

Trio élégiaque

pour

Piano, Violon et Violoncelle

composé
par

S. RACHMANINOW.

OP. 9

La memoire d'un grand Artiste



*Памяти
Великаго Художника*

Элегическое трио. Trio élégiaque.

I.

S. Rachmaninow, Op. 9.

Moderato (♩ = 88).

Violino.

Violoncello.

Piano.

p

mf

v

1

p *cresc.*

1

cresc.

f *dim.* *p*

mf *decresc.*

mf *dim.* *p*

p *dim.* *pp*

2

p *mf*

2

mf

cresc. *pp*

cresc. *pp*

cresc.

agitato e un poco accel.

poco a poco cresc.

agitato e un poco accel.

poco a poco cresc.

pp *agitato e un poco accel.* *cresc.*

cresc. *cresc.*

cresc. *f*

ff *ff*

The musical score is written for piano and voice. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a more complex piano accompaniment with multiple voices. The fourth system continues the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written above the staves.

Allegro vivace.

5

ff *dim.* *p*

Allegro vivace.

ff *dim.* *p*

ff *dim.*

p *ff*

dim. *rit.*

Meno mosso (♩ = 72).

First system of the musical score. It features a vocal line and a piano accompaniment. The piano part begins with a *mf* dynamic and includes several *p* (piano) markings. The tempo is marked *Meno mosso* with a quarter note equal to 72 beats per minute.

Second system of the musical score. The piano part continues with *mf* and *p* dynamics. The vocal line includes *mf*, *dim.*, *p*, *dim.*, and *pp* markings. The system concludes with a *più vivo* instruction and a *p* dynamic marking.

Allegro moderato (♩ = 104).

Third system of the musical score. The tempo is marked *Allegro moderato* with a quarter note equal to 104 beats per minute. The piano part is marked *pizz.* and *pp*. The vocal line includes *pp* and *p* markings.

Allegro moderato (♩ = 104).

Fourth system of the musical score. The piano part features a *p* dynamic marking. The vocal line includes *p* markings.

Fifth system of the musical score. The piano part includes *cresc.* (crescendo) and *mf* markings. The vocal line includes *p* markings.

Più vivo. arco

Violin: *ff* *arco* *V* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* 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Maestoso (♩=96).

ff

Maestoso (♩=96).

ff

marcato

ff *dim.* *p*

ff *dim.* *mf*

dim. *pp*

rit.

This system shows the first two staves of a musical score. The top staff is a violin part with a melodic line of eighth and sixteenth notes, marked with a decrescendo (*dim.*) and pianissimo (*pp*) dynamic. The bottom staff is a piano accompaniment with a steady eighth-note pattern, also marked with a decrescendo (*dim.*) and pianissimo (*pp*). The system concludes with a *rit.* (ritardando) marking.

Allegro moderato ($\text{♩} = 80$).

Allegro moderato ($\text{♩} = 80$). *pp*

This system begins the second section, marked "Allegro moderato" with a tempo of 80 quarter notes per minute. The piano part features a complex, rapid sixteenth-note pattern in the right hand and a simpler eighth-note pattern in the left hand, starting at a pianissimo (*pp*) dynamic.

p

This system continues the musical texture. The violin part has a melodic line with some rests, marked with a piano (*p*) dynamic. The piano accompaniment maintains its intricate sixteenth-note patterns in both hands.

un poco cresc.

cresc.

The final system on the page shows a gradual increase in volume. The piano part is marked with "un poco cresc." (a little crescendo) and "cresc." (crescendo). The violin part continues its melodic development.

This musical score page, numbered 10, features a piano accompaniment and a vocal line. The piano part is written in a key with one flat (B-flat) and a 2/4 time signature. It consists of four systems of staves. The first system shows the piano part with a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking. The second system continues the piano part with a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The third system includes a fifth fingering (*5*) for the right hand and a piano (*p*) dynamic. The fourth system includes a decrescendo (*cresc.*) marking. The vocal line is written in a key with one flat and a 2/4 time signature. It consists of four systems of staves. The first system shows the vocal line with a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking. The second system continues the vocal line with a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The third system includes a fifth fingering (*5*) for the right hand and a piano (*p*) dynamic. The fourth system includes a decrescendo (*cresc.*) marking.

mf *dim.*

mf *dim.*

p *dim.*

p

5

5

p

un poco cresc.

cresc.

mf *dim.*

mf *dim.*

p *dim.* *mf*

p *dim.*

6 *poco a poco cresc. e accel.*

poco a poco cresc. e accel.

6 *mf poco a poco cresc. e accel.*

mf poco a poco cresc. e accel.

poco a poco cresc. e accel.

mf poco a poco cresc. e accel.

poco a poco cresc. e accel.

mf poco a poco cresc. e accel.

First system of musical notation, measures 1-4. The system consists of four staves. The top two staves are for a vocal or melodic line, and the bottom two are for piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The piano part features a complex, arpeggiated texture in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation, measures 5-8. This system continues the musical material from the first system, maintaining the same instrumentation and key signature. The piano accompaniment remains a central feature with its intricate textures.

Presto (♩=168).

Third system of musical notation, measures 9-10. This system shows a transition in the music, with the piano part becoming more active and the vocal line more prominent.

Presto. (♩=168).

Fourth system of musical notation, measures 11-14. This system is marked with a forte (ff) dynamic. The piano part features a dense, complex texture with many accidentals and a strong rhythmic drive.

Fifth system of musical notation, measures 15-18. This system includes a key signature change to two flats (B-flat and E-flat) and a common time signature. It features a forte (ff) dynamic and a complex piano accompaniment. The system is divided into two parts by a double bar line, with a first ending bracket labeled '1' and a second ending bracket labeled '7'. The piano part continues with its intricate textures, and the vocal line is also present.

This musical score is for a piano and voice piece, page 13. It consists of four systems of staves. The first system features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and moving lines. The second system continues the piano accompaniment with a focus on chordal textures. The third system introduces a vocal line with a melodic line and a piano accompaniment. The piano part has a complex texture with many chords and moving lines. The fourth system continues the piano accompaniment with a focus on chordal textures. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *dim.*, *rit.*, and *mp*.

The score is written for piano and voice. It consists of four systems of staves. The first system features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and moving lines. The second system continues the piano accompaniment with a focus on chordal textures. The third system introduces a vocal line with a melodic line and a piano accompaniment. The piano part has a complex texture with many chords and moving lines. The fourth system continues the piano accompaniment with a focus on chordal textures. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *dim.*, *rit.*, and *mp*.

Meno mosso (♩ = 66).

The musical score is arranged in four systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The tempo is marked "Meno mosso (♩ = 66)".

System 1: The vocal line begins with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a series of eighth-note triplets in the bass line, with fingerings 5, 1, 4, 1, 2, 1 indicated. The right hand plays chords in the treble.

System 2: The vocal line continues with a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment continues with the triplet pattern in the bass and chords in the treble. A piano (*p*) dynamic marking is present.

System 3: The vocal line features a half note A3, followed by a half note G3, and then a half note F#3. The piano accompaniment continues with the triplet pattern in the bass and chords in the treble. A piano (*p*) dynamic marking is present.

System 4: The vocal line features a half note E3, followed by a half note D3, and then a half note C3. The piano accompaniment continues with the triplet pattern in the bass and chords in the treble. A piano (*p*) dynamic marking is present.

8

mf *cresc.*

8

cresc.

ff

8

ff

dim.

8

dim.

p

p

dim.

p

9 *sempre più vivo e agitato*

First system of the musical score. It consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a piano (*pp*) dynamic and the tempo instruction *sempre più vivo e agitato*. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. It also begins with a piano (*pp*) dynamic and the tempo instruction *sempre più vivo e agitato*. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with some measures marked with a '3' indicating a triplet.

Second system of the musical score. It continues the vocal and piano parts. The piano part includes a *cresc.* (crescendo) marking. The key signature changes to two flats (B-flat and E-flat) in the middle of the system. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with some measures marked with a '3' indicating a triplet.

Third system of the musical score. It continues the vocal and piano parts. The piano part includes a *cresc.* (crescendo) marking. The key signature changes to two flats (B-flat and E-flat) in the middle of the system. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with some measures marked with a '3' indicating a triplet. The system ends with a *f* (forte) dynamic marking and a *ten.* (tension) marking.

Fourth system of the musical score. It continues the vocal and piano parts. The piano part includes a *cresc.* (crescendo) marking. The key signature changes to two flats (B-flat and E-flat) in the middle of the system. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with some measures marked with a '3' indicating a triplet. The system ends with a *f* (forte) dynamic marking and a *ten.* (tension) marking.

First system of the musical score. It features a vocal line with a *ten.* (tenor) marking and a piano accompaniment. The piano part includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. The key signature has two flats, and the time signature is 4/4.

Allegro molto (♩=192).

Second system of the musical score. It features a vocal line with a *ff marcato* marking and a piano accompaniment. The piano part includes a *ff marcato* marking and a *cresc.* (crescendo) marking. The key signature has two flats, and the time signature is 4/4.

Third system of the musical score. It features a vocal line with a *ff* marking and a piano accompaniment. The piano part includes a *ff* marking and a *pp* (pianissimo) marking. The key signature has two flats, and the time signature is 4/4.

Fourth system of the musical score. It features a vocal line with a *cresc.* (crescendo) marking and a piano accompaniment. The piano part includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) marking. The key signature has two flats, and the time signature is 4/4.

10

10

ff

ff

ff

pp

cresc.

pp

cresc.

ff

pp

cresc.

ff

p

cresc.

ff

p

cresc.

First system of a musical score. It features a vocal line with a treble clef and a piano accompaniment with grand staves. The piano part includes a section marked *allegro* in 6/4 time. The key signature has one sharp (F#).

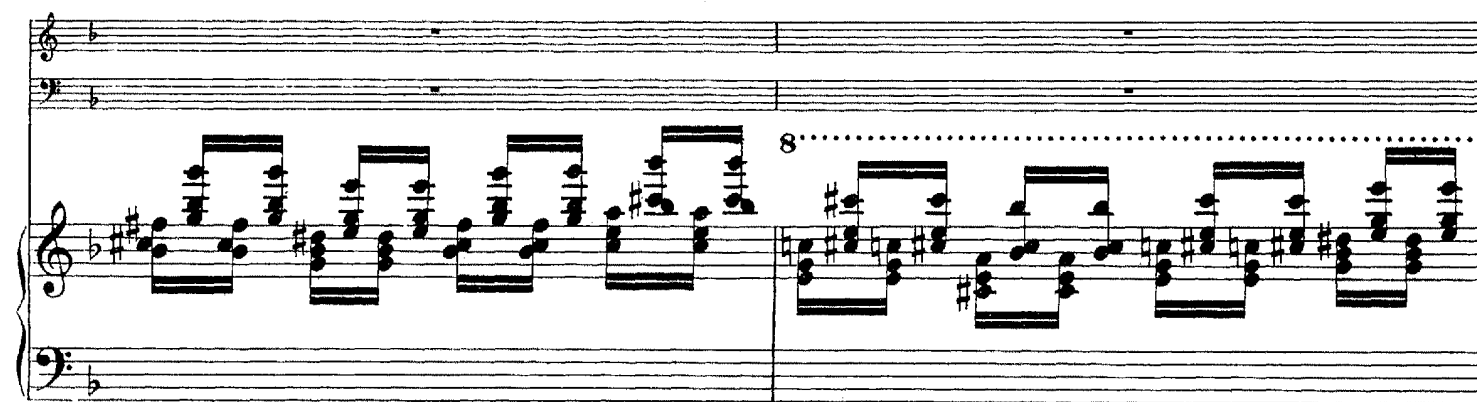
Second system of the musical score. It continues the vocal and piano parts. The piano part features a section marked *ff* (fortissimo) in 6/4 time. The key signature remains one sharp.

Third system of the musical score. It continues the vocal and piano parts. The piano part features a section marked *ff* (fortissimo) in 6/4 time. The key signature remains one sharp.

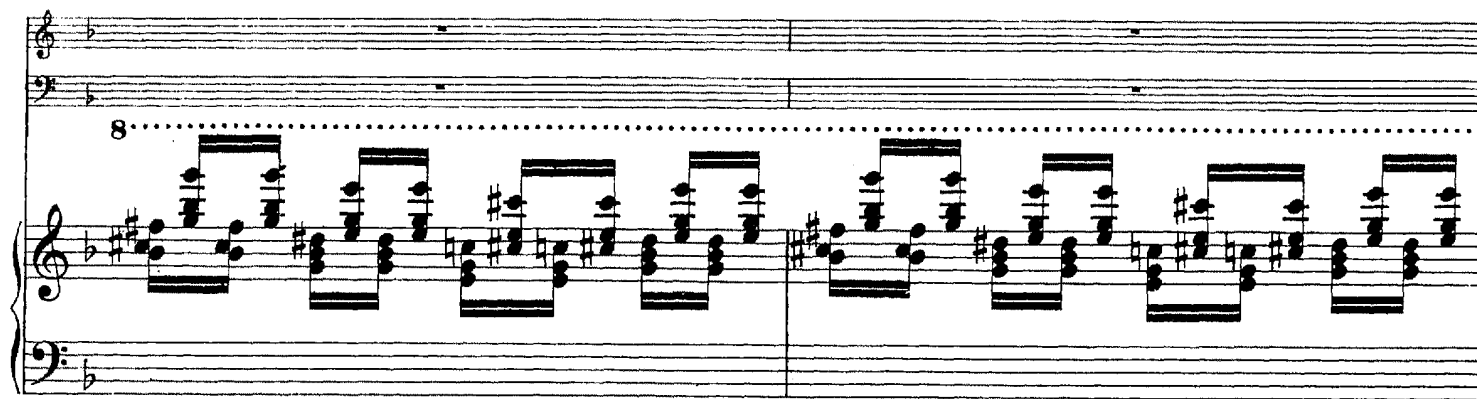
Fourth system of the musical score, starting with a measure number of 11. It continues the vocal and piano parts. The piano part features a section marked *ff* (fortissimo) in 6/4 time. The key signature remains one sharp.



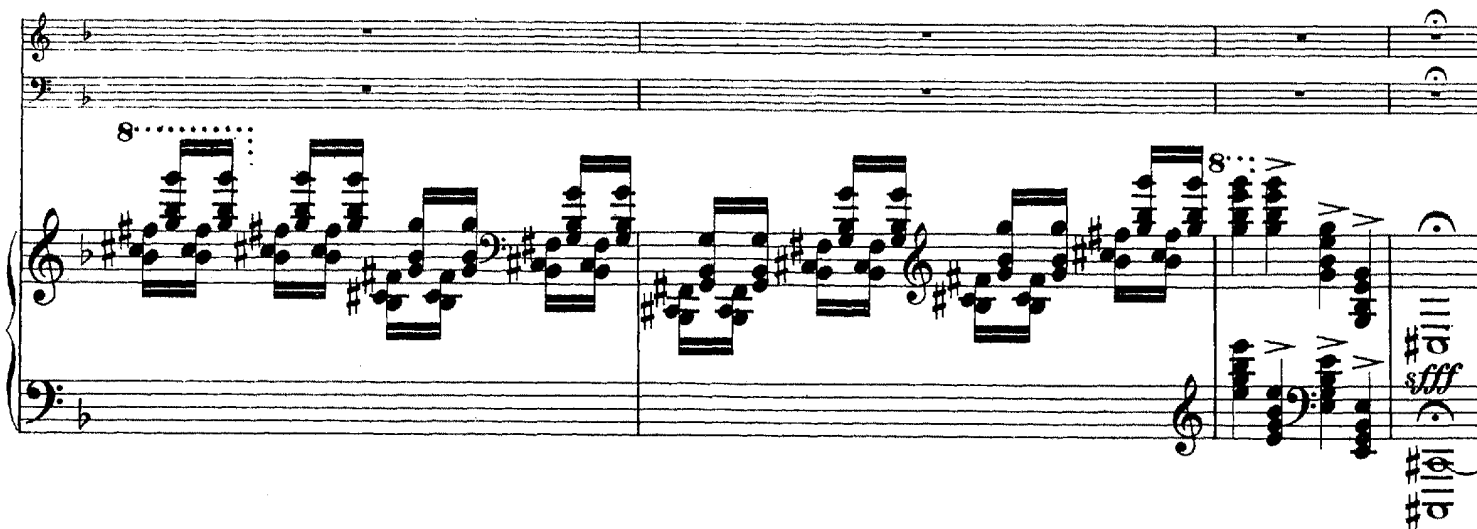
First system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano staff (bass clef), and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The vocal staff has a whole rest. The piano staff has a whole rest. The grand staff features a complex, fast-moving melody in the right hand, starting with a forte (*fff*) dynamic. The left hand provides a steady accompaniment. A first ending bracket with a repeat sign and a first ending dot is marked above the first measure of the grand staff.



Second system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano staff (bass clef), and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The vocal staff has a whole rest. The piano staff has a whole rest. The grand staff continues the complex, fast-moving melody in the right hand. A first ending bracket with a repeat sign and a first ending dot is marked above the first measure of the grand staff.



Third system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano staff (bass clef), and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The vocal staff has a whole rest. The piano staff has a whole rest. The grand staff continues the complex, fast-moving melody in the right hand. A first ending bracket with a repeat sign and a first ending dot is marked above the first measure of the grand staff.



Fourth system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano staff (bass clef), and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The vocal staff has a whole rest. The piano staff has a whole rest. The grand staff continues the complex, fast-moving melody in the right hand. A first ending bracket with a repeat sign and a first ending dot is marked above the first measure of the grand staff. The system concludes with a double bar line and a final chord in the grand staff, marked with a forte (*fff*) dynamic.

Andante (♩ = 60).

Andante (♩ = 60).

p

un poco cresc.

mf

pp

pp

pp

ten.

pp

Moderato (tempo I) (♩ = 88).

con sordini

con sordini

Moderato (tempo I) (♩ = 88).

p

mf

pp

p

mf

12

First system of music, measures 1-12. The top staff is a single melodic line with a *cresc.* marking. The middle staff is a piano accompaniment with a *cresc.* marking. The bottom staff is a piano accompaniment with a *cresc.* marking. The key signature has one flat (B-flat).

12

Second system of music, measures 13-24. The top staff has a *mf* marking and a *dimin.* marking. The middle staff has a *mf* marking and a *dimin.* marking. The bottom staff has a *mf* marking and a *dimin.* marking. The key signature has one flat (B-flat).

Third system of music, measures 25-36. The top staff has a *p* marking and a *dim.* marking. The middle staff has a *p* marking and a *dim.* marking. The bottom staff has a *p* marking and a *dim.* marking. The key signature has one flat (B-flat).

Più mosso.

senza sordini

un poco cresc.

Fourth system of music, measures 37-48. The top staff has a *pp* marking and a *un poco cresc.* marking. The middle staff has a *pp* marking and a *un poco cresc.* marking. The bottom staff has a *pp* marking and a *un poco cresc.* marking. The key signature has one flat (B-flat).

Più mosso.

Fifth system of music, measures 49-60. The top staff has a *mf* marking and a *cresc.* marking. The middle staff has a *mf* marking and a *cresc.* marking. The bottom staff has a *mf* marking and a *cresc.* marking. The key signature has one flat (B-flat).

pp un poco accel. cresc.

pp agitato e un poco accel. cresc.

f

cresc.

ff dim. rit. dim.

Meno mosso. (Come prima.)

Musical score for piano and voice, measures 14-23. The tempo is *Meno mosso. (Come prima.)*. The key signature has one flat (B-flat). The score is written for voice (soprano and alto staves) and piano (treble and bass staves). Measure 14 is marked with a box containing the number 14 and the text "sul G". The piano part features complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. Measure 15 is marked with a box containing the number 14. The piano part continues with complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. Measure 16 is marked with a box containing the number 14. The piano part continues with complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. Measure 17 is marked with a box containing the number 14. The piano part continues with complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. Measure 18 is marked with a box containing the number 14. The piano part continues with complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. Measure 19 is marked with a box containing the number 14. The piano part continues with complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. Measure 20 is marked with a box containing the number 14. The piano part continues with complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. Measure 21 is marked with a box containing the number 14. The piano part continues with complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. Measure 22 is marked with a box containing the number 14. The piano part continues with complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. Measure 23 is marked with a box containing the number 14. The piano part continues with complex chords and arpeggios, with dynamics *mf* and *p*. The voice part has melodic lines with dynamics *mf*, *p*, and *dim.*. The score concludes with a *più vivo* section in 6/4 time, marked with a box containing the number 14.

Allegro moderato ($\text{♩} = 104$).

First system of music, measures 1-4. The top staff is a single melodic line in 6/4 time, marked *pp*. The bottom staff is a piano accompaniment in 6/4 time, marked *pp* and *pizz.* (pizzicato). The key signature has one flat (B-flat).

Allegro moderato ($\text{♩} = 104$).

Second system of music, measures 5-8. The top staff continues the melody, marked *p* at measure 8. The bottom staff continues the piano accompaniment, marked *p* at measure 5. Measures 7 and 8 show a crescendo in the piano part, marked *cresc.* and *mf*. The key signature has one flat.

Più vivo.

Third system of music, measures 9-10. The top staff features a more active melody, marked *ff*. The bottom staff features a more active piano accompaniment, marked *ff* and *arco* (arco). The key signature has one flat.

Più vivo.

Fourth system of music, measures 11-12. The top staff continues the active melody, marked *ff*. The bottom staff continues the active piano accompaniment, marked *cresc.* and *ff*. The key signature has one flat.

Fifth system of music, measures 13-14. The top staff continues the active melody, marked *ff*. The bottom staff continues the active piano accompaniment, marked *pesante* (pesante). The key signature has one flat.

Measures 14 and 15 of a musical score. The top system features a vocal line with notes and rests, and a piano accompaniment with chords and arpeggiated figures. The bottom system continues the piano accompaniment with dense chordal textures. Both systems include a box labeled '15' at the end of the first measure. Dynamics include *ff* (fortissimo).

Maestoso ($\text{♩} = 96$).

Measures 16 and 17 of the musical score. The top system shows a vocal line with a melodic line and a piano accompaniment with a steady eighth-note pattern. The bottom system continues the piano accompaniment with a similar eighth-note pattern. Dynamics include *ff* (fortissimo).

Maestoso ($\text{♩} = 96$).

Measures 18 and 19 of the musical score. The top system shows a vocal line with a melodic line and a piano accompaniment with a steady eighth-note pattern. The bottom system continues the piano accompaniment with a similar eighth-note pattern. Dynamics include *ff* (fortissimo) and *marcato* (marked).

First system of the musical score. It consists of two staves for a vocal or instrumental part and a grand staff (treble and bass clef) for piano accompaniment. The vocal part features a melodic line with many triplets and slurs. The piano accompaniment provides a harmonic foundation with chords and single notes.

Second system of the musical score. It begins with a measure marked with a boxed number 16. The vocal part includes dynamic markings *ff* (fortissimo) and *dim.* (diminuendo). The piano accompaniment also features chords and melodic fragments.

Third system of the musical score. The vocal part continues with melodic lines and includes a *p* (piano) dynamic marking. The piano accompaniment consists of chords and single notes, with a *dim.* marking in the lower register.

Fourth system of the musical score. The vocal part starts with a *dim.* marking and ends with a *pp* (pianissimo) marking. The piano accompaniment includes a *pp* marking and a *rit.* (ritardando) marking, indicating a slowing down of the tempo.

This musical score page contains measures 17 through 28 of a piece in B-flat major, 3/4 time, marked Allegro moderato (♩=80). The score is written for piano and consists of four systems, each with a grand staff (treble and bass clefs).

- Measure 17:** The right hand begins with a sixteenth-note triplet ascending and then descending. The left hand plays a single eighth note. Dynamics include *pp* (pianissimo) and *p* (piano).
- Measure 18:** Similar to measure 17, with a sixteenth-note triplet in the right hand and an eighth note in the left hand.
- Measure 19:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *dim.* (diminuendo).
- Measure 20:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *p* (piano).
- Measure 21:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *p* (piano).
- Measure 22:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *p* (piano).
- Measure 23:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *p* (piano).
- Measure 24:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *p* (piano).
- Measure 25:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *p* (piano).
- Measure 26:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *p* (piano).
- Measure 27:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *p* (piano).
- Measure 28:** The right hand continues the sixteenth-note triplet pattern. The left hand plays a single eighth note. Dynamics include *p* (piano).

dim.

mf

cresc.

cresc.

cresc.

f

mf

18

pp

18

ppp

First system of the musical score. It consists of four staves. The top two staves (treble and alto clefs) contain melodic lines with long horizontal slurs. The bottom two staves (treble and bass clefs) contain a complex, fast-moving accompaniment with many sixteenth notes. The system is divided into two measures by a vertical bar line.

Second system of the musical score. The top two staves continue the melodic lines. The bottom two staves continue the fast accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). A key signature change to one sharp (F#) is indicated at the end of the system. The system is divided into two measures.

Third system of the musical score. The top two staves continue the melodic lines. The bottom two staves continue the fast accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The system is divided into two measures.

Fourth system of the musical score. The top two staves continue the melodic lines. The bottom two staves continue the fast accompaniment. Dynamic markings include *pp* (pianissimo). The system is divided into two measures.

musical score for the first system, measures 28-31. The score is written for piano. The right hand has a melody with triplets and quintuplets. The left hand has chords. Dynamics include *mf*, *dim.*, *ppp*, and *pizz.*

II.

Quasi variazione.

Andante (♩ = 60).

Piano.

musical score for the second system, measures 32-41. The score is written for piano. The right hand has a melody with triplets and quintuplets. The left hand has chords. Dynamics include *p*, *mf*, *cresc.*, *dim.*, *p*, *mf*, *ten.*, *1. ad libitum*, *2.*, and *pp*.