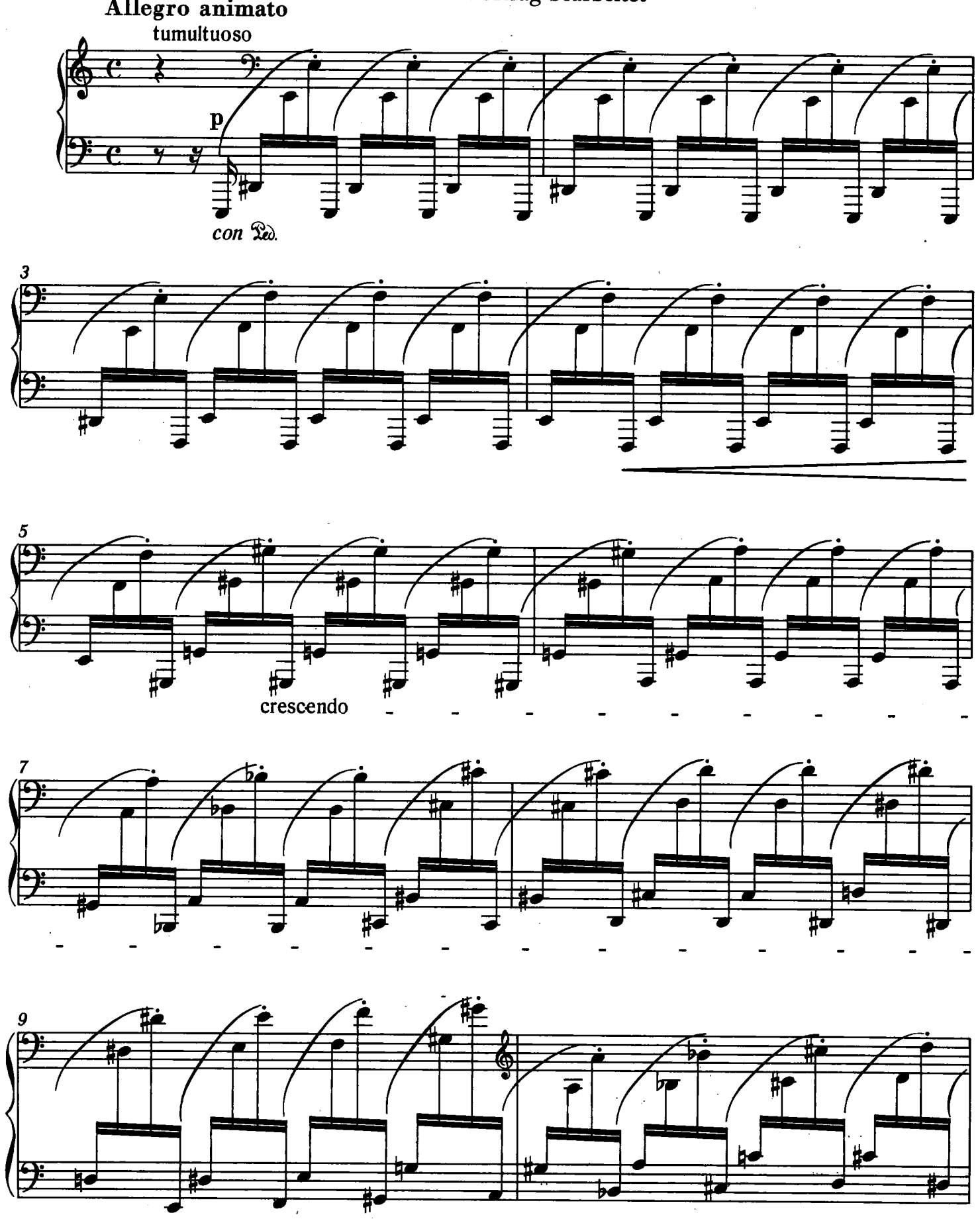
# XV. RHAPSODIE HONGROISE
# RÁKÓCZI-MARSCH

Zum Konzert-Vortrag bearbeitet



11

8

strepitoso molto rinforz.

14

Tempo di marcia animato

*)

ff marcatissimo

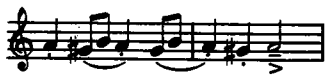
20

sempre ff

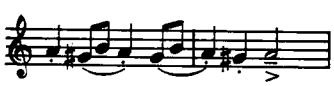
25

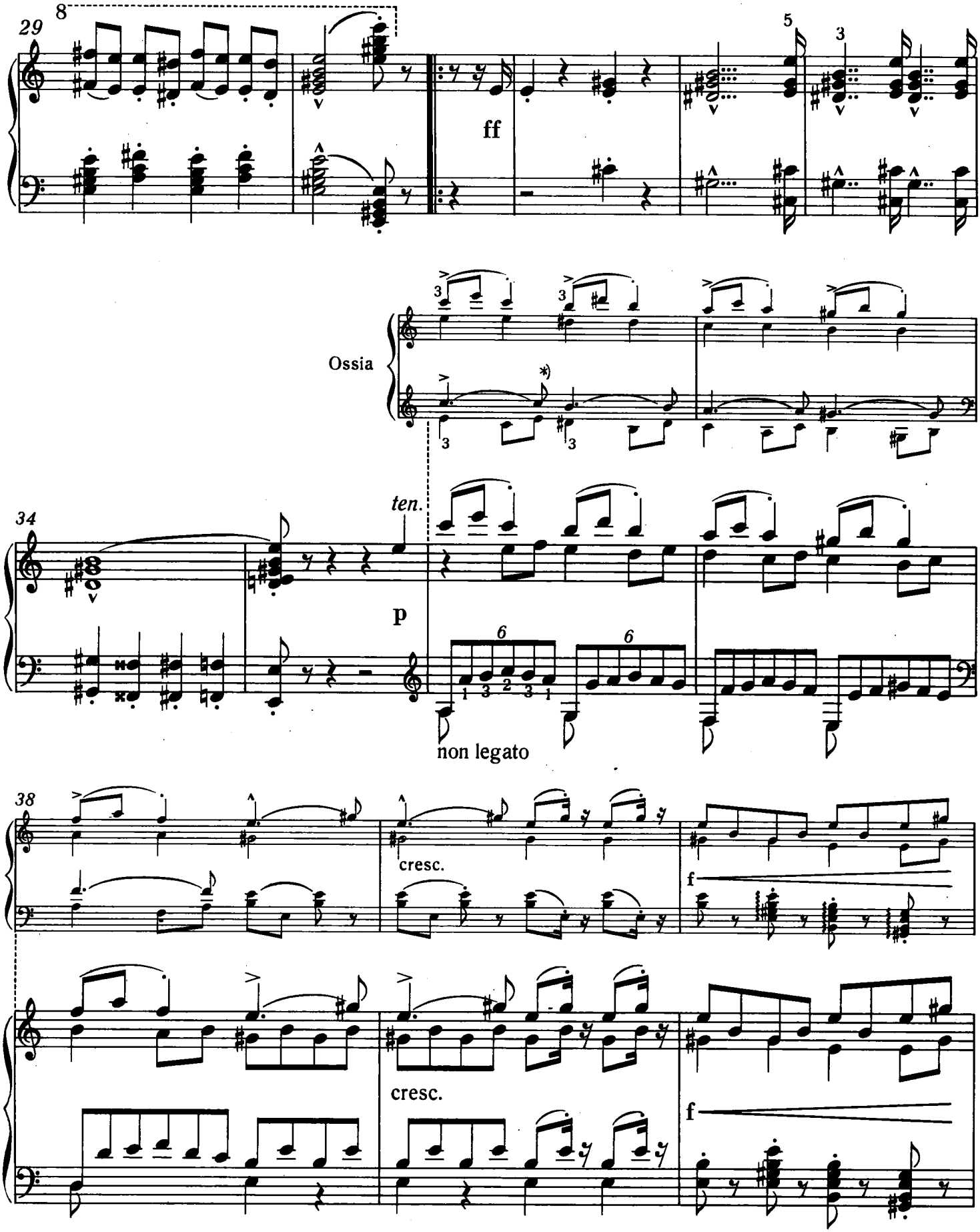
8

*) Der Rhythmus des Marsches ist anapästisch. Seine heutige Phrasierung wäre:



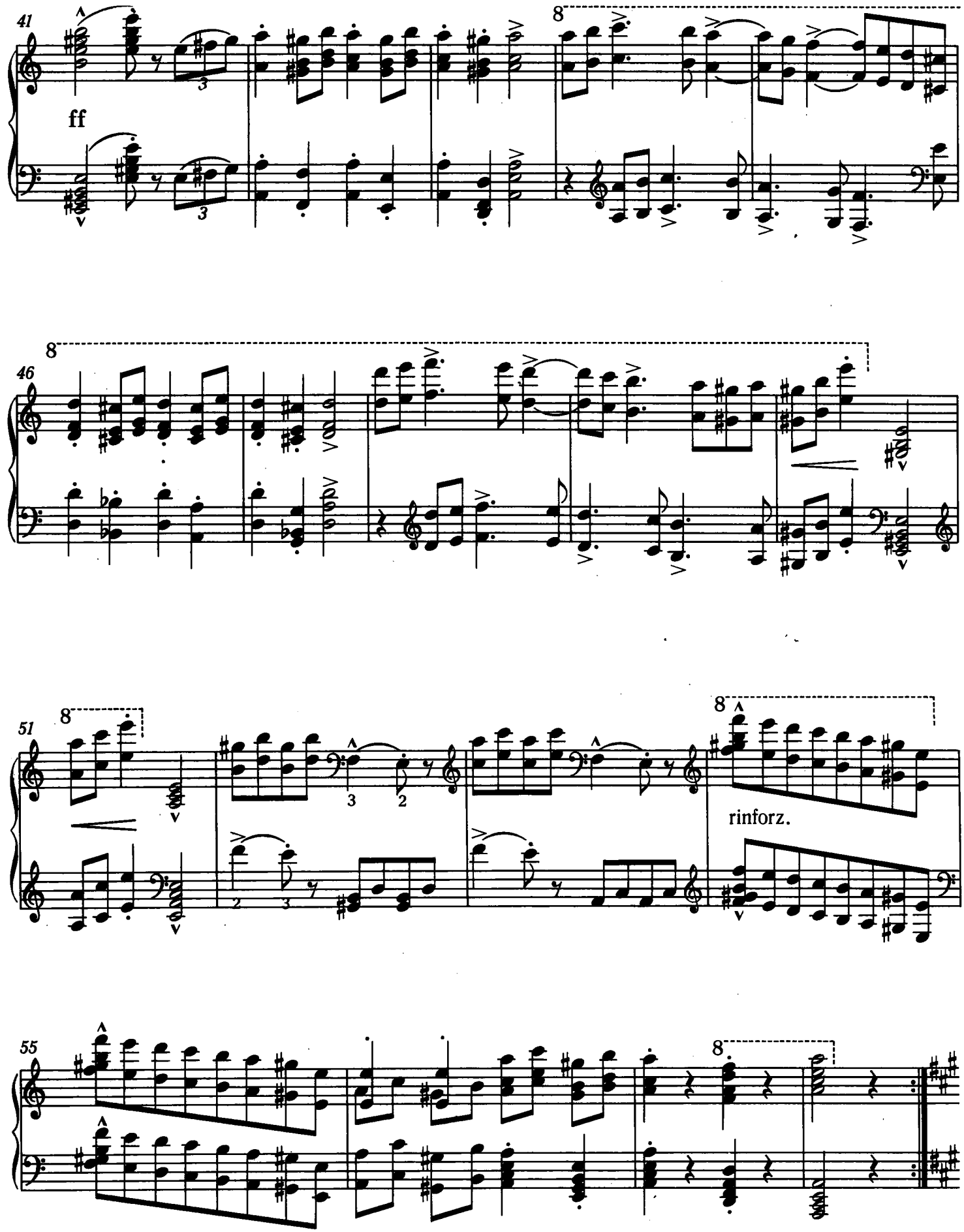
*) The rhythm of the march is anapaestic. Today it would be phrased:

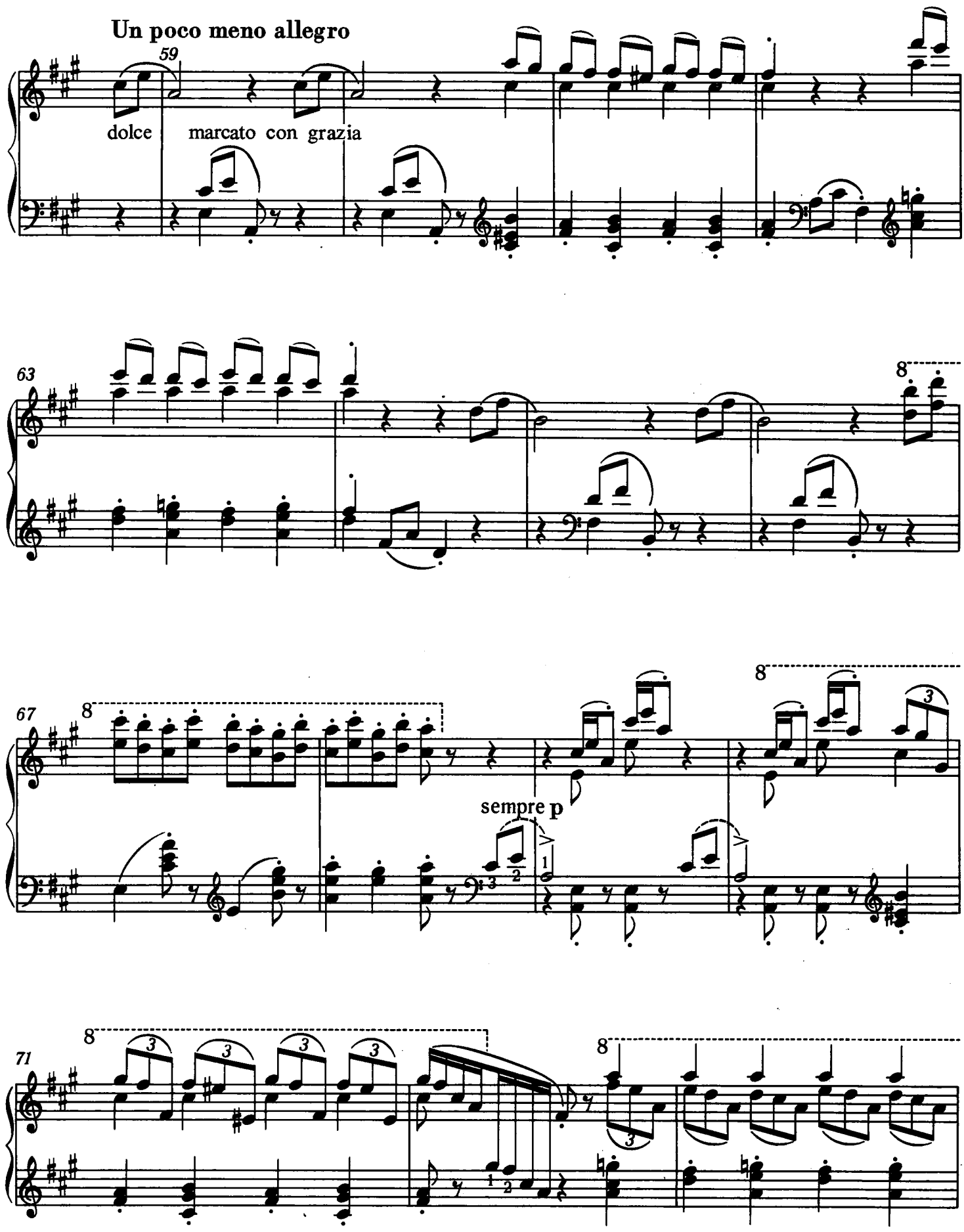


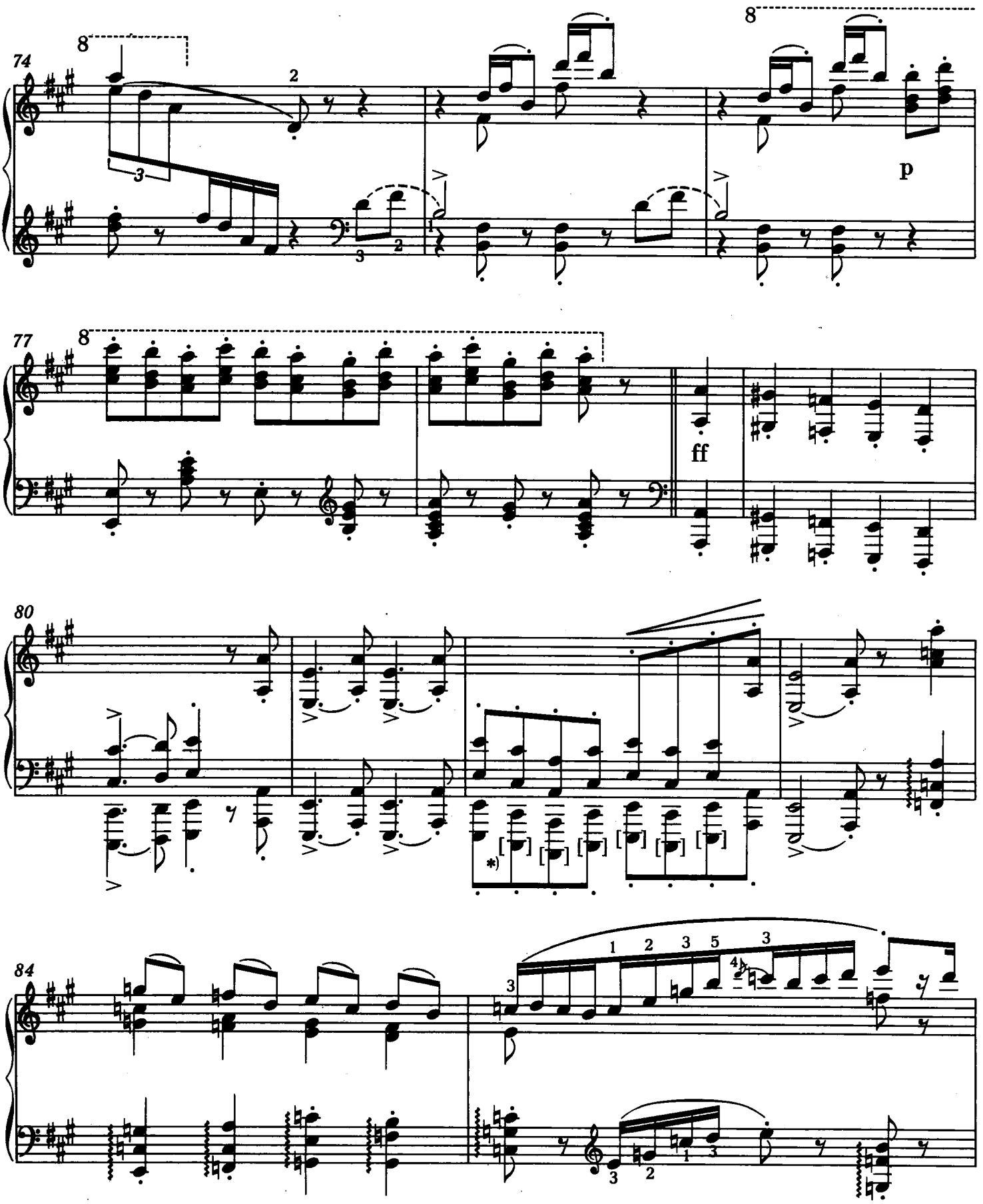



*) Die Achtelwerte sind wieder anzuschlagen.

*) The quavers are to be struck afresh.

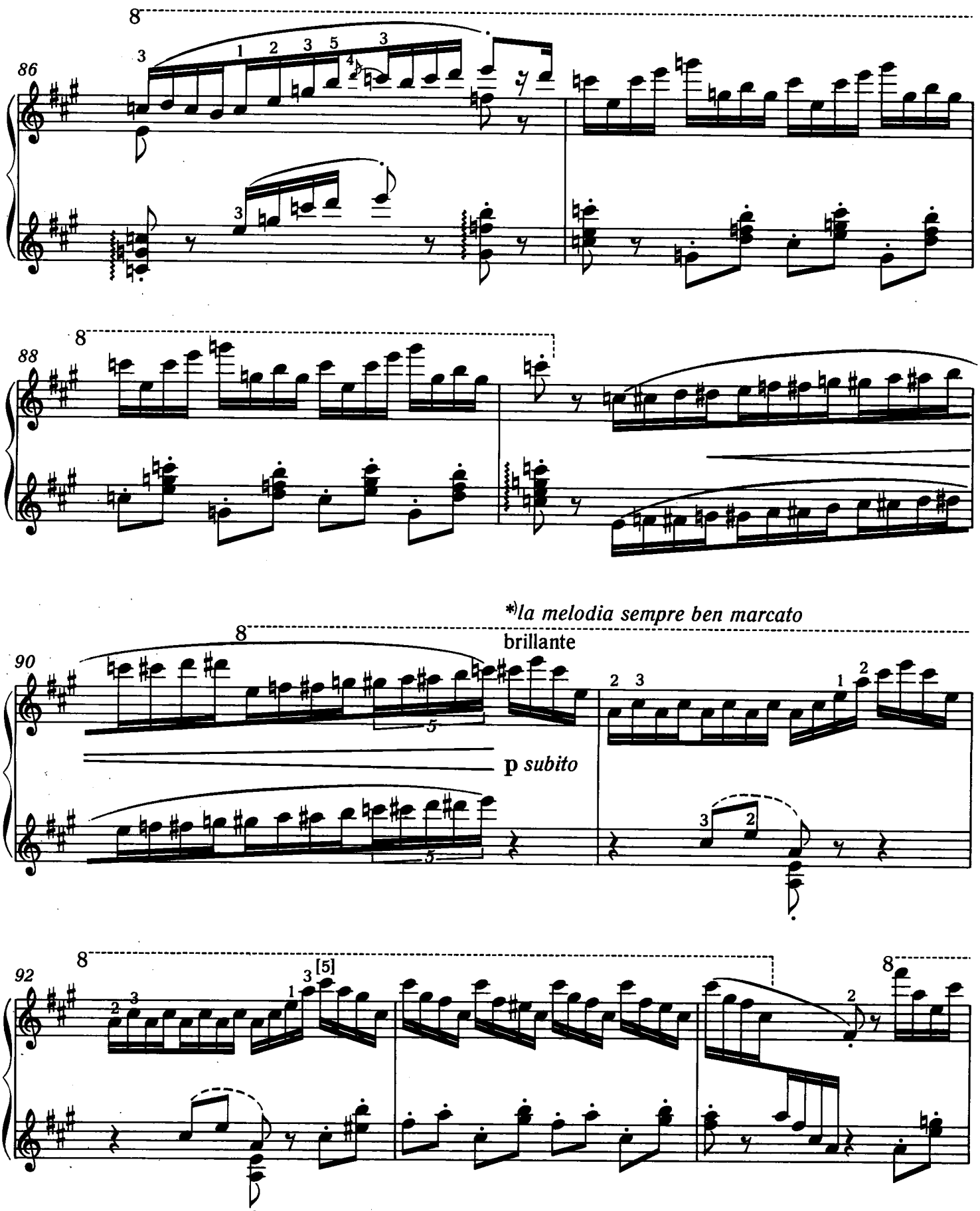

41
ff
8
46
8
51
8
rinforz.
55
8


Un poco meno allegro
59
dolce
marcato con grazia
63
8
67
8
8
sempre p
71
8
8



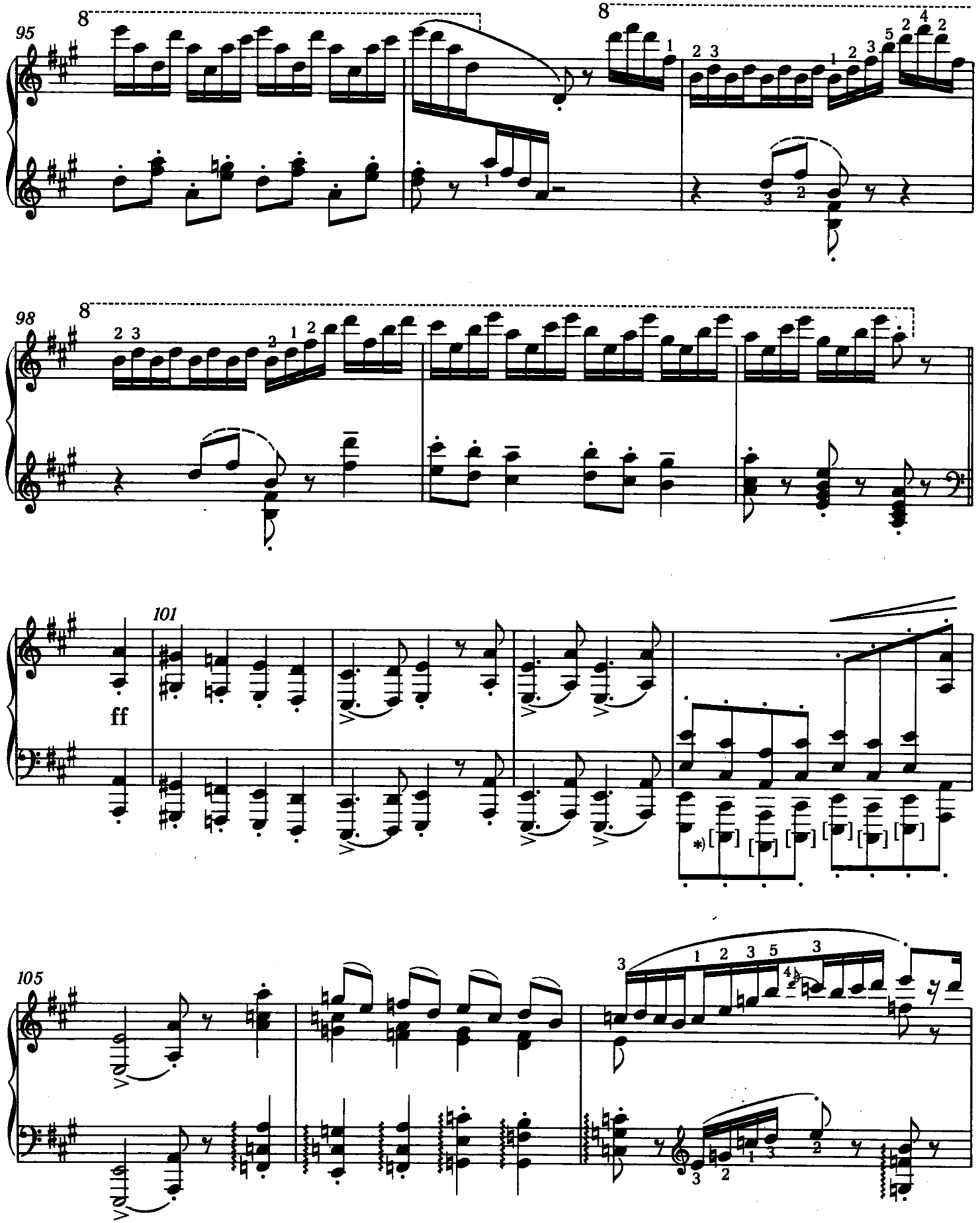

*) Die eingeklammerten Noten kommen bei Liszt nicht vor. Ihre Ausführung wurde erst durch die Verbreitung der siebenoktavigen Klaviere ermöglicht. Ihre Einschaltung ist der Einsicht des Interpreten überlassen.

*) The bracketed notes do not appear in Liszt's original—they only became possible in performance with the spread of the seven octave piano. It is up to the performer whether or not he plays them.



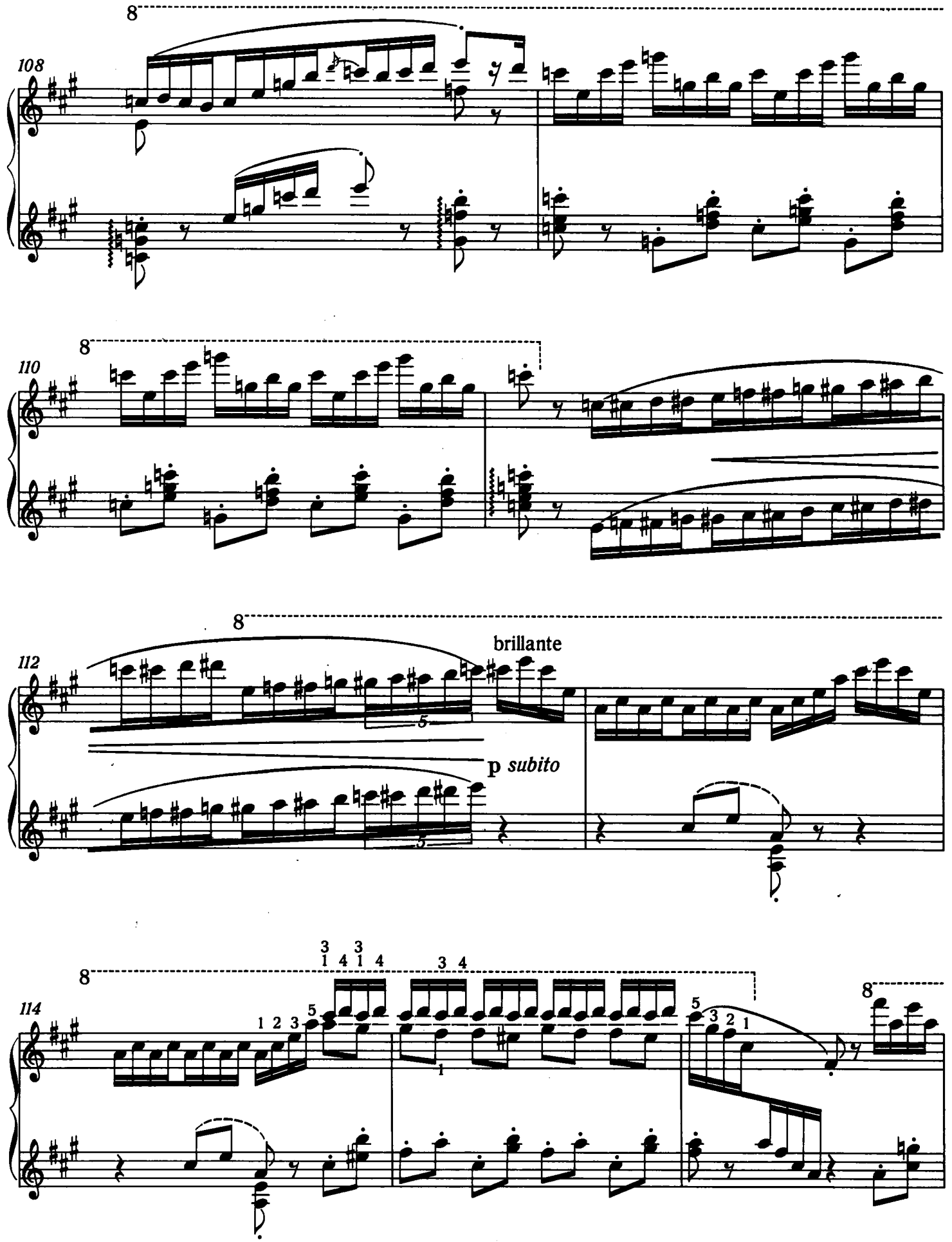

*) Das Thema des Trioteiles soll überall aus dem Gewebe der Figurationen hervorklingen, das die Melodie verborgen enthält.

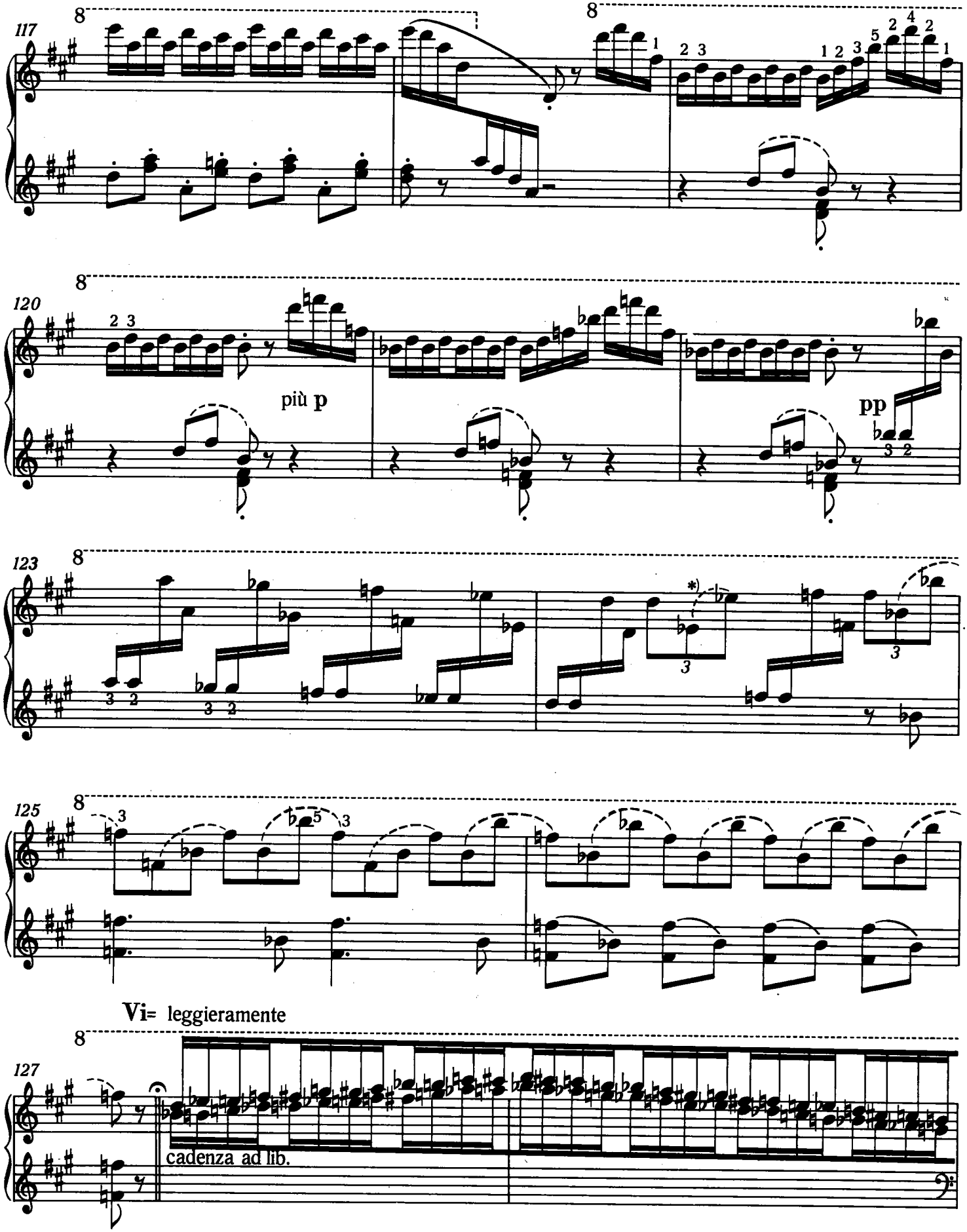
*) The theme of the trio section is to emerge through the web of figuration that almost conceals the melody.




*) S. Bemerkung zu Takt 82.

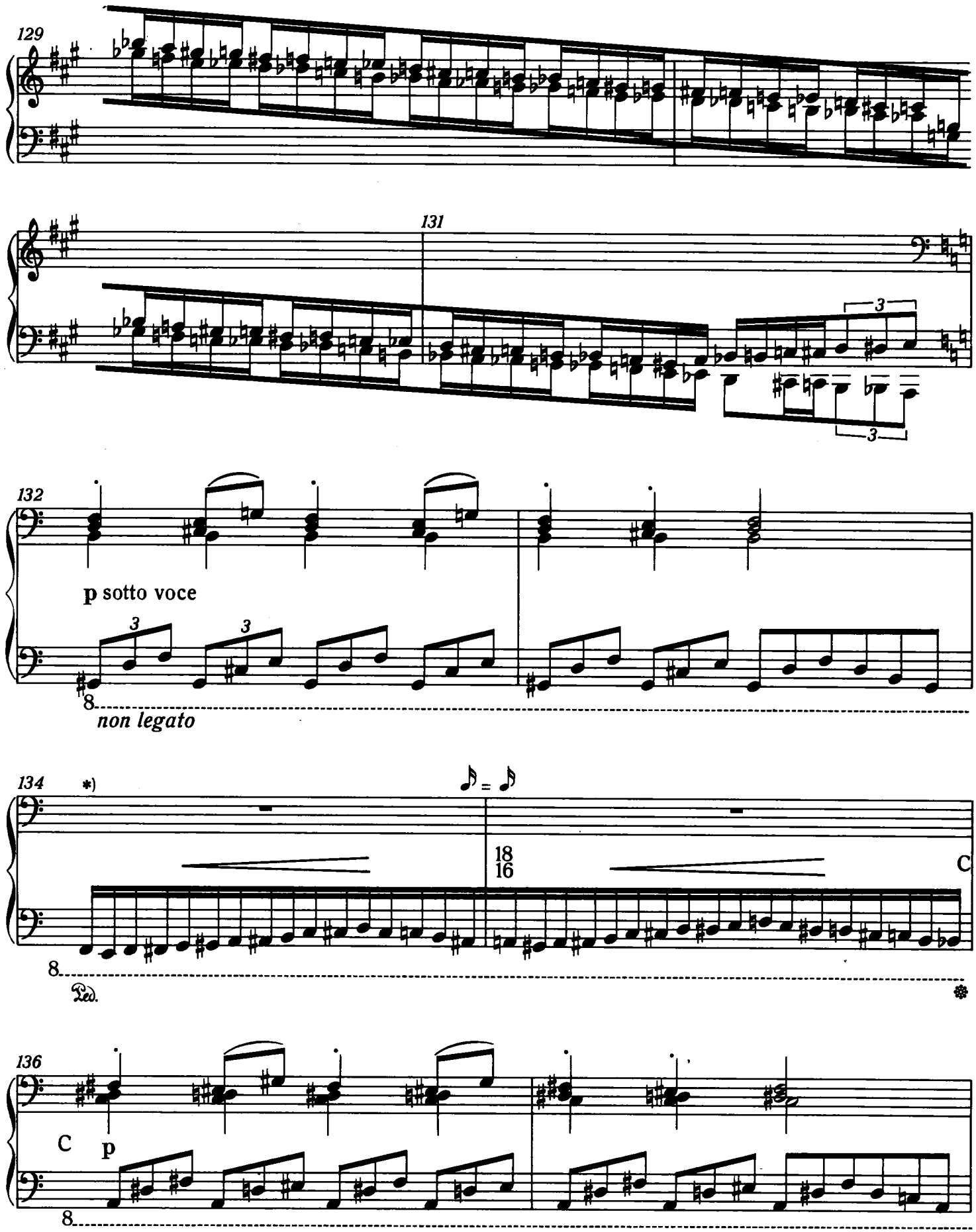
*) See our note on bar 82.


8
108
8
110
8
112
brillante
p subito
8
114
8



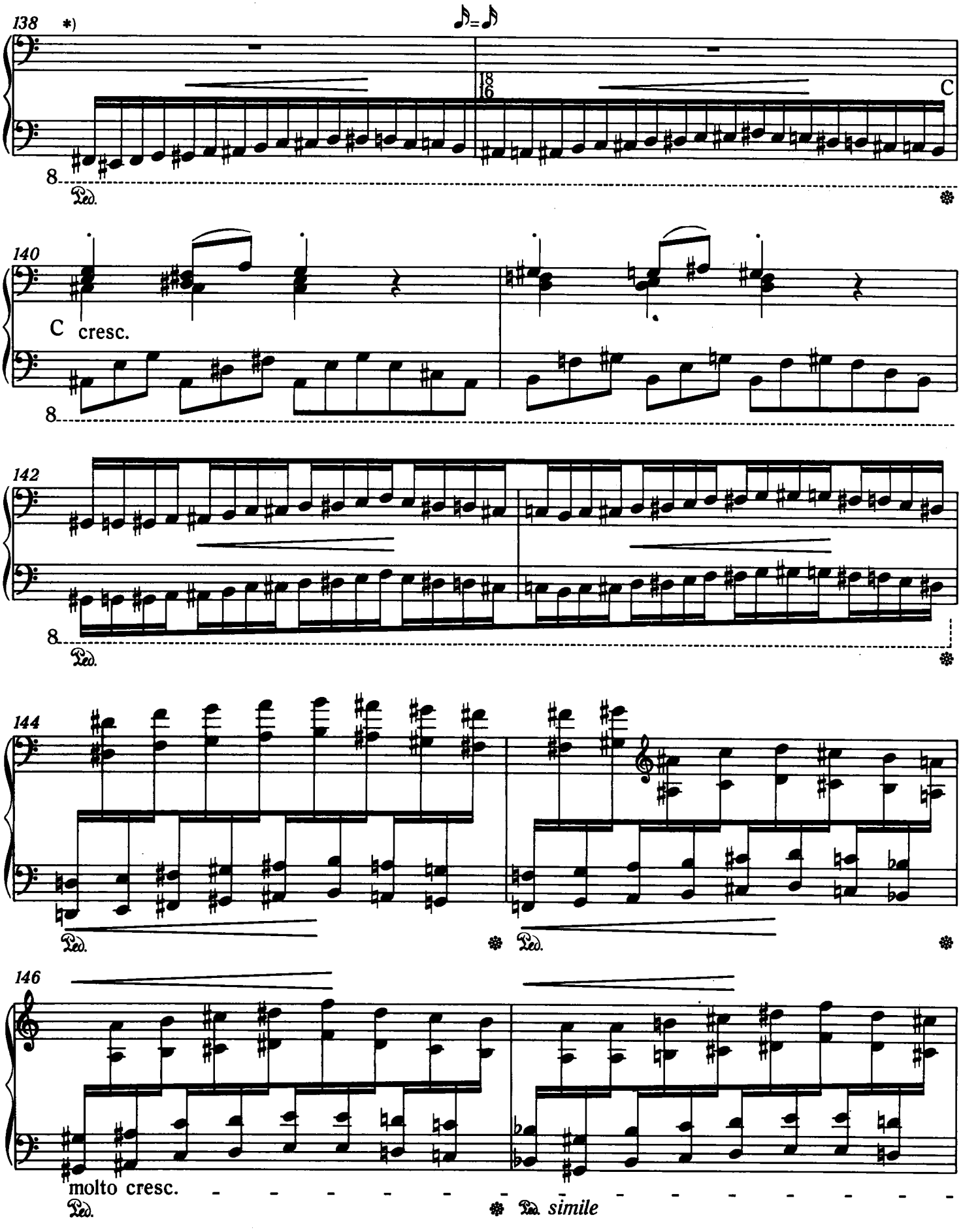

*) Die gestrichelten Bögen bezeichnen lediglich den strukturellen Aufbau der Motive und weisen nicht auf etwaige Abtrennung hin.

*) The dotted lines are merely meant to indicate the structure of the motives and do not imply breaks in phrasing.



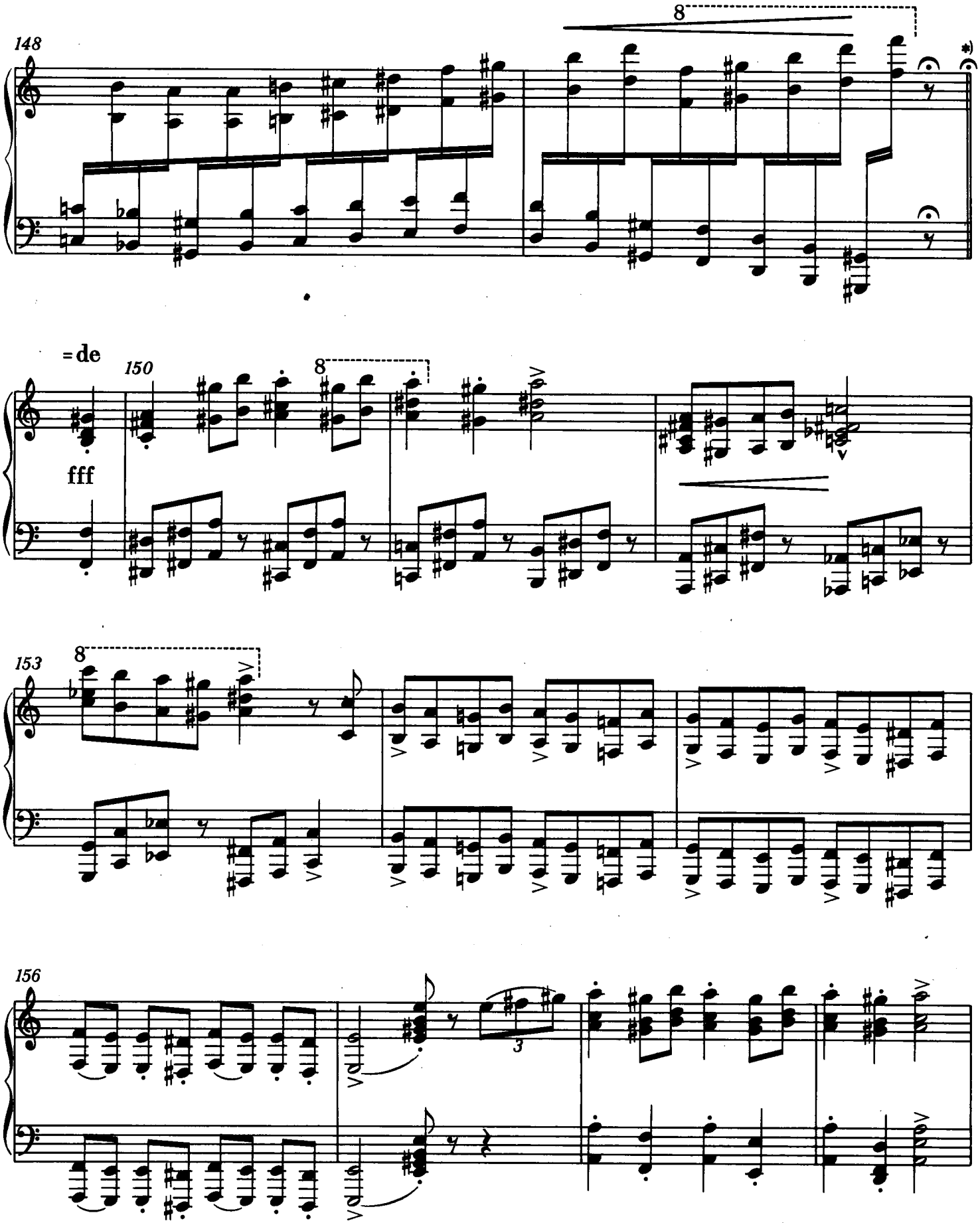

*) Die 34 Töne der chromatischen Passage teilen sich in eine aus 16 und eine aus 18 Tönen bestehende Gruppe. Bei den gleichmässig laufenden Sechzehnteln nimmt die Zeitdauer des zweiten Taktes dadurch um zwei Sechzehntel zu. Die ungewohnte Weise der Pedalanwendung will die Illusion wogenden Kampfgetöses erwecken.

*) The 34 notes of the chromatic passage are to be divided into groups of 16 and 18 notes respectively. Since the semiquavers are meant to run evenly the duration of the second bar contains two extra semiquavers. The unusual pedalling is meant to suggest the roll of battle.



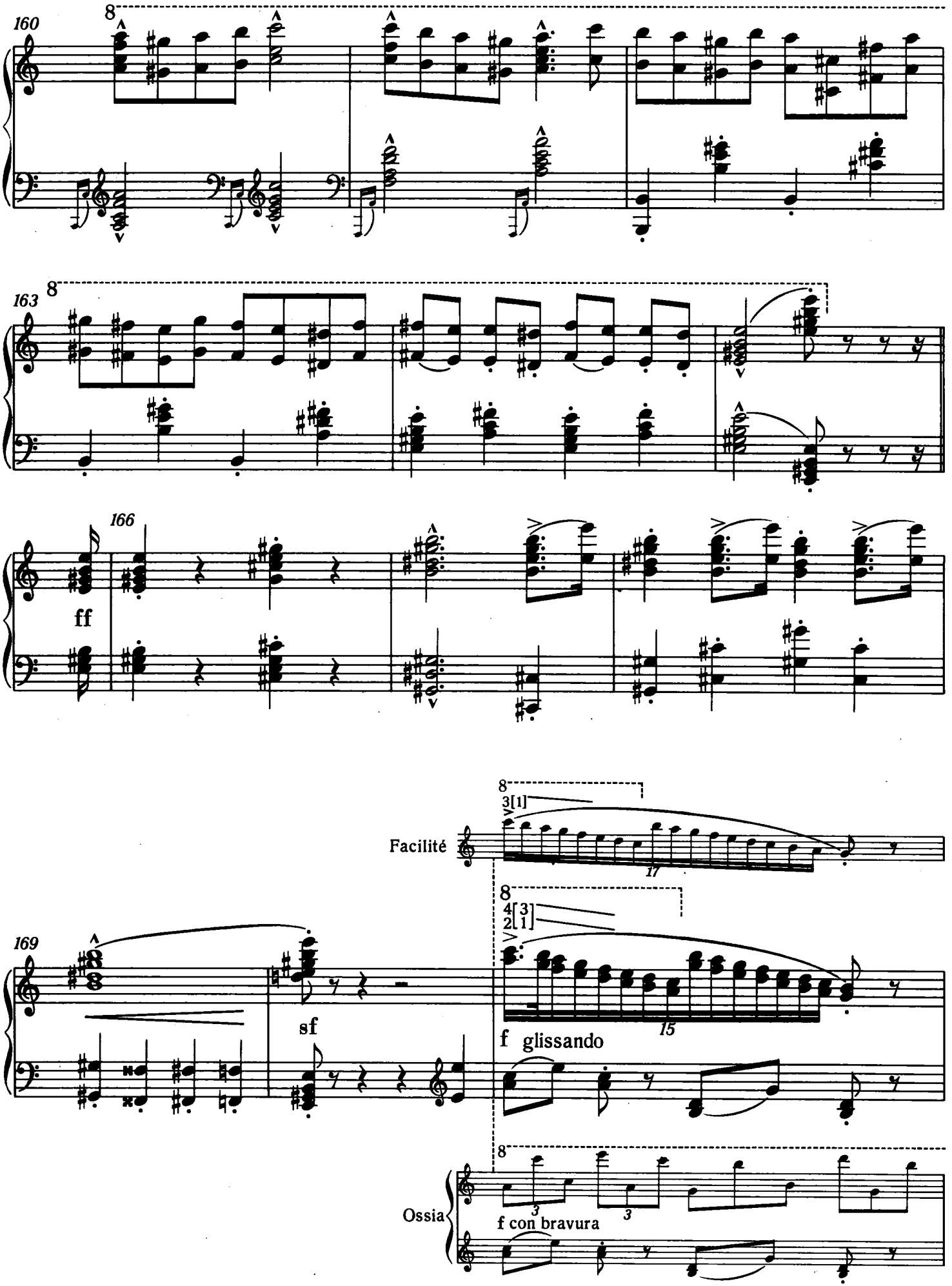

*) S. Bemerkung zu Takt 134.

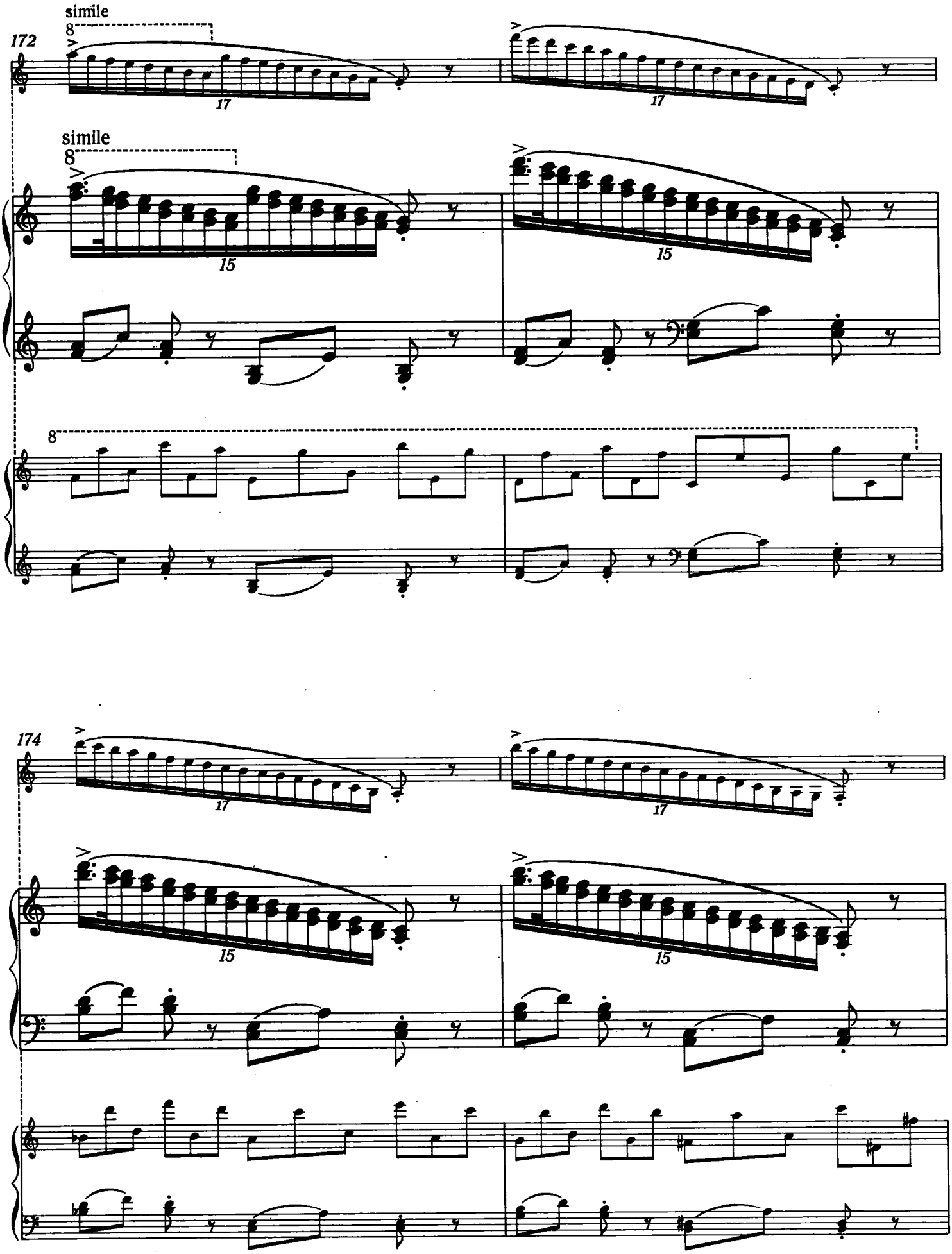
*) See our note on bar 134.

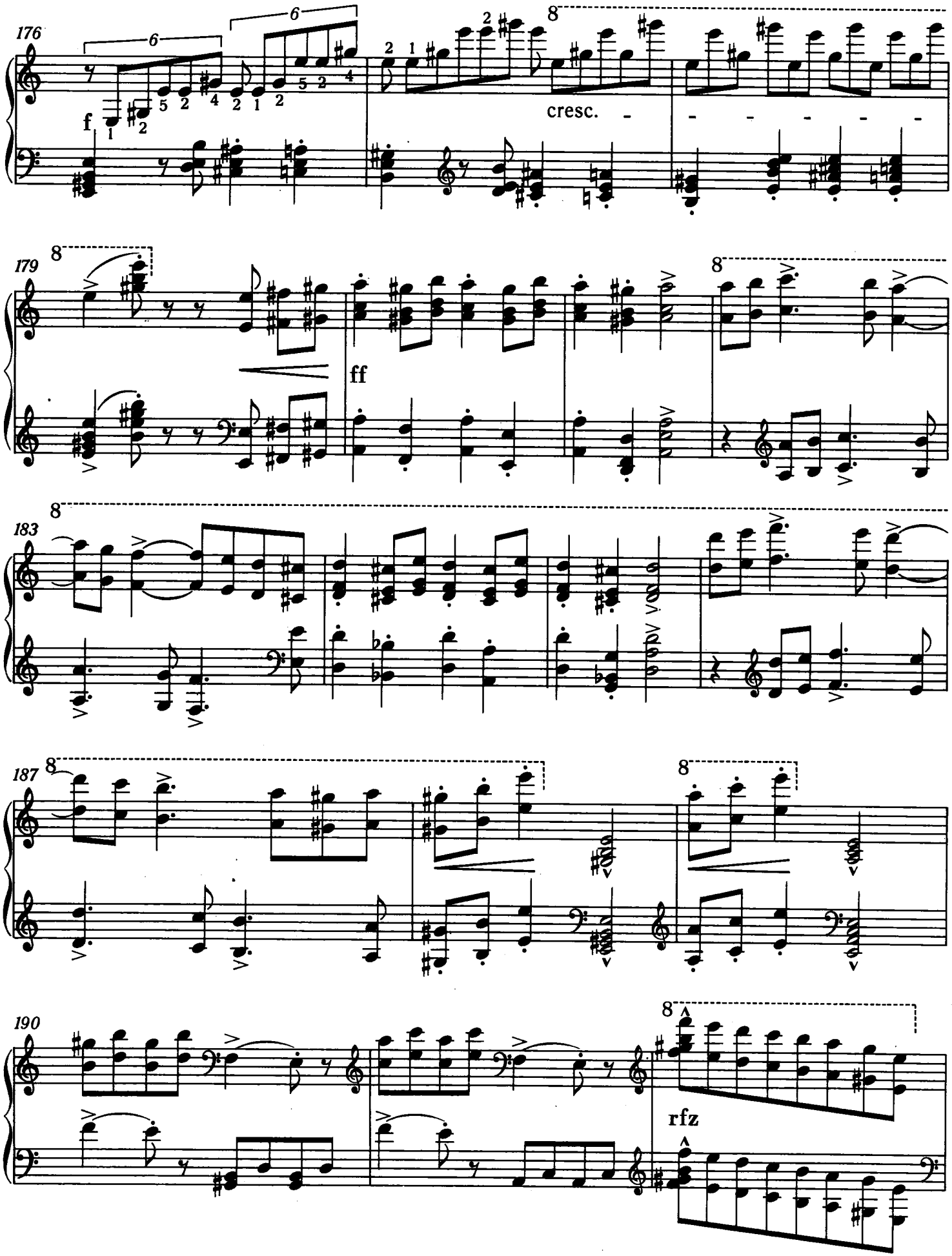


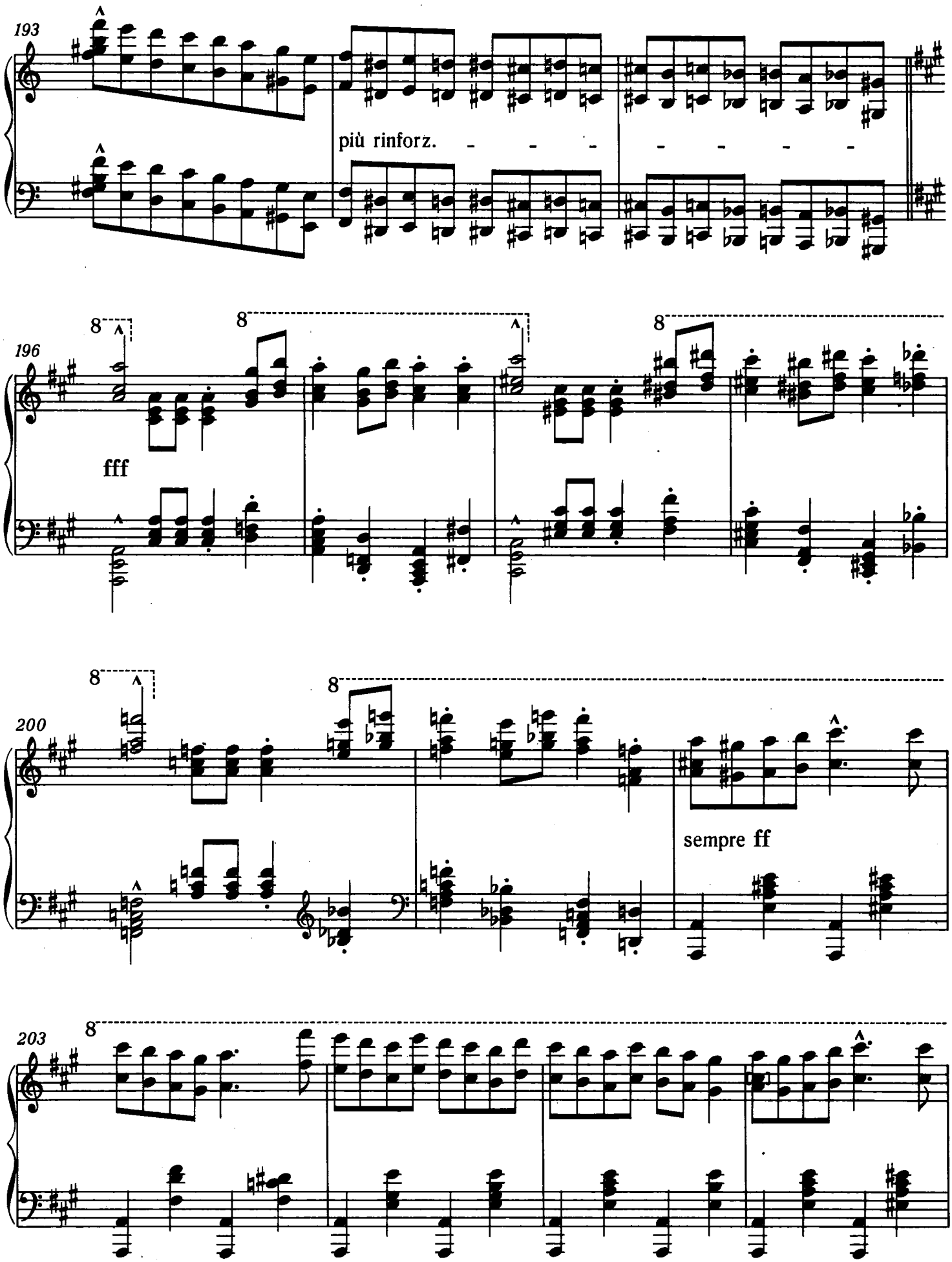

*) Vor dem Auftakt zum neuen Teil sollte eine Pause von drei Viertelwerten eingehalten werden.

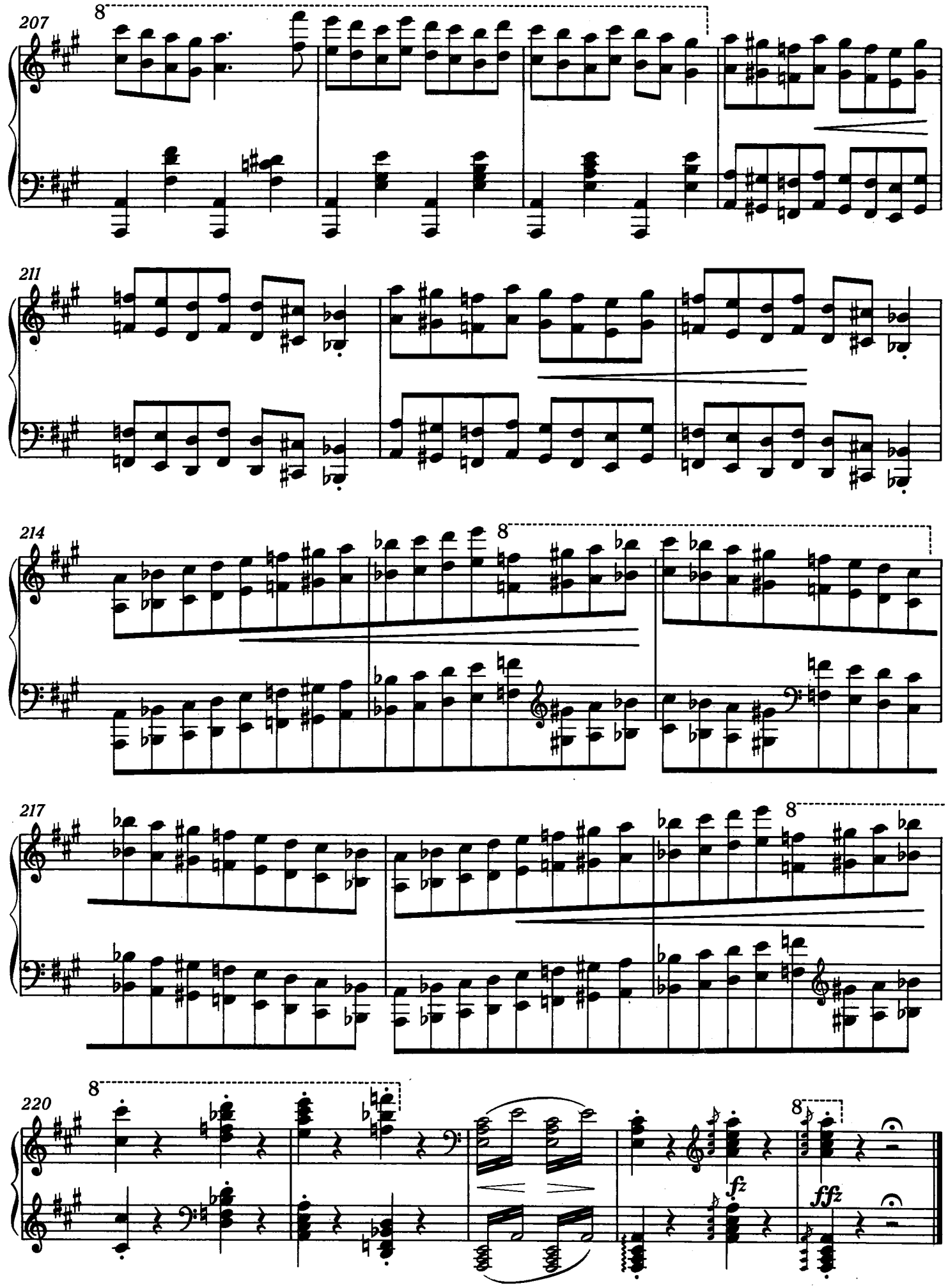
*) The upbeat of the new section should be preceded by a pause of three crotchets between the two bars.


160
8
163
8
166
ff
Facilité
8
3[1]
17
169
sf
8
4[3]
2[1]
15
f glissando
8
Ossia
3
3
f con bravura


simile
172
simile
174


176
f
cresc.
179
ff
183
187
190
rfz


193
più rinforz.
196
fff
200
sempre ff
203


207
8
211
214
8
217
8
220
8
8
fz
ffz