

3. Korrektur

Aufführungsrecht vorbehalten
Droits d'exécution réservés

7

RUMÄNISCHE RHAPSODIE RAPSODIA ROMÂNĂ . RAPSODIE ROUMAINE

Franz Liszt, op. posth.
Herausgegeben von / Edité par
Octavian Beu

Allegro vivace. *agitato*

Piano

cresc.

sempre più cresc.

rinforzando assai

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8

Presto e stacc.

8
sf

rit.

Andante
pesantc *p* *sotto voce* *poco rit.*

perdendosi
dim.

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9

Lento a capriccio malinconico

p l'accompagnamento
pp
legg. e stacc. sempre
sotto voce
quasi arpa
pp
rit.
non presto

The musical score is written for piano and features several systems of music. The first system includes a treble and bass staff with a 2/4 time signature. The second system continues the melody and accompaniment. The third system shows a change in dynamics to *pp*. The fourth system includes the instruction *sotto voce*. The fifth system features a *quasi arpa* section with a *pp* dynamic. The sixth system includes a *rit.* (ritardando) instruction followed by a *non presto* section with a complex, rapid melody. The score is marked with various dynamics including *p*, *pp*, and *legg. e stacc. sempre*. There are also triplets and other musical notations throughout the piece.

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Variazione

La melodia sempre ben marcato con espressione

The first system of musical notation features a treble and bass staff. The treble staff begins with a triplet of eighth notes, followed by a melodic line marked *leggierissimo*. The bass staff starts with a whole rest, then enters with a rhythmic pattern of eighth notes, marked *pp* and *quasi Zimbalo*. The system concludes with a triplet of eighth notes in the treble staff.

The second system continues the musical piece. The treble staff features a melodic line marked *velocissimo*. The bass staff provides a rhythmic accompaniment of eighth notes. The system ends with a half note in the treble staff.

The third system shows a more complex texture. The treble staff has a melodic line with a triplet of eighth notes. The bass staff features a dense, rhythmic accompaniment of eighth notes. The system concludes with a triplet of eighth notes in the treble staff.

The fourth system continues the musical piece. The treble staff features a melodic line marked *velocissimo* and *pp*. The bass staff provides a rhythmic accompaniment of eighth notes. The system ends with a half note in the treble staff.

The fifth system is the final one on the page. The treble staff features a melodic line with trills (*tr.*) and a triplet of eighth notes. The bass staff features a dense, rhythmic accompaniment of eighth notes, marked *cresc.*. The system concludes with a triplet of eighth notes in the treble staff.

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11



8

martellato, poco a poco accel.

p *cresc.*

This system shows the beginning of a musical piece in B-flat major. The right hand starts with a dotted quarter note followed by an eighth rest, then a quarter note, and finally a continuous eighth-note melody. The left hand begins with a half-note chord, followed by a quarter rest, and then a continuous eighth-note accompaniment. The tempo and dynamics markings are *martellato, poco a poco accel.*, *p*, and *cresc.*



8

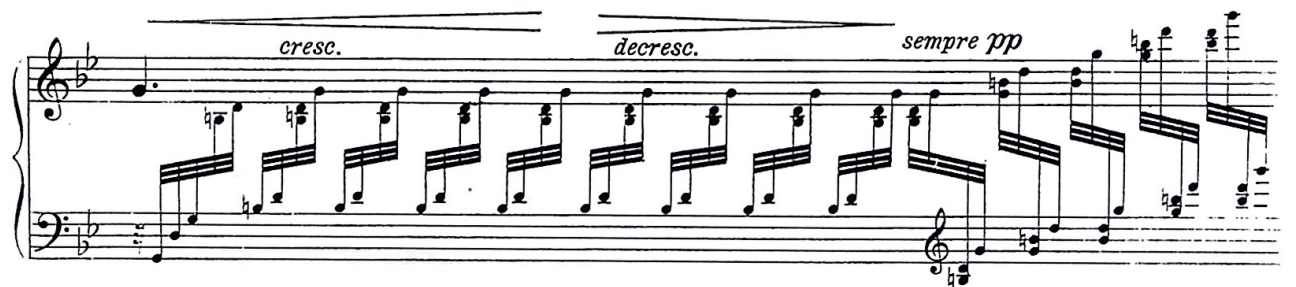
più cresc. *stringendo rinforz.* *p*

This system continues the melody and accompaniment. The right hand features a continuous eighth-note line with some grace notes. The left hand maintains the eighth-note accompaniment. The markings *più cresc.*, *stringendo rinforz.*, and *p* are present. A triplet of eighth notes appears at the end of the system.



languido

This system shows a change in tempo and mood. The right hand has a melody with slurs and a fermata. The left hand continues with eighth-note accompaniment. The marking *languido* is written above the first measure.



cresc. *decresc.* *sempre pp*

This system features a series of chords in the right hand and a corresponding accompaniment in the left hand. The dynamics markings *cresc.*, *decresc.*, and *sempre pp* are indicated with slurs over the measures.



8

pp *espressivo*

This system concludes the piece. The right hand has a melody with slurs and a fermata. The left hand has a bass line with a fermata. The markings *pp* and *espressivo* are present.

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espress.
pp

ppp *smorz.*

in tempo
f energico
con passione

vibrato

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13

The musical score is written for piano and consists of four systems. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system shows a piano introduction with arpeggiated chords. The second system features a melody in the right hand and a bass line in the left hand. The third system includes a *rinforz.* (rinforzando) marking. The fourth system ends with a *ff* (fortissimo) marking and a final cadence.

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A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures. The first measure shows the piano introduction with a treble and bass staff. The second measure shows the voice entry with a treble staff and the piano accompaniment. The third measure shows the continuation of the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

8 *poco più rit.*

The musical score for the 8th measure is written on two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in B-flat major, indicated by two flats. The music is composed of dense chords and arpeggiated figures. A bracket above the staves indicates a 'poco più rit.' (a little more ritardando) section. The measure ends with a double bar line and a repeat sign.

Più Adagio

espress.

rit. assai

pp

Allegro moderato (Hermannstädter)

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15

placido con grazia

mf il basso sempre dolce

8

vibrato

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16

sempre dolce grazioso

poco più forte

cresc.

un

The musical score consists of five systems of piano music. Each system has a treble and bass staff. The bass staff features a continuous, flowing arpeggiated line. The treble staff contains a melodic line with various ornaments, including grace notes, triplets, and slurs. The first system is marked 'sempre dolce grazioso'. The second system continues the same texture. The third system includes a measure with a fermata and the word 'un'. The fourth system is marked 'poco più forte' and features a triplet. The fifth system is marked 'cresc.' and includes a triplet. The score is written in G major and 3/4 time.

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First system of musical notation, measures 1-2. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 1. Bass staff has a triplet of eighth notes in measure 1. A dotted line with the number 8 is above the first measure.



Second system of musical notation, measures 3-4. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 3. Bass staff has a triplet of eighth notes in measure 3. A dotted line with the number 8 is above the third measure. The word *f vibrato* is written above the bass staff in measure 4.



Third system of musical notation, measures 5-6. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 5. Bass staff has a triplet of eighth notes in measure 5. A dotted line with the number 8 is above the fifth measure.



Fourth system of musical notation, measures 7-8. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 7. Bass staff has a triplet of eighth notes in measure 7. A dotted line with the number 8 is above the seventh measure. The word *rinforz.* is written above the bass staff in measure 7. The word *dim. molto* is written above the bass staff in measure 8.



Fifth system of musical notation, measures 9-10. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 9. Bass staff has a triplet of eighth notes in measure 9. A dotted line with the number 8 is above the ninth measure. The word *più dim.* is written above the bass staff in measure 9. The word *rit. e smorz.* is written above the bass staff in measure 10.

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Allegretto vivace (Walachische Melodie)

The musical score is written for piano and features a 2/4 time signature and a key signature of one sharp (F#). It consists of six systems of staves. The first system includes the instruction *sotto voce* above the treble staff and *pp una corda e Pedale* below the bass staff. The second system begins with *p fantastico* above the treble staff. The final system includes the instruction *sempre piano* above the treble staff. The score is characterized by a constant eighth-note accompaniment in the bass and a more complex, melodic line in the treble, which includes various chromatic and diatonic patterns. The notation includes many beamed eighth notes, slurs, and dynamic markings.

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First system of musical notation, measures 1-4. The right hand features a continuous eighth-note pattern, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).



Second system of musical notation, measures 5-8. Measure 5 includes a first ending bracket marked with an '8' and a dynamic marking of *rinforz.* (rinforzando). The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.



Third system of musical notation, measures 9-12. Measure 9 includes a first ending bracket marked with an '8' and a dynamic marking of *rfz* (rafforzando). The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.



Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. The key signature changes to two sharps (F# and C#) in measure 14.



Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. The key signature changes to one sharp (F#) in measure 18.



Sixth system of musical notation, measures 21-24. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. The key signature changes to two sharps (F# and C#) in measure 22.

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p scherzando

un poco più animato

sempre p sotto voce

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21

più piano

pp murmurando

poco a poco

accelerando

cresc.

stringendo assai

The musical score is written for piano and consists of six systems. The first system has a treble and bass staff. The second system has a bass staff. The third system has a bass staff. The fourth system has a bass staff. The fifth system has a bass staff. The sixth system has a bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo and dynamics markings are: *più piano*, *pp murmurando*, *poco a poco*, *accelerando*, *cresc.*, and *stringendo assai*. The score is numbered 21 in the top right corner.

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Prestissimo

ff strepitoso

Vivace spiritoso assai

sf p con bravura

più cresc.

più cresc.

string.

il più presto possibile

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tempo deciso

ff

con bravura

sforz. p

stringendo

più cresc.

il più presto possibile

ff

f deciso

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24

The musical score is written for piano and consists of six systems of music. The first system includes the instruction *non legato* and *p legg.*. The second system features fingerings such as 3, 4, 4, 3, 2, 4, 1, 2, 4, 4, 3, 2, and 4. The third system is marked *Sempre vivace spiritoso*. The fourth system includes the instructions *sempre dolce scherzando* and *sempre staccato*. The fifth and sixth systems contain complex fingerings and articulations, including slurs and accents. The key signature is one sharp (F#) throughout the piece.

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The musical score is written for piano on a grand staff with two staves per system. The key signature is three sharps (F#, C#, G#). The score consists of six systems of music. The first system is marked with an '8' above the first measure. The second system is marked with an '8' above the first measure. The third system is marked with an '8' above the first measure. The fourth system is marked with an '8' above the first measure. The fifth system is marked with an '8' above the first measure. The sixth system is marked with an '8' above the first measure. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. There are also dynamic markings like accents (>) and slurs. The piece concludes with a double bar line and a final note marked with an asterisk (*).

*) s. Vorwort / v. Prevedata / v. L'avant propos.

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25

*) s. Vorwort / v. Prevedata / v. L'avant propos.

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26

stretto
cresc. assai

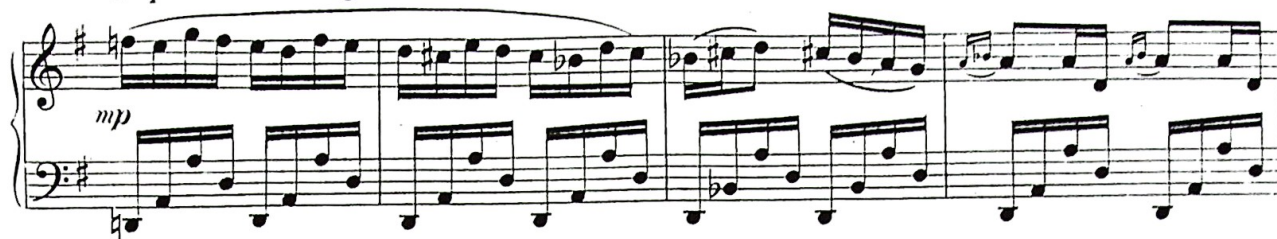
ff

fff

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un poco meno allegro



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a melodic line marked *mp* (mezzo-piano). The bass staff provides a rhythmic accompaniment with eighth notes.



Second system of musical notation, continuing the piece. The treble staff shows a continuation of the melodic line, and the bass staff continues with the accompaniment.



Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a melodic line marked *sempre p* (sempre piano). The bass staff continues with the accompaniment.



Fourth system of musical notation, continuing the piece. The treble staff shows a continuation of the melodic line, and the bass staff continues with the accompaniment.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff begins with a melodic line marked *più animato cresc.* (più animato crescendo). The bass staff continues with the accompaniment.



Sixth system of musical notation, continuing the piece. The treble staff shows a continuation of the melodic line, and the bass staff continues with the accompaniment.

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The musical score is written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes complex chordal textures and melodic lines. The third system includes the instruction *f energico* and *sf*. The fourth system includes *f* and *sf*. The fifth system includes *8* and *sf*. The sixth system includes *8*.

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First system of musical notation, measures 1-3. The treble and bass staves are in G major. The treble staff has an 8-measure rest in measure 1. The bass staff has an 8-measure rest in measure 1. In measure 2, the treble staff has a half note G4 and the bass staff has a half note G3. In measure 3, the treble staff has a half note G4 and the bass staff has a half note G3. The dynamic *p* is marked in measure 3.

Second system of musical notation, measures 4-6. The treble staff has an 8-measure rest in measure 4. The bass staff has an 8-measure rest in measure 4. In measure 5, the treble staff has a half note G4 and the bass staff has a half note G3. In measure 6, the treble staff has a half note G4 and the bass staff has a half note G3.

Third system of musical notation, measures 7-9. The treble staff has an 8-measure rest in measure 7. The bass staff has an 8-measure rest in measure 7. In measure 8, the treble staff has a half note G4 and the bass staff has a half note G3. In measure 9, the treble staff has a half note G4 and the bass staff has a half note G3. The dynamic *marc.* is marked in measure 8. The dynamic *f* is marked in measure 9.

Fourth system of musical notation, measures 10-12. The treble staff has an 8-measure rest in measure 10. The bass staff has an 8-measure rest in measure 10. In measure 11, the treble staff has a half note G4 and the bass staff has a half note G3. In measure 12, the treble staff has a half note G4 and the bass staff has a half note G3.

Fifth system of musical notation, measures 13-15. The treble staff has an 8-measure rest in measure 13. The bass staff has an 8-measure rest in measure 13. In measure 14, the treble staff has a half note G4 and the bass staff has a half note G3. In measure 15, the treble staff has a half note G4 and the bass staff has a half note G3.

Sixth system of musical notation, measures 16-18. The treble staff has an 8-measure rest in measure 16. The bass staff has an 8-measure rest in measure 16. In measure 17, the treble staff has a half note G4 and the bass staff has a half note G3. In measure 18, the treble staff has a half note G4 and the bass staff has a half note G3. The dynamic *sempre ff* is marked in measure 17.

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First system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest. Bass staff has an 8-measure rest. Dynamics: *p*.

Second system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest. Bass staff has an 8-measure rest.

Third system of musical notation. Treble and bass staves. Treble staff has a wavy line with *tr* and *marc.*. Bass staff has a wavy line with *marc.*. Dynamics: *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a wavy line with *marc.*. Bass staff has a wavy line with *marc.*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a wavy line with *marc.*. Bass staff has a wavy line with *marc.*.

Sixth system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest. Bass staff has an 8-measure rest. Dynamics: *sempre ff*.

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The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#). The music is characterized by a complex, rhythmic melody in the treble staff and a supporting bass line in the bass staff. The notation includes various note values, rests, and dynamic markings such as accents (>) and slurs. The piece concludes with a final flourish in the treble staff.

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First system of the musical score. The treble staff features a rapid ascending scale. The bass staff provides harmonic support with chords. The system concludes with a measure marked *ff brioso* and an eighth-note triplet.

Second system of the musical score. The treble staff continues with a descending scale. The bass staff features a series of chords. The system ends with a measure marked with an accent (^).

Third system of the musical score. The treble staff has a series of chords. The bass staff features a descending scale. The system is marked *Prestissimo* and *fff*. The word *precipitato* appears below the bass staff.

Fourth system of the musical score. The treble staff features a descending scale. The bass staff provides harmonic support with chords.

Fifth system of the musical score. The treble staff features a descending scale. The bass staff provides harmonic support with chords. The system ends with a measure marked with an eighth-note triplet.

Sixth system of the musical score. The treble staff features a descending scale. The bass staff provides harmonic support with chords. The system ends with a measure marked with an eighth-note triplet.

Prefață.

In cartea sa „Lăutarii și muzica lor în Ungaria” Franz Liszt ne destăinuiește că în anii 1846-47, când a trecut prin Țările Române, a făcut o colecțiune din melodiile ~~toate~~ ale lăutarilor români în timpul lungilor săi petrecute în tovărășia lor. Melodiile românești le-a notat în carnetul său de schițe cu o precizie, care este o vie măturie a simțului său folkloristic.

Din cronicile muzicale românești reiese, că la sfârșitul concertelor sale din București, Iași și la Constantinople în fața Sultanului, Liszt a cântat la pian improvizațiuni asupra unor vechi melodii românești. Acestor improvizațiuni le-a dat o formă definitivă în Rapsodia română, compusă pe un bogat material de folklor românesc. Manuscrisul original nu este o schiță sau lucrare premergătoare altor rapsodii, ci o operă care intrunește toate elementele unei compoziții ~~com-~~note. Temele populare sunt păstrate în întregime și originalitatea lor fără să-și piardă prin o stilizare prea personală a compozitorului caracterul și coloritul național. Liszt n'a avut timpul necesar să aprofundeze în așa măsură folklorul românesc, ca să-și formeze un stil muzical românesc. Geniul său totuși a prins și a fixat caracterul și în special ritmica dansurilor noastre cu o precizie uimitoare. În orânduirea temelor românești întreaga concepțiune arhitectonică a rapsodiei este de o măreție incontestabilă.

Motivul introductiv din „allegro vivace” grefat pe acompaniamentul de cobză al Bătutei este identic cu melodia cu care începe imnul regelui românesc. Acest motiv își are probabil originea într-unul din vechile imnuri domnești. Liszt în dorința de a-și arăta recunoștința pentru grandioasa primire de la Palat a început rapsodia cu această închinare Domnitorului.

„Hora bătrânească” „allegro moderato” cu largi acorduri, e scrisă în ritmul horelor românești. Tema grefată pe un acompaniament de triole se leagă în nota specific românească a horei. Prima parte e mai mult instrumentală. În partea a doua iese în relief mai mult caracterul vocal al dansului, care în unele ținuturi se joacă cântând. Hora poartă indicațiunea „Hermannstädter”, adică de la Sibiu, o dovadă că Liszt a auzit-o în acel oraș. ~~Deceat~~ este însă moldovenească. Este una din numeroasele hore, cari trecând Carpații s'a popularizat și în Ardeal.

După un moment de reculegere acompaniamentul de cobză, cu care începe Rapsodia, anunță o Bătută din Ardeal (allegretto vivace). Rapsodia e construită pe osatura acestui dans. În jurul Bătutei se grupează celelalte dansuri românești. Totul poartă pecetea personalității marelui romantic. Melodia prinsă într'un ritm fantastic rămâne până la sfârșit clară și luminoasă. Această claritate caracteristică coloritului muzical românesc, nu se întuneacă nici în cele mai mici amănunte ale dansului. La a doua reluare o ușoară înclinare spre melancolie, cu rar accent oriental, dau un caracter moldovenească

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L:

OCTAVIAN BEU.

U. E. 10.823

Das ~~Kommet~~
anschliessend
unter dem
Stempel kommt
der Revisions-
bericht, ganz
am Schluss dann
die Einsätze.

Vorwort.

In seinem Buch „Die Zigeuner und ihre Musik in Ungarn“ teilt Liszt mit, daß er in den Jahren 1846 bis 1847 während seiner Reise durch die rumänischen Fürstentümer an den langen Abenden, die er in der Gesellschaft dortiger Zigeuner verbrachte, eine Sammlung besonders schöner rumänischer Zigeunerweisen angelegt habe. Er zeichnete die rumänischen Melodien in seinem Skizzenbuch mit einer Genauigkeit auf, die ein Beweis seines Gefühls für Volksmusik ist.

Aus den rumänischen Konzertberichten ist ersichtlich, daß Liszt in seinen Konzerten in Bukarest und Jassy ebenso wie in jenem, das er in Konstantinopel vor dem Sultan gab, Improvisationen über altrumänische Weisen spielte. Diesen Improvisationen gab Liszt eine endgültige Form in der Rumänischen Rhapsodie, die unter Zugrundelegung eines sehr reichen rumänischen folkloristischen Materials komponiert wurde. Das Originalmanuskript ist keine Skizze oder vorbereitende Arbeit zu anderen Rhapsodien, sondern trägt alle Merkmale einer abgeschlossenen Komposition. Die Volksmelodien sind darin in ihrer Gänze und Originalität erhalten, ohne daß sie durch eine zu persönliche Stilisierung ihren nationalen Charakter und ihr Kolorit eingebüßt hätten. Liszt hat nicht genügend Zeit gehabt, in die rumänische Volksmusik so tief einzudringen, daß er sich einen eigenen rumänischen musikalischen Stil hätte formen können. Sein Genie hat trotzdem den Charakter und besonders die Rhythmik der Tänze mit meisterhafter Genauigkeit erfaßt und festgelegt. In der Anordnung der rumänischen Themen ist der architektonische Aufbau der Rhapsodie von unbestreitbarer Vollkommenheit.

Das Einleitungsmotiv des „Allegro vivace“ in der Cobza-Begleitung der „Bătuta“ ist identisch mit dem Anfangsthema der rumänischen Königshymne. Dieses Motiv hat wahrscheinlich seinen Ursprung in einer der alten rumänischen Hymnen. Liszt wollte damit seiner Huldigung vor dem Fürsten Ausdruck verleihen, als Dank für den herrlichen Empfang, der ihm im Palais bereitet worden war.

Die „Hora bătrânească“ (Allegro moderato) mit ihren breiten Akkorden ist im Rhythmus der rumänischen Horen komponiert. Auch das von Triolen begleitete Thema ist kennzeichnend für den rumänischen Charakter der Horen. Der erste Teil ist mehr instrumental gehalten, im zweiten tritt die gesangliche Eigenart des Tanzes, der in manchen Gegenden singend getanzt wird, stärker hervor. Die Hora führt die Überschrift „Hermannstädter“, ein Beweis, daß Liszt die Melodie in Sibiu gehört hat. Die Weise ist jedoch moldauisch. Sie ist eine jener zahlreichen Horen, die die Karpathen überschreitend, auch in Siebenbürgen volkstümlich geworden sind.

Nach einem kurzen Ruhepunkt zeigt uns die Cobza-Begleitung, dieselbe, mit der die Rhapsodie begonnen hat, einen Bătuta-Tanz (Allegretto vivace) aus Siebenbürgen an. Die Rhapsodie ist auf das Gerüst dieses Tanzes aufgebaut. Die anderen rumänischen Tänze sind um diesen Bătuta-Tanz gruppiert. Das Ganze trägt die Prägung der Persönlichkeit des großen Romantikers. Die in einem phantastischen Rhythmus gehaltene Melodie bleibt bis zuletzt klar und leuchtend. Diese, das rumänische musikalische Kolorit charakterisierende Klarheit verdun-

Liszt hat die rumänische Musik in Ungarn
1846-47 in Bukarest und Jassy
zusammengetragen. Die Rhapsodie ist
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musikalische Kolorit charakterisierende
Klarheit verdun-

Anschliessend

kelt sich nicht einmal in den kleinsten Einzelheiten des Tanzes.

Bei der zweiten Wiederholung erhält der Bătuta-Tanz aus Siebenbürgen durch eine leichte Neigung zur Melancholie einen leisen orientalischen Einschlag moldauischen Charakters. Es sei hervorgehoben, daß die siebenbürgische Melodie auf einer moldauischen Begleitung aufgebaut ist. Der von Liszt bearbeitete Tanz gehört zu den Bătuta-Tänzen, die auch heute noch im Someştal und in der Umgebung von Sibiu getanzt werden. Das Thema des Bătuta-Tanzes erscheint in der Rhapsodie dreimal.

Dem „Bătuta-Tanz“ folgt eine „Tîitura“, wie sie von den Zigeunern als Präludium zu den „Brău-Tänzen“ (Gürteltänzen) gespielt wird. Auch in der Rhapsodie ist die „Tîitura“ eine Einleitung zum moldauischen Tanz Corăbeasca. Die Tîitura leitet „in tempo deciso“ über zum moldauischen Tanz Corăbeasca. Der präzise Rhythmus dieses Tanzes bildet eine Ergänzung zu den so variierten Rhythmen der anderen Tänze der Rhapsodie. Bei der dritten Wiederholung (non legato) nehmen Tîitura und Corăbeasca die Form einer Variation an. Der Corăbeasca-Tanz schließt den Zyklus der Melodien, deren rumänische Herkunft feststeht.

Außer den rumänischen Melodien hat Liszt in den ersten Teil der Rhapsodie eine Romanze verarbeitet (lento a capriccio malinconico) in stark abweichender Fassung von der VI. ungarischen Rhapsodie, in welche Liszt dieselbe Melodie später übertragen hat. Es ist kein Zweifel, daß die freiere Bearbeitung in der Rumänischen Rhapsodie der zusammengefaßteren der ungarischen vorangegangen ist.

Nach der dritten Wiederholung des Corăbeasca-Tanzes erscheint eine aus Tanzthemenfragmenten komponierte und mit chromatischen Passagen verflochtene Gruppe von großer pianistischer Wirkung. Einen Teil dieser Themen hat Liszt später aus der Rumänischen in die „Stretta“ der XII. ungarischen Rhapsodie übertragen.

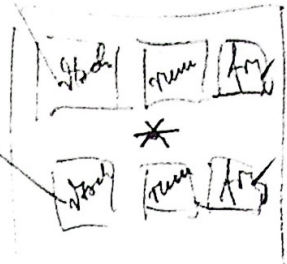
Das Originalmanuskript der Rumänischen Rhapsodie befindet sich im Archiv der Gesellschaft der Musikfreunde in Wien aus der Sammlung G. A. Petter stammend, der ich auch an dieser Stelle meinen allerwärmsten Dank für die liebenswürdige Erlaubnis zur Veröffentlichung aussprechen möchte. Eine Abschrift des Manuskriptes, in der Handschrift des Komponisten Joachim Raff, des einstigen Sekretärs von Liszt, wird im Archiv des Liszt-Museums in Weimar aufbewahrt. In meinem Buch über die Reise Franz Liszts in Rumänien habe ich ganz ausführlich auf das Vorhandensein dieser Rhapsodie hingewiesen, die in der Musikliteratur als die XX. Rhapsodie bezeichnet wurde. Die Rumänische Rhapsodie ist in den Jahren 1846 bis 1847 entstanden. Die Rhapsodie wurde zum erstenmal am 17. Dezember 1931 in Bukarest im Saale des Athenäums von der Pianistin Aurelia Cionca gespielt. Sie erscheint im Liszt-Jahr als eine rumänische Huldigung vor dem ewigen Genius Franz Liszts.

Wien, 17. August 1936.

OCTAVIAN BĂLU

Über die rumänische Reise Franz Liszts vgl.: Octavian Bălu, „Franz Liszt în țara noastră“, Sibiu, Krafft-Verlag, 1931.

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Arant. p. 200.

Dans son livre „Les Bohémiens et leur musique en Hongrie“ Franz Liszt nous révèle que pendant son voyage dans les principautés roumaines en 1846-47 il fit, dans les longues soirées qu'il passa dans la société des bohémiens roumains une ample collection de leur mélodies. Il a noté dans son carnet les mélodies roumaines avec une précision qui fait preuve de son sens pour le folklore musical. D'après les chroniques musicales roumaines de l'époque il ressort, qu'à la fin de ses concerts à Bucarest, Jassy et à Constantinople devant le sultan, Liszt a exécuté des improvisations sur d'anciens airs roumains. Ces improvisations ont pris une forme définitive dans la „Rhapsodie roumaine“ composée sur un riche matériel de folklore roumain. Le manuscrit original n'est pas une esquisse ou un travail préliminaire pour les autres rapsodies, mais bien une oeuvre qui contient tous les éléments d'une composition achevée.

Les thèmes populaires sont entièrement conservés dans leur originalité sans avoir perdu, par une stylisation trop personnelle de la part du compositeur, leur caractère et leur coloris national. Le temps nécessaire a manqué à Liszt pour approfondir dans une mesure suffisamment étendue le folklore roumain et pour pouvoir former un style musical roumain. Pourtant, grâce à son génie, il a su comprendre et fixer non seulement le caractère, mais tout spécialement le rythme des danses roumaines avec une précision remarquable. Dans l'arrangement des thèmes roumains la conception architecturale de la rapsodie atteint une grandeur incontestable.

Le motif d'introduction de l'„allegro vivace“, greffé sur l'accompagnement des cobza de la Bătuta est identique avec la mélodie par laquelle commence l'hymne royal roumain. Ce motif a sans doute son origine dans un des anciens hymnes princiers. Désireux de témoigner sa reconnaissance pour la brillante réception qui lui avait été faite au Palais princier, Liszt a commencé la Rapsodie avec cet hommage au prince. La „Hora bătrânească“ (allegro moderato) avec ses larges accords est composée dans le rythme des horas roumaines. Egalement le thème l'accompagnement par des triolets de caractère spécifiquement roumain de la hora. La première partie est plutôt instrumentale, quant à la deuxième la manière vocale de la danse est mise en relief; car, en certains endroits, la danse est accompagnée de chant.

La hora porte l'inscription de Hermannstadt, preuve évidente que Liszt a entendu cet air à Sibiu (Hermannstadt). La mélodie est moldave, c'est une des nombreuses horas qui, en passant les Carpathes, se sont popularisées aussi en Transylvanie. Après un instant de recueillement l'accompagnement de cobza le même par lequel commence la Rapsodie annonce une Bătuta de Transylvanie (allegro vivace). La composition est construite sur l'ossature de cette danse et c'est autour de cette Bătuta que sont groupés les autres airs roumains.

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Le tout porte le sceau de la personnalité de ce grand romantique. La mélodie prise dans ce rythme fantastique reste malgré tout claire et lumineuse jusqu'à la fin et cette clarté qui caractérise le coloris musical roumain ne s'obscurcit pas dans les moindres détails de la danse. A la deuxième reprise, une légère tendance vers la mélancolie avec une nuance d'accent oriental prête un caractère moldave à la Batuta de Transylvanie.

Il est à remarquer que l'ancienne mélodie transylvaine est greffée sur un accompagnement purement moldave. La danse composée par Liszt est identique avec les Batutas qui se dansent aujourd'hui dans la vallée du Somes et aux environs de Sibiu. Le thème de la Batuta se répète trois fois dans la Rapsodie. Après la Batuta suit une Tîitura que les bohémiens ont coutume de jouer comme prélude aux danses de Brau. Dans la rapsodie également la Tîitura est une introduction à la danse moldave Corabeasca. De la Tîitura on passe „in tempo deciso“ à la danse moldave Corabeasca dont le rythme accentué est une suite intéressante des rythmes si variés des autres danses de la Rapsodie. La Tîitura et la Corabeasca se répètent pour la troisième fois, non legato, sous forme de variation. La danse Corabeasca ferme le cycle des mélodies dont l'origine roumaine est indiscutable.

Outre les mélodies roumaines, Liszt a stylisé dans la première partie de la rapsodie le thème d'une romance, d'une composition bien différente de celle introduite plus tard, dans la VI-ème rapsodie hongroise. Sans aucune doute la composition plus libre de la rapsodie roumaine est antérieure à celle plus serrée de la rapsodie hongroise.

Dans la partie qui suit la troisième répétition de la Corabeasca paraît un groupe composé de fragments de thèmes de danses unis à des passages chromatiques d'un effet de virtuosité exceptionnelle. Une partie de ces thèmes fut transcrite plus tard par Liszt dans la „stretta“ de la XII-ème rapsodie hongroise extraite de la rapsodie roumaine.

Le manuscrit original de la rapsodie provient de la collection de Mr. G. A. Petter et se trouve dans les archives de la „Gesellschaft der Musikfreunde“ de Vienne à qui je tiens à exprimer mes remerciements les plus vifs pour l'aimable permission de le publier. Une copie de la rapsodie écrite par le compositeur Joachim Raff, ancien secrétaire de Liszt, est conservée dans les archives du Musée Liszt à Weimar. Dans mon livre sur le voyage de Franz Liszt en Roumanie j'ai attiré l'attention sur l'existence de cette Rapsodie désignée dans le littérature musicale, comme la XX-ème rapsodie. La date de cette composition remonte à 1846/47. En première audition la Rapsodie a été exécutée le 17 décembre 1931 à Bucarest dans la salle de l'Athénée par la pianiste Aurélie Cionca. La rapsodie roumaine apparaît dans l'année commémorative, comme un hommage roumain au génie éternel de Franz Liszt.

~~Vienne, le 17 août 1936.~~

~~OCTAVIAN BEU~~

Sur le voyage de Franz Liszt en Roumanie voir: Octavian Beu „Franz Liszt in tara noastra“, Edition Krafft-Sibiu 1931.

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Als Grundlage für diese Erstausgabe der Rumänischen Rhapsodie wurde das Original-Manuskript Franz Liszt's benützt ^(doch wurde) ~~und~~ auch die von Joachim Raff stammende Abschrift berücksichtigt. Das Manuskript sowohl wie die Raff'sche Abschrift entbehren sichtlich einer letzten Revision des Meisters. Insbesondere die Handschrift weist zahlreiche Schreibfehler und Flüchtigkeiten auf, die einer Richtigstellung und gewisser redaktioneller Aenderungen bedürften. ~~u. zwar~~

Aus formalen Gründen wurden zwei fast gleichlautende Varianten des Hauptthemas des „Sempre vivace spirituos^o“ ^{„u. zwar“} 42 Takte auf Seite 21 und 17 Takte auf Seite 25 gestrichen.

Aus pianistischen Gründen wurden 10 Takte der „Tritura“ in den „con bravura“ Passagen auf Seite 18 verdoppelt; die zwei letzten Takte auf Seite 22 eine Oktave tiefer gelegt und auf Seite 24 die einfachen Oktavengänge des Manuskripts in nachschlagende Doppel-Oktaven umgewandelt.

Rapsodia română apare în întâia edițiune, după manuscrisul original a lui Franz Liszt luându-se în considerațiune și copia făcută de Joachim Raff. Manuscrisului și copiei lui Raff le lipsește firește cea din urmă revizuire a maestrului. Manuscrisul are mai ales numeroase greșeli de ortografie și scăpări din vedere, cari au facut necesare o rectificare și unele schimbări de redacțiune.

Rectificările sunt: Din motive formale au fost șterse două variante aproape identice a motivului principal din „Sempre vivace spirituos”; 42 măsuri la pagina 21 și 17 măsuri la pagina 25.

Din motive pianistice au fost dublate 10 măsuri a „Triturei” în pasagiile con bravura la pagina 18; ~~și~~ ultimele două măsuri din pagina 22 au fost transpuse cu o octavă mai jos, iar la pagina 24, pasagiile în octave-simple din manuscris au fost transformate în octave-duble despărțite.

Korrekturen von Text und Noten aufheben!

La Rapsodie roumaine paraît dans sa première édition, d'après le manuscrit original de Franz Liszt; toutefois la copie faite par Joachim Raff a été prise aussi en considération. Mais il manque naturellement au manuscrit, ainsi qu'à la copie de Raff la dernière révision du maître. Le manuscrit surtout accuse de nombreuses fautes d'orthographe et d'inattention qui ont nécessité une rectification et certains changements de la rédaction.

Les rectifications pour des motifs formels sont: deux variantes presque identiques du motif principal du „Sempre vivace spiritoso” ; 42 mesures page 21 et 17 mesures page 25 furent effacées.

Pour des motifs pianistiques 10 mesures de la „Tiitura” ont été doublées dans les passages „con bravura” page 18; les deux dernières mesures page 22, ont été transposées d'une octave plus bas et page 24 les passages en octave simple du manuscrit furent transformés en octaves doubles séparés.