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## **Rhapsodie hongroise pour le piano**

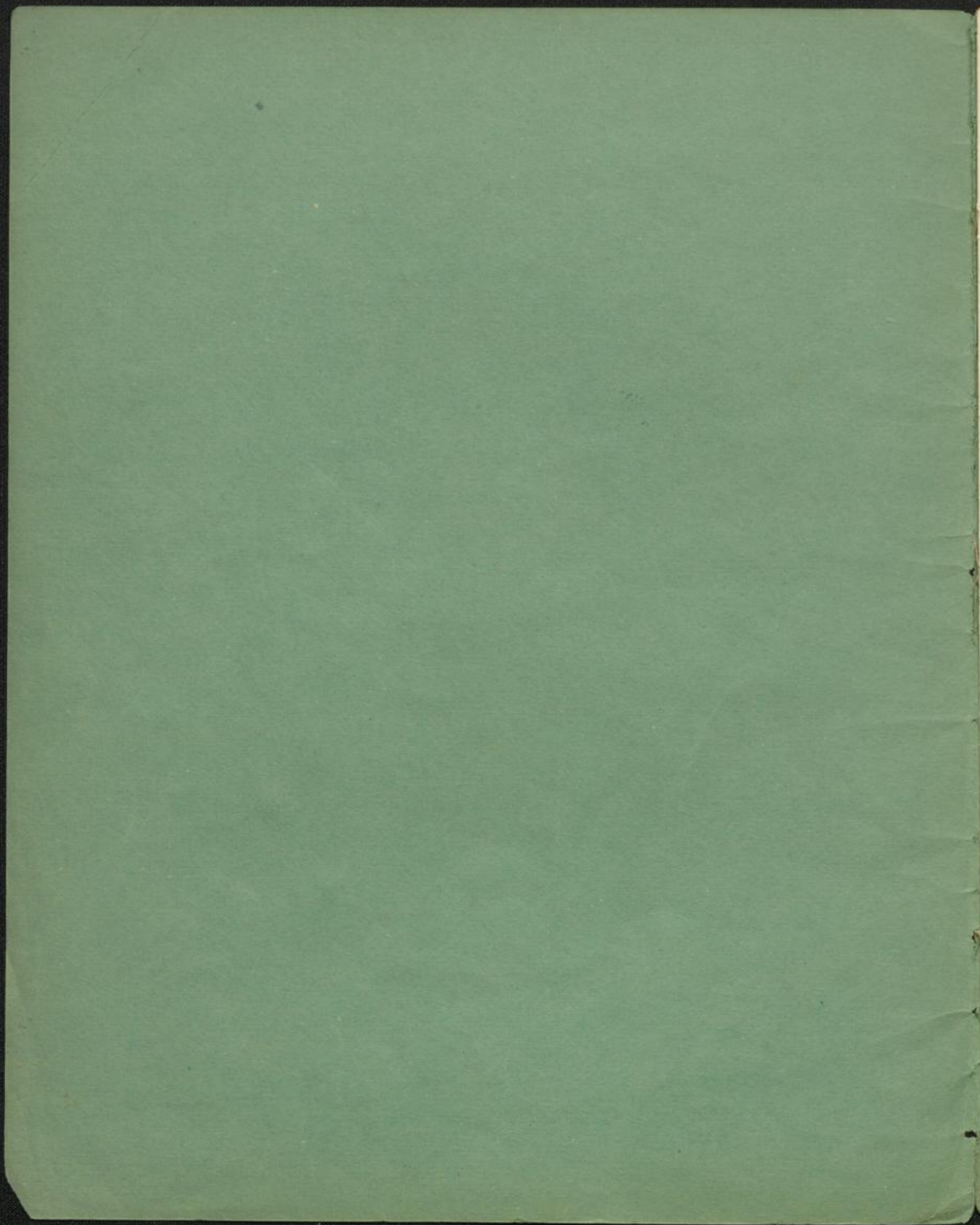
**Liszt, Franz**

**Leipzig [u.a.], [ca. 1880]**

[urn:nbn:de:bsz:31-325817](https://nbn-resolving.org/urn:nbn:de:bsz:31-325817)

Erst

Rhansodias hondraiges.



Au Comte Ladislas Teleky.

Rhapsodie hongroise

POUR LE

PIANO

PAR

F. LISZT.

II.

*Propriété de l'Editeur.*

Leipzig) chez Bartholf Senff.

*Original-Ausgabe für Pianoforte Pr. 25 Ngr.  
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## II. RHAPSODIE HONGROISE.

F. Liszt.

Lento a capriccio.

### LASSAN.

Andante mesto.

*molto espressivo*

First system of musical notation. The right hand features a melodic line with a *cresc.* marking and a long, rapid ascending scale. The left hand provides a bass line with several *ped.* (pedal) markings.

Second system of musical notation. The right hand continues with a melodic line, marked *dolce con grazia*. The left hand has a bass line with a *p* (piano) marking and a *ped.* marking.

Third system of musical notation. The right hand has a melodic line marked *capriccioso*. The left hand has a bass line with a *dolcissimo* marking and *ten.* (tenuto) markings.

Fourth system of musical notation. The right hand has a melodic line with a *tr* (trill) marking. The left hand has a bass line with *ten.* markings.

Fifth system of musical notation. The right hand has a melodic line with fingerings (2, 4, 2, 1, 2, 1) and a *tr* marking. The left hand has a bass line with a *sempre pp leggierissima* marking and a *ped.* marking.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex, fast-moving melodic line with many sixteenth notes. The bass clef part provides a rhythmic accompaniment. The system is marked with a fermata above the first measure and the instruction *Red.* below the bass clef.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines. A fermata is present above the first measure, and the instruction *Red.* is written below the bass clef.

Third system of musical notation. The treble clef part is marked with *p sempre giocando*. The bass clef part features a dense, rhythmic accompaniment with many chords and sixteenth notes.

Fourth system of musical notation. The treble clef part has a fermata above the first measure. The bass clef part is marked with *pù dimin.* and includes several measures with fingerings (1, 2, 3, 4) indicated above the notes.

Fifth system of musical notation. The treble clef part has a fermata above the first measure. The bass clef part is marked with *pp* and *crescendo molto*. The system concludes with a final chord in the bass clef.



*come primo*

*rit.*

*ritenuto* *espressivo assai*

*d.* *m.s.* *s.* *accelerando*

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3

*crescendo molto* - *rinforzando* - *diminuendo molto*

*espressivo*

*p dolce*

*dim. più piano*

*diminuendo*

*rit.*

*un poco marcato rallentando*

*morendo*

Lunga pausa.

# FRISKA.

Vivace.

pp

pp s

sempre pp

non tanto presto  
4 3 2 1 4 3 2

capricciosamente  
1 4 3

*Ped.* *Ped.*

*poco - a - poco*

*acce - le - ran - do - e - cre*

*scen - do*

*cre - scen - do - molto*

Tempo giusto - vivace.

*f marcato assai*

*piano scherzando*  
*il Basso sempre staccato*

*pp* *pp* *leggierissimo*

Più mosso.

8

*pp*

8

*leggiere ma ben*

8

*marcato*

8

*marcato*

8

*marcato*

sempre piano, e poco a poco accelerando il tempo

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *sempre piano* is present, along with a tempo instruction *e poco a poco accelerando il tempo*. A fermata is placed over the first measure of the treble staff.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures. A fermata is placed over the first measure of the treble staff.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the bass staff. A fermata is placed over the first measure of the treble staff.

Fourth system of musical notation, featuring a dynamic marking of *f* in the bass staff and a tempo marking of *stringendo* at the end of the system. A fermata is placed over the first measure of the treble staff.

con strepito

Fifth system of musical notation, featuring a dynamic marking of *con strepito* (with a crash) and a tempo marking of *stringendo*. The music is characterized by dense, rapid chordal textures in both staves. A fermata is placed over the first measure of the treble staff.

*a tempo* *f*

*fff* *brioso assai*

8

*f* *fff* *f* *f*

*Leg.* *Leg.* *Leg.* *Leg.*

*f* *f* *f* *f*

*tutta forza e prestezza*

8

*f* *f* *f* *f*

*Leg.* *Leg.* *Leg.* *Leg.*

8

8

*di - mi*

8

*ni - en - do*



8  
*p accelerando*  
*pp*  
Ped.

8  
*sotto p ma ben marcato*  
*senza pedale*  
*Sopra.*  
Ped. *pp*

*p e sempre staccato*

*sotto*  
*Sopra*

*p e sempre staccato*

Ossia:

*crescendo molto*

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

*stringendo*

*f*

*à tempo* *sf*  
*7 brioso assai*  
*fff*

*sf* *tutta forza*

*fff*

*sempre ff*

Ossia.

Ostin.

Ped. Ped.

Ped. Ped.

Ostin.

Ped. poco a poco diminuendo

Ped.

First system of musical notation, measures 1-5. It features a treble clef with a soprano line and a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The soprano line has a 's' marking above it. The piano accompaniment consists of chords in the bass and a melodic line in the treble.

Second system of musical notation, measures 6-10. It continues the same notation as the first system, with the soprano line and piano accompaniment.

Third system of musical notation, measures 11-15. The piano part includes the instruction *p un poco rallentando* in the first measure.

Fourth system of musical notation, measures 16-20. The piano part includes the instruction *Cadenza ad libitum.* and *piu ritenuto*.

Prestissimo.

pp martellato

cresc.

più cresc.

ff

Presto.







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