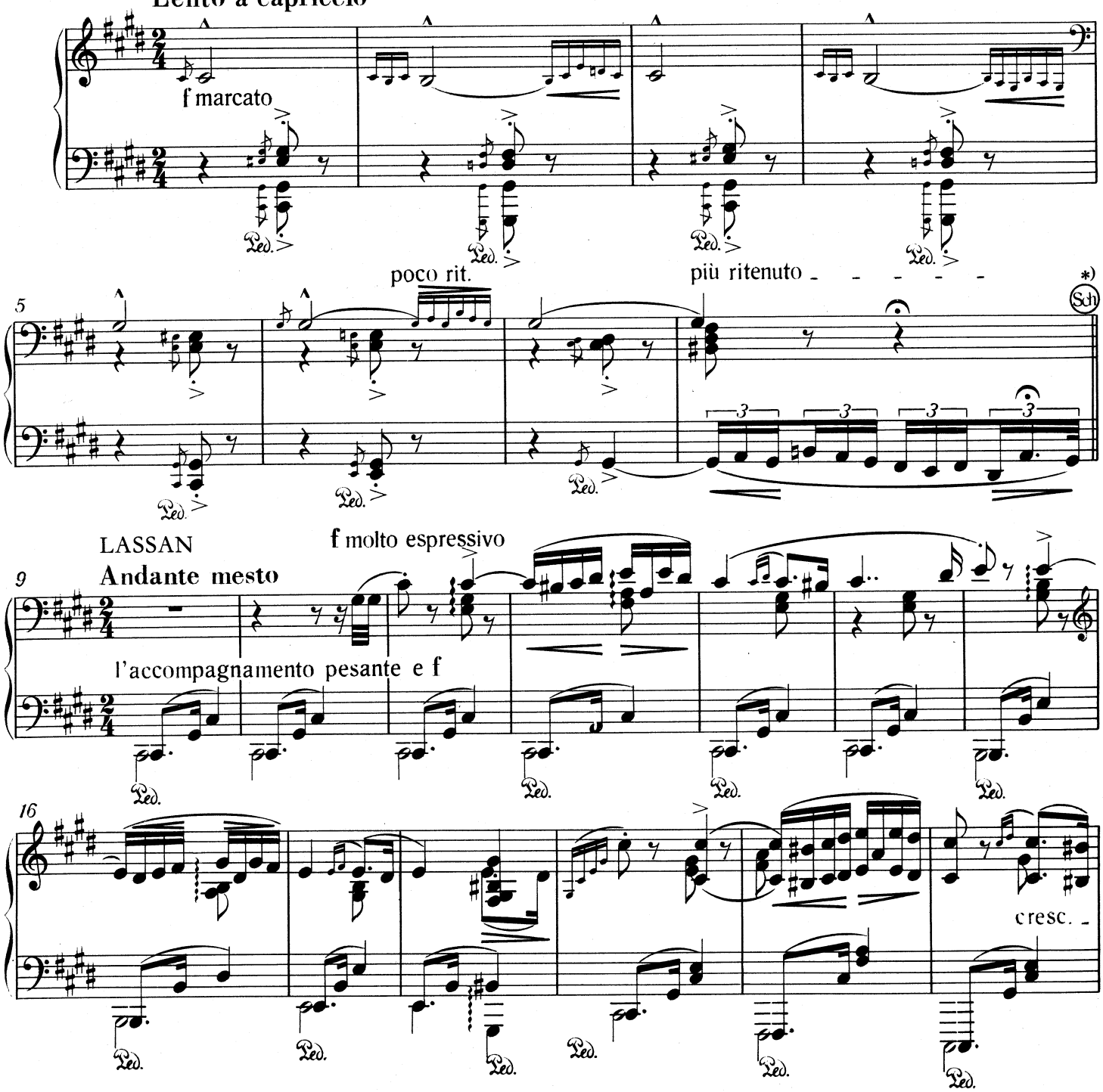
Au Comte Ladislas Teleky

II. RHAPSODIE HONGROISE

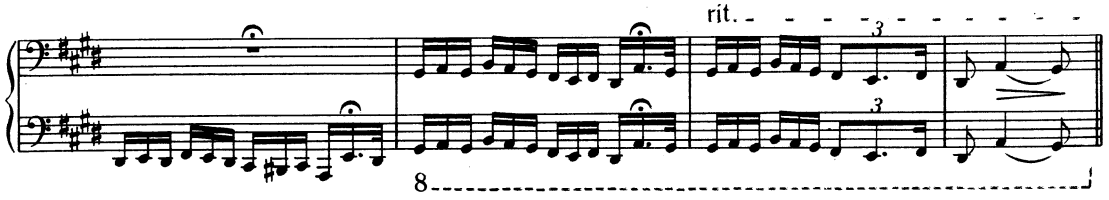


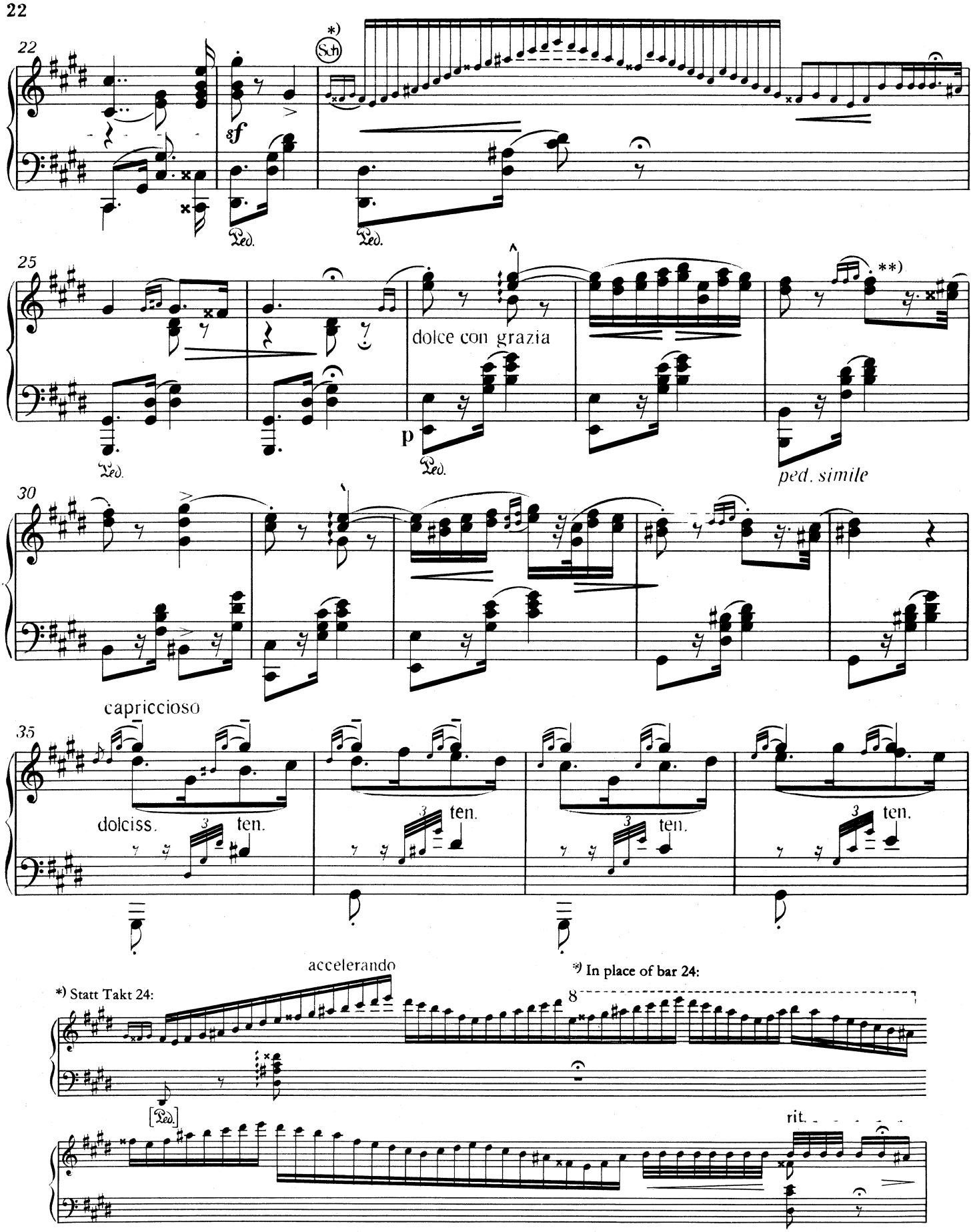
*)Liszt schrieb 1885 eine ganze Serie von Kadenzen zu dieser Rhapsodie für Lina Schmalhausen und eine andere Serie für Tony Raab. Diese Einschübe und Änderungen erweitern die Rhapsodie in solchem Maße, daß es uns künstlerisch lohnenswert erscheint, das Werk mit der einen oder anderen Serie von Kadenzen 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:



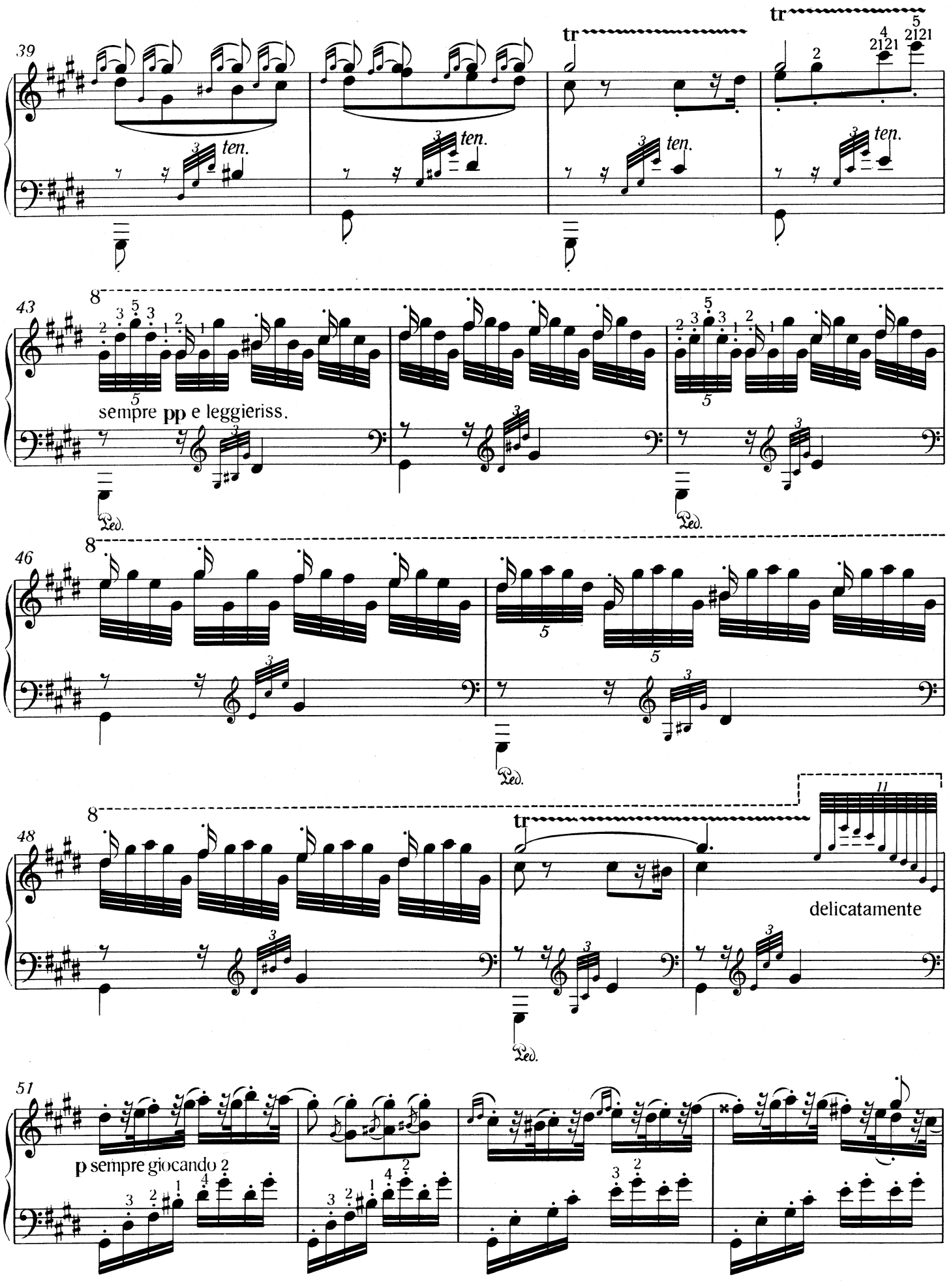


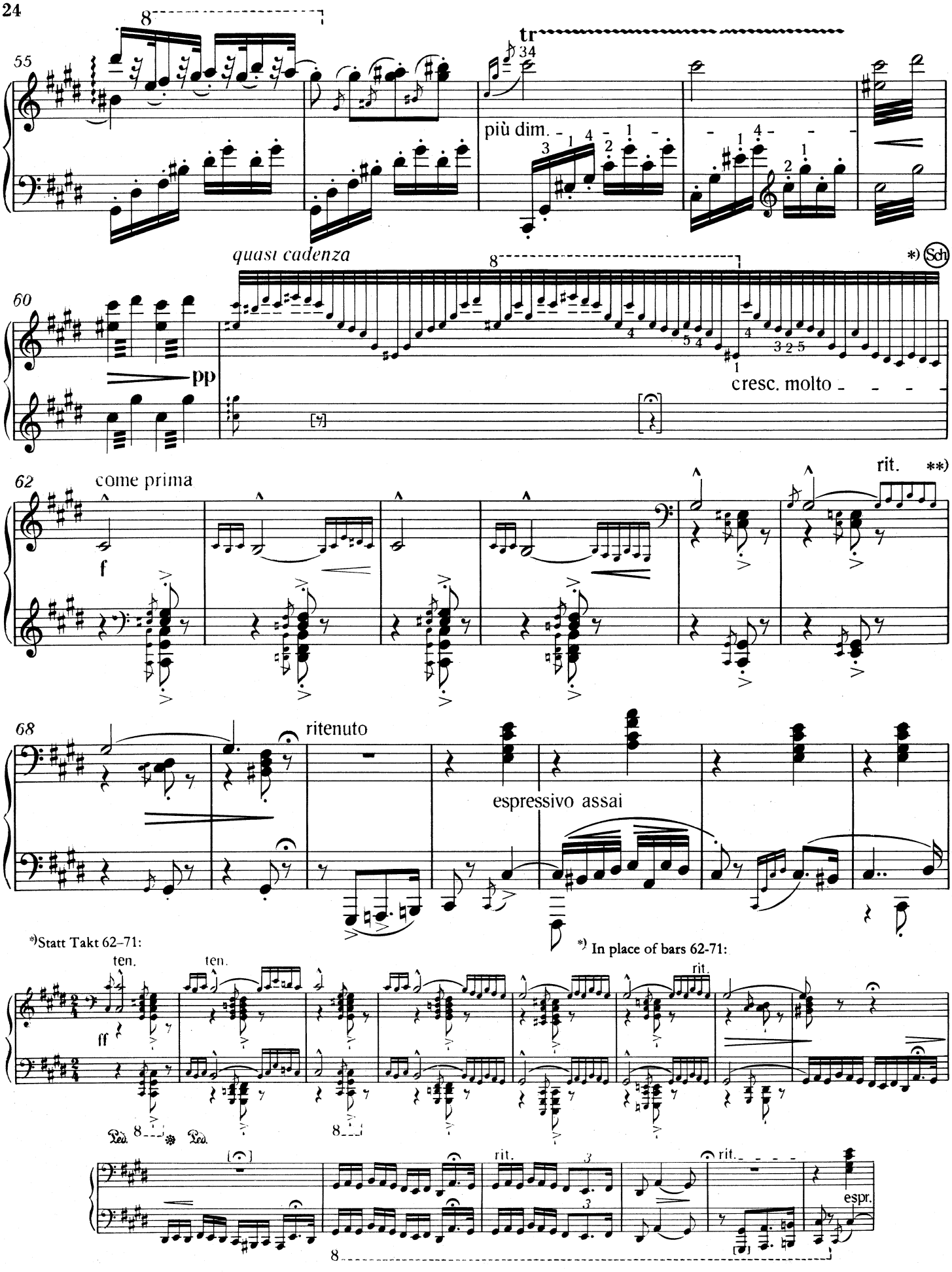
**) Man mache einen Unterschied zwischen den verschiedenen Varianten des Motivs „Hackenzusammenschlagen"!

ist anders als

**)There should be a difference between the various forms of the "heel-clicking" ("Hackenzusammenschlagen") motif!

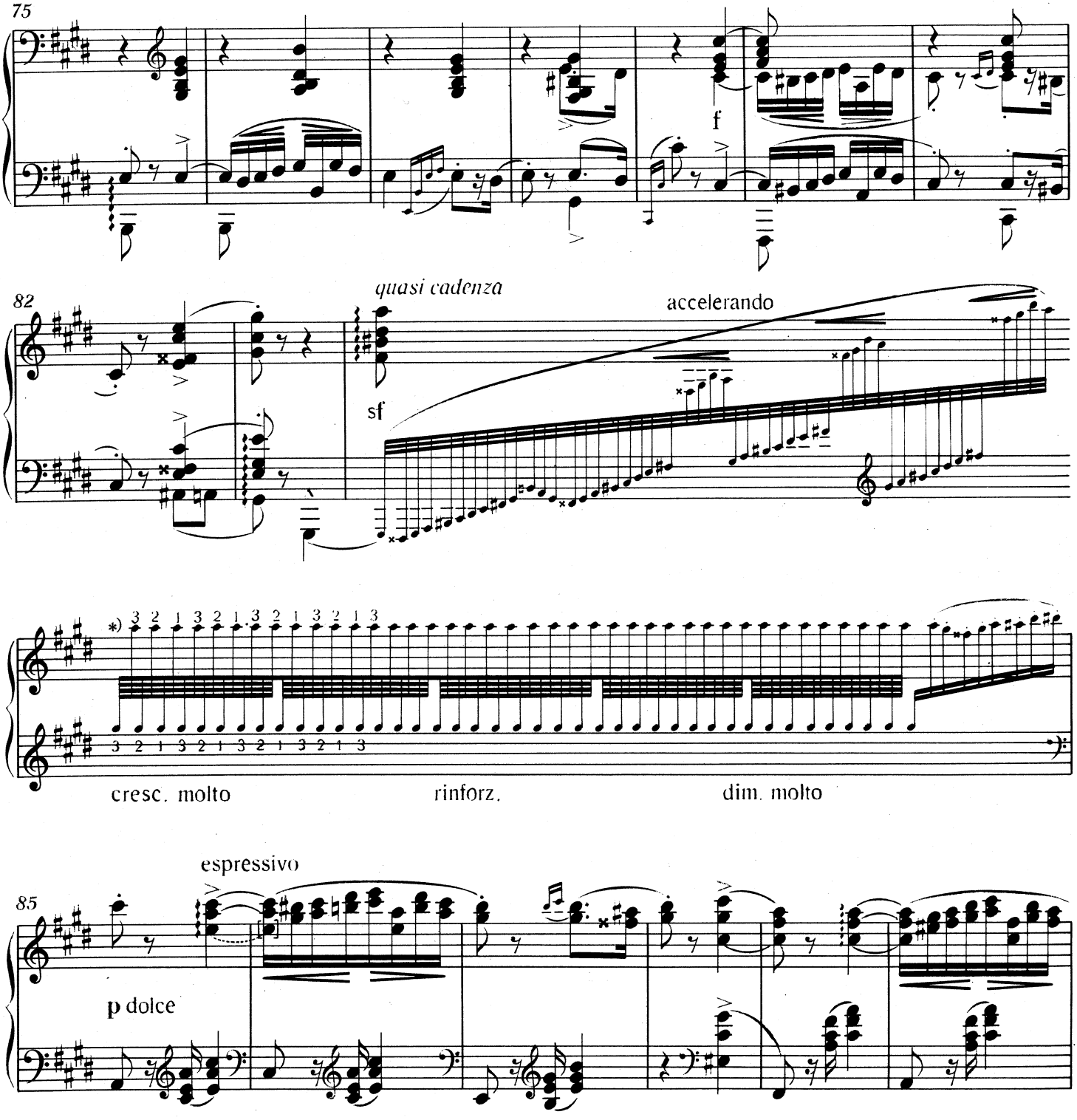
is different from


39
ten.
tr
43
sempre pp e leggieriss.
Ped.
46
48
delicatamente
51
p sempre giocando



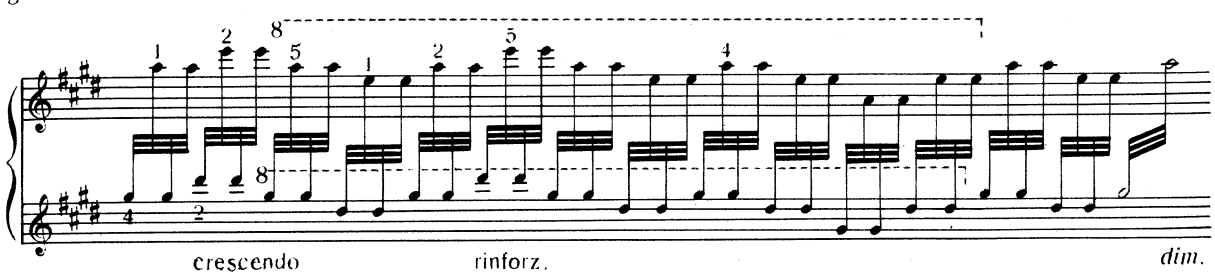
**) Das aus sechs Tönen bestehende Ornament ist hier laut unseren beiden Quellen nur mit einem Achtelbalken versehen, gegenüber den Sechzehntelbalken des 6. Taktes. Darin äußert sich der feine Unterschied zwischen *poco rit.* und *rit.*

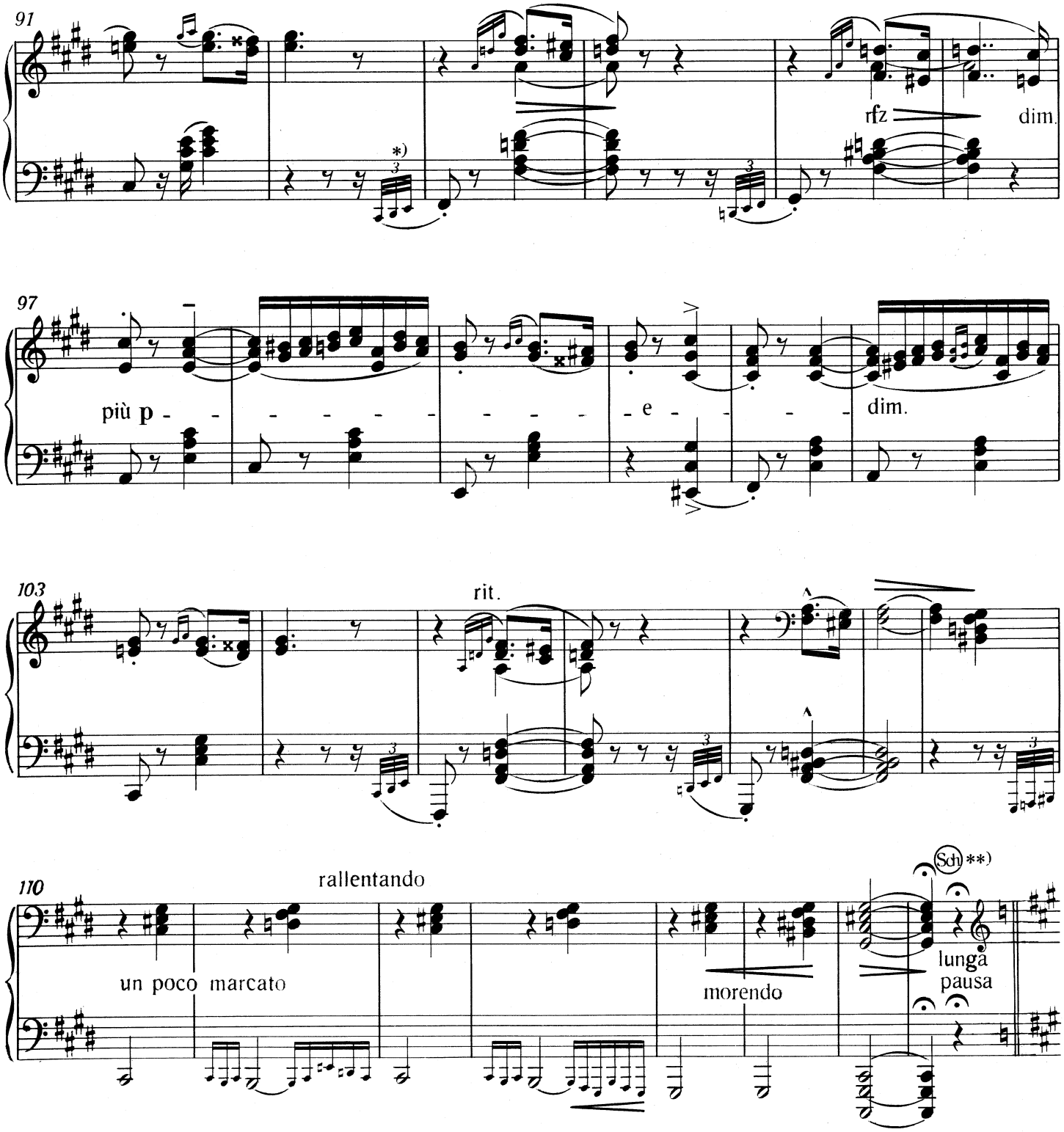
**) The six note ornament is according to our two sources provided only with a quaver stem as compared with the semiquaver stem in bar 6. This covers the fine distinction between *poco rit.* and *rit.*



*)Erweiterung des Taktes 84 laut Liszts Eigenschrift ohne Widmung (Liszt-Archiv, Weimar); einzufügen anstatt der Vierundsechzigsten:

*)Extension of bar 84 according to Liszt's undedicated autograph copy (Liszt-Archiv, Weimar); to be interpolated in place of the hemidemisemiquavers:



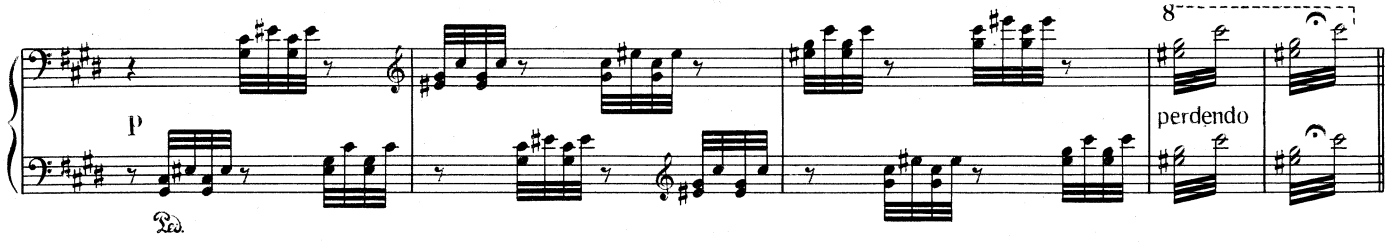


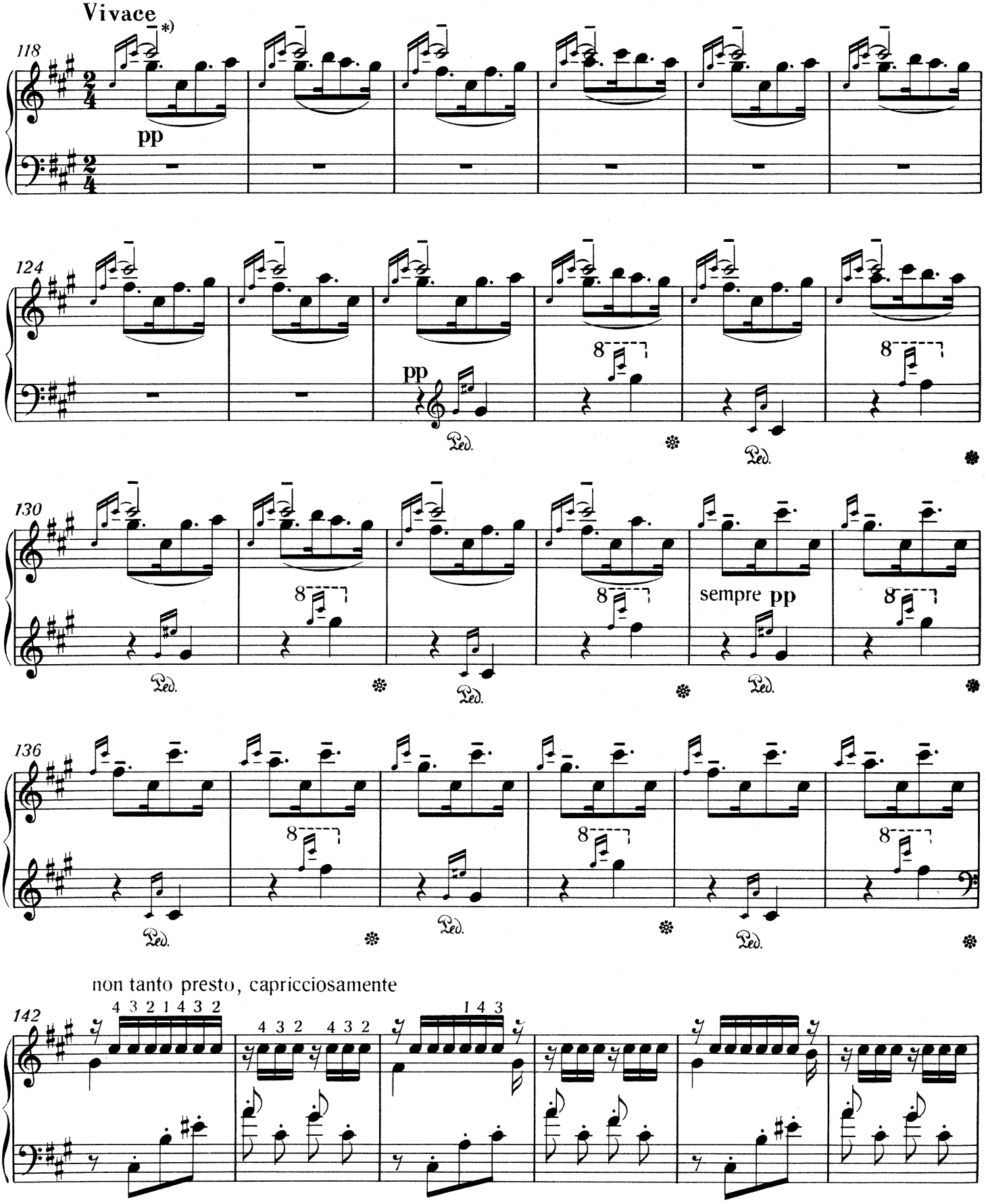
*) Die kleingestochenen Tongruppen von je drei Noten können als Zweiunddreißigsteltriolen genau eingefügt werden.

**) Vor der „lunga pausa".

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

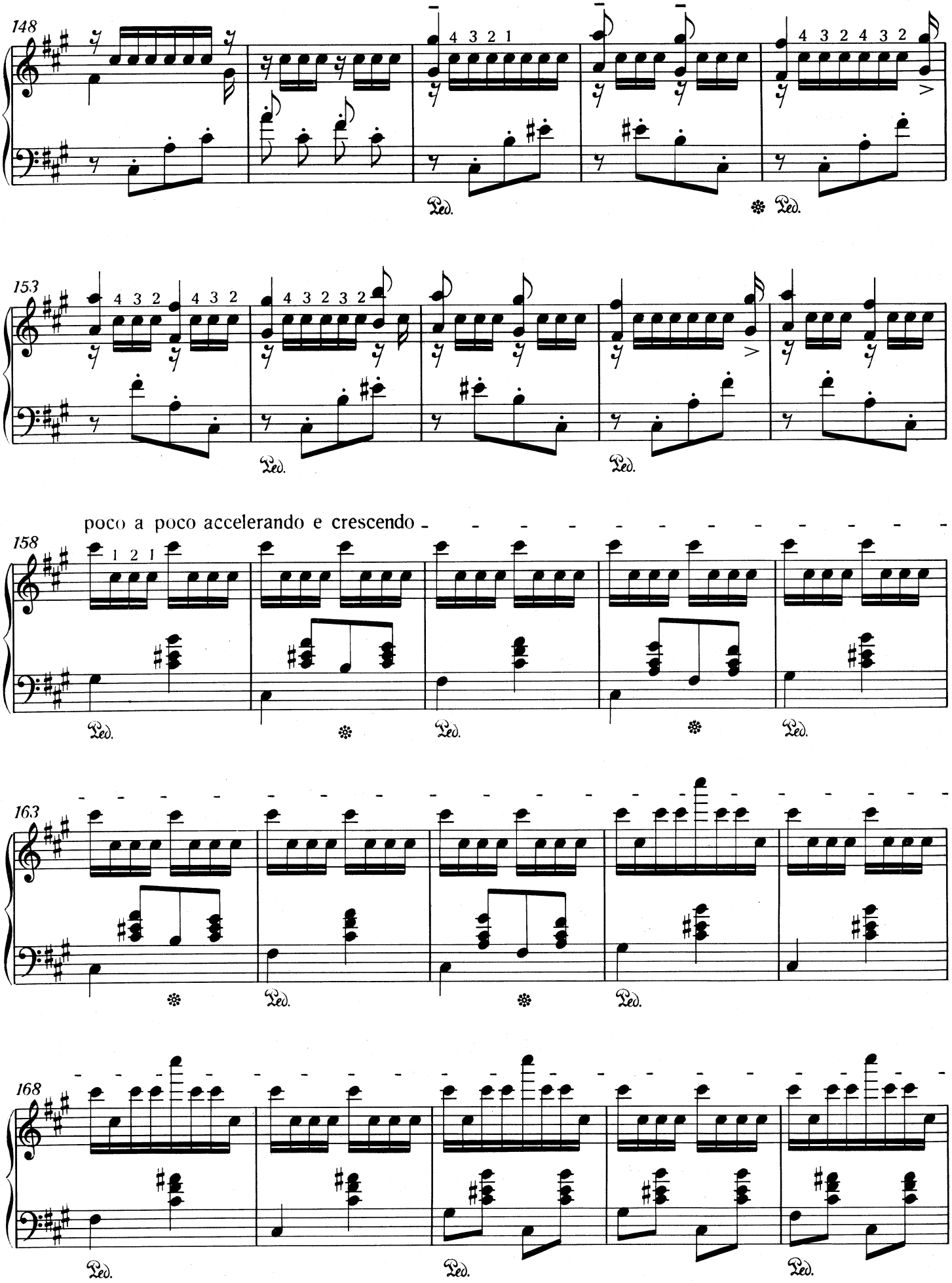
**) Before the "lunga pausa":

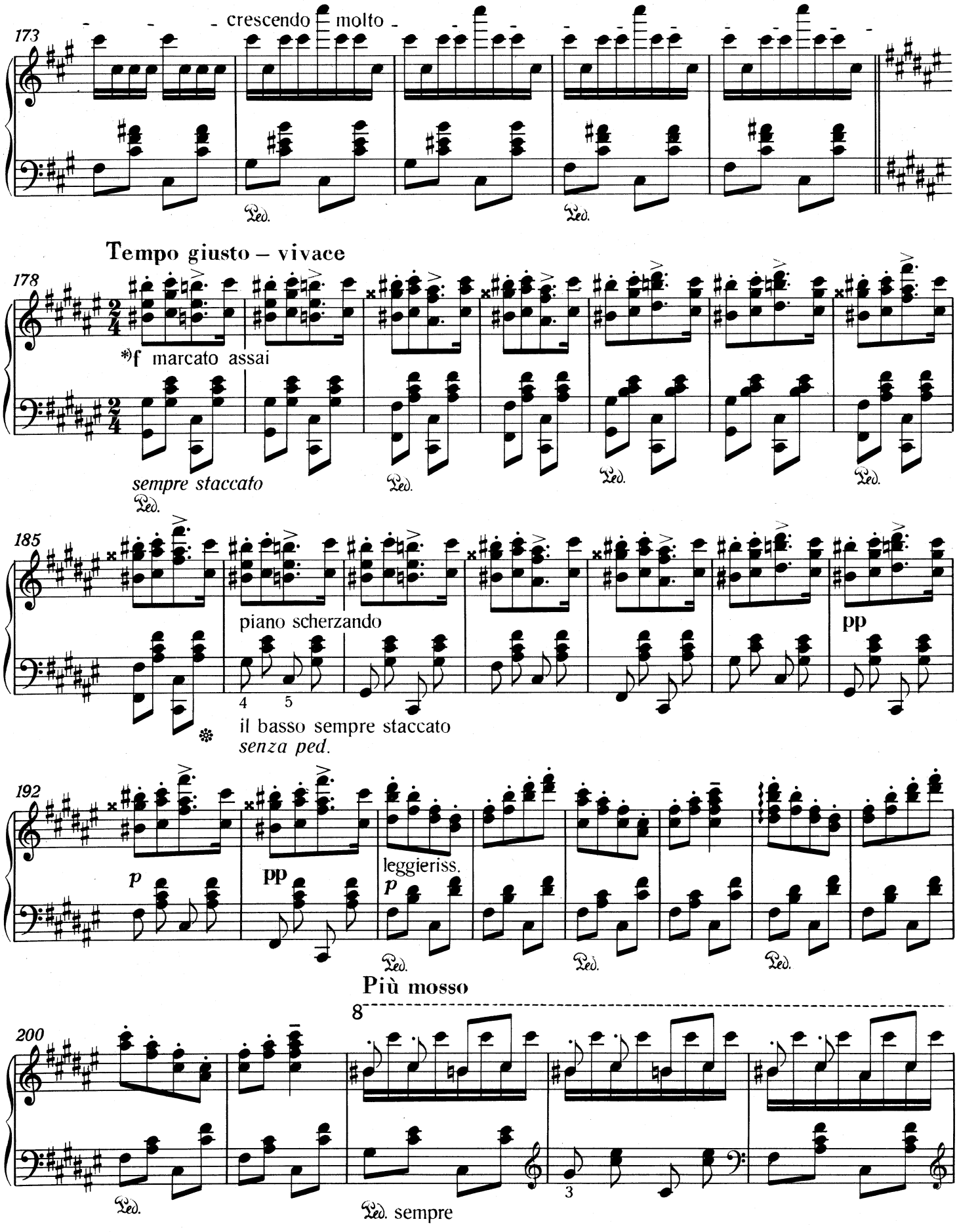




*) Die Tenutostriche über den halben Noten bedeuten keine besondere Betonung, sondern lenken die Aufmerksamkeit lediglich auf das Aushalten der vollen Notenwerte, wogegen dieselben Zeichen von Takt 134 an über den punktierten Achtelnoten als Ersatz für die fehlenden – eine selbständige Stimme bedeutenden – Viertelnotenhälse dienen.

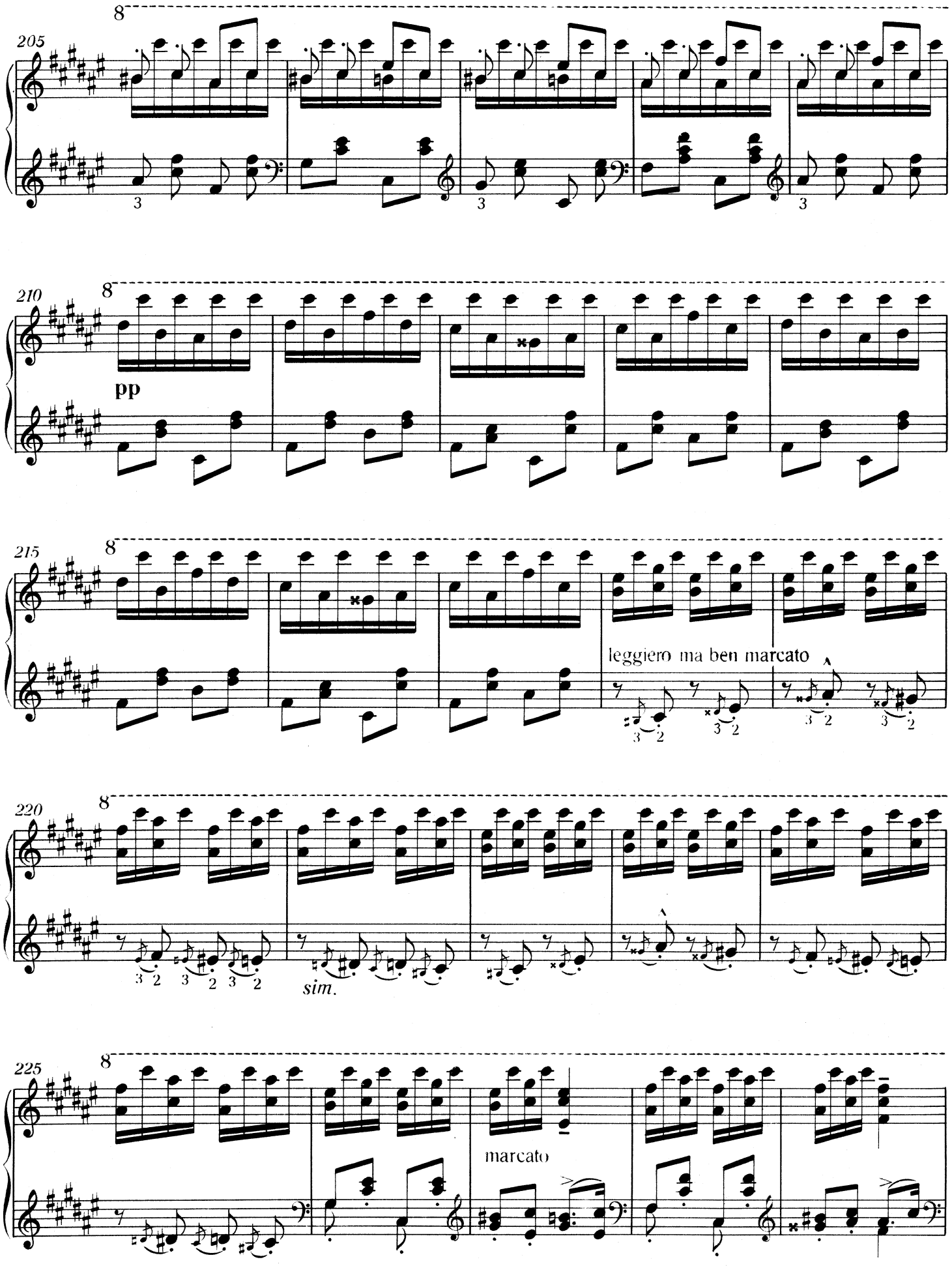
*) The tenuto marks above the minims do not designate a particular emphasis but rather draw attention to the full value of these notes, whereas the same signs from bar 134 onwards, now placed above the dotted quavers, have the function of representing crotchet stems; in this way they form an independent voice-part.


148
153
poco a poco accelerando e crescendo
158
163
168
Ped.

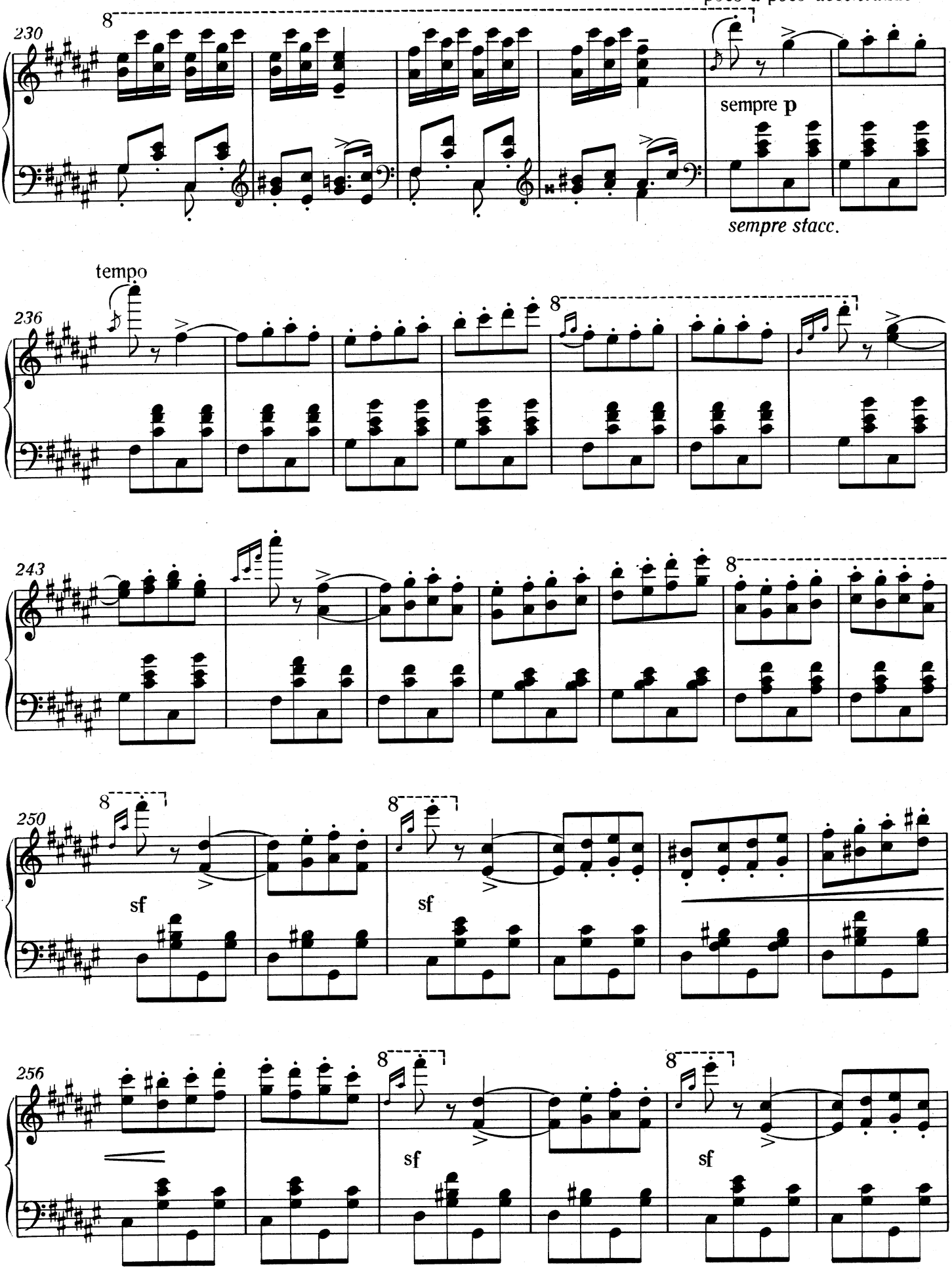


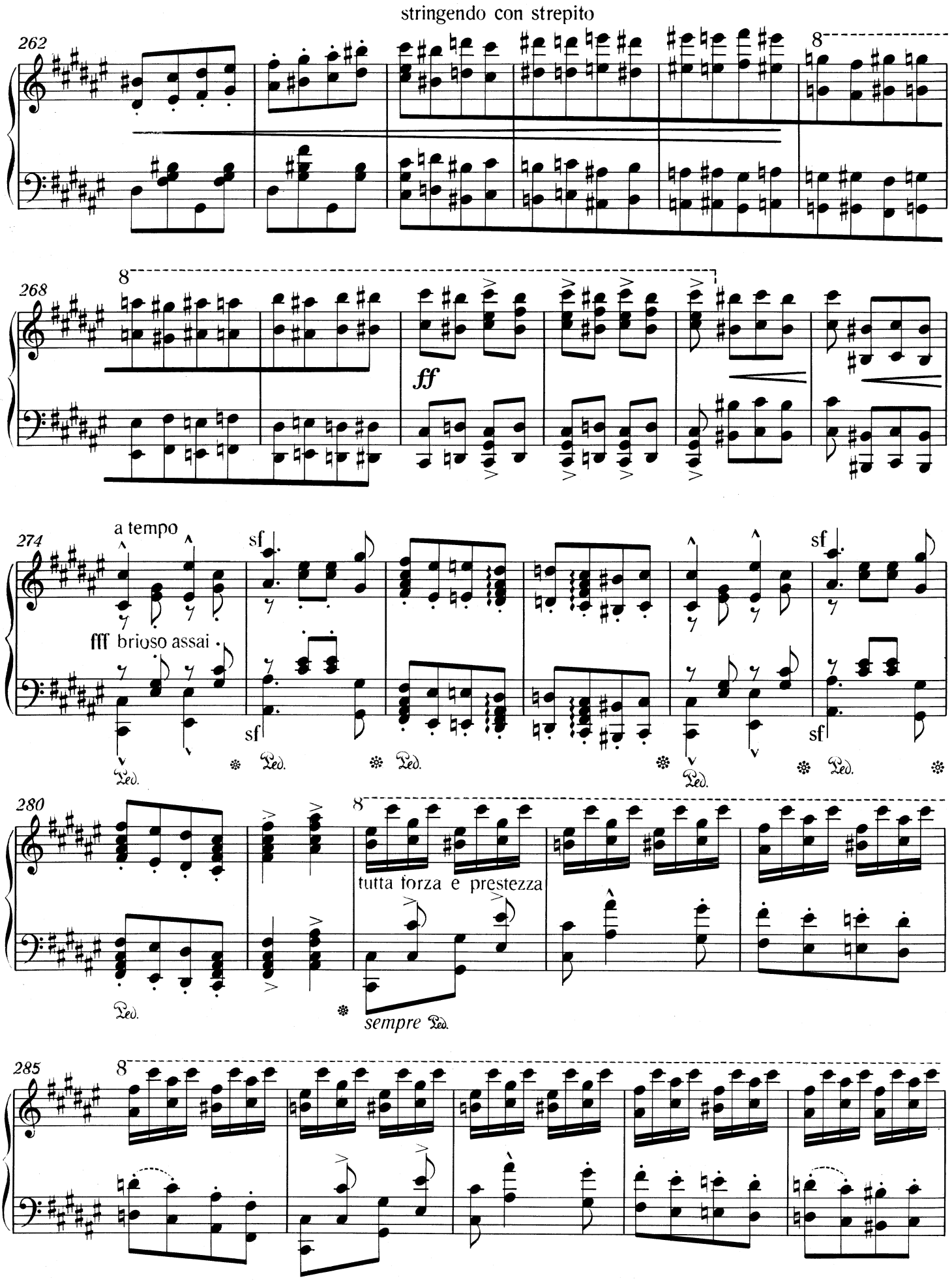
*) Der Anfangsakzent der Takte soll trotz der Marcati der 3. Achtelnoten fühlbar sein.

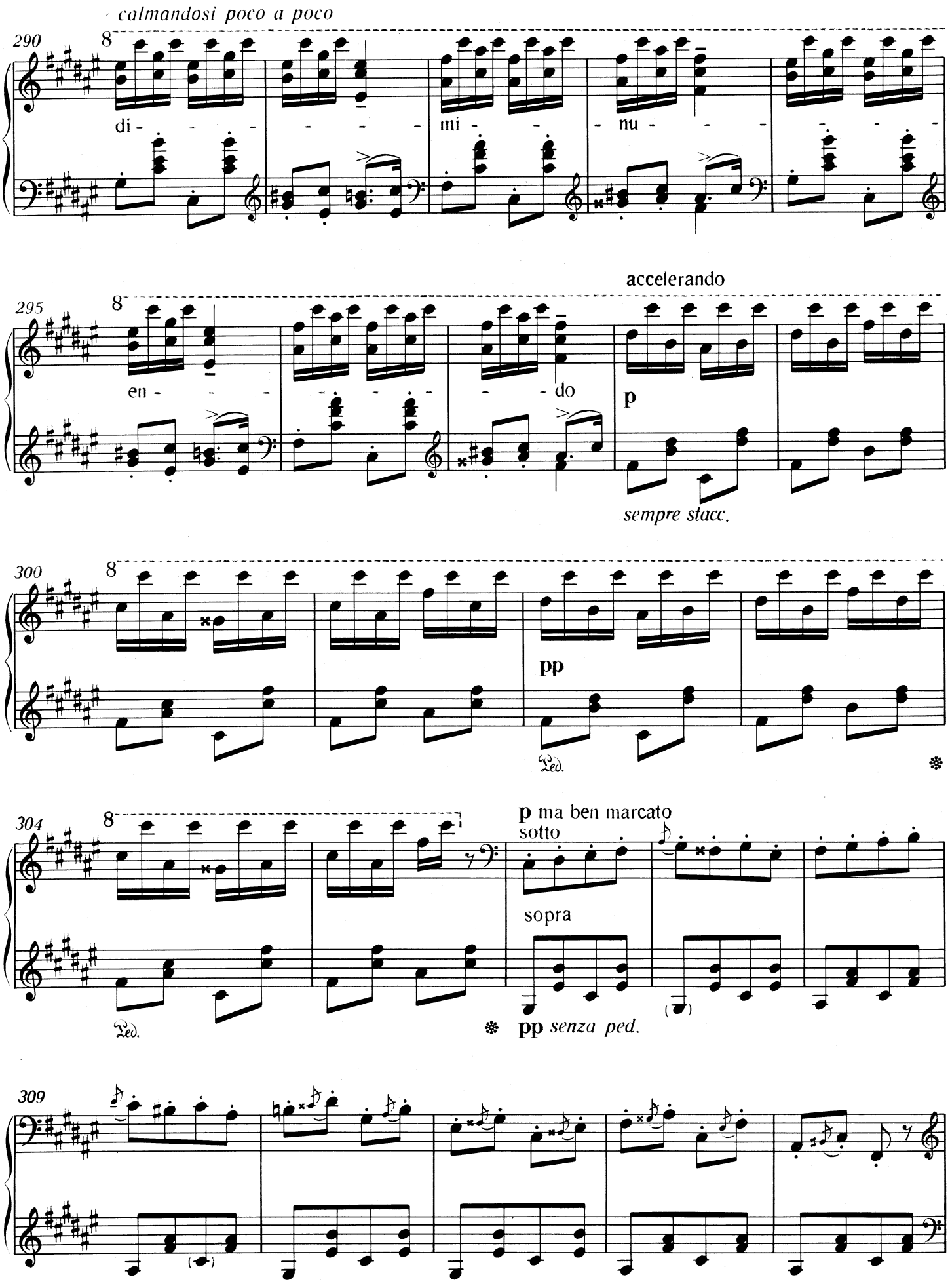
*) The initial accent of these bars should be felt despite the *marcati* above the third quavers.

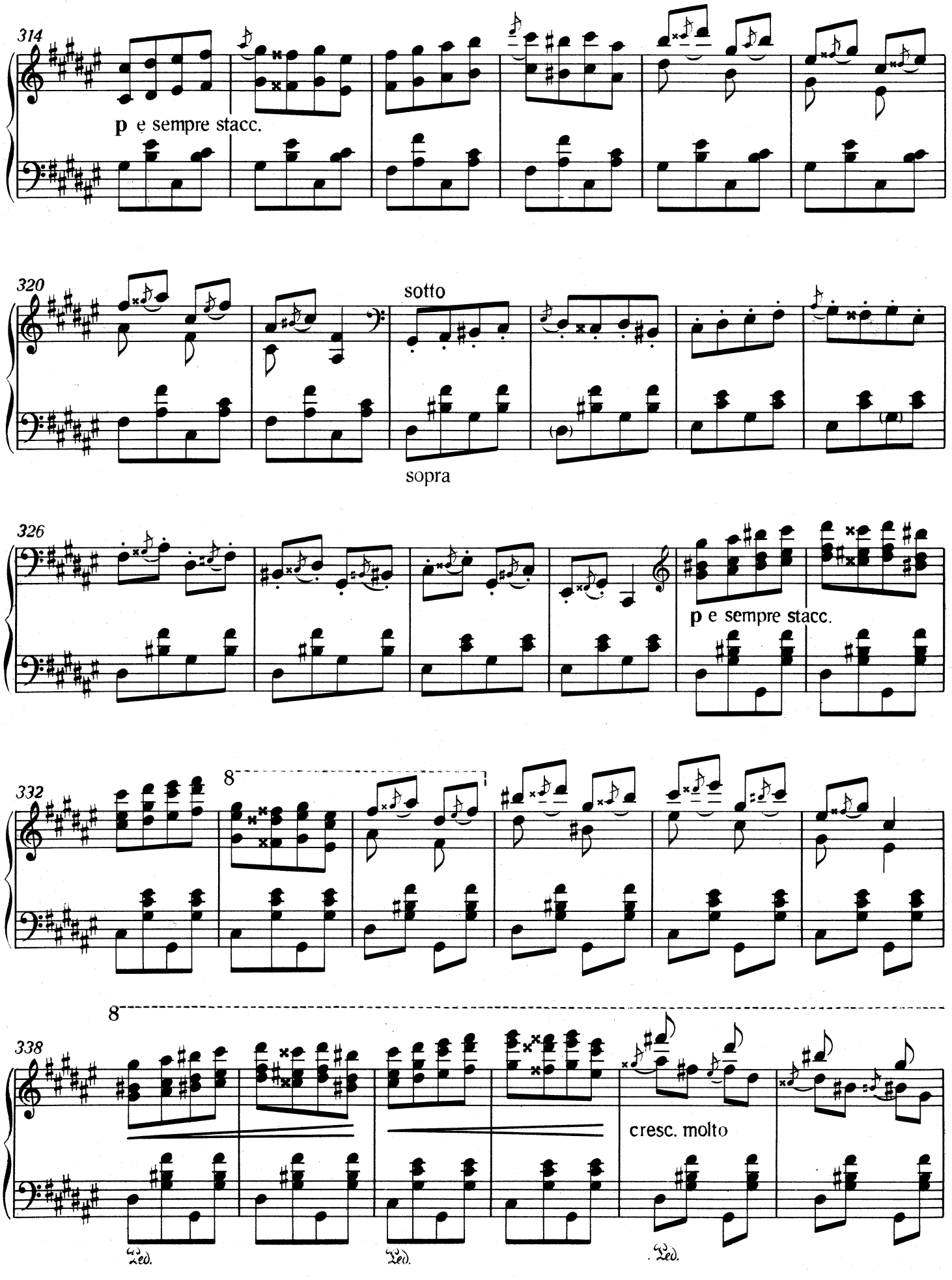

205
8
3
3
3
210
8
pp
215
8
leggiero ma ben marcato
3 2
3 2
3 2
3 2
220
8
3 2
3 2
3 2
sim.
225
8
marcato

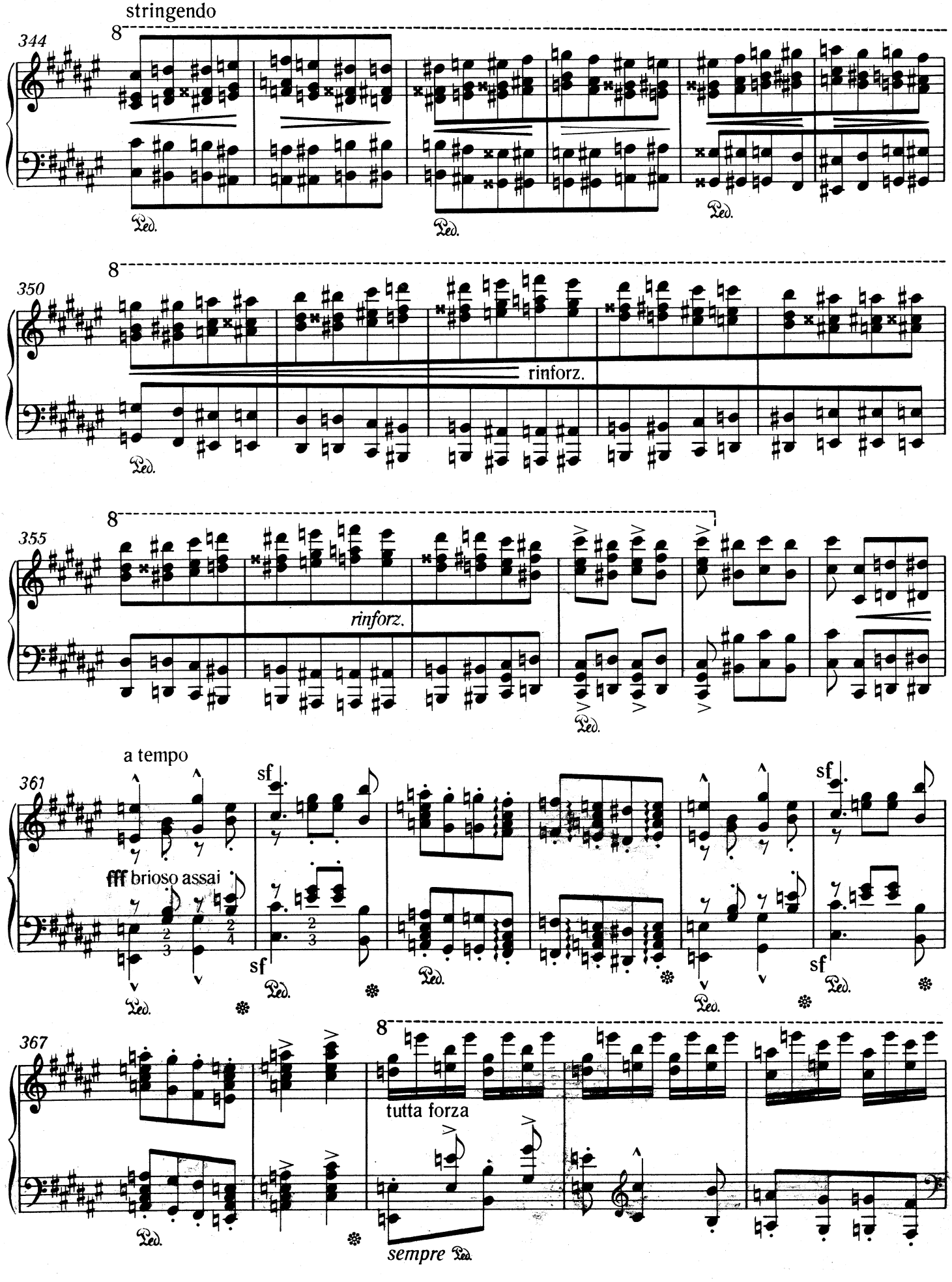
poco a poco accelerando il

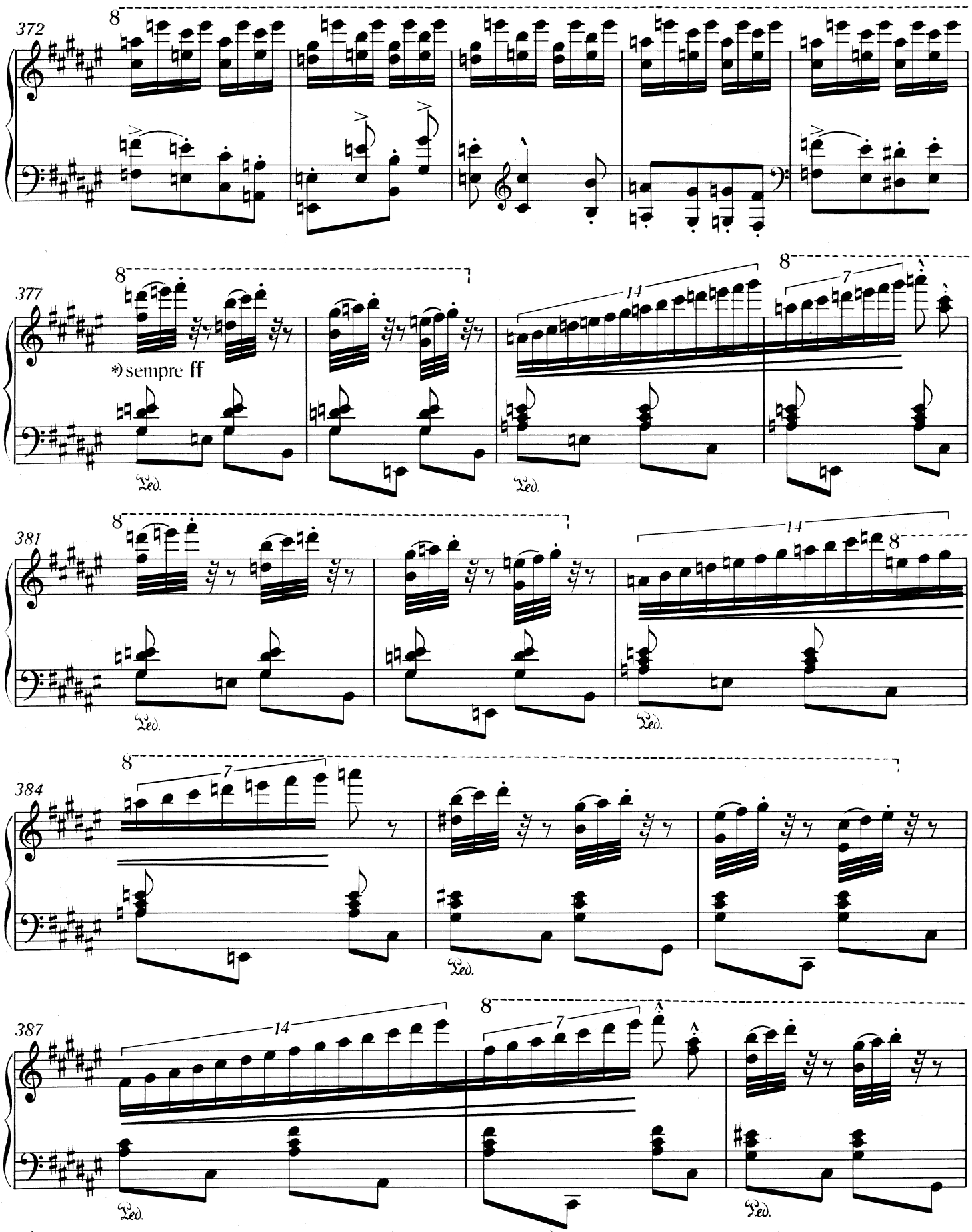



stringendo con strepito
262
8
268
8
ff
a tempo
274
sf
fff brioso assai
sf
sf
sf
Ped.
280
8
tutta forza e prestezza
sempre Ped.
285
8


calmandosi poco a poco
290
di - - - - - - mi - - - nu - - - - - -
295
en - - - - - - - - do
accelerando
p
sempre stacc.
300
pp
Ped.
304
p ma ben marcato
sotto
sopra
Ped.
pp senza ped.
309

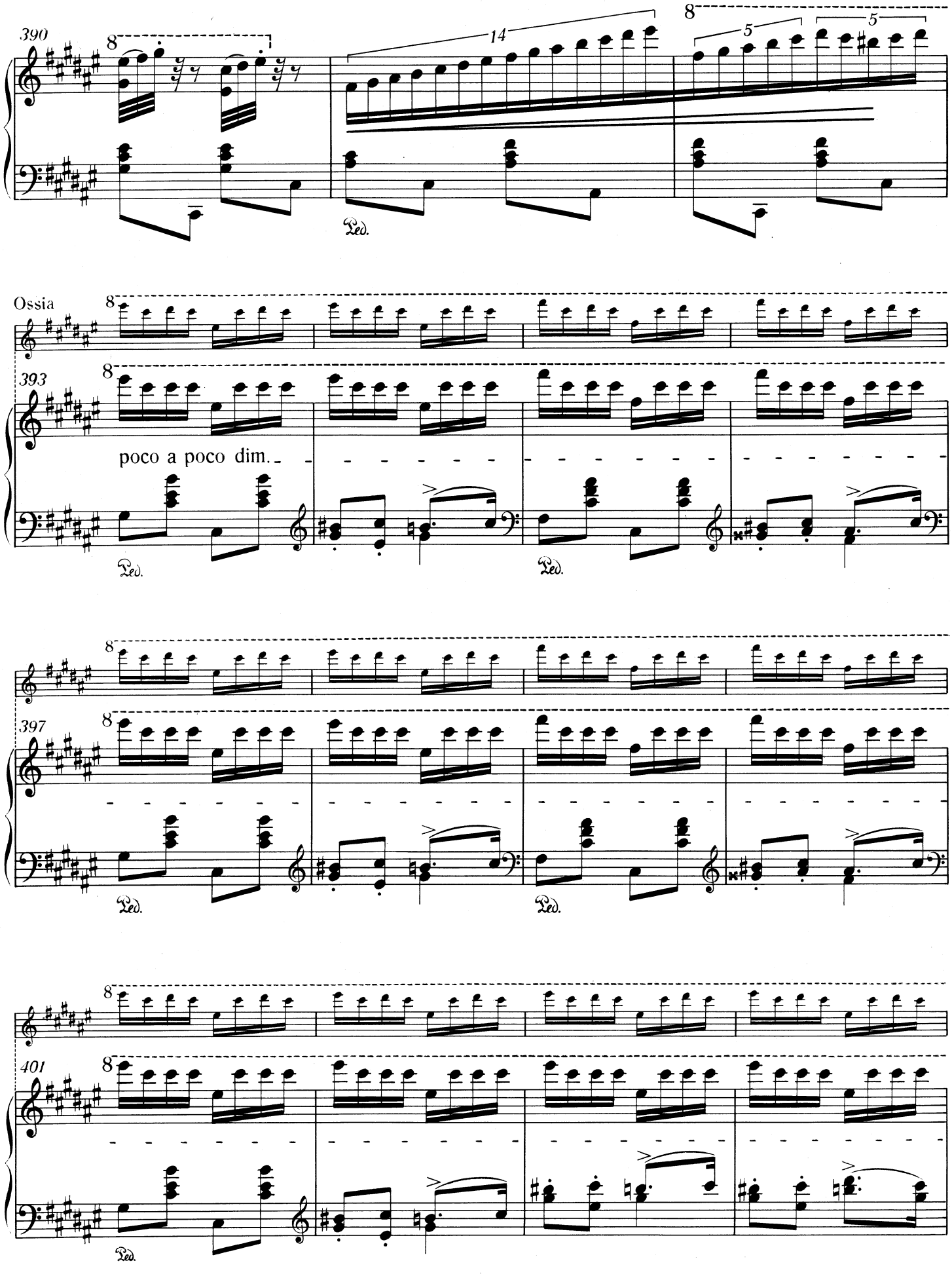

314
p e sempre stacc.
320
sotto
sopra
326
p e sempre stacc.
332
8
338
8
cresc. molto
Ped.
Ped.
Ped.

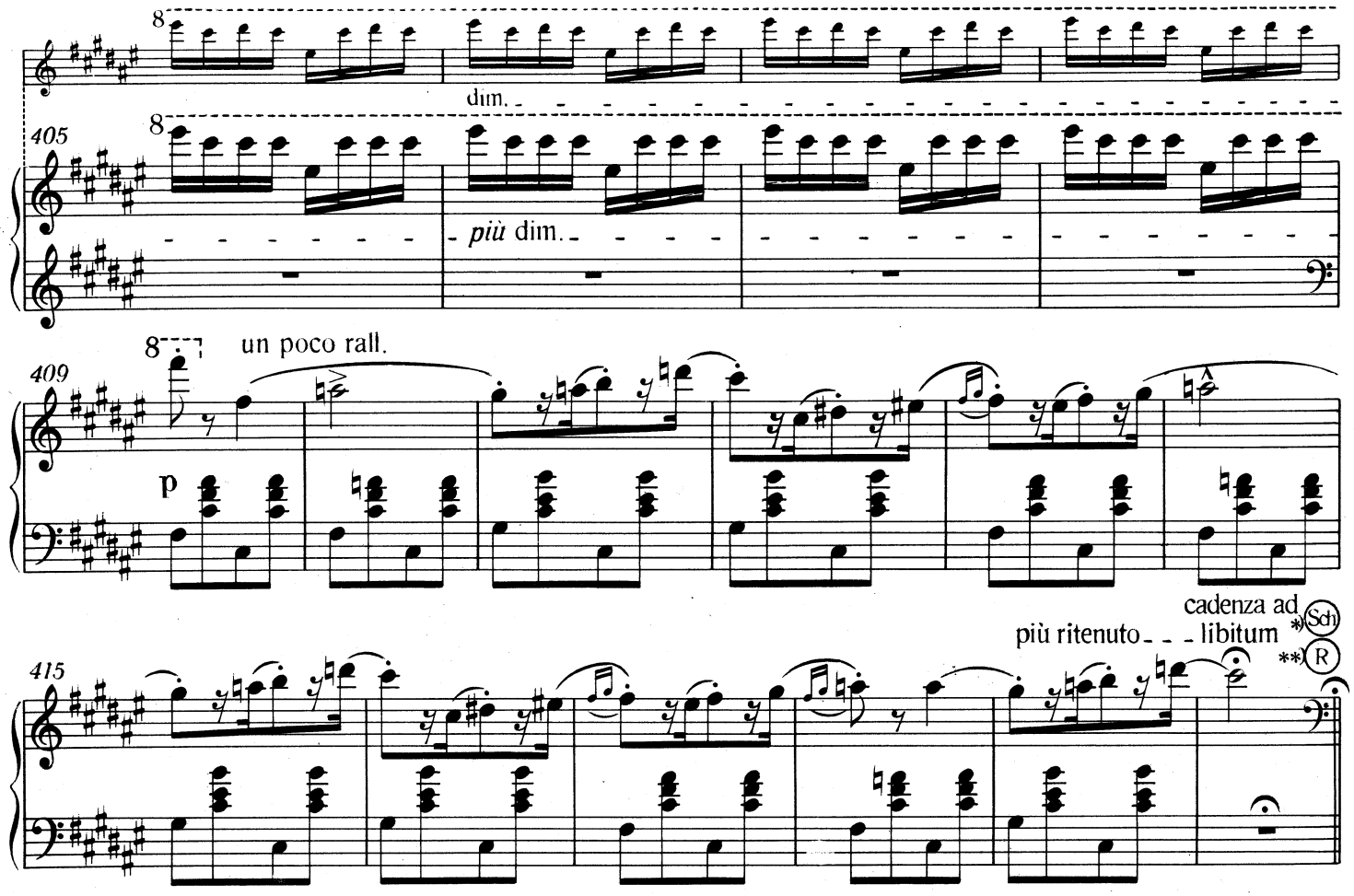

stringendo
344
8
Ped.
Ped.
Ped.
350
8
rinforz.
Ped.
355
8
rinforz.
Ped.
a tempo
361
sf
fff brioso assai
sf
sf
Ped.
Ped.
Ped.
Ped.
367
8
tutta forza
Ped.
sempre Ped.



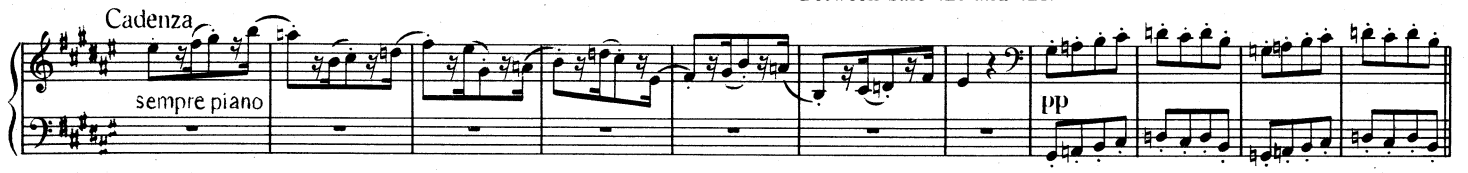
*) Im Manuskript Liszts steht nach *ff* die Bezeichnung *sfogato*. Das Wort bedeutet: zügellos, tobend. Das bei den 3. Zweiunddreißigsteln der rechten Hand angegebene Staccato bezeichnet lediglich schärferen Anschlag, doch keinen besonderen Impuls.

*) 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
8
393
8
poco a poco dim.
Ped.
Ped.
8
397
8
Ped.
Ped.
8
401
8
Ped.



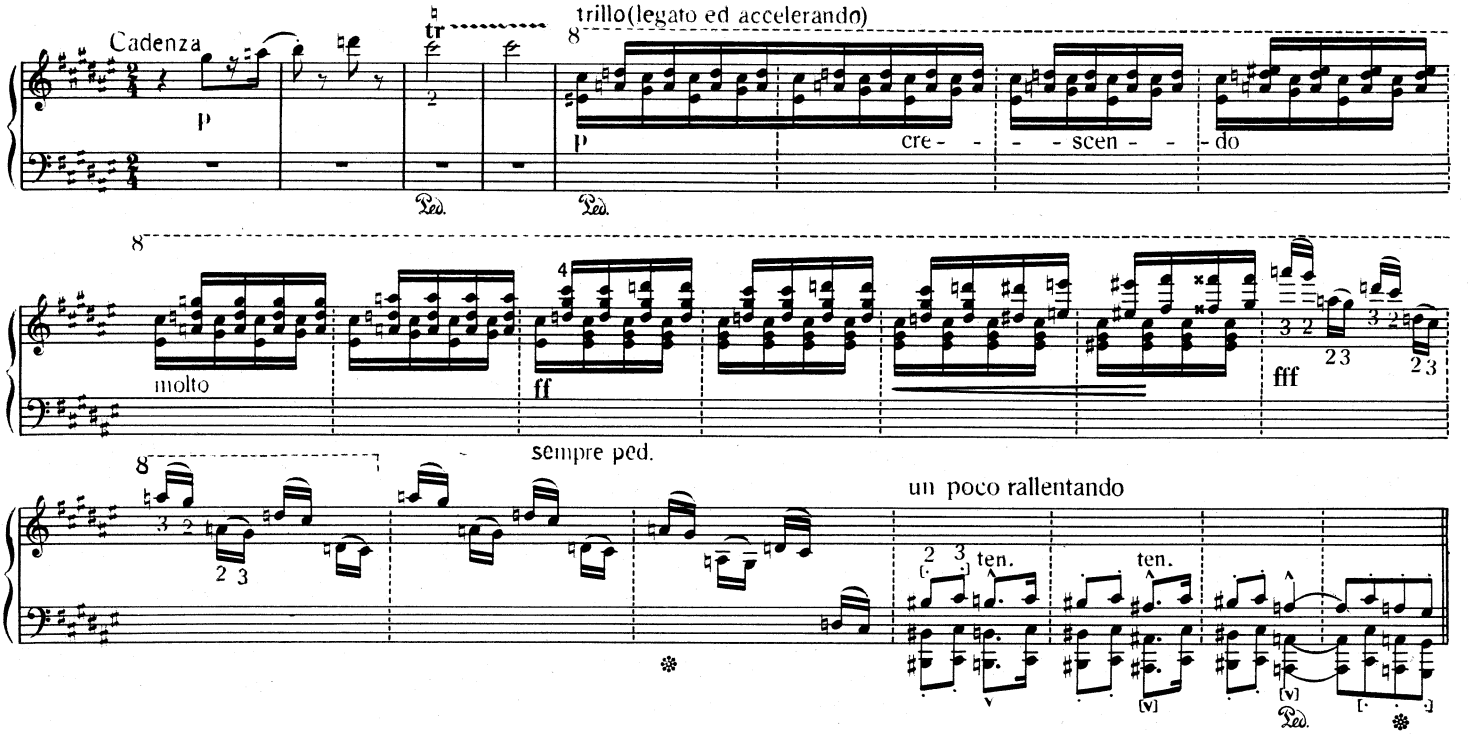
*) Zwischen Takt 420 und 421:

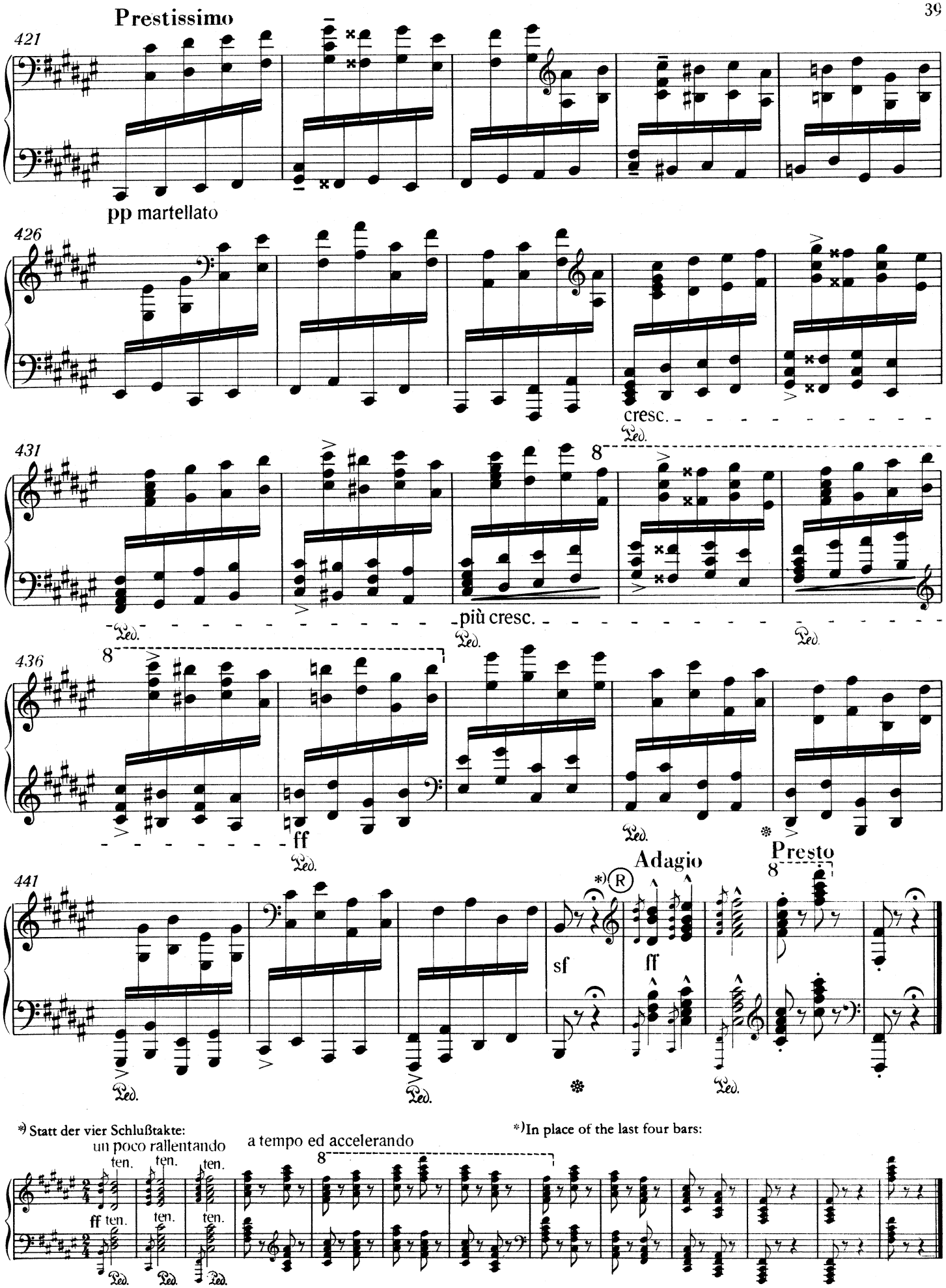


*) Between bars 420 and 421:

**) Zwischen Takt 420 und 421:

**) Between bars 420 and 421:




Prestissimo
421
pp martellato
426
cresc.
Ped.
431
più cresc.
436
ff
441
Adagio
Presto
sf
ff
*) Statt der vier Schlußtakte:
un poco rallentando
ten.
ff ten.
*) In place of the last four bars:
a tempo ed accelerando