

# II. RHAPSODIE HONGROISE

Lento a capriccio

LASSAN *f molto espressivo*  
Andante mesto

<sup>\*)</sup>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:

<sup>\*)</sup>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:

22

25

30

35

accelerando

In place of bar 24:

\*) Statt Takt 24:

\*\*) 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

tr

tr

*ten.*

*ten.*

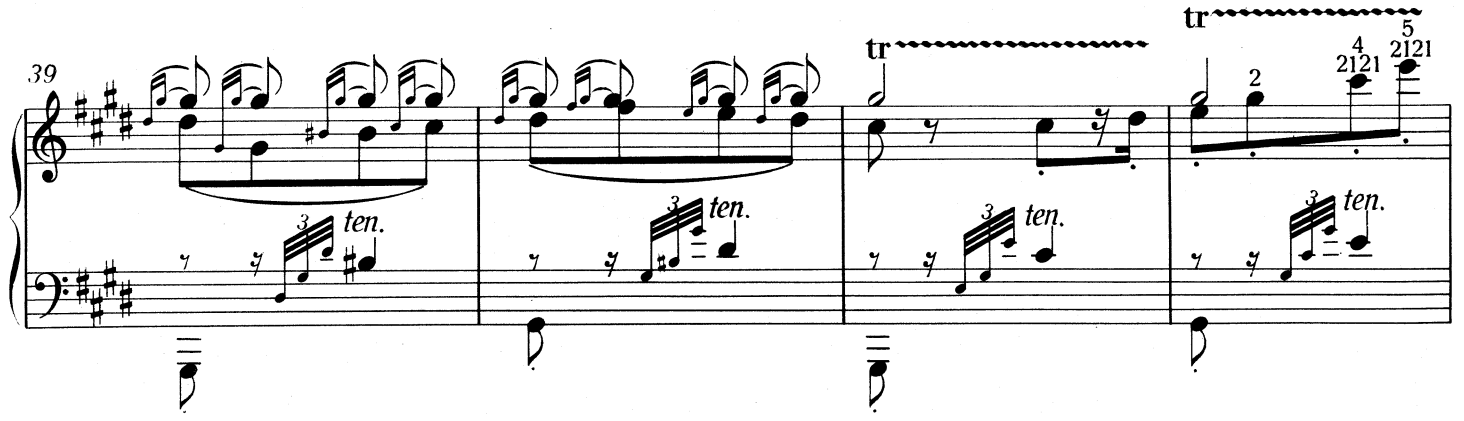
*ten.*

*ten.*

2

4 5

2121 2121



43

8

2 3 5 3 2

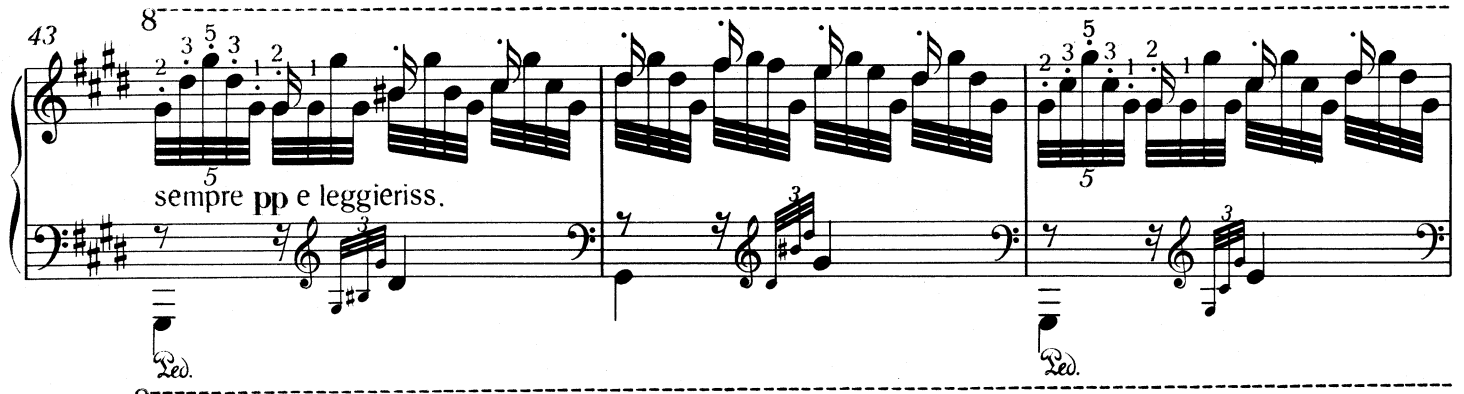
5

*sempre pp e leggeriss.*

2 3 5 3 2

5

*sed.*



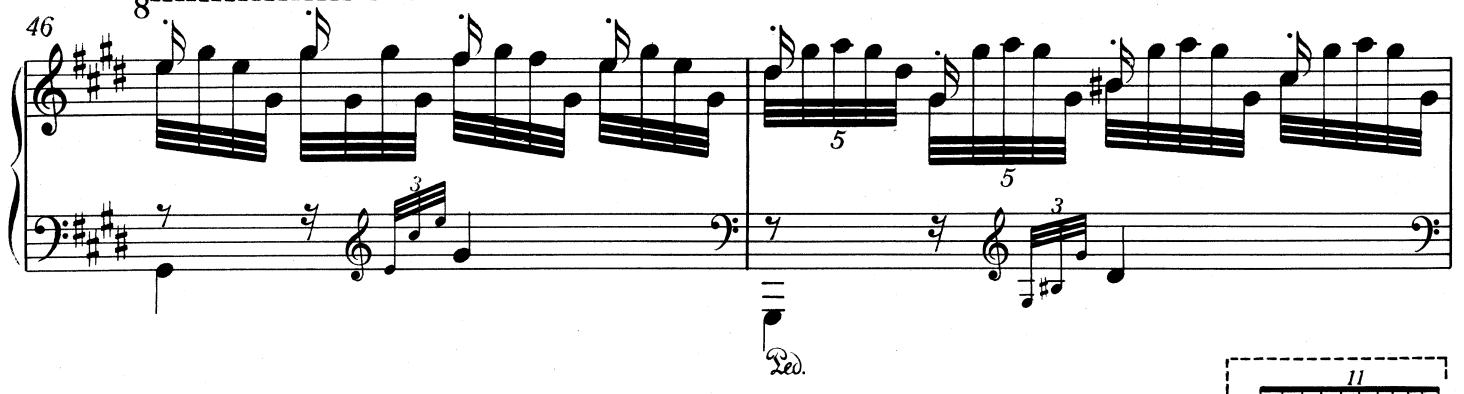
46

8

5

5

*sed.*



48

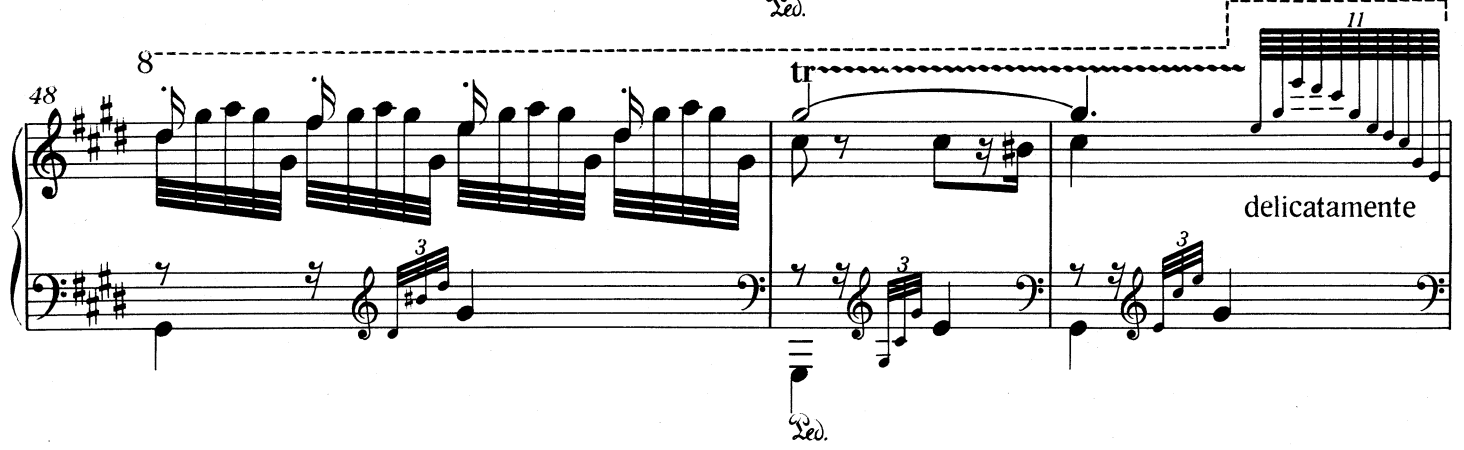
8

tr

11

*delicatamente*

*sed.*



51

*p sempre giocando 2*

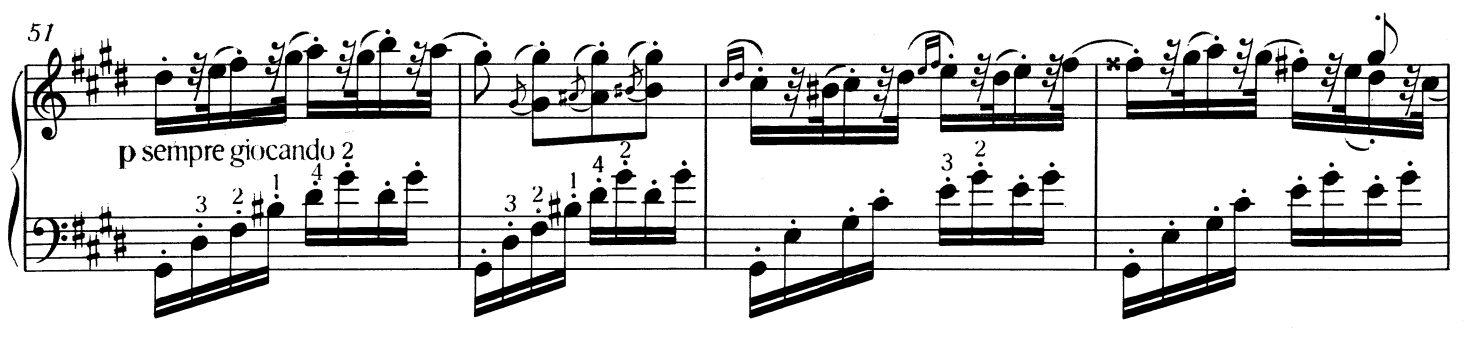
3 2 1

4 2

3 2 1

4 2

3 2



55 *tr* 34

*più dim.*

3 1 4 2 1

1 4 2 1

*quasi cadenza*

60 *pp* *cresc. molto*

8

\*) (Sch)

62 *come prima* *rit. \*\*)*

*f*

68 *ritenuto* *espressivo assai*

\*) Statt Takt 62-71:

*ten.* *ten.* *rit.*

*ff*

8

\*) In place of bars 62-71:

*rit.* *3* *3* *rit.* *espr.*

8

\*\*) 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.*

75

82

*quasi cadenza*

*accelerando*

*sf*

*cresc. molto*

*rinforz.*

*dim. molto*

*espressivo*

85

*p dolce*

\*) 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:

91

rfz dim.

97

più p - - - - e - - - - dim.

103

rit.

110

rallentando

un poco marcato

morendo

lunga pausa

(Sch) (\*\*)

\*) 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":

8

perdendo

FRISKA  
Vivace

118 *pp* \*)

124 *pp* *ped.* \*

130 *ped.* \* *ped.* \* *sempre pp* \* *ped.* \*

136 *ped.* \* *ped.* \* *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 – Viertelnotenhälfte 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.* \* *Ped.*

168

*Ped.* *Ped.* *Ped.*



173 - *crescendo molto* -

**Tempo giusto – vivace**

178 *\*f marcato assai*

*sempre staccato*

185 *piano scherzando*

*pp*

4 5

*\* il basso sempre staccato senza ped.*

192

*p* *pp* *leggieriss.* *p*

**Più mosso**

200

*Ped.* *Ped. sempre*

8

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

220

8

sim.

3 2 3 2 3 2

225

8

marcato

poco a poco accelerando il

230

8

sempre p

sempre stacc.

236

tempo

8

243

8

250

8

sf

8

sf

256

8

sf

8

sf

stringendo con strepito

262

Musical score for measures 262-267. The piece is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The music is marked 'stringendo con strepito'. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A first ending bracket labeled '8' spans measures 266 and 267.

268

Musical score for measures 268-273. The music continues with the same key and time signature. The right hand has a more melodic line with accents and slurs, while the left hand remains accompanimental. A first ending bracket labeled '8' spans measures 268 and 269. The dynamic marking **ff** is present in measure 270.

274

Musical score for measures 274-279. The tempo marking **a tempo** is introduced. The right hand has a more active, rhythmic pattern with accents and slurs. The left hand has a steady accompaniment. Dynamic markings include **fff** and **brioso assai** in the right hand, and **sf** in the left hand. First ending brackets labeled 'Led.' with asterisks are placed below the left hand in measures 274, 276, 278, and 279.

280

Musical score for measures 280-284. The music continues with the same key and time signature. The right hand has a more melodic line with accents and slurs. The left hand has a steady accompaniment. A first ending bracket labeled '8' spans measures 280 and 281. The dynamic marking **tutta forza e prestezza** is present in the right hand. First ending brackets labeled 'Led.' with asterisks are placed below the left hand in measures 280 and 282. The marking **sempre Led.** is at the bottom.

285

Musical score for measures 285-289. The music continues with the same key and time signature. The right hand has a more melodic line with accents and slurs. The left hand has a steady accompaniment. A first ending bracket labeled '8' spans measures 285 and 286.

*calmandosi poco a poco*

290 8

di - mi - nu -

295 8

en - do

*p*

*sempre stacc.*

300 8

*pp*

*Leg.*

304 8

*p ma ben marcato*  
*sotto*

*sopra*

*pp senza ped.*

309

di - mi - nu -

314

*p e sempre stacc.*

320

sotto

sopra

326

*p e sempre stacc.*

332

8

338

8

*cresc. molto*

Led.

stringendo

344 8

Ped. Ped. Ped.

350 8

Ped. rinforz.

355 8

Ped. rinforz.

361 a tempo

fff brioso assai sf Ped. sf Ped. 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 dreißigsten 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.*

397

8

*Ped.*

401

8

*Ped.*

8

dim.

405

8

- più dim. -

409

8

un poco rall.

p

415

più ritenuto

libitum

cadenza ad libitum

\*\* (R)

\*) 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

tr

8

trillo (legato ed accelerando)

cre - - - scen - - - do

Dea Dea

8

4

3 2 3 2 3

2 3

2 3

molto

ff

fff

8

sempre ped.

un poco rallentando

2 3 ten.

ten.

Dea

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, repetitive eighth-note pattern in the left hand and a more melodic line in the right hand. The texture is dense and rhythmic.

pp martellato

426

Musical score for measures 426-430. The piece continues with the same rhythmic intensity. The right hand has more melodic movement, while the left hand maintains the driving eighth-note accompaniment. Dynamics include *pp* and *cresc.*

431

Musical score for measures 431-435. The piece continues with the same rhythmic intensity. The right hand has more melodic movement, while the left hand maintains the driving eighth-note accompaniment. Dynamics include *pp* and *cresc.*

più cresc.

436

Musical score for measures 436-440. The piece continues with the same rhythmic intensity. The right hand has more melodic movement, while the left hand maintains the driving eighth-note accompaniment. Dynamics include *pp* and *ff*.

Adagio

Presto

441

Musical score for measures 441-445. The piece continues with the same rhythmic intensity. The right hand has more melodic movement, while the left hand maintains the driving eighth-note accompaniment. Dynamics include *sf* and *ff*. There are also markings for *Adagio* and *Presto*.

\*) Statt der vier Schlußakte:

un poco rallentando

a tempo ed accelerando

\*) In place of the last four bars:

Musical score for the final four bars. The piece concludes with a series of chords and a final cadence. Dynamics include *ff* and *ten.* There are also markings for *Adagio* and *Presto*.