

Rhapsodie hongroise No. 16

Mihály Monkácsy gewidmet

Franz Liszt (1811-1886)

arranged for two harpsichords by William Carragan

Allegro ♩ = 104

Harpischord 1

Harpischord 2

Hscd. 1

Hscd. 2

6 ♩ = 112

Hscd. 1

Hscd. 2

11 ♩ = 116

11 ♩ = 120

16 $\text{♩} = 128$ Cadenza ad libitum.

Hscd. 1

Hscd. 2

22 *rallentando* $\text{♩} = 72$

Hscd. 1

Hscd. 2

27 **Lassan.**
Langsam $\text{♩} = 80$

Hscd. 1

Hscd. 2

34 $\bullet = 66$ $\bullet = 40$ $\bullet = 96$ $\bullet = 104$ $\bullet = 108$ $\bullet = 112$ $\bullet = 116$ $\bullet = 90$ $\bullet = 80$

Hscd. 1

Hscd. 2

41 *tr* *Cadenza ad libitum.* $\bullet = 80$

Hscd. 1

Hscd. 2

47 $\bullet = 90$ $\bullet = 96$

Hscd. 1

Hscd. 2

51 $\text{♩} = 72$ $\text{♩} = 112$

Hscd. 1

Hscd. 2

56 $\text{♩} = 116$ $\text{♩} = 120$ $\text{♩} = 108$ $\text{♩} = 96$

Hscd. 1

Hscd. 2

61 $\text{♩} = 72$ $\text{♩} = 80$

Hscd. 1

Hscd. 2

69 $\text{♩} = 66$ $\text{♩} = 40$ $\text{♩} = 96$ $\text{♩} = 104$ $\text{♩} = 108$ $\text{♩} = 112$ $\text{♩} = 116$ $\text{♩} = 90$

Hscd. 1

Hscd. 2

77 $\text{♩} = 80$

Hscd. 1

Hscd. 2

tr *Cadenza ad libitum.*

83 $\text{♩} = 90$ $\text{♩} = 96$

Hscd. 1

Hscd. 2

87 $\text{♩} = 72$ $\text{♩} = 112$

Hscd. 1

Hscd. 2

92 $\text{♩} = 116$ $\text{♩} = 120$ $\text{♩} = 108$ $\text{♩} = 96$

Hscd. 1

Hscd. 2

97 $\text{♩} = 72$ **Quasi Allegro, capriccioso.** $\text{♩} = 108$

Hscd. 1

Hscd. 2

103 $\text{♩} = 112$ *poco a poco accelerando* $\text{♩} = 116$ $\text{♩} = 120$

Hscd. 1

Hscd. 2

111 $\text{♩} = 124$ $\text{♩} = 128$ $\text{♩} = 132$ *f*

Hscd. 1

Hscd. 2

117 [Friska.] *Allegro con brio* $\text{♩} = 136$

Hscd. 1

Hscd. 2

123 $\text{♩} = 140$

Hscd. 1

Hscd. 2

p

129

Hscd. 1

Hscd. 2

f

135

Hscd. 1

Hscd. 2

p

Hscd. 1

Hscd. 2

140

140

Hscd. 1

Hscd. 2

145

145

Hscd. 1

Hscd. 2

150

150

Hscd. 1

155

f

Hscd. 2

155

f

Hscd. 1

160

Hscd. 2

160

Hscd. 1

167

Hscd. 2

167

Hscd. 1

174

ff

Hscd. 2

174

ff

Hscd. 1

181

Hscd. 2

181

Hscd. 1

187

Hscd. 2

187

193

Hscd. 1

p *f*

Hscd. 2

p *f*

200

Hscd. 1

p

Hscd. 2

p

206

Hscd. 1

f

Hscd. 2

f

Hscd. 1

211

p *f*

Hscd. 2

211

p *f*

Hscd. 1

216

p

Hscd. 2

216

p

Hscd. 1

221

f

Hscd. 2

221

f

Più mosso. ♩ = 152

Hscd. 1

Hscd. 2

This system contains measures 226 to 232. It features two staves, Hscd. 1 and Hscd. 2. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Più mosso' with a quarter note equal to 152 beats. The music is in a 3/4 time signature. Measures 226-227 show a complex melodic line in the right hand of Hscd. 1 and a rhythmic accompaniment in the left hand. From measure 228 onwards, the music becomes more homophonic, with both hands playing chords and simple melodic fragments. A forte (*ff*) dynamic marking is present in measure 228.

Hscd. 1

Hscd. 2

This system contains measures 233 to 240. It features two staves, Hscd. 1 and Hscd. 2. The key signature remains three sharps. The tempo is 'Più mosso'. The music continues with a similar homophonic texture. In measure 233, there is a change in the bass line of Hscd. 2, moving to a lower register. The dynamics are consistent with the previous system.

Hscd. 1

Hscd. 2

This system contains measures 241 to 248. It features two staves, Hscd. 1 and Hscd. 2. The key signature is three sharps. The tempo is 'Più mosso' with a quarter note equal to 160 beats. The music is characterized by a steady eighth-note accompaniment in both hands, with a more active melodic line in the right hand of Hscd. 1. The dynamics are consistent with the previous systems.

249 $\text{♩} = 168$ $\text{♩} = 140$

Hscd. 1

Hscd. 2