

РАПСОДИЯ

на тему Паганини

RHAPSODY

on the theme by Paganini

Op. 43

C. РАХМАНИНОВ
S. RACHMANINOV
(1873—1943)

Introduction
Allegro vivace

Piano I

Piano II

1 Var. I (Precedente)

I

II

I

II

2

I

II

dim. *mf*

I

II

dim. *pp*

Tema
Lo stesso tempo

I

II

marcato *p*

3

I

mf

II

mf

I

dim.

p

II

dim.

I

dim.

II

dim.

Var. II
Listesso tempo

I *mf.*

II *sforzato*

I *mf.*

II

4

I

II *p*

5

I *mf*

Fl etc.

II

I *p*

II

Var. III
 Elstesso tempo

I *mf* *dim.*

II *pp leggiero* *pp*

6

I

II

I

II

I

II

The image displays a musical score for two systems, each consisting of a Violin (I) and Piano (II) part. The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The first system (measures 1-4) features a Violin I part starting with a *p* dynamic, followed by a *cresc.* (crescendo) and a *dim.* (diminuendo) leading to a *p* dynamic. The Piano part begins with a *pp* (pianissimo) dynamic. The second system (measures 5-8) starts with a *mf* (mezzo-forte) dynamic in the Violin I part, which then *dim.* to a *p* dynamic. The Piano part continues with a rhythmic accompaniment of eighth and sixteenth notes. The third system (measures 9-12) shows the Violin I part *cresc.* and then *dim.* to a *p* dynamic. The Piano part features a more complex rhythmic pattern with many sixteenth notes. A measure rest of 7 measures is indicated at the beginning of the third system. The score concludes with a final cadence in the Piano part.

Var. IV
Più vivo

I

mf

II

I

mf

II

8

I

f

II

I

II

mf

9

I

II

p

I

II

I

cresc.

II

10

I

mf

8

II

p

I

8

II

8

I

II

p *cresc.* *sf*

p *cresc.* *mf*

Var. V
Tempo precedente

I

II

mf *mf*

11

I

II

f *p*

f *p*

I

II

f *p*

I

II

mf

12

I

II

dim. *p*

8

13

I

II

f *p* *f*

I

II

p *f* *dim.* *p* *mf*

I

II

f *dim.* *f*

Var. VI
Eistesso tempo

I *p* *mf* *dim.* *p* *poco rit.*

II *pp* *poco cresc.* *dim.* *colla parte*

I *a tempo* *p* *poco rit.*

II *pp* *pp* *poco rit.*

I *mf* *p* *poco rit.* *a tempo*

II *dim.* *colla parte* *pp m.s.*

14

I

mf p cresc. m.s. f

II

pp

I

mf p

II

p

I

mf p cresc. m.s. f

II

/pp cresc.

I

mf

p

II

pp

15

I

mf

cresc.

f

II

pp

cresc.

16

I

p

II

p

pp

cresc.

I

f

p

p

II

pp

17

I

II

mf C. ing.

pp

I

pp

II

dim.

Var. VII

Meno mosso, a tempo moderato

I *mf poco pesante*

II *p*

18

I *mf cantabile p dim.*

II *Viol. pp p*

I *p mf*

II *pp*

I

dim.

mf

19

I

f

Viol. I

poco marcato

II

mf

I

dim.

mf

etc.

II

I

dim. *p* *pp* *rit.*

II

p *pp* Fl.

Var. VIII
Tempo I

I

mf *f*

II

mf *mf*

I

f

II

I

cresc.

8

II

f

8

I

ff

f — *p*

etc.

I

ff

22 8

II

f — *p*

I

ff

II

f

I

8

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

etc.

II

p *cresc.* *p*

I

ff

II

cresc. **f**

Var. IX
Listesso tempo

I

p

II

p

I

mf

24

II

p

I

cresc.

II

25

I

p *cresc.*

II

p

I

f *p*

II

p

I

f *dim. 3*

II

sf

This musical score is for two pianos, labeled I and II. It consists of three systems of staves. Each system has a grand staff (treble and bass clefs) for each piano.

- System 1:**
 - Piano I: Treble clef, bass clef. Starts with a triplet of eighth notes. Dynamic markings include *p* and *cresc.*
 - Piano II: Treble clef, bass clef. Features triplet eighth notes and slurs. Dynamic marking includes *mf*.
- System 2:**
 - Piano I: Treble clef, bass clef. Starts with a fortissimo (*f*) chord. Dynamic markings include *p* and *cresc.*
 - Piano II: Treble clef, bass clef. Continues with triplet eighth notes and slurs.
- System 3:**
 - Piano I: Treble clef, bass clef. Features triplet eighth notes and slurs. Dynamic marking includes *dim.*
 - Piano II: Treble clef, bass clef. Continues with triplet eighth notes and slurs.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*p*, *mf*, *f*, *cresc.*, *dim.*). The key signature has one sharp (F#) and the time signature is 7/8.

Var. X

I *mf marcato*

II *p*

I **27** *f*

II *pp* *poco a poco cresc.*

I *marcato* *cresc.* **28** ^{*)} 8

II *ff* *marcato*

*) Исполнение по желанию

I

etc.

II

dim.

29

I

dim.

p

Fl.⁸

Camp.

II

p

I

II

I

II

I

II

30

Viol.

poco marcato

II

8

I

II

p

p

Fl.

I

II

mf

etc.

I

II

p

pp

pp

Var. XI
Moderato

I *cantabile*
mf *a capriccio*

II *p* Arpe *p* *colla parte*

I *mf* *a capriccio*

II *p* *p* *colla parte*

I *mf* *a capriccio*

II *colla parte* *mf*

31 a tempo *p m.s.*

I

II

I

II

p

etc.

I

II

mf

I

veloce

8

II

p

I

f

8

II

I

8

II

I

f

II

Arpe (glissando)

p

cresc.

f

I

Cadenza

II

I

mf

I

dim.

m.s.

p

Var. XII
Tempo di minuetto (В темпе менуэта)

I

II

p

The first system of the musical score is in 3/4 time and B-flat major. It features two staves for the piano (I and II). The piano part (II) begins with a piano (*p*) dynamic and consists of a rhythmic accompaniment of eighth notes. The violin part (I) has rests for the first four measures, followed by a half note chord in the fifth measure and a quarter note chord in the sixth measure.

32

I

II

Cl.

mf

The second system starts at measure 32. The piano part (II) continues with its accompaniment. The violin part (I) plays a melodic line with eighth notes and slurs. A clarinet (Cl.) part is introduced in the fifth measure with a mezzo-forte (*mf*) dynamic, playing a melodic line that spans across the system.

I

II

mf

dim.

p

Corno

The third system continues the piece. The piano part (II) remains consistent. The violin part (I) features a melodic line with dynamics of mezzo-forte (*mf*), *dim.* (diminuendo), and piano (*p*). A horn (Corno) part is introduced in the fifth measure, playing a melodic line that spans across the system.

I

poco cresc.

cresc.

Celli

etc.

I

mf

mf

dim.

I

mf

33

I

II

p

cantabile

mf

I

II

dim.

p

I

II

mf

dim.

p

dim.

p

Var. XIII
Alleg-ro (Скоро)

I

ff

II

f marcato

I

34

ff

II

f

I

II

35

I

ff

etc.

II

f

I

II

ff

Var. XIV
Listesso tempo

I

II

f

marcato

I

II

I

II

I

II

molto marcato

*Исполнять по желанию

37

I

II

I

II

ff

38

I

II

ff

Violis

5570

8-----loco

I

II

etc.

I

II

39

dim.

mf.

dim.

I

II

p

p

Var. XV
 Orchestra tacet
 Più vivo. Scherzando

First system of musical notation, featuring piano and left hand staves. The piano part has a treble clef and a 3/4 time signature. The left hand part has a bass clef. The music includes various notes, rests, and dynamic markings.

Second system of musical notation, continuing the piano and left hand parts. The piano part continues with a treble clef and a 3/4 time signature. The left hand part continues with a bass clef. The music includes various notes, rests, and dynamic markings.

Third system of musical notation, including the instruction *poco cresc.* The piano part continues with a treble clef and a 3/4 time signature. The left hand part continues with a bass clef. The music includes various notes, rests, and dynamic markings.

Fourth system of musical notation, including the instruction *mf* and a fermata. The piano part continues with a treble clef and a 3/4 time signature. The left hand part continues with a bass clef. The music includes various notes, rests, and dynamic markings.

Fifth system of musical notation, including the instruction *p* and a fermata. The piano part continues with a treble clef and a 3/4 time signature. The left hand part continues with a bass clef. The music includes various notes, rests, and dynamic markings.

I

I

I

I

I

I

II

m.d. *m.s.* *p.*

I

II

m.d. *m.s.* *p.*

I

II

p *cresc.* *mf* *f*

Hand I: Treble clef, bass clef. Measures 1-3. Measure 1: 5, 1, 2, 1, 5, 3, 5. Measure 2: 5, 2, 1. Measure 3: 41, 5, 1, 2, 1, 5, 3, 5. Hand II: Treble clef, bass clef. Measure 1: 5, 1, 2, 1, 5, 3, 5. Measure 2: 5, 2, 1. Measure 3: *dim.* 5, 1, 2, 1, 5, 3, 5.

Hand I: Treble clef, bass clef. Measures 4-6. Measure 4: 5, 1, 2, 1, 5, 3, 5. Measure 5: *p* 5, 1, 2, 1, 5, 3, 5. Measure 6: *pp* 5, 1, 2, 1, 5, 3, 5. Hand II: Treble clef, bass clef. Measure 4: 5, 1, 2, 1, 5, 3, 5. Measure 5: *p* 5, 1, 2, 1, 5, 3, 5. Measure 6: *pp* 5, 1, 2, 1, 5, 3, 5.

Hand I: Treble clef, bass clef. Measures 7-9. Measure 7: 5, 1, 3, 5, 1, 3, 5. Measure 8: 5, 1, 3, 5, 1, 3, 5. Measure 9: 5, 1, 3, 5, 1, 3, 5. Hand II: Treble clef, bass clef. Measure 7: 5, 1, 3, 5, 1, 3, 5. Measure 8: 5, 1, 3, 5, 1, 3, 5. Measure 9: *p* 5, 1, 3, 5, 1, 3, 5.

42

First system of musical notation, measures 42-47. It consists of two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 42 starts with a box containing the number 42 and a small '5' below it. The first two measures of Staff I have a '1' above the notes. The word 'cresc.' is written at the end of the system. The music features a complex rhythmic pattern with many sixteenth notes and some triplets.

Second system of musical notation, measures 48-53. It consists of two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature has one flat. The music continues with similar rhythmic complexity, including triplets and slurs. There are some dynamic markings like accents (>) and hairpins.

Third system of musical notation, measures 54-59. It consists of two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature has one flat. The music features a large, complex passage in measure 56, indicated by a dashed line and the number 8 above it. The word 'cresc.' is written at the beginning of the system. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

Var. XVI
Allegretto

I

II

43

I

II

mf dolce e grazioso

pp m.d.

I

II

p

m.d.

mf

m.s.

I

5 3 1 2 1 5 3

p

II

dim. *pp* *mf*

44

I

mf *dim.* *mf*

II

pp *m.d.* *m.d.* *m.s.* *mf*

I

p *mf*

II

mf *mf* *dim.*

Violino solo

I

p

dim.

II

2

2

I

45

p m.s.

3

6

8

II

pp

I

p m.s.

6

6

8

etc.

II

pp

I

3 6 6 5

m.s.

II

d

I

p pp p pp

II

pp p dolce p

etc.

I

pp m.a m.d m.d. dim

m.s.

II

pp m.a m.d m.d. dim

m.s.

Var. XVII (M.M. ♩ = ♩)

I

p *p* *crescendo*

II

mf *marcato*

47

I

f *p* *p*

II

etc.

I

p *crescendo* *dim.* *p*

II

I

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

etc.

II

p *dim.*

I

p *cresc.* *f*

II

p *dim.*

I

mf *p*

II

p

I

dim. p rit. dim. mf

I

pp pp etc. p

I

dim. Celli p

Var. XVIII
Andante cantabile

I

pp

mf

p

I

mf

dim.

p

I

cresc.

I

II

I

rubato 50

mf

f

dim.

cresc.

f

II

mf

p

mf

I

dim.

mf

II

dim.

p

I

II

cresc.

cresc.

I

II

51

f

I

II

dim.

f

dim.

I

52

dim.

3

7

II

mf

p dolce

I

mf

3

II

dim.

I

dim.

p

dim.

pp

3

7

3

3

3

II

Musical score for the first system, featuring two grand staves (I and II). The music is in a minor key and 2/4 time. The first staff (I) contains the main melody with dynamic markings *p*, *dim.*, and *pp*. The second staff (II) provides harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

A tempo vivace

Musical score for the second system, marked "A tempo vivace". It features two grand staves (I and II). The first staff (I) is mostly empty, with a few notes at the end. The second staff (II) contains the main melody with dynamic markings *sf*, *p*, and *f*. The system concludes with a double bar line and a repeat sign.

Var. XIX
Eistesso tempo
quasi pizzicato

Musical score for the third system, titled "Var. XIX". It features two grand staves (I and II). The first staff (I) contains a repetitive melodic pattern of eighth notes with triplets, marked *p*. The second staff (II) provides harmonic accompaniment with chords and single notes, marked *p*. The system concludes with a double bar line and a repeat sign.

53

I

II

I

II

54

I

II

I

II

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

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

I

II

Var. XX
Un poco più vivo

I

II

mf *cresc.*

I

f *mf*

II

f *dim.* *p*

I

cresc. *f*

II

p *cresc.* *f*

I

mf *cresc.*

II

dim. *p*

I

II

cresc.

56

I

II

mf

cresc.

p

cresc

I

II

f

f

dim.

I

II

p *mf*

dim.

57

I

cresc. *f*

II

p *cresc.* *f*

etc.

I

p *cresc.*

II

p *cresc.*

58

I
f mf dim.

II
mf dim.

I
p

II
p

Var. XXI
Un poco più vivo

I
p staccato cresc.

II
p

59

I

f *p staccato*

etc.

II

f *mf* *p*

I

cresc. *f*

II

mf *f*

I

II

I

dim. f

II

dim.

I

II

etc.

I

dim.

II

dim. pp

Var. XXII
Marziale
Un poco piu vivo (alla breve)

I

p

II

61

I

poco a poco cres. - - - cen -

II

p *pp* *pp*

I

do - - -

II

p

I

II

I

62

II

poco cresc.

mf

I

cresc.

II

etc.

I

II

63 8

I

II

Plegato

cresc.

3

3

etc.

p

cresc.

I

II

3

3

I

II

cresc.

p

f

I

II

sff

mf

p cantabile

I

II

poco a poco cresc.

cresc.

I

II

65

I

II

I

II

I

II

66

I

Arpa

II

I

etc.

II

rit.

I

II

I

II

67

I

II

I

II

ff

I

II

ff

f

8

68

I

II

sf

p

cresc.

8

I

ff a capriccio

II

f *cresc.* *sff*

I

p *cresc.* *ff*

I

ff

Var. XXIII
L'istesso tempo

I

ff 1 1 *pp*

8

I

8

I

8

69

II

ff

I

ff

II

I

70

ff

II

p

I

II

mf

I

II

71

ff

mf

I

II

8

I

II

72

ff

5570

I

II

I

II

I

II

rit.
veloce

I

II

ff

rit.

I

p *perdendo* *pp*

Var. XXIV
A tempo un poco meno mosso

I

p staccato

II

Arpe

I

etc.

74

I

p

II

p

8

I

II

8

I

II

8

I

II

75

I

II

I

II

The image displays a musical score for two pianos, labeled I and II. The score is organized into three systems, each with two staves. The first system (I and II) features a complex melodic line in the upper staff of each system, with a 'cresc.' marking in the first measure. The lower staff of each system contains rhythmic accompaniment, including several triplet markings. The second system (I and II) continues the melodic and rhythmic development, with a 'cresc.' marking in the first measure of the lower staff. The third system (I and II) concludes the piece, with a 'cresc.' marking in the first measure of the lower staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

76 8

I

dim.

II

8

I

Pscherzando

II

I

II

etc.

5570

Più vivo

I

II

p *cresc.*

77

I

II

mf *cresc.* *f*

8

I

II

cresc.

78

I

ff

molto marcato

etc.

II

ff

I

ff

cresc.

I

glissando

glissando

etc.

II

79

I

ff

II

ff

ff

I

ff

II

p

80

I

ff

p

II

cresc.

ff

p

V