

28

rapido

f

5 1 2 3

5 1

30

p grazioso

pp

32

f

1 3

2 4

3 5

34

v

v

37

8

39

p grazioso

pp

14

Vivace assai

41

45

8

8

49

54

58

8

62

8

66

pp

non legato

70

p brillante

75

80

80

8

85

tr

Rédo.

92

sempre p >

>

>

>

8

97

8

102

grazioso

8

107

8

8

112

8

116

string.

f

ff

Red. * *Red.* * *Red.*

135

121

8

ten.

Prestissimo

126

mf sempre staccato

Ad. *

Ad. *

Ad. *

131

136

cresc.

8

rinforz.

Ad. *

141

8

Adagio

Adagio simile

146

151

8

Adagio

157

8

Adagio

Adagio simile

Rhapsodie Hongroise

S. 244

Franz Liszt

XII

Introduzione

Mesto

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

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

10

rinforz.

3
4

2
4

5

13

2

tr

C

14

c

sf

rall...

rinforz.

16

rinforz. assai

pesante

lunga pausa

f sostenuto

Adagio

2
4

c

19

C

V

2

tr

2

tr

Un poco più lento
in tempo, ad libitum

21

rit. a piacere

3

3

a tempo

25

sfz

V

stretto

dolce

28

C

C

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

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

in tempo

ten.

31

pesante

18

32

rinforz.

tr

18

33

18

34

rinforz.

tr

Allegro zingarese

written ----- in tempo

8

sempre dolce, ma ben marcato la melodia

8

Musical score for piano, page 10, measures 41-42. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 41 starts with a forte dynamic. The right hand plays eighth-note chords (F#7, C7, G7) over sustained bass notes. The left hand provides harmonic support with eighth-note chords. Measure 42 begins with a decrescendo (dec.). The right hand continues with eighth-note chords. The left hand has a sustained bass note. The score includes performance instructions: 'dec.' under measure 41, asterisks (*) under measure 41, 'dec.' under measure 42, asterisks (*) under measure 42, and 'simile' under the bass note of measure 42.

8

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 46 begins with a forte dynamic. Measure 47 begins with a forte dynamic.

8

Musical score for piano, page 10, measures 51-52. The score consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. It features a series of eighth-note patterns: a pair of eighth-note pairs followed by a sixteenth-note trill (indicated by 'tr' above the note), then a single eighth note, a dotted eighth note, another dotted eighth note, and a final eighth-note pair. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a sustained bass note with a fermata, followed by a sixteenth-note trill, then a single eighth note, a dotted eighth note, another dotted eighth note, and a final eighth-note pair.

56

8

61

8

66

8

un poco accelerando

dim.

Un poco più vivo

*sempre quasi campanelle
non legato*

69

8

74

8

79

8

cresc.

83

8

dim.

smorzando

ppp

Ritenuto il tempo sempre rubato

88

dolce con grazia

92

rall.

smorz. ten.

96

8

100

rit.

pp
smorz.

Tempo I^{*)}

tremolando

104

sotto voce

cresc. molto

106

8

ff

108

8

cresc. molto

ff

ff

quasi marcia

ff

***)*

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

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

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

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

111

6.

114

8

12

sf

12

116

8

6

rinforz.

118

8

rinforz.

8

8

120

8

ff strepitoso

121

c *ff*

122

8

decresc.

125

8

p

127

8

p

marcato il tema

tr

133

8 rit. *tr.*

136

giusto

dolce grazioso

pp

142

148

8

rit. *in tempo*

154

p

cresc.

8

157

mf

p

8

161

tr

tr

dim.

3

167

ppp a piacere

8

169

giusto

pp

p

cresc.

173

mf

p

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

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

177

tr

6 8

180

quasi cadenza

181

8

Stretta

Vivace

184

p

simile

189

1 2

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

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

193

8

196

cresc.

simile

200

8

203

f

206

p sempre vivamente

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

210

sempre staccato

214

218

[1]

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

222

2

225

i 2 i i i i

8

229

tr *un poco marcato e sempre p*

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

simile

8

233

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

8

236

cresc.

2 4 2 4 1 3

[4] [4] [5]

8

239

f *briosso* [5]

[1] [2]

242

8

246

250

accel.

cresc.

8

rinforz. assai

il più presto possibile

254

8

leggiero
p subito

257

8

260

leggierop

8

263

8

266

cresc.

8

269

8

fff

273

8

sempre fff

$\begin{smallmatrix} 5 & 4 \\ 4 & 5 & 4 \end{smallmatrix}$

278

8

Adagio

282

trem.

Presto

$\begin{smallmatrix} 8 \\ ad lib \end{smallmatrix}$

Rhapsodie Hongroise

S. 244

Franz Liszt

XIII

Andante sostenuto

Musical score for piano, page 244, section XIII, Andante sostenuto. The score consists of two staves. The top staff is in 2/4 time, treble clef, and the bottom staff is in 2/4 time, bass clef. The first measure starts with a dynamic *mf* and a tempo marking *malinconico*. The second measure begins with a dynamic *dim.*. Measure 3 starts with a dynamic *riten.*. Measure 4 starts with a dynamic *3 2 4 1 3 2*.

Continuation of the musical score for piano, section XIII. The score consists of two staves. The top staff is in 4/4 time, treble clef, and the bottom staff is in 2/4 time, bass clef. The first measure starts with a dynamic *a tempo* and a tempo marking *dolce*. The second measure starts with a dynamic *3*. The third measure starts with a dynamic *3*. The fourth measure starts with a dynamic *3*.

Continuation of the musical score for piano, section XIII. The score consists of two staves. The top staff is in 4/4 time, treble clef, and the bottom staff is in 2/4 time, bass clef. The first measure starts with a dynamic *smorz.* The second measure starts with a dynamic *rinforz. flebile*. The third measure starts with a dynamic *rinforz.*

Più Lento

Continuation of the musical score for piano, section XIII, Più Lento. The score consists of two staves. The top staff is in 4/4 time, treble clef, and the bottom staff is in 2/4 time, bass clef. The first measure starts with a dynamic *f*. The second measure starts with a dynamic *pesante*. The third measure starts with a dynamic *tr*. The fourth measure starts with a dynamic *3*.

13

16 **Tempo I**

18

19

21

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

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

24

pesante

riten.

rinforz.

2

2/4

Poco più mosso

25

2

mf marcato

con grazia

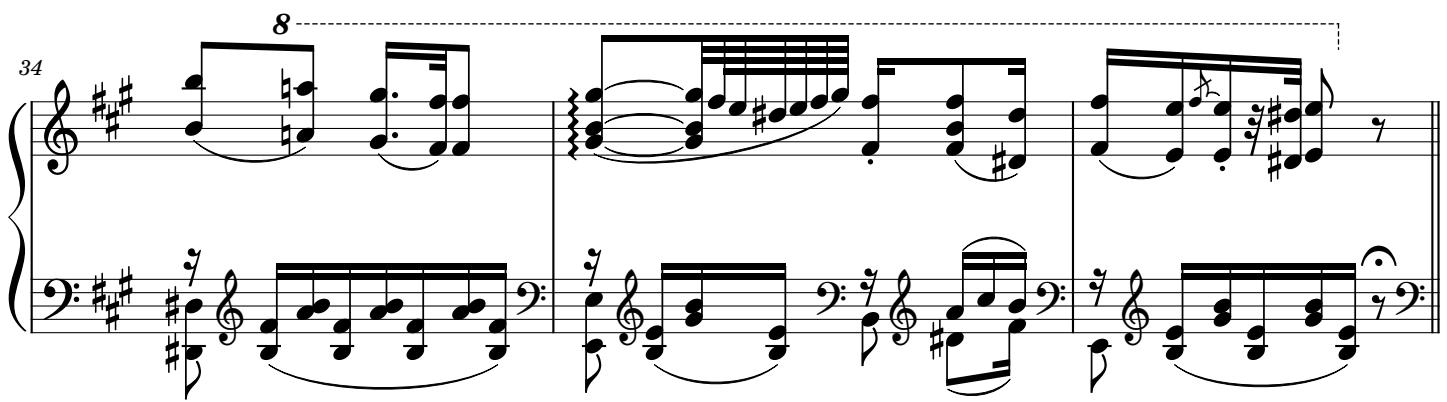
28

dolce

31

3

5



37

dolce plintivo

più dolce

Ped.

* Ped.

39

Ped.

42

[5-3]

[2 1]

smorz.

mf dolce con anima

Ped.

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

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

44

p

mf

46

riten.

smorz.

cantabile

p

mf

49

p

mf

51

p

53

dolce grazioso

56

8

11 10 10 3

57

pp

6 6 8 8

59

8

2+16 9 13 12 3 2

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

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

60

pp

espress.

con & co.

62

pp

64

14

5

65

espress.

[5 - 3 2]

67

poco rall.

mf dolce

a tempo

6

69

p

mf

71

p

cresc. - ed -

73

appassionato

76

f

79

cresc.

rinforz.

3 3

82

ff

dim.

8

8

8

3

83

rall.

p

8

6 6

p

6 6

8

86

dolciss.

87

88

p

89

dolciss.

92

94

sempre più dim.

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

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

97

8

ppp

Vivace

8

100

pp

105

8

sempre staccato

110

8

115

8

sempre pp

119

Piano music score page 119. Treble and bass staves. Measures 1-5.

124 **Un poco meno vivo**

dolce

sempre stacc.

Piano music score page 124. Treble and bass staves. Measures 1-5. Dynamic: *dolce*. Articulation: *sempre stacc.*

130

Piano music score page 130. Treble and bass staves. Measures 1-5.

136

Piano music score page 136. Treble and bass staves. Measures 1-5.

142

Piano music score page 142. Treble and bass staves. Measures 1-5.

148

154

160

8

165

p leggiero marcato la melodia

170

[1]

175

sempre p

simile

180

8

185

8

3 2 1

190

8

5 3 2 1

2

195

2

cresc.

200 *accel.*

più cresc.

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

205

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

rinforz.

210

8

8

214

sempre incalzando e ff

219

8

224

Cadenza *

Presto assai

225

ff semper

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

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

230

8
16

236

8
16
24

ffff
sf

242

8
16
24

sf
sf
sf
fff

248

8
16
24

253

8
16
24

Rhapsodie Hongroise

S. 244

Franz Liszt

XIV

Lento, quasi marcia funebre

The musical score consists of four staves of piano music. Staff 1 (treble clef) starts with a rest followed by a forte dynamic. Staff 2 (bass clef) features a continuous eighth-note tremolo. Staff 3 (bass clef) shows sustained chords with a 'pesante' dynamic. Staff 4 (bass clef) continues the eighth-note tremolo. Measure 5 introduces a treble clef staff with a sixteenth-note tremolo pattern. Measure 7 returns to a bass clef staff with eighth-note chords. Various dynamics and performance instructions are included throughout the score.

*) Ein von den bisherigen abweichender, möglichst dichtes, nicht mitzazählendes Tremolo

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

9

tremolando cresc.

[1] 8 *)

11

14

17

a capriccio
ten **) 5

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



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

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



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

20

ten

5

1 2 3

8.

1 2 3 5

1 2 3

8.

22

ten

8.

rinforz.

25 **Allegro eroico**

ff

29

33

ff sempre

37

ff

41

ff

46

ff

51

ff

ben tenuti

ben tenuti

ten

ten

54

simile

57

sf

meno f

marcato

60

1 3 2 1

3 2

62

rinforz.

m.s.

ff

ben tenuti

m.d. ad lib

v

3 2

1 2

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

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

65

68

meno f

marcato

70

71

rinforz.

72

ff

75

Poco allegretto (a capriccio)

77

p dolce

una corda

81

accel.

85

riten.

p

tr

8

*) längeres aushalten als üblich

*) To be held longer than normal

87

Allegro

tre corde

una corda

Poco allegretto sempre a capriccio

8

92

8

96

accel.

100

string.

ff

tre corde

104

Allegro

f

non stacc.

108

112 *riten.*

p

tr

8

114 **Allegro**

f

ten.

Allegretto alla zingarese

dolce con grazia

119

122

125

sempre staccato

128

8

131

8

134

8

Allegro

137

dolce

141

dolce

145

dolce

149

rinforz.

Tempo I

153

dolce con grazia

staccato

156

159

sempre p e ben articolato

8

159

sempre p e ben articolato

8

8

162

162

8

165

165

8

168

quasi zimbalo

pp

un poco marcato

168

quasi zimbalo

pp

un poco marcato

8

171

V

8

174

simile

V

8

177

V

8

180

V

8

183

cresc.

V

8

186

più cresc.

v

189

string.

sempre più cresc.

192

rinforz.

Quasi allegro eroico

195

ff

8

201

207

8

8

tr.

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

**) wir schlagen folgende Lösung vor:

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

**) We suggest the following solution:

209

Vivace assai^{*)}

sempre stacc.

214

219

224

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

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

229

8

233

8 *)

237

8 1. tr 3 2 3 1313

241

8 tr rinforz.

*) Eine offenbar für Klaviere von geringerem Tonumfang bestimmte Notlösung. An ihrer Stelle kann die 1. urn eine Oktave höhere Variante des 228. Taktes gespielt werden.

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

242

ff sfogato con bravura

3 *

3 *

3 *

3 *

3 *

3 *

3 *

247

3 *

3 *

3 *

3 *

3 rinforz.

3 *

3 *

3 *

252

3 *

3 *

3 *

3 *

3 rinforz.

3 *

3 *

3 *

257

8

3

sf

11

p

3 2 1

2 1

3 2 1

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

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

8

261

*

Ad.

8

265

*

Ad.

8

269

*

Ad.

8

273

1

glissando

*

p

276

281

286

291

296

*) Dieses glissando soll die zeitdauer von drei Viertelweten in Anspruch nehmen.

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

8

300

p

Reo.

8

304

Reo.

8

308

³

⁵

Reo.

8

311

²

⁴

⁵

Reo.

8

315

1

gliss.

p

Reo.

317

tr tr w
semper stacc.

322

tr tr

327

tr tr ff

332

8

337

Più allegro

8 sf 3 3 5 4

341

345

8

349

353

358

363

8

cresc.

367

8

371

Presto assai

f

sempre staccatiss

376

8

f

382

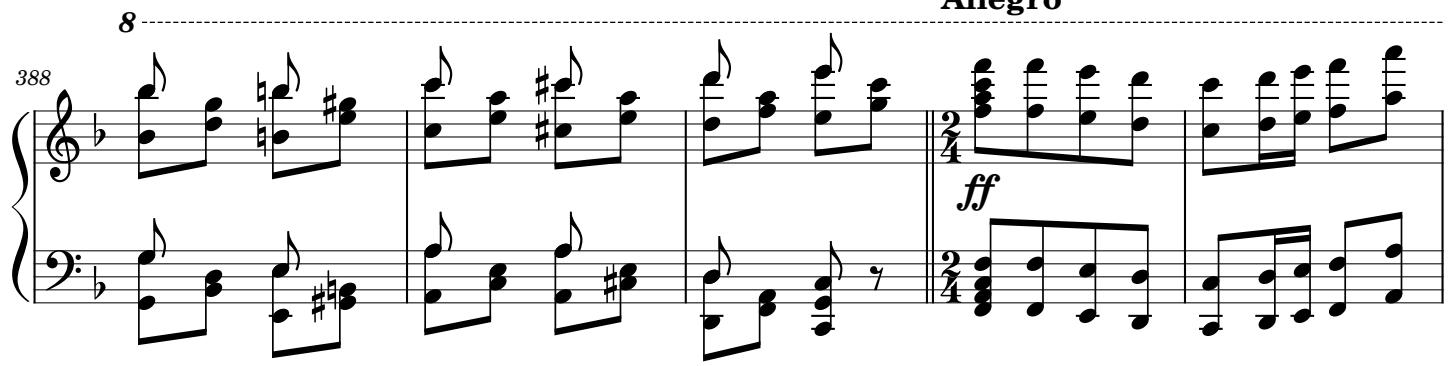
8

rinforz.

Allegro

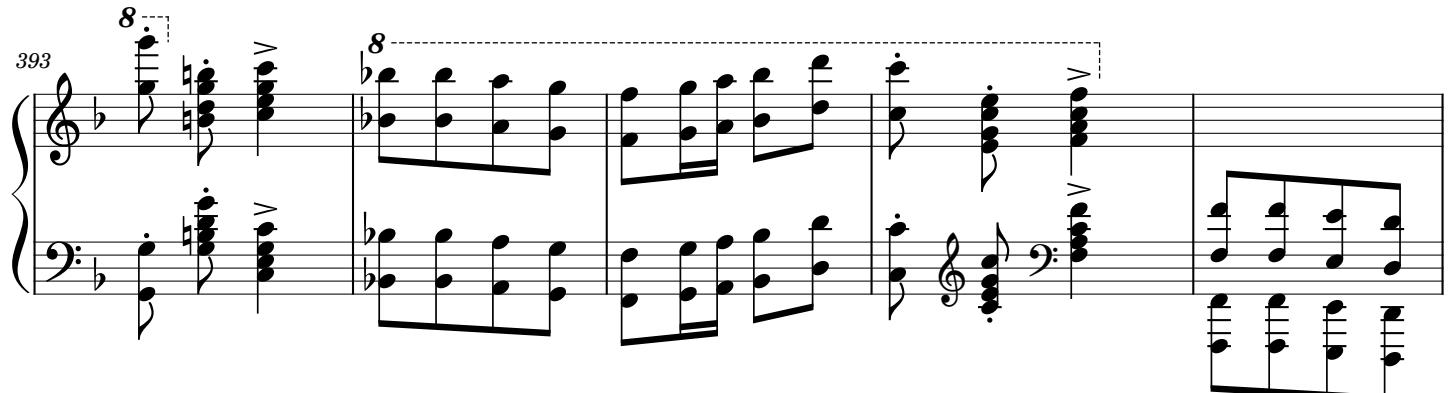
8

388

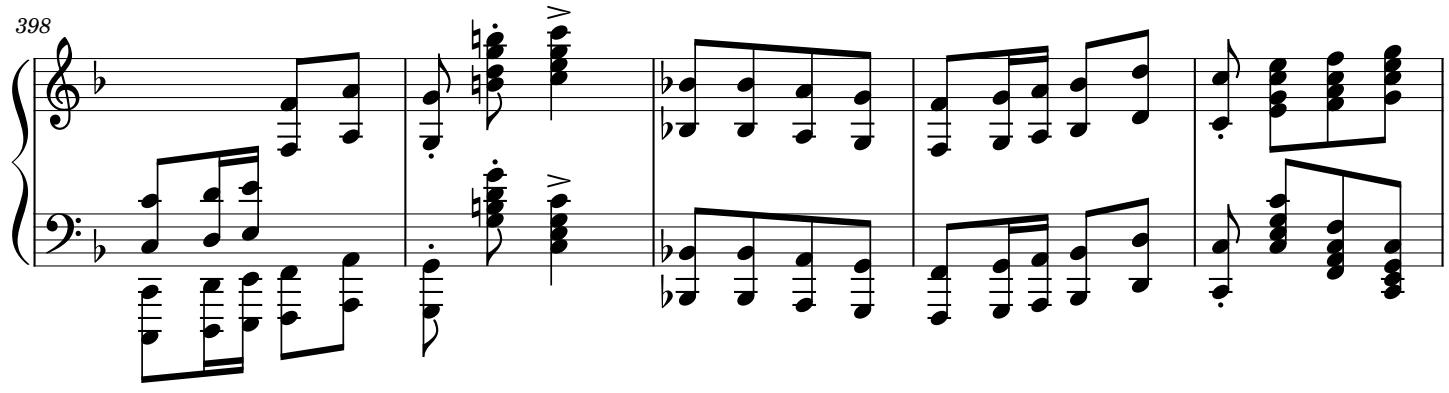


ff

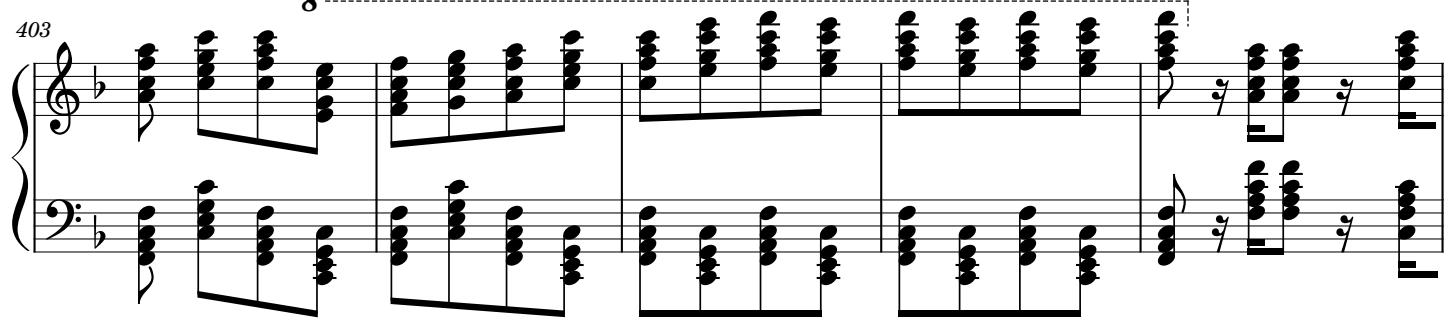
393



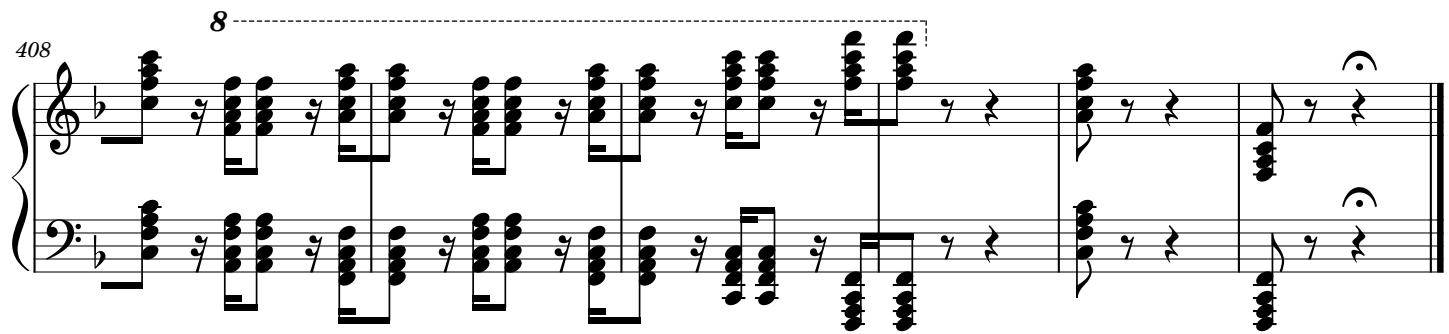
398



403



408



Rhapsodie Hongroise
Rákóczi-March
S. 244

Franz Liszt

XV

Allegro animato.

tumultuoso

1

p

con *tempo*.

3

5

crescendo

7

9

11

8

strepitoso molto rinforz.

14

Tempo di marcia animato

ff marcatissimo

20

3

sempre ff

8

25

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



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



8

Ossia

34

38

*) Die Achtelwerte sind wieder anzuschlagen.

*) The quavers are to be struck afresh.

41

ff

8

46

v

51

8

v

2 3

rinforz.

55

8

v

Un poco meno allegro

59

dolce marcato con grazia

63

67

sempre p

71

74

8 2 3 8 p

77

ff

80

*

84

1 2 3 5 3 3 2

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

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

8

86

8

88

8

**la melodia sempre ben marcato
brillante*

90

p subito

8

[5]

92

8

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

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

95

8

8

98

8

101

ff

105

1 2 3 5 3

*) S. bemerkung zu Takt 82.

*) See our note on bar 82

8

108

8

110

8

112

8

brillante

p subito

8

114

8

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

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

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

8

8

8

8

8

8

Cadenza ad lib.

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

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

129

131

132

p sotto voce

8 non legato

134 *)

$\text{♪} = \text{♩}$

$\frac{18}{16}$

C

8 ♫ed.

136

C p

8

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

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

138 *)

$\frac{18}{16}$

$\frac{18}{16}$ C

8 *Rédo.*

140 C cresc.

8 *Rédo.*

142

8 *Rédo.*

144

8 *Rédo.*

* *Rédo.*

146

molto cresc.

Rédo.

* *Rédo. simile*

*) S. bemerkung zu Takt 134.

*) See our note on bar 134.

148

8

= de 150

fff

8

153

156

*) Vor dem Aufakt zum neuen Teil sollte eine Pause von drei viertelwerten eingehalten werden.

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

160

8

163

8

166

Facilité

8

^{3[1]}

¹⁷

169

8

^{4[3]}

^{2[1]}

¹⁵

f glissando

8

Ossia

f con bravura

³

172

simile

8

17

simile

8

15

17

15

174

17

17

15

15

213

176

cresc.

179

8

183

8

187

8

190

rffz

8

193

più rinforz.

196

fff

200

sempre ff

203

8

207

8

211

214

8

217

8

220

8

fz

ffz

Rhapsodie Hongroise
Budapest Munkácsy-Festlichkeiten
S. 244

Franz Liszt

XVI

Allegro

6

12

18

cadenza ad lib

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

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

22

8

rallentando

Ped. * Ped. * Ped. *

Lassan Langsam

27

3

mf espressivo e legato

1 2 3

5

Ped. *

33

sf

Ped. *

38

tr

Ped. *

cadenza ad lib.

pp

Ped. *

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

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

8

tr

ped.

8

ped.

46

mf espressivo e legato

52

sf

ped.

57

sf

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

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

61

tr~~~~~

Ped.

66 *Cadenza ad lib.*

pp

8

tr~~~~~

8

Ped.

8

8

Ped.

67 *Quasi allegro, capriccioso*

72

77

poco a poco accelerando

crescendo

82

molto cresc.

Allegro con brio

87

ff

ff

ff

ff

ff

91

8

95

8

mp

100 8

crescendo

105 8

p subito

fed. *

fed. *

109 8

crescendo

fed. *

fed. *

113 8

p subito

fed. *

semper staccato

fed. *

117 8

crescendo

8

121 8

p subito

8

125 8

crescendo

8

129 8

ten. *ten.* *ten. sempre*

8

135 8

ten. *ten.*

140

8

8

140

Ped.

Ped.

Ped.

Ped.

145

8

m.d.

ff *sempre*

m.s.

150

8

155

8

ff

159 8

163 8

168 8

173 8

177 8

181 8

p subito

sempre staccato

2ed.

185 8

crescendo

2ed.

189 8

p subito

2ed.

193 8

crescendo

2ed.

197 8

Più mosso

f

2ed.

202

8

Ad.

*

207

Ad.

*

212

Ad.

217

8

222

8

*

Rhapsodie Hongroise

S. 244

Franz Liszt

XVII

Lento $\text{♩} = 48$

1

4

7

un poco riten

dim.

Allegretto $\text{♩} = 92$

11

p

1 2 3 4 5

15

sempre p

un poco marcato

2, 3, 4, 5

19

8

Ped. *

Ped. *

Ped. *

Ped. *

23

un poco marcato

Ped. *

Ped. *

Ped. *

27

espressivo

Ped. *

Ped. *

Ped. *

) Liszt dachte hier vermutlich an ein doppeltes Gleitenlassen der Finger:
Finger: $\overbrace{5 \ 5}^{5 \ 5}$

) Liszt was presumably thinking here of a double glissando:
 $\overbrace{5 \ 5}^{5 \ 5}$

31

cresc.

ped. *

35 **Un poco più animato** $\text{♩} = 104$

m.d.

ff

m.s.

m.d.

m.s.

ff

ped. *

ped. *

ped. *

ped. *

ped. *

ped. *

39

ped. *

ped. *

ped. *

ped. *

*

43

47

m.d.

m.s.

m.d.

m.s.

v.

Red. *

Red. *

Red. *

Red. *

Red. *

51

sempr eff

Red.

*

Red.

*

poco a poco più animato sin al Fine

54

57

fff sempre

Red.

*

Red.

*

60

8ed.

63

8ed.

66

con 8ed.

70

8

con 8ed.

Rhapsodie Honroise
Ungarische Ausstellung in Budapest
S. 244

Franz Liszt

XVIII

Lento Lassan ♩ = 40

6

11

18

233

23

29

33

37

Presto Friss $\text{♩} = 120$

41

45

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

49

53

mf

57

ff

62

8

10

11

4 3 4

ff *ff*

67

8

72

crescendo

77

8

un poco accel.

più crescendo

Ossia ^{*)}

82

8

*) Liszts Spätstil entspricht die im Haupttext mitgeteilte Variante mehr als das dekorativere, aber schablonenhafte Ossia.

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

87

stacc. e r fz

8

93

poco più mosso

ff

100

8

107

8

stacc.

ted.

ted.

114

8

un poco accel.

120

8

Più mosso *)

ff

128

8

138

8

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

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

Rhapsodie Hongroise

S. 244

Franz Liszt

XIX

Lento Lassan $\text{♩} = 76$

Musical score for piano, page 244, section XIX, measures 1-4. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. Measure 1: The top staff has a fermata over the first note. The bottom staff has a dynamic **f marcato**. Measures 2-3: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. Measure 4: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. Measure 5: The top staff starts with a sixteenth-note pattern. The bottom staff has sustained notes.

Musical score for piano, page 244, section XIX, measures 5-8. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. Measure 5: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. Measure 6: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. Measure 7: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. Measure 8: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes.

Musical score for piano, page 244, section XIX, measures 9-12. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. Measure 9: The top staff has a fermata over the first note. The bottom staff has a dynamic **f marcato**. Measures 10-11: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. Measure 12: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes.

Musical score for piano, page 244, section XIX, measures 13-16. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. Measure 13: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. Measure 14: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. Measure 15: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. Measure 16: The top staff shows eighth-note patterns with grace notes. The bottom staff has sustained notes. The measure ends with a repeat sign and the instruction **2do.**

17

f marcato

21

8

24

cresc.

4 4

26

4 4

27

dim.

29

mf

cresc.

33

cantando, legato

f

sempre legato

f

37

f

f

40

p

f

44

p

48

un poco accelerando

52

56

Tempo I

cresc.

59

p

Red. *

Red. *

62

f

Red. *

Red. *

65

69

un poco accelerando

p

73

77

Tempo I

cresc.

f

80

p

tempo

83

marcato

86

3

marcato

Ped.

*

Ped.

*

90

f

Ped.

*

Ped.

*

Ped.

*

95

espressivo

p

3

Ped.

*

Ped.

*

Ped.

*

Ped.

*

99

Adag.

102

cresc.

f

105

espressivo

p

Adag.

109

Adag.

112

8

114

quasi trillo

6

116

6

6

118

cresc.

fed.

8

119

8

marcato

121

più cresc.

Rit.

8

122

8

8

f marcato

125

diminuendo un poco

non legato

130

Vivace Friss $\text{♩} = 116$

p

un poco marcato

136

142

147

152

158

163

167

171

f

176

181

186

8

[5]

simile

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

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

190

dim.

194

non legato

p

un poco marcato

198

[3 1]

202

[4]

[1]

206

staccato

210

cresc.

[4] [4]

214

più cresc.

[4] [4] [4]

8

218

f

[4] [4] *2ed.* * *2ed.* *

8

222

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

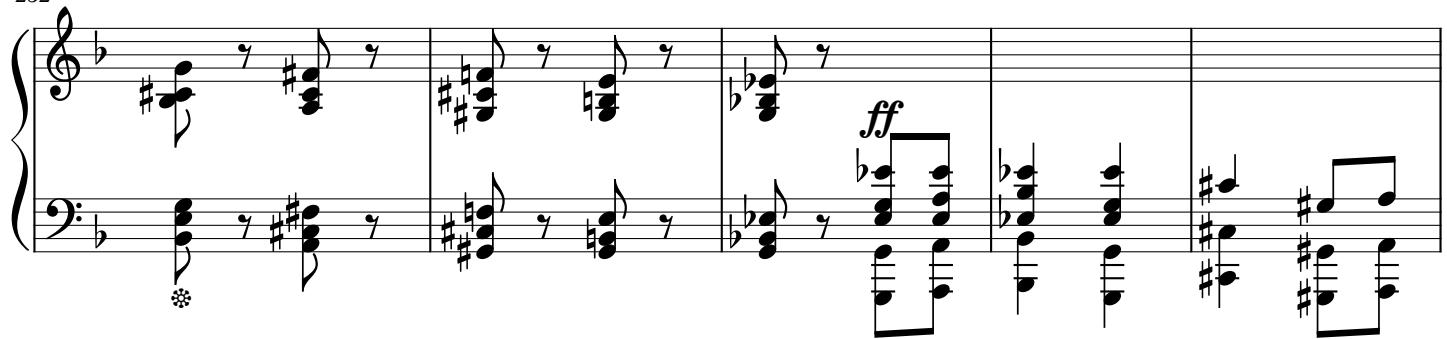
fff

8

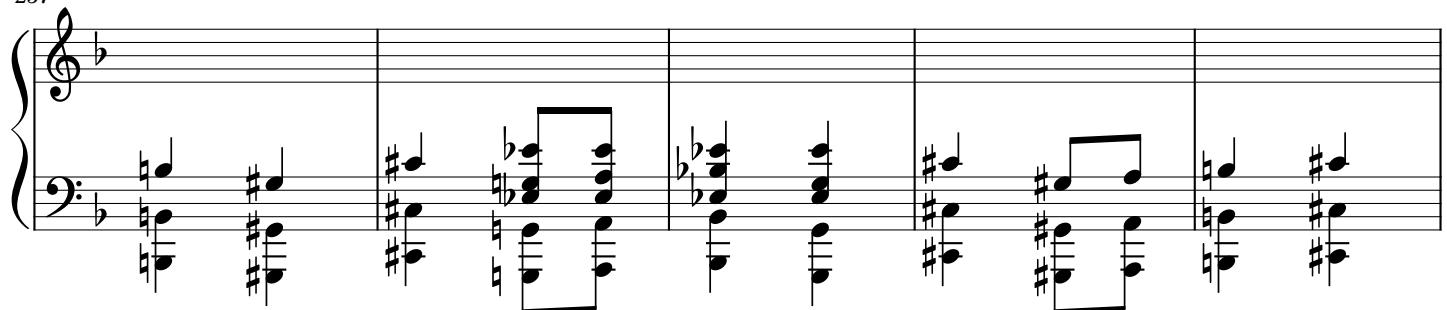
227

8

232



237



242

Musical score page 242. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves have a key signature of one sharp (F#). The music features eighth-note chords and sixteenth-note patterns. Measure numbers 242, 243, 244, and 245 are indicated at the top left. A dynamic marking 'p' (pianissimo) is placed above the bass staff. Below the bass staff, there are fingerings: 2 over 3, 1 over 2, 2 over 1, and 1 over 2. A performance instruction 'un poco marcato la melodia' is written below the bass staff.

246

Musical score page 246. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves have a key signature of one sharp (F#). The music features eighth-note chords and sixteenth-note patterns. Measure numbers 246, 247, 248, and 249 are indicated at the top left. Fingerings 2 over 1 and 1 over 2 are shown above the bass staff.

250

Musical score page 250. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves have a key signature of one sharp (F#). The music features eighth-note chords and sixteenth-note patterns. Measure numbers 250, 251, 252, and 253 are indicated at the top left. Fingerings 2 over 1 and 1 over 2 are shown above the bass staff. The number '3' is written at the bottom right of the page.

254

Musical score page 254. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves have a key signature of one sharp (F#). The music features eighth-note chords and sixteenth-note patterns. Measure numbers 254, 255, 256, and 257 are indicated at the top left. Fingerings 2 over 1 and 1 over 2 are shown above the bass staff. Measures 254 and 255 are connected by a bracket.

259

marcato la melodia

p

staccato

263

268

272

un poco rall.

ped.

** ped.*

** ped.*

276

a tempo

[3] [1] [2]

5 [3] [2] [4] 1 8

280

3 2 1 2 1 2

[1]

5

8

284

4 2 5 4

[4] [5 4]

*)

f

cresc.

z. ed. *

z. ed. *

289

z. ed. *

z. ed. *

294

z. ed. *

z. ed. *

*) Vgl. unsere Bemerkung zu Takt 172.

*) Cf. our note to bar 172.

299

Rit.

Rit.

*

304

8

dim.

308

non legato

[4]

p

[3 1]

un poco marcato

312

[3 1]

[3 1]

316

[3]

[4]

320

[4] *staccato*

324

[4] [4] *cresc.*

328

[4] [4] *più cresc.*

8

332

[4] [4] *f*

8

336

Red. * *Red.* * *Red.* *fff*

341 8

346

352

357

361

365

369

B-flat
F-sharp

374

marcato la melodia

p

staccato

B-flat
F-sharp

378

B-flat
F-sharp

382

B-flat
F-sharp

un poco rall.

386

B-flat
F-sharp

390 *a tempo*

395

399

404

410

*) Vgl. unsere Bemerkung zu Takt 172.

*) Cf. our note to bar 172.

415

8

sempre ff

Ped. * Ped. *

420

8

Ped. *

425

sempre staccato

Ped. *

430

Ped. * Ped. *

435

Repet.

*

Repet.

*

440

Repet.

*

Repet.

*

Repet.

*

445

string.

Repet.

*

Repet.

*

Repet.

*

sempre ffff

450

*

Repet.

*

Repet.

*

Repet.

*

Repet.

456

*

Repet.

*

Repet.

*

Repet.

*

462

8 *Rédo.*

* *Rédo.*

* *Rédo.*

*

468

8 *Rédo.*

* *Rédo.*

474

*

Rédo.

480

8 -

486

*

