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Suite pour grand orchestre

Čajkovskij, Pëtr Il'ič

Leipzig, c 1898

3. Blumenwalzer

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III. Valse des fleurs.

Tempo di Valse.

The musical score is written for piano in 3/4 time, with a key signature of two sharps (D major). It consists of five systems of two staves each (treble and bass clef). The first system begins with a *mf* dynamic marking, followed by a *sf* marking. The second system features a large slur over a melodic line in the right hand, with a triplet of eighth notes marked with a '3'. The third system contains a series of chords in the right hand and a simple bass line. The fourth system is marked *f* and includes the instruction *Cadenza ad libitum.* with a *p* dynamic marking. The fifth system continues with a rhythmic pattern of eighth notes in both hands.

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket. The music features a complex rhythmic pattern with many beamed notes and slurs.

Second system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket. The music continues with similar complex rhythmic patterns.

Third system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket. The music continues with similar complex rhythmic patterns.

Fourth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket. This system includes a section with a fermata and a 'rit.' (ritardando) marking. The notation includes a large number '8' above a group of notes and a '7' below a group of notes.

Fifth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket. This system includes a section with a fermata and a 'pp' (pianissimo) marking. The notation includes a large number '8' above a group of notes and a '7' below a group of notes.

dolce cantabile

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *p* (piano) and includes various chordal textures and melodic lines.

Second system of musical notation, featuring a grand staff. The music is marked *p* (piano) and includes a *cresc.* (crescendo) marking. The texture is primarily chordal.

Third system of musical notation, featuring a grand staff. The music is marked *mf* (mezzo-forte) and includes a *cresc.* (crescendo) marking. The texture is primarily chordal.

Fourth system of musical notation, featuring a grand staff. The music is marked *p* (piano) and includes a *cresc.* (crescendo) marking. The texture is primarily chordal.

Fifth system of musical notation, featuring a grand staff. The music is marked *cresc.* (crescendo) and includes a *cresc.* (crescendo) marking. The texture is primarily chordal.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a series of chords and a triplet of eighth notes. The left hand provides a steady accompaniment of chords. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation. Similar to the first system, it features chords and a triplet in the right hand. The left hand continues with chordal accompaniment.

Third system of musical notation. The right hand includes a sixteenth-note scale-like passage followed by chords and a triplet. The left hand has a more active accompaniment with some eighth notes. Dynamic markings of *f* are used.

Fourth system of musical notation. This system continues the chordal and triplet patterns in both hands, maintaining the *f* dynamic.

Fifth system of musical notation, concluding the page. It features first and second endings in the right hand. The first ending leads back to an earlier section, while the second ending concludes with a *dolce* (softly) dynamic marking.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The piece begins with a piano (*p*) dynamic marking. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. A piano (*p*) dynamic marking is present towards the end of the system.

Third system of musical notation. The piano (*p*) dynamic marking is present at the beginning of the system.

Fourth system of musical notation. It includes the instruction "Con anima." above the staff and dynamic markings of *f* (forte) and *mf* (mezzo-forte).

Fifth system of musical notation, concluding the page. It continues the melodic and harmonic development of the piece.

First system of musical notation, featuring piano accompaniment in G major. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *f* and *mf*.

Second system of musical notation, featuring piano accompaniment. The right hand continues the melodic line with slurs and accents. Dynamic markings include *ff*.

Third system of musical notation, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. Dynamic markings include *p*. An '8' marking is present above the right hand staff.

Fourth system of musical notation, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. An '8' marking is present above the right hand staff.

Fifth system of musical notation, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has the lyrics "cre - - scen - - do" written below it. Dynamic markings include *f*, *ff*, and *pp*. An '8' marking is present above the right hand staff.

First system of musical notation. The right hand (treble clef) begins with a piano (*pp*) dynamic and features a melodic line with a fermata. The left hand (bass clef) provides a harmonic accompaniment. A *p* dynamic marking appears in the second measure of the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a *p* dynamic marking. A *cresc.* (crescendo) marking is present in the right hand towards the end of the system.

Third system of musical notation. The right hand features a melodic line with a *mf* (mezzo-forte) dynamic marking. The left hand has a *p* dynamic marking.

Fourth system of musical notation. The right hand has a *p* dynamic marking. The left hand continues with a steady accompaniment.

Fifth system of musical notation. The right hand has a *cresc.* (crescendo) marking. The left hand continues with a steady accompaniment.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues with the triplet motif. The left hand accompaniment remains consistent. Dynamics include *mf* and *f*.

Third system of musical notation. Similar to the previous systems, featuring the triplet motif in the right hand and eighth-note accompaniment in the left hand.

Fourth system of musical notation. The right hand introduces a more complex melodic line with sixteenth notes. The left hand accompaniment becomes more active. Dynamics include *f* and *ff*.

Fifth system of musical notation. The right hand features a dense texture of sixteenth notes. The left hand accompaniment includes a *ff p* dynamic marking.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The bass staff contains block chords and some moving lines.

Second system of musical notation. The treble staff continues with melodic lines. The bass staff features block chords. Dynamic markings include *pp* (pianissimo) and *poco* (poco). The word *poco* is written with a long dash following it.

Third system of musical notation. The treble staff has a more active melodic line. The bass staff has block chords. Dynamic markings include *cresc.* (crescendo) and *ff* (fortissimo).

Fourth system of musical notation. The treble staff features complex chordal textures and some melodic fragments. The bass staff continues with block chords and some moving lines.

Fifth system of musical notation. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment. Dynamic marking *ff* (fortissimo) is present.

Sixth system of musical notation. The treble staff has a melodic line with triplets. The bass staff has block chords. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

scen - - - do

ff

This system contains the first two staves of music. The upper staff features a melodic line with several triplet markings (3) and a fermata over the word 'do'. The lower staff provides a harmonic accompaniment with chords and moving lines.

8

This system contains the next two staves. The upper staff has a melodic line with a triplet (3) and an eighth-note rest (8) above it. The lower staff continues the accompaniment.

p cre - - -

This system contains the third and fourth staves. The upper staff has a melodic line with a triplet (3). The lower staff has a piano (*p*) dynamic marking and the word 'cre' with a fermata.

scen - - - do

ff

This system contains the fifth and sixth staves. The upper staff has a melodic line with several triplet markings (3) and a fermata over the word 'do'. The lower staff has a forte (*ff*) dynamic marking.

This system contains the seventh and eighth staves. The upper staff has a melodic line with triplet markings (3). The lower staff continues the accompaniment.

This system contains the ninth and tenth staves. The upper staff has a melodic line with triplet markings (3) and fingering numbers (1, 2, 3, 4, 5) above the notes. The lower staff continues the accompaniment.

P. TSCHAIKOWSKY



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