

Liszt Ferenc
Könyvtára

Rákóczy Marsch

für
grosses Orchester

symphonisch bearbeitet

von

180/33

3d

Fr. Liszt

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180/33

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RÁKOCZY MARSCH.

Zweiter Spieler.

Allegro impetuoso. (alla Breve.)

Franz Liszt.

The musical score is for the second player of the Rákoczy March. It is written for two staves, treble and bass clef. The tempo is Allegro impetuoso (alla Breve). The key signature is one sharp (F#). The score includes various musical notations such as triplets, dynamics (p, ff, sf), and articulation marks (accents, slurs). The piece is in 2/4 time and features a complex, rhythmic melody with many triplets and slurs. The score is divided into measures by vertical bar lines. There are also some handwritten markings and a large watermark 'ZENEA KADÉMIA' across the middle of the page.

RAKOCZY MARSCH.

Erster Spieler.

Allegro impetuoso. (alla Breve.)

Franz Liszt.



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, featuring complex chords, arpeggios, and dynamic markings such as *ff* (fortissimo) and *ten.* (tension). The page is watermarked with "ZENF AKADEM" and "LISZT MŰZEUM". The notation includes various musical symbols, including notes, rests, and dynamic markings, indicating a highly technical and expressive composition.

Zweiter Spieler.

Handwritten musical score for the second player (Zweiter Spieler). The score is written on seven systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 2/4.

Performance markings and dynamics include:

- ff** (fortissimo) at the beginning.
- ten.** (tension) markings above and below notes in the first system.
- piano staccato** in the first system.
- crescendo** in the third system.
- marcato** in the third system.
- rinforzando** in the fifth system.
- ten.** (tension) markings in the sixth system.
- 1.** and **2.** first and second endings in the seventh system.

The score features various musical notations including triplets, slurs, and dynamic markings. A large watermark "ZENFUNKADÉMIA" and "SZT. MÚZEUM" is visible across the middle of the page.

A. 2¹⁴ 2 2 4 2 2 4 2 2 4 2 3

486,

Zweiter Spieler.

Un poco meno Allegro.

First system of musical notation for the second player. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains several measures of eighth-note chords. The lower staff contains a single note, a whole rest, and then a series of eighth-note chords. A *ten.* (tension) marking is present in the lower staff. A watermark is visible across the page.

Second system of musical notation for the second player. The upper staff is marked *quasi tromba* and *ten.* (tension). It features a series of eighth-note chords. The lower staff contains a single note, a whole rest, and then a series of eighth-note chords. A *mezzo forte* dynamic is indicated. A watermark is visible across the page.

Third system of musical notation for the second player. The upper staff is marked *ten.* (tension) and *ten.* (tension). It features a series of eighth-note chords. The lower staff contains a single note, a whole rest, and then a series of eighth-note chords. A *p staccato* dynamic is indicated. A watermark is visible across the page.

Fourth system of musical notation for the second player. The upper staff is marked *ten.* (tension) and *ten.* (tension). It features a series of eighth-note chords. The lower staff contains a single note, a whole rest, and then a series of eighth-note chords. A *ff* (fortissimo) dynamic is indicated. A watermark is visible across the page.

Fifth system of musical notation for the second player. The upper staff is marked *con grandezza* and *ten.* (tension). It features a series of eighth-note chords. The lower staff contains a single note, a whole rest, and then a series of eighth-note chords. A *ff* (fortissimo) dynamic is indicated. A watermark is visible across the page.

Sixth system of musical notation for the second player. The upper staff is marked *ten.* (tension) and *ten.* (tension). It features a series of eighth-note chords. The lower staff contains a single note, a whole rest, and then a series of eighth-note chords. A *a tempo* marking is present. A watermark is visible across the page.

2

quasi

sehr klingend

2

Ed.

1

100

con grandezza

ff sempre

atem-
po

4

he notes.

Lead.

Tempo

con grandezza

f marcato

tromba 3 2

Erster Spieler.

9

8

mf marcato

he rien!

Ad. *

Ad. *

Ad.

Ad.

8

ff

Ad. Ad. Ad. *

Ad.

8

un poco rallentando

ff con grandezza

ff sempre

Ad. *

Ad.

8

schr klingend

1 *p*

Ad. *

Ad.

8

Ad. *

Ad.

8

1. 2. 2.

Ad.

Ad.

Zweiter Spieler.

1 *p*

Ped. Ped.

p 2 3 4 2 3 4

piu diminuendo

Ped.

tremolando

piano marcato

Ped.

piano tremolando

marcato *sempre piano*

sca bassa

Ped.

p tremolando

stringendo un poco

sca bassa

Ped.

poco a poco crescendo

stringendo un poco

Ped.

Erster Spieler.

11

brillante *rfz*

8

rinforzando

8

2 3 2 1 2 4 2 1

2 2 1

8

rinforzando

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

8

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

diminuendo

piano

1

3 *marcato* *pu*

p

pu 2 *marcato* *pu*

poco a poco crescendo

stringendo un poco

pu *pu* *pu* *pu* *

1861

Zweiter Spieler.

forte

più rinforzando

Stürmend.

sempre marcatissimo

più crescendo

fff

tén.

1861

The musical score is written for a second player, likely a piano accompaniment. It consists of six systems of music, each with a piano (P) and bass (B) staff. The key signature is one flat (B-flat). The score includes various musical notations such as chords, arpeggios, and single notes. Dynamics include *forte*, *più rinforzando*, *Stürmend.*, *sempre marcatissimo*, *più crescendo*, *fff*, and *tén.*. Fingerings are indicated by numbers 1-5. There are also markings for *6* and *3* in some measures. The score is marked with *Ad.* (Adagio) in several places. A large watermark "ZENAKADEMIA" is visible across the center of the page.

Erster Spieler.

13

forte

piu rinforz.

strumend

sempre marcatissimo

piu crescendo

fff

trill.

ten. ten.

Zweiter Spieler.

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt, Op. 28, No. 1. The score is written for piano and is in G major and 2/4 time. The page is divided into two systems of music. The first system begins with a piano introduction marked 'piano stacc.' and 'v'. The main piece is marked 'ten.' and 'ff'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The second system continues the piece with a 'ten.' marking and a 'v' marking. The score is written in a clear, legible hand and is a high-quality reproduction of the original manuscript.

This image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and organ. The piano part is on the top staff, and the organ part is on the bottom staff. The music is in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The organ part includes a 'cresc.' (crescendo) marking. The page is numbered '101' in the top right corner.

Zur Kürzung. Weiter Seite 20 bei § Piu mosso.

The image shows a page from a musical score, likely for a symphony. The title "Země akademická" is visible at the top. The score is written for a symphony orchestra, with various instruments and voices. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes a large watermark reading "ZEMĚ AKADEMICKÁ" and "MÚZEUM". The music is written on staves with various notes, rests, and dynamic markings. The word "marcato" is written above the staff. The score is for a symphony orchestra and includes a large watermark reading "ZEMĚ AKADEMICKÁ" and "MÚZEUM".

Handwritten musical score for 'The Merry Widow'. The score is written on a grand staff (treble and bass clefs) and includes a piano (p) marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some markings like 'ten.' and 'Ped.' (Pedal) indicating performance instructions. The notation is in a historical style, likely from the early 20th century.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part is in the upper register, featuring a melody with many eighth and sixteenth notes. The score is in 2/4 time and has a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system has six measures, and the second system has six measures. The score ends with a double bar line and a repeat sign. The title "The Rose Tree" is written in a decorative font at the top of the page. The publisher's name "G. Schirmer, New York" is written at the bottom of the page.

A handwritten musical score for the song "The Rose Tree". The score is written on a single system of two staves, a treble staff and a bass staff, both using a G-clef. The music is in 2/4 time, indicated by the "2." and "4." below the staves. The key signature has one sharp (F#), indicated by a "1." and a sharp sign. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piece ends with a double bar line. There are handwritten annotations: "ten." above the treble staff in the first measure, "ten." below the bass staff in the first measure, "Red." below the bass staff in the third measure, and "Red." below the bass staff in the fifth measure. There is also a handwritten "4861" below the bass staff in the fifth measure. The paper is aged and yellowed, with some foxing and staining visible.

Erster Spieler.

15

[illegible]

Un poco meno Allegro.

En poco meno allegro.

p

ten.

f quasi tromba

mezzo forte

marc.

f

p stacc.

ff

un poco rallentando

con grandezza

a tempo

f marc.

p leggiere

stacc.

tr.

ff



Un poco meno Allegro.

Erster Spieler.

Un poco meno Allegro.

quasi tromba *ten.* *p*

ten. *p* *marc. p* *marc.* *ten.*

p *sehr klingend*

con grandezza *un poco rall.*

ff *sempre* *a tempo* *mf*

1861

un poco rallentando

con grandezza

ten.

ten.

ten.

ten.

a tempo

f marcato

quasi tromba

mezzo forte

ten.

ten.

ten.

ten.

ten.

ten.

ten.

ten.

ten.

ten.

ten.

Erster Spieler.

19

8

ff *con grandezza*

un poco

Ad. *Ad.* *

8

ff sempre *a tempo*

rallentando *Ad.* *

1

8

sehr klingend

Ad. *

8

brillante *fz*

Ad. *Ad.* *Ad.*

8

rinforz.

Ad. *Ad.*

8

fz

Ad. *Ad.* *Ad.*

Zweiter Spieler.

Più mosso.

poco a poco cresc.

strepitoso

tra bassa

Erster Spieler.

21

The first system of musical notation for the first player, consisting of two staves. The key signature is two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is written in a complex, fast-paced style with many sixteenth and thirty-second notes. There are several slurs and ties. The first staff has a dynamic marking of *f* (forte) and a tempo marking of *Allegro*. The second staff has a dynamic marking of *f* (forte) and a tempo marking of *Allegro*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

The second system of musical notation for the first player, consisting of two staves. The key signature is two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is written in a complex, fast-paced style with many sixteenth and thirty-second notes. There are several slurs and ties. The first staff has a dynamic marking of *diminuendo* and a tempo marking of *Allegro*. The second staff has a dynamic marking of *pp* (pianissimo) and a tempo marking of *Allegro*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

The third system of musical notation for the first player, consisting of two staves. The key signature is two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is written in a complex, fast-paced style with many sixteenth and thirty-second notes. There are several slurs and ties. The first staff has a dynamic marking of *p marcato* and a tempo marking of *Piu mosso*. The second staff has a dynamic marking of *p marcato* and a tempo marking of *Piu mosso*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

The fourth system of musical notation for the first player, consisting of two staves. The key signature is two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is written in a complex, fast-paced style with many sixteenth and thirty-second notes. There are several slurs and ties. The first staff has a dynamic marking of *non legato poco a poco cresco* and a tempo marking of *Piu mosso*. The second staff has a dynamic marking of *non legato poco a poco cresco* and a tempo marking of *Piu mosso*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

The fifth system of musical notation for the first player, consisting of two staves. The key signature is two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is written in a complex, fast-paced style with many sixteenth and thirty-second notes. There are several slurs and ties. The first staff has a dynamic marking of *f* (forte) and a tempo marking of *strepitoso*. The second staff has a dynamic marking of *f* (forte) and a tempo marking of *strepitoso*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

The sixth system of musical notation for the first player, consisting of two staves. The key signature is two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is written in a complex, fast-paced style with many sixteenth and thirty-second notes. There are several slurs and ties. The first staff has a dynamic marking of *ff* (fortissimo) and a tempo marking of *strepitoso*. The second staff has a dynamic marking of *ff* (fortissimo) and a tempo marking of *strepitoso*. There are also some fingerings indicated by numbers 1, 2, 3, 4.

Zweiter Spieler.

First system of musical notation for the second player, featuring complex rhythmic patterns and dynamic markings such as *ff* and *sempre*.

Second system of musical notation, continuing the complex rhythmic patterns and dynamic markings.

Third system of musical notation, featuring complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring complex rhythmic patterns and dynamic markings.

Fifth system of musical notation, featuring complex rhythmic patterns and dynamic markings.

Sixth system of musical notation, featuring complex rhythmic patterns and dynamic markings.

The musical score is written for the first player and consists of six systems, each containing a piano (P.) and a violin (V.) staff. The key signature is D major (two sharps). The time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also dynamic markings like *sempref* and *ff*. A large, stylized watermark "ZENEAKADEMIA LISZT MŰZSEUM" is overlaid across the middle of the page. The page number "23" is in the top right corner, and the title "Erster Spieler." is at the top center.



ZENEAKADÉMIA

LISZT MÚZEUM