

Chapter Three  
*Identity, Nationalism, and Modernism*

16

18

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

Example 3.1. *Verbunkos* cadences (shown in square brackets) in Liszt's *Polonaise mélancolique*, mm. 16–20

(Andante moderato)

150 *poco rit.* *a tempo* *poco rit.*

Hungarian  
magnate  
(baritone)

Der Hei - mat ward es früh be - raubt, vom Mut - ter - her - zen fort - ge - tra - gen,

Woodwinds

150 *cl. I + II* *bsn. I + II* *marcato* *poco rit.* *a tempo* *p* *poco rit.* *a tempo*

Strings

150 *vn. I + II, pizz.* *vla. + vlc., pizz.* *dim.* *poco rit.* *a tempo* *poco rit.* *vla. arco* *a tempo*

M.

158 *a tempo*

daß es in noch ver - hüll - ten Ta - gen er - zo - gen wer - dede - ern - - - stern Pflicht.

Str.

158 *vla. II arco* *vla. + vlc., arco* *dim.* *solo* *a tempo*

Example 3.2. *Die Legende von der heiligen Elisabeth*, First Part No. 1 (Arrival of St. Elizabeth at the Wartburg), mm. 150–65 (reduction)

End of *csárdás* section:  
preparation for  
F major close

Orchestra: Surprise/triumphant entrance of *Mohács* theme in its original key, E major

mm. 460-66  
(reduction)

m. 467 (*allegro eroico*)

cresc. molto **fff** (G.P.)

*Solo reclamation of F major: triumph on "higher plane"*

476

Leading orchestra into F major close,  
mm. 480-98

Example 3.3. The piano soloist, leading the orchestra in triumph to a higher tonal plane, in Liszt's *Fantasia über ungarische Volksmelodien*, mm. 460–82

Example 3.4: see overleaf

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*più forte*

*pp*

Led. \* Led. \*

Led. \*

Example 3.5. *Fünf ungarische Volkslieder*, No. 5, mm. 22–33 (conclusion)

87 Ziemlich schnell *betont* *3*

An den Klei - dem tru - gen die

87 *8va*  
*p*

90 *cresc. molto*  
*Reo.* \*

90 drei Lö - - - cher und bun - te Flick - en,

93 *sehr stark betont*  
a - ber sie bo - ten trot - zig frei, Spott den Er - den - ge -

93 *ff*  
*Reo.* \* *Reo.* *ten.* \*

96 schi - cken.

96 *ff* *breit* *ten.* *8va*  
*Reo.* \* *Reo.* *ten.* *Reo.* \* *Reo.* \* *Reo.* \* *Reo.* \*

Example 3.4. *Die Drei Zigeuner*, mm. 87–100