

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 3 234 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.

8

ff martellato

*) 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

8

78

ff

8

83

88

sempre stacc.

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

sempre p

non legato

135

141

147

Musical score for measures 147-152. Treble clef, key signature of one sharp (F#). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes. A fermata is placed over the first measure of the right hand.

153

153

rinforz. non legato p

rinforz. p

Musical score for measures 153-158. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with fingerings 2 3 1, 2 3 1, 2 3 1, 2 4 1, 2 4 1, 2 4 1. The left hand has a bass line with fingerings 3 2. Dynamics include "rinforz." and "p". The instruction "non legato" is written above the first measure.

159

159

rinforz. p

rinforz. p

Musical score for measures 159-164. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with fingerings 2 3 1, 2 3 1, 2 3 1, 2 3 1, 2 3 1, 2 3 1. The left hand has a bass line with fingerings 3 2. Dynamics include "rinforz." and "p".

165

165

p

p

Musical score for measures 165-170. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with fingerings 2 3 1 2 5, 2 3 1 2 5, 2 3 1 2 5, 2 3 1 2 5, 2 3 1 2 5, 2 3 1 2 5. The left hand has a bass line with fingerings 3 2. Dynamics include "p".

171

171

p

p

Musical score for measures 171-176. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with fingerings 3 5, 3 5, 3 5, 3 5, 3 5, 3 5. The left hand has a bass line with fingerings 3 2. Dynamics include "p".

177

177

sempre p

pp

Musical score for measures 177-182. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with fingerings 3 5, 3 5, 2 4, 3 5, 3 5, 3 5. The left hand has a bass line with fingerings 3 5, 2 4, 1, 1. Dynamics include "sempre p" and "pp".

182 8

pp

186

cresc.

191 8

p poco

195 8

a poco cresc. sf f

200 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

Musical score for measures 233-238. The system consists of two staves, Treble and Bass. Measure 233 starts with a treble clef and a key signature of two sharps (F# and C#). A bracket above measures 233-234 is labeled '8'. The tempo marking 'poco rit.' is above measure 235, and 'a tempo' is above measure 237. The music features complex chordal textures with many accidentals and dynamic markings like 'f' and 'sc'.

239

8

Musical score for measures 239-244. The system consists of two staves, Treble and Bass. Measure 239 starts with a treble clef and a key signature of two sharps. A bracket above measures 239-240 is labeled '8'. The music continues with complex chordal textures and dynamic markings.

245

8

Musical score for measures 245-250. The system consists of two staves, Treble and Bass. Measure 245 starts with a treble clef and a key signature of two sharps. A bracket above measures 245-246 is labeled '8'. The music continues with complex chordal textures and dynamic markings.

251

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

Musical score for measures 251-255. The system consists of two staves, Treble and Bass. Measure 251 starts with a bass clef and a key signature of two sharps. A bracket above measures 251-252 is labeled '8'. The music features complex chordal textures and dynamic markings. A treble clef appears in measure 253, and a bracket above measures 253-254 is labeled '8'.

256

8

rit.

rinforz.

Musical score for measures 256-261. The system consists of two staves, Treble and Bass. Measure 256 starts with a treble clef and a key signature of two sharps. A bracket above measures 256-257 is labeled '8'. The music features complex chordal textures and dynamic markings. The tempo marking 'rit.' is above measure 259, and 'rinforz.' is below measure 260. The system ends with a double bar line and a fermata.