

XVI. RHAPSODIE

Allegro

*) 3 ten. 2 ten. ten. ten.

6

12

18 **cadenza ad lib.**

*) Die bei der Wiederholung der Einleitung (Takt 69 ff.) gegebenen Anweisungen zur Phrasierung zeigen genau die formale Gliederung der Motive. Obwohl sie hier infolge des *ff* weniger zum Ausdruck gebracht werden kann, richte man seine Vorstellungen nach den Phrasierungszeichen der erwähnten Stelle.

*) The instructions as to phrasing given at the repeat of the introduction (bars 69 et seq.) reveal precisely the formal structure of the motives. Although they can be less clearly shown here because of the *ff* one should nevertheless try to realize the phrase-marks from the later passage.

22

8

rallentando

27 Lassan Langsam

3

mf espressivo e legato

33

sf

2ed.

38

tr

2ed.

45 cadenza ad lib.

pp

^{*)} Das Pedal hier und an ähnlichen Stellen auch während der mit Fermaten bezeichneten Pausen niedergedrückt halten.

^{*)} The pedal should be held depressed here and in similar passages, even during rests with fermatas.

8 1 2
tr 2

2a.

8 1 2 3 4 1 2 3 4

2a.

46 1 2 3
mf espressivo e legato

52 1 2 3
sf

2a.

57 1 2 3 4
sf

*) Liszt's pedalzeichen verleihen den Kadzenzen sowohl in harmonischer wie auch in klangfärbernder Hinsicht einen besonderen Klang. Ihre Nichtbeachtung würde den Charakter der Rhapsodie verändern.

*) Liszt's pedal instructions give the cadenzas a special effect both harmonically and in respect of tone colour. To depart from them would be to alter the character of the Rhapsody.

61

tr.

2ed.

66 Cadenza ad lib.

pp

f

tr.

1 2 3 4

2a.

8

2a.

67 Quasi allegro, capriccioso

p

f

72

f

f

poco a poco accelerando

p

crescendo -

82

molto cresc. -

87

Allegro con brio

8

*ff**ff*

91

8

mp

95

8

100 8

crescendo

105 8

p subito

Rit.

Rit.

109 8

crescendo

Rit.

Rit.

113 8

p subito

semper staccato

Rit.

117 8

crescendo

p

p subito

Red.

121 8

p

p subito

Red.

125 8

crescendo

Red.

129 8

f

ten.

ten.

ten. *sempre*

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

135 8

ten.

ten. *sempre*

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

Musical score page 8, measures 140-141. The score consists of two staves. The top staff is in treble clef and has a key signature of four sharps. The bottom staff is also in treble clef and has a key signature of four sharps. Measure 140 starts with a forte dynamic. Measure 141 begins with a decrescendo, indicated by a downward arrow above the first note. The bassoon part in measure 141 includes slurs and grace notes.

145 8

m. d.

ff sempre

m. s.

A musical score page showing three staves of music for piano. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is A major (three sharps). Measure 150 starts with a dotted half note followed by a sixteenth-note pattern. Measures 151-153 show eighth-note patterns. Measure 154 begins with a sixteenth-note pattern. The measure numbers 150, 151, 152, 153, and 154 are written above the staves. The measure number 8 is written above the first measure of the eighth-note patterns.

Musical score for orchestra and piano, page 155, system 8. The score consists of two staves. The top staff is for the orchestra, featuring multiple staves with various instruments. The bottom staff is for the piano, indicated by a treble clef and a bass clef. The key signature is A major (three sharps). The tempo is marked as *ff* (fortissimo). The score shows complex harmonic progressions with frequent changes in chords and note heads.

159 8

163 8

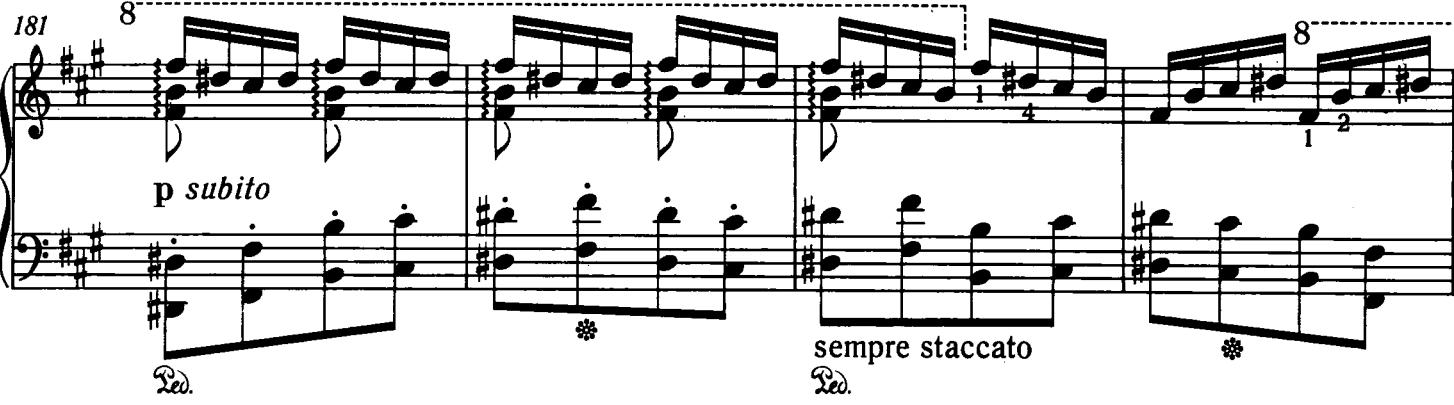
168 8

173 8

p subito

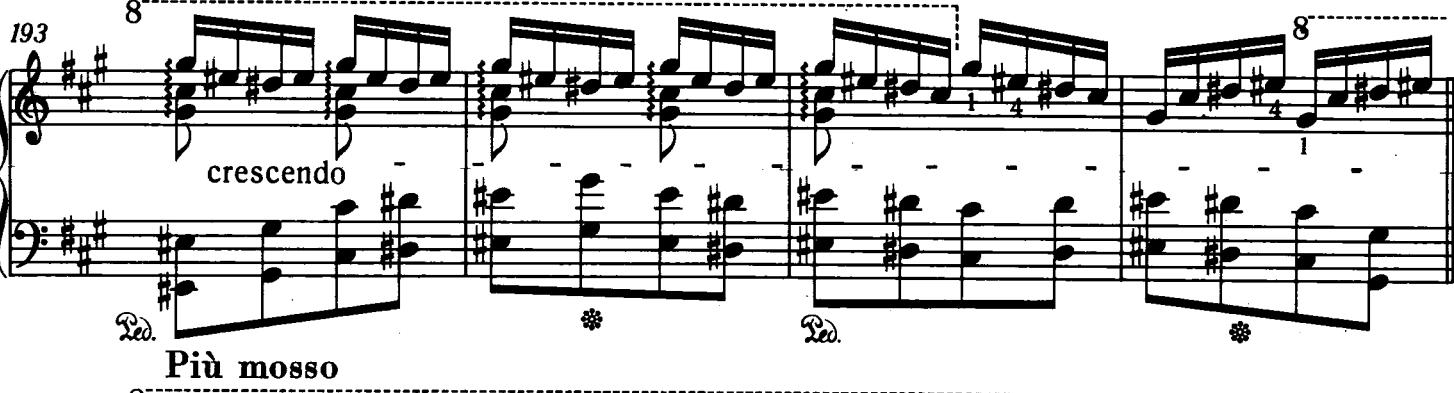
177 8

crescendo

181 8 

185 8 

189 8 

193 8 

197 8 

202 8

202 8

202

207

207

207

212

212

ff

212

217 8

217 8

222 8

222 8