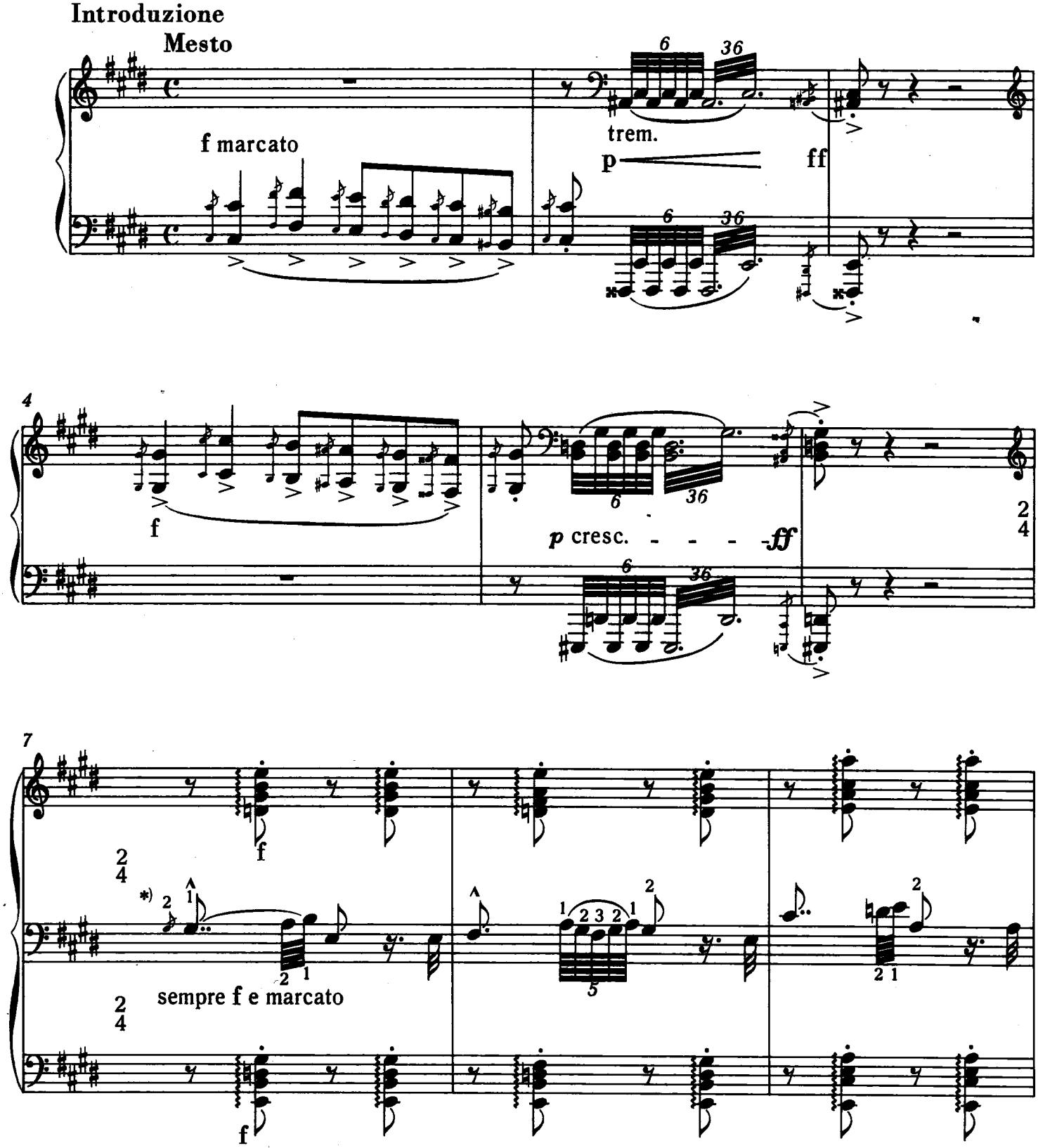
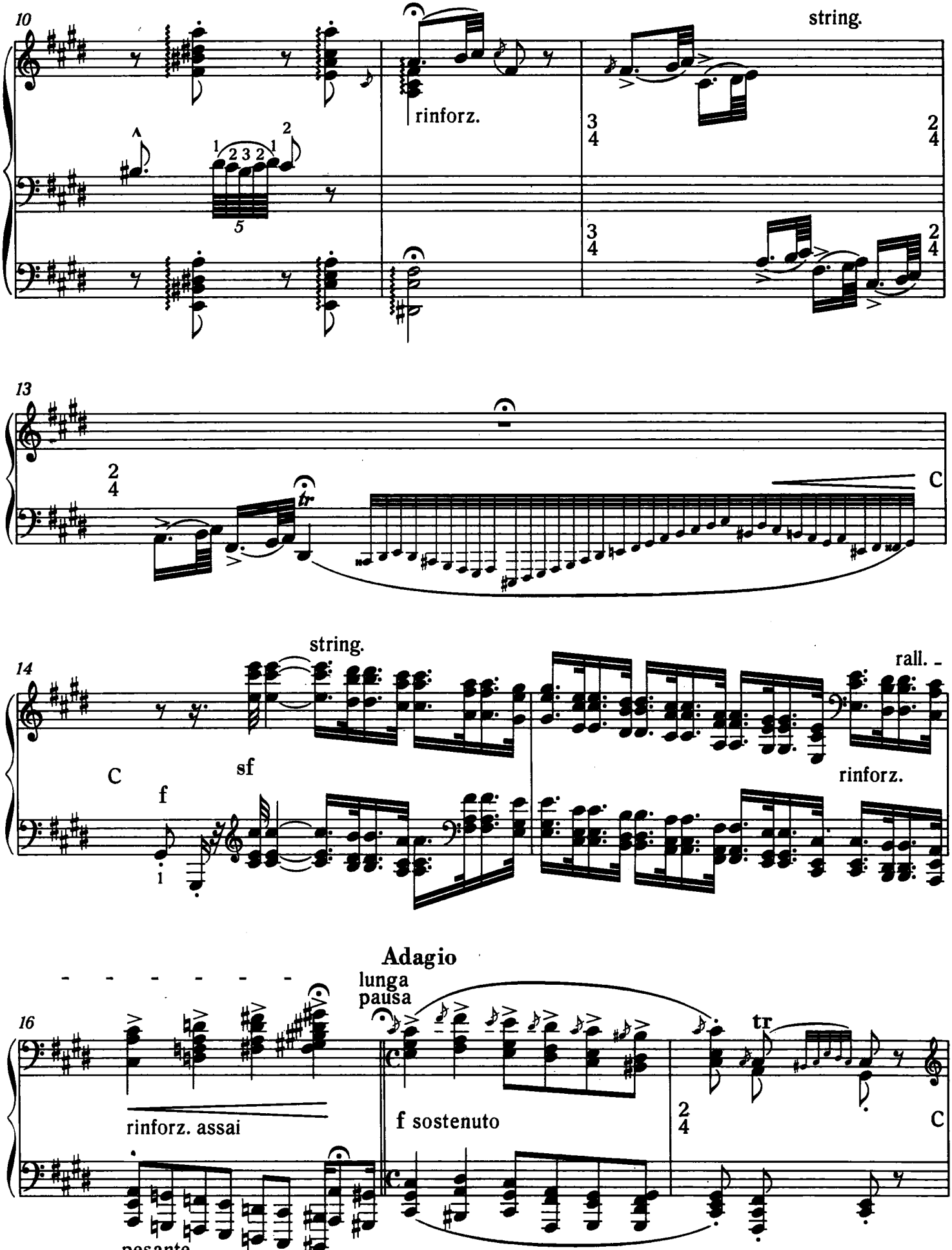
À Joseph Joachim

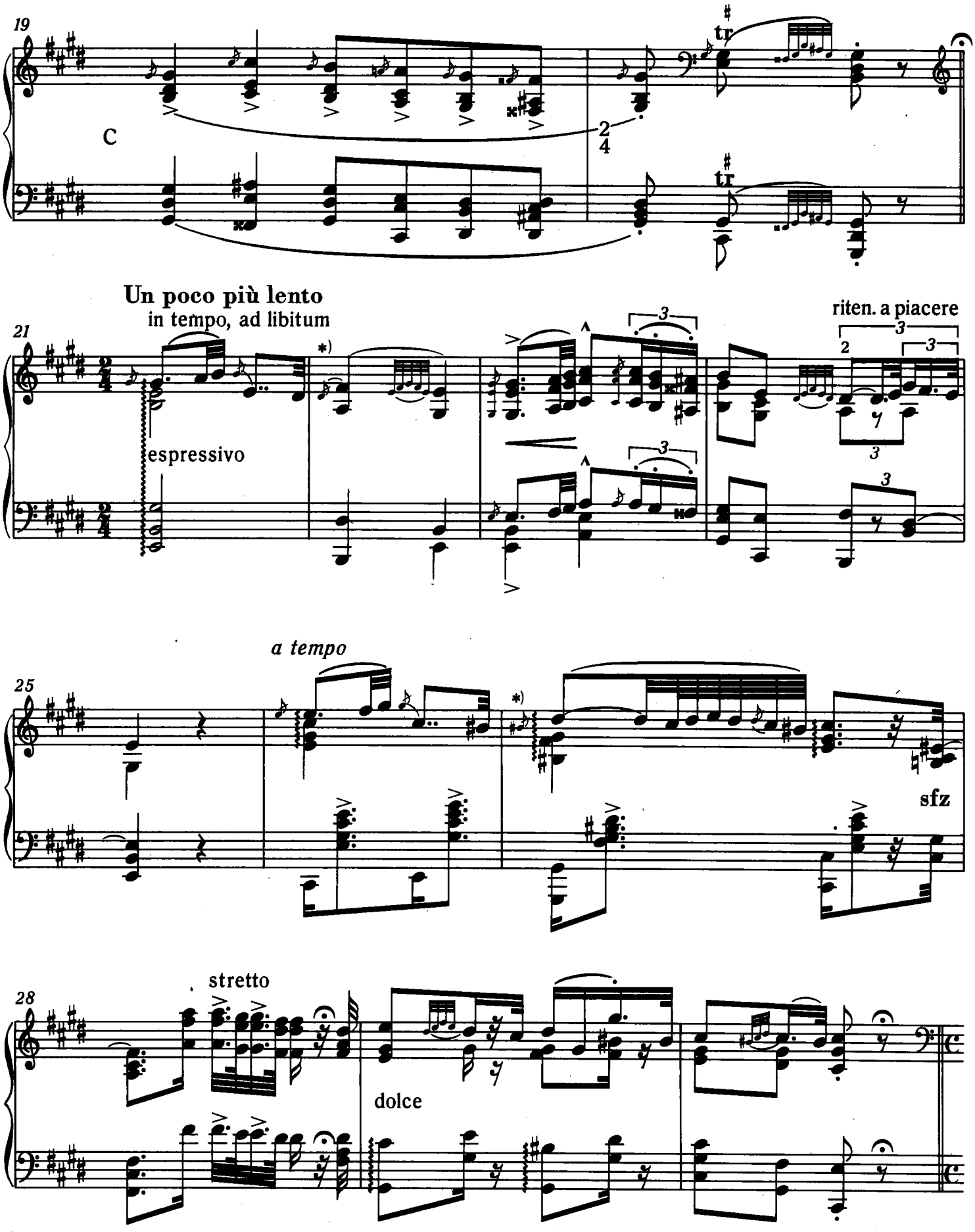
XII. RHAPSODIE HONGROISE



*) „Die aufwärtsgestrichenen Noten mit der rechten – die abwärtsgestrichenen mit der linken Hand". (Anweisung im Original)

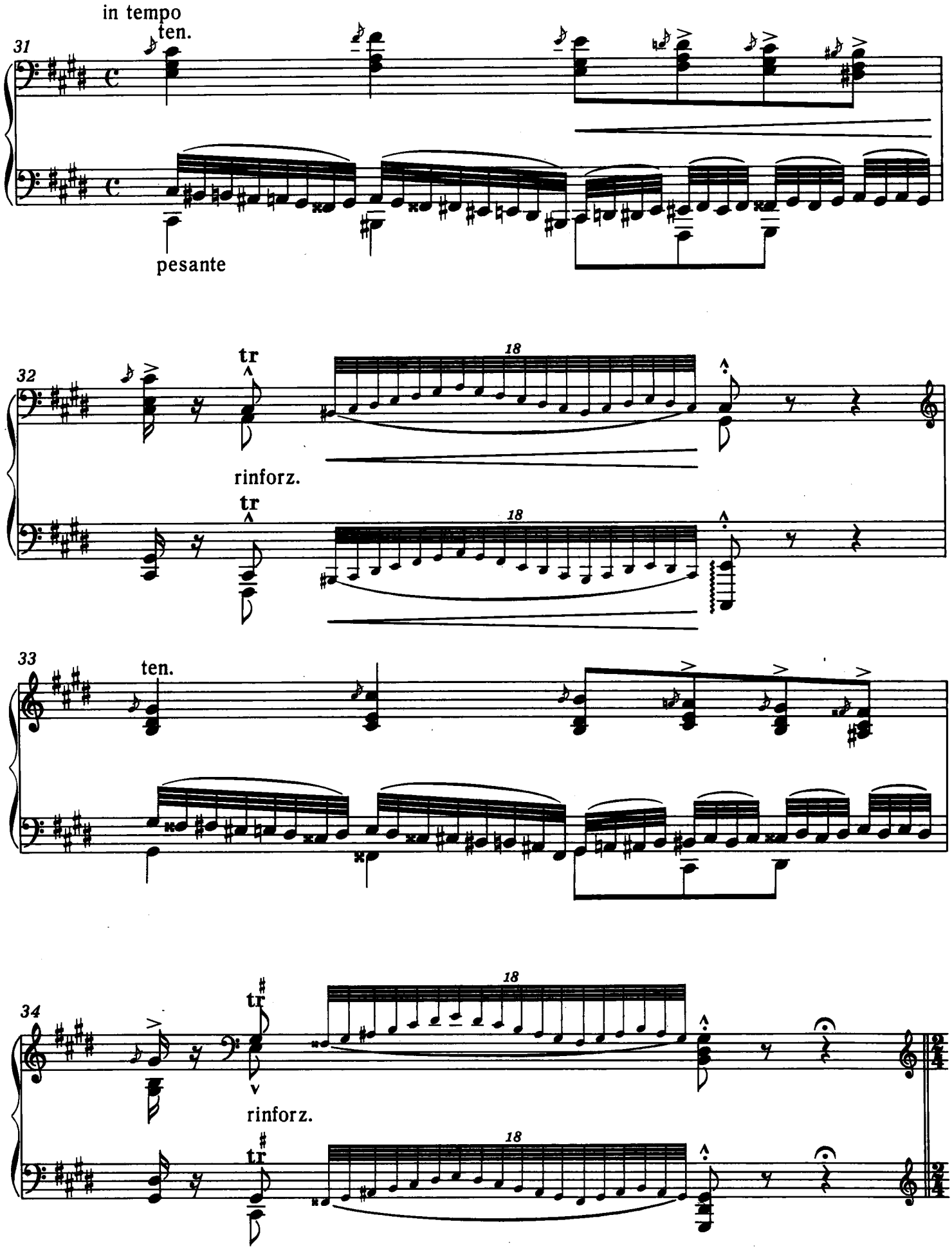
*) "The notes with ascending tails are to be played with the right hand, those with descending tails with the left hand". (Note in the original edition)

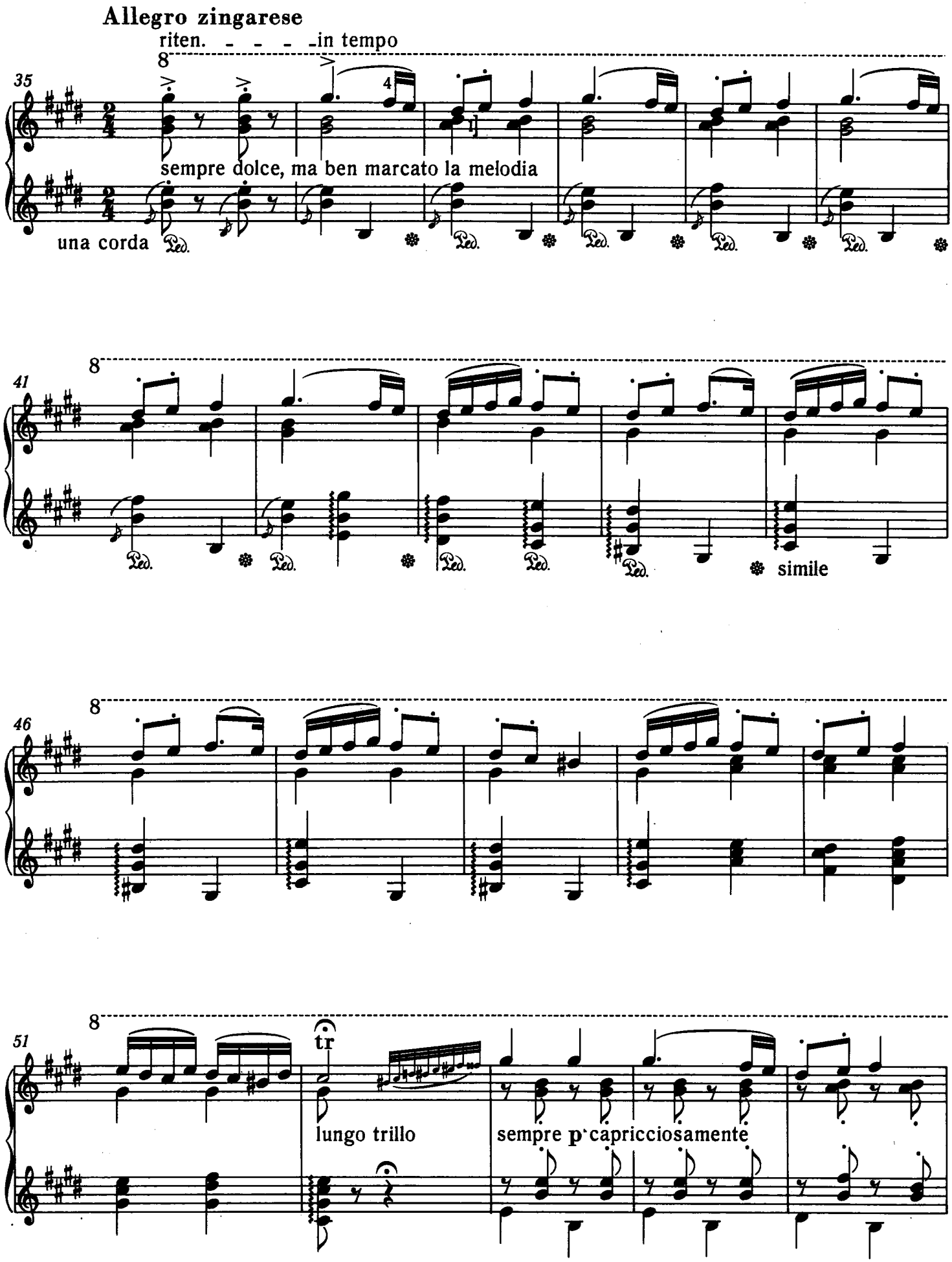

10
string.
rinforz.
3
4
2
4
13
C
tr
14
string.
rall.
C
f
sf
rinforz.
Adagio
16
lunga
pausa
tr
rinforz. assai
f sostenuto
C
pesante

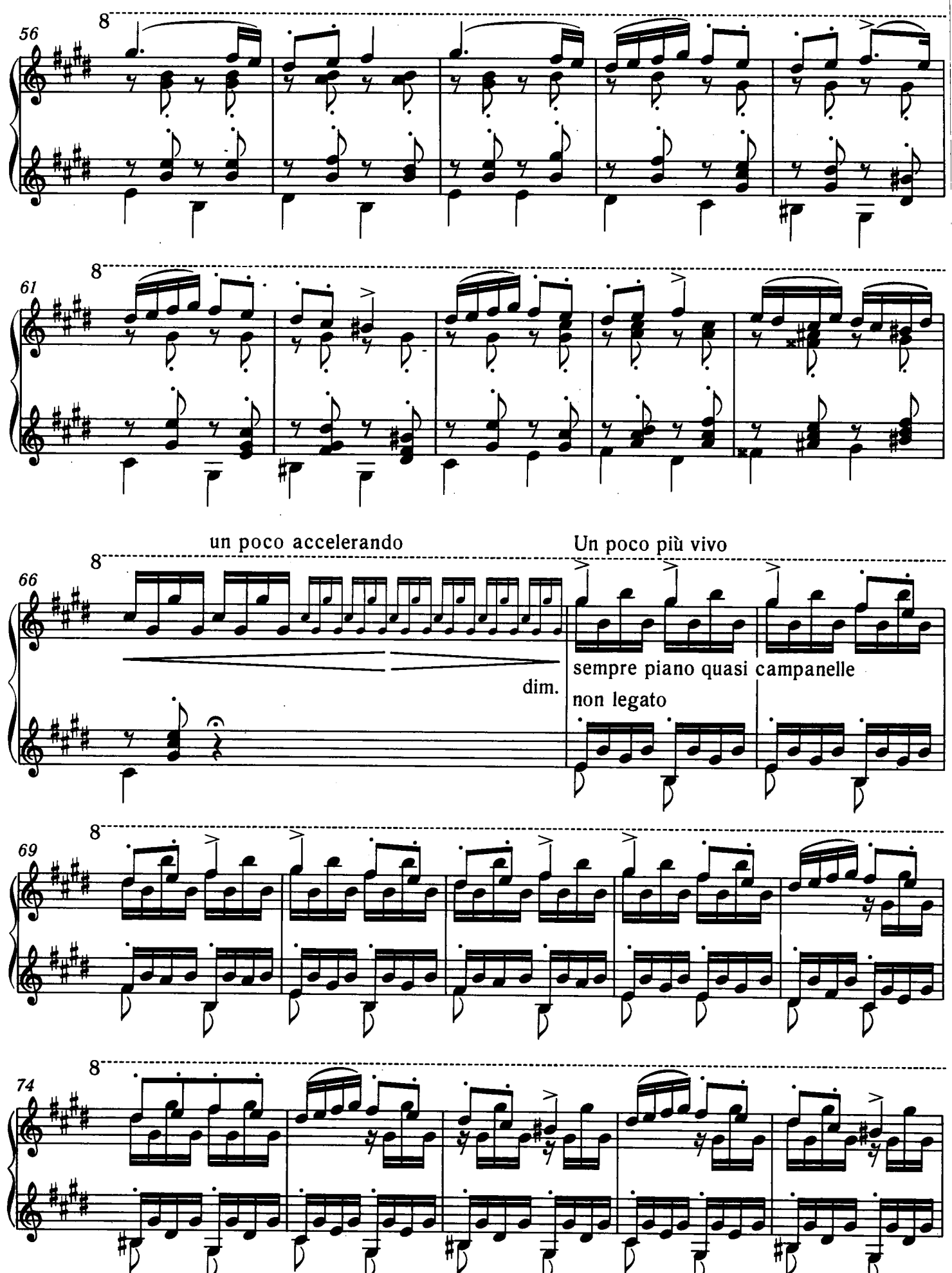


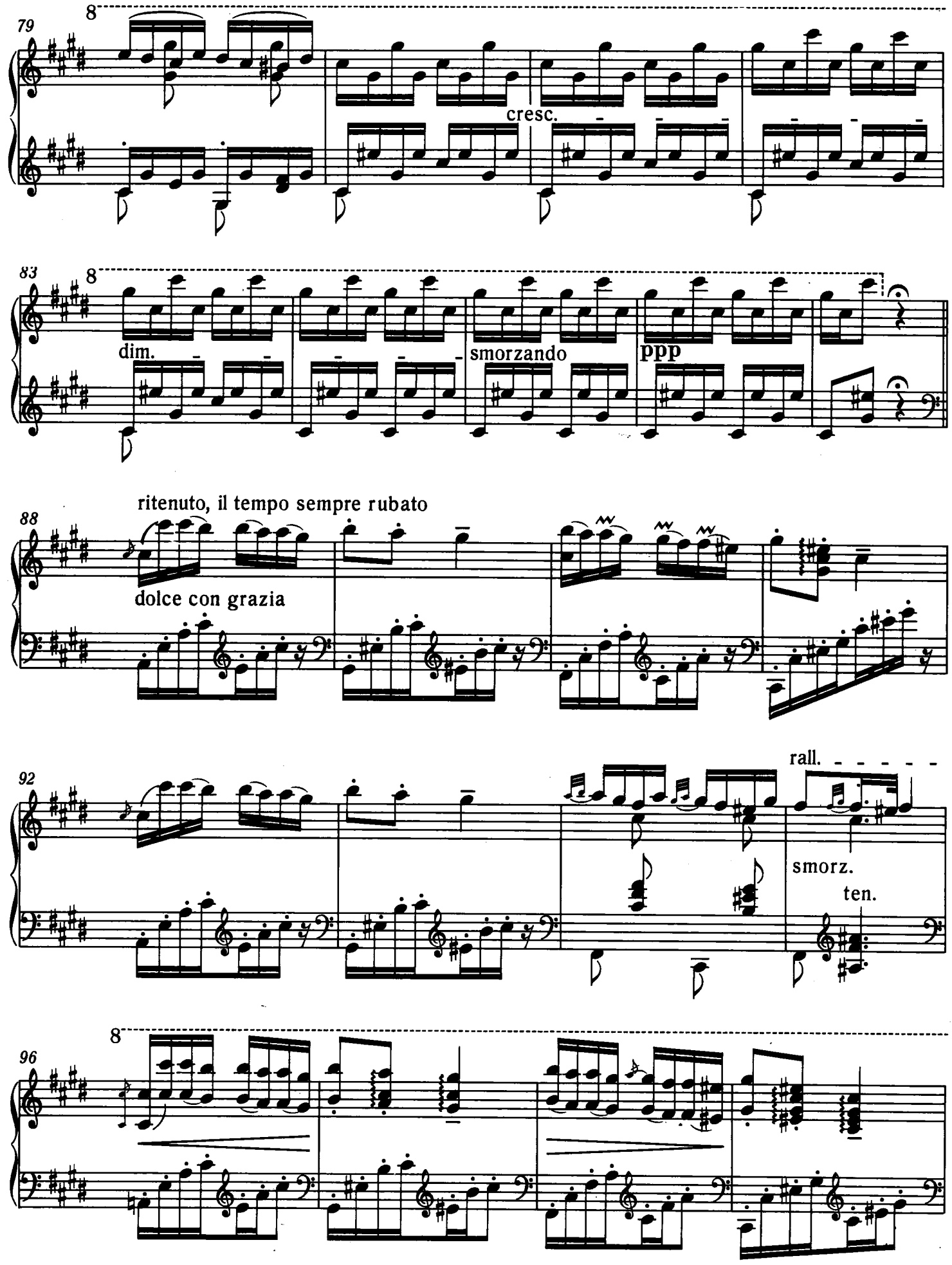
*) Dieser Vorschlag ist ausnahmsweise an betonter Stelle zu spielen.

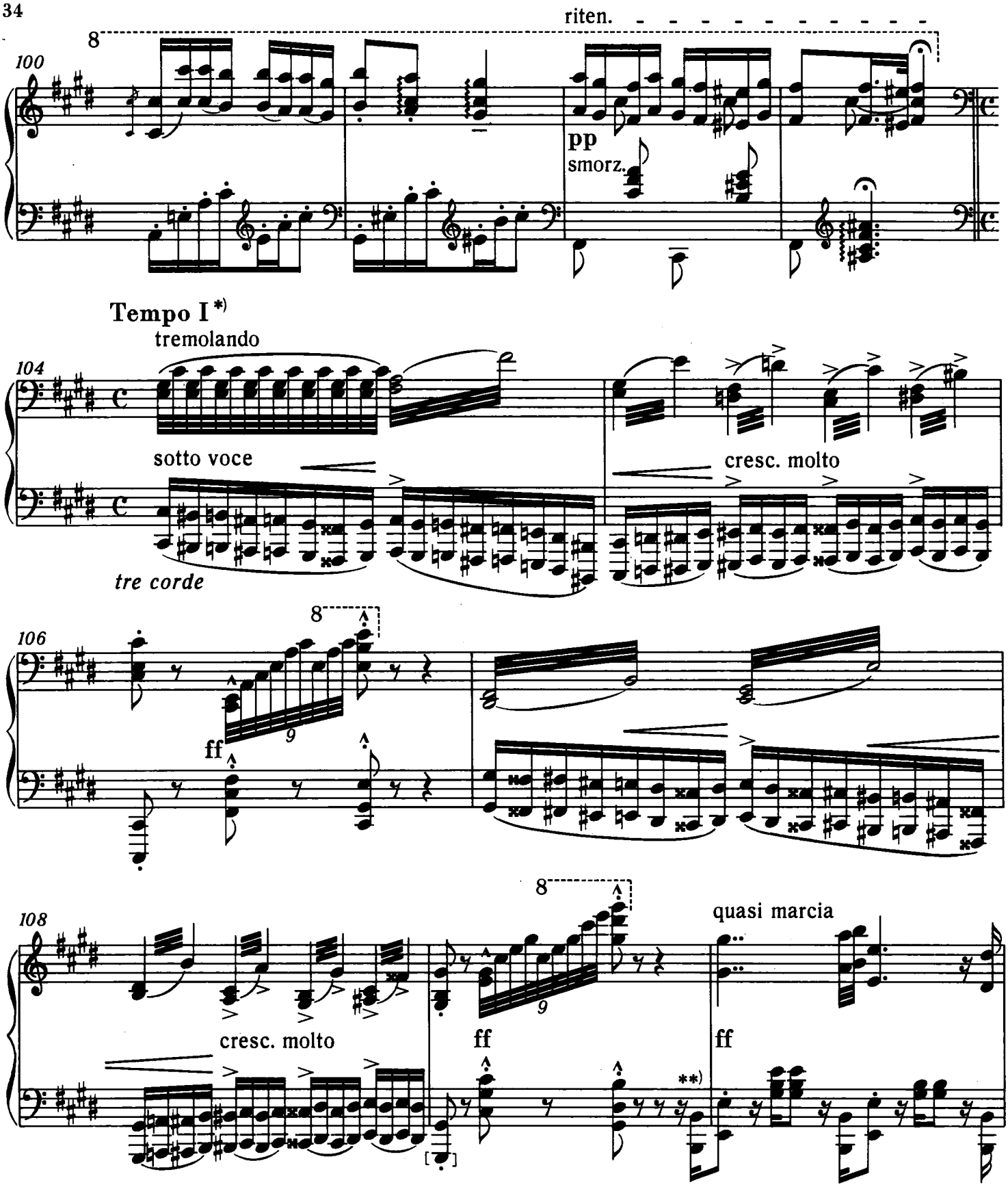
*) The appoggiatura is exceptionally to be played on the beat.


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
simile
46
8
51
8
tr
lungo trillo
sempre p capricciosamente


56
61
un poco accelerando
Un poco più vivo
66
dim.
sempre piano quasi campanelle
non legato
69
74


79
8
cresc.
83
8
dim.
smorzando
ppp
88
ritenuto, il tempo sempre rubato
dolce con grazia
92
rall.
smorz.
ten.
96
8

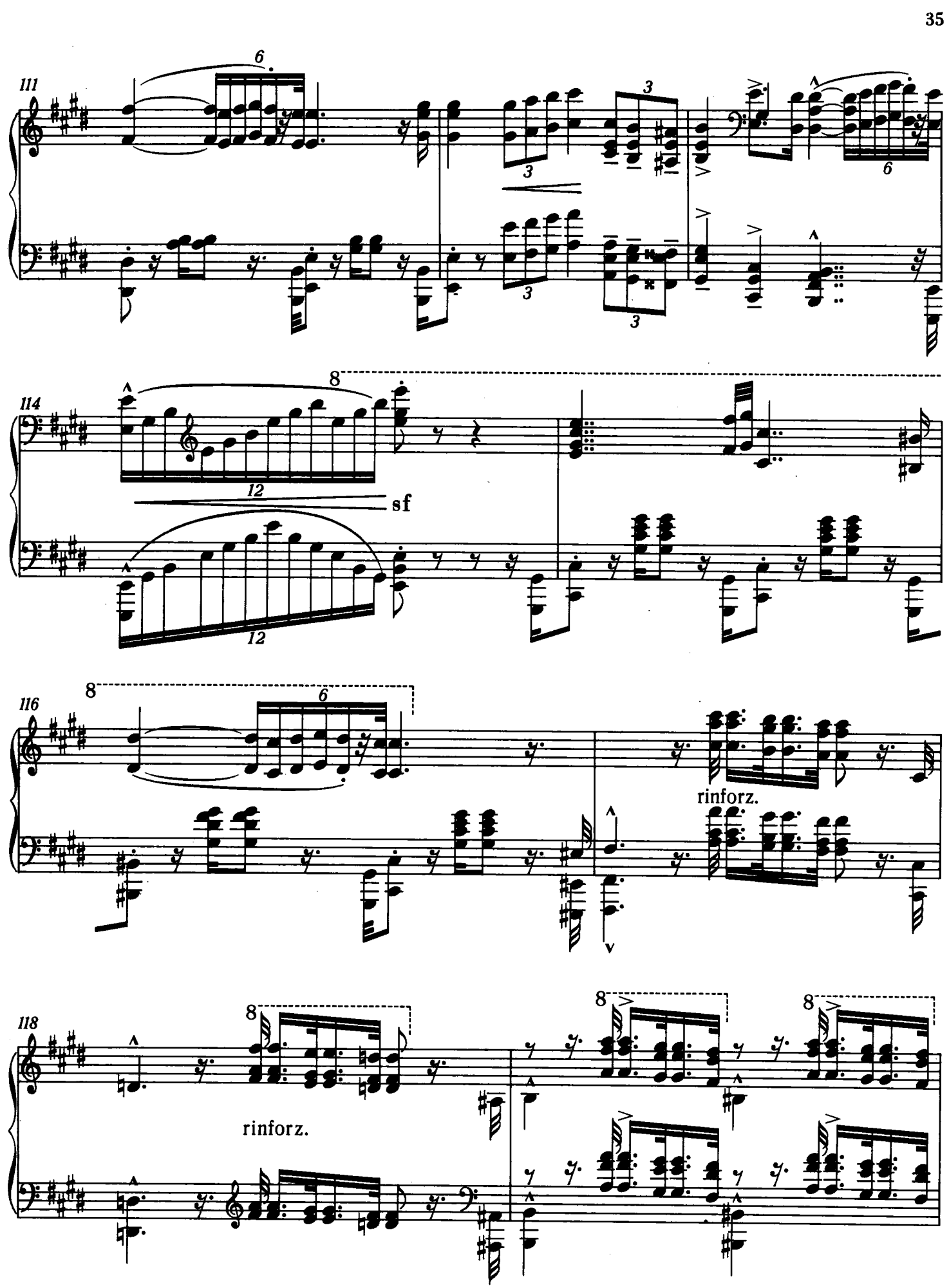


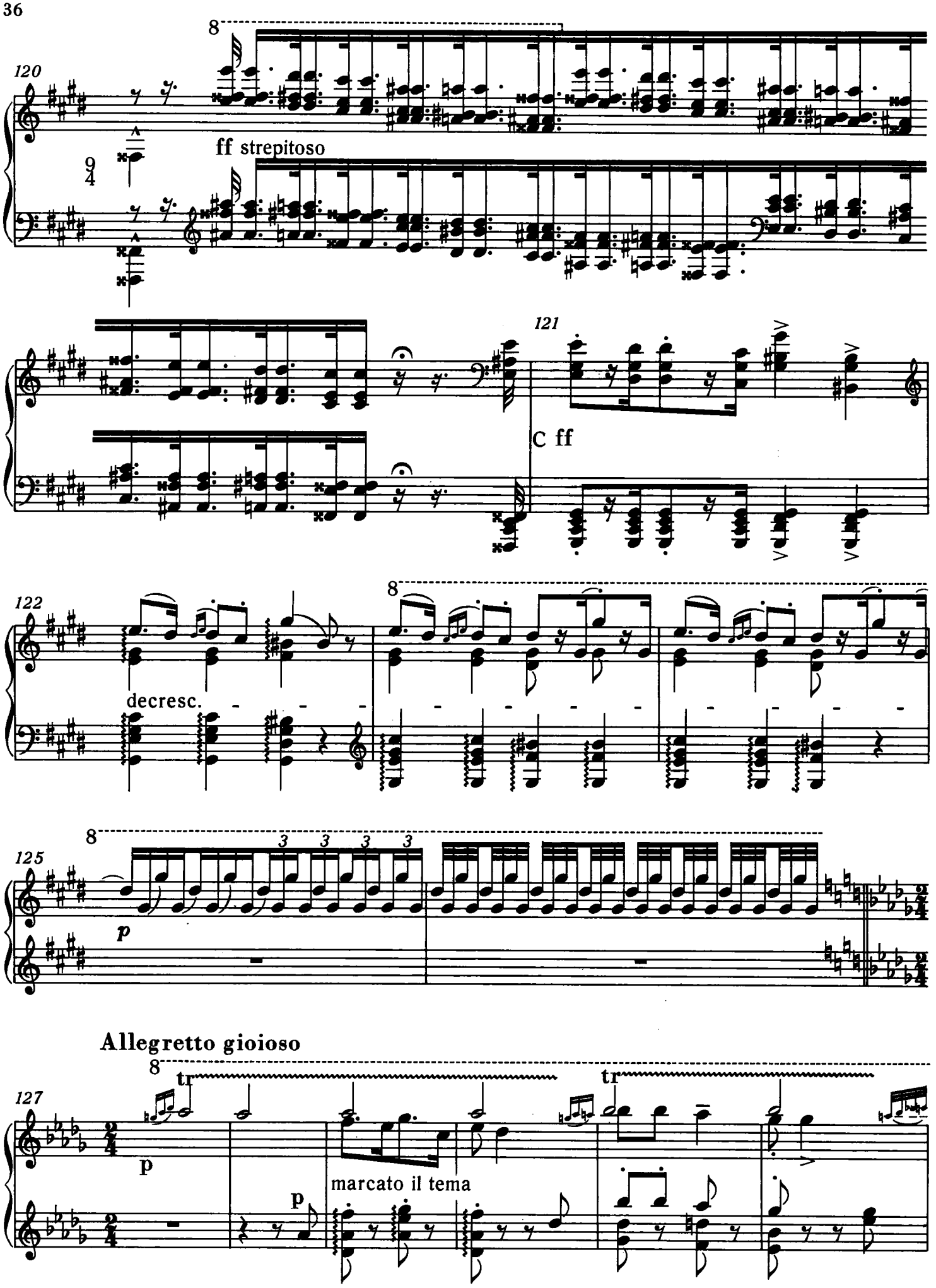
*) Die Anweisung „Tempo I" bezieht sich hier auf die absolute Zeitdauer der metrischen Einheiten, d.h. ein Halbwert in diesem Teil hat mit dem Viertelwert des Anfangstaktes identisch zu sein.

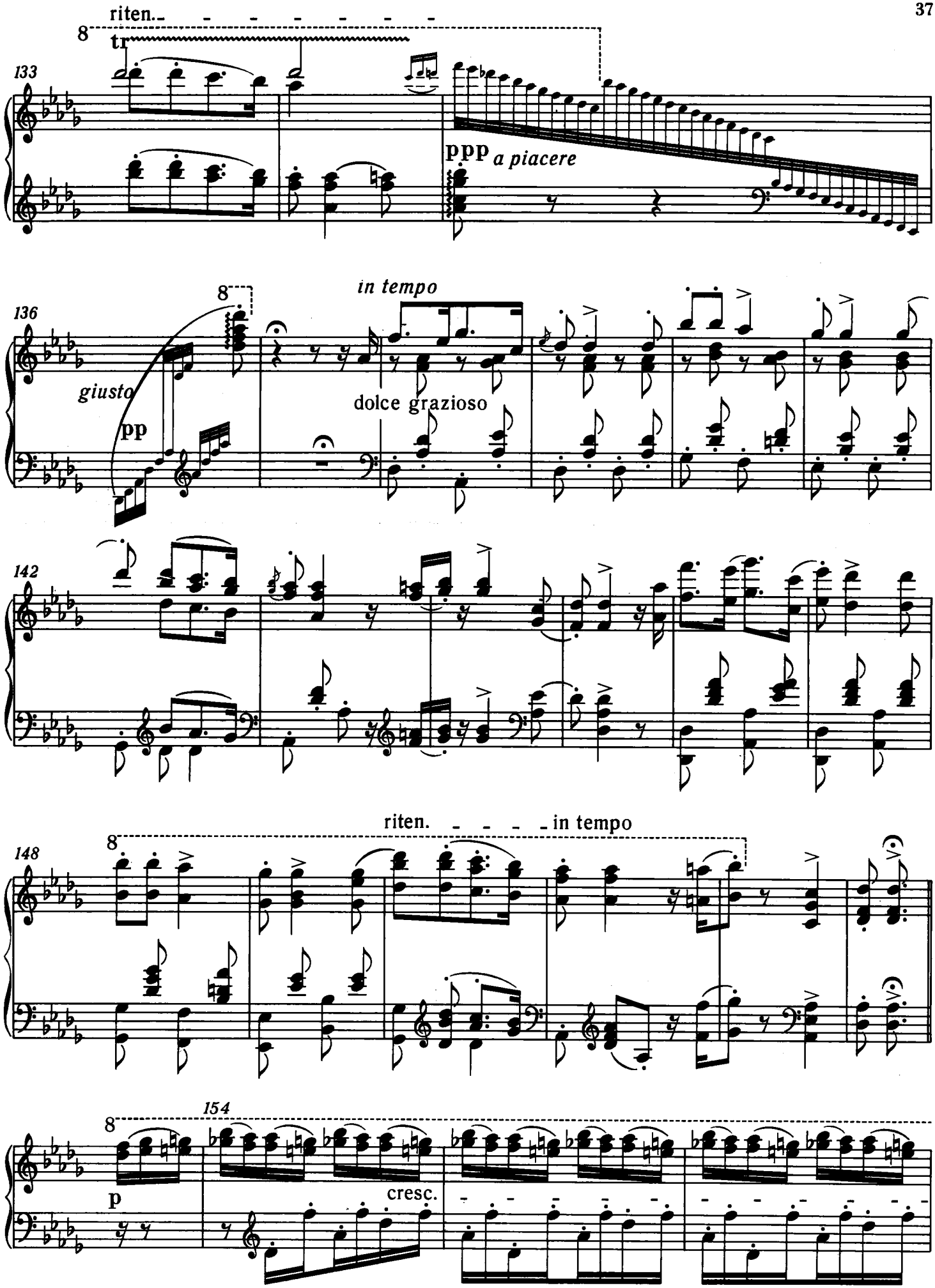
**) Das Fehlen des Staccatopunktes bedeutet, der Aufführungspraxis zu Liszts Zeit entsprechend zugleich *legato* bzw. *tenuto;* folglich ist der Auftakt sowohl hier als auch an ähnlichen Stellen gebunden zu spielen.

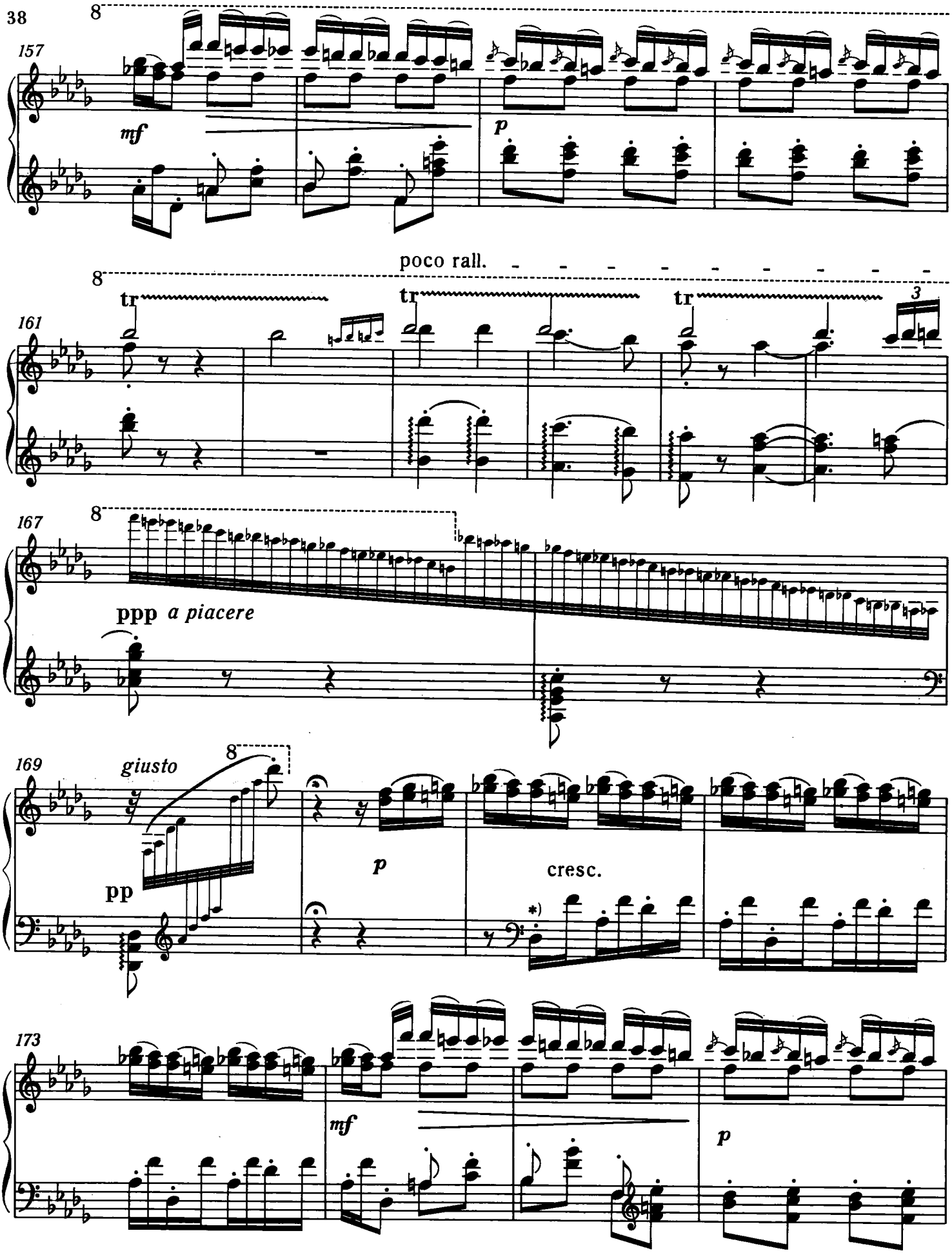
*) The indication "Tempo I" here refers to the absolute duration of the metrical units, that is to say, a minim in this section is identical with a crotchet in the opening section.

**) 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
6
3
3
3
3
6
114
8
12
sf
12
116
8
6
rinforz.
118
8
rinforz.
8
8

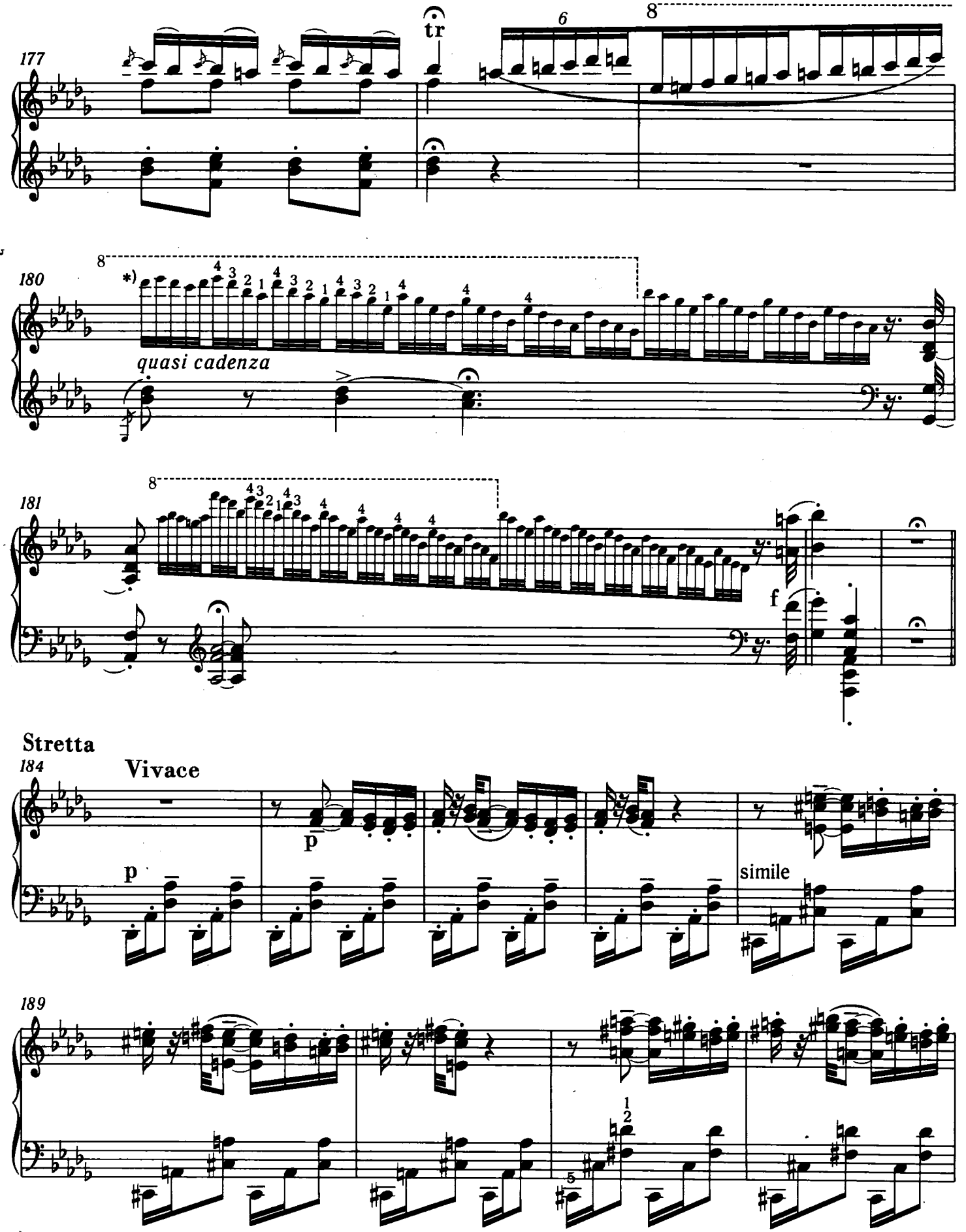

120
8
ff strepitoso
9
4
121
C ff
122
decresc.
8
125
8
3 3 3 3
p
Allegretto gioioso
8
tr
127
p
p
marcato il tema
tr


riten.
8
tr
133
ppp a piacere
8
in tempo
136
giusto
pp
dolce grazioso
142
riten.
in tempo
8
148
8
154
p
cresc.



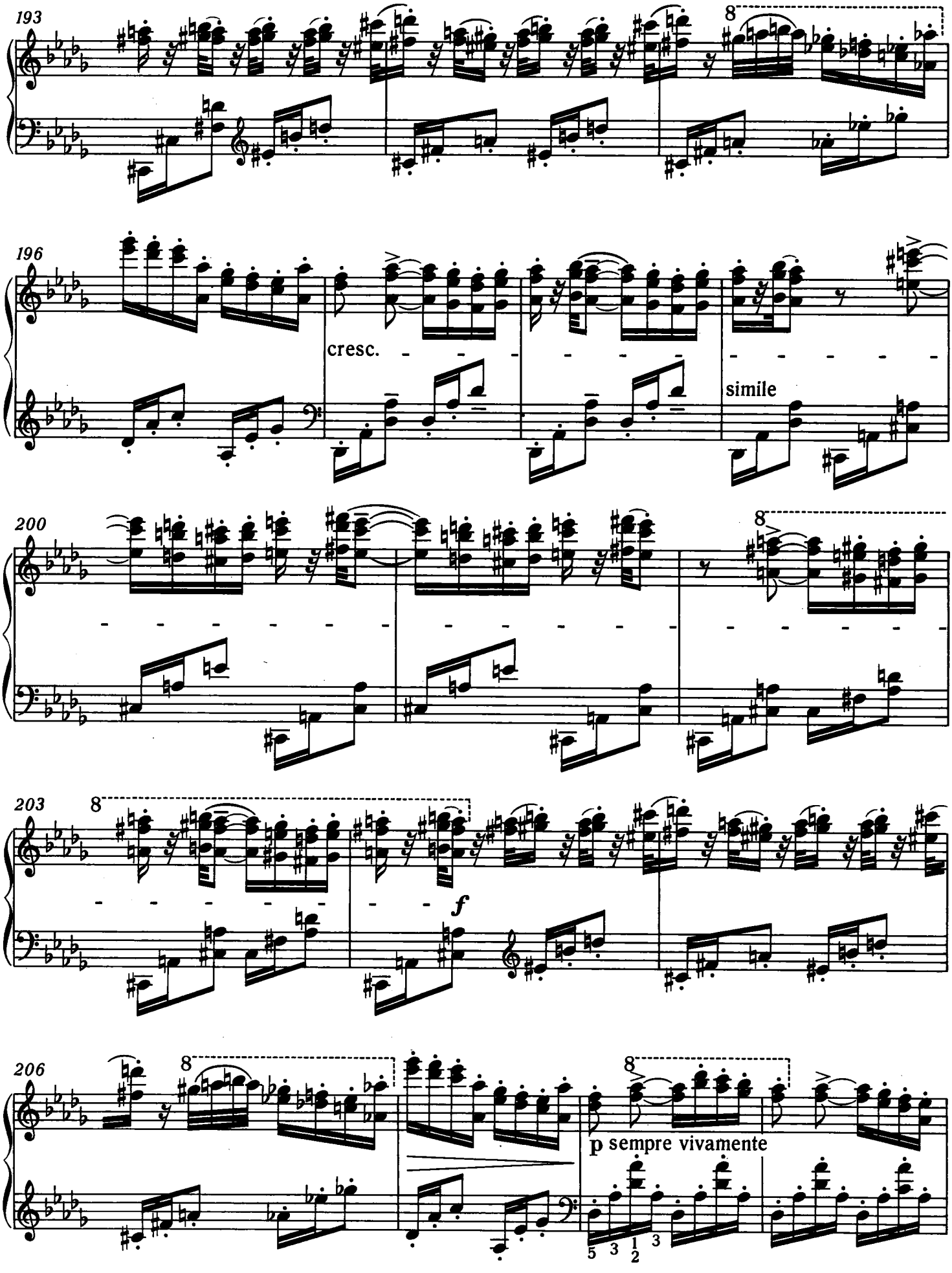
*) Im Gegensatz zu dem im höheren Register sich abspielenden analogen Teil (Takt 154–156) ist hier nur jeder zweite Ton staccato. Der Unterschied ist beabsichtigt.

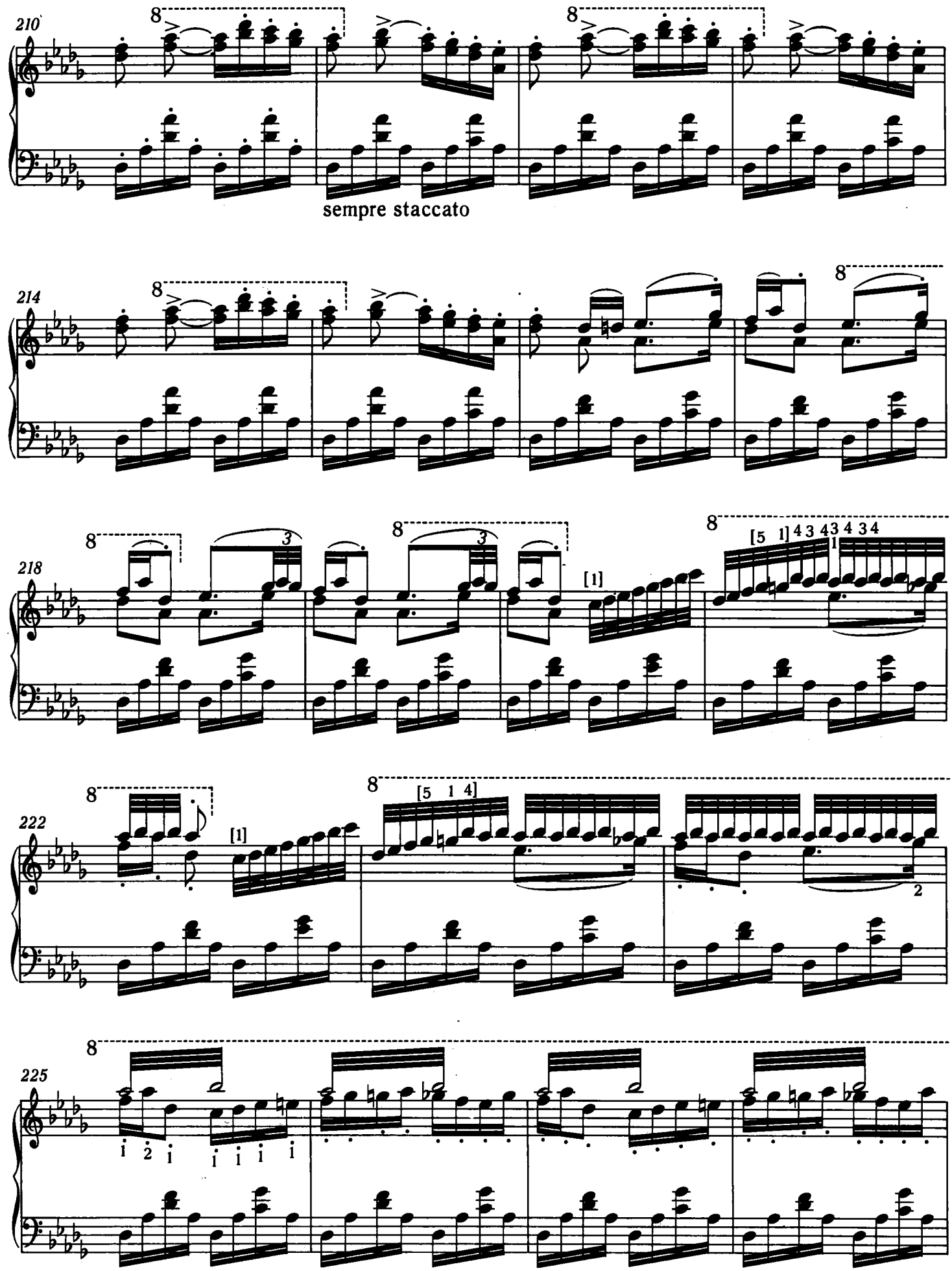
*) In contrast to the similar passage in a higher register (bars 154 and 156), here only every other note is staccato. The difference is intentional.

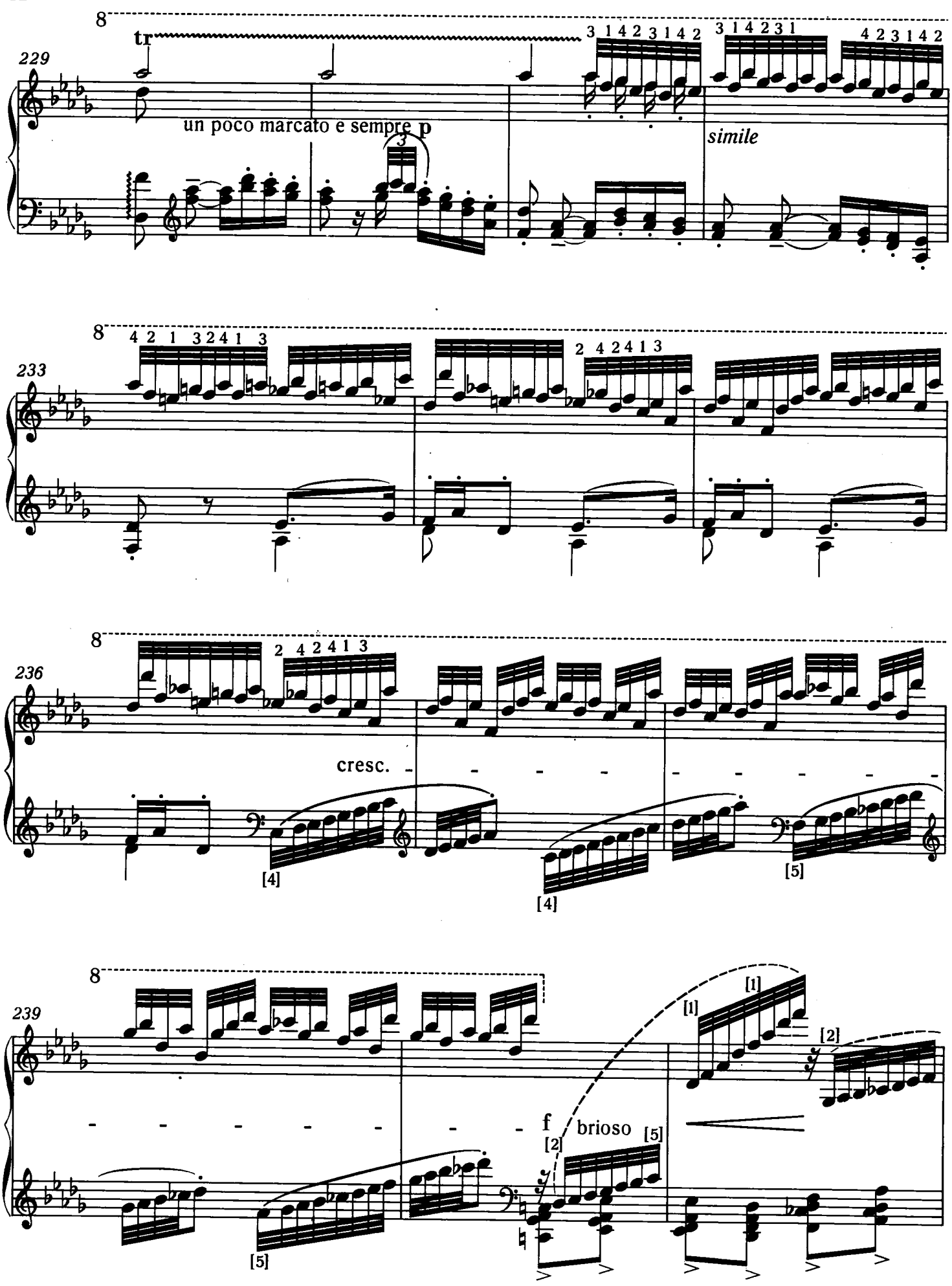


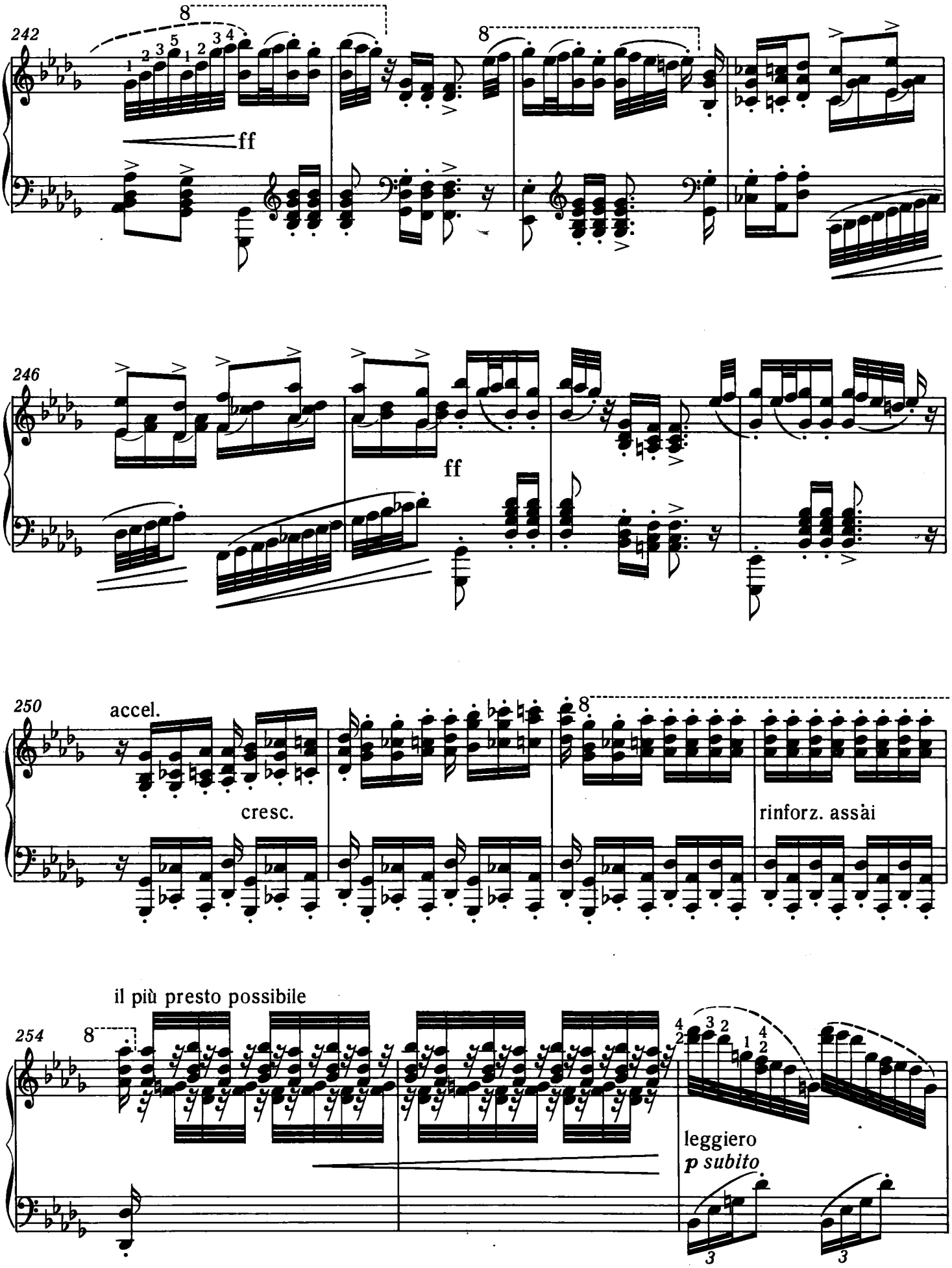
*) Für die rhythmische Einteilung der die *Cadenza* begleitenden Akkorde ist die räumliche Anordnung der Notenköpfe massgebend. Die Töne der Passage in der rechten Hand sollen gleichmässig laufen.

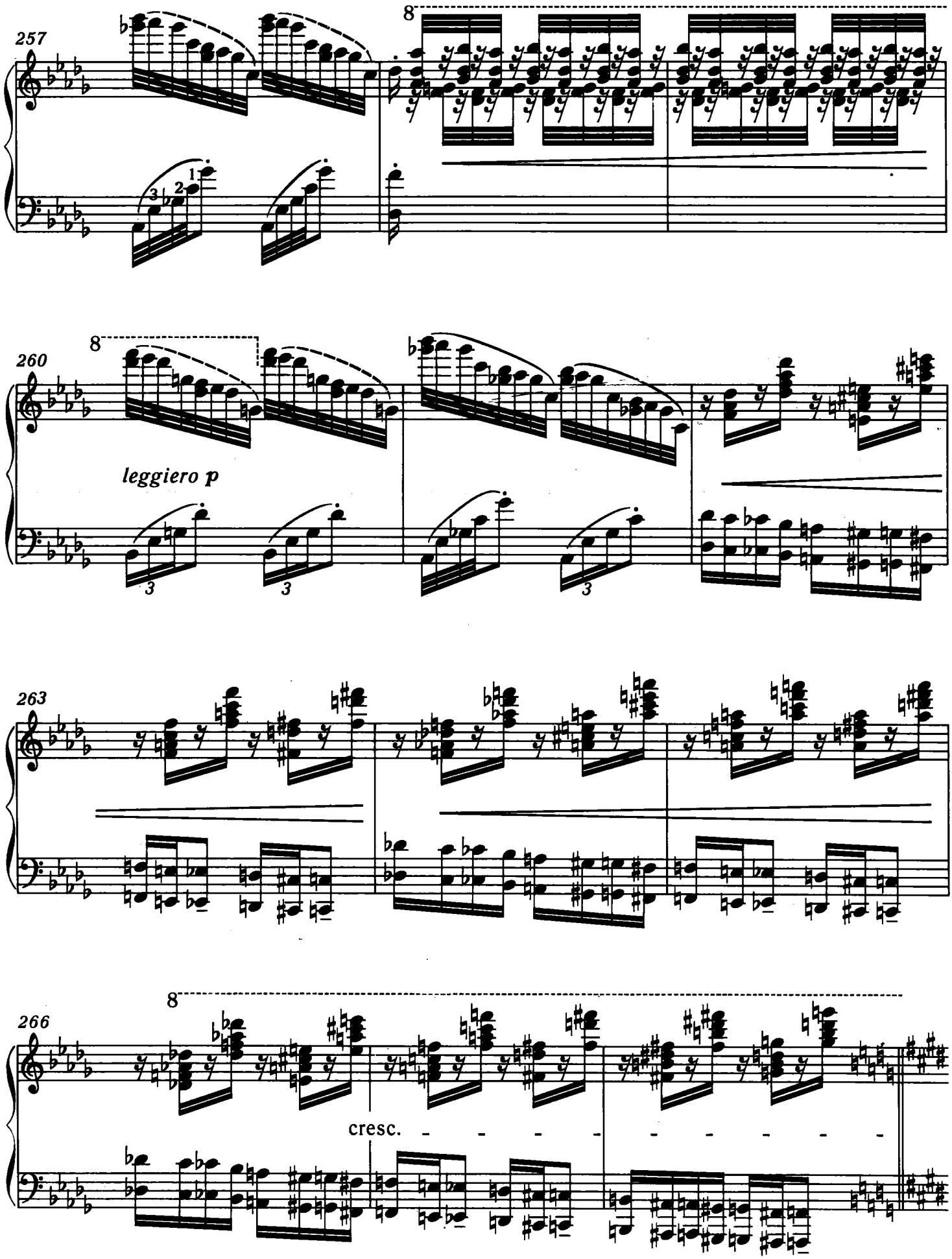
*) The spatial disposition of the notes is conclusive in deciding the rhythmic division of the chords that accompany the *Cadenza*. The notes of the passage in the right hand are to be played evenly.

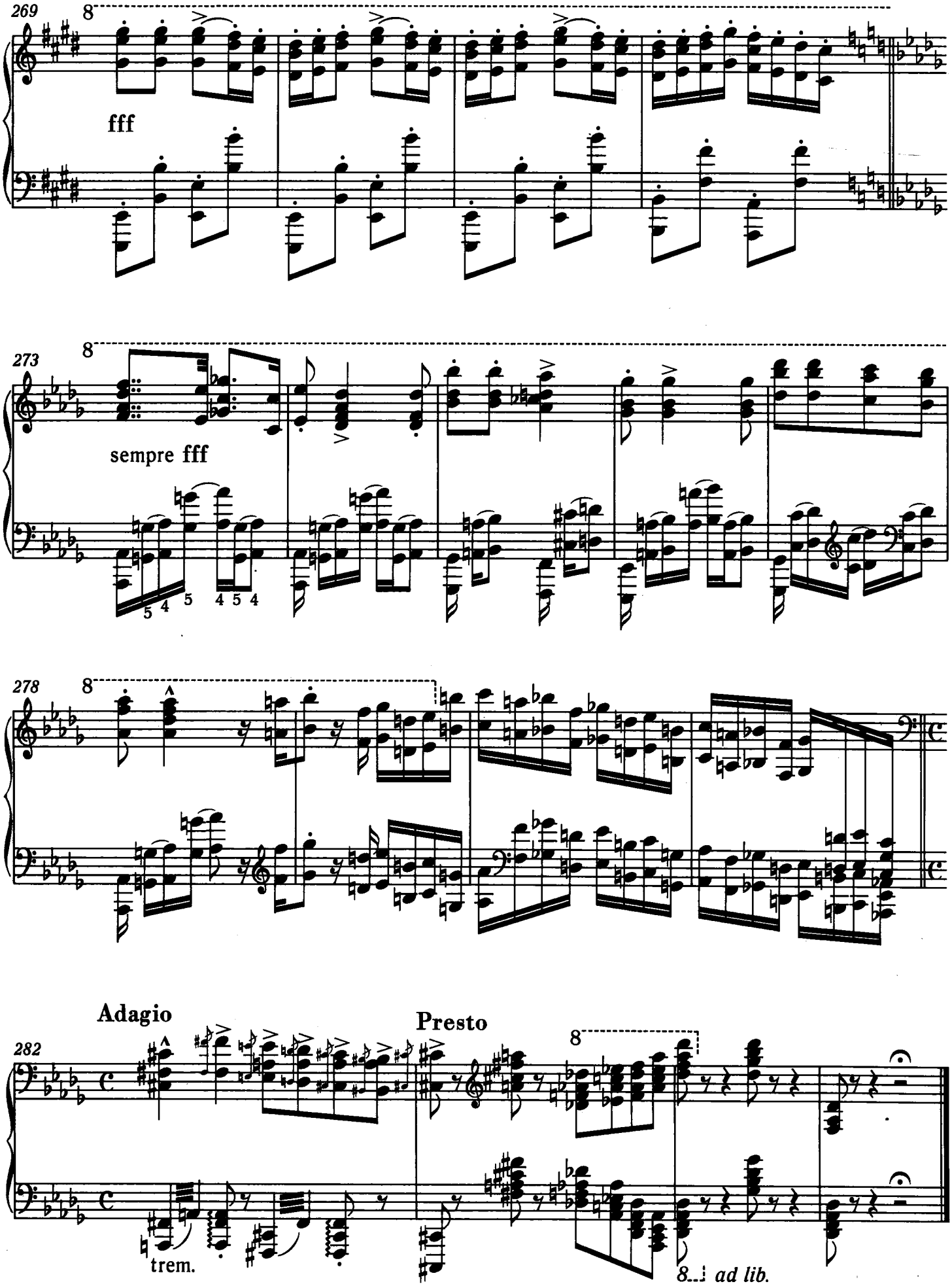

193
8
196
cresc.
simile
200
8
203
8
f
206
8
8
p sempre vivamente
5 3 1/2 3


210
sempre staccato
214
218
[1]
[5 1]4 3 4 3 4 3 4
222
[1]
[5 1 4]
225


8
tr
229
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
8
4 2 1 3 2 4 1 3
233
2 4 2 4 1 3
8
236
2 4 2 4 1 3
cresc.
[4]
[4]
[5]
8
239
[1]
[1]
[2]
f
brioso
[2]
[5]
[5]


242
ff
246
ff
250
accel.
cresc.
rinforz. assài
il più presto possibile
254
leggiero
p subito


257
8
260
8
leggiero p
263
266
8
cresc.


269
8
fff
273
8
sempre fff
5 4 5 4 5 4
278
8
Adagio
Presto
282
8
trem.
8
ad lib.