

# VI. RHAPSODIE HONGROISE

Tempo giusto

Musical notation for measures 1-5. The score is in G major (one sharp) and 2/4 time. The bass clef part begins with a forte (*f*) dynamic and features a series of accented eighth notes. The treble clef part has rests for the first four measures, followed by a melodic line in the fifth measure.

Musical notation for measures 6-9. The bass clef part continues with accented eighth notes. The treble clef part features a complex rhythmic pattern with sixteenth and thirty-second notes, including some triplets.

Musical notation for measures 10-13. Measure 10 starts with a piano (*p subito*) dynamic. Measure 11 includes a triplet of eighth notes. Measure 12 has a tenuto (*ten.*) marking. Measure 13 ends with a fortissimo (*ff*) dynamic and a *Red.* (ritardando) marking.

Musical notation for measures 14-17. Measure 14 begins with a fortissimo (*ff*) dynamic. The bass clef part has a *Red.* marking. Measure 15 features a *Red.* marking. Measure 16 has a *Red.* marking. Measure 17 ends with a *Red.* marking.

18

*p subito* *ten.* *ten.* *f*

*Ped.*

22

*tr* *poco rall.*

*Ped.*

26

*p subito* *ff* *tr*

*Ped.*

31

*poco rall.*

*Ped.*

35

*p subito* *tr* *tr*

*Ped.*

quasi cadenza

39

41

**Presto**

49

Ossia

57

**p marcato**

\*) Die Forte-Takte, die die einzelnen melodischen Zeilen des Tanzliedes abschließen, sind eigenartige rhythmische Refrains des „Stampfer“-Tanzes.

\*) The forte bars that conclude the individual melodic lines of the dance-song are the peculiar rhythmical refrains of the "stamping" dance.

Ossia

65

p

f

73

Andante

mf espressivo

una corda

3

3

3

3

3

77

ritenuto a piacere

rit.

3

3

3

3

3

sempre

80

p

più f sempre espressivo

3

3

3

3

3

tre corde

\*) Vgl. den zweiten Teil des Vorwortes zum vorliegenden Band.

\*) Cf. the second part of the Preface to the present volume.

83

3 3 3 3

3 dim. 8 7 5 3

86

mf rit. p marcato

89

rallent. mf 3 3 3

92

quasi cadenza poco a poco accelerando 8

8

veloce  
rinforz.

2 4 1 3 2 5 1 4 2 3 1 5 1

8

dim. - - - - -

- - - - - smorzando

93 Allegro poco rit. - - - a tempo

pp p

99

104

ten. sempre dolce, leggermente e staccato ten.

109 *ten.* *ten.* *più dolce*

113

117 *poco calando*

122 *ritenuto* *smorzando*

127 *poco a poco più animato* *p*

\*) Die tatsächliche Tonstärke der in den nächsten 8 Takten geforderten Marcati ist den Bezeichnungen *poco calando*, *smorzando* und den Zeichen > anzupassen.

\*) The actual volume of the *marcati* in the following 8 bars is to be established by reference to the indications *poco calando* and *smorzando*, and the > sign.

132

Musical score for measures 132-136. The right hand features a complex, multi-voice texture with many beamed notes, while the left hand plays a simple bass line with chords and single notes.

137

Musical score for measures 137-141. Similar to the previous system, the right hand has a dense, multi-voice texture and the left hand has a simple bass line.

142

*sempre stacc.*

*sempre p*

Musical score for measures 142-146. The right hand continues with a multi-voice texture. The left hand features a more active bass line with some slurs and accents. Performance markings include *sempre stacc.* and *sempre p*.

147

*dolcissimo*

Musical score for measures 147-151. The right hand has a multi-voice texture. The left hand has a bass line with some slurs. A performance marking of *dolcissimo* is present.

152

8

*cresc.*

Musical score for measures 152-156. The right hand has a multi-voice texture. The left hand has a bass line with some slurs. A performance marking of *cresc.* is present.



157 8

*più cresc.*

161 *rinforzando molto* Bis a piacere

*f*

166

*sempre stacc.*

171 8

175 8

*mf*

leggiero

180

183

186

cresc. - - - rinforz.

189

rinforz.

192

più rinforzando e stringendo

Presto

sempre f

197

201

205

209

212

216