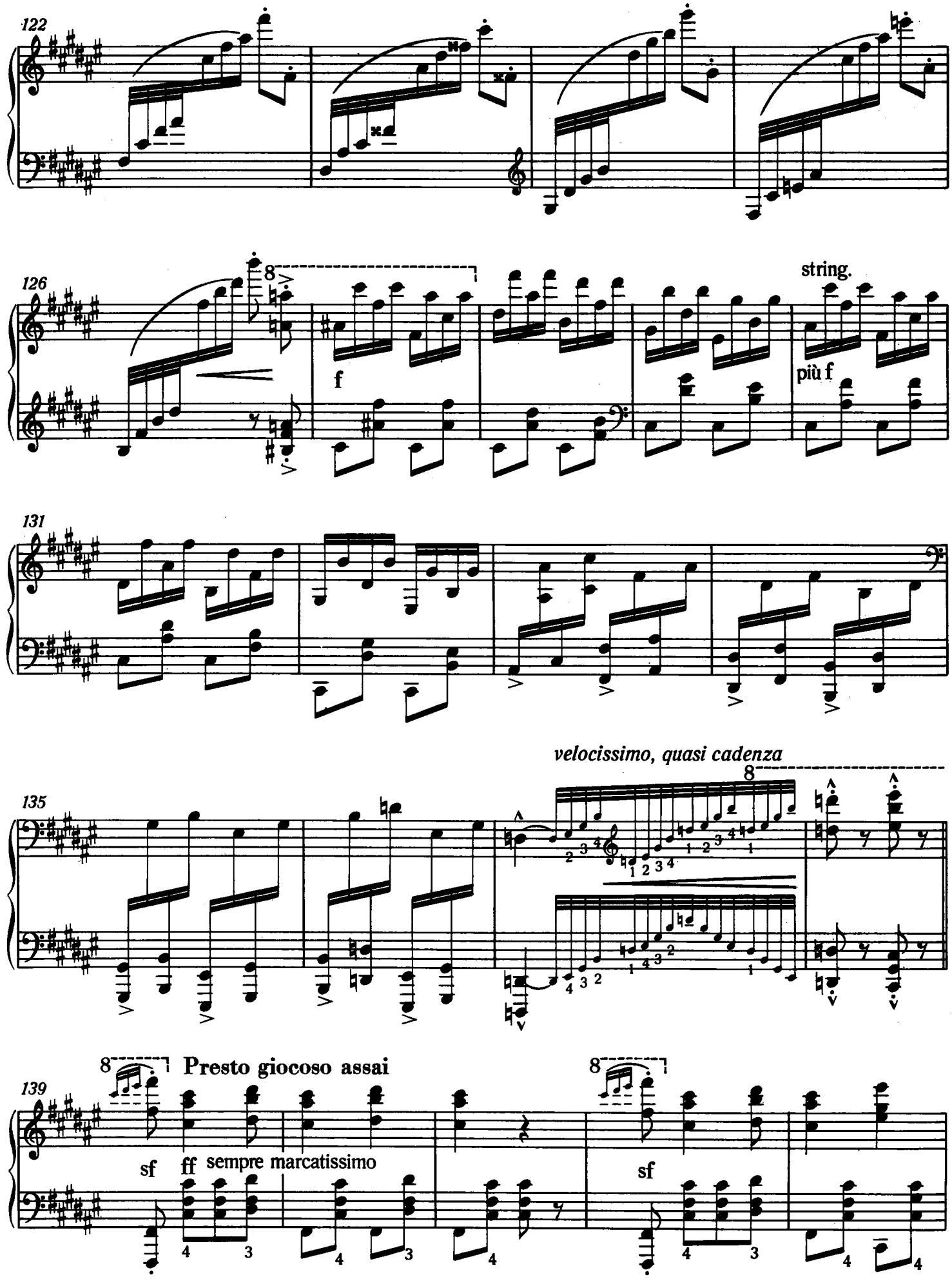
*) The present edition reproduces Liszt's original notation with 6 quavers in the right hand and 5 in the left; in bar 28 the right hand has 5 quavers. These passages are printed in normal type but they are actually to be looked upon as little cadenzas which extend these two bars to approximately three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

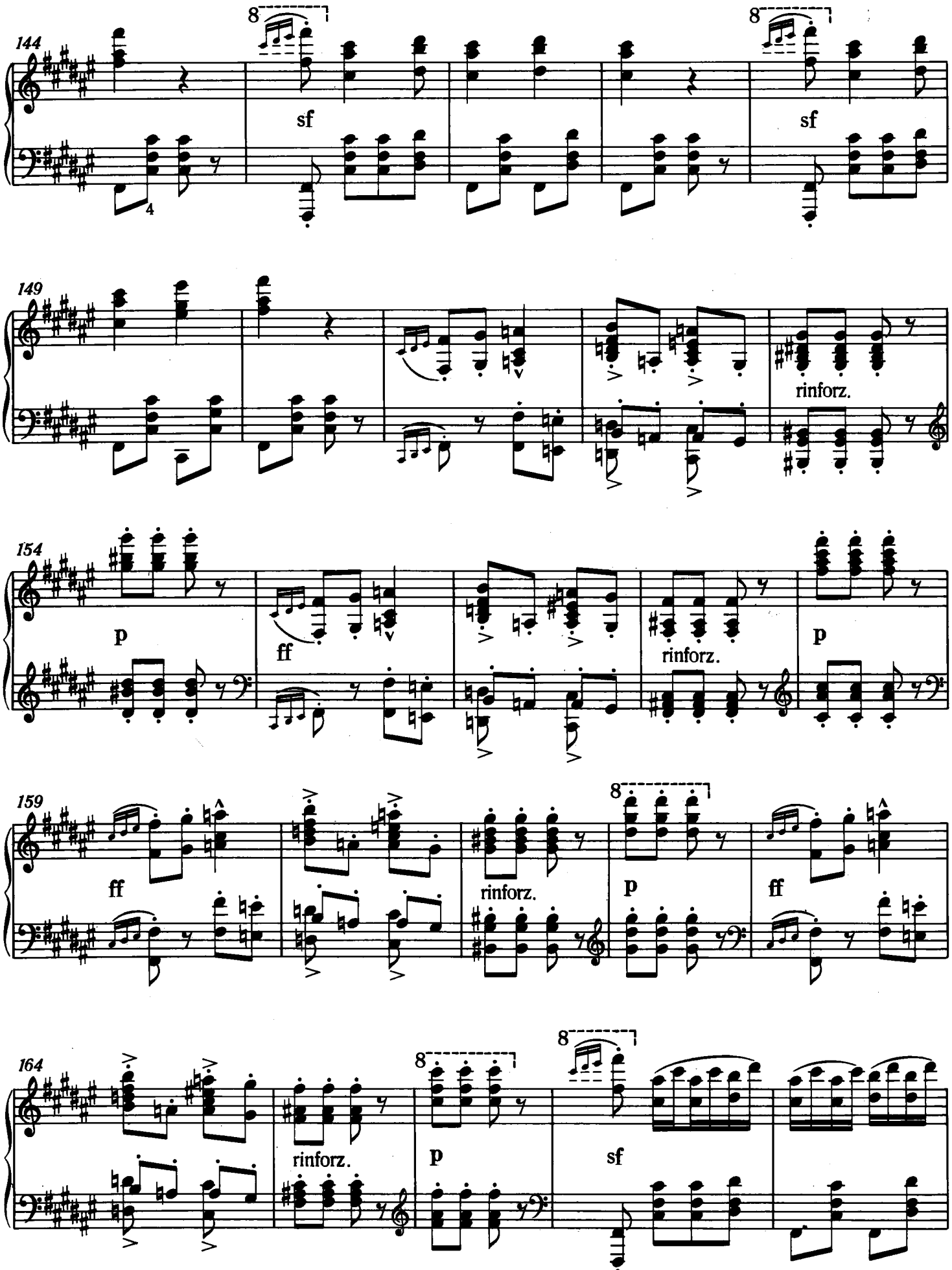

quasi cadenza
37
8
38
tr
quasi cadenza
40
8
8
rall.
41
Allegretto con grazia
dolce
p

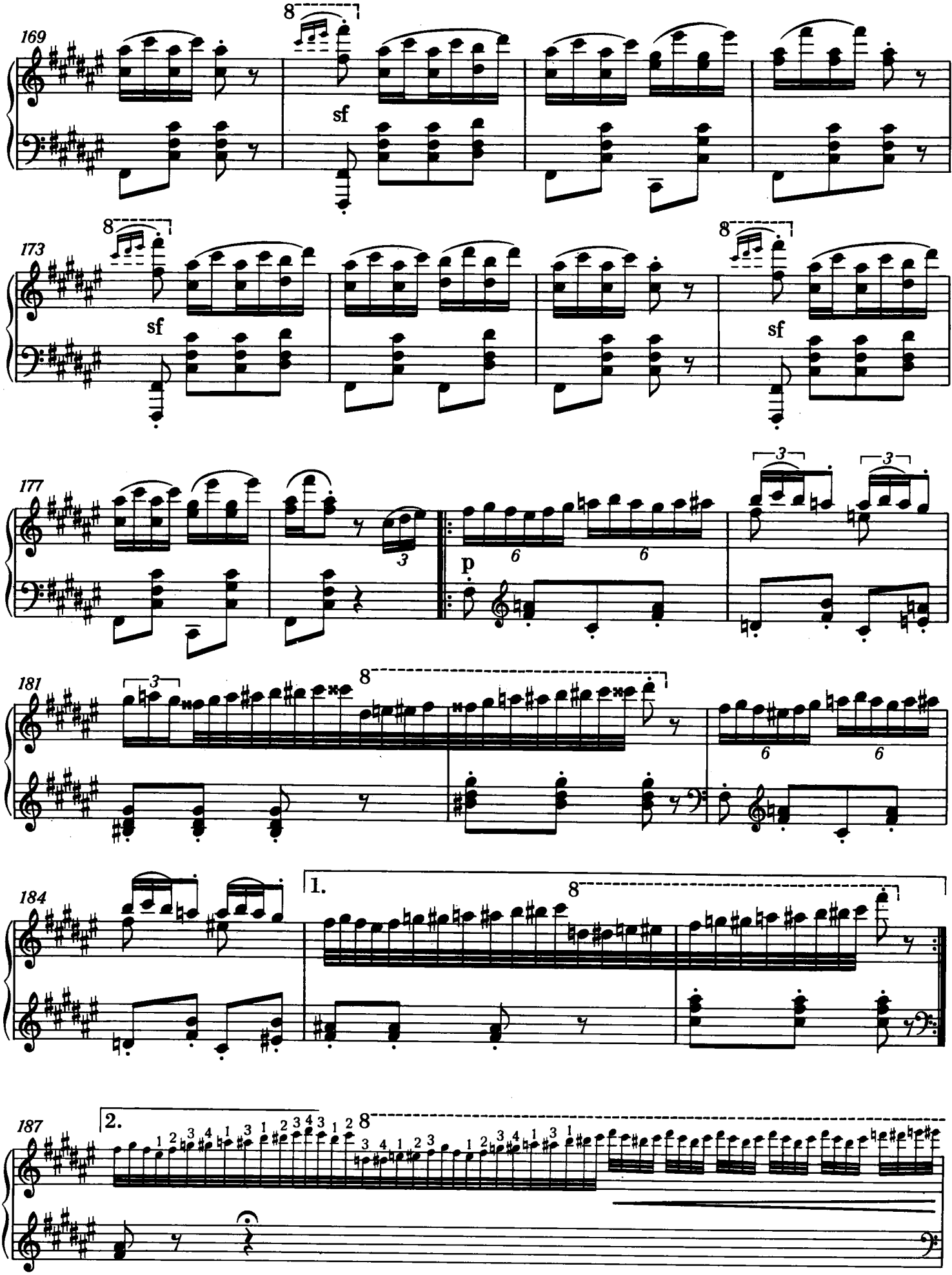

47
52
57
62
un poco animato
risvegliato
non legato
67

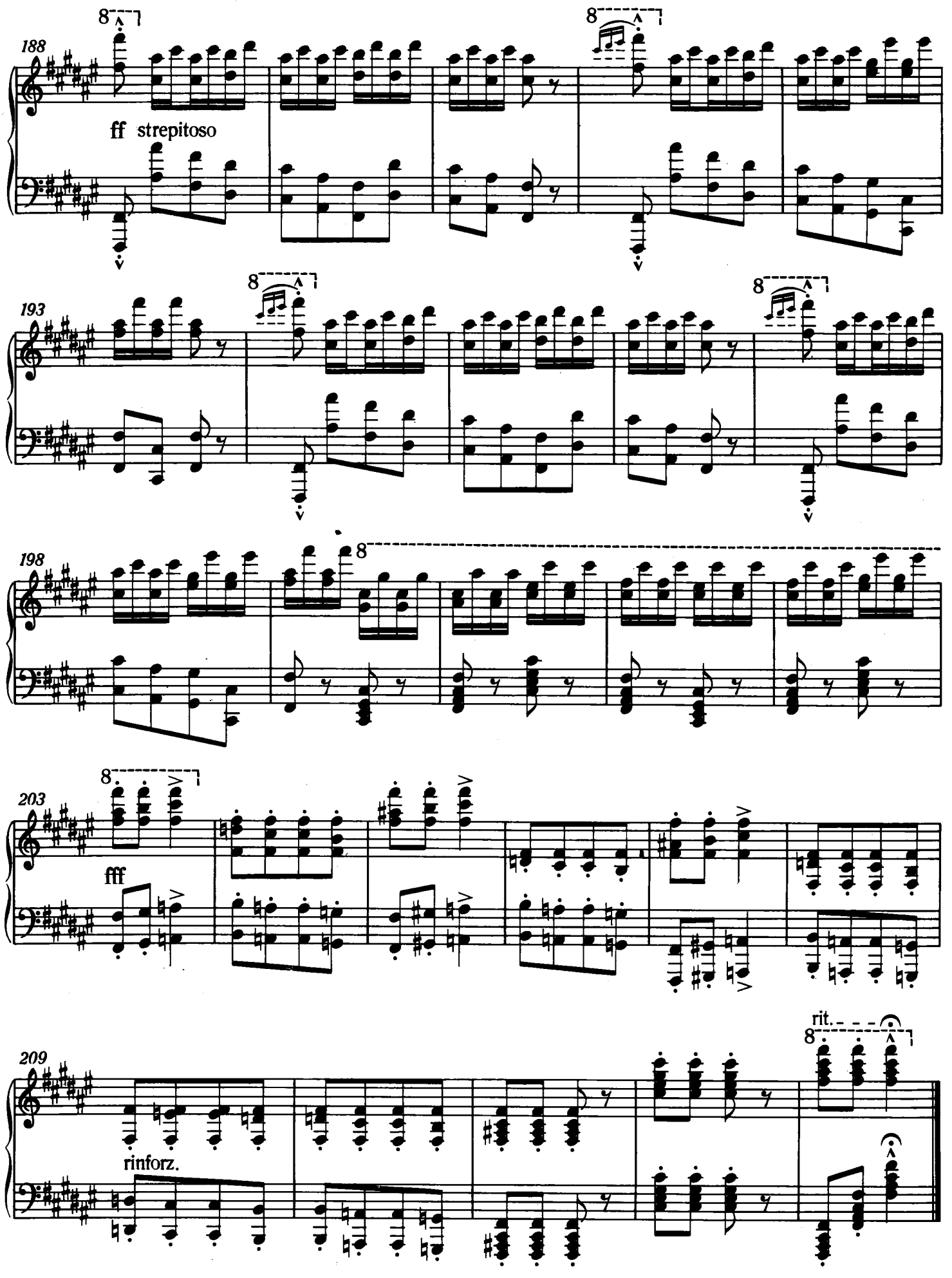

71
8
3
76
81
6
dim.
85
p
89
93


98
8
103
poco a poco più animando
8
8
8
108
8
cresc.
113
117
8
f brillante


122
126
f
string.
più f
131
velocissimo, quasi cadenza
135
Presto giocoso assai
139
sf
ff sempre marcatissimo
sf


144
8
sf
8
sf
149
rinforz.
154
p
ff
rinforz.
p
159
ff
rinforz.
8
p
ff
164
rinforz.
8
p
8
sf

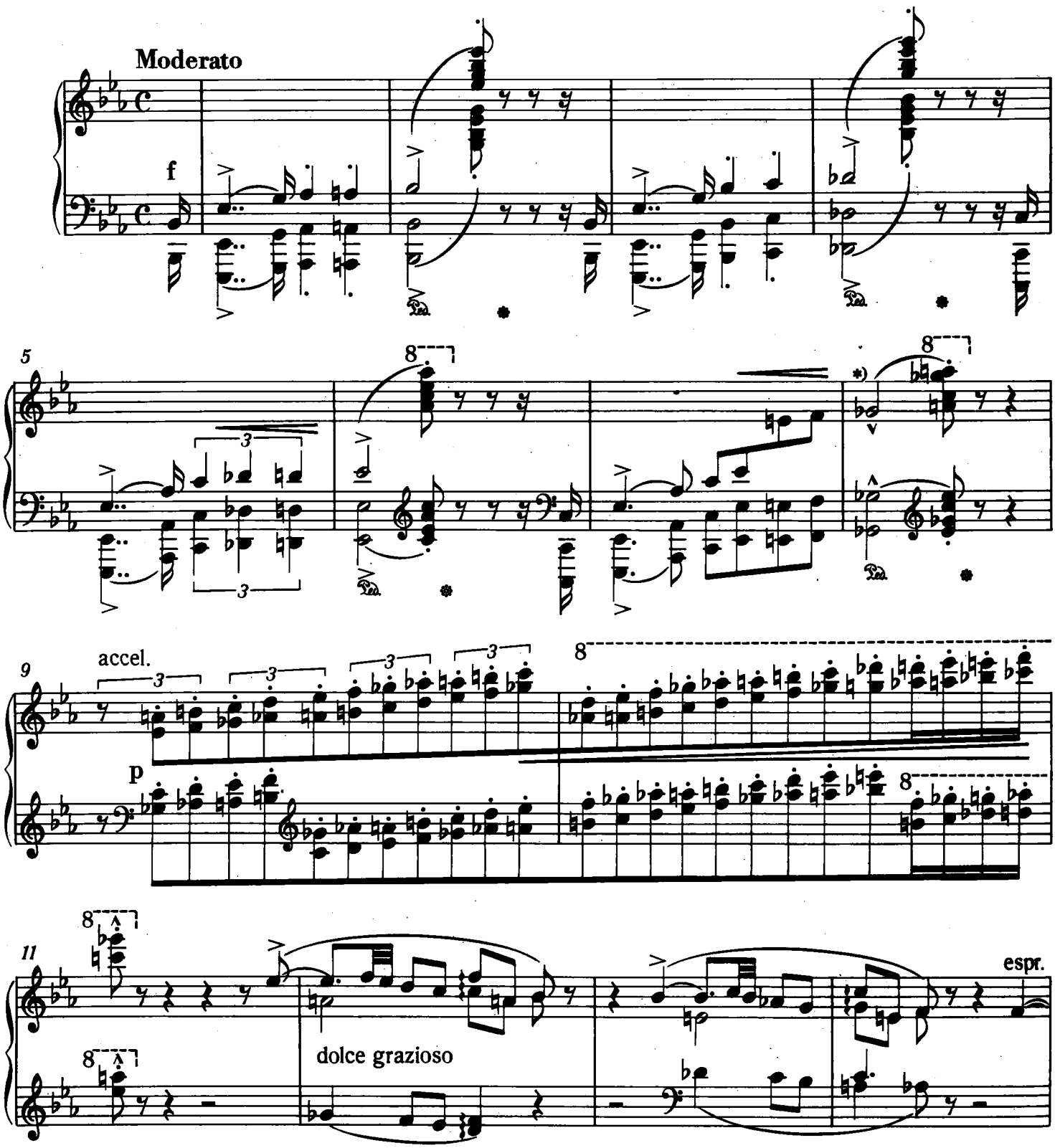

169
8
sf
173
8
sf
8
sf
177
3
p
6
6
3
3
181
3
8
6
6
184
1.
8
187
2.
8


188
ff strepitoso
193
198
203
fff
209
rinforz.
rit.

A. H. W. Ernst

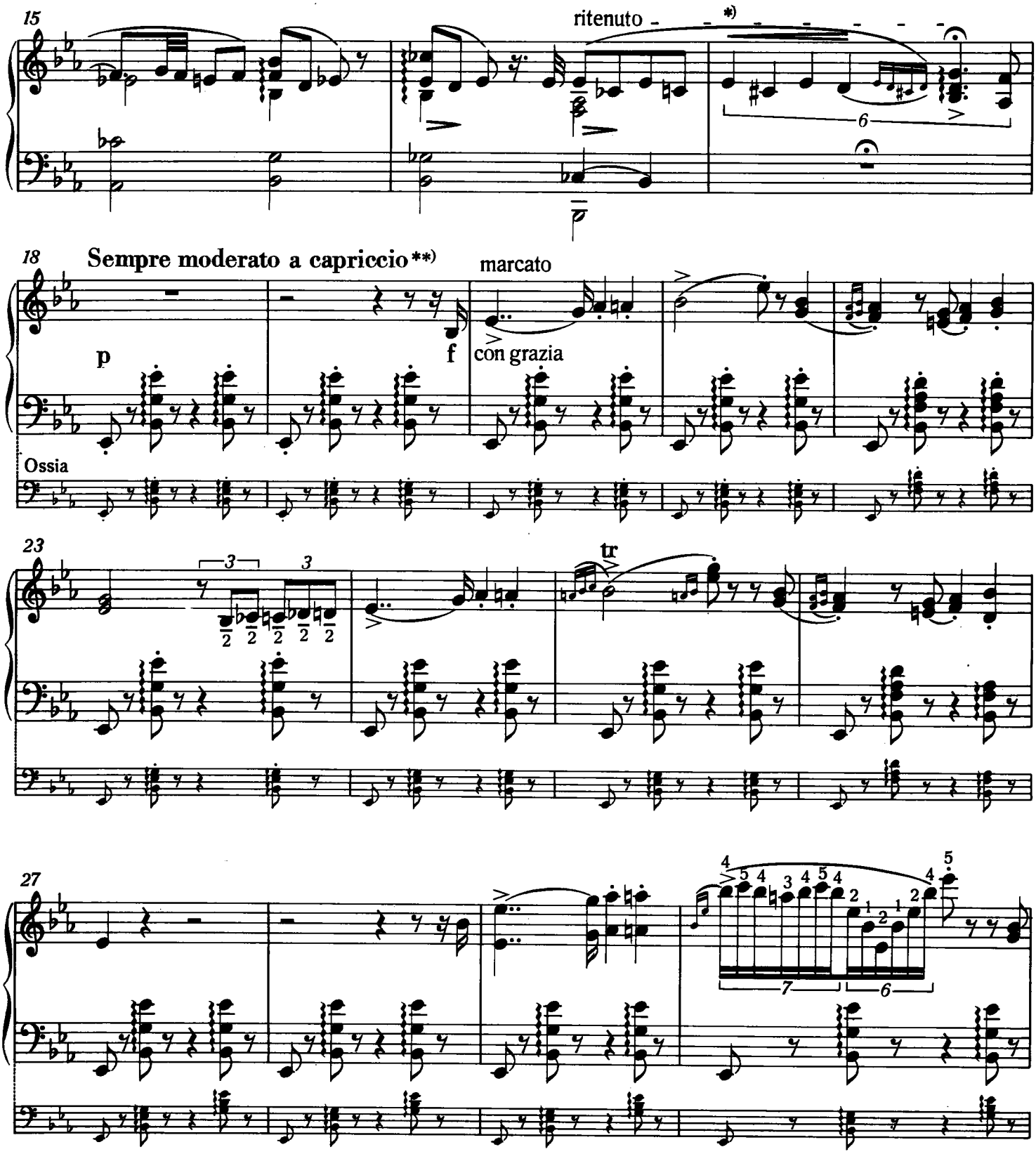
IX. RHAPSODIE HONGROISE

PESTHER CARNEVAL - LE CARNAVAL DE PESTH



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

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

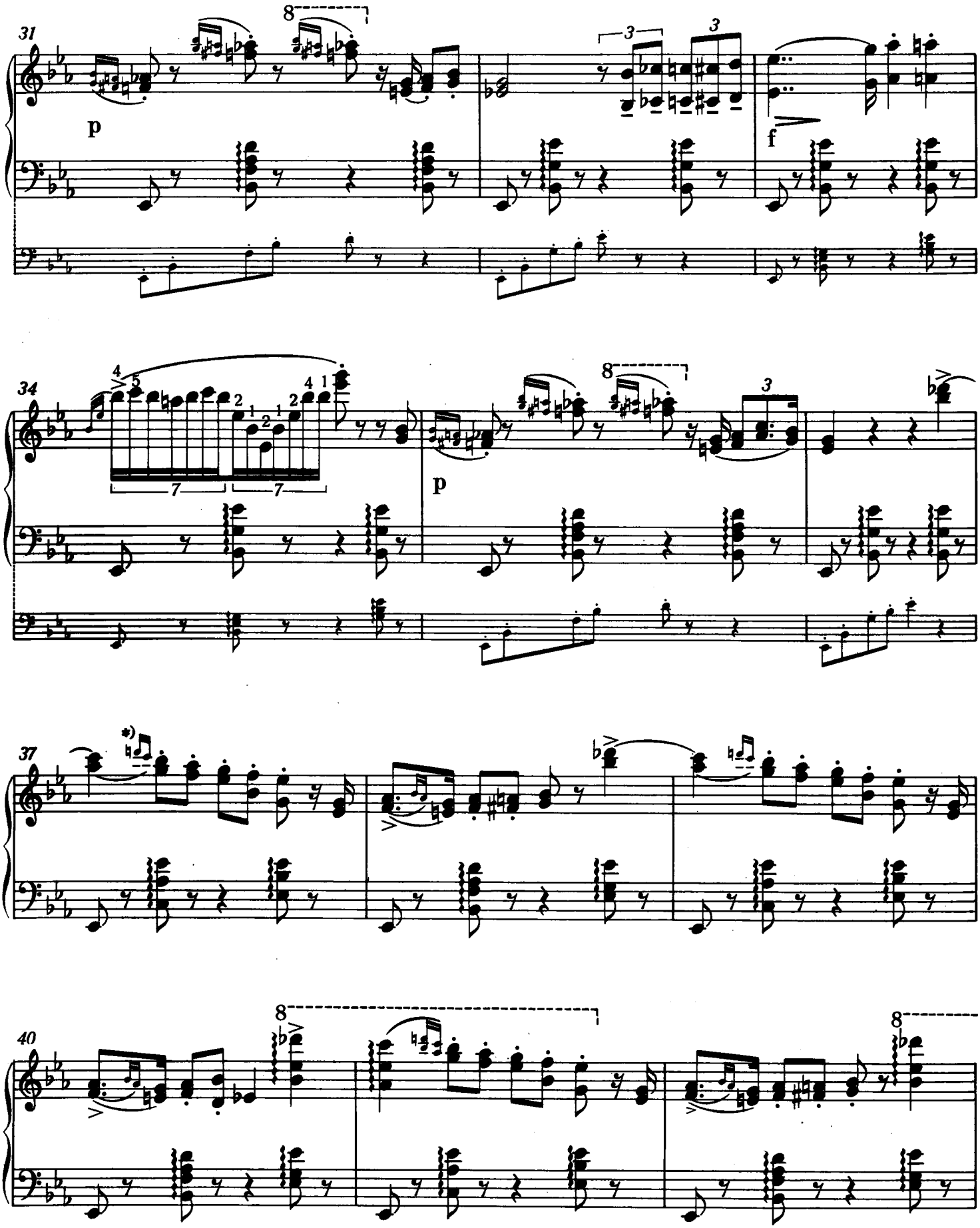


*)Man sollte die rhythmische Augmentation des immer enger werdenden melodischen Motivs durch 2 + 2 + 2-Einteilung der Sextole fühlbar machen.

**) Die langsamen 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.

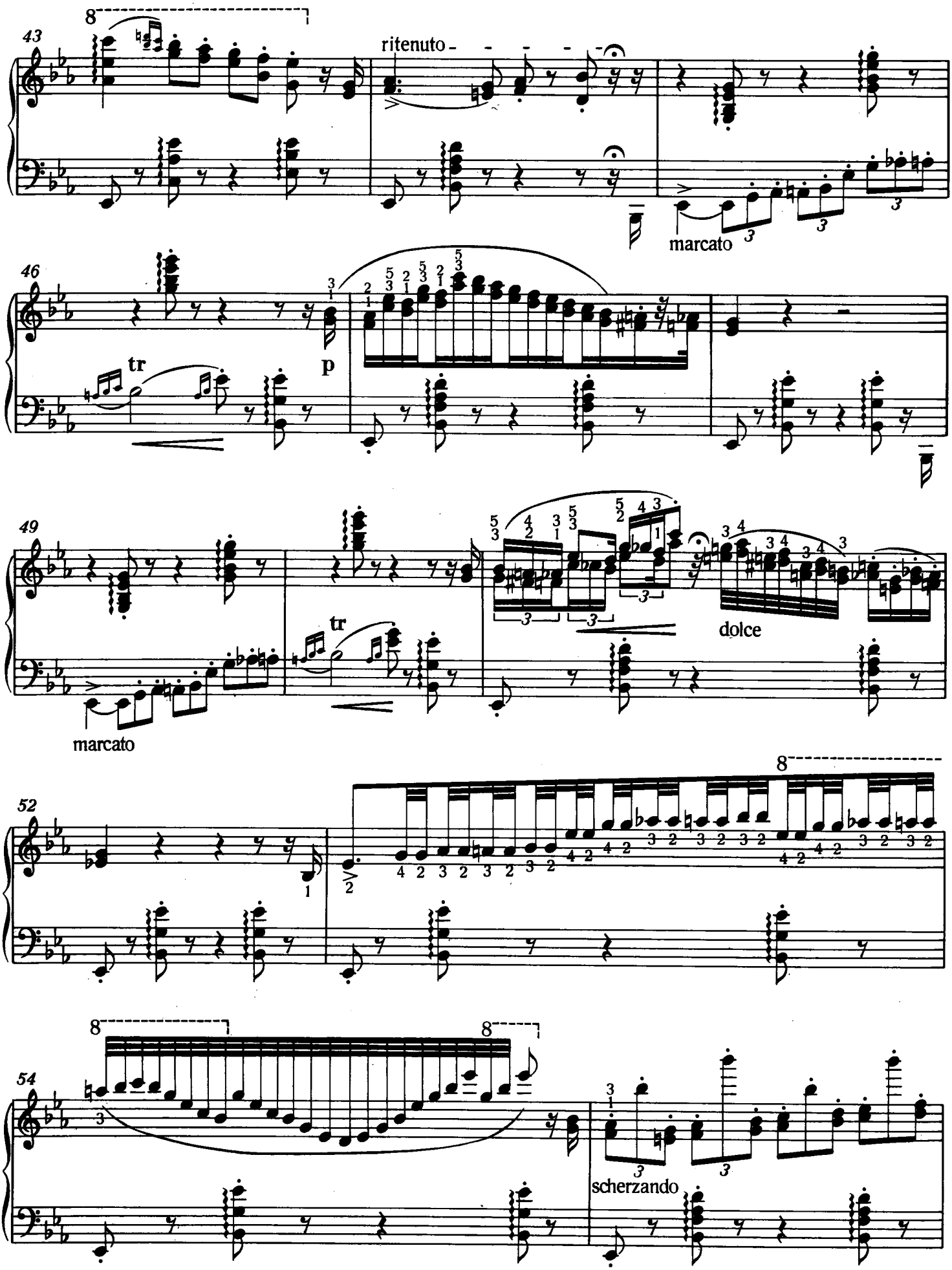
*) The rhythmic augmentation of the steadily contracting melodic motif should be made perceptible by subdividing the sextuplet into 2 + 2 + 2.

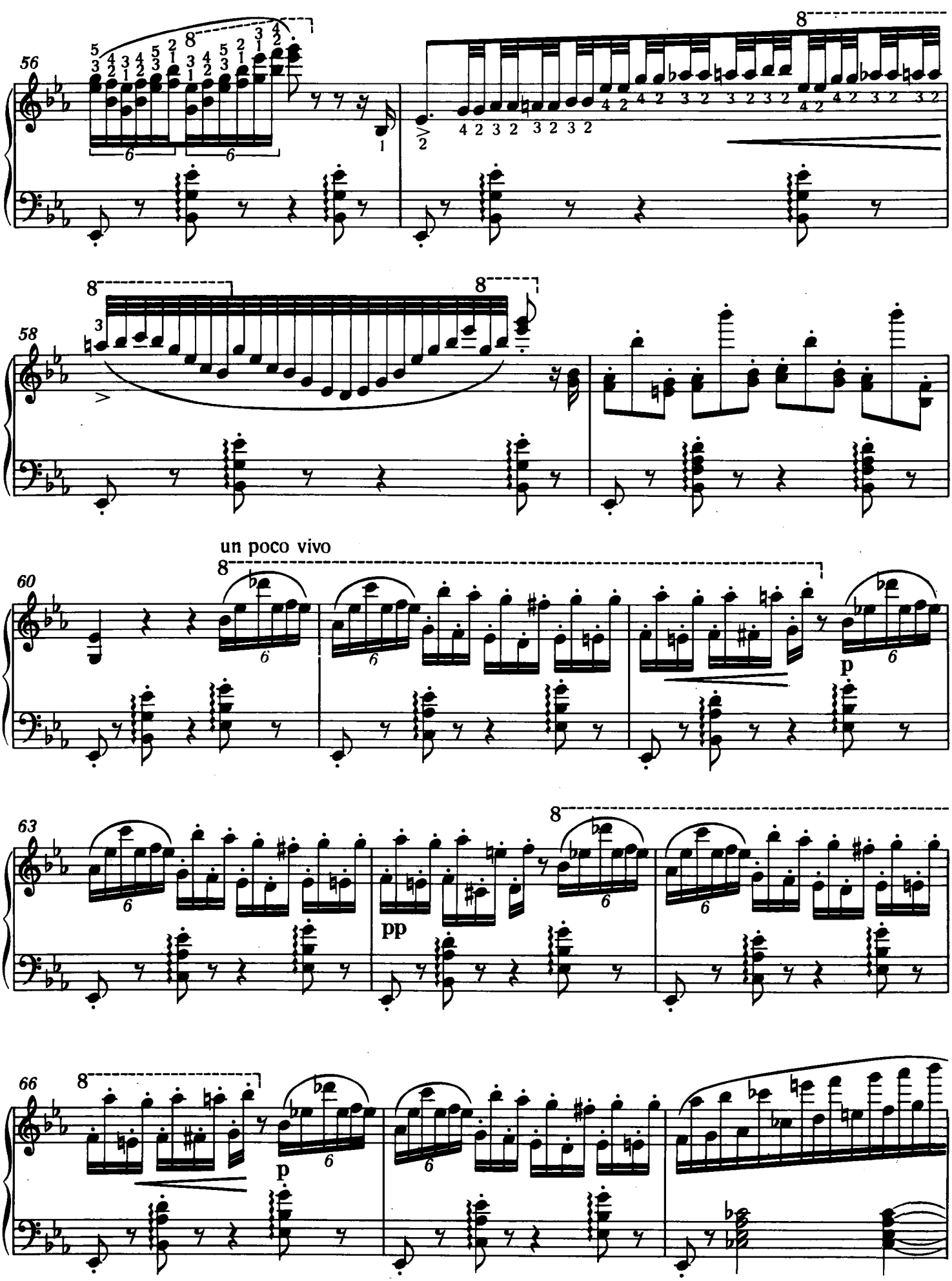
**) The slow sections of this Rhapsody follow the striding rhythm of a solemn, dignified dance. The indication *a capriccio* in consequence refers only to the ornaments of the melody and to the interpolations.

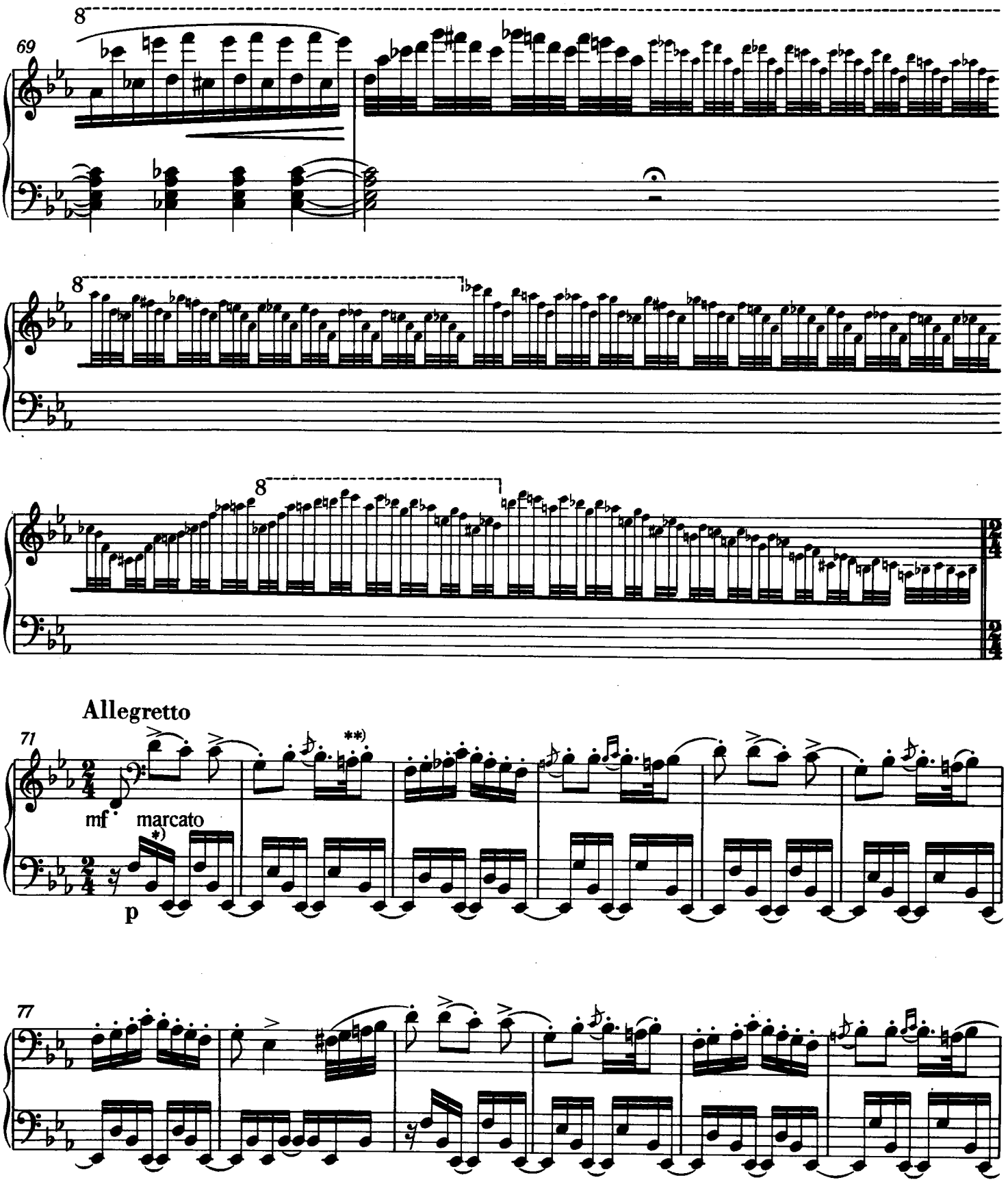


*) In Takt 37–43 haben wir die Ornamente als Nachschläge aufgefaßt; sie sind identisch mit einem der Hauptmotive des Werkes, welches bereits in Takt 12 in dieser Form auftritt.

*) 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
tr
marcato
dolce
52
8
54
8
8
scherzando


56
58
un poco vivo
60
63
66
p
pp
p

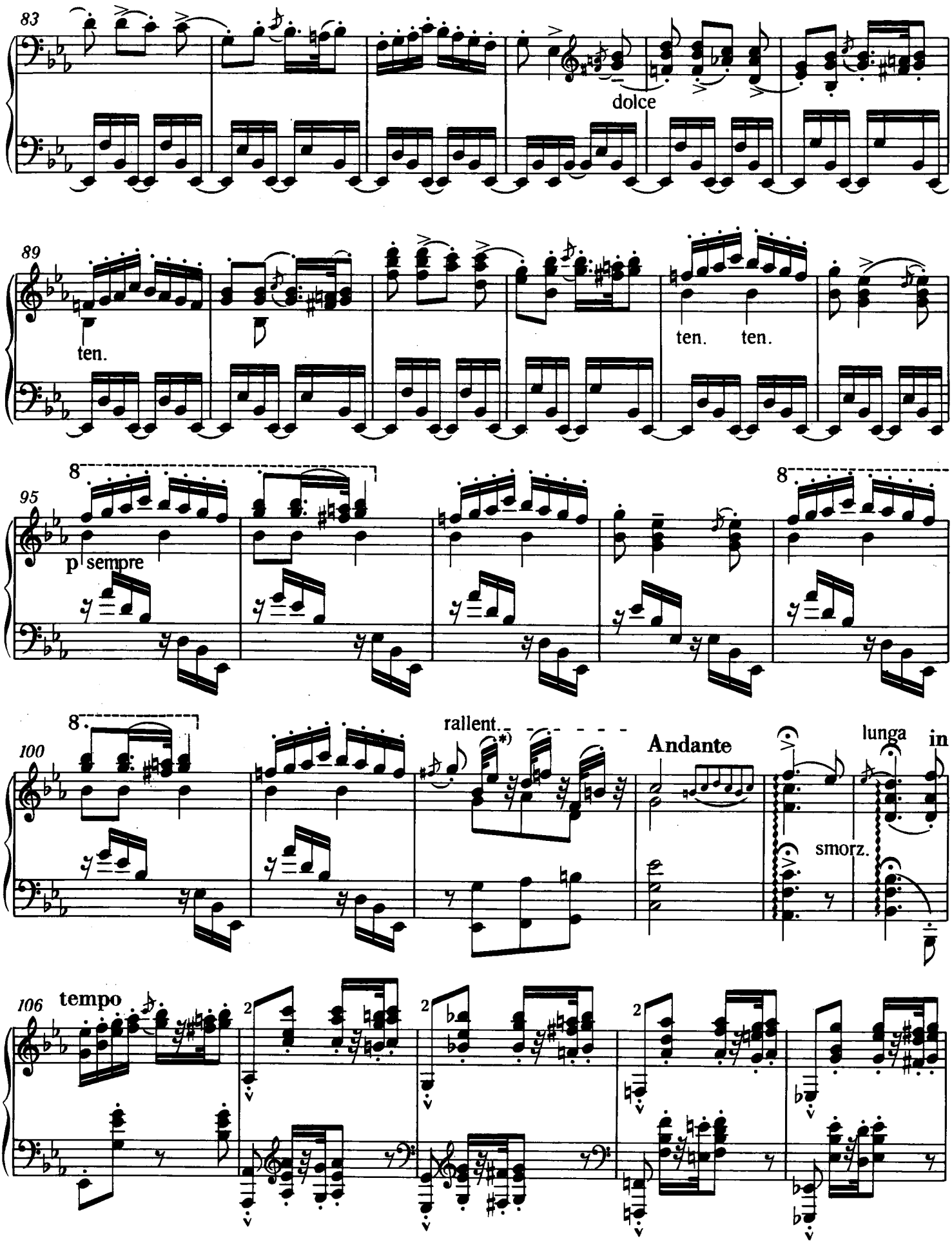


*) In Liszts Manuskript hat die erste Note *B* auch einen Viertelnotenhals; das Zusammenklingen der Dudelsack-Quinte verlangt ohnehin einen Tenuto-Anschlag.

**) Die verschiedenen Artikulationen dieses kleinen Motivs bringen wir – von der Vereinheitlichung Abstand nehmend –entsprechend der Erstausgabe.

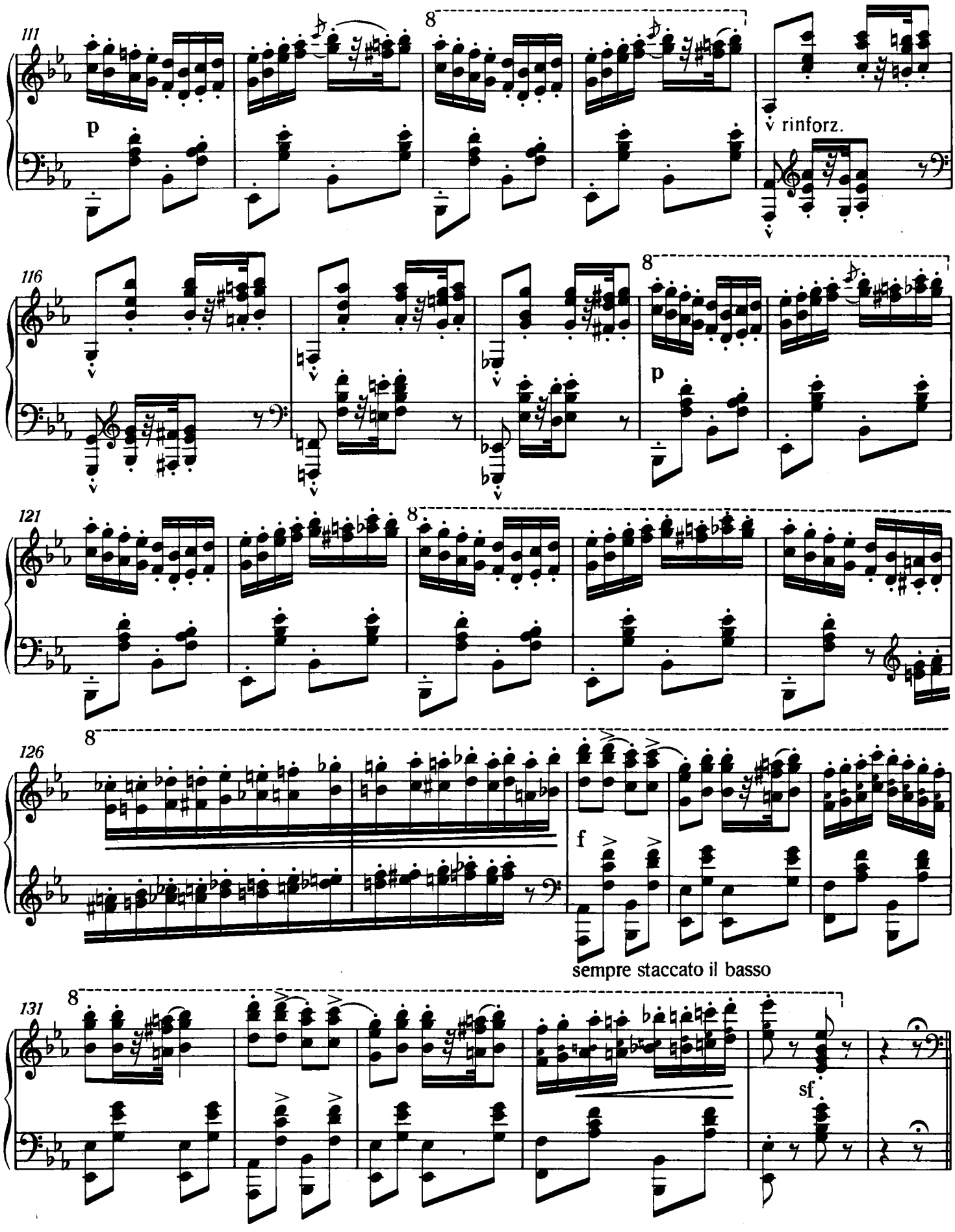
*) In Liszt's manuscript the first *B* flat has an additional crotchet stem; the rendering of the bagpipe fifths anyway demands a tenuto.

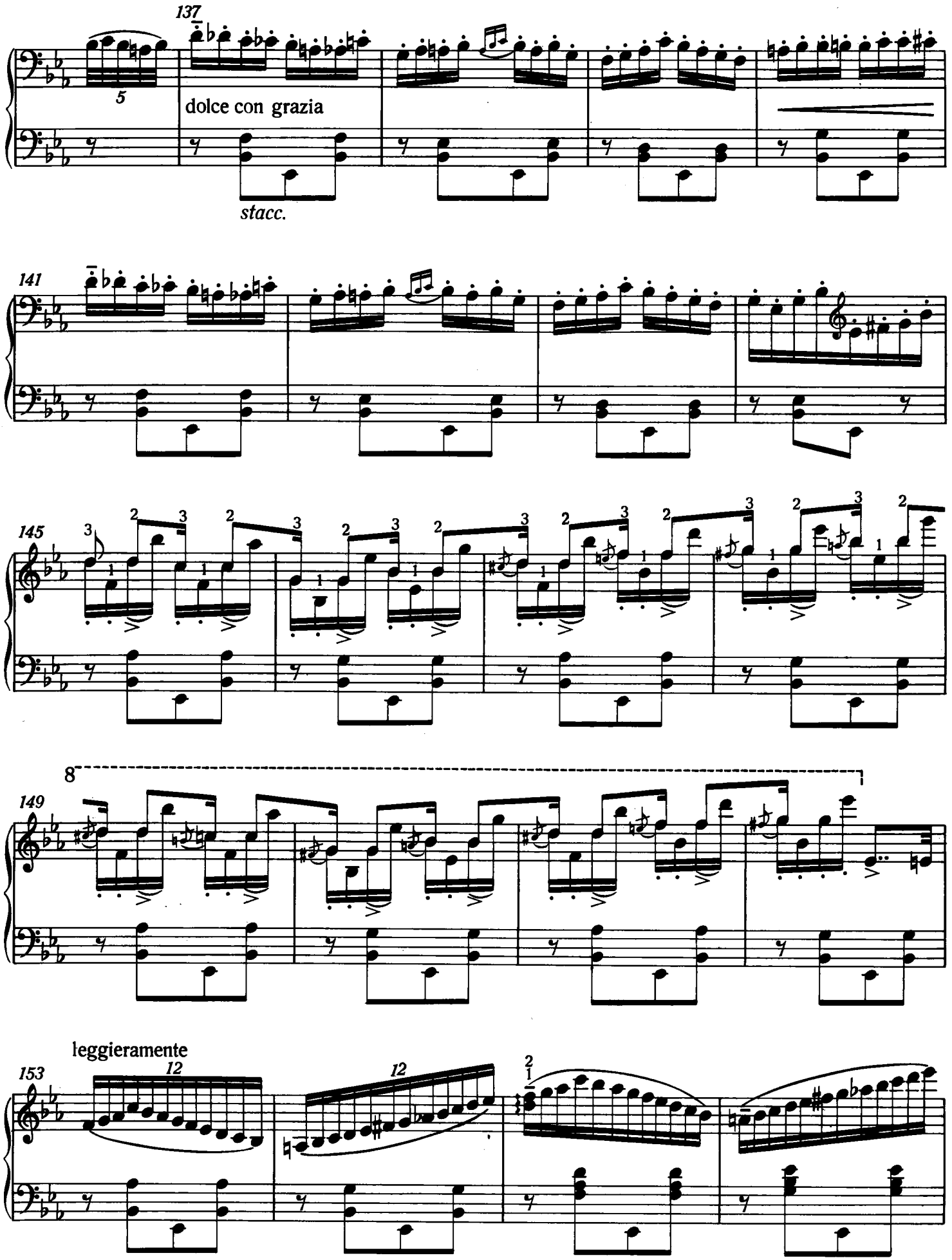
**) The various ways of articulating this little motif are given in accordance with the first edition; we have deliberately not unified them.

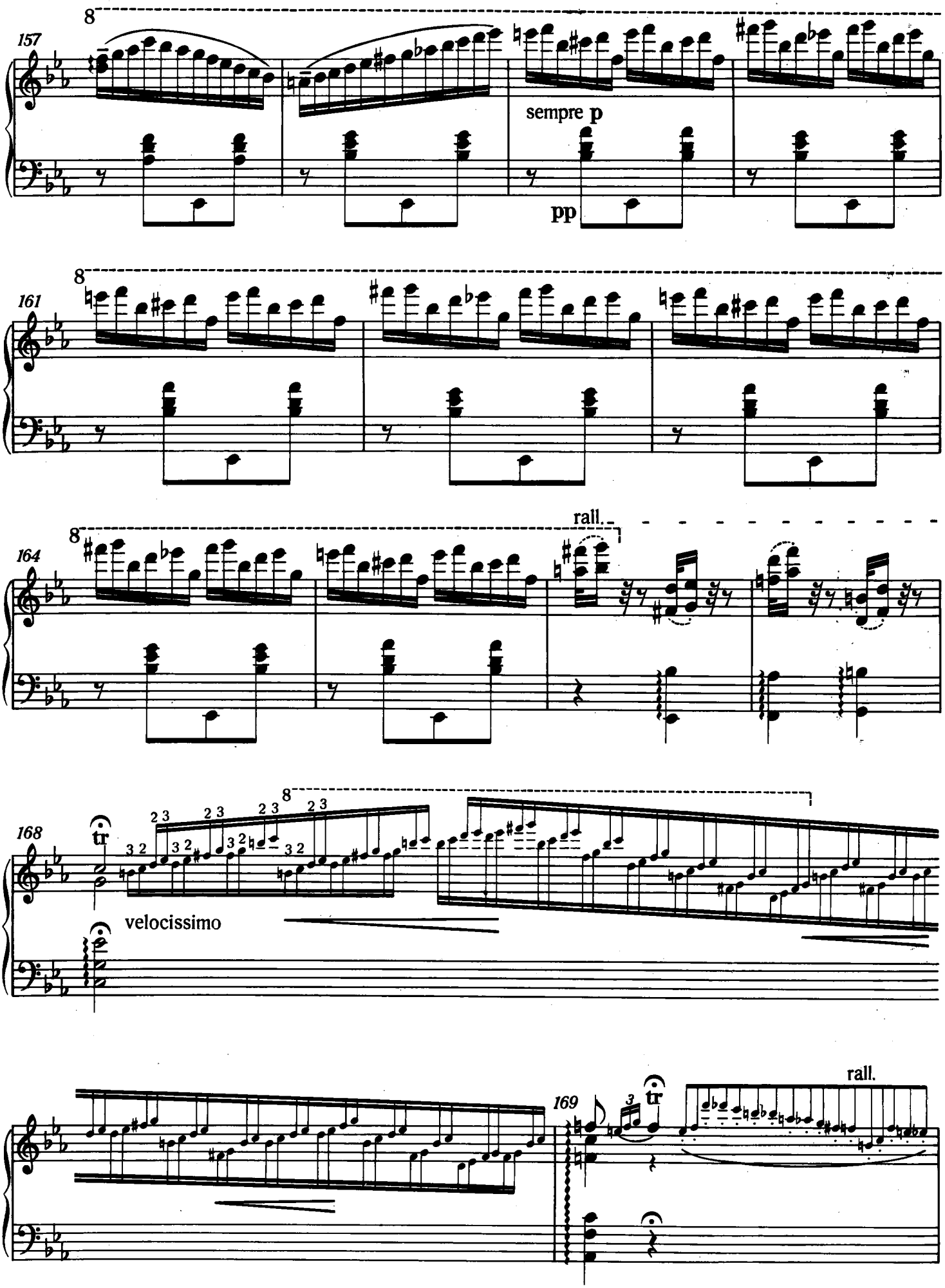


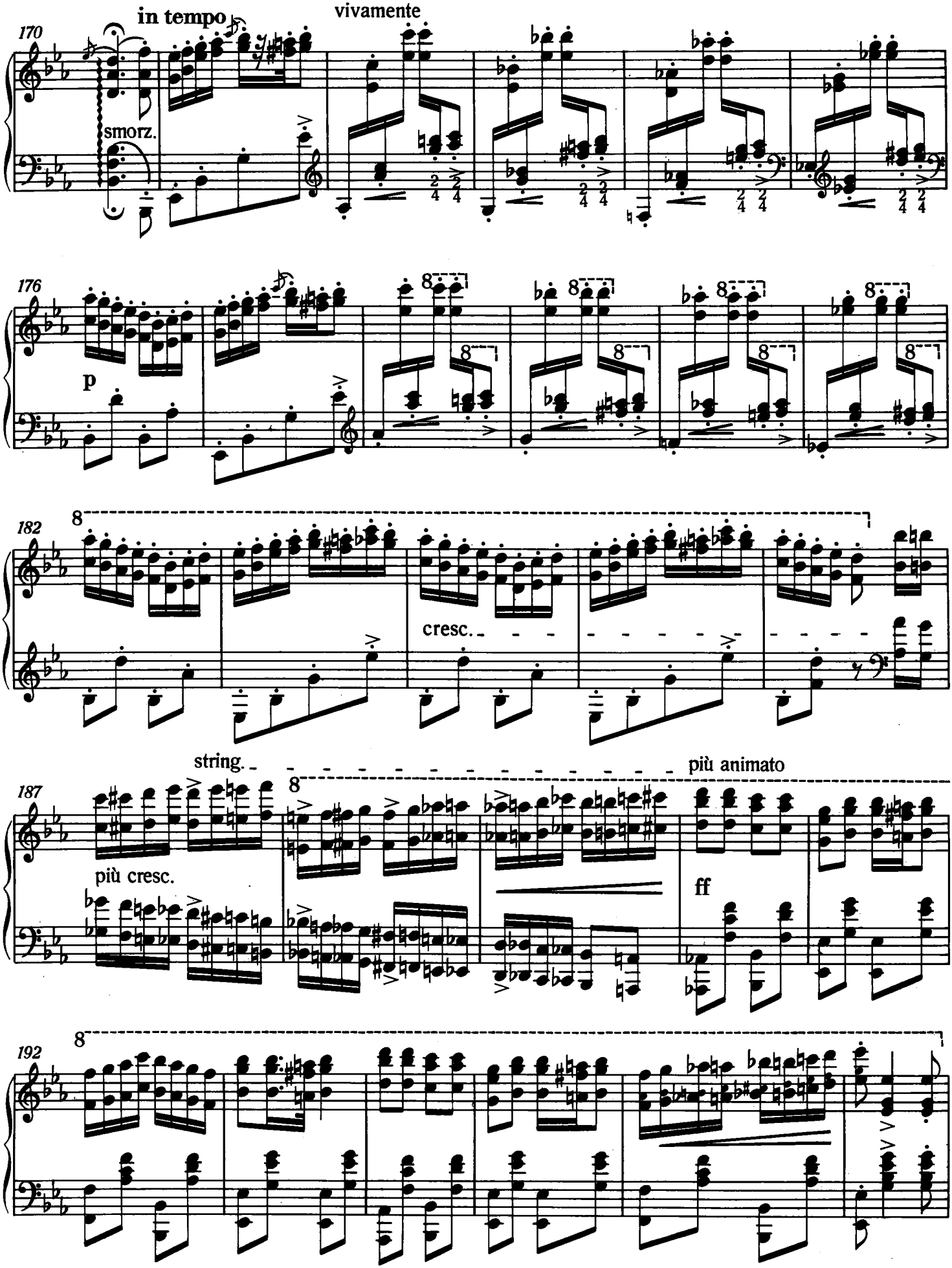
*) Die Staccatopunkte der höheren Töne bezeichnen nur geringe Akzente.

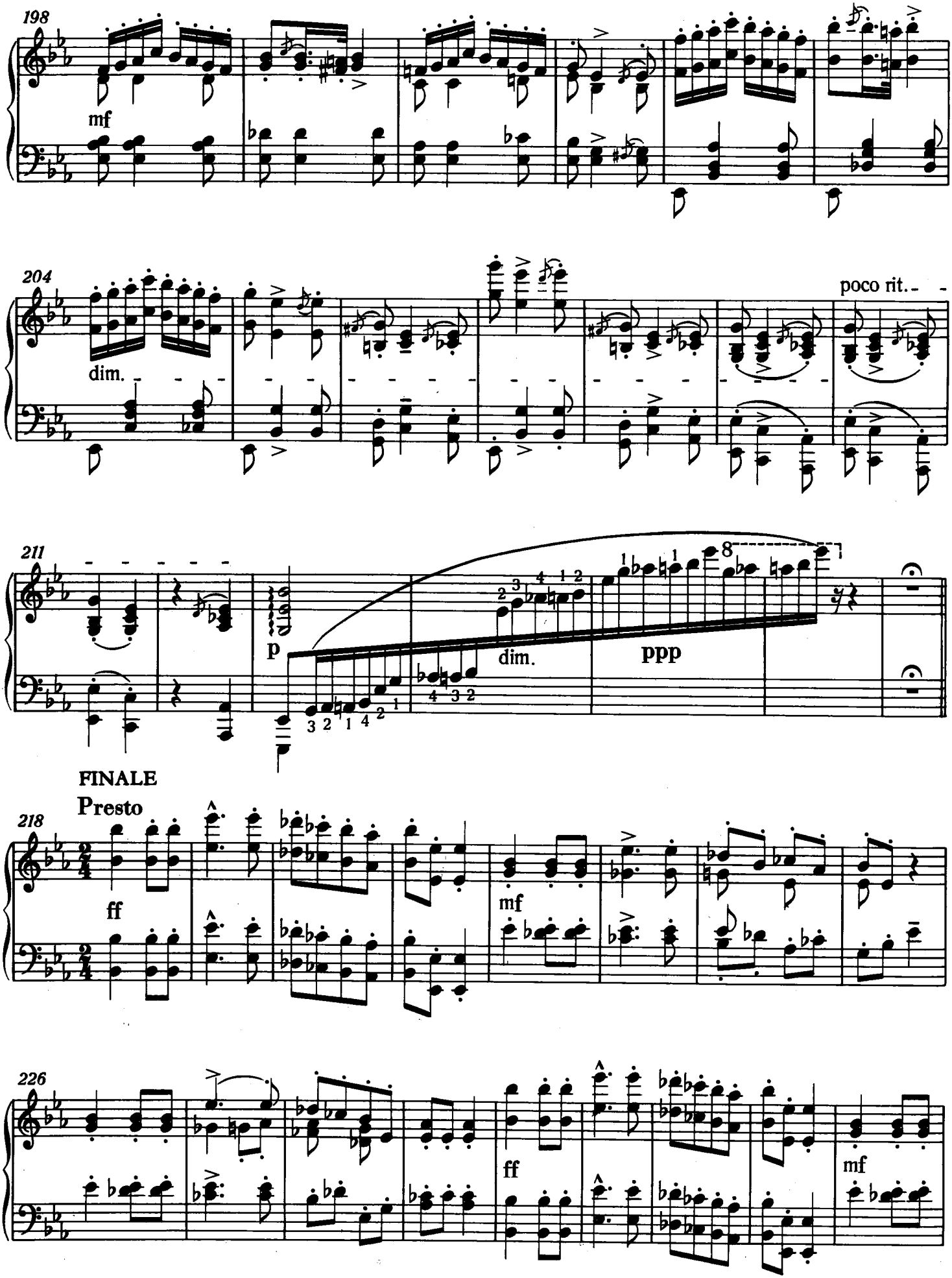
*) The staccato dots on the upper notes designate only slight accentuation.

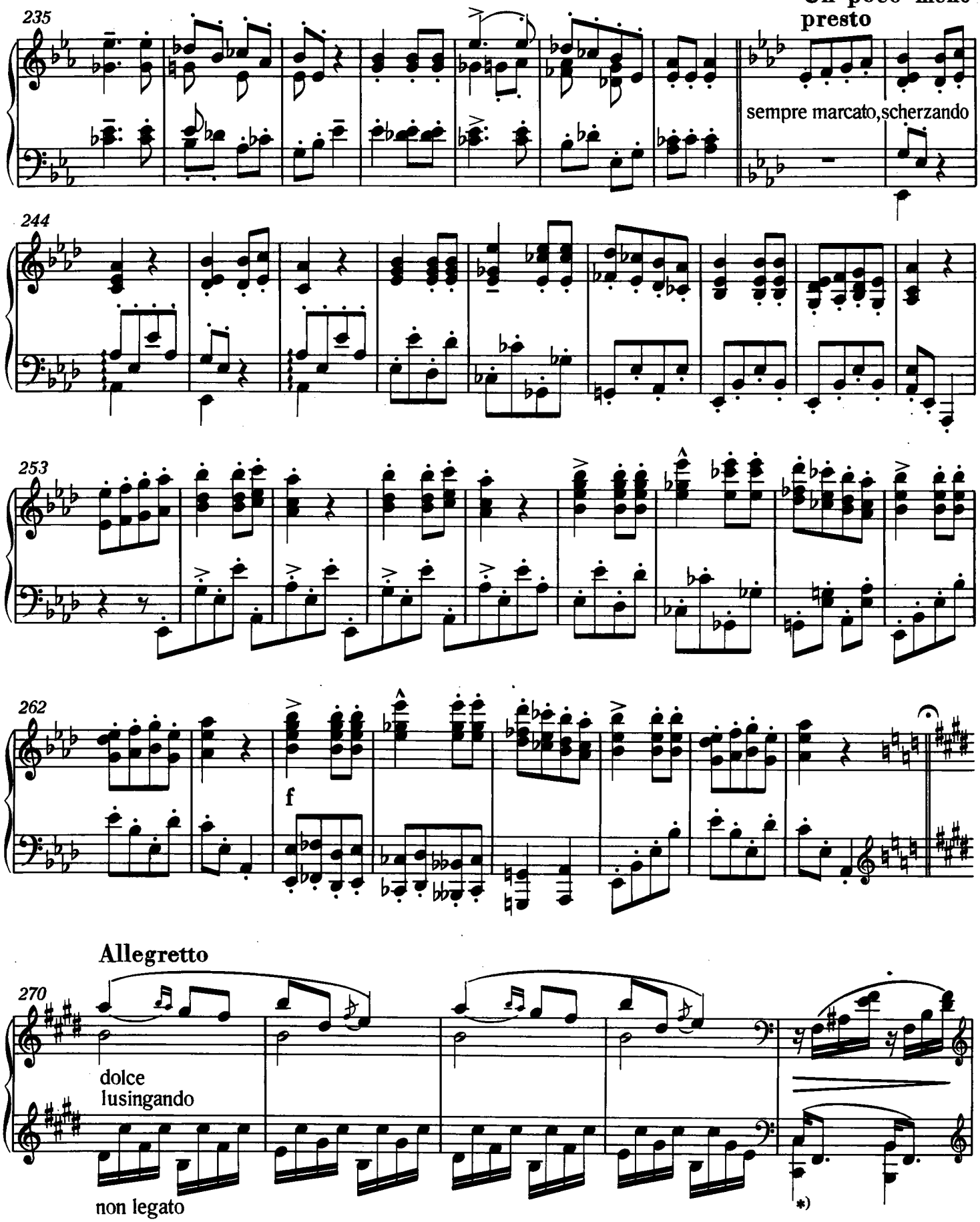

111
p
8
v rinforz.
116
8
p
121
8
126
8
f
sempre staccato il basso
131
8
sf


137
5
dolce con grazia
stacc.
141
145
8
149
leggieramente
153
12
12


157
8
sempre p
pp
161
8
164
8
rall.
168
8
tr
velocissimo
169
3
tr
rall.

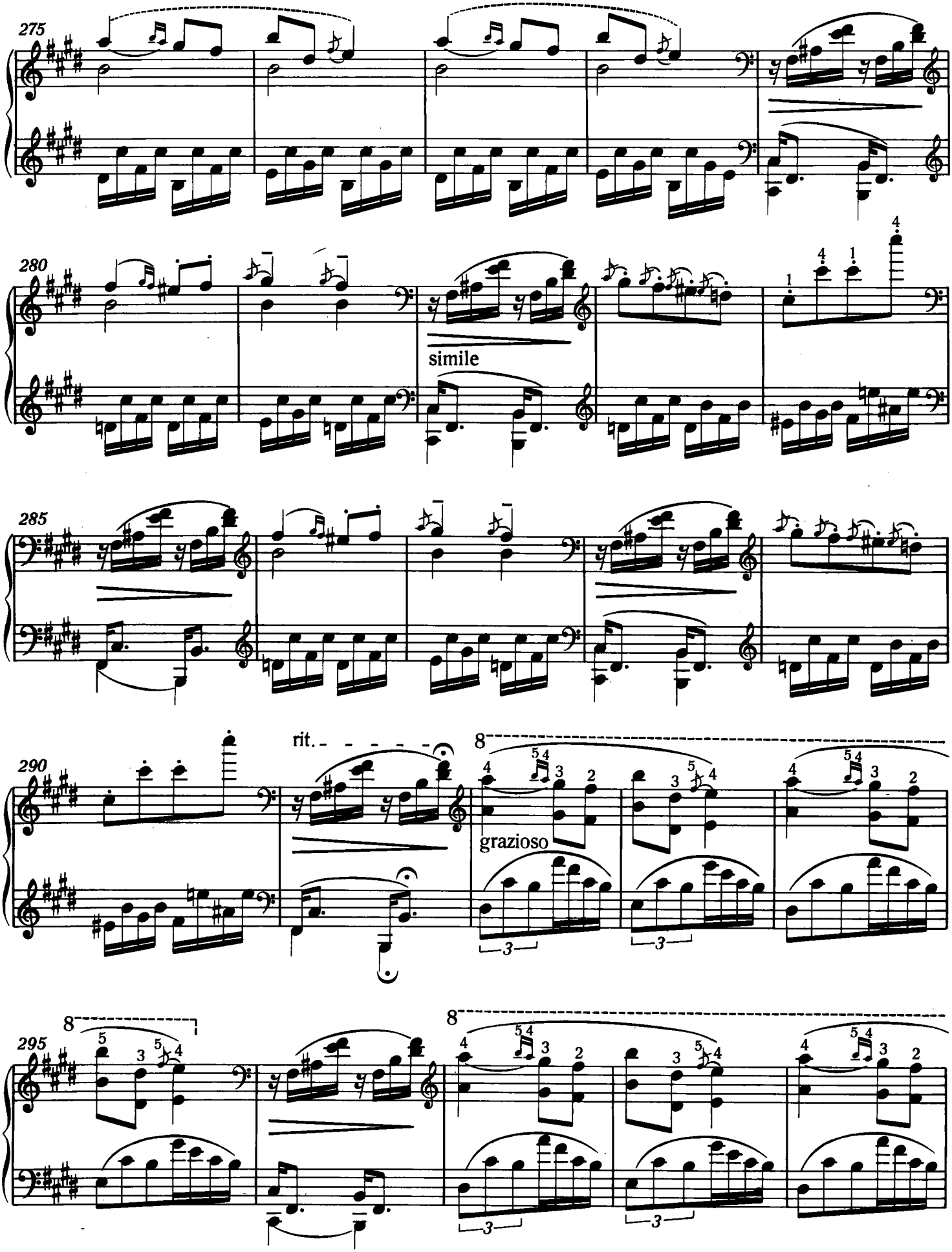

in tempo
vivamente
170
smorz.
176
p
182
cresc.
string.
più animato
187
più cresc.
ff
192

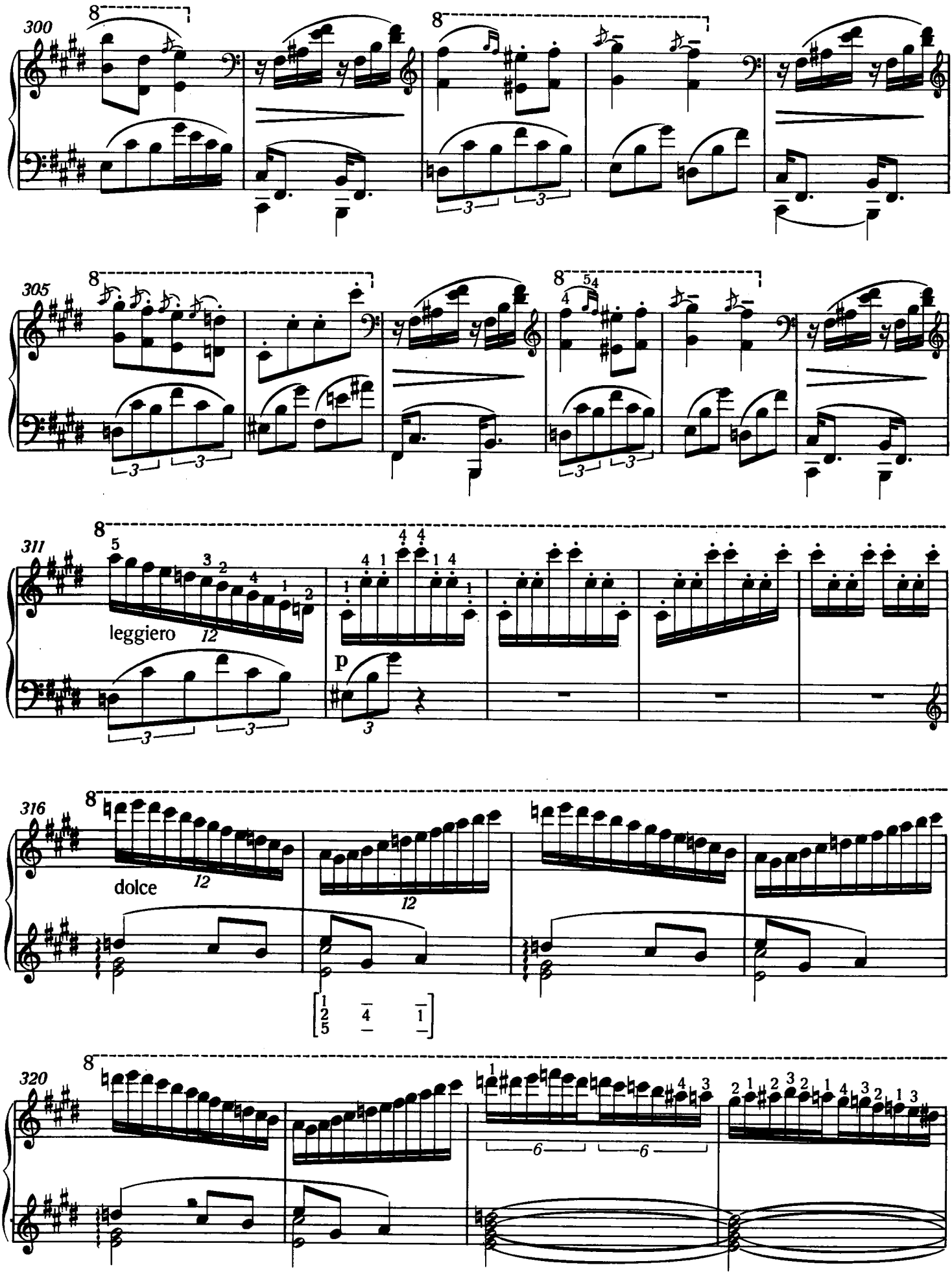

198
mf
204
dim.
poco rit.
211
p
dim.
ppp
8
FINALE
Presto
218
ff
mf
226
ff
mf

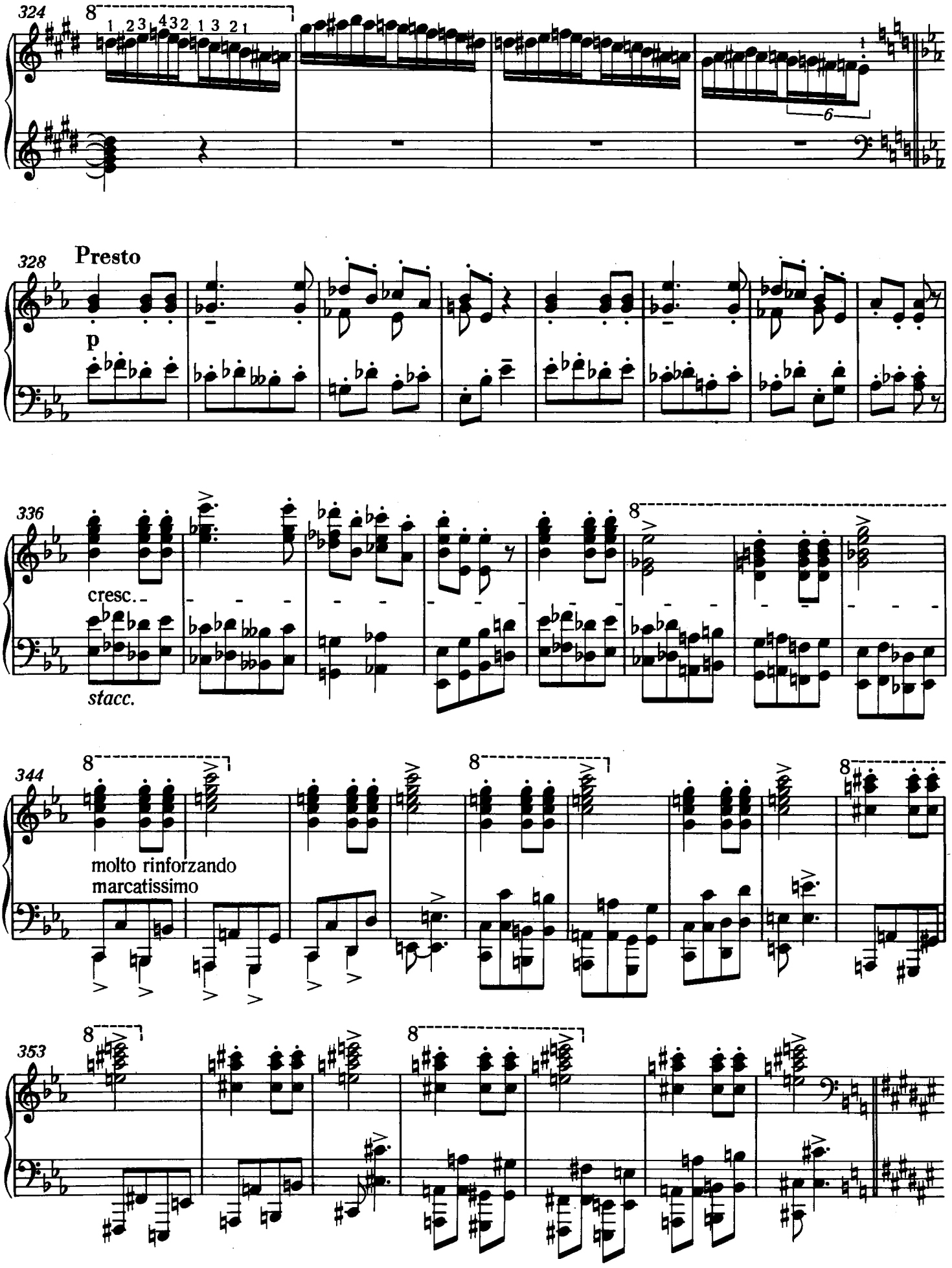


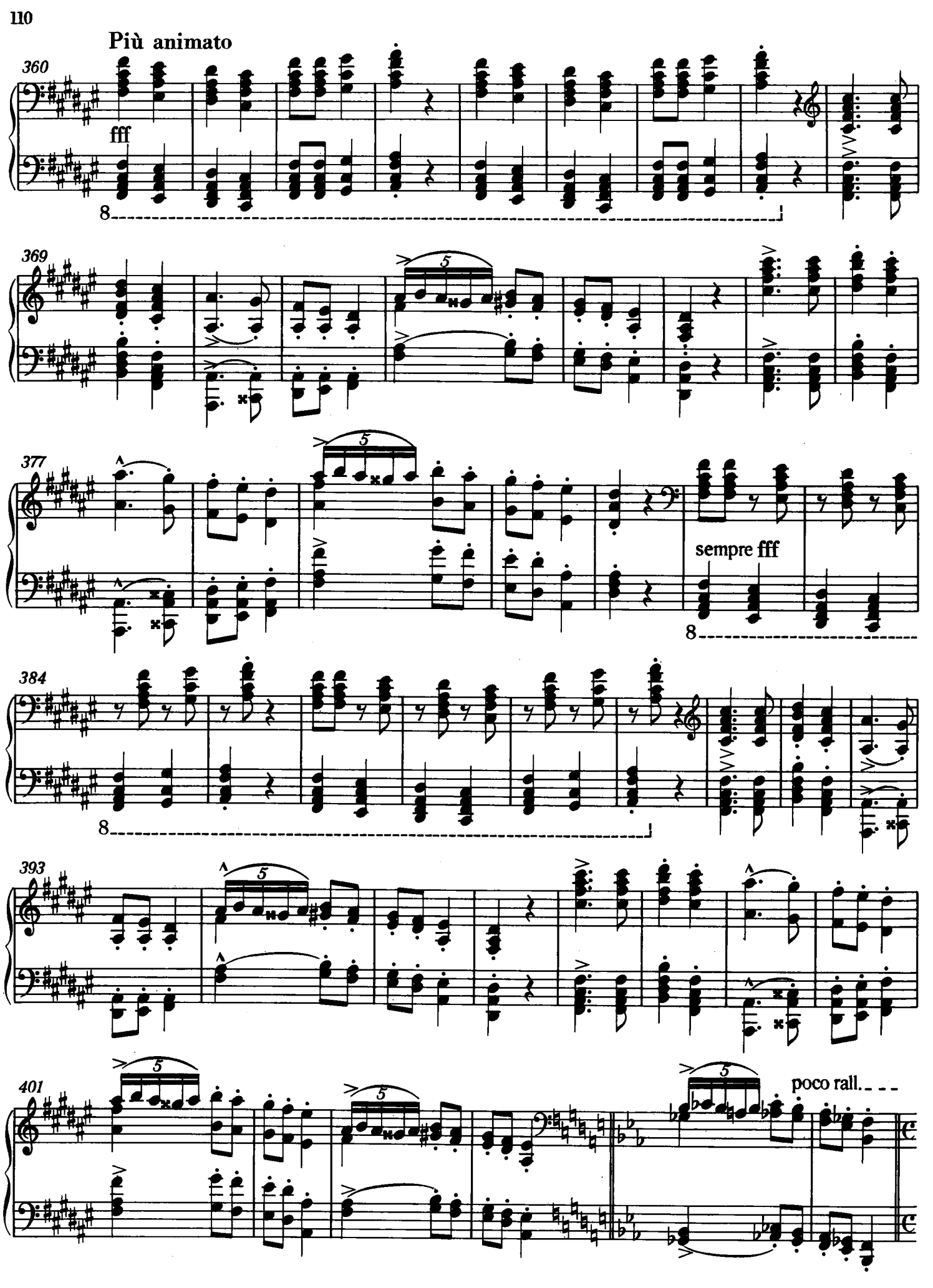
*) Der Vortragscharakter könnte als *poco marcato, quasi due contrabassi* bezeichnet werden.

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


275
280
simile
285
290
rit.
8
grazioso
295
8
8

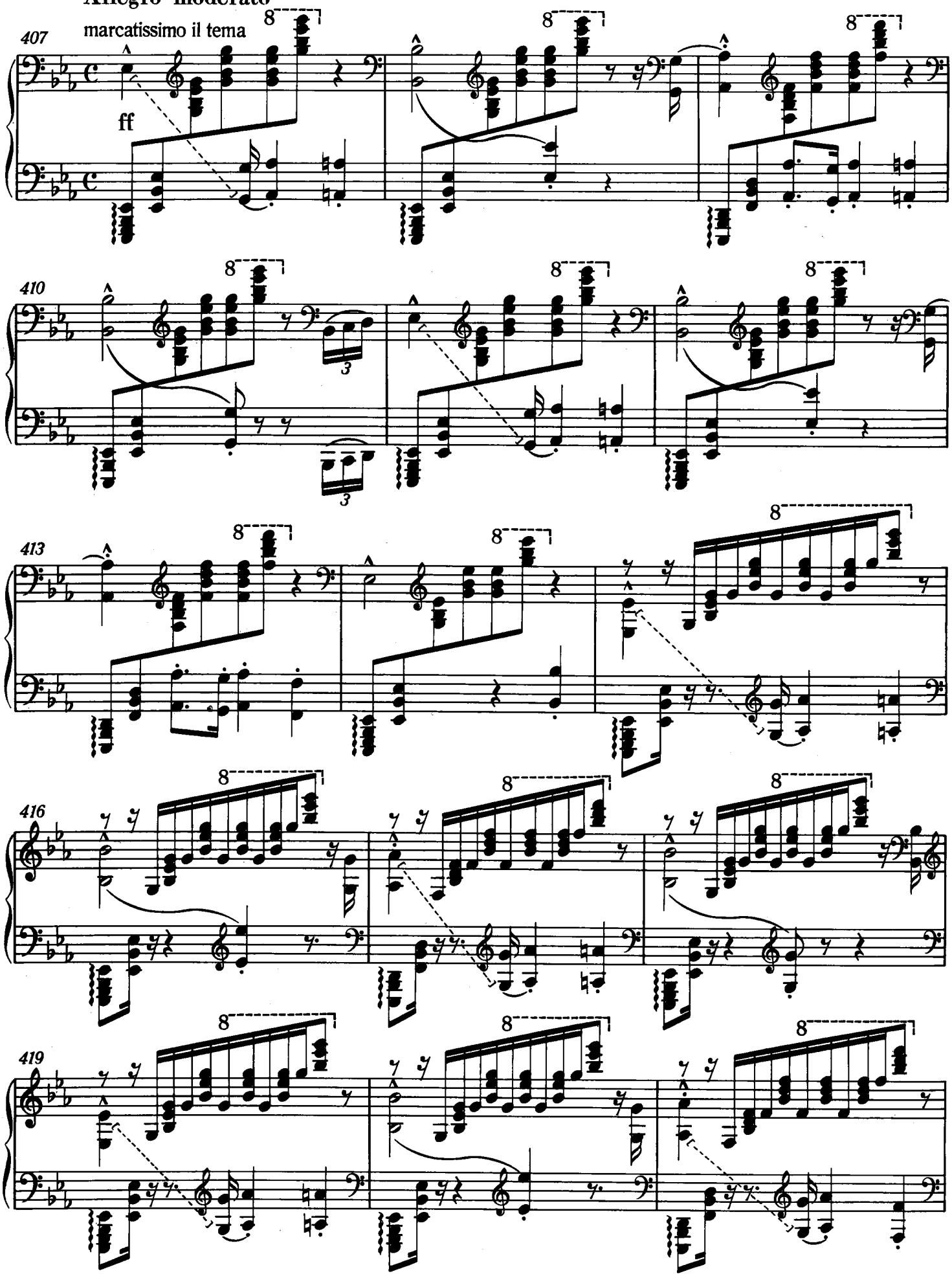

300
305
311
leggiero
p
316
dolce
320

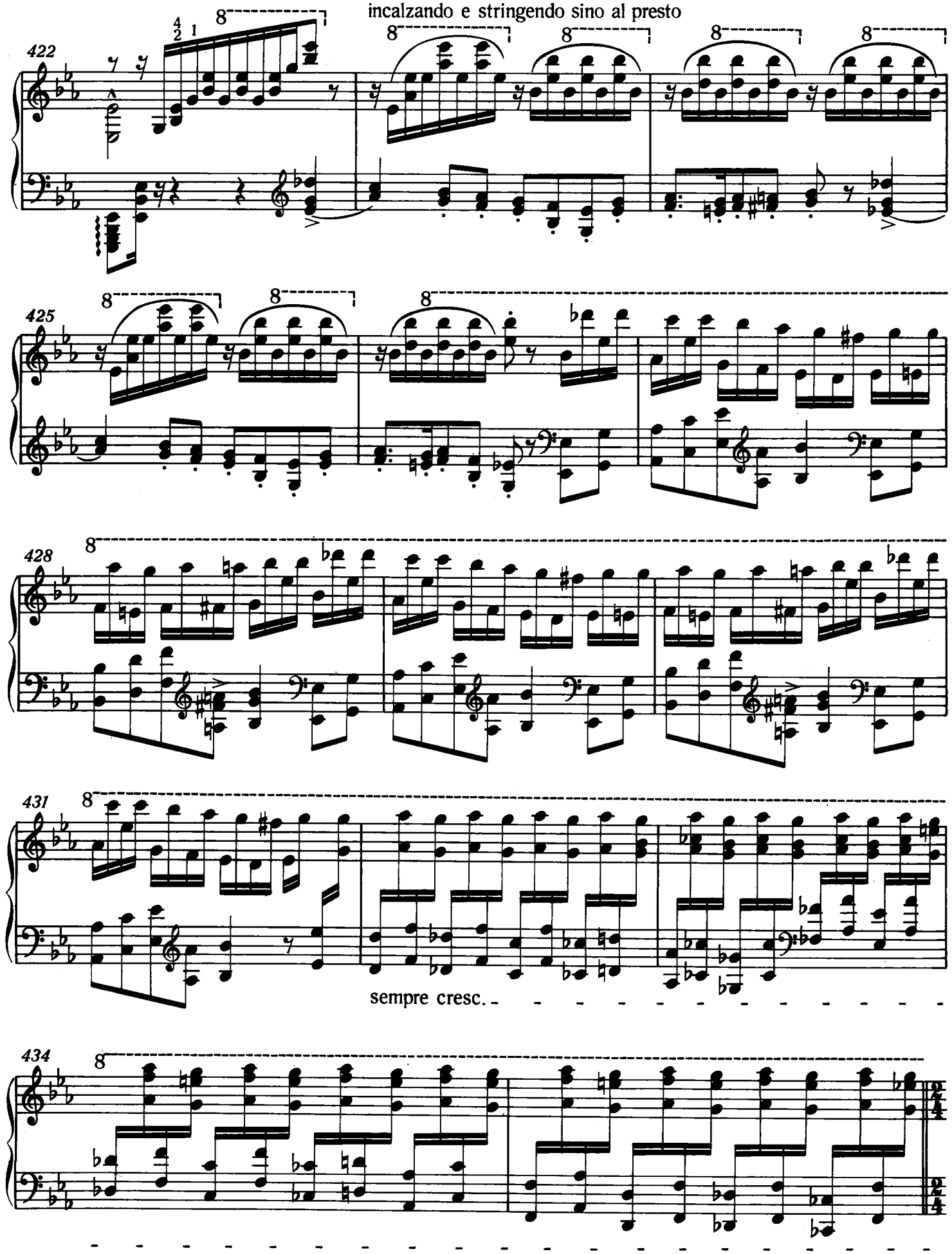

324
8
1 2 3 4 3 2 1 3 2 1
6
328
Presto
p
336
cresc.
stacc.
8
344
8
8
8
molto rinforzando
marcatissimo
353
8
8

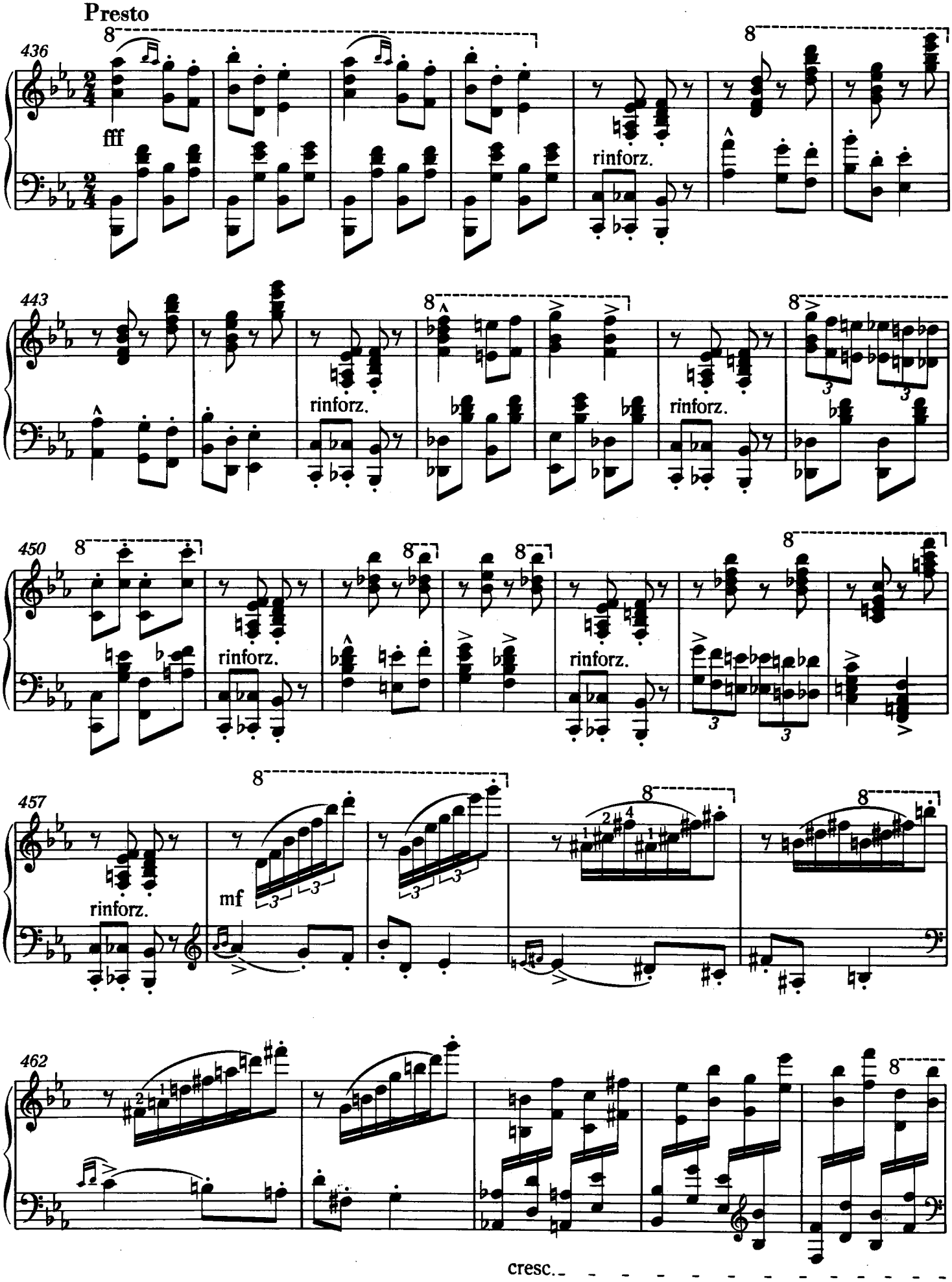

Più animato
360
fff
8
369
5
377
5
sempre fff
8
384
8
393
5
401
5
5
poco rall.

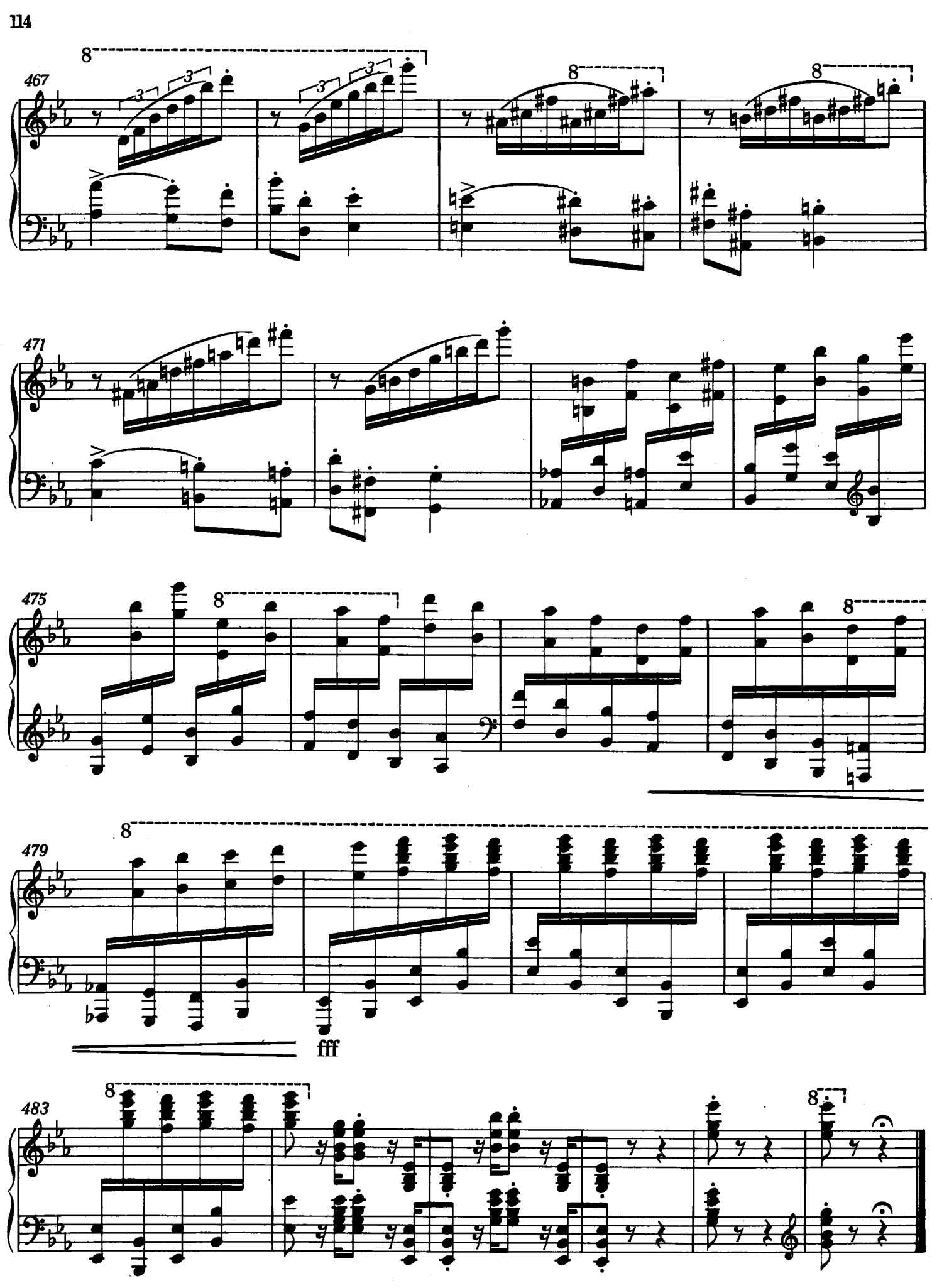
Allegro moderato

marcatissimo il tema

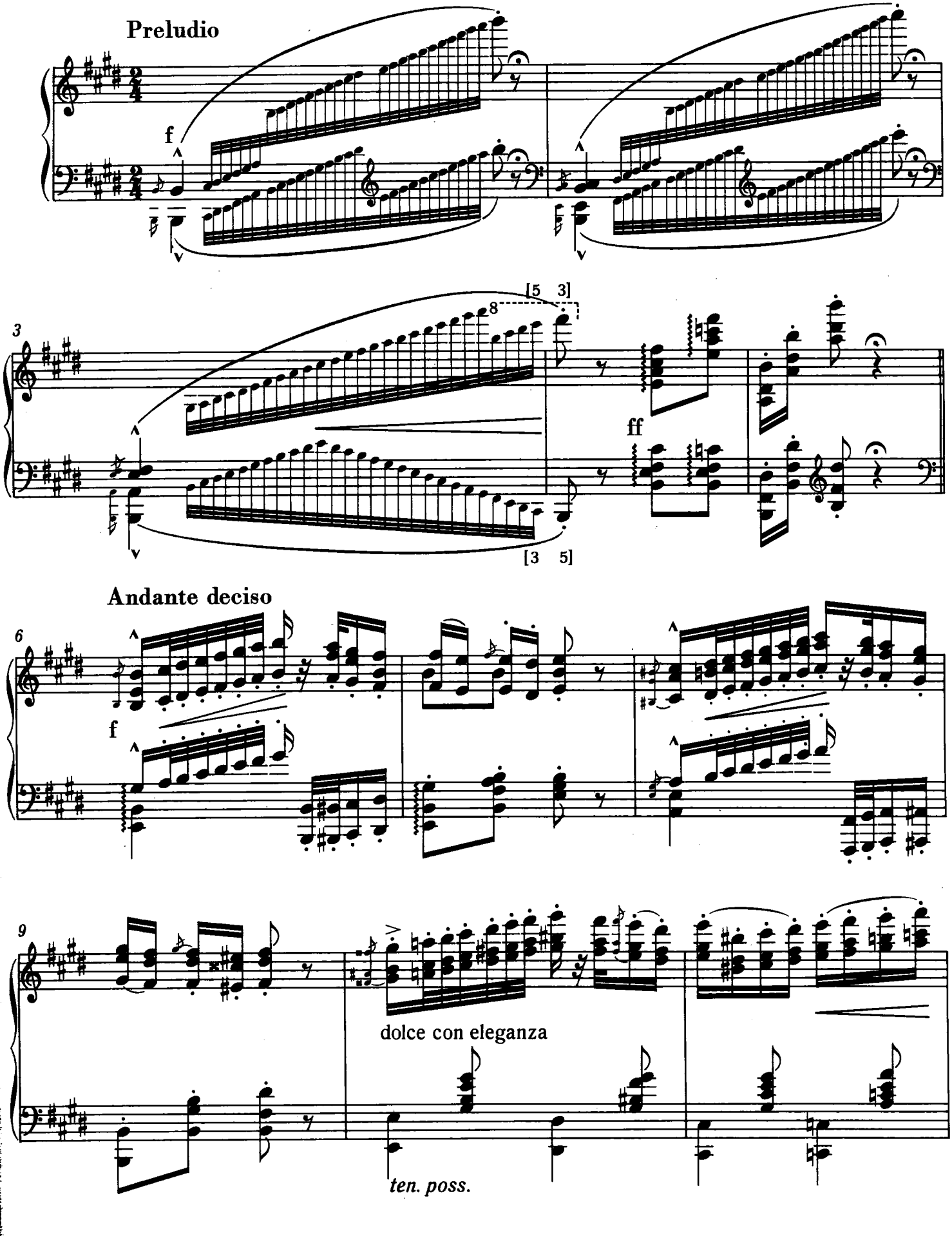


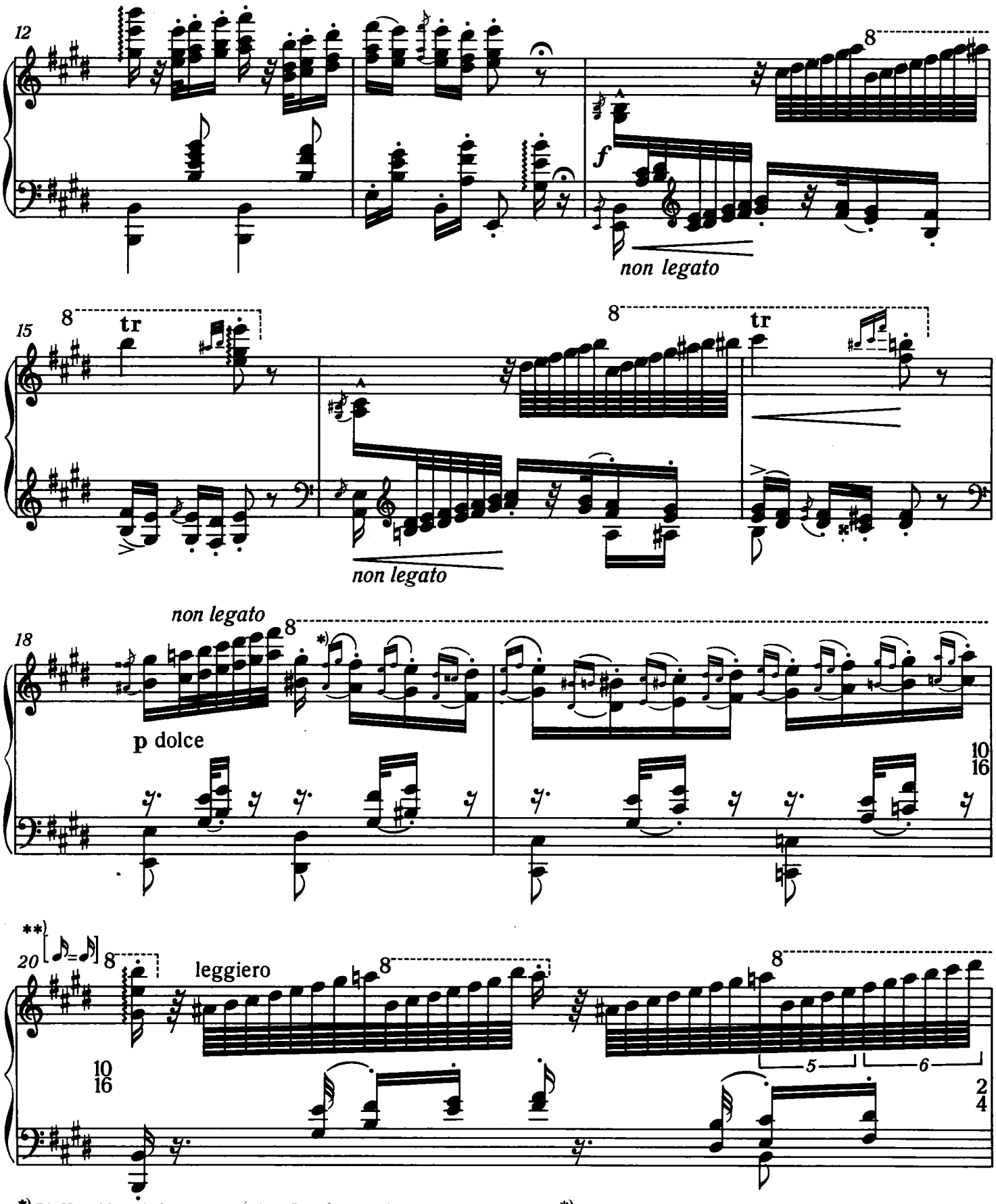

incalzando e stringendo sino al presto
422
425
428
431
sempre cresc.
434


Presto
436
fff
rinforz.
443
rinforz.
rinforz.
450
rinforz.
rinforz.
457
rinforz.
mf
462
cresc.


467
471
475
479
fff
483

X. RHAPSODIE HONGROISE



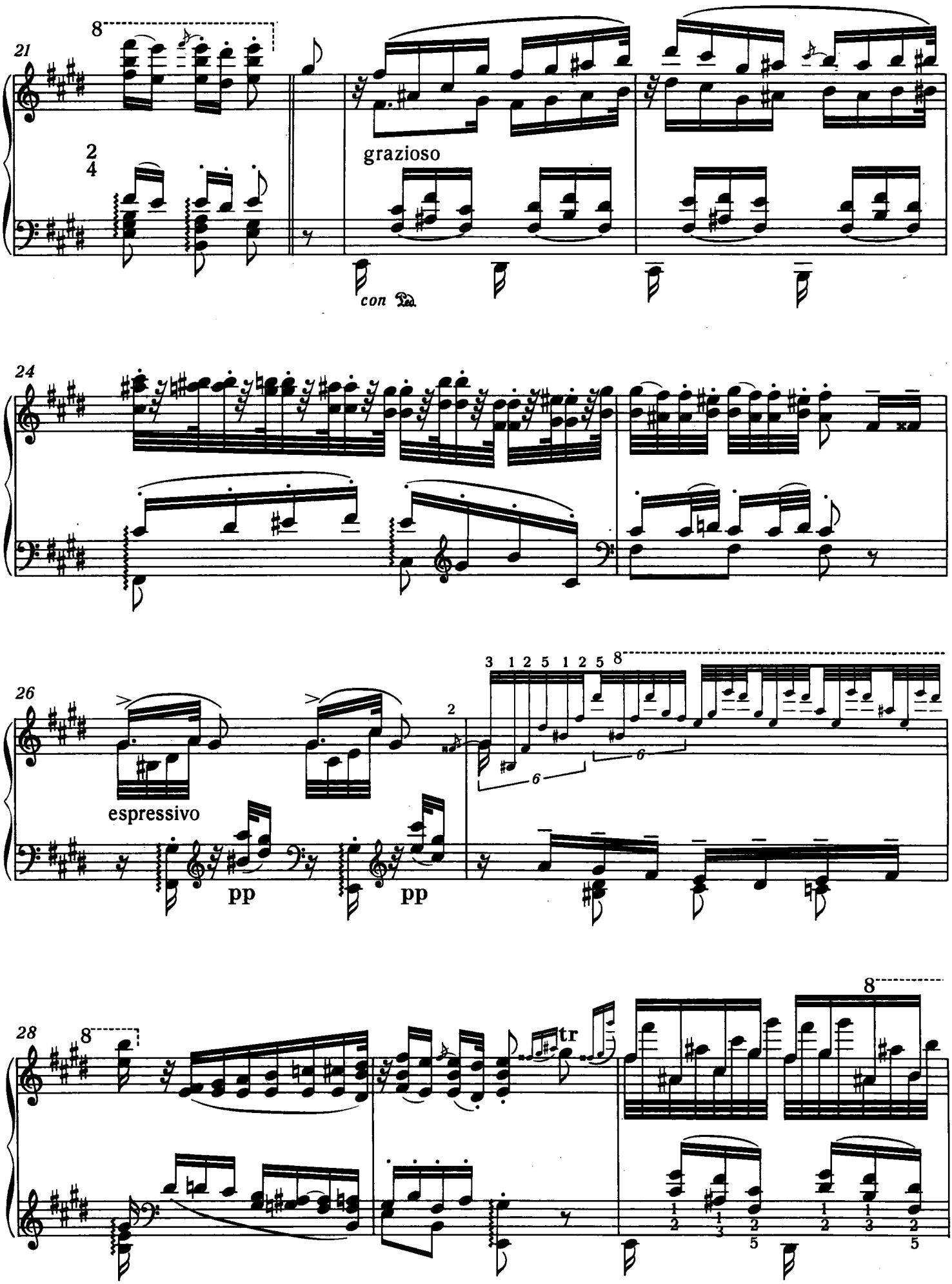


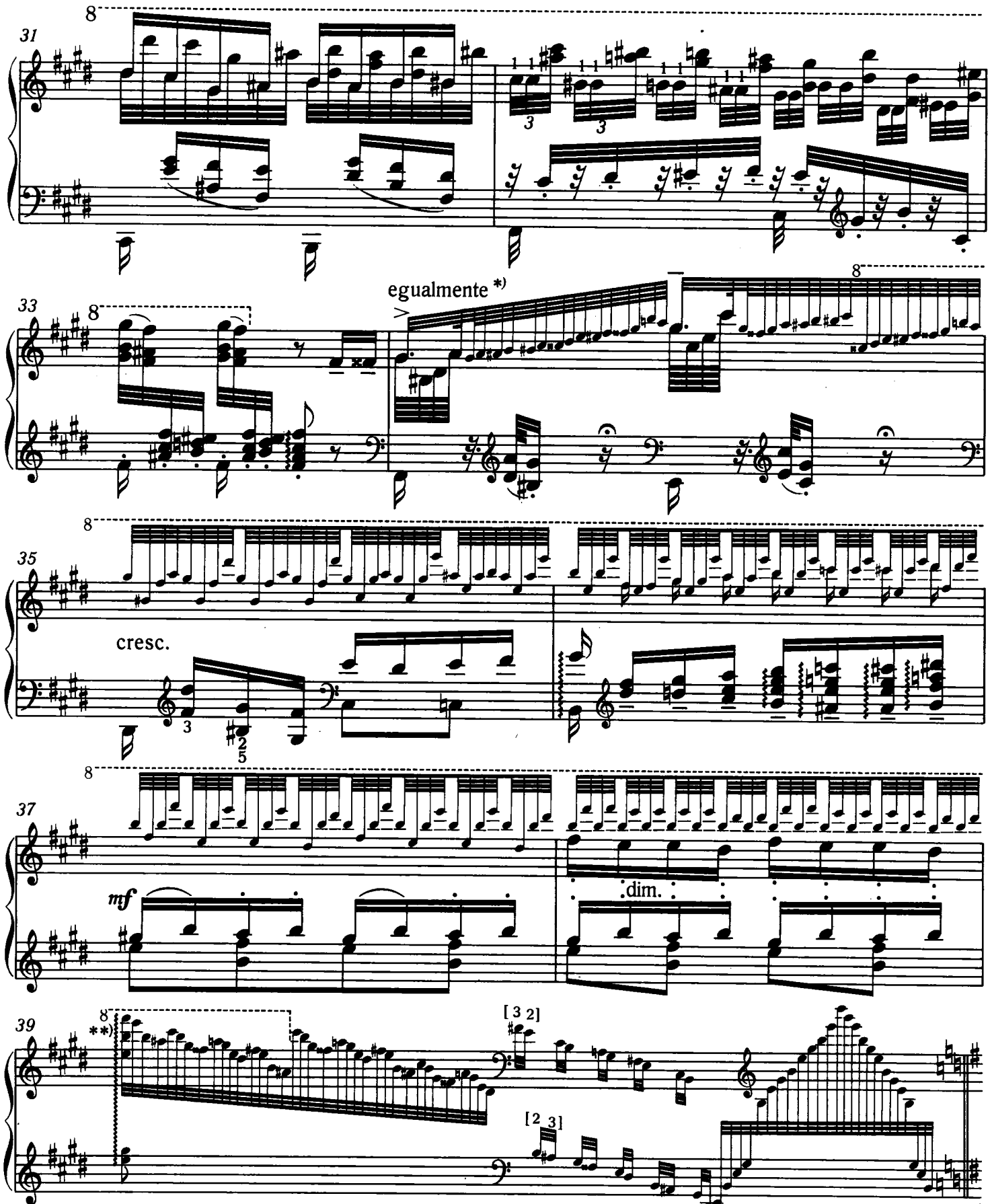
*) Die Vorschläge sind aus harmonischen Gründen ausnahmsweise an betonten Stellen zu spielen. Ihre unteren Töne müssen nicht von neuem angeschlagen werden.

**) 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
2
4
grazioso
con Ped.
24
26
espressivo
pp
pp
3 1 2 5 1 2 5
8
6
6
2
28
8
tr
8
1 2
1 3
2 5
1 2
1 3
2 5

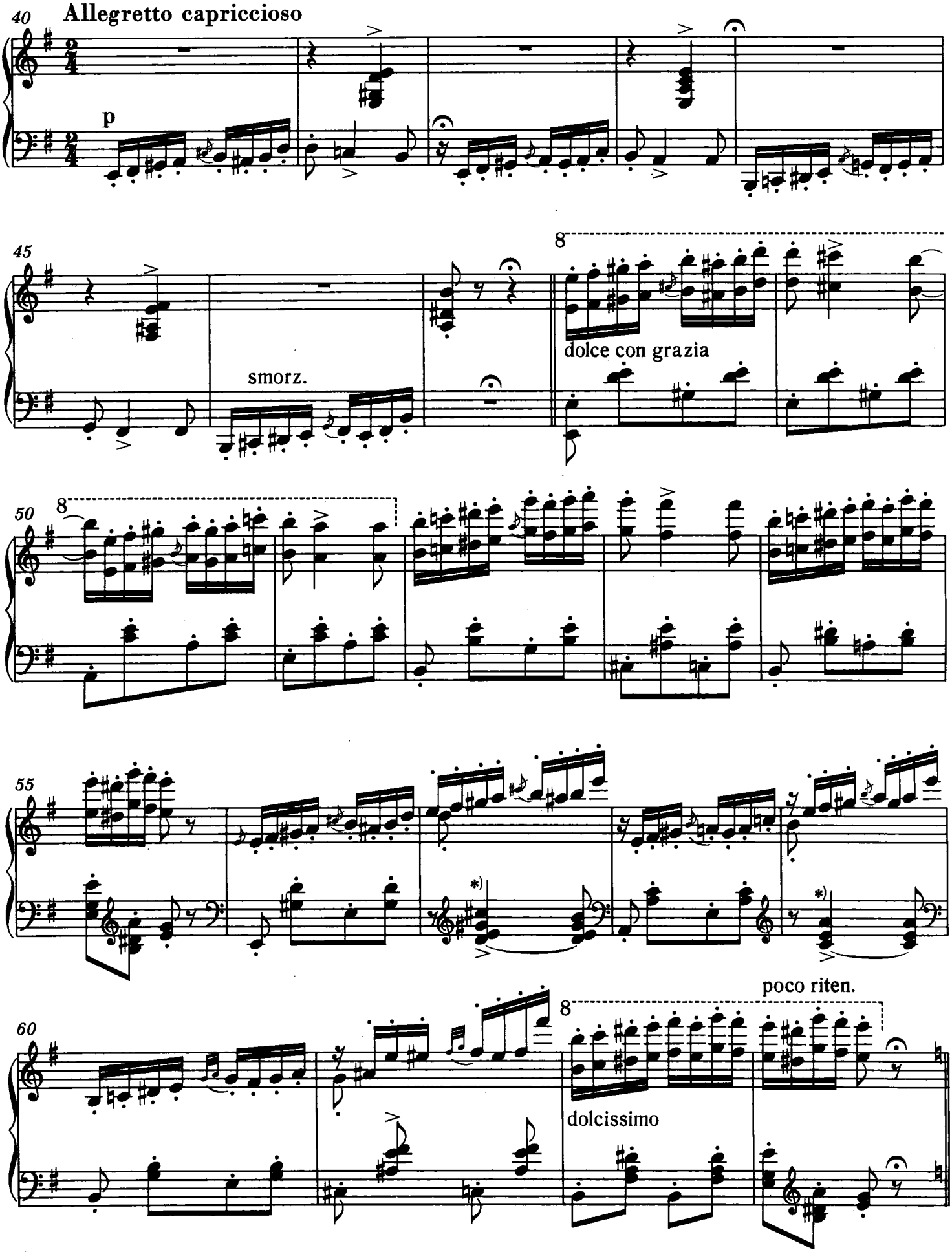


*) Die über den mit Fermaten versehenen Pausen laufenden Vierundsechzigstel sollen sich gleichmässig, von der beanspruchten Zeit unabhängig fortsetzen. Auch dieser Takt umfasst 10/16, doch tritt hier die agogische Dehnung in beiden Hälften des Taktes erst nach dem thematischen Material auf.

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

*) 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.

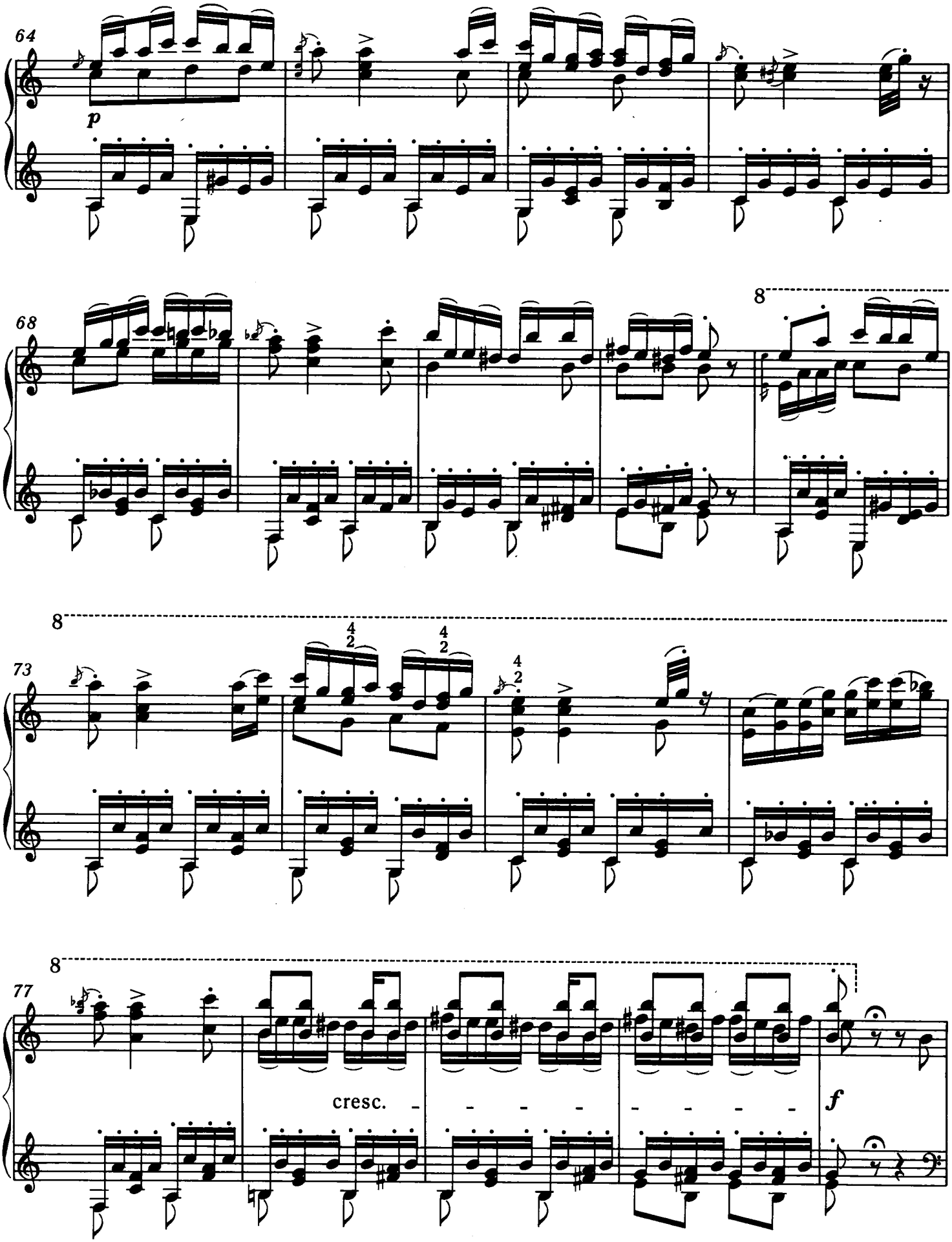
**) The *Cadenza* is to start at the tempo of the hemidemisemiquavers of the preceding bar.

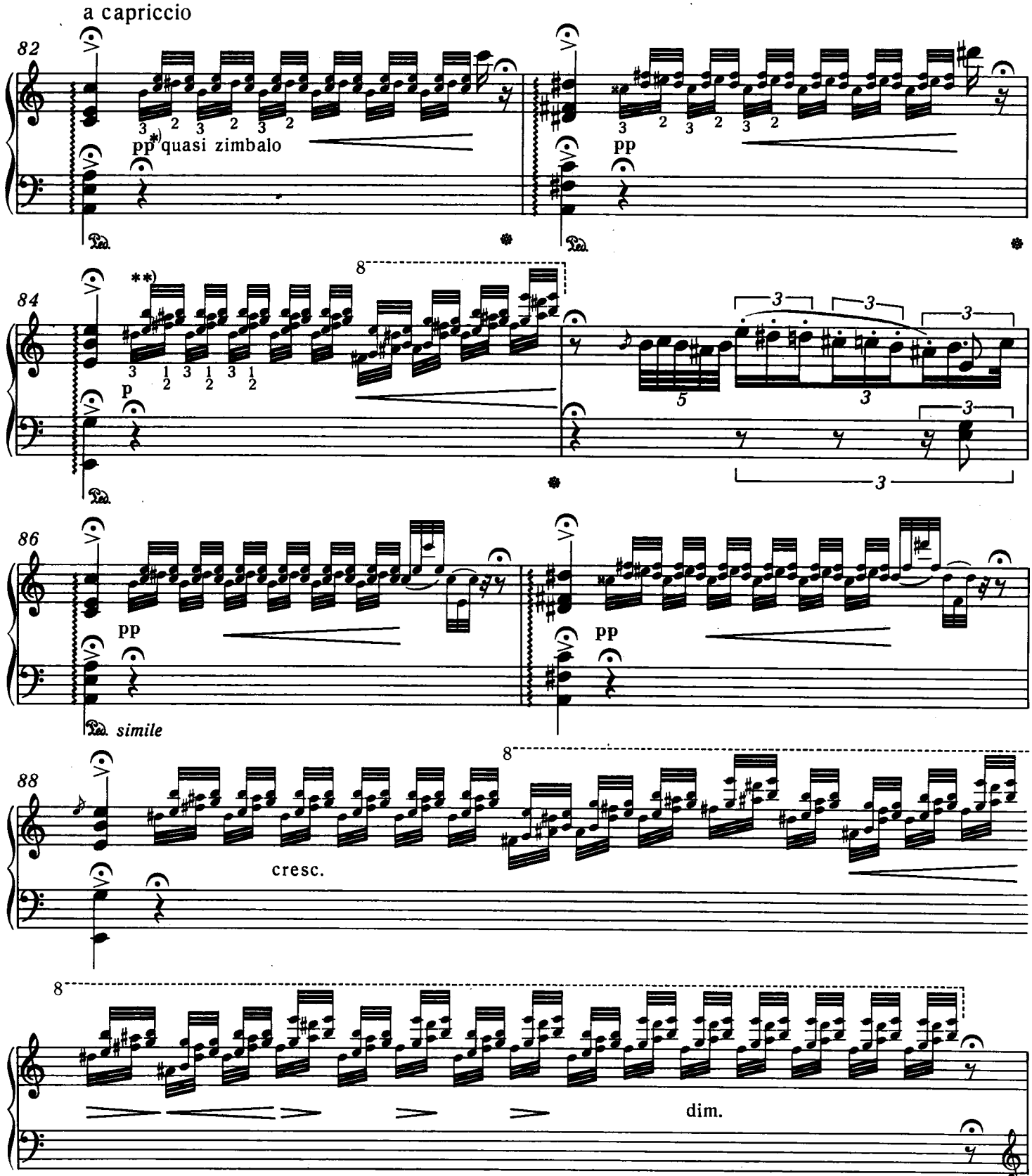


*) Sämtliche Töne der Akkorde sind neu anzuschlagen.

*) All notes of the chords are to be struck afresh.

Un poco meno vivo



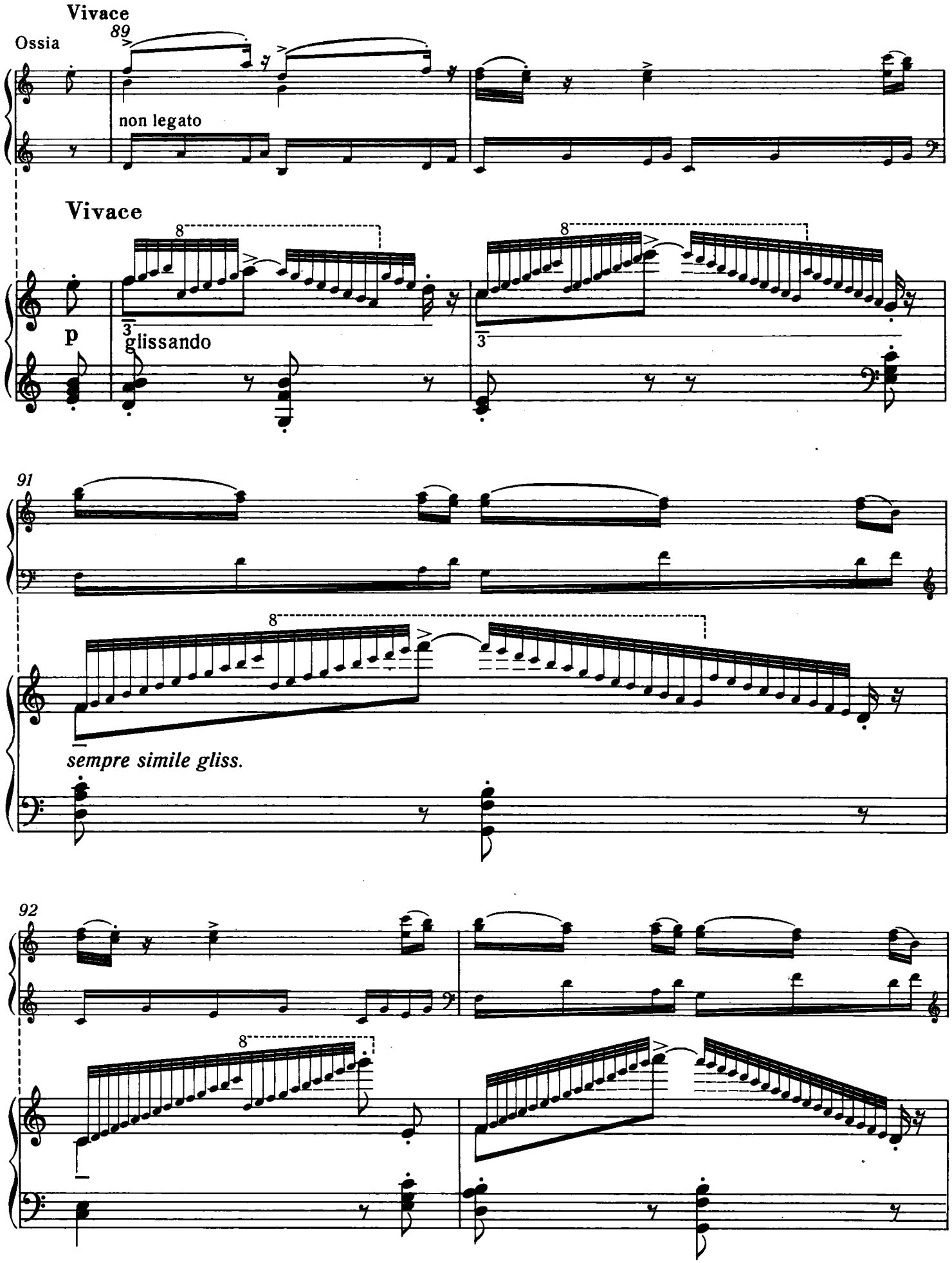


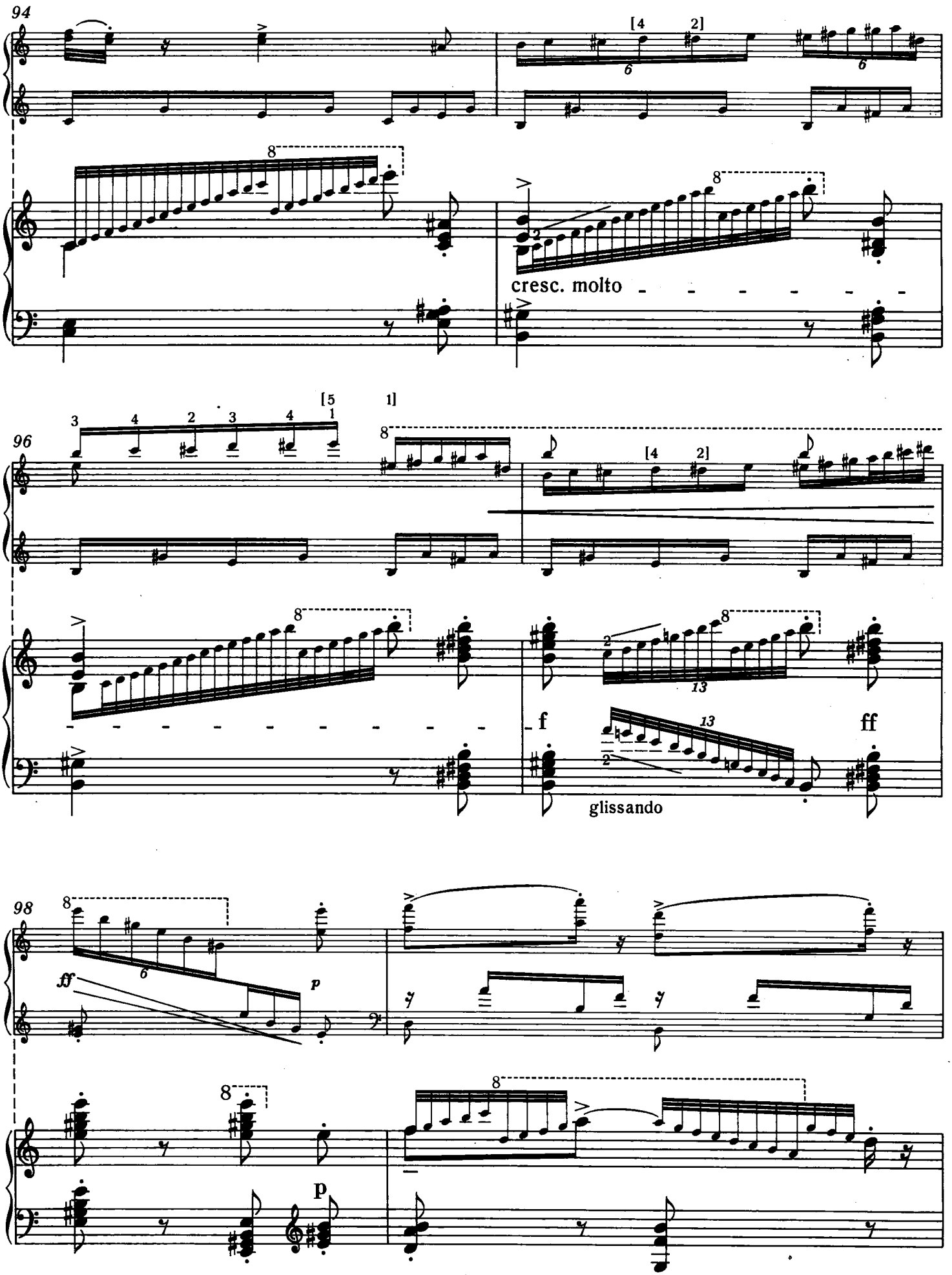
*) Die auf die eingeschalteten solistischen Zwischenspiele bezüglichen Vortragszeichen berühren den dynamischen Aufbau des Hauptvorganges der musikalischen Handlung nicht. Dem Klangcharakter der Zimbel entsprechend ist eine über das gewohnte Mass hinausgehende Benutzung des Pedals zulässig.

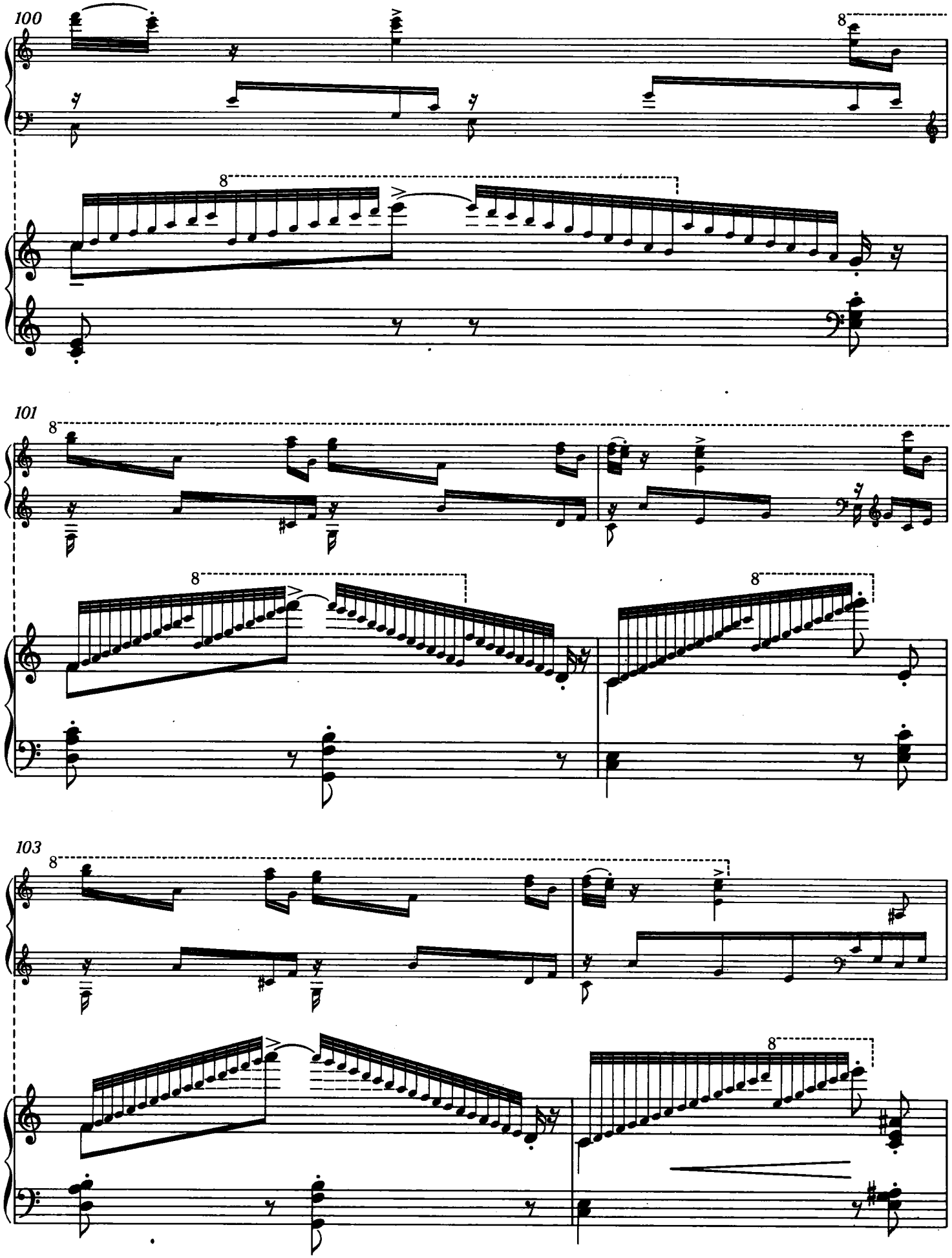
**) Gegenüber der geraden Einteilung der vorhergehenden beiden Takte reihen sich die Zweiunddreissigstelgruppen zu je dreien aneinander; diese Dreiergruppen sind wiederum Teile einer grossen Triole. Diese Einteilung gilt auch für die nächsten drei Takte.

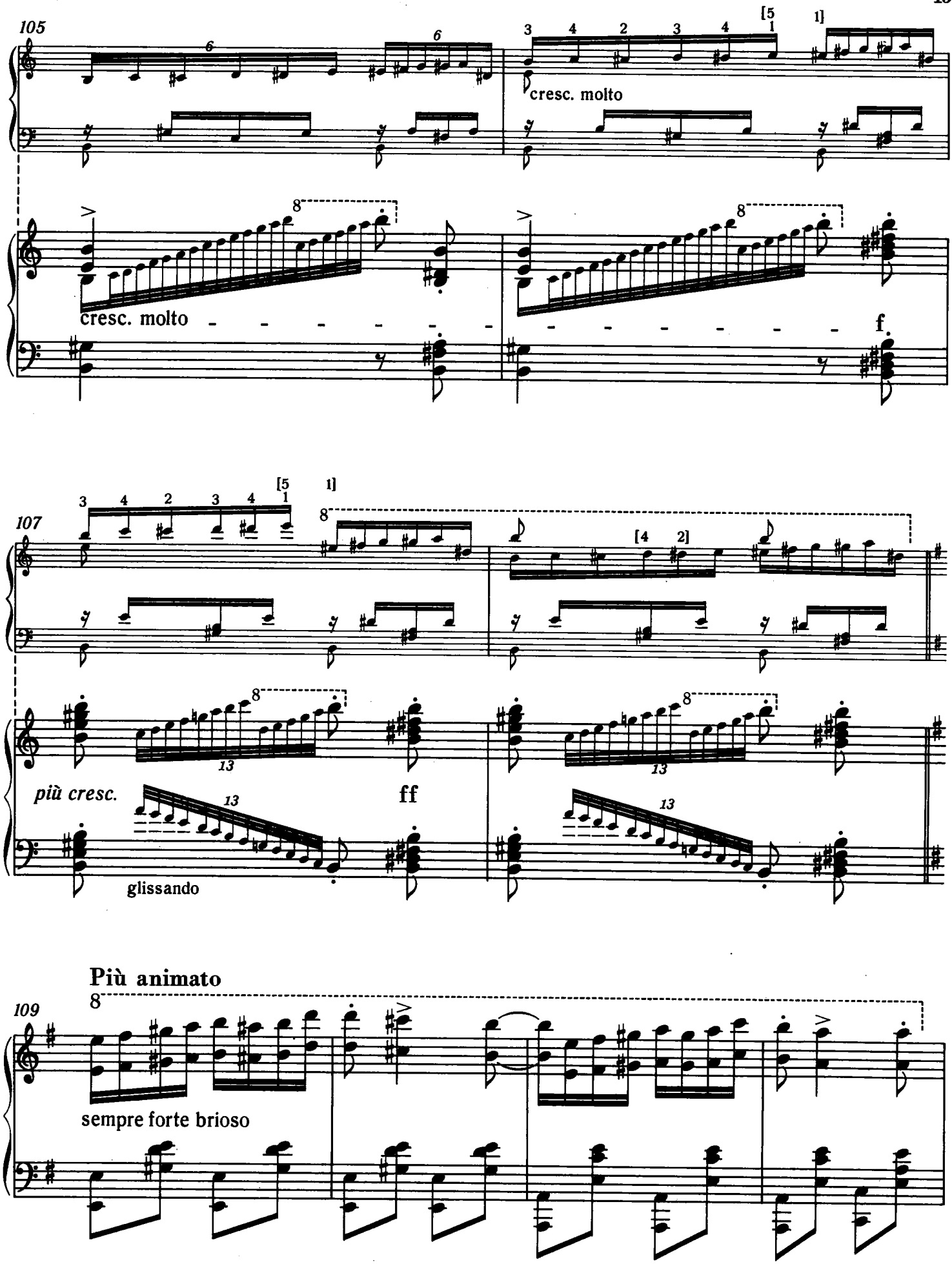
*) The marks of the expression that refer to the interpolated soloistic interludes do not affect the dynamic structure of the main course of the musical argument. In keeping with the timbre of the cimbalom it is in order to make a fuller than normal use of the pedal.

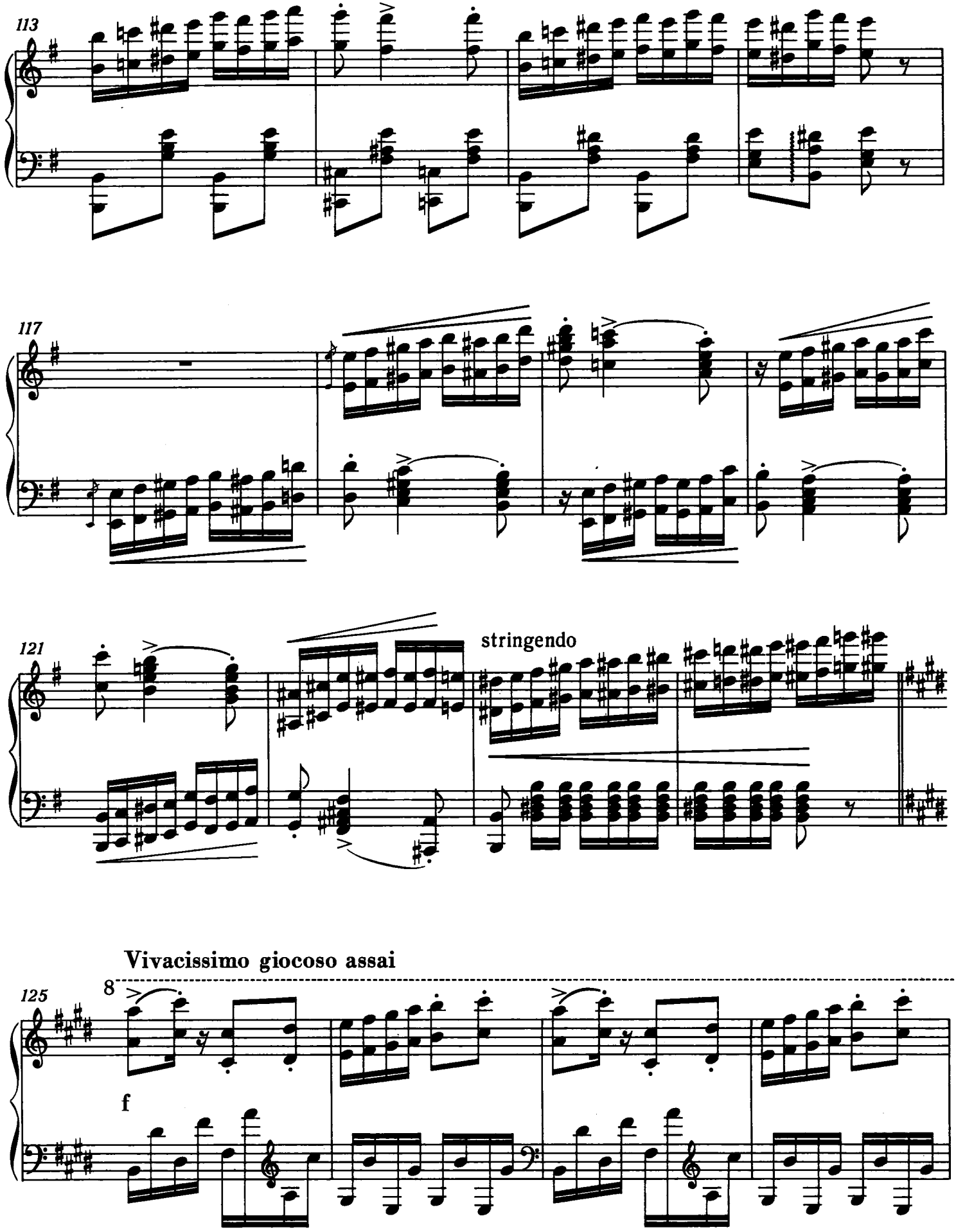
**) Compared with the even division of the previous two bars the groups of demisemiquavers here fall naturally into groups of three; these groups of three are themselves part of a large triplet. The same is also true of the three following bars.

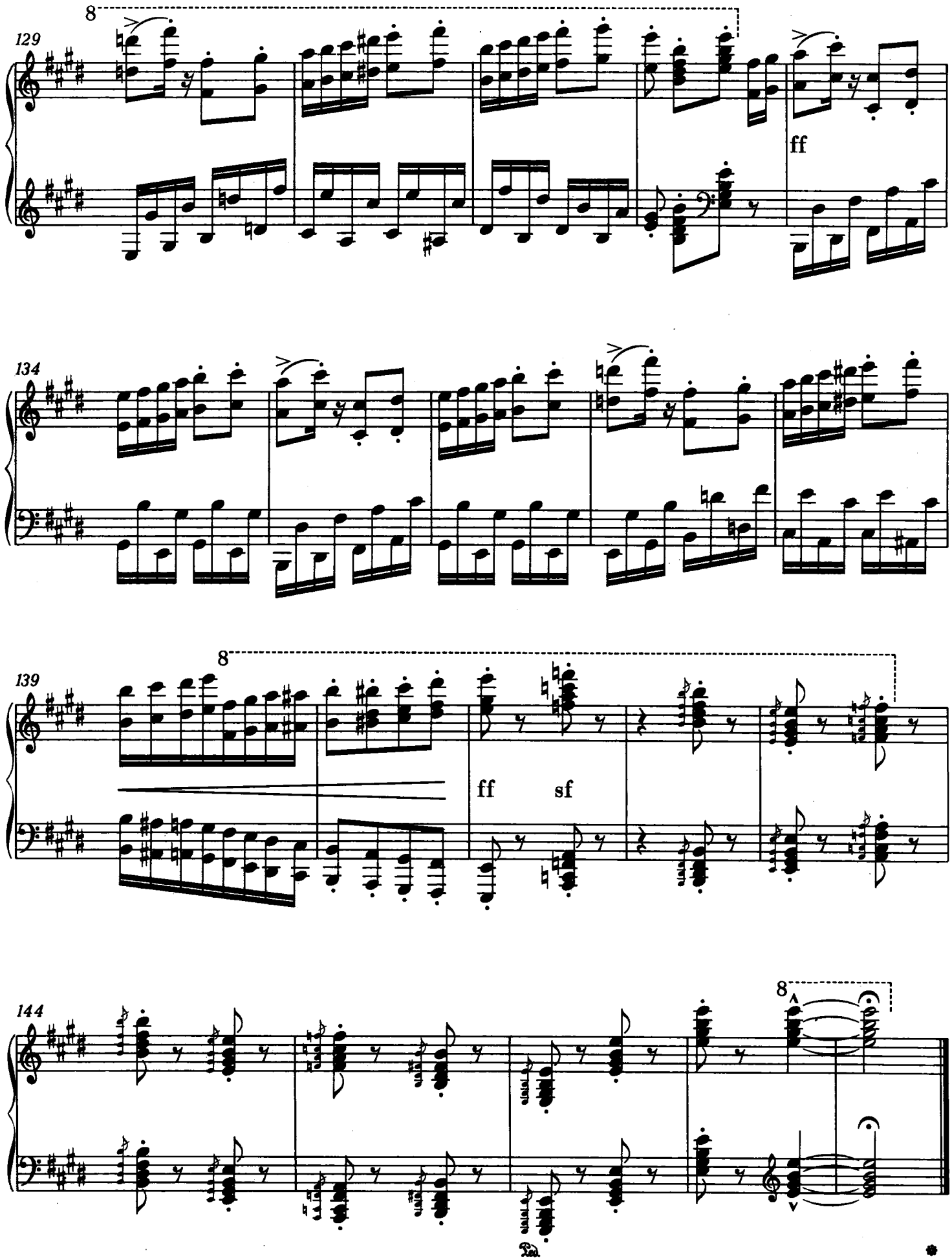

Vivace
89
Ossia
non legato
Vivace
8
3
glissando
p
8
3
91
8
sempre simile gliss.
92
8
8


94
cresc. molto
96
f
ff
glissando
98
ff
p
p


100
8
8
101
8
8
8
103
8
8
8


105
cresc. molto
cresc. molto
f
107
più cresc.
ff
glissando
Più animato
109
sempre forte brioso

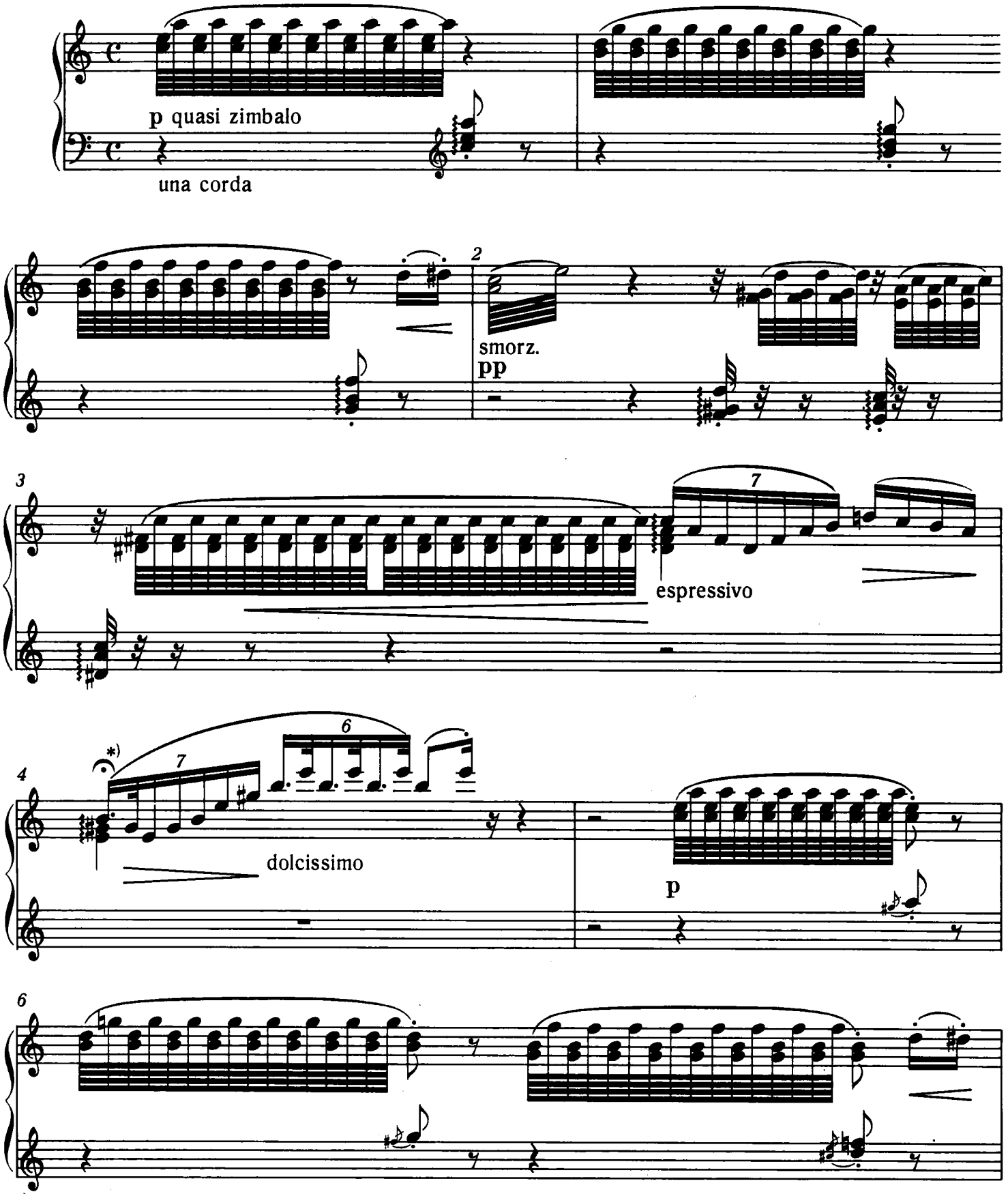

113
117
121
stringendo
Vivacissimo giocoso assai
125
8
f


129
8
ff
134
139
8
ff
sf
144
8

Au Baron Feri Orczy

XI. RHAPSODIE HONGROISE

Lento a capriccio



*) Im Tempo mit der Septole des vorangehenden Taktes gleichbleibend. Die Zeitdauer 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.

7

3
2

9

8

9

3
2

pp

ppp

5
4

10

6

5
4

energico

f

*)

marcato

3 5 3 5 3 5 3

6

11

6

f

C

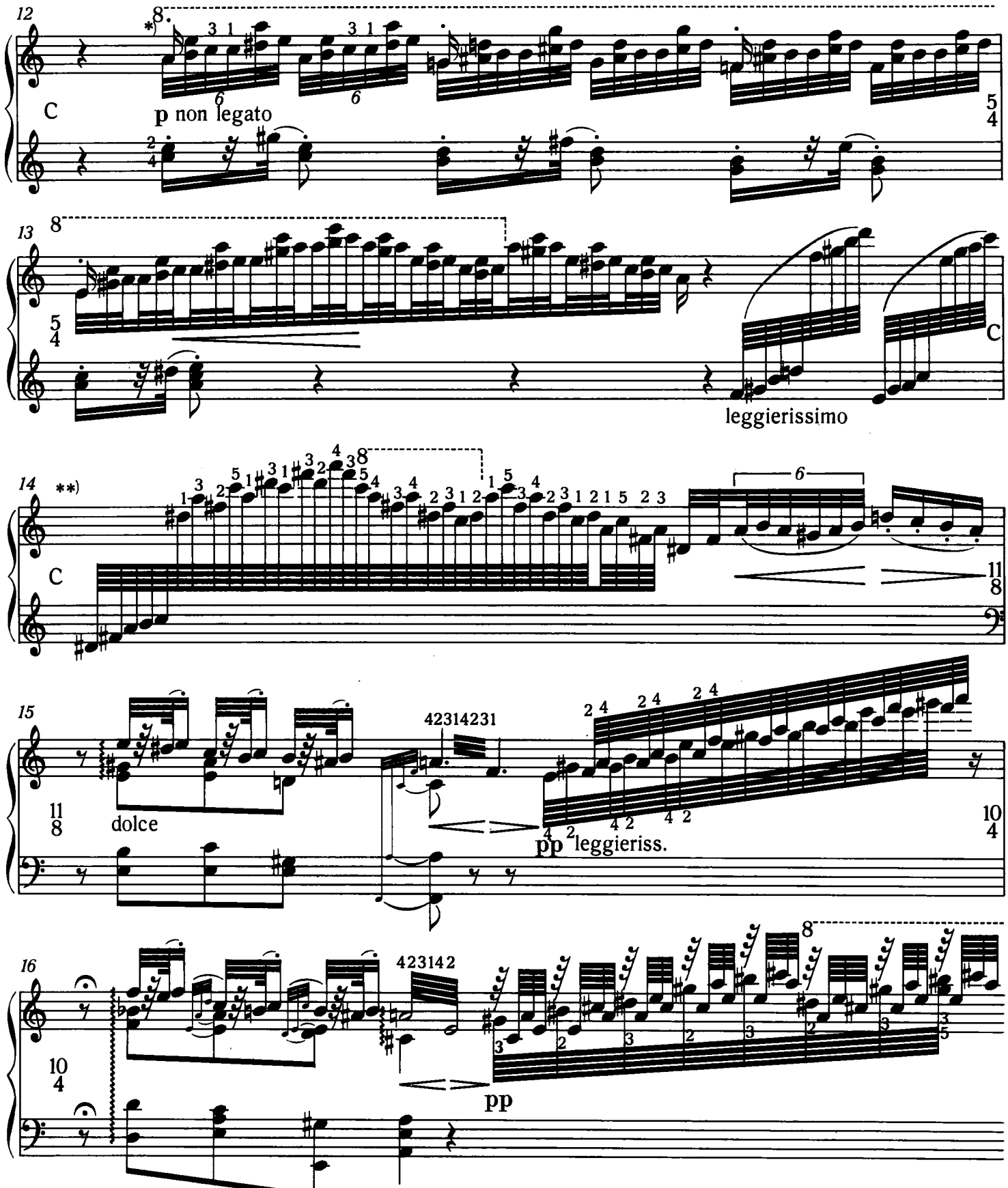
6

*) 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.

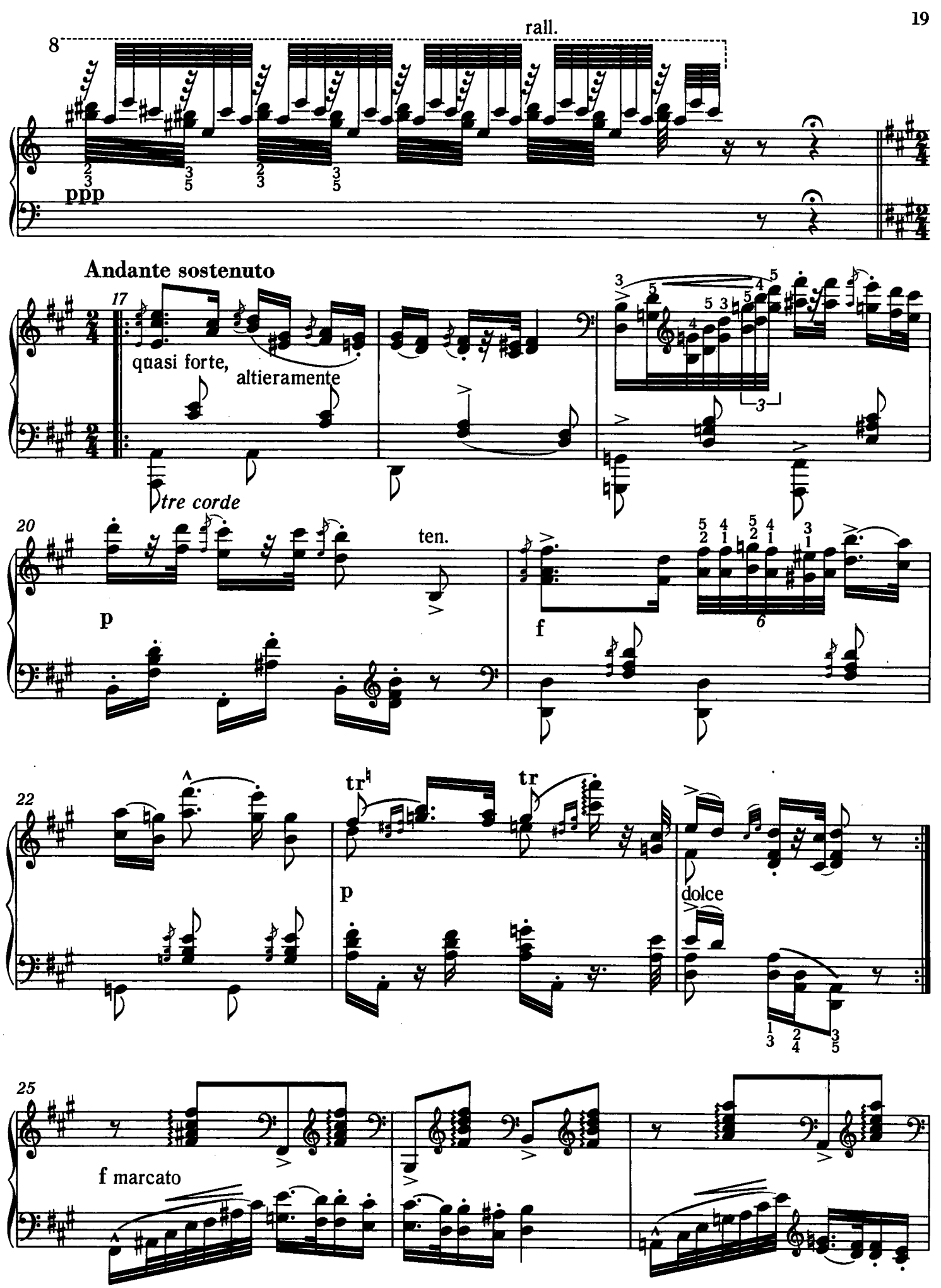


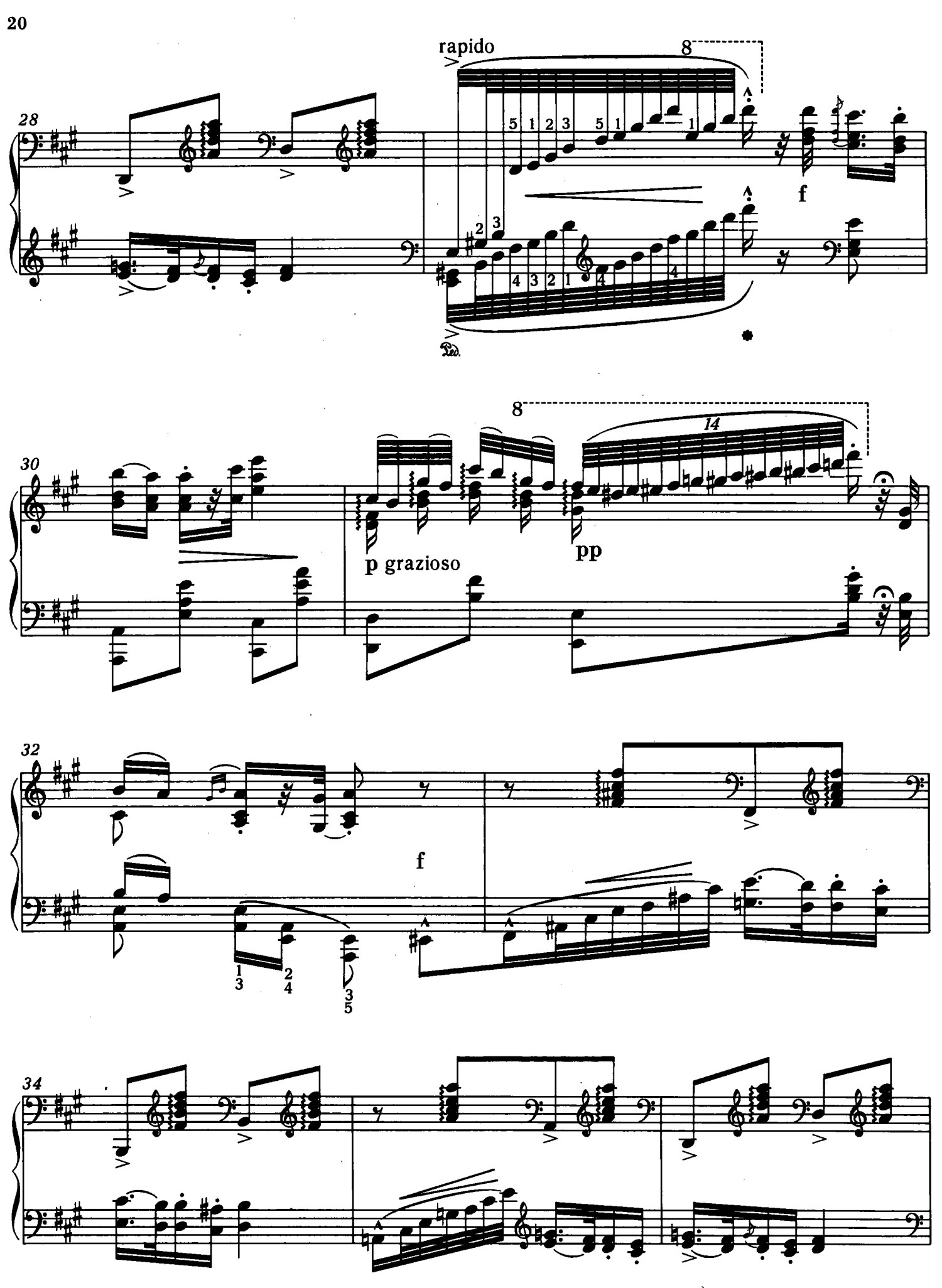
*) Die Staccati der rechten Hand und die Harmoniewechsel weisen übereinstimmend darauf hin, dass jedes Viertel eine geschlossene Einheit bildet.

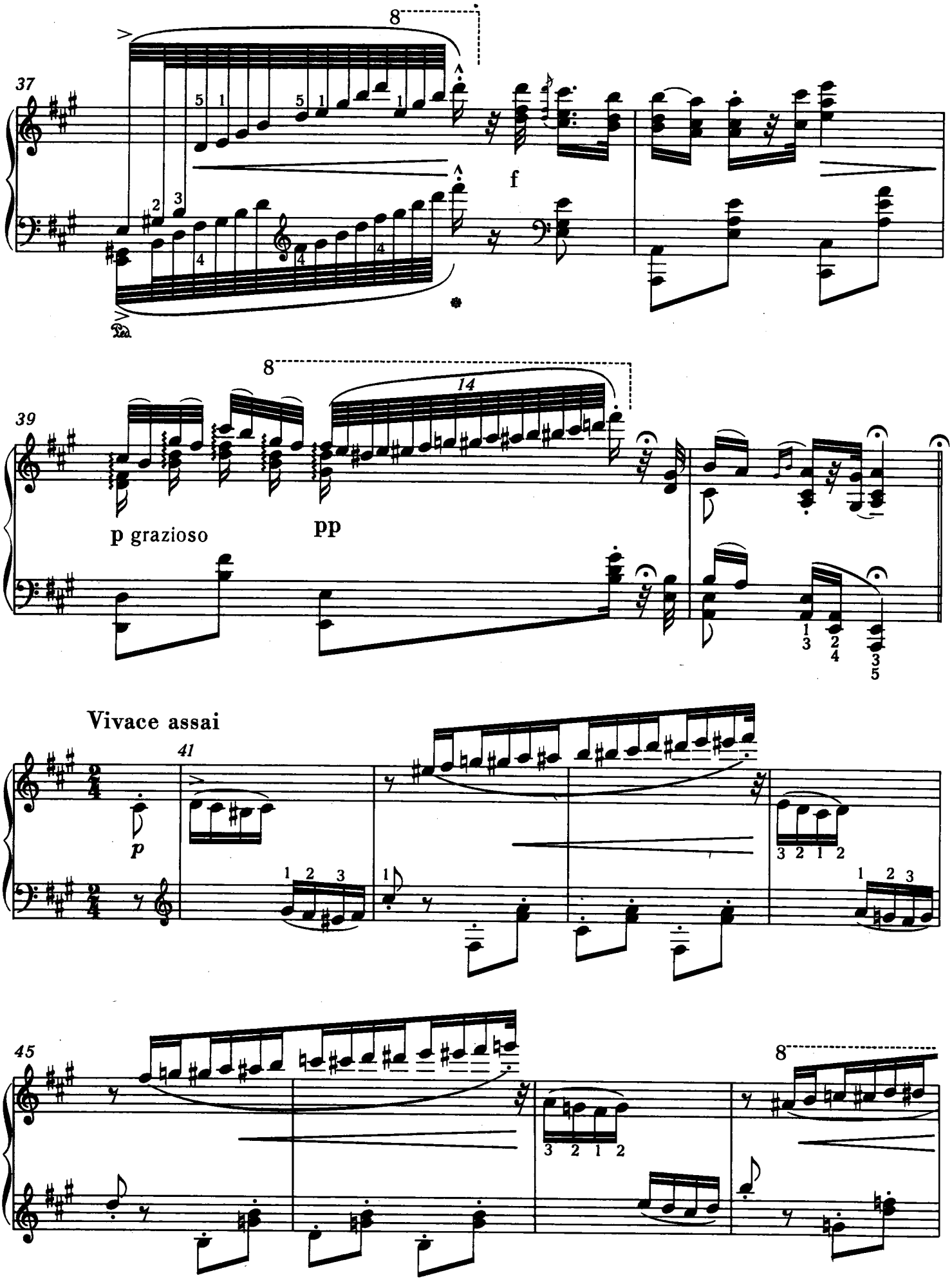
**) Der Gesamtwert des Taktes ist vollzählig. Die Übergänge zu den neuen Wertgattungen sollen fühlbar, doch nicht allzu starr sein.

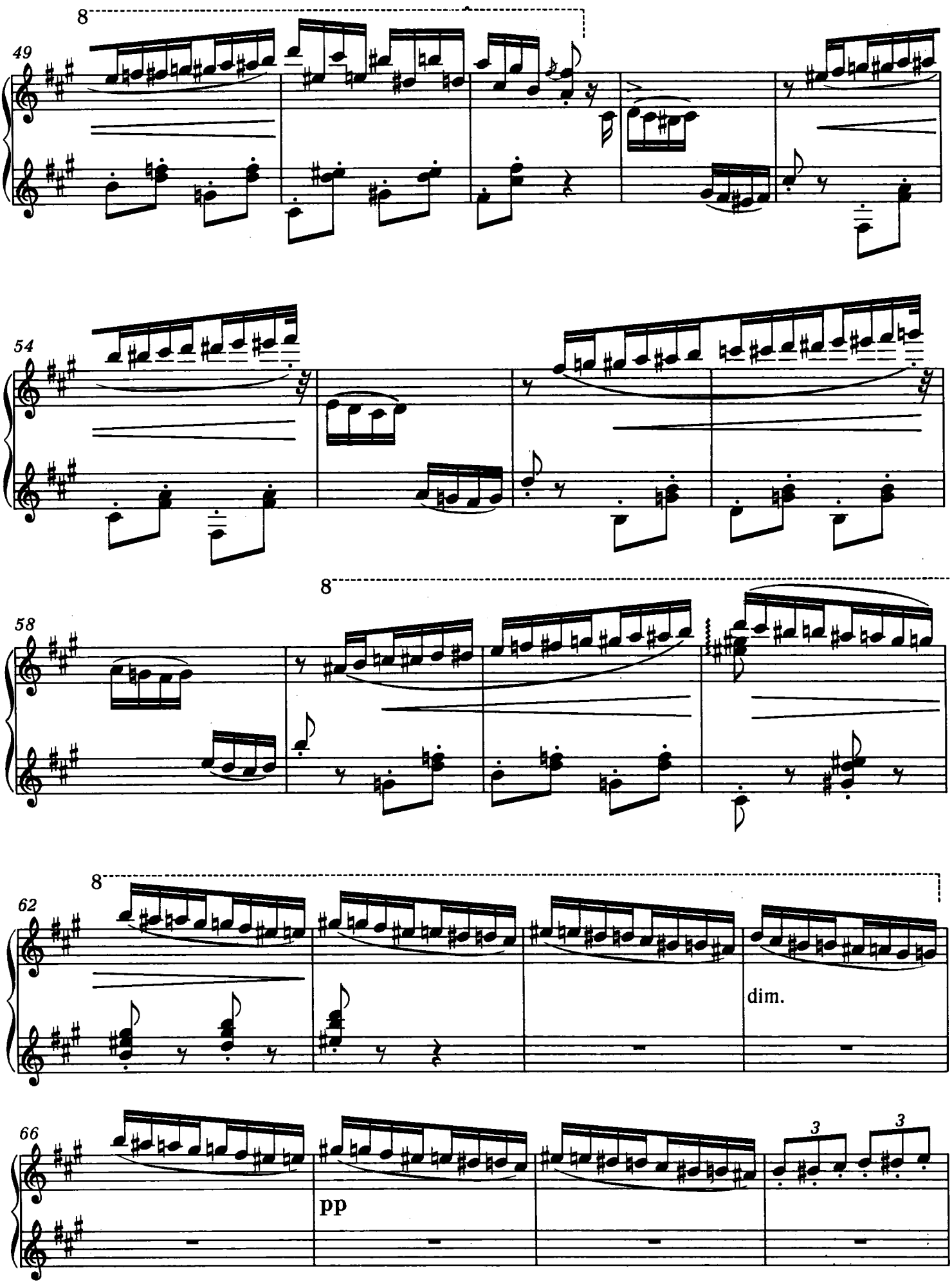
*) The staccati in the right hand and the change of harmony both point to the fact that each crotchet represents a complete unit.

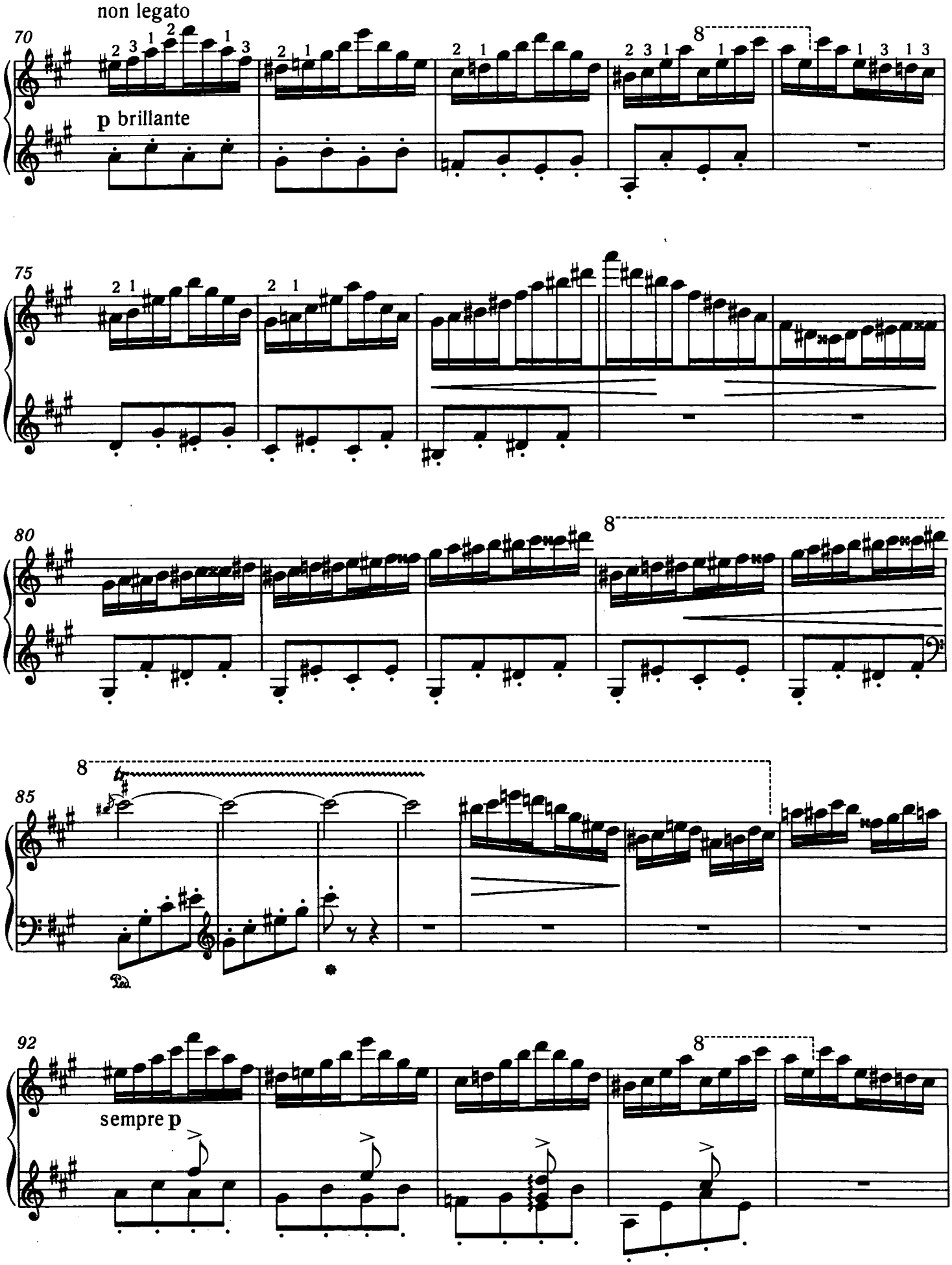
**) The note-values in the whole bar add up to the correct sum. The transitions towards the new note-values should be perceptible but not too rigid.

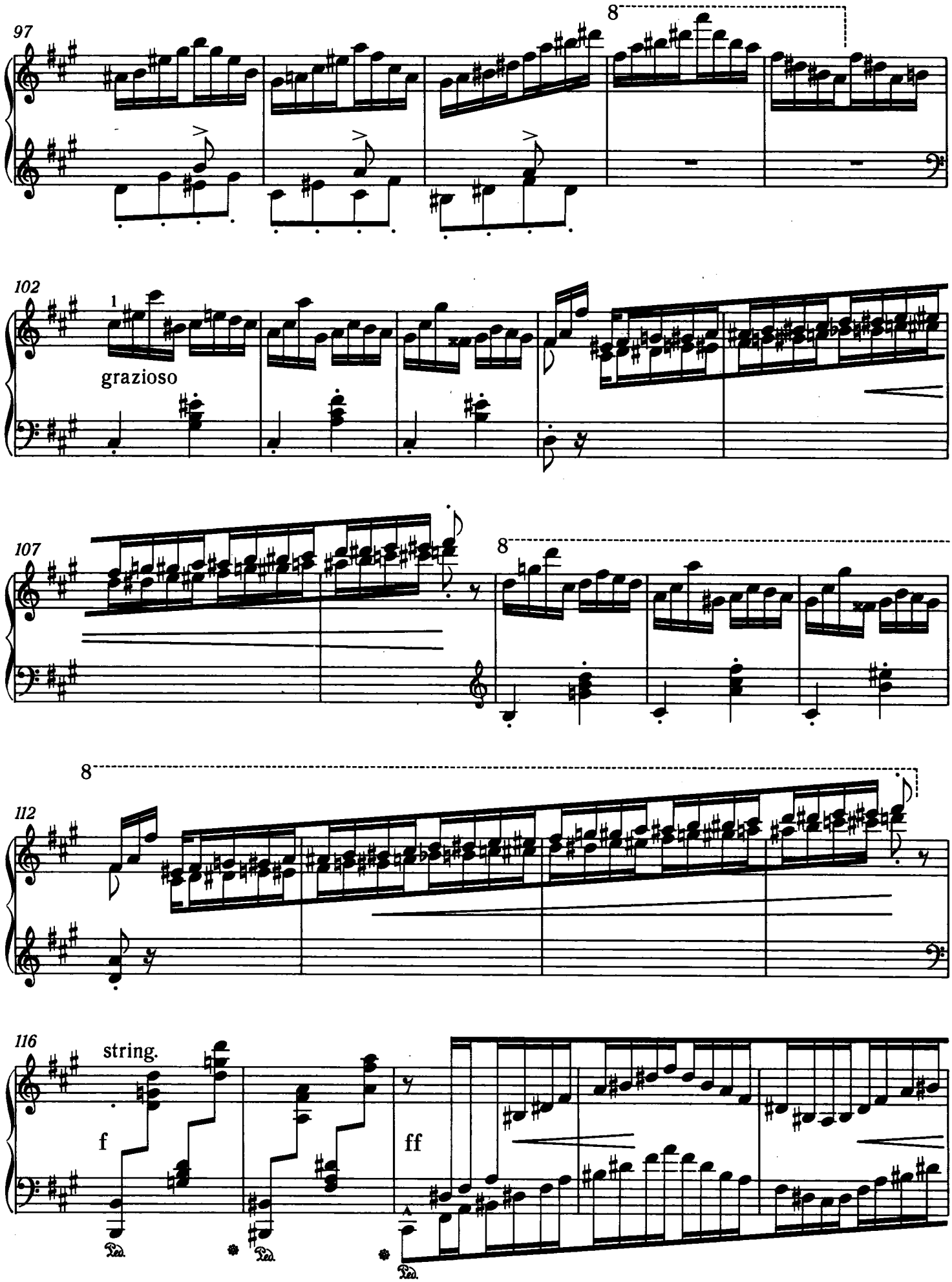

rall.
8
ppp
Andante sostenuto
17
quasi forte,
altieramente
tre corde
20
ten.
p
f
22
tr
tr
p
dolce
25
f marcato

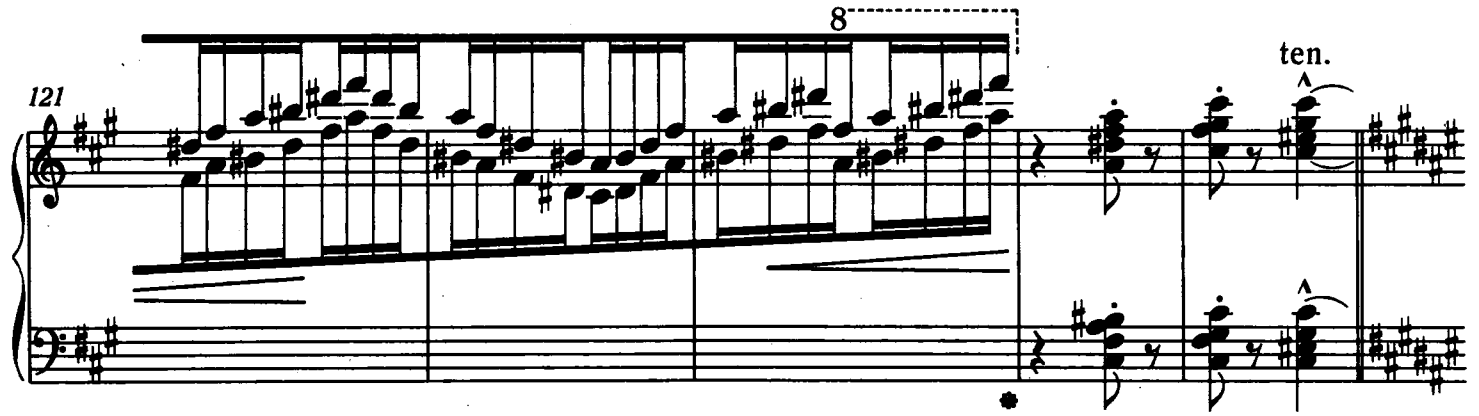

rapido
8
28
f
Ped.
8
14
30
p grazioso
pp
32
f
34

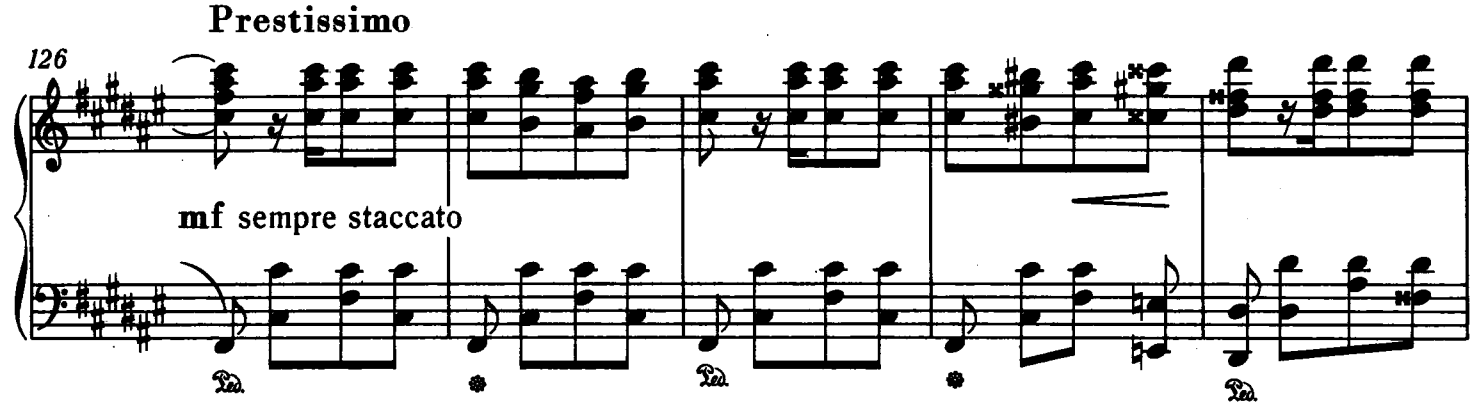

37
8
f
Ped.
39
8
14
p grazioso
pp
Vivace assai
41
p
45
8

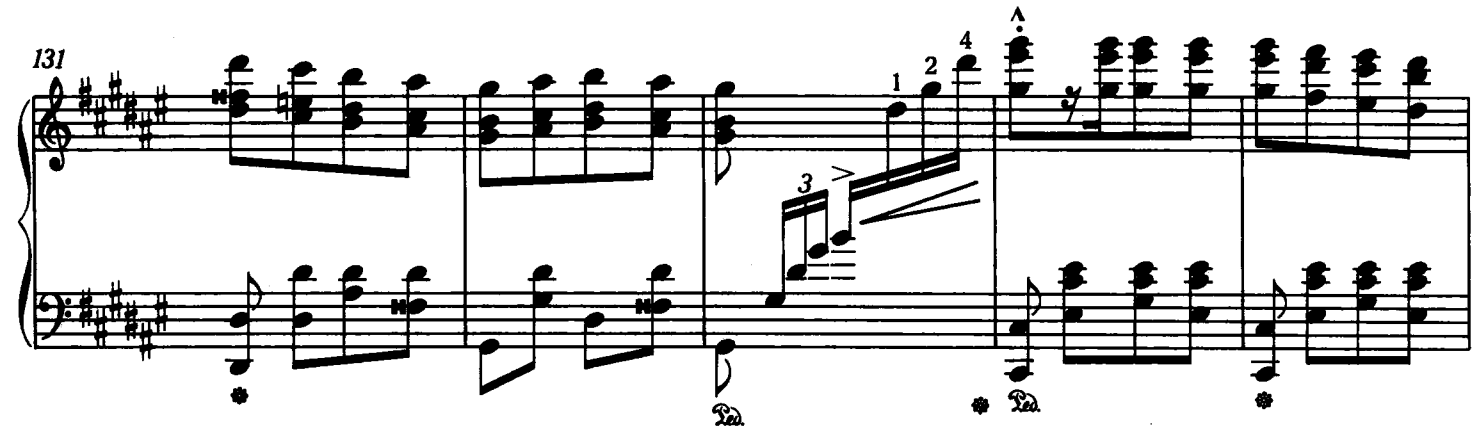

8
49
54
8
58
8
62
dim.
66
pp
3
3

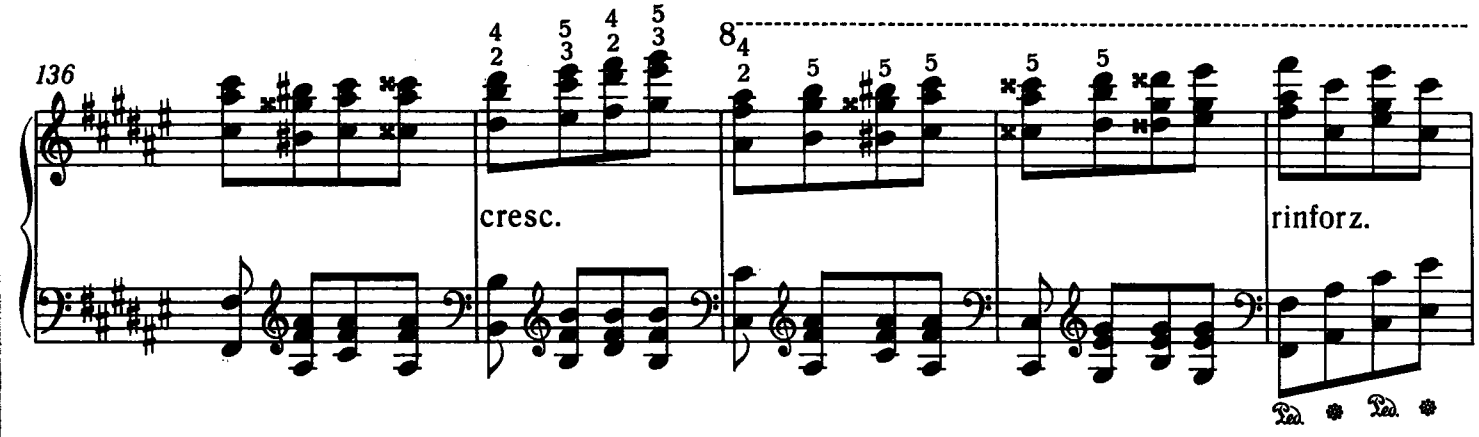

non legato
70
p brillante
8
75
80
8
8
85
92
sempre p
8

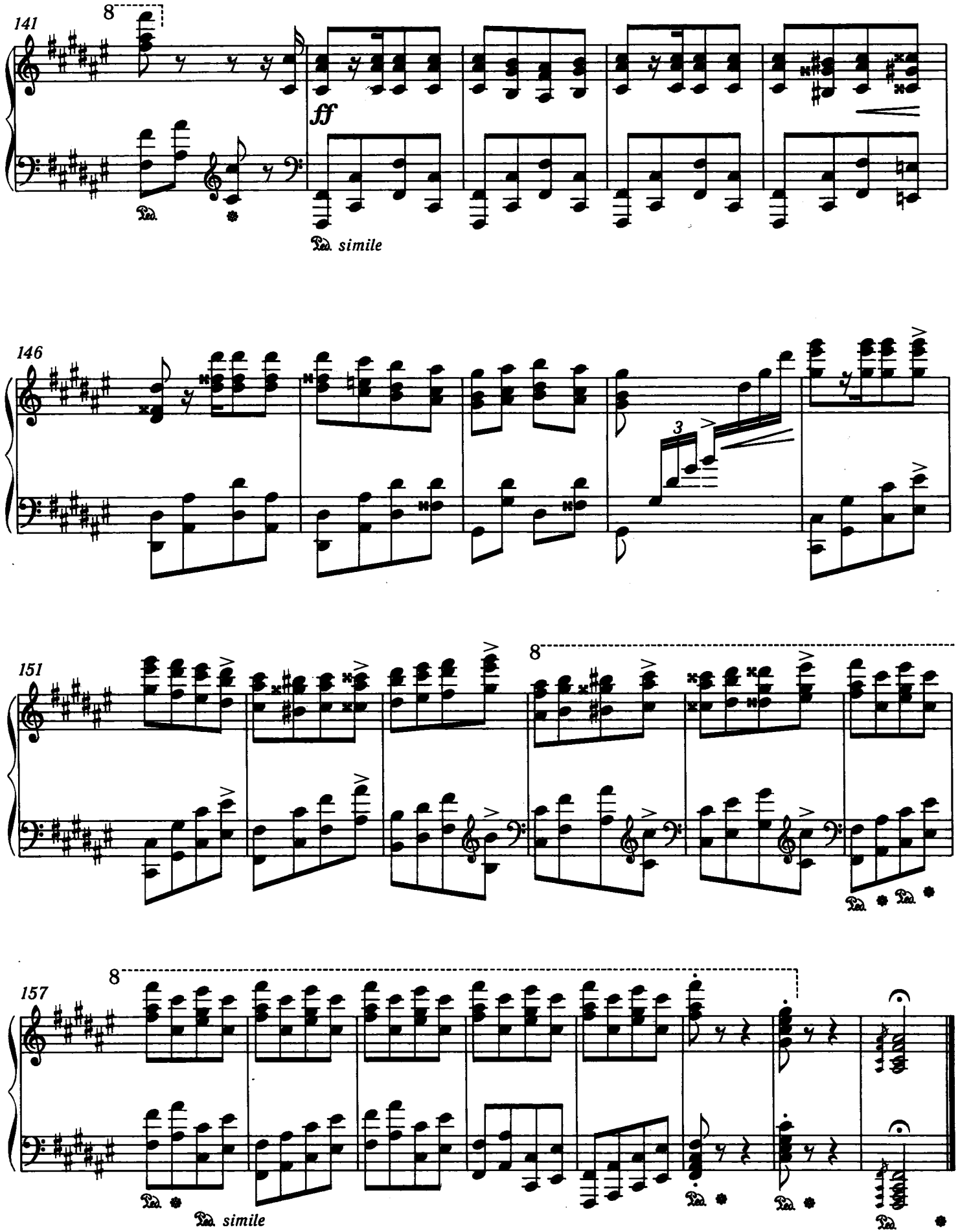

97
8
102
1
grazioso
107
8
112
8
116
string.
f
ff
Ped.
Ped.
Ped.


8
ten.
121


Prestissimo
126
mf sempre staccato

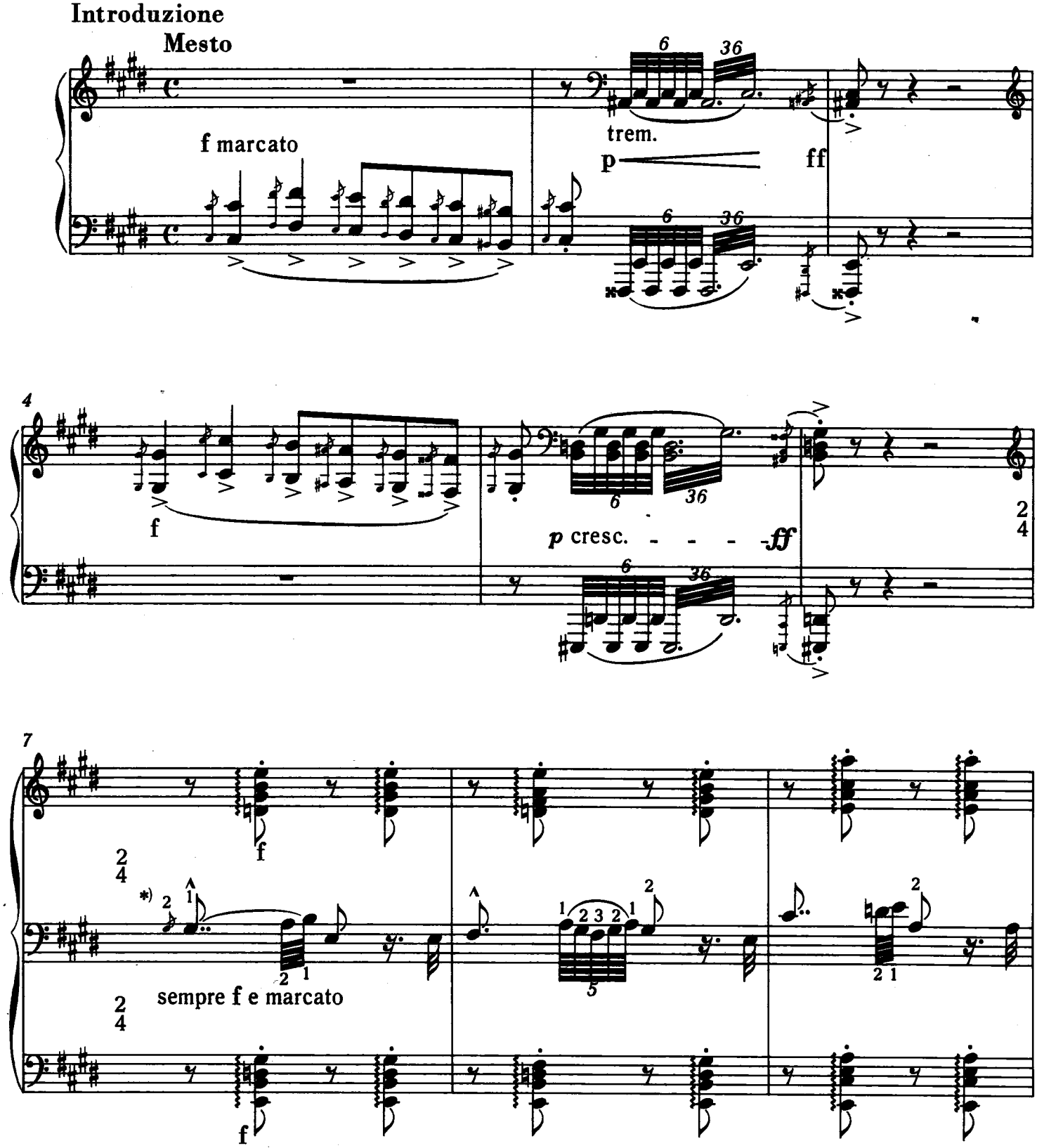

131


136
8
cresc.
rinforz.


141
8
ff
Ped.
Ped. simile
146
3
151
8
Ped.
Ped.
157
8
Ped.
Ped. simile
Ped.
Ped.
Ped.

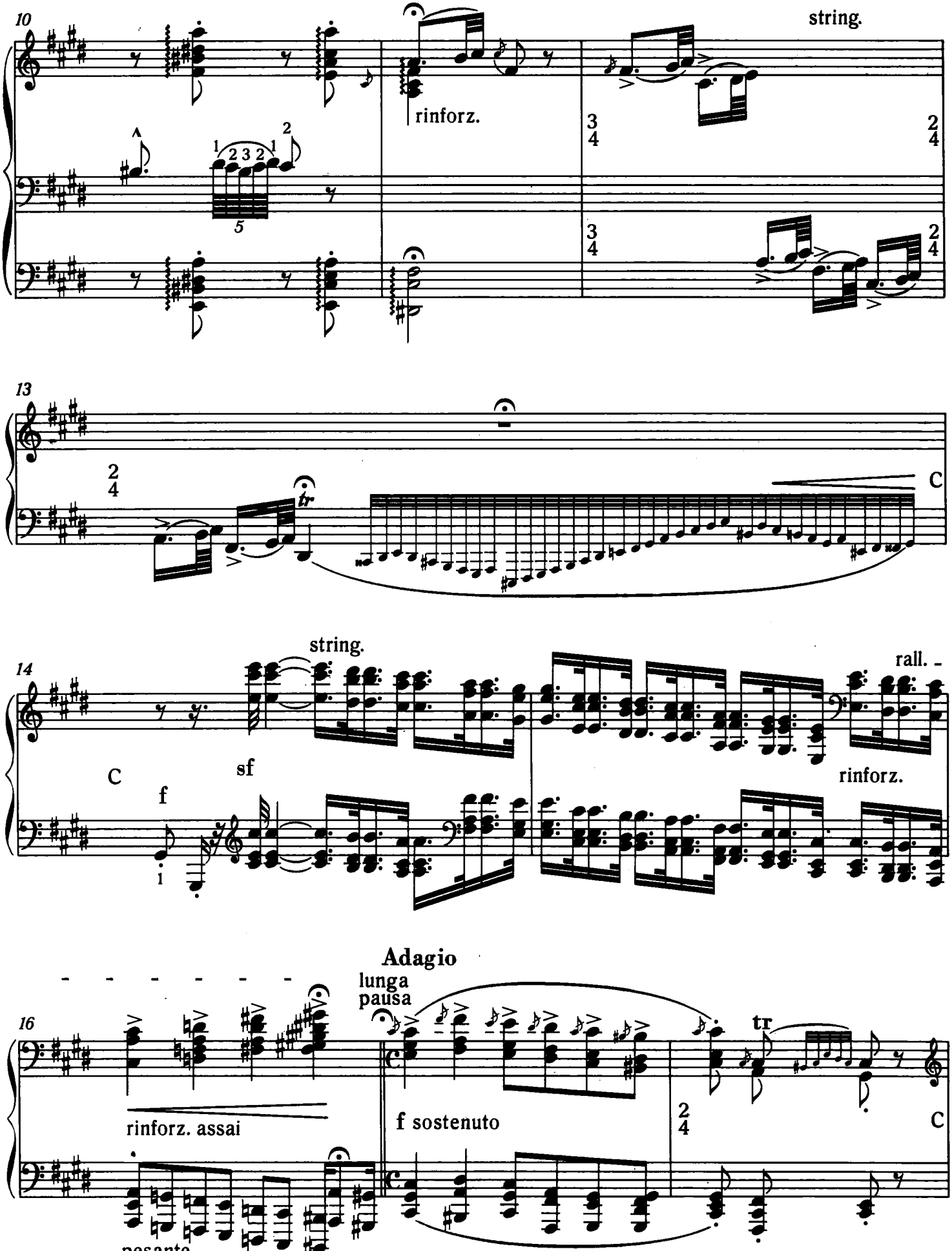
À Joseph Joachim

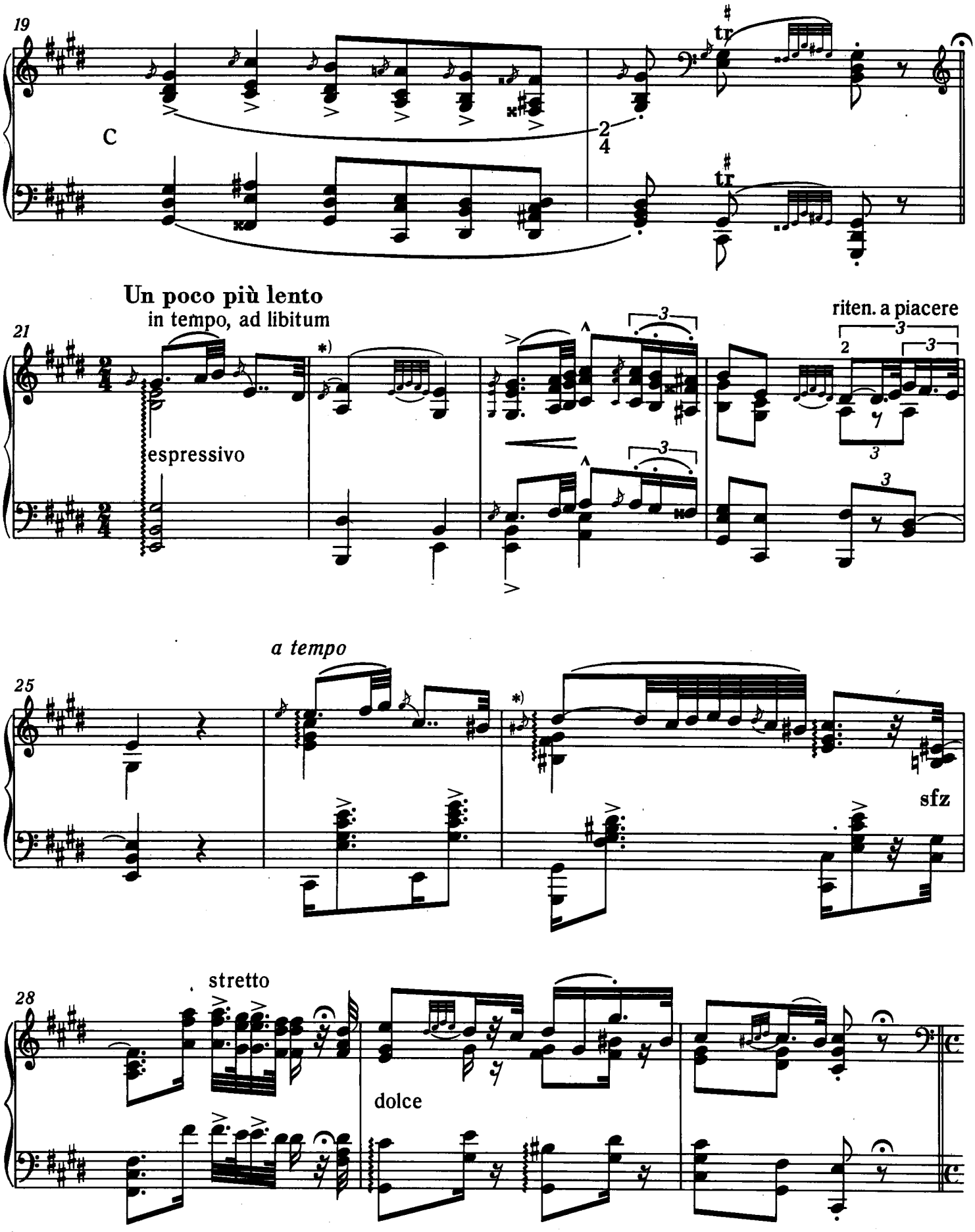
XII. RHAPSODIE HONGROISE



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

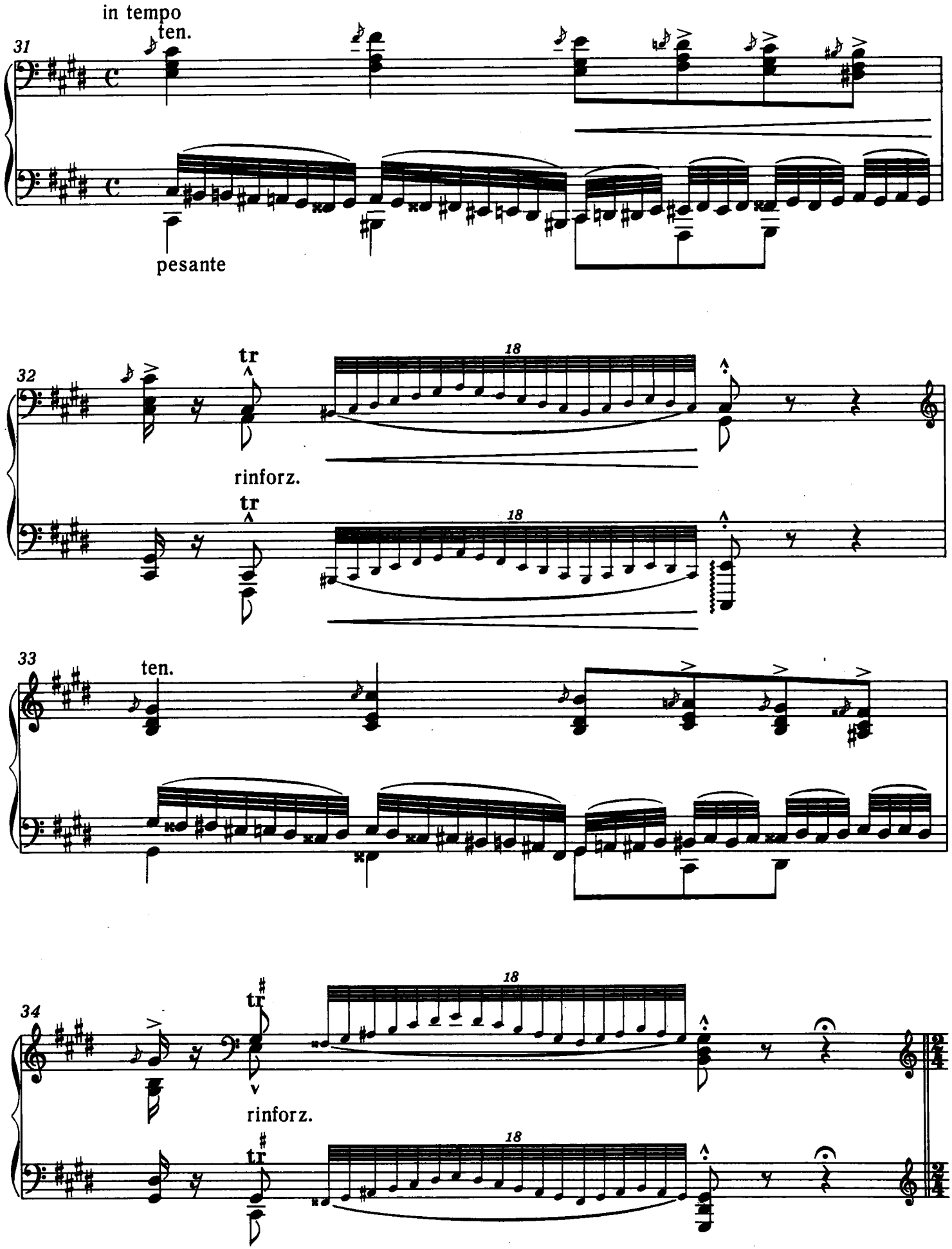
*) "The notes with ascending tails are to be played with the right hand, those with descending tails with the left hand". (Note in the original edition)

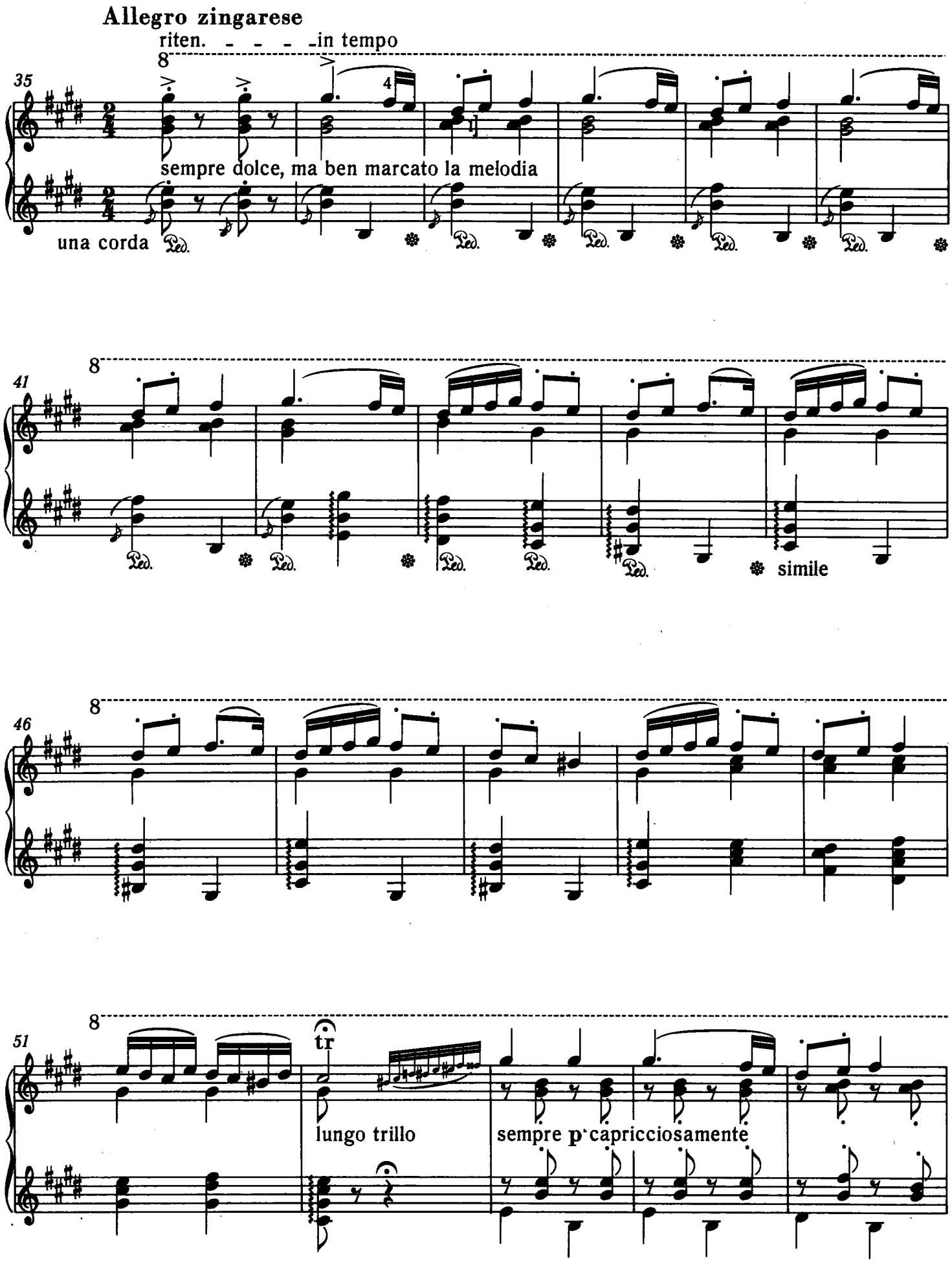

10
string.
rinforz.
3
4
2
4
1 2 3 2 1
2
5
13
C
tr
14
string.
rall.
C
f
sf
rinforz.
i
Adagio
16
lunga
pausa
rinforz. assai
f sostenuto
tr
C
pesante

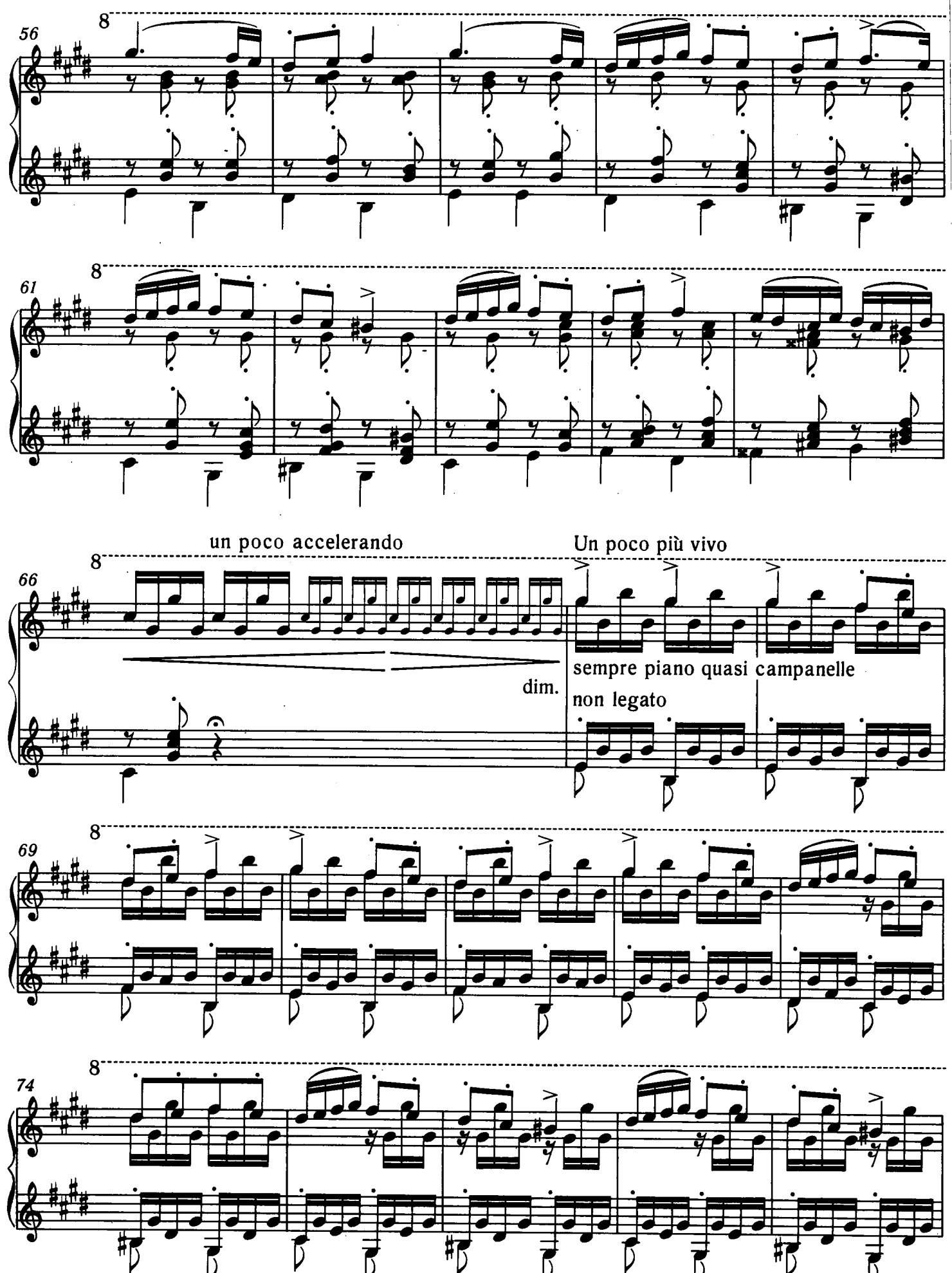


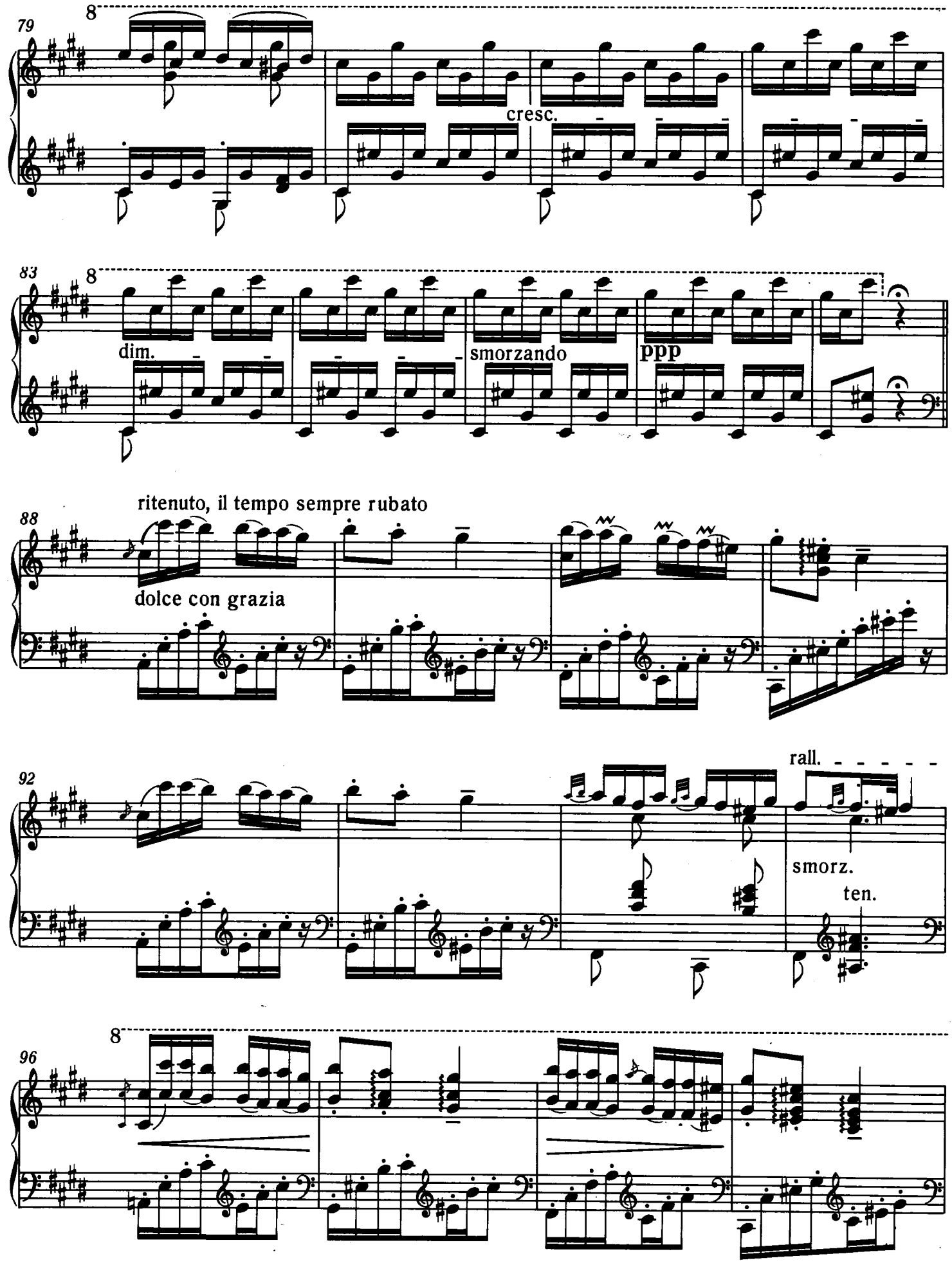
*) Dieser Vorschlag ist ausnahmsweise an betonter Stelle zu spielen.

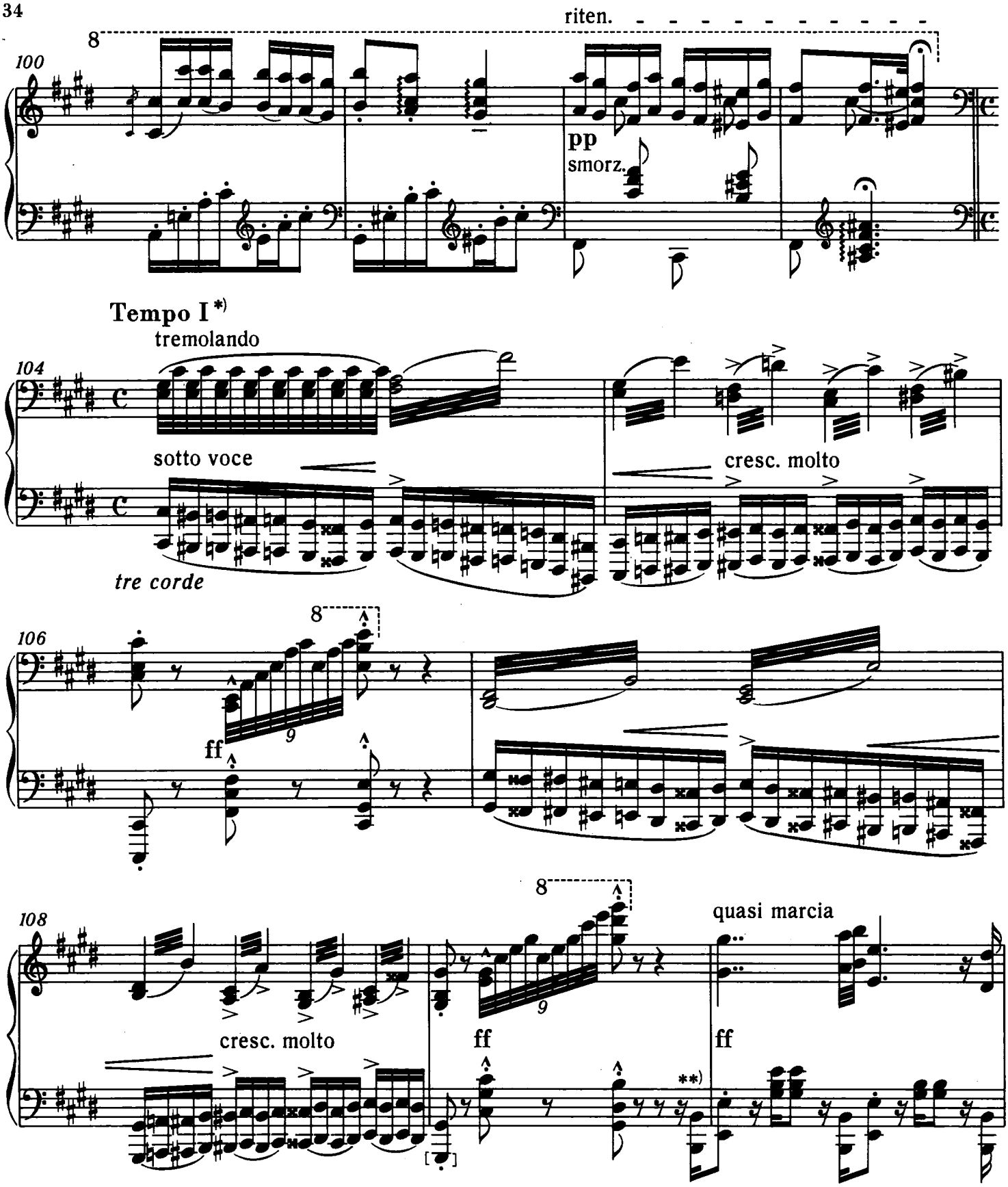
*) The appoggiatura is exceptionally to be played on the beat.


in tempo
ten.
31
pesante
32
tr
18
rinforz.
tr
18
33
ten.
34
tr
18
rinforz.
tr
18


Allegro zingarese
riten. - - - - in tempo
35
8
sempre dolce, ma ben marcato la melodia
una corda
Ped.
41
8
simile
46
8
51
8
tr
lungo trillo
sempre p capricciosamente


56
61
un poco accelerando
Un poco più vivo
66
dim.
sempre piano quasi campanelle
non legato
69
74


79
8
cresc.
83
8
dim.
smorzando
ppp
88
ritenuto, il tempo sempre rubato
dolce con grazia
92
rall.
smorz.
ten.
96
8

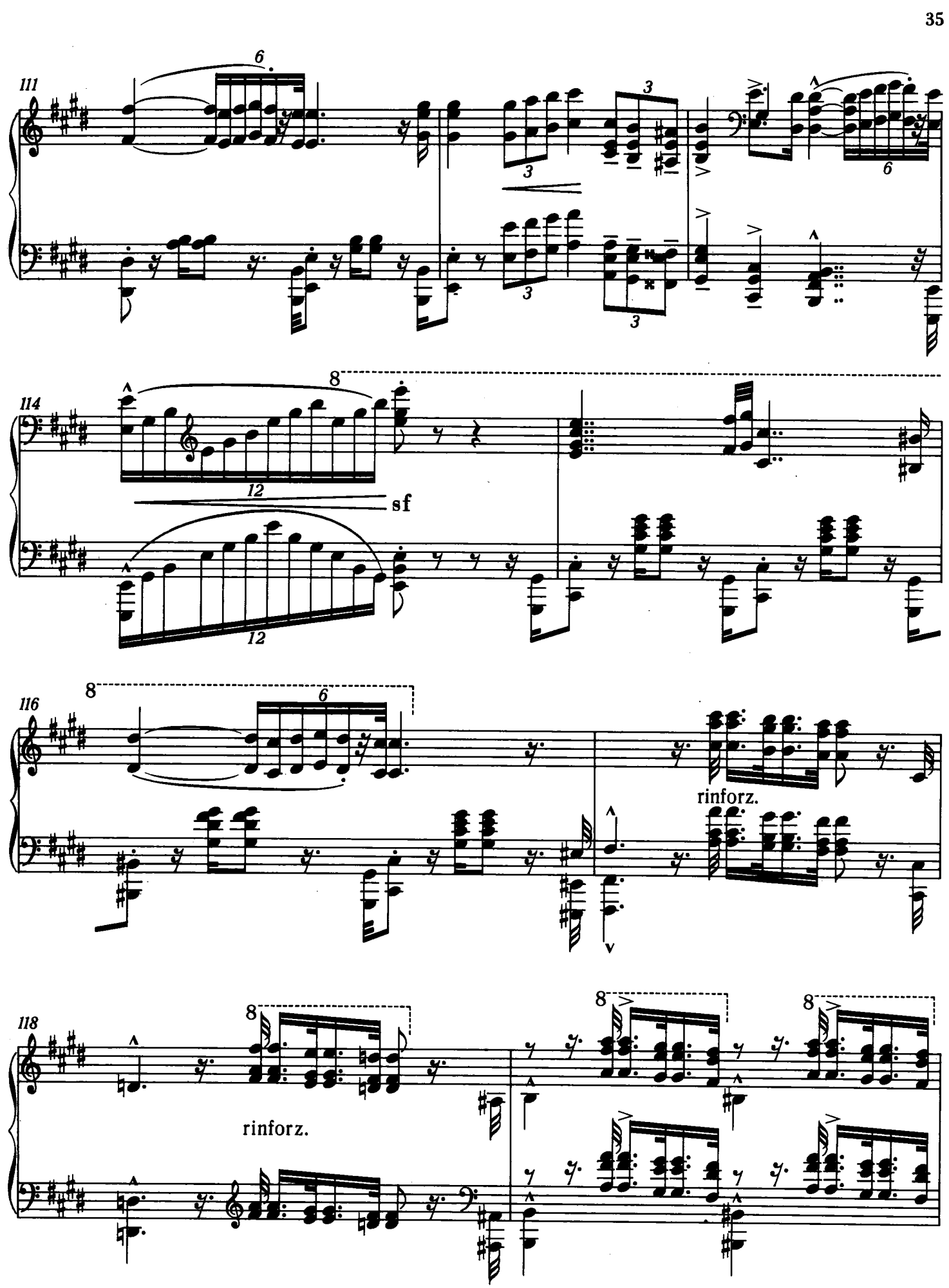


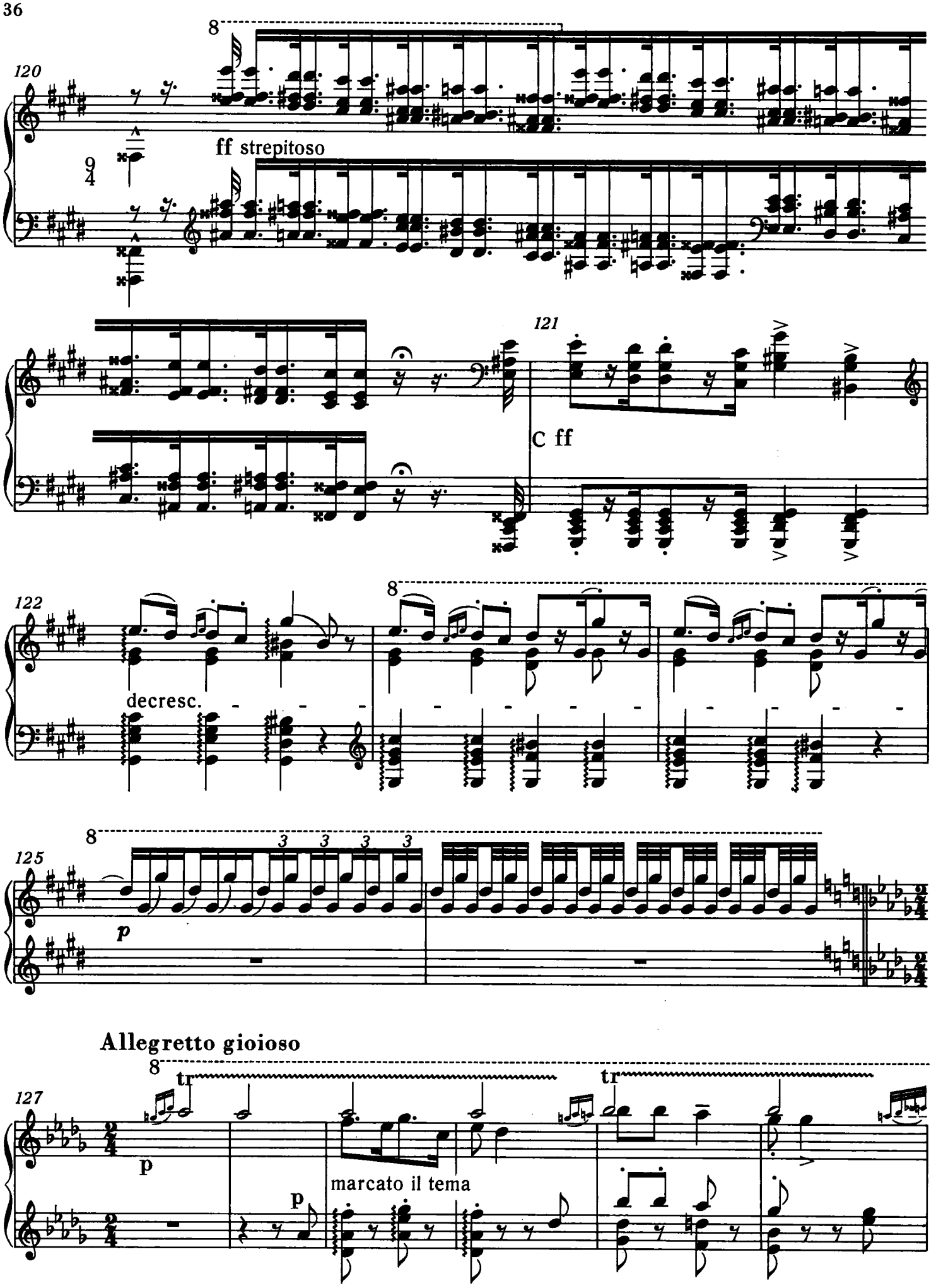
*) Die Anweisung „Tempo I" bezieht sich hier auf die absolute Zeitdauer der metrischen Einheiten, d.h. ein Halbwert in diesem Teil hat mit dem Viertelwert des Anfangstaktes identisch zu sein.

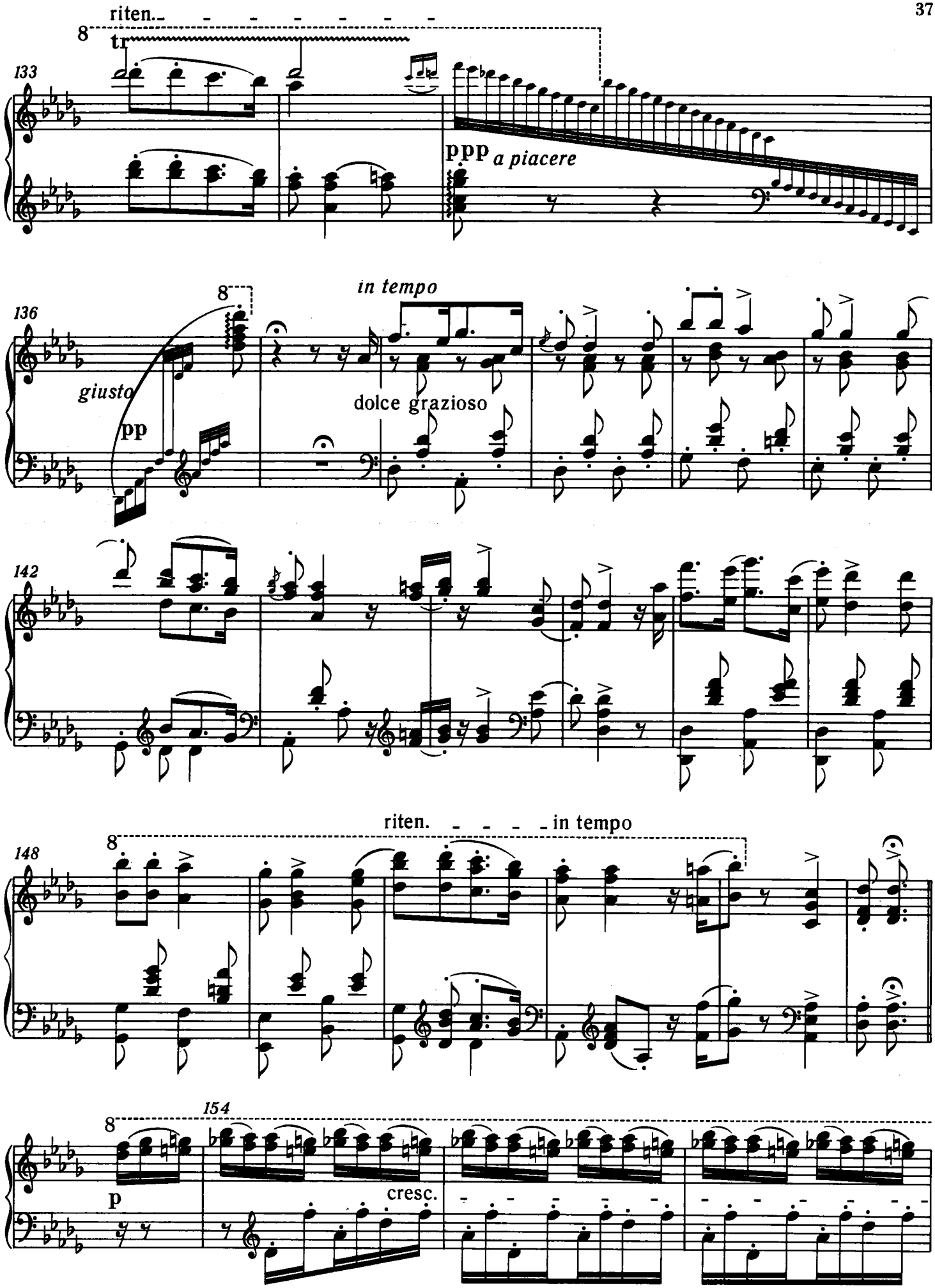
**) Das Fehlen des Staccatopunktes bedeutet, der Aufführungspraxis zu Liszts Zeit entsprechend zugleich *legato* bzw. *tenuto;* folglich ist der Auftakt sowohl hier als auch an ähnlichen Stellen gebunden zu spielen.

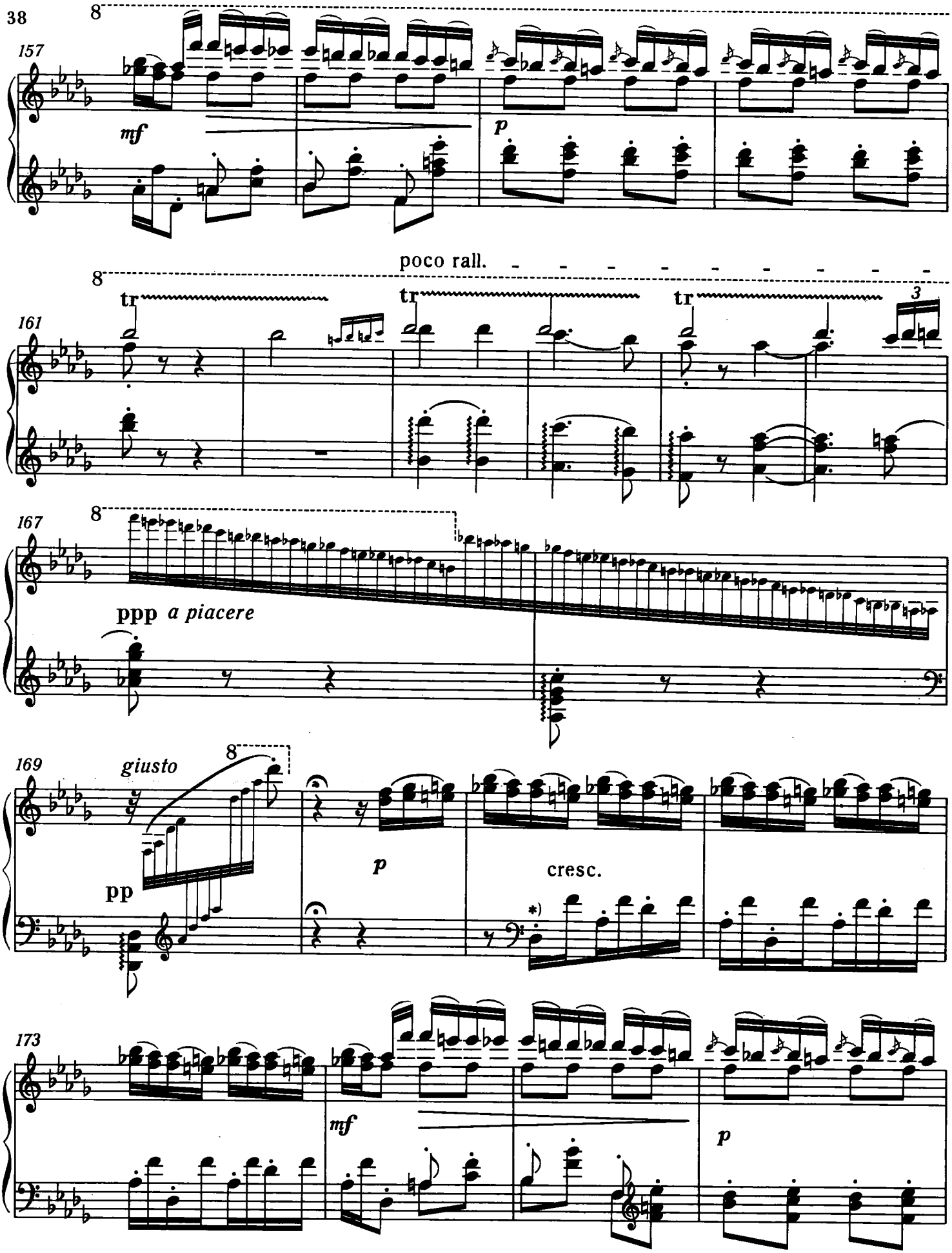
*) The indication "Tempo I" here refers to the absolute duration of the metrical units, that is to say, a minim in this section is identical with a crotchet in the opening section.

**) 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.


111
6
3
3
3
3
6
114
8
12
sf
12
116
8
6
rinforz.
118
8
rinforz.
8
8

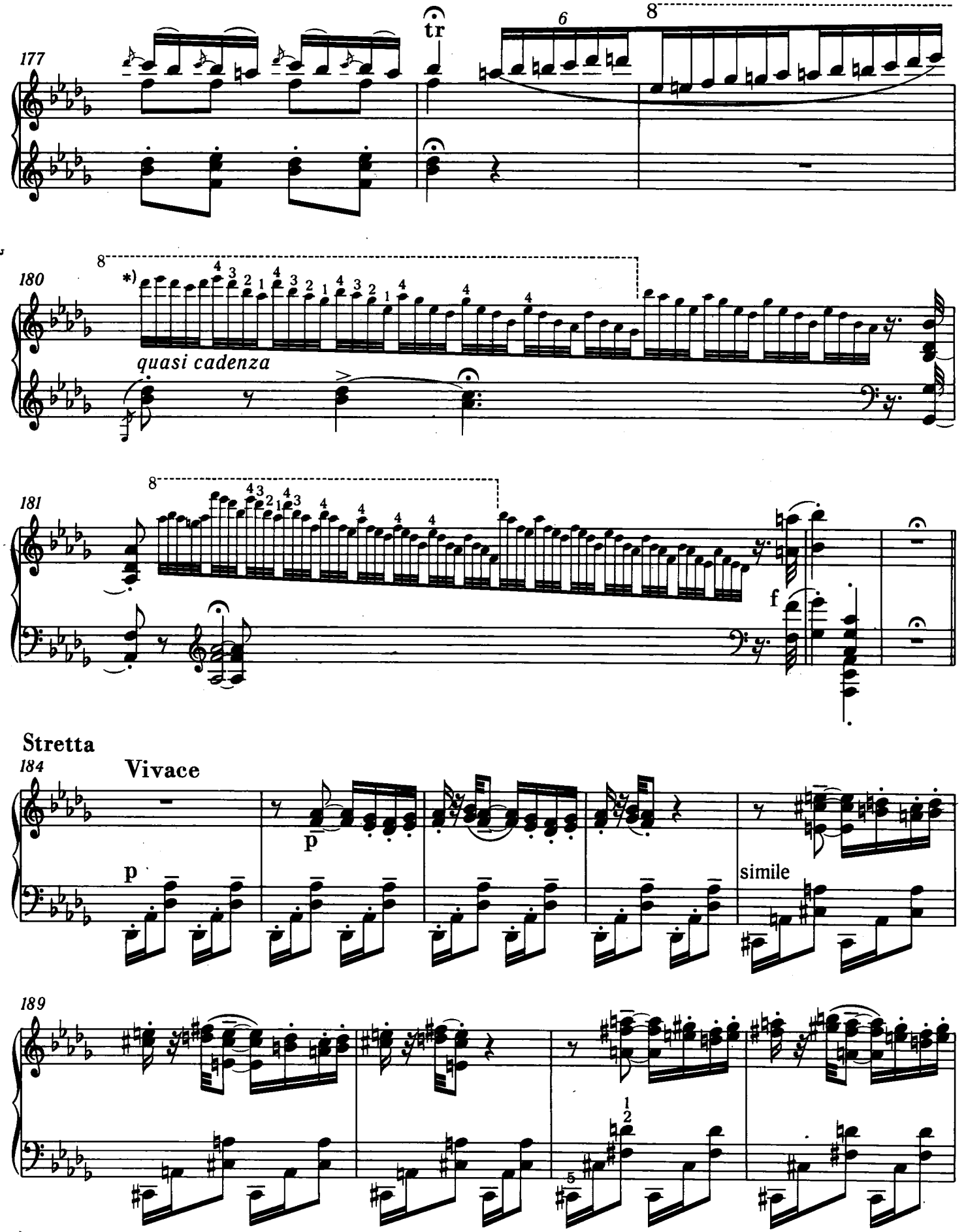

120
8
ff strepitoso
9
4
121
C ff
122
decresc.
8
125
8
3 3 3 3
p
Allegretto gioioso
8
tr
127
p
p
marcato il tema
tr


riten.
8
tr
133
ppp a piacere
8
in tempo
136
giusto
pp
dolce grazioso
142
riten.
in tempo
8
148
8
154
p
cresc.



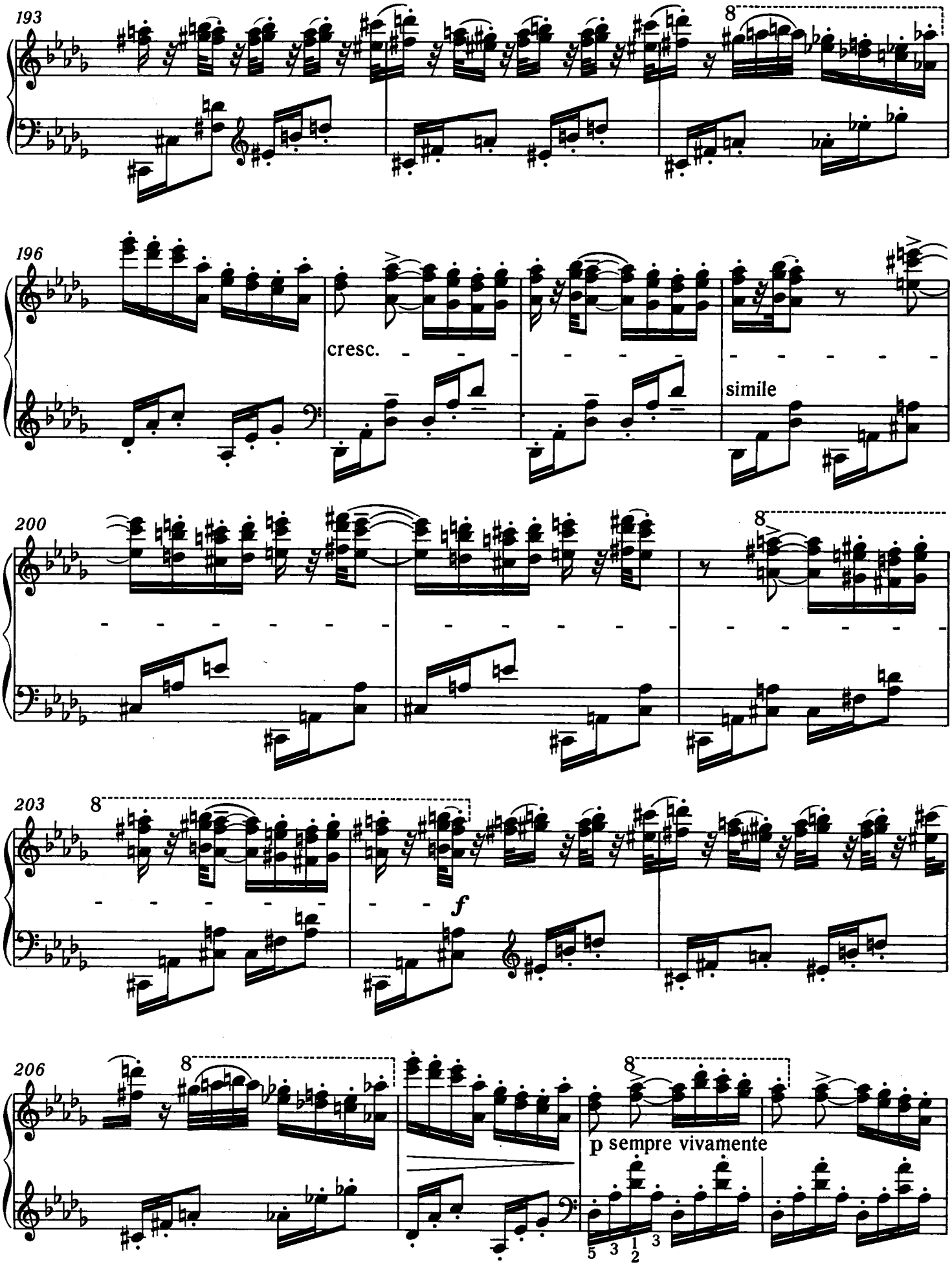
*) Im Gegensatz zu dem im höheren Register sich abspielenden analogen Teil (Takt 154–156) ist hier nur jeder zweite Ton staccato. Der Unterschied ist beabsichtigt.

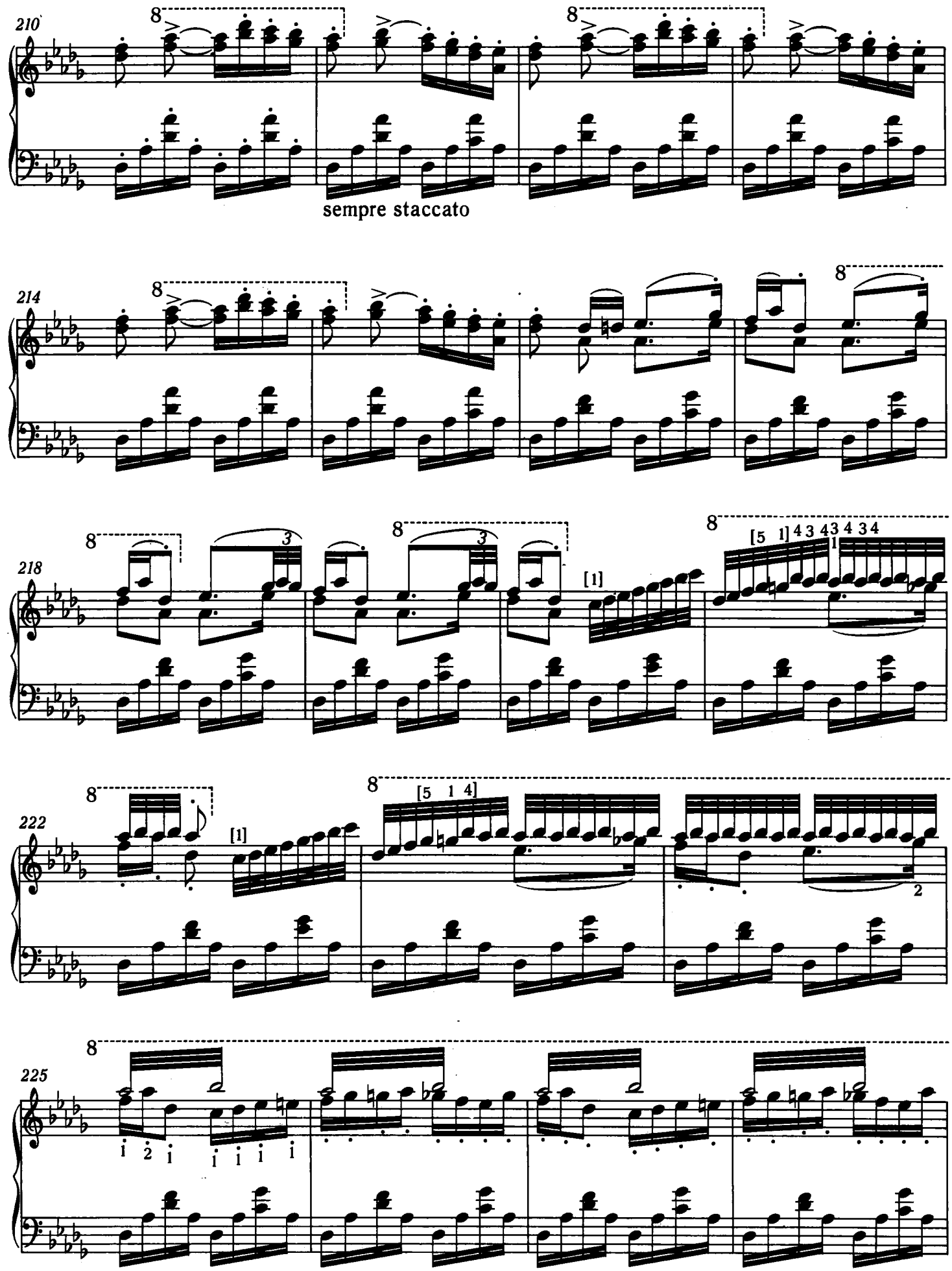
*) In contrast to the similar passage in a higher register (bars 154 and 156), here only every other note is staccato. The difference is intentional.

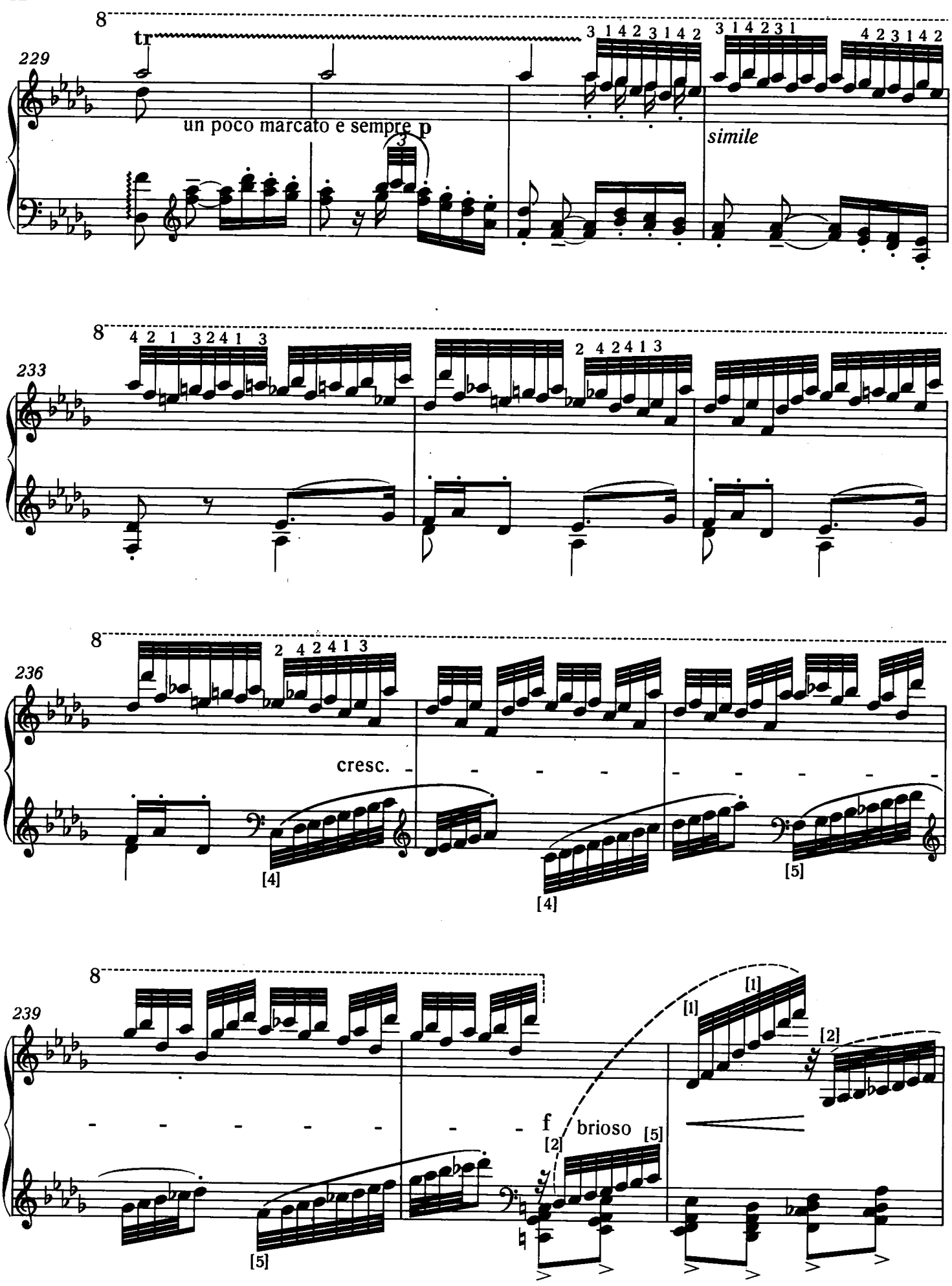


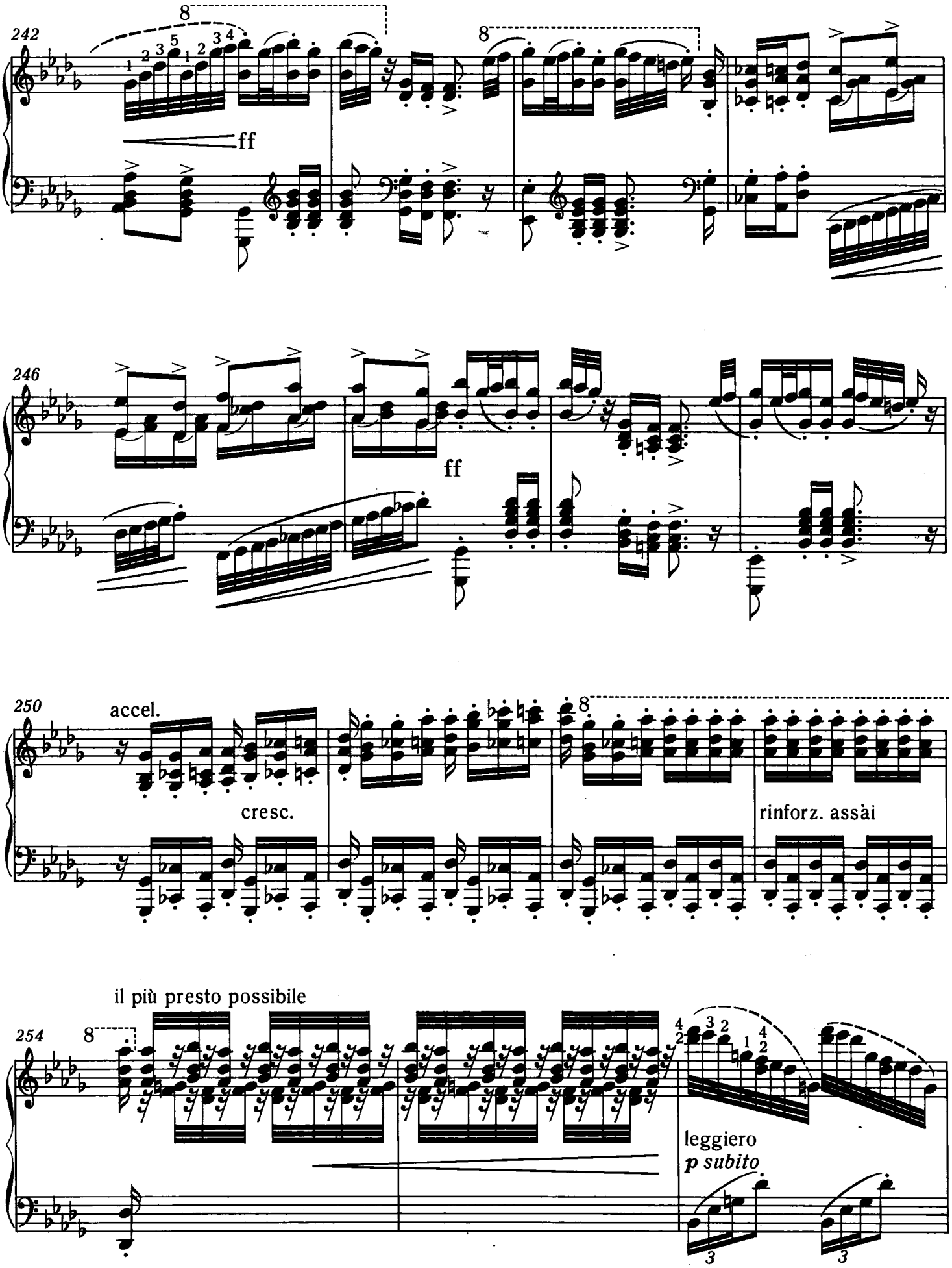
*) Für die rhythmische Einteilung der die *Cadenza* begleitenden Akkorde ist die räumliche Anordnung der Notenköpfe massgebend. Die Töne der Passage in der rechten Hand sollen gleichmässig laufen.

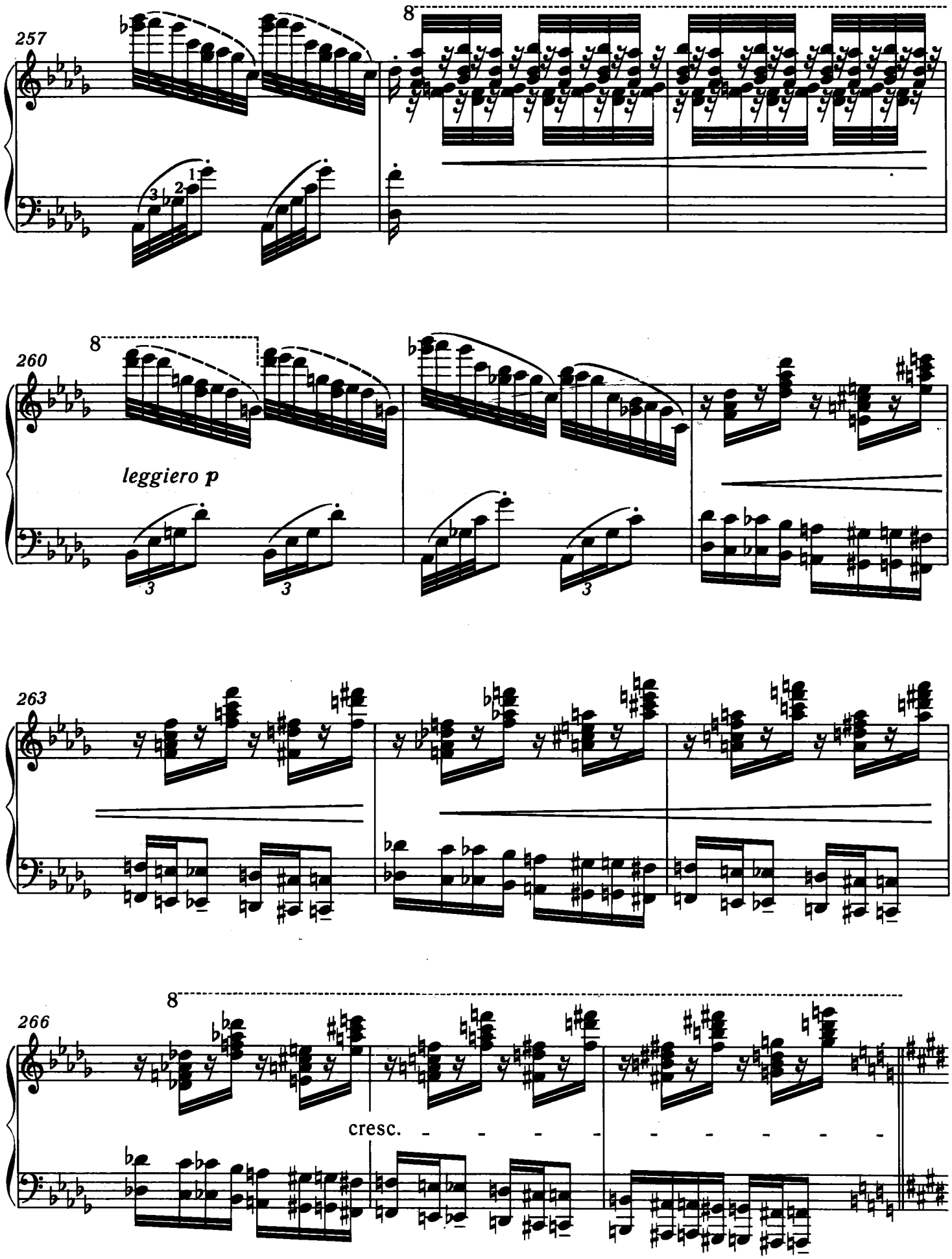
*) The spatial disposition of the notes is conclusive in deciding the rhythmic division of the chords that accompany the *Cadenza*. The notes of the passage in the right hand are to be played evenly.

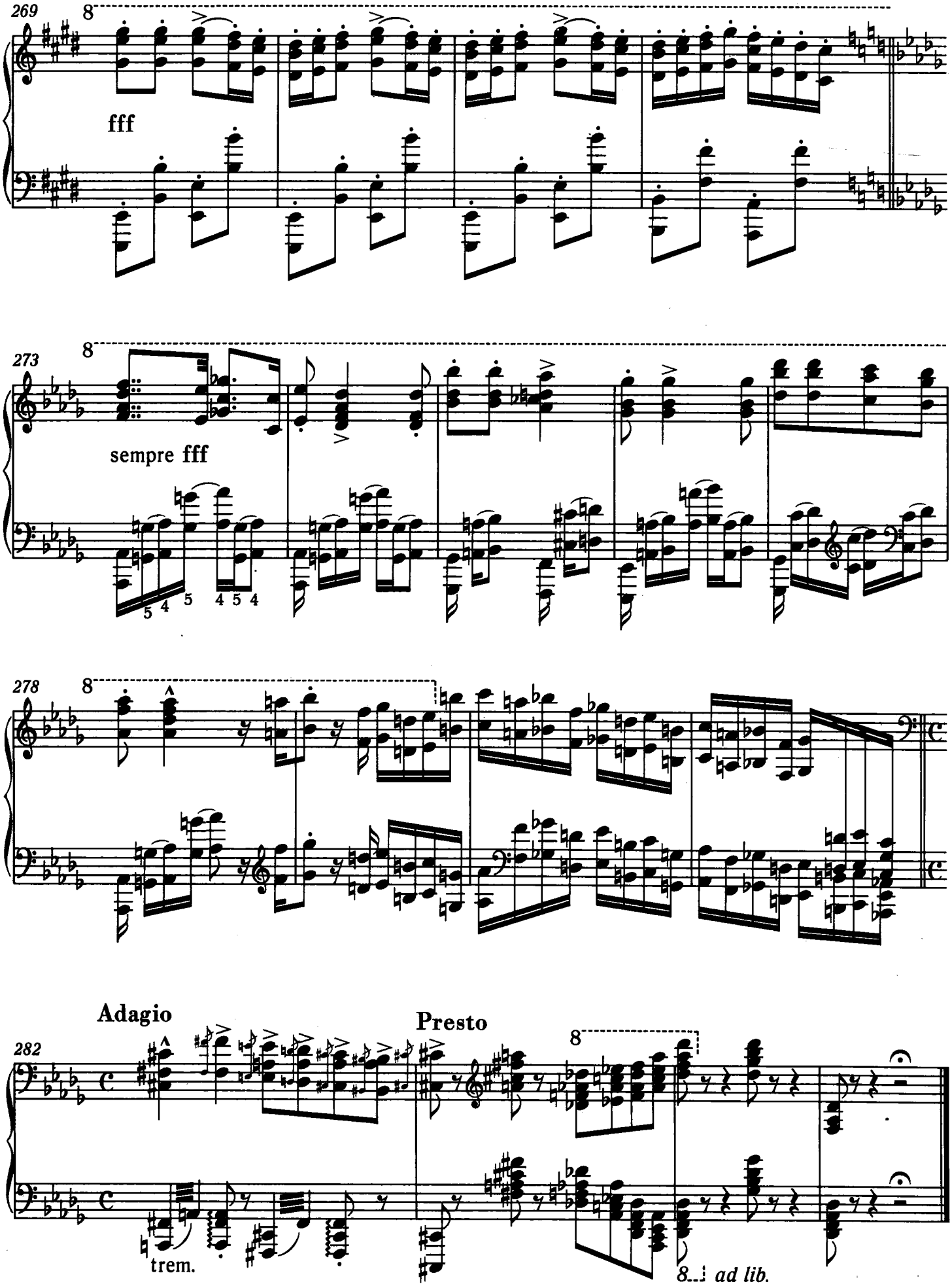

193
8
196
cresc.
simile
200
8
203
8
f
206
8
8
p sempre vivamente
5 3 1/2 3


210
sempre staccato
214
218
[1]
[5 1]4 3 4 3 4 3 4
222
[1]
[5 1 4]
225

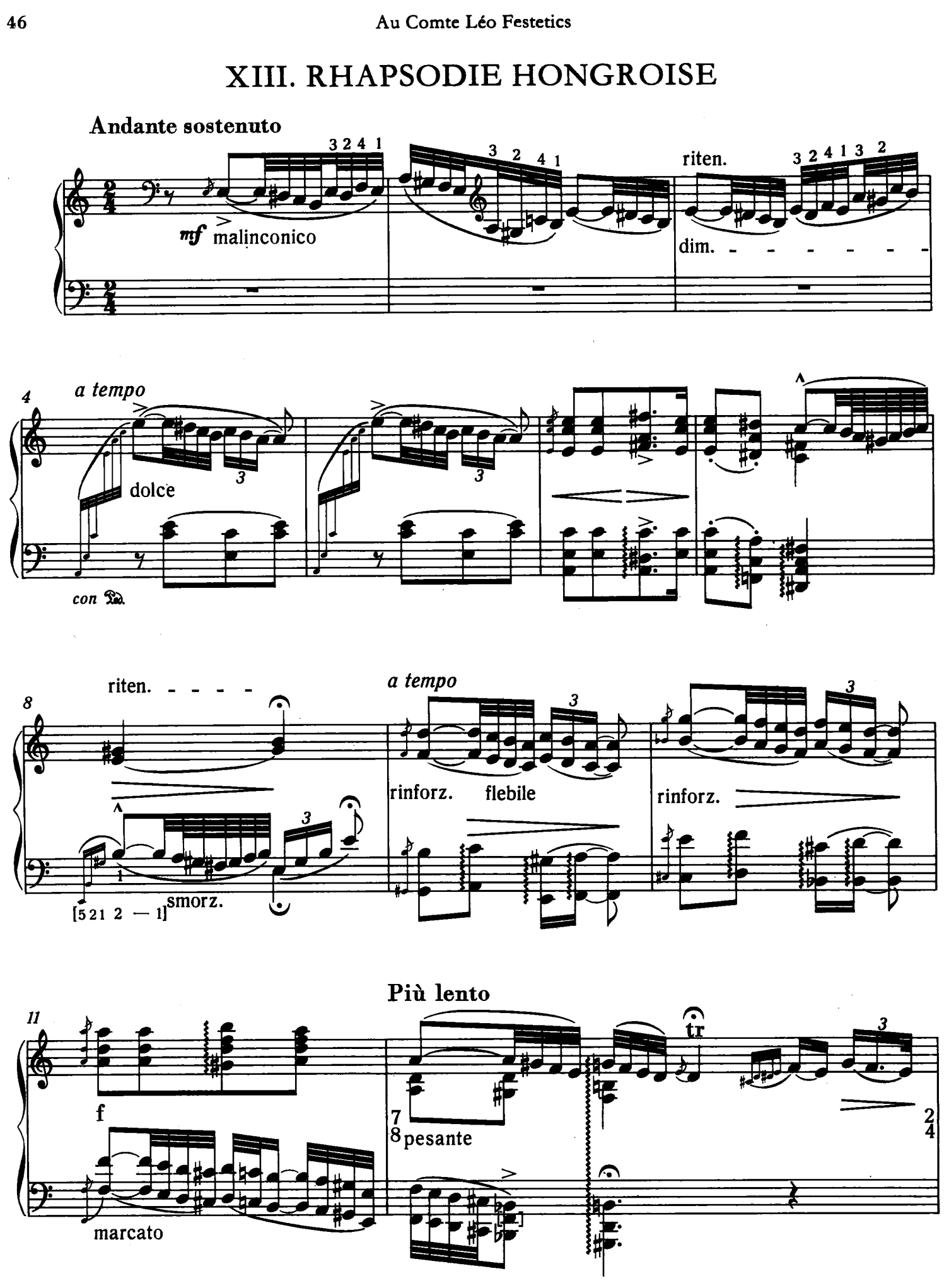

8
tr
229
3 1 4 2 3 1 4 2
3 1 4 2 3 1
4 2 3 1 4 2
un poco marcato e sempre p
simile
8
4 2 1 3 2 4 1 3
233
2 4 2 4 1 3
8
236
2 4 2 4 1 3
cresc.
[4]
[4]
[5]
8
239
[1]
[1]
[2]
f
brioso
[2]
[5]
[5]

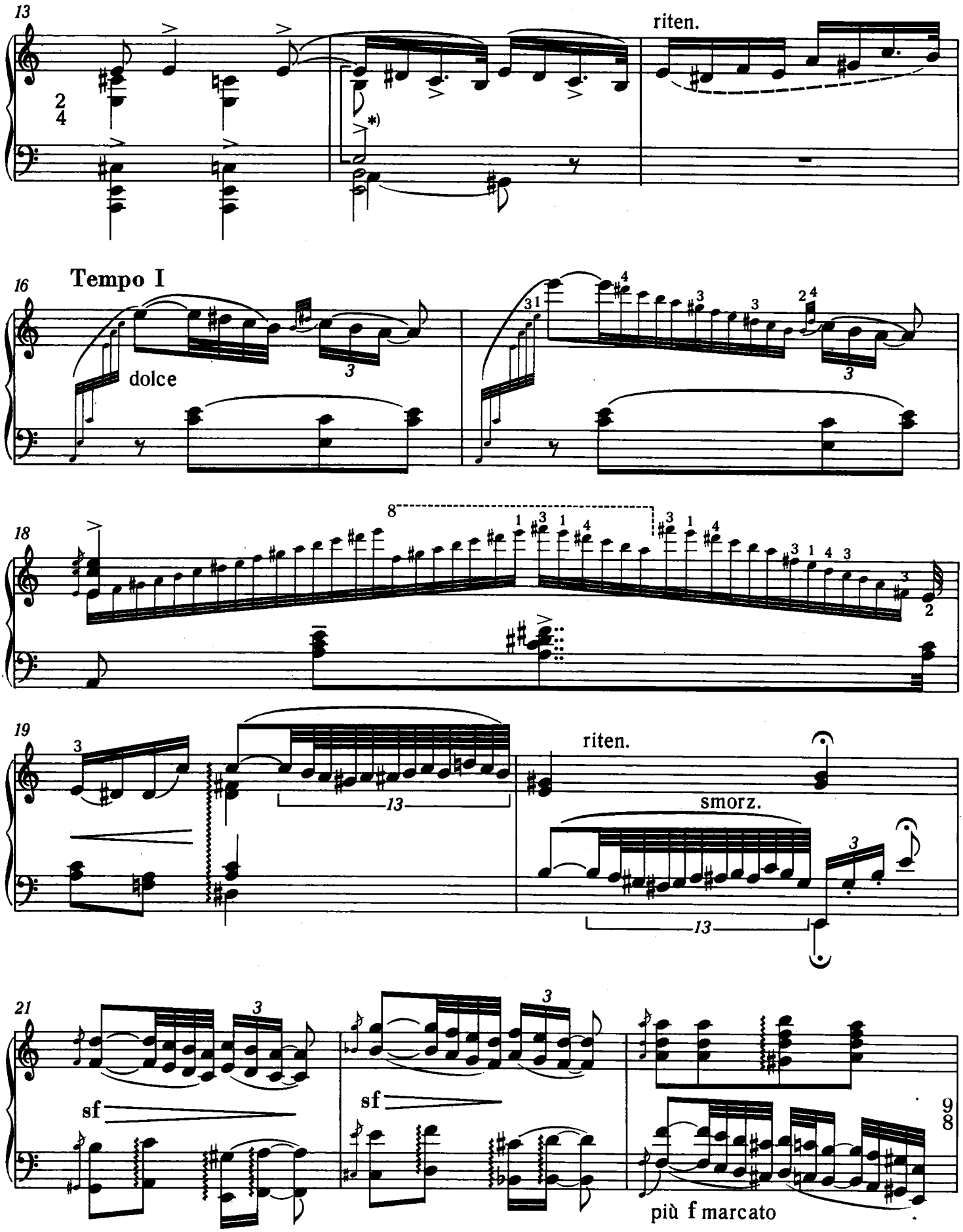

242
ff
246
ff
250
accel.
cresc.
rinforz. assài
il più presto possibile
254
leggiero
p subito


257
8
260
8
leggiero p
263
266
8
cresc.


269
8
fff
273
8
sempre fff
5 4 5 4 5 4
278
8
Adagio
Presto
282
8
trem.
8
ad lib.

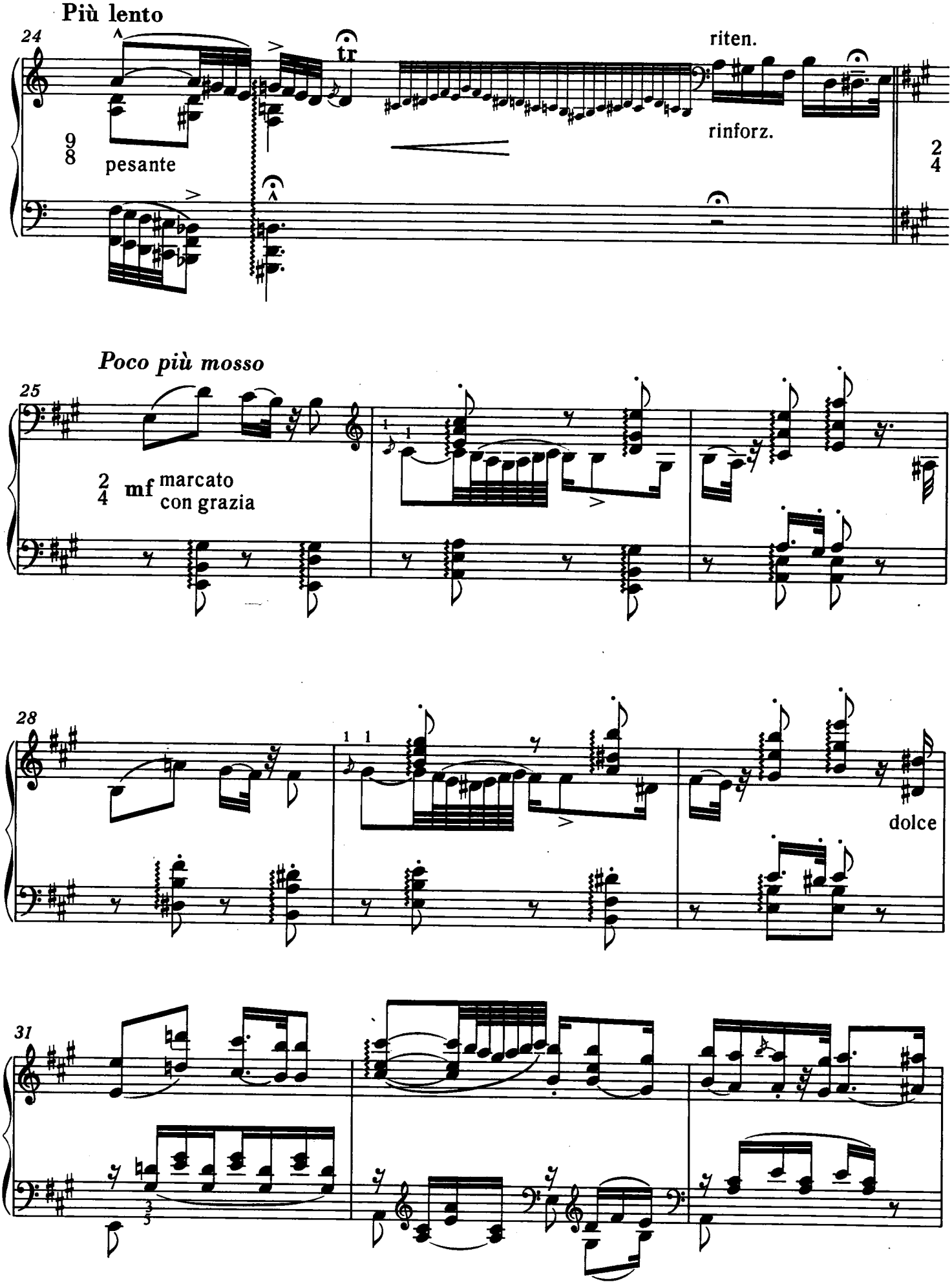
XIII. RHAPSODIE HONGROISE

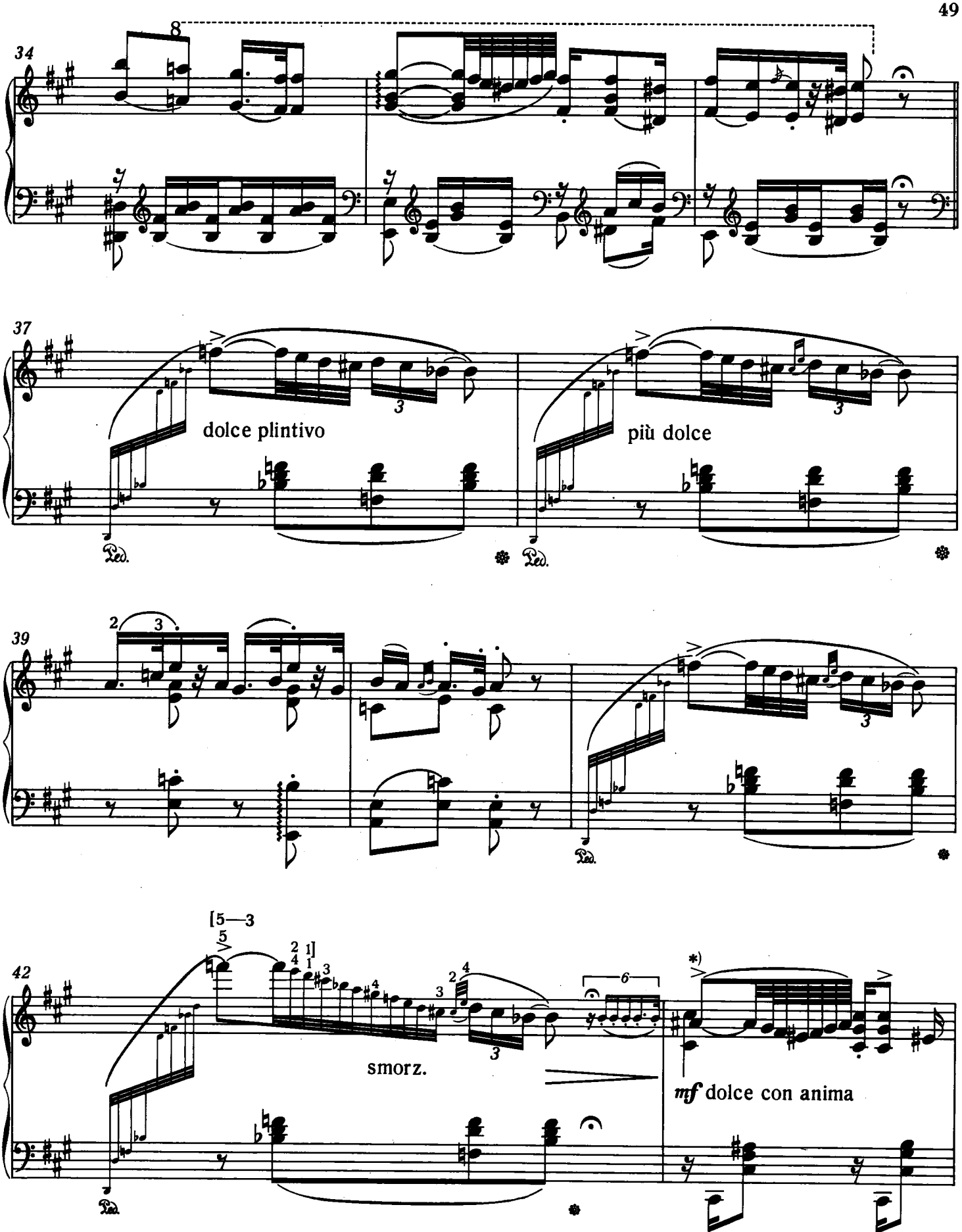




*) Sämtliche Töne des Akkords sollen gleichzeitig mit der Tenorstimme aufhören.

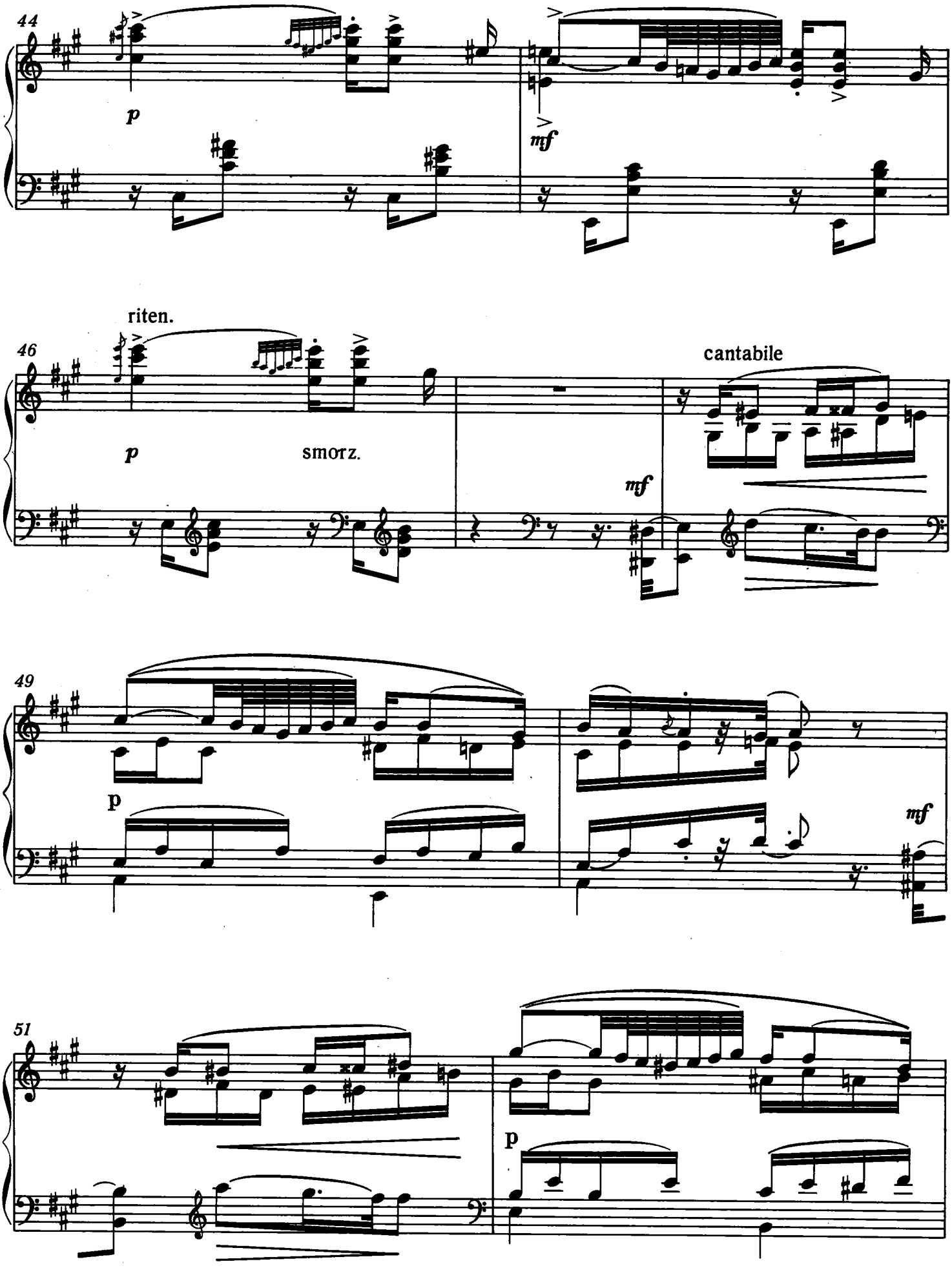
*) All the notes in the chord are to be released simultaneously with the tenor line.

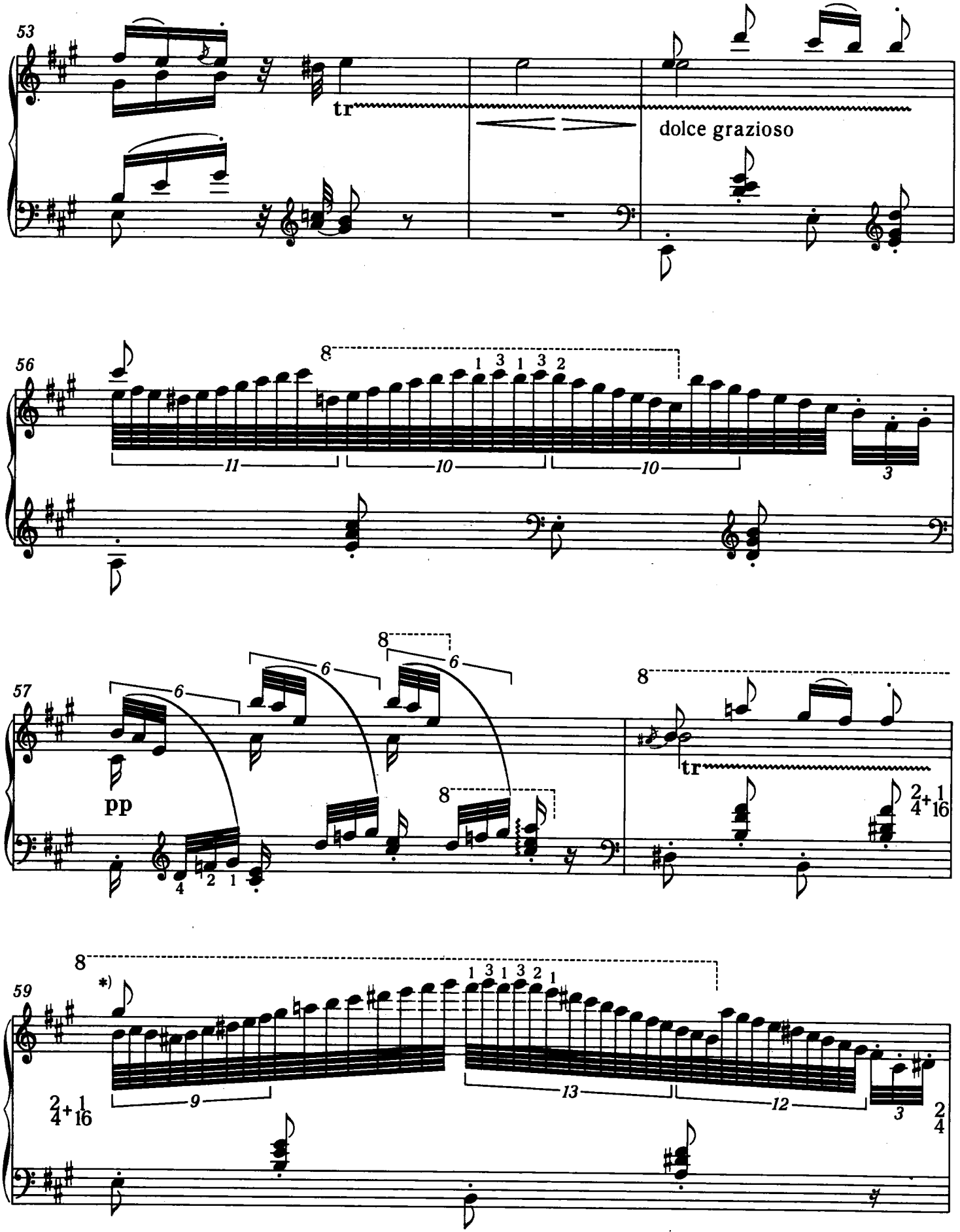

Più lento
24
tr
riten.
9
8
pesante
rinforz.
2
4
Poco più mosso
25
2
4
mf marcato
con grazia
28
dolce
31
3
5



*) 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.

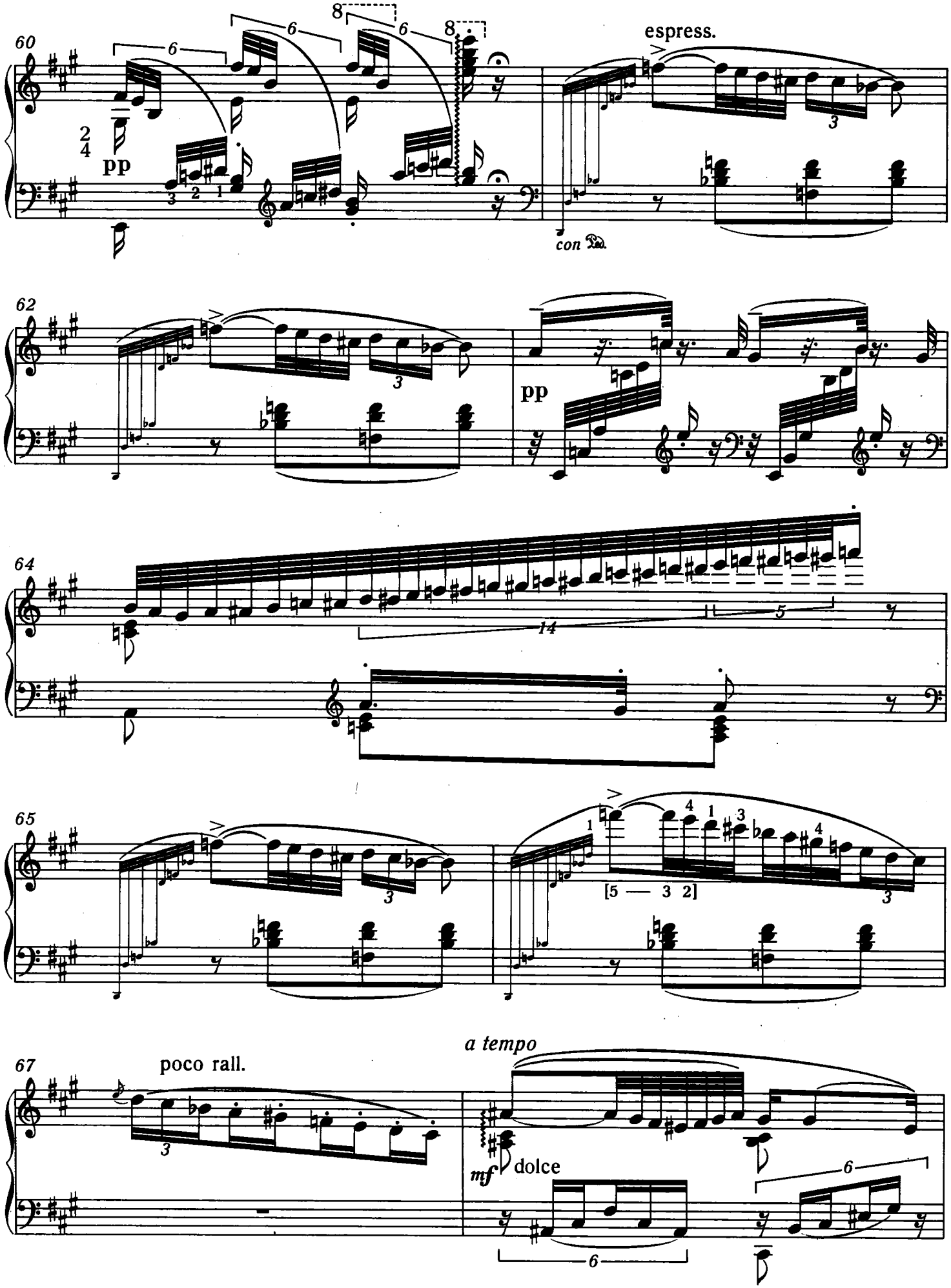
*) The two predominantly low-register bars, 43 in F sharp major and 45 in A major, are to be played *giusto*, their variants one octave higher (bars 44 and 46) should, however, be played in a rather freer manner that also suggests an echo effect. We have altered the layout of the musical text accordingly.

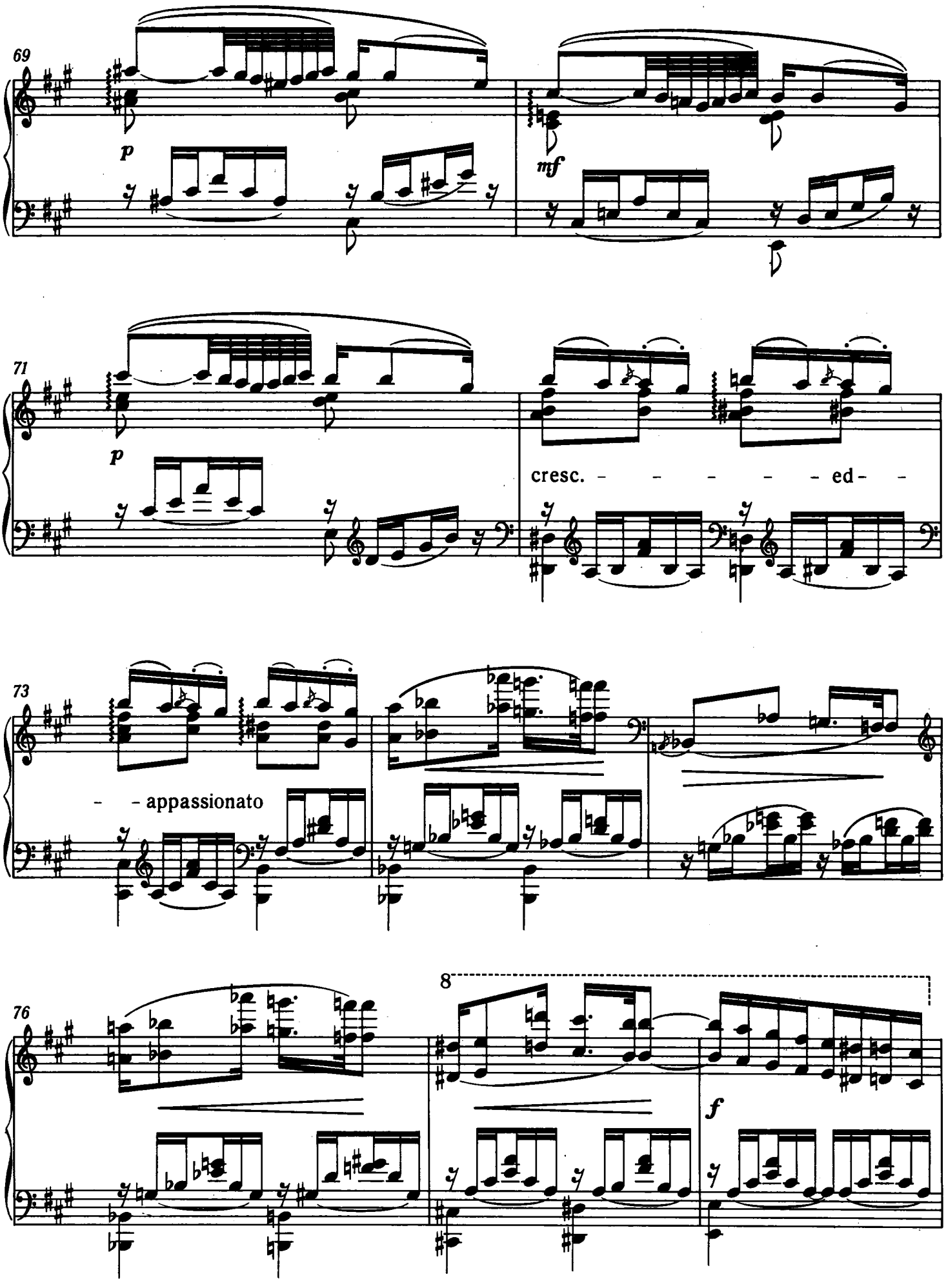

44
p
mf
riten.
46
p
smorz.
mf
cantabile
49
p
mf
51
p

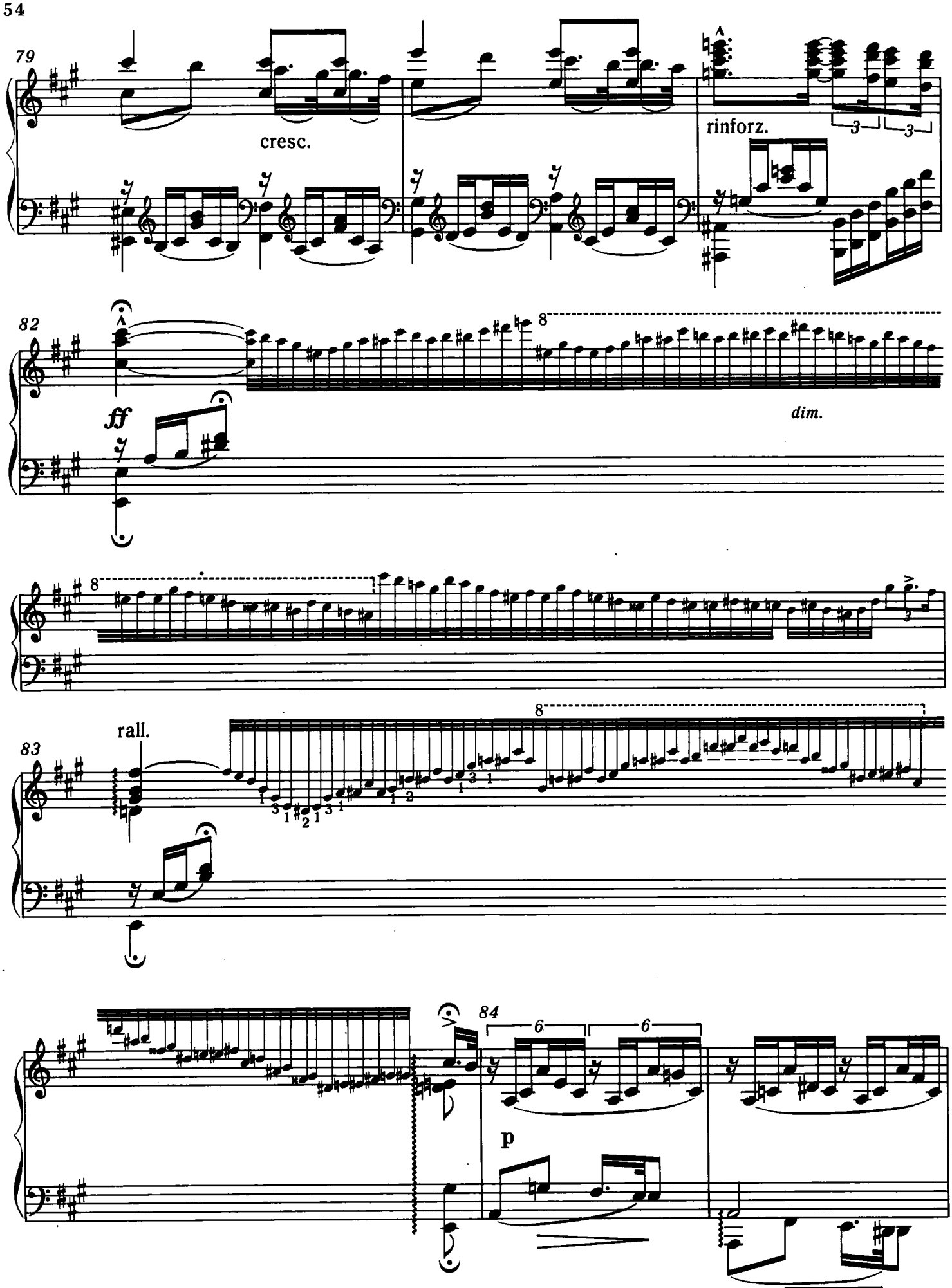


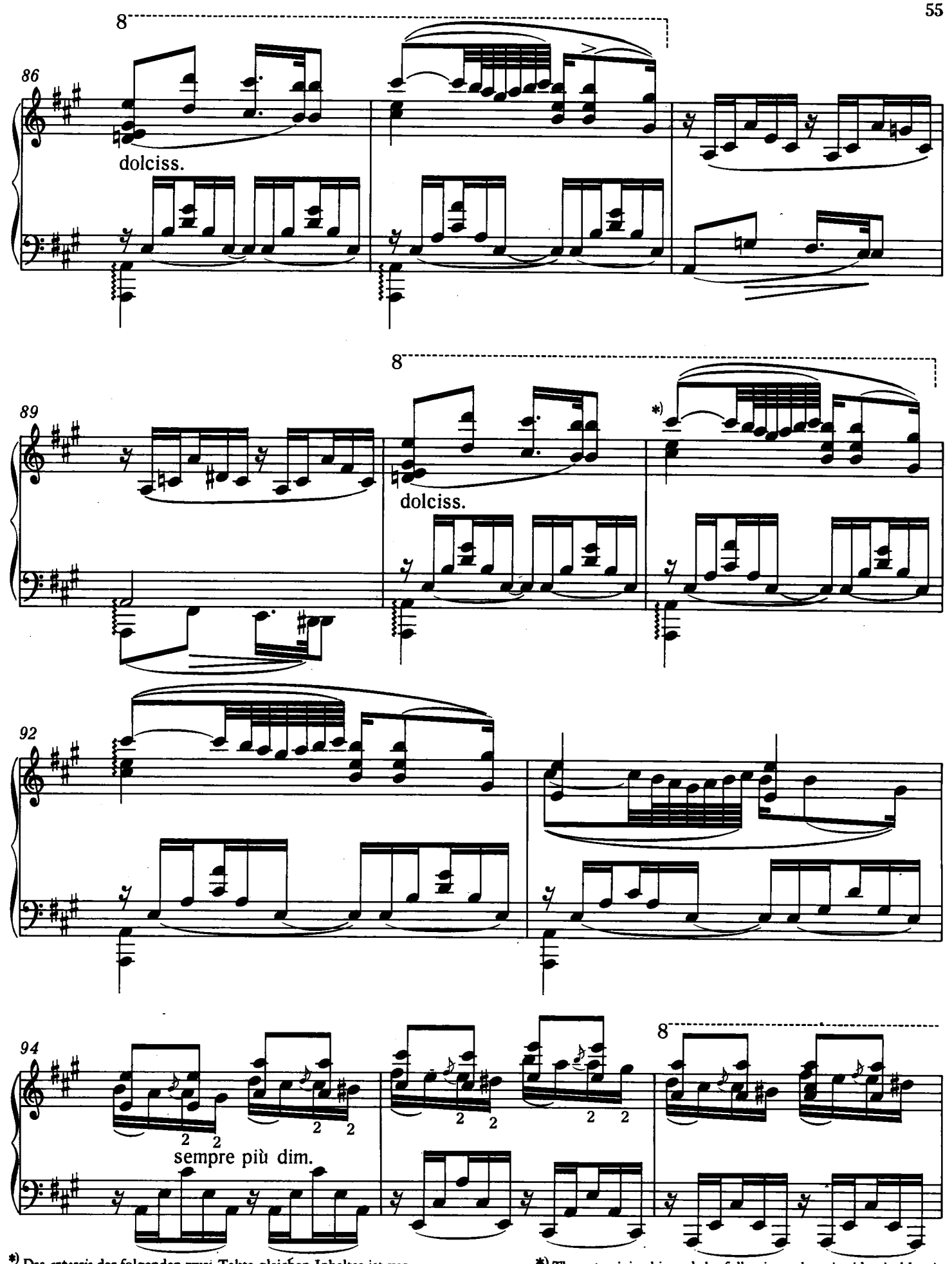
*) Die abschliessende Triolengruppe bildet in diesem Takt einen Wertüberschuss.

*) The final triplet group in this bar is in excess of the correct note-values.


60
espress.
pp
con Ped.
62
pp
64
14
5
65
[5 — 3 2]
67
poco rall.
a tempo
mf dolce

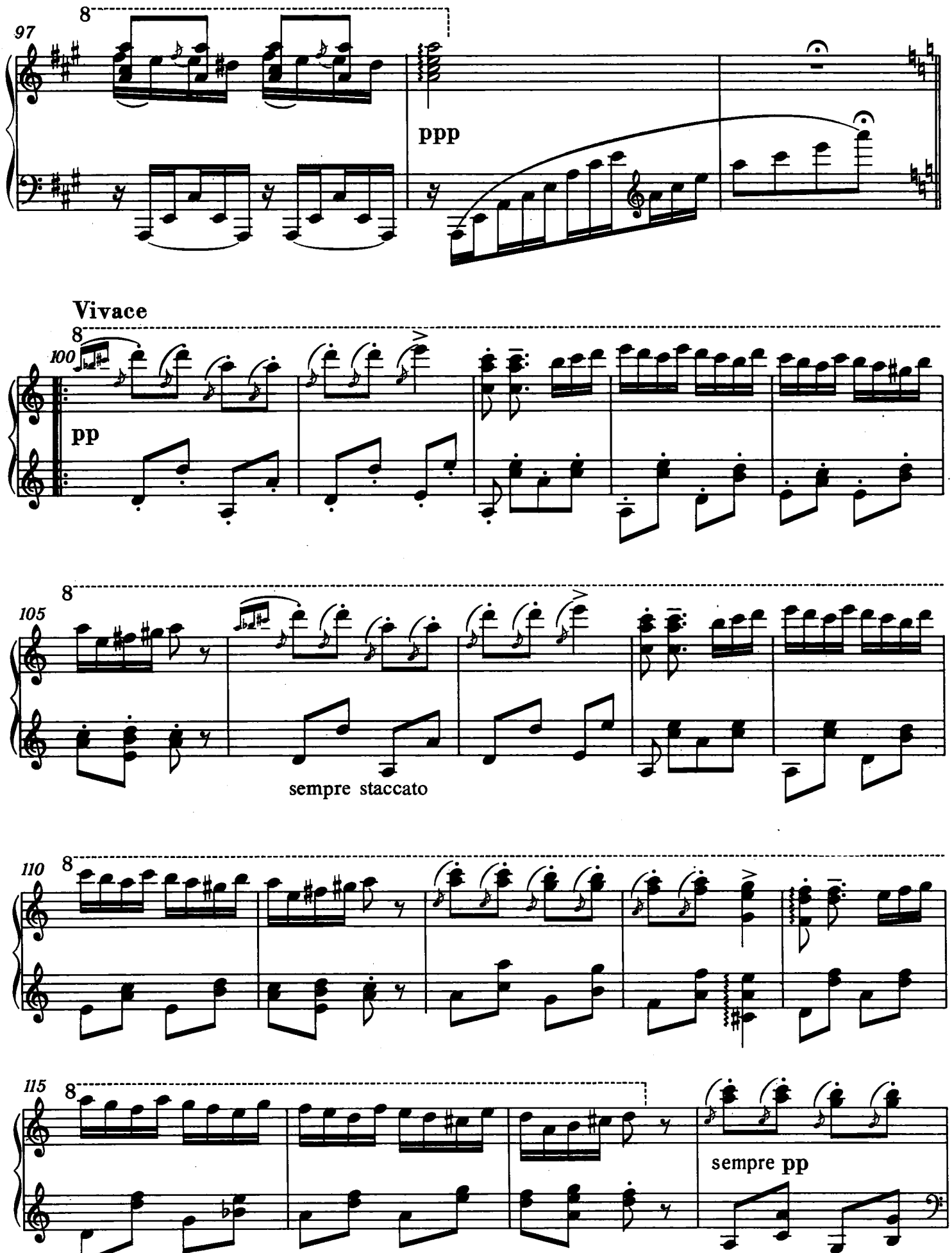

69
p
mf
71
p
cresc. - - - - - ed - -
73
- - appassionato
76
8
f

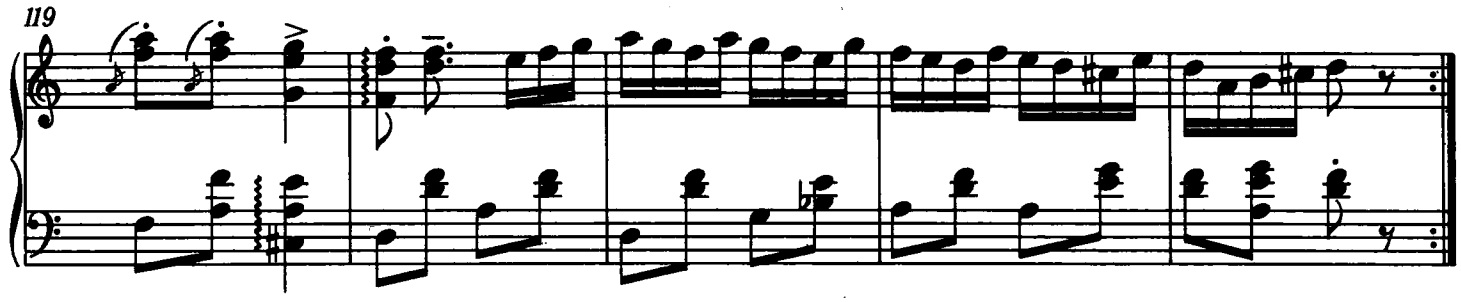

79
cresc.
rinforz.
3
3
82
ff
8
dim.
8
3
rall.
83
8
84
6
6
p

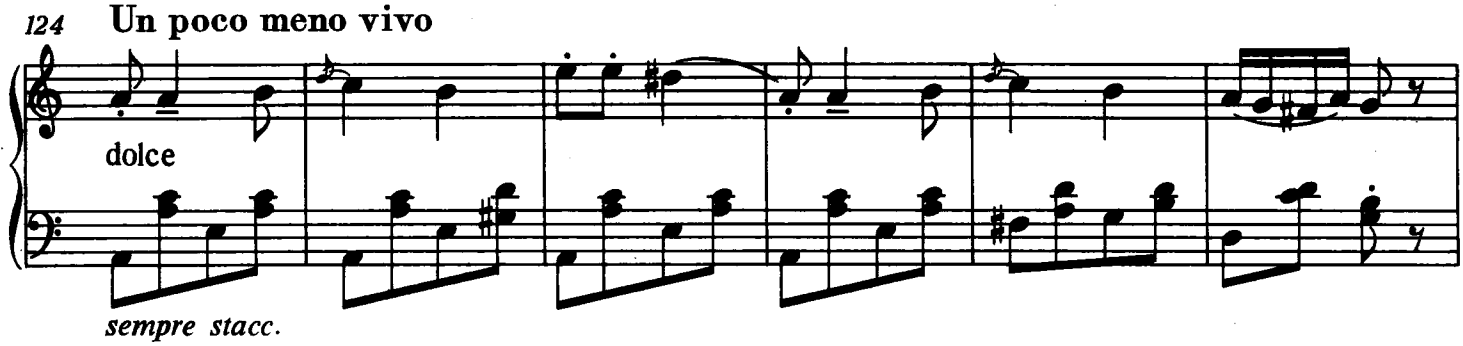


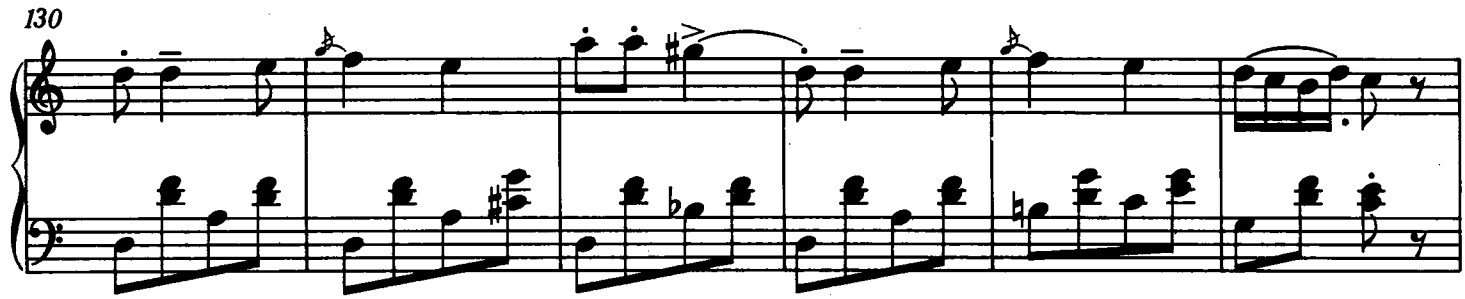
*) Das *arpeggio* der folgenden zwei Takte gleichen Inhaltes ist verschieden. Demnach soll die Stimme der linken Hand sich stufenweise in den Hintergrund zurückziehen.

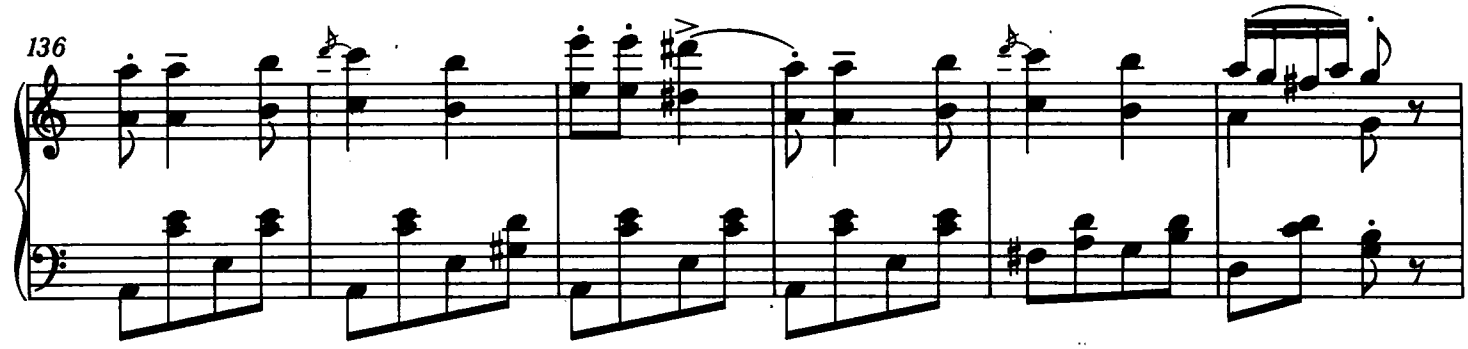
*) The *arpeggio* in this and the following otherwise identical bar is different—the left hand voice part is meant to fade gradually into the background.

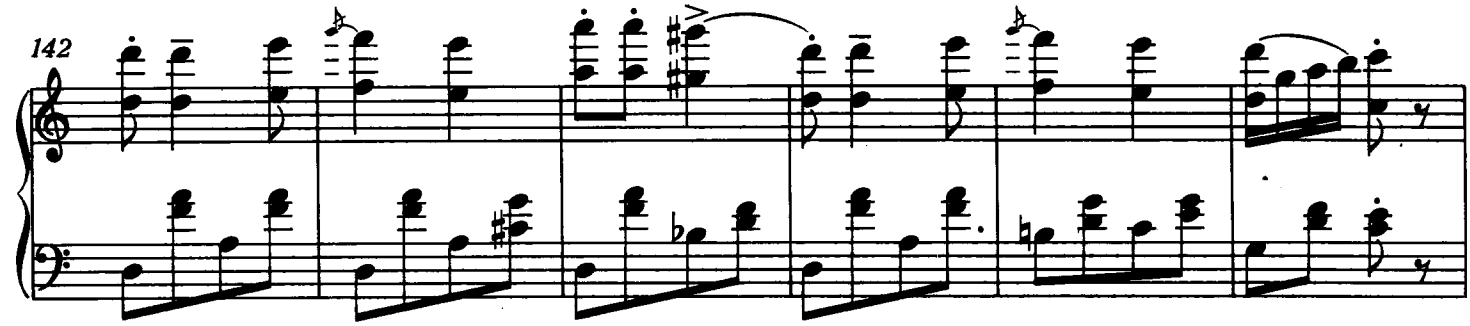

97
8
ppp
Vivace
100
8
pp
105
8
sempre staccato
110
8
115
8
sempre pp

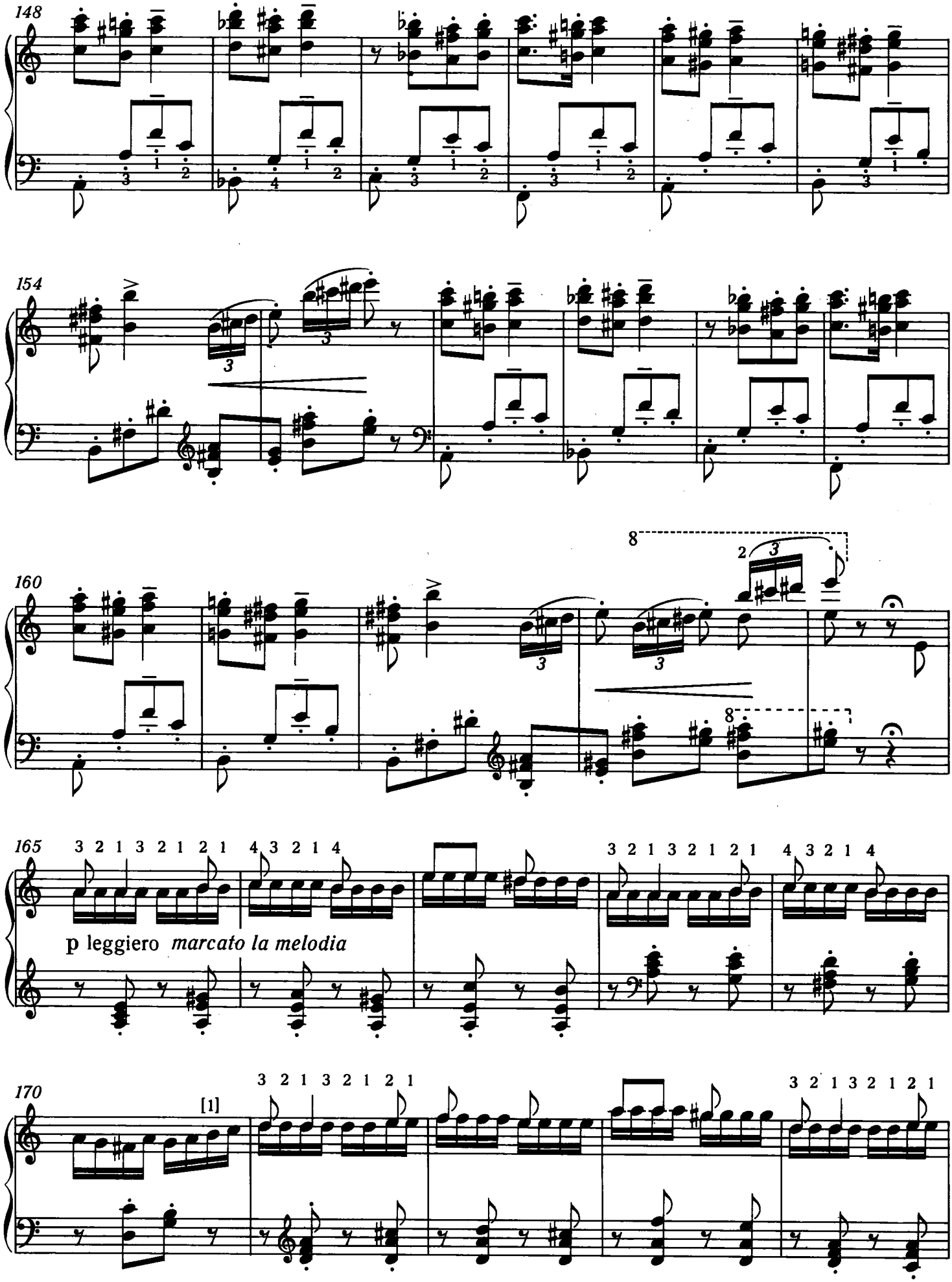

119

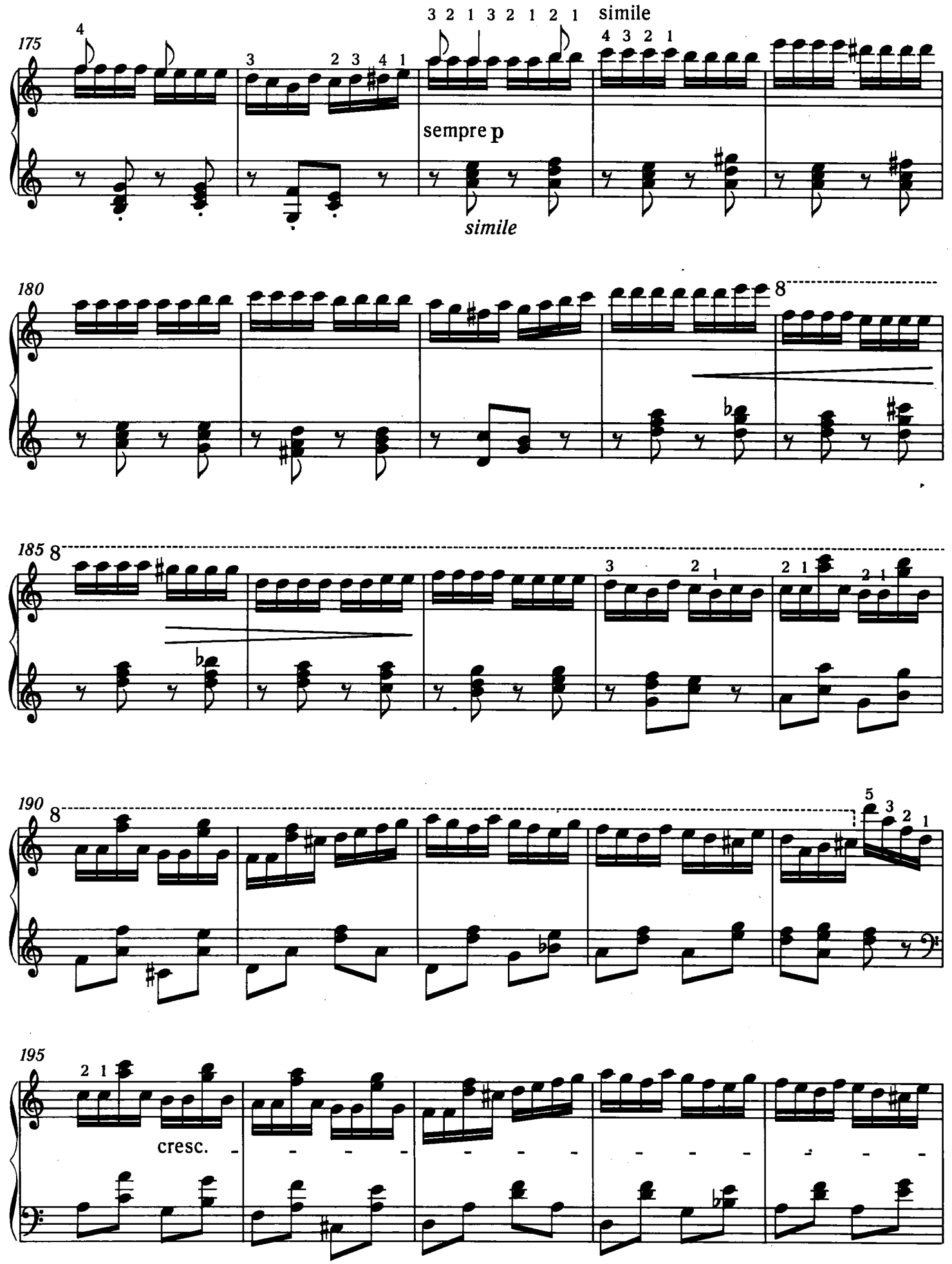

124
Un poco meno vivo
dolce
sempre stacc.

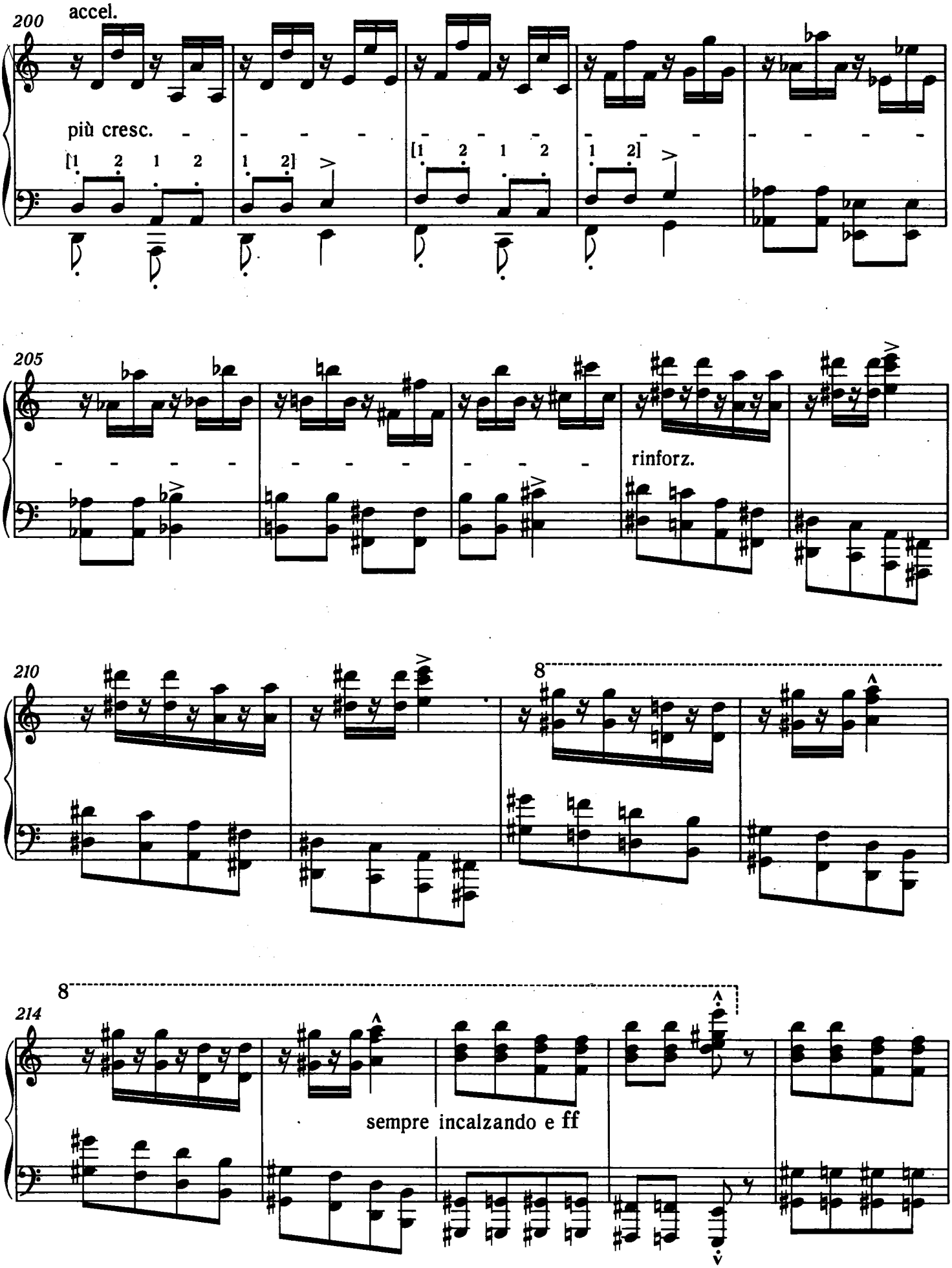

130

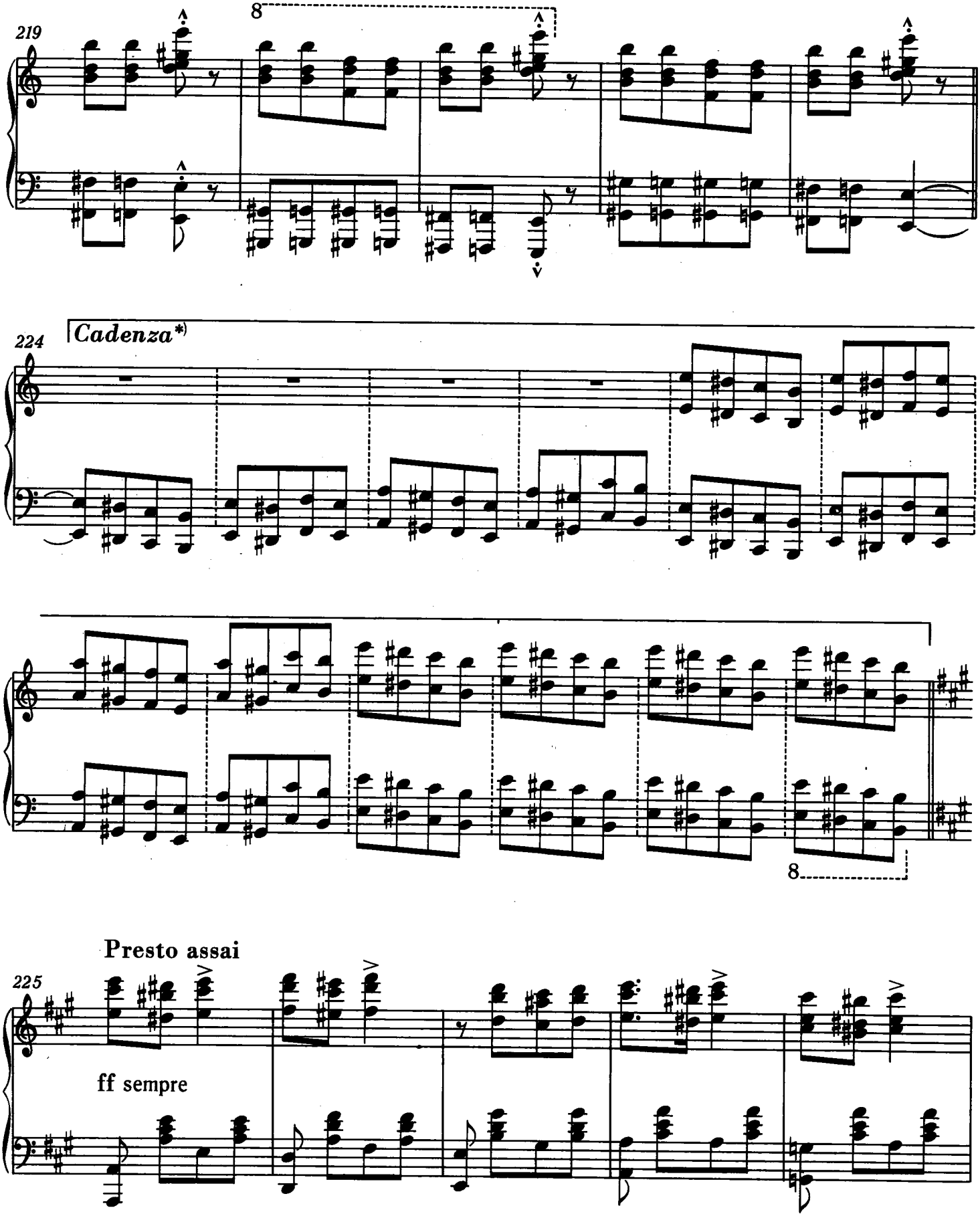

136


142


148
154
160
165
3 2 1 3 2 1 2 1
4 3 2 1 4
p leggiero marcato la melodia
170
[1]

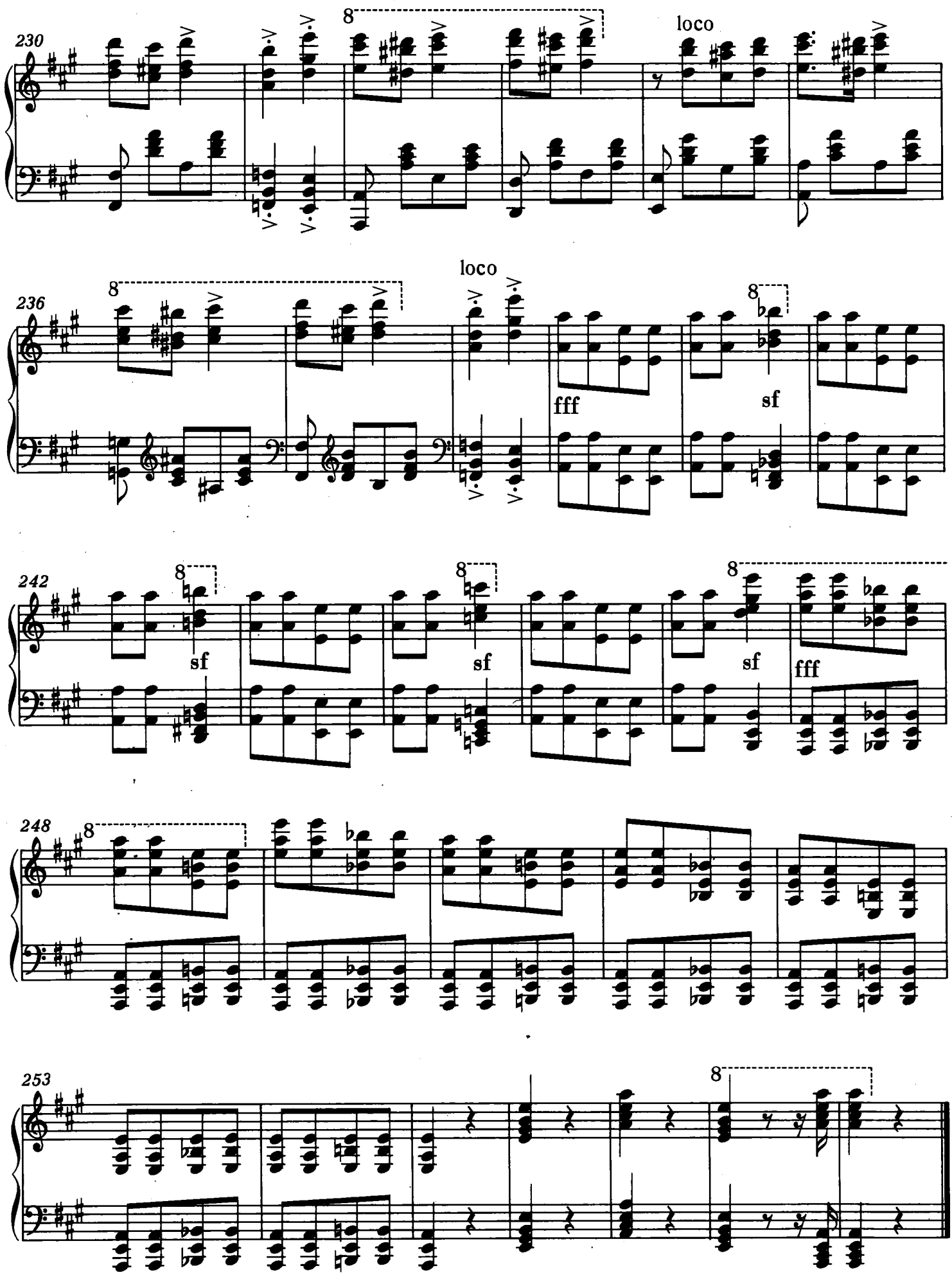

175
simile
sempre p
simile
180
185
190
195
cresc.


200
accel.
più cresc.
[1 2 1 2
1 2]
205
rinforz.
210
8
214
8
sempre incalzando e ff

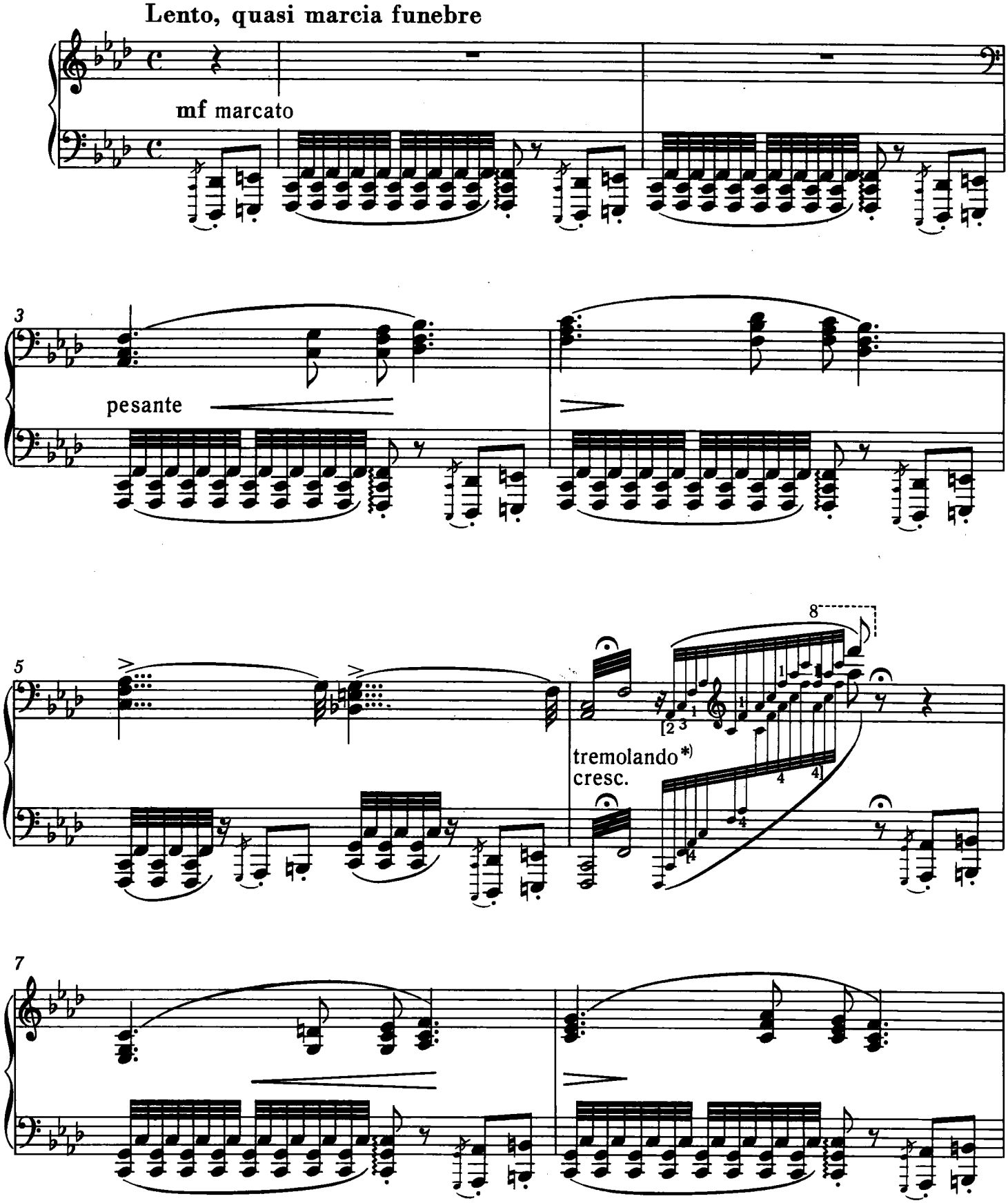


*) Die hier folgende *Cadenza* war in den bisher erschienenen Ausgaben im Haupttext nicht enthalten. Ihre Einschaltung oder Eliminierung ist dem Interpreten überlassen.

*) 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
8
loco
236
8
loco
fff
8
sf
242
8
sf
8
sf
8
sf
fff
248
8
253
8

XIV. RHAPSODIE HONGROISE



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

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

9

8 *)

tremolando
cresc.

[1]

[1]

11

sempre marcato

14

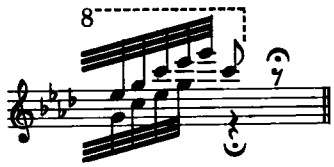
a capriccio
ten. **)

17

5

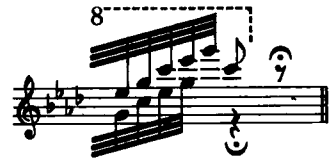
1 2 3

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

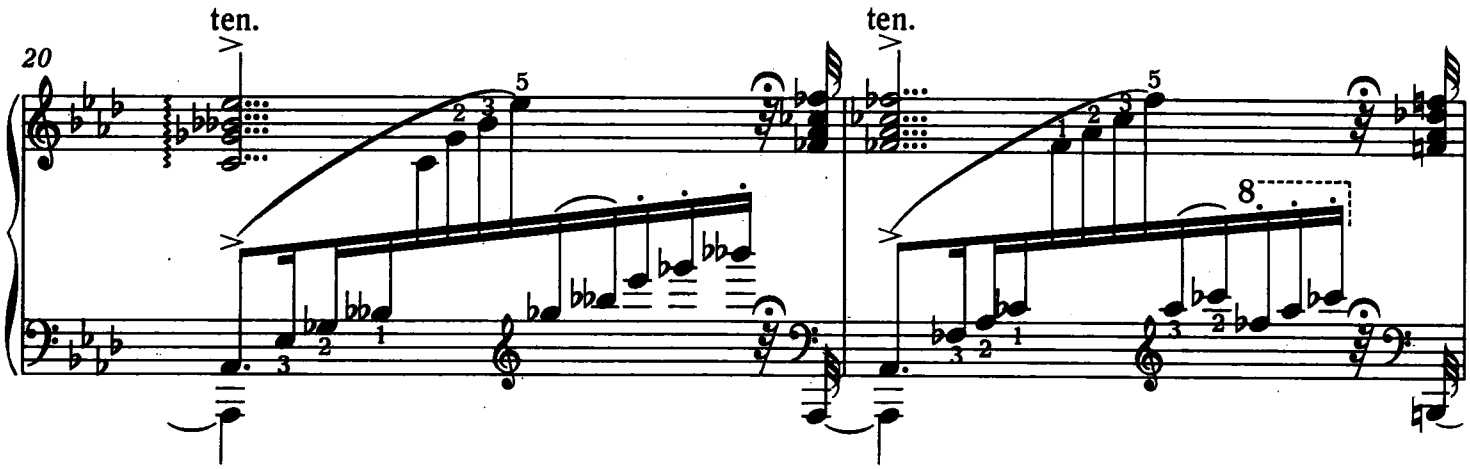


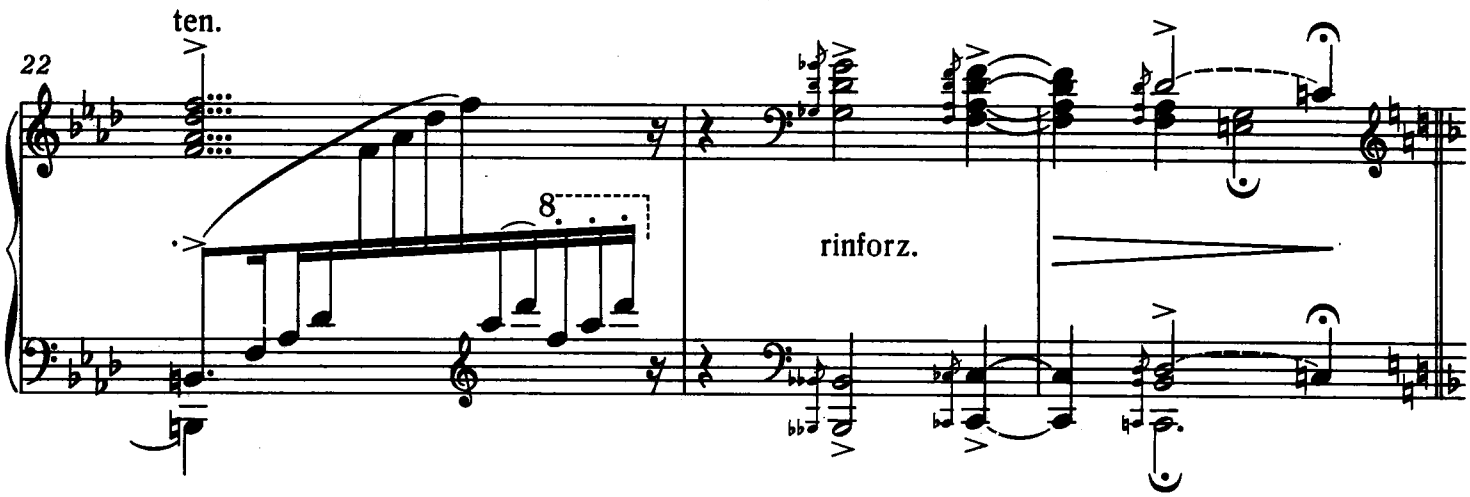
**) Der *tenuto*-Charakter der Akkorde kann mittels des Pedals gesichert werden. Es ist jedoch darauf zu achten, dass die Passagen den Klang der gehaltenen Akkorde nicht verdecken.

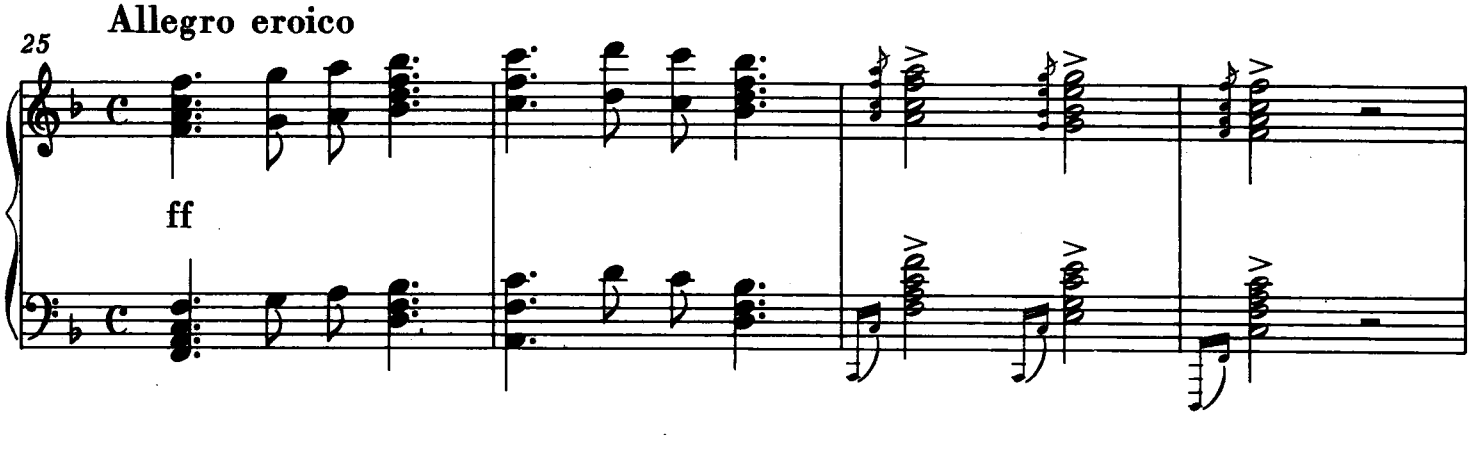
*) The original edition contains the following modification, suitable for pianos with a smaller range:

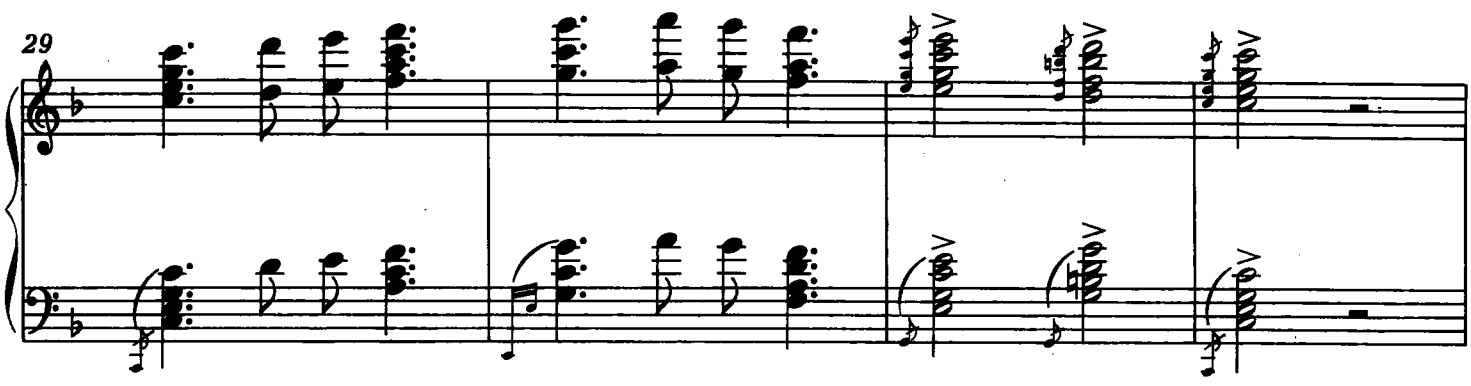


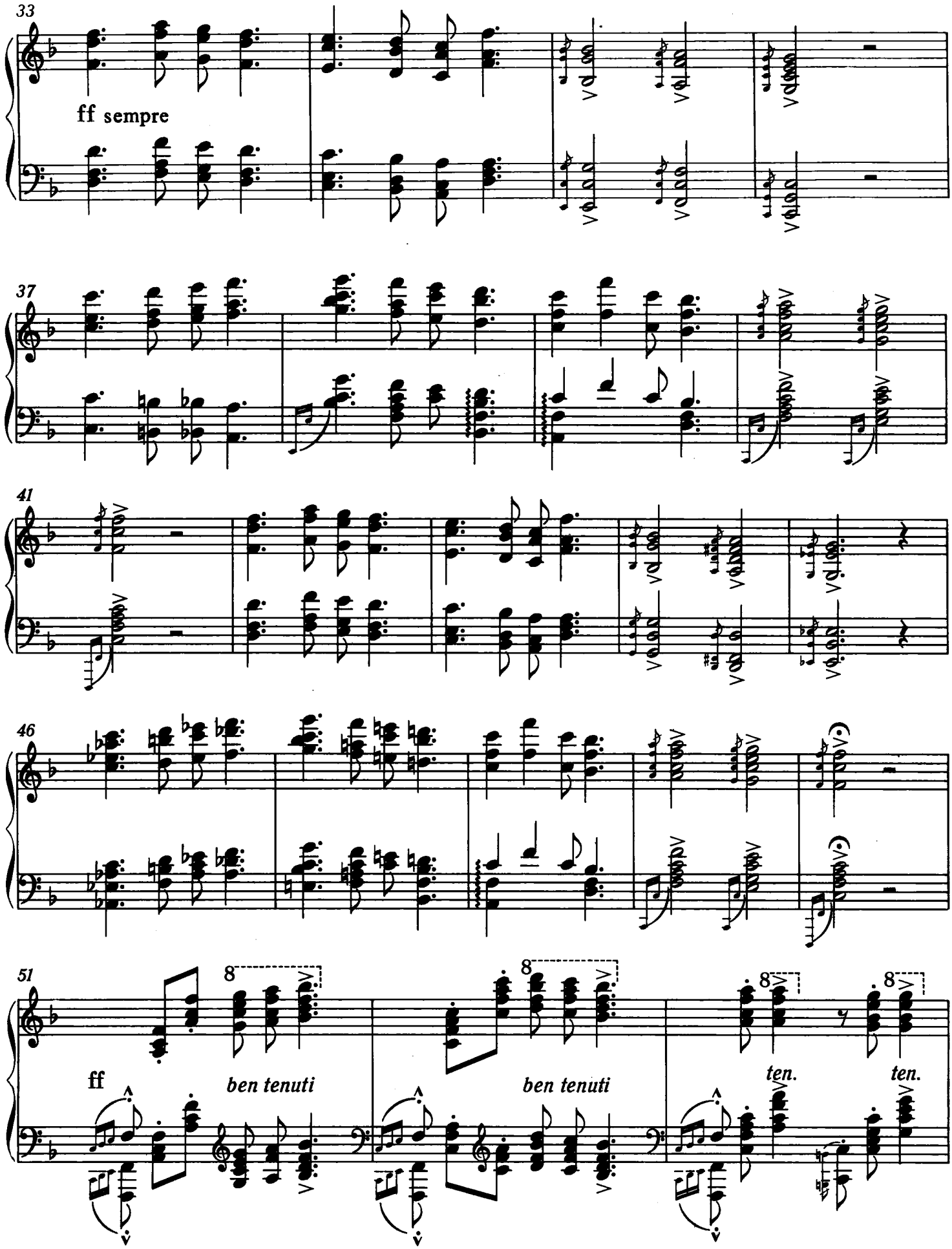
**) The *tenuto* character of the chords can be obtained by means of the pedal. Care must be taken however that the passage-work does not obscure the sound of the held chords.

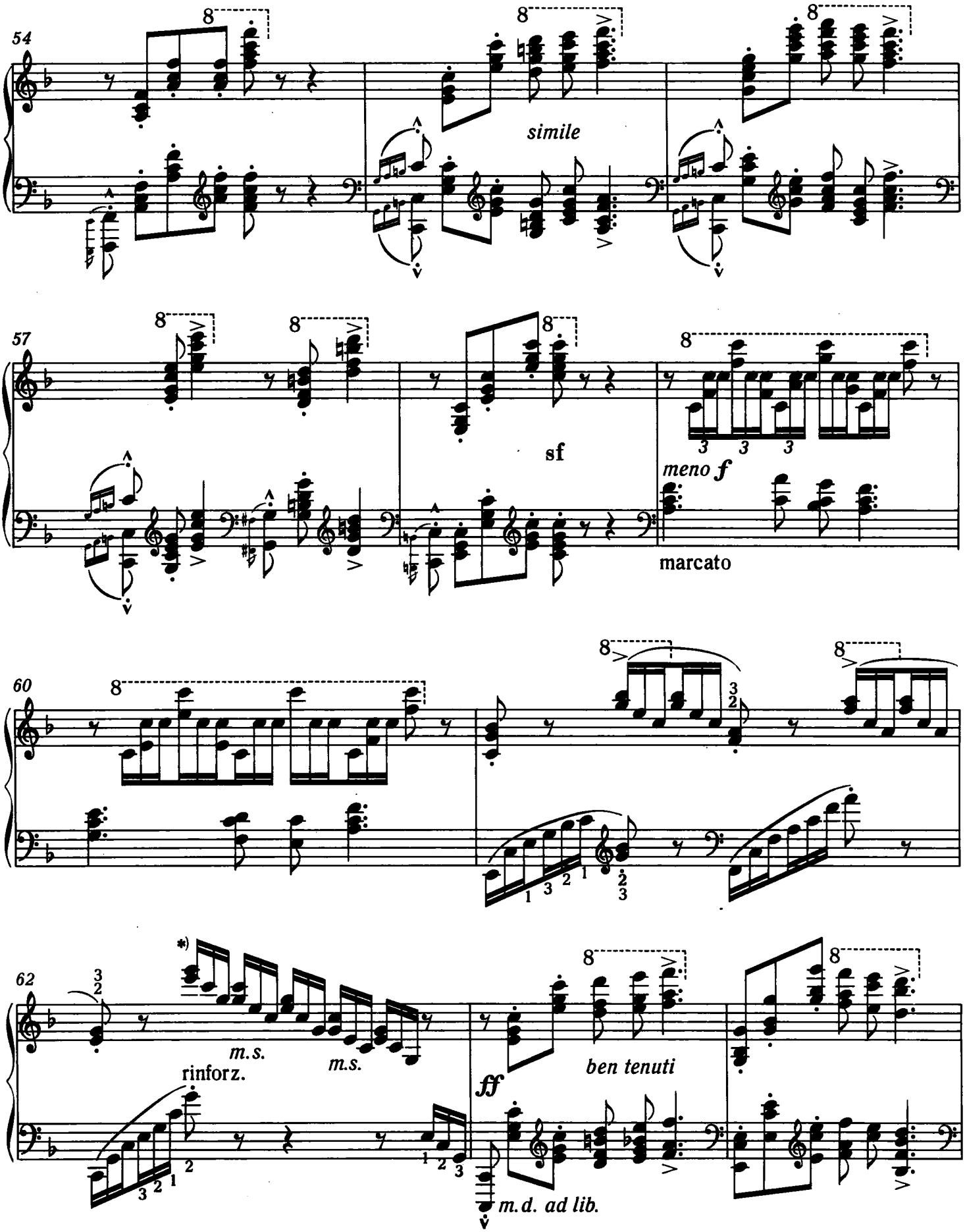

ten.
20
ten.


ten.
22
rinforz.


Allegro eroico
25
ff

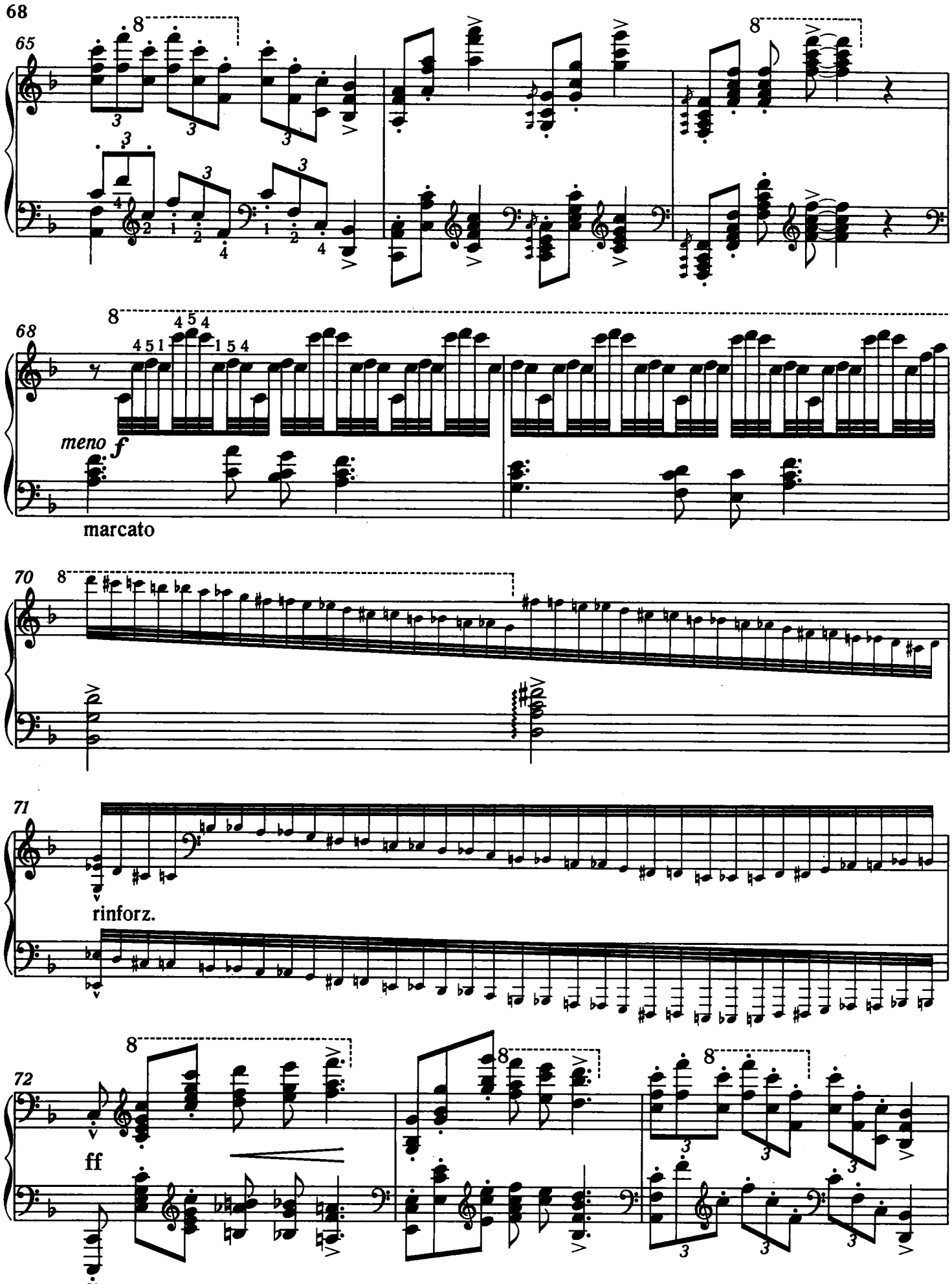

29

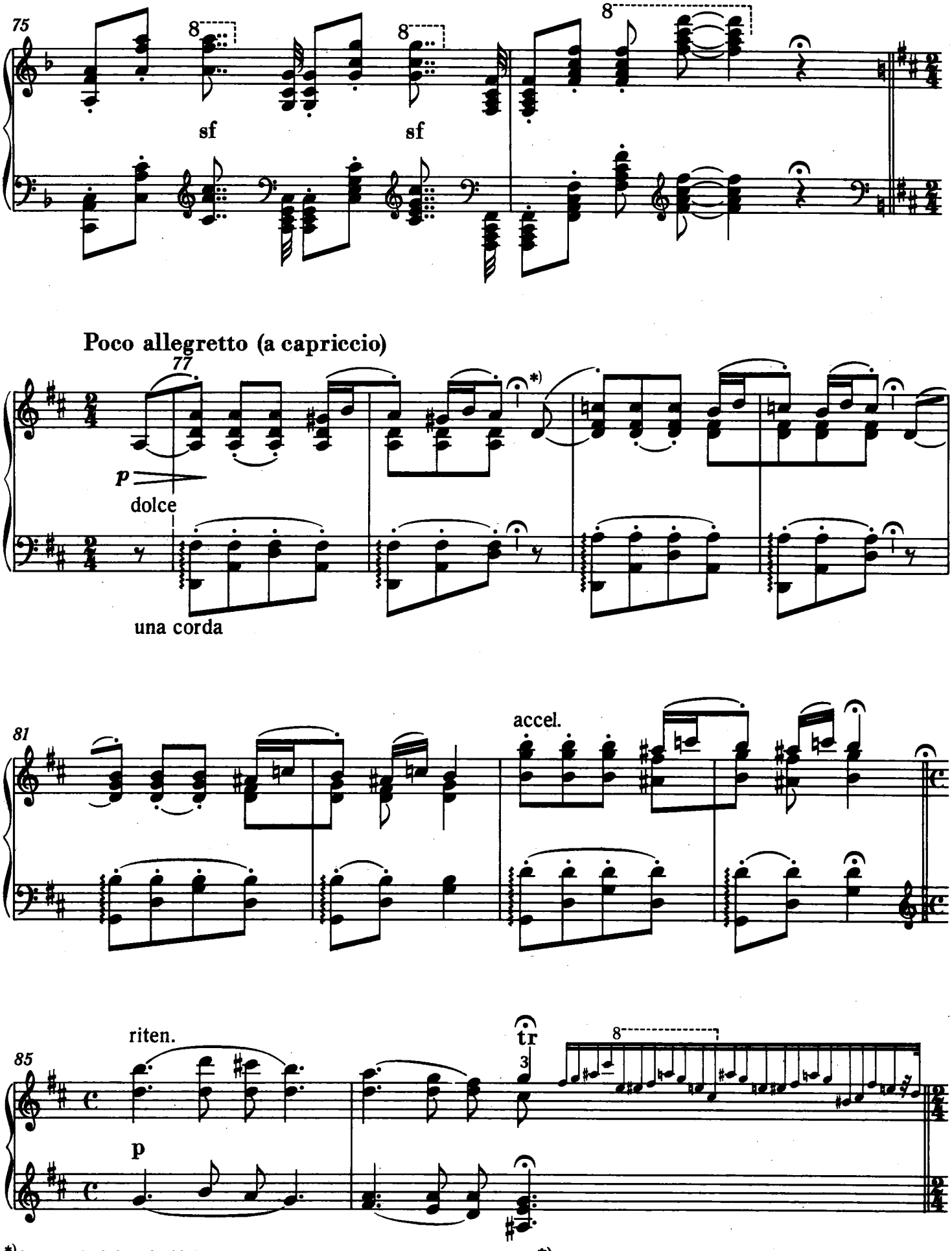

33
ff sempre
37
41
46
51
ff
ben tenuti
ben tenuti
ten.
ten.



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

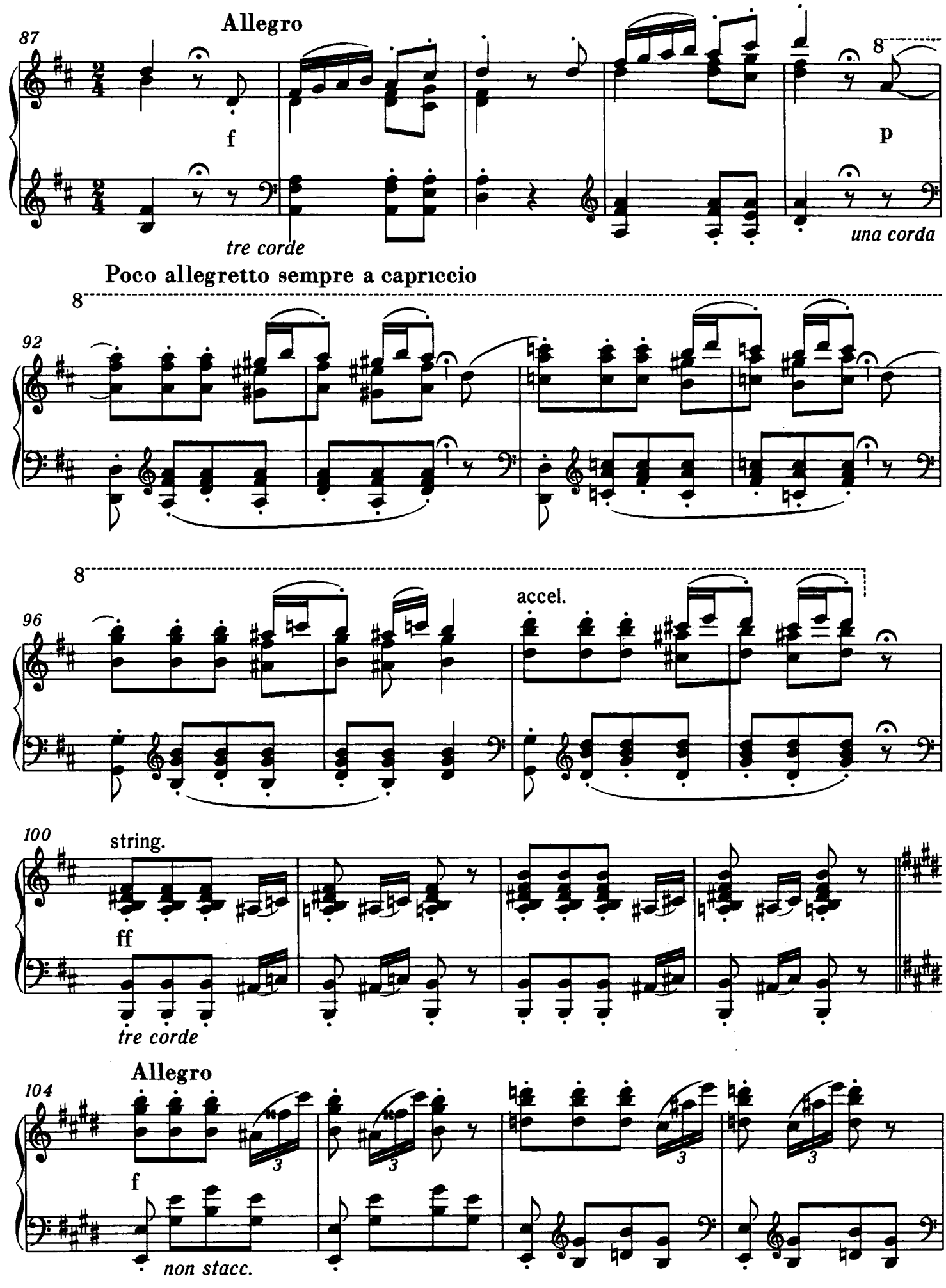
*) This passage can also be played with a change of hands, in which case the last note falls to the right hand.

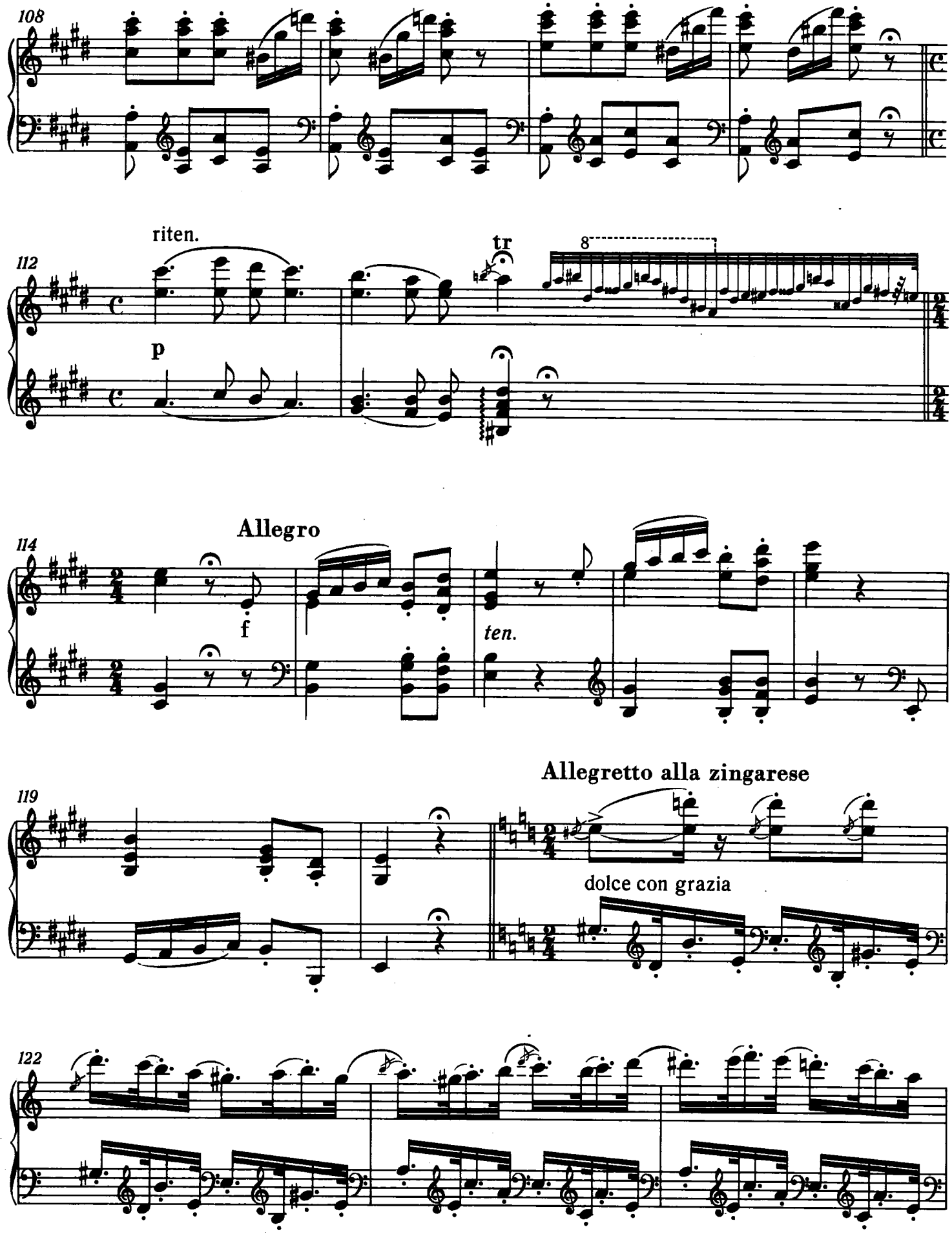

65
68
meno f
marcato
70
71
rinforz.
72
ff

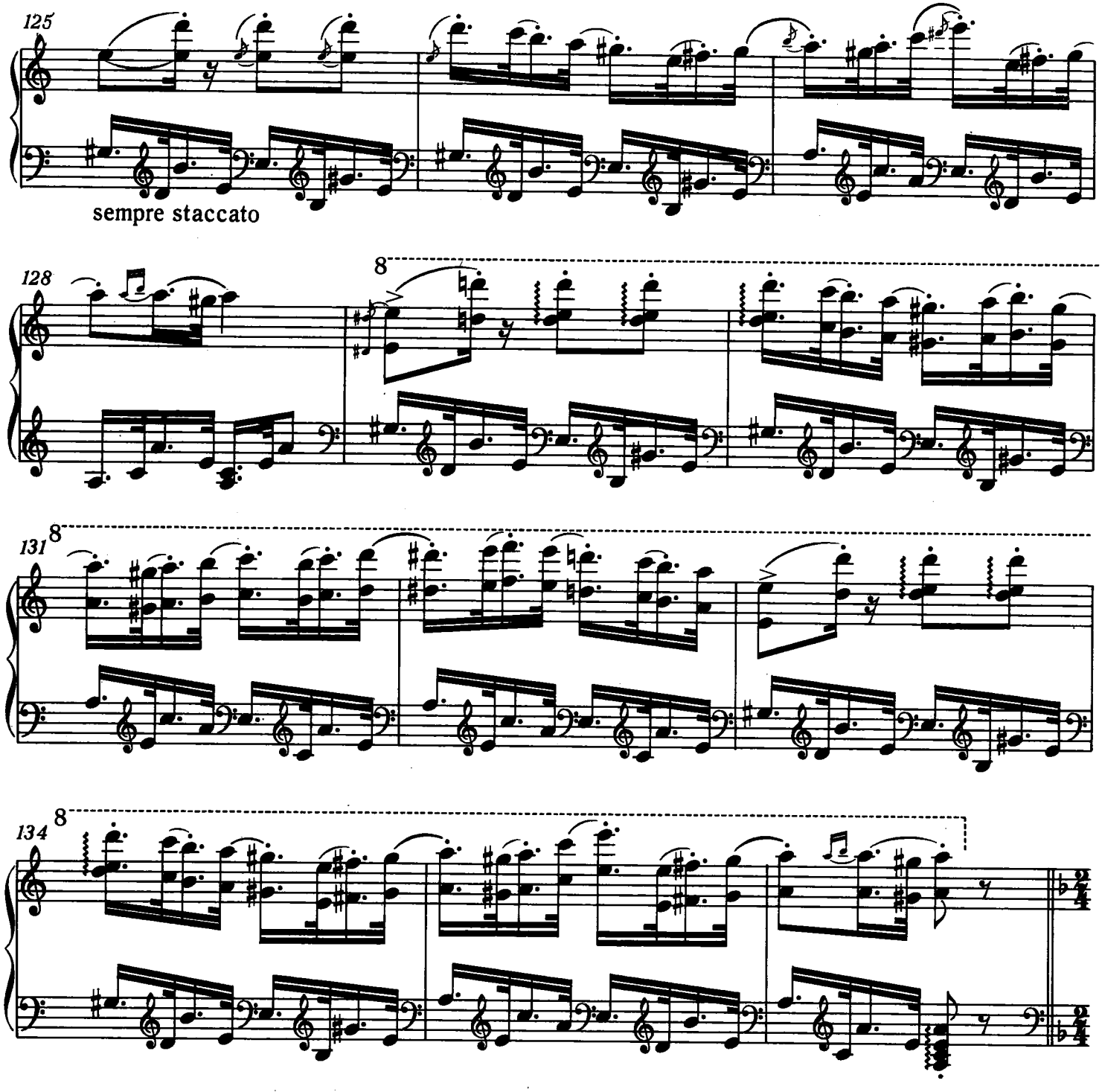


*) Längeres Aushalten als üblich.

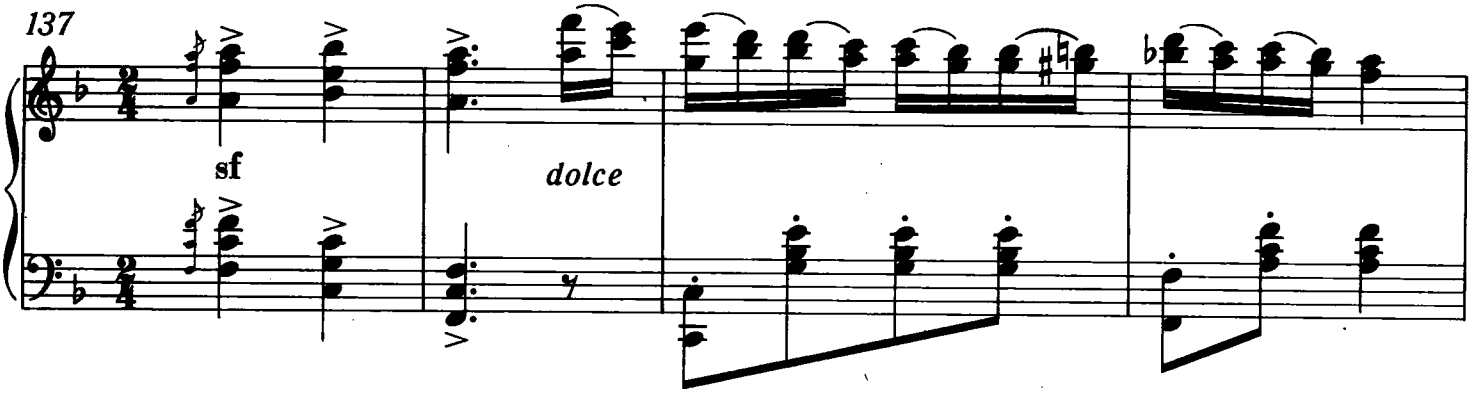
*) To be held longer than normal.

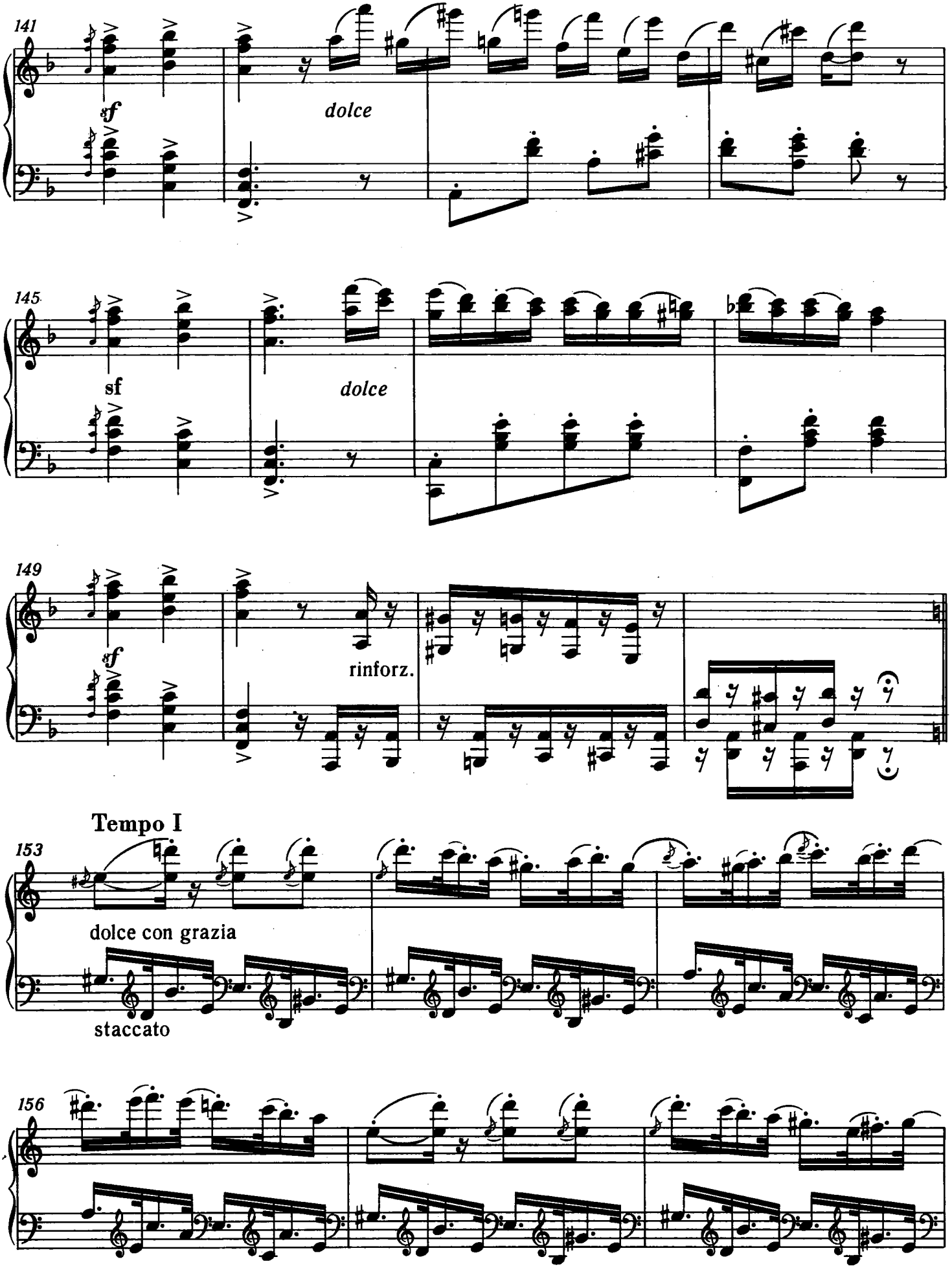

Allegro
87
f
p
tre corde
una corda
Poco allegretto sempre a capriccio
92
8
96
accel.
100
string.
ff
tre corde
Allegro
104
f
non stacc.

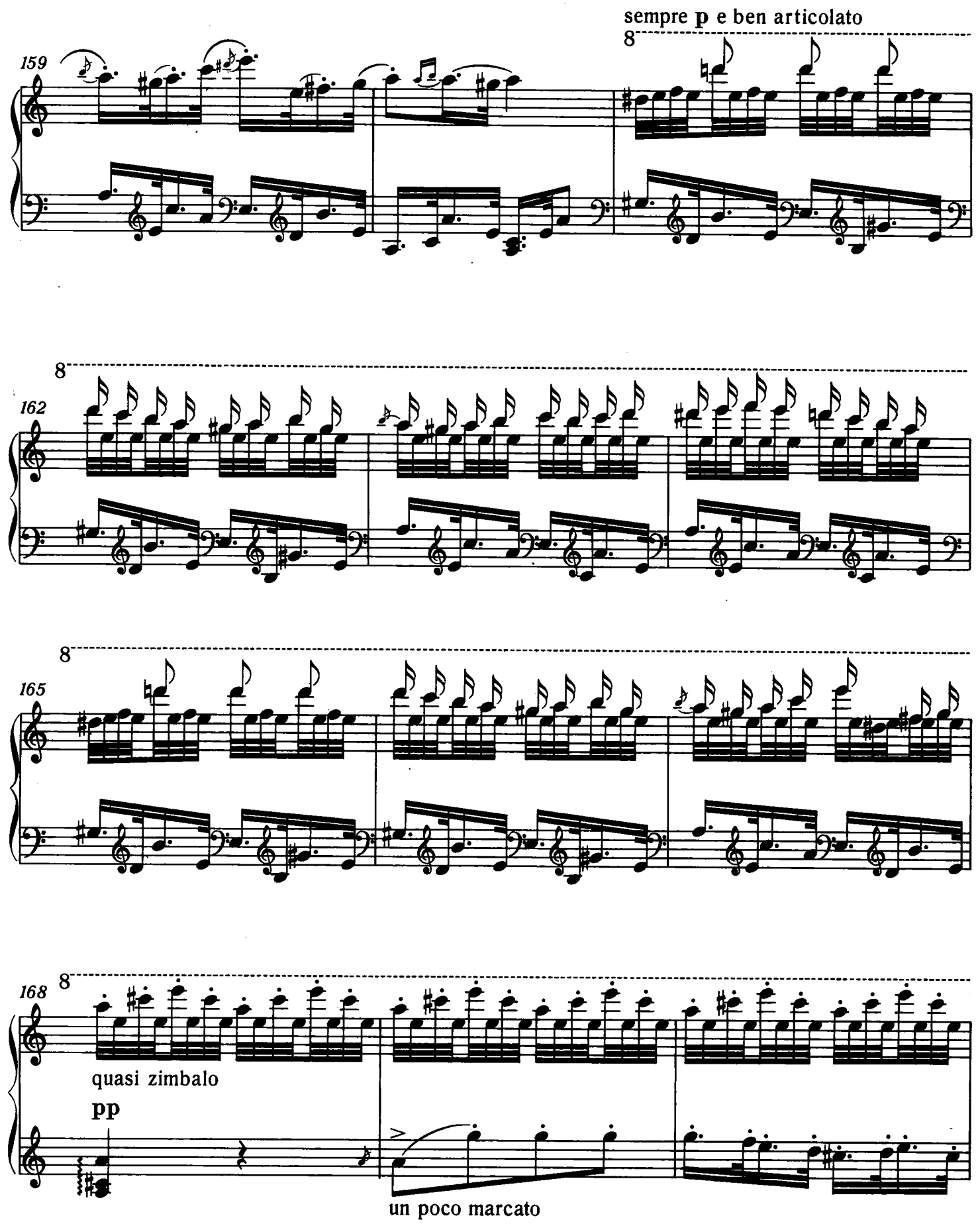

108
riten.
112
tr
8
p
Allegro
114
f
ten.
Allegretto alla zingarese
119
dolce con grazia
122

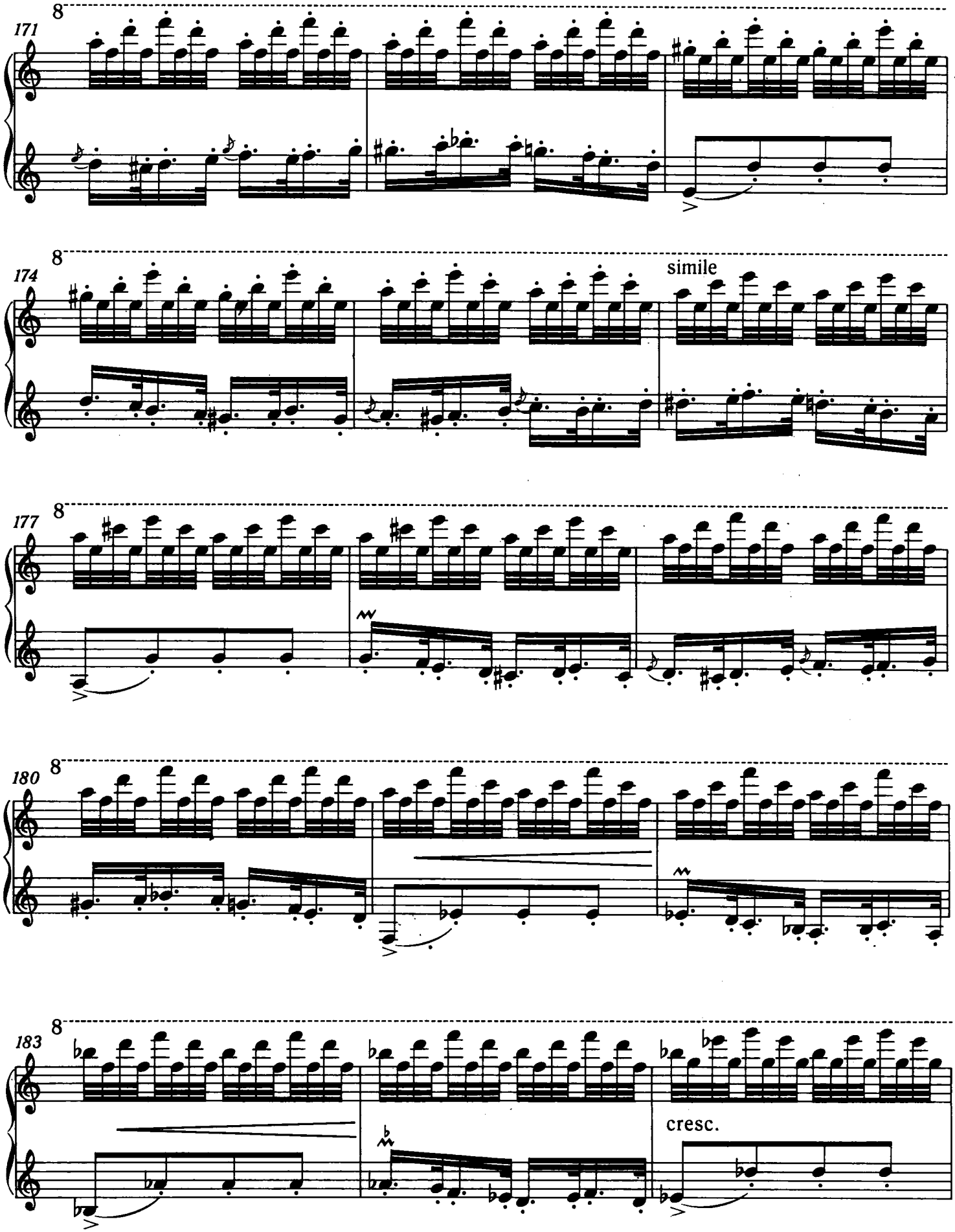


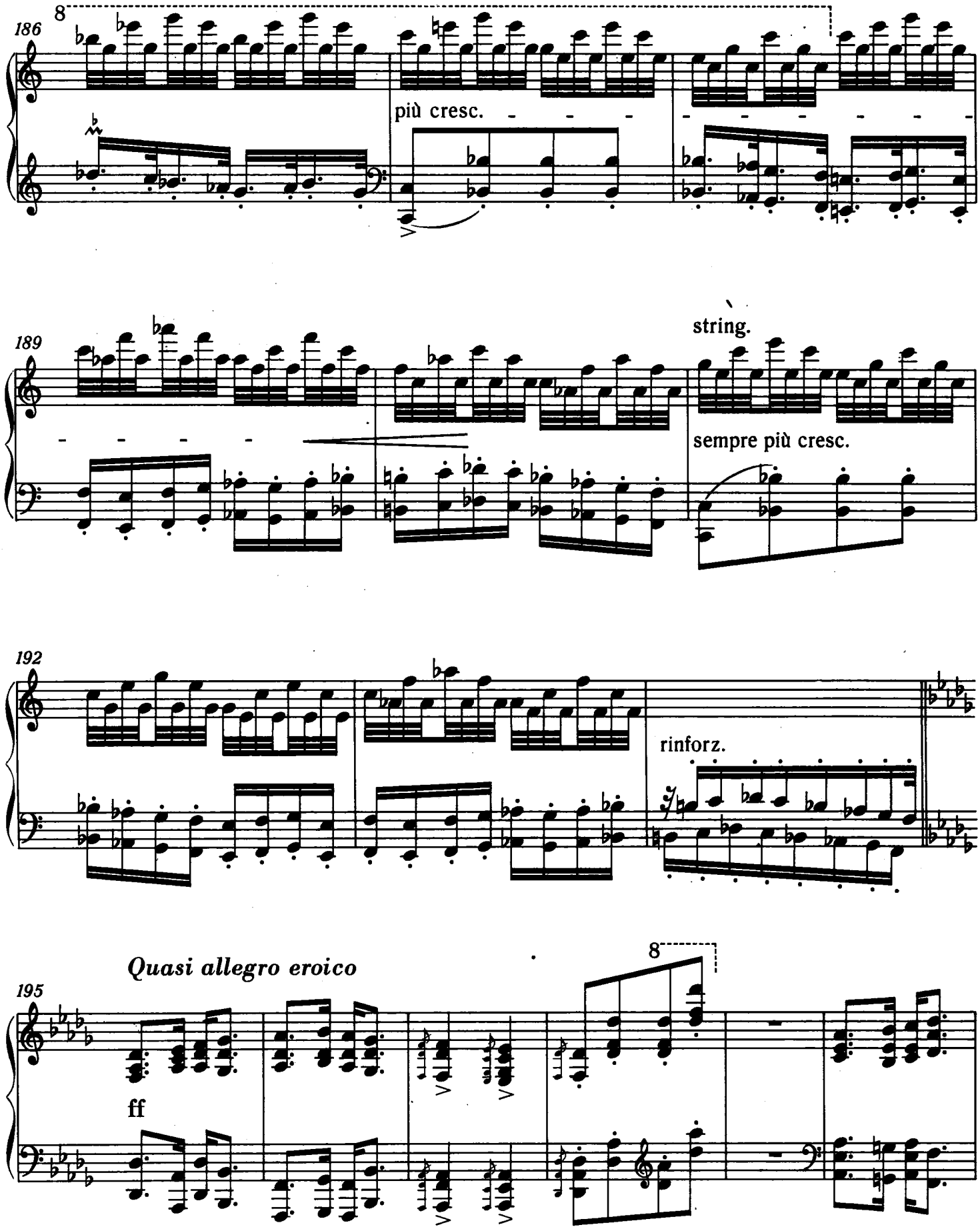
Allegro vivace

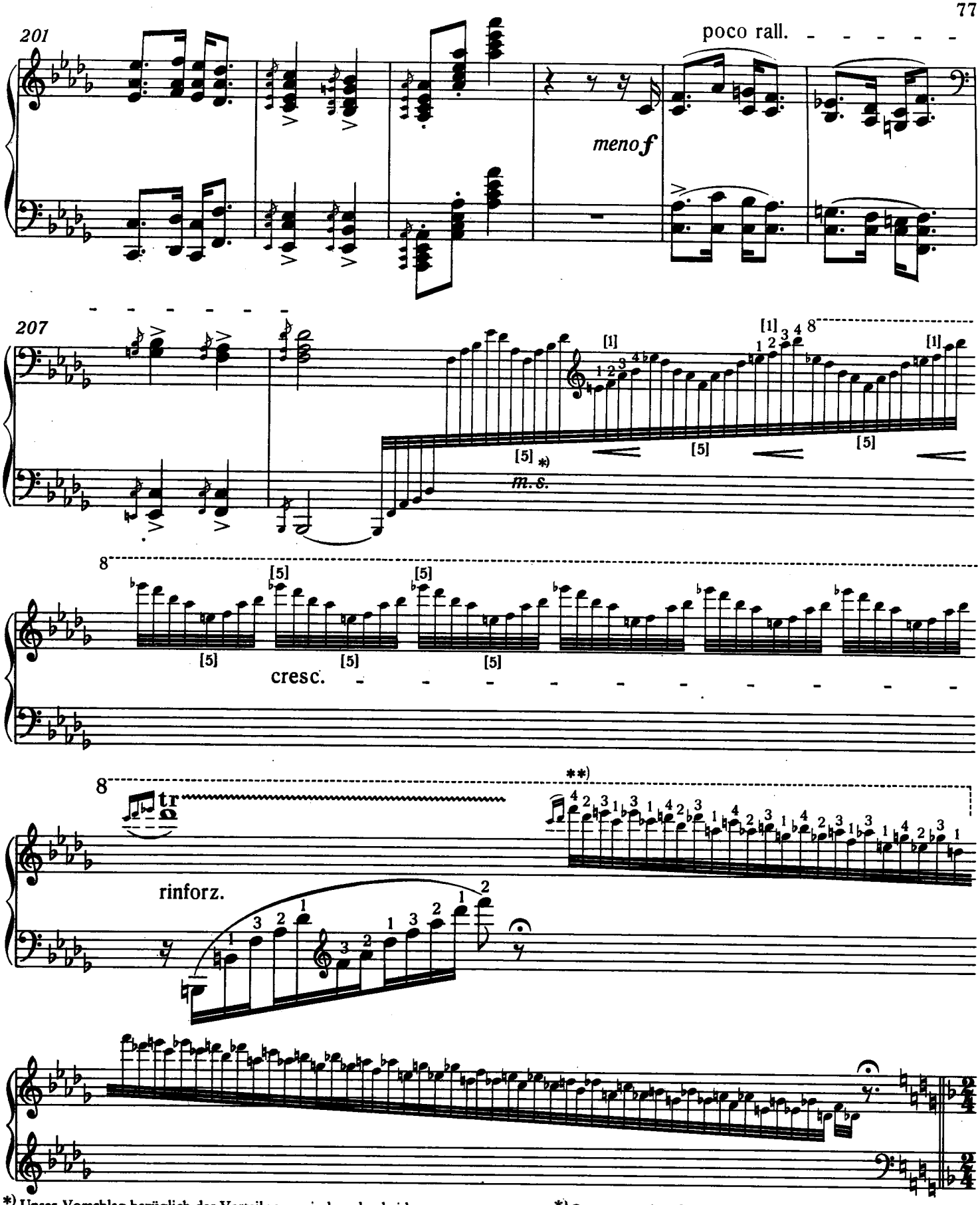



141
sf
dolce
145
sf
dolce
149
sf
rinforz.
Tempo I
153
dolce con grazia
staccato
156


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
8
ff

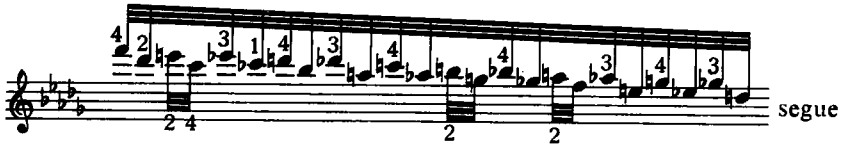


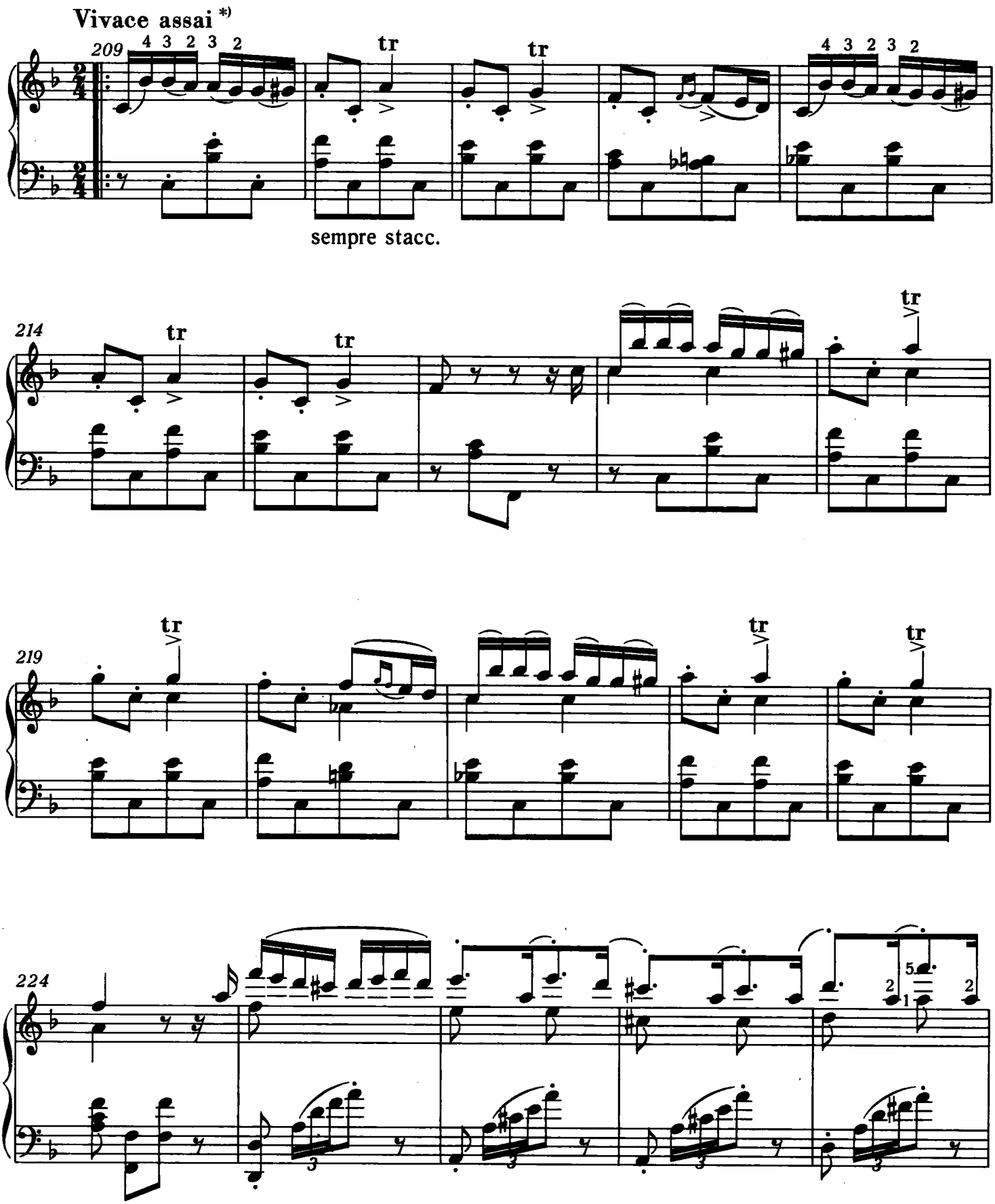
*) Unser Vorschlag bezüglich der Verteilung zwischen den beiden Händen und des Fingersatzes ermöglicht die erforderliche rasche und dynamische Ausführung der *Cadenza*. Dies wäre bei ausschliesslicher Anwendung der rechten Hand kaum möglich.

*) 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:

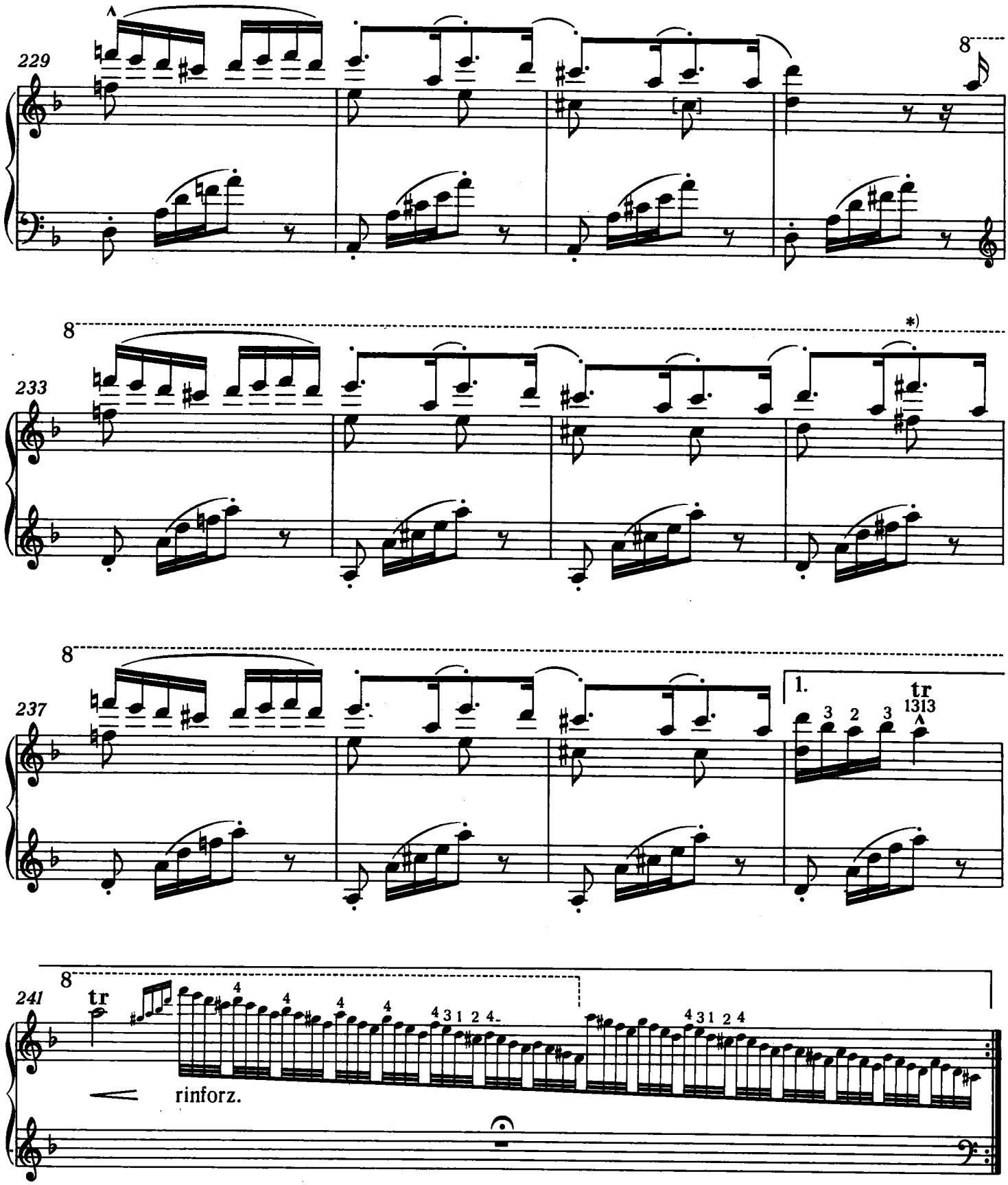
**) We suggest the following solution:





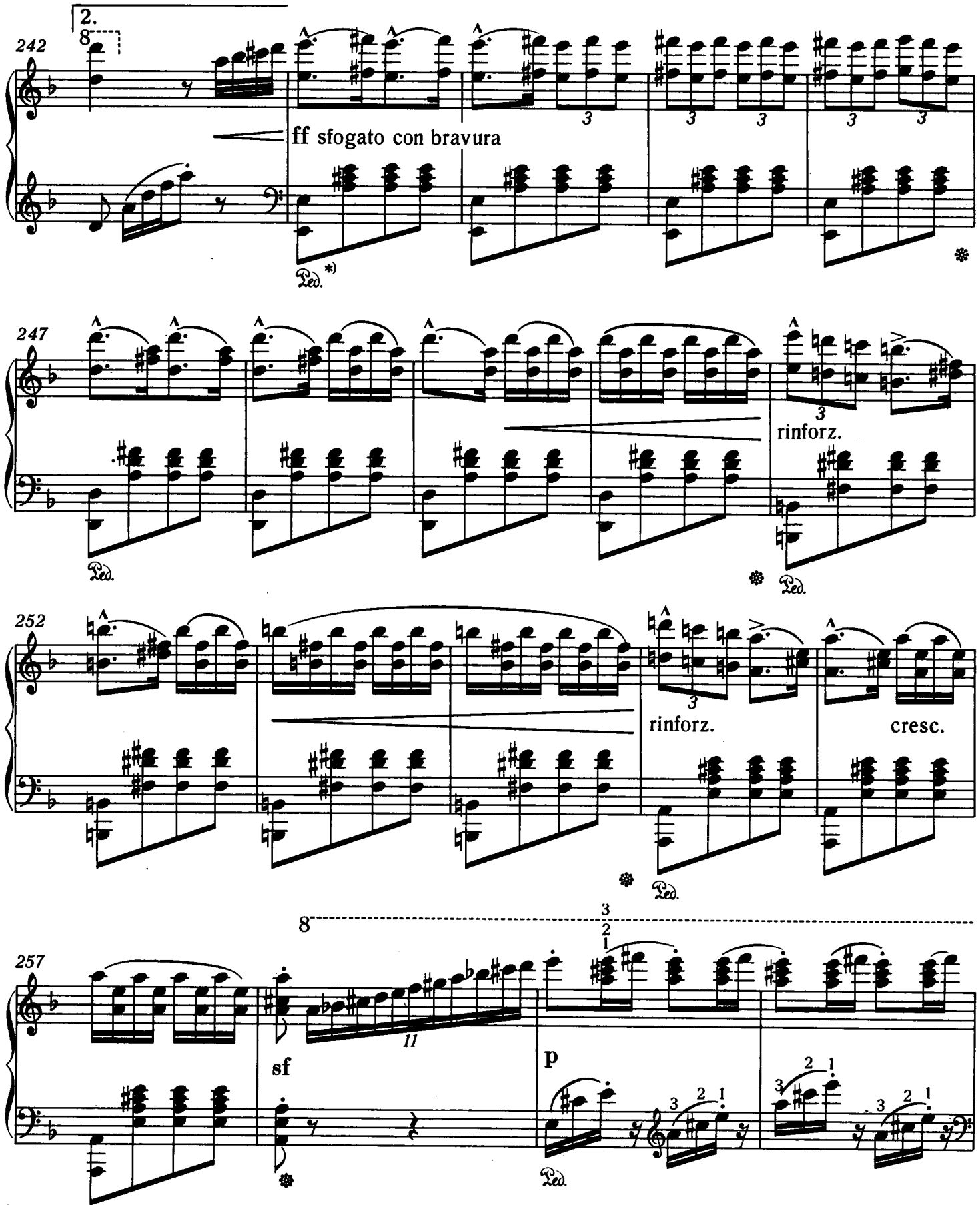
*) Die zu Liszts Lebzeiten erschienenen Ausgaben enthalten im *Vivace assai*-Teil keine dynamischen Zeichen. Man bleibe auf der durch das *rinforz*, erreichten dynamischen Stufe.

*) 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*.



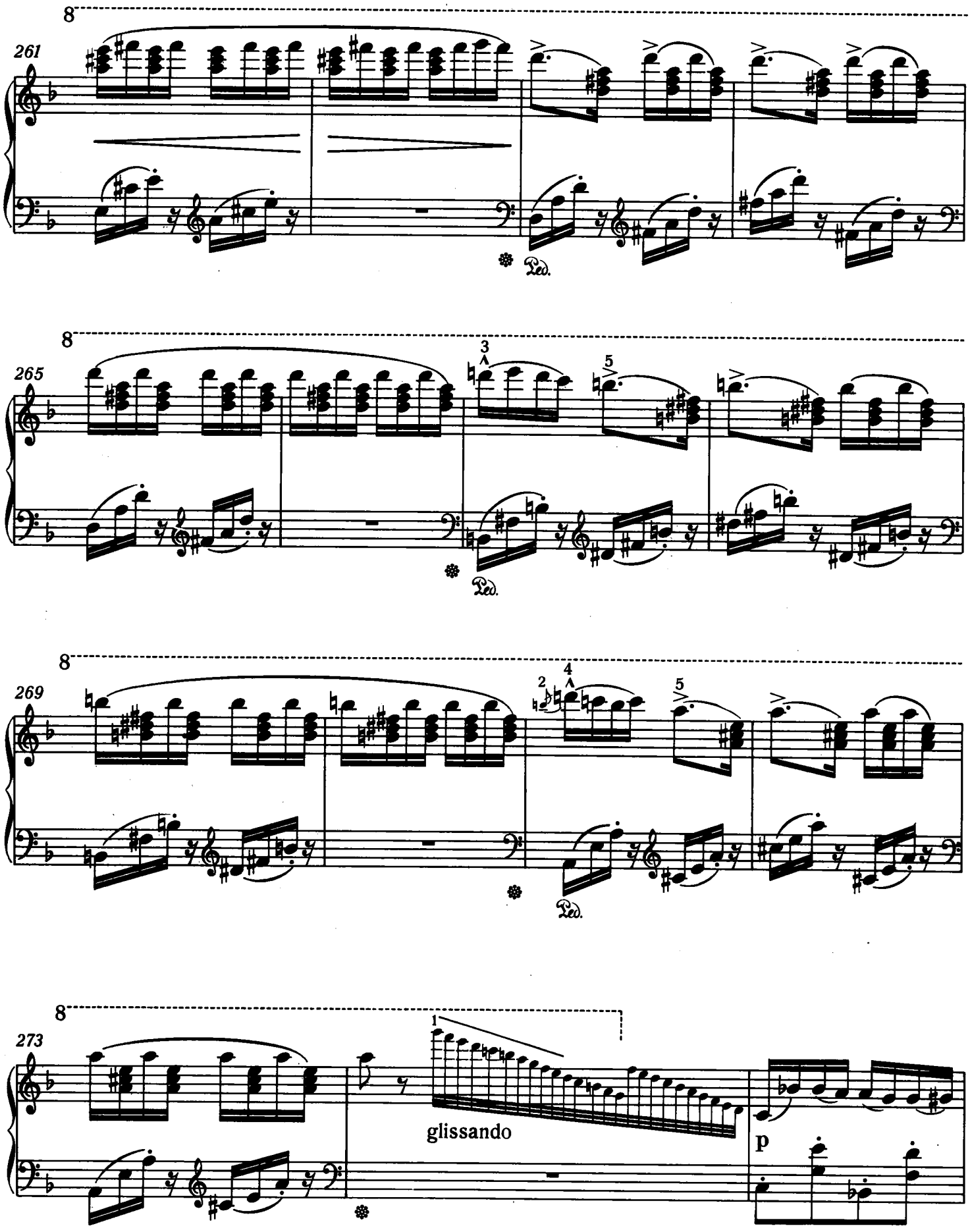
*) Eine offenbar für Klaviere von geringerem Tonumfang bestimmte Notlösung. An ihrer Stelle kann die um eine Oktave höhere Variante des 228. Taktes gespielt werden.

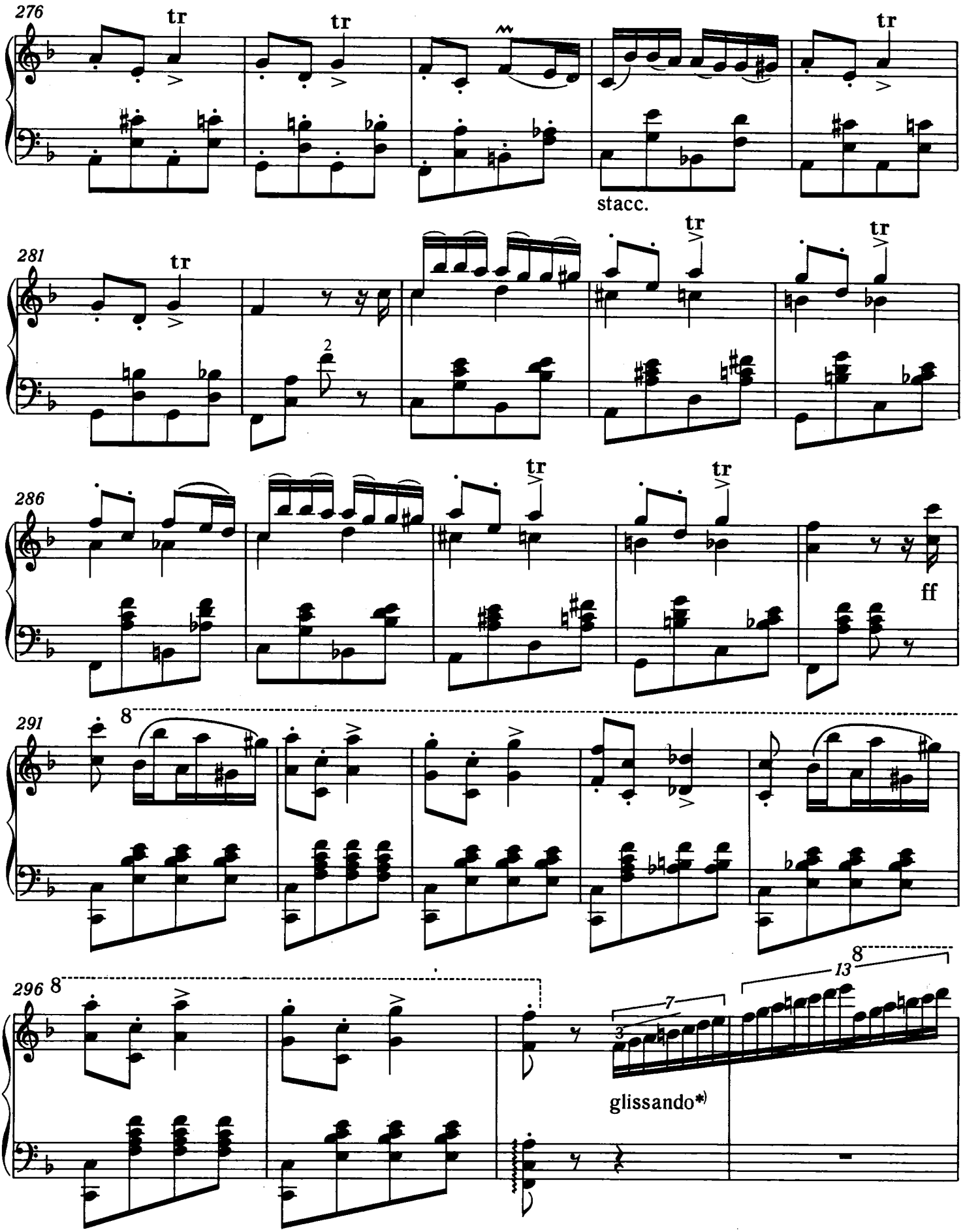
*) A solution obviously intended for pianos of limited range. In its place it is permissible to play the variant one octave higher from bar 228.



*) 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.

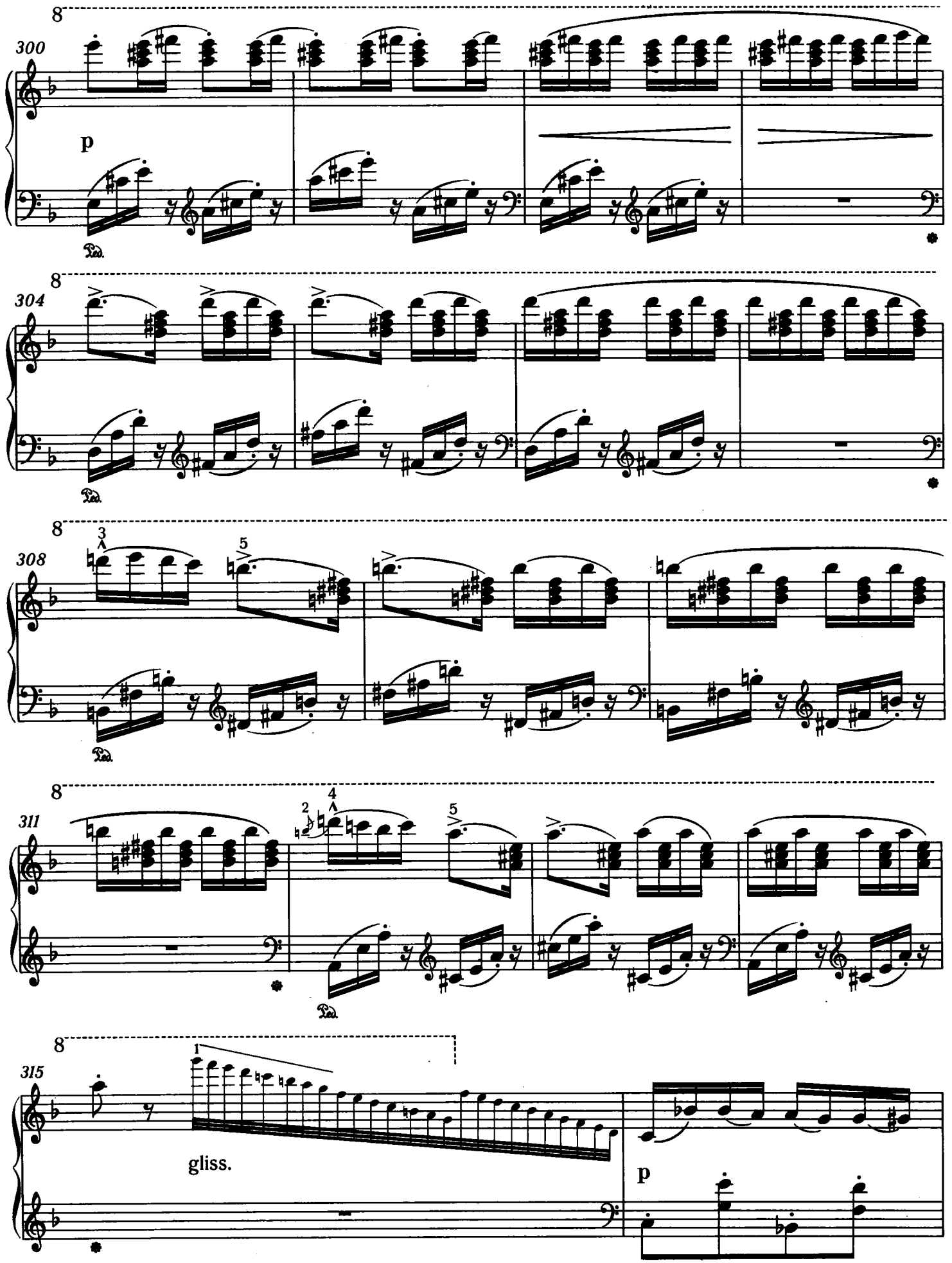
*) We reproduce Liszt's original pedal markings exactly, designed to suggest the effect of the cimbalom. With modern pianos of greater volume it is, however, advisable to use pedal vibrato in these passages.

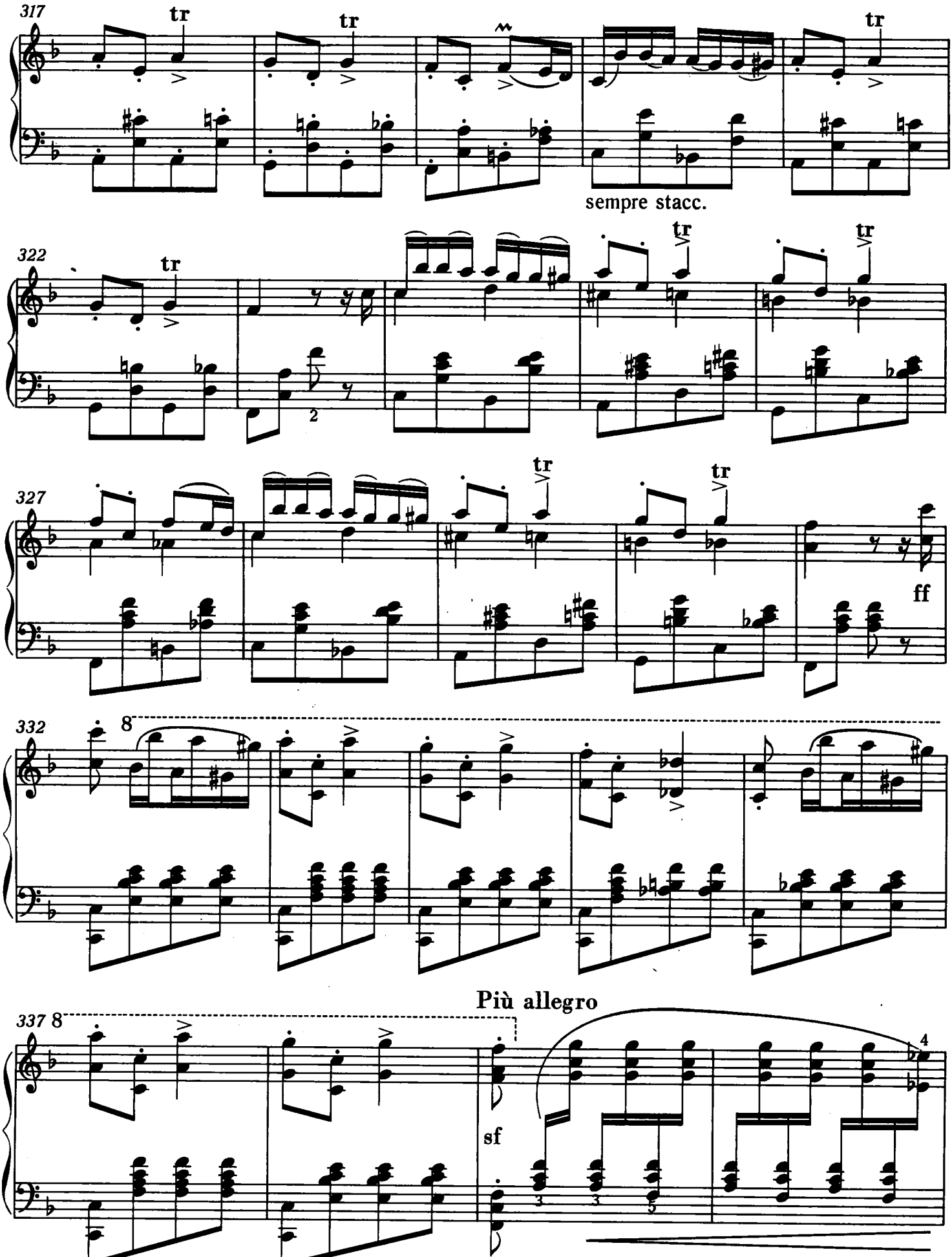

8
261
Ped.
8
265
3
5
Ped.
8
269
2
4
5
Ped.
8
273
1
glissando
p

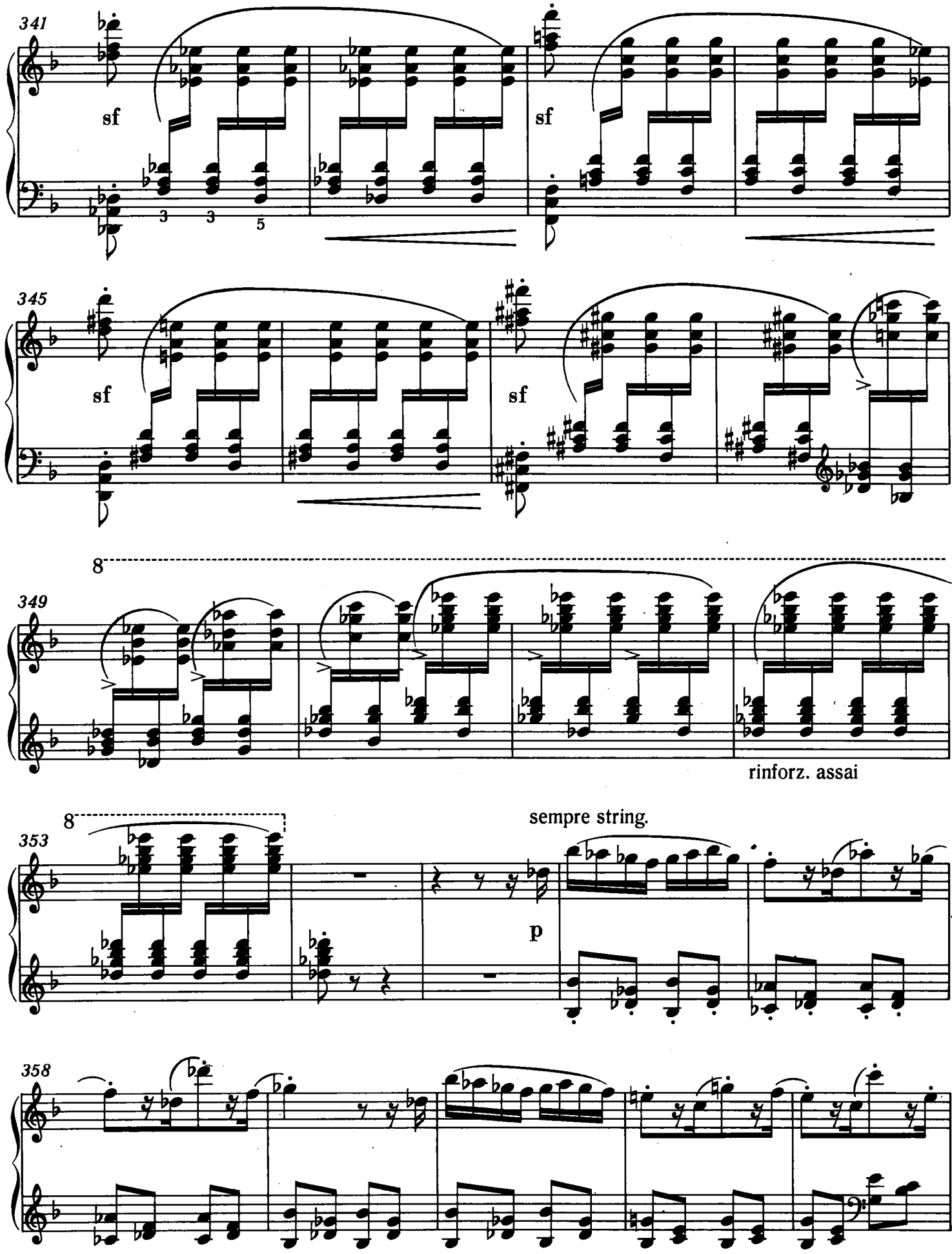


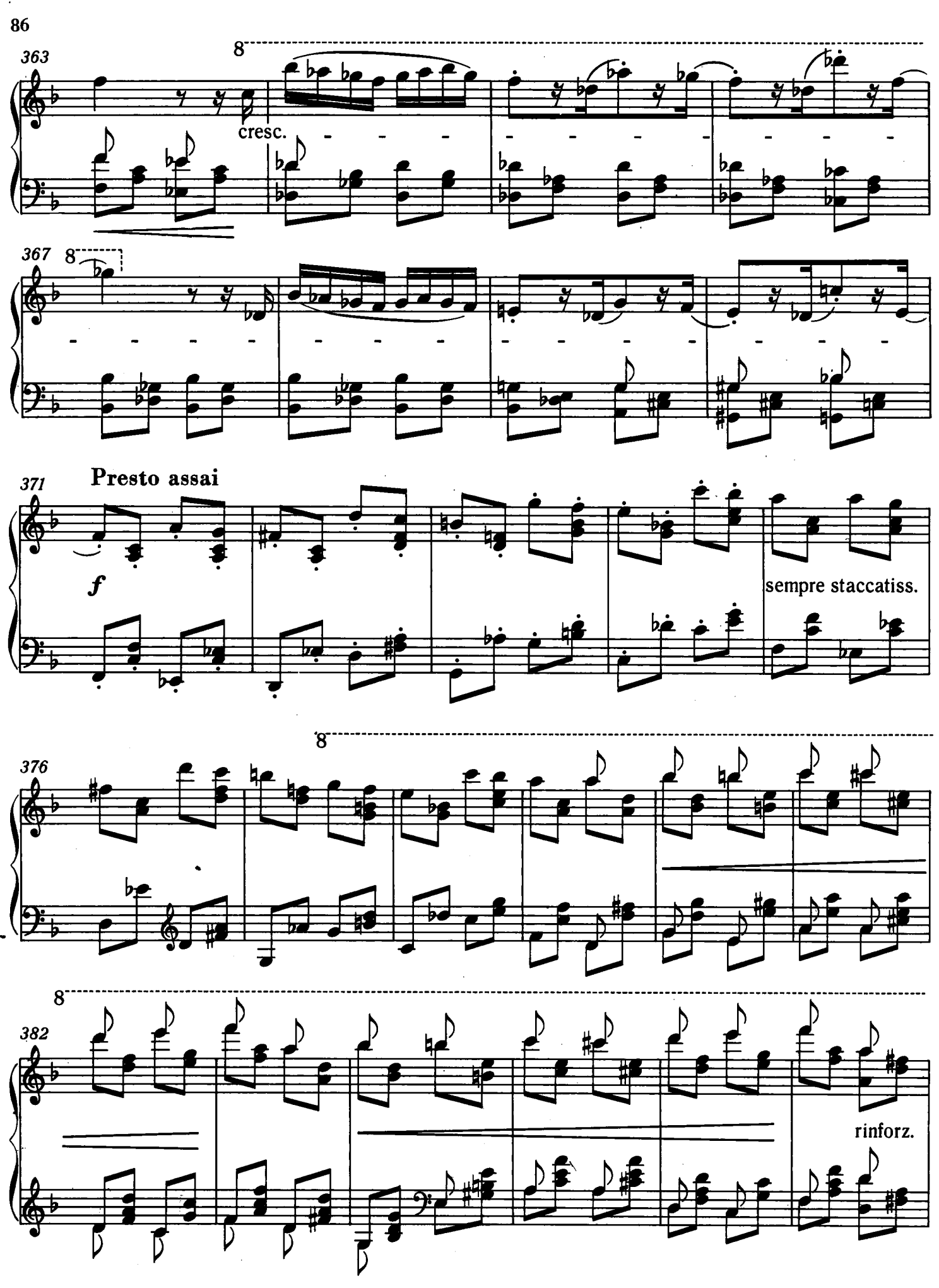
*) Dieses *glissando* soll die Zeitdauer von drei Viertelwerten in Anspruch nehmen.

*) This *glissando* is to have the duration of three crotchets.

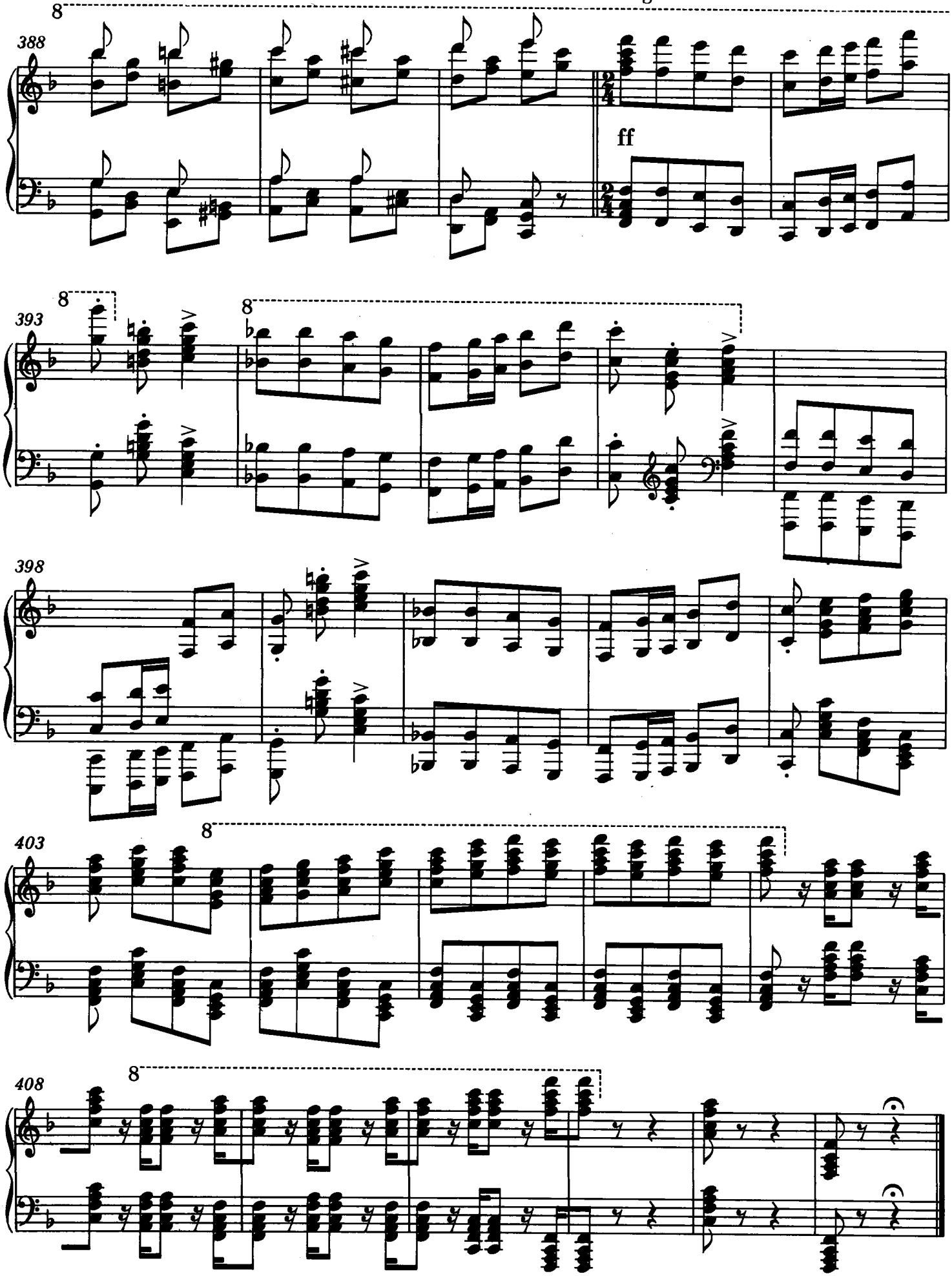

8
300
p
Ped.
8
304
Ped.
8
308
3
5
Ped.
8
311
2
4
5
Ped.
8
315
1
gliss.
p


317
tr
tr
tr
sempre stacc.
322
tr
tr
tr
2
327
tr
tr
ff
332
8
337 8
Più allegro
sf
4


341
sf
sf
345
sf
sf
8
349
rinforz. assai
8
353
sempre string.
p
358
sempre stacc.

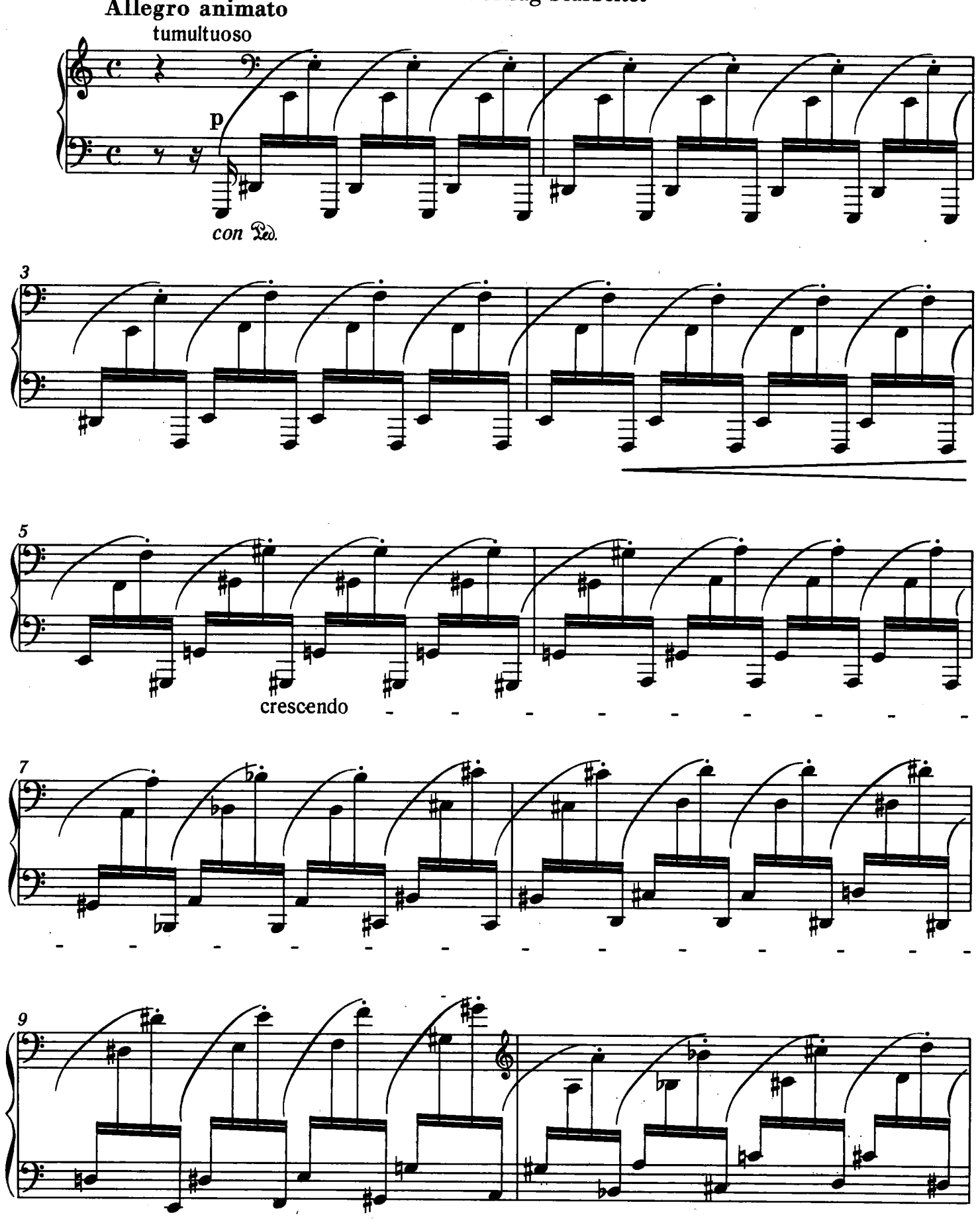

363
8
cresc.
367
8
371
Presto assai
f
sempre staccatiss.
376
8
8
382
rinforz.

Allegro brioso



XV. RHAPSODIE HONGROISE
RÁKÓCZI-MARSCH

Zum Konzert-Vortrag bearbeitet



11

8

strepitoso molto rinforz.

14

Tempo di marcia animato

*)

ff marcatissimo

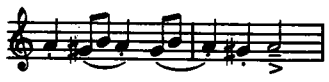
20

sempre ff

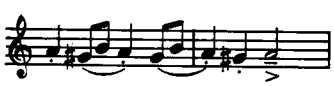
25

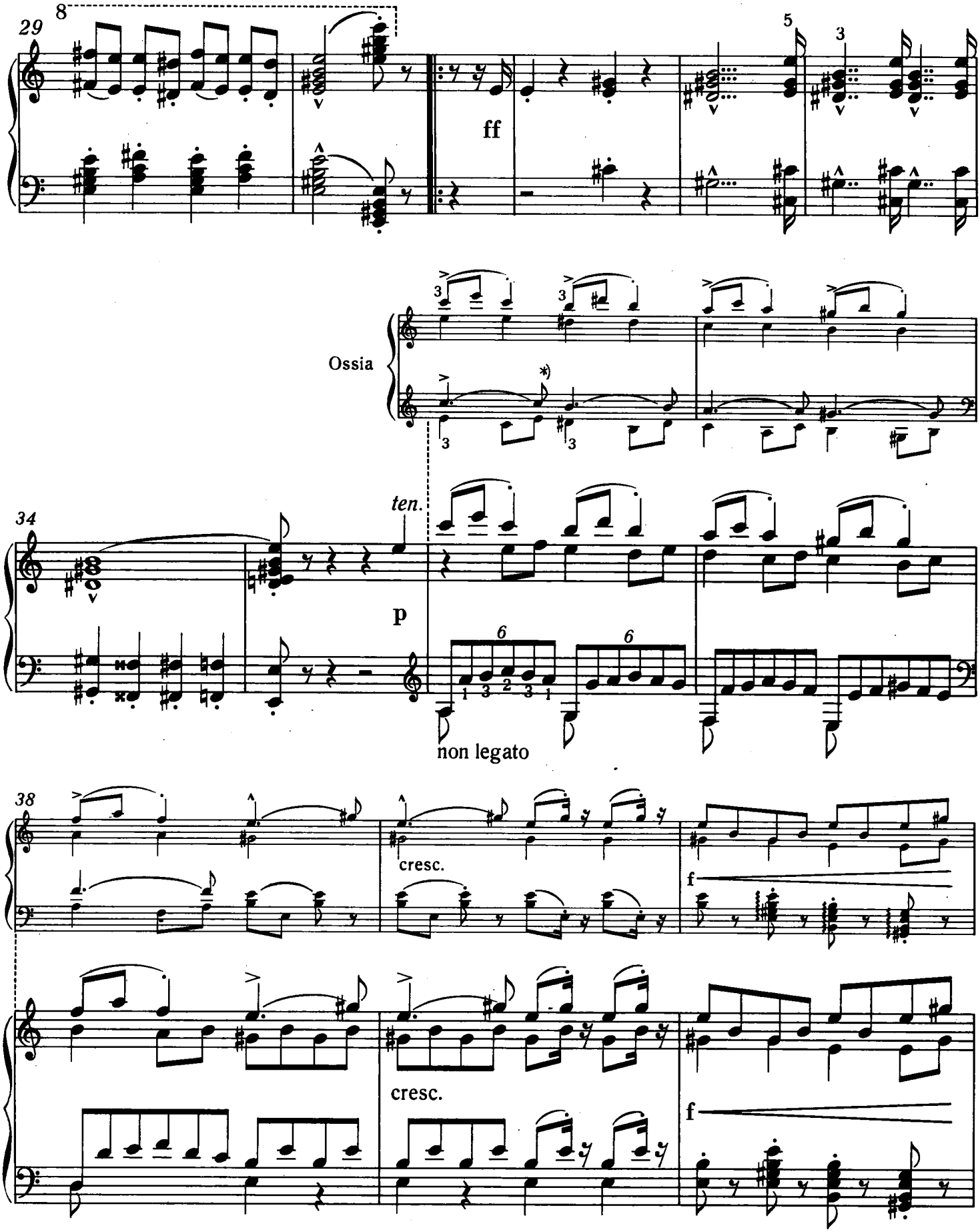
8

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



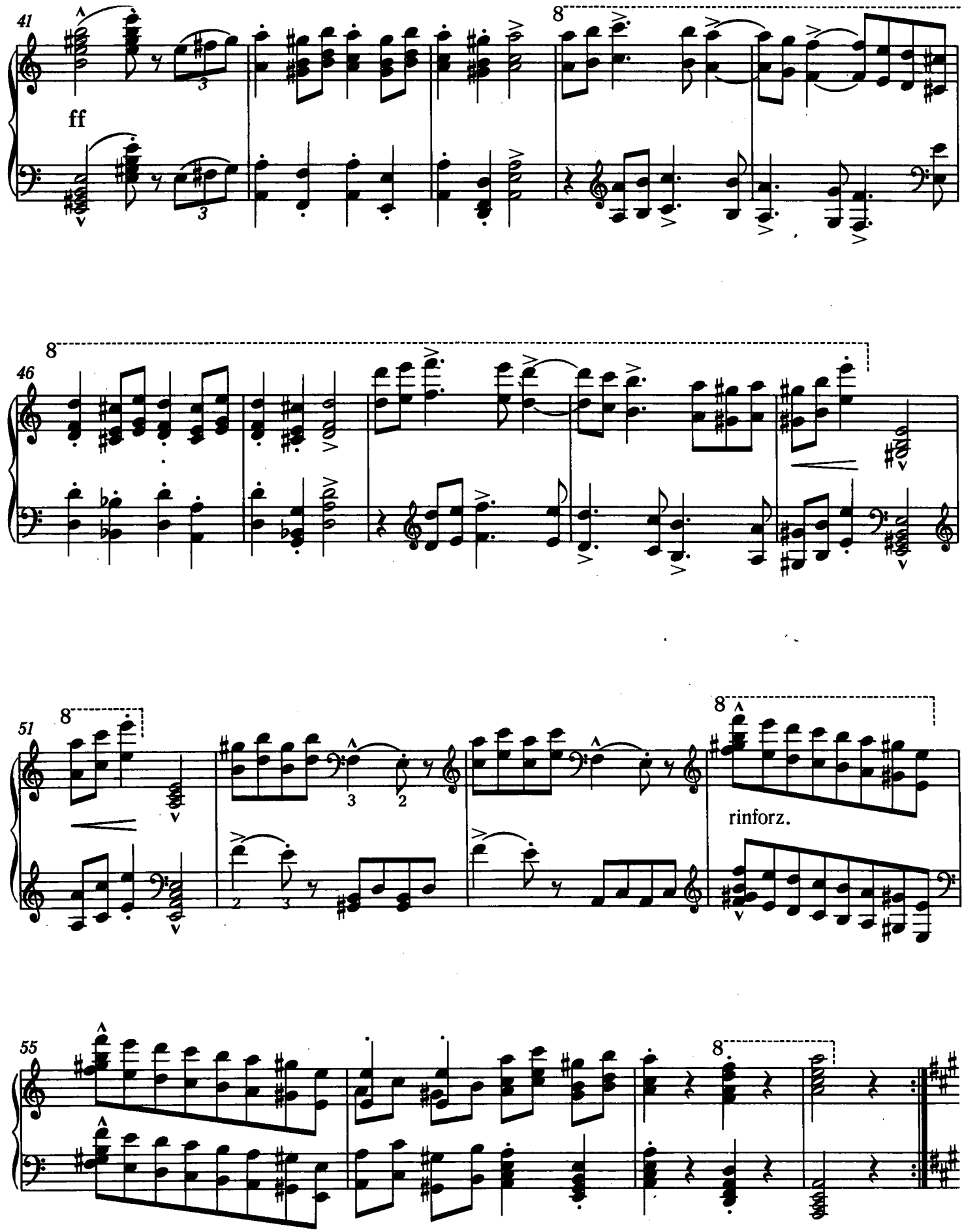
*) The rhythm of the march is anapaestic. Today it would be phrased:

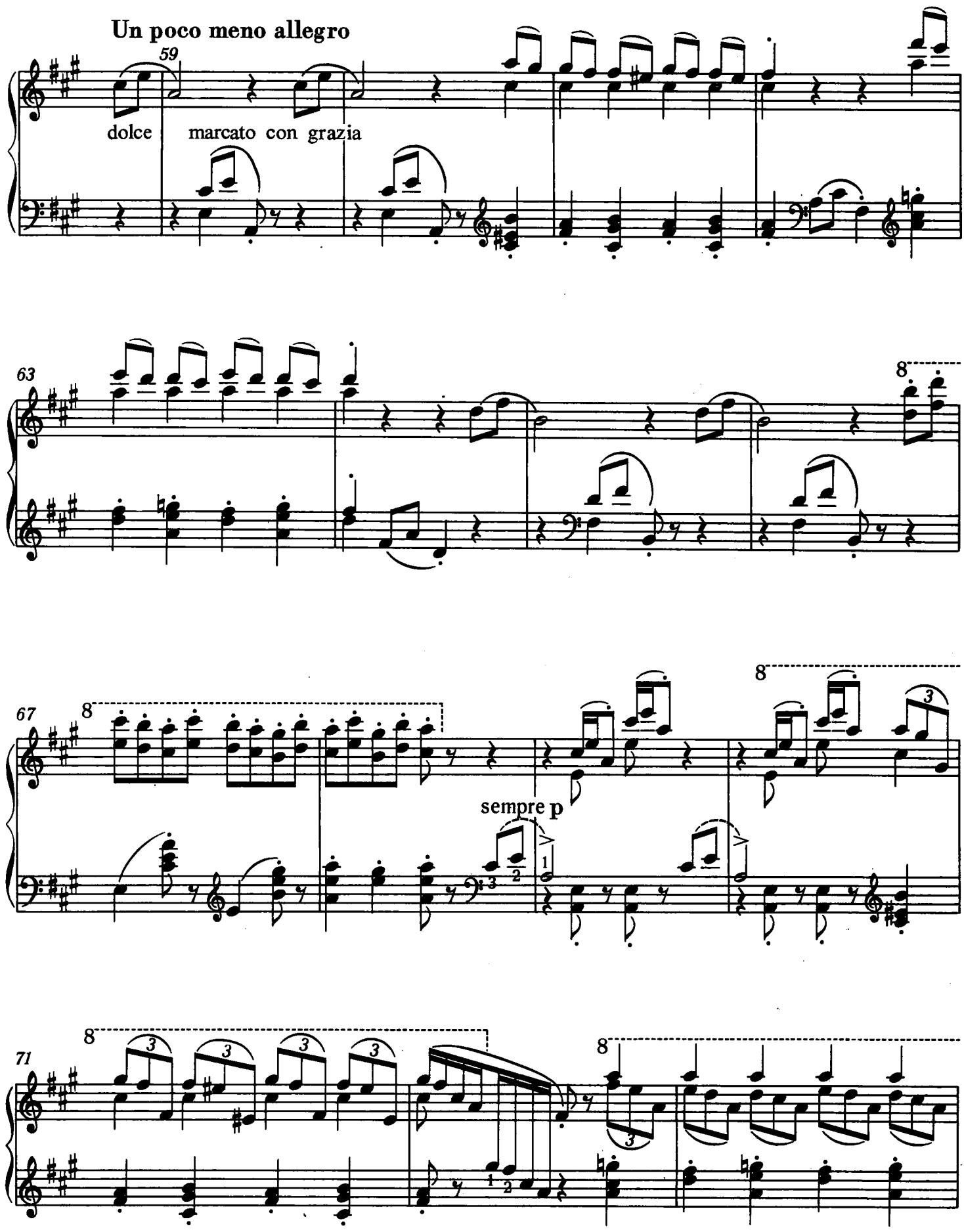


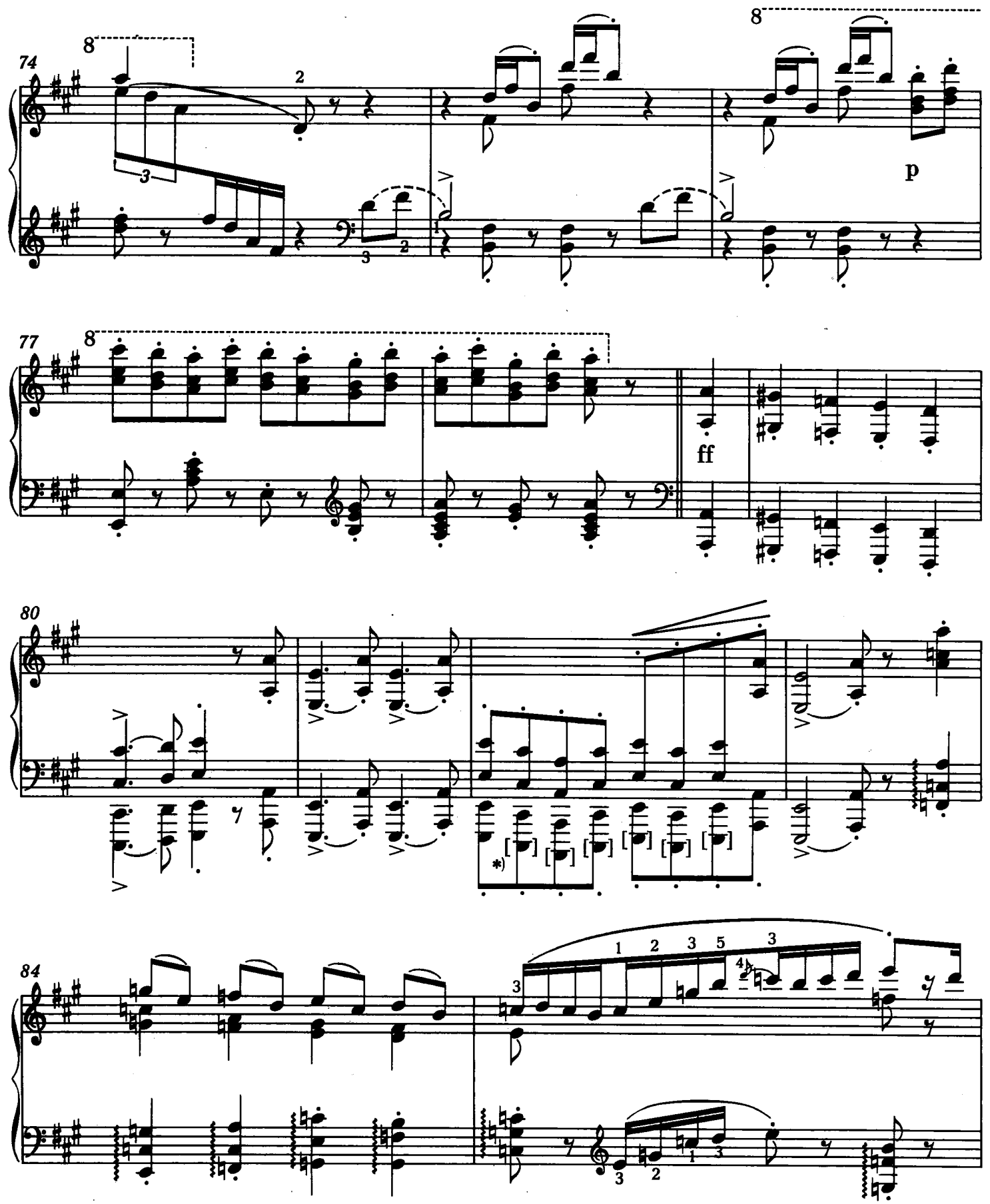


*) Die Achtelwerte sind wieder anzuschlagen.

*) The quavers are to be struck afresh.

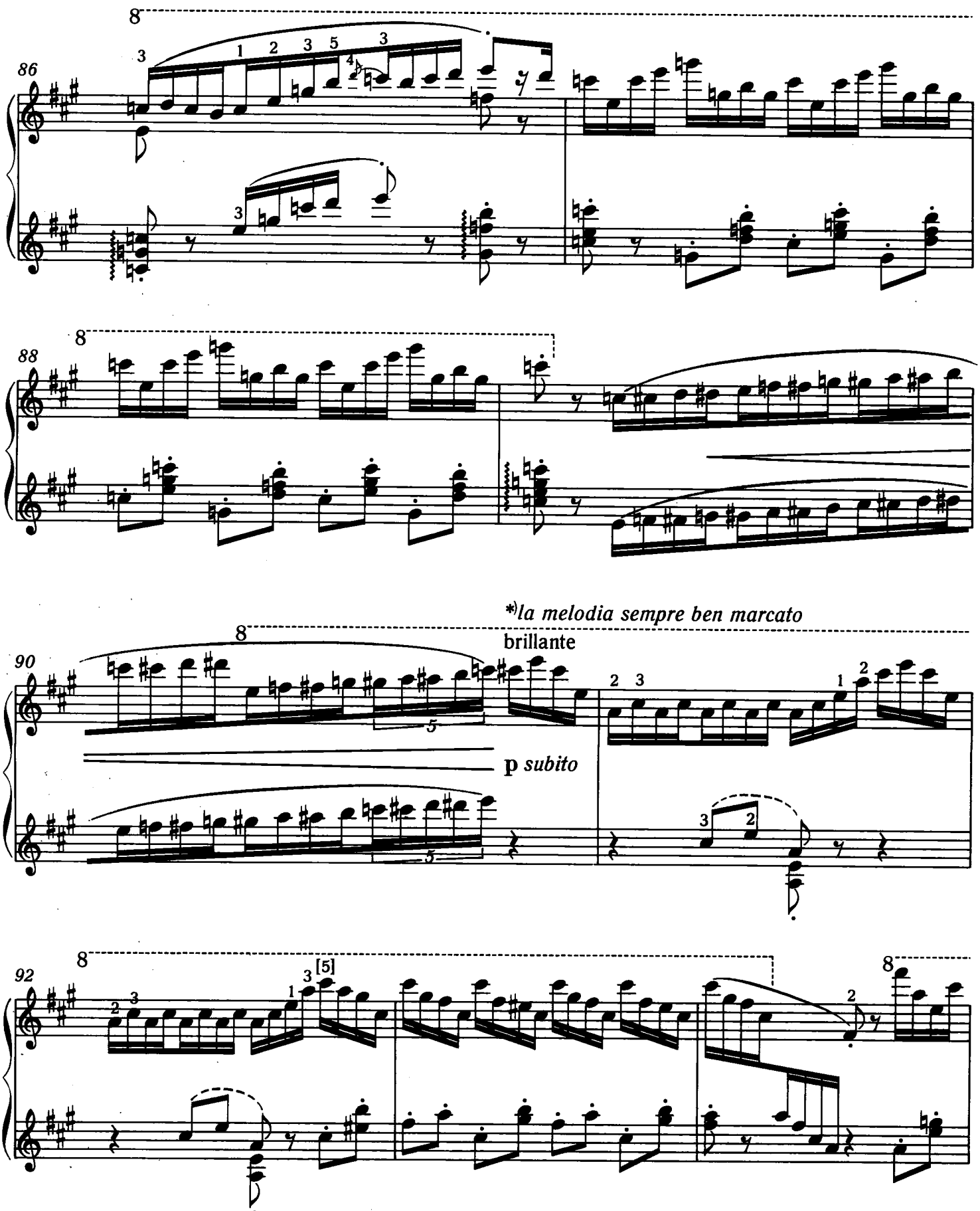

41
ff
8
46
8
51
8
rinforz.
55
8


Un poco meno allegro
59
dolce
marcato con grazia
63
8
67
8
8
sempre p
71
8
8



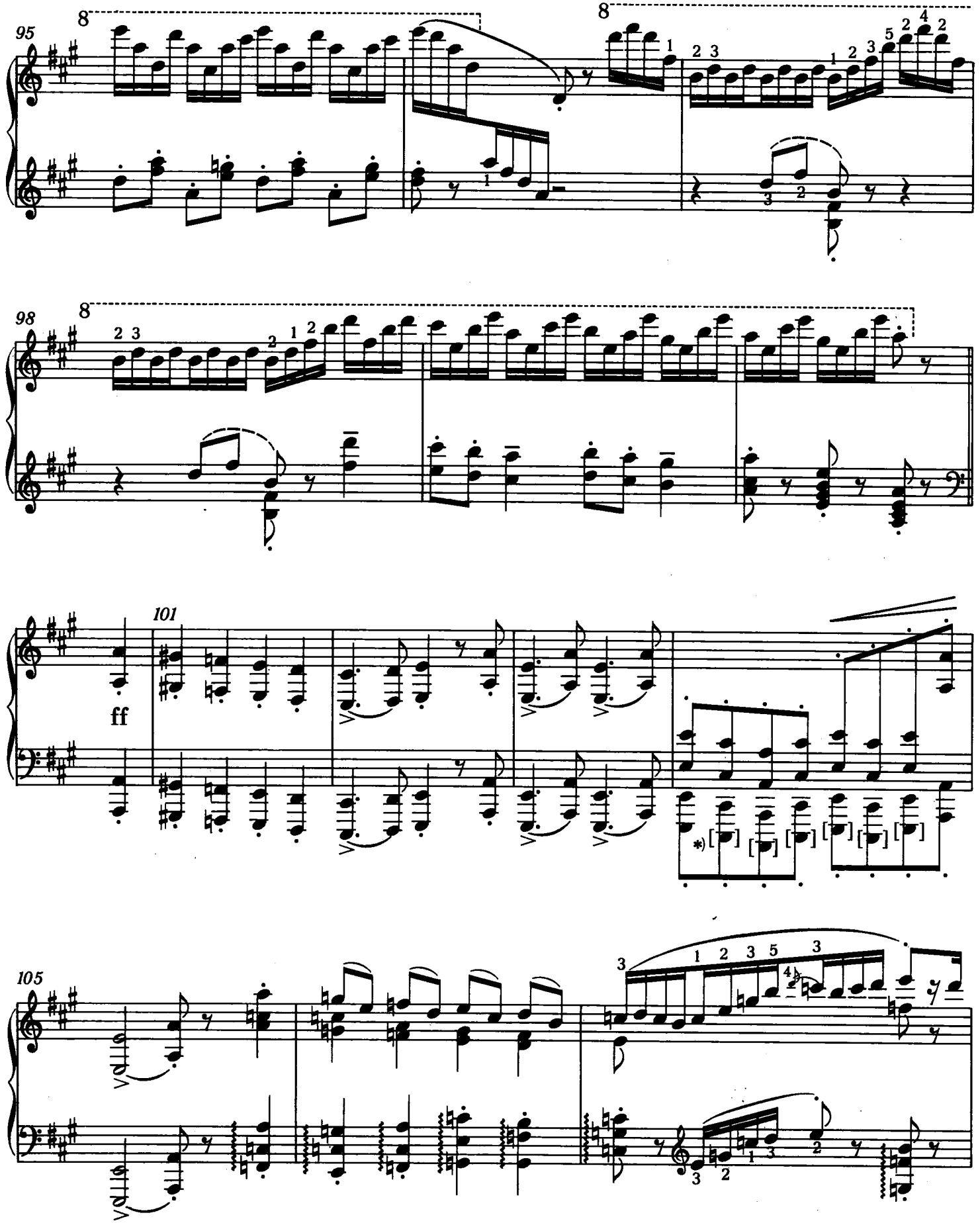
*) Die eingeklammerten Noten kommen bei Liszt nicht vor. Ihre Ausführung wurde erst durch die Verbreitung der siebenoktavigen Klaviere ermöglicht. Ihre Einschaltung ist der Einsicht des Interpreten überlassen.

*) 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.



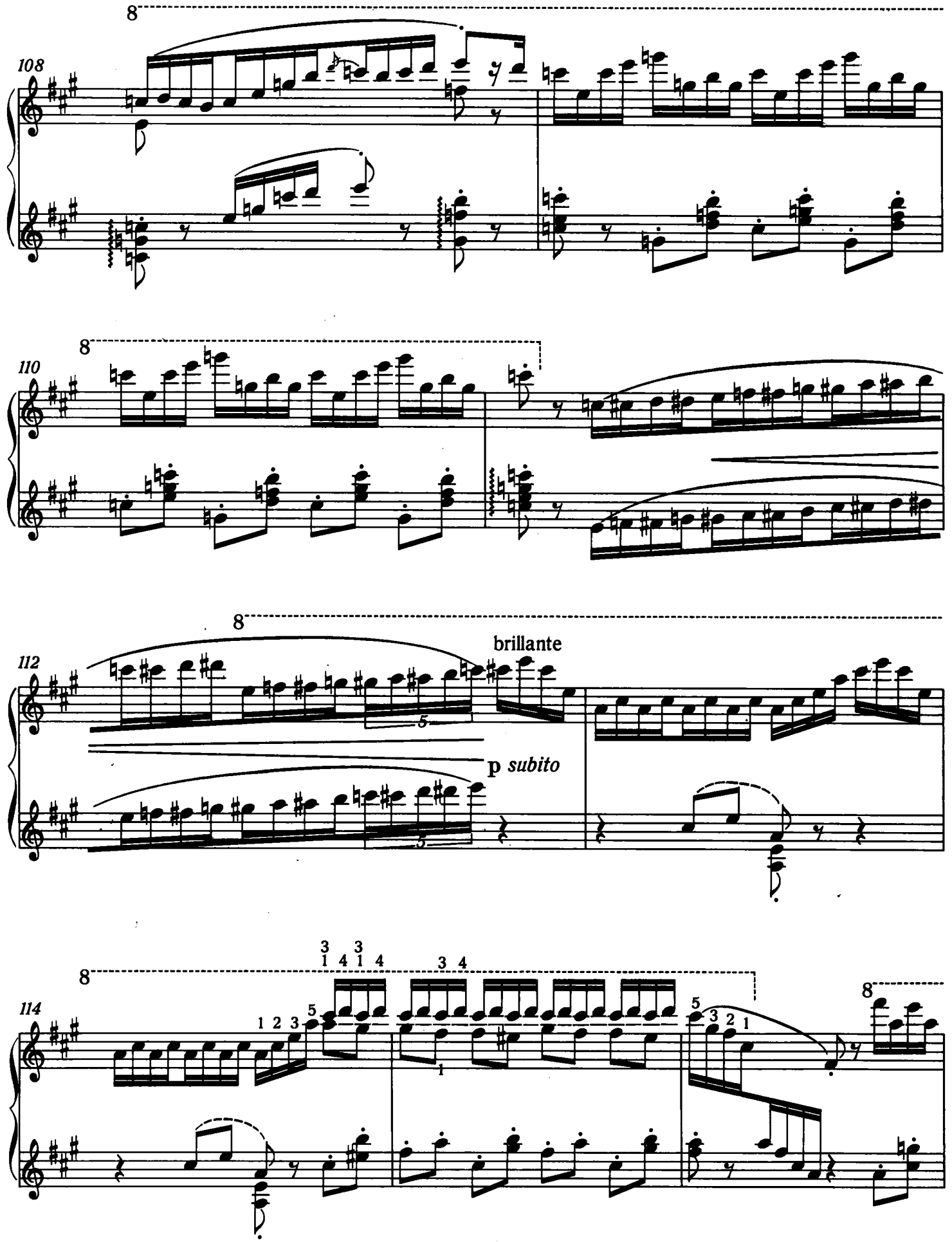
*) Das Thema des Trioteiles soll überall aus dem Gewebe der Figurationen hervorklingen, das die Melodie verborgen enthält.

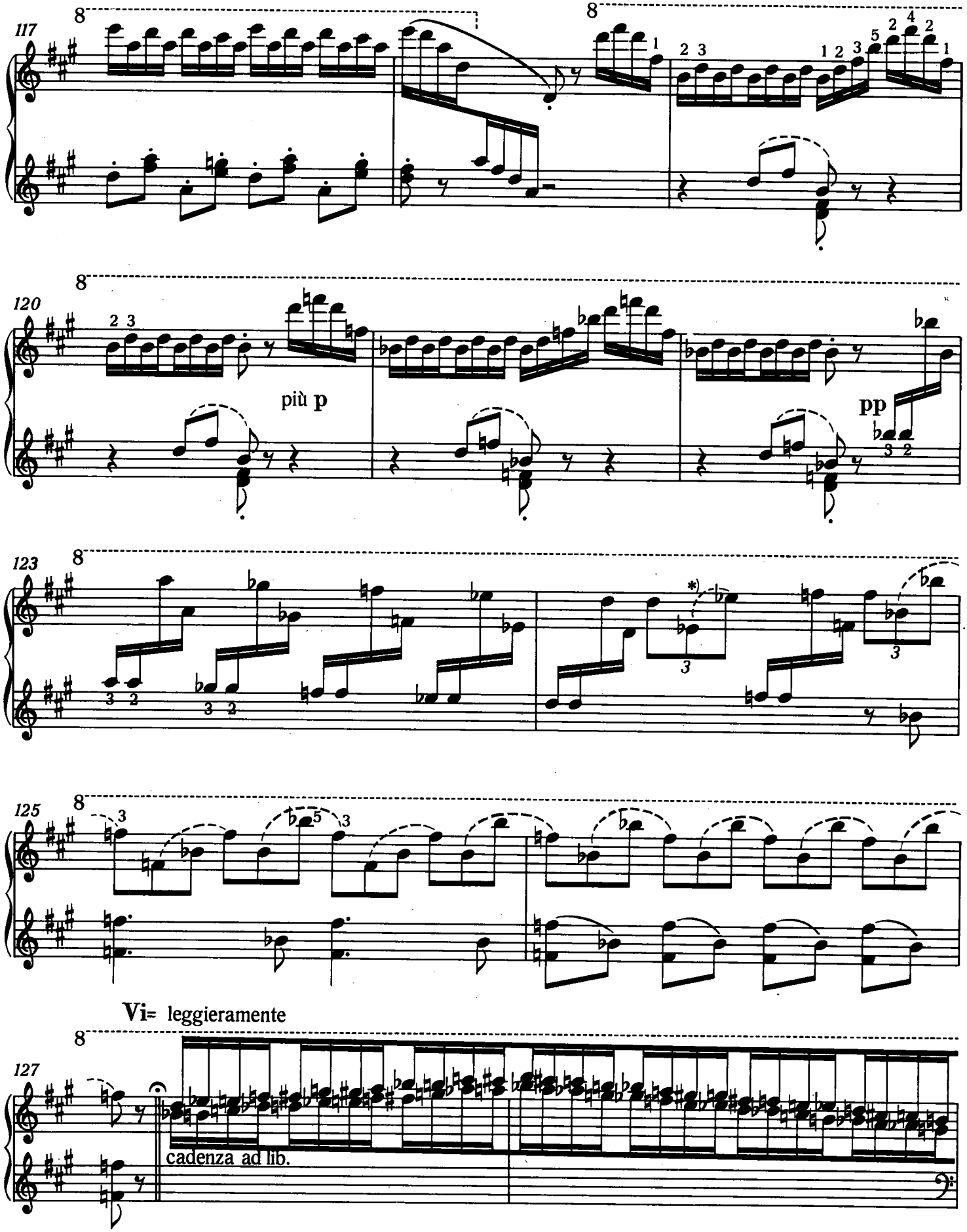
*) The theme of the trio section is to emerge through the web of figuration that almost conceals the melody.



*) S. Bemerkung zu Takt 82.

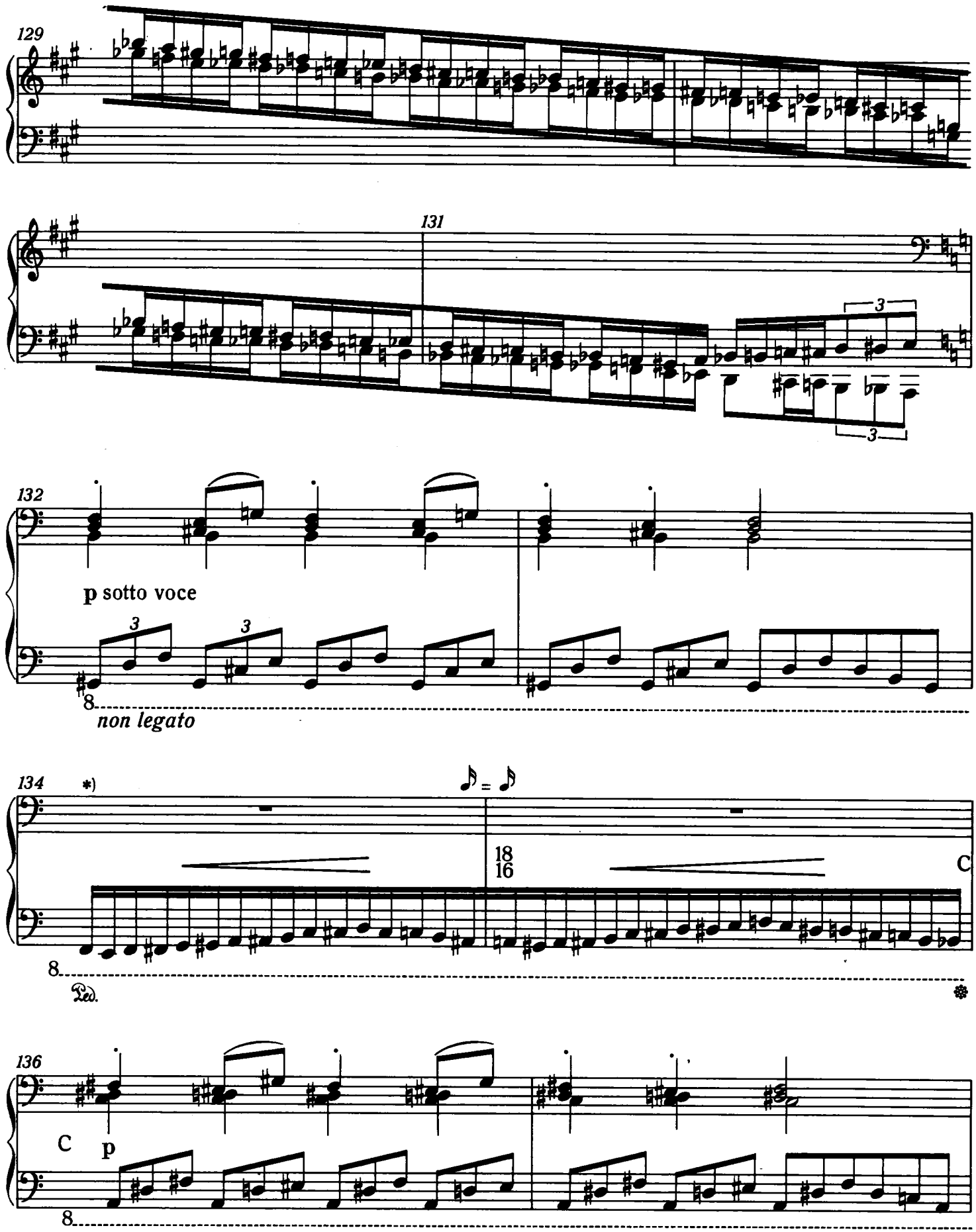
*) See our note on bar 82.


8
108
8
110
8
112
brillante
p subito
8
114
8



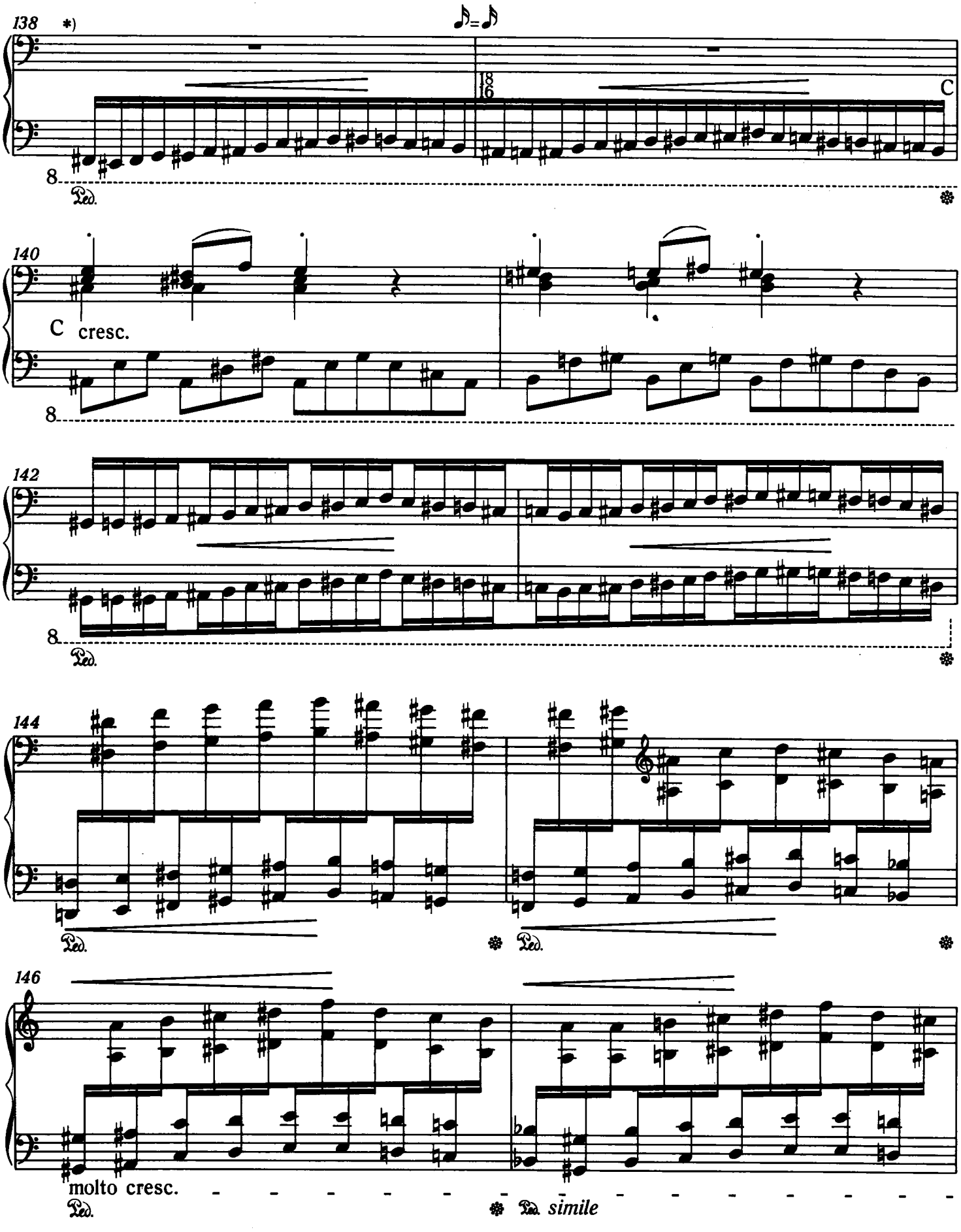
*) Die gestrichelten Bögen bezeichnen lediglich den strukturellen Aufbau der Motive und weisen nicht auf etwaige Abtrennung hin.

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



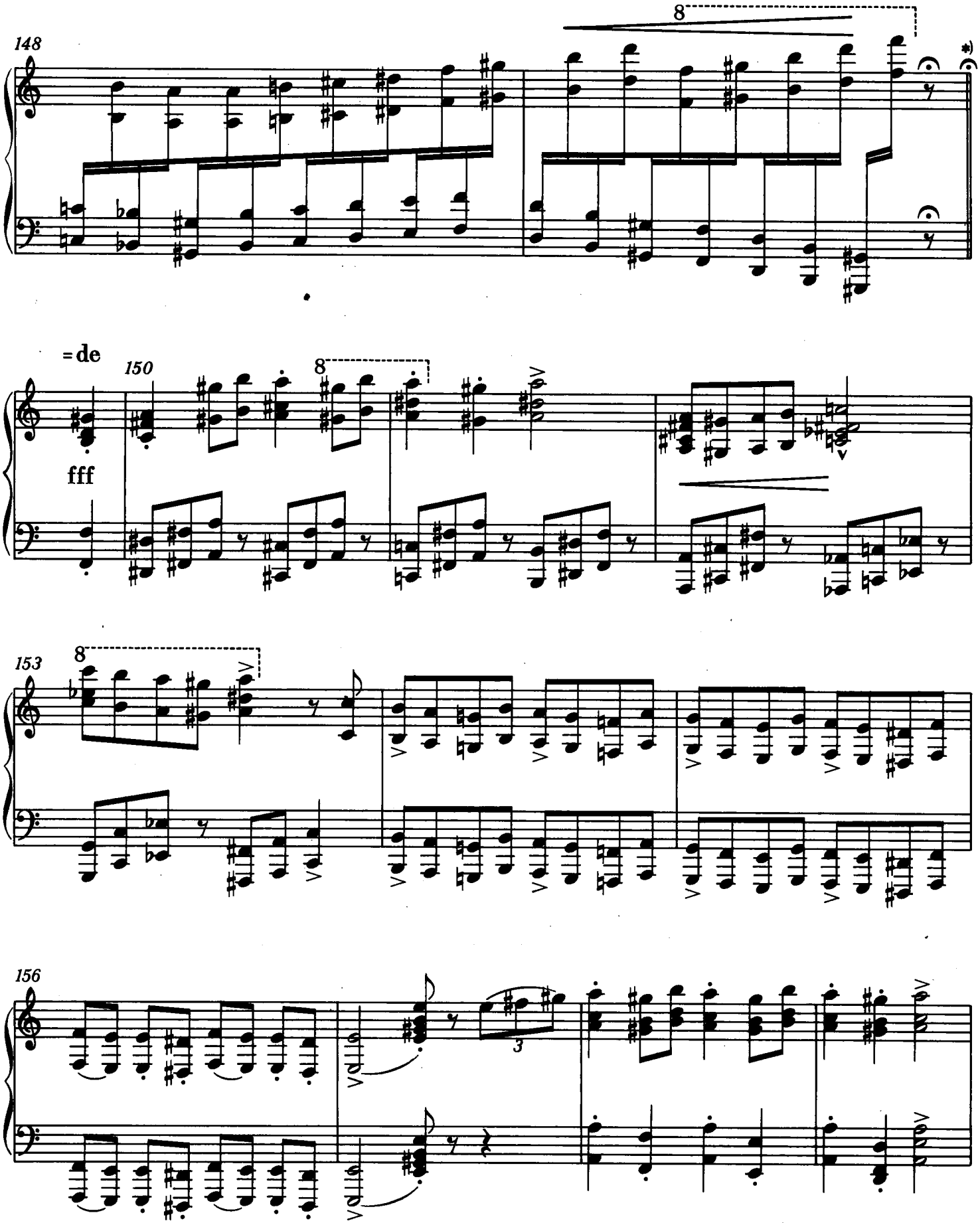
*) Die 34 Töne der chromatischen Passage teilen sich in eine aus 16 und eine aus 18 Tönen bestehende Gruppe. Bei den gleichmässig laufenden Sechzehnteln nimmt die Zeitdauer des zweiten Taktes dadurch um zwei Sechzehntel zu. Die ungewohnte Weise der Pedalanwendung will die Illusion wogenden Kampfgetöses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

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



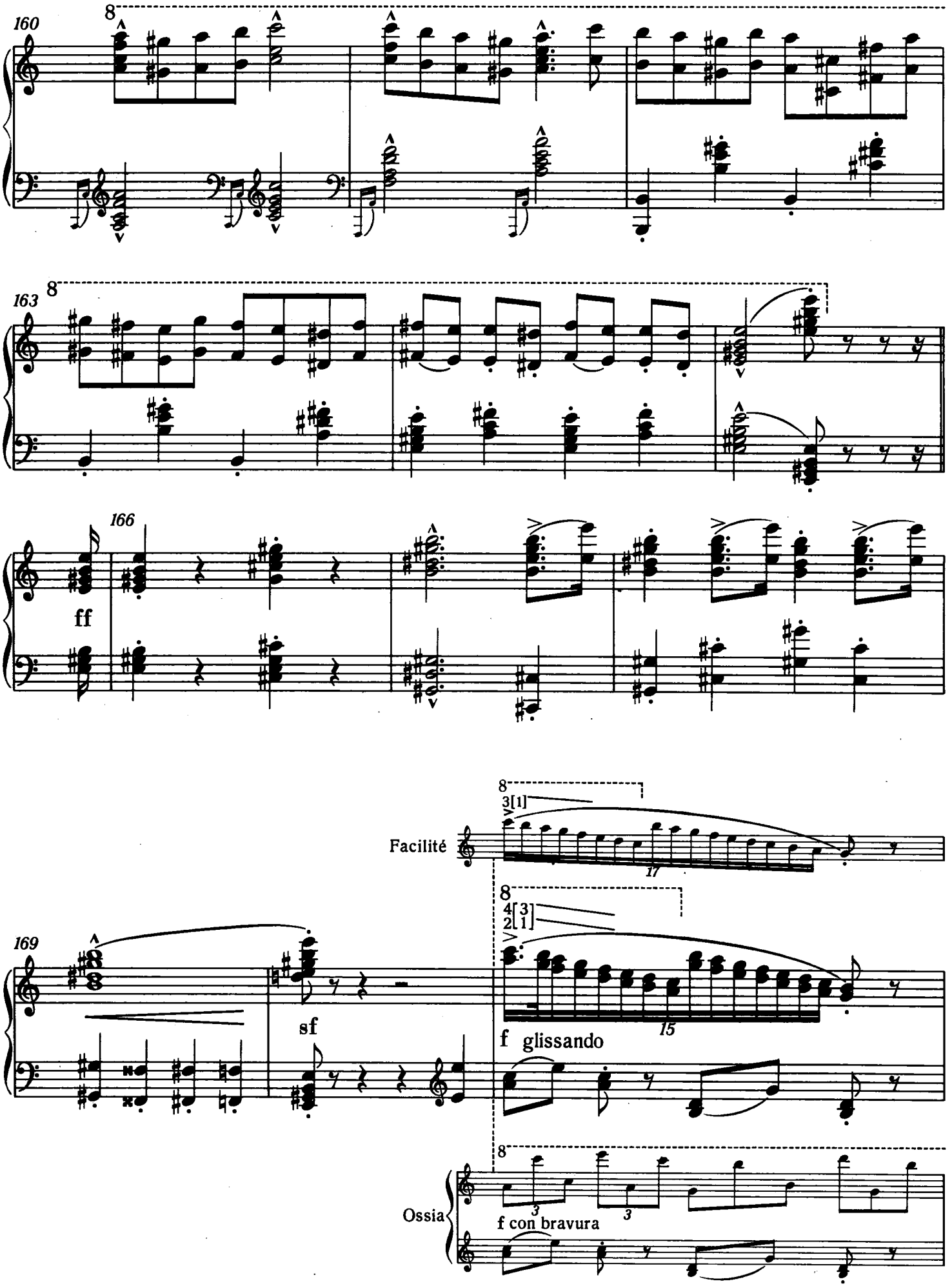
*) S. Bemerkung zu Takt 134.

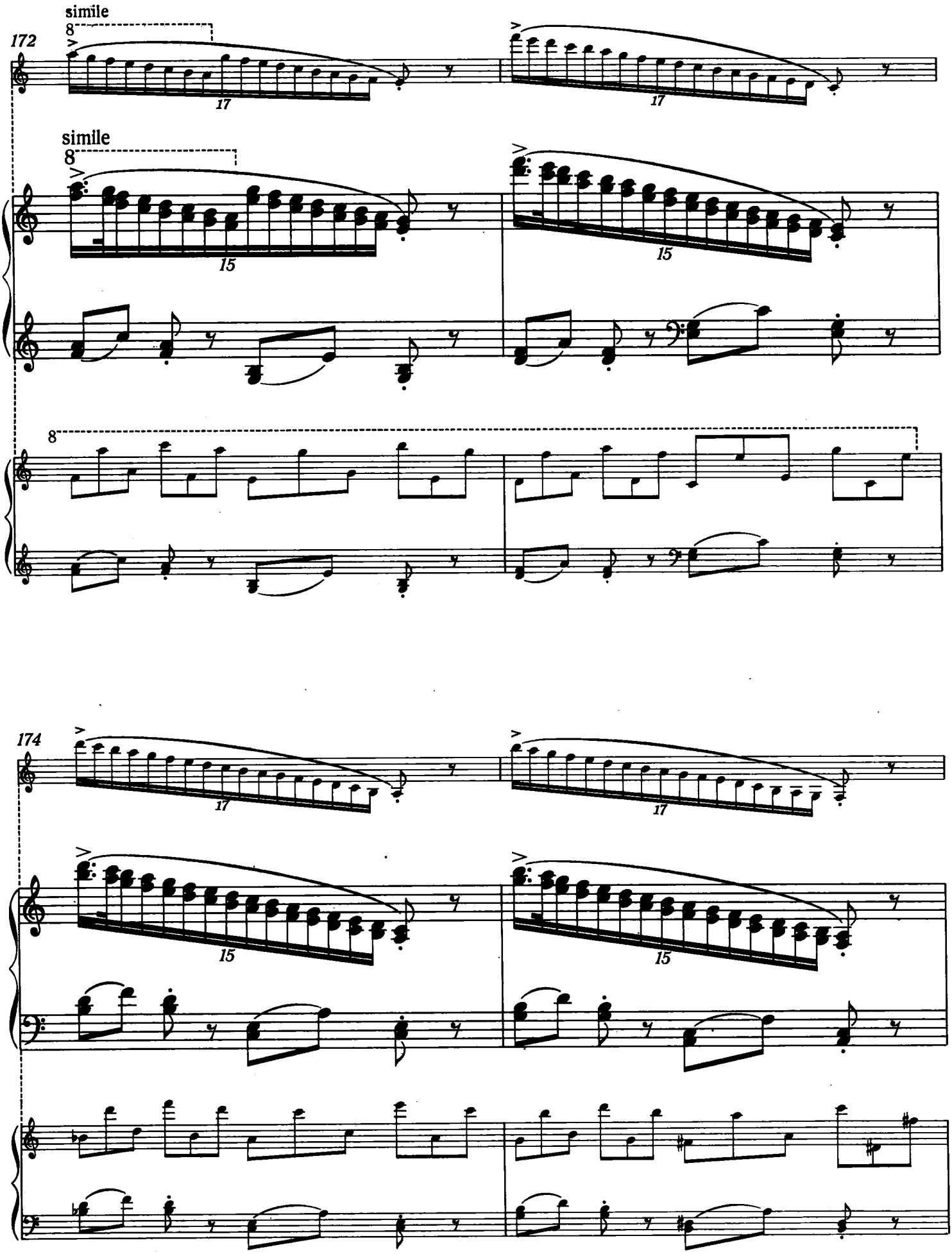
*) See our note on bar 134.

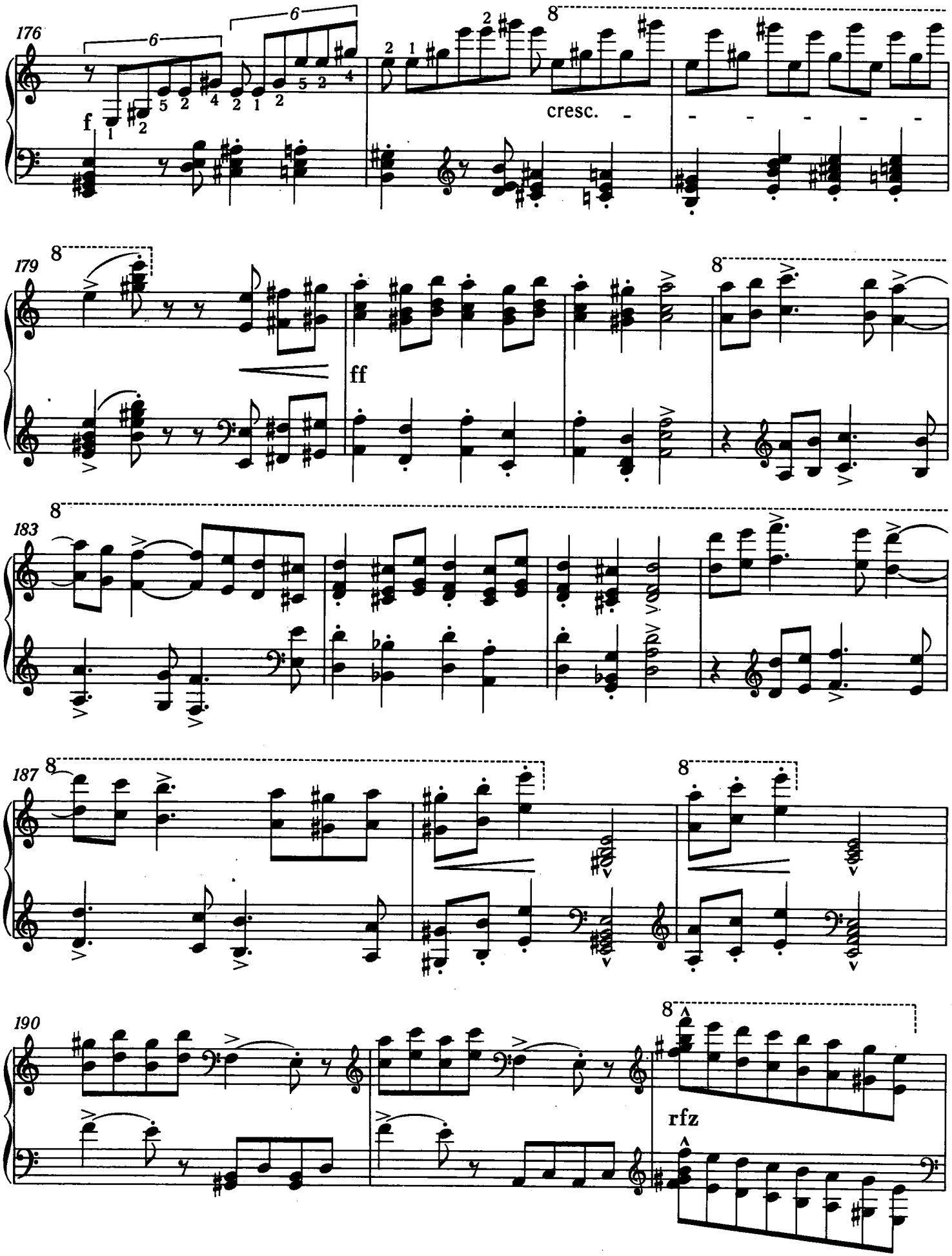


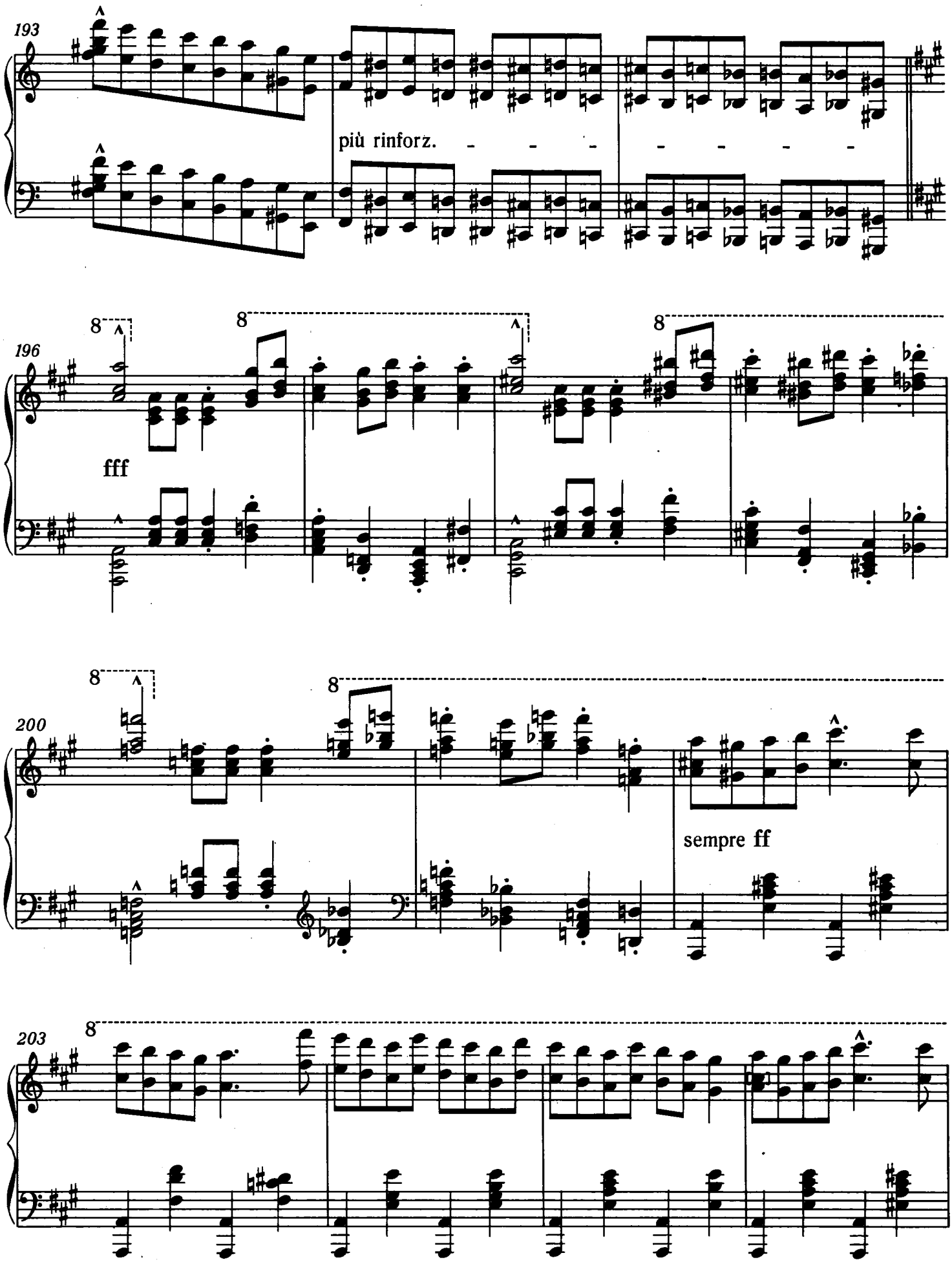
*) Vor dem Auftakt zum neuen Teil sollte eine Pause von drei Viertelwerten eingehalten werden.

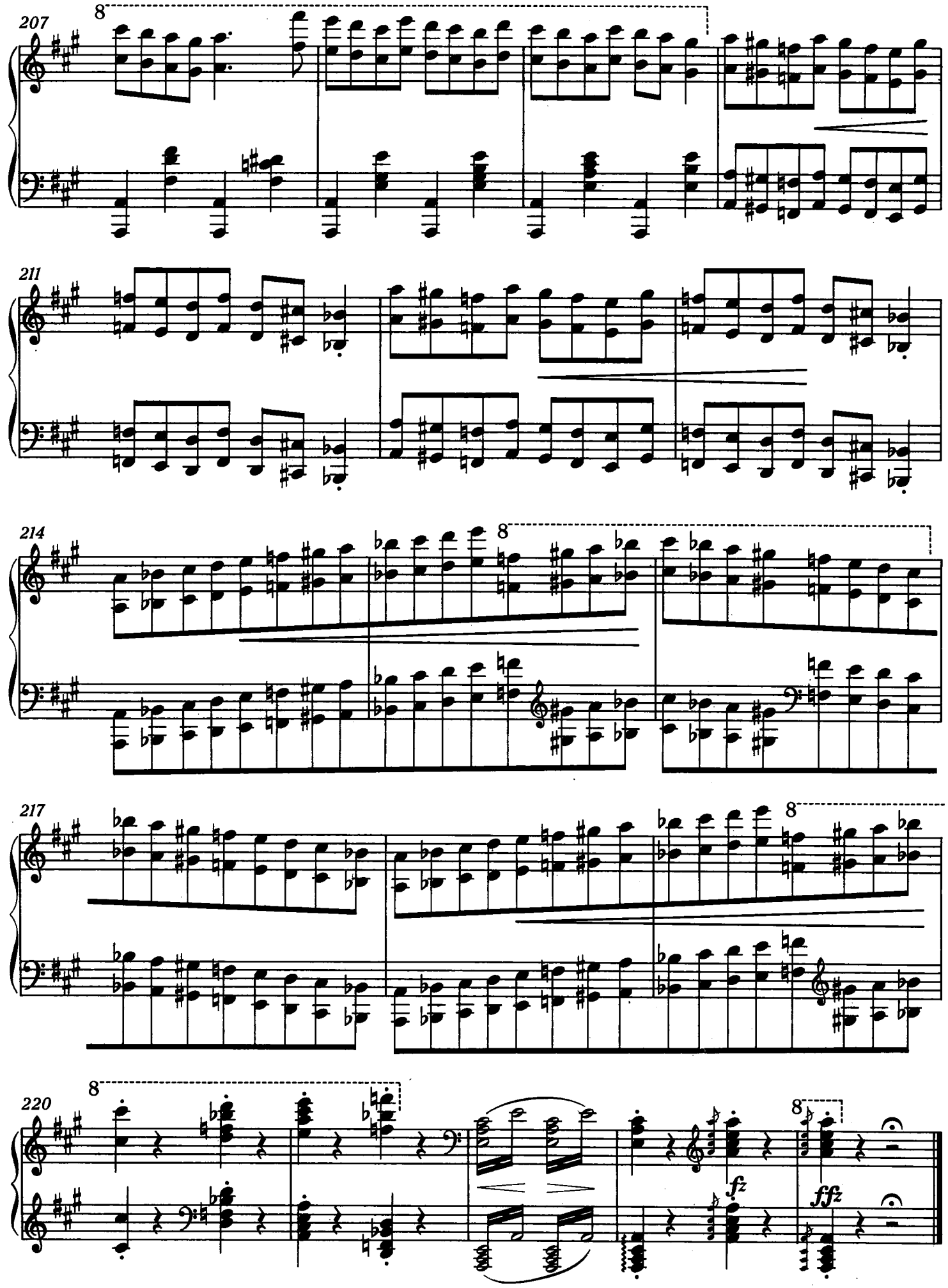
*) The upbeat of the new section should be preceded by a pause of three crotchets between the two bars.


160
8
163
8
166
ff
Facilité
8
3[1]
17
169
sf
8
4[3]
2[1]
15
f glissando
8
Ossia
3
3
f con bravura


simile
172
simile
174

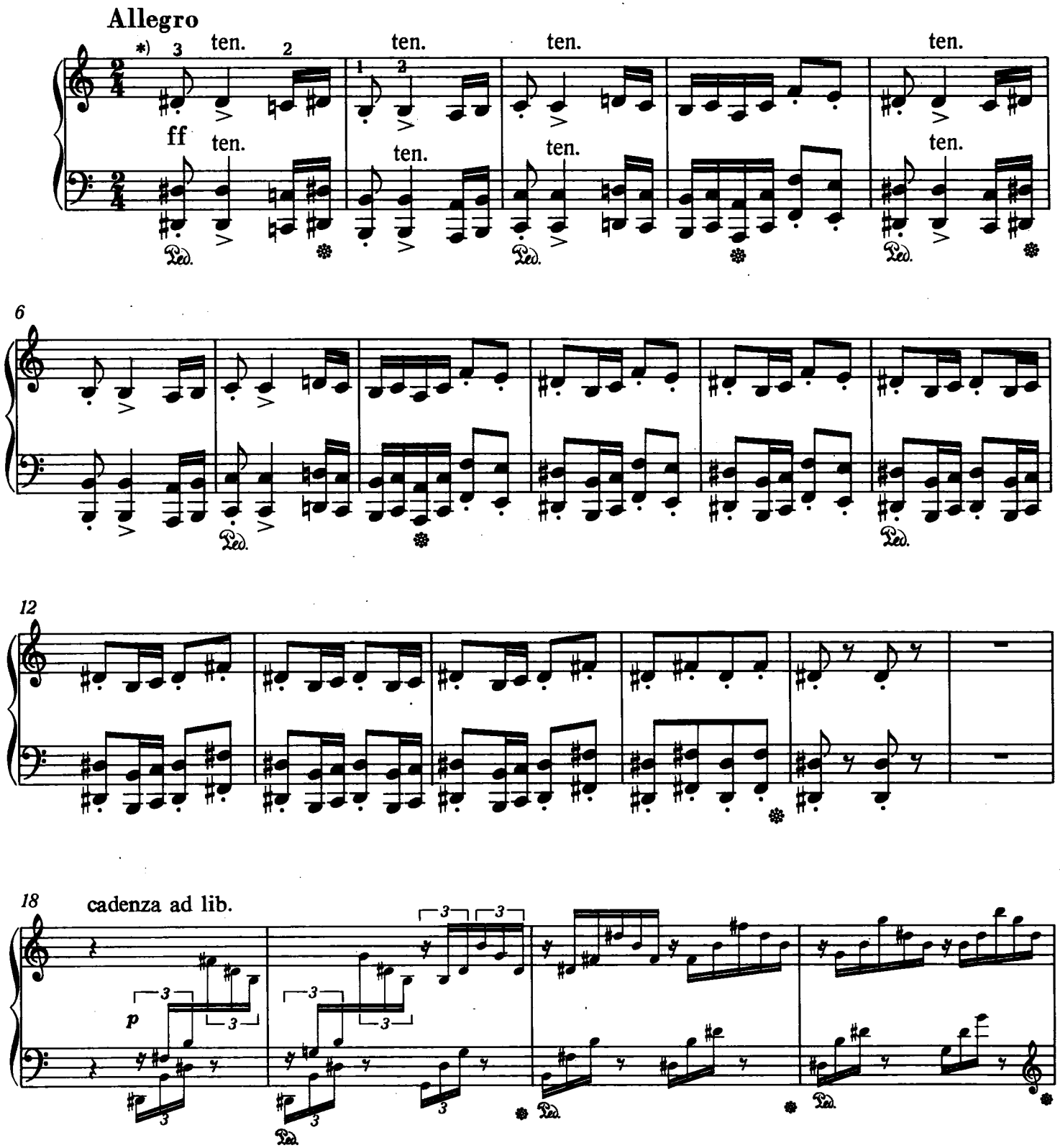

176
f
cresc.
179
ff
183
187
190
rfz


193
più rinforz.
196
fff
200
sempre ff
203


207
8
211
214
8
217
8
220
8
8
fz
ffz

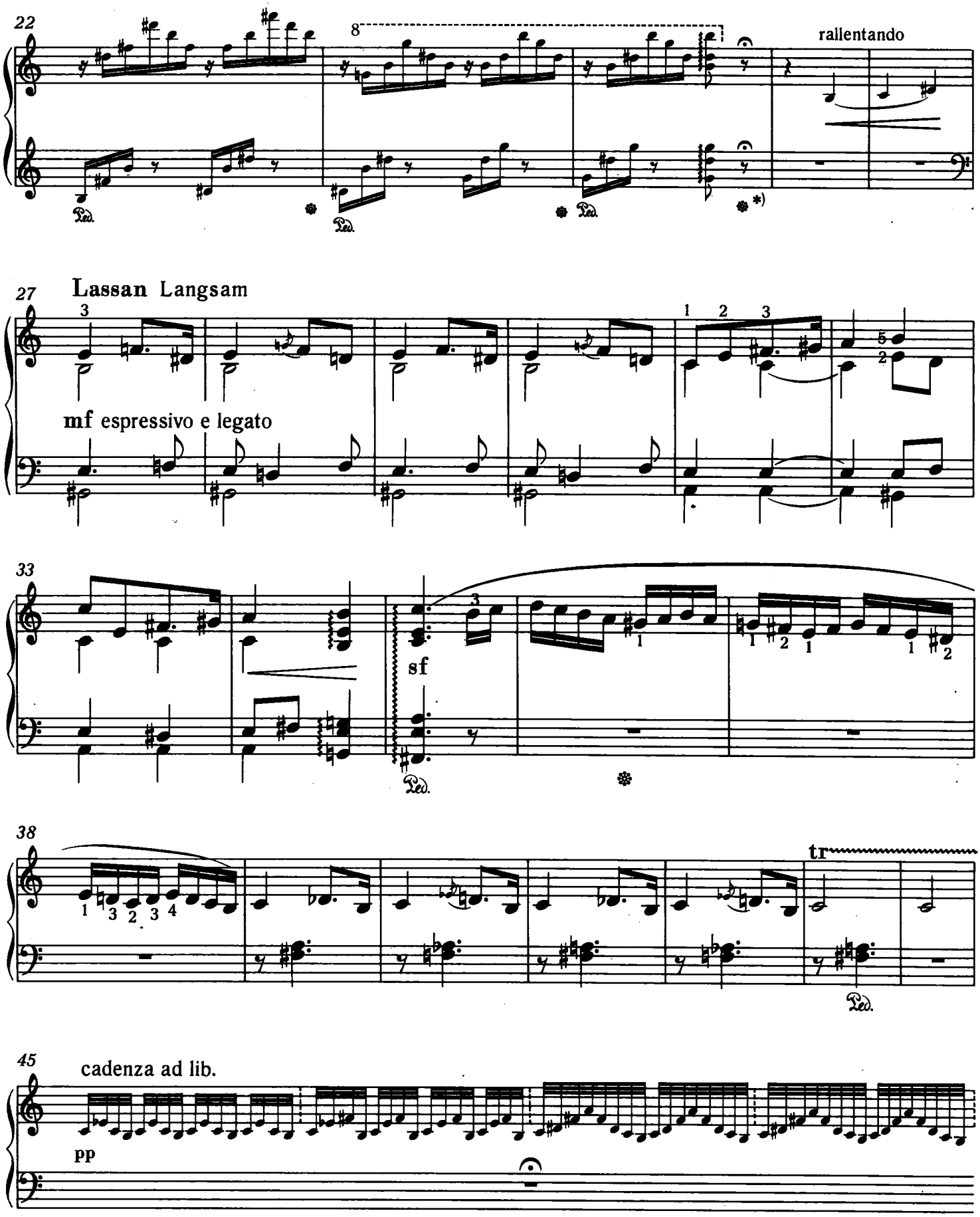
A budapesti Munkácsy-ünnepélyekhez
Zu den Budapester Munkácsy-Festlichkeiten

XVI. RHAPSODIE



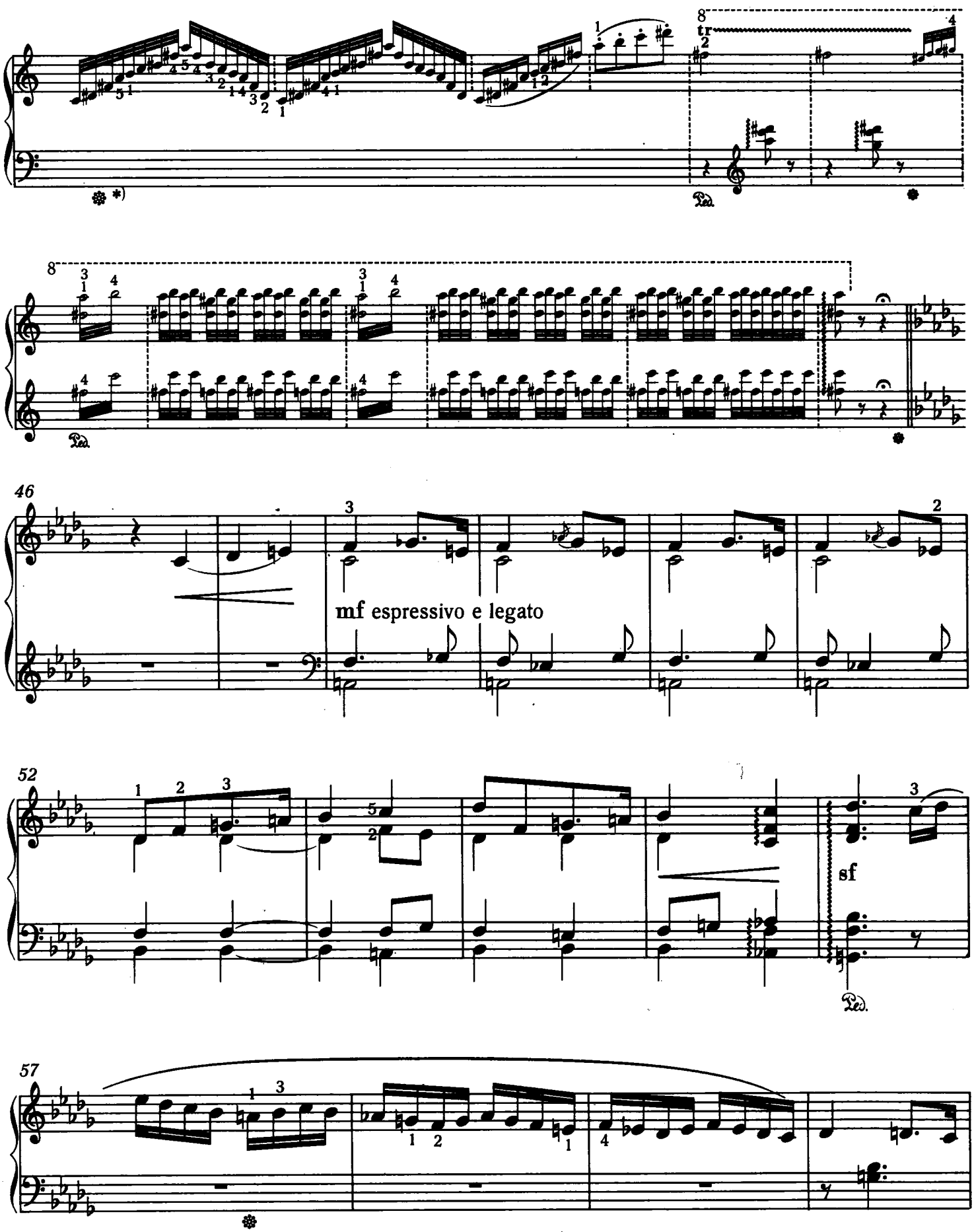
*) Die bei der Wiederholung der Einleitung (Takt 69 ff.) gegebenen Anweisungen zur Phrasierung zeigen genau die formale Gliederung der Motive. Obwohl sie hier infolge des *ff* weniger zum Ausdruck gebracht werden kann, richte man seine Vorstellungen nach den Phrasierungszeichen der erwähnten Stelle.

*) 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.



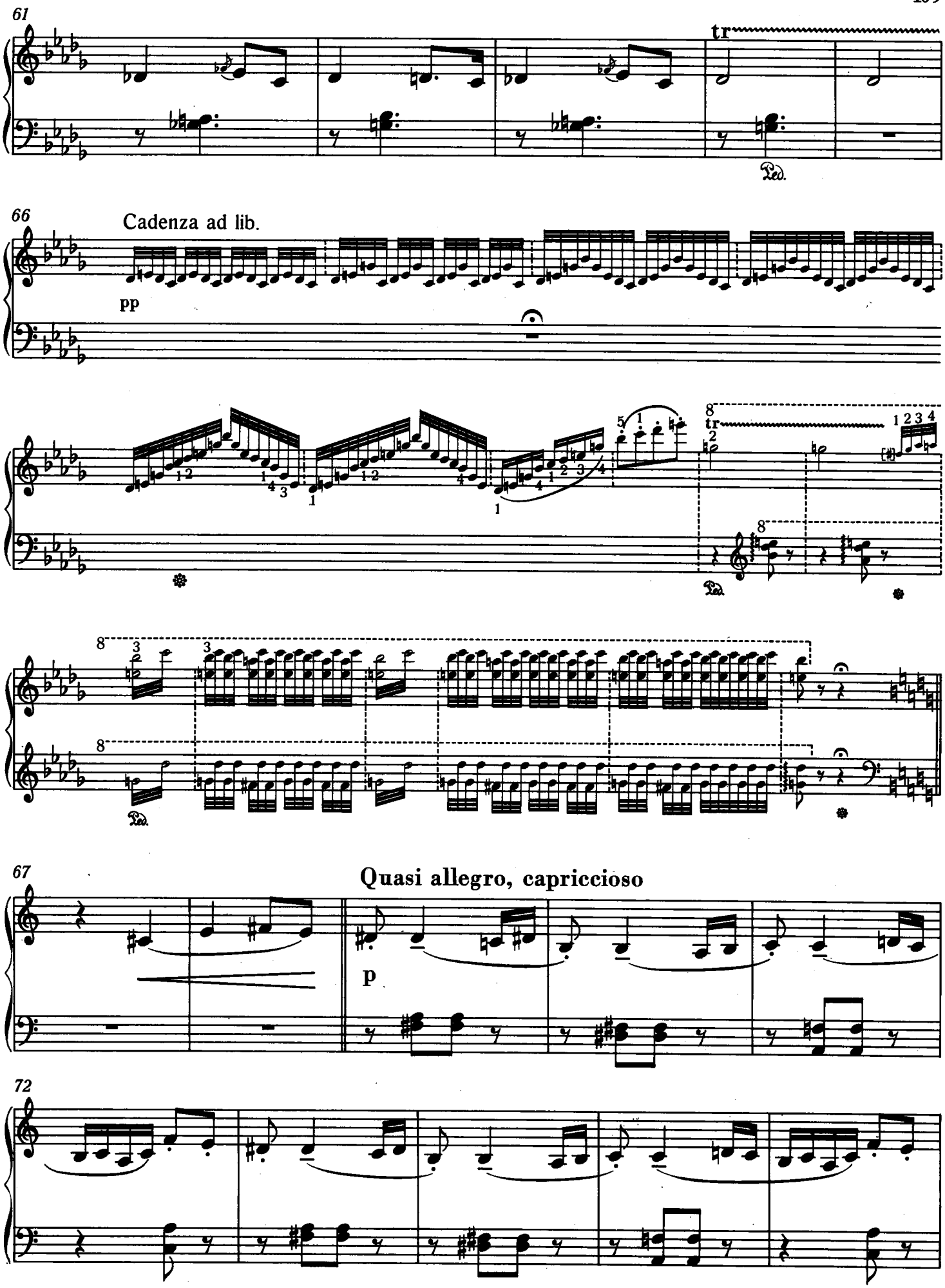
*) Das Pedal hier und an ähnlichen Stellen auch während der mit Fermaten bezeichneten Pausen niedergedrückt halten.

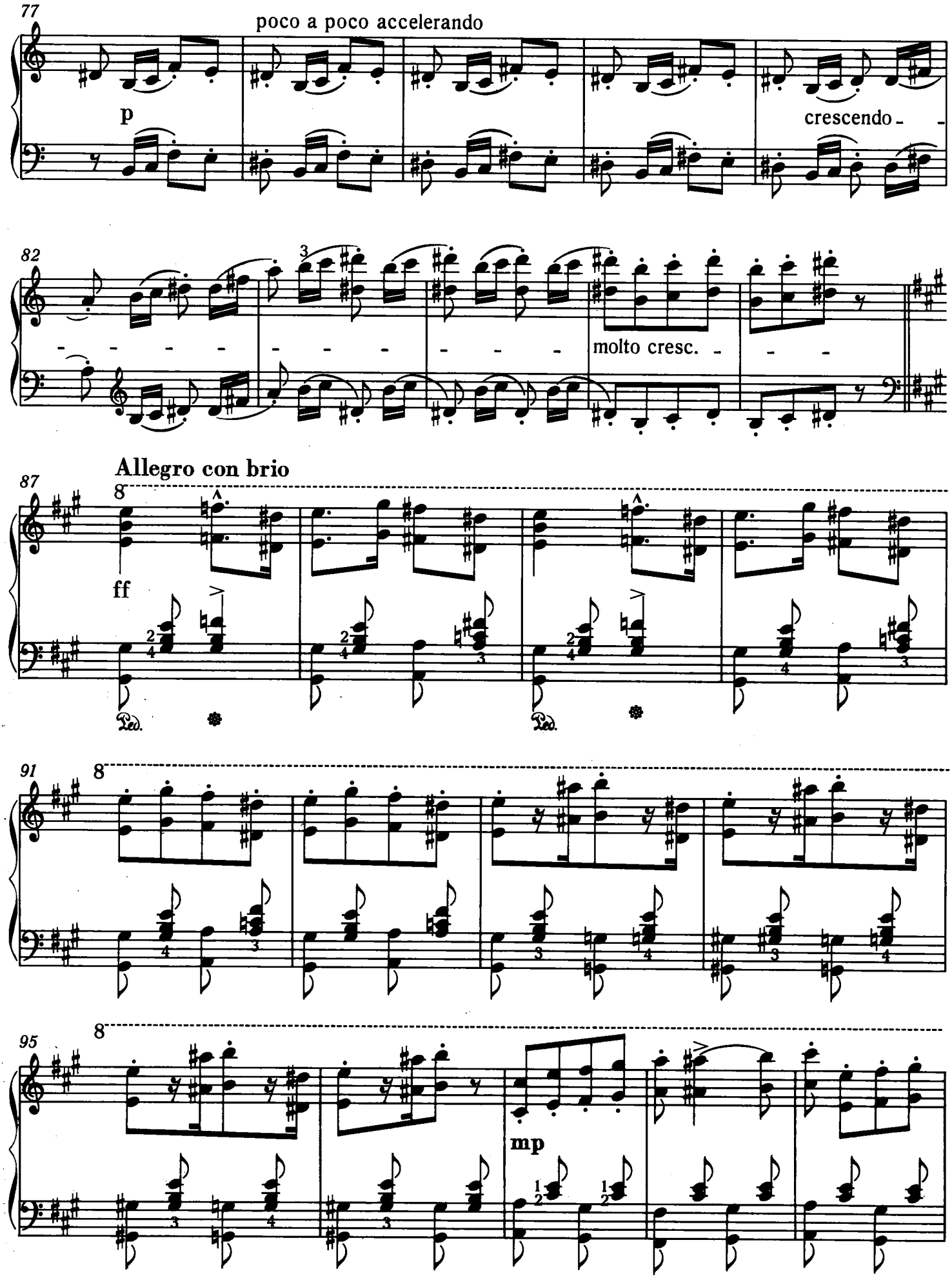
*) The pedal should be held depressed here and in similar passages, even during rests with fermatas.

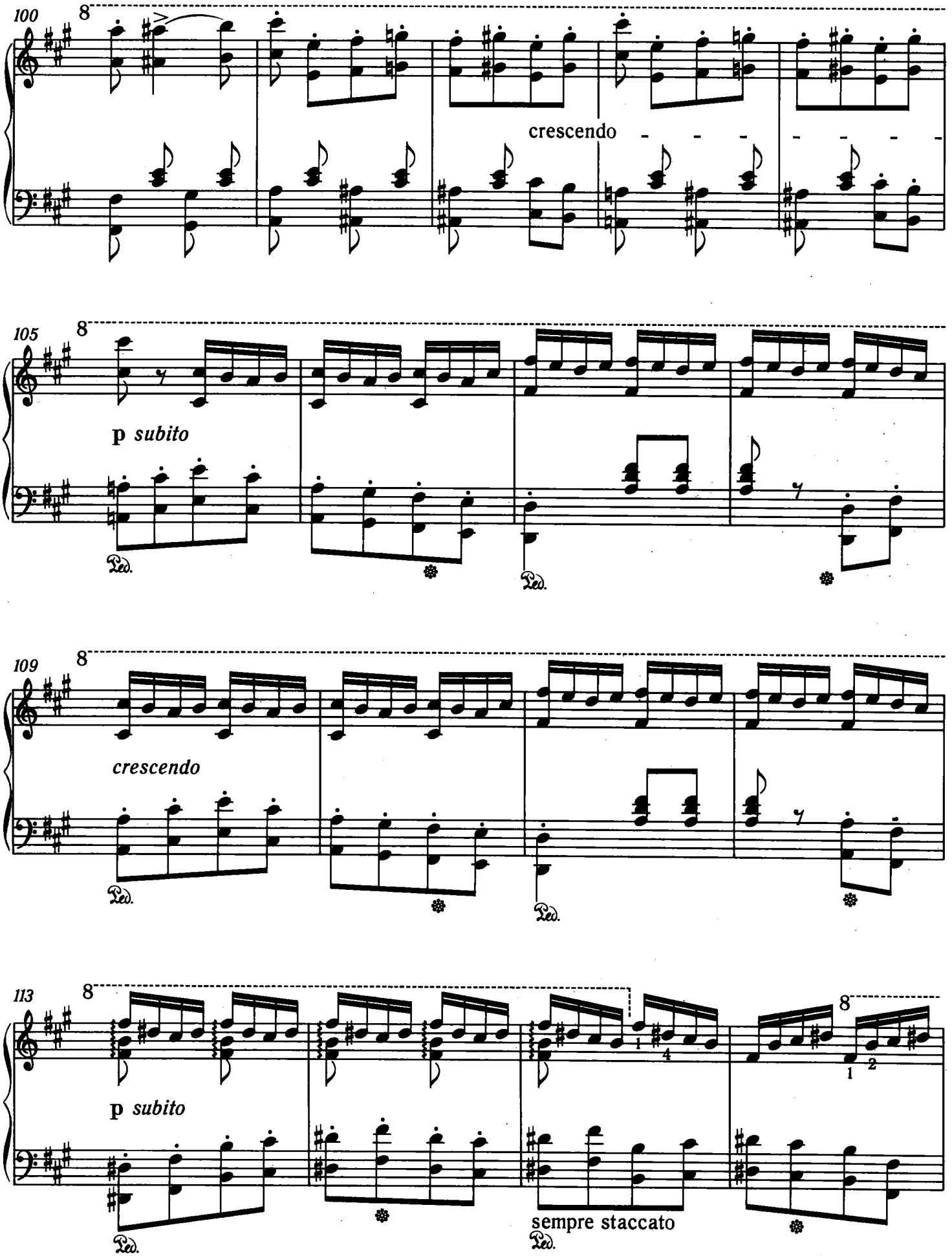


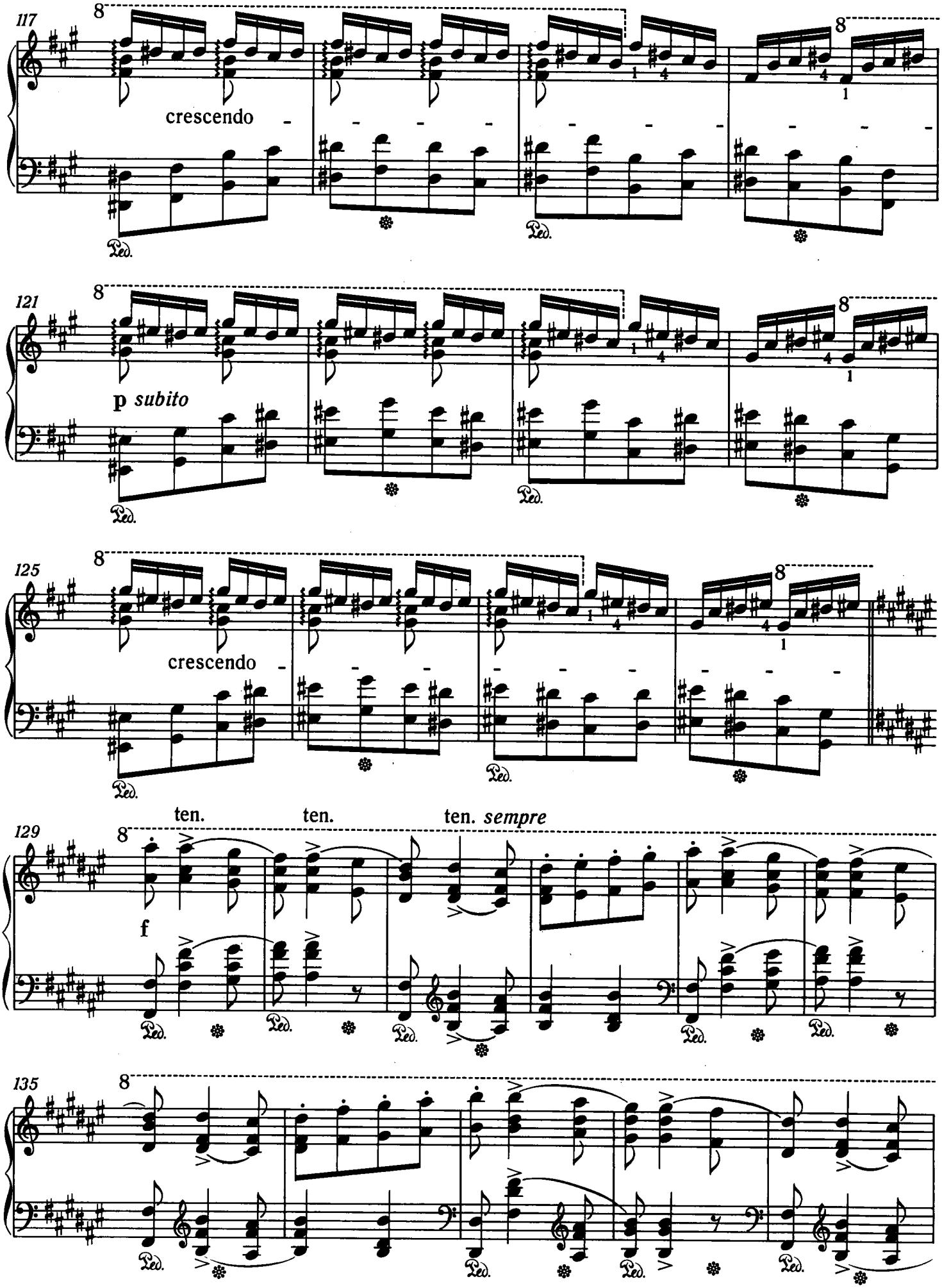
*) Liszts Pedalzeichen verleihen den Kadenzen sowohl in harmonischer wie auch in klangfärbender Hinsicht einen besonderen Klang. Ihre Nichtbeachtung würde den Charakter der Rhapsodie verändern.

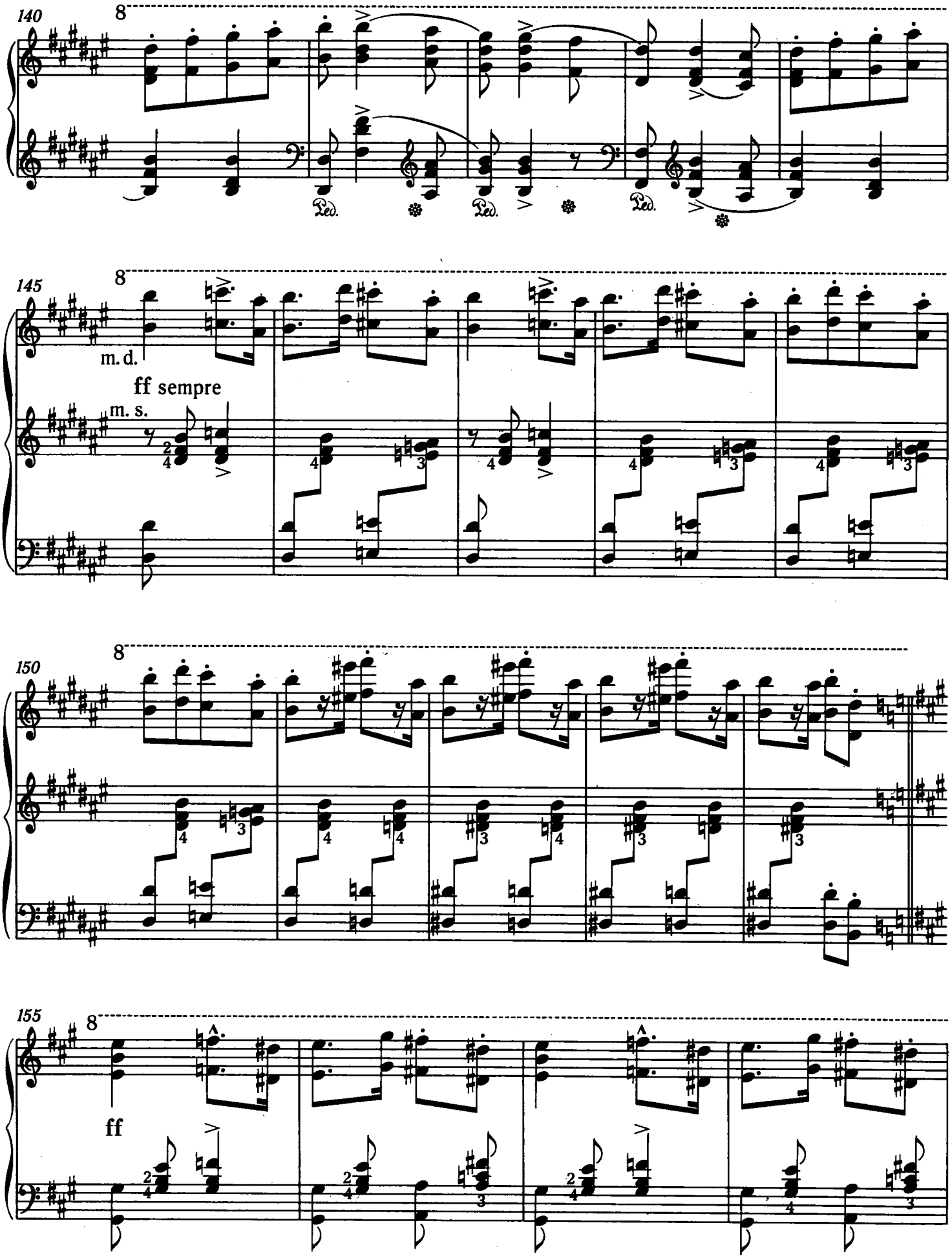
*) Liszt's pedal instructions give the cadenzas a special effect both harmonically and in respect of tone colour. To depart from them would be to alter the character of the Rhapsody.

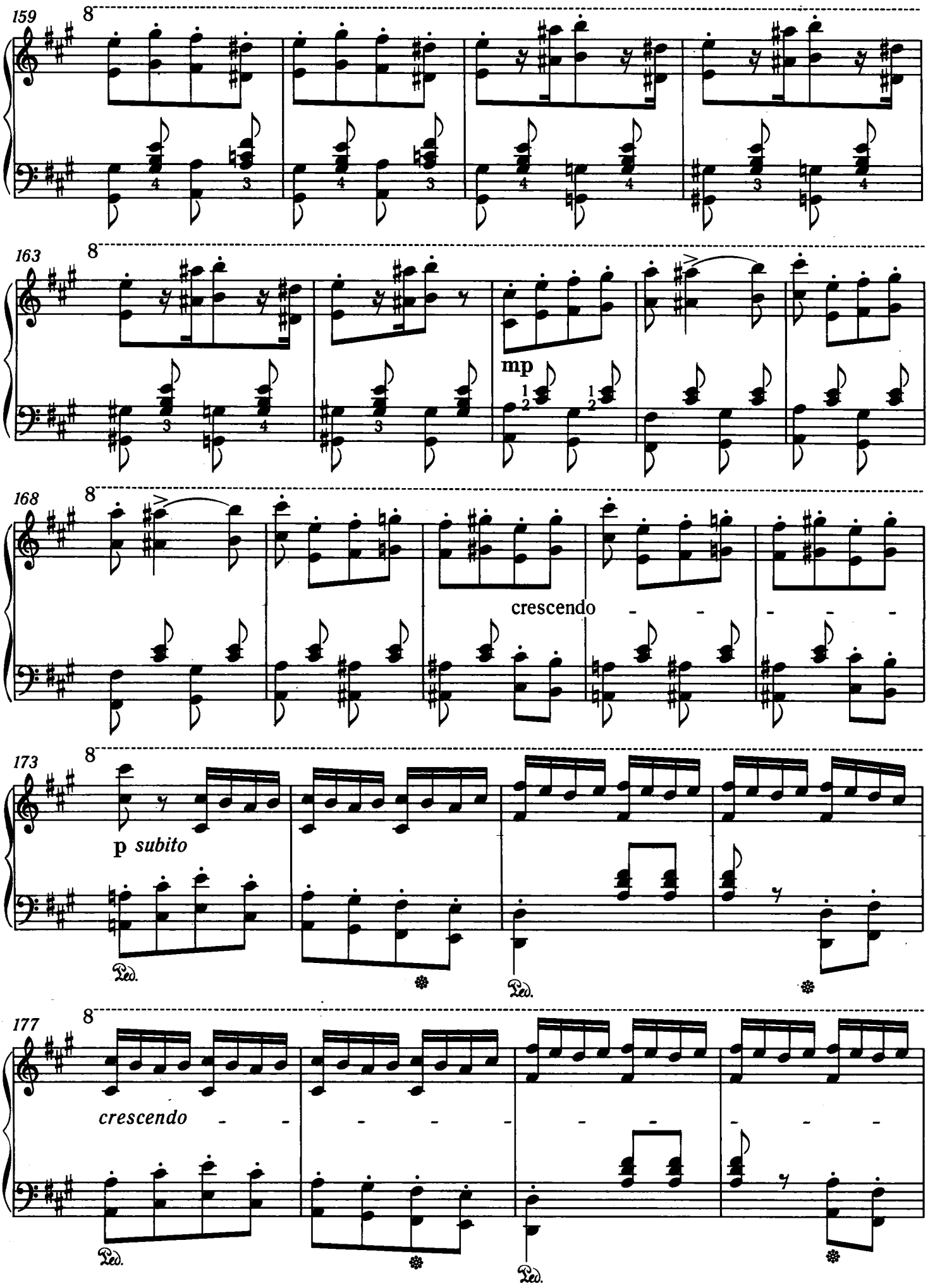

61
tr
Ped.
66
Cadenza ad lib.
pp
tr
Ped.
Ped.
67
Quasi allegro, capriccioso
p
72

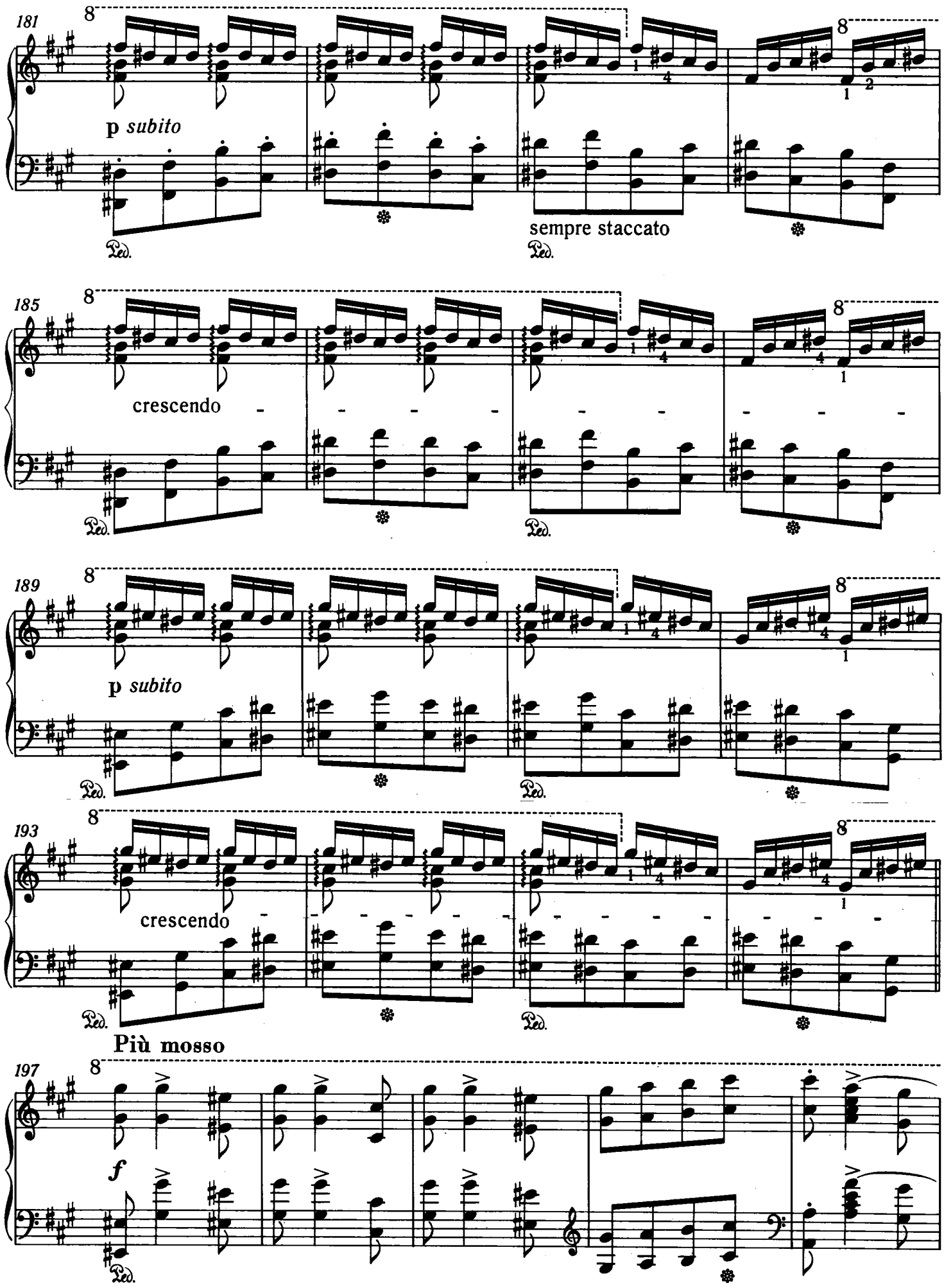

77
poco a poco accelerando
p
crescendo
82
molto cresc.
Allegro con brio
87
ff
Ped.
Ped.
91
95
mp

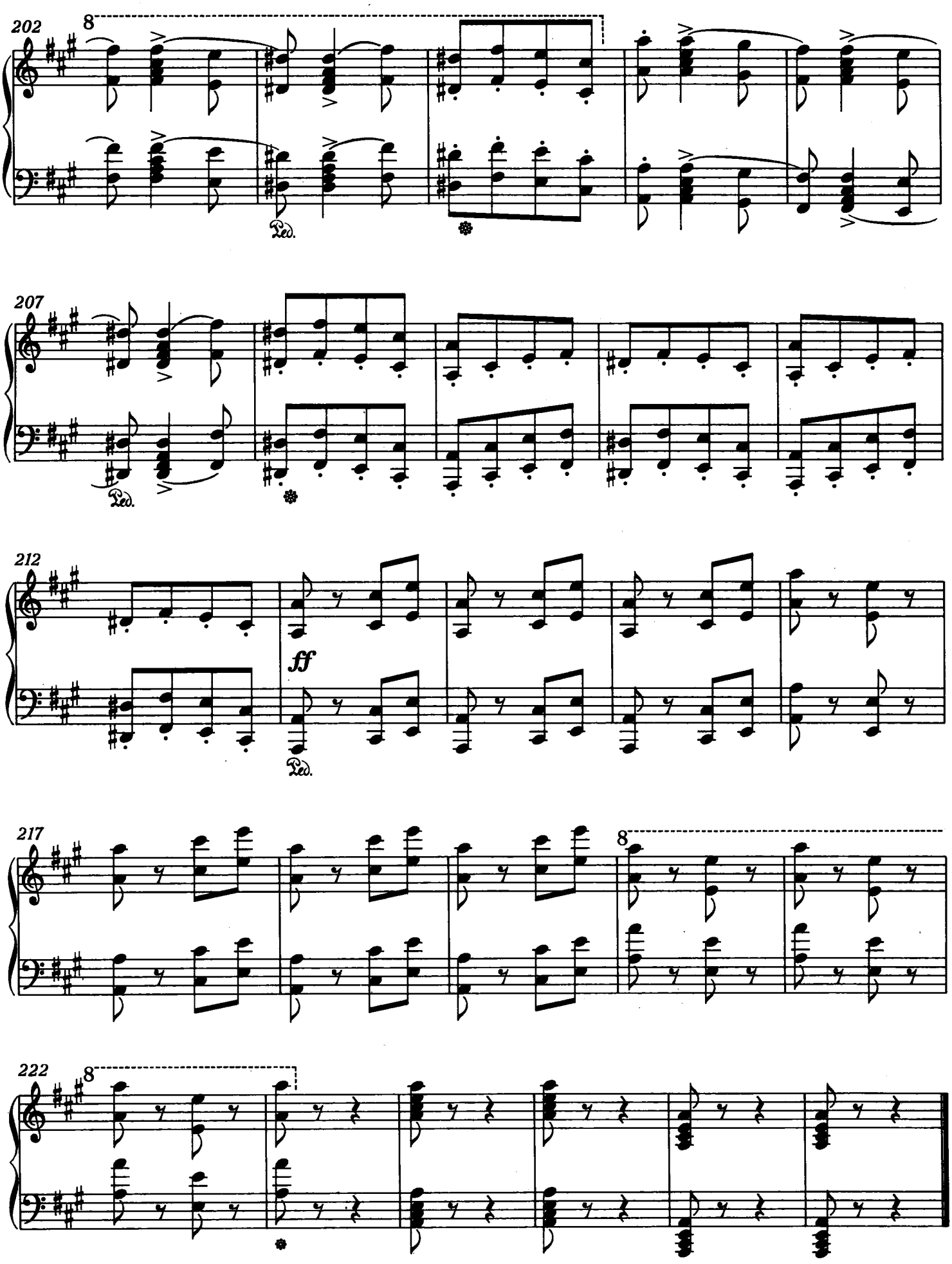

100
8
crescendo
105
8
p subito
Ped.
109
8
crescendo
Ped.
113
8
p subito
Ped.
sempre staccato
Ped.


117
8
crescendo
Ped.
121
8
p subito
Ped.
125
8
crescendo
Ped.
129
8
ten.
ten.
ten. sempre
f
Ped.
135
8
Ped.

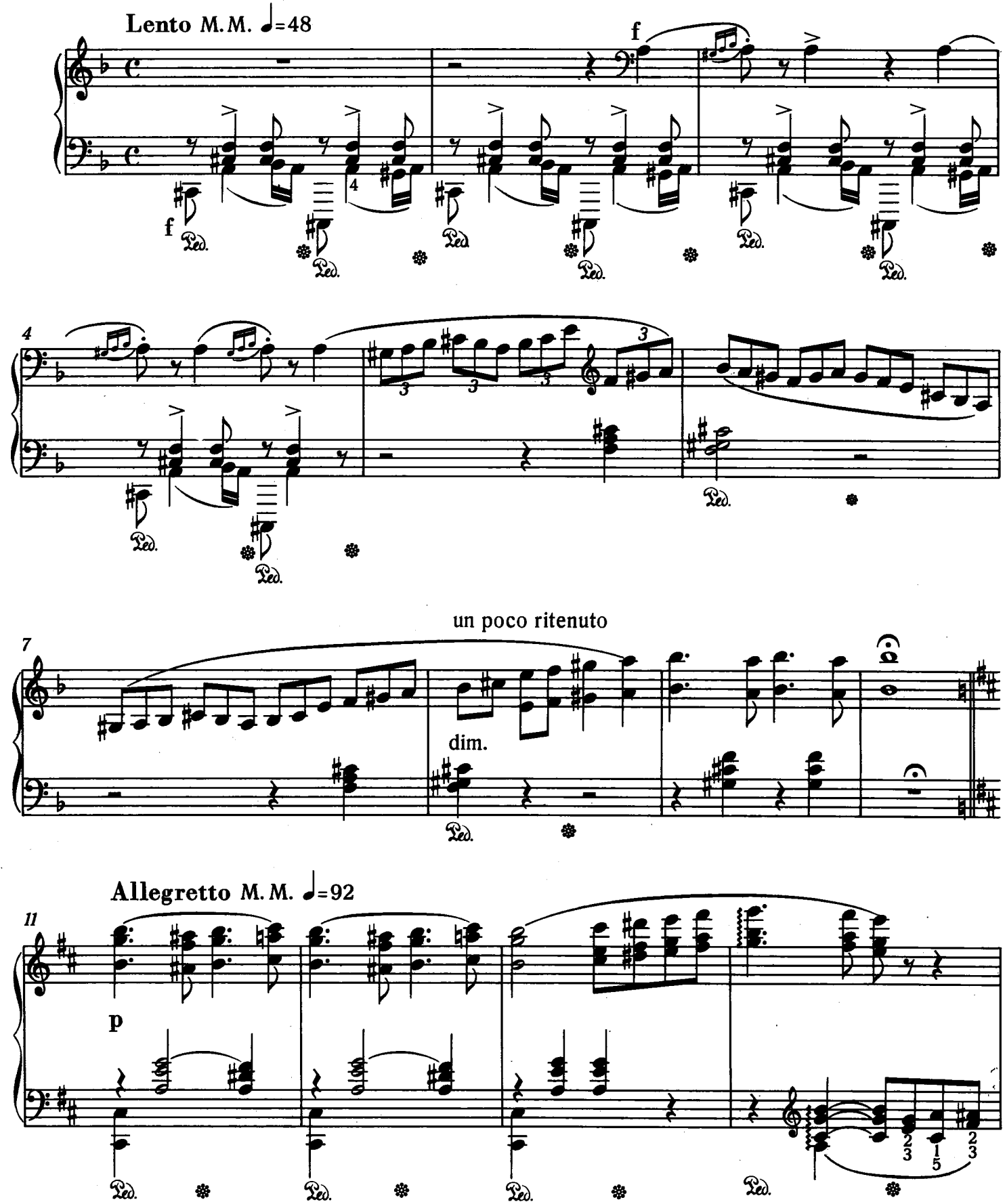

140
8
Ped.
Ped.
Ped.
145
8
m. d.
ff sempre
m. s.
150
8
155
8
ff

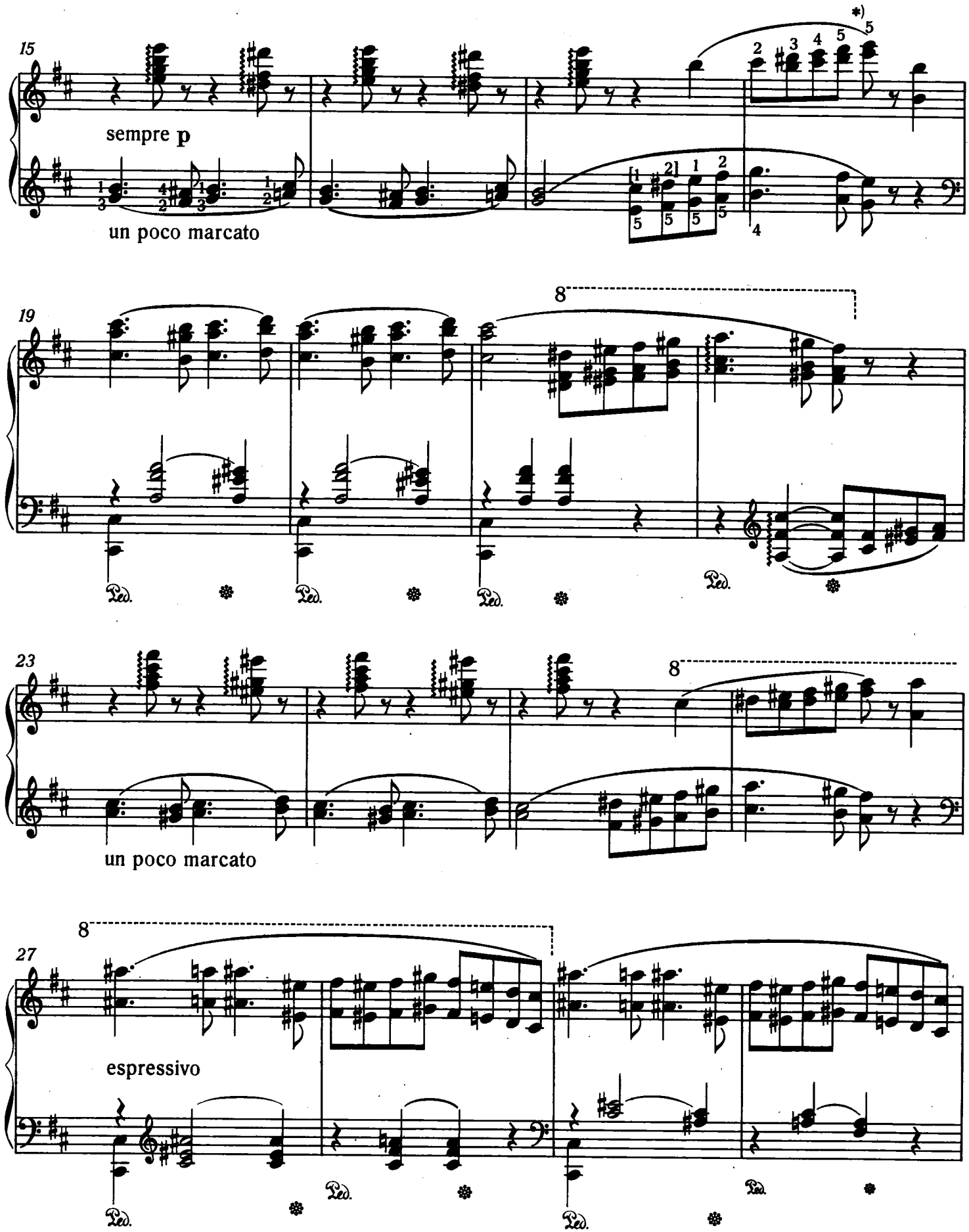

159
163
mp
168
crescendo
173
p subito
Ped.
177
crescendo
Ped.


181
8
p subito
Ped.
sempre staccato
Ped.
185
8
crescendo
Ped.
Ped.
189
8
p subito
Ped.
Ped.
193
8
crescendo
Ped.
Ped.
Più mosso
197
8
f
Ped.


202
8
Ped.
207
Ped.
212
ff
Ped.
217
8
222
8

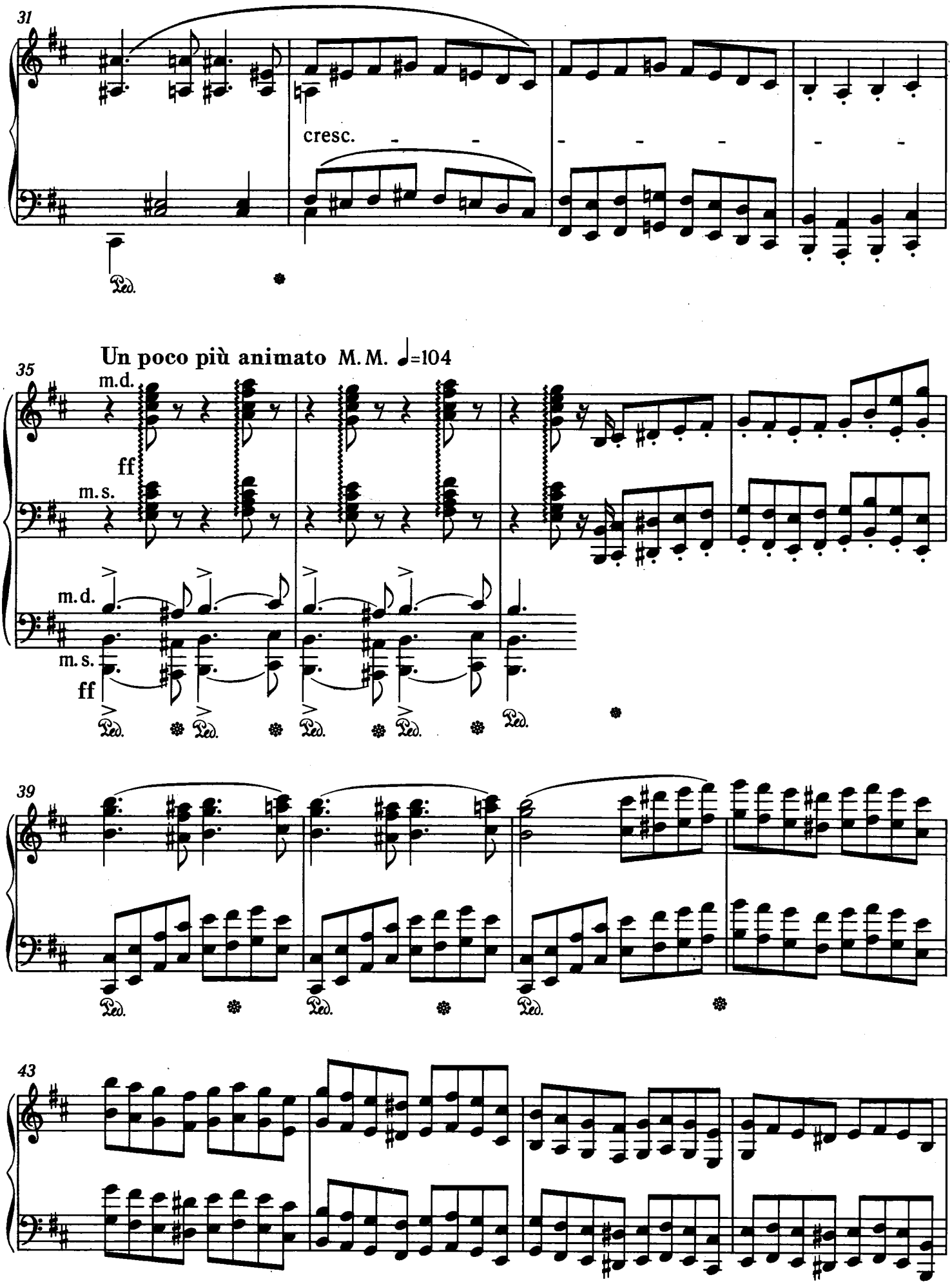
XVII. RHAPSODIE

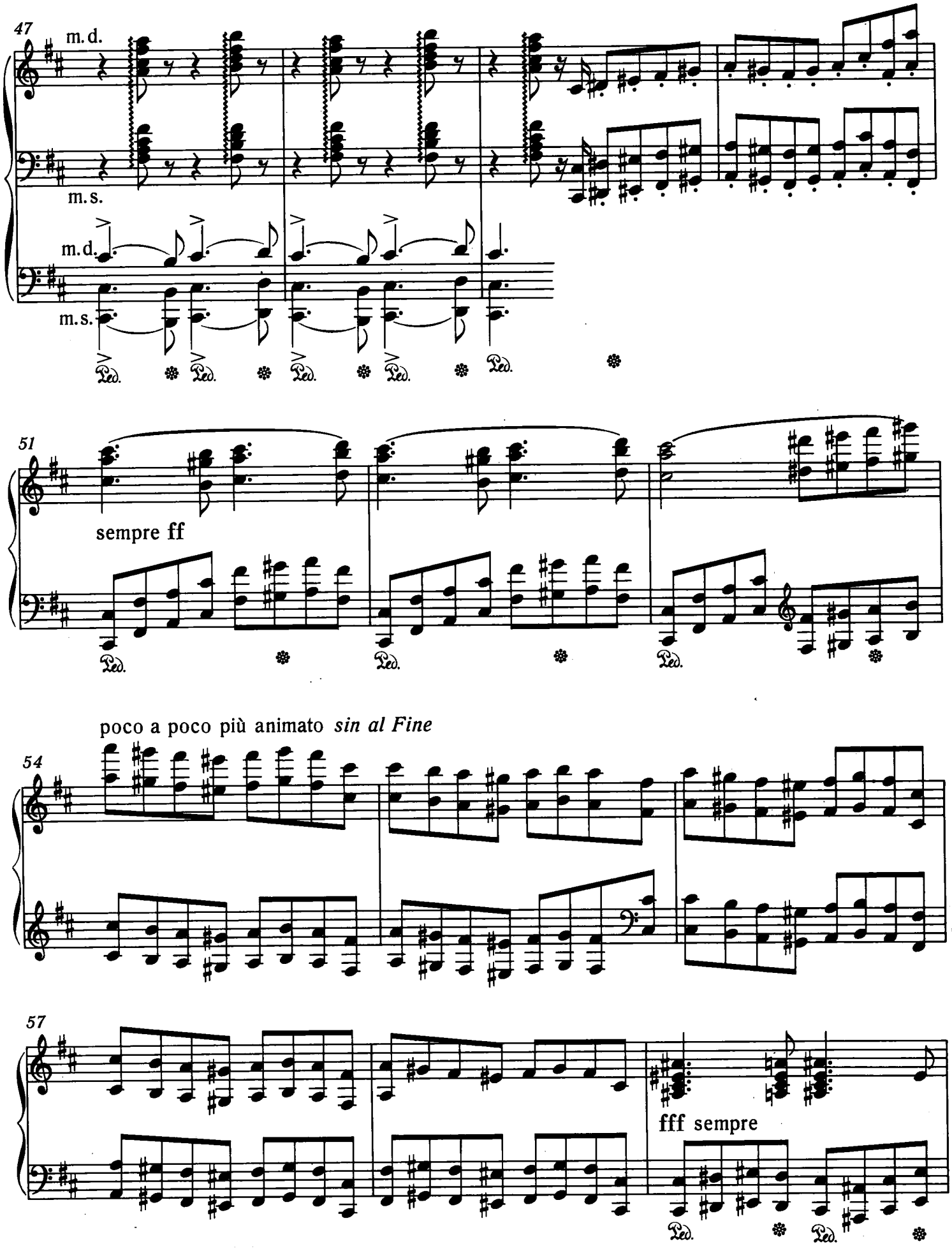


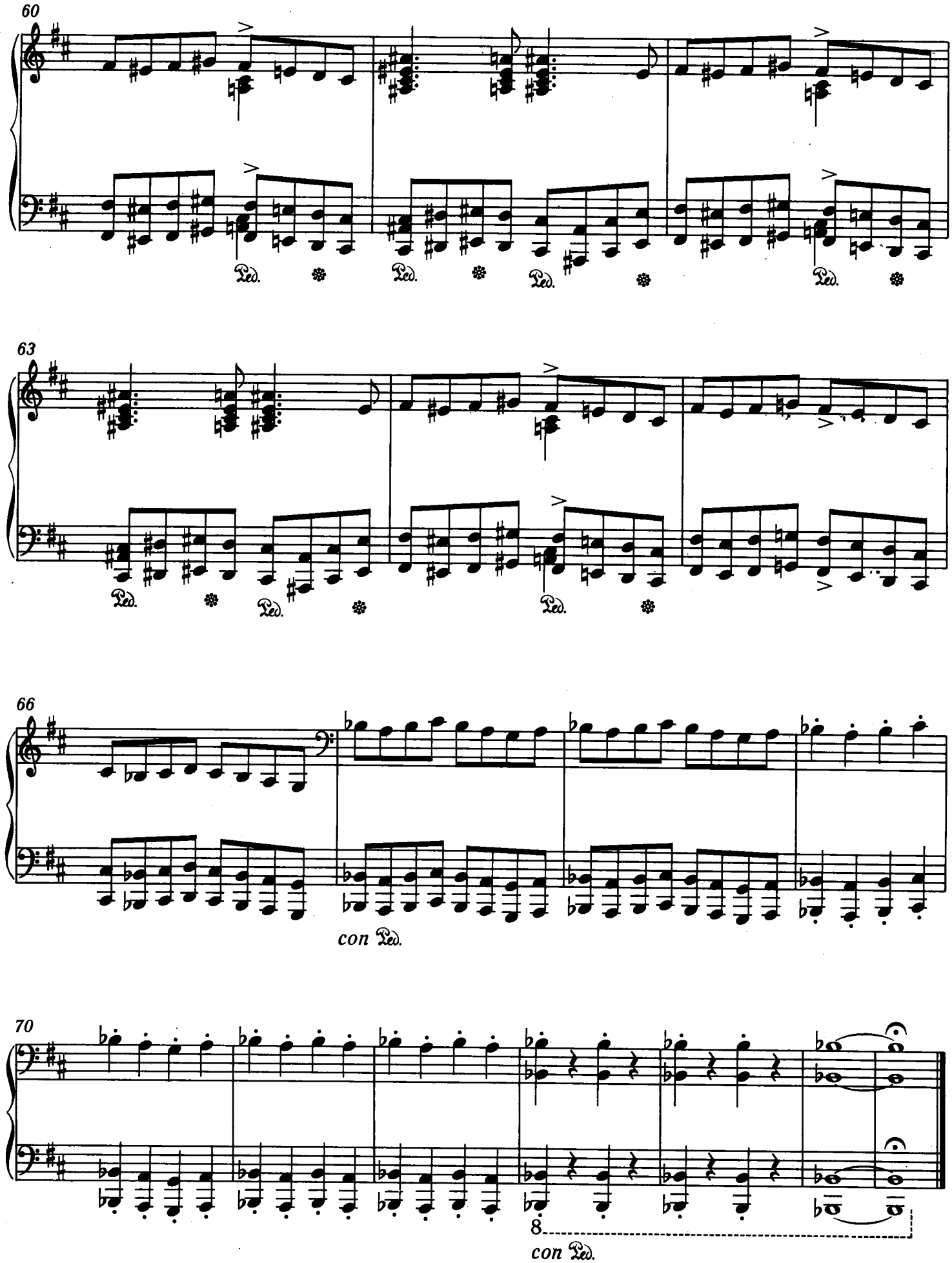


*) Liszt dachte hier vermutlich an ein doppeltes Gleitenlassen der Finger: 5 5 / 3 3

*) Liszt was presumably thinking here of a double glissando: 5 5 / 3 3

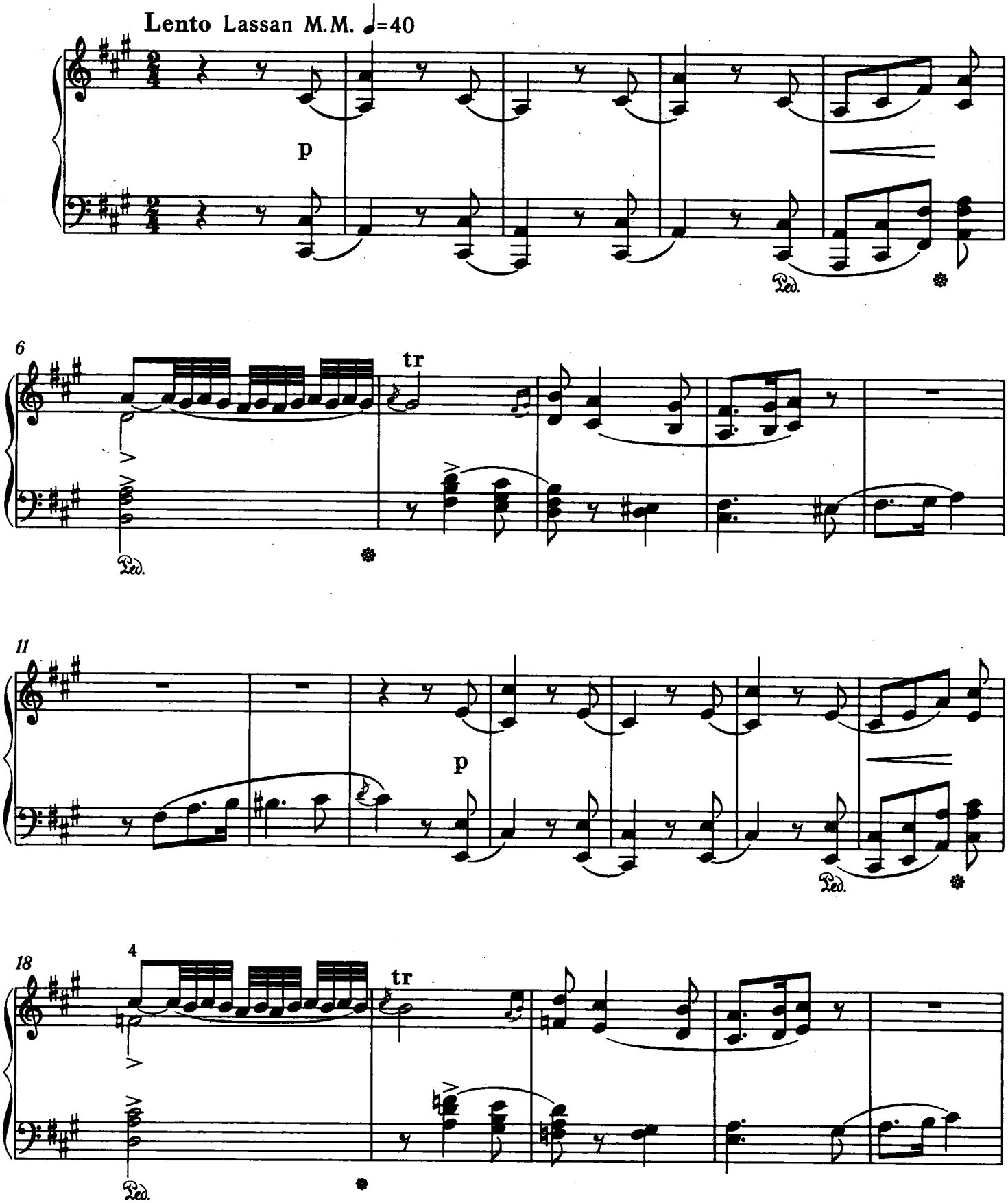

31
cresc.
Ped.
Un poco più animato M. M. ♩=104
35
m.d.
ff
m.s.
m.d.
m.s.
ff
Ped.
39
Ped.
43

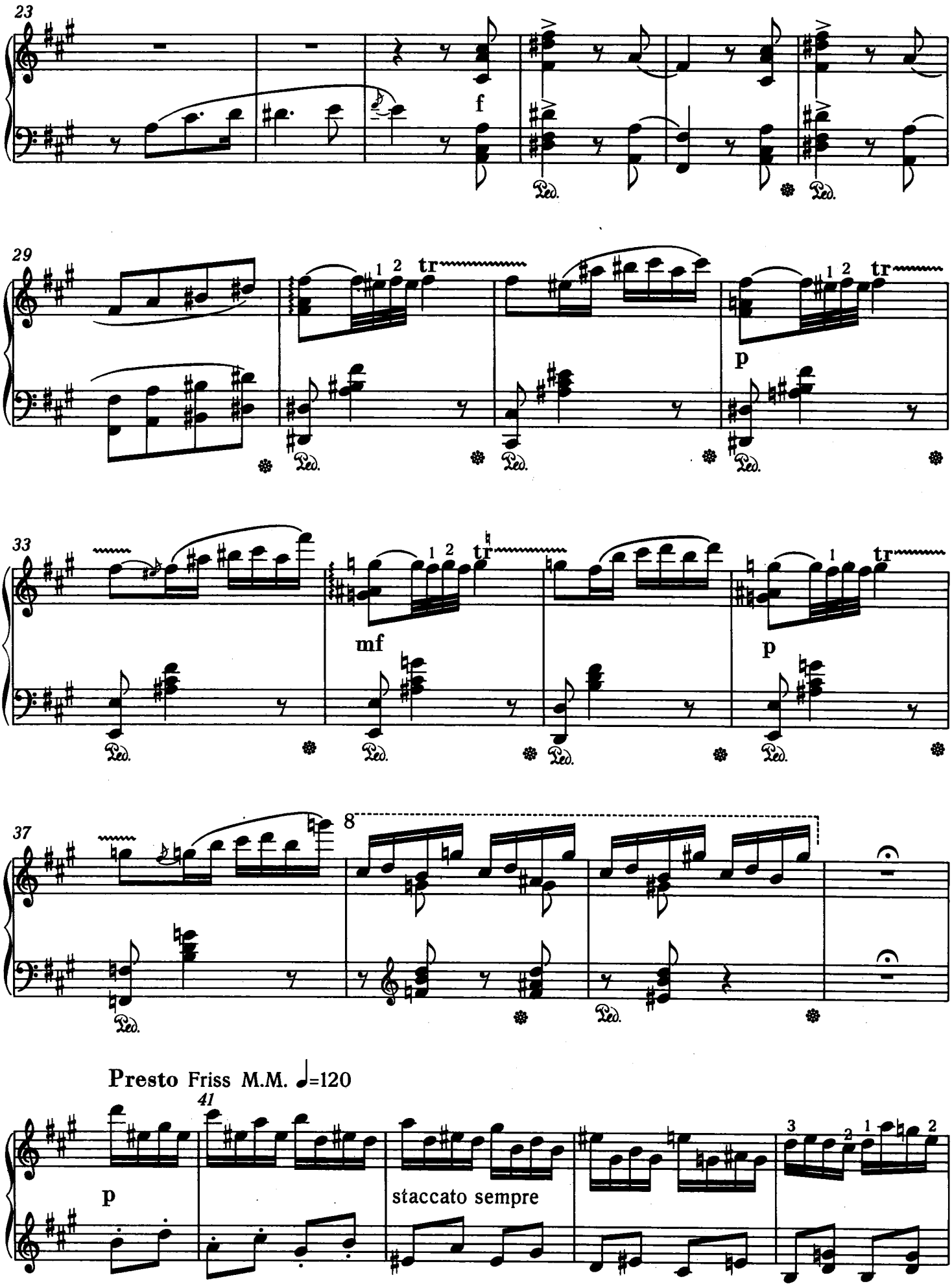

47
m.d.
m.s.
m.d.
m.s.
Ped.
51
sempre ff
poco a poco più animato *sin al Fine*
54
57
fff sempre

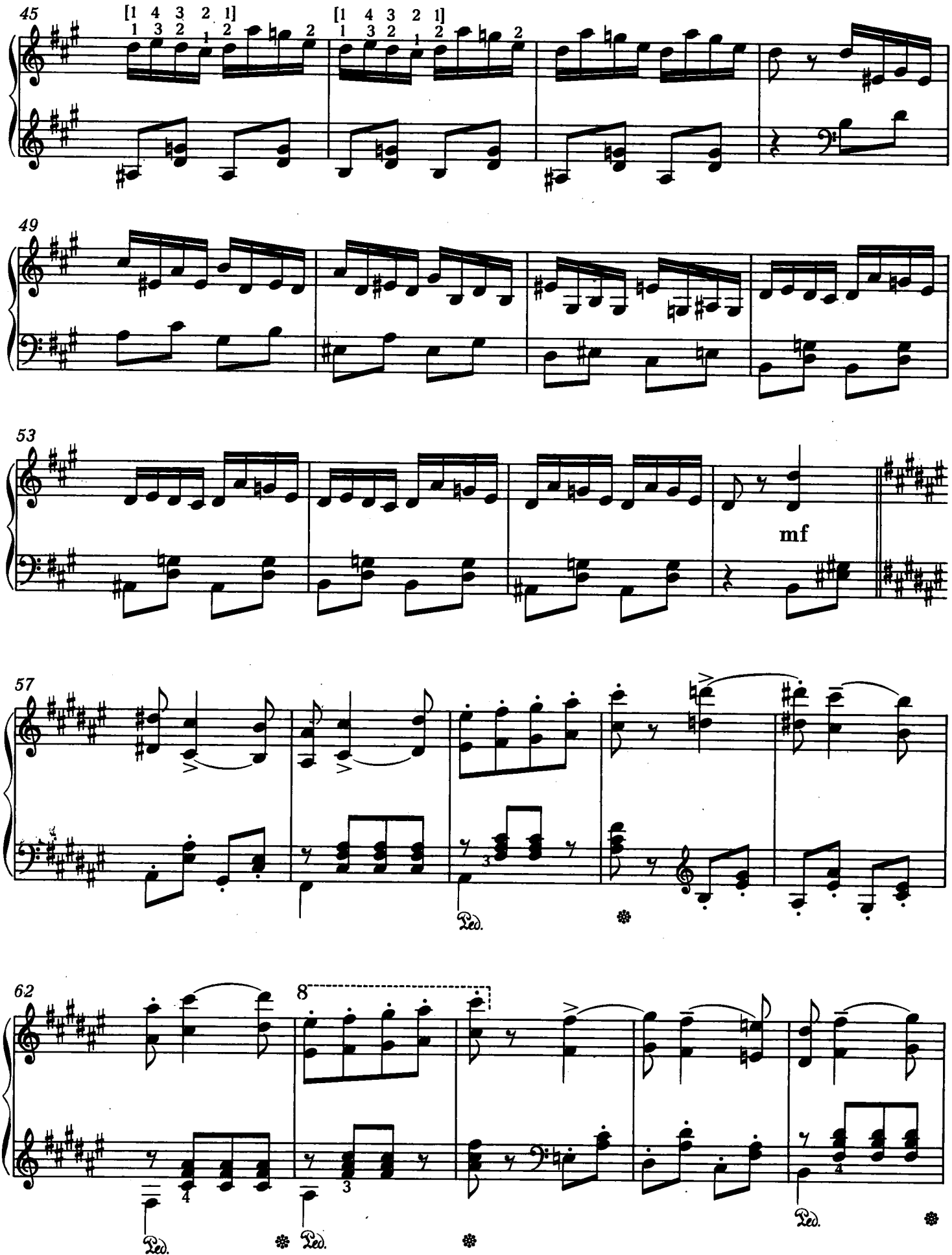

60
Ped.
Ped.
Ped.
Ped.
63
Ped.
Ped.
Ped.
66
con Ped.
70
8
con Ped.

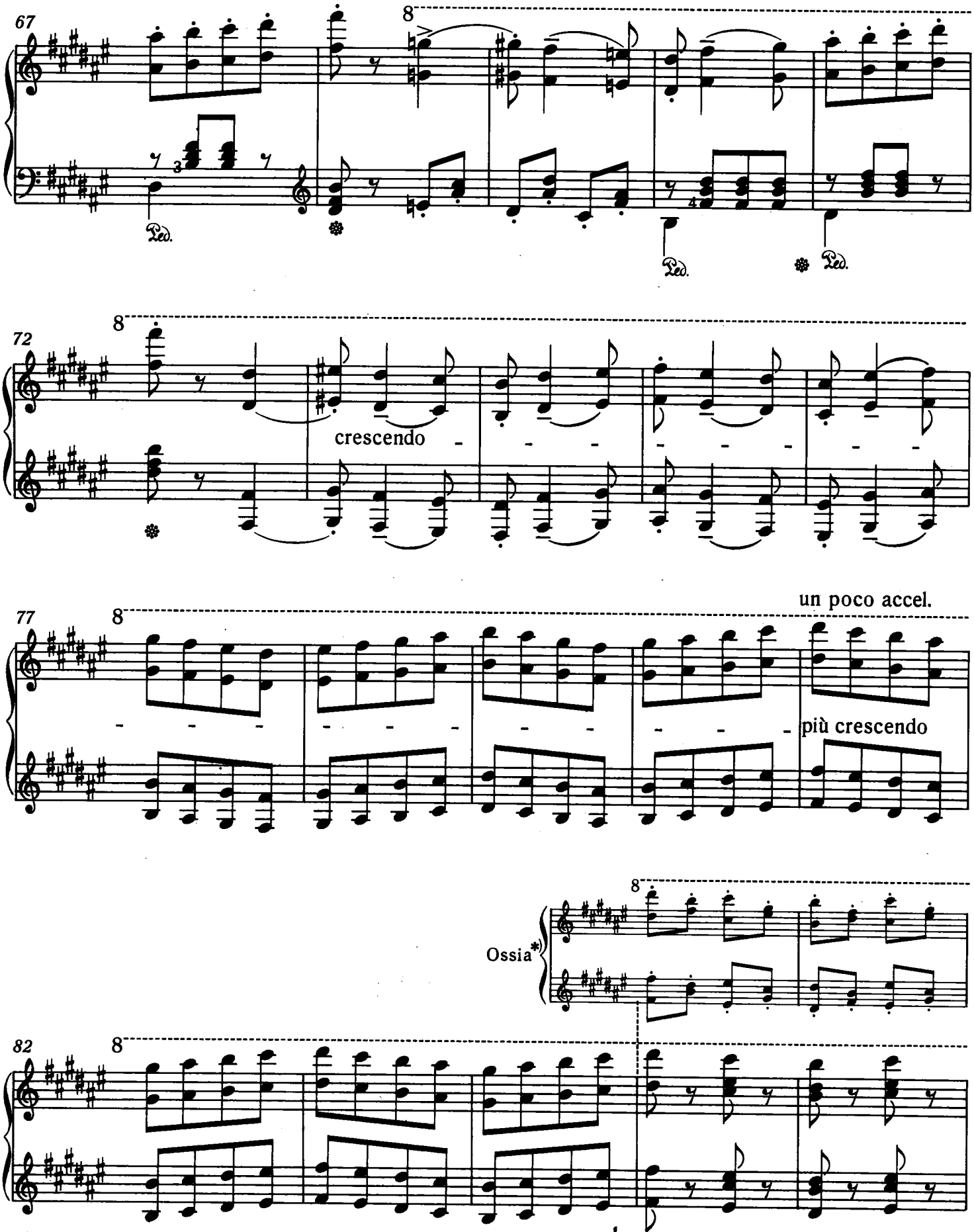
Az Országos Magyar Kiállítás alkalmára (Budapest, 1885).
Anläßlich der ungarischen Ausstellung in Budapest (1885).

XVIII. RHAPSODIE



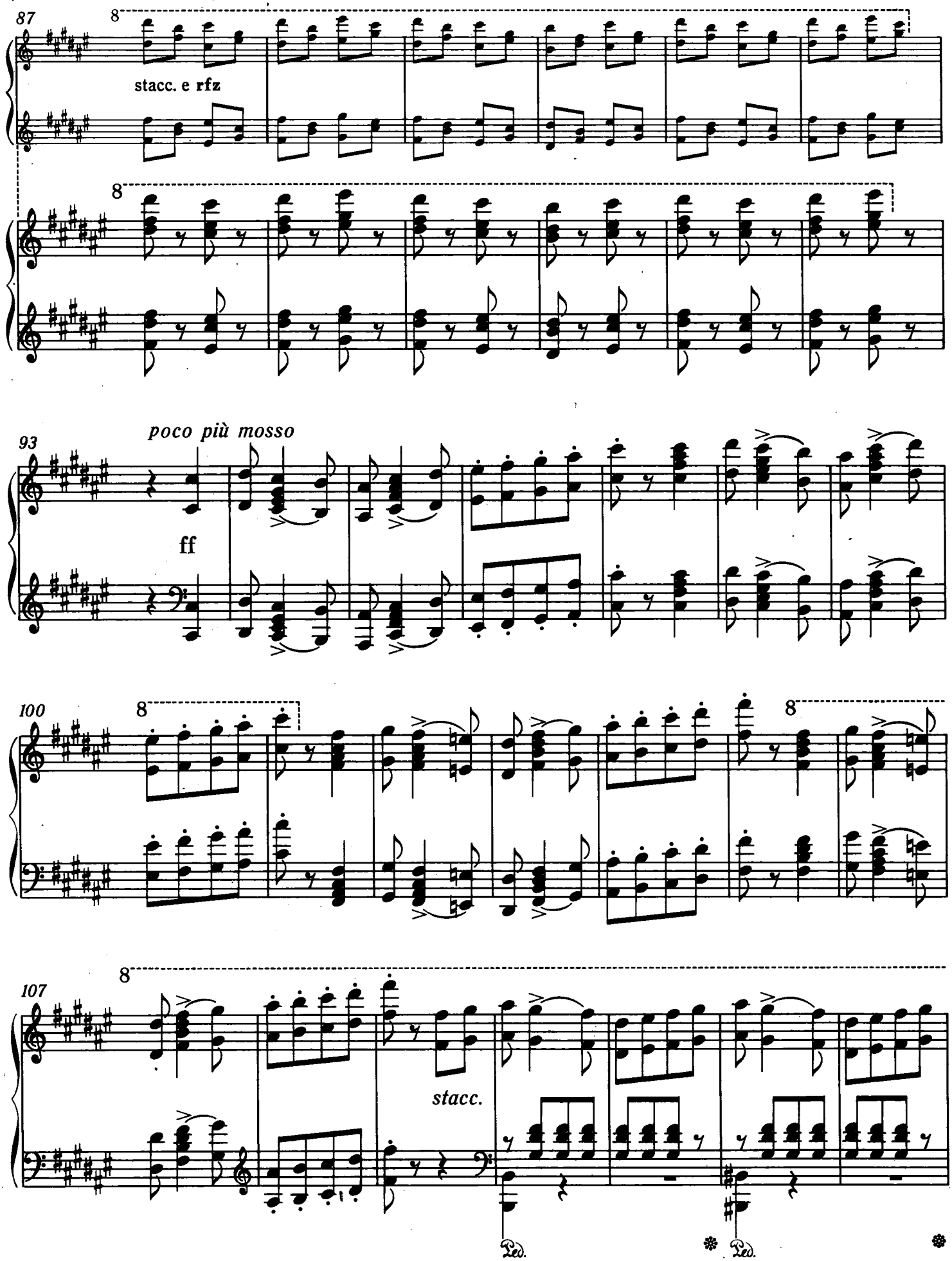

23
f
29
tr
p
33
mf
37
8
Presto Friss M.M. ♩=120
41
p
staccato sempre

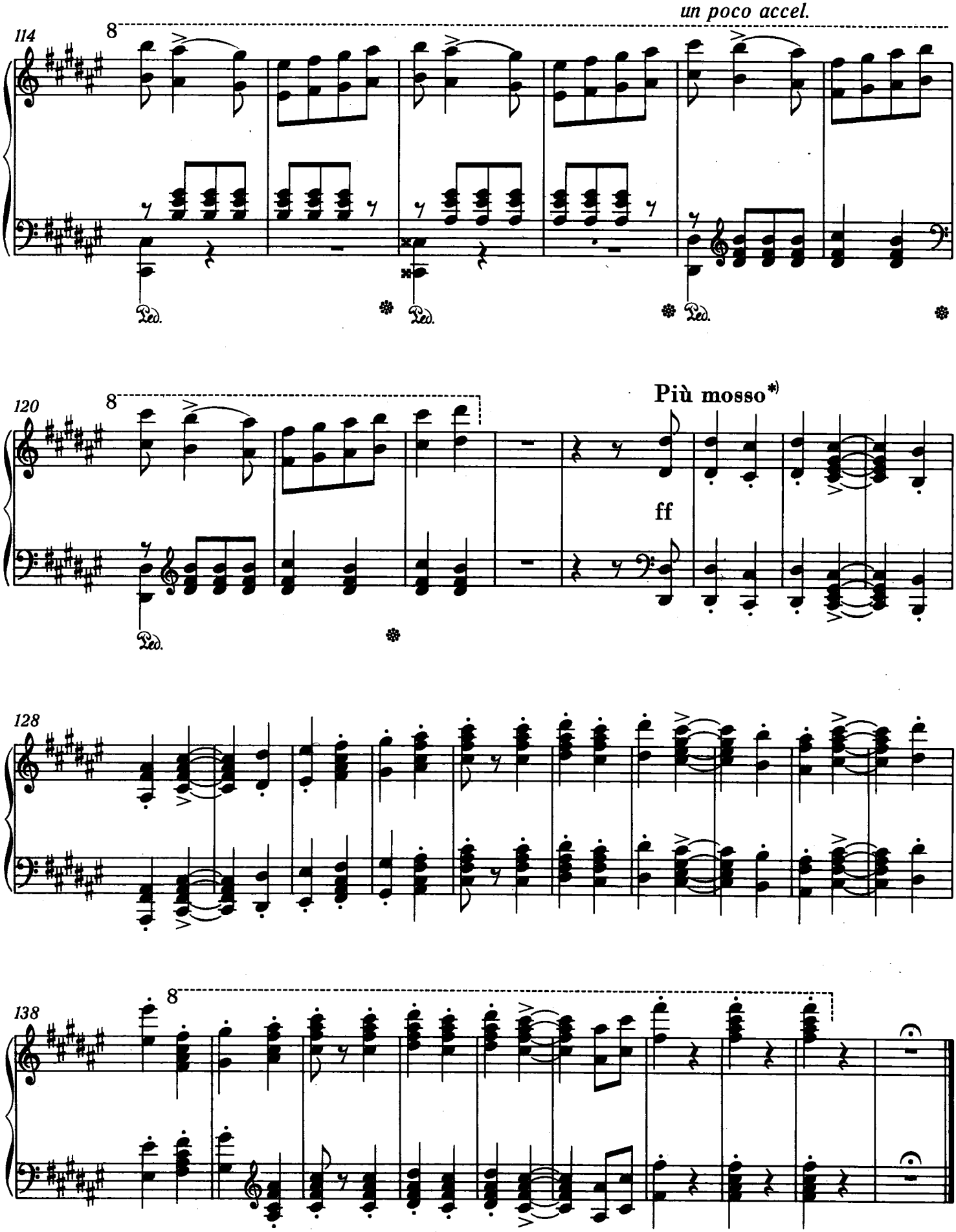

45
[1 4 3 2 2 1]
1 3 2 1 2
[1 4 3 2 2 1]
1 3 2 1 2
49
53
mf
57
Ped.
62
8
Ped.
Ped.
Ped.



*) Liszts Spätstil entspricht die im Haupttext mitgeteilte Variante mehr als das dekorativere, aber schablonenhaftere *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
8
stacc. e rfz
8
93
poco più mosso
ff
100
8
8
107
8
stacc.
Ped.
Ped.

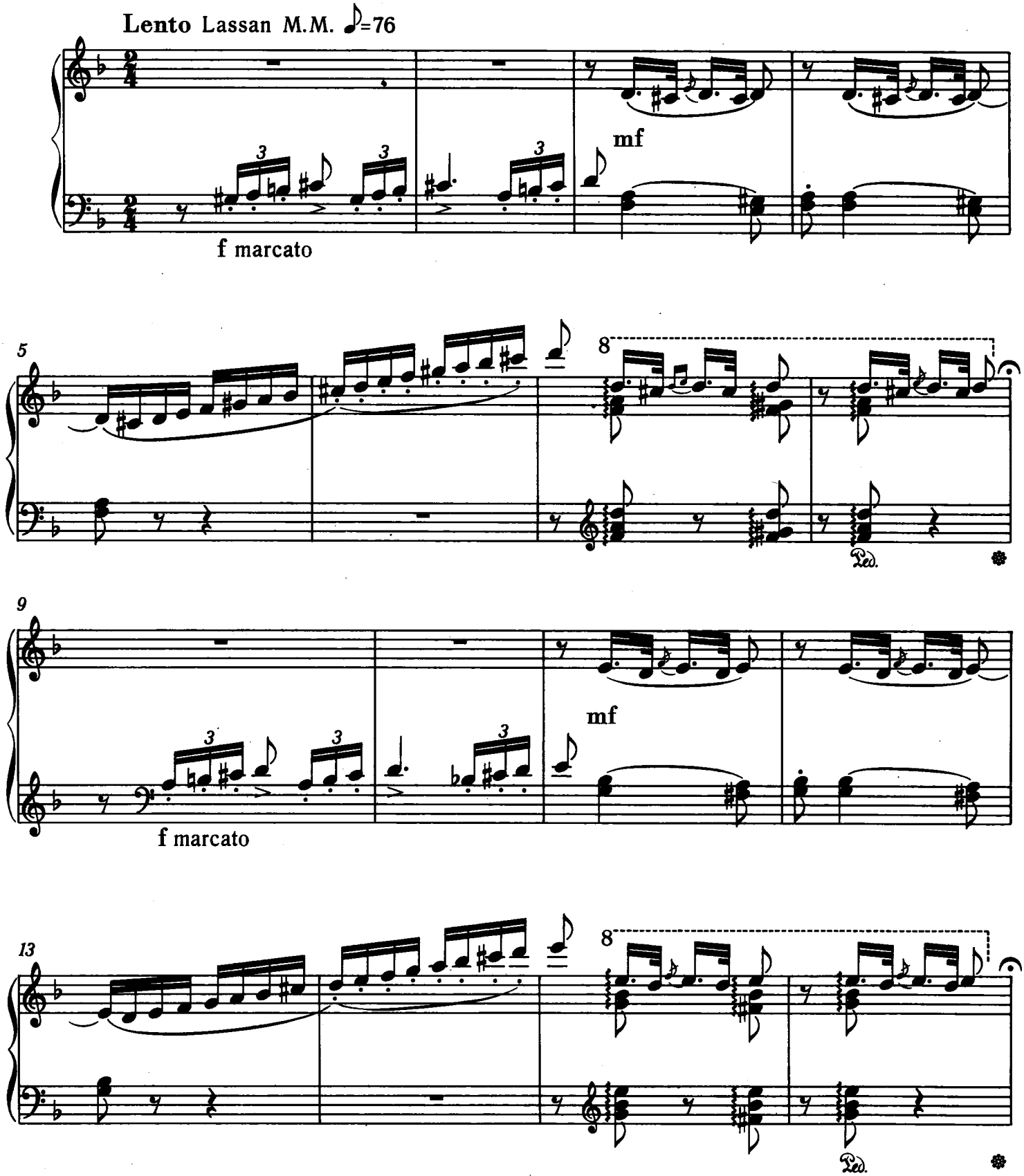


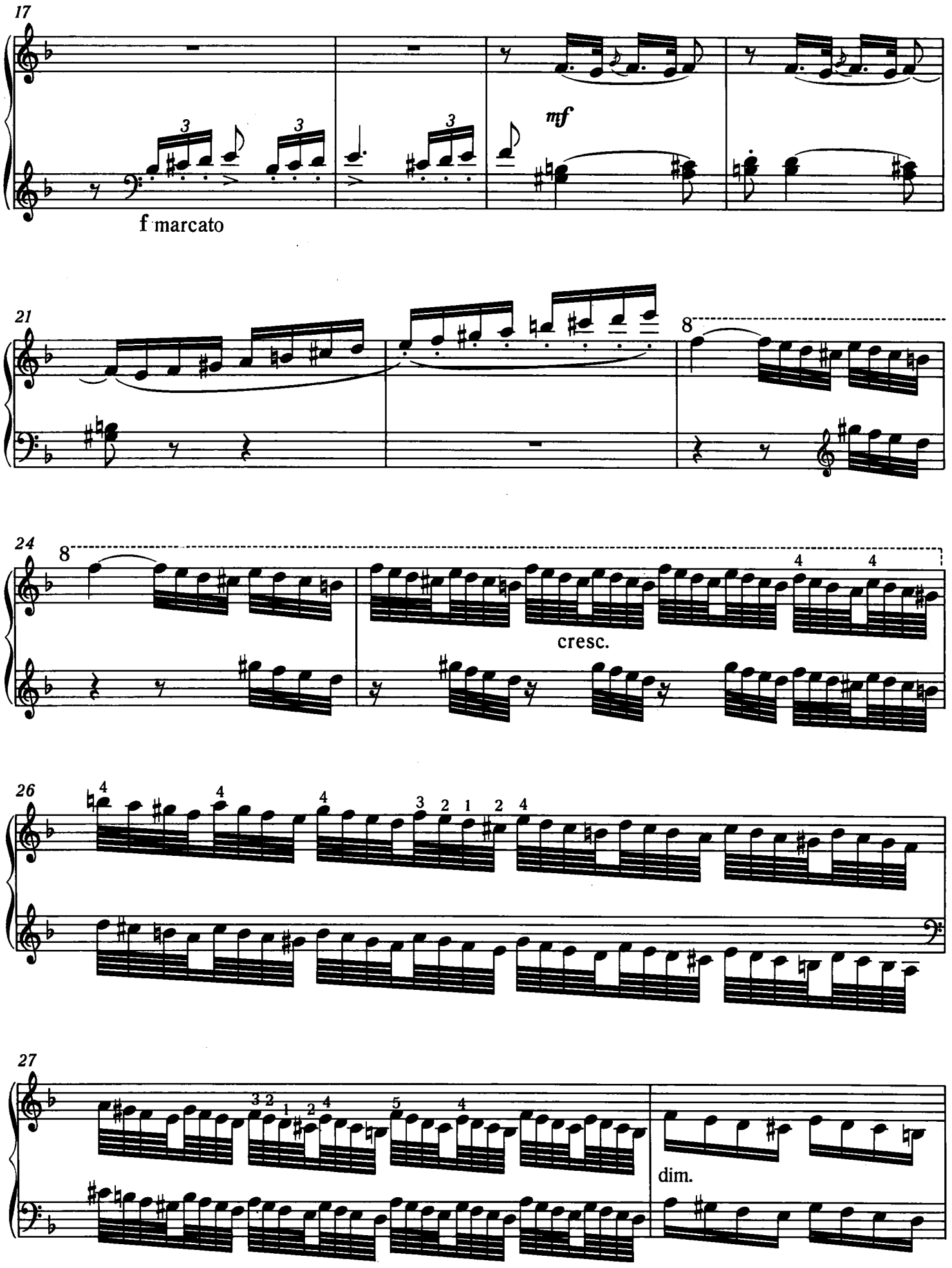
*) In Anbetracht der Verdoppelung der Notenwerte bedeutet das *Più mosso* hier eigentlich schon *presto*.

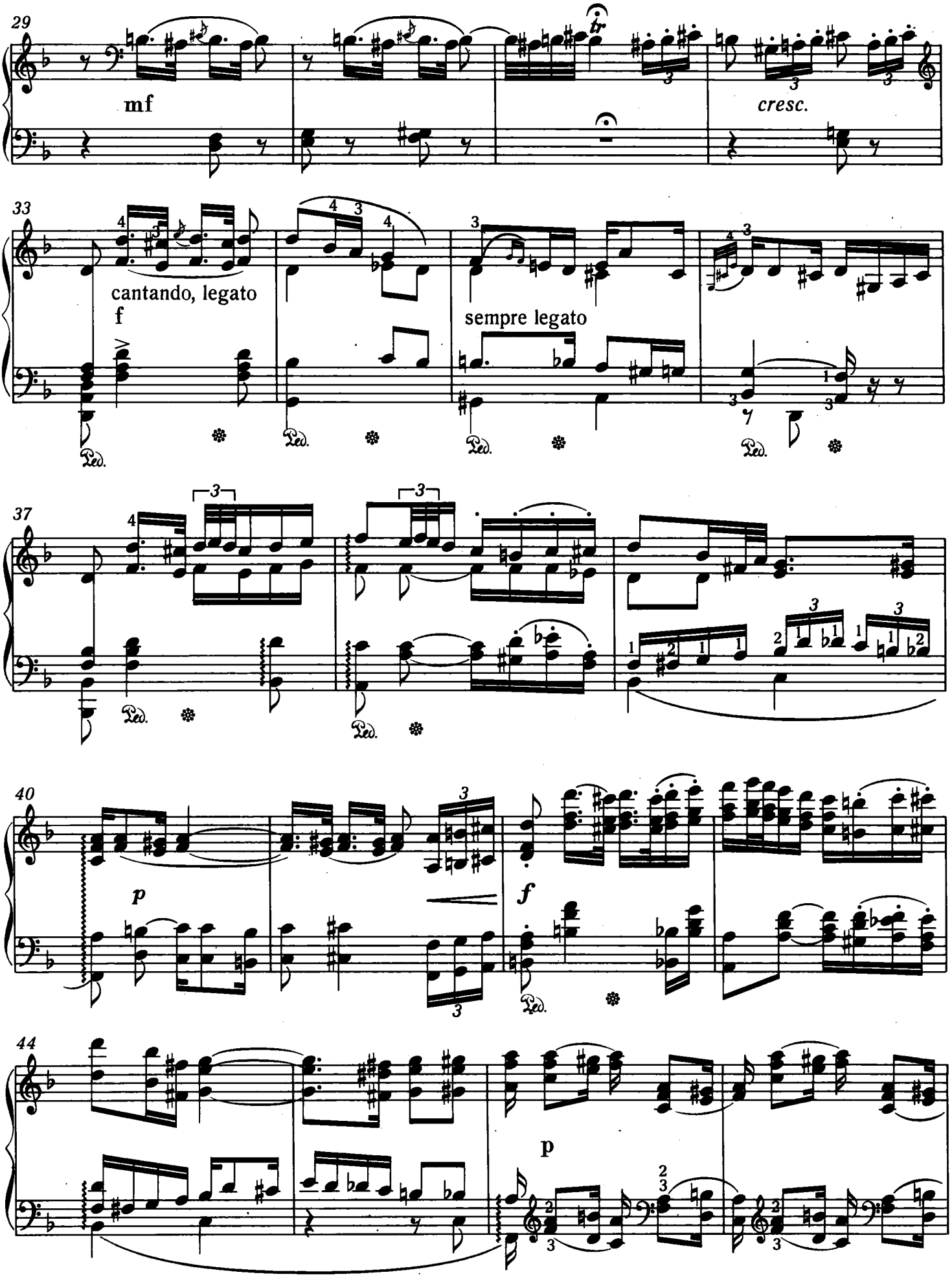
*) Because of the doubling of the note-values the *Più mosso* here is in fact equivalent to *presto*.

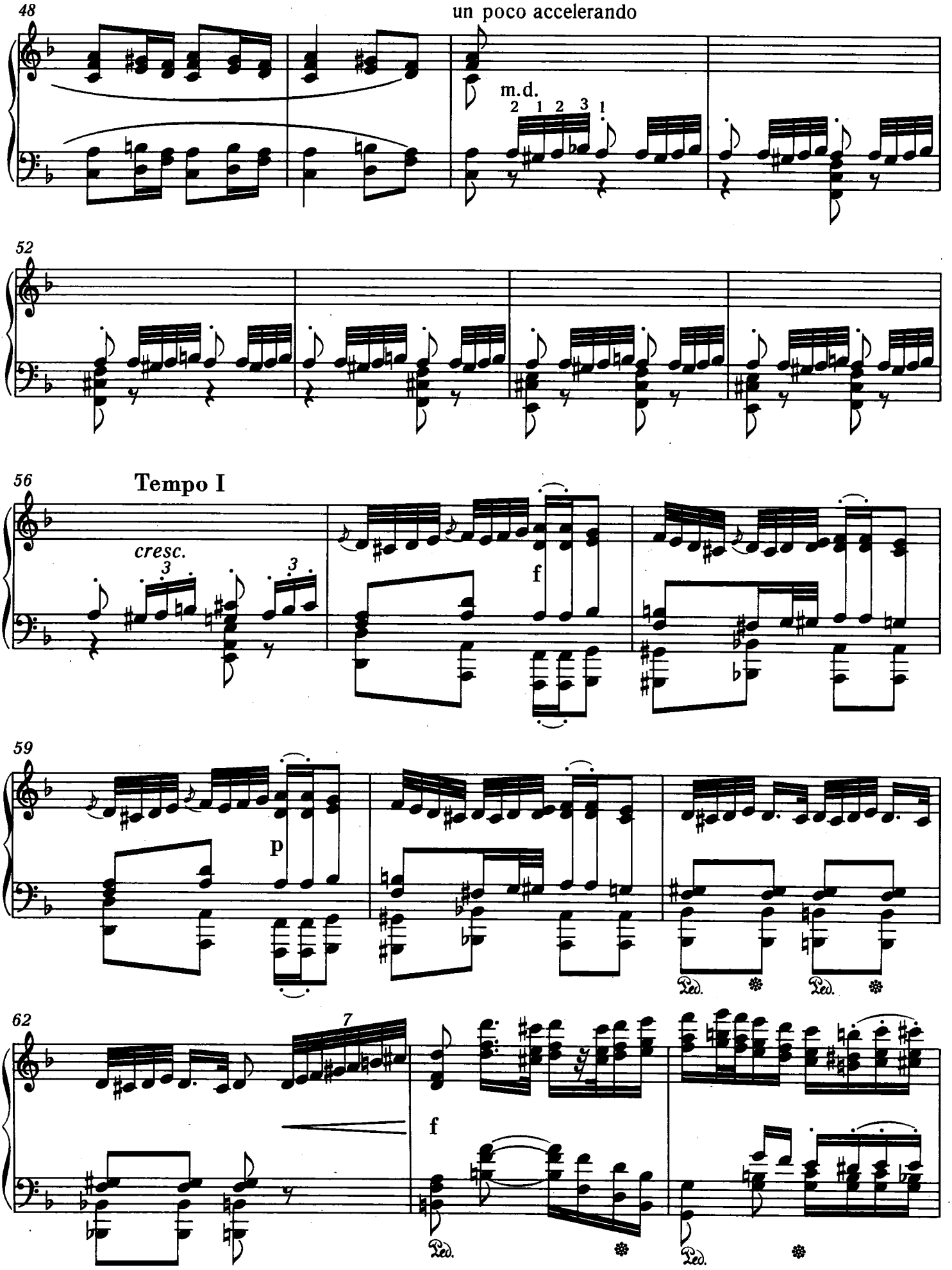
XIX. RHAPSODIE

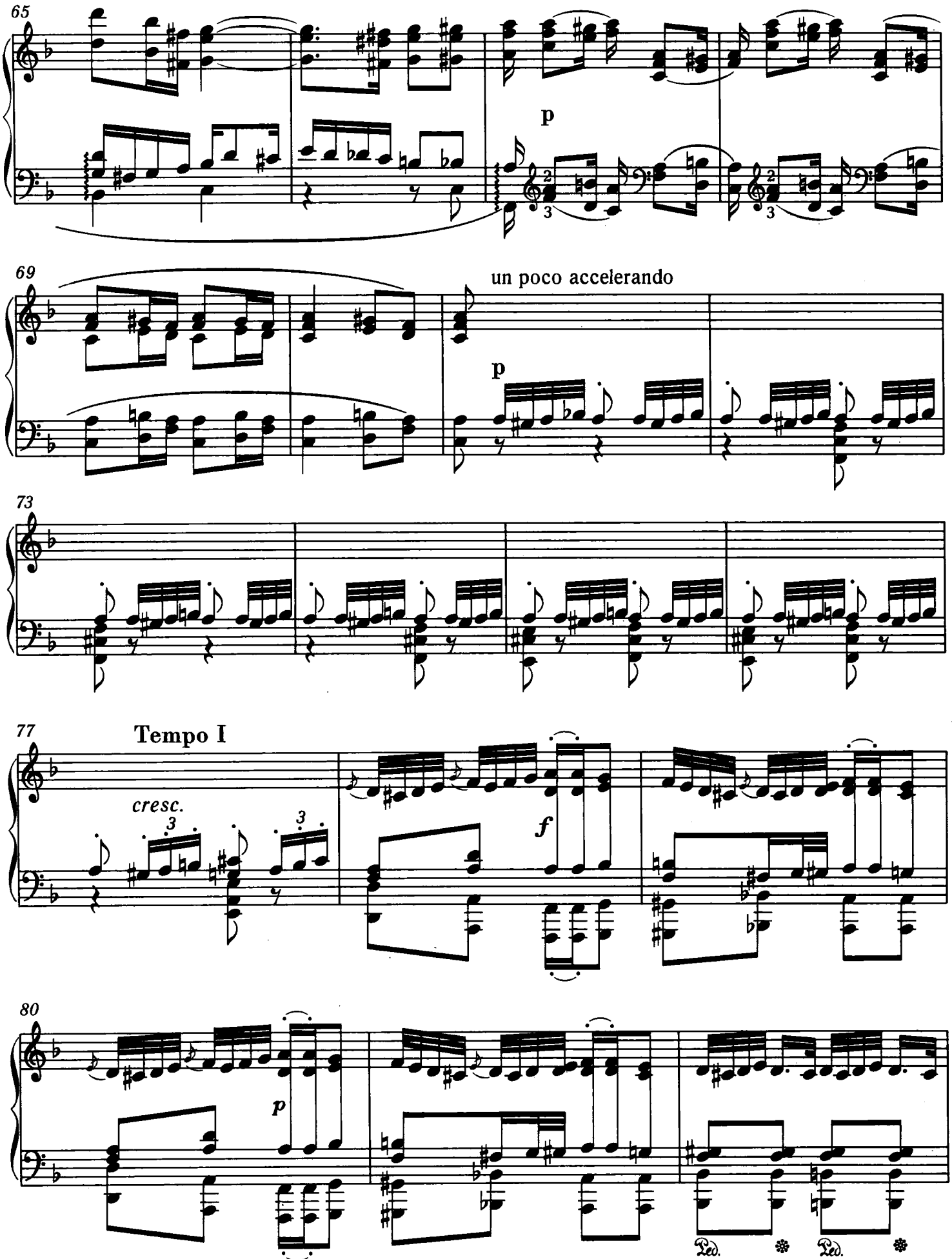
D'après les „Csárdás nobles" de K. Ábrányi

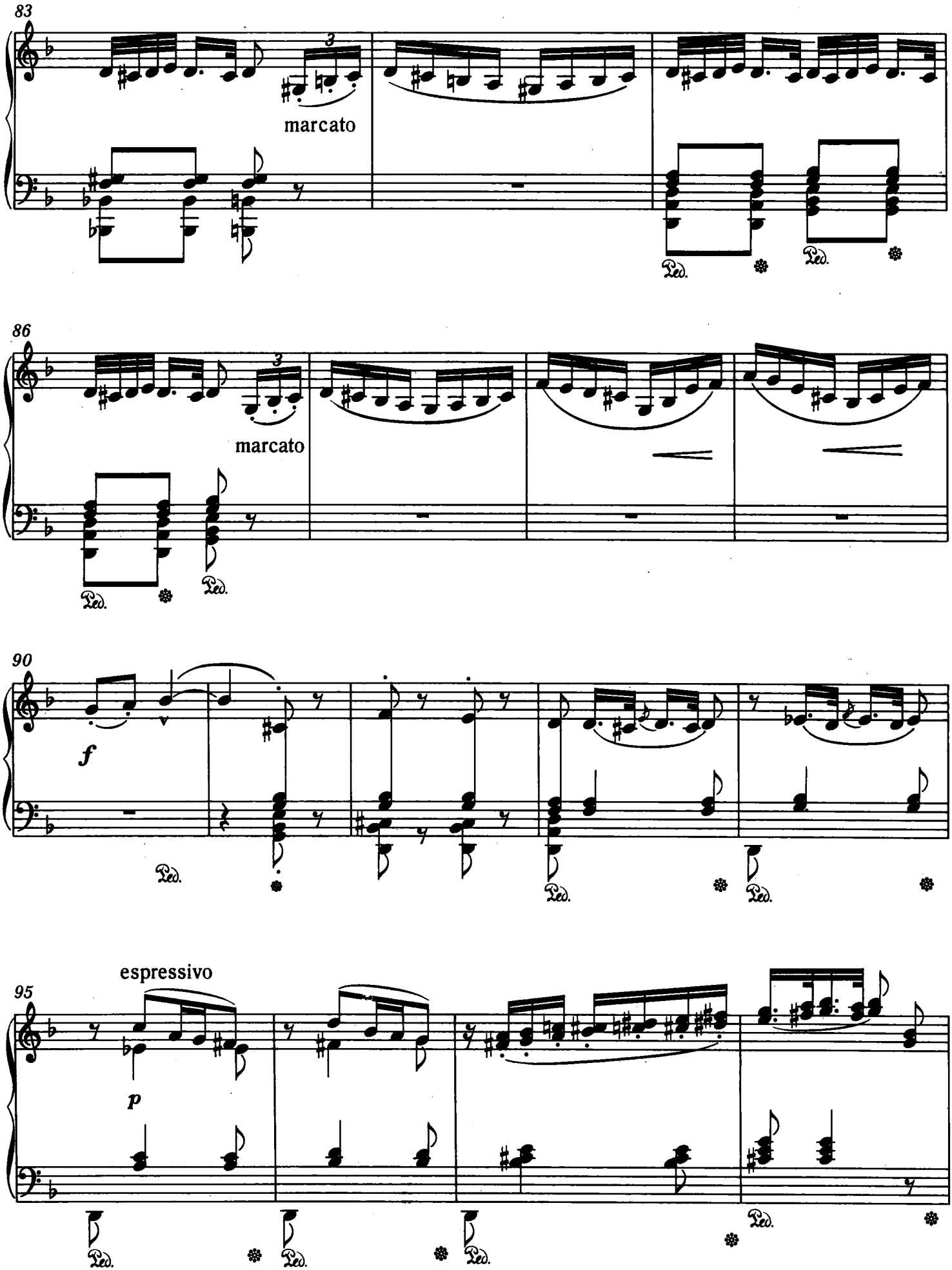


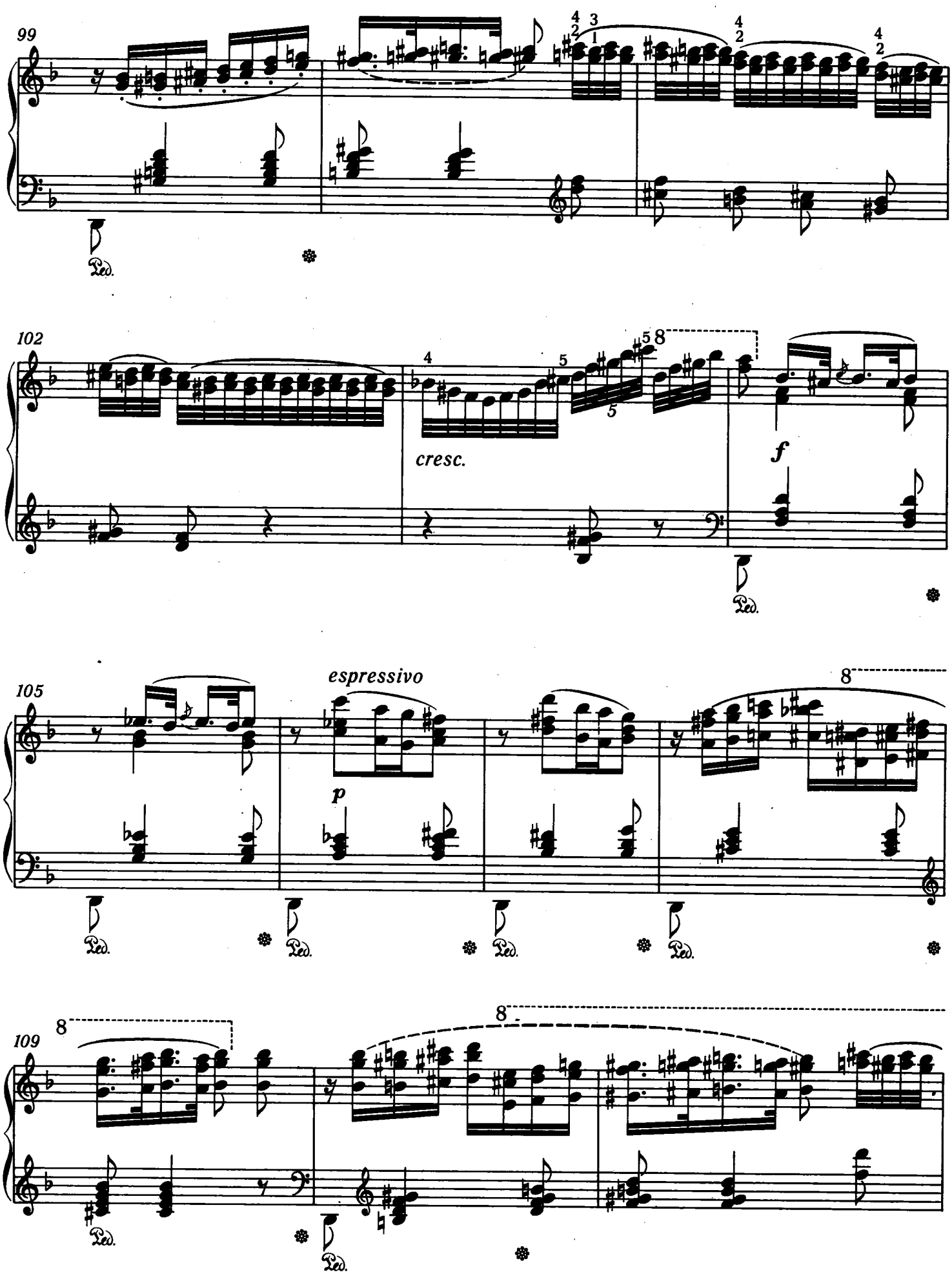

17
f marcato
mf
21
8
24
8
cresc.
26
27
dim.

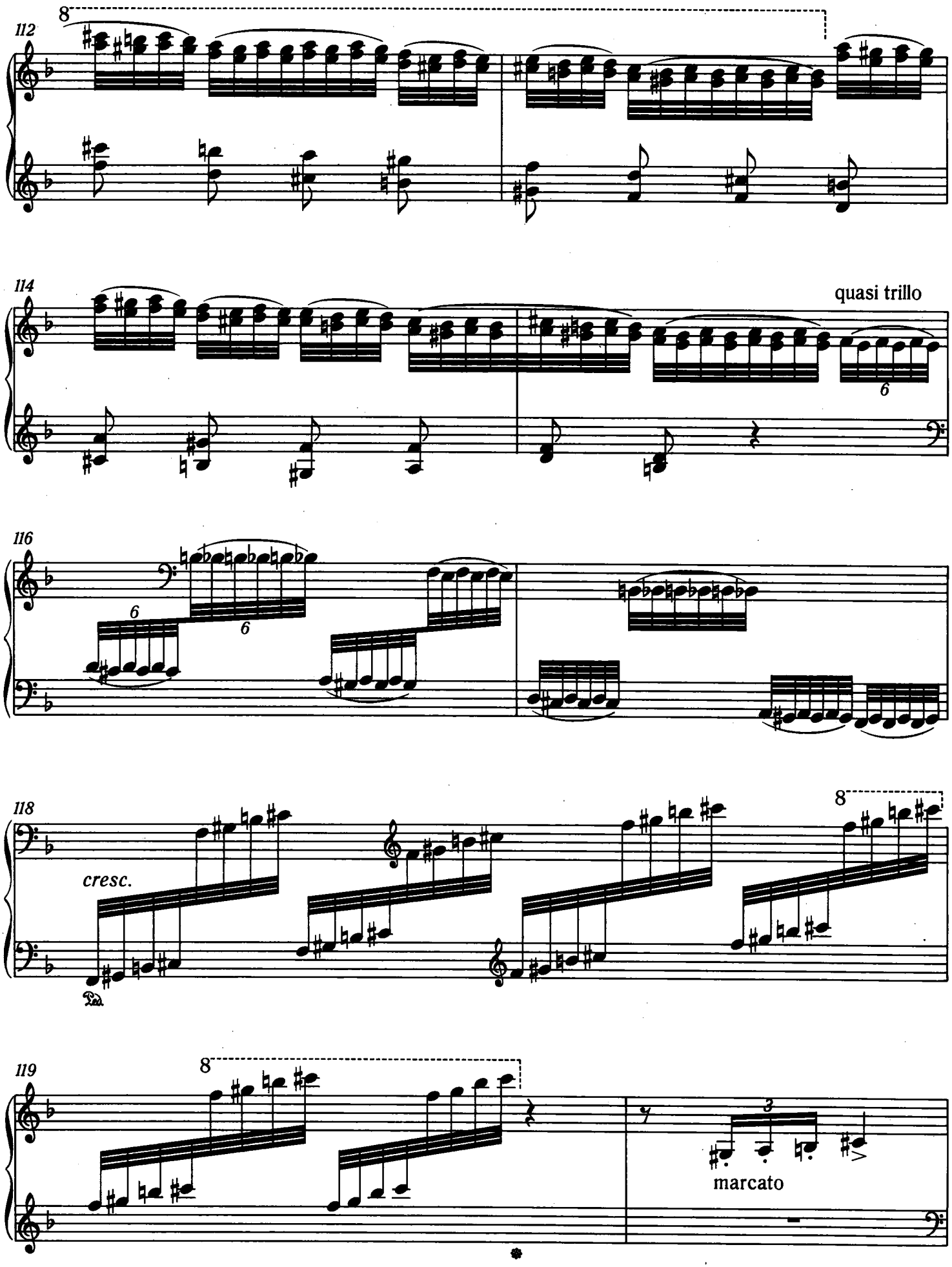

29
mf
cresc.
33
cantando, legato
f
sempre legato
37
40
p
f
44
p

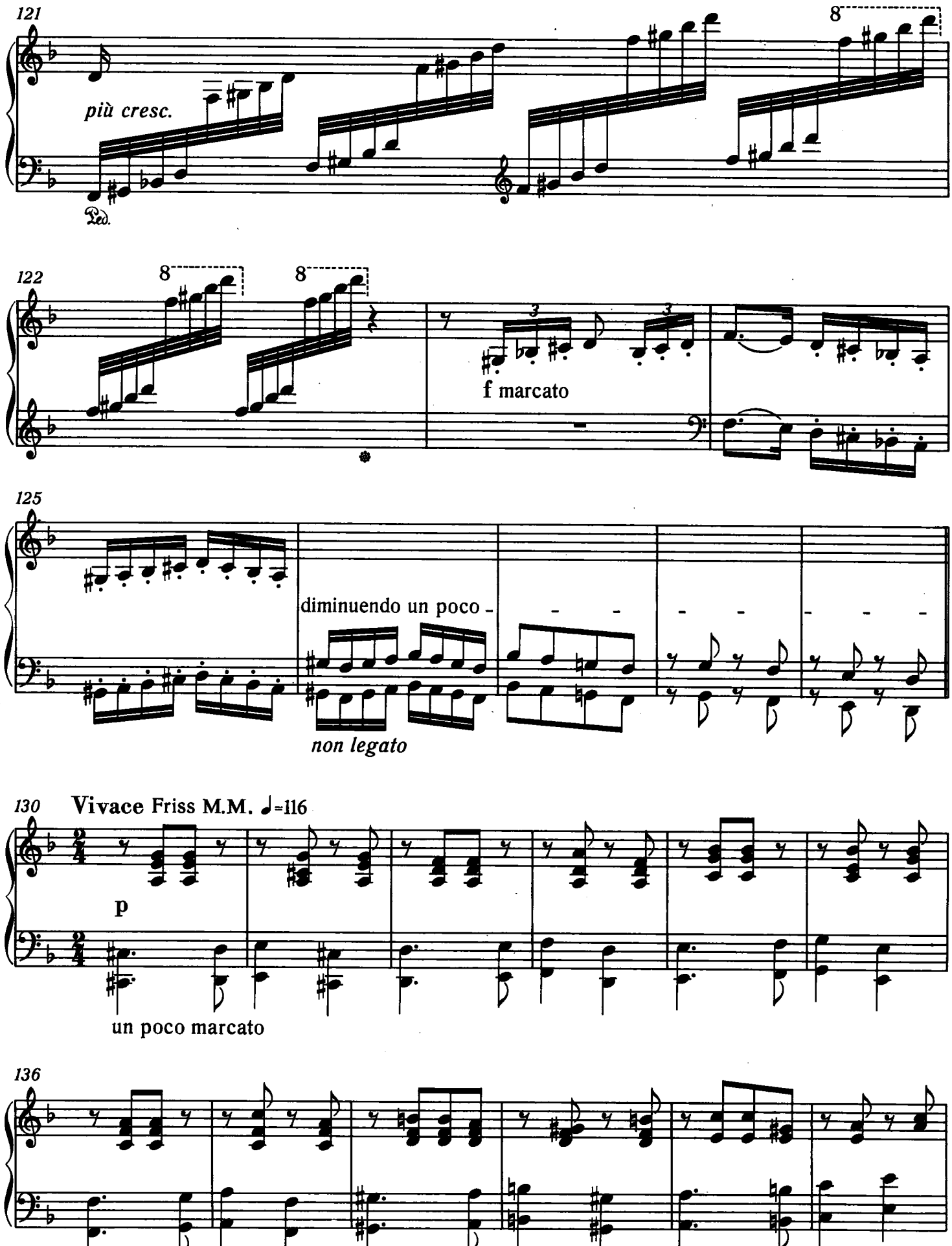

48
un poco accelerando
m.d.
2 1 2 3 1
52
56
Tempo I
cresc.
3
3
f
59
p
Ped.
Ped.
62
7
f
Ped.
Ped.

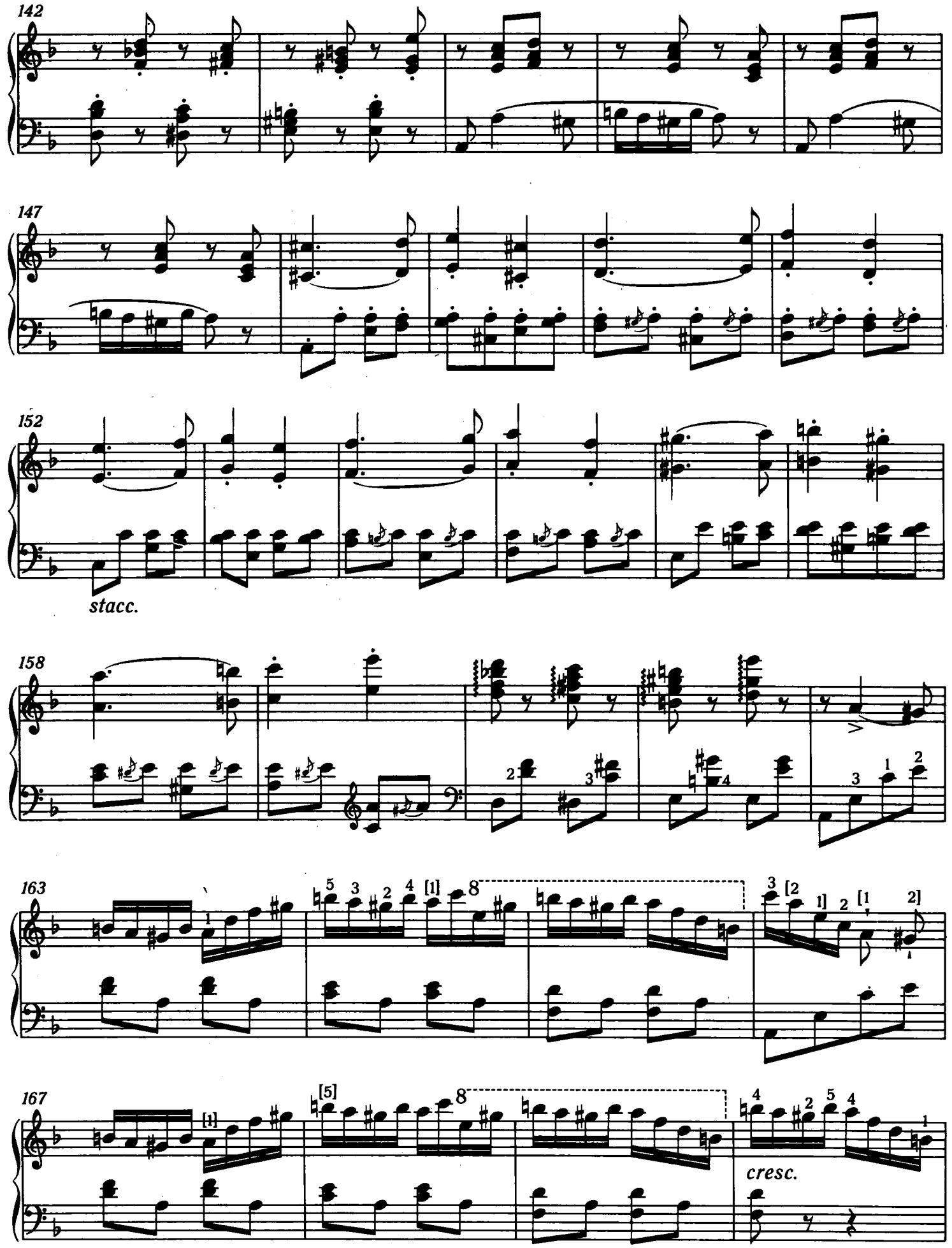

65
p
69
un poco accelerando
p
73
77
Tempo I
cresc.
3
3
f
80
p
Ped.
Ped.

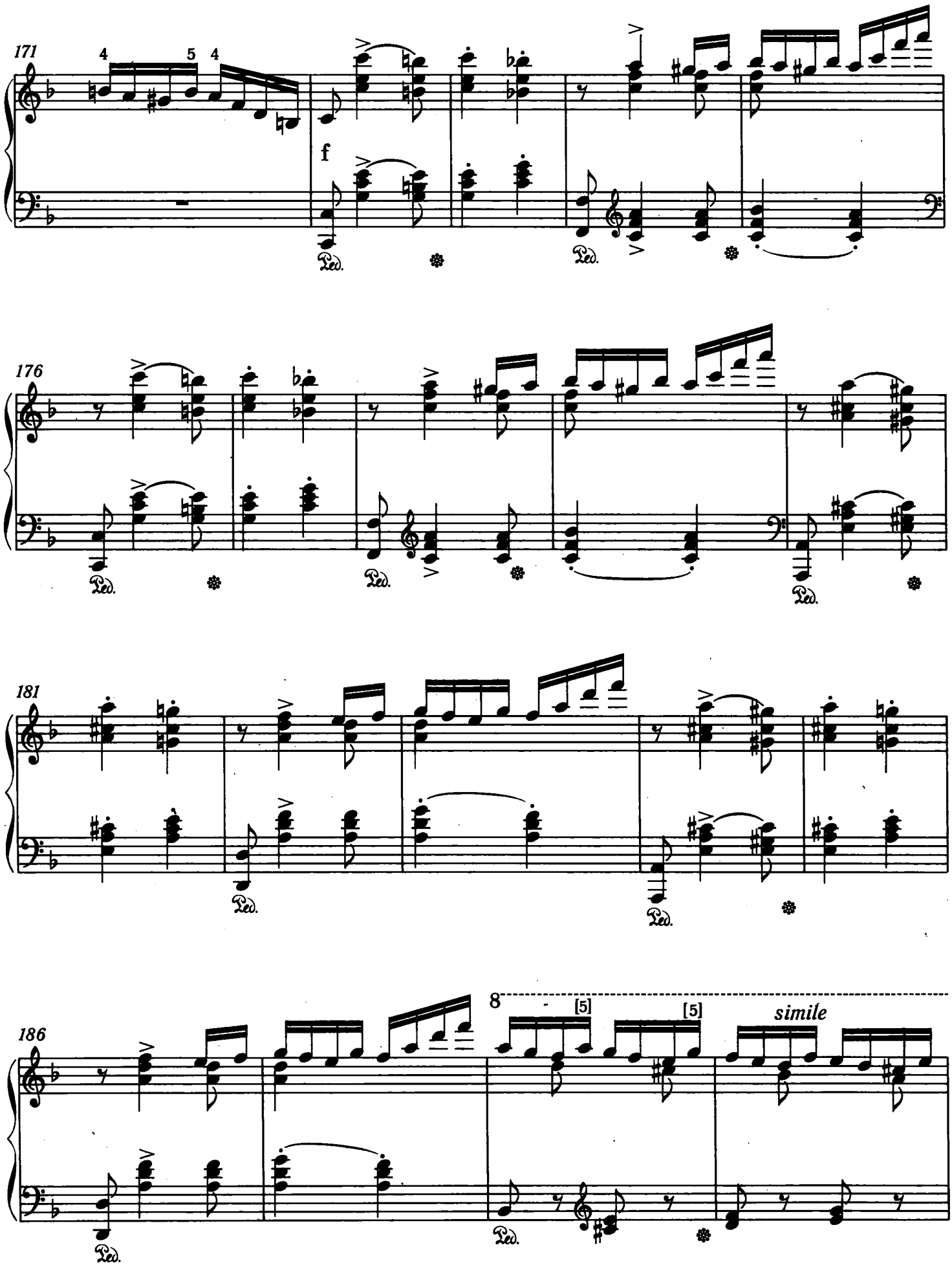

83
marcato
Ped.
Ped.
86
marcato
Ped.
Ped.
90
f
Ped.
Ped.
Ped.
95
espressivo
p
Ped.
Ped.
Ped.
Ped.

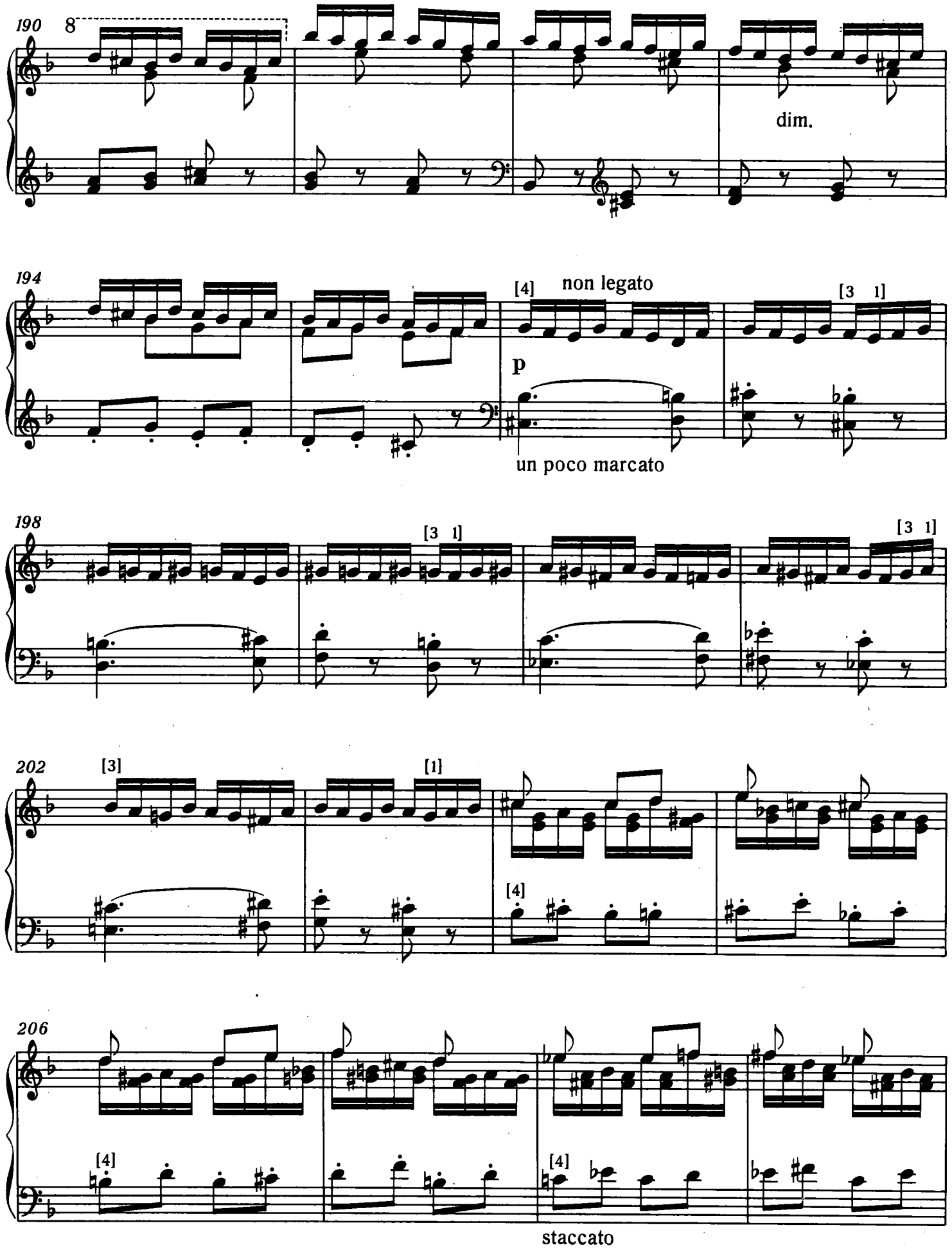

99
102
cresc.
f
105
espressivo
p
109

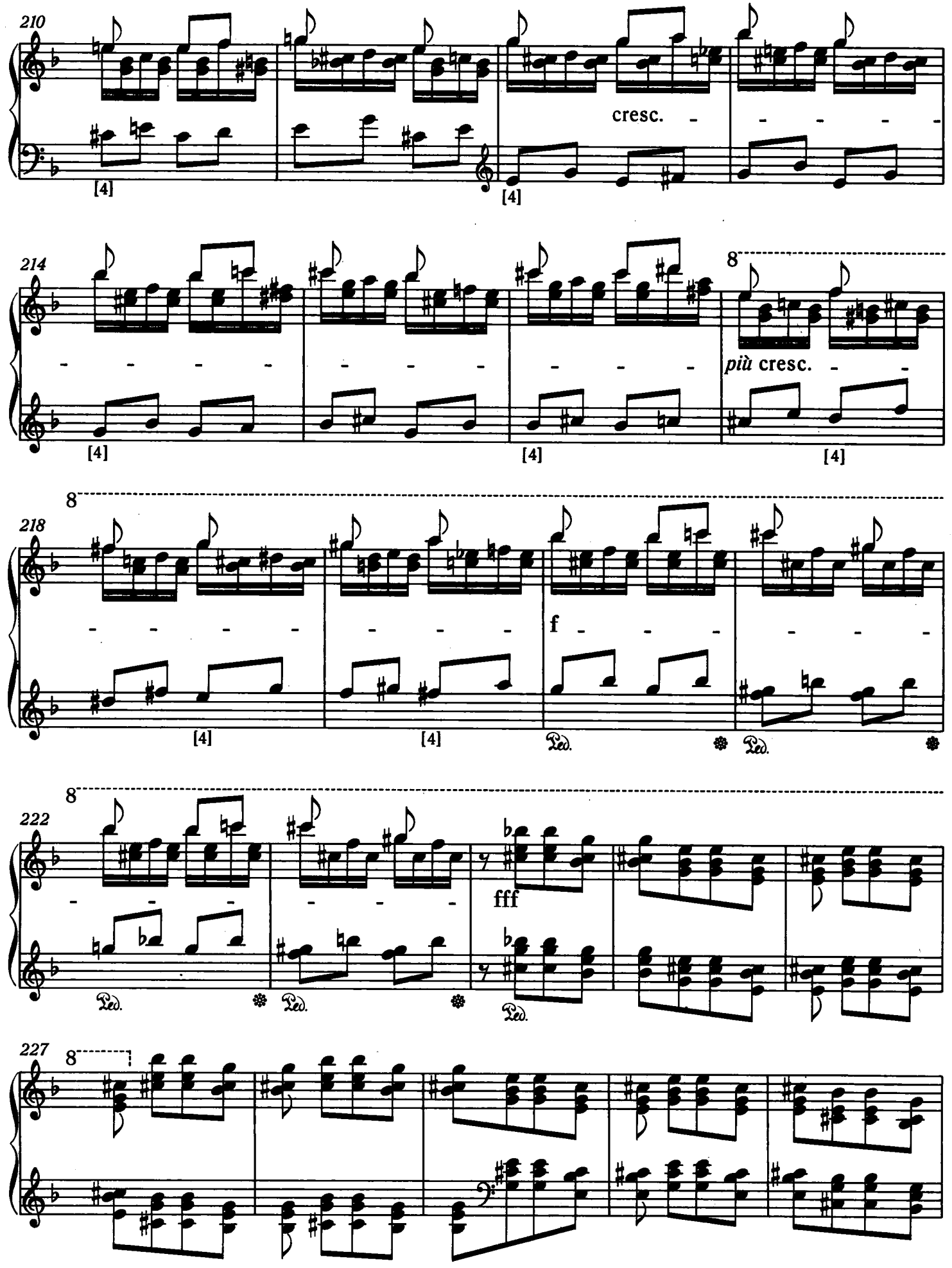

112
8
114
quasi trillo
6
116
6
6
118
cresc.
8
119
8
3
marcato

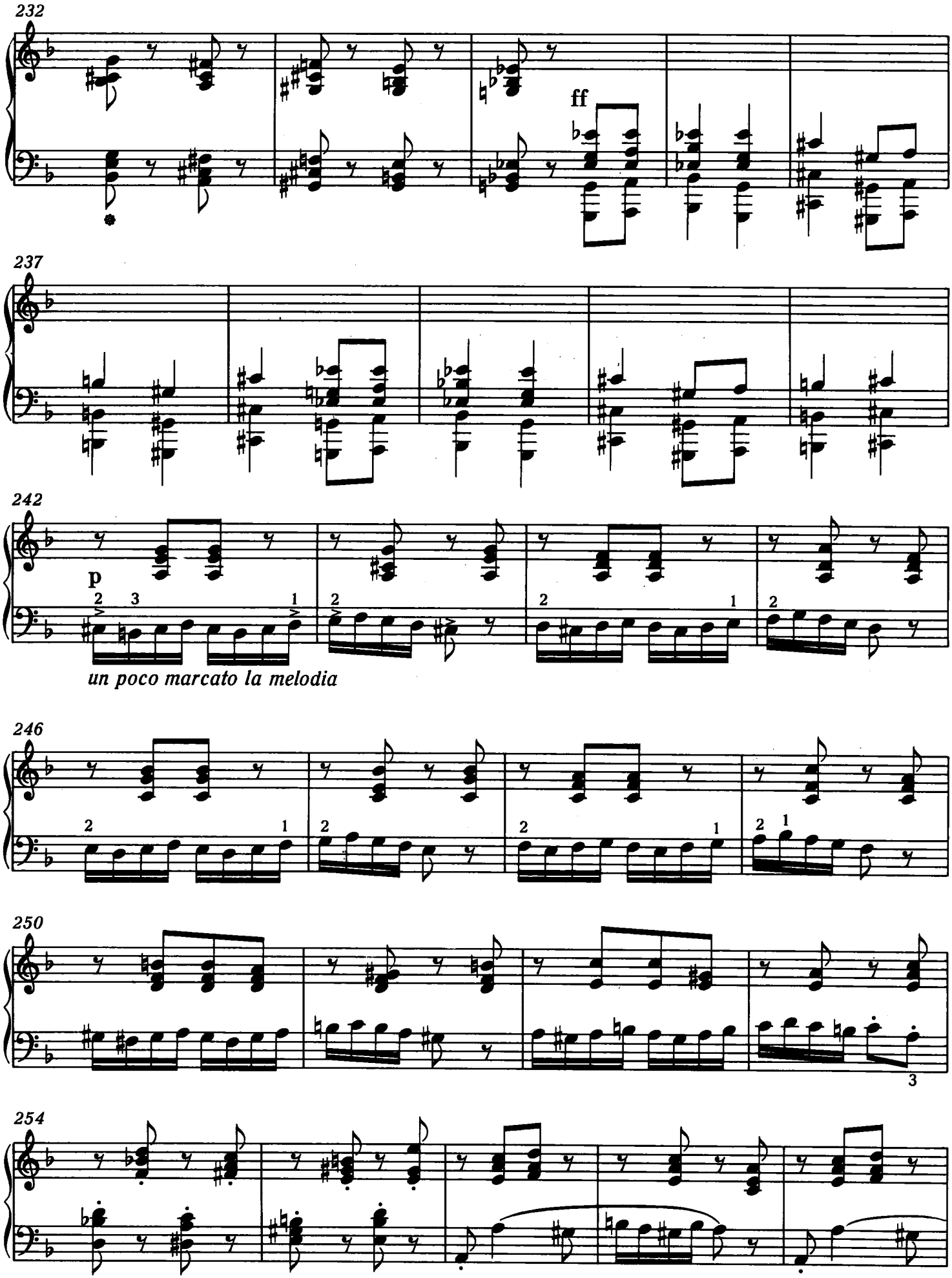

121
più cresc.
Ped.
8
122
8
8
f marcato
125
diminuendo un poco
non legato
130
Vivace Friss M.M. ♩=116
p
un poco marcato
136

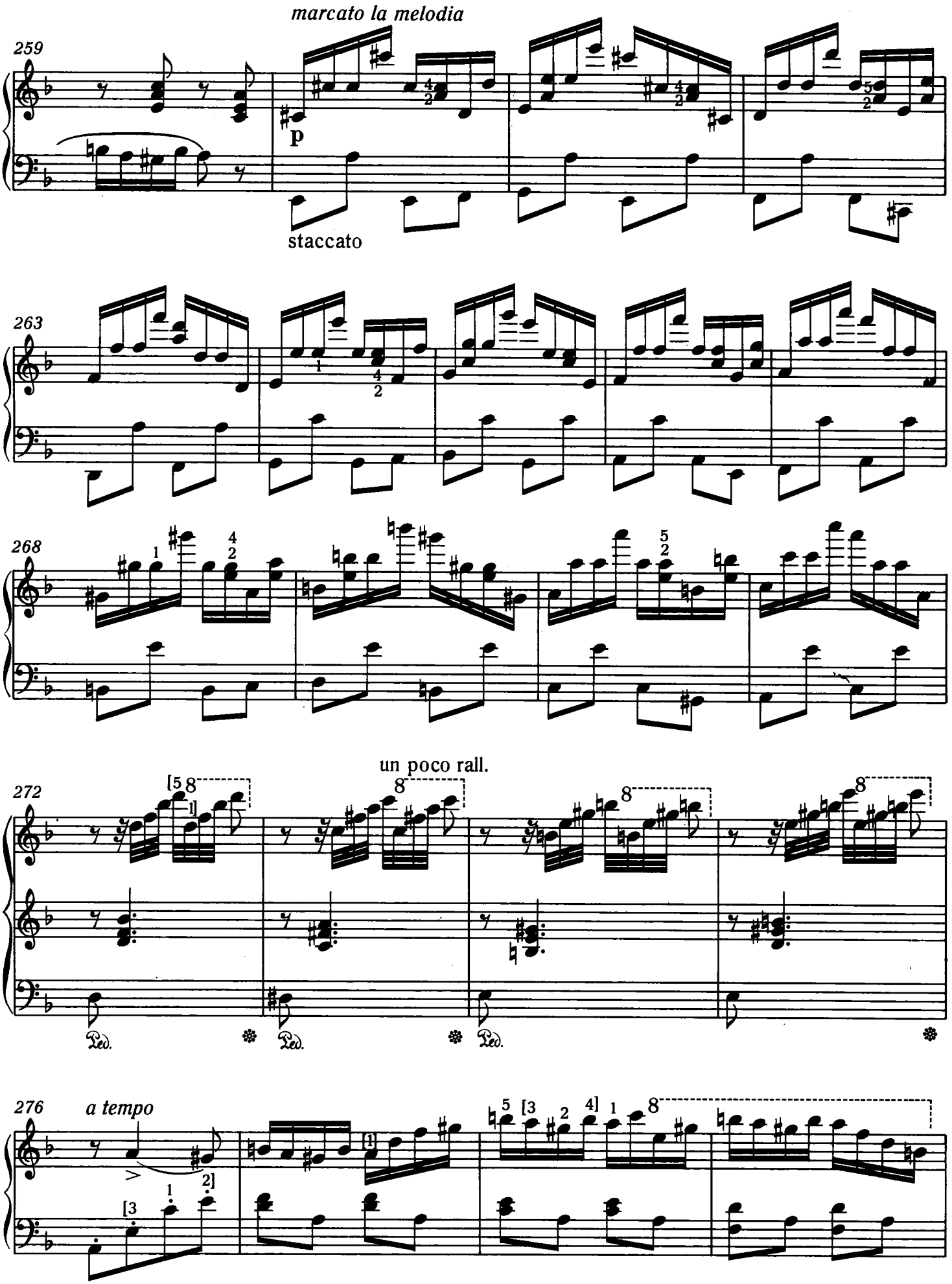

142
147
152
stacc.
158
163
167
cresc.

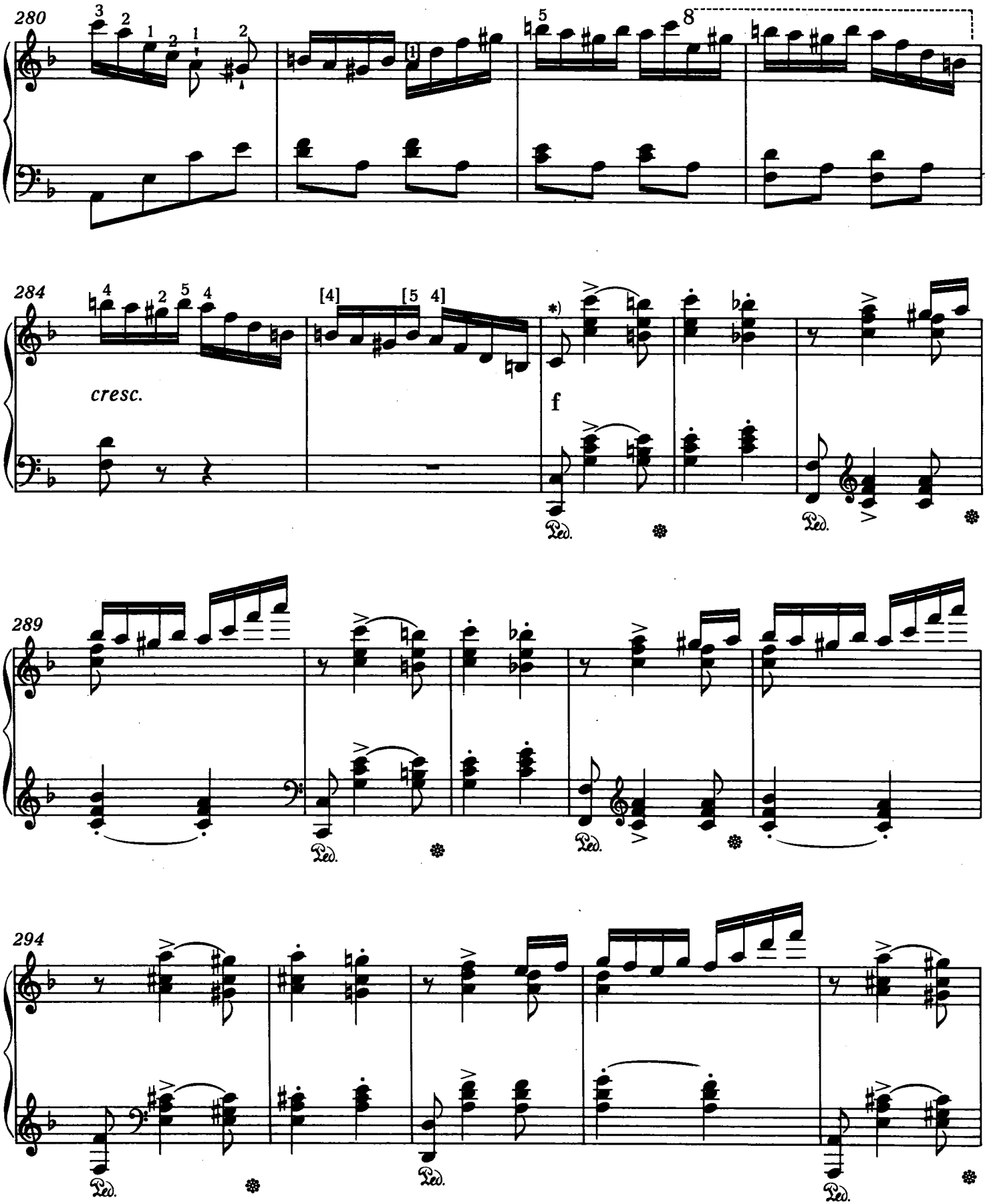

171
4
5
4
f
Ped.
176
181
186
8
[5]
[5]
simile


190
8
dim.
194
[4]
non legato
[3 1]
p
un poco marcato
198
[3 1]
[3 1]
202
[3]
[1]
[4]
206
[4]
[4]
staccato


210
cresc.
[4]
[4]
214
8
più cresc.
[4]
[4]
[4]
8
218
f
[4]
[4]
Ped.
Ped.
8
222
fff
Ped.
Ped.
Ped.
227
8

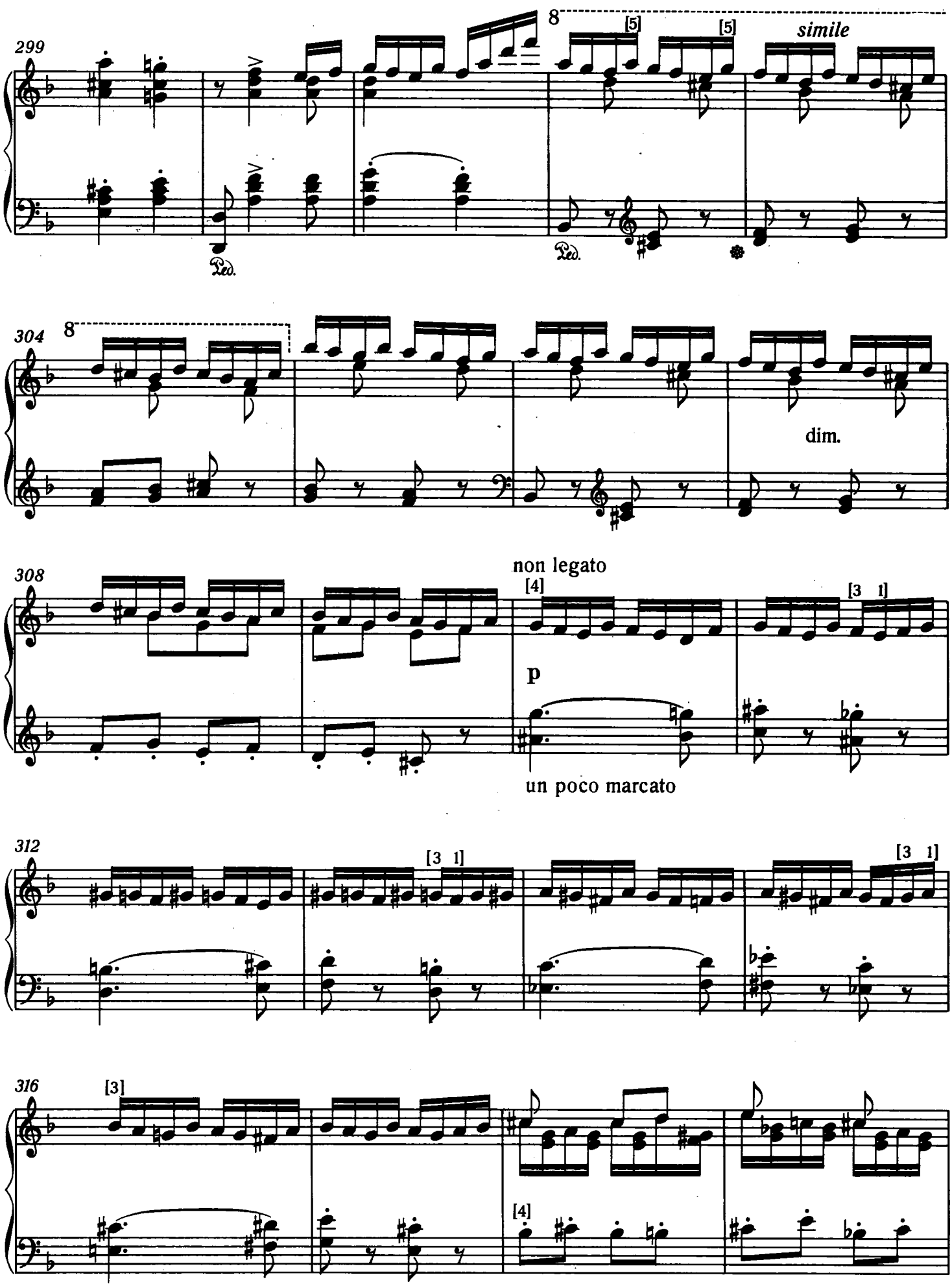

232
ff
237
242
p
un poco marcato la melodia
246
250
254

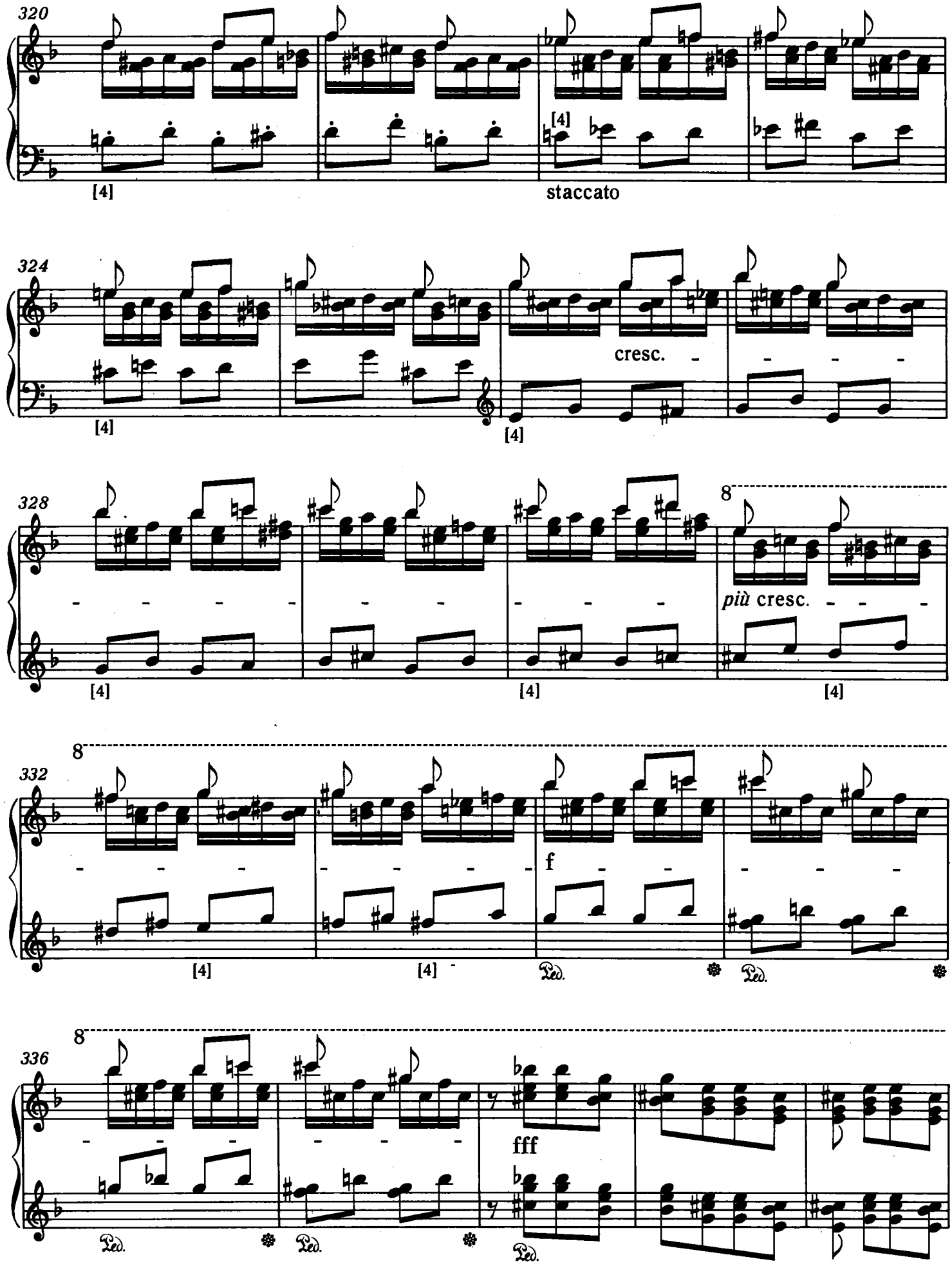

marcato la melodia
259
p
staccato
263
268
un poco rall.
272
Ped.
Ped.
Ped.
276
a tempo

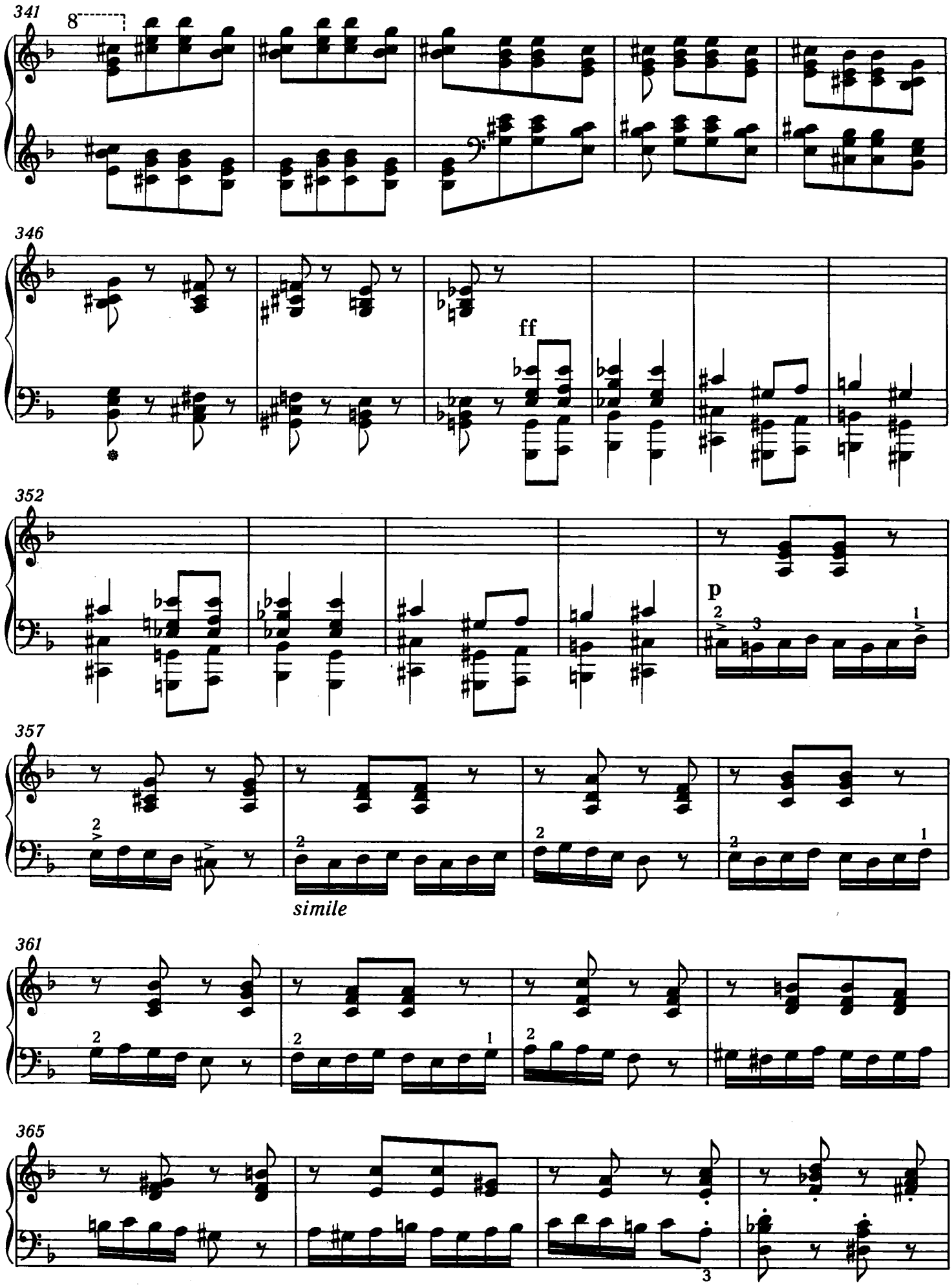


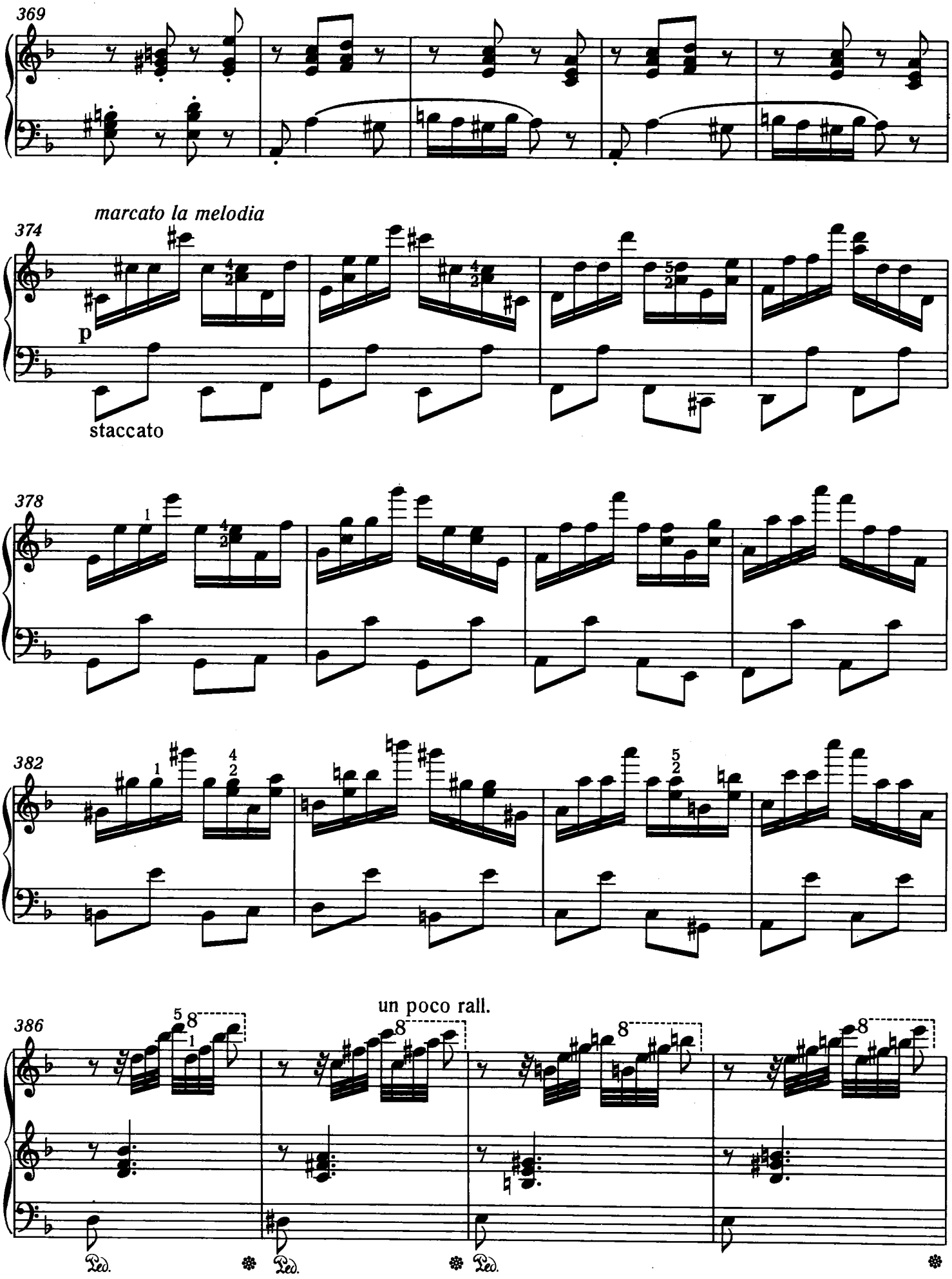
*) Im Budapester Manuskript ist die unveränderte Wiederholung der Takte 172–285 nur *ad libitum* angegeben. Somit widerspricht das Überspringen der Takte 286–399 keineswegs den Intentionen des Komponisten.

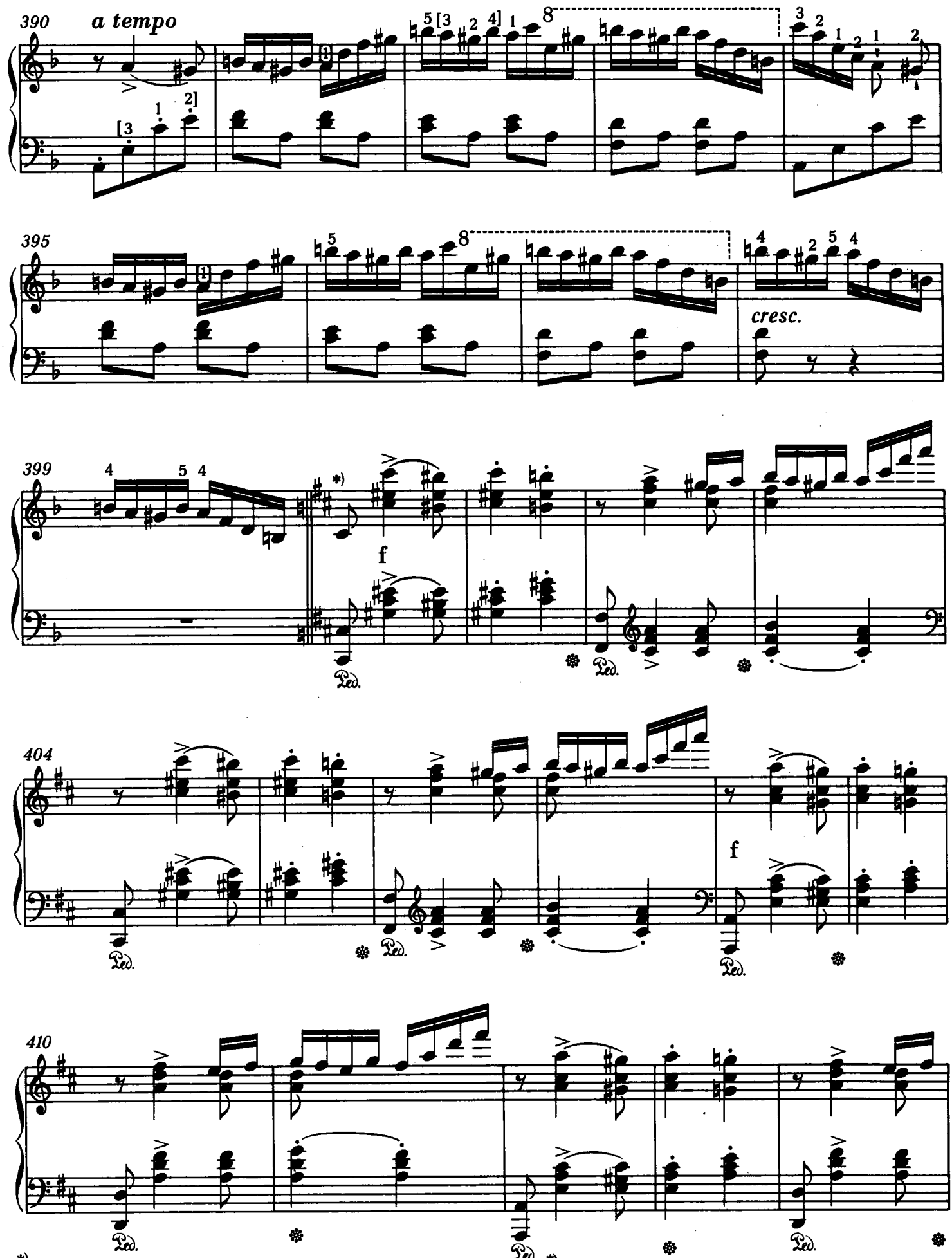
*) According to the Budapest manuscript the unaltered repetition of bars 172–285 is merely *ad libitum*. Thus, omission of the repetition (bars 286–399) does not go against the composer's intentions.


299
8
[5]
[5]
simile
Ped.
Ped.
304
8
dim.
308
non legato
[4]
[3 1]
p
un poco marcato
312
[3 1]
[3 1]
316
[3]
[4]


320
[4]
staccato
324
[4]
cresc.
[4]
328
[4]
8
più cresc.
[4]
8
332
[4]
[4]
f
Ped.
Ped.
8
336
Ped.
Ped.
fff
Ped.

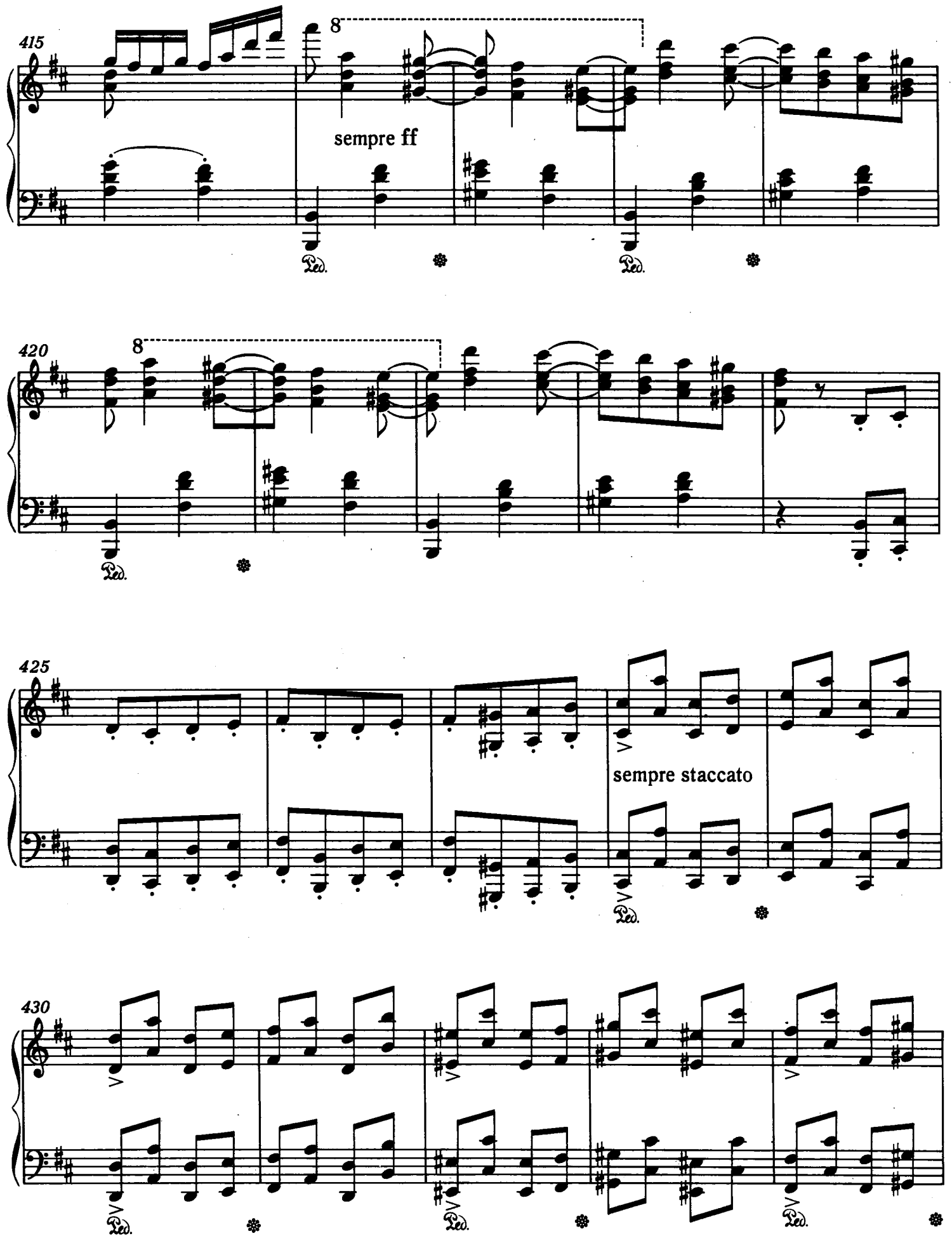

341
8
346
ff
352
p
357
simile
361
365

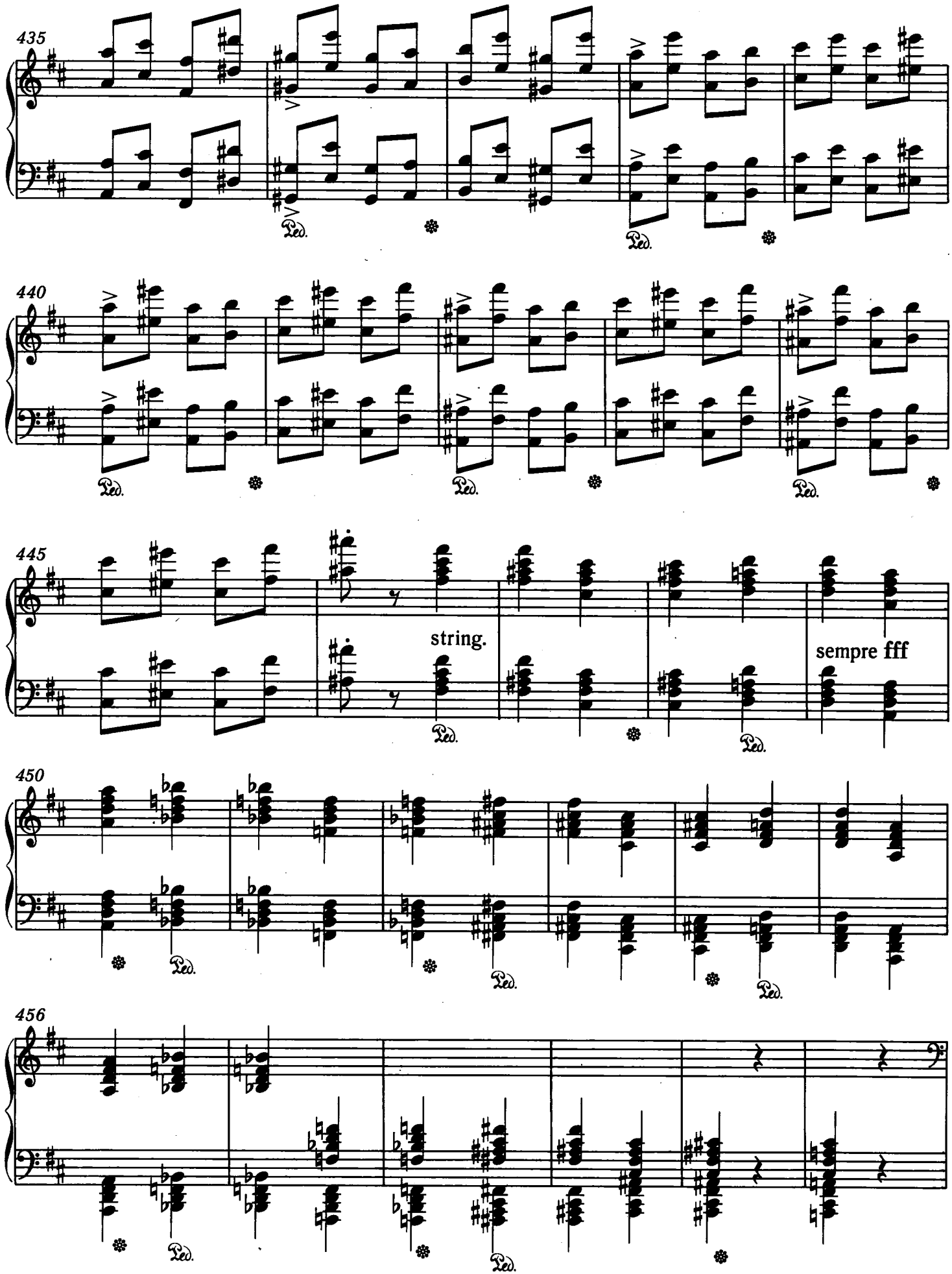

369
marcato la melodia
374
p
staccato
378
382
386
un poco rall.
Ped.
Ped.
Ped.

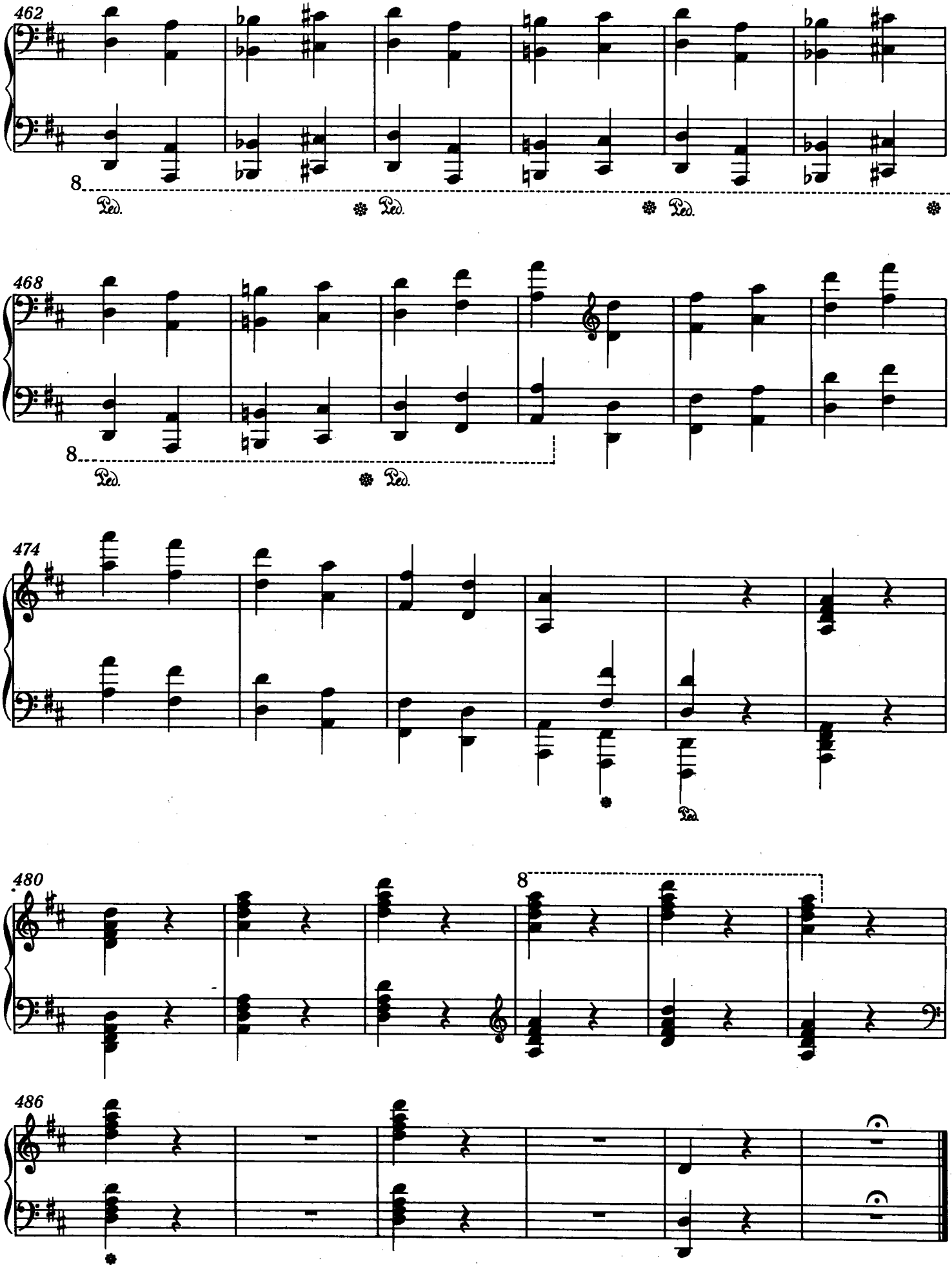


*) Vgl. unsere Bemerkung zu Takt 286.

*) Cf. our note to bar. 286.


415
8
sempre ff
Ped.
Ped.
420
8
Ped.
425
sempre staccato
Ped.
430
Ped.
Ped.
Ped.


435
Ped.
440
Ped.
445
string.
sempre fff
Ped.
450
Ped.
456
Ped.


462
8
Ped.
Ped.
Ped.
468
8
Ped.
Ped.
474
Ped.
480
8
486