

3371

B3877/I



Den Brüdern Willi und Louis Thern
gewidmet.

Vier Märsche

von

FRANZ SCHUBERT

orchestriert von F. Liszt.

Transcription

für Pianoforte vierhändig

von

F. LISZT.



Nº 1. Marsch. (H moll.)	Nº 3. Reiter-Marsch. (C dur.)
Nº 2. Trauer-Marsch. (Es moll.)	Nº 4. Ungarischer Marsch. (C moll.)

Eigenthum des Verlegers für alle Länder.

BERLIN
ADOLPH FÜRSTNER

(C.F. MESER.)

Königl. Sächsische Hofmusikhandlung

Behren Str. Nº 7.

Den Verträgen gemäß deponirt.

Ent. Stat. Hall

Solo Agent for the U.S.G. Schirmer New York.

Ebendasselbst erschienen Schuberts Märsche orchestriert v. Franz Liszt.

Paris, Henri Tellier 12 Boulevard Capucines.

Franz Schuberts Märsche

nach deren Orchestrierung
für das Pianoforte vierhändig gesetzt
von

F. LISZT.

Nº 1. Marsch.

(H moll.)

SECONDO.

Vivace.

8a bassa

ff

p

ten.

p

staccato

cresc.

f

p

f

8a bassa

ten.

scherzando

f

8a bassa

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Franz Schuberts Märsche

nach deren Orchestrierung
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von

F. LISZT.

Nº 1. Marsch.
(H moll.)

PRIMO.



Vivace.

8
2
p
Ped. *

8
2
p
ten.
ten.
p

ten.
ten.
p sempre staccato

8
cresc.
f
Ped. *

3 2 1 3 2 1
4
2
1
3
p
f
Ped.

3 2 1 3 2 1
3
3
3
8
p
scholzando
un poco marcato
f

NB. Le signe = indique qu'il faut lever, promptement le doigt, afin de ne pas empêcher l'autre pianiste de faire entendre, de suite après, la même note.

NB. Das Zeichen $\equiv$ bedeutet das rasche wegnehmen der Finger, um dem anderen Spieler freie Hand zu lassen.

8 *ten.* *ten.* *ten.* *ten.*

ff *ten.* *ten.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. *

2 5 3 4 2
1 2 4 3

Ped. *

8 2 2

rinforzando *mf* *p*

Ped. *

8

f Ped. *

SECONDO.

p *p staccato*
8a bassa

6

cresc.

f *f* *f*

scherezando

2 2 2 2 2

ff *Ped.*

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

8a bassa

PRIMO.

This image shows a page of a musical score, likely for piano, featuring eight systems of staves. The music is written in G major (two sharps) and 2/4 time. The notation includes various musical elements such as chords, arpeggios, and dynamic markings like *p* (piano), *f* (forte), and *cresc.* (crescendo). The score is watermarked with "ZENAKADEMIA" and "LISZT MŰZÉUM".

F 2400

PRIMO.



Un poco meno Allegro.

1 *p tranquillo*

1

3 *dolce* *cantando espressivo* *p*

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

8 *dolce*

SECONDO.

ff

p un poco staccato

un poco rall. a tempo

p

cresc.

rinf. appassionato *un poco rall.* *a tempo* *dolce con grazia*

1. 2.

F. 2100

SECONDO.

Primo Tempo.

[illegible]

Primo Tempo.

8 3 3 1 1 *ten.* *ten.* *ten.*
2 *ff* *ten.* *ten.* *ten.*
Ped. * Ped. * Ped. * Ped. * Ped. *

8 *ten.* *ten.* *ten.*
ten. *ten.* *ten.*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p
Ped. * 2 5 3 4 2 1 2 2 4 1 3

8 3 *f* 3
Ped. *

8 2 2 *rinforzando* *mf* *p*
Ped. *

8 *f*
Ped.

p *p staccato* *Sa bassa*

f *Sa bassa*

cresc. *p*

p *sch. scherz.*

f *p* *mf* *p* *1* *p*

p *pp* *1*

8

p

8

2

p

8

cresc.

f

p

f

8

p

sch. 3

un poco marcato

8

f

p

stacc.

p

1

2

pp

Un poco meno Allegro.

p *cresc.*

ff *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

Ped. *** *Ped.* *** *Ped.* *** *Ped.* ***

un poco rall. *a tempo*

sempre ff

Ped.

Un poco meno Allegro.

Sec.

cresc.

8

f

ff

Ped. * Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. *

8

ff

un poco rall. *a tempo* *sempre ff*

Ped. * Ped. *

8

8

Ped.



ZENEAKADÉMIA

LISZT MÚZEUM

U4 3871

von

Transcription

von

FRANZ LISZT.

Pr. complet 6 Mark.

Nº 1. Hmol 2M.50.Pf.
Nº 2. Esmol 2M.50.Pf.

N^o 3. Cdur 3M.
N^o 4. Cmoll 2M.

Orsz. M. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA

Leltározva: 1948..... hó
..... év alatt



ZENEAKADÉMIA

LISZT MÚZEUM

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Lith. Anst. v. C. G. Röder, Leipzig.

Franz Schuberts Märsche

nach deren Orchestrirung
für das Pianoforte vierhändig gesetzt
von

F. LISZT.

Nº 2. Trauer-Marsch.

(Es moll.)

SECONDO.

Andante.

ten.

flebile

mf

Ped.

8a bassa

4 2 4 2 5 3 5 4 5 3 4 2 3 2

3

dolce

1

1

sf *p* *pp*

Ped.

8a bassa

cresc. *ff* dim. *p*

8a

3871!

B 3871/II

Franz Schuberts Märsche

nach deren Orchestrierung
für das Pianoforte vierhändig gesetzt

von

F. LISZT.

Nº 2. Trauer-Marsch.

(Es moll.)

PRIMO.

Andante.

Sec.

dolce

f

pp

cresc. - *ff* *dim.* *p* *espr.*

SECONDO.



8a bassa
Ped. * Ped. * Ped. *

mf *cresc.* *più forte*



8a
Ped. * Ped. *

p



2 5 2 4
p *legato*



p *8a bassa*



8a
Ped. *

cre - scen - do



8a
Ped. * Ped. * Ped. *

ff *trem.*

F. 2101

PRIMO.

5

mf cresc. più forte

Led. * Led. * NB. Led. *

Led. *

dolce con grazia

p

Sec. p

Led. * Led.

ff 1

Led. * Led. * Led. * V Led. *

NB. Das Zeichen bedeutet das schnelle Aufheben der Finger, um dem andern Spieler freie Hand zu lassen.
 Le signe indique qu'il faut lever promptement le doigt, afin de ne pas empêcher l'autre pianiste de faire entendre, de suite après la même note.

F. 2101

dimin. *p* 6 6 6 6

trem. *p* *8a* *bassa* *Ped.* *sempre piano*

8a *Ped.* *trem.* *cresc.* *f* 1

p *p* *pp* *cresc.* *8a* *bassa*

f *ff* *p* *mf* *1.*

2. *p* *pp* *8a* *marc.* *Ped.* *F. 2101*

7

F. 2104

Un poco meno mosso.

una corda *pp* *sempre staccato*

sempre staccato

un poco ritard. *ff* *pp una corda*

tre corde

a tempo *cantando espressivo*

il basso sempre stacc.

cresc.

un poco ritard. *a tempo* *pp una corda*

F. 2104



TRIO.

PRIMO.

Un poco meno mosso.

dolce lagrimoso

una corda Ped. *

tre corde *una corda* *ff* *pp* *poco ritard. a tempo* *p* *tranquillo* Ped. *

sempre legato Ped. *

8 Ped. *

8 Ped. *

8 *tre corde* *cresc.* Ped. *

8 *un poco ritard.* *atempo* *pp* *una corda* Ped. *

p

Ped. *

espressivo

p

Ped. *

diminuendo

sempre una corda

p

8a bassa

cre

scendo

tre corde

8a

ff

1

8a

Ped. *

sempre espressivo

p legato

diminuendo *mf sempre*

una corda

tre corde

cre *scendo*

ff marcato

The musical score consists of six systems, each with a piano (piano) and violin (violin) staff. The piano staves are marked with 'Ped.' and asterisks, indicating pedaling. The violin staves feature various musical notations, including slurs, ties, and dynamic markings. The score includes performance instructions such as 'sempre espressivo', 'p legato', 'diminuendo', 'mf sempre', 'una corda', 'tre corde', 'cre', 'scendo', and 'ff marcato'. The key signature is B-flat major, and the time signature is 4/4.

SECONDO.

una corda

1 *p* *dim.*

pp *ppp* 1

Primo Tempo 6 6 *trem.*

8a bassa *sempre piano* 6 6 6 6

8a *crescendo* *trem.*

Primo Tempo.

trem.

8a bassa

sempre piano

8a

8a

crescendo

trem.

dolce

mf

una corda

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim.

1 *pp* *1* *tre corde* *1*

Ped. *s* *s* *f*

Primo Tempo.

p

cresc.

Ped. * *Ped.* * *Ped.* *

sempre piano

Ped. * *Ped.* * *Ped.* * *Ped.* *

cresc.

gemendo

Ped. * *Ped.* * *Ped.* * *Ped.* *

SECONDO.

First system of musical notation, featuring a treble and bass staff. The bass staff begins with a forte (*f*) dynamic and a first ending bracket labeled "1".

Second system of musical notation. The bass staff features a piano (*pp*) dynamic and sixteenth-note passages. Pedal points are indicated by "Ped." and asterisks. The instruction "sempre legato" is present. A trill is marked with "Triller ohne Nachschlag." and "ffm 23".

Third system of musical notation. The bass staff includes the lyrics "cre - scen - do" and a fortissimo (*ff*) dynamic. Pedal points are indicated by "Ped." and asterisks.

Fourth system of musical notation. The bass staff features a fortissimo (*ff*) dynamic and a first ending bracket labeled "1". Pedal points are indicated by "Ped." and asterisks.

Fifth system of musical notation. The bass staff includes a fortissimo (*ff*) dynamic and a first ending bracket labeled "1". Pedal points are indicated by "Ped." and asterisks.

Sixth system of musical notation. The bass staff features a fortissimo (*ff*) dynamic and a first ending bracket labeled "2". Pedal points are indicated by "Ped." and asterisks. The instruction "piano" is present.

First system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several measures with eighth and sixteenth notes, some beamed together. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) and *p* (piano). A fermata is placed over a measure. The lower staff has a bass clef and contains corresponding bass notes. A watermark "Led. *" is visible below the first measure.

Second system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several measures with eighth and sixteenth notes, some beamed together. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano). The lower staff has a bass clef and contains corresponding bass notes. A watermark "Led. *" is visible below the last measure.

Third system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several measures with eighth and sixteenth notes, some beamed together. Fingerings are indicated by numbers 1-5. Dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *marcato*. The lower staff has a bass clef and contains corresponding bass notes. A watermark "Led. * Led. * Led. * Led." is visible below the measures.

Fourth system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several measures with eighth and sixteenth notes, some beamed together. Fingerings are indicated by numbers 1-5. Dynamics include *mf* (mezzo-forte), *ff* (fortissimo), and *rinforz.* (rinforzando). The lower staff has a bass clef and contains corresponding bass notes. A watermark "Led. *" is visible below the measures.

Fifth system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several measures with eighth and sixteenth notes, some beamed together. Fingerings are indicated by numbers 1-5. Dynamics include *ff* (fortissimo). The lower staff has a bass clef and contains corresponding bass notes. A watermark "Led. *" is visible below the measures.



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM

COMPOSITIONEN

VON

P. TSCHAÏKOWSKY.

	Mk.	Pf.
Op. 31. Marche Slave.		
— Ausgabe für Pfte		
— Ausgabe für das Pfte zu 4 Hdn		
Op. 33. Variations sur un thème rococo pour le Violoncello avec accomp. d'Orch. ou de Piano	4	50
— Ausgabe für Violoncello und Piano		
Op. 34. Valse Scherzo pour le Violon avec accomp. d'Orch. ou de Piano	4	—
— Ausgabe für Violine und Piano		
Op. 36. Concert pour Violon avec. Orch.		
— Ausgabe für Violine und Piano		
Op. 37. Die Jahreszeiten. 12 charakteristische Bilder f. d. Pfte.		
Heft I. Im Winter	2	—
Einzel:		
No. 1. Am Kamin	1	—
- 2. Im Carneval	1	—
- 3. Das Lied der Lerche	1	—
Heft II. Im Frühling	2	—
Einzel:		
No. 4. Schneeglöckchen	1	—
- 5. Im Mai	1	—
- 6. Barcarolle	1	—
Heft III. Im Sommer	2	—
Einzel:		
No. 7. Das Lied des Schnitters	1	—
- 8. Die Erndte	1	—
- 9. Die Jagd	1	—
Heft IV. Im Herbst	2	—
Einzel:		
No. 10. Herbstlied	1	—
- 11. Im Dreigespann	1	—
- 12. Weihnachten	1	—
Op. 38. Sonate für Pfte.		
- 39. Jugend-Album. Album de la Jeunesse. Sammlung leichter Klavierstücke (für Kinder) nach Robert Schumann mit Fingersatz von Otto Lessmann		
Erstes Heft. Inhalt:		
No. 1. Morgengebet.		
- 2. Wintermorgen.		
- 3. Hop! Hop! Pferdchen.		
- 4. Mama.		
No. 5. Gewehr auf!		
- 6. Die kranke Puppe.		
- 7. Beerdigung der Puppe.		
- 8. Der erste Walzer.		
Zweites Heft. Inhalt:		
No. 9. Eine neue Puppe.		
- 10. Mazurka.		
- 11. Russisches Lied.		
- 12. Ein Dorf-Musikant.		
- 13. Kamarinskaja.		
No. 14. Polka.		
- 15. Italienisches Lied.		
- 16. Altfranzösisches Lied.		
- 17. Deutsches Lied.		
- 18. Neapolitanisches Lied.		
Drittes Heft. Inhalt:		
No. 19. Kindermärchen.		
- 20. Lied der Hexe.		
- 21. Süßer Traum.		
No. 22. Lerchengesang.		
- 23. Leierkasten.		
- 24. Der erste Kirchgang.		
Op. 40. 12 Moreaux. (Difficulté moyenne) pour Piano.		
No. 1. Etude	1	—
- 2. Chanson triste	—	60
- 3. Marche funèbre.	1	—
- 4. Mazurka (C)	1	—
- 5. Mazurka (D)	1	—
- 6. Chant sans paroles	1	—
- 7. Au Village	1	—
- 8. Valse (As)	1	—
- 9. Valse (Fis)	1	—
- 10. Danse russe	1	—
- 11. Scherzo	1	—
- 12. Réverie interrompue.	1	—

Eigenthum des Verlegers.

BERLIN

ADOLPH FÜRSTNER

(C. F. MESER)

KÖNIGL. SÄCHSISCHE HOFMUSIKALIENHANDLUNG.

1967

1974

1982

ZENEMŰVÉSZETI
FŐISKOLA

3871

Vier Märsche

von

F. SCHUBERT.



Transcription

ZENEAKADÉMIA

LISZT MŰZEUM

für Pianoforte vierhändig

von

FRANZ LISZT.



Pr. complet 6 Mark.

Nº 1. Hmoll 2M.50.Pf.

Nº 2. Esmoll 2M.50.Pf.

Nº 3. Cdur 3M.

Nº 4. Cmoll 2M.

Orsz. H. Liszt Ferenc Zeneművészeti Főiskola
KÖNYVTÁRA
Lejtározva: 1943. _____ hó.
_____ sz. alatt.



ZENEAKADÉMIA

LISZT MÚZEUM

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Zeneművészeti
Főiskola
Budapest

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Nº 2. (Es moll.)	Trauer-Marsch.	Nº 4. (C moll.)	Ungarischer Marsch.

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von
F. LISZT.

Nº 4. Ungarischer Marsch. (C moll.)

SECONDO.

Allegretto.

ten. ten. ten. marcato

mf marcato *p* ten.

8^a bassa... Led. * Led. *

ten. ten. ten.

8^a bassa... Led. *

ten. ten. ten. simile

8^a bassa... Led. *

8^a bassa...

3871!

B3871/III



Franz Schuberts Märsche

nach deren Orchestrierung
für das Pianoforte vierhändig gesetzt
von

F. LISZT.

Nº 4. Ungarischer Marsch. (C moll.)



PRIMO.

Allegretto.

ten.

p marcato

Led. *

Led. *

SECONDO.

mf marcato

8ª bassa..... *sempre staccato*

8ª bassa..... *Led.* *

8ª bassa..... *Led.* *

8ª bassa..... *Led.* *

8ª bassa..... *Led.* *

8ª bassa..... *Led.* *

PRIMO.

5

The first system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The music features a series of chords and melodic lines, with some notes marked with fingerings (1, 2, 3, 4, 5).The second system of musical notation continues the piece. It includes dynamic markings of mezzo-forte (*mf*), forte (*f*), piano (*p*), and forte (*f*). The notation includes various musical symbols such as slurs, accents, and fermatas. There are also markings for "Ped." (pedal) and asterisks (*).The third system of musical notation features a piano (*p*) dynamic marking, followed by a forte (*f*) marking. It includes a section marked "Tromba." (Trombone) and a "ten." (tension) marking. The notation includes various musical symbols such as slurs, accents, and fermatas. There are also markings for "Ped." (pedal) and asterisks (*).The fourth system of musical notation includes a piano (*p*) dynamic marking, followed by a forte (*f*) marking. It includes a section marked "Tromba." (Trombone) and a "ten." (tension) marking. The notation includes various musical symbols such as slurs, accents, and fermatas. There are also markings for "Ped." (pedal) and asterisks (*).The fifth system of musical notation features a forte (*f*) dynamic marking and a "marcato" marking. The notation includes various musical symbols such as slurs, accents, and fermatas. There are also markings for "Ped." (pedal) and asterisks (*).The sixth system of musical notation continues the piece. It includes a forte (*f*) dynamic marking and a "marcato" marking. The notation includes various musical symbols such as slurs, accents, and fermatas. There are also markings for "Ped." (pedal) and asterisks (*).

SECONDO.

ff *sempre ff*

p

f *sempre staccato*

sempre f

8ª bassa

8ª bassa

8ª bassa

p *pp*

F 2103

PRIMO.



First system of musical notation. The right hand features a series of eighth-note chords and single notes, with markings *ten.* and *ff*. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues with eighth-note patterns, including a triplet marked *2 3*. The left hand features a more complex accompaniment with some sixteenth-note passages. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The right hand has a melodic line with eighth notes, marked *1.* and *2.* for first and second endings. The left hand continues with eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand features a melodic line with eighth notes, marked *sempre f*. The left hand continues with eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand has a melodic line with eighth notes, marked *sempre staccato*. The left hand continues with eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation. The right hand features a melodic line with eighth notes, marked *p* and *pp*. The left hand continues with eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

PRIMO.



p marcato

p ma ben marcato

SECONDO.

marcato

8^a bassa

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

poco a poco cresc. staccato sempre

8^a bassa

Ped.

Ped.

Pedal auf jede erste Hälfte der Takte.

8^a bassa

sempre rinforzando

8^a bassa

8^a bassa

Ped.

fff

8^a bassa

Ped.

Ped.

Ped.

8^{va}

p

Ped. * *Ped.* * *Ped.* *

8^{va}

p

Ped. * *Ped.* *

8^{va}

poco a poco cresc. *cresc.*

Ped. * *Ped.* *

Pedal auf jede erste Hälfte der Takte.

8^{va}

f *sempre rinforzando*

8^{va}

ten.

Ped. * *Ped.* *

8^{va}

ten. * *Ped.* * *ten.* * *Ped.* *

SECONDO.

trillo
sempre ff

8^a bassa

8^a bassa

8^a bassa

un poco rall. *a tempo*

8^a bassa

8^a bassa

8^a bassa

8^a bassa

8^a bassa

8^a bassa

F. 2403

~~51877/100~~



ZENEAKADÉMIA

LISZT MÚZEUM

1974