

KHACHATURIAN

CONCERTO

in D flat major

FOR PIANO AND ORCHESTRA

TWO-PIANO SCORE



INTERNATIONAL MUSIC COMPANY
New York City

CONCERTO

for Piano and Orchestra

I.

ARAM KACHATURIAN

Allegro ma non troppo e maestoso

Piano Solo

Piano II
(Orchestra)

Allegro ma non troppo e maestoso

f

cresc.

I

II

A

ff pesante

ff

mp

[illegible]

Handwritten Musical Score: "The Way to the Future"

Instrumentation: Piano (I, II), Orchestra (Violins I & II, Violas, Cellos, Double Basses, Woodwinds, Percussion).

Key Performance Annotations:

- Violins I & II:** "Way in chords + 8 Vns", "back of hand (2)", "fingers", "mf", "fingers crunch", "work".
- Violas:** "X II", "Same pressure to both hands", "fingers (Crunch)", "back note".
- Cellos & Double Basses:** "cresc.", "f", "slower", "mist (c)".
- Piano (I & II):** "mf", "f", "back note".

Score Structure:

- Measures 20-24:** Violins I & II play a rhythmic pattern of eighth notes. Violas play a similar pattern. Cellos and Double Basses play a steady eighth-note accompaniment.
- Measures 25-29:** The piano part (I & II) enters with a melodic line. The strings continue their accompaniment.
- Measures 30-34:** The piano part continues with a melodic line. The strings continue their accompaniment.

29

I

II

(P)

(P)

33

I

II

37

I

II

Original
strepitoso

1 = pressure on each finger!

5

41

I

II

meno f

release tension

don't push just Crunch

poco accel.

44

I

II

poco rit.

B *a tempo*

meno f

poco rit.

a tempo

47

I

II

Handwritten musical score for "The Rose Tree". The score is written for two parts, I and II, and includes various musical notations and performance instructions.

Part I:

- Measures 51-54: Treble and bass staves with complex rhythmic patterns, including eighth and sixteenth notes, and rests. A dotted line indicates a repeat or continuation.
- Measures 55-58: Treble and bass staves with similar rhythmic patterns. A dotted line indicates a repeat or continuation.

Part II:

- Measures 59-62: Treble and bass staves with similar rhythmic patterns. A dotted line indicates a repeat or continuation.

Performance Instructions and Annotations:

- feel resistance* (written above measure 59)
- poco rit.* (written below measure 59)
- can + pull* (written above measure 60)
- not just here* (written below measure 60)
- non legato marcato* (written below measure 60)
- not fast* (written above measure 61)
- up, wait* (written above measure 62)
- feel* (written below measure 62)
- F.B. + slower* (written below measure 62)
- poco rit.* (written below measure 63)
- not just here* (written below measure 63)
- feel* (written below measure 63)
- not fast* (written above measure 64)
- up, wait* (written above measure 65)
- feel* (written below measure 65)
- F.B. + slower* (written below measure 65)
- poco rit.* (written below measure 66)
- not just here* (written below measure 66)
- feel* (written below measure 66)
- not fast* (written above measure 67)
- up, wait* (written above measure 68)
- feel* (written below measure 68)
- F.B. + slower* (written below measure 68)
- poco rit.* (written below measure 69)
- not just here* (written below measure 69)
- feel* (written below measure 69)
- not fast* (written above measure 70)
- up, wait* (written above measure 71)
- feel* (written below measure 71)
- F.B. + slower* (written below measure 71)
- poco rit.* (written below measure 72)
- not just here* (written below measure 72)
- feel* (written below measure 72)
- not fast* (written above measure 73)
- up, wait* (written above measure 74)
- feel* (written below measure 74)
- F.B. + slower* (written below measure 74)
- poco rit.* (written below measure 75)
- not just here* (written below measure 75)
- feel* (written below measure 75)
- not fast* (written above measure 76)
- up, wait* (written above measure 77)
- feel* (written below measure 77)
- F.B. + slower* (written below measure 77)
- poco rit.* (written below measure 78)
- not just here* (written below measure 78)
- feel* (written below measure 78)
- not fast* (written above measure 79)
- up, wait* (written above measure 80)
- feel* (written below measure 80)
- F.B. + slower* (written below measure 80)
- poco rit.* (written below measure 81)
- not just here* (written below measure 81)
- feel* (written below measure 81)
- not fast* (written above measure 82)
- up, wait* (written above measure 83)
- feel* (written below measure 83)
- F.B. + slower* (written below measure 83)
- poco rit.* (written below measure 84)
- not just here* (written below measure 84)
- feel* (written below measure 84)
- not fast* (written above measure 85)
- up, wait* (written above measure 86)
- feel* (written below measure 86)
- F.B. + slower* (written below measure 86)
- poco rit.* (written below measure 87)
- not just here* (written below measure 87)
- feel* (written below measure 87)
- not fast* (written above measure 88)
- up, wait* (written above measure 89)
- feel* (written below measure 89)
- F.B. + slower* (written below measure 89)
- poco rit.* (written below measure 90)
- not just here* (written below measure 90)
- feel* (written below measure 90)
- not fast* (written above measure 91)
- up, wait* (written above measure 92)
- feel* (written below measure 92)
- F.B. + slower* (written below measure 92)
- poco rit.* (written below measure 93)
- not just here* (written below measure 93)
- feel* (written below measure 93)
- not fast* (written above measure 94)
- up, wait* (written above measure 95)
- feel* (written below measure 95)
- F.B. + slower* (written below measure 95)
- poco rit.* (written below measure 96)
- not just here* (written below measure 96)
- feel* (written below measure 96)
- not fast* (written above measure 97)
- up, wait* (written above measure 98)
- feel* (written below measure 98)
- F.B. + slower* (written below measure 98)
- poco rit.* (written below measure 99)
- not just here* (written below measure 99)
- feel* (written below measure 99)
- not fast* (written above measure 100)
- up, wait* (written above measure 101)
- feel* (written below measure 101)
- F.B. + slower* (written below measure 101)
- poco rit.* (written below measure 102)
- not just here* (written below measure 102)
- feel* (written below measure 102)
- not fast* (written above measure 103)
- up, wait* (written above measure 104)
- feel* (written below measure 104)
- F.B. + slower* (written below measure 104)
- poco rit.* (written below measure 105)
- not just here* (written below measure 105)
- feel* (written below measure 105)
- not fast* (written above measure 106)
- up, wait* (written above measure 107)
- feel* (written below measure 107)
- F.B. + slower* (written below measure 107)
- poco rit.* (written below measure 108)
- not just here* (written below measure 108)
- feel* (written below measure 108)
- not fast* (written above measure 109)
- up, wait* (written above measure 110)
- feel* (written below measure 110)
- F.B. + slower* (written below measure 110)
- poco rit.* (written below measure 111)
- not just here* (written below measure 111)
- feel* (written below measure 111)
- not fast* (written above measure 112)
- up, wait* (written above measure 113)
- feel* (written below measure 113)
- F.B. + slower* (written below measure 113)
- poco rit.* (written below measure 114)
- not just here* (written below measure 114)
- feel* (written below measure 114)
- not fast* (written above measure 115)
- up, wait* (written above measure 116)
- feel* (written below measure 116)
- F.B. + slower* (written below measure 116)
- poco rit.* (written below measure 117)
- not just here* (written below measure 117)
- feel* (written below measure 117)
- not fast* (written above measure 118)
- up, wait* (written above measure 119)
- feel* (written below measure 119)
- F.B. + slower* (written below measure 119)
- poco rit.* (written below measure 120)
- not just here* (written below measure 120)
- feel* (written below measure 120)
- not fast* (written above measure 121)
- up, wait* (written above measure 122)
- feel* (written below measure 122)
- F.B. + slower* (written below measure 122)
- poco rit.* (written below measure 123)
- not just here* (written below measure 123)
- feel* (written below measure 123)
- not fast* (written above measure 124)
- up, wait* (written above measure 125)
- feel* (written below measure 125)
- F.B. + slower* (written below measure 125)
- poco rit.* (written below measure 126)
- not just here* (written below measure 126)
- feel* (written below measure 126)
- not fast* (written above measure 127)
- up, wait* (written above measure 128)
- feel* (written below measure 128)
- F.B. + slower* (written below measure 128)
- poco rit.* (written below measure 129)
- not just here* (written below measure 129)
- feel* (written below measure 129)
- not fast* (written above measure 130)
- up, wait* (written above measure 131)
- feel* (written below measure 131)
- F.B. + slower* (written below measure 131)
- poco rit.* (written below measure 132)
- not just here* (written below measure 132)
- feel* (written below measure 132)
- not fast* (written above measure 133)
- up, wait* (written above measure 134)
- feel* (written below measure 134)
- F.B. + slower* (written below measure 134)
- poco rit.* (written below measure 135)
- not just here* (written below measure 135)
- feel* (written below measure 135)
- not fast* (written above measure 136)
- up, wait* (written above measure 137)
- feel* (written below measure 137)
- F.B. + slower* (written below measure 137)
- poco rit.* (written below measure 138)
- not just here* (written below measure

*a tempo*8^{va}*poco rit.*

63

I

II

ff

poco rit.

a tempo

66

I

II

wt.

68

I

II

70

I

II

72

I

II

cresc.

74

I

II

ff

slower

76

I

II

78

I

II

80

I

II

ff accel.

Detailed description: The musical score is for a piano piece, measures 76 through 80. It is written for two staves, labeled I and II. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. Measures 76-79 contain dense rhythmic patterns with many beamed eighth and sixteenth notes, and some triplet markings. A handwritten 'slower' is above measure 76. Measure 80 shows a full rest for both staves. Below measure 80, the instruction 'ff accel.' is written. The page number '9' is in the top right corner.

84 *poco rit.* *a tempo* *ff dim.* *mf*

90 **D** *mp*

96 *mf*

102 *mp* *cantabile*

107 *cresc.*

112 *f* *G. P.* **1**

The musical score is for a piano part, indicated by the 'II' on the left of each system. It consists of six systems of music, each with a treble and bass staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure numbers 84, 90, 96, 102, 107, and 112 are placed at the beginning of their respective systems. Performance markings include 'poco rit.' (poco ritardando), 'a tempo' (return to original tempo), 'ff dim.' (fortissimo, then diminuendo), 'mf' (mezzo-forte), 'mp' (mezzo-piano), 'cantabile' (singing style), 'cresc.' (crescendo), and 'f' (forte). A box containing the letter 'D' is above measure 90. The piece concludes with a repeat sign and a first ending bracket labeled '1' leading to a final chord, with 'G. P.' (Grave, Piano) above the final measure.

118 **E** *F.B.* **Poco meno**
 Solo *mp*

123

128 *sostenuto* *a tempo*
cresc.

132 *p* *poco a poco accel. e cresc.*

137 *ritard.*

142 *a tempo*

147

poco accel. e poco cresc.

152

poco rit.

molto

rit.

dim.

p

157

a tempo giocoso

8

mp

mp

162

cresc.

167

rit.

Lento

mf

poco marcato

3

172

I

p

pp

Red.

176

I

mf

p

Red.

*

182

F Allegro vivace

I

pp

Red.

Allegro vivace

II

pp a tempo

cresc.

f

186

I

pp

II

p

slow down

high

snare

trap

flat

all int.!!

then just a run

tension, relax thumb.

189

I

II

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

191

I

II

mf

193

I

II

196

I

pull up

II

199

I

(R)

II

201

I

Crunch !!

8.....

II

Handwritten musical score for piano, measures 203-209. The score is in 3/4 time, key of B-flat major. It features two staves, I and II. Measure 203 has a 'G' chord and a 'press' annotation. Measure 206 has a 'p' annotation. Measure 209 has a 'sf' annotation. The score includes various musical notations such as notes, rests, and dynamic markings.

212

I

II

non legato

215

I

II

f

219

I

II

ff marcato

Detailed description: This page contains a musical score for piano, measures 212 through 219. The score is written for two staves, I and II, in a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The music is in a minor mode, indicated by the key signature and the presence of natural signs on notes that would otherwise be flat. The score is divided into three systems. The first system (measures 212-214) features a complex, fast-moving melody in the right hand of both staves, with many accidentals. The second system (measures 215-218) shows a change in texture, with the right hand playing chords and the left hand playing a more active, rhythmic line. The third system (measures 219-220) is marked *ff marcato* and features a more dramatic, slower-moving melody in the right hand. The page number 17 is in the top right corner. The measure numbers 212, 215, and 219 are at the beginning of their respective systems. The staff labels I and II are on the left. The instruction *non legato* is in the first system, and *f* and *ff marcato* are in the second and third systems respectively. There are also some handwritten markings, such as 'D' and 'H', and some circled notes.

high just *slap thumb*

222

I

II

224

I

II

in key *just*

227

I

II

pp

Handwritten musical score for two staves, I and II, across three systems. The score includes various musical notations, including notes, rests, and dynamic markings. Handwritten annotations include "R.H." (Right Hand) and "L.H." (Left Hand) in several places, indicating which hand plays which part. The score is numbered 229, 232, and 234 at the beginning of each system.

System 1 (Measures 229-231): Staff I contains a complex melodic line with many accidentals and ties. Staff II contains a more rhythmic accompaniment. Handwritten "R.H." is written below the first measure of Staff I.

System 2 (Measures 232-234): Staff I continues the melodic line. Staff II includes dynamic markings *mf* and *p*. Handwritten "R.H." and "L.H." are present, along with a bracketed section in Staff I.

System 3 (Measures 234-236): Staff I and II continue the musical piece. The notation is dense with many accidentals.

Handwritten: LA

237

I

II

240

I

II

Handwritten: R.H., L.H., R.H. 2, R.H.

242

I

II

Handwritten: for above

pp

247

I

II

poco rit.

poco rit.

251

II

I Poco più mosso e stretto in tempo

f

254

II

257

I

II

K *mf espress.*

p sub.

261

I

poco a poco cresc.

II

poco a poco cresc.

265

I

II

269

I

L

ff marcato

II

ff

272

I

II

275

I

II

278

I

II

sub. mp cresc.

281

I

sub. mp cresc.

II

284

I

II

p

287

I

pp

II

pp

290

I

II

293

I

II

f *p cresc.*

296

I

II

f *p* *cresc.*

299

I

II

p

302

I

II

poco a poco cresc.

ritardando

305

I

II

ritardando

Tempo I

ff

Tempo I

ff

2191

308

I

II

mf

thru. drop

312

I

II

f

ff

316

I

II

ff

mf

f

mf

Handwritten musical score for two pianos (I and II), measures 320-328. The score is written in G major (one sharp) and 3/4 time. The key signature is G major (one sharp). The tempo is marked *mf* (mezzo-forte) and the dynamics include *cresc.* (crescendo) and *ff* (fortissimo). The score is divided into three systems, each separated by a double bar line. The first system (measures 320-323) features a piano introduction with a crescendo. The second system (measures 324-327) features a piano introduction with a fortissimo dynamic. The third system (measures 328-331) features a piano introduction with a fortissimo dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 320-323:

Measure 320: *mf* *cresc.*

Measures 324-327:

Measure 324: *ff*

Measures 328-331:

Measure 328: *ff*

Handwritten: *leg.*

332

I

II

Handwritten: *Good!*

336

I

II

strepitoso

ff

meno f

poss accel.

340

I

II

ff secco

343

I

II

ritenuto

8.....

a tempo il canto marcato

8.....

347

N

I

mf

a tempo il canto marcato

II

mf

8.....

351

I

II

sf

8.....

355

I

II

Fl.

8.....

359

I

II

363

I

mp dolce, poco sostenuto

II

mp

366

I

rit. a tempo pull up!

II

369

I

rit. a tempo 8^{va} mf

II

372

I

8^{va}

II

8^{.....}

376

I

II

8^{.....}

380

I

II

cresc. -

384

I

II

up with through small distance

8^{.....}

Handwritten: 780

387

I

Handwritten: *under*

Handwritten: *11 pass.*

390

I

Handwritten: *mf*

Handwritten: *p*

II

396

II

ritardando

401

I

P *Vivo*

mp *cresc*

leg.

404

I

406

I

f (b)

408

I

f

411

I

f

413

I

poco rit. *espressivo e poco rubato*

415

I

417

I

p

419

I

f

421

I

poco rit.

melodia marc.

423

I

a tempo

rubato

più espr.

Handwritten circled '4' in the right margin.

Detailed description: This page contains a musical score for piano, measures 415 through 423. The score is written for a single piano (I) and consists of five systems. Each system has a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). Measure 415 starts with a treble staff containing chords and a bass staff with a melodic line. Measure 417 has a piano (*p*) dynamic marking. Measure 419 has a forte (*f*) dynamic marking. Measure 421 includes a *poco rit.* (slightly ritardando) instruction and a *melodia marc.* (melodic march) instruction. Measure 423 begins with *a tempo* and *rubato* markings, followed by *più espr.* (more expressive). The score includes various musical notations such as chords, melodic lines, and dynamic markings. There are also some handwritten annotations, including a circled '4' in the right margin.

426

I

429

p sub. cresc.

ff rubato

I

433

I

438

I

443

I

445

I

p *f* *ff* *fp*

450

I

f *ff* *p*

452

I

mf *rit.*

Moderato con sentimento

455

I

p

458

I

mf *p* *f* *p*

461

I

p poco a poco stringendo e cresc.

2191

463

I

465

marcato

I

467

I

469

I

471

I

etc.

474

I

put up - high over keys

477

I

II

leg

D^b

D^b

8

8

480

I

II

Tempo I

Tempo I

483

I

II

8

(b)

(b)

486

I

II

8^{va}

(b)

489

I

II

8^{va}

rit.

494

I

II

Più maestoso

fff a tempo

8^{va}

II.

Andante con anima

I

II

mf *espress.* *cresc.*

A

poco rit. *a tempo*

dim. *p*

12 (20)

sf sf

25 (33) **B**

mf *sf*

mp

30 (38) **C** *poco rubato*

mf molto espr.

43 *poco rit.*

cresc. *dim.*

49 (57) **D**

I *mp*

II *mf espr.*

con Ped.

8...

f

54 (62)

I

II

8...

tr

3

12

65 **E**

I *f*

II *f*

8...

69

I

II

14

14

71

I

II

14

14

73

F

I

II

ff

ff

Measures 77-80 of the musical score. The score is written for two staves, I and II. Staff I contains a melodic line with eighth and sixteenth notes, and some triplets. Staff II contains a bass line with eighth notes and some triplets. The key signature has one sharp (F#).

Measures 81-85 of the musical score. Measure 81 is a whole rest for both staves. Measures 82-85 show a transition. Staff I has a melodic line starting in measure 82. Staff II has a bass line with triplets and a melodic line. The tempo marking **G** Poco più mosso is present above measure 82. The dynamic marking *poco rit.* is above measure 84, and *p* is below measure 84. The dynamic marking *mp* is below measure 85.

Measures 86-89 of the musical score. Measures 86-89 show a continuation of the musical material. Staff I has a melodic line with triplets and a dynamic marking *f* in measure 86, and *mf* in measure 88. Staff II has a bass line with triplets and a melodic line. The key signature has one sharp (F#).

90

I

II

poco a poco cresc.

con Ped.

94

rit.

a tempo

accel.

ff

p

rit.

a tempo

accel.

p

98

rall.

a tempo

dim.

p

rall.

a tempo

dim.

p

cresc.

H

103

I

II

107

I

II

Poco meno mosso

ff ten.

poco rit.

112

I

II

a tempo

ff

a tempo

f

p

115

poco rit. *a tempo*

fff

f

a tempo

poco rit.

f

3

3

3

3

hang up high wrist flat f. !!

119

f

f

p

122

rit.

8.....

126 **K** Tempo I

I

II

Tempo I

mp

8.....

131

I

mp

8.....

II

7

8.....

p

8.....

135

I

8.....

II

8.....

139

balance ut. long

p dolce

3

3

8.

143

cresc. *f*

3

3

8.

147

più f

8.

151

I

ff *poco a poco accel.*

II

poco a poco accel.

8.

154

I

Quasi Allegro

II

Quasi Allegro

8.

157

I

8.

II

160

I

II

163

I

II

166

I

II

169

I

II

==

171

I

II

poco rit.

==

173

I

II

M **Tempo I** *fff appassionato*

Tempo I

==

176

I

II

178

I

II

180

I

II

183

I

II

185

I

II

187

I

II

189 (197) **N**

I

II

ff

fff

193 (201)

I

II

205 **O** **Lento**

I

II

Lento

fff

ff

a tempo

209

I

p

9

9

3

II

a tempo

p

211

I

9

9

3

II

213

I

9

9

3

3

II

216 *poco rit.*

II *mf* *p*

220 **P** *a tempo*

II *mf poco rubato*

224

II

228

II

232 *poco rit.* **Lento**

I *mf*

II *poco rit.* **Lento** *mf*

III.

Allegro brillante

Handwritten notes: *no*, *best up for*, *German*

I

II

f

Allegro brillante

I

II

I

II

A

mf

f

16

I

II

20

I

II

meno mosso

mf

p

25

I

II

mf

p

poco rit.

poco rit.

super long crunch!

super long because of 8 vari.

a tempo

L.H.

a tempo

poco a poco accel. e cresc.

poco a poco accel. e cresc.

8...

7

8...

8...

13

1

13

1

42

I

II

mf

cresc.

47

I

II

f

p

log D ↑

C

52

I

II

56

I

II

60

I

II

D

poco sostenuto

f marcato

mf

sf

64

I

II

sf

Let him say?

up

68

I

II

f

mp

8.....

for keyboard

73

I

II

f

mp

8.....

77

I

II

f

83

I

f fervore

II

Measures 83-88. Part I (Piano) features complex chords and arpeggios, while Part II (Piano) has a more melodic line. Dynamics include *f fervore* and *f*.

90

I

8

II

Measures 90-96. Part I (Piano) continues with complex chords and arpeggios, while Part II (Piano) has a more melodic line. Dynamics include *f* and *mp*.

97

I

dim.

mp

II

mf

Measures 97-102. Part I (Piano) features complex chords and arpeggios, while Part II (Piano) has a more melodic line. Dynamics include *dim.*, *mp*, and *mf*.

105 *ritardando* **E** *poco più mosso*

p *ff*

111

117

leg. *every note!*

tr

121

ff *fff*

Handwritten musical score for "The Rose Tree" featuring piano and violin parts. The score is written on five systems of staves.

- System 1 (Measures 126-129):** The piano part (I and II) features a rhythmic accompaniment. The violin part (I) has a melodic line. A handwritten "8....." is present below the piano part.
- System 2 (Measures 130-134):** The piano part continues. The violin part (I) has a melodic line. A handwritten "accel" is written above the piano part. A key signature change to F major is indicated by a box labeled "F".
- System 3 (Measures 135-140):** The piano part continues. The violin part (I) has a melodic line. A handwritten "f" is written below the piano part.
- System 4 (Measures 141-146):** The piano part continues. The violin part (I) has a melodic line. A handwritten "3" is written above the piano part.
- System 5 (Measures 147-150):** The piano part continues. The violin part (I) has a melodic line. A handwritten "ff" is written below the piano part. A handwritten "p" is written below the piano part.

151

I

II

acul

155

I

II

poco rit.

G *Meno mosso*

ff espr. e fervore

poco rit.

Meno mosso

mf

p

159

I

II

163

I

II

167

I

II

mf cresc.

m.d.

3

171

I

II

cresc.

string.

3

5

H

175

I

II

5

179

I

II

8...

183

I

II

8...

187

I

sempre *ff*

II

191

I

II

194

I

string.

II

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 'I', features a treble and bass staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of one flat, followed by a bass clef and a key signature of one flat. The piano accompaniment begins with a treble clef and a key signature of one flat, followed by a bass clef and a key signature of one flat. The second system, labeled 'II', continues the vocal line and piano accompaniment. The key signature remains one flat, and the time signature is 3/4. The vocal line continues with a treble clef and a key signature of one flat, followed by a bass clef and a key signature of one flat. The piano accompaniment continues with a treble clef and a key signature of one flat, followed by a bass clef and a key signature of one flat.

201 *pesante* *poco rit.* Recitando molto espressivo

I

8.

Red.

* Red.

204

The musical score for 'The Swan' from 'The Nutcracker' is presented on a grand staff. The left hand (bass clef) plays a continuous eighth-note accompaniment, while the right hand (treble clef) features a melodic line with various ornaments and trills. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with a 'V' at the beginning of the first measure, indicating a forte dynamic. The notation includes many slurs, ties, and trills, characteristic of the piece's ethereal and graceful character.

Handwritten: *up west wing*

206 *cresc. accel. poco rit. ff*

208 *pp*

210 *mf cresc. pp*

212 *sf*

215 *sf accel.*

218 *a tempo poco rit. a tempo poco rit.*

ist. sehr stark
 poco a poco accel. e con fuoco

222

mp

225

mf *accel.* *f*

227

marcatissimo *ritard.*

229

ff *appassionato*

231

233

p *ff*

First system of musical notation, measures 237-240. The score is for a piano (I) in 5/8 time. It features complex rhythmic patterns with triplets and sixteenth notes. There are dynamic markings like *pp* and *ppp* and articulation marks like accents and slurs. The system ends with a double bar line and repeat signs.

Second system of musical notation, measures 241-243. The score continues with similar complex rhythms. Measure 243 includes the markings *rubato* and *p dolce*. The system ends with a double bar line and repeat signs.

Third system of musical notation, measures 244-246. The score continues with complex rhythmic patterns. The system ends with a double bar line and repeat signs.

Fourth system of musical notation, measures 247-249. The score continues with complex rhythmic patterns. Measure 249 includes the marking *cresc.*. The system ends with a double bar line and repeat signs.

Fifth system of musical notation, measures 250-252. The score continues with complex rhythmic patterns. Measure 250 includes the marking *poco a poco accel.*. Measure 252 includes the markings *rit.* and *cresc.*. There is a handwritten note "super Wang!" above the system. The system ends with a double bar line and repeat signs.

252

254

256

Tempo I

pp

8...

Tempo I

p

mf

mp

8...

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

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986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

266

I

II

270

I

II

275

M

I

II

ff

mf

1 2 3 1 2 3 1 2 3 4

278

I

II

(1 2 3) →

hang no tension



282

I

II

very fast



287

I

II



Handwritten: *super heavy*

Handwritten: *heavy*

292 **N**

I

II

ff

mf (4)

8

296

I

II

8

300

I

II

8

must a

304

I

Cor.

Cl.

II

308

I

Cl.

II

312

I

II

Adagio

317

I

II

Fag.

Ob.

321

I

II

Ob.

325

I

II

Cor.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano and a piano accompaniment. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked "Moderato". The score is divided into two systems, I and II. System I contains the first two staves, and System II contains the next two staves. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line.

333

I

8

1 2 3 # 1 2 3

cresc.

II

cresc.

Handwritten notes: 1 2 3 # 1 2 3

[illegible]

341

II

344

II

347

I

Maestoso

ff

8.....

Maestoso

Viol. I, II, Viola, Fl., Ob., Cl.

II

ff

350

I

8.....

II

354

I

II

357

I

II

R

361

II

sub. p poco a poco cresc.

366

II

Handwritten: *flat finger King*

374 **S**

marcato cresc.

I

II

376

I

II

379

I

II

382

I

II

T

f

385

II

388

I

II

fff

marcatissimo

8

8

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

lute with x chroma, heavy fallow R.H.

391

I

394

I

II

f marcato

U

397

I

II

ff

401

I

II

f

404

I

II

ff

f

408

I

II

ff

ff

413

I

II

ff

ff

V

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a piano accompaniment for a vocal line. The score is written for two systems of staves, labeled I and II. System I consists of a grand staff (treble and bass clef) with a key signature of one flat (B-flat) and a time signature of 2/4. The music is in common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 2/4. The score is for a piano accompaniment.

[illegible]

429

ritardando

I

8.

II

ritardando

8.

PIANO



MUSIC

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