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Budapest

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„Gaudeamus igitur.“

Humoreske.

10. H. ohne Chor

Zeneakadémia
Füskola
Budapest

3

Allegro non troppo.

Franz Liszt.

Flöten.

Hoboën.

Clarinetten in C.

Fagotte.

Hörner in C.

Trompeten in C.

/ Pauken in C und G.

Posaunen, Becken und Triangel treten später ein.

Violine I.

Violine II.

Viola.

Violoncell.

Contrabass.

un poco ritenuto a 2. a tempo

SOLO

a tempo

p marcato

NB. Dieses Stück kann in dreierlei Weisen aufgeführt werden, A) mit Orchester ohne Chor; B) mit Orchester und Männer Chor; C) mit Orchester und gemischtem Chor.

Stich und Schnellpressendruck von F.W. Garbrecht in Leipzig.

1924

Musical score for "L'Espresso" by Franz Schubert, Op. 14, No. 4. The score is in 3/4 time, key of D major, and consists of five measures. It features a treble and bass staff with a piano accompaniment. The melody is in the treble staff, and the bass staff provides harmonic support. The tempo is marked "poco a poco".

The image shows a page from a musical score, likely for Franz Liszt's 'Hungarian Rhapsody No. 2'. The score is written on five staves. The first staff is a treble clef, and the second is a bass clef. The third staff is a treble clef, and the fourth and fifth are bass clefs. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark of the Liszt Museum logo is visible across the center of the page, with the text 'LISZT MŰZEUM' below it. The watermark also includes the text 'ZENEI KADÉMIUM' and 'LISZT MŰZEUM'.

Dynamic markings include *p*, *poco*, *a*, *cresc.*, and *mf*. The score is marked with a large '2.' at the beginning of the third staff.

Allegro

cresc.

cresc. marcato

cresc. marcato

cresc. marcato

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Flöten. a tempo

Hobo. SOLO

Clarinetten. *ma espressivo*

Fagotte. *ritenuto*

Hörner in E. *smorzando*

Violino I. *p dolce*

Violino II. *grazioso ed espressivo*

Viola. *arco dolce*

Vcll. *arco dolce con grazia*

C. B. *arco dolce con grazia*

ritenuto

dolce ben tenuto

dolce ben tenuto



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SOLO

dolce

SOLO

a2. *espressivo*

a2. *espressivo*

legato

divisi

divisi

sempre legato

sempre legato

legato

legato

divisi

divisi

sempre legato

sempre legato

4924

SOLO II.
p marcato
SOLO I.
p marcato

Pauken.

pizz.
pizz.
pizz.
pizz.

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un poco animato.

E

SOLO

schierzando

p schierzando

SOLO

schierzando

divisi

p

arco divisi

p

schierzando

schierzando

10 Flöten.

Flöten. SOLO

Hobo. SOLO

Clar.

sempre staccato

sempre staccato

Fl.

Hob.

Cl.

Fag. SOLO

marcato scherzando

Hörner in C.

Triangel. (ad libitum) *p* *schierzando*

p

sempre divisi

dolce

dolce

arco

mf marcato

staccato

arco



SOLO *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm*

staccato

staccato



pizz.

pizz.

pizz.

pizz.

pizz.



un poco rallent.
(ma pochissimo)

staccato

SOLO

a 2. staccato



arco

grazioso

pizzicato sempre

pizzicato sempre

Musical score for the first system, featuring piano and string parts. The piano part includes a *SOLO* section marked *p*. The string part includes markings for *tr* (trills), *arco* (arco playing), and *tranquillo dolce* (tranquillo dolce).

Musical score for the second system, featuring Clarinet (Clar.), Bassoon (Fag.), and string parts. The Clarinet part includes a *SOLO* section. The Bassoon part includes a *sostenuto* marking. The string part includes markings for *arco* (arco playing) and *p* (piano).

This image shows a page of musical notation, likely from a 19th-century manuscript. The page is divided into two systems of staves. The top system consists of five staves, and the bottom system consists of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "crescendo" is written multiple times across the staves, indicating a gradual increase in volume. There are also markings like "a 2." in the top right corner. The paper is aged and yellowed, with some visible wear and tear. The notation is in a style typical of the Romantic era, with a focus on expressive dynamics and melodic lines. The key signature appears to be D major or A minor, with two sharps (F# and C#) visible in the staves. The time signature is not clearly visible but appears to be common time (C). The overall layout is clean and professional, with clear handwriting and well-defined musical symbols. The page is numbered "13" in the top right corner. The notation is in a style typical of the Romantic era, with a focus on expressive dynamics and melodic lines. The key signature appears to be D major or A minor, with two sharps (F# and C#) visible in the staves. The time signature is not clearly visible but appears to be common time (C). The overall layout is clean and professional, with clear handwriting and well-defined musical symbols. The page is numbered "13" in the top right corner.

[illegible]

[illegible]

Hörner.

f

a 2.

a 2.

a 2.

sempre f

a 2.

sempre f

sempre f

ten.

ten.

divisi

divisi

divisi

[illegible]

This is a page from a musical score, likely for a piano and voice performance. The score is written on multiple staves, with the piano part on the left and the voice part on the right. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings like *ff* (fortissimo) and *mf* (mezzo-forte) are present. A key change is indicated by the text "Wechseln in D." (Change to D). The score is printed on aged, slightly yellowed paper. The page number "4924" is visible at the bottom center.

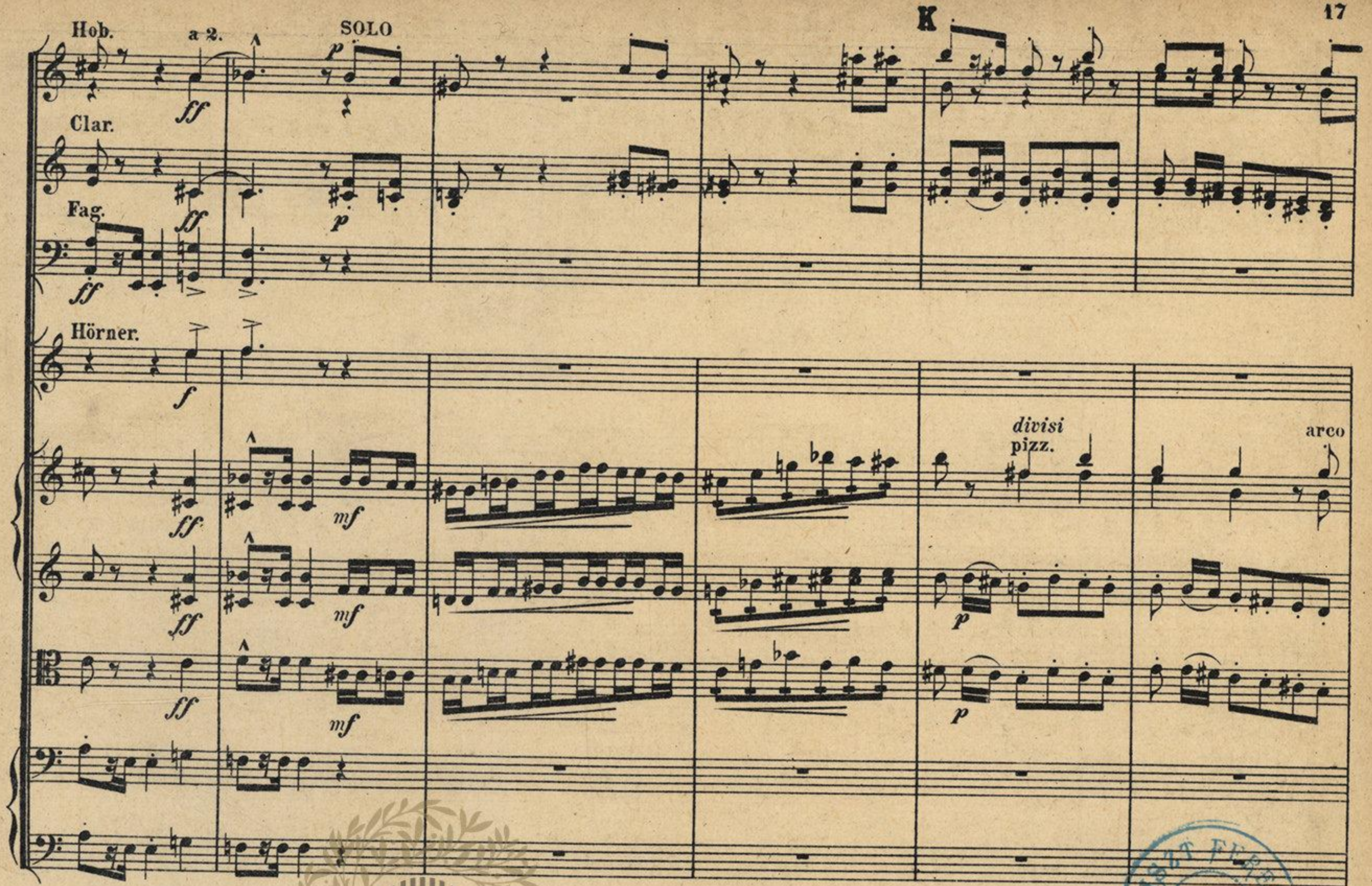
Hob. a 2. SOLO

Clar.

Fag.

Hörner.

ff *p* *ff* *mf* *p* *divisi pizz.* *arco*



Flöten. SOLO

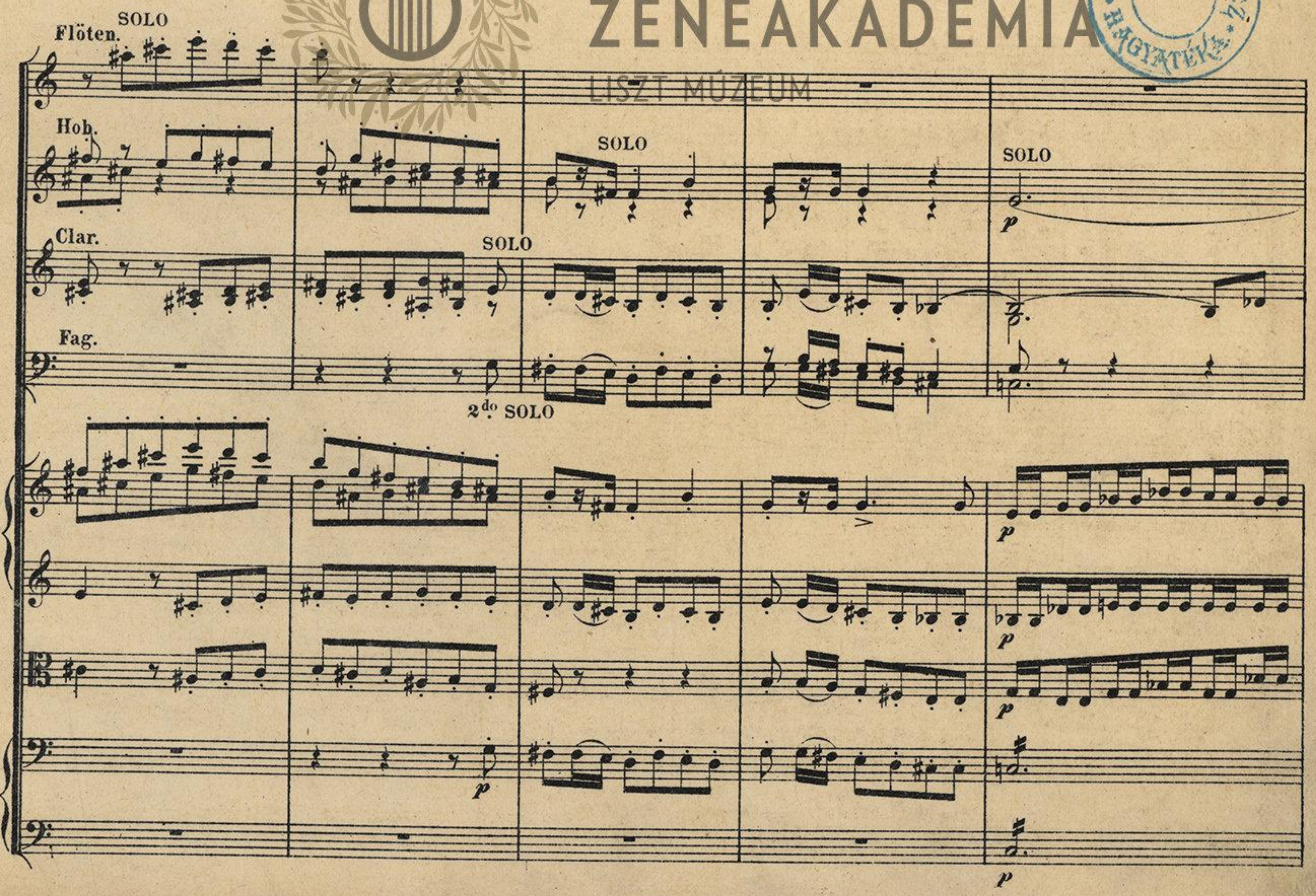
Hob.

Clar.

Fag.

2^{do} SOLO

p



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Flöten.

Hob.

Clar.

Fag.

Hörner.

Trompeten in C.

Tenorpos.

Basspos.

Pauken.

Becken (ohne grosse Trommel)

M

divisi

divisi

divisi

[illegible]

f

mp

mezzo piano ma ben marcato

mezzo piano ma ben marcato

sempre forte e marcato

mezzo piano e staccato

pizz.

mezzo piano

Clar.

Fag.

mf

staccato

staccato

Hörner.

Triangel.

mf

p

SOLO

arco

sempre staccato

sempre staccato

a.2.

staccato

staccato

Hörner.

Tromp.

Becken.

Triangel.

a.2.

SOLO

p

SOLO

p marc.

piano

divisi

23

Trompeten.

Becken.

p

sempre p

p marc.

Triangel.

0

Tromp.

Tenorposaunen.

Becken.

Triangel.

mf *crescendo*

a2.

p

più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

Vide Pag. 39 - 42. Wenn das Stück ohne Chor aufgeführt wird,

Flöten.
Hoboen.
Clarinetten in C.
Fagotte.
Hörner in C.
Trompeten in C.
Tenor Posaunen.
Bass Posaune.
Pauken in C und G.
Becken.
Violine I.
Violine II.
Viole.
Sopran I.
Sopran II u. Alt.
Tenor.
Bass.
Violoncell.
Contrabass.
Tenor I u. II.
Bass I u. II.
Clavier-Begleitung.

un poco crescendo
a 2.
Solo
cresc.
cresc.
ff
Vi - vat
Vi - vat
Vi - vat
Vi - vat
ff
Zum Gebrauche des Chor-Directors.

Vi - vat Vi - vat Aca - de - mi - a Vi - vat Aca - de - mi - a Vi - vat haec Mu - sa - rum se - des

Vi - vat Aca - de - mi - a Vi - vat Aca - de - mi - a Vi - vat haec Mu - sa - rum se - des

Vi - vat Vi - vat Aca - de - mi - a Vi - vat Aca - de - mi - a Vi - vat haec Mu - sa - rum se - des

Musical score for the piano accompaniment of the song "Die Wälder" by Franz Schubert. The score is written for two staves, Treble and Bass. The tempo is marked "Breit." (Broad). The key signature is one sharp (F#), and the time signature is 3/4. The music begins with a treble staff containing a melody of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The melody is marked with a forte dynamic (*ff*). The accompaniment consists of chords and single notes in the bass. The score shows measures 1 through 10.

Viol. I.

wechsell in E.

mf

dolce

mf

p

divisi

dolce

divisi

dolce

mf

dolce

u. bi dulci canti le na a. tri a rosa rum plena re. so. nant et ae. des

SOLI.

dolce

u. bi dulci canti le na a. tri a rosa rum plena re. so. nant et ae. des

p dolce

u. bi dulci canti le na a. tri a rosa rum plena re. so. nant et ae. des

p dolce

Hobo. NB. (Wenn Männer Chor allein, Hoboen und Fagotten so.)

Clarinetten tacent.

Fagott.

Q

28

Viol. I.

dolce
u - bi dul - ci can - ti le - na a - tri a ro - sa - rum ple - na re - so - nant et ae - des

dolce
u - bi dul - ci can - ti le - na a - tri a ro - sa - rum ple - na re - so - nant et ae - des

dolce
u - bi dul - ci can - ti le - na a - tri a ro - sa - rum ple - na re - so - nant et ae - des

dolce
u - bi dul - ci can - ti le - na a - tri a ro - sa - rum ple - na re - so - nant et ae - des

Hobo. *dolce*

Clarinetten tacet.
Fagotte.

ZENÉAKADÉMIA

Un poco più Moderato.

Flöten. *bb* $\frac{3}{4}$

Hobo. *bb* $\frac{3}{4}$

Clarin. *bb* $\frac{3}{4}$

Violine I. 1 2 3 *grazioso, un poco espressivo*

p sehr ruhig.

Clavier Begleitung. $\frac{3}{4}$

Flöten. *espressivo*

Hobo. *SOLO dolce*

Clarinetten. *SOLO*

Fagotten. *p dolce*

Hörner in E. *dolce*

Violine I. *divisi dolce espressivo*

Violine II. *dolce con grazia*

Viola. *dolce con grazia*

Halber Chor.

Sopr. I. *dolce*

Sopr. II u. Alt. *dolce*

Tenor. *p dolce*

Bass. *dolcissimo*

Violonc. *dolce ben tenuto*

C. B. *dolce ben tenuto*

San - cta fac Cae - ci - li - a

4 Solo Stimmen *ad libitum*

San - cta fac Cae - ci - li - a

Clavier Begleitung. *dolce con grazia*

sempre legato

4924

Hörner.
 Bass Posaune.
 SOLO
 p
 divisi
 sempre legato
 sempre legato
 p
 lae - ta quae fa - vo - re gau - des
 a lae - ta quae fa - vo - re gau - des
 lae - ta
 legato
 legato
 lae - ta
 a lae - ta quae fa - vo - re gau - des
 lae - ta
 tremolando
 trem.
 f.
 f.
 f.

Hörner.
 Bass Posaune.
 Pauken.

molto espressivo

p
 prin - ci - pum nos - tro - rum
 prin - ci - pum nos - tro - rum
 prin - ci - pum nos - tro - rum
 prin - ci - pum nos - tro - rum
 prin - ci - pum nos - tro - rum
 prin - ci - pum nos - tro - rum
 prin - ci - pum nos - tro - rum
 prin - ci - pum nos - tro - rum

sempre legato

p

Ad.

4924

un poco stringendo.

33

S

cresc.

staccato

staccato

staccato

staccato

wechseln in E.

crescendo

SOLO

mf

mf

mf

mf non divisi

crescendo

crescendo

crescendo

ALLE.

hae - cce can - ta - to - rum co - hors sem - per sem - per

hae - cce can - ta - to - rum co - hors sem - per sem - per

crescendo

crescendo

staccato

staccato

ALLE.

hae - cce can - ta - to - rum co - hors sem - per sem - per

un poco stringendo.

crescendo

S

staccato

staccato

poco a poco ritenuto

ff

a 2.

ff

divisi

divisi

divisi

ff

ff

ff

ff

poco a poco ritenuto

sit in flo - re semper semper semper sem - per hae - cce can - ta - to - rum

sit in flo - re sem - per sem - per sem - per hae - cce can - ta - to - rum

sit in flo - re semper semper semper sem - per hae - cce can - ta - to - rum

flo - re sem - per sem - per

3 2

T poco a poco ritenuto

Tempo I. Allegro.

molto Adagio.

First system of musical notation, featuring multiple staves with various musical notes and rests. The tempo marking "Tempo I. Allegro." is present at the top right, and "molto Adagio." is at the top left. The notation includes dynamic markings such as *ff* and *a2.*

Second system of musical notation, including staves for "Becken." (Cymbal) and "2^e Tromp." (2nd Trumpet). The tempo marking "Tempo I. Allegro." is present at the top right, and "molto Adagio." is at the top left. The notation includes dynamic markings such as *mf* and *sostenuto*.

Third system of musical notation, featuring multiple staves with various musical notes and rests. The tempo marking "Tempo I. Allegro." is present at the top right, and "molto Adagio." is at the top left. The notation includes dynamic markings such as *ff*.

Fourth system of musical notation, featuring vocal parts with lyrics: "co. hors sit in flo - re sem. per sit in flo - re sem". The tempo marking "Tempo I. Allegro." is present at the top right, and "molto Adagio." is at the top left. The notation includes dynamic markings such as *p* and *espressivo*.

Fifth system of musical notation, featuring multiple staves with various musical notes and rests. The tempo marking "Tempo I. Allegro." is present at the top right, and "molto Adagio." is at the top left. The notation includes dynamic markings such as *ff*.

Sixth system of musical notation, featuring vocal parts with lyrics: "co. hors sit in flo - re sem. per sit in flo - re sem". The tempo marking "Tempo I. Allegro." is present at the top right, and "molto Adagio." is at the top left. The notation includes dynamic markings such as *p* and *espressivo*.

Seventh system of musical notation, featuring multiple staves with various musical notes and rests. The tempo marking "Tempo I. Allegro." is present at the top right, and "molto Adagio." is at the top left. The notation includes dynamic markings such as *ff*.

Tempo I. Allegro.

molto Adagio.

co - hors sit in flo - re haecce Mu - si - co - rum co - hors sem - per sem - per

co - hors sit in flo - re haecce Mu - si - co - rum co - hors sem - per sem - per

co - hors sit in flo - re haecce Mu - si - co - rum co - hors sem - per sem - per

co - hors sit in flo - re haecce Mu - si - co - rum co - hors sem - per sem - per

sit in flo - re sit in flo - re.

sit in flo - re sit in flo - re.

sit in flo - re sit in flo - re.

4924

46 Schlusstakte. (Für die Orchester Aufführung ohne Chor.)

• Von dem Zeichen Seite 24 hier weiter.

Flöten.

Hoboen.

Clar.

Fag.

Hörner.
a 2.

Tromp.
SOLO

Tenor Pos.

Bass Pos.

Pauken.

Becken.

Andante.

ZENEA KADÉMIA
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divisi

Andante.

poco a poco accelerando

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written in black ink on aged, slightly yellowed paper. It consists of multiple staves, each containing complex musical notation including chords, trills, and other musical symbols. The notation is dense and intricate, suggesting a highly technical or virtuosic piece. A large, faint watermark is visible across the center of the page, reading "ZENEMAKADÉMIA LISZT MÚZEUM". The watermark is in a serif font and is oriented horizontally. The musical notation is arranged in a traditional score format, with staves grouped together and measures separated by vertical bar lines. The overall appearance is that of a historical or archival document.

poco a poco accelerando

Allegro.

staccato

staccato

a.2.

staccato

staccato

staccato

staccato

staccato

divisi

divisi

staccato

staccato

staccato

Allegro.

This page contains two systems of handwritten musical notation. Each system consists of five staves. The first system's top staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The second system begins with the handwritten word "accel" in cursive, indicating an acceleration in tempo. The notation continues with similar complexity. A large, faint watermark is visible across the center of the page, reading "ZENEMAKADÉMIA LISZT MÚZEUM".

accel



ZENEAKADÉMIA

LISZT MÚZEUM



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