

II. RHAPSODIE HONGROISE

Lento a capriccio

f marcato

Red.

poco rit.

più ritenuto

LASSAN

f molto espressivo

Andante mesto

l'accompagnamento pesante e f

cresc.

*)Liszt schrieb 1885 eine ganze Serie von Kadenzen 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 Kadenzen vorzutragen und diesen Umstand auch im Konzertprogramm zu vermerken. Die für L. Schmalhausen geschriebenen Zugaben und Änderungen haben wir mit **Sch**, die für T. Raab geschrieben 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:

rit.

8

22 *Sch*)

25 *dolce con grazia*

30 *capriccioso*

35 *dolciss. ten.*

*) Statt Takt 24:

accelerando

*) 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!

ist anders als

is different from

39

tr

tr

tr

tr

ten.

ten.

ten.

ten.

2

4 2121

5 2121

43

8

2 3 5 3 2 1

5

sempre *pp* e leggeriss.

5

2 3 5 3 2 1

5

Red.

Red.

46

8

5

5

Red.

48

8

tr

delicatamente

Red.

51

p sempre giocando 2

3 2 1 4 2

3 2 1 4 2

3 2

55 *tr* *più dim.*

60 *quasi cadenza* *pp* *cresc. molto*

62 *come prima* *f* *rit. **)*

68 *ritenuto* *espressivo assai*

**) Statt Takt 62-71:* *ten.* *ff* *rit.* **) In place of bars 62-71:* *rit.* *espr.*

***) Das aus sechs Tönen 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.*

91

rfz dim.

97

più p - - - - e - - - - dim.

103

rit.

110

rallentando

un poco marcato

morendo

lunga pausa

(Sch)**)

*) Die kleinstochenen Tongruppen von je drei Noten können als Zweiunddreißigsteltriolen genau eingefügt werden.

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

***) Vor der „lunga pausa“.

***) Before the “lunga pausa”:

p

perdendo

FRISKA
Vivace^{*)}

118

pp

124

pp

Ped.

130

sempre pp

Ped.

136

Ped.

non tanto presto, capricciosamente

142

4 3 2 1 4 3 2

4 3 2

4 3 2

1 4 3

*) 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 Achtelnoten als Ersatz für die fehlenden – eine selbständige Stimme bedeutenden – Viertelnotenhälften 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

4 3 2 1

4 3 2 4 3 2

Ped. Ped.

153

4 3 2 4 3 2

4 3 2 3 2

Ped. Ped.

poco a poco accelerando e crescendo -

158

1 2 1

Ped. Ped. Ped.

163

Ped. Ped.

168

Ped. Ped. Ped.

173

- crescendo molto -

ped. *ped.*

Tempo giusto – vivace

178

*f marcato assai

sempre staccato

ped.

ped. *ped.* *ped.* *ped.*

185

piano scherzando

pp

* il basso sempre staccato
senza ped.

4 5

192

p

pp

leggieriss.

p

*ped.**ped.**ped.*

Più mosso

8

200

*ped.**ped.* sempre

3

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

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

205 ⁸

3 3 3

210 ⁸

pp

215 ⁸

leggero ma ben marcato

3 2 3 2 3 2 3 2

220 ⁸

sim.

3 2 3 2 3 2

225 ⁸

marcato

3 2 3 2 3 2

poco a poco accelerando il

230

8

sempre p

sempre stacc.

tempo

236

8

243

8

250

8

sf

sf

256

8

sf

sf

stringendo con strepito

262

268

274

a tempo

fff brioso assai

sf

280

tutta forza e prestezza

sempre Ped.

285

calmandosi poco a poco

290 8

di - mi - nu -

accelerando

295 8

en - do

p

sempre stacc.

300 8

pp

Ped.

304 8

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

8

cresc. molto

sed. sed. sed.

stringendo

344 8

Ped. Ped. Ped.

350 8

Ped. rinforz.

355 8

rinforz. Ped.

a tempo 361

fff brioso assai sf. Ped. sf. Ped. sf. Ped.

367 8

Ped. * tutta forza sempre Ped.

372

377

**) sempre ff*

381

384

387

^{*)} Im Manuskript Liszts steht nach *ff* die Bezeichnung *sfogato*. Das Wort bedeutet: zügellos, tobend. Das bei den 3. Zwei- und dreißteilen der rechten Hand angegebene Staccato bezeichnet lediglich schärferen Anschlag, doch keinen besonderen Impuls.

^{*)} In Liszt's autograph the *ff* is followed by the indication *sfogato*. 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 8 5 5

Ped.

Ossia

393

8

poco a poco dim.

Ped. *Ped.*

397

8

Ped. *Ped.*

401

8

Ped.

8
dim.
405 8
più dim.

409 8 un poco rall.
p
più ritenuto

415
pp
cadenza ad libitum

*) Zwischen Takt 420 und 421:

*) Between bars 420 and 421:

Cadenza
sempre piano
pp

***) Zwischen Takt 420 und 421:

***) Between bars 420 and 421:

Cadenza
p
trillo (legato ed accelerando)
crescendo

8
molto
ff
fff

8
sempre ped.
un poco rallentando

Prestissimo

421

Musical score for measures 421-425. The piece is in a key with three sharps (F#, C#, G#) and 2/4 time. It features a rapid, ascending scale in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked 'Prestissimo'.

pp martellato

426

Musical score for measures 426-430. The right hand continues with a melodic line, while the left hand maintains the eighth-note accompaniment. The dynamic is 'pp martellato'.

cresc.
Led.

431

Musical score for measures 431-435. The piece continues with the same rhythmic and melodic patterns. A first ending bracket labeled '8' spans measures 434-435.

più cresc.
Led.

436

Musical score for measures 436-440. The right hand has a more active melodic line. A first ending bracket labeled '8' spans measures 439-440. The dynamic is 'ff'.

Led.

Presto

441

Musical score for measures 441-445. The tempo changes to 'Adagio' in measure 442, marked with a circled 'R' and a star. The right hand features a complex, arpeggiated texture. The dynamic is 'sf'.

Adagio

*) Statt der vier Schlußakte:

un poco rallentando
ten. ten. ten.

a tempo ed accelerando

*) In place of the last four bars:

Musical score for the final four bars, showing the 'a tempo ed accelerando' section. It features a rhythmic pattern of eighth notes in the right hand and a steady accompaniment in the left hand. The dynamic is 'ff ten.'.