

Georges Cziffra  
(1921-1994)

# Transcriptions

## Grandes Études de Concert

pour piano

Volume I

Sous la direction de  
István Kassai

**Cziffra**  
EDITION

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## INTRODUCTION TO MY TRANSCRIPTIONS

My most important desire and wish was to one day give my experiences with the Piano over to each pianist, and future young performer. But I have never seen myself as a teacher in the general meaning of the word. Rather I see in myself someone who sheds light, one who directs with a small lamp those similar to himself. My intentions may appear presumptuous to some, but it is what I have found my calling to be. One day without searching, I just found that this is what I can give. It was as if destiny was pulling the plow, and I was just following behind. Being led through storms and into unknown territories.

Throughout my whole youth I have been enthralled by improvisational art, and during occasional concert as a pianist, I had wanted to finish with such a short piece, that, personally, could stand alone, and which was not prepared for eternity. When I improvise I feel as if I become one with myself, and my body is freed from all earthly pain. It is truly a process of going beyond my own talents, which makes it possible at each occasion to step over the known boundaries of the technical side of the piano performance. While I give myself over completely to the moment of inspiration, while I give the field of form and theme over completely to my imagination I always try to maintain a discipline of my thoughts on the following two-three tracks, so that my hands can follow the path of my vision. The practice of this at one time tender and at another time enchanting method, made it possible for me in the moments of creation to discover the future form of piano performance.

A few months after my arrival in France, in the Paris studio Pathé-Marconi, the art director suggested we improvise a few known melodies in front of the microphone. It was not necessary for him to ask a second time, for I have always loved to amuse myself that way. At that time Rossini was my favourite. The product of a few hours of improvisation became *La Danza* (The Dance) and then the *Paraphrase sur l'ouverture de Guillaume Tell*. (Paraphrase to the opera William Tell.) After listening to the tape of improvisations, the paraphrases and rewriting which followed, I found that destiny had decided, that I should open a different road in the music world and a new field in piano performance. This was a mighty undertaking.

The following years I studied very carefully these works of creation. I saw so many things in them that were new, I at times became frightened. But I could do nothing against it. That is how it was. I was but a servant to art. And what an art it was. For it was at this time that I came to realize can establish for the future of piano performance the method of methods. However, there was one problem. It is extremely difficult to put on paper the product of an improvisational session. To put on paper the uniqueness of the improvisational form. But it was important to try, to make it a real work of art, so that other artists could read and play them. One needs an ear, and untiring patience with the piano. From those who have attempted to tackle this titanic work, many have stepped back. Even when we played back on tape slowly the creations, we saw insurmountable difficulties.

One day my son George said that he would like to give it a try. At this time he was 25 years old. With a tremendous amount of energy and enthusiasm he took on the work. Slowing down the tape in both directions, he wrote down the place of each sound, and slowly after a point he was able to give form to a certain amount of my musical creations. Finally I too became involved in writing down the musical notes, which now turned into true composition – which mirrored my thoughts and emotions. I must say that this work represented for me the excitement of creation. Later, I asked the Hungarian piano performer expert István Kassai, who I had a great deal of trust in, to look over and inspect what we now had in written form.

When certain musicians see this collection, they might possibly declare: 'This cannot be played'. I can assure them that that is not the case. In his time, when Ferenc Liszt published his own works, everyone thought that only he could play it. But times change: techniques develops, and today a professional piano performer – and one or two amateur – with great pleasure and not too many mistakes in interpretation, are able to follow his large virtuosos. I think that today's piano performers learn these works easier. It becomes more 'natural', and my hopes are that one day they will become part of musical culture.

In the following outlines I would like to diagram those pieces which we will become familiar with tonight.

Between 1982-1983 I recorded Brahms' *Fifteen Hungarian Dances*, which had originally been written for four hands. Inspired by the popular melodies of his time Brahms composed 21 pieces. While these works left a free hand to personal interpretations the compositions temperaments were not their unique feature. Liszt – whose piano ornamentation was too virtuoso for his taste – he did not really like. I wanted to break though this stylistic period through Hungarian themes, and bring peace between these two great musicians. Respecting Brahms' constructive spirit, and Liszt's enthusiasm for improvisation.

The following five pieces I had recorded before 1958, which I had named 'concert étude'.

*La Vol du bourdon* (The Bumblebee). Rimsky Korsakoff's famous intermission with the Sultan has been put innumerable times to music. My rewriting has the advantage of bringing out unmistakably the octave technique ... As it is built up on a long cadence I must mention the internal chromatic line does not break. In relation to the octave, when I am asked, what is the secret of performance, I always answer: Work, work, and more work.

A *Tritsch-tratsch polka* was probably the young Johann Strauss's most popular piece. I wrote a variation on the bridges between the different

rhythmic themes. This piece, can possibly be understood as a free 'paraphrase'. An ideal work for the elaboration of the reflexes.

*Roman Fantasy* is purely an improvisational piece which contains the two traditional 'slow-fast' elements that are distinct for Central-European melodies.

*A la Valse triste* (The Sad Waltz) was composed in 1916 by the famous Ferenc Vecsey (1893-1935), who is unfortunately today a forgotten violin performer. This piece in his day was very popular, and even words were written to it. In the salons it belonged to the regular repertoire. In Budapest during my 'bar piano' days, I was often asked to improvise to this beautiful theme. In memory to those days in my life, I wanted to rewrite this dramatic and painful fantasy.

*The Fifth Hungarian Dance* which is found in the appendix, originates from 1957. It is different from the original version, thus leaving open the possibility that it can be studied in a different relation.

I hope that these few pages open a new door to the world, and that these pieces stimulate a more individualistic rather than a stereotypical interpretation.

*Georges Cziffra*

# **Danses hongroises**

No. 1

J. Brahms – G. Cziffra

*loco*

**Allegro molto (MM  $\text{♩}=144$ )**  
*poco marcato, espressivo*

Musical score for piano, page 10, system 37. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 37 begins with a forte dynamic. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 38 continues with eighth-note chords. Measure 39 shows a transition with sixteenth-note patterns. Measures 40-41 feature eighth-note chords. Measure 42 concludes with a forte dynamic. The score includes rehearsal marks 37, 5, and 3.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 42 begins with a forte dynamic. The right hand plays a series of eighth-note chords, while the left hand provides harmonic support. The measure ends with a half note followed by a fermata. The score includes performance instructions like "Lew." and a star symbol.

Musical score for piano, page 10, measures 47-51. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 47 starts with a forte dynamic (f) and a sixteenth-note pattern. Measures 48-50 show eighth-note patterns with grace notes and dynamic markings *p* and *legg.*. Measure 51 concludes with a forte dynamic (f). Various performance instructions like "loco", "3 5", "Ped.", and "v" are included.

53 8 loco  
*p* (p) f scherzando stacc.  
 Ped. \* Ped. \* Ped. 4 5 Ped. \* Ped. senza Ped.  
 loco

58 8 loco 2 1 8 p legg. fz (p)  
 f 4 5 Ped. fz (p) \*

64 8 loco f f  
*f* legg. mf 3 5 Ped. 2 1 5 Ped. 8 loco 5 Ped.  
 Ped. \* Ped. \* Ped.

Più moderato (MM  $\text{♩} = 88$ )  
 loco 8 sostenuto loco ff  
*p* fz fz fz ff  
 Ped. \* Ped. \* Ped. Ped. \* Ped. \* Ped.  
 sostenuto

75 mosso poco rit. - veloce, brillante  
*mf* m.s. ff 4  
 3 3 3 3 Ped. Ped. Ped. Ped. \* Ped.

Sheet music for piano, page 18, featuring six staves of musical notation. The music includes dynamic markings such as *poco mosso*, *sostenuto loco*, *ff*, *mf*, *m.s.*, *rff*, *f*, *vivo, scherzando*, *meno*, *loco*, *ff con fuoco, brillante*, *veloce*, *scherzando*, *m.s.*, *p subito*, *fz con grazia*, *poco rallentando*, *a tempo*, *staccato*, *rf*, *tr*, and *ff p subito*. Articulations include *Ped.* and *\**. Performance instructions like *col Ped.* and *senza Ped.* are also present.

101 **Tempo I**

*legato, espressivo*

*m.d.* *p* *mf* *m.s.* *m.d.*

*ped.* *ped.* *ped.* *ped.* *ped.*

*8* *loco*  
ossia: come prima

107

*mp* *p* *mf* *p*

*p* *ped.* *ped.* *ped.* *ped.* *ped.*

*8* *loco*

113

*ped.* *ped.* *ped.* *ped.* *ped.*

*8* *loco*

119

*ped.* *ped.* *ped.* *ped.* *ped.*

*8* *loco*

125 *espressivo*

*mf*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*p* *f* *p* *4 2 1* *legato*

131

*mf*

*ped.* *ped.* *ped.* *ped.* *ped.*

136 *loco*

*ped.* *ped.* *ped.* *ped.* *ped.*

141

*ped.* *ped.* *ped.* *ped.*

146

*scherzando*

*loco* *loco* *loco*

151      8 loco      8 loco      8 scherzando      loco

*f*      *mp*      *Locd.*      *Locd.*      *Locd.*

*Locd.*      *Locd.*      *Locd.*      *Locd.*      *Locd.*

156      8 loco      1 5 2 1 8 1

*f*      *Locd.*      *Locd.*      *Locd.*      *Locd.*

*Locd.*      senza *Locd.*      *Locd.*      \* senza *Locd.*

poco meno subito

161      8 loco

*p* subito e stacc.      *f*      *martellato*

*Locd.*      *Locd.*      *Locd.*

166      accelerando scherzando      poco loco      a

*p*      senza *Locd.*

*Locd.*      *Locd.*      *Locd.*

171      poco - - - - -      mosso      a tempo

cresc.      *fz rf fz rf*      *f*      *Locd.*      *Locd.*

*Locd.*      *Locd.*      *Locd.*      *Locd.*      *Locd.*

*Locd.*      *Locd.*      *Locd.*      *Locd.*      *Locd.*

## No. 2

J. Brahms – G. Cziffra

Allegro non assai (MM  $\text{♩} = 100$ )

8      *sempre con passione*

15      *poco rit.* - *dim.*

22      *sf*

This image shows five staves of a musical score for piano, likely from a classical or romantic era piece. The score is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The piano's right hand is primarily responsible for the melodic line, while the left hand provides harmonic support and bass. The music is divided into measures by vertical bar lines. Each measure contains multiple notes, often grouped by horizontal beams. The score includes several dynamic markings such as *mp*, *dim.*, *p*, *mf*, *poco sostenuto*, *dolce*, *poco sosten.*, *più p*, *mf*, *poco sostenuto*, *dolce*, and *più sosten.*. Articulation marks like *Ped.* (pedal), *rit.* (ritardando), *loco* (locally), and *m.s.* (measured sustain) are also present. The score is annotated with measure numbers 29, 36, 42, 49, and 56.

*loco*

62

*cresc.*

*rit.*

*loco*

*f*

*Loco*

*mossa*

69

*sf*

*a tempo*

*con passione*

*Loco*

70

*Loco*

*Loco*

*Loco*

*Loco*

*dim.*

*Loco*

*Loco*

*Loco*

83

Vivo (MM  $\text{♩} = 132$ )

$\text{♩} = 132$

*p*

*cresc.*

*Loco*

Musical score for piano, page 10, showing measures 89 through 113. The score consists of two staves (treble and bass) with various dynamics, articulations, and performance instructions.

**Measure 89:** Dynamics: *f*, *rit.*, *a tempo*. Articulations: *Led.*, *p*. Fingerings: 3, 5, 4. Performance instruction: *V*.

**Measure 95:** Fingerings: 4, 5, 2, 2, 4; 4, 2. Dynamics: *f*. Articulations: *Led.*, *\**, *Led.*, *Led.*, *Led.*, *\**.

**Measure 101:** Dynamics: *mp*. Articulations: *Led.*, *rinf.*, *Led.*, *rinf.*, *loco*, *Led.*, *rinf.*, *loco*.

**Measure 107:** Dynamics: *f*, *rit.*, *a tempo*. Articulations: *Led.*, *Led.*, *Led.*, *Led.*, *Led.*, *\**, *Led.*, *\**, *Led.*, *rinforzando*.

**Measure 113:** Dynamics: *mf*. Articulations: *Led.*, *Led.*, *Led.*, *Led.*, *Led.*, *\**.

*rinforzando*

119

*ff* *martellato*

*Ped.* *Ped.* *Ped.*

**Tempo I**

125

*f passionato*

*f*

*ff*

*Ped.* *Ped.* *Ped.* *Ped.*

*sempre  
con passione*

132

*mf*

*ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

139

*p*

*ff*

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

146      8      *loco poco sosten.*  
*mf*

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

152      *più sosten.*  
*mp*  
*cresc.* - - - *e rit.* - - -  
*loco*

8

159      *messo*  
*f più passionato*  
*sf*  
*sf*

Ped.      Ped.      Ped.      Ped.

166      *a tempo*  
*molto sostenuto*  
*mp*

Ped.      Ped.      Ped.      Ped.      Ped.

173      *a tempo*  
*f*  
*sfp*  
*rf*  
*ff*  
*marcato*  
*v*  
*v*  
*v*  
*v*

No. 3

### **Allegretto (MM ♩=92)**

J. Brahms – G. Cziffra

J. Brahms – G. Cziffra

*grazioso*

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

7

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

13

*misterioso*

*p sotto voce* *tenuto*

*m.s.* *m.s.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

19

*mezzo*

*legato*

*Ped.* *Ped.* *Ped.* *Ped.* *legato* *Ped.* *Ped.* *Ped.* *Ped.*

*a tempo* *grazioso, più dolce*

*loco*

*p*

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

25

*gliss.* *gliss.*

31

37 *risoluto*

43 *sempre staccato*

**Vivace (MM  $\text{♩} = 144$ )**

49 8 *rif.*

55 8 *rit. molto*

### **Meno vivo (MM ♩ =108)**

*spaventevole  
sempre legato*

**62** *spaventevole*  
sempre legato  
*p cresc.* *rf* *loco* *p cresc.* *4* *3 2*  
*ped.* *ped.* *\** *ped.* *ped.*

**68** *rf* *8* *loco* *3 1* *rf* *8* *loco* *martellato*  
*p cresc.* *ped.* *\** *ped.* *ped.* *p cresc.* *ped.*

**74** *rit.* *poco* *a* *poco* *8* *loco* *8* *loco* *8* *loco*  
*cresc. molto* *rif* *ff* *sf* *sf*  
*ped.* *ped.* *\** *ped.* *ped.* *\** *ped.* *\** *ped.*

**80** *8* *loco* *rf* *rf* *8* *gliss.* *loco* *con grazia*  
*sf* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

**86** *8* *loco* *dolce* *p sempre* *rinforzando* *6* *3* *1 8*  
*sf* *sf* *f* *5* *4* *9* *5* *sf* *ff* *sf*

# No. 4

Poco sostenuto (MM  $\text{♩} = 63$ )

J. Brahms – G. Cziffra

*p molto espressivo*

*trem.*

*trem.*

*2ed.*

*2ed.*

*2ed.*

*(tr)*

*trem. lunga*

*mp*

*(tr)*

*2ed.*

*2ed.*

**Tempo I**

*(trem.)*

*3*

*(tr)*

*(tr)*

*(tr)*

*6*

*6*

*6*

*6*

*2ed.*

20

*Lento.*

23

*Lento.*

26

*Lento.*

29

*Lento.*

*rf*

*cresc.*

*rf*

*loc*



60

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

Molto sostenuto

Tempo I

65

*p*

12 12

*leggiero*

2 3 3 2

*Ped.* *Ped.* *Ped.* *Ped.*

67

*Ped.*

*Ped.*

69

*Ped.*

*Ped.*

*Ped.*

71

*Ped.*

*Ped.*

*Ped.*

73 *leggiero*

75

77 *loco*

80 *Molto allegro (MM  $\text{♩} = 112$ )*

86

50

91

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

Musical score for piano, page 10, measures 96-100. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. Measure 96 starts with a forte dynamic. Measure 97 begins with a repeat sign and a 'Ped.' instruction. Measures 98-100 show a rhythmic pattern of eighth and sixteenth notes. Measure 101 starts with a forte dynamic and includes a 'Loco' instruction above the staff.

Musical score for piano, page 106, measures 1-6. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a forte dynamic (f) and includes a grace note. Measures 2 and 3 show a melodic line with eighth-note patterns. Measure 4 begins with a dynamic of  $\gamma$ . Measures 5 and 6 continue the melodic line. The score features several performance instructions: 'Ped.' under the bass staff in measures 1, 2, 4, 5, and 6; '3' above the treble staff in measure 1; '6' above the treble staff in measures 4, 5, and 6; and a circled '3' above the treble staff in measure 2.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. The score consists of six measures. Measure 1: Treble staff has eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#), (E, G), (F, A). Bass staff has eighth notes B, D, F, A. Measure 2: Treble staff has eighth-note pairs (B, D#), (C, E), (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth notes B, D, F, A. Measure 3: Treble staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A), (G, B), (A, C#). Bass staff has eighth notes B, D, F, A. Measure 4: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B), (A, C#), (B, D#). Bass staff has eighth notes B, D, F, A. Measure 5: Treble staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C#), (B, D#), (C, E). Bass staff has eighth notes B, D, F, A. Measure 6: Treble staff has eighth-note pairs (F, A), (G, B), (A, C#), (B, D#), (C, E), (D, F#). Bass staff has eighth notes B, D, F, A.

116 *loc*

138 *sopra* rit.

**Tempo I (poco meno mosso e più rubato)**

143 *trem.* *lunga* 14 *fpp* *rf*

145 *trem.* *rf* 5 3 1 4 *fp* *Ped.*

147 *rf* 5 5 *fp* *rf* 6 *Ped.*

149 *p* *rf* 10 10 *fp* 6 6 3 *Ped.*

151

151

*rf* *velocissimo*

152

*stacc.* 6 (mf)

*Ped.*

153

*rf* *veloce*

*Ped.*

154

*mf* *dim.* 3 1 2

*Ped.*

155

*poco rit.* - 8

156

*f*

*Ped.*

157

*poco più mosso*

*f*

*Ped.*

## No. 5

J. Brahms – G. Cziffra

**Allegro (MM  $\text{♩} = 116$ )**  
*il canto sempre più forte*

1      2      3      4      5      6      7      8

9      10      11      12      13      14      15      16

17      18      19      20      21      22      23      24

25      26      27

32      ff      *mf*      *legg.*

38      *mp*      *pp*      *f*

43      *loc*      *mf*      *f*      *loc*      *loc*      *mp subito*

48      *rit. poco*      *frisolato*      *non leg.*      *rf*      *loco*

54      *rf brillante*      *6*      *5*      *1*      *8*      *9*

57      *loco*      *mp*      *p*      *loc*<sup>o</sup>      *non leg.*      *3 4*      *8*      *loc*<sup>o</sup>      *rf*      *f*

Vivace (MM  $\text{♩}=144$ )  
dolce egualmente

62      *8*      *loc*<sup>o</sup>      *f*      *s*      *5*      *8*      *pp*      *8*      *8*      *8*

68      *8*      *8*      *8*      *8*      *8*      *8*      *8*      *8*      *8*

Moderato ( $\text{♩}=88$ )  
dolce con grazia

74      *8*      *v*      *>*      *>*      *8*      *p*      *8*      *8*      *8*      *8*      *8*

rit. molto

Tempo I.      *8*      *8*      *8*      *8*      *8*      *8*      *8*      *8*

**Moderato**

85

poco accel.  
poco rit.

accel poco a 8 - - - - **Tempo I**

89

cresc.  
6  
6  
6  
6  
6  
6  
leg.

93 loco 5

poco allarg.  
stacc.  
ff marc.  
stacc.

**Più vivo (MM  $\text{♩}=132$ )**  
*il canto più f*

97

p  
mf  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.

104

p legg.  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.

Musical score for piano, page 12, showing measures 110 to 130. The score consists of two staves. Measure 110 starts with a dynamic of  $\text{110}$ , followed by a ritardando (rit.) instruction. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 111 begins with a dynamic of  $f$ . Measure 112 features a dynamic of  $ff$  and includes a tempo change to **Tempo I**. Measures 113-114 show a continuation of the rhythmic pattern with dynamics  $p$  and  $ff$ . Measure 115 starts with a dynamic of  $ff$  and a tempo change to **Più vivo**. Measures 116-117 continue with dynamic  $ff$  and a tempo change to **Moderato**. Measure 118 begins with a dynamic of  $pp$ . Measures 119-120 show a return to **Tempo I** with a dynamic of  $mf$ . Measures 121-122 continue with a dynamic of  $mf$ . Measures 123-124 show a dynamic of  $f$ . Measures 125-126 show a dynamic of  $cresc.$ . Measures 127-128 show a dynamic of  $ff$ . Measures 129-130 show a dynamic of  $ff$ .

## No. 6

Sostenuto (MM  $\text{♩} = 104$ )

J. Brahms – G. Cziffra

Piano score for the Sostenuto section (Measures 1-5). The key signature is B-flat major (two flats). The tempo is MM  $\text{♩} = 104$ . The dynamics are f, portato sempre p, and in tempo. The pedaling is indicated by 'Ped.' under each measure. Measure 1 starts with a forte dynamic f. Measures 2 and 3 show 'portato sempre p' dynamics with 'in tempo' markings above the notes. Measures 4 and 5 continue with 'Ped.' markings.

Piano score for the Sostenuto section (Measures 6-10). The key signature remains B-flat major. The dynamics include 'più f' in Measure 7. The pedaling is indicated by 'Ped.' under each measure.

*più rit.*Vivace (MM  $\text{♩} = 144$ )

Piano score for the Vivace section (Measures 12-16). The key signature changes to A-flat major (one flat). The dynamics are f and staccato. The pedaling is indicated by 'Ped.' under each measure.

Piano score for alternating Sostenuto and Vivace sections (Measures 18-24). The key signature is B-flat major. The dynamics include leggiero, Sostenuto loco, mp, Vivace, f, Sostenuto, p, cresc., and a final dynamic marking. The pedaling is indicated by 'Ped.' under each measure.

## Poco più mosso (MM ♩ = 116)

24

poco a poco  
Ped.  
Ped.  
Ped.  
Ped.

30

Vivace  
mf  
fp  
cresc.  
staccato  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.

37

Sostenuto  
Vivace  
veloce  
leggiero  
loco  
sf  
p  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.

43

L'istesso tempo  
loco  
sf sf mp  
f  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.

50

loco  
sf  
sf mp  
p staccato  
cresc.  
Ped.  
Ped.  
Ped.  
Ped.  
Ped.

8

58      *velocissimo*      *Sostenuto loco*      *Vivace*

*f*      *p*

64      *locos*      *locos*      *f mp*

*fp*      *sf sf mp*      *sf*

72      *locos*      *locos*      *stacc.*      *leggiero mf stacc.*

*sf mp*      *sf sf mf*

8      *veloce*      *Sostenuto loco*      *Vivace*

*cresc.*      *f*      *fp*

*p*      *(ped.)*      *ped.*      *ped.*

**Molto sostenuto (MM  $\text{d}=80$ )**

*passionato, tenuto sempre*

85      *f grave*

*ped.*      *ped.*      *ped.*      *ped.*      *ped.*      *ped.*

8      *locos*

*ped.*      *ped.*

91 *non legato*  
1 3 5 4

96 *loco*  
*non presto, leggiero*

101 *Un poco meno sostenuto (MM  $J=88$ )*  
*mp ma marc.*  
*accel. pochiss.*

107 *Vivace*  
*Meno sostenuto (MM  $J=92$ )*  
*rif* *loco*  
*f rif* *loco*  
*al - - -*  
*mp*  
*legg. cresc.*  
*poco*

114 *a - - - poco - -*  
*Vivace*  
*rif* *loco*  
*mf rif* *loco*  
*Tempo I (sostenuto)*  
*f*  
*mf*

119

Ped. Ped. marcato il basso Ped. Ped. Ped. Ped.

125

Ped. Ped.

132 8

accel. loco fp mp f accentuato  
Ped. \* Ped. Ped. Ped. Ped.

Vivace impetuoso

139

staccato marc.

146

staccato sempre

8

154 *velocissimo* *leggiero* *loco* *vivace sempre* *loco* *mf* *mp*

159 *mp* *sf sfp* *stacc. sempre* *loco* *6*

165 *sf mf* *accel.* *loco* *sf mf* *loco* *sf sf mf* *loco*

*in tempo*

171 *leggiero* *quasi mf* *p cresc.* *portato* *mf*

176 *velocissimo* *f leggiero* *lunga* *loco* *lunga* *Molto sostenuto* *Vivace* *ff*

No. 8

## Presto (MM ♩ =176)

J. Brahms – G. Cziffra

The image displays three staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *p* and features a series of eighth-note chords. The middle staff starts at measure 9 and includes dynamics *sfz* and *mf*. The bottom staff begins at measure 17 and includes dynamics *sf*, *f*, and *poco sostenuto*. All staves use a treble clef and a key signature of one sharp. Measures are marked with *ped.* (pedal) and asterisks (\*).

**Poco meno mosso (MM  $\text{d}=144$ ) Tempo II**

31 *rf* *f* *poco* *Tempo I loco*

38 *marc.* *rf* *loco* *sfp*

*in tempo* *allegro* *Poco meno mosso (Tempo II)* *rinforz.*

45 *f* *fz* *ffz* *f* *sf mp*

52 *loc* *m.d.* *f* *rif*

58 *mf* *leggiero* *sfp* *f*

8

70

76

**Tempo I**

81

88

95 8

*f* *loc* *sfp* *sf f*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*poco allargando*

102 *Meno mosso (MM ♩=116)*

*ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Tempo I*

107 *mf leggiero*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Meno mosso*

112 *loc* *ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Tempo II*

117 *leggiero* *mp*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*5 3 4* *4 5* *cresc.* *Ped.*

*122 loco*

*fp* *leggiiero*

*accel.* **Tempo I**

*128 8 loco*

*sotto f* *ff* *spp*

**Tempo II**

*133 8 loco*

*sfz mf tenuto* *sempre* *cresc.*

**Tempo I**

*Meno mosso (MM  $\text{d}=116$ )*

*ff* *p* *cresc.* *accel.*

**Tempo I**

*144 3 f*

150 *sostenuto*

8

156 *loco* *sf* *poco allargando*

(Tempo I)

162 *non legato* *mp marc.* *senza Ped.*

167 *sf* *sf*

172 *legato* *non legato* *legato* *sosten. espressivo* *pp*

*accel.*

**Più mosso (MM ♩=200)**

182

*non legato cresc.* - *sempre*

*marc.*

*rf*

*p subito*

*Lev.* *Lev.* \*

V

187

*mf* de - cres - cen -

192

poco sosten. -

rit.

do

ppp

ff

Tempo II

ped.

## No. 9

J. Brahms - G. Cziffra

**Allegro non troppo (MM  $\text{♩} = 100$ )**

*frisoluto*

7

*f*

*rit.*

*p subito*

13

*locò*

*locò*

18

*leggiero*

8

23

28

*leggiiero*

33

*loco* (tr) (tr) (tr) (tr) (tr) (tr)

*pp dolce*

*poco ffz*

38

*poco ffz* (tr) (tr) (tr) (tr) (tr) (tr)

*p*

43

*loco* (tr) (tr) (tr) (tr) (tr) (tr) (tr) (tr)

*rit.* -

*ppp pp dolce*



75                    8                    rit. - /

*loco*

81                    8                    *loco*                    *poco rit.*

*sf*

87                    8

*p*

92                    8

*po - co cre - scen - do*

98                    8                    *loco*

*dimin.*

No. 10

25      *loco* 8 - - - *loco* 3 >

*ff marc.* 3

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

31

*sfp*

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

*f* 8 - - - *loco* *p*

37

*Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*

*mf*

42

*loco* 8 - - - 6 *loco* 8 - - - *loco*

*Ped.* 3 3    *Ped.* 3 *Ped.* 3 *Ped.* *Ped.* \* *Ped.*

47

*m.s. f*

*p leggiero*

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

9 - - -



Musical score page 65, measures 78 to 93. The score consists of two staves: treble and bass. Measure 78 starts with a dynamic of  $\frac{8}{8}$ , tempo *loco*, with various fingerings (1, 2, 3, 5) and pedaling. Measure 79 begins with a dynamic of  $\frac{8}{8}$ , tempo *loco*, with pedaling. Measure 80 starts with a dynamic of  $\frac{8}{8}$ , tempo *mf*, non legato. Measure 81 starts with a dynamic of  $\frac{8}{8}$ , tempo *sostenuto* (trill), with pedaling. Measure 82 starts with a dynamic of  $\frac{8}{8}$ , tempo *accel. poco loco*, with pedaling. Measures 83-84 show a transition with dynamics *mp leggiero*, *lococo*, *cre-*, *if scen-*, *do*, and *tempo*. Measure 85 shows a ritardando with dynamics *poco meno leggiero*, *mf*, *lococo*, *f*, and *poco loco*. Measure 86 starts with a dynamic of  $\frac{8}{8}$ , tempo *poco*, with pedaling. Measure 87 starts with a dynamic of  $\frac{8}{8}$ , tempo *ritornando*, with pedaling. Measure 88 starts with a dynamic of  $\frac{8}{8}$ , tempo *al*, with pedaling. Measure 89 starts with a dynamic of  $\frac{8}{8}$ , tempo *mf*, with pedaling. Measure 90 starts with a dynamic of  $\frac{8}{8}$ , tempo *poco*, with pedaling. Measure 91 starts with a dynamic of  $\frac{8}{8}$ , tempo *rit.*, with pedaling. Measure 92 starts with a dynamic of  $\frac{8}{8}$ , tempo *molto rit.*, with pedaling. Measure 93 starts with a dynamic of  $\frac{8}{8}$ , tempo *loco*, with pedaling.

8  
100

*loc.*    *accel.*    *rit.*

*a tempo (poco meno)*

104 8

*loc.*    *portato*    *loc.*

110 8

*loc.*    *portato*

116 8

*ff marc.*

122 8

No. 12

J. Brahms – G. Cziffra

**Presto (MM ♩ = 116)**

21

26

27 8

32

36 loco

41

Musical score for piano, page 47, measures 1-5. The score consists of two staves. The top staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one flat. Measure 1 starts with a dynamic of ***ff***, followed by a measure with a tempo marking ***marc.***. Measures 2 through 5 feature various rhythmic patterns, including sixteenth-note chords and eighth-note patterns, with dynamics such as ***ff*** and ***p***. Measure 5 concludes with a dynamic of ***p***.

55

*f*

*4 6* *6*

*quasi trillo*

*dim.*

Poco meno presto (MM ♩ = 100)

62

*pp*

*cantabile*

*p dolce espressivo*

m.s.

*Ped.*

52

69

75

*Animato (MM ♩ = 108)  
appassionato*

80

86

92

*rall.*

*loco* *poco slentando*

*f* *3*

*mp* *mf*

*pp*

**Tempo II**

98      *dolcissimo, tranquillo liberamente*

104     *(tr)*    *(tr)*    *(tr)*    *(tr)*

109     *rall.*    *(tr)*    *(tr)*    *(tr)*

113     *poco rit.*    *perdendo*

Tempo I

*scherzando*

120

(9)

*sostenuto*

- *a tempo subito*  
(*veloce*)

125

Musical score for piano, page 125, measures 1-5. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, A-flat major, and 2/4 time. Measure 1 starts with a dynamic *mf*. Measures 2 and 3 show eighth-note patterns with dynamics *mp* and *mf*. Measure 4 begins with a single eighth note followed by sixteenth-note patterns. Measure 5 concludes with a dynamic *mf*. Various performance markings like grace notes, slurs, and fermatas are present. Measure 5 ends with a repeat sign and the instruction "Red.". Measures 6-10 continue from the repeat.

130

*scherzando*

Musical score for piano, page 130, scherzando section. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 130. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of 130. The music features various dynamics including *mp*, *mf*, *sf*, and *mp*. The notation includes sixteenth-note patterns and rests. The word "scherzando" is written above the first measure. The page number 130 is located at the top left.

135

8-

1

20.

1

P

Musical score for piano, page 135, measures 8-10. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. Measure 8 starts with a sixteenth-note pattern (3 4 3 4) followed by a forte dynamic (tf) and a sixteenth-note pattern (3 4). Measure 9 begins with a piano dynamic (p) and a sixteenth-note pattern. Measure 10 concludes with a decrescendo dynamic (dec.) and a sixteenth-note pattern. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measures 8 and 9 show eighth-note patterns, while measure 10 shows a sixteenth-note pattern. Measure 10 ends with a decrescendo dynamic (dec.). Measure numbers 8, 9, and 10 are indicated above the staves.

141

con strepito

147

velocissimo  
con strepito

151

rit. poco a poco

155

## No. 13

J. Brahms – G. Cziffra

**Andantino grazioso (MM  $\text{♩} = 66$ )**

*cantabile*

*p* 3 *dolce* 6 6 > 6 5

Ped.

**Più mosso (MM  $\text{♩} = 80$ )**

4 5 6 5 6 5 6 mp 6

Ped. Ped. Ped. Ped. Ped. Ped.

8 sostenuto - - - 6 6 6 6

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

12 sostenuto - - - 6 6 2 6 6 6

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

16 sostenuto - - - molto - - -

6 6 6 6 6 6 6 6

Ped. Ped. Ped. Ped. (Ped.) Ped. \* Ped.



44

49

53

*rubato largamente  
molto espressivo*

58

*a tempo  
molto rit.*

Tempo II (MM  $\frac{J}{= 80}$ )  
*cantabile*

63

Musical score for piano, page 10, featuring two staves. The top staff begins at measure 67 with dynamic *mf*, showing a series of chords and bass notes. The bottom staff starts at measure 71 with a bass note, followed by a series of chords. Measure 75 continues with similar patterns. Measure 79 introduces a new section with dynamic *mf*, labeled *molto sostenuto*, *loco*, and *Tempo I*. Measure 84 begins with dynamic *mf*, *poco rit.*, and *dim.*, followed by a bass note and a series of chords. The score includes various performance instructions like *tr*, *rit.*, and *Loco*.

## No. 16

J. Brahms – G. Cziffra

**Con moto (MM  $\text{d}=52$ )**

tr.  
m.s.

Lev. Lev. Lev. Lev. Lev. Lev. Lev. Lev.

Lev. Lev. Lev. Lev. Lev. Lev. Lev. \* Lev.

**II**

m.s.

Lev. Lev. Lev. Lev. Lev. Lev. Lev. Lev.

rit.  
pesante

Lev. \* Lev. f Loco rit.  
Lev. Lev. Lev. Lev. Lev. Lev. Lev.

*allargando*

23 *mp*

*dolente*

*poco a poco*

*pp*

**Presto (MM  $\text{J} = 144$ )**

*loco*

29 *sfp*

*sfp*

*sfp*

*sfp*

*loco*

36

*marcato*

*mp*

*f*

*Ped.* \*

43

*ff*

*mf*

*f*

*Ped.* \*

*Ped.*

*loco*

*legg.*

*sempre leggiero*

*f mp*

*mp*

*f*

*Leg.* \* *Leg.* \* *Leg.* *Leg.* \* *Leg.* *Leg.* \* *Leg.* *Leg.*

*Poco meno presto ( MM  $\text{♩} = 76$ )*

*legato cantabile mezza voce*

*rallentando*

*dim.*

*mp*

*più f*

*pp*

*p*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.*

*Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

*poco più f*

*p*

*mp*

*3*

*Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

*più passionato*

73

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*allarg.*

78

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*poco animato con passione*

83

allarg. - Ped. Ped. \* Ped. Ped. Ped.

*mf*

88

Ped. Ped. Ped. Ped.

Musical score for piano, page 10, measures 100-106. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 100 starts with a forte dynamic. Measures 101-102 show a transition with eighth-note patterns. Measures 103-106 continue with sixteenth-note patterns, featuring dynamic markings like *f*, *p*, and *z*. Pedal instructions "Ped." are placed under each measure.

The musical score continues from measure 106. The tempo changes to *poco allarg.* (measures 106-110), then to *molto* (measures 111-115), and finally to **Presto (MM ♩ = 144)** (measures 116-120). The key signature changes between B-flat major and A major. Measure 106 starts with a forte dynamic. Measures 107-108 show eighth-note patterns. Measures 109-110 continue the eighth-note patterns. Measures 111-115 feature sixteenth-note patterns. Measures 116-117 show eighth-note patterns with grace notes. Measures 118-120 show eighth-note patterns with grace notes. Various dynamics and performance instructions like *sf*, *sfp*, *loco*, and *p* are included. Measure 120 ends with a repeat sign and two endings.

A musical score for piano, showing four staves of music. The top staff is treble clef, the bottom staff is bass clef. Measure 8 starts with a forte dynamic. Measure 9 begins with a dynamic *sfp*. Measure 10 begins with a dynamic *sfp*. Measure 11 begins with a dynamic *mp*. Measure 12 begins with a dynamic *mf marcato*. Various performance instructions like *loco*, *v*, *Led.*, and *ved.* are scattered throughout the measures. Measures 8-10 have a common time signature, while measures 11-12 switch to a 3/4 time signature.

118

*cresc.*

*f*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8

124

*ff*

*f*

Ped. \*

Ped.

Ped. \*

Ped.

Ped.

Ped.

130

*mf* *legg.*

*mp* *leggiero sempre*

*p*

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

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

Ped. \* Ped. \* Ped.

137

*legg.*

*pp*

*ff*

*sf*

*p*

*f*

Ped. \*

Ped. \*

Ped.

\*

No. 17

J. Brahms – G. Cziffra

*Andantino (MM ♩ = 46) partando e rubato*

*espressivo*

*mp*

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

*6*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*11*

*dim.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*17*

*p dolce* *5* *8* *loco* *8* *loco* *8* *loco* *8*

*portato* *ped.* *ped.* *ped.* *ped.* *ped.*

*22*

*loco* *3* *3* *3* *3* *3* *3* *mp* *cresc. m.d. ad lib.* *m.s.* *ped.* *\** *ped.*





77 *espress.* *mp* *sostenuto* - - -

78 *pp*

82 *cantabile* *p dolce* > 5

87 *espress.* *mp* *poco cresc.* *mf* - - - *p*

92 *poco accel.* *cresc.* *poco a* *poco* - - - *rit.* - - - ,

*f*

97 **Più vivace (MM  $\text{♩} = 132$ )** 8 *loco* *rit.* - - - ,

*ff marcatis.*

**Tempo II**

103 *mf* *ff*

108 *rf poco* *poco* *8 loco* *fp* *rit.poco* *loc* *mp*

113 *fp* *mf* *rit.poco* *loc* *fp ff* *mf* *pp* *ff*

118 *loc* *loc* *f* *ff* *non legato* *ff*

123 *mf* *rit. poco a poco al fine* *mp* *mf* *pp* *ff*

## No. 19

J. Brahms – G. Cziffra

**Allegretto (MM  $\text{d} = 96$ )**  
*Il canto sempre più forte*



**Allegro (MM  $\text{d}=132$ )**

50

56

poco rit. poco meno  
marc.

Tempo I

62

mp

sf

5

senza Ped.

68

mf

p

pp

mf

al tempo

73

legg.

tempo

*rit. - sostenuto e più espressivo -*

78

83

*a tempo*

87

*poco rit.*

92

*poco staccato*

8

102 *accel.*

108 *string.*

**Un poco più presto (MM  $\text{♩} = 144$ )**

114 **Tempo II**

120 *più sostenuto*

125 **Prestissimo (MM  $\text{♩} = 184$ )**

## No. 21

Vivace (MM  $\text{♩} = 120$ )

J. Brahms – G. Cziffra

Musical score for piano solo, Vivace (MM  $\text{♩} = 120$ ). The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is one sharp (F#). Measure 1 starts with a forte dynamic (fp) in the right hand. Measures 2-3 show eighth-note patterns with grace notes. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measure 8 ends with a dynamic (mf).

Continuation of the musical score. The key signature changes to one sharp (F#). Measure 6 starts with a dynamic (sf). Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 end with a dynamic (fp).

Continuation of the musical score. The key signature changes to one sharp (F#). Measure 11 starts with a dynamic (mf). Measures 12-13 show eighth-note patterns. Measures 14-15 show sixteenth-note patterns. Measures 16-17 end with a dynamic (mf).

Continuation of the musical score. The key signature changes to one sharp (F#). Measure 16 starts with a dynamic (p). Measures 17-18 show eighth-note patterns. Measures 19-20 show sixteenth-note patterns. Measures 21-22 end with a dynamic (mf).

21      *loco*

*ff*

*f*

*p*

*mp*

*mf*

Loc. \* Ped. (Loc.) \* Loc. Loc. \* Ped. \*

27      *loco*

*mp*

*f*

*p*

*ff*

*ff*

Loc. \* Ped. (Loc.) \* Loc. \* Ped. \*

33      *p legato*

*p*

*mf*

*p*

Loc. Ped. Loc. Loc. Loc. Loc. Loc.

38

*ff*

*p*

*ff*

Loc. Ped. Loc. Loc. Loc. Loc.

43

44

48

53

58

63

8

68

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*ten. 6* *loco* *6* *6*

*f marcato* *3* *3* *3* *3* *3* *3*

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

Più presto (Quasi giusto) (MM  $\text{d} = 176$ )

74

*fp*

*mp*

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

80

*egualmente*

*mf* *fp* *mp*

*marc.* *ped.* *\** *ped.* *\** *ped.* *\** *ped.* *\**

85

*mf* *f* *ff*

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

90

*f* *mf* *p* *mf* *p* *ff sempre*

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

*poco string.*

96

*mf* *mf* *mf* *mf*

*ritenuto* - - - *poco meno loco* - - - *stringendo poco a poco* - - -

101

*f* *sf* *mf*

Musical score for piano, page 106, measures 8-12. The score consists of two staves. The top staff shows a melodic line with various dynamics and performance instructions like 'ff' and 'loco'. The bottom staff provides harmonic support. Measure 8 starts with a forte dynamic. Measure 9 begins with a dynamic 'f'. Measure 10 features a melodic line with eighth-note patterns and dynamic markings 'ff' and 'loco'. Measure 11 continues the melodic line with eighth-note patterns. Measure 12 concludes with a dynamic 'ff' and a melodic line ending on a forte note.

Musical score for piano, page 10, measures 110-111. The score consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a tempo marking of *Tempo II*. Measure 110 begins with a dynamic of *ff* and a tempo of *Led.* The first measure ends with a sixteenth-note cluster. Measure 111 starts with a dynamic of *f* and a tempo of *Led.*, followed by a sixteenth-note cluster. The score includes various performance instructions such as *veloce*, *3*, *5*, *6*, *8*, *loco*, *viva*, and *(viva)*.

# **Etudes de concert**

# Le Vol du bourdon

Presto (MM  $\text{♩} = 96$ , min. 84)

*8va* *sempre leggiero*

*rinf.* *f*

*senza Ped.*

*Ped. sfz*

*loco*

N. Rimsky-Korsakov – G. Cziffra

The sheet music contains 11 staves of musical notation for piano. The key signature changes frequently, indicated by sharp and double sharp symbols. Measure 1 starts with a dynamic of *f* and a performance instruction *rinf.*. Measure 2 begins with *sempre leggiero* and *8va*. Measure 3 starts with *senza Ped.* Measure 4 starts with *Ped. sfz*. Measure 5 starts with *mf*. Measures 6, 7, and 8 start with *p*. Measures 9 and 10 start with *fp*. Measure 11 starts with *fp*. The music is divided into measures by vertical bar lines, and measure numbers are placed at the beginning of each measure.

*fp*

13 *leggiere* 2 5 2 3 3 4 1 2 1  
*fp* 3 1 4 2 (2ed.) (\*) (2ed.) 2 1 2 (2ed.)

16 *marcato* *f* *p subito* *p subito*  
*fp* (2ed.) (\*) (2ed.)

19 *leggiero* *pp* (2ed.) \*

21 *mf* *mf*

23 *f* *f* *p* *p* *mp*  
*fp* 2 5 3 4 1 (3) *2ed.* *2ed.* *una corda*

26 *p* 2 1 *p* *p*

29 *mp* 3 4 5 1 (3) (2ed.) (\*) (2ed.)

This sheet music page contains six staves of musical notation for piano, numbered 13 through 29. The music includes dynamic markings such as *fp*, *leggiere*, *marcato*, *p subito*, *pp*, *mf*, *f*, *p*, and *mp*. Articulation marks like *2ed.* and *(\*)* are present. Performance instructions include fingerings (e.g., 3 1 4 2), grace notes, and a tempo marking of *una corda*. The notation uses standard musical symbols like quarter and eighth notes, with some unique note heads and stems.

32      2 1  
*pp*  
*pp* 3 2  
 $\text{2ed.}$

*incalzando poco a poco*  
*mp* 4  
3 5 3 2  
34  
*mp*  
*senza 2ed.*  
*tre corde*

36  
*mf*  
*mf* 5

38  
*mp*  
*mp*

40  
*cresc.*  
*fz*  
*cresc.*  
*f*

42  
*8va*  
*cresc.*  
*mp*  
 $\text{2ed.}^3$  \*  $\text{2ed.}^3$  \*  $\text{2ed.}^3$  \*  $\text{2ed.}^3$  \*  $\text{2ed.}^3$  \*  $\text{2ed.}^3$  \*  $\text{2ed.}^3$  \*

*f furioso cresc. sempre*

8      5      1      5      loco

44      f furioso      1      4      cresc. sempre

*trillo vibrante*  
*sfz*  
*tr*  
*tr*  
*sfz*      *2d.*

47 *tr*  
*sfz*      \*      3

*tr*      5      4

*tr*      5      5

*fp*      *tr*      *lunga*  
*tr*      *fp*      *lunga*  
*2d.*      \*

50      *velocissimo*

*pp subito e leggiero*

senza *2d.*

8va

52      8va

*prima volta segue %*

*soltanto seconda volta*

6      6

6      6

54      8va

6      6

6      6

6      6

*a tempo subito*

56      8      loco      sotto      8      loco      sopra

*f*

loco \*

58      *mf*

60      8      loco      sopra      8      loco

*f*

62

64      *ff*

*ff*

rinforz.

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

66      *f*

*fz* *Led.* \*

*mf* <sup>4</sup> *fp*

3      *f*      5 15

Musical score for piano, page 10, measures 68-69. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 68 starts with a forte dynamic (f) and a series of eighth-note chords. Measure 69 begins with a piano dynamic (p) and continues the eighth-note pattern. The word "loco" is written above the staff, indicating a repeat or specific performance instruction.

Musical score for piano, page 10, measures 70-71. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of  $\text{ffz}$ . Measure 70 starts with a dynamic *ffz*, followed by a instruction "quasi trillo" above a series of eighth-note chords. Measure 71 begins with a dynamic *ffp* and a tempo marking "Lento". The score includes various dynamics such as *p*, *ffz*, *ffp*, and *Lento*, and performance instructions like "3" over three notes and "Lew.".

Musical score for piano, page 10, measures 72-75. The score consists of two staves. The left staff (bass) starts with a dynamic *p*, followed by a bass note marked *b*. The right staff (treble) begins with a sixteenth-note pattern. Measure 72 ends with a fermata over the bass note. Measure 73 continues the sixteenth-note pattern. Measure 74 begins with a bass note marked *b*, followed by a sixteenth-note pattern. Measure 75 begins with a bass note marked *b*, followed by a sixteenth-note pattern. Various dynamics and performance instructions are included: *rinf.* above the treble staff, *Red.* below the bass staff, and *f* at the end of measure 75.

Musical score for piano, page 8, measures 74a-75. The score consists of two staves. The upper staff uses a treble clef and has a key signature of four sharps. The lower staff uses a bass clef. Measure 74a starts with a forte dynamic. Measures 74b and 75 begin with eighth-note chords followed by sixteenth-note patterns. Measure 75 concludes with a melodic line and a fermata over the bass note. Measure 76 begins with a dynamic marking "smorzando". The score includes performance instructions like "Loco" and "Ped.".

# Tritsch-Tratsch polka

*Allegro volante e molto leggiero (MM  $\frac{1}{8}$  = 160)*

J. Strauss jr. – G. Cziffra

The musical score for "Tritsch-Tratsch polka" by J. Strauss jr. and G. Cziffra is presented in six staves:

- Staff 1:** Treble clef, 8/8 time, key signature of two sharps. Dynamics: *mp*. Performance instruction: *Loco*.
- Staff 2:** Treble clef, 8/8 time, key signature of two sharps. Dynamics: *mp*. Performance instruction: *Loco*.
- Staff 3:** Treble clef, 8/8 time, key signature of two sharps. Dynamics: *mp*. Performance instruction: *Loco*.
- Staff 4:** Treble clef, 8/8 time, key signature of two sharps. Dynamics: *pp*. Performance instruction: *velocissimo*. Fingerings: 4, 2, 3, 5, 3, 4, 4, 4, 5, 4.
- Staff 5:** Treble clef, 8/8 time, key signature of two sharps. Dynamics: *pp*. Fingerings: 4, 2, 4, 5, 3, 3, 2, 1, 6.
- Staff 6:** Treble clef, 8/8 time, key signature of two sharps. Dynamics: *p*, *leggiero*. Fingerings: 3, 2, 3, 3, 2, 1, 3, 4, 5. Performance instruction: *Loco*. Instruction: *senza Ped.*

13 8

17 8 *accel.* *loco* *sempre stacc.* *ff* *veloce possibile*

21 8 *ff* *mf* *a tempo*

23 8 *loco*

25 8 *stacc.* 3

Musical score for piano, page 10, measures 27-35.

Measure 27: Dynamics ff. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., loco.

Measure 28: Dynamics ff. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., loco.

Measure 29: Dynamics mp. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., cresc.

Measure 30: Dynamics ff. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., cresc.

Measure 31: Dynamics f dim. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., loco.

Measure 32: Dynamics p. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., loco.

Measure 33: Dynamics f. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., sostenuto, loco.

Measure 34: Dynamics ff. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., accel.

Measure 35: Dynamics poco. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., poco.

Measure 36: Dynamics a. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., a.

Measure 37: Dynamics poco. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., poco.

Measure 38: Dynamics a tempo. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., p sub.

Measure 39: Dynamics cresc. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., cresc.

Measure 40: Dynamics molto. Articulations include accents and slurs. Fingerings: 8, 2, 3, 4, 5, 6, 7, 8. Pedal markings: Ped., molto.

37 *ff* *loc* *fp*

40 *Loc.* *Loc.* *Loc.* *Loc.*

42 *cresc.* *più espressivo* *dim.* *dim.*

44 *allargando* - - - *molto*

*a tempo* 46 *scherzando* *p* *loc* *leggiero* *loc*  $\frac{5}{3}$   $\frac{4}{2}$   $\frac{2}{1}$

48 *loc*  $\frac{3}{1}$   $\frac{5}{1}$  *leggiero*

51

*loco*

8

*f*      *p*

*2d.*

*\**

53

*accel.*

*leggiero*

*fp cresc.*

*leggiero*

*poco*

*a*

*poco*

*ff mf*

*allargando loco*

8

*2d.*

*\**

56

*molto*

5

*cre scen do*

8

*2d.*

*\**

Tempo un poco ritenuto (MM  $\frac{D}{=144}$ ) (Tempo II)

8

58

*f marcato*

2 4 3 2 1 3 2

*loco*

3 3 3

*2d.*

*\**

60

*sempre f marcato*

*loco*

Ped.

Ped.

62

*loco*

Ped.

64

**Tempo I**

*fp leggiere*

*loco*

Ped.

Ped.

67

*loco*

Ped.

Ped.

69

*sostenuto  
loco*

*sfz f*

*accel.*

**Tempo II**

*mf cresc.*

*stacc.  
e  
marc.*

*cresc.*

*fp*

75

*pp leggiero*

78

*dolce p*

*pp*

81

*pp*

84      *lusingando*      *p*      *sempre staccato*      *loco*      *accel.*

87      *Tempo I*      *f*      *ritenuto*      *sempre staccato*      *loco*      *8*      *4*

89      *Tempo II*      *mf*      *f*      *loco*

91      *mf*      *f*      *loco*

93      *p sub. staccato*      *rif*      *(p)*      *rif*

8 loco

*mf*

*p dolce*

Ped.

Ped.

Ped.

Ped.

\*

8 loco

*mf*

*3*

*3*

Ped.

Ped.

Ped.

\*

8 loco 8 loco leggiero 8

*ff furioso*

*p sub.*

*ff*

Ped.

\*

8 loco 8 loco leggiero 8

*p sub.*

*ff*

*marcato*

Ped.

\*

103

*loco*

*leggiero*

*p sub.*

*marcato*

*Rit.*

*Rit.*

*ff*

*6*

105

*fp*

*stacc. sempre*

*loco*

*fp*

*fp*

*fp*

*fp*

*fp*

*Tempo I*

*leggiero*

*m.s.*

*fp*

108

*f leggiero sempre*

*loco*

*f leggiero sempre*

III

*fp*

*f*

*fp*

*Rit.*

\*

113

*loco*

*Rit.*

\*

*Rit.*

115

poco - a - poco accelerando -

*ff*

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

*loco*

119

*Tempo I*

*loco* 8 *loco* 8 *loco* 8 *loco* 8 *loco*

*f f* *martellato*

*loco* *ped.* \* *ped.* \* *ped.* \*

123

*Tempo II*

*molto ral* - *len* - *tan* - *do* -

*f*

*sfz* *sfz* *sfz* *sfz*

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

125

*Allegro stretto (MM ♩ = 160)*

*f*

*sempr. stacc. e marc.*

*loc* *f f*

129 8 *leggero*  
*loc* *mp*

133 *2ed.* *2ed.* *2ed.* *2ed.*

136 *cresc.* *2ed.* *2ed.* *2ed.* *f* *fp* *cresc.* *8* *v*

139 *ff* *di - mi -* *8* *2ed.* *2ed.* *2ed.* *2ed.*

142 *- nu - en - do* *mf* *loco* *ff* *ff* *rit.* *loco* *8* *2ed.* *2ed.* *2ed.* *\**

## La Fantaisie roumaine

G. Cziffra

**Lent, sans rigueur**  
(MM  $\text{d}=40-66$ : très librement) *toujours très expressivement*

**1** *tr* *3* *cédez - 3* *3*

**2** *f* *p* *>* *>*

**3** *Qed.*

**4** *3* *pp* *cresc.* *-* *5*

**5** *m.d.* *mp* *m.g.* *3* *\** *Qed.*

**6** *mf* *tr* *lié* *cédez - 4* *5* *3* *3*

**7** *p* *Qed.* *\** *Qed.* *\** *Qed.*

**8** *tr* *rf* *m.d.* *mp* *m.g.* *rf* *Qed.*

(9) *retenu* - - - - - *au Mouv<sup>t</sup>.*  
*mp* *f* *calme* *dim.* *calme* *p* *rf*  
*Led.* *f* *Led.* *Led.* *Led.* *Led.*

en serrant de plus en plus - - - cédez - - -

12 (facilité) *m.d.* *m.g.* (facilité) *marqué m.d. f*  
*cresc.* *pp* *8* *8*

13 *retenu* - - - - - *cédez au Mouv<sup>t</sup>.* *pp*  
*calme* *12* *dim.* *p* *m.d.* *mp*  
*Led.* *Led.* *Led.* *Led.* *Led.* *Led.*

15 *long* *3* *très long* *3*  
*p* *mf* *3* *p long* *3* *très long* *3*  
*\** *Led.* *\** *Led.* *\** *Led.* *\** *Led.* *\** *Led.*

17 *éteint très calme* *long* *doux* *4 3 2 2 2 2 2* *calme*  
*Led.* *long* *p* *Led.* *mf* *mf*

Musical score for piano, page 18, measures 18-23. The score consists of two staves. The top staff shows a treble clef, a key signature of four flats, and a common time signature. Measure 18 starts with a dynamic *p*. The first six measures feature eighth-note patterns with grace notes and slurs. Measure 18 ends with a fermata over the eighth note. Measure 19 begins with a dynamic *mp*, followed by a sixteenth-note pattern. Measure 20 starts with a dynamic *tr* (trill) over three measures. Measures 21-23 show a continuous eighth-note pattern with grace notes and slurs, ending with a dynamic *rif*. The lyrics "égal, sans hâte" are written above the staff, and "loco" and "cédez un peu -" are written below it. Measure numbers 3, 6, and 8 are indicated above the staff.

Musical score for piano, page 10, measures 20-21. The score consists of two staves. The top staff shows a treble clef, a key signature of four flats, and a common time signature. Measure 20 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 21 begins with a dynamic of *tr* (trill), followed by a sixteenth-note pattern labeled *rapide*. The right hand continues with a sixteenth-note pattern, while the left hand provides harmonic support. Measure 21 concludes with a dynamic of *f* and a sixteenth-note pattern. The score includes various performance instructions such as *au Mouv<sup>t</sup>.*, *rapide*, *tr*, and dynamics like *p* and *f*. Measure numbers 20 and 21 are indicated above the staves.



29

8 4 3 2 3 4 3 10 10 1 2  
3 3 3 3

8 rf 5 3 10 1 2  
3 3 3 3 marqué 3 3

8 (MM  $\text{d} = 116$ ) loco ff 10 5 6 5 2  
3 3 martelé cédez - - - -

8 1 8 1 3 suivez  
3 3 dim. - - - - ppp

8 loco pp 3 mp pp 3 bref m.g. 3 éteint  
3 3 doux, sans hâte ppp 3 attaquez  
3 3

Vif (II<sup>ème</sup> Mouv<sup>t.</sup>:  $\text{♩} = \text{♩}$  du I<sup>er</sup> Mouv<sup>t.</sup>) (MM  $\text{♩} = 40$ )  
*serrez progressivement jusqu'à la 40<sup>ème</sup> mesure*

33

36

38

Rapide (III<sup>ème</sup> Mouv<sup>t.</sup>:  $\text{♩} = \text{♩}$  du II<sup>ème</sup> Mouv<sup>t.</sup>) (MM  $\text{♩} = 80$ )

40

43

8

47 Vif (II.<sup>ème</sup> Mouvt.:  $\text{d} = \text{j}$  du III.<sup>ème</sup> Mouvt.) (MM  $\text{d} = 80$ ) mesuré  
loco

*ppp f martelé*

*pp* \* *sec* *2ed.*

49 *lié*  
*rif* 3 4 5 3 1 2  
*f*  
(facilité: 57<sup>ème</sup> mesure)  
*mp*

*2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \*

(50) 4

*2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \*

52 *loc*  
3 4 5 3 1  
*lié* 3 5  
*2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \*

(53) 4

*2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \* *2ed.* \*

20

55

8

*lié*

*locو*

*dim.*

*p*

1 2 3 4 5 6

Musical score for piano, page 10, measures 60-66. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 6/8 time. It features a dynamic marking *f*. The bottom staff is in bass clef, C major (no sharps or flats), and 2/4 time. Measure 60 starts with a forte dynamic *f*. The top staff has grace notes (acciaccaturas) above the main notes. Measure 61 begins with a fermata over the first note. Measure 62 starts with a fermata over the first note. Measure 63 starts with a fermata over the first note. Measure 64 starts with a fermata over the first note. Measure 65 starts with a fermata over the first note. Measure 66 starts with a fermata over the first note. Measure 67 starts with a fermata over the first note.

Musical score for piano, page 10, measures 63-64. The score consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. Measure 63 starts with a dynamic of *mf*, followed by *mp* and a three-measure repeat sign. The right hand plays a series of eighth-note chords, while the left hand provides harmonic support. Measure 64 begins with *r.f.* (riten. forte). The right hand continues its eighth-note pattern, and the left hand provides harmonic support. Measure 65 starts with *f dim.* (fortissimo dim.), followed by *r.f.* The right hand plays a series of eighth-note chords, and the left hand provides harmonic support. Measure 66 starts with *loc* (loco), followed by *r.f.* The right hand plays a series of eighth-note chords, and the left hand provides harmonic support. The score includes various performance instructions such as *Led.*, *2*, *3*, *4*, *5*, *\**, and *loc*.

(64)

- peu - - rf. - à - - > - rf. - peu - - (##) > - rf. -

Re. Re. Re.

Musical score for piano, page 10, measures 66-67. The score consists of two staves. The top staff is treble clef, 6/8 time, key signature of two sharps. It features a continuous eighth-note pattern with dynamic markings *lié*,  $\text{3} \cdot \text{3}$ , and  $\text{5} \cdot \text{1}$ . The bottom staff is bass clef, also in 6/8 time and two sharps. It shows sustained notes with dynamic markings *p*, *pp*, and *Led.* The measure numbers 66 and 67 are indicated above the staves.

Musical score for piano, page 10, measures 67-68. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 67 starts with a sixteenth-note pattern in the treble staff. Measure 68 begins with a forte dynamic (p) and a grace note in the bass staff, followed by a sixteenth-note pattern in the treble staff. The score includes performance instructions such as 'Rev.' and '3' under specific notes, and dynamic markings like '(tr)' above the notes.

Musical score for piano, page 10, measures 69-70. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of three sharps. Measure 69 begins with a forte dynamic. The right hand plays eighth-note chords (G major) while the left hand provides harmonic support. Measure 70 continues this pattern, maintaining the same harmonic progression. Pedal markings are present under both staves.

Musical score for piano, page 6, featuring five staves of music. The score includes dynamic markings such as *marqué*, *loco*, *rif*, *sfp pp*, *trem.*, *mf*, *cresc.*, *mp*, *f*, *peu*, *à*, *6*, *peu*, *f martelé*, *loco*, *rif*, *dim.*, *rif*, *loc*, *rif*, *rf*, *mp*, and *3*. The score also features various performance techniques like grace notes, slurs, and pedaling. Measure numbers 70, 72, 73, 75, and 76 are indicated at the top of each staff.

Musical score for piano, page 12, measures 78-85. The score consists of two staves: treble and bass. Measure 78 starts with a dynamic *dim.* and uses grace notes with fingerings (1, 4, 3, 2) and slurs. Measure 79 begins with a dynamic *cresc.*, followed by *peu* and *peu*. Measure 80 features a dynamic *f* and a melodic line with grace notes. Measure 81 contains a dynamic *à*, *peu*, and *peu*. Measure 82 includes dynamics *martelé* and *loco*, along with grace notes. Measure 83 shows a dynamic *sf* and the instruction *marqué, détaché*. Measure 84 concludes the page with a dynamic *sf*.

This image shows a page from a musical score for piano, featuring five staves of music. The key signature is A major (no sharps or flats). Measure 85 starts with a dynamic of *ff*. The music includes various performance instructions such as *bruyant*, *locos*, *gliss.*, *tr.*, and *cresc.*. Measure 86 continues with *gliss.* and *locos*. Measure 87 features *ff* and *dim.* dynamics. Measure 88 includes *lié* and *à* markings. Measure 89 shows *pp* dynamics and *marqué*. Measure 90 includes *peu*, *à*, *peu*, and *sec* markings. Measure 91 concludes with *cresc.* and *peu*.

93      à      *peu - - - mf*      *pp subitement, léger*

95      *2 1 3 1 5 2*      *3 5 2 5 2*      *5 3 5 2 1 5*

(96)      *2 1 1 1*      *2 1 1 1*      *2 1 1 1*      *2 1 1 1*

8      *mp léger*      *f p*

98      *2 1 1 1*      *2 1 1 1*      *2 1 1 1*      *2 1 1 1*

8      *f*      *p*

8      *loc*

(99)      *2 1 1 1*      *2 1 1 1*      *2 1 1 1*      *2 1 1 1*

8      *mp léger*

101

*diminuez*      *peu*      à  
Rêv.

(102)

*peu* -  
Rêv.

104

- pp *lointain*      *doux*  
Rêv.

(105)

*cresc.*      *peu*      à      *peu*      *peu*  
1      3      5  
Rêv.

107

*mf subitement détaché*  
3      4      8  
Rêv. \*      5      Rêv. \*

8  
108 *loco*

*mf*

*lié*  
*sf f bruyant*

*III*  
*f renforcez*

*ff martelé*

(112)

Detailed description: The musical score consists of five staves of piano music. Staff 1 (Treble) starts at measure 8 with a dynamic of 108 and a tempo marking 'loco'. Staff 2 (Bass) follows with a dynamic of 108 and a tempo marking 'loco'. Staff 3 (Treble) begins at measure 109 with a dynamic sf f bruyant and a tempo marking 'lié'. Staff 4 (Bass) starts at measure 110 with a dynamic III f renforcez. Staff 5 (Bass) begins at measure 112 with a dynamic ff martelé. The music features various dynamics, tempos, and performance instructions like 'renforcez' and 'martelé'.

Musical score for piano, page 114-120. The score consists of five staves of music with various dynamics, articulations, and performance instructions.

**Page 114:** Measures 1-10. Treble and bass staves. Dynamics:  $(tr)$ ,  $3$ ,  $5$ ,  $1$ ,  $3$ ,  $(tr)$ . Articulation:  $\text{ff martelé}$ . Pedal markings:  $\text{* Rev.}$ ,  $\text{* Rev.}$ .

**Page 115:** Measures 11-18. Treble and bass staves. Dynamics:  $sf$ ,  $6$ ,  $rf$ . Articulation:  $\text{* Rev.}$ ,  $\text{* Rev.}$ .

**Page 117:** Measures 19-26. Treble and bass staves. Dynamics:  $p$  léger,  $mp$ . Articulation:  $\text{loco}$ ,  $\text{loco}$ . Pedal markings:  $\text{* Rev.}$ ,  $\text{* Rev.}$ .

**Page 118:** Measures 27-34. Treble and bass staves. Dynamics:  $mf$ ,  $loc$ ,  $5$ ,  $5$ ,  $1$ ,  $3$ ,  $6$ ,  $p$ ,  $détaché$ . Articulation:  $\text{* Rev.}$ ,  $\text{* Rev.}$ .

**Page 120:** Measures 35-42. Treble and bass staves. Dynamics:  $ff$ ,  $5$ ,  $8$ ,  $6$ ,  $6$ ,  $f$ ,  $3$ ,  $3$ . Articulation:  $lié$ ,  $mp$ ,  $\text{* Rev.}$ .

(121) 8

*p léger*

*cresc.*

*Ped.*

*Ped.*

*Ped.*

8<sub>5</sub>

123

*sf*

*cresc.*

*loco*

*bruivant*

*Ped.*

*Ped.*

*Ped.*

124

*mf*

*ssff*

*mf*

*diminuez*

*peu à peu*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

126

*f* 3 2 1

*pp*

*1 3 4*

*Ped.* (*tenez jusqu'à la mesure 132*)

(127)

2 4

1 3

1 4

4

3

5

*Ped.*

129

*dim. peu à peu*

(130) *à peine*

*vif détaché loco*

132 *mp toujours détaché pp sec*

*f*

*locos*

*p détaché*

(136)

*mp détaché*

6

3 3

Ped. Ped.

Ped. Ped.

138

*p lié*

8

*pp doux*

8

Ped. Ped.

Ped. Ped.

(139)

*loco*

*cresc.*

8

*loco*

4 4 3 4 4

*f2* 1 1 1

Ped.

Ped.

141

*sf*

*cresc.*

*mf*

*mp léger*

Ped.

Ped.

(142)

*mp*

Ped.

Ped.

144

*léger dim.*  
*lié*

*pp* *lointain*

Rdv. Rdv. Rdv.

(145)

Rdv. Rdv.

Plus vite (IV.ème Mouv!) (MM. J=90)

( $\overline{\text{oooo}}$  =  $\overline{\text{oooo}}$ )

147

6

*lié* 1 2 3 4 5 6

*cresc.*      *peu*

Rdv. Rdv.

(148)

*à*

*mf* *peu*

Rdv.

150

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

*Rdv.* *Rdv.* *Rdv.*

*f*

151 8

152 8

*marqué loco*

*sfp*

(154) 8

*loc*

*f marqué*

*sf*

*sf*

156 8

*loco*

*f*

*f*

*ff*

*marqué*

*ff*

(157)

*(tr)*

*5 4 (tr) 3*

*(tr)*

*(tr)*

*p — mf*

*ff martelé*

159

8

*p*

5

*Ped.* *Ped.*

*Ped.* *Ped.*

*Ped.*

8

*loco*

(160)

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

162

*Ped.*

*Ped.*

*Ped.*

(163)

*Ped.*

*Ped.*

*Ped.*

165

*(p)*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

(166) 8  
 (p) crescendo et serrez très progressivement  
 2ed. 2ed. 2ed. 2ed.

168 8  
 (mf)  
 2ed. 2ed. 2ed. 2ed.

(169) 8  
 (f) martelé 2ed. 2ed.

171 Cadence loco 8 rubato (mais vif)  
 ff marqué 3  
 passionné ff  
 2ed. (tenez jusqu'à la fin de la cadence)

(172) 8 loco  
 rapide 6 bruyant 6  
 6 6 6 6

*I<sup>er</sup> Mouv<sup>t</sup> (♩=40) puis serrez progressivement**jusqu'au*

174 *long*  
*mp* *p*  
*long*  
*p*  
*\* Ped.* *\* Ped.*

*II<sup>ème</sup> Mouv<sup>t</sup> (Vif) (MM ♩=80)**8* *loco*

176 *f*  
*fz* *loco*  
*8* *loco*  
*\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

(177) *bruyant*  
*\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

179 *f marqué*  
*\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

180 *mf*  
*\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

8

182

cresc. peu à peu

Loco.

183

Loco.

triomphant

ff

loco

ff

Loco.

184

6

f

sopra

Loco.

ff

Loco.

185

6

f

sopra

Loco.

12

f

Loco.

186

12

f

Loco.

12

f

Loco.

12

f

Loco.

12

f

Loco.

187

*rubato (mais vif)*

*loco*

*Cadence*

188

*marqué*

*mf*

*ff*

*(tenez) passionné*

189

*loco*

190

*rapide*

*bruyant*

*ff*

*au Mouv! (Vif)*

191

*loco*

*marqué*

*dim. peu à peu*

*(tenuz jusqu'à la mesure 200)*

(192) *mp* (tr) (tr)

*pp lointain lié*

194 *loco*

*pp* *lié* 4 5 3  
3 6

8- *à peine* 5 4 5 3 5  
1 2 1 2 1

(195) 4 5  
2 2

*mp* *p* *léger ppp*

8- *tr* *c*

197 *pp* *c*

*cédez . . . Rapide (III<sup>ème</sup> Mouv.<sup>t</sup>  $\text{♩}=\text{♩}$  du Mouv.<sup>t</sup> précédent) (MM  $\text{♩}=80$ )*

199 *long loco* *loc* *court*

*long f rf* 10 *10 8* *loc* *court*

*ppp* *2d.* *8* *2d.* *8*

# La Valse triste

**Allegretto**

*sempre rubato ed espressivo assai*

F. Vecsey – G. Cziffra

1 Allegretto  
sempre rubato ed espressivo assai

2. F. Vecsey – G. Cziffra

3. lunga a tempo

4. ritartando a tempo loco

5. mp dim. pp

6. mp p pp rall.

7. mp mf dim.

24

*pp*

*Lento.*

*p*

*incalzando poco a poco*

13 2 13 2

*mp*

*f*

*Lento.*

*Lento.*

*Lento.*

*Lento.*

*Lento.*

Musical score for piano, page 10, measures 29-30. The score consists of two staves. The top staff is in treble clef, G major (three sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 29 starts with a dynamic *mf*. It features a sixteenth-note pattern in the treble staff and eighth-note patterns in the bass staff. Measure 30 begins with a dynamic *mp*. It includes sixteenth-note patterns with grace notes and eighth-note patterns with slurs. Measure 30 concludes with a dynamic *f*. The page number "10" is visible at the bottom left.

40

*Loco*

(tr)

*ff*

*Loco*

*Loco*

*Loco*

*Loco*

44

*martellato*

*ff*

*Loco*

45

*quasi diminuendo*

*Loco*

*Loco*

*Loco*

*Loco*

*f*

*Loco*

49

*velocissimo*

*mp*

*cresc.*

*f*

*Loco*

*Loco*

*Loco*

*Loco*

51

*loco*

*8*

*f*

*6*

*loco*

*8*

*6*

*loco*

*8*

*3*

*Rev.*

*p.*

*3*

*Rev.*

*p.*

*3*

*p.*

*Rev.*

*Loco*

60

*quasi trillo*

rit.

mp

20

61

*ritenuto* - *molto* - *poco slentando* - *tranquillo*

legato

ad lib. pp

p dolcissimo

Ped.

Ped.

64

*egualmente*

6

6

6

6

6

6

9

6

6

6

9

p.

*rubato*

Ped.

Ped.

Ped.

67

*rit.*

6

5

6

6

5

5

6

6

6

9

p.

Ped.

Ped.

Ped.

Musical score for piano, page 10, measures 70-74. The score consists of two staves. The top staff starts with a dynamic of ***pp***, followed by a melodic line with grace notes and a dynamic of ***loco***. The bottom staff begins with a dynamic of ***pp*** and a tempo marking of ***calmo***. Measure 71 continues with the top staff's melodic line and the bottom staff's harmonic support. Measure 72 introduces a dynamic of ***con resignazione*** above the top staff. Measures 73 and 74 conclude with a dynamic of ***espressivo mp*** above the top staff. The bass line features sustained notes and rhythmic patterns labeled ***ped.*** at the end of each measure.

74

*tranquillo*

*8 loco*

*rall.* *8 loco*

*pp*

*mp*

*p*

*Red.*

*Red.*

*6*

*6*

*6*

*loc*

78

83 *quasi trillo*

*accel.*

*a tempo*

*leggierissimo*

*6*

Musical score page 80, measures 8-10. The score consists of two staves. The top staff is in treble clef, 6/8 time, and the bottom staff is in bass clef, 6/8 time. Measure 8 starts with a dynamic *pp*. The first six measures of the top staff are eighth-note patterns. The dynamic changes to *ppp* at the end of measure 8. Measure 9 begins with a dynamic *p*, followed by a sustained note labeled *cantabile*. Measure 10 starts with a dynamic *pp*. The score includes performance instructions: *molto rit.* above the first six measures, *a tempo rit. molto* above the dynamic change in measure 9, *loco* above the dynamic in measure 10, and *ped.* below the bass staff in measure 9. Measures 11 and 12 are indicated by ellipses at the end of the page.

## Appendice

**La Cinquième danse hongroise**

J. Brahms – G. Cziffra

**Allegro (MM  $\text{J}=84-120$ )**

152

**Allegro (MM  $\text{J}=84-120$ )**

J. Brahms – G. Cziffra

1

*p*

2

3

4

5

6

7

*mf*

*p*

8

9

10

11

12

13

*leggiero staccato*

*mp*

*cresc.*

14

15

16

17

18

19

*f*

*dim.*

*mf*

*veloce 6*

20

21

22

23

24

25

26

*loc*

*mp*

*staccato*

27

28

29

30

31

32

33

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35

36

37

38

39

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The image shows five staves of musical notation for piano, likely from a piece by Liszt. The staves are arranged vertically, each with a different key signature and time signature. The notation includes various dynamics such as *mf*, *p*, *f*, and *rit.*. Articulations like *Ped.* and *\** are used. Performance instructions like *loco* and *rit.* are also present. The music consists of complex, fast-paced patterns typical of Liszt's style.

62

*loc*

Vivace (MM  $J=126-152$ )

*p leggiero*

senza Ped.

Ped.

Ped.

68

74

*rit. molto*

Ped.

\*

80

*rit. molto*

*meno*

Ped.

\*

Ped.

\*

86

accel

poco a poco

al

cresc.

tempo

*f*

*mf*

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

94

cresc.

*f*

*mf*

*mp*

*rit.*

*p*

*pp*

*cresc.*

*poco*

*a*

*poco*

*mf*

*velocissimo*

8

123

*dim.*      *pp*      *rff*      *loco*

*Tempo I*

126

*ff*      *tenuto assai*      *dim.*      *poco à poco*

132

*mf*      *f*

138

*mp*      *staccato*      *loco*      *ff*

143

*mp*      *rf*      *rf*      *mp*

149

*loco*

(149) *dim. e rit. molto*

*p*

*ped.*

151 8 *accelerando*

*ped.*      *ped.*      (mosso)      *ped.*

*tranquillo*

*3 2 5 3*

153 8 *accel.*

*cresc.*

(mosso) 3 3      *ped.*      leggierissimo      6

(153) 8 *veloce loco*

*f con strepito*

*rif*

5      6      7      5

*ped.*

*velocissimo*

8

154

*ff*

*Loco*

*Ped.* \*

*Ped.*

*Ped.* \*

*Ped.*

160

*mp*

*rif*

*rif*

*mp*

*Ped.* \*

*Ped.* \*

*Ped.* \*

165

*8*

*loco*

(165) *dim. e rit. molto*

*largo*

*a capriccio*

*pp leggierissimo*

*mp*

*Ped.* \*

*Ped.* \*

*Ped.*

(166)

*8*

*6*

*6*

*6*

*6*

*6*

*1*

*ad libitum*

167 8

poco più mosso *ped.* *ped.*

accelerando

169 8

cresc. *ped.* 7

molto tenuto *loc.* *marcato*

accelerando *loc.*

*rff* *rff*

(169) 8

velocissimo *ped.* *ff* *poco mosso loco*

171 8

*loco* *ped.* *ped.* *ped.* *ped.* *ped.*