

*Au Comte Ladislas Teleky.*

# Rhapsodie hongroise

No. 2

par

## F. Liszt.

Propriété de l'éditeur pour tous les pays, exceptés ceux  
qui composaient jadis la Confédération Germanique.

J. Schuberth & Co., Leipzig.



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# 2<sup>de</sup> Rhapsodie Hongroise par F. Liszt.

Andante.  
eroico

SECONDO.

Pour piano à 4ms par l'auteur.

ten. *ff* *ten.* *ff* *ten.* *ten.*

8<sup>a</sup> bassa

ten. *fff poco riten.* *tremol.*

8<sup>a</sup> bassa

Lassan. Andante maestoso.  
*f pesante*

8<sup>a</sup> bassa

*cresc.*

8<sup>a</sup> bassa

*ff* *Cadenza* *p*

# 2<sup>de</sup> Rhapsodie Hongroise par F. Liszt.

PRIMO.

Lassan.

Andante maestoso.

Pour piano à 4ms par l'auteur.

*molto espressivo*

Andante.

9

*ff*

*riten.*

*p*

*Ped. dolce*

*Ped.*

*una corda*  
*p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*grazioso*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*p scherzando*

*ped. staccato sempre*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*un poco rit.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*a tempo*

*pp*

1 2 3

*ped.* \* *ped.* \*

*una corda*  
*p*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

*trm* 2 1 3 1 2 1 4 8  
*ped.*  
*non legato*  
*ped.* *ped.* *ped.*

*trm* 3 4 2 3  
*ped.* *ped.* *ped.* *ped.*

*trm* 8 13 5 4 3 2 1 3 1  
*ped.*  
*scherzando*  
*ped.* *ped.* *ped.* *ped.*

*staccato sempre*

*ped.* *ped.* *ped.* *ped.*

*trm* 12 3 2 4  
*ped.* *ped.*  
*un poco rit.* *a tempo*  
*trm* 21 3 2 1 3 1  
*pp*  
*ped.* *ped.* *ped.*

*perdendo*

SECONDO.

Tempo I.

*ten.* *ff* *ten.* *ten.*

8<sup>a</sup> bassa

*trem.* *ff*

8<sup>a</sup> bassa

*marcato*

8<sup>a</sup> bassa

8<sup>a</sup> bassa

*I. Sp.* *Cadenz.* *p* *una corda*

8<sup>a</sup> bassa

*un poco*

8<sup>a</sup> bassa

*rit.* *sempre p*

8<sup>a</sup> bassa

Tempo I.

PRIMO.

8. *ten. ten.*

9 *Ad. sten. Ad. ten. sempre marcato e tenuto Ad. Ad.*

*Cadenza (ad lib.)*

r. H. 1 2 3 4 I. H. 4 3 2 1

8 1323 3 231 5 21 532

8 *una corda dolce p*

*rfz dimin. \**

8 *p un poco*

*rit. dim. sempre dolce*

Musical score system 1, featuring two staves. The upper staff contains a melodic line with a trill and a sixteenth-note figure. The lower staff contains a bass line with a four-measure rest and a sixteenth-note figure. Performance markings include *ped.*, *un poco rit.*, *tre corde*, *p*, and *rfz molto*. A dashed line indicates the *8a bassa* (8th octave bass) register.

Musical score system 2, featuring two staves. The upper staff continues the melodic line with trills and sixteenth-note figures. The lower staff contains a complex bass line with triplets and sixteenth-note patterns. Performance markings include *p*, *rfz molto*, and *ped.*. A dashed line indicates the *8a bassa* register.

Musical score system 3, featuring two staves. The upper staff contains a complex melodic line with fingerings (1 2 3 4 3 4 3 4 5 4 3 4 3 2 1 2) and a trill. The lower staff contains a complex bass line with fingerings (4 3 2 1 5 4 3 4 3 4 5 2 4 1 2 3 4 3 2 1 5 4 3 4 3 4 5 2 4 1 2 3 1 2). Performance markings include *p*, *rfz molto*, *trillo*, *dim.*, and *ppp*. A *lange Pause* (long pause) is indicated at the end of the system. A dashed line indicates the *8a bassa* register.

**Friska.**  
**Vivace.**

Musical score system 4, featuring two staves. The upper staff contains a melodic line with a staccato figure. The lower staff contains a bass line with a staccato figure. Performance markings include *22*, *p*, and *staccato*.

Musical score system 5, featuring two staves. The upper staff contains a melodic line with a staccato figure. The lower staff contains a bass line with a staccato figure. Performance markings include *ped.* and asterisks.



ten. ten.  
p un poco rit. tre corde mf ff ten. mf ff ten.  
Lad. \* Lad. \* Lad. Lad. Lad. Lad. Friska. Vivace.

tremol. 1 p 1 pp lange Pause pp  
Lad. Lad. Lad. Lad. Lad. Lad. \* Lad.

Lad. Lad. Lad. Lad. 3 2 3 2 1

Lad. Lad. Lad. Lad. sempre pp

Lad. Lad. Lad. 3 2 1 3 2 1 2 p un poco marc. \* Der zweite Spieler tritt ein.

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

scherzando Lad. \* Lad. \* 530 Lad. \* Lad. \*

*p grazioso*  
La. \* La. \* La. \* La. \*

*p*  
*poco a poco accelerando e cresc.*  
La. \* La. \*

La. La. molto La.

*ff* *sempre staccato*  
La. La. La. La.

*un poco string.*  
*p leggiero*  
La. \* La. \* La. \*

*p*  
La. La. La. La.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4) and slurs. The bass clef staff contains a supporting line with similar rhythmic patterns. The system concludes with a double bar line and a fermata.

Second system of musical notation. It continues the melodic and harmonic development. The instruction *poco a poco* is written above the treble staff. The system ends with a double bar line and a fermata.

Third system of musical notation. The instruction *accelerando e crescendo* is written in the left margin. The treble staff features a more active melodic line, while the bass staff provides a steady accompaniment. The system ends with a double bar line and a fermata.

Fourth system of musical notation. The instruction *molto* is written in the left margin, and *ff* (fortissimo) is written above the treble staff. The music becomes more intense and rhythmic. The system ends with a double bar line and a fermata.

Fifth system of musical notation. The instruction *un poco string.* (un poco stringente) is written above the treble staff. The music is characterized by sustained notes and a driving bass line. The system ends with a double bar line and a fermata.

Sixth system of musical notation. The instruction *scherzando* is written above the treble staff. The music is lighter and more playful in character. The system ends with a double bar line and a fermata.

SECONDO.

*sempre staccato*

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

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

*smarcato assai e staccato*

*Ped.* *Ped.* \*

*un poco rall.*  
**1**

*Ped.* \* *Ped.* \*

*a tempo* *rall.* **1** *a tempo* *rall.* **1** *a tempo* *rall.* **1** *P commod* *a tempo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8  
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1  
p 3 2 1 2 3 3 2 1 2 3 4 4  
Ped. Ped. Ped.

8  
Ped. Ped. marcato

8  
Ped. Ped. Ped.

8  
p Ped. \*

8  
Ped. \*

8  
4 2 5 1 4 2 4 2 4 2 5 1 4 2  
un poco rall. a tempo un poco rall. a tempo un poco rall. a tempo  
Ped. \*

8  
poco rall. a tempo

*staccato*

*cresc.* *molto*

*ff* *fff*  
con 8

*sempre ff*  
con 8

*mf*  
con 8

*sempre staccato*

*cresc.* *molto*

*ff*

*sempre ff*

*p*

The musical score consists of several systems of staves. The first system includes a treble clef staff with a piano (*p*) dynamic and a bass clef staff with a *ped.* marking. The second system features a *marcato, e sempre staccato* instruction. The third system has a *p* dynamic. The fourth system includes a *cresc.* marking and *ped.* markings. The fifth system has a *con S* marking. The sixth system includes a *ff* dynamic and *ped.* markings. The seventh system has a *con S* marking. The score concludes with a *con S* marking.



8

2 1

*p*

Ped.

Ped.

Ped.

8

*p staccato sempre*

Ped.

8

*p*

8

*cresc.*

8

4 5 2

8

Ped.

2/4

Ped.

2/4

8

*ff*

Ped.

First system of musical notation. Treble and bass staves. Dynamics: *fff*. Pedal markings: *Ped.* with asterisks. *con 8* is written below the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics: *sempre fff*. Pedal markings: *Ped.* with asterisks. *con 8* is written below the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics: *fff string.*. Section label: **I. Schluss.** with a double asterisk symbol. Pedal markings: *Ped.* with asterisks. *con 8* is written below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *sp Presto.* and *sempre staccato*. Pedal markings: *Ped.* with asterisks. *con 8* is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *cresc.* and *molto*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *Prestissimo.* and *fff*. Section label: **1** *ritenuto*. Pedal markings: *Ped.* with asterisks. *5302* and *8. bassa* are written below the bass staff.

\*) Dem obigen ersten Schlusse folgt noch ein zweiter zu beliebiger Auswahl.

8

*fff*  
Ped. \* Ped. \* Ped. \* Ped. Ped. Ped.

8

*sempre ff*  
Ped. I. Schluss. (+) Ped. Ped. Ped.

*fff string*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped.

8

Presto. 7 *p* *staccato* *p*  
Ped. Ped. \*

8

*cresc.* *molto*

8

*Prestissimo.*  
1 *ritenuto* *fff*  
Ped. Ped. Ped.

\*) Dem obigen ersten Schlusse folgt noch ein zweiter zu beliebiger Auswahl.

II. Schluss.

The musical score is written for piano and consists of six systems of staves. The first system is in B-flat major and 4/4 time, featuring a series of chords with accents and a 'Ped.' instruction. The second system continues with similar chordal textures. The third system introduces a change in dynamics to *mf* and includes a 'Ped.' instruction. The fourth system features a *dimin.* instruction and a floral ornament. The fifth system begins with a *p* dynamic and includes a 'Ped.' instruction. The final system concludes with the instruction *un poco rallent.* and a 'Ped.' instruction.

fff  
Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

brillante  
8 2 1  
Ped. Ped. Ped.

Ped. Ped.

dimin. p Ped.

Ped. più dimin. e un poco rallent.  
Ped.

Allegretto moderato.

*p*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*un poco rall.*

**Presto.**

1 3 4 *p trillo* *crescendo*  
Ped. Ped. Ped.

*sempre staccato*

*cresc.*

*molto*

1 *riten.*

**Prestissimo.**

**fff**

Ped. 8<sup>a</sup> bassa

8

*ped. p* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

8

*ped.* *ped. un poco rall.* *ped.* *ped.* *trillo* *Presto.* *trillo*

*pp<sup>3</sup>*

8

*ped.* *cresc. molto*

8

*ff* *p* *staccato*

8

*p* *cresc.* *molto*

8

*1* *riten.* *fff* *Prestissimo.*

*ped.* *ped.* *ped.*