

À Joseph Joachim

# XII. RHAPSODIE HONGROISE

## Introduzione Mesto

**f marcato**

**f**

**f marcato**

**f**

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

**sempre f e marcato**

2/4

2/4

\*) „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

tr

C

pesante

19

C

2 4

tr

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

riten. a piacere

21

espressivo

3

3

2 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

33

ten.

34

tr

rinforz.

tr

# Allegro zingarese

riten. - - - in tempo

35

8

sempre dolce, ma ben marcato la melodia

una corda *Ped.* \* *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 <sup>8</sup>

cresc.

Detailed description: This system contains measures 79 through 82. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. A 'cresc.' (crescendo) marking is placed above the right hand in the third measure of this system.

83 <sup>8</sup>

dim. smorzando ppp

Detailed description: This system contains measures 83 through 87. The right hand continues with eighth-note patterns, and the left hand has a similar accompaniment. The dynamics are marked 'dim.' (diminuendo) at the start, 'smorzando' (diminuendo) in the middle, and 'ppp' (pianissimo) towards the end of the system.

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 right hand has a more expressive melodic line with slurs and accents, and the left hand has a more active accompaniment. The dynamic is marked 'dolce con grazia' (sweetly with grace).

92

rall. smorz. ten.

Detailed description: This system contains measures 92 through 95. The tempo is marked 'rall.' (ritardando). The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The dynamics are marked 'smorz.' (diminuendo) and 'ten.' (tenuto).

96 <sup>8</sup>

Detailed description: This system contains measures 96 through 99. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The dynamics are marked 'ppp' (pianissimo).

riten.

100

pp  
smorz.

Tempo I\*)  
tremolando

104

sotto voce

tre corde

cresc. molto

106

ff

108

cresc. molto

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 Liszts 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 contains 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 one sharp (F#).

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 contains an eighth-note triplet in the right hand and a quarter note in the left hand. The key signature is one sharp (F#).

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 contains an eighth-note triplet in the right hand and a quarter note in the left hand. The key signature is one sharp (F#).

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 contains an eighth-note triplet in the right hand and a quarter note in the left hand. The key signature is one sharp (F#).

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* *p*

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

tr

6 8

180

\*)

quasi cadenza

8

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

4 4 4 4

181

8

4 3 2 1 4 3 4

4 4 4 4

f

### Stretta

### 184 Vivace

p

p

simile

189

1 2

5

\*) 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

8

8

sempre staccato

214

8

8

8

8

218

8

3

8

3

8

[1]

222

8

[1]

8

[5 1 4]

2

225

8

8

8

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]

[5]



242

1 2 3 5 1 2 3 4

8

8

*ff*

246

*ff*

250

accel.

cresc.

8

rinforz. assai

254

il più presto possibile

8

4 2 3 2 1 4 2

3

3

leggero  
*p subito*

257

8

260

*leggiero p*

8

263

8

266

cresc.

269 8

fff

273 8

sempre fff

278 8

282

Adagio

Presto

trem.

8...! ad lib.