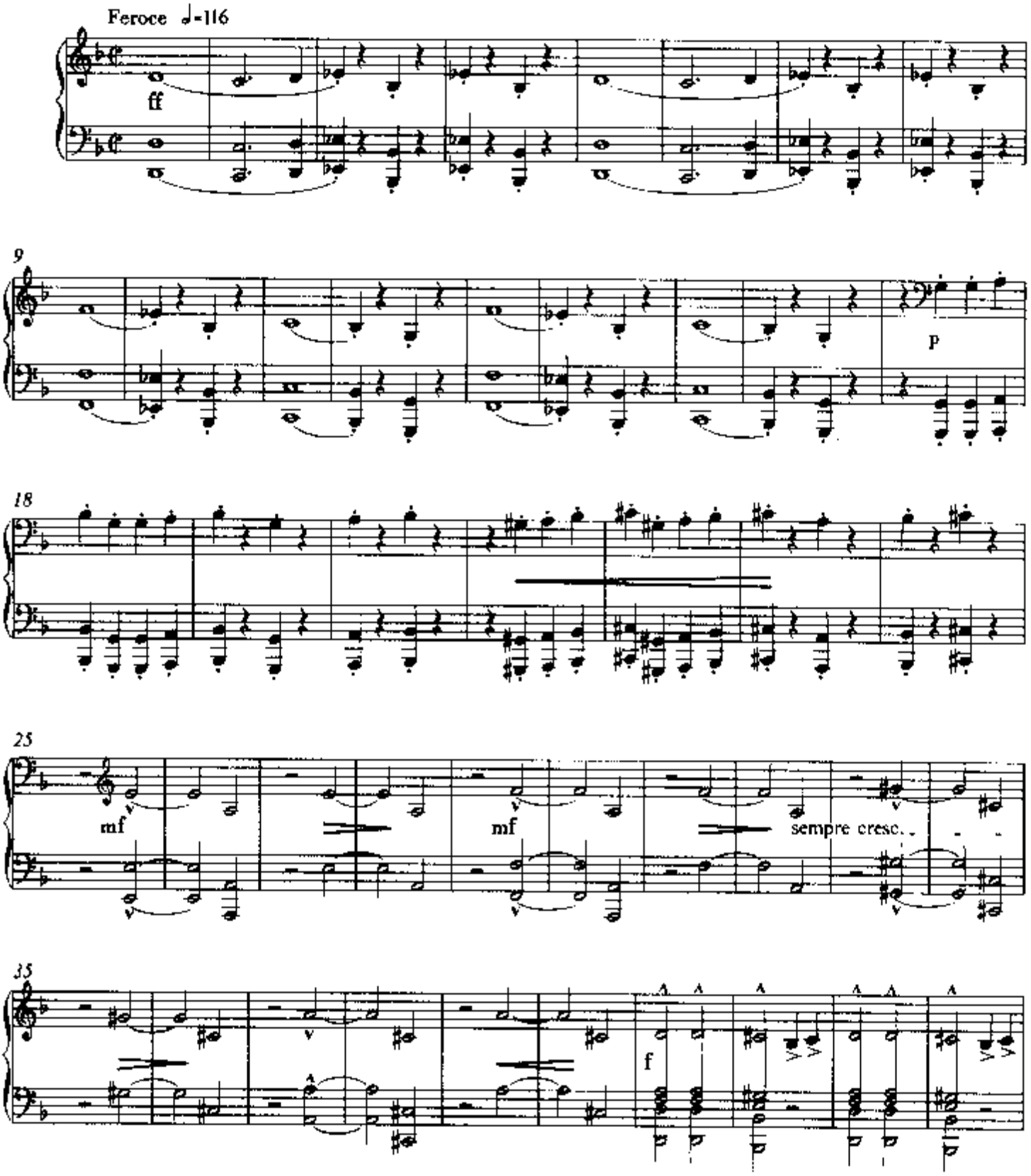
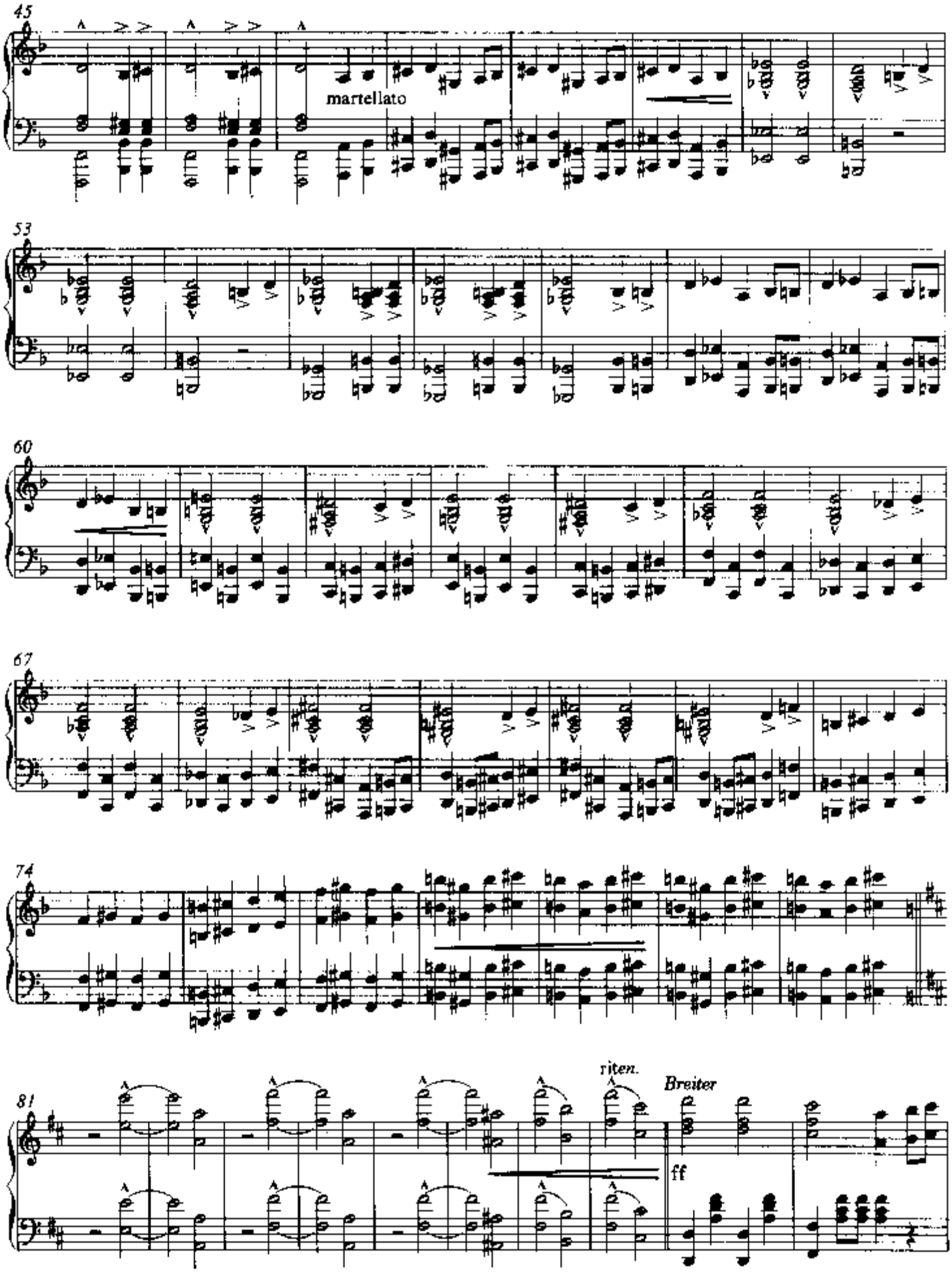
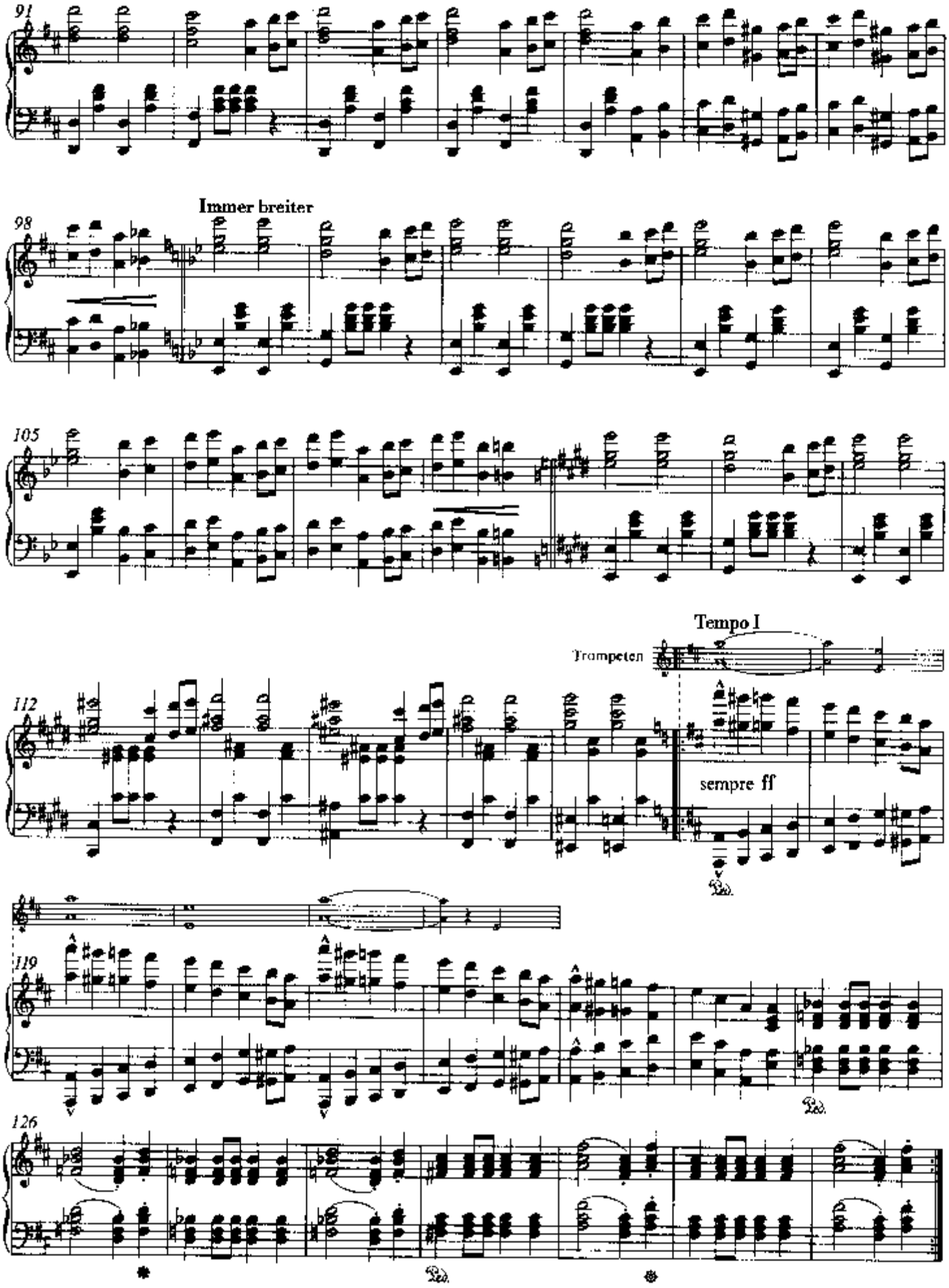
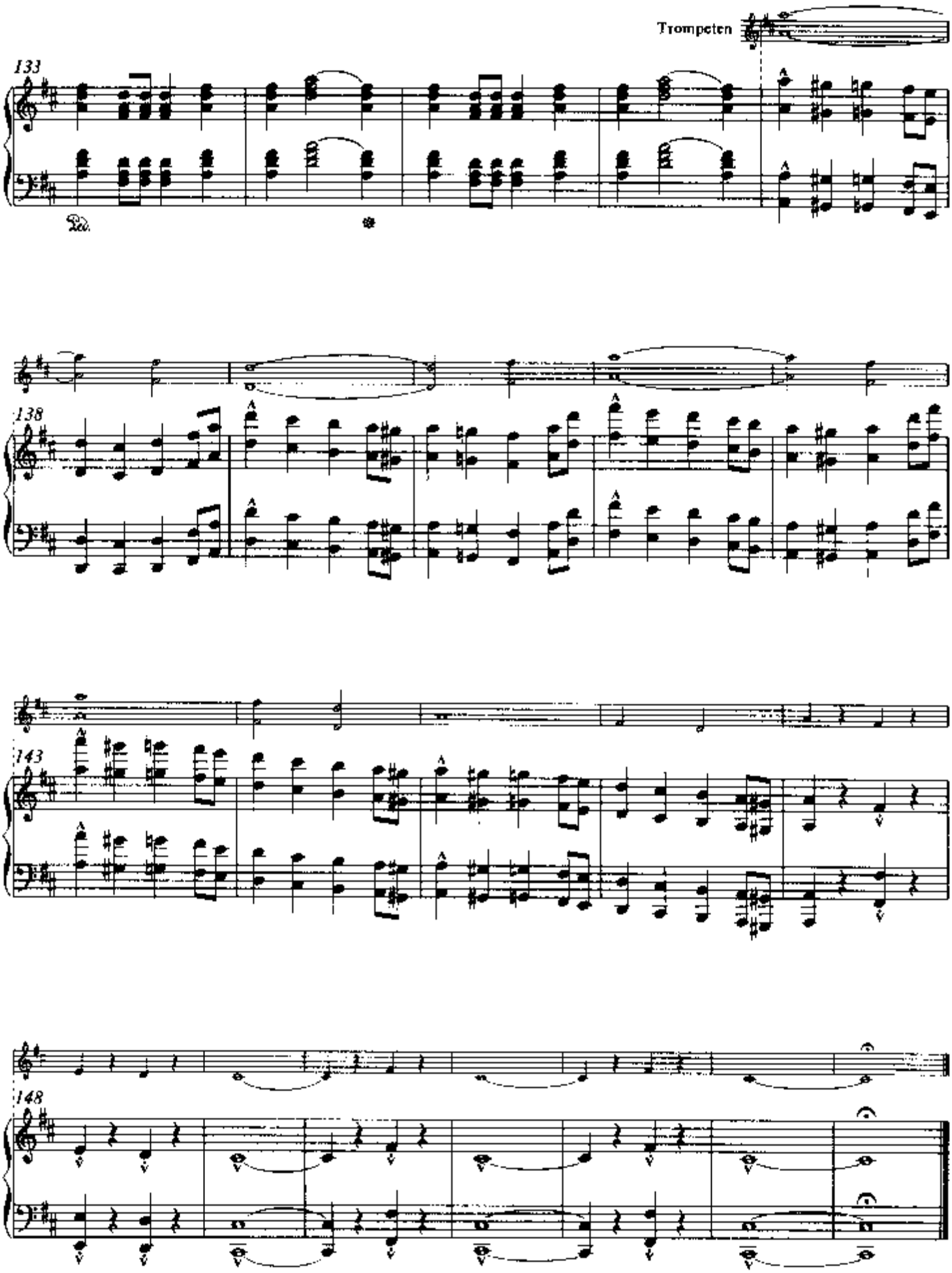
HISTORISCHE UNGARISCHE BILDNISSE
PORTRAITS HONGROIS HISTORIQUES
HISTORICAL HUNGARIAN PORTRAITS

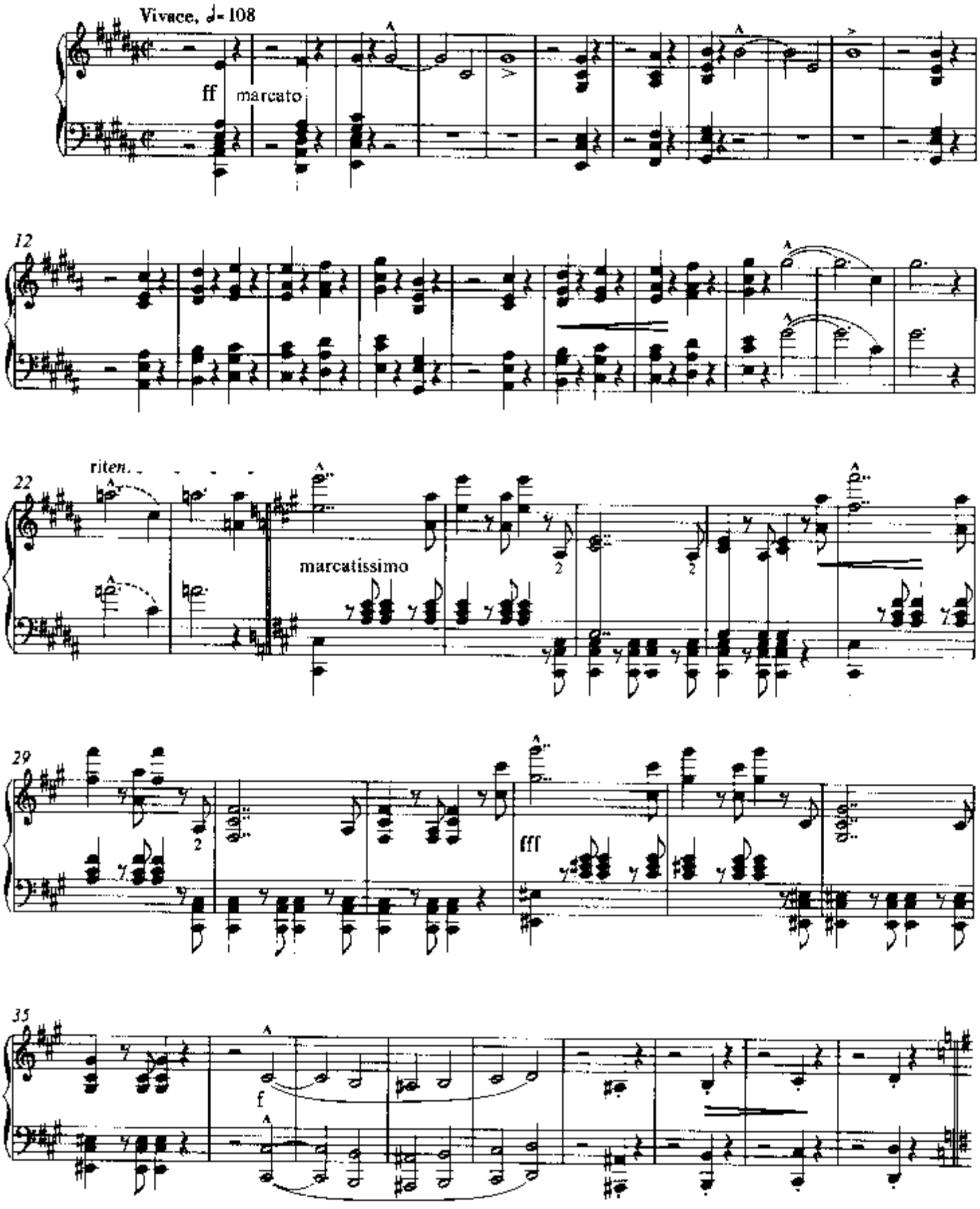
STEPHAN SZÉCHENYI — SZÉCHENYI ISTVÁN

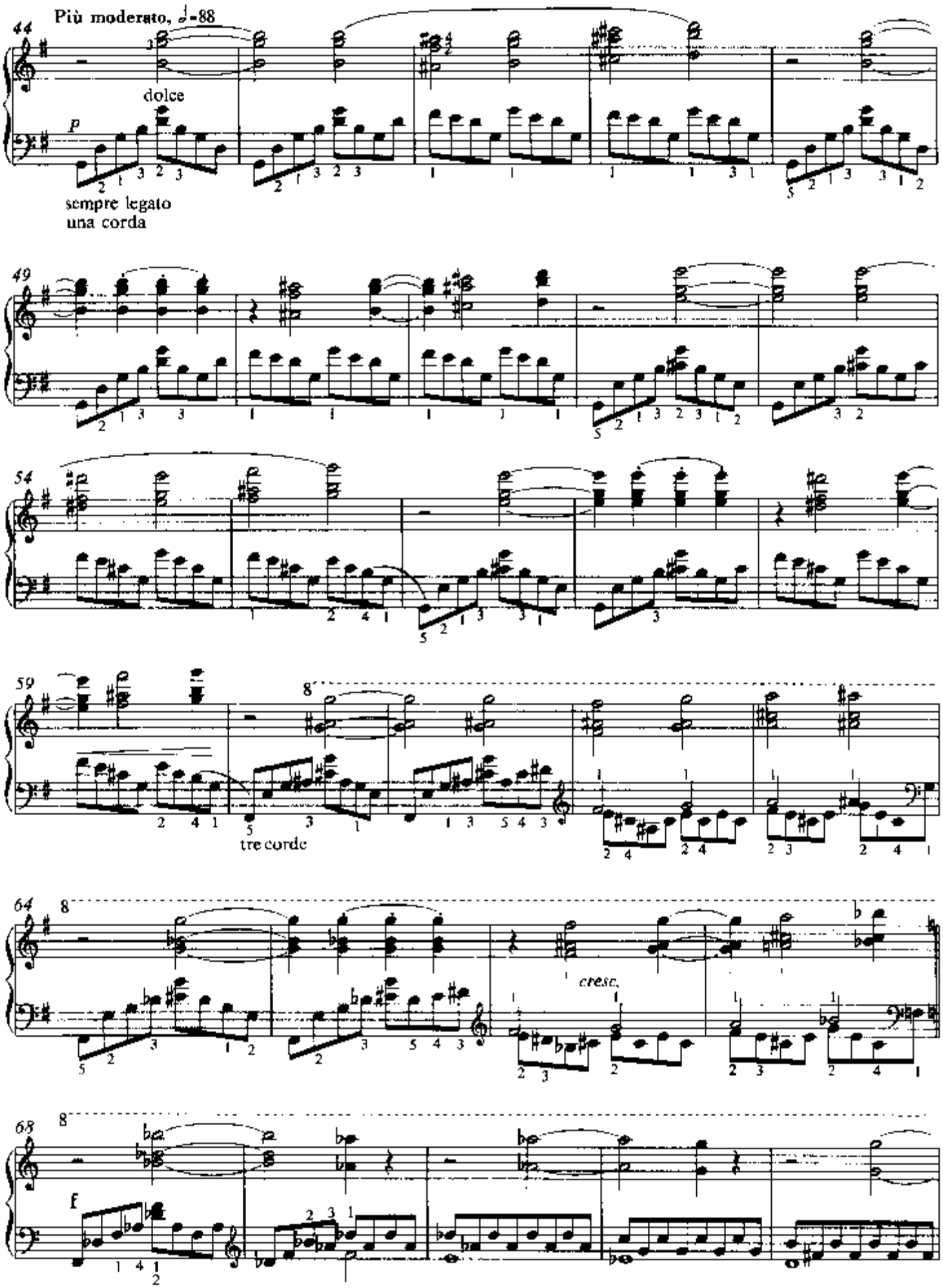


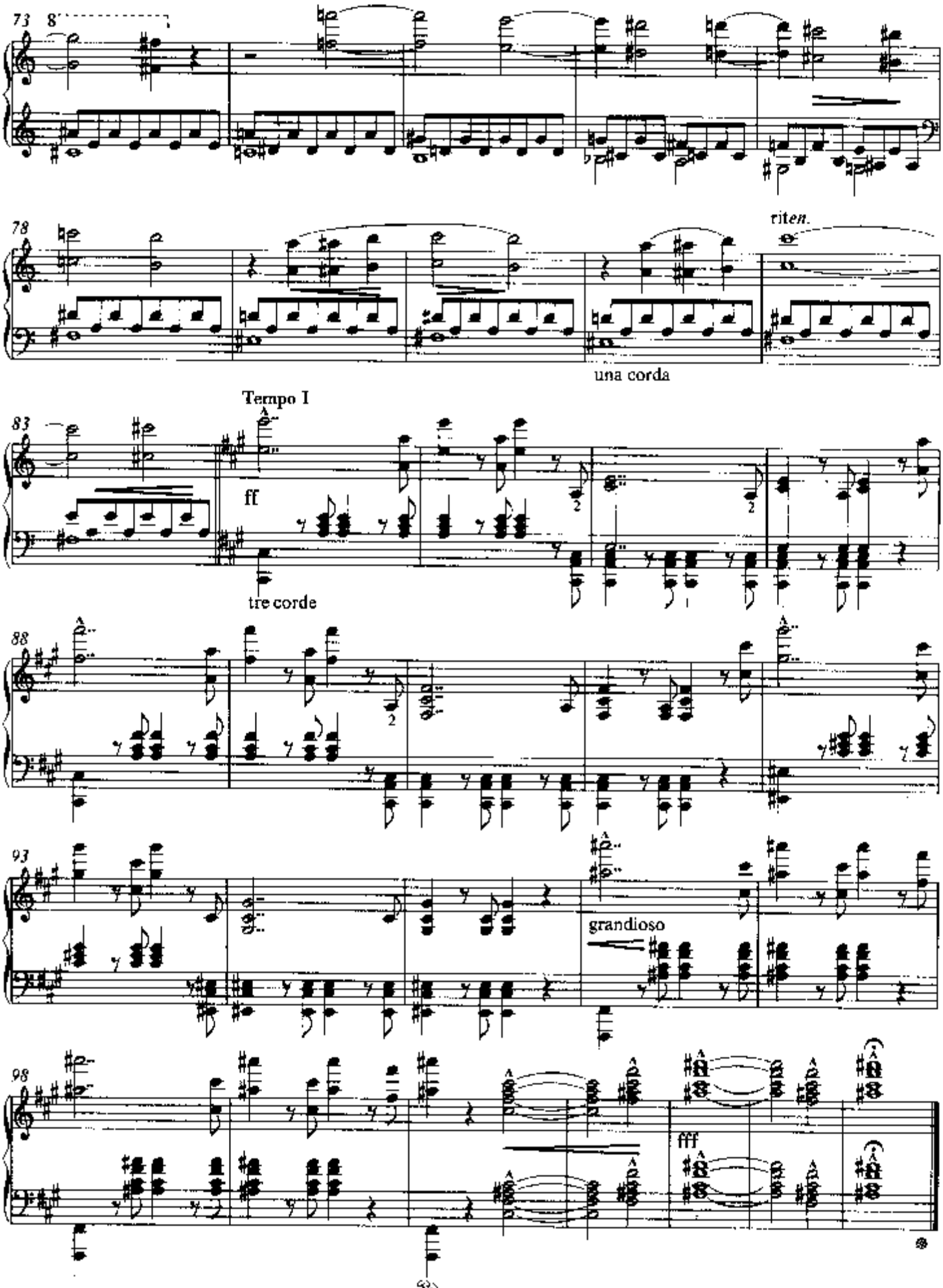

45
martellato
53
60
67
74
81
riten.
Breiter
ff


91
Immer breiter
98
105
Tempo I
Trompeten
112
sempre ff
119
126

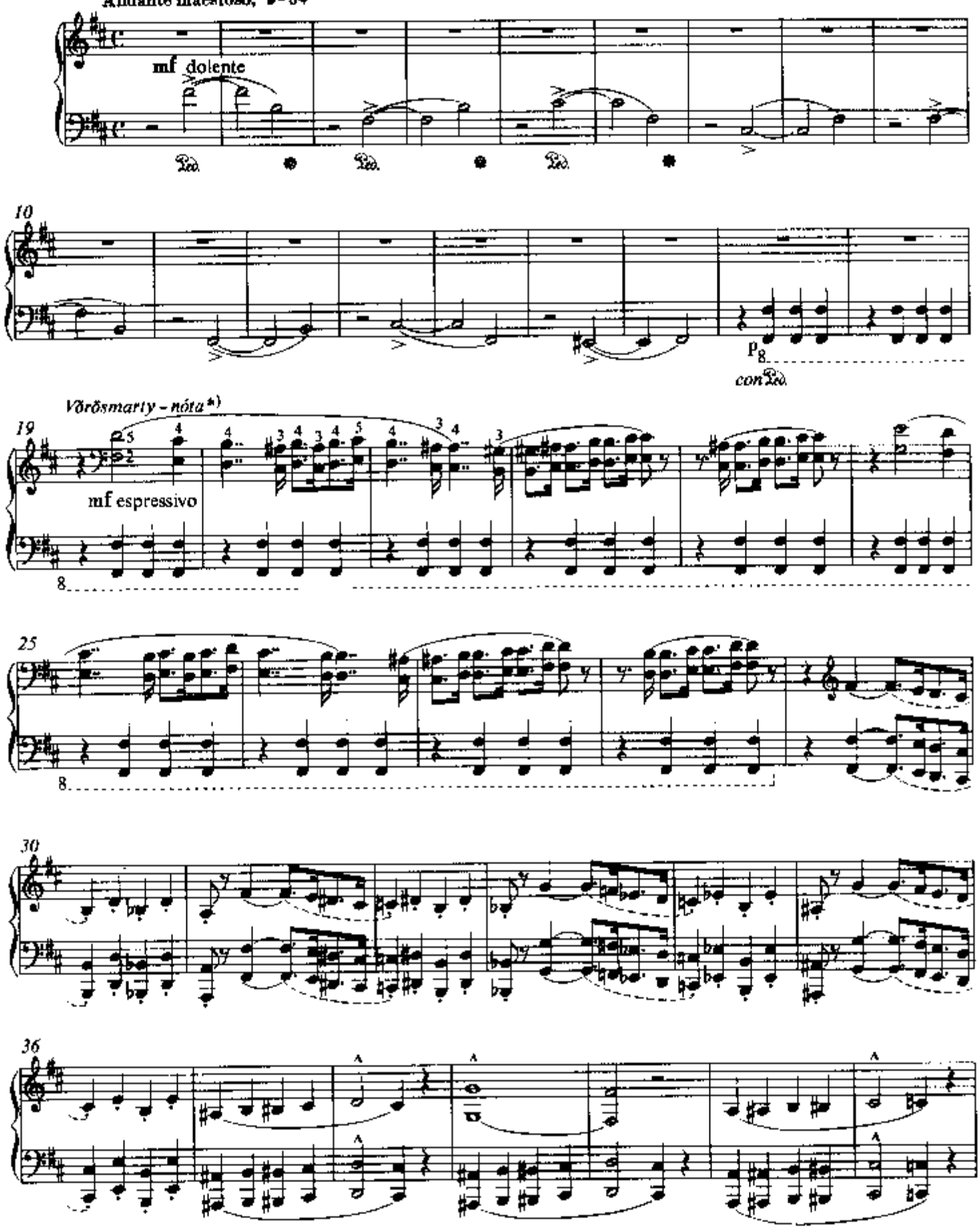

Trompeten
133
138
143
148


Vivace, ♩= 108
ff
marcato
12
22
riten.
marcatissimo
29
fff
35
f


Più moderato, ♩=88
44
dolce
p
sempre legato
una corda
49
54
59
8
tre corde
64
8
cresc.
68
8
f

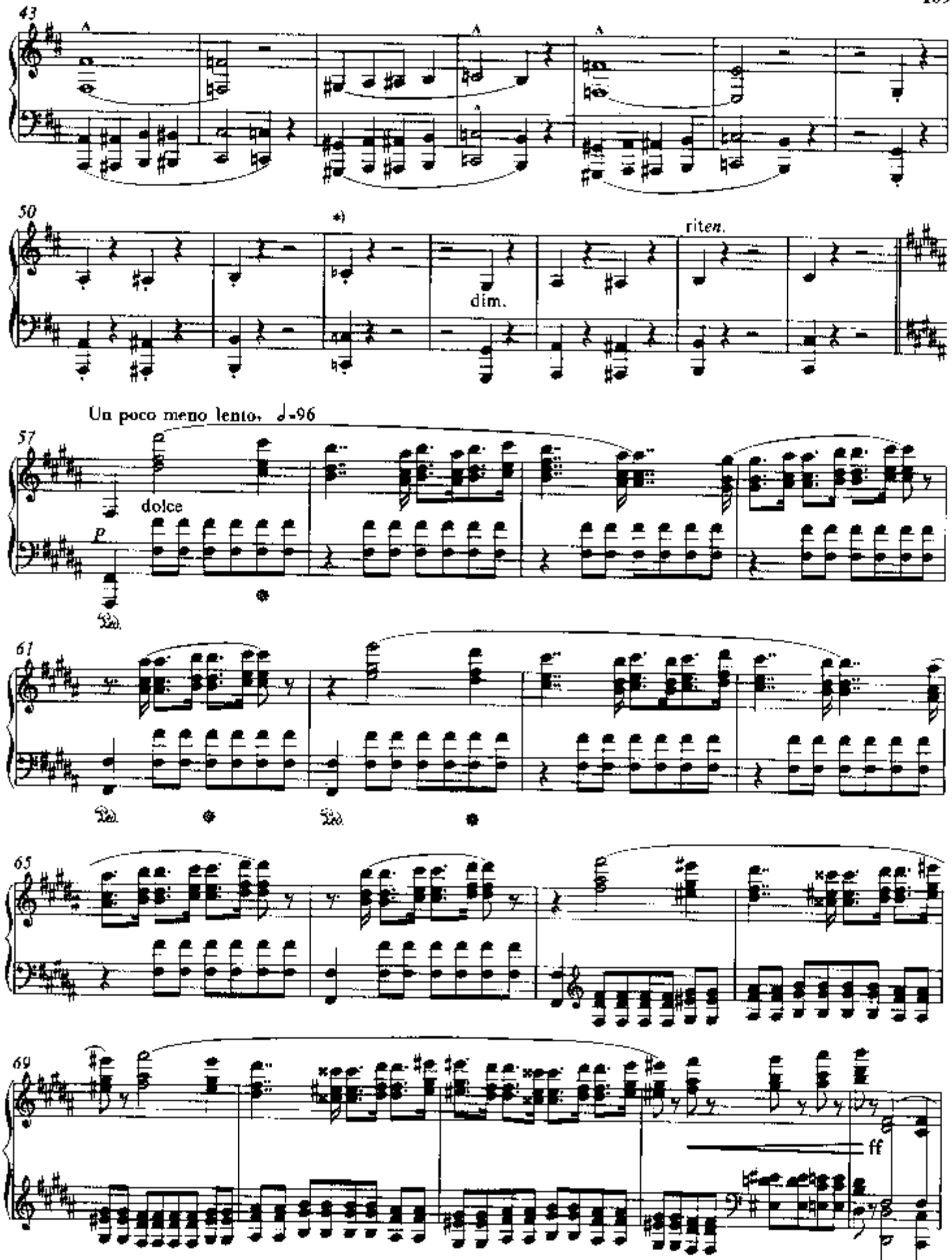

73
8
78
ritenen.
una corda
Tempo I
83
ff
tre corde
88
93
grandioso
98
fff

MICHAEL VÖRÖSMARTY — VÖRÖSMARTY MIHÁLY



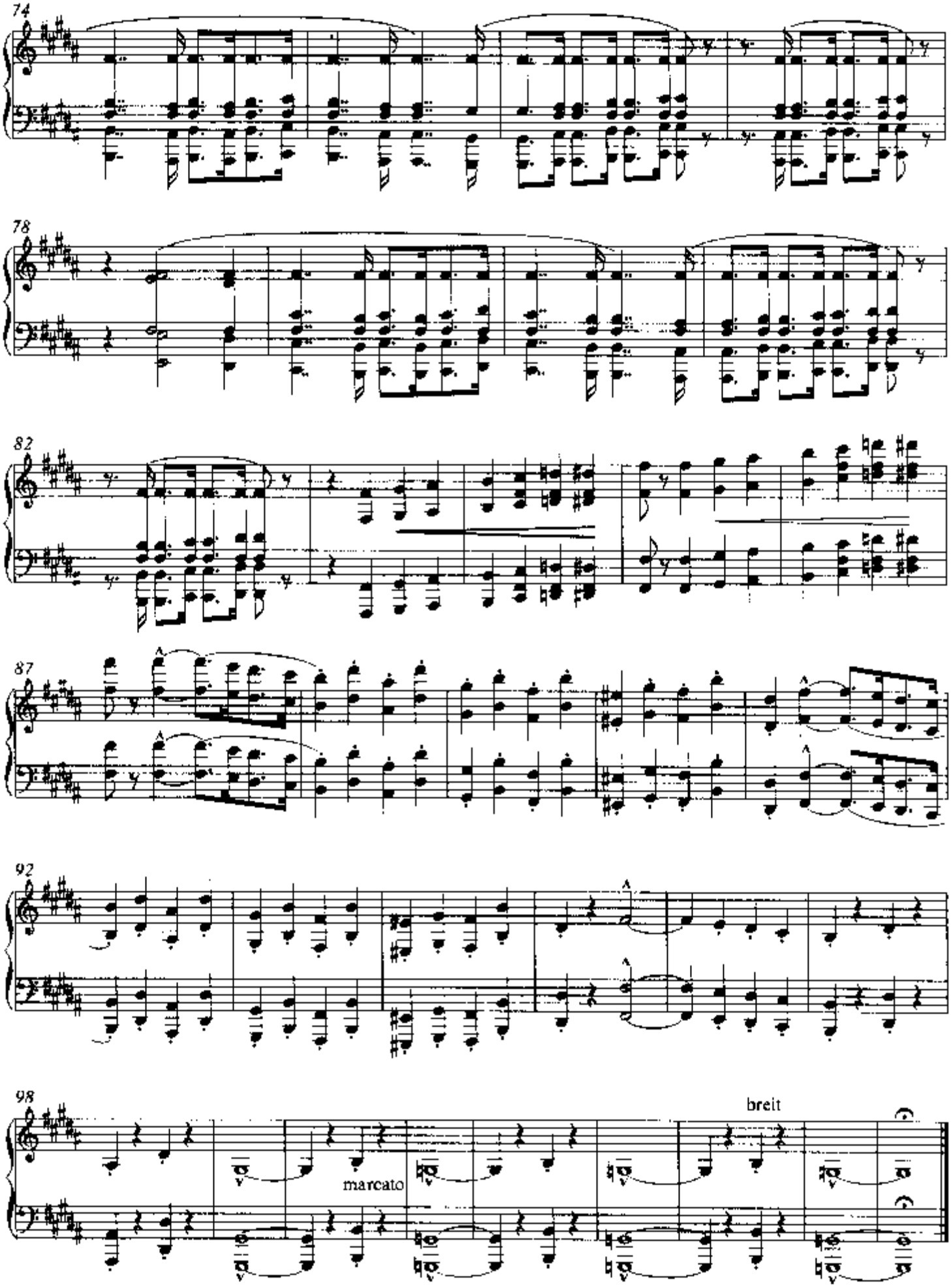
*) Eigene Bezeichnung von Liszt, die August Göllerich im Druckmanuskript des Stückes notierte.

*) Liszt's own title, noted in the printer's manuscript by August Göllerich.

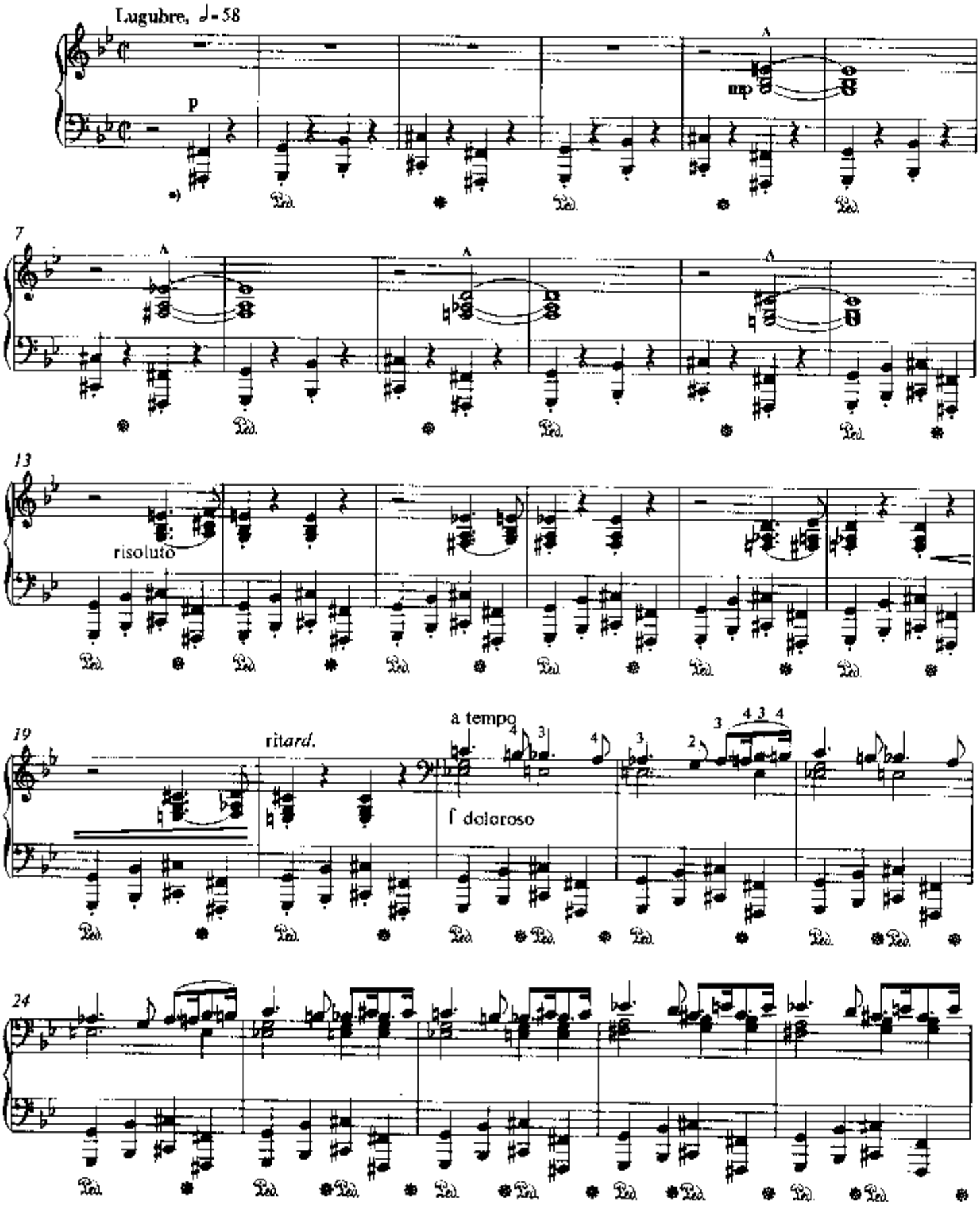


*) In der ergänzenden Quelle hat Liszt diese drei Töne gleichzeitig mit der Einfügung von Takt 53—56 in *C* verbessert.

*) In the secondary source Liszt corrected these three notes to *C* when he inserted bars 53—56.

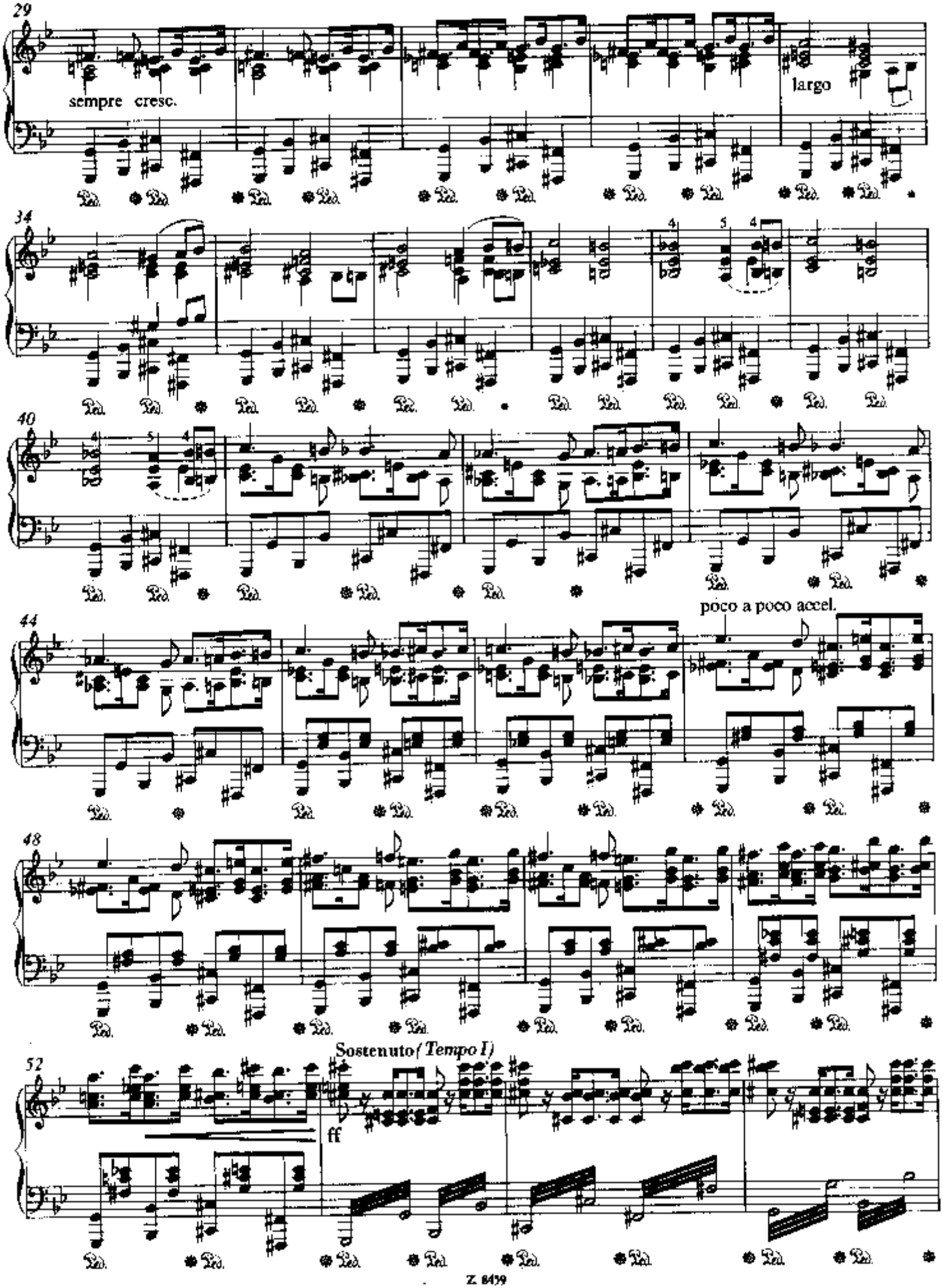

74
78
82
87
92
98
marcato
breit

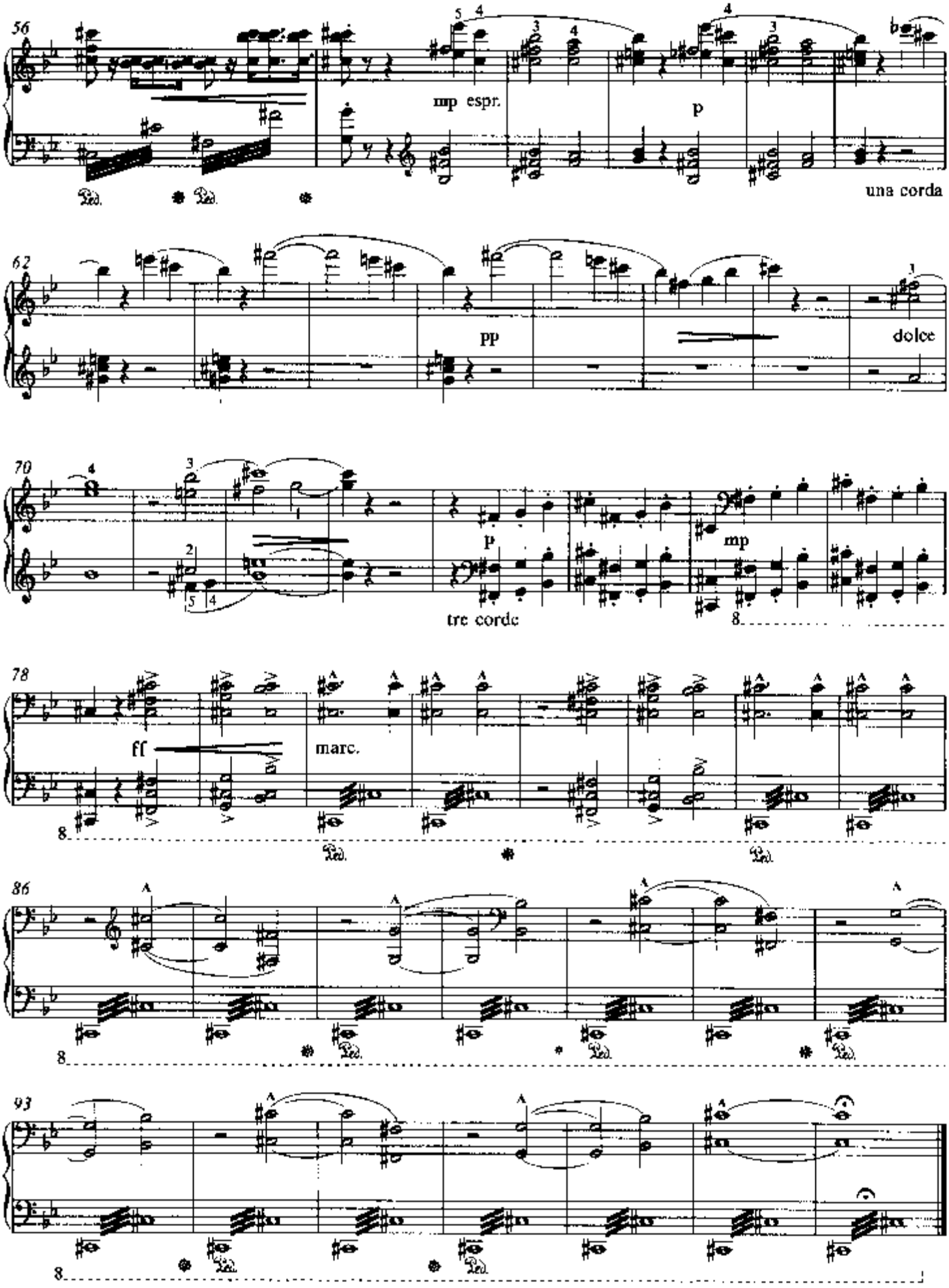
LADISLAUS TELEKI — TELEKI LÁSZLÓ



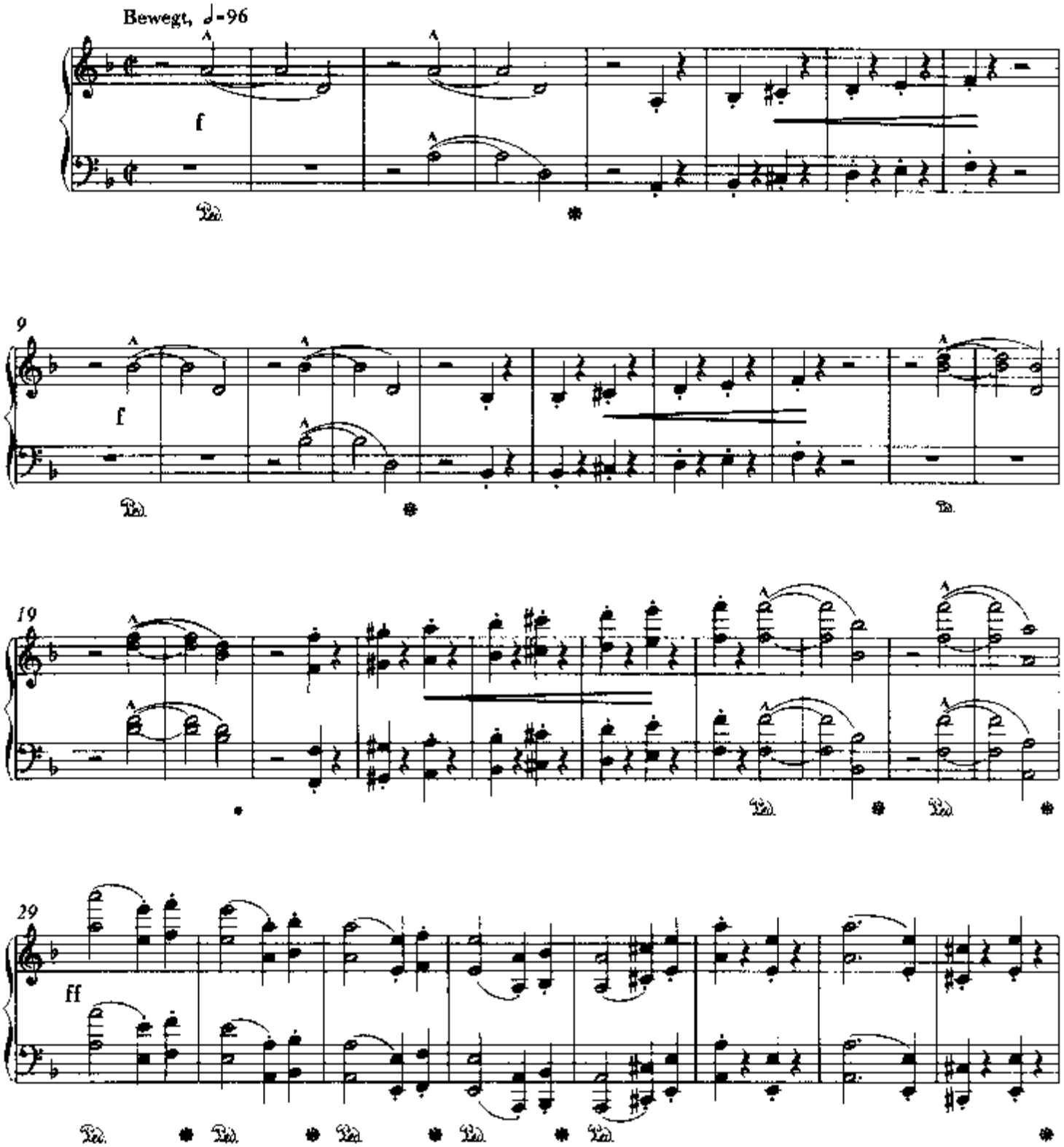
*) Anweisung von Liszt in den ergänzenden Quellen: „*Wie Glockengeläute*".

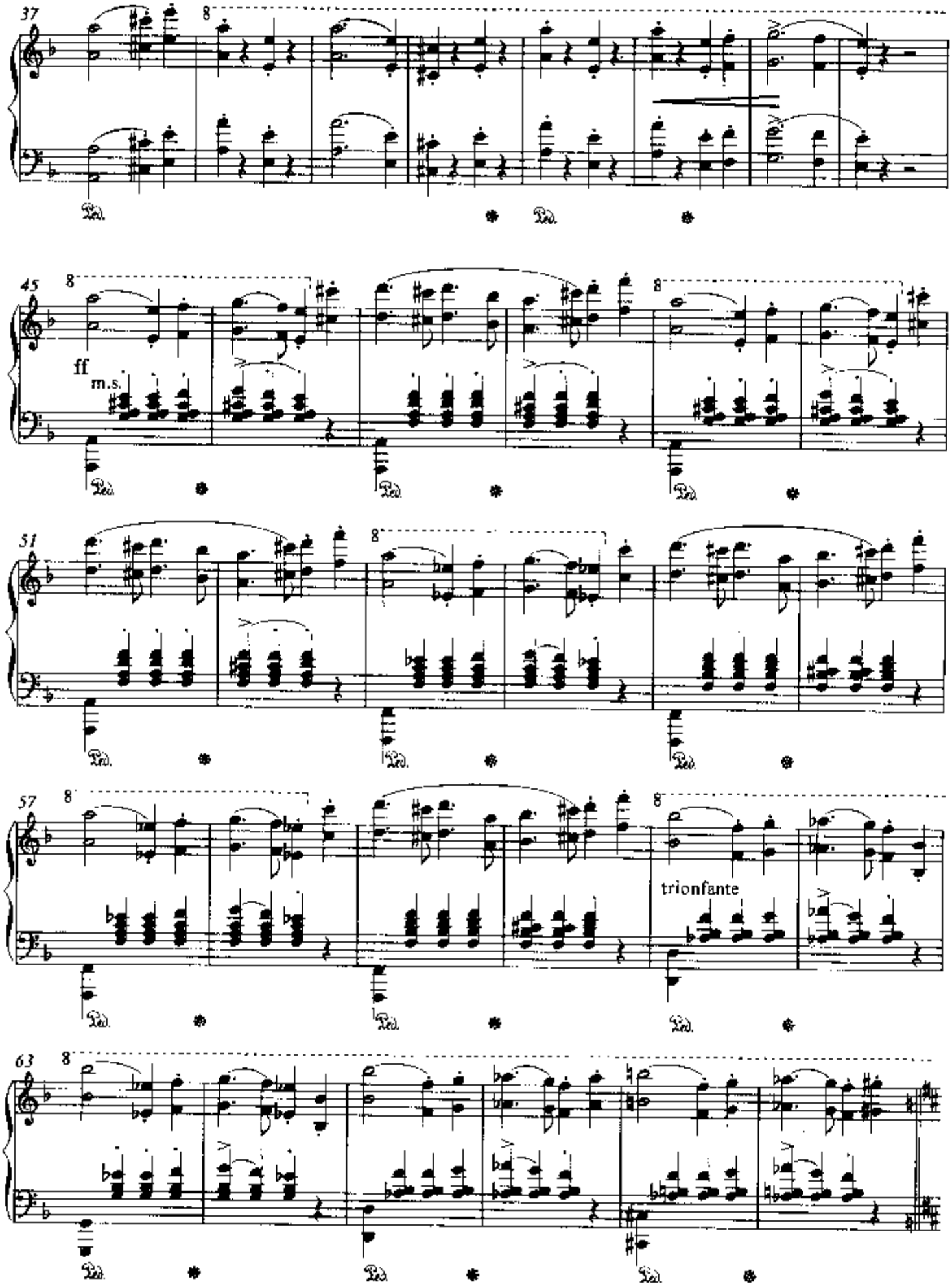
*) Liszt's comment in the secondary sources: "*Like the tolling of a bell*".

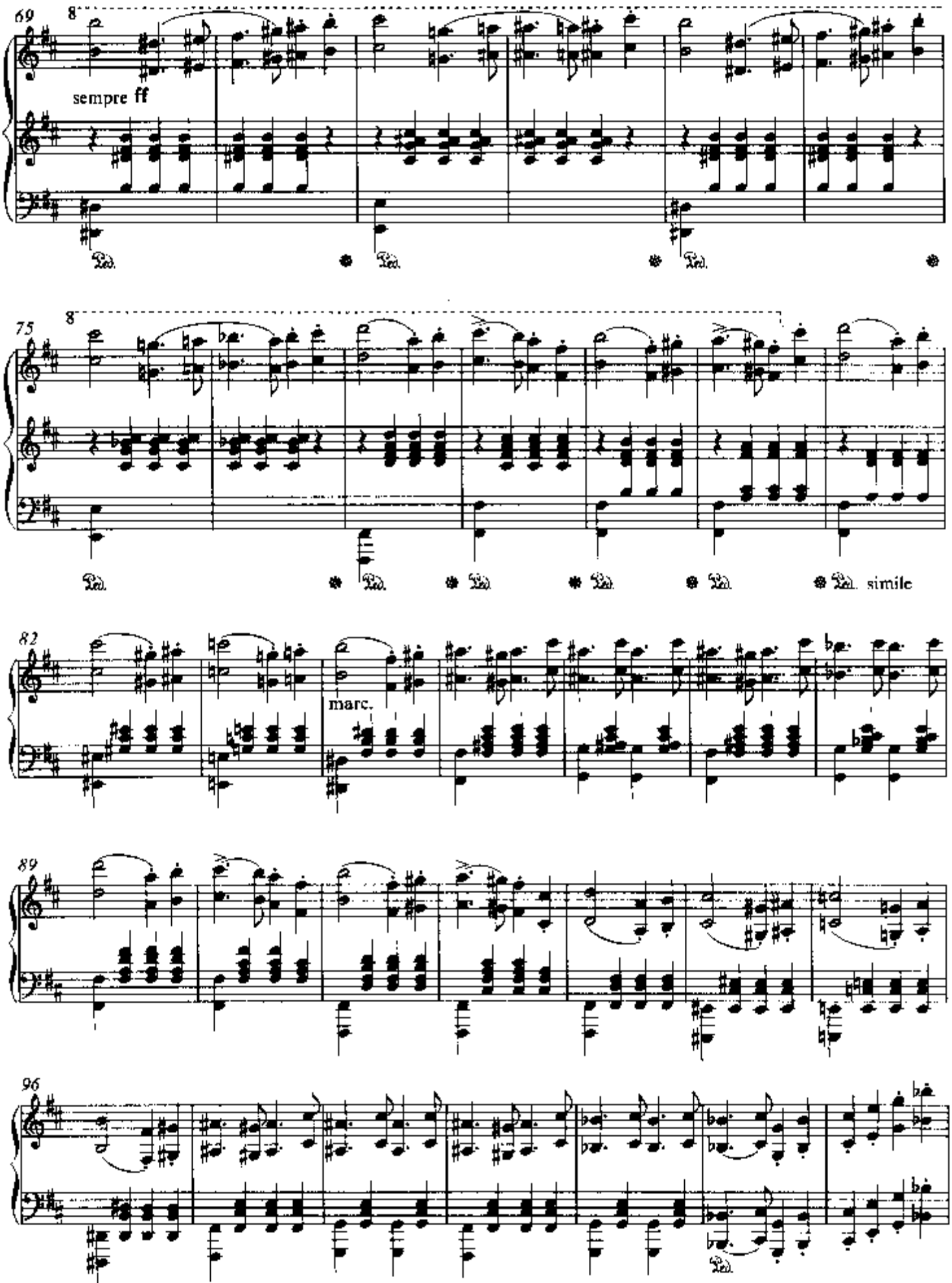

29
sempre cresc.
largo
34
40
44
poco a poco accel.
48
52
Sostenuto (Tempo I)
ff

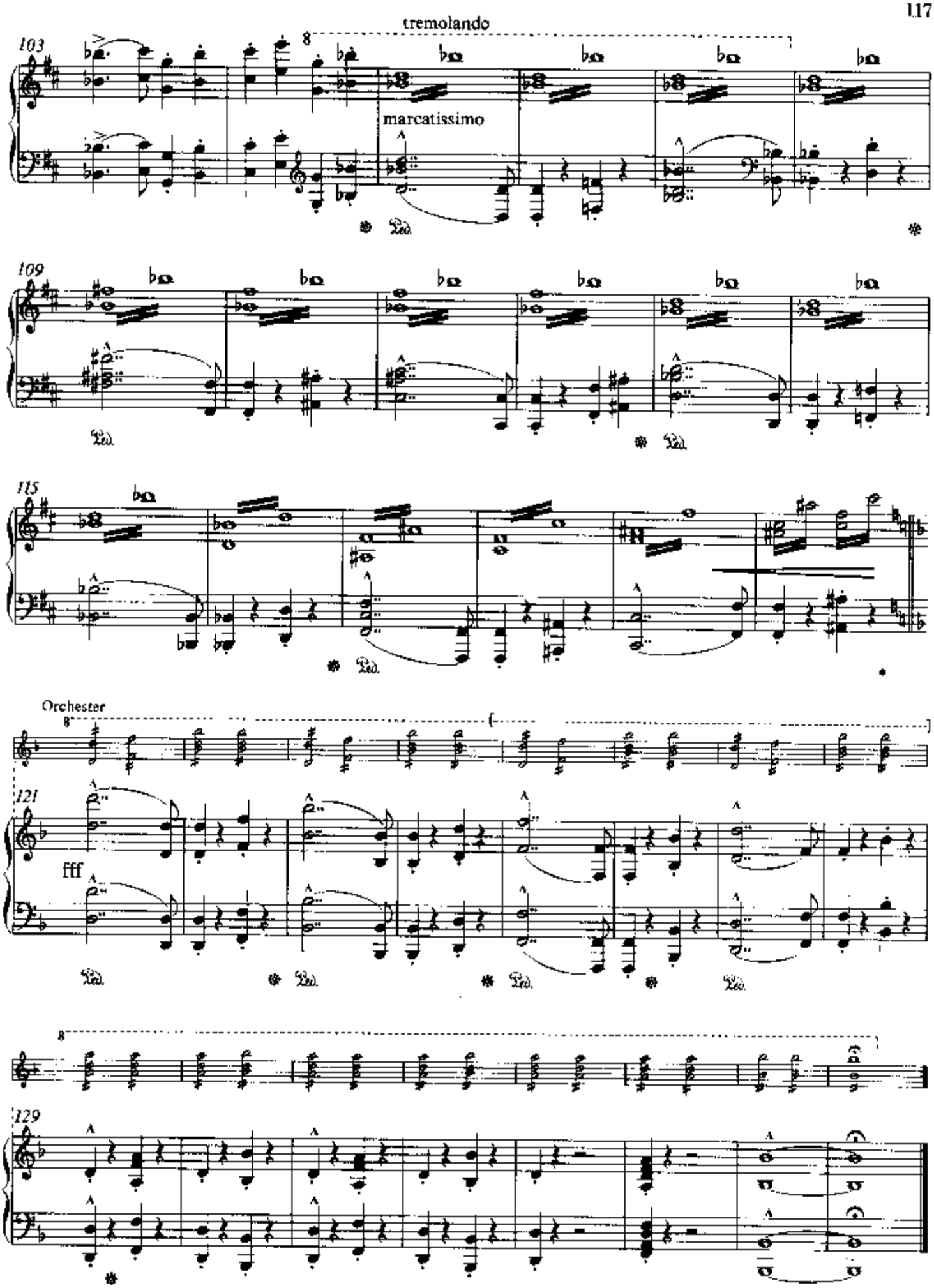

56
mp espr.
p
una corda
62
pp
dolce
70
p
mp
tre corde
78
ff
marc.
86
93

FRANZ DEÁK — DEÁK FERENC

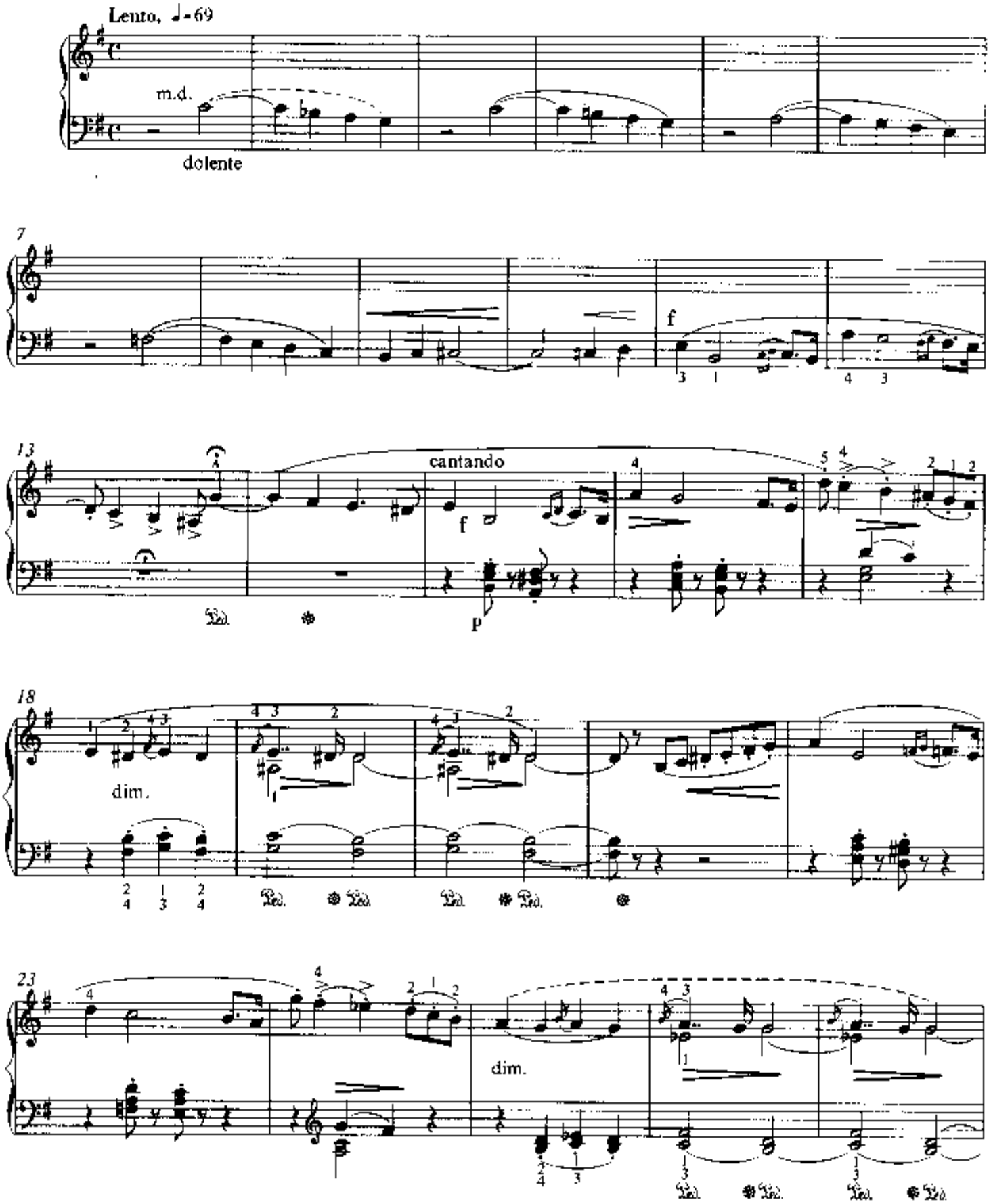


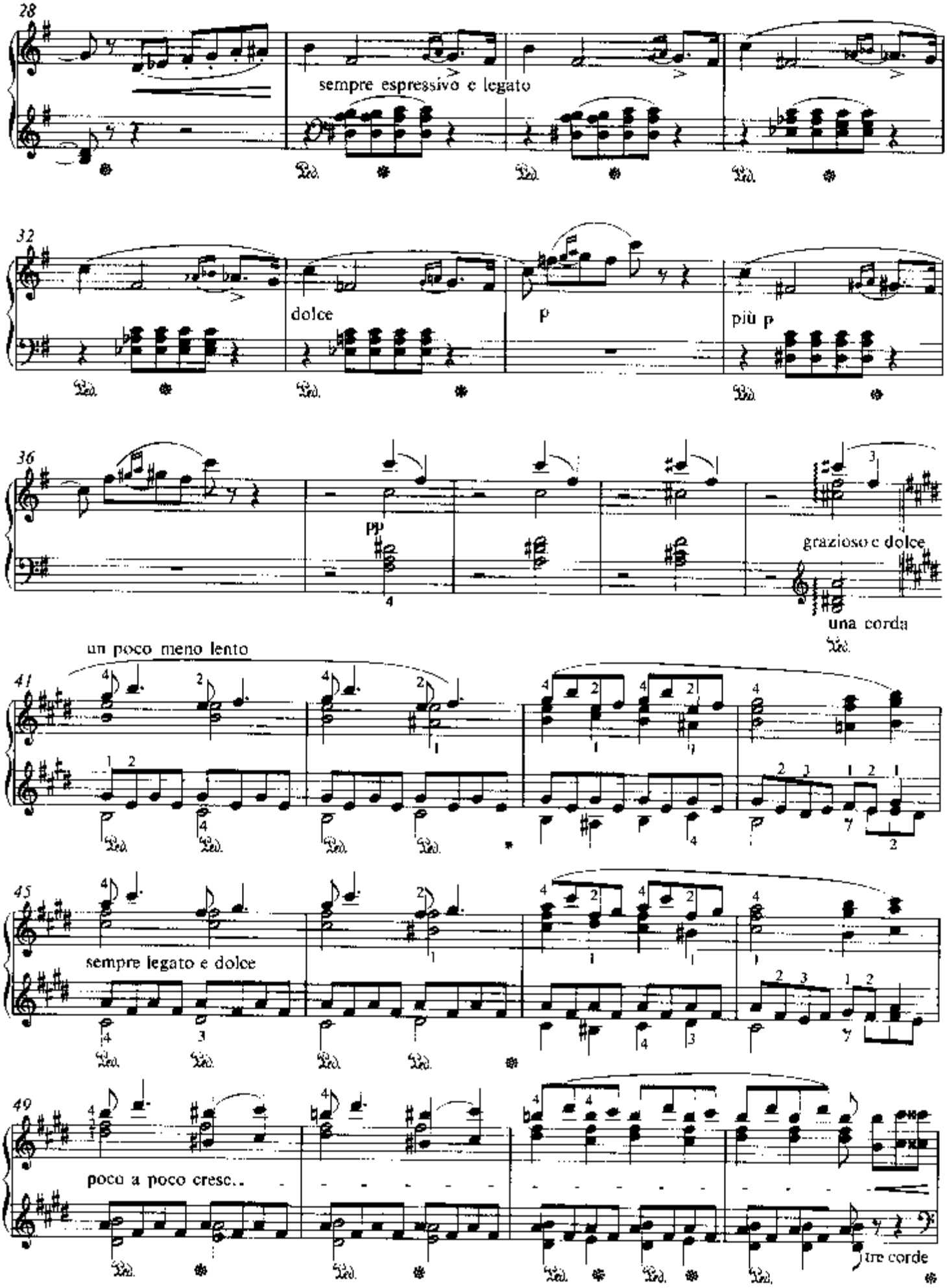

37
8
45
8
ff
m.s.
8
51
8
57
8
8
trionfante
63
8

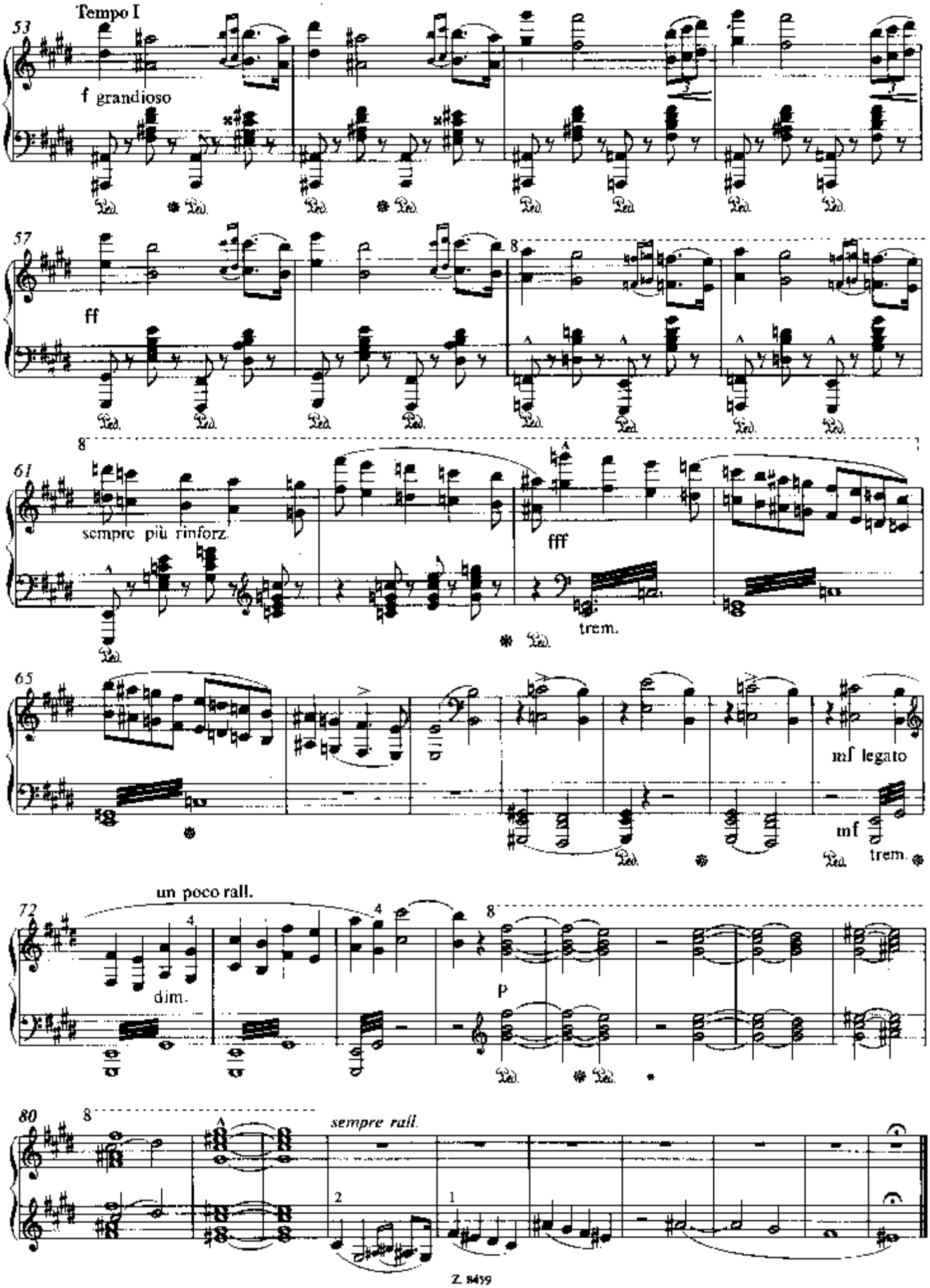

69
8
sempre ff
Ped.
75
8
Ped.
simile
82
marc.
89
96
Ped.

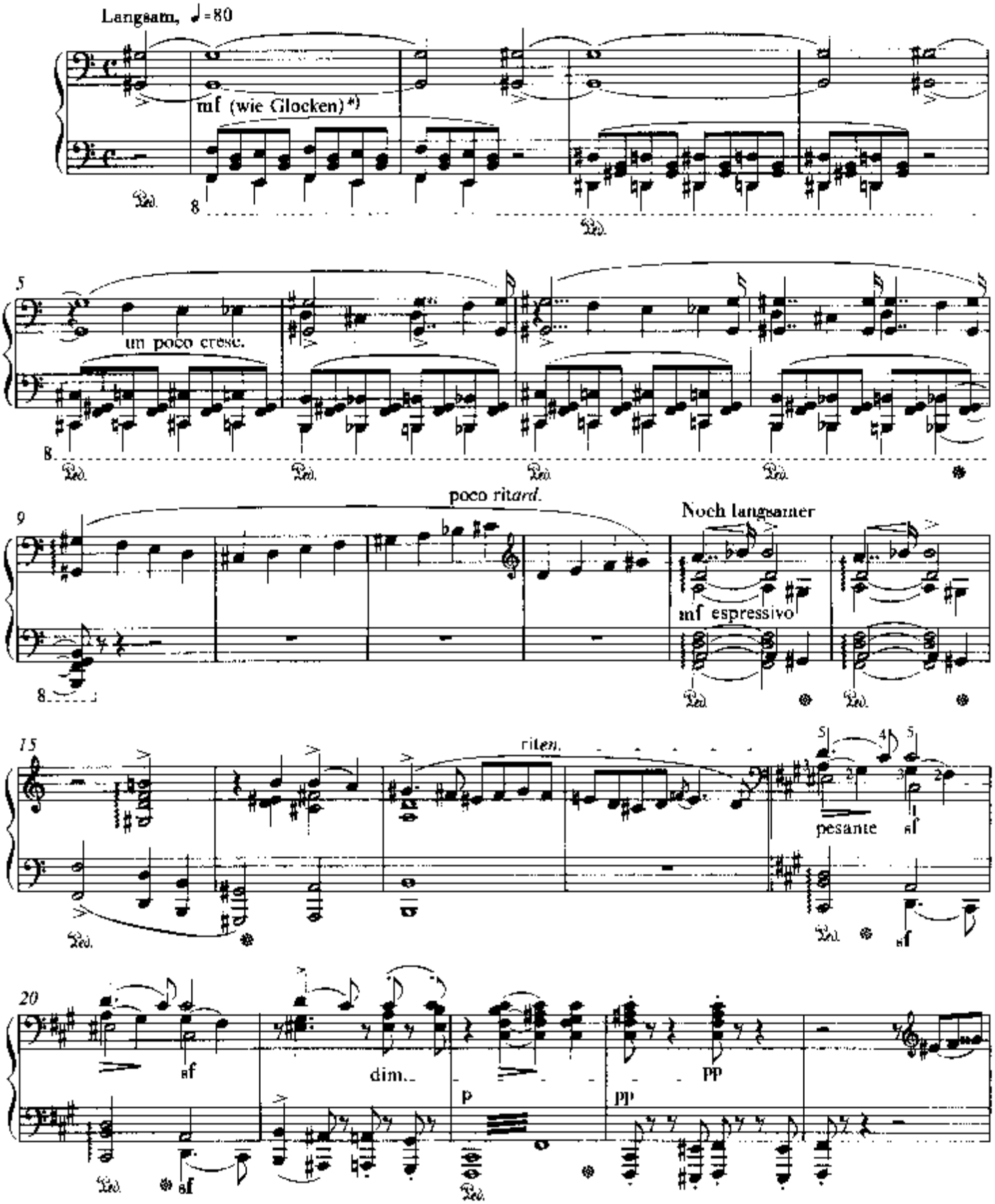

tremolando
103
marcatissimo
109
115
Orchester
121
fff
129

ALEXANDER PETŐFI — PETŐFI SÁNDOR



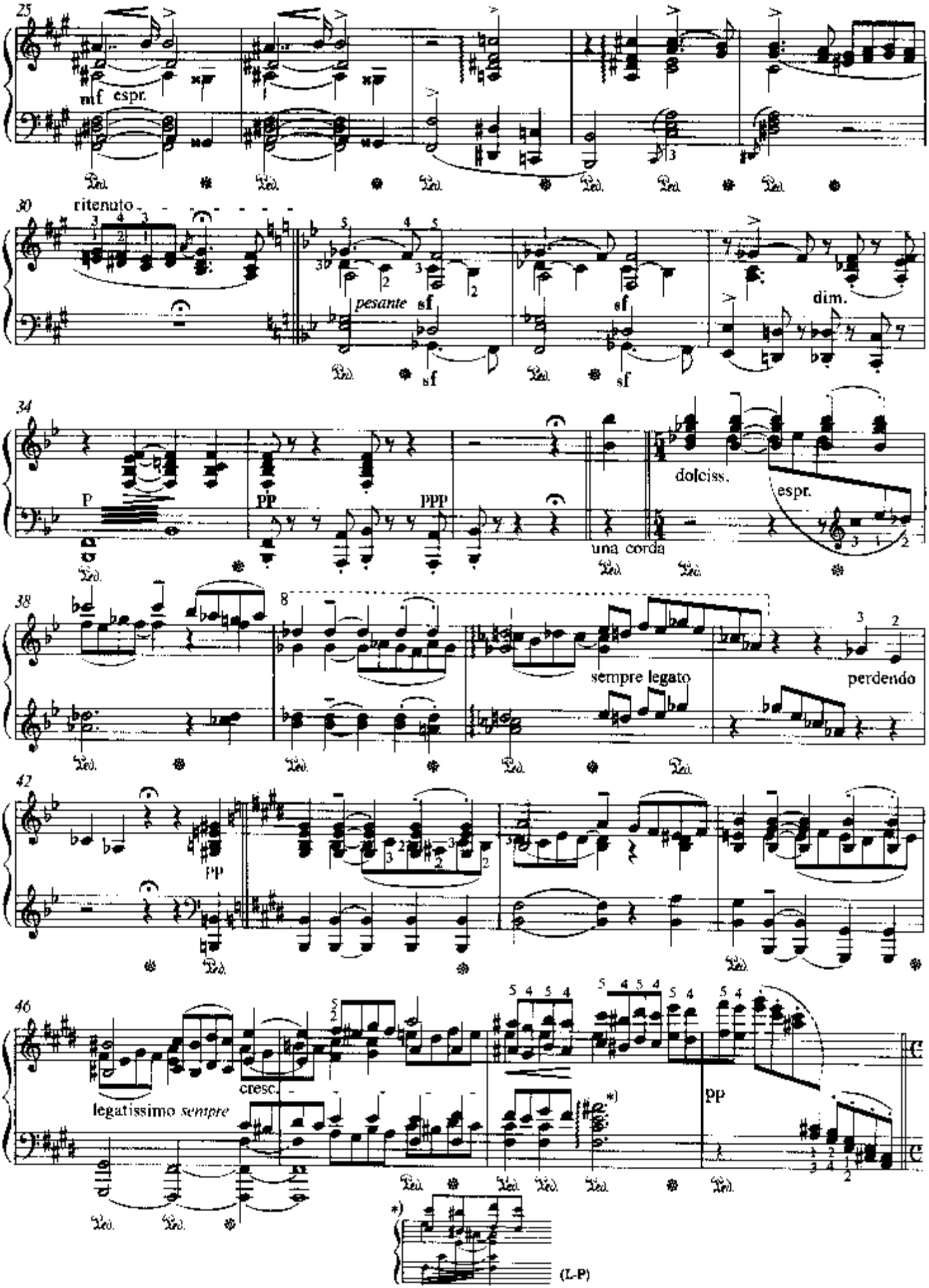

28
sempre espressivo e legato
32
dolce
p
più p
36
pp
grazioso e dolce
una corda
un poco meno lento
41
45
sempre legato e dolce
49
poco a poco cresc..
tre corde

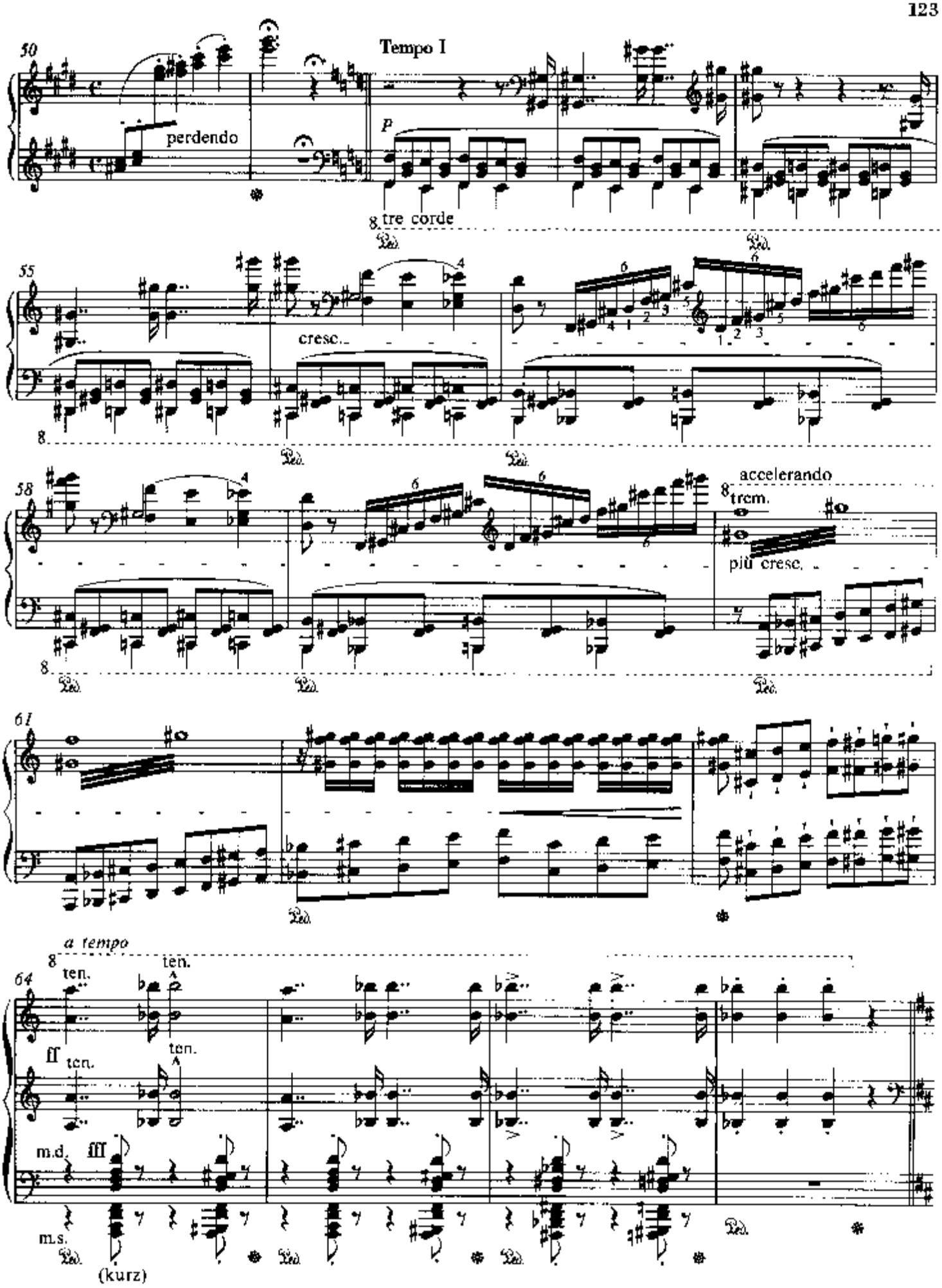

Tempo I
53
f grandioso
57
ff
61
sempre più rinforz.
fff
trem.
65
mf legato
mf
trem.
72
un poco rall.
dim.
p
80
sempre rall.

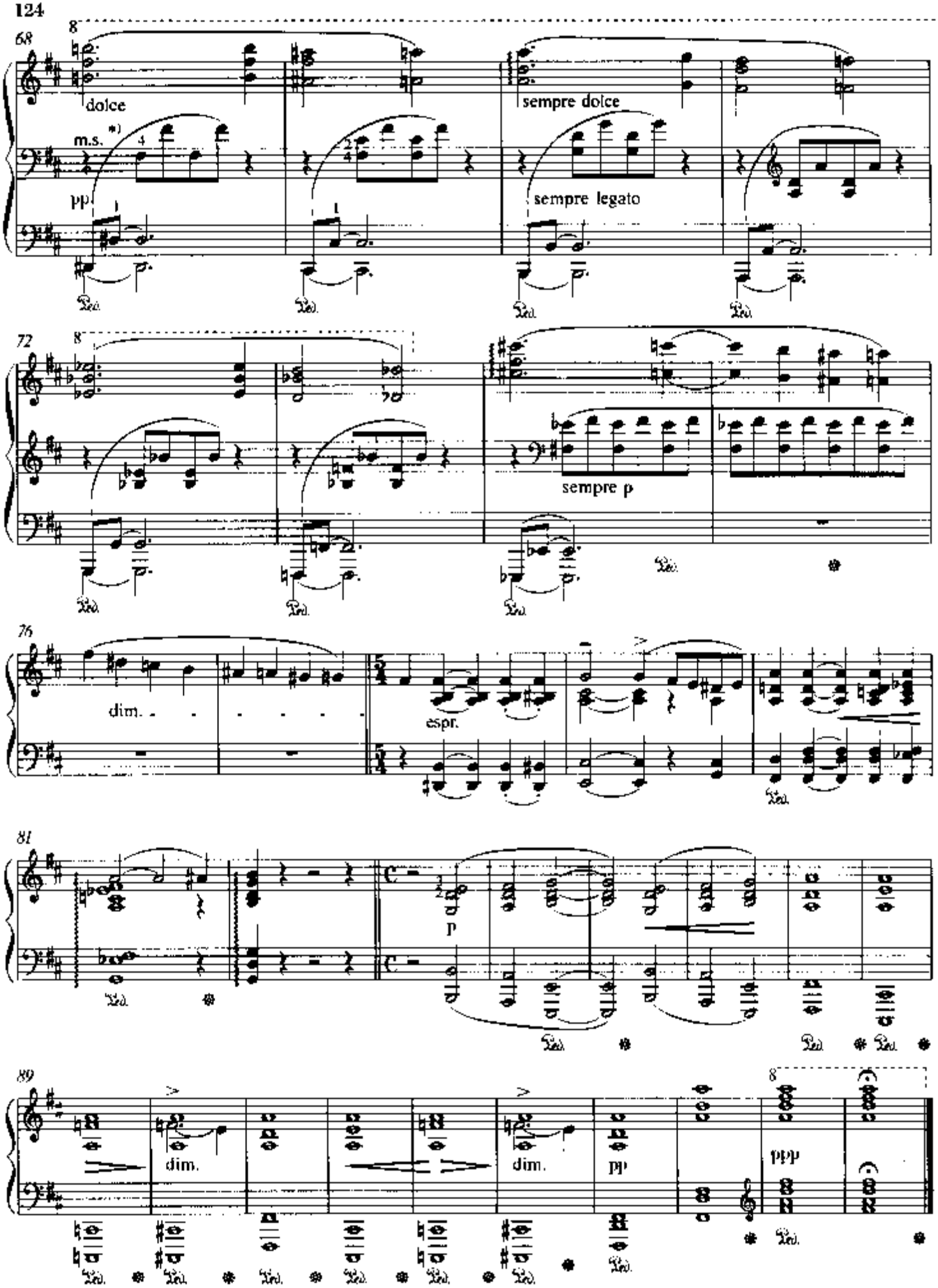


*) „Die Doppelgriffe des Geläutes ... *‚quasi legatissimo'* ..., die Töne *‚ineinander schwirrend'* ". (L-P)

*) "The double stops of the tolling... *'quasi legatissimo'* ... the notes *'ringing into each other'*." (L-P)


25
mf espr.
30
ritenuto
pesante
sf
dim.
34
p
pp
ppp
una corda
dolciss.
espr.
38
sempre legato
perdendo
42
pp
46
legatissimo sempre
cresc.
pp
(L-P)


50
perdendo
Tempo I
P
8 tre corde
55
cresc.
58
accelerando
8 trem.
più cresc.
61
a tempo
64
ten.
ff
m.d.
fff
m.s.
(kurz)



*) „Die Mittelstimmen... *‚mehr Hauch als Ton'* ". (L-P)

*) "The middle parts... *'more like a breath than a note'*." (L-P)