

K 2784

8

Clarinetto in B.  
Rhapsodie hongroise No 4.

Музыкальная библиотека  
№ 85113 1  
Выпущено  
издательством

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

Franz Liszt.

Für Salonorchester neu bearbeitet von  
Ernst Lutz.

ПРОДЕРЖАНО  
1000 р.

Quasi Adagio altieramente.

Oboe.

Solo.

rit.

ff

p

f

p

f

Cello.

Solo.

f

Quasi Marcia.

f

p

p

Solo.

Tr.

p

p

3

3

Oboe.

Solo.

p

f

# Clarinetto in B.

*p* *p* Tr.

*p* 3 3 3 *p* 3

*p* Solo.

Cello. *mf* *f*

**Allegretto.** *p*

*f* rit. a tempo

rit. a tempo Solo. ad

*lib. 8va höher*  
*poco a poco accelerando*

1. 2.

rit. II. tempo *a tempo* **Presto.** *ff*

3 3

*Fine.*

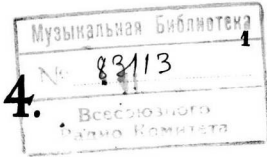
K 2784

Contrabaß.

# Rhapsodie hongroise N° 4.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.



Franz Liszt.  
Für Salonorchester neu bearbeitet von  
Ernst Lutz.



**Quasi Adagio altieramente.**

*p*

**Maestoso.**

*f*

*mf* *p* *mf*

**Quasi Marcia.**

*f*

*p* *f*

*pizz.*

*p*

*arco*

*pizz.* *arco*

1 3

Contrabaß.

3/1

Cello

*p* *ff*

Allegretto. *pizz.* 1

*arco*

4 *pizz.* 1 *rit. arco* *a tempo.* 3 *mf*

1 *rit. arco* *a tempo.* *pizz.*

*poco a poco acceleranda.*

*f*

1 II. mal Tempo. 1 *a tempo.* 2 *Presto.* *rit.*

*ff*

3

K2784

Flöte (große & Piccolo).

# Rhapsodie hongroise No. 4.

Музыкальная Библиотека  
№ 831/3  
Всесоюзного  
Радио Комитета

1  
МОСКВА  
1930 г.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

Franz Liszt.

Für Salonorchester neu bearbeitet von

Ernst Lutz.

Quasi Adagio altieramente.

Maestoso.

Quasi Marcia.

549 ab

Flöte (große & Piccolo).

2

The musical score consists of ten staves of music in a single system. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a forte (*f*) dynamic and transitions to piano (*p*). The second staff is marked *p*. The third staff features a piano (*p*) dynamic and includes a clarinet part labeled "Clar. 1" with a first ending bracket. The fourth staff has a piano (*p*) dynamic and includes a clarinet part labeled "Clar. 1". The fifth staff is marked *p*. The sixth staff has a piano (*p*) dynamic and includes a clarinet part labeled "Clar. 1". The seventh staff has a piano (*p*) dynamic and includes a clarinet part labeled "Clar. 1". The eighth staff has a piano (*p*) dynamic and includes a clarinet part labeled "Clar. 1". The ninth staff has a piano (*p*) dynamic and includes a clarinet part labeled "Clar. 1". The tenth staff has a fortissimo (*ff*) dynamic and includes an oboe part labeled "Oboe." with a first ending bracket. There are also some handwritten annotations, such as "Solo" above the eighth staff and a large handwritten "3" in the top left corner of the page.

Flöte (große & Piccolo).

3

Allegretto.

*p*

*mf*

*rall.* *a tempo* *ad lib. Piccolo.* *f poco a poco accelerando*

*f*

*rall. II. tempo* *a tempo* *Piccolo.* *f*

*ff* 1 2 3

*Fine.*

K 2784

Harmonium.

# Rhapsodie hongroise N°4.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

Franz Liszt.

Für Salonorchester neu bearbeitet von Ernst Lutz.

Музыкальная Библиотека
N. 88113
Всесоюзного Радио Комитета

1

ПРОДЕРЖАНО  
1906 г.

**Quasi Adagio altieramente.**

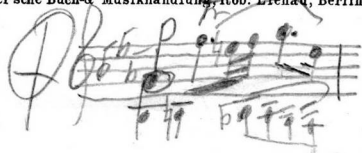
**Maestoso.**

Viol.

Fl.

Clar.

Oboe & Clar.





Harmonium.

Quasi Marcia.

First system of musical notation for the Harmonium part. It consists of a treble clef staff and a bass clef staff. The music is in 2/4 time and B-flat major. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A triplet of eighth notes is marked in the final measure of the system.

Second system of musical notation. The treble staff continues the melodic line, and the bass staff provides accompaniment. A piano (*p*) dynamic marking is present in the second measure of the bass staff. The system concludes with a triplet of eighth notes in the bass staff.

Third system of musical notation. The treble staff continues the melodic line, and the bass staff provides accompaniment. A piano (*p*) dynamic marking is present in the first measure of the bass staff. The system concludes with a triplet of eighth notes in the bass staff.

Fourth system of musical notation. The treble staff continues the melodic line, and the bass staff provides accompaniment. The system concludes with a triplet of eighth notes in the bass staff.

Fifth system of musical notation. The treble staff continues the melodic line, and the bass staff provides accompaniment. A piano (*p*) dynamic marking is present in the first measure of the bass staff. An entry for Oboe and Clarinet is indicated by the text "Oboe, Clar." above the treble staff in the fifth measure.

Sixth system of musical notation. The treble staff continues the melodic line, and the bass staff provides accompaniment. A piano (*p*) dynamic marking is present in the first measure of the bass staff. An entry for Oboe and Clarinet is indicated by the text "Oboe, Clar." above the treble staff in the fifth measure. The system concludes with a triplet of eighth notes in the bass staff.

Harmonium.

First system of musical notation for Harmonium. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features chords and melodic lines in both hands, with a dynamic marking of *p* (piano) in both staves.

Second system of musical notation for Harmonium. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and melodic lines in both hands, with a dynamic marking of *p* (piano) in both staves. The upper staff has a handwritten note above it: "Clar., Ob.".

Third system of musical notation for Harmonium. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and melodic lines in both hands, with a dynamic marking of *p* (piano) in both staves. A handwritten note "3" is present in the middle of the system.

Fourth system of musical notation for Harmonium. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and melodic lines in both hands, with a dynamic marking of *pp* (pianissimo) in the bass staff. Handwritten notes "Clar." and "Viol." are present above the upper staff.

Fifth system of musical notation for Harmonium. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and melodic lines in both hands, with a dynamic marking of *p* (piano) in the bass staff. Handwritten notes "Clar." and "Viol." are present above the upper staff. A handwritten note "cresc. molto" is present in the bass staff.

Sixth system of musical notation for Harmonium. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and melodic lines in both hands, with a dynamic marking of *f* (forte) in the bass staff. The tempo marking "Allegretto." is present at the end of the system. A handwritten note "8" is present in the bass staff.

# Harmonium.

*p*

*f* *rit.* *a tempo*

*f* *poco a poco accelerando*

*piu accelerando* *f*

*1.* *2.* **Presto.** *f*

K 2704

Fl. mit Uebung

7

Hoboe.

# Rhapsodie hongroise N° 4.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

Музыкальная обл. лнт 1  
№ 83113  
Всесоюзного  
Радио Гемитета

Franz Liszt.

Für Salonorchester neu bearbeitet von  
Ernst Lutz.

ПРОДЕРЖАНО  
1933 г.

**Quasi Adagio altieramente.**

Solo. *p espressivo* rit. 1

**Maestoso.** *ff* *p* *f* *p* *f*

6 *Dolce* *rit.*

**Quasi Marcia.** *f* *p* 2

2 *f* *p* 2

4 *p* *f* *p* 3

Solo. *l* 2 3 3 3

4 *p* 4



54991

Hoboe.

3  
p

3

9  
pp

Solo.  
mf

ff

Allegretto.  
8 p

mf

rit.

a tempo

rit. a tempo Solo.  
poco a poco accelerando

mf

ff

rall., II. a tempo 1. a tempo 2. Presto.  
ff

K 2784

schla 189

# I R I S

WYBINDERBACH 615 310784  
83113  
KLEINER  
1030 r.

**Sammlung guter Kompositionen für Salonorchester, gr. u. kl. Orchester, Harmoniemusik, Blechmusik.**  
SALON-ORCHESTER: Klavier, Harmonium, 2 Violinen I, Violine obligat, Violoncell, Bass, Flöte, Klarinette, Trompete, Schlagzeug (Oboe, Posaune ad libit.).  
Ausführbar in kleinster Besetzung.

	Salon-Orch.	Orch.	Inf.-Mus.	Blech-Mus.		Salon-Orch.	Orch.	Inf.-Mus.	Blech-Mus.
1. Liszt, Ungarische Rhapsodie Nr. 4 . . .	3.—				40. Armeemärsche, Kgl. Preuss. (16 21stimm.)				
2. — — — — — 6 . . .	3.—				I. Preussenmarsch v. Golde, Herzog				
3. — — — — — Nr. 13 mit Direktion . . .	3.—	6.—			v. Braunschweig. Prinz-August-				
4. — — — — — 14 Bülow gewidmet . . .	3.—				Grenad.-Bat. . . . .	2.—			
5. Heiser, Das Grab auf der Heide, op. 30	2.50	4.—	4.—	3.—	II. Koburger, Marsch I. Bat.-Garde,				
Trompete oder Posaune-Solo . . . . .					Präsentiermarsch . . . . .	2.—			
6. Gumbert, Ouvertüre zu „Die Kunst, ge-	2.50	3.—			III. Jögeler, Marsch von Friedrich d.				
liebt zu werden“, op. 33. . . . .					Grossen, Hohenfriedberger . . . . .	2.—			
7. Suppé, Humor. Variat. über „Was kommt	2.—	3.—			41. Strauss (Sohn), Perpetuum mobile. Musikal.	2.50	4.—		
dort von der Höh’?“ (Fuchslied) . . . . .					Scherz, op. 257. Orch.-Part. M. 3.— n.	4.—			
8. Penn, Das Honigblümchen und die Biene.	2.—	3.—			42. Wagner, J. F., Wiener Naturen. Walz., op. 302				
9. Minkowski, Sehnsuchtslied (Schönste Frau)	2.—				43. Grawert, Schwedischer Reitersignalmarsch.				
10. Mercier, Tarantella siciliana, op. 69 . . .	1.50				Zentralpart. f. Militärmusik M. 3.—	5.—	5.—	4.—	
11. Richard Strauss, Feierlicher Einzug . . .	3.—	6.—	5.—	5.—	44. Käsmayer, Volkslieder. Für Streichquartett				
11a. Dasselbe. Original für 15 Tromp., 4 Hörn., 4 Pos.,					oder Streichorchester humoristisch und				
2 Tuben, Pauken. Part. M. 5.— n.			5.—		kontrapunktisch bearbeitet.				
12. Burmeister-Gossec, Berühmte Gavotte . .	1.50				I. 4 deutsche Lieder. VIII. 4 österreich. Lieder.				
13. Lutz, Patriotische Ouvertüre über					II. 4 böhmische Lieder. IX. 4 norwegische Lieder.				
„Die Wacht am Rhein“ . . . . .	3.—	6.—			III. 4 steyerische Lieder. X. 4 Wiener Lieder.				
14. Felix, Youplá Catarina. Lied . . . . .	2.—	3.—	3.—		IV. 4 deutsche Lieder. XI. 4 Wiener Lieder.				
15. Missler, Ramage d'oiseaux. Salonmazurka, op. 80	2.—	3.—			V. 4 ungarische Lieder. XII. 4 deutsche Lieder.				
15a. Dasselbe. Als Solo für 2 Piccoloflöte od. 2 Kornetts.			3.—	3.—	VI. 4 deutsche Lieder. XIII. 4 deutsche Lieder.				
16. Ertl, Ein Abend bei den Deutschmeistern.					VII. 4 österreich. Lieder. Partitur à M. 1.— n.	1.50			
Humoristisches Potpourri, op. 120 . . . . .	3.—	6.—	5.50		45. Rappaport, Faschingsträume. Walzer . . .	3.—			
17. Browning, Hands up! Amerikan. Burleske	2.—	3.—	3.—	3.—	46. — Asti spumante. Walzer . . . . .	3.—			
18. Hacke, Aufzug der Hereros. Afrikan. Intern.	2.—				47. — Glycinien-Walzer . . . . .	3.—			
19. Loewe, Die Uhr, op. 123 Nr. 3 . . . . .	2.—				48. — Sonnenfäden. Walzer . . . . .	3.—			
19a. Dasselbe Für Trompete oder Posaune-Solo		2.—			49. Procházka, Ouvertüre „Das Glück“				
20. Del Felek, Verklungen. Alte Melodie . . .	1.50				Orch.-Part. M. 2.— n.	2.50	3.—		
21. Liszt, Ungarische Rhapsodie Nr. 12					50. Johann Strauss (Sohn), Juristenballtänze.				
(J. Joachim gewidmet) . . . . .	3.—				Walzer, op. 177 . . . . .	3.—	4.50		
22. Hill, Das Herz am Rhein . . . . .	1.80				51. — Accelerationen. Walzer, op. 231 . . . .	3.—	4.50		
23. Liszt, Ungarische Rhapsodie Nr. 3 mit Direkt.		6.—			52. — Liebeslieder. Walzer, op. 114 . . . . .	3.—	4.50		
24. — — — — — Nr. 11 mit Direkt.		8.—			53. — Nachtfalter. Walzer, op. 157 . . . . .	3.—	4.50		
25. Frehde, Romanze — Erwach. d. Frühlings		2.—			54. — Man lebt nur einmal. Walzer, op. 167	3.—	4.50		
26. — Gebet — Am Wasserfall . . . . .		2.—			55. Golde, Preussenmarsch . . . . .	2.—	2.—	3.—	2.—
27. — Abschied — Gott grüss' dich, }   Kornettsolo					56. Thiele-Penn, Honigblümchen-Rheinländer	2.—	3.—		
deutsche Rhein. . . . .		2.—			57. Fučík, Traumideale. Walzer, op. 69 . . . .	2.50	4.—	4.—	
28. Brenner, Schummerlied. Pizzicato-Stück.					58. — Salve imperator. Triumphmarsch, op. 224	2.—	3.—	3.—	2.—
Partitur M. —.80 n. . . . .	1.50				59. Graben - Hoffmann, 500000 Teufel-				
29. Weber, Aufforderung zum Tanz, op. 65					Polonaise, op. 32 . . . . .	2.50	4.—		
Instrum. v. H. Berlioz. Part. M. 2.— n.		4.—			60. Felix, Madame-Sherry-Walzer . . . . .	3.—	4.—	4.—	3.—
30. Glinka, Komarinskaja. Scherzo über ein					61. Minkowski, Rheinländer aus Schönst-Fraut	2.—			
russ. Hochzeitslied. Orch.-Part. M. 4.— n.	3.—	5.—			62. — Die schönste Frau. Walzer . . . . .	3.—	4.—		
31. Andersen, Les Naiades. Idylle für kleines					63. Kaulich, Aus dem Hochwald. Walzer				
Orchester . . . Partitur M. 2.— n.		3.—			(Ländler), op. 86 . . . . .	2.50	4.—		
32. — Aus Norwegens Berg und Tal. Fantasie					64. Voigt, Salus Caesari nostro. Armeemarsch Nr. 205	2.—	3.—	3.—	2.—
über norwegische Volkslieder. Mit Direktion	3.—	5.—			65. Brösicke, Traumland. Valse lente . . . . .	2.—	3.—	3.—	3.—
33. Halévy, Ouvertüre „Die Jüdin“ . . . . .		6.—			66. Dobrinoſſ, Troika (Kleeblattanz) . . . . .	2.—			
34. Thiele, Kinder-Sinfonie für Streichorchester,					67. Granado, El Turia. Valse espagnole . . . .	2.50	4.—		
gr. Flöte und 9 Kinderinstrumente . . . . .		4.—			68. Henning, Ach Vetter! Rheinländer . . . .	1.50	2.—	2.—	
35. Clarus, Die Trompeter-Zwillinge. Polka.					69. Verdayne, Herz an Herz. Brautwalzer . . . .	2.—	3.—		
Solo für 2 Trompeten . . . . .		3.—			70. Blanc, Malombra. Valse Boston . . . . .	2.50	3.—		
36. Juon, Berceuse, f. Violine mit kl. Orch. . .		2.—			71. Wagner (J. F.), Das Schwert Oesterreichs.				
37. Liszt, Ungarisch. Sturmarsch. Part. 5.— n.		6.—			Marsch, op. 301 . . . . .	2.—	2.—	2.—	
38. Sibelius, Pelleas und Melisande. Suite für					72. Römisch, Hubertuswalzer, op. 83 . . . . .	2.—	3.—		
kleines Orch., op. 46. Part. M. 9.— n.		9.—			73. Trenkler, Versaill. Festmarsch. Armeem. Nr. 206	2.—	2.—	Part. 2.	
39. — Pan und Echo. Tanz-Intermezzo					74. Rosi, Si tu veux. Valse Boston . . . . .	2.50	3.—		
f. kl. Orch., op. 53a. Part. M. 3.— n.		6.—			75. Polnariow, Russische Klänge. Bravourmarsch	1.50			

**SCHLESINGER'SCHE BUCH- UND MUSIKHANDLUNG (Rob. Lienau) in BERLIN**  
CARL HASLINGER in Wien I, Tuchlauben 11 W 8, Französische Strasse 22/23

Schlagwerk. (Pauken B Es, Tambour, Becken, Glocken & Triangel).

# Rhapsodie hongroise N<sup>o</sup> 4.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

Franz Liszt.

Für Salonorchester neu bearbeitet von Ernst Lutz.

Quasi Adagio altieramente.

Pauken. *p* 2 4 *f* *p* *f* *p*

Cassa & Becken. *f* *p*

Triangl. *p*

Becken & Cassa. *f* *p*

Triangl. *p*

Pauken. *pp*

5

Quasi Marcia. 1 *f*

1 4 *p*

*f* Cassa & Becken. 1 *p* *f* 1 *p*

Triangl.

4 *p* 2

2 13 2 2

2 8 8 Pauken.

Schlagwerk. (Pauken B Es, Tambour, Becken, Glocken & Triangel).

1 2 3 4 5 6 7 8

Cassa & Becken. *f*

1

Allegretto.

6 *p*

Cassa & Becken. *p*

1 2 3 4 5 6

Triangl.

Cassa & Becken.

Pauken. *rit.*

*a tempo*

Pauken.

*p* 1 2 3 4 5 6 *f*

8

Glocken.

*rit.* Pauken. *a tempo*

Glocken.

Cassa & Becken.

Presto.

*f*

Pauken.

*f*



# I R I S

## Sammlung guter Kompositionen für Salonorchester, gr. u. kl. Orchester, Harmoniemusik, Blechmusik.

SALON-ORCHESTER: Klavier, Harmonium, 2 Violinen I, Violine obligat Violoncell, Bass, Flöte, Klarinette, Trompete, Schlagzeug (Oboe, Posaune ad libit.)

————— Ausführbar in kleinster Besetzung —————

	Ausführbar in kleinster Besetzung							
	Salon-Orch.	Orch.	Inf. Mus.	Blech-Mus.	Salon-Orch.	Orch.	Inf. Mus.	Blech-Mus.
76. Komzák-Felix, Youplà-Marsch . . . . .	2.—	3 —	3.—					
77. Rico, Malgré toi, Valse lente . . . . .	2.50	3.—						
78. Josef Strauss, Die guten alten Zeiten. Walzer, op. 26 . . . . .	3.—	4.50						
79. — Wiener Kinder, Walzer, op. 61 . . . . .	3.—	4.50						
80. Consalvo, Henny-Porten-Walzer . . . . .	2.50							
81. Goetze, Das Tango-Mädel . . . . .	2.—							
82. — Lumpenmarsch . . . . .	2.—							
83. — Wenn Männer schwindeln . . . ! Marsch	2.—							
84. Rosen, Tabarin, Maxixe Brésilienne . . .	2.—							
85. Goetze, Mägdlein, Tanz-Duett . . . . .	2.—							
86. Werner, „Famos“, Militärmarsch, op. 41			2.—	1.50				
87. Liszt, Deutscher Siegesmarsch: „Vom Fels zum Meer“. Orch.-Part. M. 2.50 n.	3.—	5.—						
88. Urbach, Wir müssen siegen! Melodienkranz von Vaterlandsliedern und Armeemärschen zum Mitsingen, op. 94 . . . . .	2.—	3.—	3.—	2.—				
89. Sturm, Der Lütticher, Marsch . . . . .	1.50	2.—	2.—	1.50				
90. Werner, Drescher-Marsch . . . . .	1.50							

SCHLESINGER'SCHE BUCH- UND MUSIKHANDLUNG (Rob. Lienau) in BERLIN  
 CARL HASLINGER in WIEN I, Tuchlauben II W 8, Französische Strasse 22 23

R 2784

Piano.

83113

# Rhapsodie hongroise N° 4.

ИПОНЕПЕНГ  
1006 г.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

**Franz Liszt.**

Für Salonorchester neu bearbeitet von  
**Ernst Lutz.**

**Quasi Adagio altieramente.**

**Maestoso.**

Handwritten 'K' at the bottom right of the score area.

Piano.

Flöte.

wenn kein Cello, Melodie hervorheben

Viol.

Clar.

Viol.

Fl.

Quasi tempo di Marcia.

*f*

*p*

*p*

K 2784

Piano.

88113

3

First system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The music features a complex rhythmic pattern with triplets and sixteenth notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation for piano. It continues the piece with similar rhythmic complexity. A dynamic marking of *pp* (pianissimo) is present in the right hand.

Third system of musical notation, featuring a flute part. The flute part is written in the treble clef and includes several triplet passages. The piano accompaniment is in the grand staff below.

Fourth system of musical notation, featuring a clarinet part. The clarinet part is written in the treble clef and includes several triplet passages. The piano accompaniment is in the grand staff below.

Fifth system of musical notation, featuring a violin part. The violin part is written in the treble clef and includes several triplet passages. The piano accompaniment is in the grand staff below.

Piano.

Fl. *p*

Viol.

This system contains the first two staves of music. The top staff features a flute (Fl.) with a melodic line consisting of several triplet eighth notes. The bottom staff is for piano, starting with a piano (*p*) dynamic and featuring a bass line with chords and some melodic fragments.

Viol.

This system contains the next two staves. The top staff continues the flute's melodic line with more triplet eighth notes. The bottom staff shows the piano accompaniment, with a violin (Viol.) part entering in the right hand.

*p*

This system contains the next two staves. The top staff continues the flute's melodic line. The bottom staff shows the piano accompaniment, with a piano (*p*) dynamic marking.

Viol. Clar. Fl. Viol. Fl. Harm.

*p*

This system contains the next two staves. The top staff features multiple instruments: Violin (Viol.), Clarinet (Clar.), Flute (Fl.), and Violin (Viol.). The bottom staff is for piano, with a piano (*p*) dynamic marking and a Harmonium (Harm.) part.

Clar. *p* *cresc.*

This system contains the final two staves. The top staff features a Clarinet (Clar.) part. The bottom staff is for piano, with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking.

Piano.

Viol.  
*cresc.* *f*

This system shows the beginning of the piano piece. The right hand features a melodic line with grace notes and slurs, while the left hand plays a rhythmic accompaniment of eighth notes. The dynamics are marked *cresc.* and *f*.

*Allegretto.*  
*p*

The tempo is marked *Allegretto.* and the dynamic is *p*. The right hand continues with a melodic line, and the left hand plays a steady eighth-note accompaniment.

*Fl.*

The right hand part is marked *Fl.* (Flute). The melodic line continues with grace notes and slurs. The left hand accompaniment remains consistent.

*Harm.*  
*f*

The right hand part is marked *Harm.* (Harmonium). The dynamic is *f*. The melodic line continues, and the left hand accompaniment is still present.

*Harm.*  
*rit.* *a tempo*

The right hand part is marked *Harm.*. The dynamics are *rit.* and *a tempo*. The melodic line continues, and the left hand accompaniment is still present.

*rit.*

The right hand part is marked *rit.*. The melodic line continues, and the left hand accompaniment is still present.

Piano.

Solo ad lib. in Oktaven.

*a tempo* *poco a poco accelerando*

ad lib. mitspielen

*ff* *I. rit. II. a tempo*

<sup>2.</sup>  
**Presto.**

*f*

K2584

# Tromba in B. (Cornet à pistons.) Rhapsodie hongroise N° 4.

Музыкальная библиотека  
83193  
Музыкального  
Института

ПОДПЕЧЕНО  
1933 г.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

Franz Liszt.

Für Salonorchester neu bearbeitet von  
Ernst Lutz.

**Quasi Adagio altieramente.**  
Harm. 1 Oboe. rit. 1

**Maestoso.**  
pp f p f p

**Quasi Marcia.**  
Cello. 4 p f

(quasi Corno)  
Pos. 1 p p pp pp

Pos. 7 p

Pos. 3 1 p

Oboe. 4 1 pp cresc.

**Allegretto.** 1 4  
f p

rit. a tempo 4 mf p mf p poco a poco accel.

rall. a tempo

rit. 1. 2. a t. a tempo **Presto.**  
p f

**ff**



K 2784

10

Posaune.

# Rhapsodie hongroise N<sup>o</sup> 4.

831/3

1933 r.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

Franz Liszt.

Für Salonorchester neu bearbeitet von Ernst Lutz.

Quasi Adagio altieramente.

Harm. *p* *rit.* *f*

*p* *p* *pp* *pp*

Quasi Marcia.

*pp* *f*

*p* *pp* *f*

*p* *pp* *pp*

*pp* *pp*

*pp* *p*

Cello. *f*

Allegretto.

*p* *mp*

*rit. a tempo* *mp* *rit. a tempo*

*mf* *f*

*2. tempo* *1. tempo* *2.* **Presto.**

*f* *f*

K2734

1-13

Violino Direction (1<sup>a</sup>).

Музыкальный магазин  
№ 83113  
Всесоюзного  
Радио Комитета

ПОДПЕЧАТО  
1958 г.

# Rhapsodie hongroise No. 4.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

**Franz Liszt.**

Für Salonorchester neu bearbeitet von  
**Ernst Lutz.**

**Quasi Adagio altieramente.**

*Cello.*  
*pizz.*  
*arco*  
*Oboe od. Clar.*  
*Fl.*  
*Clar.*  
*rit.*  
*Maestoso.*  
*ff*  
*p*  
*p*  
*f*  
*p*  
*f*  
*sul G*  
*Fl.*  
*3*  
*Cello.*  
*p*  
*Clar.*  
*Fl.*  
*Oboe.*  
*rit.*  
*sf*

Violino Direction (1<sup>a</sup>).

Quasi tempo di Marcia.

Violino Direction (1<sup>a</sup>) musical score, Quasi tempo di Marcia. The score consists of five staves of music. The first staff begins with a dynamic marking of *p* and a *f* marking later. The second staff has a *p* marking. The third staff has *p* and *f* markings. The fourth staff has a *p* marking. The fifth staff has a *p* marking.

Flôte & Clavier. Musical score for Flute and Piano. The top staff is for the Flute, marked *pizz.* (pizzicato). The bottom staff is for the Piano. The score includes dynamic markings *p* and *f*, and features triplet markings.

Clar. and Fl. musical score. The top staff is for Clarinet, marked *arco* (arco). The bottom staff is for Flute, marked *Oboe mit* (Oboe with). The score includes dynamic markings *p* and *f*, and features triplet markings.

Piano musical score. The score consists of two staves of music. The top staff has a *p* marking. The bottom staff has a *p* marking. The score includes dynamic markings *p* and *f*, and features triplet markings.

Fl. Piano and Piano musical score. The top staff is for Flute, marked *Fl. Piano*. The bottom staff is for Piano, marked *pizz.* (pizzicato). The score includes dynamic markings *pp* and *f*, and features triplet markings.

Violino Direction (1<sup>a</sup>).

Oboe Clar. *crescendo*

Fl. Clar. *p*

Fl. Clar. *crescendo*

Cello. *p*

**Allegretto.**

*mf*

*poco rall.* *a tempo* *Fl. Clar. Oboe.*

Handwritten notes: *f*, *2x a.f.*

Detailed description: This is a page of a musical score for Violino Direction (1<sup>a</sup>), page 3. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for various instruments: Oboe Clarinet, Flute, Clarinet, and Cello. The music includes complex rhythmic patterns, such as triplets and sixteenth-note runs. Dynamic markings range from piano (*p*) to mezzo-forte (*mf*). Performance instructions include *crescendo*, *Allegretto.*, *poco rall.*, and *a tempo*. There are first and second endings marked with '1.' and '2.'. Handwritten annotations include a large 'f' and '2x a.f.' in the lower section.

Violino Direction (1<sup>a</sup>).

*mf* poco a poco accelerando

Cello.

*f* Baß, Cello, Clavier.

Harm. Cello.

rall. II. tempo

1. a tempo

2. Presto.

*ff*

*ff*

3 3

*ff*

Fine.

K 2734

83113

3

Violino obligato(1b).

# Rhapsodie hongroise No 4.

СРОДЕПНО  
1083 г.

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

**Franz Liszt.**

Für Salonorchester neu bearbeitet von  
Ernst Lutz.

Quasi Adagio altieramente.

Oboe.

pizz.

Clar.

arco

Maestoso.

ff

p

f

tr.

sul G

Cello.

Fl.

Clar. Oboe.

Quasi Marcia.

f

pp

Violino obligato(1b).

The musical score is written for a violin and includes the following elements:

- Staff 1:** Melodic line starting with a dynamic marking of *p*.
- Staff 2:** Melodic line with dynamic markings of *p* and *pizz.*
- Staff 3:** Bass line with dynamic marking of *pizz.*
- Staff 4:** Melodic line for Oboe, Clarinet, or Horn, starting with *arco* and a dynamic marking of *p*.
- Staff 5:** Melodic line with dynamic marking of *p* and triplet markings.
- Staff 6:** Melodic line with dynamic marking of *p* and *pizz.*
- Staff 7:** Melodic line with *arco* and a handwritten circled annotation "Sehr schnell".
- Staff 8:** Rapid sixteenth-note passage with triplet markings.
- Staff 9:** Melodic line with dynamic markings of *p* and *p*.
- Staff 10:** Bass line with dynamic marking of *p*.
- Staff 11:** Bass line with *crescendo* and *f* markings.

Violino obbligato (1b)

Allegretto.

mf

rit.

1. a tempo 2. poco a poco accelerando p

f

1. rit. II. tempo a tempo

2. Presto. ff

ff

3

Fine.



K2784

4

Violoncello.

Rhapsodie hongroise N<sup>o</sup>.4.

88113 1

Aufführungsrecht vorbehalten.

Au Comte Casimir Esterhazy.

ЛЮБЕВНА  
1033 E

Franz Liszt.

Für Salonorchester neu bearbeitet von Ernst Lutz.

**Quasi Adagio altieramente.**

Solo. 3  
*f*  
*p*  
pizz. rit. arco  
**Maestoso.**  
*f* *p* *f* *p* *ff*  
*f*  
*p*  
Solo. rit.  
**Quasi Marcia.**  
*f*  
pizz. *p*  
arco pizz. *f*  
*p*  
*p*  
arco pizz. *p*  
arco pizz. *f*  
arco pizz. *p*

### Violoncello.

*p* arco pizz. arco

pizz. arco 3

5 *f* Allegretto. pizz. 1

*ff* arco *mf* *rall.* *a tempo*

*a tempo* pizz. *poco a poco accelerando* *f* *rit.*

*rit.* II. *a tempo* I. *a tempo*

<sup>2</sup>Presto. *ff*

3 3

К 2784.

партитура		Флейта		Трубы	
Скд. дир.		„ пиколо		Корнет Иск	
Фортеп.	I	Гобой	I	Тромбоны	
Гармон	I	Англ. Рояль		Тубы	
Скд. I	II	Кларнет	I	Тимпаны	
„ обл.	I	„ басс		Б. Барабаны	
„ II		Саксофон		М. „	
Альт		Шагот		Мелк. удары	I
Виолонч.	I	Контрфаг		Ксилофон	
Контр басс	I	Вальторна		Арфы	
		Гитара		Челеста	
		Амборлеон		Банджо	

13т. и