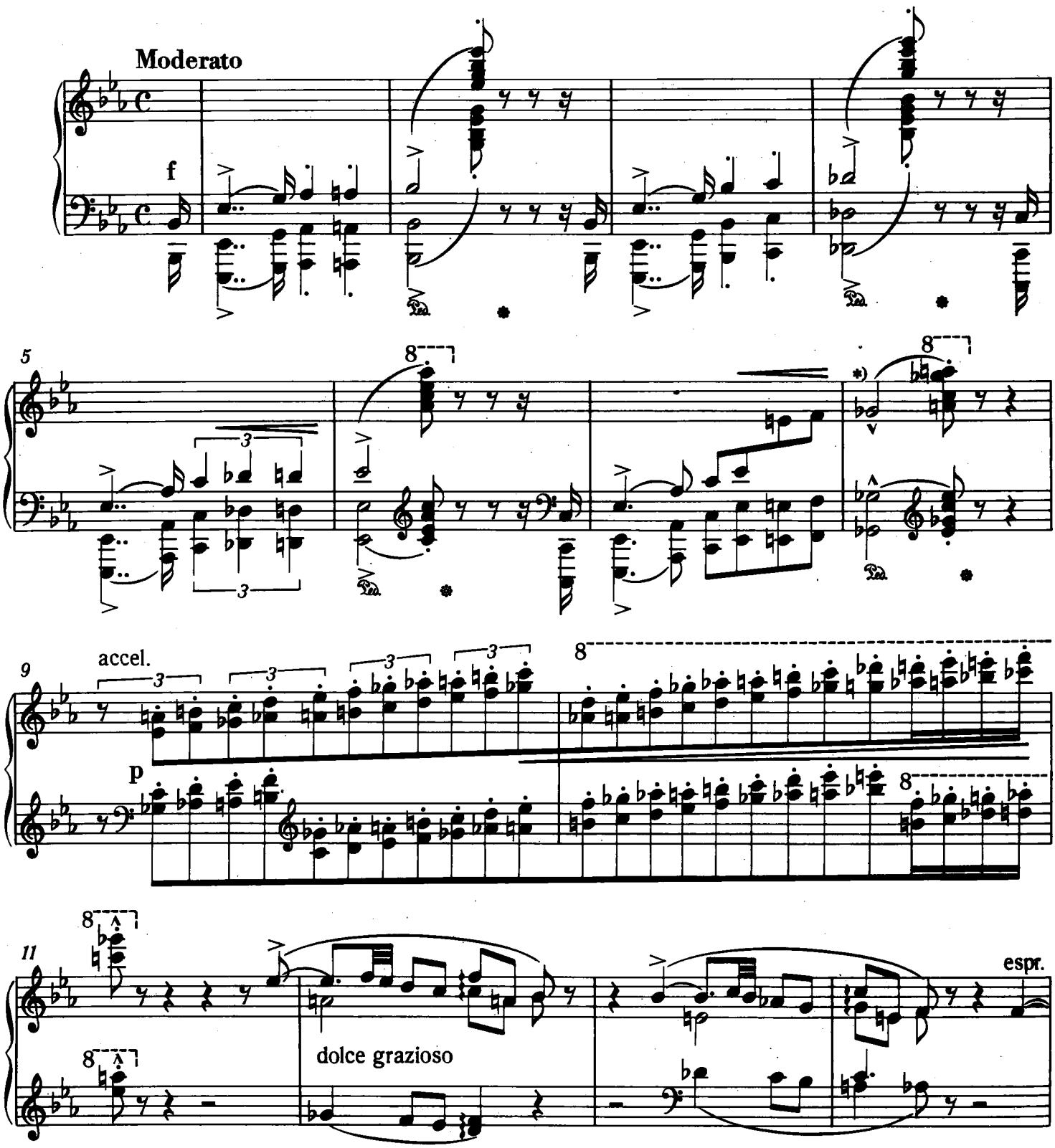
A. H. W. Ernst

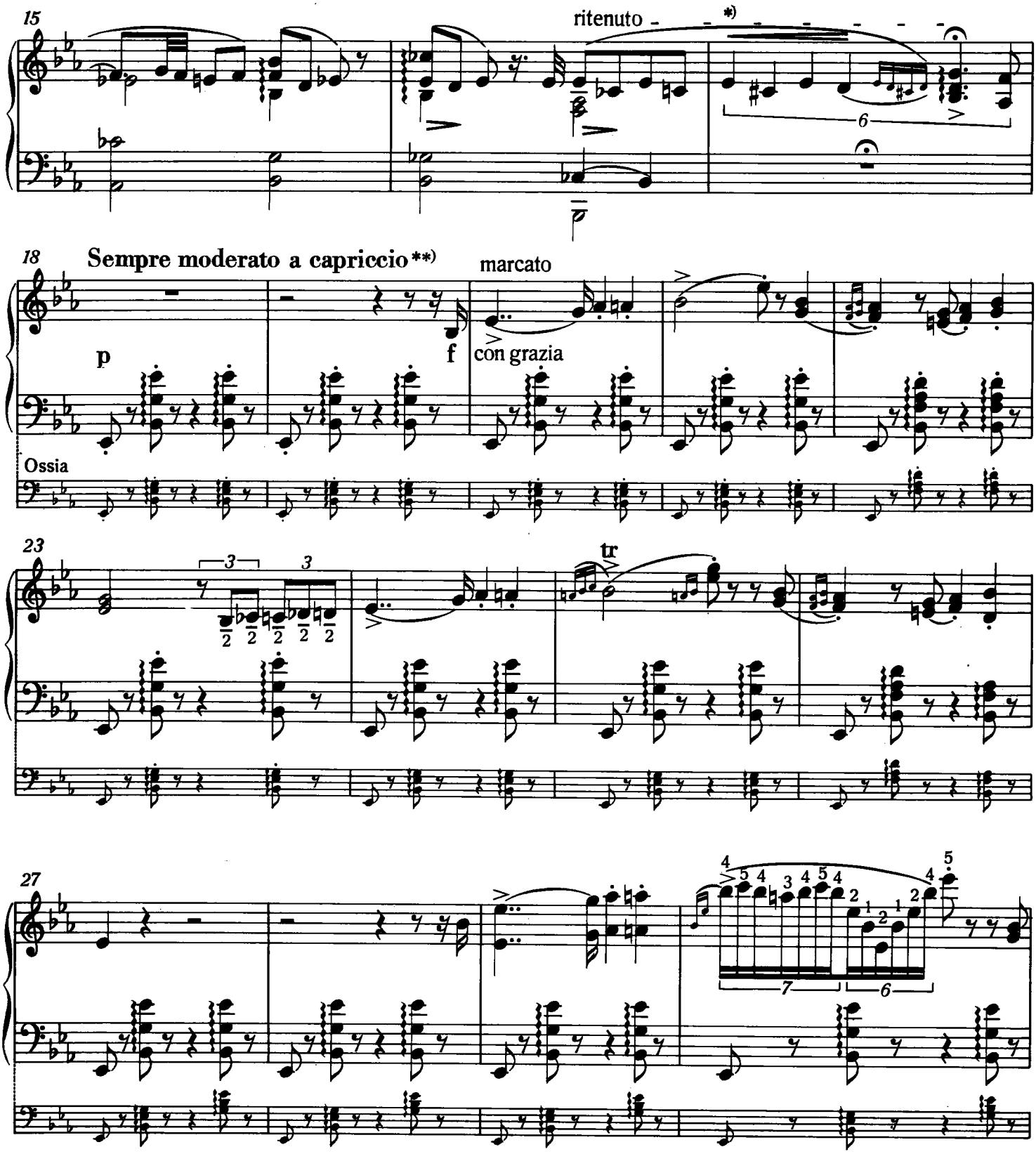
IX. RHAPSODIE HONGROISE

PESTHER CARNEVAL - LE CARNAVAL DE PESTH



*) Der Anfangston des Taktes ist – abweichend von Takt 2, 4 und 6 – bereits mit *marcatissimo* bezeichnet.

*) The initial note of the bar, unlike those of bars 2, 4 and 6, has a *marcatissimo* sign.

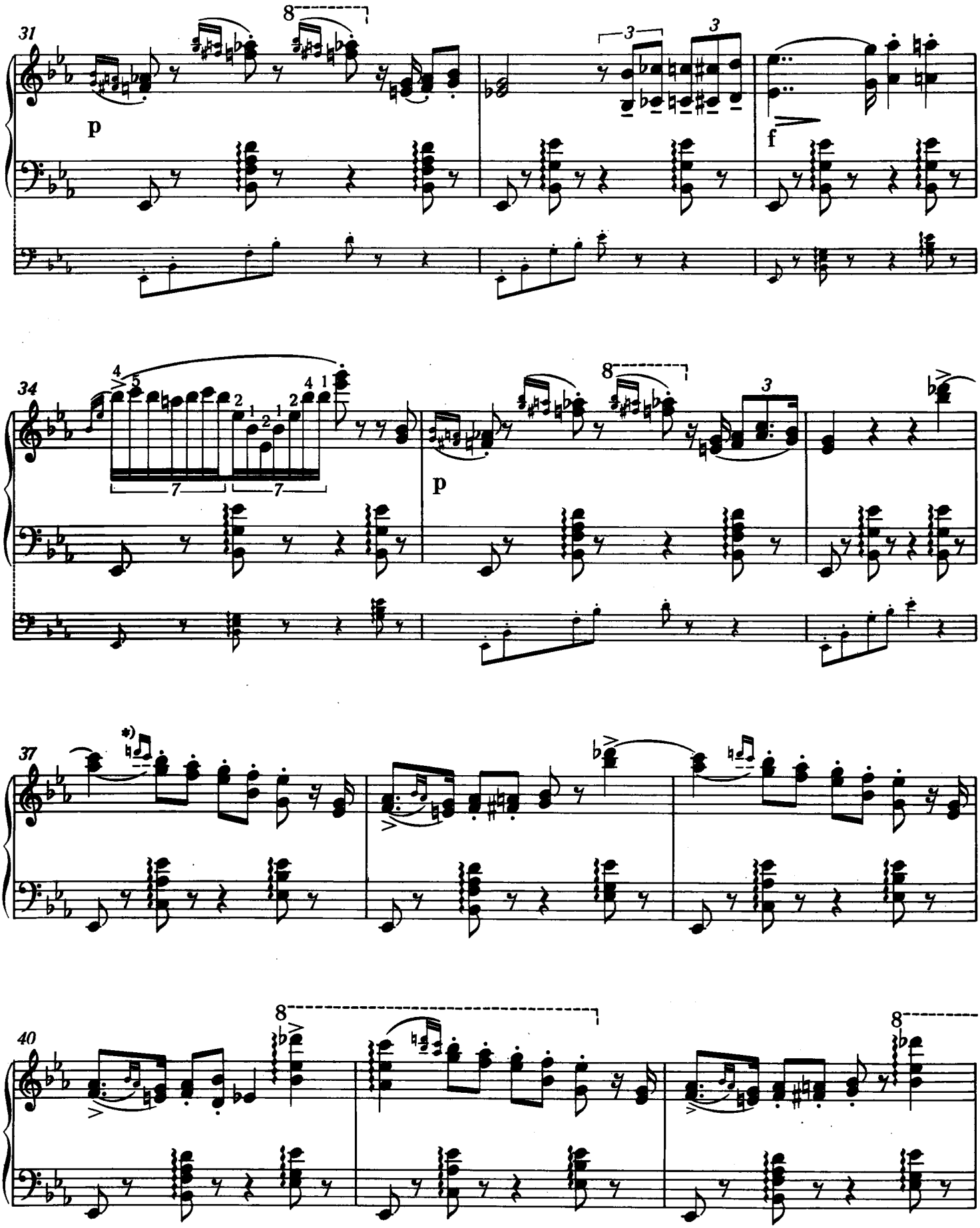


*)Man sollte die rhythmische Augmentation des immer enger werdenden melodischen Motivs durch 2 + 2 + 2-Einteilung der Sextole fühlbar machen.

**) Die langsamen Teile dieser Rhapsodie folgen dem schreitenden Rhythmus eines feierlichen, würdevollen Tanzes. Die Bezeichnung *a capriccio* bezieht sich demzufolge nur auf die Ornamente der Melodie und auf die eingeschobenen Zusätze.

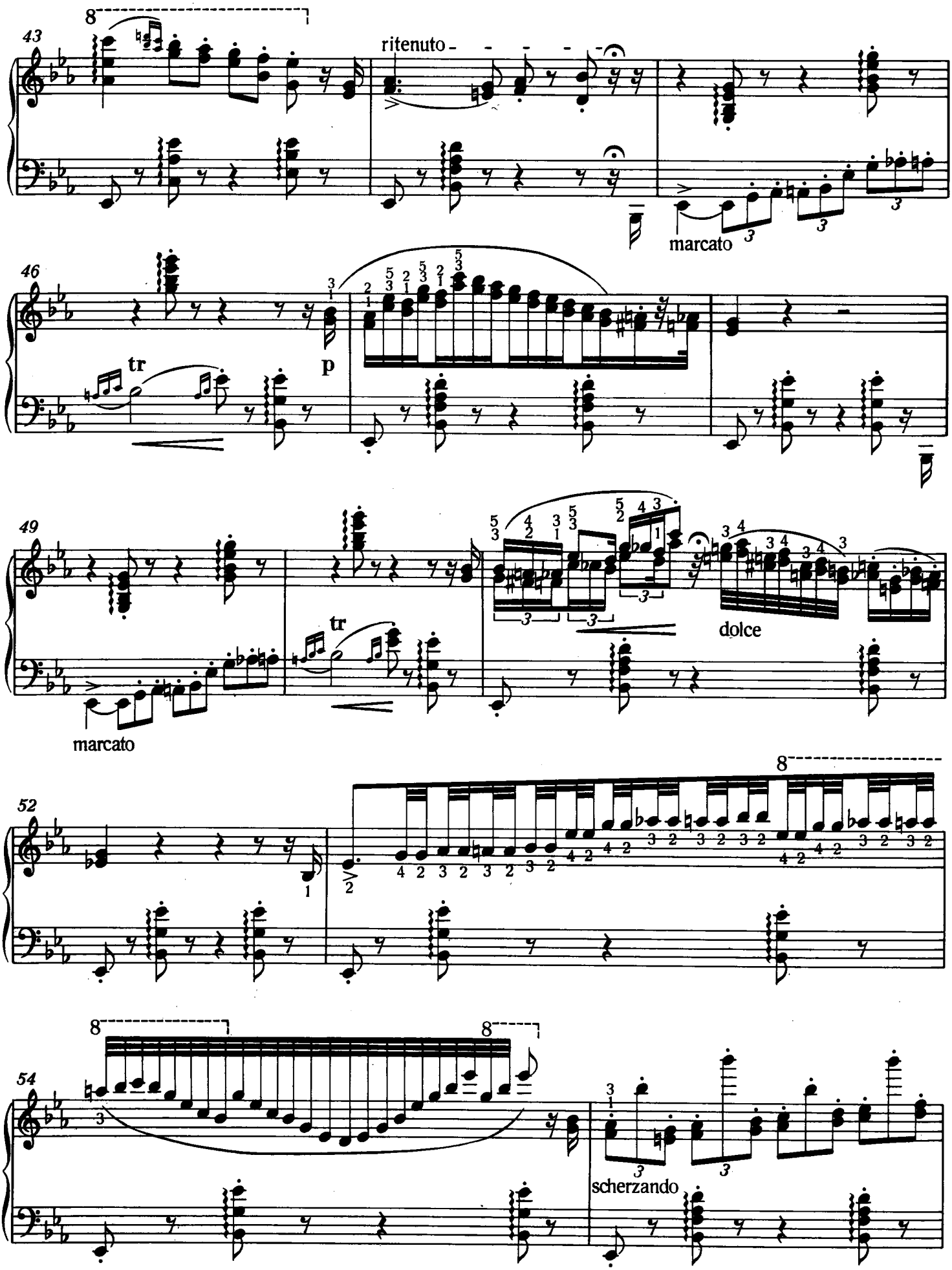
*) The rhythmic augmentation of the steadily contracting melodic motif should be made perceptible by subdividing the sextuplet into 2 + 2 + 2.

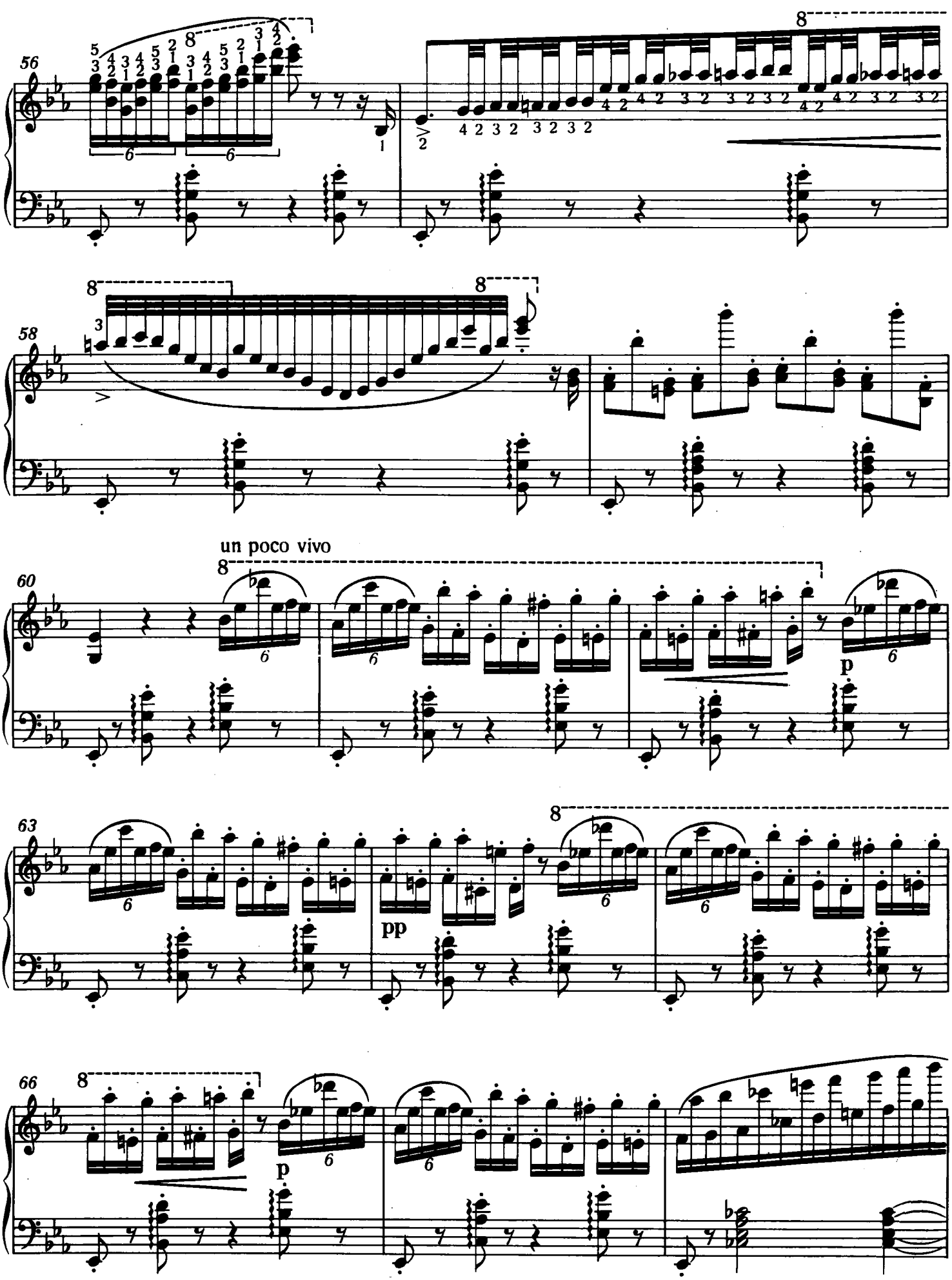
**) The slow sections of this Rhapsody follow the striding rhythm of a solemn, dignified dance. The indication *a capriccio* in consequence refers only to the ornaments of the melody and to the interpolations.

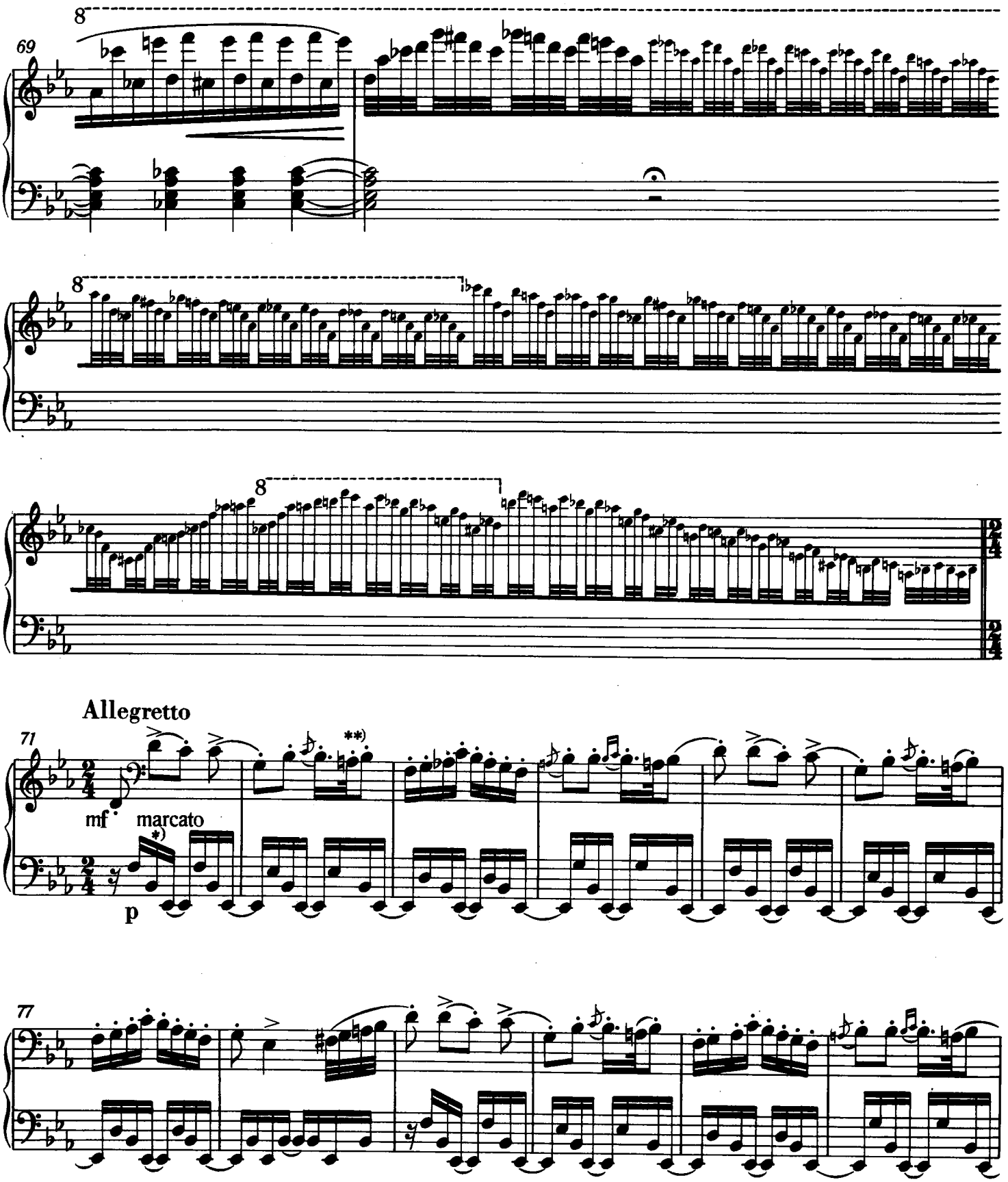


*) In Takt 37–43 haben wir die Ornamente als Nachschläge aufgefaßt; sie sind identisch mit einem der Hauptmotive des Werkes, welches bereits in Takt 12 in dieser Form auftritt.

*) In bars 37–43 we have taken the ornaments to be passing appoggiaturas; they are identical with one of the principal motifs of the work which appears in this form as early as bar 12.


43
8
ritenuto
marcato
46
tr
p
49
tr
marcato
dolce
52
8
54
8
8
scherzando


56
58
un poco vivo
60
p
63
pp
66
p

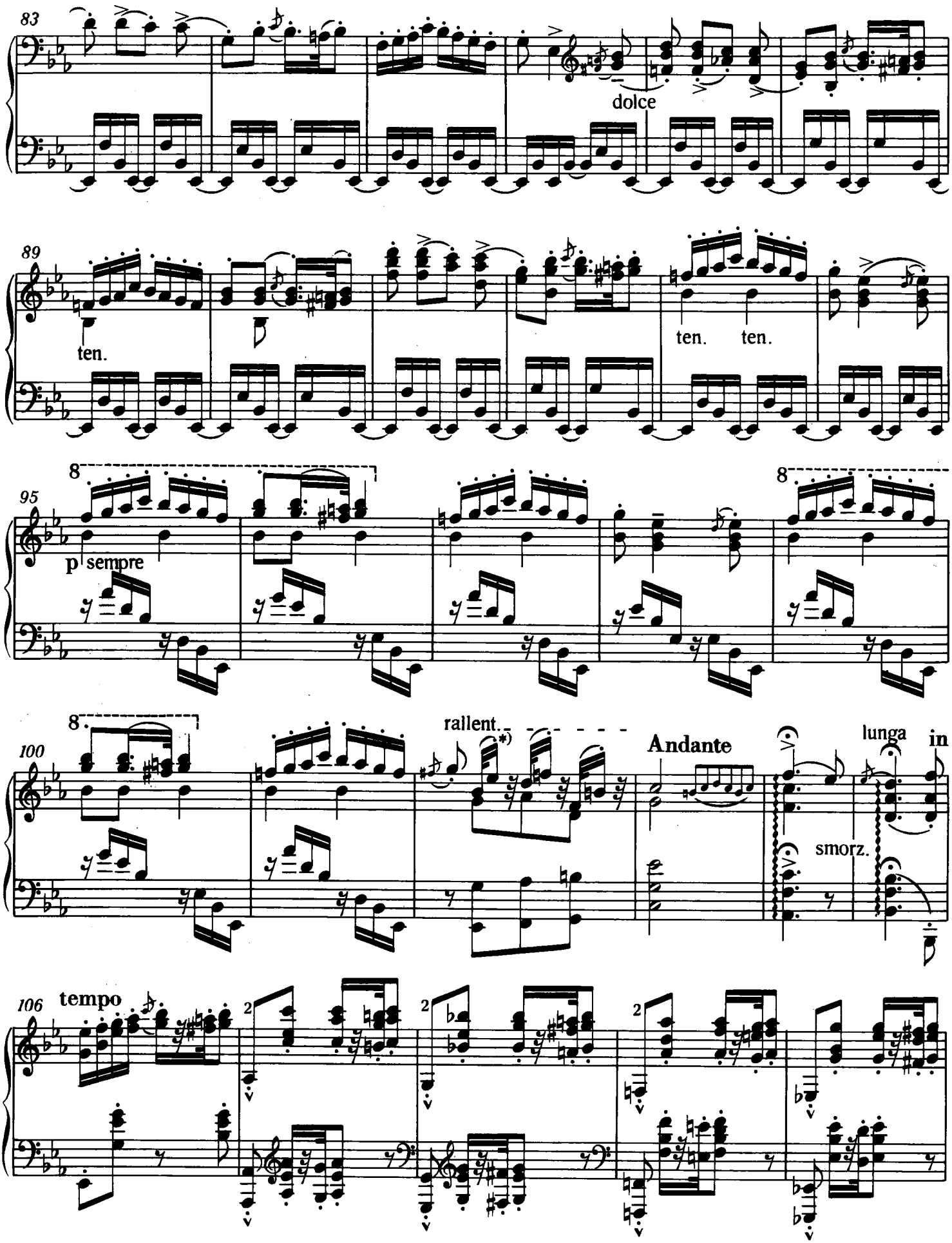


*) In Liszts Manuskript hat die erste Note *B* auch einen Viertelnotenhals; das Zusammenklingen der Dudelsack-Quinte verlangt ohnehin einen Tenuto-Anschlag.

**) Die verschiedenen Artikulationen dieses kleinen Motivs bringen wir – von der Vereinheitlichung Abstand nehmend –entsprechend der Erstausgabe.

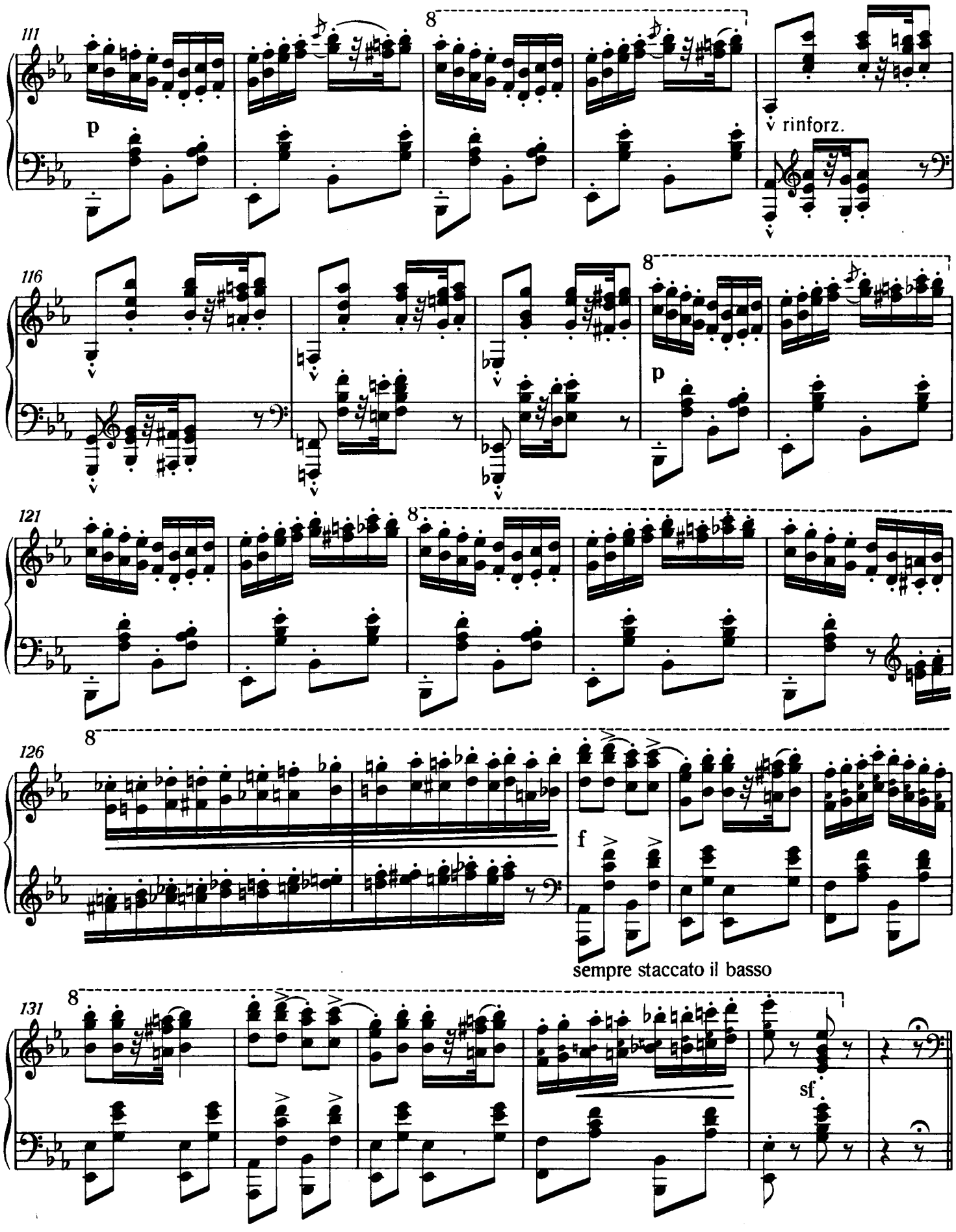
*) In Liszt's manuscript the first *B* flat has an additional crotchet stem; the rendering of the bagpipe fifths anyway demands a tenuto.

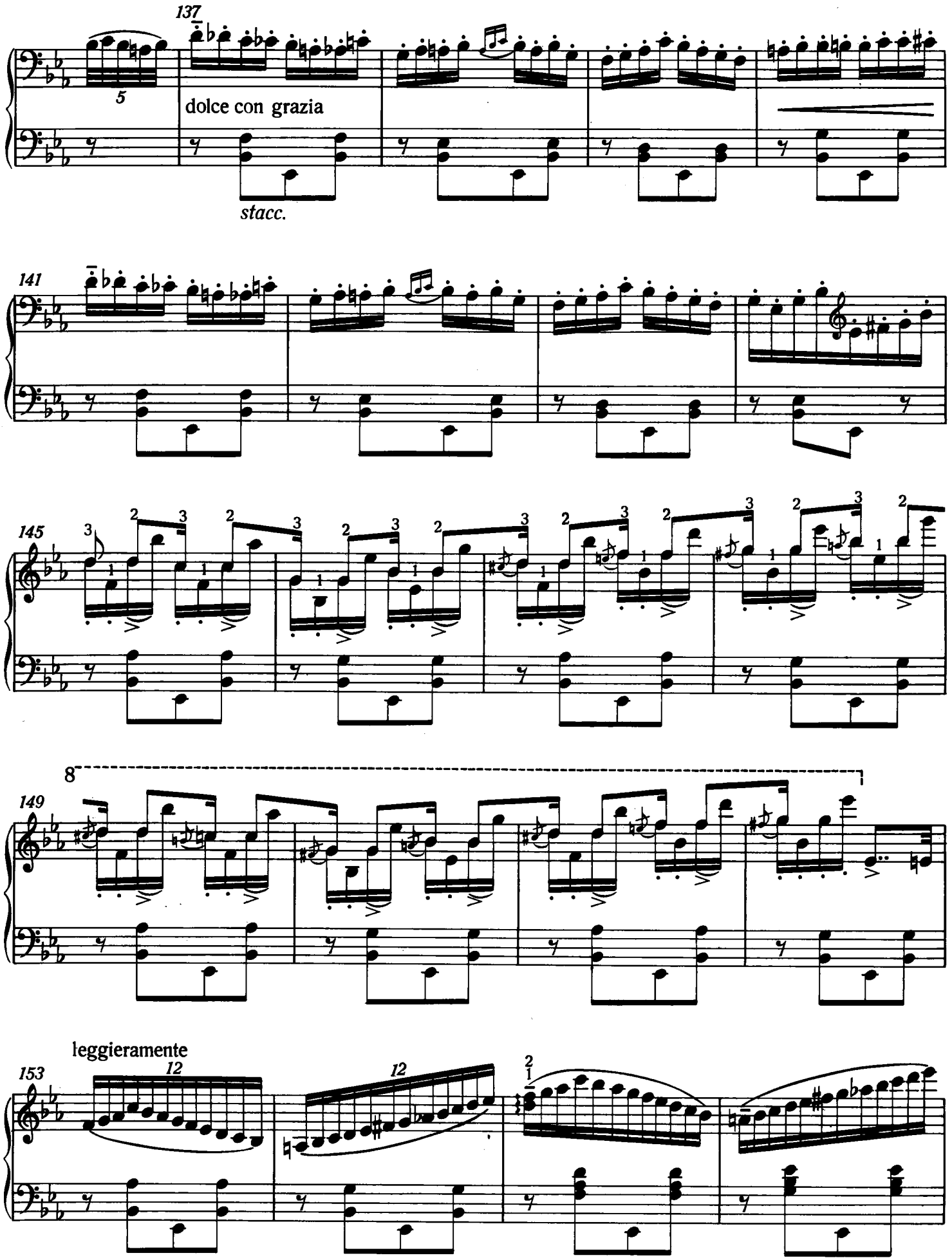
**) The various ways of articulating this little motif are given in accordance with the first edition; we have deliberately not unified them.

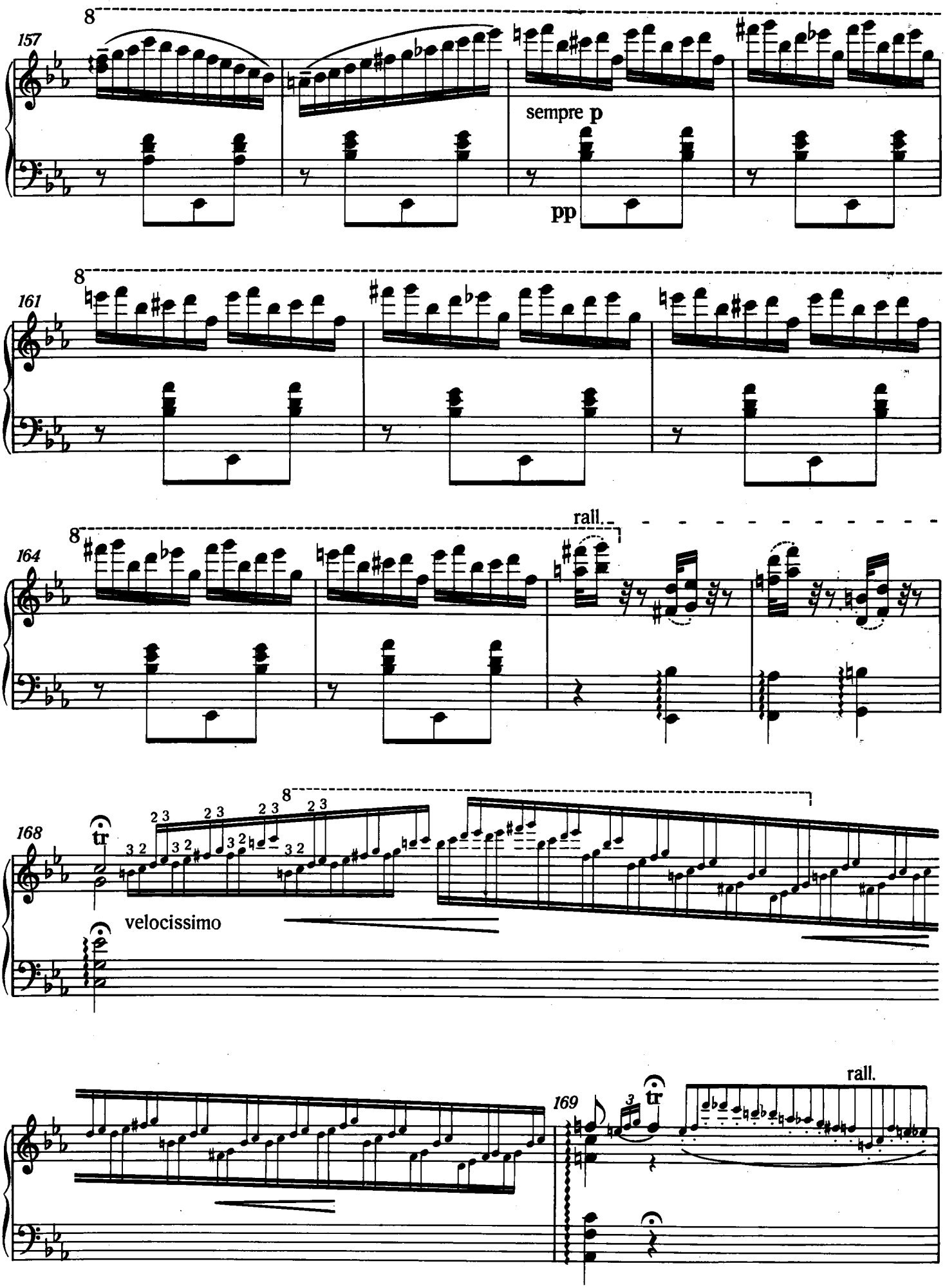


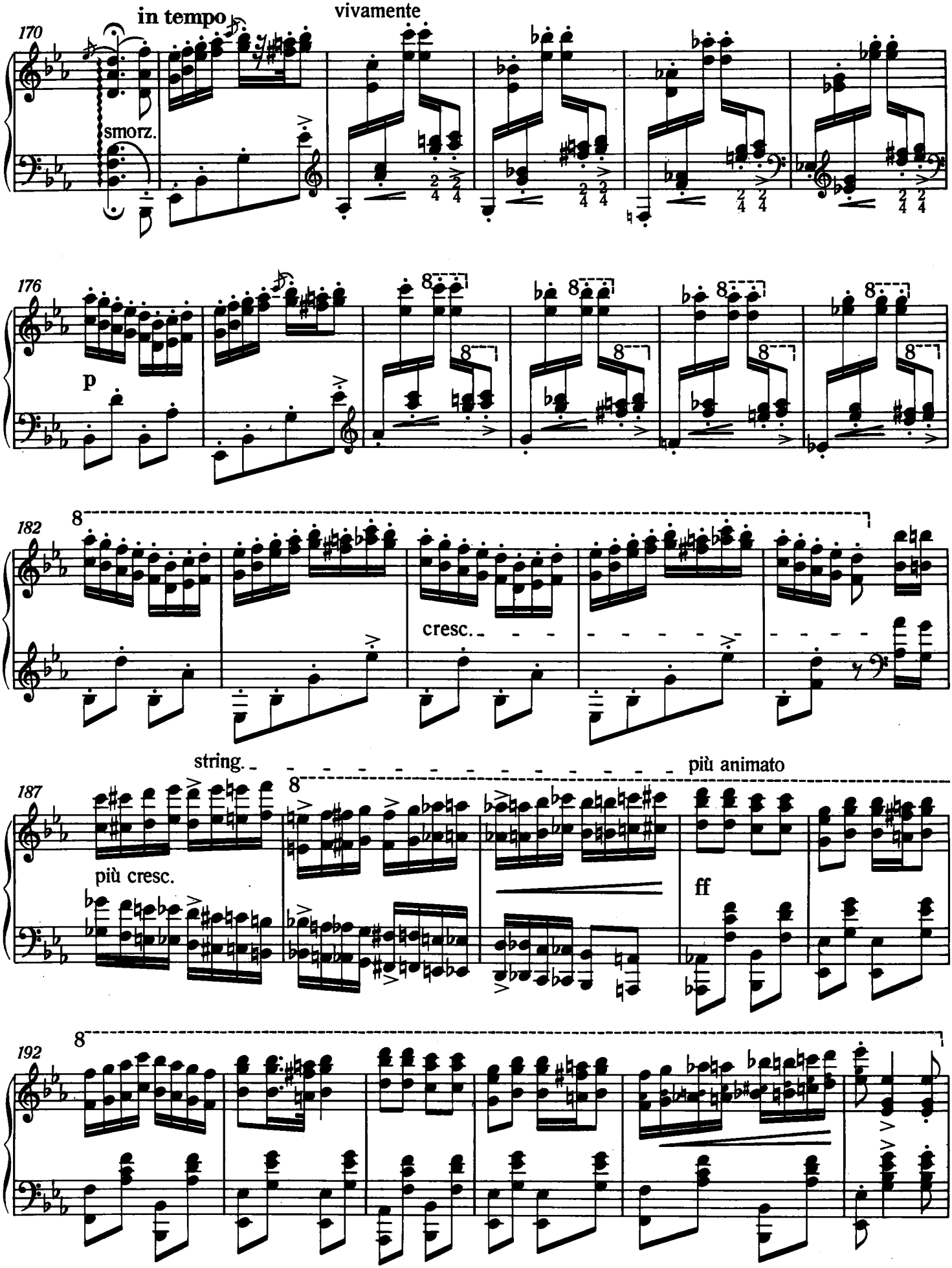
*) Die Staccatopunkte der höheren Töne bezeichnen nur geringe Akzente.

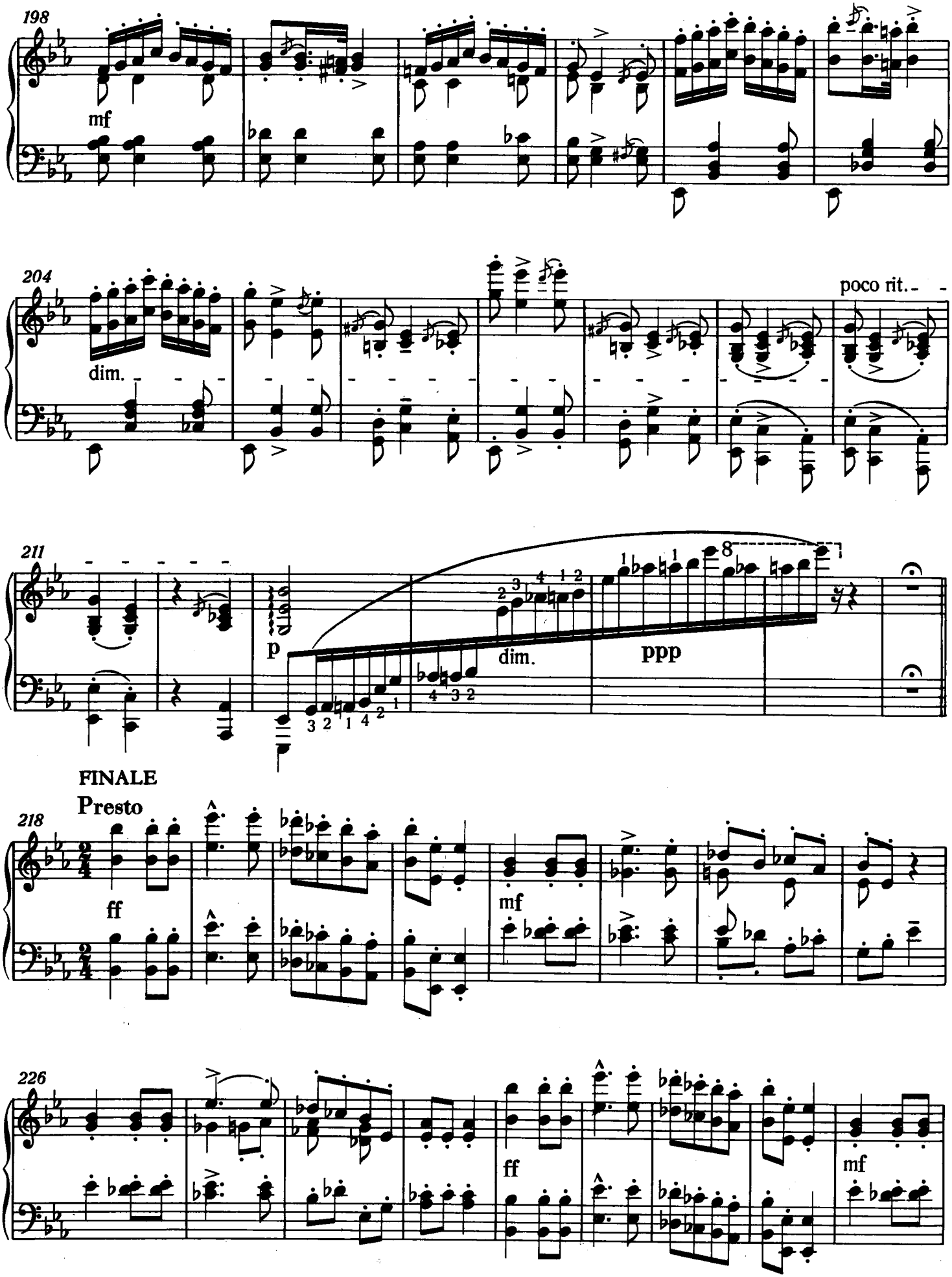
*) The staccato dots on the upper notes designate only slight accentuation.

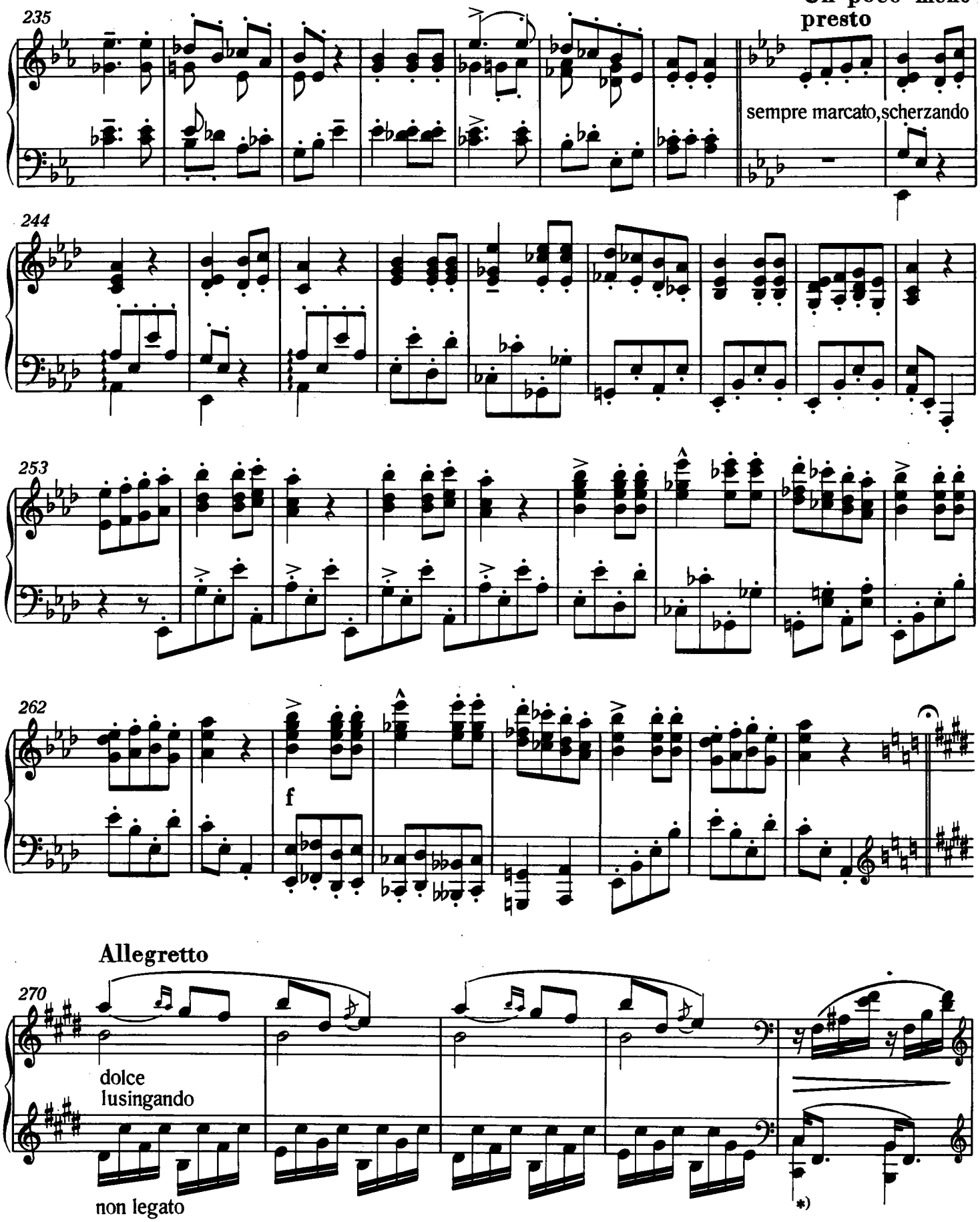

111
p
8
v rinforz.
116
8
p
121
8
126
8
f
sempre staccato il basso
131
8
sf


137
5
dolce con grazia
stacc.
141
145
8
149
leggieramente
153
12
12


157
8
sempre p
pp
161
8
164
8
rall.
168
8
tr
velocissimo
169
3
tr
rall.

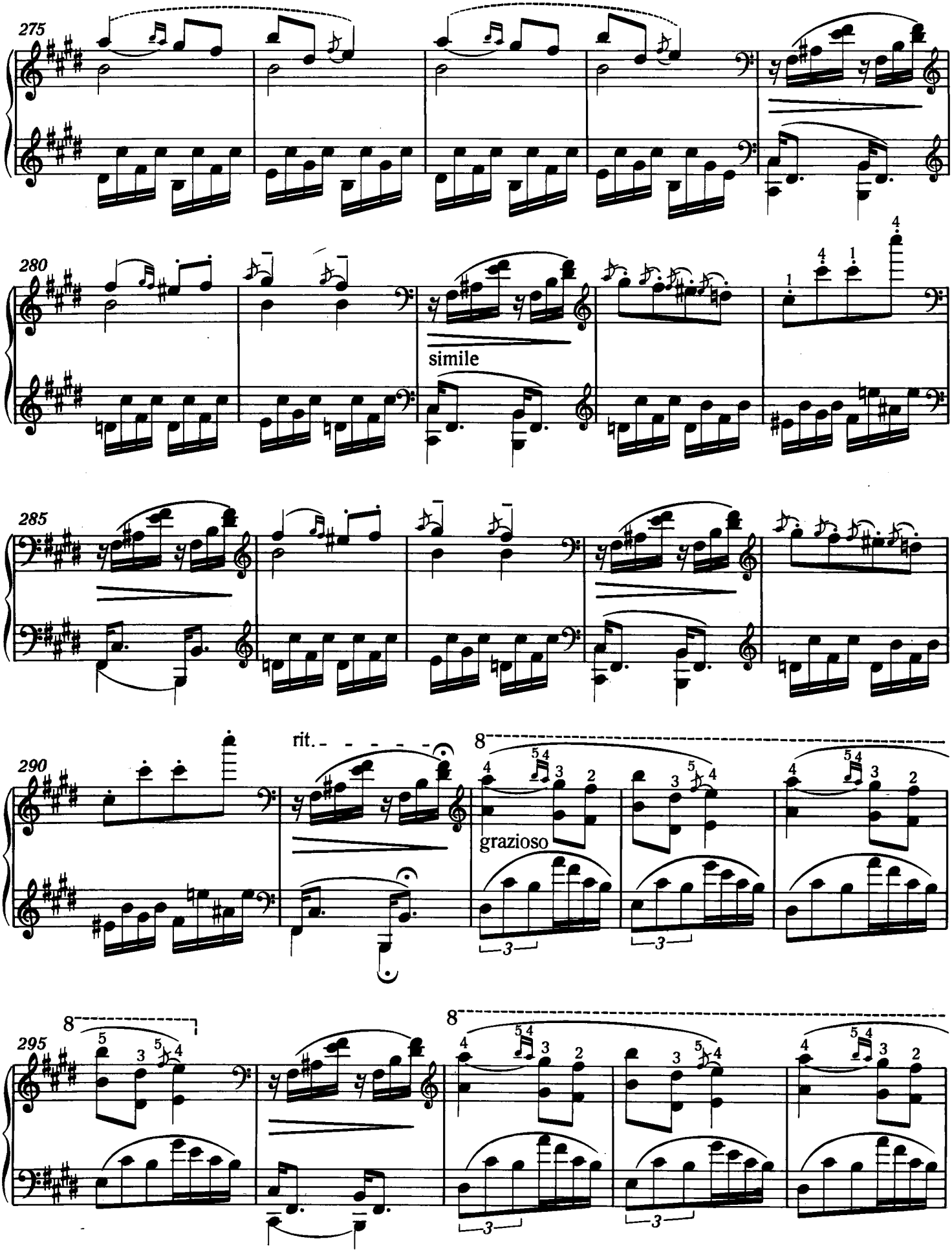

in tempo
vivamente
170
smorz.
176
p
182
cresc.
string.
più animato
187
più cresc.
ff
192

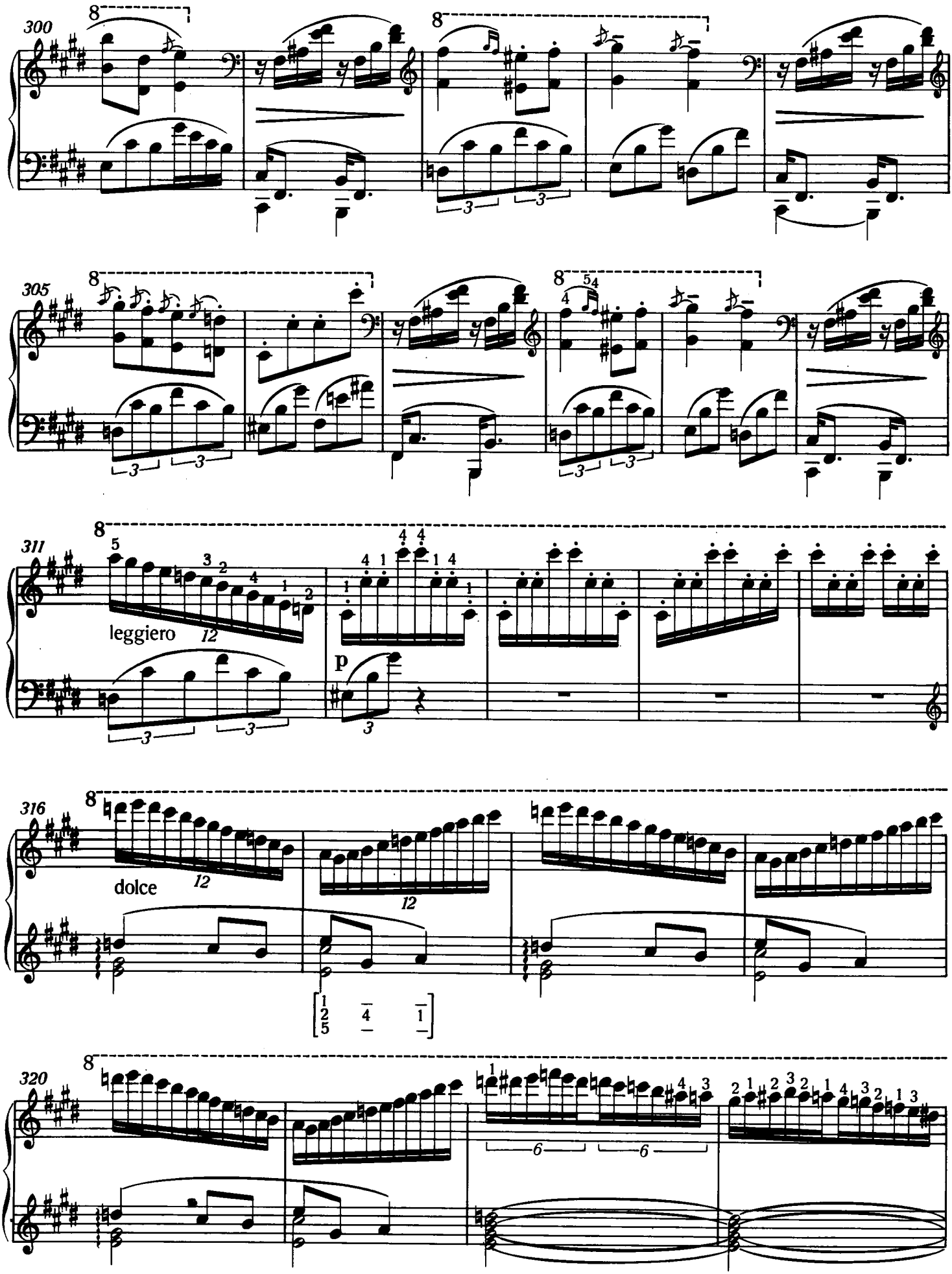

198
mf
204
dim.
poco rit.
211
p
dim.
ppp
8
FINALE
Presto
218
ff
mf
226
ff
mf

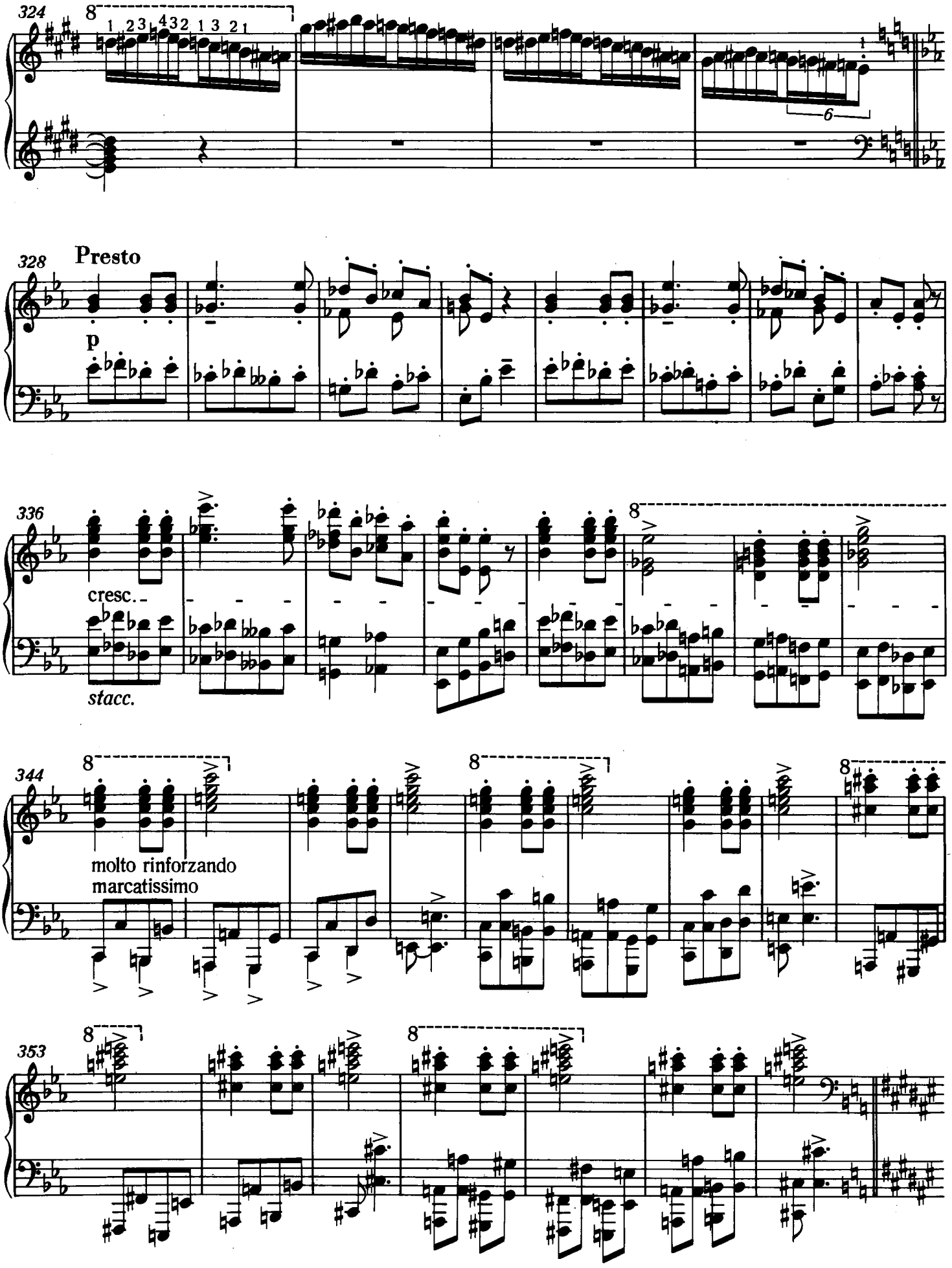


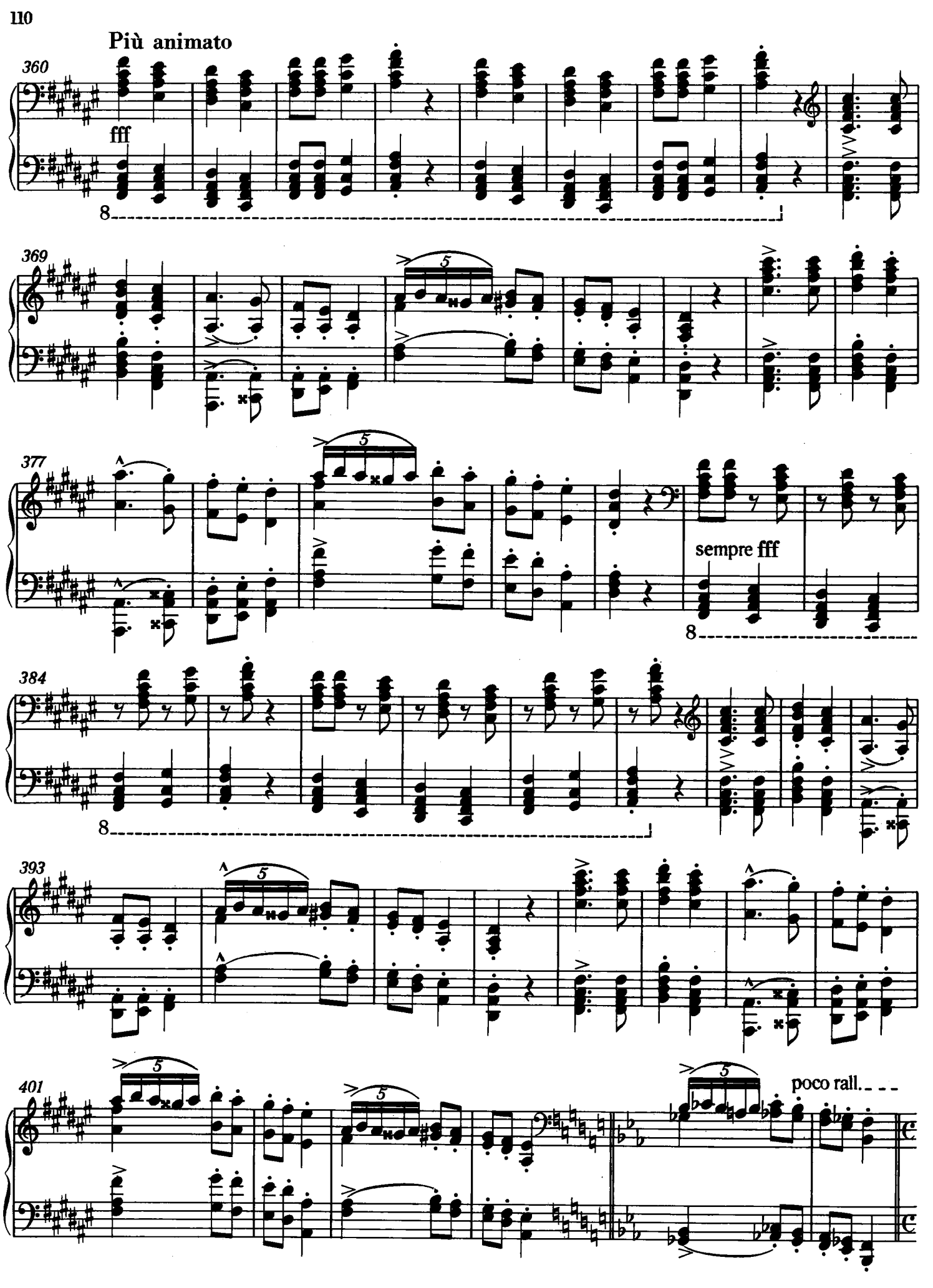
*) Der Vortragscharakter könnte als *poco marcato, quasi due contrabassi* bezeichnet werden.

*) The direction *poco marcato, quasi due contrabassi* might well be considered appropriate for this passage.


275
280
simile
285
290
rit.
8
grazioso
295
8
8

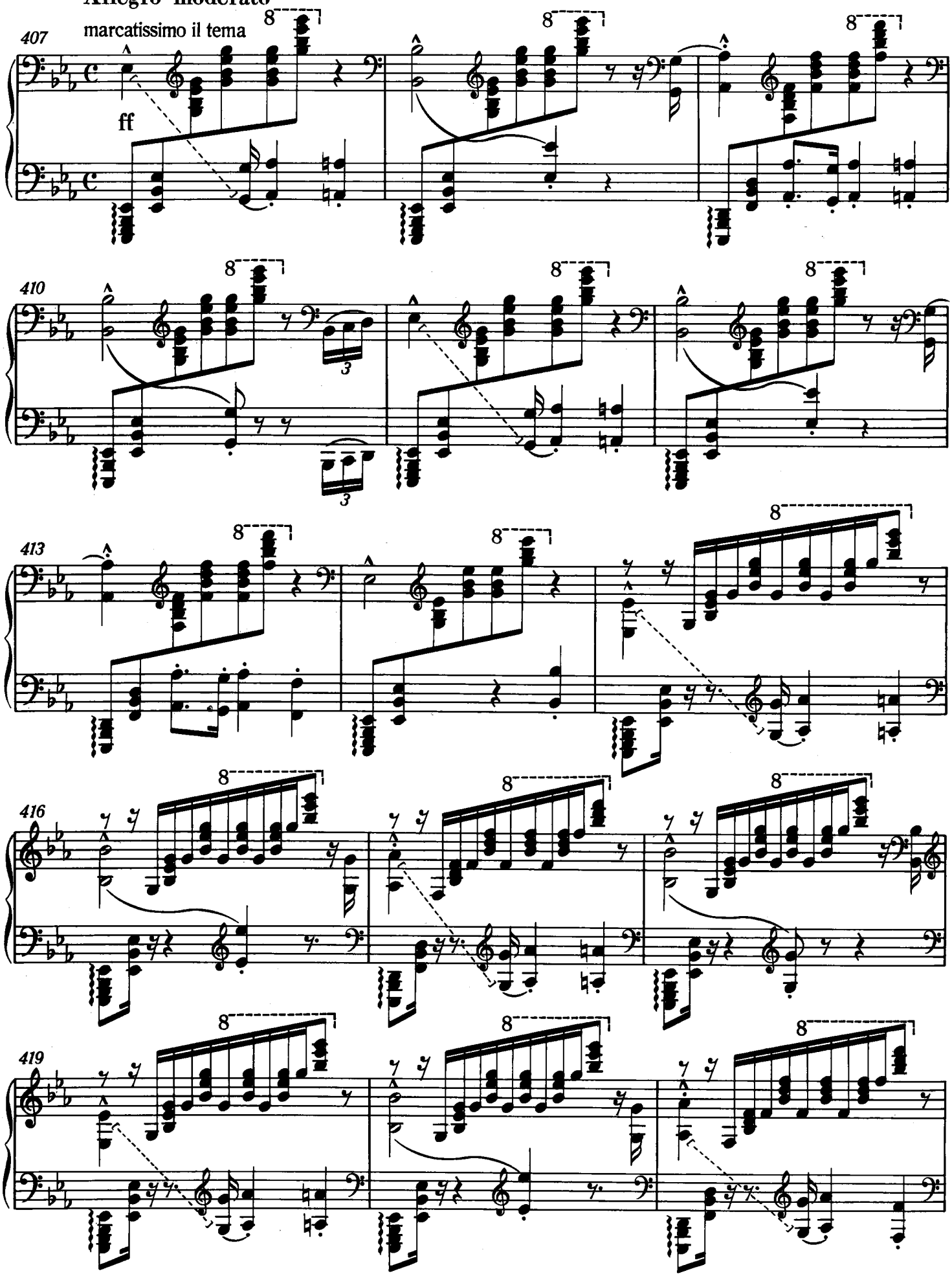

300
305
311
leggiero
p
316
dolce
320

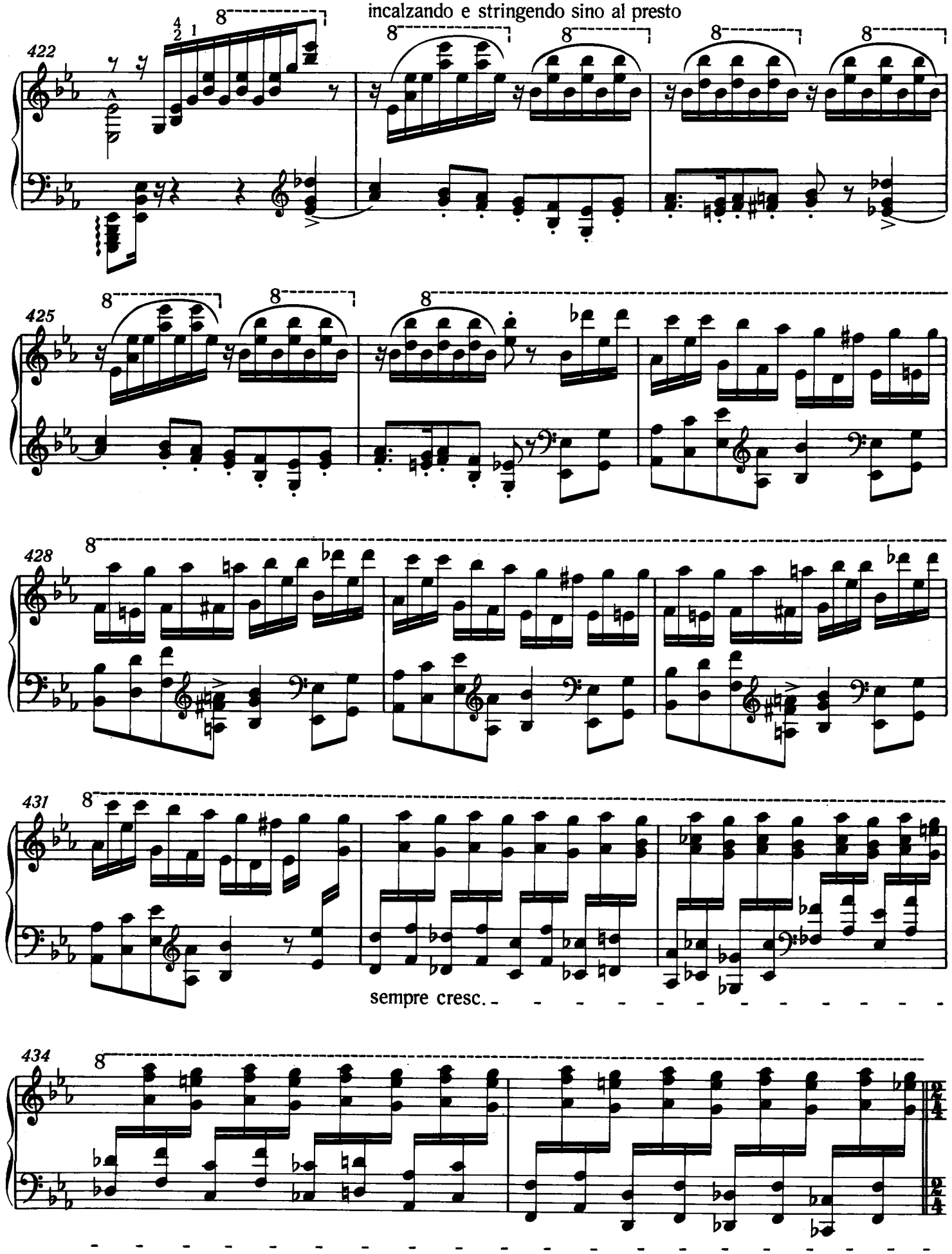

324
8
1 2 3 4 3 2 1 3 2 1
6
328
Presto
p
336
cresc.
stacc.
8
344
8
8
8
molto rinforzando
marcatissimo
353
8
8

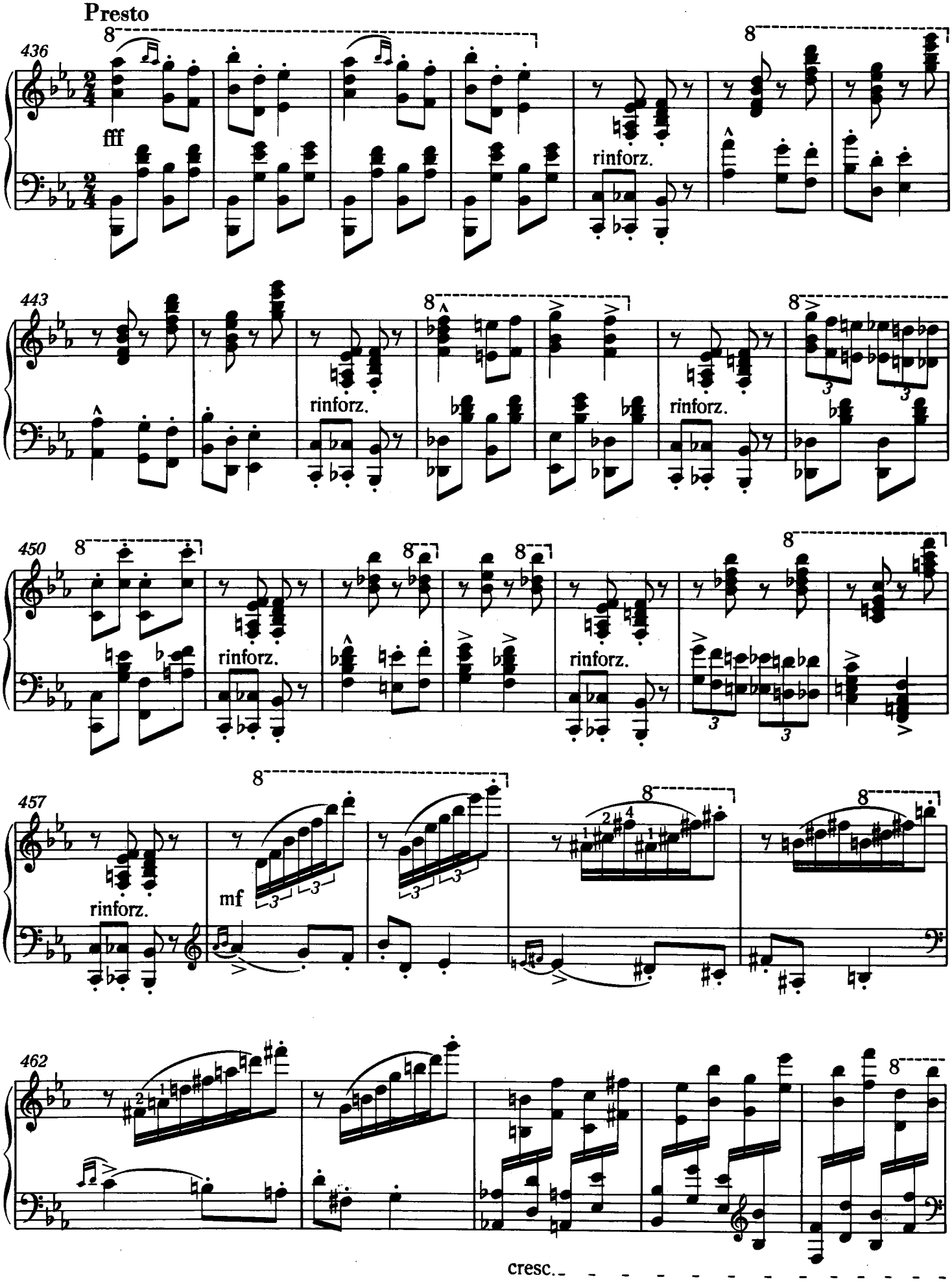

Più animato
360
fff
8
369
5
377
5
sempre fff
8
384
8
393
5
401
5
5
poco rall.

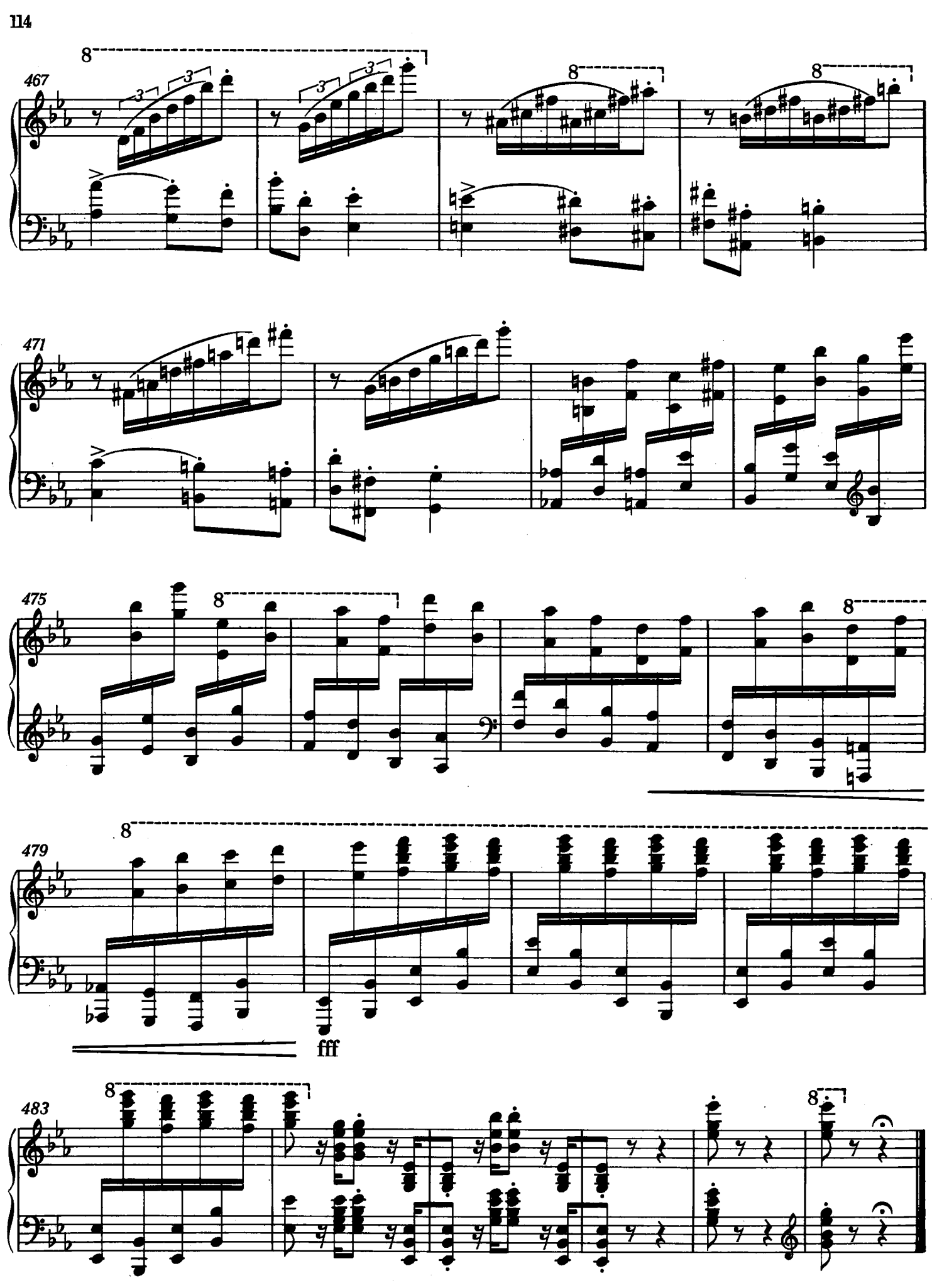
Allegro moderato

marcatissimo il tema




incalzando e stringendo sino al presto
422
425
428
431
sempre cresc.
434


Presto
436
fff
rinforz.
443
rinforz.
rinforz.
450
rinforz.
rinforz.
457
rinforz.
mf
462
cresc.


467
471
475
479
fff
483