

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

C

C

14

string.

rall. -

C

f

sf

rinforz.

2/4

Adagio

lunga pausa

16

rinforz. assai

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.* \* *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 <sup>8</sup>

cresc.

83 <sup>8</sup>

dim. smorzando ppp

88

ritenuto, il tempo sempre rubato

dolce con grazia

92

rall.

smorz. ten.

96 <sup>8</sup>

100

8

riten.

pp  
smorz.

Tempo I\*)

tremolando

104

sotto voce

cresc. molto

tre corde

106

8

ff

9

108

8

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.

\*\*\*) 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 has 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 shown across the measures.

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 shown across the measures.

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 shown across the measures.

120

8

*ff* *strepitoso*

Musical score for measures 120-121. The piece is in G major (one sharp) and 2/4 time. Measure 120 begins with a piano introduction marked with a forte (*ff*) and stormy (*strepitoso*) dynamic. The right hand features a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment of eighth notes. A first ending bracket spans measures 120 and 121.

121

*C ff*

Musical score for measures 121-122. Measure 121 continues the piano introduction with a forte (*ff*) dynamic. The right hand has a melodic line with eighth notes and dotted rhythms, and the left hand has a rhythmic accompaniment of eighth notes. A first ending bracket spans measures 121 and 122.

122

8

*decresc.*

Musical score for measures 122-125. Measure 122 begins with a piano introduction marked with a decrescendo (*decresc.*) dynamic. The right hand features a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment of eighth notes. A first ending bracket spans measures 122 and 125.

125

8

*p*

Musical score for measures 125-127. Measure 125 begins with a piano introduction marked with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment of eighth notes. A first ending bracket spans measures 125 and 127.

**Allegretto gioioso**

127

8

*p*

*tr*

*tr*

*p* *marcato* *il tema*

Musical score for measures 127-130. Measure 127 begins with a piano introduction marked with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment of eighth notes. A first ending bracket spans measures 127 and 130. The piece is in G minor (two flats) and 2/4 time. The dynamic is marked *p* and the tempo is *Allegretto gioioso*. The instruction *marcato il tema* is present.

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

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]

222

8

[1]

8

[5 1 4]

2

225

8

i 2 i i i i

229

8

tr

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

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] [1] [2]

f briosso [5]



242

ff

246

ff

250

accel.

cresc.

rinforz. assai

254

il più presto possibile

leggero  
p subito

257

8

260

*leggiero p*

8

263

266

cresc.

269 8

*fff*

273 8

*sempre fff*

5 4 5 4 5 4

278 8

282

*Adagio* *Presto*

trem.

8... *ad lib.*