

Var. XI

В умеренном движении

Moderato

cantabile

I

mf *a capriccio*

II

p *Arpe* *colla parte*

I

mf *a capriccio*

II

p *colla parte*

I

mf *a capriccio*

II

colla parte *mf*

31 a tempo

First system (measures 31-35):

- Hand I: Treble clef. Measures 31-35 contain ascending eighth-note runs. Measure 31 is marked *p m.s.* and has an 8-measure slur. Measures 32-33 have 8-measure slurs. Measures 34-35 have an 11-measure slur.
- Hand II: Treble and Bass clefs. Measures 31-35 contain sustained chords with a long slur across all measures.

Second system (measures 36-40):

- Hand I: Treble clef. Measures 36-40 contain eighth-note runs with fingerings (5, 4, 1, 4, 1) above and (1, 2, 3, 5, 1, 2, 5, 3, 1, 7) below. Measure 40 is marked *etc.*
- Hand II: Treble and Bass clefs. Measures 36-40 contain sustained chords with a long slur across all measures. Measure 36 is marked *p*.

Third system (measures 41-45):

- Hand I: Treble clef. Measures 41-45 contain eighth-note runs with a long slur across all measures. Measures 41-42 have an 8-measure slur, 43-44 have an 8-measure slur, and 45 has an 11-measure slur.
- Hand II: Treble and Bass clefs. Measures 41-45 contain sustained chords with a long slur across all measures. Measure 41 is marked *mf*. Measures 41-42 have an 8-measure slur, 43-44 have an 8-measure slur, and 45 has a 3-measure slur.

I

8

veloce 16

II

p

I

f

8

II

I

8

II

I

f

Arpe (glissando)

p

cresc.

f

II

I

Cadenza

II

I

mf

II

I

dim.

m.s.

p

II

Var. XII

Tempo di minuetto В темпе менуэта

I

II

p

32

I

II

Cl.

mf

I

II

mf

dim.

p

Corno

I *poco cresc.*

etc.

II *cresc.* Celli

I *mf*

II *dim.*

I *mf*

II

I

II

p

cantabile
ob.

mf

I

II

dim.

p

I

II

mf

dim.

p

dim.

p

Var. XIII

Allegro Scopo

The musical score is divided into two systems, each containing a piano (II) and violin (I) part. The piano part is written in treble and bass staves, while the violin part is written in a single staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system begins with a forte (*ff*) dynamic marking for the violin and a *f marcato* marking for the piano. The second system includes a measure number '34' in a box. The score concludes with a final cadence in the piano part.

System 1:

- Violin (I):** Starts with a forte (*ff*) dynamic. The melody is characterized by eighth and sixteenth notes, with some triplets and slurs. There are several ties and accidentals throughout the system.
- Piano (II):** Starts with a *f marcato* dynamic. The accompaniment features a steady eighth-note pattern in the bass and more melodic lines in the treble, often with slurs and ties.

System 2:

- Violin (I):** Continues the melodic development. A measure number '34' is indicated. The dynamic remains forte.
- Piano (II):** Continues the accompaniment, maintaining the eighth-note pattern in the bass and melodic lines in the treble.

The score ends with a final cadence in the piano part, marked with a double bar line and a repeat sign.

35

I

ff

II

f

etc.

I

II

ff

Var. XIV Tot же темп
L'istesso tempo

I

II

f

marcato

I

II

I

II

I

II

molto marcato

Исполнить по желанию

20321

37

I

II

38

I

II

ff

ff

20321

This musical score is divided into two systems, each consisting of two staves labeled I and II. The first system begins with a measure number of 37. Staff I features a complex rhythmic pattern with many triplets and sixteenth notes, while Staff II has a more melodic line with some triplets. The second system starts at measure 38. Staff I continues with similar rhythmic complexity, and Staff II includes a section marked 'ff' (fortissimo) with sustained notes. The score concludes with a final measure marked 'ff' in Staff II. The page number 141 is in the top right corner, and the number 20321 is at the bottom center.

8 *loco*

I

II

etc.

ff

39

dim.

mf.

dim.

p

p

203 21

Var. XV

Orchestra tacet (Оркестр молчит)

Più vivo. Scherzando (Живее, шутливо)

The musical score is for Piano I, Variation XV. It is written in 3/4 time and features a scherzando tempo. The score consists of five systems of two staves each. The first system begins with a treble clef and a key signature of one flat. The music is characterized by rapid sixteenth-note passages and slurs. The second system continues the melodic line with similar rhythmic patterns. The third system includes the instruction *poco cresc.* and features a more complex rhythmic pattern with eighth notes. The fourth system begins with the dynamic marking *mf* and includes a section marked *p* (piano). The fifth system concludes the variation with a final *p* marking and a series of rapid sixteenth-note runs.

This musical score is divided into two main parts, I and II, each consisting of two staves. Part I (staves 1-4) features a complex texture with many beamed sixteenth and thirty-second notes, often with slurs. It includes dynamic markings such as *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). Part II (staves 5-6) continues the texture, with a *pp* (pianissimo) marking. The notation includes various accidentals (sharps, flats, naturals) and rests. The overall style is characteristic of late 19th or early 20th-century musical notation.

I

I

cresc.

I

f

dim. *p*

II

pp

I

II

m.d.

m.s.

p

m.d.

m.s.

p

cresc.

mf

f

This musical score is for two pianos, labeled I and II. It consists of three systems of staves, each with a grand staff (treble and bass clef). The key signature has one flat (B-flat). Measure numbers 40, 41, and 42 are indicated in boxes above the first staves of each system. The score features complex piano techniques, including triplets, slurs, and dynamic markings such as *pp* (pianissimo), *p* (piano), and *dim.* (diminuendo). The notation includes various note values, rests, and articulation marks.

System 1 (Measures 40-42): Piano I has a melodic line with triplets and slurs. Piano II provides harmonic support with chords and moving lines. Measure 42 includes a *dim.* marking in Piano I.

System 2 (Measures 40-42): Piano I continues with intricate fingerings (e.g., 5, 1, 2, 1). Piano II features a triplet in measure 42. Dynamic markings include *p* and *pp*.

System 3 (Measures 40-42): Piano I has a triplet in measure 40. Piano II has a triplet in measure 42. The system concludes with sustained chords in both hands.

42

42

I

II

cresc.

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the two pianos. The score is divided into two parts, I and II.

Part I: This section consists of a continuous melody. The upper staff (treble clef) features a series of eighth notes, often beamed together in groups of four, with a dynamic marking of *mf* (mezzo-forte). The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes, including a dynamic marking of *mf* and a *p* (piano) marking.

Part II: This section consists of three measures of chords. The upper staff (treble clef) has a dynamic marking of *p* (piano). The lower staff (bass clef) has a dynamic marking of *p* (piano) and a *mf* (mezzo-forte) marking.

The score is written in G major (one sharp) and 3/4 time. The key signature is one sharp (F#). The tempo is marked 'Allegretto'.

The first system of the musical score for 'The Swan' from 'The Nutcracker' is shown. It consists of two parts, I and II, each with a treble and bass staff. Part I features a melody in the treble staff with a large slur and a crescendo marking. Part II features a melody in the bass staff with a large slur and a crescendo marking. The key signature is one flat (B-flat) and the time signature is 2/4. The score is written in black ink on a white background.

Var. XVI

Allegretto Довольно скоро

I

II

pp

p

43

I

II

mf

dolce e grazioso

pp

m.d.

I

II

p

m.d.

mf

m.s.

I

II

dim. *pp* *mf* *p*

44

I

II

mf *dim.* *mf* *mf* *pp* *m.d.* *m.d.* *m.S.*

I

II

p *mf* *mf* *dim.* *mf* *mf* *Violino solo*

System 1:

- Part I:** Treble and Bass staves. Treble staff starts with a piano (*p*) dynamic. Bass staff has a *dim.* (diminuendo) marking.
- Part II:** Treble and Bass staves. Treble staff has a *dim.* marking.

System 2:

- Part I:** Treble staff has a measure rest of 45 measures. Bass staff has a piano (*p*) dynamic and a *m.s.* (mezzo-soprano) marking. A triplet of 3 notes is indicated.
- Part II:** Treble staff has a measure rest of 8 measures. Bass staff has a piano (*p*) dynamic.

System 3:

- Part I:** Treble staff has a piano (*p*) dynamic and a *m.s.* marking. A sextuplet of 6 notes is indicated. Bass staff has a *m.s.* marking.
- Part II:** Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic.

System 4:

- Part I:** Treble staff has a measure rest of 8 measures. Bass staff has a *etc.* (et cetera) marking.
- Part II:** Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic.

System 5:

- Part I:** Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic.
- Part II:** Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic.

20321

20321

Var. XVII (M. M. ♩ = ♩.)

I

II

p *crescendo* *marcato* *mf*

47

I

II

f *p* *p* etc.

I

II

p *crescendo* *dim.* *p*

48

First system of musical notation, measures 48-50. It features two staves, I and II, in a key signature of three flats (B-flat, E-flat, A-flat). Staff I contains a complex melodic line with many beamed sixteenth and thirty-second notes, marked *p* (piano) at the beginning, *cresc.* (crescendo) in the middle, and *f* (forte) towards the end. Staff II contains a simpler accompaniment line, starting with a chord and the word *etc.* (et cetera). The system concludes with a *dim.* (diminuendo) marking.

Second system of musical notation, measures 51-53. It continues the musical material from the first system. Staff I shows a continuation of the rapid melodic passage, with *cresc.* and *f* markings. Staff II provides a harmonic support with sustained chords and some moving lines. The system ends with a *dim.* marking.

49

Third system of musical notation, measures 54-56. Staff I begins with a *mf* (mezzo-forte) dynamic, followed by a *p* (piano) marking. The melodic line continues with intricate beaming. Staff II continues the accompaniment. The system concludes with a *dim.* marking.

I

dim. *p* rit. dim.

II

rit. *mf*

I

pp *pp* etc.

II

p

I

dim.

II

Celli *p*

Var. XVIII

Andante cantabile (Спокойно, певуче) *mf*

The musical score is divided into two systems, each with a piano part (I) and a harp part (II). The piano part (I) is written in treble and bass staves, while the harp part (II) is written in treble and bass staves. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1:

- Piano (I):** Starts with a treble staff and a bass staff. The treble staff has a melodic line with triplets and slurs. The bass staff has a supporting line with triplets. Dynamic markings include *pp* and *mf*.
- Harp (II):** Consists of two empty staves.

System 2:

- Piano (I):** Continues the melodic and supporting lines. Dynamic markings include *mf*, *dim.*, and *p*.
- Harp (II):** Consists of two empty staves.

System 3:

- Piano (I):** Continues the melodic and supporting lines. Dynamic markings include *cresc.*.
- Harp (II):** Consists of two empty staves.

Hand I and Hand II musical notation. Hand I features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f* (forte). Hand II is mostly silent, with some initial notes in the bass clef.

Hand I and Hand II musical notation. Hand I includes dynamic markings *mf* (mezzo-forte), *f* (forte), and *rubato*. Hand II includes *mf* (mezzo-forte) and *p* (piano) markings. A box containing the number 50 is visible above the first measure of Hand I.

Hand I and Hand II musical notation. Hand I includes dynamic markings *dim.* (diminuendo) and *mf* (mezzo-forte). Hand II includes *dim.* (diminuendo), *p* (piano), and triplet markings.

Handwritten musical score for two staves, labeled I and II. The score is written in treble and bass clefs with a key signature of two flats (B-flat and E-flat). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *cresc.*, *f*, *ff*, *dim.*, and *f*. The score is divided into measures by vertical bar lines. A box containing the number 51 is visible in the middle section. The notation includes various musical symbols such as notes, rests, and slurs.

I

dim.

52

II

mf

p dolce

I

mf

II

dim.

I

dim.

p

dim. 3

pp

II

I

II

p

rit.

dim.

pp

A tempo vivace (В живом темпе)

I

II

sf

p

p

p

p

VAR. XIX

L'istesso tempo (Тот же темп)
quasi pizzicato

I

II

p

p

p

p

p

53

Hand I: Treble and Bass staves. Treble staff contains triplets and slurs, starting with *p* and ending with *f*. Bass staff contains chords and slurs, starting with *p* and ending with *sf*.

Hand II: Treble and Bass staves. Treble staff contains triplets and slurs, starting with *f* and ending with *p*. Bass staff contains chords and slurs, starting with *sf* and ending with *p*.

54

Hand I: Treble and Bass staves. Treble staff contains triplets and slurs, starting with *p* and ending with *p*. Bass staff contains chords and slurs, starting with *p* and ending with *p*.

Hand II: Treble and Bass staves. Treble staff contains chords and slurs, starting with *p* and ending with *p*. Bass staff contains chords and slurs, starting with *p* and ending with *p*.