

# Rhapsodie Hongroise

Franz Liszt



Lento quasi recitativo

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Andante  $\text{♩} = 69$   
\*) pesante espress

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Lento a capriccio

P.19

Quasi adagio, altieramente<sup>1)</sup>  
marcato

P.43

Lento, con duolo [ $\text{♩} = 46$ ]  
sotto voce  
ten.

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Tempo giusto

P.60

Lento im trotzigen, tiefssinnigen Zigeu  
marcato assai

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# Rhapsodie Hongroise

Rêves et Fantaisies

S.244

Franz Liszt

I

Lento quasi recitativo

4

*f*

*rit.*

*tr.*

*Ped.*

Andante con moto

*cresc.*

8 Recitativo

*ff*

*tr.*

*Ped.*

Andante con moto

11

14 *espressivo*  
*una corda*  
*ped.*  
 17 *smorz.*  
 20 *f pesante*  
*tre corde*  
*ped.* *tr*  
**Andante (assai moderato)**  
*mf sempre cantando espressivo*  
*rit.*  
 27 *cresc.* *mf*  
*dolente*

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

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

32

36

**Quasi improvvisato**  
*la melodia sempre cantando*

40

43

*sempre legato ed espressivo*

46

49

*pp*

Ped.

Ped.

51

8

Ped.

53

8

*più espressivo e poco a poco rallentando*

55

58

*rit.*

*appassionato*

*mf*

62

*cresc.*

*rit.*

65

*cresc.*

*rit.*

68

*f con passione*

*tr*

71

*sf* *rinforzando*

74

*tr*

*tr*

*ped.*

*ped.*

*ped.*

76

*quasi cadenza*

8

*tr* *tr* *tr*

*cresc.*

8

*leggierissimo*

77

**Andantino**

*p*

*ten.* *ten.* *simile*

*dolce* *placido*

*una corda* *sempre legatissimo*

82

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

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

87

92

96

100

104

**Più lento**

*recitando plinitivo*

*tre corde*

*in tempo*

*una corda*

*pp*

112

Più lento

*smorz.*

*f* *recitando*

*tre corde*

118

*in tempo*

*dolcissimo*

*tre corde*

124

*rall.*

*un poco ritenuto il tempo e sempre rubato*

*m.d.*

128

*m.s.* *pp* *dolcissimo*

*ten.* *ten.* *ten.* *simile*

*ten.* *ten.* *ten.* *simile*

*una corda*

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

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

133

Three staves in common time, key signature of four flats. Measure 133 consists of six measures. The treble staff has eighth notes followed by sixteenth-note pairs. The middle staff has eighth-note chords. The bass staff has eighth-note chords.

138

Three staves in common time, key signature of four flats. Measure 138 consists of six measures. The treble staff has eighth-note pairs. The middle staff has eighth-note chords. The bass staff has eighth-note chords. Dynamics: *poco a poco cresc.*, *poco a poco più marcato*.

143

Three staves in common time, key signature of four flats. Measure 143 consists of six measures. The treble staff has eighth-note pairs. The middle staff has eighth-note chords. The bass staff has eighth-note chords. Dynamics: *cresc. molto*, *cresc. molto*.

148

Three staves in common time, key signature of four flats. Measure 148 consists of six measures. The treble staff has eighth-note pairs. The middle staff has eighth-note chords. The bass staff has eighth-note chords. Measure 148 ends with a repeat sign and a 8 measure repeat.

152

156

161

166

169

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

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

173

8 tr~~~~~ tr~~~~~ tr~~~~~ tr~~~~~ tr~~~~~ tr~~~~~

*sempre dolcissimo*

\*)

178

8 tr~~~~~ tr~~~ tr~~~ tr~~~ tr~~~~~ tr~~~~~ tr~~~~~

*pp leggierissimo*

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

183

### Allegro animato

185

*p sotto voce*

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



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

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



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

192

199

205

211

216

222

228

*poco rit.*

8

234

**Più moderato**

*sf marcato energico*

*p*

*f*

*ff*

3

240

*p*

*f*

*ff*

245

*p*

*f*

*ff*

251

*p*

*ff*

*ff*

*p*

5

2

8

257

*poco a poco accelerando il tempo*

*sempre stacc.*

*cresc.*

*sempre stacc.*

262

8

267

*cresc.*

8

272

*vivamente*

*pp dolce*

*simile*

8

277

$\begin{smallmatrix} 4 & 4 \\ 1 & 2 \end{smallmatrix}$   $\begin{smallmatrix} 4 & 4 \\ 2 & 1 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 1 \\ 1 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 1 \\ 1 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 1 \\ 1 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 2 & 2 \\ 1 & 1 \end{smallmatrix}$

$\begin{smallmatrix} 4 & 4 \\ 2 & 1 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 1 \\ 1 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 1 \\ 1 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 1 \\ 1 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 & 1 \\ 1 & 3 \end{smallmatrix}$   $\begin{smallmatrix} 2 & 2 \\ 1 & 1 \end{smallmatrix}$

8

282

8

287

*simile*

*pp* *veloce*

8

12 12 12

291

Più animato  
*sempre stacc.*

*p* *leggieramente con grazia*

8

300

8

306

*accelerando*

311

rinforz.

**Allegro risoluto** 8

316

321

326

332

*rinforz.*

*fff strepitoso*

8

14

14

337

8

*sf*

*sf*

Presto

343

*p volante*

8

8

8

8

8

8

8

348

*sempre stacc.*

8

8

8

8

8

8

353

*poco a poco più f*

*il basso sempre più marcato*

8

8

8

358

8 2 1 8 2 1

362

8 2 1 8 2 1 8

sempre più rinforzando e stringendo

367

8 8 8

371

ff

376

8 8 8

# Rhapsodie Hongroise

S. 244

Franz Liszt

## II

**Lento a capriccio**

**Lento a capriccio**

**f marcato**

**poco rit.**

**più ritenuto**

**Lassan  
Andante, mesto**

**l'accompagnamento pesante e f**

**cresc.**

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

Zwischen Takt 8 und 9:

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

Between bars 8 and 9:



22

25

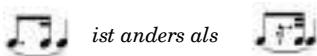
30

35

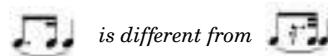
\*) Statt Takt 24:

\*) In place of bar 24:

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



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



39

*ten.*

*tr*

*2121 2121*

43

*sempre pp e leggieriss*

*5*

*2121 2121*

46

*5*

*5*

*2121 2121*

48

*tr*

*11*

*delicatamente*

*2121 2121*

51

*p sempre giocando*

*2121 2121*

55

8  
tr  
*più dim.*  
3 1 4 2  
2 1  
\*) (Sch)

quasi cadenza

8

60

*pp*

[*cresc. molto*]

62

*come prima*

*f*

rit. \*\*)

68

*ritenuto*

*espressivo assai*

\*) Statt Takt 62-71:

\*) In place of bars 62-71:

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

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

75

82

*quasi cadenza*

*accelerando*

*sf*

*cresc. molto*

*rinforz.*

*dim. molto*

85

*espressivo*

*p dolce*

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

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

*crescendo*

*rinforz.*

*dim.*

91

97

103

110

\*) Die kleingestochenen Tongruppen von je drei Noten können als Zweiunddreil.ligsteltriolen genau eingefogt werden.

\*\*) Vor der „lunga pausa“.

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

\*\*) Before the "lunga pausa":

Friska  
Vivace

118

124

130

136

non tanto presto, capricciosamente

142

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

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

148

Repet.

153

Repet.

Repet.

poco a poco accelerando e crescendo

158

Repet.

\*

Repet.

\*

Repet.

163

\*

Repet.

\*

Repet.

\*

Repet.

168

Repet.

Repet.

Repet.

Repet.

173

*crescendo.* *molto*

*Rit.* *Rit.*

**Tempo giusto – Vivace**

178

*\*) f marcato assai*

*sempre staccato*

*Rit.* *Rit.* *Rit.*

185

*piano scherzando*

*il basso sempre staccato*

*senza ped*

192

*p* *pp* *leggieriss.*

*Rit.* *Rit.* *Rit.*

**Più mosso**

*8*

*Rit.* *Rit. sempre*

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

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

205 8

3 3 3

210 8

pp

215 8

leggiero ma ben marcato

3 2 3 2 3 2 3 2

220 8

sim.

225 8

marcato

> >

8

poco a poco accelerando il

230

This page shows measures 230 through 235. The key signature is A major (no sharps or flats). The music consists of two staves: treble and bass. The treble staff features sixteenth-note patterns in the upper half and eighth-note patterns in the lower half. The bass staff provides harmonic support with sustained notes and eighth-note chords. Measure 230 ends with a dynamic instruction 'sempre p'.

tempo

236

8

This page shows measures 236 through 241. The key signature changes to G major (one sharp). The tempo is indicated above the staff. The treble staff contains sixteenth-note patterns, while the bass staff continues its eighth-note harmonic foundation. Measure 236 begins with a dynamic 'tempo'.

243

8

This page shows measures 243 through 248. The key signature remains G major. The treble staff maintains its sixteenth-note rhythmic pattern, and the bass staff provides harmonic support. Measure 243 starts with a dynamic '8'.

250

sf

8

This page shows measures 250 through 255. The key signature changes to F# major (two sharps). The treble staff features sixteenth-note patterns, and the bass staff provides harmonic support. Measures 250 and 252 begin with dynamics 'sf'.

256

sf

8

sf

This page shows measures 256 through 261. The key signature remains F# major. The treble staff features sixteenth-note patterns, and the bass staff provides harmonic support. Measures 256 and 258 begin with dynamics 'sf'.

*stringendo con strepito*

262

8

268

8

274

*a tempo*

*fff brioso assai*

*sf*

*sf*

*sf*

*sf*

280

*tutta forza e prestezza*

*sempre ff*

285

8

290 *calmandosi poco a poco*  
*diminuendo*

295 *accelerando*  
*p*  
*sempre stacc.*

300

304 *p ma ben marcato*  
*sotto*  
*sopra*  
*\* pp senza ped*

309

314

*p e sempre stacc.*

320

*sotto*

*sopra*

326

*p e sempre stacc.*

332

8

338

*cresc. molto*

*Red.*

*Red.*

344

8 *stringendo*

*Rédo.*      *Rédo.*      *Rédo.*

350

8

*rinforz.*

*Rédo.*

355

8

*rinforz.*

361

*a tempo*

*fff brioso assai*

*sf* *Rédo.*      *sf* *Rédo.*      *sf* *Rédo.*

367

8

*tutta forza*

*sempr Rédo.*

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

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

390

8

14

5

5

393 *Ossia*

8

poco a poco dim.

8

*Red.*

*Red.*

397

8

8

8

*Red.*

*Red.*

401

8

8

*Red.*

405

*dim.*

*più dim.*

*un poco rall*

*p*

*più ritenuto*

*Cadenza ad libitum. \**)

(R)

409

415

\*) Zwischen Takt 420 und 421:

**Cadenza**

*sempre piano*

*pp*

\*) Between bars 420 and 421:

\*\*) Zwischen Takt 420 und 421:

*p*

*cresc. molto*

\*\*) Between bars 420 and 421:

*ff*

*fff*

*sempre ped.*

*fff*

*un poco rallentando*

*ten.*

*ten.*

*un poco rallentando*

*ten.*

*ten.*

*fff*

**Prestissimo**

421

*pp martellato*

426

*cresc.*

*dec.*

431

*pì cresc.*

*dec.*

*dec.*

436

8

*ff*

*dec.*

441

*sf*

*ff*

**Adagio**

**Presto**

\*) Stass der vier schlutßkette  
un poco rallentando

*a tempo ed accelerando*

\*) In place of the last four bars

449

2

*ff ten*

*ten*

*ten*

*dec.*

# Rhapsodie Hongroise

S. 244

Franz Liszt

## III

**Andante ♩ = 69**

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

Die Bezeichnung **pesante** velangt, daß die dynamik der melodie der linken Hand mindestens **mf** sei.

\*\*) Die Bindebögen der „hackenzusammenschlagenden“ Abschlüsse beziehen sich auf die melodie mit punktiertem Rhythmus, folglich sind sämtliche Töne des abschlußakordes neu anzuschlagen.

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

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

\*\*) The slurs of the "heel-clicking" cadences refer to the dotted rhythm melody; in consequence all the notes of the final chord are to be struck afresh.

**Allegretto**  $\text{♩} = 100$

17 [1 5 5 4 4 3 3 2] *poco rit.* 4 3 3 2  
*pp* [2 1 4 1 2 1 4 1] \*)  
*una corda*  
*ped.*

19 quasi cadenza 3 4 5 8  
*ppp* \*) *ped.* \*  
*ped.* \*  
*poco rit.* \* *ped.* \*  
*quasi cadenza*

21 \* *ppp* *perdendosi smorz.*  
\*\*\*) 2 1 3 \* *ped.* \*

23 *pp* 3  
*pp* 3 3 3

25 \*\*\*)  
*calando*

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

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

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

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

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

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

28 *rall.*  
 8 *pp*  
 \*  
 \*  
*quasi cadenza*  
 30 4 1 3 2 1 2 3 4 5 1  
 \*  
 \*  
*quasi cadenza*  
 32 *rall.*  
 \*  
*pp perdendosi*  
 \*)  
 \*  
*quasi cadenza*  
 34 *pp*  
 \*  
 \*  
*rit.*  
 \*  
*legato possible*  
 \*) Cf. our note to bar 22

\*) Vgl. unsere Bemerkung zu Takt 22.

\*) Cf. our note to bar 22

**Tempo I**

39

*cresc.* -

*tre corde*

*ped.*

43

*ped.*

*ped.*

47

*f molto espress.*

*ped.*

*ped.*

51

*smorz.* 3

*p*

*p*

*ped.*

55

*rifz*

*ped.*

*ped.*

57

*quasi cadenza  
dolciss.*

*poco rall.*

*rit.*

*rfz*

*più dim.*

*dolciss.*

*una corda*

*ppp*

*f*

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

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

# Rhapsodie Hongroise

S. 244

Franz Liszt

IV

Quasi adagio, altieramente\*)

*marcato*

*l'accompagnamento piano*

*poco rit.* -----

*maestoso*

\*) stattlich, stolz.

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

13

*forzando*

*slargando*

*marcato*

17

*f*

*f p*

20

*dim.*

*p*

*dolce*

*marcato*

8

*cresc.*

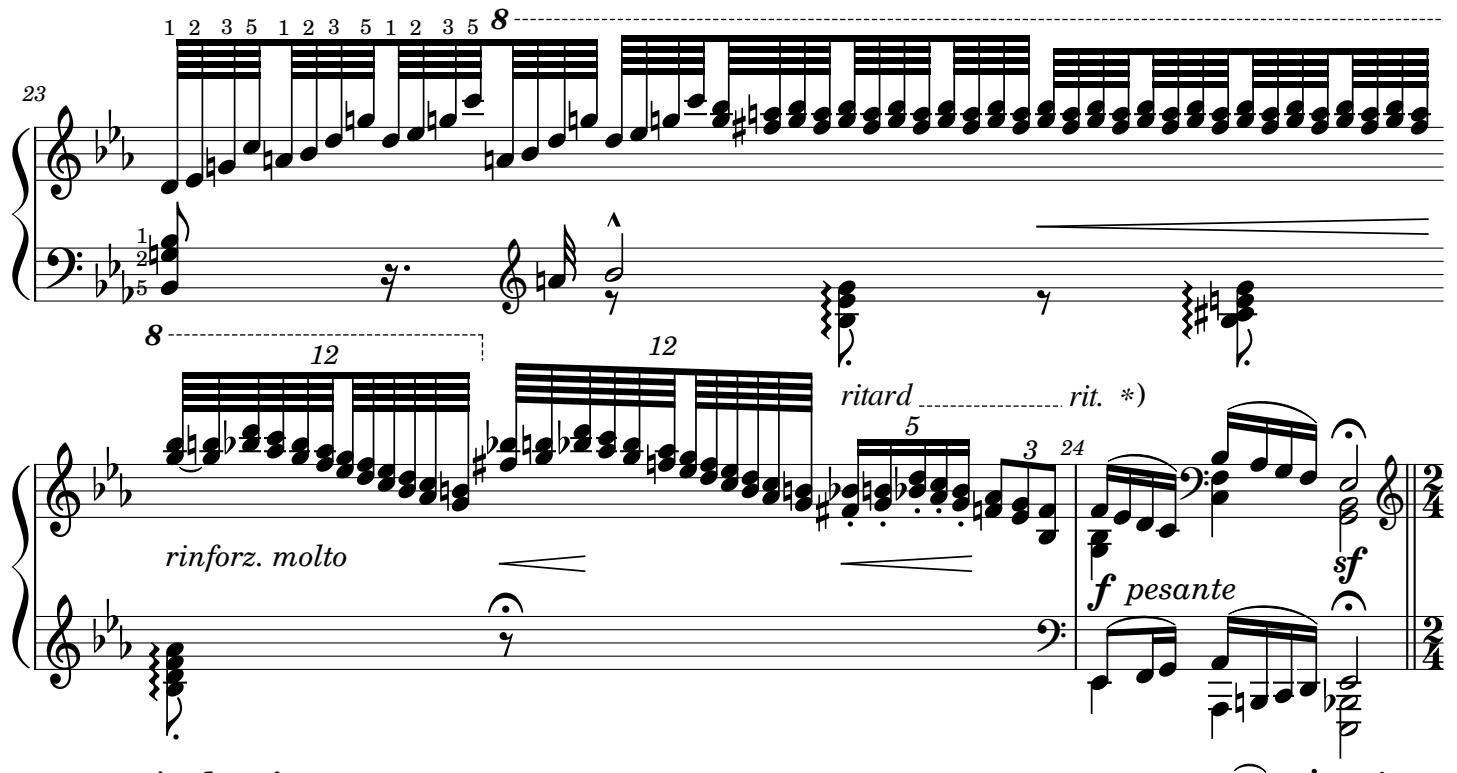
*trillo*

8

*cresc.*

*trillo*

23



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

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

*rinforz. molto*

25

**Andantino**

f 6

29



mf tr p

33



f 6

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

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

Musical score for piano, page 10, measures 37-40. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 37 starts with a forte dynamic. Measure 38 begins with a fermata over the bass note. Measure 39 features a sustained bass note with grace notes above it. Measure 40 concludes with a half note in the bass clef staff.

39

f

p

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 is one flat. Measure 43 begins with a forte dynamic. The right hand plays a series of eighth-note chords with grace notes, each group of three notes enclosed in a bracket. The left hand provides harmonic support with sustained notes and bass lines. The measure ends with a half note in the bass clef staff.

*quasi cadenza*

Musical score for piano, page 8, measures 1-5. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 1 starts with a forte dynamic (f) and ends with a half note. Measure 2 starts with a forte dynamic (f) and ends with a half note. Measure 3 starts with a forte dynamic (f) and ends with a half note. Measure 4 starts with a forte dynamic (f) and ends with a half note. Measure 5 starts with a forte dynamic (f) and ends with a half note. The score includes measure numbers 1 through 5 above the staves.

46

*dolce*

49

*p*

52

*quasi cadenza*

54

*leggieramente*

8

55

24

24

56

8

30

3 tr

3

*con grazia*

p

59

Allegretto

8

p

62

8

*sempre stacc.*

66

8

70

8

74

78

82

86

90

94

98

*più accel.*

8

102

8

*cresc.*

106

8

*f*

110

8

114

*poco rall.* *a tempo*

118

*poco rall.*

123

**Presto**

127

**8**

132

**8**

Rhapsodie Hongroise  
Héroïde-Élégiaque  
S. 244

Franz Liszt

V

Lento, con duolo [ $\text{♩} = 46$ ]

1

sotto voce

ten.

2

3

ten.

cresc.

5

7

ten.

ten.

*sempre ben legato*

*espress. assai*

*cresc.*

**Un poco più mosso**

*cantabile*

*dolciss. sempre legato*

*una corda*

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

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

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

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

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

\*\*\*) "The mathematical exactness ... (of the) ... accompaniment is

19

5 5 5

3

22

cresc.

25

rinforz.

6 6

tre corde

27

**Tempo primo**

ten. ten.

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

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

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

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

29

*ten.*      *ten.*      *ten.*

31

*cresc.*      *rinforz.*      *ten.*      *ten.*

34

*molto appassionato*      *f*

\*)       $\begin{smallmatrix} 1 & 2 \\ 3 & 5 \end{smallmatrix}$        $\begin{smallmatrix} 1 & 2 \\ 3 & 5 \end{smallmatrix}$

37

*3*      *3*      *3*

\*) Vgl. unsere Bemerkung zu Takt 8.

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

\*) Cf. our note to bar 8.

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

39

**Un poco più mosso**

*dolciss. sempre legato*

*una corda*

*rit., a piacere il tempo*

*dolciss. ppp*

*quasi cadenza*

*rinforz.*

*dolce con intimo  
sentimento*

51

54

57

*più cresc. ed agitato*

59

*rinforz*

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

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

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

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

61

*dolce, sempre appassionato* \*)

3 3 3 3

64

*cresc.*

3 3 3 3

67

*rinforz.* 3 3

69

*ff con somma passione* \*\*)

3 3 3 3

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

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

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

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

71

73

77

**Tempo I**

81

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

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

# Rhapsodie Hongroise

S. 244

Franz Liszt

VI

**Tempo giusto**

The musical score consists of four staves of piano music. Staff 1 (treble clef) starts with a dynamic *f*. Staff 2 (bass clef) begins with a bass note followed by eighth-note chords. Staff 3 (treble clef) shows sixteenth-note patterns. Staff 4 (bass clef) features eighth-note chords. Measure numbers 6, 10, and 14 are indicated above the staves. Various dynamics and performance instructions are included, such as *p subito*, *ten.*, *ff*, *ff*, *tempo*, and *tempo*.

18

22

26

31

35

8

*quasi cadenza*

39

*tr* *tr* *tr*

*Rd*

*cresc.* *ff*

*8*

*sf*

*Rd*

**Presto**

*p*

*\*)f*

*p*

*f*

*p*

*f*

*p*

*f*

*Ossia*

*p marcato*

*f*

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

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

*Ossia*

8

65

p

8

f

C

73 **Andante**

*mf espressivo*

*una corda*

\*

3

3

3

3

3

3

3

3

77

*rit.*

*ritenuto a piacere*

*sempr. &d;*

3

3

3

3

3

3

3

80

*p*

*piu f sempr espressivo*

*tre corde*

3

3

3

3

3

3

3

\*) Vgl. den zweiten Teil des vorwortes zum vrliegendedn Band.

\*) Cf. the second part of the preset to present volume.

83

*tr*

*dim.*

*rit.* —

7

5

3

86

*marcato*

89

*rallent.* —

*mf*

3

3

92

*quasi cadenza*

*poco a poco accelerando*

8

8

*veloce.*  
*rinforz.*

8

*dim.*

*smorzando*

93      **Allegro**      *poco rit.*-----*a tempo*

*pp*

99

104

*sempre dolce, leggieramente e staccato*

*ten.*      *ten.*

109

*ten.*

*più dolce*

113

117

*poco calando*

122

*ritenuto*

*smorzando*

127

*poco a poco più animato*

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

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

132

137

142

*sempre stacc.*

147

*dolcissimo*

152

8

*cresc.*

157 8

*più cresc.*

161

*rinforz. molto* | *Bis a piacere*

166

*semper stacc.*

171 8

*mf*

175 8

*mf*

*leggiero*  
 180

183

186

*cresc.*      *rinforz.*

189

*rinforz.*

192

*più rinforzando e stringendo*

*Presto*  
*sempre f*

197

201

205

209

8

212

8

fff

216

8

# Rhapsodie Hongroise

S. 244

Franz Liszt

## VII

**Lento** im trotzigen, tiefsinngem Zigeuner-Styl vorzutragen \*

marcato assai

\*) Jeder Ton kann einen dynamischen Akzent erhalten oder agogisch gedehnt werden, unabhangig von der Entfernung, die ihn vom nachsten, ihmlich hervorgehobenen Ton trennt. Die Ausfuhrung der identisch erscheinenden Tongruppen muß nicht notwendigerweise die gleiche sein. Nihere Angaben im zweiten Teil des Vorwortes.

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

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

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

19

*f vigoroso*

*[4 1]*

*[4]*

*con ottavi ad lib.*

*m.d.*

*m.s.*

*sempre energico*

*ritard.*

*Vivace*

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

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

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

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

34

[5]  
1

cresc.

38

p

8

42

47

52

cresc.

ff martellato

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

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

57

8

sf

63

8

sf

68

mf

73

8

mf

8

78

ff

83

88

94

99

105

*p scherzando*

\*)

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

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

111

*simile*

117

123

129

*non legato*

135

141

147

153

*rinforz.* *non legato*

159

*rinforz.* *p*

165

171

*p*

177

*sempre p*

*pp*

8

182

*pp*

186

*cresc.*

191

*p*

*poco*

8

195

*a poco*

*cresc.*

*sf*

*f*

200

*sf*

*f*

*sf*

*f*

205

*sf*

*sempre più cresc. e string.*

210

*8*

214

*rinforz. molto*

*8*

219

*fff*

*sempre martellato*

*ten.*

*8*

*ten.*

*8*

226

*ten.*

*8*

*ten.*

*8*

233

*poco rit.* - - - *a tempo* *fff*

239

245

251

256

*rit.*

*rinforz.*

# Rhapsodie Hongroise

S. 244

Franz Liszt

## VIII

**Lento a capriccio)\***

2

3

6

rit.

lunga trillo

Sempre lento, malinconico assai

f espressivo

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

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

10

*marcato*

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

13

17

*tr*

*f*

*quasi cadenza*

[1 m.s.]

21

23

*rit.*

*pesante*

*tutti tenuti* \*\*\*

1232

43212

\*) Der Vorschlag kommt vor dem Arpeggio!

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

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

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

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

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

25

27

29

31

33

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

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

*quasi cadenza*

36

8

37

*tr*

*quasi cadenza*

39

8

8

rall.

40

41

*Allegretto con grazia*

*p*

*dolce*

47

52

8

57

8

*un poco animato*

62

*risvegliato*

*non legato*

8

67

8

71

8

8

8

76

8

81

6

dim.

85

p

89

93

98

103

*poco a poco più animando*

108

*cresc.*

113

117

*f brillante*

122

126

*string.*

*più f*

131

velocissimo, quasi cadenza

135

8

Presto giocoso assai

139

*sf ff sempre marcatissimo*

*sf*

144

sf

sf

149



rinforz.

154



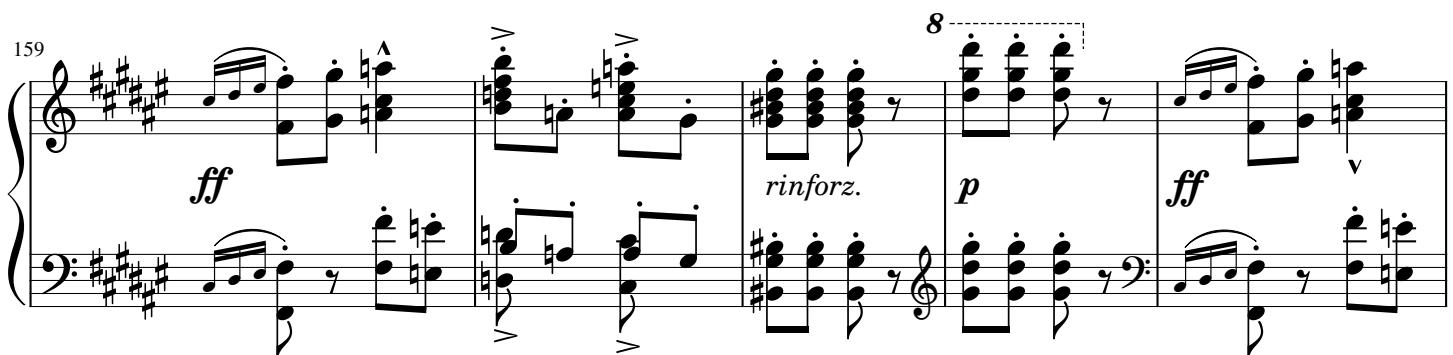
p

ff

rinforz.

p

159



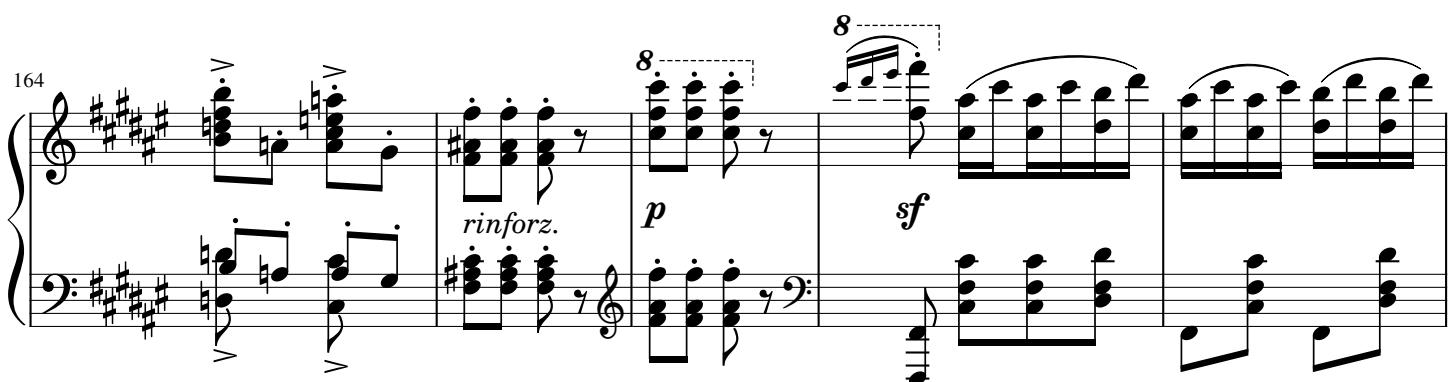
ff

rinforz.

p

ff

164



rinforz.

p

sf

Musical score for piano, featuring two staves (treble and bass). The score includes measure numbers 169, 173, 177, 181, 184, and 187. Various dynamics are indicated throughout the score, including forte (f), piano (p), and sforzando (sf). The music consists of six systems of musical notation.

169

173

177

181

184

187

188

*ff strepitoso*

193

198

203

*fff*

209

*rinforz.*

*8 rit.*

Rhapsodie Hongroise  
Le Carnaval de Pesth  
S.244

Franz Liszt

IX

**Moderato**

1

2

3

4

5

6

7

8

9

10

11

12

13

14

accel.

p

dolce. grazioso

espr.

\*) Der Anfangston des Taktes ist - abweichend von Takt 2, 4 und 6 — bereits mit marcattissimo bezeichnet.

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

15

18 Sempre moderato a capriccio \*\*) marcato

*p*

*f* con grazia

Ossia

23

27

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

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

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

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

31

*p*

*f*

34

*p*

37

40

\*

8

3

4

5

7

8

3

8

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

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

43

8

*ritenuto*

*marcato* 3

46

*tr*

*p*

49

*marcato*

*tr*

*dolce*

52

8

1

2

54

8

8

*scherzando.*

56

**8**

**V**

6

3

58

**8**

**V**

3

8

60

**8**

**V**

6

p

63

**8**

**V**

6

pp

66

**8**

**V**

6

8

8

8

### Allegretto

71

*marcato.*

*mf*

*p*

77

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

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

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

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

83

*dolce*

89

*ten.*    *ten.*    *ten.*

95

*p sempre*

100

*rallent.*    *Andante*    *lunga in*  
*smorz.*

106

*tempo*

\*) die Staccatopunkte der höheren Töne bezeichnen nur geringe Akzente

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

111

*p*

8

*v rinforz.*

116

*v*

8

*p*

121

8

126

8

*f*

*sempre staccato il basso*

131

8

*sf*

137

*dolce con grazia*

*stacc.*

141

145

8

149

leggieramente

153

12

12

157

8

*sempre p*

*pp*

Musical score for piano, page 8, measures 161-162. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp (F#). It contains six measures of music. Measure 161 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 162 begin with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff is in bass clef and has a key signature of three flats (B, D, G). It contains four measures of music, each starting with a bass note followed by a sixteenth-note pattern.

8

rall.

164

Musical score for piano, page 8, measure 168. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat. The tempo is marked as *velocissimo*. The dynamic is marked as *tr* (trill). The measure begins with a forte dynamic. The right hand plays a series of eighth-note chords, primarily consisting of G major (G-B-D) and A major (A-C#-E), with occasional sharps and flats. The left hand provides harmonic support with sustained notes and eighth-note chords. The measure ends with a half note on the fifth line of the treble staff.

169

3 tr

170

*in tempo*      *vivamente*

*smorz*

176

*p*

182

*cresc.*

*string.*

*più animato*

187

*più cresc.*

*ff*

192

*8*

198

204

211

**Finale  
Presto**

218

226

**Un poco meno  
Presto**

235

sempre marcato, scherzando

244

sempre marcato, scherzando

253

sempre marcato, scherzando

262

f

sempre marcato, scherzando

**Allegretto**

270

dolce lusingando

non legato

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

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

275

280

285

290

*rit.*

*grazioso*

295

*8*

300

*grazioso*

305

3 3 3 3

311

*leggiero 12*

6 3

316

*dolce 12*

[1 2 5]

320

6 6

324

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

6

328

**Presto**

p

336

cresc.

stacc.

8

344

molto rinforzando

marcatissimo

8

8

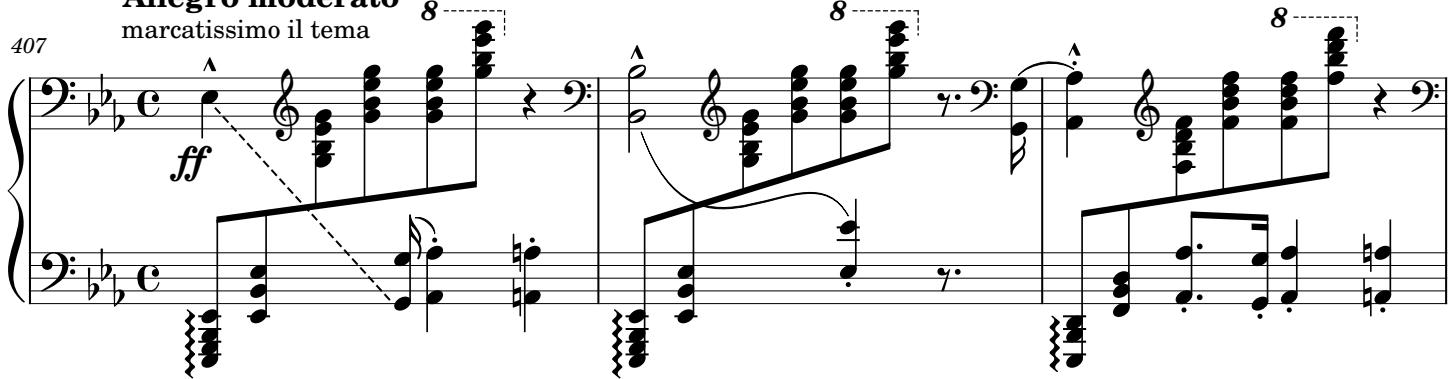
8

353

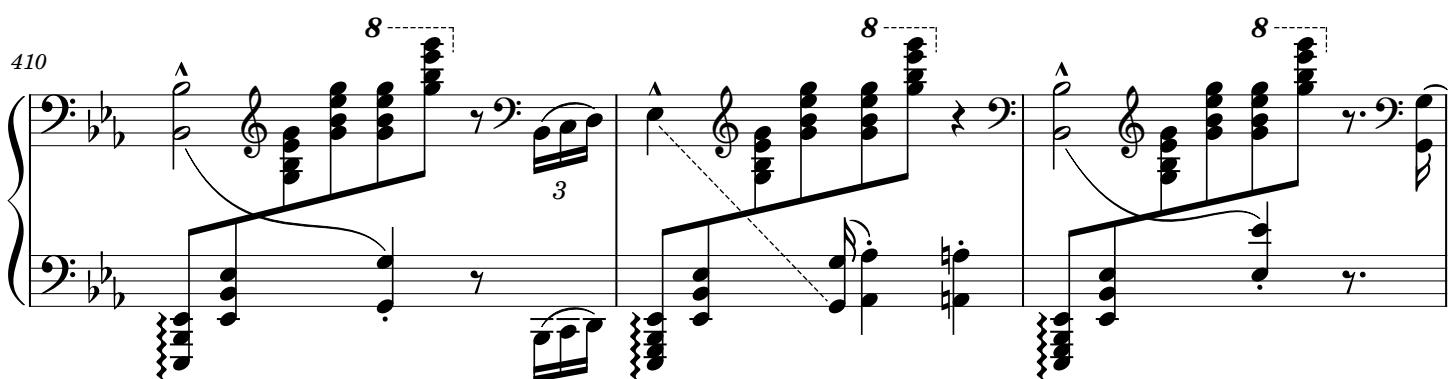
**Più animato**  
 360 
  
 369 
  
 377 
  
 384 
  
 393 
  
 401

**Allegro moderato** 8  
marcatissimo il tema

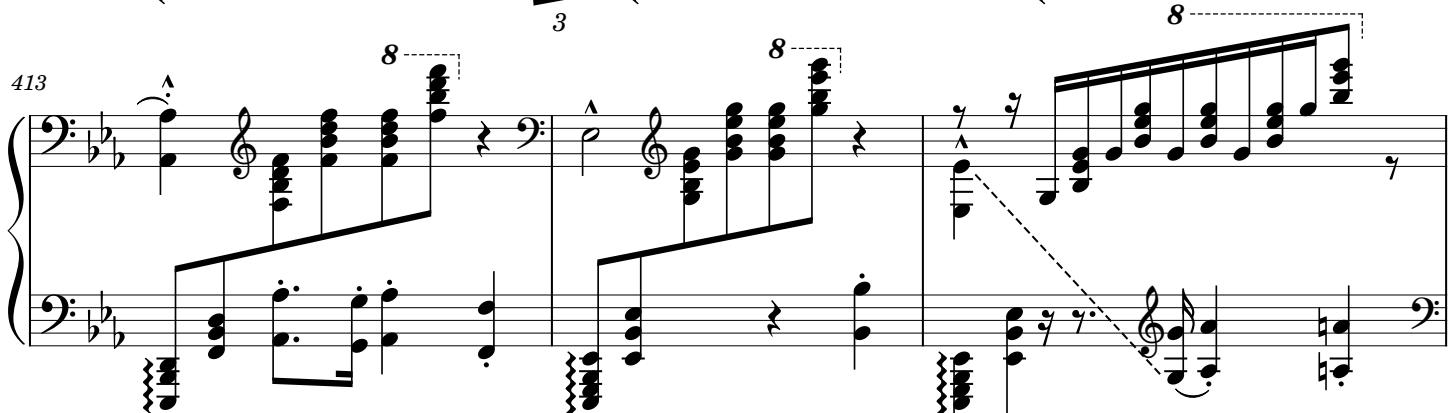
407



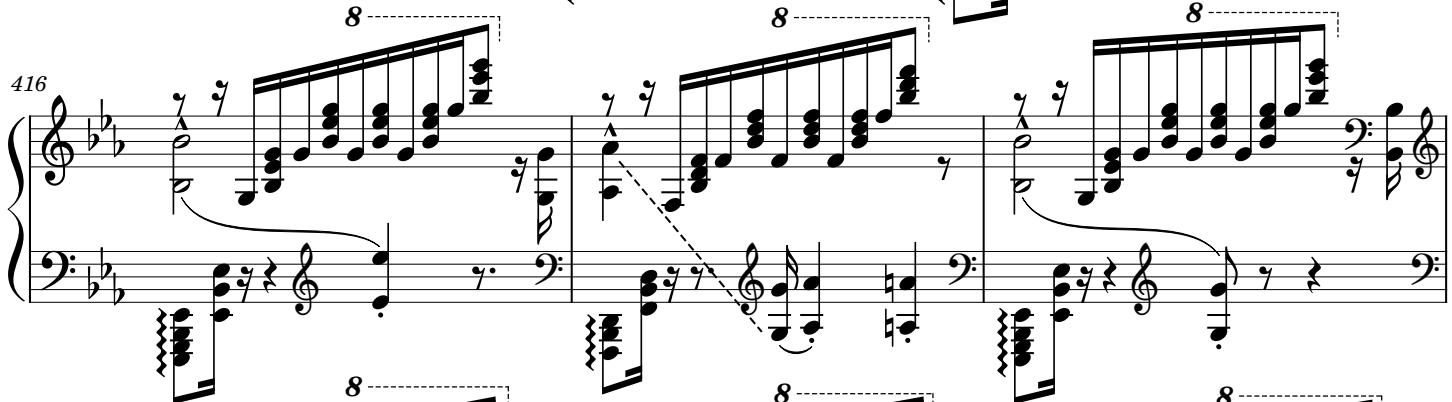
410



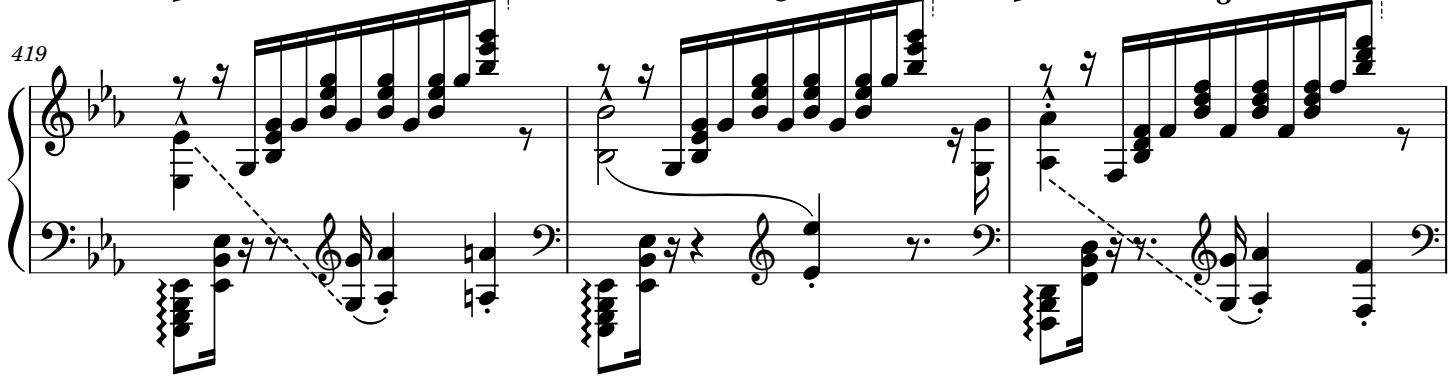
413



416



419



422

*incalzando e stringendo al presto*

425

428

431

434

Presto

436

8

rinforz.

8

443

8

rinforz.

8

rinforz.

8

450

8

rinforz.

8

rinforz.

8

3

3

8

457

8

rinforz.

mf

6

6

8

8

8

462

8

cresc.

8

467

8

467

8

471

471

475

8

475

8

479

8

479

8

fff

483

8

483

8

# Rhapsodie Hongroise

S. 244

Franz Liszt

X

Preludio

*f*

[5 3]

[3 5]

Andante deciso

*f*

*dolce con eleganza*

*ten.poss.*

This block contains the musical score for page 244, section X. It features four systems of piano music. The first system, 'Preludio', starts with a dynamic 'f' and two measures of eighth-note patterns. The second system shows a transition with dynamics 'ff' and measure numbers [5 3] and [3 5]. The third system, 'Andante deciso', begins with a dynamic 'f'. The fourth system concludes with dynamics 'dolce con eleganza' and 'ten.poss.'

The musical score consists of four staves of piano music. Measure 12 starts with a treble clef, a key signature of four sharps, and common time. It features a series of eighth-note chords in the right hand and bass notes in the left hand. Measure 15 begins with a treble clef, four sharps, and common time. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 18 starts with a treble clef, four sharps, and common time. The right hand plays sixteenth-note patterns, and the left hand provides harmonic support. Measure 20 starts with a treble clef, four sharps, and common time. The right hand plays eighth-note chords, and the left hand provides harmonic support.

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

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

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

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

21

8

*grazioso*

*con moto.*

24

26

8

*espressivo*

*pp*

*pp*

3 1 2 5 1 2 5  
6 6

28

8

*tr*

1 2 3 5  
2 3 5

8

31

8

33

*egualmente \*)*

8

35

*cresc.*

8

37

*mf*

*dim.*

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

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

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

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

### Allegretto capriccioso

Musical score for piano, page 60, measures 60-8. The score consists of two staves. The upper staff uses a treble clef and the lower staff uses a bass clef. Measure 60 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 61 continues with sixteenth-note patterns. Measure 62 begins with a dynamic  $\checkmark$ . Measures 63 and 64 show eighth-note pairs in the bass staff. Measure 65 starts with a sixteenth-note pattern. Measure 66 ends with a fermata over the bass note. Measure 67 begins with a sixteenth-note pattern. Measure 68 ends with a fermata over the bass note. Measure 69 begins with a sixteenth-note pattern. Measure 70 ends with a fermata over the bass note. Measure 71 begins with a sixteenth-note pattern. Measure 72 ends with a fermata over the bass note. Measure 73 begins with a sixteenth-note pattern. Measure 74 ends with a fermata over the bass note. Measure 75 begins with a sixteenth-note pattern. Measure 76 ends with a fermata over the bass note. Measure 77 begins with a sixteenth-note pattern. Measure 78 ends with a fermata over the bass note. Measure 79 begins with a sixteenth-note pattern. Measure 80 ends with a fermata over the bass note. Measure 81 begins with a sixteenth-note pattern. Measure 82 ends with a fermata over the bass note. Measure 83 begins with a sixteenth-note pattern. Measure 84 ends with a fermata over the bass note. Measure 85 begins with a sixteenth-note pattern. Measure 86 ends with a fermata over the bass note. Measure 87 begins with a sixteenth-note pattern. Measure 88 ends with a fermata over the bass note. Measure 89 begins with a sixteenth-note pattern. Measure 90 ends with a fermata over the bass note. Measure 91 begins with a sixteenth-note pattern. Measure 92 ends with a fermata over the bass note. Measure 93 begins with a sixteenth-note pattern. Measure 94 ends with a fermata over the bass note. Measure 95 begins with a sixteenth-note pattern. Measure 96 ends with a fermata over the bass note. Measure 97 begins with a sixteenth-note pattern. Measure 98 ends with a fermata over the bass note. Measure 99 begins with a sixteenth-note pattern. Measure 100 ends with a fermata over the bass note.

\*) Sämtliche Töne der Akkorde sind neu anzuschlagen.

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

**Un poco meno vivo**

Musical score page 64. Treble and bass staves. Measure 64 starts with a dynamic *p*. The treble staff has eighth-note pairs with grace notes. The bass staff has eighth-note pairs.

Musical score page 68. Treble and bass staves. Measure 68 continues the pattern of eighth-note pairs with grace notes in the treble staff and eighth-note pairs in the bass staff. Measure 8 begins on the next page.

Musical score page 73. Treble and bass staves. Measure 73 shows eighth-note pairs with grace notes in the treble staff and eighth-note pairs in the bass staff. Measure 8 begins on the next page.

Musical score page 77. Treble and bass staves. Measure 77 shows eighth-note pairs with grace notes in the treble staff and eighth-note pairs in the bass staff. A dynamic *cresc.* is indicated. Measure 8 begins on the next page.

*a capriccio*

82

83

84

85

86

87

88

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

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

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

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

**Vivace**

Ossia      89

*non legato*

**Vivace**      8

*p*       $\frac{3}{8}$  *glissando*

91

*8*

*sempre simile gliss.*

92

*8*

94

8

*cresc. molto*

96

8

*f*

*ff*

*glissando*

98

*p*

*p*

100

v

8

101

8

8

8

103

8

8

105

6

cresc. molto

8

f

107

[5]

1

ff

8

13

più cresc.

13

glissando

Più animato

8

109

sempre forte brioso

ff

113

117

121

*stringendo*

8 **Vivacissimo giocoso assai**

125

*f*

8

129

ff

134

8

139

ff sf

8

144

Rd.

# Rhapsodie Hongroise

S. 244

Franz Liszt

## XI

**Lento a capriccio**

1

*p quasi zimbalo*

*una corda*

2

*smorz.*

*pp*

3

*espressivo*

4

*dolcissimo*

6

*p*

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

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

7

*smorz.*

8

*pp*

*ffff*

9

*ppp*

5

10

*f energico*

*marcato*

6

11

*f*

*marcato*

6

C

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



Die Anwendung dieser Korrektur beim Vortrag des Stiickes ist statthaft.

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



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

12 8  
  
*p non legato*

13 8  
  
*leggierissimo*

14 \*\*\*) 8  
  
*11/8*  
*11/4*

15 11/8 dolce  
  
*10/4*

16 10/4  
  
*8*

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

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

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

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

8 *rall.*

**Andante sostenuto**

17 *quasi forte, alteriamente*

*tre corde*

20 *p* *ten.* *f* *6*

22 *p* *dolce* *tr* *tr* *1* *3* *2* *4* *3* *5*

25 *f marcato*