

À Joseph Joachim

XII. RHAPSODIE HONGROISE

Introduzione Mesto

f marcato

trem.

p *ff*

f

p cresc. - - - ff

f

f

sempre *f* e marcato

*) „Die aufwärtsgestrichenen Noten mit der rechten – die abwärts-gestrichenen mit der linken Hand“. (Anweisung im Original)

*) "The notes with ascending tails are to be played with the right hand, those with descending tails with the left hand". (Note in the original edition)

10

rinforz.

string.

3/4

2/4

13

2/4

tr

C

14

string.

rall. -

C

f

sf

rinforz.

Adagio

lunga pausa

16

rinforz. assai

Adagio

lunga pausa

f sostenuto

tr

pesante

2/4

C

19

C

2-4

tr

21

Un poco più lento
in tempo, ad libitum

espressivo

riten. a piacere

3

2 3 3

3

3

25

a tempo

sfz

*)

28

stretto

dolce

*)

*) Dieser Vorschlag ist ausnahmsweise an betonter Stelle zu spielen.

*) The appoggiatura is exceptionally to be played on the beat.

in tempo
ten.

31

pesante

32

tr

18

rinforz.

tr

18

33

ten.

34

tr

18

rinforz.

tr

18

Allegro zingarese

riten. - - - in tempo

35

8

sempre dolce, ma ben marcato la melodia

una corda *ped.*

41

8

ped. * *ped.* * *ped.* * *ped.* * *ped.* * simile

46

8

51

8

tr

lungo trillo

sempre p capricciosamente

56 ⁸

61 ⁸

66 ⁸

un poco accelerando

Un poco più vivo

sempre piano quasi campanelle
non legato

dim.

69 ⁸

74 ⁸

79 ⁸

cresc.

83 ⁸

dim. smorzando ppp

88

ritenuto, il tempo sempre rubato

dolce con grazia

92

rall.

smorz. ten.

96 ⁸

100 *riten.*

8

pp smorz.

Tempo I*
tremolando

104 *sotto voce* *cresc. molto*

tre corde

106 *ff* 8 9

108 *cresc. molto* *ff* *ff* *quasi marcia* 8 9 ***)*

*) Die Anweisung „Tempo I“ bezieht sich hier auf die absolute Zeitdauer der metrischen Einheiten, d.h. ein Halbwert in diesem Teil hat mit dem Viertelwert des Anfangstaktes identisch zu sein.

***) Das Fehlen des Staccatopunktes bedeutet, der Aufführungspraxis zu Liszt's Zeit entsprechend zugleich *legato* bzw. *tenuto*; folglich ist der Auftakt sowohl hier als auch an ähnlichen Stellen gebunden zu spielen.

*) The indication “Tempo I” here refers to the absolute duration of the metrical units, that is to say, a minim in this section is identical with a crotchet in the opening section.

***) The absence of the staccato dot denotes—in terms of performing practice in Liszt's days—both *legato* and *tenuto*; for this reason the upbeat both here and in similar places is to be played *legato*.

111

Musical score for measures 111-113. The piece is in G major (one sharp). Measure 111 features a sixteenth-note triplet in the right hand and a quarter-note triplet in the left hand. Measure 112 continues with similar rhythmic patterns. Measure 113 includes a sixteenth-note triplet in the right hand and a quarter-note triplet in the left hand. Dynamic markings include accents (^) and a hairpin crescendo.

114

Musical score for measures 114-115. Measure 114 has an eighth-note triplet in the right hand and a sixteenth-note triplet in the left hand. Measure 115 features a sixteenth-note triplet in the right hand and a quarter-note triplet in the left hand. A dynamic marking of *sf* (sforzando) is present. A hairpin crescendo is also shown.

116

Musical score for measures 116-117. Measure 116 has an eighth-note triplet in the right hand and a sixteenth-note triplet in the left hand. Measure 117 features a sixteenth-note triplet in the right hand and a quarter-note triplet in the left hand. A dynamic marking of *rinforz.* (rinforzando) is present. A hairpin crescendo is also shown.

118

Musical score for measures 118-119. Measure 118 has an eighth-note triplet in the right hand and a sixteenth-note triplet in the left hand. Measure 119 features a sixteenth-note triplet in the right hand and a quarter-note triplet in the left hand. A dynamic marking of *rinforz.* (rinforzando) is present. A hairpin crescendo is also shown.

120

8

ff strepitoso

121

C ff

122

8

decresc.

125

8

3 3 3 3

p

Allegretto gioioso

127

8

tr

p

marcato il tema

riten. - - - - -

8

133

ppp a piacere

8

136

giusto pp

in tempo

dolce grazioso

142

riten. - - - - - in tempo

8

148

8

154

p

cresc.

8

157

mf *p*

poco rall.

8

161

tr *tr* *tr* *3*

p

8

167

ppp a piacere

giusto

8

169

pp *p* *cresc.*

173

mf *p*

*) Im Gegensatz zu dem im höheren Register sich abspielenden analogen Teil (Takt 154–156) ist hier nur jeder zweite Ton staccato. Der Unterschied ist beabsichtigt.

*) In contrast to the similar passage in a higher register (bars 154 and 156), here only every other note is staccato. The difference is intentional.

177

180

*)

quasi cadenza

181

Stretta

184

Vivace

189

*) Für die rhythmische Einteilung der die *Cadenza* begleitenden Akkorde ist die räumliche Anordnung der Notenköpfe massgebend. Die Töne der Passage in der rechten Hand sollen gleichmässig laufen.

*) The spatial disposition of the notes is conclusive in deciding the rhythmic division of the chords that accompany the *Cadenza*. The notes of the passage in the right hand are to be played evenly.

193

8

196

cresc.

simile

200

203

8

f

206

8

8

p sempre vivamente

5 3 1 3 2

210

8

sempre staccato

214

218

8

3

8

3

[1]

[5 1] 4 3 4 3 4

222

8

[1]

8

[5 1 4]

2

225

8

i 2 i i i i

8

229

un poco marcato e sempre p

simile

3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2

8

233

4 2 1 3 2 4 1 3 2 4 2 4 1 3

8

236

cresc.

[4] [4] [5]

8

239

f *brioso*

[1] [2] [5]

242

ff

246

ff

250

accel.

cresc.

rinforz. assai

8

254

il più presto possibile

leggero
p subito

8

4 3 2 4 1 2

3 3

257

8

260

leggiero p

8

263

266

cresc.

8

269 8

fff

This system contains measures 269 through 272. It features a piano accompaniment with a treble and bass staff. The music is characterized by a series of chords and arpeggiated figures. A dynamic marking of *fff* is present. An 8-measure repeat sign is indicated above the first measure.

273 8

sempre fff

5 4 5 4 5 4

This system contains measures 273 through 281. The piano part includes a sequence of notes with fingerings: 5 4 5 4 5 4. The dynamic marking is *sempre fff*. An 8-measure repeat sign is indicated above the first measure.

278 8

This system contains measures 278 through 281. It features a piano accompaniment with a treble and bass staff. The music is characterized by a series of chords and arpeggiated figures. An 8-measure repeat sign is indicated above the first measure.

282

Adagio Presto

trem. 8... ad lib.

This system contains measures 282 through 285. It features a piano accompaniment with a treble and bass staff. The music is characterized by a series of chords and arpeggiated figures. A dynamic marking of *trem.* is present. An 8-measure repeat sign is indicated above the first measure. The tempo changes from *Adagio* to *Presto*. The system concludes with the instruction *8... ad lib.*