



# ВАРИАЦИИ

НА ТЕМУ  
РОКОКО  
ДЛЯ ВИОЛОНЧЕЛИ  
С ОРКЕСТРОМ

*Переложение  
для виолончели  
и фортепьяно*

МУЗГИЗ • 1980

*Салковский*

П. ЧАЙКОВСКИЙ

P. CHAIKOVSKY

Op. 33

# ВАРИАЦИИ

НА ТЕМУ РОКОКО  
ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ

# VARIATIONS

ON A ROCOCO THEME  
FOR VIOLONCELLO AND ORCHESTRA

ПЕРЕЛОЖЕНИЕ  
ДЛЯ ВИОЛОНЧЕЛИ И ФОРТЕПЬЯНО

ARRANGED  
FOR VIOLONCELLO AND PIANOFORTE

*Редакция В. ФИТЦЕНГАГЕНА*

*Edited by V. FITZENHAGEN*

*ка*  
Пр. 1973 г.

Проверено

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО

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Среди многочисленных высказываний П. И. Чайковского о музыкальном исполнительстве наше внимание привлекает его рецензия на концерт выдающегося русского виолончелиста, профессора Петербургской консерватории К. Ю. Давыдова (1838—1889), состоявшийся 17 марта 1875 года. (Рецензия была опубликована в газете «Русские ведомости» от 25 марта того же года). В этой рецензии П. И. Чайковский, констатируя, что концертная литература для виолончели «в продолжение уж многих лет нисколько не обогащается новыми произведениями», высказывал серьезное опасение за дальнейшую судьбу виолончели как сольного концертного инструмента.

Однако уже в следующем году (декабрь 1876 г.) не кто иной, как сам П. И. Чайковский, опроверг свои же опасения, написав замечательные «Вариации на тему рококо» для виолончели с оркестром (ор. 33)<sup>1</sup>.

В цитированной рецензии 1875 года П. И. Чайковский писал, что «в усилиях борьбы виолончеля за свое самостоятельное существование нужна громадная талантливость, необходима сложная совокупность виртуозных качеств, чтобы победоносно привлечь внимание публики на эстраде с виолончелью в руках. Знаменитых виолончелистов в настоящее время так мало, что насчитал двух, трех... и обчелся. Таким исключительным виртуозом на современных эстрадах является К. Ю. Давыдов, в лице которого мы встречаем счастливое сочетание артистических свойств, ставящих его во главе всех существующих виолончелистов... Игра г. Давыдова отличается изумительною точностью, сочностью и красотой тона, благородною певучестью в кантлене и поразительною ловкостью в технике».

Этот отклик П. И. Чайковского, предшествовавший появлению «Вариаций на тему рококо», позволяет с значительной степенью обоснованности предположить, что при создании концертной пьесы для виолончели с оркестром великий композитор в большой мере вдохновлялся еще свежими и яркими впечатлениями от сравнительно незадолго до того слышанного им художественного и мастерского исполнения К. Ю. Давыдова, которого он высоко ценил и как музыканта, и как человека.

«Вариации на тему рококо» П. И. Чайковского носят концертно-виртуозный характер и благодаря музыкальным достоинствам занимают почетное место в репертуаре концертирующих виолончелистов.

Распространенный в европейском изобразительном искусстве XVIII века, стиль рококо не был ха-

<sup>1</sup> 15 декабря 1876 года в письме своему брату А. И. Чайковскому композитор сообщал: «Пишу вариации для cello solo с оркестром» (См.: П. И. Чайковский. Письма к родным, т. I, М., 1940).

актерен для русской культуры. Чайковский, который, как известно, очень любил музыку XVIII века, особенно Моцарта, создал тему «рококо» в ярко выраженном русском духе — широкую, напевную и задумчивую, определившую характер всего произведения. Композитор назвал эту тему «рококо» условно, имея в виду ее грациозный и безмятежный характер, свойственный данному стилю. Мастерски написанные на эту тему вариации построены по принципу художественного контраста. Каждая из вариаций представляет собой законченную художественную миниатюру; стройно сменяют друг друга музыкальные эпизоды, то безмятежно-радостного, то привольно-распевного, то грациозного, то задумчиво-лирического, то блестящего, виртуозного характера. При этом, однако, полностью сохраняется единство этих эпизодов: цельность всей пьесы, чему способствует неоднократно повторяющийся рефрен оркестра.

В мастерски и прозрачно инструментованных «Вариациях на тему рококо» П. И. Чайковский обнаруживает тонкое понимание природы выразительных особенностей виолончели. В этом произведении используется и широкая лирическая кантлена (вариации III и VI настоящего издания), и богатая виртуозная техника инструмента; нельзя при этом не отметить мелодичность (а часто и тематичность) пассажей в виртуозных вариациях.

Б. В. Асафьев (Игорь Глебов), называющий «Вариации на тему рококо» «одним из замечательных, светлых, завершенных произведений Чайковского», писал: «В них звучит обаяние приветливо встречающей мир души композитора... И здесь виртуозность склоняется перед простотой задумчивости и поэзией звучания»<sup>1</sup>.

Известны три редакции этого произведения. Первая из них представляет собой первоначальный авторский вариант, изложенный композитором в виде клавира (виолончель с фортепьяно). Второй вариант появился в результате некоторых редакционных изменений, внесенных в клавир (главным образом, в виолончельную партию) другом П. И. Чайковского, известным виолончелистом, профессором Московской консерватории В. Ф. Фитценгаеном (1848—1890)<sup>2</sup>. В этом варианте композитор и инструментовал свое произведение. В автографе партитуры<sup>3</sup> партия виолончели, за исключением первых пяти тактов первой вариации и шести тактов шестой вариации (настоящего издания), написанных самим композитором, записана рукой В. Ф. Фит-

<sup>1</sup> Игорь Глебов. Инструментальное творчество Чайковского, П., 1922, стр. 63.

<sup>2</sup> Автограф клавира находится в собрании В. Л. Кубацкого.

<sup>3</sup> Автограф находится в Государственном центральном музее музыкальной культуры имени М. И. Глинки.

ценгагена; ему же принадлежат карандашные пометки на автографе, наметившие те новые, более существенные редакционные изменения, которые вошли затем в первое издание фортепианного переложения, выпущенное в октябре 1878 года Московским издательством П. И. Юргенсона с авторским посвящением первому исполнителю этого произведения В. Ф. Фитценгагену. Именно этот третий вариант, изданный и неоднократно исполнявшийся еще при жизни композитора и получивший широкое распространение в мировой концертной практике многих десятилетий, воспроизводится в настоящем издании. От предыдущего варианта он отличается, в основном, последовательностью вариаций и исключением восьмой из них.

Партитура и оркестровые партии были впервые изданы П. И. Юргенсоном также по этому варианту в ноябре 1889 года.

В 1954 году Музгиз издал клавир «Вариаций» в редакции А. Стогорского, взявшего за основу автограф партитуры. В 1956 году «Вариации» были изданы Музгизом в томах 306 (партитура) и 556 (клавир) полного собрания сочинений П. И. Чайковского; подготовивший оба тома В. Кубацкий в основу положил автографы партитуры и фортепианного переложения, восстановленного им в первоначальном авторском варианте.

Так как П. И. Чайковский за одиннадцать лет, отделяющих издание клавира от издания партитуры, ни разу не оспорил последнюю редакцию В. Ф. Фитценгагена и, находясь в Москве в период гравировки и корректуры своих «Вариаций», ничего не изменил в этой редакции, она, несомненно, имеет право на исполнение наряду с предыдущей редакцией.

Предлагаемый в настоящем издании<sup>1</sup> вариант неоднократно переиздавался в нашей стране; он же лег в основу ряда зарубежных редакций. В этом варианте «Вариации» и получили мировую известность.

<sup>1</sup> Сохраненные в данном издании аппликатурные обозначения В. Ф. Фитценгагена по желанию исполнителя могут быть заменены более современными.

Начало исполнительской жизни «Вариаций на тему рококо» положил В. Ф. Фитценгаген, впервые исполнивший это произведение с оркестром под управлением Н. Г. Рубинштейна в Третьем симфоническом собрании Московского отделения Русского музыкального общества 18 ноября 1877 года.

В. Ф. Фитценгаген явился также первым исполнителем этого произведения П. И. Чайковского за границей. Он с успехом сыграл его 8 июня 1879 года на музыкальном фестивале в Висбадене, где присутствовал Ф. Лист, высоко оценивший музыкальные достоинства пьесы, и другие видные музыканты.

За несколько месяцев до кончины, 16 января 1893 года, П. И. Чайковский дирижировал своими произведениями в концерте Одесского отделения Русского музыкального общества; «Вариации на тему рококо» исполнил в этом концерте долгое время живший и работавший в России чешский виолончелист В. Ф. Алоиз (1860—1917).

Видными исполнителями «Вариаций» в России в дальнейшем явились С. М. Козолупов, Л. Б. Ростропович, Е. Я. Белоусов, И. И. Пресс, В. Т. Подгорный и другие виолончелисты<sup>1</sup>. К числу лучших современных интерпретаторов бессмертного произведения П. И. Чайковского относятся также С. Н. Кнушевицкий, М. Л. Ростропович, Д. Б. Шафран и другие.

Среди зарубежных исполнителей «Вариаций» в этом кратком обзоре могут быть названы Г. Беккер, Ю. Кленгель, Э. Фейерман, Г. Суджия, И. Марешаль, А. Наварра, П. Фурнье, Г. Кассадо, П. Тортелье, М. Садло, З. Нельсова и другие.

«Вариации на тему рококо» неизменно пользуются любовью и популярностью широких кругов слушателей; они входят в учебные, концертные и конкурсные программы и часто исполняются в открытых концертах и по радио.

*Проф. Л. Гинзбург*

<sup>1</sup> Еще при жизни П. И. Чайковского «Вариации на тему рококо» неоднократно исполняли студенты консерватории (И. В. Адамовский и др.).

Among Peter Ilyich Chaikovsky's many utterances on musical performance, our attention is drawn to his article on the concert of the outstanding Russian 'cellist, Professor of the St. Petersburg Conservatoire K. Yu. Davydov (1838—1889), which took place on March 17th, 1875. The article was published in the newspaper "Russian Review" ("Russkie Vedomosti"), dated March 25 of that year. In this article, Chaikovsky stated that concerto literature for the 'cello "...has for many years not been enriched by any new compositions", and expressed serious misgivings about the fate of the 'cello as a solo, concerto instrument.

However, in the very next year (December of 1876) none other than Chaikovsky himself refuted his misgivings by writing the significant "Rococo Variations" for 'cello and orchestra (opus 33)<sup>1</sup>.

In the above mentioned article Chaikovsky wrote, "... (There is) needed in the cello's struggle for independent status a tremendous talent, and a combination of virtuosic qualities, in all their complexity, is needed in order to triumphantly engage the public's attention to the performer on stage with a 'cello in his hands. There are few notable 'cellists in our time, one thinks of two or three... and can go no further. One of the exceptional virtuosos in the contemporary European stage is K. Yu. Davydov, in whose person we find a happy combination of artistic characteristics which places him at the head of present-day 'cellists... Davydov's playing is exceptional in its amazing precision, richness and beauty of tone, in its noble cantilena and its striking technical adroitness".

Chaikovsky's remarks, which preceded the appearance of the "Rococo Variations", permit one the well-grounded supposition that during the writing of the concert piece for 'cello and orchestra the great composer, in large measure, was still inspired by the fresh and clear impressions from the comparatively recent, artistic and masterful performance of Davydov, whom he valued highly as a musician and as a man.

Chaikovsky's "Variations on a Rococo Theme" have a concerto-virtuosic character, and, thanks to its musical qualities, the work occupies an honoured position in the repertoire of concert 'cellists.

The Rococo style current in eighteenth century European art was not characteristic of Russian art. Chaikovsky, who, as is well known, was fond of eighteenth century music, particularly that of Mozart, composed, a "Rococo" theme in a clearly expressive Russian spirit — broad, singing and sincere, — traits

characteristic of the whole work. The composer called his theme "Rococo" arbitrarily, having in mind its characteristically gracious and serene qualities. The masterfully written variations on this theme are built on the principle of artistic contrast. Each is a finished, artistic miniature; the episodes harmoniously replace one another, now serenely happy, now freely singing, now graceful, now heartily lyric or brilliantly virtuosic. Throughout, however, the unity of these episodes is preserved as well as the organic entirety of the whole work — this due to the oft repeated orchestral refrain.

In the masterfully and transparently orchestrated "Variations on a Rococo Theme" Chaikovsky reveals a subtle understanding of the nature of the expressive possibilities of the 'cello. In this work are used both a broad, lyrical cantilena (variations III and VI of the present edition), and the rich, virtuosic technique of the instrument; yet one should note the melodic (and often thematic) feeling in the virtuosic variations.

Boris Asafiev (Igor Glebov), calling the "Variations" "...one of Chaikovsky's remarkable, bright and most climactic works", wrote: "Here is heard the fascination of the composer's spirit happily encountering the world... and here virtuosity bows to simplicity, sincerity and poetry of sound"<sup>1</sup>.

Three editions of this work are known. The first is the original manuscript variation arranged by the composer for piano (cello and piano). The second variant appeared as the result of some editorial changes in the piano score (principally in the 'cello part) by Chaikovsky's friend, the famous 'cellist and professor at the Moscow Conservatoire, V. F. Fitzenhagen<sup>2</sup>. In this variant, the composer orchestrated his work. In the manuscript of the score<sup>3</sup> the cello part excepting the first five measures of the first variation and six measures of the sixth variation (present edition) which were written by the composer himself, is written in Fitzenhagen's hand; his, too, are the pencilled notations on the autograph concerning new, more essential editorial changes which became a part of the first edition of the piano arrangement, published in October 1878 by the Moscow Jurgenson firm. The author's dedication was to the work's performer, Fitzenhagen (1848—1890). It is this third variant, published and repeatedly performed during the composer's life which for decades received many hearings on the world's concert stages, which is

<sup>1</sup> Игорь Глебов. Инструментальное творчество Чайковского, П. 1922, стр. 63.

<sup>2</sup> The autograph of the piano arrangement is in the V. L. Kubatsky collection.

<sup>3</sup> The autograph manuscript is in the State Central Glinka Museum of Musical Culture.

<sup>1</sup> On December 15, 1876, Chaikovsky wrote in a letter to his brother, "I am writing a set of variations for cello solo with orchestra". (П. И. Чайковский, Письма к родным, том I, М., 1940).

reproduced in the present edition. It differs from the preceding variant, basically, in the order of variations and the exclusion of the eighth variation.<sup>1</sup>

The score and orchestral parts were first published by P. I. Jurgenson in the same variant in November of 1889.

In 1954 the State Music Publishers issued the piano arrangement of the "Variations" edited by A. Stogorsky and taking for its basis the autograph score. In 1956 the "Variations" were again published by the State Music Publishers as inclusions in volumes 30b (score) and 55b (piano arrangement) of Chaikovsky's complete works; V. Kubatsky prepared both volumes and used as a basis the autograph score and the piano arrangement which he restored in the original author's version.

Since Chaikovsky, for the eleven years separating the issue of the piano arrangement from that of the score, did not once question Fitzenhagen's last edition, and, since he was in Moscow while the engraving and correction of his "Variations" was going on and changed nothing in this edition, then that edition surely has the same right to performance as the preceding one.

The version proposed in the present edition<sup>1</sup> has been repeatedly republished in our country; it also has been the basis for a number of foreign editions. It was in this version that the "Variations" received world-wide renown.

The beginning of the performance life of the "Variations on a Rococo Theme" was in the hands of Fitzenhagen who performed the work with an orchestra under Nikolai Rubinstein's direction in the Third

<sup>1</sup> W. Fitzenhagen's fingering has been preserved in the present edition. If the performer wishes he may substitute more modern ones.

Symphonic Meeting of the Moscow Department of the Russian Musical Society, November 18, 1877.

Fitzenhagen was also the first performer of Chaikovsky's work abroad. He played it with success on June 8, 1879 at the musical festival in Weisbaden. Many famous musicians were present, among them Ferenc Liszt who highly appreciated the musical quality of the work.

On January 16, 1893, several months before his death, Chaikovsky conducted his works in concert at the Odessa Department of the Russian Musical Society; the "Variations on a Rococo Theme" was performed by the Czech cellist V. F. Aloiz (1860—1917) who had lived and worked for a number of years in Russia.

Later, great performers of the "Variations" were S. M. Kozolupov, L. B. Rostropovich, E. Ya. Belousov, I. I. Press, V. T. Podgorny and other cellists<sup>1</sup>. Among the best contemporary interpreters of this immortal work of Chaikovsky are Soviet cellists S. N. Knushevitsky, M. L. Rostropovich, D. B. Shafiran and others.

Among the "Variations" foreign performers there can be mentioned in this space H. Becker, J. Klengel, E. Feuermann, G. Suggia, M. Maréchal, A. Navarra, P. Fournier, G. Cassado, P. Tortelier, M. Sadlo, Z. Nelsova and others.

"Variations on a Rococo Theme" inevitably enjoys the love and respect of wide circles of listeners; it is heard in recital concerts and contest programs and is often played at open concerts and on the radio.

*Professor L. Ginzburg.*

<sup>1</sup> During Chaikovsky's life-time "Variations on a Rococo Theme" was repeatedly performed by the students of the Conservatoire (I. V. Adamovsky and others).

В. Ф. Фитценхугену  
To V. Fitzenhugen

# ВАРИАЦИИ

# VARIATIONS

на тему рококо  
для виолончели с оркестром  
(1876)

on a Rococo Theme  
for Violoncello and Orchestra  
(1876)

Переложение для виолончели и фортепьяно  
Arranged for Violoncello and Pianoforte

П. ЧАЙКОВСКИЙ Op.33  
P. CHAIKOVSKY  
(1840 - 1893)

Moderato assai, quasi andante

VIOLONCELLO

## THEMA

Moderato semplice

Handwritten notes: *2/3*

Dynamic markings: *f*, *p*, *mp*, *p*

Rehearsal marks: 1., 2.

Tempo/Performance markings: *V*, *2*, *pp*, *p*

Handwritten number: 3

Dynamic markings: *f*, *pp*, *f*, *p*

Rehearsal mark: 1.

Dynamic markings: *f*, *p*, *p*

Rehearsal mark: 2.

Instrument labels: *Ob.*, *Fag.*

Dynamic markings: *f*, *p*

Tempo marking: *rit.*

Instrument label: *Viol. Cal*



Tempo della Thema  
a tempo

VAR. I

pizz.  
p

cresc. -  
arco

più f.  
ff  
p  
più f.

mf  
p  
Ob.  
Fag. p

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. The key signature is two sharps (F# and C#).

Second system of music, including a Violin part and piano accompaniment. The Violin part is marked with dynamics *f*, *p*, and *mf*, and includes a *rit.* (ritardando) marking. The piano accompaniment is marked with *p* and *mf*. The key signature remains two sharps.

Tempo della Thema

VAR. II

Third system of music, featuring parts for Flute (Fl.) and Oboe (Ob.). The tempo is marked "Tempo della Thema". The key signature is two sharps. The Flute and Oboe parts have slurs and accents. The piano accompaniment is also present.

Fourth system of piano accompaniment. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f*, *mf*, and *p*. The key signature is two sharps.

This musical score is for a section involving Flute (Fl.), Oboe (Ob.), and Piano. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The music is characterized by intricate patterns, including sixteenth-note runs and complex chordal textures. Dynamics such as *mf*, *piu f*, *p*, *f*, and *ff* are used throughout. The Flute and Oboe parts often play in unison or close harmony, while the Piano provides a rich harmonic and rhythmic foundation. A *restes* marking is present in the Flute part of the third system. The score is divided into four systems, each with a grand staff for the piano and individual staves for the woodwinds.

First system of musical notation. It includes a piano part with treble and bass staves, and woodwind parts for Flute (Fl.) and Oboe (Ob.). Dynamics include *f*, *p*, *mf*, and *p*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation, primarily piano accompaniment. It features a piano part with treble and bass staves. Dynamics include *mf* and *p*. The piano part continues with intricate rhythmic patterns.

Third system of musical notation. It includes a piano part with treble and bass staves. Dynamics include *cresc.*, *f*, *a piacere*, *dim.*, *p*, and *pp*. The piano part features a melodic line with dynamic markings.

Andante sostenuto

Fourth system of musical notation, marked "Andante sostenuto". It includes a piano part with treble and bass staves. Dynamics include *mf cantabile* and *f*. The piano part features a melodic line with dynamic markings.

VAR. III

First system of musical notation. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music begins with a dynamic marking of *p* (piano) and ends with a dynamic marking of *f* (forte). The notation includes various note values and rests.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp. The music starts with a dynamic marking of *mf* (mezzo-forte) and *p* (piano), followed by a *cresc.* (crescendo) marking, and ends with a dynamic marking of *f* (forte). The piano part features a circled *p* and the word "TUKO" written in a stylized font.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp. The music begins with a dynamic marking of *p* (piano) and *pp* (pianissimo), followed by a *p* (piano) and *mf* (mezzo-forte) marking. The instruction "poco a poco stringendo" is written above the staff. The piano part includes parts for Oboe (Ob.) and Clarinet (Cl.), with a circled *poco a poco cresc.* marking.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp. The music starts with a dynamic marking of *ff* (fortissimo) and the instruction "a piacere" (ad libitum). It concludes with a *rit.* (ritardando) marking. The piano part features several large, horizontal notes.

a tempo

*mf cantabile*

Fl. Cl. 3

*p*

This system contains the first system of music. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a melodic phrase marked *mf cantabile*. The piano accompaniment consists of a series of triplets in the right hand and chords in the left hand. The key signature has one sharp (F#).

*p cresc. f*

*ral*

This system contains the second system of music. The vocal line continues with a melodic phrase, marked *p* and *cresc.*, ending with a dynamic marking of *f*. The piano accompaniment continues with triplets and chords. The tempo marking *ral* (rallentando) is indicated in the lower right of the piano part.

*p*

This system contains the third system of music. The vocal line continues with a melodic phrase, marked *p*. The piano accompaniment continues with triplets and chords.

stringendo

*p cresc.*

*cresc.*

This system contains the fourth system of music. The vocal line continues with a melodic phrase, marked *p cresc.*. The piano accompaniment continues with triplets and chords, marked *cresc.* in the lower left. The tempo marking *stringendo* is indicated above the system.

First system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The melodic line starts with a dynamic marking of *f* and includes the instruction *cresc.* followed by *ff a piacere*. There are handwritten annotations: a bracket above the first few notes labeled *best*, and the numbers *1* and *3* above the first and third notes of a triplet in the piano part.

Second system of musical notation. The melodic line begins with a circled instruction *un poco tranquillo* and a double exclamation mark *!!*. The dynamic marking is *p dolce*. The piano accompaniment also features *p dolce* and includes handwritten notes: *!!* and *leggero*.

Third system of musical notation. The melodic line includes the instruction *rit.* followed by *molto riten.* and a double exclamation mark *!!*. The dynamic marking is *ppp*. The piano accompaniment includes *dim.* and *ppp*.

Fourth system of musical notation, labeled **VAR. IV** on the left. The melodic line starts with *Andante grazioso* and *mf*, followed by *riten.* and *a tempo*. The piano accompaniment starts with *p* and includes *pp* and *p*. The system concludes with a double bar line.

*cresc.* *f* *p* un poco animato

Fl. Ob. Cl.

*mf*

*v* *spicc.* *mf* *f* *p*

*cresc.* *f*

*dim.* *rit.*



a tempo

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

rit. un poco animato

*f* *p* *mf*

*mf* *f* *p*

*p* *p*

Tempo I

First system of musical notation. The upper staff features a complex rhythmic pattern with dynamic markings *pp*, *mf*, and *p*. The lower staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes the instruction *riten.* followed by *a tempo*. Dynamic markings include *f*, *ppp*, *pp*, and *f*. The upper staff has a melodic line with a fermata, while the lower staff continues with accompaniment.

Third system of musical notation. It begins with the instruction *un poco animato*. Dynamic markings include *p*, *cresc.*, *mf*, and *f*. The upper staff has a melodic line with a crescendo, and the lower staff has a rhythmic accompaniment.

Fourth system of musical notation. Dynamic markings include *f*, *p*, and *f*. The upper staff has a melodic line with a fermata, and the lower staff has a rhythmic accompaniment.

оаишпшг

Handwritten signature or initials

Allegro moderato

VAR. V

Cadenza

First system of musical notation, featuring a single staff with a complex rhythmic pattern of sixteenth notes and a dynamic marking of *p*.

Second system of musical notation, including a vocal line and piano accompaniment. The tempo is marked *a tempo*. Dynamics include *f*, *p*, and *cresc.*

Third system of musical notation, including a vocal line and piano accompaniment. Dynamics include *f*, *ff*, and *mf*. A handwritten note *TUO* is present in the piano part. Fingering numbers *5 4 5* are written below the piano part.

Fourth system of musical notation, including a vocal line and piano accompaniment. Dynamics include *p*.

First system of musical notation. The top staff is in bass clef with a key signature of two sharps (F# and C#). It begins with a *cresc.* marking and ends with *ff-p a piacere*. The bottom staff is in treble clef with a key signature of two sharps, starting with *cresc.* and containing dynamic markings *mf* and *f*.

Second system of musical notation. The top staff is in bass clef with a key signature of two sharps, featuring a *cresc.* marking and ending with *rit.*. The bottom staff is in treble clef with a key signature of two sharps and contains several rests.

Third system of musical notation, labeled "Cadenza". The top staff is in bass clef with a key signature of two sharps, starting with *ff* and ending with *ff p* and the instruction *gettate l'arco*. The bottom staff is in treble clef with a key signature of two sharps.

Fourth system of musical notation. The top staff is in bass clef with a key signature of two sharps, starting with *f* and *ff*, and ending with *ff p* and *rit.*. The bottom staff is in treble clef with a key signature of two sharps.

Fifth system of musical notation. The top staff is in bass clef with a key signature of two sharps, starting with *p* and *mf*, and ending with *f* and *ff*. It includes performance instructions: *lento*, *pizz.*, *arco*, *pizz.*, *arco*, and *largamente*.

Sixth system of musical notation. The top staff is in bass clef with a key signature of two sharps, starting with *p* and *ff*, and ending with *rit.* and *ppp*. It includes the instruction *sul G.*

Andante

*mf dolce molto espress.*

*f p*

VAR. VI

*pizz.*

*p*

*mf*

*espress.*

Cl.

*p*

*f*

*p*

Cl.

*espress.*

*pp*

*f*

*pp*

*espress.*

string.

riten.

10091

a tempo

mf *dim.* *pp*

Fl. *ppp* *dim.*

Viol. *ppp*

Cl. *ppp*

*riten.* *ppp* *pp*

Allegro vivo

*mf* *spicc.* *cresc.*

Viol. *cresc.*

Via. *mf* *sempre staccato* *cresc.*

VAR. VII  
e CODA

*ff* *pp*

*ff* *pp*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *cresc.* in the treble staff and *cresc.* in the bass staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The time signature is 3/4. The music continues with complex rhythmic patterns. Dynamic markings include *cresc.* in the treble staff, *mf pizz.* in the bass staff, and *cresc.* in the grand staff. A *Fl.* (Flute) part is indicated in the treble staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The time signature is 3/4. The music features complex rhythmic patterns. Dynamic markings include *ff* in the treble staff and *mf* in the grand staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The time signature is 3/4. The music features complex rhythmic patterns. Dynamic markings include *dim.* in the treble staff, *dim.* in the grand staff, and *p* in the bass staff.



First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The vocal line starts with a *cresc.* marking and ends with a *f cresc.* marking. The piano accompaniment also features a *cresc.* marking. The key signature has two sharps (F# and C#).

Second system of musical notation. The vocal line is highly rhythmic and includes a *ff* marking. The piano accompaniment has a *f* marking. The key signature remains two sharps.

Third system of musical notation. The vocal line begins with a *dim.* marking and ends with a *p* marking. The piano accompaniment also starts with a *dim.* marking and includes *pp* and *p espr.* markings. The key signature remains two sharps.

Fourth system of musical notation. The vocal line includes *cresc.*, *mf*, *p*, and *cresc.* markings. The piano accompaniment includes *cresc.*, *mf*, and *p* markings. The key signature remains two sharps.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with dynamics *f* and *p*. The grand staff contains piano accompaniment with dynamics *cresc.*, *mf*, and *p*. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It features the same three-staff structure. Dynamics include *cresc.* and *f*. The piano accompaniment in the grand staff shows a steady increase in volume.

Third system of musical notation. The top staff has a melodic line with dynamics *f*, *cresc.*, and *ff*. The grand staff below has dynamics *pizz.*, *mf*, and *mf*. A *Tutti* marking appears on the right side of the system. The piano accompaniment features a prominent bass line.

Fourth system of musical notation. The top staff has a melodic line with dynamics *ff*. The grand staff below has dynamics *cresc.* and *ff*. The piano accompaniment is dense and rhythmic, with a strong bass line.

First system of musical notation. It features a grand staff with treble and bass clefs. The bass line contains a complex rhythmic pattern with many sixteenth notes. The treble line is mostly rests. Dynamic markings include *f* and *ff*. Instrument labels include *FLCL.*, *Fag.*, and *Viol.*

Second system of musical notation. The grand staff continues the piece. The bass line remains highly active with sixteenth-note patterns. The treble line has some chordal accompaniment. Dynamic markings include *f* and *ff*.

Third system of musical notation. The grand staff continues. The bass line has a *cresc.* marking. The treble line has a *ff* marking. The piece is becoming more intense.

Fourth system of musical notation. The grand staff continues. The bass line has *ff*, *p*, and *cresc.* markings. The treble line has *fp* and *cresc.* markings. The piece reaches a very loud and complex section.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a complex, fast-moving melodic line with many sixteenth notes. The grand staff provides a harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. It features a single bass clef staff at the top and a grand staff below. The bass staff has a melodic line with dynamic markings *f*, *p*, *ff*, and *fz p*. Above the bass staff, the words "rit." and "a tempo" are written. The grand staff continues the accompaniment.

Third system of musical notation. It consists of a single bass clef staff and a grand staff. The bass staff has a melodic line with dynamic markings *ff* and *cresc.*. The grand staff features a dense, rhythmic accompaniment with many chords and moving lines.

Fourth system of musical notation. It consists of a single bass clef staff and a grand staff. The bass staff has a melodic line with dynamic markings *fff* and *ff*. The grand staff features a dense, rhythmic accompaniment. A handwritten annotation "coll?" is present above the grand staff.