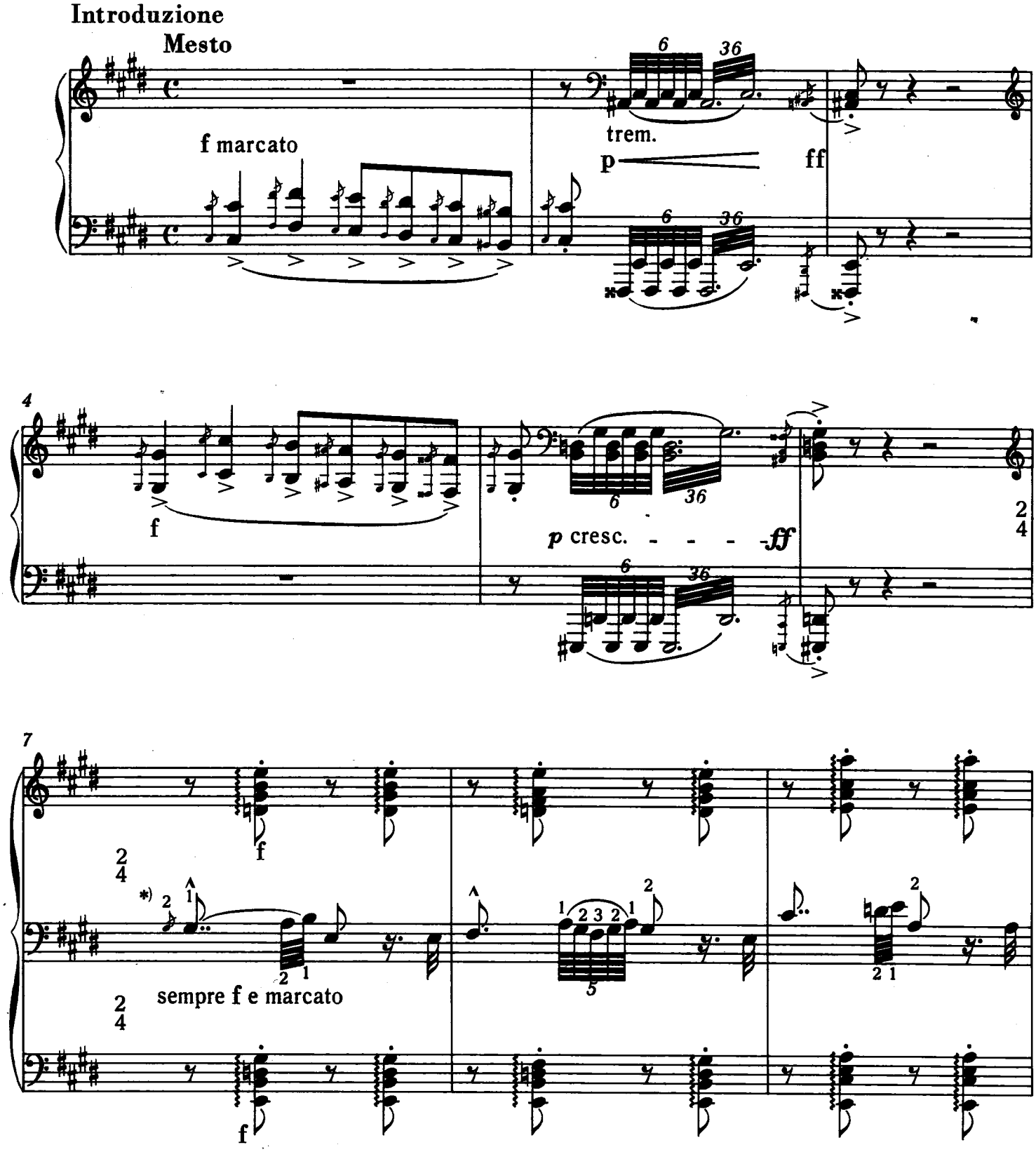
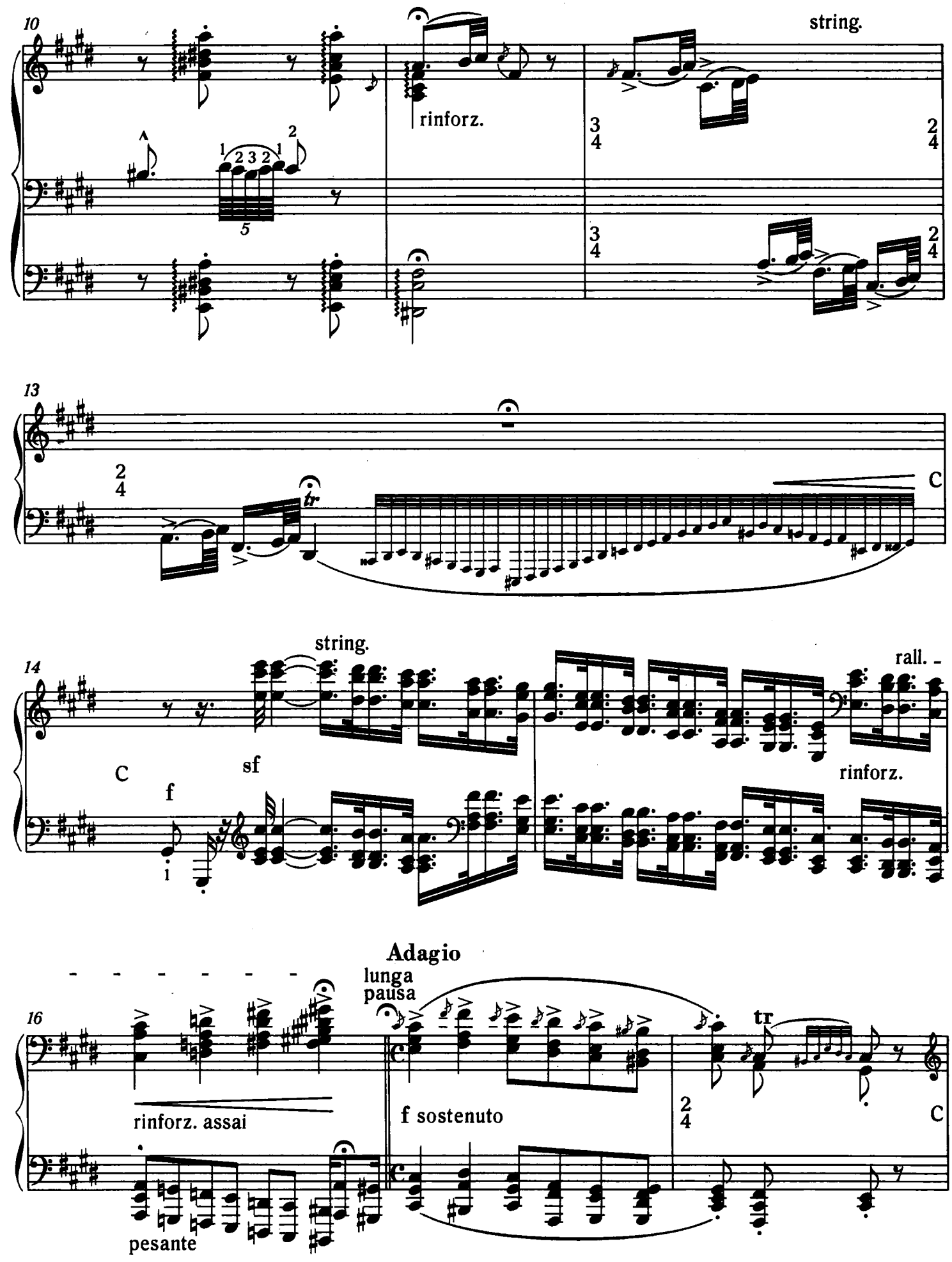
À Joseph Joachim

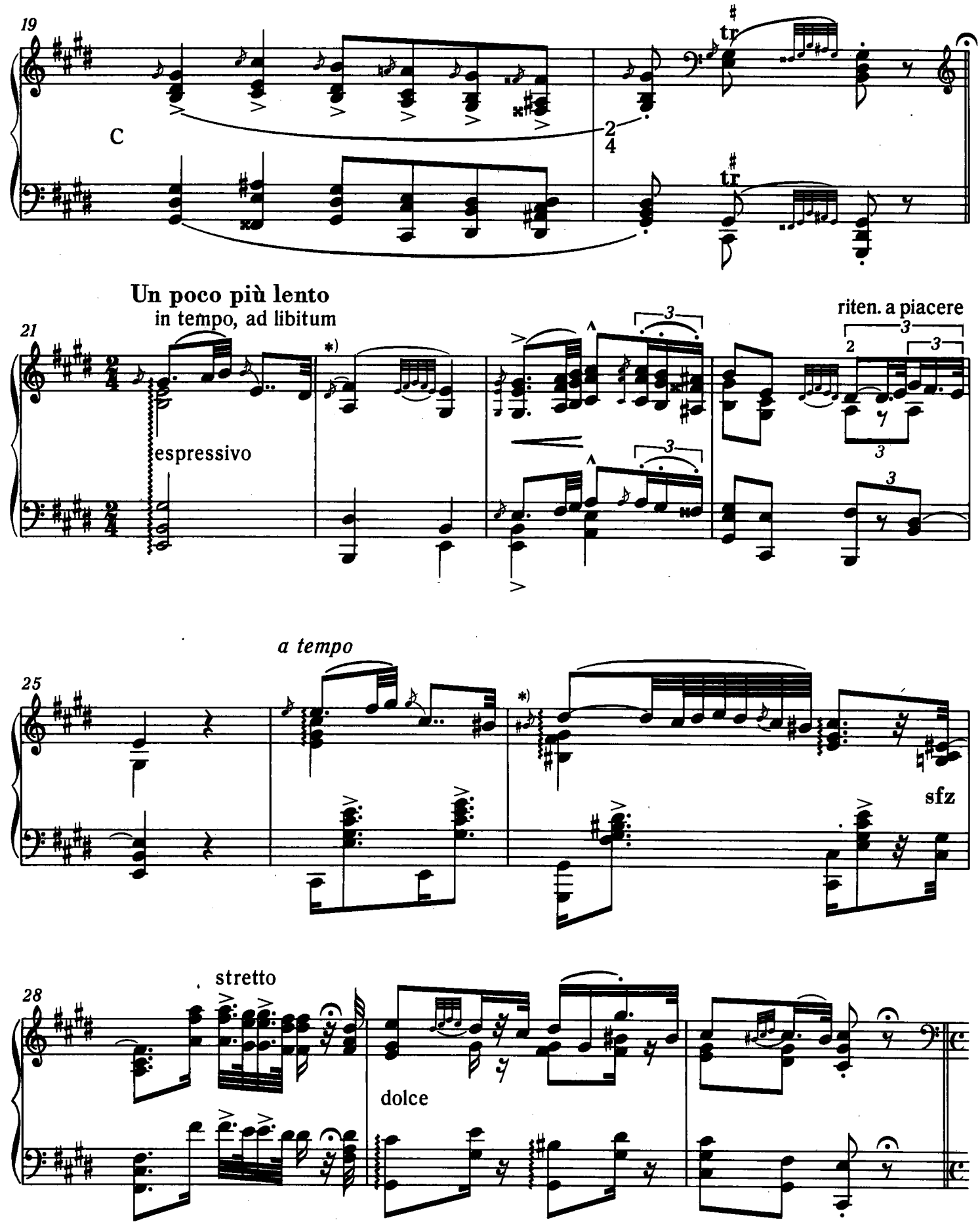
XII. RHAPSODIE HONGROISE



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

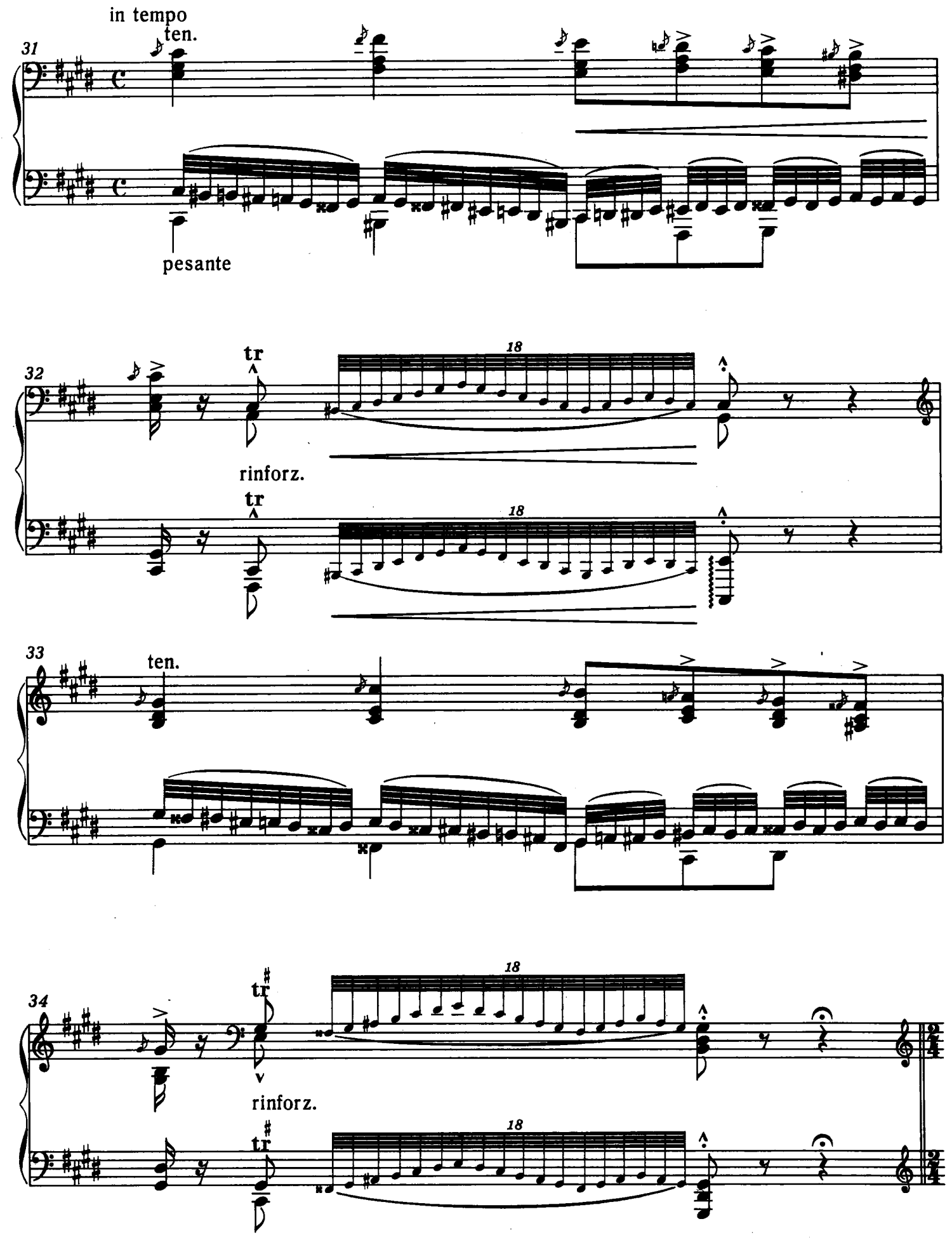
*) "The notes with ascending tails are to be played with the right hand, those with descending tails with the left hand". (Note in the original edition)

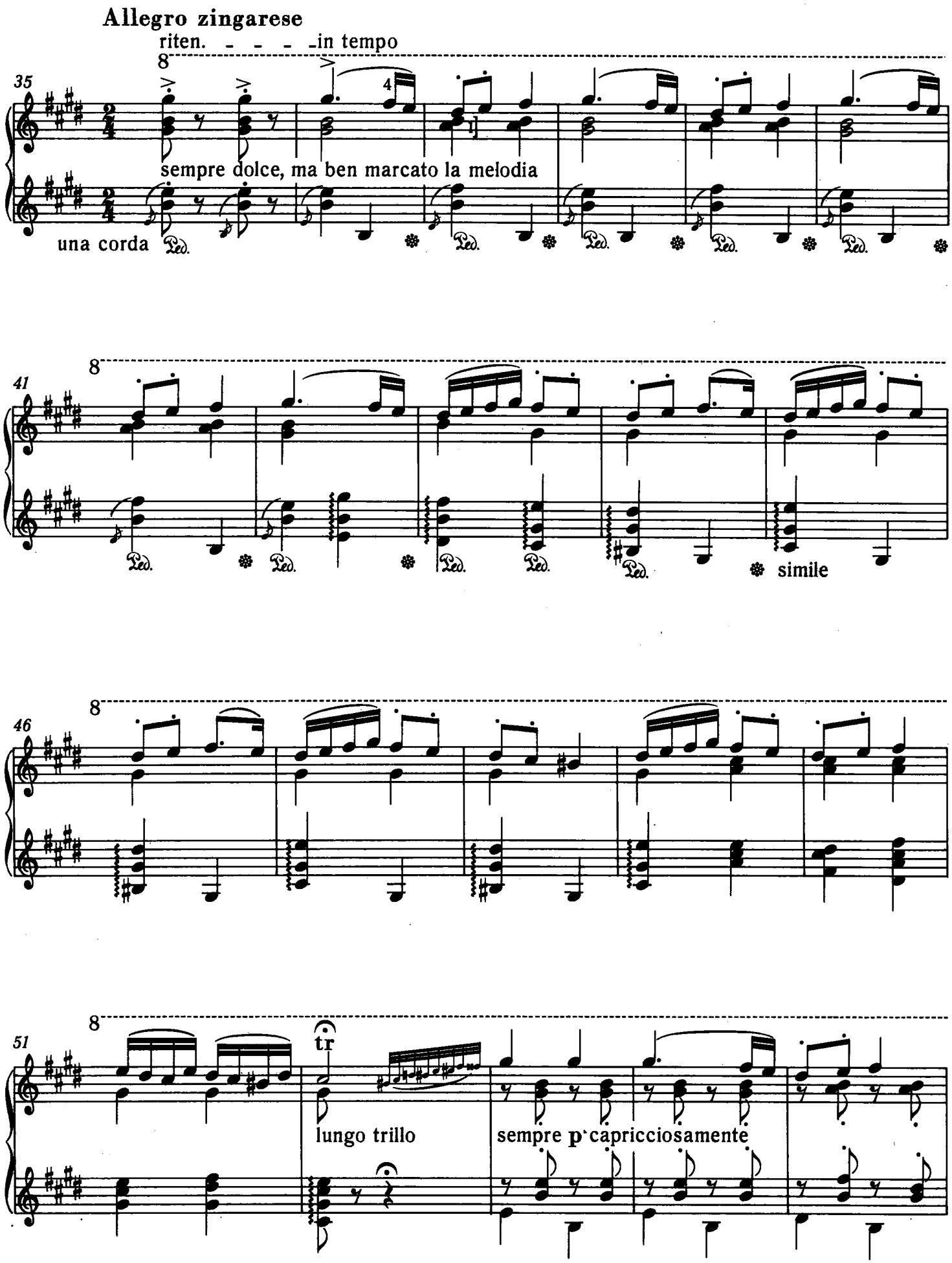

10
rinforz.
string.
13
C
14
string.
C
f
sf
rall.
rinforz.
Adagio
lunga
pausa
16
rinforz. assai
f sostenuto
tr
C
pesante

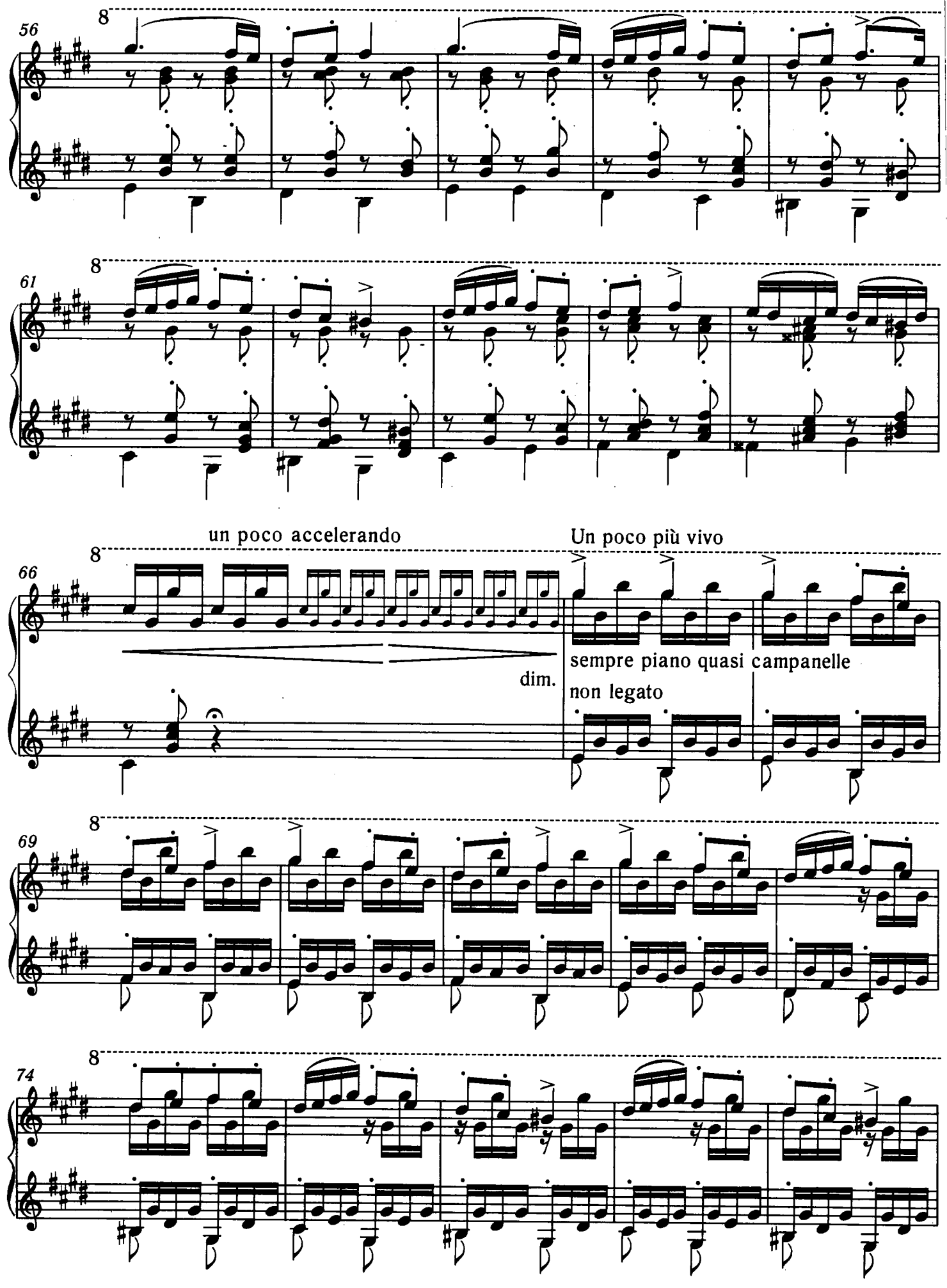


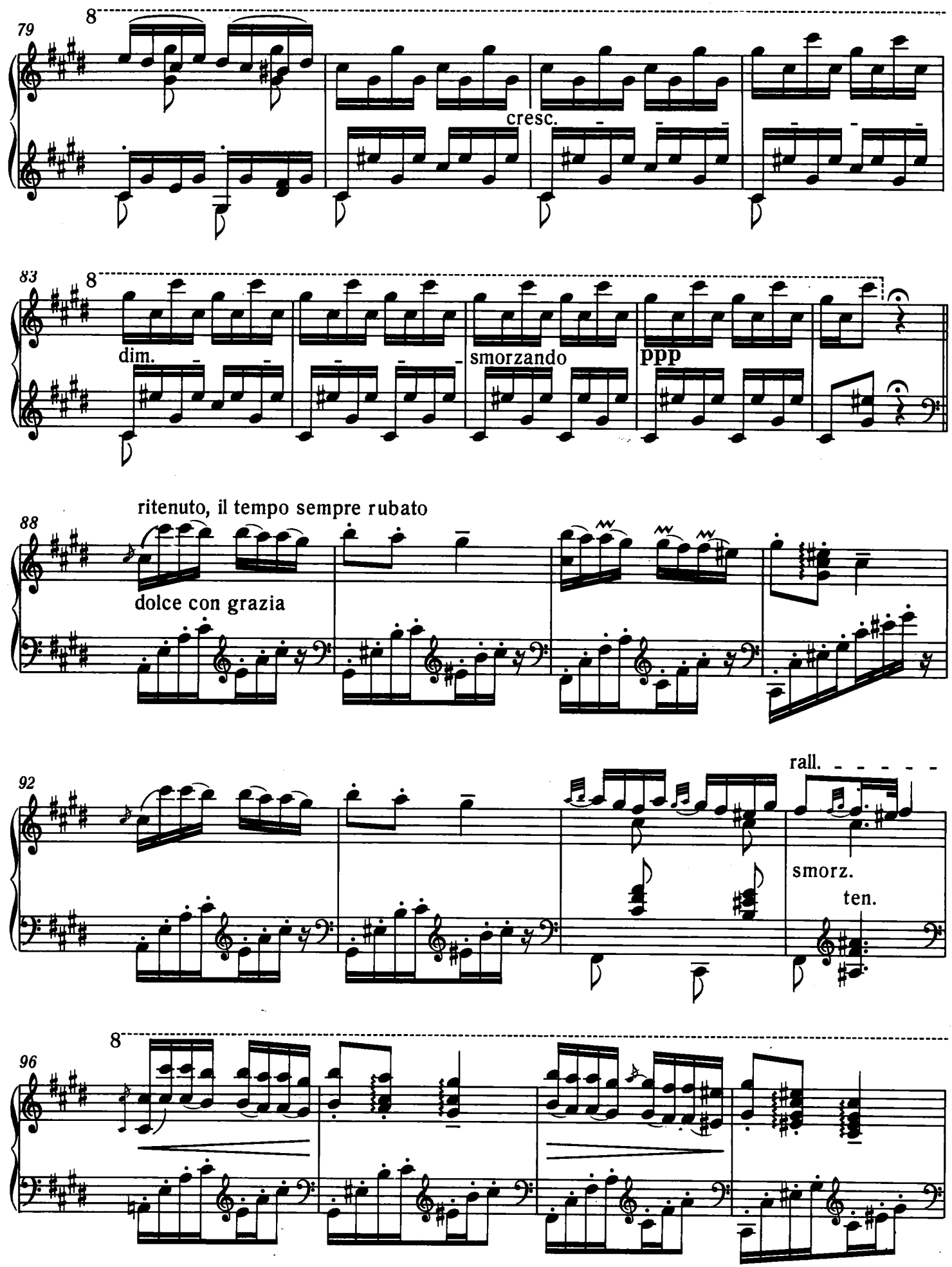
*) Dieser Vorschlag ist ausnahmsweise an betonter Stelle zu spielen.

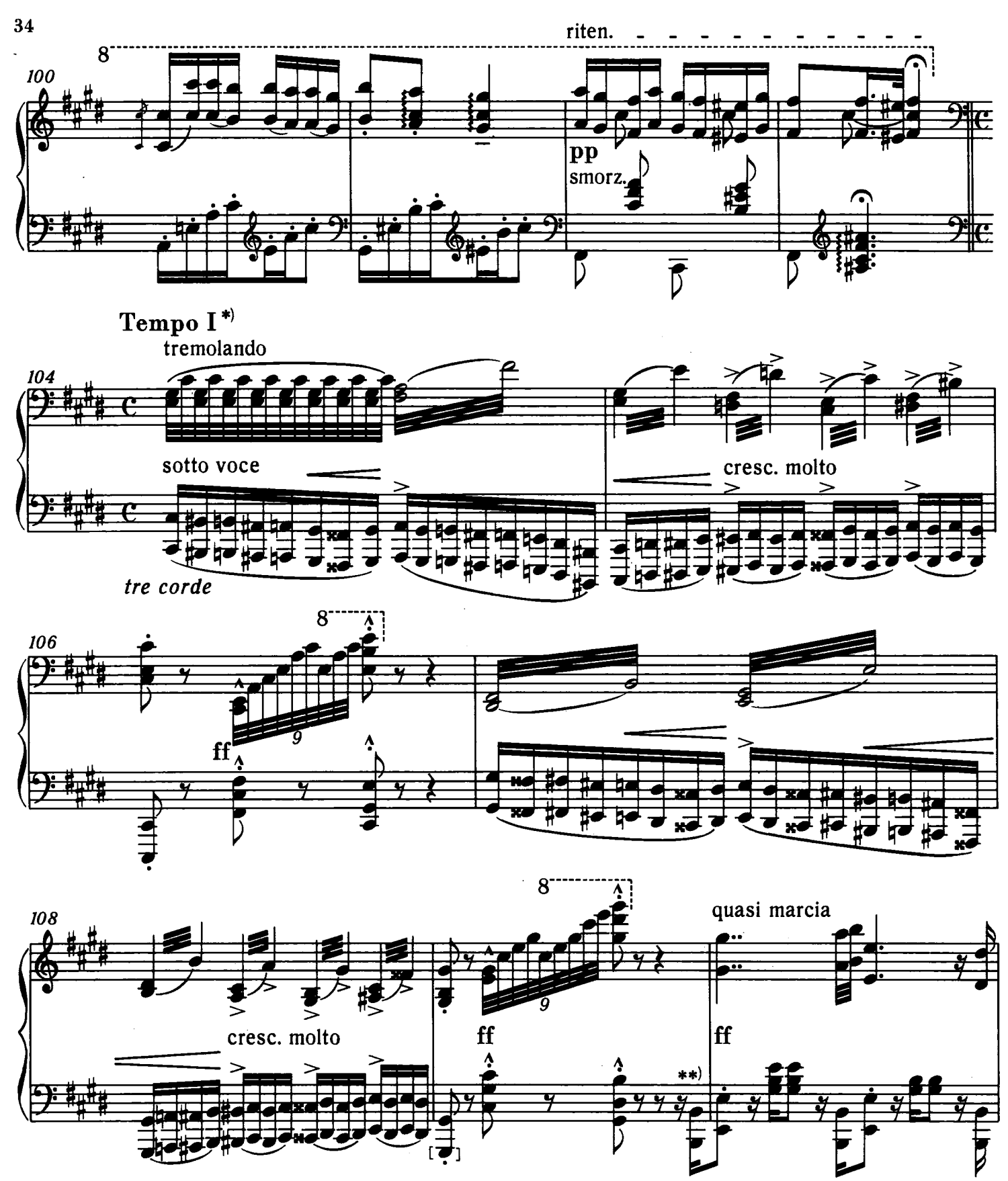
*) The appoggiatura is exceptionally to be played on the beat.


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
sempre dolce, ma ben marcato la melodia
una corda
41
simile
46
51
tr
lungo trillo
sempre p capricciosamente


56
61
66
un poco accelerando
dim.
Un poco più vivo
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

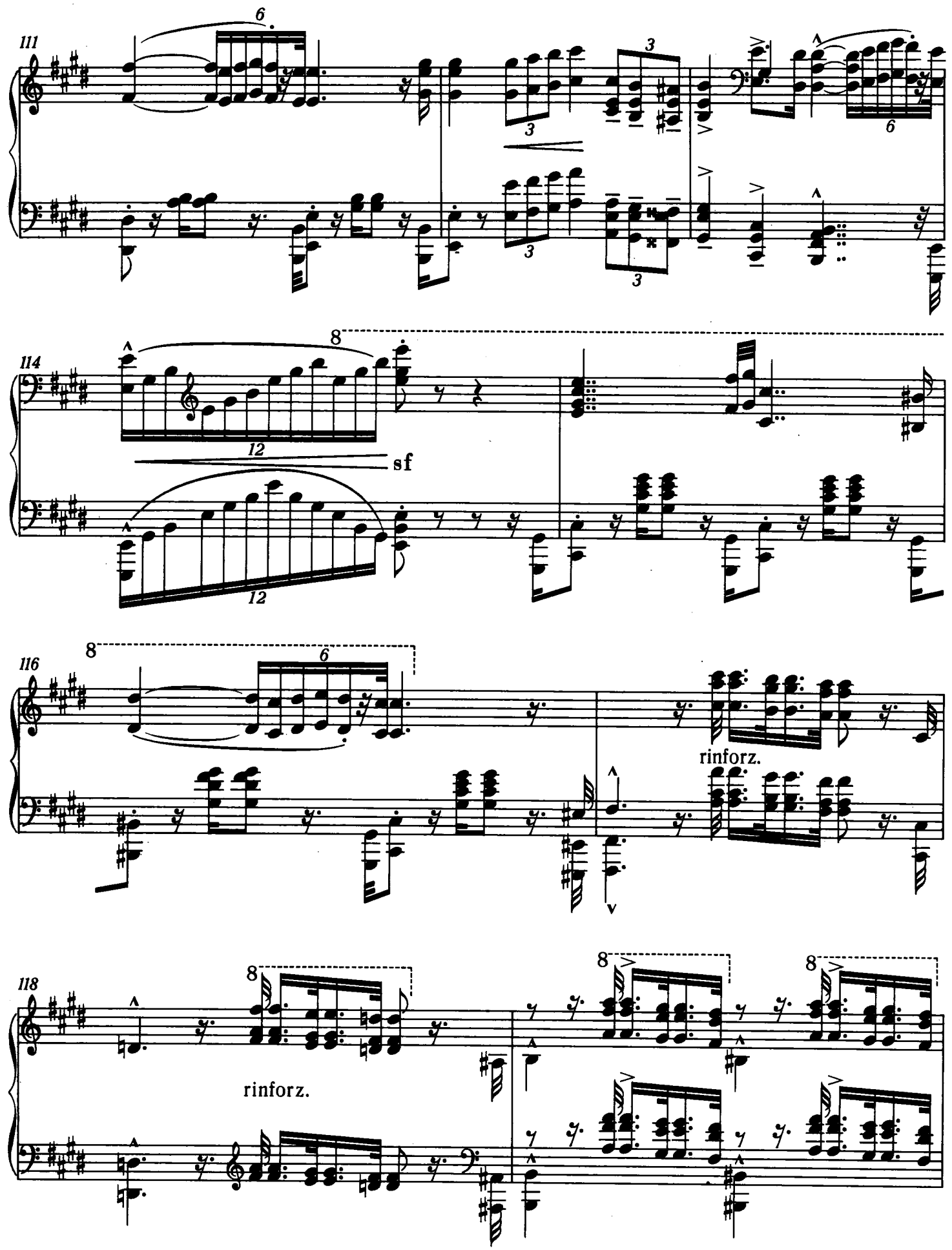


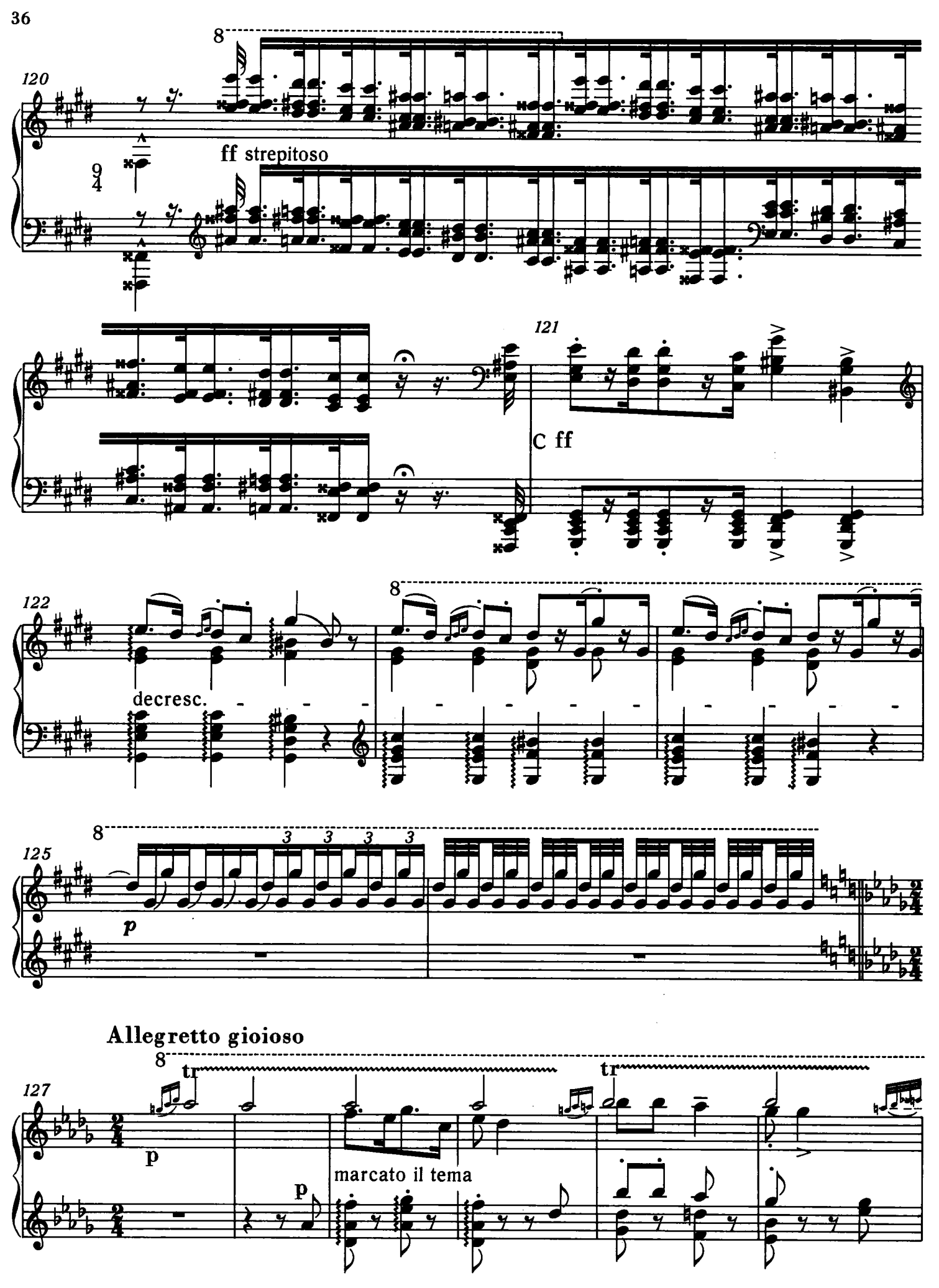
*) Die Anweisung „Tempo I" bezieht sich hier auf die absolute Zeitdauer der metrischen Einheiten, d.h. ein Halbwert in diesem Teil hat mit dem Viertelwert des Anfangstaktes identisch zu sein.

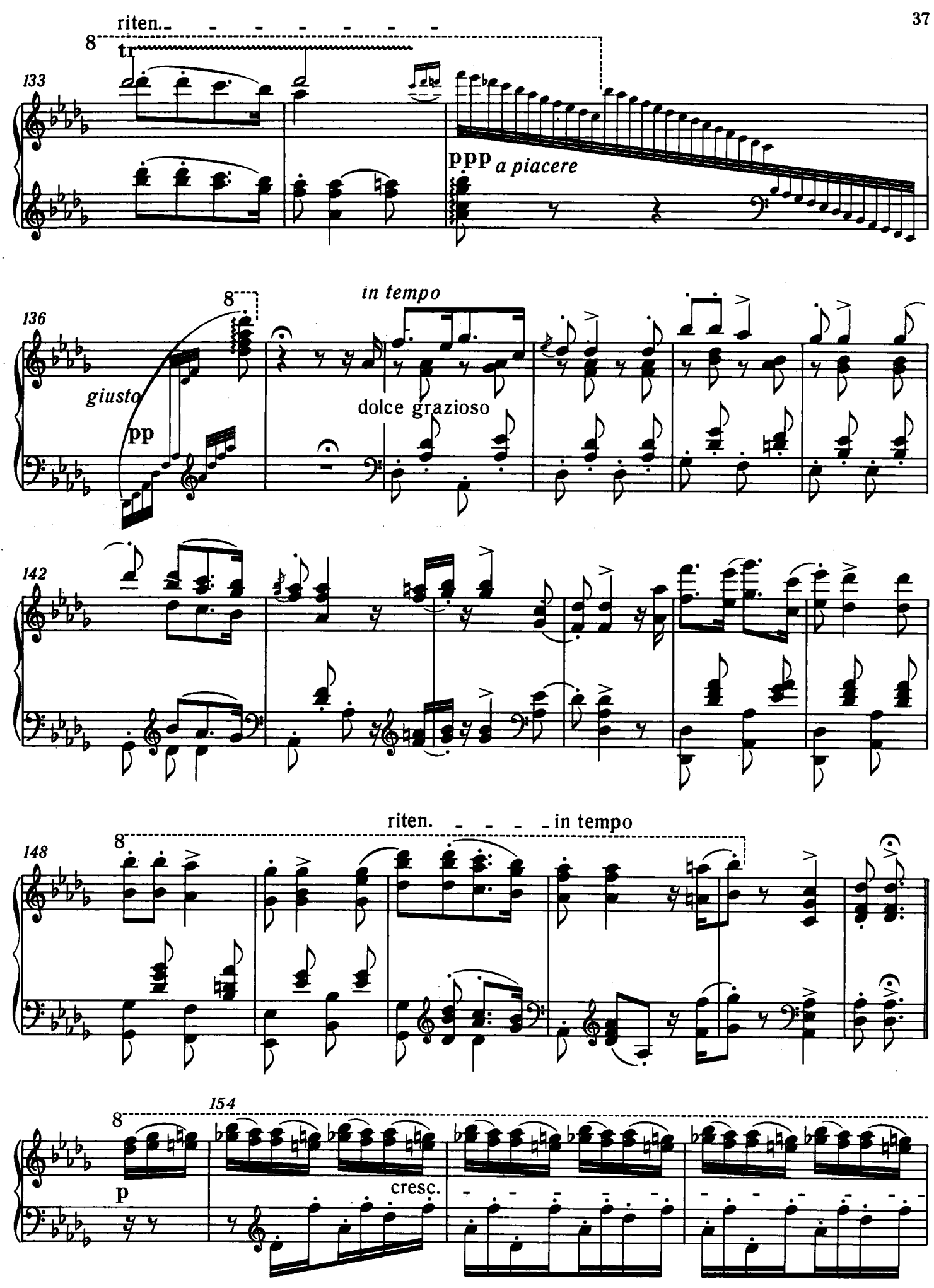
**) Das Fehlen des Staccatopunktes bedeutet, der Aufführungspraxis zu Liszts Zeit entsprechend zugleich *legato* bzw. *tenuto;* folglich ist der Auftakt sowohl hier als auch an ähnlichen Stellen gebunden zu spielen.

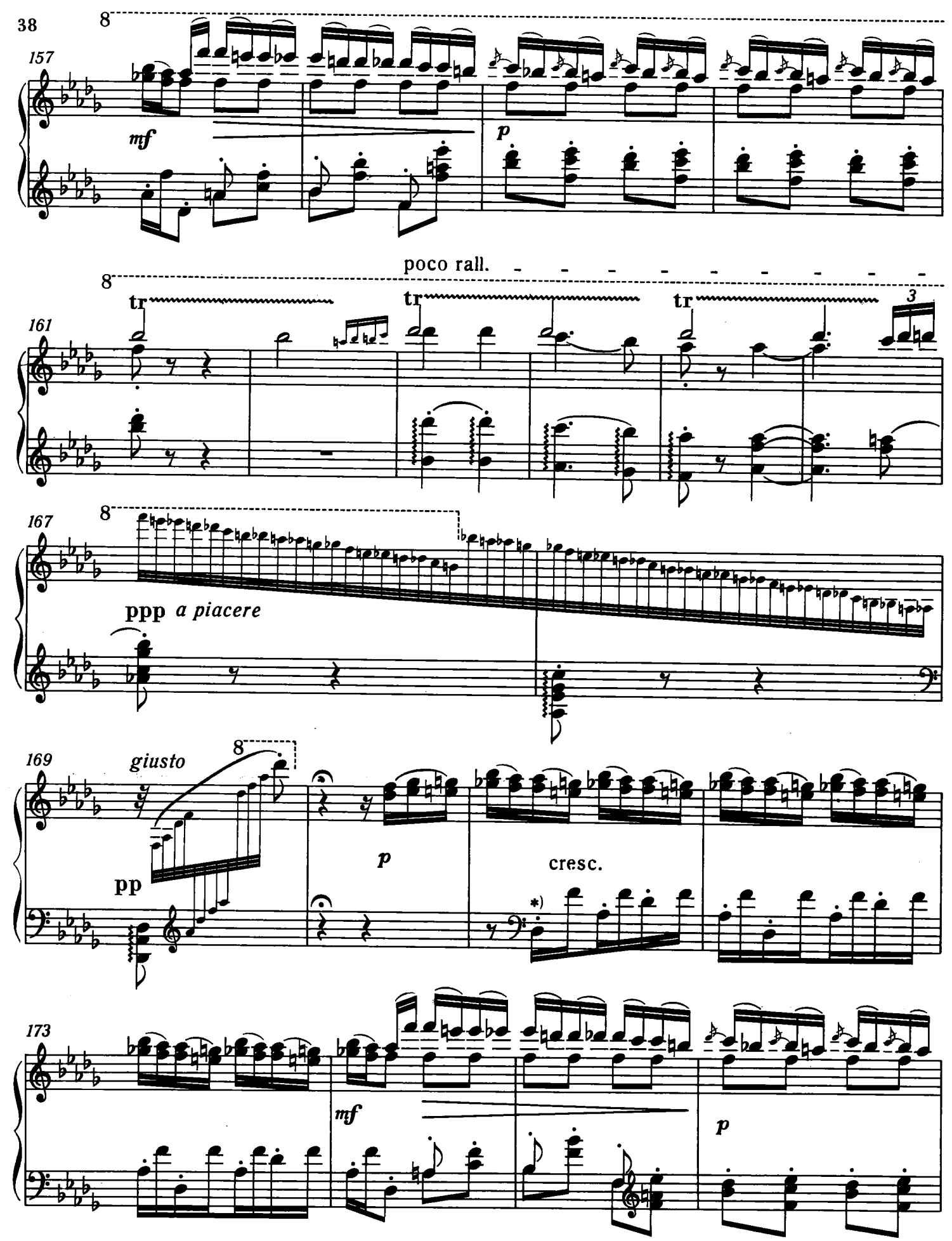
*) The indication "Tempo I" here refers to the absolute duration of the metrical units, that is to say, a minim in this section is identical with a crotchet in the opening section.

**) 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
114
sf
116
rinforz.
118
rinforz.

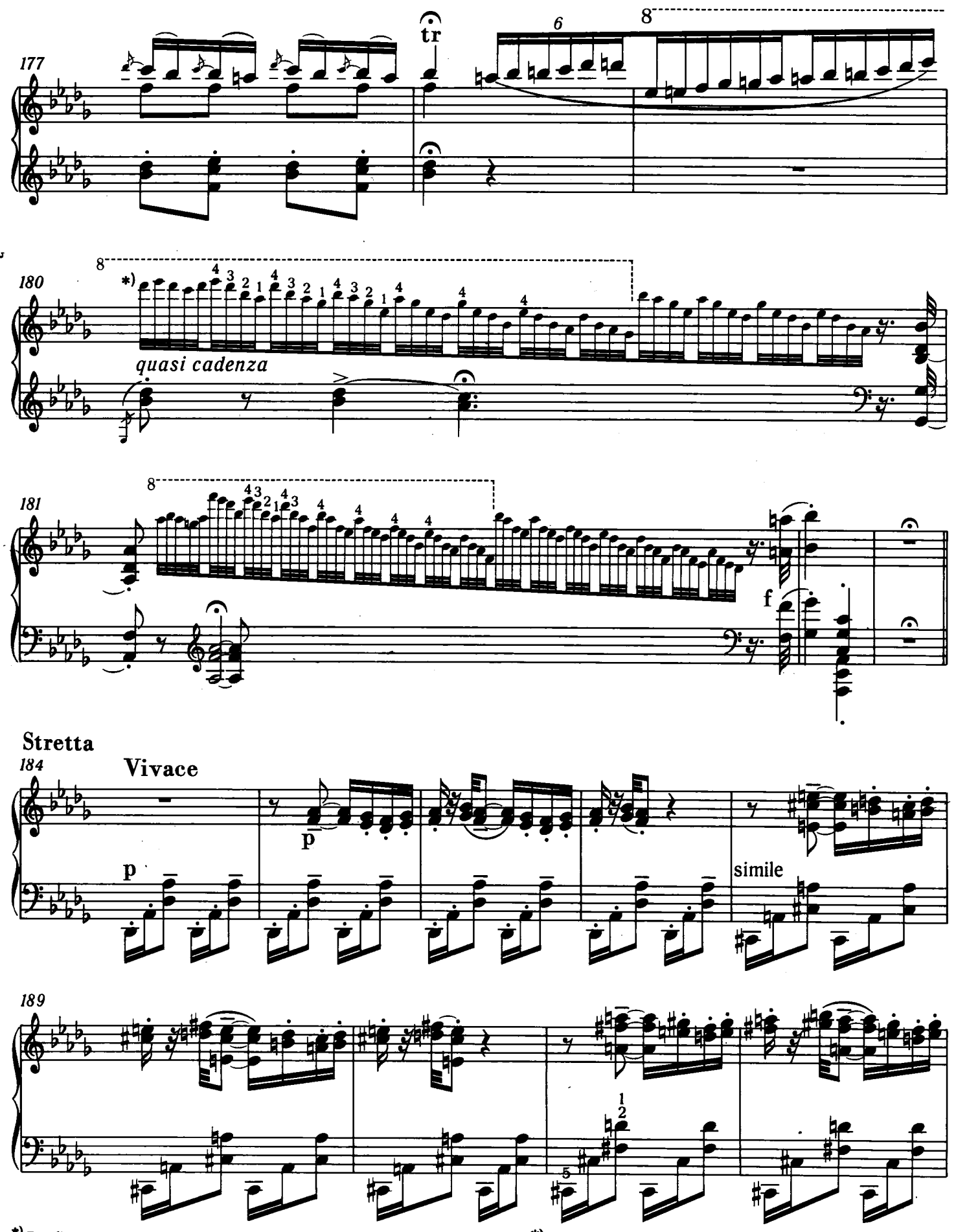

120
ff strepitoso
121
C ff
122
decresc.
125
p
Allegretto gioioso
127
tr
p
marcato il tema


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



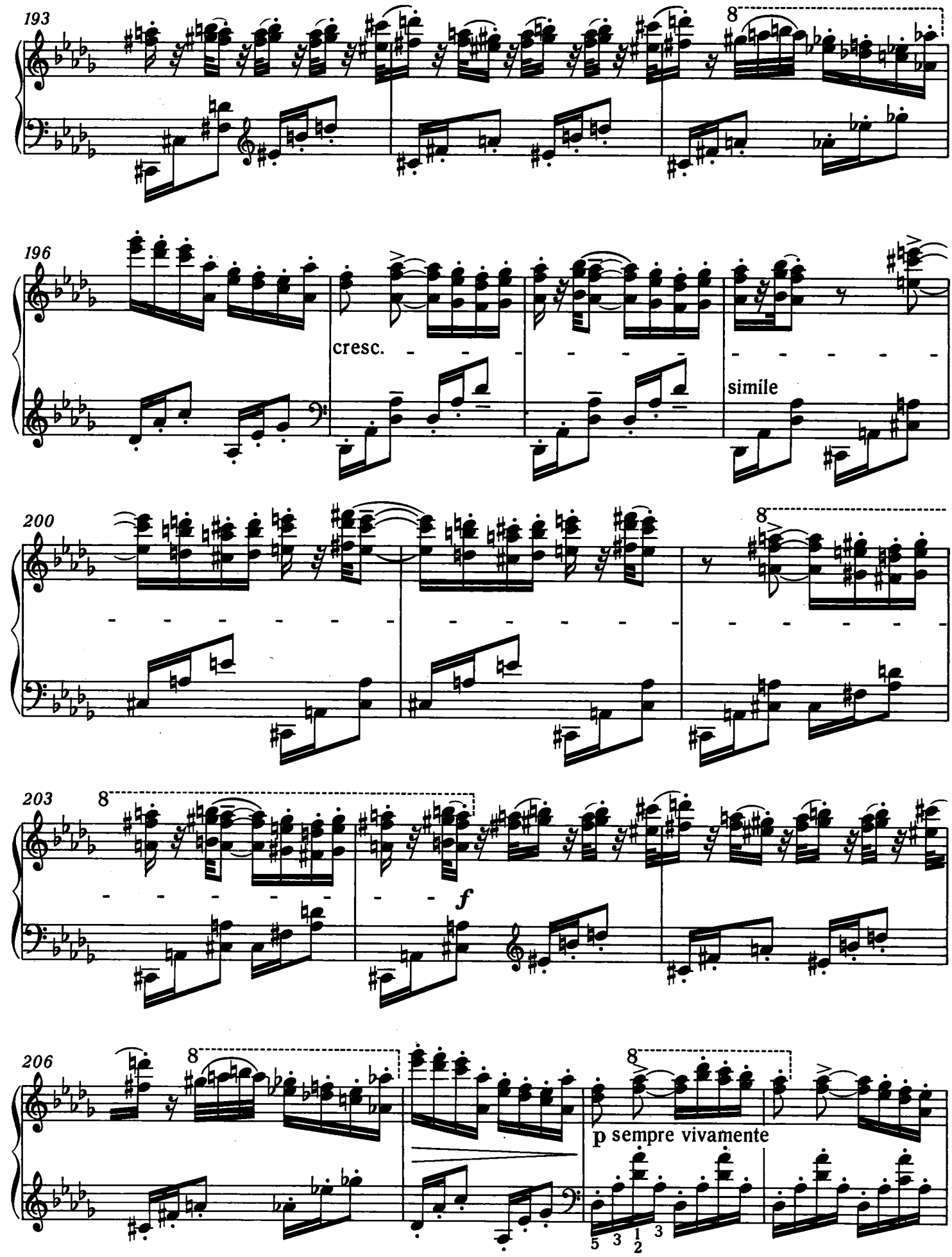
*) Im Gegensatz zu dem im höheren Register sich abspielenden analogen Teil (Takt 154–156) ist hier nur jeder zweite Ton staccato. Der Unterschied ist beabsichtigt.

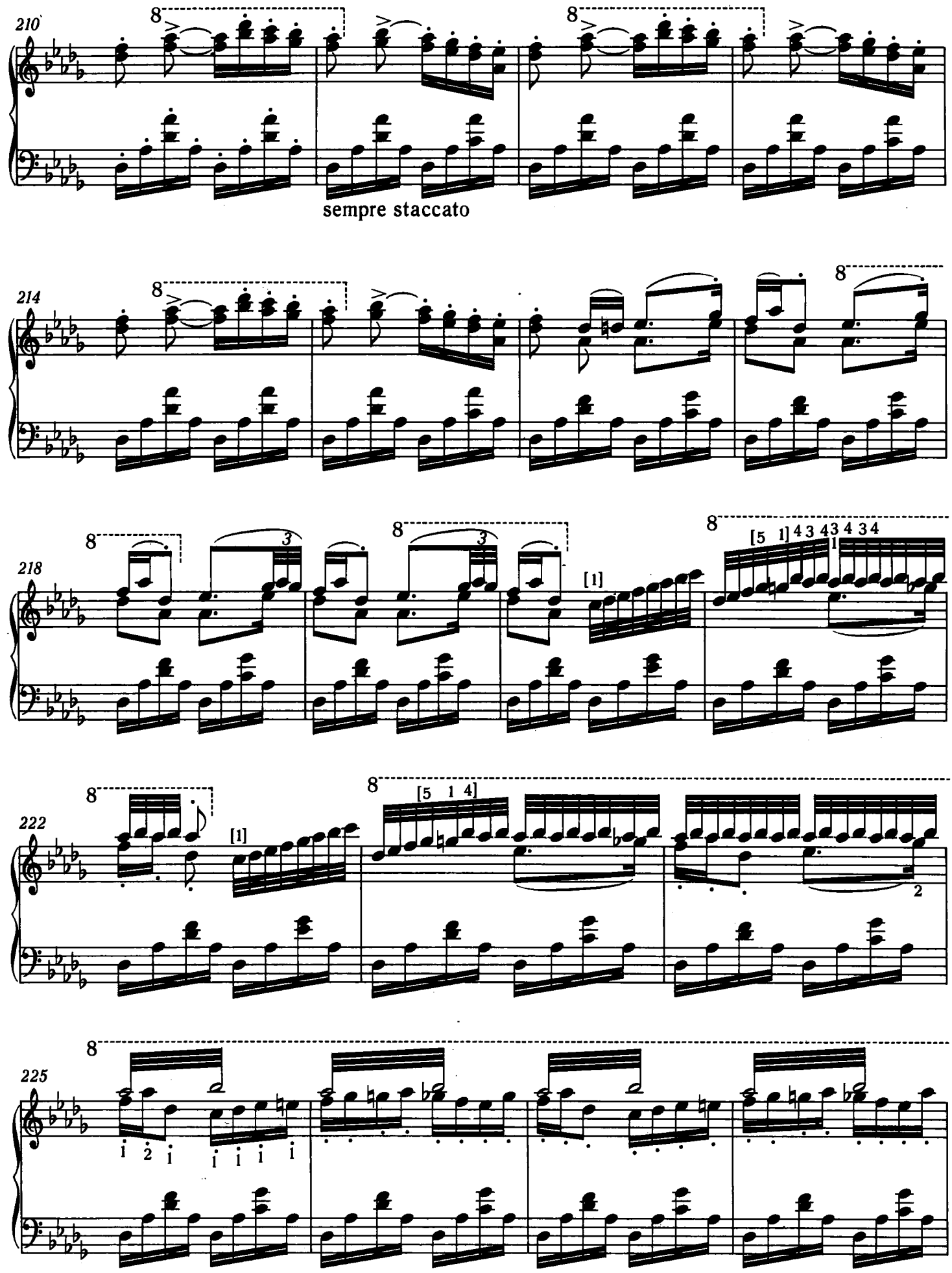
*) In contrast to the similar passage in a higher register (bars 154 and 156), here only every other note is staccato. The difference is intentional.

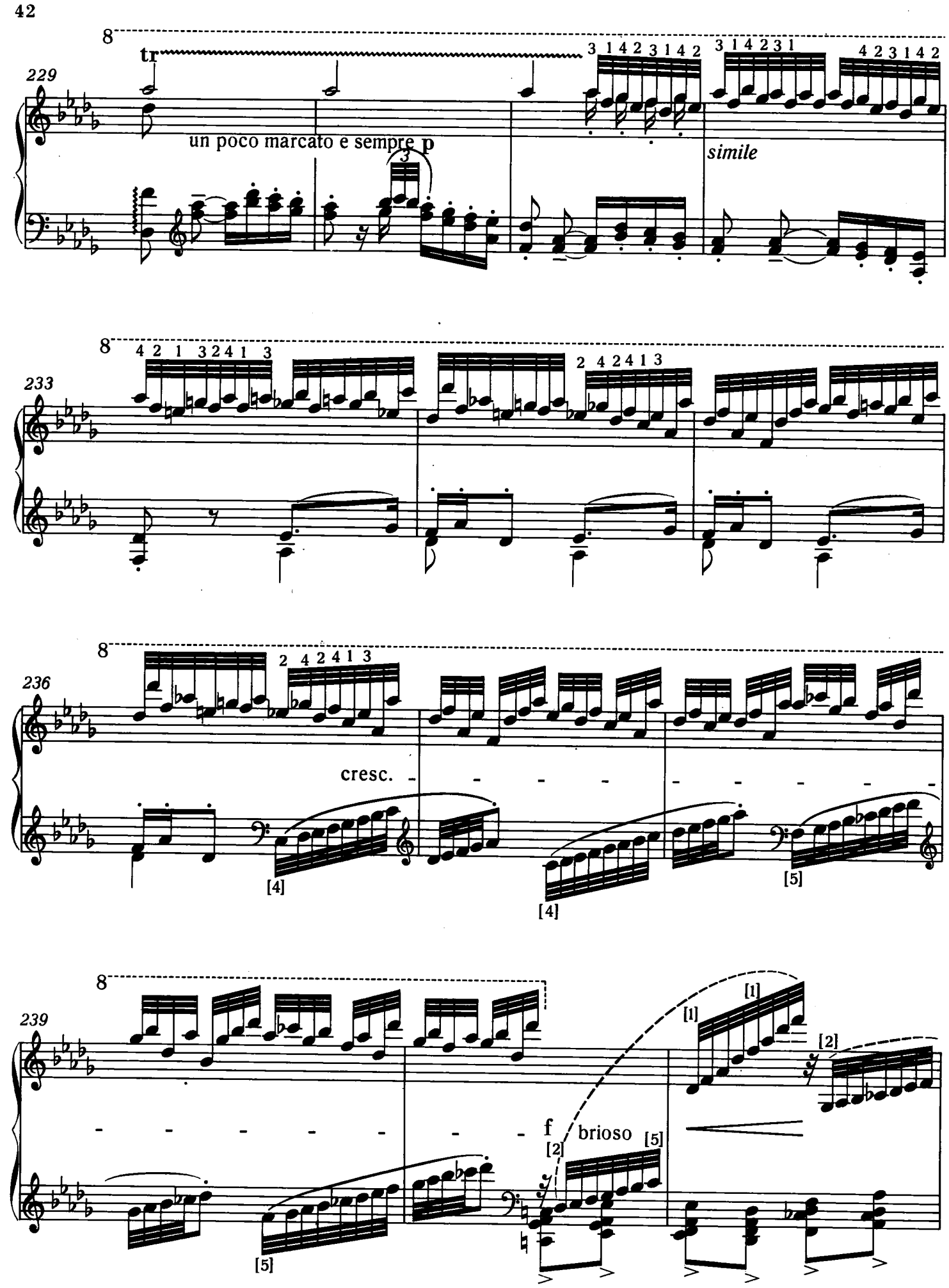


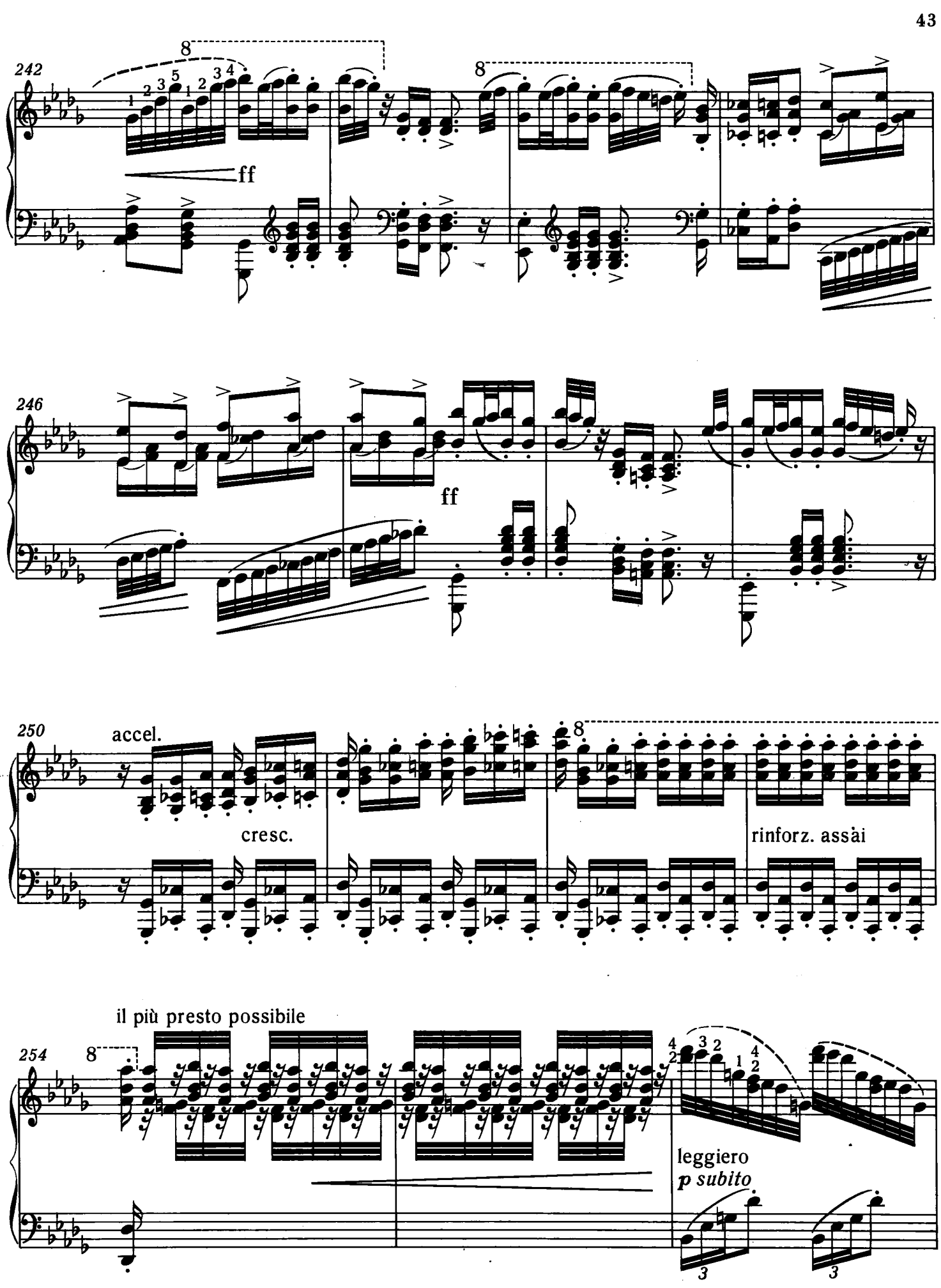
*) Für die rhythmische Einteilung der die *Cadenza* begleitenden Akkorde ist die räumliche Anordnung der Notenköpfe massgebend. Die Töne der Passage in der rechten Hand sollen gleichmässig laufen.

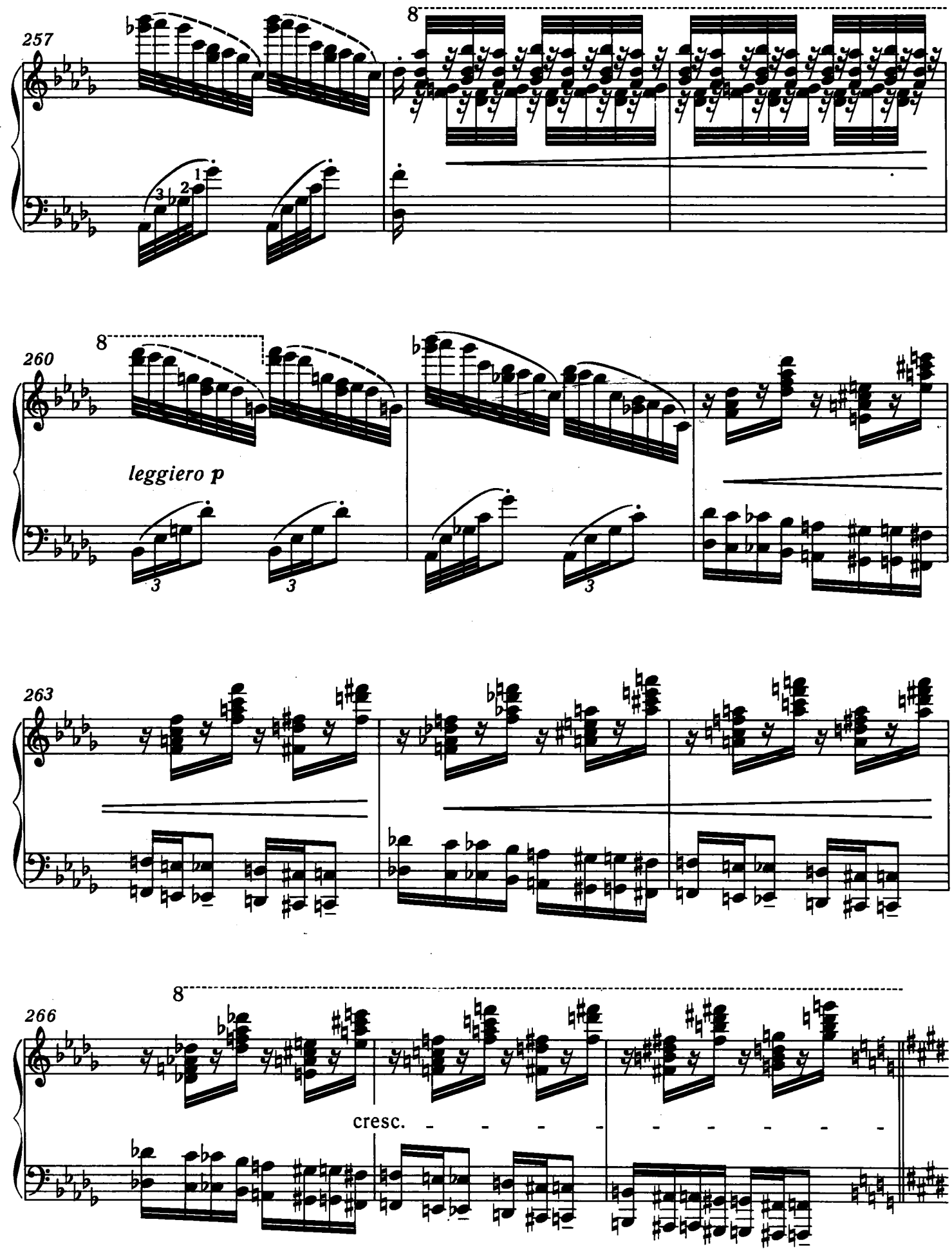
*) The spatial disposition of the notes is conclusive in deciding the rhythmic division of the chords that accompany the *Cadenza*. The notes of the passage in the right hand are to be played evenly.

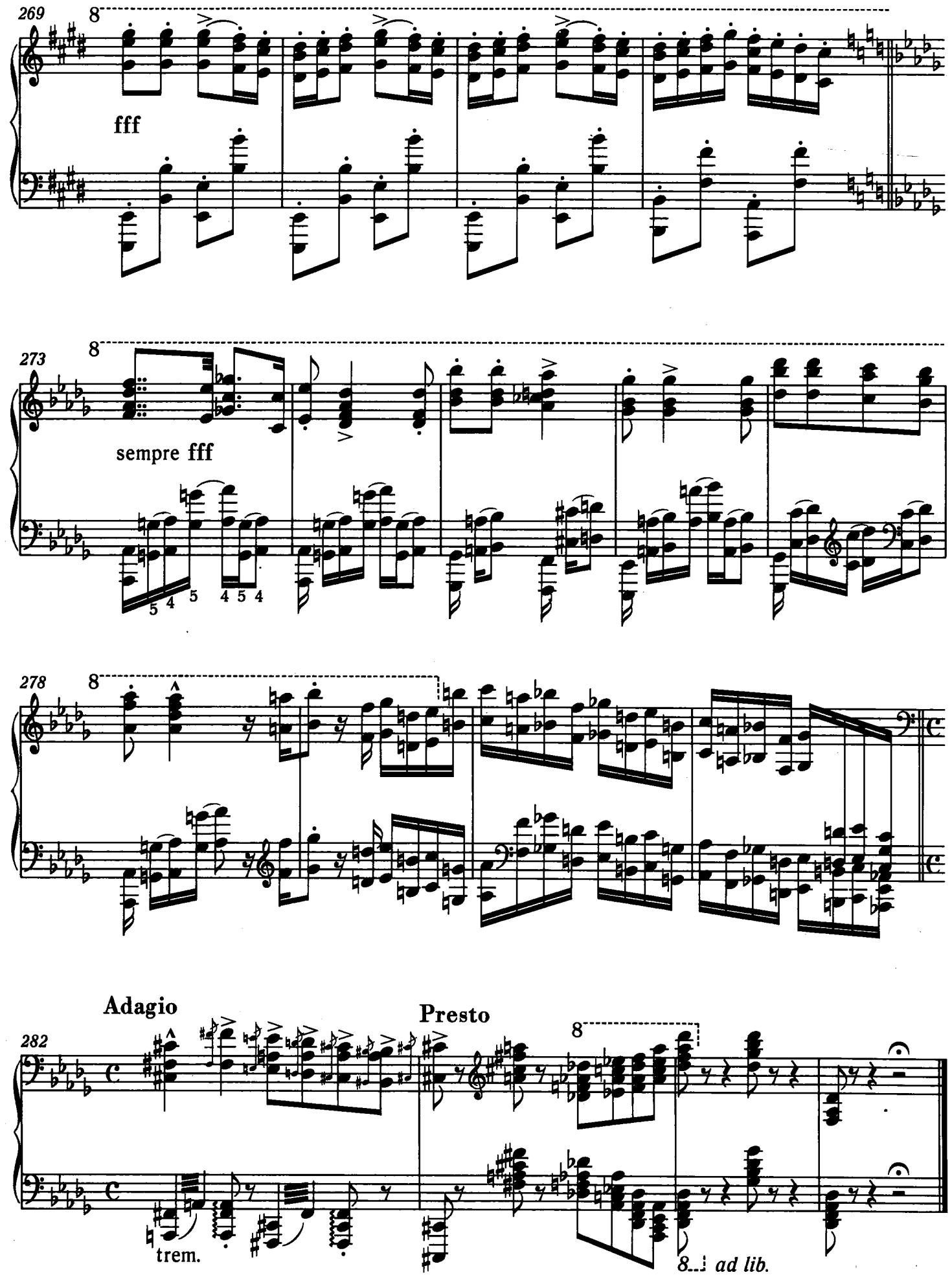

193
196
cresc.
simile
200
203
f
206
p sempre vivamente


210
sempre staccato
214
218
222
225


229
tr
un poco marcato e sempre p
simile
233
236
cresc.
239
f
brioso


242
ff
246
ff
250
accel.
cresc.
rinforz. assài
254
il più presto possibile
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
282
trem.
Presto
8
8
ad lib.