

À Joseph Joachim

XII. RHAPSODIE HONGROISE

Introduzione

Mesto

f marcato

trem.

p **ff**

6 36

f

p cresc. **ff**

6 36

2 4

f

sempre f e marcato

2 1 2 1 2 1 2 1

2 4

*) „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

2/4

tr

C

14

string.

rall. -

C

f

sf

rinforz.

Adagio

lunga pausa

16

rinforz. assai

f sostenuto

2/4

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

3

3

a tempo

25

sfz

*)

stretto

28

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

rinforz.

tr

33

ten.

34

tr

rinforz.

tr

Allegro zingarese

riten. - - - in tempo

35

8

sempre dolce, ma ben marcato la melodia

una corda *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

41

8

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * simile

46

8

51

8

tr

lungo trillo

sempre p'capricciosamente

56 ⁸

61 ⁸

66 ⁸ un poco accelerando Un poco più vivo

dim. sempre piano quasi campanele non legato

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

riten.

100

pp
smorz.

Tempo I*)
tremolando

104

sotto voce
cresc. molto

tre corde

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 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 features 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#).

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 features 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#).

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 features 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#).

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

tr

6 8

180

*)

quasi cadenza

8

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

181

8

4 3 2 1 4 3 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

203

f

206

p sempre vivamente

5 3 2 3

210

8

sempre staccato

214

218

8

[1]

[5 1] 4 3 4 3 4 3 4

222

8

[1]

[5 1 4]

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 the first two measures contains the fingering sequence 1 2 3 5 1 2 3 4. 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 arpeggiated figure in the lower register.

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 *accel.* instruction. A dashed box above the first two measures contains the number 8. The left hand has a similar dense texture. A dynamic marking of *rinforz. assai* is present.

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 has a very fast, repetitive rhythmic pattern. A dynamic marking of *leggero p subito* is present. A dashed box above the first two measures contains the number 8. The left hand has a few notes, including a triplet marked with a 3. The instruction *il più presto possibile* is written above the first measure.

257

8

260

leggiero p

8

263

266

cresc.

8

269 8

fff

273 8

sempre fff

278 8

Adagio

Presto

282 8

trem.

8... ad lib.