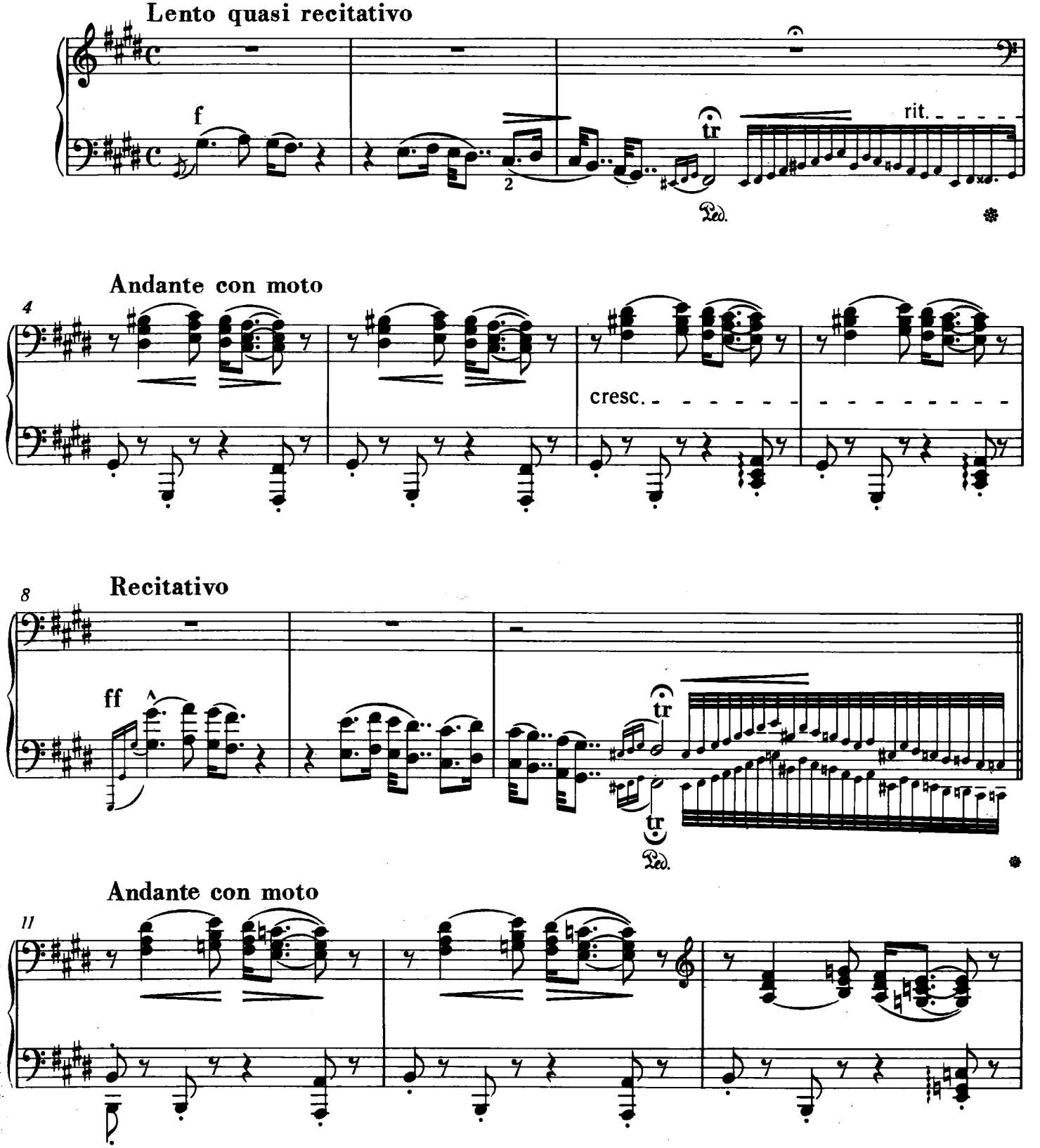
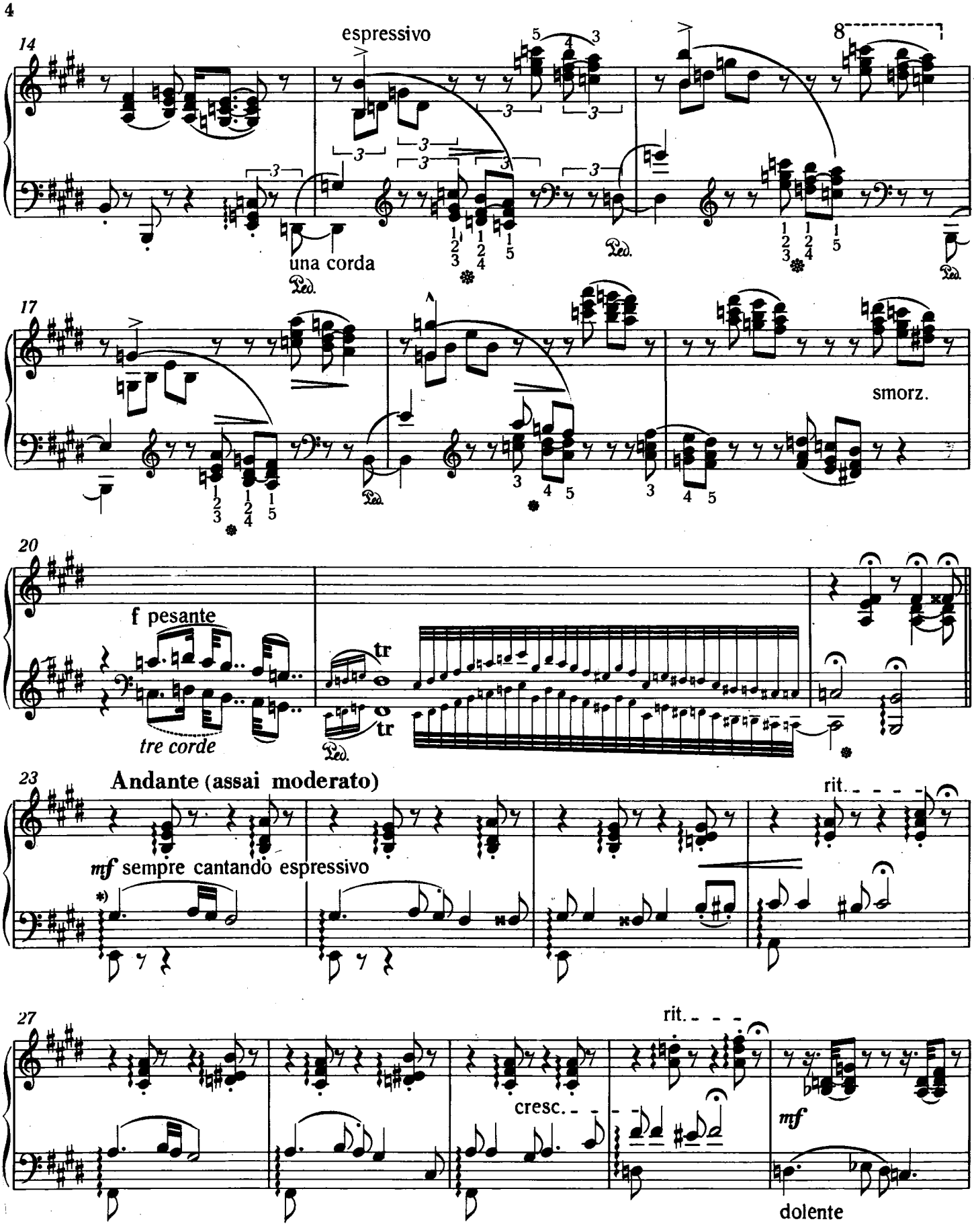
À son ami E. Zerdahely

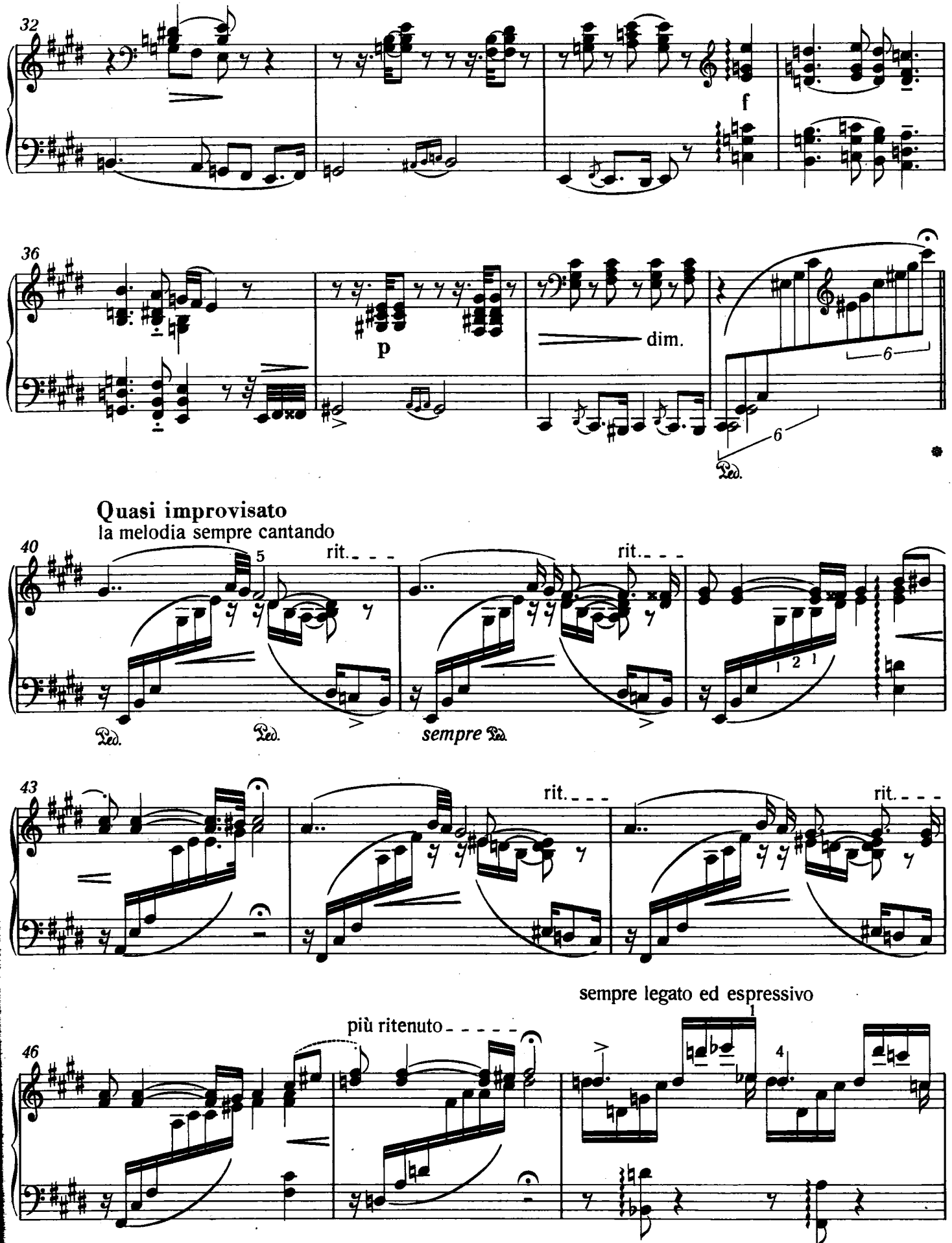
# I. RHAPSODIE HONGROISE

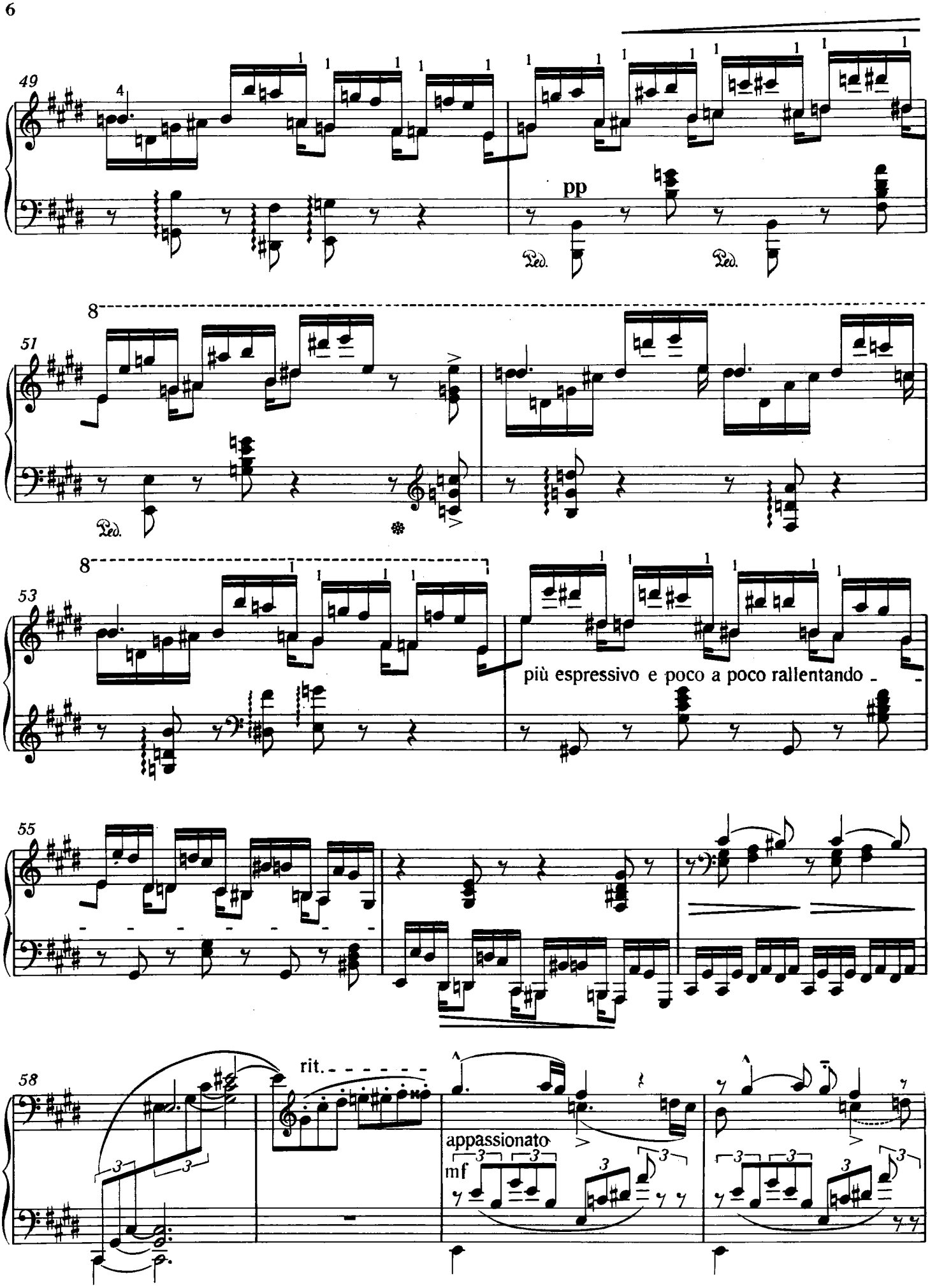


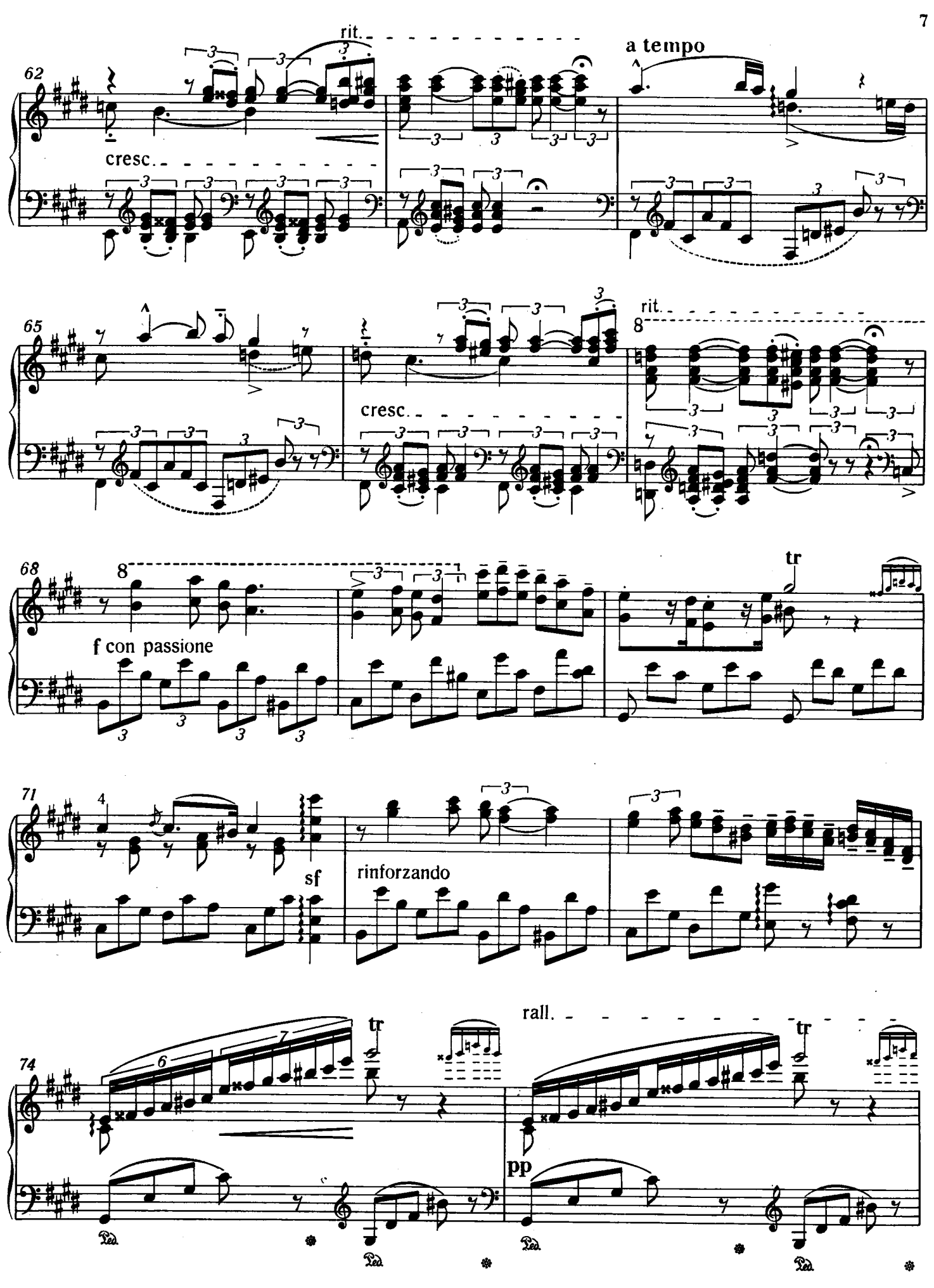


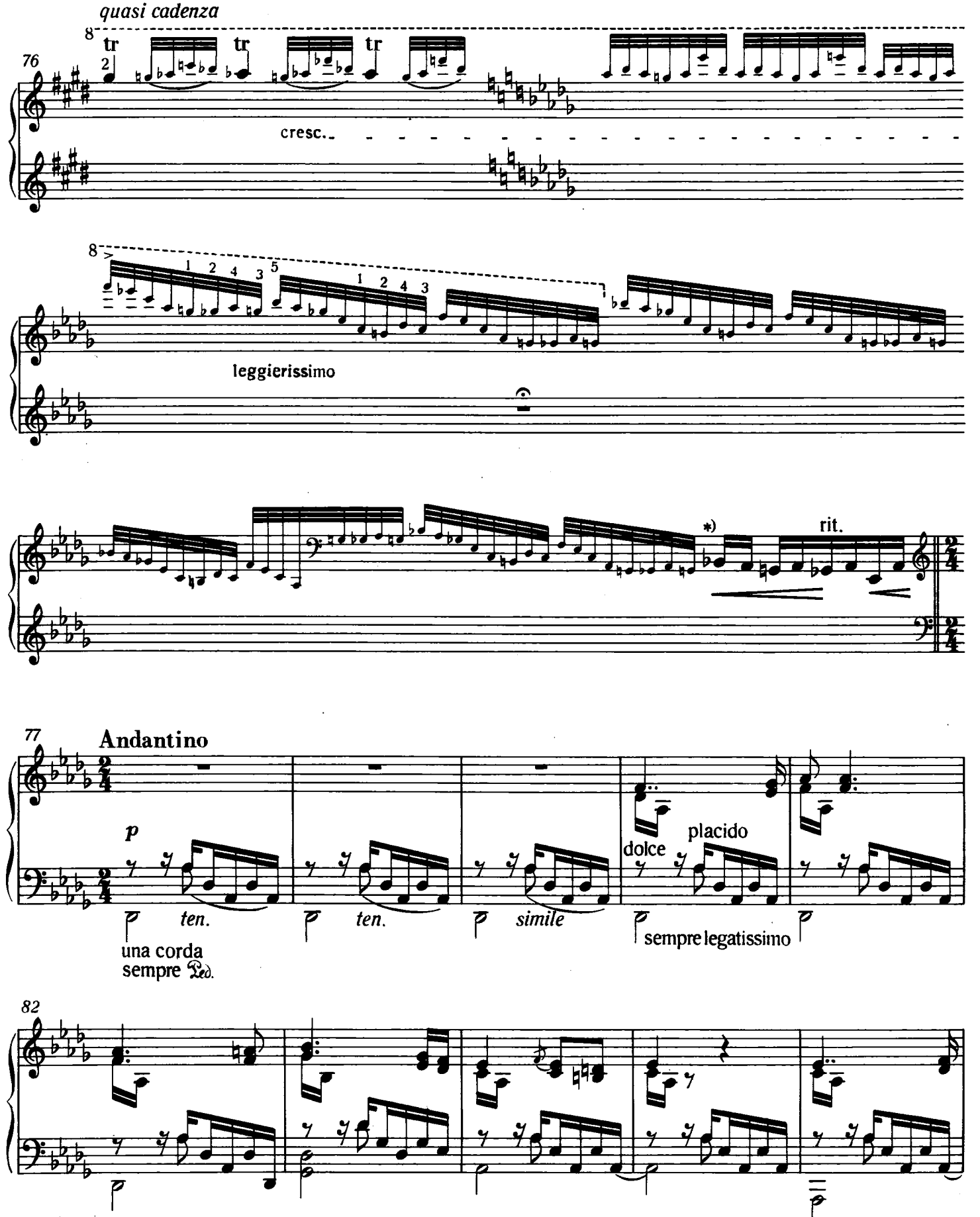

*) Den ursprünglich choriambischen Rhythmus des Themas änderte Liszt an dieser Stelle zum Daktylus, um fortlaufendes Legato und unterbrechungsloses Espressivo zu erreichen. Man betrachte diesen Vorgang als eine Charaktervariation und hüte sich davor, die rhythmische Änderung durch Akzente in den Vordergrund zu bringen.

*) Liszt at this point altered the originally choriambic rhythm of the theme to a dactylic rhythm in order to achieve a continuous legato and an unbroken *espressivo*. This procedure should be considered as a character variation and care should be taken not to bring the rhythmic alteration into the foreground through the introduction of accents.


32
f
36
p
dim.
6
6
Ped.
Quasi improvisato
la melodia sempre cantando
40
5
rit.
rit.
Ped.
Ped.
sempre Ped.
1 2 1
43
rit.
rit.
sempre legato ed espressivo
più ritenuto
46
1
4
pp

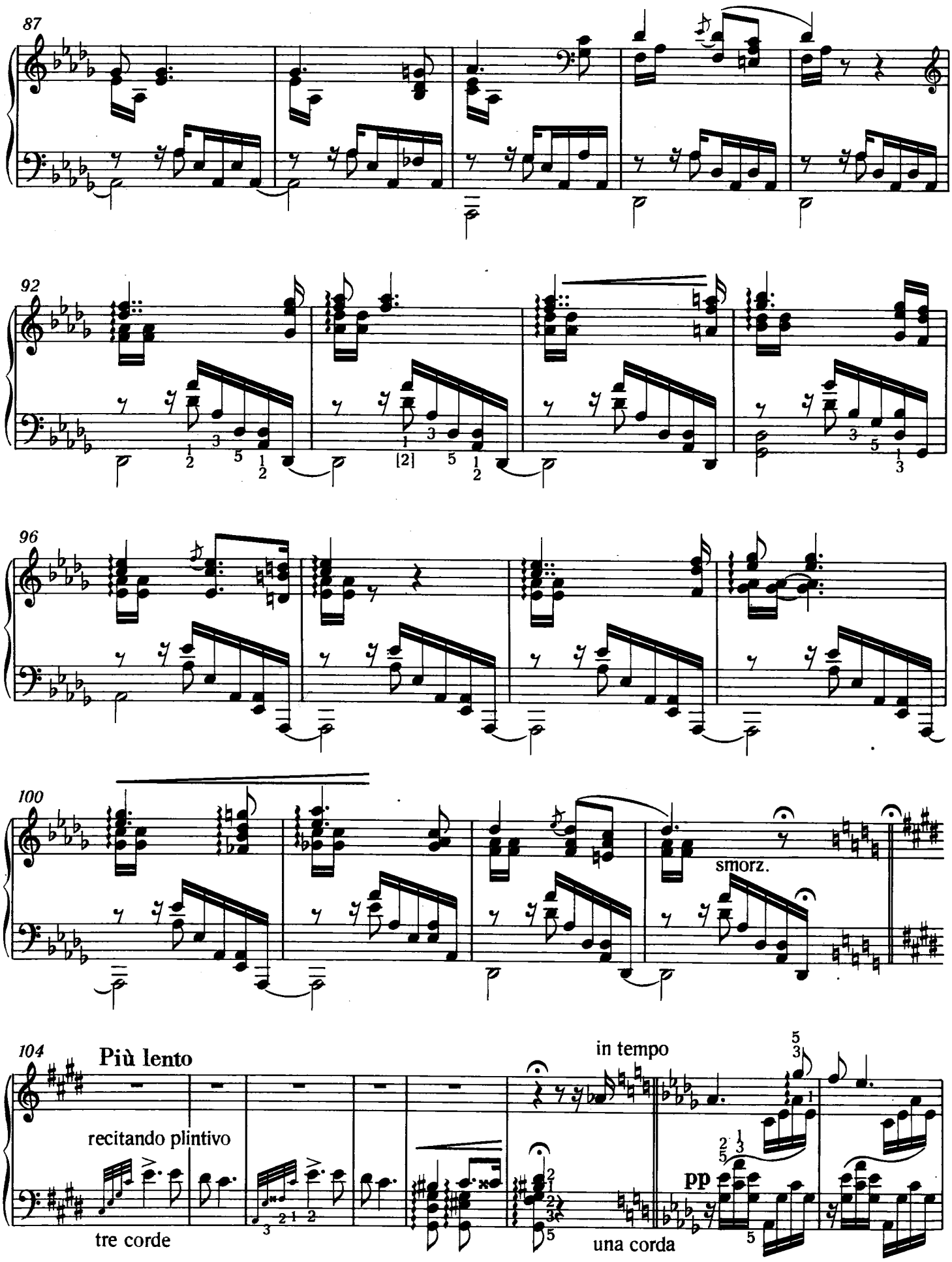

49
pp
Ped.
Ped.
51
Ped.
53
più espressivo e poco a poco rallentando
55
58
rit.
appassionato
mf

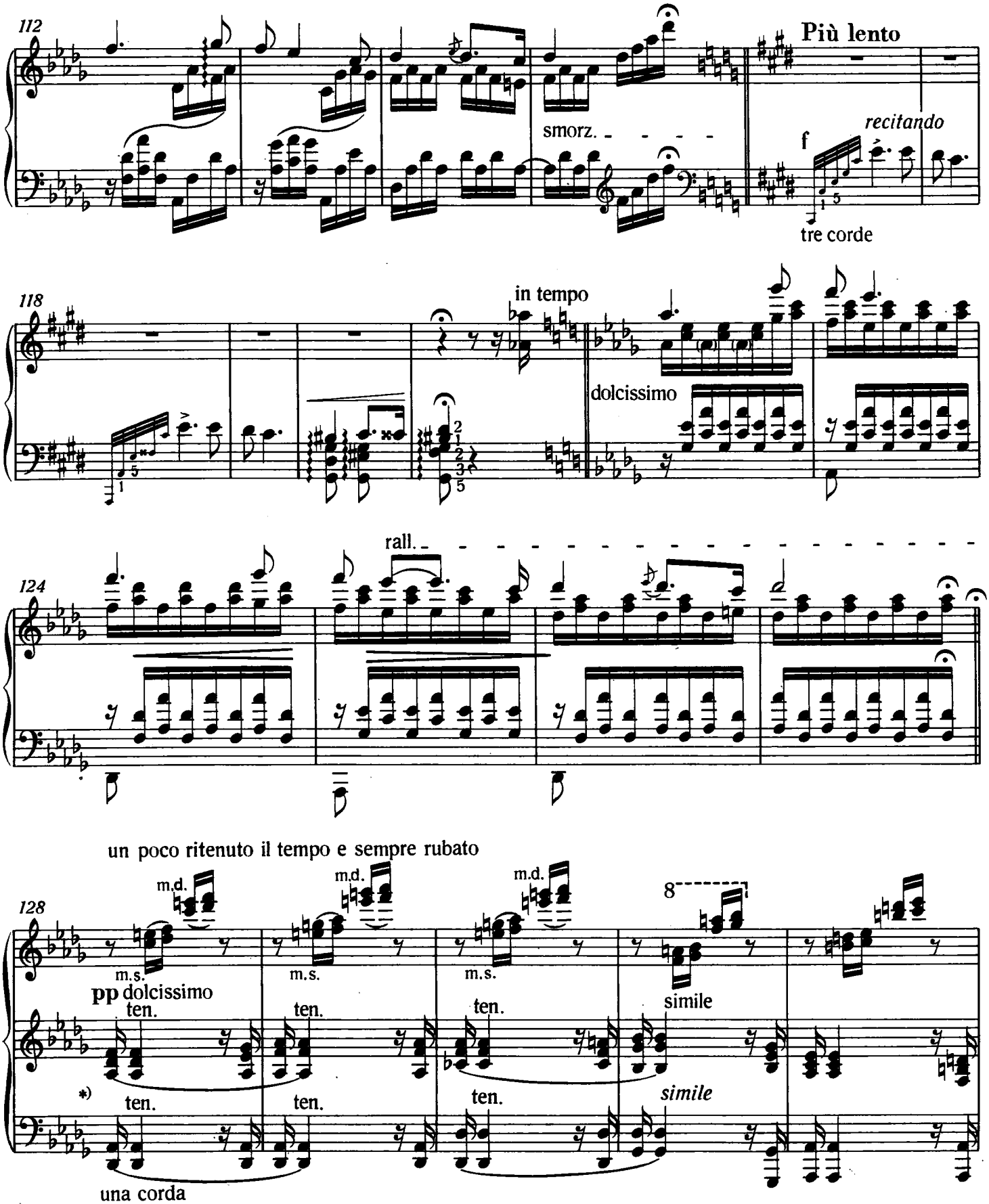

62
rit.
a tempo
cresc.
65
rit.
8
cresc.
68
8
f con passione
tr
71
4
sf
rinforzando
74
tr
rall.
tr
pp




*) Mit den kleingestochenen Noten endet der „quasi cadenza" – Charakter; die letzten 8 Sechzehntelnoten leiten bereits zum Bewegungscharakter des folgenden Abschnittes über.

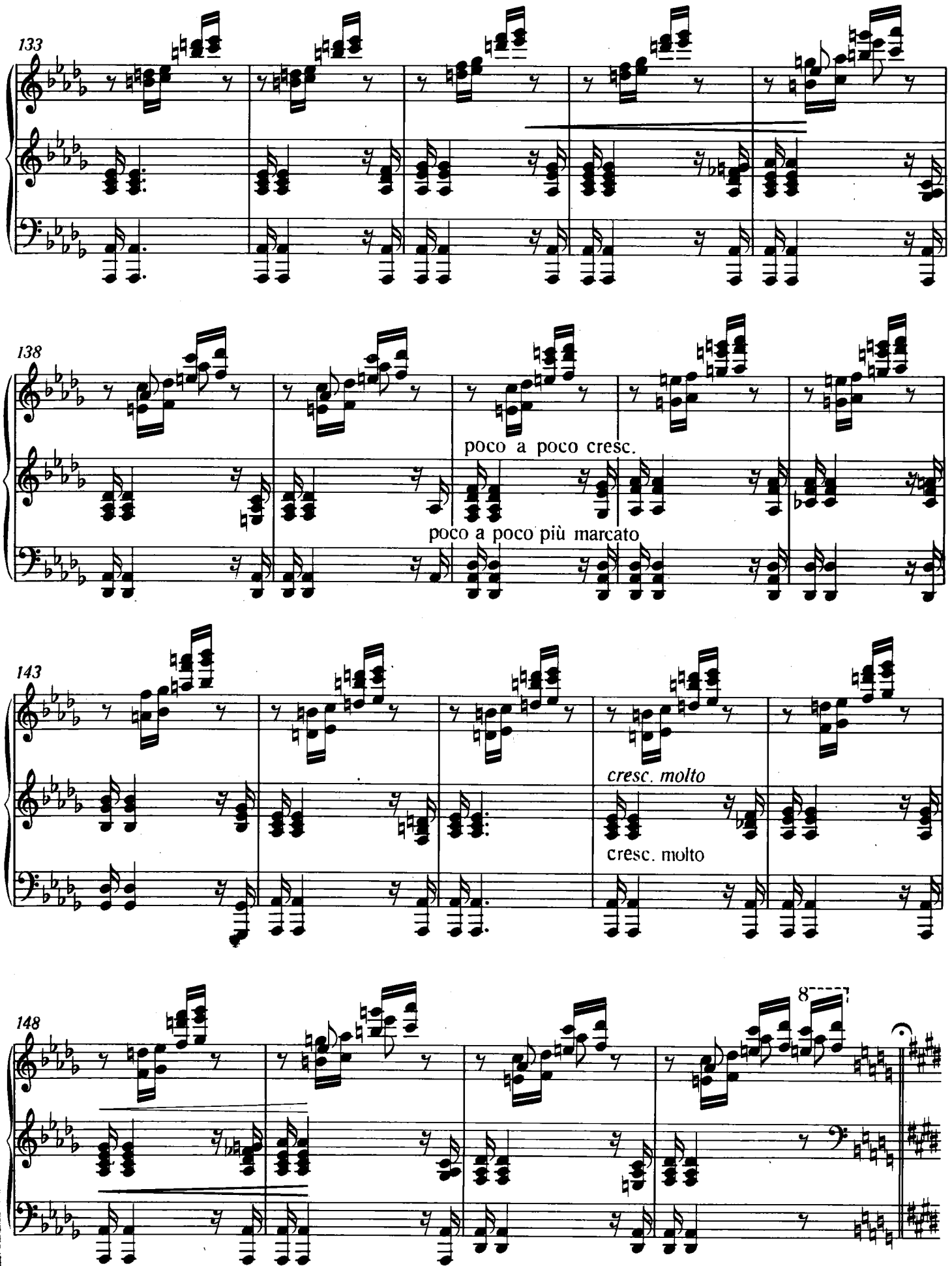
*) The "quasi cadenza" passage ends with the notes in smaller type; the last 8 semiquavers serve as an introduction to the steady movement of the following section.

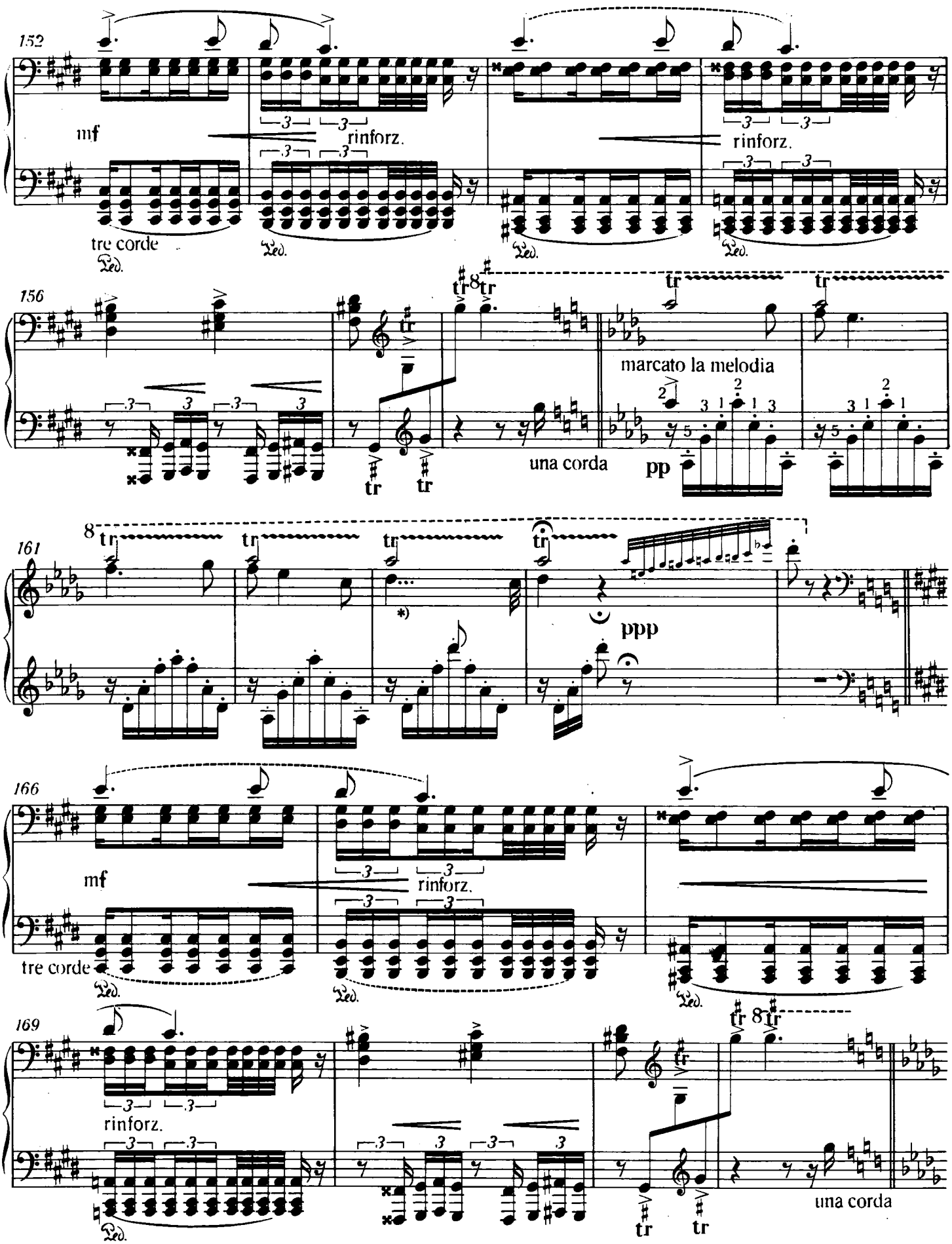

87
92
96
100
smorz.
104
Più lento
recitando plintivo
tre corde
in tempo
pp
una corda




*) Wir haben Liszts Schreibweise wegen der Übersichtlichkeit beibehalten, obwohl so in den beiden unteren Systemen die Summe der Werte nur 7/16 pro Takt beträgt. Das Tenutozeichen soll daher auch zum Ersatz für die fehlenden Sechzehntel dienen.

*) We have preserved Liszt's notation in the interest of clarity although this results in both the lower staves having a total note-value of only 7 semiquavers to the bar. The tenuto sign is therefore also intended as compensation for the missing semiquavers.


133
138
poco a poco cresc.
poco a poco più marcato
143
cresc. molto
cresc. molto
148
8




*) Die drei Punkte zum *des* sind authentisch, aber die Melodie setzt sich bereits mit dem höchsten Ton der linken Hand fort.

*) The three dots on the *d* flat are authentic, but the melody continues as soon as the top note in the left hand is struck.

173

sempre dolcissimo

178

*)

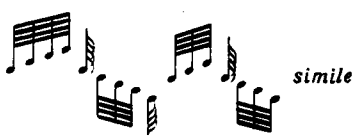
pp leggierissimo

185

Allegro animato

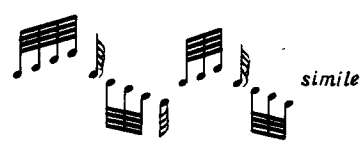
p sotto voce

*)Unser Vorschlag bezüglich der Aufteilung der zweimal vier Vierundsechzigstel zwischen den zwei Händen lautet:

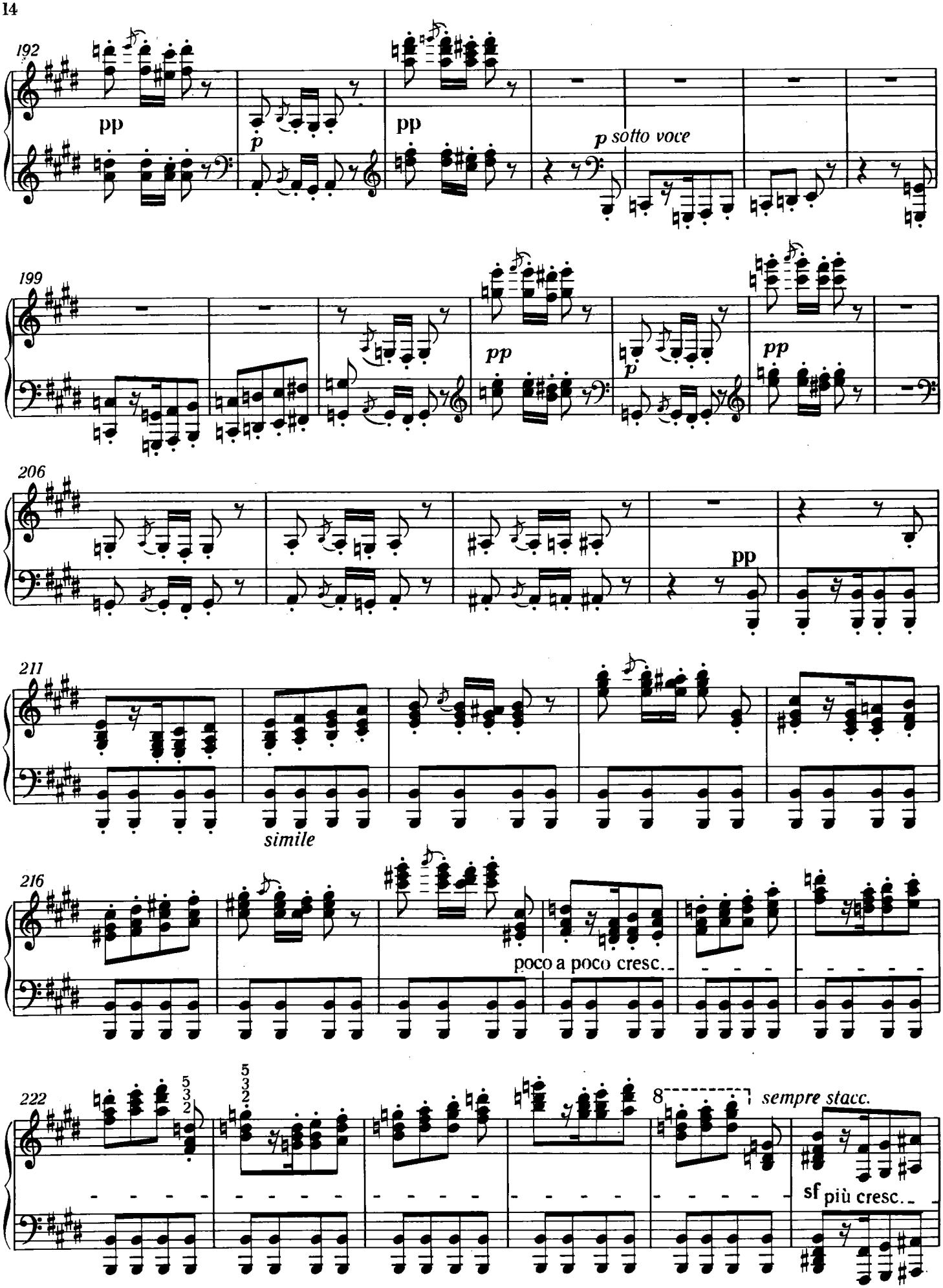


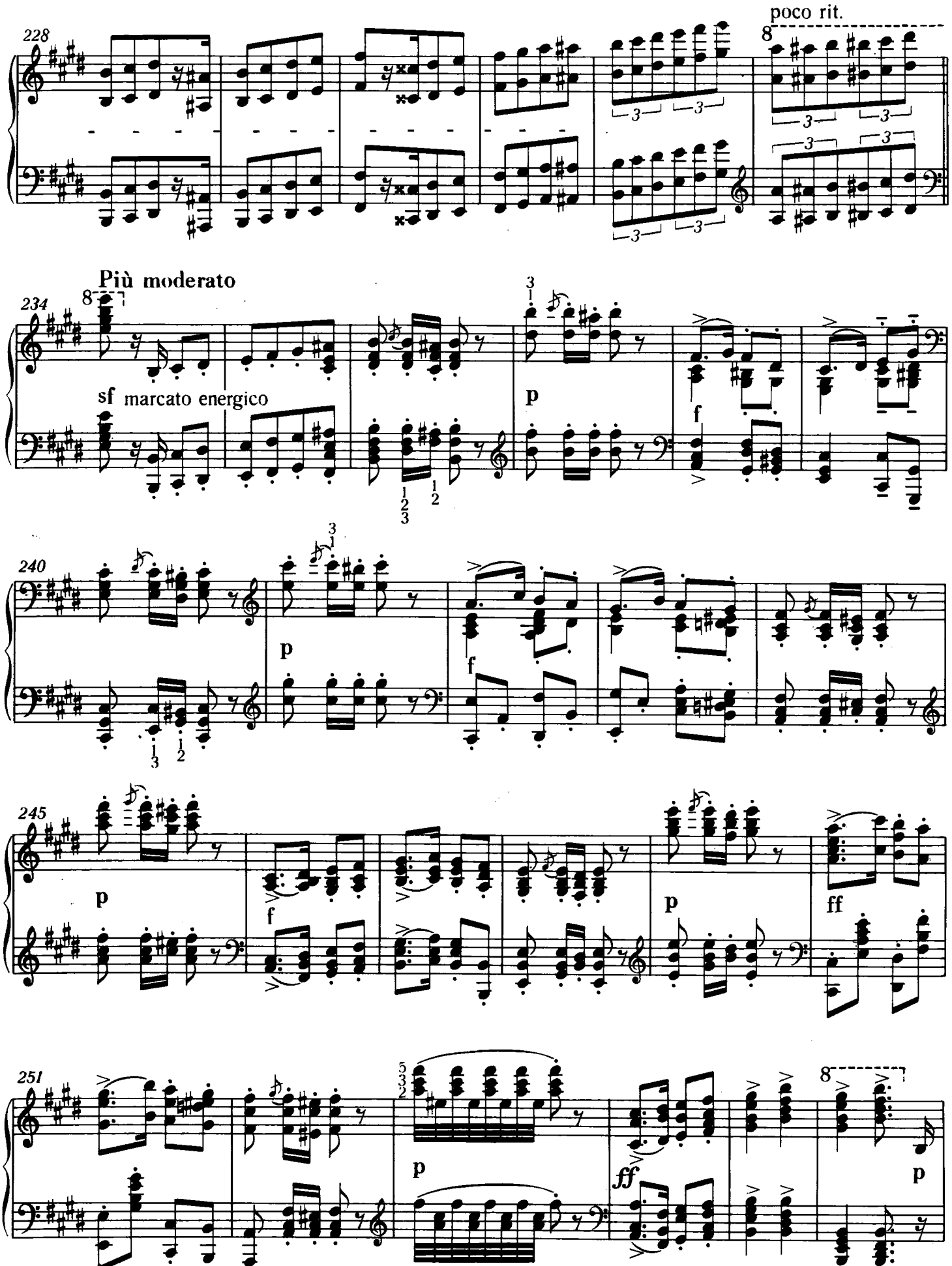

Sauers Vorschlag: 6 + 2; d'Alberts Vorschlag: 4 + 4.

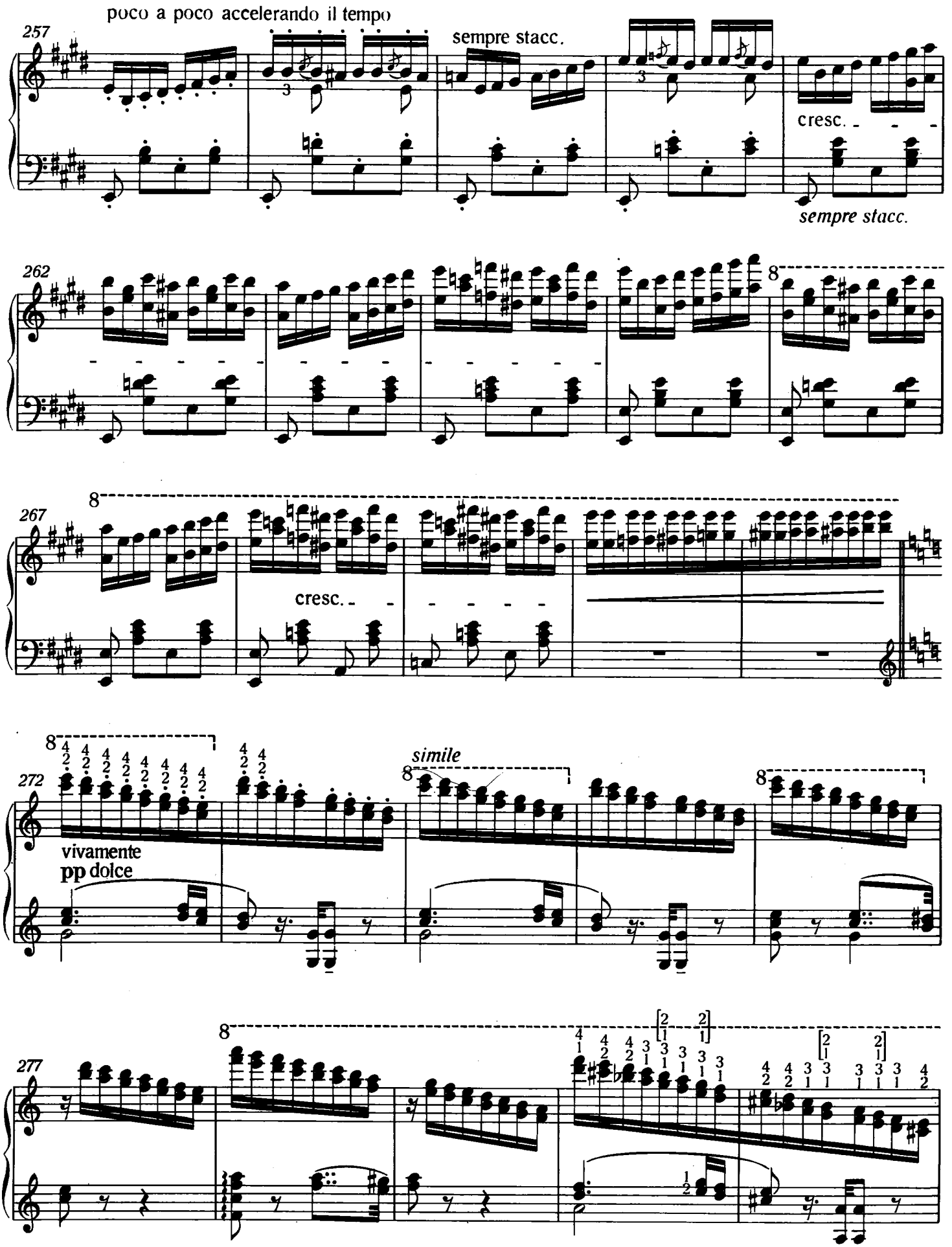
*)Our recommendation for the division of the twice times four hemidemisemiquavers between the two hands is:

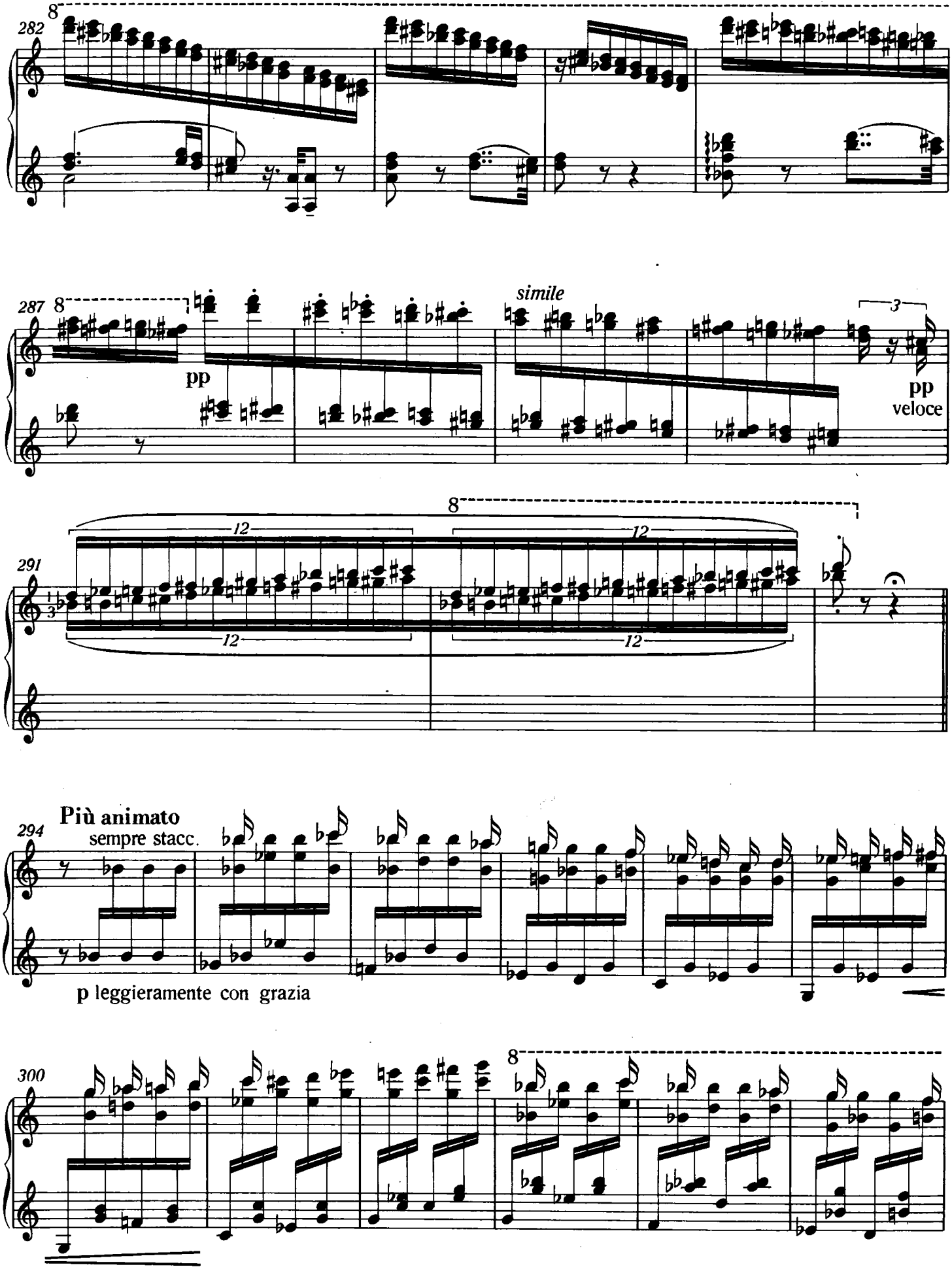


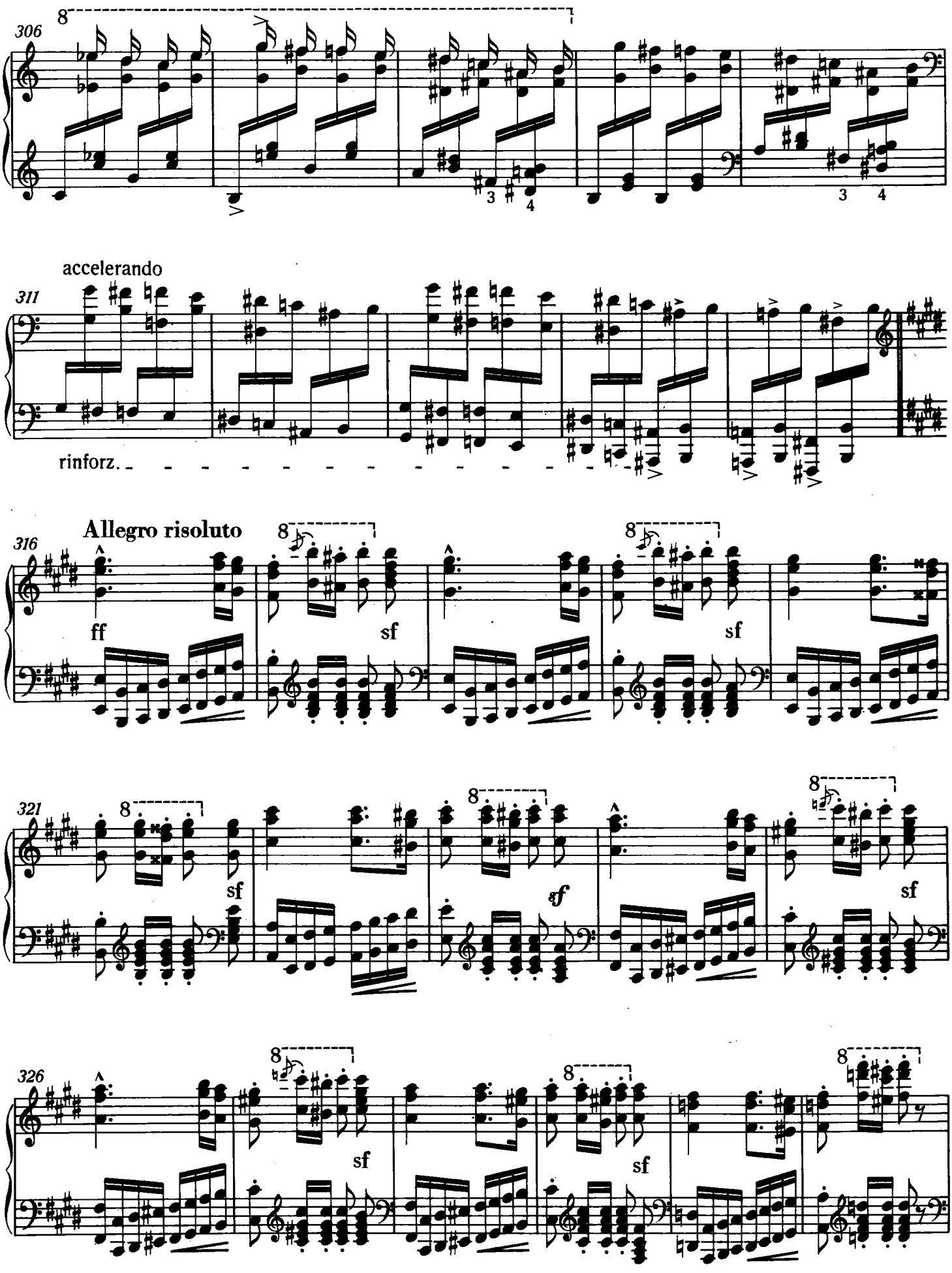

Sauer suggests a division of 6 + 2; d'Albert one of 4 + 4.

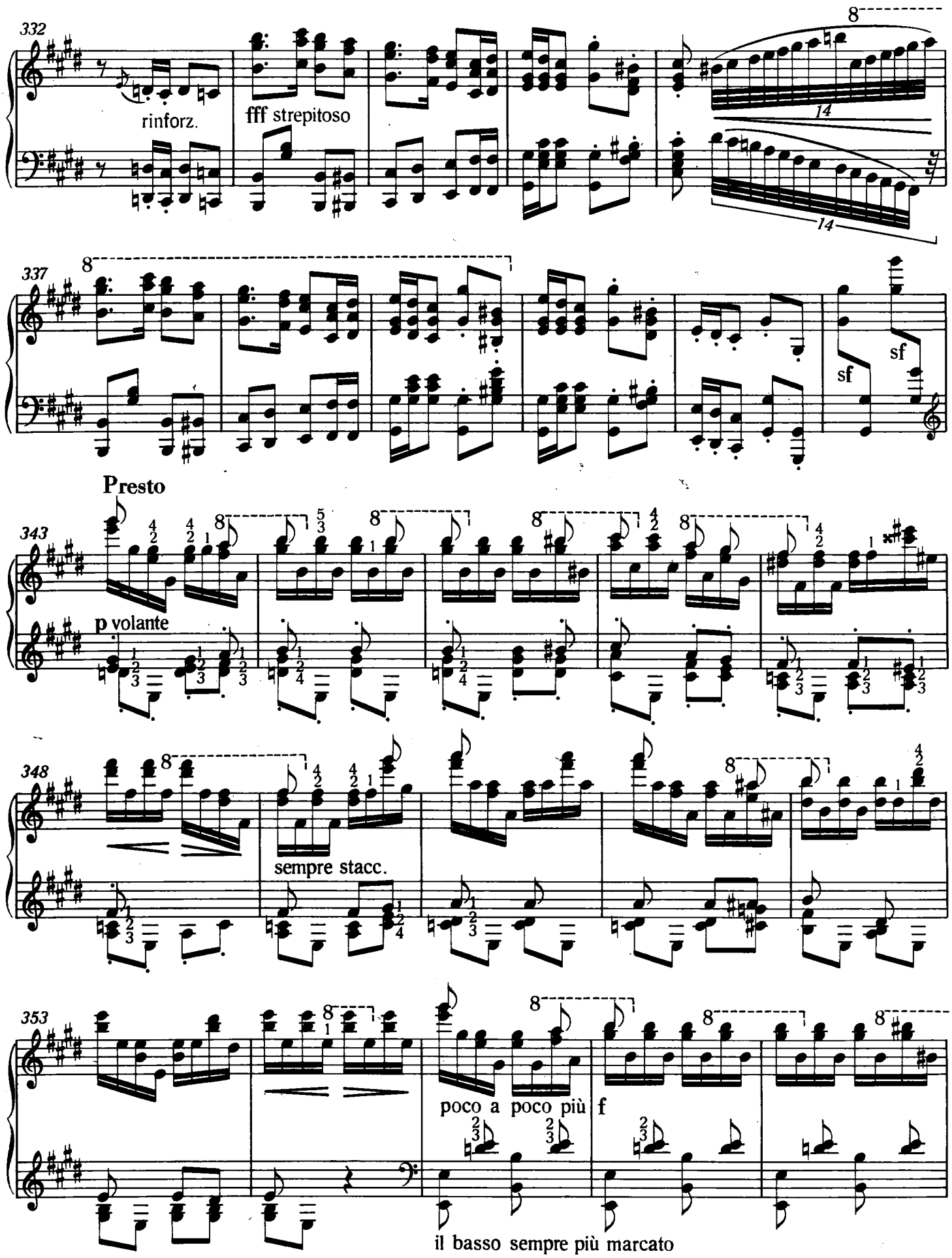

192
pp
p
pp
p sotto voce
199
pp
p
pp
206
pp
211
simile
216
poco a poco cresc.
222
5 3 2
5 3 2
8
sempre stacc.
sf più cresc.

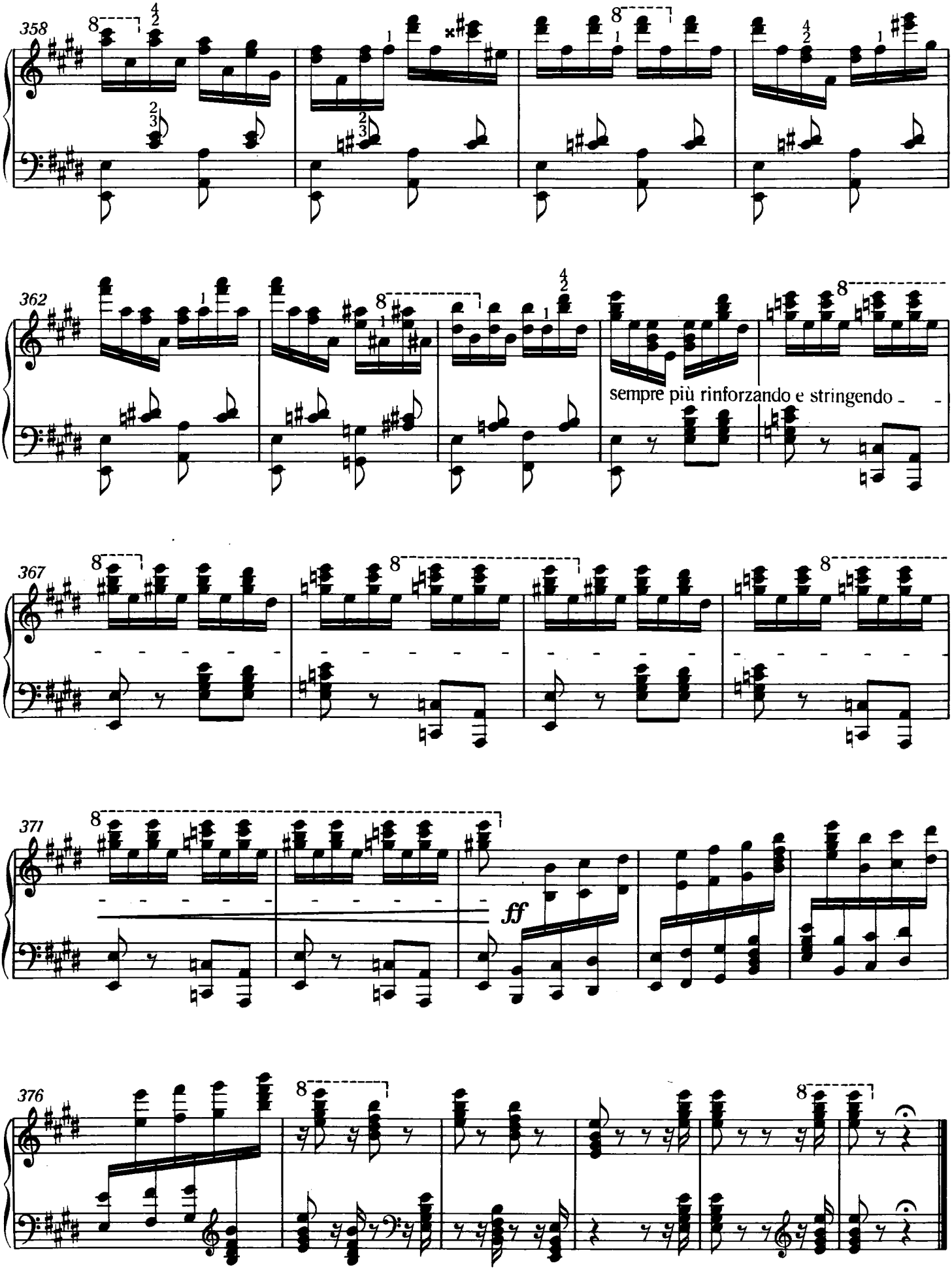

poco rit.
228
Più moderato
234
sf marcato energico
p
f
240
p
f
245
p
f
p
ff
251
p
ff
p


poco a poco accelerando il tempo
257
sempre stacc.
cresc.
sempre stacc.
262
8
267
8
cresc.
272
8
vivamente
pp dolce
simile
277
8


282
8
287
8
pp
simile
3
pp
veloce
291
8
12
12
12
12
Più animato
294
sempre stacc.
p leggieramente con grazia
300
8


306
311
accelerando
rinforz.
316
Allegro risoluto
ff
sf
321
sf
ff
326
sf


332
rinforz.
fff strepitoso
14
14
337
sf
sf
Presto
343
p volante
348
sempre stacc.
353
poco a poco più f
il basso sempre più marcato


358
362
sempre più rinforzando e stringendo
367
371
ff
376