

Hungarian Rhapsody No.2 in C-sharp minor S.244/2

start slowly, try to get everything correct at the first time

Liszt Ferenc

Lento a capriccio

3 [^] One and Two and. 3 [^] 2 3 [^] 2 3 5 4 3 [^] 3 3 2 3 [^] 2 3 2 4 3 2

f marcato

2 [^] 1 2 3 4 5 Red. * (Sch) *

5 2 [^] poco rit. più ritenuto ----- 3 3 3 3

9 **Lassan Andante, mesto** **f molto espressivo** *l'accompagnamento pesante e f*

Red. * Red. * Red. * Red. * Red. * Red. *

16 1 2 3 5 1 cresc. ---

Red. * Red. * Red. * Red. *

*) 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 geschriebenen mit (R) bezeichnet.
Zwischen Takt 8 und 9:

*) 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:

rit. ----- 3 3

8

22 *Sch* *sf*

25 *(Red.)* **Red.* **Red.* *dolce con grazia* *p* ****

30 *Red.* **Red.* **Red.* *Red. simile*

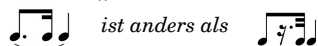
35 *capriccioso* *finish: slightly off* *dolciss.* *ten.* *ten.* *ten.*

*) Statt Takt 24:

accelerando **) In place of bar 24:*

[Red.] *rit.*

**) Man mache einen Unterschied zwischen den verschiedenen Varianten des Motivs „Hackenzusammenschlagen“!



**) There should be a difference between the various forms of the "heel-clicking" ("Hackenzusammenschlagen") motif!



[illegible][illegible]

46

8

(Red.)

5

5

3

Red.

11

48

8

And.

tr

11

delicatamente

51

p sempre giocando

4

55

8

tr

34

più dim.

3 1 4 2 1

1 4 2 1

quasi cadenza

8

*) (Sch)

60

pp

cresc. molto

62

come prima

f

rit. **)

68

ritenuto

espressivo assai

*) C. 14. 1. 32-51

*) Statt Takt 62-71:

The first system of the musical score for 'The Song of the Nightingale' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a 'ten.' (tension) marking and features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, starting with a 'ff' (fortissimo) dynamic and a 'ten.' marking. It contains a complex rhythmic pattern with many beamed eighth notes. A first ending bracket labeled '8' spans the final two measures of the system. The system concludes with a double bar line.

*) In place of bars 62-71:

**) 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

sf

accelerando

*) 3 2 1 3 2 1 3 2 1 3 2 1 3

cresc. molto

rinforz.

dim. molto

85

espressivo

p dolce

*) Erweiterung des Taktes 84 laut Liszts Eigenschrift ohne Widmung (Liszt-Archiv, Weimar); einzufügen anstatt der Vier- und, echnzigsten:

*) Extension of bar 84 according to Liszt's undedicated autograph copy (Liszt-Archiv, Weimar); to be interpolated in place of the hemidemisemiquavers:

8

1 2 5 1 2 5 4 5

4 2

crescendo

rinforz.

dim.

91

*)

rfz

dim

97

più p

e

dim.

103

rit.

8³

8³

8³

110

un poco marcato

rallentando

morendo

lunga pausa

8

*) 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":

perdendo

8

Friska Vivace

118

pp

cross arms :normal thing!

124

pp

130

sempre pp

136

non tanto presto, capricciosamente

142

*) 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 - Viertelnotenhilfe 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

Red.

153

(Red.) Red.

158

poco a poco accelerando e crescendo

Red.

163

(Red.) Red.

168

Red.

173

(ped.) * ped. * ped. *

Tempo giusto – Vivace

178

f marcato assai
ped. sempre staccato * ped. * ped. *

185

piano scherzando
ped. il basso sempre staccato senza ped
pp

192

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

Più mosso (more faster)

200

ped. * ped. sempre

*) Der Anfangsaccent 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

210

8

pp

3

215

8

leggero ma ben marcato

3 2 3 2 3 2

220

8

3 2 3 2 3 2

225

8

marcato

3 2 3 2 3 2

stringendo con strepito

262

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

268

ff

274

a tempo
sf
fff brioso assai
sf

Red. * Red. * Red. * Red. * Red. *

280

tutta forza e prestezza
sempre Red.

285

Red. *

290 *calmandosi poco a poco*

8

diminuendo

295

8

p accelerando

sempre stacc.

300

8

pp

Red.

304

8

p ma ben marcato
sotto

sopra

pp senza ped

Red.

309

314

p e sempre stacc.

320

sotto

sopra

326

p e sempre stacc.

332

8

338

cresc. molto

Red.

Red.

Red.

Red.

stringendo

344

8

350

8

355

8

361

a tempo

367

8

*) Im Manuskript Liszts steht nach *ff* die Bezeichnung *stogota*. Das Wort bedeutet: zügellos, tobend. Das bei den 3. Zweihunddreißigsteln der rechten Hand angegebene Staccato bezeichnet lediglich schärferen Anschlag, doch keinen besonderen Impuls.

*) In Liszt's autograph the *ff* is followed by the indication *sforzato*. 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.

405

8

dim.

8

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

più dim.

409 *un poco rall*

p

415

Cadenza ad libitum. *) (Sch) **) (R)

più ritenuto-----

The image shows a musical score for the Cadenza section of the Concerto for Piano and Violin, Op. 34, No. 2, by Franz Liszt. The score is for the right hand (treble clef) and left hand (bass clef). The key signature is three sharps (F#, C#, G#). The right hand part features a series of sixteenth-note runs and chords, with a 'Cadenza ad libitum' section marked by a double bar line and a repeat sign. The left hand part consists of a steady eighth-note accompaniment. The tempo marking 'più ritenuto' is indicated above the right hand part.

421 **Cadenza** *) Between bars 420 and 421:

sempre piano

pp

432 *RH* *p* *cresc. molto*

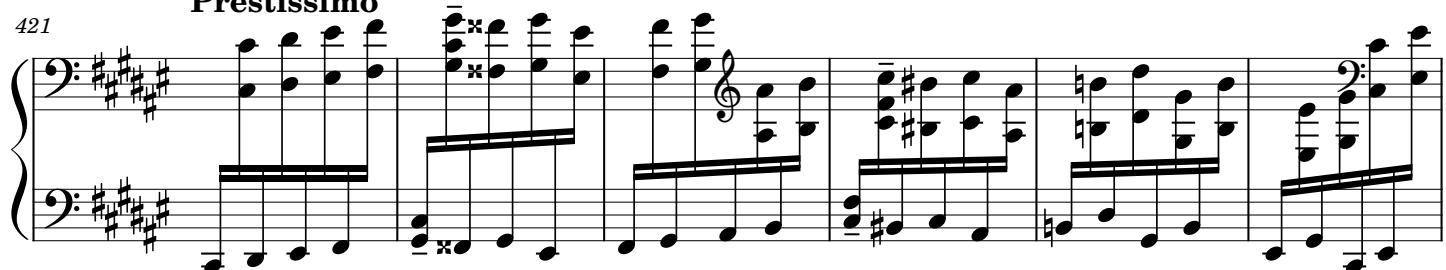
440

ff *sempre ped.* *fff*

[illegible]

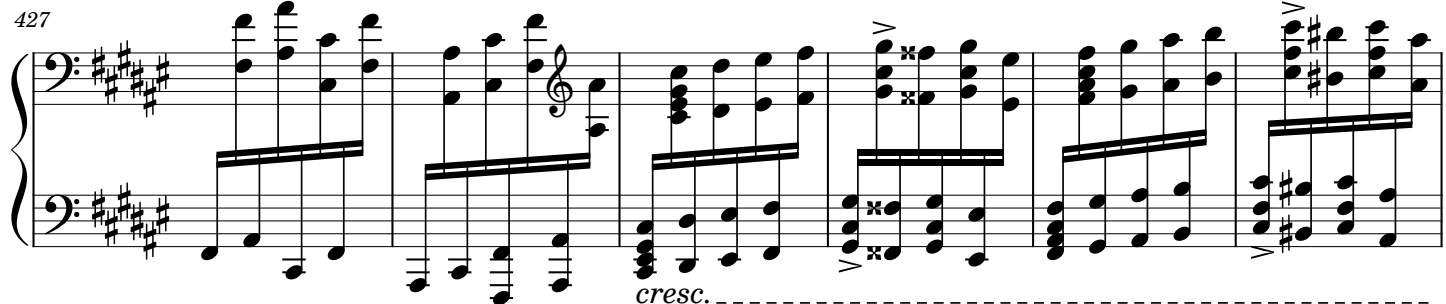
Prestissimo

421

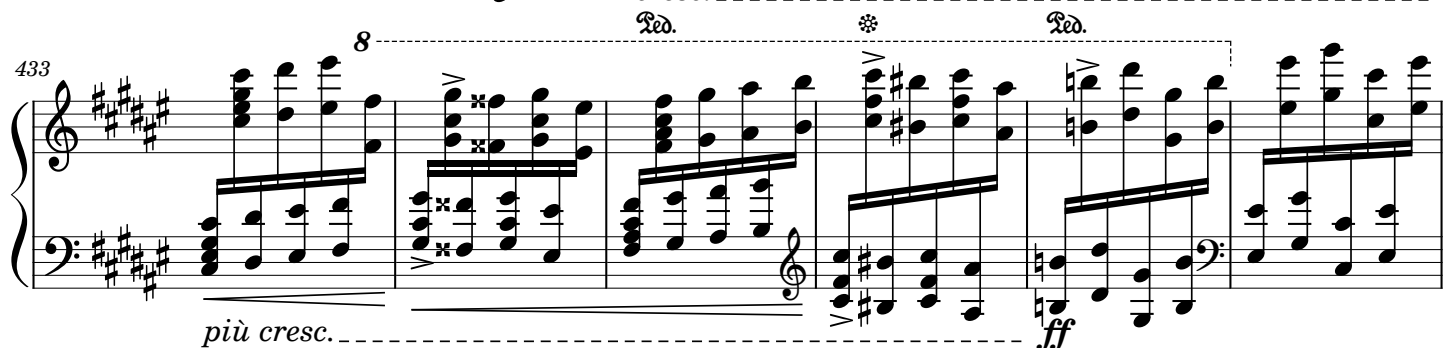


pp martellato

427



433



439



Adagio

Presto

445



452

