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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Contenu

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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 extremly 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 piece 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 etude'.

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.

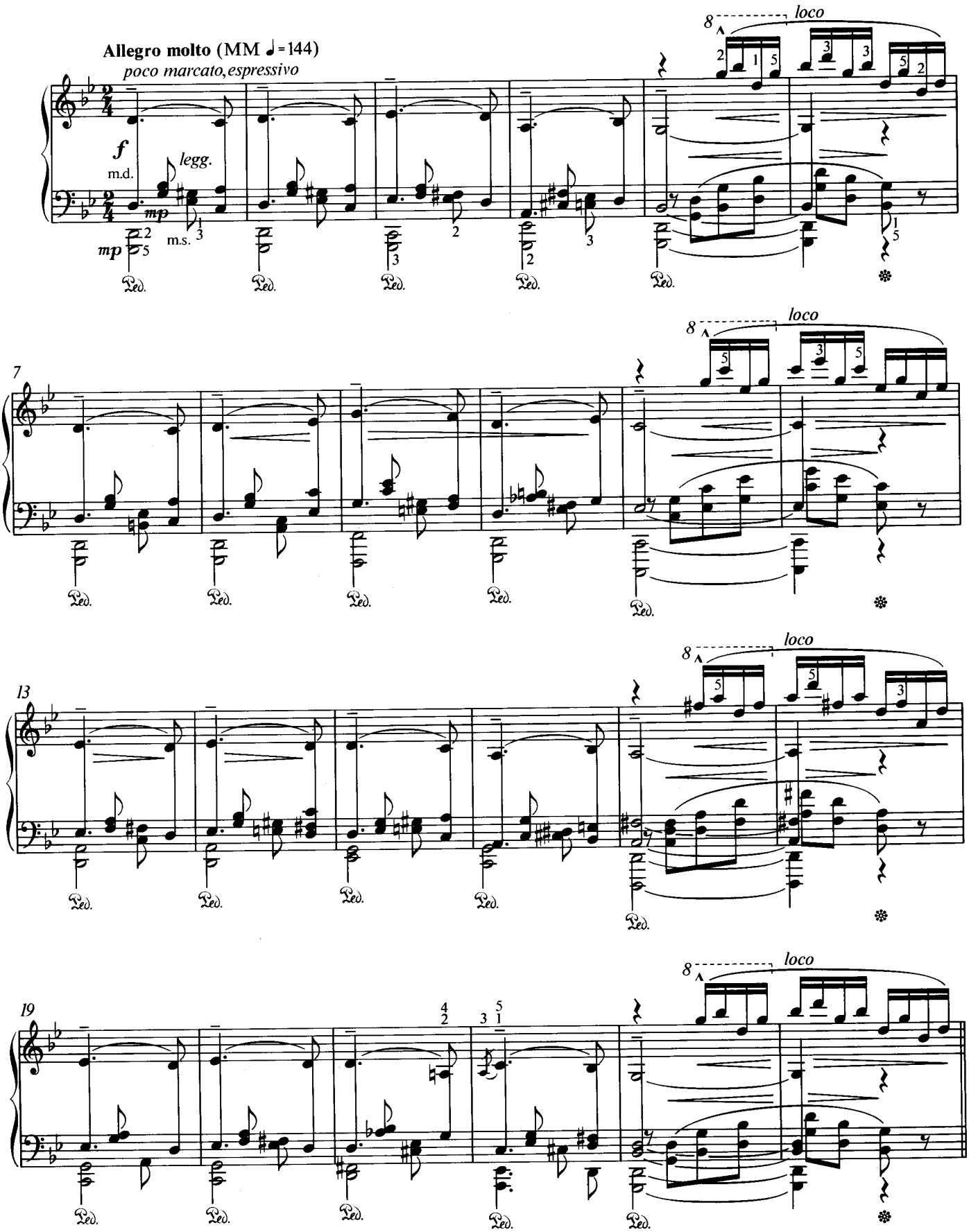
I hope that these few pages open a new door to the world, and that these pieces stimulate a more individualistic rather than a stereotypical interpretation.

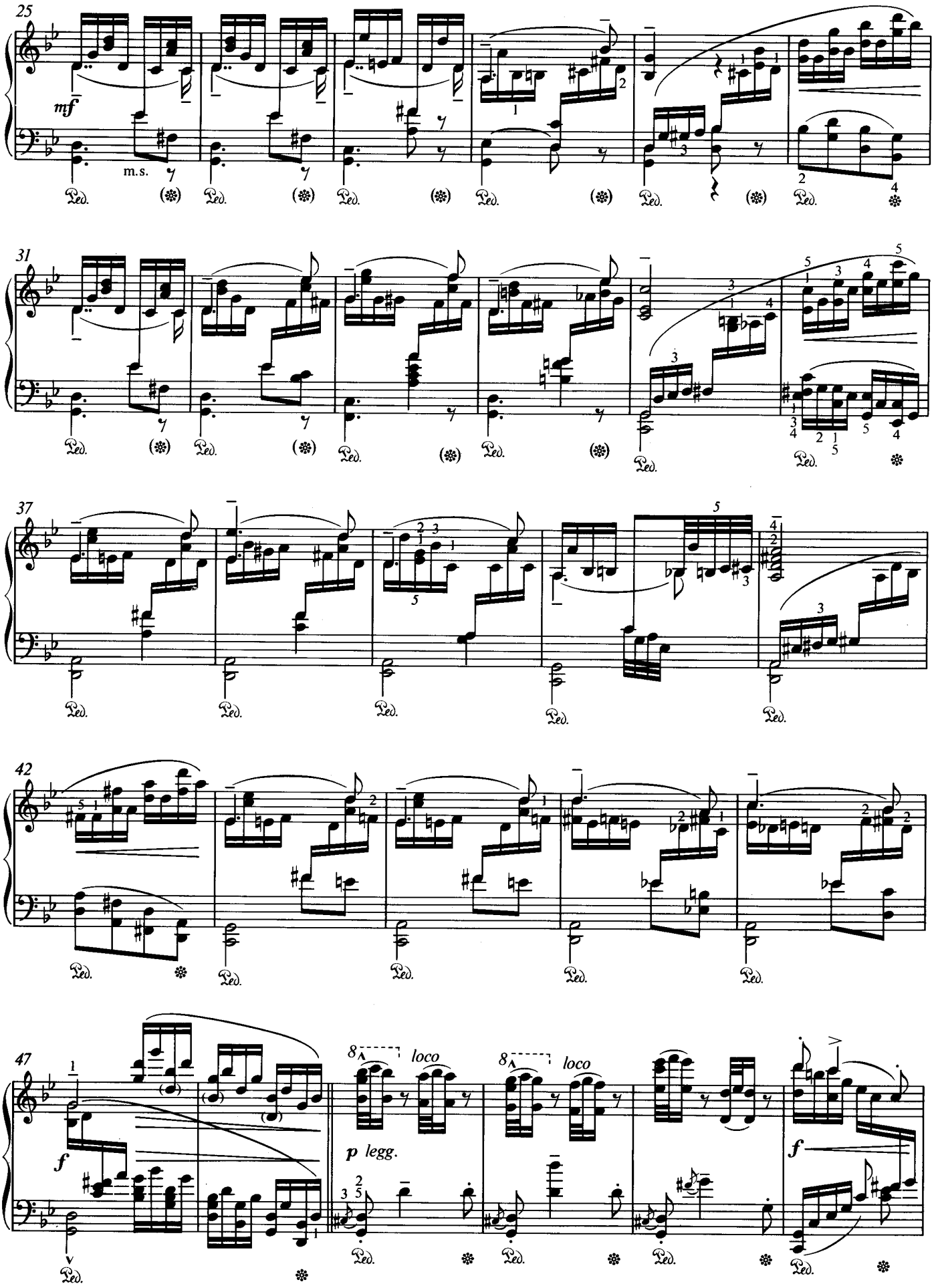
Georges Cziffra

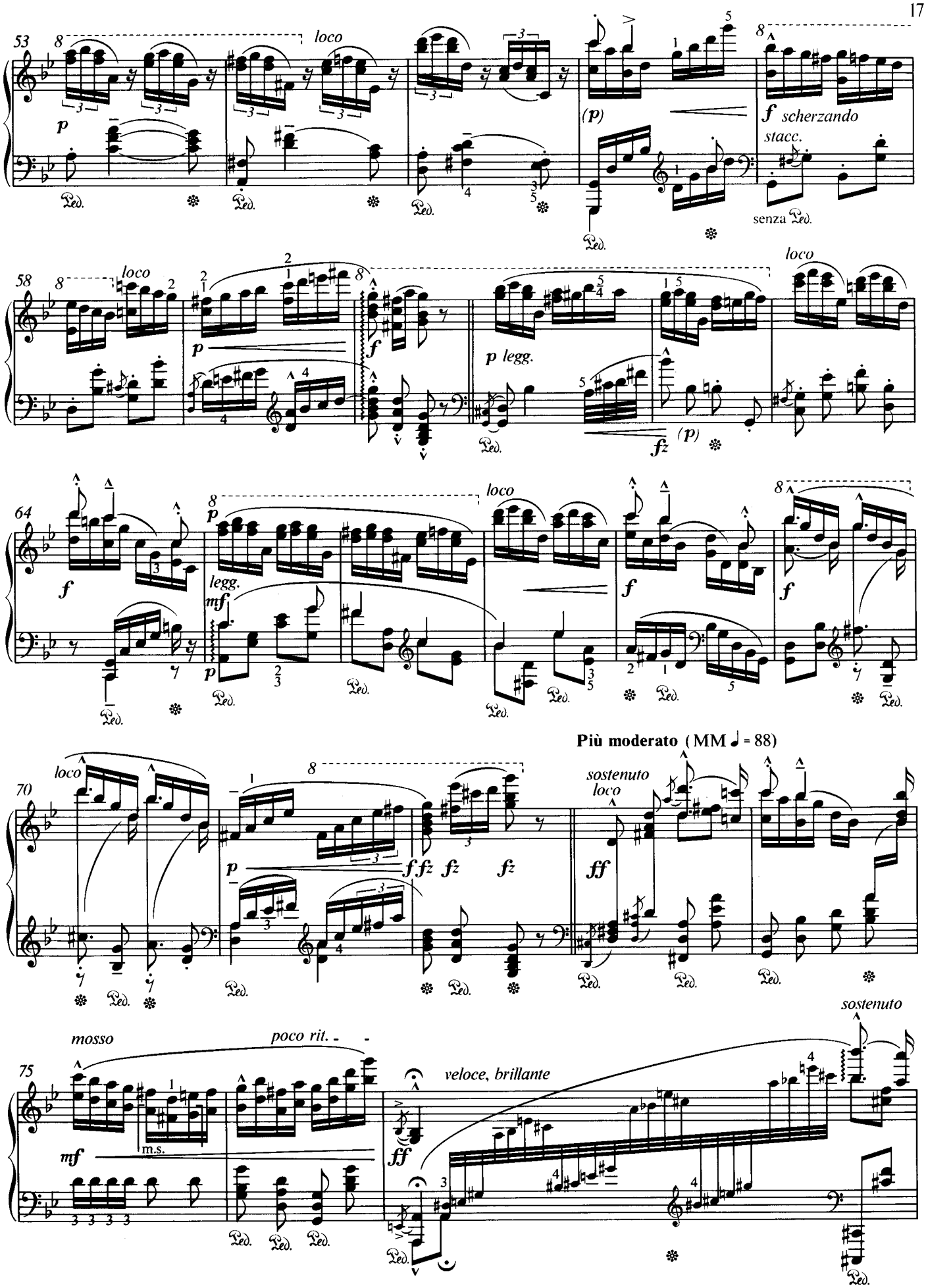
Danses hongroises

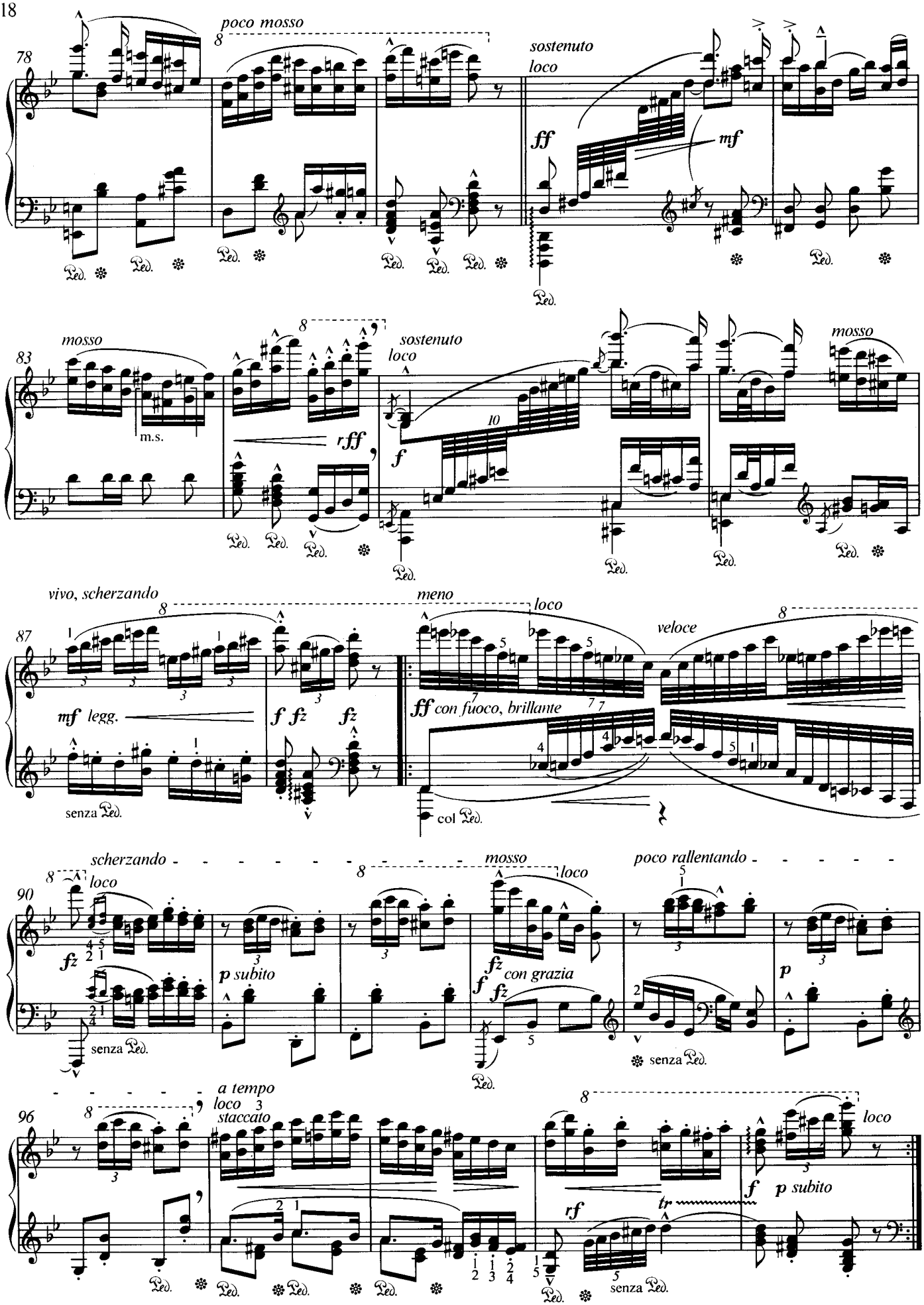
No. 1

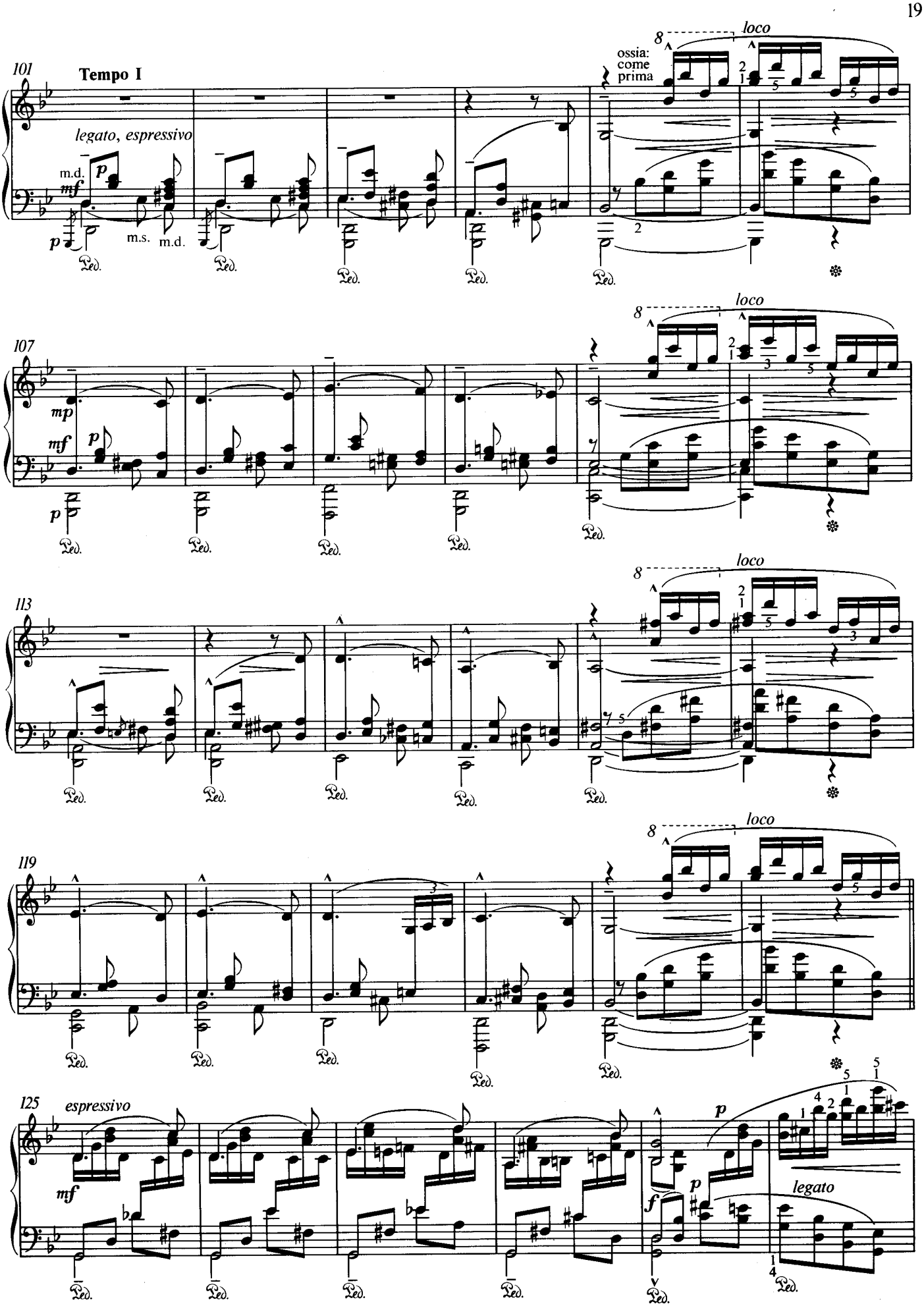
J. Brahms – G. Cziffra

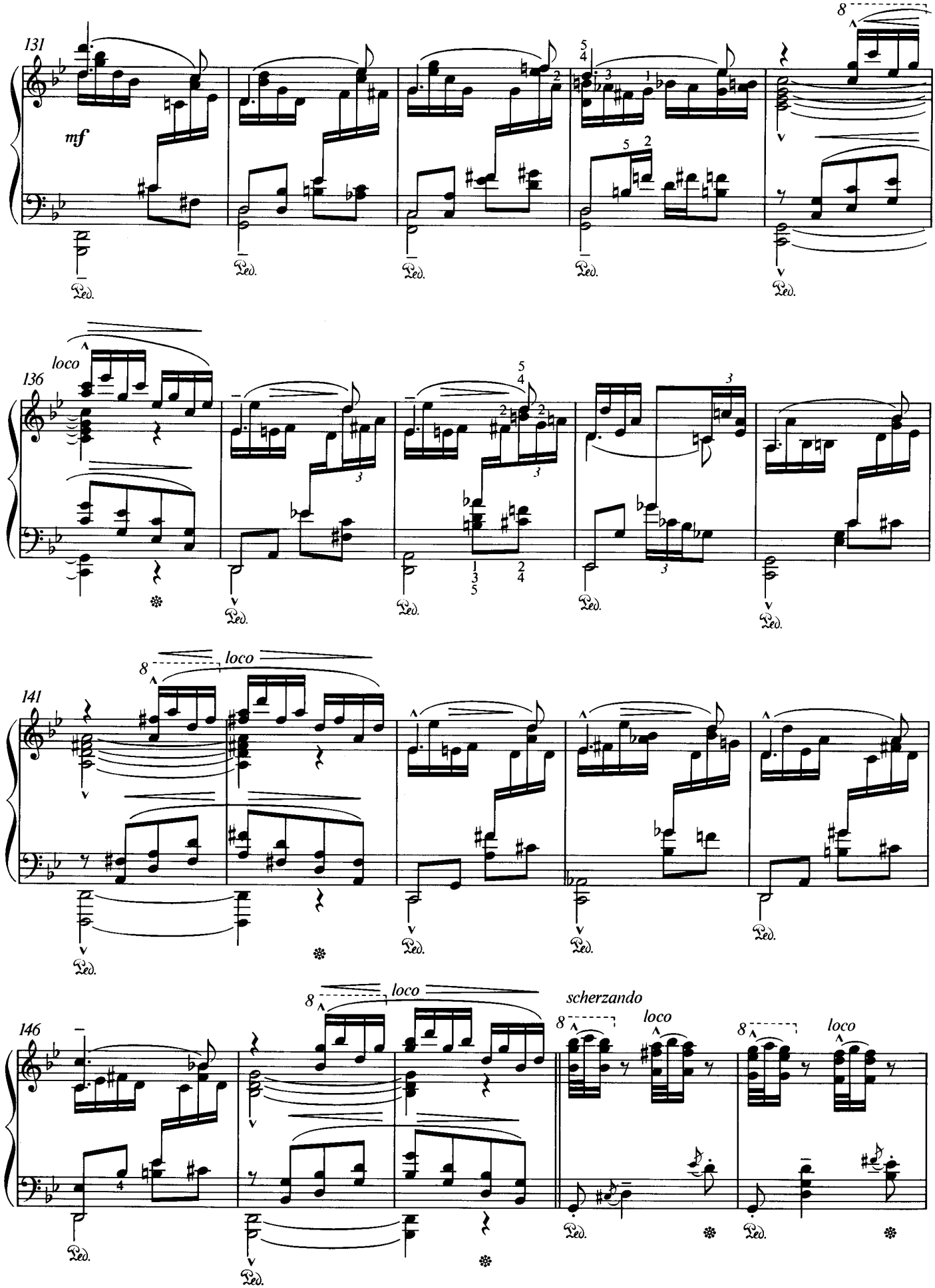


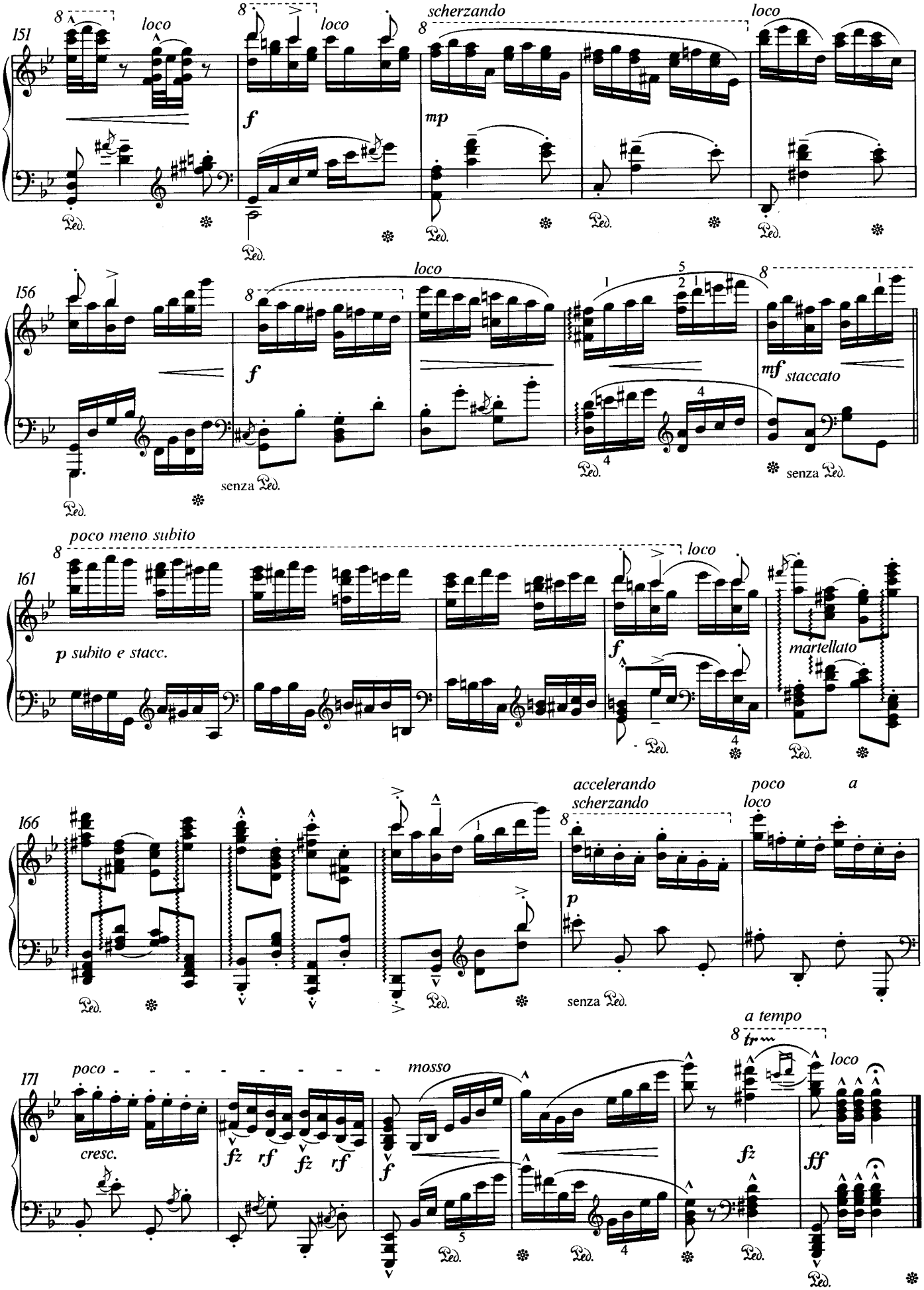

25
mf
m.s.
31
37
42
47
f
p legg.
loco
loco
f


53
loco
p
(p)
f scherzando
stacc.
senza Ped.
58
loco
p
f
p legg.
fz
(p)
loco
64
f
legg.
mf
p
loco
f
f
Più moderato (MM ♩ = 88)
70
loco
p
f fz fz fz
sostenuto
loco
ff
75
mosso
poco rit.
mf
m.s.
ff
veloce, brillante
sostenuto


78
poco mosso
sostenuto
loco
ff
mf
83
mosso
m.s.
rff
sostenuto
loco
f
mosso
87
vivo, scherzando
meno
loco
veloce
mf legg.
senza Ped.
f fz
fz
ff con fuoco, brillante
col Ped.
90
scherzando
loco
mosso
loco
poco rallentando
fz
p subito
fz
con grazia
f
p
senza Ped.
senza Ped.
96
a tempo
loco
staccato
rf
tr
f
p subito
loco
senza Ped.


101
Tempo I
legato, espressivo
m.d.
m.s.
m.d.
ossia:
come
prima
loco
107
mp
mf
113
119
125
espressivo
legato
Ped.

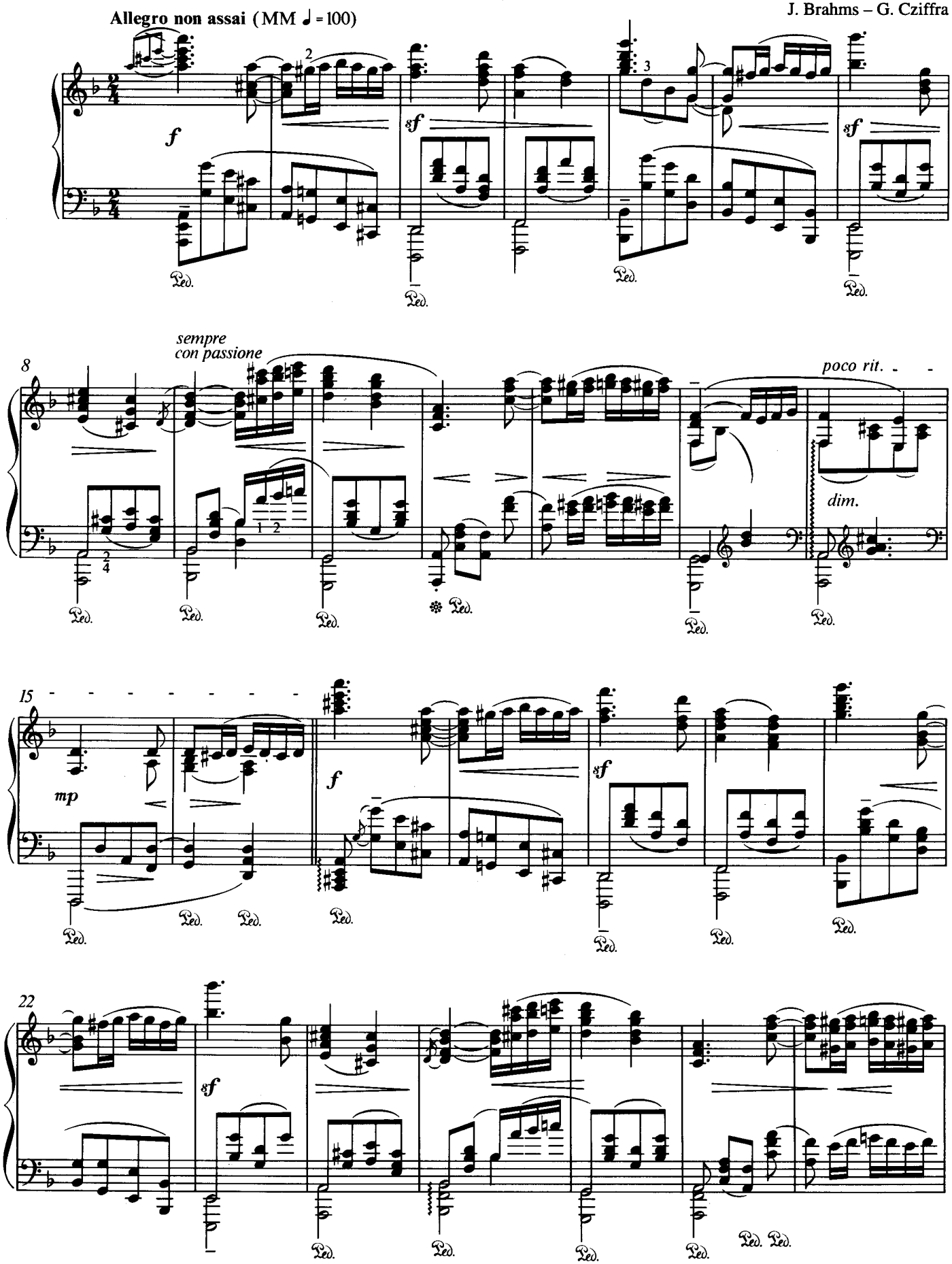

131
mf
8
136
loco
141
8
loco
146
8
loco
scherzando
8
loco
8
loco
Ped.

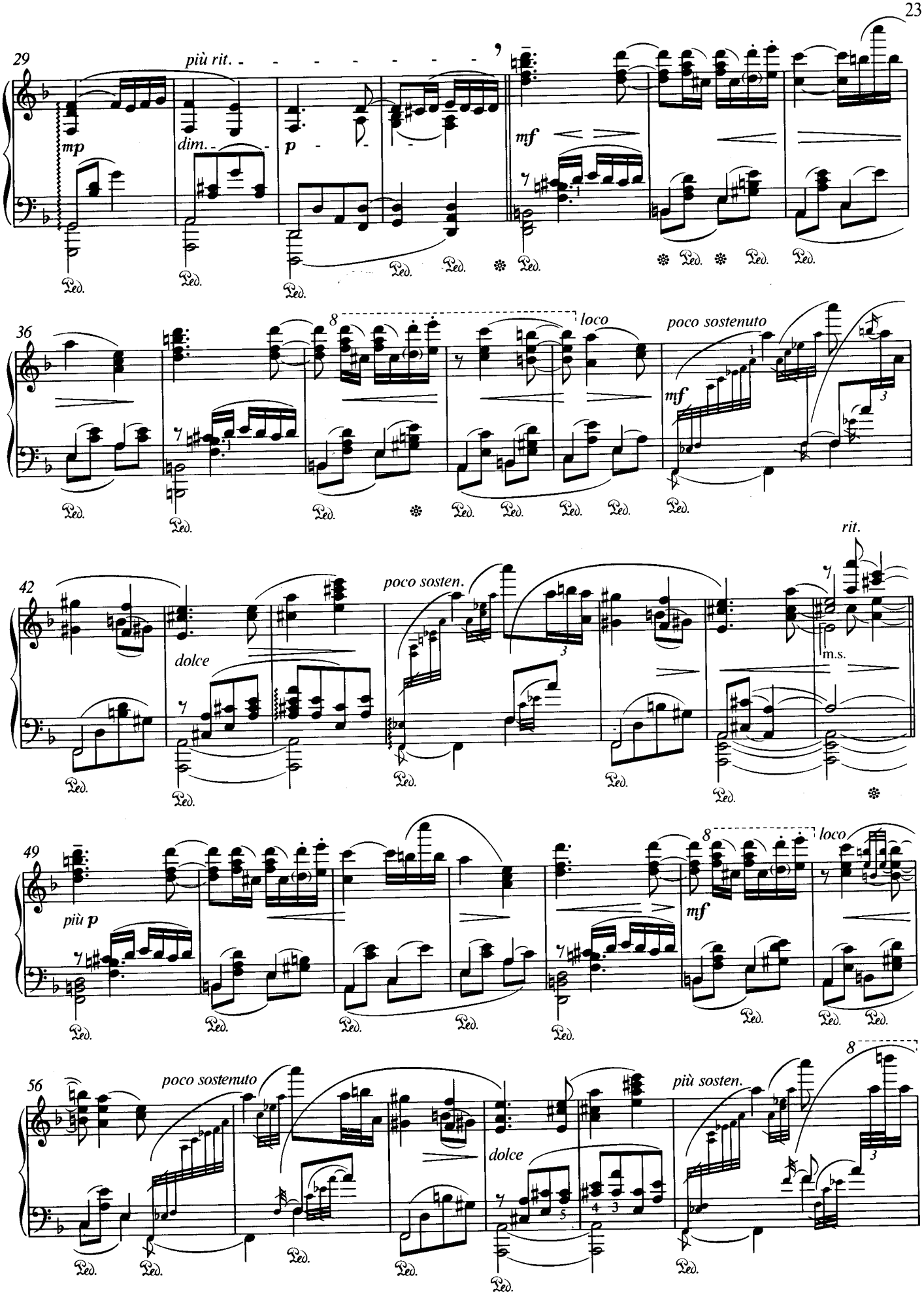

151
loco
loco
scherzando
loco
f
mp
156
loco
f
mf staccato
senza
senza
poco meno subito
161
loco
p subito e stacc.
f
martellato
accelerando
scherzando
poco
a
loco
166
p
senza
a tempo
171
poco
mosso
loco
cresc.
fz
rf
fz
rf
f
fz
ff

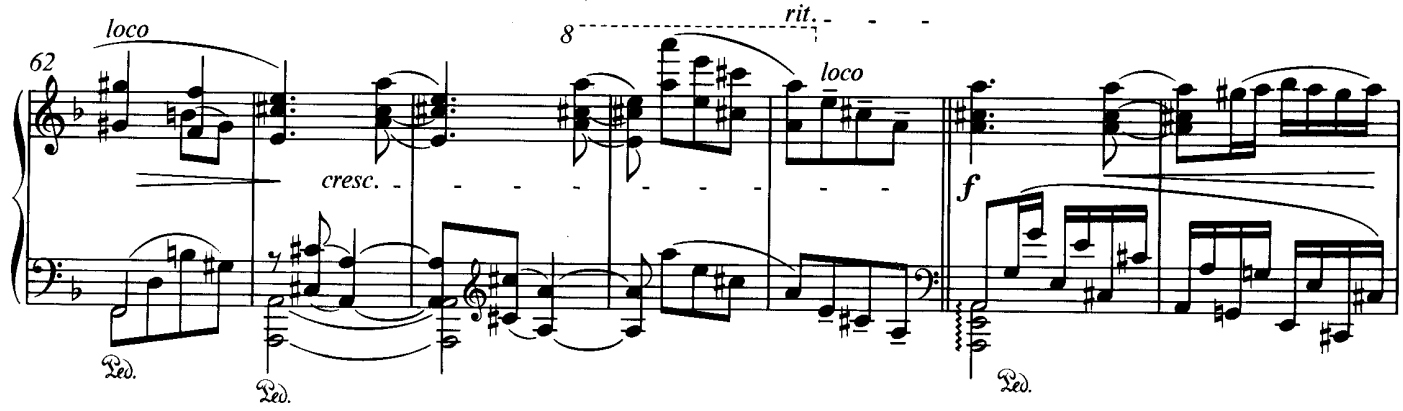
No. 2

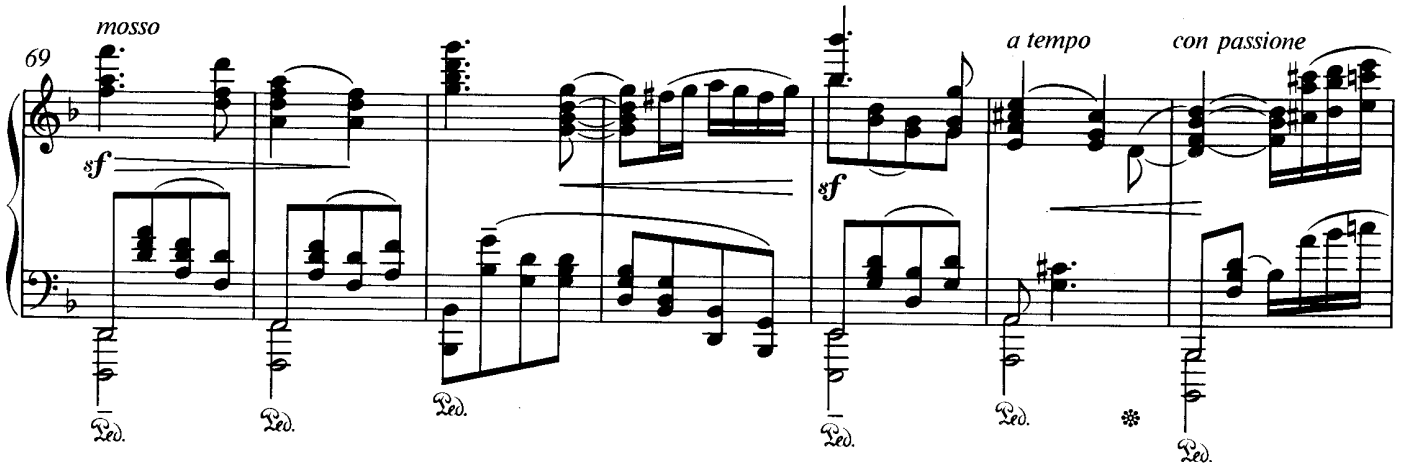
J. Brahms – G. Cziffra

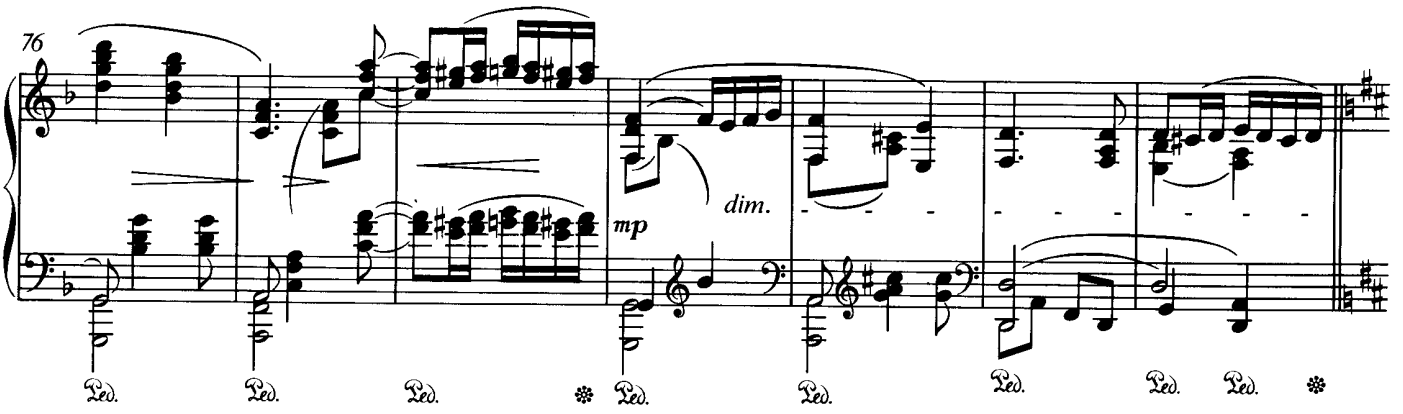
Allegro non assai (MM ♩ = 100)

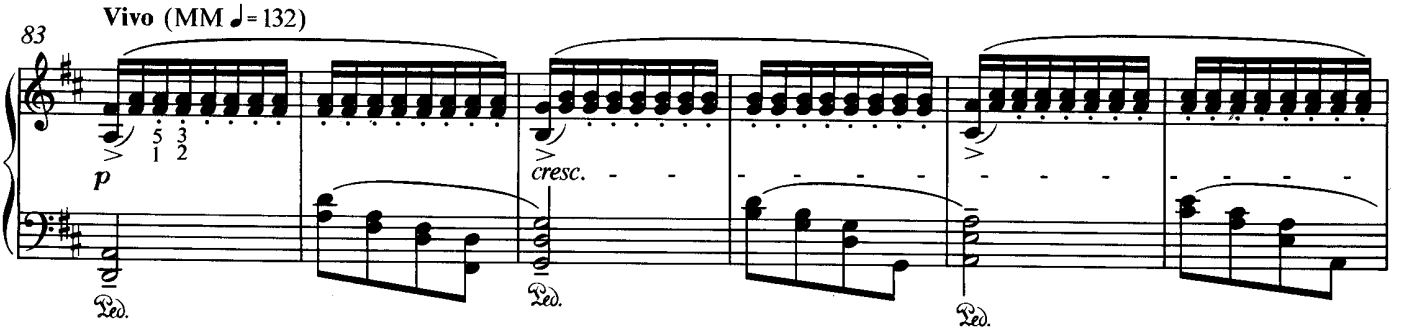


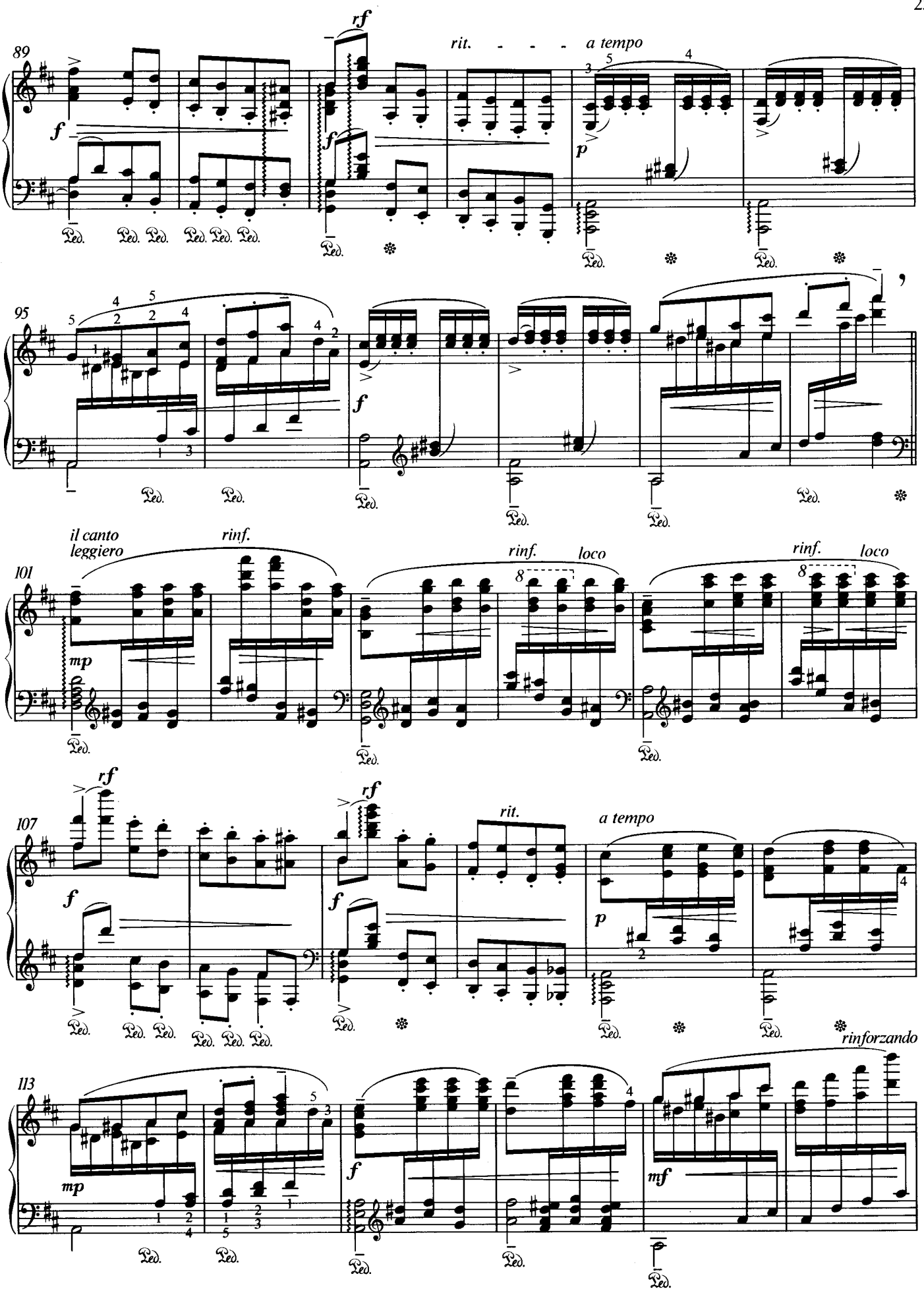

29
più rit.
mp
dim.
p
mf
36
8
loco
poco sostenuto
mf
42
poco sosten.
dolce
rit.
m.s.
49
più p
8
loco
mf
56
poco sostenuto
dolce
più sosten.
8

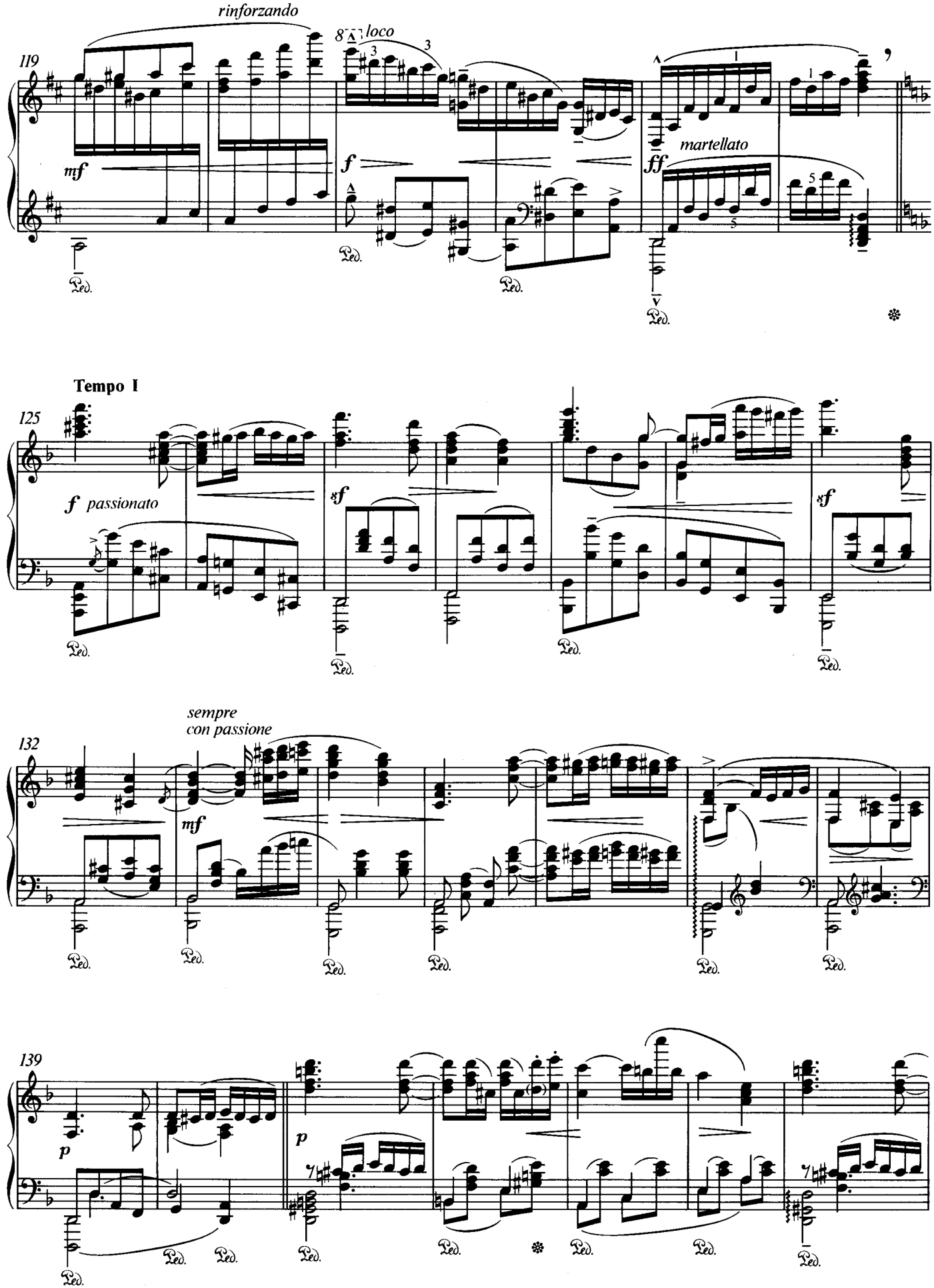

loco
62
8
rit.
loco
cresc.
f
Ped.

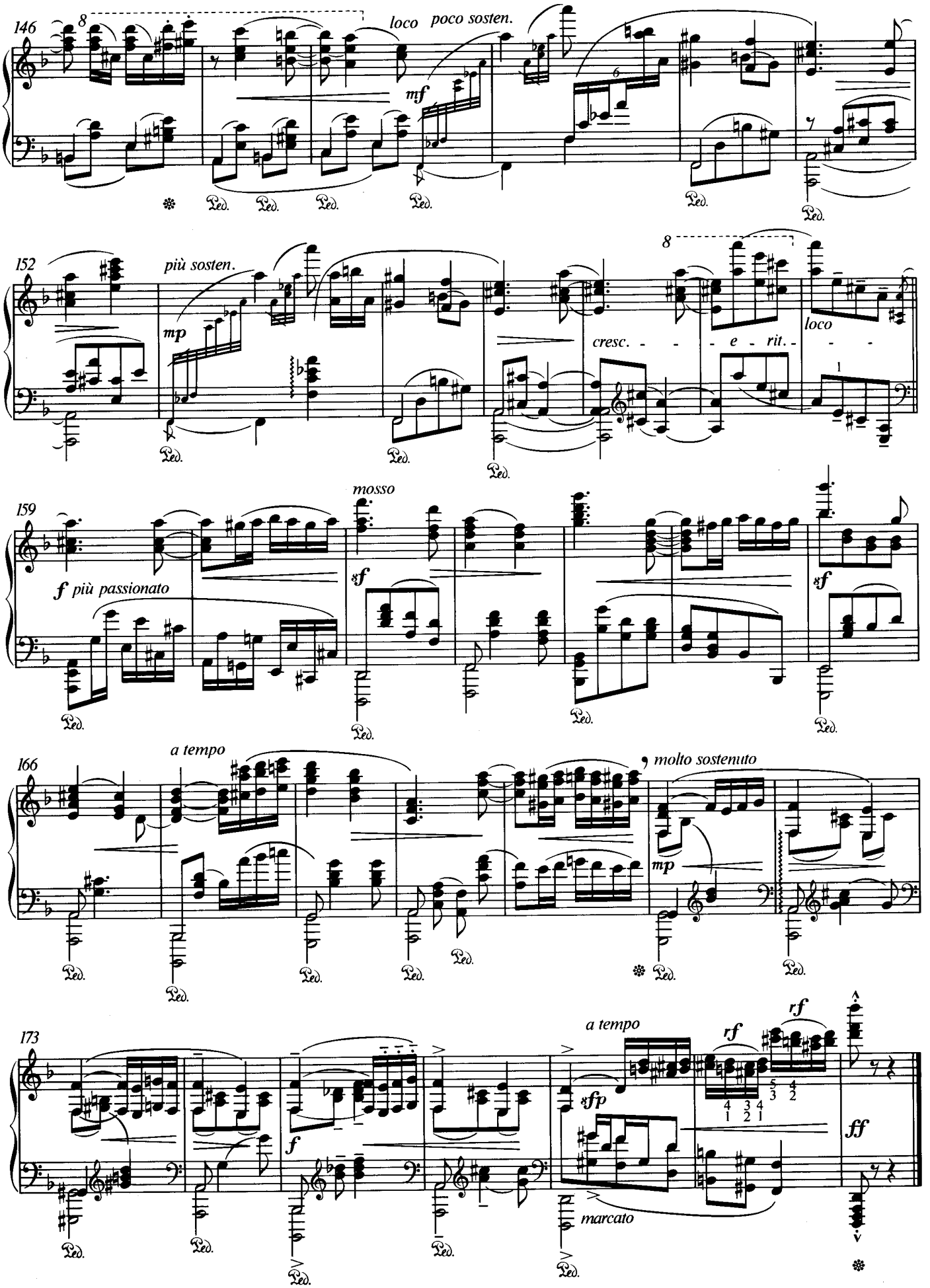

mosso
69
sf
sf
a tempo
con passione
Ped.


76
mp
dim.
Ped.


Vivo (MM ♩= 132)
83
5 3
1 2
p
cresc.
Ped.


89
rf
f
rit.
a tempo
p
95
f
101
il canto
leggiero
mp
rinf.
loco
107
rf
f
rit.
a tempo
p
113
mp
f
mf
rinforzando

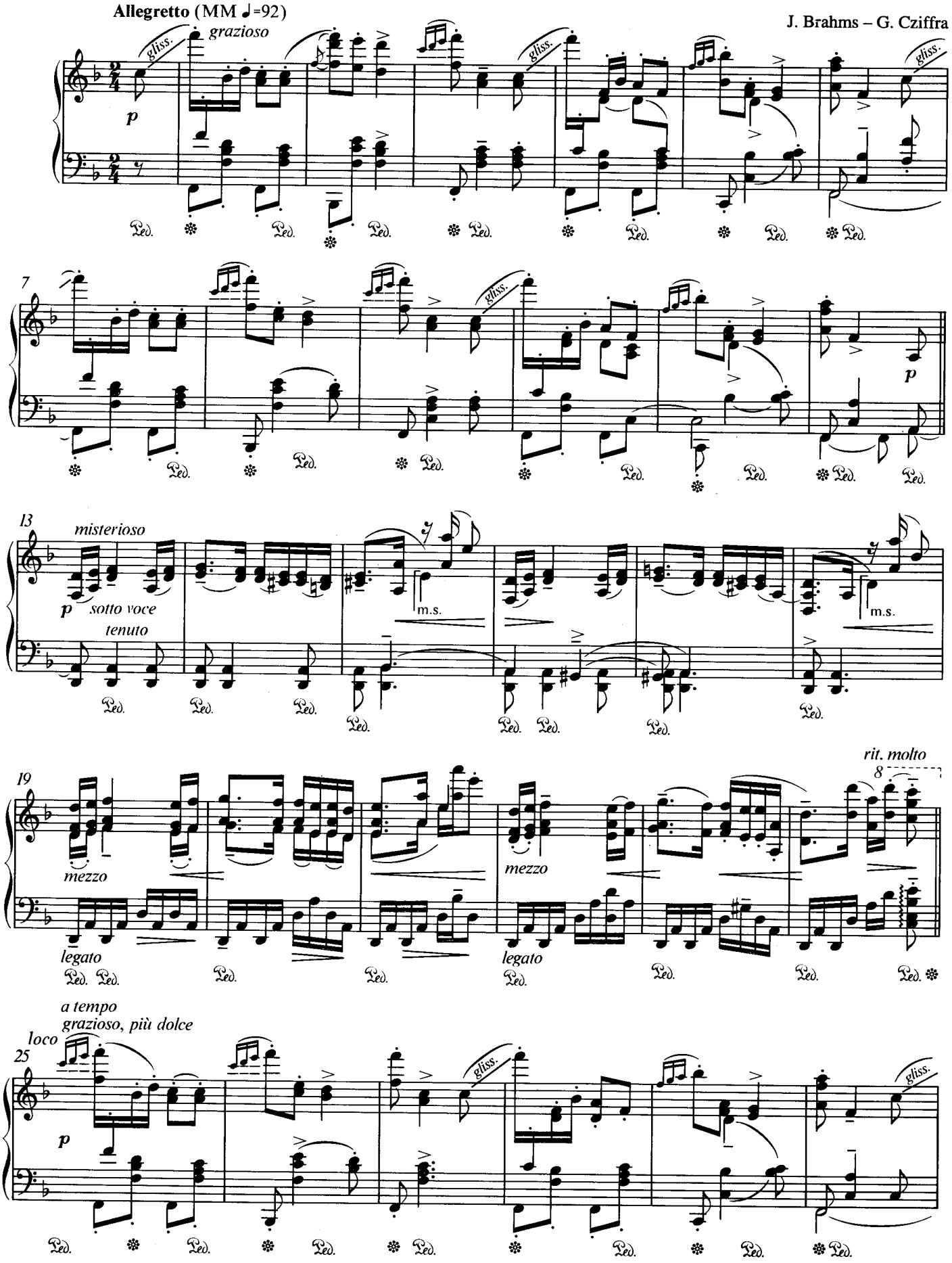

rinforzando
119
8 loco
mf
f
martellato
ff
Tempo I
125
f passionato
sf
sempre
con passione
132
mf
139
p

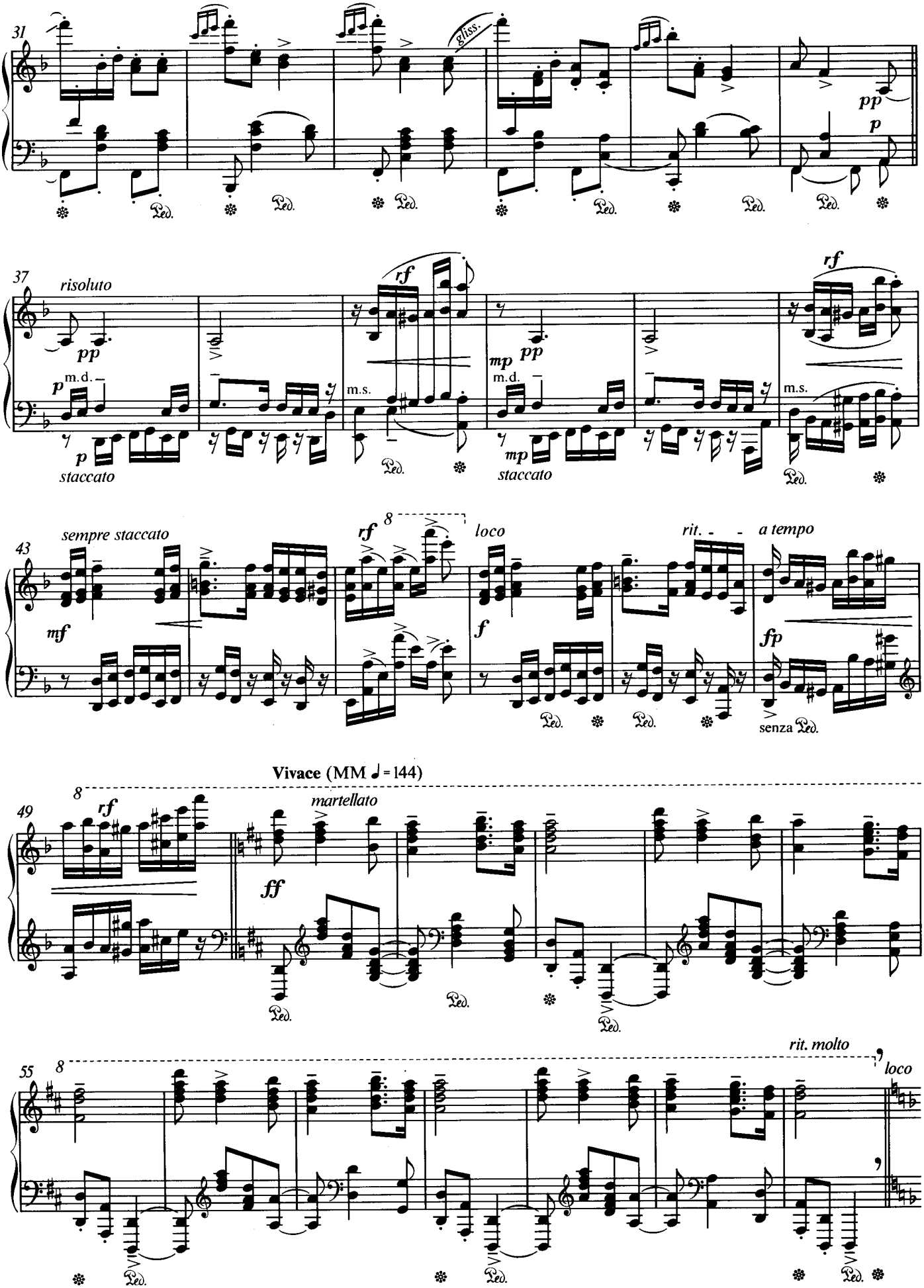

146
8
loco
poco sosten.
mf
Ped.
152
più sosten.
mp
8
cresc. - - - e - rit. - - -
loco
159
mosso
f più passionato
sf
sf
166
a tempo
molto sostenuto
mp
173
a tempo
rf
rf
sfp
f
ff
marcato

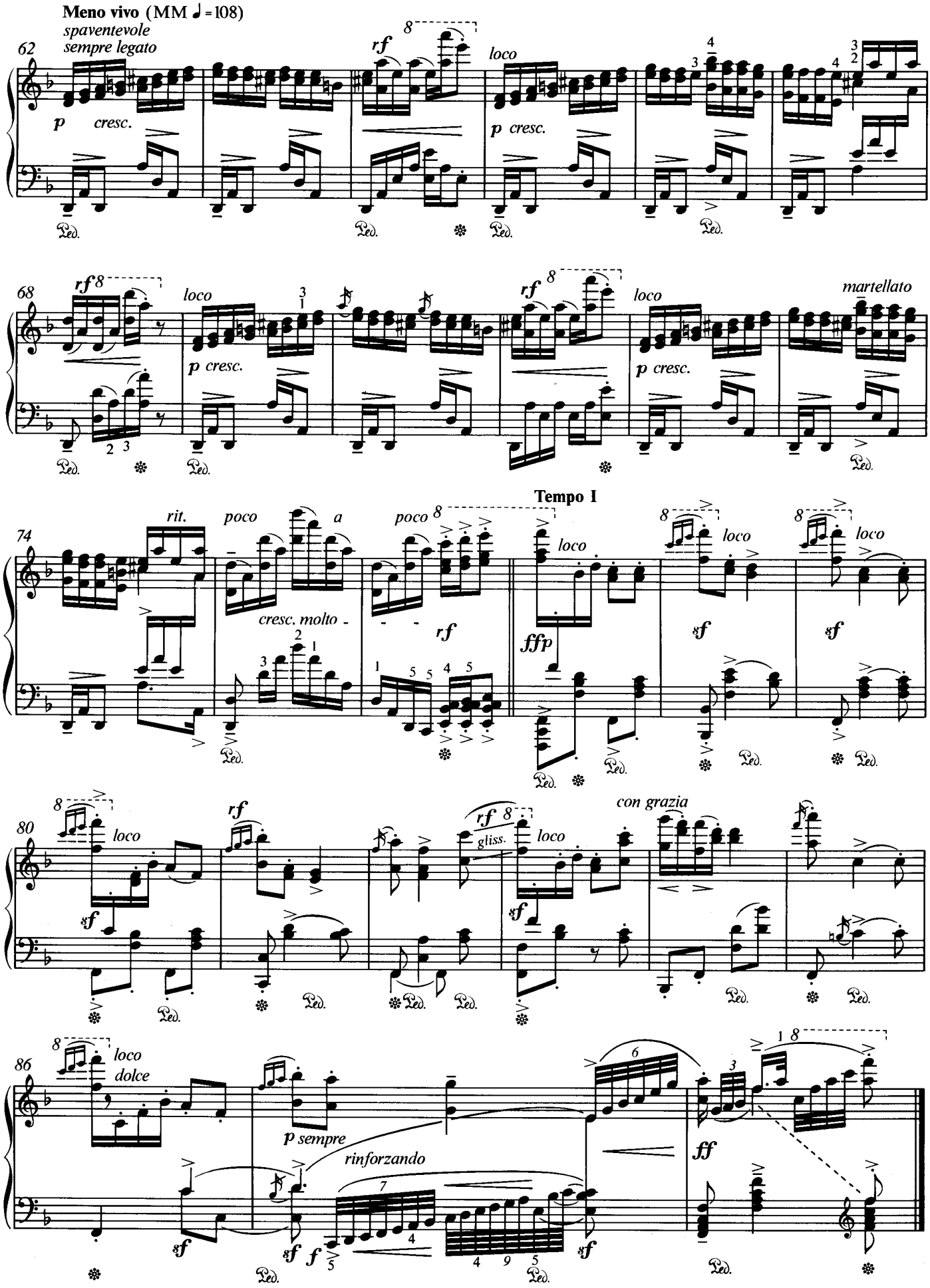
No. 3

Allegretto (MM ♩=92)

J. Brahms – G. Cziffra

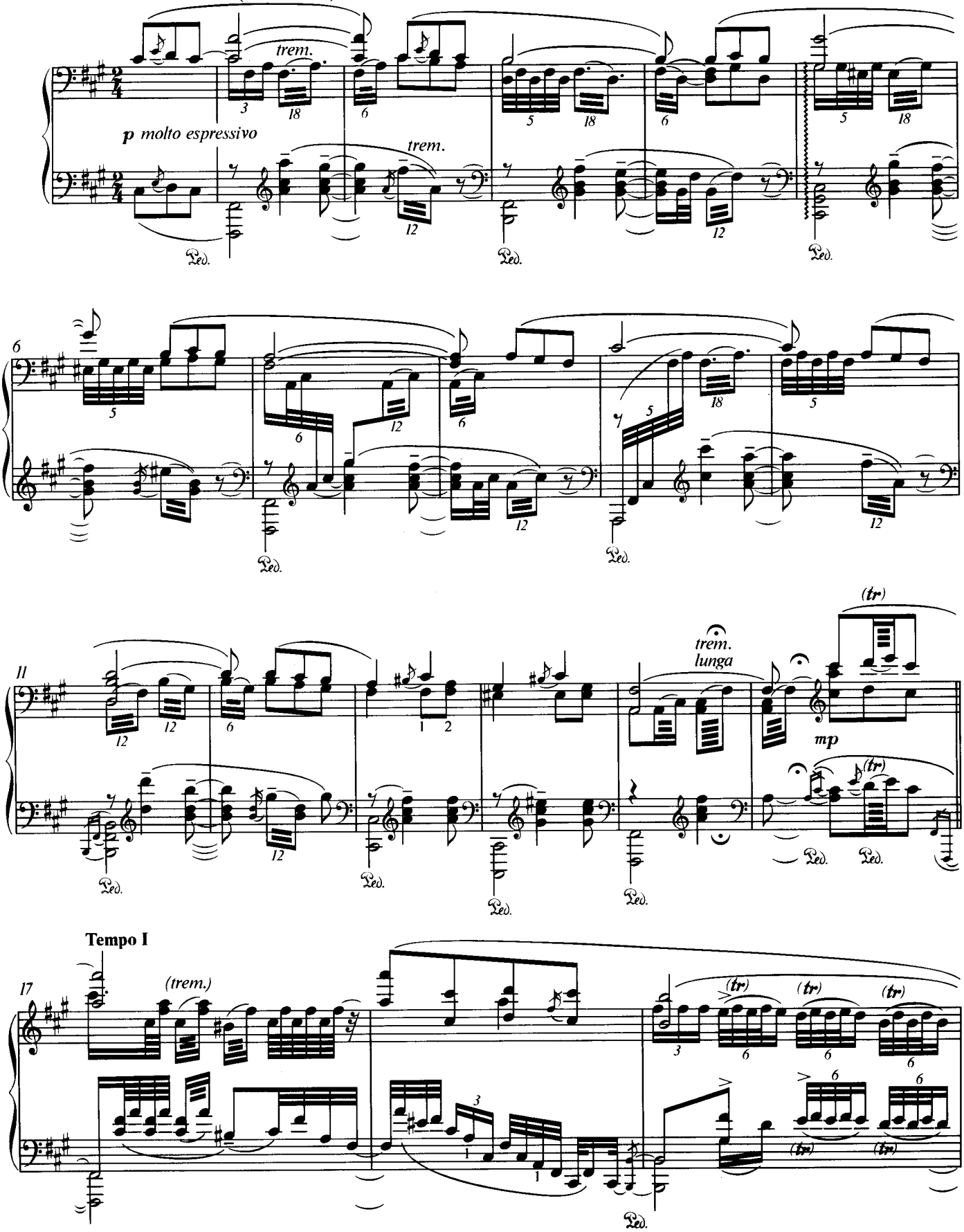


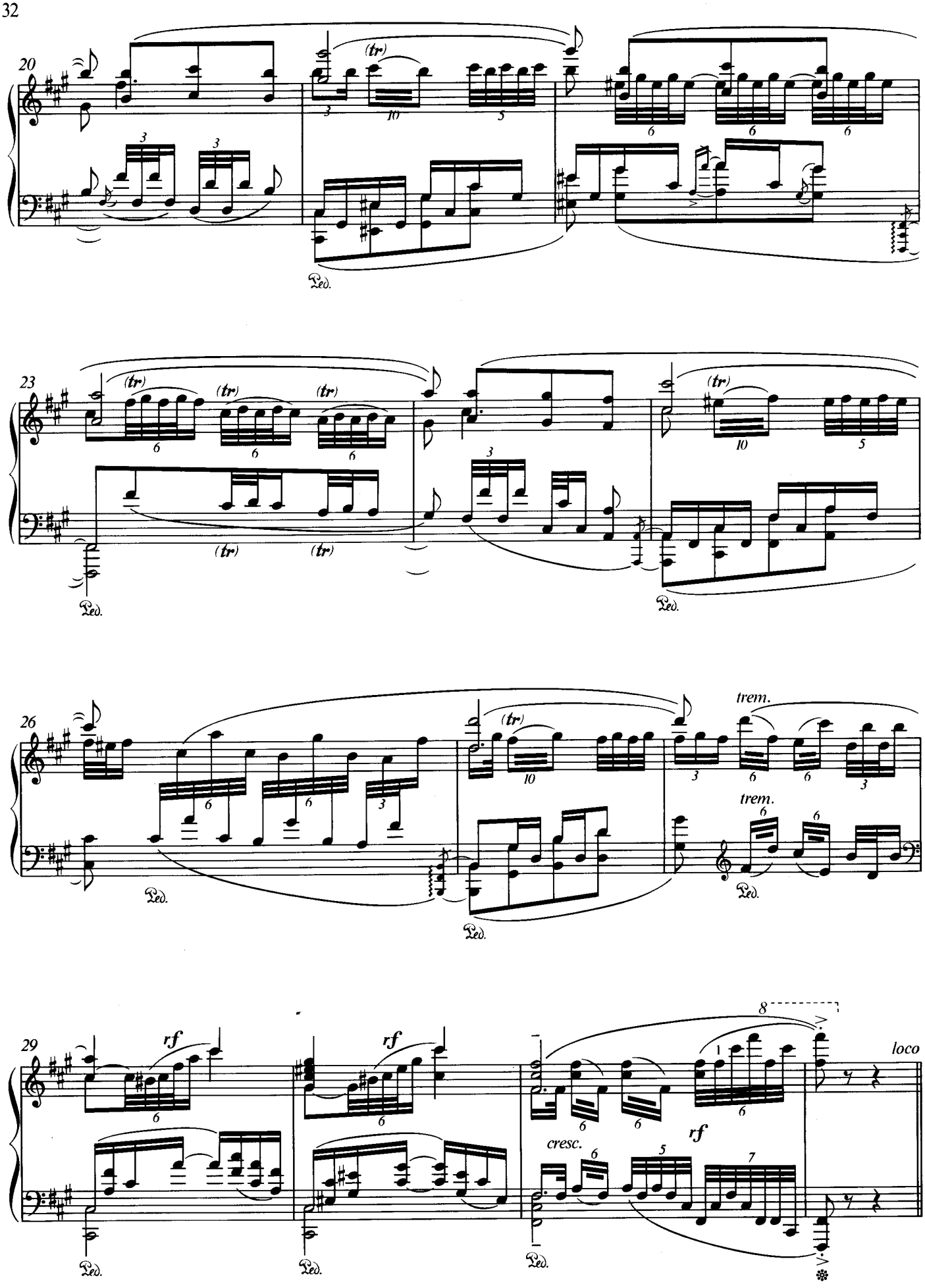

31
gliss.
pp
p
37
risoluto
pp
p
m.d.
p
staccato
rf
m.s.
mp
pp
m.d.
mp
staccato
rf
m.s.
43
sempre staccato
mf
rf
8
loco
f
rit.
a tempo
fp
senza Ped.
Vivace (MM ♩ = 144)
49
8
rf
martellato
ff
55
8
rit. molto
loco

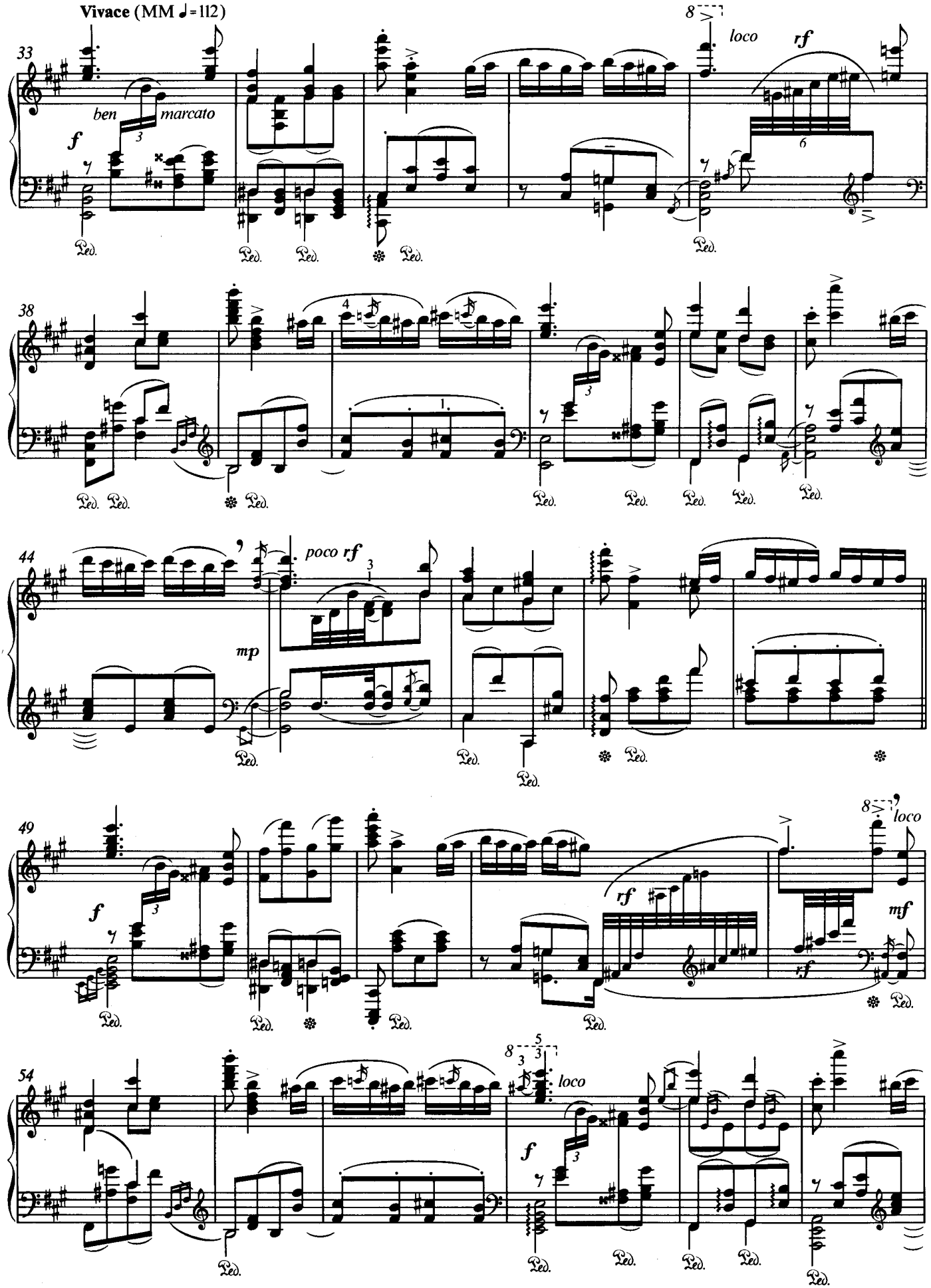

Meno vivo (MM ♩=108)
spaventevole
sempre legato
62
p cresc.
rf
loco
p cresc.
68
rf
loco
p cresc.
rf
loco
p cresc.
martellato
Tempo I
74
rit.
poco a poco
cresc. molto
rf
ffp
loco
sf
80
loco
sf
rf
rf
gliss.
loco
sf
con grazia
86
loco
dolce
p sempre
rinforzando
sf
f
ff
Ped.

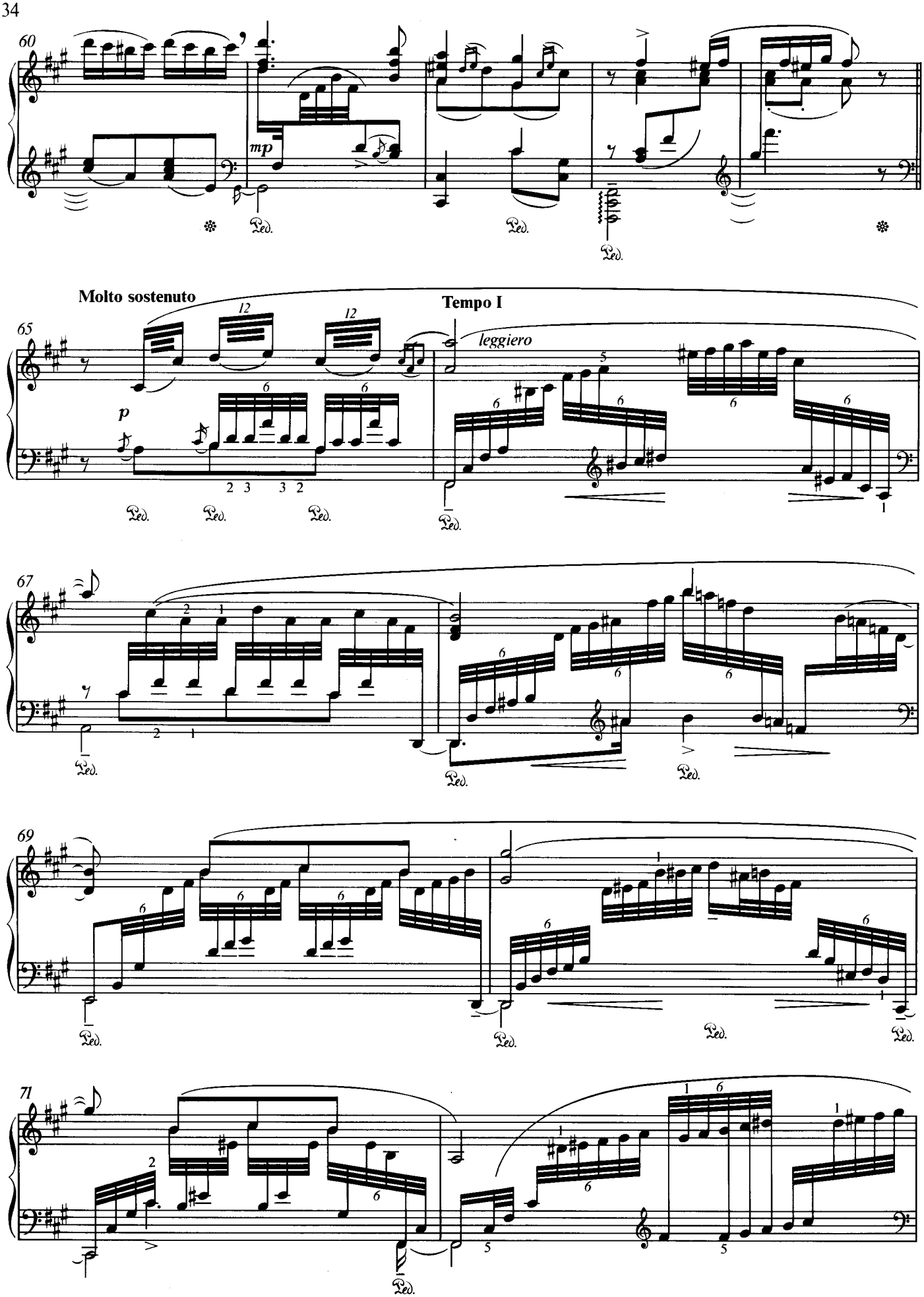
No. 4

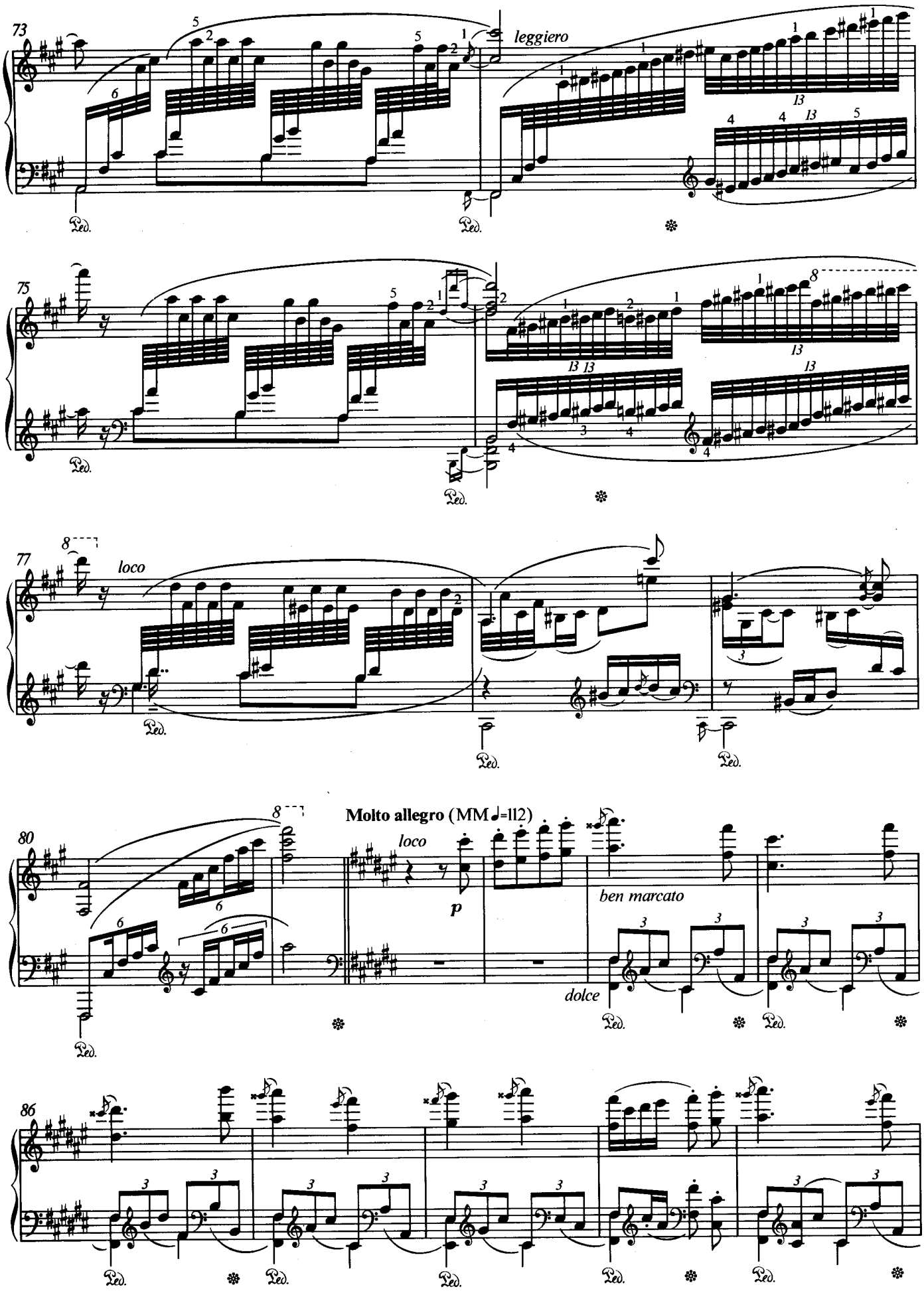
Poco sostenuto (MM ♩ = 63) J. Brahms – G. Cziffra

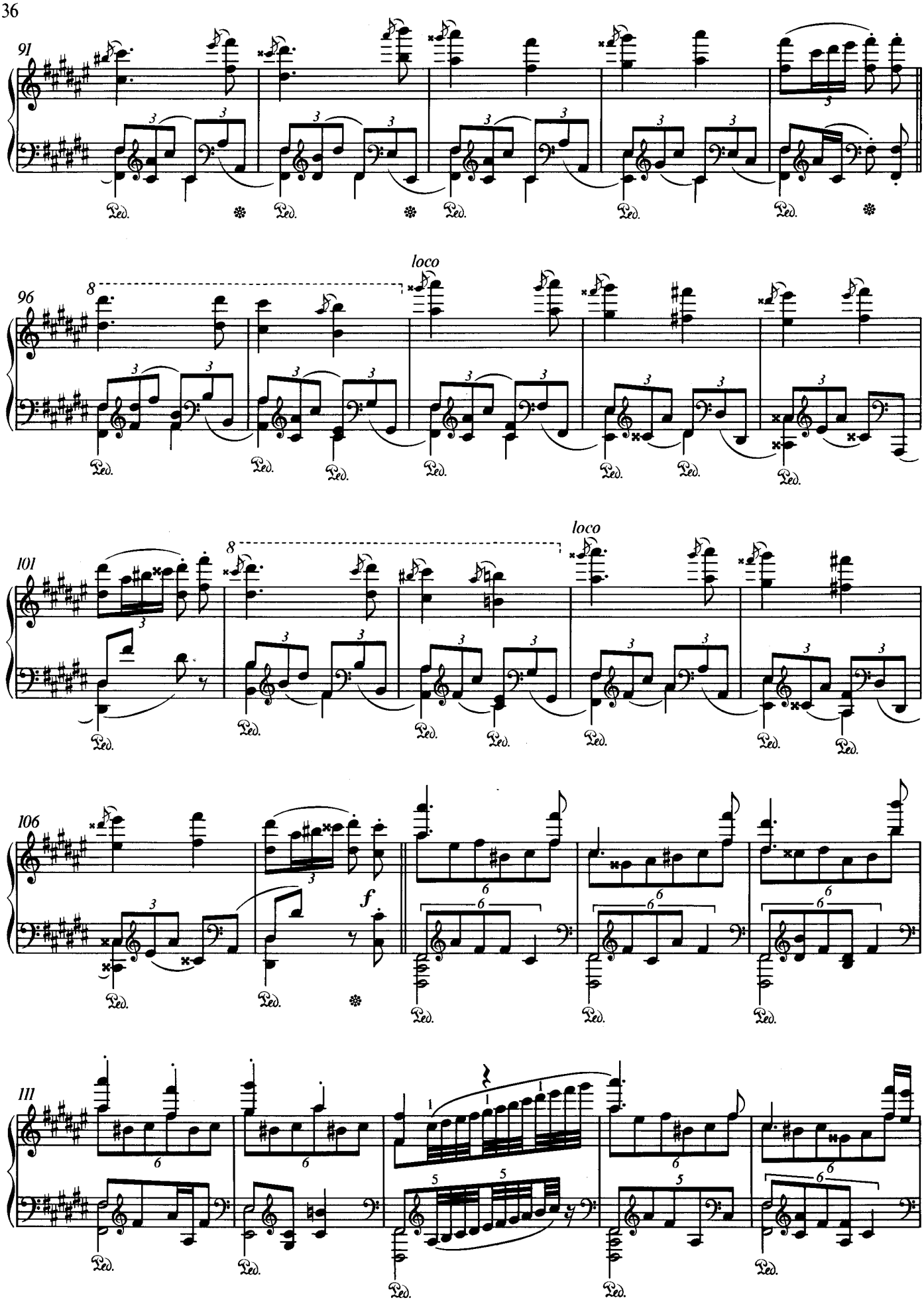


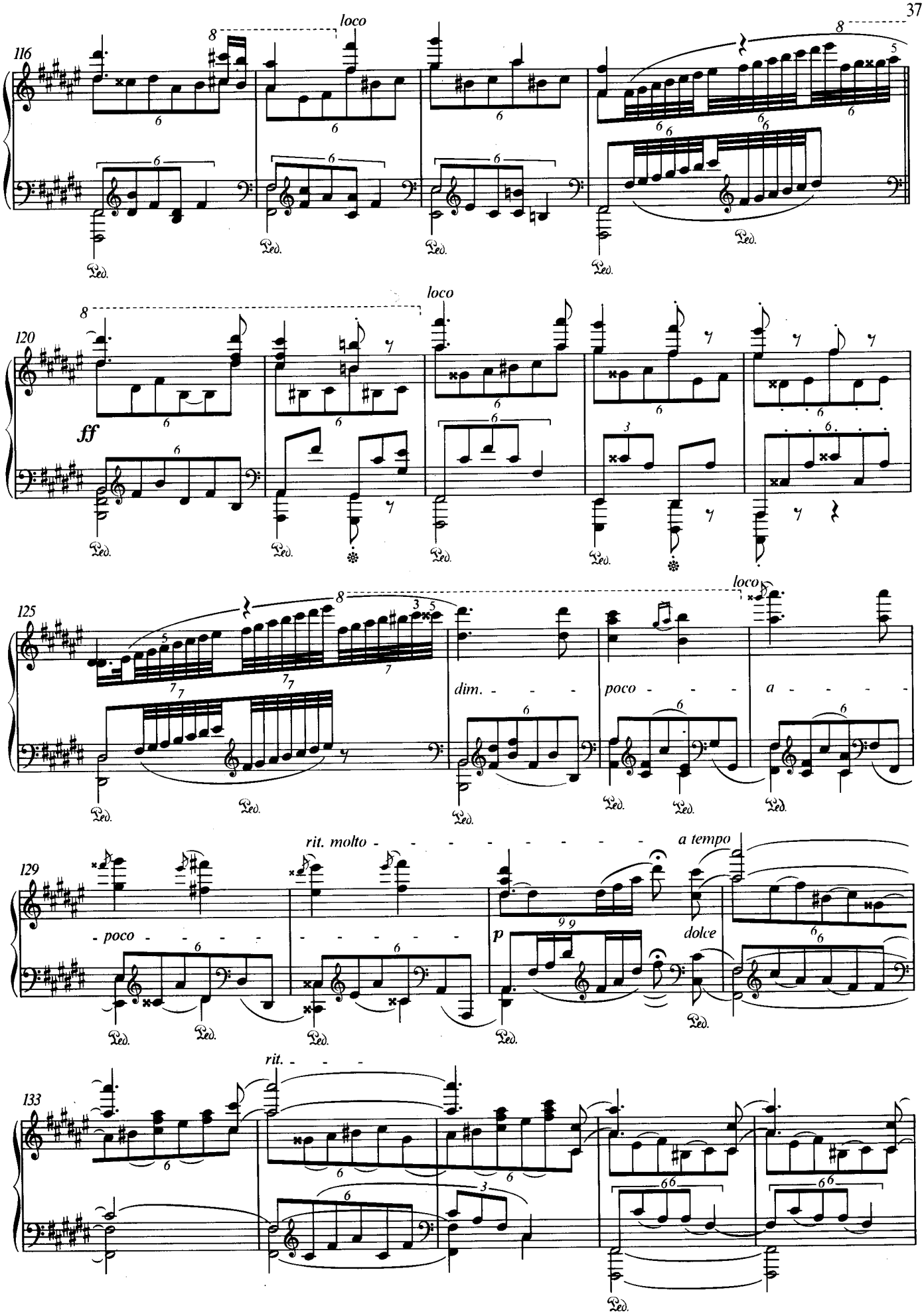

20
(tr)
Ped.
23
(tr)
Ped.
26
trem.
Ped.
29
rf
cresc.
8
loco
Ped.

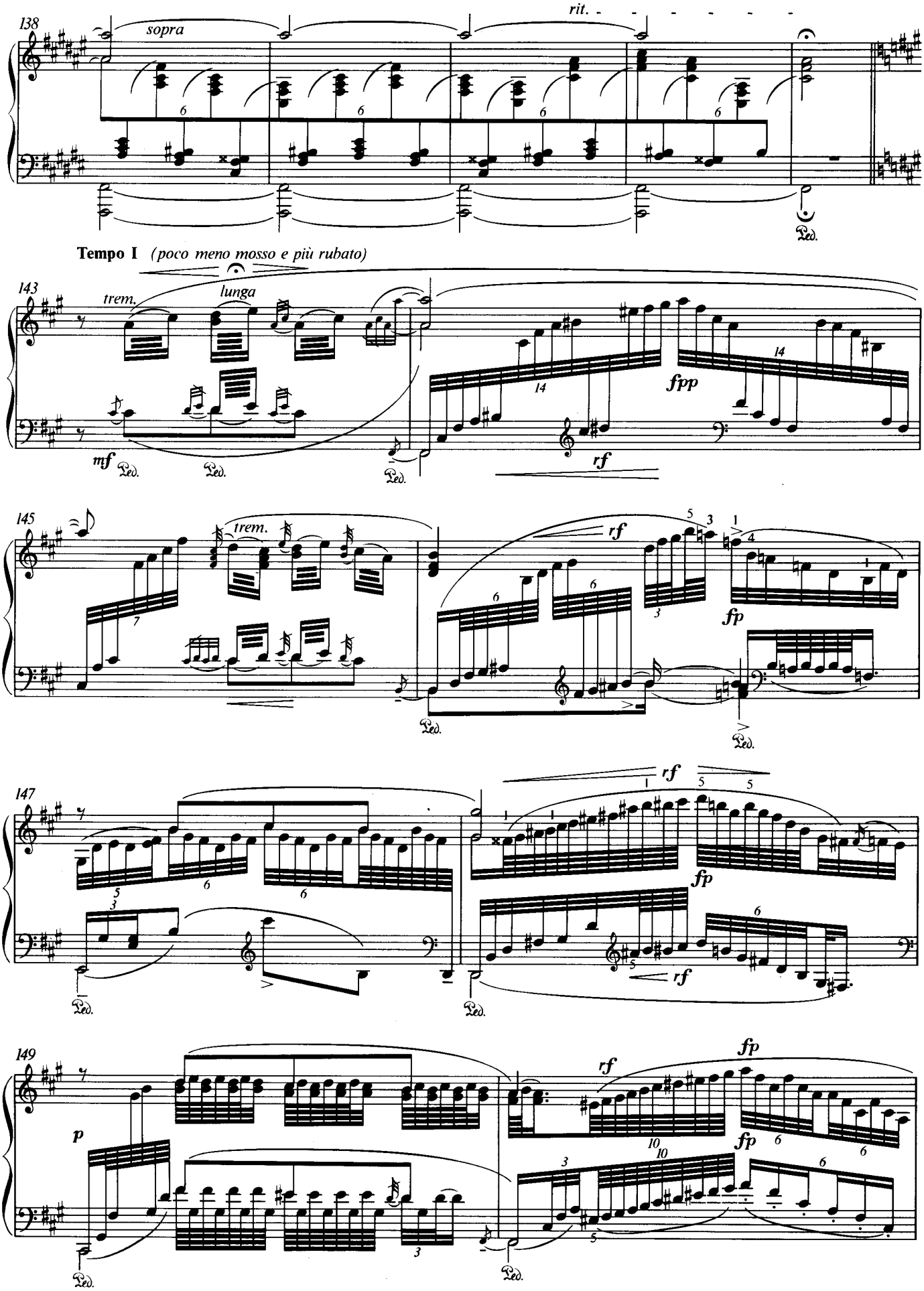

Vivace (MM ♩=112)
33
ben marcato
f
8
loco
rf
38
44
poco rf
mp
49
f
rf
8
loco
mf
54
8
loco
f

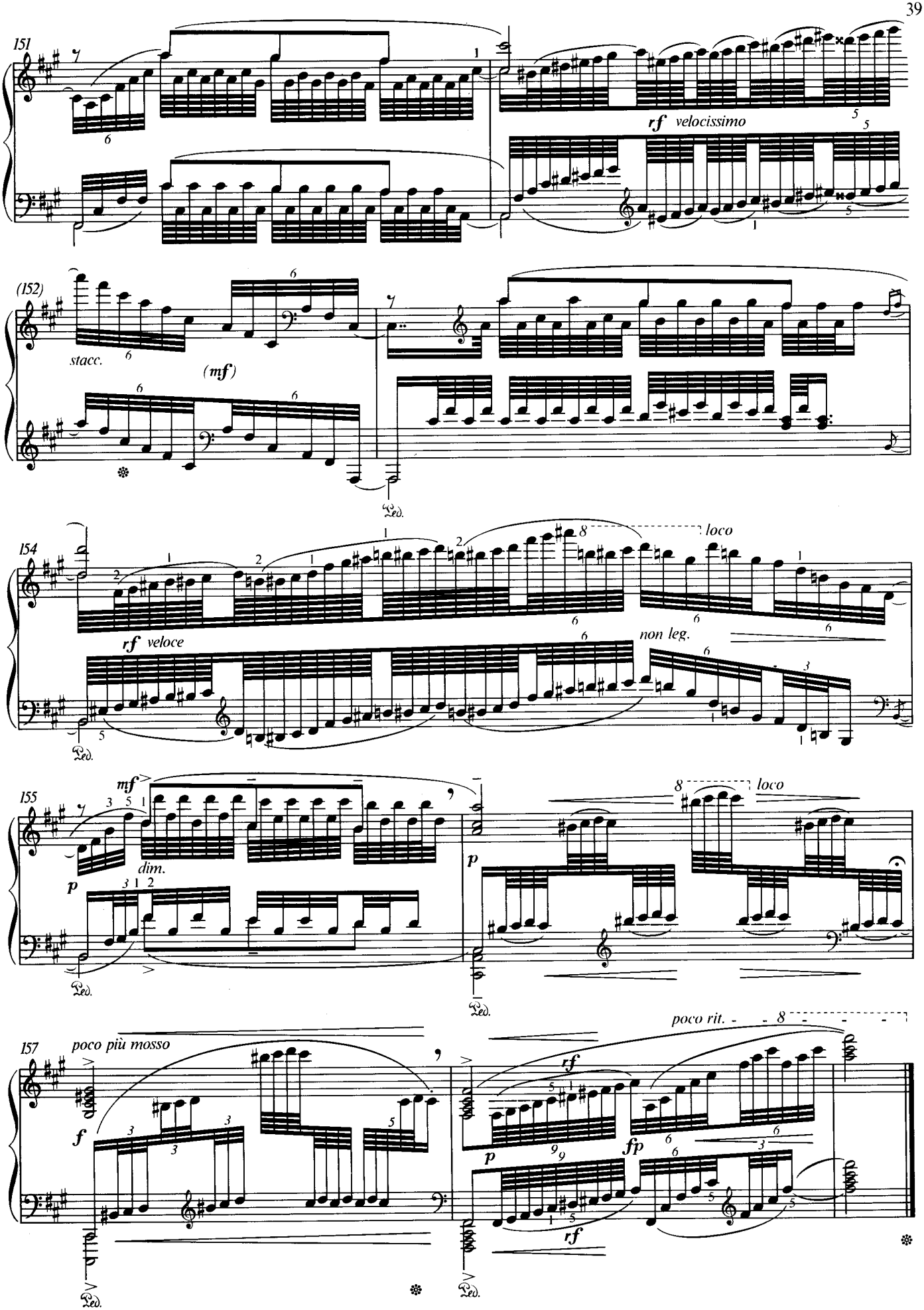

60
mp
Ped.
Molto sostenuto
Tempo I
65
leggiero
p
67
69
71


73
leggiero
75
77
loco
80
Molto allegro (MM♩=112)
loco
p
ben marcato
dolce
86


91
96
loco
101
loco
106
f
111

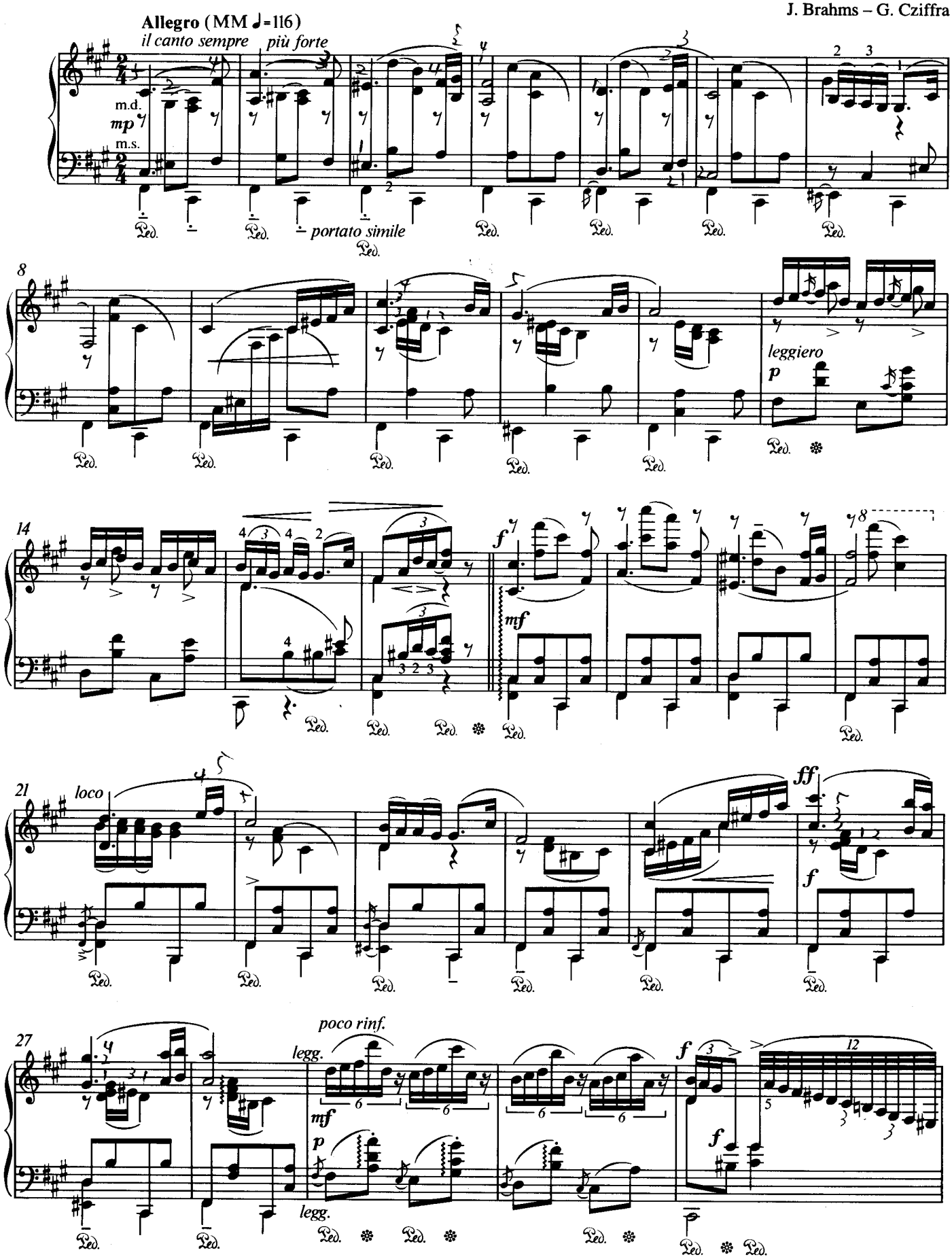

116
loco
120
ff
loco
125
dim.
poco
a
loco
129
rit. molto
a tempo
poco
p
dolce
133
rit.

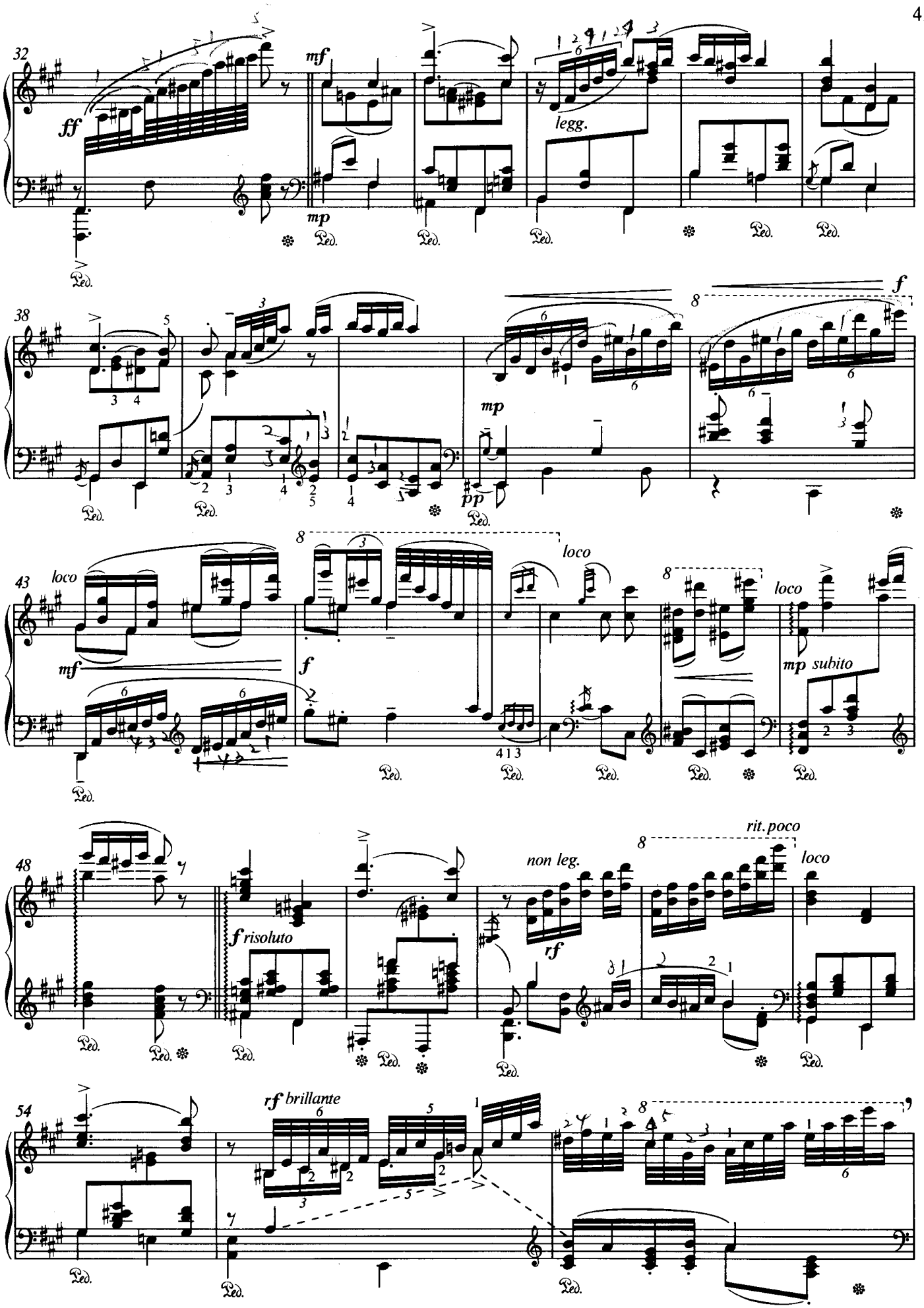

138
sopra
rit.
Ped.
Tempo I (poco meno mosso e più rubato)
143
trem.
lunga
mf
fpp
rf
145
trem.
rf
fp
147
rf
fp
rf
149
p
rf
fp
fp

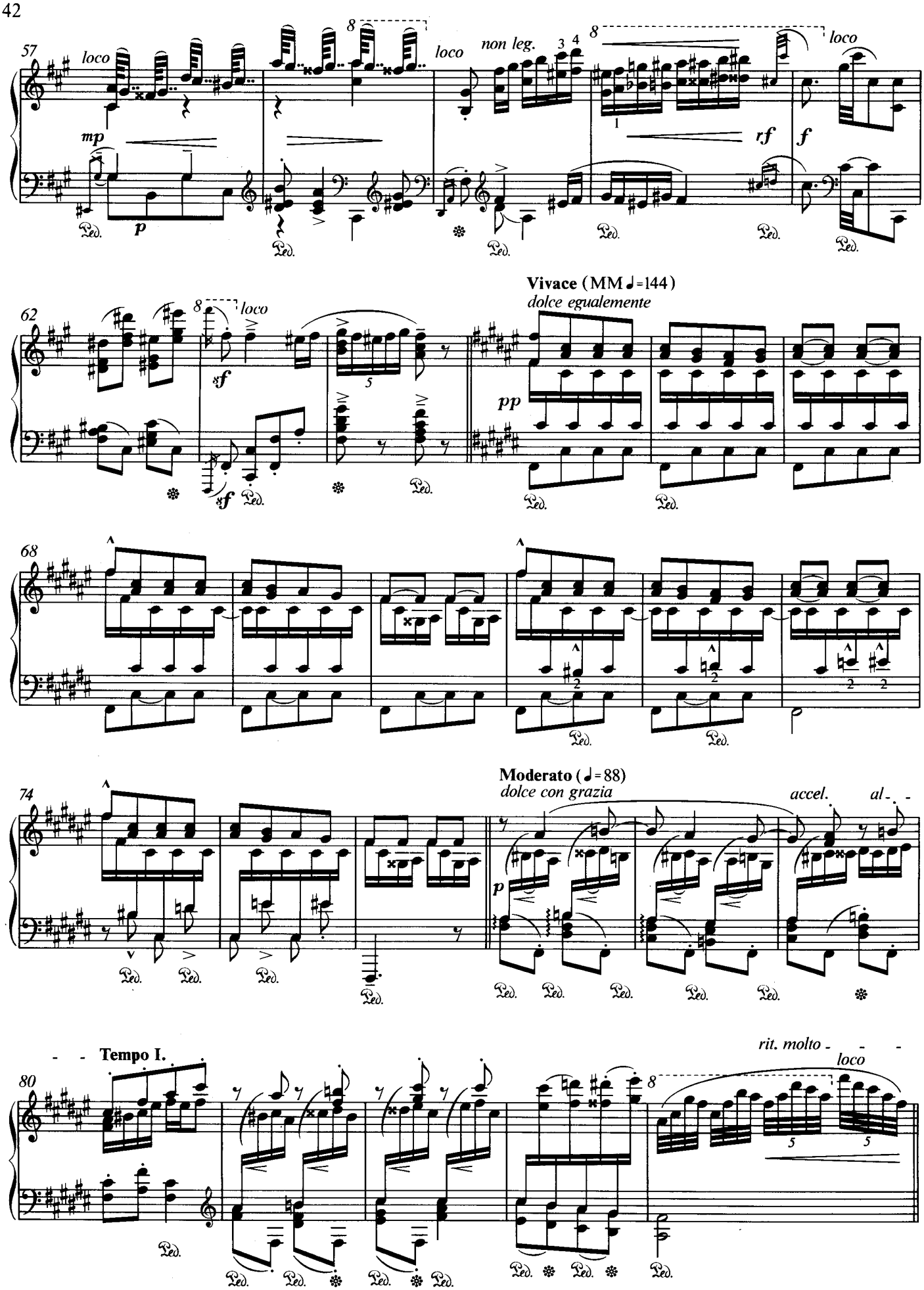

151
rf velocissimo
(152)
stacc.
(mf)
154
rf veloce
loco
non leg.
155
mf
dim.
p
loco
157
poco più mosso
poco rit.
f
rf
p
fp
rf

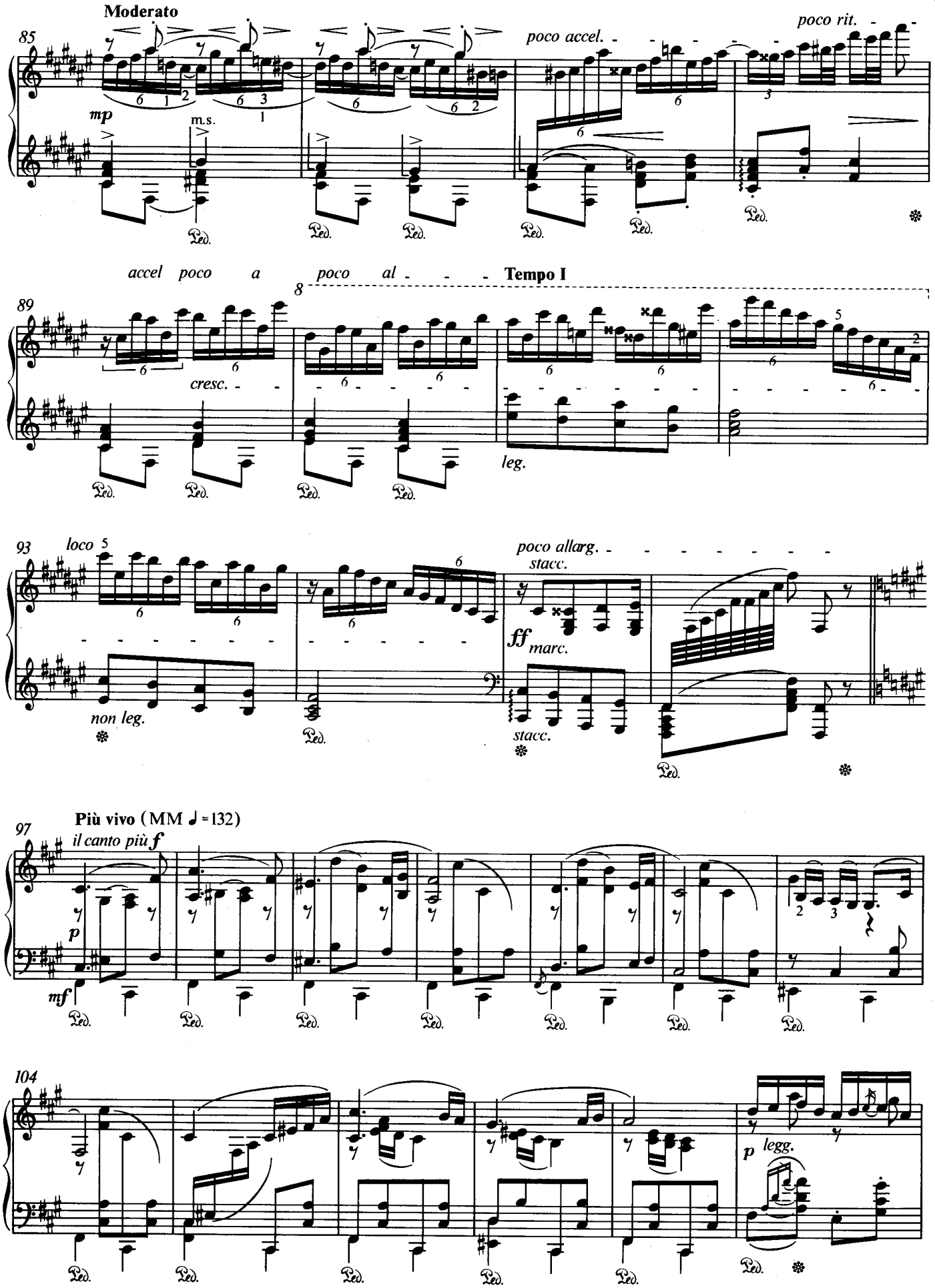
No. 5

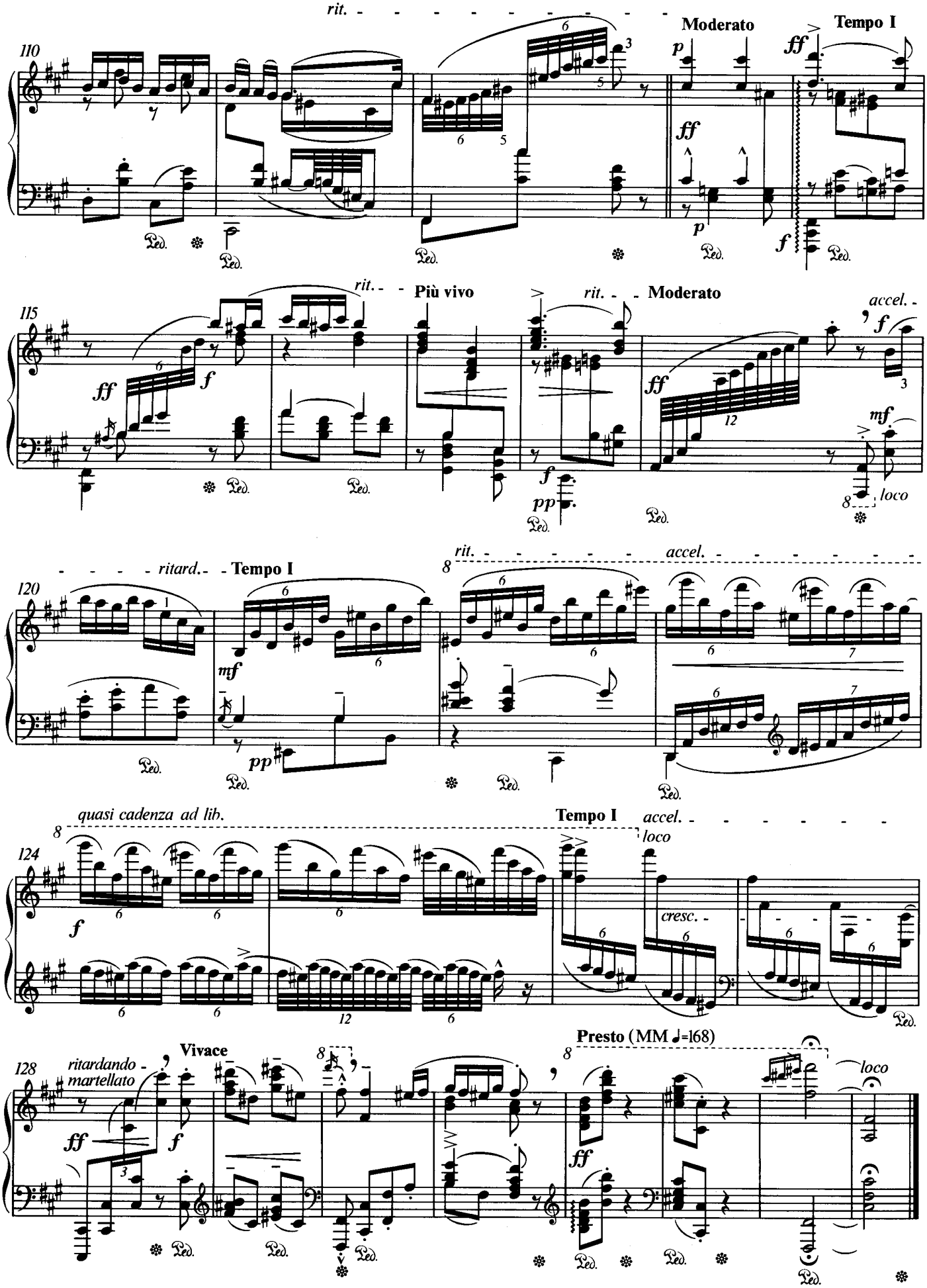
J. Brahms – G. Cziffra



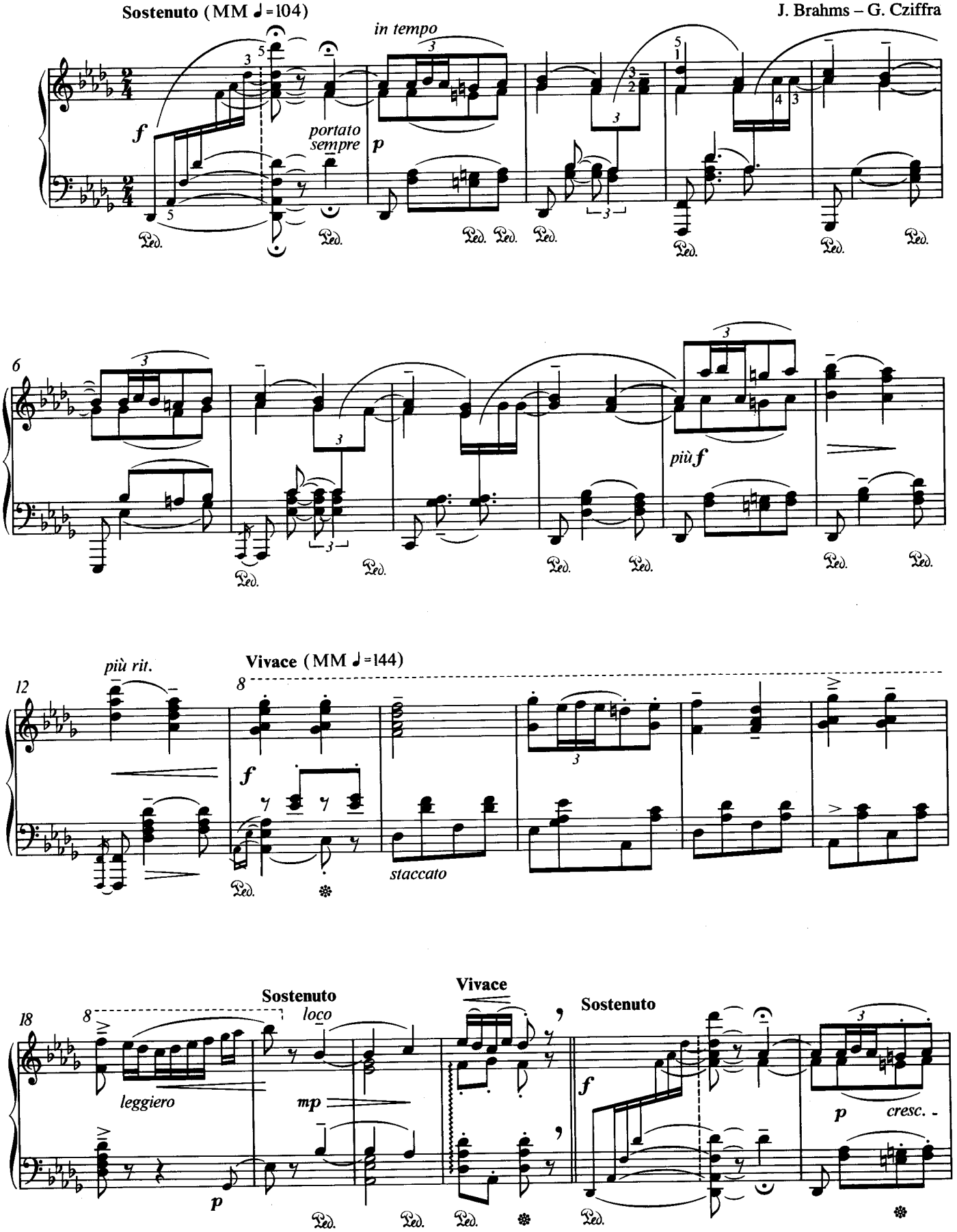

32
ff
mf
mp
legg.
Ped.
38
mp
pp
f
43
loco
mf
f
mp subito
48
f risoluto
non leg.
rf
rit. poco
54
rf brillante

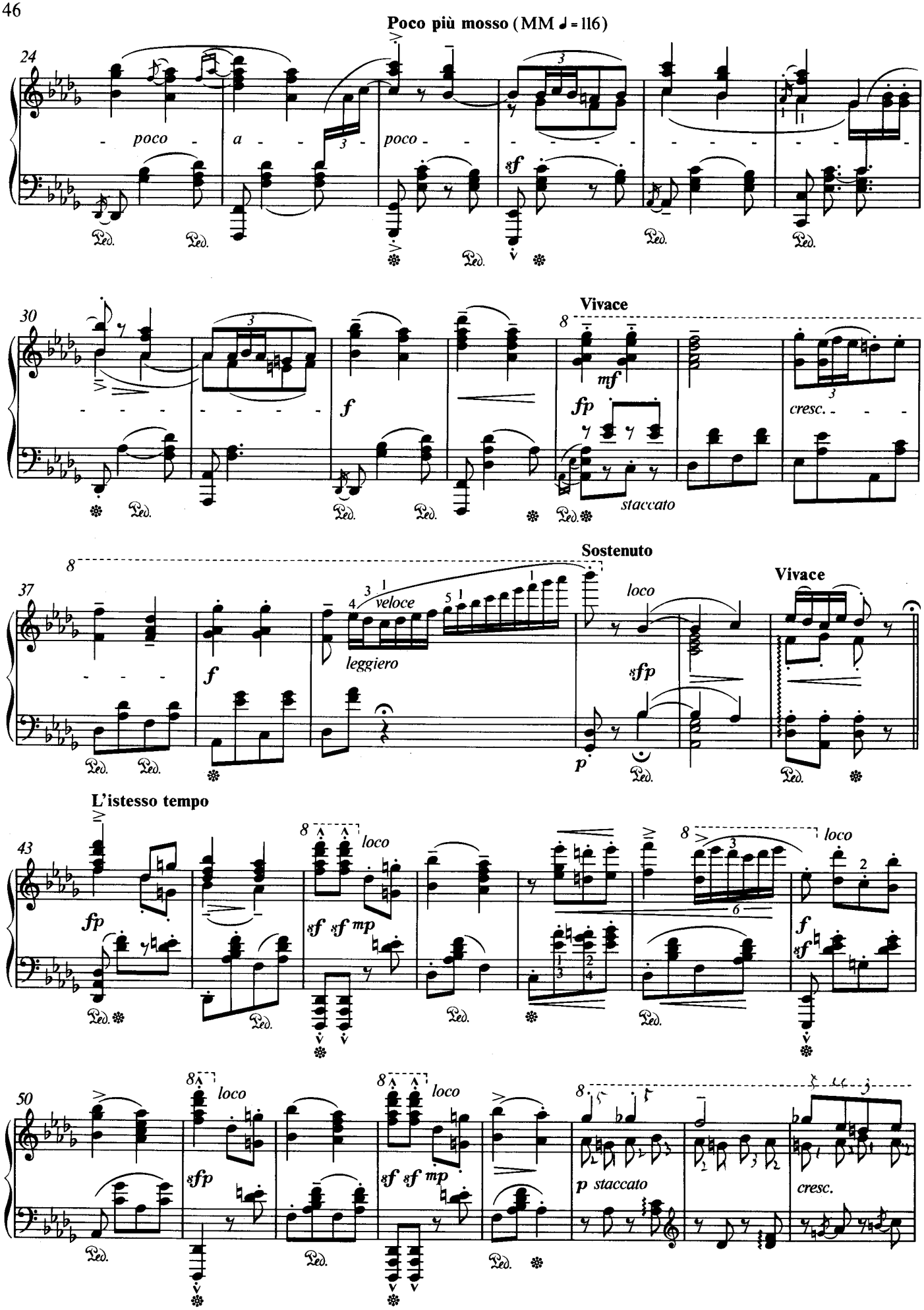

57
loco
mp
p
non leg.
rf
f
62
sf
Vivace (MM♩=144)
dolce egualemente
pp
68
74
Moderato (♩=88)
dolce con grazia
accel.
al-
Tempo I.
80
rit. molto
loco

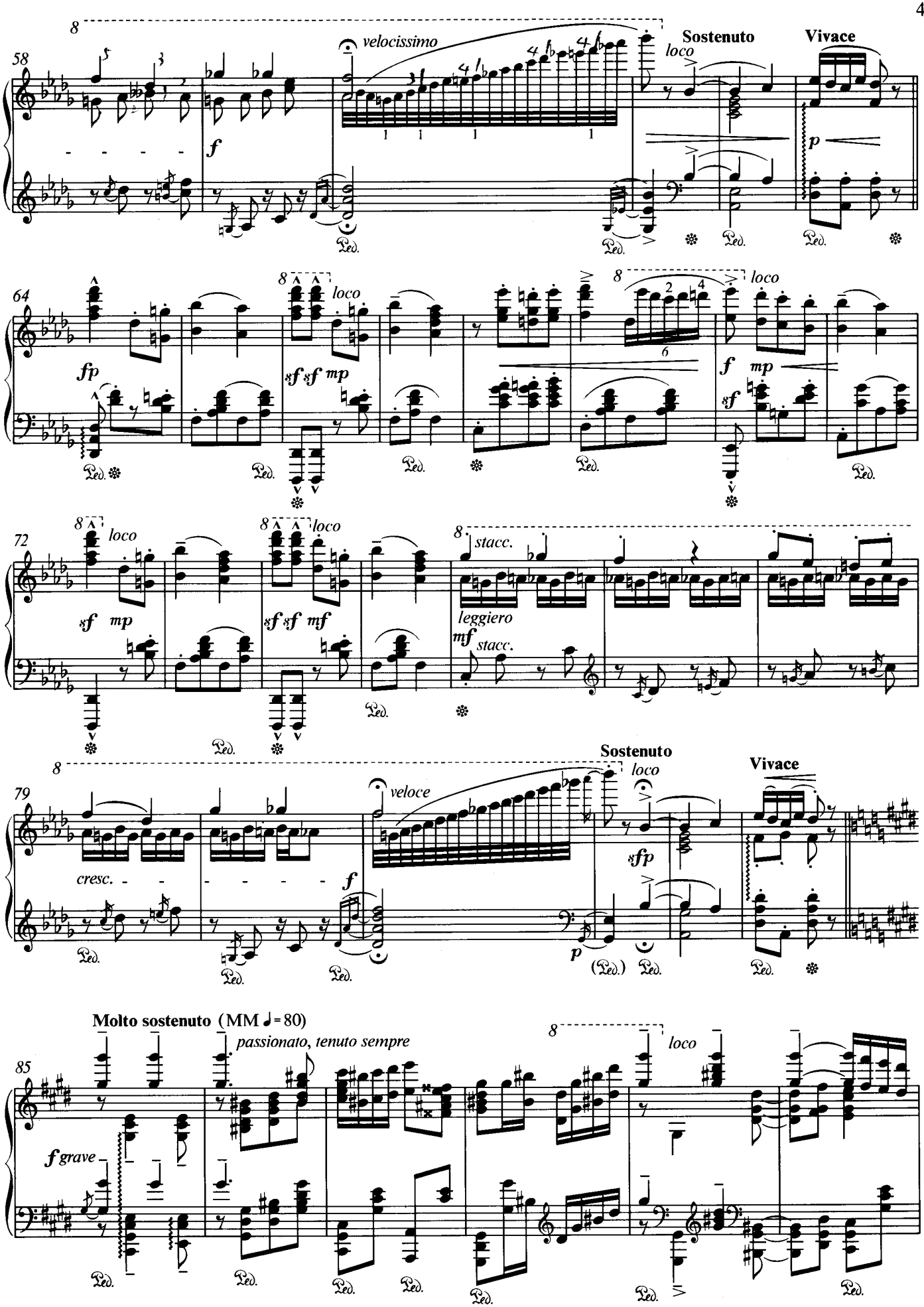

Moderato
85
mp
m.s.
poco accel.
poco rit.
accel poco a poco al
Tempo I
89
cresc.
leg.
93
loco
poco allarg.
stacc.
ff marc.
non leg.
stacc.
Più vivo (MM ♩=132)
97
il canto più f
p
mf
104
p legg.

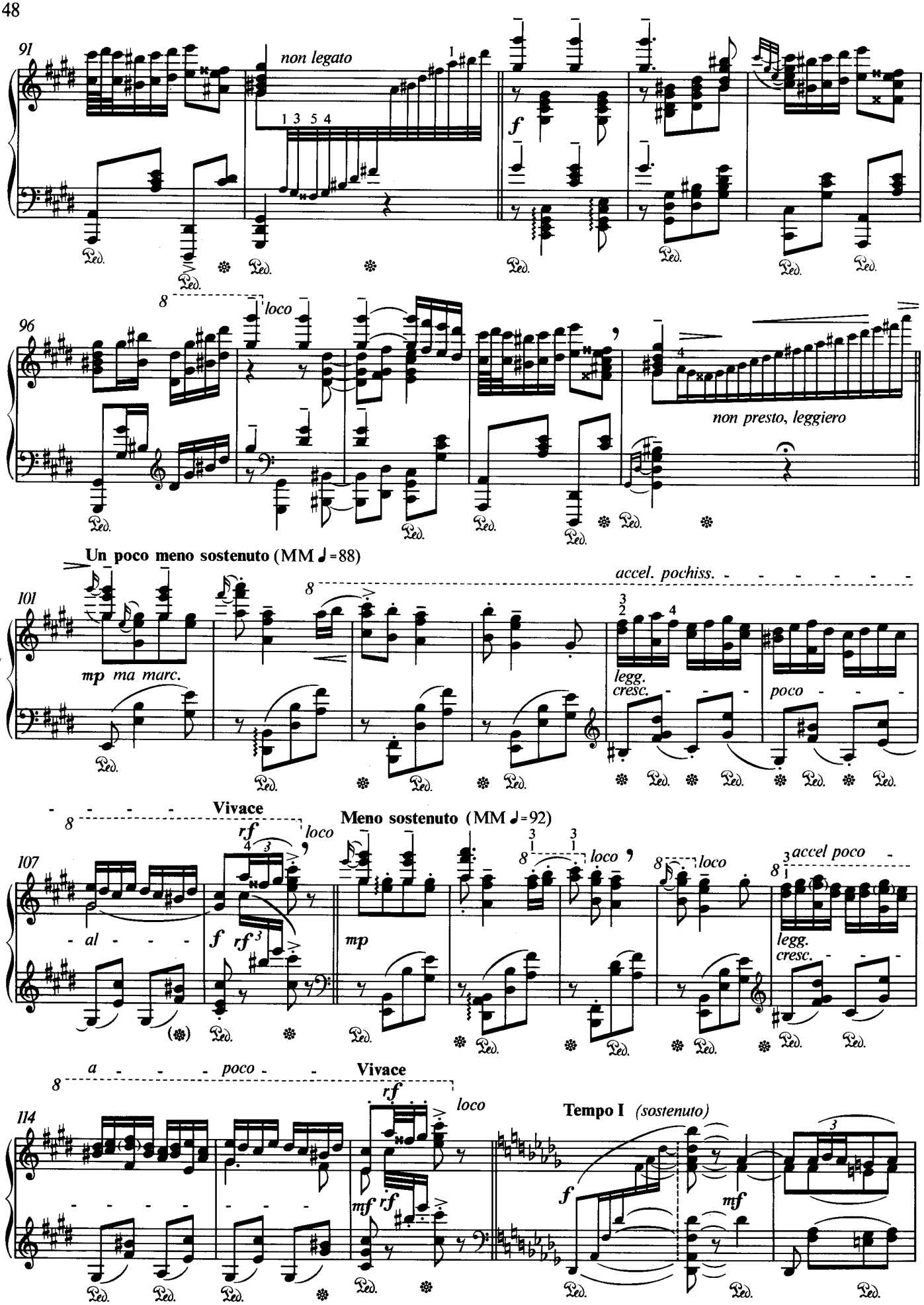

rit.
Moderato
Tempo I
110
ff
p
f
Più vivo
rit.
Moderato
115
accel.
mf
loco
ritard.
Tempo I
120
pp
quasi cadenza ad lib.
124
cresc.
Vivace
ritardando
martellato
128
Presto (MM ♩=168)

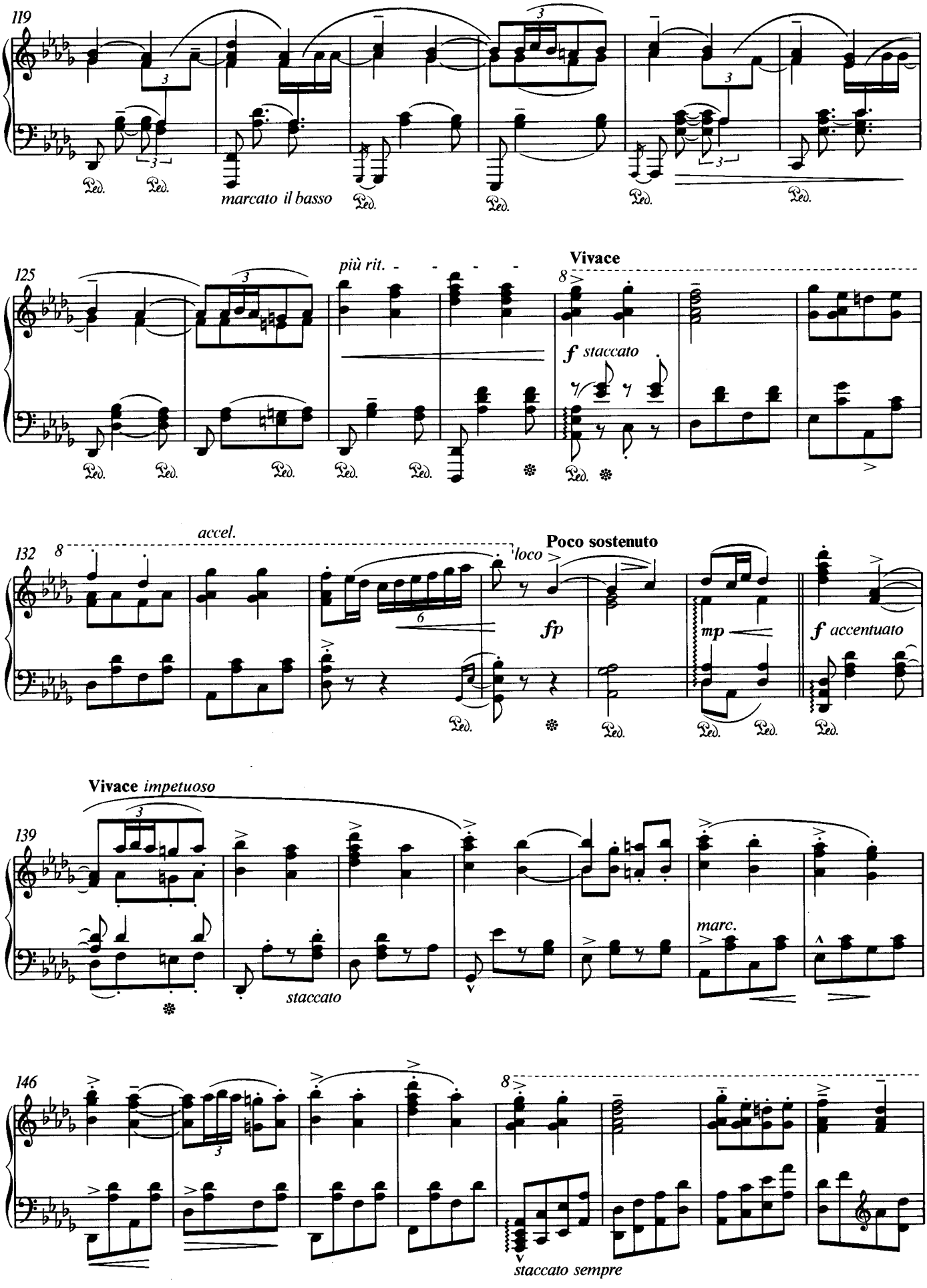
No. 6

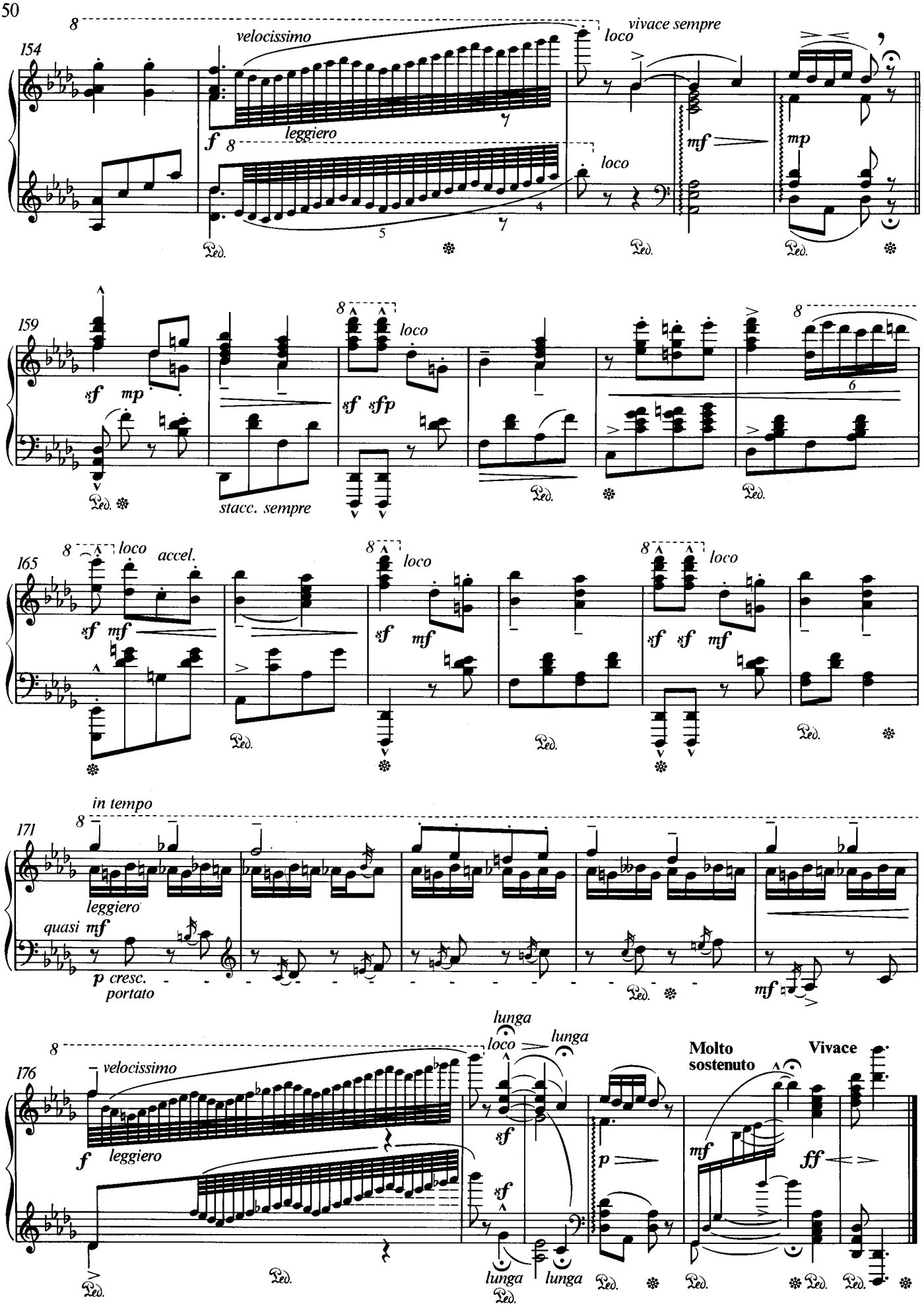

Sostenuto (MM ♩=104)
J. Brahms – G. Cziffra
in tempo
portato sempre
più f
più rit.
Vivace (MM ♩=144)
staccato
Sostenuto
loco
leggiero
Vivace
Sostenuto
cresc.


Poco più mosso (MM ♩ = 116)
poco
a
poco
sf
Vivace
mf
fp
cresc.
staccato
Sostenuto
veloce
leggiero
loco
sfp
Vivace
L'istesso tempo
fp
sf sf mp
f
sfp
p staccato
cresc.


58
velocissimo
Sostenuto
loco
Vivace
64
fp
sf sf mp
loco
f mp
sf
72
sf mp
sf sf mf
stacc.
leggiero
mf stacc.
79
cresc.
veloce
Sostenuto
loco
Vivace
sfp
85
Molto sostenuto (MM ♩= 80)
passionato, tenuto sempre
f grave
loco

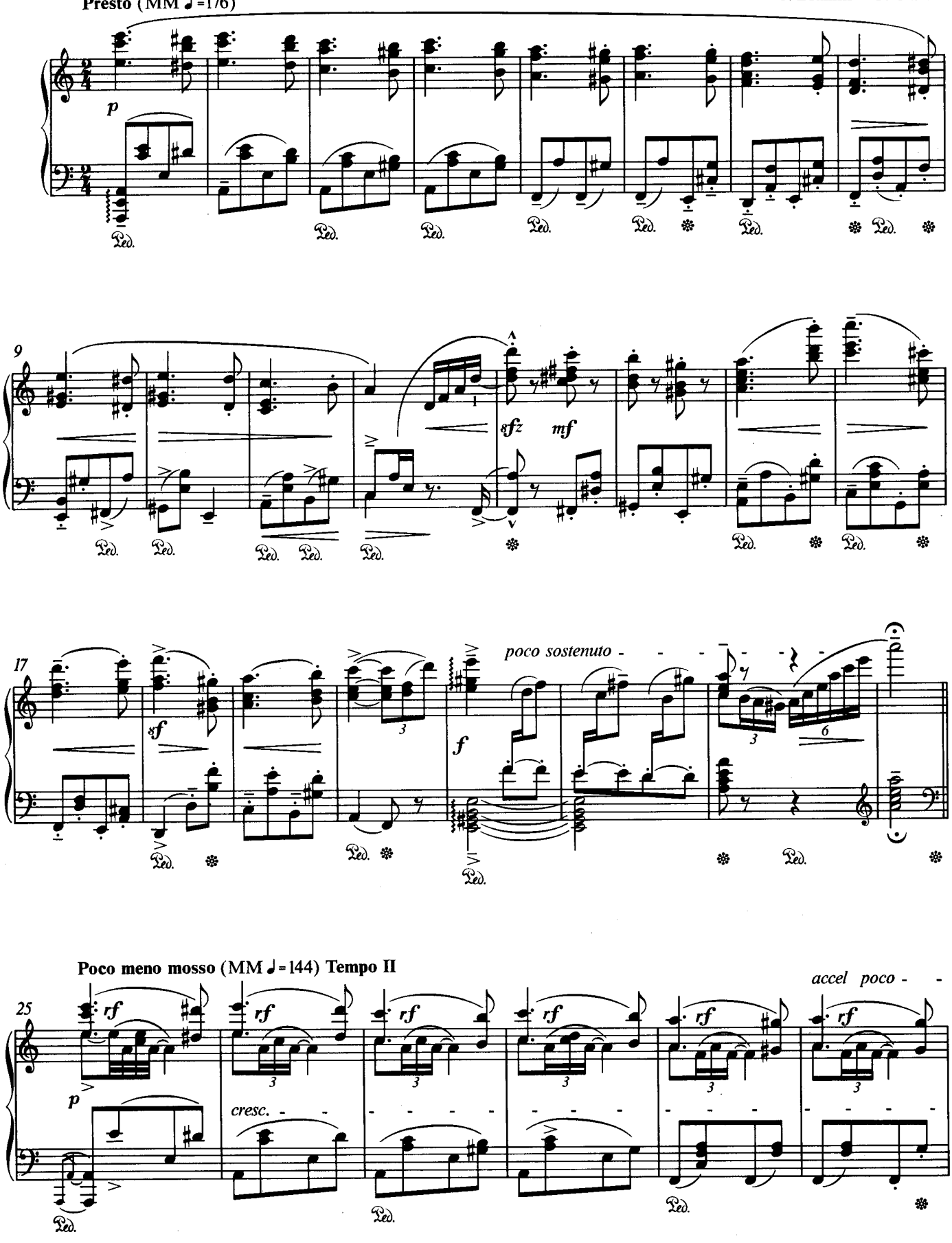

91
non legato
1 3 5 4
f
96
8
loco
non presto, leggiero
Un poco meno sostenuto (MM ♩=88)
101
mp ma marc.
accel. pochiss.
legg.
cresc.
poco
Vivace
107
al
rf
loco
f
Meno sostenuto (MM ♩=92)
mp
accel poco
legg.
cresc.
a
poco
Vivace
114
rf
loco
mf
Tempo I (sostenuto)
f
mf

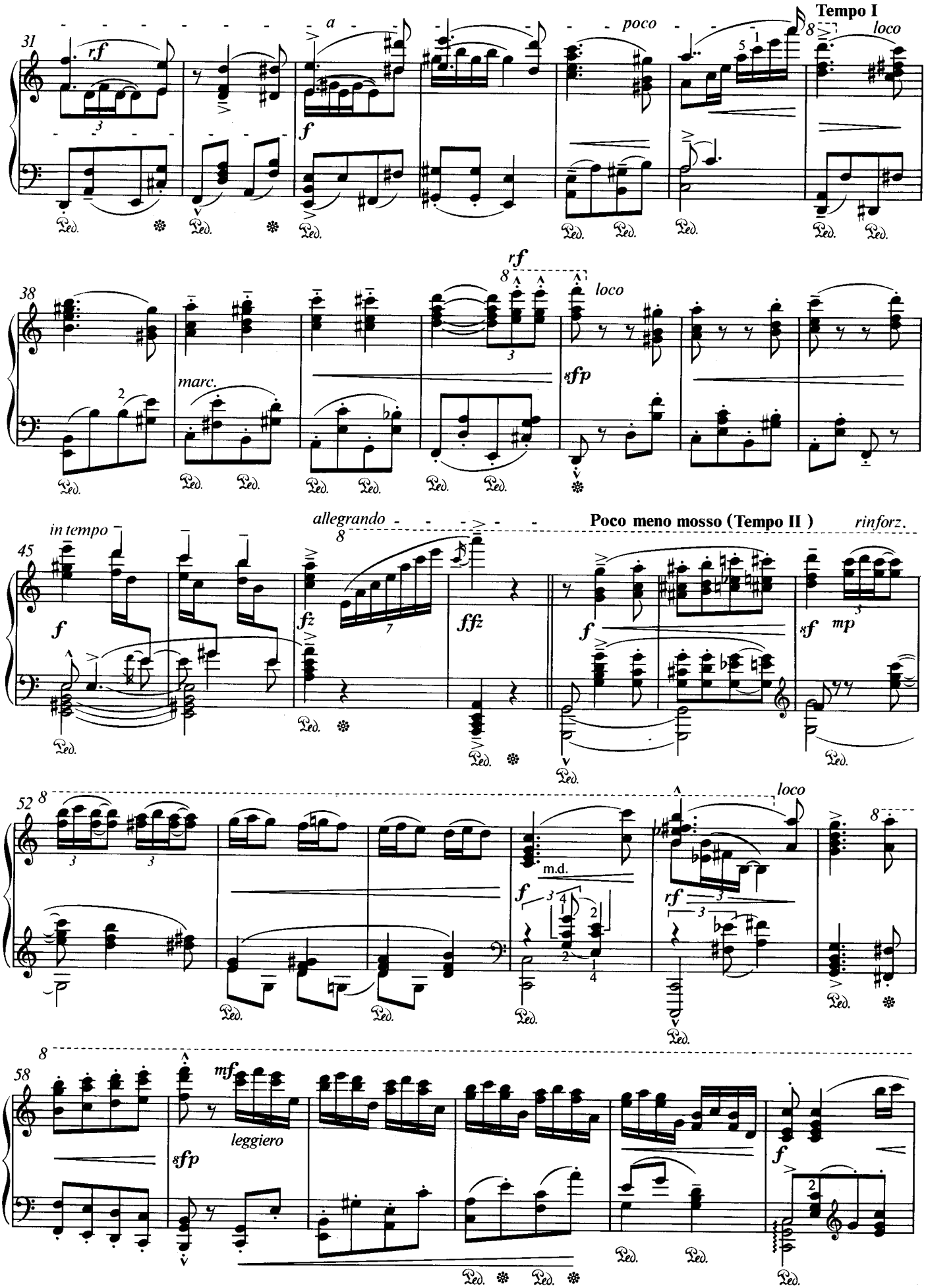

119
marcato il basso
125
più rit.
Vivace
f staccato
132
accel.
loco
Poco sostenuto
fp
mp
f accentuato
Vivace impetuoso
139
staccato
marc.
146
staccato sempre

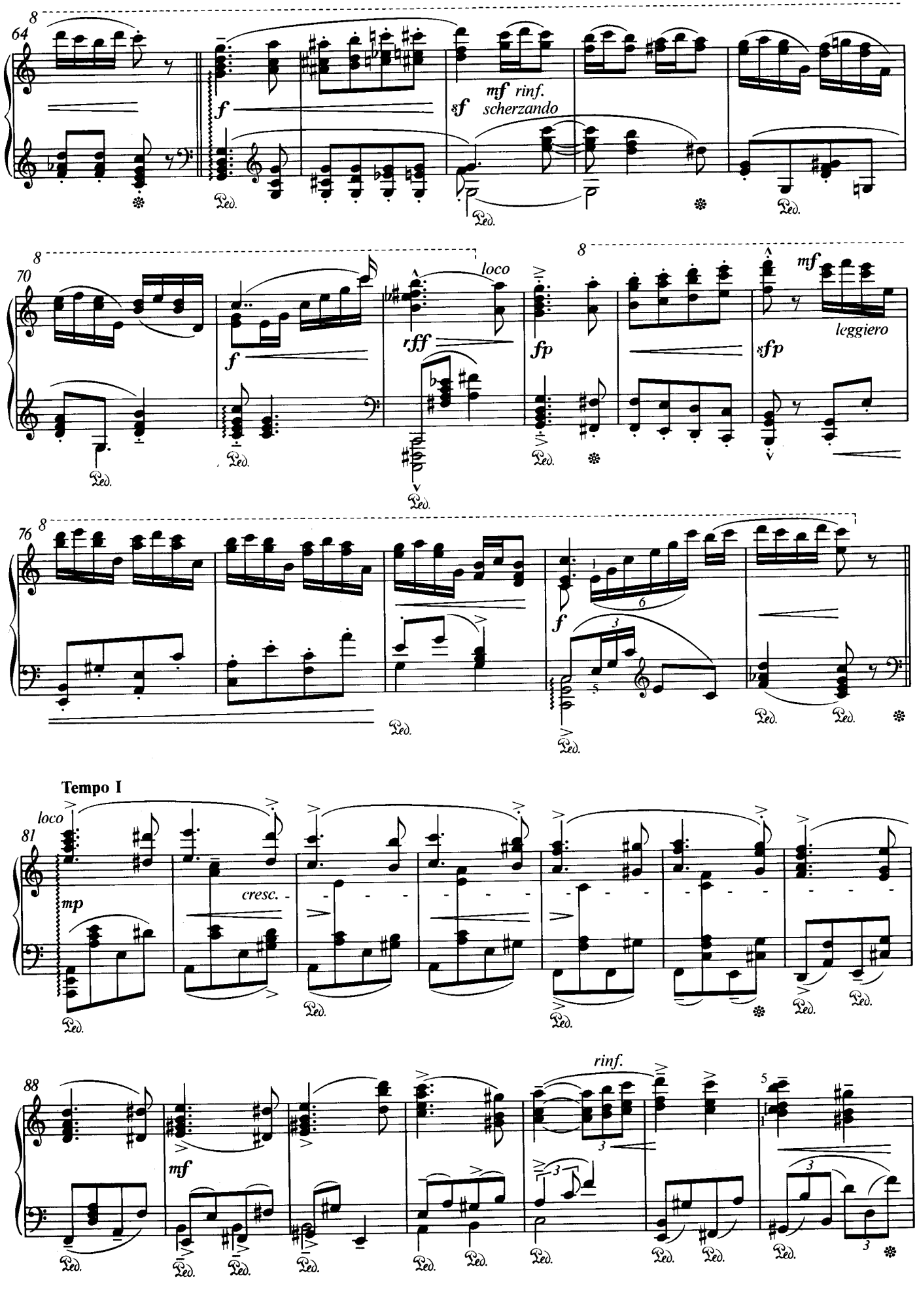

154
velocissimo
leggiero
loco
vivace sempre
loco
159
stacc. sempre
loco
loco
165
accel.
loco
loco
in tempo
171
leggiero
quasi mf
p cresc.
portato
176
velocissimo
leggiero
lunga
loco
lunga
lunga
lunga
Molto
sostenuto
Vivace
Ped.

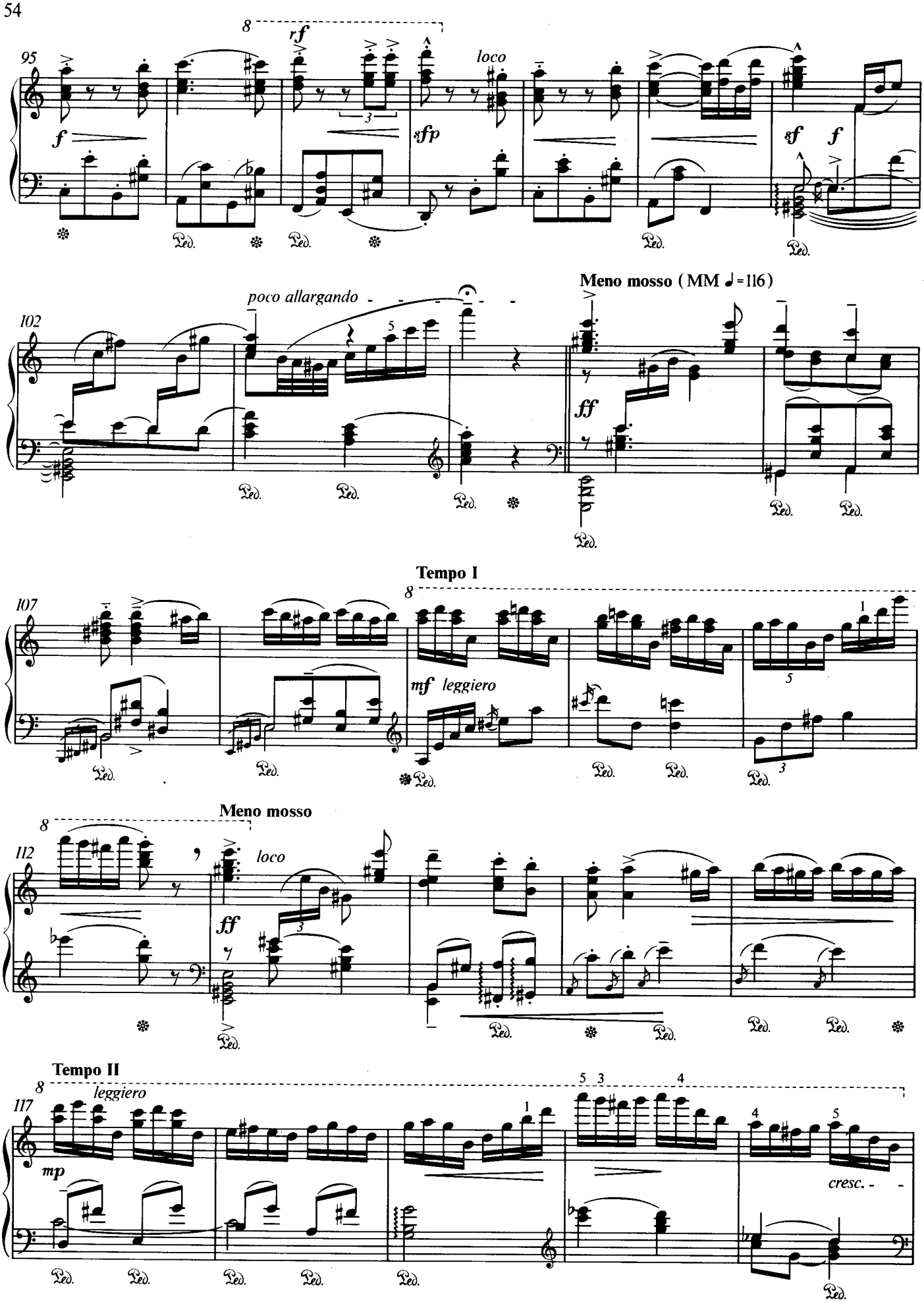
No. 8

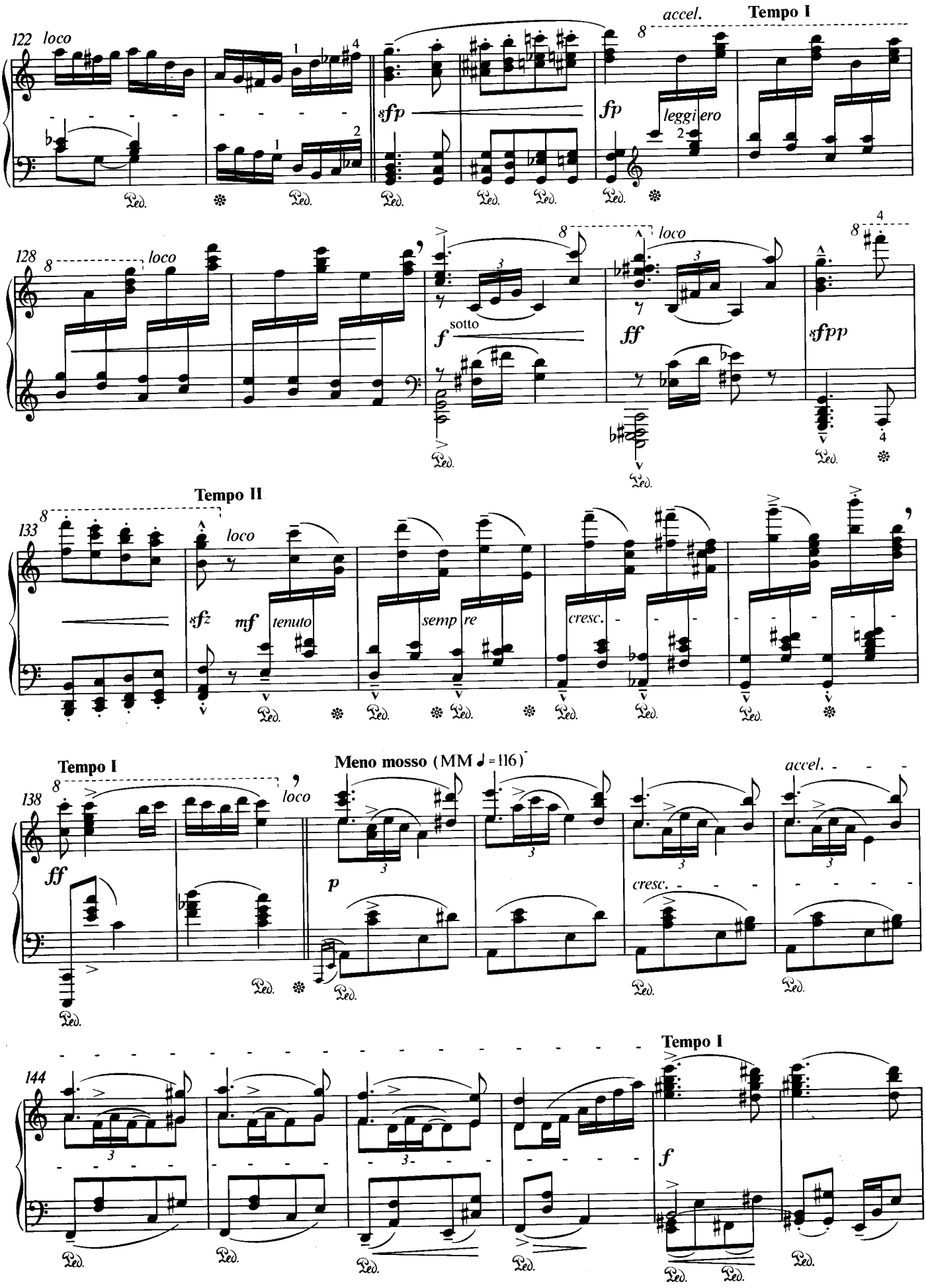
Presto (MM ♩=176) J. Brahms – G. Cziffra

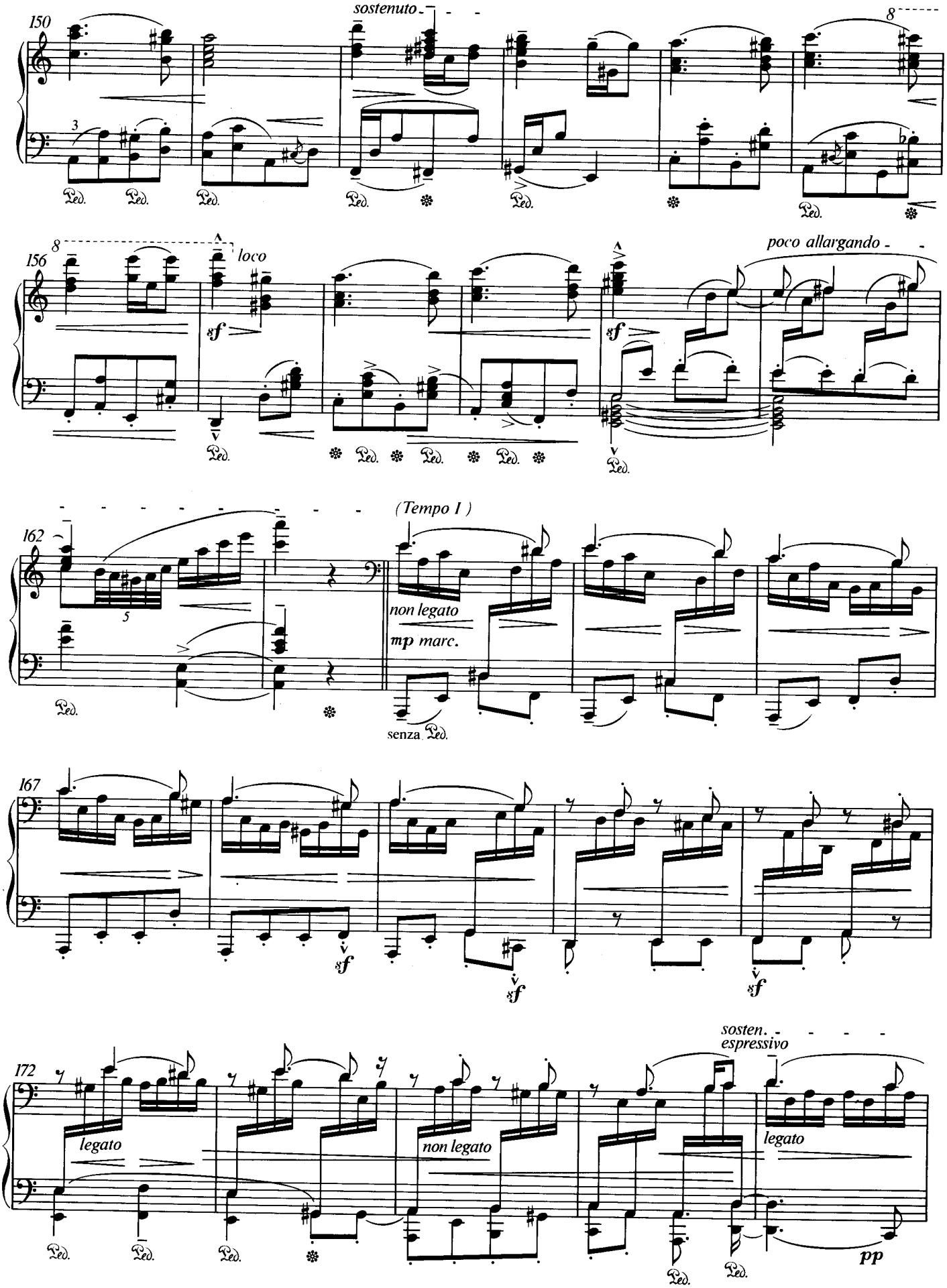


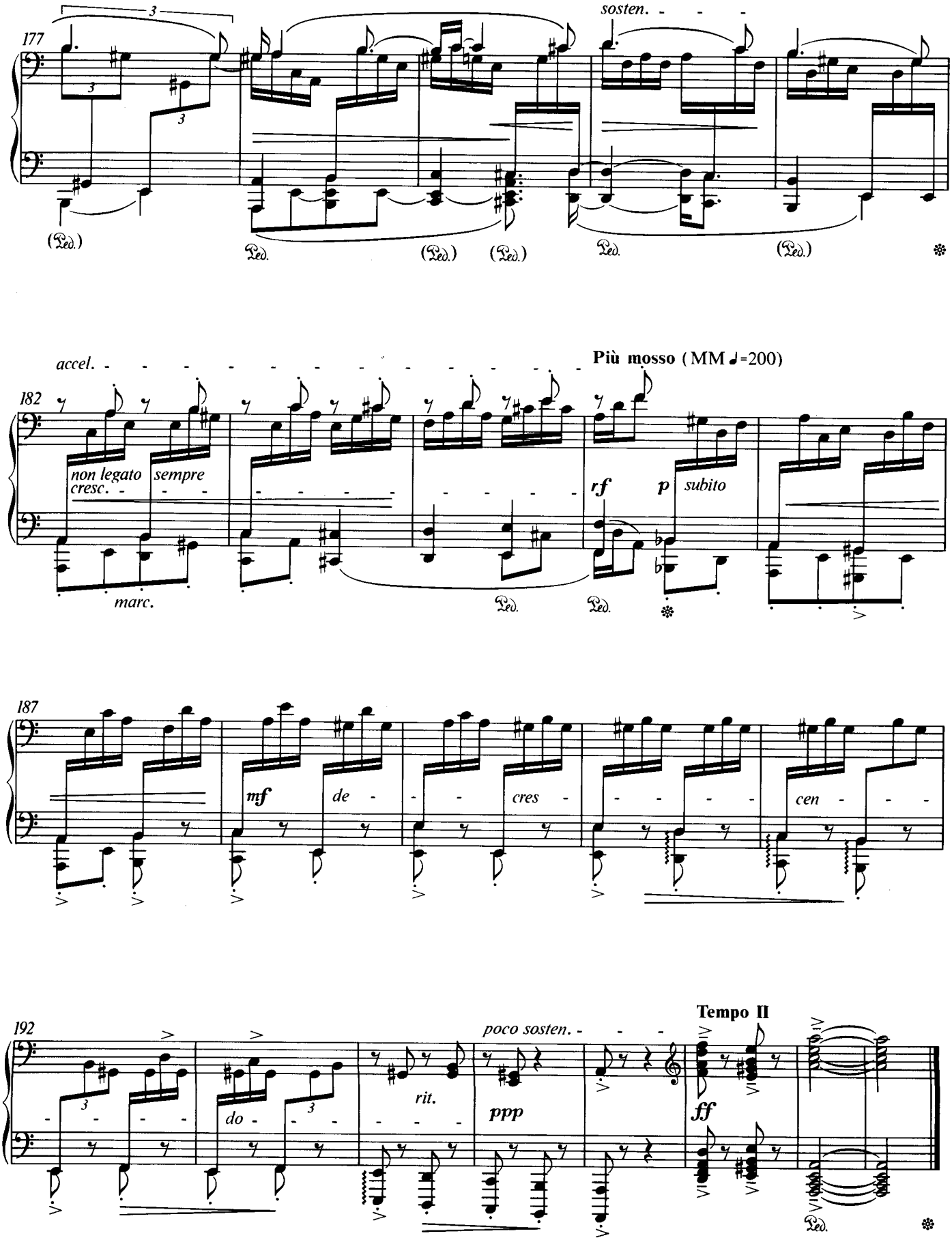

Tempo I
31
rf
a
poco
loco
f
38
rf
loco
sfp
marc.
allegrando
Poco meno mosso (Tempo II)
rinforz.
in tempo
45
f
fz
ffz
sf
mp
52
m.d.
58
mf
sfp
leggiero


64
f
sf
mf rinf.
scherzando
70
loco
fff
f
fp
sfp
mf
leggiero
76
f
Tempo I
81
loco
mp
cresc.
88
mf
rinf.


95
8
rf
loco
f
sfp
sf
f
Ped.
poco allargando
Meno mosso (MM ♩=116)
102
ff
Tempo I
107
mf leggiero
Meno mosso
112
loco
ff
Tempo II
117
leggiero
mp
cresc.

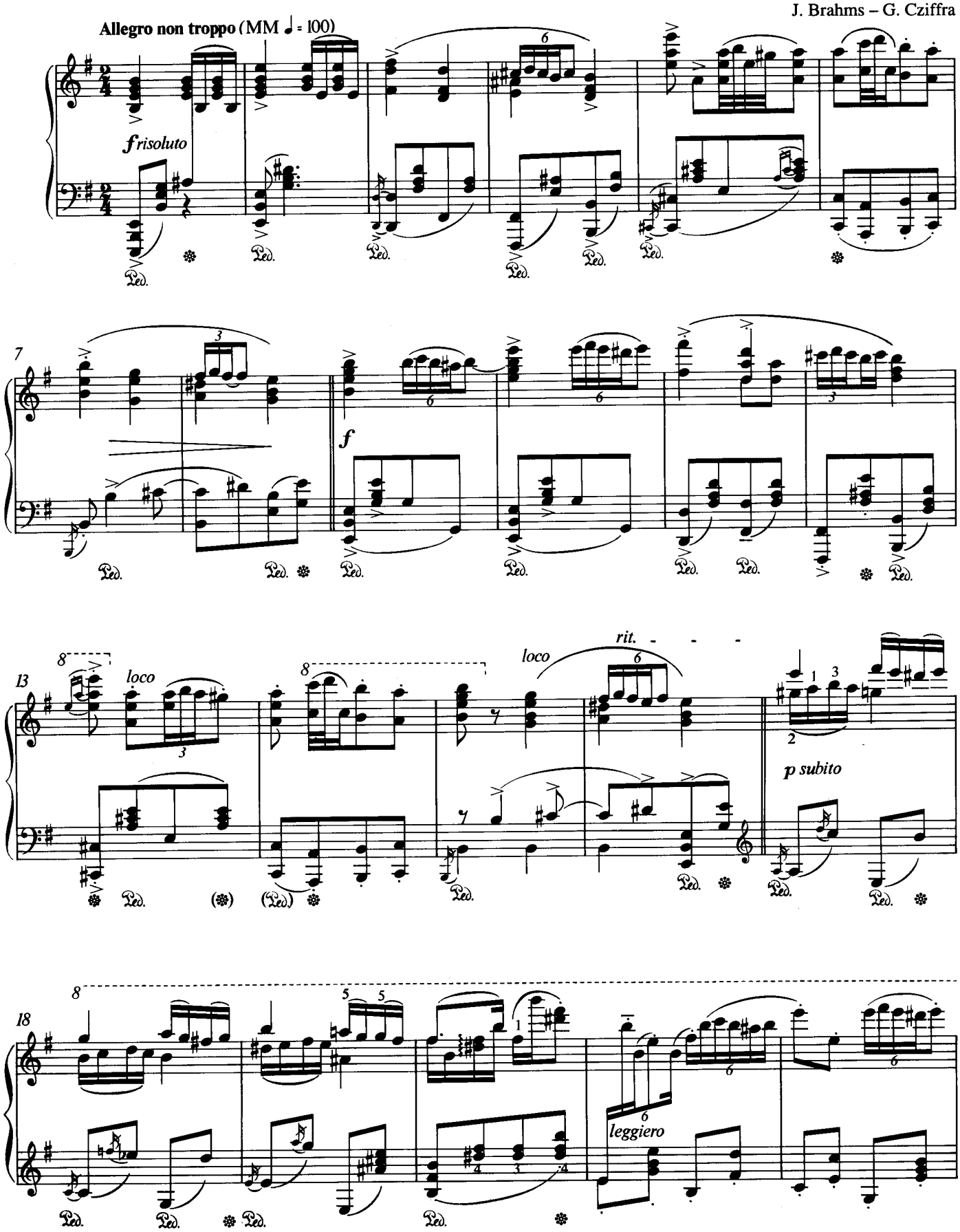

122 loco
accel.
Tempo I
sfp
fp
leggiero
128 loco
f sotto
ff
sfpp
Tempo II
133 loco
sfz
mf
tenuto
semp re
cresc.
Tempo I
Meno mosso (MM ♩= 116)
138 loco
ff
p
cresc.
accel.
Tempo I
144
f

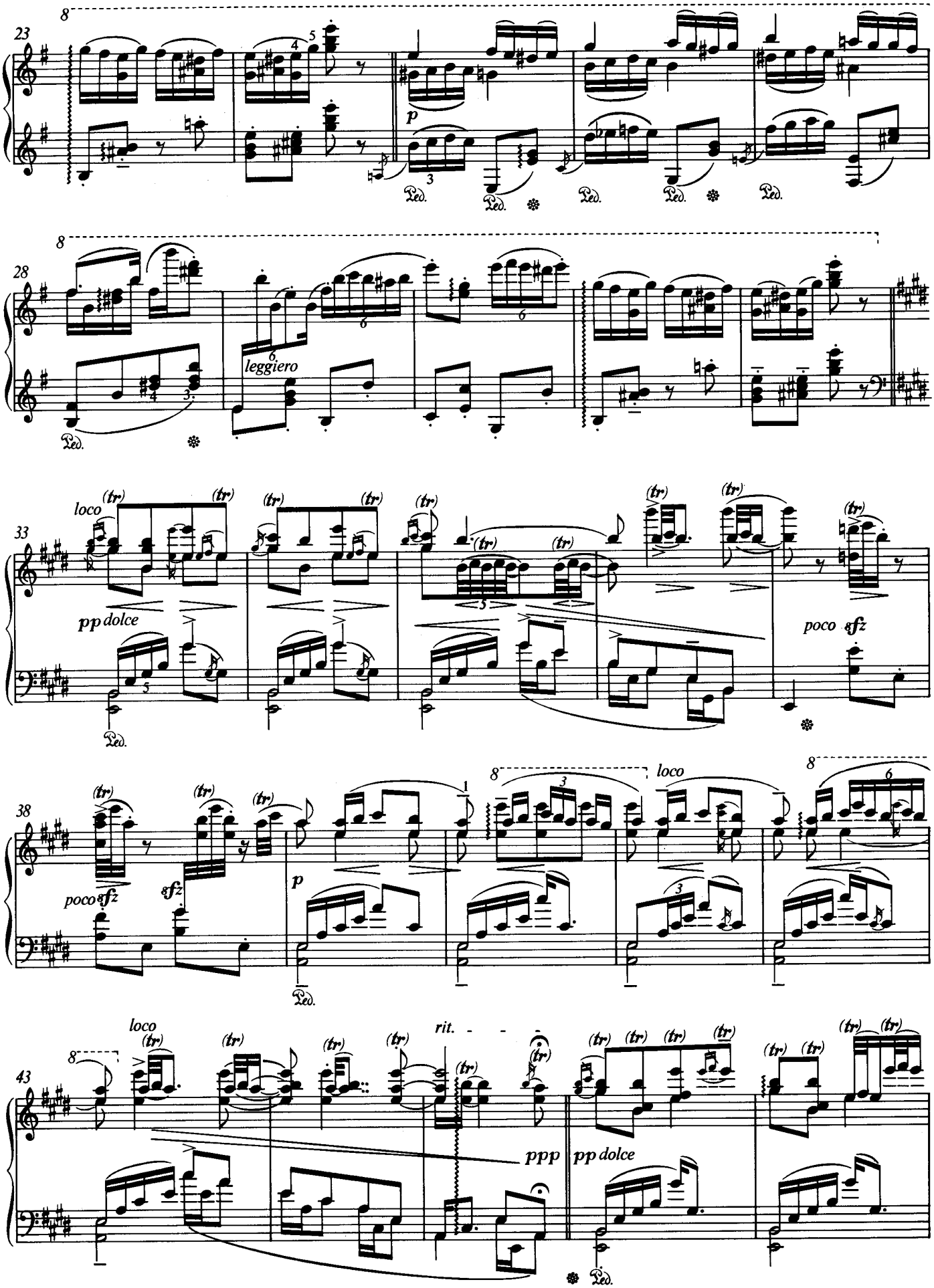

150
sostenuto
8
156
8
loco
sf
sf
poco allargando
(Tempo I)
162
non legato
mp marc.
senza
167
sf
sf
sf
172
sosten.
espressivo
legato
non legato
legato
pp

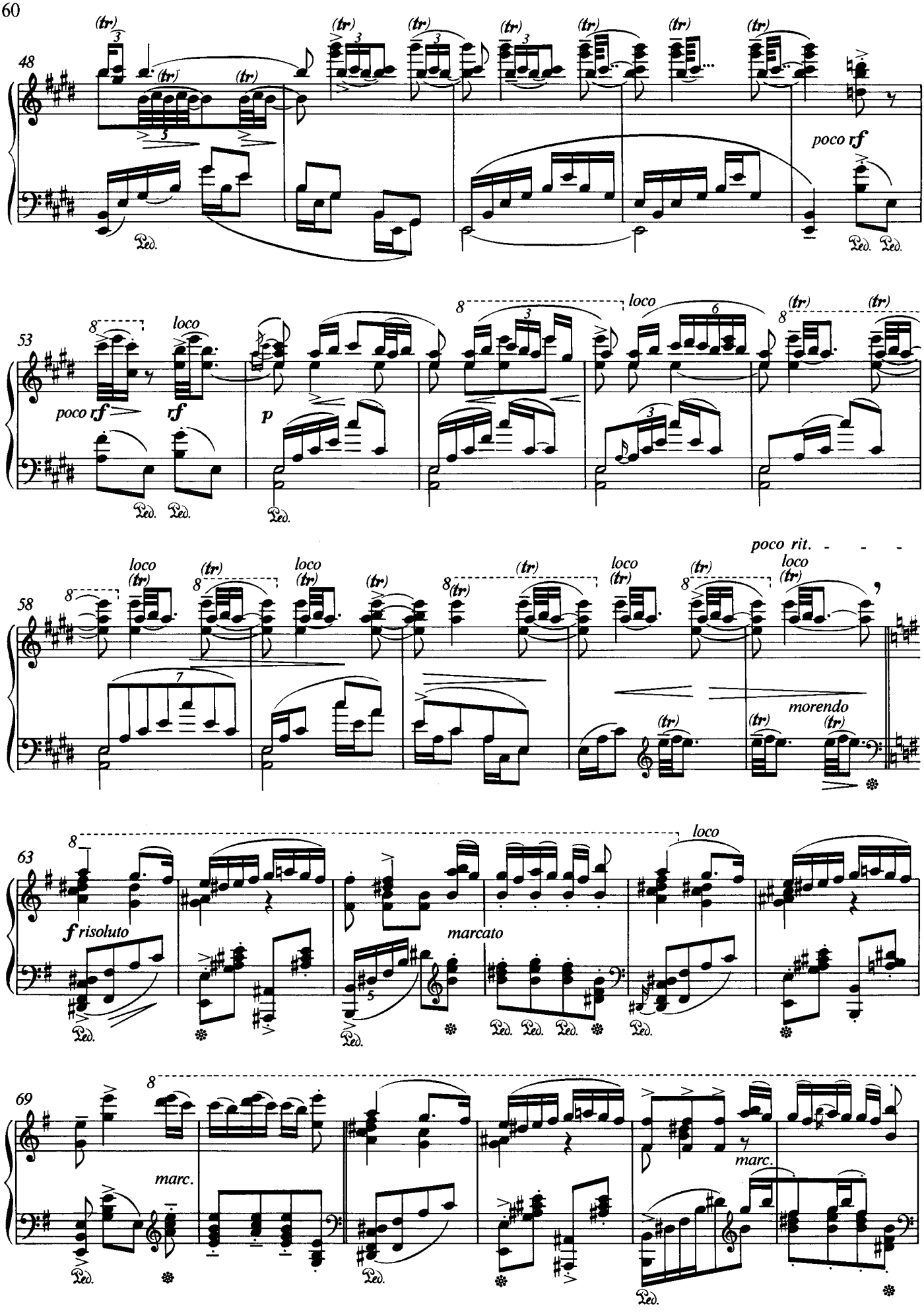

177
sosten.
(Ped.)
Ped.
(Ped.)
(Ped.)
Ped.
(Ped.)
accel.
Più mosso (MM ♩=200)
182
non legato sempre
cresc.
marc.
rf
p subito
Ped.
Ped.
187
mf de
cres
cen
192
poco sosten.
Tempo II
do
rit.
ppp
ff
Ped.

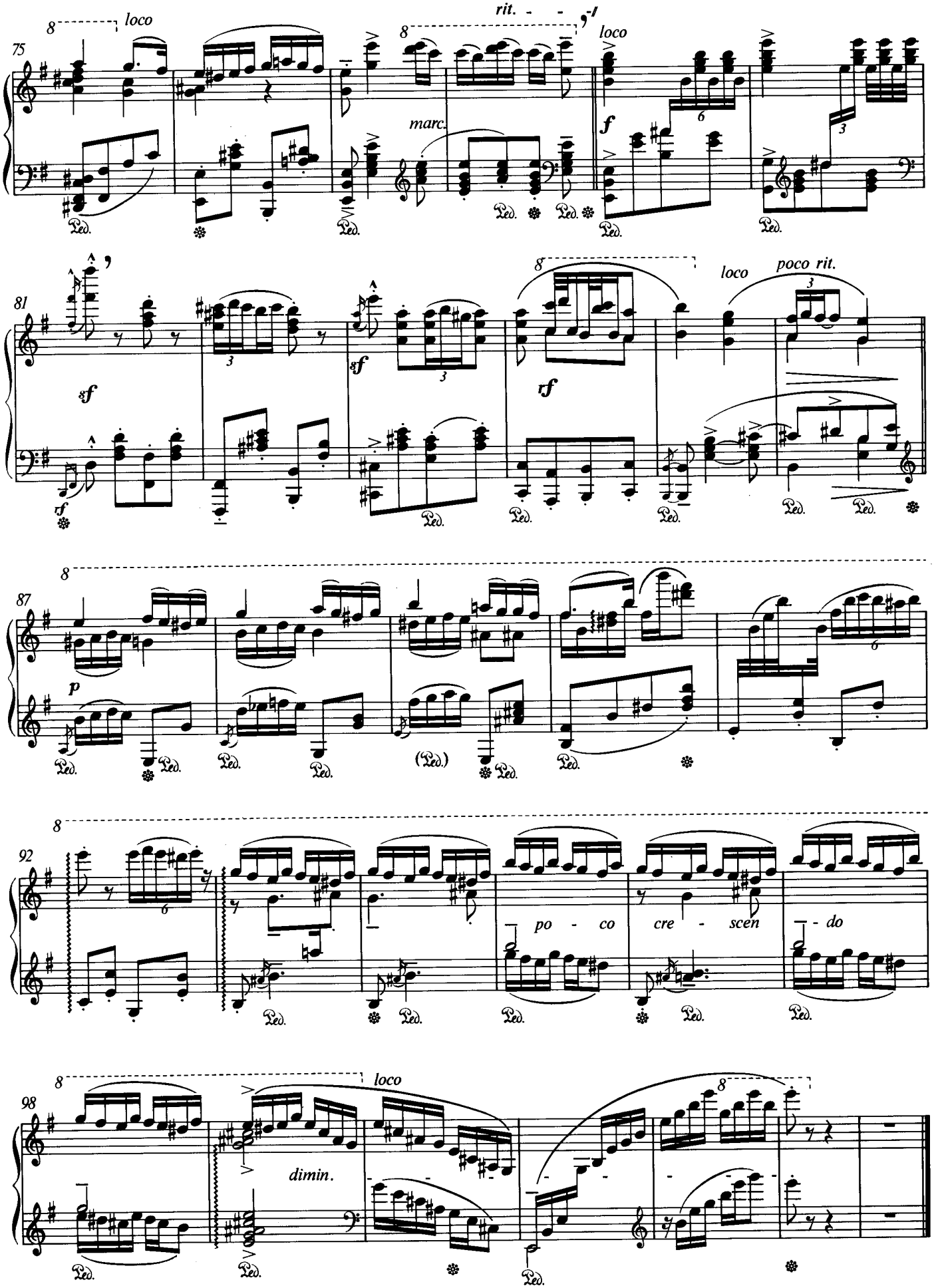
No. 9

J. Brahms – G. Cziffra




23
8
p
Ped.
28
8
leggiero
Ped.
33
loco
(tr)
pp dolce
poco sfz
Ped.
38
poco sfz
sfz
p
8
loco
Ped.
43
loco
rit.
ppp
pp dolce
Ped.

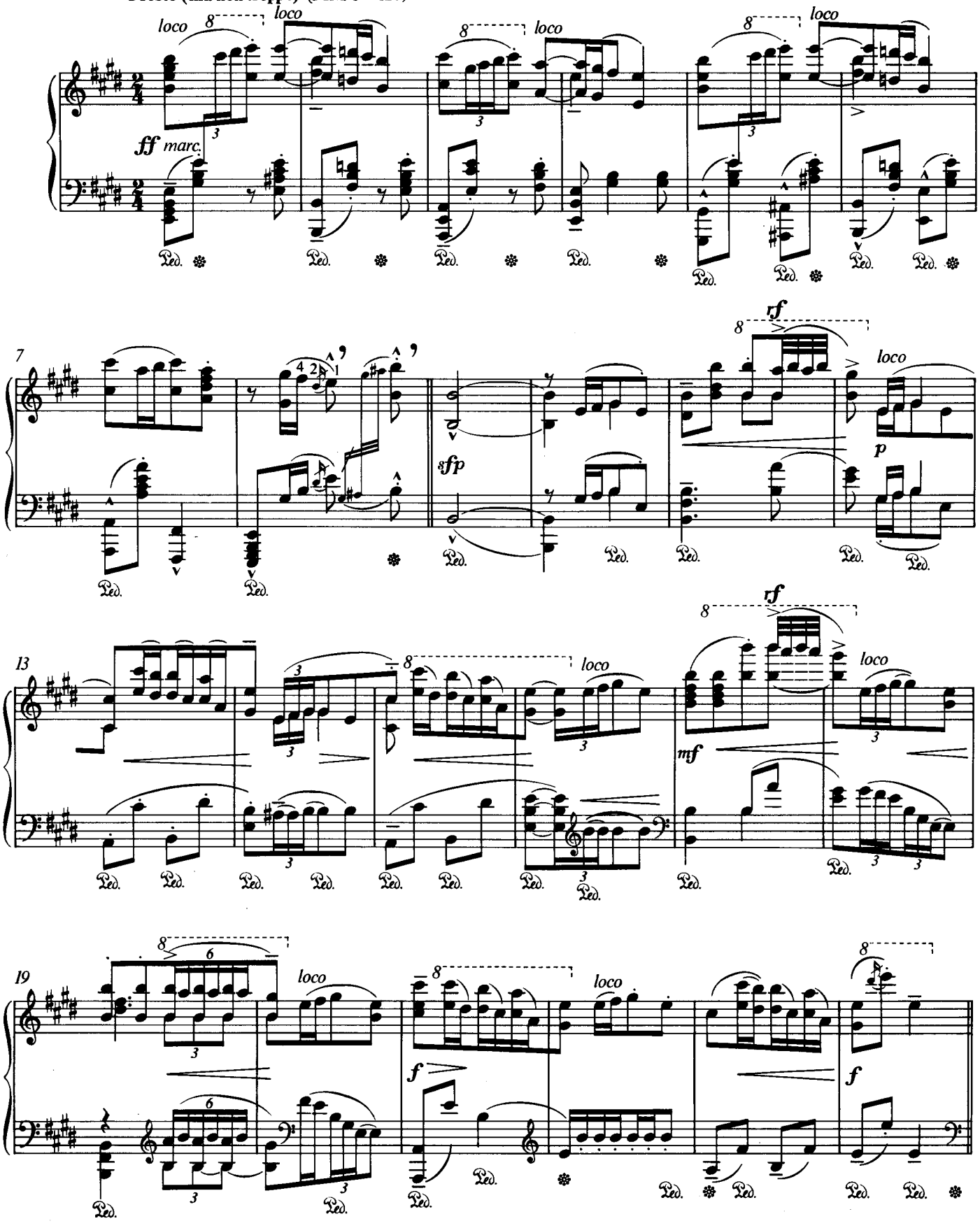

48
poco rf
53
loco
poco rf
rf
p
58
poco rit.
morendo
63
loco
f risoluto
marcato
69
marc.
marc.

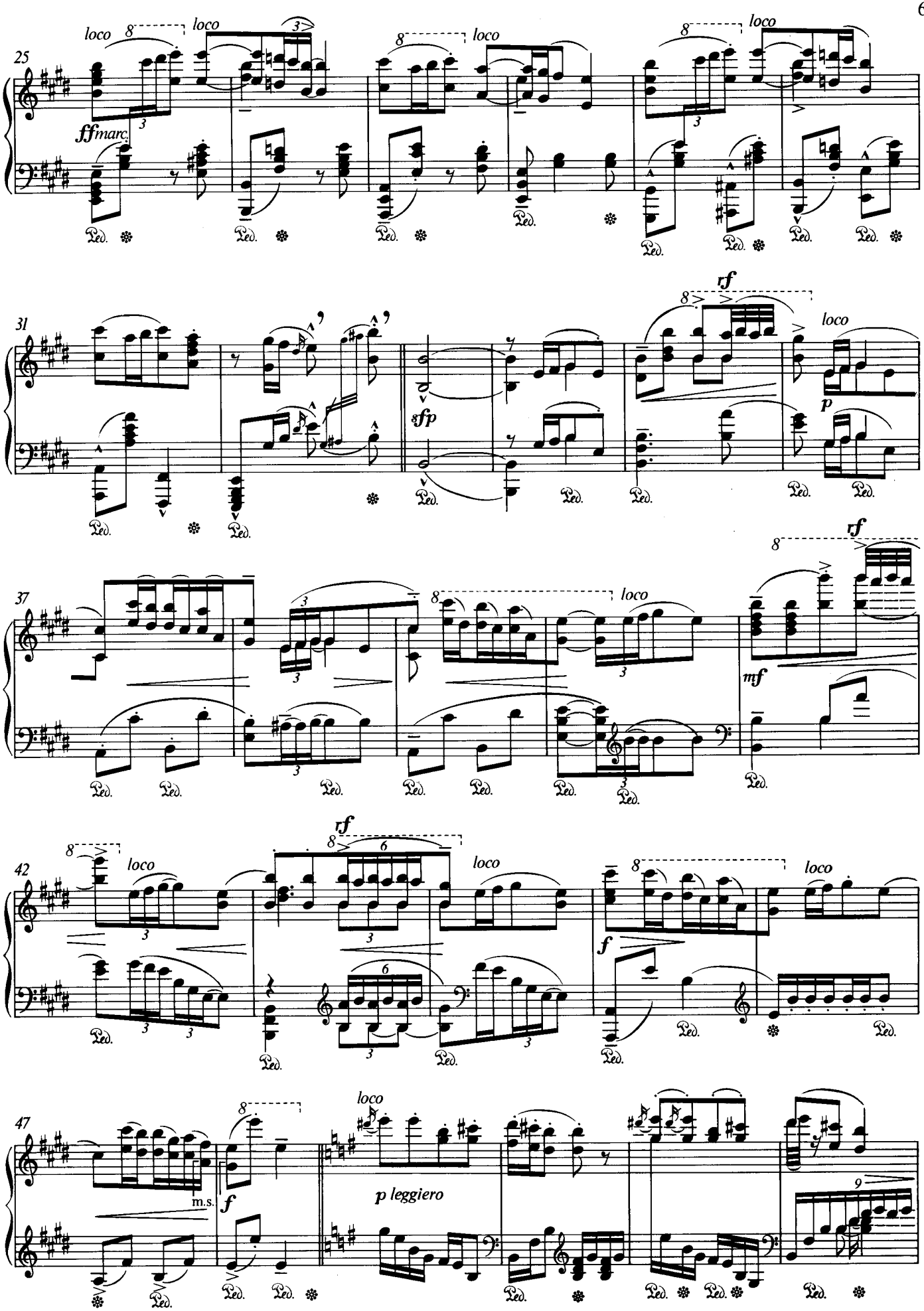

loco
rit.
loco
marc.
f
sf
rf
loco
poco rit.
p
po - co cre - scen - do
loco
dimin.

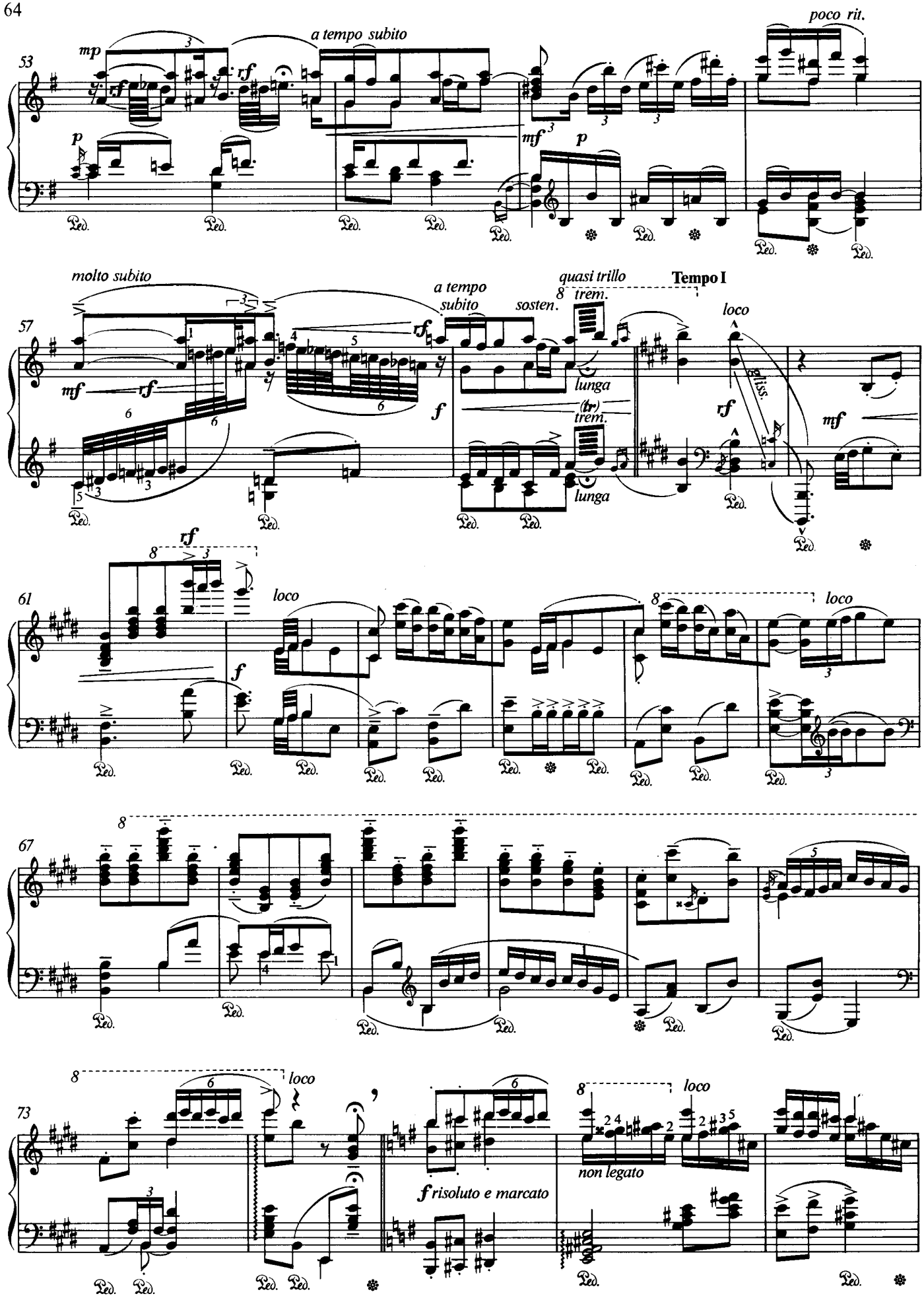
No. 10

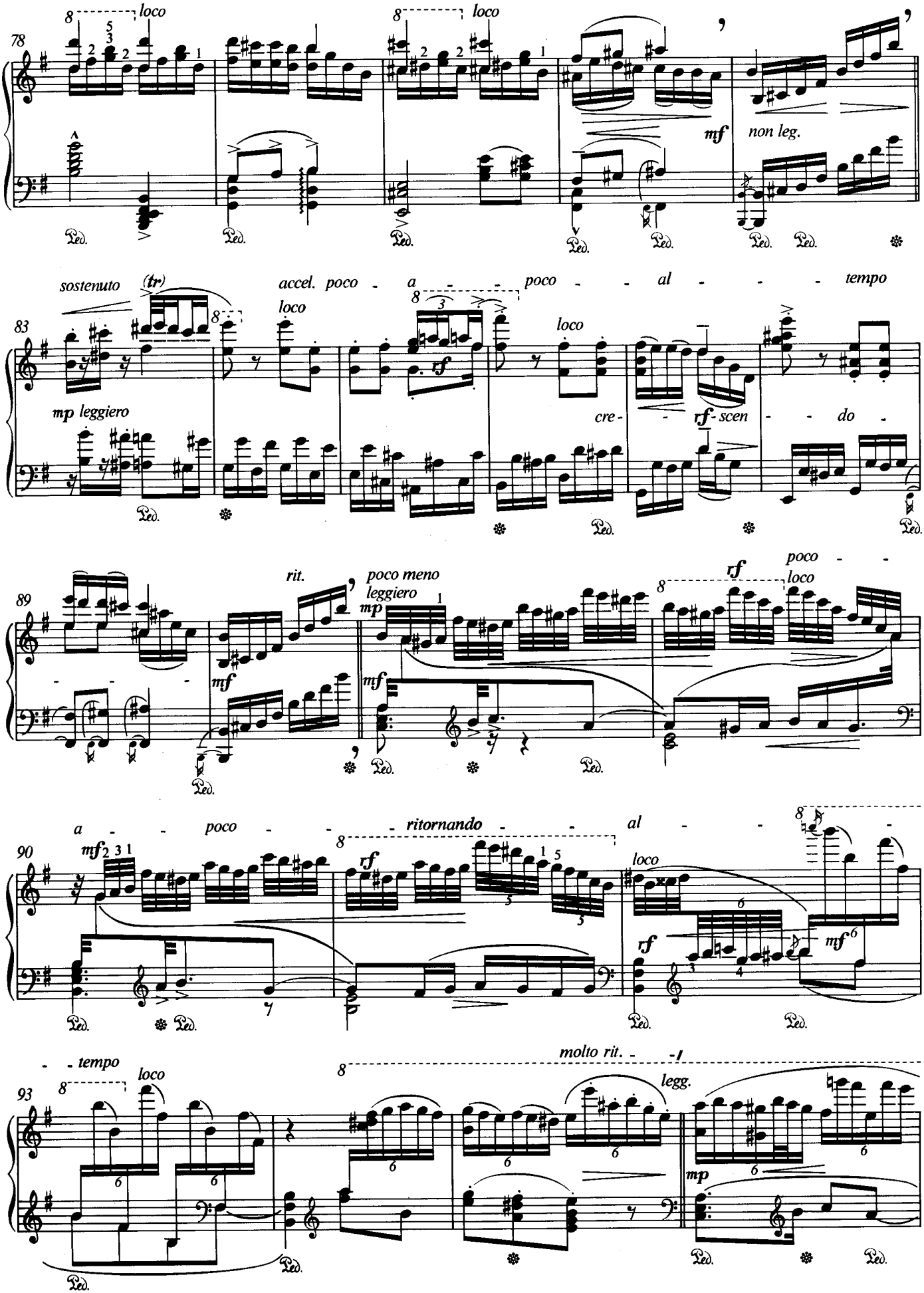
Presto (ma non troppo) (MM ♩ = 120)

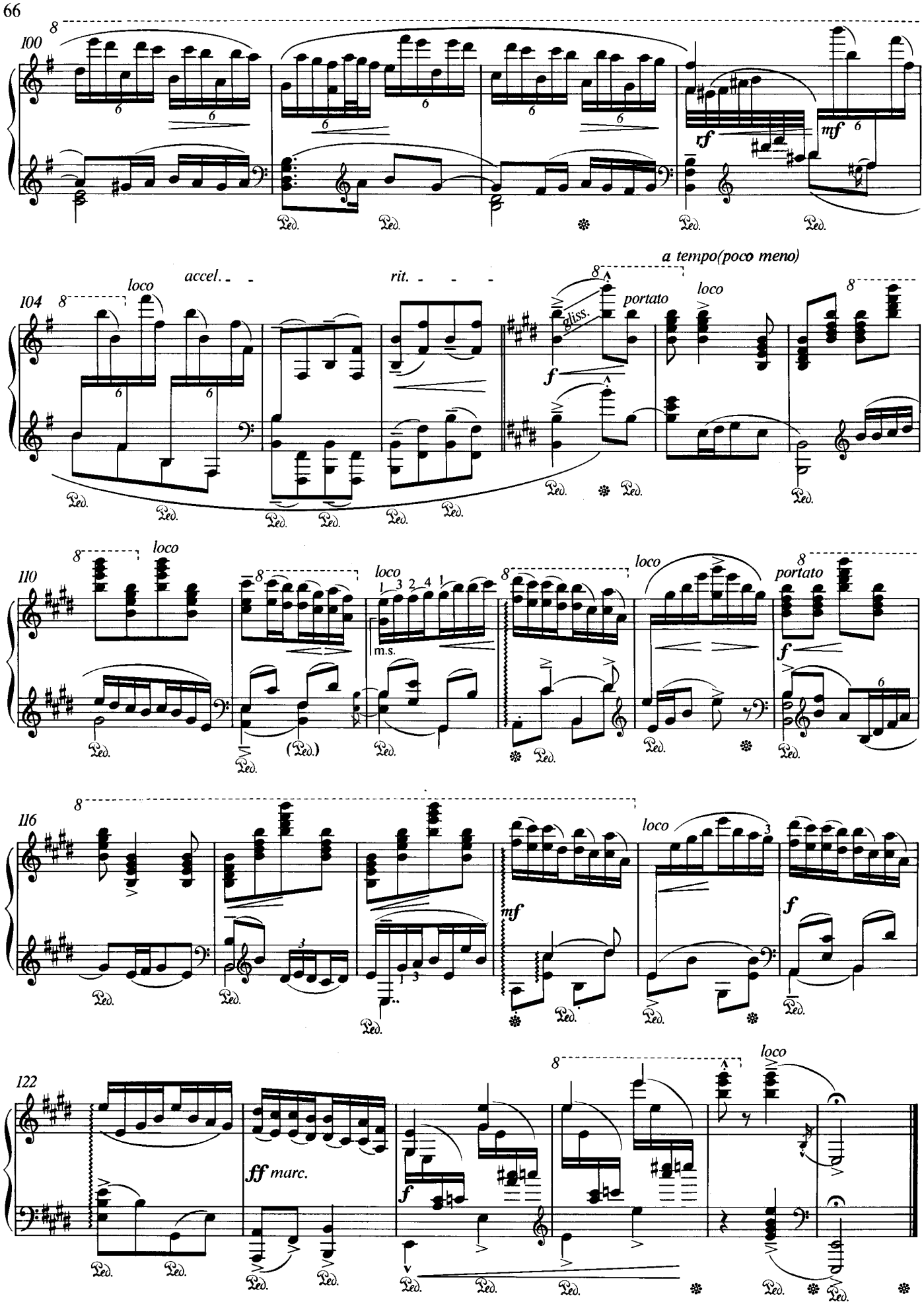
J. Brahms – G. Cziffra




25
loco
ffmarc.
31
sfp
rf
p
37
mf
42
f
47
m.s.
p leggiero

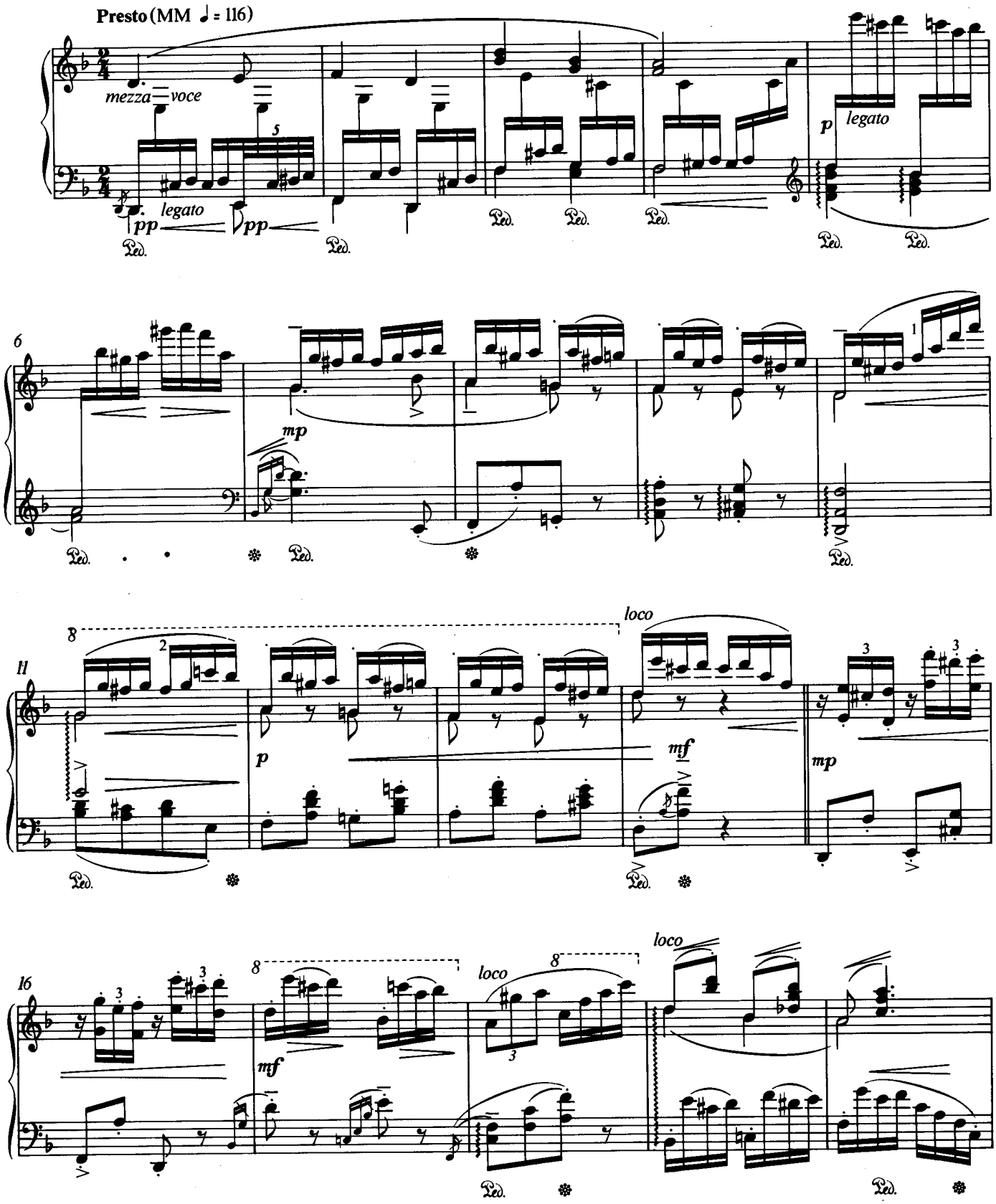

53
mp
rf
a tempo subito
p
mf
poco rit.
57
molto subito
mf
rf
a tempo subito
sosten.
quasi trillo
trem.
Tempo I
loco
f
lunga
(tr)
gliss.
61
loco
67
73
f risoluto e marcato
non legato

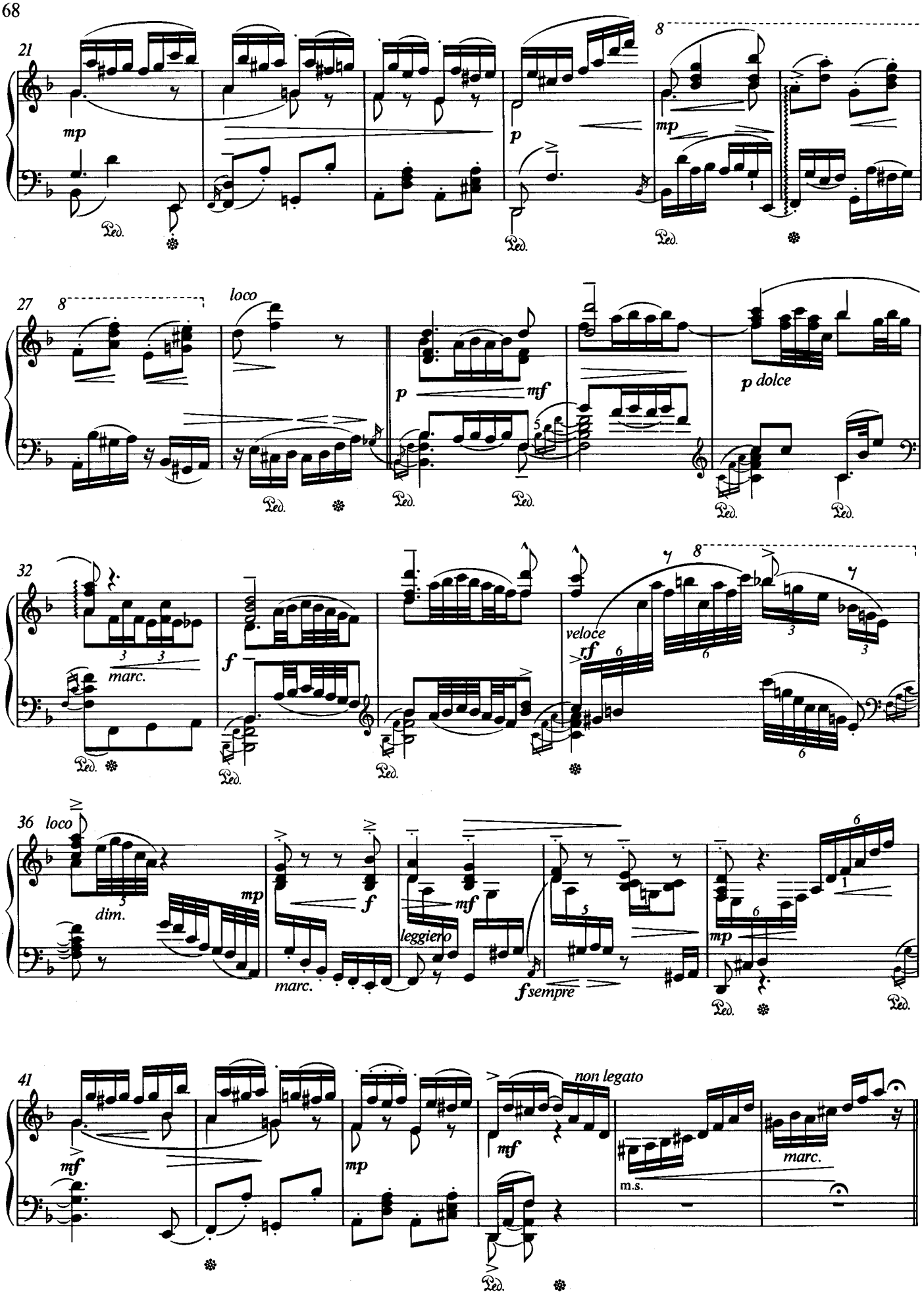

78
loco
loco
mf
non leg.
83
sostenuto
(tr)
accel. poco - a - - poco - - al - - - tempo
loco
loco
mp leggiero
rf
cre - - rf - scen - - do -
89
rit.
poco meno
leggiero
mp
mf
mf
rf
poco - -
loco
90
a - - poco - - - ritornando - - al - -
mf
rf
loco
rf
mf
93
- - tempo
loco
molto rit. - -
legg.
mp

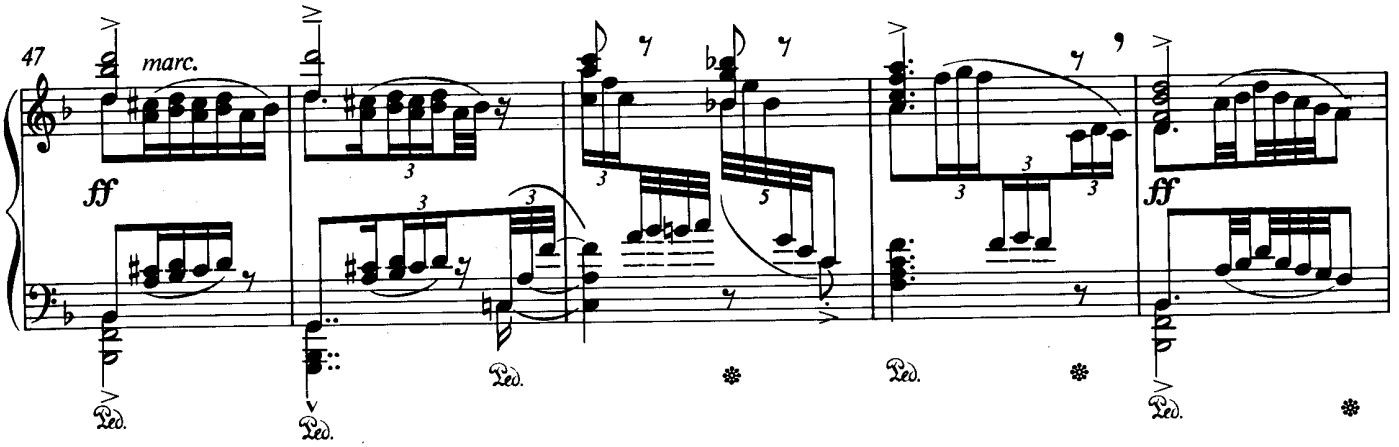

100
rf
mf
104
loco
accel.
rit.
a tempo(poco meno)
gliss.
f
portato
loco
110
loco
m.s.
loco
loco
portato
f
116
mf
loco
f
122
ff marc.
f
loco

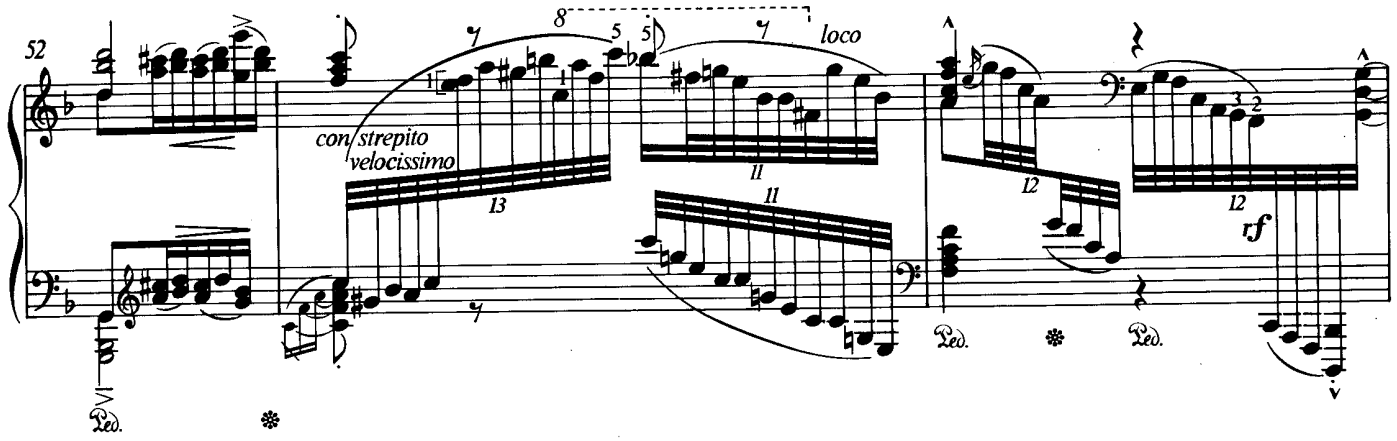
No. 12

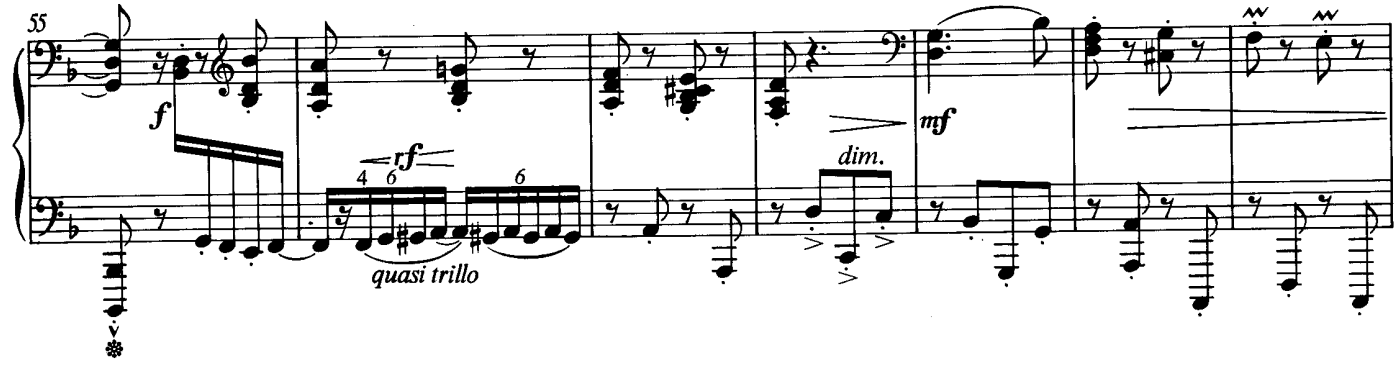
J. Brahms – G. Cziffra

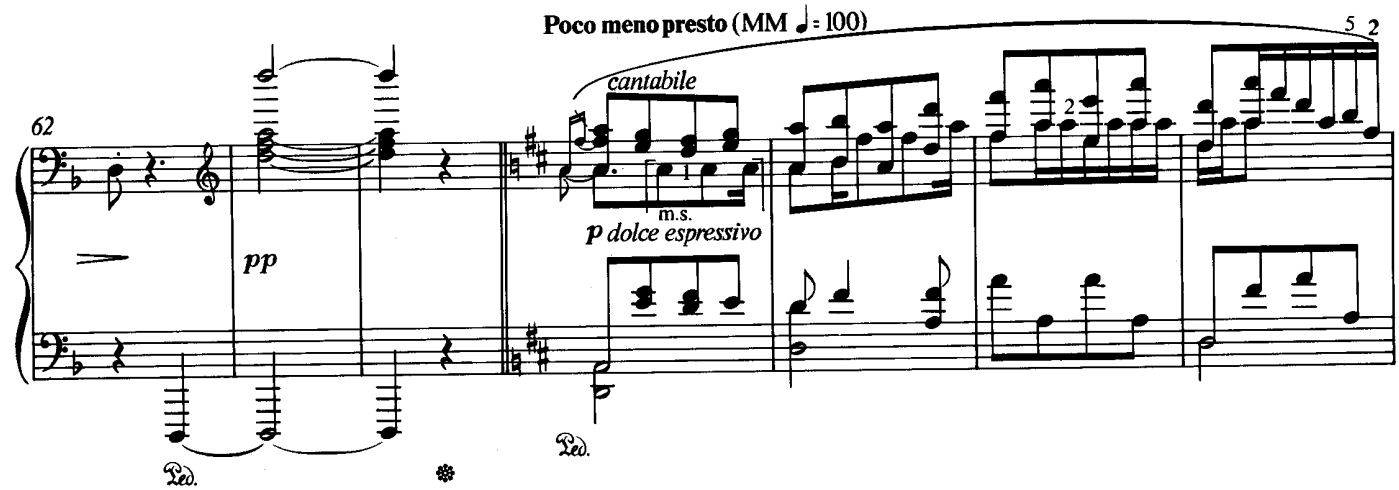


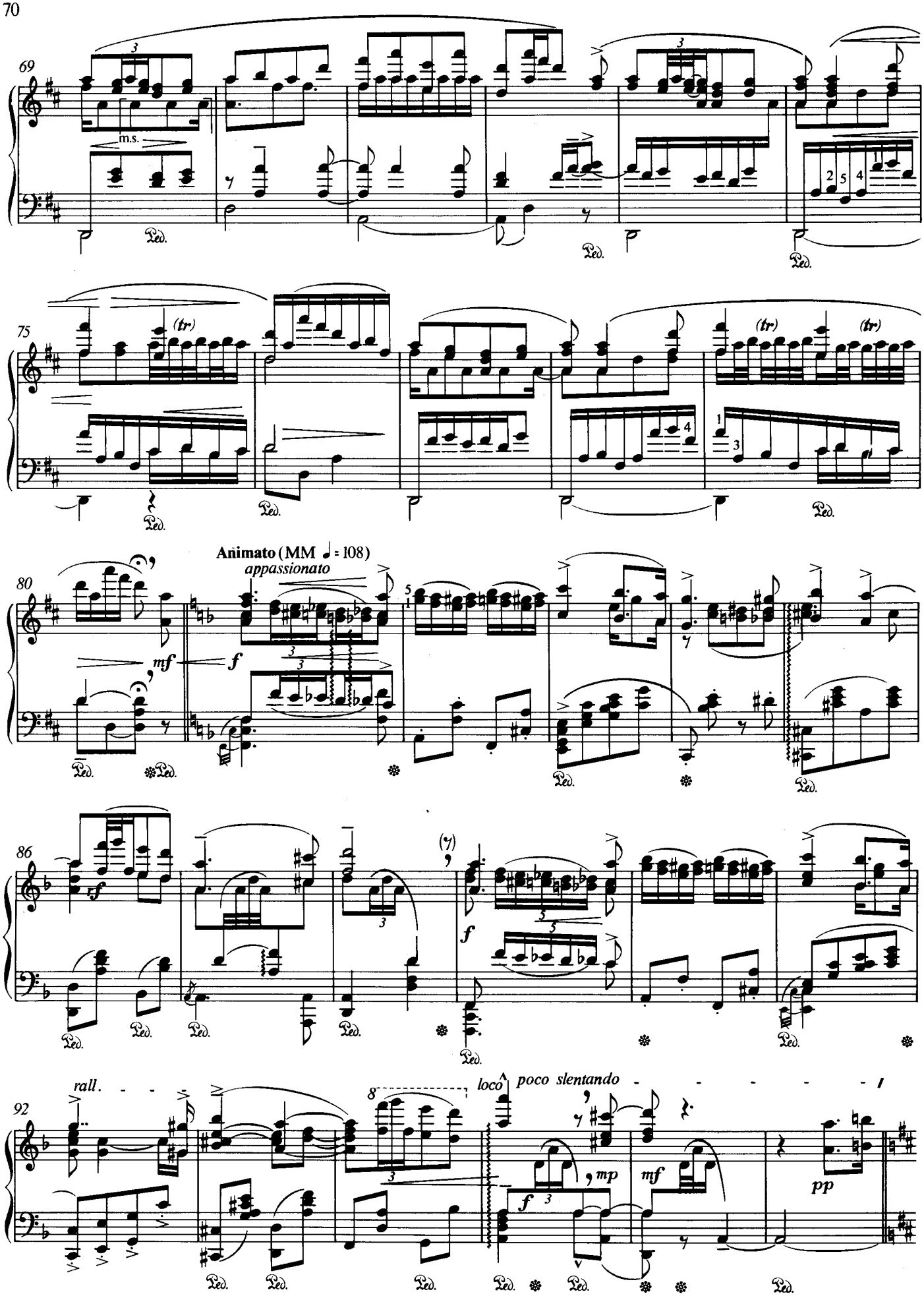

21
mp
p
8
mp
27
8
loco
p
mf
p dolce
32
marc.
f
veloce
rf
36
loco
dim.
mp
marc.
f
mf
leggiero
fsempre
mp
41
mf
mp
non legato
mf
m.s.
marc.

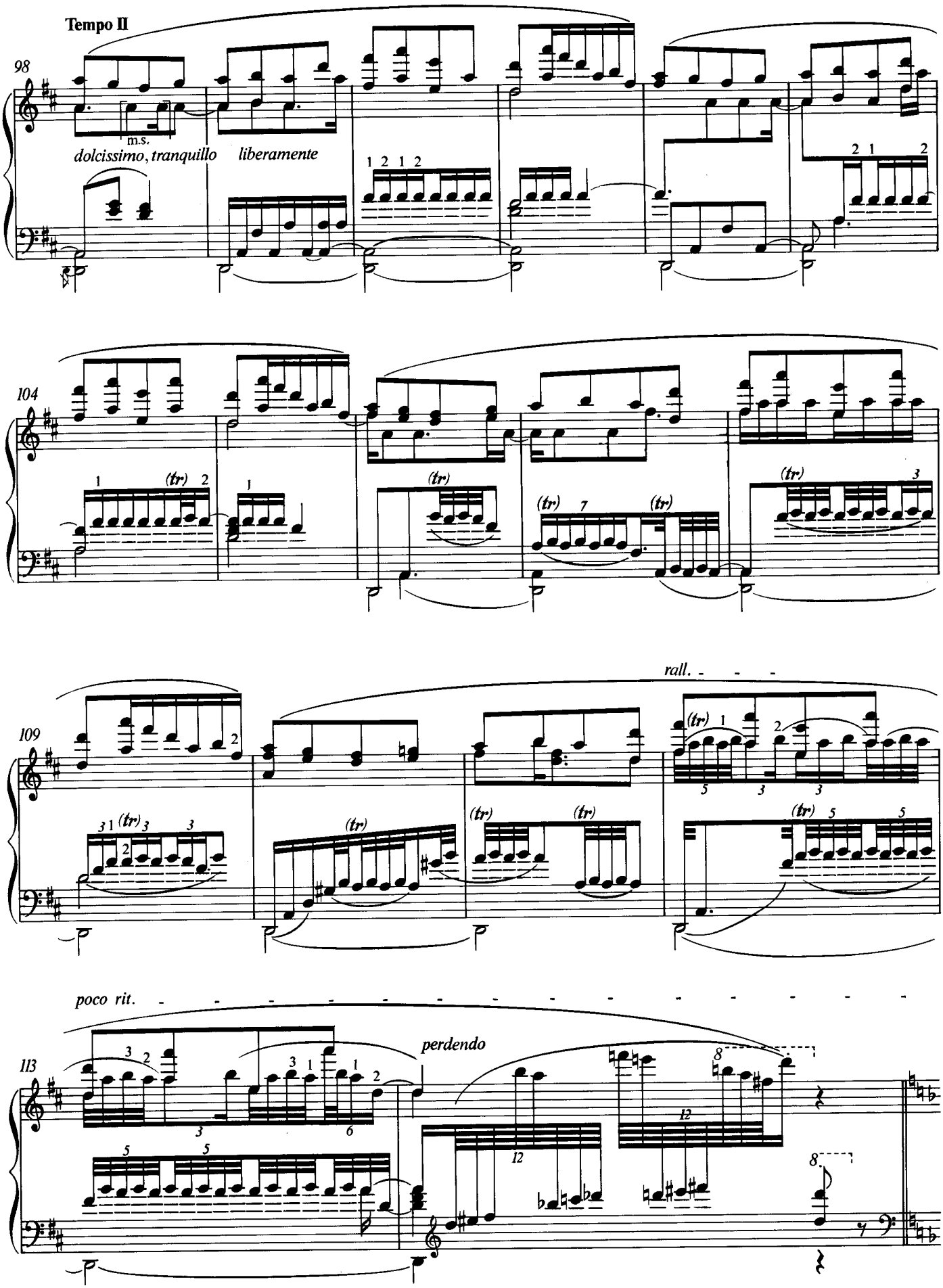

47
marc.
ff
ff
Ped.

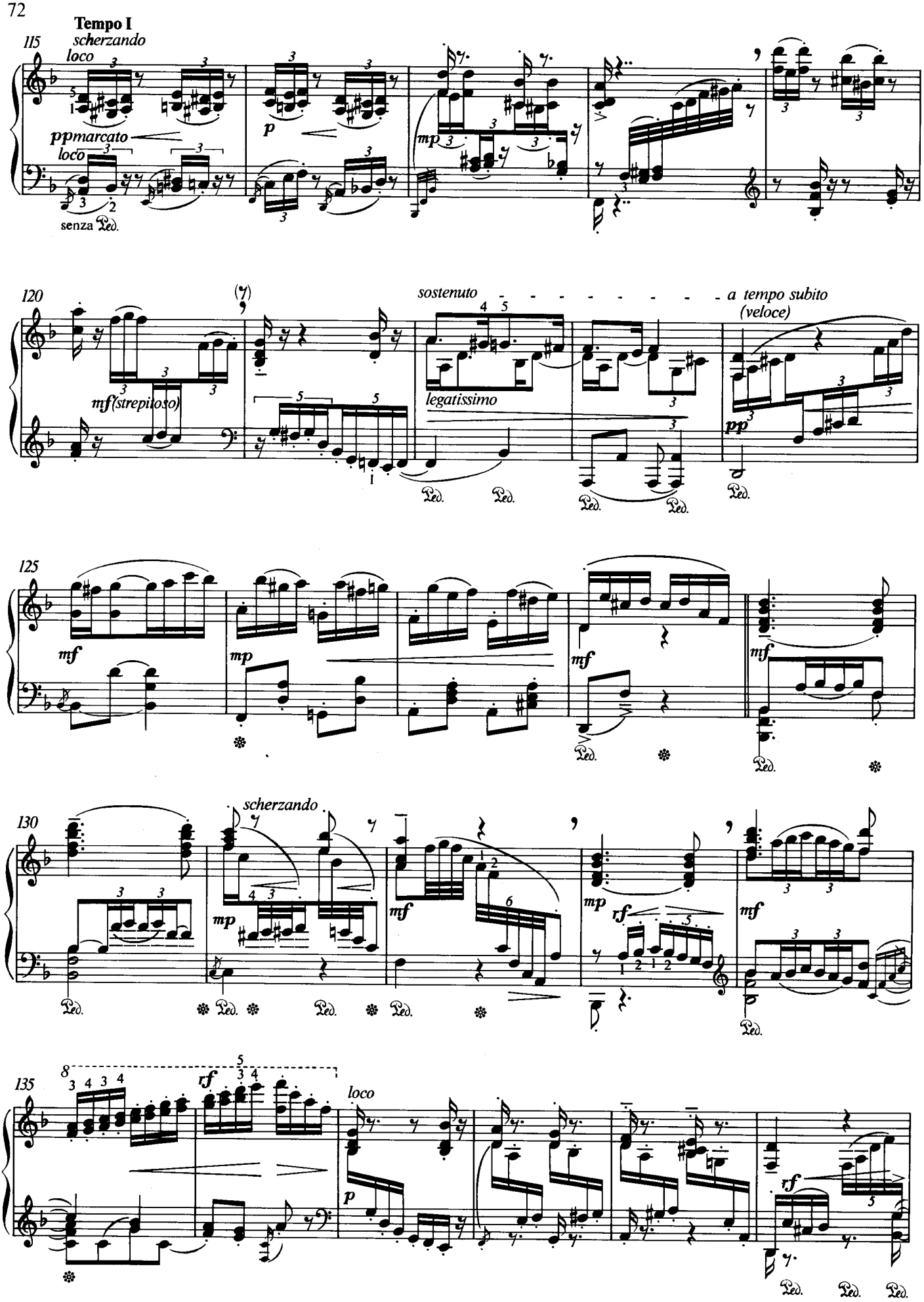

52
con strepito
velocissimo
loco
rf
Ped.

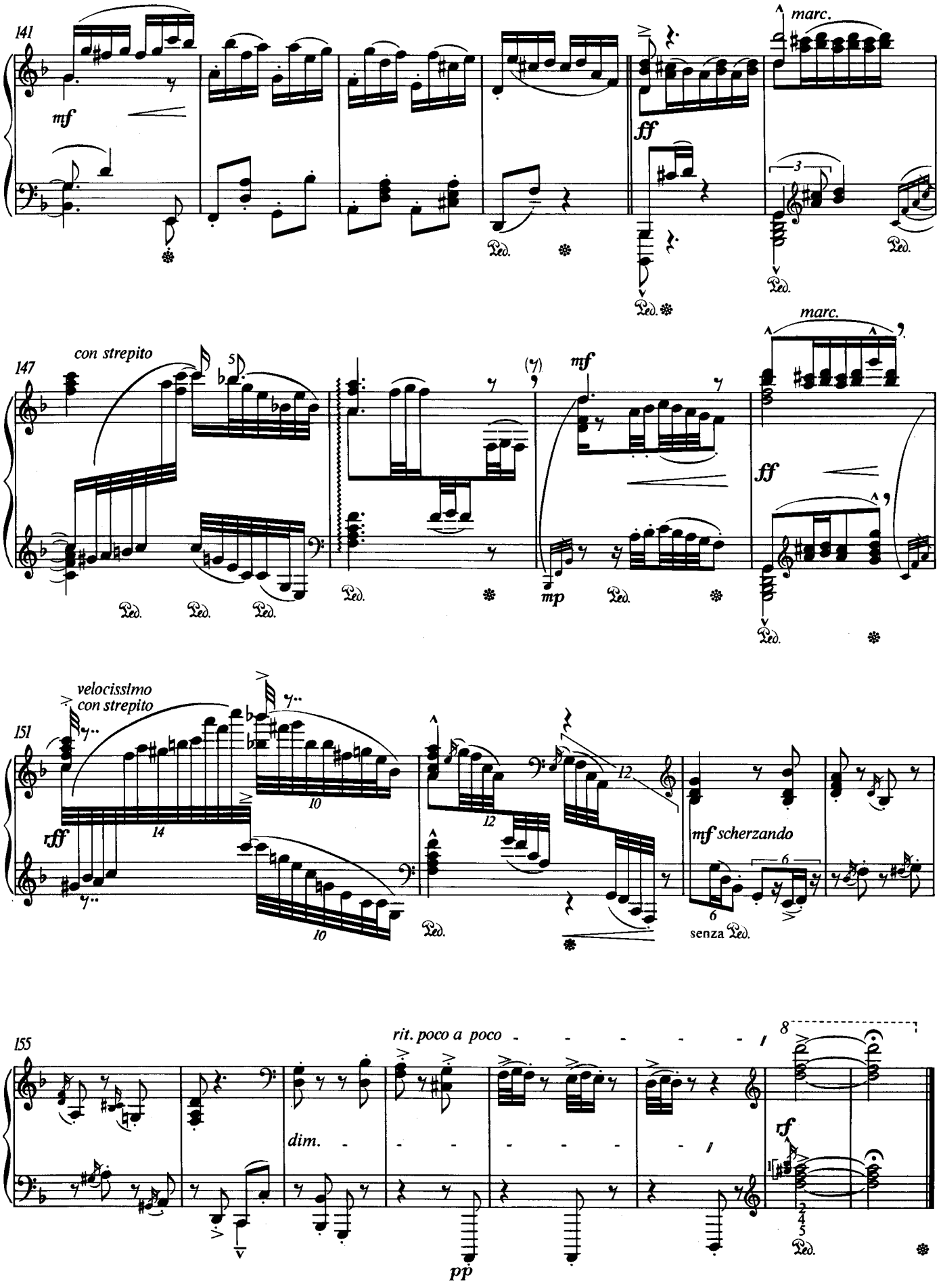

55
f
rf
quasi trillo
dim.
mf


Poco meno presto (MM ♩= 100)
62
cantabile
m.s.
p dolce espressivo
pp
Ped.


69
m.s.
Ped.
75
(tr)
(tr)
(tr)
Animato (MM ♩= 108)
appassionato
80
mf
f
86
rf
f
92
rall.
8
loco
poco slentando
mp
mf
f
pp


Tempo II
98
m.s.
dolcissimo, tranquillo
liberamente
104
(tr)
rall.
109
poco rit.
perdendo
113


Tempo I
115
scherzando
loco
ppmarcato
loco
senza Ped.
p
mp
120
(7)
sostenuto
a tempo subito
(veloce)
mf(strepitoso)
legatissimo
pp
Ped.
125
mf
mp
mf
mf
130
scherzando
mp
mf
mp
rf
mf
135
8
rf
loco
p
rf
Ped.


141
mf
ff
marc.
3
147
con strepito
5
mf
mp
ff
marc.
151
velocissimo
con strepito
fff
14
10
12
mf scherzando
6
senza Ped.
155
rit. poco a poco
dim.
pp
8
rf
2
4
5

No. 13

J. Brahms – G. Cziffra

Andantino grazioso (MM ♩ = 66)

cantabile

p

dolce

Più mosso (MM ♩ = 80)

mp

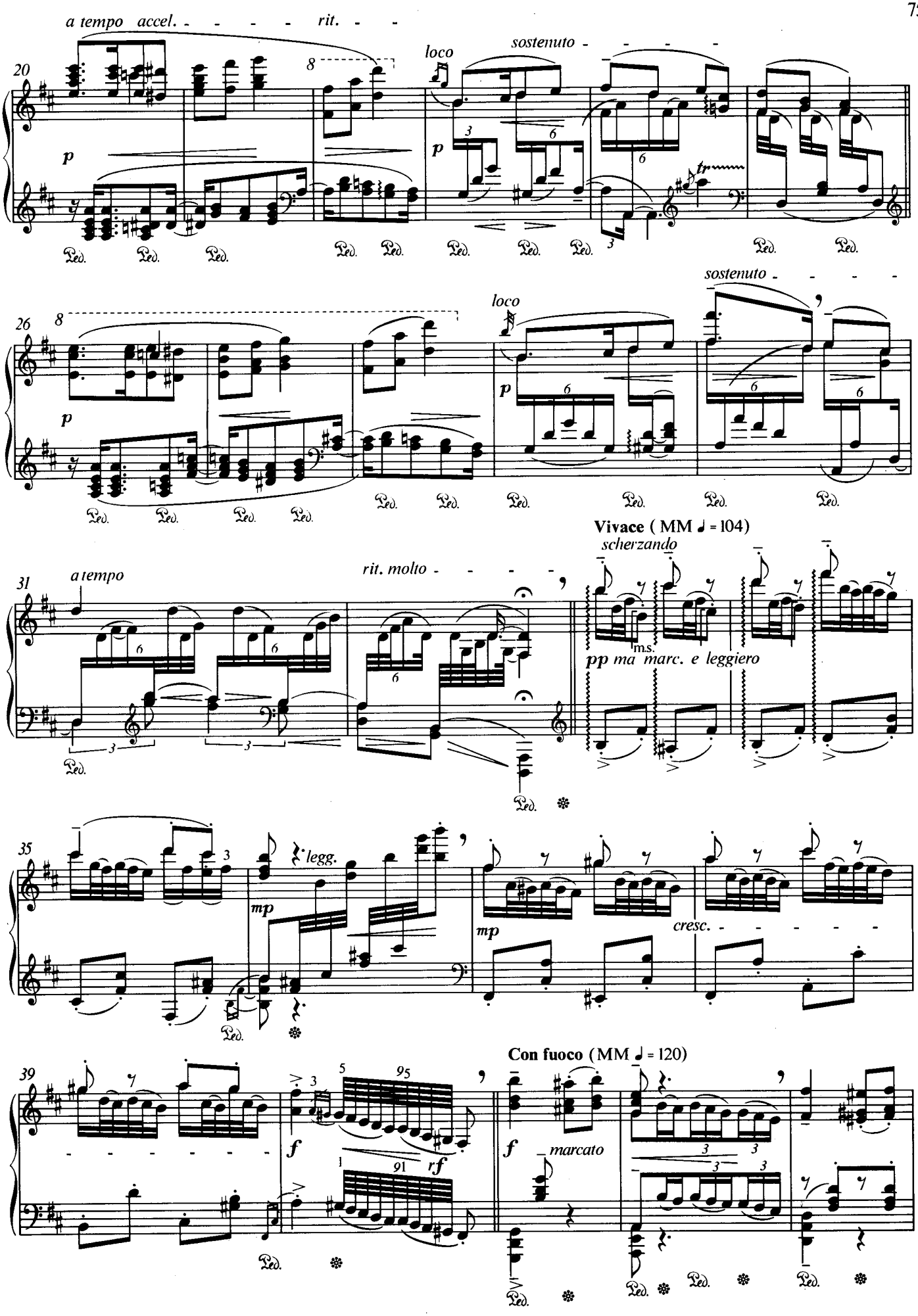
sostenuto

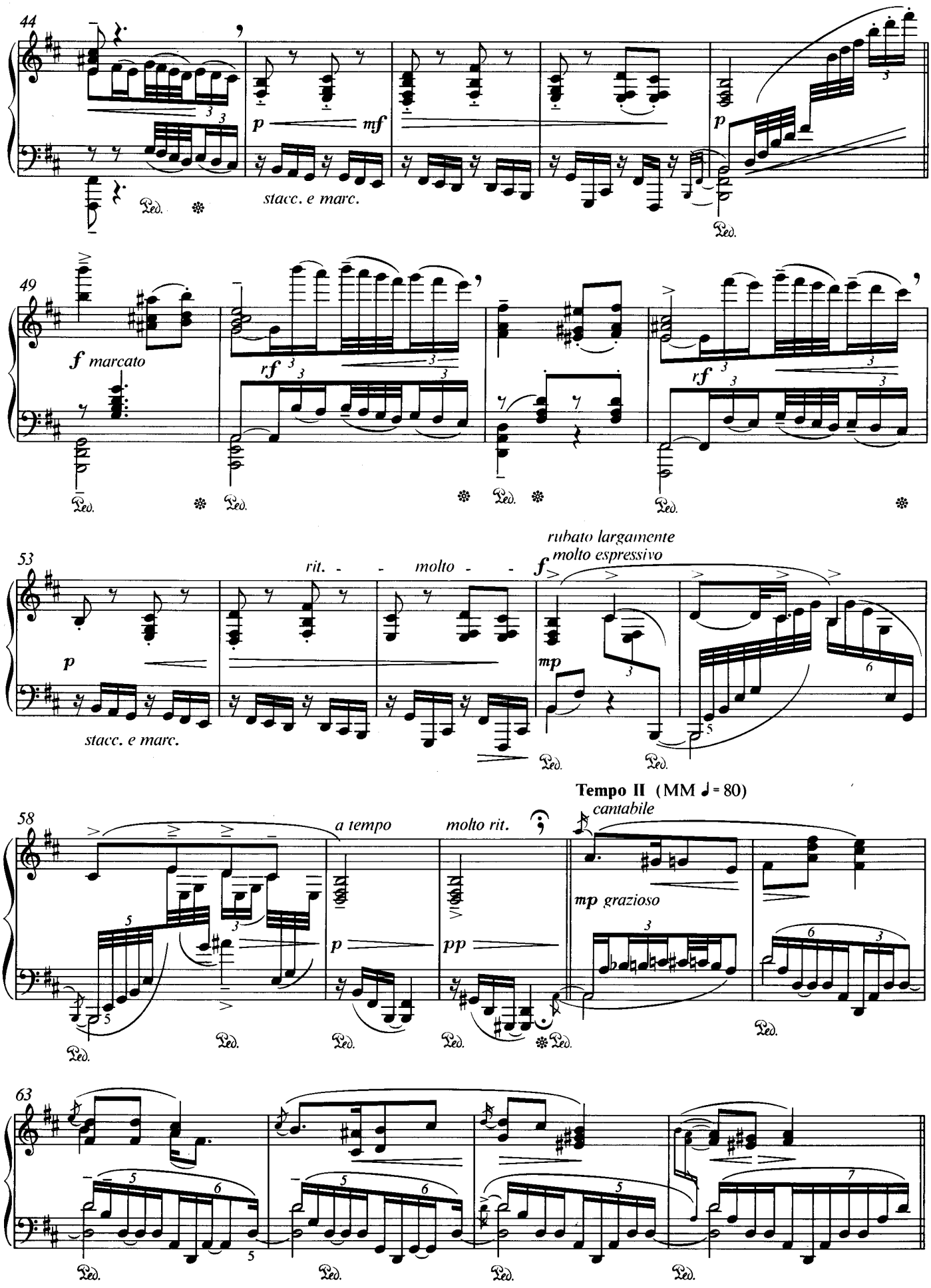
sostenuto

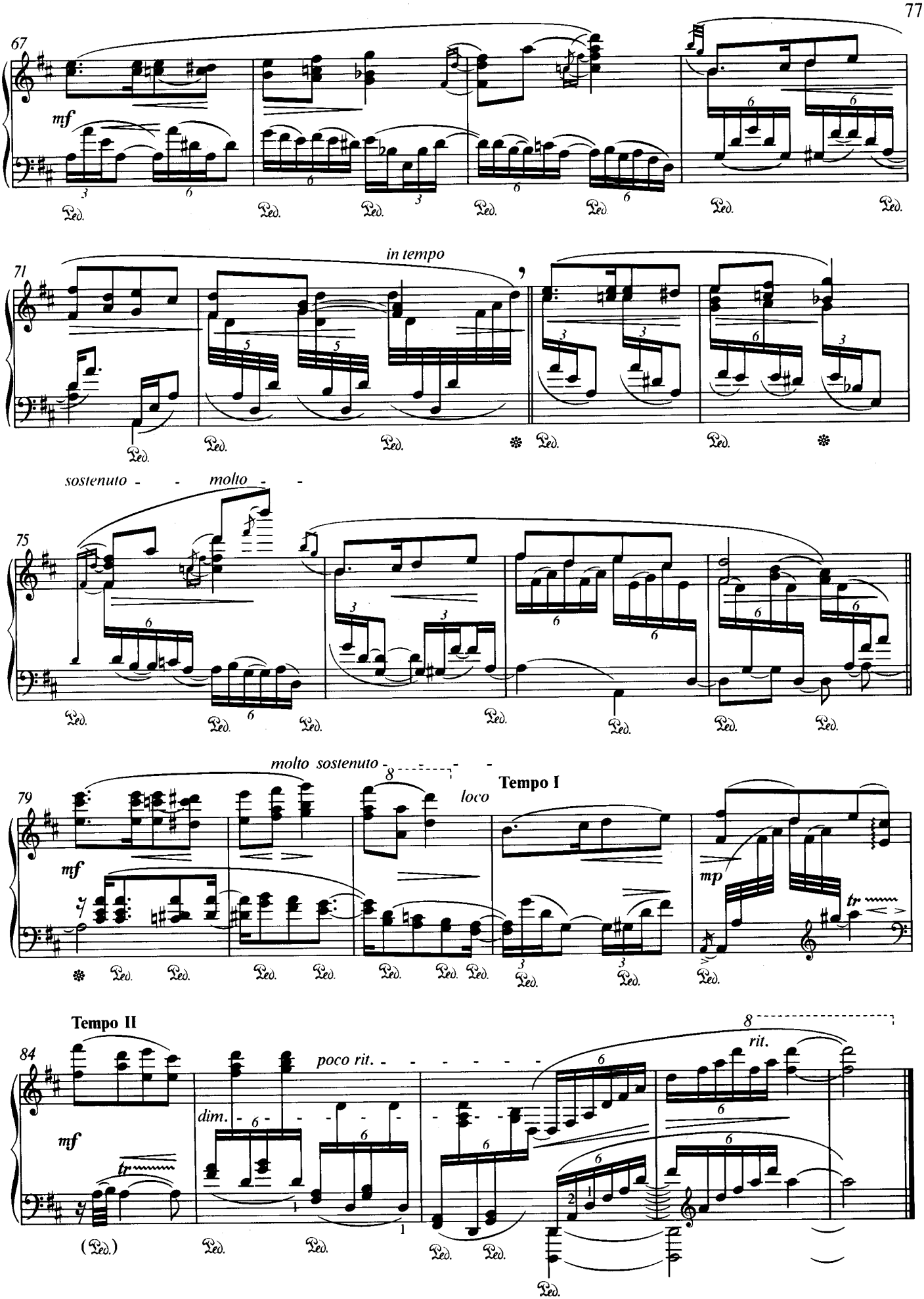
sostenuto

mp

sostenuto *molto*


a tempo accel. - - - - - rit. - -
20
loco
sostenuto - - - - -
p
tr
26
sostenuto - - - - -
loco
Vivace (MM ♩ = 104)
scherzando
31
a tempo
rit. molto - - - -
m.s.
pp ma marc. e leggiero
35
legg.
mp
cresc. - - - - - -
39
Con fuoco (MM ♩ = 120)
f
rf
marcato

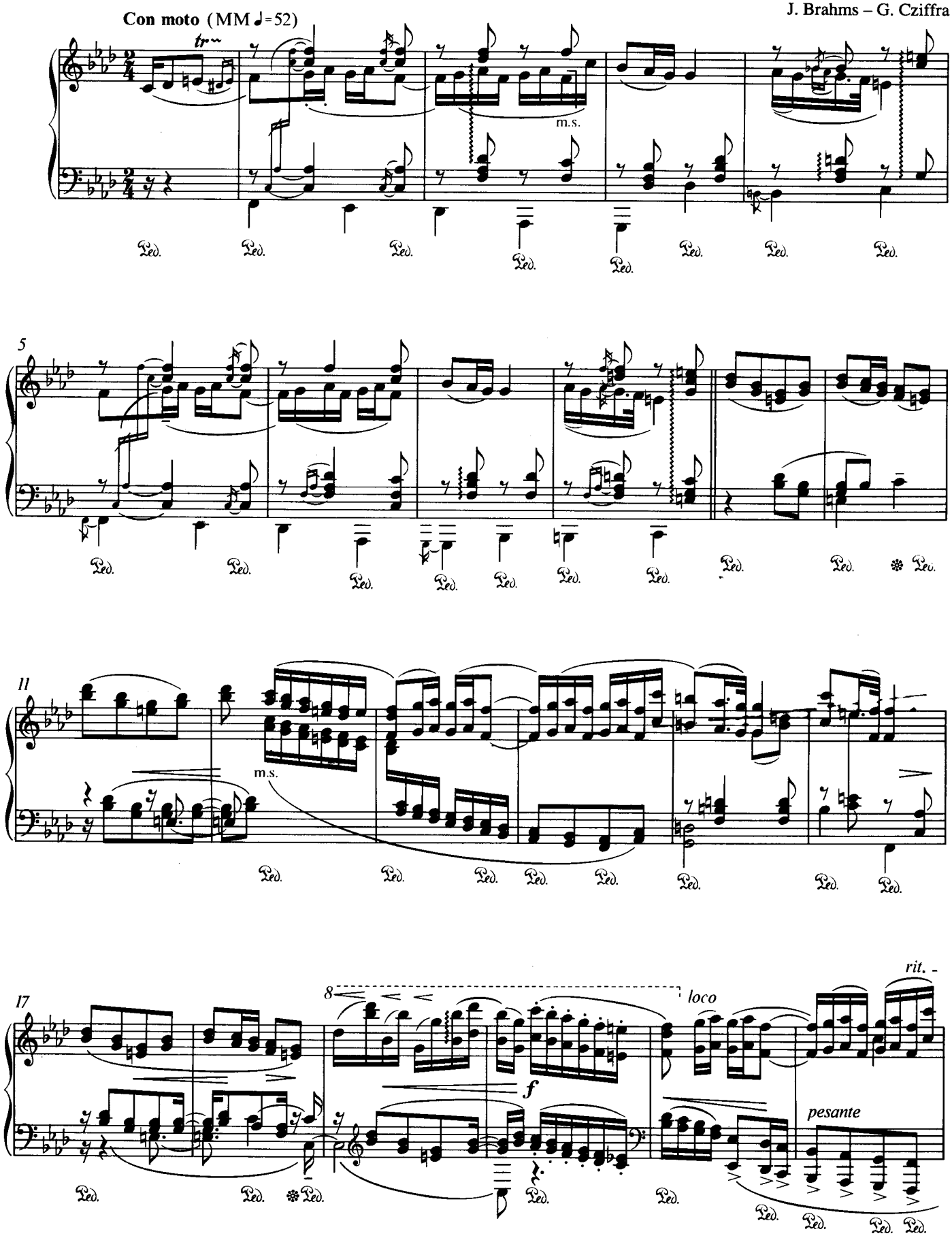

44
p
mf
stacc. e marc.
49
f marcato
rf
53
rit. - - molto - -
f
rubato largamente
molto espressivo
p
mp
stacc. e marc.
58
a tempo
molto rit.
Tempo II (MM ♩= 80)
cantabile
mp grazioso
p
pp
63

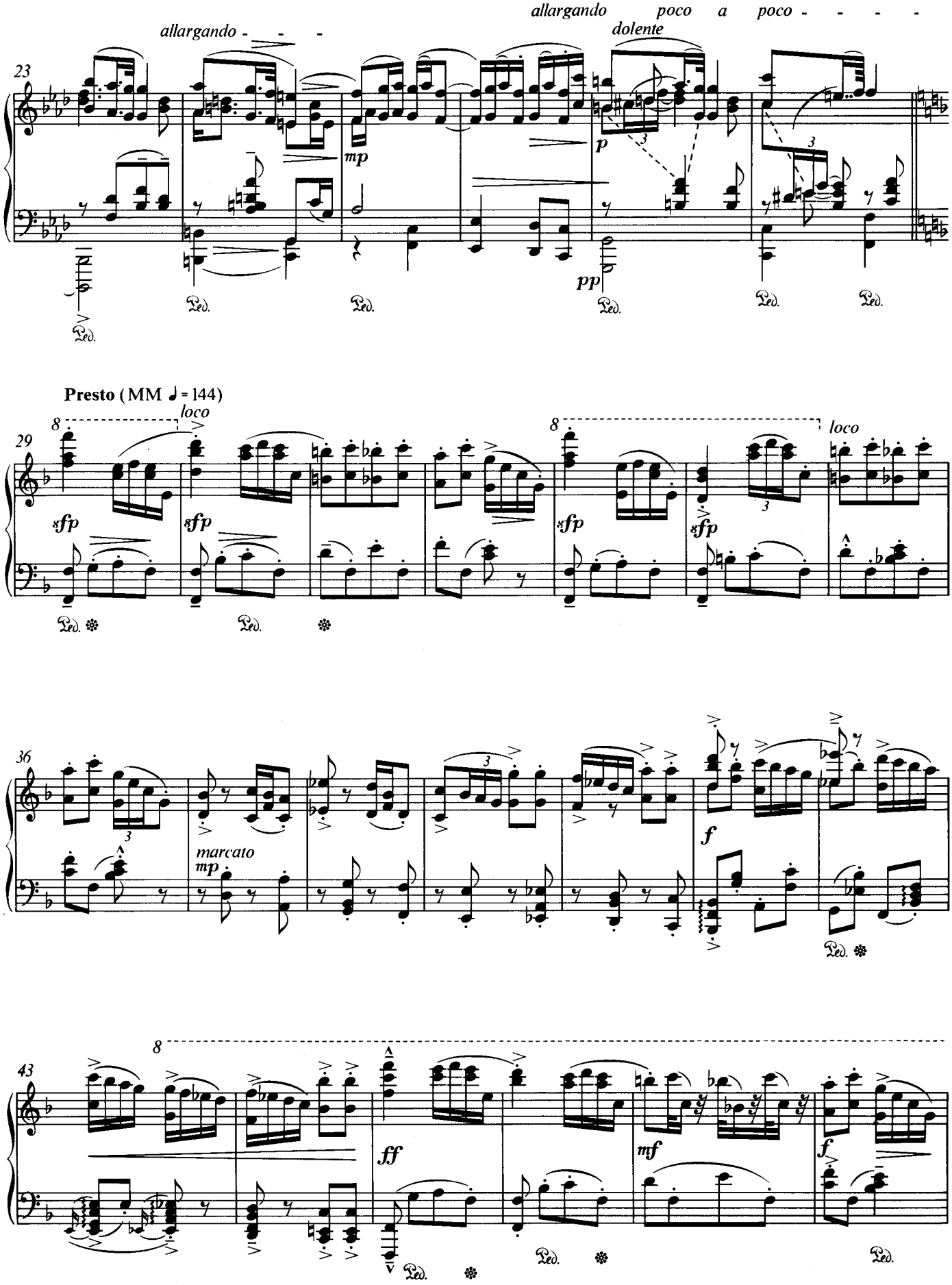

67
mf
71
in tempo
sostenuto - - molto - -
75
molto sostenuto - - - - - -
79
mf
loco
Tempo I
mp
tr
Tempo II
84
mf
tr
dim.
poco rit. - - - - - - -
8
rit.
(Ped.)

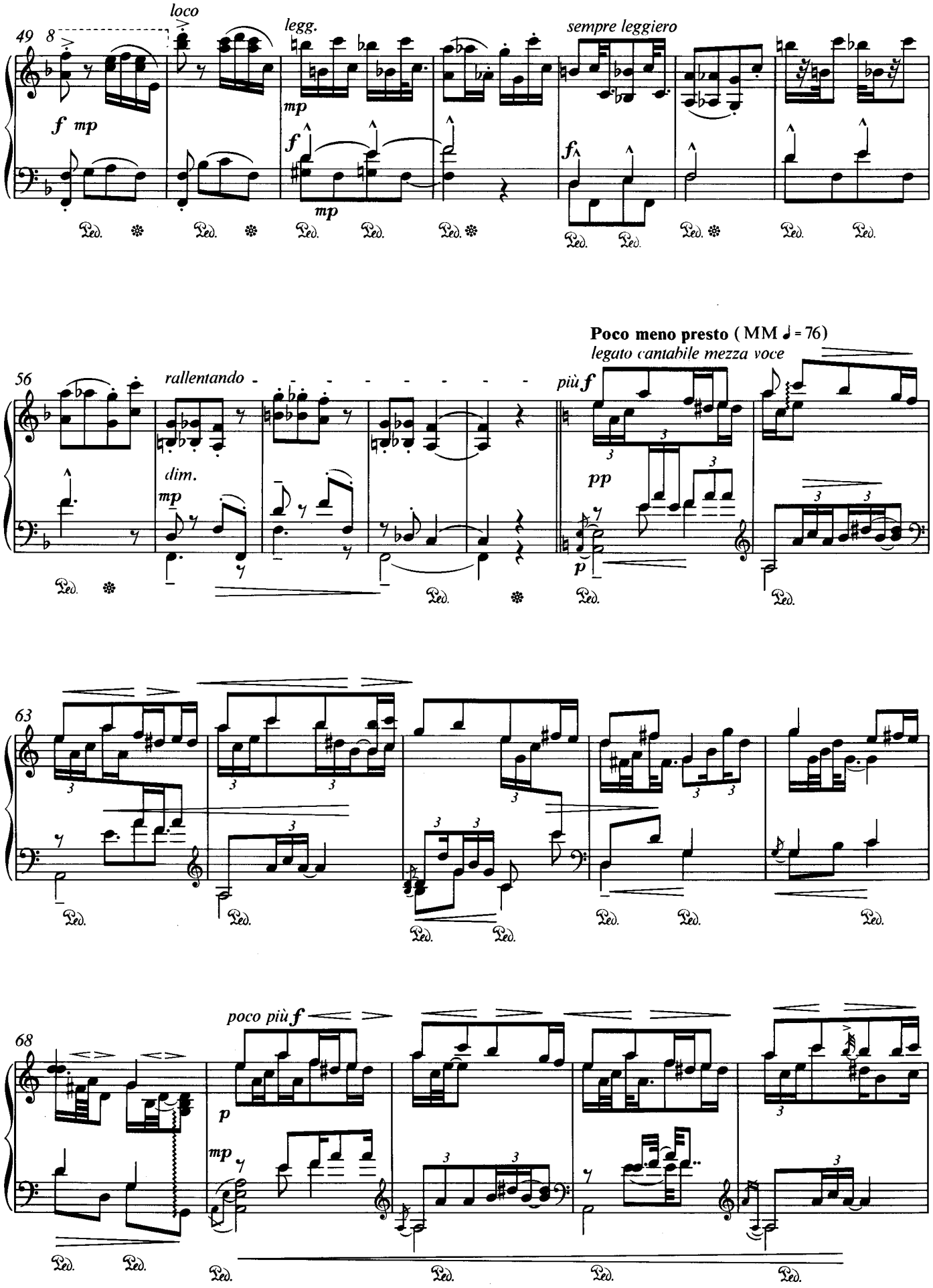
No. 16

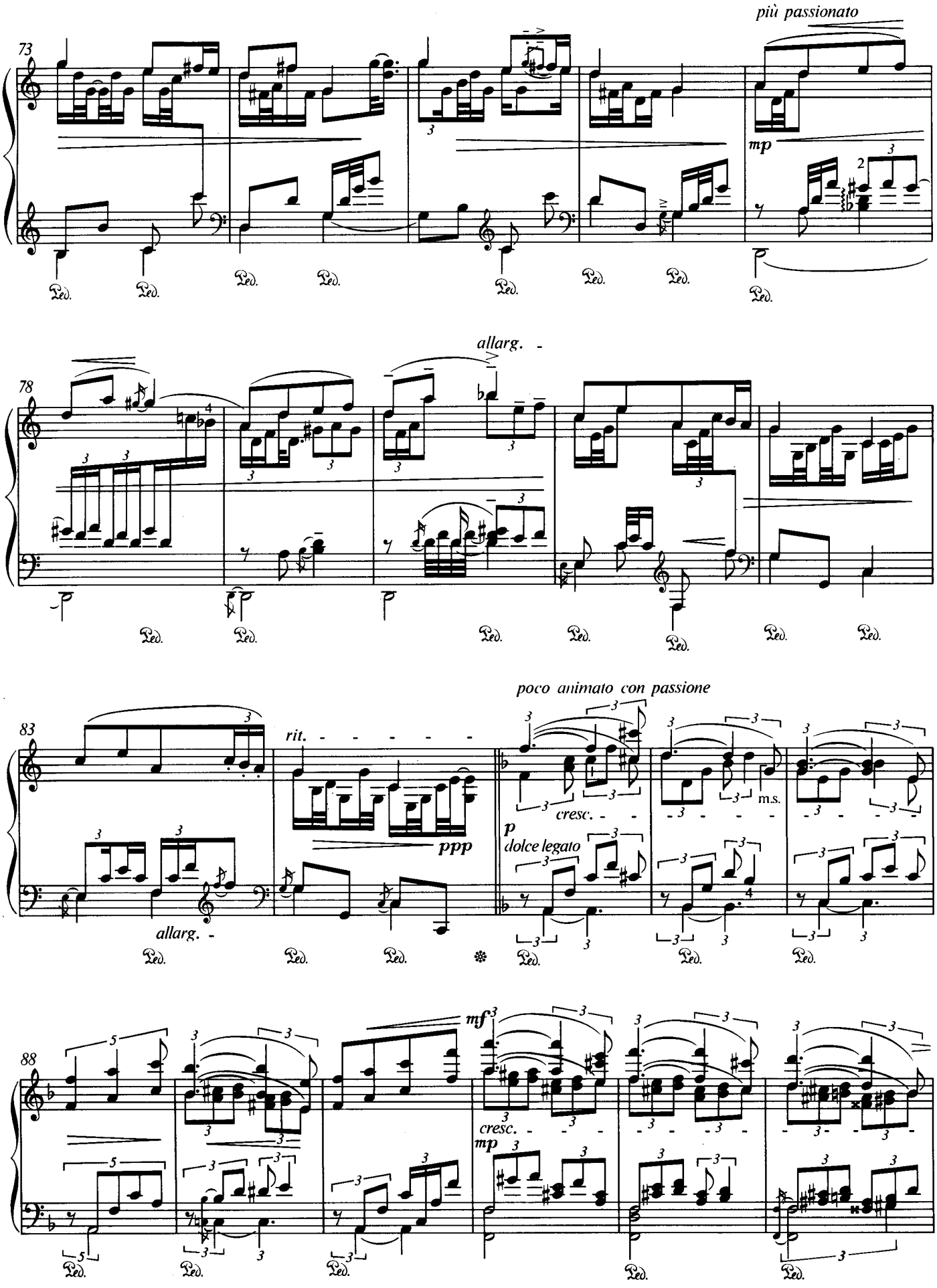
J. Brahms – G. Cziffra

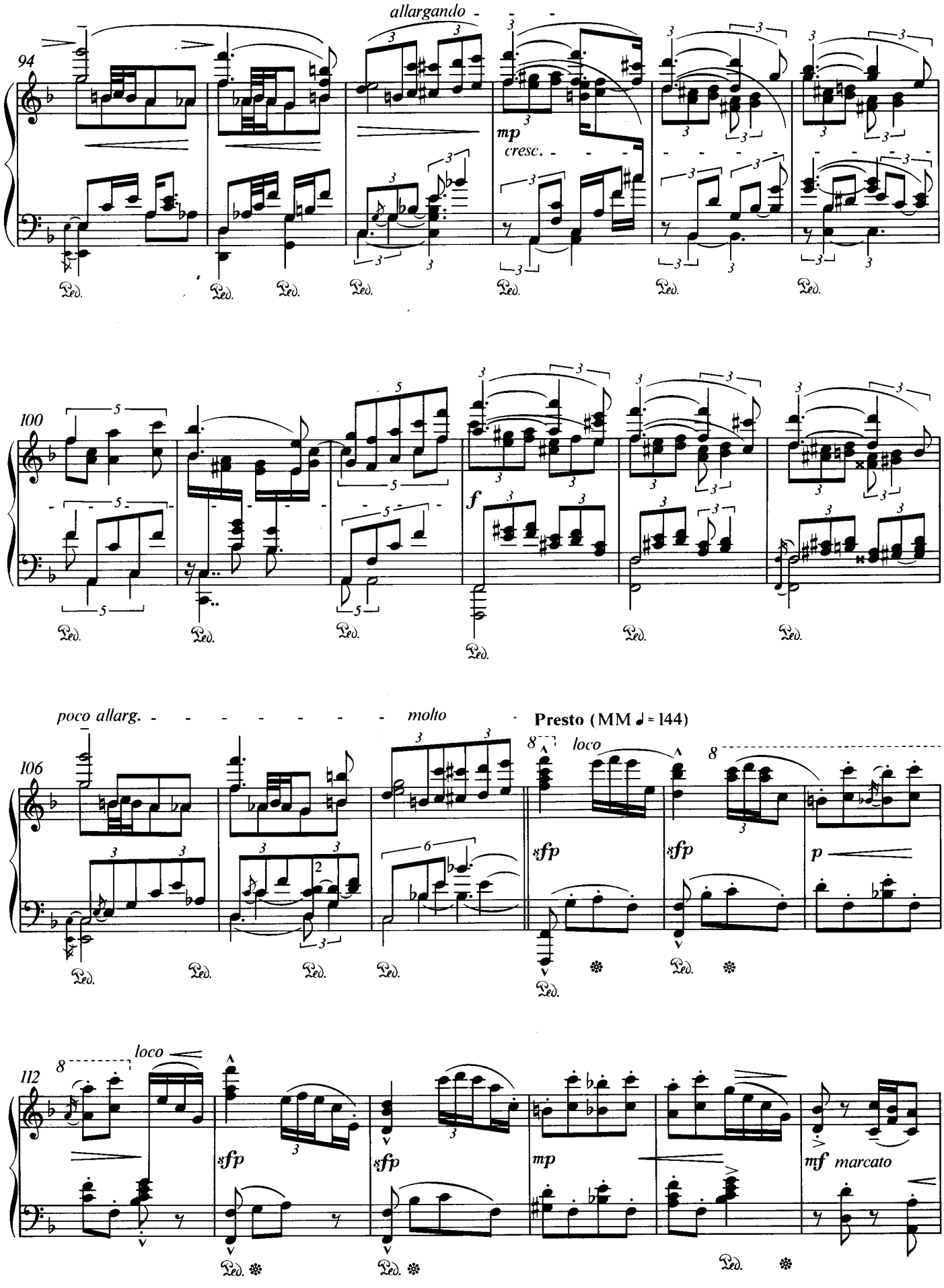
Con moto (MM ♩=52)

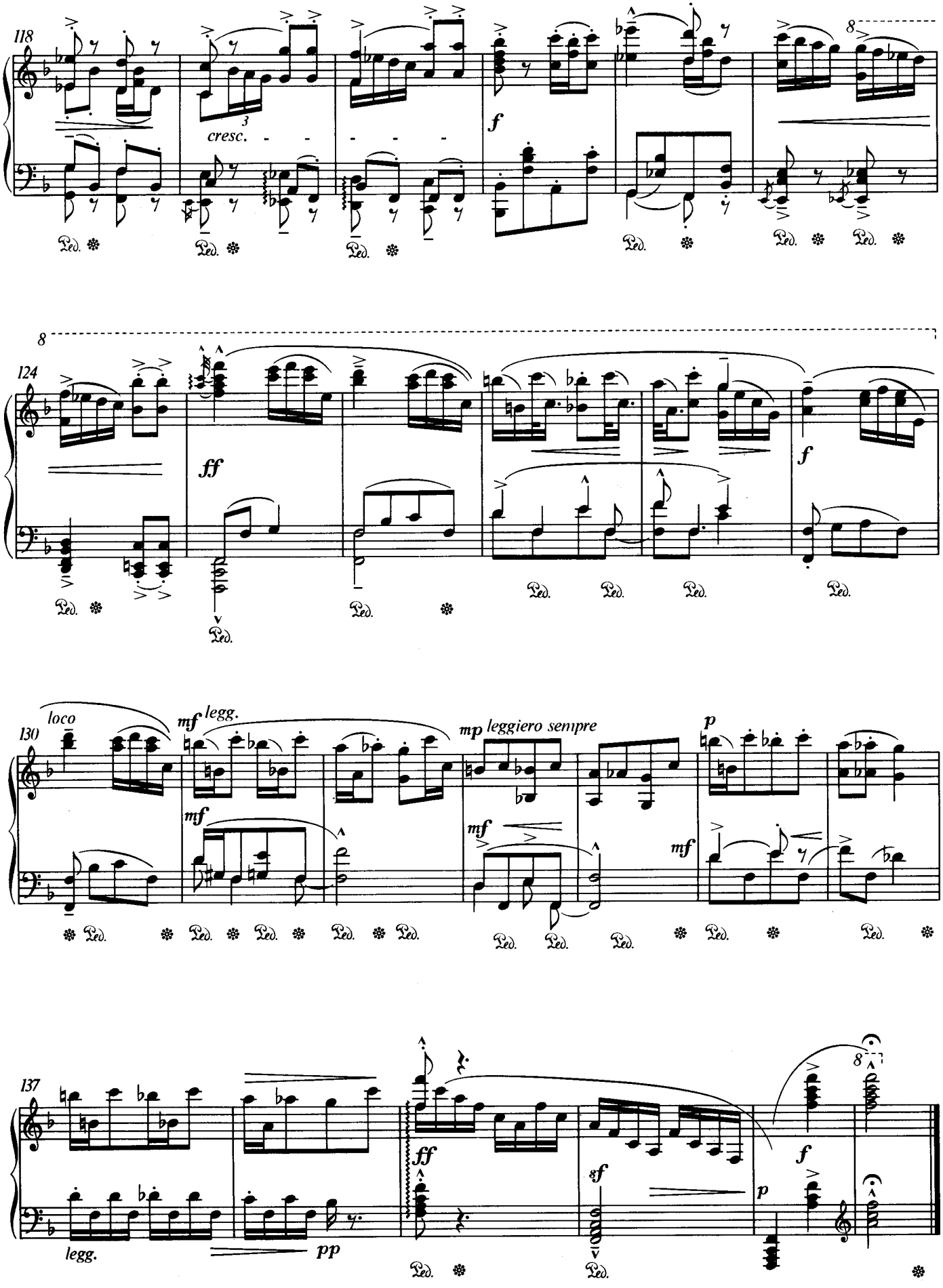



allargando - - -
allargando poco a poco - - - -
dolente
23
mp
p
pp
Ped.
Presto (MM ♩= 144)
loco
29
sfp
8
36
marcato
mp
f
43
ff
mf


loco
legg.
sempre leggiero
Poco meno presto (MM ♩ = 76)
legato cantabile mezza voce
rallentando
dim.
più f
poco più f

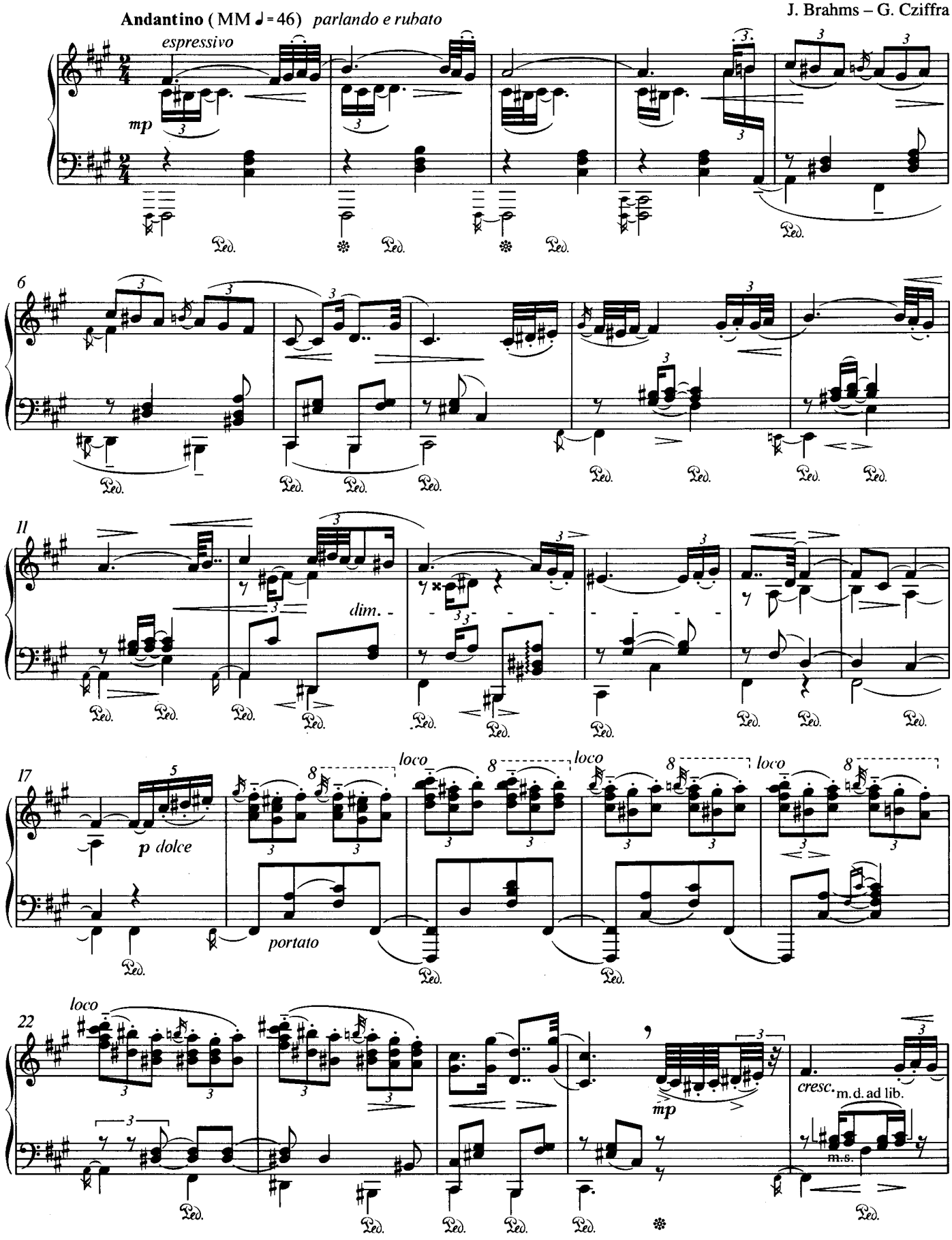

più passionato
73
mp
allarg.
78
rit.
ppp
poco animato con passione
83
allarg.
cresc.
p
dolce legato
m.s.
88
mf
cresc.
mp
Ped.

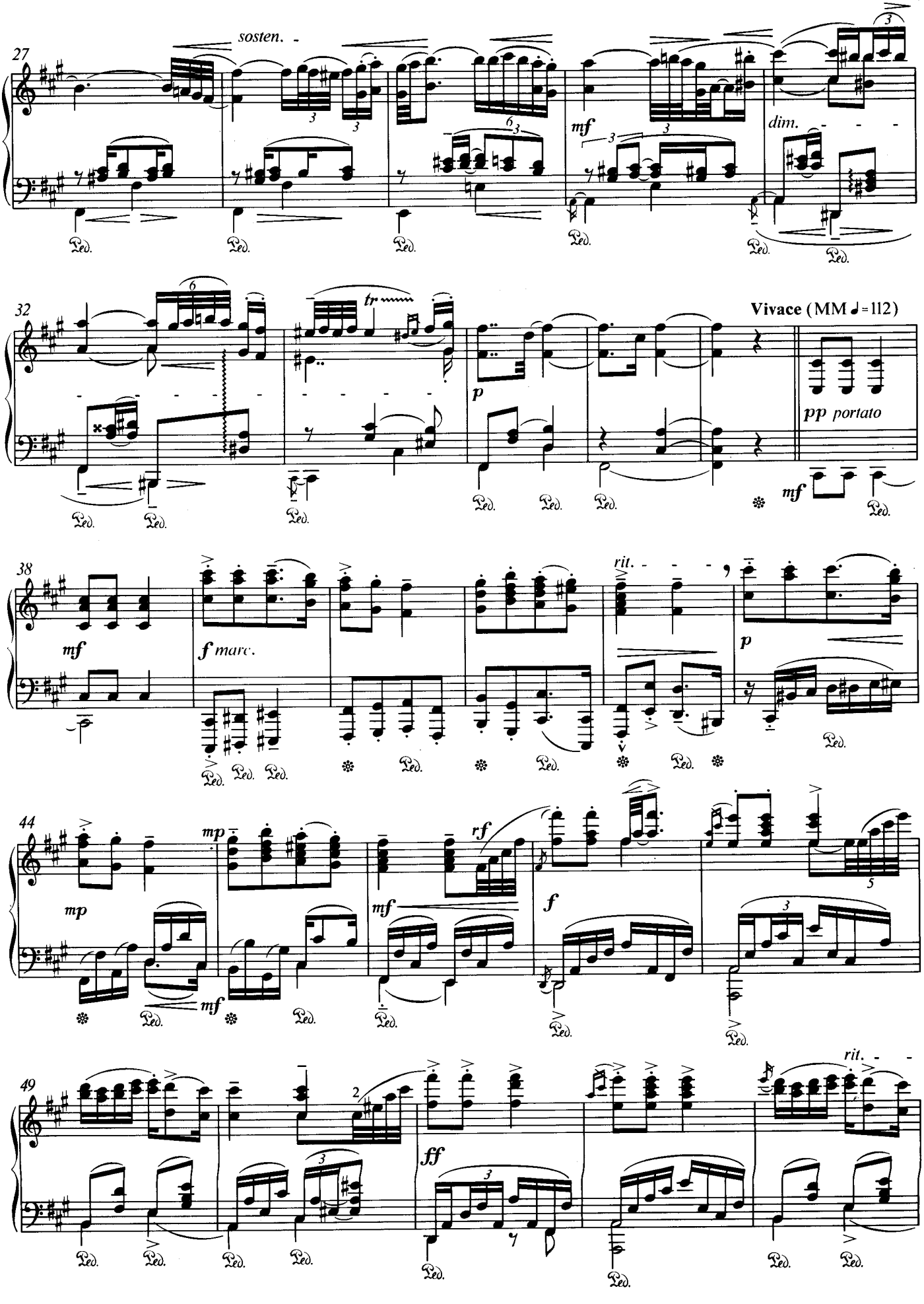

allargando
94
mp
cresc.
100
f
poco allarg.
molto
Presto (MM ♩= 144)
106
loco
sfp
p
112
loco
sfp
mp
mf marcato

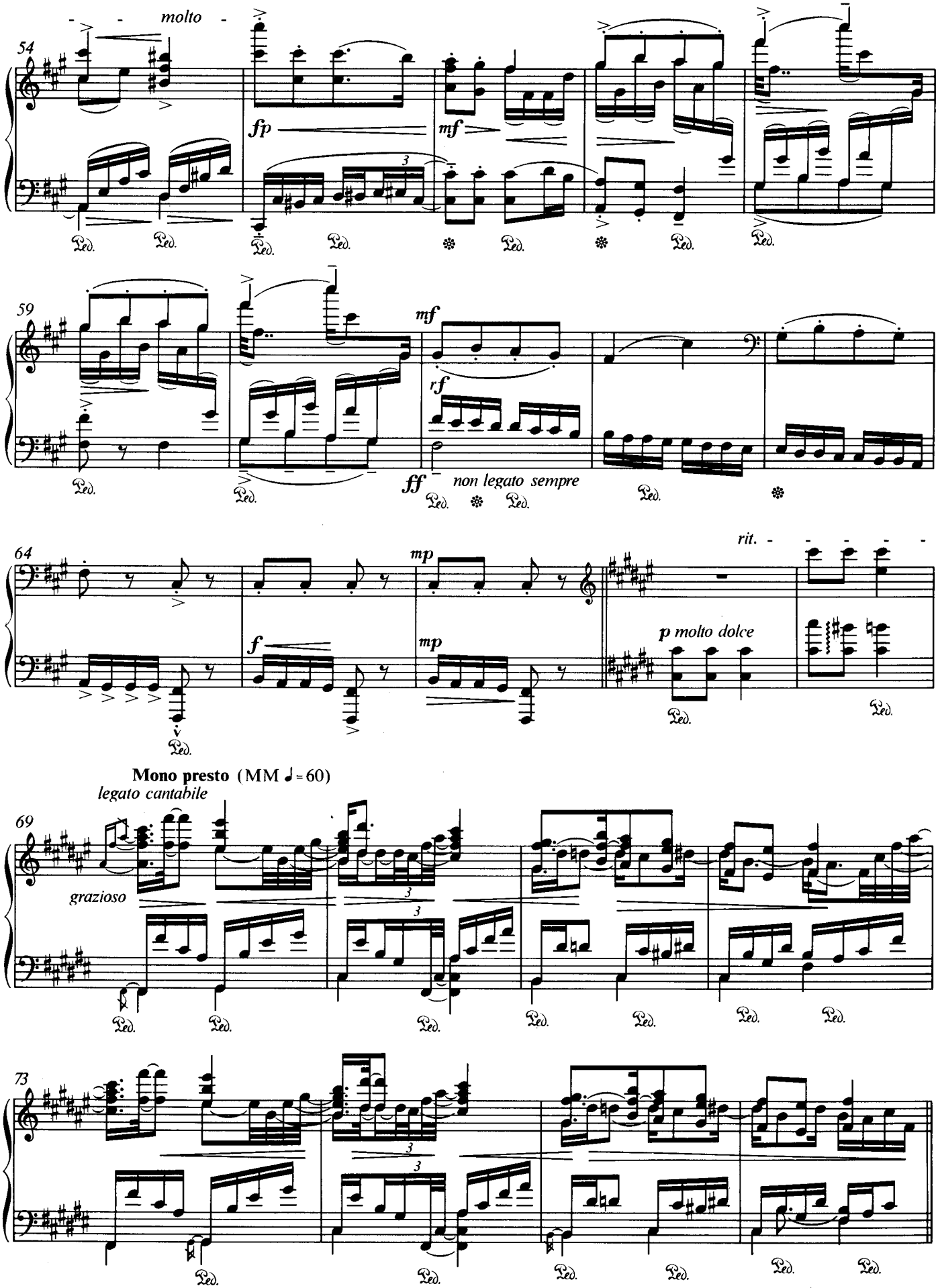

118
cresc.
f
8
124
ff
f
130
loco
mf legg.
mp leggiero sempre
p
mf
137
legg.
pp
ff
sf
p
f

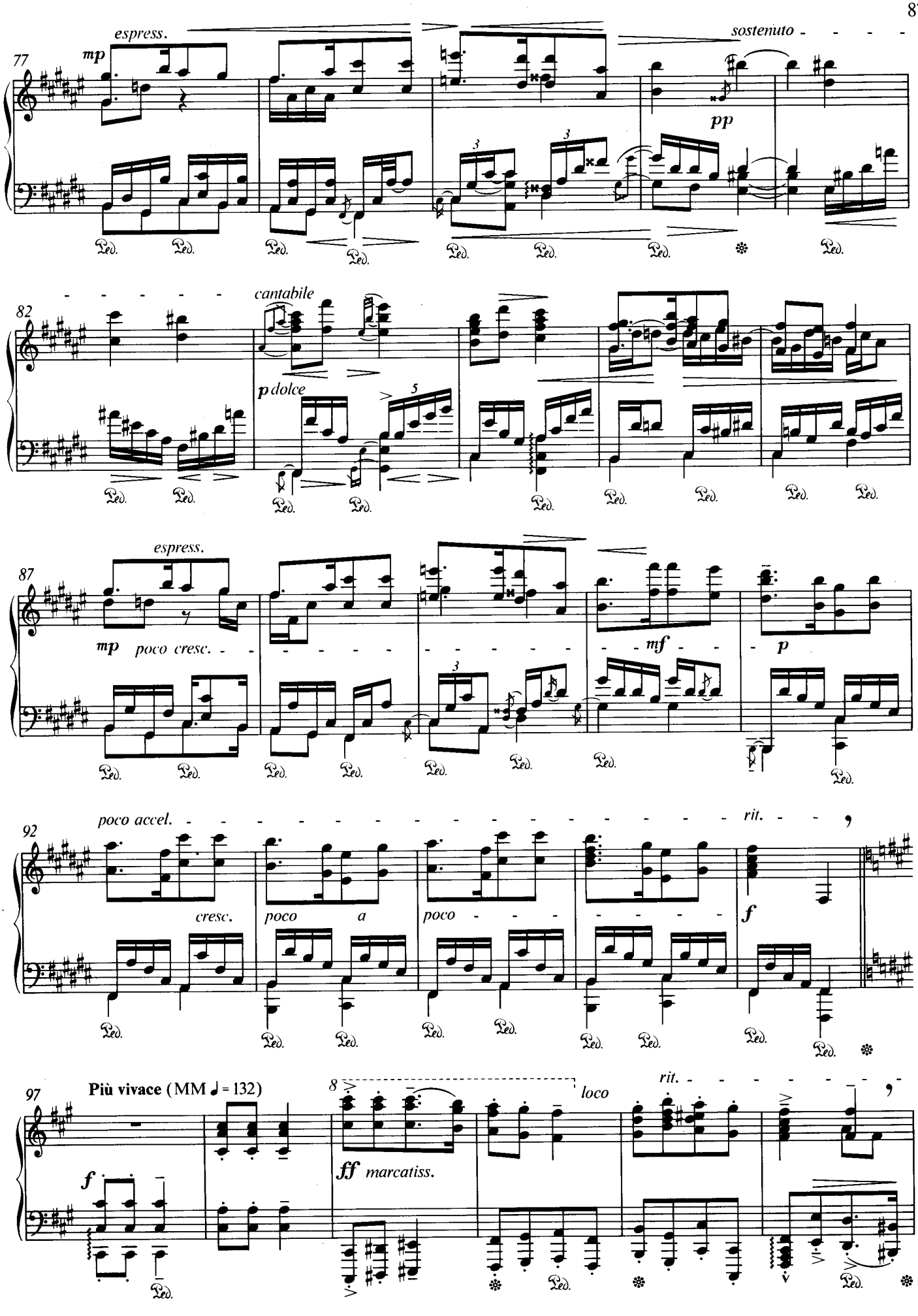
No. 17

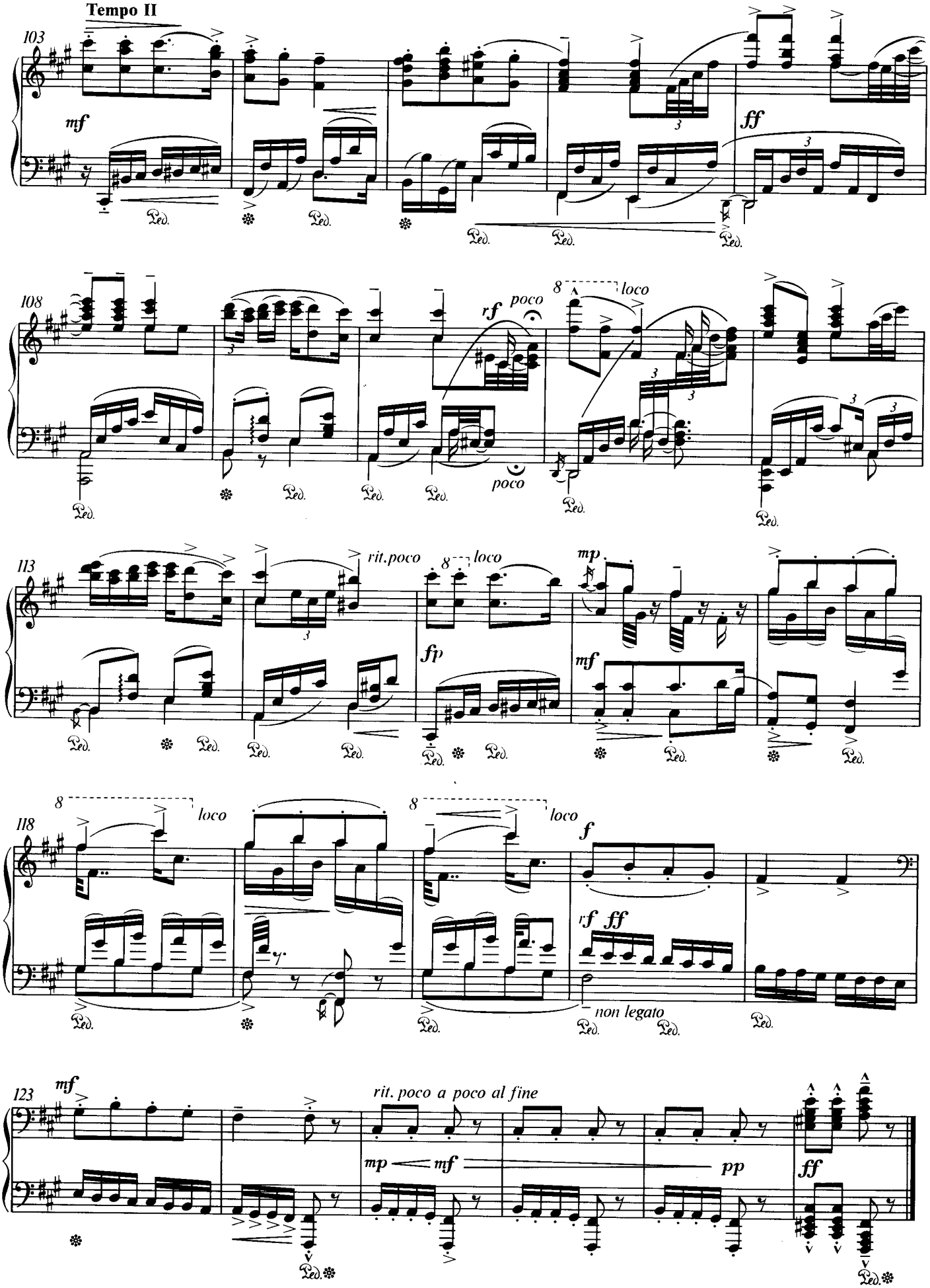
J. Brahms – G. Cziffra




27
sosten.
mf
dim.
32
tr
p
Vivace (MM ♩= 112)
pp portato
mf
38
mf
f marc.
rit.
p
44
mp
mp
rf
mf
mf
f
49
2
ff
rit.


molto
54
fp
mf
59
mf
rf
ff
non legato sempre
64
mp
rit.
f
mp
p molto dolce
Mono presto (MM ♩= 60)
legato cantabile
69
grazioso
73

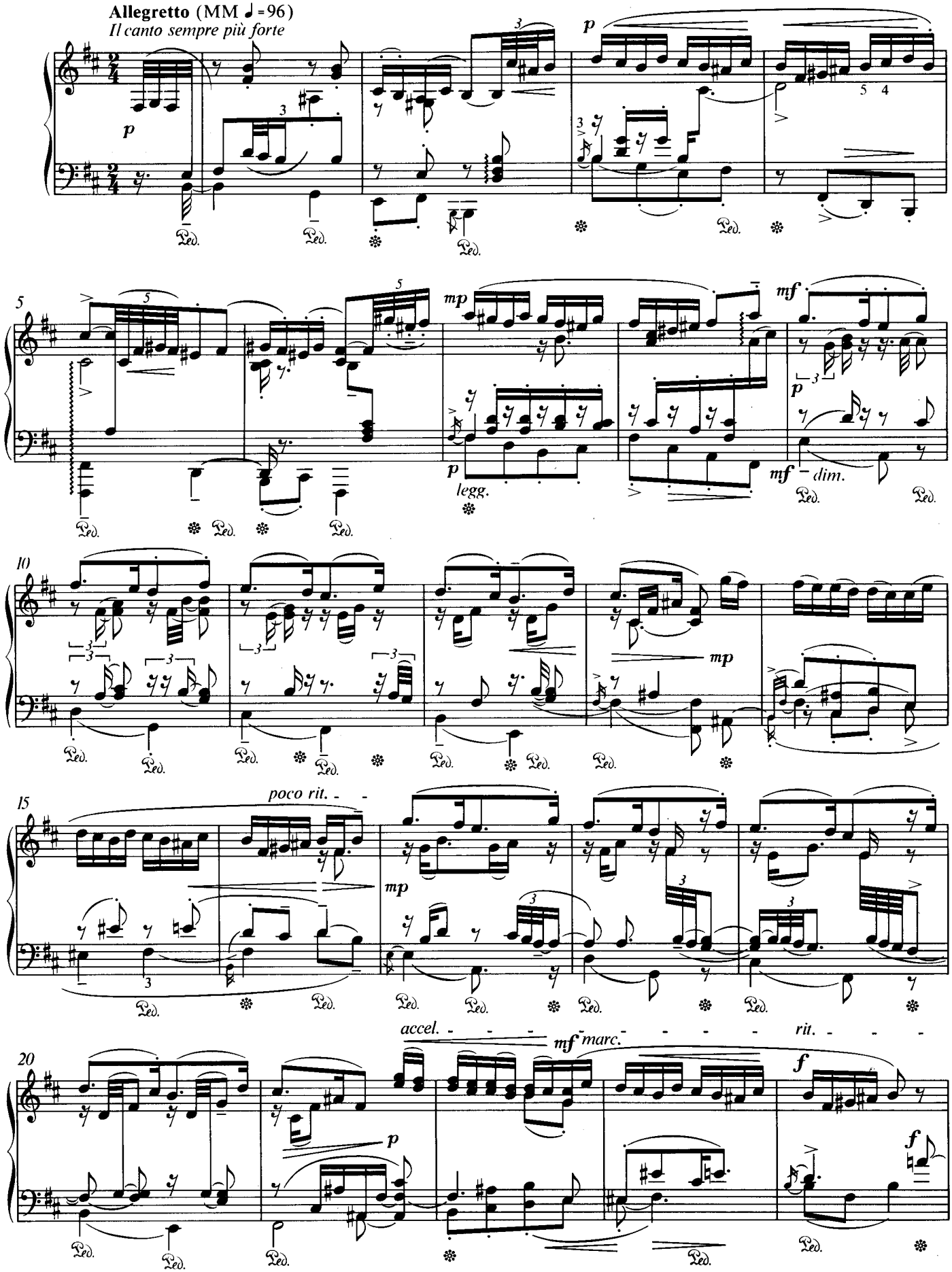

77
espress.
mp
sostenuto
pp
82
cantabile
p dolce
87
espress.
mp
poco cresc.
mf
p
92
poco accel.
rit.
cresc.
poco a
poco
f
97
Più vivace (MM ♩ = 132)
f
8
ff marcatiss.
loco
rit.

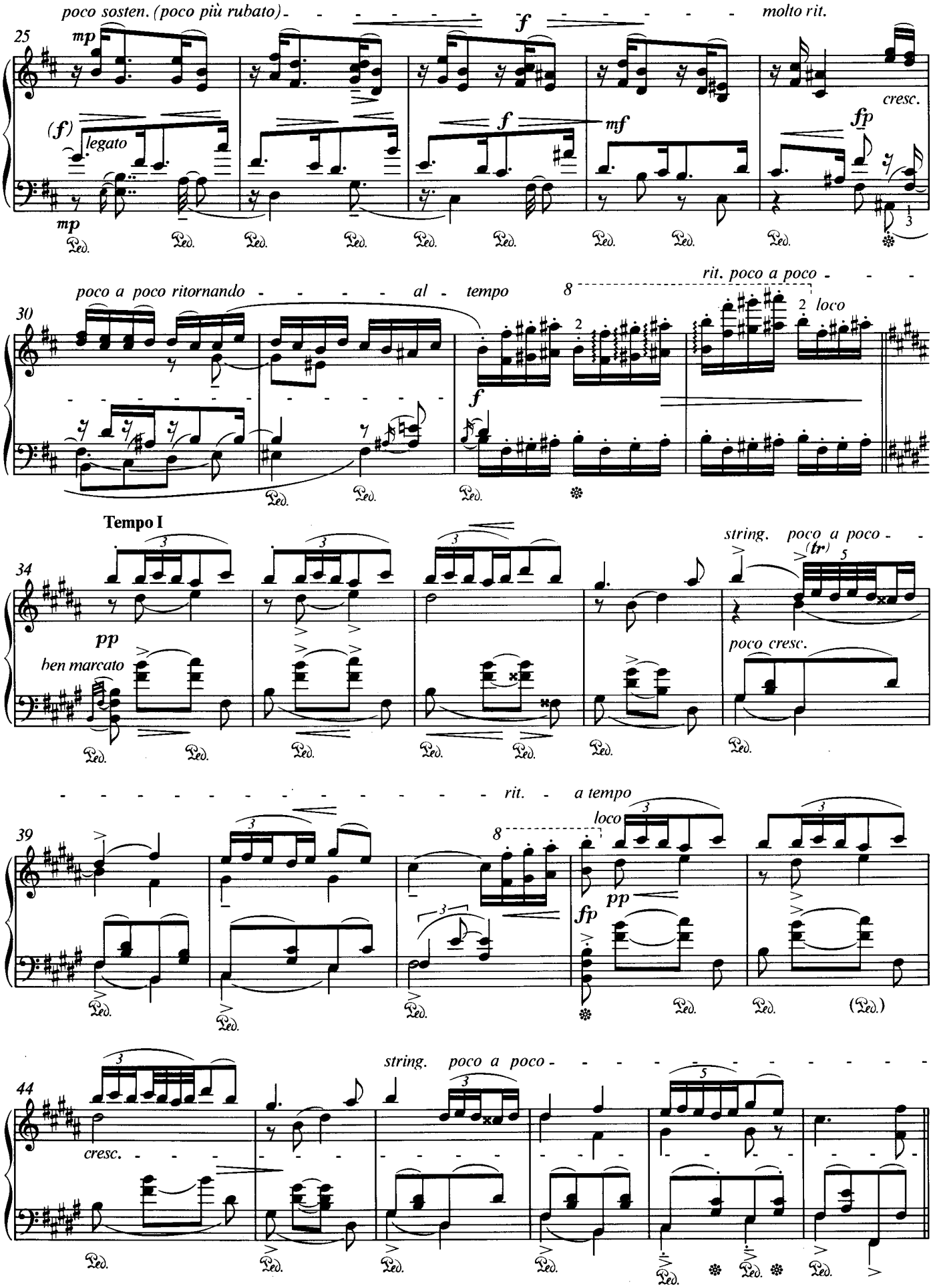

Tempo II
103
mf
ff
108
rf
poco
poco
8
loco
113
rit.poco
8
loco
fp
mp
mf
118
8
loco
8
loco
f
rf
ff
non legato
123
mf
rit. poco a poco al fine
mp
mf
pp
ff

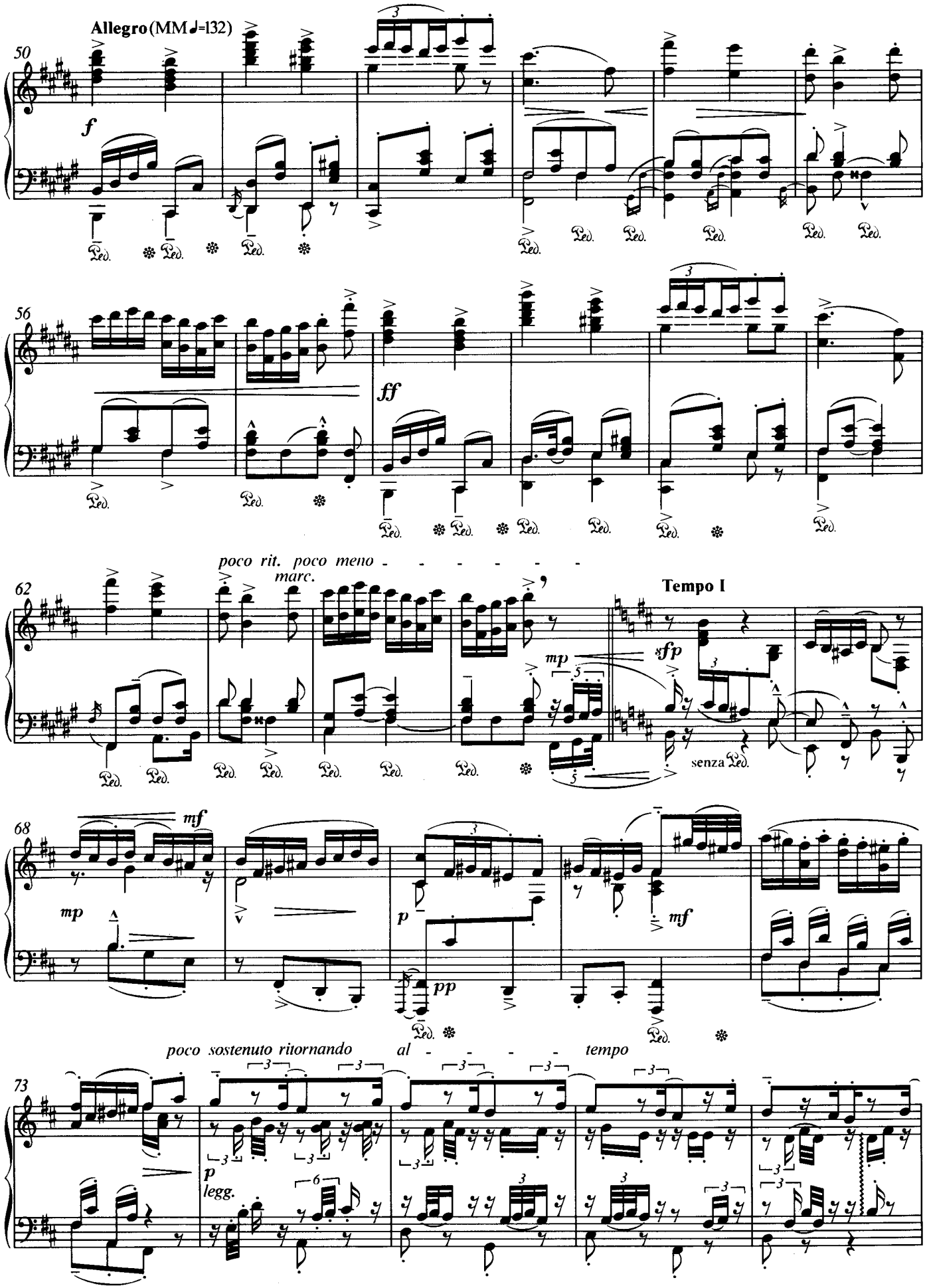
No. 19

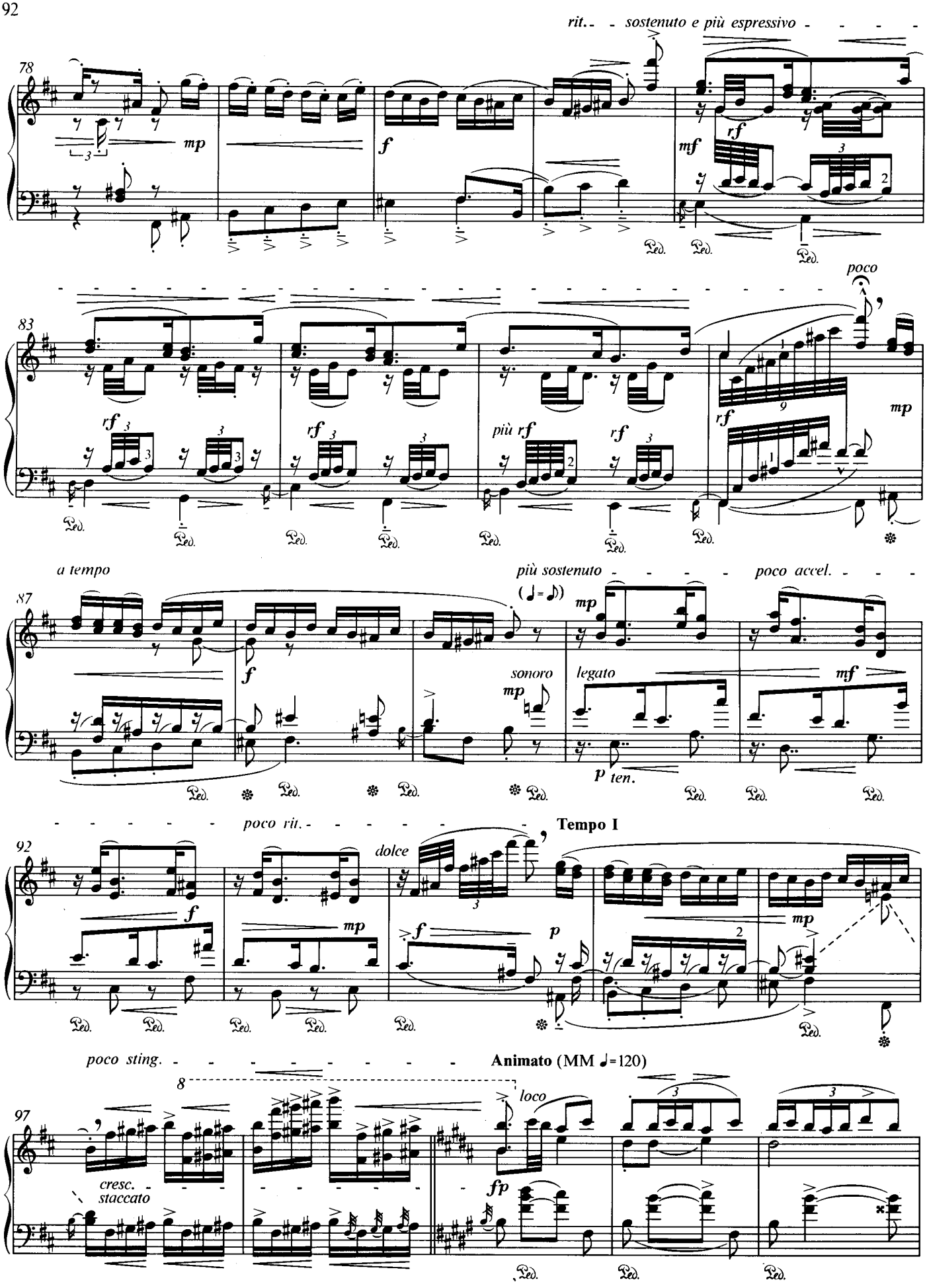
J. Brahms – G. Cziffra

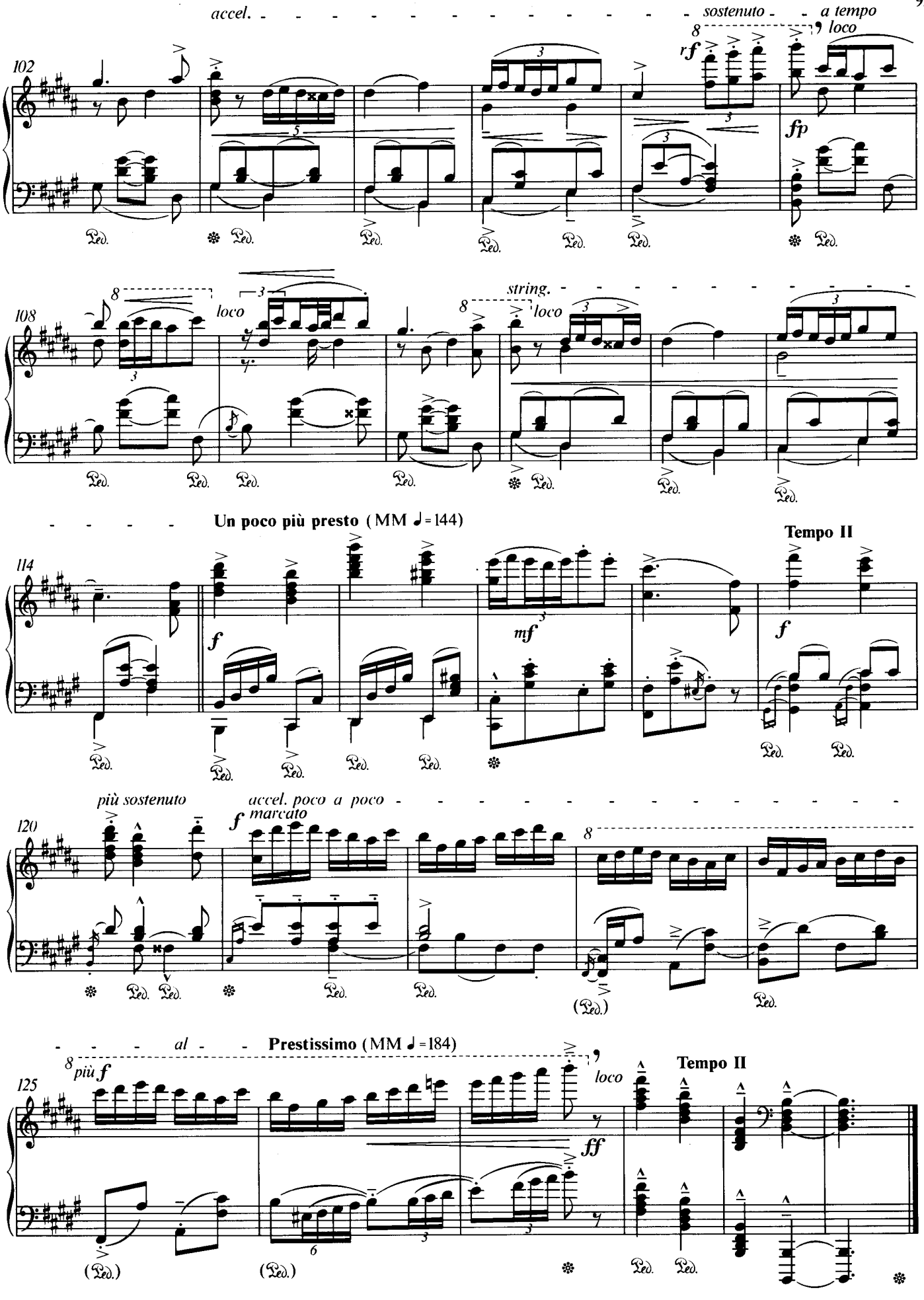
Allegretto (MM ♩=96)
Il canto sempre più forte



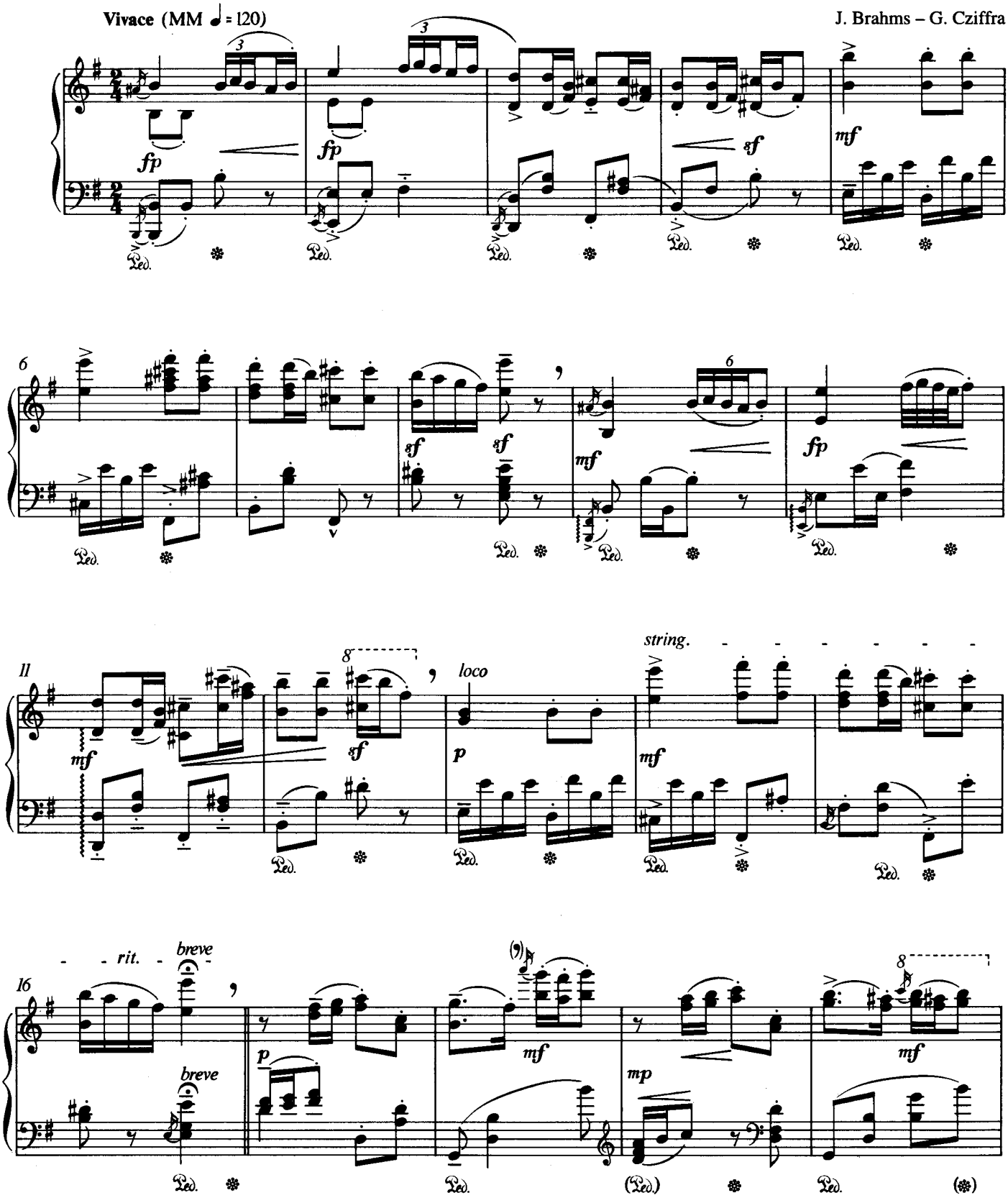

poco sosten. (poco più rubato)
molto rit.
25
mp
f
(f)
legato
mf
fp
cresc.
mp
poco a poco ritornando - - - - - al - tempo
rit. poco a poco - - -
8
2
loco
30
f
Tempo I
34
pp
ben marcato
string. poco a poco - -
(tr)
poco cresc.
rit. - a tempo
39
loco
8
fp
pp
(Ped.)
string. poco a poco - - - - - - - - - -
44
cresc. - - -

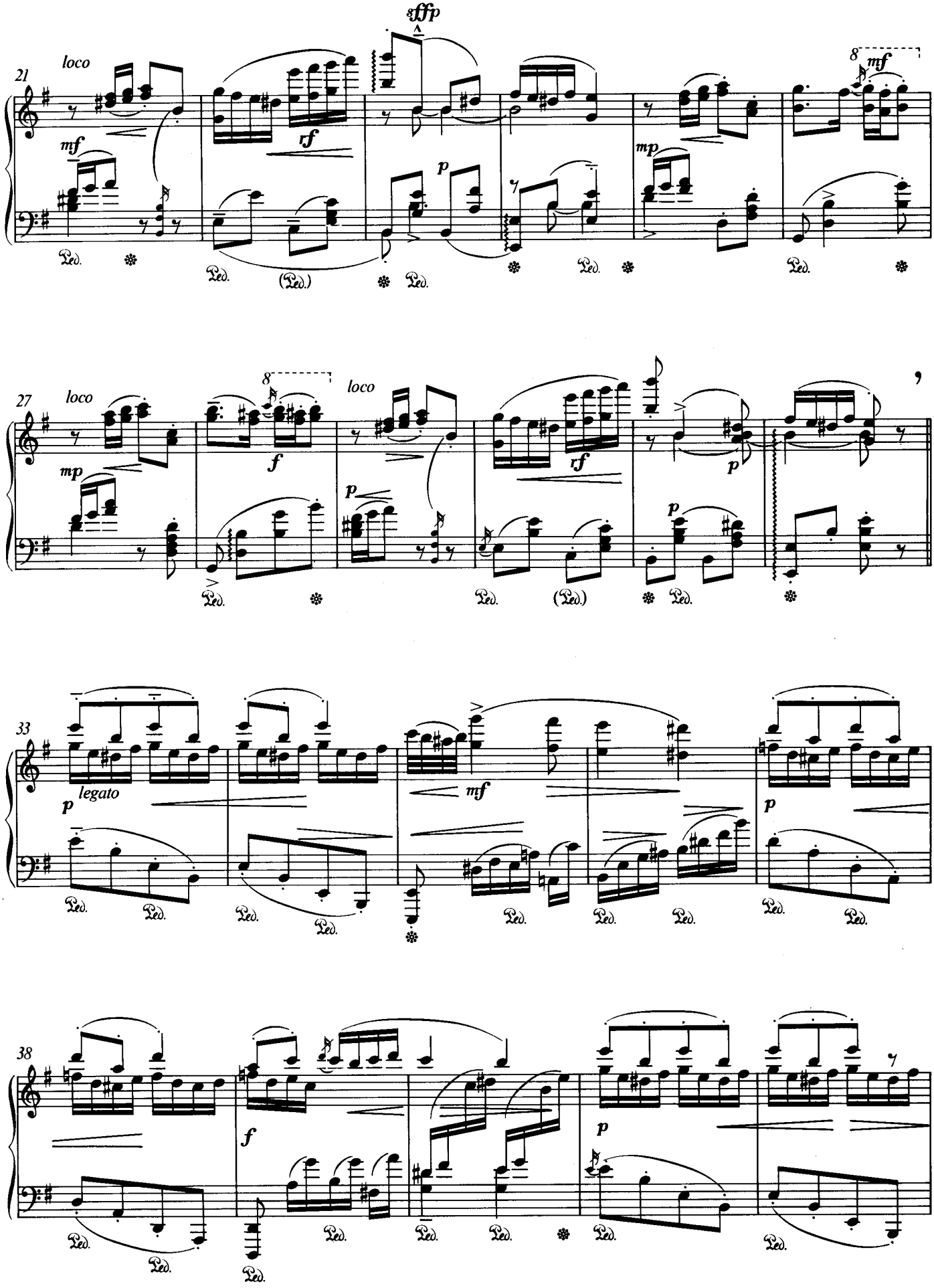

Allegro (MM ♩=132)
50
f
56
ff
poco rit. poco meno
marc.
62
mp
Tempo I
sfp
senza
68
mf
mp
p
pp
mf
poco sostenuto ritornando al tempo
73
p
legg.

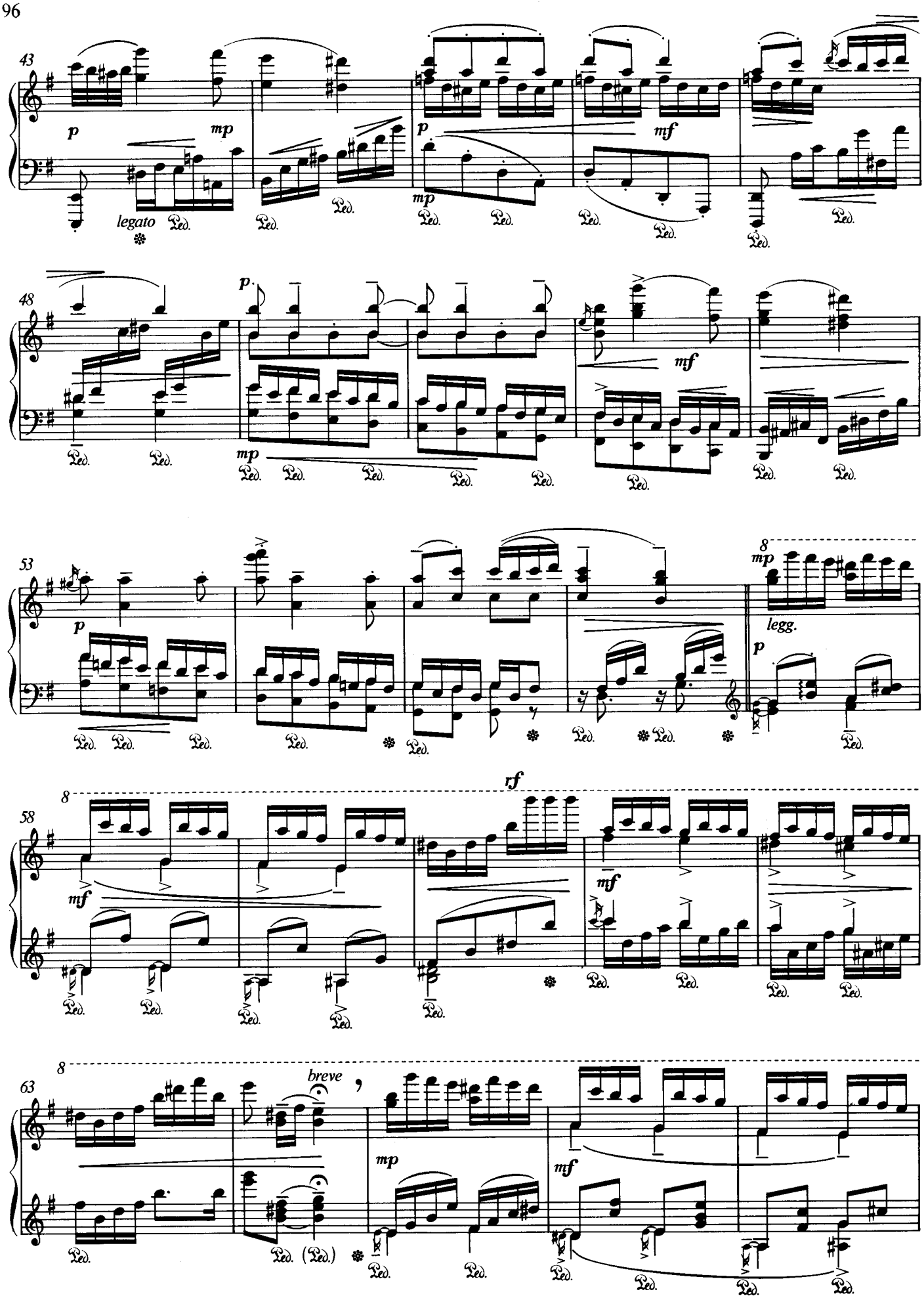

rit. - - sostenuto e più espressivo - - - - -
78
mp
f
mf
rf
3
2
Ped.
poco
83
rf
più rf
mp
a tempo
più sostenuto
poco accel.
87
(♩= ♪)
sonoro
legato
p ten.
poco rit.
Tempo I
92
dolce
poco sting.
Animato (MM ♩=120)
8
loco
97
cresc.
staccato
fp

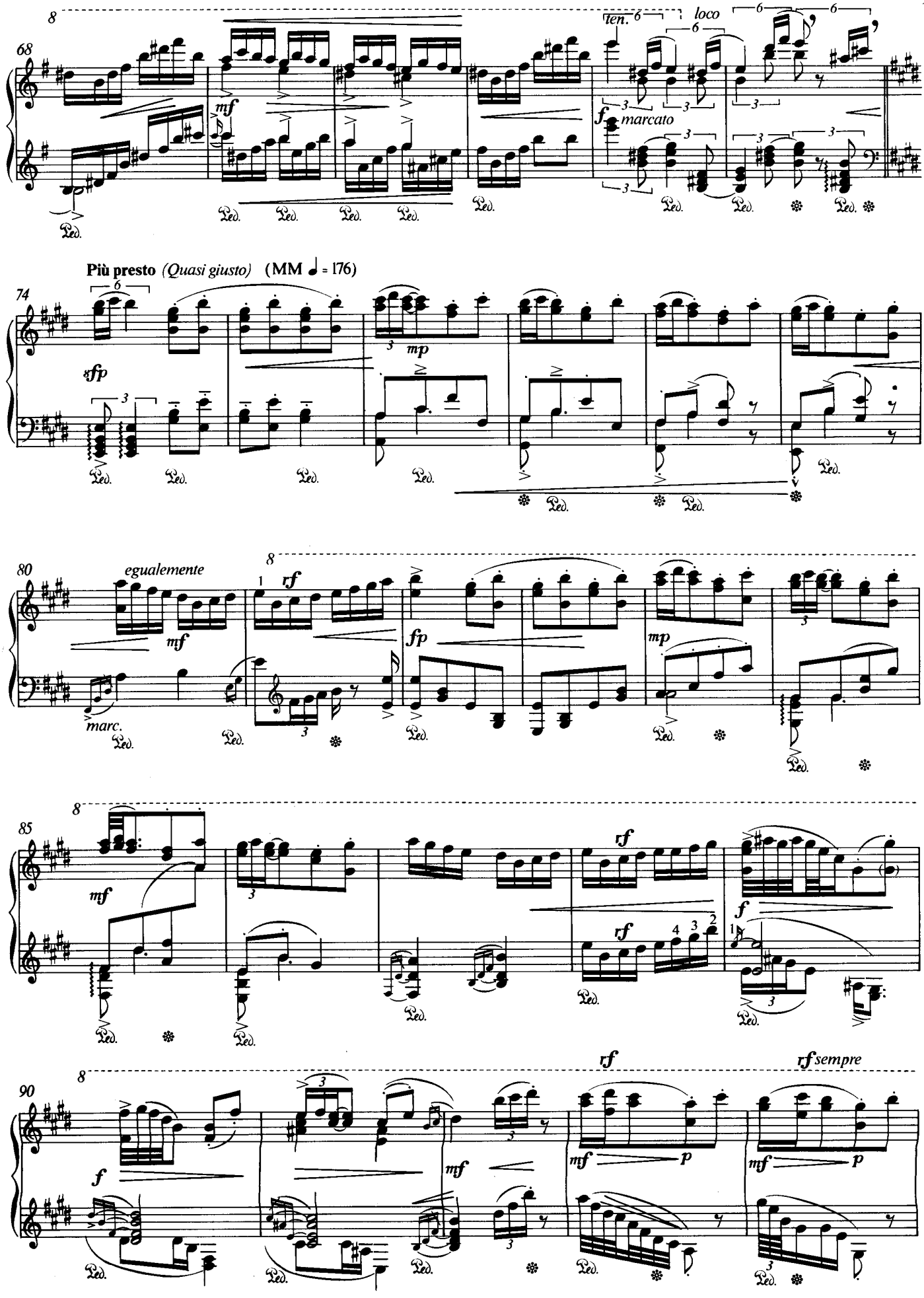

accel.
sostenuto
a tempo
loco
102
rf
fp
108
loco
string.
loco
Un poco più presto (MM ♩=144)
Tempo II
114
f
mf
f
più sostenuto
accel. poco a poco
120
f marcato
al
Prestissimo (MM ♩=184)
125
più f
loco
ff
Tempo II

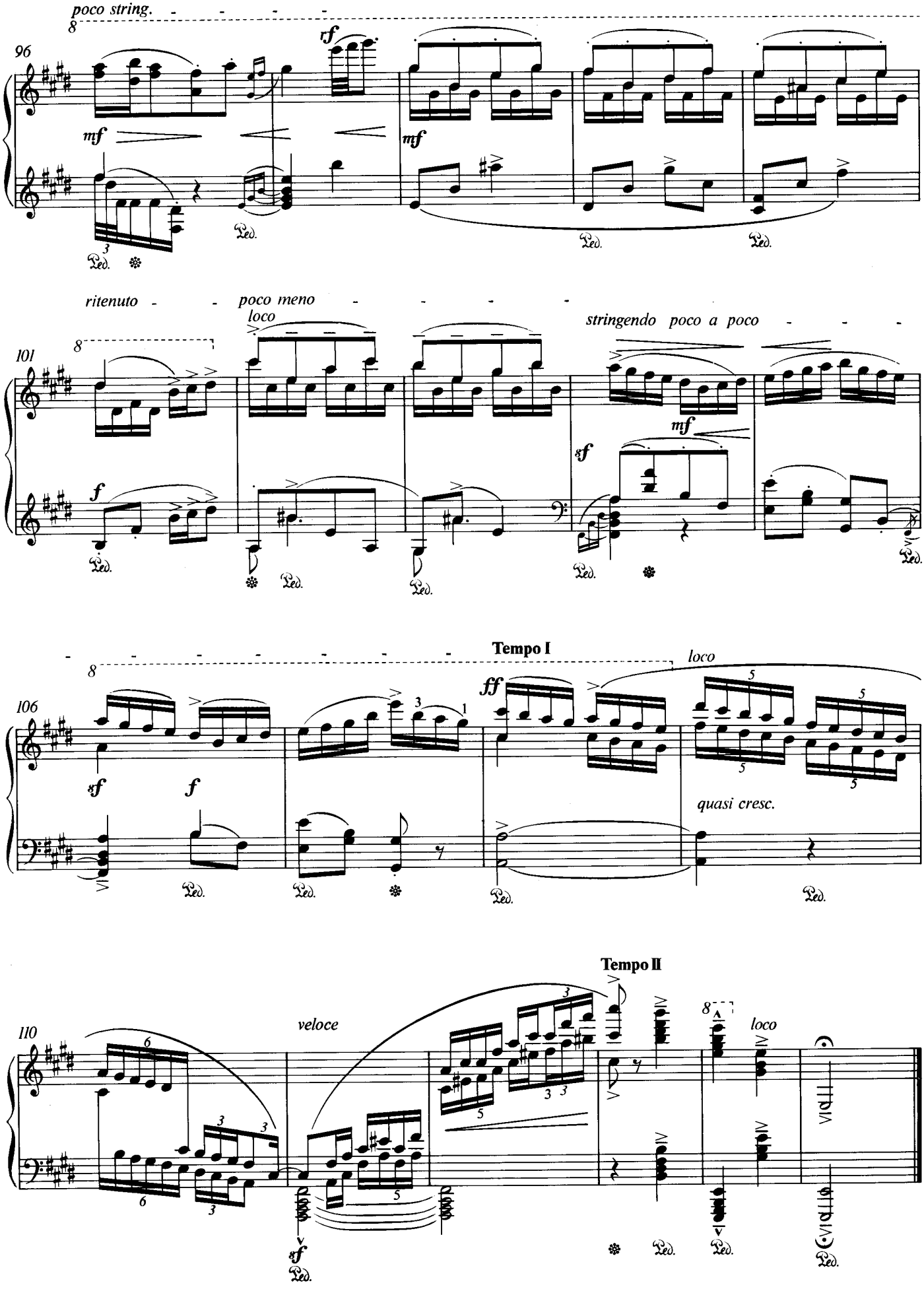
No. 21


Vivace (MM ♩ = 120)
J. Brahms – G. Cziffra
fp
fp
sf
mf
6
sf
sf
mf
6
fp
II
mf
8
sf
loco
p
string.
mf
rit.
breve
16
breve
p
mf
mp
8
mf


21
loco
mf
rf
fffp
p
8
mf
mp
Ped.
(Ped.)
27
loco
8
mp
f
p
rf
33
p
legato
mf
38
f

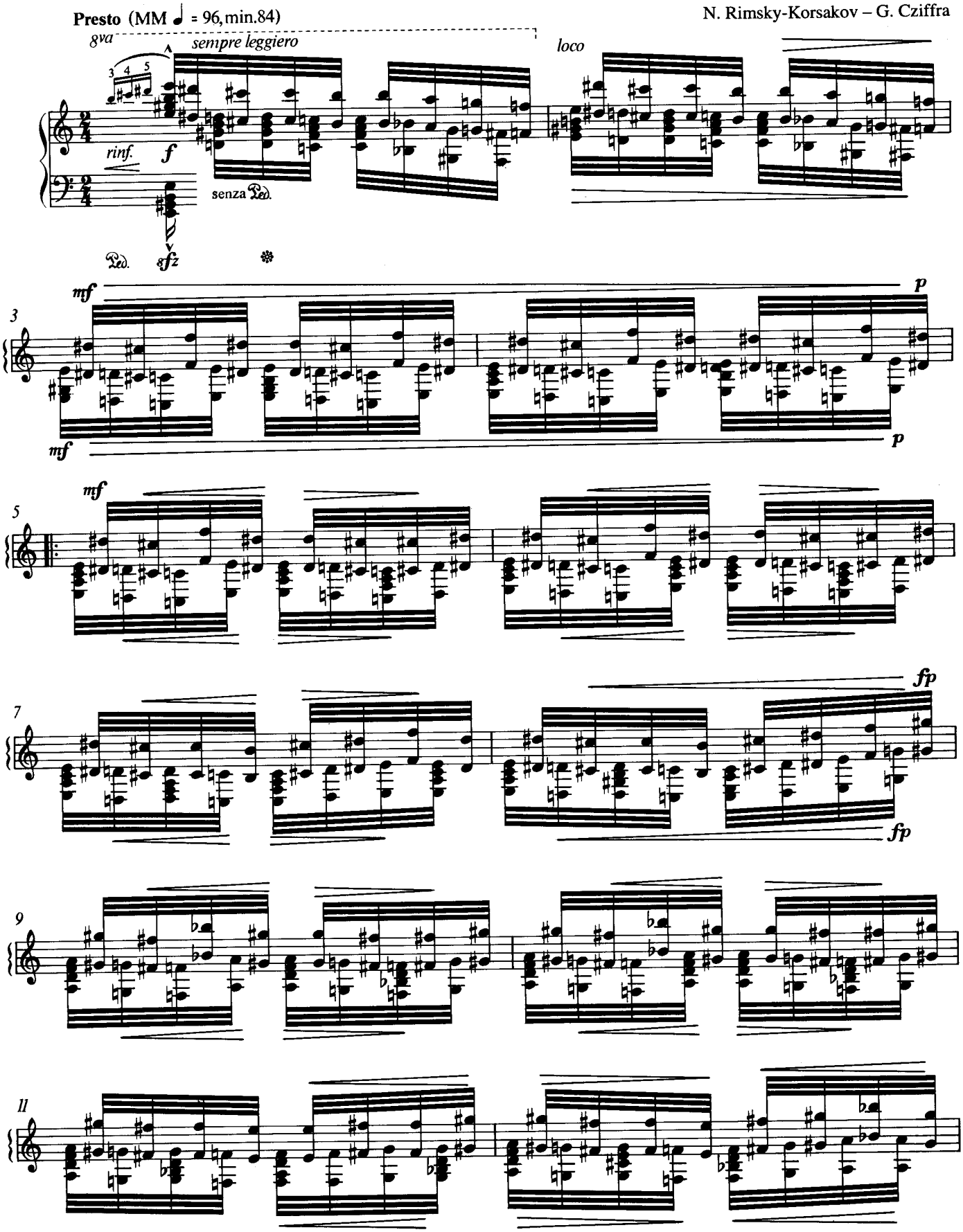

43
p
mp
legato
Ped.
p
mp
mf
48
p
mp
mf
53
p
8
mp
legg.
p
58
8
rf
mf
mf
63
8
breve
mp
mf

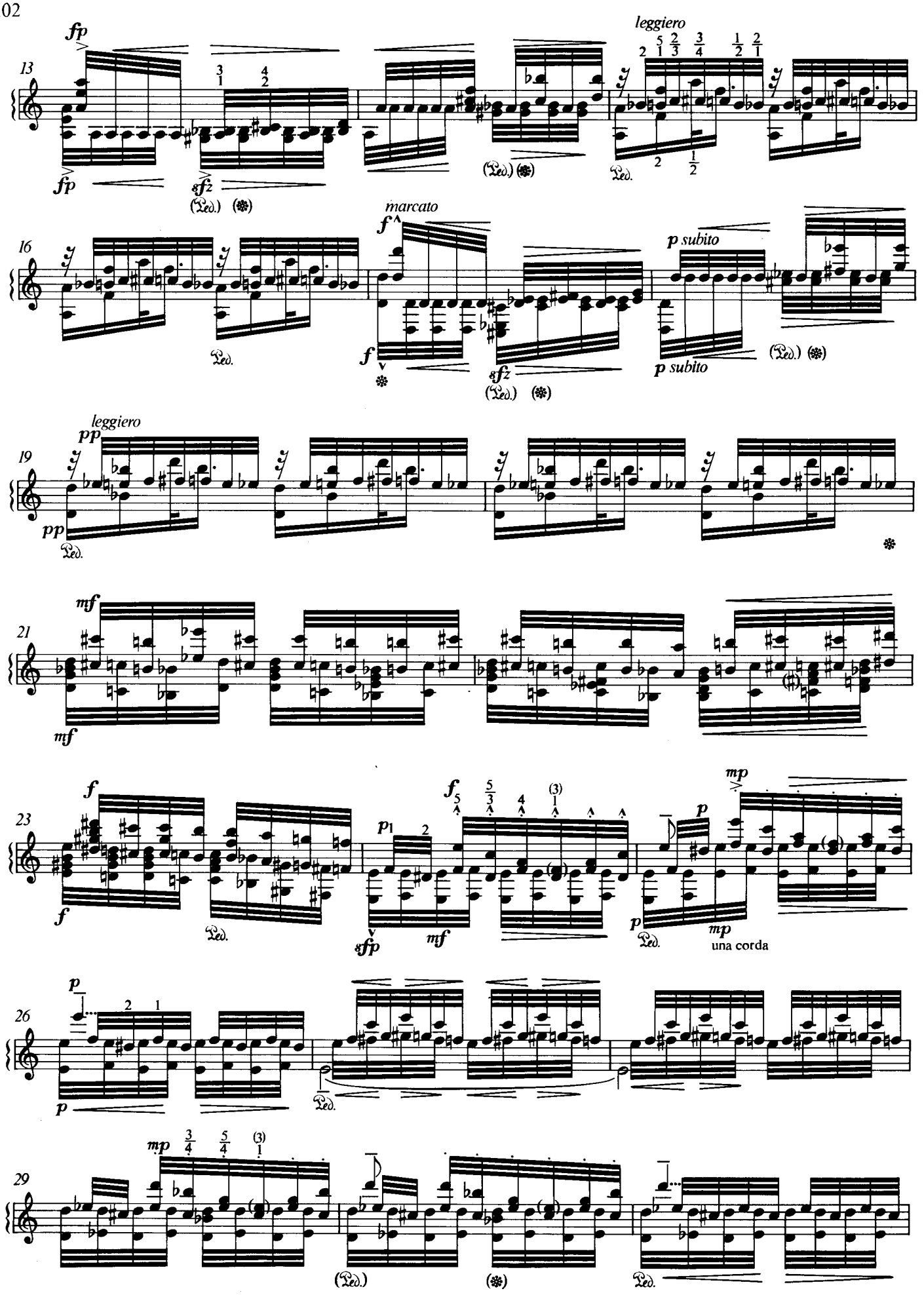

68
ten.
loco
mf
f marcato
Più presto (Quasi giusto) (MM ♩ = 176)
74
sfp
mp
80
egualemente
mf
rf
fp
mp
marc.
85
mf
rf
f
90
f
mf
rf
rf sempre
p

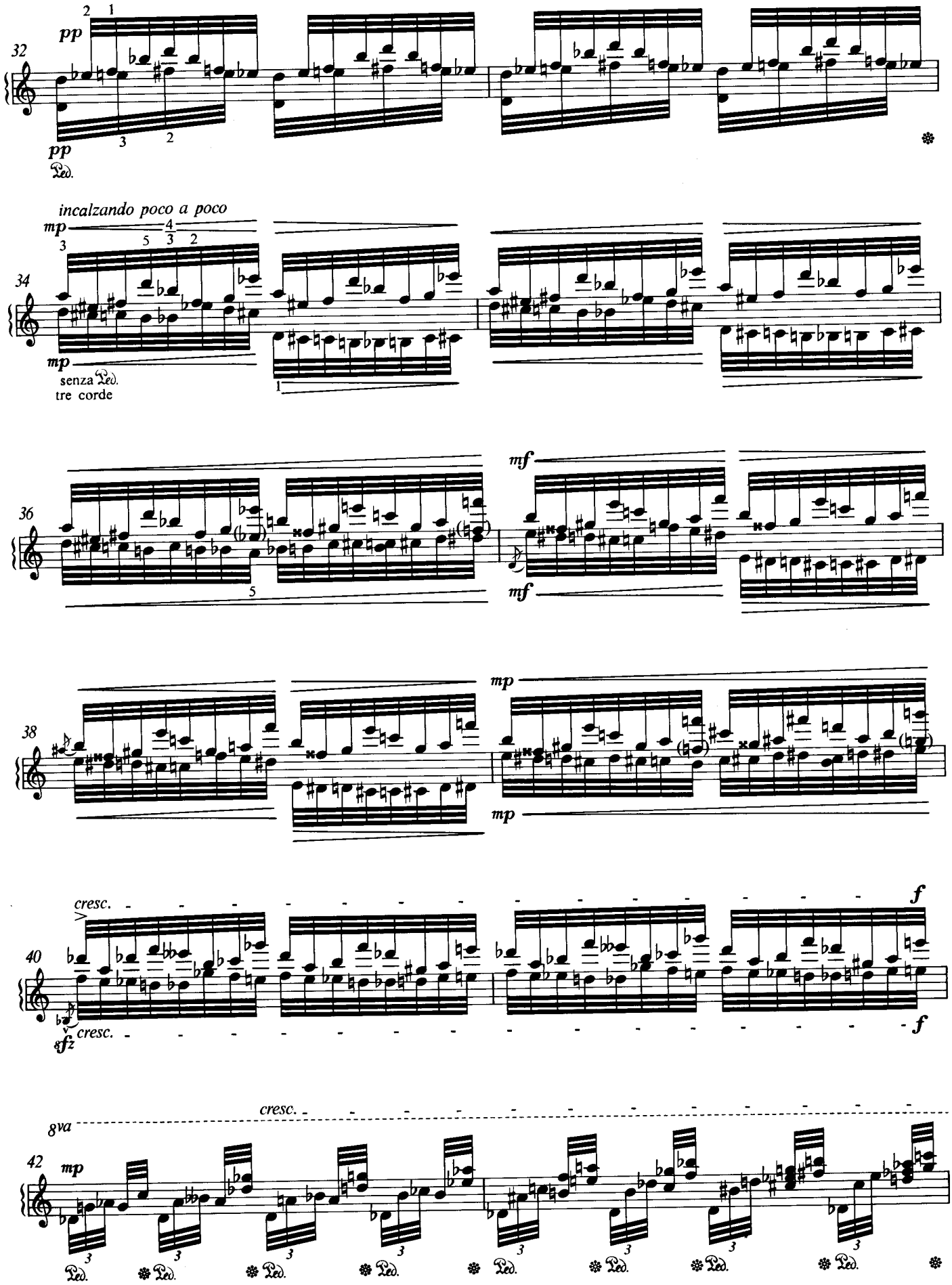

poco string.
96
rf
mf
mf
ritenuto
poco meno
loco
101
stringendo poco a poco
f
mf
sf
Tempo I
loco
106
ff
sf
f
quasi cresc.
Tempo II
110
veloce
loco
sf

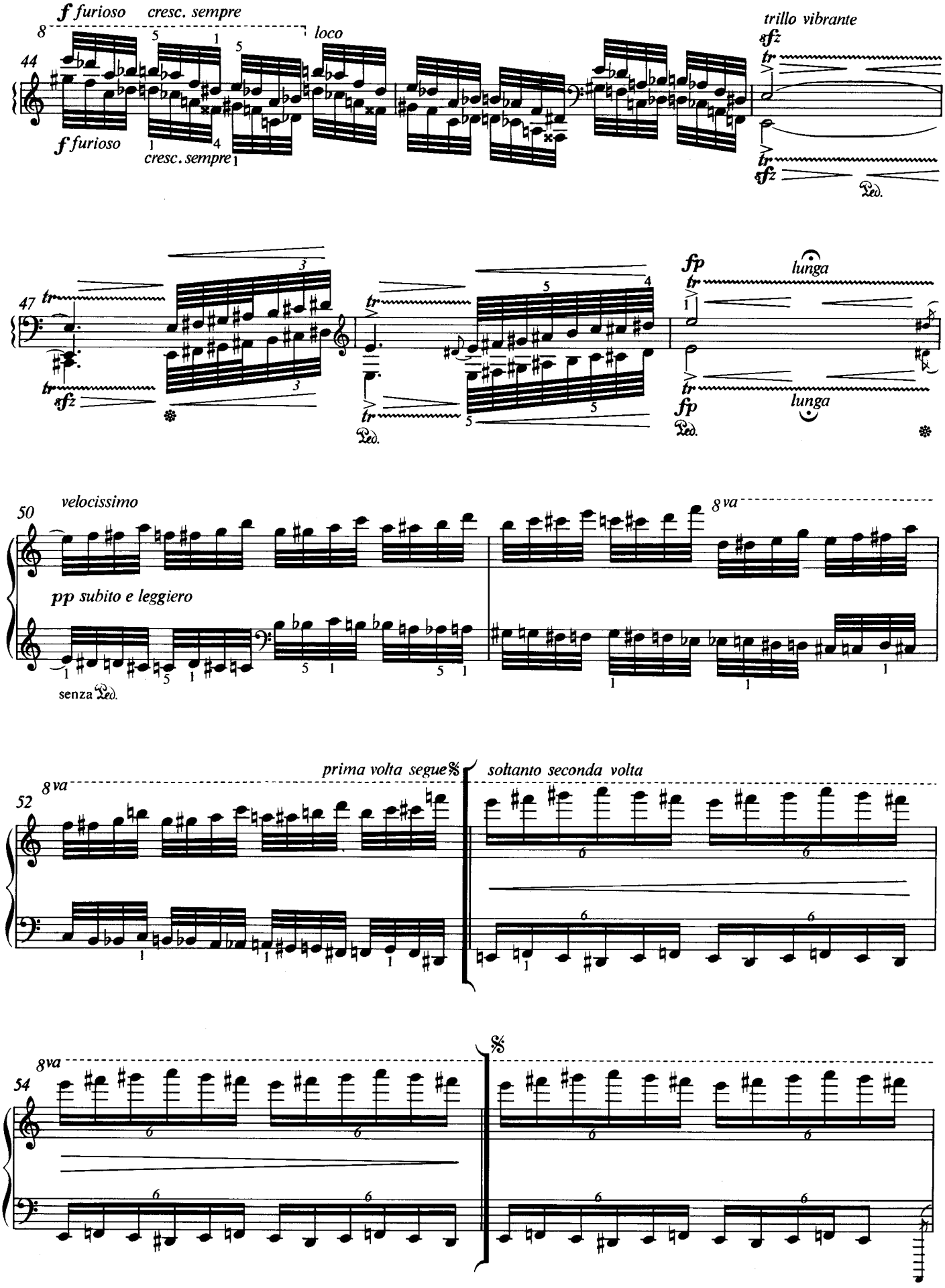
Etudes de concert

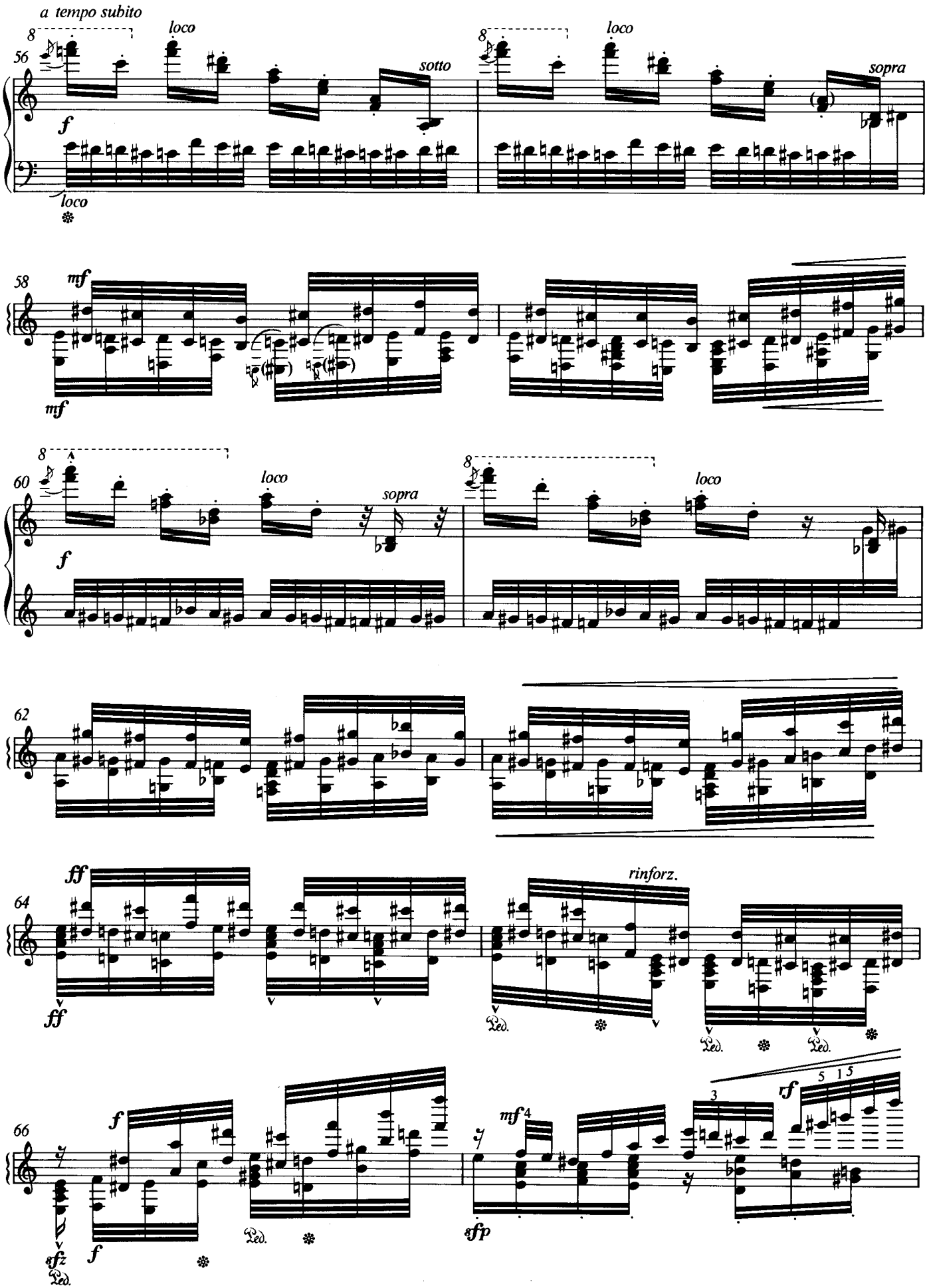
Le Vol du bourdon

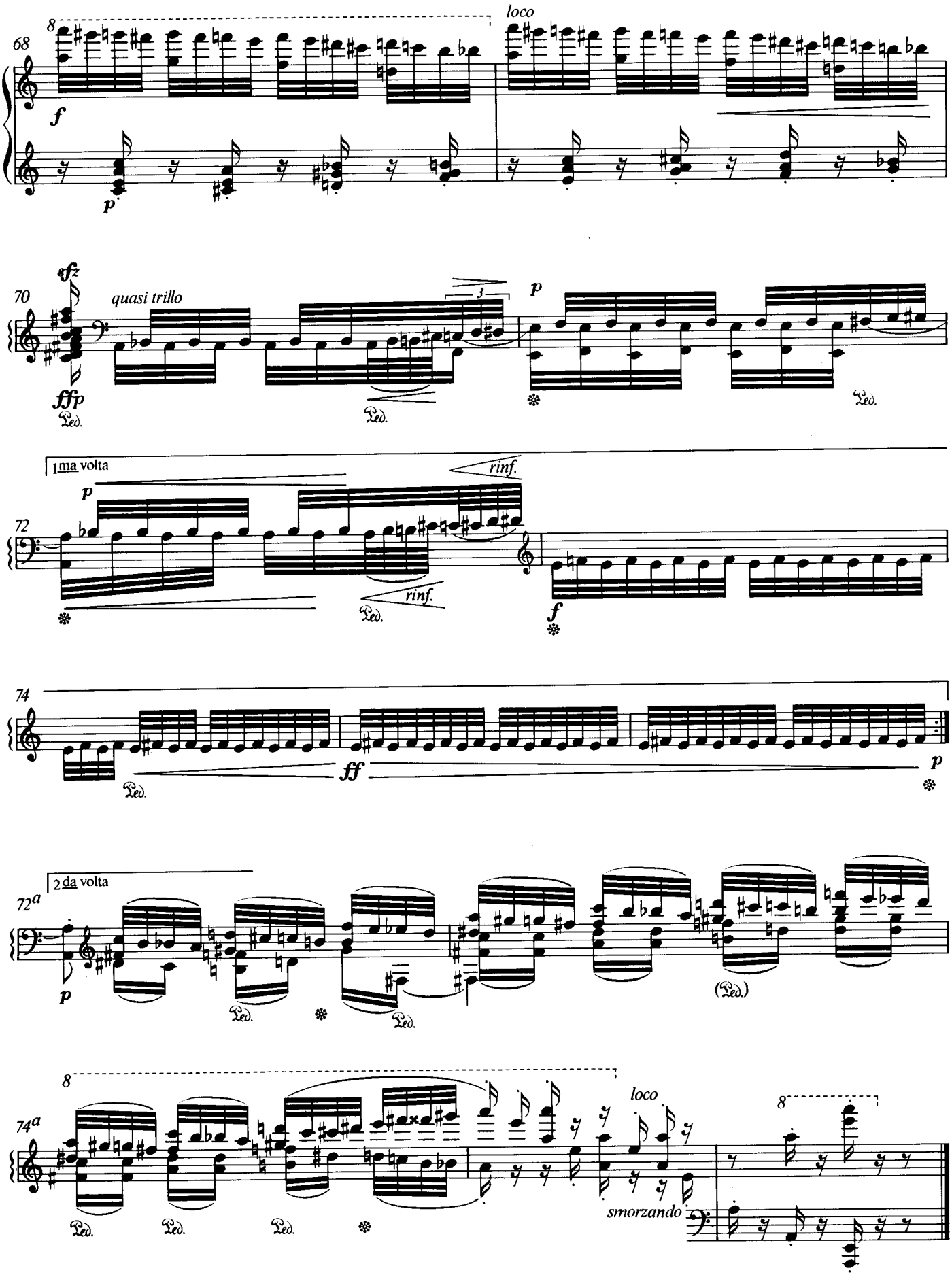



leggiero
marcato
p subito
leggiero
una corda

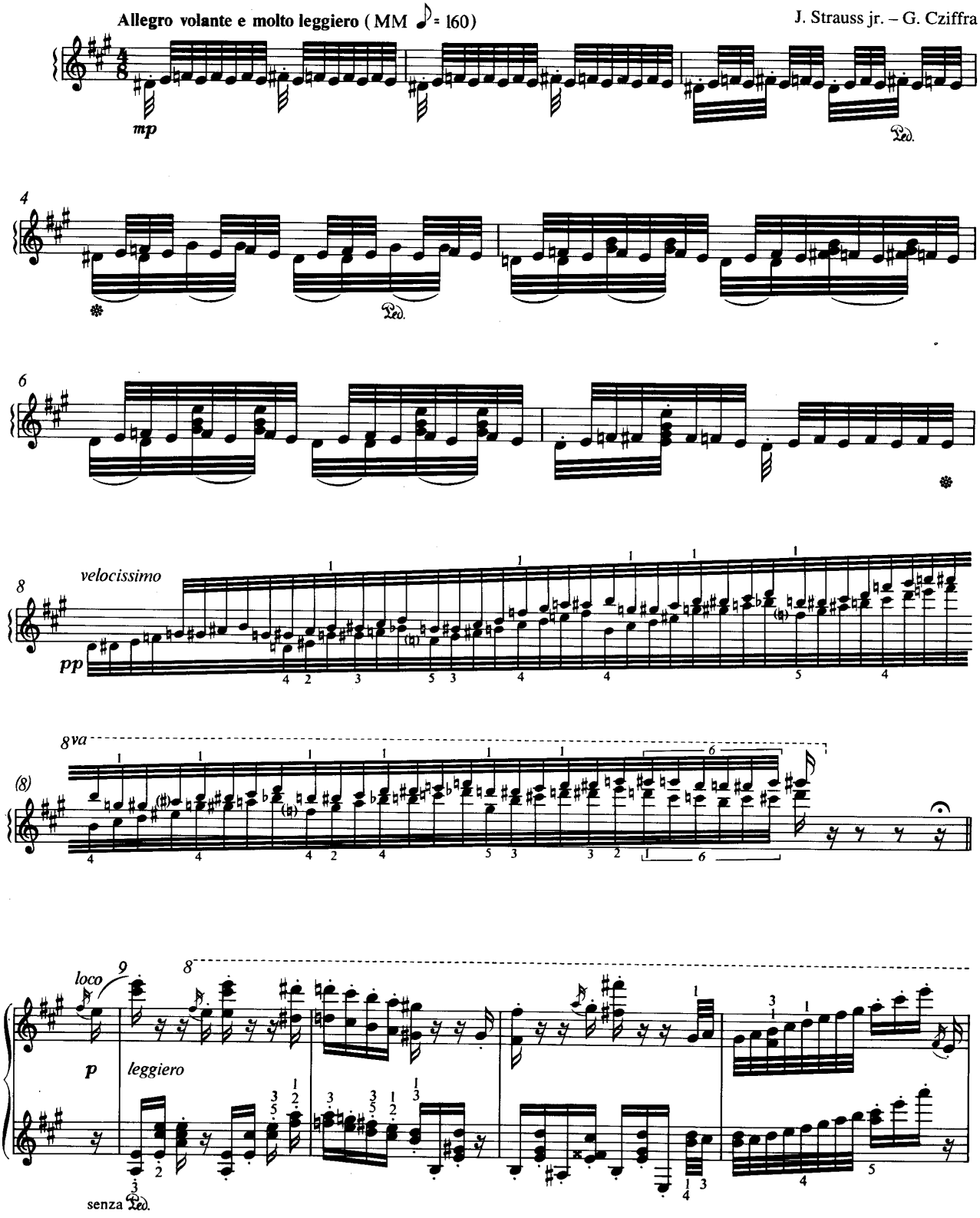

32
pp
pp
Ped.
incalzando poco a poco
34
mp
senza Ped.
tre corde
36
mf
mf
38
mp
mp
40
cresc.
f
sfz
cresc.
f
cresc.
8va
42
mp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

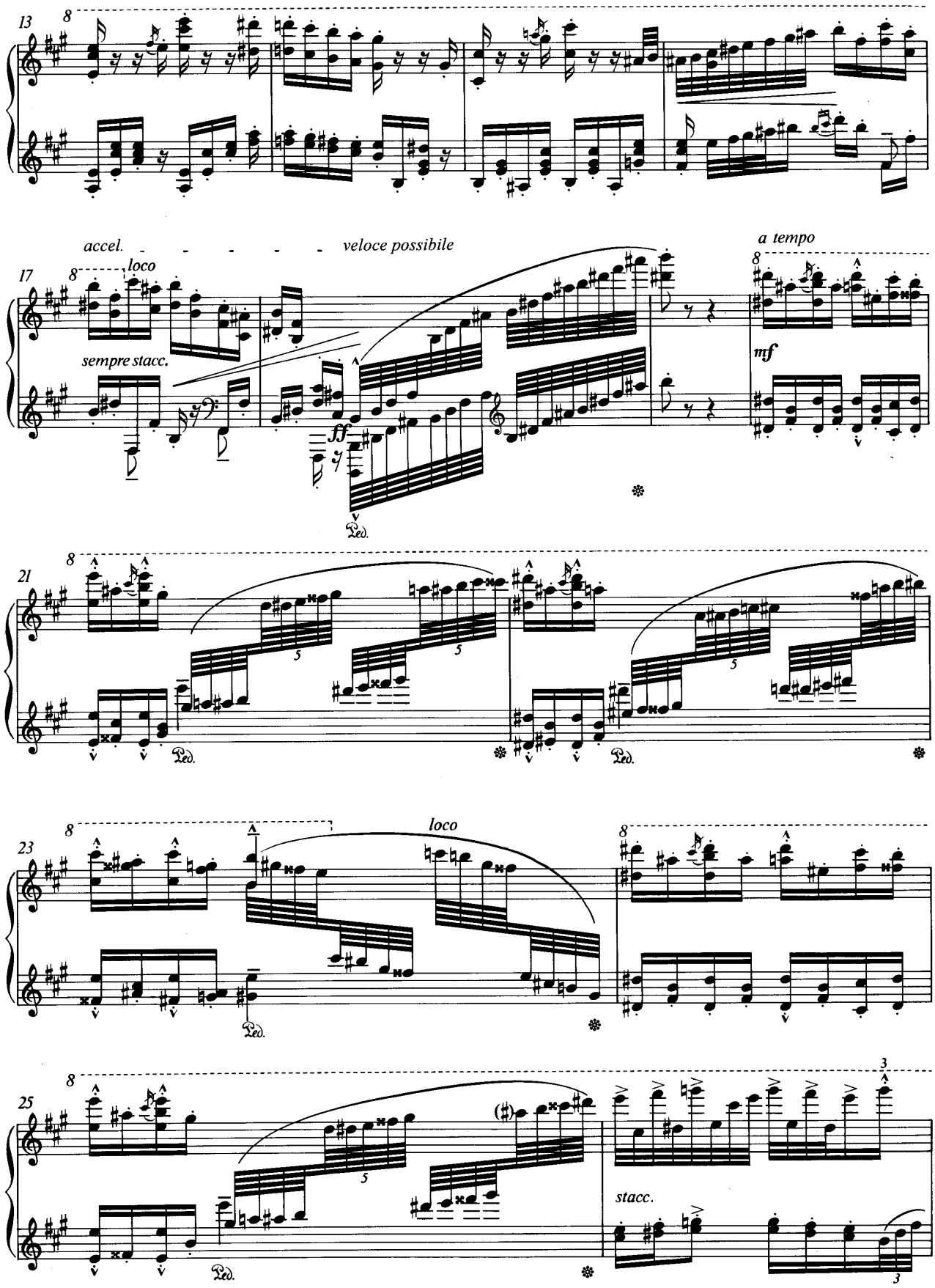

f furioso
cresc. sempre
loco
trillo vibrante
sfz
tr
Ped.
44
47
fp
lunga
50
velocissimo
8va
pp subito e leggiero
senza Ped.
prima volta segue
soltanto seconda volta
52
54

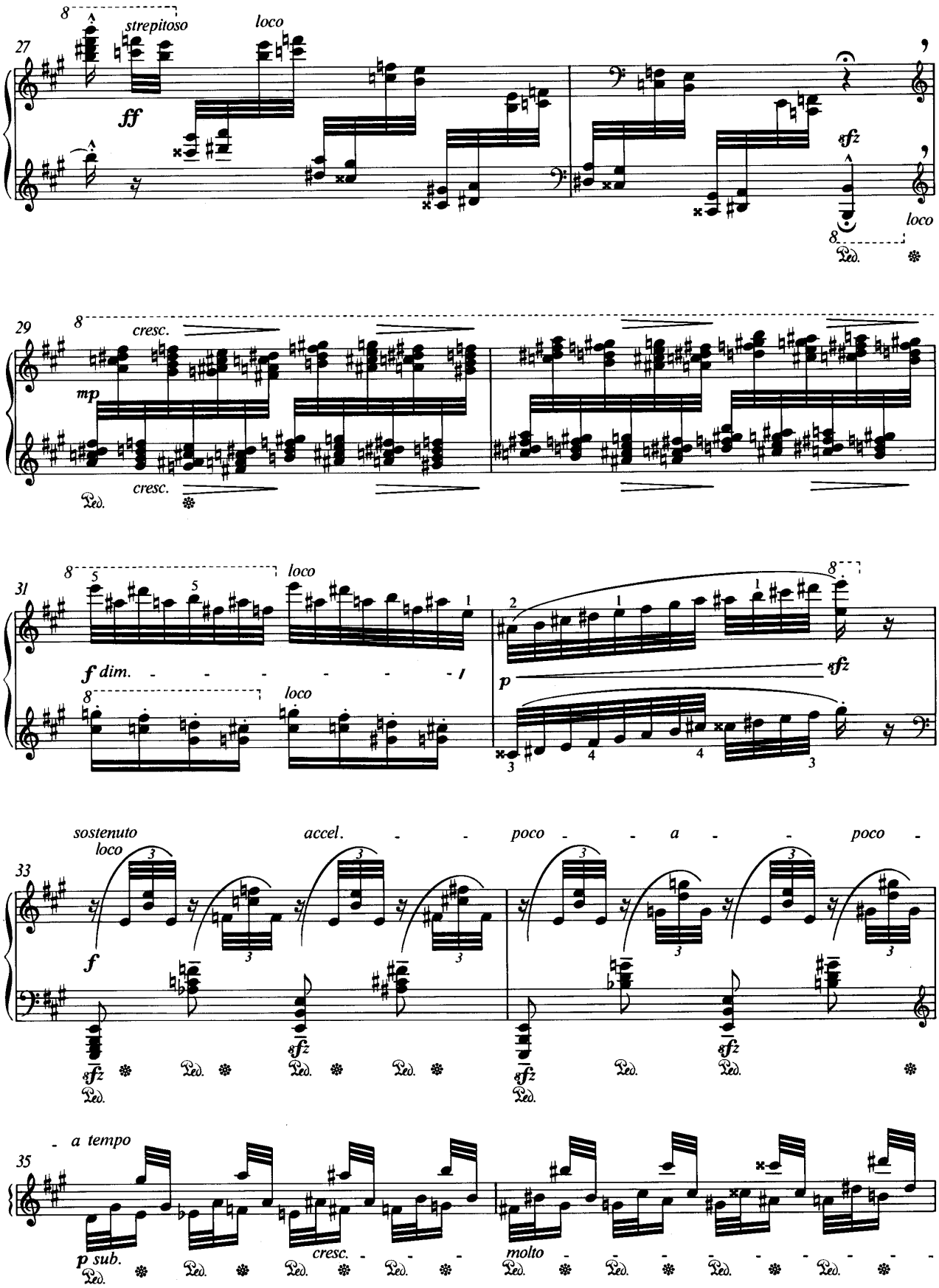

a tempo subito
56
loco
sotto
loco
loco
sopra
58
mf
mf
60
loco
sopra
loco
loco
62
64
ff
ff
rinforz.
Ped.
Ped.
Ped.
66
f
sfz
f
Ped.
mf
sfp
rf

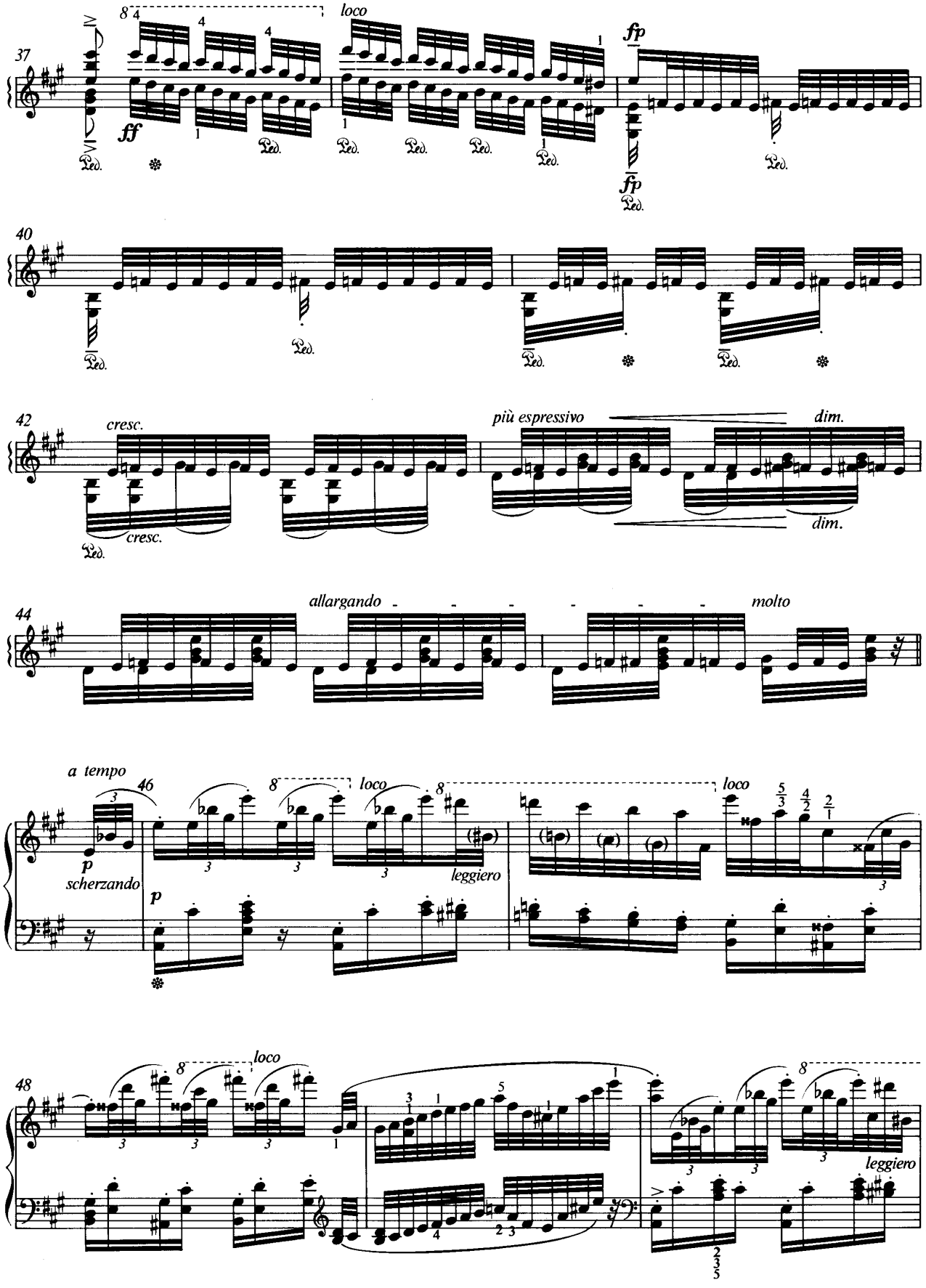

68
8
loco
f
p
70
sfz
quasi trillo
3
p
ffp
Ped.
Ped.
Ped.
1ma volta
72
p
rinf.
rinf.
Ped.
f
74
ff
p
Ped.
2da volta
72a
p
Ped.
Ped.
(Ped.)
74a
8
loco
8
Ped.
Ped.
Ped.
smorzando

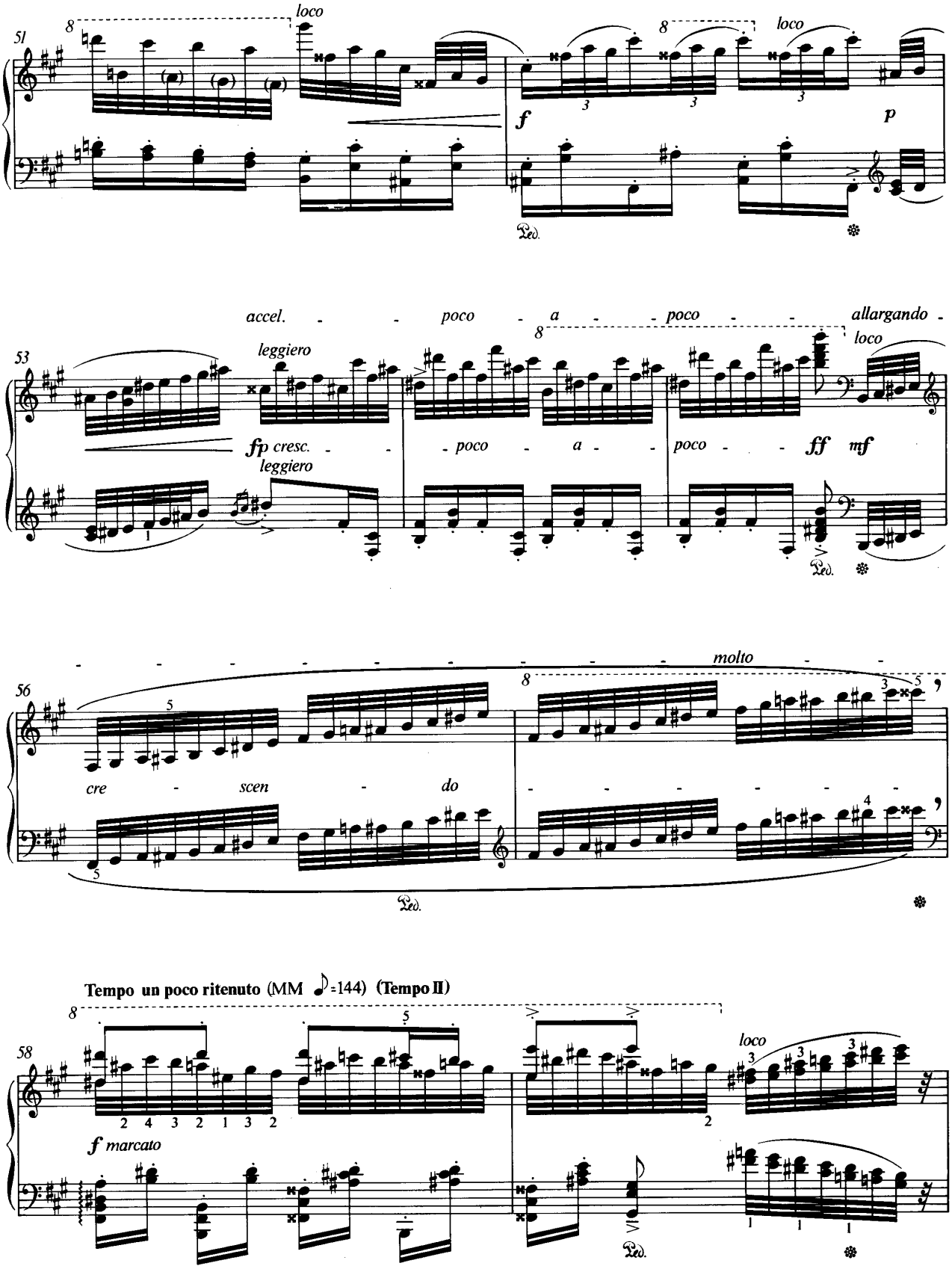
Tritsch-Tratsch polka

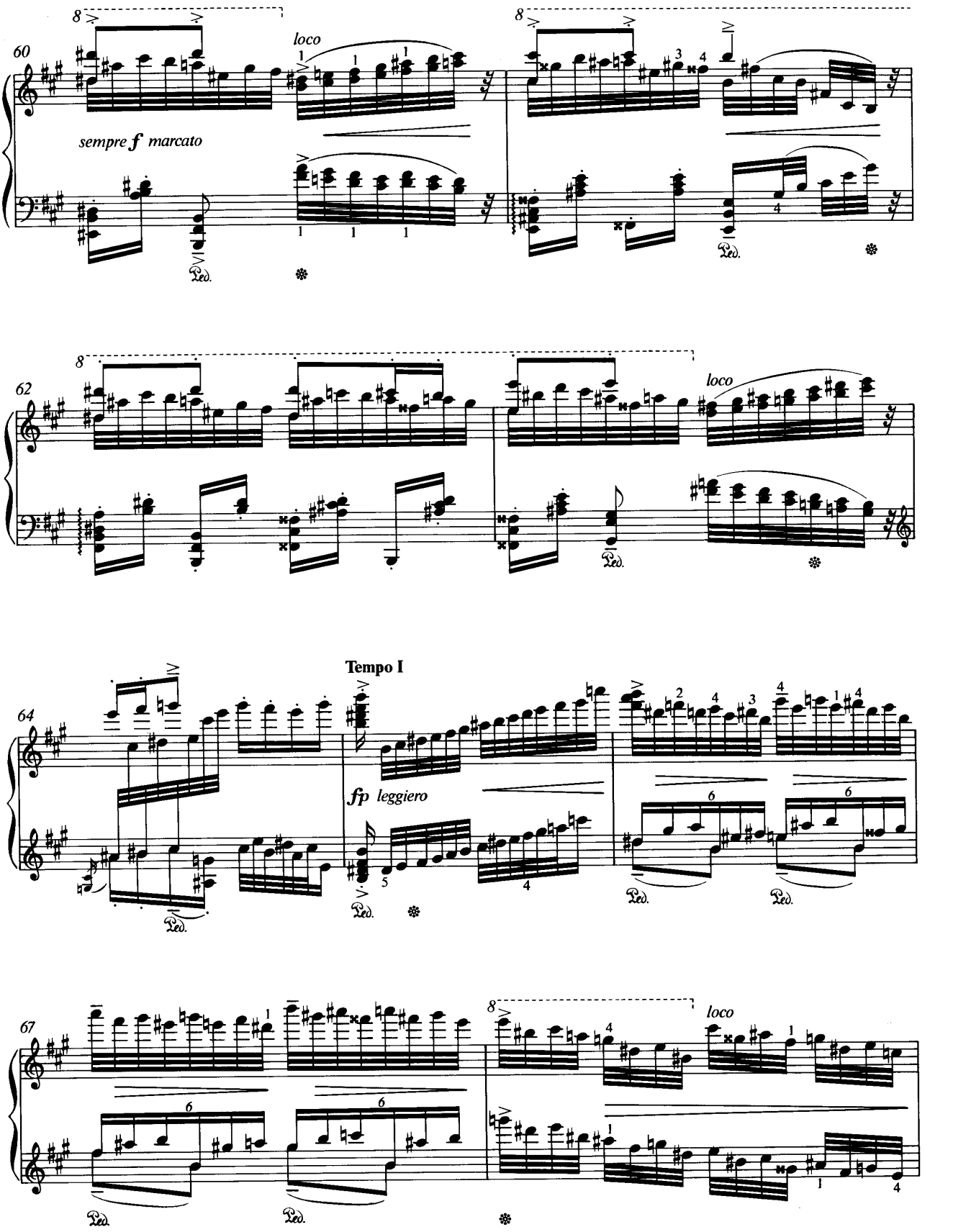


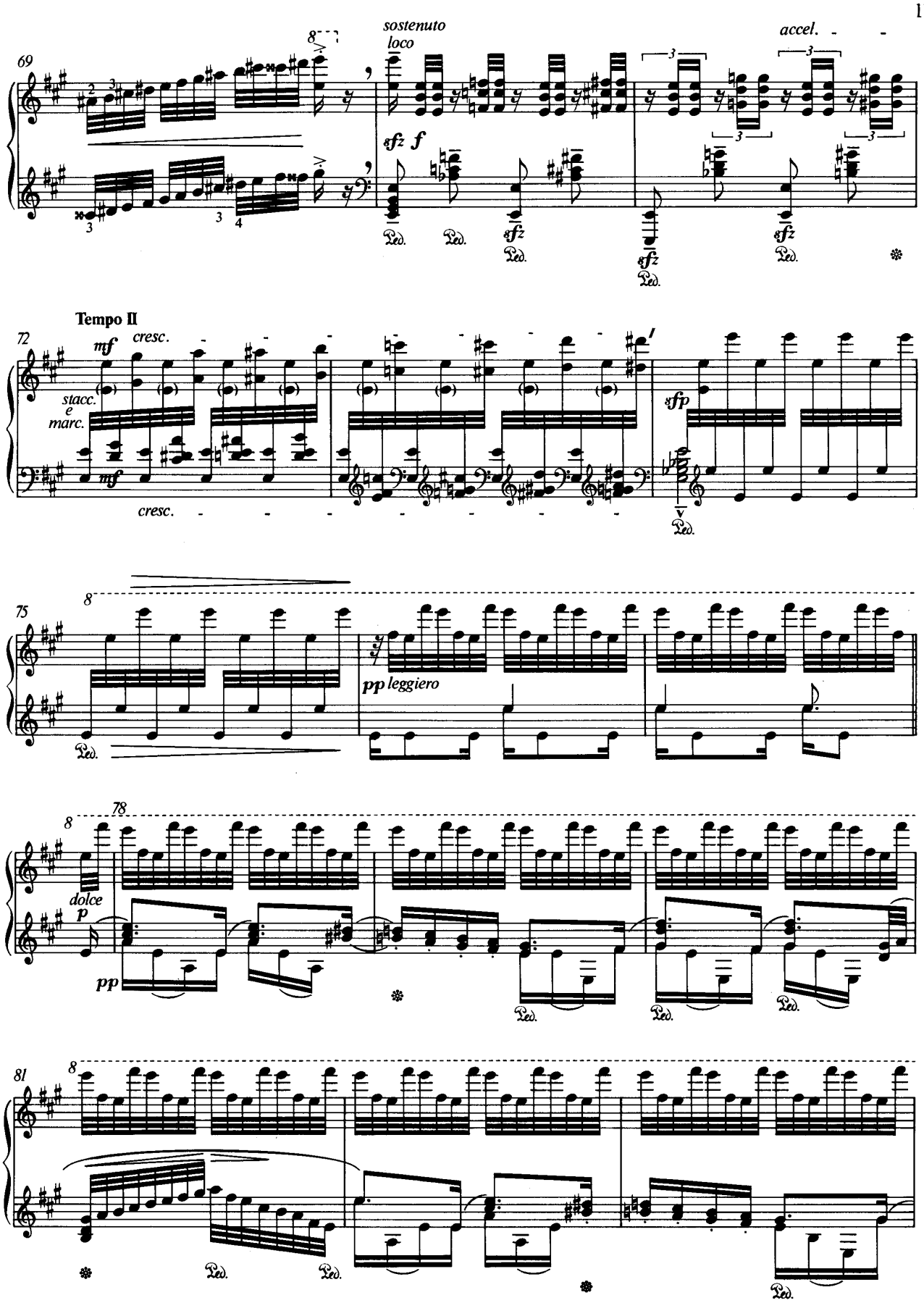

13
8
17
accel.
loco
veloce possibile
a tempo
sempre stacc.
ff
mf
Ped.
21
23
25
stacc.

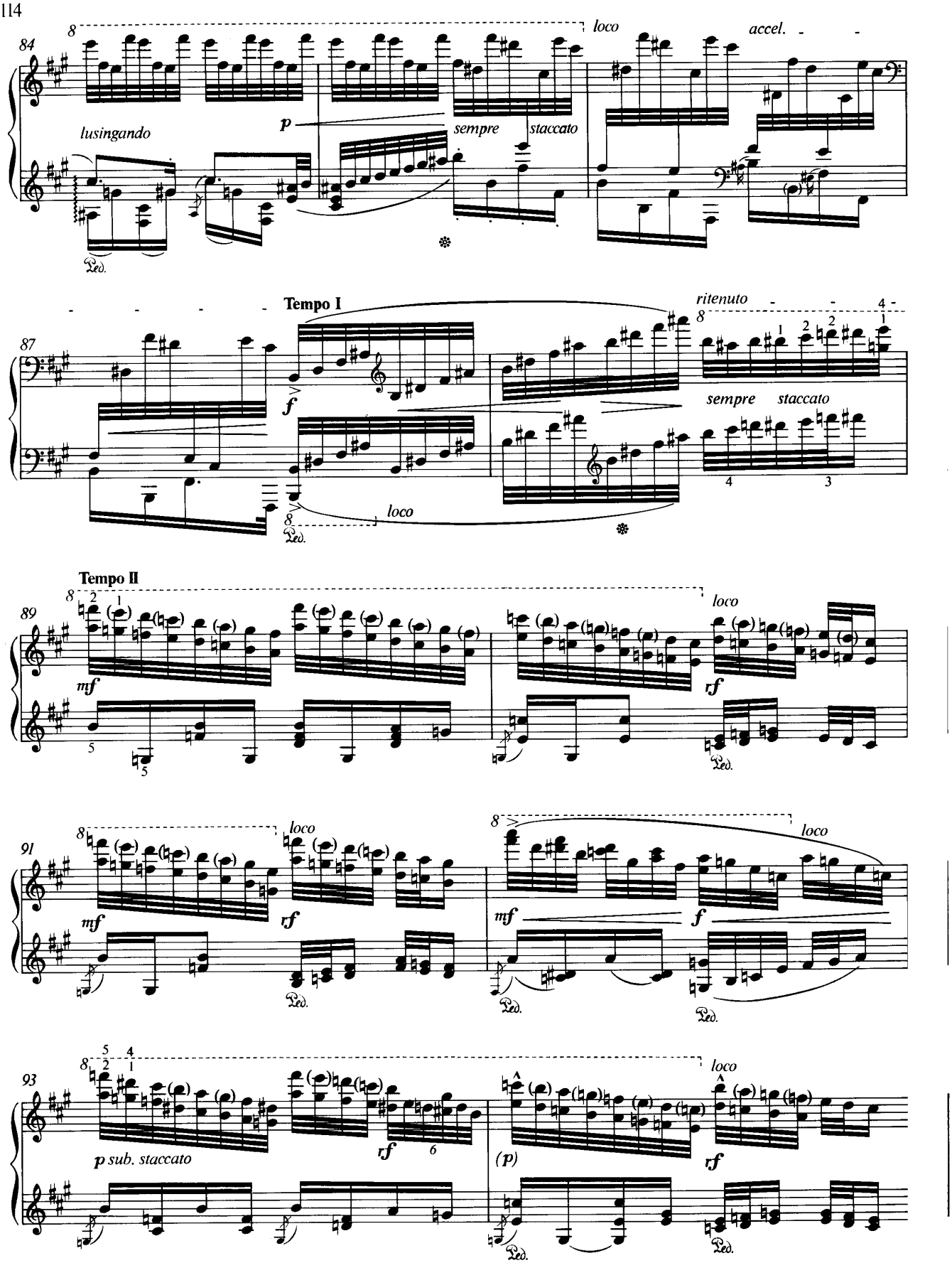

27
strepitoso
loco
ff
sfz
loco
Ped.
29
cresc.
mp
cresc.
Ped.
31
loco
f dim.
loco
p
sfz
33
sostenuto
loco
accel.
poco a poco
f
sfz
Ped.
35
a tempo
p sub.
cresc.
molto

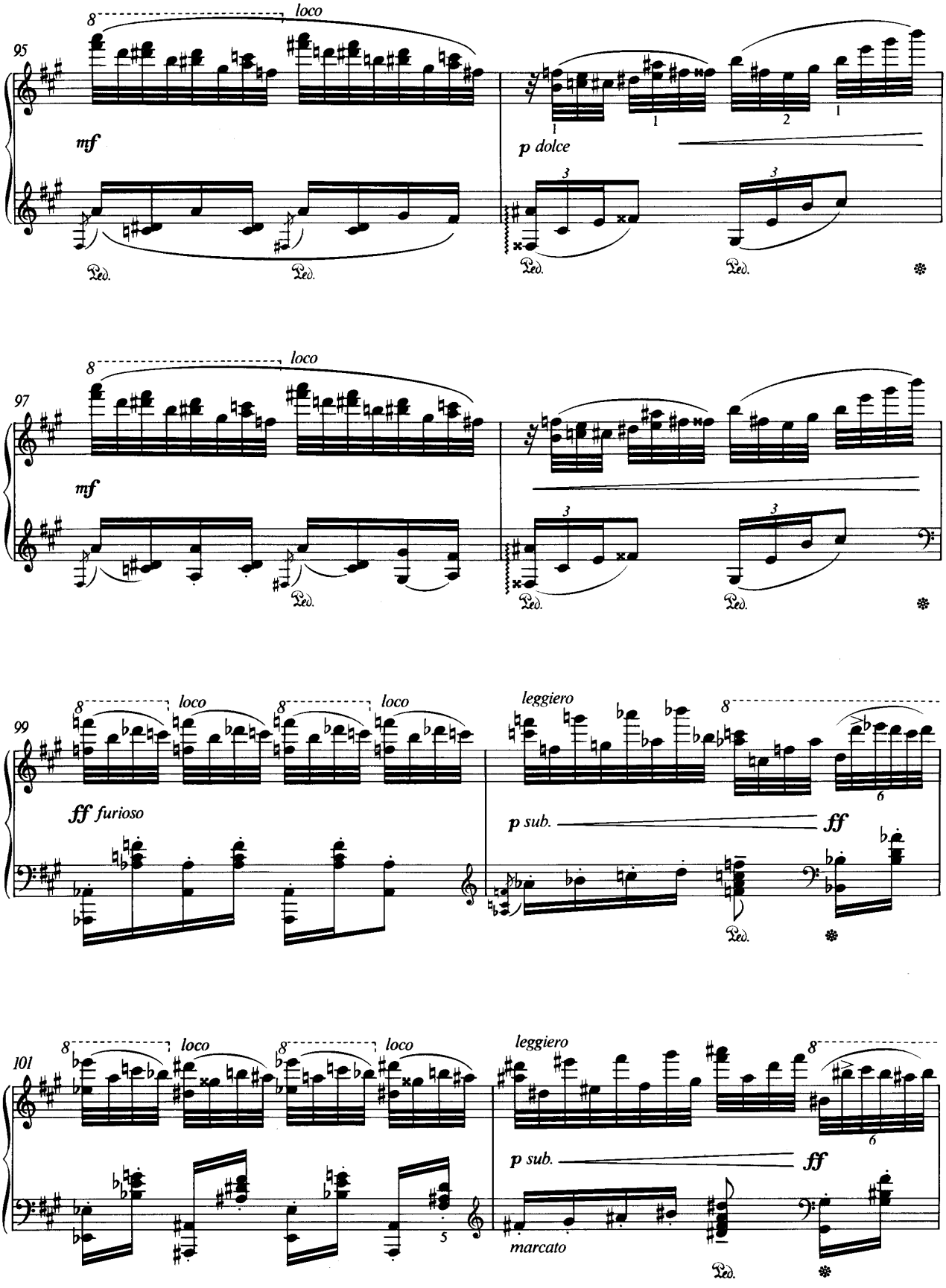

37
loco
ff
fp
fp
40
42
cresc.
cresc.
più espressivo
dim.
dim.
44
allargando
molto
a tempo
46
p
scherzando
p
loco
loco
leggiero
48
loco
leggiero

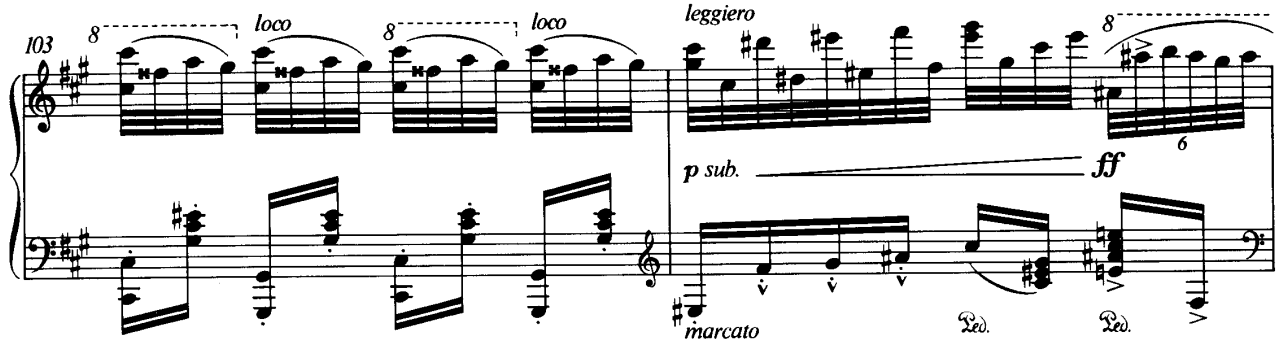

51
loco
f
p
53
accel. - - poco - a - - poco - - allargando -
leggiero
fp cresc. - - - poco - a - - poco - - ff mf
leggiero
loco
56
molto
cre - scen - do
Tempo un poco ritenuto (MM ♪=144) (Tempo II)
58
f marcato
loco

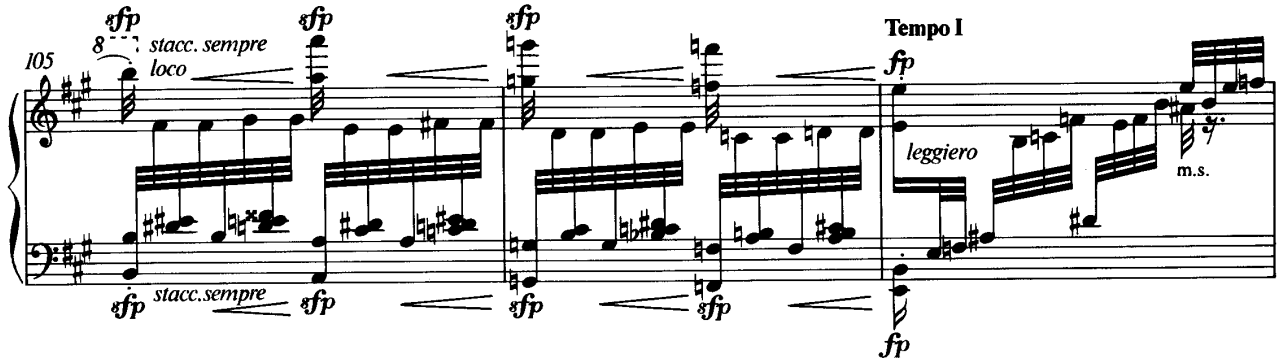

60
loco
sempre f marcato
62
loco
Tempo I
64
fp leggiero
67
loco

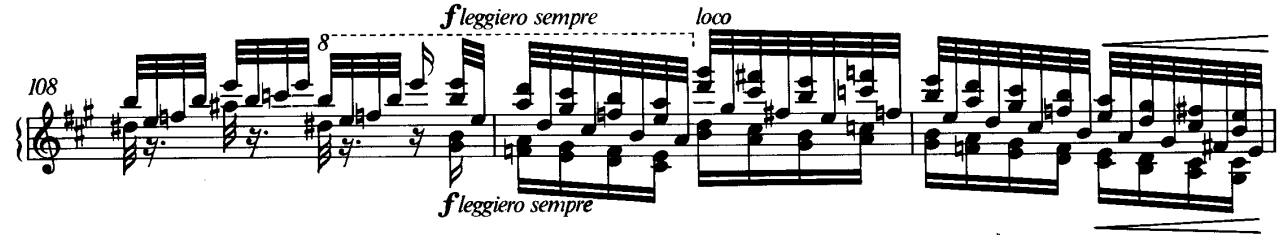

69
sostenuto
loco
accel.
sfz
f
Ped.
Tempo II
72
mf
cresc.
stacc.
e
marc.
sfp
75
pp leggiero
78
dolce
p
pp
81

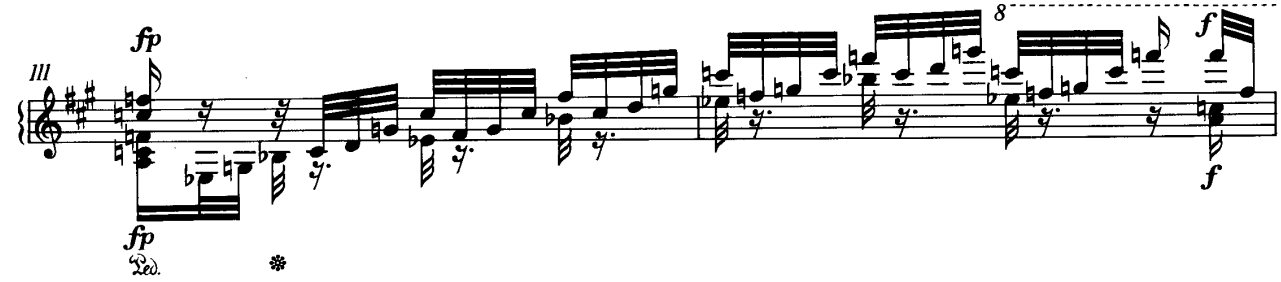

84
lusingando
p
sempre staccato
loco
accel.
Ped.
Tempo I
87
f
ritenuto
sempre staccato
loco
Ped.
Tempo II
89
mf
rf
loco
Ped.
91
mf
rf
loco
Ped.
93
p sub. staccato
rf
(p)
loco
Ped.

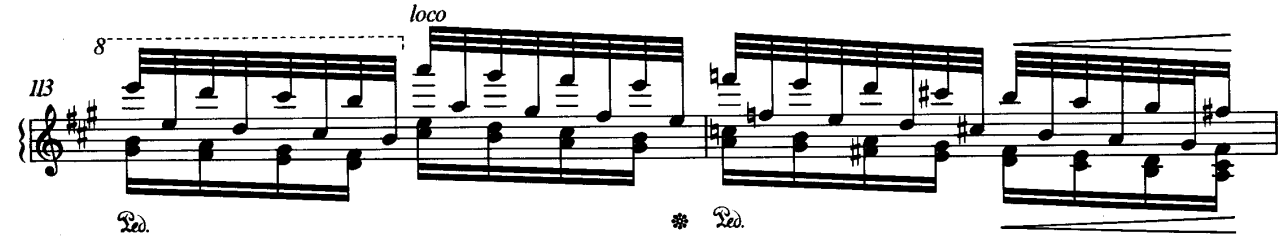

95
8
loco
mf
p dolce
Ped.
97
99
ff furioso
leggiero
p sub.
ff
101
marcato

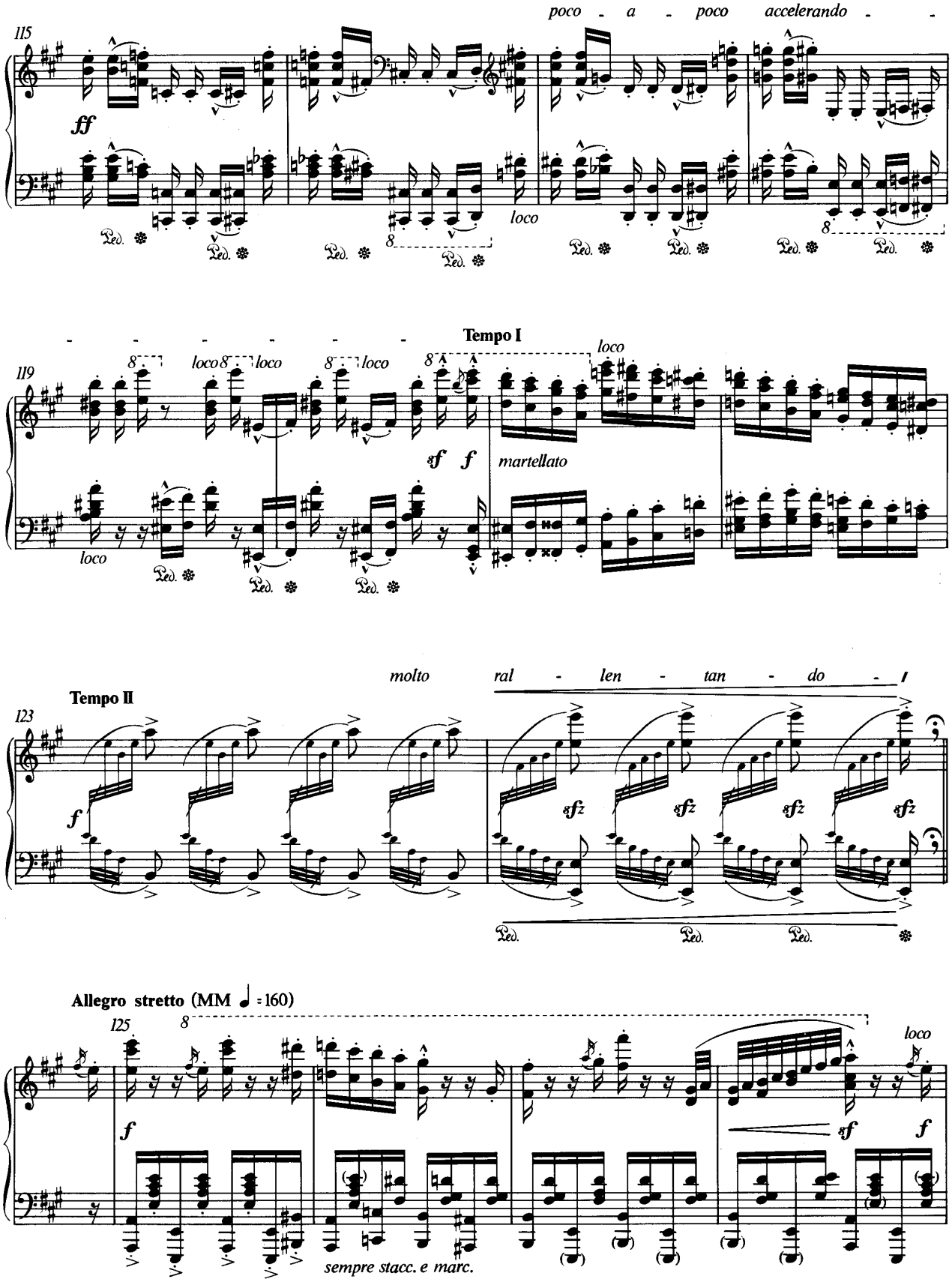

103
8
loco
8
loco
leggiero
8
6
p sub.
ff
marcato
Ped.
Ped.

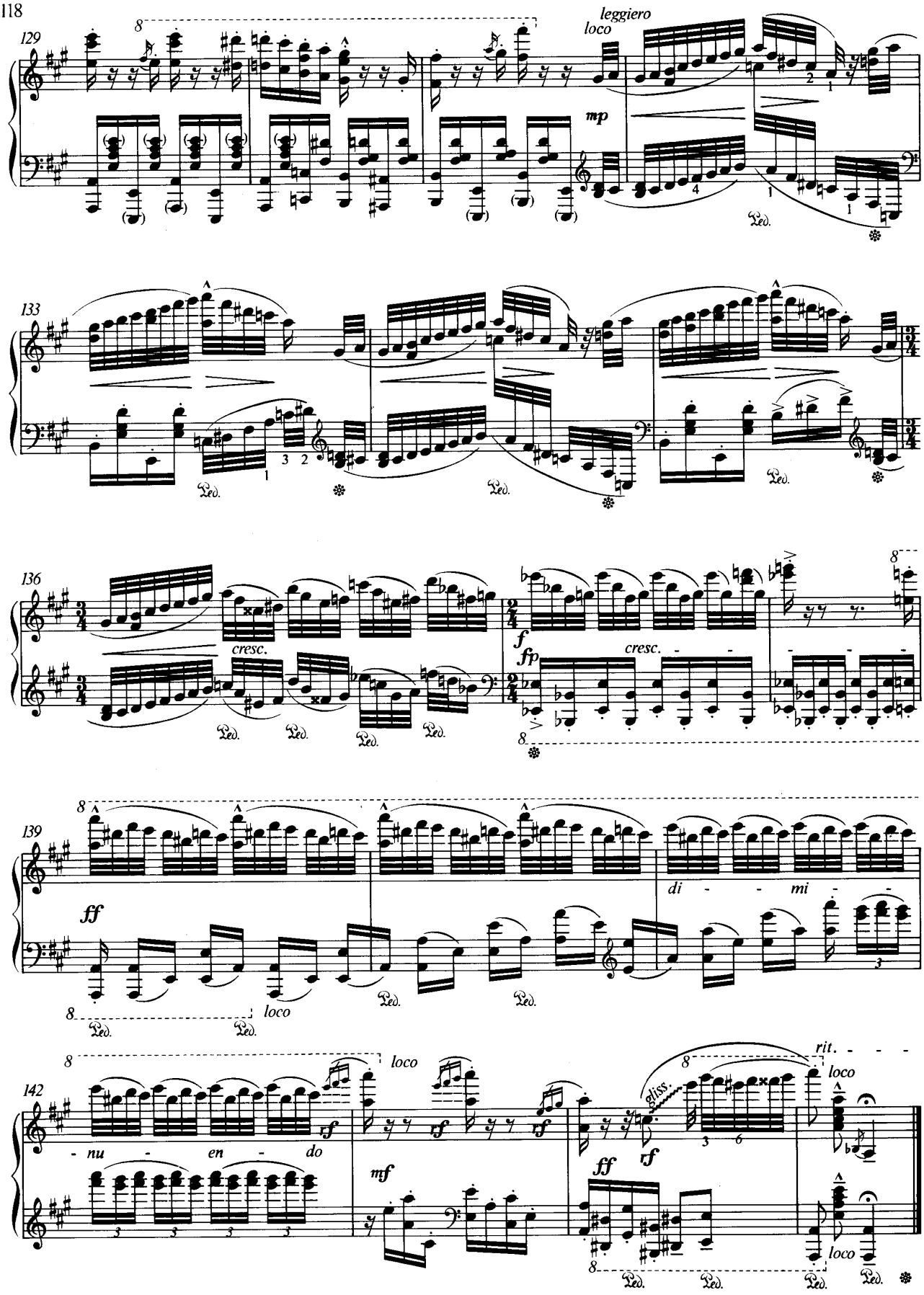

105
sfp
8
stacc. sempre
loco
sfp
sfp
sfp
Tempo I
fp
leggiero
m.s.
sfp
stacc.sempre
sfp
sfp
sfp
fp


108
8
f leggiero sempre
loco
f leggiero sempre


111
fp
8
f
f
fp
Ped.

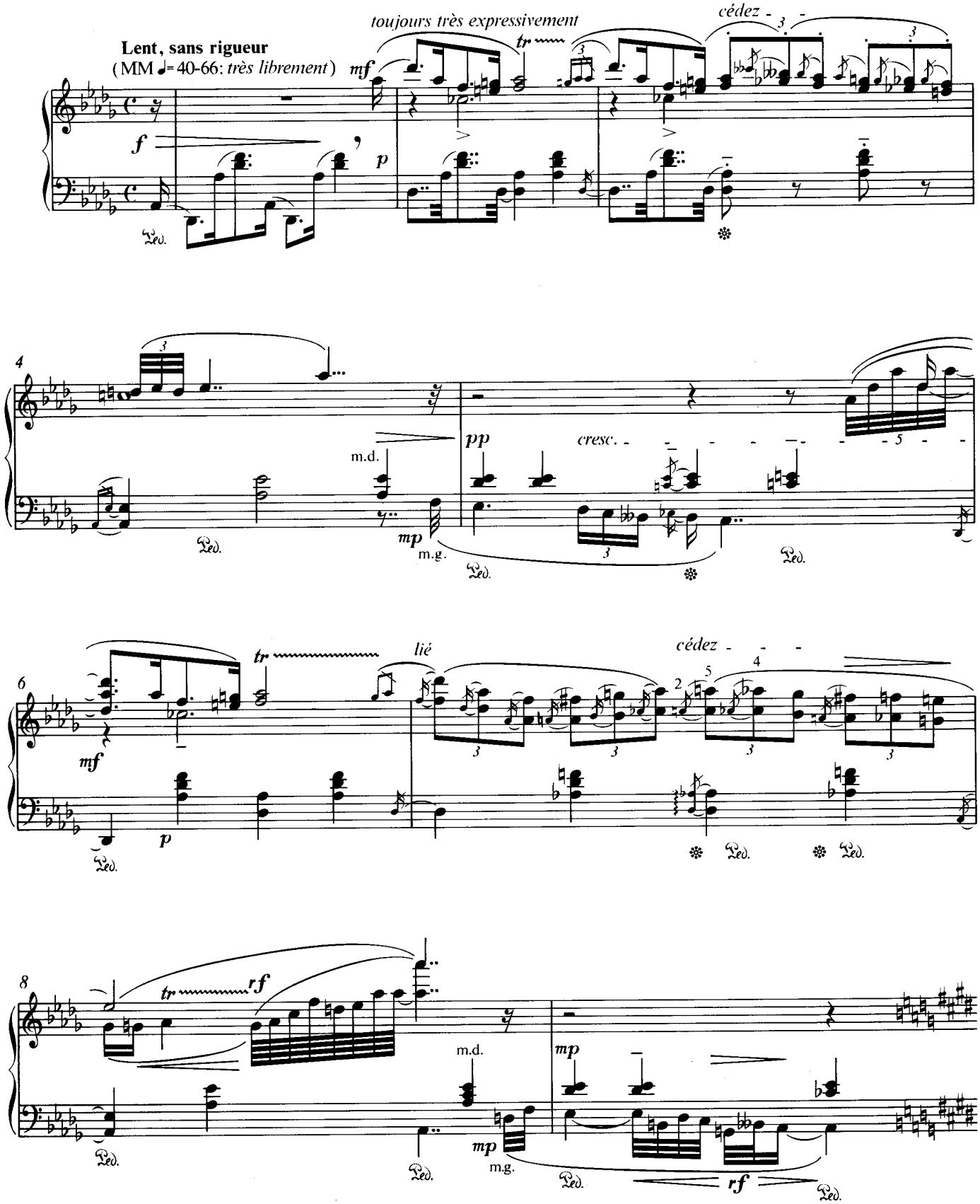

113
8
loco
Ped.
Ped.

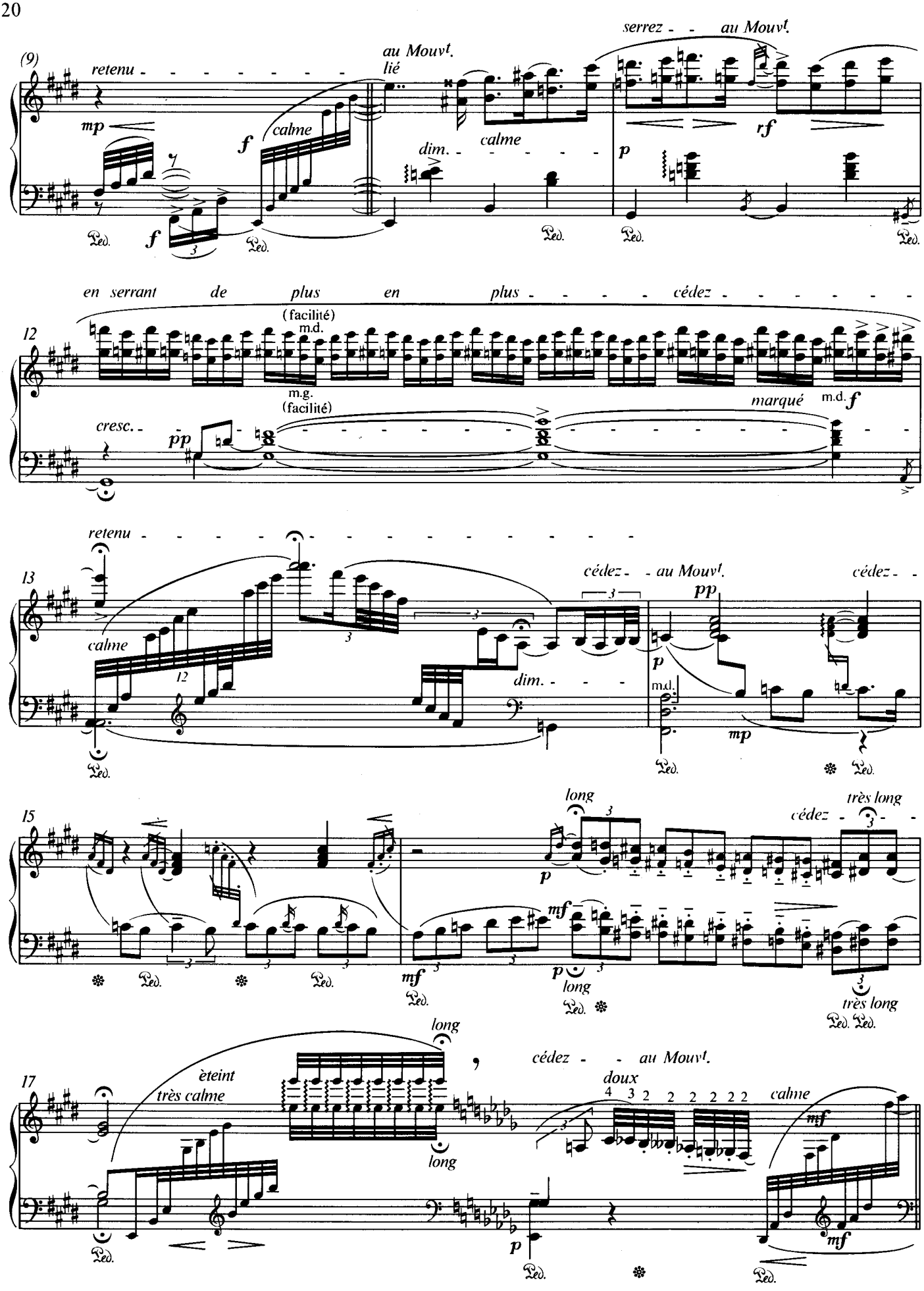

115
poco - a - poco accelerando - -
ff
loco
119
Tempo I
loco
sf f
martellato
123
Tempo II
molto ral - len - tan - do - -
f
sfz
Allegro stretto (MM ♩ = 160)
125
f
sempre stacc. e marc.
sf
f
loco

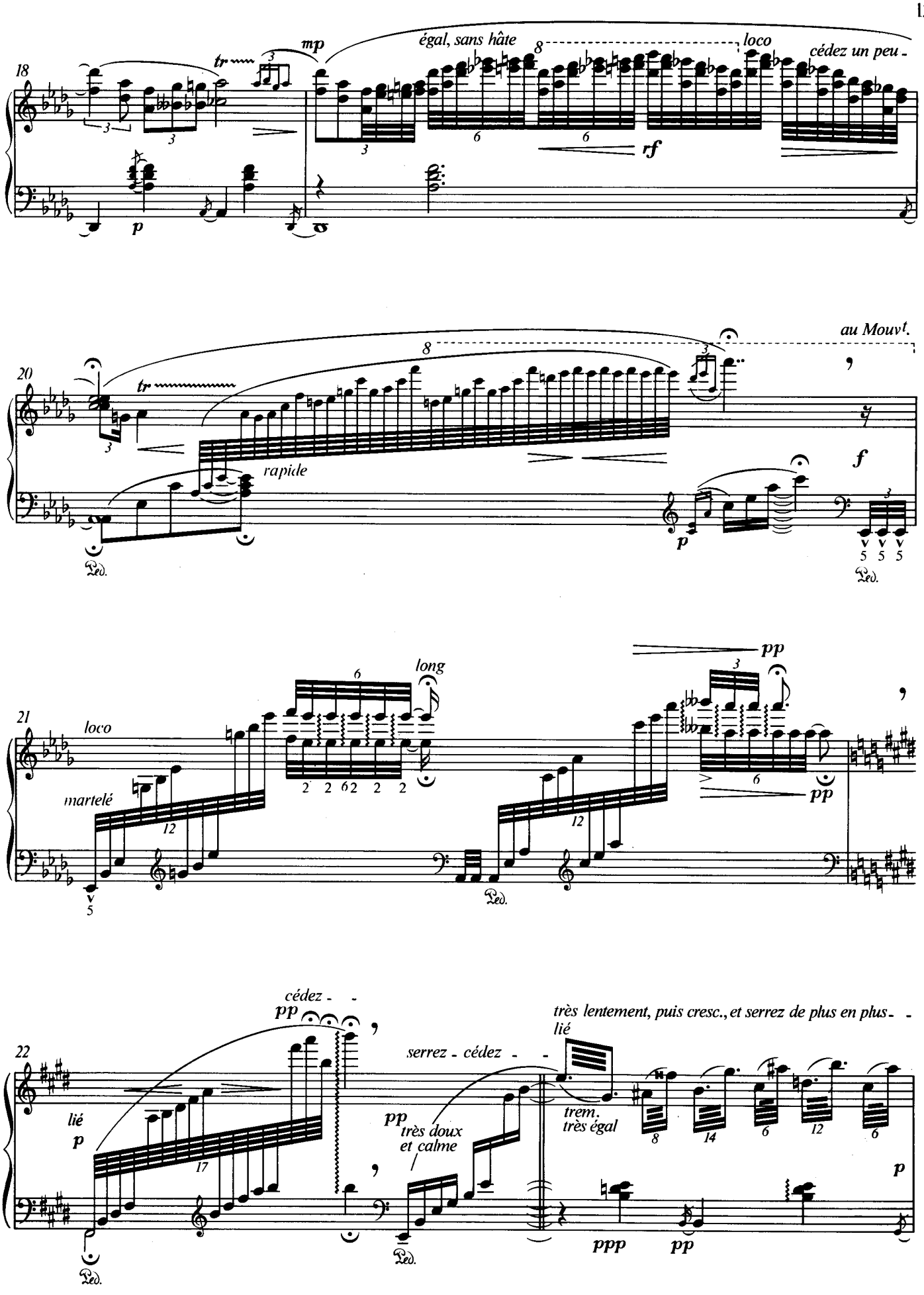

129
leggiero
loco
mp
133
136
cresc.
f
fp
cresc.
139
ff
di - mi -
loco
142
- nu - en - do
loco
rf
mf
gliss.
rf
ff
rit.
loco
loco

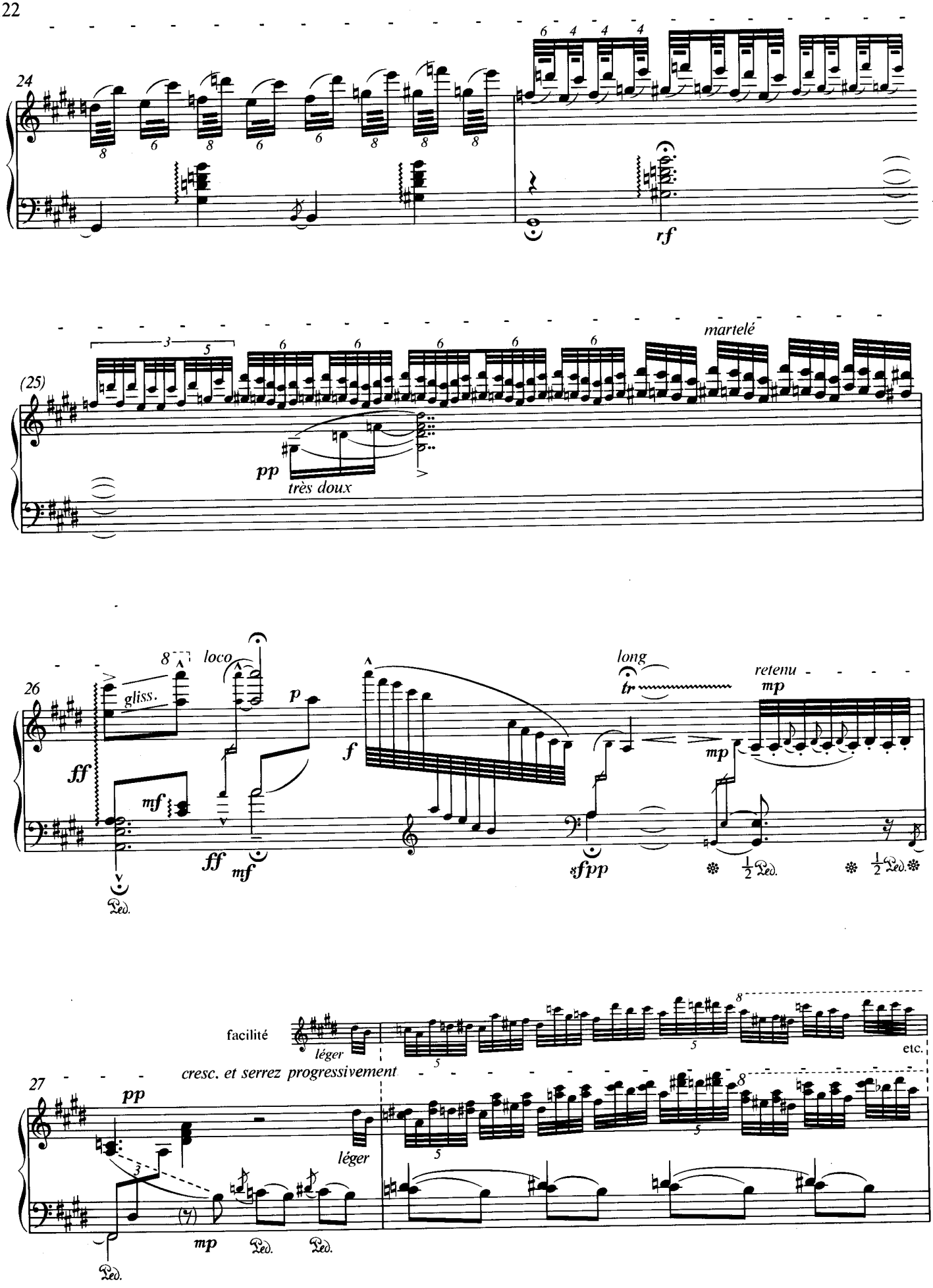
La Fantaisie roumaine

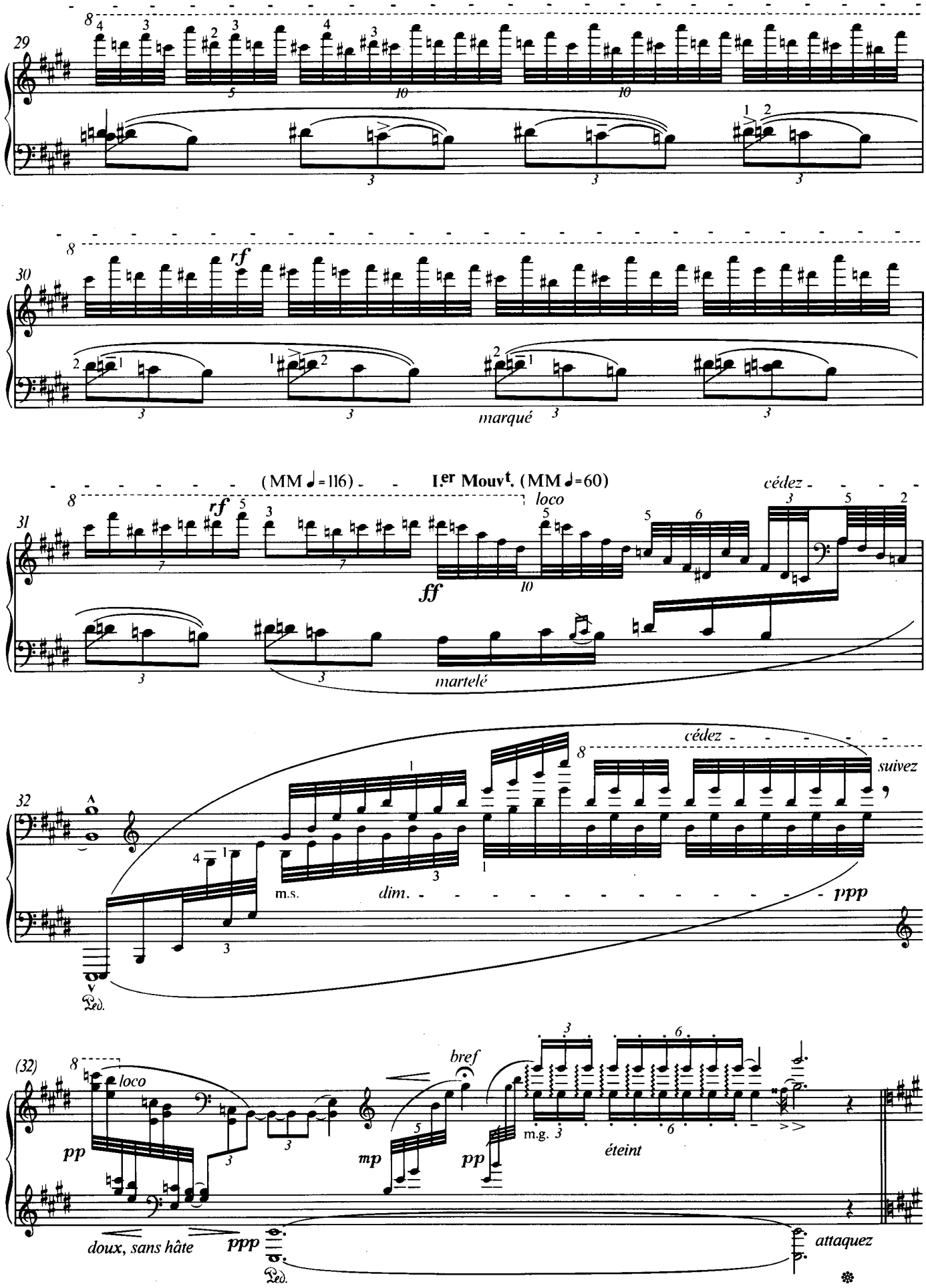
G. Cziffra




(9)
retenu
au Mouvt.
lié
serrez - - au Mouvt.
mp
f
calme
dim.
calme
rf
p
Ped.
en serrant de plus en plus - - - - cédez - - - - - -
12
(facilité)
m.d.
m.g.
(facilité)
cresc.
pp
marqué
m.d.
f
retenu
13
calme
12
cédez - - au Mouvt.
cédez - -
dim.
pp
p
m.d.
mp
15
long
très long
cédez - -
p
mf
mf
p
long
très long
17
long
èteint
très calme
cédez - - au Mouvt.
doux
4 3 2 2 2 2 2 2
calme
mf
long
p
mf

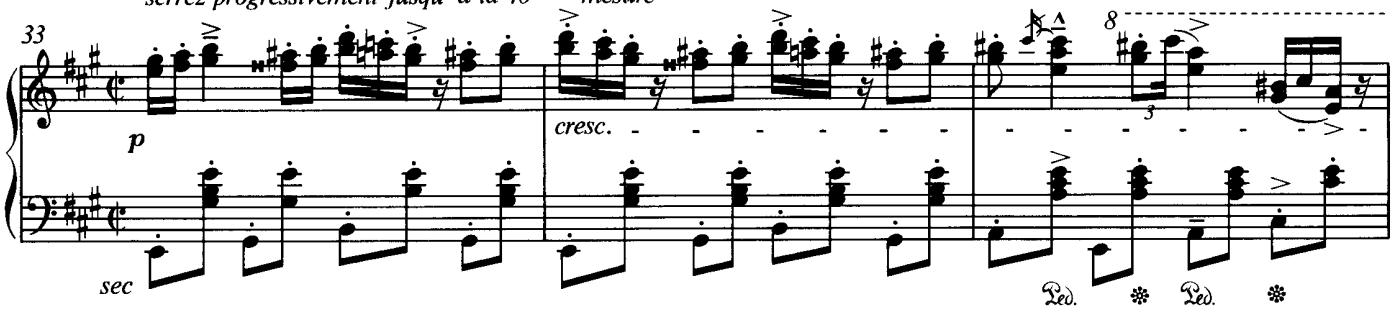

18
tr
mp
égal, sans hâte
loco
cédez un peu -
rf
p
20
tr
rapide
au Mouvt.
f
p
Ped.
21
loco
martelé
long
pp
Ped.
22
cédez - -
pp
lié
p
serrez - cédez - -
très lentement, puis cresc., et serrez de plus en plus - -
lié
pp
très doux
et calme
trem.
très égal
p
ppp
pp
Ped.

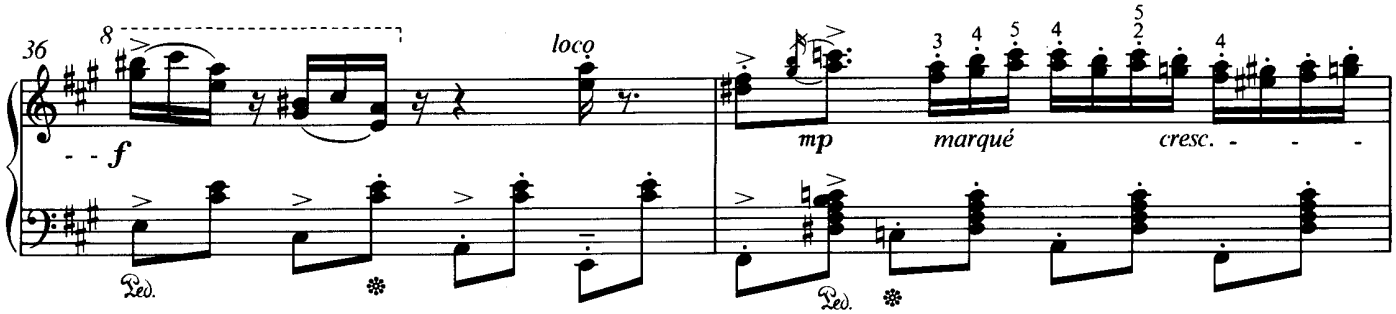

24
rf
(25)
martelé
pp
très doux
26
loco
gliss.
ff
mf
p
f
long
tr
retenu
mp
sfpp
Ped.
facilité
léger
etc.
cresc. et serrez progressivement
27
pp
mp

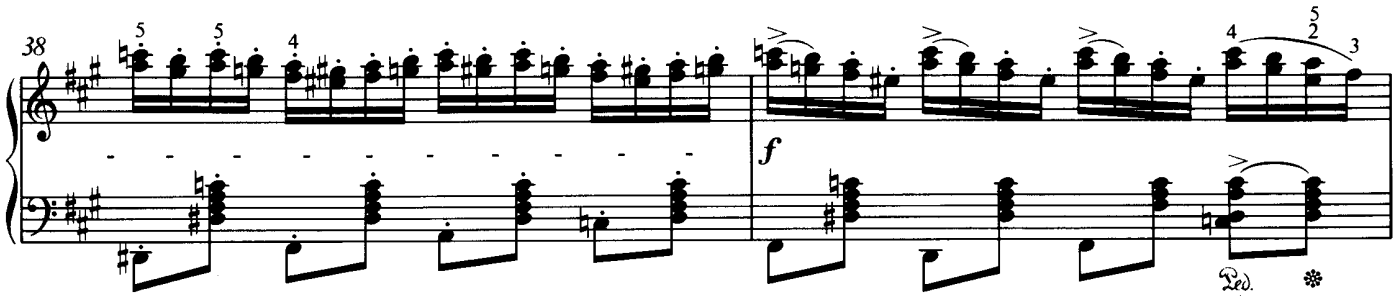

29
30
rf
marqué
(MM ♩=116)
I.er Mouvt. (MM ♩=60)
31
rf
ff
loco
cédez
martelé
32
cédez
suivez
m.s.
dim.
ppp
Ped.
(32)
loco
pp
bref
mp
pp
m.g.
éteint
doux, sans hâte
ppp
Ped.
attaquez

Vif (II.ème Mouvt.: ♩=♩ du Ier Mouvt.) (MM ♩= 40)

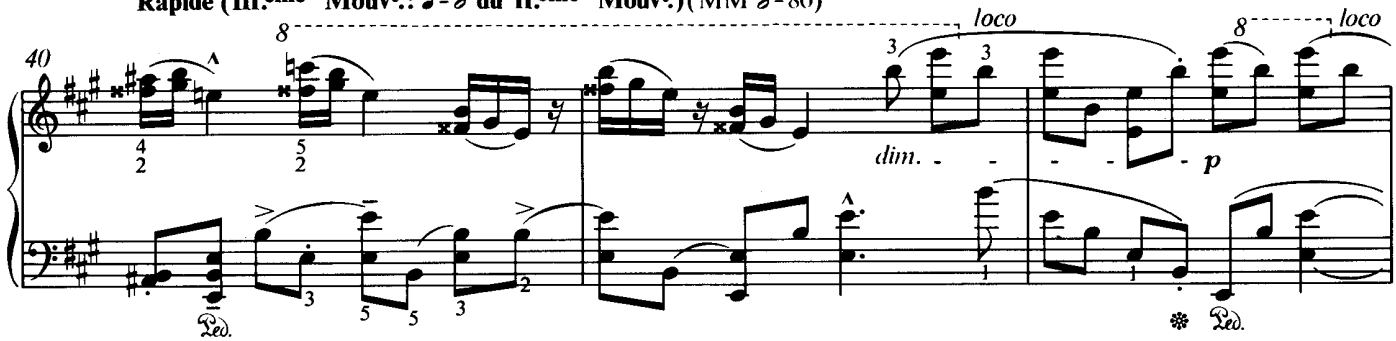
serrez progressivement jusqu' à la 40ème mesure

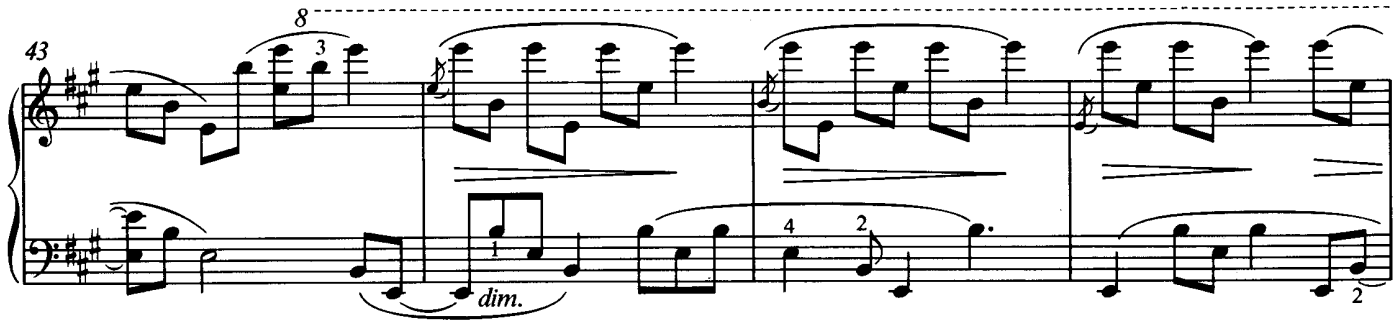


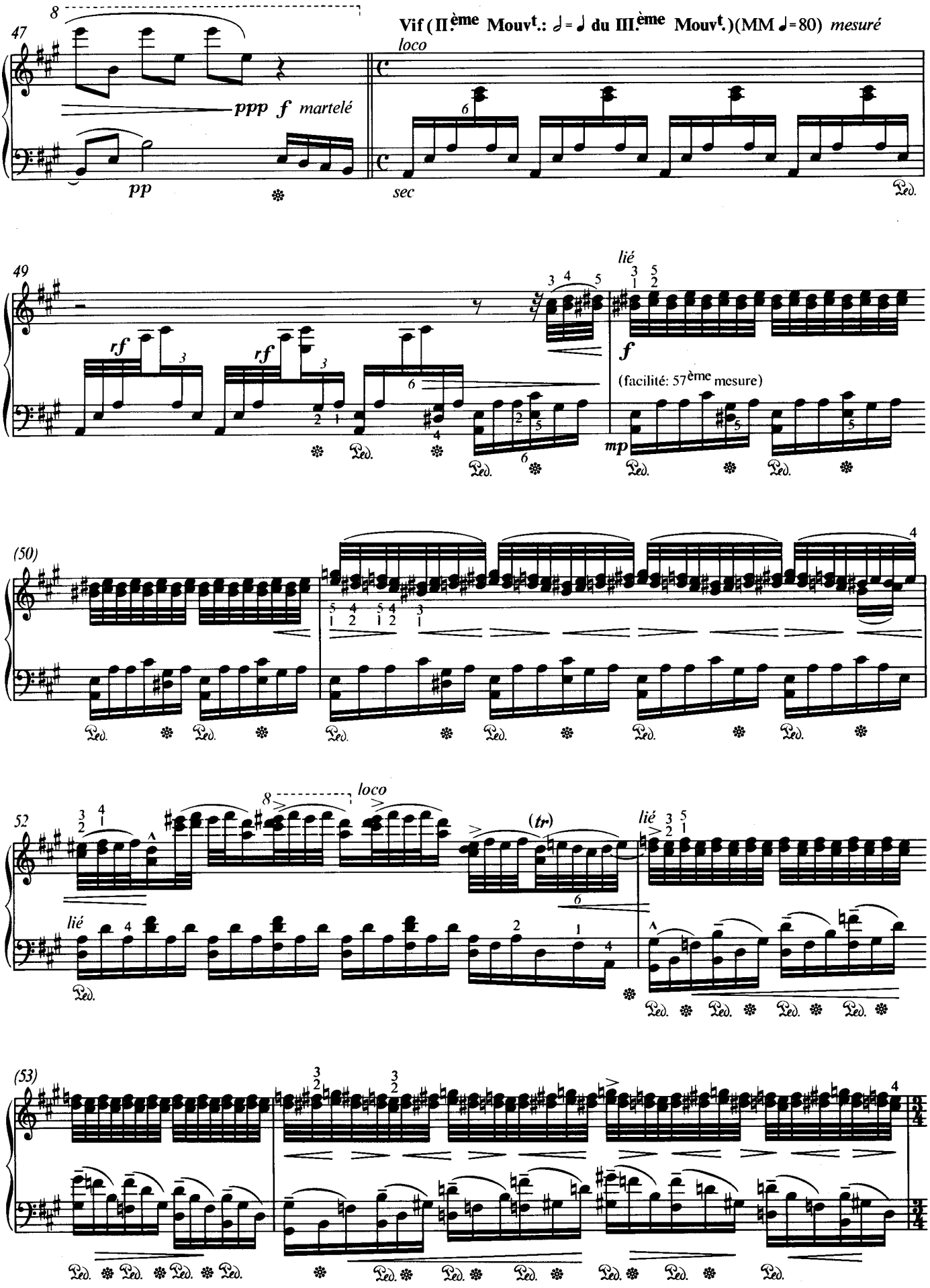


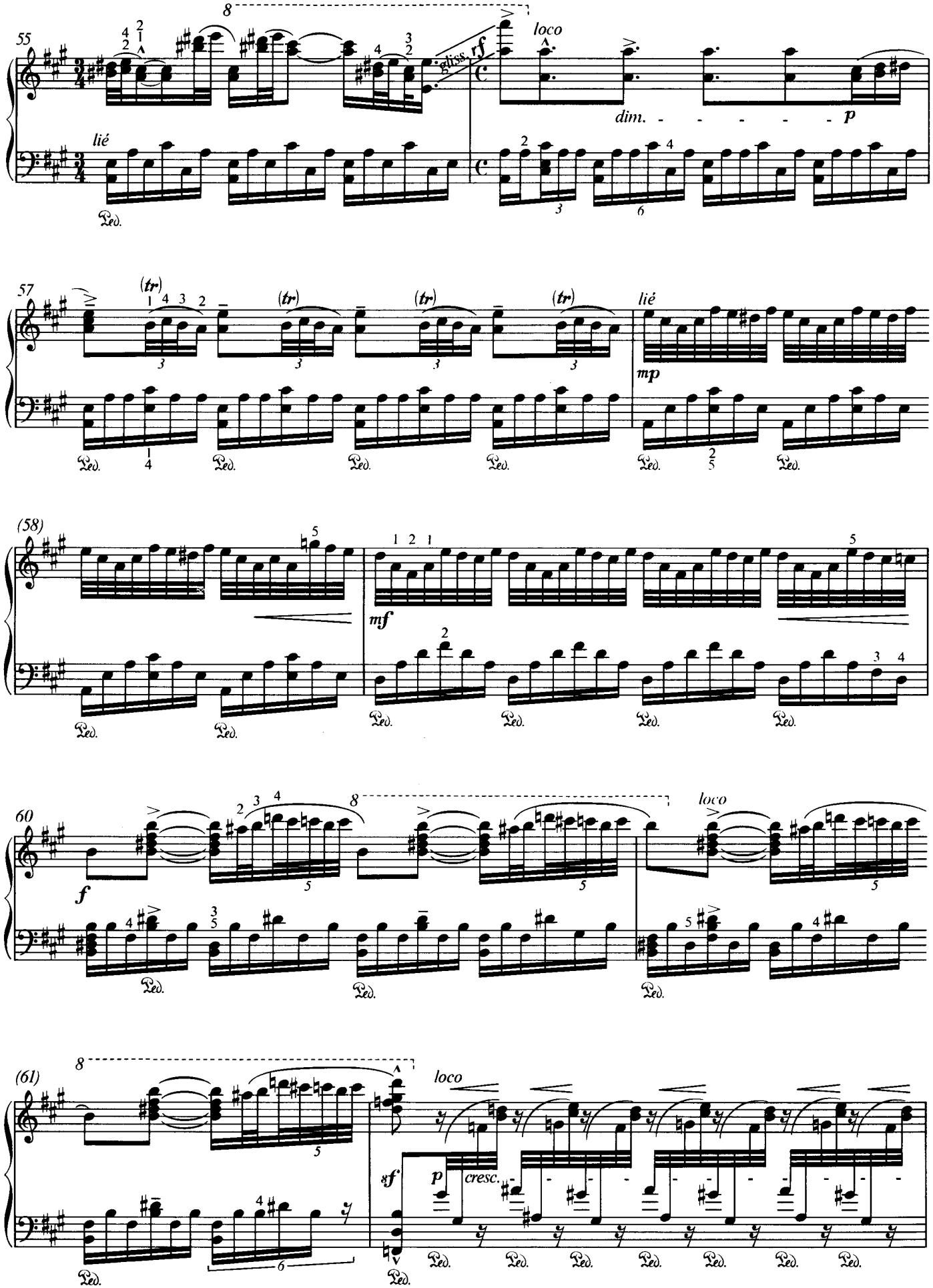


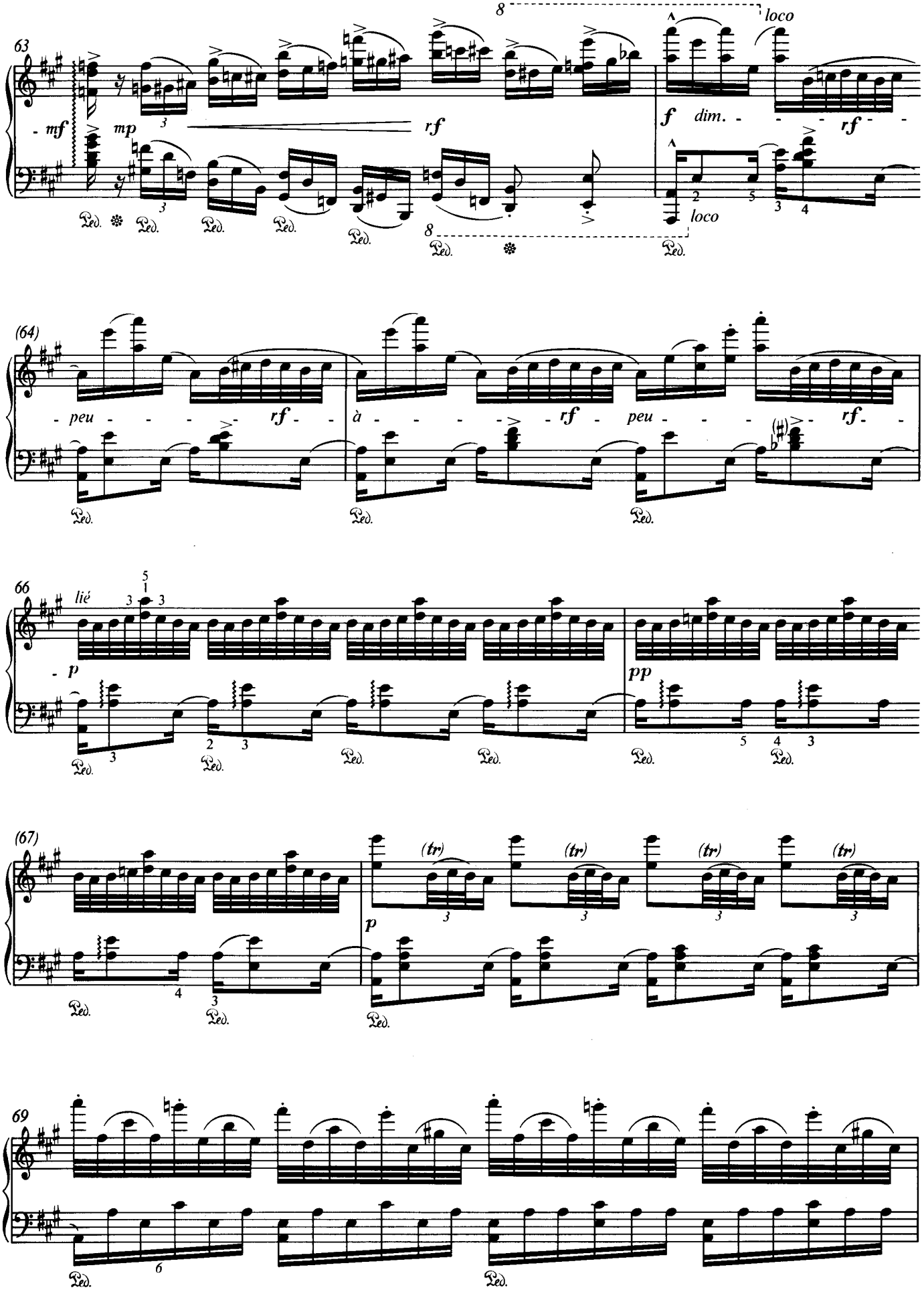
Rapide (III.ème Mouvt.: ♩=♩ du II.ème Mouvt.) (MM ♩= 80)

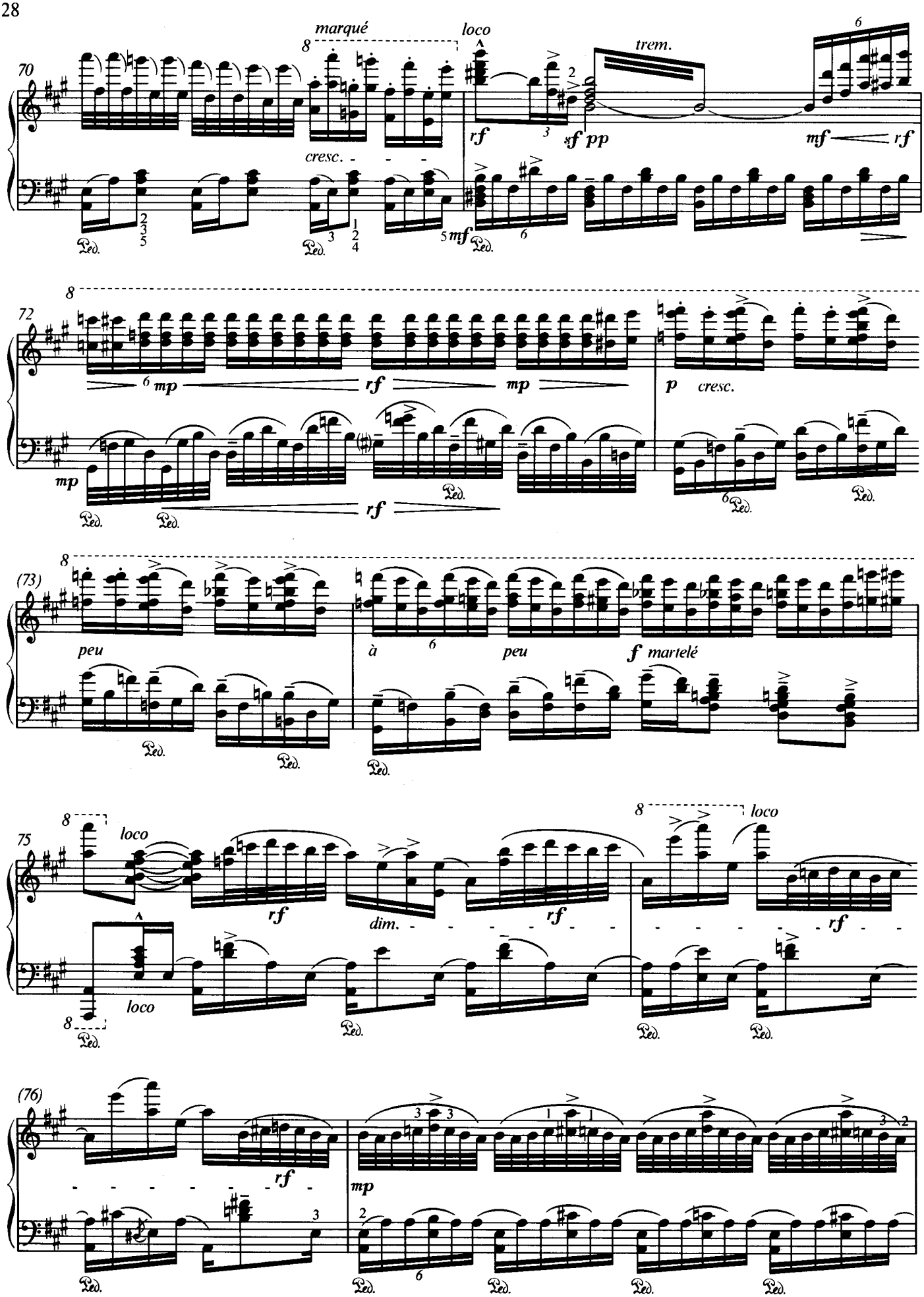


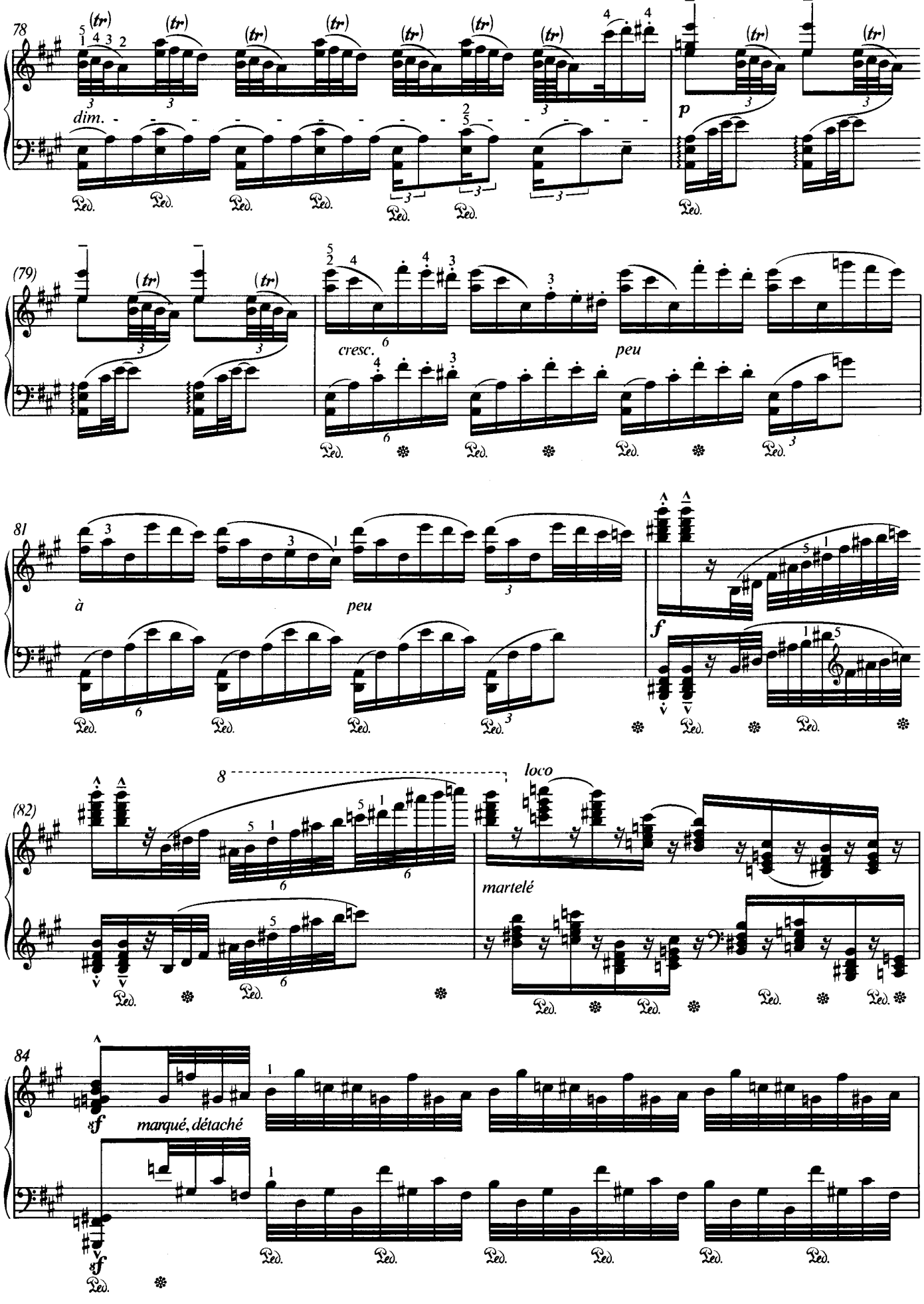


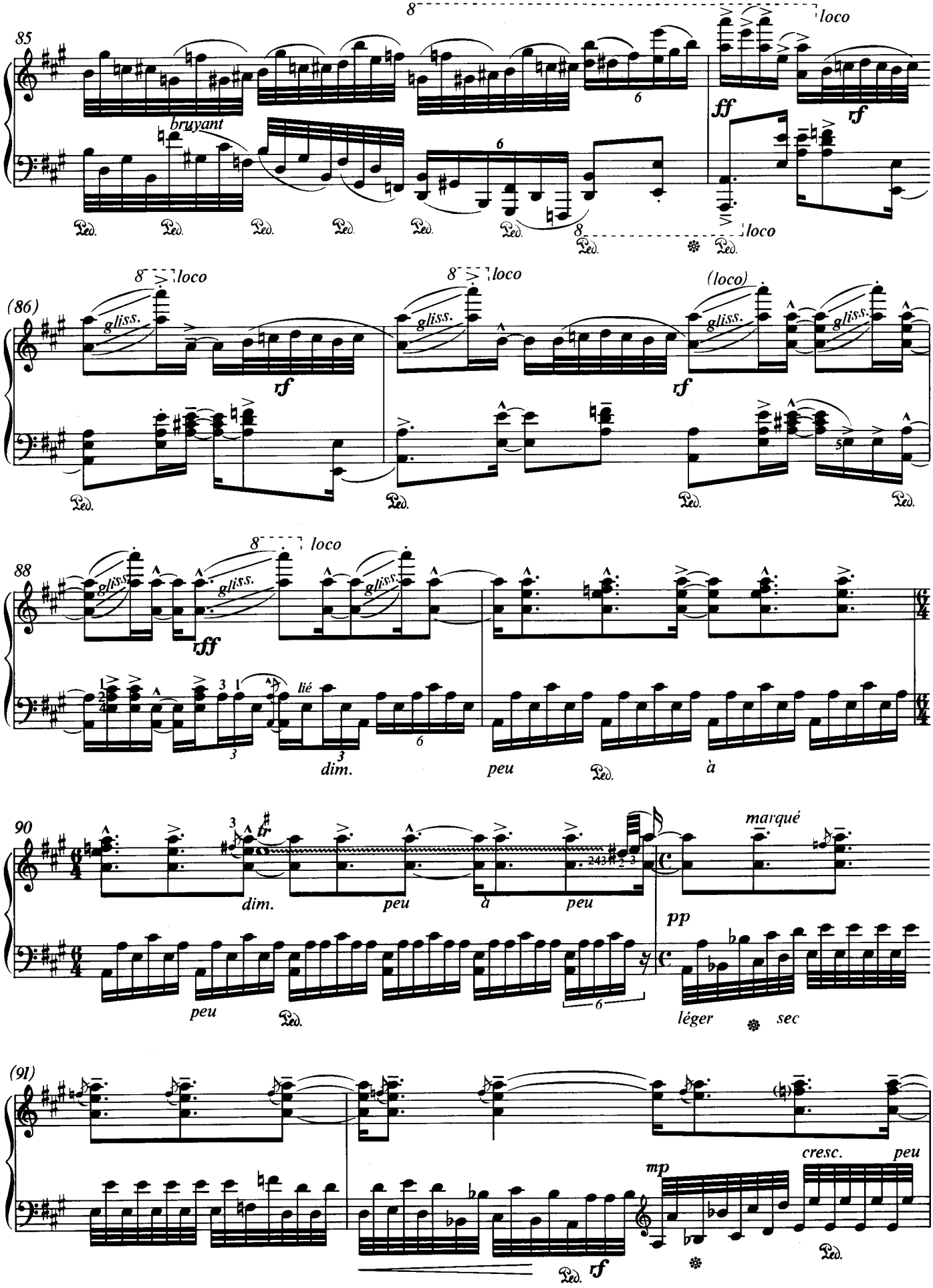

47
8
Vif (II.ème Mouvt.: 𝅗𝅥 = ♩ du III.ème Mouvt.)(MM ♩=80) mesuré
loco
ppp f martelé
pp
sec
49
rf
rf
lié
f
(facilité: 57ème mesure)
mp
(50)
52
8
loco
(tr)
lié
lié
(53)

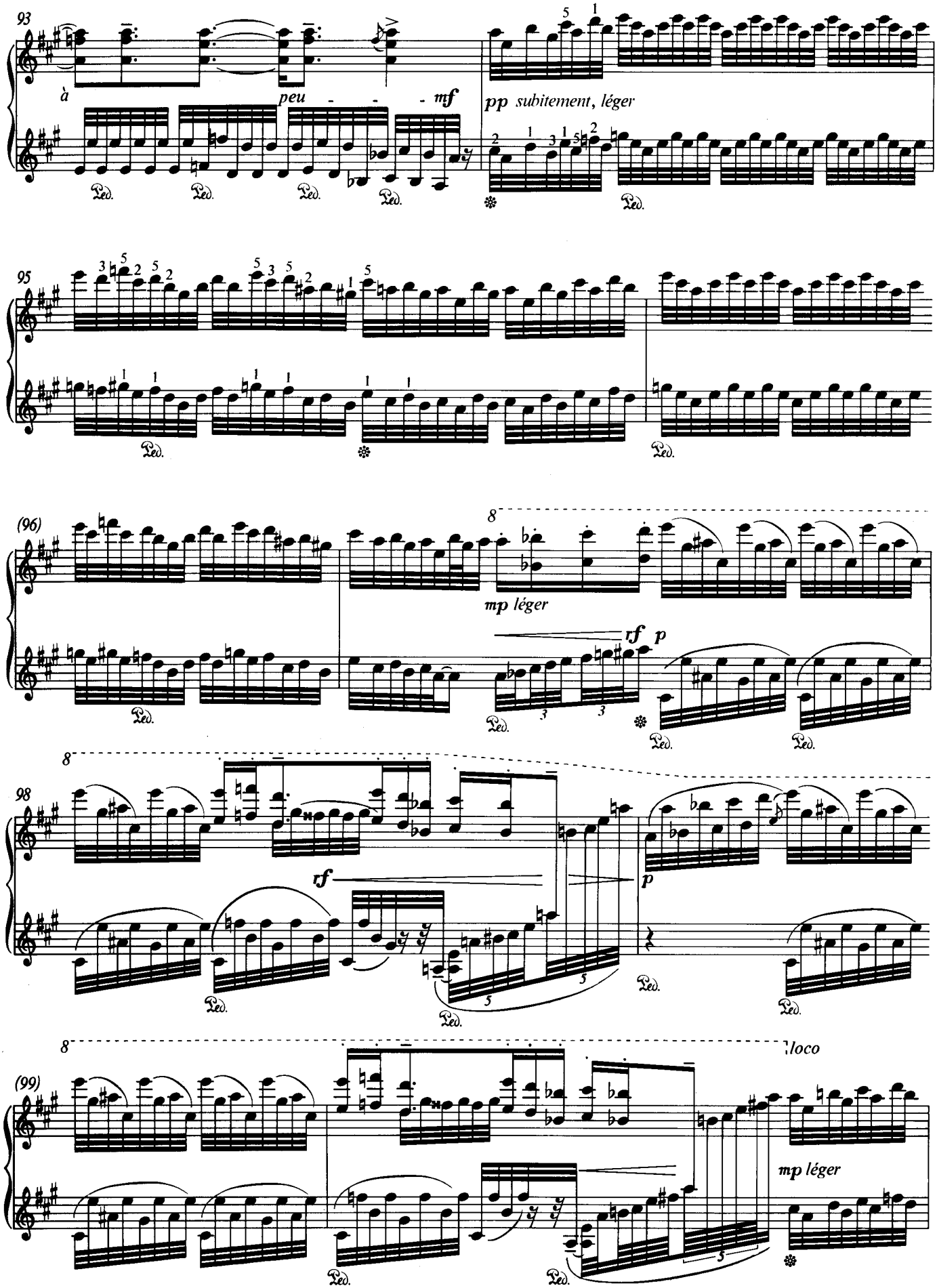

55
8
gliss.
rf
loco
dim.
p
lié
Ped.
57
(tr)
lié
mp
(58)
mf
60
f
loco
(61)
sf
p
cresc.

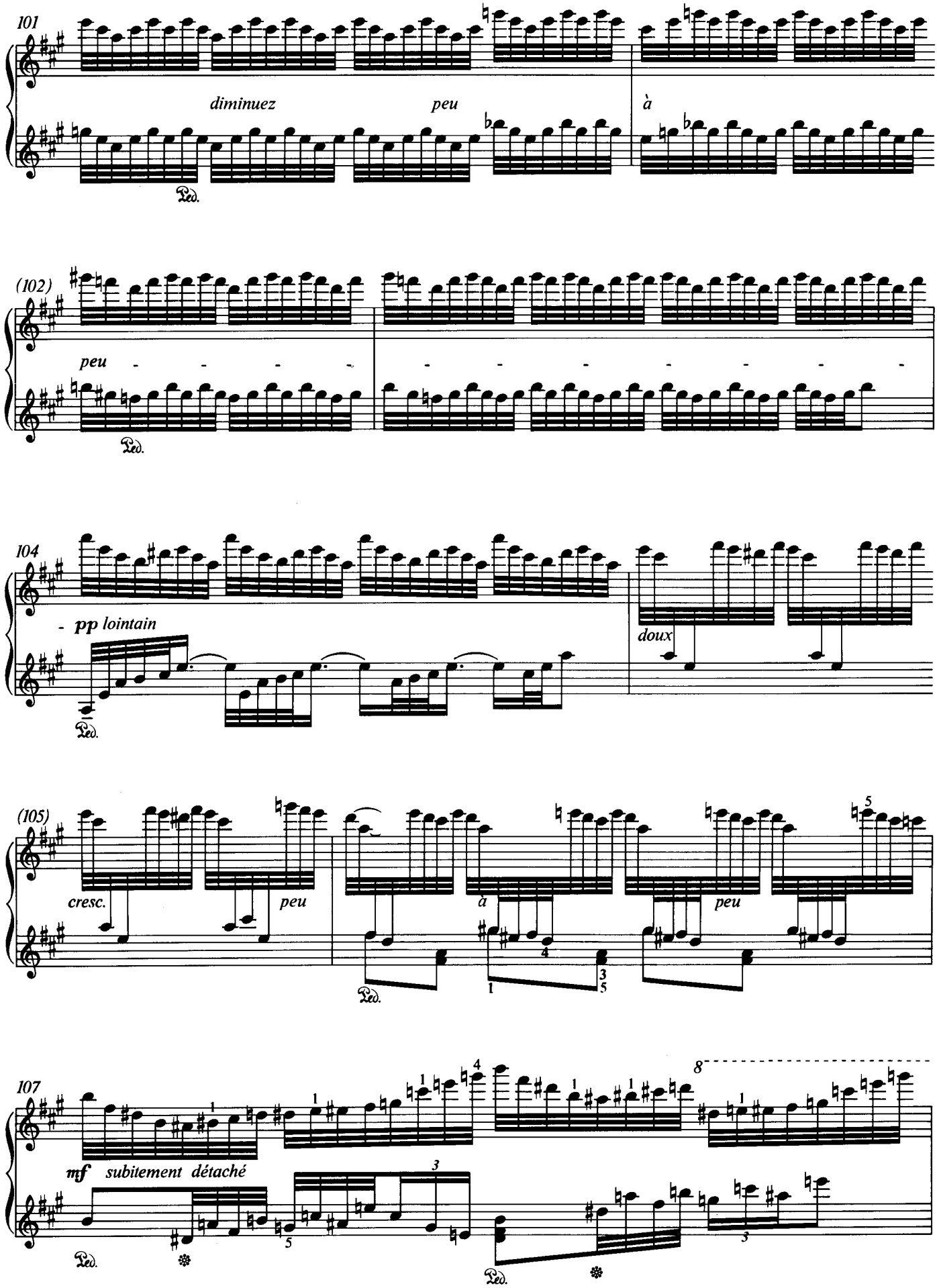

63
mf
mp
rf
f
dim.
rf
loco
loco
(64)
peu
rf
à
rf
peu
rf
66
lié
p
pp
(67)
(tr)
(tr)
(tr)
(tr)
p
69
Ped.

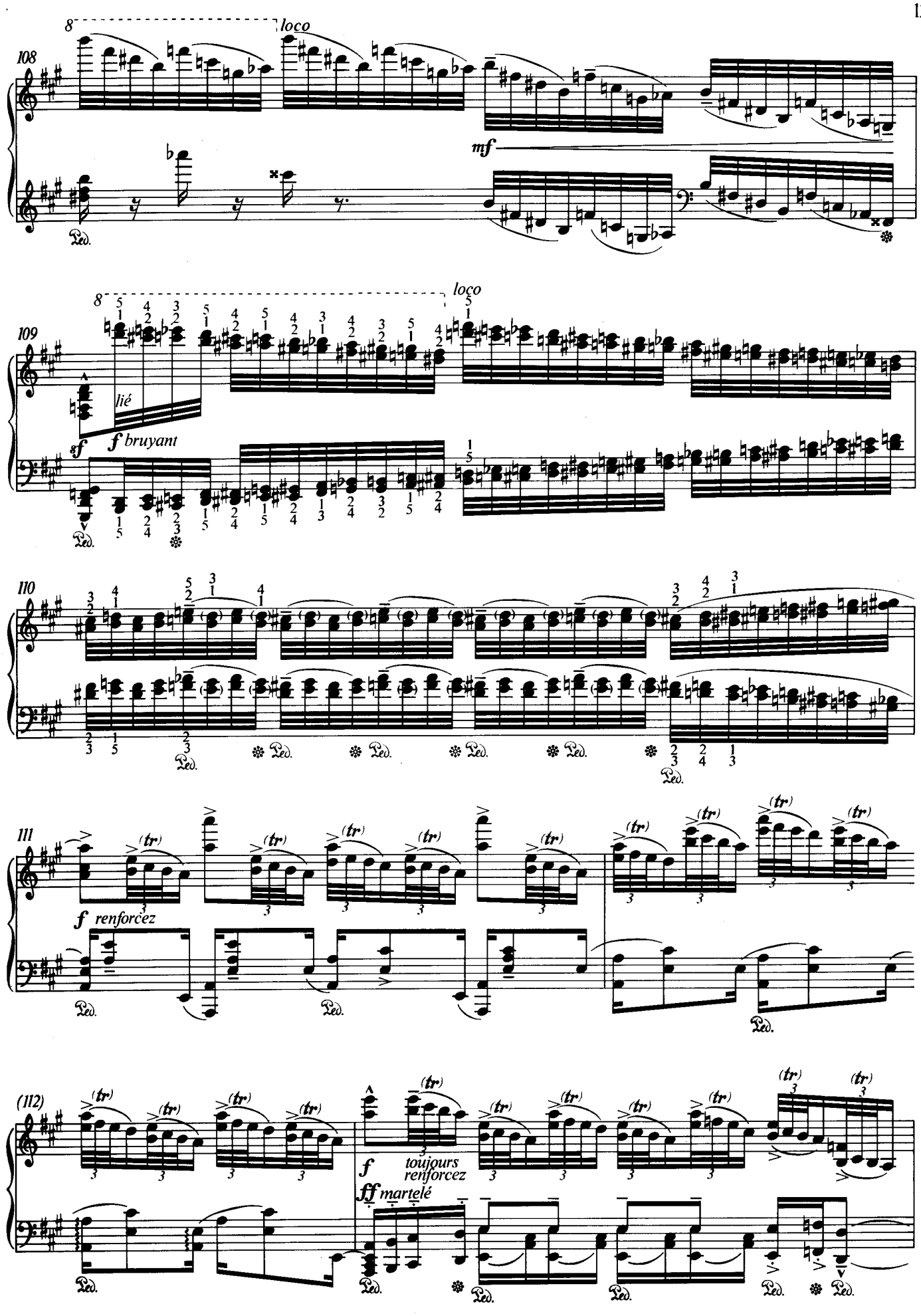

70
marqué
loco
trem.
cresc.
rf
sf pp
mf
rf
mf
72
mp
rf
mp
p
cresc.
mp
rf
(73)
peu
à
peu
f martelé
75
loco
rf
dim.
rf
loco
rf
loco
(76)
rf
mp

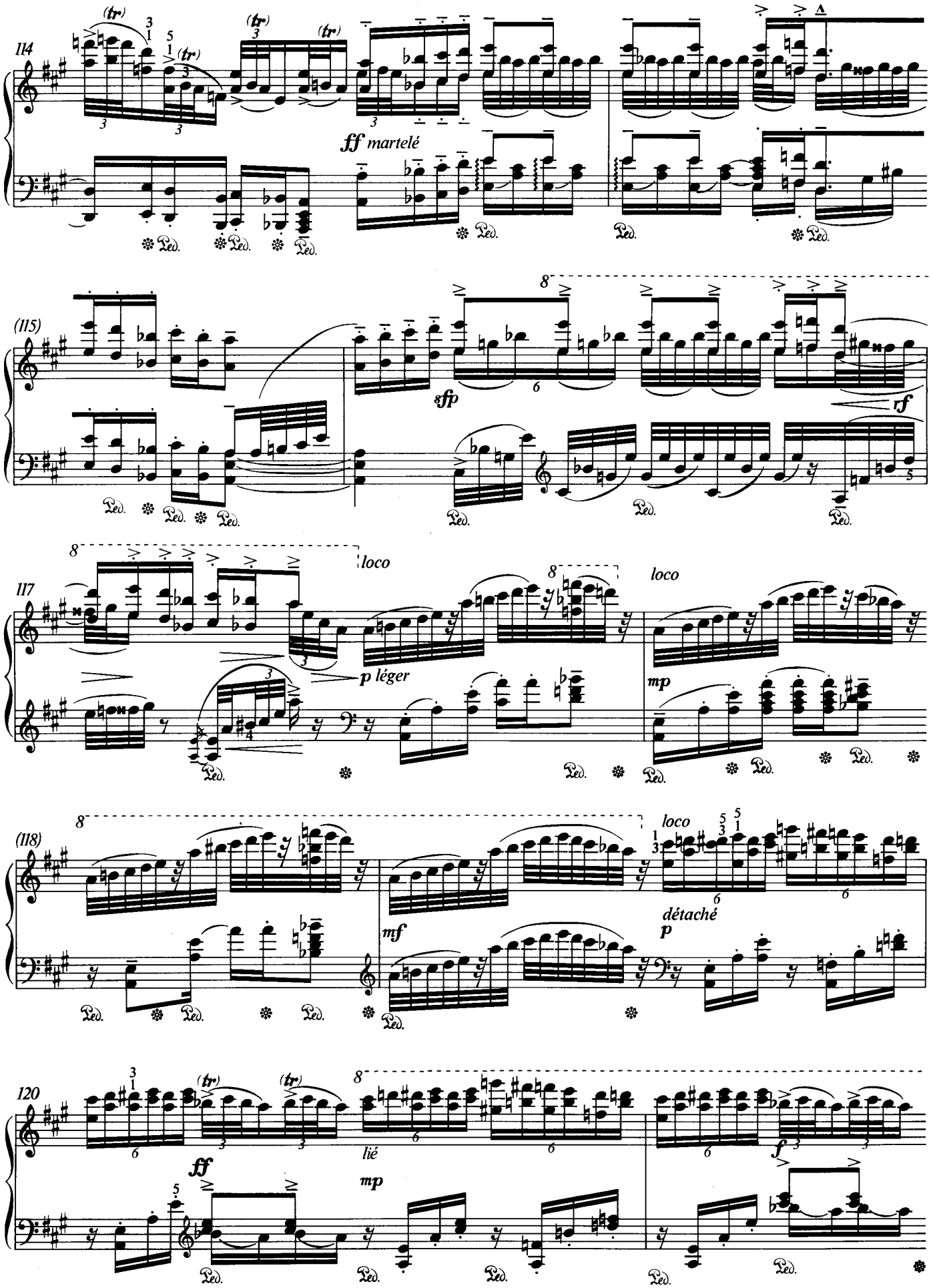

78
(tr)
dim.
p
(79)
cresc.
peu
81
à
peu
f
(82)
8
loco
martelé
84
sf
marqué, détaché
Ped.

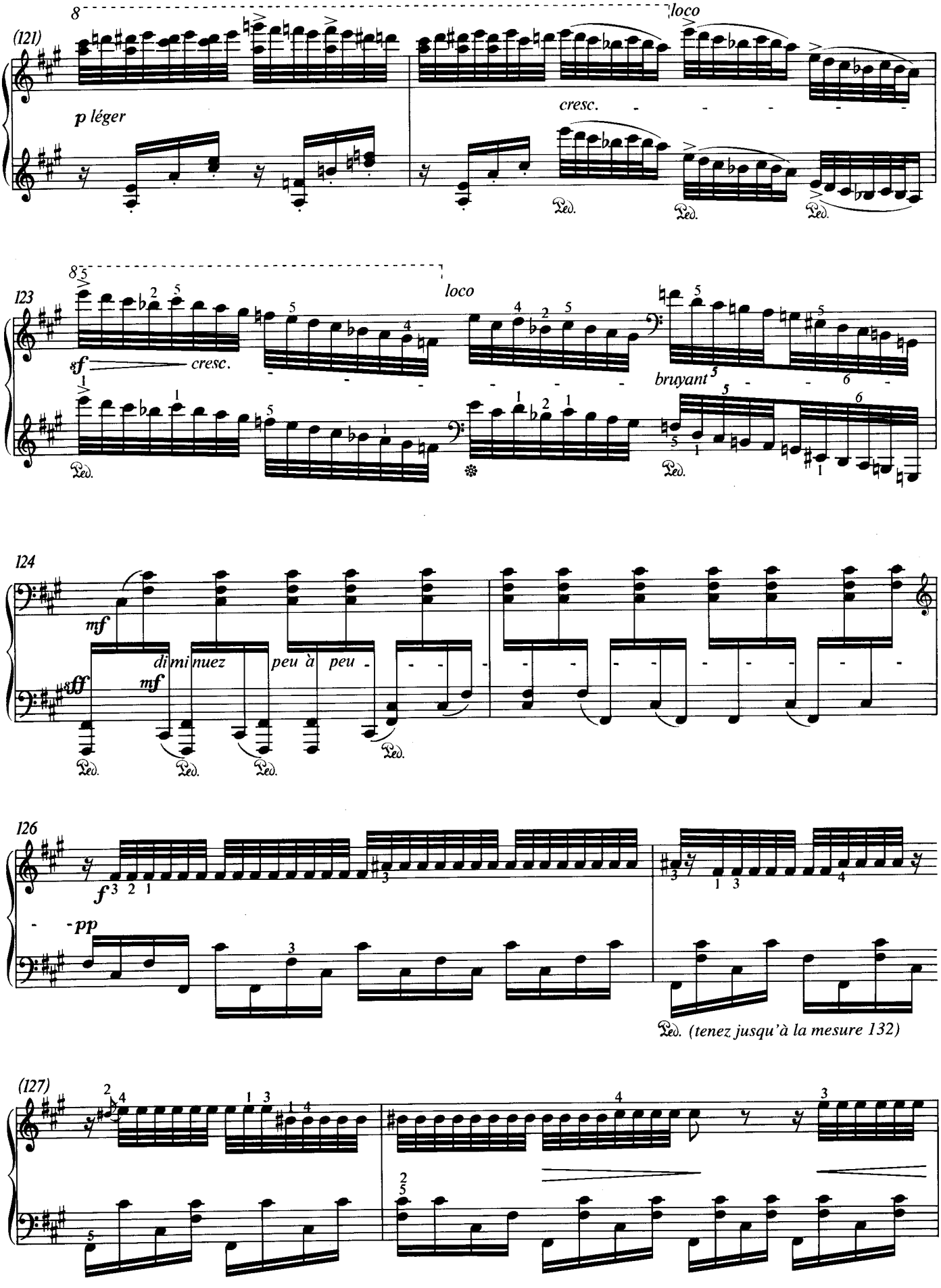

85
bruyant
8
loco
ff
rf
Ped.
(86)
gliss.
rf
(loco)
88
rff
lié
dim.
peu
à
90
tr
marqué
pp
léger
sec
(91)
cresc.
mp

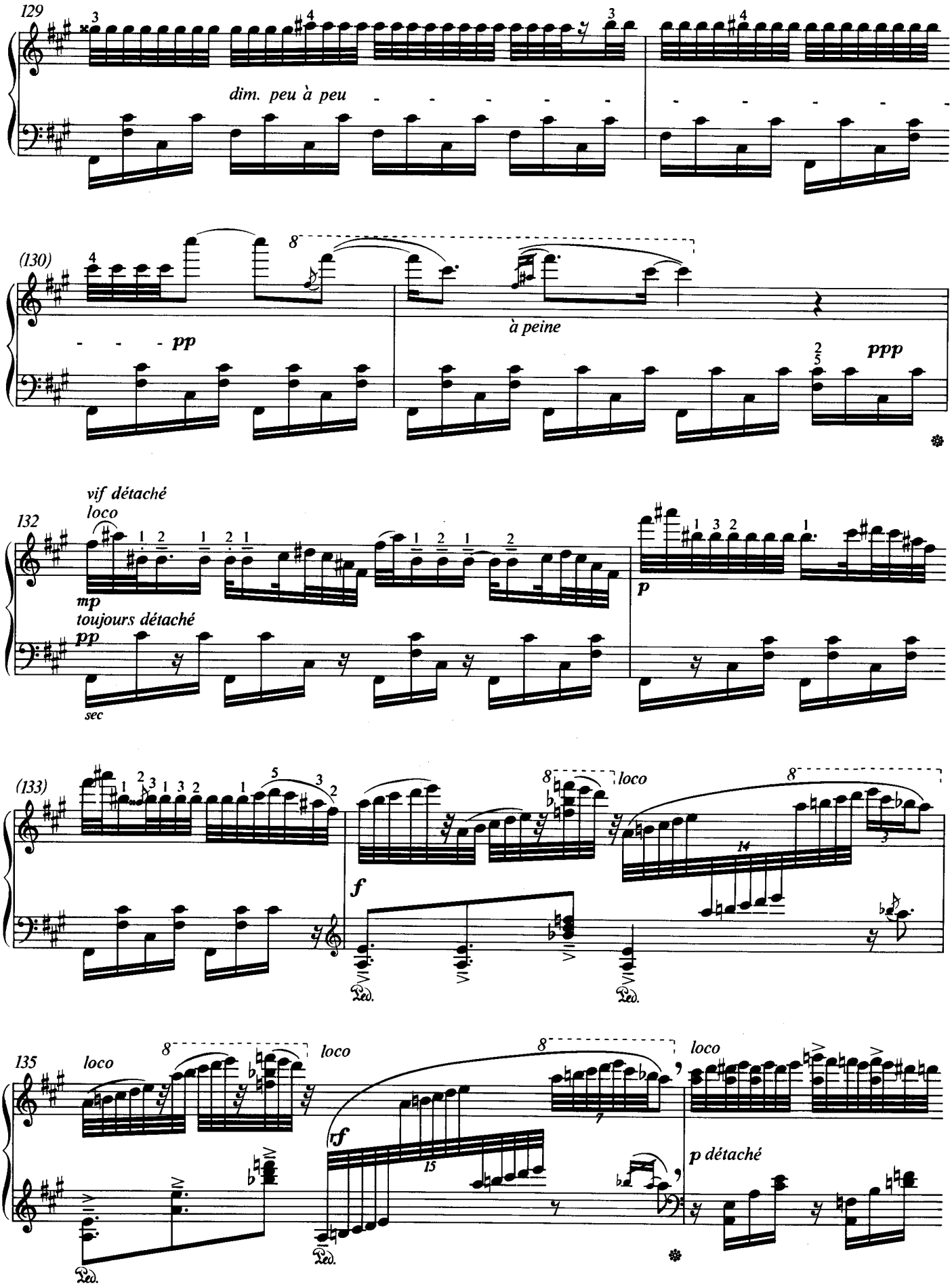

93
à
peu
mf
pp subitement, léger
95
(96)
mp léger
rf
p
98
rf
p
(99)
loco
mp léger

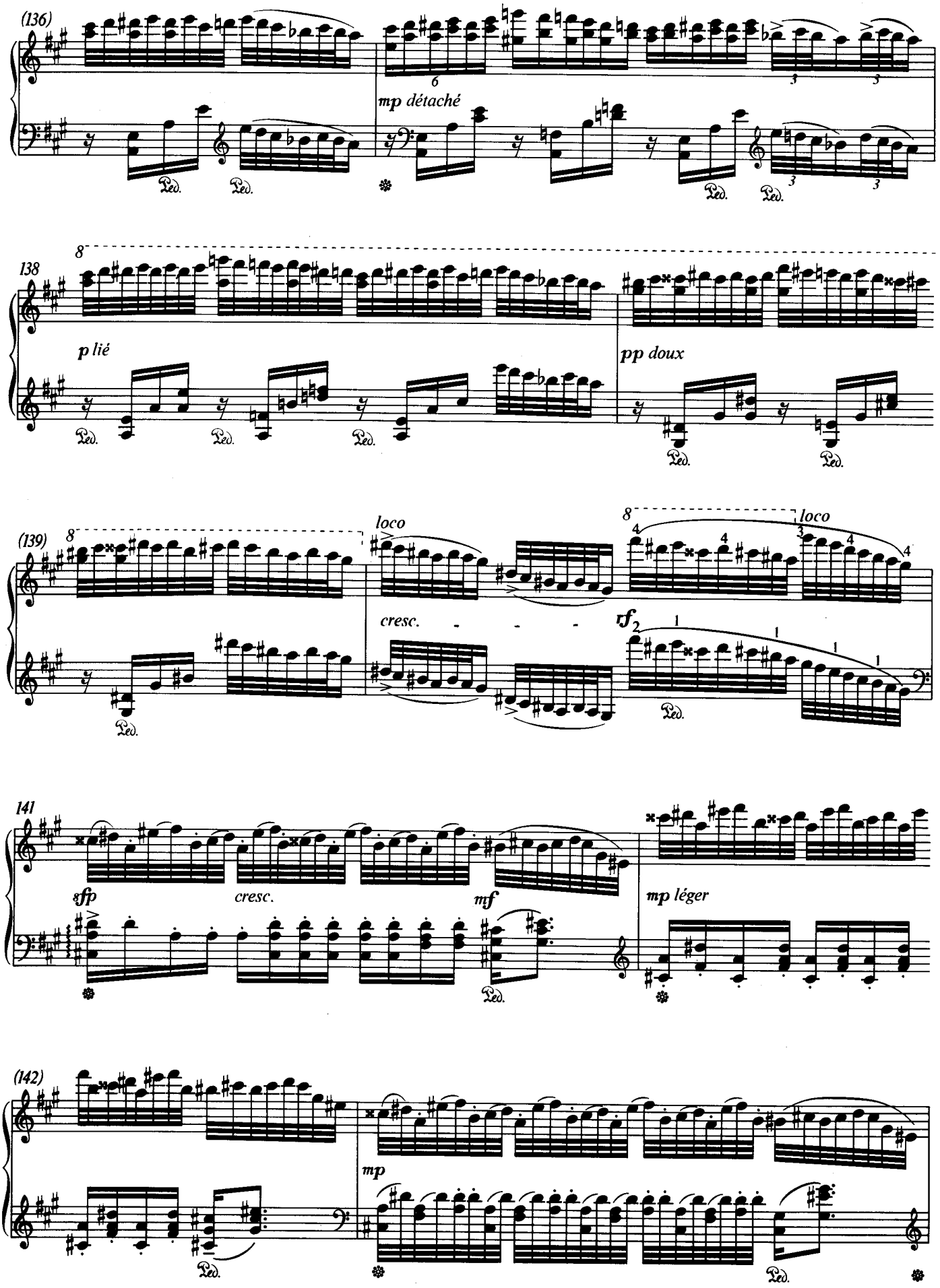

101
diminuez
peu
à
Ped.
(102)
peu
Ped.
104
pp lointain
doux
Ped.
(105)
cresc.
peu
à
peu
Ped.
107
mf subitement détaché
Ped.
Ped.

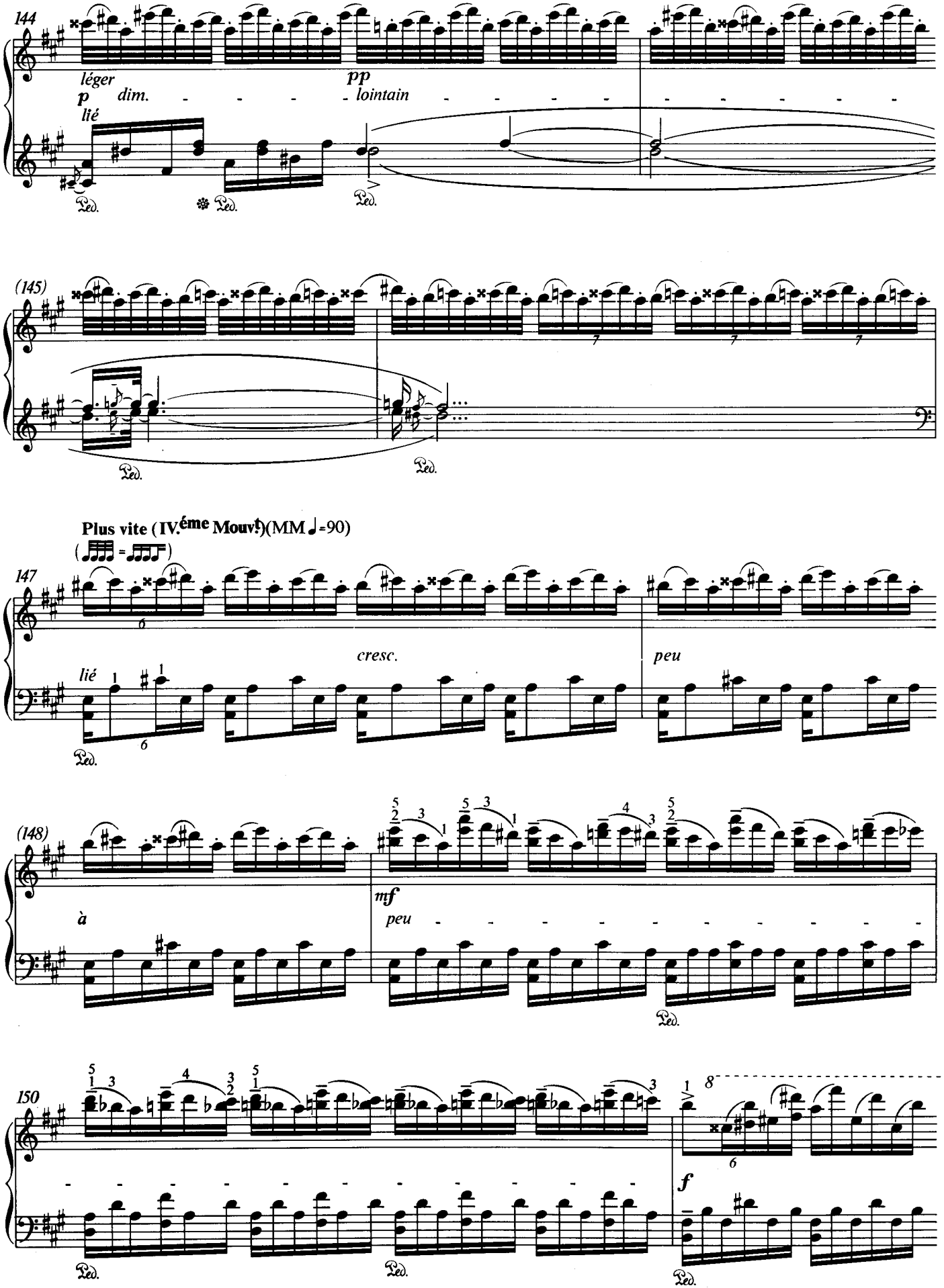

8
loco
108
mf
Ped.
8
loco
109
lié
sf
f bruyant
Ped.
110
Ped.
111
f renforcez
Ped.
(112)
f toujours renforcez
ff martelé
Ped.

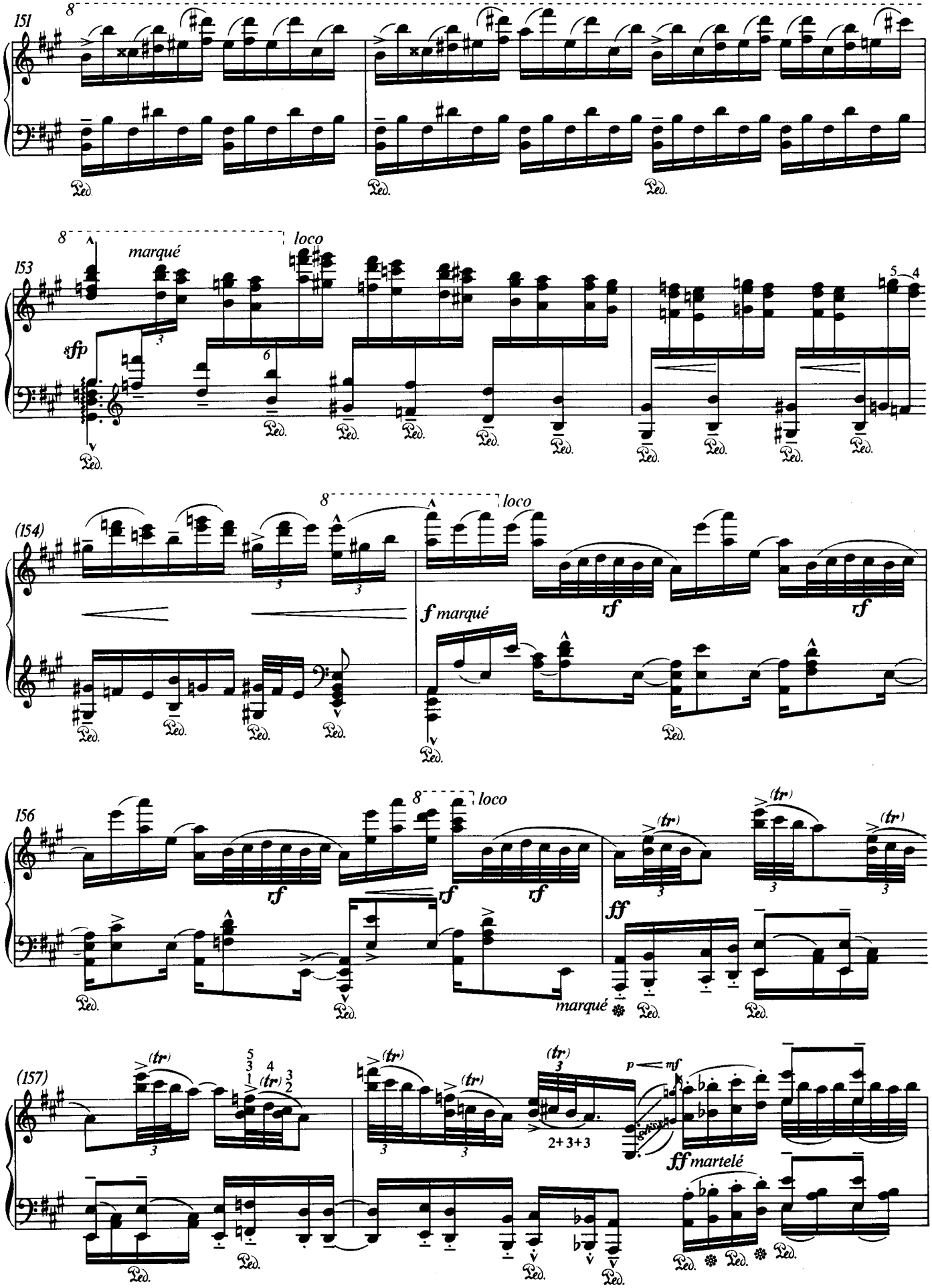

114
(tr)
ff martelé
(115)
sfp
rf
117
loco
p léger
mp
(118)
mf
détaché
p
120
ff
lié
mp
f

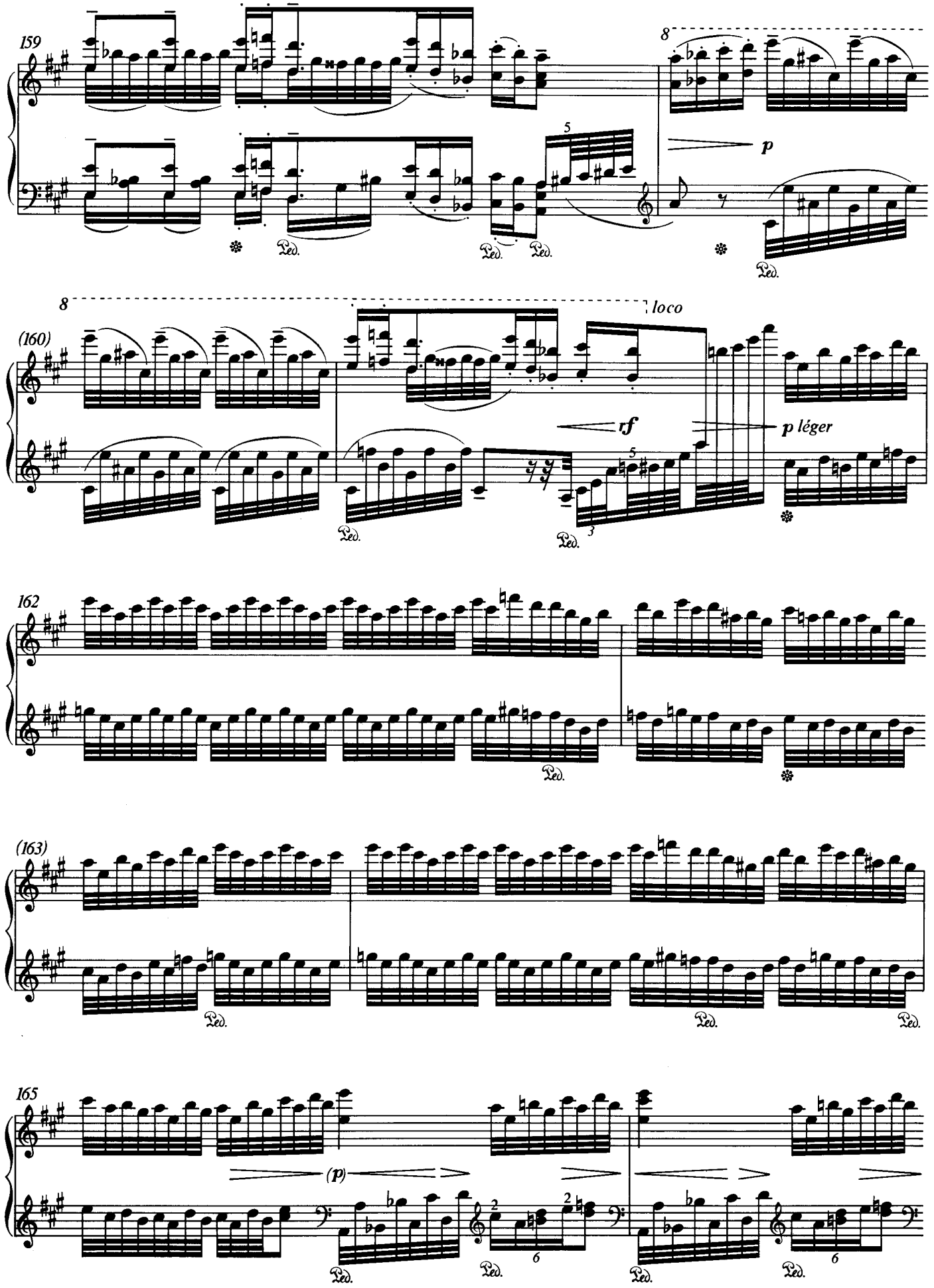

(121)
8
loco
p léger
cresc.
Ped.
123
8
loco
sf
cresc.
bruyant
Ped.
124
mf
diminuez peu à peu
sff
mf
Ped.
126
f
pp
Ped. (tenez jusqu'à la mesure 132)
(127)

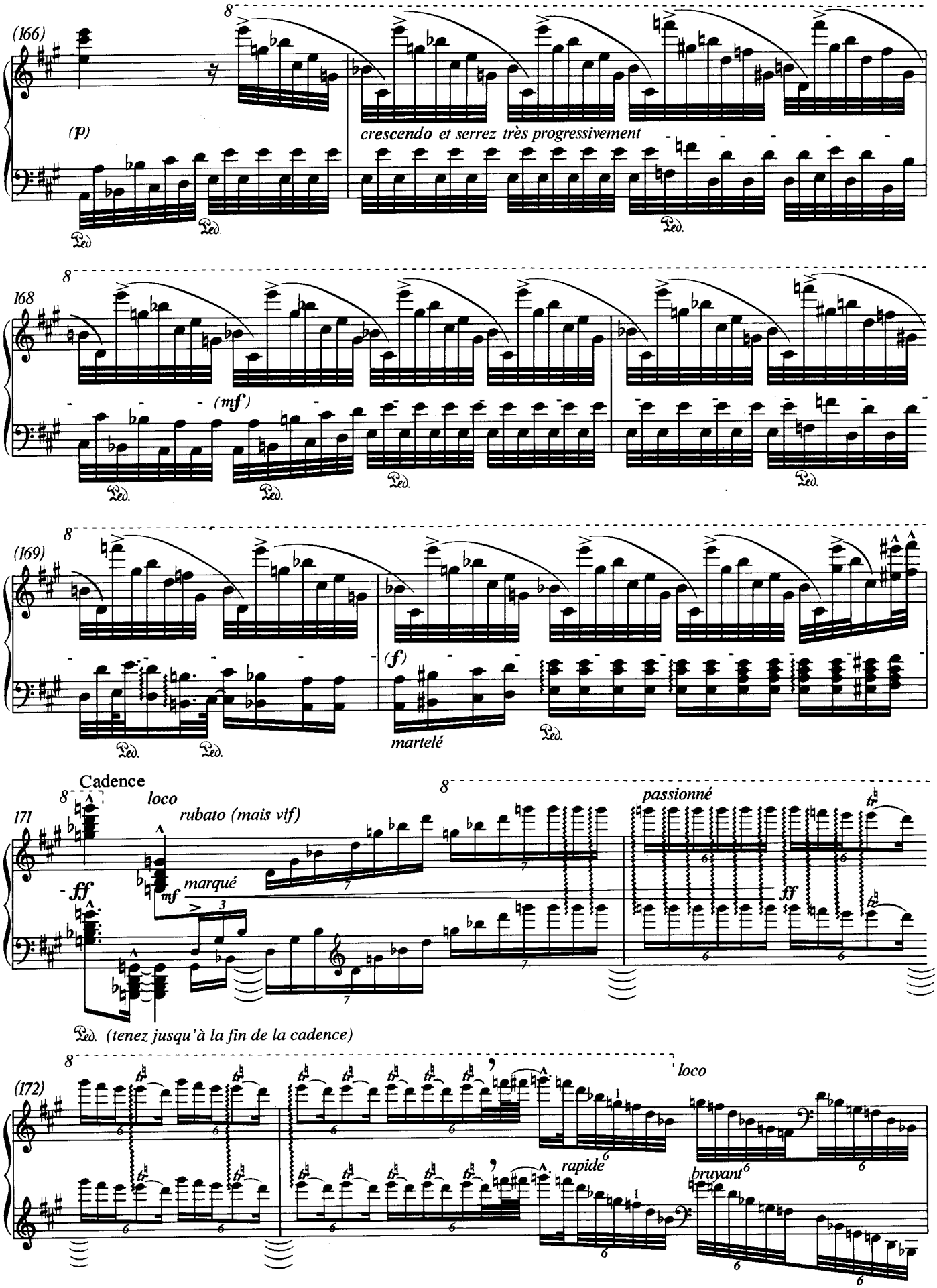

129
dim. peu à peu
(130)
pp
à peine
ppp
132
vif détaché
loco
mp
toujours détaché
pp
sec
p
(133)
f
loco
Ped.
135
loco
rf
p détaché

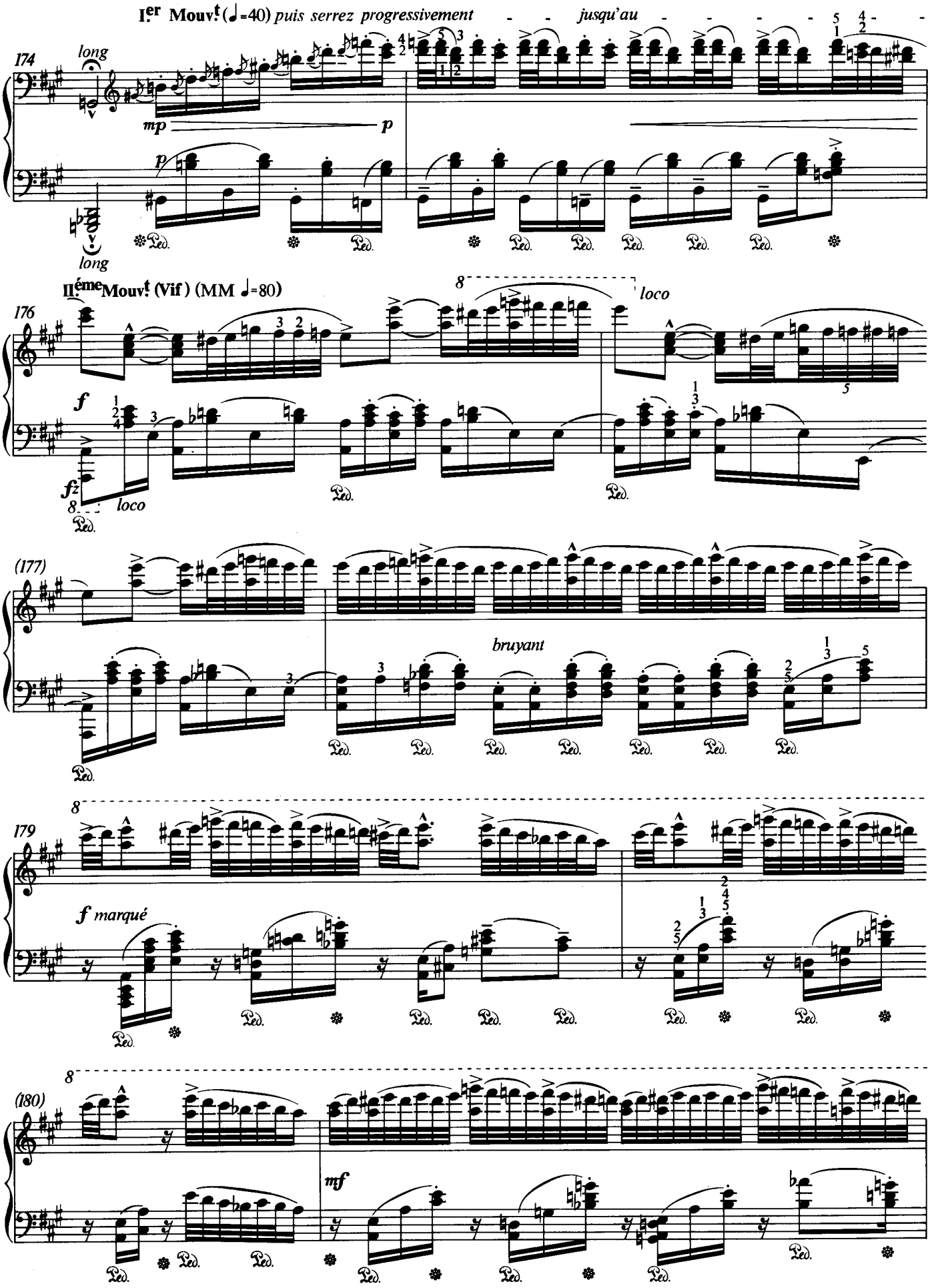

(136)
mp détaché
138
p lié
pp doux
(139)
loco
cresc.
rf
loco
141
sfp
cresc.
mf
mp léger
(142)
mp

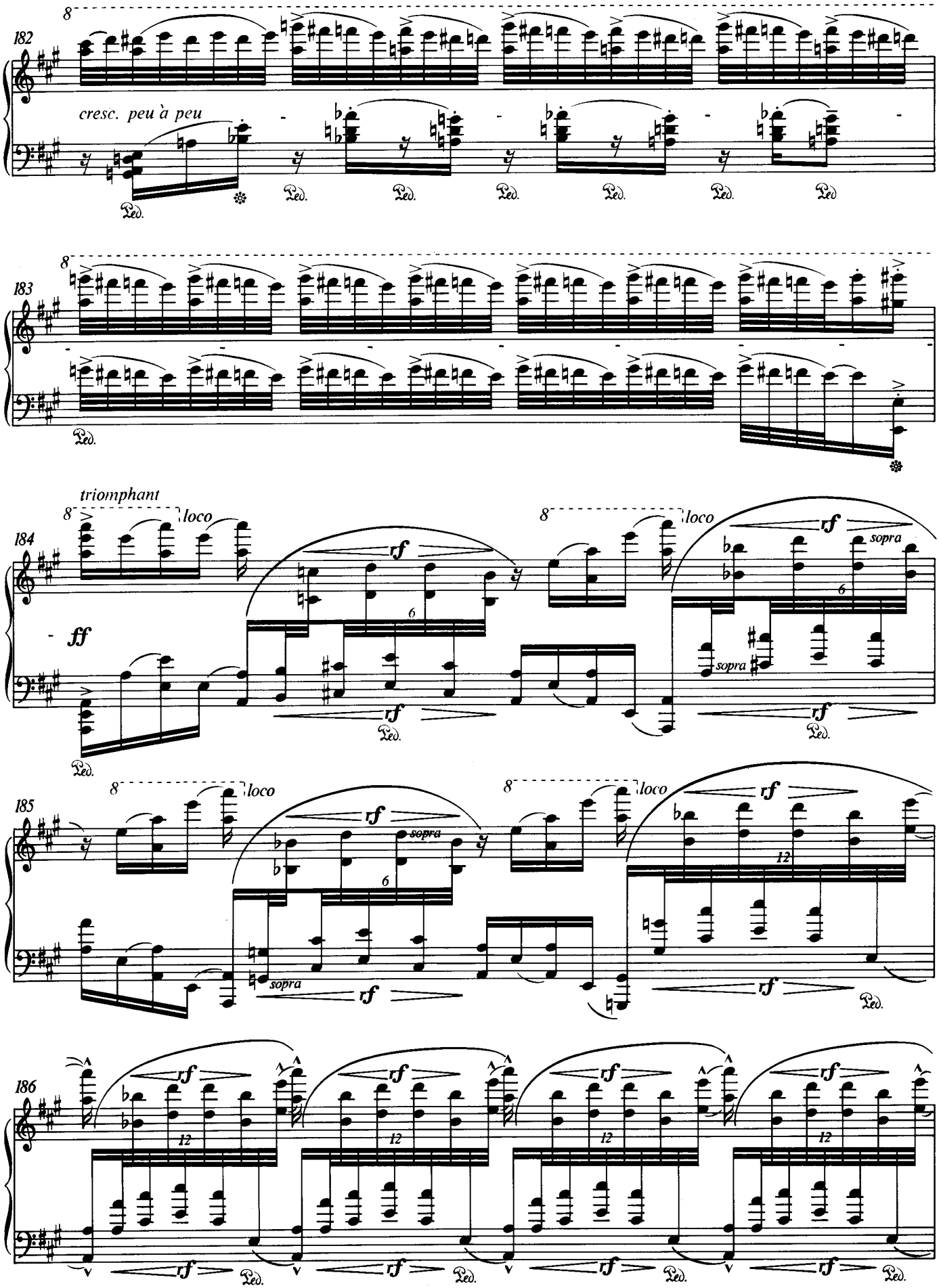

144
léger
p
dim.
lié
pp
lointain
(145)
Plus vite (IV.éme Mouvt)(MM ♩=90)
147
cresc.
peu
lié
(148)
à
mf
peu
150
f

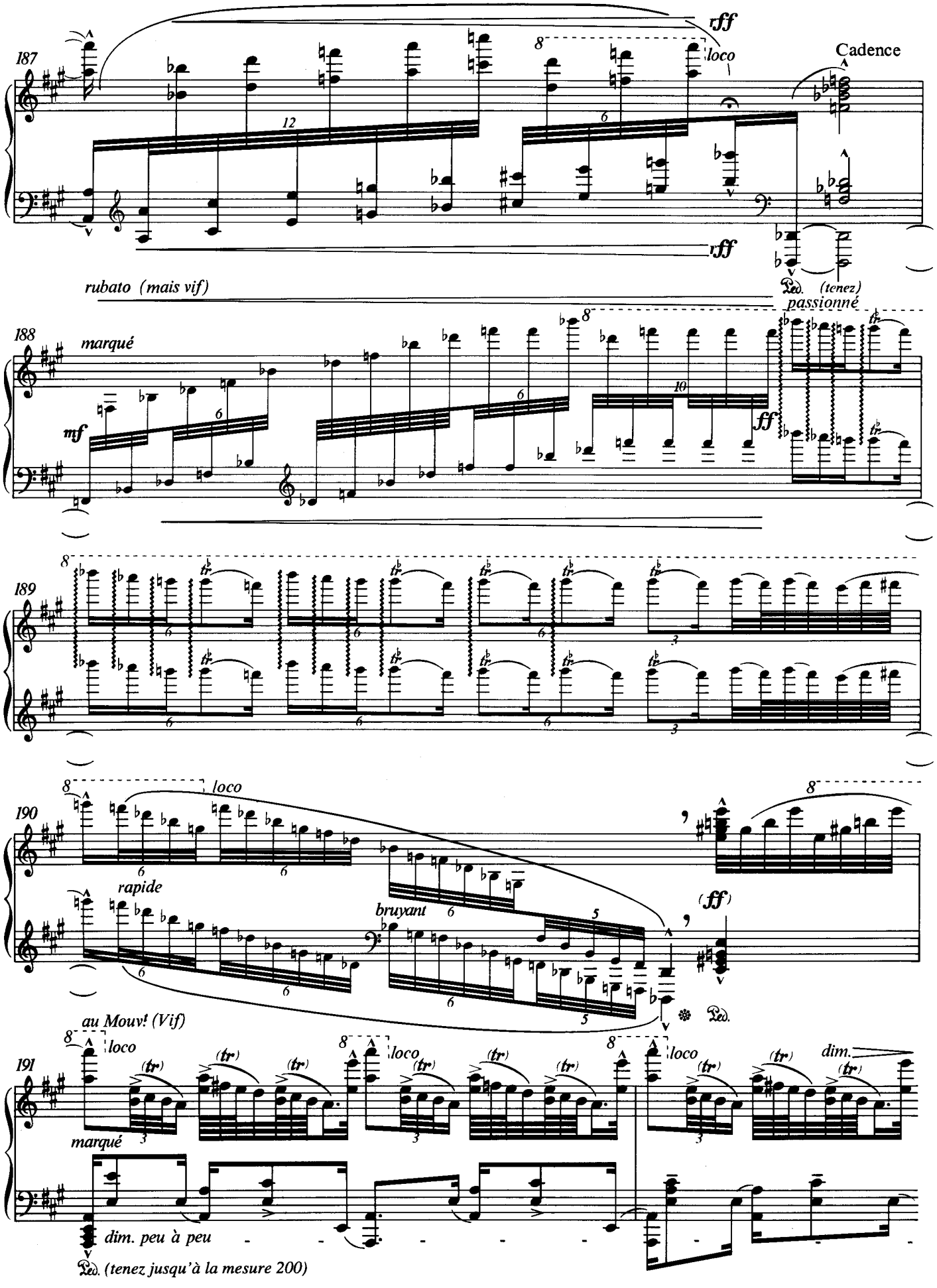

151
8
153
marqué
loco
sfp
(154)
f marqué
rf
156
ff
marqué
(157)
p mf
ff martelé
2+3+3
(tr)
Ped.

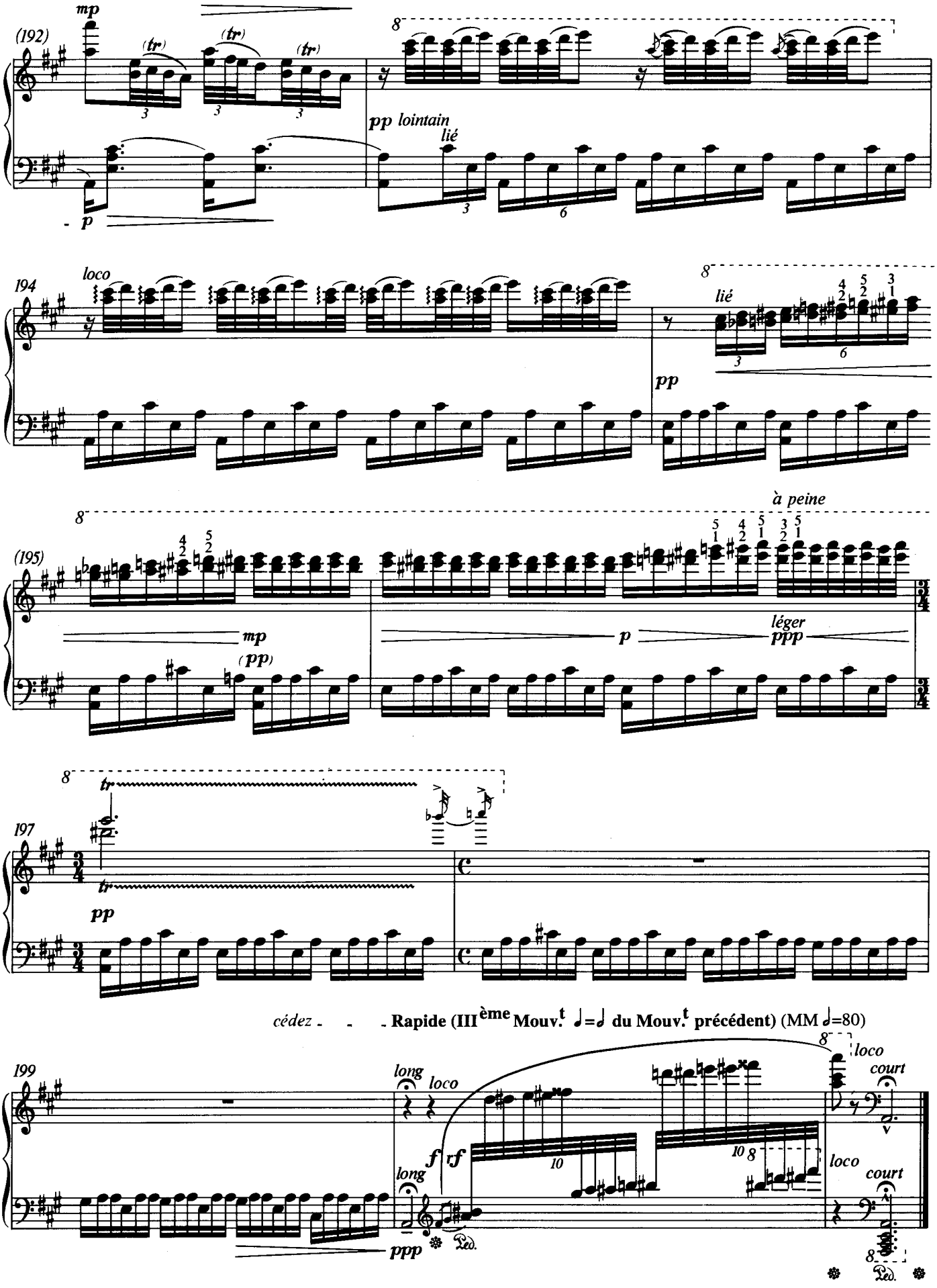

159
8
p
Ped.
8
loco
(160)
rf
p léger
162
(163)
165
(p)


(166)
(p)
crescendo et serrez très progressivement
168
(mf)
(169)
(f)
martelé
Cadence
171
loco
rubato (mais vif)
ff
mf
marqué
passionné
ff
(tenez jusqu'à la fin de la cadence)
(172)
loco
rapide
bruyant


I.er Mouv.t (♩=40) puis serrez progressivement - - - jusqu'au - - - - -
174
long
mp
p
long
II.ème Mouv.t (Vif) (MM ♩=80)
176
8
loco
f
fz
8
loco
(177)
bruyant
179
8
f marqué
(180)
8
mf


182
cresc. peu à peu
183
triomphant
184
ff
loco
rf
sopra
185
186

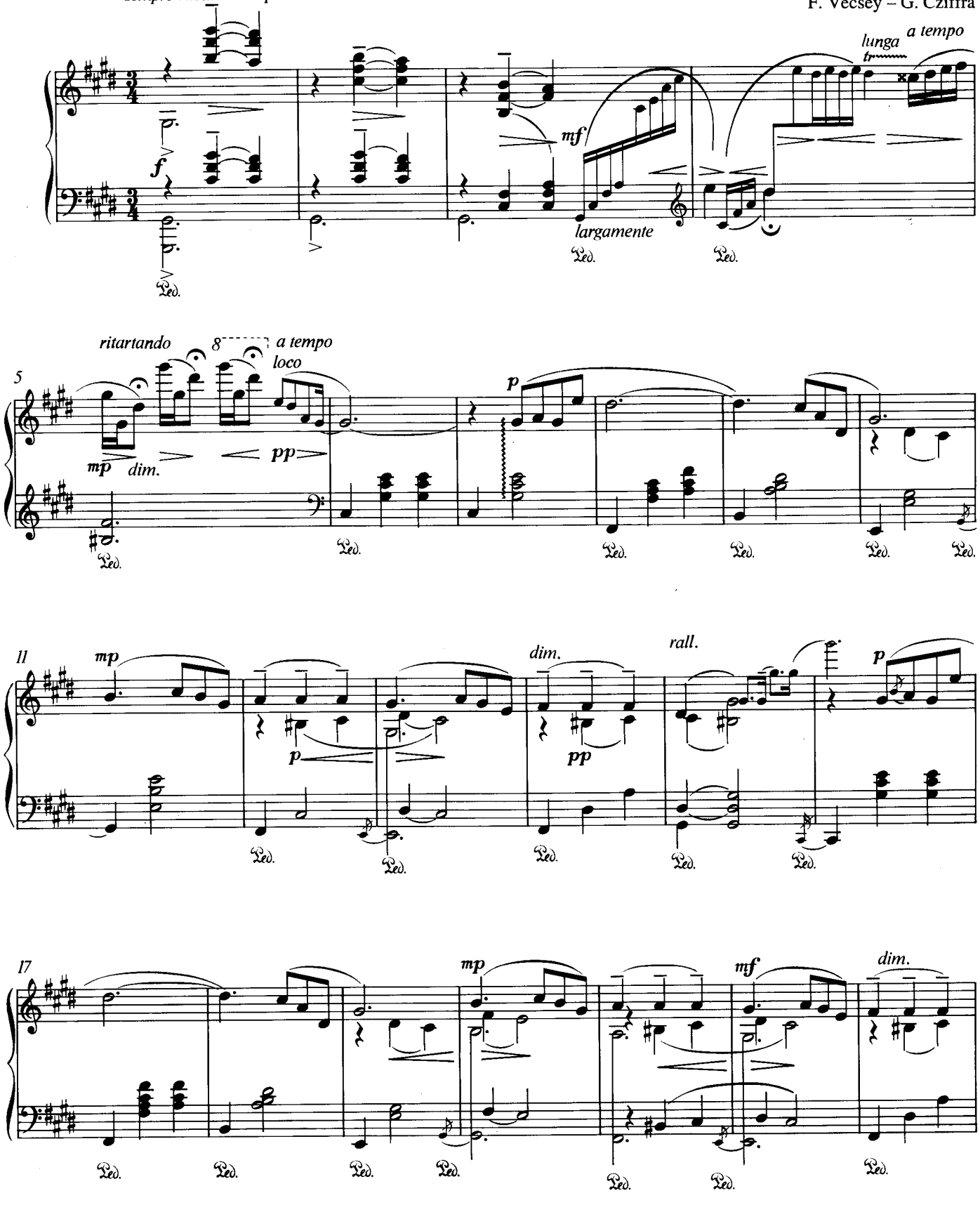

187
rff
loco
Cadence
rff
Ped. (tenez)
rubato (mais vif)
passionné
188
marqué
mf
ff
189
190
loco
rapide
bruyant
(ff)
Ped.
au Mouv! (Vif)
191
loco
marqué
dim.
dim. peu à peu
Ped. (tenez jusqu'à la mesure 200)

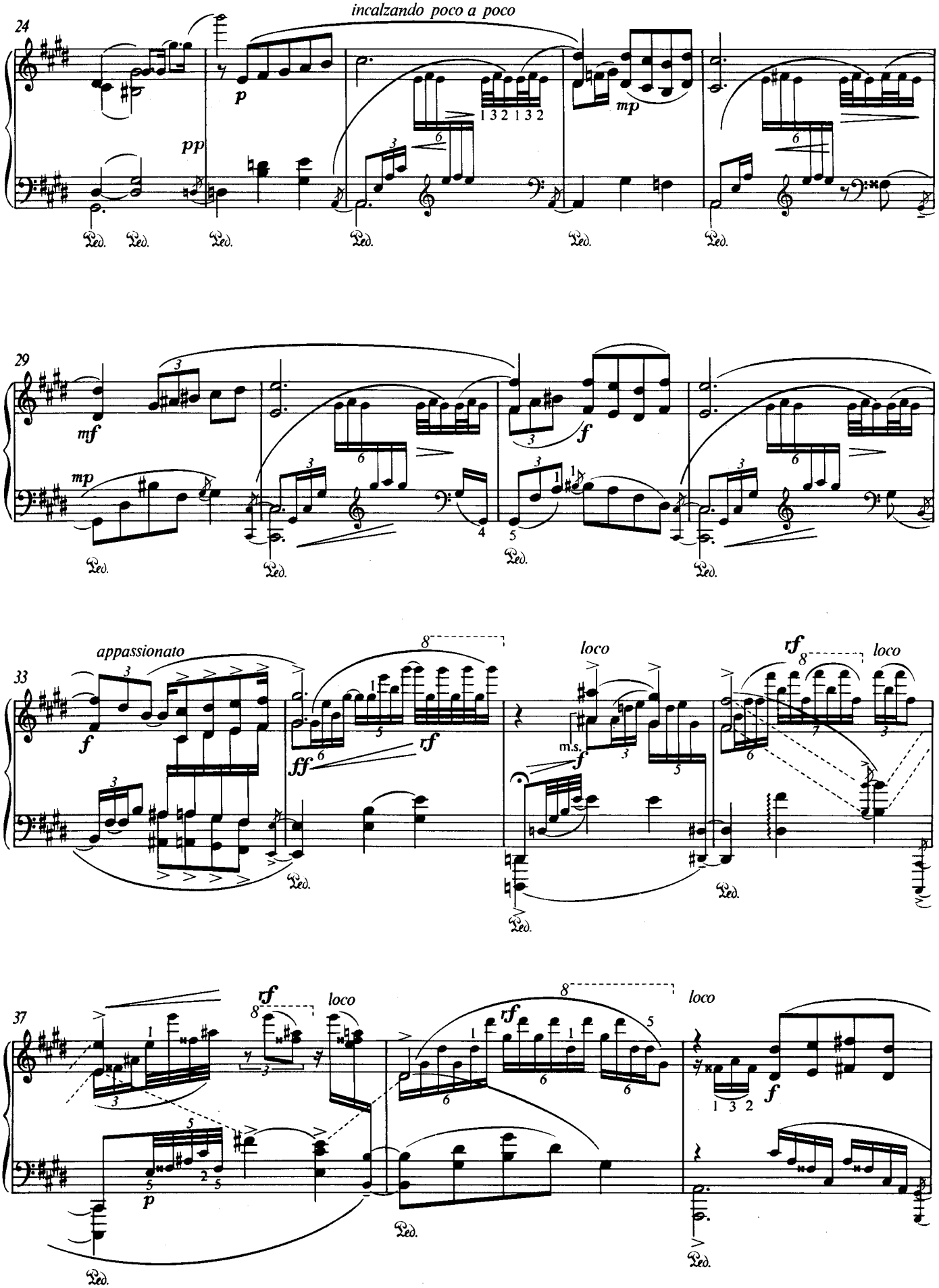

(192)
mp
(tr)
(tr)
(tr)
pp lointain
lié
p
194
loco
lié
pp
(195)
à peine
mp
(pp)
p
léger
ppp
197
tr
pp
cédez
Rapide (III ème Mouv.t ♩=♩ du Mouv.t précédent) (MM ♩=80)
199
long
loco
f
ff
long
ppp
loco
court
loco
court
Ped.
Ped.

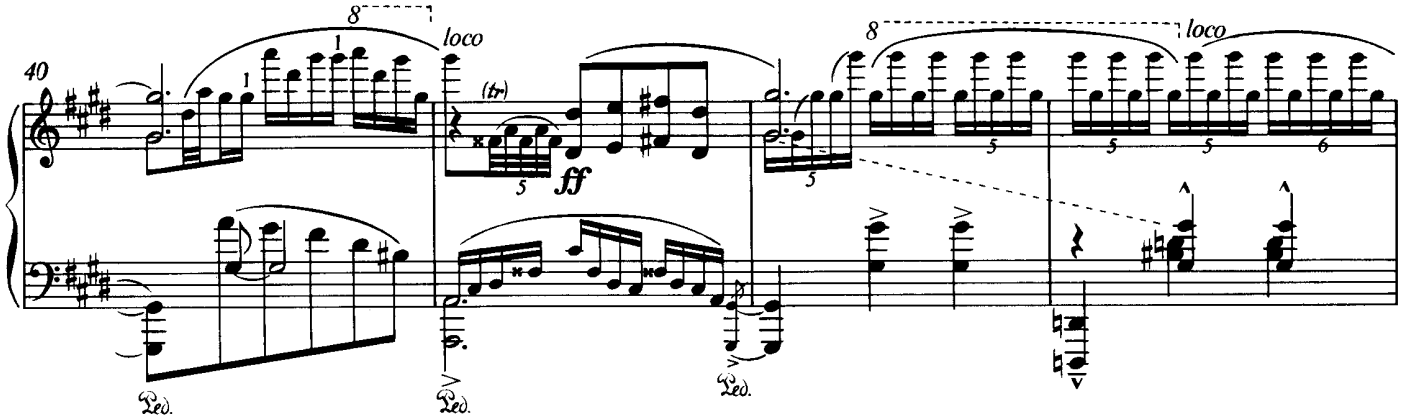
La Valse triste

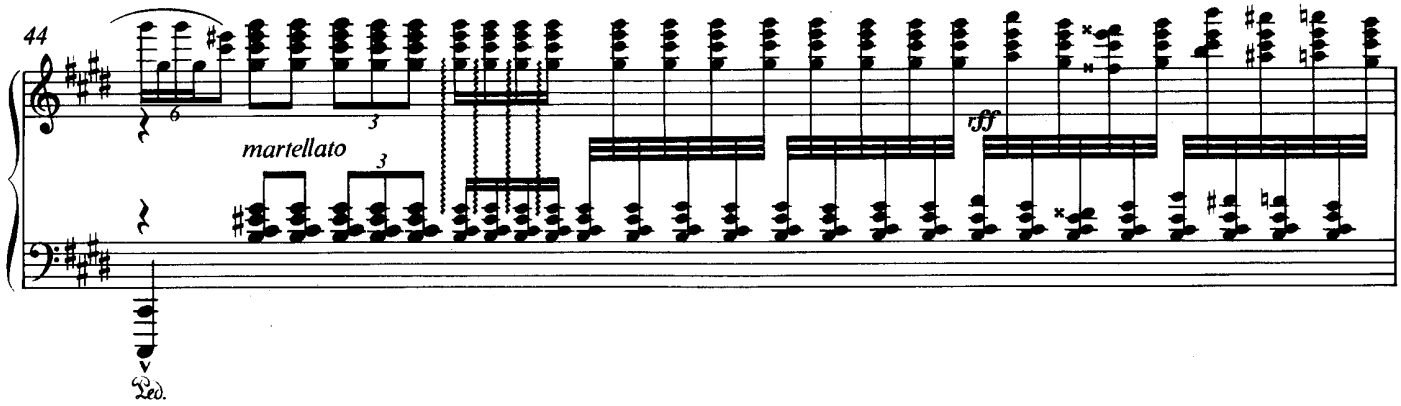
Allegretto
sempre rubato ed espressivo assai

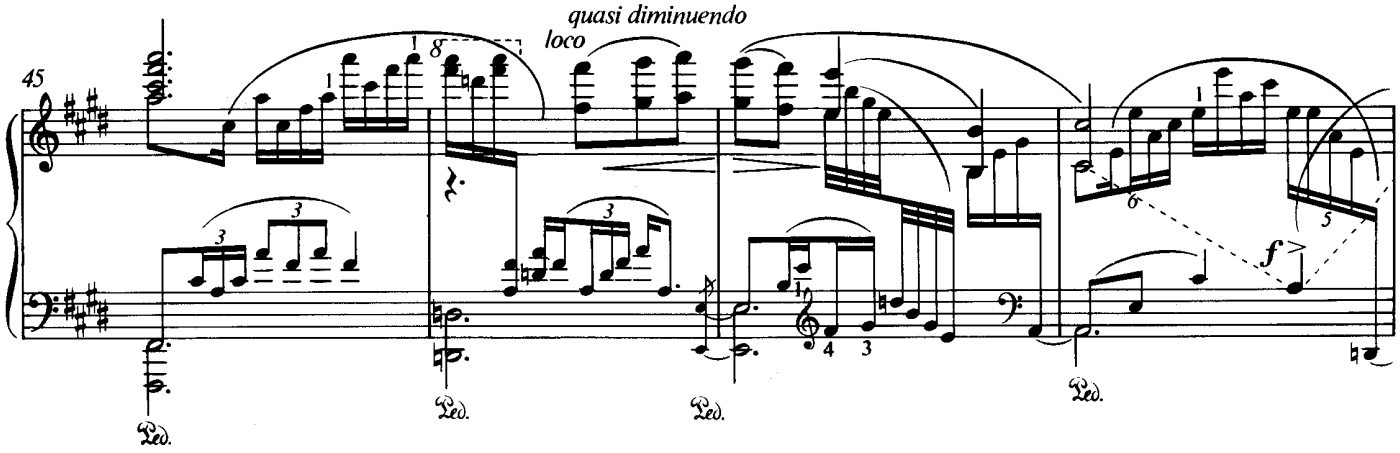
F. Vecsey – G. Cziffra

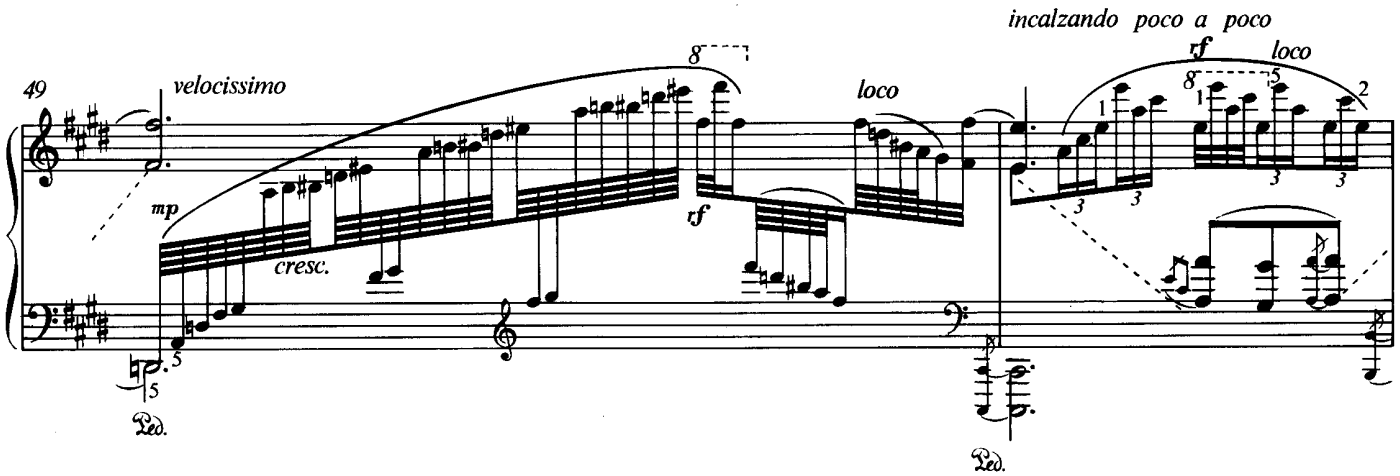


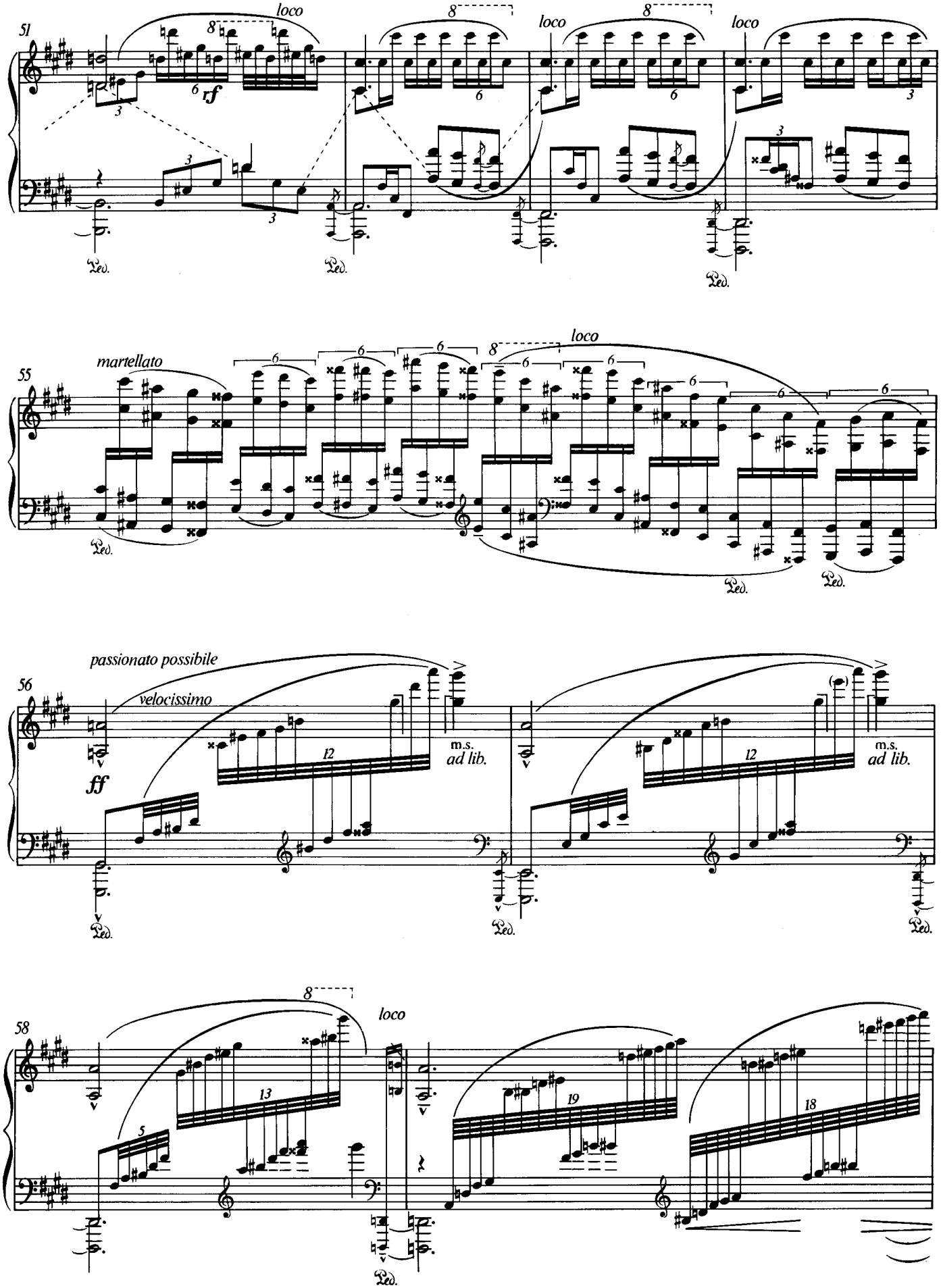

24
incalzando poco a poco
p
pp
mp
1 3 2 1 3 2
29
mf
mp
f
33
appassionato
f
ff
rf
loco
m.s.
37
rf
loco
p
f
1 3 2

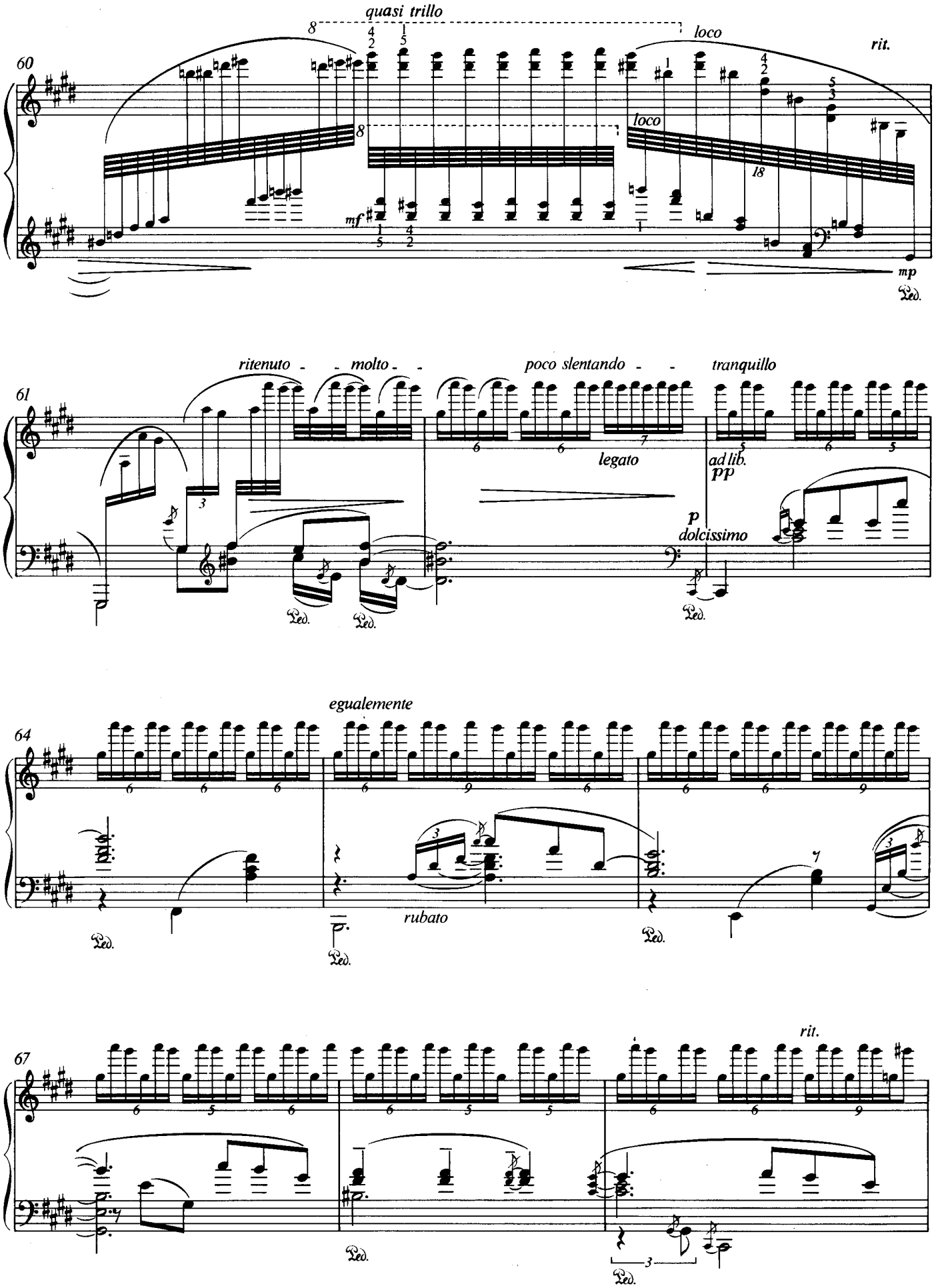

40
8
loco
(tr)
ff
8
loco
Ped.
Ped.
Ped.

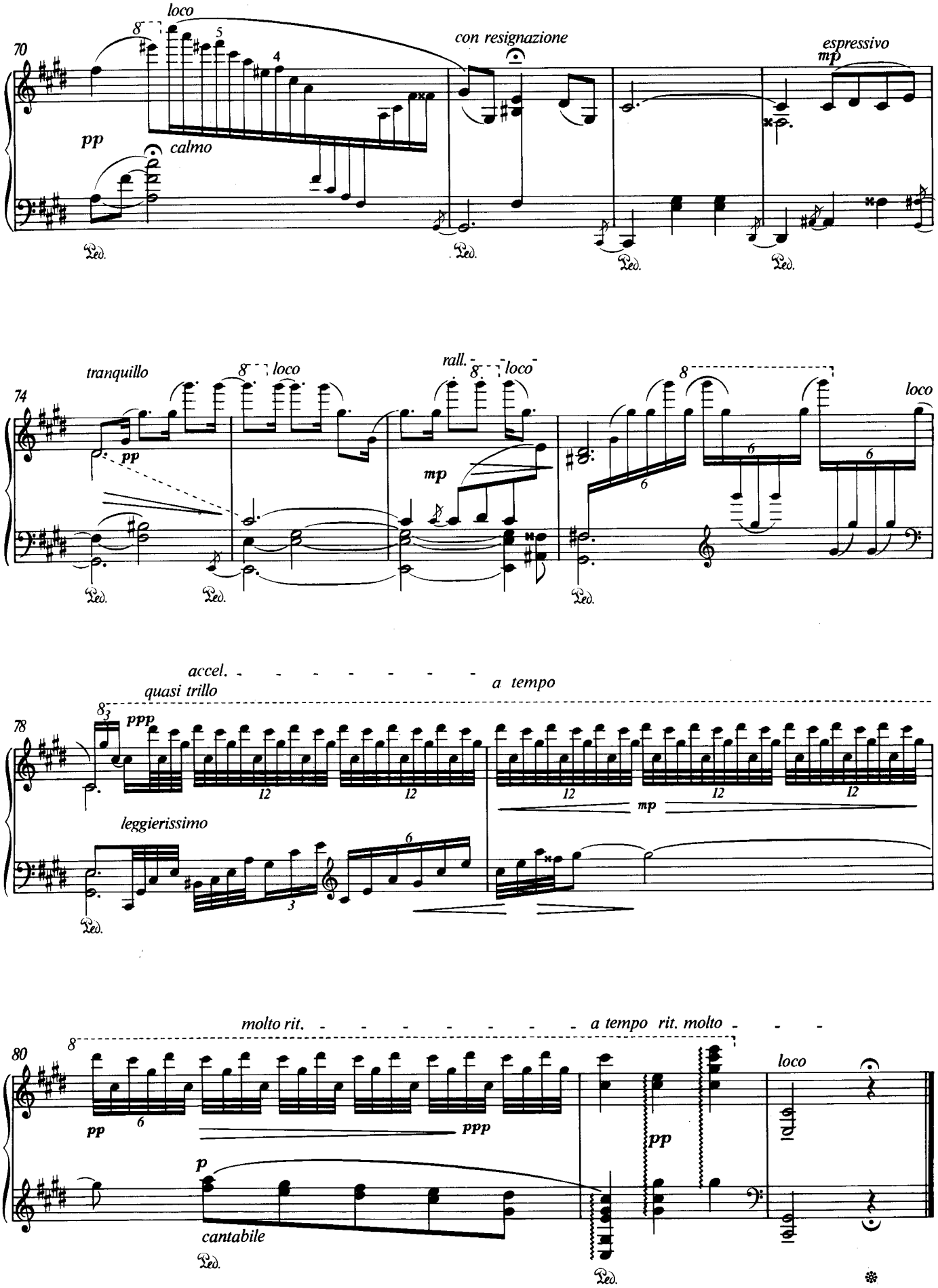

44
martellato
fff
Ped.


45
quasi diminuendo
loco
8
f
Ped.
Ped.
Ped.


49
velocissimo
mp
cresc.
8
rf
loco
incalzando poco a poco
rf
loco
8
Ped.
Ped.

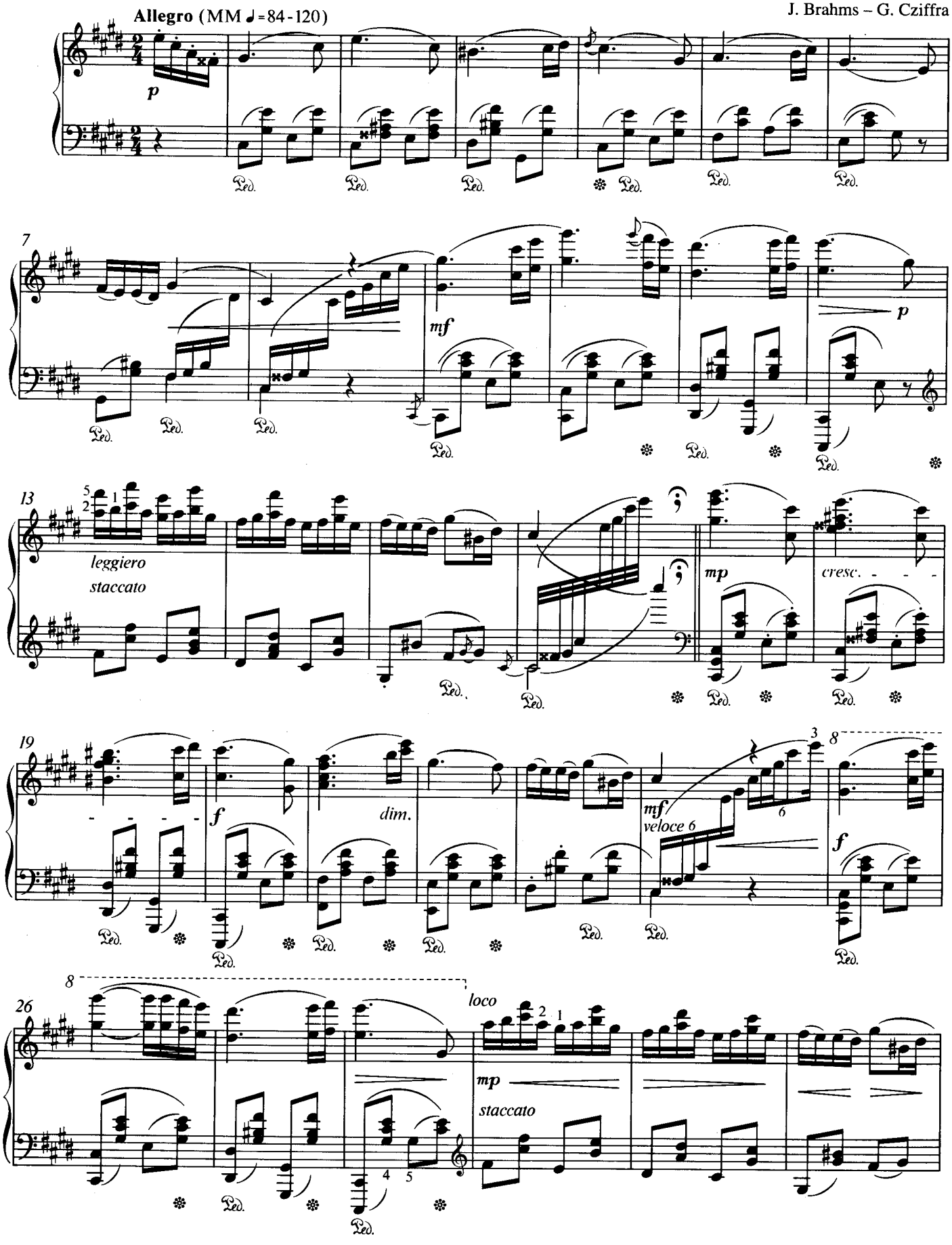

51
loco
rf
Ped.
55
martellato
loco
Ped.
56
passionato possibile
velocissimo
ff
m.s.
ad lib.
Ped.
58
loco
Ped.

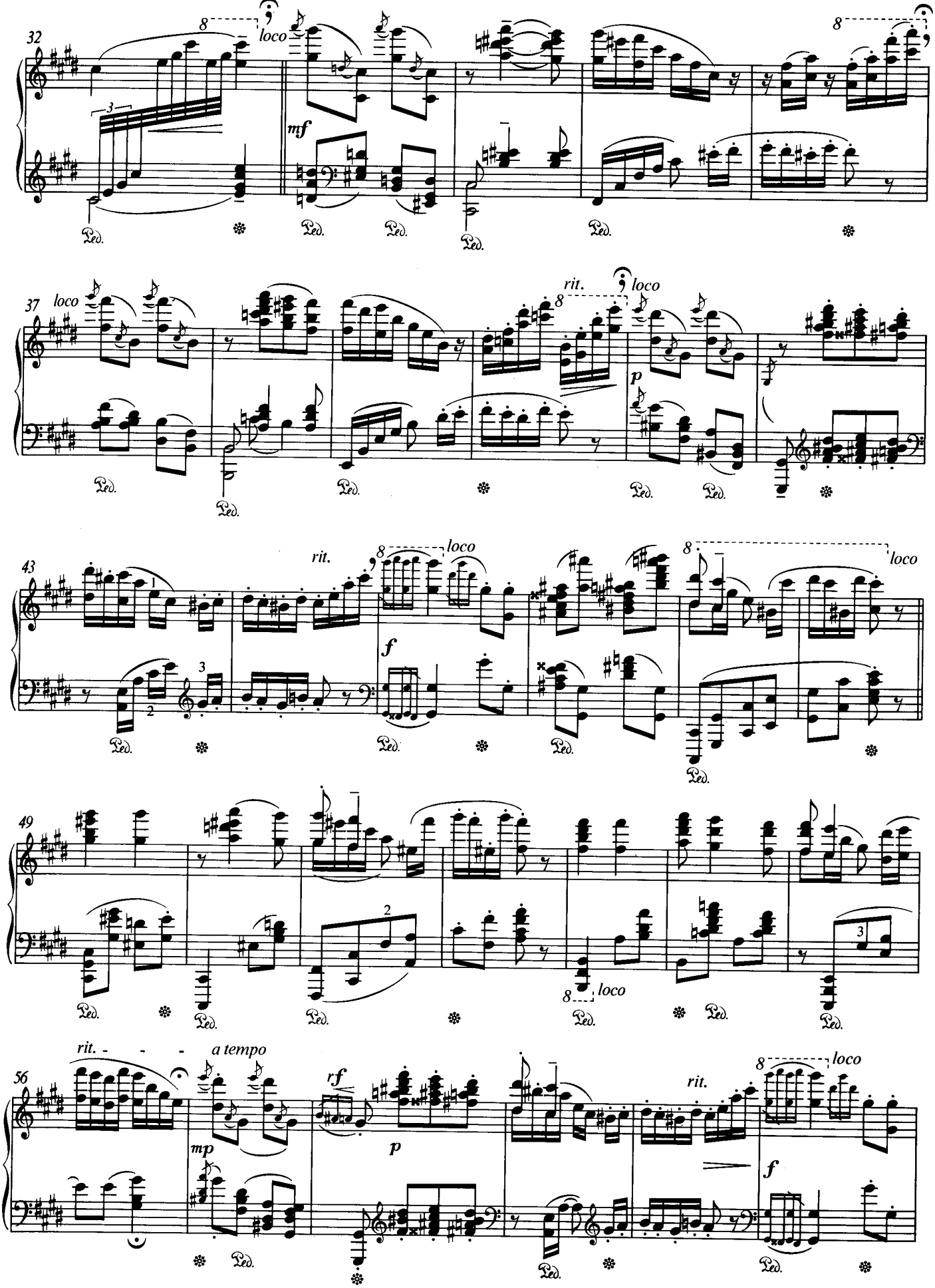

quasi trillo
loco
rit.
loco
mf
mp
ritenuto - - molto - -
poco slentando - -
tranquillo
legato
ad lib.
pp
p
dolcissimo
egualemente
rubato
rit.

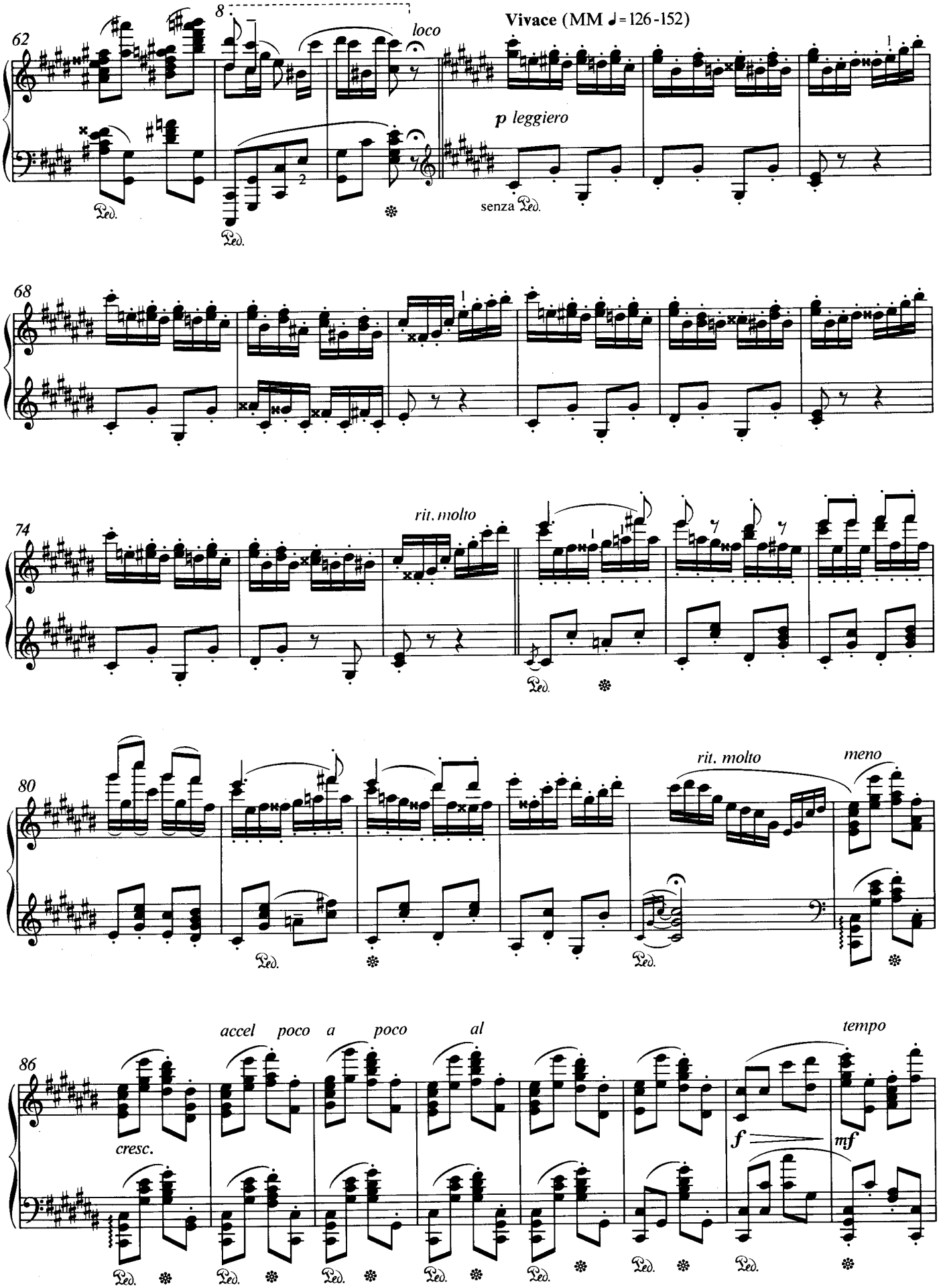

70
loco
8
5
4
con resignazione
espressivo
mp
pp
calmo
Ped.
74
tranquillo
8
loco
rall.
8
loco
8
loco
pp
mp
6
6
6
78
accel.
a tempo
quasi trillo
8
3
ppp
12
12
12
12
12
mp
leggierissimo
6
3
80
molto rit.
a tempo rit. molto
8
pp
6
ppp
pp
loco
p
cantabile

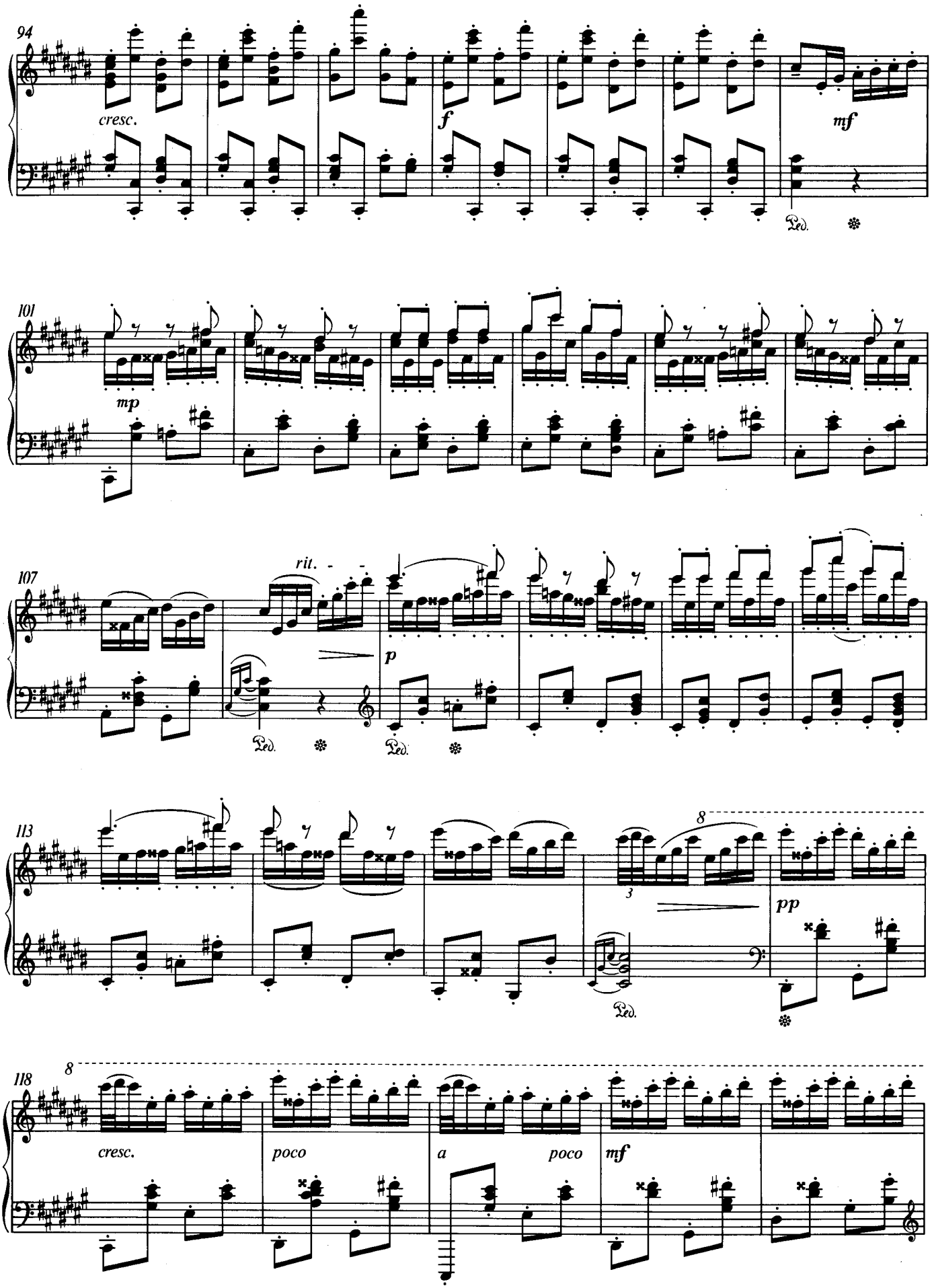
La Cinquième danse hongroise

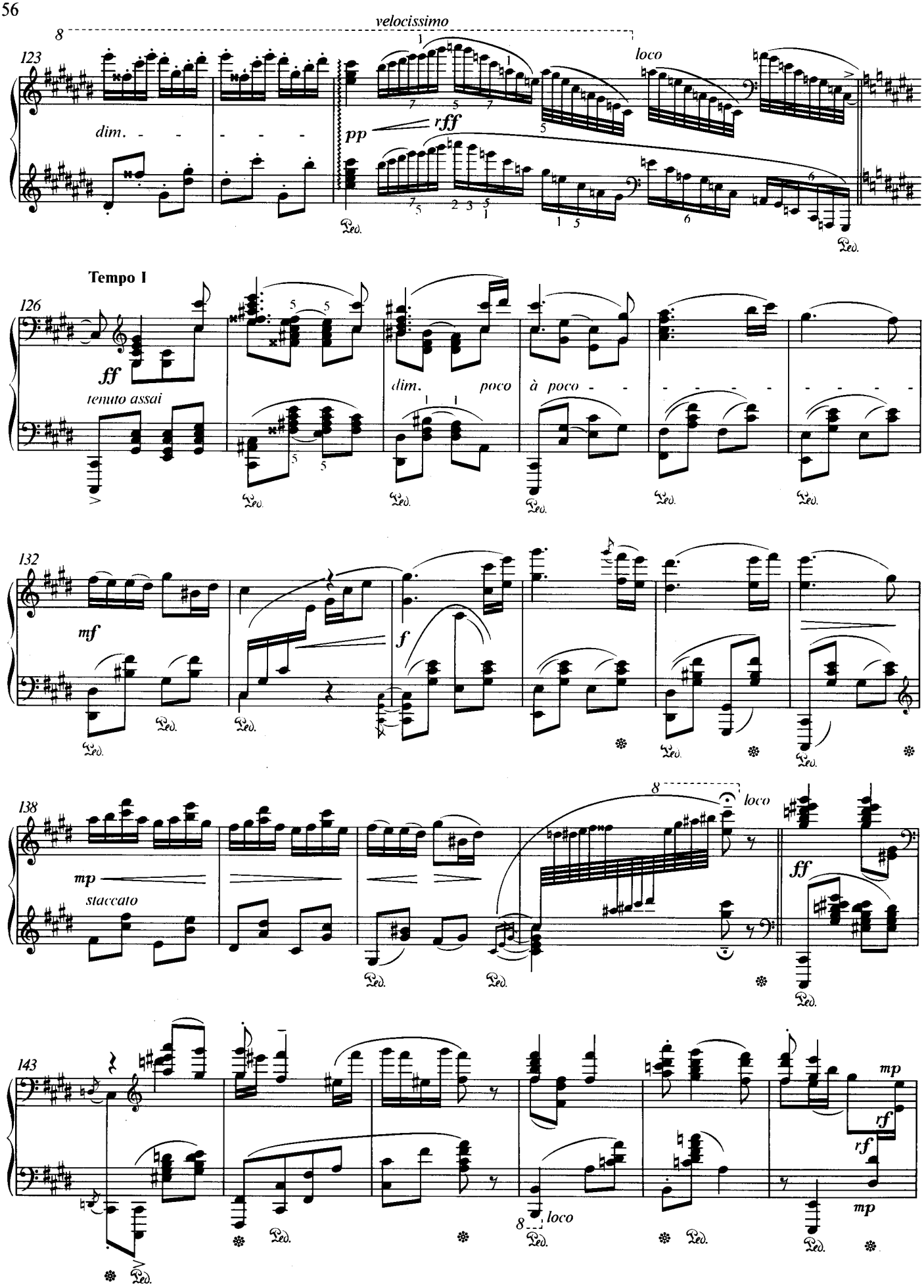
J. Brahms – G. Cziffra

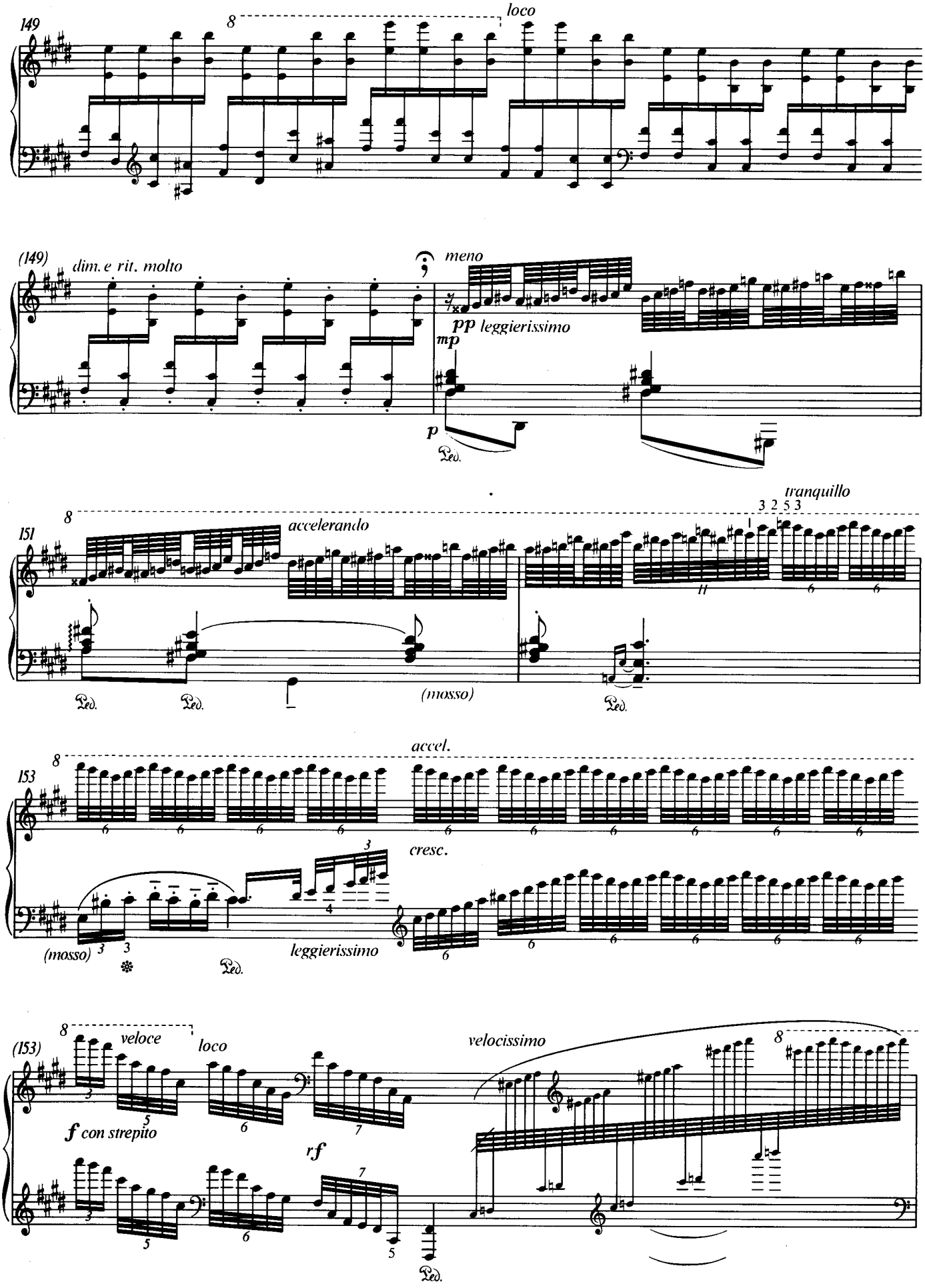


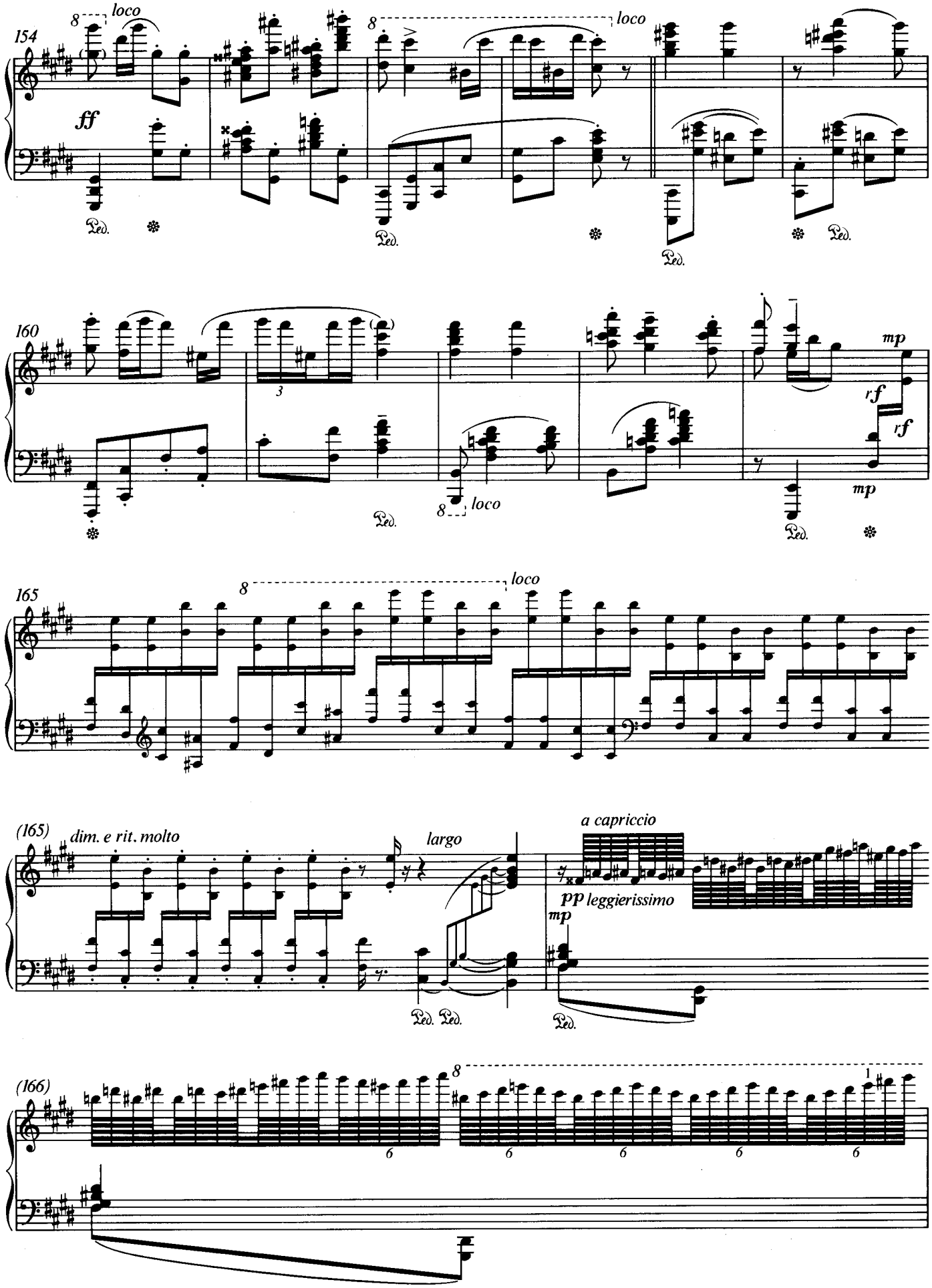

32
loco
mf
37
loco
rit.
loco
p
43
rit.
loco
f
49
loco
56
rit.
a tempo
mp
rf
p
rit.
loco
f

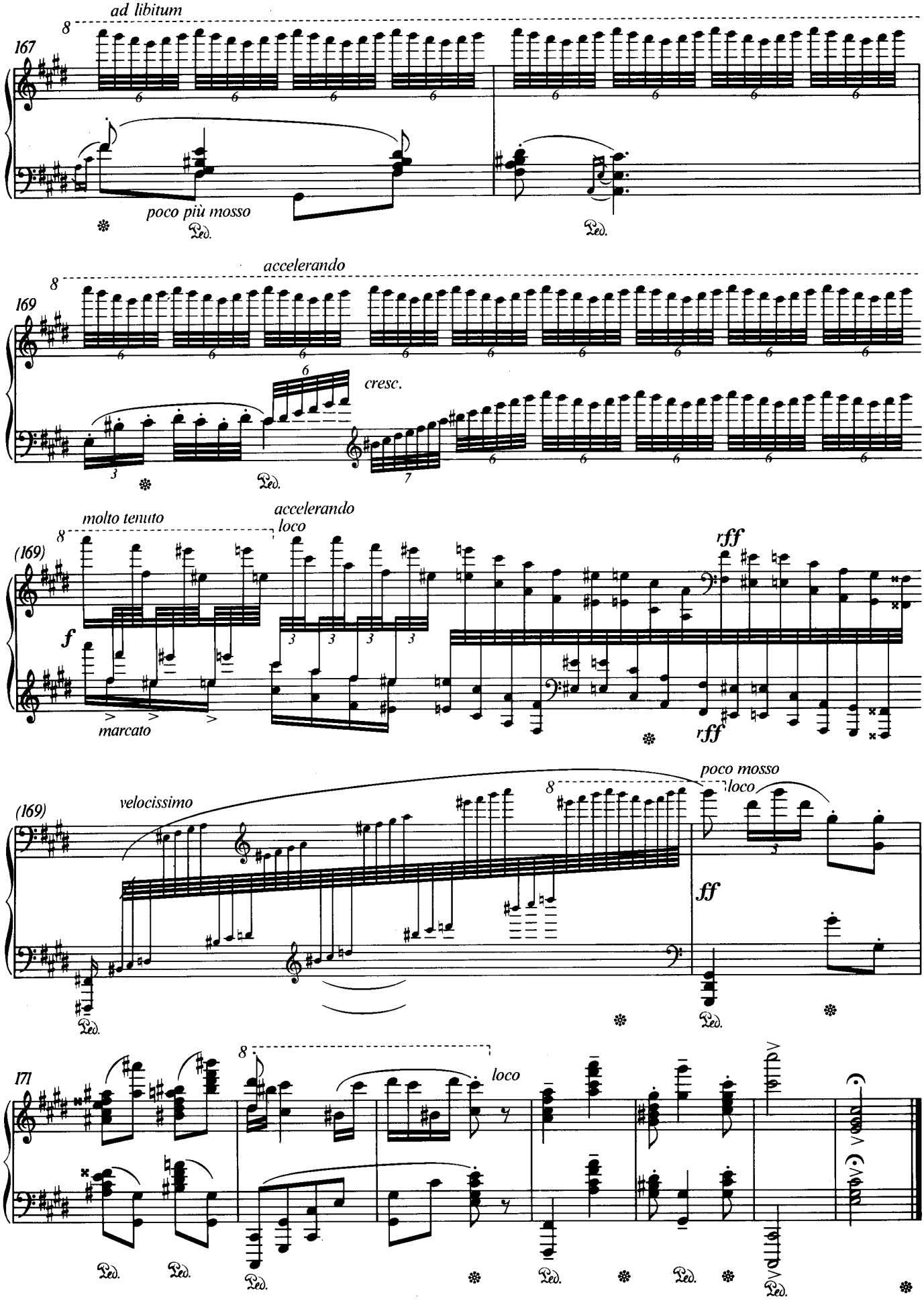

62
8
loco
Vivace (MM ♩= 126-152)
p leggiero
senza Ped.
68
74
rit. molto
80
rit. molto
meno
86
accel poco a poco al
tempo
cresc.
f
mf


94
cresc.
f
mf
Ped.
101
mp
107
rit.
p
Ped.
Ped.
113
8
3
pp
Ped.
118
8
cresc.
poco
a
poco
mf


velocissimo
123
dim.
pp
rff
loco
Tempo I
126
ff
tenuto assai
dim.
poco
à poco
132
mf
f
138
mp
staccato
loco
ff
143
loco
mp
rf
rf
mp


149
loco
(149)
dim. e rit. molto
meno
pp leggierissimo
mp
p
Ped.
151
accelerando
tranquillo
(mosso)
Ped.
153
accel.
cresc.
(mosso)
leggierissimo
(153)
veloce
loco
velocissimo
f con strepito
rf


154
8
loco
ff
Ped.
160
3
mp
rf
rf
mp
8
loco
165
8
loco
(165)
dim. e rit. molto
largo
a capriccio
pp leggierissimo
mp
(166)
8
6
1


ad libitum
167
poco più mosso
Ped.
accelerando
169
cresc.
molto tenuto
accelerando
loco
(169)
f
marcato
rff
poco mosso
loco
(169)
velocissimo
ff
171
loco