

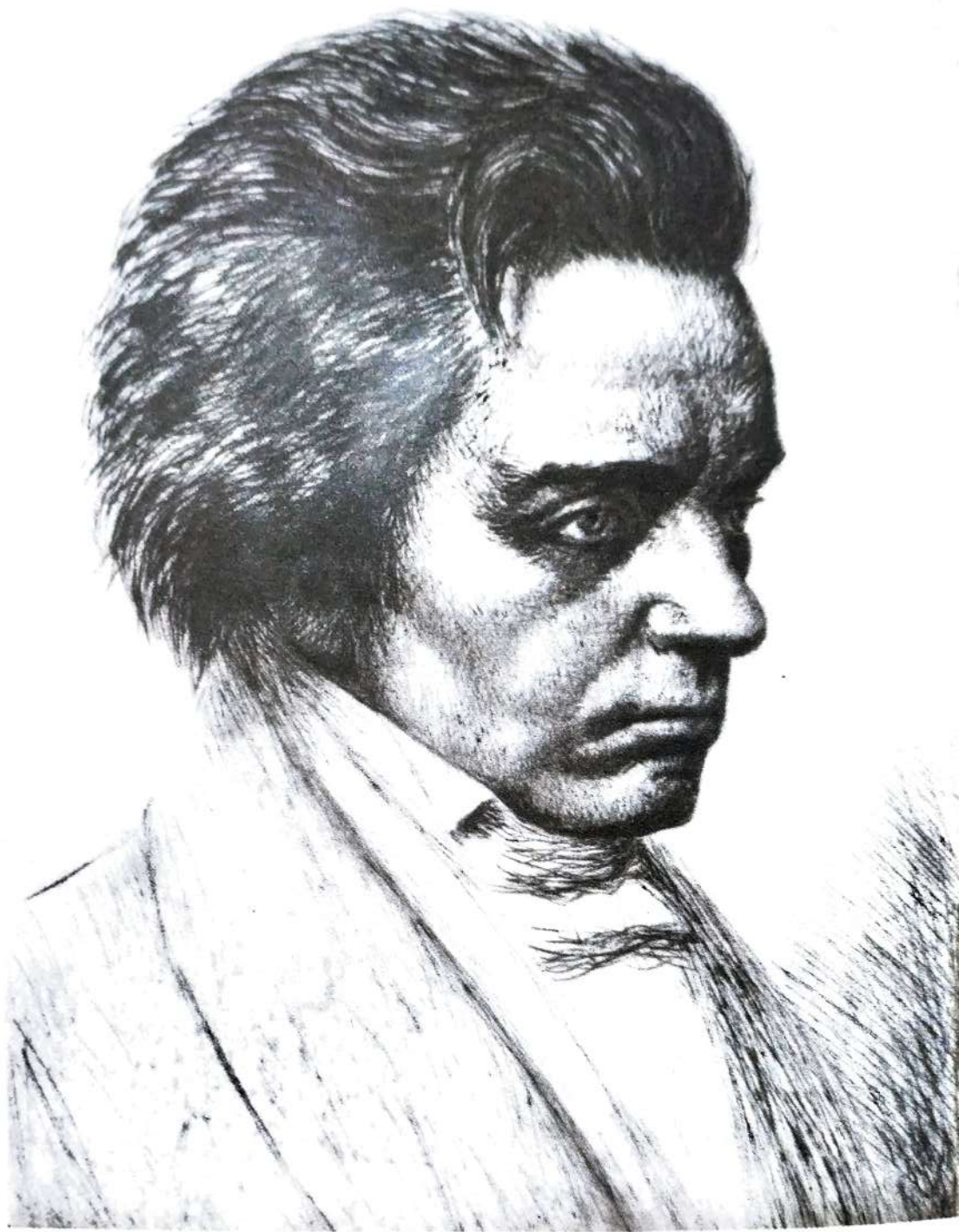
# БЕТХОВЕН

## СОНАТЫ

для скрипки и фортепиано







*L. Beethoven*



# БЕТХОВЕН

## СОНАТЫ

для скрипки и фортепиано

Редакция

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ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1970



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В основу настоящей публикации положено издание Сонат Бетховена в редакции Й. Иоахима (издательство Петерс, № 3031). При подготовке оригинала были также учтены текстологические особенности академического издания полного собрания сочинений Бетховена (издательство Брейткопф и Хертель, серия XIII) и издания под редак-

цией В. Ламме и К. Шефнера — Urtext (издательство Хенле, Мюнхен-Дюисбург, 1955). Все лиги, добавленные редактором в партии скрипки, обозначены пунктиром, знаки **v**, **p**, акценты, динамические обозначения, взятые в скобки, педализация, указанная мелким шрифтом, черточки и мелкие штриховые точки также принадлежат редакторам.



Антонио Сальери  
СОНАТА

5

Л. БЕТХОВЕН  
Соч. 12 №1  
(1797 - 1798)

Скрипка

1. **Allegro con brlo**

Фортепиано

6

12

17

22

\*)

6252



Musical score page showing measures 30 through 49. The score is written for piano (piano) and includes various dynamics and articulations.

Measures 30-34: *ff* (piano), *p* (piano), *cresc.* (crescendo).

Measures 35-38: *ff* (piano), *sf* (sforzando), *sf* (sforzando).

Measures 39-42: *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando).

Measures 43-48: Section **B**, *sf* (sforzando), *p* (piano), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando).

Measures 49-52: *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando).

The score includes various articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5).



54 C 7

59 *dolce*

63 *cresc.*

67 *cresc.*

71 *fp* *decreso.* *pp* *decreso.*

75 *pp* *cresc.*



[illegible]



112

System 112-117: Treble and bass staves with piano (p) dynamics. The system includes measures 112 through 117. The bass line features complex rhythmic patterns with triplets and sixteenth notes. The treble line has melodic phrases with slurs and ties.

118

System 118-123: Treble and bass staves. The system includes measures 118 through 123. The bass line continues with intricate rhythmic figures. The treble line features melodic development with slurs and ties.

124

System 124-127: Treble and bass staves. The system includes measures 124 through 127. Measure 124 is marked with a forte (f) dynamic. Measure 125 has a piano (pp) dynamic. A key signature change to E major is indicated above measure 125.

128

System 128-131: Treble and bass staves. The system includes measures 128 through 131. The system is marked with piano (pp) dynamics. The bass line features a steady eighth-note accompaniment.

132

System 132-135: Treble and bass staves. The system includes measures 132 through 135. The system is marked with piano (pp) dynamics. The bass line continues with eighth-note accompaniment.

136

System 136-141: Treble and bass staves. The system includes measures 136 through 141. Measures 136 and 137 are marked with a crescendo (cresc.). Measure 138 is marked with a forte (f) dynamic. A key signature change to F major is indicated above measure 138.



10 (141)

System 141-146: Treble and bass staves. Treble staff starts with a melodic line marked *p*. Bass staff has a continuous eighth-note accompaniment. Dynamics include *p* and *cresc.* (crescendo).

(147)

System 147-152: Treble staff continues the melody. Bass staff features a more active accompaniment with triplets. Dynamics include *p*, *sf* (sforzando), and *f*.

(153)

System 153-158: Treble staff has a melodic line with triplets. Bass staff has a steady eighth-note accompaniment. Dynamics include *cresc.*, *sf*, and *f*.

(159) G

System 159-164: Treble staff begins with a *G* chord and a melodic line. Bass staff has a steady eighth-note accompaniment. Dynamics include *f* and *sf*.

(165)

System 165-169: Treble staff has a melodic line with triplets. Bass staff has a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo), *sf*, and *p*.

(170)

System 170-175: Treble staff has a melodic line with triplets. Bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*.



179

181

H

dolce

185

cresc.

p

189

cresc.

p

cresc.

193

cresc.

p

cresc.

f

197

p

pp

f

decreso.

pp



201

decresc. *pp* *p* *cresc.* *f*

decresc. *pp* *cresc.* *f*

208

*p* *cresc.* *f* *ff*

*p* *cresc.* *f* *ff*

215

*p* *cresc.* *f*

*p* *cresc.* *f*

219

*f* *sf* *sf*

223

*sf* *sf*



## Tema con Variazioni

Andante con moto

The musical score is for a piece titled "Tema con Variazioni" in A major (three sharps) and 2/4 time. The tempo is marked "Andante con moto". The score is written for piano and right-hand parts.

The first system (measures 1-8) begins with a piano (*p*) dynamic in the right hand and a forte (*sf*) dynamic in the left hand. It features various fingerings and slurs.

The second system (measures 9-13) starts at measure 9. It includes a piano (*p*) dynamic in the right hand and a forte (*sf*) dynamic in the left hand. A *molto p* marking appears in the left hand at measure 11.

The third system (measures 14-19) starts at measure 14. It features a section marked "A" in the right hand at measure 16. The left hand has a *cresc.* marking at measure 18.

The fourth system (measures 20-26) starts at measure 20. It includes a forte (*sf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. There are complex fingerings and slurs throughout.

The fifth system (measures 27-32) starts at measure 27. It includes a *cresc.* marking in the right hand and a *cresc.* marking in the left hand. The system concludes with a double bar line.



## VAR. I

VAR. I

Measures 1-13:

- Measures 1-4: Treble clef, 2/4 time, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *sf*, *sf*, *sf*.
- Measures 5-8: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *mp*, *p*, *sf*, *sf*, *sf*, *sf*.
- Measures 9-12: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *sf*, *sf*, *sf*, *sf*.
- Measure 13: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *sf*.

Measures 14-17:

- Measures 14-15: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *sf*, *sf*.
- Measures 16-17: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *cresc.*, *sf*.

Measures 18-21:

- Measures 18-19: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *sf*, *sf*.
- Measures 20-21: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *cresc.*, *sf*.

Measures 22-25:

- Measures 22-23: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *cresc.*.
- Measures 24-25: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *cresc.*.

Measures 26-29:

- Measures 26-27: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *f*, *p*.
- Measures 28-29: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.

## VAR. II

VAR. II

Measures 1-5:

- Measures 1-2: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.
- Measures 3-4: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.
- Measure 5: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *(poco p)*.

Measures 6-9:

- Measures 6-7: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.
- Measures 8-9: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.

Measures 10-13:

- Measures 10-11: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.
- Measures 12-13: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.

Measures 14-17:

- Measures 14-15: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.
- Measures 16-17: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.

Measures 18-21:

- Measures 18-19: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.
- Measures 20-21: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.

Measures 22-25:

- Measures 22-23: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.
- Measures 24-25: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.

Measures 26-29:

- Measures 26-27: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.
- Measures 28-29: Treble clef, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *p*, *p*.



8 15

*cresc.*

*cresc.*

12

*f* *p*

*sf*

14

VAR. III

*p* *cresc.*

Minore

*p* *cresc.* *ff*

3

*p* *cresc.*

*p* *cresc.* *ff* *sf* *sf*



16

⑥

*f*

*f*

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a measure rest, followed by a series of eighth and sixteenth notes, and ends with a fermata. The second staff is a piano accompaniment line with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with a fermata at the end. The third staff is a piano accompaniment line with a bass clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with a fermata at the end. The score is marked with a forte dynamic (*f*) and includes a measure rest at the beginning of the first staff.



20

*p* *cresc.* *f*

*p* *cresc.*

22

*f* *f* *p*

25

*p* *cresc.* *f* *p* *cresc.*

28

*f* *p* *cresc.* *f* *cresc.*

30

*f* *f* *p* *cresc.*

## VAR. IV

## Maggiore

*p dolce*

8

13

18

24

*f* *cresc.* *f* *p*

*f* *f* *cresc.* *f* *p*

(legato e poco espressivo)

*cresc.* *f* *cresc.* *f* *pp*

\*) Urtext: эта лига отсутствует.



29 *pp*

Red. \*

Red. \*

35 *pp*

*pp*

*pp*

Red. \* Red. \*

## RONDO

**Allegro**

*sf*

*sf*

*sf*

8 *sf*

*sf*

*sf*

Red. \*

Red. \*

*sf* Red. \*

16 *sf*

*p*

*sf*

*p*

*sf*

Red. \*

Red. \*

2\*)

2\*)

23

28

33

37

44





56 B

57

62

66

72

\*)  \*\*) В редакции Й.Иоахима этот такт записан: 

22 (76)

C

Measures 76-82, marked 'C'. The score is in 3/4 time. The right hand (RH) starts with a melody in measure 76, marked *p* and *dolce*. The left hand (LH) has a bass line starting in measure 76, marked *p*. The LH continues with a steady eighth-note pattern in measures 77-82, marked *p dolce*. The RH continues with a melodic line in measures 77-82.

(83)

Measures 83-89. The RH continues with a melodic line. The LH continues with a steady eighth-note pattern. The key signature changes to one flat (B-flat) in measure 84.

(90)

D

Measures 90-96, marked 'D'. The RH continues with a melodic line. The LH continues with a steady eighth-note pattern. The key signature changes to two flats (B-flat, E-flat) in measure 91. The RH has a melodic line in measure 91, marked *pp*. The LH continues with a steady eighth-note pattern in measures 91-96, marked *pp*.

(97)

Measures 97-103. The RH continues with a melodic line. The LH continues with a steady eighth-note pattern. The key signature changes to one flat (B-flat) in measure 98. The RH has a melodic line in measure 98, marked *cresc.* and *sf*. The LH continues with a steady eighth-note pattern in measures 98-103, marked *cresc.* and *sf*.

(104)

Measures 104-110. The RH continues with a melodic line. The LH continues with a steady eighth-note pattern. The key signature changes to one flat (B-flat) in measure 105. The RH has a melodic line in measure 105, marked *f*. The LH continues with a steady eighth-note pattern in measures 105-110, marked *sf*.

Measure 111. The RH continues with a melodic line. The LH continues with a steady eighth-note pattern. The key signature changes to one flat (B-flat) in measure 111.



111

*pp*

*p* *decresc.* *pp* *pp*

118

E

*cresc.* *fp* *sf* *f*

*cresc.* *fp* *sf* *sf*

123

*f* *sf* *f* *sf*

129

*sf* *sf* *f* *sf*

136

*p* *f* *p* *sf*

Measures 141-145. The score is in F major (one sharp). Measure 141 starts with a treble clef and a piano (*p*) dynamic. The right hand plays a melody with eighth notes, and the left hand plays a bass line with eighth notes. Measure 142 features a complex fingering (2, 3, 4, 1, 3) in the right hand. Measure 143 has a forte (*f*) dynamic in the right hand. Measure 144 has a piano (*p*) dynamic in the right hand. Measure 145 has a forte (*f*) dynamic in the right hand.

Measures 146-150. Measure 146 has a forte (*sf*) dynamic in the right hand. Measure 147 has a piano (*p*) dynamic in the right hand. Measure 148 has a forte (*f*) dynamic in the right hand. Measure 149 has a piano (*p*) dynamic in the right hand. Measure 150 has a forte (*f*) dynamic in the right hand.

Measures 151-154. Measure 151 has a forte (*sf*) dynamic in the right hand. Measure 152 has a forte (*sf*) dynamic in the right hand. Measure 153 has a forte (*sf*) dynamic in the right hand. Measure 154 has a forte (*sf*) dynamic in the right hand.

Measures 155-159. Measure 155 has a forte (*sf*) dynamic in the right hand. Measure 156 has a forte (*sf*) dynamic in the right hand. Measure 157 has a forte (*sf*) dynamic in the right hand. Measure 158 has a forte (*sf*) dynamic in the right hand. Measure 159 has a piano (*p*) dynamic in the right hand.

Measures 160-164. Measure 160 has a piano (*p*) dynamic and a *dolce* marking in the right hand. Measure 161 has a piano (*p*) dynamic and a *dolce* marking in the right hand. Measure 162 has a piano (*p*) dynamic and a *dolce* marking in the right hand. Measure 163 has a piano (*p*) dynamic and a *dolce* marking in the right hand. Measure 164 has a piano (*p*) dynamic and a *dolce* marking in the right hand.



164

171 **G**

178

(senza Ped.)

184

189

192 **H**

198 *cresc.* *p*

205 *pp* *cresc.* *p*

211 *f* *sf* *p* *cresc.*

215 *f* *sf* *p* *pp*

222 *pp* *cresc.* *ff*



# СОНАТА

Соч. 12 №2  
(1797-1798)

**Allegro vivace**

*p*

2.

7

*cresc.*

11

*f*

*p*

16

*m.d.*

*p*

22

*f*

6253

## A

27 *p* *cresc.*

5 3 3 4 1 2

*p* *cresc.*

(staccato)

33 *sf* *p*

*sf* *sf* *p*

39 *cresc.* *sf* *sf* *decreso.* *p*

*cresc.* *sf* *sf* *decresc.* *p*

45 *sf* *sf* *sf* *sf*

2 3 2 *sf* *sf* *sf*

## B

52 *sf* *sf* *sf* *sf* *cresc.* *sf* *p cresc.*

*cresc.* *sf* *p cresc.*

\*) *sf*



59

*f sf p pp*

3 2 1 3 5

65

*pp cresc. f p*

1 2 3 1 2 3 1 2 3 4 5

71

*cresc. cresc.*

2, \*) 5, 2, \*) 1, 2, 3

80

*f sf ff decresc.*

3 5, 1 2 3

89

*p*

\*\*) 5

\*) Urtext: точки здесь отсутствуют.

\*\*) Urtext:

94

*p*

99

*sf*

104

*sf*

109

*ff* *p* **C**

115

*p* *cresc.*

122

*fp*

6252



129

*cresc.*

2a. \*

134

*p* *f* *p*

2a. \*

140

*p* *sf* *sf* *p*

2a. \*

147

*p* *cresc.* *sf*

2a. \*

151

*sf* *p* *cresc.* *sf*

2a. \*

157

*sf* *decresc.* *p* *decresc.* *p*

2a. \*



163

170

178

183

192

201

**E**

**F**

*cresc.*

*p cresc.*

*cresc.*

*p cresc.*

*p*

*pp*

*cresc.*

*f*

*p*

*cresc.*

*f*

*pp*

*decresc.*

*p*

\*) Urtext: точки здесь отсутствуют.

6252



209

*p*

*cresc.*

*p*

215

*cresc.*

*cresc.*

229

*f*

*f*

*p*

237

*f*

*p*

233

*p*

*f*

239

*p*

*f*

*Andante, più tosto Allegretto*

Measures 1-40 of the musical score. The piece is in 2/4 time and consists of a single system with a treble and bass staff. The tempo is *Andante, più tosto Allegretto*. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic. Measures 1-10 show a series of chords and arpeggiated figures. Measure 11 starts a new section with a forte piano (*fp*) dynamic. Measures 11-20 continue with various dynamics including *fp*, *pp*, *p*, and *sf*. Measure 21 starts another section with a piano (*p*) dynamic. Measures 21-30 continue with dynamics like *p*, *sf*, and *pp*. Measure 31 is marked with a section letter *A* and a piano (*pp*) dynamic. Measures 31-38 continue with dynamics like *p dolce* and *p*. Measure 39 starts a new section with a piano (*p*) dynamic. Measures 39-40 continue with various dynamics including *p*, *sf*, and *pp*. The score includes many fingerings and articulations.

\*) Urtext: здесь и во всех аналогичных фразах точки отсутствуют.



## B

35

Musical score system 1 (Measures 48-52). The system includes a treble and bass staff. The treble staff features a melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and single notes. Measure numbers 48, 53, 60, and 67 are indicated at the start of their respective systems.

Musical score system 2 (Measures 53-59). This system continues the musical piece with similar notation and dynamics. Measure numbers 53, 60, and 67 are indicated at the start of their respective systems.

Musical score system 3 (Measures 60-66). This system includes dynamic markings such as *sf* (sforzando) and *fp* (fortissimo piano). Measure numbers 60, 67, and 76 are indicated at the start of their respective systems.

Musical score system 4 (Measures 67-75). This system includes dynamic markings such as *p* (piano) and *fp* (fortissimo piano). Measure numbers 67, 76, and 87 are indicated at the start of their respective systems.

Musical score system 5 (Measures 76-86). This system includes dynamic markings such as *f* (forte), *sf* (sforzando), and *p* (piano). Measure numbers 76, 87, and 93 are indicated at the start of their respective systems.

\*) Musical notation for a specific ornament or figure.

\*\*) Musical notation for a specific ornament or figure.







54

61

68

75

84

94

*ta. \**

*p*

*cresc.*

*sf*

*p*

*pp*

*p dolce*

*cresc.*

*p*

6252



101

*sf sf poco f*

*tr sf poco f*

112

*p decrezo. pp*

*cresc. p decrezo. pp*

120 D

*dolce*

*1 4 p sf 3 1 sf 3 1 sf 3 1*

127

*cresc. p*

*cresc. p*

134

*p sf*

*sf sf sf*

142

*cresc. p*

*sf sf*

153 **E**

159 *cresc.* *p*

166 *sf* *sf* *sf* *sf*

175 *cresc.* *p* *cresc.* *p* *cresc.* *p cresc.*

185 *decresc.* *pp* *decresc.*

196 *p* *pp* *cresc.*



225

This system contains measures 11 through 15. The piano part begins with a triplet of eighth notes in measure 11, marked *pp*. In measure 12, the piano has a triplet of eighth notes and the violin has a triplet of eighth notes, both marked *pp*. In measure 13, the piano has a triplet of eighth notes and the violin has a triplet of eighth notes, both marked *pp*. In measure 14, the piano has a triplet of eighth notes and the violin has a triplet of eighth notes, both marked *pp*. In measure 15, the piano has a triplet of eighth notes and the violin has a triplet of eighth notes, both marked *pp*. The system concludes with a double bar line.

234

G

*p dolce*

*cresc.*

*p*

256

*p*

*cresc.*

*p*

*f*

(263) **H**

*sf sf sf sf sf sf sf*

*sf sf sf sf sf sf sf*

*p sf sf sf sf sf sf sf*

(272)

*f sf sf sf sf sf sf*

*sf sf sf sf sf sf sf*

*p sf sf sf sf sf sf sf*

*p pp*

(281)

*pp*

*pp*

(290)

*p cresc.*

*p cresc.*

(297)

*f sf*

*f sf*



305

I

*p* *pp* *sf* *p* *pp* *p*

315

*pp* *cresc.* *pp* *cresc.*

325

K

*p* *fp* *sf* *sf* *p* *fp*

334

*fp* *fp* *fp* *fp*

343

*p* *cresc.* *f* *f* *f*

*cresc.* *f* *f* *f*

## СОНАТА

Соч. 12 №3  
(1797-1798)

3. *Allegro con spirito*

*fp* *fp* *fp*

⑤

⑨ *cresc.* *p* *cresc.*

⑫ *f* *p* *A* *p*

⑮ *cresc.* *cresc.*



19

*f*

*cresc.*

20

*f*

*cresc.*

22

*ff*

*p*

25

*cresc.*

*f*

*p*

29

B

*p*

*(molto p)*  
*(leggiere)*

33

*p*

37 *p*

41

44 *C* *cresc. 6*

46 *f* *cresc. 6*

49 *sf* *sf*

50 *p* *f* *p* *f*

6252

Detailed description: This page of a musical score contains measures 37 through 50. The music is written for piano in a key with two flats (B-flat and E-flat). The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-5. Dynamics range from piano (*p*) to fortissimo (*sf*). A crescendo is marked in measures 44 and 46. A section starting at measure 44 is marked with a 'C' for Coda. The score is divided into systems, with measures 37-40, 41-44, 45-48, 49-50, and 51-54. The page number 46 is at the top left, and the measure numbers 37, 41, 44, 46, 49, and 50 are at the beginning of their respective systems. The page number 6252 is at the bottom center.



53 *cresc.* *ff* *sf*

57 *f* *p* *5* *D*

61 *pp* *f* *4 3 5 4 2 5 1* *3 3 4 3*

65 *pp* *ff* *5 2 1 4 1 4 5 2 1 4 1 4 5 2 1 5 3 4 3 2 1 5* *6*

67 1. 2. *1. 2 4 5 3* *2. 2 5 3 3 5*

68 *1 2 3 4 5* *3 1 2 3 5*

6353

70 *sf* *sf* *sf*

72 *sf* *sf*

74 *sf* *sf* *sf*

76 *sf* *sf* *sf*

78 *sf* *sf*

80 *sf* *sf* *E*



83 *sf*

89

92

96 *p* *pp* *p*

102 *F* *pp* *sf* *p* *sf* *p* *f*

a)

107

*p*

111

*cresc.*

*p* *cresc.*

114

*f* *p*

117

*cresc.*

*p* *cresc.*

120

*cresc.*

*cresc.*

122

*f* *p*



G

(123)

Measures 123-126. Measure 123 starts with a treble clef and a key signature of two flats. The melody is a sixteenth-note scale. Measure 124 has a piano (*p*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

(127)

Measures 127-129. Measure 127 continues the sixteenth-note scale in the treble. The piano accompaniment remains consistent with the eighth-note pattern.

(130)

Measures 130-132. Measure 130 features a melodic phrase with a trill-like ornament. The piano accompaniment continues with the eighth-note pattern.

(133)

Measures 133-136. Measure 133 has a treble clef and a key signature of two flats. The melody is a sixteenth-note scale. Measure 134 has a trill-like ornament. The piano accompaniment continues with the eighth-note pattern.

(137)

Measures 137-140. Measure 137 continues the sixteenth-note scale in the treble. The piano accompaniment continues with the eighth-note pattern. Measure 139 has a trill-like ornament. Measure 140 has a trill-like ornament.

(140)

Measures 140-143. Measure 140 has a treble clef and a key signature of two flats. The melody is a sixteenth-note scale. Measure 141 has a crescendo (*cresc.*) dynamic. The piano accompaniment continues with the eighth-note pattern. Measure 142 has a trill-like ornament. Measure 143 has a trill-like ornament.

H

(112)

*f* *ff*

(144)

*f* *ff*

(148)

*p* *ff*

(150)

*cresc.* *ff* *sf*

(154)

*p* *ff*



[illegible]

171

*cresc.*

*cresc.*

*f*

*Adagio con molt' espressione*

*p* *sf*

6 *p* *sf*

10 *p* *sf*

13 *f*

16 *cresc.* *sf* *p* *cresc.* *p*

20 *tr* *3* *1* *1* *5*

\*) *1* *4* *5* *2* *1*

\*\*) *4*

6252



[illegible]

35 *sf*

39 *pp* **C**

41 *p* *sf*

43 **D** *p* *sf*

45 *f* *decreso.* *p* *pp* *f*

*cresc. sf* *decreso.* *p* *pp* *f*



[illegible]

61

*f* *cresc.* *f* *decresc.* *pp*

*p* *cresc.* *decresc.* *pp*

85

*cresc.* *decresc.*

*cresc.* *decresc.*

[illegible]

## RONDO

Allegro molto

Musical score for Rondo, Allegro molto, measures 1-39. The score is in 2/4 time, key of B-flat major (two flats). The tempo is marked "Allegro molto". The score is written for a single melodic line (treble clef) and piano accompaniment (grand staff).

Measures 1-9: The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The melodic line enters in measure 1 with a half note, followed by a series of eighth notes. Dynamics include *p* (piano) and *sf* (sforzando).

Measure 10: The melodic line continues with eighth notes. The piano accompaniment has a consistent eighth-note pattern.

Measures 11-16: The melodic line features a trill in measure 11 and a triplet in measure 12. The piano accompaniment continues with eighth notes.

Measure 17: The melodic line has a trill. The piano accompaniment has a triplet.

Measures 18-24: The melodic line continues with eighth notes. The piano accompaniment has a consistent eighth-note pattern.

Measures 25-31: The melodic line features a trill in measure 25 and a triplet in measure 26. The piano accompaniment continues with eighth notes.

Measures 32-39: The melodic line continues with eighth notes. The piano accompaniment has a consistent eighth-note pattern.

Dynamics include *p* (piano), *sf* (sforzando), and *cresc.* (crescendo).

Fingerings are indicated by numbers 1-5.

The score ends with the measure number 39.



39

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is for the voice, and the bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a melody in the voice part and a rhythmic accompaniment in the piano part. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The bottom staff has some handwritten notes, including 'Tad.' and a star symbol.

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is for voice and piano. The piano part features a rhythmic accompaniment with chords and single notes. The voice part has a melody with various dynamics and a trill. The score is divided into two systems. The first system starts with a treble clef and a key signature of two flats. The second system continues the melody and accompaniment. The score ends with a double bar line and a repeat sign.

56

tr

tr

sf

4 8 5

94

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a single melodic line in G major, featuring a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The middle staff is a piano accompaniment, starting with a series of chords and moving to a more active eighth-note pattern in the final measure. The bottom staff is a bass line, primarily consisting of a steady eighth-note accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

72

*cresc.* *f* *p*

*cresc.* *f* *decreso.*

79 C

86

94

102

109 D

\*) Urtext: *f*



119

*cresc.* *f*

*cresc.* *f* *sf*

120

*f* *sf* *f* *sf* *sf*

128

*pp*

*pp*

**E**

131

*cresc.*

*cresc.*

139

*p* *p*

145 **F**

*f* *sf* *f* *sf*

151

*p* *sf* *sf* *sf*

157

*p* *decresc.* *pp* *decresc.* *pp*

163

*p* *sf* *sf*

171 **G**

*f* *f* *p* *tr*



177

*p* *ff* *ff* *p*

185

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

193

H

*p* *f* *p* *sf*

200

*p* *sf*

207

*p* *sf*

219

*cresc.* *f* *sf*

*cresc.* *f* *sf*

3 1 4 3 1 2

5 1 5 3 4 5 2 5 3 2 4 5 5 3

220

*f* *sf* *\*) p* *decresc.* *pp*

*sf* *sf* *\*) p* *decresc.* *pp*

226 I

*p* *sf* *cresc.*

*sf* *p* *p* *cresc.*

233

*ff* *ff* *sf*

2 1 3 1 2 1 2

239

*sf* *sf* *sf*

3 1 3 2 1 4 3 5 4

\*) Urtext: *p* стоит у первой четверти следующего такта.



215 K

253

259

265

271

## СОНАТА

Соч. 23  
(1800-1801)

**Presto**

4. *fp* *sf* *sf* *sf*

6. *sf* *sf* *sf* *cresc.* *f*

13. *p* *f* *p* *f* *p*

20. *f* *sf* *p* *p* *f*

27. **A** *p* *p*

\*) *sf* *sf* *sf*

\*\*) *sf* *sf* *sf*



[illegible]

72

*fp* *fp* *fp* *ff*

78

*f* *f*

84

*p* *p*

90

*cresc.* *f* *cresc.* *sf*

97

*f* *sf*



101 *sf* *cresc.* *ff* *cresc.* *f*

3 2 1 *ff*

111 *ff*

4 1 2 3 5 1 1 3

*ff* *ff* *ff* *ff* *ff* *ff*

117 *ff* *fp* *ff* *fp*

3 1 1 3 4

*ff* *ff* *ff* *ff* *ff* *ff*

123 *cresc.* *cresc.*

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

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

129 *f* *p* *f* *p*

4 3 2 1 1 2

*f* *f* *f* *f* *f* *f*

136

Measures 136-142. Treble staff: melodic line with eighth and sixteenth notes. Bass staff: accompaniment with eighth notes and chords. Dynamic: *p*.

143

Measures 143-151. Treble staff: melodic line with eighth notes and slurs. Bass staff: accompaniment with eighth notes and chords. Dynamic: *p*. Fingerings: 1, 1, 5, 4, 1, 2, 3, 4, 2, 3, 2.

152

Measures 152-158. Treble staff: melodic line with eighth notes and slurs. Bass staff: accompaniment with eighth notes and chords. Dynamic: *p*, *cresc.*. Fingerings: 4, 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 2.

159

Measures 159-165. Treble staff: melodic line with eighth notes and slurs. Bass staff: accompaniment with eighth notes and chords. Dynamic: *p*, *f*. Section marker: **E**. Fingerings: 3, 1, 2, 3, 4, 1.

166

Measures 166-172. Treble staff: melodic line with eighth notes and slurs. Bass staff: accompaniment with eighth notes and chords. Dynamic: *p*, *f*. Section marker: **E**.

173

Measures 173-179. Treble staff: melodic line with eighth notes and slurs. Bass staff: accompaniment with eighth notes and chords. Dynamic: *f*. Fingerings: 2, 1, 5, 4, 2.



**F**

180 *decreso.* *p*

183 *decreso.* *p*

186 *cresc.* *f*

**G**

204 *f* *p* *cresc.* *f*

211 *f* *p* *f*

218 1. 2. *f* *p*

6252

224

*cresc.*  
*p*  
*p*  
*cresc.*  
*p*

229

*p*

234

*cresc.*  
*p*  
*cresc.*

239

*p*  
*cresc.*  
*p*  
*ritard.*  
*pp*  
*sf a tempo*  
*pp*  
*ff*

245

*sf*  
*sf*  
*sf*  
*p*  
*pp*



## Andante scherzoso, più Allegretto

The musical score is written for piano and consists of 32 measures. It is in G major (one sharp) and 2/4 time. The tempo/mood is indicated as "Andante scherzoso, più Allegretto".

The score is divided into systems of two staves each (treble and bass clef). Measure numbers 8, 16, 24, and 32 are marked at the beginning of their respective systems.

Key musical features include:

- Measure 1:** Starts with a piano (*p*) dynamic. Fingerings 2, 3, 5, 1, 4, 2, 4, 1, 3, 2 are indicated for the right hand.
- Measures 8-15:** Continues the melodic and harmonic development. Dynamics include *p* and *f*.
- Measures 16-23:** Includes a *cresc.* (crescendo) marking. Dynamics range from *f* to *p*.
- Measures 24-31:** Features a *cresc.* marking and a *fp* (fortissimo piano) dynamic. Fingerings 5, 1, 4, 2, 4, 1, 3, 2, 5, 1, 4, 1 are indicated.
- Measure 32:** Labeled with a section marker "A". It begins with a piano (*p*) dynamic and includes a *br* (breath mark) over a phrase.

The score concludes with a final cadence in measure 32.

39

Measures 39-44. Treble staff: 39-40: eighth notes, 41-42: eighth notes, 43-44: eighth notes with trills. Bass staff: 39-40: eighth notes, 41-42: eighth notes, 43-44: eighth notes with trills. Fingerings: 1 4, 1 3, 2 3, 2 1, 3-1. Dynamics: *cresc.*, *tr*.

45

Measures 45-50. Treble staff: 45-46: eighth notes, 47-48: eighth notes, 49-50: eighth notes. Bass staff: 45-46: eighth notes, 47-48: eighth notes, 49-50: eighth notes. Fingerings: 2 4 2 1 3, 3 2 1 4 2 1, 3 1, 2 5, 1 5. Dynamics: *f*, *p*, *f*, *p*, *f*, *sf*.

51 B

Measures 51-56. Treble staff: 51-52: eighth notes, 53-54: eighth notes, 55-56: eighth notes. Bass staff: 51-52: eighth notes, 53-54: eighth notes, 55-56: eighth notes. Fingerings: 3, 3 2, 1. Dynamics: *p*, *f*.

57

Measures 57-61. Treble staff: 57-58: eighth notes, 59-60: eighth notes, 61: eighth notes. Bass staff: 57-58: eighth notes, 59-60: eighth notes, 61: eighth notes. Fingerings: 1, 3, 2. Dynamics: *f*, *p*, *sf*, *p*, *sf*.

62

Measures 62-66. Treble staff: 62-63: eighth notes, 64-65: eighth notes, 66: eighth notes. Bass staff: 62-63: eighth notes, 64-65: eighth notes, 66: eighth notes. Fingerings: 2, 3, 1, 1 2, 5. Dynamics: *f*, *sf*, *sf*, *sf*, *p*, *f*.



67 **C**

*p* *sf* *p* *cresc.*

*p* *sf* *p* *cresc.*

\* \*

73

*sf* *p*

2 4 1 5 (3) 4 (4) 5 1 3 4

*sf* *p*

5 1 2 1

79

1

5

83

*decresc.* *pp*

*decresc.* *pp*

5 4 3 2 3 4 5 1 2 1 2

5 4 3 2 3 4 5 1 2 1 2

87

*pp* *f* *sf* *p*

5-3 *tr* 1 3 4 5

*pp* *f* *tr* *tr* *sf* *p* *f*

5 4 3 2 3 4 5 1 2 1 2

96

105

111

D

121

130

\*) Urtext: здесь и в аналогичных случаях точки отсутствуют.



138 **E** *cresc.*

146 *f* *p* *cresc.*

152 *f* *p* **F** *cresc.*

160 *cresc.* *cresc.*

166 *f* *p* *f* *p* *f* *p*

System 172-176. Treble clef, key of D major. Measures 172-176. Dynamics: *p* (piano).

(177)

System 177-182. Treble clef, key of D major. Measures 177-182. Dynamics: *sf* (sforzando), *p* (piano).

(183)

System 183-188. Treble clef, key of D major. Measures 183-188. Dynamics: *sf* (sforzando), *p* (piano). A 'G' is written above the staff in measure 188.

(189)

System 189-195. Treble clef, key of D major. Measures 189-195. Dynamics: *sf* (sforzando), *p* (piano), *cresc.* (crescendo).

(196)

System 196-201. Treble clef, key of D major. Measures 196-201. Dynamics: *sf* (sforzando), *p* (piano).

(202)

System 202-207. Treble clef, key of D major. Measures 202-207. Dynamics: *decresc.* (decrescendo), *pp* (pianissimo). Fingerings 1, 2, 3, 4, 5 are indicated below the staff in measures 205-207.



*Allegro molto*

*p* *cresc.* *sf* *p*

*p* *cresc.* *sf* *p*

9 *cresc.* *sf* *p*

19 *cresc.* *f* *p* *cresc.*

23 *fp* *fp* *fp*

32 *fp*

41 *p* *decresc.* *decresc.*

6253



**B**

*p* **Adagio** *p* **a tempo**

*cresc.* *f* *p* *cresc.* *sf* *p* *cresc.* *sf* *p* *cresc.*

**C**

*f* *p* *p* *(senza Ped.)*

*cresc.* *cresc.* *p* *(senza Ped.)*

*cresc.* *p* *decresc.* *pp* *(senza Ped.)*

6252



93 **D**

*p* *cresc.* *sf*

100

*p* *cresc.* *sf*

105

*cresc.* *sf* *p* *cresc.*

*cresc.* *sf* *p* *cresc.*

110 **E**

*f* *p*

116

*tr*

126

*cresc.* *p* *cresc.* *p*

*cresc.* *p* *cresc.* *p*

1 2 4 3 23 *tr*

This musical score is for a piano and voice piece, spanning measures 138 to 171. The key signature is one flat (B-flat major or D minor). The score is divided into six systems, each with a measure number in a circle at the beginning.

- System 1 (Measures 138-146):** The voice part (top staff) begins with a melodic line, marked *cresc.* and *p.* The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand. Measure 146 ends with a fermata and a key signature change to two flats (B-flat major or D minor).
- System 2 (Measures 147-152):** The voice part continues with a melodic line, marked *cresc.* and *p.* The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 152 ends with a fermata and a key signature change to one flat (B-flat major or D minor).
- System 3 (Measures 153-158):** The voice part continues with a melodic line, marked *cresc.* and *p.* The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 158 ends with a fermata and a key signature change to two flats (B-flat major or D minor).
- System 4 (Measures 159-164):** The voice part continues with a melodic line, marked *cresc.* and *p.* The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 164 ends with a fermata and a key signature change to one flat (B-flat major or D minor).
- System 5 (Measures 165-170):** The voice part continues with a melodic line, marked *cresc.* and *p.* The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 170 ends with a fermata and a key signature change to two flats (B-flat major or D minor).
- System 6 (Measures 171-176):** The voice part continues with a melodic line, marked *cresc.* and *p.* The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 176 ends with a fermata and a key signature change to one flat (B-flat major or D minor).

The score includes various musical notations such as *cresc.* (crescendo), *p.* (piano), *tr* (trill), and *br* (breath mark). The piano part includes fingerings (1-5) and articulation marks (accents, slurs). The page number 6252 is printed at the bottom center.



178

*pp*

187

*cresc.* *sfz* *sf* *sf* *sf* *sf*

*cresc.* *sfz* *sf* *sf* *sf* *sf*

197

*decresc.* *pp* *p*

*decresc.* *pp* *p*

206

*cresc.* *sf* *p*

*cresc.* *sf* *p*

212

*cresc.* *f*

*cresc.* *f*

219

*p* *cresc.* *f*

*cresc.* *f* *f (non legato)*

224

*(Ped. simile)*

230

*ff*

236

*sf*

242

*sf*

247

K

*fp*



258

*fp*

263

*pp*

*pp*

(senza Ped.)

271

*cresc.* *pp* *cresc.*

*cresc.* *pp* *p* *cresc.*

*L*

283

*p* *pp*

*p* *pp*

(poco marcato)

293

*decreso.*

*decreso.*

301

*p cresc.*

*cresc. p cresc.*

308

M

*f*

314

*sf*

320

*sf p decresc.*

326

*pp cresc. decresc. p*



## СОНАТА

Соч. 24  
(1800-1801)

5. *Allegro*

6. *cresc.*

11. *p*

16. *cresc.* *p* *cresc.* *p*

21. *cresc.* *ff* *cresc.* *ff*

Section A (Measures 26-36). The music is in 2/4 time, featuring a piano (p) melody in the right hand and a complex, rhythmic accompaniment in the left hand. The left hand includes numerous triplets and sixteenth-note patterns. Dynamics include *ff* (fortissimo) and *decr.* (decrescendo). Fingerings are indicated by numbers 1-5.

Section B (Measures 37-43). The music continues with a piano (p) melody in the right hand and a complex, rhythmic accompaniment in the left hand. The left hand includes numerous triplets and sixteenth-note patterns. Dynamics include *decr.* (decrescendo), *p* (piano), *cresc.* (crescendo), *f* (forte), *sf* (sforzando), and *sfz* (sforzissimo). Fingerings are indicated by numbers 1-5.

Section C (Measures 44-53). The music continues with a piano (p) melody in the right hand and a complex, rhythmic accompaniment in the left hand. The left hand includes numerous triplets and sixteenth-note patterns. Dynamics include *f* (forte), *sf* (sforzando), *cresc.* (crescendo), *sfz* (sforzissimo), and *rinf.* (rinfacciato). Fingerings are indicated by numbers 1-5.

Section D (Measures 54-63). The music continues with a piano (p) melody in the right hand and a complex, rhythmic accompaniment in the left hand. The left hand includes numerous triplets and sixteenth-note patterns. Dynamics include *f* (forte), *sf* (sforzando), *rinf.* (rinfacciato), and *p* (piano). Fingerings are indicated by numbers 1-5.

Section E (Measures 64-73). The music continues with a piano (p) melody in the right hand and a complex, rhythmic accompaniment in the left hand. The left hand includes numerous triplets and sixteenth-note patterns. Dynamics include *cresc.* (crescendo), *f* (forte), *sf* (sforzando), and *p* (piano). Fingerings are indicated by numbers 1-5.



This image shows a page of musical notation, likely for a piano piece, featuring multiple systems of staves. The notation includes complex rhythmic patterns, dynamic markings (sf, p, cresc.), and fingerings. The page is numbered 89 in the top right corner. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation is dense, with many sixteenth and thirty-second notes, and includes various articulations and phrasing marks. The page is divided into systems, with measures 60, 65, 71, 75, 79, and 84 marked at the beginning of their respective systems. The bottom of the page shows the beginning of measure 84, which includes a first and second ending.

90 (87)

*p* *cresc.* *fp* *sf* *sf*

92

*p* *cresc.* *sf* *sf* *sf*

96

*sf* *f*

100 E

*sf* *f*

105

*sf*



109

113

118

125

130

Measures 134-144 of a musical score. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). Measure 134 starts with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern. Measure 139 is marked with a forte (*f*) dynamic. Measure 144 is marked with a piano (*p*) dynamic. The piano accompaniment includes various articulations such as slurs and accents.

Measures 148-157 of a musical score. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). Measure 148 is marked with a piano (*p*) dynamic. Measure 152 is marked with a decrescendo (*decresc.*) dynamic. Measure 157 is marked with a piano (*p*) dynamic. The piano accompaniment includes various articulations such as slurs and accents. Measure 154 features a forte (*f*) dynamic. Measure 155 features a fortissimo (*ff*) dynamic. Measure 156 features a piano (*p*) dynamic. Measure 157 features a piano (*p*) dynamic.



161 *decreso.* *p* *sf* *sf* *sf* *p*

165 *decreso.* *p* *cresc.* *sf* *sf* *sf*

169 I *sf* *sf* *sf*

173 *rinf.* *p* *cresc.* *sf*

179 *sf* *sf* *sf* *cresc.* *p* *sf*

183 *sf* *sf* *sf* *sf*

The musical score is written for a voice and piano. The key signature has one flat (B-flat). The time signature is 2/4. The score consists of six systems of staves. Each system has a vocal staff (treble clef) and a piano accompaniment (grand staff). Measure numbers 161, 165, 169, 173, 179, and 183 are indicated at the beginning of their respective systems. Dynamics such as *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *rinf.* (rinfacciato) are used throughout. A first ending bracket labeled 'I' spans measures 169 and 170.

188

193 K

197

200

203



207

208 209

210 L

211 212 213 214

215

216 217 218 219

220

221 222 223 224

225

226 227 228 229

(231) **M**

(235)

(238)

(241)

(244) **2/4**



**Adagio molto espressivo**

Measures 5-18 of the musical score. The tempo is **Adagio molto espressivo**. The dynamics range from *p* (piano) to *pp* (pianissimo) and *f* (forte). The score includes various musical notations such as *cresc.* (crescendo), *tr* (trill), and *pp* (pianissimo). The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into systems, with measures 5, 9, 13, and 17 marked at the beginning of their respective systems. The final measure (18) is marked with a double bar line and a fermata.



29

*f* *f* *p cresc.* *p*

*fp* *fp* *fp* *cresc.* *p*

30 **B**

*cresc.*

*cresc.*

33

*p* *cresc.* *p*

36 **C**

*p*

40

44

*cresc.* *cresc.*



48 *p decresc.* *pp* *cresc.* *sf*

52 *p* *p* *cresc.* *cresc.* *1 3 2*

56 *p* *cresc.* *cresc.* *f*

59 *cresc.* *cresc.* *f*

63 *pp* *decresc.* *pp* *cresc.* *cresc.* *p*

67 *cresc.* *p* *cresc.* *p* *decresc.* *pp*

70



SCHERZO

**Allegro molto**

*La prima parte senza ripetizione*

*La prima parte senza repetizione*

3 2 3 4 5 4 3 5 3 4 1 2 4

*p*

7

*p*

*p*

14

*p*

*cresc.*

*p*

*cresc.*

21

*p*

*p*

*Fine*

②⑧ TRIO

28 TRIO

*p* *cresc.* *f*

36 *p* *cresc.* *f*

*Scherzo da Capo*



## RONDO

Allegro ma non troppo

*p*

④

⑧

*cresc.*

*cresc.*

⑮ *sf* *cresc.* *sf* *p* **A**

19

19 20 21 22 23

24

24 25 26 27 28

29

29 30 31 32

33

33 34 35 36

37

B

37 38 39 40



42

*sf* *p* *sf* *p*

46

*cresc.* *fp* *cresc.* *fp* *fp*

51

*p* *cresc.* *p* *cresc.*

55

*p* *f* *p* *p*

59

*f* *p* *f* *p*

63

*cresc.*

*cresc.*

69

*f*

*cresc.*

*f*

*f*

D

74

*decresc.*

79

*f*

*p*

*f*

84

*decresc.*



88

89

90

91

92

*sf*

93

94

95

96

97

*cresc.*

*f*

*p*

98

99

100

101

*sf*

102

103

104

105

106

*cresc.*

*f*

*p*

107

108

109

110

111

*pp*

*cresc.*

Musical score for piano, measures 112-138. The score is written for a single instrument, likely a piano, and features a variety of musical notations including treble and bass staves, dynamic markings, and articulation symbols.

Measures 112-116: Treble staff begins with a treble clef, key signature of one sharp (F#), and a common time signature. The melody starts with a half note F#4, followed by quarter notes G#4, A4, and B4. The bass staff begins with a bass clef and a common time signature. The melody starts with a half note F#3, followed by quarter notes G#3, A3, and B3. Dynamic markings include *p* (piano) and *cresc.* (crescendo). Fingering numbers 3, 2, 3, 4, 3, 4, 2, 1 are present.

Measures 117-121: Treble staff continues with a half note F#4, followed by quarter notes G#4, A4, and B4. The bass staff continues with a half note F#3, followed by quarter notes G#3, A3, and B3. Dynamic markings include *p* (piano) and *cresc.* (crescendo). Fingering numbers 3, 2, 3, 4, 3, 4, 2, 1 are present.

Measures 122-126: Treble staff continues with a half note F#4, followed by quarter notes G#4, A4, and B4. The bass staff continues with a half note F#3, followed by quarter notes G#3, A3, and B3. Dynamic markings include *p* (piano) and *cresc.* (crescendo). Fingering numbers 3, 2, 3, 4, 3, 4, 2, 1 are present.

Measures 127-131: Treble staff continues with a half note F#4, followed by quarter notes G#4, A4, and B4. The bass staff continues with a half note F#3, followed by quarter notes G#3, A3, and B3. Dynamic markings include *p* (piano) and *cresc.* (crescendo). Fingering numbers 3, 2, 3, 4, 3, 4, 2, 1 are present.

Measures 132-136: Treble staff continues with a half note F#4, followed by quarter notes G#4, A4, and B4. The bass staff continues with a half note F#3, followed by quarter notes G#3, A3, and B3. Dynamic markings include *p* (piano) and *cresc.* (crescendo). Fingering numbers 3, 2, 3, 4, 3, 4, 2, 1 are present.

Measures 137-138: Treble staff continues with a half note F#4, followed by quarter notes G#4, A4, and B4. The bass staff continues with a half note F#3, followed by quarter notes G#3, A3, and B3. Dynamic markings include *p* (piano) and *cresc.* (crescendo). Fingering numbers 3, 2, 3, 4, 3, 4, 2, 1 are present.



140

*f* *p* *tr* *tr* *tr*

145

149 H

*f* *f* *f* *p*

154

*f* *f* *f* *f*

159 I

*f* *f* *f* *fp*

162

*f* *p* *f* *p*

168

*cresc.*

170

*cresc.*

174

*f*

178

*f*

183

*f*



187 *cresc.* *p* **K**

191 *pizz.* *cresc.* *p* *cresc.*

195 *arco* *p* *p*

199 *cresc.* *cresc.*

203 *f* *p* *cresc.* *f* **L**

[illegible]



228

*p* *cresc.* *f*

*cresc.* *sf*

231

*sf* *sf* *sf*

*sf* *sf* *sf* *sf*

234

*sf* *sf* *f* *3*

*sf* *sf* *sf*

237

*f* *3* *3* *1* *2*

*f* *3* *3* *1* *2*

240

*ff* *1* *5* *2* *4* *1* *5*

*sf* *sf* *ff* *1* *5*

Александрю I  
СОНАТА

Соч. 30 №1  
(1802)

6. **Allegro**

*p* *cresc. sf* *decresc.* *fp*

*p* *cresc. sf* *decresc.* *fp*

*Red. \**

10 *cresc.* *f* *p*

*cresc.* *f* *sf* *p*

22 *f* *sf* *p* *f* *sf* *p* *f* *sf* *p* *f* *sf* *p*

31 **A** *p* *sf* *decresc.* *p* *sf* *p* *sf* *p*

39 *sf* *cresc.* *p* *sf* *p* *sf* *p*

*Red. \**

*5 2 4 1 5 2 1 3*

\*) Urtext: *p* отсутствует.



51 *f* *f* *f* *cresc.* *f* *sf*  
 54 *p* *cresc.* *f* *sf* *sf* *(non legato)*  
 56 *decesc.* *p*  
 63 *f* *decesc.* *p* *B* *decesc.* *p*  
 69 *pp* *cresc.* *p sf* *decesc. p* *cresc.* *p* *p* *p*  
 78 *cresc.* *p* *cresc.* *p* *1.* *p* *2.* *fp* *1.* *p* *2.* *1 3 4 2* *fp*





121

*p* *cresc.* *p*

*p* *cresc.* *p*

127

*cresc.* *f* *p*

*cresc.* *f* *p*

134

*p* *pp*

*p* *pp*

140

le - nu - to

*pp* *cresc.*

*cresc.* *pp* *cresc.*

149

E

*p* *cresc. sf* *decrease.* *fp*

*p* *cresc.* *decrease.* *fp*

16

(159)

168

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is for the voice, and the bottom two staves are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features various dynamics including *f* (forte), *p* (piano), and *sf* (sforzando). The piano part includes arpeggiated chords and a rhythmic pattern of eighth and sixteenth notes. The score ends with a double bar line and a repeat sign.

182

*f*

*p*

*p*

*p sf*

*decresc.*

*p*



195

*p* *sf* *sf*

5 1 4 5 1 2 1 2 1

5 4 1 5 4 3 2 5 5

200

*sf* *sf* *G*

*cresc.* *f* *sf*

5 2 5 3

204

*p* *cresc.* *f*

3 1 3 5 1 3 4 1 5 3 1 4

209

*f* *sf*

3 4

212

*decreso.* *p* *f* *decreso.*

*p* *f* *decreso.*

1 3 1 3 5 4 2 1

218

223

230

236

242



*Adagio, molto espressivo*

*p sf sf*

*p sf sf sf*

5 *cresc.* *p* *cresc.* *p* *f*

*cresc.* *p* *cresc.* *p* *f*

10 *f* *cresc.* *f* *cresc.* *f*

*f* *cresc.* *f* *cresc.* *f*

15 *fp* *cresc.* *p* *cresc.*

*sfp* *cresc.* *p* *cresc.*

20 *f sf sf decresc. p* *cresc.* *f* *cresc.*

*f sf decresc. p* *cresc.* *f* *cresc.*

6252

(24)

*sf* *decrease.* *p*

3 1 3 3 2 2 1 1 3 2 3 1 3 2 3 1 3 2 3 1 3

2/4

(27) B

*p* *sf* *f*

*p* *sf* *sf*

(31)

*cresc.* *p* *cresc.*

*cresc.* *p* *cresc.*

(35) C

*p* *sf* *sf*

*p* *sf* *sf*

(39) D

*cresc.* *sf* *p* *sf*

*cresc.* *sf* *tr* *pp* *sf*



49

*p sf p cresc.*

*sf p cresc.*

*p sf sf*

50

*cresc.*

*cresc.*

*p*

*E*

51

*cresc.*

*sf*

*p cresc.*

*cresc.*

*sf*

*p cresc.*

52

*p*

*cresc.*

*sf*

*p cresc.*

*cresc.*

*sf*

*p cresc.*

53

*sf decresc.*

*p*

*sf*

*p cresc.*

*p*

*sf*

*p*

64

*f*

*sf*

5 1 2

*f*

68

*cresc.*

*p*

*cresc.*

*p*

5 4 3 2 1

71

G

*cresc.*

*p*

*sf*

*f*

*cresc.*

*p*

*sf*

*sf*

3 4 3 4 5 3 3

75

*cresc.*

*cresc.*

78

H

*sf*

*p*

*cresc.*

*tr*

*pp*

*cresc.*

4 1 4 4 4 3 2 4 2



82 *p* *cresc.*

86 *p* *cresc.*

90 *f* *decrease.* *pp*

94 *cresc.* *p* *cresc.* *p*

98 *f* *p* *decrease.* *pp* *pizz.*

82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99





This musical score, titled "VAR. I", spans measures 1 through 16. It is written for a piano with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. Fingerings are indicated by numbers 1-5. Measure numbers 5, 8, 11, and 15 are placed at the beginning of their respective systems.

**Measure 1:** Treble staff has a whole rest. Bass staff begins with a triplet of eighth notes (F#, A, C#) marked *fp*. The treble staff enters in measure 2 with a triplet of eighth notes (C#, E, G#).

**Measure 5:** Treble staff has a whole rest. Bass staff continues with eighth notes and triplets, marked *fp*. Treble staff enters with a triplet of eighth notes (C#, E, G#).

**Measure 8:** Treble staff has a whole rest. Bass staff continues with eighth notes and triplets, marked *fp*. Treble staff enters with a triplet of eighth notes (C#, E, G#).

**Measure 11:** Treble staff has a whole rest. Bass staff continues with eighth notes and triplets, marked *fp*. Treble staff enters with a triplet of eighth notes (C#, E, G#).

**Measure 15:** Treble staff has a whole rest. Bass staff continues with eighth notes and triplets, marked *fp*. Treble staff enters with a triplet of eighth notes (C#, E, G#).

**Measure 16:** Treble staff has a whole rest. Bass staff continues with eighth notes and triplets, marked *fp*. Treble staff enters with a triplet of eighth notes (C#, E, G#).

## VAR. II

VAR. II

*p dolce*

*cresc.*

*p*

*cresc.*

⑦

1. 2.

*p*

5 4 1 2 3 4 3

1. 2.

*p*

12

*cresc.*

*decresc.*

*cresc.*

*decresc.*

1. 2.

*p*

*p*

## VAR. III

VAR. III

*f*

*sf*

*cresc.*

*f*

②

*cresc.*

*sf*

⑦

1. 2.

*sf*

*sf*

(1)



9

System 9: Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata, followed by a half note (F#4), and a whole note (A#4). Bass staff has a quarter note (F#3), eighth notes (A#3, C#4), and a quarter note (F#3). Dynamics: *sf* (fortissimo) and *tr* (trill).

12

System 12: Treble staff has a half note (F#4), quarter notes (A#4, C#5), and a half note (F#4). Bass staff has a quarter note (F#3), eighth notes (A#3, C#4), and a quarter note (F#3). Dynamics: *sf* (fortissimo).

15

System 15: Treble staff has a half note (F#4), quarter notes (A#4, C#5), and a half note (F#4). Bass staff has a quarter note (F#3), eighth notes (A#3, C#4), and a quarter note (F#3). Dynamics: *sf* (fortissimo). First ending: 1. Treble staff has a half note (F#4), quarter notes (A#4, C#5), and a half note (F#4). Bass staff has a quarter note (F#3), eighth notes (A#3, C#4), and a quarter note (F#3). Second ending: 2. Treble staff has a half note (F#4), quarter notes (A#4, C#5), and a half note (F#4). Bass staff has a quarter note (F#3), eighth notes (A#3, C#4), and a quarter note (F#3).

VAR. IV

System for Variation IV: Treble staff has a half note (F#4), quarter notes (A#4, C#5), and a half note (F#4). Bass staff has a quarter note (F#3), eighth notes (A#3, C#4), and a quarter note (F#3). Dynamics: *p* (piano), *cresc.* (crescendo), *ff* (fortissimo).

8

System 8: Treble staff has a half note (F#4), quarter notes (A#4, C#5), and a half note (F#4). Bass staff has a quarter note (F#3), eighth notes (A#3, C#4), and a quarter note (F#3). Dynamics: *p* (piano).

12

System 12: Treble staff has a half note (F#4), quarter notes (A#4, C#5), and a half note (F#4). Bass staff has a quarter note (F#3), eighth notes (A#3, C#4), and a quarter note (F#3). Dynamics: *cresc.* (crescendo), *f* (forte), *ff* (fortissimo).

## VAR. V (Minore)

Musical score for Var. V (Minore), measures 1 through 30. The score is written for piano (p) and includes dynamic markings such as *cresc.*, *decresc.*, *p*, *sf*, and *Adagio*. The key signature is one flat (B-flat). The score features various musical notations including slurs, trills (*tr*), and fingerings. Measure numbers 8, 14, 20, and 27 are indicated. The piece concludes with a double bar line and a repeat sign.



37 *Tempo I*

39 *p* *cresc.* *fp*

43 *f* *sf*

48 *f* *p* *decresc.* *p*

52 *decresc.* *pp* *ppp*

VAR. VI (Maggiore)  
Allegro, ma non tanto

*dolce*

*cresc.*

6

*f*

*tr*

*dolce m.d.*

*m.s.*

11

*cresc.*

*f*

*cresc.*

*ff*

15

*f*

*tr*

*p*

*A*

19

*cresc.*

*f*

*cresc.*

23

*cresc.*

*p*



27 *cresc.* *sf* *f*

*cresc.* *sf* *f*

31 B *p*

5 3 2 3 3 *p*

2 1 2

36 *pp*

2 4 3 4 3 *pp*

*pp*

42 *cresc.* *sf* *f* *sf* *pp*

*cresc.* *sf* *f* *pp*

49

1 4 3 4 3

55 *cresc.* *decreso.* *pp*

*cresc.* *decreso.* *pp*

62

*cresc.* *sf* *f*

*cresc.* *sf* *f*

2 1 1 3

68

C

*sf* *p* *cresc.*

*sf* *p* *cresc.*

1 3

1 3 1 3 3 (2 1)

73

*p* *cresc.* *p*

*p* *cresc.* *p*

1 3 1 3 3 (2 1)

78

*cresc.* *p* *cresc.* *p* *cresc.*

*cresc.* *p* *cresc.* *p* *cresc.*

5

82

*sf* *sf* *sf*

5 1 4 1



## СОНАТА

Соч. 30 №2  
(1802)

**Allegro con brio**

7. *p* *cresc.* *p*

8. *p*

12. *cresc.* *f*

16. *p* *cresc.* *sf* *cresc.* *sf* *sf* *sf*

20. *p* *cresc.* *f* *sf* *ff* *p*

System 1 (measures 25-30). The score is in G major (one sharp) and 4/4 time. It features a piano (p) introduction with a trill in measure 25. The piano part has a forte (ff) section in measure 27. The system ends with the instruction *sempre staccato*.

System 2 (measures 30-35). Labeled 'A', this system begins with a forte (f) dynamic. It contains various fingerings and a measure rest in measure 34.

System 3 (measures 35-40). The piano part includes the instruction *sempre staccato*. The system concludes with a piano (p) dynamic marking.

System 4 (measures 40-45). This system features crescendos (cresc.) and fortissimos (sf) in both the piano and violin parts. It ends with a piano (p) dynamic.

System 5 (measures 45-50). This system includes crescendos (cresc.) and decrescendos (decresc.) in both parts. It features a piano (p) dynamic and ends with a fortissimo (sf) section.

System 6 (measures 50-55). The system is characterized by fortissimo (sf) dynamics throughout both the piano and violin parts.



## B

51 *f* *p* *f* *f*

55 *cresc.* *cresc.* *f*

58 *ff* *ff* *ff*

62 *p* *f* *f*

65 *cresc.* *cresc.* *f* *ff*

69 *f* *f* *ff* *ff*

0253

Detailed description: This is a page of a musical score, page 135, featuring a section labeled 'B'. The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). Measure numbers 51, 55, 58, 62, 65, and 69 are indicated at the start of their respective systems. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings including *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Fingerings are indicated by numbers 1 through 5. Trills are marked with 'tr'. The score concludes with a double bar line and the number 0253 at the bottom center.

Measures 75-77. Treble clef: Melody with a half note rest in measure 75, then quarter notes G4, A4, B4, C5. Bass clef: Piano accompaniment with eighth notes. Measure 75 has a half note G2. Measures 76-77 have eighth notes. Dynamics: *p* in measure 75, *pp* in measure 76. Fingering: 1 and 3 in the bass clef.

Measures 78-80. Treble clef: Melody with quarter notes G4, A4, B4, C5. Measure 80 has a half note C#5. Bass clef: Piano accompaniment with eighth notes. Measure 80 has a half note G2. Dynamics: *cresc.* in measure 80. Fingering: 1 and 3 in the bass clef.

Measures 81-83. Treble clef: Melody with quarter notes G4, A4, B4, C5. Measure 83 has a half note C#5. Bass clef: Piano accompaniment with eighth notes. Measure 83 has a half note G2. Dynamics: *p* in measure 81, *p* in measure 83. Fingering: 1 and 3 in the bass clef.

Measures 84-86. Treble clef: Melody with quarter notes G4, A4, B4, C5. Measure 86 has a half note C#5. Bass clef: Piano accompaniment with eighth notes. Measure 86 has a half note G2. Dynamics: *cresc.* in measure 86. Fingering: 1 and 3 in the bass clef.

Measures 87-89. Treble clef: Melody with quarter notes G4, A4, B4, C5. Measure 89 has a half note C#5. Bass clef: Piano accompaniment with eighth notes. Measure 89 has a half note G2. Dynamics: *p* in measure 87, *p* in measure 89. Fingering: 1 and 3 in the bass clef.



80

*cresc.*

*cresc.*

83

*fp*

*fp*

D

87

*cresc.*

*p*

*cresc.*

*p*

100

*sf*

*cresc.*

*f*

*sf*

*cresc.*

*cresc.*

*f*

*cresc.*

103

*sf*

*sf*

\*) Urtext: точка отсутствует.

108 *f* *sf* *f*

110 *f* *sf*

113 *E* *sf* *decresc.* *pp*

*p* *cresc.* *sf* *decresc.* *pp*

116 *sf* *decresc.* *pp*

*cresc.* *decresc.*

119 *pp* *decresc.* *pp*

*p* *decresc.* *pp*

122 *cresc.* *cresc.*

\*) Urtext: *sf*



139

132

*sf* *sf* *p* *cresc.* *p*

134

*p cresc.* *p* *F* *decresc. pp* *cresc.* *pp*

141

*cresc.* *cresc.*

144

*f* *p* *cresc.* *p cresc.* *sf*

148

*cresc.* *sf* *p cresc.* *sf*

153

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

159

*f* *p* *sempre staccato*

G

164

*f*

169

*sempre staccato* *sempre staccato* *sf*

174

*cresc.* *p* *cresc.* *decresc.* *cresc.* *decresc.* *sf*

179

H

*p* *cresc.* *sf*

182

*sf* *sf* *sf* *sf*



This page of musical notation contains six systems of staves, each with a system number in a circle at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 185:** Features a treble and bass staff. The treble staff has a *p* dynamic marking, followed by *sf* and *cresc.* markings. The bass staff has a *p* dynamic marking, followed by *sf* and *cresc.* markings. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 189:** Features a treble and bass staff. The treble staff has a *f* dynamic marking, followed by *sf* and *tr* markings. The bass staff has a *f* dynamic marking, followed by *sf* and *tr* markings. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 193:** Features a treble and bass staff. The treble staff has a *p* dynamic marking, followed by *tr* and *p* markings. The bass staff has a *p* dynamic marking, followed by *tr* and *p* markings. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 196:** Features a treble and bass staff. The treble staff has a *cresc.* dynamic marking, followed by *cresc.* and *cresc.* markings. The bass staff has a *cresc.* dynamic marking, followed by *cresc.* and *cresc.* markings. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 199:** Features a treble and bass staff. The treble staff has a *f* dynamic marking, followed by *sf* and *tr* markings. The bass staff has a *f* dynamic marking, followed by *sf* and *tr* markings. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 203:** Features a treble and bass staff. The treble staff has a *sf* dynamic marking, followed by *sf* and *sf* markings. The bass staff has a *sf* dynamic marking, followed by *sf* and *sf* markings. Fingerings are indicated with numbers 1, 2, 3, 4, 5.



208

*p*

211

215

*cresc.*

*ff*

219

*ff*

*pp*

224

*cresc.*

230

*cresc.*



234 K 143

*f* *ff* *fp*

237 *cresc.*

241 *p* *cresc.*

244 *sf*

247 *f* *sf* *sf* *sf*

250 *sf* *sf* *sf* *ff*

\*) Urtext: *sf* на ноте cu.

6353



**Adagio cantabile**

[illegible]



28) *p* *cresc.* *sf* *p* *cresc.* *decrease.* *p*

*p* *cresc.* *sf* *p* *cresc.* *decrease.* *p*

145 146

33 B

*cresc.*

*cresc.*

34

41 C

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score begins with a treble clef and a common time signature. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The piano accompaniment starts with a half note G3, followed by a quarter rest, then a quarter note A3, and continues with a series of eighth and sixteenth notes. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The score ends with a double bar line.



47

*p* *decresc.* *pp* *cresc.* *p*

*p* *decresc.* *pp* *cresc.*

5 3 1 3 1 1

1 2 4 1 3 4

51

*p* *cresc.* *decresc.* *p* *p*

*cresc.* *decresc.* *p* *cresc.* *sf*

1 2 3 5 3 1 3 1 4 5 3 5

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

56

*p* *f* *p* *p* *cresc. p* *cresc.* *p*

*p* *cresc.* *p* *cresc.* *sempre leggiermente*

*D*

3 1 4 1 3 1 2

61

*cresc.* *cresc.*

3 1 4 2 1 3

1 3 1 4 1 2

63

*sf* *sf* *p* *p*

2 1 4 2 1 5

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

65

*cresc.* *cresc.*

4 1 1 3 1 4 1 2

3 1 4 1 3 1 4 1 3 1 4 1 3 1 4 1



67 *p*

69 *p* *cresc.* *decresc.*

73 **E** *p* *cresc.* *f* *p* *cresc.* *p* *tr*

76 *p* *cresc.* *p* *cresc.* *p*

78 *cresc.* *cresc.*

79 *decresc.* *decresc.* *p* *sempre leggiermente*



81

*cresc.*

*cresc.*

1 2 1 1 1 5

83

*p*

*p*

*dolce*

3 3

85

*dolce*

*tr.*

*pp*

*pp*

*ff*

*sf*

3 3 3 3 5 7 7 1 3 1

88

*pp*

*cresc.*

*p*

*cresc.*

*cresc.*

*sf*

*pp*

*sf*

*tr.*

*sf*

93

G

*p*

*dolce*

*pp*

*p*

*pp*

3 3 3 3 3 3

96

*ff*

*ff*

*sf*

*pp*

*sf*

*pp*

7 7 7 7 7 7

6253



149

99

cresc.

p

pizz.

4

1

5 4 5 3 1 2

103

H

arco

p

tr.

1

1

1

107

p cresc.

1

5

1 3 1

1

1

1 3 1 3 2 1

1

3

1

5

1

4

1 3 1

1

109

cresc.

cresc.

3 3 1 3 1 2

1 3 1 3

3

1 3 2 3 1

3

1 4 1 2

110

p

pizz.

pp

112

arco

cresc.

pp

## SCHERZO

Allegro

This musical score is for a Scherzo in 3/4 time, marked Allegro. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Dynamics are indicated by letters: *p* (piano), *sf* (sforzando), *f* (forte), and *pp* (pianissimo). Performance instructions include *cresc.* (crescendo), *decresc.* (decrescendo), and *tr* (trill). Measure numbers 9, 15, 26, 34, and 42 are placed at the beginning of their respective systems. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in measure 42.



## 48 TRIO

Musical score for Trio, measures 48 to 79. The score is in 3/4 time and features piano and grand staff notation with various dynamics and articulations.

Measures 48-54: Piano (p) and forte (f) dynamics. Includes triplets and fingerings (1, 2, 3, 4, 5).

Measures 55-64: Forte (sf) dynamics. Includes fingerings (1, 2, 3, 4, 5) and first/second endings.

Measures 65-72: Piano (p) and piano decrescendo (p decresc.) dynamics. Includes fingerings (1, 2, 3, 4, 5) and decrescendo markings.

Measures 73-79: Forte (f) and piano (p) dynamics. Includes fingerings (1, 2, 3, 4, 5) and crescendo (cresc.) markings.

Measure 79: Forte (sf) dynamics.

## FINALE

**Allegro**

*p cresc.* *ff* *p*

*cresc.* *ff* *p*

⑨ *p cresc.* *ff* *p* *cresc.* *sf decresc.*

⑮ *p cresc.* *ff decresc.* *p cresc.* *ff*

⑲ *p* *fp* *cresc.* *fp* *cresc.*

⑮ *f* *sf decresc.*

⑮ *f* *sf decresc.*



**A**

39 *p*

*cresc.*

*p*

3 2 *tr*

2 3 4 5 2 3

45 *cresc.*

*p* *f*

*tr*

*cresc.*

*p* *sf* *p*

51 *cresc.* *sf* *sf* *f* *decreso.* *p*

**B**

*sf cresc.* *sf* *f* *decreso.* *p*

5 4 5 3 2 4 1 1

59 *f* *p* *f*

*tr*

*f* *p* *sf*

5 3 4 2 3 1

65 *f* *cresc.* *f* *sf*

*tr*

*sf* *cresc.* *f* *sf*

4 2

70 **C**

*sf* *f* *p* *sf*

*f* *f* *sf* *sf*

76

*p* *sf* *pp*

*p* *sf* *pp*

82

*cresc.* *pp* (3) 4 5

*cresc.* *pp*

89 **D**

*pp* *p cresc.* *sf*

*pp* *p* *cresc.* *ff* *p*

97

*p cresc.* *sf* *p*

*cresc.* *ff* *p*



(100) *p e dolce* *sf decresc.* *p* *cresc.* *decresc.*

*m.d.* *dolce* *sf decresc.* *p* *cresc.* *sf decresc.*

(114) *p* *cresc.* *sfp* *m.d.*

*p* *cresc.* *p*

(122) *cresc.* *sfp*

(129) *cresc.* *f* *sf* *fp*

*cresc.* *f* *sf* *fp*

(135) *p* *f*





178

*p cresc.* *ff* *p* *cresc.*

181

*sf decresc.* *p* *sf* *cresc.*

187

*cresc.* *sf* *fp* *sf* *fp*

193

*cresc.* *cresc.* *f*

198

*sf decresc.* *p* *sf decresc.* *p*

203

*cresc.* *p* *cresc.*

*cresc.* *p* *cresc.*

3 4 3 5

209

*p* *sf* *sf* *cresc.* *sf* *sf*

*p* *sf* *p* *sf* *cresc.* *sf*

215

*f* *decresc.* *p* *p*

*f* *decresc.* *p* *p*

2 3 2 5 1 5 1

220

*f* *p* *sf*

*f* *p* *sf*

3 4 *tr*

225

*tr* *sf* *cresc.* *sf* *sf*

*sf* *cresc.* *sf*

3 4 3 4 5 1 4



231

*f* *f* *p* I

236

*f* *p* *f* *p* *sf*

241

*pp* *pp*

246

*cresc.* *cresc.*

252

*pp* *pp* *p* K

Measures 258-266. The score is in B-flat major (two flats). The upper staff features a melodic line with dynamics *p cresc.*, *ff*, and *p cresc.*, and a triplet of eighth notes in measure 266. The piano accompaniment in the lower staff includes chords and arpeggiated figures, with dynamics *cresc.*, *ff*, *p*, and *cresc.*.

(267)

Measures 267-275. The upper staff has a melodic line with dynamics *p espress.* and *cresc.*. The piano accompaniment in the lower staff consists of chords and arpeggiated figures, with dynamics *p con espress.* and *cresc.*.

(276)

Measures 276-284. The upper staff has a melodic line with dynamics *cresc.*, *decresc.*, and *f*. The piano accompaniment in the lower staff includes chords and arpeggiated figures, with dynamics *decresc.* and *f*. A **Presto** tempo change is indicated at measure 284. The upper staff has a triplet of eighth notes in measure 284. The piano accompaniment in the lower staff has a triplet of eighth notes in measure 284.

(285)

Measures 285-291. The upper staff has a melodic line with dynamics *fp* and *sfp*. The piano accompaniment in the lower staff includes chords and arpeggiated figures, with dynamics *sfp* and *sfp*. A triplet of eighth notes is present in the upper staff at measure 285.

(292)

Measures 292-300. The upper staff has a melodic line with dynamics *cresc.* and *cresc.*. The piano accompaniment in the lower staff includes chords and arpeggiated figures, with dynamics *cresc.* and *cresc.*. A triplet of eighth notes is present in the upper staff at measure 292.



(298)

*f sf sf*

(300) L

*sfp f sfp*

(310)

*cresc. f p cresc. sf*

(316)

*f p sf*

(322)

*cresc. sf f*

## СОНАТА

Соч. 30 №3  
(1802)

8. *Allegro assai*

*p* *cresc.* *f*

*p* *f* *p dol.* *f*

*p cresc.* *dolce* *cresc.*

*A*

*sf* *sf* *sf*

6252



28 *tr*

32 *f* *ff* *pp*

36 *pp* *p cresc.* *p*

43 *p* *cresc.* *p* *cresc.* *p*

50 *B* *f* *sf* *f* *f*

55 *f* *f* *f* *p* *p*

164

59

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. There are also some handwritten annotations, such as '59' in a circle and '4 2 3 1' under the piano part.

63

*cresc.*

*decresc.*

*cresc.*

*decresc.*

[illegible]

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

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78

♩ *sf* *sf* *sf* *p* *sf*

1 4 2

3 2

1 3 1 2 1

5

*p* *sf*

2 2 3

[illegible]



88 *p*

89 *sf* *sf* *sf* *p*

90 1. 2. *cresc.* *cresc.*

92 1 2 *sf* *sf* *sf* *p cresc.*

96 *sf* *sf* *sf* *p cresc.*

100 *sf* *sf* *sf* *pp*

104 *pp*

6252





138

142

E

149

155

161

165

F

168

169

*cresc.*

*cresc.*

2 2 3

173

*decresc.*

*sf*

*sf*

*decresc.*

187

*p* *sf* *sf* *sf* *sf* *p*

*p* *sf* *sf* *sf* *sf*

*tr*

192

The musical score for "The Rose Tree" is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a fermata over the final note. The second system consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note, followed by a series of eighth notes, and then a series of eighth notes with a fermata over the final note. The bass staff begins with a series of eighth notes, followed by a series of eighth notes, and then a series of eighth notes with a fermata over the final note. The third system consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note, followed by a series of eighth notes, and then a series of eighth notes with a fermata over the final note. The bass staff begins with a series of eighth notes, followed by a series of eighth notes, and then a series of eighth notes with a fermata over the final note. The score includes dynamic markings such as *sf* (sforzando) and *p* (piano), and articulation markings such as *tr* (trill) and *acc* (accents).



**Tempo di Minuetto**  
ma molto moderato e grazioso

*p* *cresc.* *tr* *cresc.*

*f* *decresc.* *p* *tr*

*f* *decresc.* *p* *tr*

*cresc.* *f* *decresc.* *p* *A*

*cresc.* *decresc.* *p* *cresc.* *sf* *decresc.*

*p* *cresc.* *sf* *decresc.* *p*

*cresc.* *fp* *decresc.* *pp* *cresc.*

System 30: Treble and bass staves. Treble staff starts with a melodic line, marked *p* and *cresc.*. Bass staff has a piano accompaniment, marked *p* and *cresc.*. Trills (*tr*) are present in the treble staff.

System 36: Treble and bass staves. Treble staff has a melodic line with *cresc.* and *sf* markings. Bass staff has a piano accompaniment with *sf* and *decrease.* markings. Fingerings are indicated with numbers 1-5.

System 42: Treble and bass staves. Treble staff has a melodic line with *cresc.* and *sf* markings. Bass staff has a piano accompaniment with *cresc.* and *sf* markings. Fingerings are indicated with numbers 1-5.

System 48: Treble and bass staves. Treble staff has a melodic line with *fp* and *decrease.* markings. Bass staff has a piano accompaniment with *p* and *cresc.* markings. A section marked *B* begins.

System 53: Treble and bass staves. Treble staff has a melodic line with *cresc.* and *tr* markings. Bass staff has a piano accompaniment with *cresc.* markings.

System 57: Treble and bass staves. Treble staff has a melodic line with *sf* and *decrease.* markings. Bass staff has a piano accompaniment with *decrease.* and *p* markings. Trills (*tr*) are present in the treble staff.

\*) Urtext: нота соль в аккорде отсутствует.



This page of the musical score for 'The Swan' by Camille Saint-Saëns contains measures 63 through 83. The score is written for voice and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of musical elements including triplets, sixteenth-note passages, and dynamic markings such as *sf* (sforzando), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *dim.* (diminuendo). The vocal line is characterized by long, flowing phrases, while the piano accompaniment provides a rich harmonic and rhythmic foundation. The score is divided into systems, with measures 63-65, 66-70, 71-75, 76-80, and 81-83. The page number 171 is visible in the top right corner.

172 (87)

Measures 172-180. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.

Measures 172-180. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.

91

D

Measures 91-96. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.

Measures 91-96. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.

97

Measures 97-102. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.

Measures 97-102. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.

103

Measures 103-108. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.

Measures 103-108. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.

107

Measures 107-112. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.

Measures 107-112. The system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamic markings.



118

*cresc.* *p*

*cresc.* *fp decresc.*

119

E

*pp cresc.* *p*

*tr* *p*

124

*cresc.* *sf decresc.* *p* *cresc.* *sf decresc.*

*cresc.* *sf decresc.* *p* *cresc.* *sf decresc.*

130

*tr* *cresc.* *decresc.* *p*

*cresc.* *sf decresc.* *p*

136

*cresc.* *fp decresc.* *pp cresc.*

*cresc.* *fp decresc.* *pp cresc.*

174

131 **F**  
*p* *cresc.*

145 *tr* *sf* *decresc.* *p* *dolce*  
*decresc.* *p* *sf*

150 *sf* *sf* *sf* *sf* *sf*

155 *p* *cresc.* *dolce* *sf*

160 *cresc.* *sf p* **G** *cresc.* *fp* *sf* *sf*



167

*cresc.*

173

*cresc.*

*decrease.*

*p*

177

*cresc.*

*p*

*cresc.*

*tr*

*cresc.*

184

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

189

*sf decrease.*

*p*

*cresc.*

*f*

*p*

*tr*

*23*

*tr*

*decrease.*

*p*

*cresc.*

*f*

*p*

**Allegro vivace**

*p leggiermente*

6 *cresc.*

12 *p leggiermente* *cresc.*

18 *f* *ten.* *ten.* *ten.* *ten.*

25 *f* *ten.* *ten.* *ten.* *ten.*

31 *ten.* *ten.* *ten.* *ten.* *ten.*

6353



Musical score for a piano sonata, measures 37 through 66. The score is written for piano (p) and includes various musical notations such as trills (tr), crescendos (cresc.), and dynamic markings (p, f, p<sup>leggermente</sup>). The key signature is one sharp (F#). The score is divided into systems, with measures 37-42, 43-48, 49-54, 55-58, 59-64, and 65-66. The notation includes treble and bass staves, with some measures featuring a grand staff (treble and bass clefs). The score includes various musical notations such as trills (tr), crescendos (cresc.), and dynamic markings (p, f, p<sup>leggermente</sup>). The score is divided into systems, with measures 37-42, 43-48, 49-54, 55-58, 59-64, and 65-66.

72

*p* *tr*

79

*cresc.* *p* *leggermente* *tr*

86

*cresc.* *f* *tr* *cresc.* *f* *p*

92

*sf* *sf* *sf* *sf* *sf*

99

*sf* *sf* *ff*

105

*tr* *D* *tr*



[illegible]



180 (150)

Measures 150-155. Treble and bass staves. Treble staff: *cresc.*, *p*, *leggermente*, *dr*. Bass staff: *cresc.*, *p*. Key signature: one sharp (F#). Measure 155 ends with a fermata and the letter **F**.

(156)

Measures 156-160. Treble staff: *cresc.*, *f*. Bass staff: *dr*, *cresc.*, *f*. Key signature: one sharp (F#).

(161)

Measures 161-166. Treble staff: *cresc.*, *f*, *p*, *cresc.*. Bass staff: *cresc.*, *p cresc.*. Fingerings: 5, 5, 2, 1 4 3 2, 1, 1, 1, 1, 1, 3, 2, 1, 5 1, 5 1, 5 1. Key signature: one sharp (F#).

(167)

Measures 167-172. Treble staff: *f*, *sf*, *f*, *sf*. Bass staff: *f*, *sf*, *sf*, *sf*. Fingerings: 1, 2 3, 1 3, 1, 2, 1, 1, 2, 5 3, 1 2. Key signature: one sharp (F#).

(173)

Measures 173-179. Treble staff: *sf*, *sf*, *f*, *f*, *sf*. Bass staff: *sf*, *sf*, *f*, *sf*, *pp*. Key signature: one sharp (F#). Measure 179 ends with a fermata and the letter **G**.

(180)

Measures 180-185. Treble staff: *p dolce*. Bass staff: *pp*. Fingerings: 2 1, 1 4, 3. Key signature: one sharp (F#).



[illegible]

192

*cresc.* *p* *cresc.* *p* *cresc.*

*cresc.* *p* *cresc.* *sf* *tr* *sf* *p cresc.* *p* *cresc.*

199

**H**

*sf* *f* *sf* *sf* *p*

*sf* *sf* *f* *sf* *p*

23 3

206

206

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems, each starting with a measure number in a circle (211 and 216).

**System 1 (Measures 211-215):**

- Measure 211:** Vocal line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4. The piano accompaniment (right hand) starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4. The left hand has a quarter note G2, followed by a quarter note A2, then a quarter note B2. The piano accompaniment (left hand) has a quarter note G2, followed by a quarter note A2, then a quarter note B2.
- Measure 212:** Vocal line starts with a quarter note B4, followed by a quarter note C5. The piano accompaniment (right hand) starts with a quarter note B4, followed by a quarter note C5, then a quarter note D5. The left hand has a quarter note C3, followed by a quarter note D3, then a quarter note E3. The piano accompaniment (left hand) has a quarter note C3, followed by a quarter note D3, then a quarter note E3.
- Measure 213:** Vocal line starts with a quarter note D5, followed by a quarter note E5. The piano accompaniment (right hand) starts with a quarter note D5, followed by a quarter note E5, then a quarter note F#5. The left hand has a quarter note F#3, followed by a quarter note G3, then a quarter note A3. The piano accompaniment (left hand) has a quarter note F#3, followed by a quarter note G3, then a quarter note A3.
- Measure 214:** Vocal line starts with a quarter note F#5, followed by a quarter note G5. The piano accompaniment (right hand) starts with a quarter note F#5, followed by a quarter note G5, then a quarter note A5. The left hand has a quarter note B3, followed by a quarter note C4, then a quarter note D4. The piano accompaniment (left hand) has a quarter note B3, followed by a quarter note C4, then a quarter note D4.
- Measure 215:** Vocal line starts with a quarter note A5, followed by a quarter note B5. The piano accompaniment (right hand) starts with a quarter note A5, followed by a quarter note B5, then a quarter note C6. The left hand has a quarter note E4, followed by a quarter note F4, then a quarter note G4. The piano accompaniment (left hand) has a quarter note E4, followed by a quarter note F4, then a quarter note G4.

**System 2 (Measures 216-220):**

- Measure 216:** Vocal line starts with a quarter note C6, followed by a quarter note B5. The piano accompaniment (right hand) starts with a quarter note C6, followed by a quarter note B5, then a quarter note A5. The left hand has a quarter note F4, followed by a quarter note G4, then a quarter note A4. The piano accompaniment (left hand) has a quarter note F4, followed by a quarter note G4, then a quarter note A4.
- Measure 217:** Vocal line starts with a quarter note A5, followed by a quarter note G5. The piano accompaniment (right hand) starts with a quarter note A5, followed by a quarter note G5, then a quarter note F#5. The left hand has a quarter note B3, followed by a quarter note C4, then a quarter note D4. The piano accompaniment (left hand) has a quarter note B3, followed by a quarter note C4, then a quarter note D4.
- Measure 218:** Vocal line starts with a quarter note F#5, followed by a quarter note E5. The piano accompaniment (right hand) starts with a quarter note F#5, followed by a quarter note E5, then a quarter note D5. The left hand has a quarter note E4, followed by a quarter note F4, then a quarter note G4. The piano accompaniment (left hand) has a quarter note E4, followed by a quarter note F4, then a quarter note G4.
- Measure 219:** Vocal line starts with a quarter note D5, followed by a quarter note C5. The piano accompaniment (right hand) starts with a quarter note D5, followed by a quarter note C5, then a quarter note B4. The left hand has a quarter note A3, followed by a quarter note B3, then a quarter note C4. The piano accompaniment (left hand) has a quarter note A3, followed by a quarter note B3, then a quarter note C4.
- Measure 220:** Vocal line starts with a quarter note B4, followed by a quarter note A4. The piano accompaniment (right hand) starts with a quarter note B4, followed by a quarter note A4, then a quarter note G4. The left hand has a quarter note F#3, followed by a quarter note G3, then a quarter note A3. The piano accompaniment (left hand) has a quarter note F#3, followed by a quarter note G3, then a quarter note A3.

218

*sf sf sf sf sf sf sf sf sf sf*

*cresc.*

*ff*

*cresc.*

*ff*

*sf sf sf sf sf sf sf sf sf sf*

2 5 1 5 2 4 1 5 2 3 1 5 2 4 1 5 3

252





[illegible]

43

*p*

*p*

5 2 1

1 2 1 1

5 2 5 4 3

49

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex pattern in the treble, including sixteenth-note runs and chords. The score is numbered 49 in the top left corner.

55

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is a single melodic line in treble clef, featuring eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note bass line and chords in the treble. The key signature has one sharp (F#), and the time signature is 4/4. The score is numbered 55 in the top left corner.

(61) B

61

67

72

77

83



90 **G**

*f decresc.* *p dolce* *cresc.*

102

*p* *f* *p*

115 **D**

*cresc.* *p* *p* *f* *p*

**Adagio** **Tempo I**

*cresc.* *p* *p* *f* *p*

123

*f* *f* *f* *f*

127

*sf* *sf* *sf* *sf*

\* Urtext:



133



138



143

E



149

pizz.

arco



156





161

167

173

179

186

1. 2.

1. 2.

\*) По аналогии с репризой в этом такте обычно исполняется соль бекар (см. также такт 169).

194

*cresc.*

201

*p*

208

*cresc.*

211

*sf*

217

*b*

223

*G*



239

239

239

244

249

254

H

6253

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Fingerings are indicated by numbers 1-5. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). A section marked 'H' begins at measure 254. The page number 189 is in the top right corner.

269

269 270 271 272

273

273 274 275 276

277

277 278 279 280

281

281 282 283 284

285

285 286 287 288



290 191

*f* *f* *f* *f* *ff*

*f* *ff*

**I**

294

*ff*

*p*

*ff*

*p*

302

*Andante*

*cresc.*

*cresc.*

807

*f*

*p*

*pp*

*ritard.*

*decrease.*

313 **K**

*cresc.*

*a tempo*

*f*

\*) Urtext: *fp*

★★) Urtext: этот нюанс отсутствует.

320 *ritard.* *decreso.* *pp* *a tempo* *p* *pp* *p* *L*

329 *cresc.* *p* *rallent.* *a tempo* *pp* *M*

339 *cresc.* *f* *sf* *sf* *sf* *cresc.*

349 *rallent.* *a tempo* *f* *sf* *N*

361 *f* *sf* *p*

369



373

378

383

388

393

398

1 2 3



[illegible]



449

*sf* *f* *sf* *f* *sf* *f*

454

*sf* *f* *sf* *f* *sf* *f*

459

*sf* *f* *sf* *f* *sf* *f*

464

R

*sf* *f* *sf* *f* *sf* *f*

pizz.

470

*sf* *f* *sf* *f* *sf* *f*

arco

477

*sf* *f* *sf* *f* *sf* *f*

This page of the musical score for 'The Swan' by Camille Saint-Saëns contains measures 196 through 512. The score is written for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The vocal line is characterized by long, flowing melodic lines. The score is divided into systems, with measure numbers 196, 288, 380, 472, 504, and 512 marked at the beginning of their respective systems. The page number 6252 is printed at the bottom center.



518

*moderato*

*decresc.*

107

583

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is a single melodic line with a treble clef and a key signature of one flat (B-flat). It features a series of eighth notes, some beamed together, and a final half note. The middle and bottom staves are a piano accompaniment, both starting with a *pp* (pianissimo) dynamic marking. The middle staff uses a bass clef and the bottom staff uses a bass clef with a 'C' time signature. Both accompaniment staves feature a steady eighth-note pattern. The key signature changes to two sharps (F# and C#) in the final measure of the piano part. The score is numbered 583 in the top left corner.

599

*cresc.*

*cresc.*

*ff*

**T**

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The score includes a tempo marking "Moderato" and a dynamic marking "f". The music features a melody with eighth and sixteenth notes, and the piano accompaniment includes chords and arpeggiated figures. The score ends with a double bar line.

552

553







This page of musical notation, numbered 199, contains six systems of staves. The notation is for piano and includes various musical elements such as dynamics, articulation, and fingerings.

**System 1 (Measures 9-16):** The first system begins with a treble clef and a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando), *cresc.* (crescendo), *p* (piano), and *sf*. Articulation includes trills (*tr*). Fingerings are indicated by numbers 1-5.

**System 2 (Measures 17-24):** The second system continues the piece. It includes dynamics such as *cresc.*, *sf*, *p*, and *sf*. Articulation includes trills (*tr*). Fingerings are indicated by numbers 1-5.

**System 3 (Measures 25-32):** The third system begins with a section marked 'A'. It includes dynamics such as *cresc.*, *sf*, *p*, and *sf*. Articulation includes trills (*tr*). Fingerings are indicated by numbers 1-5.

**System 4 (Measures 33-40):** The fourth system continues the piece. It includes dynamics such as *cresc.*, *sf*, *p*, and *sf*. Articulation includes trills (*tr*). Fingerings are indicated by numbers 1-5.

**System 5 (Measures 41-48):** The fifth system continues the piece. It includes dynamics such as *cresc.*, *sf*, *p*, and *sf*. Articulation includes trills (*tr*). Fingerings are indicated by numbers 1-5.

**System 6 (Measures 49-56):** The sixth system continues the piece. It includes dynamics such as *cresc.*, *sf*, *p*, and *sf*. Articulation includes trills (*tr*). Fingerings are indicated by numbers 1-5.

The page concludes with the number 6353 at the bottom center.



## VAR. I

*sempre piano*

*p* *sf* *tr* *sf* *tr*

*sf* *sf*

*p* *sf* *sf* *sf*

*sf* *sf* *sf* *cresc.*



20

*p* *sf* *tr* *sf* *cresc.*

24

*sf* *sf*

## VAR. II

*p legg.* *p*

32

*cresc.* *fp*

36

*cresc.* *fp*

(8)

(13)

(18)

(23)

VAR. III

Minore

6353



5 *p* *espress.* *cresc.* *p*

9 *p* *espress.* *cresc.* *p* *p*

14 *p* *cresc.* *sf* *p* *cresc.* *sf* *decrec.* *p* *sf* *sf*

19 *cresc.* *p* *cresc.* *cresc.*

23 *sf* *p* *espress.* *cresc.* *p*

6252 \*



VAR. IV  
 Maggiore

*dolce*

3

5

*pizz.*

*cresc.*

*arco*

*p*

*cantabile*

*cresc.*

*A*

13

\*)



203

15 *cresc.* *decresc.* *p dolce*

18 *cresc.* *decresc.* *p dolce*

20 *pizz.*

23 *sf* *sf* *sf* *sf* *arco*

25 *sf* *sf* *sf* *sf*

27 *cresc.* *cresc.* *p* *13*



30 *pizz.*

34 *cresc.*

38 *arco* *p* *D*

39

40 *f*



43

*sf*

45

*sf* *cresc.* *cantabile*

47

**E**

*p*

49

*cresc.* *cantabile*

51

*p*

(55) *molto adagio* *p dolce* **Tempo I** *f*

*dolce ed espress.* *p* *sf*

*And.* \* *And.* \* *And.*

(62) *p* *cresc.*

*p* *sf*

(69) *p* *f* *sf* *f*

(70) **F** *p*

*And.* \* *And.* \*

(74) *sf* *f*

*And.* \* *And.* \*



209

78

*p* *pp* *cresc.* *f*

79

*p* *cresc.* *p* *ten.* *pp*

80

*cresc.* *sf* *p* *cresc.*

81

*cresc.* *sf* *p* *cresc.*

82

*cresc.* *sf* *p* *cresc.*

83

*cresc.* *sf* *p* *cresc.*

84

*cresc.* *sf* *p* *cresc.*

85

*cresc.* *sf* *p* *cresc.*

86

*cresc.* *sf* *p* *cresc.*

87

*cresc.* *sf* *p* *cresc.*

88

*cresc.* *sf* *p* *cresc.*

89

*cresc.* *sf* *p* *cresc.*

90

*cresc.* *sf* *p* *cresc.*

91

*cresc.* *sf* *p* *cresc.*

92

*cresc.* *sf* *p* *cresc.*

93

*cresc.* *sf* *p* *cresc.*

94

*cresc.* *sf* *p* *cresc.*

95

*cresc.* *sf* *p* *cresc.*

96

*cresc.* *sf* *p* *cresc.*

## FINALE

Presto

Musical score for the Finale, Presto section. The score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of five systems of staves. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system includes a repeat sign and a "Ped." marking. The third system features a crescendo (*cresc.*) marking. The fourth system is marked "A" and includes a forte (*f*) dynamic. The fifth system ends with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and fingerings.



40

47

55

63 B

69

76

83

C

91

cresc.

cresc.

99

p

cresc.

p

cresc.

107

f

f

f

f

p

f

sf

sf

sf

p



113

120

127

D

140

E

ritard.

a tempo

cresc.

151

158

*sf* *cresc.*

*sf* *cresc.*

*sf* *1 3* *3 5* *2 4* *sf* *1 3*

*2 5* *1 4*

164

*sf* *sf* *sf*

*1 3 1* *8 1* *2 3 1*

170

*sf* *sf* *p*

176

1. *p* *cresc.* *sf*

2. *p* *cresc.* *sf*

*3 2* *4 3 2*

181

*sf* *sf* *p*

*4 2 3* *1*

187

*sf* *sf* *sf*

*1 3 2* *3 1 4* *5 1 1 2 3* *5 1 3* *5 1*



193

215

System 193-200. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *sf* and *p*. Measure 193 starts with a treble clef and a key signature of two sharps. Measure 200 ends with a first ending bracket.

System 201-208. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *sf* and *p*. Measure 201 starts with a treble clef and a key signature of two sharps. Measure 208 ends with a first ending bracket.

System 209-216. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *sf* and *p*. Measure 209 starts with a treble clef and a key signature of two sharps. Measure 216 ends with a first ending bracket.

System 217-224. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *sf* and *p*. Measure 217 starts with a treble clef and a key signature of two sharps. Measure 224 ends with a first ending bracket.

System 225-232. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *sf* and *p*. Measure 225 starts with a treble clef and a key signature of two sharps. Measure 232 ends with a first ending bracket.

System 233-240. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics include *sf* and *p*. Measure 233 starts with a treble clef and a key signature of two sharps. Measure 240 ends with a first ending bracket.

(231)

Measures 231-238. The score is in G major (one sharp). The melody in the right hand features eighth and sixteenth notes, with a crescendo leading to a fortissimo (f) section. The left hand provides a harmonic accompaniment with chords and moving lines. Fingering numbers 3, 2, 1, 3, 4, 3, 2, 1 are indicated below the left hand staff.

(239)

Measures 239-244. The melody continues with a series of eighth notes, marked with fortissimo (f) dynamics. The left hand accompaniment consists of chords and moving lines, with a crescendo leading to a fortissimo (sf) section. Fingering numbers 4, 3, 2, 1 are indicated below the left hand staff.

(245)

Measures 245-250. The melody begins with a half note G, followed by a crescendo leading to a fortissimo (f) section. The left hand accompaniment features a series of chords and moving lines, with a crescendo leading to a fortissimo (f) section. Dynamics include *p cresc.*, *f*, and *p cresc.*.

(251)

Measures 251-256. The melody continues with a series of eighth notes, marked with piano (p) dynamics. The left hand accompaniment consists of chords and moving lines, with a crescendo leading to a fortissimo (f) section. Dynamics include *p* and *f*.

(257)

Measures 257-262. The melody continues with a series of eighth notes, marked with piano (p) dynamics. The left hand accompaniment consists of chords and moving lines, with a crescendo leading to a fortissimo (f) section. Dynamics include *p* and *f*.



263

*cresc.*

*cresc.*

267

*p* *pp*

*p* *pp*

273

279

*calando*  
*ritard.*

*decreso.*

285

*pp calando*  
*ritard.*

*2da.*

291

H

*cresc.* *sf* *sf* *sf*

*a tempo*

*cresc.* *sf* *sf*

298

*cresc.* *sf* *sf* *sf* *p*

*cresc.* *sf* *sf* *sf* *p*

305

*cresc.* *f*

*cresc.* *f*

312

I

*f*

319

*p* *sf* *p* *sf* *p*



[illegible]

338

This system contains measures 338 through 343. The upper staff continues the melodic line with various dynamics including *sf*, *ff*, and *p*. The lower staff features a rhythmic accompaniment with chords and single notes, marked with *sf*, *ff*, and *p*. The key signature remains three sharps (F#, C#, G#).

341

Exercise 341 is a 12-measure piece in D major. The voice part consists of a single melodic line. The piano accompaniment consists of a right hand with a flowing eighth-note pattern and a left hand with a simple bass line. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The exercise ends with a double bar line and repeat dots.

348

Key signature: D major (two sharps). The score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 2/4 time. The melody features a mix of eighth and sixteenth notes, with some triplet markings. The piano accompaniment includes chords and moving lines in both hands, with some triplet markings in the bass line.

(355) **K**

This musical score is for a piece labeled 'K' with the number 355 in a circle. It is written for three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is D major (two sharps). The top staff contains a continuous melody of eighth and sixteenth notes. The grand staff below features a piano accompaniment with chords and moving lines in both the treble and bass staves.

Measures 363-370. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two sharps (F# and C#). The melody in the treble staff is a continuous eighth-note line. The grand staff provides harmonic support with chords and moving lines. Measure 370 ends with a fermata.

(371)

Measures 371-378. The system consists of a single treble staff and a grand staff. Dynamics include *cresc.* and *p*. Measure 378 ends with a fermata.

(379)

Measures 379-386. The system consists of a single treble staff and a grand staff. Dynamics include *cresc.*, *f*, and *sf*. A tempo marking *L* (Lento) appears above measure 380. Measure 386 ends with a fermata.

(387)

Measures 387-393. The system consists of a single treble staff and a grand staff. Dynamics include *sf*, *p*, and *f*. Measure 393 ends with a fermata.

(394)

Measures 394-401. The system consists of a single treble staff and a grand staff. Dynamics include *f*, *sf*, and *ff*. Measure 401 ends with a fermata.



401 M

411

423 N

432

439

Measures 140-145. The score is in G major (one sharp). The upper staff has whole rests. The lower staff features a continuous eighth-note accompaniment. Dynamics include *sf* (measures 140-143) and *p* (measures 144-145).

Measures 152-157. The upper staff begins with a vocal line marked *p* and *cresc.*, reaching *sf* by measure 156. The lower staff continues the eighth-note accompaniment, with dynamics *cresc.* and *sf* appearing in measures 155-157.

Measures 159-164. The upper staff continues the vocal line with *sf* dynamics. The lower staff features a more active eighth-note accompaniment, also marked with *sf* in measures 163-164.

Measures 165-170. The upper staff has a vocal line starting with *p*. The lower staff includes a treble clef in measure 166 and features complex fingering (4, 5, 3, 4, 5, 2) and dynamics *p*, *sf*, and *sf*.

Measures 171-176. The upper staff continues the vocal line with *sf* and *cresc.* markings. The lower staff features a treble clef in measure 172 and includes complex fingering (4, 3, 4, 3, 4) and dynamics *sf* and *cresc.*.



477

*f*

*f*

483

*p*

*cresc.*

*f*

*p*

*cresc.*

*Adagio*

*p*

*cresc.*

*Ad.*

490

*p*

*cresc.*

*p*

*cresc.*

*f*

*p*

*Tempo I*

*p*

*p*

*f*

*p*

498

*p*

*cresc.*

*p*

*cresc.*

*f*

*p*

*Adagio*

*cresc.*

*p*

*p*

*f*

*p*

*Tempo I*

503

*p*

*cresc.*

*p*

*cresc.*

*f*

*p*

*Tempo I*

509 *cresc.* *f*

515 *f* *f* *sf* *sf*

521 *sf* *p* *sf* *p*

527 *sf* *p* *sf*

533 *f* *sf* *cresc.* *ff*

6253 \*



## СОНАТА

Соч. 96  
(1812)

10. *Allegro moderato* *tr* *p* *dolce*

7. *tr* *p* *dolce*

13. *tr* *p* *dolce*

19. *cresc.* *p* *cresc.*

25. *p* *f* *p* *f*

## A

First system of music (measures 31-35). The right hand features a melodic line with trills and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sf* (sforzando) and *p* (piano).

Second system of music (measures 36-40). The right hand continues the melodic development with trills and slurs. The left hand maintains the eighth-note accompaniment. Dynamic markings include *p* (piano).

Third system of music (measures 41-45). The right hand features a melodic line with trills and slurs. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *p* (piano).

Fourth system of music (measures 46-50). The right hand features a melodic line with trills and slurs. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *cresc.* (crescendo), *sf* (sforzando), *ritard.* (ritardando), and *a tempo*.

Fifth system of music (measures 51-55). The right hand features a melodic line with trills and slurs. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *cresc.* (crescendo) and *sf* (sforzando).

Sixth system of music (measures 56-60). The right hand features a melodic line with trills and slurs. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *ritard.* (ritardando) and *a tempo*.



227

60

64

68

72

76

80

84

88

92

96

100

104

108

112

116

120

124

128

132

136

140

144

148

152

156

160

164

168

172

176

180

184

188

192

196

200

204

208

212

216

220

224

228

232

236

240

244

248

252

256

260

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720

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788

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812

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904

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912

916

920

924

928

932

936

940

944

948

952

956

960

964

968

972

976

980

984

988

992

996

1000

89

93

96

100

104

109

*p* *dim.*

*pp* *p* *tr.* *cresc.*

*pp* *p* *cresc.*

*p* *dim.*

*pp* *cresc.*

*p* *dim.*

*p* *dim.*

6252



E

114 *sempre p*

118 *sempre p*

123

128 *cresc.*

132 *f*

136 *pizz.* *arco* *pizz.*

*p* *tr* *p* *tr*



141 arco *tr* **F** *p dolce* (1 3) 2 4 1 1 5 3 1 2 4

148 *tr* 13 4 2 1 4 2 2 4 5

154 5 2 1 1 4 1 3 1 3

159 *cresc.* *p* *cresc.* *p* *cresc.* *p*

165 *f* *p* *f* *sf*



The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of three staves: a single treble staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Andante'. The score begins with a measure number '171' in a circle. The vocal line starts with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment features a series of eighth notes in the bass line and chords in the treble line. The system ends with a measure number '231' in a circle.

178

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score consists of three systems. The first system shows the vocal melody with a treble clef and a key signature of one sharp (F#). The second and third systems show the piano accompaniment with both treble and bass staves. The piano part includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The piece concludes with a final cadence in the piano part.

185

*sf*

*ritard.*

*a tempo*

*sf*

1 3 2 3 5 2 1

189

*cresc.*

*cresc.*

Handwritten musical score for measures 193-198. The system includes a treble and bass staff. The key signature is one sharp (F#). The tempo is marked *sf* (sforzando). The music features complex rhythmic patterns with many triplets and sixteenth notes. The word *ritard.* (ritardando) is written above the staff. Measure numbers 193, 194, 195, 196, 197, and 198 are indicated. Fingerings are shown with numbers 1-5.

Handwritten musical score for measures 198-202. The system includes a treble and bass staff. The key signature is one sharp (F#). The tempo is marked *a tempo*. The music features complex rhythmic patterns with many triplets and sixteenth notes. Measure numbers 198, 199, 200, 201, and 202 are indicated. Fingerings are shown with numbers 1-5.

Handwritten musical score for measures 202-207. The system includes a treble and bass staff. The key signature is one sharp (F#). The tempo is marked *f* (forte). The music features complex rhythmic patterns with many triplets and sixteenth notes. The word *cresc.* (crescendo) is written above the staff. Measure numbers 202, 203, 204, 205, 206, and 207 are indicated. Fingerings are shown with numbers 1-5.

Handwritten musical score for measures 207-213. The system includes a treble and bass staff. The key signature is one sharp (F#). The tempo is marked *p* (piano). The music features complex rhythmic patterns with many triplets and sixteenth notes. The word *dolce.* (dolce) is written above the staff. Measure numbers 207, 208, 209, 210, 211, 212, and 213 are indicated. Fingerings are shown with numbers 1-5.

Handwritten musical score for measures 213-219. The system includes a treble and bass staff. The key signature is one sharp (F#). The tempo is marked *p* (piano). The music features complex rhythmic patterns with many triplets and sixteenth notes. Measure numbers 213, 214, 215, 216, 217, 218, and 219 are indicated. Fingerings are shown with numbers 1-5.

Handwritten musical score for measures 219-224. The system includes a treble and bass staff. The key signature is one sharp (F#). The tempo is marked *p* (piano). The music features complex rhythmic patterns with many triplets and sixteenth notes. Measure numbers 219, 220, 221, 222, 223, and 224 are indicated. Fingerings are shown with numbers 1-5.



[illegible]

234

(252)

Trills (tr) and crescendo (cresc.) markings are present. The right hand features a melodic line with trills, while the left hand plays a rhythmic accompaniment. A fermata is placed over the final measure of this system.

(259)

L

Measures 259-270. The right hand begins with a melodic phrase marked *fp* (fortissimo piano). The left hand provides a steady accompaniment. A fermata is placed over the final measure of this system.

(263)

Measures 263-270. The right hand features a melodic line with trills and crescendo markings. The left hand plays a rhythmic accompaniment. A fermata is placed over the final measure of this system.

(270)

Measures 270-278. The right hand features a melodic line with trills and decrescendo (dim.) markings. The left hand plays a rhythmic accompaniment. A fermata is placed over the final measure of this system.

(278)

Measures 278-285. The right hand features a melodic line with trills and crescendo markings. The left hand plays a rhythmic accompaniment. A fermata is placed over the final measure of this system.



First system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff contains a melodic line with various ornaments (accents, slurs) and fingerings (3, 4, 5). The bass staff provides a harmonic accompaniment. A dynamic marking *p* (piano) is present in the bass staff.

Second system of the musical score, starting at measure 6. It continues the piano introduction. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a harmonic accompaniment. A dynamic marking *p* is present. The system ends with a fermata in the treble staff.

Third system of the musical score, starting at measure 11. It features a melodic line in the treble staff with ornaments and a harmonic accompaniment in the bass staff. A dynamic marking *espress.* (espressivo) is present. The system ends with a fermata in the treble staff.

Fourth system of the musical score, starting at measure 16. It features a melodic line in the treble staff with ornaments and a harmonic accompaniment in the bass staff. A dynamic marking *molto dolce* (molto dolce) is present. The system ends with a fermata in the treble staff.

Fifth system of the musical score, starting at measure 21. It features a melodic line in the treble staff with ornaments and a harmonic accompaniment in the bass staff. A dynamic marking *p* (piano) is present. The system ends with a fermata in the treble staff.

26

*p* *cresc.* *p* *cresc.*

27

*p* *p*

30

*p* *p* *dim.* *dim.*

33

*p* *p*

36

B semplice

*cresc.* *dim.* *p* *cresc.*

42

*p* *p* *p* *p*



54 **C**

*fz.* \*

55

*cresc.* *p* \*

56 **D**

*cresc.* *p* \*

59

*p m. d.* *dim.* \*

62

*dim.* *pp* \*

*Attacca lo Scherzo*

SCHERZO

[illegible]



45

45 54

*cresc.* *p.* *cresc.*

55

55 64

*dim.* *p.* *dim.*

65

65 74

*p.* *pp.*

75

75 114

*p dim.* *pp.* *f.*

*Scherzo da Capo e poi la Coda*

115 CODA

115 122

*sf.*

123

123 132

*sf.* *cresc.* *f.*

*dolce*  
**Poco allegretto**

*dolce*  
*cresc.*

*cresc.*

*p*  
*cresc.*

*p*  
*cresc.*

*cresc.*  
*p*

*cresc.*  
*p*

*cresc.*  
*p*



33

39

39

44

44

49

49

54

54

59

57

System 57: Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment with chords and eighth notes.

59

System 59: Treble and bass staves. Treble staff features a triplet of eighth notes and a triplet of sixteenth notes. Bass staff continues the accompaniment.

60

System 60: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment.

66

B

*sempre p*

*p dolce*

*sempre p*

System 66: Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. The system includes dynamic markings: *sempre p*, *p dolce*, and *sempre p*. Fingering numbers are present below the bass staff.

82

System 82: Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Fingering numbers are present below the bass staff.

87

System 87: Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Fingering numbers are present below the bass staff.



92

3 1 3 5 1 3

97

*p cresc. espress.*

*un poco riten.*

*a tempo*

*p cresc. espress.*

3 1 5 5 3 3 5 4(3)

103

5 3 1 4 3 1 3

107

113

**C**

*p dolce*

3 2 1 3 1 3 5 2 4

1 3 1 1 4 1

119

*p*

*f*

*p*

4 1 3 1 5 1 3 5 1 3 2 1 4 1

3 2 1 5 1 3

244

125

Handwritten musical score for 'The Rose Tree'. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time (C). The score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The second system continues the vocal line and piano accompaniment. The piano accompaniment features complex chordal textures and arpeggiated figures. The score includes dynamic markings such as *f* (forte) and *p* (piano). The tempo is marked 'Allegretto'. The score is numbered 125 in the top left corner.

191

Three staves of music. The top staff is for the voice, the middle for the first piano part, and the bottom for the second piano part. The key signature is one sharp (F#) and the time signature is 3/4. The music features various dynamics including *p* (piano) and *f* (forte), and includes fingerings and articulation marks.

143

*p*

*ritard.*

*Adagio espressivo* *3*

*tr*

*p*

146

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score consists of three staves: Treble, Piano, and Bass. The Treble staff contains the melody with various ornaments and fingerings. The Piano staff provides harmonic accompaniment with chords and triplets. The Bass staff provides a steady bass line with chords. The key signature has one sharp (F#), and the time signature is 2/4. The piece is marked with a tempo of 146.



149

*langsam*

*dolce*

*pp*

3 5 4 3 1 2 1 2

149

*cresc.*

*p*

*cresc.*

*p*

152

*D*

*cresc.*

*p*

*cresc.*

*p*

154

156

*cresc.*

*p*

*[langsam]*

*dolce*

*cresc.*

*p*

*pp cresc.*

*dim.*

157

*cresc.*

*cresc.*

*p*

160

*dimin.*

*dimin.*

163

*pp*

*pp*

*cresc.*

*cresc.*

*ritard.*

164

*p dolce*

**Tempo I**

*p dolce*

*cresc.*

*cresc.*

172

**Allegro**

*f*

*f*

*f*

*f*

*f*

177

*f*

*f*

*f*

*f*

*f*

*f*



247

**E**

**184**

**191**

**196**

**202**

**208**

**214**

**F**

*pp*

Measures 221-228. Treble clef, key of B-flat major. Bass clef, key of B-flat major. Dynamics: *pp*, *sempre pp*. Fingerings: 7, 2, 5, 4, 3, 1.

(229)

Measures 229-236. Treble clef, key of B-flat major. Bass clef, key of B-flat major. Dynamics: *pp*. Fingerings: 2, 1, 3, 5.

(237)

Measures 237-244. Treble clef, key of B-flat major. Bass clef, key of B-flat major. Dynamics: *pp*, *cresc.*, *f*. Fingerings: 1, 2, 3, 4, 5.

(245)

Measures 245-250. Treble clef, key of G major. Bass clef, key of G major. Dynamics: *p*, *cresc.*, *p*, *cresc.*. Fingerings: 4, 5.

(251)

Measures 251-258. Treble clef, key of G major. Bass clef, key of G major. Dynamics: *p*, *p*. Fingerings: 5, 1.



257 *cresc.* *ff* *H* 249

262

268

275 *p* *Poco adagio* *p*

285 *f* *Presto* *ff* (2)

# БЕТХОВЕН

## СОНАТЫ

для скрипки и фортепиано

Редакция

Д. ОЙСТРАХА и Л. ОБОРИНА

партия скрипки

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1970



## СОДЕРЖАНИЕ

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1 *Allegro con brio*

4 5

Соч. 30 №1 *А.А. стр.*

6 *Allegro*

37 112

Соч. 12 №2

2 *Allegro vivace*

11 27

Соч. 30 №2

7 *Allegro con brio*

43 133

Соч. 12 №3

3 *Allegro con spirito*

17 44

Соч. 30 №3

8 *Allegro assai*

53 162

Соч. 23

4 *Presto*

24 66

Соч. 47

9 *Adagio sostenuto*

60 182

Соч. 24

5 *Allegro*

30 87

Соч. 96

10 *Allegro moderato*

73 225



## СОНАТА

Л. БЕТХОВЕН

Соч. 12 №1

(1797-1798)

## Violino

Allegro con brio

Violino score for the first movement of Beethoven's Sonata Op. 12 No. 1, marked "Allegro con brio". The score consists of 10 staves of music in G major, 2/4 time. It includes various musical notations such as dynamics (*p*, *f*, *ff*, *sf*, *pp*, *decresc.*), articulation (accents, slurs), and fingerings. Section markers A, B, and C are present. The piece concludes with a final cadence.



79 *p cresc.* *f* *p cresc.* *f*

87 *ff* *p cresc.* *sf*

96 *sf* *sf* *ff*

100 *p* *p* *f* *p* *p*

111 *p*

123 *f* *pp*

130 *pp* *pp*

136 *cresc.* *ff*

142 *p* *cresc.* *p*

151 *cresc.*

157 *sf* *ff* *sf* *sf*

164 *ff* *ff* *sf*

6252



171 *p*

179 *f*

183 H *dolce* *cresc.* *p*

191 *cresc.* *f* *p* *pp*

198 *decresc.* *pp* *p*

205 *f*

212 *ff* *cresc.* *p cresc.* *f*

221 *ff*

TEMA con VARIAZIONI  
Andante con moto

12 *p* *sf*

13 *p* *sf*

14 *p* *sf*

15 *p* *sf*

16 *p* *sf*

17 *p* *sf*

18 *p* *sf*

19 *p* *sf*

20 *p* *sf*

21 *p* *sf*

22 *p* *sf*

23 *p* *sf*

24 *p* *sf*

25 *p* *sf*

26 *p* *sf*



Musical score for a piece in D major (two sharps). The score includes measures 8, 13, 17, 23, and 28. Dynamics include *f*, *p*, *sf*, *cresc.*, and *ff*. Fingerings are indicated by numbers 1-4. Section markers include **VAR. II** and **VAR. III Minore**. The score features various musical notations such as slurs, accents, and articulation marks.

\*) При повторении.







**B** 6

52 *sf* *cresc.*

65 *sf* *p*

73 *f* *p* *dolce*

80 *p*

**C**

89 *pp*

97 *cresc.* *sf* *sf*

106 *sf* *pp*

113 *cresc.*

**E**

119 *fp* *sf* *sf* *sf*

125 *f*

131 *sf*

136 *p* *sf* *p* **F 1**



144 *p* *sf* *sf* *p* *sf* *sf*

151 *sf* *sf* *ff*

158 *p dolce* *cresc.*

164 *p* *sf* *p*

172 *cresc.*

178 *cresc.*

183 *ff* *p*

190 *sf* *p*

199 *cresc.* *p* *pp*

208 *pp* *p* *f* *sf*

213 *p* *f* *ff* *p*

221 *pp* *pp* *cresc.* *ff*

The musical score consists of ten staves of music, numbered 144 to 221. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions like 'dolce' and 'Brag.' are present. The score shows a variety of musical textures and dynamics, ranging from piano to fortissimo.



## СОНАТА

Соч. 12 №2  
(1797-1798)

Allegro vivace

2 *p.* (*simile*)

7 *f*

14 *p*

22 *f*

30 *p* *cresc.* *sf* *sf* *p*

39 *cresc.* *sf* *sf* *decresc.* *p*

45 *sf* *sf* *sf* *sf* *sf*

52 *sf* *sf* *sf* *sf* *cresc.* *sf* *p* *cresc. sf* *sf* *G.P. 1*

64 *p* *pp* *cresc.* *f* *p*

72 *cresc.* *sf*

83 *sf* *ff* *p*

93 *p* *I* *II*



[illegible]



Musical score for "The Merry Widow" by Franz Lehár, measures 205-238. The score is written for a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. The tempo is marked "Allegretto".

The score consists of five staves of music. Measure numbers 205, 211, 218, 228, and 238 are indicated at the beginning of their respective staves.

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *f* (forte), and *cresc.* (crescendo). Articulation marks such as accents (^) and staccato (stacc.) are used throughout. Fingerings (1, 2, 3) and breath marks (V) are indicated for performance.

The key signature remains D major throughout the excerpt. The tempo "Allegretto" suggests a moderate, lively pace.

**Andante, più tosto Allegretto**

Andante, più tosto Allegretto

*fp pp sf pp dolce*

*B C 2*

*1*

*sf*



14

(71) *p* *sf* *f*

(79) *p* *sf* *p* *sf* *sf* *sf* *sf*

(89) *cresc. sf* *p* *sf* *sf* *sf*

(97) *pp cresc.* *p* *sf* *sf*

(105) *sf* *sf* *sf* *cresc.* *f*

(112) *p* *decresc.* *pp*

(121) *cresc.* *rinf.* *p* *pp*

**Allegro piacevole**



Musical score for a single melodic line, likely for a violin or flute, in G major (one sharp). The score consists of ten staves, numbered 69 to 188. The key signature is G major (one sharp). The time signature is 4/4.

The score includes various musical notations and performance instructions:

- Staff 69:** Starts with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. It features a *V* (vibrato) marking and a *2-2* fingering.
- Staff 74:** Includes a *sf* (sforzando) dynamic, a *p* (piano) dynamic, and a *pp* (pianissimo) dynamic. It also features a *C* (crescendo) marking and a *8* (octave) marking.
- Staff 92:** Starts with a *dolce* (dolce) marking, followed by a *p* (piano) dynamic. It includes a *V* (vibrato) marking and a *3* (triple) marking.
- Staff 103:** Includes a *sf* (sforzando) dynamic, a *II poco f* (second part, poco forte) marking, and a *V* (vibrato) marking.
- Staff 114:** Starts with a *p* (piano) dynamic, followed by a *decresc.* (decrescendo) and a *pp* (pianissimo) dynamic. It includes a *D* (diminuendo) marking and a *dolce* (dolce) marking.
- Staff 124:** Includes a *cresc.* (crescendo) marking, a *I* (first part) marking, and a *p* (piano) dynamic.
- Staff 135:** Starts with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and a *V* (vibrato) marking.
- Staff 144:** Includes a *p* (piano) dynamic, a *3* (triple) marking, and a *E* (eighth note) marking.
- Staff 156:** Starts with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and a *p* (piano) dynamic. It includes a *V* (vibrato) marking and a *(3)* (triple) marking.
- Staff 168:** Includes a *cresc.* (crescendo) marking, a *V* (vibrato) marking, and a *(3)* (triple) marking.
- Staff 180:** Starts with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and a *p* (piano) dynamic. It includes a *V* (vibrato) marking and a *(2)* (double) marking.
- Staff 188:** Includes a *p* (piano) dynamic, a *decreso.* (decrescendo) marking, and a *6* (sixth note) marking.



[illegible]



Антонио Салверн

# СОНАТА

Соч. 12 №3  
(1797-1798)

**Allegro con spirito**

[illegible]



18

75

78

86

92

99

106

114

119

126

127

128

*ff*

*sfp*

*sfp*

*pp*

*fp*

*fp*

*cresc.*

*f*

*p*

*cresc.*

*cresc.*

*f*

*p*

*G*



[illegible]

**Adagio con molt' espressione**

Adagio con molt' espressione

*p*

8

*p*

14

*sf*

*espresso.*

*f*

*p*

\*) 



16 *V* *p* *cresc.* *A* *V* *p* (*simile*)  
 22 *V* *perdendost pp* *IV* *perdendost*  
 30 *B* *V* *II* *pp* *f* *f* *pp*  
 36 *C* *V* *2 uog.*  
 41 *1*  
 45 *p*  
 49 *D* *V* *f*  
 53 *decreso.* *p* *pp* *∞ #1*  
 58 *f* *f* *f* *decreso.*  
 62 *V* *p* *pp* *f* *p*  
 66 *V* *f* *cresc.* *f* *decreso.*  
 70 *E* *b* *(V)* *pp* *p* *cresc. p*



RONDO  
Allegro molto

5 *p* *sf* *sf* *sf*

14 *sf* *p*

24 *sf* *cresc.* *sf* *A*

33 *sf* *IV* *sf* *sf* *ff* *p*

43 *ff* *p* *f* *sf*

51 *p* *V* *B* *sf* *V*

59

64 *1*

71 *V* *cresc.* *f* *V* *C* *p* *sf* *sf*

81 *sf* *sf*

88

93 *sf* *1* *sf* *1*



Handwritten: *pyua*

108 *sf* *pp* *(stacc.)* *V D* 1 2 3 4

114 *cresc.* *f*

122 *f* *pp* *(stacc.)* *V E*

132 *cresc.* *p*

141 *ff* *sf* *F<sup>III</sup>*

149 *sf* *sf* *p* *V*

156 *decreso.* *pp* *V*

165

171 *sf* *sf* *p* *G*

182 *ff* *p* *ff* *p* *V*

191 *f* *sf* *p* *H* *sf*



23

200

206

213

222

231

236

244

251

256

263

271

*decresc.*

*pp*

*cresc.*

*ff*

*ff*

*p*

*ff*

*ff*

*p*

*ff*



# СОНАТА

Соч. 23  
(1800-1801)

[illegible]



25

121 *cresc.*

130 *f* *p* *p* *D*

140 *cresc.*

158 *p* *cresc.*

161 *ff* *sf* *p* *sf* *sf* *E*

170 *sf* *sf* *sf* *sf* *V*

179 *decresc.* *F(2)* *IV*

188 *cresc.*

197 *cresc.*

206 *p* *cresc.* *ff* *sf* *sf* *sf* *G*

214 *p* *sf* *sf* *sf* *sf* *sf* *1.*

222 *sf* *p* *cresc.* *N* *p*

228 *p* *cresc.* *p*

232 *ritard.* *a tempo* *pp* *ff* *sf* *sf* *p* *pp*



## Andante scherzoso, più Allegretto

Musical score for a piano piece, measures 1-127. The score is in G major (one sharp) and 2/4 time. It features various musical notations including dynamics (*p*, *f*, *sf*, *pp*, *cresc.*, *decresc.*), articulation (accents, slurs), and fingerings. Section markers A, B, C, and D are present. Measure numbers 16, 28, 40, 52, 57, 65, 73, 78, 95, 107, 117, and 127 are indicated at the start of their respective staves.



Musical score for "The Swan" by Camille Saint-Saëns, measures 138-198. The score is written for a single melodic line in treble clef, key of D major (two sharps), and 3/4 time. The tempo is marked "Allegretto".

The score consists of ten staves of music. Measure numbers 138, 144, 152, 160, 166, 175, 182, 189, and 198 are indicated at the beginning of their respective staves.

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills (marked with a 'V' and a vertical line) and triplets (marked with a '3' and a bracket). Dynamics include piano (*p*), forte (*f*), fortissimo (*sf*), and pianissimo (*pp*). Crescendo and decrescendo markings are used to indicate changes in volume.

The score concludes with a final measure (198) marked with a double bar line and the instruction *pp*.

**Allegro molto**

Planof.

Allegro molto  
Pianof.  
Viol. I

12

cresc. sf = p

21

cresc. sf = p

33

fp

44

Adagio

decresc. p

\*) Urtext: здесь и в аналогичных проведений темы лига с начала такта (затакт отделен).



## Ba tempo

[illegible]



This page of musical notation contains 12 staves of music, numbered 203 through 325. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *p* (piano), *cresc.* (crescendo), *sf* (sforzando), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *decreso.* (decrescendo). There are also markings for *V* (Vibrato) and *M* (Mourning). The notation is written in a single system, with the staves connected by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a single melodic line, with various phrasing slurs and fingerings indicated by numbers 1, 2, 3, and 4. The page ends with a double bar line and a repeat sign.



## СОНАТА

Соч. 24  
(1800-1801)

**Allegro**

5 *p*

7 *p*

13 *cresc.*

19 *p* *cresc.*

25 *f sf* *p* *cresc.*

34 *f ff sf sf p sf sf sf p sf* *decresc.* *p* *sf* *sf* *sf* *p* *sf*

43 *sf* *sf* *sf* *sf*

50 *rinf.* *p* *cresc.* *II*

56 *sf* *p cresc.* *sf* *f*

64 *sf* *sf* *rinf.* *p*

70 *D* *sf* *sf* *sf* *sf*

73 *cresc.* *p* *cresc.* *sf* *p*



80 *sf* *p* *f* *p* II

87 *cresc.* *fp*

92 *sf* *p cresc.* *sf* *f*

99 *sf* *E* *f* (6)

104 *sf*

109 *sf* *sf* *sf*

115 *sf* *p*

120 *p cresc.* *decresc.* *p* *F*

126 *V*

132 *cresc.* *p* *G*

137 *sf* *sf* *cresc.* *p*

145 *cresc.* *f* *sf* *H* 2



153 *p* *cresc.* II *f* *ff* *sf* *sf* *decreso.*  
 162 *p* *sf* *sf* *sf* *p* *sf* *sf* *sf* I  
 171 *sf* 1 *sf* 1 *rinf.* *p* (V) (y)  
 178 *p* *cresc.* *sf* *p cresc.* *sf*  
 187 IV *sf* *sf* *rinf.* *p*  
 194 K V *sf* *sf* *sf*  
 197 *cresc.* *p* *cresc.* *sf* *p*  
 204 *sf* II *sf* (II) *f* *p*  
 213 V *cresc.* *p* *cresc.* *sf* *sf*  
 219 *p*  
 226 *cresc.* *p* *decreso.* *pp* *ff*  
 232 M *p* *sf > p* *cresc.*



239 *decresc.* *p*

243 *cresc.* *f* *ff*

**Adagio molto espressivo**

9 *p* II *cresc.* *p* III

17 **A1** *p* *sf* *p*

24 *sf* *p* *p* *B* III

32 *cresc.* *p* *C* III *p*

39 *IV* *tr* *V* *(V)* *III* *V* *3* *cresc.* *p* *decresc.* *pp*

50 *cresc.* *sf* *p* *p* *cresc.* *V* *III* *V* *1* *V*

57 *p* *cresc.*

61 *f* *1* *pp* *cresc.* *p*

67 *cresc.* *p*

70 *p* *IV* *III* *cresc.* *decresc.* *pp*



SCHERZO  
Allegro molto

10

19

24

TRIO

*p* *cresc.* *f*

*p* *cresc.* *f*

*Scherzo da Capo*

RONDO  
Allegro ma non troppo

9

15

21

29

36

42

48

*sf* *cresc.* *f* *p* *tr*

*sf* *tr* *sf* *sf* *p*

*sf* *p* *cresc.*

*fp* *fp* *p* *cresc.* *p* *sf*

A

B

C



Musical score for Violin (V), measures 59 to 151. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions like "arco" and "pizz." are present. The key signature has one sharp (F#).

Measures 59-68: *sf* 3, *p*, *cresc.*, *sf*, *p*.

Measures 69-78: *sf*, *cresc.*, *sf*, *p*.

Measures 79-88: *f*, *decresc.*.

Measures 89-98: *cresc.*, *f*, *p*, *sf*, *cresc.*.

Measures 99-108: *f*, *p*, *sf*, *cresc.*.

Measures 109-118: *f*, *p*, *pizz.*, *cresc.*, *p*.

Measures 119-128: *G*, *arco*, *cresc.*.

Measures 129-138: *sf*, *p*, *cresc.*, *sf*, *p*.

Measures 139-148: *tr*, *sf*, *p*, *cresc.*, *sf*, *p*.

Measures 149-151: *tr*, *sf*, *p*, *cresc.*, *sf*, *p*.



36

159

165

172

177

184

196

202

207

213

219

223

233

239

6252



Александрю I  
СОНАТА

37

Соч. 30 №1  
(1802)

Allegro

6 *p* *cresc.* *decresc.* *fp* *p*

13 *cresc.* *f* *p* *f*

24 *sf* *p* *p* *f*

38 *p* *sf* *sf* *sf*

48 *sf* *f* *sf* *f*

59 *decresc.* *p* *f* *decresc.* *p*

69 *pp* *cresc.* *psf* *decresc.* *p*

80 *cresc.* *p* *fp* *cresc.* *f*

90 *p* *sf* *sf* *cresc.* *p*

106 *C* *V* *p* *sf* *sf* *f* *sf* *sf*

114 *sf* *sf* *p* *cresc.*

122 *p* *cresc.* *p* *cresc.*

130 *f* *p* *p* *pp*

\*) Urtext: *p* отсутствует.



**Adagio, molto espressivo**

Adagio, molto espressivo

13

(3) 3

*p* *sf* *cresc.* *p* *cresc.*

9

*p* *sf* *cresc.* *sf*

17

*A* *sf* *cresc.* *sf* *decresc.* *p*

III

3 3 3

3252



Musical score for a piano piece, featuring ten staves of music. The key signature is G major (one sharp). The notation includes various dynamics (p, sf, cresc., decresc.), articulations (accents, slurs), and fingerings. The piece concludes with a pizzicato section marked "pizz." and "pp(5)".

Staves and measures:

- Staff 1: Measures 22-28. Dynamics: *cresc.*, *sf*, *decresc.*, *p*. Fingerings: 3, 1, 2, 3, 1.
- Staff 2: Measures 29-35. Dynamics: *sf*, *cresc.*, *p*, *cresc.*, *p*, *sf*. Fingerings: 3, 1, 2, 3, 1.
- Staff 3: Measures 36-42. Dynamics: *cresc.*, *sf*, *sf*. Fingerings: 0, 2, 1, 2, 3, 1.
- Staff 4: Measures 43-49. Dynamics: *p*, *sf*, *p*, *sf*, *p*, *cresc.*, *p*. Fingerings: 3, 1, 2, 3, 1.
- Staff 5: Measures 50-56. Dynamics: *sf*, *cresc.*, *sf*, *cresc.*, *p*. Fingerings: 3, 1, 2, 3, 1.
- Staff 6: Measures 57-63. Dynamics: *cresc.*, *sf*, *p*, *cresc.*, *p*. Fingerings: 3, 1, 2, 3, 1.
- Staff 7: Measures 64-70. Dynamics: *p*, *sf*, *p*, *cresc.*, *p* (colla parte), *sf*. Fingerings: 3, 1, 2, 3, 1.
- Staff 8: Measures 71-77. Dynamics: *cresc.*, *p*, *cresc.*, *p*, *sf*. Fingerings: 3, 1, 2, 3, 1.
- Staff 9: Measures 78-84. Dynamics: *sf*, *cresc.*, *sf*. Fingerings: 3, 1, 2, 3, 1.
- Staff 10: Measures 85-91. Dynamics: *p*, *cresc.*, *p*. Fingerings: 3, 1, 2, 3, 1.
- Staff 11: Measures 92-98. Dynamics: *p*, *pp*, *cresc.*, *p*, *cresc.*, *p*. Fingerings: 3, 1, 2, 3, 1.
- Staff 12: Measures 99-105. Dynamics: *f*, *p*, *decresc.*, *pp(5)*. Fingerings: 3, 1, 2, 3, 1.



## Allegretto con Variazioni

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto con Variazioni'. The score is divided into several systems, each containing measures numbered in circles. The first system (measures 1-6) begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The first measure is marked *p dolce*. The second system (measures 7-13) continues the melody, with measures 7 and 8 marked *sf*, measure 9 marked *p*, and measure 10 marked *cresc.*. The third system (measures 14-19) includes a section marked *sf* and a section marked *p*. The fourth system (measures 20-27) includes a section marked *cresc.* and a section marked *sf*. The fifth system (measures 28-34) includes a section marked *cresc.* and a section marked *p*. The sixth system (measures 35-41) is labeled 'VAR. I' and includes a section marked *p* and a section marked *cresc.*. The seventh system (measures 42-48) includes a section marked *p* and a section marked *cresc.*. The eighth system (measures 49-55) includes a section marked *cresc.* and a section marked *p*. The ninth system (measures 56-62) is labeled 'VAR. II' and includes a section marked *p dolce*. The tenth system (measures 63-69) includes a section marked *cresc.* and a section marked *p*. The eleventh system (measures 70-76) includes a section marked *cresc.* and a section marked *p*. The twelfth system (measures 77-83) includes a section marked *decresc.* and a section marked *p*. The score is marked with various dynamics including *p* (piano), *sf* (sforzando), *cresc.* (crescendo), *decresc.* (decrescendo), and *p dolce*. It also includes articulation marks such as accents, slurs, and breath marks. The score is divided into two main sections, VAR. I and VAR. II, each with its own set of measures.

1. *p dolce* *cresc.* *sf*

7 *sf* *sf* *p* *cresc.*

14 *sf* *sf* *sf* *p*

20 *cresc.* *sf* *p*

28 *cresc.*

VAR. I

35 *p* *cresc.*

42 *p* *cresc.*

49 *cresc.* *p*

56 *cresc.* *p*

VAR. II

63 *cresc.* *p*

70 *cresc.* *p*

77 *decresc.* *p*



## VAR. III

Musical score for Variation III, measures 1-12. The key signature is two sharps (F# and C#). The melody features various ornaments (V) and dynamic markings including *sf* (sforzando), *cresc.* (crescendo), and *sf*. Measure numbers 8 and 12 are indicated. Fingerings and breath marks are present throughout.

## VAR. IV

Musical score for Variation IV, measures 1-4. The key signature is two sharps. The melody is characterized by repeated eighth-note patterns with ornaments (V). Dynamic markings include *p* (piano), *cresc. ff* (crescendo fortissimo), and *f* (forte).

## VAR. V (Minore)

Musical score for Variation V (Minore), measures 1-7. The key signature changes to one sharp (F#). The melody includes ornaments (V) and dynamic markings such as *p* and *cresc.*. Measure numbers 7 and 14 are indicated.

Musical score for Variation V (Minore), measures 14-20. The melody continues with ornaments (V) and dynamic markings including *cresc.*, *decresc.* (decrescendo), and *p*. Measure numbers 14 and 20 are indicated.

Musical score for Variation V (Minore), measures 20-26. The melody features ornaments (V) and dynamic markings including *cresc.*, *decresc.*, and *p*. Measure numbers 20 and 26 are indicated.

Musical score for Variation V (Minore), measures 26-32. The melody includes ornaments (V) and dynamic markings including *cresc.*, *sf* (sforzando), and *p*. Measure numbers 26 and 32 are indicated.

## Adagio

Musical score for Variation V (Minore), measures 32-39. The tempo marking *Tempo I* appears. The melody includes ornaments (V) and dynamic markings including *sf*, *p*, and *cresc.*. Measure numbers 32 and 39 are indicated.

Musical score for Variation V (Minore), measures 39-45. The melody features ornaments (V) and dynamic markings including *p*, *cresc.*, *fp* (fortissimo piano), and *sf*. Measure numbers 39 and 45 are indicated.

Musical score for Variation V (Minore), measures 45-51. The melody includes ornaments (V) and dynamic markings including *sf* and *p*. Measure numbers 45 and 51 are indicated.



VAR. VI (Maggiore)  
Allegro, ma non tanto

5 *p dolce*

12 *cresc.* *sf* *sf* *sf* *p* A

19 *cresc.* *sf* *p* (a)

25

29 *cresc.* *sf* *f* B 1 *p* II V

35 *pp* *cresc.*

44 *sf* *f* *sf* *pp* (3) 2 III

51 *cresc.* *decresc.* II *pp*

61 *cresc.* *sf* *f* *sf* *tr*

69 C *p* *cresc.* *p* *cresc.* (3) 1 4 3 4 0

76 *p* *cresc.* *p* *cresc.* *p* *cresc.*

80 *ff*



Александр I  
СОНАТА

43

Allegro con brio

Соч. 30 №2  
(1802)

7 6 3 3 1 2

*p* II *cresc.*

14 *sf* *cresc.* *cresc.* *sf* *p* *cresc.* IV

21 *sf* *tr* *ff* *p* *sf*

27 *ff* *p* *A* *sf*

33 *cresc.*

38 *sempre staccato* *cresc.*

42 *p* *cresc.* *decresc.* *p*

47 *cresc.* *sf*

50 *sf* *sf* *f* *p* *B*

53 *sf* *sf* *cresc.*

56 *ff*



07030.



127 *sf* *p* *cresc.* *p* *cresc.* *sf* *p*

139 *p* *cresc.* *sf* *p*

147 *cresc.* *cresc.* *sf* *p* *cresc.* *sf*

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

160 *f* *p* *sf*

166 *sempre staccato* *cresc.*

175 *p* *cresc.* *decreso.* *p*

180 *cresc.* *sf*

183 *sf* *sf* *sf* *p*

186 *sf* *sf* *cresc.*

189 *f*



[illegible]



# Adagio cantabile

47

5 *p*

10 *cresc.* *sf* *p*

14 *cresc.* *p* *cresc.*

19 *decresc.* *p* *cresc.* *sf* *p* *cresc.* *decresc.*

24 *p* *cresc.* *decresc.*

28 *p* *cresc.* *sf* *p* *cresc.* *decresc.*

32 *p* *cresc.* *p* *cresc.* *p* *cresc.*

40 *p* *cresc.* *p*

43 *cresc.* *sf*

46 *p* *sf* *p* *pp* *cresc.* *p*

51 *p* *cresc.* *decresc.* *p*

6252



56 *p* *f* *p* *p* *cresc.* *p*

60 *cresc.* *p* *cresc.* *sf* *p*

65 *cresc.* *p* *p*

70 *cresc.* *decresc.* *p* *cresc.*

74 *sf* *p* *cresc.* *p*

78 *cresc.* *decresc.* *p* *cresc.*

83 *p* *dolce* *pp*

88 *pp* *cresc.* *p* *cresc.* *sf* *p* *dolce*

92 *pp* *ff* *sf* *sf* *pp*

96 *cresc.* *p* *pizz.* *H*

104 *p* *arco* *tr* *p* *cresc.* *p*

109 *cresc.* *p* *pizz.* *arco* *cresc.* *pp*



SCHERZO  
Allegro

49

Measures 1-74 of the Scherzo, Allegro section. The score is written for a single melodic line in 3/4 time. It features various dynamic markings including *p*, *sf*, *f*, *pp*, *cresc.*, and *decresc.*. There are also articulation marks like *tr* (trill) and *V* (accents). Measure numbers 4, 14, 25, 32, 40, 48, 58, and 74 are indicated at the start of their respective staves. The section concludes with the word *(Fine)* at the end of measure 74.

Measures 1-31 of the Finale, Allegro section. The key signature changes to two flats (B-flat and E-flat). The score continues with dynamic markings such as *p*, *sf*, *f*, *pp*, *cresc.*, and *decresc.*. Measure numbers 1, 13, 24, and 31 are indicated at the start of their respective staves. The section concludes with the word *Scherzo d. C.* at the end of measure 31.



37 *sf decresc.* *A* *p* *cresc.* *p*  
 44 *cresc.* *p* *sf* *sf* *cresc.* *sf* *sf*  
 53 *f decresc.* *p* *B* *p* *f* *p*  
 62 *sf* *sf* *cresc.* *f* *sf* *sf*  
 71 *sf* *p* *sf* *p* *sf*  
 79 *pp* *cresc.*  
 87 *pp* *D* *p cresc.* *ff*  
 101 *p cresc.* *ff* *p* *p e dolce*  
 109 *sf decresc.* *p* *cresc.* *decresc.* *p* *E*  
 117 *cresc.* *sfp*  
 125 *f* *cresc.* *f* *sf*  
 133 *fp* *p* *sf* *cresc.*  
 142 *F* *f* *sf* *cresc.*



148 *sf* *sf*  
 156 *sf* *sf*  
 164 *sf* *p creso.* *ff* *p creso.* *ff* *p*  
 178 *p* *cresc.*  
 190 *sf* *fp* *cresc.*  
 198 *f* *sf decresc.* *p*  
 202 *cresc.* *p* *cresc.* *p*  
 210 *sf* *sf* *cresc.* *sf* *sf* *sf* *decresc.* *p*  
 218 *f* *p* *sf* *sf*  
 227 *cresc.* *f* *sf* *sf* *f*  
 235 *p* *sf* *p* *sf*  
 243 *pp* *cresc.*  
 251 *pp* *p cresc.* *ff*



264 *p cresc.* *ff* *p espressivo*

272 *cresc.* *decresc.*

282 **Presto** *f* *sfp*

289 *cresc.*

297 *f* *ff* *sf*

304 **L** *sfp* (3) *sf* *sf* *sf* *sfp*

311 *cresc.* *f* *p* *cresc.*

316 *f* *p*

320 *cresc.*

324 *ff* *f*



Александров I  
СОНАТА

53

Соч. 30 № 3  
(1802)

**Allegro assai**

8 *p* *sf* *f*

19 *sf* *p cresc.* [*p*] *dolce* *cresc.*

27 *sf* *sf* *sf*

32 *f* *ff* *pp* *pp* *p*

44 *cresc.* *p* *f* *B*

52 *sf* *sf* *sf* *sf* *sf* *p* *p*

60 *cresc.* *decreso.* *sfp* *C*

69 *sf* *sf* *sf* *sf* *sf* *p*

78 *sf* *sf* *p* *sf* *sf* *sf* *p*

87 *p* *cresc.* *sf*

94 *sf* *I* *III* *I*



107 *pp*

115 *pp* *cresc.* *f* *sf* *f* *D*

121 *sf* *p cresc.* *p dolce* *V* *III*

131 *cresc.* *V* *V* *0 8*

137 *f* *sf* *sf* *V* *dr*

142 *p* *pp* *p cresc. p* *E 1* *3* *1* *V*

154 *cresc.* *p* *f* *V* *dr*

160 *sf* *sf* *sf* *sf* *sf* *sf* *p* *p* *F* *1*

168 *cresc.* *decreso.* *sf p* *V* *3* *1* *II* *I*

177 *sf* *sf* *sf* *sf* *sf* *sf* *f*

186 *sf* *sf* *p* *sf* *sf* *sf* *p* *G* *V*

193 *p* *cresc.* *f* *p* *V* *1*



Tempo di Menuetto,  
ma molto moderato e grazioso

Musical score for a Minuet in E-flat major, Op. 18, No. 1 by Franz Schubert. The score is in 3/4 time and consists of 84 measures. It features various musical notations including dynamics (*p*, *cresc.*, *sf*, *decresc.*), articulation (accents, slurs), and fingerings. The piece is divided into sections labeled A, B, C, and III, IV. The key signature has three flats (B-flat, E-flat, A-flat).

Measures 1-8: *p*, *cresc.*, *sf decresc. p*, (2)

Measures 9-16: *p*, *cresc.*, *sf decresc. p*, A 3

Measures 17-24: *p*, *cresc.*, *sf decresc. p*, *cresc.*

Measures 25-32: *p*, *cresc.*, *sf decresc.*

Measures 33-40: *p*, *cresc.*, *sf decresc. p*, *cresc.*, *sf decresc. p*, I

Measures 41-48: *cresc.*, *fp decresc.*, *pp*, *cresc.*

Measures 49-56: *p*, *cresc.*, *sf decresc.*

Measures 57-64: *p*, *dolce*

Measures 65-72: *p*

Measures 73-80: *cresc.*, *pp*, *cresc.*, *p*, *pp*

Measures 81-88: *p*, *cresc.*, *p*

\*) Исполняется:



91 *D* *p* *cresc.* *sf decresc.* IV V  
 98 *p* *cresc.* III *tr* 2  
 104 *sf decresc.* *p* *cresc.* *sf decresc.* V 1 3  
 113 *p* *cresc.* *p* 1  
 120 *E* *p* *cresc.* IV 1 2  
 126 *sf decresc.* *p* *cresc.* *sf decresc.* *p* V 1 3  
 132 *cresc.* *decresc.* *p* *cresc.* V  
 138 *fp decresc.* *pp* *cresc.* *p* V 3 2  
 143 *cresc.* *sf decresc.* *p* *dolce* V 1 3  
 149 II III II 3 1  
 155 *p* *cresc.* V



162 *sf* *p* *G*<sup>3</sup> *sf* *cresc.*

168 *V*<sup>2</sup> *cresc.* *V*<sup>4</sup> *cresc.*

174 *V*<sup>3</sup> *p* *III cresc.* *V*<sup>4</sup> *cresc.*

184 *V*<sup>3</sup> *p* *p* *cresc.* *f* *sf decresc.*

190 *p* *cresc.* *f* *III p*

### Allegro vivace

*p* *V*<sup>2</sup> *tr* *V*<sup>1</sup> *V*

7 *tr* *V*<sup>2</sup> *cresc.*

12 *p* *leggermente* *V* *V* *cresc.*

17 *V* *V* *f* *V* *A* *p* *ten.* *o* *1* *ten.*

23 *ten.* *ten.* *V* *V* *f* *V* *tr* *p*

29 *ten.* *o* *ten.* *1* *ten.* *1* *f* *V* *V* *tr* *3*



Musical score for a single melodic line, measures 40 to 118. The score is in treble clef with a key signature of one sharp (F#). It features various musical notations including slurs, trills (tr), accents (^), and dynamic markings (p, f, sf, cresc., peggiermento, sfz, sfp). Measure numbers 40, 47, 53, 59, 65, 77, 83, 89, 95, 104, 111, and 118 are circled at the beginning of their respective staves. The piece concludes with a final cadence in measure 118.

Measures and markings:

- 40: *p*, *cresc.*
- 47: *p*, *peggiermento*, *cresc.*
- 53: *f*, *p*, *cresc.*
- 59: *sf*, *p*, *cresc.*
- 65: *ff*, *p*, *cresc.*
- 77: *cresc.*
- 83: *C*, *peggiermento*, *cresc.*
- 89: *f*, *sf*, *sf*, *sf*
- 95: *sf*, *sf*, *sf*, *sf*, *sf*
- 104: *sf*, *sf*, *sf*, *sf*, *sf*
- 111: *sf*, *sf*
- 118: *sf*, *sf*, *sf*, *sfp*, *fp*



120 *sf sf sf sf* *p dolce* *p*  
 142 *cresc.* *p leggiermente*  
 149 *cresc.* *f*  
 155 *cresc.* *f*  
 161 *cresc.* *f* *p* *cresc.*  
 167 *f* *sf* *sf* *sf*  
 173 *sf* *sf* *f* *f* *sf* *p e dolce*  
 182 *pp* *cresc.* *sf* *sf* *p cresc.* *p cresc.*  
 199 *sf* *f* *sf* *sf* *p*  
 206 *f* *cresc.* *ff*  
 214 *cresc.*



## СОНАТА

Соч. 47  
(1803)

Adagio sostenuto

9 *f* *p* *cresc.* *fp* *cresc.*

11 *sfp* *cresc.* *sf* *p*

17 *cresc. decresc. pp* *sfp* *cresc.*

24 *rall.* *a tempo* *sf* *p* *cresc.*

32 *rall.* *a tempo* *p* *cresc.* *I* *sf* *sf* *sf*

45 *p*

53 *V*

59 *B* *f* *sf* *sf* *sf* *sf*

68 *V* *sf* *sf* *sf* *sf* *sf* *sf*

79 *V* *sf* *sf* *sf* *sf* *sf* *sf*

85 *f* *p dolos*



103 V *cresc.* *p*

107 *p* *cresc.* *p* *f* **Adagio** **Tempo I**

119 V *p* *f*

125 *sf* *sf* *sf*

132 *sf* *sf* *sf* *sf* *sf*

137 *sf* *sf* *sf* *sf*

143 *sf* *f* *pizz.* *f* *arco*

156 *sf* *sf* *sf* *sf* *sf*

167 *sf* *cresc.* *ff* *f* *f*

175 *sf* *sf* *sf* *sf* *sf*

183 *sf* *sf* *sf* *sf* *sf*

188 *sf* *sf* *sf* *sf* *sf* *p* *p* *5*

\*) Urtext:

\*\*) По аналогии с репризой обычно исполняется:  
(см. также такт 189.)





[illegible]



[illegible]

\* ) Urtext: *fp*

**\*\*) Urtext:**

\*\*\*) Urtext:  $\infty$



**Adagio. Tempo I**

This page of musical notation contains ten staves of music, numbered 428 through 550. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *p* (piano), *cresc.* (crescendo), *sf* (sforzando), *pp* (pianissimo), *deores.* (decrescendo), *arco*, *pizz.* (pizzicato), and *sfz* (sforzando). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and slurs. The page is numbered 6252 at the bottom.



[illegible]



## VAR. II

*p leggiermente*

*cresc.* *sfp* *cresc.* *sfp*

*sf*

*pp staccato* *sf* *sf* *sf*

*cresc.* *p* *cresc.* *sfp*

*cresc.* *sfp*

VAR. III  
Minore

*p* *cresc.* *sf* *p sfp espr.*

*cresc.* *p* *II p* *cresc.*

*p* *cresc.* *sf* *p* *cresc.*

6252



VAR. IV  
Maggiore

The musical score is written for Violin I in G major, Op. 69 by Niccolò Paganini. It consists of ten staves of music, numbered 1 through 48. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various performance instructions such as *pizz.*, *cresc.*, *decresc.*, *p cantabile*, *p dolce*, *sforz.*, *arco*, and *v.*. There are also dynamic markings like *p*, *f*, and *sf*. The piece features several technical challenges, including triplets, sixteenth-note runs, and trills. The score is divided into sections labeled A, B, C, D, and E. The final measure ends with a double bar line and a fermata.



Molto adagio

Tempo I

57 *p dolce sf tr cresc.*

66 *p sf sf p*

72 *p pp cresc. sf = p*

83 *cresc. p pp cresc.*

87 *sf p cresc. p sf*

95 *sf cresc. p cresc. decresc. pp*

FINALE

Presto

8 *p sf sf sf*

17 *cresc. sf*

27 *f*

36 *p sf sf sf*

47 *sf sf cresc. sf f sf*



[illegible]



Musical score for the first system of "L'Espresso" by Franz Liszt, measures 185-293. The score is written for a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. The tempo is marked "Allegretto".

The system contains 11 staves of music, with measure numbers 185, 195, 204, 213, 222, 230, 241, 251, 263, 273, 281, and 293 indicated at the beginning of their respective staves.

Key musical features include:

- Measure 185:** Starts with a *cresc.* marking, followed by *sf* (sforzando) and *ff* (fortissimo) dynamics. Fingering numbers 1, 2, 3, and 4 are shown above the notes.
- Measure 195:** Features a *p* (piano) dynamic, a triplet of eighth notes, and a *sf* marking. A *fp* (fortissimo piano) marking appears at the end of the staff.
- Measure 204:** Includes a *p* dynamic and a *sf* marking.
- Measure 213:** Marked with *cresc.*, *f*, *sf*, and *sf*. A fermata is placed over the final note.
- Measure 222:** Features a *sf* dynamic and a *p* dynamic.
- Measure 230:** Includes a *p* dynamic and a *sf* marking.
- Measure 241:** Marked with *sf*, *sf*, *p*, *cresc.*, *sf*, and *p cresc.*. A fermata is placed over the final note.
- Measure 251:** Features a *f* dynamic, a *p* dynamic, and a *sf* marking.
- Measure 263:** Includes a *cresc.* marking, a *p* dynamic, and a *pp* (pianissimo) dynamic. A fermata is placed over the final note.
- Measure 273:** Features a *p* dynamic and a *sf* marking.
- Measure 281:** Marked with *ritard.* (ritardando), *pp calando* (pianissimo, decrescendo), and *cresc.*. A fermata is placed over the final note.
- Measure 293:** Includes a *cresc.* marking and a *sf* marking.



301 *sf sf sf p* *CR#80.*

308 *f* *I* *f*

316 *4 3 3* *p* *sfp*

326 *V* *cresc. sf* *f* *sf* *sf* *sf* *sf* *sf*

336 *sf* *sf* *sf* *sf* *sf* *p* *V* *2*

344 *3* *2* *1* *4* *1* *2* *2*

353 *K* *4 3* *2* *2*

360 *1 2 3 2* *0 3* *(4 1)*

367 *0* *3* *cresc.*

375 *4 1* *p* *cresc.*

384 *L* *f* *sf* *sf* *sf* *p* *V* *f* *sf*

393 *V* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

399 *M* *3* *V* *V* *4* *1* *7* *p* *V* *V* *3* *2*

*ritard.*

6252



\* ) Urtext : *sf*



Соч. 98  
(1812)

[illegible]







75

258

254

259

274

*cresc.*

*pp*

*L*

*fp*

*cresc.*

*sempre p*

*dim.*

*pp*

*cresc.*

*f*

**Adagio espressivo**

*sotto voce*

*espress.*

*molto dolce*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*dim.*

*cresc.*

*semplice*

*cresc.*

*mezza voce*

*IV*

*C*

*II*

*cresc.*

*p*

*cresc.*

*II*

*III*

*IV*

*pp*

*dim.*

*Attacca lo Scherzo*



SCHERZO  
Allegro

8 *sfz*

17 *sfz*

26 *sfz*

33 **TRIO**  
*dolce*

39 *cresc.*

54 [*poco a poco*]

64 *dimin. [poco a poco]*

72 *p dimin.*

82 *pp*

92 *sfz*

100 *sfz*

108 *sfz*



(115) CODA 77

*sfz* *sfz* *sfz* *sfz* *sfz*

(122)

*sfz* *sfz* *sfz* *cresc.* *f*

**Poco allegretto**

*dolce* *cresc.* *p*

(138)

*cresc.* *p* *cresc.* *p*

(26)

*cresc.* *p*

(36)

*cresc.* *p*

(47)

*sempre f*

(56)

*p*

(68)

*p*

(78)

*p*

(91) **B**

*sempre p*

(93)

*p* *cresc.* *espress.*

(104)

*p* *cresc.* *espress.*



117 *f* *p* *f* *p*  
 124 *f* *p* *f*  
 133 *f* *p* *f* *p*  
 140 *f* *p* *ritard.* **Adagio**  
 146 *f* *p* (Cad.) *dolce* III  
 149 *cresc.* *p*  
 152 *cresc.* *p* *cresc.* *p* (Cad.) *dolce* III  
 157 *cresc.* II *p*  
 160 *dim.* *pp* *ritard.*  
 163 *cresc.* *p dolce* **Tempo IV**  
 165 *cresc.*  
 173 **Allegro** *f* *sf* *sf* *sf* *sf* *sf* *sf*



189 *sf*

198 *sf* **E**

199 *sf*

202 *sf*

211 *sf* **F** *pp*

226 *sempre pp* **III**

238 *pp* *cresc.* **G** *p*

248 *cresc.* *p*

258 *ff* **H**

265 *p*

271 *poco adagio* *p*

285 *Presto* *f* *ff*

\*) Urtext: 6252

\*\*) Urtext: отсчитывает. 6252