

Au Baron Feri Orczy

VII. RHAPSODIE HONGROISE

Lento Im trotzigen, tiefsinnigen Zigeuner-Styl vorzutragen *)

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

3 2 1 3 2 1 3 2 1

marcato assai

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

f

9 *a capriccio* dolce 3 2 3 4 3 3

dolce

14 2 2 6 4 5 3 2 3 4 3 5 *in tempo* p

capricciosamente

*) 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 **)

23

con ottavi ad lib. [4]

27

m.d.
m.s.

sempre energico

30

ritard. ———

Vivace

pp

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

**) 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.

*) 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.

**) 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] 1]
 cresc. - - - - -

38 p 8 3

8 42

47 8 7 3

52 8 *) 1 ff martellato

cresc. - - - - -

*) Innerhalb der dreitaktigen Gruppen ist der Anfangsakkent 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

8

sf

8

sf

Detailed description: This system contains measures 57 through 62. The music is in a minor key with a key signature of one flat. It features a complex texture with many beamed eighth and sixteenth notes, often in a triplet or eighth-note group. There are two dynamic markings of *sf* (sforzando) in the right hand. Above the first and last measures, there are bracketed markings with the number '8' and a small musical diagram showing a triplet of eighth notes.

63

8

sf

Detailed description: This system contains measures 63 through 67. The musical texture continues with dense, beamed notes. A dynamic marking of *sf* is present in the right hand. A bracketed marking with the number '8' and a small musical diagram is located above measure 65.

68

mf

4 4 3 4 4 2 4 4 4 2 4 2 4 2 5 3 4 4 3 4 4 3 4 4 4 5

Detailed description: This system contains measures 68 through 72. The music is marked *mf* (mezzo-forte). The right hand features a series of intricate fingerings, with numbers 4, 3, 2, and 5 written above the notes. The texture is dense with many beamed notes.

73

8

Detailed description: This system contains measures 73 through 77. The music continues with complex rhythmic patterns. A bracketed marking with the number '8' and a small musical diagram is located above measure 74.

78

8

ff

Detailed description: This system contains measures 78 through 82. The music is marked *ff* (fortissimo). A bracketed marking with the number '8' and a small musical diagram is located above measure 79. The texture remains dense and complex.

*) 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 has chords with accents and slurs. Bass clef has a rhythmic accompaniment of eighth notes.

153

Musical score for measures 153-158. Treble clef has a complex melodic line with fingerings (2, 3, 1, 2, 3, 1, 2, 4, 1, 8) and dynamics (rinforz., non legato, p). Bass clef has a simple accompaniment.

159

Musical score for measures 159-164. Treble clef has a complex melodic line with fingerings (2, 3, 1, 8) and dynamics (rinforz., p). Bass clef has a simple accompaniment.

165

Musical score for measures 165-170. Treble clef has a complex melodic line with fingerings (8, 2, 3, 1, 2, 5, 3) and dynamics (p). Bass clef has a simple accompaniment.

171

Musical score for measures 171-176. Treble clef has a complex melodic line with fingerings (8) and dynamics (p). Bass clef has a simple accompaniment.

177

Musical score for measures 177-182. Treble clef has a complex melodic line with fingerings (3, 5, 3, 5, 2, 4, 3, 5) and dynamics (sempre p). Bass clef has a simple accompaniment with dynamics (pp).

182

8

pp

186

[5 3 5 3 5 5 5 3]

cresc.

7

191

8

p

poco

195

8

a poco

cresc.

sf

f

200

8

8

8

sf

f

sf

ff

205 ⁸ *sf* sempre più cresc. e string.

210 ⁸

214 ⁸ rinforz. molto

219 ⁸ *fff* sempre martellato ten. ⁸ ten. ⁸

226 ⁸ ⁸

233

poco rit. - - a tempo

8

239

8

245

8

251

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

256

rit. rinforz.

8

Cassa

Notti