

À Joseph Joachim

## XII. RHAPSODIE HONGROISE

## Introduzione

Mesto

**f marcato**

trem. **p** **ff**

**f**

**p cresc.** **ff**

**f**

**sempre f e marcato**

**f**

\*) „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

string.

rinforz.

3/4

2/4

1 2 3 2 1

5

3/4

2/4

13

2/4

tr

C

14

string.

rall. -

C

f

sf

rinforz.

Adagio

lunga pausa

16

rinforz. assai

f sostenuto

2/4

C

pesante

tr

19

C

2 4

tr

**Un poco più lento**  
in tempo, ad libitum

riten. a piacere

21

espressivo

3

3

3

3

3

*a tempo*

25

sfz

**stretto**

*dolce*

28

\*) 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

rinforz.

tr

18

18

33

ten.

34

tr

rinforz.

tr

18

18

# Allegro zingarese

riten. - - - in tempo

35

8

sempre dolce, ma ben marcato la melodia

una corda *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

41

8

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* simile

46

8

51

8

tr

lungo trillo

sempre p'capricciosamente

56 <sup>8</sup>

61 <sup>8</sup>

66 <sup>8</sup> un poco accelerando Un poco più vivo

dim. sempre piano quasi campanele non legato

69 <sup>8</sup>

74 <sup>8</sup>

79 8

cresc.

Detailed description: This system contains measures 79 through 82. It features a treble and bass clef staff. The treble staff has a melodic line with eighth-note patterns and slurs. The bass staff provides harmonic support with chords and moving lines. A 'cresc.' (crescendo) marking is placed above the treble staff between measures 80 and 81. A dashed line above the treble staff indicates an 8-measure phrase.

83 8

dim. smorzando ppp

Detailed description: This system contains measures 83 through 87. The treble staff continues the melodic development with slurs and dynamic markings. The bass staff has a steady accompaniment. Dynamic markings include 'dim.' (diminuendo) at the start, 'smorzando' (ritardando) in measure 85, and 'ppp' (pianissimo) in measure 86. A dashed line above the treble staff indicates an 8-measure phrase.

88

ritenuto, il tempo sempre rubato dolce con grazia

Detailed description: This system contains measures 88 through 91. The tempo is marked 'ritenuto, il tempo sempre rubato' (ritardando, the tempo is always rubato). The performance style is 'dolce con grazia' (sweet with grace). The treble staff features a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. A wavy line above the treble staff in measure 89 indicates a vibrato effect.

92

rall. smorz. ten.

Detailed description: This system contains measures 92 through 95. The tempo is marked 'rall.' (rallentando). The performance style is 'smorz. ten.' (smorzando tenuto). The treble staff has a melodic line with slurs. The bass staff has a harmonic accompaniment. A dashed line above the treble staff indicates an 8-measure phrase.

96 8

Detailed description: This system contains measures 96 through 99. The treble staff has a melodic line with slurs. The bass staff has a harmonic accompaniment. A dashed line above the treble staff indicates an 8-measure phrase.

riten.

100

pp  
smorz.

Tempo I\*)

tremolando

104

sotto voce

cresc. molto

tre corde

106

ff

9

108

cresc. molto

ff

ff

ff

quasi marcia

\*\*)

\*) 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.

\*) 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.

\*\*) 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 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 system consists of two staves. Measure 111 features a sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 112 has a sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 113 has a sixteenth-note triplet in the right hand and a quarter note in the left hand. The key signature is two sharps (F# and C#).

114

Musical score for measures 114-115. The system consists of two staves. Measure 114 features an eighth-note triplet in the right hand and a quarter note in the left hand. Measure 115 has a quarter note in the right hand and a quarter note in the left hand. The key signature is two sharps (F# and C#).

116

Musical score for measures 116-117. The system consists of two staves. Measure 116 features an eighth-note triplet in the right hand and a quarter note in the left hand. Measure 117 has a quarter note in the right hand and a quarter note in the left hand. The key signature is two sharps (F# and C#).

118

Musical score for measures 118-119. The system consists of two staves. Measure 118 features an eighth-note triplet in the right hand and a quarter note in the left hand. Measure 119 has a quarter note in the right hand and a quarter note in the left hand. The key signature is two sharps (F# and C#).

120

8

*ff strepitoso*

121

*C ff*

122

8

*decresc.*

125

8

*p*

**Allegretto gioioso**

127

8

*p*

*tr*

*marcato il tema*

133 *riten.* *ppp a piacere*

136 *giusto pp dolce grazioso in tempo*

142

148 *riten.* *in tempo*

154 *p cresc.*

157

*mf* *p*

*poco rall.*

161

*tr* *tr* *tr* 3

167

*ppp a piacere*

169

*giusto* *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

p

simile

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

8

203

8

f

206

8

p sempre vivamente

5 3 2 3

210

8

8

sempre staccato

214

8

8

218

8

3

8

3

[1]

8

[5 1] 4 3 4 3 4 3 4

222

8

[1]

8

[5 1 4]

2

225

8

i 2 i i i i

229

8

tr

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

un poco marcato e sempre p

simile

233

8

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

236

8

2 4 2 4 1 3

cresc.

[4] [4] [5]

239

8

[1] [2]

f briosso [5]



242

ff

8

1 2 3 5 1 2 3 4

8

This system contains measures 242 to 245. The right hand features a complex melodic line with slurs and accents. A dashed box above measures 242-244 indicates an 8-measure phrase. Fingerings 1 2 3 5 1 2 3 4 are shown for the first eight notes. A dynamic marking of *ff* is present. The left hand provides a rhythmic accompaniment with slurs and accents.

246

ff

This system contains measures 246 to 249. The right hand continues with slurred and accented notes. A dynamic marking of *ff* is present. The left hand features a prominent melodic line with a slur and an accent.

250

accel.

cresc.

8

rinforz. assai

This system contains measures 250 to 253. The right hand has a dense texture of notes with a dynamic marking of *cresc.* and an *8* measure phrase indicated by a dashed box. A dynamic marking of *rinforz. assai* is present. The left hand has a similar dense texture with a dynamic marking of *accel.*

254

il più presto possibile

8

4 2 3 2 1 4 2

3

3

leggero  
*p subito*

This system contains measures 254 to 257. The right hand features a series of chords with a dynamic marking of *il più presto possibile* and an *8* measure phrase indicated by a dashed box. Fingerings 4 2 3 2 1 4 2 are shown. A dynamic marking of *leggero p subito* is present. The left hand has a few notes with a dynamic marking of *3*.

257

8

260

*leggiero p*

8

263

8

266

cresc.

8

269 8

fff

273 8

sempre fff

5 4 5 4 5 4

278 8

Adagio Presto

282 8

trem.

8...! ad lib.