

Au Baron Feri Orczy

VII. RHAPSODIE HONGROISE

Lento Im trotzigen, tiefsinnigen Zigeuner-Styl vorzutragen *)

32 1 32 1 32 1

marcato assai

5

243 4 5 2 3 2 [4 1] 243 3

f

9 a capriccio

dolce

3 2 3 4 3 3

14

capricciosamente in tempo

2 2 6 4 5 2 3 4 3 5

p

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

*) 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** **)

*)

5 3

2 3

2 7

4 1

23

2 4 3 2

5 3

2 3

2 7

4 1

con ottavi ad lib.

27

m.d.

m.s.

sempre energico

30

ritard. - - - - -

Vivace

pp

2 3 4

3 2 1

3 2 1

3 2 1

3 2 1

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

cresc.

38

p

8

42

8

47

8

52

cresc.

ff martellato

8

*) Innerhalb der dreitaktigen Gruppen ist der Anfangsakkzent 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

sf sf

8 8

63

sf

8

68

mf

73

ff

8

78

ff

8

83

88

94

99

105

p scherzando

sempre stacc.

*) 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

This system contains measures 111 through 116. The right hand features a melodic line with eighth-note chords and slurs. The left hand has a rhythmic accompaniment of eighth-note triplets. A 'simile' marking is placed below the left hand in measure 115.

117

This system contains measures 117 through 122. The right hand continues with eighth-note chords and slurs. The left hand maintains the eighth-note triplet accompaniment.

123

This system contains measures 123 through 128. The right hand continues with eighth-note chords and slurs. The left hand maintains the eighth-note triplet accompaniment.

129

sempre p

non legato

This system contains measures 129 through 134. The right hand features eighth-note chords with slurs and accents. The left hand has a rhythmic accompaniment of eighth-note triplets. The marking 'sempre p' is in the right hand and 'non legato' is in the left hand.

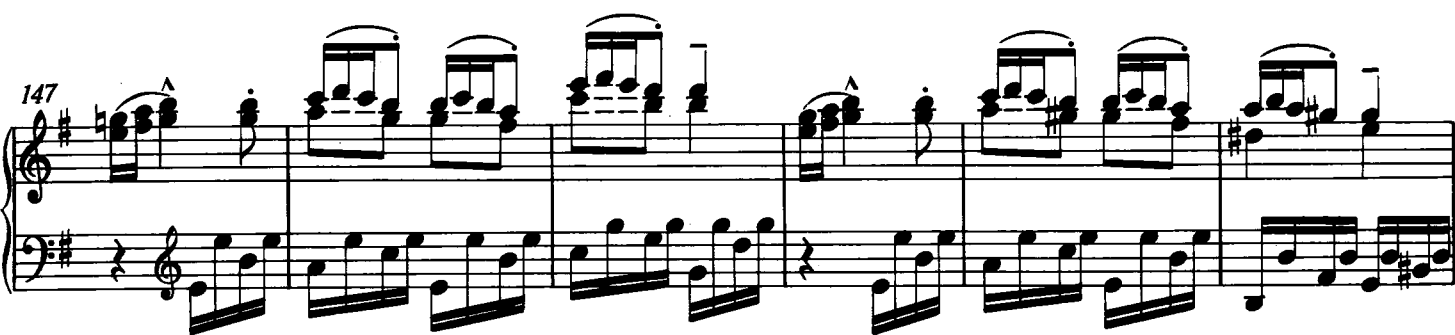
135

This system contains measures 135 through 140. The right hand features eighth-note chords with slurs and accents. The left hand has a rhythmic accompaniment of eighth-note triplets.

141

This system contains measures 141 through 146. The right hand features eighth-note chords with slurs and accents. The left hand has a rhythmic accompaniment of eighth-note triplets.

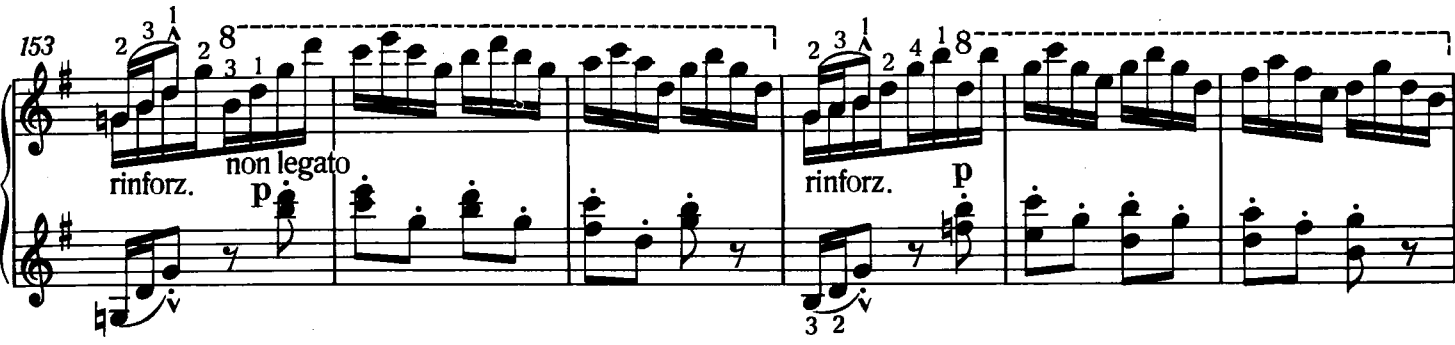
147



Musical score for measures 147-152. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

153

rinforz. non legato p



Musical score for measures 153-158. The right hand contains a complex passage with slurs, accents, and fingerings (1, 2, 3, 4, 8). The left hand has a simple accompaniment. The key signature has one sharp (F#).

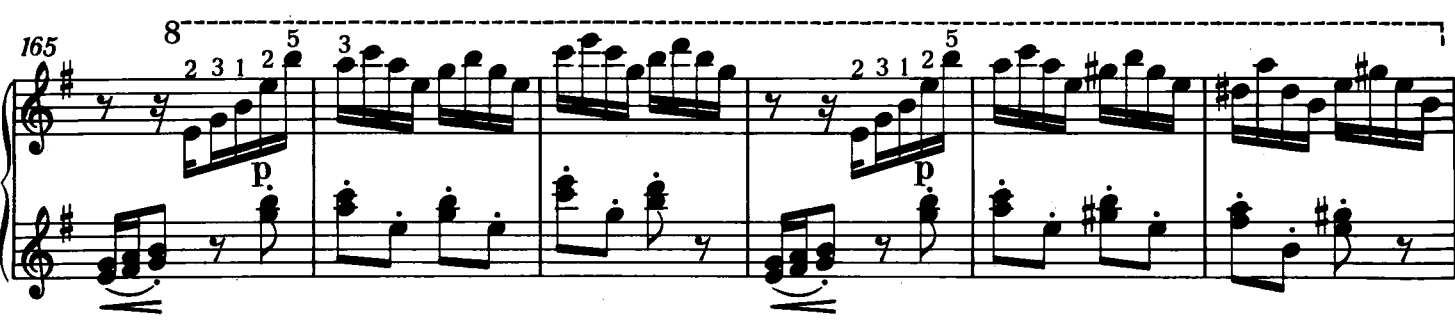
159

rinforz. p



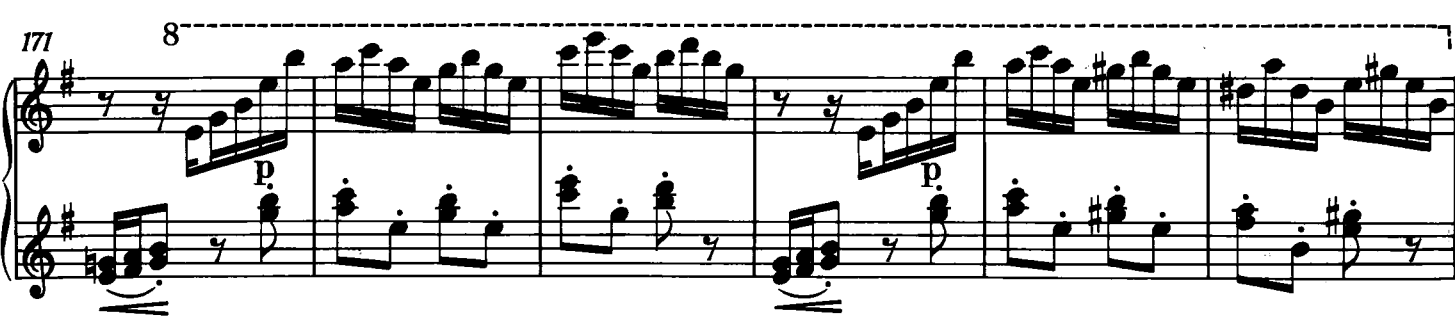
Musical score for measures 159-164. The right hand continues the complex passage with slurs, accents, and fingerings (1, 2, 3, 8). The left hand has a simple accompaniment. The key signature has one sharp (F#).

165



Musical score for measures 165-170. The right hand features a complex passage with slurs, accents, and fingerings (2, 3, 1, 2, 5, 3, 2, 3, 1, 2, 5). The left hand has a simple accompaniment. The key signature has one sharp (F#).

171

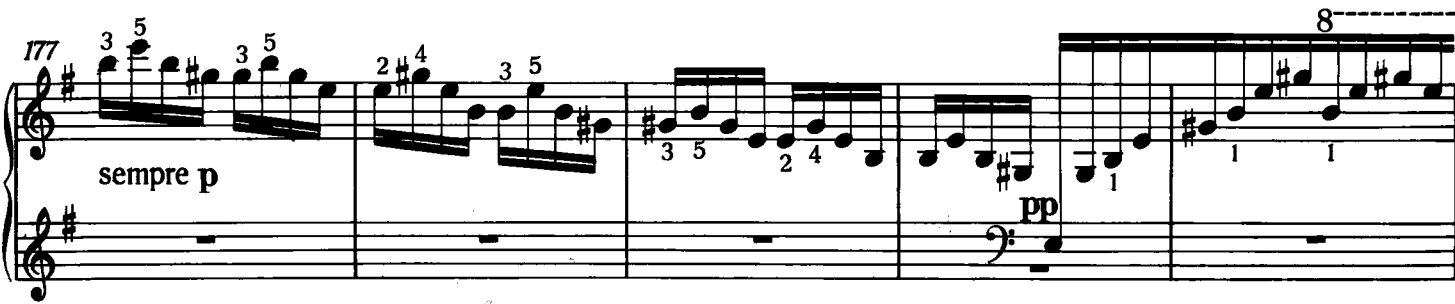


Musical score for measures 171-176. The right hand continues the complex passage with slurs, accents, and fingerings (8). The left hand has a simple accompaniment. The key signature has one sharp (F#).

177

sempre p

pp



Musical score for measures 177-182. The right hand features a complex passage with slurs, accents, and fingerings (3, 5, 3, 5, 2, 4, 3, 5, 3, 5, 1, 1, 8). The left hand has a simple accompaniment. The key signature has one sharp (F#).

182

8

pp

1 3 5 3 5 5 3 5

186

5 3 5 3 5 5 3 5

cresc.

191

8

p poco

195

8

a poco cresc. sf f

200

8 8

sf f sf ff

205 *sf* sempre più cresc. e string.

210

214 *rinforz. molto*

219 *fff* sempre martellato *ten.*

226

233

8

poco rit.

a tempo

239

8

245

8

251

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

256

8

rit.

rinforz.