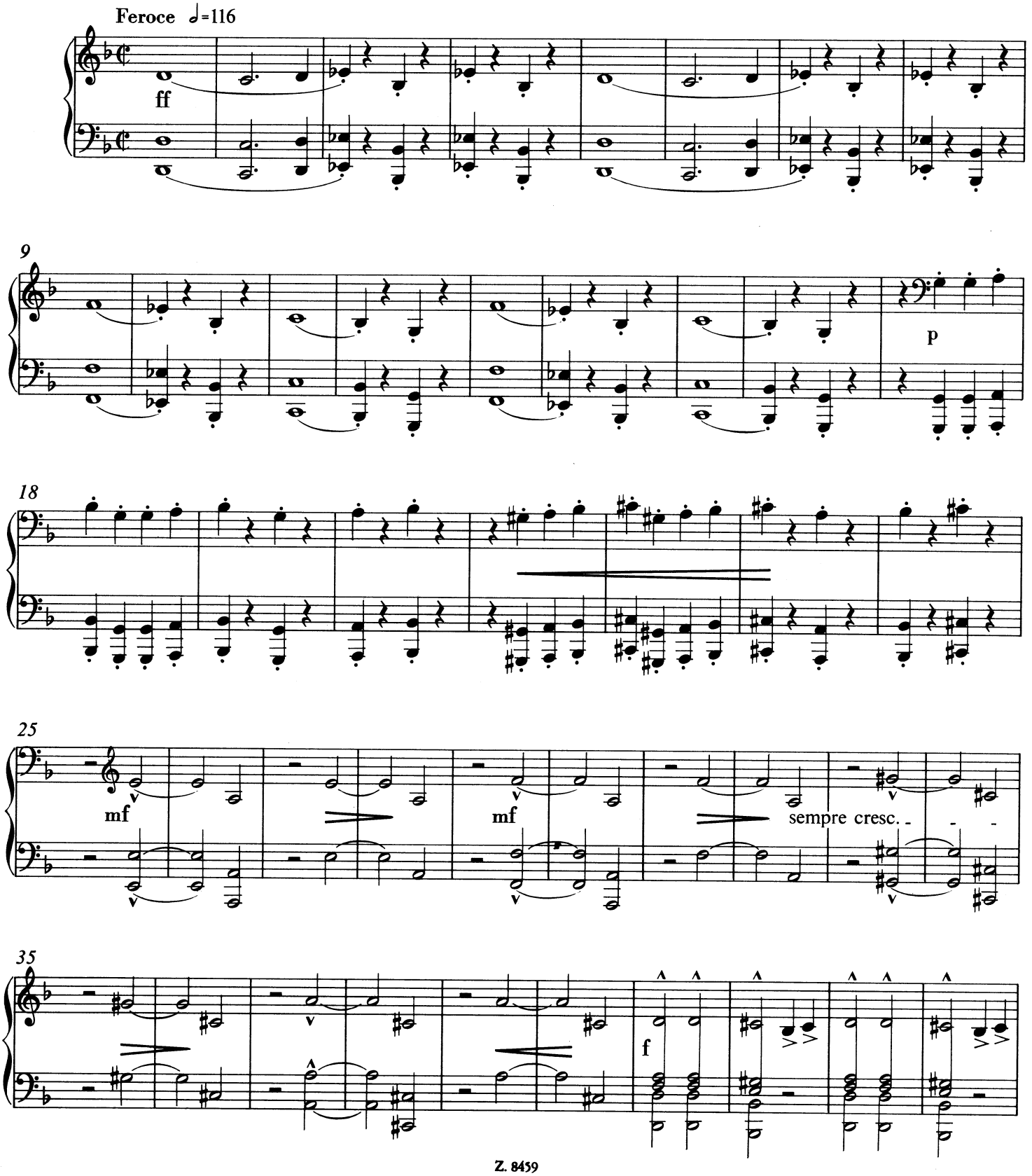
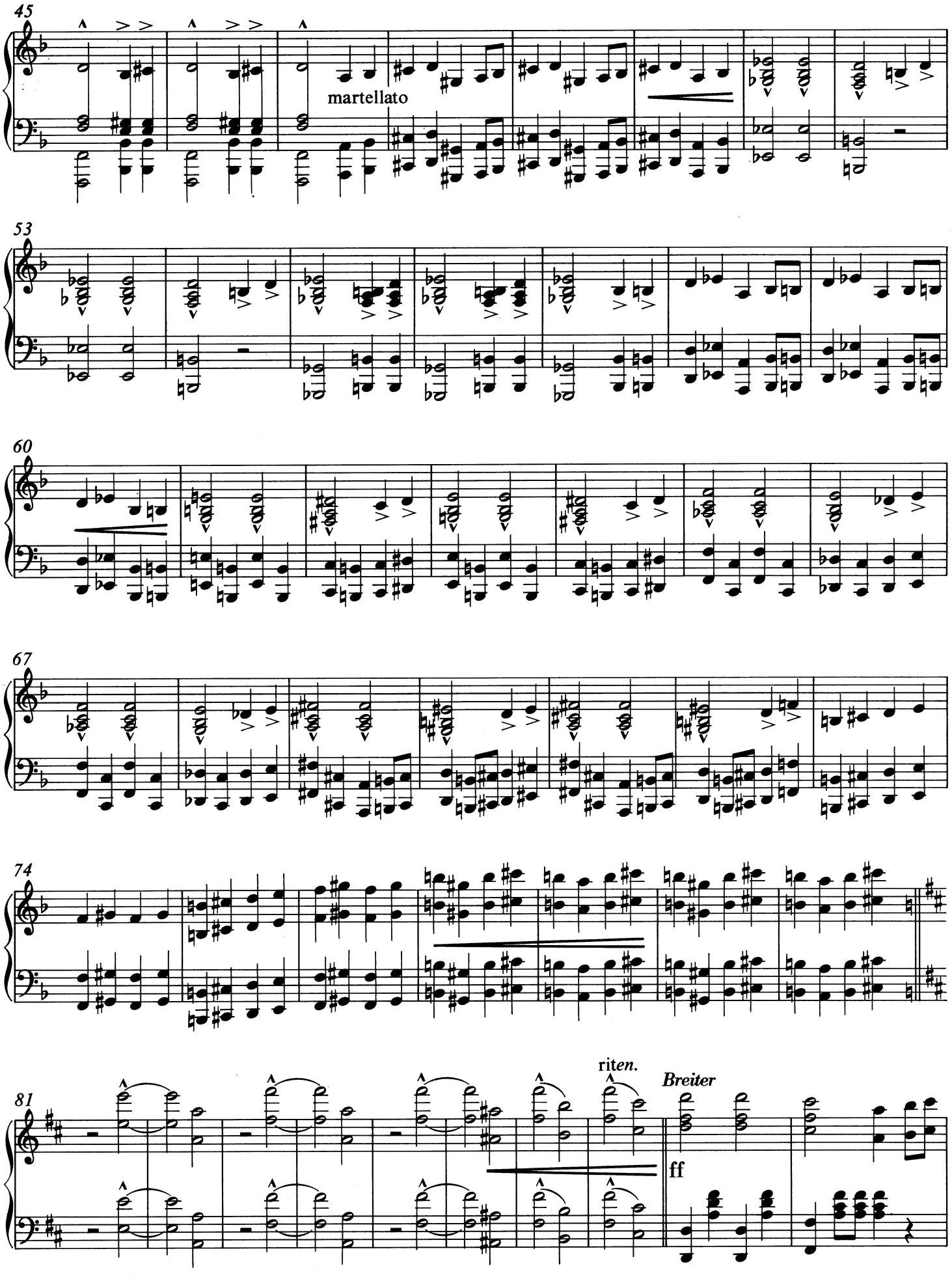
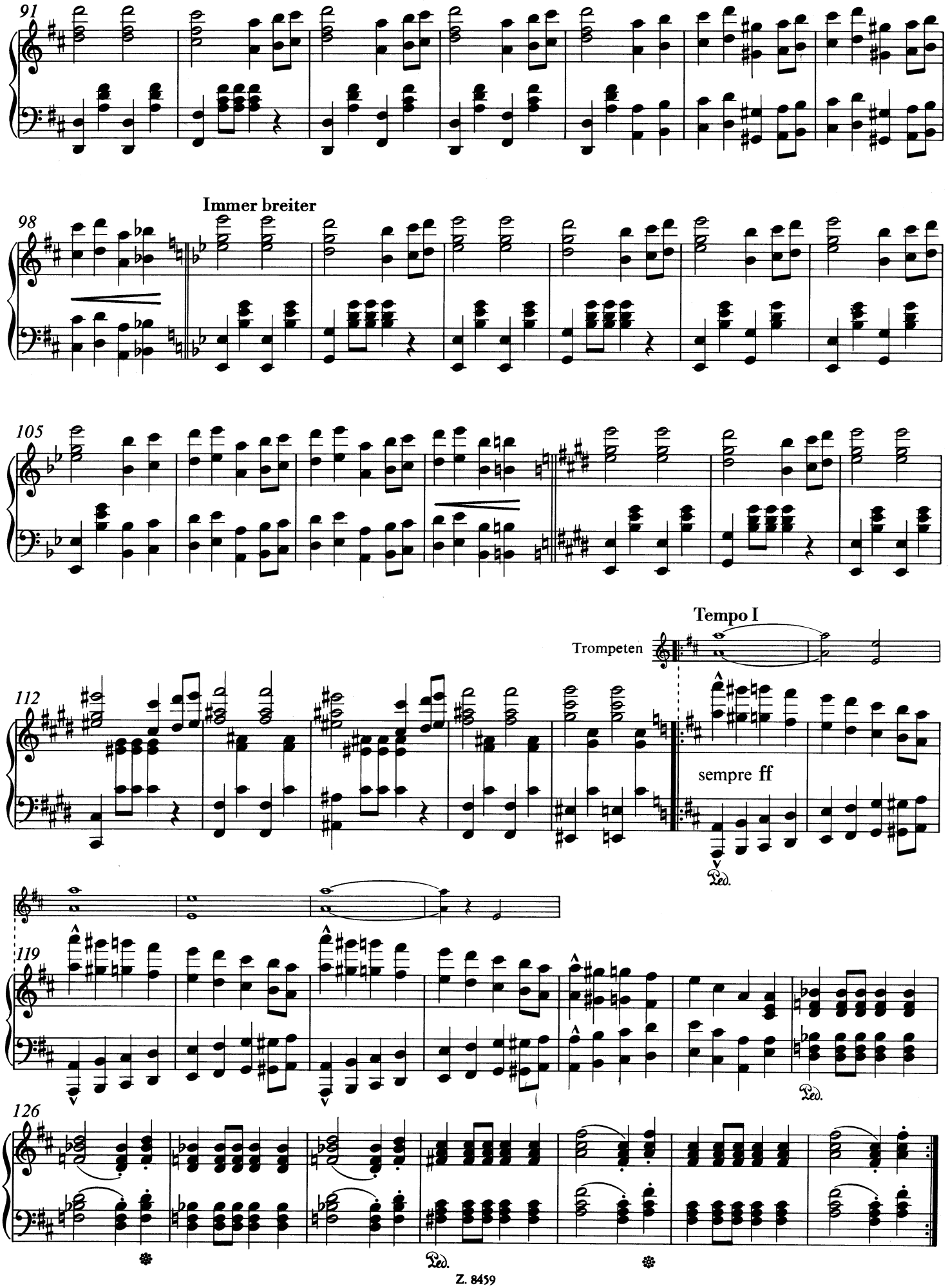
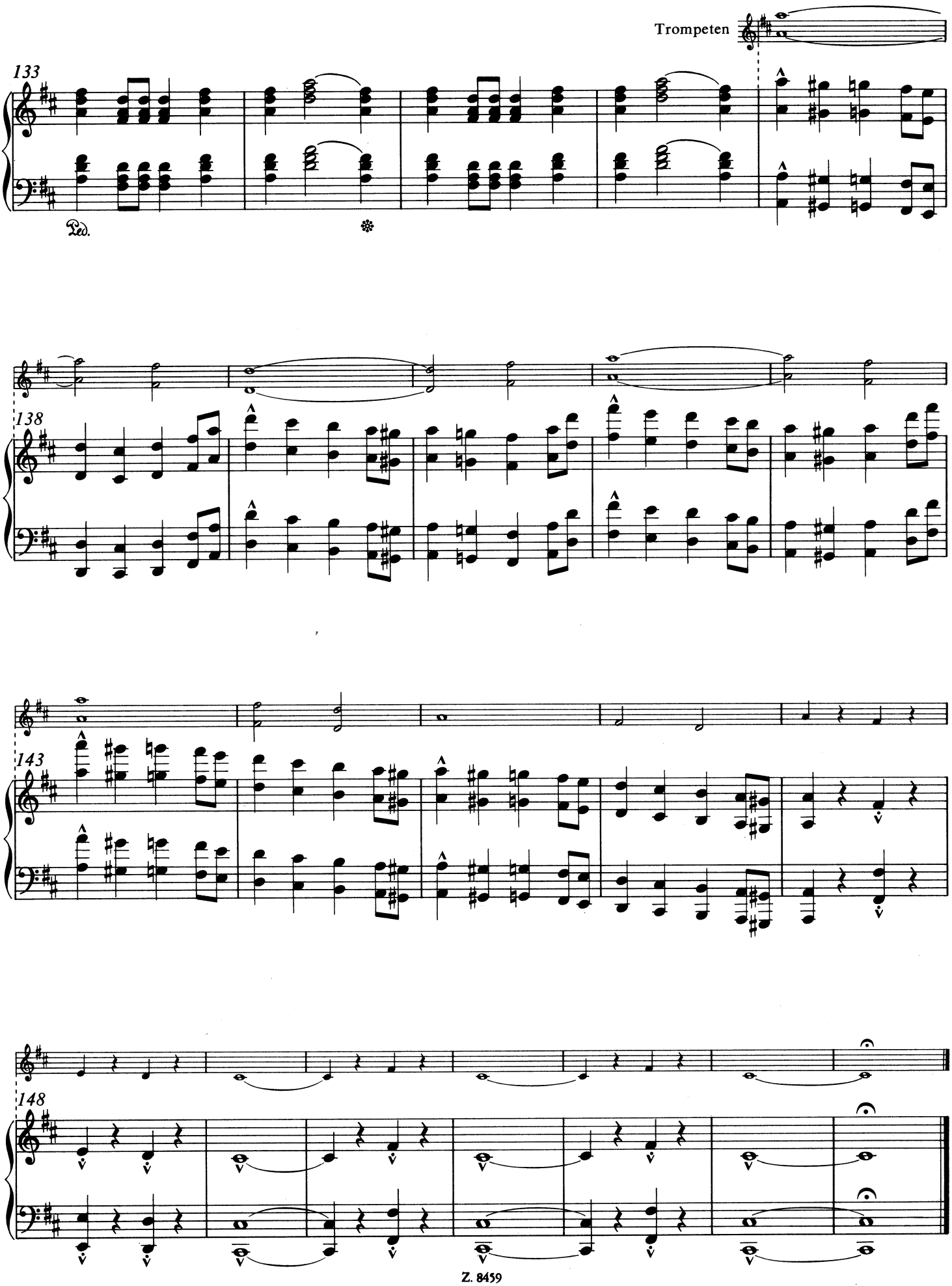
HISTORISCHE UNGARISCHE BILDNISSE
PORTRAITS HONGROIS HISTORIQUES
HISTORICAL HUNGARIAN PORTRAITS

STEPHAN SZÉCHENYI — SZÉCHENYI ISTVÁN

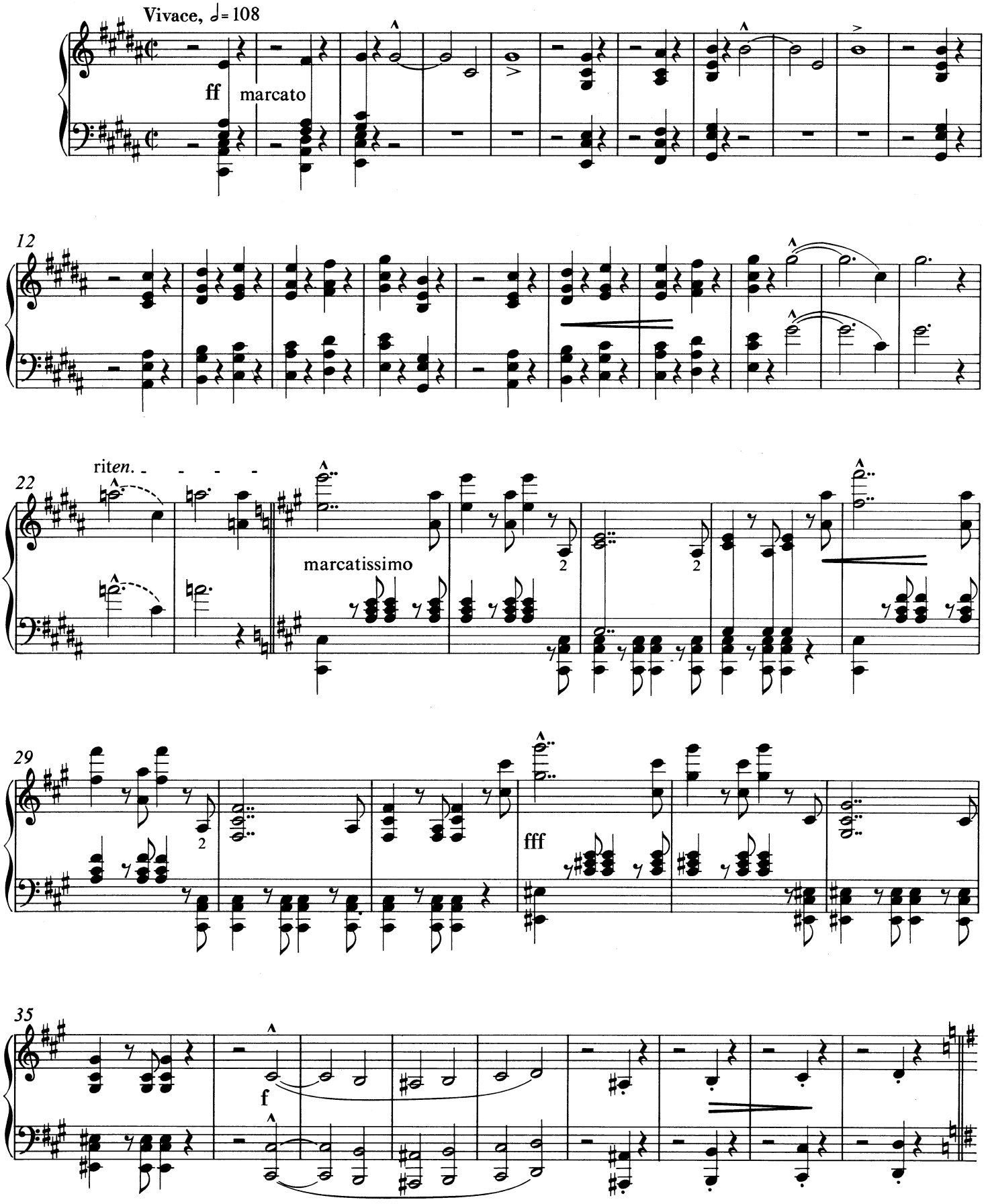


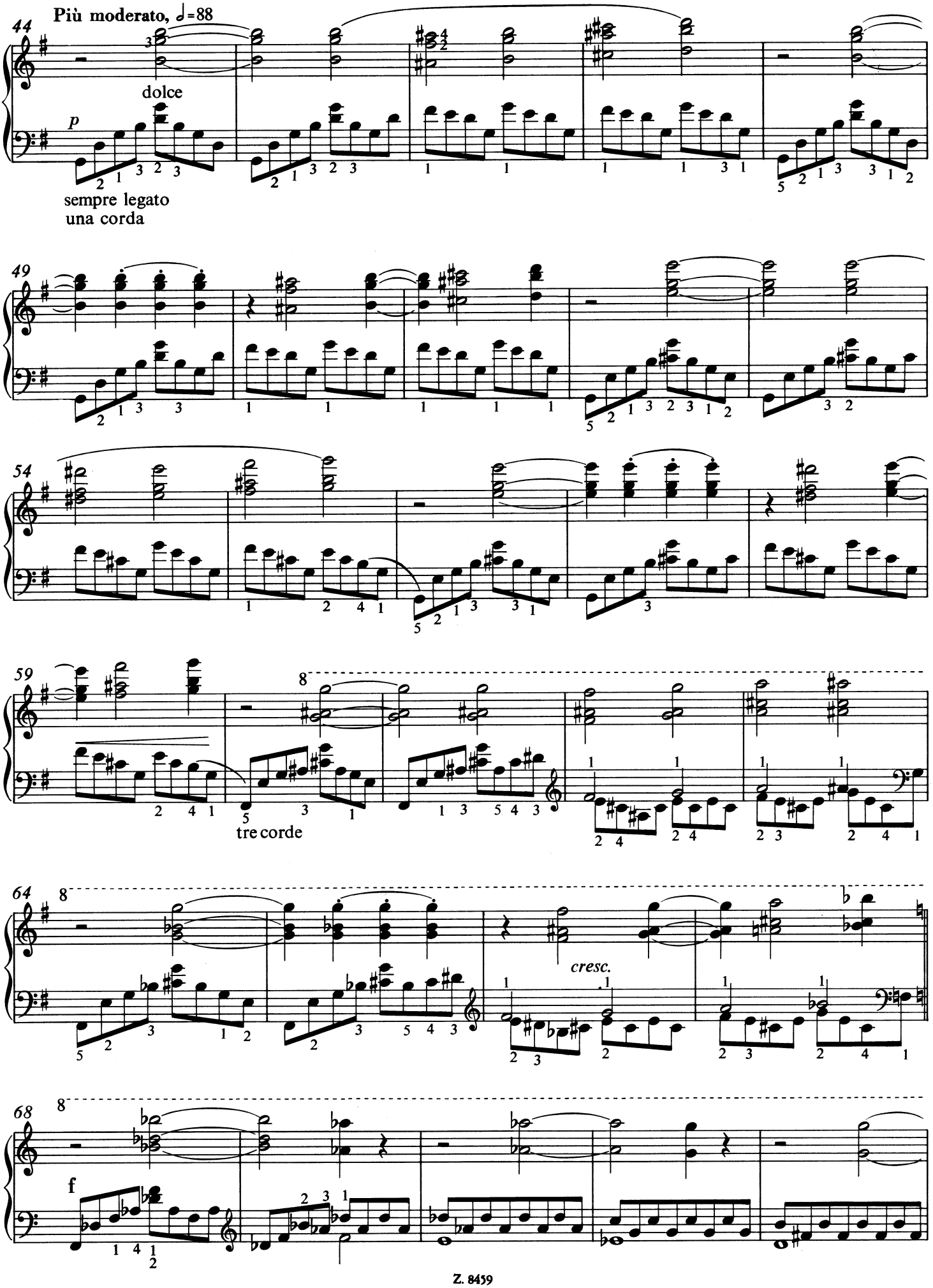

45
martellato
53
60
67
74
81
riten.
Breiter
ff

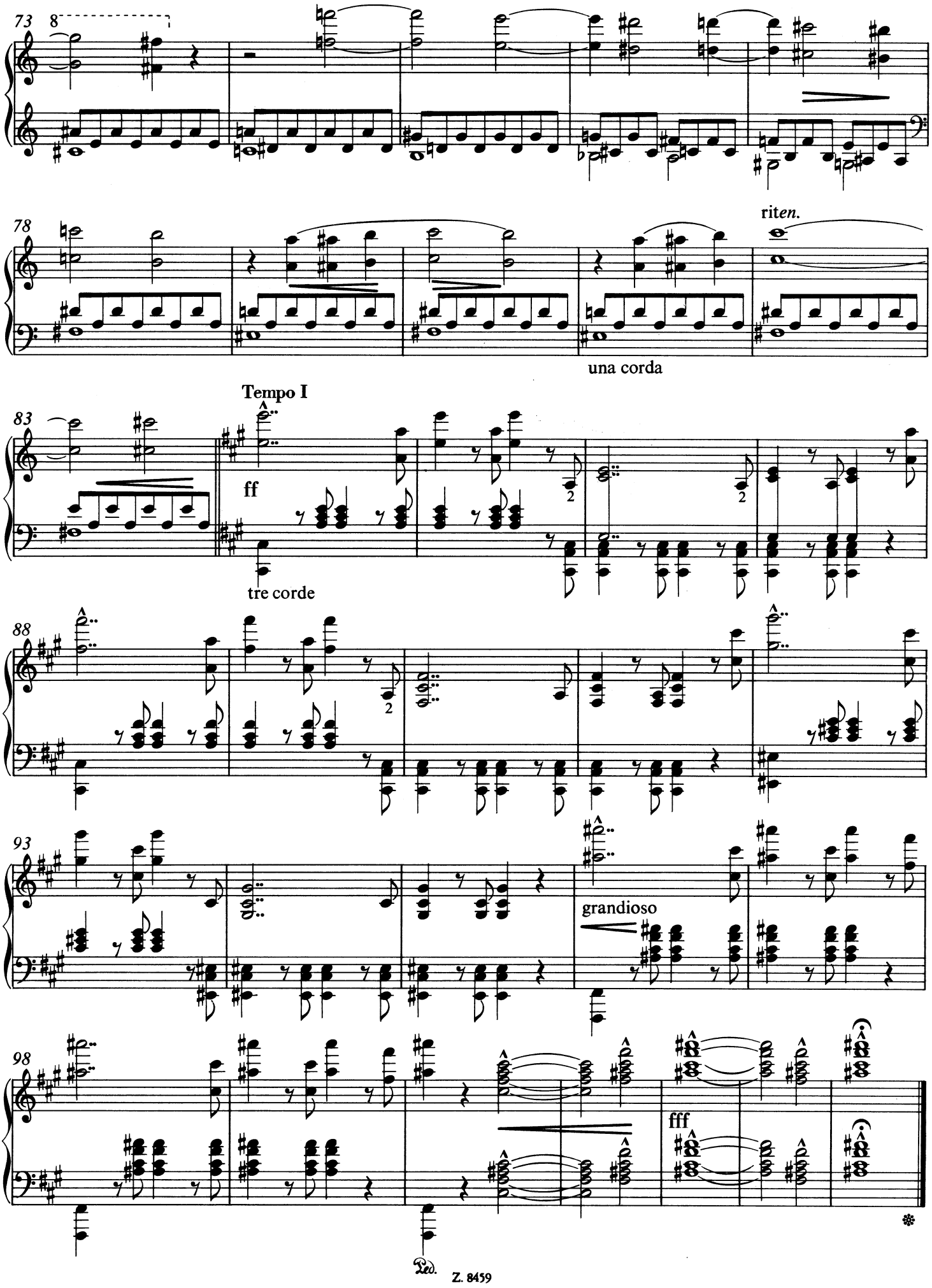

91
Immer breiter
98
105
Tempo I
Trompeten
112
sempre ff
Ped.
119
Ped.
126
Ped.


Trompeten
133
Ped.
138
143
148

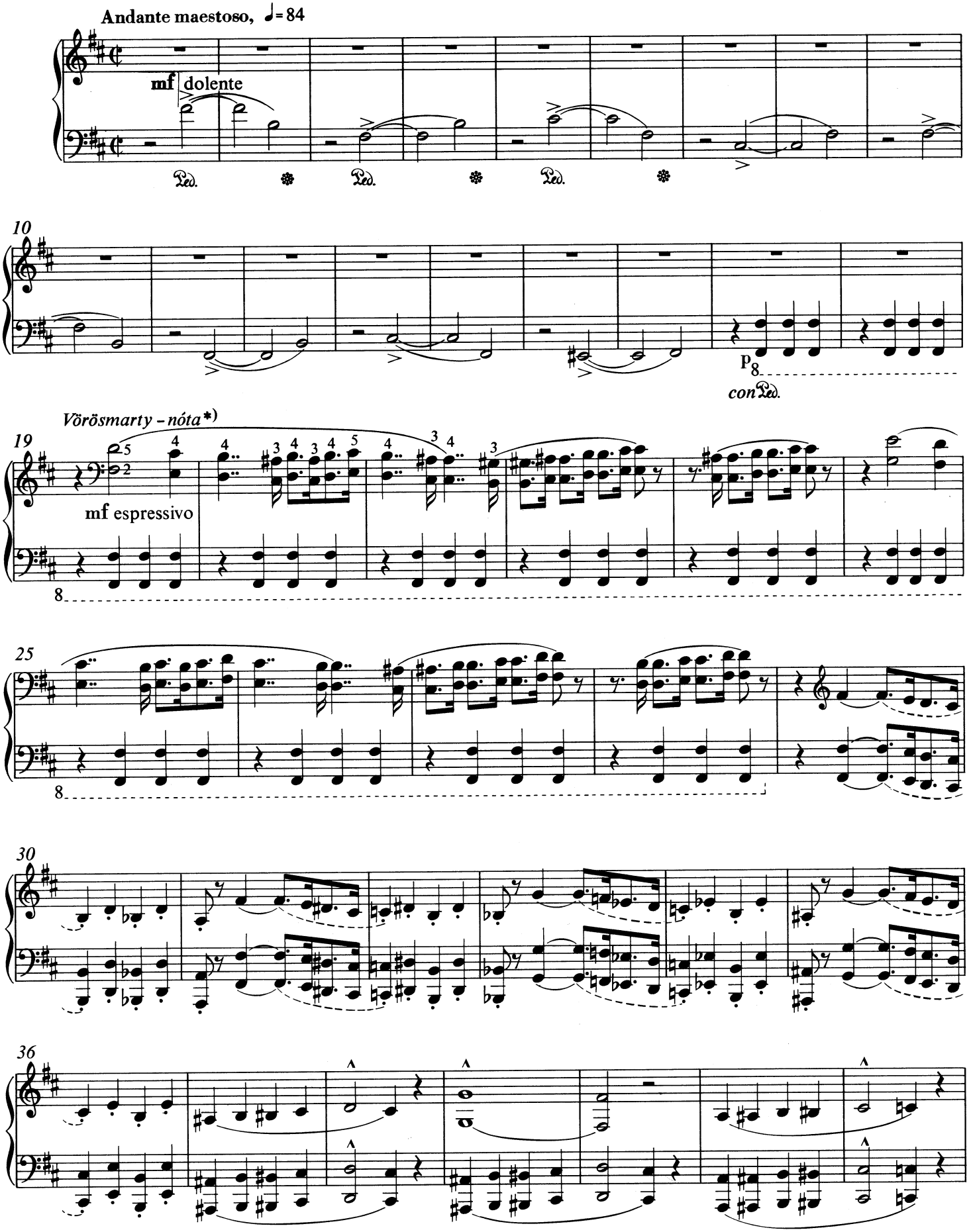
JOSEPH EÖTVÖS — EÖTVÖS JÓZSEF




Più moderato, ♩=88
44
dolce
p
sempre legato
una corda
49
54
59
tre corde
64
cresc.
68
f

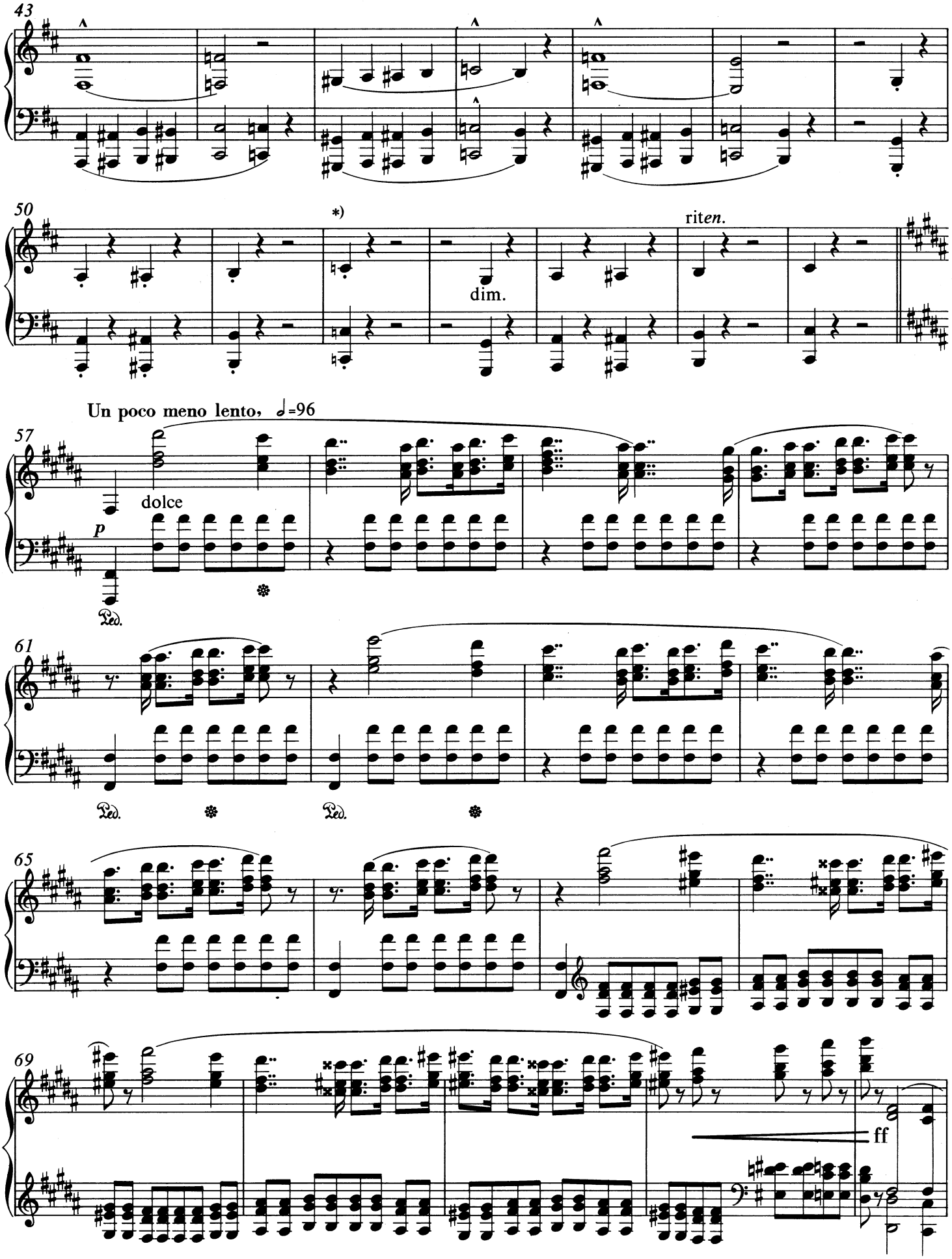

73
8
78
riten.
una corda
Tempo I
83
ff
tre corde
88
93
grandioso
98
fff
Ped.

MICHAEL VÖRÖSMARTY — VÖRÖSMARTY MIHÁLY



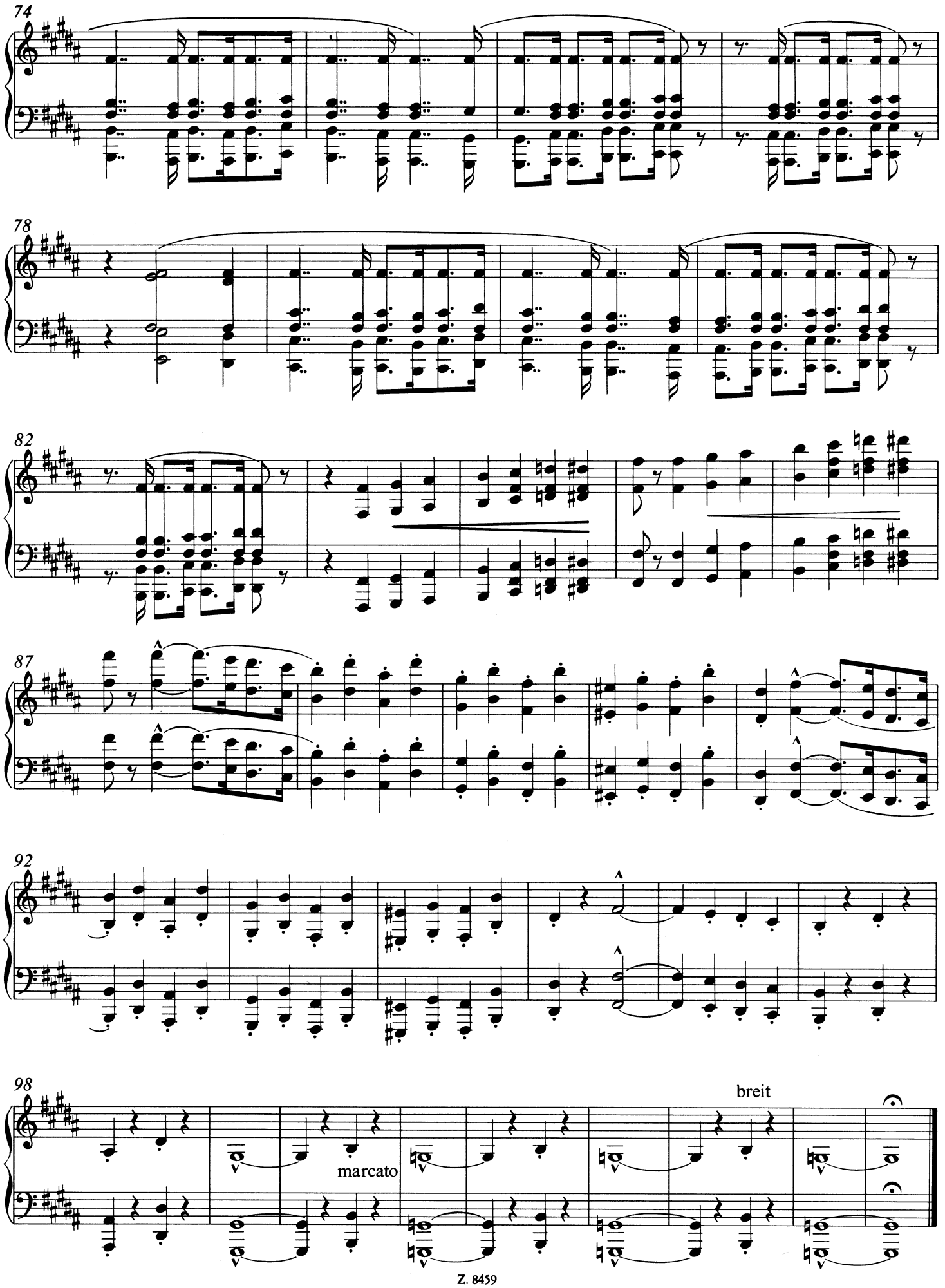
*) Eigene Bezeichnung von Liszt, die August Göllerich im Druckmanuskript des Stückes notierte.

*) Liszt's own title, noted in the printer's manuscript by August Göllerich.

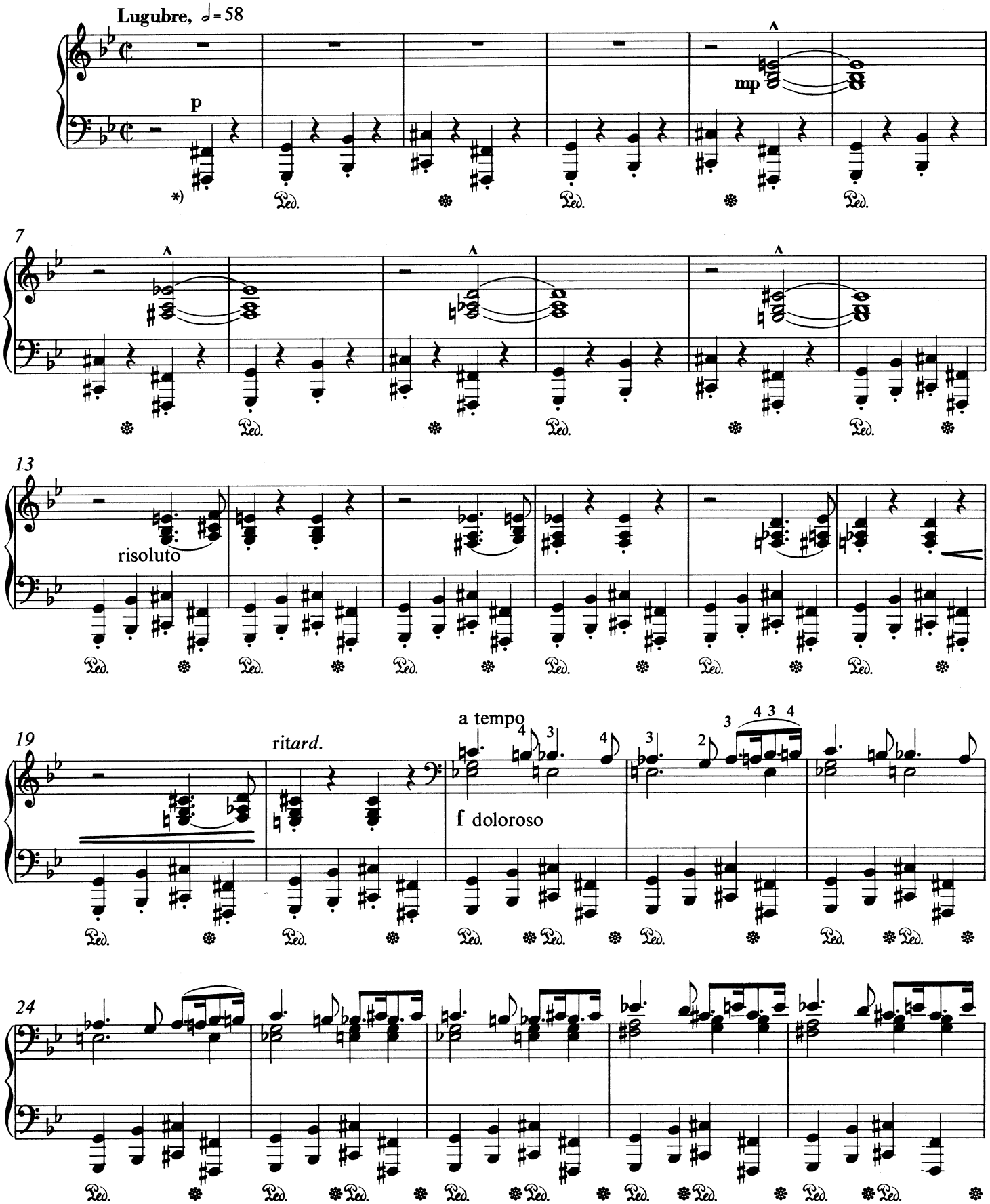


*) In der ergänzenden Quelle hat Liszt diese drei Töne gleichzeitig mit der Einfügung von Takt 53—56 in *C* verbessert.

*) In the secondary source Liszt corrected these three notes to *C* when he inserted bars 53—56.

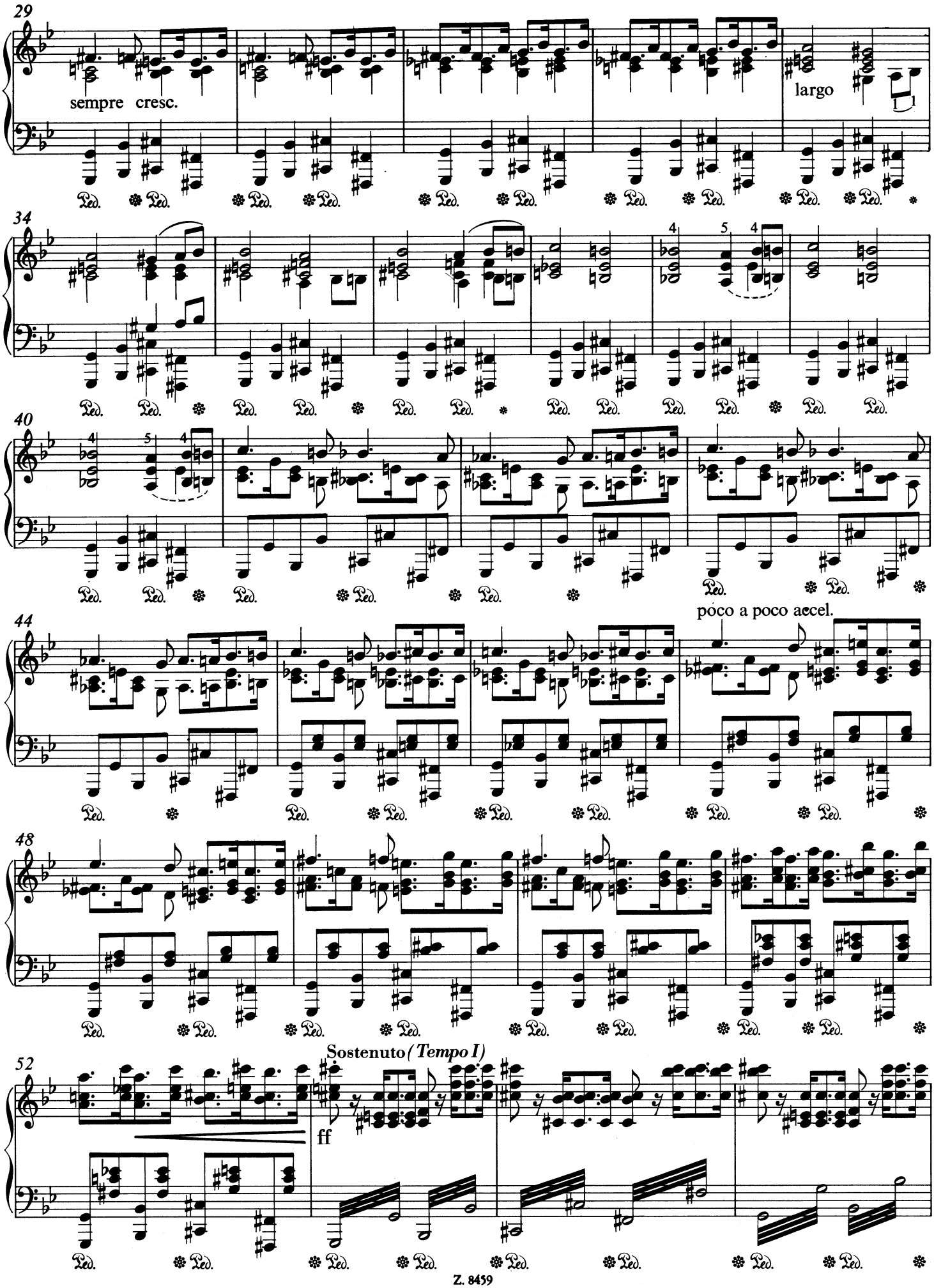

74
78
82
87
92
98
marcato
breit

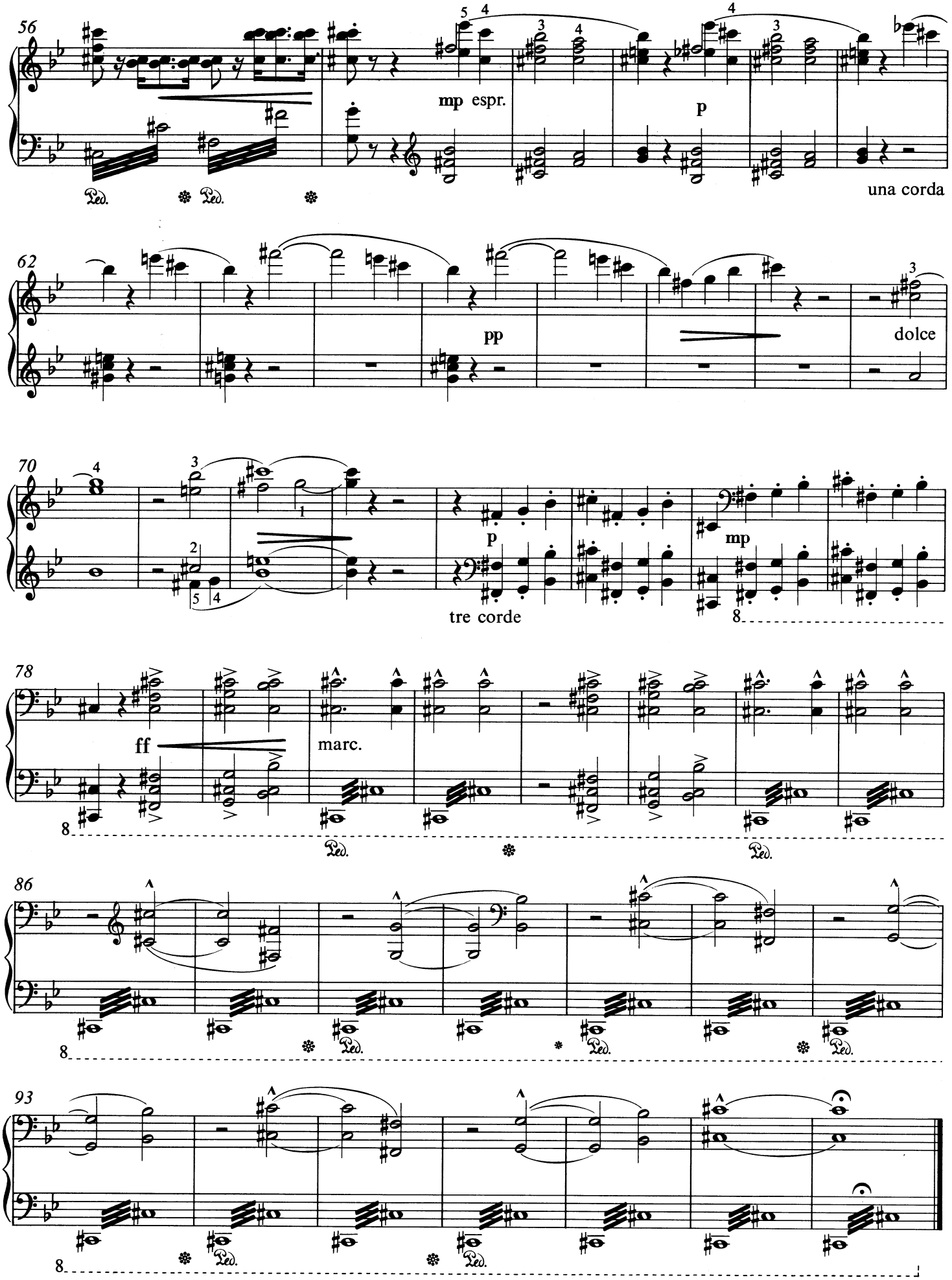
LADISLAUS TELEKI — TELEKI LÁSZLÓ



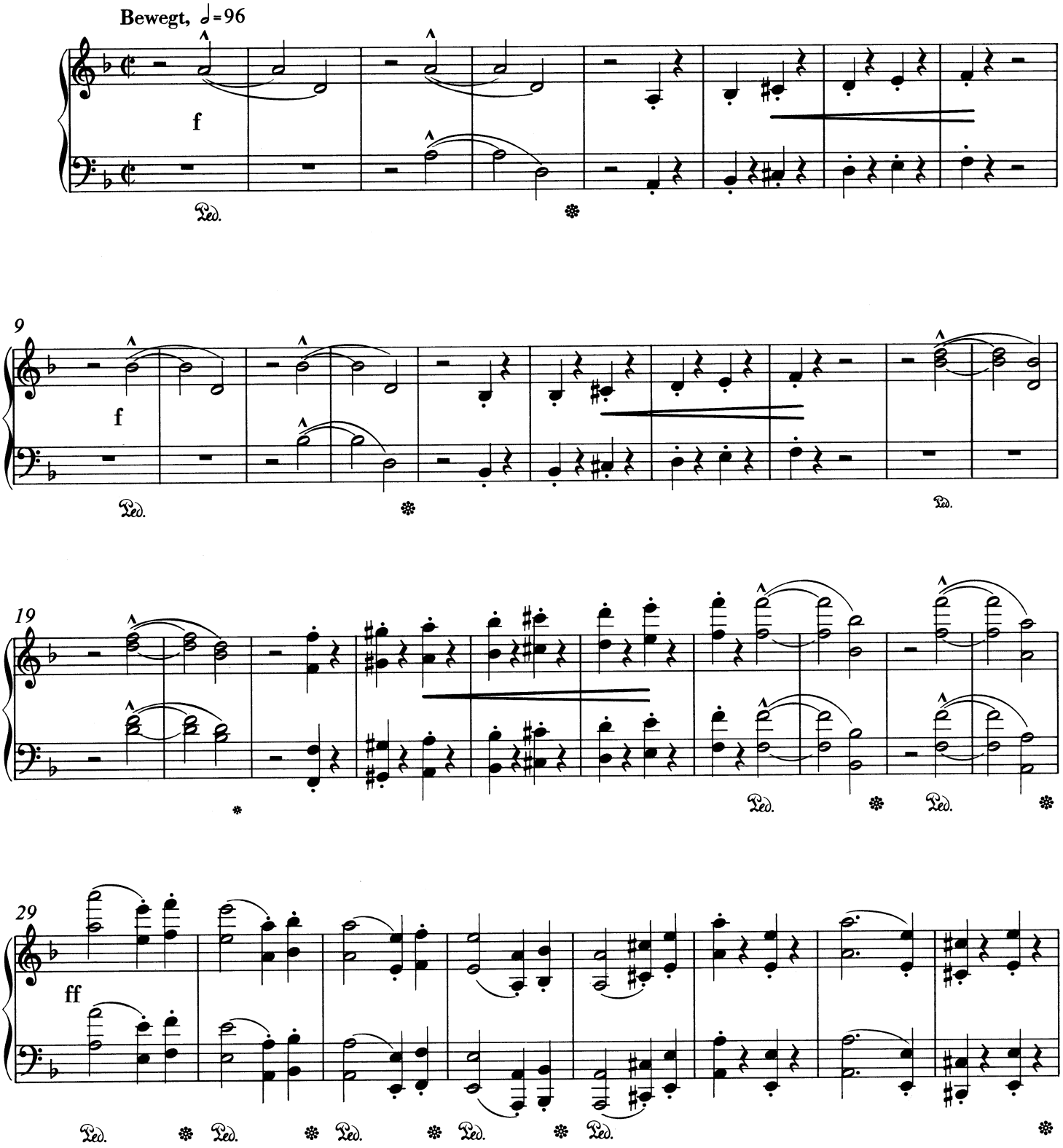
*) Anweisung von Liszt in den ergänzenden Quellen: „*Wie Glokkengeläute*".

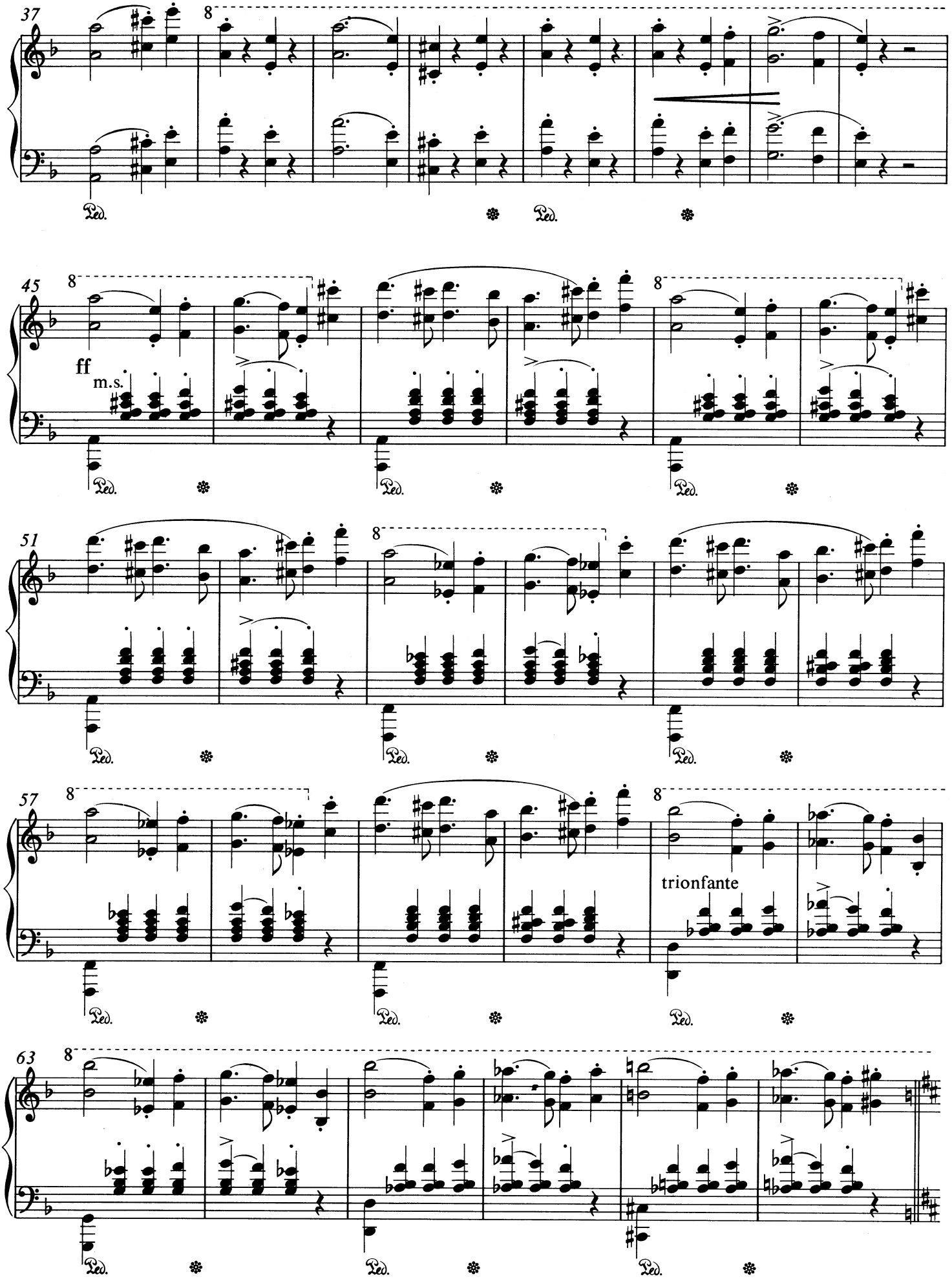
*) Liszt's comment in the secondary sources: *"Like the tolling of a bell"*.

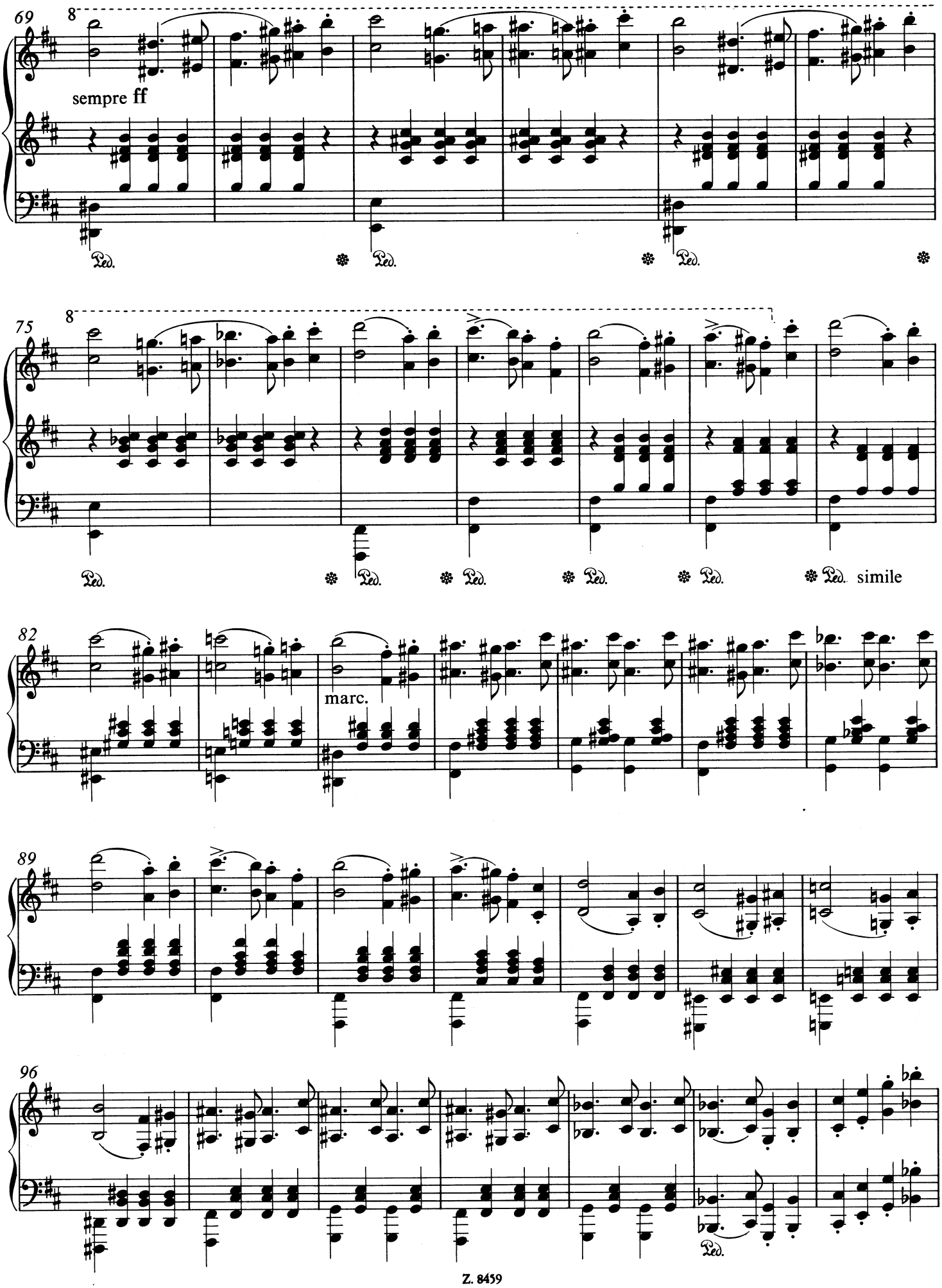

29
sempre cresc.
largo
34
40
44
poco a poco accel.
48
52
Sostenuto (Tempo I)
ff

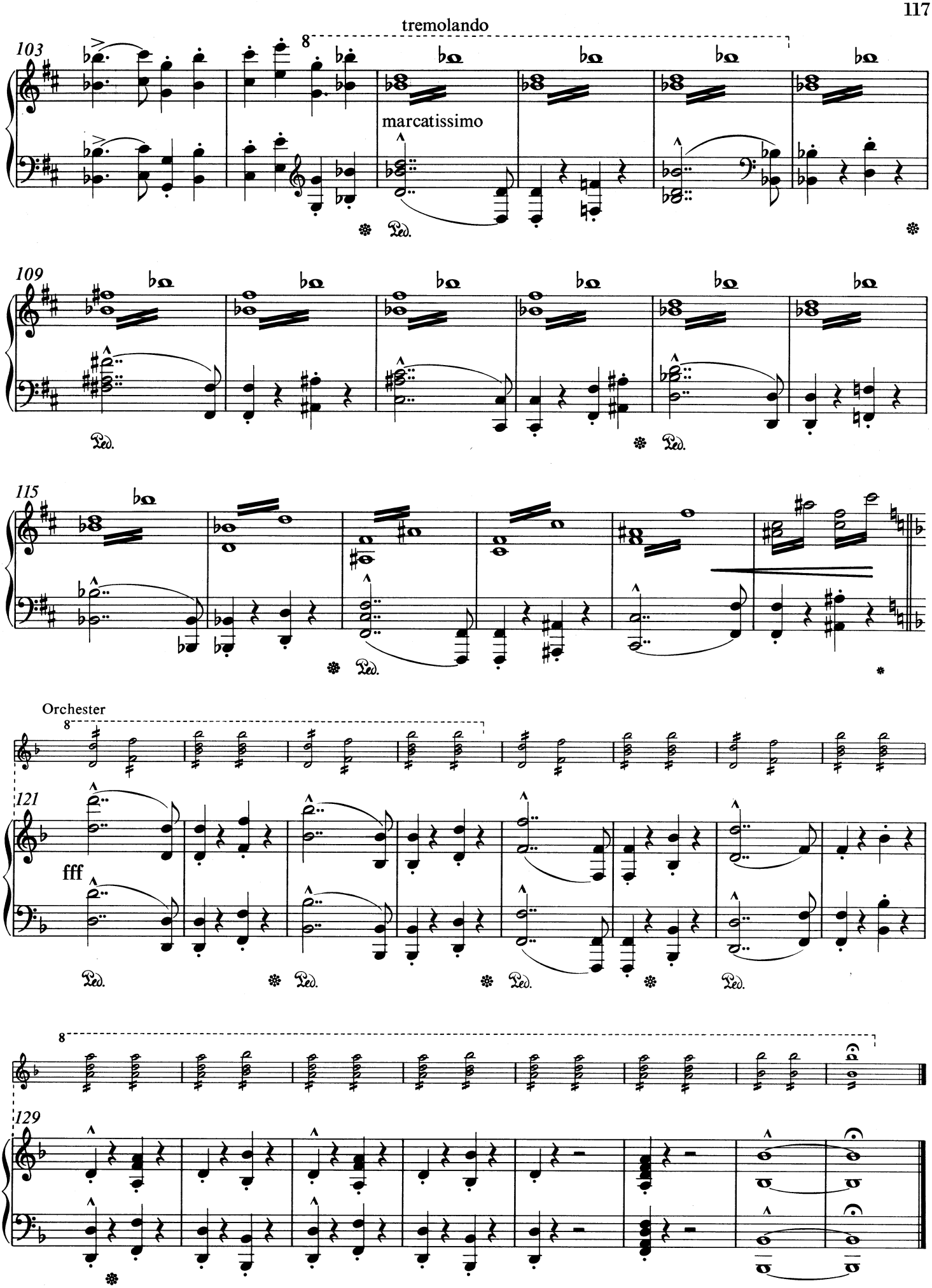

56
mp espr.
p
una corda
62
pp
dolce
70
p
tre corde
mp
78
ff
marc.
86
93

FRANZ DEÁK — DEÁK FERENC

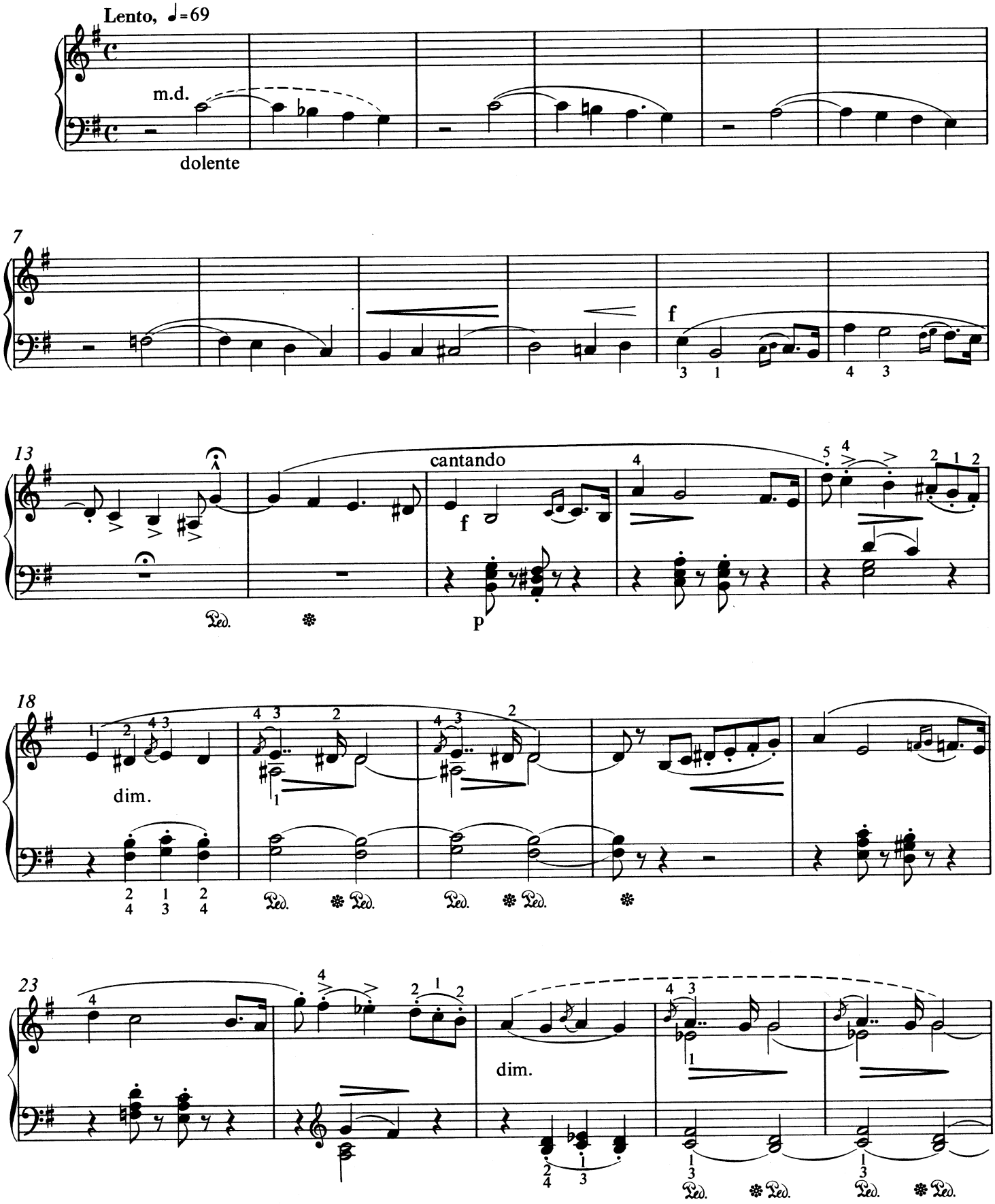


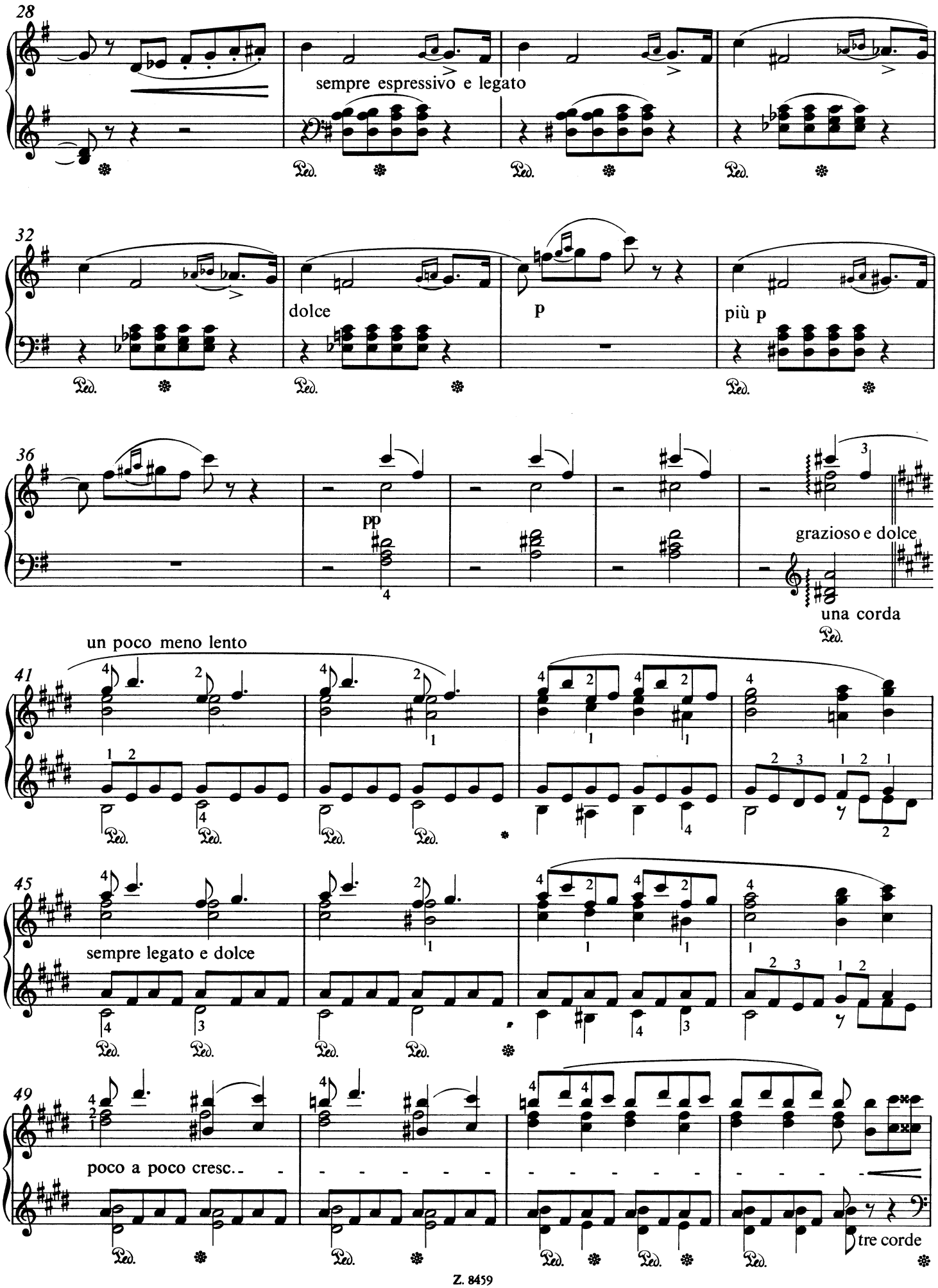

37
8
Ped.
45
ff
m.s.
51
57
trionfante
63

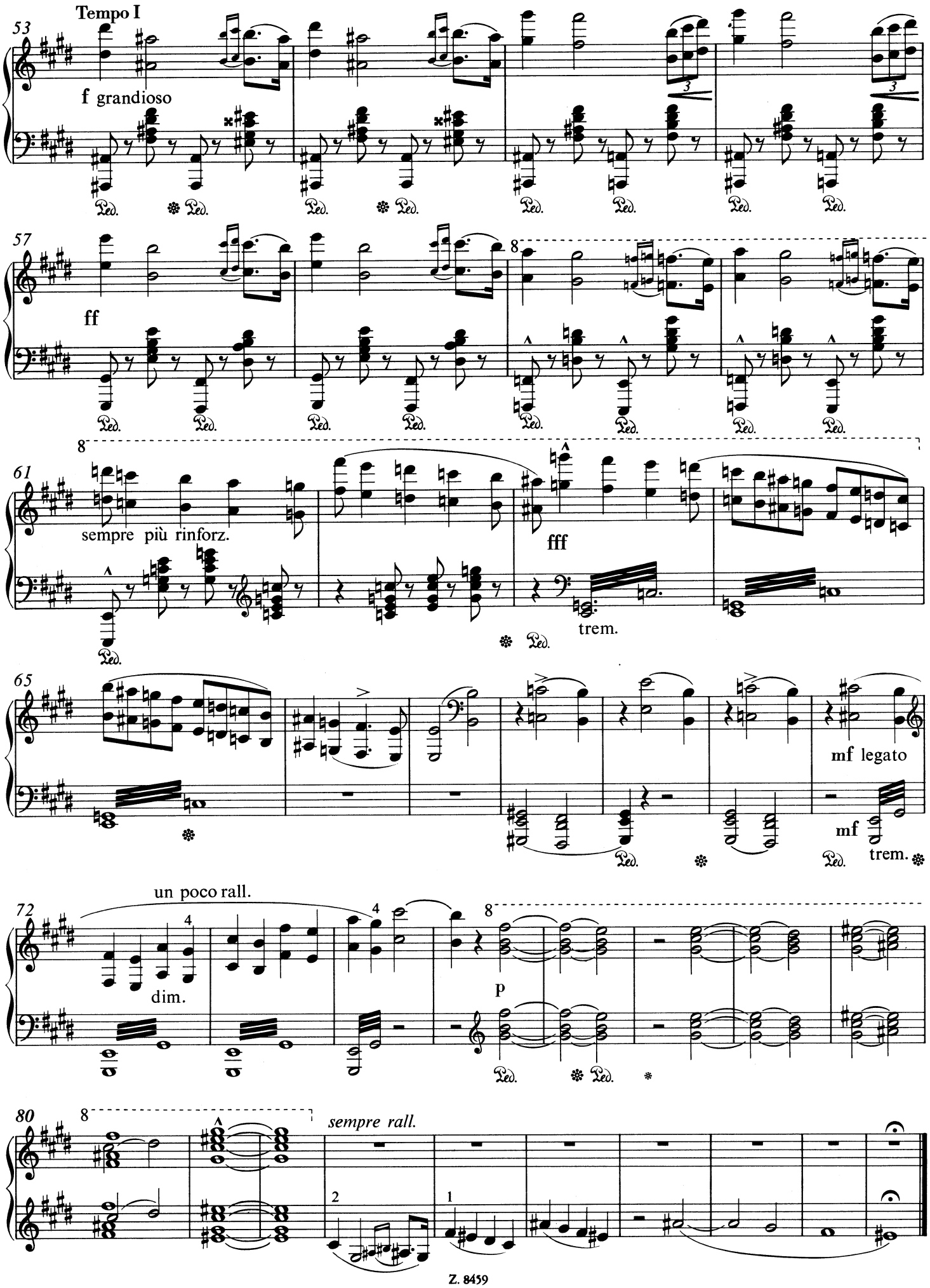

69
8
sempre ff
Ped.
75
8
Ped.
simile
82
marc.
89
96
Ped.


tremolando
103
marcatissimo
109
115
Orchester
121
fff
129

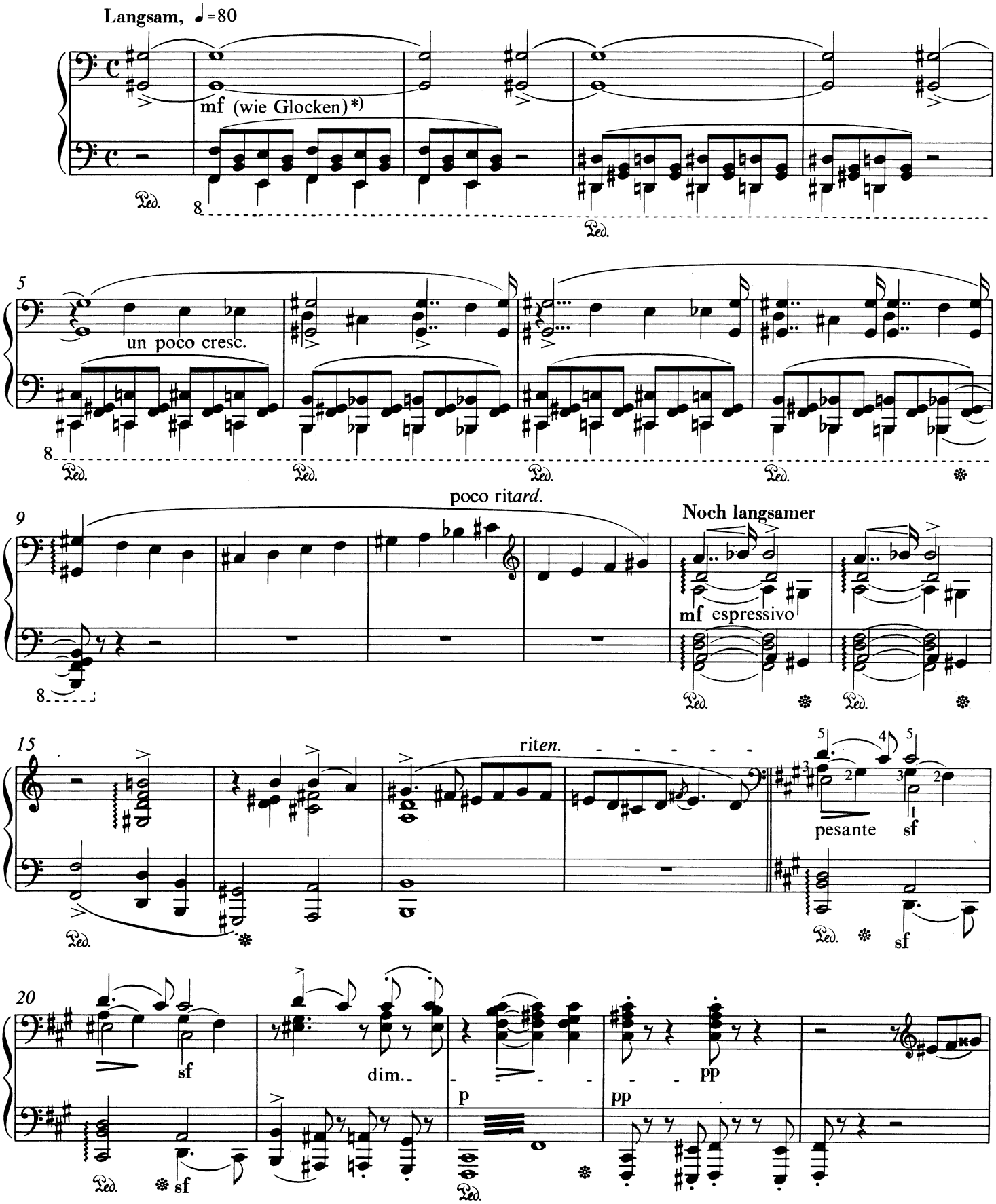
ALEXANDER PETŐFI — PETŐFI SÁNDOR




28
sempre espressivo e legato
32
dolce
p
più p
36
pp
grazioso e dolce
una corda
un poco meno lento
41
45
sempre legato e dolce
49
poco a poco cresc.
tre corde

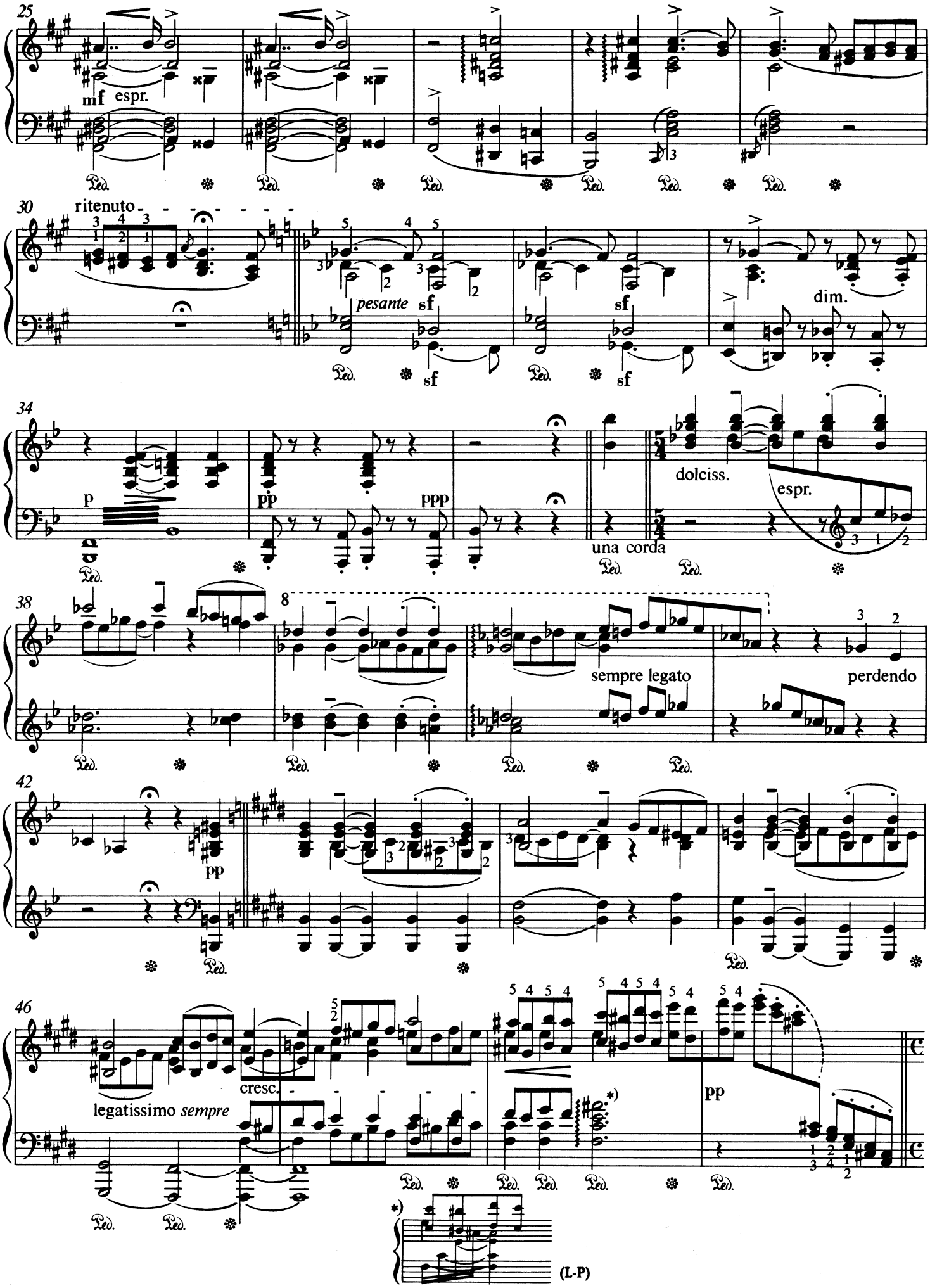

Tempo I
53
f grandioso
57
ff
61
sempre più rinforz.
fff
trem.
65
mf legato
mf
trem.
72
un poco rall.
dim.
p
80
sempre rall.

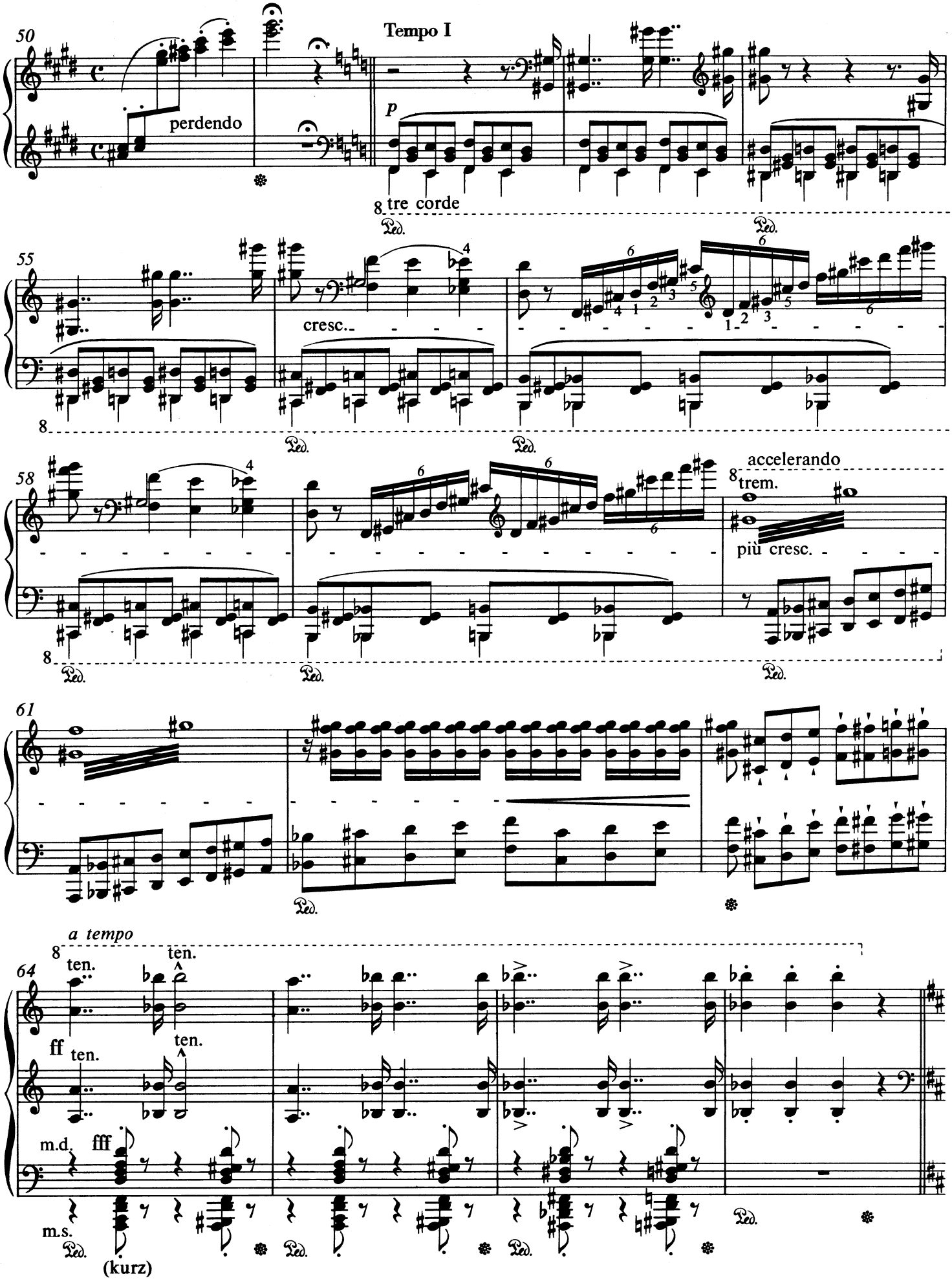
MICHAEL MOSONYI — MOSONYI MIHÁLY

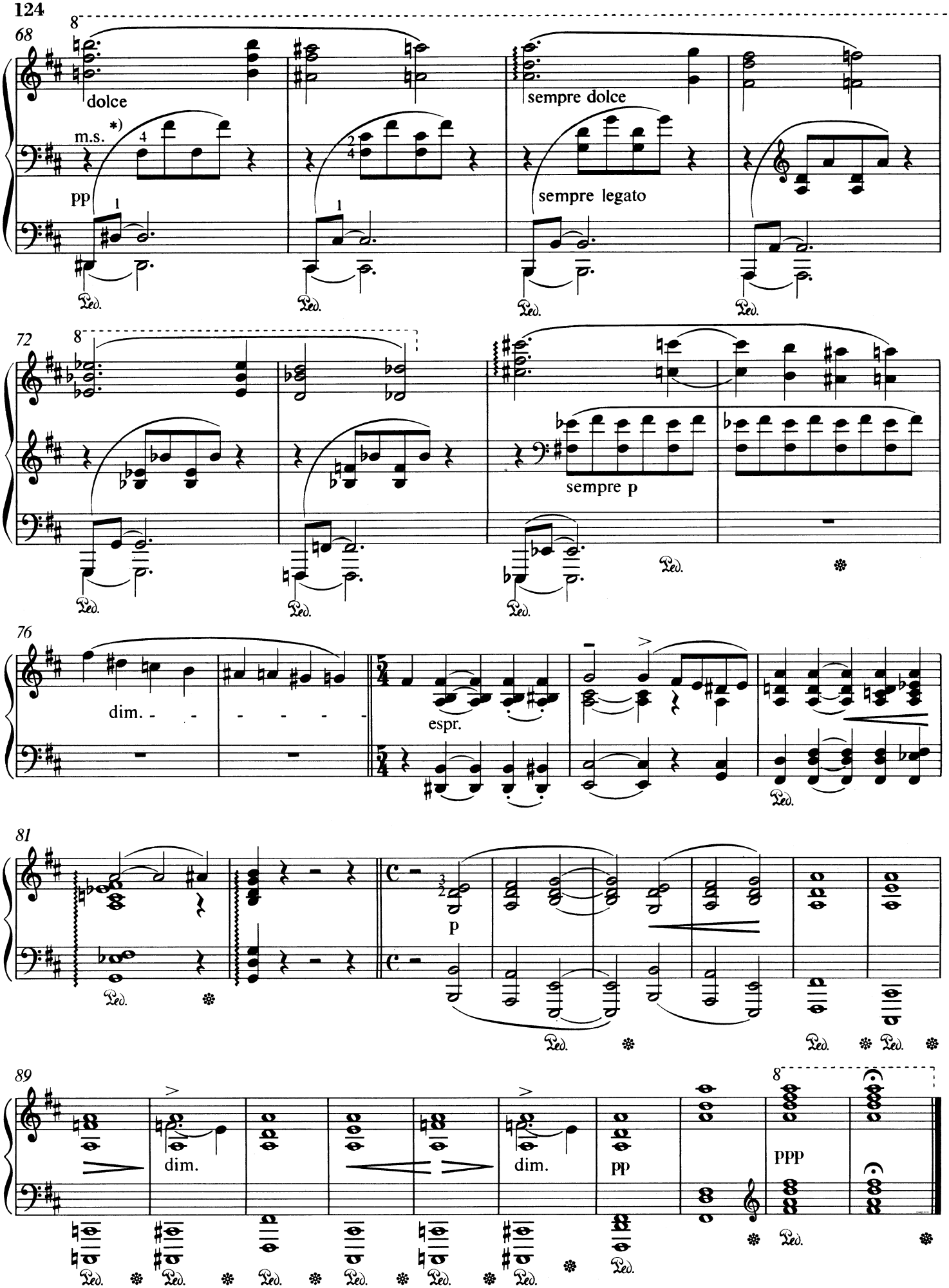


*) „Die Doppelgriffe des Geläutes ... *‚quasi legatissimo'* ..., die Töne *‚ineinander schwirrend'* ". (L-P)

*) "The double stops of the tolling... *'quasi legatissimo'* ... the notes *'ringing into each other'*." (L-P)


25
mf espr.
30
ritenuto
pesante
sf
dim.
34
p
pp
ppp
una corda
dolciss.
espr.
38
sempre legato
perdendo
42
pp
46
legatissimo sempre
cresc.
pp
(L-P)


50
perdendo
Tempo I
p
8 tre corde
Ped.
55
cresc.
58
accelerando
8 trem.
più cresc.
61
a tempo
64
ten.
ff
m.d.
fff
m.s.
(kurz)



*) „Die Mittelstimmen... ‚*mehr Hauch als Ton*' ". (L-P)

*) "The middle parts... '*more like a breath than a note*'." (L-P)