

This page of musical notation is a score for a piano piece, likely a sonata or concerto movement. It features multiple staves, including a grand staff (treble and bass clef) and a separate staff for the right hand. The notation is complex, with many sixteenth and thirty-second notes, slurs, and ties. Dynamic markings such as *pp* (pianissimo), *ppp* (pianississimo), *ritard.* (ritardando), and *a tempo* are used throughout. There are also articulation marks, including accents and asterisks. The key signature is B-flat major (two flats). The time signature is 3/4. The piece concludes with a final chord marked *pp* and a *ritard.* marking.

TRI O

No. 2.

B-moll

für

Pianoforte, Violine und Violoncell

von

Robert Volkmann.

ор. 5.

Eigenthum der Herren **Rozsavölgyi & Co., Budapest,**
und mit deren besonderer Genehmigung in die kleine
Partitur-Ausgabe aufgenommen.

Ernst Eulenburg, Musikverlag,
Leipzig.

First system of music on page 51. It consists of four staves: two vocal staves (soprano and alto) and two piano staves. The key signature is E-flat major (three flats). The vocal parts begin with a half note G4 in the soprano and F4 in the alto, followed by a melodic line. The piano accompaniment starts with a half note G3 in the right hand and F3 in the left hand, followed by a series of chords and moving lines. Dynamics include *p*, *f*, *sf*, and *pp*. There are fermatas over the vocal notes. The system ends with a double bar line and a repeat sign.

Second system of music on page 51. It continues the vocal and piano parts from the first system. The vocal parts have a melodic line with dynamics *pp*, *f*, *sf*, and *pp*. The piano accompaniment features chords and moving lines with dynamics *f* and *pp*. There are fermatas over the vocal notes. The system ends with a double bar line and a repeat sign.

Third system of music on page 51. It features a piano solo. The vocal parts are silent. The piano accompaniment consists of a single melodic line in the right hand and a single bass line in the left hand. The key signature is E-flat major. The system ends with a double bar line and a repeat sign.

The image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and includes a grand piano section. The tempo is marked 'Largo' with a quarter note equal to 84 beats. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The score is divided into measures, with some measures containing multiple notes and rests. The overall style is characteristic of late 19th-century French music.

Trio N^o 2.

Robert Volkmann, Op.5.

Largo. M. M. ♩ = 84. Robert Volkmann, Op. 5

Violine.

Violoncell.

Clavier.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a melody for the violin and piano accompaniment for the piano. The piano part includes a triplet in the right hand and a triplet in the left hand. The score is marked with "cresc." and "p" (piano).

Musical score for page 4, measures 1-16. The score is in 3/4 time with a key signature of three flats. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Dynamics include *mf*, *sf*, *p*, and *cresc.* markings.

Musical score for page 49, measures 17-32. The score continues from page 4. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Dynamics include *cresc.* and *sf* markings.

ten. ten. ten.

cresc.

ten.

ten. ten. ten. ten. ten.

Un pochetto più mosso.

Un pochetto più mosso. ♩ = 40.

Un pochetto più mosso. ♩ = 40.

legato

p
p
p
mf
mf
mf
poco rit.
poco rit.
poco rit.

p
p
p
cresc.
cresc.
cresc.
mf
sf
mf
cresc.
cresc.
cresc.

Musical score for page 46, measures 1-12. The score is written for a piano and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is marked with *ff* (fortissimo) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The notation includes various note values, rests, and dynamic markings.

Musical score for page 47, measures 1-12. The score continues from page 46 and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is marked with *a tempo* in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The notation includes various note values, rests, and dynamic markings.

Allegro con brio.

Allegro con brio.

Musical score for page 44, featuring vocal and piano parts. The score is in 6/8 time and includes the following elements:

- Vocal Part:** Three staves of vocal melody. The lyrics are "cre - seen - do". The first staff has a melisma "cre -" followed by "seen -" and "do". The second staff has "cre -" and "seen -". The third staff has "do".
- Piano Part:** Two staves of piano accompaniment. The first staff features a continuous eighth-note pattern. The second staff has a more complex rhythmic pattern with some rests. The third staff has a similar pattern to the second.
- Tempo/Performance Markings:** "riten." (ritardando) is marked at the end of the first and second vocal staves.
- Key Signature:** Two flats (B-flat and E-flat).

Musical score for page 45, featuring vocal and piano parts. The score is in 6/8 time and includes the following elements:

- Vocal Part:** Three staves of vocal melody. The lyrics are "cre - seen - do". The first staff has a melisma "cre -" followed by "seen -" and "do". The second staff has "cre -" and "seen -". The third staff has "do".
- Piano Part:** Two staves of piano accompaniment. The first staff features a continuous eighth-note pattern. The second staff has a more complex rhythmic pattern with some rests. The third staff has a similar pattern to the second.
- Tempo/Performance Markings:** "poco" (poco ritardando) is marked at the end of the first and second vocal staves. "riten." (ritardando) is marked at the end of the third vocal staff.
- Key Signature:** Two flats (B-flat and E-flat).

Three systems of musical notation. The first two systems each consist of two staves with complex rhythmic patterns and many accidentals. The third system consists of two staves, with the lower staff marked *cresc.* (crescendo) in three places.

Three systems of musical notation. The first system has two staves with markings *ritenuto*, *p*, *pp*, and *effet.*. The second system has two staves with markings *a tempo*, *sonst harmon.*, *pp*, and *a tempo*. The third system has two staves with markings *p* and *pp*. The fourth system has two staves with markings *dim.*, *pp*, and *pp*.

Un poco più lento.

poco
p
Un poco più lento!
p
cresc. ten. ten.
ten. ten. ten.
cresc.

ff
ff
ff sempre Ped.
decresc. p pp
decresc. p pp
decresc. p pp
pp
pp
ppp
ppp
ppp

Tempo I.

Tempo I.

più mosso *ritard.* *a tempo*

poco rit. *p* *ritard.* *poco* *a*

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Allegro con brio. ♩ = 132.

la melodia mar.

cresc.

cresc.

ritard. ppp

ritard. ppp

ritard. ppp

pp

pp

a tempo mf

a tempo mf

pizz. pp

pizz. pp

mf a tempo pp

pp

Ed. *

Ritornell.

Andante. M.M. ♩ = 72.

pp

p

poco cresc. ed accel.

Andante. M.M. ♩ = 72.

rit. edim. p

Allegro. M.M. ♩ = 104.

p

Allegro. M.M. ♩ = 104.

mf

mf

mf

cresc.

p

pp

ritard.

a tempo

pp

pp

ritard.

a tempo

pp

Musical score for page 36, measures 1-12. The score is written for three staves (treble, alto, and bass). The key signature is three sharps (F#, C#, G#). The tempo is marked *a tempo*. The dynamics include *poco cresc.* (measures 1-4), *pp* (measure 5), *p* (measures 6-8), *poco rit.* (measures 9-10), and *dim.* (measure 11). The score concludes with a final measure (measure 12) marked *a tempo* and *pp*.

Musical score for page 17, measures 1-12. The score is written for three staves (treble, alto, and bass). The key signature is three flats (Bb, Eb, Ab). The tempo is marked *a tempo*. The dynamics include *p* (measures 1-4), *mf* (measures 5-8), and *pp* (measures 9-12). The score concludes with a final measure (measure 12) marked *a tempo* and *pp*.

Musical score for page 18, measures 1-16. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), and *rit. dim.* (ritardando, diminuendo). The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for page 35, measures 1-16. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), and *rit. dim.* (ritardando, diminuendo). The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score includes a section marked "Un poco più lento. ♩ = 88." and "sottovoce" (pianissimo).

Musical score for page 20, measures 1-16. The score is in E major (three sharps) and 4/4 time. It features a piano introduction with a complex, rhythmic accompaniment in the left hand and a melodic line in the right hand. The piano part consists of eighth and sixteenth notes, often beamed together. The right hand has a more melodic, flowing line with some grace notes. Dynamics include "cresc." (crescendo) and "mf" (mezzo-forte).

Musical score for page 33, measures 1-16. The score is in E major (three sharps) and 4/4 time. It continues the piano introduction from page 20. The piano part remains complex with many beamed eighth and sixteenth notes. The right hand continues its melodic line. Dynamics include "sf" (sforzando) and "cresc." (crescendo).

32

f

1. 2.

1. 2.

f

E. E. 1322

21

cresc.

cresc.

cresc.

f

f

1. 2.

1. 2.

f

E. E. 1322

222

Musical score for page 22, featuring piano and violin parts in D major. The score consists of two systems of staves. The first system includes a violin staff (top) and a piano staff (bottom). The second system includes a violin staff (top) and a piano staff (bottom). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The violin part features a melodic line with many slurs and ties. The score ends with a double bar line and a repeat sign.

Musical score for page 31, featuring piano and violin parts in D major. The score consists of two systems of staves. The first system includes a violin staff (top) and a piano staff (bottom). The second system includes a violin staff (top) and a piano staff (bottom). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The violin part features a melodic line with many slurs and ties. The score ends with a double bar line and a repeat sign.

Musical score for page 30, measures 1-12. The score is written for a piano and features a complex, highly chromatic melody in the right hand and a dense, rhythmic accompaniment in the left hand. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is marked with *sf* (sforzando) and *cresc.* (crescendo) throughout. The bottom of the page is labeled "E. E. 1322".

Musical score for page 23, measures 13-24. The score continues the piece from page 30. It features a similar style of complex, chromatic melody and dense accompaniment. The key signature remains three flats. The music is marked with *decresc.* (decrescendo) and *p* (piano) in measures 13-15, and *pp* (pianissimo) in measures 16-18. The bottom of the page is labeled "E. E. 1322".

Musical score for page 24, featuring vocal and piano parts in E-flat major and 4/4 time. The score consists of four systems of staves. The vocal parts (soprano and alto) are written in the upper staves, and the piano accompaniment is in the lower staves. The piano part includes dynamic markings: *pp* (pianissimo) at the beginning, *m.g.* (mezzo-giochiato) and *m.d.* (mezzo-dolce) in the second system, and *pp* in the third system. The piano part features a prominent melodic line in the right hand and a more active bass line.

Musical score for page 29, continuing the vocal and piano parts from page 24. The score consists of four systems of staves. The vocal parts (soprano and alto) are written in the upper staves, and the piano accompaniment is in the lower staves. The piano part includes dynamic markings: *ff* (fortissimo) in the first system and *ff* in the second system. The piano part features a prominent melodic line in the right hand and a more active bass line.

Musical score for page 28, measures 1-16. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a complex arrangement with many beamed sixteenth and thirty-second notes, particularly in the piano accompaniment. The vocal parts have some rests in the first few measures.

Musical score for page 25, measures 17-32. The score continues from page 28, maintaining the same four-staff format (Soprano, Alto, Right Hand, Left Hand) and key signature of three flats. The piano accompaniment is highly active, with dense sixteenth-note patterns in both hands. The vocal parts continue with melodic lines and some rests.

più mosso *ff*
più mosso *ff*

E. E. 1322

Allegro con brio. M.M. ♩ = 132.
Allegro con brio. M.M. ♩ = 132.

E. E. 1322

TRIO

No. 2.

B-moll

für

Pianoforte, Violine und
Violoncell

von

Robert Volkmann.

op. 5.

Eigenthum der Herren Rozsavölgyi & Co., Budapest,
und mit deren besonderer Genehmigung in die kleine
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Ernst Eulenburg, Musikverlag,
Leipzig.

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No. 3727