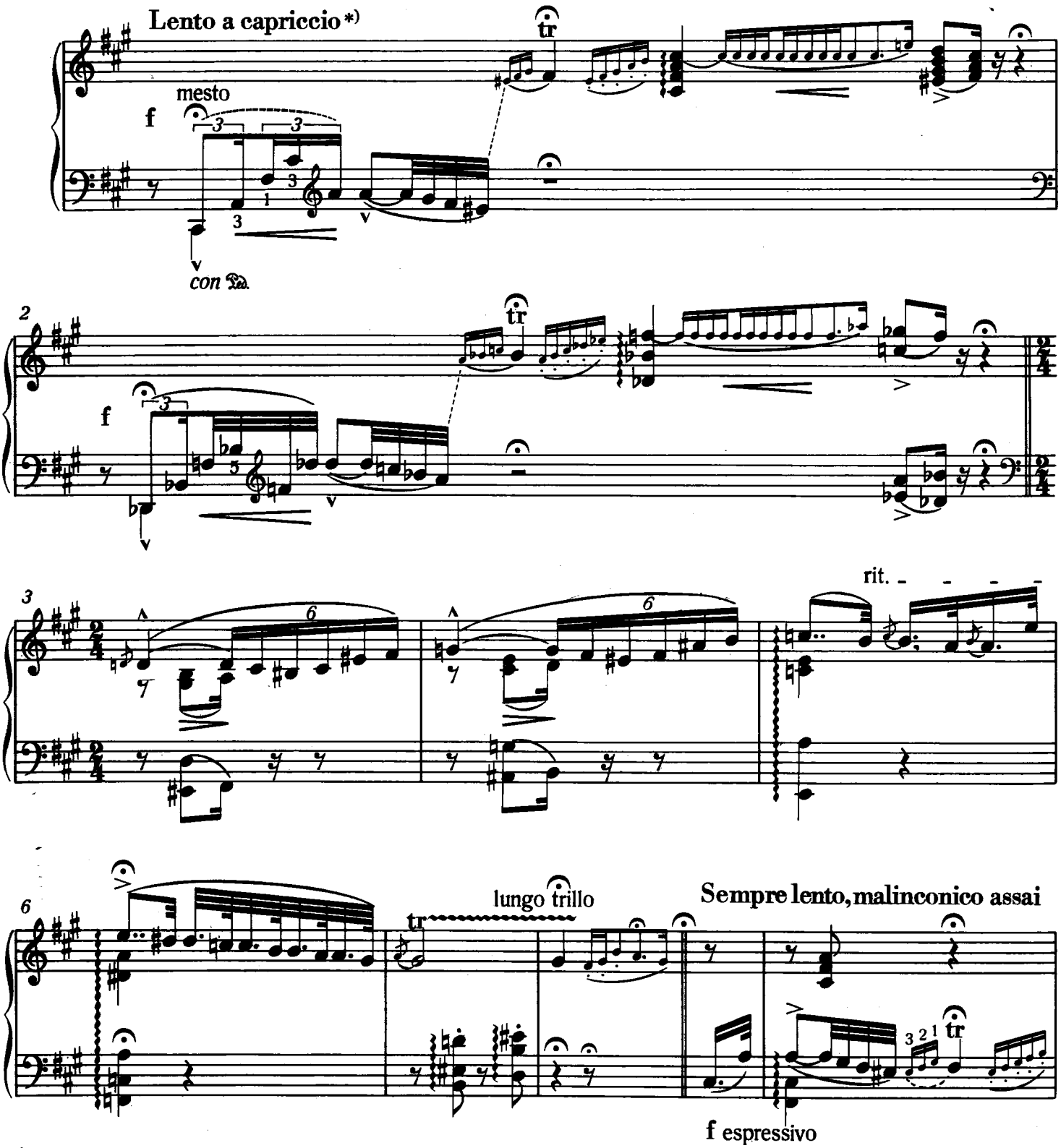
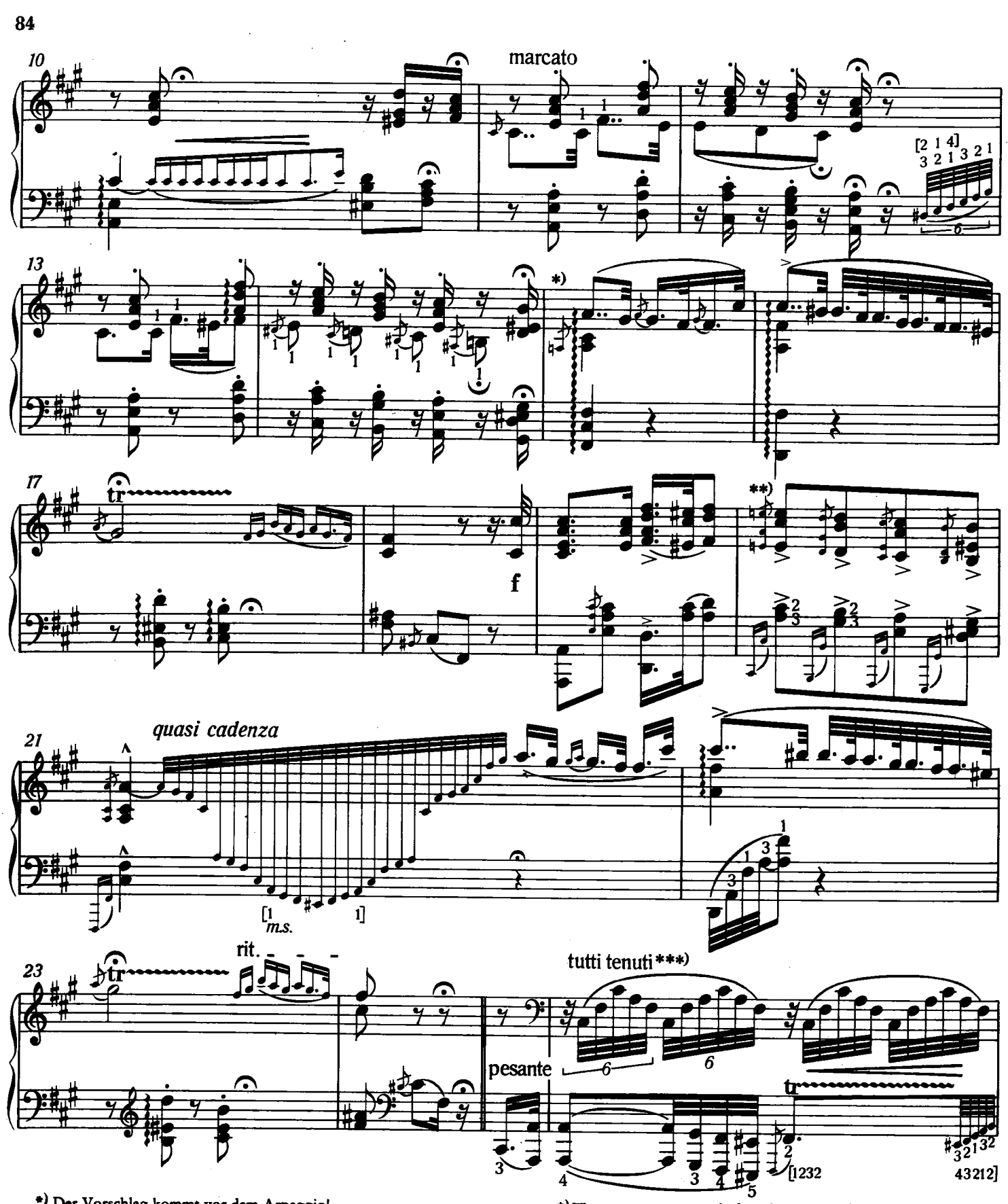
À Monsieur A. d' Augusz

VIII. RHAPSODIE HONGROISE



*) Infolge der metrischen Freiheit des *a capriccio* soll die am Anfang des Taktes stehende Pause lediglich darauf hinweisen, daß auf den Anfangs-Baßton kein Hauptakzent fallen darf.

*) Owing to the metrical freedom implied by *a capriccio*, the fermata at the beginning of the bar is intended merely to indicate that the first bass note should not be strongly accented.



*) Der Vorschlag kommt vor dem Arpeggio!

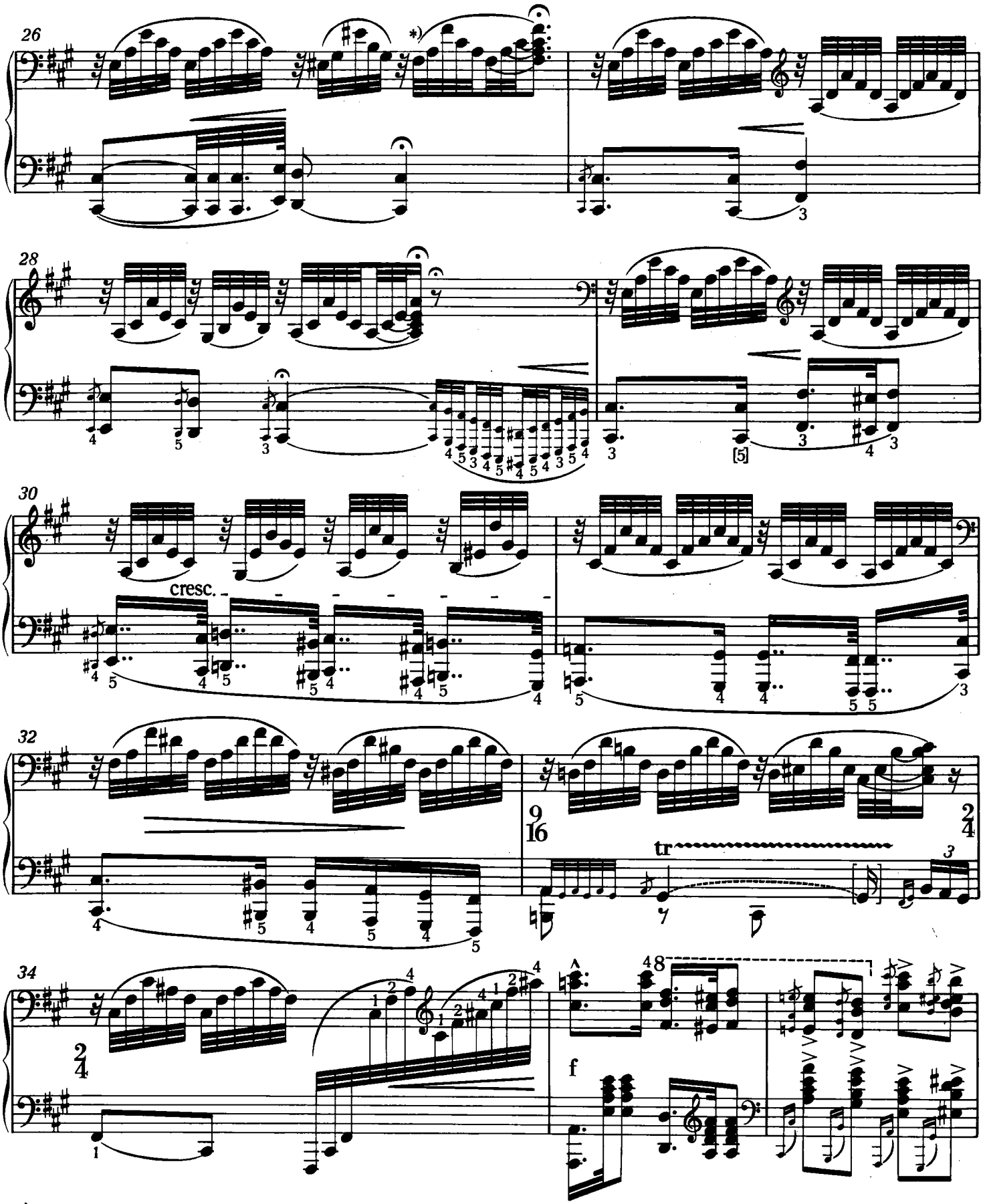
**) Die Vorschläge der beiden Hände sind gleichzeitig zu beginnen und die Haupttöne gleichzeitig anzuschlagen.

***) Da die tiefe Lage der Melodie keinen Pedalgebrauch erlaubt, brachte Liszt durch diese Schreibweise eine bestimmte Absicht zum Ausdruck, d.h. er wünschte die Töne der Akkorde durch Liegenlassen der Finger – ähnlich wie in den mit Fermaten versehenen Schlußakkorden der Takte 26 und 28 – ineinanderklingen zu lassen.

*) The grace-note comes before the arpeggio!

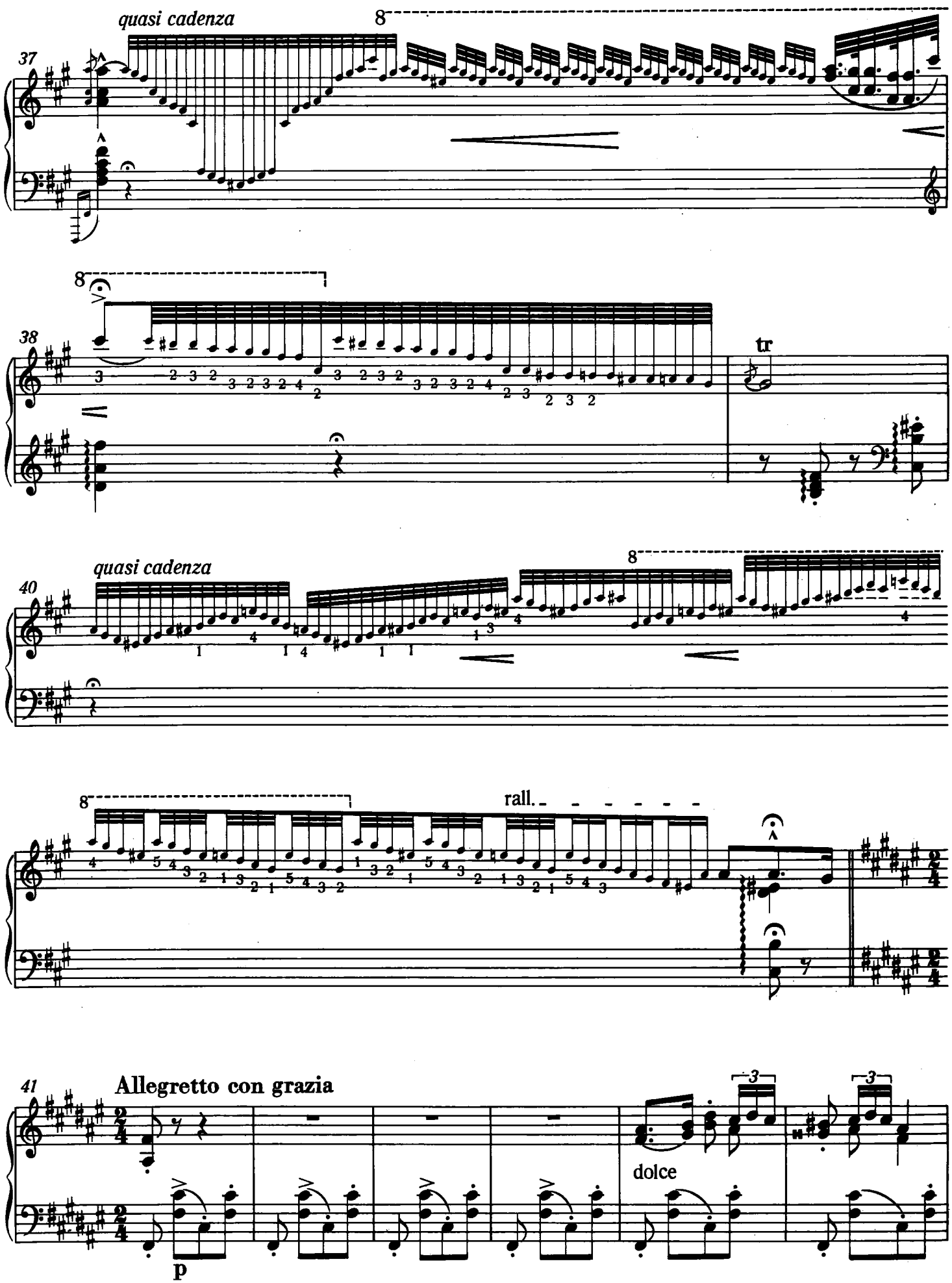
**) The grace-notes in both hands are to be struck simultaneously, likewise the principal notes.

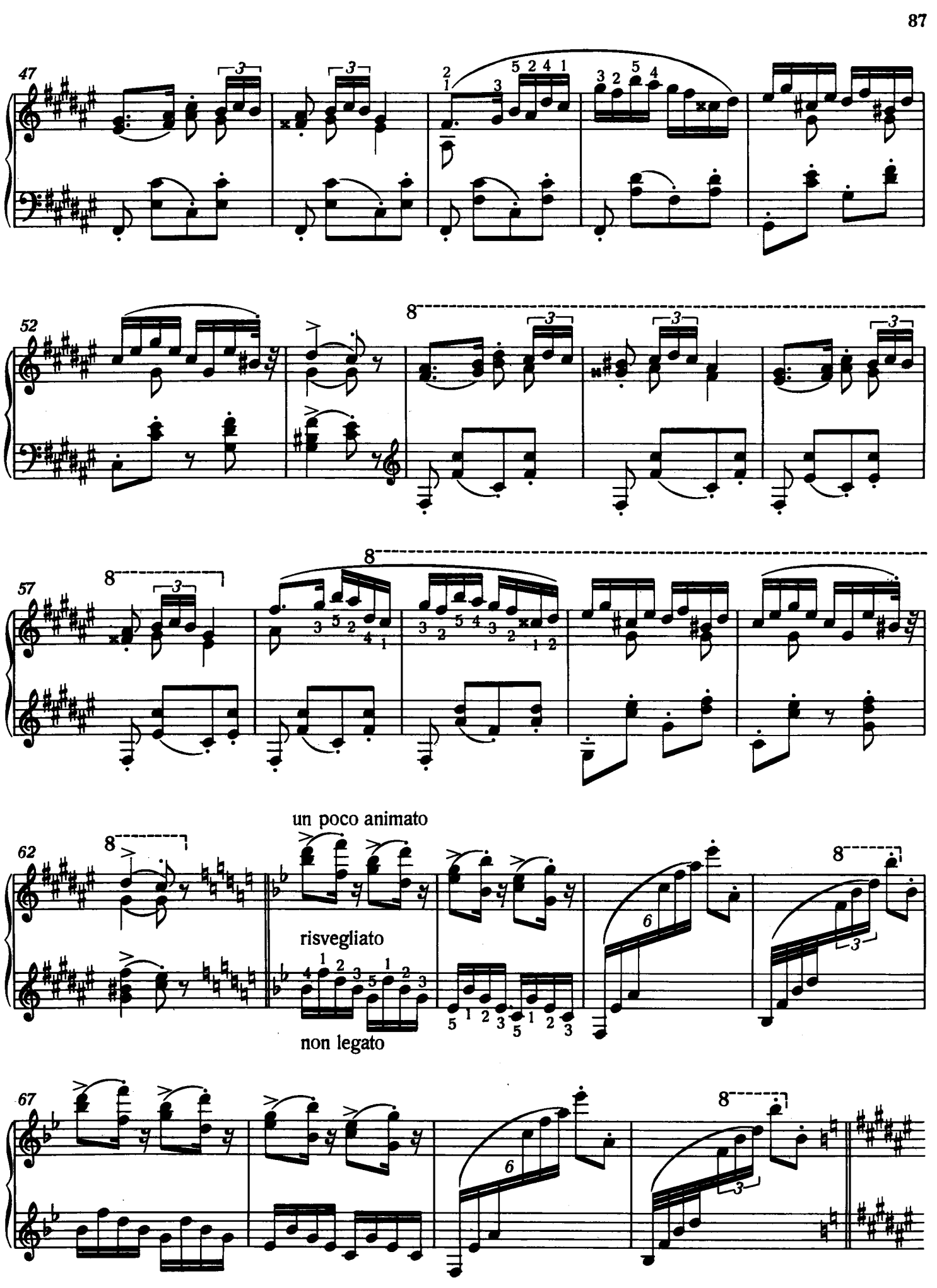
***) Since the deep register of the melody allows no use of the pedal, Liszt intended to express through his notation a particular intention, namely to permit the tones of the chords to intermingle by means of the player keeping his fingers depressed; a similar effect is intended with the final chords of bars 26 and 28, which have *fermate*.

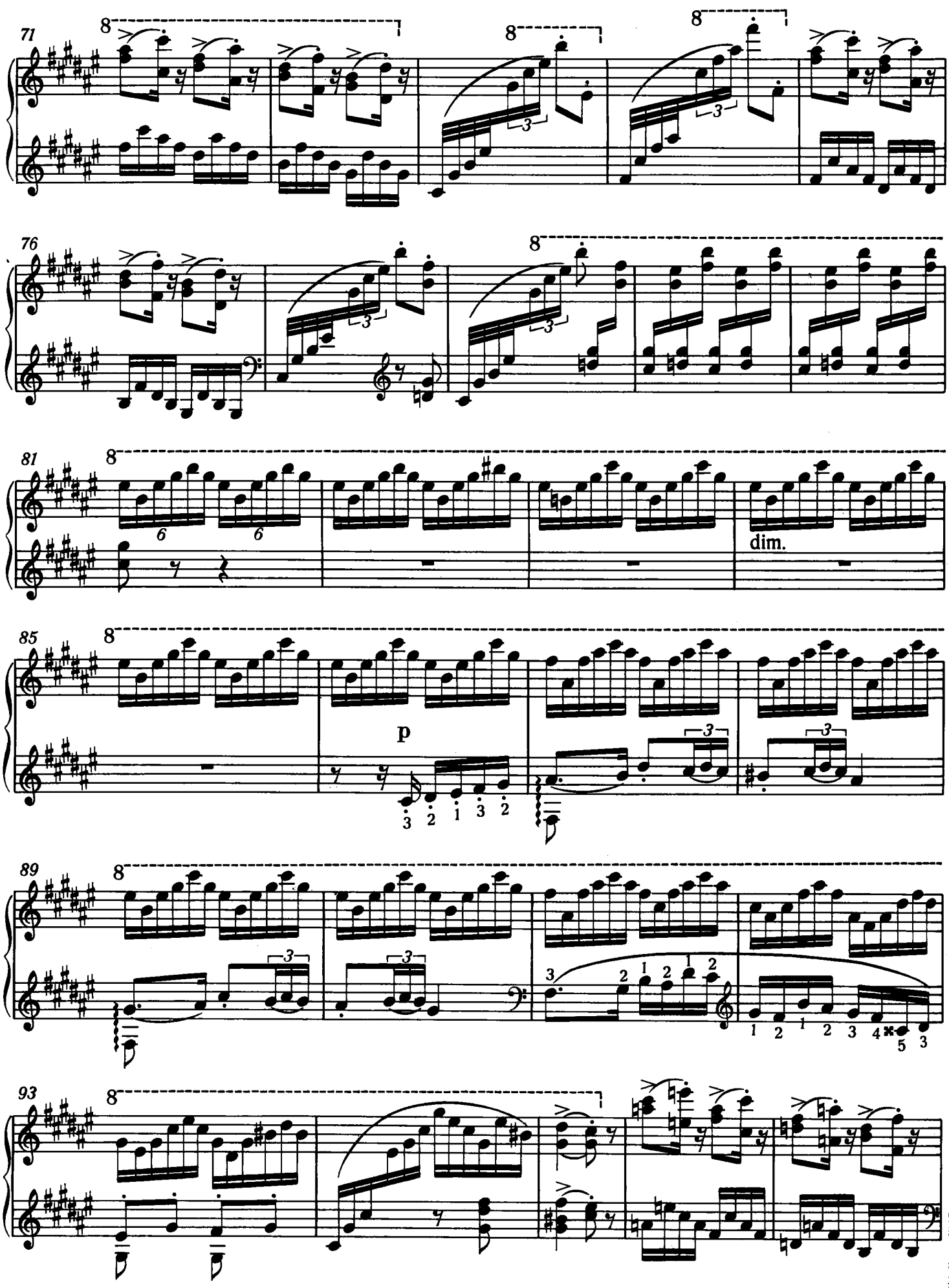


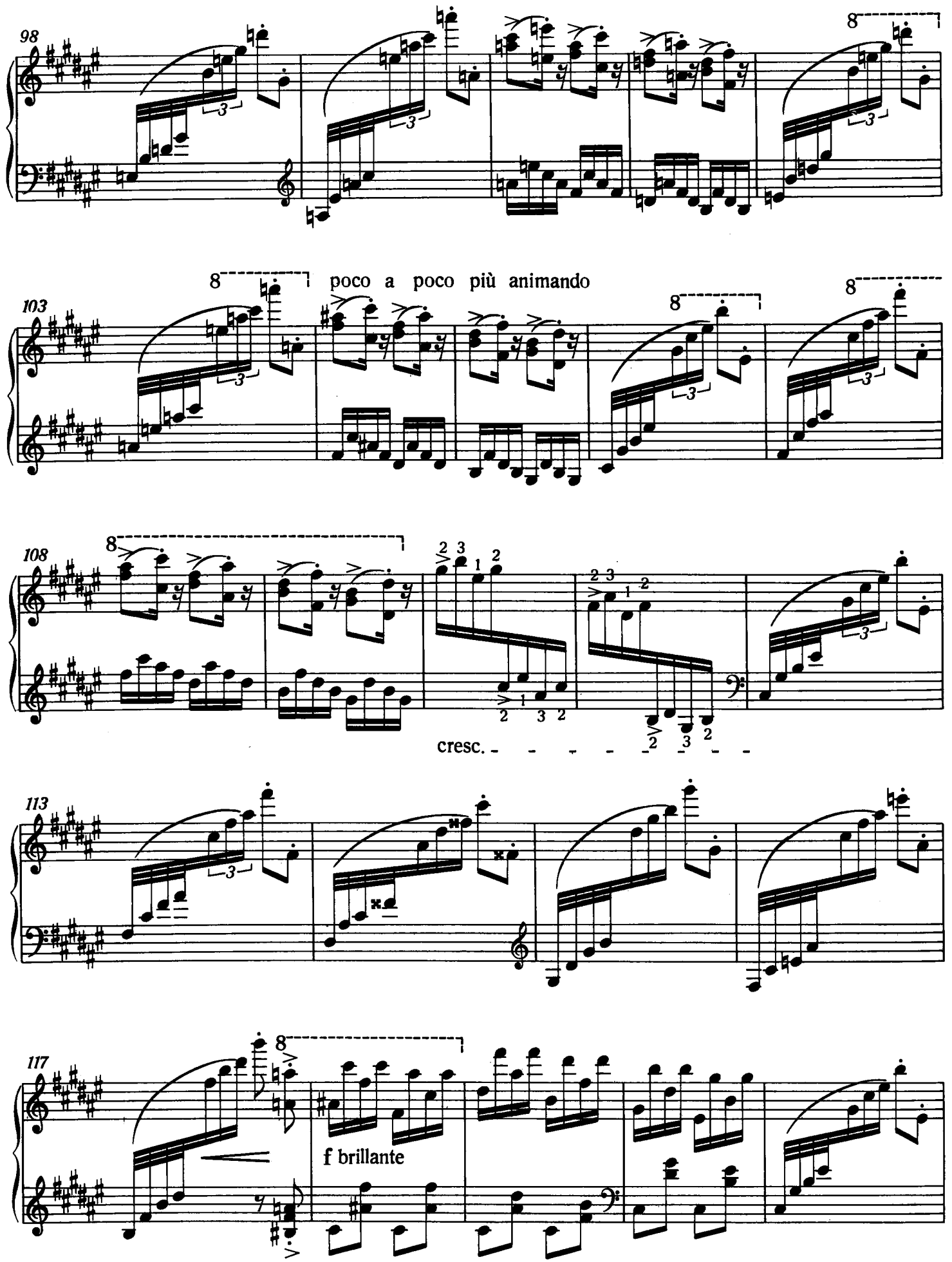
*) Die vorliegende Ausgabe bringt das ursprüngliche Notenbild, in welchem an dieser Stelle in der rechten Hand 6, in der linken Hand 5 Achtel stehen und im 28. Takt für die rechte Hand 5 Achteltöne zu lesen sind. Diese Teile sind zwar mit normalen Noten geschrieben, doch gelten sie eigentlich als kleine Kadenzen, die diese beiden Takte je zu annähernd 3 Vierteln erweitern.

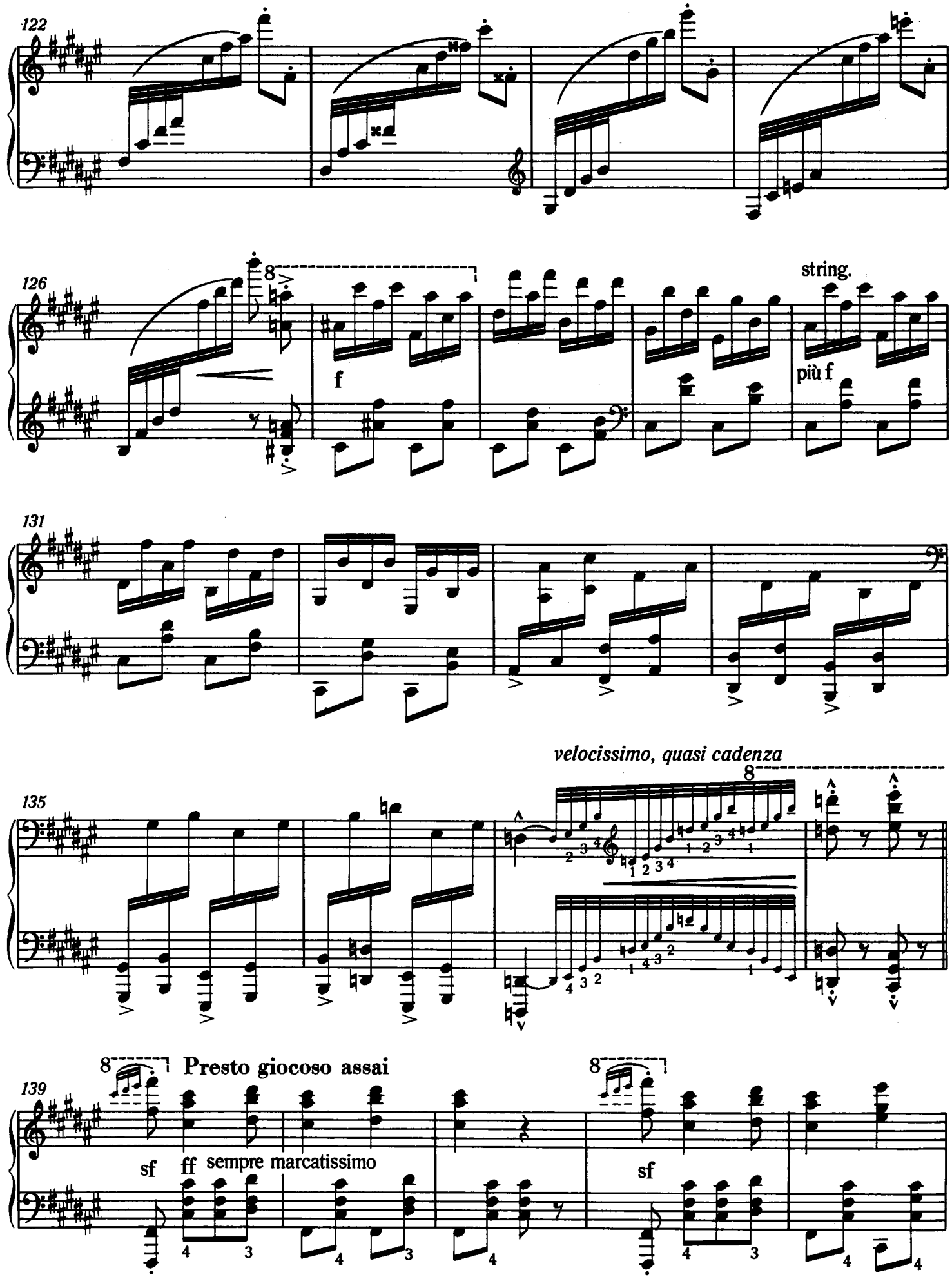
*) The present edition reproduces Liszt's original notation with 6 quavers in the right hand and 5 in the left; in bar 28 the right hand has 5 quavers. These passages are printed in normal type but they are actually to be looked upon as little cadenzas which extend these two bars to approximately three crotchets.

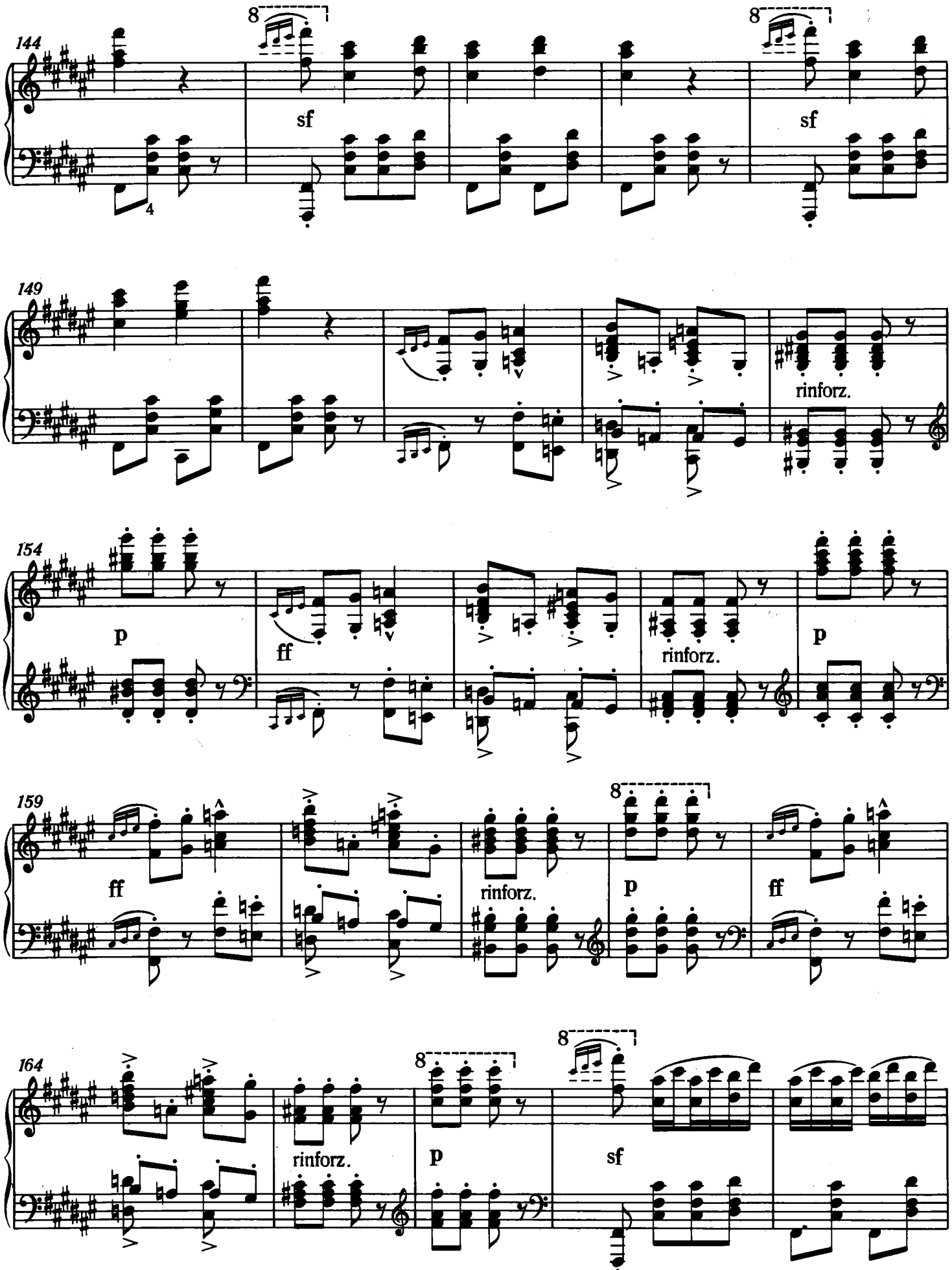

quasi cadenza
37
8
38
tr
quasi cadenza
40
8
8
rall.
41
Allegretto con grazia
dolce
p

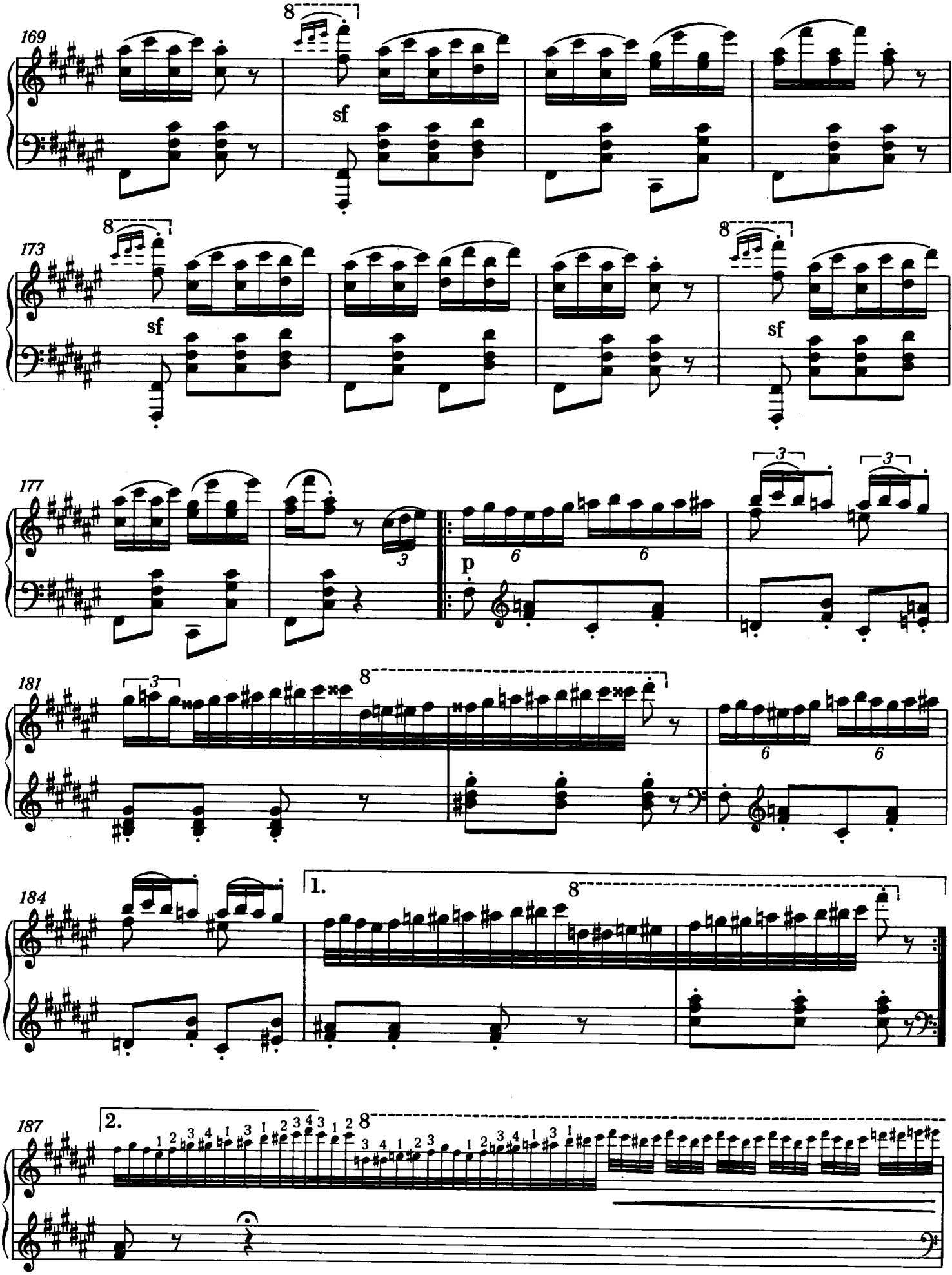

47
52
57
62
un poco animato
risvegliato
non legato
67

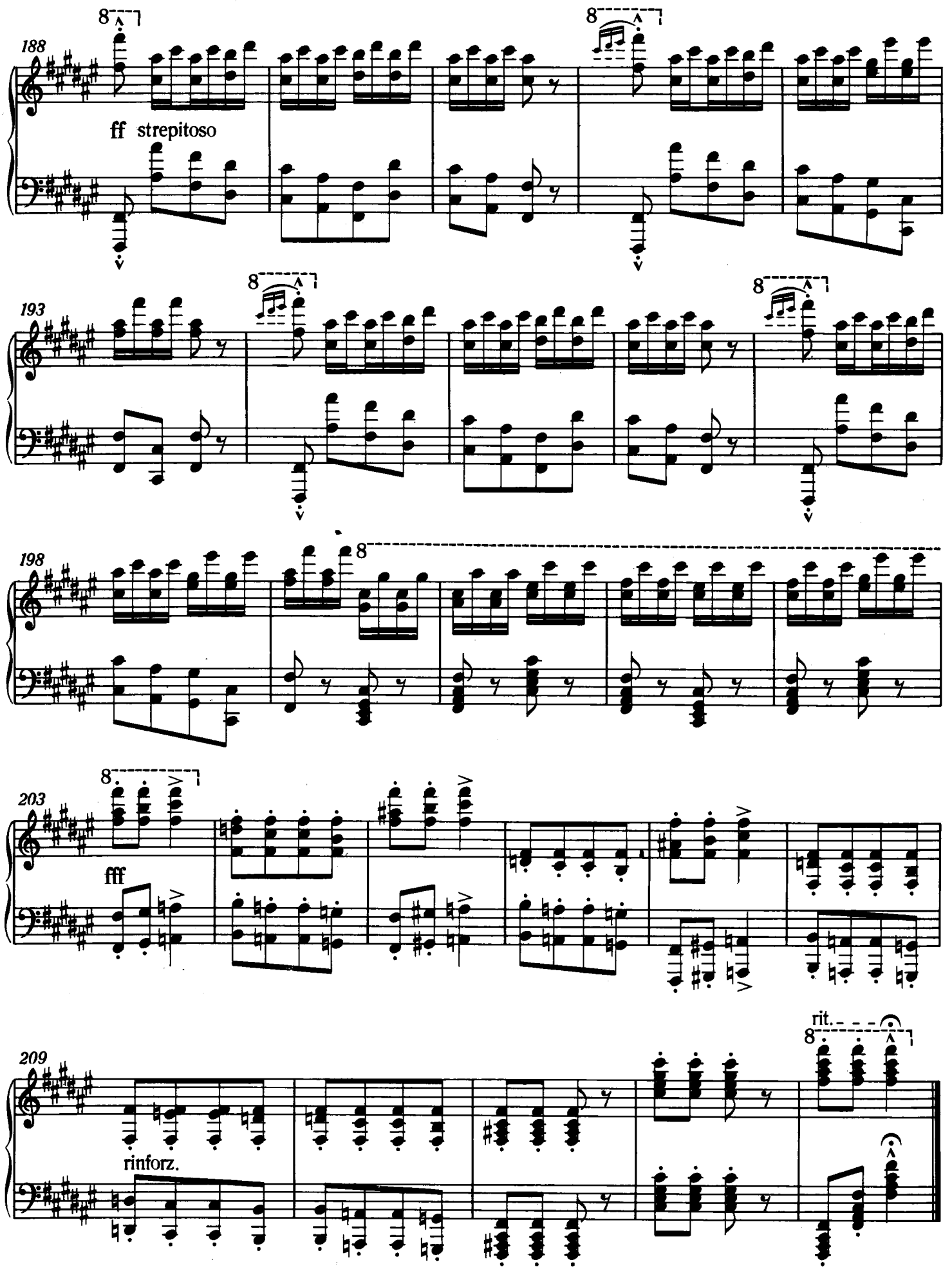

71
8
3
76
81
6
dim.
85
p
89
93


98
8
103
poco a poco più animando
8
8
8
108
8
cresc.
113
117
8
f brillante


122
126
f
string.
più f
131
velocissimo, quasi cadenza
135
Presto giocoso assai
139
sf
ff sempre marcatissimo
sf


144
8
sf
8
sf
149
rinforz.
154
p
ff
rinforz.
p
159
ff
rinforz.
8
p
ff
164
rinforz.
8
p
8
sf


169
8
sf
173
8
sf
8
sf
177
3
p
6
6
3
3
181
3
8
6
6
184
1.
8
187
2.
8


188
ff strepitoso
193
198
203
fff
209
rinforz.
rit.