

FIRST HARP.

37

# RÁKÓCZY INDOLO,

THE CELEBRATED

## Hungarian March,

ARRANGED FOR

### TWO HARPS OR HARP & PIANO

BY

## JOHN THOMAS,

*(Harpist to His Majesty the King)*

*Ent. Sta. Hall.*

PRICE

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1

ARRANGED BY  
JOHN THOMAS.

Allegro spiritoso.

*ff*

*sf (cb)*

*ff*

*p*

(Db — Fb) *ff*

*p*

*gva*

(Db) *ff*

Rákóczy March. JOHN THOMAS.



## FIRST HARP.

First system of musical notation for the First Harp part. The key signature is three flats (B-flat, E-flat, A-flat). The music is written on a grand staff with a treble and bass clef. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady accompaniment of eighth-note chords. The tempo/mood marking *con fuoco.* is written above the right hand.

Second system of musical notation. The right hand continues with eighth-note chords and single notes, and the left hand maintains the accompaniment. The tempo/mood marking *con fuoco.* is still present.

Third system of musical notation. The right hand features a series of eighth-note chords and single notes, and the left hand maintains the accompaniment.

Fourth system of musical notation. The right hand features a series of eighth-note chords and single notes, and the left hand maintains the accompaniment. The tempo/mood marking *sf* (sforzando) is written above the right hand. A double bar line is present, followed by the tempo/mood marking *p dolce.* (piano dolce) written above the right hand. The key signature changes to two flats (B-flat, E-flat).

Fifth system of musical notation. The right hand features a series of eighth-note chords and single notes, and the left hand maintains the accompaniment. The tempo/mood marking *8va* (octave) is written above the right hand.

Sixth system of musical notation. The right hand features a series of eighth-note chords and single notes, and the left hand maintains the accompaniment. The tempo/mood marking *8va* (octave) is written above the right hand. The system ends with a double bar line.



FIRST HARP.

3

8va

*ff* *p*

8va

*ff*

8va

*ff* *p* *dolce.*

(G $\flat$  — C $\flat$  — F $\flat$ )

8va

8va



The musical score is written for a single harp and consists of five systems of music. Each system is written on a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a treble clef and a common time signature, followed by a key signature of three flats. The first measure of the first system is marked with a forte (ff) dynamic and a triplet of eighth notes. The second system ends with a sf (cb) marking. The third system begins with a ff dynamic and a triplet of eighth notes, followed by a p (piano) dynamic. The fourth system begins with a ff dynamic and a triplet of eighth notes. The fifth system begins with a p dynamic and a triplet of eighth notes, followed by a (Db) dynamic and a ff dynamic. The score concludes with a double bar line and repeat dots.

(cb) *ff*

*sf* (cb)

*ff* *p* (cb — F $\flat$  — D $\flat$ )

*ff* *p* (Db) *ff*



FIRST HARP.

5

The first system of musical notation for the First Harp part. It consists of two staves joined by a brace. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The music features a series of chords and melodic lines with accents. The tempo/mood marking *con fuoco.* is written above the second staff.

The second system of musical notation for the First Harp part. It continues the musical material from the first system, featuring similar chordal textures and melodic fragments with accents.

The third system of musical notation for the First Harp part. It includes a dynamic marking *sf* (sforzando) above the second staff. The system concludes with a double bar line.

CODA.

The fourth system of musical notation for the First Harp part, marked CODA. It begins with a dynamic marking *p* (piano) and a key signature change to three flats (B-flat, E-flat, A-flat). The music consists of a series of chords and simple melodic lines.

The fifth system of musical notation for the First Harp part. It features a dynamic marking *ff* (fortissimo) above the second staff. The system concludes with a double bar line and some final chordal textures.



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PIANO.

I

# THE RÁKÓCZY MARCH.

ARRANGED BY  
JOHN THOMAS.

**Allegro  
spiritoso.**

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings include *ff* (fortissimo), *sf* (sforzando), *p* (piano), and *f* (forte). There are also markings for *3* (triplets) and *PED* (pedal). The first system starts with *ff* and a triplet. The second system continues the melody. The third system features a repeat sign and a *sf* marking. The fourth system has a *f* marking and an asterisk. The fifth system ends with a *ff* marking and an asterisk.

Rákóczy March. JOHN THOMAS.



*con fuoco.*

*s f*

*dolce.*

*p*

PED \*

PED \*

PED \*

PED \*



PIANO.

3

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of a piano introduction and a vocal melody. The piano introduction is in 3/4 time, with a key signature of one flat (B-flat). The piano part is written for the left hand, with a treble clef and a key signature of one flat. The vocal melody is written for the right hand, with a soprano clef and a key signature of one flat. The piano introduction features a series of chords and a melodic line that leads into the vocal melody. The vocal melody is a simple, elegant line that follows the piano introduction. The score is written on a single system with a grand staff (treble and bass clefs) and a vocal staff (soprano clef). The piano introduction is marked with 'PED' (pedal) and a star symbol (\*). The vocal melody is marked with 'PED' and a star symbol (\*).

The musical score is for the song "The Swan" by Camille Saint-Saëns. It is written for piano and voice. The piano introduction is in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal melody is written in a soprano clef and begins with the lyrics "The Swan". The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with "P" for piano. The vocal melody is marked with "V" for voice. The piano accompaniment is marked with "P" for piano. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with "P" for piano. The vocal melody is marked with "V" for voice. The piano accompaniment is marked with "P" for piano. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with "P" for piano. The vocal melody is marked with "V" for voice. The piano accompaniment is marked with "P" for piano.

*ff* *sf* *ff* *p* *ff* *p* *ff*

PED \*

PED \*



First system of piano music. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood marking is *con fuoco*. The system consists of two staves with various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Second system of piano music. It continues the melodic and harmonic development of the first system, featuring similar rhythmic patterns and dynamic markings.

Third system of piano music. It includes a *sf* (sforzando) marking. The system concludes with a double bar line.

CODA.

Fourth system of piano music, marked CODA. It begins with a *p* (piano) marking. The system includes several measures with a 'PED' (pedal) marking and an asterisk (\*). The system concludes with a double bar line.

Fifth system of piano music. It includes a *ff* (fortissimo) marking. The system includes several measures with a 'PED' (pedal) marking and an asterisk (\*). The system concludes with a double bar line.



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4. Sérénade	6	0	11. To Sylvia	6	0
5. Marguerite	6	0	12. Sois toujours mes		
6. The Wanderer	6	0	Seuls Amours	6	0
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